

# ROYAL BOOKS

CATALOG SIXTY-FIVE



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

## THE ROYAL BOOKS CREW

Kevin Johnson, John McDonald, Ezra Burke,  
Tim Boniface, Lenora Genovese, and Jodi Feldman.

Catalog design and layout by Amanda Barrett



# CONTENTS

01 **FEATURED**

13 **AFRICAN AMERICAN  
INTEREST**

21 **AMERICANA**

29 **AUTEURS**

46 **CRIME**

62 **EXPLOITATION**

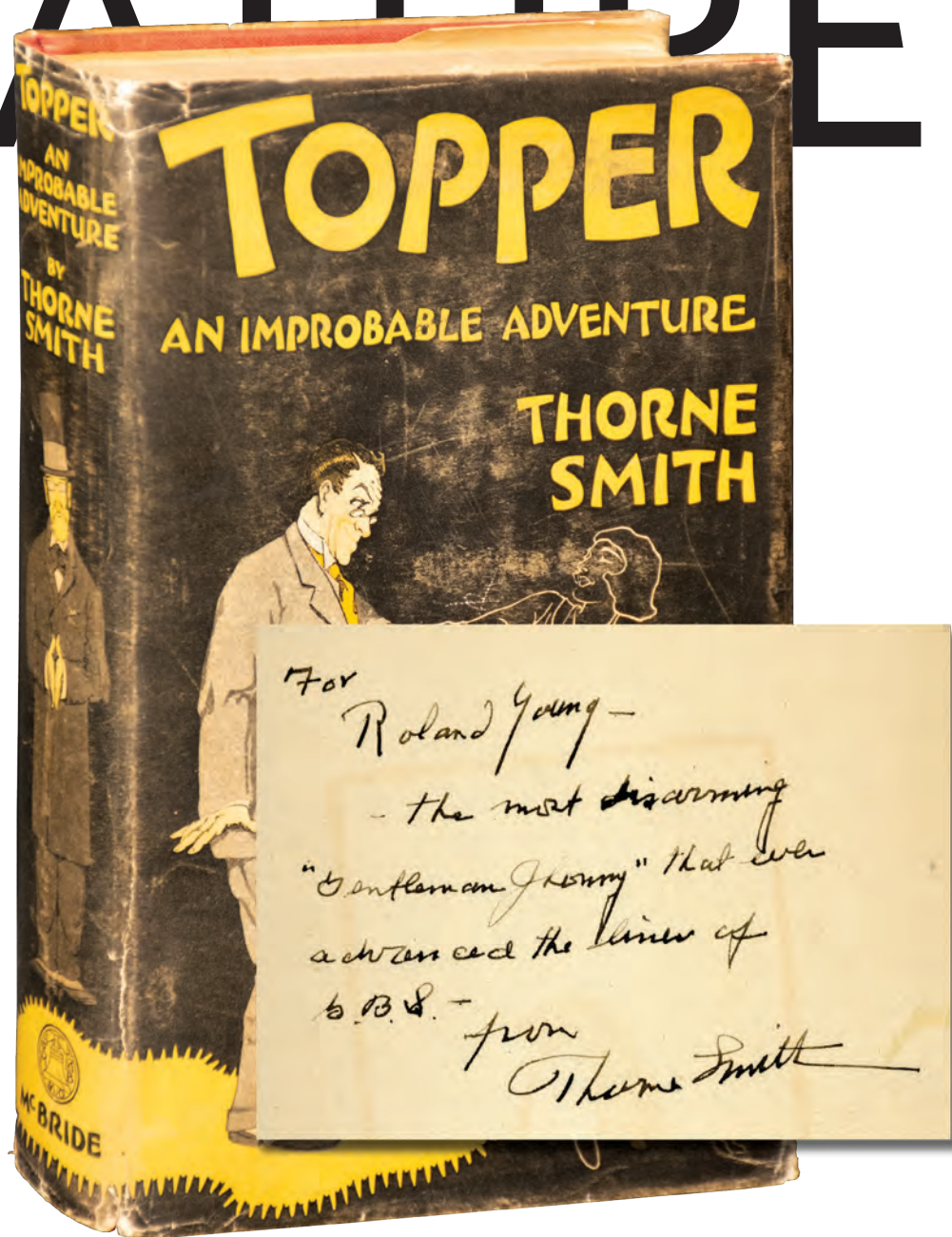
71 **FILMS WITH LITERARY  
SOURCES**

81 **LITERATURE**

92 **SCIENCE FICTION**



# FEATURED



Inscribed to Topper

## 1 THORNE SMITH Topper: An Improbable Adventure

New York: Robert M. McBride, 1926. Second printing. Inscribed by the author to Roland Young, who played Cosmo Topper in the legendary 1937 screwball comedy (as well as its two sequels): "To Roland Young / The most disarming 'gentleman Johnnie' that ever advanced the lines of G.B.S. [George Bernard Shaw] / From Thorne Smith."

Young's bookplate is opposite the inscription on the front pastedown. Also included is a first edition of the pamphleted book, *Thorne Smith: His Life and Times*, which includes an interview with Smith conducted by Young.

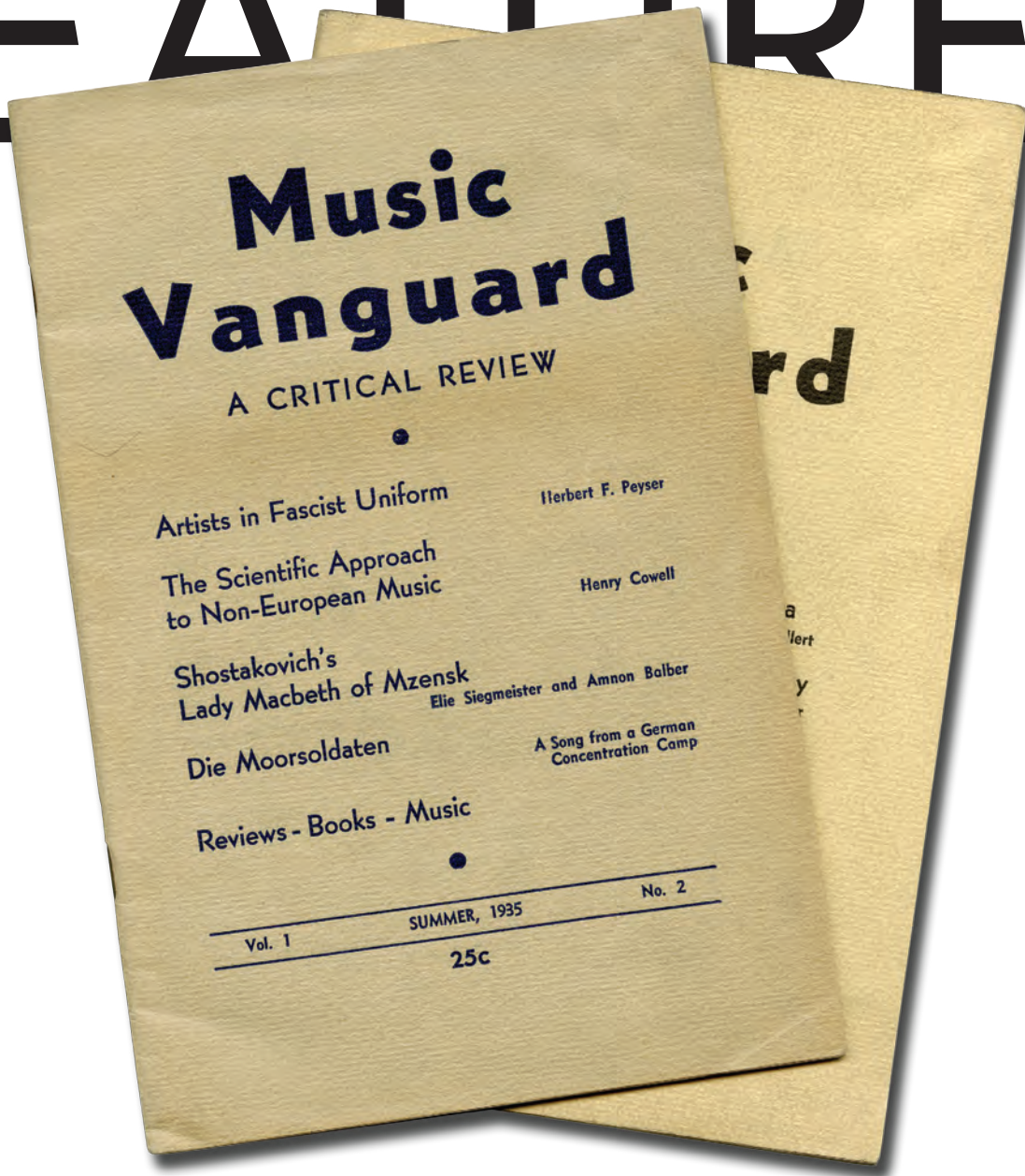
Jacket is bright, with a few short closed tears and some shallow creasing at the spine ends. Not only the rarest of Thorne Smith's widely sought-after comedies, but also the best imaginable association.

In a red quarter-leather clamshell box, with raised bands and gilt titles.

\$9500



# FEATURED



2

The complete two issue run

**BERTOLT BRECHT, AARON COPLAND, ET AL (CONTRIBUTORS)**  
**Music Vanguard: A Critical Review**

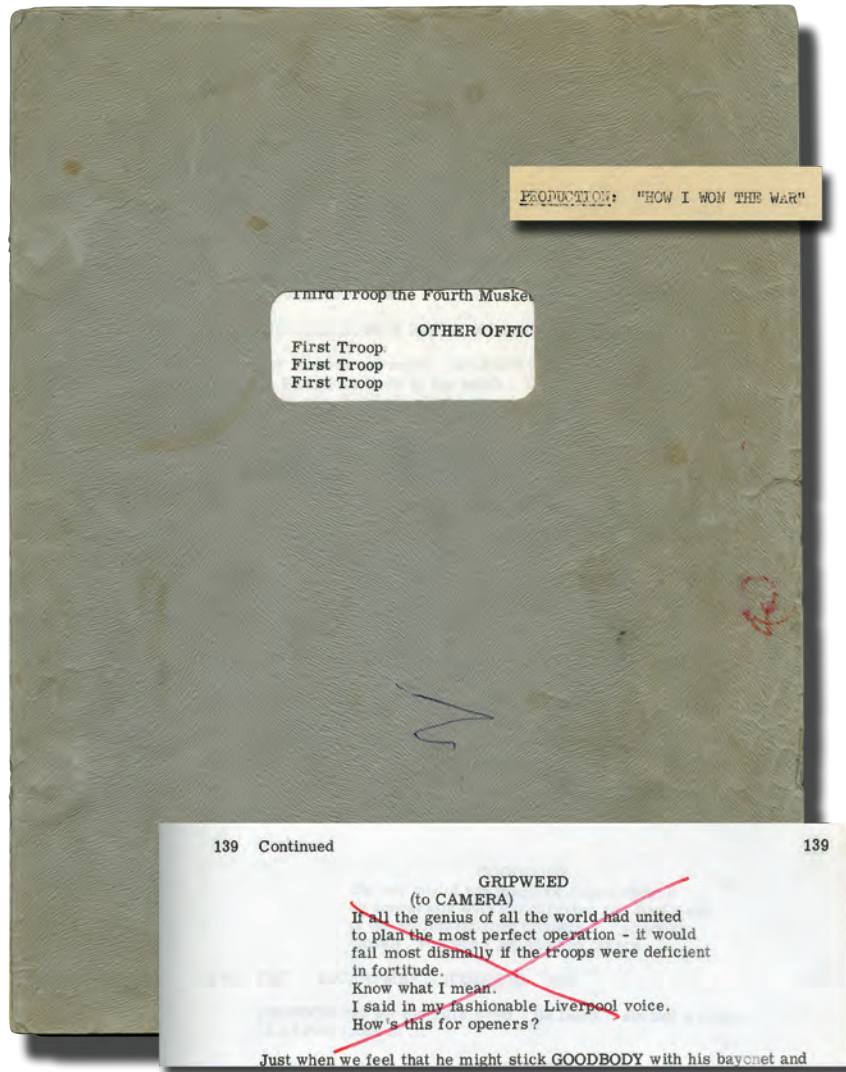
New York: Music Vanguard, 1935. Complete two issue run of *Music Vanguard* magazine, listed as Vol. 1, issue 1 March-April 1935 and Vol. 1, issue 2 Summer 1935. Rare.

*Music Vanguard* focused on the relationship between music and social justice, with a particular focus American socialist thought, noting in the introduction to the first issue the "wish to interrelate diverse elements in the field of music itself, so that a clear and simple view of what may be called 'the

musical present' shall be within the range of every intelligent worker." Subjects for articles in the two issues include African American protest music, German workers music, the arts under fascist rule, and the difficulty and necessity of translating of protest music into other languages.

Saddle stitched in wrappers. Lightly soiled overall, else both volumes Near Fine.

\$2500



3 John Lennon's working copy  
**JOHN LENNON (STARRING)**  
**RICHARD LESTER (DIRECTOR)**  
 How I Won the War

Draft British script for the 1967 film. Script Specialists wrappers, dated October 24, 1966. Based on the 1963 novel by Patrick Ryan. Copy likely belonging to John Lennon, with lines for his character Gripweed circled or stricken exclusively in holograph ink throughout. Also included is a separate call sheet for Monday, October 24, 1966, mentioning Lennon and his character specifically.

*How I Won the War* follows a small company of British infantry in North Africa during World War II, with a heaping spoonful of stylized cinematography, fourth wall breaking, newsreel footage, and slapstick, absurdist humor. One of the first anti-war films of the late 1960s that reflected the souring public opinion of the Vietnam War, and arguably director Richard Lester's first "serious" film.

John Lennon's circular-rim glasses, which, while originally a prop for the film, would be the signature frames he would wear for the rest of his life. He spent every day of production on set, even when not required to be there, purportedly because he enjoyed being treated as a normal person. Ringo Starr kept Lennon company during much of his time in Spain as well, and Lennon wrote "Strawberry Fields Forever" while on location.

Set in Europe and North Africa, shot on location in Spain and Germany.

Provenance available on request.

**\$8500**



246 EXT. ARNHEIM FARMHOUSE (B/W TINTED BLUE) DAY 121 246

GRIPWEED running away finds and discards a medal. Then he runs into a barn. He hears a noise and wheels in fright.

A stray PARATROOP is looting in a corner of the barn a dead German with his pockets hanging out white.

GRIPWEED  
Some bastard being prior, isn't he, Jock?

All the pockets are empty.

PARATROOP  
There's one bastard down the road as pongs to high heaven - they keeps sticking him with their bayonets - he's Jerry, was ... any Jerry bondhooks?

GRIPWEED  
Kid - you a duration bloke?

PARATROOP  
You wouldn't chuckle, would you?

GRIPWEED  
Well, pack it in, then - I'm a regular - it's my sodding career, liberating, all right ... ?

A bomb goes off by the door and he runs out.

247 EXT. ARNHEIM FIELD/HEDGE (B/W TINTED BLUE) DAY 247

Some Germans behind a hedge fire a mortar.

248 EXT. ARNHEIM FARMHOUSE/FIELD (B/W TINTED BLUE) DAY 248

On the third go, a running GRIPWEED sits down being mortared. GRIPWEED sits in the field and watches his blood pool out underneath him and holds his stomach.

GRIPWEED  
I knew this would happen... you knew this would happen.





4

**CECIL BEATON**

**Original press photograph of Adele and Fred Astaire, 1929**

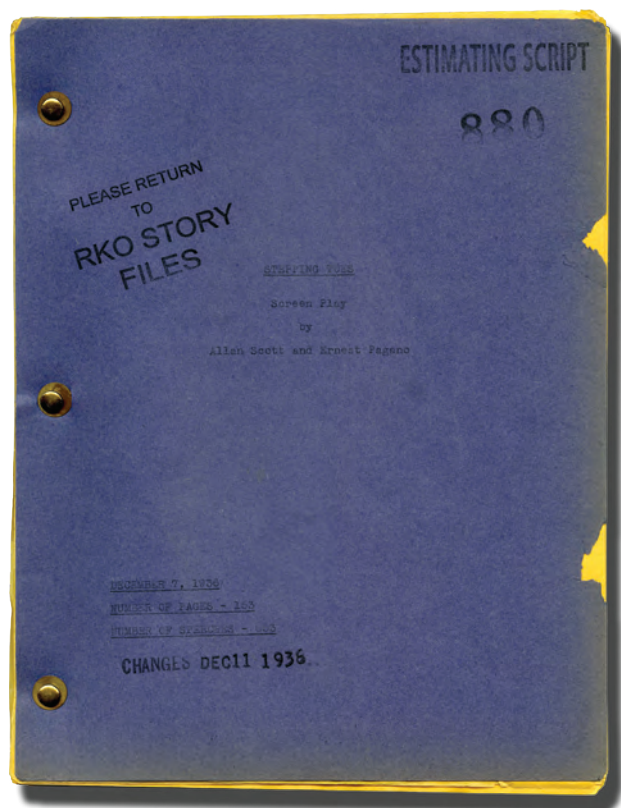
Vintage borderless press photograph of siblings Adele and Fred Astaire, shot in 1929 by Cecil Beaton and struck from the negative circa 1960. Mimeo snipe and press agency stamps on the verso.

The Astaires were siblings and performance partners for 27 years in vaudeville and theater

productions prior to going separate ways as performers in 1932.

6 x 8 inches (15 x 20 cm). Near Fine.

**\$675**



5

**FRED ASTAIRE, GINGER ROGERS (STARRING)  
MARK SANDRICH (DIRECTOR)  
Shall We Dance**

Estimating script for the 1937 film, here under the working title *Stepping Toes*. RKO Radio Pictures wrappers, dated December 7, 1936 with revisions through December 12, 1936.

A ballet star (Astaire) falls in love with a young tap dancer (Rogers) on a trans-Atlantic voyage, but rumors of their relationship precede them to their destination. The seventh of ten films Fred Astaire and Ginger Rodgers would make together, and the fourth of five directed by Mark Sandrich.

**\$3000**



6

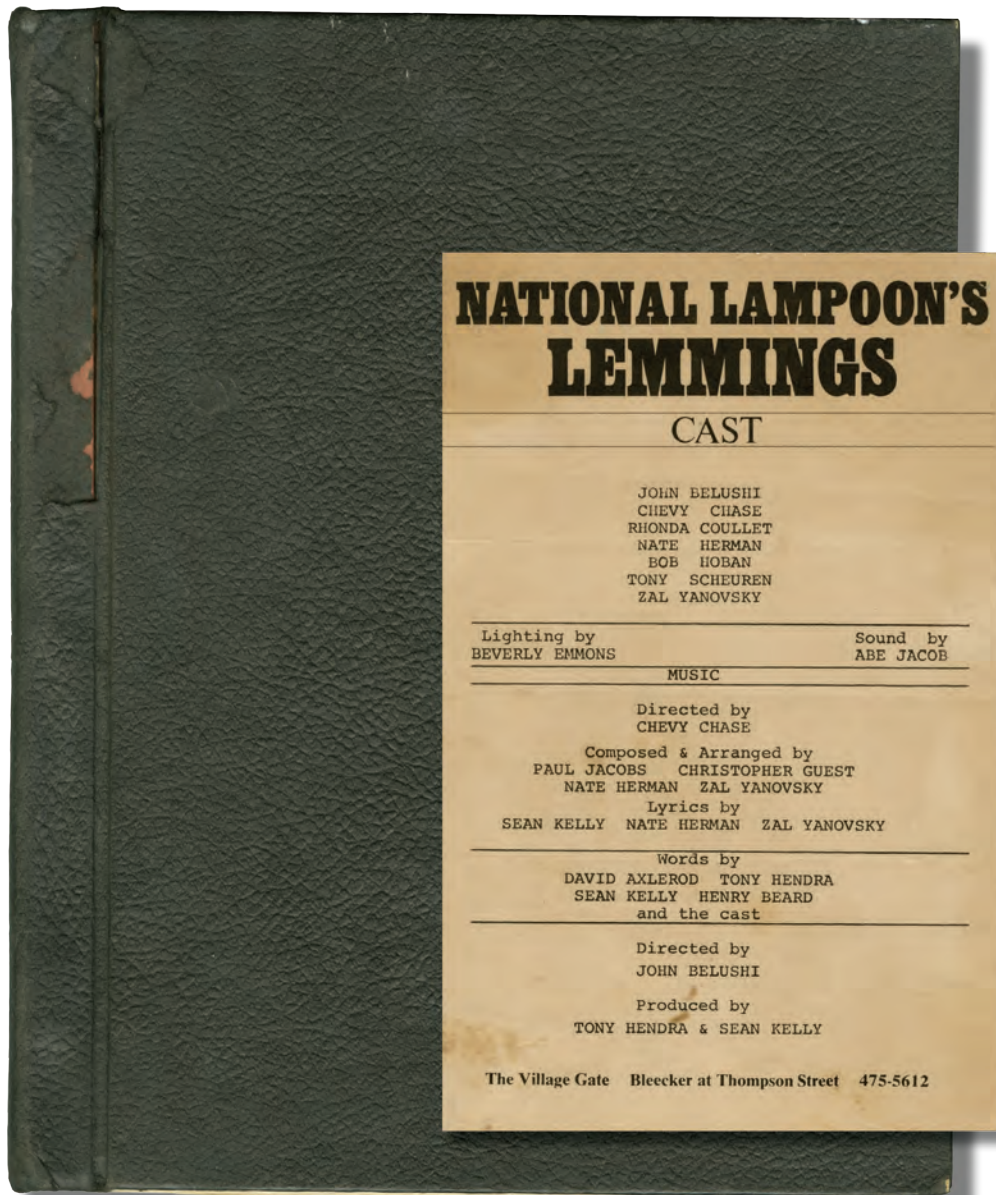
**Original photograph of Nat "King" Cole,  
circa 1964**

Vintage photograph of Nat "King" Cole, dressed for departure. With holograph notations on the verso.

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

**\$325**





7

National Lampoon live on stage

**JOHN BELUSHI, PJ O’ROURKE, HAROLD RAMIS, BOB HOBAN (WRITERS)  
CHRISTOPHER GUEST, PAUL JACOBS (MUSIC)  
SEAN KELLY (LYRICS)**

**National Lampoon’s Lemmings**

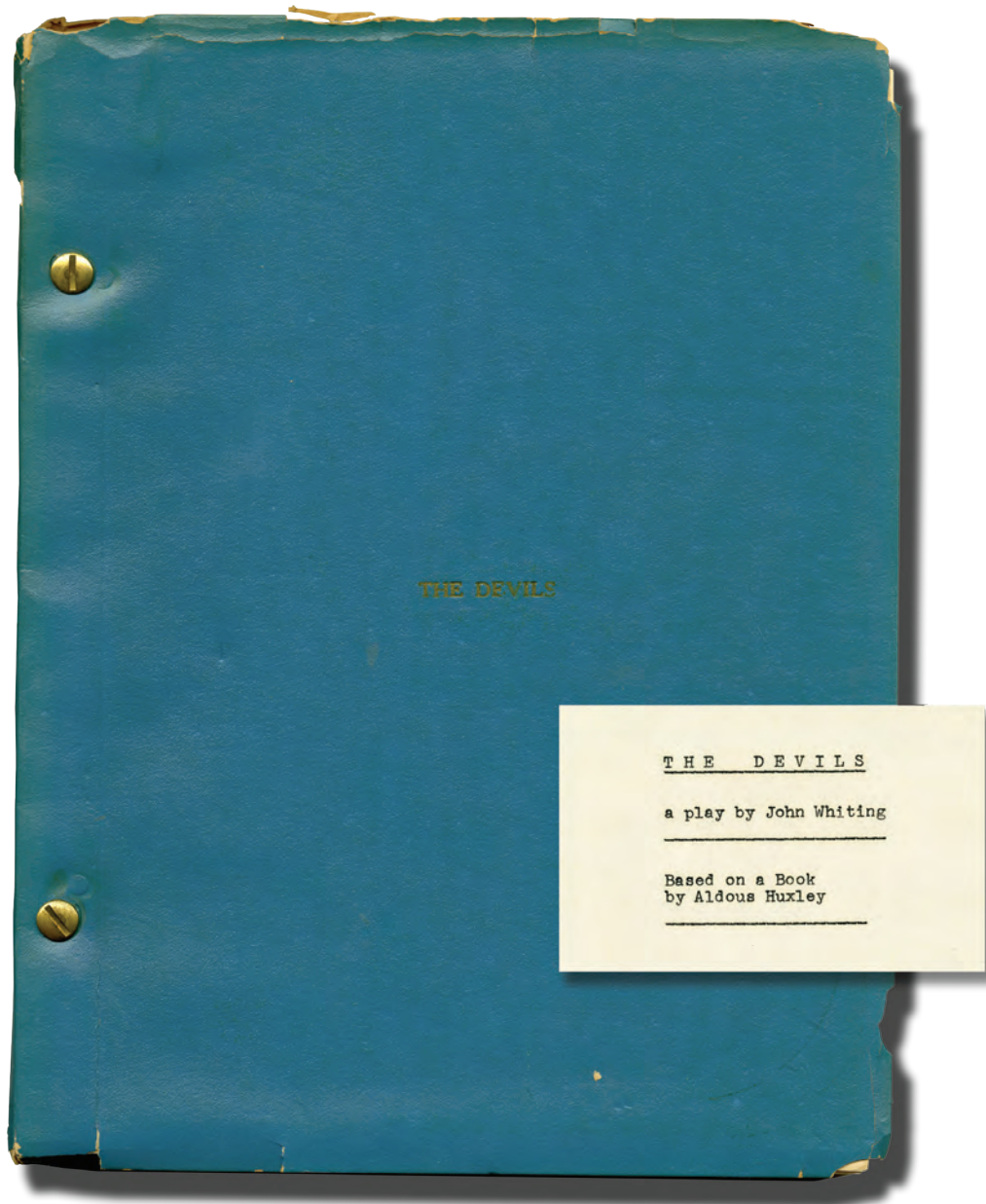
Draft script, circa 1972, for the 1973 play, belonging to performer and uncredited writer Bob Hoban. *National Lampoon’s Lemmings* opened at the Village Gate/Downstairs on January 25, 1973 and was wildly successful during its run of 350 performances, closing on November 25, 1973.

In 1973 *National Lampoon* magazine was at its circulation peak when editor Tony Hendra enlisted another *Lampoon* editor Sean Kelly, to produce a live

sketch comedy show which would include a satire of the Woodstock music festival. It helped launch some of the most iconic comic performers of the late 20th century, John Belushi (doing, among other things, an early impersonation of Joe Cocker), Chevy Chase, and Christopher Guest (who composed much of the music), as well as writers Harold Ramis, Henry Beard, Doug Kenney, P.J. O’Rourke and Anne Beatts (some of whom, two years later, would go on to help form *Saturday Night Live*).







**ALDOUS HUXLEY (NOVEL)**

**JOHN WHITING (PLAY)**

**The Devils**

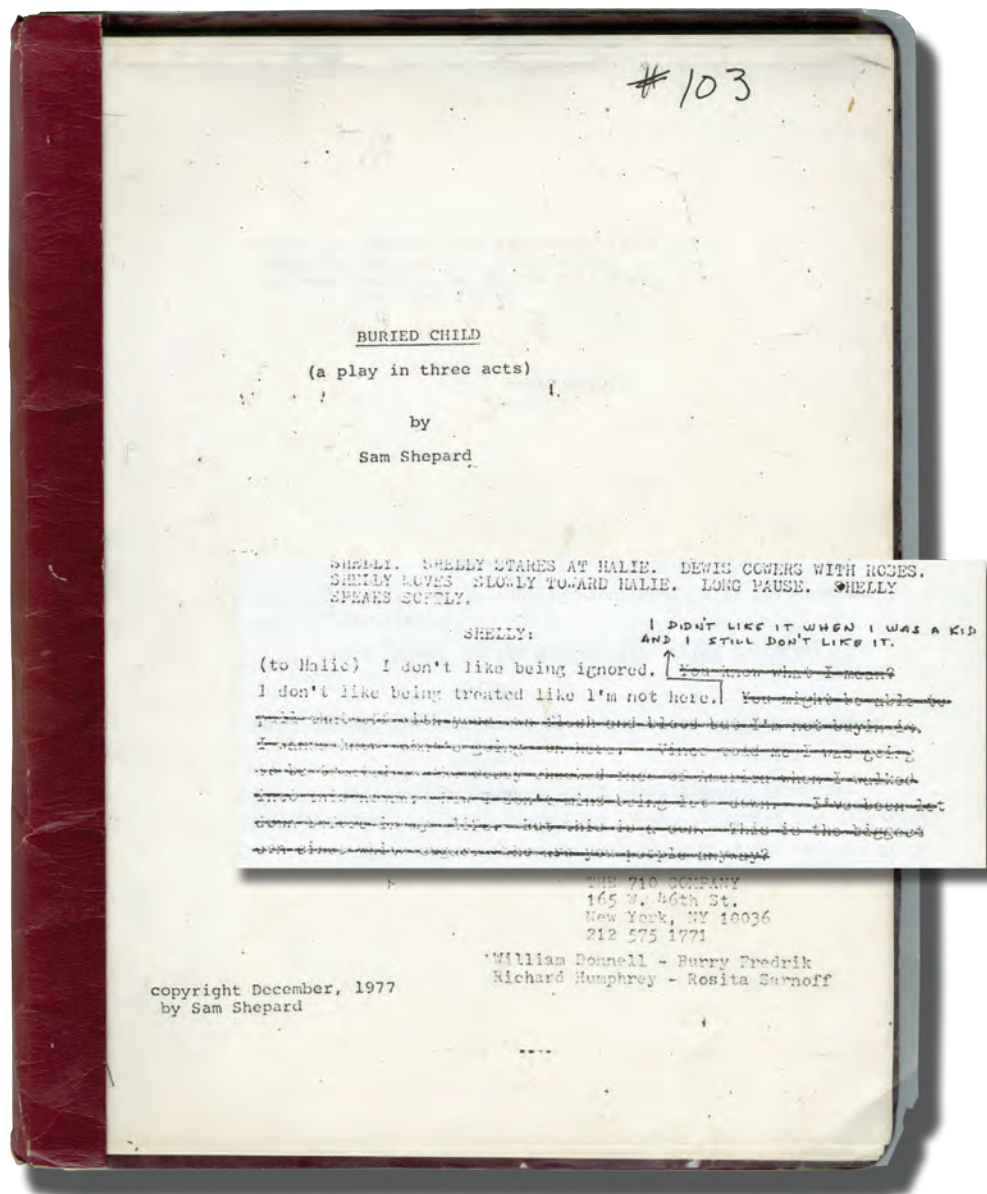
Draft script for the 1965 Broadway premiere of the 1961 play. Studio Duplicating Service wrappers. dated May '65. Included are five pages of notes regarding lighting, dated June 1965.

Based on 1952 novel *The Devils of Loudun* by Aldous Huxley, a fictionalized account of real life events surrounding accusations of mass hysteria and heretical religious beliefs that took place in Loudun, France in the 17th century. The play originally premiered in London in 1961, and was then revised

by playwright John Whiting shortly before his death in 1963. The revised version premiered at Arena Stage in Washington DC before making its Broadway debut on November 16, 1965 at the Broadway Theatre, directed by Michael Cocoyannis and starring Anne Bancroft and Jason Robards, running for a total of 63 performances. Along with Huxley's book, basis for the 1971 film directed by Ken Russell and starring Vanessa Redgrave and Oliver Reed.

**\$975**





9 **SAM SHEPARD**  
Buried Child

Draft script for the Off-Broadway premiere production of the 1978 play, dated December 1977. Later generation copy (consistent with late 1970s-era Xerox duplication), likely made during production, with photocopied annotations in at least two different hands throughout (neither is Shepard's, thus presumably an actor), as well as a substantial amount of dialogue crossed through (also photocopy), and copy No. 103 noted in holograph ink on the title page.

The play premiered on June 27, 1978 at the Magic Theatre in San Francisco, and four months later the Off-Broadway production opened at the Theater for a New City, on October 19, 1978.

It subsequently moved to the Lucille Lortel Theatre, where it ran until April 15, 1979. Winner of the Pulitzer Prize for Drama, and a tenth Obie Award for Shepard.

The play was revived for a two month run on Broadway in 1996 following a production at the Steppenwolf Theatre in Chicago in 1995. Shepard reworked some of the script for the Steppenwolf Theatre production, as he still found aspects "awkward and unfinished." The 1996 Broadway debut was nominated for five Tony Awards.

\$450



## FEATURED



# 10

**CHRISTOPHER BOND**

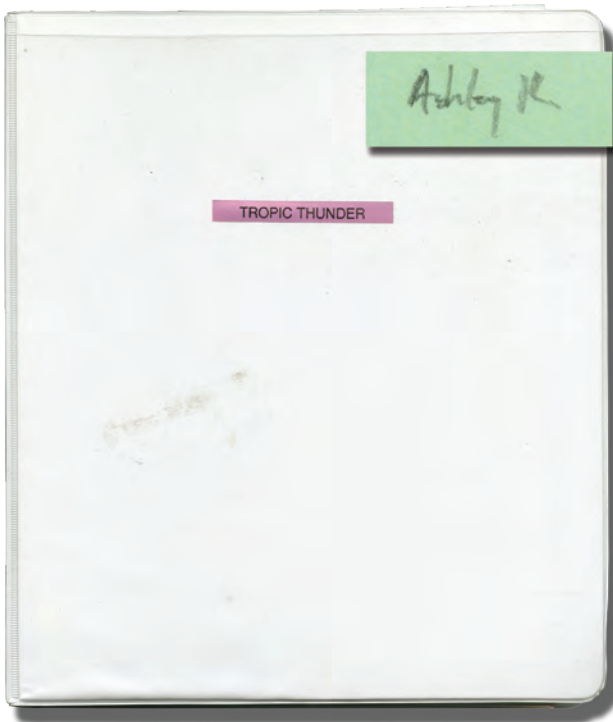
**Sweeney Todd: The Demon Barber of Fleet Street**

Draft script of playwright Christopher Bond's 1973 retelling of the Victorian tale of Sweeney Todd. Studio Duplicating Service wrappers. The play would form the basis for Stephen Sondheim's popular musical half a decade later, after Sondheim saw the play at the Theatre Royal Stratford East in London in 1973.

The first retelling of Sweeney Todd in which Todd is given a back story for his bloody mayhem, with Todd seeking revenge against a wealthy judge who sent Todd to exile in order to get him out of the picture and rape his attractive wife.

Set in London during the reign of King George II.

