



CATALOG SIXTY-SEVEN

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FEATURED FILM

Maquette, proof, and final print for NYC-only wilding poster

1 **ALBERT MAYSLES, DAVID MAYSLES, CHARLOTTE ZWERIN (DIRECTORS)** Gimme Shelter

Archive including the paste-up maquette, proof, and final print of a photo-montage variant wilding poster for the 1970 film, made for its premiere in New York City, and posted strictly on walls around the city.

A poster design that, unlike the theatrical poster, conveys the chaos, bleakness, and ultimately depressive air of the documentary, and one that arguably influenced Robert Frank's montage design for the cover of the band's next record, the seminal *Exile on Main Street*.

A legendary documentary, chronicling the final weeks of the Rolling Stones' 1969 US tour behind *Let It Bleed*, culminating in the disastrous free concert at Altamont Speedway. A film associated with the direct cinema movement of the 1950s and 1960s, of which the Maysles were an important part, but

just as much the beginning of a new style of "reactionary" documentary filmmaking, wherein the events being documented lead the film rather than the film being led by a preconceived idea.

Maquette: 18 x 25.5 inches (46 x 65 cm), executed on art board with tape, with its original tissue overlay, with some browning to the tape, but not the maquette itself, Very Good to Near Fine overall. Proof: 9 x 15.5 inches (23 x 40 cm), glossy stock, rolled, with a few tiny stains at the top margin, easily Near Fine. Poster: 29.75 x 44.5 (76 x 114 cm), rolled, on archival linen, Fine.

Criterion Collection 99.

\$4500

FEATURED FEAT



2

Three scripts from the estate of film editor Lou Lombardo

LOU ADLER (DIRECTOR)

TOMMY CHONG, CHEECH MARIN (STARRING)

Up in Smoke

Archive of two scripts for the 1978 film belonging to the film's editor Lou Lombardo.

First script:

Fifth revision draft script for the 1978 film, dated April 13, 1977, and here under the working title(s) of '*The Adventures of Pedro and Man*' or '*Cheech and Chong's Greatest Hits*,' in leather presentation binding belonging to producer and supervising editor Lou Lombardo with initials in gilt on front board and "Cheech and Chong" logo in gilt on front board, with holograph annotations on verso of wrapper and verso of several pages regarding 2nd unit shots and ticks on rectos noting 2nd unit scenes.

Second Script:

Lined draft script for the 1978 film in leather presentation binding belonging to producer and supervising editor Lou Lombardo with initials in gilt on front board and title in gilt on front board and spine, with copious holograph annotations on nearly every page regarding camera shots, takes, timing

and dialogue. Daily takes on verso of nearly every page, many tape affixed, some separating and staining. Pages hand numbered in holograph marker on right corner above printed number, which differ as hand numbers include daily takes and revisions.

The first of six feature films over the next six years by the counterculture comedy duo. Cheech and Chong had been performing their stand-up comedy act for about ten years, releasing five comedy albums (four of which went gold and one of which won a Grammy for Best Comedy Album), when their record producer Lou Adler approached the duo about making a feature film. Directed by Adler, written by Cheech and Chong, and produced by Adler and Lombardo, *Up in Smoke* was released to generally poor reviews. Despite this, it was an overwhelming success at the box office, grossing over \$20 million, and is now considered a cult classic that heralded a new genre of stoner comedies.

Carlson and Connolly, *Destroy All Movies*.

\$3500



page 4

RISUAD

DENRO
 and what do we call this condition,
 IN UNISCH

TEDENKO WALKS LEFT OUT OF FRAME
 DENRO SIT DOWN CLYDE
 the ticket. To show you just
 can be... *RISUAK (Risks)*

agents who volunteered to smoke one
 of one week... here he is before... he
 after. *(Only later)*

idea of the *Seriousness* of our
 talents. We have *Asking them*
 the special efforts of our *talents*
 man in Tijuana, who has infiltrated
 factories on record, that *are on*
 the largest shipment of weed ever to
 States. Bladdy himself has infil-
 terly disguised himself as one of
 w you. *(Pais*

34. 69

68

bunk, with
 der his head.
 we SEE other
 (INCLD. ONLY:
 NGY BRIM

CUT TO:

69

block lights.
 le, running
 edro SE Man
 OTT STOPS PEDRO
 RICE TO SEE THEM
 LS. THEY SEE ANOTHER
 ECHING A MAN PRETENDS
 TO SWALLOW THE PILLS.
 THEY EXIT TO
 COULDN'T ROOM
 WHERE THEY SIT ON
 with coffee BENCH.
 S HAND & HE TAKES A
 PEDRO GOES TO

CUT TO:

S ON THE BENCH.
 WALKS OVER TO
 HE PRETENDS TO
 hey include, COLLAPSE
 a levi vest WHICH SCARES
 a long- PEDRO &
 corner the HE EXITS
 fe" -- it is BACK TO
 position with HIS
 SEE a trickle BENCH
 half-open

and also
 his hands
 s. We WATCH
 start to

trouble or something. Come on,
 we're going to be going to court.
 Hey, will you wake up... Please!

(CONTINUED)

3 **NORMAN JEWISON** In Country

Lined revised final draft script for the 1989 film, dated June 16, 1988. In leather presentation binding belonging to editor Louis Lombardo, with name in gilt on front board, title in gilt on front board and spine. Signed on upper right of wrapper by editor Tony Gibbs in holograph red ink. Copious holograph annotations on nearly every page regarding camera shots, takes, timing and dialogue. Two page ribbon copy typed memo signed from director Norman Jewison to Lombardo, dated June 26/89, following the final page of the script, in which Jewison breaks down six key scenes he feels need reediting after previewing the film.

Jewison and Lombardo previously worked together on 1987's hugely successful, multiple Academy Award winning

Moonstruck, and 1989's *The January Man*. They would work together again on 1991's *Other People's Money*.

Based on the 1985 novel by Bobbie Ann Mason about the effect of the Vietnam War on a small Kentucky town, centering on a teenager whose father was killed in the war, and who seeks to find out more about his life. Bruce Willis plays her guardian and seemingly laid-back uncle, Emmett Smith, a Vietnam vet suffering from PTSD.

Set in the fictional town of Hopewell, Kentucky, and shot on location in Kentucky (Lexington, Mayfield, Paducah) and in Washington DC.

\$1500

REV. 6/10/88 ON-SET REV. 8/15/88

29 (L) ARM - ZOOM OUT TO STAGE (412)

BI THE AMERICAN FLAG BI

The camera continuing down a white flagpole and panning to a close shot of the speaker.

CI CLOSE: A NICE COUNTRY FACE - THE SPEAKER 295 (1) WIFE STAGE 296 (2) WIFE STAGE 300 (3) HHS SPEAKER SPEAKER CI

A Methodist Preacher in his fifties; well fed, bifocals to help with his occasional glance at his notes. He is not a fool.

SPEAKER

1 America used to be God's light on this
 2 earth, America was the world's good
 3 Samaritan, and there was no place on the
 4 globe an American could not walk tall,
 5 proud and respected and safe. But along
 6 the way we lost our strength, and our world is fallen
 7 and our dreams have vanished. We forgot our place in
 8 God's plan for America. These are tough
 9 times. Tough times. The state of the
 10 world now is a great practical problem
 11 to be solved. Things need to be changed, changed
 12 for the better...and it is up to you, the
 13 youth of America, as you come to take your
 14 place beside us in society, to take up
 15 this great task, and rebuild our nation
 16 in the image of God, to rebuild His armies
 17 of the righteous, to make us strong and
 18 proud again, not afraid to work, not afraid
 19 to sacrifice. It's going to take courage,
 20 vitality, the power of new young dreams to turn things
 21 around. A willingness to balance your own life with God's plan. Maritally, Financially + personally.

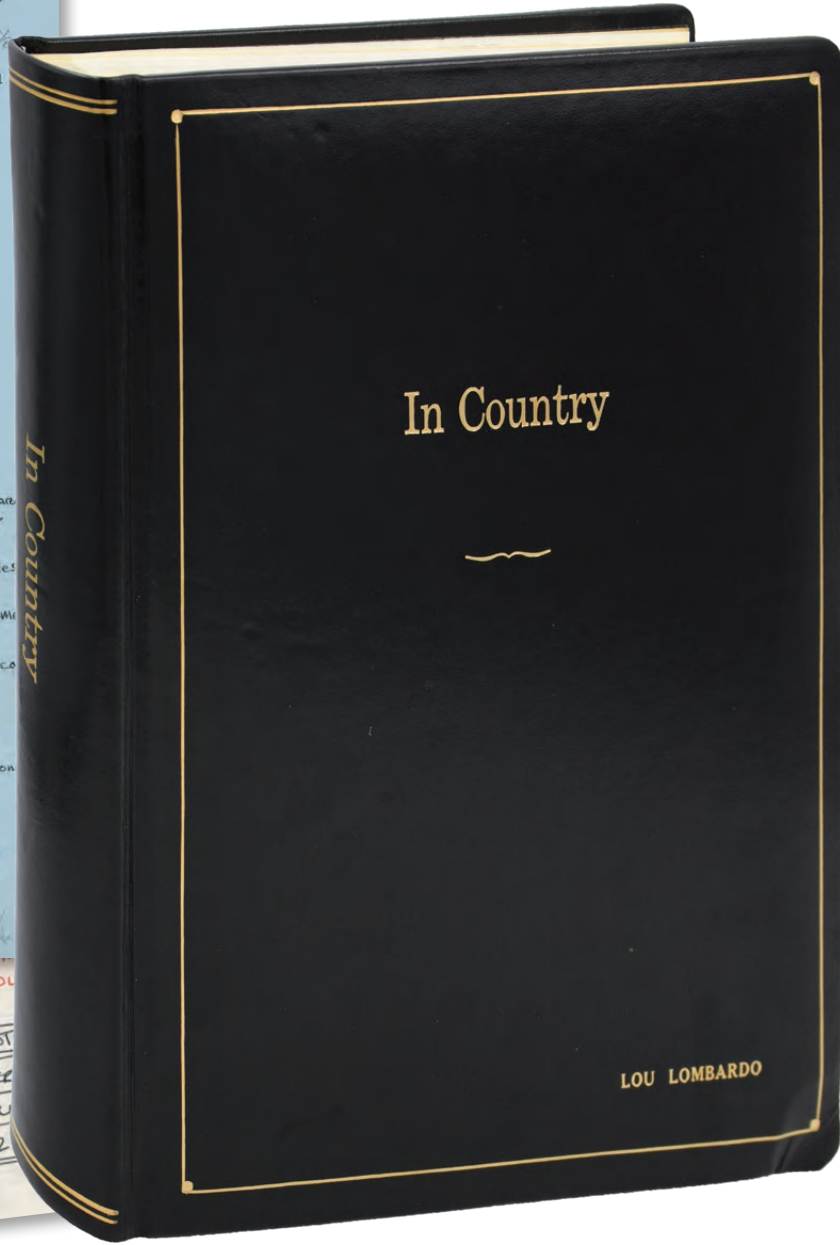
II. Courage to face the legions of Godless Communism wherever they
 22 may be, in Asia, in the Middle East, in
 23 Latin America, here at home in the ghettos of our large cities
 24 feeding off the miseries of the poor and
 25 the ignorant. I wish you luck. I wish you
 26 courage. I wish you the solid joy and fulfillment that come
 27 from doing good. I congratulate you on the
 28 achievement of graduation from High School. May
 29 God bless everyone of you. You are the future of America.

298 (1) FU (2) FU (3) FU

293 (1) LARRY LARRY LARRY LARRY LARRY
 294 (2) LARRY LARRY LARRY LARRY LARRY
 295 (3) LARRY LARRY LARRY LARRY LARRY
 296 (4) LARRY LARRY LARRY LARRY LARRY
 297 (5) LARRY LARRY LARRY LARRY LARRY
 298 (6) LARRY LARRY LARRY LARRY LARRY
 299 (7) LARRY LARRY LARRY LARRY LARRY
 300 (8) LARRY LARRY LARRY LARRY LARRY

CLOSEUP OF OUR FAMILY GROUP. Mamma, Grandpa, Irene, & Emmett & Lacey & Don
 They are older and they sit quietly, Emmett gazing off in
 his own world.

During the speech, Sam looks around, spots the family.
 Each member of the family takes a moment to look, with pride,
 at Sam.



④ "THIS IS... BE THE SMILE YOU GET. YOU GET AS YOU LIKE. DON'T HURRY, YOU OF TAPE."

R490 (9/29)	1	(:18 Dolly) RINGS 2X	:32	RESTHOOK
	2	(:05 Hold; :10 Dolly; :12 ANNOUNCEMENT + HOLD)	:41	ANSWER
	3	(:05 Hold; Dolly; APT. RING #1; :10 Dolly; :12 ANNOUNCEMENT.)	:52	DOCU TKS 2

CAM: FOCUS could be better.

LOU LOMBARDO

FEATURED

4 **NORMAN JEWISON (DIRECTOR)** **DANNY DEVITO, GREGORY PECK (STARRING)** Other People's Money

Second draft script for the 1991 film, dated September 24th, 1990. In red leather presentation binding belonging to editor Lou Lombardo with his name in gilt on front board, title in gilt on front board and spine. With 26 reference and on the set photographs affixed to leaves throughout. 18-page Cast List and 15-page Crew List follow script.

Based on the 1989 play by Jerry Sterner, about a corporate raider who finds himself smitten with the lawyer fighting his hostile takeover of her stepfather's struggling business. Set and shot on location in New York and Connecticut.

\$650

5 **AUGUSTE AND LOUIS LUMIÈRE (FILMMAKERS)** **ALEXANDRE PROMIO (DIRECTOR)** Arrivée à l'Exposition en bateau

Vintage borderless photograph from the 1897 short film, with the number 542 in holograph pencil on the verso, with a still image from the film corresponding to that number on the website Catalogue Lumière showing a similar scene.

While the importance of the Lumière Brothers to the invention and popularity of the moving image is well known, director Alexandre Promio, who filmed over 300 shorts for the Lumières, deserves equal consideration. Of particular note are the series of films he shot while presenting the new technology at the 1897 General Art and Industrial Exposition in Stockholm, Sweden, of which *Arrivée à l'Exposition en bateau* is one.

