



CATALOG SIXTY-SIX

ROYAL BOOKS

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THE ROYAL BOOKS CREW

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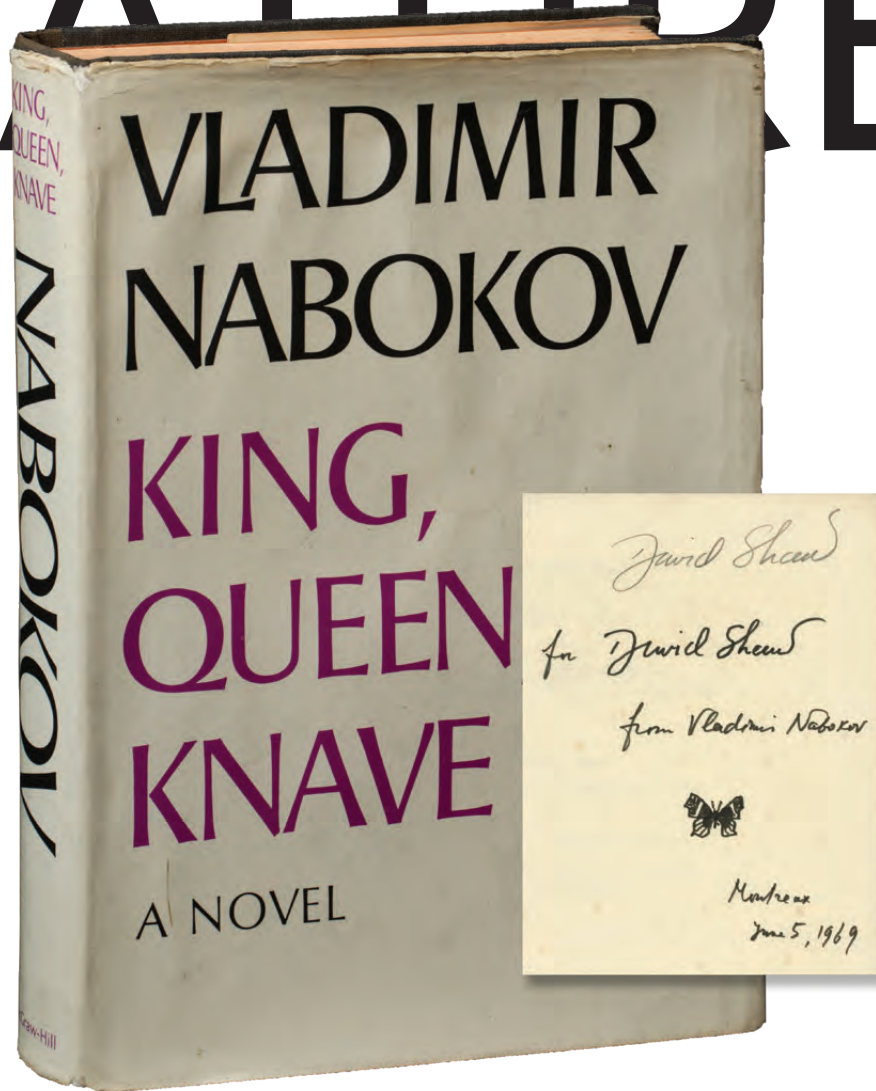
Catalog design and layout by Lenora Genovese



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FEATURED



Inscribed by Nabokov to the screenwriter, with the screenwriter's annotations

1 **VLADIMIR NABOKOV** King, Queen, Knave

New York: McGraw-Hill, 1968. First Edition.
Inscribed on the half-title page by Nabokov: "For / David Shaw [secretarial] / from Vladimir Nabokov / [butterfly drawing] / Montreux / June 5, 1969."

Copy belonging to screenwriter David Shaw, with his ownership name above Nabokov's inscription, and his extensive annotations in preparation for writing the screenplay throughout. The annotations, on nearly every page, provide unique insight into the process of adapting a Nabokov novel to the screen.

The screenplay was ultimately co-written by David Seltzer, directed by Jerzy Skolimowski, and starred David Niven and Gina Lollobrigida. *King, Queen, Knave* premiered at Cannes in 1972, and Skolimowski received a nomination for the Palme d'Or.

Born in Brooklyn in 1916 and the younger brother of

the novelist Irwin Shaw, David Shaw was a writer for film, television, and theatre. One of his first original stories to be adapted for the screen was *A Foreign Affair*, directed by Billy Wilder in 1948. Shaw went on to become one of the major writers for television during its golden age, composing several teleplays for *Actor's Studio*, *Studio One*, *Playhouse 90*, and *The Philco Television Playhouse*. He also worked on Broadway, co-writing with Herbert Fields, Dorothy Fields, and Sidney Sheldon the 1959 Tony Award-winning musical *Redhead*, as well as the 1963 Tony Award-winning musical *Tovarich*. He would continue writing for film and television until his retirement in the late 1980s. He died in 2007.

Very Good with a moderate lean, in a Very Good dust jacket, having been read thoroughly by Shaw.

\$9750

Maybe
D see
head w/
2 sisters

maybe he
descends
D's surprise
w/ 2 sisters
during orgy.

BACK TO SCENE
in garden

Frieda
away

green larches and the cobalt sky he reflected that he had been there two weeks, and yet his skiing and his English were even worse than the previous winter. From the snow-blue road came the jingle of sleighbells; Isolda and Ida were giggling in the bathroom; but enough was enough. He remembered with a pang of pleasure the inventor, who must already be at work in the laboratory set up for him; he also remembered a number of other entertaining projects connected with the expansion of the Dandy store; he pondered all this, took a look at the snowy slope crisscrossed with shiny ski tracks, and decided to depart for home ahead of time leaving his girl friends to their own devices, which were not negligible; and there was another amusing thought that he deliberately kept in the back of his mind: it would be fun to come home unexpectedly, and catch Martha's soul un-
awares, and see whether she would let escape a radiant smile of surprise or meet him with her usual ironic morosity as she certainly would if warned of his arrival. Despite his keen sense of humor, Dreyer was too naively self-centered to realize how thoroughly those sudden returns had been exploited in ribald tales.

Franz ripped the photo into little bits which the wind carried across the wet lawn.

"Silly," said Martha, "why did you do that? He's sure to ask me if I pasted it in the album."

"Some day I'll tear up the album too," said Franz.

An eager Tom had come running toward them: he hoped Franz might have thrown a ball or a pebble but a rapid search revealed nothing.

A couple of days later Frieda was allowed to spend the weekend with the family of her brother, a fireman in Potsdam and the brightest Rembrandtesque gleam in her gloomy light. Tom was compelled to spend more time than usual in



2 WILLIAM COUPON Collection of 14 original photographs from Studio 54, 1978

Collection of 14 iconic vintage photographs of Studio 54 celebrities and revelers by photographer William Coupon, all from 1978. Ten of these are signed and dated by Coupon at the bottom right, one with a tag on verso, "Two Dancers, Studio 54, August, 1978."

Images of Andy Warhol, Truman Capote, Grace Jones, Patti Smith, and Divine are included in the collection, along with a variety of other glamorous and fascinating visitors to the exclusive New York night club.

Coupon's Studio 54 photographs were included in the International Center of Photography exhibition

Fleeting Gestures: Treasures of Dance Photography in late 1978, his first major exhibition. The photographs in this collection were exhibited at Photo London 2019 and on display at Tenderbooks in London in conjunction with Rare Photo Gallery in Toronto.

Coupon was born in New York City, and after attending Syracuse University returned there in 1978. He began to photograph the disco/celebrity scene at Studio 54 and the punk/New Wave scene at the Mudd Club in lower Manhattan. During this time he also became a successful commercial photographer, working for a variety of international magazines, record companies, and advertising agencies.



In the 1980s and 1990s Coupan did several series on various sub-cultures and indigenous peoples that he called "Social Studies." In 1992 he was invited to photograph the world's tribal leaders during Earth Summit in Rio de Janeiro, Brazil. The work, at the request of the United Nations and the United States Congress, was exhibited in 1994 in the United States Senate Rotunda as part of the UN's Year of the Indigenous People.

Coupan's vast catalog of portraits include world leaders, noted writers, artists, and musicians, as well as his highly regarded indigenous portraits. He has photographed covers for *Newsweek*, *Rolling Stone*, and the *New York Times Sunday Magazine* as

well as assignments for *Esquire*, *The Washington Post*, *The Los Angeles Times*, *People*, and many more. He photographed 15 covers for *Time* magazine, including the Bill Clinton and George W. Bush "Person of the Year" covers and has photographed all of the Presidents of the United States from Richard Nixon going forward.

8 x 10 inches (20 x 25 cm), archivally matted to 16 x 20 inches (40 x 51 cm). Near Fine overall.

\$18,500

FEATURED



Gordon



Cuppa
82



Cuppa
82





3 Rue Marcel Carné street sign

Vintage French street sign, once affixed near the corner of a building in Lattes, France, where it intersected with similarly auteur-inspired streets Rue Louis Lumière and Avenue Marcel Pagnol, circa 1980s.

Like the Abbey Road sign, likely not the only example of a street sign that was taken from its original location of use. We did not take it, however, and it has since been replaced, and it is very cool.

18 x 9 inches (46 x 23 cm). Four post holes, one at each corner, with lettering and logo raised. With a touch of rust and wear, particularly at the edges, what with having been out in the weather day and night, Very Good or better overall.

\$875



4 SHIRLEY CLARKE The Cool World

Original one sheet poster for the 1964 film. Only this style of the poster is known to have been issued for its initial release.

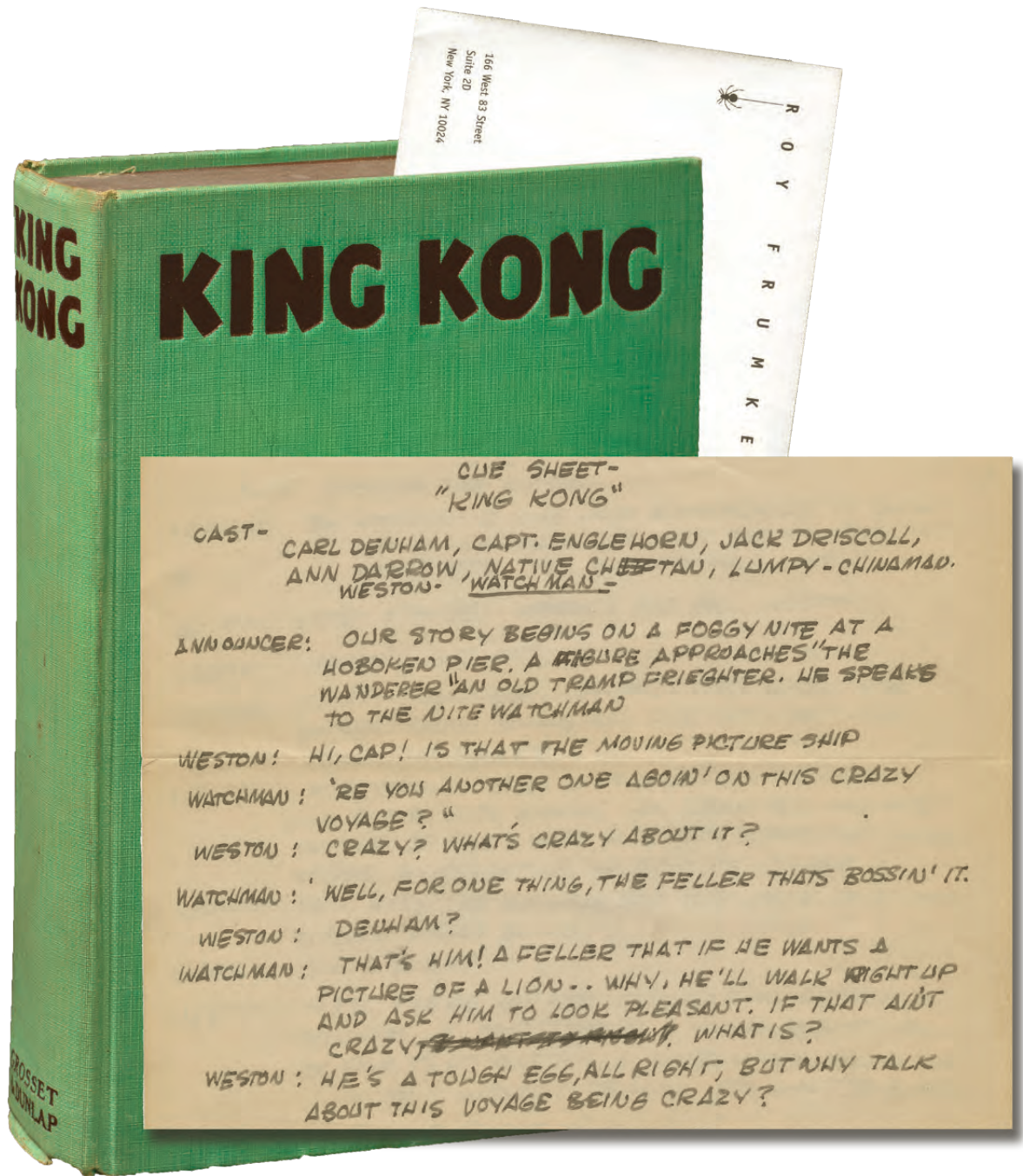
A seminal film from many points of view. The second feature to be directed by Shirley Clarke. Clarke's goal was to make a non-judgmental work that resisted the moralizing prevalent in Hollywood "social issue" films. It was the first film to be produced by Frederick Wiseman, who would go on to become a legendary documentary filmmaker, and was scored by noted jazz composer and pianist Mal Waldron, with performances by Dizzy Gillespie. *The Cool World* was the first American independent film to be screened at the Venice International Film Festival.

Clarke studied under Hans Richter, and became part of a circle in Greenwich Village that included Maya Deren, Stan Brakhage, and Jonas Mekas.

After founding the now-legendary Filmmakers Cooperative, she made a series of short films and documentaries. Her feature film debut was *The Connection*, based on a play, concerning the lives of a group of heroin-addicted, small-time jazz musicians. *The Connection* became the director's "test case" in what was ultimately a victory against New York State's censorship rules. Importantly too, both *The Connection* and *The Cool World* were statements on the limitations of *cinéma vérité*, and while appearing improvisational, were in fact semi-documentaries with carefully scripted dialogue.

27 x 41 inches (105 x 89 cm), folded as issued. Rubber stamped "THE COOL WORLD" on the verso. Very Good plus, with shallow creasing at the edges and a few short closed tears.

\$950



5 Copy belonging to the creator of Rocky and Bullwinkle
EDGAR WALLACE AND MERIAN C. COOPER
 King Kong

New York: Grosset and Dunlap, 1932. First Edition, lacking the dust jacket. Copy belonging to noted comic artist and filmmaker Al Kilgore, most famous for being the creator of *Rocky and Bullwinkle*.

Laid in is a three-page autograph ink manuscript, likely contemporary, in Kilgore's hand, outlining what appears to be a skit that involves the personages of the lead characters in the film (Ann Darrow, Carl Denham, John Driscoll, etc.), clearly related to the book and the film. Perhaps an onstage skit, which would be consistent with the

last remnants of vaudeville opening for films in the early 1930s.

Also included is a humorous typed letter signed from film director Roy Frumkes, on his stationery, noting his long friendship with Kilgore, and how he was given the book by Kilgore's wife after her husband's passing.

Very Good to Near Fine, with slight fading to the backstrip.

\$950



Volumes One and Two, inscribed to Hugh Hefner

6 **DIAN HANSON** The History of Men's Magazines

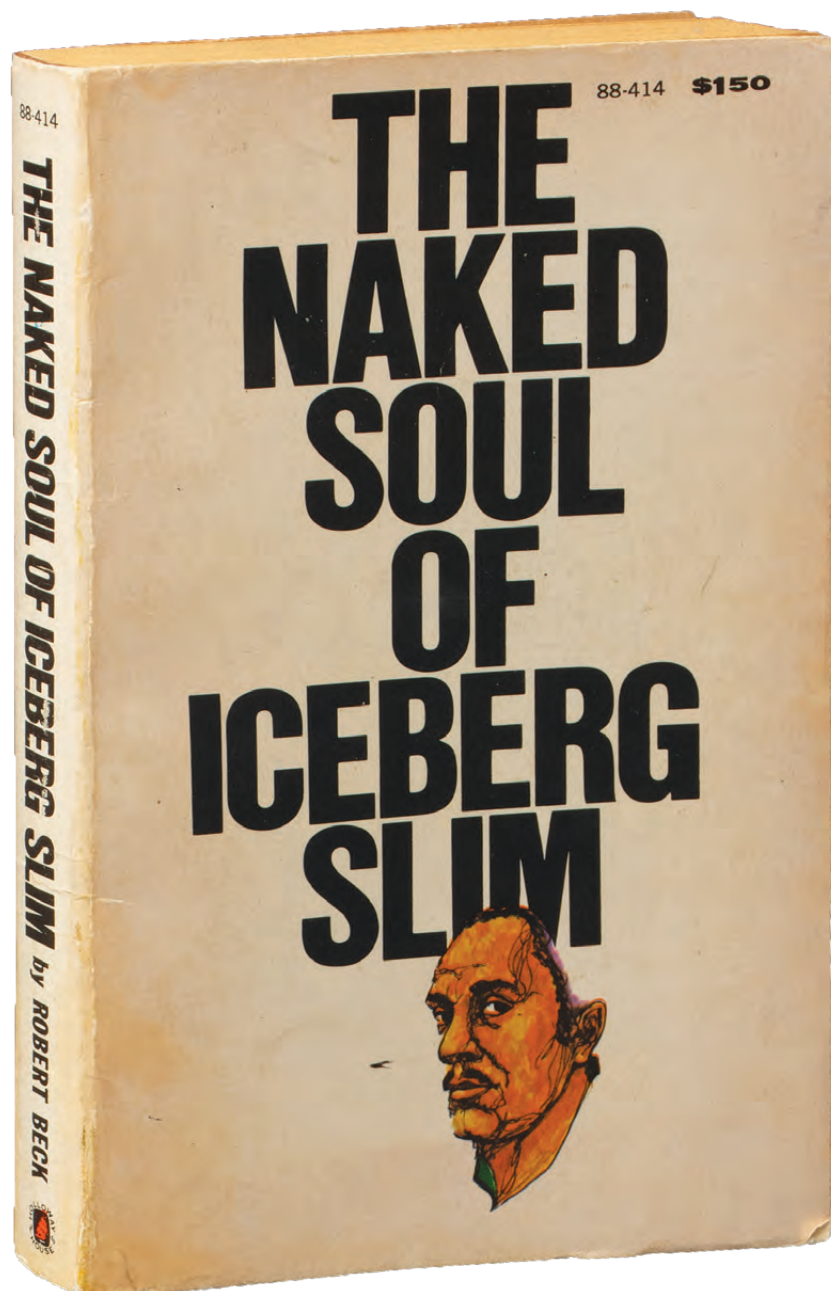
Cologne: Taschen, 2004. First Editions of Volume One: *From 1900 to Post-WWII* and Volume Two: *From Post-War to 1959* of *The History of Men's Magazines* six-volume series, each volume inscribed on the half title by the author to *Playboy* magazine founder Hugh Hefner. Additionally, a piece of Hefner's personal stationery has been used to bookmark the chapter on Tijuana bibles in Vol. One, and Vol. Two's chapter on Hefner has been bookmarked with both stationery and a paper clip.

From the estate of Hugh Hefner, with full provenance included.

A comprehensive, international history of men's magazines, lavishly illustrated with full color reproductions of both the magazine's covers and contents. After a career as an editor of adult magazines, including *OUI*, *Leg Show*, and *Jugs*, Dian Hanson became Taschen's official "Sexy Books Editor" in 2001.

Both volumes Near Fine.

\$750

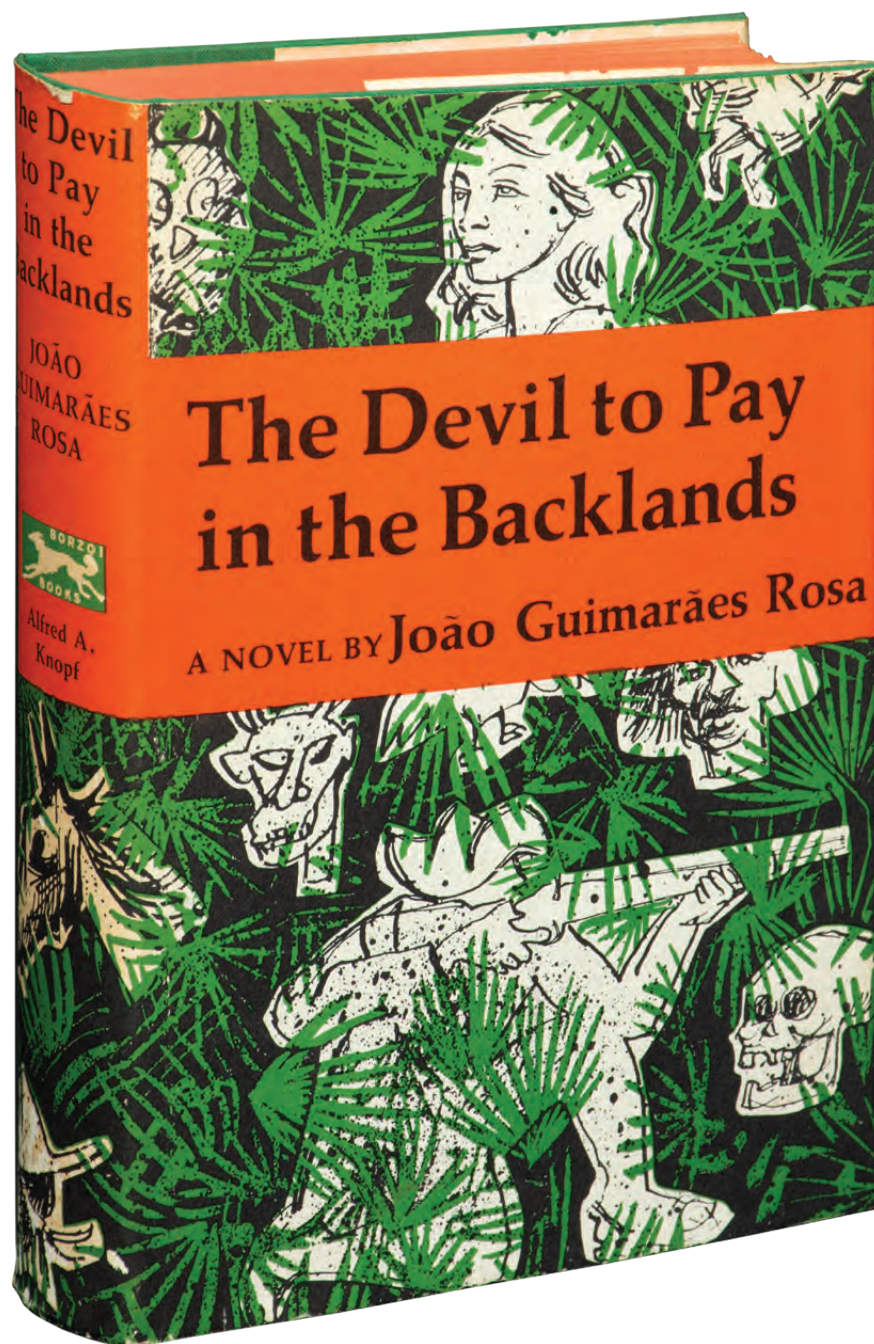


7 **ROBERT BECK WRITING AS ICEBERG SLIM**
The Naked Soul of Iceberg Slim

Los Angeles: Holloway House No. 88-414, 1971. First Edition, a paperback original. The noted African-American author's fourth book, a collection of essays, examining life on the fringes of inner city Chicago.

Near Fine or better in wrappers. A very bright, unread copy.

\$450



8

JOÃO GUIMARÃES ROSA The Devil to Pay in the Backlands

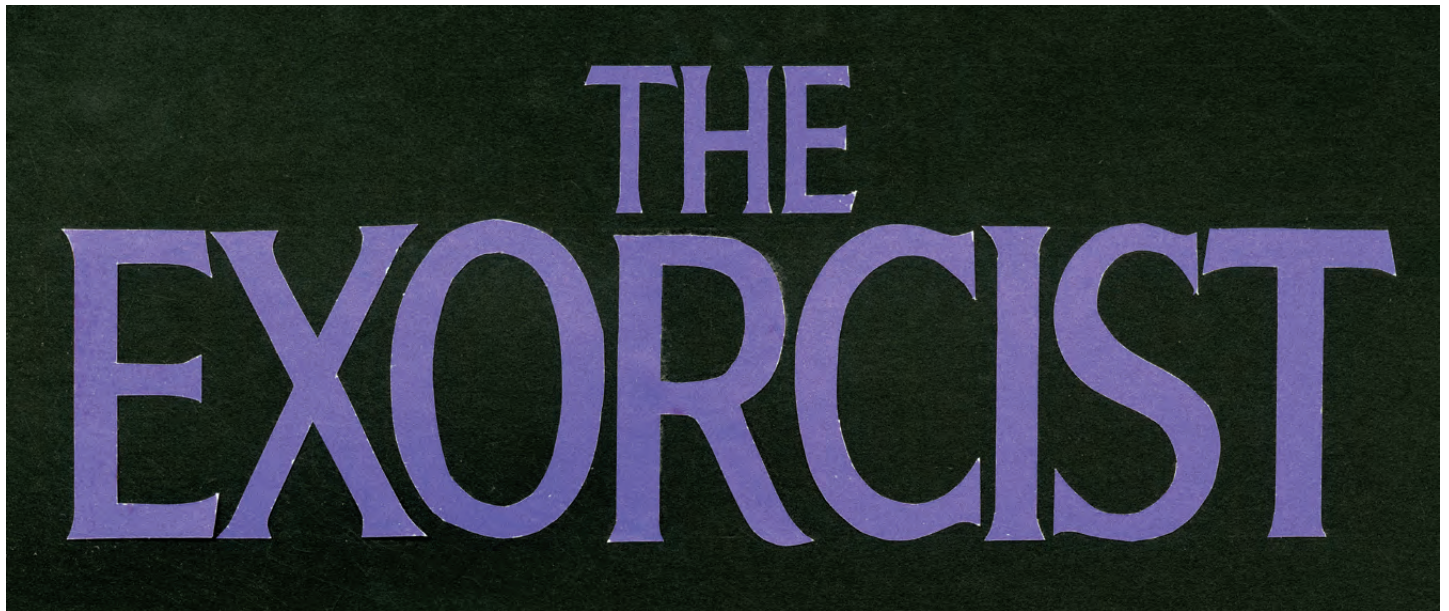
New York: Alfred A. Knopf, 1963. First American Edition, originally published in Brazil by Livraria José Olympio Editora in 1956 as *Grande Sertão: Veredas*. Scarce, particularly in collectible condition.

One of the landmark works of South American literature, and perhaps the greatest Brazilian novel of the twentieth century, written using a mix of both colloquial and archaic language, as well as neologisms, lending itself to comparisons to

James Joyce's *Ulysses*. The author's only novel, and one of only five books published in his lifetime.

Strong Very Good plus in a like dust jacket. Front board slightly bowed, with faint foxing to the page edges. Jacket is lightly toned to the spine and flap folds, with light silverfish damage to the extremities and rear panel.

\$650



Maquette for a masterpiece

9

WILLIAM FRIEDKIN (DIRECTOR)

BILL GOLD (POSTER DESIGN)

The Exorcist

Original maquette demonstrating an early poster design for the 1973 film, featuring a vintage silver gelatin photograph of the legendary streetlit scene of Father Merrin's first arrival to Georgetown in the film mounted to the poster.

A minimal design, without the credits seen in the completed original "purple style" poster variant, and with a proposed (but ultimately unrealized) release date of Christmas Day shown at the bottom margin. This maquette compares both to the "purple style" poster in its use of said purple text, but also to the original black and white "special poster" design both in size and compositional austerity. The "special poster" measured 25 x 19 inches, as opposed to the standard 27 x 41 inches for the one sheet, and stated nothing but the film's title and the stark photo of Father Merrin.

Based on the 1971 novel by William Peter Blatty, and written for the screen by Blatty. One of the great genre films of the 1970s that accomplished the uncommon feat of being an over-the-top sensation upon its release and gaining subsequent status as a classic, with a strangeness and depth

supplied by Ellen Burstyn and Max von Sydow that only increases with repeated viewings. Another distinction of *The Exorcist* was that it walked away with two Oscars (including Best Screenplay for Blatty), along with eight nominations (including Best Picture), a feat nearly unheard for a horror film.

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

18 x 12.5 inches mounted on a 30 x 20 inch mat. Black paper, with the vintage black and white photo of Father Merrin affixed at the center and a hand painted release date. Title letters are hand cut from purple paper and affixed in place. Good condition, with water damage to the bottom three inches of the mat, and with soil and loss of glue adhesion to the white mat. In a custom museum-quality frame, archivally mounted, with UV glass.

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

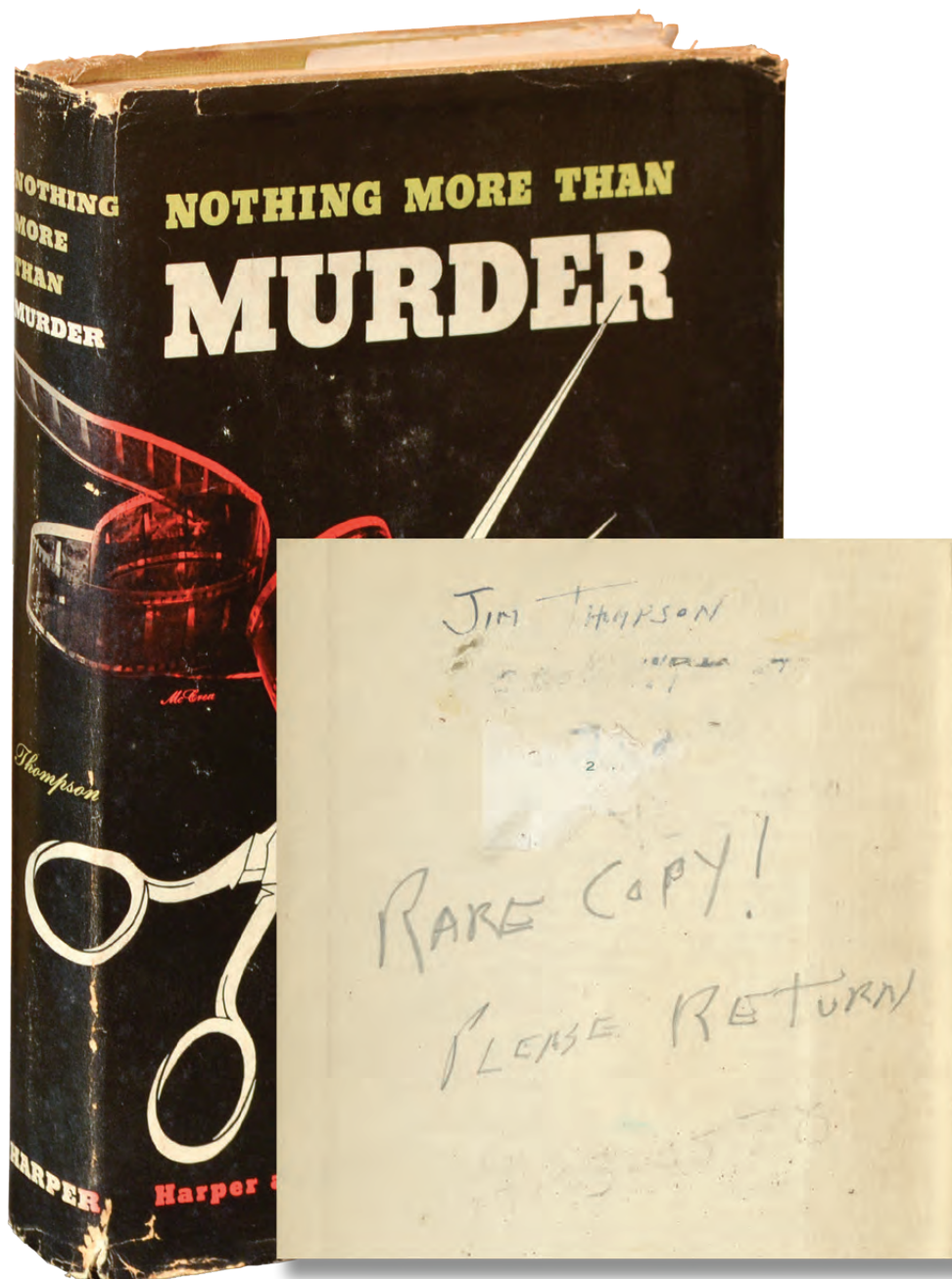
\$8500

FEATURED

THE EXORCIST



Opens December 25, (Theatre)



10 The author's copy
JIM THOMPSON
Nothing More Than Murder

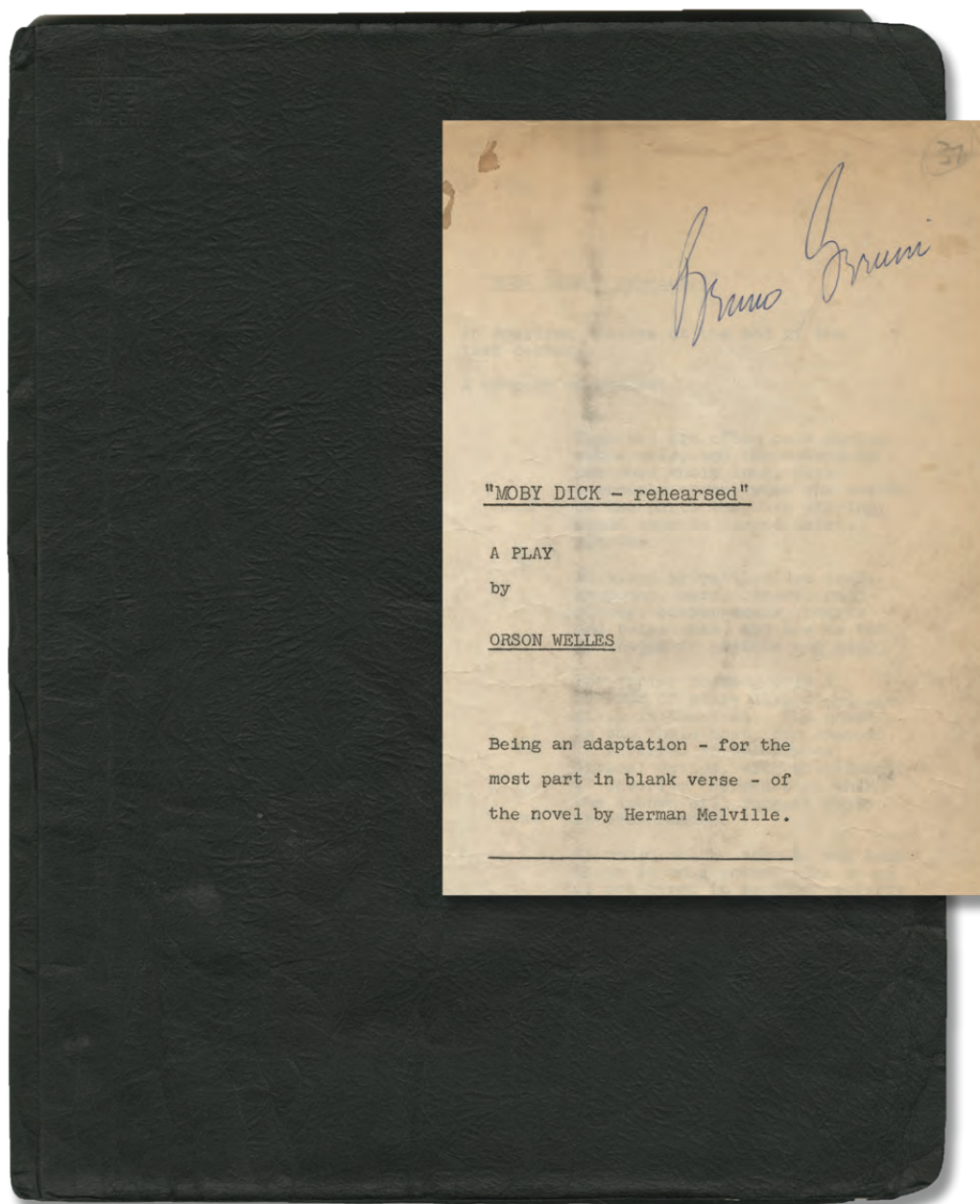
New York: Harper and Brothers, 1949. First Edition. Author's copy, with his ownership name and notation on the front endpaper: "Jim Thompson / RARE COPY / PLEASE RETURN." Remnants of Thompson's previous address label on same, as well as an attempted erasure of his old telephone number in holograph ink.