**\$750**



# 11

**BEN STILLER (DIRECTOR, STARRING)**

**ROBERT DOWNEY JR., JACK BLACK,**

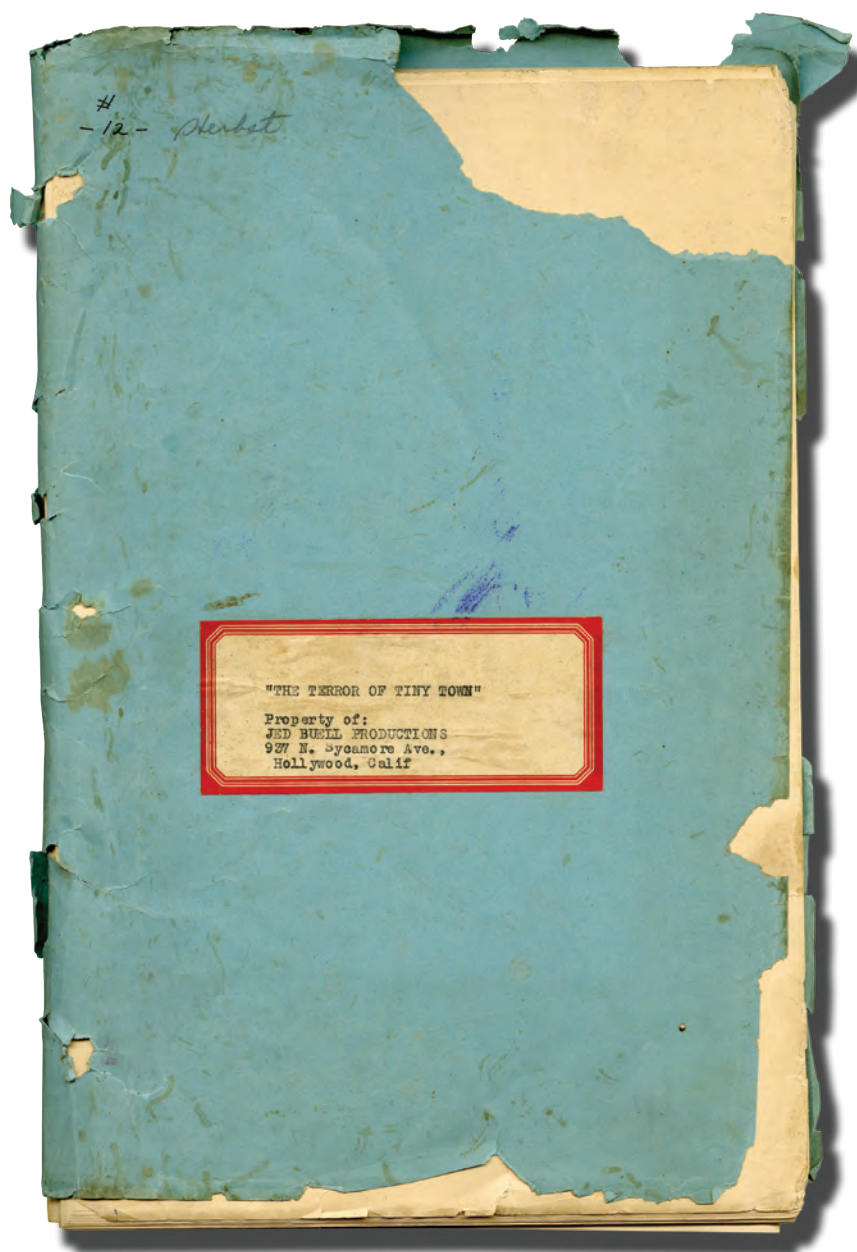
**TOM CRUISE (STARRING)**

**Tropic Thunder**

Draft rainbow revision script for the 2008 film, dated 11/4/2007. Copy belonging to Second Unit Clearance Coordinator Ashley Kravitz, her name in holograph pencil on an included one line schedule. Included are eight revision pages differing from those in script, two different one line schedules, and other ephemera relating to production.

One of the best comedies of the 2000s, about a group of narcissistic actors filming a Vietnam War movie, unaware that they are in real danger from a drug gang whom they believe are extras in the film. Robert Downey Jr. was nominated for a Best Supporting Actor Oscar for his role as Oscar-seeking method actor Kirk Lazarus, which, along with his franchise-starting turn in *Iron Man* the same year, resurrected his career.

**\$675**



# 12

The first (and last) all-little person Western  
**SAM NEWFIELD**  
 The Terror of Tiny Town

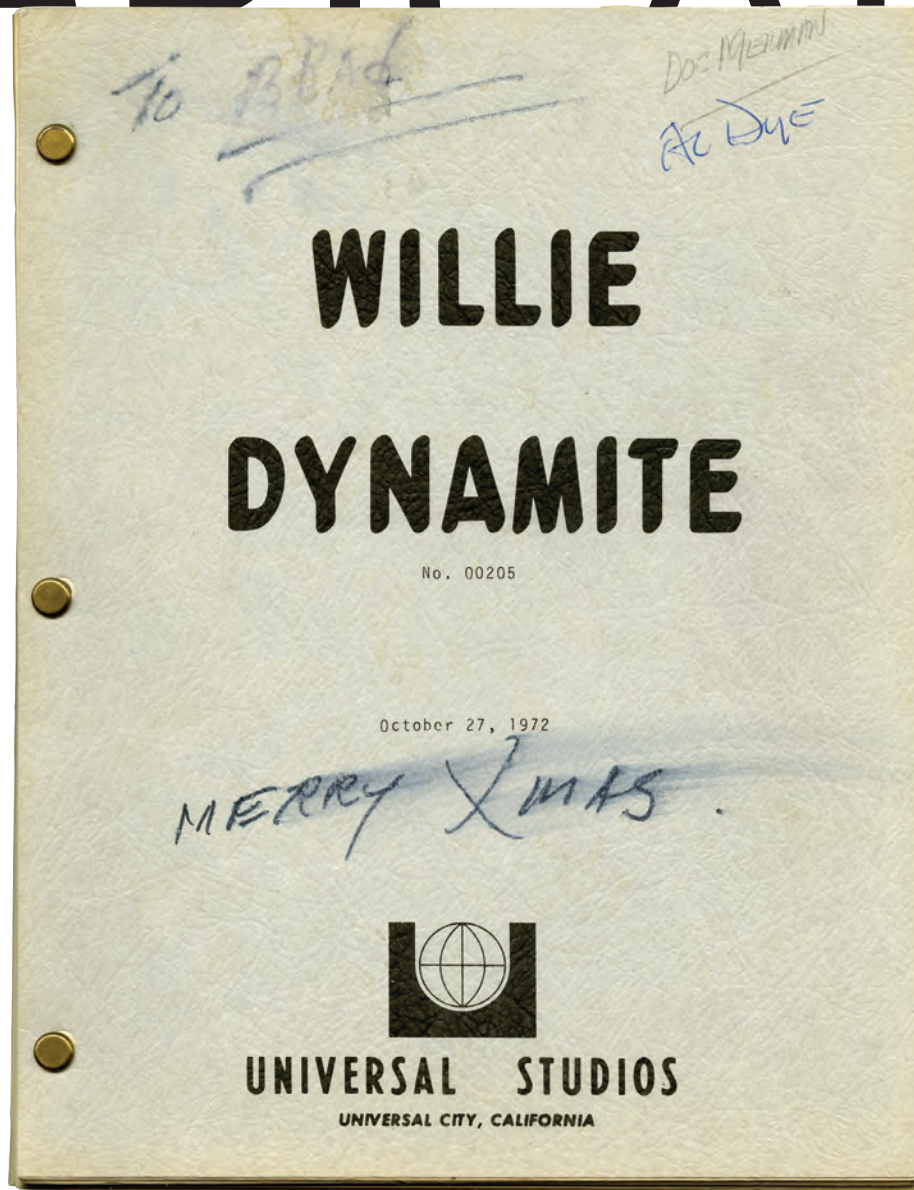
Draft script for the 1938 film. Copy belonging to actor Joseph Herbst, with his last name in holograph pencil to the front wrapper. Herbst played the part of the sheriff in the film, and a year later would also go on to act as a Munchkin villager in *The Wizard of Oz*.

The only known all-little person western musical film, an otherwise relatively conventional Western about good guys against cattle thieves that nevertheless featured a plethora of height-based gags, including cowboys entering the local saloon by walking under the swinging doors and cattle ranchers riding Shetland ponies.

Panned by critics and beloved by audiences, produced Jed Buell stated that he had two sequels in the works with the cast, though they never materialized, leaving this the only oddity of its kind.

**\$3500**

# A F F I C A N A



## 13 GILBERT MOSES Willie Dynamite

Draft script for the 1974 blaxploitation film. Universal Studios wrappers, dated October 27, 1972. Copy belonging to Unit Production Manager Doc Merman whose name is written in holograph pencil on the front wrapper along with notes: "To Brad, Merry Xmas", and "AC Dye", referring to a product used to detect leaks in automotive air conditioning cooling systems, likely needed for *Willie Dynamite's* iconic purple 1971 Cadillac Fleetwood, in holograph ink. Holograph notations throughout.

*Willie Dynamite* (Roscoe Orman) is a pimp aspiring to be #1 in New York City, but after gaining quick success falls into ruin as he is targeted by the IRS, the police, and a social worker named Cora (Diana Sands) who attempts to help the women working for Willie leave prostitution behind. Martha Reeves sang the title song on the soundtrack album composed and produced by jazz great J.J. Johnson.

Parish & Hill 234.

\$2200



# A M E D I C A N



14

## Original double weight photograph of Muhammad Ali, 1971

Vintage double weight photograph of Muhammad Ali, 1971. With holograph notations and an agency stamp on the verso.

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

\$500

Muhammad Ali is shown driving the streets of New York after his conviction for refusing to report for induction into the United States military was reversed.

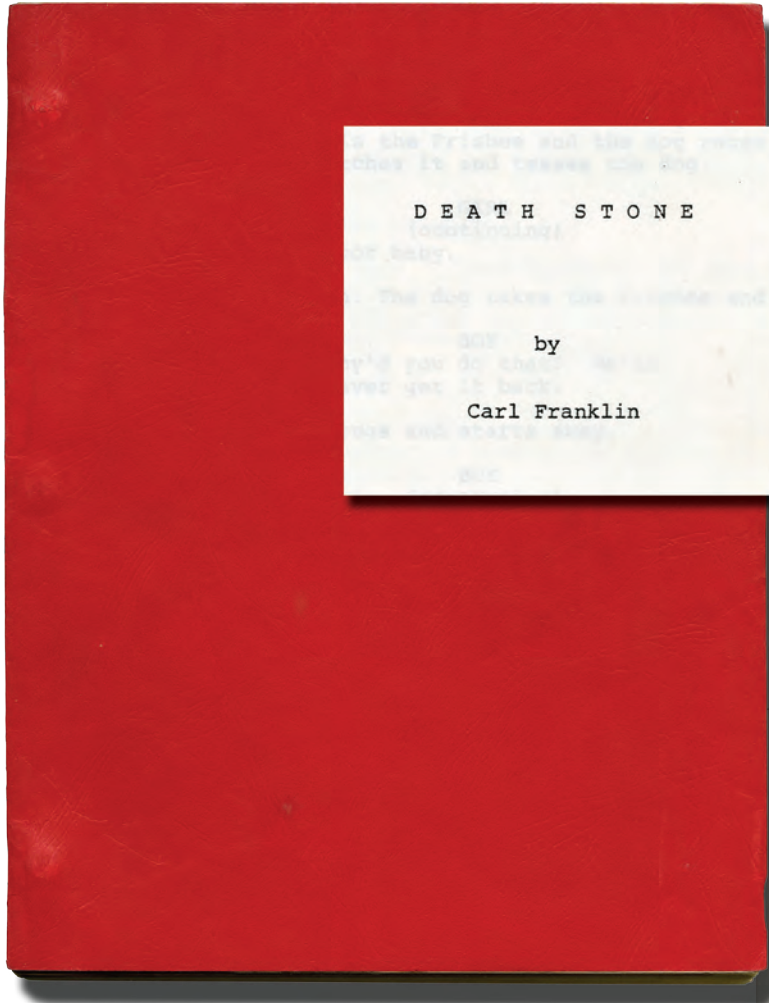


15 Original photograph of James Baldwin and Jean Genet, 1971

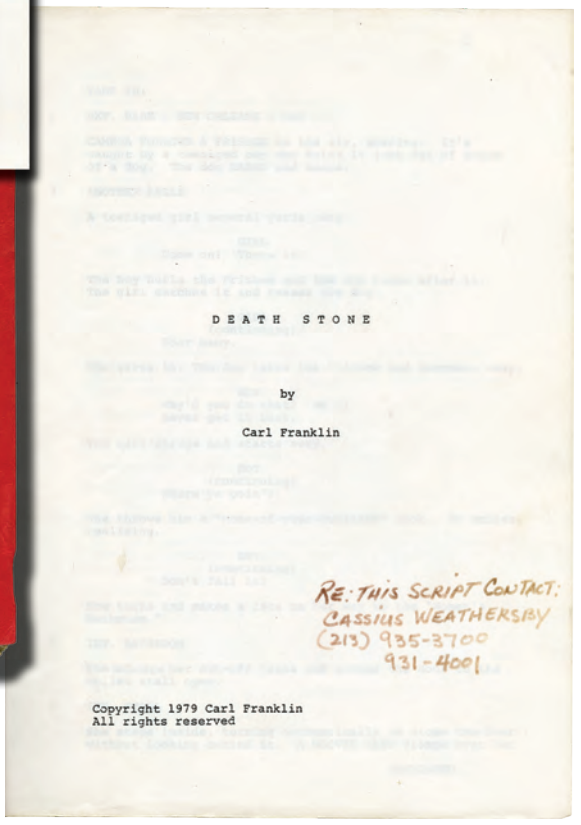
Vintage borderless photograph of writers James Baldwin and Jean Genet speaking at a press conference in defense of writer and activist George Jackson, on trial at the time and facing the death penalty.

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

\$625



DEATH STONE  
 by  
 Carl Franklin



DEATH STONE

*RE: THIS SCRIPT CONTACT:  
 CASSIUS WEATHERSBY  
 (213) 935-3700  
 931-4001*

Copyright 1979 Carl Franklin  
 All rights reserved

16 **CARL FRANKLIN**  
 Death Stone

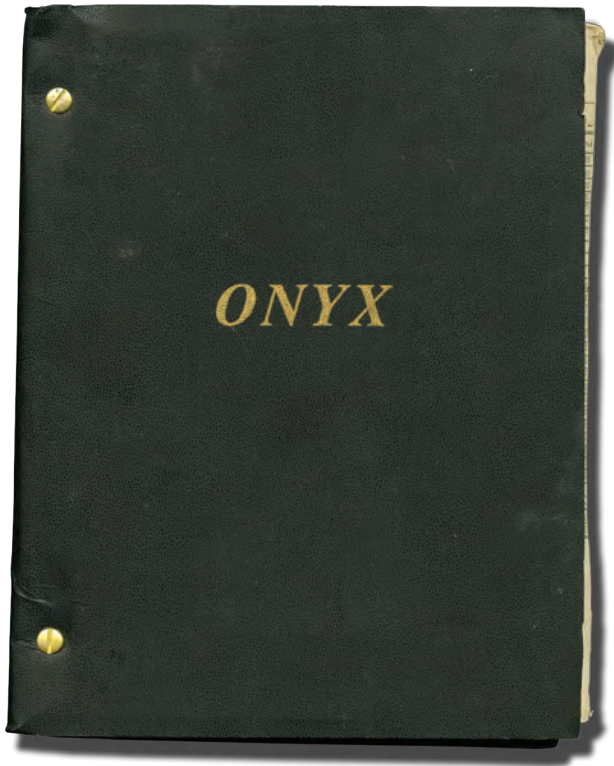
Draft script for an unproduced film, dated 1979. With a holograph notation in brown marker on the title page noting producer Cassius Weathersby's contact information.

A magazine photographer sent on assignment to Mardi Gras in New Orleans becomes embroiled in a centuries-old West African religious ritual in which a priestess kills 40 victims in order to turn them into zombies just before the start of Lent.

\$450



## AFRICAN AMERICAN INTEREST



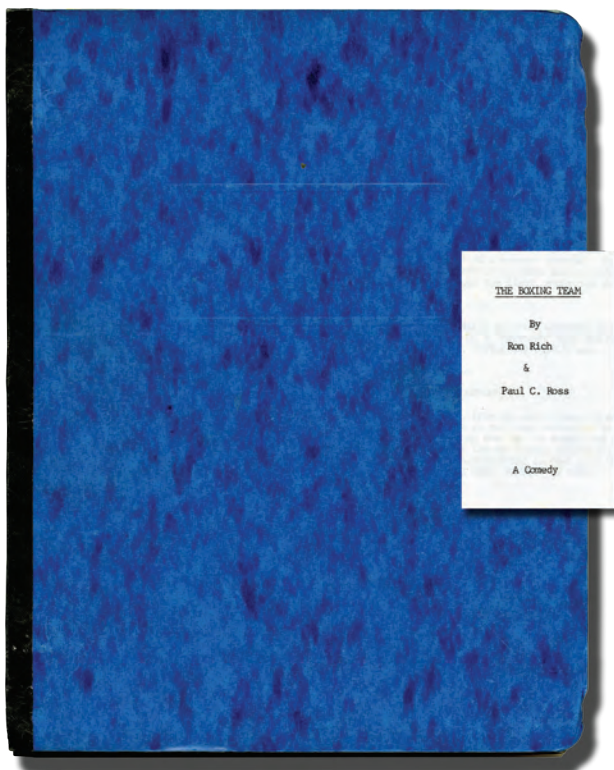
17

### LINCOLN KILPATRICK, J.S. CARDONE Onyx

Draft script for an unproduced film, circa 1977. With 19 pages of budget estimates laid in.

A man returns to his small southern home town and finds that he is the heir to a Voodoo artifact, and the ancient spirit that possesses it. Had the script been made into a film it would have been J.S. Cardone's first screenwriting credit.

\$350



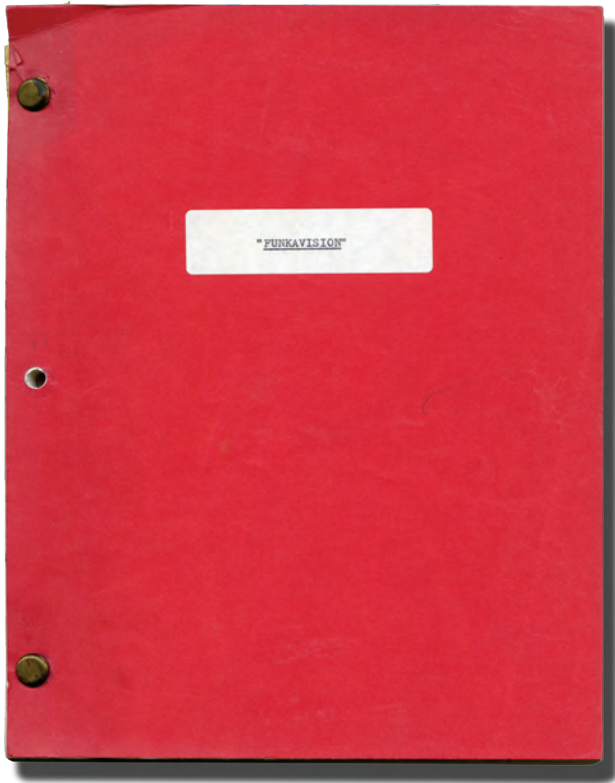
18

### RON RICH, PAUL C. ROSE The Boxing Team

Draft script for an unproduced film comedy, circa 1970s.

A young wealthy boy runs away to the Marines and ends up competing on their boxing team. Though he is an unusually talented boxer, his true ambition is to become a musician. Luckily for him the entire boxing team is also musically talented.

\$375

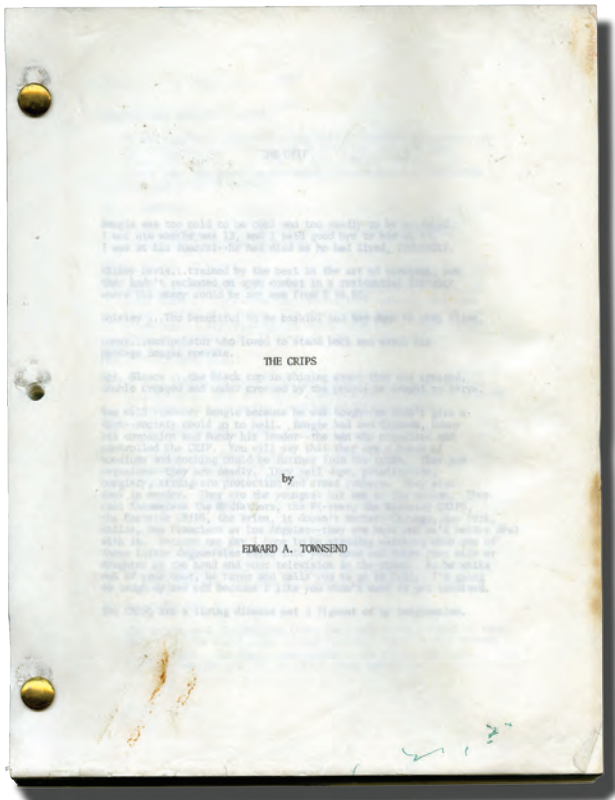


19 **HOMER TAYLOR**  
Funkavision

First Draft script for an unproduced film, dated January 18, 1988.

A comedy about the titular fictional music variety show. The cast list notes several heavyweight comedic actors, including Richard Pryor, Lilly Tomlin, Dan Ackroyd, and Eddie Murphy, but it's unclear if they were attached to the project or if it's a wish list, as the script also calls for cameos by a diverse collection of celebrities, such as Rodney Dangerfield, Kareem Abdul Jabbar, Madonna, and Mr. T.

\$350



20 **EDWARD A. TOWNSEND**  
The Crips

Typescript draft for an unproduced film, circa 1970s.

A soldier's father is killed when witnessing a gang hit in Los Angeles and the soldier, on 30 day leave from his tour in Vietnam in order to attend his father's funeral, is out for revenge. A blunt condemnation of violent gangs.

\$500



# AMERICAN



21

## LLOYD H. FAIDLEY

### Photo album of the St. Louis Cycling Club, 1912-1916

Album containing over 300 vintage black and white and sepia tone vernacular photographs shot by (and belonging to) St. Louis Cycling Club member Lloyd H. Faidley, shot between 1912 and 1916. Housed in a leather bound volume with gilt titles.

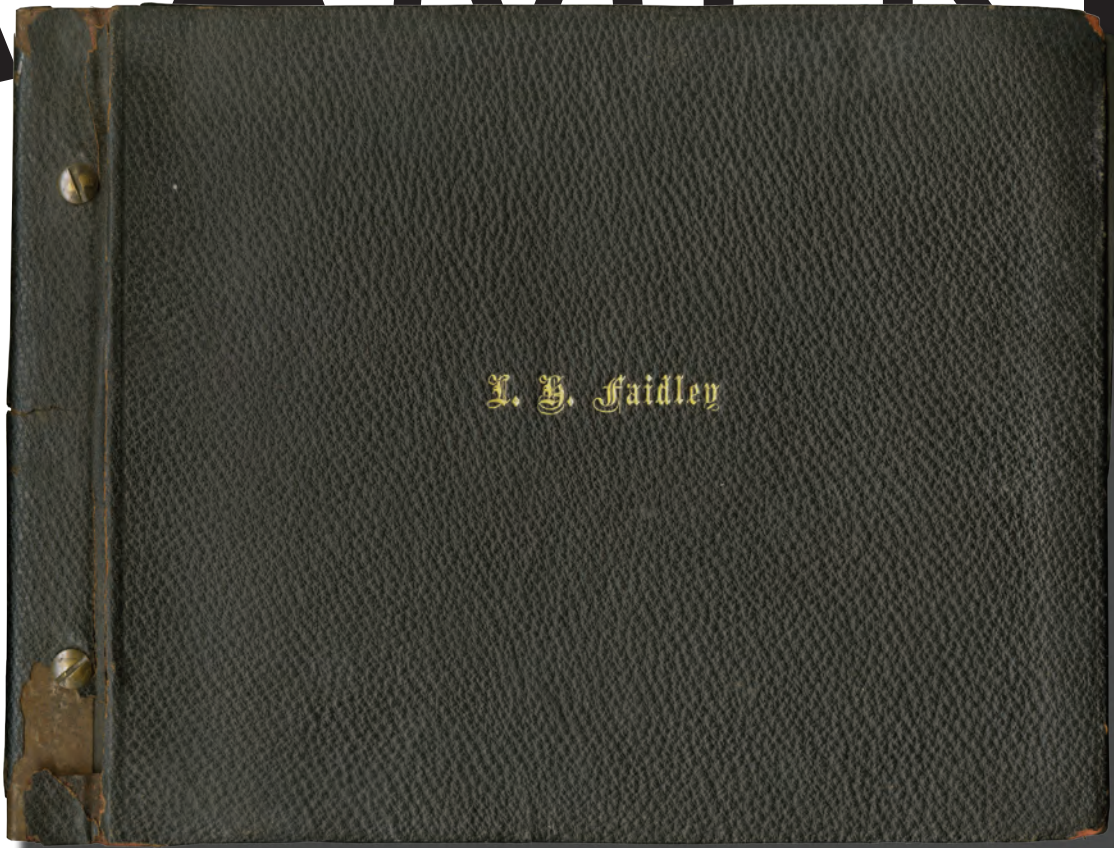
An uncommonly large and intimate album illustrating the adventures of the oldest continuously operating cycling club in the United States, the photographs depict various outings to rivers, caves, and stony bluffs in rural Missouri and Illinois, as well as club parties and social events. The first bicycles in St. Louis were brought over from a Chicago manufacturer in 1878, and the club was founded less than ten years later in 1887, making it one of the earliest cycling clubs in the country. It is still in existence today.

The album contains 286 photos, plus another eight photos that have detached from their original album page, and seven photo post cards, along with two pages of notes in holograph pencil detailing various rides, their mileage and destination, and notes on how many miles a given bicycle tire lasted before needing to be replaced.

Photos between 2.25 x 2.25 and 8.25 x 6.5 inches, housed in a 10.5 x 13.5 inch post-bound leather album. Photos all Very Good plus or better. Album has a few chips to the leather at the corners, with front hinge split.

**\$2850**

# IA AMERICA



GRANITEVILLE 9-7-14



GRANITEVILLE



GRANITEVILLE



GRANITEVILLE



SHEPHERD HILL 9-7-14



IRONTON DEPOT 9-7-14





22

## Archive of 67 original photographs of the Jack Pine Endurance Run, circa 1940s

Archive of 67 vintage vernacular photographs of a Jack Pine Endurance Run motorcycle rally, circa 1940s. Each photograph with a unique number stamp on the verso.

First run in 1923, for decades the Jack Pine Endurance Run was the premiere off-road motorcycle race in America. The three day, 800 mile course ran through the forests and hills (and even

across a river) outside of Lansing, MI, where it was started by the Lansing Motorcycle Club. The race is still being run today.

5 x 3.5 inches (13 x 9 cm), with deckled edges. Near Fine with slight curling.

**\$975**



## 23 62 vernacular photographs from occupied Germany, largely of Volkswagen Beetles

Archive of 62 vernacular photographs, likely taken by an American GI stationed on a US base in postwar Germany, with 57 of those photographs depicting a fascination with Volkswagen Type 1 Beetle cars that borders on obsession.

At least three different Beetles are depicted in the collection, including a myriad of artfully-shot close-up's of body damage, interiors, badges, and cars undergoing repairs.

Likely shot between 1962 and 1965, as evidenced by the style of license plate found on the cars, which was in use for US military vehicles in Germany during that time. The photographer is seen in one photograph in front of a mirror that states "Portrait of a Soldier," one of a handful of non-VW related images that also include images of roadways, an office lobby, and an Audi.

All photos 5 x 7 inches (13 x 18 cm), Very Good plus or better condition.

\$725





# 24

10-4 good buddy

## Archive of 170 QSL cards for CB radio operators, circa 1970s

Archive of 170 QSL cards from CB [Citizens Band] radio operators, all from the collection of a CB Radio enthusiast in the 1970s.

QSL cards are written confirmation of the receipt of a radio broadcast, sent from the listener to the broadcaster, or between both parties of a two-way communication. Originally sent to radio stations to show how far their broadcasts reached, the cards quickly spread to the amateur radio world, including pirate, ham, and CB radio broadcasts. These latter cards often featured artwork and humorous sayings in addition to the users' CB handle, address, and other pertinent information, and became especially popular during the CB enthusiast boom of the 1970s.

Given the short range of typical CB radio, the majority of the cards in the archive are from the area of Helena in northwestern Missouri where the original operator lived. However, locations in 24 other states and Canada are represented by cards

in the collection, likely traded with local operators while on vacation.

While collections of QSL cards are not uncommon on the market, they are usually from ham radio broadcasters, which due to that radio's longer range, have a global reach. By contrast, the focus on a small, local area, and what it reveals about the way those hobbyists expressed themselves and communicated with each other, make this archive somewhat unique among QSL card collections.

Card roughly 6 x 3.5 inches (15 x 9 cm). Adhesive shadow to the verso of most cards from having been previously mounted in an album. Generally Very Good plus, with occasional light foxing or soil.

**\$475**

**Siamese Wildcat** 73<sup>rd</sup>  
 44<sup>th</sup>  
 MON. 114  
 88<sup>th</sup>

20. BOX 32  
 STA. D  
 ST. JOSEPH, MO  
 64504

Break  
 Unit 201  
 Calling

KTH 9793

**PURPLE FLAG** AND THE 3'S 8'S  
**WHITE TENNIS SHOE**

KNE-6099

DOROTHY CHASE  
 BILL SEARS  
 3827 POWERS DR.  
 ST. JOSEPH MO.  
 64503

MON. CH. 19, 12, 8, 5

**GO-FER & SUSIE Q** KKB 8868  
 JASON MON 17  
 KIM

BRANDY  
 PO BOX 129  
 HYDESVILLE, CA. 95547

3'S  
 8'S

Don't forget  
 Picasso CARD 171

**BOOTLEGGER AND BISCUIT BAKER**

KSC-6865  
 MON. CH. 5 ALL 23

EARL F. WAY SR.  
 P.O. BOX 324  
 AMAZONIA, MISSOURI  
 64421

"BUT OFFICER HE  
 IS THE  
 BOOTLEGGER"

1462 PERKINS  
 JOPLIN, MO.  
 64801

BREAK 9  
 BREAK 60

KSY-8501

PLOWBOY  
 STEP SAVER  
 ICE CUBE  
 SILVER BULLET





25

Unsafe at any speed

Scrapbook of motor vehicle death clippings, Iowa 1969

Scrapbook of newspaper clippings documenting 799 motor vehicle deaths in the state of Iowa in 1969, chronologically adhered to the pages of a day planner by a reporter at the state desk of *The Des Moines Register and Tribune*.

Also included are 13 4 x 5.5 inch inter-negatives and 21 negatives of fatal vehicular accidents, dated between 1945 and 1956.

The notebook indicates that the Iowan death toll that year came in at 799 people, with notations of the worst multi-fatality occurrences, and with 1968's published totals at the rear. The book also compiles the clippings for local drownings and one fatal snowmobiling death, paperclipped in at the front of the volume.

A compelling, though admittedly morbid, reminder of what data compilation could look like before the advent of computer technology gave us databases, spreadsheets, and online storage. While motor vehicle-related fatalities in the United States still number over 35,000 a year, the count is markedly lower than the 53,543 deaths that occurred in 1969, which remains the third deadliest year for motor vehicle fatalities in the United State.

Day planner in poor condition, reflecting this item's frequent use, with split rear joint and soil, toning, and warping to pages and boards. Negatives all Near Fine.

\$675





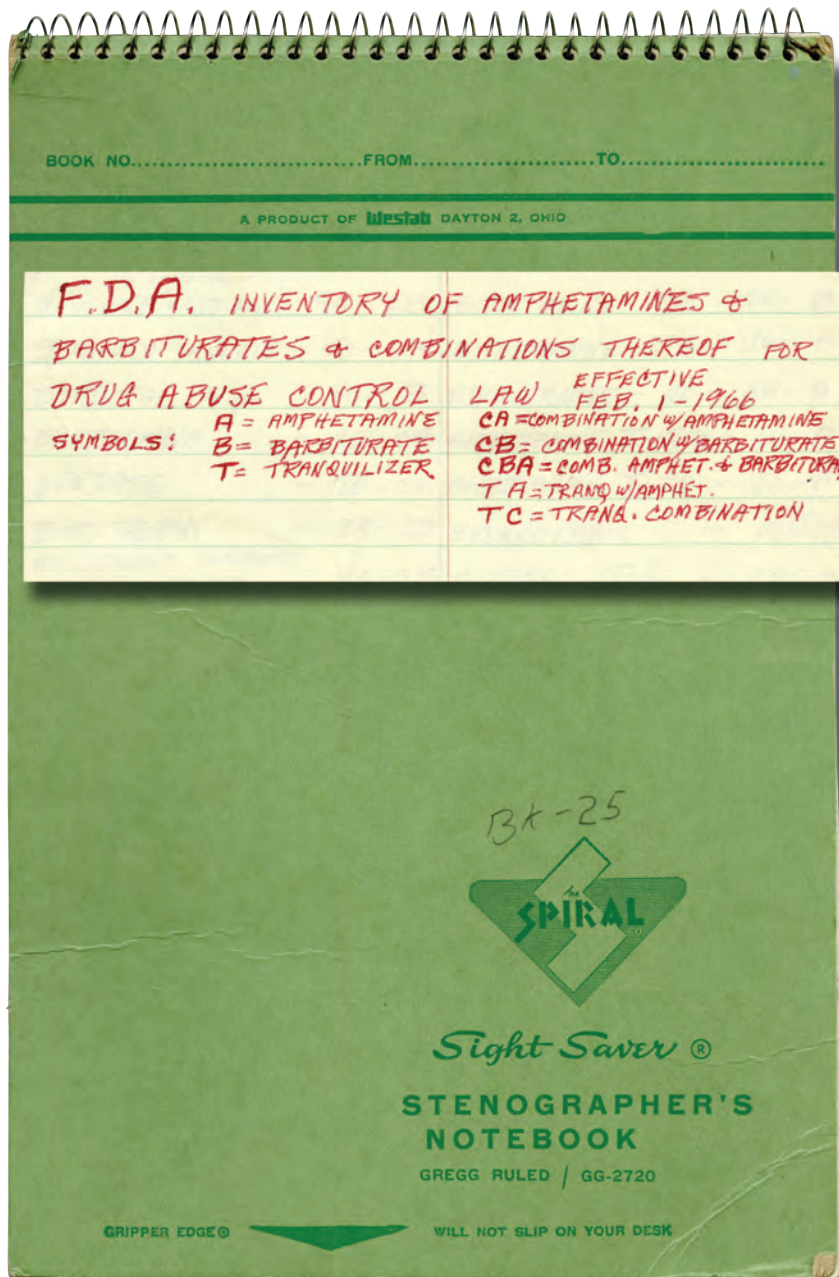
## 26 Safer, at some speeds Archive of 22 photographs of automobile safety test crashes, circa 1970s

Archive of 22 color photographs of automobile crashes testing highway safety hi-dro cushion cell barriers along an unopened section of I-95 in Philadelphia. Each photograph with a holograph reference number on the verso, one with a notation detailing the device being tested and location.

Hi-dro cushion cell barriers are a type of impact attenuator, designed to absorb a crashing vehicle's kinetic energy and reduce damage to structures, vehicles, and people, in this case large barrels filled with water typically seen on highway exit ramps or near road construction.

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

\$750



27

Pharmacy notebook detailing amphetamine and barbiturate stock, and notes on the first Drug Abuse Control Amendment Act of 1965

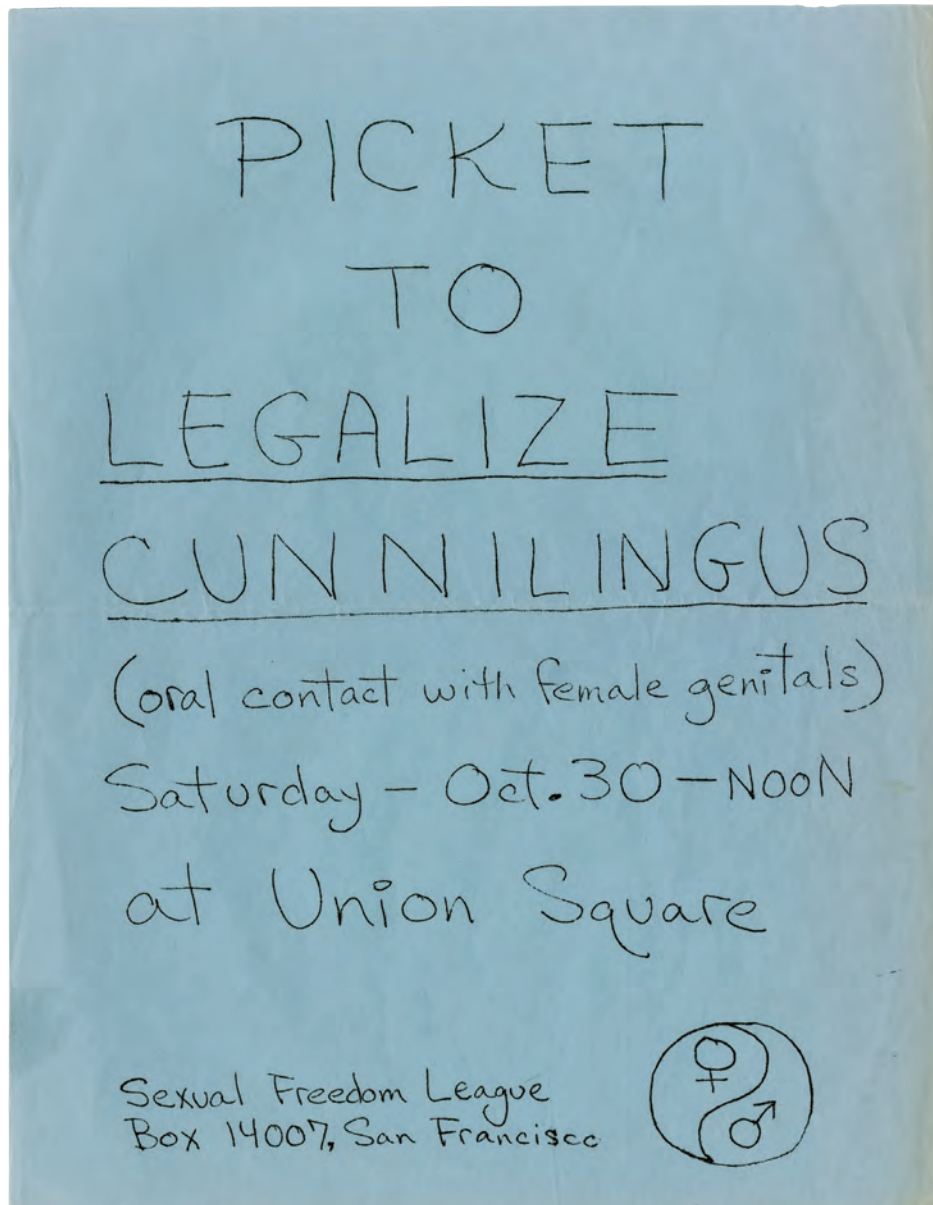
Notebook belonging to an unknown pharmacist detailing the pharmacy's on hand stock of amphetamines, barbiturates, tranquilizers, and other drugs which contained one or more of those in combination, and noted "effective Feb. 1 - 1966."