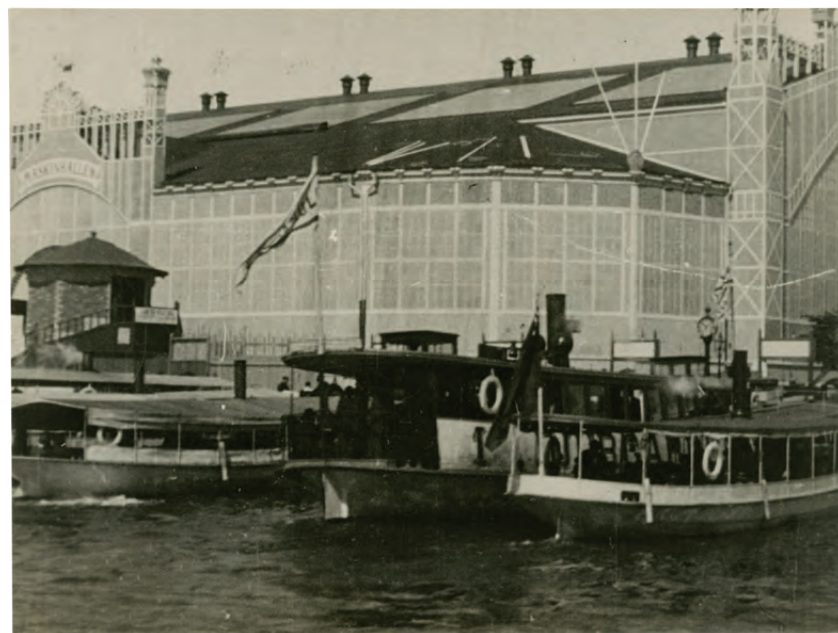
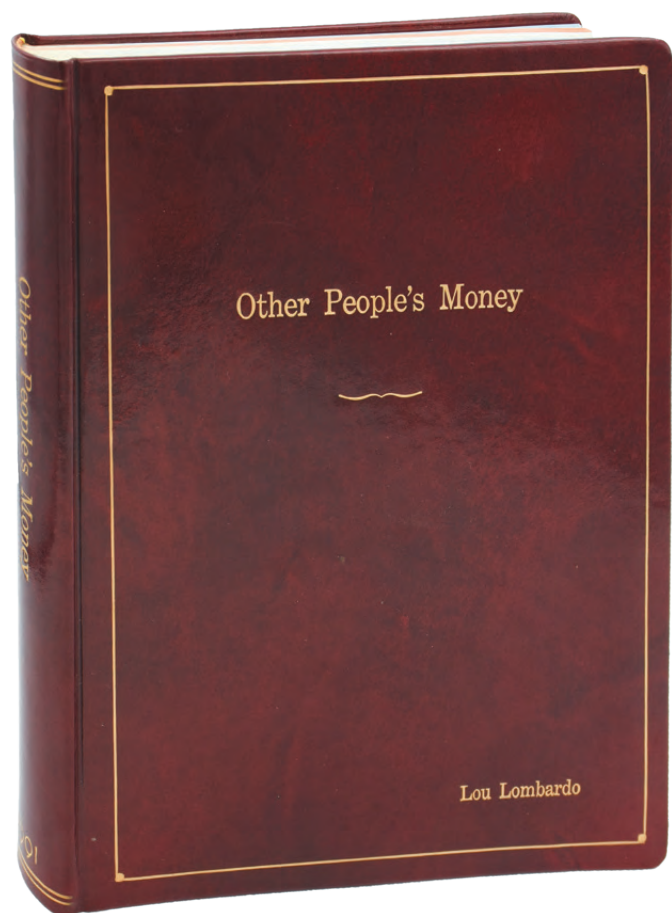
The films represent the first ever shot in the country, and Promio would go on to train pioneering Swedish director Ernest Florman in the art of filmmaking. Other trips with the Lumières included ones to Russia, England, Germany, Hungary, the United States, and Italy, where Promio shot *Panorama du Grand Canal pris d'un bateau*, thought to be the first film shot with a moving camera.

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

Provenance available on request.

\$750

FEATURED



6

Script for a lost 1922 Rudolph Valentino feature

RUDOLPH VALENTINO (STARRING)

PHILIP ROSEN (DIRECTOR)

The Young Rajah

Draft script for the 1922 silent film. With holograph ink and pencil annotations to the front wrapper, noting the year ("1922"), "446", "only copy", and the signature of an unknown crew member at the top right corner of the first page. Rare, this being the only copy that we have ever seen.

Based on the 1919 play by Alethea Luce, which was in turn based on the 1895 novel by John Ames Mitchell, about a typical American college student who receives a supernatural vision, forcing his parents to reveal he was left on their doorstep as an infant and is really the heir to an Indian dynasty, one that now wants him to return home.

One of the final films silent movie icon and renowned "Great Lover" Rudolph Valentino would make before his death in 1926. Regarded as the silver screen's first male sex symbol, Valentino came to prominence in Hollywood in large part due to the efforts of legendary screenwriter and producer

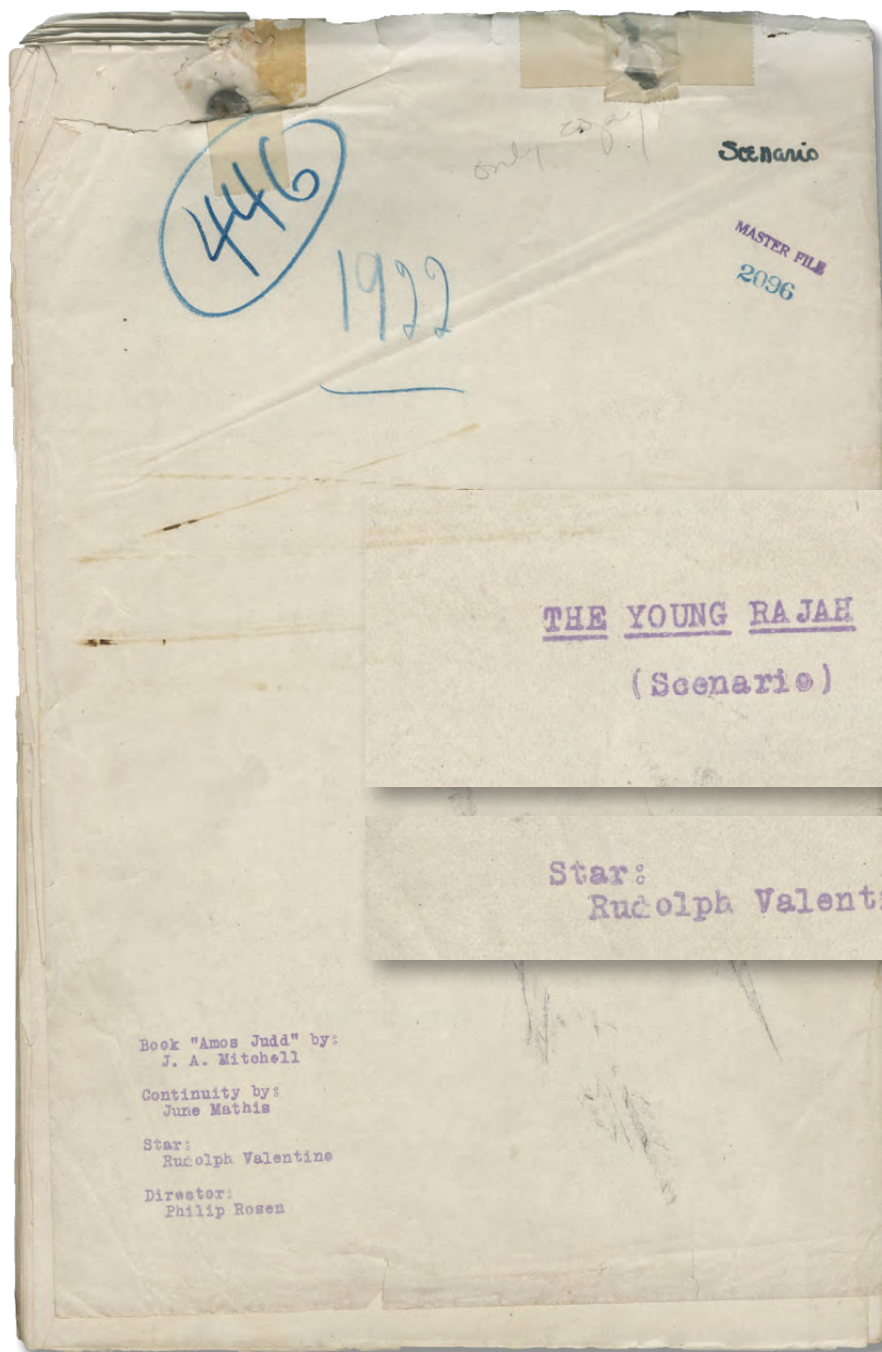
June Mathis, who cast him in his breakthrough role in *The Four Horsemen of the Apocalypse* (1921).

Mathis wrote a number of leading roles for Valentino, including *The Conquering Power* (1921), *Camille* (1921), and *Blood and Sand* (1922). Moreover, Mathis' controversial departure from her highly paid position at Metro Pictures to the more commercial Paramount (then known as Famous Players-Lasky) was widely attributed to the latter company's promise that she could continue to write for Valentino, who had signed with Paramount a year prior.

The Young Rajah was partially restored in 2006 by Turner Classic Movies, although the first two-thirds of the film remain lost.

\$4500

FEATURED



FEATURED

7 ERNEST HEMINGWAY (NOVEL) JOHN STURGES (DIRECTOR) SPENCER TRACY (STARRING) The Old Man and the Sea

Revised Continuity script (pre-production) for the 1958 film, dated April 25, 1957.

Based on the Pulitzer Prize winning novel by Ernest Hemingway, published in 1952.

Winner of an Academy Award, and nominated for two more, including Best Actor for Spencer Tracy, one of nine nominations he would receive during his career.

\$2500

8 MARK TWAIN (NOVEL) DON TAYLOR (DIRECTOR) Tom Sawyer

Revised Draft script for the 1973 film, dated April 3, 1972.

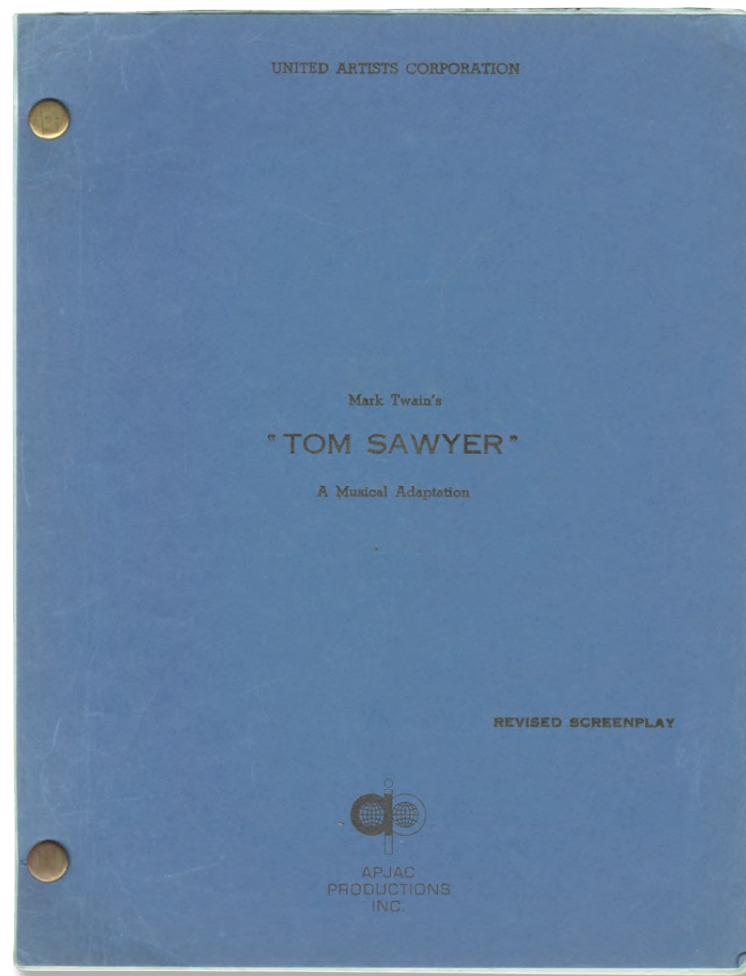
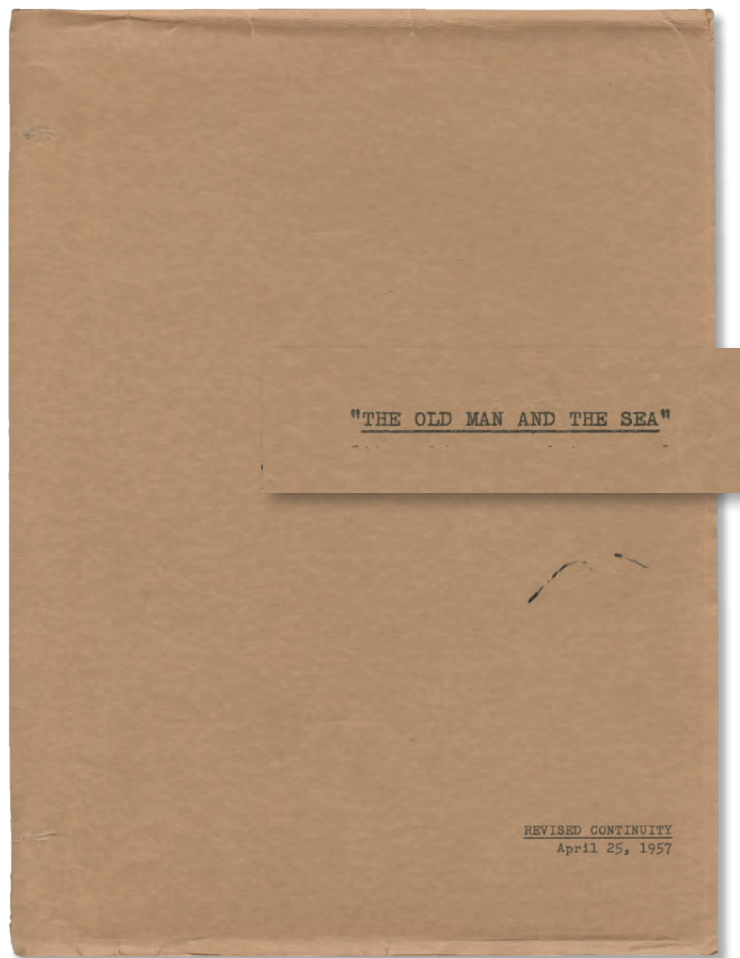
A musical adaptation of Mark Twain's classic coming-of-age adventure novel, that introduced an entirely new generation to Twain's story, with a very hip cast from today's perspective, including Warren Oates, a young Jodie Foster, and the great Dub Taylor.

Nominated for three Academy Awards.

Set and shot on location in Missouri.

\$1500

FEATURED



9 Collection of 30 original posters for Spanish films, 1961-1976

Collection of 30 vintage country-of-origin posters for Spanish productions and co-productions released between 1961-1976.

The posters predominantly feature full color illustrations but also include photo-illustrations and other techniques, showcasing the variety of graphic design techniques which evolved over the decade-plus covered by the collection. Even among the illustrated posters, a variety of styles can be found, as the films represented include comedy, horror, crime, exploitation, and other genres of film.

Directors whose films are represented in the collection include Jesús Franco, Carlos Aured, José Luis Merino,

José María Elorrieta, and Julio Coll, while actors featured include Maximillian Schell, Nadiuska, Paul Naschy, Maria Perschy, Carlos Quiney, Elsa Martinelli, and Francisco Rabal.

Most posters approximately 27.5 x 39 inches (70 x 99 cm), with minor variations in size. Posters generally Very Good, with expected toning, chipping, and starting to folds. Folded as issued.

For further details, please inquire.

\$2000



10

Director William Wellman's copy

F. SCOTT FITZGERALD

The Vegetable

New York: Charles Scribner's Sons, 1923. First Edition. Copy belonging to Academy Award-winning director William Wellman, with his ownership signature to the front endpaper.

Very Good plus overall, lacking the dust jacket. A few small tears to the edges of the advert pages at the rear, else a very presentable copy.