From the estate of Jim Thompson, and with a letter of provenance from Thompson's daughter Sharon Reed-Thompson.

The author's third and final novel to be published in hardcover, followed by a career of paperback originals.

About Very Good in a Very Good dust jacket.

\$7500



11

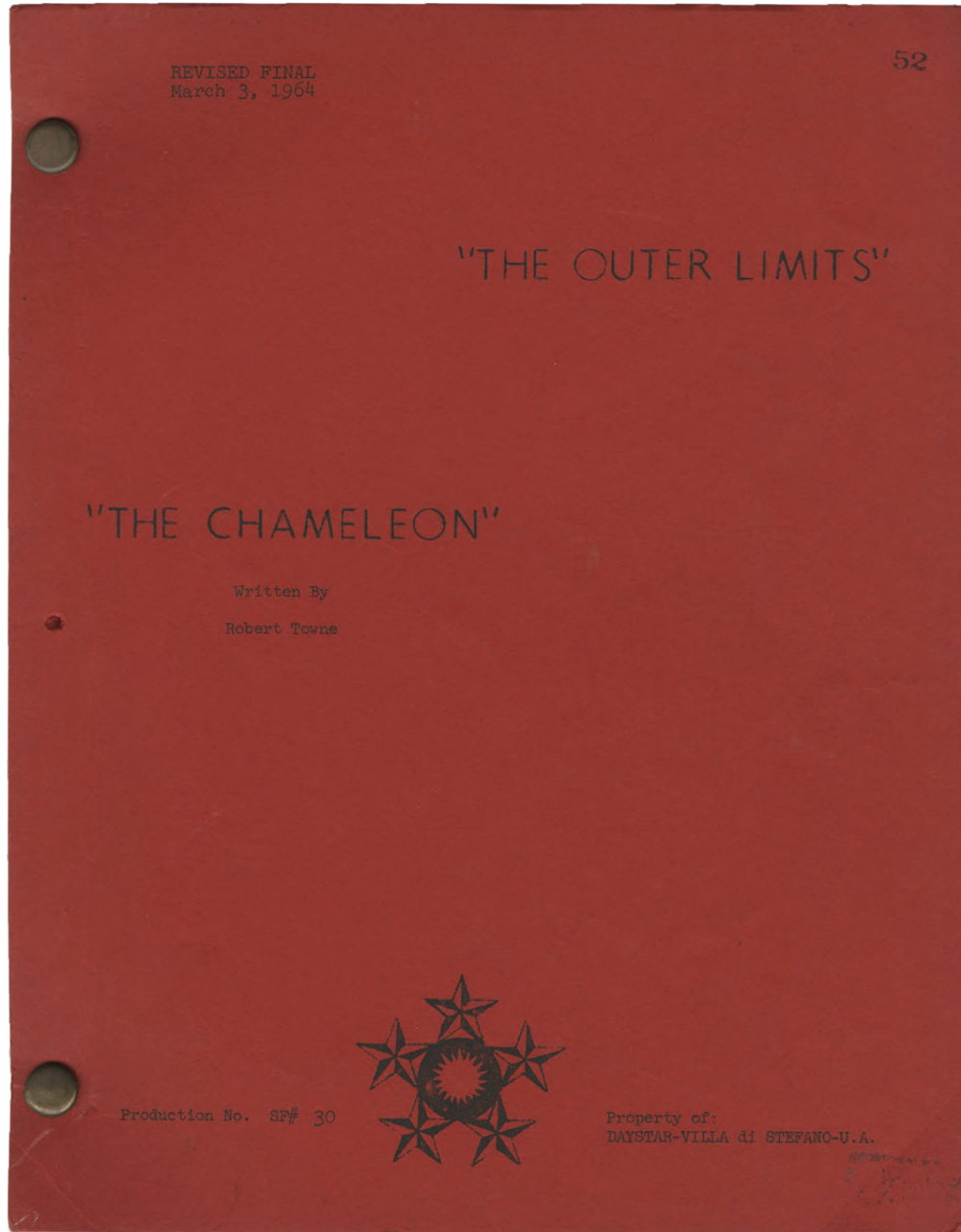
ORSON WELLES (PLAYWRIGHT)
HERMAN MELVILLE (NOVEL)
Moby Dick—Rehearsed

Draft script for the 1962 Broadway premiere. Copy belonging to actor Bruno Gerussi, who played the part of Young Actor/Ishmael in the play, with his name in holograph ink on the title page and with his holograph annotations throughout.

Moby Dick—Rehearsed is set at a mid-19th century American repertory theater where a troupe of actors rehearse an impromptu production of Herman Melville's 1851 novel, improvising scenery and props from items strewn about the stage.

Originally produced in London at the Duke of York's Theatre, starring Orson Welles, Christopher Lee, Kenneth Williams, and Patrick McGoohan. The Broadway production opened at the Ethel Barrymore Theatre on November 28, 1962 and closed on December 8, 1962, for a total of 13 performances.

\$4750



Written by Robert Towne, directed by Gerd Oswald, starring Robert Duvall

12

ROBERT DUVALL (STARRING)

GERD OSWALD (DIRECTOR)

ROBERT TOWNE (SCREENWRITER)

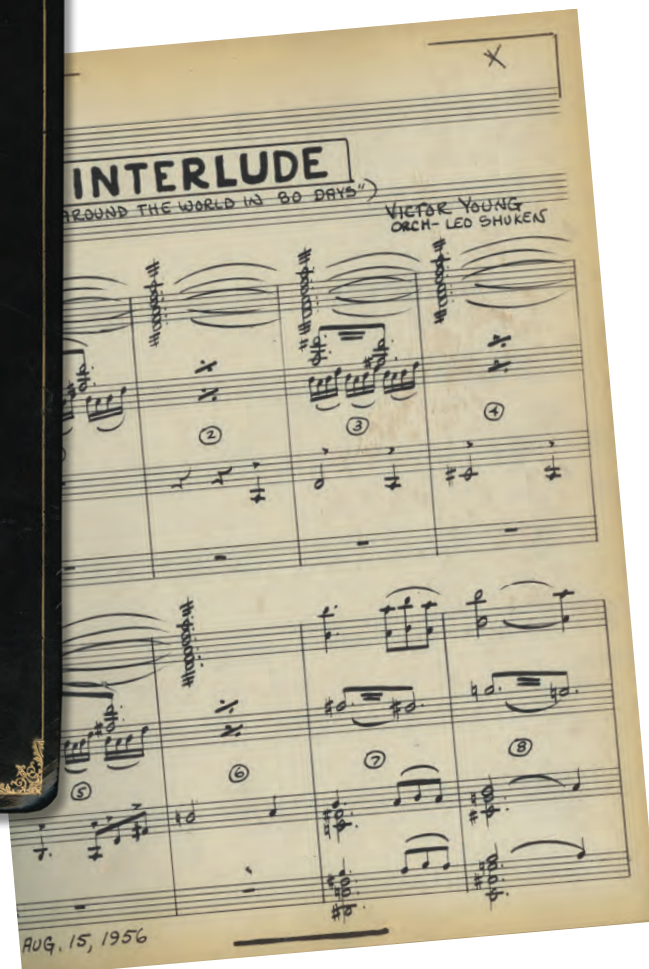
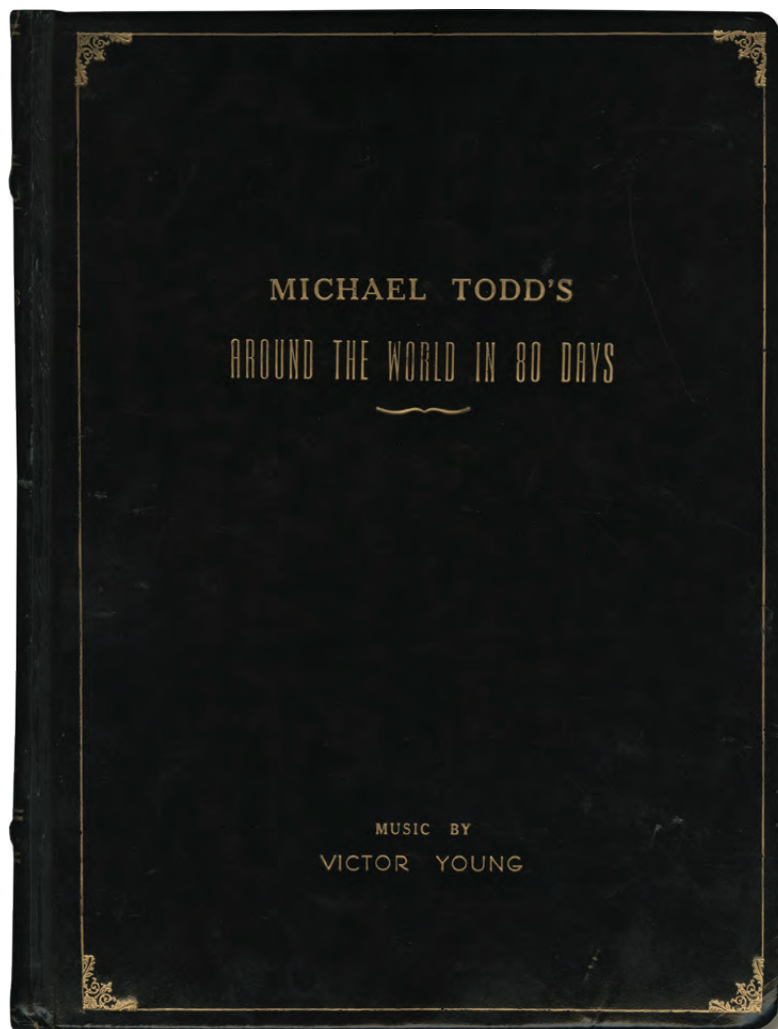
The Outer Limits: The Chameleon

Revised Final script for Season 1, Episode 31 of the 1964-1966 television show *The Outer Limits*, dated March 3, 1964, and originally aired April 27, 1964 on ABC.

Robert Duvall plays a disaffected CIA agent sent to infiltrate an alien flying saucer that has crash landed.

He finds that the genetic material used to alter his appearance has overridden his human nature, and he ultimately chooses to return to the home planet of the benevolent aliens and leave humanity and its violence behind.

\$2500



13

The Oscar winning composer's presentation copy.

JULES VERNE (NOVEL)

VICTOR YOUNG (COMPOSER)

MICHAEL ANDERSON (DIRECTOR)

Around the World in 80 Days

Presentation copy of the complete score for the 1956 film, belonging to composer Victor Young, with his name in gilt on the front board. Segments of the score dated throughout the month of August 1956.

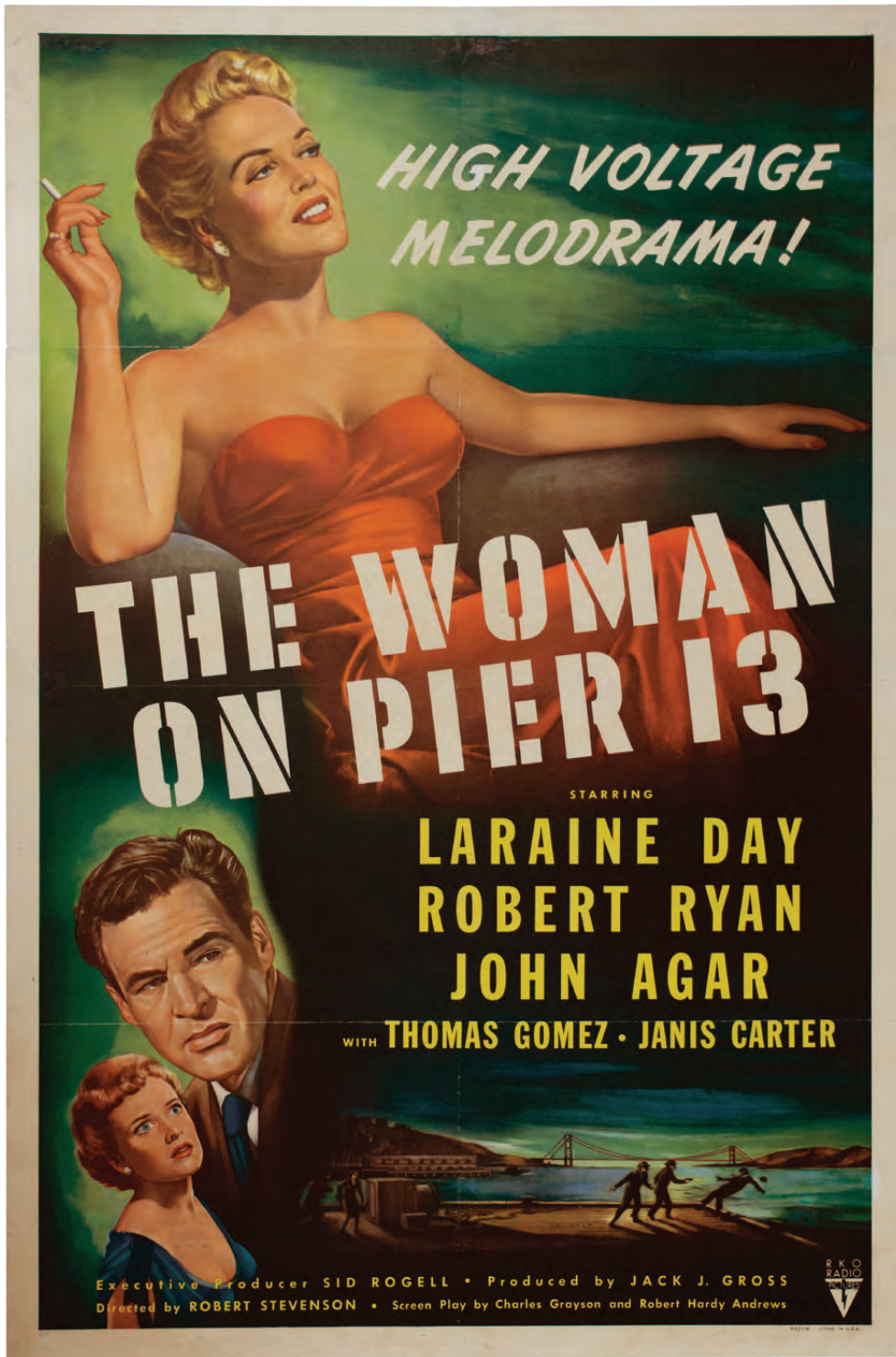
Young was a bandleader and arranger, but ultimately became best known as one of the greatest composers of Hollywood's Golden Age. He was born in Chicago in 1899, and made his breakthrough in Hollywood writing an arrangement for Hoagy Carmichael's "Stardust" for radio star Isham Jones. Up until that time, "Stardust" had been performed almost exclusively as an up-tempo number. Young's arrangement made the song lush and romantic, changing its stylistic classification virtually overnight.

Young was nominated 22 times for Best Original Score at the Academy Awards, but won only once, for this film.

Based on Jules Verne's 1873 novel. about an Englishman who bets he can circumnavigate the globe with the use of new technology in 80 days.

Winner of five Academy Awards, including Best Picture and the aforementioned Best Original Score, and nominated for three others, including Best Director.

\$2500



14

ROBERT STEVENSON

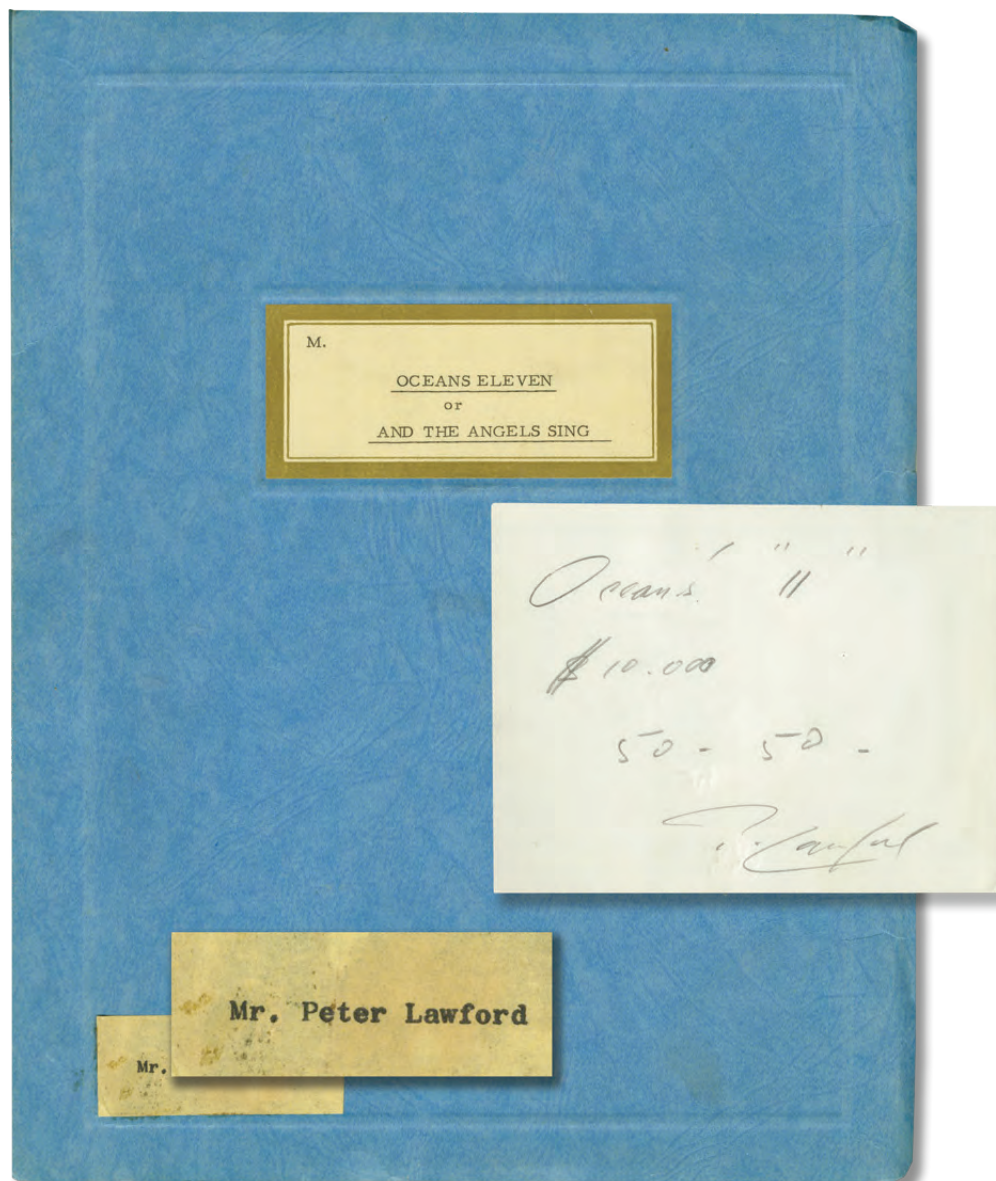
The Woman on Pier 13

Original one sheet poster for the 1949 film noir. A visually striking design for one of the most arresting noirs of the late 1940s, one that predicted Samuel Fuller's *Pickup on South Street* (1953), in which communist intrigue and noir non-ethics are woven together to achieve maximum paranoia.

27 x 41 inches (105 x 89 cm), linen-backed.

Neibaur 994. Selby US. Silver and Ward Classic Noir.

\$1250



Peter Lawford's working copy

15

LEWIS MILESTONE
Ocean's 11

Draft script for the 1960 film, circa 1959, and seen here as *Oceans Eleven or And the Angels Sing*. Copy belonging to actor Peter Lawford, with his name to the front wrapper and his holograph annotations throughout. Lawford owned the rights to the film, and accompanying this script is a signed note written on his wife's stationery that reads: "Oceans 11 / \$10,000 / 50-50- / P. Lawford," a copy of a contract between Lawford and talent agent Milton Ebbins, and a clipping of a full-page advertisement for the film from *Variety* magazine.

A classic and well-loved heist film, *Ocean's Eleven* is the quintessential Rat Pack picture, in which a group of World War II veterans attempt a series of high-profile casino robberies in Las Vegas on New Year's Eve. Steven Soderbergh directed a popular 2001 remake of the film (with two sequels), starring George Clooney, Brad Pitt, and Matt Damon.

Set in Las Vegas and Los Angeles, and shot on location in both cities.

Lee, *The Heist Film*.

\$8500



16 **RICHARD RODGERS (MUSIC)**
OSCAR HAMMERSTEIN II (BOOK, LYRICS)
ROUBEN MAMOUIAN (DIRECTOR)
Oklahoma!

Draft script for the first run of the 1943 Broadway musical. Copy belonging to member of the dancing ensemble Patrick Meaney, with his name and address in holograph ink on the front wrapper, and holograph annotations throughout.

Also included are two sets of musical staves, for Violin C and 3rd Trumpet respectively, each with Meaney's name printed on them and additional holograph annotations, for the songs "Oh, What a Beautiful Mornin'," "People Will Say We're in Love," and "Oklahoma," as well as a single 8 x 10 inch photograph featuring four headshots of Meaney and his name and address written on the verso.

A landmark in American musical theatre, based on the 1931 play *Green Grow the Lilacs* by Lynn Riggs, and the first musical by the team of Richard Rodgers

and Oscar Hammerstein II. The musical opened at the St. James Theatre on May 31, 1943 and ran over five years for a total of 2212 performances, a record for a Broadway show at the time. Rodgers and Hammerstein would receive a special Pulitzer Prize in 1944, although the original run would receive no Tony Award nominations, primarily because the award didn't exist yet. Revived five times on Broadway, including a limited 75th Anniversary run begun April 7, 2019, and the basis for the 1955 film, directed by Fred Zimmerman, and starring Gordon MacRae, Shirley Jones, and Rod Steiger, as well as a staple of musical theatre at all levels.

\$8500



17 PAUL W. ROWELL Trolleys of Boston and New York, circa 1902-1914

Collection of eight original dry plate glass negatives featuring images of Boston and New York area trolleys, circa 1902-1914 but developed shortly after, shot and struck by photographer Paul W. Rowell, with his last name in holograph pencil on a few of the accompanying manila envelopes. Each slide with identifying annotations etched prior to development, and housed in original manila envelope, with "No.," "Name," and "Remarks" printed on one side, most of these sections filled with annotations and dates in holograph pencil, three with "Trolley Interior" in holograph red ink.

Little is known of Rowell, but he was advertising his services in New York photography publications as late as 1884, and moved to Massachusetts a decade later. Aside from his photography he was an accomplished painter, and his paintings have turned up at auction while his photography remains mostly unknown. Here, his steadfast vision of a trolley is presented almost always in glowing natural light, with passengers in boater and bowler hats,

women in bonnets, and some faces intentionally blurred. Interiors of empty cars and exterior profiles, ads for beauty products, food, tobacco, furniture, and magazine companies with New York street addresses line the cars' interiors. Other shots feature empty railcars and a line of school children boarding a "Special Car" with "City Point South Boston" signs along the roof.

The Boston Elevated Railway began in 1894, about the time Rowell was a city official in Salem, and his fascination with the then burgeoning electronic railway system is evident in these slides.

Each slide 8 x 10 inches (20x 25 cm), 1/16 inch (1.6 mm) thick, one side matte with the developed negative. Plates are in extraordinary condition, with a few tiny chips at the edges, all told about Near Fine, each slide in its original separate protective envelope.

\$3500

ARCHIVES

18 Archive of seven letters from Kathy Acker to Rudolph Wurlitzer, 1976

Archive of six autograph letters signed and one typed letter signed from Kathy Acker to fellow experimental novelist Rudolph Wurlitzer, twenty five pages total, undated, but written during the first half of 1976 based on dates mentioned in the body of one of the letters. From the collection of Rudolph Wurlitzer, with provenance.

Acker and Wurlitzer were in a relationship, begun while they were both in New York, and continuing briefly after he left the city for Nova Scotia, where he was at the time of this correspondence. Two of the letters directly address their relationship, and correspond to letters written by Wurlitzer as quoted in Chris Kraus' 2017 biography of the late writer *After Kathy Acker*. The letters offered here were not available to Kraus, something she mentions when discussing the relationship with Wurlitzer, and have never been published or previously available for sale.

In addition to Acker's frank discussion of her feelings toward Wurlitzer, the letters take a broadly confessional tone, as Acker discusses her mental and emotional state, as well as her conflicted feelings regarding the writing she was doing at the time. She writes candidly about feelings of isolation, introversion, and exhaustion with life in New York and its attendant social obligations, presenting a version of Acker that is at odds with both her own self-mythologizing and her already established persona as a post-punk literary icon and chronicler of the downtown avant garde scene.

Acker is similarly candid regarding her own writing, mentioning both *The Adult Life of Toulouse-Lautrec* and *Florida* (both 1978) as in-progress, saying that of the former "the hell with Toulouse I wanted to finish it off with hell [and] this is hell," and of the later that

it "is about characters. Have to make characters grow." She goes into some detail regarding her feelings about "The Life of Johnny Rocco" section of *Toulouse*, calling it "a horrible book," and noting that she's "scared of this book. Scared to type it up. Something very raw about me in it," but also noting that the "only good thing" about the book is that it was "the first time I created a real character who isn't me."

Finally, Acker speaks at length about the books and films she is consuming, in particular noting the influence of Japanese literature and cinema on her work, and often relating them to her own ambitions as a writer. She quotes and long passage from William Faulkner's *Go Down Moses* and compares her work unfavorably to it, briefly discusses Akira Kurosawa's *Seven Samurai*, mentions reading Yukio Mishima, Osamu Dazai, and Yasunari Kawabata, and in one letter provides a lengthy synopsis of the plot of all three films in Hiroshi Inagaki's *Samurai Trilogy*, before briefly relating the themes of the film to her relationship with Wurlitzer. Of the influence of Japanese literature, she notes her desire in her own writing for "simple paragraphs, each paragraph an image. 1, 2, 3. The flow absolutely like straight line...[like] those incredible Japanese novels I've been reading."

Autograph letters signed on 7 x 8.25 inch (18 x 21 cm) lined notebook paper. 23 pages, rectos only. Near Fine, with faint horizontal folds.

Typed letter signed on 8.5 x 11 (22 x 28 cm) paper. Two pages, rectos only. Near Fine, folded twice for mailing.

\$18,500

ARCHIVES

Gonna write two letters anymore. Just want to do book.

- Gotta do this section. Right. Slow down. No hurry. Have to know the death & emasculation, have to get back to autobiography after this. This is the hardest thing I've tried. Being emasculated. Power. Jesus. What the fuck do I know? It's all crap. This is crap & I'm a fool & I don't give a shit anyway what else should I do with my time?
- Every inch has to be an analysis of myself. If I want power, find out about power inside (for John's power speech). When there's nothing... forced to go in. That's it.

Dear Rudy - The gangster book's finished. What a horrible book. I just finished a salad of seaweed, scraped carrot, parsley, sunflower alfalfa & mung bean sprouts, tomato, & pepper. Now drinking a tea of dandelion root, ginger, & carob. The book's crap of course, too short but O.K. for a section of FLORIDA, & the hell with TROUCOUSE I wanted to finish it off with hell & this is hell - but there's really horrible about the what shocks. I

Going to have dinner with Connie tonight at Indian restaurant around corner she sounds good, worried about money. Will be good to talk to her seeing her face. Enclosing bag of new tea I bought last night, orange's one of my favorite, like orange blossom? petal? water even more than rose water, used to be a restaurant in San Diego where the guy made rose water ice cream with fresh cream

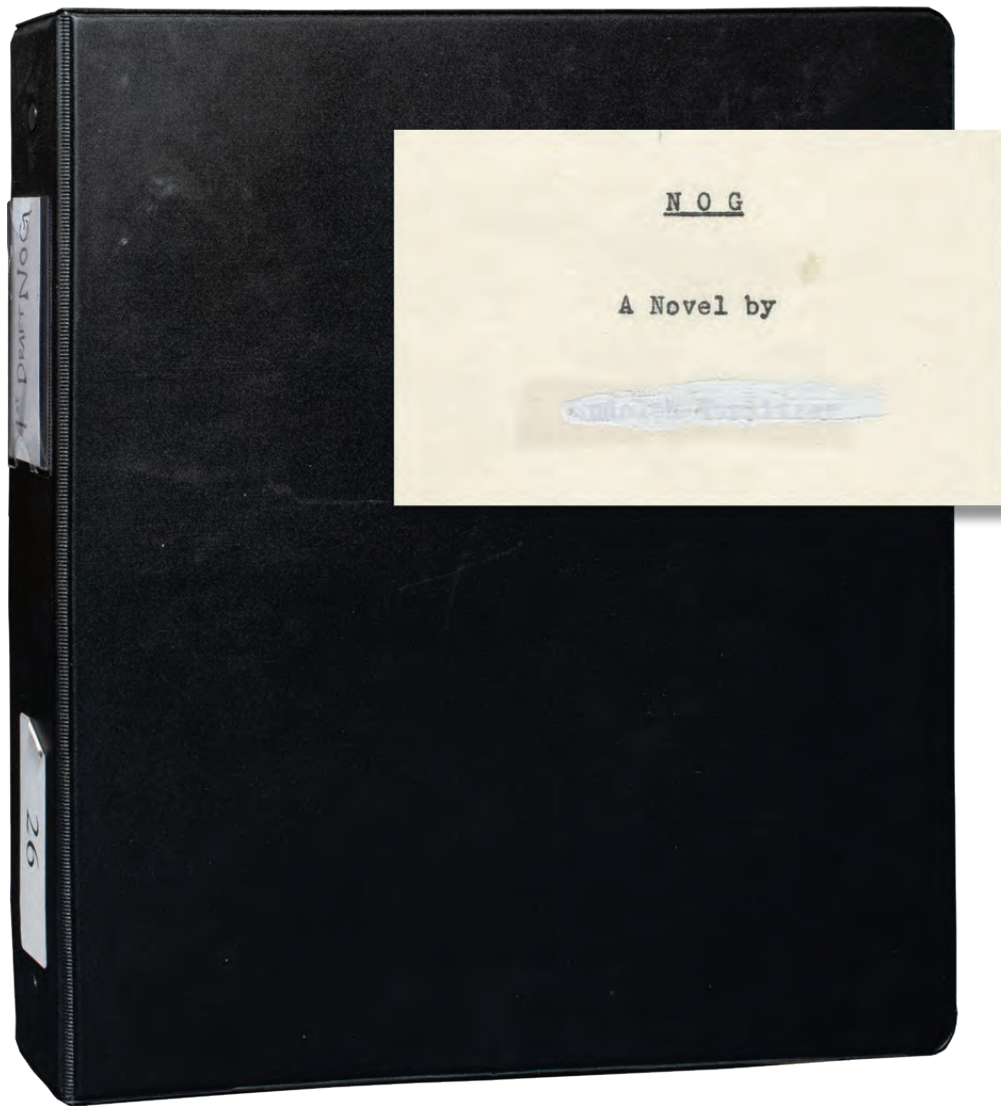
The past and land, committmnet, I'm scared about this new writing I have to plan it maybe it's no being scared was is always a good the best guidepost that I should do it go out tell me if my writing you, you're paying attention to this consciousness, is in any way a burden to you and if you can tell me where you are - connection

Goodbye my dear est friend

Kathy

~~_____~~

~~_____~~



19

Archive of the author's manuscript and revisions

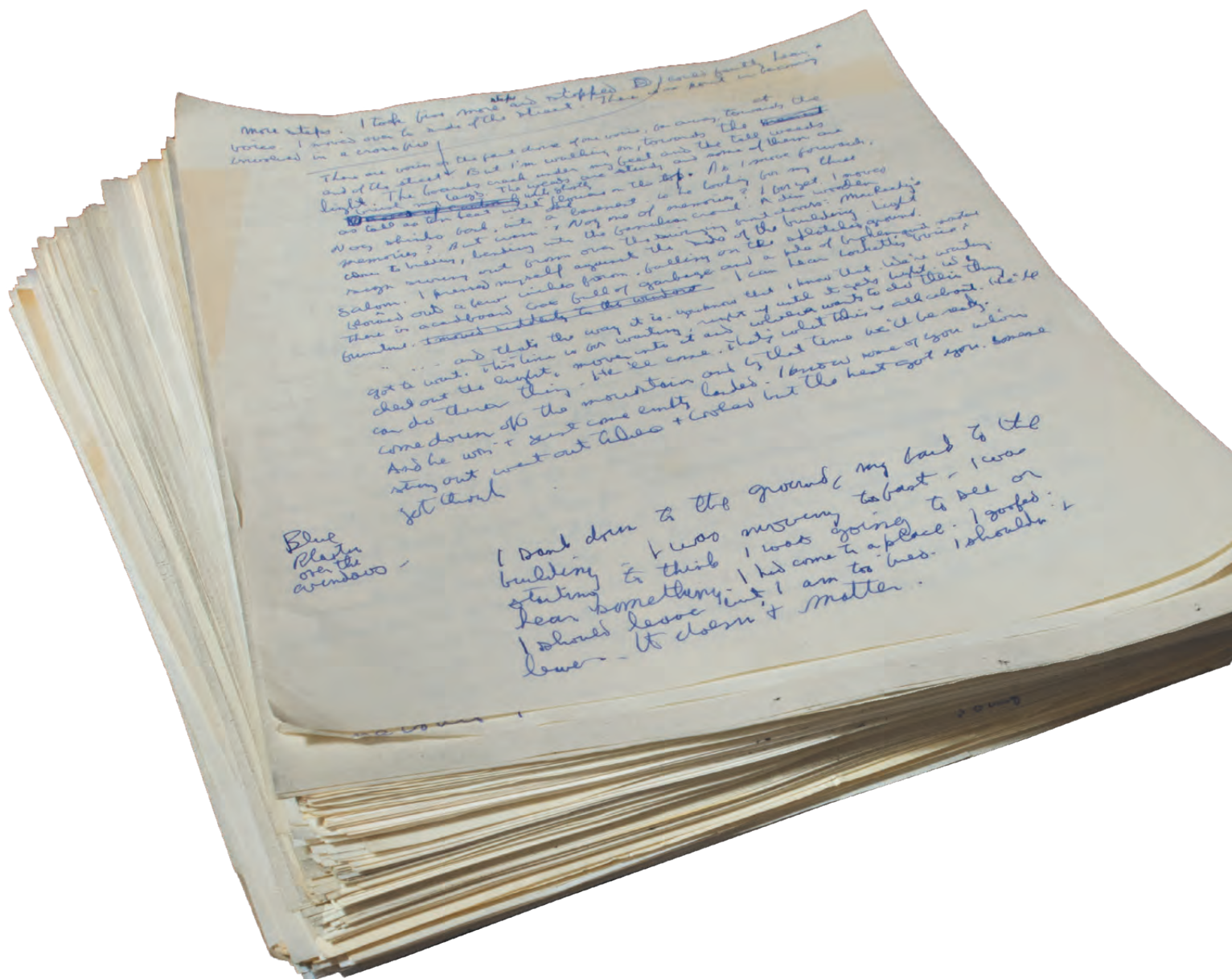
RUDOLPH WURLITZER**Nog**

Archive of manuscript material for Rudolph Wurlitzer's 1968 debut novel *Nog*, circa 1968, including a complete first draft of the novel, showing significant differences from the published version and with an unpublished final chapter, and over 300 loose manuscript pages, both with extensive holograph annotations throughout. As complete and detailed an archive regarding a writer's creative process as we can imagine.