Also noted is that the inventory was compiled in accordance with recently passed Drug Abuse Control Amendment Act of 1965, which, in an effort to control what Congress saw as an increasing epidemic of prescription drug abuse, created harsh penalties for possession or sale without a

prescription, stricter controls for distribution and inventory, and broadly expanded powers for the Food and Drug Administration, eventually leading to the formation of the Drug Enforcement Agency as an entirely separate federal agency in 1973.

Generic spiral bound stenographers notebook, with 10 pages of handwritten text on rectos only. Boards Very Good plus, pages Near Fine. [Book ID 145666]

\$375



28

### Picket to Legalize Cunnilingus

Original flyer from an early West Coast event by the Sexual Freedom League, taking place on Saturday October 30, 1965 at Union Square in San Francisco.

The Sexual Freedom League was founded in New York in 1963 by Jefferson Poland and Leo Koch, and advocated for sexual activity and sexual political reform, especially the repeal of anti-abortion and censorship laws. Jefferson Poland founded the West Coast branch of the league when he moved to the Bay area in the mid-1960s.

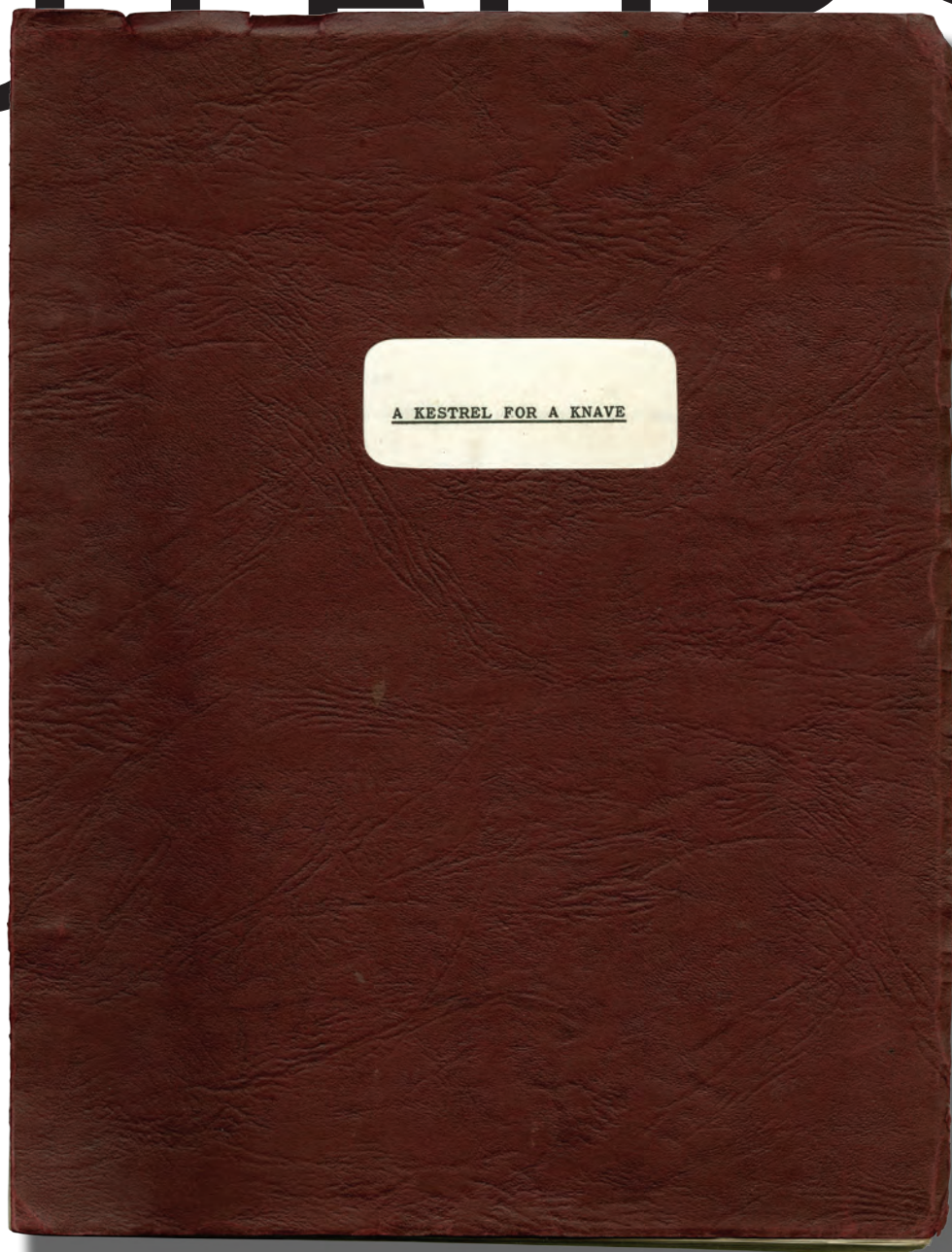
Members of the lewd, satirical protest band The Fugs were known to be in attendance at the event, and played the Orb Theater the previous evening, and a copy of the handbill appears in vocalist Ed Sanders' book *Fug You*.

8.5 x 11 inches (22 x 28 cm). Mimeograph. Light toning at the extremities and a small dampstain to one corner, Near Fine. Single crease to the center.

\$300



# AUTELIDS A



29

**KEN LOACH**  
Kes

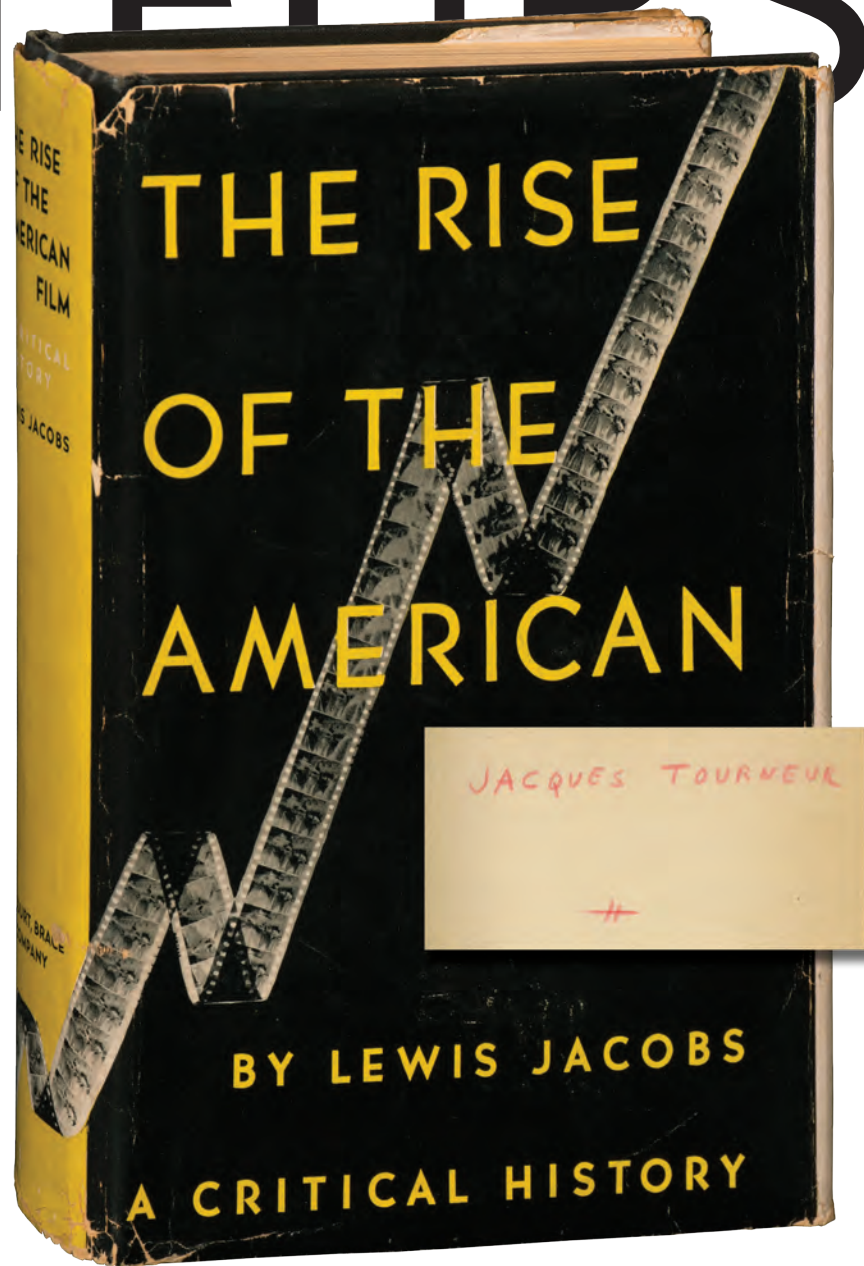
Draft script for the 1969 film. Script Specialists wrappers. An early version of the screenplay with the provisional title *A Kestrel for a Knave*. "6x" in black holograph marker on top right of title page.

The second film (and breakthrough) by esteemed British social realist filmmaker Ken Loach. Based upon the 1968 novel by Barry Hines *A Kestrel for a Knave*, a heart-wrenching story of a working

underclass youth, who finds temporary respite from his oppressive life, and even grace, in the training and caring of a found fledgling kestrel whom he calls Kes.

Criterion Collection 561. Masters of Cinema 151.

**\$4750**



30

Jacques Tourneur's personal copy

**LEWIS JACOBS**

**The Rise of the American Film**

New York: Harcourt, Brace, 1939. First Edition. Copy belonging to director Jacques Tourneur, with his name in holograph red pencil on the front endpaper. Published the same year as Tourneur's directorial debut, *They All Come Out*.

Tourneur would go on to direct 70 films over a 40 year career, including the first three horror films for legendary producer Val Lewton, *Cat People* (1942),

*I Walked with a Zombie* (1943), and *The Leopard Man* (1943), as well as the classic film noir *Out of the Past* (1947).

Near Fine in a Very Good plus dust jacket. Jacket is lightly rubbed, with light chipping and edgewear, with and a light dampstain to the rear panel.

\$2000





## 31 JULES DASSIN He Who Must Die

Archive of 1,599 vintage keybook photographs from the 1957 French-Italian film. Small photographs affixed with cello tape on thick stock in five folio sized spiral bound notebooks, with small title labels mounted to the versos of the front wrappers. Each photograph is numbered in holograph ink inside a small white border on the recto, and in mimeograph on the verso.

Extensively illustrating a few film sequences, including images of actor Jean Servais as priest and his followers as Biblical characters, gallows, and portraits of child actors. Most photographs are candid images of the cast and crew, including director Jules Dassin coaching actor Gert Fröbe in a chilling death scene, on-location landscapes, burning crosses, Turkish soldiers, actor Melina Mercouri with a candelabra, black and white cats cuddling, and several photos of filmmaker Christian-Jaque, dramatically lit and smoking a cigarette (albeit his association with the film is ambiguous).

Based on Kazantzakis' 1954 novel, *Christ Recrucified*. In Turk-occupied Greece, circa 1920s, Servais plays a priest who leads his townsfolk in reenactments of Biblical stories, with Pierre Vanneck as Jesus, the town prostitute (Mercouri) as Mary Magdelene, and Fröbe as a town elder. The passion play eventually becomes reality, with refugees who enter the town victimized in a massacre.

Entered at the 1957 Cannes Film Festival, where Dassin was awarded an OCIC Special Mention, and was nominated for a Palme d'Or. A small masterpiece by the director, whose directorial filmography includes *The Naked City* (1948), *Rififi* (1955), *Never on Sunday* (1960), and *Topkapi* (1964).

Photographs 3.5 x 4.5 inches (9 x 11.25 cm), most with small white border at the foot, several with full small white border. Light curling, and several photographs detached, else Near Fine. Notebooks Very Good plus.

\$3500



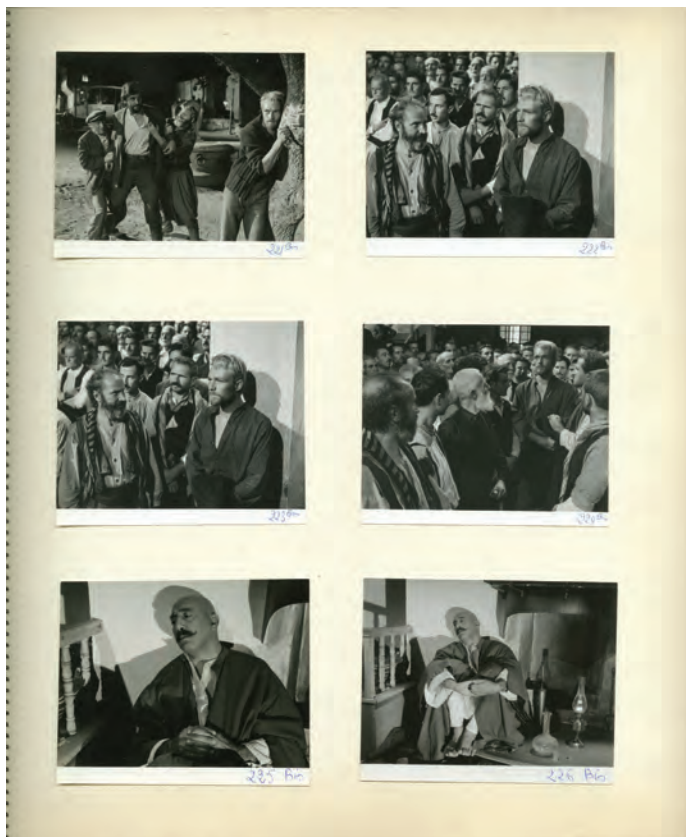
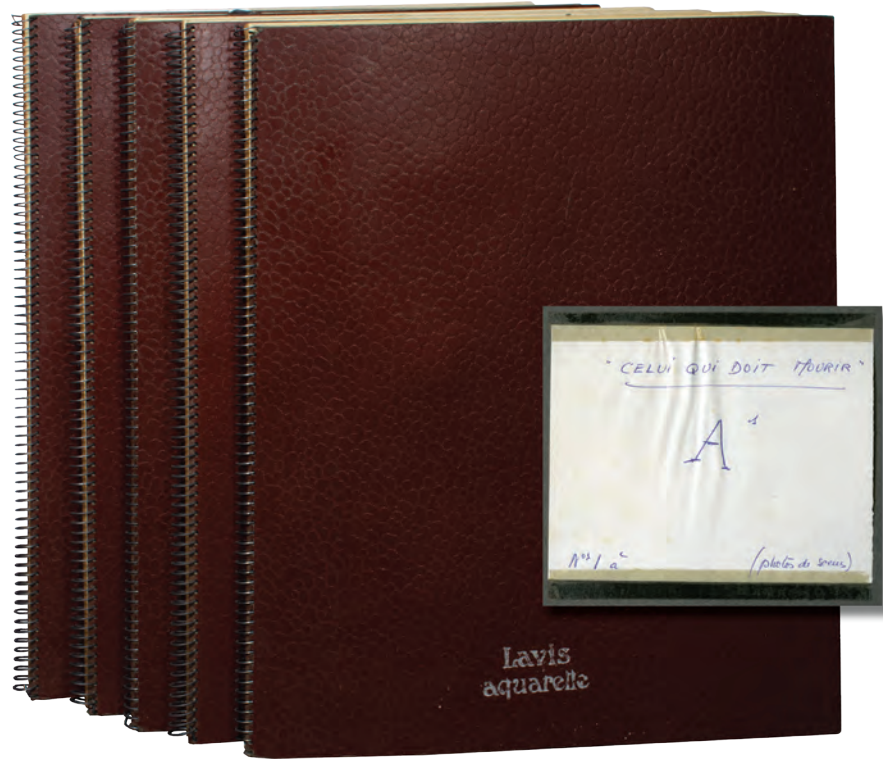




Photo LIMOT  
18, Rue Wurtz, PARIS-13<sup>e</sup>  
GOB. 54-55

**32 RENÉ CLAIR (DIRECTOR)  
WALTER LIMOT (PHOTOGRAPHER)  
Tout l'or du monde**

Archive of 749 vintage keybook photographs from the 1961 French-Italian film. Over 200 are loose, the remainder being affixed with cello tape on thick stock in two folio sized spiral bound notebooks with one title label present. Each photograph is numbered in holograph pencil on the verso, 13 photographs credit photographer Water Limot, 18 with his name stamped on the verso, and each notebook page with corresponding numerical notations in holograph pencil. Also included is a vintage Cinédis manilla mailing envelope.

Limot's action photographs are poignantly interlaced with on-the-set images, including tender exchanged between actors Bourvil, Annie Fratellini, and Colette Castel, herself seen in striking authority behind a handheld camera. A few feature Black musicians

in the background, surrounded by paparazzi, and a few photos are slightly more candid, with subjects hamming for the camera.

A businessman wants to buy land around the village of Cabosse, claiming his desire for seclusion but with intentions to sell the water from the village fountain, purportedly a fountain of youth.

747 photos are 3.5 x 4.5 inches (9 x 11 cm) or slightly smaller, with small white borders at the foot, and 2 photos are 5 x 7 inches (13 x 18 cm). Light curling, and most with tape ghosts and discoloration, else Near Fine. Envelope and notebooks Very Good overall.

**\$2500**







**33** MICHELANGELO ANTONIONI (DIRECTOR)  
BRUCE DAVIDSON (STILL PHOTOGRAPHER)  
Zabriskie Point

Vintage double weight photograph of director Michelangelo Antonioni and members of the cast and crew on the set of the 1970 film. Shot by noted photographer Bruce Davidson. With holograph notations in pencil and blue pen on the verso.

Antonioni's great American experiment, and the only film the director ever made in the United States, written for the screen by a young Sam Shepard.

Though made from an Italian's perspective, the film stands today as a great visual statement on the American West in the late 1960s, rampant consumerism, and the hippie zeitgeist.

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

Godard, *Histoires du cinema*. Rosenbaum 1000.

**\$650**





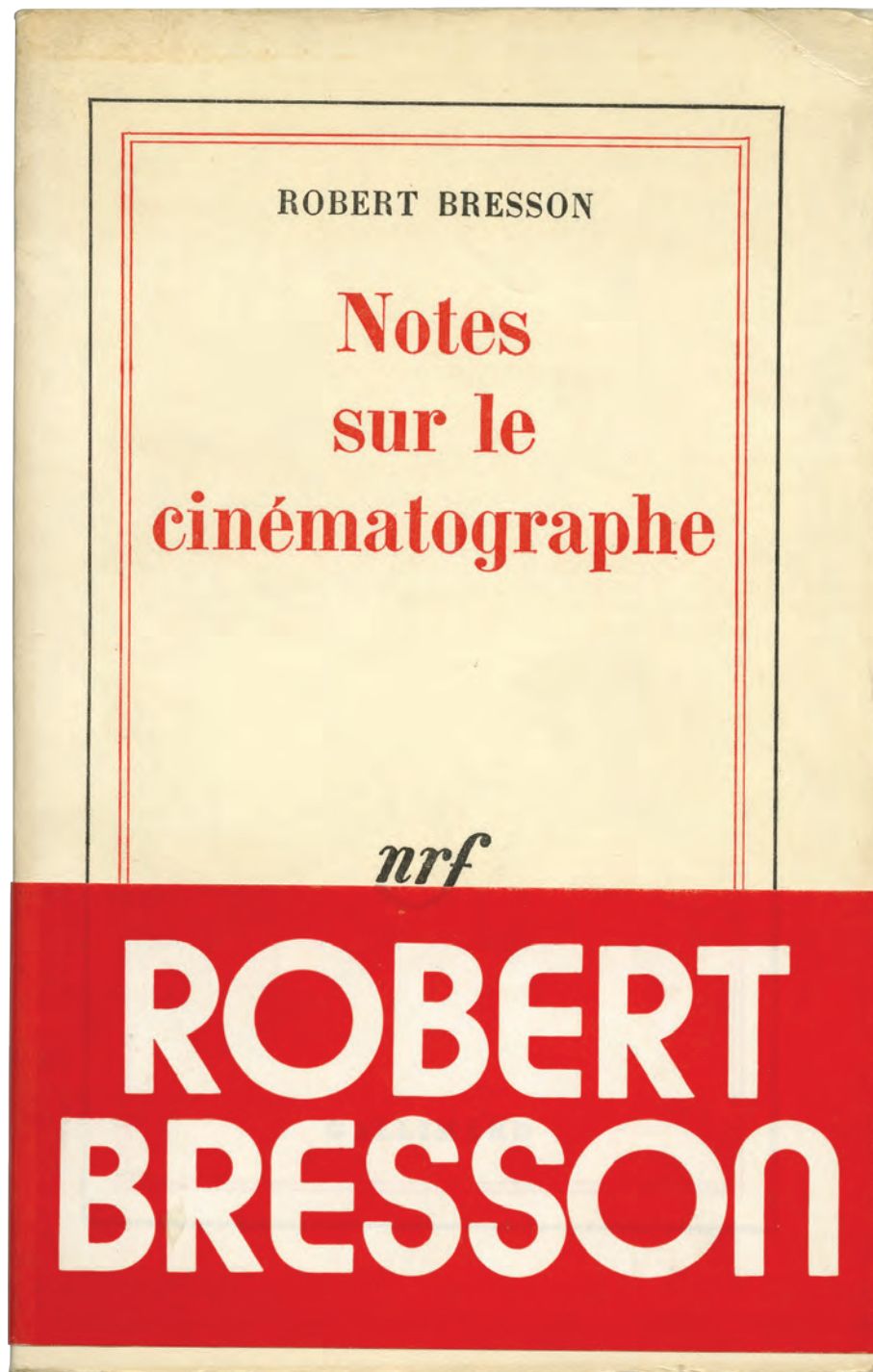
34 MICHELANGELO ANTONIONI  
Zabriskie Point

Collection of five vintage reference photographs from the 1970 film. Four of the photographs have been trimmed, three with partially trimmed mimeo snipes on the verso,

Photographs various sizes between 7 x 5.5 and 10 x 8 inches (18 x 14 and 25 x 20 cm). Near Fine.

Godard, *Histoires du cinema*. Rosenbaum 1000.

\$625



35

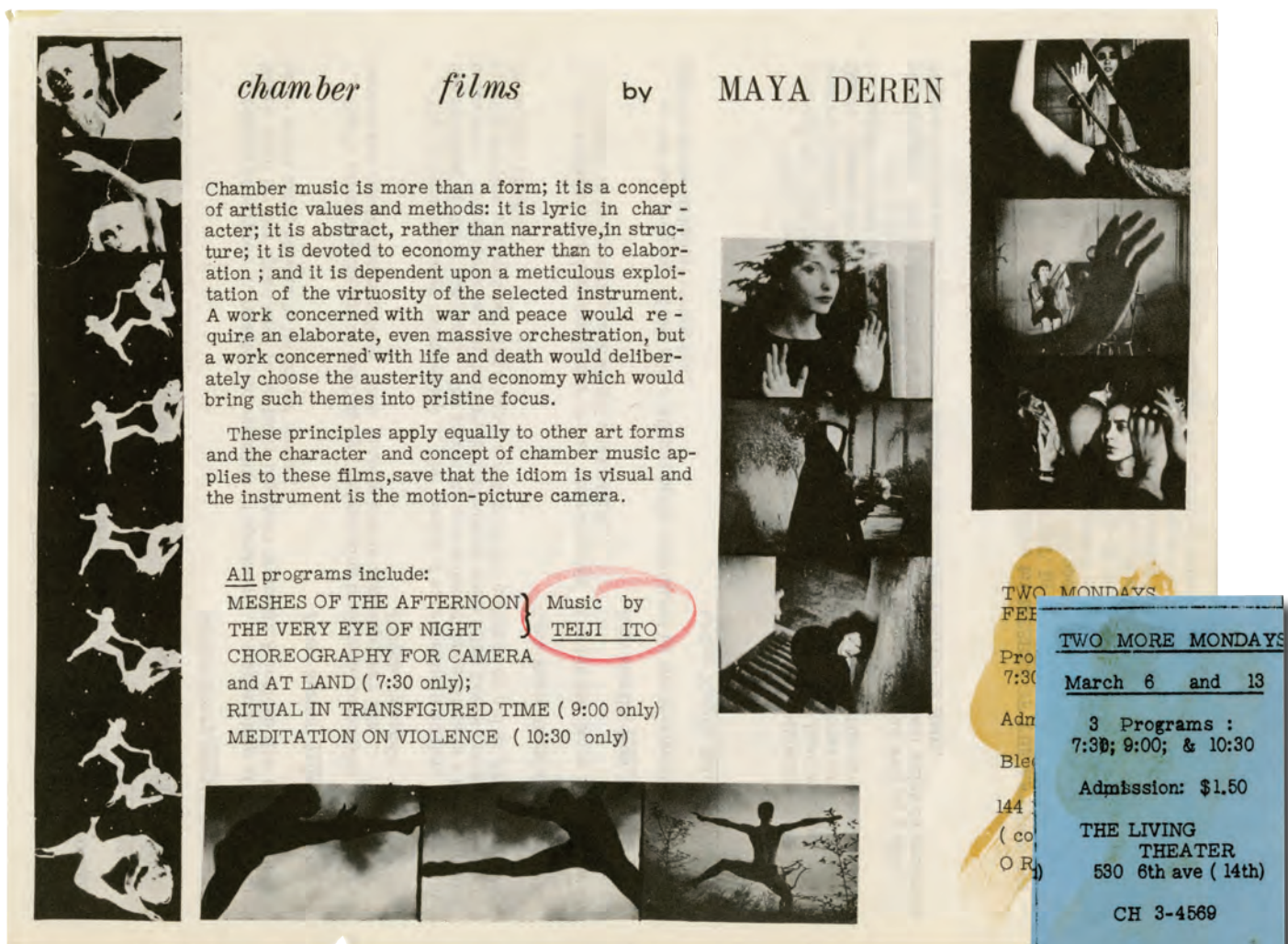
**ROBERT BRESSON**  
Notes on Cinematography

Paris: Gallimard, 1975. First French Edition (and correct first) of the author's treatise on cinematography. With the rare red belly band with the director's name in large white letters.

Wrappers and belly band both Fine.

\$750





36

**MAYA DEREN**  
Chamber Films

Original flyer for an exhibition of six films by Maya Deren held on February 20 and 27, 1961 at the Bleeker Street Cinema, and March 6 and 13, 1961 at The Living Theater. The flyer notes that music for two of the films, *Meshes in the Afternoon* and *The Very Eye of the Night* was composed by Teiji Ito. Ephemera related to Deren's work as a pioneering avant garde filmmaker is rare.

The recto of the flyer describes the concept of "chamber films," likening Deren's films to the lyrical, abstract, and economical style of chamber music "save that the idiom is visual and the instrument is the motion picture camera."

With brief biographies of Deren and Ito, as well as blurbs about Deren's films on the verso, including ones from Jonas Mekas and Joseph Campbell.

11 x 8.5 inches. Very Good plus. Holograph red pencil circling Teiji Ito's name on the verso. Two inch jagged closed tear to the left edge, with glue stains to the lower corner of the recto and verso where a 2.5 x 3.75 inch paper (present but detached) announcing The Living Theatre showing had been pasted over the Bleeker Street dates.

\$650



37 **CLINT EASTWOOD**  
Play Misty for Me

Vintage borderless photograph from the set of the 1971 film. Mimeo snipe on verso.

Clint Eastwood's directorial debut, after decades as an actor, a second career that would garner him two Best Director Oscars, for *Unforgiven* (1992) and *Million Dollar Baby* (2004), and two more nominations, for *Mystic River* (2003) and *Letters from Iwo Jima* (2006).

7.5 x 9.25 inches (19 x 24 cm). Near Fine, light score along top edge, light edge wear.

*Clover, Men, Women, and Chainsaws*. Grant US. Silver and Ward Neo-Noir. Spicer US Neo-Noir. Weldon 1983.

\$300





38

**DAVID CRONENBERG**  
**Scanners**

Vintage photograph showing director David Cronenberg and crew shooting a scene from actress Jennifer O'Neil's point-of-view on the set of the 1981 film. With a mimeo snipe on the verso.

A shadowy security company seeks to use "scanners," people with various psychic abilities, as weapons, but are opposed by an underground movement vying for world domination.

A cult classic, and a breakthrough for Cronenberg, released a year before *Videodrome* would put him firmly on the horror auteur map.

10 x 8 inches (25 x 20 cm), with wide horizontal margins. Margins lightly toned, else Near Fine.

Canuxploitation Complete. Criterion Collection 712.

**\$375**



39

**JERRY LEWIS**  
**One More Time**

Vintage borderless double weight photograph of actor Sammy Davis Jr. and director Jerry Lewis on the set of the 1970 film. Mimeo snipe on the verso.

Chris Pepper (Peter Lawford) and Charlie Salt (Sammy Davis Jr.) are about to lose their London nightclub. In desperation they turn to Pepper's aristocrat twin brother for help, who shortly after they contact, is murdered. Pepper assumes his dead brother's identity and together with Salt, they try to solve the crime.

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

Weldon 1983.

**\$450**



40

**JERRY LEWIS (STARRING)**  
**FRANK TASHLIN (DIRECTOR)**  
**Cinderfella**

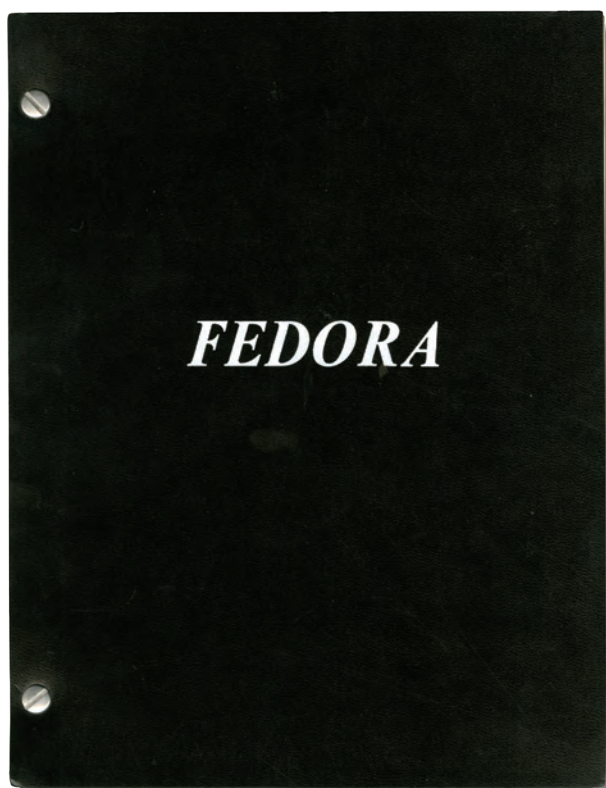
Vintage photograph of Jerry Lewis and jazz impresario Count Basie on the set of the 1960 film, in which Basie stars as himself. With holograph notations in pencil on the verso.

Jerry Lewis' answer to the classic Cinderella story. When his father dies, poor Fella is left at the mercy of his snobbish stepmother and her two no-good sons, Maximilian and Rupert. As he slaves away for his nasty step-family, Maximilian and Rupert attempt to find a treasure Fella's father has supposedly hidden on the estate. Meanwhile, hoping to restore her dwindling fortunes, the stepmother plans a fancy ball in honor of the visiting Princess Charmein, whom she hopes will marry Rupert. Eventually, Fella's Fairy Godfather shows up to convince him that he has a shot at winning the Princess himself.

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

**\$475**





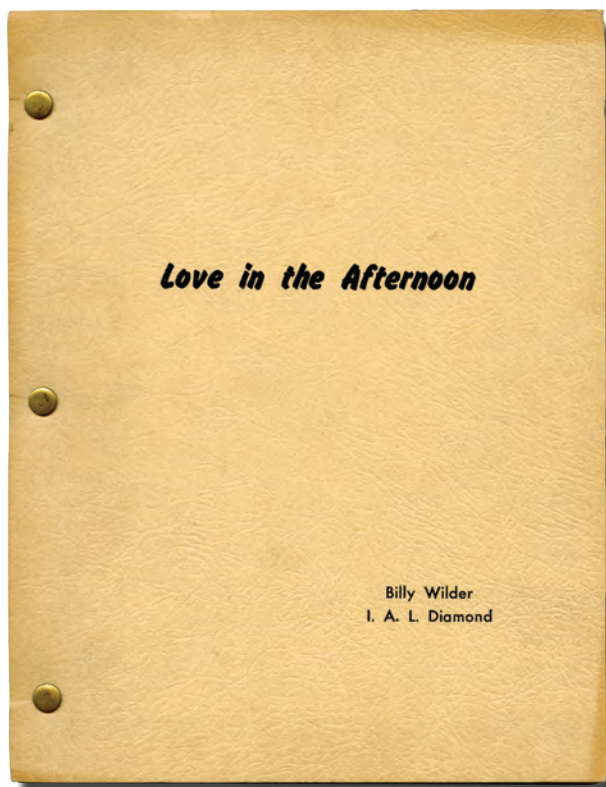
## 41 **BILLY WILDER** Fedora

Draft script for the 1978 film.

Based on the novella by Thomas Tryon, from his 1976 collection *Crowned Heads*. A struggling Hollywood producer attempts to revive his career by luring a retired and reclusive actress back into the spotlight. Told in flashback, beginning with her suicide-by-train.

The fifth and final pairing of director Billy Wilder and actor William Holden, who began their association in 1950 with the classic *Sunset Blvd.*, and *Fedora* has been seen as a companion piece to that film.

\$450

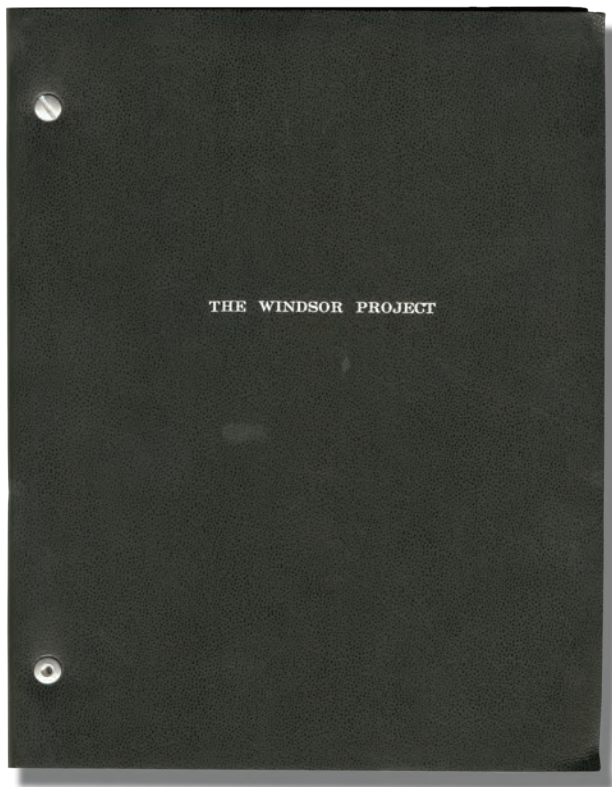


## 42 **BILLY WILDER** Love in the Afternoon

Draft script for the 1957 film. With a few notations throughout in holograph pencil.