\$850

11

Inscribed to actor and pianist Oscar Levant

ERNIE KOVACS

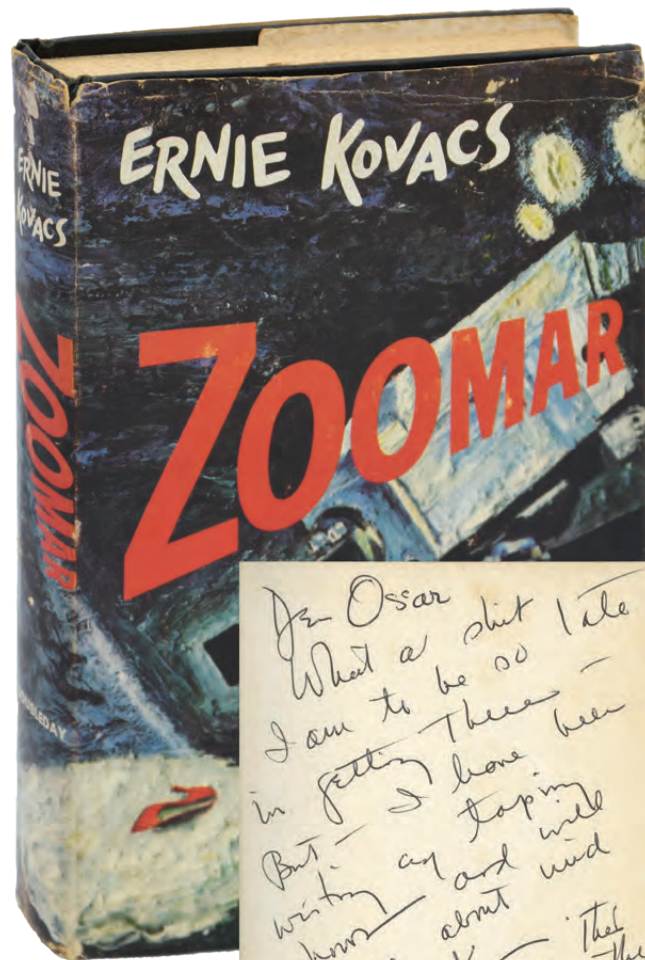
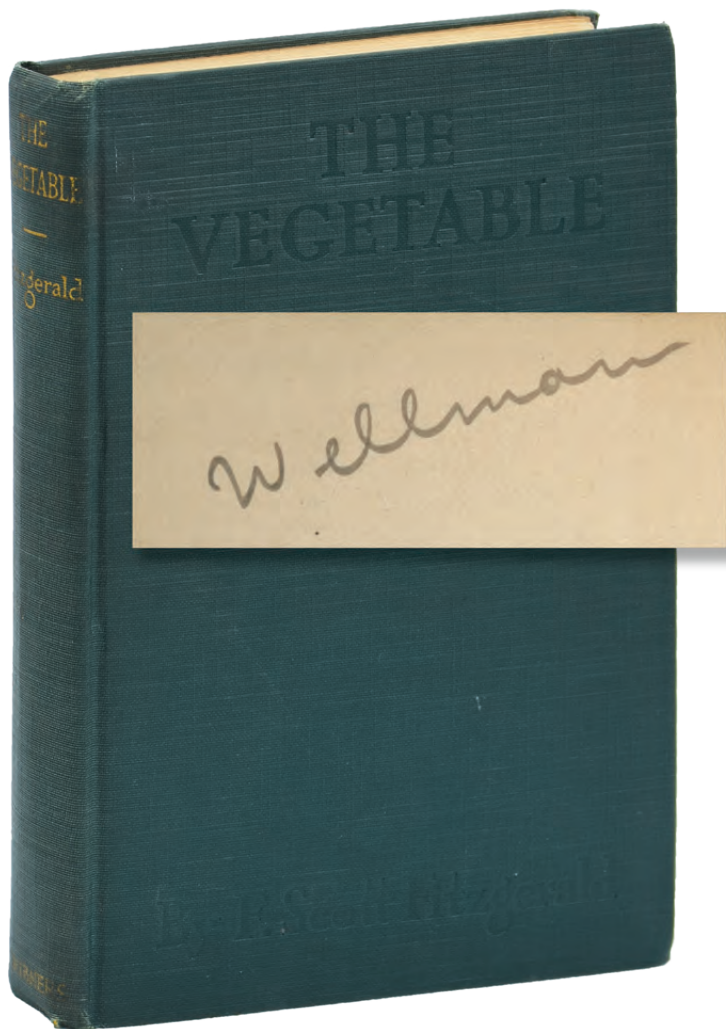
Zoomar

New York: Doubleday, 1957. First Edition. Inscribed by the author to versatile concert pianist and actor Oscar Levant on the front endpaper: "To Oscar / What a shit I am to be so late in getting there -- But -- I have been writing and taping shows -- and will be done about mid next week. Am not sending you this to read -- this was the only paper available to write on. / Ernie". Also autographed on the next leaf, with Kovacs' inscription underneath: "formal autograph done for book store". Full provenance available.

The only novel by the famed actor and comedian, set during the early days of television.

Very Good plus in a Very Good dust jacket. Lightly foxed to the page edges. Jacket lightly foxed to the rear panel and flaps, with a small chip to the front flap fold and accompanying creasing.

\$1200



Jr. Oscar
 What a shit
 I am to be so late
 in getting there -
 But - I have been
 writing and tapping
 show about with
 be done about with
 next week - The
 Am not ready for the
 to read - This was the
 only paper to
 available to
 write on
 Jerry

FEATURED

12 YASUJIRŌ OZU FLOATING WEEDS

Vintage screenplay for the 1959 film. Text in Japanese.

A remake of the 1934 silent film *A Story of Floating Weeds*, also directed by Yasujirō Ozu. The leader of a traveling theatre troupe goes to visit his former mistress and their son, who is unaware that the man is his father. Meanwhile, the man's current lover, jealous of his attentions to his former mistress, schemes to shame him by convincing a young actress in the troupe to seduce his son.

One of the final films the prolific Japanese director made before his death in 1963.

Criterion Collection 232. Eureka Masters of Cinema 41. Ebert I.

\$1500

13 RAFAEL SABATINI Columbus

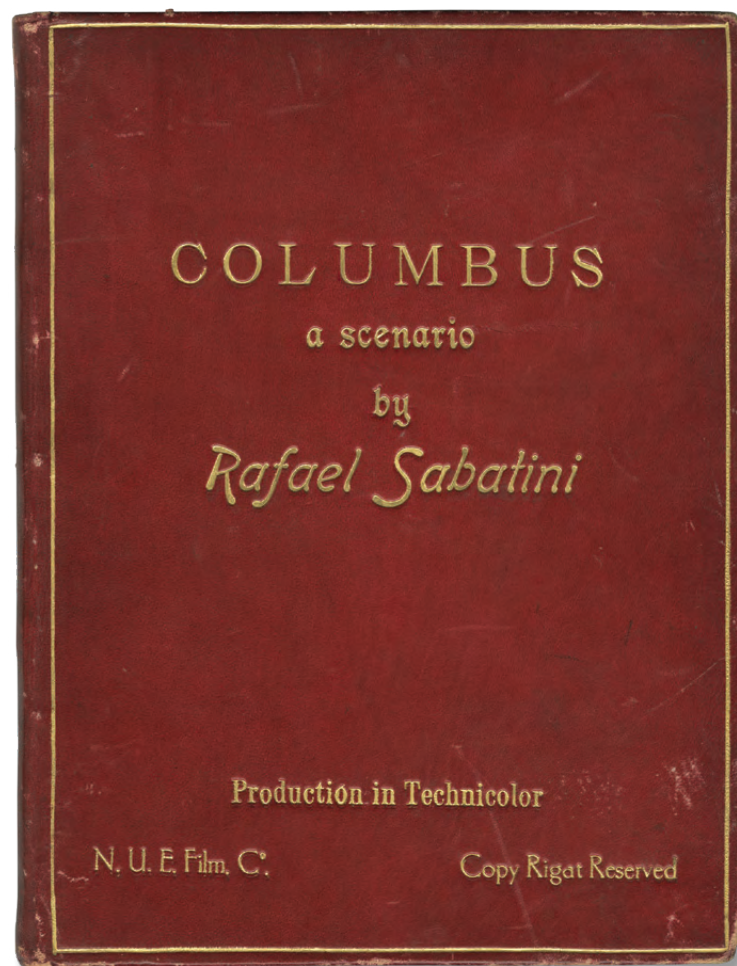
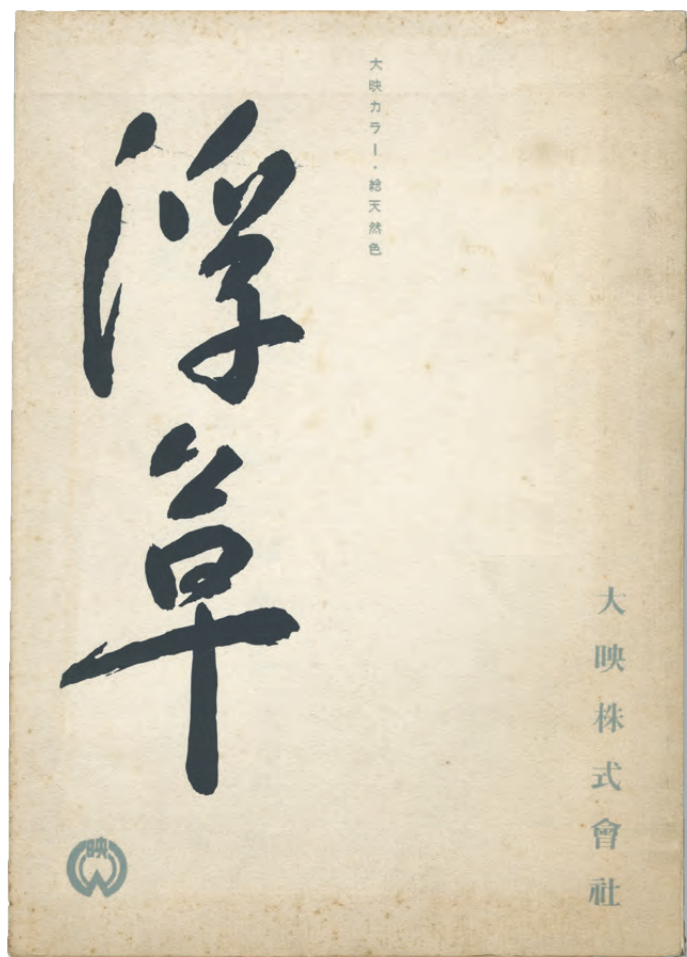
Draft typescript, with elaborate contemporary binding, for an unproduced film, circa 1939. A fine leatherbound copy with gilt lettering and decorated endpapers.

One of prolific novelist and screenwriter Rafael Sabatini's final projects. A romanticized, swashbuckling account of the adventures and loves of Italian explorer Christopher Columbus, here re-imagined as the Spanish "Cristobal Colon" from Castile. Delays in the production of the film

led Sabatini to turn his early screenplay into a novel, first published by Hutchinson in 1941. Although interest was again raised in a Columbus film in the late 1940s—leading to the British *Christopher Columbus* (1949) starring Fredric March—Sabatini's script was ultimately rewritten for the film.

Set in Spain.

\$1850



14 **MARCEL DUCHAMP** **L'opposition et les cases conjuguées sont réconciliées**

Paris: L'Échiquier, 1932. First French Edition, preceding all others. A richly illustrated chess manual, with maneuvers illustrated in red and black diagrams. Text in French, English, and German.

Although best known as an artist, Marcel Duchamp essentially ceased creating art by the mid-1920s, spending the rest of his life dedicated to chess as a writer, theorist, and

player. In this volume, he and co-writer Vitaly Halberstadt, in part, examine the Lasker-Reichhelm position. Roughly a decade later, Duchamp would create his own endgame problem, one that is yet to be solved.

Very Good, with contemporary owner signature to the front panel.

\$1500

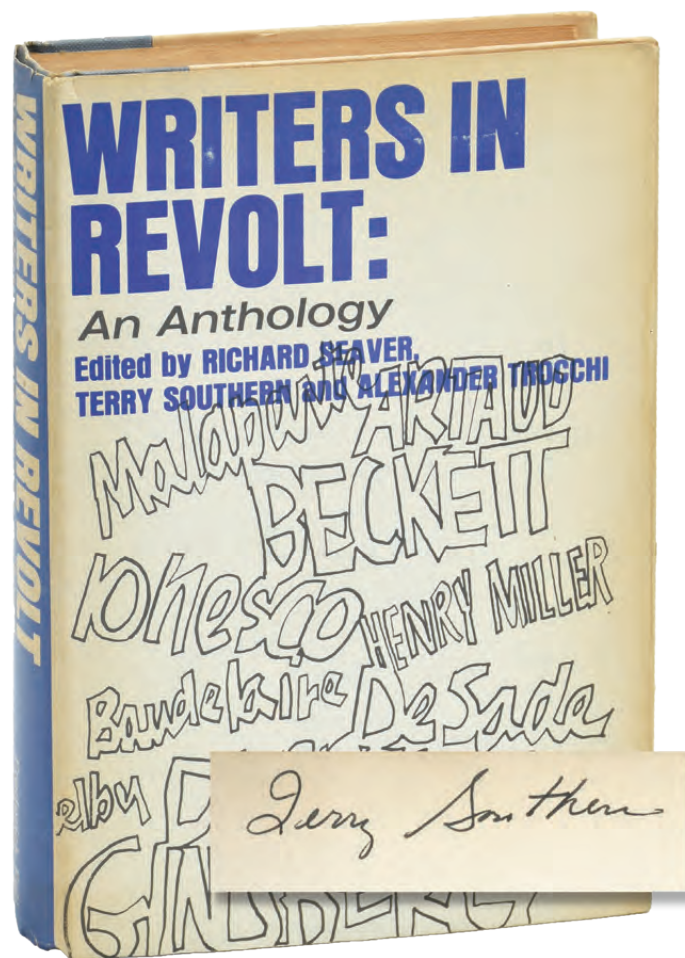
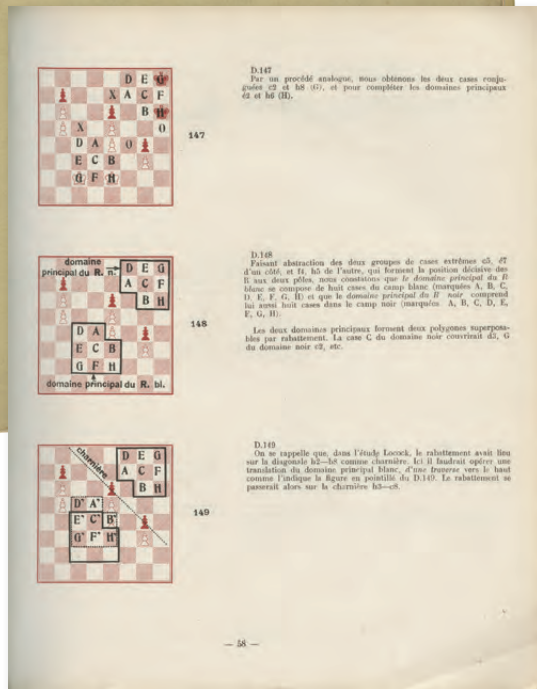
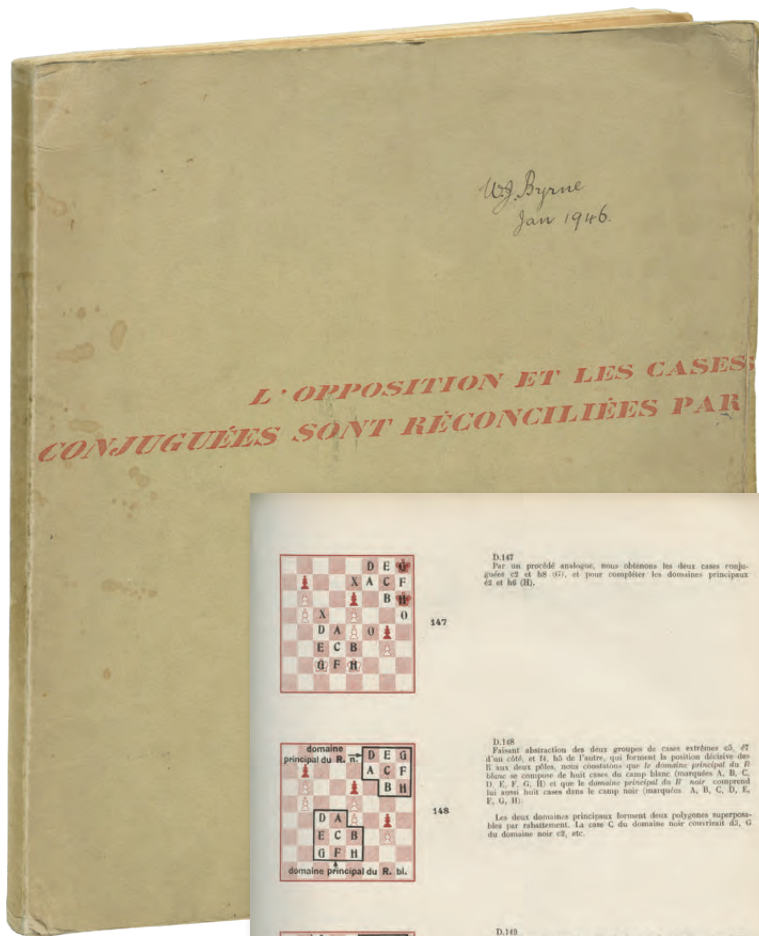
15 Signed by Terry Southern **TERRY SOUTHERN, ALEXANDER TROCCHI, RICHARD SEAVER (EDITORS)** **Writers in Revolt: An Anthology**