From the collection of Rudolph Wurlitzer, with provenance.

A landmark of postmodern American fiction and a bona fide cult classic, whose plot is best summed up by the rear panel copy of the 2009 reprint edition as "the tale of a man adrift through the American West,

armed with nothing more than his own three pencil-thin memories and an octopus in a bathysphere." On publication, *Nog* drew favorable comparisons to the work of Thomas Pynchon and Samuel Beckett, with Pynchon himself stating it was "more than a beautiful and heavy trip, it's also very important in an evolutionary way, showing us the direction we could be moving in," and Jack Newfield stating in his review for the *Village Voice* that the novel's impact on literature is "what Dylan is to lyrics." After reading the novel, director Monte Hellman would tap Wurlitzer to write the screenplay for *Two-Lane Blacktop*, leading to a second career which saw him pen scripts for Sam Peckinpah, Alex Cox, Robert Frank, and Bernardo Bertolucci.



Included in the archive is a first draft of the novel with significant differences in both text and structure from the published version, and extensive revisions, deletions, and corrections to the text by Wurlitzer. Most importantly, the manuscript contains an unpublished final chapter, mirroring the first chapter in structure and providing a completely different ending than the published novel, which concludes with the penultimate chapter of this manuscript draft. 177 pages, rectos only, with both typescript and photographically reproduced pages, with holograph ink and pencil, copied, and typed annotations throughout. Also included in the manuscript is a photographically reproduced copy of Wurlitzer's story "Octopus," as it appeared in the Summer 1966 issue of the *Paris Review*.

In addition to the heavily revised manuscript, the archive contains approximately 320 loose manuscript pages, containing rewrites and edits to content of the novel, including multiple versions of the same pages or passages, primarily a mix of typescript and photographically reproduced pages, with extensive holograph, copied, and typed annotations throughout, and with occasional handwritten pages of text or notes also present.

Also included is an additional typescript draft of the first three chapters of the novel, appearing to closely resemble the published version, as well as the 2009 reprint edition of the novel.

Manuscript and archive material generally Near Fine.

\$30,000

The mirror behind the bar is broken except for three small jagged pieces at the end nearest the door. The pieces have been painted red, perhaps to extinguish a reflection. There are two rows of glasses and empty bottles beneath the mirror. Half the far wall has been painted in thin stripes of green, blue and brown. The three remaining walls are covered with a heavy layer of dust. Cobwebs unite the sides of three corners. The fourth corner has been rounded off with a loose nest of colored glass. There are no chairs and tables. Five mattresses float in the center of the room like paralyzed life rafts. Candles are stuck in light blue tin plates on the floor and scatter a dim light. The mattresses are occupied or at least full. No limbs drag on the floor. Everyone seems involved with sleep, either coming out of or slipping into sleep. I am not sleepy. There is one small mattress in the center of the other mattresses where the occupants seem less sleepy. Three men sit cross legged in black silk robes. One just struck a metal triangle with a baby spoon. Another reassuringly pats a palm over the loosely stretched skin of a narrow drum. Lockett sits on a box at the far end of the saloon, in front of the striped wall. The box is covered by a torn and faded black and white Navaho rug. Behind him, in a washtub, stands a huge saguarro cactus that extends through the ceiling.

51.

Six tentacles break off at right angles from the stem and point upwards. Lockett has his eyes closed. He might be asleep although his lips suck in and out. A niche hollowed in the center of the cactus holds a candle. It is like a round glowing eye. The soft light falls on Lockett's long hair and light blue Empress gown. His arms are folded in the gown. The way the folds are arranged it seems as if he has four or five loosely arranged arms.

Above: A passage as it appears in the manuscript.

Opposite: Two loose revision pages showing versions of the same passage.

There is no mirror behind except for three jagged pieces in the middle. The pieces have been painted black, possibly to extinguish a reflection. Two shelves hold shot glasses and empty bottles. The walls are covered with a heavy layer of dust. Cobwebs from two ^{other} fans and a broken chandelier. Colored glass beads hang from nails on the walls. There are no chairs and tables. Five mattresses float in the center of the room. Candles are stuck in the floor casting a dim light. The mattresses are ~~all~~ ^{some} fully occupied although limbs drag on the floor.

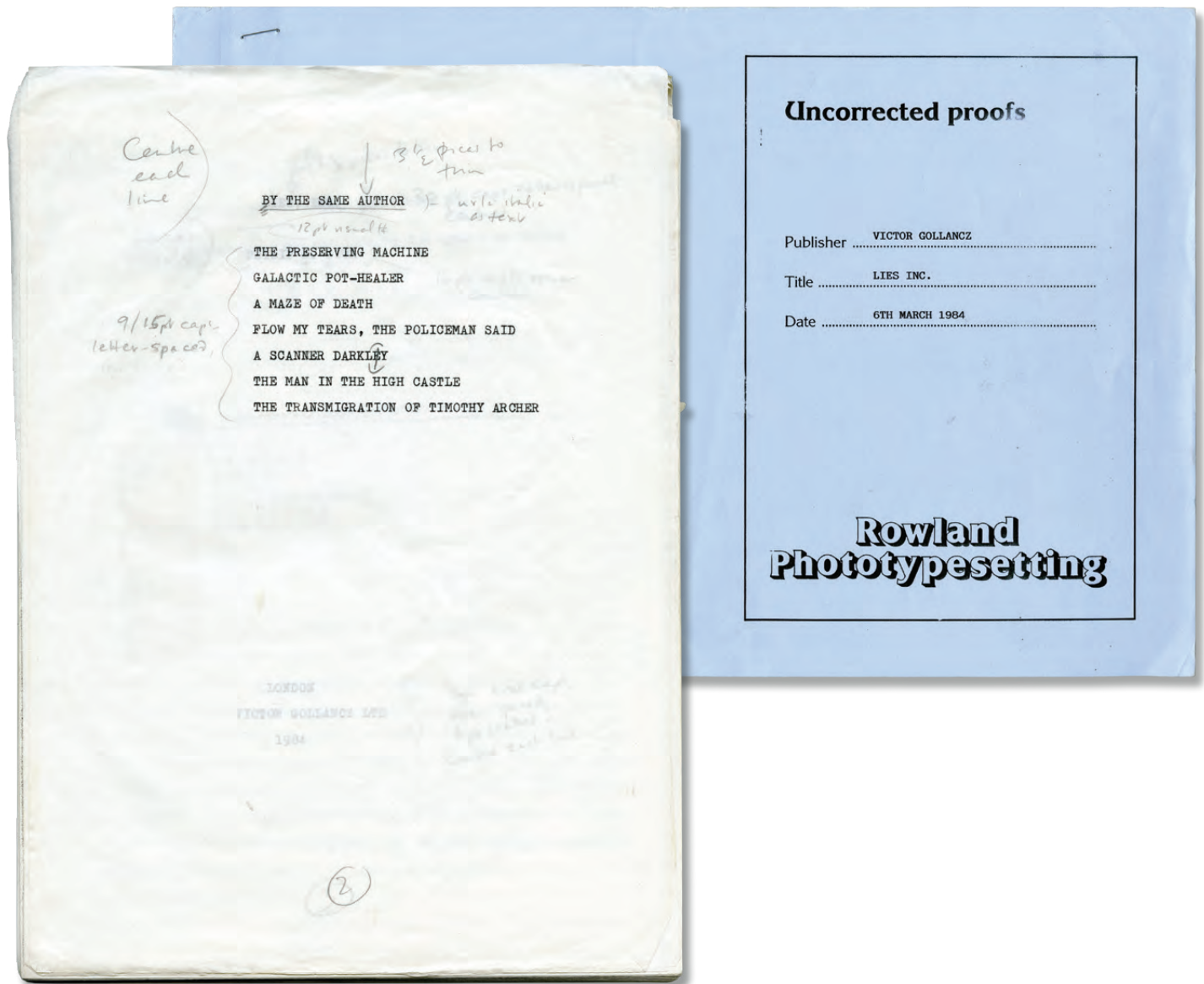
Except for three men in black silk robes everyone sleeps. ^{They sit cross legged on a mat in the center of the room} I am not tired. One of the men strikes a triangle with a spoon. The others laugh. One pats a palm over a narrow drum. The last plays with a pile of broken glass in his ^{other} lap. Lockett sits on a washtub at the far end. The washtub is covered with a black and white Navaho rug. Behind him stands a huge saguaro cactus extending through a hole in the ceiling. Six arms, like tentacles, break off at right angles from the stem and point upwards. Lockett's eyes are closed. He might be asleep although his lips are sucking in and out. A niche in the center of the cactus holds a small candle. The effect is that of a round glowing eye. The light from the candle falls on Lockett's long hair and blue empire gown. The folds are arranged so that his limbs can't be seen; only his face and hair.

There is no mirror behind the bar except for three jagged pieces. The pieces have been painted black, perhaps to extinguish any reflection. Two shelves hold shot glasses and empty bottles. The walls are covered with a heavy layer of dust. Cobwebs surround two fans hanging from the ceiling and a broken chandelier. Colored beads hang from nails on the wall. There are no chairs and tables. Five mattresses are grouped together in the center of the room. Candles stuck in the floor cast a dim light. The mattresses are fully occupied although limbs and one head drags on the floor. Three men in black silk robes and long beards sit on one mattress. Everyone else sleeps of appear to be either falling into or out of sleep. One of the men strikes a triangle with a spoon. One pats a palm slowly over a narrow drum. The last plays with a pile of broken glass. Lockett sits on a washtub at the end of the room farthest away from the door. The washtub is covered with a black and white Navaho rug. Behind him stands a huge saguaro cactus extending through a hole in the ceiling. Six arms, like tentacles, break off at right angles from the stem, pointing upwards. Lockett might be asleep although his lips are sucking in and out. A niche in the center of the cactus holds a small candle. ^{like a} The effect is that of a round glowing eye. The light from the candle falls softly over Lockett's hair and white empire gown. The folds have been arranged so that his

Lockett plots. Now that he has power, now that he is being sought after, he has to have a way out. He has to have a back road. The mattress is a kind of oasis, a safe for him. He can be indifferent here. He can rest before going on. I encourage him. It's a luxury to be encouraging. I nod to him while rolling my sock into a ball and nussur to his while the sock rolls out. A man sits down and puts his legs up against the wall. We both make a point not to notice him. He closes his eyes. There now exists a kind of obstacle course of bent legs for those on the way to the bathroom.

"Nowhere to go, then," the man says. He could be a Negro. "Nowhere at all. I can hide out here. Nobody to argue that. Just to rest would be fine. Eat hamburger steak, pork chops, fish balls, tuna fish, eight club sandwiches, six bottles of soda pop, oranges, lots of oranges, maybe seven, eight oranges, figs for the health, lettuce, tomatoes, huge salads, corn on the cob, mashed potatoes, baked potatoes, fried potatoes and milk shakes. Vanilla, chocolate and strawberry milkshakes. Hundreds of them. After that I'd find me a corner. Not just any corner, but a nice soft corner where the walls don't bite into you much. Soft comfortable walls, the kind a man can lean against, get to know, listen to where things are at. You understand. . . Hm. Something smells good. ~~Somebody doing something out of the ordinary.~~ Let me guess. I won't tell. Stunned, you understand. Like a big moose in the middle of a superhighway and no motel in sight. Lights coming at you from all sides. Horns. Hit the underbrush. ~~Don't look back. Just get off the road. Zap zap zap. They're coming by in all directions. Now the bloodhounds start to sniff. They can smell it. Hm. That smells good. I'm always getting to know the underbrush. Getting scratched, thorned up, muddied up, broken up and all the little twigs is what does it. Too much experience. That's what does it. Jumping off trains. Size eight size nine size ten size eleven ~~size~~ twelve. I've had em all. Don't do you any good. All the politicking. Reading. Putting out. Slogans. Go a hundred miles and put up your slogan. Scream it out. Run over here, just to get it up, anything up, over there, place it up right now and shout it out. No objections, that's the trouble.~~

... what does it. Lockett has moved planning to roll his. sliding down the wall a step would break them. There is enough slip them under the pillow mattress is mine, that the pillow people sitting here. Perhaps on the wall. I could put that's too much. That's advancement. The point that motion memories flung, crippled birds. Just a beach, when we joined in front of the breakers I think, and I had given I been sculpting out of it whole barn full of limp the storm to see what it happens it's best not to hang tough and let it rip was months ago. Now people but slowly, haltingly, refreshed. I am refreshed now, that it is possible Meridith came, finally down beside me on the mat. "Oh No," she said, with cards. Nothing sudden inside me. It's hard to outside to me."



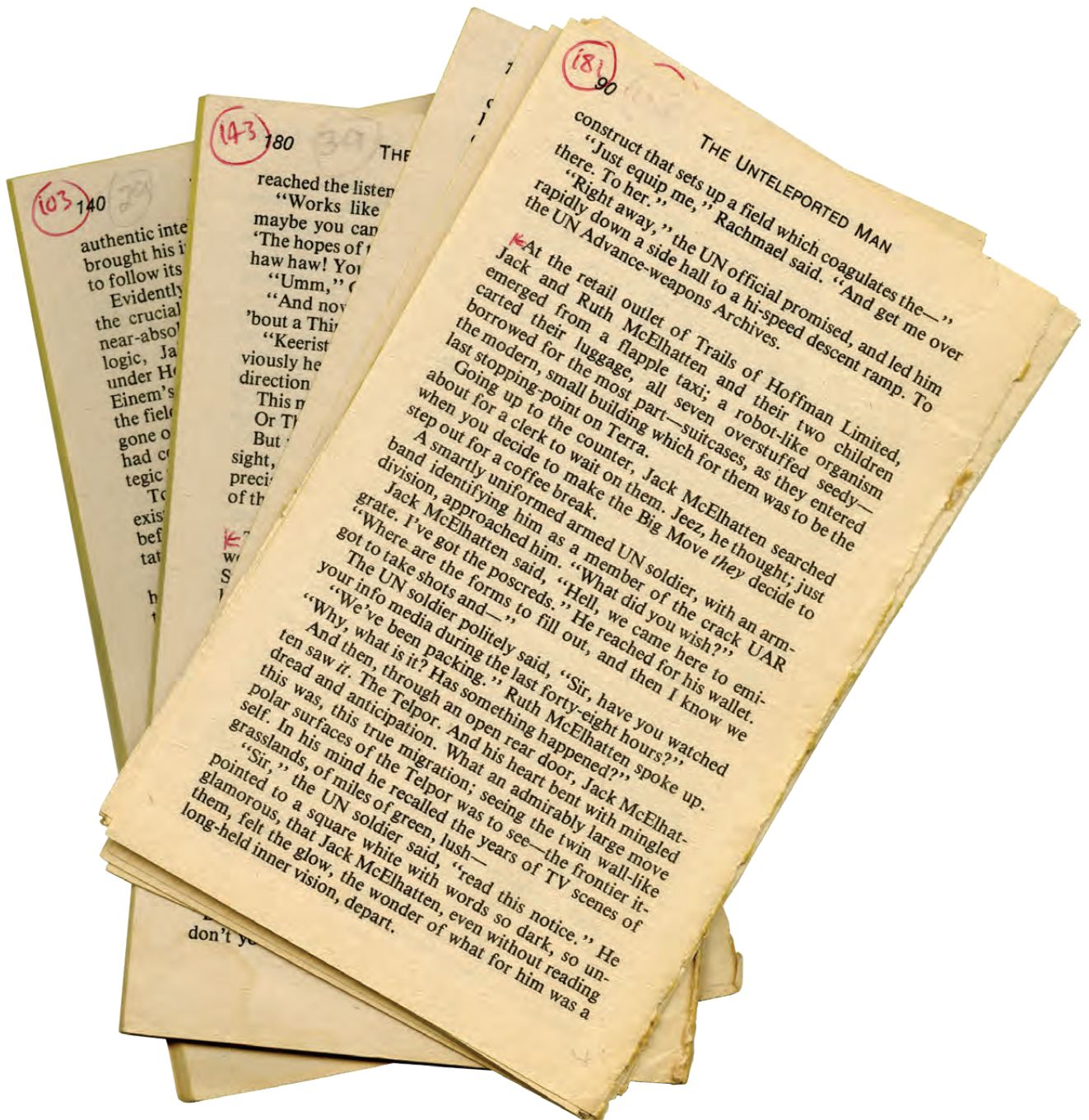
20 PHILIP K. DICK Lies, Inc.

London: Victor Gollancz, 1984. Setting Copy and Publisher's Uncorrected Proof for the 1984 novel *Lies, Inc.* the posthumously-published first appearance of author Philip K. Dick's revised novel written from his earlier short story "The Unteleported Man."

First published in 1964 in *Fantastic* magazine, the rights to "The Unteleported Man" were subsequently purchased by Ace Books, and Dick then revised the novella to bring it up to novel length. The story's expansions, including a generous exposition of a horrifying LSD trip, were refused by Ace, and they instead published it in its original form dos-a-dos with

Howard L. Cory's *The Mind Monsters*. The revised and retitled novel would not see the light of day for nearly 20 years, until the Gollancz edition seen in this listing, at which point Dick had passed away and author John Sladek was called in to fill in continuity gaps left by two missing manuscript pages.

The full novel remains one of Dick's most experimental, centering on a man whose spaceship business is being rendered obsolete by teleportation technology, and who teleports to a new colony on a foreign world seeking his mistress. It is rendered intentionally difficult to understand not only via the main character's LSD trip but also by modifications



to the transporter technology that cause participants to experience viable alternative realities during the transportation process.

Wrestling with themes of totalitarianism, conformity, and anti-Semitism, *Lies, Inc.* remains a thought provoking tale, with this edition representing the first attempt at publishing the work as Dick wanted it to be read.

Uncorrected Proof: Blue titled wrappers, dated 6th March 1984, with credits for publisher Victor Gollancz. 100 unfolded pages, with last leaf numbered 199. Photographically reproduced, with red holograph ink annotations throughout.

13 x 8.5 inches (33 x 22 cm), loose leaves, pages Fine, wrapper Near Fine.

Setting Copy: Six typescript and 60 photographically reproduced pages interspersed into a piecemeal paperback copy, and comprising various publisher's changes, copyedits, and pages unique to this edition. Holograph annotations throughout. Additional pages approximately 8.5 x 11.5 inches (22 x 29 cm), laid into segments of a 4 x 7 inch (10 x 18 cm) paperback. Very Good plus or better.

\$5500



21 JERRY BAUER

Archive of photographs of the New York counterculture scene, 1967

Archive of five vintage borderless photographs, and three typescript essays, all by photographer Jerry Bauer, circa 1967, with the photographs in the archive corresponding to the topics of the essays.

Bauer was an American photographer best known for his photographic portraits of writers, with his portraits of Samuel Beckett being held in particularly high regard. Much of his work resides in the collection of the National Portrait Gallery in London.

The first essay, "The American Underground: Mind Expansion, A Messiah, 'Love'," is an examination of Timothy Leary and the League for Spiritual Discovery (LSD), a communal organization carrying out studies in the religious use of psychedelic drugs, as well as the effects of LSD. One photo, showing a young man seated on a bed with beads in his hand, one young

lady leaning against him and another lying, head in his lap, matches the description in the text of a subject's focus on "a set of beads," and a description of the living quarters being "... simple: mattresses on the floor."

The second essay, "American Underground : Mind Expansion, The Poets, 'Love' (2)," is broken into three sections. The first is about the musical group The Fugs, who Bauer describes as "the Beatles of the American underground." Two of the photos, in and around Washington Square Park feature members of The Fugs, one of a gleaming Ed Sanders and Geoff Outlaw with two unidentified young women. In a second photo, the same group is on the grass, along with Ken Weaver and a third unidentified young woman.



The second section of the essay is about “the two stars” of the underground film movement, Warholstars Baby Jane Holzer and Edie Sedgewick, corresponding to a photograph shot in Warhol’s Factory showing Ingrid Superstar sitting on a mattress and Baby Jane Holzer on the floor facing away from the camera, along with several unidentified subjects. Holzer is identified from a published photograph by Bauer titled “Baby Jane Holzer,” taken at the same time as the one in the archive.

The final section of the essay is about American youth and drug culture in Greenwich Village and about the neighborhood itself. Here the related photographs show unidentified young people seated on the grass, one playing the guitar, in Washington Square Park.

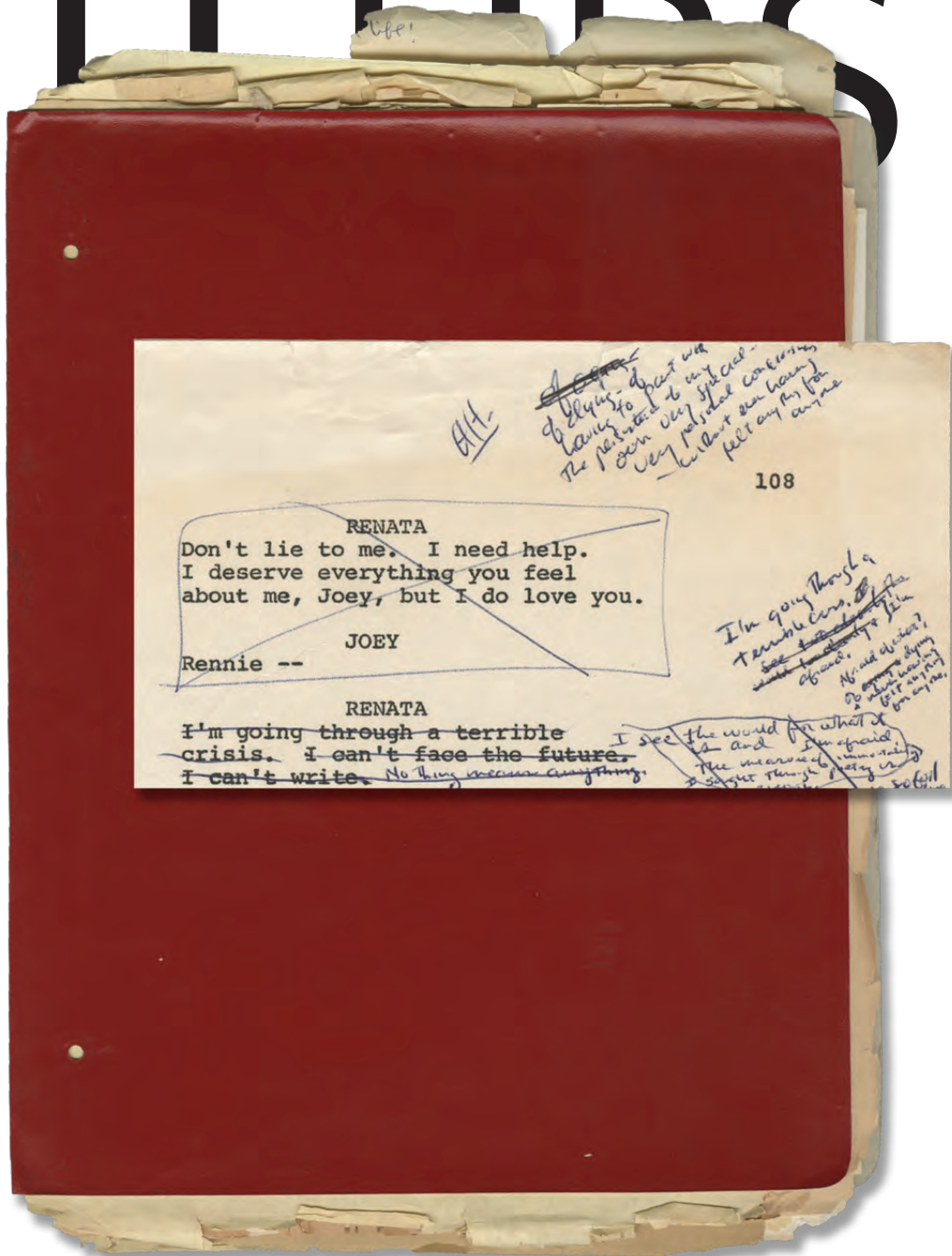
The third essay, “Andy Warhol: Film Director of America’s Underground,” is a study of Warhol’s early experimental films. Beginning with a brief summation of Warhol’s early career, Bauer goes on to postulate about Warhol’s films, discussing the director’s various regulars, including Elekro, Baby Jane Holzer, Sally Kirkland, Nico (here spelled “Nicot”), and others.

Photographs: Four photographs 10.75 x 8.25 inches (28 x 21 cm), one photograph 10.75 x 8 inches (28 x 20 cm). Near Fine overall.

Essays: 8.25 x 10.75 inches (21 x 27 cm). Typescript on onionskin stock, six leaves, bound with a silver corner clip. Near Fine.

\$1250

AUTOTELLS A



22 WOODY ALLEN Interiors

Treatment script notes for the 1978 film, circa 1977, a collection of manuscript and typescript leaves from early in the film's conception that represents at least two different drafts.

All told, 53 leaves (several being partial) with extensive annotations, housed in an unbound red vinyl script wrapper. Ten of the leaves are handwritten and 37 are annotated typescript, representing at least two different drafts (evident from paper).

Of the partial leaves, one is handwritten and five are annotated typed segments. Three of the handwritten pages consist of notes, outlines, and character

descriptions. Most annotations are on rectos, three pages with annotations on verso.

Woody Allen's first drama without comedic elements. Three adult sisters cope with the separation of their parents, and their mother's mental decline. The film received five Academy Award nominations including Best Screenplay, Best Director, Best Actress and Best Supporting Actress.

Set and shot on location in New York.

\$3500

AUTENTICITY

parapsychology as an answer

there are ~~no~~ truths but no truth

MR. LAZAR: I waited for this - for job - I planned - dreamed, etc. (Now he has it. As Camus says. We long for tomorrow when everything in our flesh should reject it.)

JOEY: can constantly see the hostile universe underneath the beauty.

FREDERICK (TO RENATA): I learned Socrates, "know thyself" is a sterile exercise on a great subject."

Is JOEY dignifying psychological hangups by giving them philosophical importance?

JOEY visits zoo. Man also chews his food like animal. JOEY, the outsider, unable to swallow panaceas, the rational tortured one, is resurrected.

We talk science - atom, proton, but are finally reduced to poetry to explain the world.

The only reality is anxiety. To the man lost in the diversions of the world this anxiety is fleeting but - when that fear becomes conscious of itself, it becomes "anguish." JOEY has this. This type person becomes obsessed with this anxiety and talks of it always. A way out of the ruins is sought. The spiritual adventures learned by history are all flawed to him. Impossibility of knowledge and eternal nothingness are his portion. (pg. 18 Camus)

In the end JOEY has absence of hope - but not despair. Distractions keep us from the humiliations of the divine. ✓

And I felt, "all is well."

When we finally realize the absurdity of life we say not, "this is absurd" but "this is God, we must rely on him despite his going counter to our rationality." (p. 25 Camus)

Is there a choice between ~~an~~ existence and suicide? Camus says, yes.

Thousands of years from now, etc.

Even though this life, which has been such a rendered conglomeration only be followed to

No.

The real meaning

from my grasp. You must not let this little piece of knowledge

The artist must

uncover.

You're penetrating and

creativity is the only existence.

There is no way out. Thousands of years from now, etc. be gone.

between us ... that's more important.

JOEY
I envy you too much. I want to create because it's the only way out of this emptiness.

RENATA
No. We have to open ourselves to one another.

JOEY
I can't. We've never been able to do it and now it's too late.

RENATA
Don't say that. We have to begin again. We have to get past all those fostered feelings and begin again. I can do it.

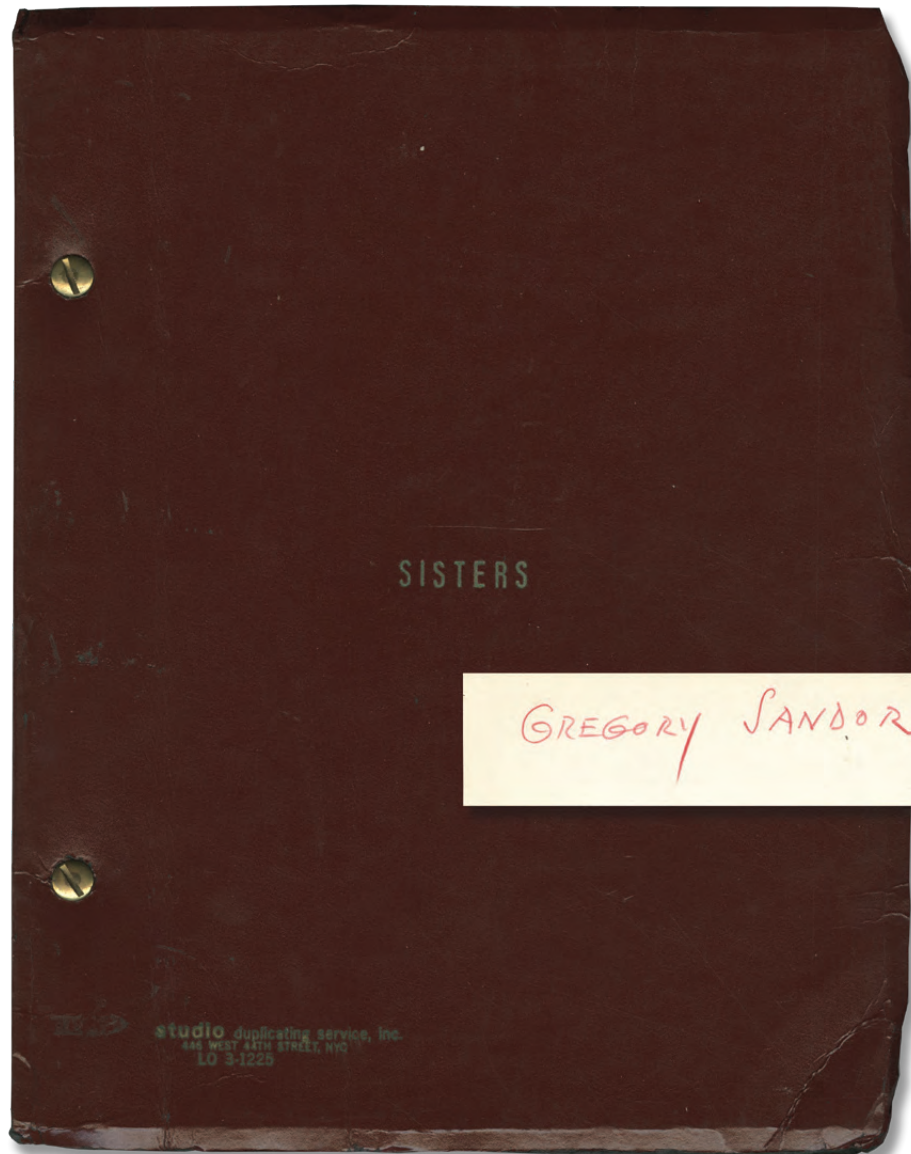
JOEY
You think you can but we're too damaged.

Renata's words for Joey -
1) It's too late for me, she says - I've been too long with it
2) I've been too long with it
3) I've been too long with it

But Renata's words for Joey -
1) I can do it, she says - I can do it
2) I can do it, she says - I can do it
3) I can do it, she says - I can do it

How wrong you are.
No, state & mind are in each other. I can do it, she says - I can do it
I can do it, she says - I can do it
I can do it, she says - I can do it
I can do it, she says - I can do it

How wrong you are.
No, state & mind are in each other. I can do it, she says - I can do it
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23 BRIAN DE PALMA

Sisters

Draft script for the 1973 film, dated 1970. Copy belonging to cinematographer Gregory Sandor, with his name in holograph pencil on the verso of the title page, and holograph pencil annotations throughout.

Danielle is a beautiful model separated from her conjoined twin, Dominique. When her neighbor, an aspiring journalist, suspects Danielle of a brutal murder, the horror of Danielle's disturbing past begins to surface. Director Brian De Palma based his original story on a *Life* magazine article about conjoined twins in the Soviet Republic who had been successfully separated, but were experiencing psychological problems as a result of the operation.

With its use of visually dense point-of-view and split-screen camera techniques, *Sisters* is one of De Palma's earliest forays into erotic voyeurism as a

conduit for psychological horror, paving the way for a string of idiosyncratic, psychosexual projects in the ensuing years, such as *Obsession* (1976), *Dressed to Kill* (1980), *Blow Out* (1981), and *Body Double* (1984), among others. Given its focus on the anxiety of the gaze, *Sisters* can also be read as an homage to Alfred Hitchcock—openly referencing *Rope* (1948), *Rear Window* (1954), and *Psycho* (1960)—and indeed, the film was even scored by Bernard Hermann, a frequent musical collaborator for Hitchcock's films.

Set and shot on location in New York.

Arrow 1578. Criterion Collection 89. Grant US. Spicer US Neo-Noir.

\$2200

IDENTIFICATION CARD

1. Partial 2. Mail 3. Report Day 230 4. Week Ends 730

5. S.S.A. Number 124-20-5275

6. Serial Number

7. APPLICANT'S SIGNATURE Luis Buñuel

NOTICE: YOU MUST REPORT TO
1936 NO. GRANCE DRIVE
MILPITAS, CALIFORNIA

Bring this card with you every time you call at the Employment Office. CHECKS WILL NOT BE ISSUED WITHOUT AN IDENTIFICATION CARD.
Do not lose, destroy or mutilate this card.
Notify the Office promptly of any change in address or telephone number.
This is not a referral card.
It is merely an Employment Office Identification and record of claim for unemployment benefits.

ON THE DATE AND HOUR SHOWN BELOW

| M.B.A. | W.B.A. | DATE CLAIM FILED | | APPOINTMENT | | ES ACTION | AMT. PAID |
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APPOINTMENT Date Time

R/c 8-8

11-26-45

APR 8 1946

AUG 8 1946

STATES EMPLOYMENT SERVICE
DEPARTMENT OF EMPLOYMENT

LUIS BUÑUEL
12 FOUNTAIN ST

Sex M Height 5'6"

Code No. 0-02-35

DIRECTOR

Keep this record as it will aid you in filing a new claim after your benefit year expires

If found—please mail to the office indicated on the reverse side

CALIFORNIA DEPARTMENT OF EMPLOYMENT
DE 1275 REV. 7 (12-44)

24

LUIS BUÑUEL

Signed California Department of Employment ID Card (1945-1946)

Identification Card for Luis Buñuel, issued on November 26, 1945 by United States Employment Service, California Department of Employment. Signed and annotated with Social Security number by Buñuel in holograph ink on recto, continuing on the verso with Name, Address, Year of Birth, Sex, Height, Work For Which You Qualify and Code Number, also in holograph ink. Verso date stamped six times dated between November 26, 1945 and August 8, 1946.