Based on 1920 French novel by Claude Anet, *Ariane, jeune fille russe*. A middle-aged playboy falls for the daughter of a private investigator hired to tail him and catch him in a tryst with a different client. The novel was previous adapted in 1931 by Paul Czinner, who filmed versions in German, English, and French (*Ariane*, *The Loves of Ariane*, and *Ariane, jeune fille russe* respectively), which served as inspiration for Wilder's version.

\$750



43

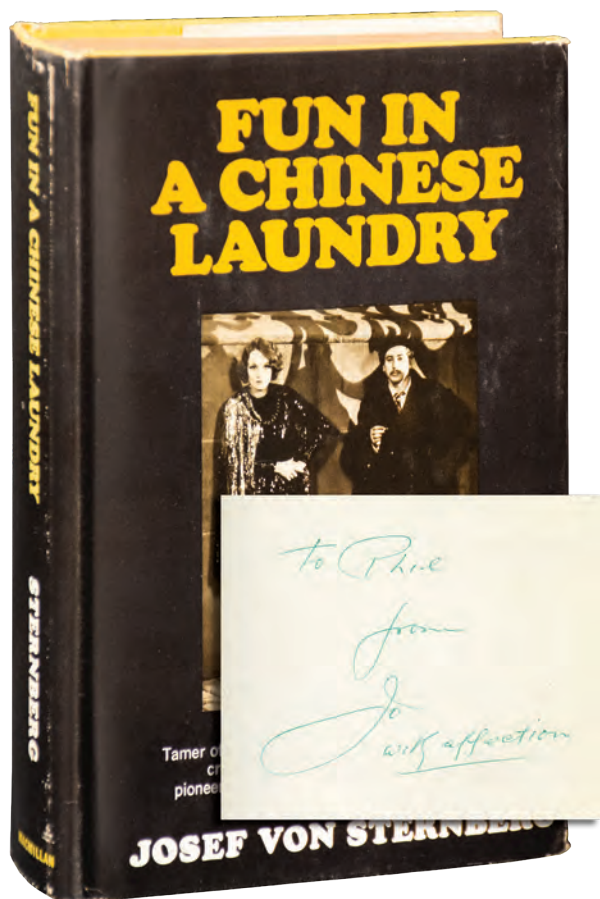
**JOHN FRANKENHEIMER**  
Prophecy

First Draft script for the 1979 film, dated 12/25/77, here under the working title *The Windsor Project*.

Toxic environmental waste creates a mutant bear that terrorizes the Maine countryside.

Weldon 1983.

\$675



44

Signed by von Sternberg  
**JOSEF VON STERNBERG**  
Fun in a Chinese Laundry

New York: Macmillan, 1965. First Edition. Fine in a bright, Near Fine dust jacket. Inscribed by Josef von Sternberg on the front endpaper to Philip Scheuer, *Los Angeles Times* film critic: "To Phil - / from Jo / with affection."

The brilliant director's personal summary of his extremely chaotic ride through the Hollywood machine, including vivid and interesting accounts of the making of his more obscure pictures (e.g., *Anathan*), his infamous non-involvement with *Duel in the Sun*, and an essay on his renowned work with Marlene Dietrich that David Thomson has called one of the most important essays in film history. A rare signature, and an interesting association.

Fine in a bright, Near Fine dust jacket.

\$450





45

**AGNES VARDA**  
**Lions Love (...and Lies)**

Vintage borderless photograph of actors Viva, James Rado, and Gerome Ragni from the 1969 film. With holograph notations on the verso.

Taking cues from her female counterpart in the United States, Shirley Clarke, Varda created a drama with traditional narrative that incorporated improvisational cinema verite. Bending and blurring the lines further, she included Clarke in her cast as an avant-garde film director who hopes to collaborate with real-life writers Rado and Ragni (creators of the musical *Hair*), and hopes to cast real-life Warhol superstar Viva as her leading lady. Tough guy Eddie Constantine, director Peter Bogdanovich (after *Targets* but before *The Last Picture Show*), and

screenwriter Carlos Clarens lend their occasional presence to the proceedings.

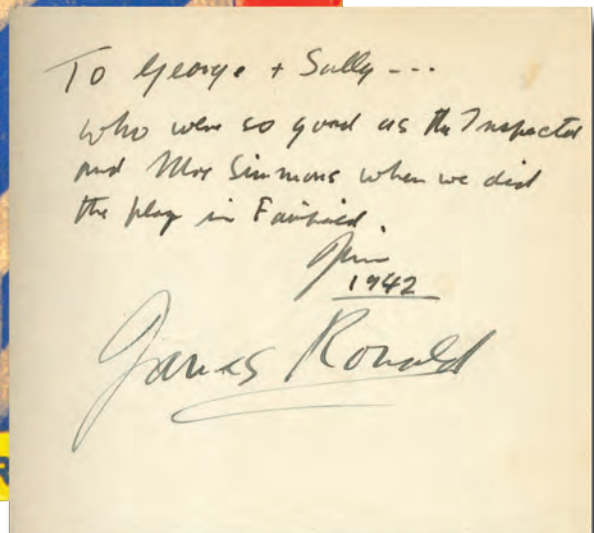
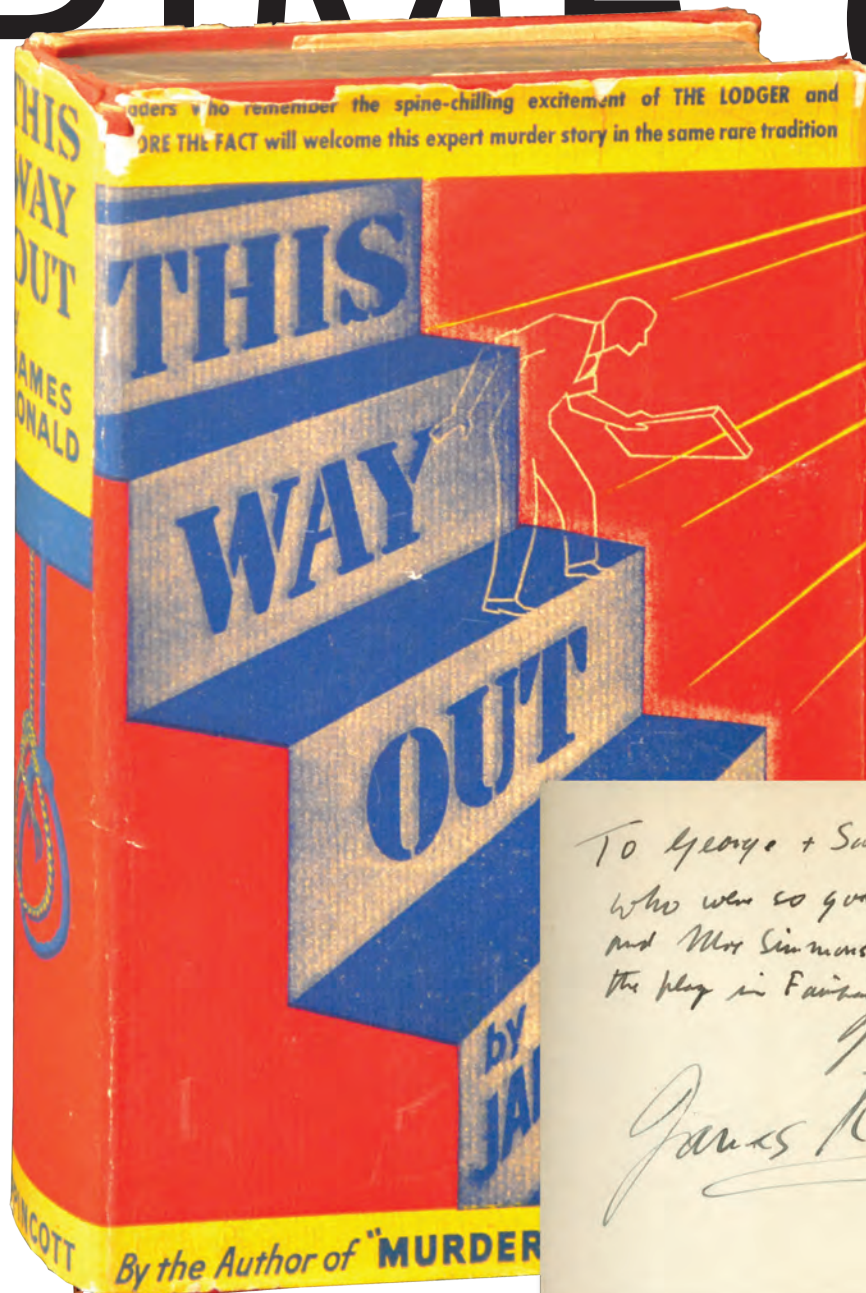
The super-imposition of reality onto a dramatic structure is laced with newsreel footage and excerpts from the work of poet Michael McClure. All told, an American-French co-production that crosses all kinds of lines between the respective cultures, while casting filmmakers as actors.

6 x 4.5 inches (15 x 11 cm). Near Fine.

Criterion Eclipse 43.

**\$325**

# CRIME CRI



46

## JAMES RONALD This Way Out

New York: J.B. Lippincott, 1939. First Edition. Inscribed by the author on the front endpaper: "To George and Sally / Who were so good as the Inspector and Mrs. Simmons when we did the play in Fairfield / June 1942 / James Ronald."

An important historical inscription. The book was published in 1939, and was apparently produced as a local play in Fairfield, CT prior to its adaptation to the screen in 1944. Ronald lived in Fairfield from 1938-1955.

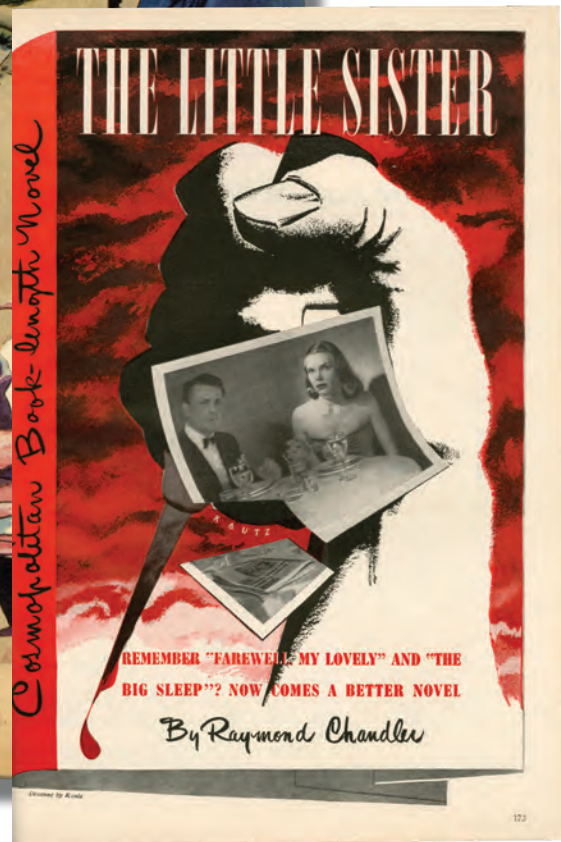
Basis for the 1944 Robert Siodmak film noir, *The Suspect*, starring Charles Laughton and Ella Raines.

Very Good in a Very Good plus dust jacket. Spine lean, some fray to the spine ends, and light soil to the boards. Jacket similarly frayed at the crown, otherwise quite bright, approaching Near Fine.

\$1500



# ME CRIME



47

The first appearance of Little Sister  
**RAYMOND CHANDLER**  
The Little Sister in Cosmopolitan, April 1949

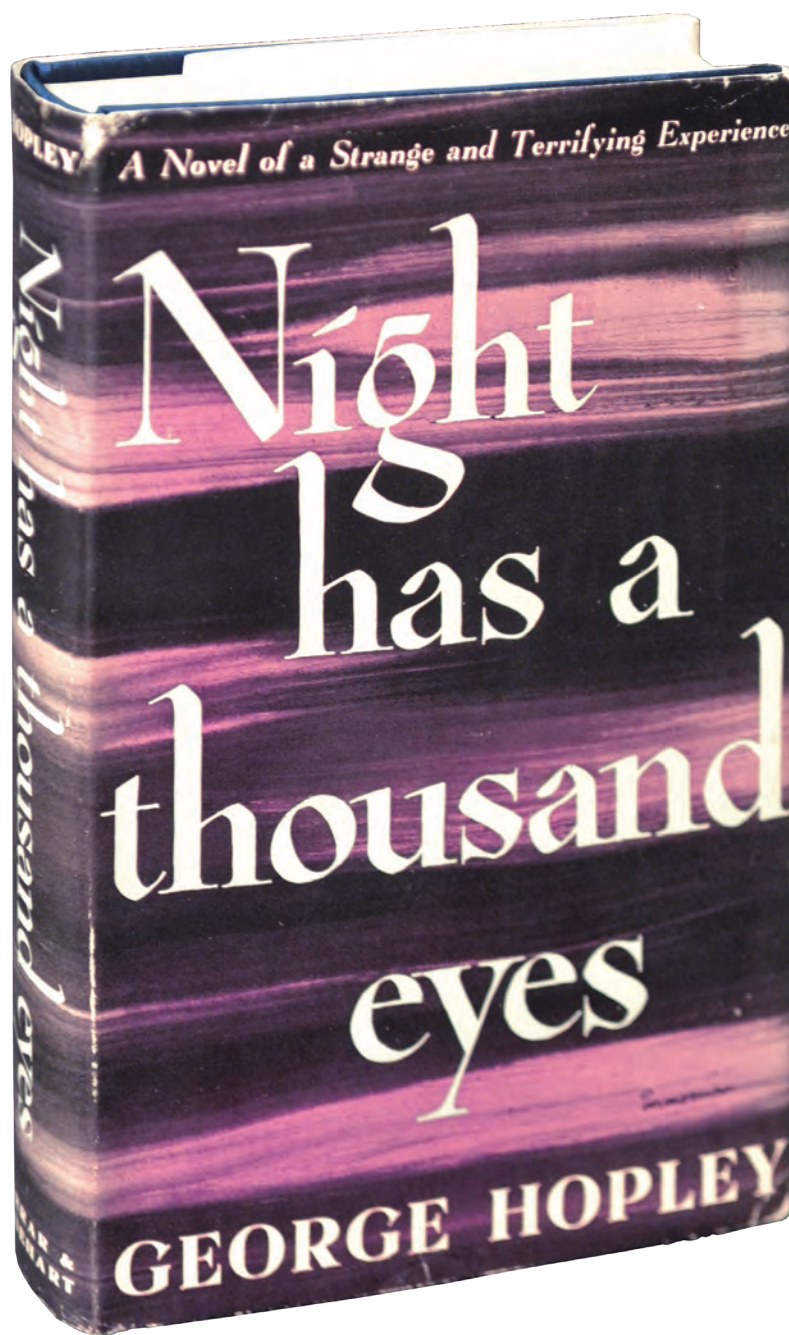
New York: Hearst Magazines, 1949. The first appearance of the novel, in an abridged pre-publication format, preceding the version published by Hamish Hamilton in the UK later the same year, and the US edition, published just after that.

Chandler's fifth novel, written after several years working as a screenwriter, and dripping with his contempt for Hollywood.

Basis for the 1969 neo-noir *Marlowe*, directed by Paul Bogart and starring James Gardner.

Very Good to Near Fine in perfect bound wrappers. Lightest rubbing to the folds, else an excellent copy. Vintage address label to the front wrapper.

\$875



48

**CORNELL WOOLRICH WRITING AS GEORGE HOPLEY**

**Night Has a Thousand Eyes**

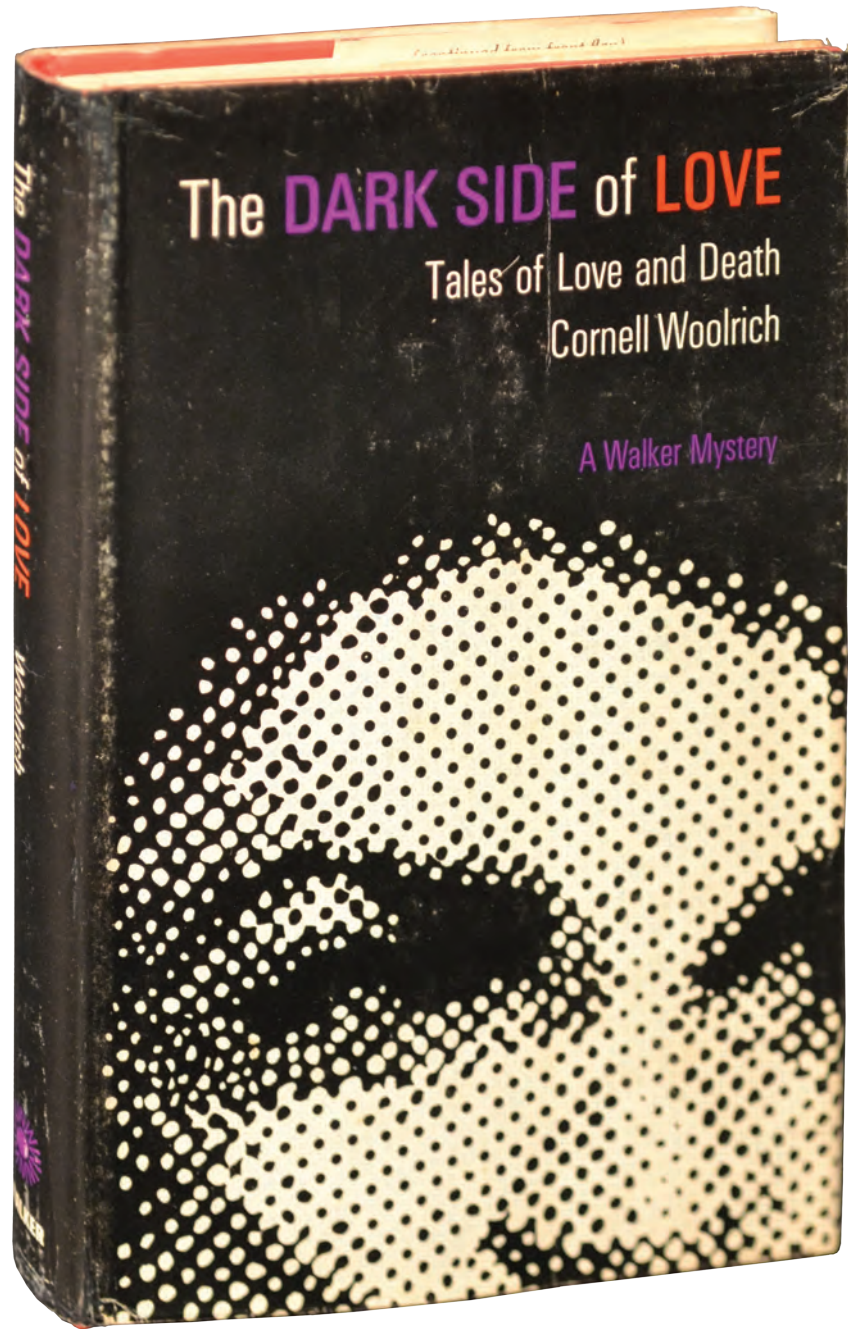
New York: Farrar and Rinehart, 1945. First Edition. An exceptionally bright copy of a key Woolrich title normally found the worse for wear.

Basis for the 1948 film noir written for the screen by Jonathan Latimer and starring Edward G. Robinson.

Near Fine in an about Near Fine dust jacket without a trace of the usual fading to the spine panel. Light, scattered foxing to the page fore-edges. Jacket has a touch of pinpoint rubbing at the extremities, and two tiny closed tears.

\$1500





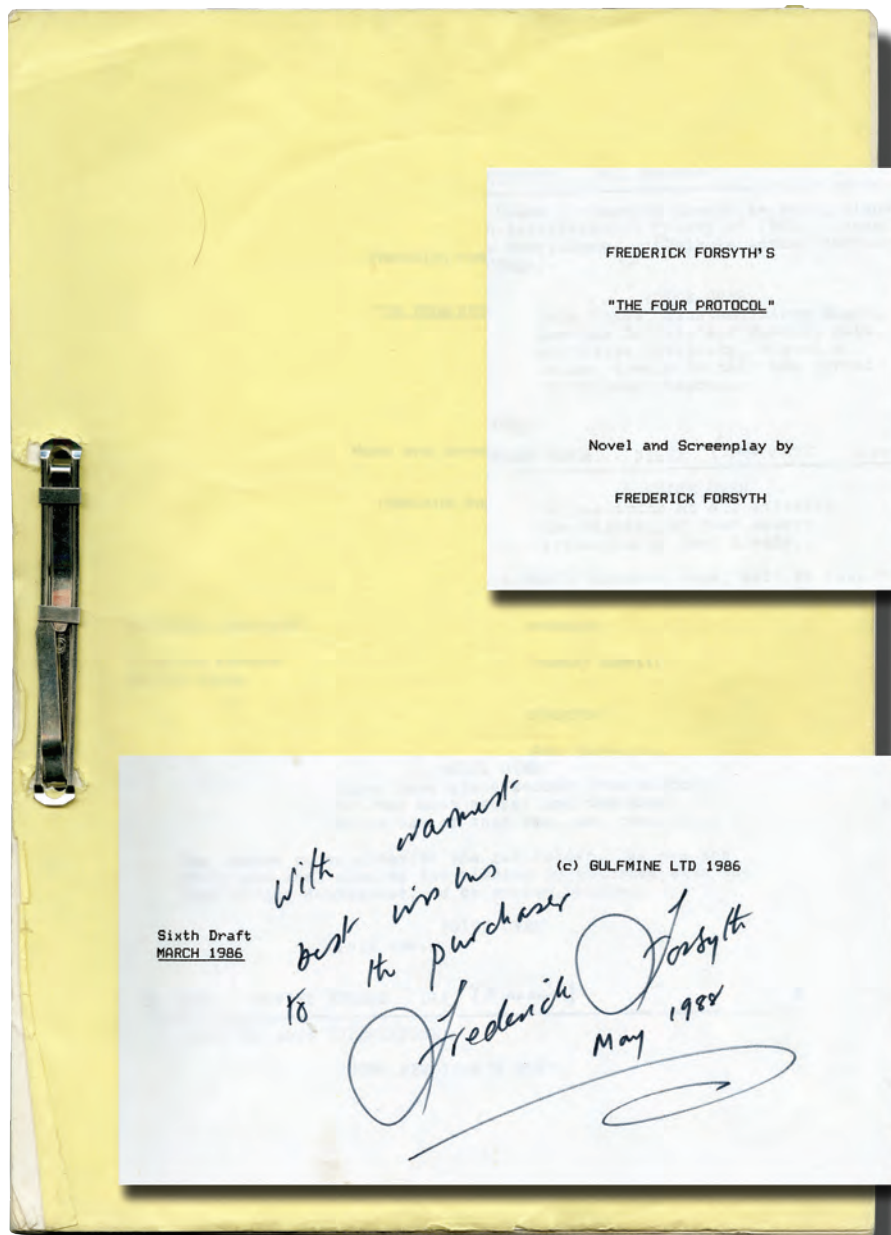
49

**CORNELL WOOLRICH**  
The Dark Side of Love

New York: Walker, 1965. First Edition. A late collection of stories, notoriously difficult to find in collector's condition.

Fine and unread in a beautiful, about Fine dust jacket with only the most minute rubbing at the spine ends and folds.

\$875



50

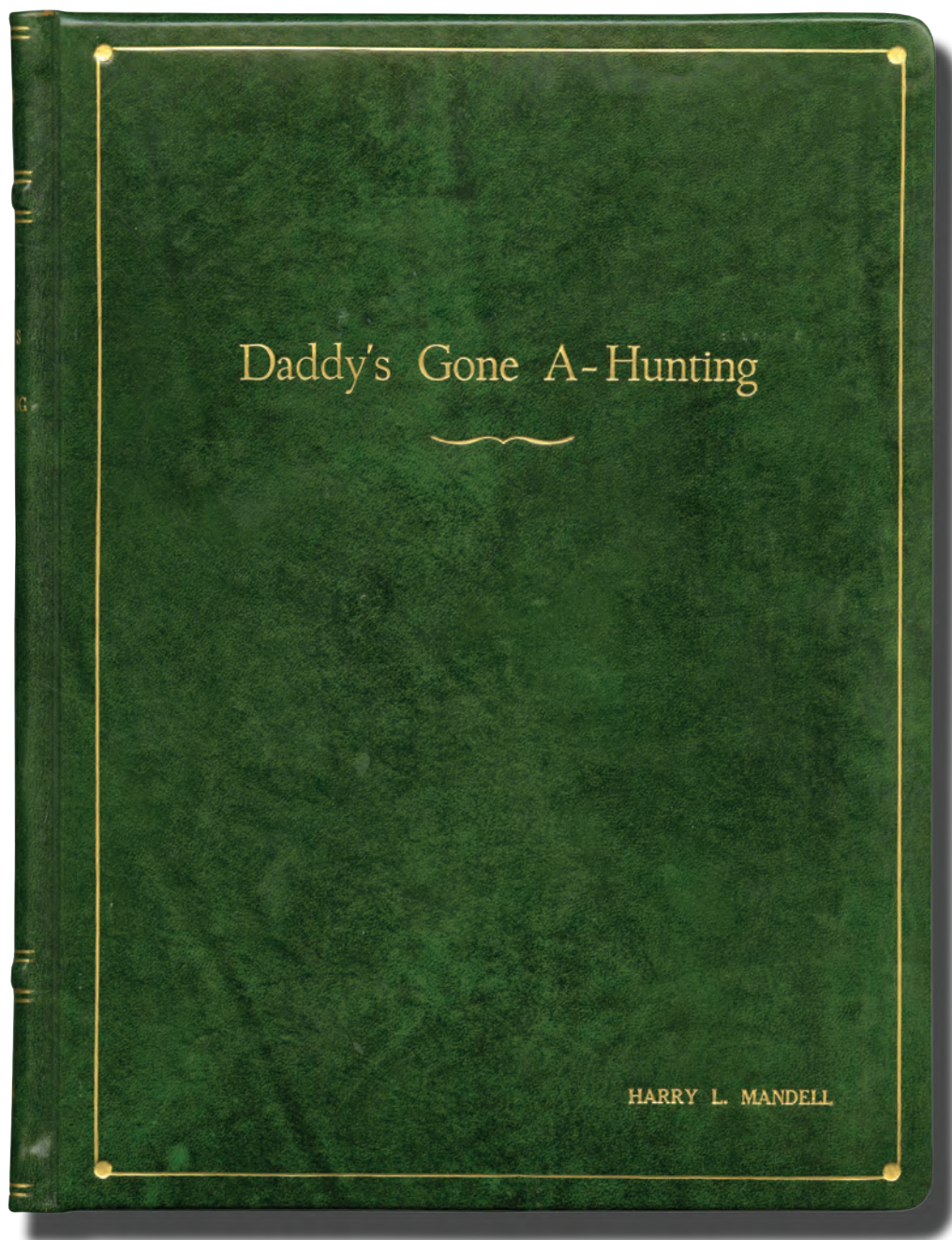
Signed by the novelist and screenwriter  
**FREDERICK FORSYTH (NOVEL)**  
**JOHN MACKENZIE (DIRECTOR)**  
 The Fourth Protocol

Sixth Draft script for the 1987 film, dated March 1986. Signed by screenwriter and source novel author Frederick Forsyth on the title page, with an additional typed note signed referencing the script from Forsyth on his letterhead included. With both holograph and copied annotations by him on every page, with most of the holograph annotations being changes to dialogue.

Adapted by Forsyth from his 1984 novel, about a British agent who must stop the Russians from blowing up an American base in the UK with a nuclear bomb, in the hopes of damaging US-UK relations.

\$975





51

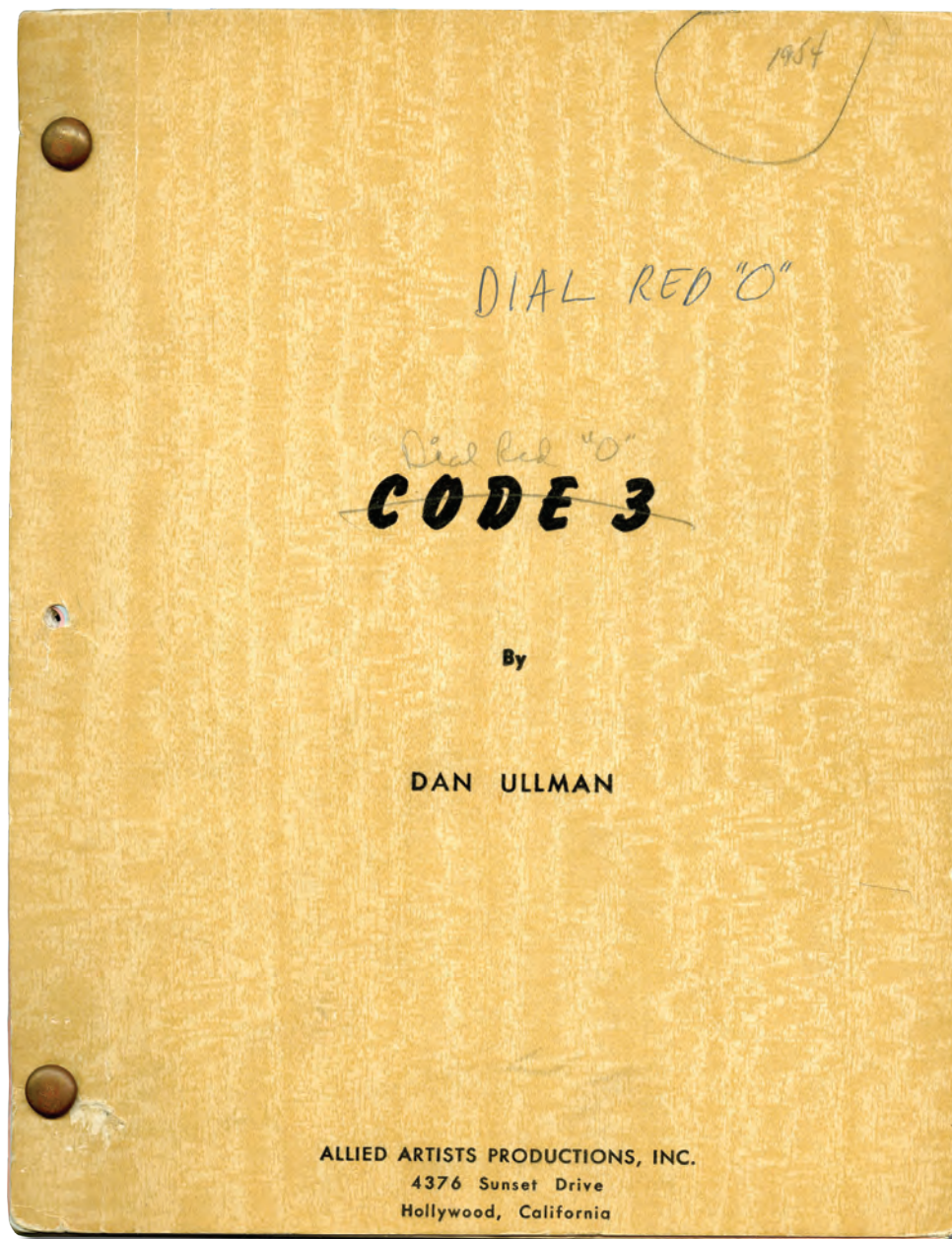
**MARK ROBSON****Daddy's Gone A-Hunting**

Presentation script for the 1969 film, dated April 7, 1968, copy belonging to producer Harry Mandell, with his name in gilt on the front board.

A woman breaks off her engagement with her fiancé when he becomes violent after she has an abortion, only to be stalked by him when she later has a child with her new husband.

An early, grim New Hollywood entry, directed by Val Lewton veteran Mark Robson, and one of the first screenwriting efforts by Larry Cohen.

**\$875**



52

**DANIEL B. ULLMAN**  
Dial Red O

Shooting script for the 1955 film noir, and here under the working title *Code 3*, with the working title crossed through on the front wrapper and "Dial Red O" written above it twice, once in holograph pencil and once in holograph ink. Allied Artists wrappers, dated October 29, 1954. Copy belonging to an uncredited crew member, with notations throughout in red pencil, primarily noting locations or props.

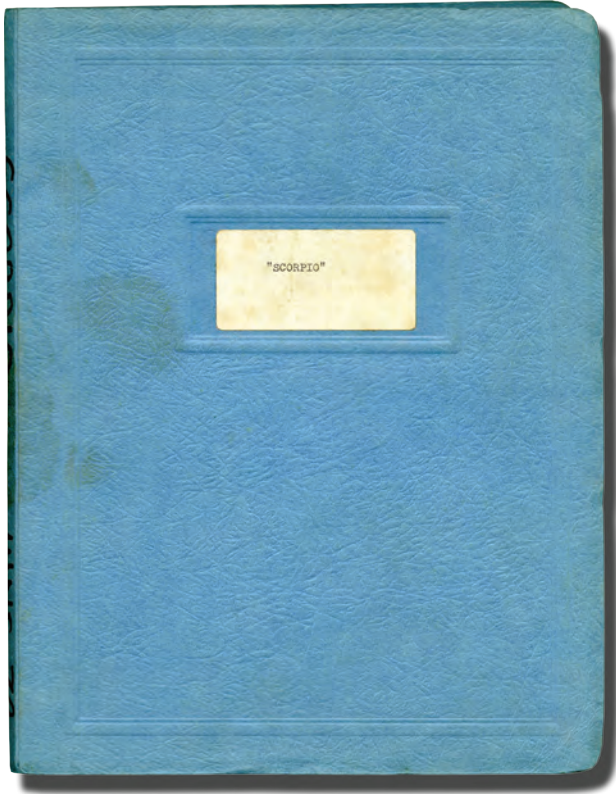
The first in a series of five noir entries, made between 1955-1957, featuring Bill Elliott as a detective lieutenant in the L.A. Sheriff's department.

In the first two films in the series (including this one) the character's name is Andy Flynn, and for the remaining three films his name was changed to Andy Doyle, as it turned out there was an actual officer named Andy Flynn working in L.A. law enforcement at the time. One of the best examples of the well crafted low-budget crime films produced by Allied Artists, the B-movie studio that emerged from the Poverty Row studio Monogram Pictures in 1952.

Grant US. Martin 103. Selby US. Spicer US.

**\$975**





53

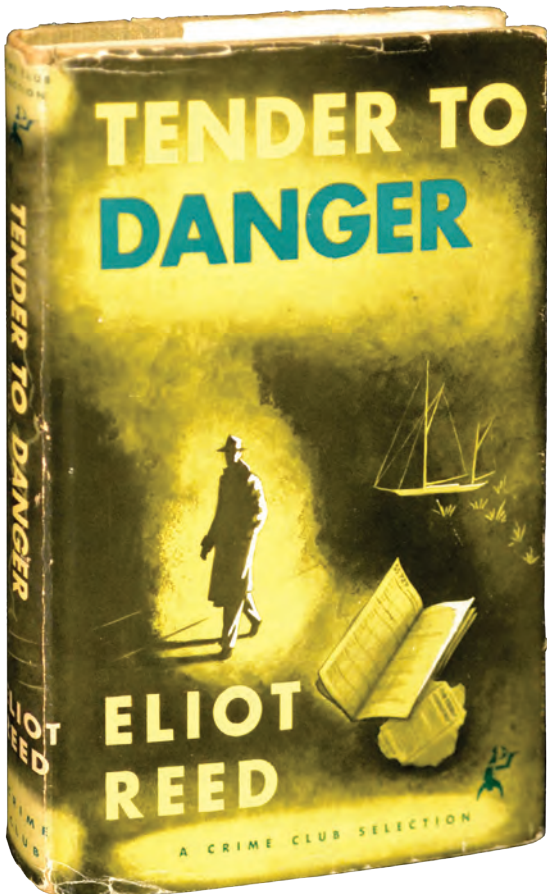
**MICHAEL WINNER**  
Scorpio

Fourth Draft script for the 1973 film, dated May 1st, 1972. Copy belonging to still photographer Ron Munkasci.