New York: Frederick Fell, 1963. First Edition. Signed by one of the book's three editors, Terry Southern, on the front endpaper.

Very Good plus in a Very Good dust jacket. Lightly bumped at the heel and tips, with a few small splashes to the front board

and a faintly faded spine. Jacket is faintly dampstained to the front flap fold, with a lightly toned spine and flap folds and a slightly bumped heel.

\$400



FEATURED

16 Some Questions and Answers: Marihuana, LSD, Narcotics, Sedatives

Washington, DC: National Clearinghouse for Drug Abuse Information, 1971. Collection of four striking pamphlets issued by the National Clearinghouse for Drug Abuse Information in conjunction with the US Department of Health, Education, and Welfare containing medical, societal, and legal information on the following drugs: marijuana (here written "marihuana"), LSD, narcotics (opiates), and sedatives. Illustrated in a bright, psychedelic style typical for the period they were printed, but surprising given the source.

Each pamphlet contains information on the type of drug advertised, its effects, addiction potential, legal status, and health risks. Although undoubtedly dated in some places, the information is presented in a straightforward manner, with little sensationalism or scare-mongering,

even including sections on potential medical uses for marijuana and LSD.

An interesting collection from the early days of the growing national concern with illicit drugs and drug abuse, published one year after the landmark federal Comprehensive Drug Abuse Prevention and Control Act of 1970, and likely aimed at educating, rather than scaring, young adults or other potential users.

3.5 x 8.5 inches (9 x 22 cm), folded, with text on both the rectos and versos. Near Fine overall, with light rubbing and soil. Faint dampstain to the cover of "Sedatives," and light toning to spine fold of "Narcotics."

\$550

17 Collection of 63 photographs of the crash of United Airlines Flight 173

Collection of 63 vernacular color photographs of the crash scene of commercial United Airlines Flight 173 that occurred on December 28, 1978 in suburban Portland, Oregon.

Likely shot by an investigator or airline employee, the photographs in this archive depict a comprehensive survey of the scene of the crash, including images of the plane's fuselage, the severed wings, and the surrounding area. The flight, from JFK in New York en route to Portland, experienced a malfunction in the deployment of its landing gear, and the plane circled the airport seeking a solution until it ran out of fuel and crashed, killing ten passengers and injuring another 24.

Considered a landmark moment in the history of safety regulations in American commercial aviation, including spurring the creation of the Crew Resource Management training course, which sought to mitigate the effects of human error in plane malfunctions. An uncommon and stark look at the devastation of a plane crash.

All photos approximately 5 x 4 inches (13 x 10 cm), Fine condition.

\$1250



FEATURED

18

The wrong kid died!

JAKE KASDAN (DIRECTOR)

JOHN C. REILLY (STARRING)

Walk Hard: The Dewey Cox Story

Producer's archive and script with rainbow revisions, dated May 10th, 2007, for the 2007 comedy, including extensive production schedules, props lists, and set and wardrobe files. Also included is a final cast, crew, and contacts list, dated May 18, 2007, bound separately with black coil binding.

A childhood tragedy leads musician Dewey Cox up the ladder to stardom, cycling through nearly every musical genre

imaginable on the way up. A parody of twentieth century music biopics, stretching from Johnny Cash to Roy Orbison to Bob Dylan to Brian Wilson.

Set in Alabama and California.

\$1250

19

JOHN G. AVILDSSEN (DIRECTOR)

JOHN BELUSHI, DAN AYKROYD (STARRING)

Neighbors

Draft script for the 1981 film. Script belonging to sound mixer Les Lazarowitz, with his name in holograph ink on the title page, and three pages of annotations in holograph marker and ink with reference to sound work laid in. Also laid in is a separate Sound EFX Breakdown with sections underlined in holograph marker.

Based on Thomas Berger's 1980 novel, John G. Avildsen's pitch-black dark comedy about suburban life starring John Belushi and Dan Aykroyd had a difficult production and a less than ideal reception, but as is the often the case, the film became a cult favorite. Belushi and Aykroyd play against type, Belushi being the ineffectual, suburbanite husband and

father Earl Keese, and Aykroyd the obnoxious, menacing Vic Zeck, who moves in next door with his femme fatale wife Ramona (Cathy Moriarty). Together, the new neighbors proceed to wreak havoc on the Keese's lives.

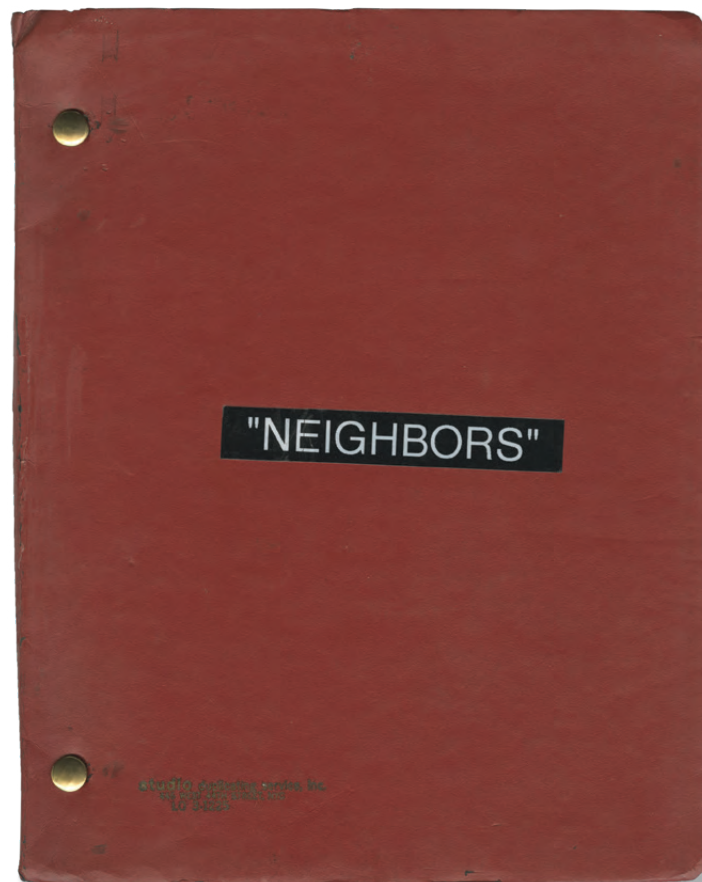
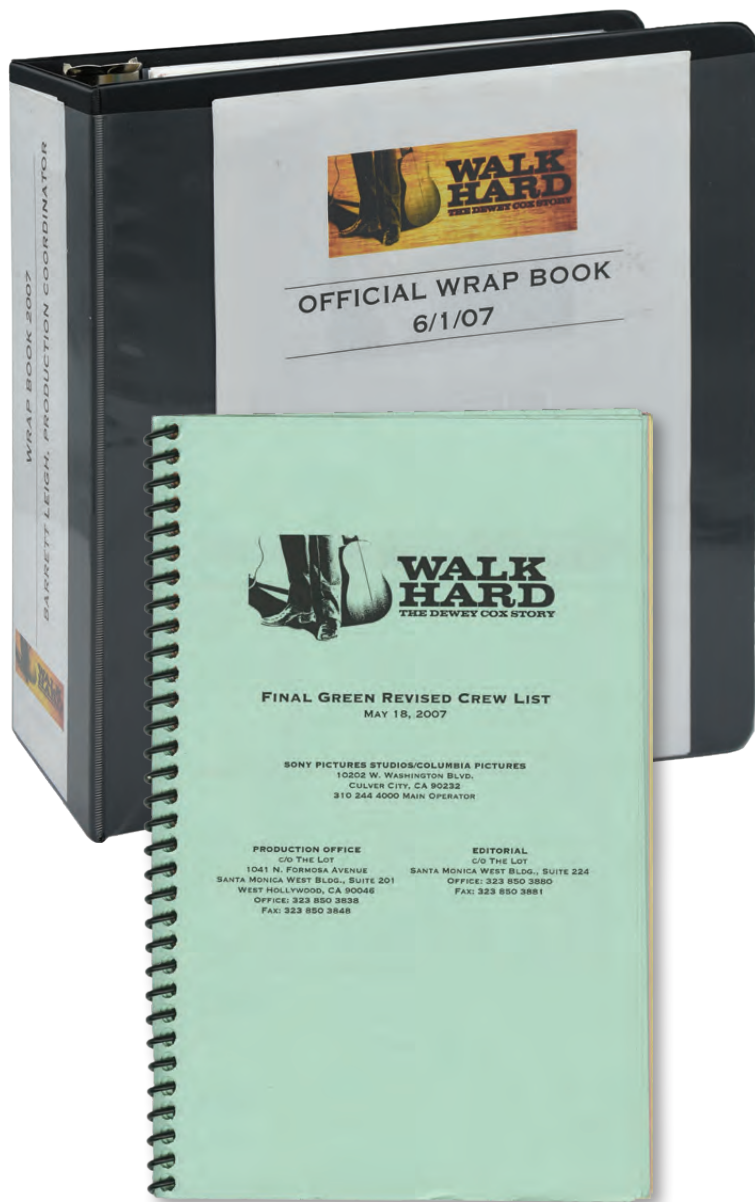
Belushi's last film, as he would die from an accidental drug overdose less than three months after the film's release.

Set in and shot on location in Staten Island, New York.

Carlson and Connolly, *Destroy All Movies*.

\$875

FEATURED



FEATURED

20 **JIM STERANKO** Supergirls

Wyomissing, PA: Supergraphics, 1973. Vintage calendar featuring topless pinup versions of pulp and superhero characters created by legendary comic artist Jim Steranko, including Green Arrow, Green Lantern, Captain America, Sheena, Batman, The Phantom, and Supergirl. Inscribed to influential comic book seller and impresario Captain George Henderson on the first page.

Captain George's downtown Toronto store, Memory Lane Books, is recognized as Canada's first comic book shop, and he would go on to organize the first Canadian comic convention, the Triple Fan Fair, and first gallery dedicated to comic art, The Whizzbang Gallery, serving as a tireless promoter of the

art. In addition to his store, he published several periodicals, ones that included essays and information on, not just comics, but also silent film and film serials, pulp fiction, and reprints of newspaper comic strips.

10.5 x 17 inches (27 x 43 cm). Near Fine, with light soil to the front page, else illustrations bright and Fine.

Also included are eight issues of *The New Captain George's Whizzbang*, published between 1969 and 1974. Near Fine. For details, please inquire.

\$975

21 **JACK ARNOLD (DIRECTOR)** **RICHARD WALLING (STILL PHOTOGRAPHER)** The Incredible Shrinking Man

Collection of four striking vintage still photographs from the 1957 US film. The stills demonstrate the practical effects and extraordinary sets constructed in order to make the picture—at a time when the special effects needed to visualize the world of a man reduced to being only a few inches were essentially nonexistent.

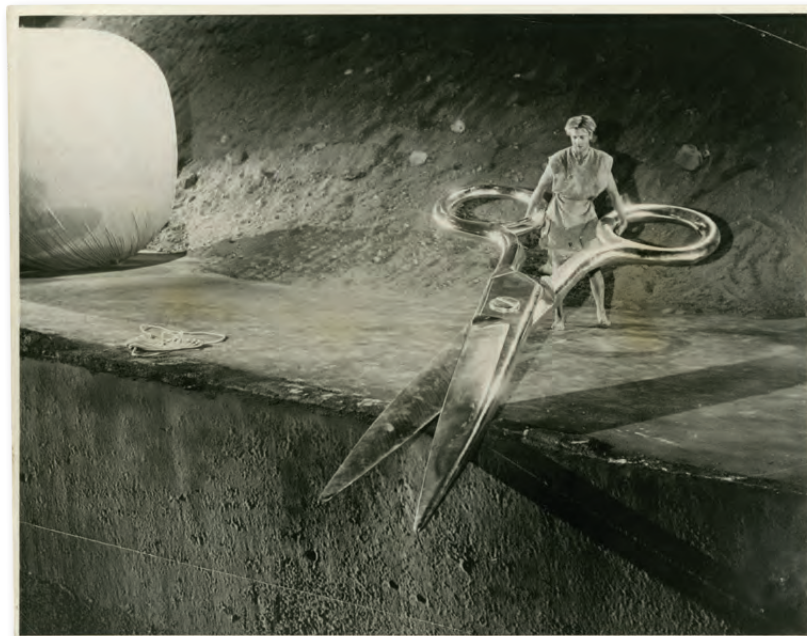
A landmark science fiction film, adapted by Richard Matheson from his own 1956 novel, about a man who begins shrinking after being exposed to a strange mist.

8 x 10 inches (20 x 25 cm). Fine condition, with scene descriptions tipped on to the verso of eight of the nine stills.

National Film Registry.

Complete set of images available on request.

\$750



BANNEDS RA



22

TERRENCE MALICK (DIRECTOR)
MARTIN SHEEN, SISSY SPACEK (STARRING)
Badlands

Vintage US silkscreen banner poster for the 1973 film.

Terrence Malick's transcendent and ferocious debut, loosely based on the 1958 murder spree of Charles Starkweather and girlfriend Caril Ann Fugate, starring Martin Sheen and Sissy Spacek in early outstanding performances.