In 1944 Buñuel was living in Los Angeles with his wife Jeanne and their two sons, working for Warner Brothers as a Spanish dubbing producer. The dubbing contract ended in 1945, and Buñuel, having no desire to renew, decided "to realize my life's ambition . . . to do nothing." The Employment ID appears to confirm he wasn't steadily employed for the nine months from November 1945 to August 1946. The ID is stamped November of 1945, again two months later in January 1946 and every month thereafter through April and a final, later stamp of August 1946.

Under the Work For Which You Qualify field of the ID, Buñuel has stated, "Director." He hadn't made a film at this point for 14 years, however, and was not being embraced by Hollywood. In the intermediary period he had been producing low-budget commercial films in Spain in an attempt to build a cinema industry (which had collapsed as the country descended into the Spanish Civil War).

Buñuel also briefly worked at the Museum of Modern Art in New York in 1942 on various film projects, but was compelled to resign, largely because his previous collaborator, Salvador Dalí, released his autobiography *The Secret Life of Salvador Dalí* and outed Buñuel as a communist and atheist.

By 1945 Buñuel met and was spending much of his time with writer Aldous Huxley and sculptor Alexander Calder (from whom he rented a house) in Antelope Valley in northern Los Angeles. It was at this time Buñuel wrote in his autobiography *Mon dernier soupir*, he also submitted a treatment of a disembodied hand scene for the film *The Beast with Five Fingers* at the request of the director Robert Florey. Buñuel later stated that the scene was shot and used without acknowledgment or payment—though some film scholars have challenged this claim.

It wasn't until late 1946 that Buñuel would move to Mexico and with the help of producer Oscar Dancigers, make his first full length feature, *Gran Casino*, a musical drama without any of the themes that might be associated with Buñuel's films. It was not a successful film and there would be a two year gap before he directed another film, it was however his entry into the Mexican film industry which would begin his career as a director.

Tan card stock, 5 x 3.75 inches (12.5 x 9.5 cm).
Near Fine.

\$950

25



ROBERTO ROSSELLINI
Europe '51

Vintage photograph of Ingrid Bergman from the classic 1952 Italian neorealist film. With holograph annotations regarding layout, mimeo snipe, and stamps of distributor Lux Films and *Cinemonde* magazine on the verso.

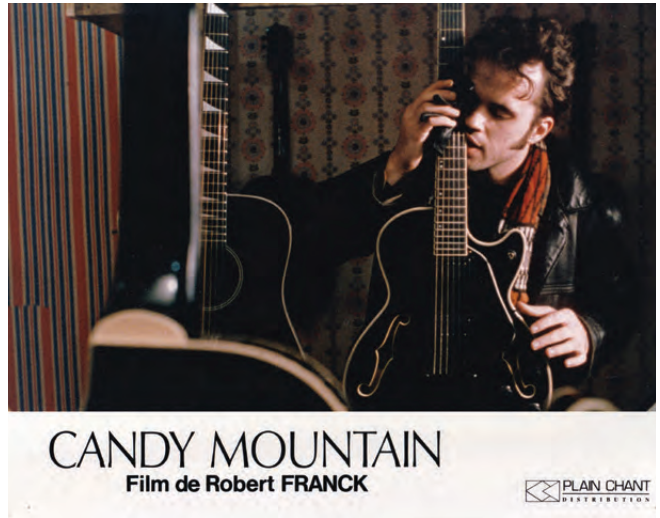
Set in and shot on location in Rome.

11 x 8.25 inches (28 x 21 cm). Near Fine with slight creasing at corners.

Rosenbaum 1000. Scorsese, *My Voyage to Italy*. Criterion Collection 674.

\$375

26



ROBERT FRANK AND RUDOLPH WURLITZER
Candy Mountain

Three vintage oversize studio photographs from the French release of the 1987 French/Swiss/Canadian co-production. Co-directed by acclaimed photographer and filmmaker Robert Frank (his only feature length fiction film) and acclaimed novelist-screenwriter Rudolph Wurlitzer, who wrote the screenplay.

Candy Mountain is a musician's road movie, heavily influenced by the lives of Frank and Wurlitzer, and featuring a cast full of notable musicians such as Tom Waits, Leon Redbone, Dr. John, Joe Strummer, Arto Lindsay, David Johansen and others.

Set in and shot on location in New York and Cape Breton Island, Nova Scotia.

12 x 9.5 inches (30 x 24 cm). Near Fine, some light creasing and pin holes in corners in two of the three photographs.

Rosenbaum 1000.

\$500

27

**RENE CLAIR****The Flame of New Orleans**

Vintage borderless photograph of Marlene Dietrich, director Rene Clair, and cinematographer Rudolph Mate with various members of the crew on the set of the 1941 film. Mimeo snipe with holograph annotations, studio stamp, and an exhibition identification sticker on the verso.

Set in 1841 New Orleans, Claire Ledoux (Marlene Dietrich) seeks the fortune of a wealthy banker (Roland Young) through marriage while romancing a handsome and poor sailor (Bruce Cabot). As her scheme grows more complex, she finds herself in a pinch, struggling to live multiple lives at once. Nominated for an Academy Award.

Shot on location in New Orleans, Louisiana.

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

\$300

28

**CHARLES LAUGHTON****The Night of the Hunter**

Vintage double weight photograph of the cast and crew of *The Night of the Hunter*, on the set of the film, including director Charles Laughton, stars Robert Mitchum and Lillian Gish, director of photography Stanley Cortez, all the children from the film's final sequence, and about 40 others. Likely unique.

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

\$975



29 **JEAN RENOIR (DIRECTOR)**
MAXIM GORKY (PLAY)
ROGER FORSTER (STILL PHOTOGRAPHER)
The Lower Depths

Vintage oversize double weight French studio photograph from the 1936 film. Notations listing other French films in holographic ink on verso, and with a negative-printed credit for photographer Roger Forster at the bottom left corner of the recto.

Winner of 1936's Louis Delluc Prize (the first year the prize was awarded), Renoir's film is based on a Maxim Gorky play depicting life in a flophouse, centering on a bankrupted Baron (Louis Jouvet), a thief (Jean Gabin), his two lovers, and the landlord.

Akira Kurosawa also adapted Gorky's play in 1957 as *Donzoko*. Renoir's adaptation, not nearly as bleak

as Gorky's play, maintains a warm humanity, but in the case of Kurosawa, the setting is changed to Edo period Japan, and the story remains faithfully grim.

Set in Russia, shot on location in France.

9 x 11.75 inches (23 x 30 cm). Very Good plus, light edgewear, creases at corners with pin holes on top corners and light surface creases.

Scorsese, *My Voyage to Italy*. Criterion Collection 239.

\$375



30

MARTIN SCORSESE Taxi Driver

Vintage borderless photograph of Robert De Niro and Jodie Foster on the set of the 1976 film. Mimeo snipe on the verso.

A film that would prove to be the turning point in the careers of director Martin Scorsese, screenwriter Paul Schrader, and actors Robert De Niro and Jodie Foster, and one that has only gained significance with the passage of time. Winner of the Palme d'Or at Cannes in 1976. Nominated for four Academy Awards including Best Picture.

Set in and shot on location in New York City.

8 x 10 inches (20 x 25 cm). Near Fine, very slight edgewear and small faint crease to the left edge.

National Film Registry. Ebert I. Grant US. Penzler 101. Schrader 36. Silver and Ward Neo-Noir. Spicer US Neo-Noir.

\$475

31

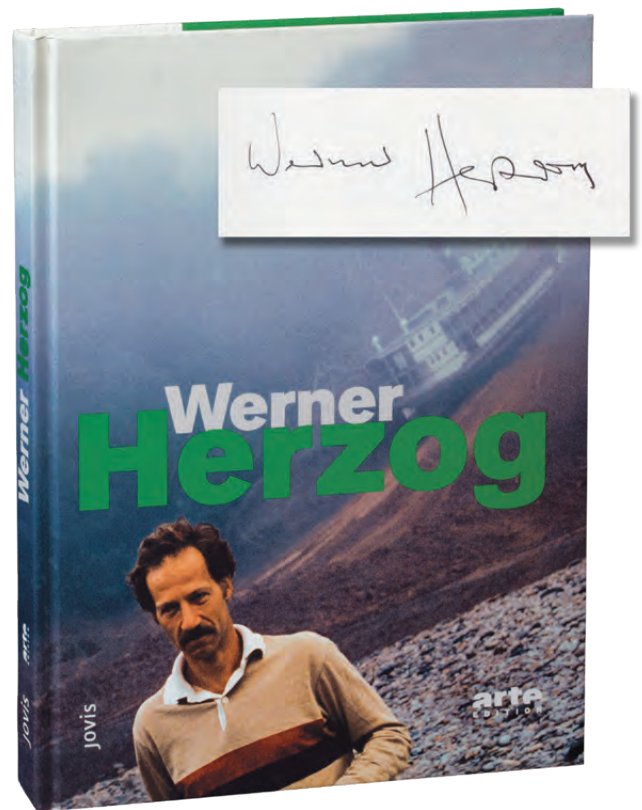
BEAT PRESSER
Werner Herzog

Berlin: Jovis Verlag / Arte Editions, 2002. First Edition. Signed by Werner Herzog on the title page.

A wonderful compendium of still photographs in both color and black-and-white, taken over the years on the sets of Werner Herzog's films. With text throughout in English, French, and German by Herzog and a few others, including fellow filmmaker Volker Schlöndorff and actress Claudia Cardinale.

Fine in paper-covered illustrated boards with no dust jacket, as issued.

\$850



32

MARTIN SCORSESE (DIRECTOR)
PAUL SCHRADER (SCREENWRITER)
The Last Temptation of Christ

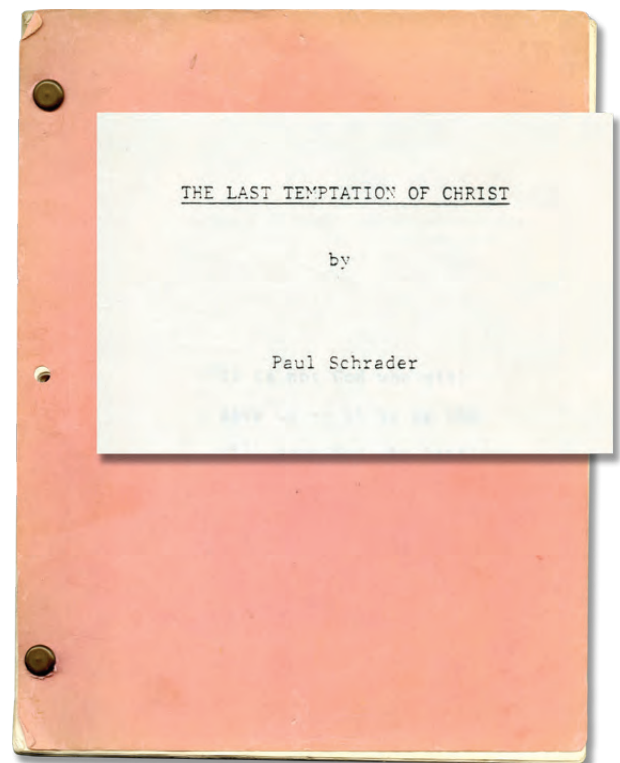
Early draft script for the original, never completed 1983 version of the film, which would eventually be rewritten, reshot, and released in 1988. Laid in typed letter signed of provenance from David Ehrenstein, author of *The Scorsese Picture: The Art and Life of Martin Scorsese*, describing his acquisition of the script, original studio Paramount's abandonment of the film, and Universal Pictures reviving the project five years later, at which time screenwriter Paul Schrader and director Martin Scorsese altered the script significantly.

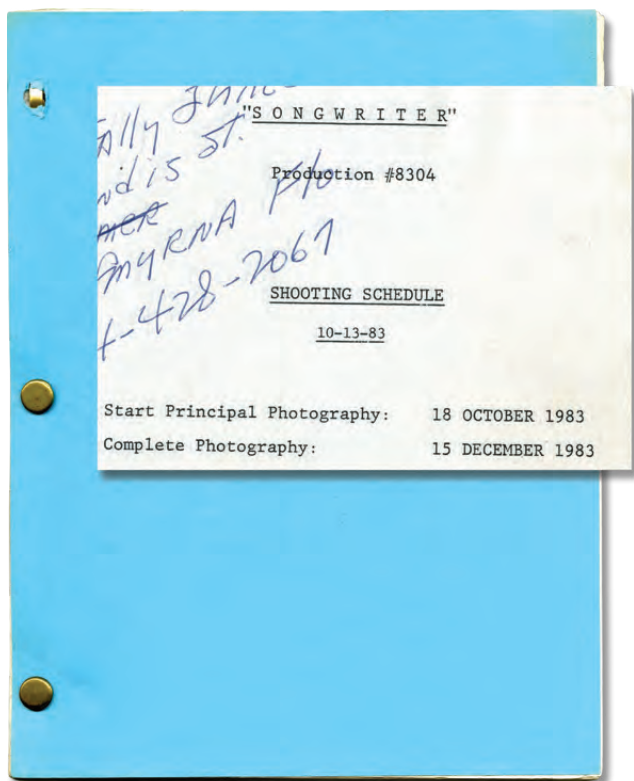
Based on the controversial novel by Nikos Kazantzakis, Schrader's script departs from the Gospels' depiction of Jesus Christ and explores human temptations, incurring outrage at the time from some Christian groups.

Set in Ancient Judea, shot on location in Morocco.

Criterion Collection 70.

\$1750





33

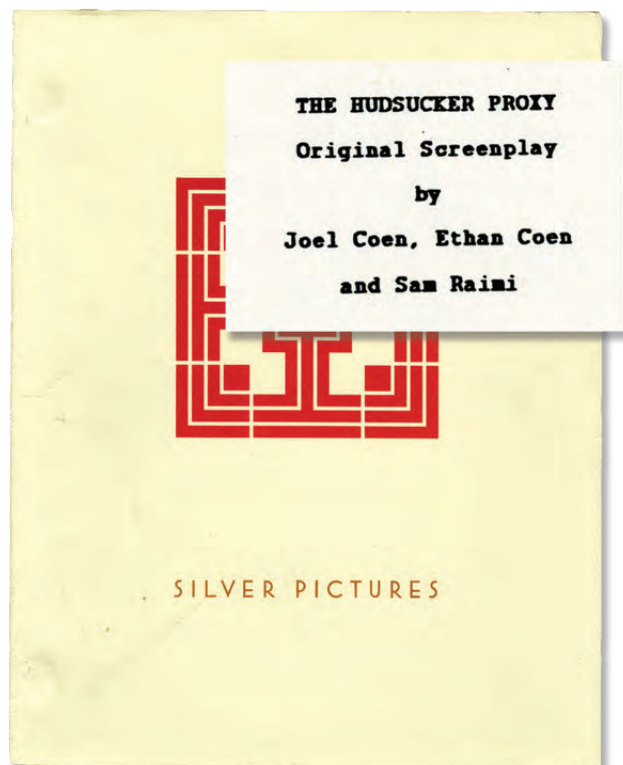
ALAN RUDOLPH (DIRECTOR)
WILLIE NELSON, KRIS KRISTOFFERSON
(STARRING)
 Songwriter

Revised Final script and shooting schedule for the 1984 film, dated September 12, 1983. Copy belonging to an uncredited crew member, with his holograph annotations throughout in blue ink.

Doc Jenkins (Willie Nelson) is an aspiring singer-songwriter whose ambition is thwarted by a bad contract with a record label. With the help of former singing partner Blackie Buck (Kris Kristofferson), they execute a plan to fix the deal. Based loosely on Nelson's own freewheeling career, with a smattering of musical numbers throughout. Shooting schedule notes a credit for director Steve Rash, who was replaced by Alan Rudolph.

Set in Nashville, shot on location in Austin, Texas.

\$575



34

You know, for kids
JOEL AND ETHAN COEN
 The Hudsucker Proxy

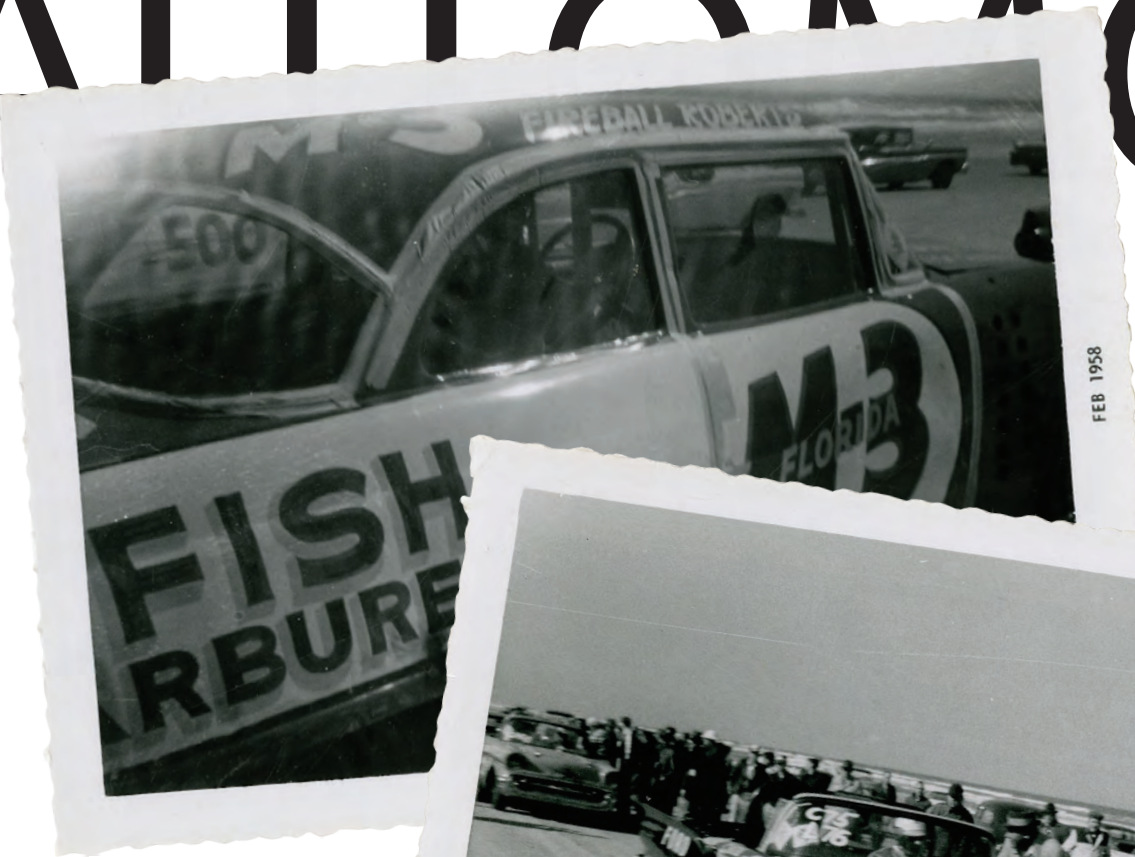
Revised First Draft script for the 1994 film, dated 5/8/92.

After the president of a large manufacturing corporation commits suicide, the board of directors hires a friendly but incompetent mailroom clerk to replace him in order to secretly gain control of the company through a stock scam. A visual paean to Frank Capra and Preston Sturges films, screenwriters Ethan and Joel Coen and Sam Raimi wanted to create a big-business comedy reminiscent of love stories from the 1940s and 1950s. The script itself was finished in 1985, but production did not begin until 1991, following the success of the Coen brothers' *Barton Fink*. Nominated for the Palme d'Or.

Shot on location in Chicago and North Carolina.

\$425

ALL ABOUT MOBILITY



35 Collection of 24 vernacular photographs from the final NASCAR race on Daytona Beach, 1958

Collection of 24 vintage vernacular photographs documenting the final NASCAR race at Daytona Beach, Florida, 1958. Occasional holograph pencil annotations or rubber stamps to the versos.

The photos in this collection document the final year the iconic Daytona NASCAR race took place on two miles of flat beach and two miles of Highway A1A before moving to the newly-built 2.4 mile Speedway track in 1959. The photographs depict various vantage points on the track including beach shots, a sharp curve, and the finish line. Drivers featured in the photos include pioneering greats like Fireball Roberts, Tim Flock, Cotton Owens, Curtis Turner, Dick Joslin, Paul Goldsmith, and more. While the most frequently found photographs of

NASCAR in this era tend to be professional shots sold in duplicate, these vernacular photos reflect an intimate, uncommonly-found look at the then-emerging sport.

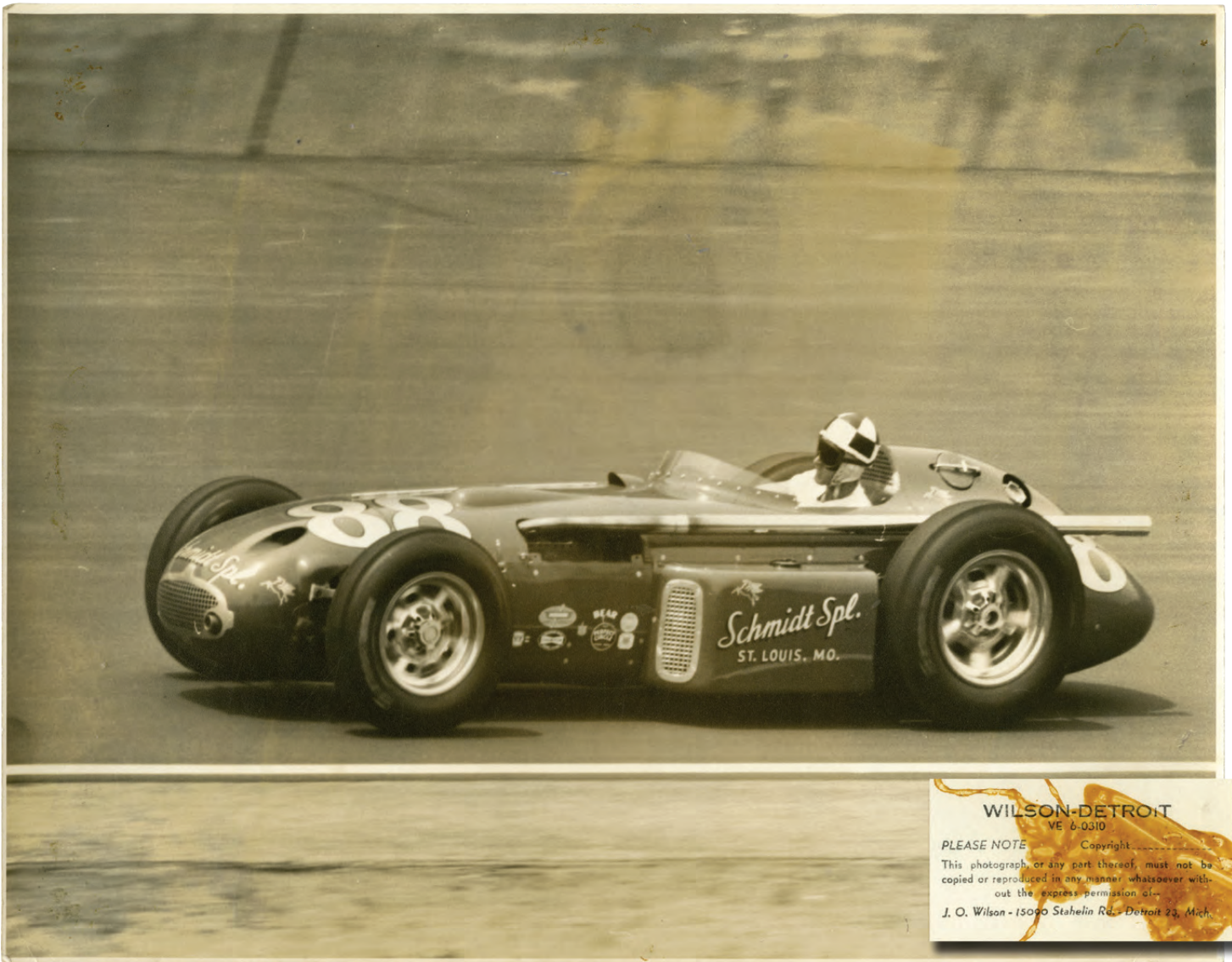
Once organized racing had begun in Daytona Beach in earnest in the 1930s, the popularity of the yearly February race saw the explosion of tourist-driven development in the area, a trend that has only continued, as the Speedway now holds over 100,000 people.

3.5 x 5 inches (9 x 13 cm), with deckled edges. All photographs Near Fine or better.

\$1750

WORLD RACING





36

J.O. WILSON (PHOTOGRAPHER)

Archive of 27 oversize photographs of Indy race cars at the Indianapolis Motor Speedway, circa 1957

Archive of 27 oversize, double weight photographs of Indy race cars, taken at the Indianapolis Motor Speedway, circa 1957. Two photographs with the stamp of photographer J.O. Wilson on the verso.

Each of the photographs is of a single car riding at high speed, taken at the same angle, making for great stylistic consistency within the set.

14 x 11 inches (36 x 28 cm). Very slight curl to the edges, two photographs with glue stains on the verso from having been mounted. Some photographs are matte-finished (those being faded to a sepia tone), others are glossy (not faded), but all are oversize and clearly from the same archive.

\$1250



37 FRANK SMITH, ED KIRCHNER (PHOTOGRAPHERS)
 Archive of 95 photographs of open wheel auto racing, 1940s-1960s

Archive of 95 vintage black and white photographs and one color promotional print of open-wheel automobiles, focusing on well-known drivers, and with an emphasis on Indianapolis Motor Speedway winners.

An uncommonly large archive of promotional photographs of various well-known race car drivers from the late 1940s through the 1960s, collected by enthusiast John E. Cory, with images shot predominantly by racing photographers Frank Smith and Ed Kirchner. Chicago-based Kirchner is represented by several of the larger prints in the collection, while New Jersey-based Smith (who advertised his work in the classified ads of national magazines like *Popular Science*) shot nearly all of the smaller images.

The extensive album includes images of different types of vehicles (including midget, stock car, championship car, and formula one), crashes, mid-race action shots, and a couple of photographs intended as advertisements. Drivers featured in the album include Bobby Unser, A.J. Foyt, Rex Mays, Dan Gurney, Tony Bettenhausen, Mike O'Halloran, Rodger Ward, Parnelli Jones, and many more. The first racing facility to be named a "speedway," the Indianapolis Motor Speedway also features prominently, its pioneering brick track visible in numerous photos.

67 photos approximately 4 x 5 inches, the other 29 approximately 8 x 10 inches. Near Fine in a Very Good plus side-stitched white leatherette-wrapped scrapbook album.

\$1200



38 Construction of the Michigan International Speedway, 1968

Collection of 64 vintage photographs documenting the 1968 construction of the Michigan International Speedway in Brooklyn, Michigan. Numerical annotations in holograph ink on the versos, with series numbers and dates variously between 2/12/68 and 9/68. Kodak printing on the versos consistent with paper produced in the 1970s and 1980s, suggesting these are first generation prints from original negatives.

The Speedway's construction began September 28, 1967, designed by Charles Money penny, formerly of the Daytona International Speedway, and built by Lawrence H. LoPatin. The original layout included infield and exterior roads capable of forming a single track, the road courses designed by Stirling Moss, a Formula One icon. LoPatin was a visionary Detroit-area developer who selected the location of MIS for its proximity not only to Detroit, but to Chicago, Indianapolis, Cleveland, and Canada. He owned several tracks as American Raceways, Inc. but none were more successful than MIS. Ultimately, ARI went bankrupt in 1971.

The collection captures what LoPatin and Money penny might have seen, boasting images of early road paving, aerial views of the construction site and utility buildings, armies of heavy duty vehicles, close-up views of the track in varying sunlight, drainage pits, tiers of white stadium seating and crane trucks erecting them, still-life wooden ladders and metal frames, Ford and Chevrolet pickups, and a local Holiday Inn sign, its marquee proclaiming an upcoming "INTROD MICH INTL SPEEDWAY" event on February 20. The photographer, though unknown, has an obvious sense of composition, highlighted by provocative angles and shadows, and almost no humans are seen in the images, suggesting a narrative of both desolation and prosperity.

8 x 8 inches (20 x 20 cm), without borders. Faint toning at the extremities, else Near Fine.

\$950



39

Archive of 40 vernacular photographs of the NASCAR World 600, 1965

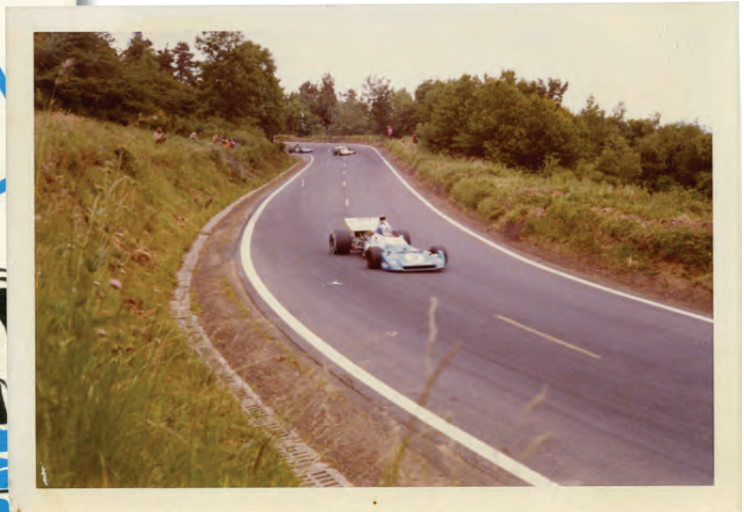
Archive of 40 vernacular photographs taken at the NASCAR World 600 race on May 23, 1965 at the Charlotte Motor Speedway in Concord, NC. Eight of the photographs with holograph annotations on the verso, identifying the date and location, as well as drivers pictured.

The photographs are primarily taken at track level, and feature shots of the pit, track, and car storage

areas, indicating that the photographer was likely involved as more than a spectator, as either a member of a crew, a race official, or member of the press. A close up look at stock car racing, from a time when it was very much still a regional sport.

3.5 x 3.5 inches (9 x 9 cm). Very Good plus overall.

\$350



40 Archive of 19 vernacular photographs of the French Grand Prix, 1972

Archive of 19 color vernacular photographs of the 1972 French Grand Prix, part of the Formula One World Championship, held July 2 at the Charade Circuit near Clermont-Ferrand, France, the final year the race was held on this course.

The photographs in the archive are taken by a spectator from several different vantage points along the course, and include images of Chris Amon in his #9 car, which set the single lap course record during the race.

Also included is a souvenir map and program, along with two tickets to the event.

5 x 3.5 inches (13 x 9 cm). Tape residue on the versos from having been mounted in an album. Very Good plus overall.

Program and map Very Good.

\$450



41

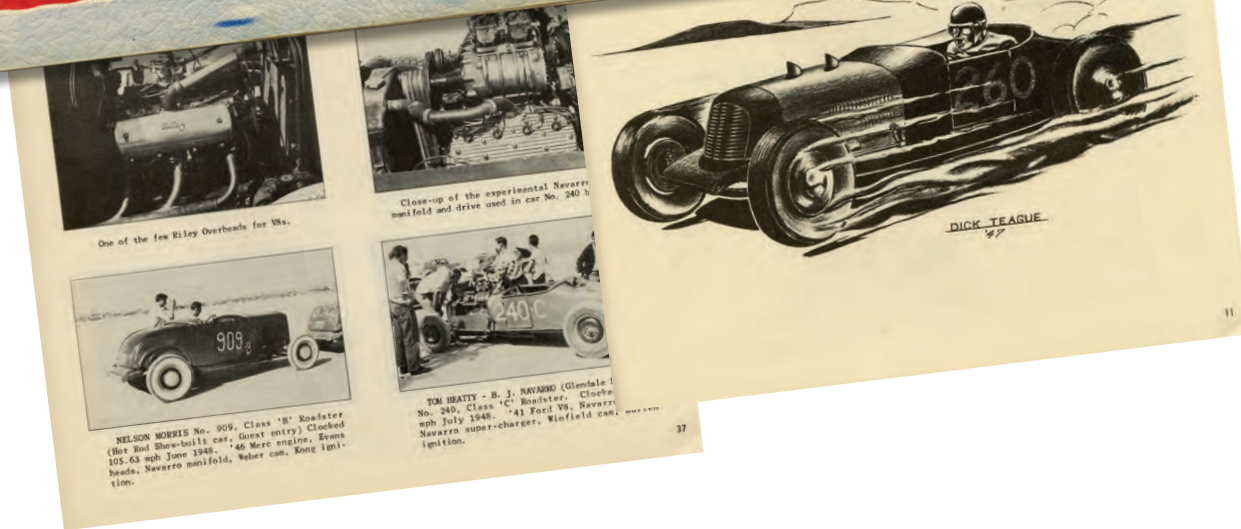
Archive of 18 vernacular photographs of drag races at the National Trail Raceway, 1970

Archive of 18 color vernacular photographs of a drag race competition held at the National Trail Raceway in Hebron, OH in September of 1970. Included are images of cars, both racing and still, spectators, and drivers, all taken from ground level. Among the cars identified in the archive are Bill Shewsberry's

La-Dart, Chuck Poole's Chuckwagon, and Bill Golden's Little Red Wagon.

5 x 3.5 inches (13 x 9 cm). Near Fine and bright.

\$300



42

VEDA ORR

Hot Rod Pictorial featuring Dry Lakes Time Trials of 1946, 1947, 1948

Los Angeles: Floyd Clymer, 1949. First Edition. Photobook compiling images, illustrations, and information from the first three issues of Veda Orr's self-published, mimeograph *Lake Pictorial Hot Rod* annuals. With eight full page illustrations by artist Dick Teague, all dated 1947.

In 1937, after being introduced to the sport by her husband, legendary drag racer Karl Orr, Veda Orr became the first, and for the longest time only, woman sanctioned to race by the Southern California Timing Association, making her the country's first official female drag racer. When the SCTA suspended races for the duration of WWII,

Orr began publishing and distributing the *SCTA News* to soldiers overseas, maintaining a sense of community and interest in the hot rod scene. After the war, she began publishing annual roundups of the SCTA races, making her an important, early contributor not just to racing, but to racing journalism as well.

Two prices briefly marked through in black on the front wrapper, else Near Fine in stapled wrappers. Uncommon in this condition.