Burt Lancaster is a retiring CIA agent whose trainee (Alain Delon) is ordered to kill him, due to suspected treason with the Russians. The screenwriting debut of David W. Rintels.

Twilight Time 182.

\$425



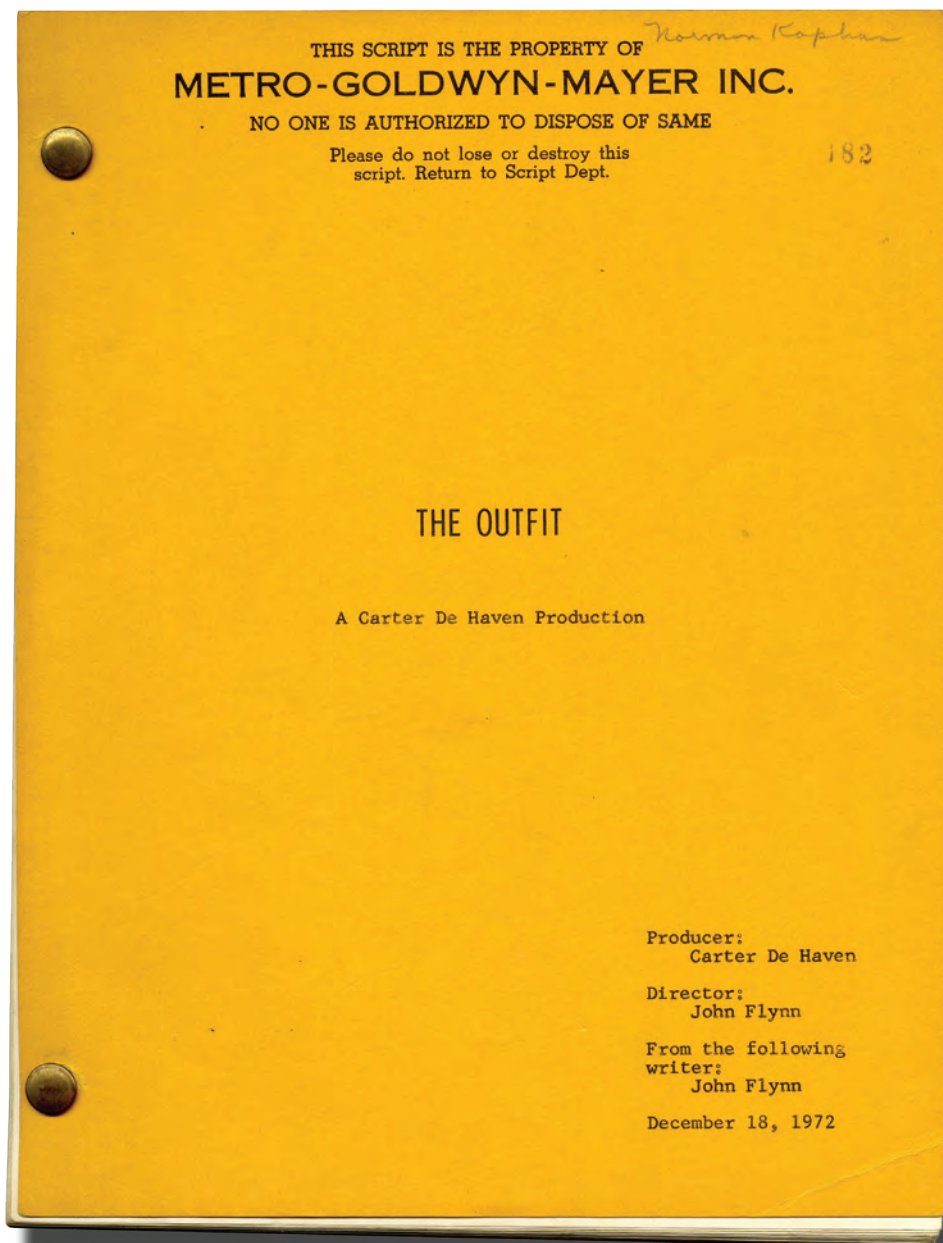
54

**ERIC AMBLER AND CHARLES RODDA**  
**WRITING AS ELIOT REED**  
Tender to Danger

Garden City, NY: Doubleday, 1950. First Edition, stated on the copyright page. Price of \$2.50 present at the top right corner of the front flap. Extremely scarce in the first printing.

Very Good in a Very Good, lightly frayed dust jacket.

\$375



55

**JOHN FLYNN**  
The Outfit

Draft script for the 1973 film. MGM wrappers, dated December 18, 1972. Based on the 1963 Parker novel by Donald E. Westlake (writing as Richard Stark). Copy belonging to uncredited actor Norman Kaplan.

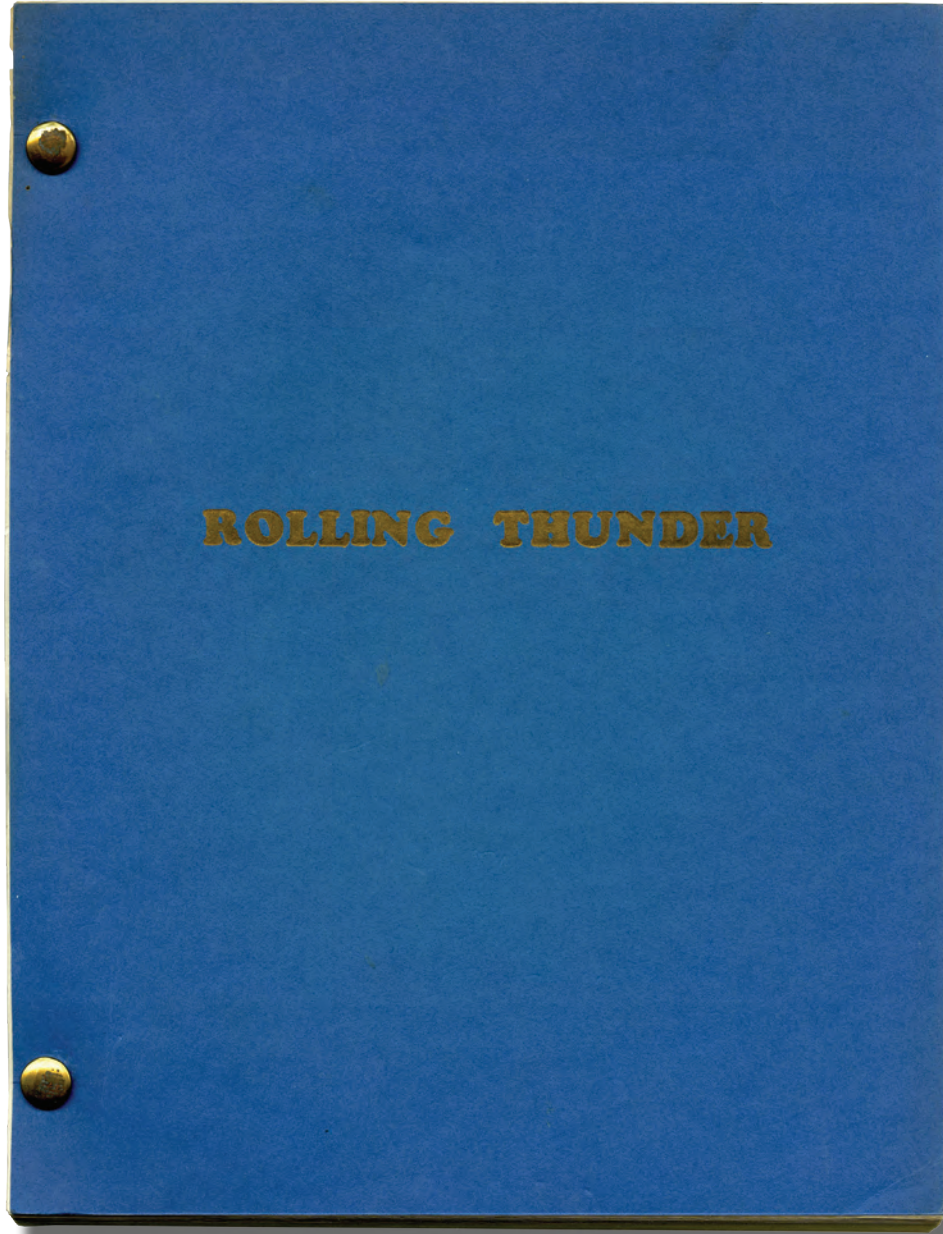
One of the great crime films of the early 1970s, today a cult classic, with understated performances from Robert Duvall, Karen Black, and Joe Don Baker, as well as a who's-who of character actors, playing

out a violent story that takes place mostly in a beautifully ordinary rural setting.

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

**\$750**





56

**JOHN FLYNN (DIRECTOR)****PAUL SCHRADER, HEYWOOD GOULD (SCREENWRITERS)****Rolling Thunder**

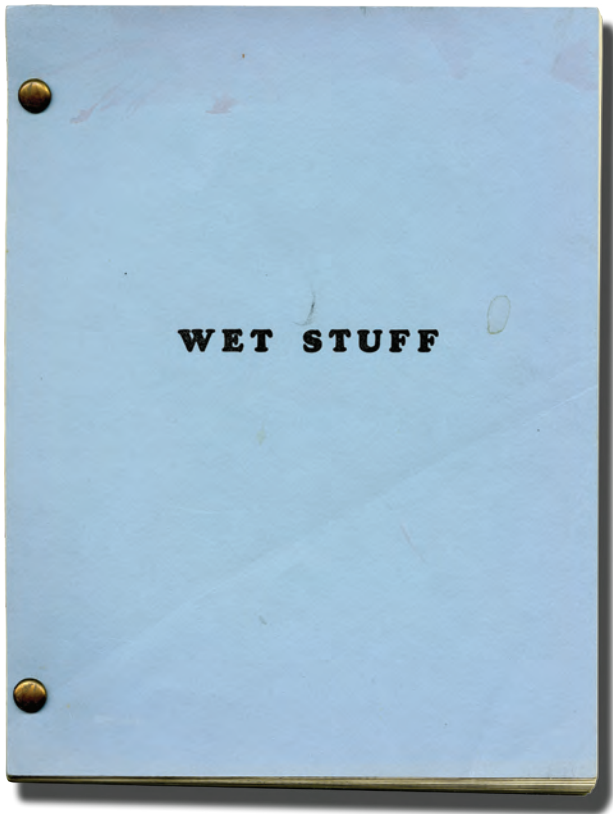
Draft script for the 1977 film, dated June 11, 1976. One of the best unheralded revenge thrillers of the 1970s, with William Devane taking an unusual turn as a sympathetic character, though forced to be quite cold-blooded.

Playing a Vietnam veteran with absolutely nothing left to lose, Devane beats a warpath from Texas to Mexico in pursuit of a gang of murderous thugs

who killed his family in order to steal a box of silver coins. Paul Schrader's fourth produced screenplay, but written several years before the film's release, around the same time he penned *Taxi Driver*.

Grant US. Spicer US.

**\$650**



57

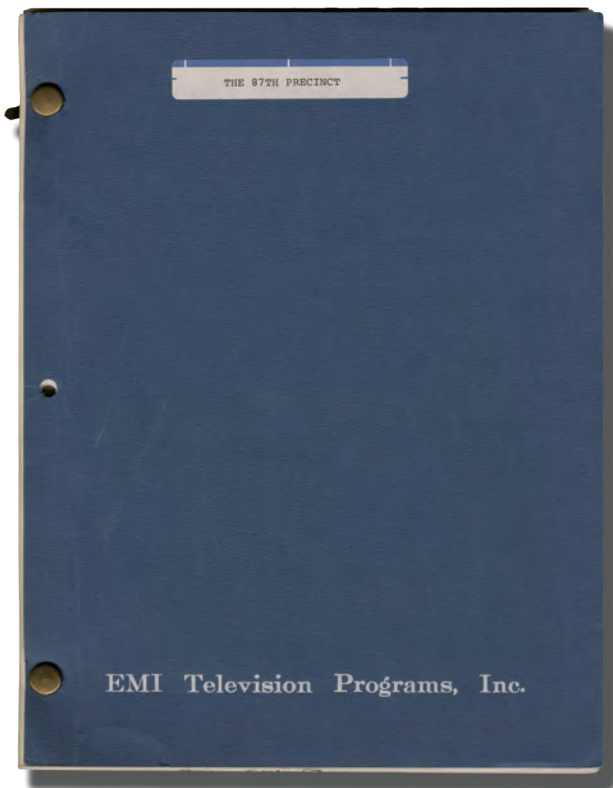
**IRVIN KERSHNER**

**S\*P\*Y\*S**

Revised script for the 1972 film, dated April 25, 1972, here under the working title *Wet Stuff*.

A spy spoof film featuring Elliot Gould and Donald Sutherland as CIA agents on the run from the CIA, the KGB, Chinese Communists and an anarchist group after botching a Russian ballerina's defection.

\$750



58

**ED MCBAIN**

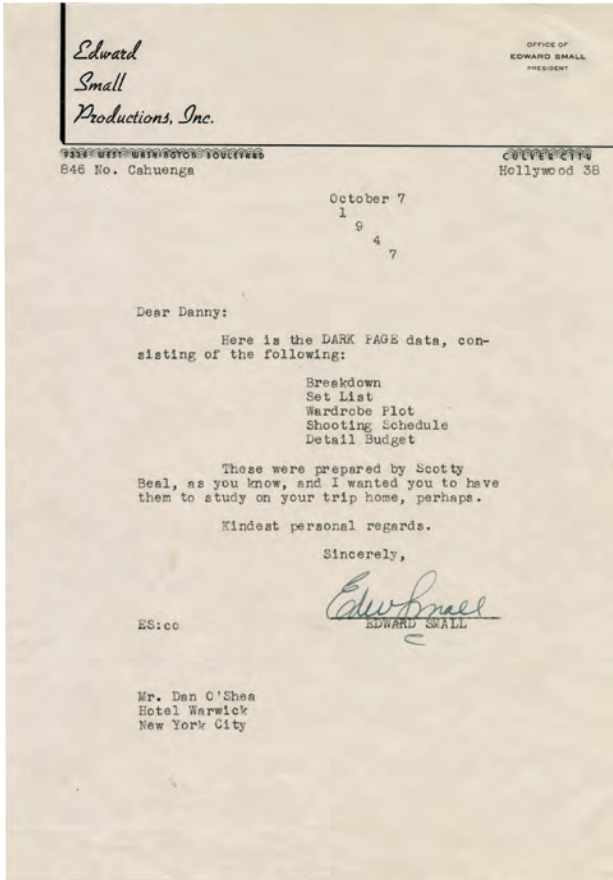
**The 87th Precinct**

First Draft script for an unproduced television film, dated October 28, 1980. Laid in are six pages of letters urging the production of this film.

Based on Ed McBain's police procedural novels set in The 87th Precinct, specifically the 1972 novel *Sadie When She Died*, but not to be confused with the 1961-1962 television series also based on this series of novels and stories. The series takes place in Isola, a fictionalized district in a city much like New York, with other corresponding districts representing the other four boroughs. The series takes a look at the gritty life of the cops of the 87th precinct and the troubles they deal with on a daily basis.

\$325





9/19/47 PRELIMINARY P: 1  
SHOOTING SCHEDULE  
TITLE OF PICTURE: "THE DARK PAGE"

Shooting Day	Description of Set or Location - Scene Nos.	Actor's Number	Set No.	Seq. # Day-Night Breakdown Page #	Pages
1st	INT. MONTAGE (Younger Chapman) 32 thru 36	1	13	2-N-16	1- 1/8
	INT. NEWSPAPER BANQUET 42	1	14	2-N-17	1/8
	INT. SUBWAY 27	1	10	2-N-13	3/4
	INT. TAXI (PROCESS) 91	1	29	5-D-41	1/4
2nd	EXT. PARK ROW 26	1	1	2-N-12	1/4
	EXT. PARK ROW 100	1	1	5-N-46	3 - 1/8
3rd	INT. CHAPMAN'S APTS. 45	1	15	2-N-18	1/8
	EXT. ALLEY - REAR MADISON SQ. GDN. 46	1-8	16	2-N-19	1/4
	EXT. OLD BROWNSTONE AND STREET 47 and 58	1-8	17	2-N-20	3/8
	INT. LOWER HALLWAY (CHARLOTTE'S) 48	1-8	18	2-N-21	1/8
	2ND FLOOR HALLWAY (CHARLOTTE'S) 49, 52, 54	1-8	19	2-N-22	3/8
4th & 5th	INT. CHARLOTTE'S APT. 50, 51, 53, 55, 56, 57	1-8	20	2-N-23	5- 5/8
6th	EXT. JUDGE MILLER'S HOUSE 150	1	50	8-D-74	1/4
	INT. PARLOR, JUDGE MILLER'S 151	1-8	51	8-D-75	2- 1/4

59

PHIL KARLSON  
Scandal Sheet

Archive of production material for the 1952 film noir consisting of the following: breakdown, set list, wardrobe plot, shooting schedule, and a summary of detail budget. With a type written letter outlining the contents of the archive from producer Edward Small to Dan O'Shea, signed by Edward Small in holograph ink and dated October 7, 1947.

Based on Samuel Fuller's 1944 novel, *The Dark Page*. The editor of an exploitative magazine murders his wife, then has one of his journalists investigate the matter in order to divert attention from himself.

**Breakdown:**  
Title page present, dated September 17, 1947.  
83 leaves, with last page of text numbered 81.  
Typescript on production form, rectos only. Pages Near Fine, bound with three gold brads.

**Set List:**  
2 leaves, with last page of text numbered 2.  
Typescript, rectos only. Pages Near Fine bound with a single staple in top left corner.

**Wardrobe Plot:**  
Title page present, dated September 17, 1947.  
11 leaves, with last page of text numbered 11.  
Typescript, rectos only. Pages Near Fine, bound with three gold brads.

**Shooting Schedule:**  
Dated 9/19/47. 6 leaves, with last page of text numbered 6. Typescript, rectos only. Pages Near Fine, bound with two gold brads.

**Summary of Detail Budget:**  
Dated September 29, 1947. 34 leaves, with last page of text numbered 26. Typescript, rectos only. Pages Near Fine, bound with two staples in the top left corner.

Grant US. Selby US Canon. Silver and Ward Classic Noir. Spicer US. [Book ID 145051]

**\$875**



60 **MIKE HODGES (DIRECTOR)**  
**MICHAEL CAINE (STARRING)**  
 Get Carter

Vintage borderless photograph of Michael Caine on the set of the 1971 film. With a mimeo snipe, rubber studio stamp, and holograph notations on the verso.

Based on the 1970 novel *Jack's Return Home* by Ted Lewis. Considered the greatest British hardboiled crime drama of the 1970s, a turning point for Michael Caine, who had made his share of crime films up until this time, but never as such a grim anti-hero. An auspicious beginning for director Mike

Hodges as well, who would go on to work with Caine on a very different British film, *Pulp* (1972), and later directed Clive Owen in his breakthrough film, *Croupier* (1998).

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

Grant UK.

\$325





61

**JEAN-PIERRE MELVILLE**

**Un flic**

Vintage borderless photograph of Jean-Paul Melville on the set of the 1972 film.

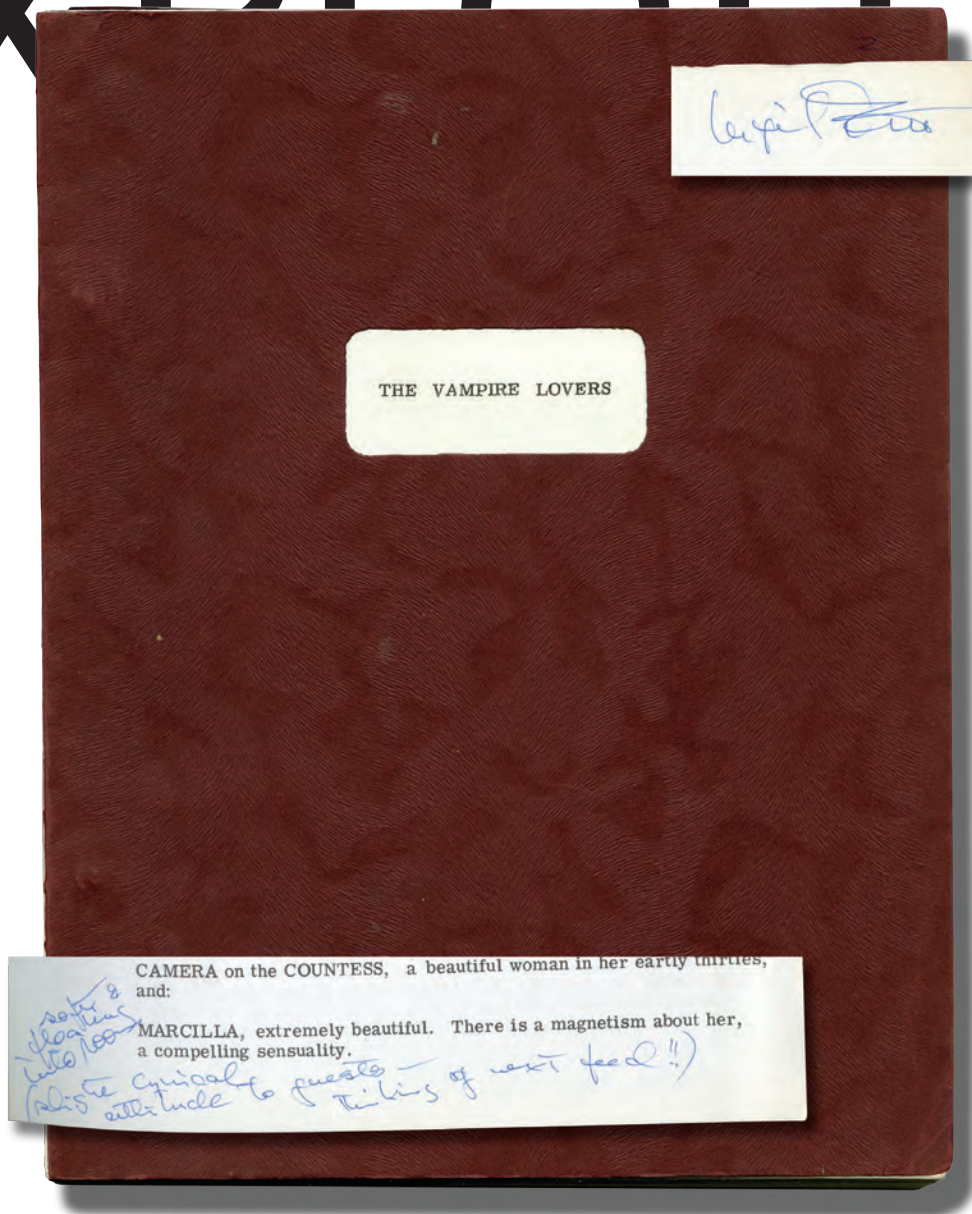
A police detective, played by Delon in a switch from his usual criminal roles in Melville's films, is on the trail of a gang of thieves, unaware that they are led by a friend. Melville's final film.

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

Grant Worldwide. Selby France. Spicer France.

**\$550**

# EXPLOITAT



62

Ingrid Pitt's working copy

**ROY WOOD BAKER (DIRECTOR)**

**INGRID PITT (STARRING)**

**The Vampire Lovers**

Draft script for the 1970 Hammer film. Script Specialists wrappers, dated December 15, 1969. Actress and star Ingrid Pitt's working script with her signature in holograph ink on top right corner of title page and annotations throughout, including character motivations such as, "cynical attitude to guests - thinking of next feed!!"

Based on Sheridan Le Fanu's 1872 novella *Carmilla*, this is the first of Hammer Film's lesbian-themed Gothic vampire series known as *The Karnstein Trilogy*, with *Lust for a Vampire* and *Twins of Evil*, both from

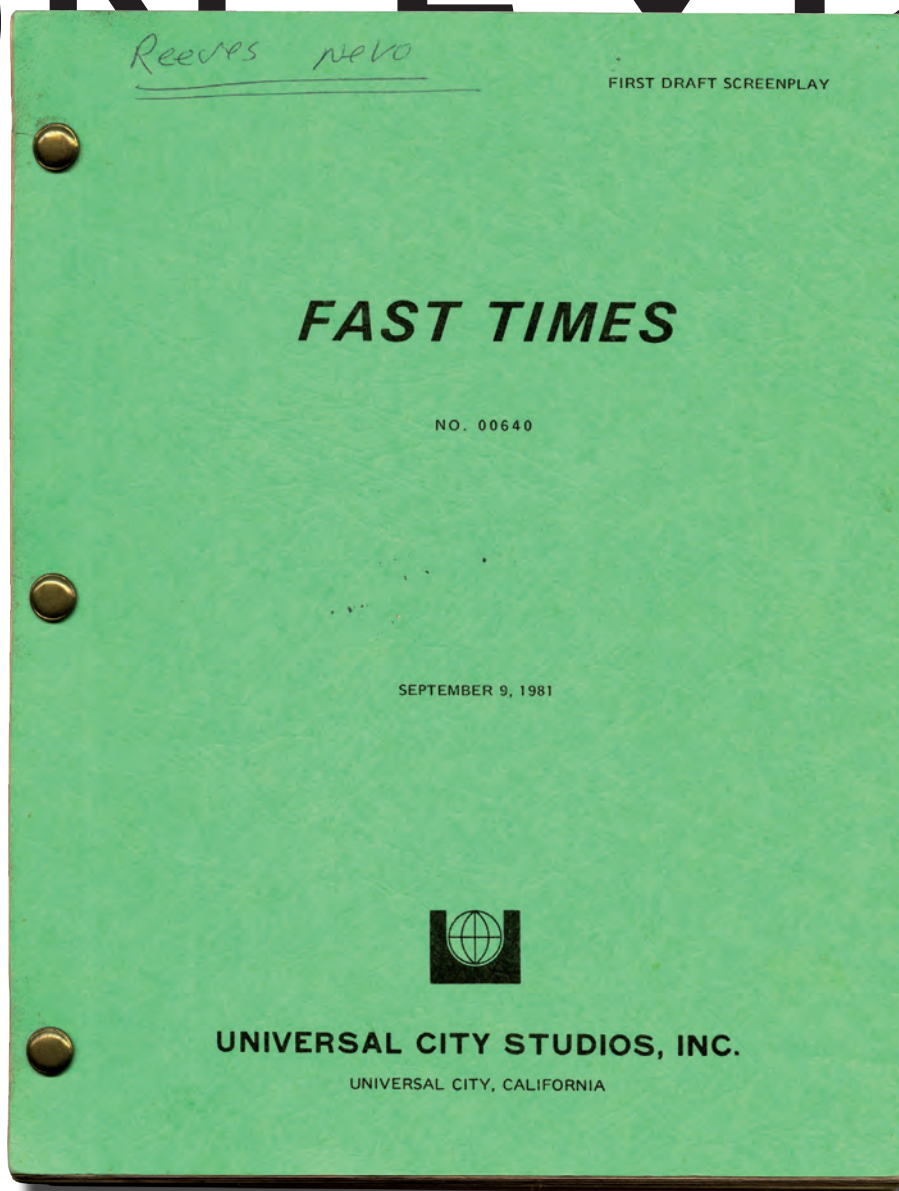
1971, being the following two films in the trilogy.

Pitt is the seductive vampire Mircalla Karnstein, who, using the aliases of Marcilla and Carmilla, enters in the care of the rich and beautiful, seducing and feeding on the daughters or nieces in residence. Also starring Peter Cushing as General Spielsdorf.

Johnson and Del Vecchio, p. 317.

**\$2750**





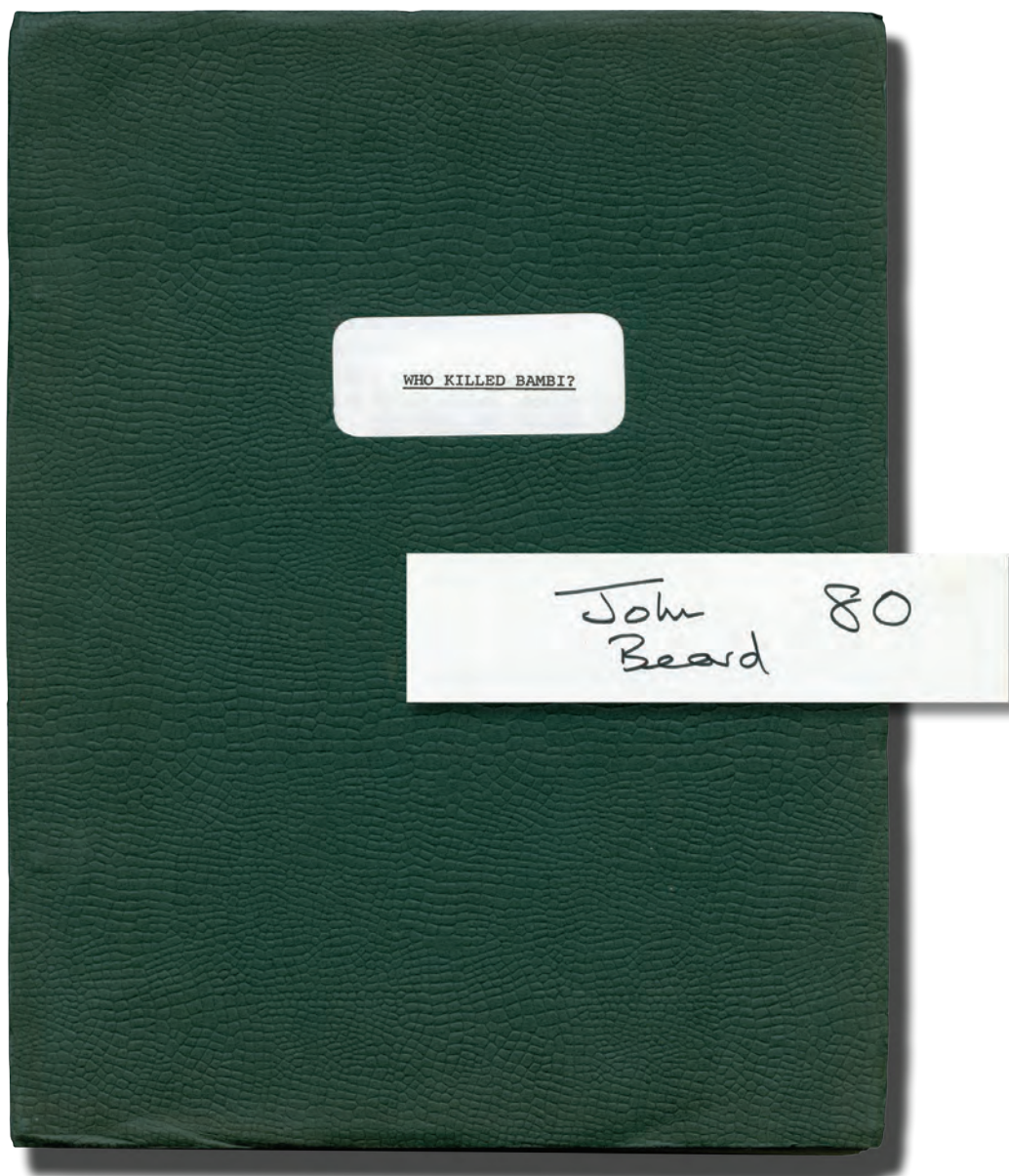
63

**AMY HECKERLING (DIRECTOR)**  
**CAMERON CROWE (SCREENWRITER)**  
**Fast Times at Ridgemont High**

First Draft script for the 1982 film. Universal City Studios wrappers, dated September 9, 1981, here under its working title *Fast Times*. Copy belonging to Reeves Nevo, Nevo was the leader of Reeves Nevo and the Cinch, the prom band in the film who play “Wooly Bully” and “Life in the Fast Lane.” Nevo’s band obtained a solid following in the 1980s, and eventually broke up to work individually in other groups.

Filmed in five weeks, Cameron Crowe’s mostly autobiographical account of high school life not only jump-started the careers of over half a dozen actors who would become major stars, it is also one of the finest films of a well-loved and disreputable genre, funny and still quite fresh today.

**\$850**



64

"Starring the Sex Pistols" was the idea

**RUSS MEYER (DIRECTOR)**

**ROGER EBERT (SCREENWRITER)**

**Who Killed Bambi?**

Seventh draft script for an unproduced film, circa 1977. Script Specialists die cut wrappers. Holograph signature and copy number 80 in black marker by production designer John Beard on the title page. Beard is best known for his work on *Brazil* (1985), *The Meaning of Life* (1983), *Bad Timing* (1980), and *Life of Brian* (1979).

A fabled project helmed by Russ Meyer, along with then-screenwriter Roger Ebert (who penned *Beyond the Valley of the Dolls* in 1970), that was to have

been a vehicle for the Sex Pistols, who in 1977 were in their prime. Roger Ebert's involvement ended with the second draft, and revisions by Meyer and Malcolm McLaren continued until at least this draft.

Ebert's draft is available online at his website, but apart from that we have seen no others.

**\$875**





## 65 RUSS MEYER Cherry, Harry and Raquel

Original French grande poster for the 1989 release of the 1970 US film. Scarce.

A small-town border sheriff and marijuana smuggler sets out to kill a rival drug dealer, while his girlfriend has a dalliance with another woman. The first Meyer film to feature full frontal male nudity, a rarity even in sexploitation films at the time, and quite the introduction to soon-to-be Meyer's regular Charles Napier.

Meyer shot several new sequences late in production, about a quarter of the film's runtime, either to replace footage lost by a photo lab, or because an actress left the shoot early (the reason

is disputed). The new sequences, unrelated to the original ones, give the film an almost surreal quality, leading Roger Ebert to call it "possibly the only narrative film ever made without a narrative."

The film was one of the most successful of Meyer's career, leading him to return to and refine this style in subsequent films, peaking with *Beneath the Valley of the Ultra-Vixens* in 1979.

45.75 x 61.75 inches (116 x 157 cm), folded as issued. Near Fine.

**\$450**



66

**LAMAR CARD**  
Jukebox

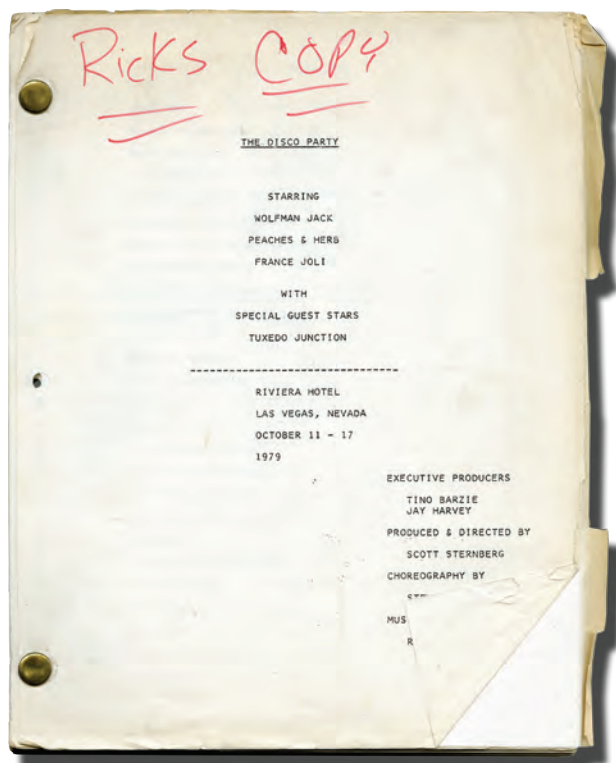
Revised Draft script for the 1978 film, dated 6/4/78, here under the working title *Jet Set Disco*. Copy belonging to writer George Barris, with his name in holograph ink on the title page, holograph notations and paper clip page markers throughout.

A sleazy nightclub owner tries to help the comeback of a young disco star.