Set in South Dakota, shot on location in Colorado.

82 x 24 inches (208 x 61 cm). Rolled. Very Good plus overall with no restoration. Rubbing to center image and thin line of rubbing along the bottom of the first four letters, several short closed tears primarily to right margin, one short closed

ANNIERS BRAND



tear on left margin reinforced on verso with brown paper tape, some light scratching, quite bright and unfaded with an amazing fluorescent orange.

National Film Registry. Rosenbaum 1000. Ebert IV. Criterion Collection 651. Spicer US Neo-Noir. Silver and Ward Neo-Noir. Grant US.

\$1850

BANNERS

23 **GEORGE ROY HILL (DIRECTOR)** **PAUL NEWMAN, ROBERT REDFORD (STARRING)** The Sting

Vintage US silkscreen banner poster for the 1973 film.

George Roy Hill again enlists Paul Newman and Robert Redford as his leads, following his 1969 hit *Butch Cassidy and the Sundance Kid*, with an even greater success.

Jaunty tale of two confidence men taking a crime boss in for the long con in revenge for the murder of a mutual friend in 1930's Chicago. Winner of seven Academy Awards including Best Picture, Best Director and Best Screenplay.

Set in Chicago, shot on location in Chicago and multiple locations in California.

82 x 24 inches (208 x 61 cm). Rolled. Very Good overall with no restoration. Lightly soiled with three significant closed tears, two on left measuring 14 x 8 inches, reinforced on verso with PH neutral tape, one on right measuring six inches, reinforced on verso with brown paper tape, several other short closed tears many reinforced on verso with brown paper tape, some overall chipping on edges with one large chip in the margin on far right, otherwise bright and unfaded.

National Film Registry. Penzler 101. Grant US

\$1650

24 **FRED ZINNEMANN (DIRECTOR)** **EDWARD FOX (STARRING)** Day of the Jackal

Vintage US silkscreen banner poster for the 1973 film.

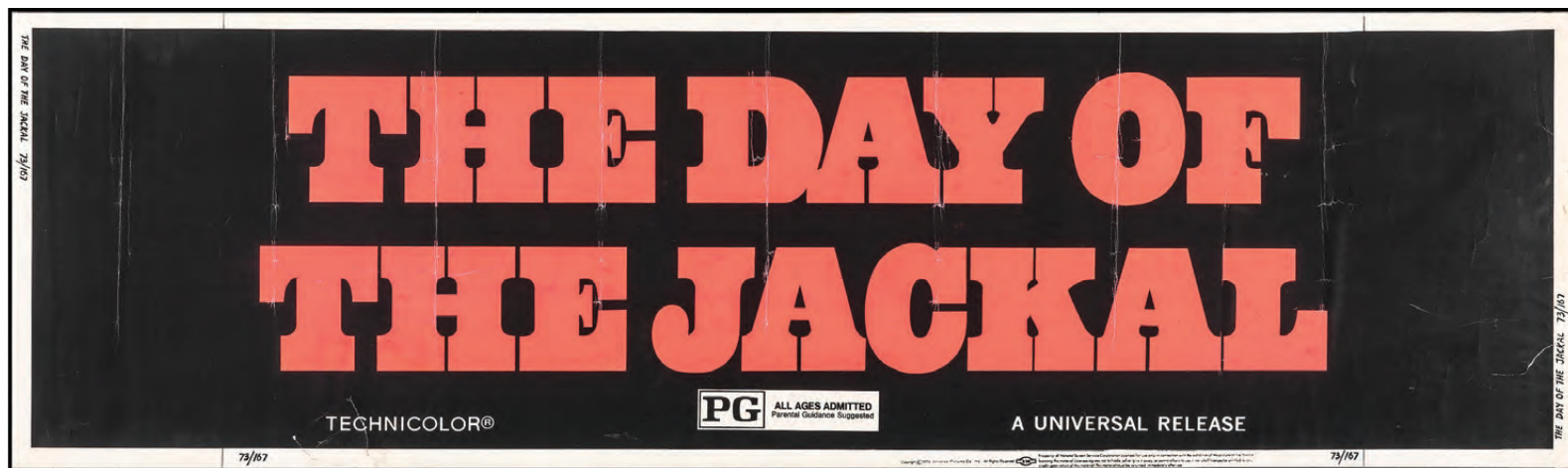
Based on Frederick Forsyth's 1971 novel about the titular professional assassin hired by a militant French underground organization to assassinate French president Charles de Gaulle.

Set in and shot on location in Paris, Versailles and Hautes-Alpes.

82 x 24 inches (208 x 61 cm). Rolled. Very Good with no restoration. Several vertical creases with some cracking, three closed tears measuring two inches, four inches and five inches, several small closed tears in margins, otherwise bright and unfaded.

Penzler 101.

\$1500



BANNERS

25 **SIDNEY LUMET** **The Anderson Tapes**

Vintage US silkscreen banner poster for the 1971 film.

Based on Frank Pierson's 1970 novel, about an ex-con who initiates a cascade of chaos when he decides to rob his upscale apartment building. Actor Christopher Walken's feature film debut, as well as a breakthrough role for Sean Connery, who was previously stuck being typecast as James Bond.

Shot on location in New York.

82 x 24 inches (208 x 61 cm). Rolled. About Near Fine with no restoration, a few old splashes near the edges, some rubbing and scratches, three small closed tears in margins and light creases, otherwise quite bright and unfaded.

Lee, *The Heist Film*. Spicer US Neo-Noir.

\$875

26 **STANLEY DONEN (DIRECTOR)** **GREGORY PECK, SOPHIA LOREN (STARRING)** **ROBERT MCGINNIS (DESIGNER)** **Arabesque**

Vintage US silkscreen banner poster for the 1966 film, designed by legendary graphic artist Robert McGinnis.

Based on the 1961 novel *The Cypher* by Alex Gordon, about a professor of ancient languages who becomes involved in international intrigue involving a beautiful spy, an oil magnate, and a secret message coded in hieroglyphics.

Set in and shot on location in England and Wales.

82 x 24 inches (208 x 61 cm). Rolled. Very Good with no restoration. Lightly soiled with a couple of short closed tears and a few repairs to the verso.

\$475

THE ANDERSON TAPES 7/12/12

The
runaway
bestseller
is on
the screen.

COLUMBIA PICTURES Presents A ROBERT M. WEITMAN PRODUCTION


**The
Anderson Tapes**

THE ANDERSON TAPES 7/12/12

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ARABESQUE

TECHNICOLOR® PANAVISION® A UNIVERSAL RELEASE



ARABESQUE 7/12/12

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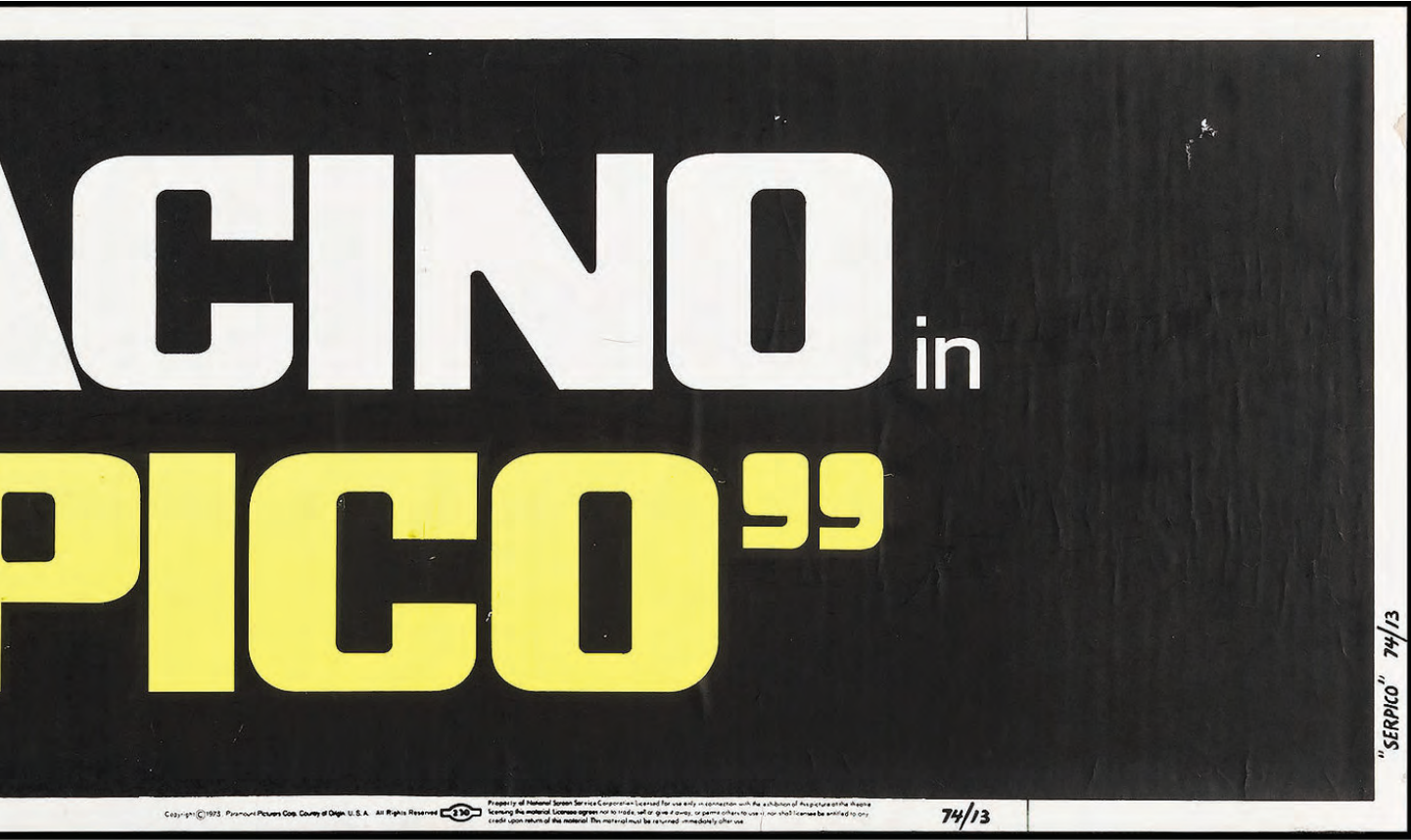
27 **SIDNEY LUMET (DIRECTOR)**
AL PACINO (STARRING)
Serpico

Vintage US silkscreen banner poster for the 1973 film.

Based on Peter Maas' 1973 biography *Serpico: The Cop Who Defied the System*, about a plainclothes police officer who exposes corruption in the New York City Police

Department, only to face harassment and threats from his fellow officers.

Nominated for two Academy Awards, Best Adapted Screenplay and Best Actor for Al Pacino.



Set in and shot on location in New York.

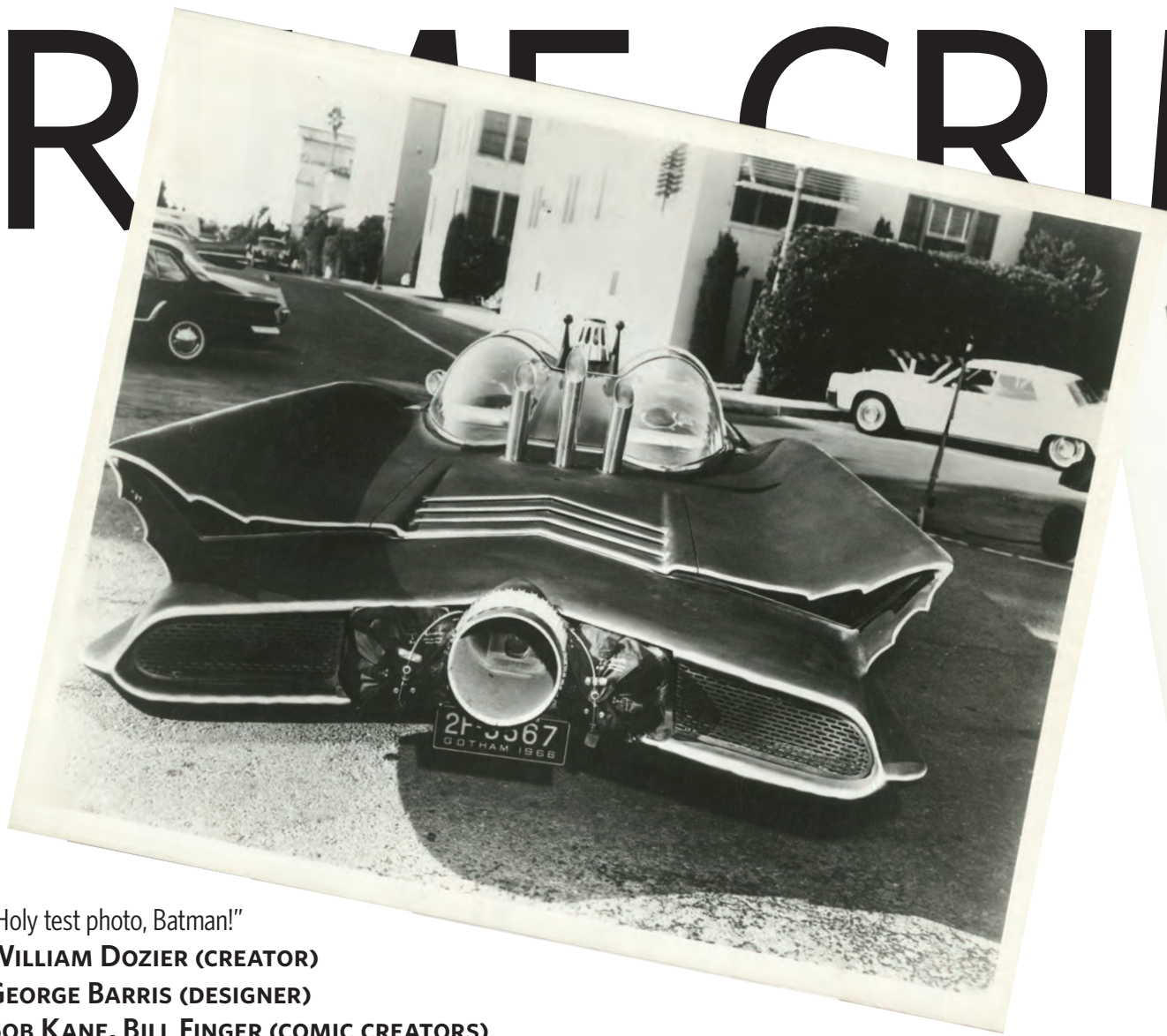
82 x 24 inches (208 x 61 cm). Rolled. Very Good plus overall with no restoration. Lightly soiled, with a few pin holes in upper right of image, two holes about 1/8 of an inch, one

small closed tear in bottom margin and one chip in the upper right margin, bright and unfaded.

Eureka Masters of Cinema 79. Spicer US Neo-Noir.

\$2000

CRIME CRIM



28

"Holy test photo, Batman!"