\$375



43

ROBERT C. RAGSDALE, W.B. EDWARDS, VICTOR LEAGAS (PHOTOGRAPHERS)
 Archive of 20 photographs of the Shell 4000 Rally, 1964

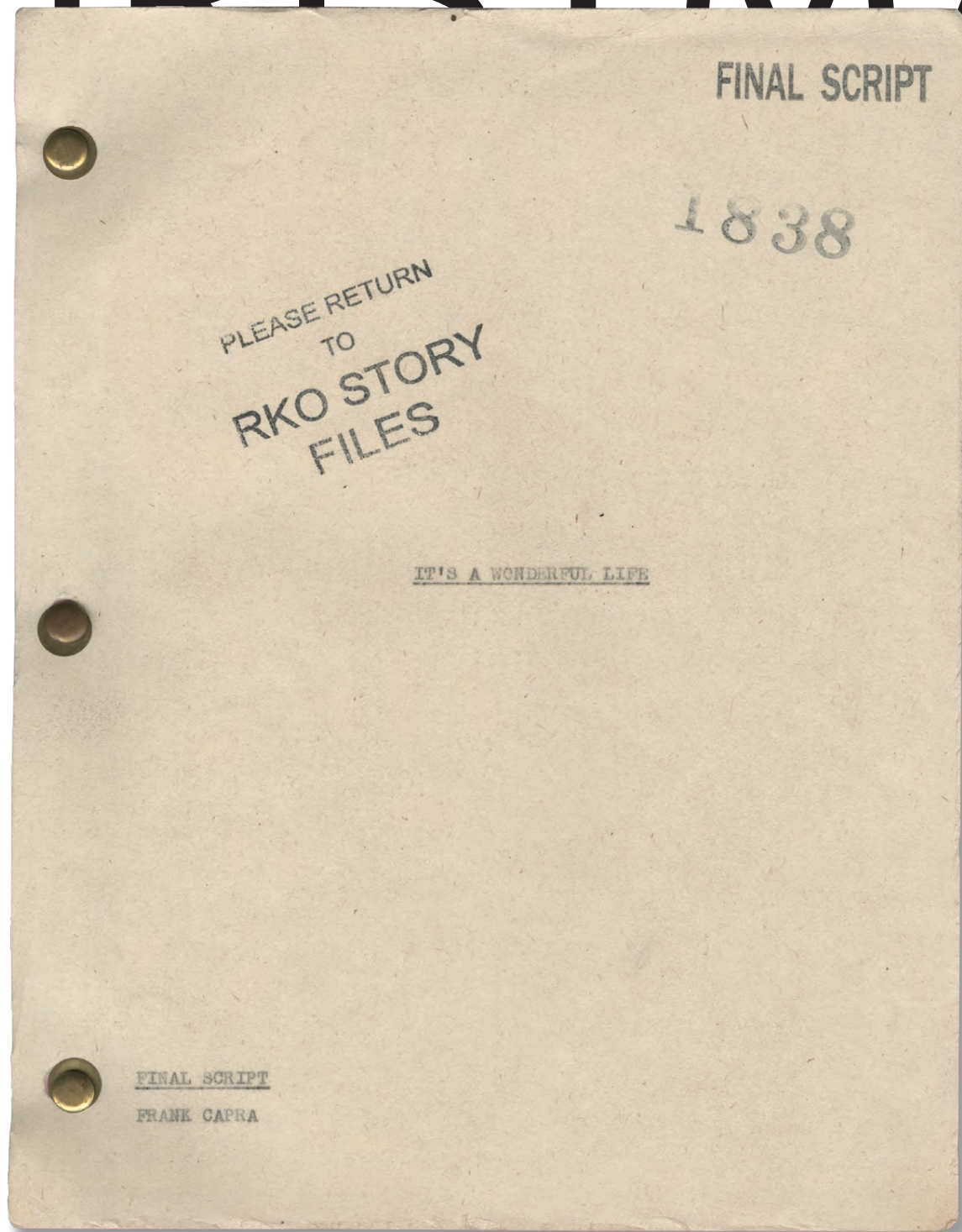
Archive of 1 color and 19 black-and-white photographs of the Shell 4000 Rally car race, held from April 18-24, 1964. Fifteen photographs with the stamp of photographer Robert C. Ragsdale on the verso, one photograph each with the stamps of photographers W.B. Edwards and Victor Leagas.

The Shell 4000 Rally was held annually between 1961 and 1968 and saw drivers, operating in two man teams, try to cross Canada as quickly as possible, driving from Vancouver to Montreal.

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

\$450

CHRISTMAS



44 **FRANK CAPRA** It's a Wonderful Life

Final script for the 1946 film, rainbow revision copy, with stamps "Final Script," "Please Return to RKO Story Files," and production number "1838" on front wrapper. Typescript on red, yellow and blue onionskin paper.

At over 200 pages, the script represents a film nearly an hour longer than the one we know. Generally considered one of the greatest movies ever made, nominated for five Academy Awards, including Best Picture.

\$16,500

S CHRISTMAS

March 18, 1946

IT'S A WONDERFUL LIFE

CREDITS AND TITLES are SUPERIMPOSED OVER beautiful moving clouds, CAMERA MOVEMENT to give impression of RISING UP FROM the earth. OVER THIS, full symphonic strength, the MUSIC of Beethoven's Ninth, which, since its theme is the Brotherhood of Man, might very well form the motif of the over-all score, winding up at the end with the choral section of the final movement of the symphony.

FADE IN

INT. BEN FRANKLIN'S OFFICE AND WORKSHOP - HEAVEN

CAMERA OPENS at entrance to this workshop. Joseph, a sourpus dressed large l shining.
Swerling-Capra
January 14, 1946
(CONTINUED)

206

CAMERA effect sunlit heavenly doors. people, what is there.

Joseph Radio p around, which E examini furnitu roof or Vines a be seen

Next to something

MED. SH as he s

JANIE
We were in bed.
PETER
We heard a noise downstairs.
TOMMY
We thought it might be Santa.
GEORGE
Where's Mother?
PETER
She went out looking for you.
JANIE
With Uncle Billy.
PETER
Where you been?
GEORGE
A long way off, Pete.
From adjoining room comes Zuzu's voice.
ZUZU'S VOICE
Daddy! Daddy!

INT. HALLWAY - UPSTAIRS

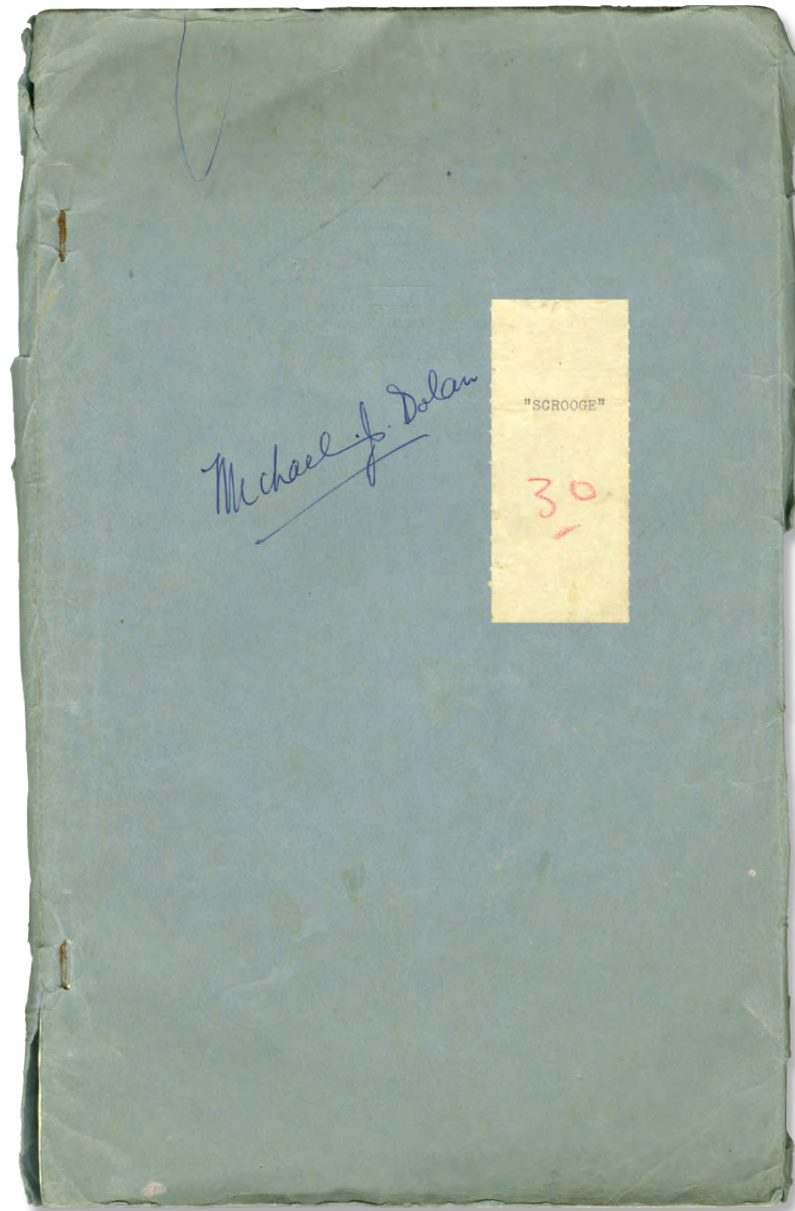
Little Zuzu comes flying toward her daddy. She is in her bedclothes.

MED. SHOT - George catches her.

GEORGE
Zuzu! My little gingersnap.
(he sits on the top step crushing her to him)
How do you feel?
ZUZU
Fine, Daddy.
JANIE
Not a smitch of temperature.
GEORGE
Hallelujah! How do you spell it, Pete?

INT. HALLWAY - DOWNSTAIRS

Carter and a man from the District Attorney's office look on with open mouths as they see an hysterical father kiss and feel and crush his four children.



45 **BRIAN DESMOND HURST (DIRECTOR)**
CHARLES DICKENS (NOVELLA)
ALASTAIR SIM (STARRING)
A Christmas Carol

Draft script for the classic 1951 film with prominent signature, in holograph ink, of actor Michael J. Dolan, who played the Spirit of Christmas Past, on front wrapper. "30" notation in red holograph pencil under the title on the unusual, non-standard title tag on front wrapper. Based on Charles Dicken's 1843 novella *A Christmas Carol*.

Released in the UK as *Scrooge*, and a week later in the US as *A Christmas Carol*, Brian Desmond Hurst's 1951 adaptation of the Dicken's novella has become one of the most beloved movies in the history of cinema.

Alastair Sim's portrayal of Ebenezer Scrooge and his transformation from miserly curmudgeon to generous optimist has delighted generations of filmgoers.

Of the nearly two dozen adaptations of *A Christmas Carol* on film, Hurst's is widely considered the best.

Set in and shot on location in London.

\$15,000



46

NICHOLAS WEBSTER**Santa Claus Conquers the Martians**

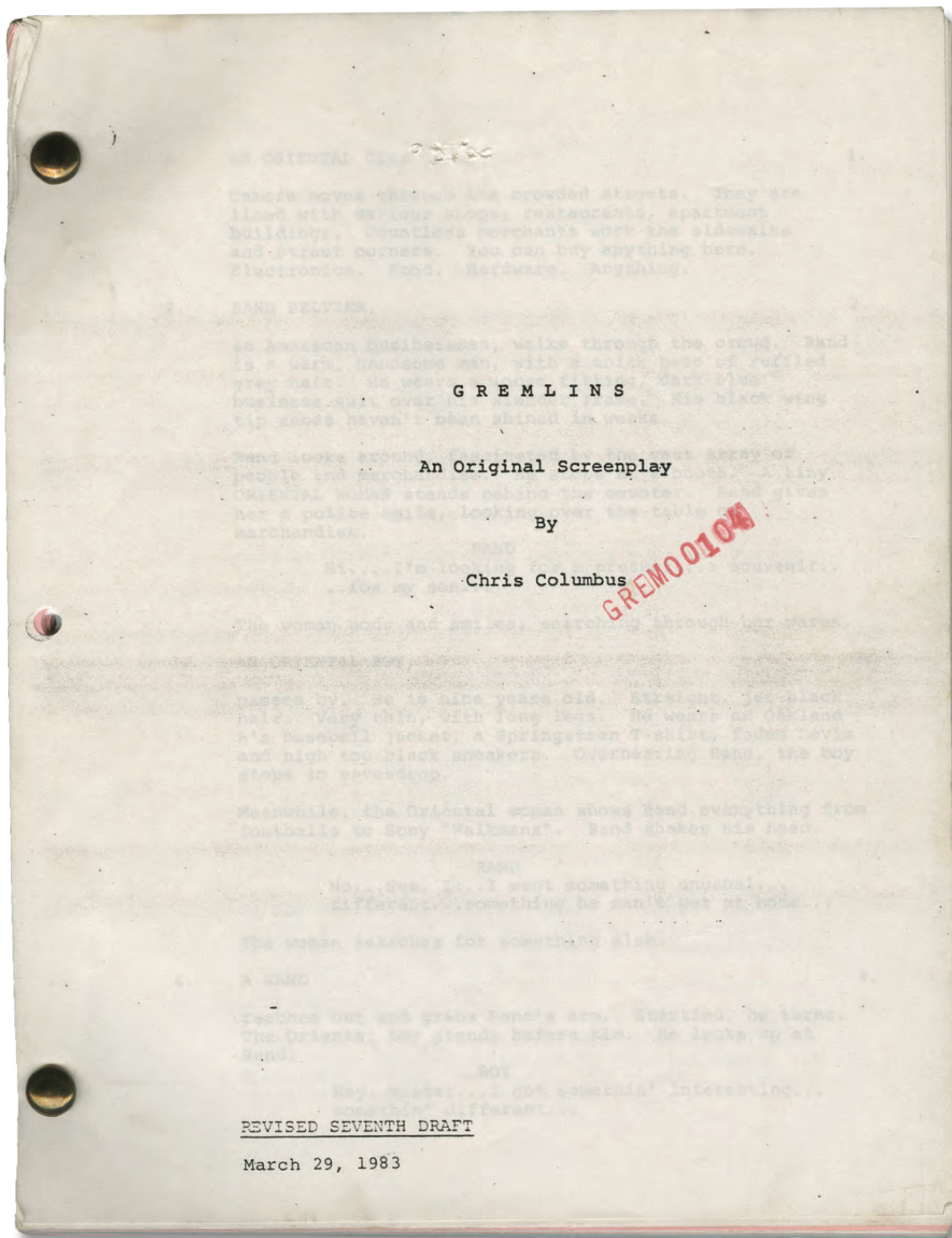
Vintage one sheet poster for the 1964 film, a variant we have never before encountered.

Considered one of the worst films of all time, as well as a legitimate so-bad-it's-good cult classic, which gained renewed notoriety after being shown in Season 3, Episode 21 of *Mystery Science Theater 3000*, a unimpeachable highlight of that show's original run. Notable as the first documented appearance of the Mrs. Claus character in a film, and the first film role for actress Pia Zadora, who played one of the Martian children, and whose career never recovered.

27 x 40 inches (69 x 102 cm), folded as issued. Very Good plus, with some diagonal creasing to the corners, and minor staining to the folds, but still bright and unfaded.

Weldon 1983.

\$675



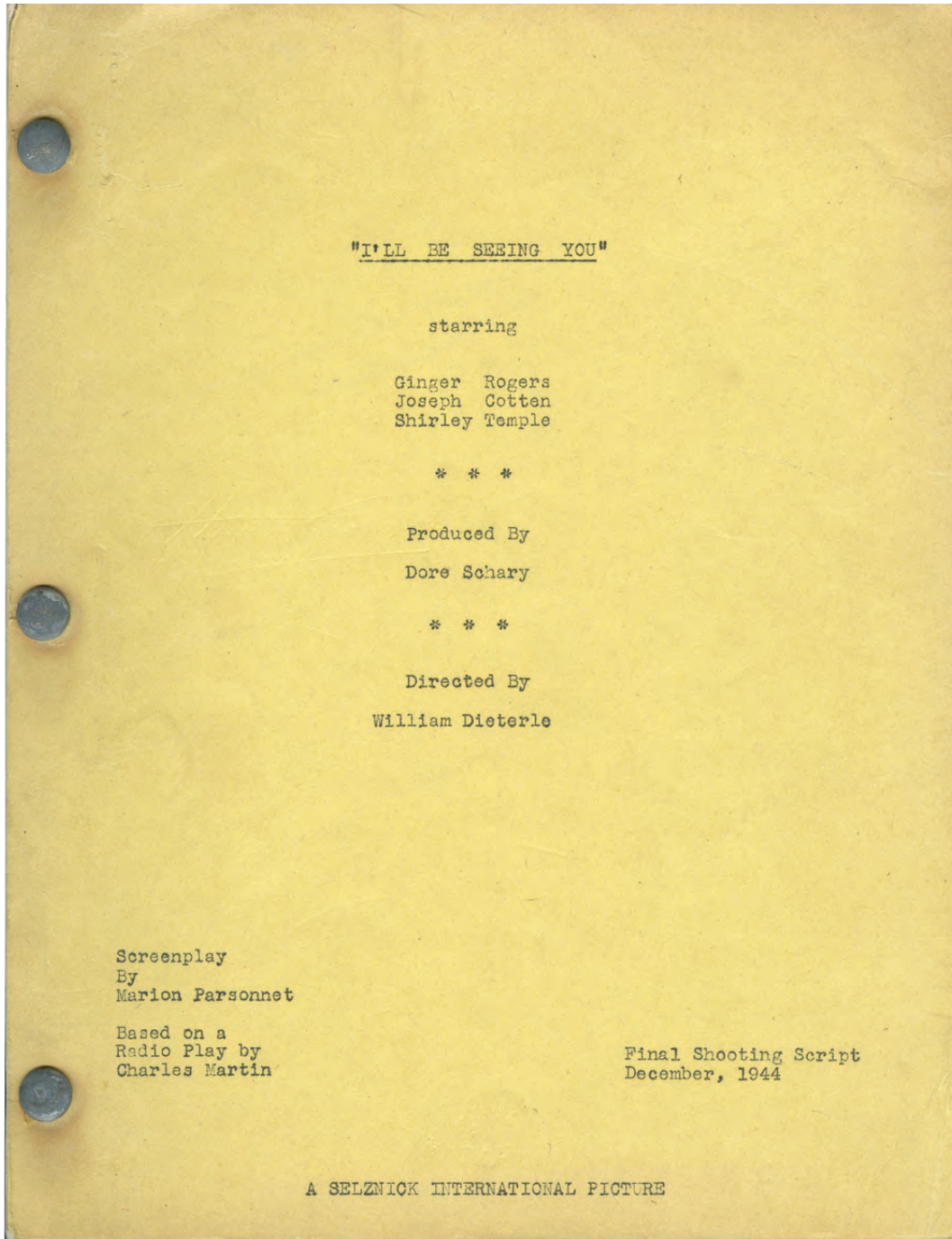
47 **JOE DANTE**
Gremlins

Revised Seventh Draft script for the 1984 film, with a single notation in holograph ink. Hole shadows but with script and revision leaves watermarked GREMO0104 in red throughout, a standard practice for Amblin productions in the 1980s.

The story of a family besieged by small, trouble-making creatures that wreak havoc on their town over the Christmas holiday.

The criticism that the film's blend of horror and comedy drew caused executive producer Steven Spielberg to suggest that the Motion Picture Association of America design a new, more fitting film rating, which led the MPAA to create the PG-13 rating in response.

\$650



48

WILLIAM DIETERLE (DIRECTOR)
GINGER ROGERS, JOSEPH COTTEN, SHIRLEY TEMPLE (STARRING)
I'll Be Seeing You

Final Shooting Script for the 1944 film.

A melancholy, atmospheric masterpiece from the best years of director William Dieterle's career, about a romance between a woman on Christmas

furlough from prison and a lonely young soldier recently released from a mental hospital.

\$325

COMIC STRIP

49

Two comic strips inscribed to Mark Trail cartoonist Ed Dodd

AL CAPP

Original artwork for Li'l Abner comic strip, June 25, 1936

Original four-panel artwork by Al Capp, dated June 25, 1936, of his seminal comic strip *Li'l Abner*. Inscribed to fellow cartoonist Ed Dodd in holograph ink on bottom margin: "To Ed Dodd / with good wishes / Al Capp." Holograph notation in pencil along top margin: "4. It'll Do - Plenty!" and "6-25" in blue holograph pencil under first panel.

An early strip by Capp, this features Hattie Haggie, the "richest woman in New York," having her nurse randomly picking a county directory to find someone to spitefully give her money away to. It is, of course, Dogpatch County, Kentucky, home of Li'l Abner.

Alfred Gerald Caplin (Al Capp) was born in New Haven, Connecticut, where, at the age of nine, he was struck by a trolley car, requiring his left leg be amputated. He'd been in a coma and awoke to discover his leg removed. "I was indignant as hell about that leg," he'd say years later. Capp's notably dark, sardonic humor, as compared to his contemporaries, was likely influenced by the tragedy.

Having never received a high school diploma, Capp attended three art schools, only to be thrown out of each one for inability to pay the tuition—the Boston Museum School of Fine Arts, the Pennsylvania Academy of Fine Arts, and Designers Art School in Boston. In 1932 he moved to Greenwich Village and worked turning out advertising scripts. A year later he was working on his first single panel cartoon, *Colonel Gilfeather*.

In 1933 and 1934 Capp worked for Ham Fisher as a ghost artist on *Joe Palooka*. It was during this period he worked at night on samples for a strip based on mountain-dwellers he met hitchhiking through West Virginia and Cumberland Valley as a teen. This was the birth of one of the most popular and original strips of the twentieth century, about the life of Li'l Abner Yokem, an innocent hayseed, living with his family in the backwater hamlet of Dogpatch, Kentucky. Outrageous, ironic, and full of black humor and biting social commentary, *Li'l Abner* ran for 43 years (1934-1977) and at its peak had 60 to 70 million readers in over 900 American newspapers and 100 foreign papers in 28 countries.

Capp said he found the right look for Li'l Abner in Henry Fonda's portrayal of Dave Tolliver in Henry Hathaway's 1936 film *The Trail of the Lonesome Pine*. Capp also credits himself with the invention of the mini-skirt, which he drew on the *Li'l Abner* character Daisy Mae in 1934.

Strip cut into two sections and framed as it was hung in Dodd's home. 11.25 x 13.75 inches (29 x 35 cm), Very Good plus, pinholes on upper corners, unexamined out of frame. Frame measures 12.25 x 14.5 inches (31 x 37 cm), Very Good plus.

\$3500

4. IT'LL DO - PLENTY!

FROM HER BEDROOM, HATTIE HAGGLE, RICHEST WOMAN IN NEW YORK, CAN HEAR THE GAY CHATTER AND LAUGHTER OF HER LOVING RELATIVES GATHERED BELOW. THEY ARE WAITING FOR HER TO DIE.

Ge Capp



6-25

6-25

BAH! - IT'S JUST A LITTLE COLD - I'M AS WELL AS YOU ARE! - NURSE - IN MY LIBRARY ARE COUNTY DIRECTORIES FOR EVERY STATE IN THE UNION! - PICK ONE AT RANDOM AND FETCH IT TO ME!

YES, MA'M!



HM-M - COUNTY DIRECTORY FOR DOGPATCH COUNTY, KENTUCKY - THIS ONE OUGHT TO DO AS WELL AS ANY!



TO ED DODD, WITH GOOD WISHES, Ge Capp



50

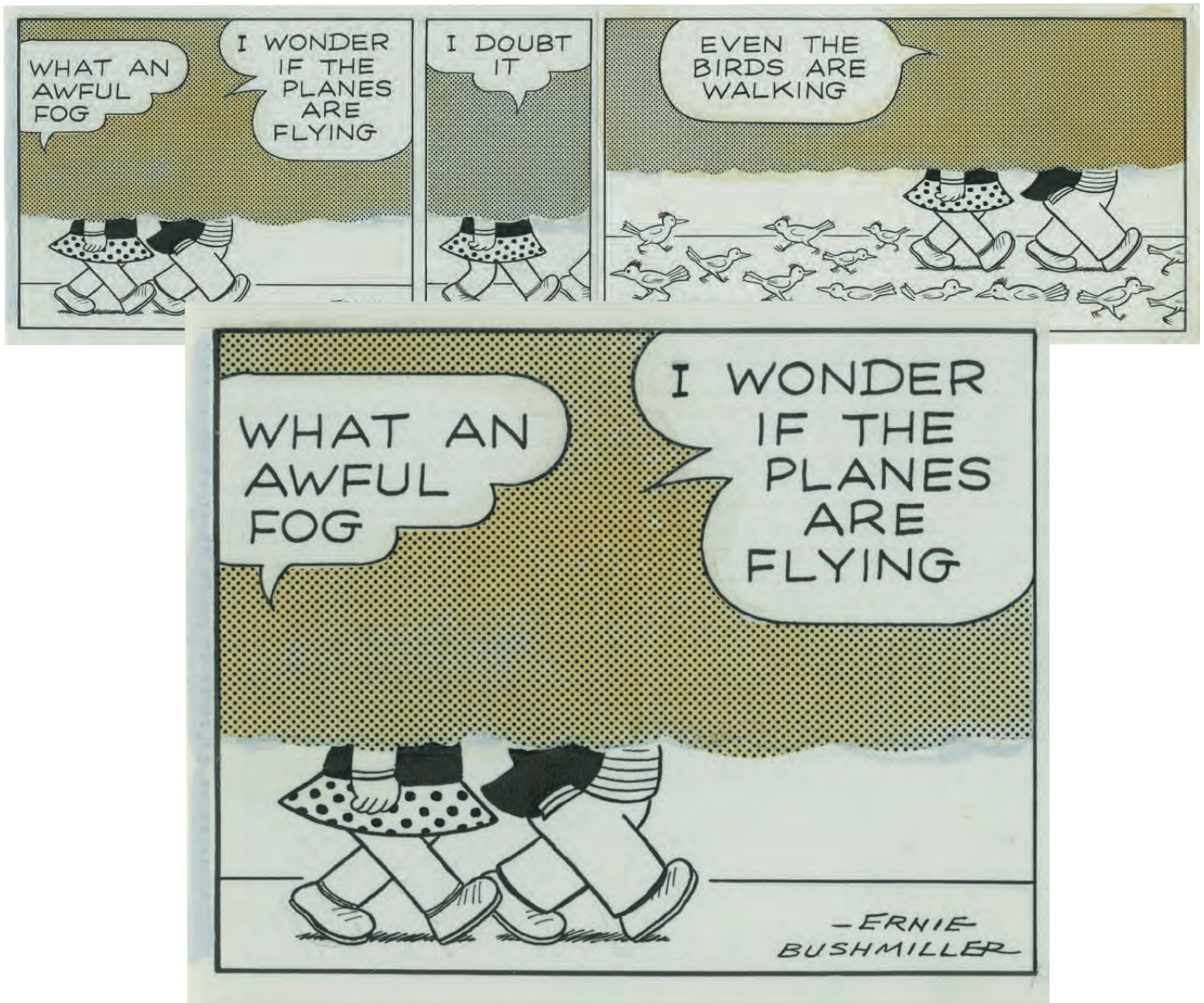
ERNE BUSHMILLER

Original artwork for Nancy comic strip, August 31, 1944

Original four-panel artwork by Ernie Bushmiller, dated August 31, 1944, from his seminal comic strip *Nancy*, inscribed to fellow cartoonist Ed Dodd in holograph ink: "To my friend - Ed Dodd / with best wishes / Ernie Bushmiller." This particular strip features Nancy, Sluggo and an unnamed, non-recurring character, a buck-toothed girl speaking circa 1944 Beatnik jive.

Strip cut into two sections, mounted and framed as it hung in Ed Dodd's home. 10.5 x 13 inches (27 x 33 cm), Very Good plus, unexamined out of frame. Frame measures 11.25 x 13.75 inches (29 x 35 cm), Very Good plus.

\$2500



51

ERNIE BUSHMILLER

Original artwork for Nancy comic strip, October 11, 1977

Original three-panel artwork by Ernie Bushmiller for the October 11, 1977 daily strip of his seminal comic strip *Nancy*. This particular strip features Nancy and Sluggo enveloped in a fog represented by Ben Day dots in a Pop Art style that Bushmiller frequently embraced.

In 2012, Fantagraphics Press took on the long overdue task of putting the complete series into book form, and in our estimation, Daniel Clowes put it best in his introduction to the first volume of Bushmiller's long run.

Clowes astutely points out that the Nancy seems to come "from some primal Jungian dreamscape, miraculously transmitted into the morning paper." He goes on to say how he imagines Bushmiller at work, "carefully extracting every shred of irony from each frame."

19.75 x 5.75 inches (50 x 15 cm). Near Fine. Archivaly matted and framed in a museum-quality frame with UV glass. Outer frame measures 25.5 x 11.75 inches (65 x 30 cm).

\$1500



52

Ed Dodd

Original artwork for Mark Trail comic strip, July 23, 1966

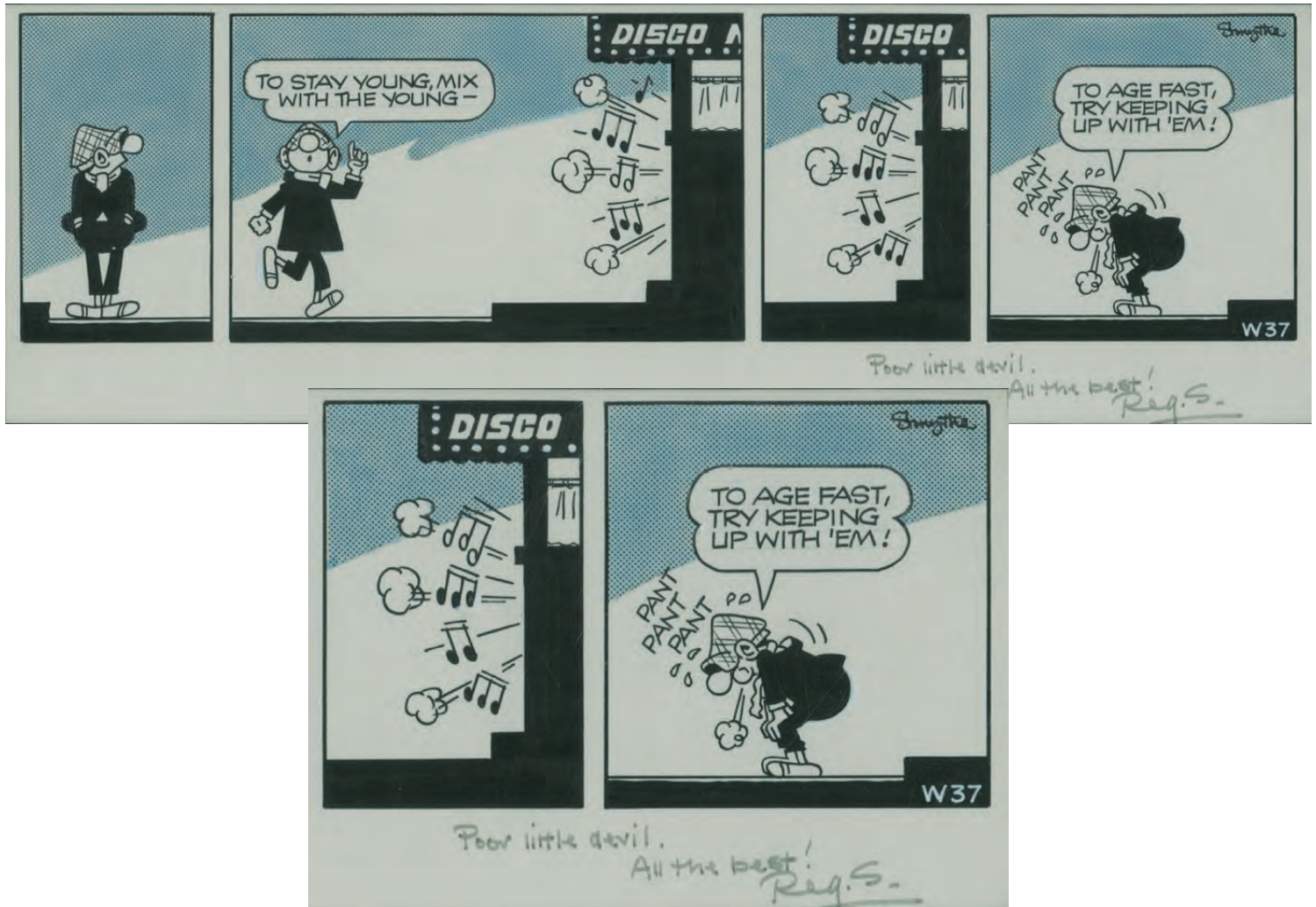
Original three-panel artwork by Ed Dodd, dated July 23, 1966, of Ed Dodd's preeminent comic strip *Mark Trail*. "6252 - SATURDAY - 7/23/66" written in holograph non-photo blue pencil in upper left margin. This particular strip is a bit unusual for Dodd as it is a dynamic three-panel fight sequence between Mark Trail and the "Black Jacks," a biker gang, with no dialogue.

Dodd launched his iconic environmental and ecological daily strip *Mark Trail* in 1946, adding the more educational Sunday page in 1948. Written by Dodd, drawn by artist and naturalist, Tom Hill, *Mark Trail* was an extremely early champion of wildlife conservation and environmental causes. By

the 1960's the strip was distributed to about 500 newspapers through North America and loved by tens of thousands. Dodd continued the series until Hill's death in 1978, after which it was continued by his assistant, Jack Elrod. Dodd, a widely respected conservationist, was also the author of several books on conservation, camping, hunting, National Parks and animals.

22.5 x 6.75 inches (57 x 17 cm). Very Good plus. Archivaly matted and framed in a museum-quality frame with UV glass. Outer frame measures 28.25 x 12.75 inches (72 x 32 cm).

\$975



53 REG SMYTHE

Original artwork for Andy Capp comic strip

Circa 1970s. Original four-panel artwork by Reg Smythe, undated, of his iconic comic strip *Andy Capp*. Inscribed by Smythe in black holograph marker on bottom margin: "Poor little devil. All the best!, Reg. S." Undated but clearly circa 1970s strip featuring the undaunted Andy venturing into a disco to "mix with the young," with the expected outcome for our pub-crawling hero.