**\$850**



67



Rare annotated script for a Vegas musical revue

### **WOLFMAN JACK**

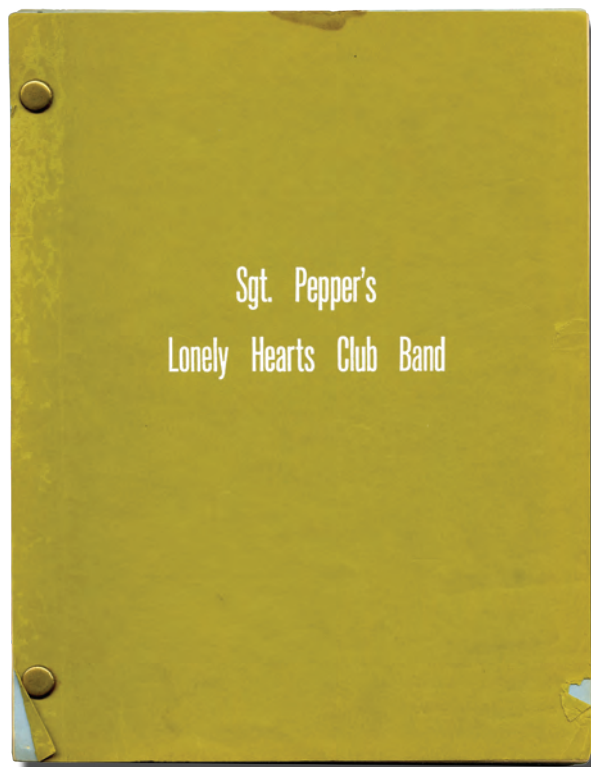
#### **Wolfman Jack's Disco Party**

Draft script for the 1979 live Las Vegas revue, which took place at the Riviera Hotel in Las Vegas, premiering on October 11 and running until the 17th, with two shows a night. Copy belonging to musical director Rick Warren, with his name in red felt ink to the front wrapper and his copious holograph notations throughout. Song list laid in.

One of the many attempts to cash in on the peak of the disco craze, *Wolfman Jack's Disco Party* was a live revue that featured a character named Mother Disco who MC's the show alongside Wolfman Jack, with dancers, roller skaters, and performances by Peaches and Herb, Tuxedo Junction, France Joli, and Wolfman Jack himself, with a full set list of 26 songs loosely tied together by a vague story line. A charming document chronicling a groovy bygone era.

\$475

68



### **MICHAEL SCHULTZ**

#### **Sgt. Pepper's Lonely Hearts Club Band**

Revised Draft script for the 1978 film, dated September 29, 1977.

The Beatles' legendary 1967 masterwork is turned into a 1970s film musical, represented by a star-studded ensemble, with appearances by Donald Pleasence, George Burns (the only actor with speaking lines not accompanied by song), Steve Martin, Alice Cooper, Jack Bruce, Keith Carradine, Carol Channing, Donovan, Leif Garrett, Etta James, Dr. John, and music groups Aerosmith (as the "Future Villain Band") and Earth, Wind and Fire. The Fab Four are conceptually represented by Peter Frampton and the Bee Gees (Barry, Robin, and Maurice Gibb).

Carlson and Connolly, *Destroy All Movies*. Hirschhorn, *The Hollywood Musical*. Weldon 1996.

\$550



69

**ALLAN HOLZMAN**  
**Grunt! The Wrestling Movie**

Collection of 22 vintage still photographs from the 1985 film.

An early mockumentary, following a documentary filmmaker's attempt to find out the identity of a mysterious masked wrestler. A cult classic that features several real life wrestlers as themselves.

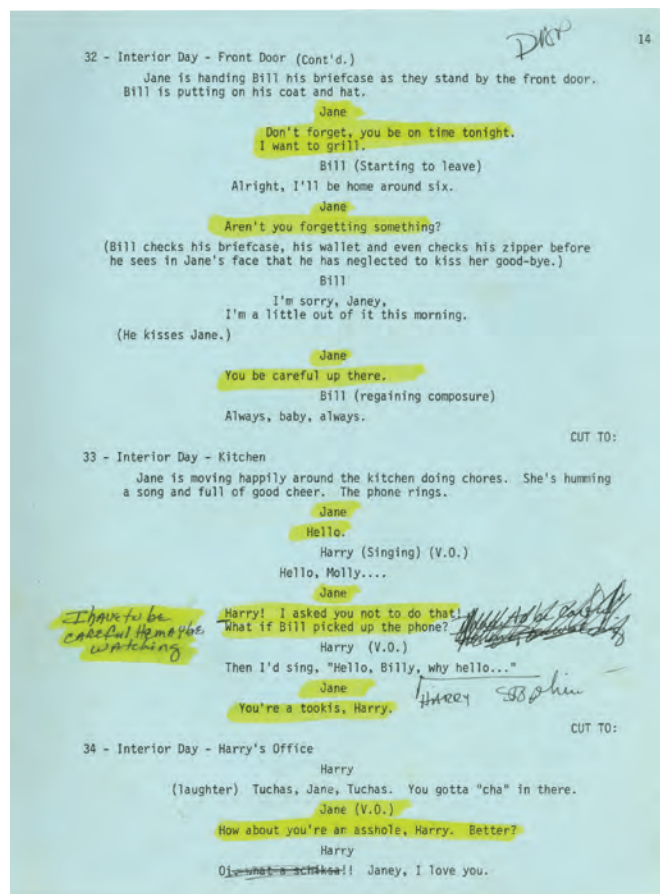
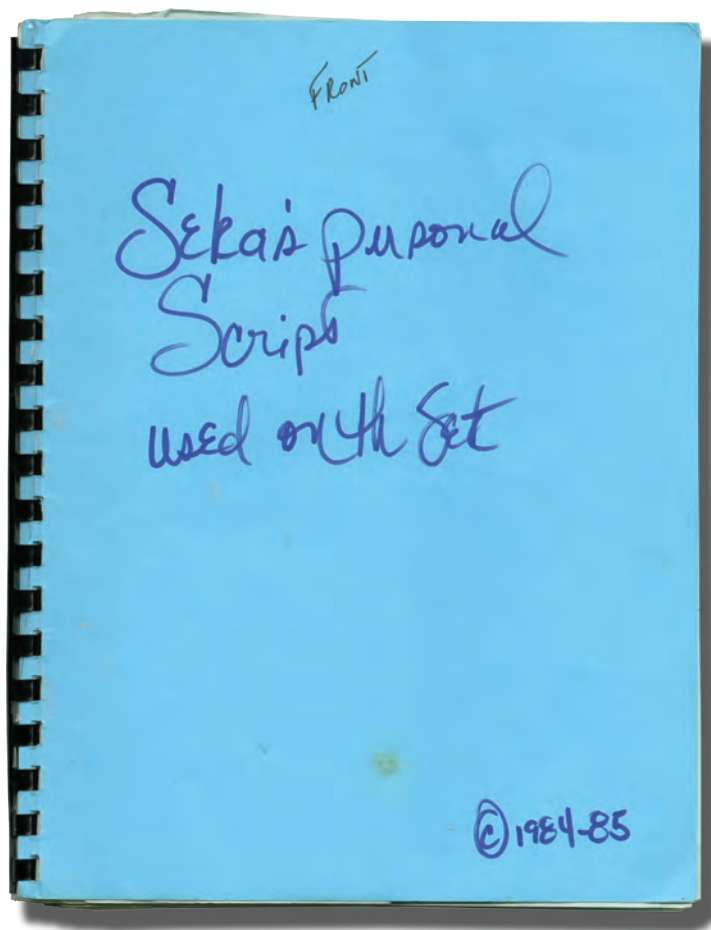
Produced by Roger Corman's New World Pictures, a typically low budget but entertaining and highly unusual affair.

8 x 10 inches (20.5 x 25.5 cm). Just about Fine.

Weldon 1996.

**\$425**





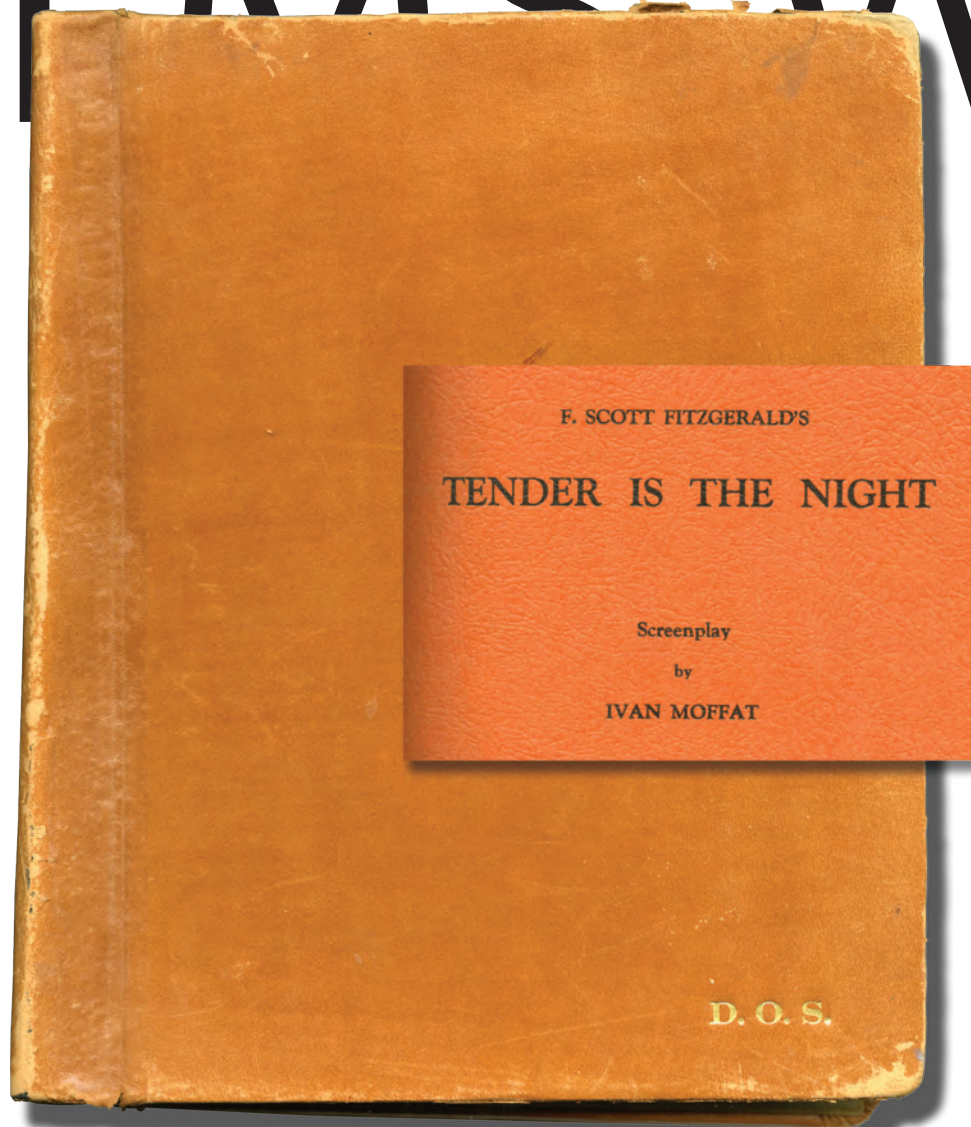
## 70 RICHARD PACHECO (DIRECTOR) SEKA (SCREENWRITER, STARRING) Careful, He May Be Watching

Draft script for the 1987 adult film, circa 1985. Screenwriter and star Seka's working copy, with "Seka's Personal Script used on th [sic] set / c. 1984-85" in holograph ink on the front wrapper, her passages highlighted in holograph yellow ink, and notations in holograph ink and pencil throughout. Director Richard Pacheco's initials "DHP" on nearly every page, with additional holograph notations by him throughout.

Adult star Seka's second screenwriting credit, following *Inside Seka* in 1980 (which she also directed), doubly unusual during this era in that performers were not typically involved beyond shooting scenes, and women were not typically involved at all creatively.

Seka stars as a housewife who moonlights as a porn star while her husband is away, a plot that was part of a larger self-referential trend in the industry at the time. Nominated for five Adult Video News Awards (the adult film industry's equivalent to the Oscars), including a Best Actress nomination for Seka, and winning two, including Best Film and Best Director.

**\$875**



71

David O. Selznick's presentation copy  
**F. SCOTT FITZGERALD (NOVEL)**  
**HENRY KING (DIRECTOR)**  
 Tender Is The Night

Leatherbound presentation copy of the Second Draft script for the 1962 film, dated October 1, 1960. Presented to studio executive David O. Selznick, with his initials in gilt on front board.

Henry King's adaptation of the F. Scott Fitzgerald classic final novel, and his final film as well. King was a prolific director and one of the most commercially successful directors of the 1920s and 1930s, seven of his films having been nominated for Academy Award for Best Picture.

Lead actress Jennifer Jones, cast as Nicole Driver, was at the time the wife of film studio executive David O. Selznick. Opposite Jones is Jason Robards as Dr. Dick Diver, a once esteemed psychiatrist, who marries his patient, the emotionally scarred Nicole, sacrificing his career for a transient hedonistic life to please her. Nominated for an Academy Award.

**\$2750**





72

**GRAHAM GREENE (NOVEL)**  
**TOM STOPPARD (SCREENWRITER)**  
**OTTO PREMINGER (DIRECTOR)**  
 The Human Factor

Draft script for the 1979 film, dated 1978. Illustrated front wrapper based on Saul Bass' poster design for the film. Copy belonging to uncredited crew member David Hitchcock, with his name in holograph ink on the front wrapper. Holographic notations throughout primarily indicating deleted scenes.

Also included is a carbon typed letter signed by Otto Preminger, dated 19th October 1979, to dubbing editor Peter Pennell terminating his employment at the conclusion of production.

The final film directed by acclaimed Director Otto Preminger, based on the 1978 novel by Graham Greene, with a screenplay written by Tom Stoppard, about a low-level bureaucrat in the British Secret Service M16 who finds himself unknowingly used by the Soviets as he struggles with his love for his family and the ambiguity of his ethical responsibilities.

\$2250

73

**JOHN FRANKENHEIMER, ARTHUR PENN, ET AL (DIRECTORS)  
RICHARD JOY (HOST)**

**Playhouse 90: Year Two, Cycle One, Vol. One**

Collection of draft scripts for six episodes of Season Two of the 1956-1961 television show, bound as a single volume, and including memos, cast lists, rehearsal schedules, text for sponsored content, station breaks, and talking heads, and other material related to production. With rainbow revision pages and holograph notations throughout.

*Playhouse 90* ran for four seasons on CBS, producing 133 episodes. The series was distinguished from other anthology dramas of the era by both its extended runtime of 90 minutes, rather than 60 (which gave the series its name), and for the wealth of talent involved, including producers John Houseman and Arthur Penn (who would also direct five episodes), directors such as John Frankenheimer, George Roy Hill, and Sydney Lumet, and writers such as Rod Serling and Horton Foote. *Playhouse 90* would win nine Emmy Awards, and received multiple nominations in each year of its run.

Included are scripts for:

Episode One, "The Death of Manolete," directed by John Frankenheimer, written by Paul Monash and Barnaby Conrad, based on Conrad's novel, and starring Jack Palance.

Episode Two, "The Dark Side of the Earth," directed by Arthur Penn, written by Rod Serling, and starring Van Heflin and Kim Hunter.

Episode Three, "Topaze," directed by Vincent J. Donehue, written by Benn W. Levy and Ellis St. Joseph, based on the play by Marcel Pagnol, and starring Ernie Kovacs and Carl Reiner.

Episode Four, "A Sound of a Different Drummer," directed by John Frankenheimer, written by Robert Alan Aurthur, based on a story by Ray Bradbury, and starring Paul Bryar, James Edwards, and Sterling Hayden.

Episode Five, "The Playroom," directed by Franklin J. Schaffner, written by Tad Mosel, and starring Mildred Dunnock, Charles Drake, and Mariilyn Erskine.

Episode Six, "Around the World in 90 Minutes," directed by Bryon Paul, and written by Art Cohen. A special episode devoted to the one year anniversary celebration of the release of *Around the World in 80 Days*.

**\$875**



PLAYHOUSE 90

9.12. - 10.7.1957

57-1 - 57-6

YEAR 2  
CYCLE 1  
VOL. I

PLAYHOUSE 90

AIR: September 12, 1957

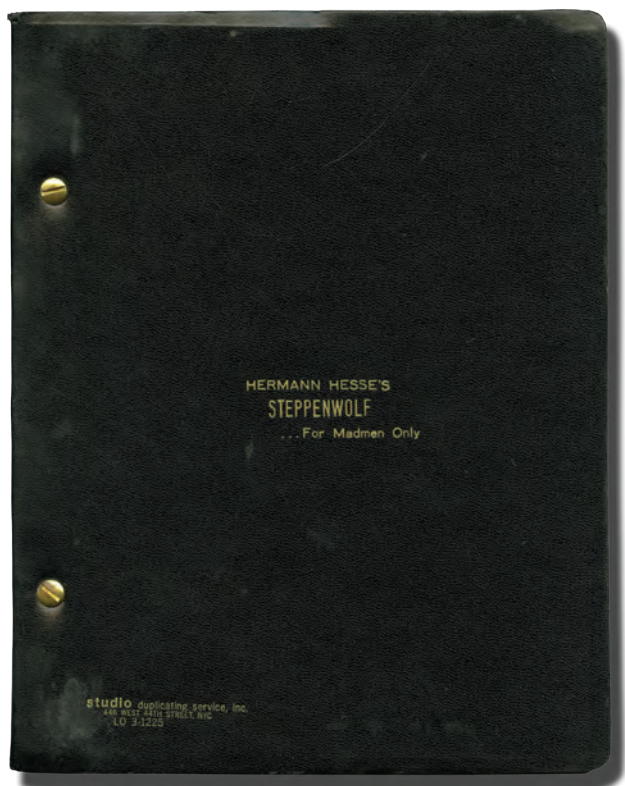
57-1

Director: JOHN FRANKENHEIMER

"THE DEATH OF MANOLETE"

CBS-TV

## FILMS WITH LITERARY SOURCES



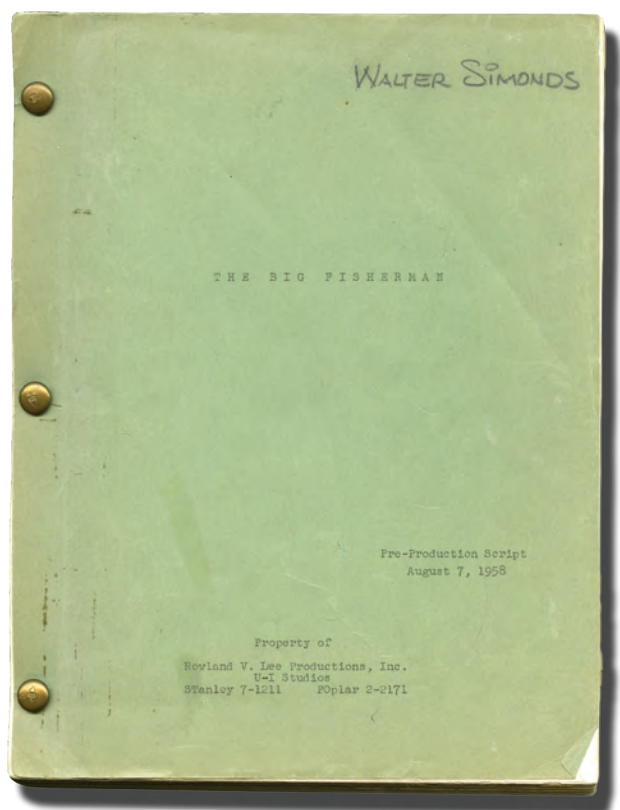
# 74

**HERMANN HESSE (NOVEL)**  
**FRED HAINES (DIRECTOR)**  
**Steppenwolf**

Draft script for the 1974 film. Studio Duplicating Service wrappers, dated April 1971.

Based on the 1927 novel by Hermann Hesse. The film took seven years of complicated pre-production to create, including building a relationship with the Hesse family in order to acquire the rights. While *Steppenwolf* is a precisely-realized film replete with Jungian symbols and created with some of the best special effects available at the time, the film has remained somewhat obscure due to problems with its marketing and distribution, including the color of the prints having been incorrectly developed.

**\$675**



# 75

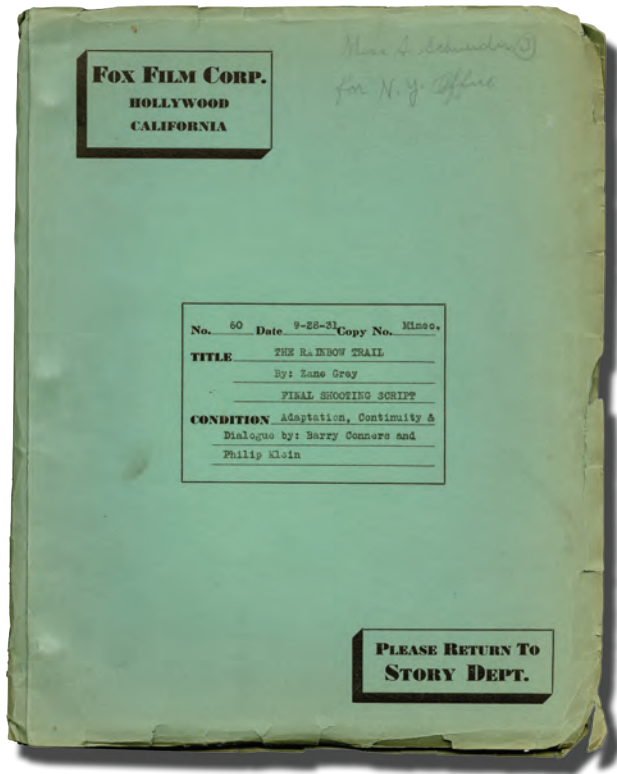
**FRANK BORZAGE (DIRECTOR)**  
**LLOYD C. DOUGLAS (NOVEL)**  
**The Big Fisherman**

Pre-Production script for the 1959 film, dated August 7, 1958. Copy belonging to art director Walter M. Simonds, who would go uncredited on the final film, with his name in holograph pencil on the front wrapper and a single holograph notation inside.

Based on the 1948 biblical novel of the same name by Lloyd C. Douglas, a sequel to *The Robe*. First picture to be filmed using Panavision 70mm, allowing for superior depth of focus and definition of the lavish and well researched production. 300,000 feet of film was shot and then reduced to 16,000 for the final version. Nominated for three Academy Awards, including Best Art Direction-Set Decoration (Color).

**\$425**





76

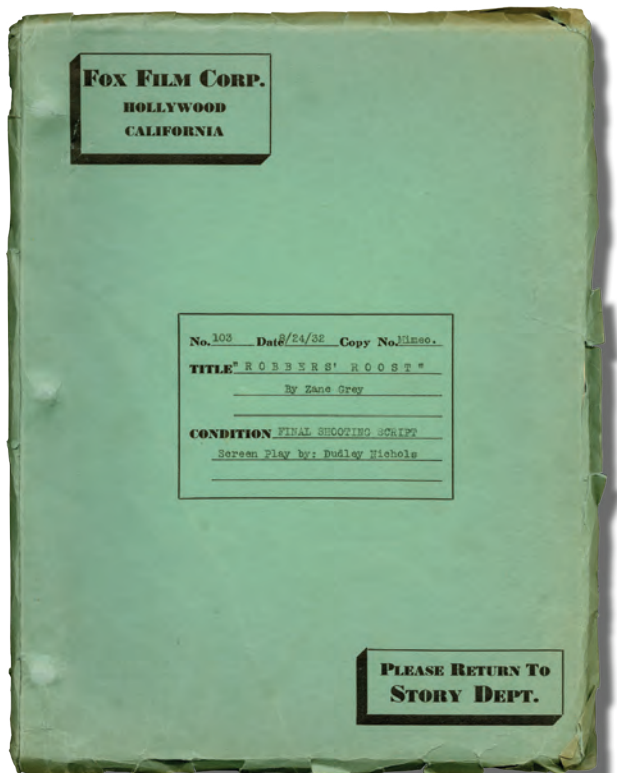
**ZANE GREY (NOVEL)**  
**DAVID HOWARD (DIRECTOR)**  
**The Rainbow Trail**

Final Shooting script for the 1932 film. Fox Film Corporation wrappers, dated August 28, 1931.

Based on the 1915 novel by Zane Grey. Sequel to the 1931 film *Riders of the Purple Sage*, and bringing back star George O'Brien, this time as the nephew of the character he played in the previous film, seeking his missing uncle. Starring Cecilia Parker as O'Brien's love interest, in her film debut, and director David Howard's first feature length English language film.

Pitt 3241.

\$475



77

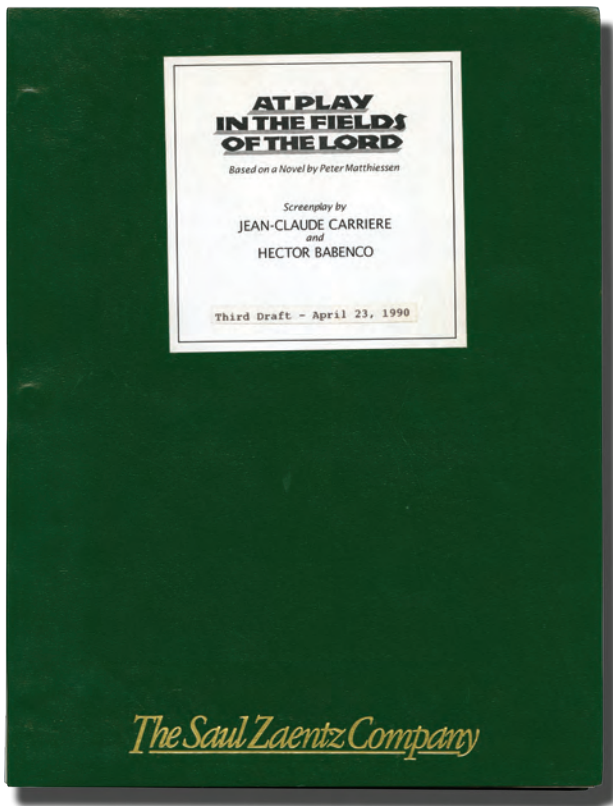
**ZANE GREY (NOVEL)**  
**LOUIS KING (DIRECTOR)**  
**Robbers' Roost**

Final Shooting script for the 1932 film. Fox Film Corporation wrappers, date August 24, 1932.

Based on the 1932 novel by Zane Grey. George O'Brien plays an itinerant cowboy named Jim Wall who agrees to take part in a cattle rustling scheme but backs out after developing a feelings for the rancher's sister.

Pitt 3559.

\$450



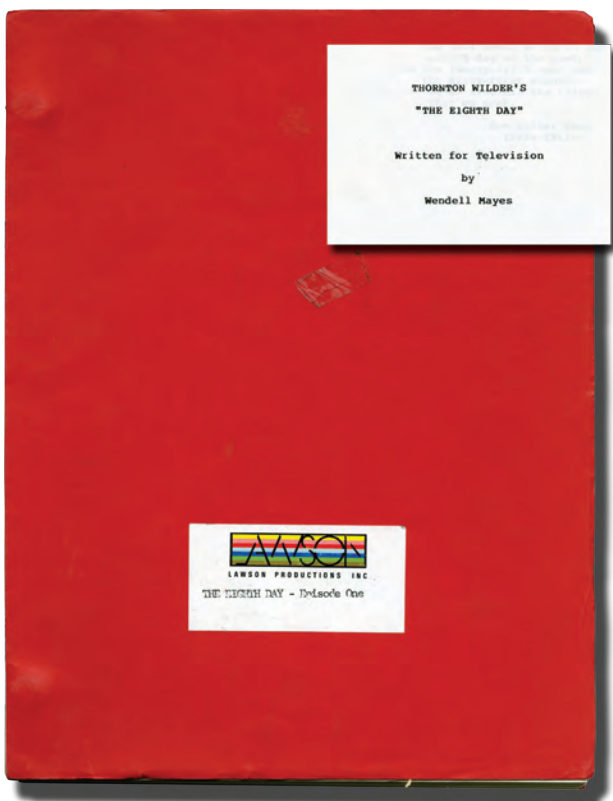
78

**PETER MATTHIESSEN (NOVEL)**  
**HÉCTOR BABENCO (DIRECTOR)**  
At Play in the Fields of the Lord

Third Draft script for the 1991 film, dated April 23, 1990.

Based on the 1965 novel by Peter Matthiessen, about the conflicts and relationships between an indigenous Amazon tribe, the missionaries that want to convert them, and the mercenaries hired to move them off their land.

\$375



79

**THORNTON WILDER (NOVEL)**  
**WENDELL MAYES (SCREENWRITER)**  
Thornton Wilder's The Eighth Day

Third Draft scripts for the complete two episodes of an unproduced British television adaptation of Thornton Wilder's 1967 novel, circa 1980s.

Screenwriter Wendell Mayes is known for a number of stellar scripts for films made between 1957 and 1982, nearly all literary adaptations, including *The Spirit of St. Louis* (1957), *The Hunters* (1958), *Anatomy of a Murder* (1959), *Advise and Consent* (1962), *Von Ryan's Express* (1965), and *Death Wish* (1974).

The production company, Lawson Productions, was active from the late 1980s to 1998, producing five British television series, one feature film, and one short film.

\$350





80

**D.H. LAWRENCE (NOVEL)**  
**KEN RUSSELL (DIRECTOR)**  
**Women In Love**

Vintage borderless photograph of Glenda Jackson, Vladěk Šeybel and Oliver Reed from the 1969 film. With a typed description on the verso.

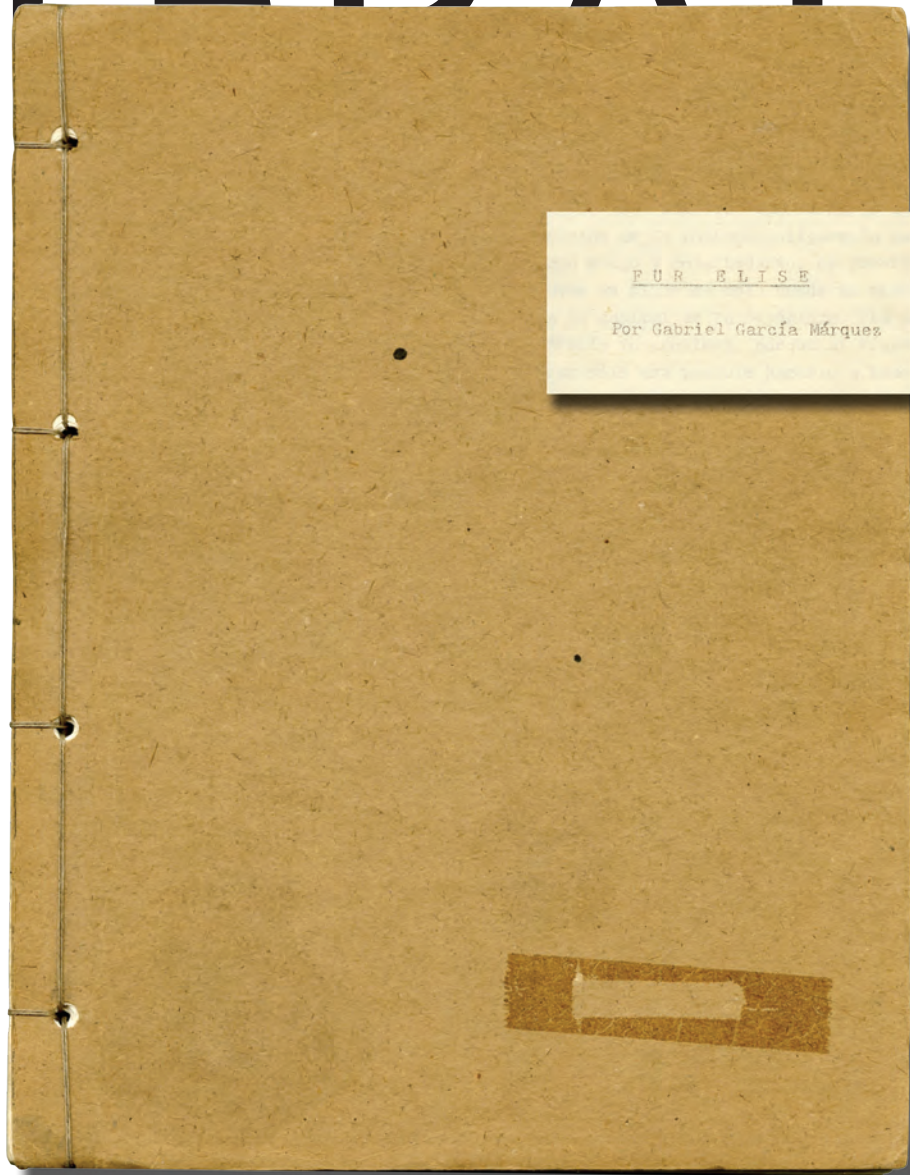
Based on D.H. Lawrence's 1920 novel about two sisters who begin relationships with a pair of friends, bringing conflict between the two pairs as their relationships head in different directions.

An examination of changes in sexual mores both in the time of the original novel as well as the late sixties when the film was released. Glenda Jackson won the Academy Award for Best Actress and the film was nominated for three others.

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

**\$300**

# LITERATURE



81

## GABRIEL GARCÍA MÁRQUEZ

### Für Elise

Draft script for an unproduced film, dated August 1986. The script is preceded by a four page treatment credited to Gabriel García Márquez, dated 1985, and detailed character and location lists. Holograph pencil notations on the character list striking names of characters. The final page of the script notes "Guion literario, primera versión" ("Literary script, first version") with credits for Eliseo Alberto. Text in Spanish.

OCLC locates no copies of the script, while the García Márquez collection at the Harry Ransom Center contains two versions, with the script on offer here being the earliest of the three.

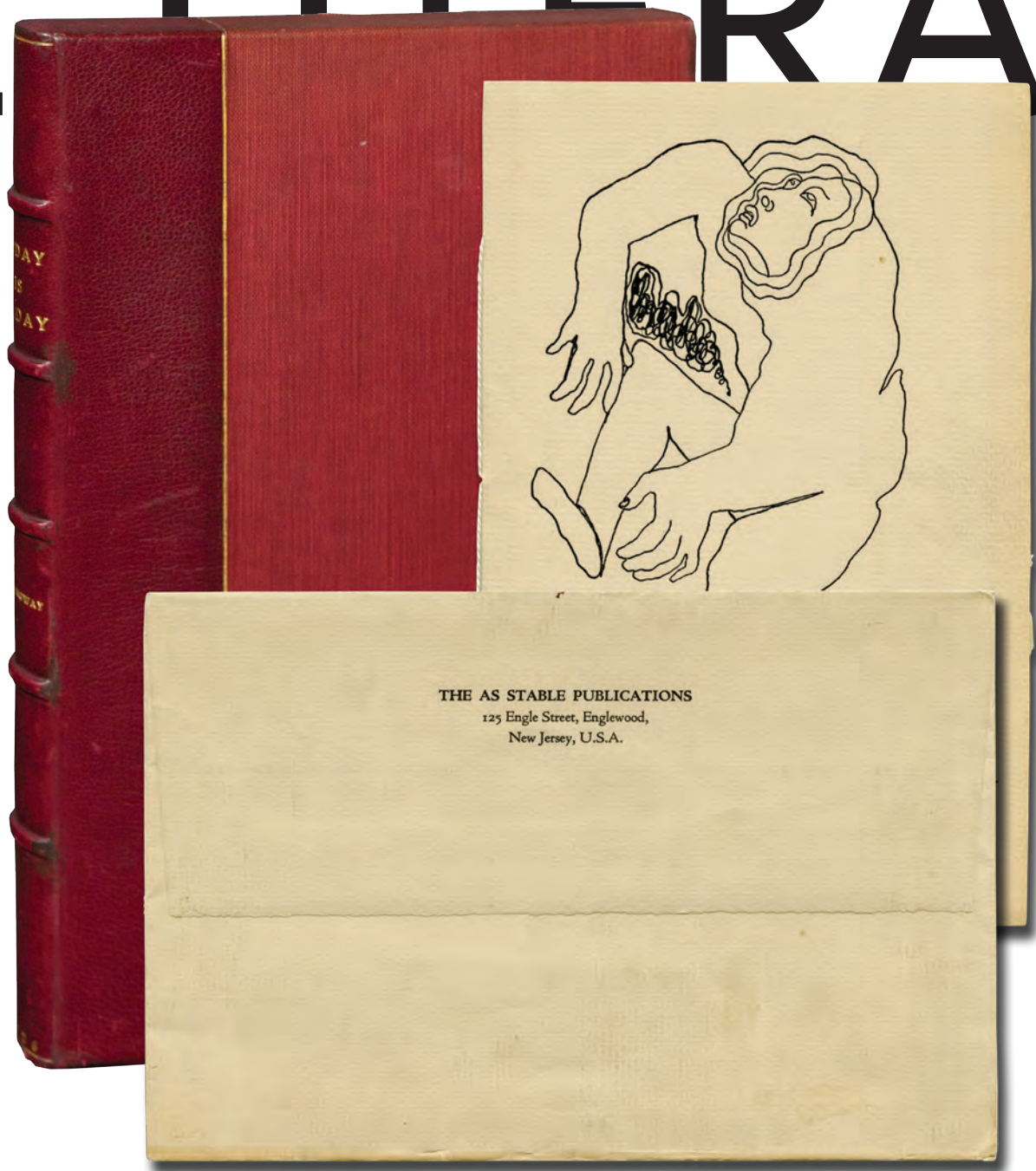
Based on an original screen story by García Márquez, first conceived in 1973 and originally titled *Para Elisa*, about a powerful Colombian oligarch who imports a piano for his daughter, sparking a violent uprising when the piano is transported across guerrilla territory. García Márquez collaborated on the script with writer Eliseo Alberto and filmmaker Tomás Gutiérrez Alea, and the three would go on to work together on the 1988 film *Cartas del parque*.