WILLIAM DOZIER (CREATOR)

GEORGE BARRIS (DESIGNER)

BOB KANE, BILL FINGER (COMIC CREATORS)

Batman

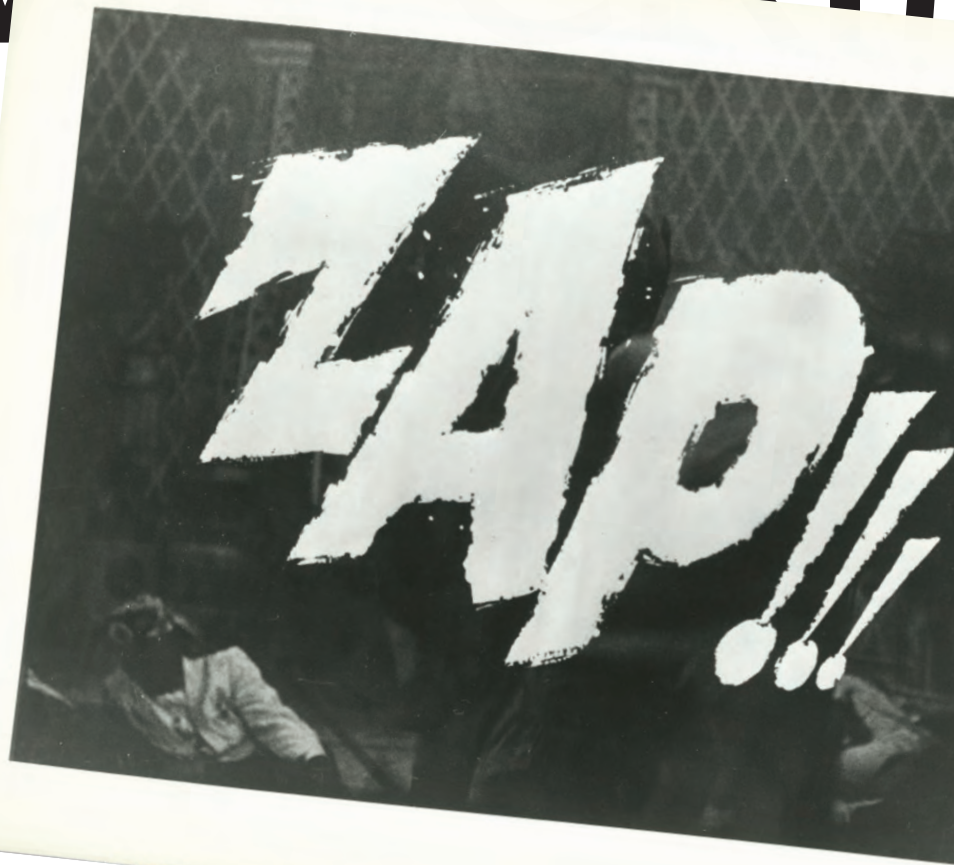
Collection of seven vintage test photographs from the 1966 feature film, released the same year as the premiere of the seminal television series. Included is a rear shot of the Batmobile, designed by George Barris, replete with its completely current 1966 Gotham City

license plates. The other six photos in the set are test shots for the highly stylized printed exclamations that would appear during the inevitable fight sequences involving Batman, Robin, and the minions of a given episode's Special Guest Villain.

F CRIME CRIME CRIME



William Dozier's 1966 creation was beyond anything of its time in terms of visual innovation, camp, and blazing primary colors. The titles from the fight sequences here are the epitome of a show in which almost everything was labeled (Bat Computer, henchmen, gadgets, etc.), and the Batmobile itself brought a modernity that had theretofore only existed in the likes of *Popular Mechanics* and magazines



for auto fanatics. After many years of rights disputes, the entire series was restored to its full glory in 2014, meeting with worldwide accolades.

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

\$1500

29 **DAVID DODGE**
To Catch a Thief

New York: Random House, 1952. First Edition.

The author's eighth novel, basis for the classic 1952 film directed by Alfred Hitchcock and starring Cary Grant and Grace Kelly.

Near Fine, in a Very Good plus dust jacket. Jacket has a light dampstain to the rear flap fold, affecting the fore edge of the rear panel, with faint fading to the spine and light edgewear. Even with these minor imperfections, an exceptional copy of this easily worn title.

\$1500

30 **WILLIAM FRYER HARVEY**
The Beast With Five Fingers and Other Tales

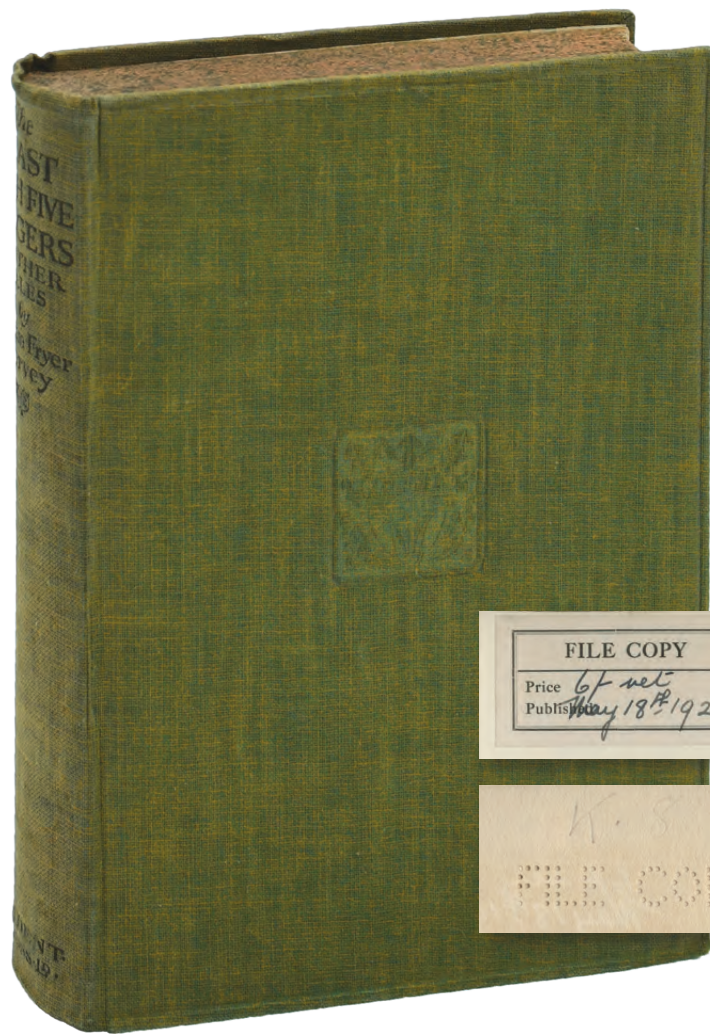
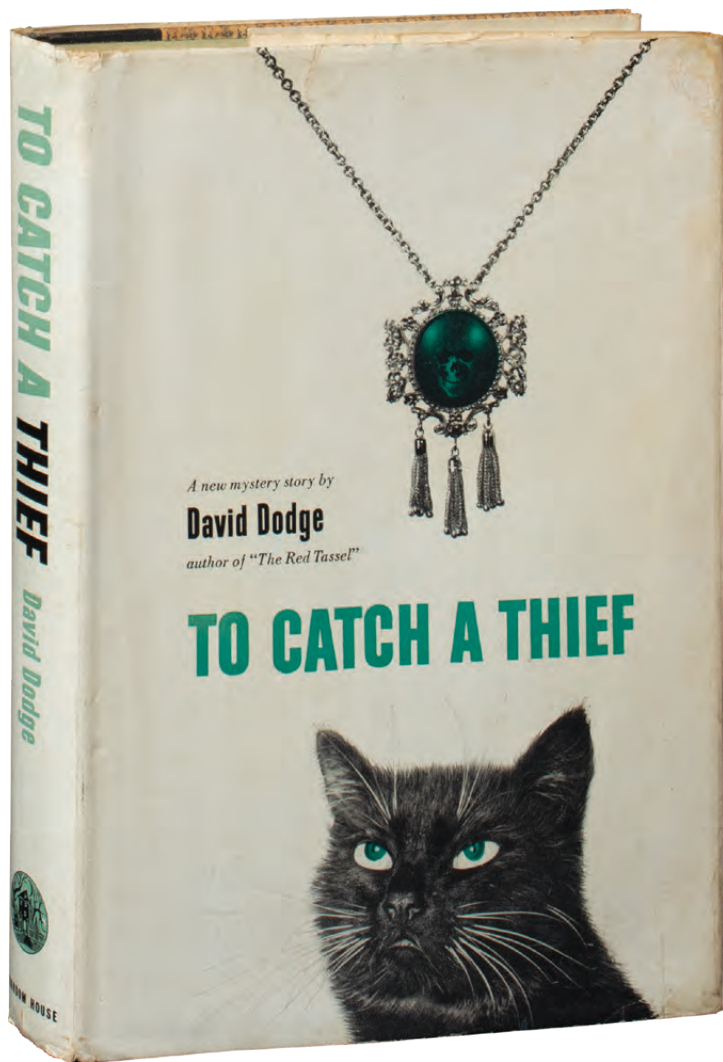
London: J.M. Dent and Sons, 1928. First Edition. Publisher's file copy, with a label marking it as such tipped-in to the front pastedown, and blindstamped "FILE COPY" on the front flyleaf.

Basis for the 1946 film noir directed by Robert Florey and starring Peter Lorre, Victor Francen, Andrea King, and Robert Alda.

Near Fine, lacking the scarce dust jacket. Spine faintly faded, with faint foxing to the page edges and light offsetting to the endpapers.

\$750

CRIME



31 **JOHN MACKENZIE (DIRECTOR)**
BOB HOSKINS, HELEN MIRREN (STARRING)
The Long Good Friday

Draft script for the 1980 film. Copy belonging to Associate Producer Chris Griffin with "A/P. Chris Griffin" in holograph pencil on title page, and heavily annotated on virtually every page with strikes, underlines and annotations in holograph marker, pen and pencil. With several additional revision pages laid in.

One of the finest British crime films of the 1980s, and also one that maintains something of a cult status, about a powerful London mobster who tries to go legit, but finds his businesses are targets of the Provisional IRA after one of his aides is involved in a deal gone wrong.

Shot on location in London. The film's subject matter, including police and political corruption, the conflict in Northern Ireland, gentrification, and an implicit critique of the new Thatcher government, was controversial at the time of its release. Bob Hoskins' breakthrough role, and notable as the screen debut of Pierce Brosnan, in a small role as an Irish hitman.

Grant UK. Criterion 26. Arrow 1102.

\$2000

32 **CLAUDE CHABROL**
Wedding in Blood

Draft script for the 1973 French film noir. Signed by director Claude Chabrol on the title page. Text in French.

A torrid, bourgeois crime drama set in a small French village, where desire and death convene as tension escalates behind closed doors. When the town's boorish Gaullist mayor discovers his wife and his deputy are having an

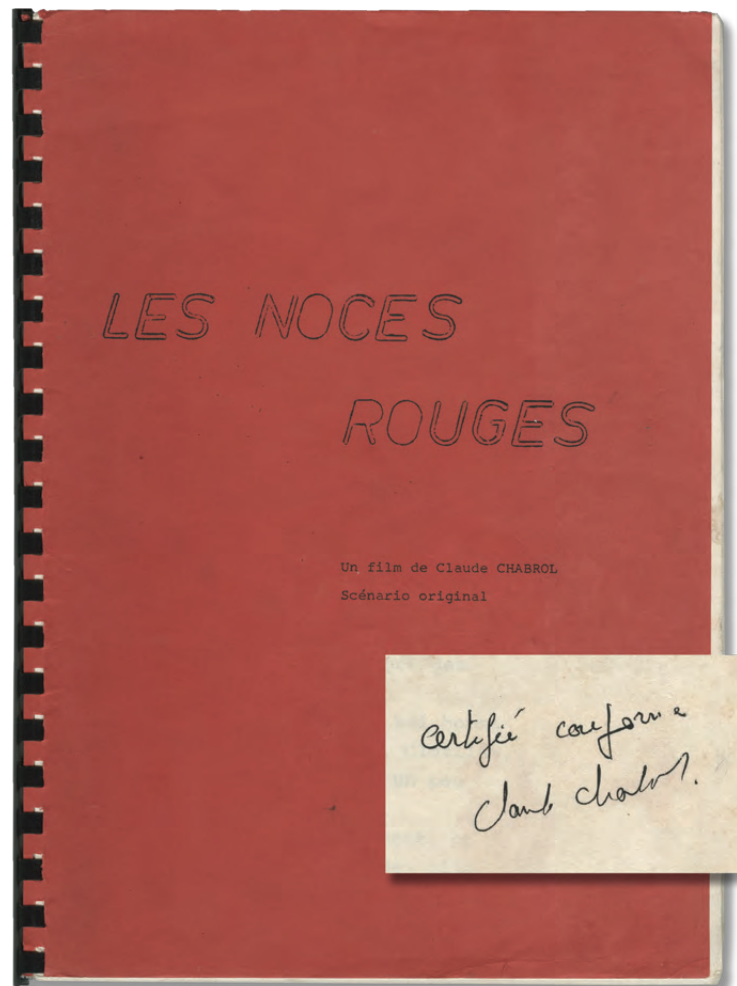
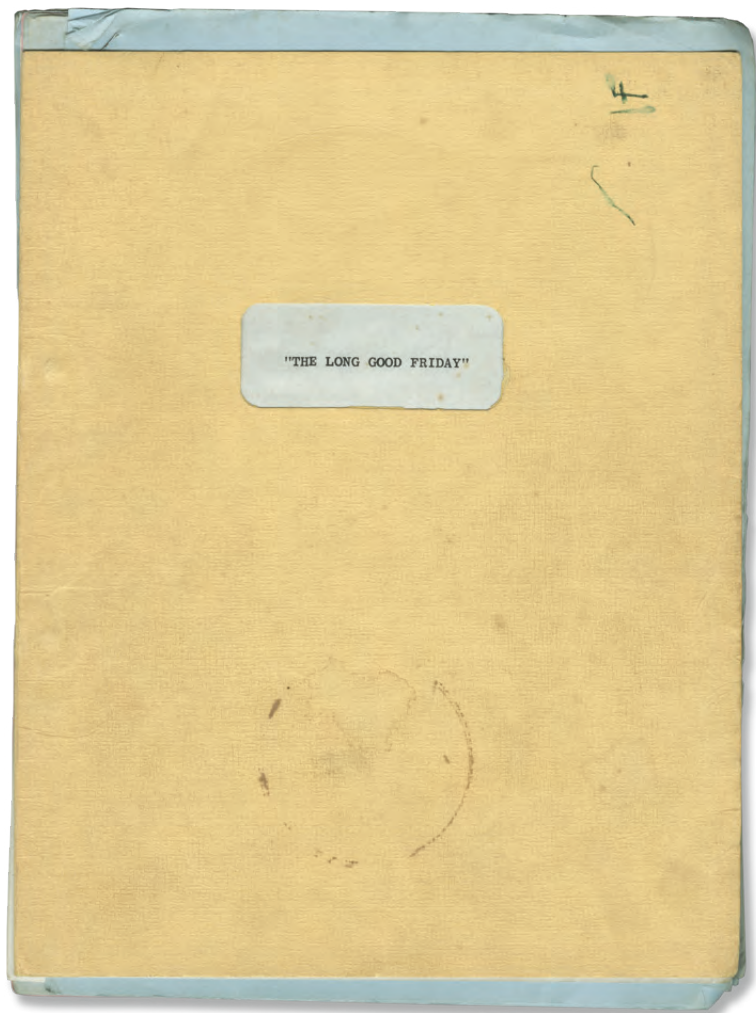
affair, he seizes the opportunity to blackmail the deputy in order to pull off a real estate scam.