Andy Capp (a pun on the Hartlepoolian pronunciation of handicap) was a "horrible little man," according to his creator, a working class good-for-nothing layabout with no desire to work and a passion for a pint and the attractive woman alone at the end of the bar. The strip was usually set in the neighborhood pub, on the street, or on his living room couch, where his long-suffering, smart-mouthed wife Flo fought verbally (and in the early strips, physically) with her husband, usually giving as

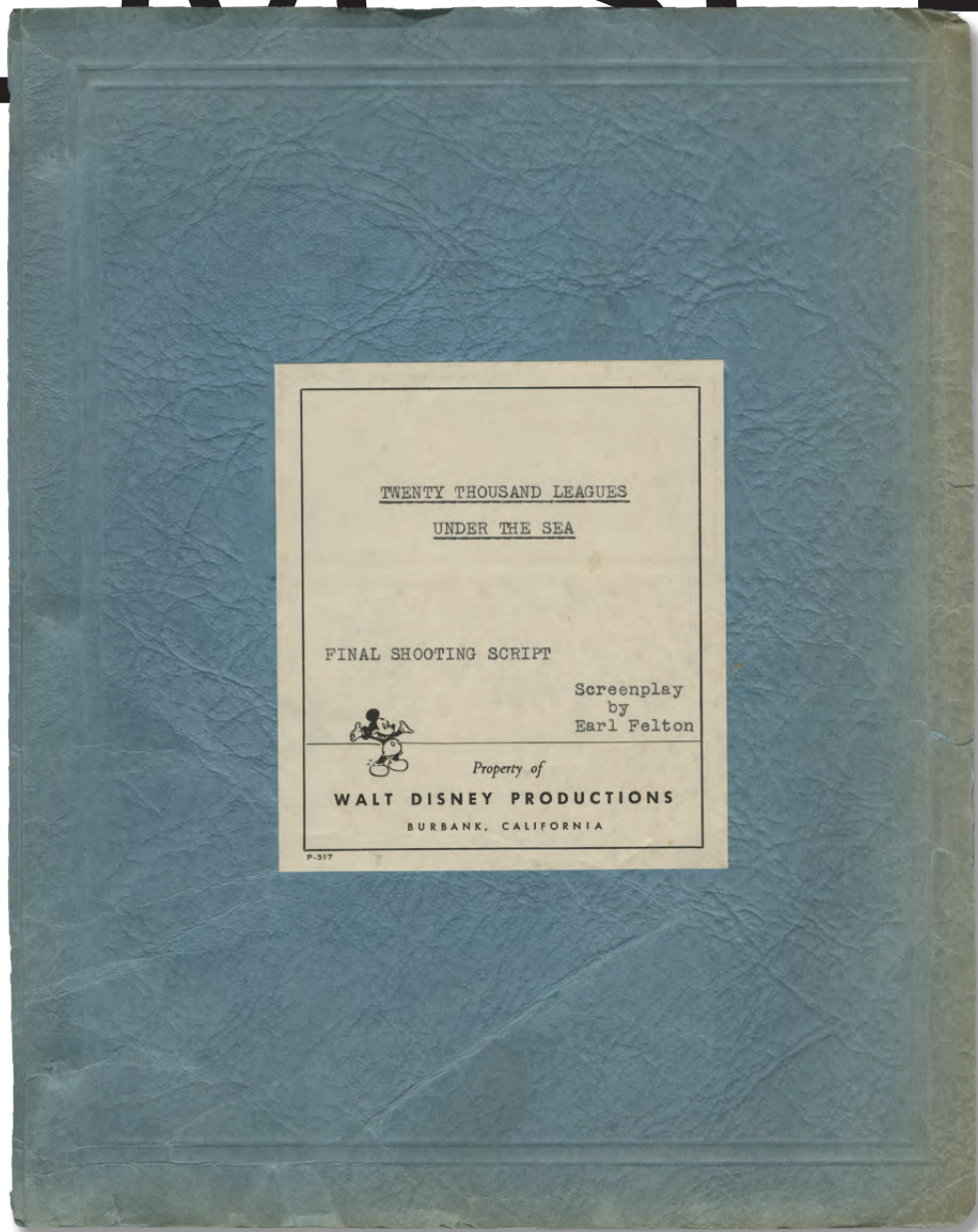
good as she got. A handful of other characters make appearances, or not, as in the case of Flo's Mum who is occasionally heard but never seen.

Despite, or because, of the reprobate that is our protagonist, *Andy Capp* became one of the most popular comic strips worldwide, printed in over 1500 newspapers. The strip continued after Reg Smythe's passing in 1998 by artist Roger Mahoney and writer Roger Kettle. In 2012 Kettle left and was replaced by the writing team of Lawrence Goldsmith and Sean Garnett.

14 x 4.5 inches (36 x 11 cm). Near Fine condition, unexamined out of frame. Frame measures 17.75 x 8.25 inches (45 x 21 cm), in Near Fine condition.

\$1500

FILM SCORE



54 RICHARD FLEISCHER (DIRECTOR) JULES VERNE (NOVEL) 20,000 Leagues Under the Sea

Final Shooting Script for the 1954 film.

Based on the 1870 novel *Twenty Thousand Leagues Under the Sea* by Jules Verne. Walt Disney's *20,000 Leagues Under the Sea* was one of the most expensive and ambitious productions of its time. A 200-foot submarine, a 225-pound diving suit, a specially built soundstage with a 90 x 165 foot tank, and a giant squid which weighed two tons and required a crew of 28 to operate were just some of the monumental challenges of the production.

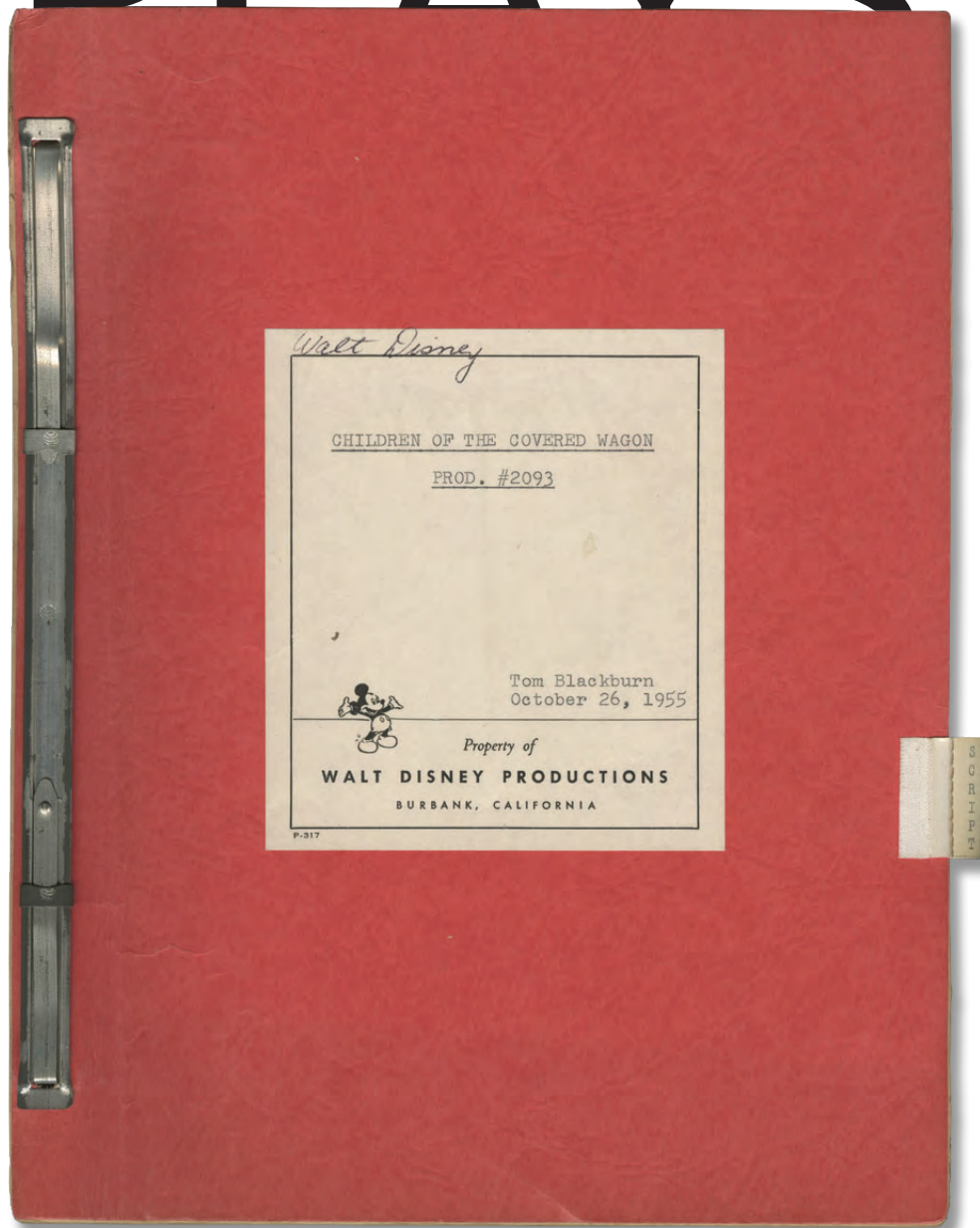
Disney's first CinemaScope motion picture, *20,000 Leagues Under the Sea* was a resounding success and went on to be considered one of the greatest live-action adventure movies ever made.

Nominated for three Academy Awards, winning two for Art Direction and Special Effects.

Shot on location in California, Jamaica, and the Bahamas.

\$4500

ENDING DAYS F



55 WALT DISNEY (PRODUCER) MARY JANE CARR (NOVEL) Westward Ho, the Wagons!

Draft script for the 1956 film, dated 1955, here under the working title *Children of the Covered Wagon*. Walt Disney's working copy, with "Walt Disney," in holograph ink on upper left margin of Walt Disney Productions label on the front wrapper (not in Disney's hand), and annotations in red, blue and graphite holograph pencil throughout, all clearly in Disney's hand. The most substantive of the annotations denote sequence order and use of stock footage.

Our first reaction was to doubt such close involvement by Disney on a 1950s feature, but it turns out that this

film was special: it was Disney's first Western, and only its second live-action CinemaScope feature, following on the heels of the wildly successful *20,000 Leagues Under the Sea* the year before.

Based on the 1934 novel *Children of the Covered Wagon* by Mary Jane Carr. Set in the American West, shot on location at the Conejo Ranch near Thousand Oaks in California.

\$2850

56

Ingrid Pitt's working copy

PETER SASDY (DIRECTOR)

INGRID PITT (STARRING)

Countess Dracula

Draft script for the 1971 film. Copy belonging to cult horror icon Ingrid Pitt, who played the titular character, with her extensive holograph ink annotations on nearly every page (and many page versos), including her blocking notes and detailed character analyses in both Polish and English.

Loosely based on the apocryphal legend of Countess Elizabeth Bathory, a Hungarian noblewoman who killed young girls in order to bathe in their blood, which she found to result in vitality and youth. Recounting the violent stories of Bathory's cruelty serve a cautionary purpose as much as they titillate—a tale of an aging woman unable to accept her own mortality, compelled by and ultimately punished for her own vanity and excess.

Actor Ingrid Pitt spent much time considering this, as evidenced by her notes within the script, which reference not only the madness and weakness of her character, but her desire to craft a portrait of a complex woman audiences could (to some degree) empathize with, and, in her own words, “see all for what it's worth + laugh about it, make [the] audience laugh, otherwise no horror in it.” In a broader context, Bathory's story also played to the lingering fear of the late 1960s hippie movement: an older generation bent on sucking the life and vibrancy from the young.

Pitt had already garnered accolades for her part as the lusty, sapphic murderess Marcilla/Camilla in *The Vampire Lovers* (1970), the first film in the Hammer trilogy based on Sheridan Le Fanu's vampire novella *Carmilla*. Hammer Films' attempt to stay relevant in the 1970s, given the changing norms (and slackening censorship enforcement) within British film at the time, resulted in more explicit scenes, more nudity, and far more shock-horror gore than the company had released in prior decades. Films like *The Vampire Lovers* and *Countess Dracula* traded on Hammer's preexisting reputation for expertly staged violence and overt sexuality, but represented the company's desire to move away from the (increasingly outdated) old-fashioned gothic horror themes upon which it had built a cult following.

Although Pitt's voice was eventually dubbed over in post-production, a decision that made her vow never to speak to director Peter Sasdy again, *Countess Dracula* nonetheless proved to be her career-defining performance. The film would also be the final on-screen appearance of English character actor Nigel Green, who died in 1972.

Flynn, *Cinematic Vampires*, p. 103. Johnson and Del Vecchio, *Hammer Films: An Exhaustive Filmography*, p. 332.

\$3000

FILM SCREENPLAYS

57

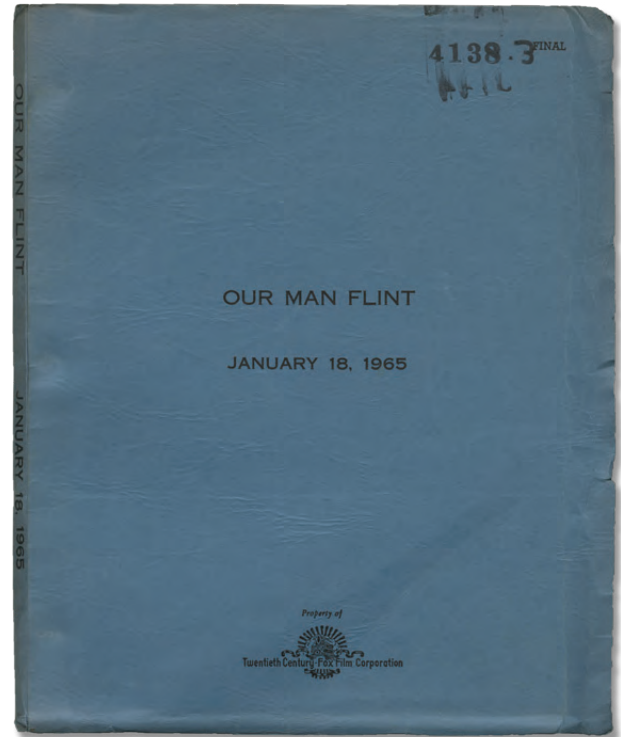
DANIEL MANN (DIRECTOR)
JAMES COBURN (STARRING)
Our Man Flint

Final Draft script for the 1966 film, dated January 18, 1965.

Secret agent Derek Flint is a smooth-talking Renaissance man—martial arts master, polyglot, ballet dancer—who works for the international intelligence agency Z.O.W.I.E. When several fellow agents are discovered mysteriously murdered, his agency tasks Flint with finding and stopping the killers, leading him on a groovy wild goose chase across the world.

Set in Rome, Marseilles, and Washington, DC, shot on location in Washington, DC and California.

\$950



58

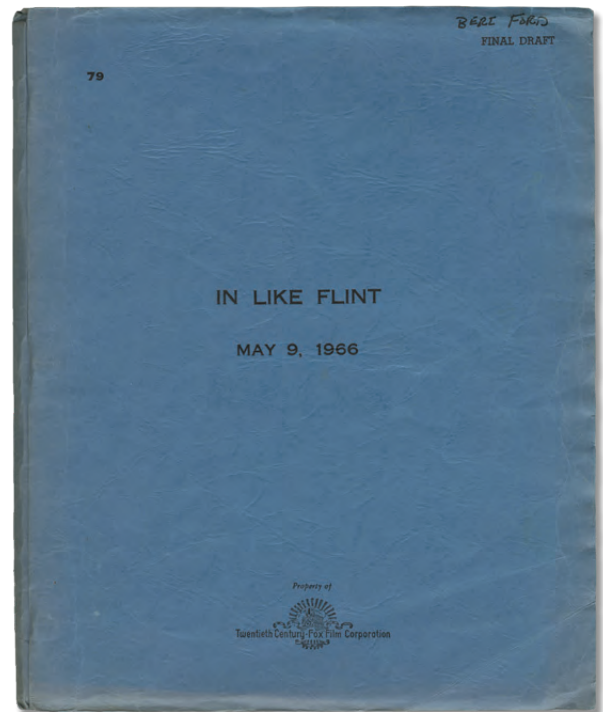
GORDON DOUGLAS (DIRECTOR)
JAMES COBURN (STARRING)
In Like Flint

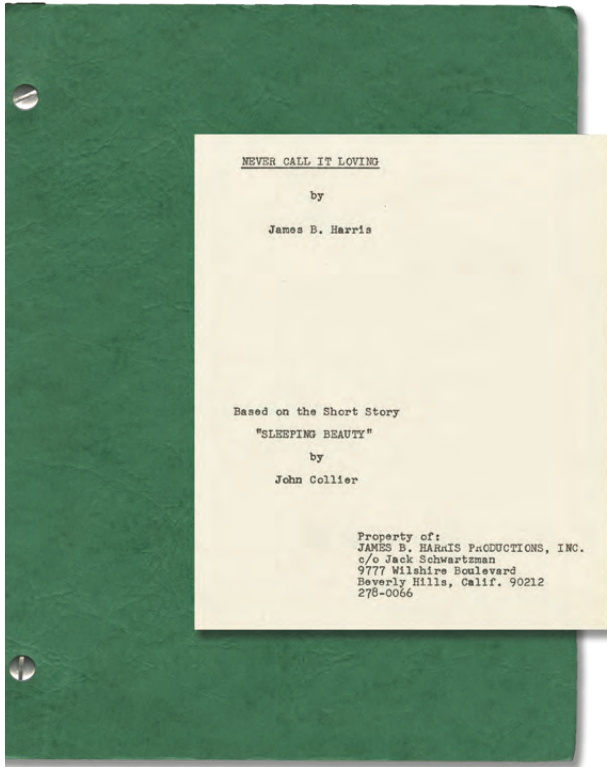
Final Draft script for the 1967 film, dated May 1966. Copy belonging to uncredited crew member Bert Ford, with his name at the top right corner of the front wrapper in holograph ink.

James Coburn returns as Derek Flint in this James Bond-styled spy spoof sequel to *Our Man Flint* (1966). Flint's boss assigns him to stop a group of women on the Virgin Islands who hope to take over the world. The enemy women are kidnapping astronauts and replacing them with doubles to gain access to the world's missile sites.

Set in the Virgin Islands, shot on location in Jamaica.

\$650





59 JAMES B. HARRIS Some Call It Loving

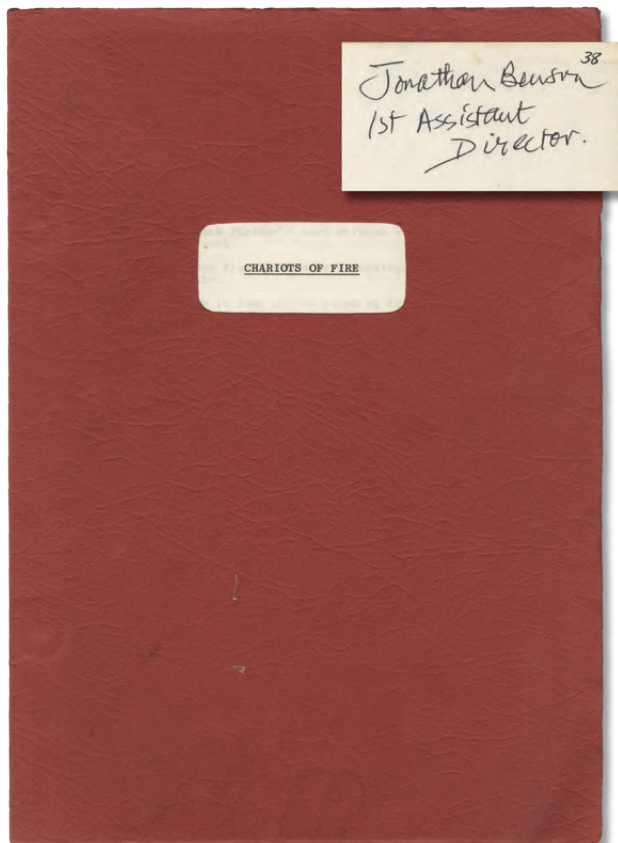
Draft script for the 1973 cult film, here under the working title *Never Call It Loving*.

Based on the 1938 short story *Sleeping Beauty* by John Collier. A woman drugged and kept asleep for years as a carnival attraction is bought and awakened by a jazz musician. The musician begins to realize, however, that reality will never measure up to his fantasies of his "sleeping dream girl." An almost unbearably intense cult classic, only recently beginning to receive its due.

Shot on location in California.

Etiquette Pictures 3. Rosenbaum 1000.

\$675



60 HUGH HUDSON Chariots of Fire

First Draft script for the 1981 film, dated 11 December 1979. Copy belonging to first assistant director Jonathan Benson, with his name in holograph ink on the title page and extensive annotations in holograph ink on the verso of several pages toward the end of the script.

Based on the true story of two British runners who compete in the 1924 Olympics. Ian Holm was nominated for Best Supporting Actor at the Cannes Film Festival, where the film was also nominated for the Palme d'Or. Winner of four Academy Awards including Best Picture and Best Screenplay, and nominated for three others.

Set and shot on location in the UK.

\$975

61

EDWARD DMYTRYK
Warlock

Final script for the 1959 film, dated July 29, 1958.

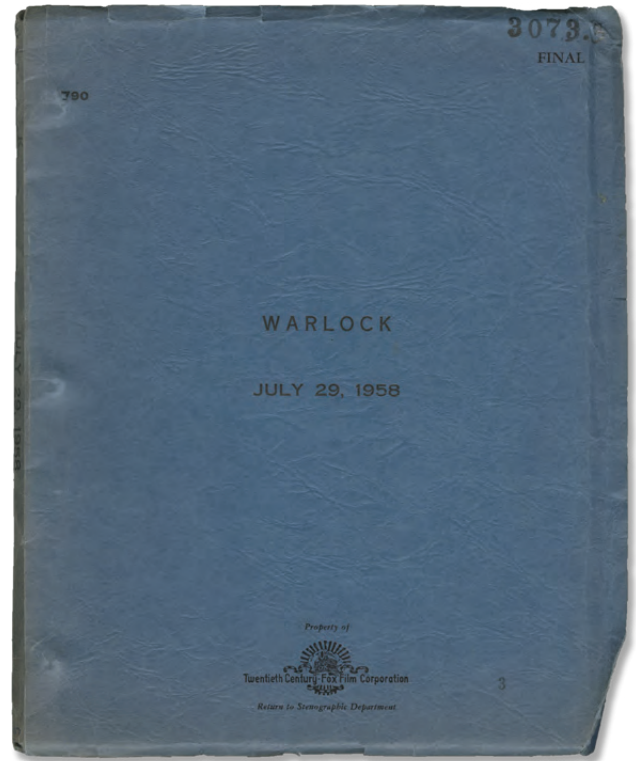
Based on the 1958 novel by Oakley Hall. A key revisionist Western from the cycle that began in the mid-1950s and continues to the present.

A mean-spirited, Wyatt Earp-like frontier marshal (Henry Fonda) agrees to protect the small town of Warlock from an outlaw gang, but only if he's permitted to be paid with the town's cash reserve. Richard Widmark, the town deputy, is a reformed outlaw whose willingness to fend off the invading criminals is motivated by his fondness for his new neighbors. Looming large as the story's moral voice is Anthony Quinn, Fonda's longtime sidekick who is beginning to lose his taste for plunder.

Shot in and around Moab, Utah, including Arches National Park, Dead Horse Point State Park, Professor Valley, and White's Ranch at Milepost 14.

Pitt 4791.

\$850



62

HERBERT ROSS (DIRECTOR)
STEVE MARTIN, BERNADETTE PETERS
(STARRING)
Pennies from Heaven

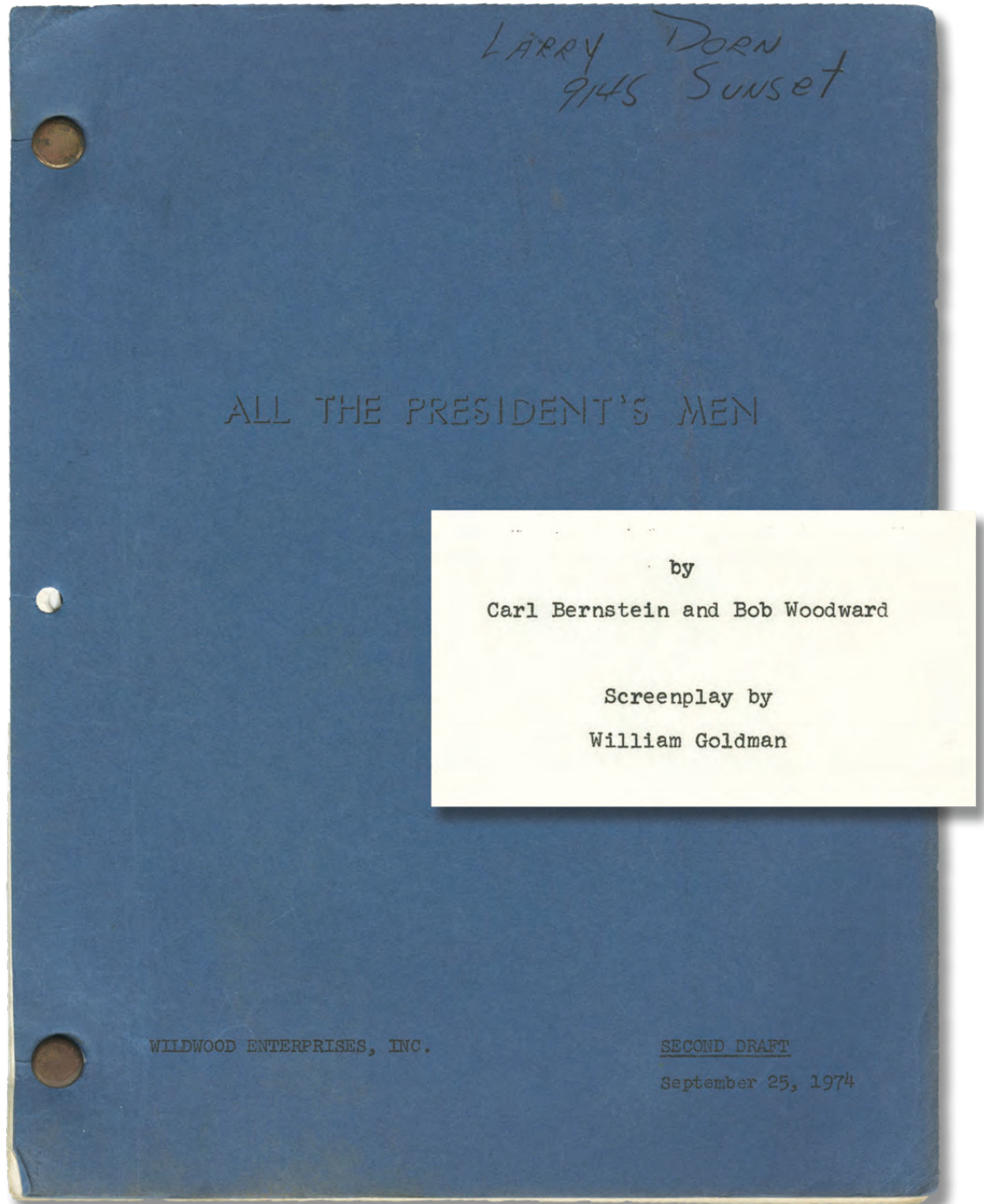
Revised Final Draft script for the 1981 film, dated October 22, 1980. Rainbow copy, with several sets of revision leaves in pink, yellow, blue, orange, and green.

Written for the screen by Dennis Potter, based on his screenplay for the 1978 BBC television series. One of Steve Martin's earliest and most bizarre critical successes and, along with *The Singing Detective*, the work for which the late Dennis Potter is best remembered. Potter's trademark dark sensibilities permeate the film's mood, punctuated by wildly complex, choreographed musical numbers. Nominated for three Academy Awards, including Best Screenplay.

Set in Chicago during the Depression, shot on location in California, Iowa, and Illinois.

\$650





63 **ALAN J. PAKULA**
All the President's Men

Second Draft script for the 1976 film, dated September 25, 1974. Copy belonging to crew member Larry Dorn with his name and address in holograph pencil on the front wrapper.

Based on the 1974 book by Bob Woodward. The iconic New Hollywood film addressing the Watergate investigation, starring Robert Redford

and Dustin Hoffman in very strong performances. Winner of four Academy Awards, including Best Screenplay, and nominated for four others, including Best Picture and Best Director.

National Film Registry.

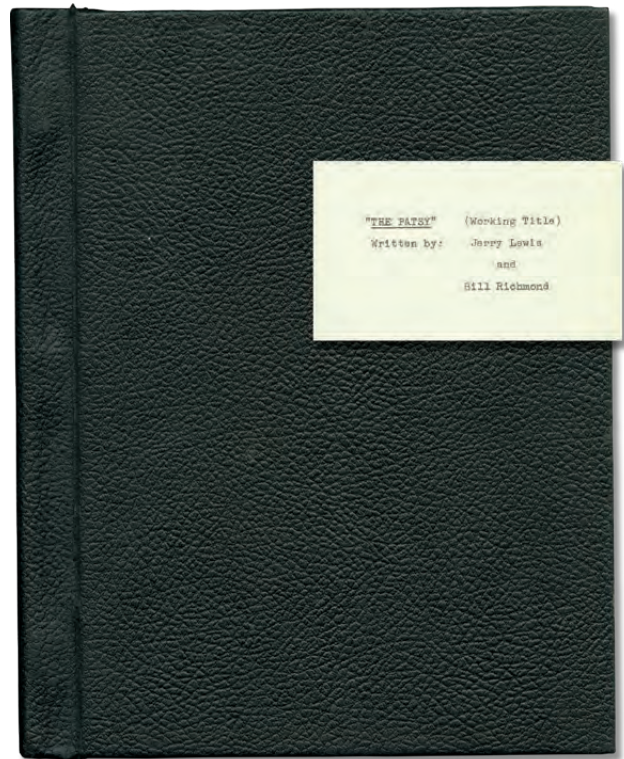
\$1850

64 **JERRY LEWIS**
The Patsy

Final White Script, with rainbow revisions, for the 1964 comedy, dated December 31, 1963. With occasional holograph annotations throughout.

Intended as a sequel to Jerry Lewis' classic *The Bellboy*, originally titled *Son of Bellboy*, Lewis once again plays a bellboy named Stanley. This time, a group of movie executives choose him as an easily manipulated replacement for recently deceased star, only to discover he can't do anything right.

\$875

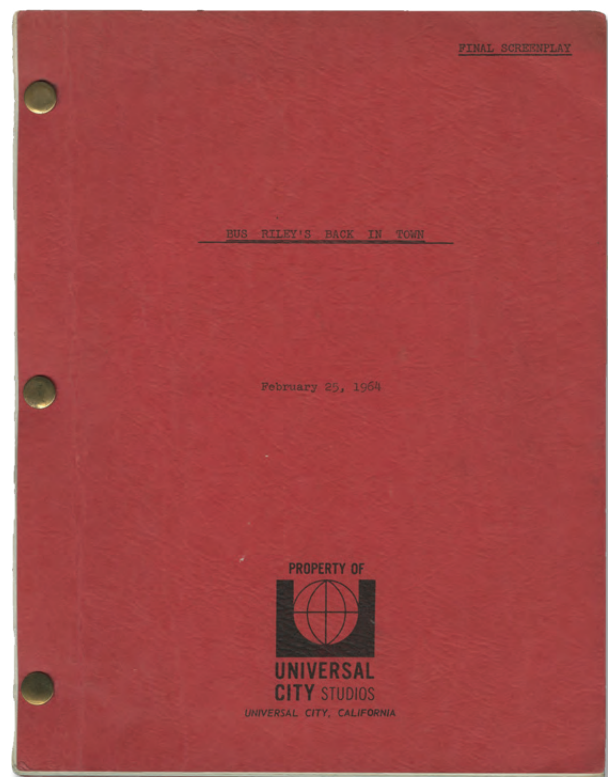


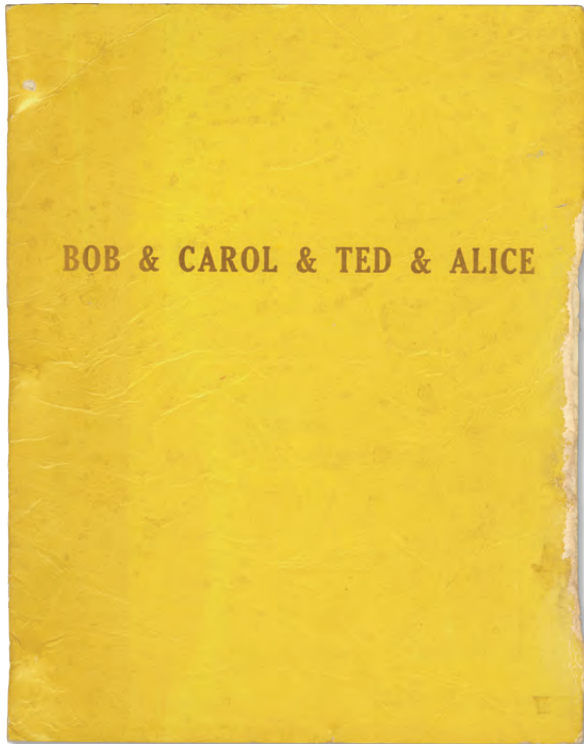
65 **WILLIAM INGE (SCREENWRITER)**
ANN-MARGRET (STARRING)
Bus Riley's Back in Town

Final Draft script for the 1965 film. With holograph annotations in pencil and ink throughout, presumably by actor Chet Stratton, as the annotations are all related to the character Benji played by him in the film.

A young man returns from three years in the Navy only to find himself jobless and abandoned by his former girlfriend. Based on an original screenplay by noted playwright William Inge (who is credited under his own name here, but in the film itself under the pseudonym Walter Gage), and reportedly his last work prior to his death.

\$450





66

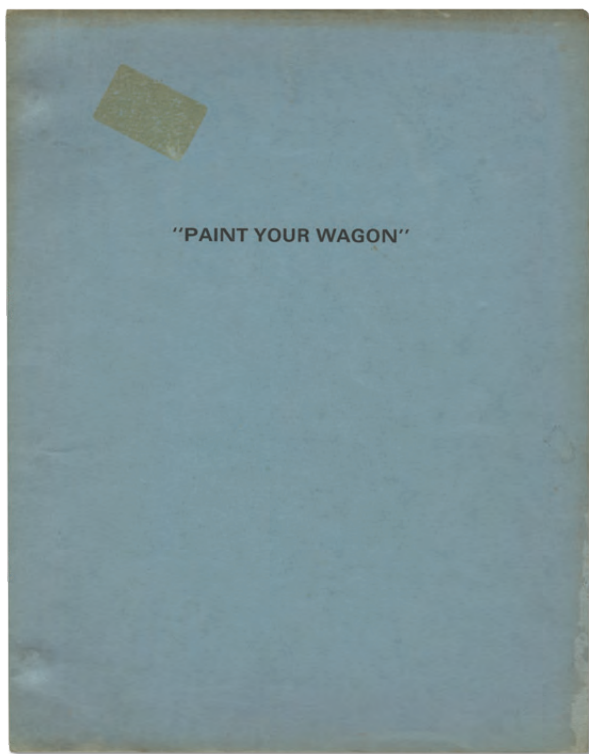
PAUL MAZURSKY (DIRECTOR)
NATALIE WOOD, ROBERT CULP, ELLIOTT GOULD, DYAN CANNON (STARRING)
Bob and Carol and Ted and Alice

Final Draft script for the 1969 film, dated September 15, 1968. With a single holograph notation on the title page.

Quintessential New Hollywood comedy-drama about two West Coast couples as they navigate the changing social and sexual climate of the late 1960s. Nominated for four Academy Awards, including Best Original Screenplay.

Set and shot on location in Nevada and California.