Rocco, Alessandro. *Gabriel García Márquez and the Cinema*. Tamesis, 2014, p. 34-35.

\$3500



# RE LITERAT



82

## ERNEST HEMINGWAY

### Today is Friday

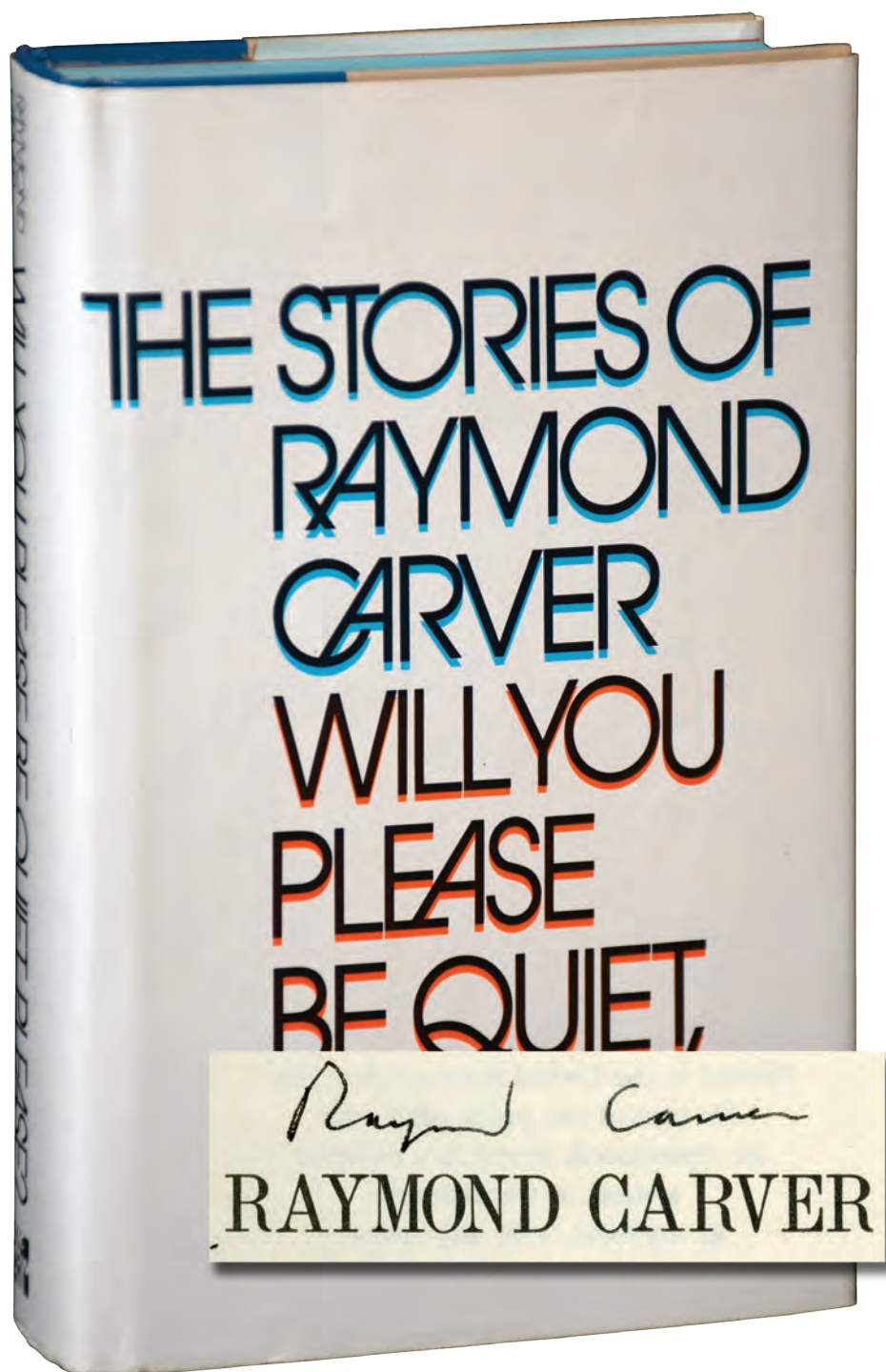
Englewood, NJ: The As Stable Publications, 1926. First Edition. One of 300 copies published (this being No. 172).

An early play by Hemingway, extremely scarce, particularly in this condition and including the envelope.

Near Fine in sewn wrappers, original mailing envelope (also Near Fine) and a handsome folding clamshell case with gilt spine lettering. In a custom folding chemise and quarter-leather clamshell slipcase.

Hanneman A5.

\$1500



83

**RAYMOND CARVER**

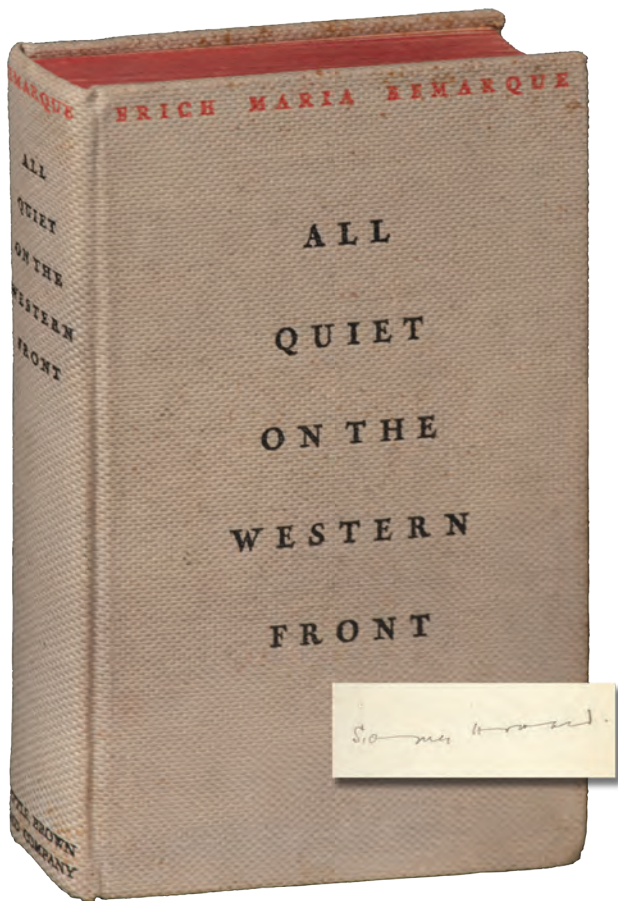
**Will You Please Be Quiet, Please**

New York: McGraw-Hill, 1976. First Edition. Signed by the author on the title page. Carver's first book of short stories.

A couple of tiny scratches to the teal topstain, else Fine and unread in a Fine dust jacket. A superb copy.

\$1450





84

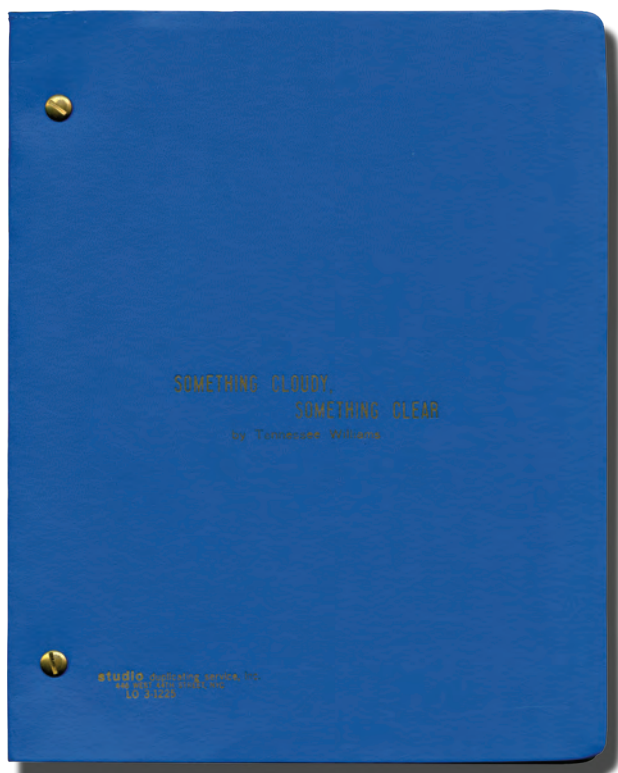
Copy belonging to screenwriter Sidney Howard  
**ERICH MARIA REMARQUE**  
**All Quiet on the Western Front**

Boston: Little, Brown, 1929. First American Edition, preceded by the German Edition and the UK edition. Playwright and screenwriter Sidney Howard's copy, with his signature on the front endpaper in holograph pencil, and brief notations throughout in holograph pencil, including lengthy, mostly illegible notes on the rear endpapers.

Howard's screen credits include *Bulldog Drummond* (1929), *Arrowsmith* (1931), *Dodsworth* (1936), and *Gone with the Wind* (1939). He received the Pulitzer Prize for his 1924 play *They Knew What They Wanted*, and a posthumous Academy Award for *Gone with the Wind*. Like Remarque, Howard served on the Western Front in Germany during WWI, though on different sides of the trenches.

Very Good plus, lacking the dust jacket, with foxing and faint bumps to the extremities.

\$350



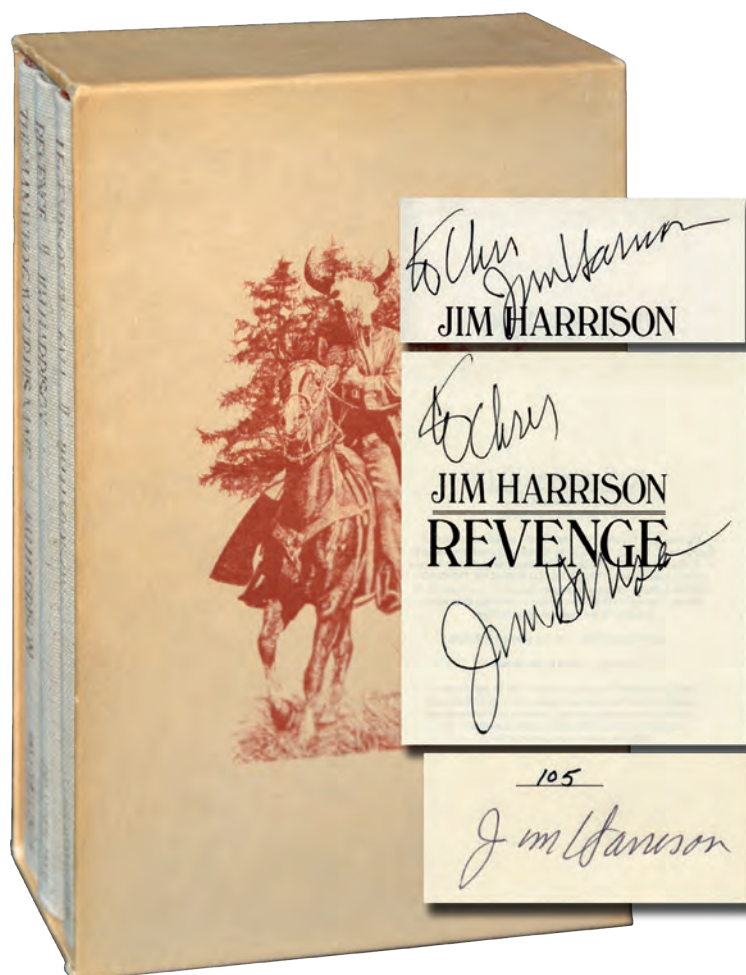
85

**TENNESSEE WILLIAMS**  
**Something Cloudy, Something Clear**

First Draft script for the 1981 play, dated 3/26/80.

A revision and expansion of Williams' unproduced 1941 short play, *The Parade*, about a young playwright's unrequited love for another man. The play opened Off-Broadway on August 24, 1981 at the Bouverie Lane Theatre.

\$325



A selection of books inscribed to author Chris Offutt, from his collection

86

**JIM HARRISON**

**Legends of the Fall, The Man Who Gave Up His Name, and Revenge**

New York: Delacorte, 1979. First printing of this edition. Three volumes. Publisher's beige buckram, gilt spine titles, housed in a matching printed paper slipcase. One of 250 copies (this being No. 105) signed by the author on the first leaf of *Legends of the Fall*. The other two volumes are inscribed by Harrison to author Chris Offutt: "To Chris / Jim Harrison." A tremendous association between two generations of the most important chroniclers of the American South and Midwest.

Offutt is the author of *Kentucky Straight* and other short story collections, novels, nonfiction, and memoirs, and, in 1996, was named one of the twenty Best Young American Novelists by *Granta* magazine. He has also written for popular television shows and national publications, has been visiting faculty at numerous institutions including the Iowa Writer's Workshop, and has received awards from the

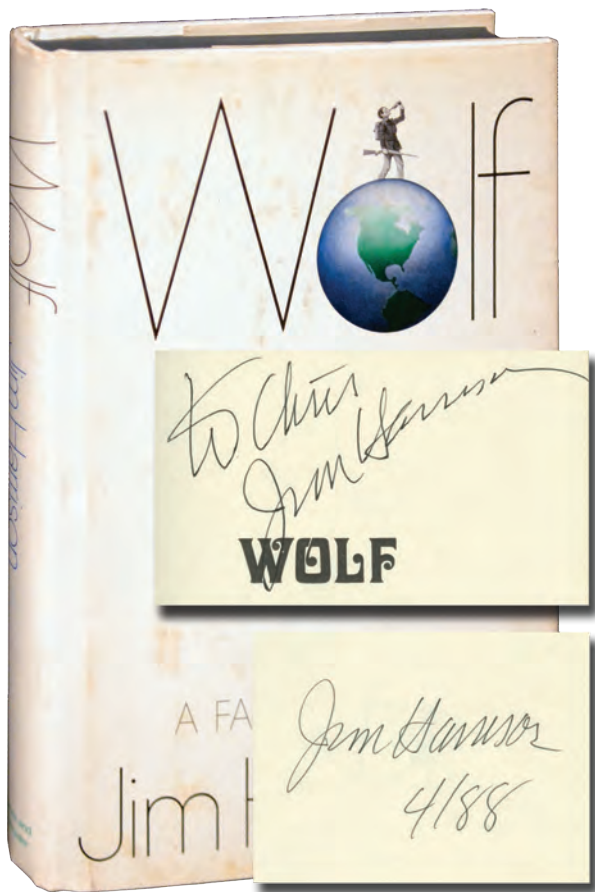
Guggenheim Foundation, the National Endowment for the Arts, and others.

*Legends of the Fall* is basis for the 1994 film of the same name directed by Edward Zwick and starring Brad Pitt, Anthony Hopkins and Aidan Quinn. *Revenge* is the basis for the 1990 film directed by Tony Scott and starring Kevin Costner and Anthony Quinn.

Near Fine and unread in a Near Fine slipcase. Very light rubbing to the gilt on the spines as usually found, and very faint toning to the slipcase.

**\$1500**



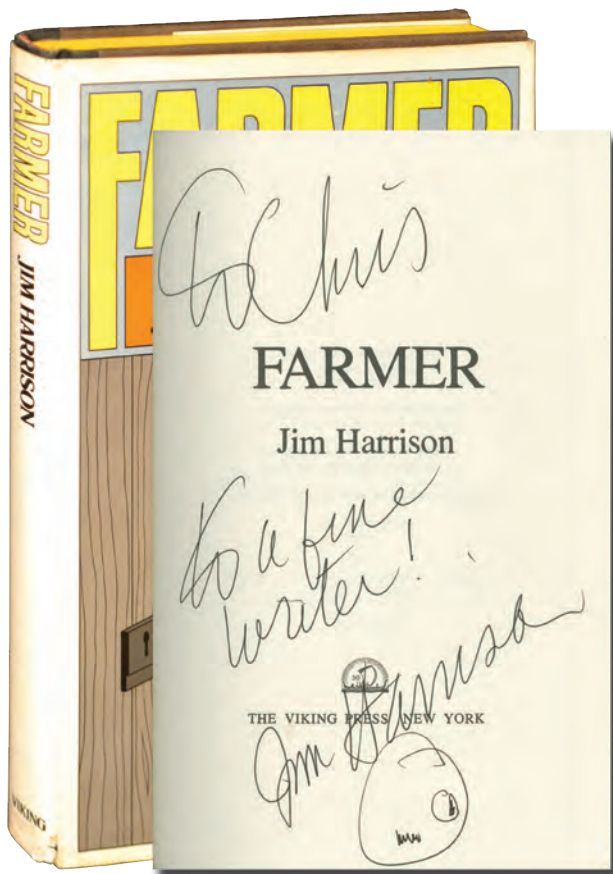


## 87 JIM HARRISON Wolf

New York: Simon and Schuster, 1971. First Edition. Inscribed by Harrison to author Chris Offutt on the title page: "To Chris / Jim Harrison." Additionally signed by Harrison (in the same pen) on the second blank: "Jim Harrison / 4/88."

Remainder mark to the bottom page edges, otherwise, Near Fine in a moderately rubbed, else Near Fine dust jacket. [Book ID 145231]

\$475



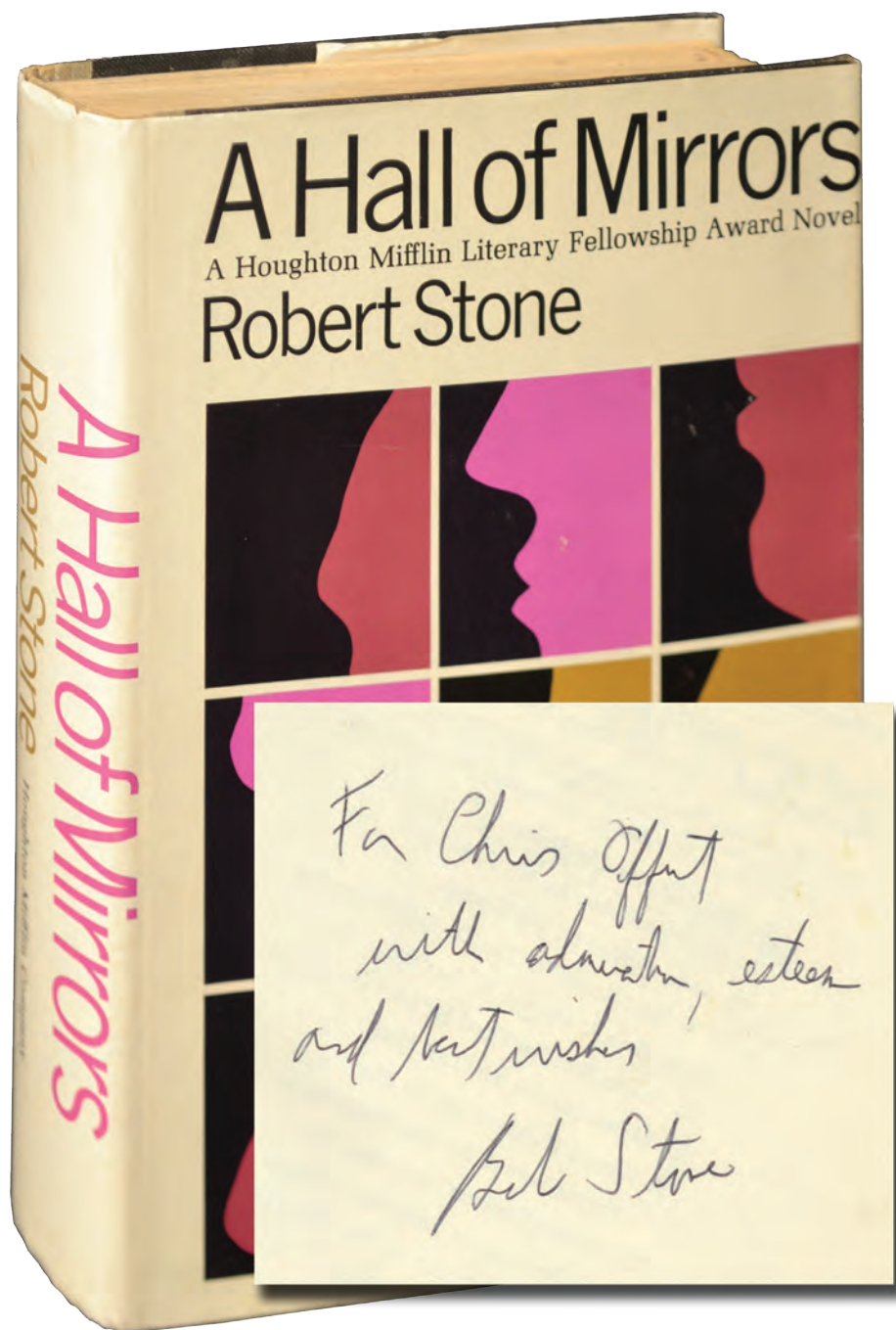
## 88 JIM HARRISON Farmer

New York: Simon and Schuster, 1971. First Edition. Inscribed by Harrison to author Chris Offutt on the title page: "Chris / To a fine writer! / Jim Harrison / [cartoon face drawing]."

Basis for the 1996 film "Carried Away," directed by Bruno Barreto and starring Dennis Hopper, Amy Irving, and Amy Locane.

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

\$375



89

**ROBERT STONE**  
**A Hall of Mirrors**

Boston: Houghton, Mifflin, 1967. First Edition. First issue jacket with a price of \$5.95 and a Wallace Stegner blurb on the front flap, and a photo of Stone on the rear jacket panel. The author's first book.

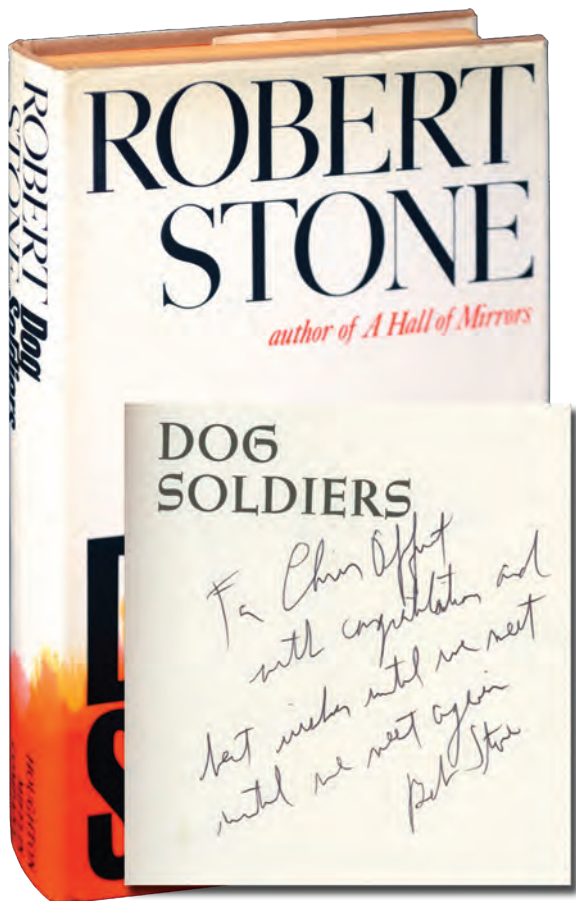
Warmly inscribed by Stone to author Chris Offutt in the year of publication: "For Chris Offutt / With

admiration, esteem, and best wishes / Robert Stone."

Front hinge just a bit tender, else Near Fine in a Near Fine dust jacket.

**\$1500**





90

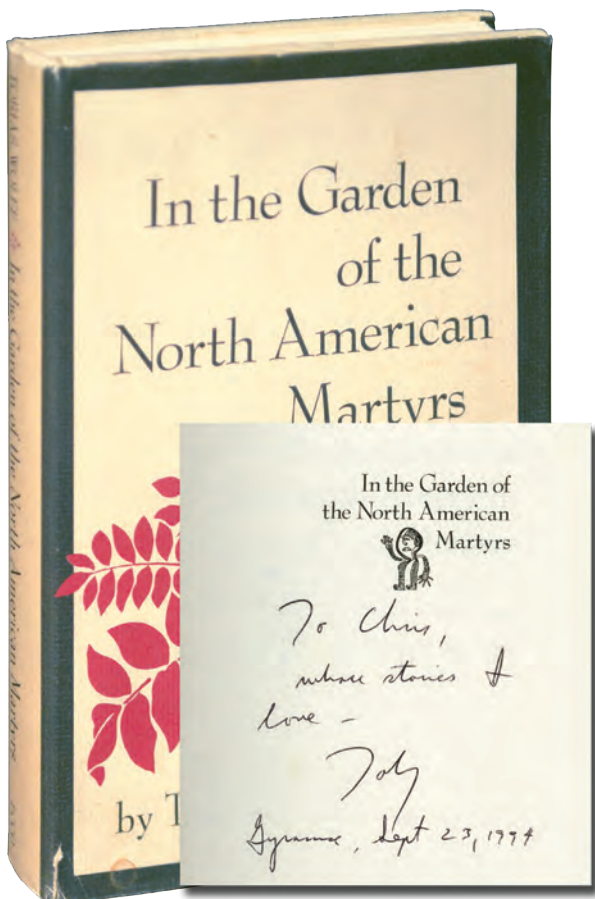
**ROBERT STONE**  
**Dog Soldiers**

Boston: Houghton, Mifflin, 1974. First Edition.  
Warmly inscribed by Stone to author Chris Offutt in the year of publication: "For Chris Offutt / With congratulations and best wishes until we meet again / Robert Stone."

Winner of the National Book Award and basis for the violent 1978 neo-noir film, *Who'll Stop the Rain*, directed by Karel Reisz and starring Nick Nolte and Tuesday Weld.

A bit of the usual toning to the page edges, else Near Fine in a Near Fine dust jacket.

**\$350**



91

**TOBIAS WOLFF**  
**In the Garden of the North American Martyrs**

New York: Ecco, 1981. First Edition. First issue, with publisher's price of \$14.95 present at the top right corner of the front flap. One of only a handful of first issue examples we have encountered.

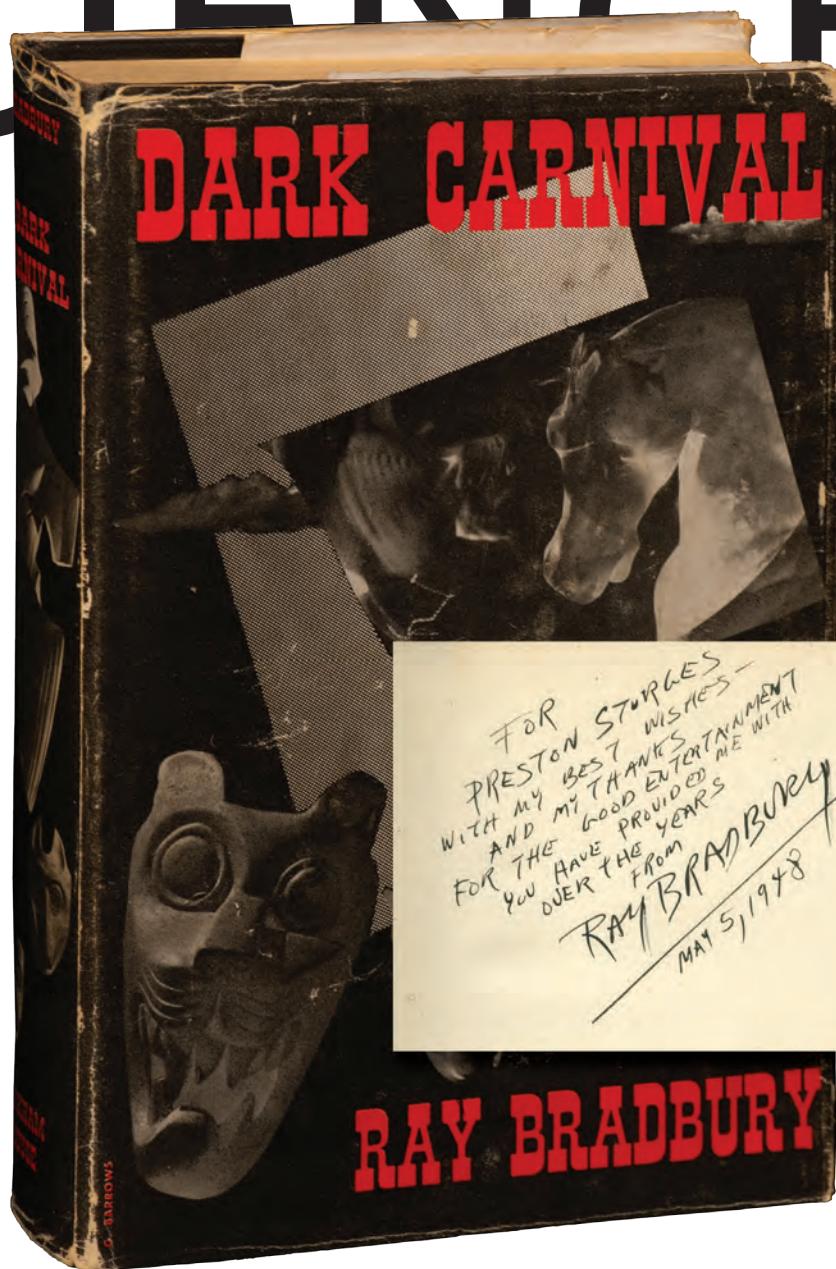
Inscribed by Wolff to author Chris Offutt on the half title page: "For Chris / Whose stories I love / Toby / Sept 23, 1994."

The author's first collection of stories, and his first book published in the US.

Small owner name at the top of the front endpaper, else Near Fine in a Near Fine dust jacket.

**\$875**

# SCIENCE F



92

Inscribed to director Preston Sturges

**RAY BRADBURY**  
Dark Carnival

Sauk City, Wisconsin: Arkham House, 1947. First Edition. Inscribed by Bradbury on the front endpaper in 1948 to film director Preston Sturges: "For Preston Sturges / With my best wishes--and with my thanks for the good entertainment you have provided me with over the years / from / Ray Bradbury / May 5, 1948."

A stellar association copy of Bradbury's first book, a key Arkham House title collection of now-classic short stories. One of 3112 copies printed.

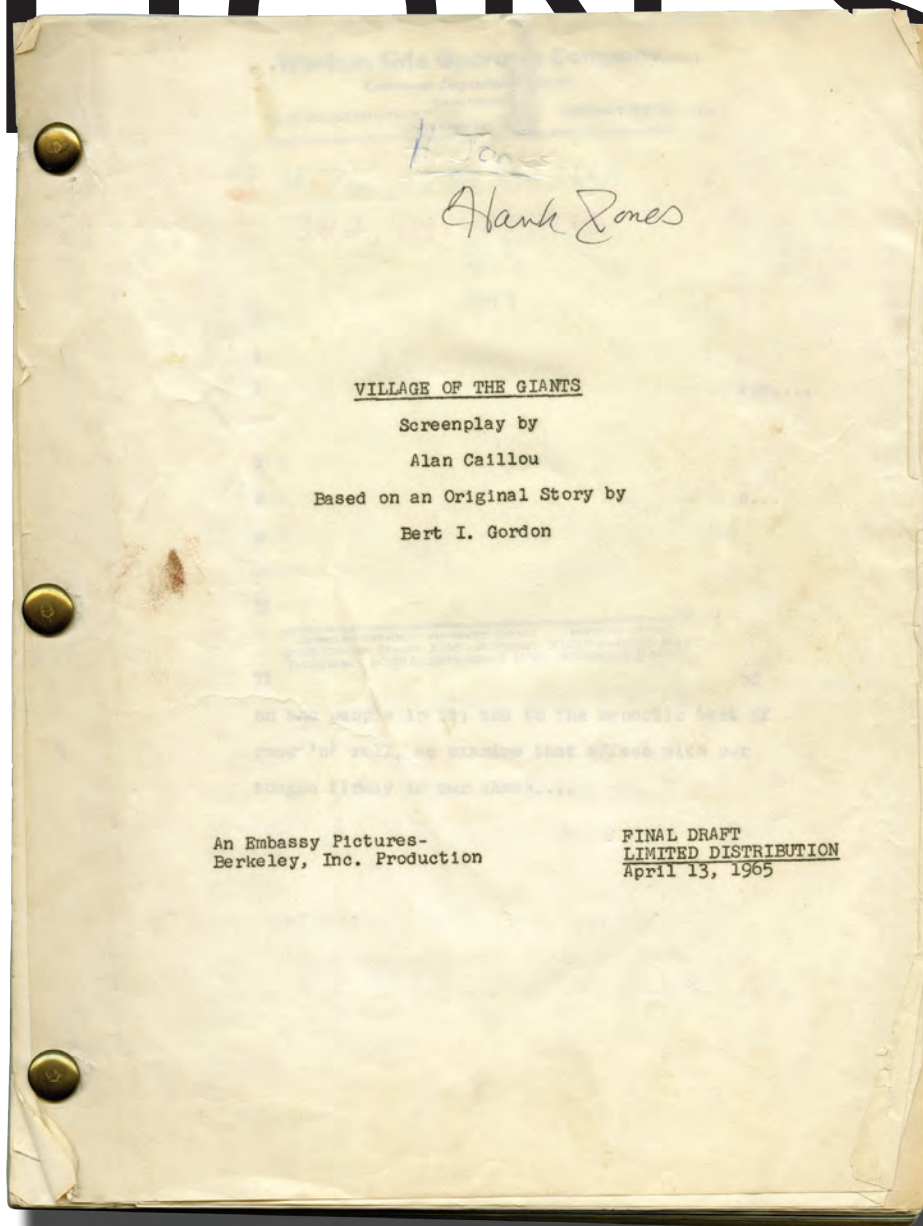
Very Good plus in a Very Good or better dust jacket. Book is lightly shelfworn and spine gilt is lightly dulled, else book is clean and firm; jacket has no loss, but is nicked at the corners and moderately rubbed overall.

In a custom clamshell box with red cloth and black leather quarter-binding, gilt titles on the spine.