Shot on location in Indre, France.

Grant France. Spicer France Neo-Noir.

\$1850

CRIME



CRIME

33 **HENRI VERNEUIL (DIRECTOR)** **AUGUSTE LE BRETON (NOVEL)** **JEAN GABIN, ALAIN DELON (STARRING)** The Sicilian Clan

Vintage borderless photograph of Jean Gabin and Alain Delon from the 1969 neo-noir film. With holograph annotations and agency stamps on the verso.

Based on the 1967 novel by Auguste Le Breton, about a small Mafia family planning to steal a collection of diamonds while being pursued by a police commission. With a film score by the great Italian composer Ennio Morricone.

Shot on location in Rome, Italy and Paris. Famously filmed in both Italian and English, for simultaneous release in both Italy and English-speaking countries.

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

Grant Italy.

\$375

34 **OTTO PREMINGER** Anatomy of a Murder

Vintage photograph of Otto Preminger, Duke Ellington and Ellington band songwriter Billy Strayhorn on the set of the 1959 film. Candid photographs of Ellington and Strayhorn together are most uncommon.

Preminger's *Anatomy of a Murder* was the first major Hollywood film to feature a score by an African-American composer. The jazz score, composed by Ellington and Strayhorn (uncredited) and performed by Ellington's Orchestra, won three Grammy Awards in 1959 including Best Soundtrack Album.

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). Near Fine, very light creasing.

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

\$325



35 ALFRED HITCHCOCK Spellbound

Vintage photograph of Gregory Peck and Ingrid Bergman on the set of the 1945 film. Mimeo snipe on the verso.

Based on the 1927 novel *The House of Dr. Edwardes* by Hilary Saint George Saunders and John Palmer. Producer David O. Selznick wanted to make a “psychiatric” story for the screen and Alfred Hitchcock persuaded Selznick to buy the rights to the novel, which Hitchcock and his wife were adapting.

Nominated for six Academy Awards including Best Picture, Best Director, and Best Supporting Actor for Michael Chekhov.

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

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

\$375

36 JACK WEBB Dragnet

Collection of 35 vintage contact sheets, constituting over 400 images—many candid—from the NBC television series that aired between 1951 and 1959. Shots feature Jack Webb and Ben Alexander, as well as a host of supporting actors. The complete run of the series represented by these photos has never been released in its entirety in a home viewing format.

The groundbreaking early police procedural created by and starring Webb as Sgt. Joe Friday is the undisputed origin for many television programs and even more films. Webb’s goal

with the series, which began as a radio show, was to provide not only entertainment, but also insight into the day-to-day lives of policemen and women.

Set and shot on location in Los Angeles.

8 x 10 inches (20 x 25 cm). Very Good plus, some creasing, one with three closed tears on top edge.

\$750



CRIME

37 **LLOYD BACON** **Home Sweet Homicide**

Final script for the 1946 film, dated March 2, 1946.

Based on the 1944 comedic mystery novel by Craig Rice about the children of a widowed mystery novelist attempting

to solve a murder in their neighborhood with the help of a handsome police lieutenant.

\$1450

38 **JOHN CASSAVETES (DIRECTOR)** **GENA ROWLANDS (STARRING)** **Gloria**

Fifth Draft script for the 1980 film, dated July 9, 1979, and here under the working title *One Summer Night*. Name of uncredited editor Jack McSweeney and "#36" in holograph ink on top right of title page.

After her neighbors are killed in a mob hit, a woman goes on the run with their young son, who is in possession of a book the gangsters want. One of eleven films star Gena Rowlands made with her husband, director John Cassavetes, who became attached to the movie after she was cast.

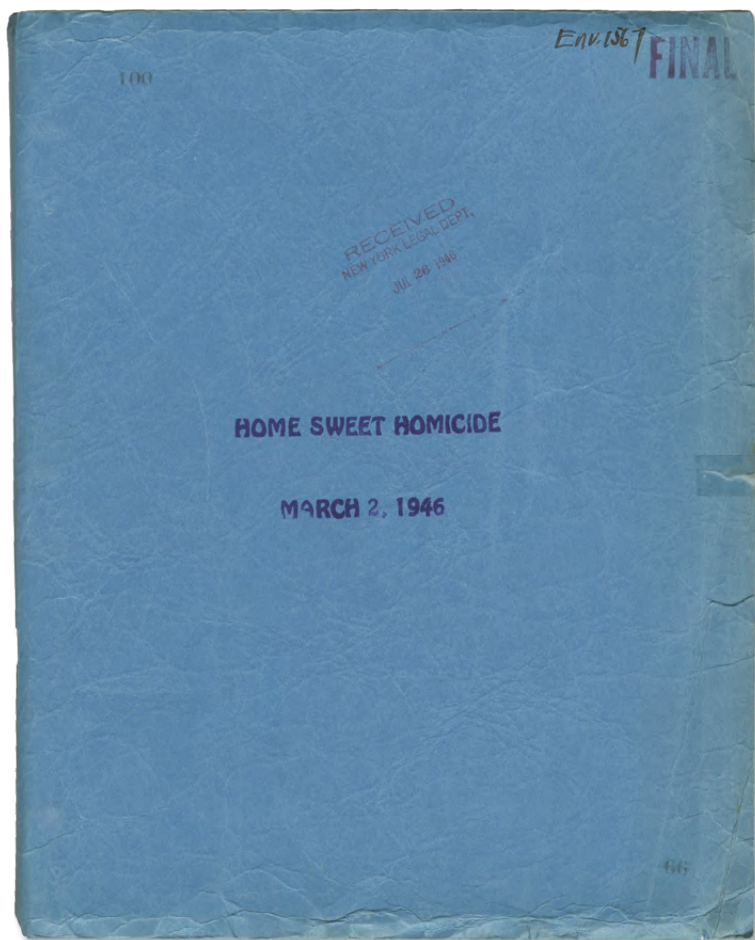
Remade in 1999, directed by Sidney Lumet and starring Sharon Stone, as well as the inspiration for the 2008 French film *Julia*, directed by Erick Zonca and starring Tilda Swinton.

Nominated for an Academy Award for Best Actress for Rowlands.

Set in and shot on location in New York and New Jersey.

Rosenbaum 1000. Grant US.

\$750



39 **DAVID MAMET** **The Spanish Prisoner**

Master Revised Script for the 1997 film, noted as copy No. 128 in holograph ink at the top right corner of front wrapper.

The art of the con propels many of screenwriter and director David Mamet's classic neo-noir films, notably *House of Games* (1987), *Homicide* (1991), *The Spanish Prisoner* (1997), and *Heist* (2001). *The Spanish Prisoner* is Mamet's most labyrinthine confidence game, this time delving into corporate intrigue. It is also his only film without a single obscenity.

Campbell Scott plays everyman Joe Ross, an engineer who invented "the process," which is about to make the

company he works for, owned by the imponderable Mr. Klein (Ben Gazzara) very rich. Joe attracts the attention of the deferential, charming new secretary (Rebecca Pidgeon) and meets a wealthy, enigmatic stranger, Jimmy Dell (Steve Martin, in one of his greatest performances). Rounding out an excellent cast are Ricky Jay, Felicity Huffman and Ed O'Neill.

Set in fictitious St. Estephe, New York and Boston. Shot on location in Florida, New York and Massachusetts.

Spicer US Neo-Noir.

\$675

40 **JOHN NEWLAND (DIRECTOR)** **KIM DARBY, JIM HUTTON (STARRING)** **Don't Be Afraid of the Dark**

Final draft script for the classic 1973 television horror film, dated June 20th, 1973, which originally aired on Wednesday, October 10, 1973 as the ABC Movie of the Week.

A young housewife begins seeing and hearing hideous, whispering little ogres after unlocking a mysterious door in the old mansion she inherited from her grandmother. A fun

and slightly campy seventies horror film that has grown into a cult favorite. Director Guillermo del Toro has championed the film, and co-wrote and produced the 2010 remake starring Katie Holmes and Guy Pearce, directed by Troy Nixey.

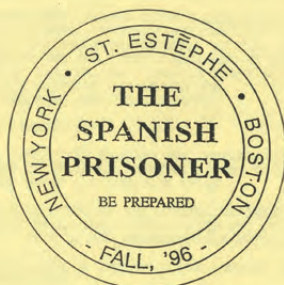
Shot on location at the Piru Mansion in Piru, California.

\$1500

128

THE SPANISH PRISONER

a screenplay by
DAVID MAMET



copyright © 1996
by David Mamet

Master Revised Script - August 26, 1996
Blue Revision - September 3, 1996
Pink Revision - September 19, 1996
Yellow Revision - September 23, 1996

DON'T BE AFRAID OF THE DARK

#186121

LORIMAR PRODUCTIONS, INC.
4000 Warner Boulevard
Burbank, California 91505

FINAL DRAFT
June 20, 1973

41 **RICHARD WILSON (DIRECTOR)**
ERNEST BORGNINE (STARRING)
Pay or Die

Draft script for the 1960 film noir, dated September 25, 1959.

The story of real life detective Joe Petrosino, an Italian NYPD detective who worked from 1906-1909 trying to put an end to the Mafia's protection rackets.

Hardy, *The Gangster Film*. Spicer US.

\$425

42 **JEAN YARBROUGH**
Footsteps in the Night

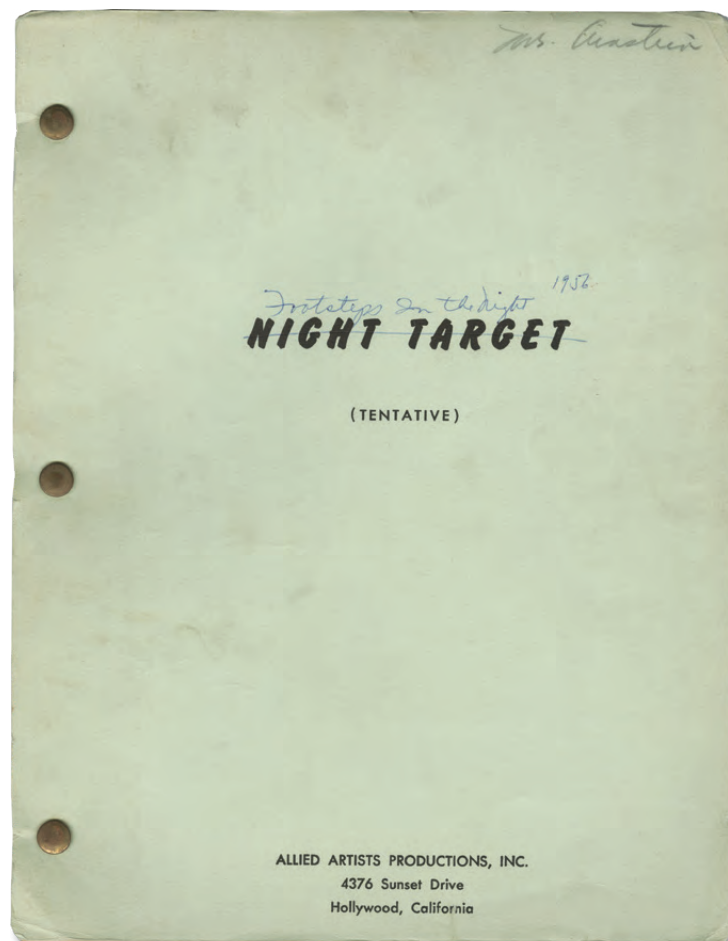
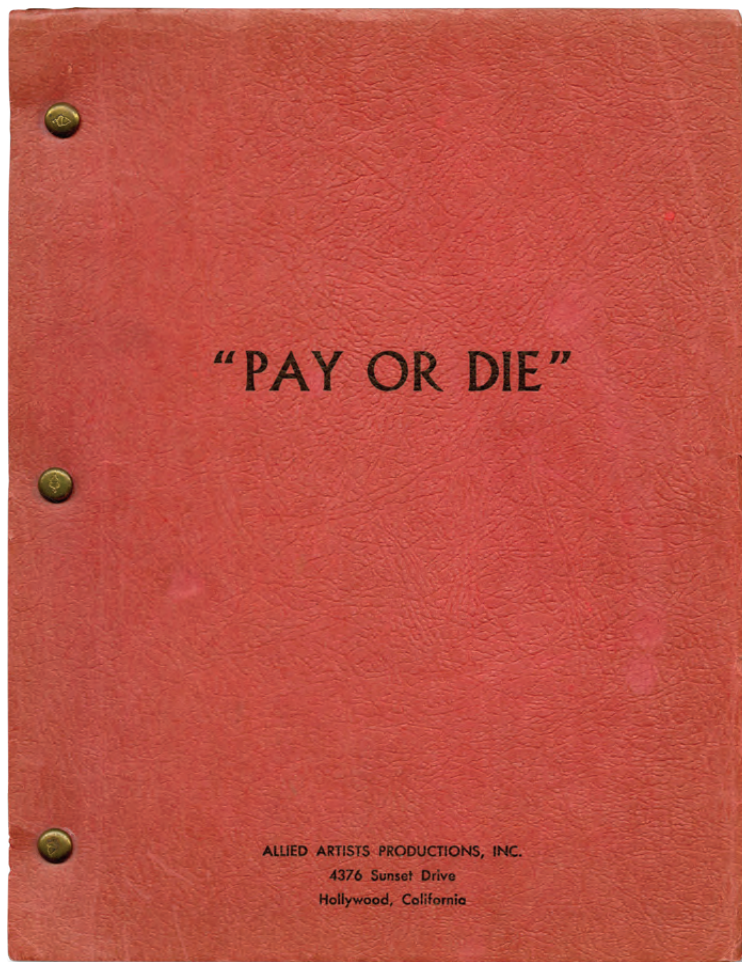
Draft script for the 1957 film noir, dated March 14, 1956, and here under the working title *Night Target*. A strike through the printed title and "Footsteps in the Night" and "1956" written in holograph ink on the wrapper with the name of an uncredited crew member written in holograph pencil on upper right corner of the front wrapper.

The final of five Los Angeles-set noir police thrillers starring Bill Elliott as an LA sheriff's department detective, following *Footsteps in the Night* (1955), *Dial Red O* (1955), *Sudden Danger* (1955), *Calling Homicide* (1956), and *Chain of Evidence* (1957).

Two detectives investigate the strangulation death of well-liked card player. A gambling addicted neighbor is suspected, but something doesn't quite add up. "Wild" Bill Elliott's final film, as he retired from acting in 1957.

Spicer US. Grant US. Selby US. Lyons, *Death on the Cheap*.

\$750



EXPLOITATIO

43

ANATOLE LITVAK (DIRECTOR)

OLIVIA DE HAVILLAND, CELESTE HOLM (STARRING)

The Snake Pit

First Draft Continuity script (pre-production) for the 1948 film, dated May 5, 1947. Copy belonging to art director Joseph C. Wright, with his name in holograph ink to the front wrapper.

Based on the 1946 semi-autobiographical novel by Mary Jane Ward, about a woman who suffers a psychological breakdown, and who we then follow through her long recovery at a mental institution. Filming was preceded by three months of intense research by director Anatole Litvak in an attempt to accurately portray practices used by mental institutions of the day, including hydrotherapy and electric shock treatments.

The film had such an effect on audiences that it is said to have led to psychiatric facility reforms in many states. Winner of an Academy Award and nominated for five others, including Best Picture, Best Director, Best Screenplay, and Best Actress for Olivia de Havilland.