\$650



67

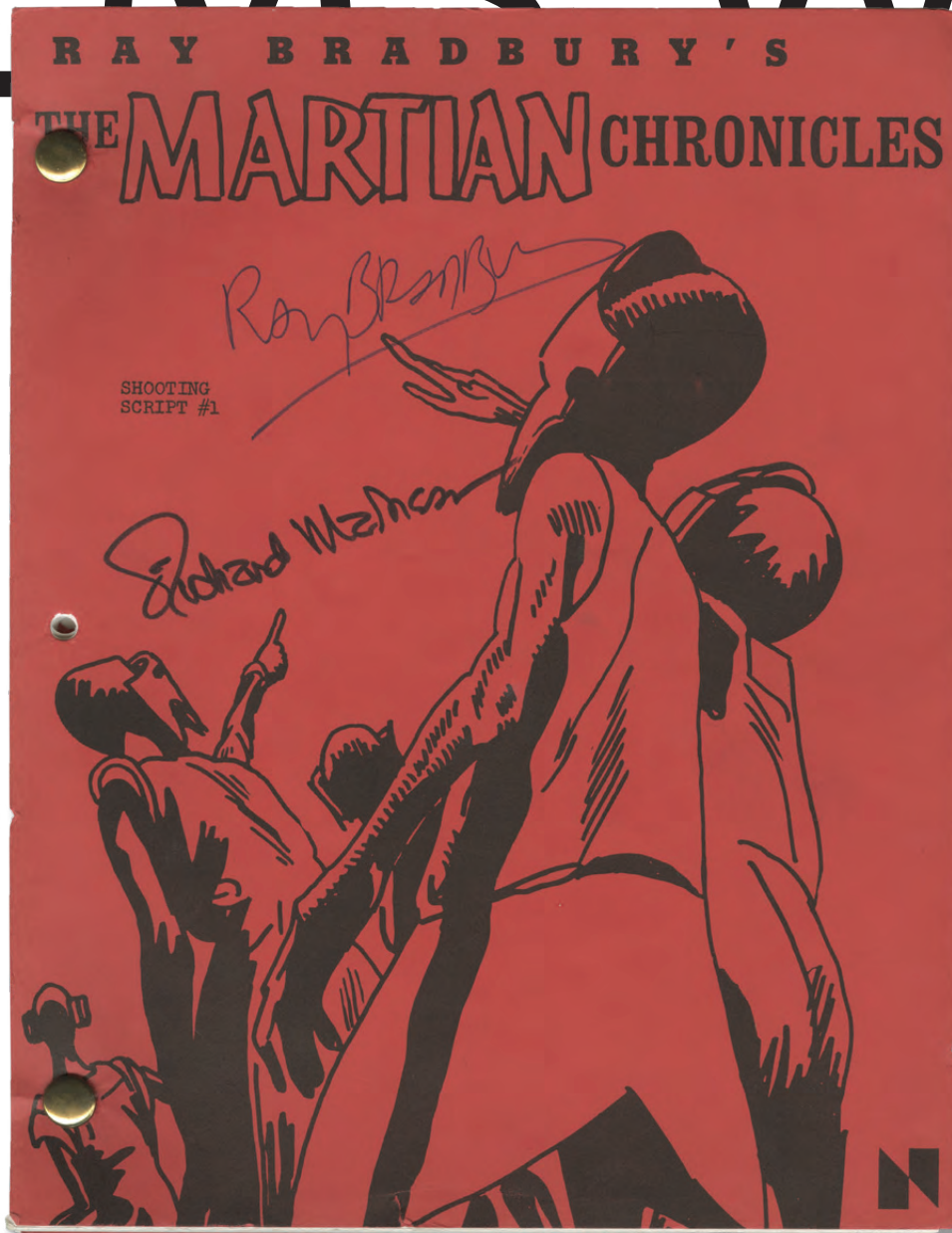
JOSHUA LOGAN (DIRECTOR)
CLINT EASTWOOD, LEE MARVIN, JEAN SEBERG (STARRING)
Paint Your Wagon

Final Draft script for the 1969 musical Western film, dated May 1968. After the Lerner and Loewe musical debuted on Broadway, Paramount put an estimated \$20 million into the production, for which Lerner and Andre Previn wrote an additional five songs.

Jean Seberg portrays a woman sold to Lee Marvin and Clint Eastwood by a Mormon. She subsequently demands equal rights for her gender and chooses to live with both men. With assistance from The Nitty Gritty Dirt Band, the trio attempt something like a heist by tunneling underneath a gold dust boomtown, while working their way through 13 songs. *Paint Your Wagon* was one of the last widescreen Technicolor musicals, and one of playwright Paddy Chayefsky's lesser-known adaptations. Chayefsky was decidedly Kubrick-esque in his output over the years, and chose his projects carefully. Compared his screenplays for to *The Americanization of Emily* (1964), *The Hospital* (1971), *Network* (1976), and *Altered States* (1980), this project today stands out as nearly experimental.

Hardy, *The BFI Companion to Crime*. Pitt 3009.

\$550



Signed by Bradbury and Matheson

68

RAY BRADBURY (NOVEL)

RICHARD MATHESON (SCREENWRITER)

MICHAEL ANDERSON (DIRECTOR)

The Martian Chronicles

Three shooting scripts for the three-part miniseries, each dated 10/17/1978, and first broadcast in three parts on NBC on January 27 through 29, 1980. Signed by novelist Ray Bradbury and screenwriter Richard Matheson.

Based on the 1950 novel by Ray Bradbury. A three-episode miniseries which imagines a future world punctuated by catastrophes, wherein humans land

on Mars, encounter a race of Martians whom they attempt to colonize, unwittingly begin a global nuclear war on Earth, and ultimately cause the mass destruction of life on both planets.

Set on Earth and Mars, shot on location in the US, Spain, and the UK.

\$1500

FILMS WITH LITERARY SOURCES

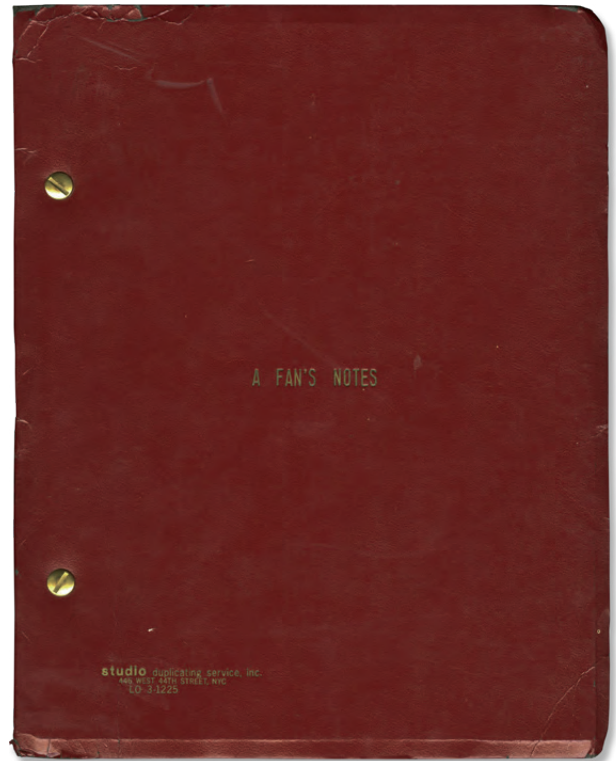
70 **ERIC TILL (DIRECTOR)** **FREDERICK EXLEY (NOVEL)** A Fan's Notes

Final Draft script for the 1972 film, dated Sept. 1970.

Based on Frederick Exley's classic 1968 novel about a middle-aged alcoholic writer who suffers a mental breakdown. Nominated for the Palme d'Or at Cannes Film Festival.

Shot on location in New York and Toronto.

\$475



71 **RICHARD BROOKS (DIRECTOR)** **TRUMAN CAPOTE (NOVEL)** In Cold Blood

Vintage borderless photograph of Robert Blake and Scott Wilson from the 1967 film. Crop annotations in holograph pencil and the stamp of photographer Michel Ciment on the verso.

Richard Brooks' unflinching and unsentimental documentary style made for a visualization that matched the power of Capote's most famous book, and remains one of the great meditations on violence in America.

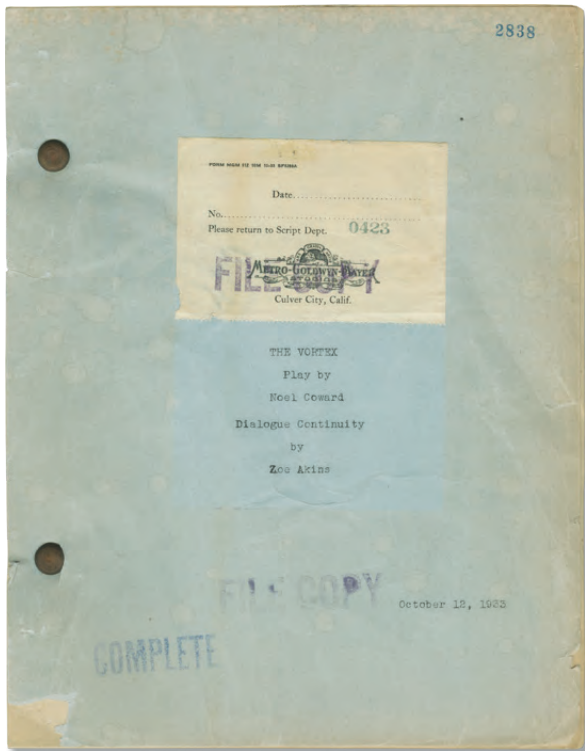
Nominated for four Academy Awards.

10 x 8 inches (25 x 20 cm). Very Good plus, some light creasing and edgewear.

National Film Registry. Ebert II. Criterion Collection 781. Penzler 101. Spicer US.

\$450





72

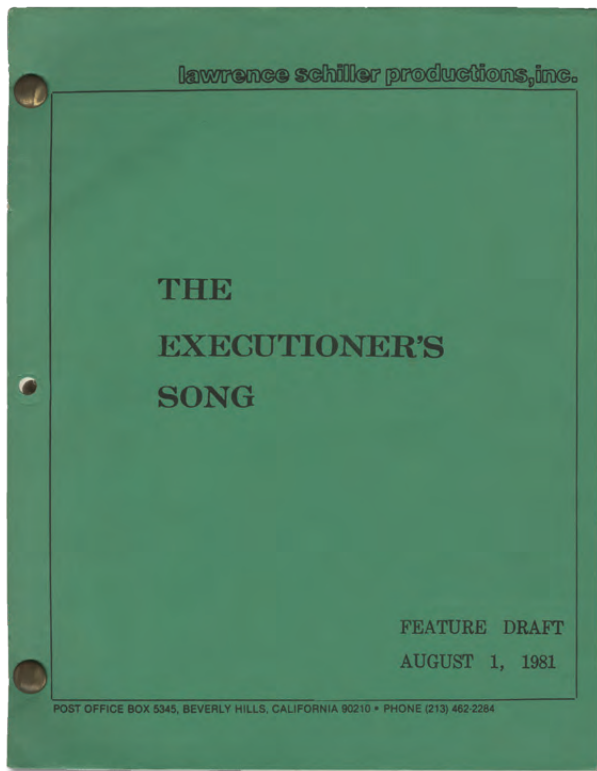
NOËL COWARD (PLAY)
ZOE AKINS (SCREENWRITER)
The Vortex

Draft script for an unproduced film, dated October 12, 1933.

Based on the 1924 play by Noël Coward. An aging socialite tries to recapture her youth through affairs with younger men. Meanwhile, the announcement of her drug-addicted son's engagement raises family tensions to a breaking point. Coward's first commercial success.

Set in England.

\$450



73

LAWRENCE SCHILLER (DIRECTOR)
NORMAN MAILER (NOVEL)
The Executioner's Song

Feature Draft script (television equivalent of a Shooting script) for the 1982 television film, dated August 1, 1981, and which originally aired November 28, 1982 on NBC.

Based on the 1979 Pulitzer Prize winning novel by Norman Mailer, who adapted his own book for the screen, about the final years in the life of convicted murderer Gary Gilmore, following his release from prison in Illinois and through to his re-incarceration in a Provo, Utah prison and eventual execution for having committed multiple murders in Utah. Nominated for five Emmy Awards, winning two, including Outstanding Lead Actor for Tommy Lee Jones.

A turning point in television movies, wherein Jones and Arquette play wholly unsympathetic characters without reservation. One of the finest films of the 1980s, on television or the silver screen.

Set in Utah and Oregon, shot on location in Utah.

\$675



74 **KURT WEILL (MUSIC)**
OGDEN NASH (LYRICS, BOOK)
S.J. PERELMAN (BOOK)
One Touch of Venus

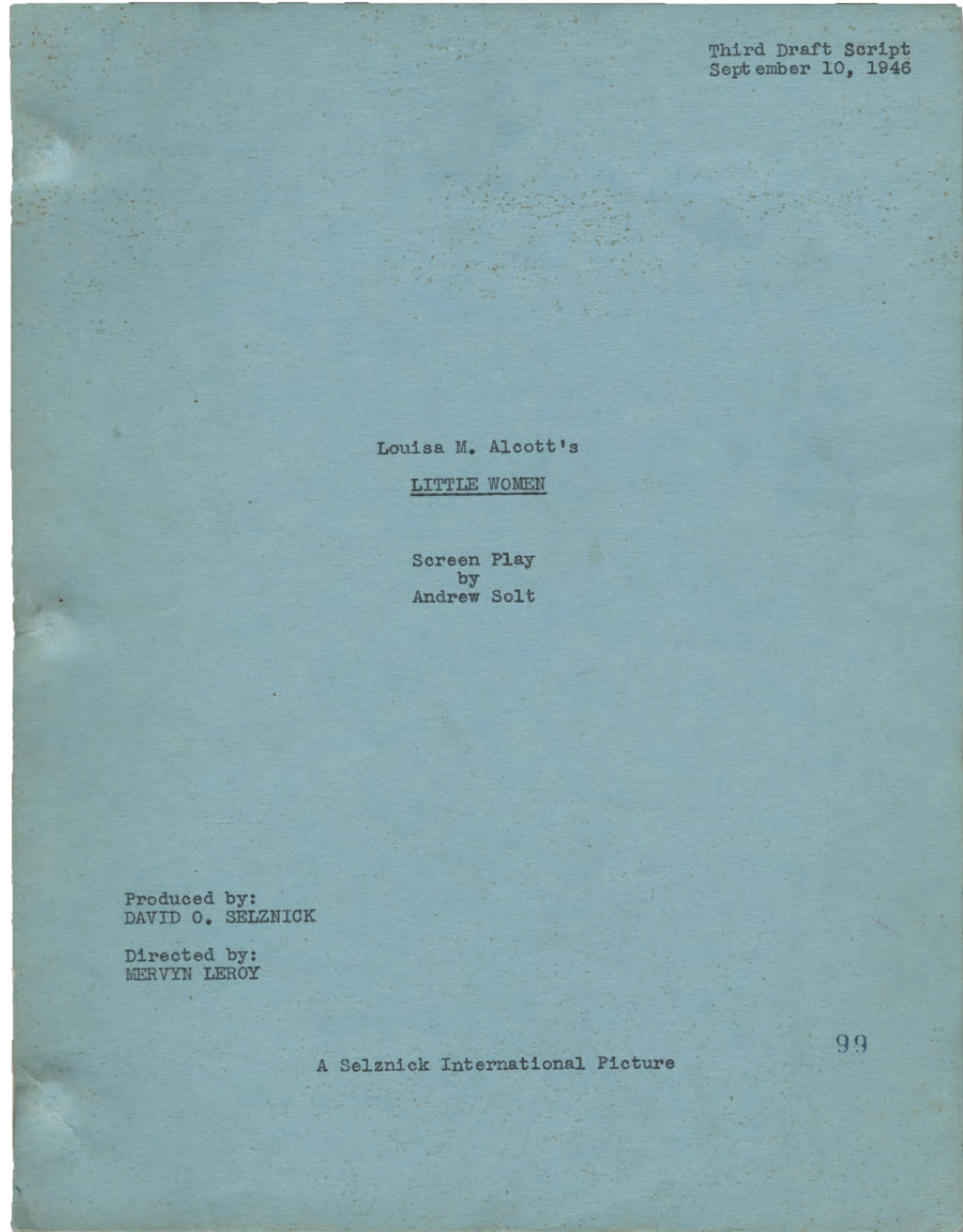
Draft script for the 1948 film. With a single holograph pencil notation to the front wrapper.

A modern take on the Pygmalion myth, adapted from the 1943 Broadway hit musical, with music by Kurt Weill, lyrics by poet Ogden Nash, and a book co-written by Nash and S.J. Perelman. An amorous

window dresser at a department store kisses a decorative statue of Venus, unwittingly causing the statue to come to life.

Olive Films 654.

\$675



75 LOUISA MAY ALCOTT (NOVEL)
 MERVYN LEROY (DIRECTOR)
 Little Women

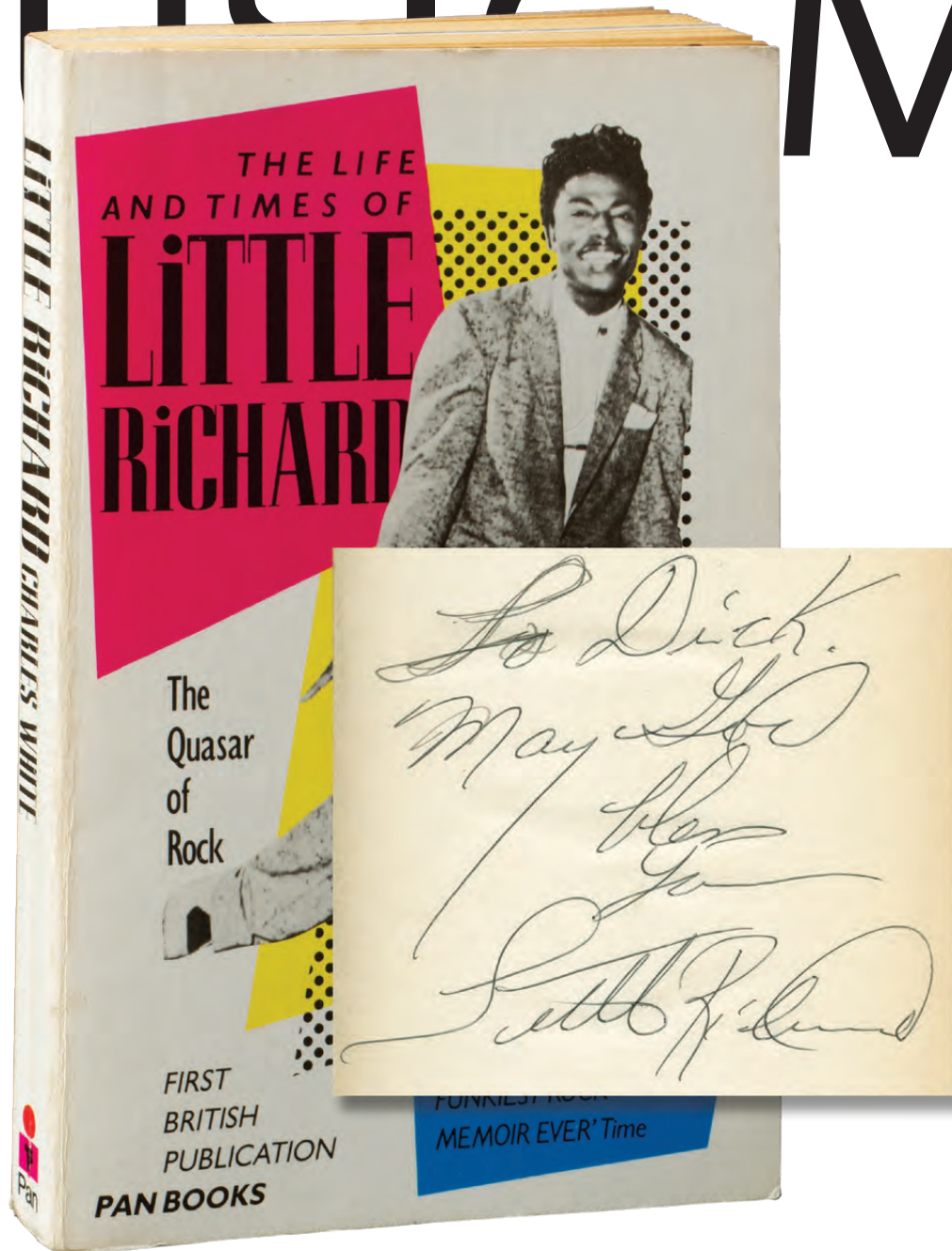
Third Draft script for the 1949 film, dated September 10, 1946. Based on the 1933 film, which in turn was based on the 1868 novel by Louisa May Alcott.

An early David O. Selznick production script for the film, which was canceled due to a studio strike, and which would later be purchased by MGM and filmed with the same completed screenplay and director that were slated to be used on Selznick's

picture. Director Mervyn LeRoy claimed that he had always wanted to direct an adaptation of the classic children's story *Little Women*. Winner of an Academy Award, and nominated for one more.

Set in Concord, Massachusetts.

\$1250



76

CHARLES WHITE

Archive of material relating to Little Richard and Sounds, Incorporated

A collection material relating to Little Richard belonging to Wes Hunter (born Richard Thomas) of the UK instrumental pop group Sounds Incorporated, that includes:

The Life and Times of Little Richard: First Edition. Inscribed by Little Richard to Richard Thomas: "For Dick / A Real Friend / May God bless you / Little Richard." With 32 pages of photographs bound in as issued, on glossy stock. Near Fine in trade size wrappers as issued.

1962 tour programme for "The Little Richard Show," a package tour in the UK headlined by Little Richard, who was backed by Sounds Incorporated for the tour (and others in England both before and after this one), and for whom Richard Thomas (as Wes Hunter) played electric bass. The program documents the other acts on the tour who opened for Little Richard, including Sam Cooke, UK pop artist Jet Harris, and African-American girl group The Breakaways.

The archive represents Sounds Incorporated at the very beginning of their career, a time during which they opened for The Beatles, including the Beatles'

MUSIC MUSIC



GRANADA presents
the
LITTLE RICHARD
show
 OCTOBER 1962
 program one shilling

... about LITTLE RICHARD

The story of Little Richard is well-known—his humble beginnings, little education; performing on street-corners for pennies; working in medicine shows and trying out in amateur shows, until one day a recording company recognized his potential talent and his fabulous career was launched with "Tutti Frutti".

There is no doubt that his international career was launched with his appearance in Twentieth Century-Fox's great musical of the rock-'n'-roll craze, *The Girl Can't Help It*. Of all the countless stars who appeared in this film, the impact of Little Richard was undoubtedly the greatest.

More hit records, films, and television appearances established him as one of the greats of the musical scene.

Then suddenly he decided to turn his back on all this glory and fame—to strive after something which he felt would bring deeper satisfaction—to help solve his and many others problems by devotion to his religion.

Four years later he re-emerges as a force in the world of modern music, and we are all eagerly waiting to hear him sing "Tutti Frutti", "Long Tall Sally", and the many other numbers for which he is famous.



- 6. THE JETBLACKS
- 7. JET HARRIS First solo appearance
- 8. BOB BAIN The Gag Slinger
- 9. The Dynamic
LITTLE RICHARD

* SEE CREAM, MINERAL, CONFECTIONERY, CIGARETTES ON SALE IN THE FOYER DURING THE INTERVAL

In accordance with the requirements of the local authorities, before admission:
 (1) The Public may leave at the end of the performance for all seats shown and such seats shown at that time for sale. (2) All persons, including children and persons accompanied by disabled persons, shall be kept separate from those attending whether permanent or temporary. (3) Persons shall not be permitted to stand in any of the galleries unless the seating, or to sit in any of the other galleries. If standing is permitted in the galleries, the cleared floor of the seating, it shall be limited to the number indicated in the notices exhibited in those sections. (4) The Safety Notice must be heeded and read in the presence of the audience.

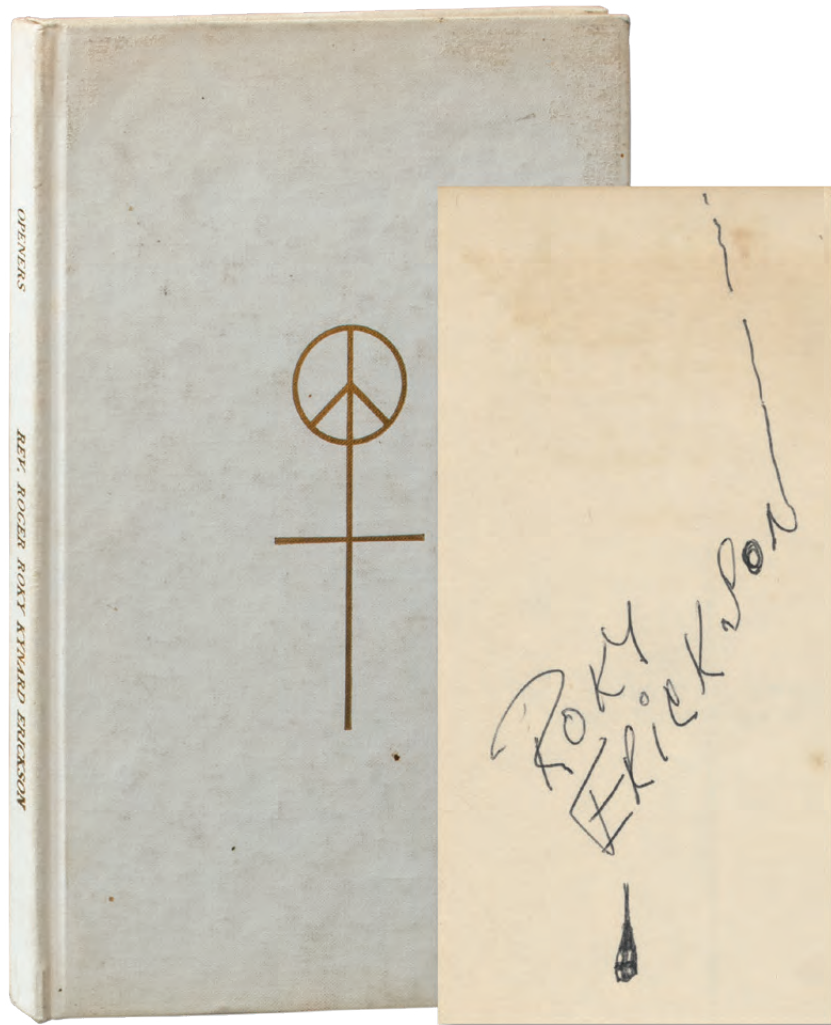


legendary first appearance in America, an August 1965 show at New York's Shea Stadium. The horn section from the band was featured on the Beatles album *Sgt. Pepper's Lonely Hearts Club Band*, on the track "Good Morning Good Morning."

The band was signed over a decade of rather intense activity to Parlophone, Decca, Columbia, EMI, and Polydor. During roughly the period when they toured the world with The Beatles, they were signed to Brian Epstein's management company NEMS.

Sounds Incorporated were known for their unusual instrumentation within a rock context, including a battery-operated Clavoline keyboard, and a trio of reed players (one of whom performed on flute, tenor saxophone and baritone saxophone)

\$975



77 ROKY ERICKSON WRITING AS THE REVEREND ROGER ROKY KYNARD ERICKSON Openers

Austin, TX: Pyramid Publishing Company, 1972. First Edition. Signed by Roky Erickson on the front flyleaf.

A book of poems written by Erickson, legendary singer and songwriter for the 13th Floor Elevators, during his stay at the Rusk Hospital for the Criminally Insane in Rusk, Texas. The only physical evidence of his creative endeavors made between electroconvulsive shock therapy treatments, which included the formation of a band with fellow inmates called The Missing Links, and reportedly writing nearly 100 songs.

Working with his childhood friend George Kinney, Erickson published this volume while still institutionalized. A collection of 45 poems, nearly all of which are extremely positive and upbeat ("Let's Have a Never-Ending Love Contest," "When You Get Delighted," and "Thank God for Civilization" are a

few examples). Outside of anthologies, perhaps the only volume of poetry ever published with the poems arranged in alphabetical order.

Erickson would take a different turn upon his release, forming a hard rock band called Roky Erickson and the Aliens, writing almost exclusively about satanism and riffing on classic horror films. A rare title, nearly impossible to find with a contemporary signature.

A second collection, titled *Openers II*, containing Erickson's song lyrics, essays, and interviews, was published 23 years later in 1995.

Very Good plus in moderately rubbed, white cloth-covered boards, a gilt peace/cross symbol design on the front board, gilt spine titles, and no dust jacket as issued.

\$1250



78 MICHAEL MONTFORT Archive of photographs featuring Chubby Checker on stage, circa 1963

Archive of eleven double weight photographs of Chubby Checker in concert, apparently unpublished, by noted photographer Michael Montfort, from his estate. All but one of the photographs are bear the stamp of German weekly newspaper *Bild am Sonntag* crediting Montfort, and a separate date stamp of "5.8.63."

Born in Freiburg, Germany, Michael Montfort began his career working as a photojournalist for German magazines such as *Stern*, *Quick*, and *Bild am Sonntag*. In addition to shooting numerous rock and jazz performances, he covered Queen Elizabeth's 1965 visit to Germany, the aftermath of the Six Day War in Israel and Egypt, and the May 1968 protests in Paris. Montfort emigrated to Los Angeles in 1973 and began working as a freelancer. Four years later, on assignment for the German

literary magazine *Rogners*, Montfort was sent to photograph Charles Bukowski. Aided by the case of wine he smartly brought with him to their first meeting, Montfort connected with the publicity-shy and splenetic poet. Over the next two decades, as both Bukowski's drinking buddy and personal photographer, he shot literary thousands of images of Bukowski and collaborated with him on titles such as *Horsemeat*, *Shakespeare Never Did This*, and *The Wedding*. In addition to Bukowski, Montfort shot notable photographs of luminaries such as William S. Burroughs, Klaus Kinski, Brigitte Bardot, and a Jackson 5 era Michael Jackson.

Photographs between 9.5 x 6.25 inches (24.25 x 16 cm) and 9.5 and 7 inches (24.25 x 17.75 cm). About Fine.

\$450

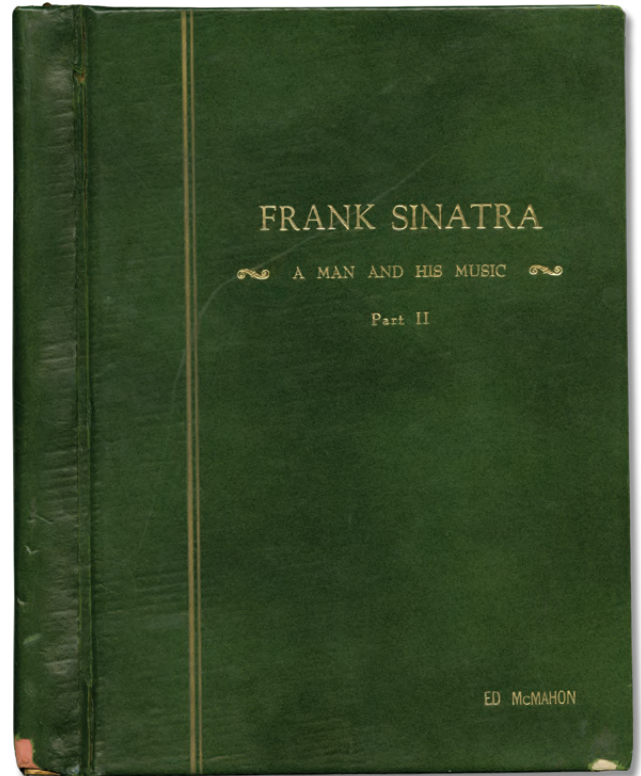
79

A run of presentation scripts from four Frank Sinatra television specials
FRANK SINATRA (STARRING)
NELSON RIDDLE,
GORDON JENKINS (MUSICAL DIRECTORS)
Frank Sinatra: A Man and His Music II

Final Draft script for the 1966 television special, dated 6/3/66. Ed McMahon's presentation copy, with his name in gilt on the front board. McMahon served as the show's announcer.

The second of five annual television specials by Frank Sinatra, after his departure from Columbia and the founding of Reprise Records saw him more in control of his career and revitalized artistically. In the same way he did with his now-legendary Reprise recordings, Sinatra up-ended the whole idea of a 1960s television special by focusing the special's content entirely on performance. Nominated for nine Emmy Awards, including Outstanding Variety or Musical Program, winning one.

\$750



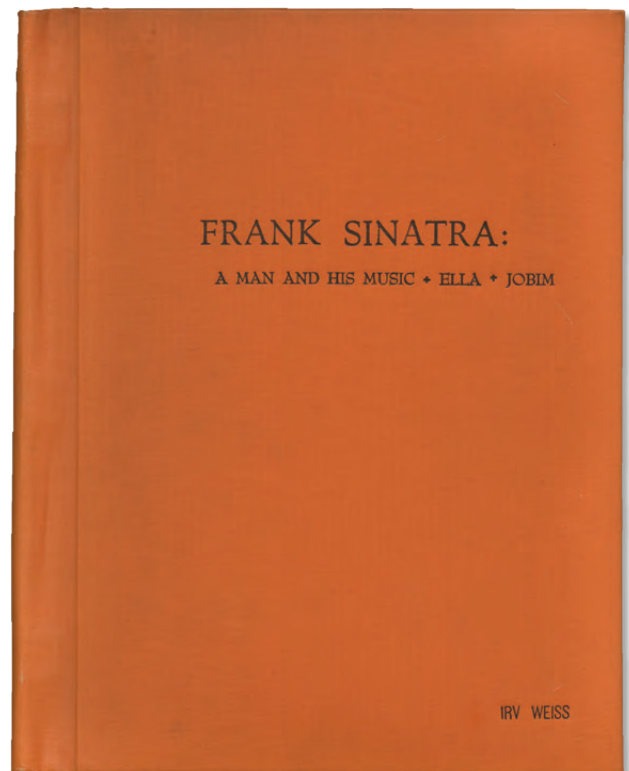
80

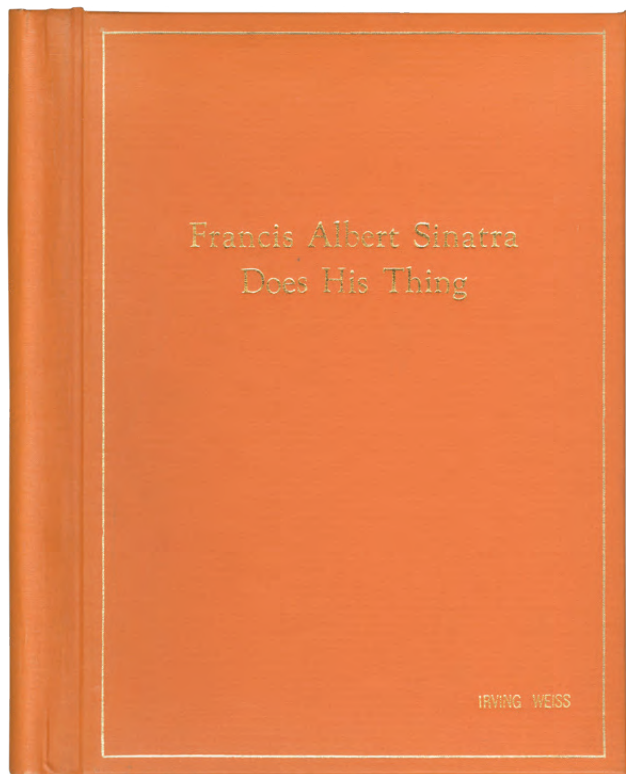
FRANK SINATRA (STARRING)
NELSON RIDDLE (MUSICAL DIRECTOR)
Frank Sinatra:
A Man and His Music + Ella + Jobim

As Broadcast script for the 1967 television special, dated 10/11/67, and originally broadcast on November 13, 1967 on NBC. Presentation copy belonging to music supervisor Irving Weiss, with his name on the front board. Laid in are three leaves with brief holograph annotations, and an eight page musical clearance sheet with holograph annotations regarding song timings.

The third of five annual television specials by Frank Sinatra, and arguably the best, which saw Ol' Blue Eyes re-teaming with Ella Fitzgerald for the first time in nearly a decade, and doing his part to introduce America to the music of Antônio Carlos Jobim, with whom he had released an album with earlier that year. Nominated for two Emmy Awards, including Outstanding Musical or Variety Performance.