**\$8500**



# FICTION SCI



93

**H.G. WELLS (NOVEL)**  
**BERT I. GORDON (DIRECTOR)**  
**Village of the Giants**

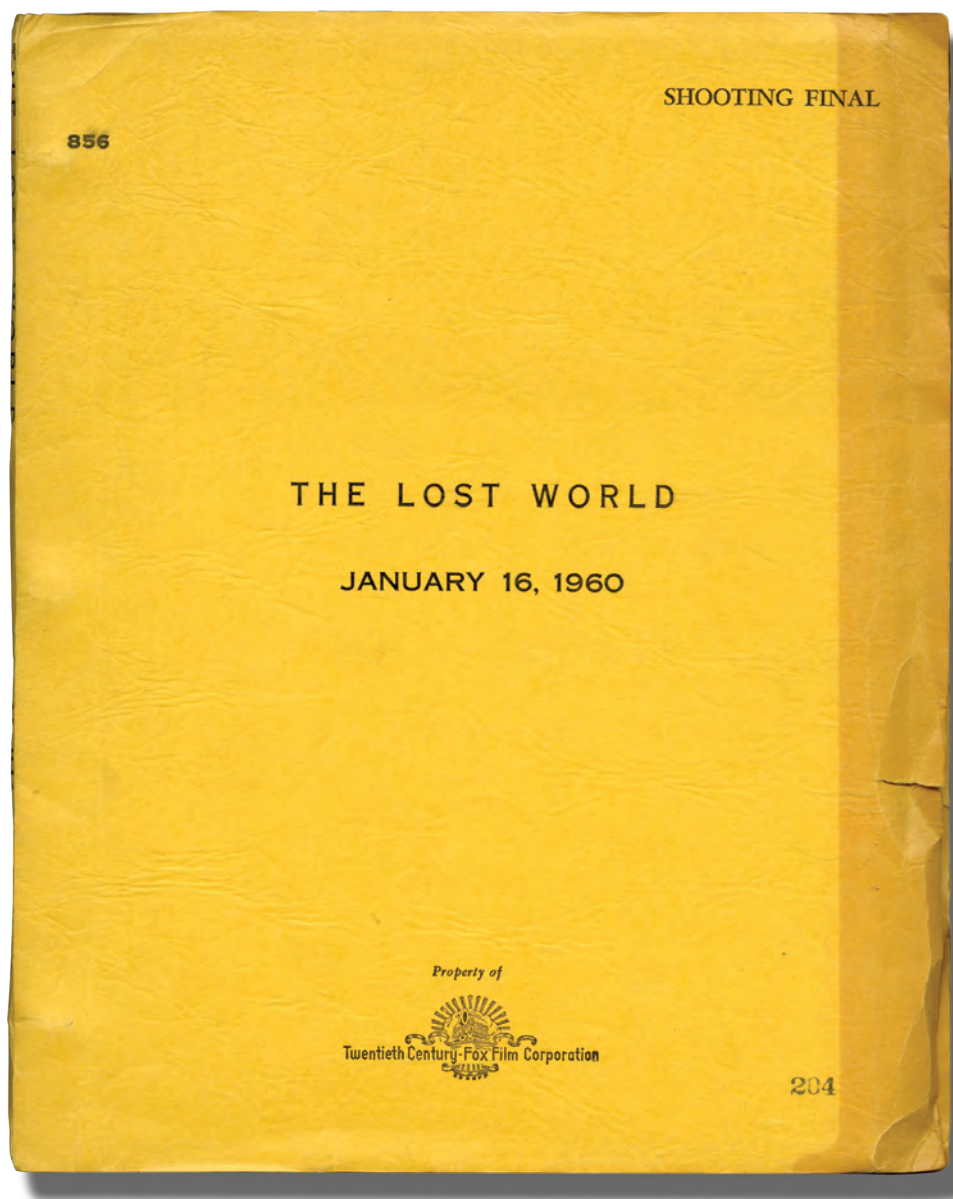
Final Draft script for the 1965 film, dated April 13, 1965. Copy belonging to actor Hank Jones, who played the role of Chuck, with his name to the front wrapper in black ink. With 19 pages of deleted scenes laid in.

Loosely based on the 1904 H.G. Wells novel *The Food of the Gods and How it Came to Earth*. High (H.G. Wells) meets low (Bert I. Gordon) in another of director Bert I. Gordon's "big" films, in which some animal, insect, or person grows to monstrous size,

only this time he had the novel idea to combine the sci-fi trope with a teenage beach film, with *Village of the Giants* as the campy result. A group of teenagers accidentally stumble upon a way to grow themselves to unusually large size and terrorizes a small town, until a nerd figures out how to turn them small again.

Weldon 1983.

**\$1750**



# 94

**IRWIN ALLEN (DIRECTOR)**  
**ARTHUR CONAN DOYLE (NOVEL)**  
**The Lost World**

Final Shooting script for the 1960 film. Twentieth Century-Fox wrappers, dated January 16, 1960.

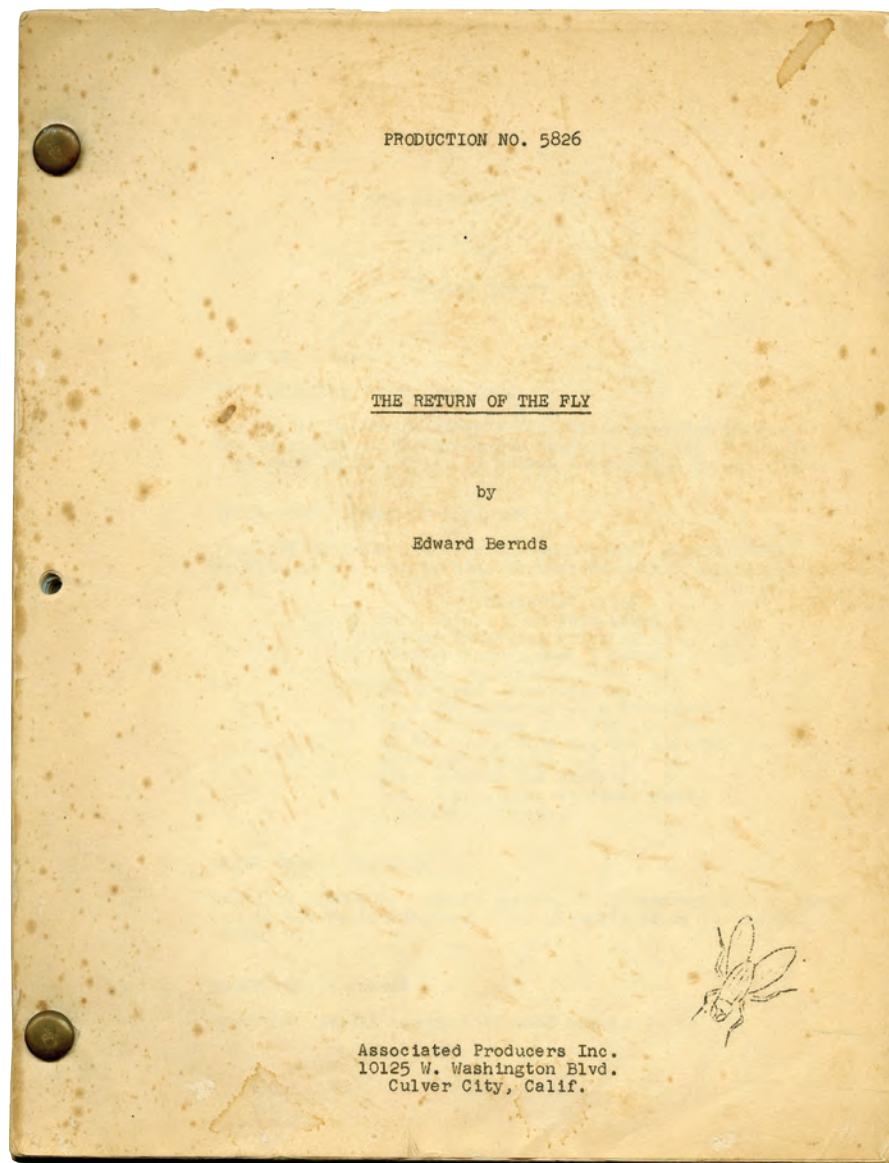
Loosely based on the 1912 novel by Arthur Conan Doyle, a team of scientists, led by Professor Challenger (Claude Rains), launch an expedition into a remote plateau in the Amazonian jungle in search of dinosaurs.

Initially intended by director Irwin Allen to be a star studded blockbuster in the vein of Disney's *20,000 Leagues Under the Sea* six years earlier, legendary special effects and stop-motion animator

Willis O'Brien (the 1925 adaptation of *The Lost World* and *King Kong* in 1933) was brought on to create the dinosaurs for the film. Unfortunately for everyone involved, 20th Century-Fox was slashing budgets of all their feature productions due to the skyrocketing budget on Joseph Mankiewicz production of *Cleopatra*. O'Brien was left with little to do and the depiction of the dinosaurs was done using lizards with attached plastic horns and spikes. In the end, a cult classic that came about as a by-product of financial circumstance.

**\$1500**





95

**EDWARD BERNDT (DIRECTOR)**  
**VINCENT PRICE (STARRING)**  
**The Return of the Fly**

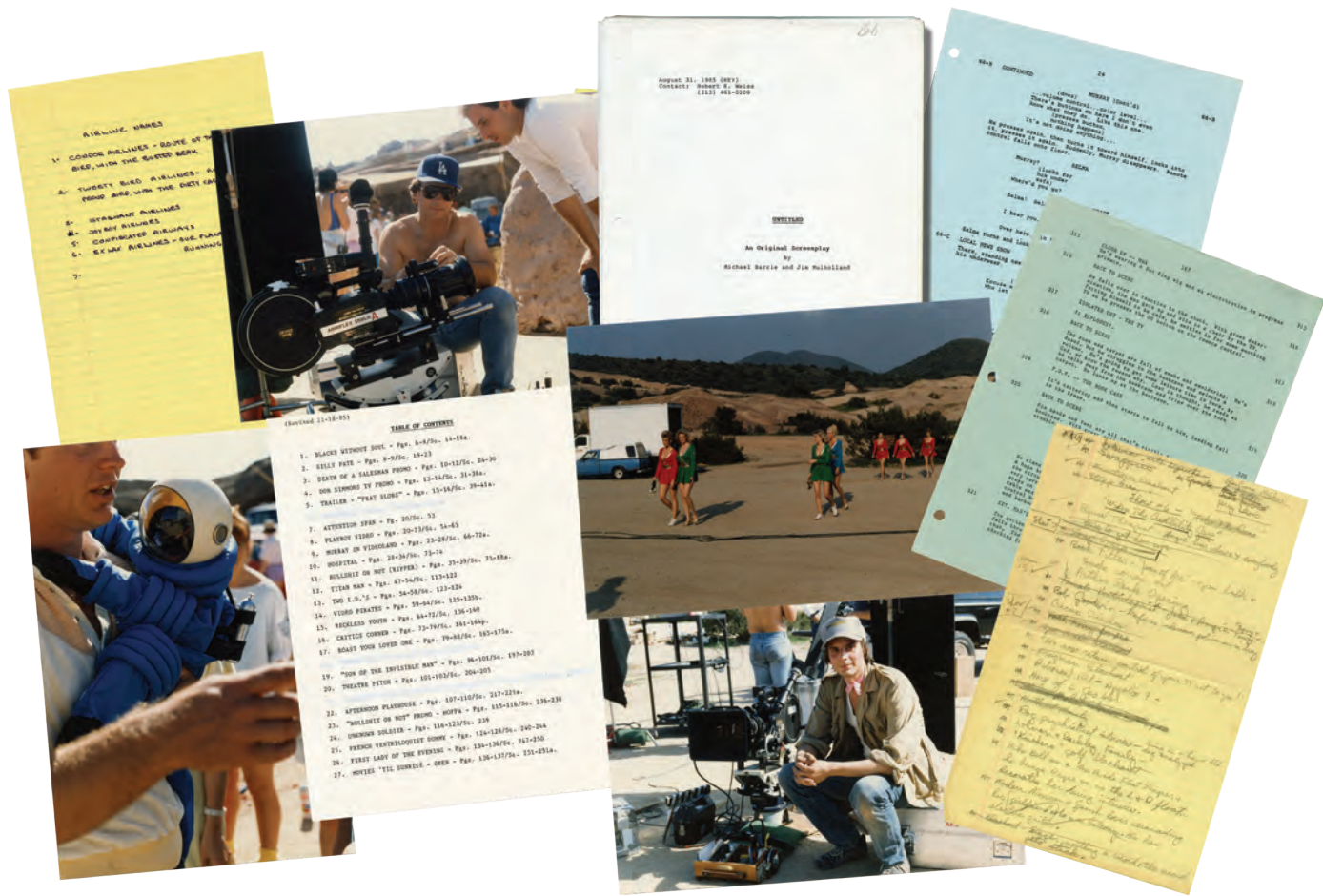
Draft script for the 1959 film.

Sequel to Kurt Neumann's *The Fly*, and taking place one year after the conclusion of that film. Phillippe Delambre (Brett Halsey) takes up his father's

work of matter transmission, and with his Uncle Francois (Vincent Price) they accidentally produce a monstrous creature, a man with the head of a fly.

Weldon 1983.

**\$1250**



96

**JOHN LANDIS, JOE DANTE, CARL GOTTLIEB, PETER HORTON. ROBERT K. WEISS (DIRECTORS)**  
**Amazon Women on the Moon**

Archive of script material for the 1987 film, including:

Revised draft script for the 1987 film, dated August 31, 1985. Copy belonging to producer Robert Weiss, With holograph notations throughout.

Additional production material including handwritten and typed notes with pages of ideas proposed and dismissed during development.

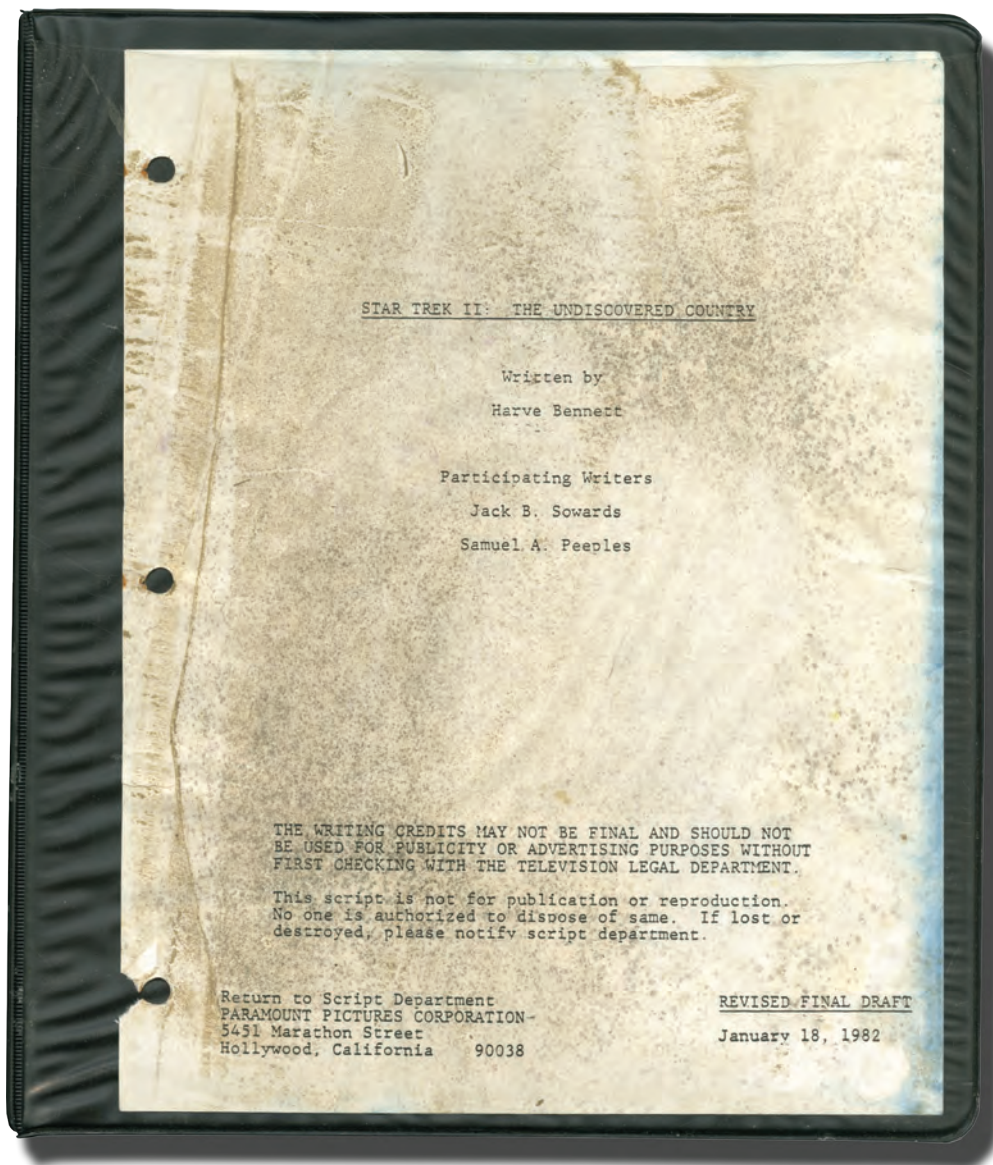
A set of 18 color 4 x 6 inch vintage vernacular photographs from the set.

A spoof of 1950's science fiction films, full of comedic skits and raunchy humor.

Weldon 1996.

**\$975**





KHAAAAAAN!

97

**WILLIAM SHATNER, LEONARD NIMOY, RICARDO MONTALBAN (STARRING)**

**GENE RODDENBERRY, ET AL (SCREENWRITERS)**

**NICHOLAS MEYER (DIRECTOR)**

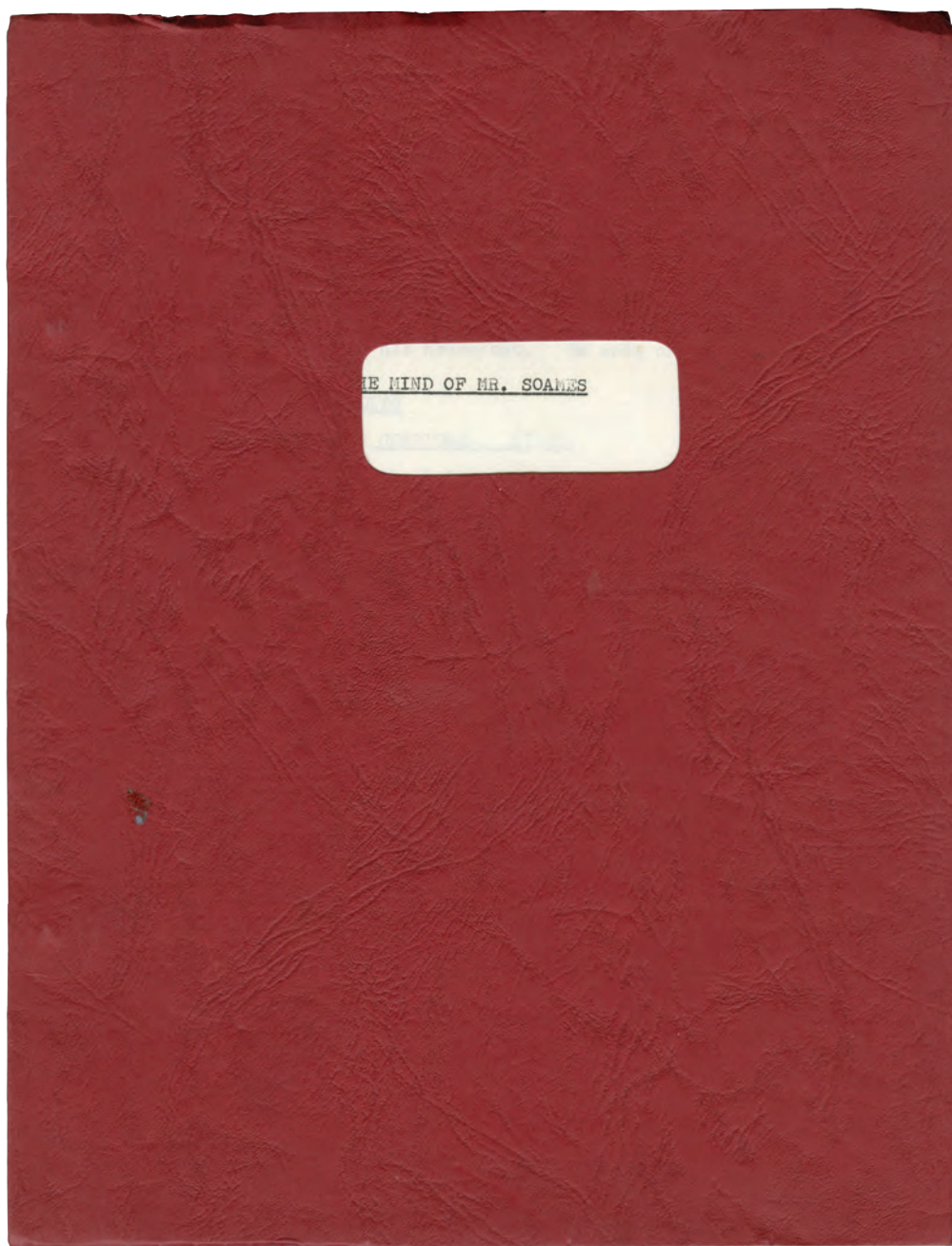
**Star Trek II: The Wrath of Khan**

Revised Final Draft script for the 1982 film, dated January 18, 1982, here under the working title *The Undiscovered Country* (a title that actually wound up being used for a subsequent installment in the franchise).

In the undisputed, eminently re-watchable classic amongst the Star Trek feature films, Admiral Kirk is back to save the universe by preventing Khan Noonien Singh from using the "Genesis Device."

While the first film in the Star Trek franchise was considered mostly a disappointment, *The Wrath of Khan* was considered the first to truly be in the spirit of the original television series. Notably, actor Leonard Nimoy declared he would only reprise his signature role as Dr. Spock under the condition that his character die at the film's conclusion.

**\$450**



98

**ALAN COOKE**  
The Mind of Mr. Soames

Revised Draft script for the 1970 film, dated January 2, 1969.

Based on the 1961 novel by Charles Eric Maine, and one of the classics from Amicus Productions in the 1960s. A man has been in a coma since birth, and

awakens for the first time at the age of 30 with the mind of an infant.

Weldon 1983.

**\$850**



**CALL SHEET**

DATE 10/8/55

TITLE "ON THE THRESHOLD OF SPACE" A - 758 DIRECTOR ROBERT WEBB

EXT. MOUNTAIN SIDE SC. 244, 247, 249, 251, 253 LOCATION HOLLOMAN A.F.B.

SET \_\_\_\_\_ LOCATION \_\_\_\_\_

SET \_\_\_\_\_ LOCATION \_\_\_\_\_

NAME	SET CALL	MAKEUP CALL	WARDROBE
GUY MADISON	"JIM" 7:30 A.M.	LEAVING	
JOHN HODIAK	"THOMAS" NO CALL		
DEAN JAGGER	"THORNTON" 7:30 A.M.	LEAVING	
KING CALDER	"WELCH" <del>XXXXXX</del>	7:30 A. M. LEAVING	
VIRGINIA LEITH	"PAT" NO CALL		
DONALD MURPHY	ZACK" 7:30 A.M.	LEAVING	
MARTIN MILNER	"BENN" 7:30 A.M.	"	
KENNETH CLARK	"FORBES" 7:30 A.M.	"	
BARRY COE	"COMM OFF" NO CALL		
DICK GRANT	"MECIC" 7:30 A.M.	LEAVING	
DONALD BREED	"PARAMEDIC" " " "	"	
<b>STAFF &amp; CREW CALLS (ALL CALLS ARE LEAVING CALLS)</b>			
WEBB	6:30 A.M.	LEAVING	
MCLEAN	"	"	
MCDONALD	"	"	
WOLINS	"	"	
WATERS	9:30 A.M.	LEAVING	
WILLIAMS	7:30 A.M.	LEAVING	
MARQUETTE	9:30 A.M.	LEAVING	
FERNSTROM	7:30 A.M.	LEAVING	
SKALL	9:30 A.M.	LEAVING	
FLICK	7:30 A.M.	LEAVING	
CRAFT	7:30 "	"	
WRIGHT	"	"	
BUELL	"	"	
HAYS	NO CALL		
KIRK	NO CALL		
NOLAN	7:30 A.M.	LEAVING	
PROPS	6:00 A.M.	LEAVING	
WARD.	"	"	
GRIPS	"	"	
SOUND	"	"	
ELEC.	"	"	
PAINT	"	"	
PROP MAKERS	"	"	
CAMERA ASST.	"	"	

**TRANSPORTATION**

BUS  
LINCOLN  
CAD.  
CHEV.  
STRETCHOUT  
STRETCHOUT

RECORD COPY FILED BY PRODUCTION OFFICE

99

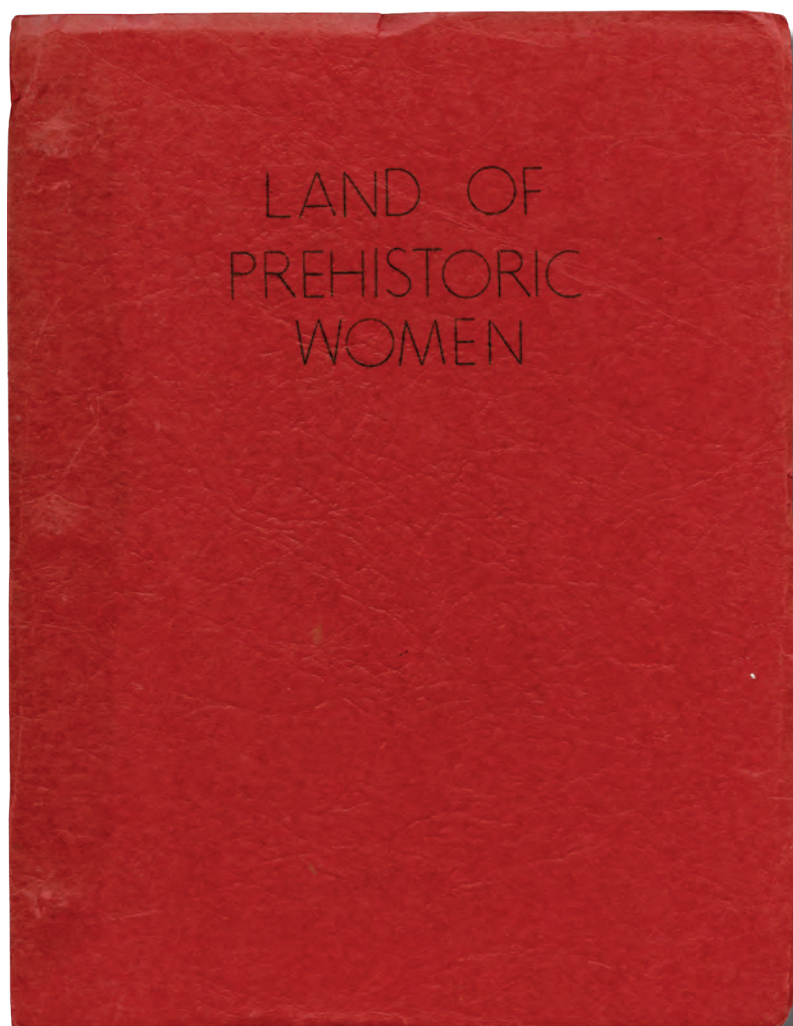
**D. ROBERT WEBB**  
On the Threshold of Space

Revised Shooting Final Script for the 1956 film, September 9, 1955. With holograph notations throughout. Also included is a call sheet and nearly complete scene breakdowns for the film.

and the experiences of the future astronauts that underwent strenuous and risky trials. A prescient film, predicting the kind of film that would today be called a docudrama, and one of the first of its kind.

A dramatic depiction of The United States' early tests and developments of space travel technology,

\$675



100

**DON CHAFFEY (DIRECTOR)**  
**RAQUEL WELCH (STARRING)**  
One Million Years B.C.

Early Draft script for the 1966 Hammer film, circa 1960s, here under the working title *Land of Prehistoric Women*. Remake of the 1940 film of the same name directed by Hal Roach.

While this script is undoubtedly an early draft, written by David Moessinger (who would go uncredited in the final film), using slightly edited character names and a massive amount of scrapped dialogue, it contains all of the film's essential plot elements: a son exiled by his mountain tribe and taken in by a more peaceful water tribe, two love interests fighting over the main character, a scene in which the female lead attempts to teach him how to swim, and a volcanic eruption that ultimately brings the two tribes together.

Hammer Films' biggest financial gamble, with a budget of over 2.4 million pounds spent largely on dazzling stop motion special effects that still look relatively impressive for their age, created by effects wizard Ray Harryhausen, and starring Raquel Welch in her iconic prehistoric bikini.

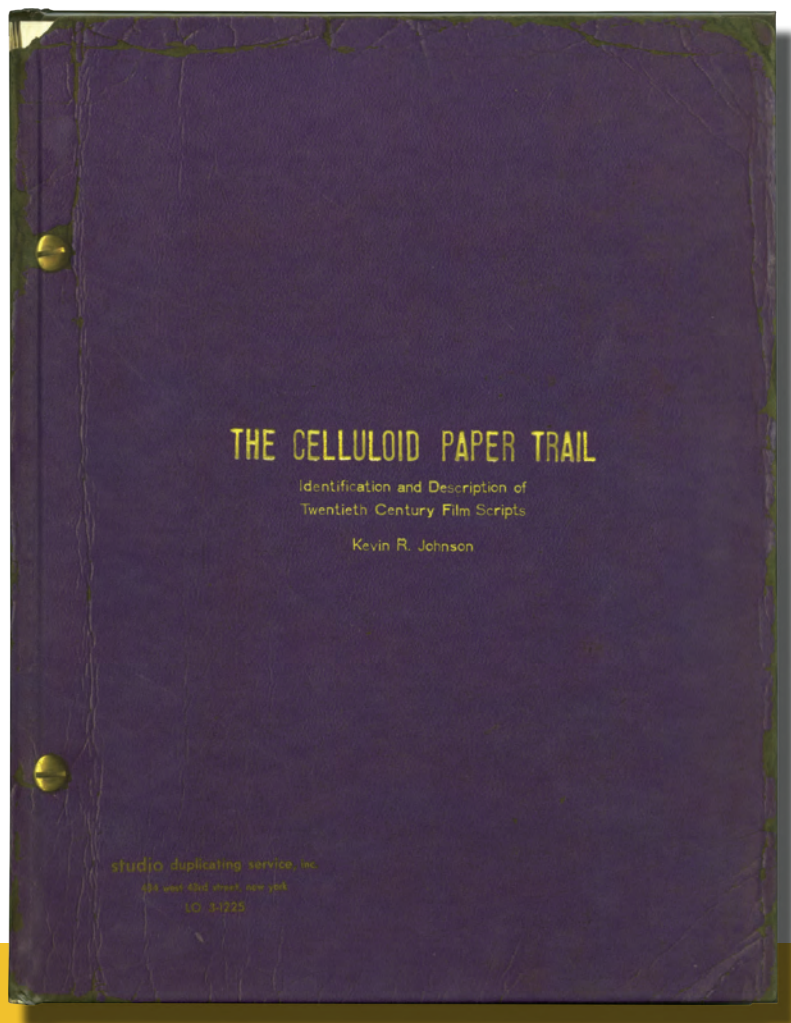
Not to be confused with the rash of films starring various time travelers or space travelers encountering a race of cave women, including Peter Bogdanovich's 1966 film *Voyage to the Planet of Prehistoric Women* nor Hammer's followup to this film, *Prehistoric Women* (a.k.a. *Slave Girls*) in 1967.

Johnson and Del Vecchio, p. 270.

\$475



# THE CELLULOID PAPER TRAIL



Royal Books is pleased to announce the publication of *The Celluloid Paper Trail* by Oak Knoll Press, the first book ever published on film script identification and description, lavishly illustrated and detailed, designed for any book scholar, including collectors, archivists, librarians, and dealers.

Available now at [royalbooks.com](http://royalbooks.com).

Please feel free to let us know if you would like your copy signed or inscribed by the author.

## ABOUT THE BOOK

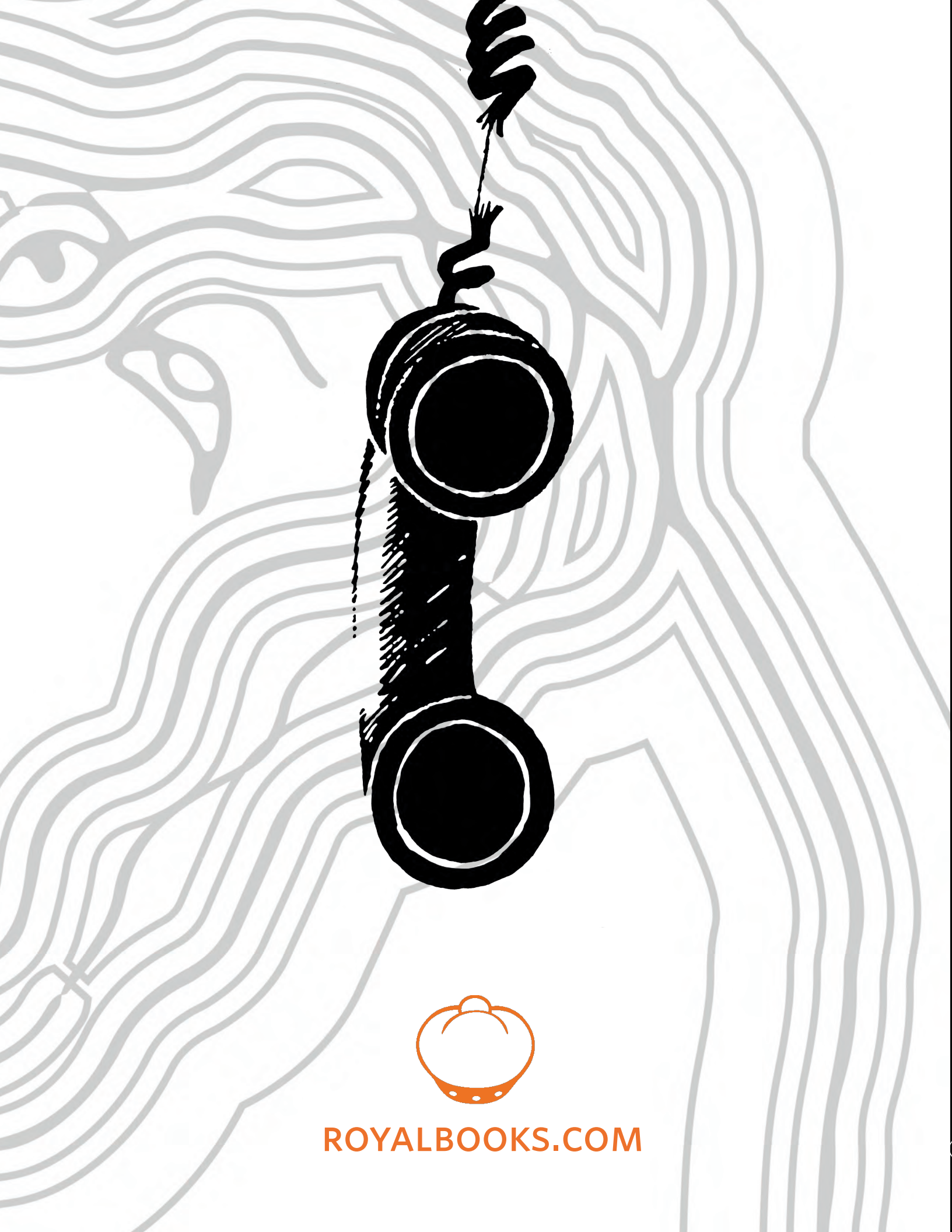
The film script is an example of rare book that defies nearly every norm. It is issued, not published, and rather than having the properties of a traditional first edition, a given script is instead one of many drafts that fit within the development and production of a motion picture. Adding to its complexity is the fact that methods and styles of issuance and printing changed considerably over the course of the 20th century.

*The Celluloid Paper Trail* is the first book published specifically to aid scholars in the identification and description of the 20th century film script. Visually sumptuous, methodical, detailed, and entertaining, this study is designed to help the rare book scholar ask questions, identify, and comprehend both the content,

construction, and history of American and British film scripts. Scripts considered in the book range from the 1920s to the 1980s, the period during which the art of cinema was birthed, developed, and perfected.

## ABOUT THE AUTHOR

Kevin R. Johnson is a rare book dealer and a scholar of the nexus between film and literature. He is the author of two previous works published by Oak Knoll Press: *The Dark Page* and *The Dark Page II: Books that Inspired American Film Noir*. He curated an exhibition of rare photographs of film directors on the set at the AFI Silver Theatre and Cultural Center in 2012, and has taught on the subject of film script identification at Yale University and the University of Virginia's Rare Book School.



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