\$750





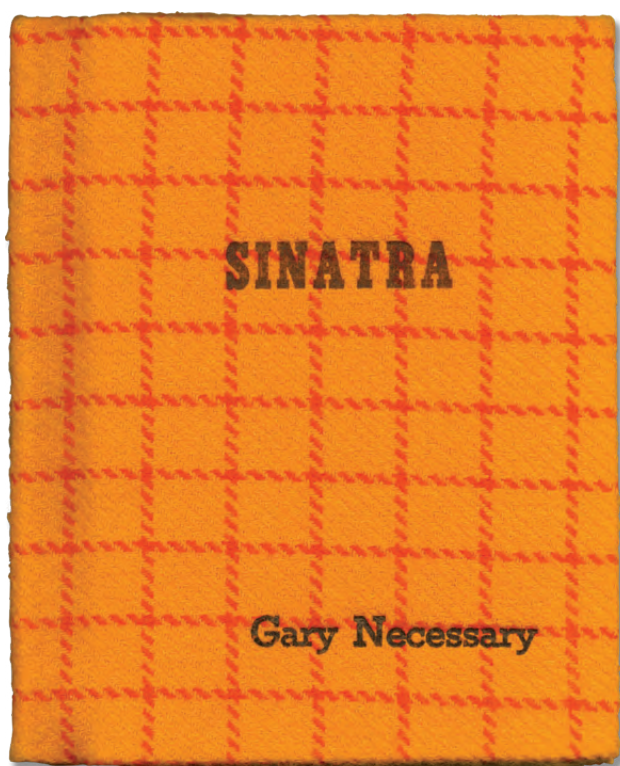
81

FRANK SINATRA (STARRING)
DON COSTA (MUSICAL DIRECTOR)
Francis Albert Sinatra Does His Thing

As Broadcast script for the 1968 television special, originally aired November 25, 1968 on CBS. Presentation copy belonging to musical supervisor Irving Weiss, with his name on the front board.

The fourth of five annual television specials by Frank Sinatra. Nominated for an Outstanding Variety or Musical Program Emmy Award.

\$575



82

FRANK SINATRA (STARRING)
DON COSTA (MUSICAL DIRECTOR)
Sinatra

Third Revision script for the 1969 television special, dated August 28, 1969, and originally broadcast on November 5, 1969 on CBS. Presentation script belonging to uncredited production manager Gary Necessary, with his name on the front board of the custom spring binding. With holograph annotations throughout delineating the pages of the script by acts.

The fifth and final annual television special by Frank Sinatra. Like its predecessors, the show was nominated for an Emmy Award for Outstanding Variety or Musical Program.

\$875



83

ARALDO DI CROLLALANZA
Ray Charles in Paris

A collection of nine vintage, borderless photographs, four oversize, of Ray Charles in Paris, October 1968. All five of the smaller photographs have the stamp of photographer Araldo Crollalanza on the verso, four with Italian mimeo snipes on the verso. All four oversize photos have stamps of both Crollalanza and the press agency Inter-Prensa on the verso.

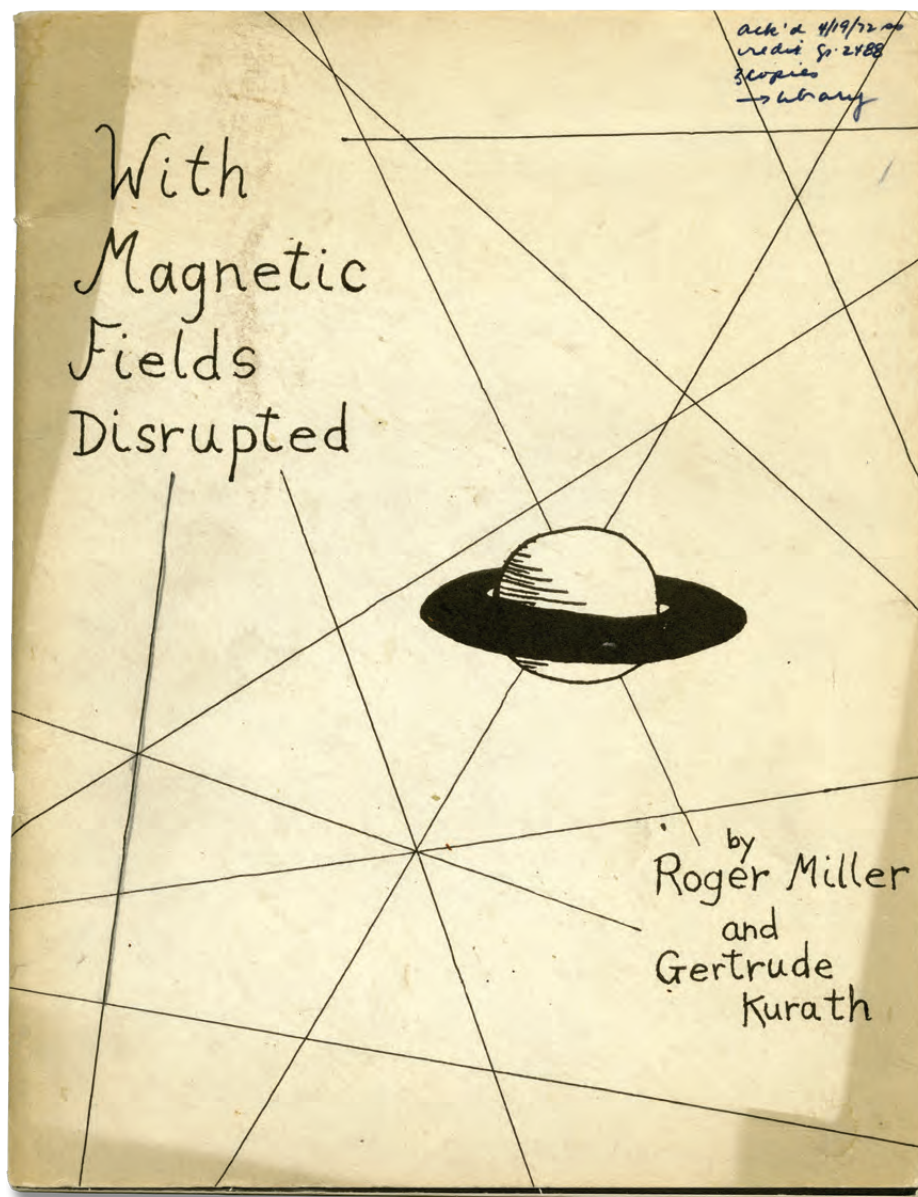
Charles performed two spectacular shows at La Salle Pleyel in Paris on October 8th and 9th, 1968. The October 8th concert was televised by the Office de Radiodiffusion-Télévision Française

(ORTF) and the October 9th concert broadcast by radio station Europe-1.

Photographs: 8.5 x 10.5 inches (21 x 27 cm)
Near Fine, some faint creasing and light edge and corner wear.

Oversize photographs: 8.75 x 13 inches (22 x 33 cm)
Very Good plus, some creasing and corner wear.

\$950



84

Before Mission of Burma, made on an anthropology grant

ROGER MILLER AND GERTRUDE KURATH
With Magnetic Fields Disrupted

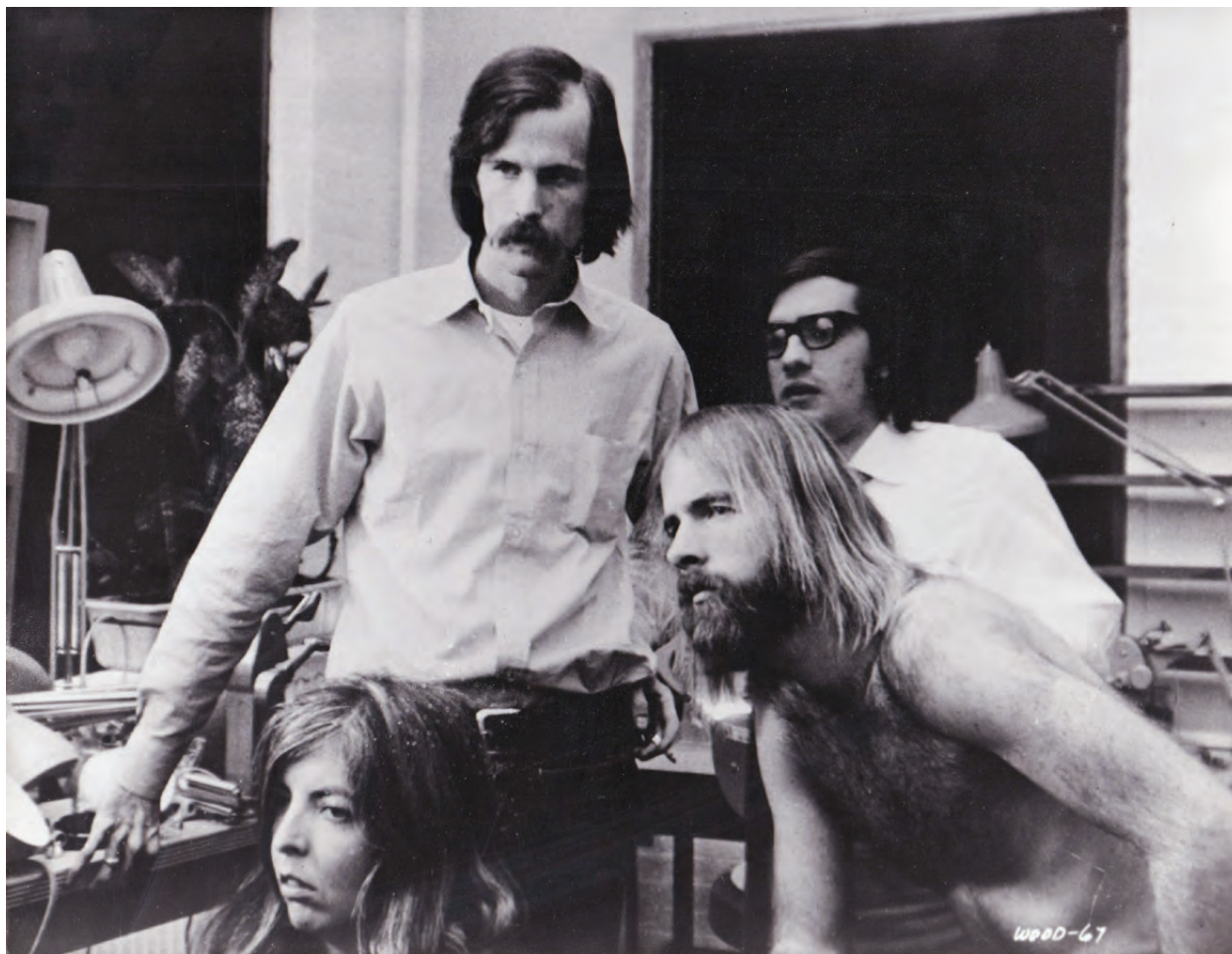
Ann Arbor, MI: Ann Arbor Publishing, 1972. First Edition.

In 1970, Gertrude Kurath, on an anthropology grant, was tasked with writing a book on the basic history and techniques associated with modern experimental rock music. Kurath, while being a leading scholar on both American Indian and modern dance, was not well-versed in the form, and sought help from Roger Miller, a guitarist and composer who played in an Ann Arbor band called Sproton Layer. Miller gave Kurath a copy of the band's first (and ultimately, only) full length album, *With Magnetic Fields Disrupted*. He would later move from Ann Arbor to New York and co-found the seminal post-punk band Mission of Burma.

With Magnetic Fields Disrupted explores modern rock techniques and sounds that were later subsequently categorized as no wave and proto-punk. The text accompanying Miller's score, drawings, and lyrics, by Kurath and Miller, is a technical treatise on the conceptual and sonic techniques used to make the album.

Saddle stitched card wrappers. Mimeographed, 91 leaves. Very Good or better overall, supple, with some offsetting to the wrappers and a small ink notation at the top right corner of the front wrapper, dated 1972.

\$850



Scorsese as a lad, Schoonmaker as a lass.

85

MICHAEL WADLEIGH
Woodstock

Vintage borderless photograph from the set of the 1970 film showing (clockwise from top) cinematographer Richard Pearce, a young Martin Scorsese, director Michael Wadleigh, and editor Thelma Schoonmaker, all working in the editing room. With a French Warner Brothers stamp on verso.

The iconic documentary of the 1969 three day music festival near Bethel, New York which attracted an audience of more than 300,000 people.

Winner of the Academy Award for Best Documentary and nominated for two others.

Shot on location in Bethel, New York.

9.25 x 7.25 inches (24 x 18 cm). Near Fine, with light edgewear.

National Film Registry. Rosenbaum 1000. Ebert III.

\$475

Q: ARE WE NOT MEN

A: WE ARE DEVO



86

DEVO

Original promotional bumper stickers for Q: Are We Not Men? A: We Are Devo!

Two vintage promotional bumper stickers for Devo's 1978 debut album, with each sticker printed with one part of the album's title, *Q: Are We Not Men?* and *A: We Are Devo!* respectively.

Each sticker 9 x 1.5 inches (23 x 4 cm). Backing unpeeled. Near Fine with a touch of rubbing.

\$375



87

GLENN BRANCA

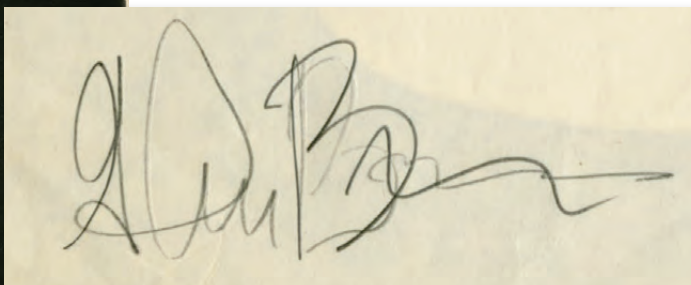
Man in Bath Tub

Original photocopy art print by experimental composer Glenn Branca. Signed by Branca on the verso, with his holograph notation noting "#1 of 5."

From the collection of Glenn Branca.

8.5 x 11 inches (22 x 28 cm). Near Fine with a shallow diagonal crease to one corner.

\$500



PHOTOGRAPHY



88

BUSBY BERKELEY (FINALE CREATOR, DIRECTOR)

WILLIAM KEIGHLEY (DIRECTOR)

BUDDY LONGWORTH (PHOTOGRAPHER)

Varsity Show

Vintage studio photograph on the set of Busby Berkeley's finale, from the 1937 film. Two mimeo snipes and the stamp of Warner Bros. studio photographer Bert "Buddy" Longworth on the verso.

College students rebel when their professor doesn't allow swing music in their varsity show. They enlist the help of an alumni, a big Broadway star (Dick Powell), not knowing his last three productions were flops.

The Busby Berkeley finale was nominated for an Academy Award for Best Dance Direction.

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

\$475



89

EDWARD DMYTRYK (DIRECTOR)
NELSON ALGREN (NOVEL)
Walk on the Wild Side

Vintage photograph of Jane Fonda from the 1962 film. German Columbia Film stamp and faint Swedish Columbia Film stamp on the verso.

Based on the 1956 novel by Nelson Algren, about the women in an upscale New Orleans brothel, whose lives are thrown into chaos when one of the women's former lover comes looking for her. Nominated for an Academy Award.

Set in and shot on location in New Orleans.

8 x 10 inches (20 x 25 cm). Very Good plus, small pin holes on corners, reinforced with white tape on the verso.

\$350

90



OTTO PREMINGER
Anatomy of a Murder

Vintage keybook studio photograph of Lee Remick with Jimmy Stewart and Duke Ellington at the piano from the 1959 film.

Based on the 1958 novel by John D. Voelker, under the pseudonym Robert Traver, which he based on a real life case of a veteran accused of killing a local man who he believed raped his wife. Nominated for seven Academy Awards, including Best Picture, Best Adapted Screenplay, Best Actor for Jimmy Stewart, and twice for Best Supporting Actor for George C. Scott and Arthur O'Connell.

Set in and shot on location in Michigan.

10 x 8 inches (25 x 20 cm). Very Good plus, with some light edgewear.

National Film Registry. Rosenbaum 1000. Criterion Collection 600. Penzler 101. Spicer US. Grant US. Selby US.

\$375

91



RIDLEY SCOTT
Alien

Vintage borderless photograph of Ridley Scott and Sigourney Weaver on the set of the 1979 film.

One of the greatest science fiction/horror films ever made, and the auspicious directorial debut of Ridley Scott. Basis for three sequels, two (and counting) prequels, two crossovers with the Predator franchise, and numerous comic books, novels, video games, and other media expanding on the original's very simple idea of an unstoppable alien hunting the working class crew of a space freighter.

10 x 8 inches (25 x 20 cm). Near Fine, with some light edgewear.

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

\$375

92



WILLIAM WYLER
Funny Girl

Vintage borderless photograph from the 1968 film, with a Columbia Film stamp on the verso.

Barbra Streisand's film debut, reprising her Broadway role as Fanny Brice, famed comedienne, actress and performer, and her tumultuous relationship with gambler Nicky Arnstein, played by Omar Sharif. Nominated for eight Academy Awards, winning Best Actress for Streisand.

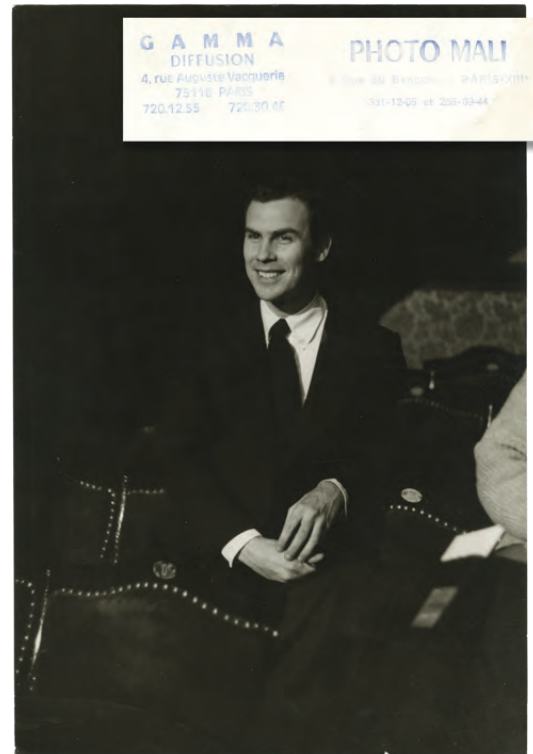
Set in New York City, shot on location in New York and California.

10 x 8 inches (25 x 20 cm). Very Good Plus with light wear to edges and light creasing at bottom corners.

National Film Registry

\$300

93



Original photograph of Robert Wilson, 1974

Vintage borderless photograph of experimental theater director Robert Wilson in Paris on the occasion of the Paris Autumn Festival, October 1974. With typed description and agency stamps on the verso.

Robert Wilson founded The Byrd Hoffman School of Byrds, an experimental performance group in 1968. He is well known for his collaboration with composer Phillip Glass on the opera, *Einstein On The Beach*. In 1974 he premiered the three-hour opera *A Letter for Queen Victoria* in Spoleto, Italy, and later that year at the Paris Autumn Festival.

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

\$500



94

ANTHONY HARVEY (DIRECTOR)
PETER O'TOOLE, KATHARINE HEPBURN, ANTHONY HOPKINS (STARRING)
The Lion in Winter

Vintage borderless photograph of Anthony Harvey and Katharine Hepburn on the set of the 1968 film. Photographic paper imprinted with French Associated Press Photo on the verso.

Based on the 1966 Tony Award winning play by James Goldman. Winner of three Academy Awards, including Best Actress for Katharine Hepburn, and

Best Adapted Screenplay, and nominated for another four, including Best Picture and Best Director.

7 x 9.5 inches (18 x 24 cm). Very Good plus, light crease to the upper right and light edgewear.

\$300



95

VINCENTE MINNELLI (DIRECTOR)
GENE KELLY (STARRING)
An American in Paris

Vintage studio photograph of Gene Kelly and Oscar Levant from the 1951 film.

Inspired by George Gershwin's 1928 jazz-influenced orchestral composition, and featuring a show-stopping 17 minute ballet choreographed to the piece, as well as a number of other Gershwin tunes, including the classics "Embraceable You," "Nice Work if You Can Get It," and "I Got Rhythm."

Winner of six Academy Awards, including Best Screenplay and Best Picture, and nominated for two others, including Best Director. Also nominated for the Palme d'Or at Cannes in 1952.

8 x 10 inches (20 x 25 cm). Very Good plus, light creasing on corners and bruise on lower right corner.

National Film Registry. Godard, *Histoire(s) du cinéma*. Schrader 34.

\$300

96



BLAKE EDWARDS

The Party

Vintage borderless photograph from the set of the 1968 film. Blake Edwards, clearly gleeful, directing the soap suds storm at the ending of *The Party*.

Edwards' most outrageous collaboration with Peter Sellers, their only collaboration that wasn't a *Pink Panther* film.

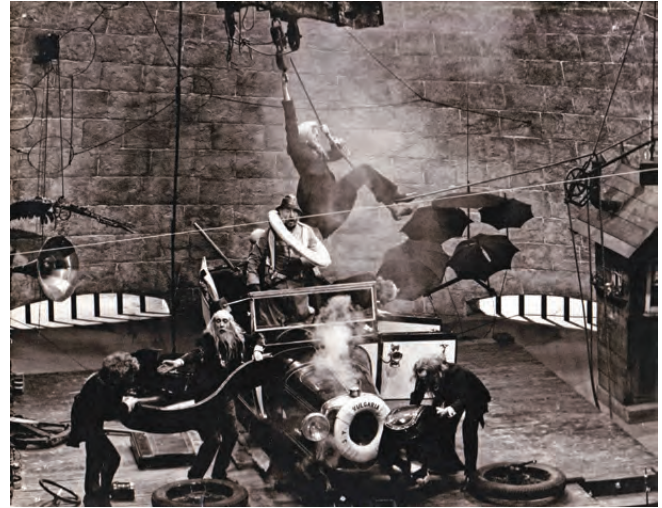
Sellers, in a role that today would be considered racially insensitive, plays Hrundi V. Bakshi, an Indian actor who inadvertently and ever-so courteously causes chaos and mayhem at a Hollywood party. Sellers' legendary and hilariously painful performance is assisted by an increasingly drunk waiter (a wonderful performance by Steve Franken), an adorable psychedelic-painted baby elephant, and much more.

10 x 8 inches (25 x 20 cm). Near Fine, with some edgewear along bottom.

Rosenbaum 1000.

\$475

97



KEN HUGHES (DIRECTOR)

IAN FLEMING (NOVEL)

ROALD DAHL (SCREENWRITER)

Chitty Chitty Bang Bang

Vintage borderless photograph from the 1968 film. Mimeo snipe on the verso.

Based on the 1964 novel by Ian Fleming, about a down-on-his-luck inventor who transforms an old race car into a magical machine and sets off with his children on an adventure.

Set in and shot on location in England and France.

10 x 8 inches (25 x 20 cm). Very Good plus, some edgewear, very small hole and dimples on lower right and very light creasing.

\$350

98



WALT DISNEY Snow White and the Seven Dwarfs

Vintage studio press photograph of an animator painting a transparency of the character of Snow White from the 1937 film. Mimeo snipe on the verso.

Disney's first full length animated feature, and one of the first animated feature films period, *Snow White* cost over \$1.5 million, a huge sum at the time, and took three years to complete. Despite the risk (both Disney's wife and brother tried to talk him out of producing it), the film was an immediate success both critically and financially, was nominated for an Academy Award in 1937, and in 1938, received an honorary Oscar, presented as a fully sized statuette and seven miniature ones.

8 x 10 inches (20 x 25 cm). Very Good Plus, slight crease on bottom right corner and some light edgewear.

National Film Registry. Godard, *Histoire(s) du cinéma*. Ebert II.

\$375

99

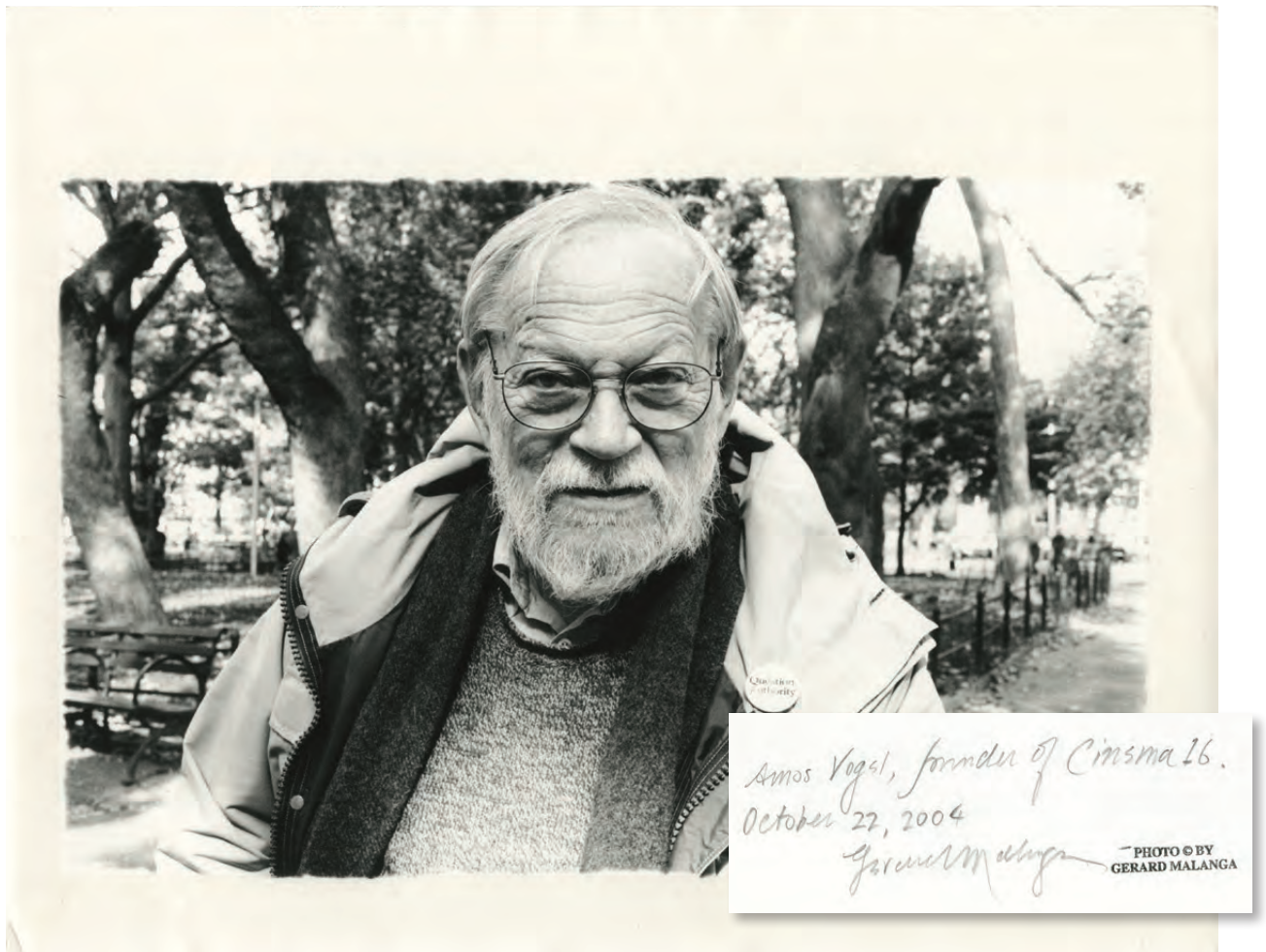


Original press photograph of Ernest Hemingway and Mary Welsh Hemingway, 1953

Vintage press photograph of Ernest Hemingway and Mary Welsh Hemingway upon learning Ernest Hemingway was chosen as the 1954 recipient of the Nobel Prize for Literature. Folded mimeograph snipe on the verso dated 10-28-54.

5 x 7 inches (13 x 18 cm). Very Good plus, some light creasing.

\$325



Signed by Gerard Malanga

Original photograph of Amos Vogel by Gerard Malanga, 2004

100

Vintage double weight photograph of Amos Vogel, taken by Gerard Malanga and gifted by Malanga to Vogel in 2004. Malanga's trademark name blindstamp is at the bottom right corner of the image, and he has inscribed the verso: "Amos Vogel, founder of Cinema 16 / October 22, 2004 / Gerard Malanga." Below is Malanga's stamped copyright.

From the estate of Amos Vogel. Included is an autograph letter signed by Malanga to Vogel, dated March 3, 2005, where Malanga says that he is enclosing three prints, two for Vogel's children, and that the prints were made before Christmas 2004.

Gerard Malanga is an American poet, photographer, and filmmaker, who first came to prominence working with Andy Warhol as an actor in many of his early

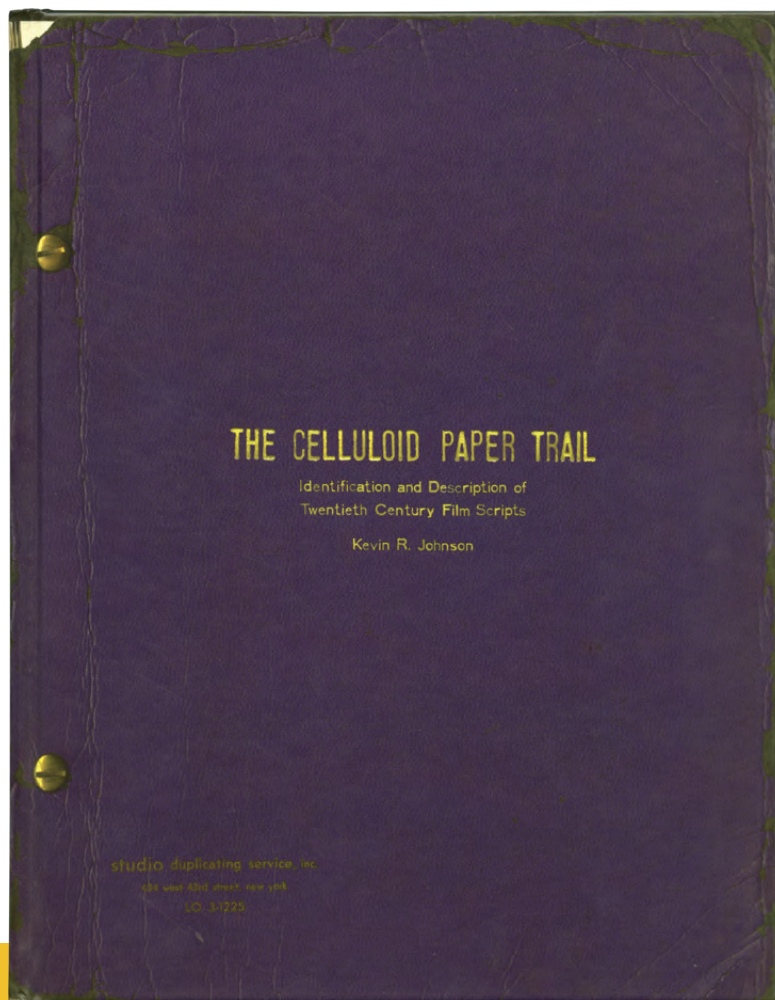
films, and as a founding editor of *Interview* magazine, before directing a several influential experimental films himself, and working as a photographer covering New York's avant garde scene.

Amos Vogel was one of the most influential cineastes in New York City, best known for his book *Film as a Subversive Art* (1974), as the founder of the New York City avant garde Cinema 16, which introduced European and art films to US audiences, and as the co-founder of the New York Film Festival, where he served as the program director for its first five years.

11 x 14 inches (28 x 36 cm). Near Fine.

\$975

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 or by calling 410.366.7329.

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

ABOUT THE BOOK

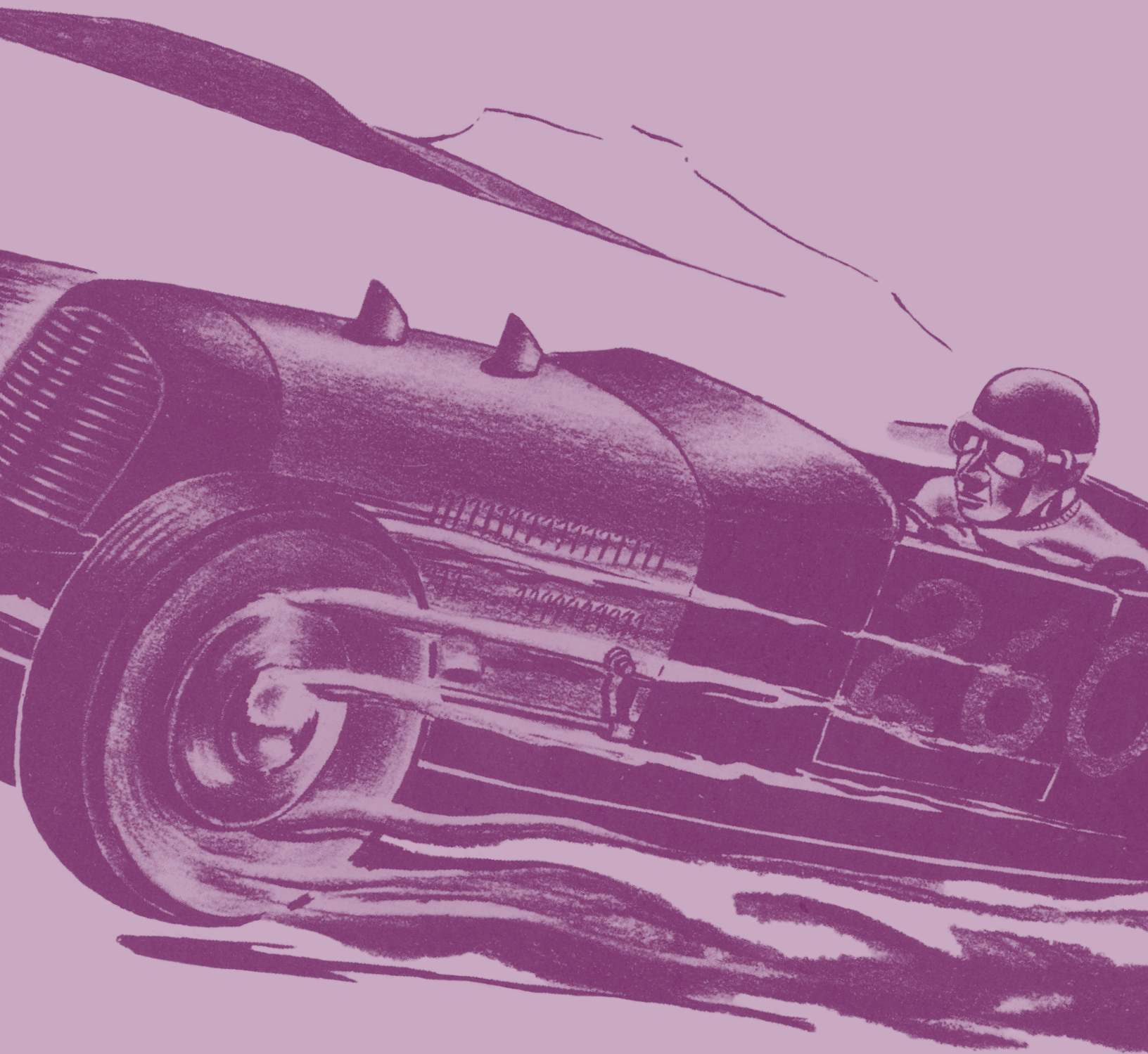
The film script is an example of rare book that defies nearly every norm. It is issued, not published, and rather than having the properties of a traditional first edition, a given script is instead one of many drafts that fit within the development and production of a motion picture. Adding to its complexity 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.



ROYAL BOOKS