Grant US. Selby US. Spicer US. Weldon 1996.

\$2500

1st Draft
FIRST DRAFT CONTINUITY

155

THE SNAKE PIT

MAY 5, 1947

Property of


Twentieth Century-Fox Film Corporation

Return to Stenographic Department

80

EXPLOITATION

44 **WALTER BOOS** The Devil's Female

Vintage French-Canadian poster for the 1974 German film, *Magdalena, vom Teufel besessen*, released in the US as *Beyond the Darkness*, *Magdalena, Possessed by the Devil*, and *The Devil's Female*. With the latter title tipped on to the poster, demonstrating the ad hoc distribution process for grindhouse and exploitation films, which often saw titles change at a moment's notice to better catch the public's attention (and sometimes trick them into seeing a film they've already seen).

German sexploitation knock-off of William Friedkin's 1973 horror classic *The Exorcist*, about a student at a girl's boarding school who is possessed by a demon.

22 x 34 inches (56 x 86 cm), folded as issued. Very Good, with some light edgewear, several small closed tears to right edge, pinholes to corners and light rubbing to center text, but still bright and unfaded.

Weldon 1996.

\$350

45 **LOUIS GARFINKLE** Beautiful People

Draft script for the 1971 film, dated 1969, and here under the working title *The Catcher in the Raw*. At a California hot springs resort, a shady therapist helps eight carefully selected applicants find themselves and "experience their bodies," a process which mostly involves consuming large amounts of LSD, meditative screaming, and slow-motion basketball games.

Louis Garfinkle's sole directorial credit, and an excellent example of the intersection of early 1970s wellness culture and sexploitation.

Set in California.

\$1250



EXPLOITATION

46 BERT I. GORDON Earth vs. the Spider

Draft script for the 1958 film, here under the working title *The Spider*. Signed by director Bert I. Gordon. With holograph pencil annotations throughout. Fodder for an episode of *Mystery Science Theater 3000* (Season 4, Episode 13, Sept 14, 1991), where Gordon was properly resurrected as a master of bad taste.

Small-town teenagers and their high school science teacher fight a gigantic mutant spider. The last of the “giant creature”

films directed by Gordon from the 1950s. In an attempt to ride on the success of *The Fly*, which debuted a few months earlier the same year, the film’s working title *The Spider* replaced *Earth vs. the Spider* on most of the film’s promotional material. The screen title, however, was never officially changed.

Weldon 1983.

\$850

47 BASIL DEARDEN The Mind Benders

Shooting script for the 1963 film. Copy from the Studio Canal archives, with a letter of provenance laid in.

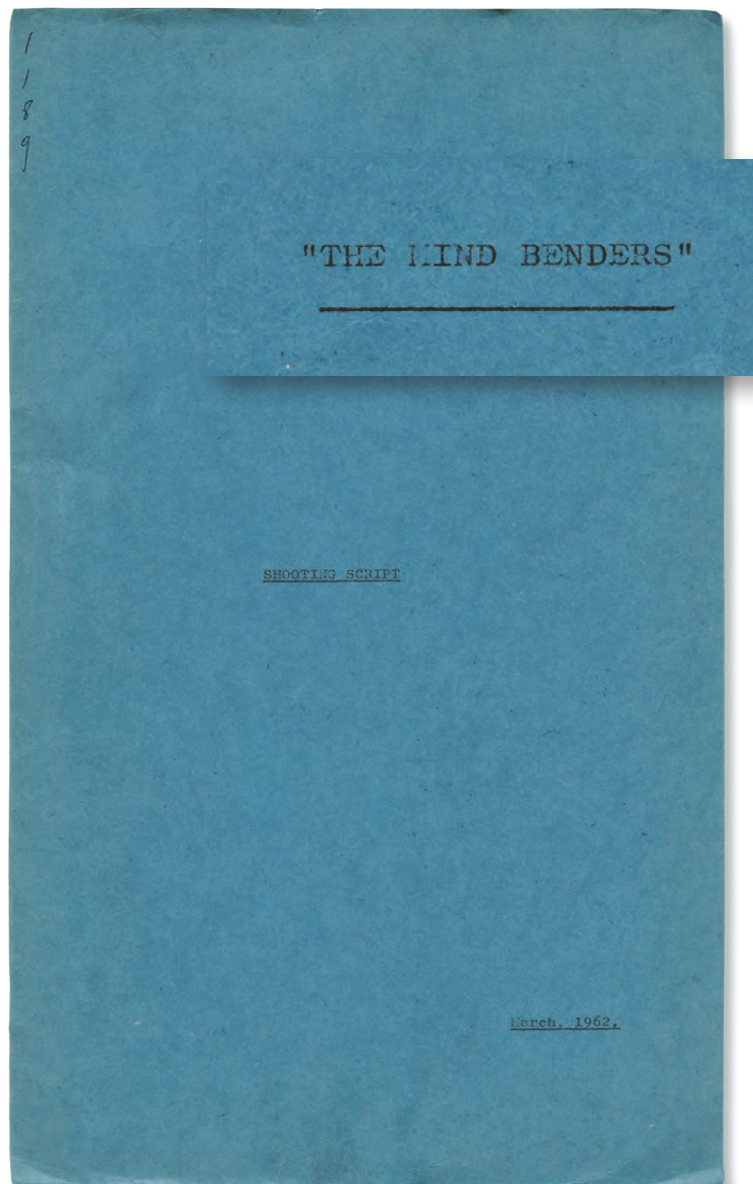
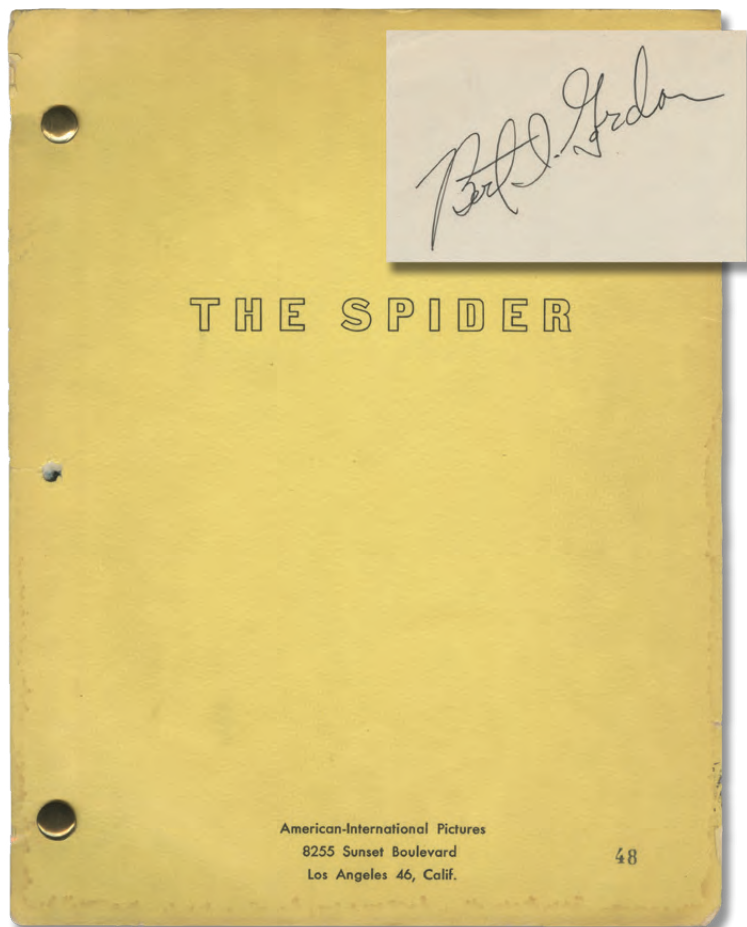
Based on the simultaneously-published novel *The Mindbenders* by screenwriter James Kennaway. A professor brainwashes himself to stop loving his wife in an attempt to clear the name of a colleague, suspected to be a Russian double agent, who killed himself after undergoing similar

experiments. Distributed by AIP in the US as a double feature with *Operation Bikini*.

Shot on location in England.

Weldon 1983.

\$875



EXPLOITATION

48 **GEORGE ARMITAGE (DIRECTOR)** **KRIS KRISTOFFERSON, BERNADETTE PETERS (STARRING)** Vigilante Force

Draft script for the 1976 film.

A Vietnam vet is hired to deal with a group of rowdy oil workers causing trouble in a small town, and decides to solve problems by occupying the town with his mercenary buddies.

A low budget action film, shot in just 30 days, after producer Gene Corman came up with the title and nothing else.

Weldon 1996.

\$475

49 **JOHN BADHAM (DIRECTOR)** **MATTHEW BRODERICK, ALLY SHEEDY (STARRING)** WarGames

Third Draft script for the 1983 film, dated October 28, 1981, and here under the working title *The Genius*. Copy belonging to an unknown crew member, with his name on the front wrapper, and holograph annotations in ink and pencil throughout.

A bored teen hacker looking for new computer games unwittingly breaks into the Defense Department computer

system, activating an AI with a “game” program that threatens to begin a nuclear war. One of the biggest box office hits of 1983, nominated for two Academy Awards.

Set and shot on location in California and Washington DC.

\$475

VIGILANTE FORCE

Beel De Cines

THE GENIUS

No. 00736

October 28, 1981



UNIVERSAL CITY STUDIOS, INC.

UNIVERSAL CITY, CALIFORNIA

EXPLOITATION

50 **JOHN HOLMES, NANCY SUITER (STARRING)** **JOURDAN ALEXANDER (DIRECTOR)** **TONY CRAWLEY (PHOTOGRAPHER)** **Taxi Girls**

Vintage borderless photograph from the 1979 adult film. Mimeo snipe, annotations in holograph pencil and rubber stamped credit for photographer Tony Crawley stamp on the verso.

Vehicle for adult film star John Holmes. Nancy Suiter (seen here on right) plays a prostitute who decides to start a taxi service run entirely by hookers in order to "get girls off the streets."

Suiter, a rising star in the adult film industry, mysteriously disappeared 18 months after the film's release.

Set in and shot on location in Los Angeles.

8 x 10 inches (20 x 25 cm). Near Fine, light crease in upper right.

\$300

51 Ron Howard begins **RON HOWARD** **Grand Theft Auto**

Draft script for the 1977 film, dated Feb. 20, 1977. Photocopied and cobbled together during production for used by actress Elizabeth Rogers, who played Priscilla in the film, with her name in holograph ink on the title page and holograph annotations in ink and pencil throughout.

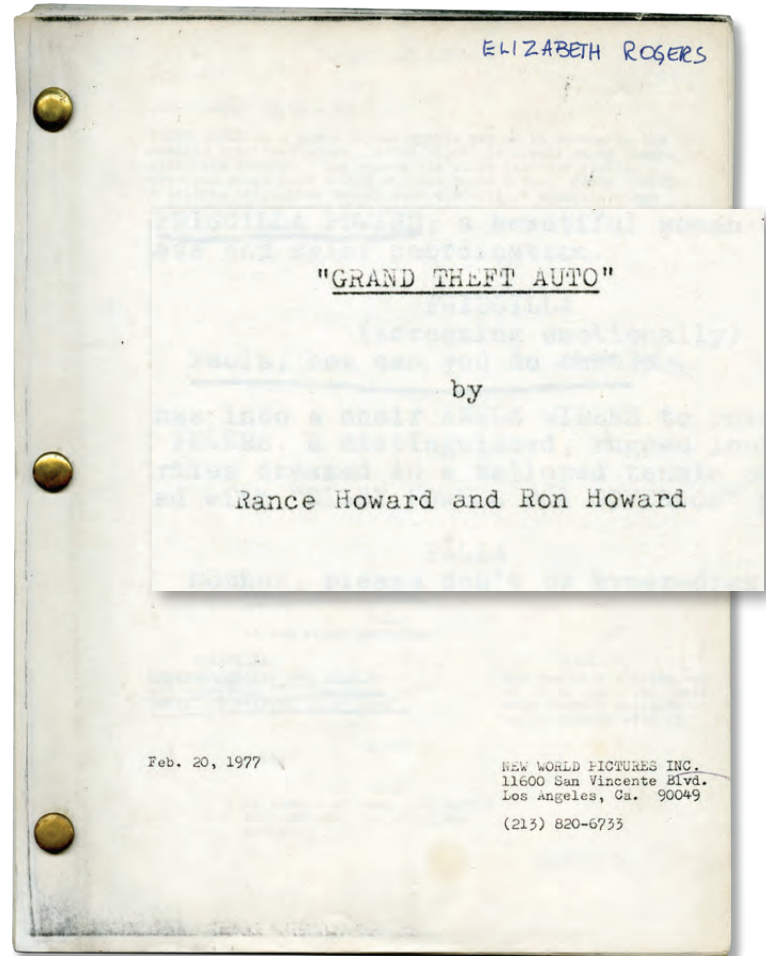
Ron Howard's directorial debut, made during his brief tutelage under Roger Corman.

A young couple steals a car and elopes to Las Vegas after her wealthy family disapproves of their relationship, pursued by her parents, a jealous admirer, and a host of people seeking a reward for their return.

\$875



MAU4 INTL
"THE GIRLS" 11K
JUDITH ALEXANDER
TONY CRAWLEY
80 DRYDEN COURT
HENFREY ROAD
LONDON, SE11
TEL 81.726 6092



ELIZABETH ROGERS

"GRAND THEFT AUTO"

by

Rance Howard and Ron Howard

Feb. 20, 1977

NEW WORLD PICTURES INC.
11600 San Vicente Blvd.
Los Angeles, Ca. 90049

(213) 820-6733

EXPLOITATION

52 **NORMAN LEAR (DIRECTOR)** **DICK VAN DYKE (STARRING)** Cold Turkey

Final Draft script for the 1971 film, dated May 29, 1969.

Based on an unpublished novel *I'm Giving Them Up for Good* by Margaret and Neil Rau, about a small town trying to quit smoking in 24 hours to win a tobacco company prize of \$25 million, only to descend into comedic chaos as the deadline approaches and the company works to sabotage their efforts.

Edward Everett Horton's final film credit, as a mysterious tobacco tycoon who comes to town to see things in person.

Set in Iowa, and shot there on location.

\$450

53 **D'URVILLE MARTIN** Disco 9000

Draft script for the 1977 film. Copy belonging to producer Cassius Weathersby, with holograph annotations on nearly every page. Also included are contractual agreements and releases for Weathersby, call sheets, budgets and other financial information, and a press release containing a synopsis of the film.

A minor blaxploitation classic. The owner of a popular club and record label fights back when the local mob tries to muscle in on his business.

\$550

C O L D T U R K E Y

Screenplay by
Norman Lear

Final Draft
May 29, 1969

A TANDEM-DFI PRODUCTION

PICTURE BUDGET DETAIL

TITLE

"Disco 9000"

PICTU

EXPLOITATION

54 **LEE PHILIPS (DIRECTOR)** **LINDA BLAIR, MARTIN SHEEN (STARRING)** Sweet Hostage

Revised Draft script for the 1975 television film, dated 5/13/75, and here under the working title *Welcome to Xanadu*, which originally aired on ABC on October 10, 1975. Copy belonging to an unknown crew member, with holograph ink annotations to the front wrapper and title page.

Based on the 1968 novel *Welcome to Xanadu* by Nathaniel Benchly, about a fugitive mental patient who kidnaps an underage farm girl and brings her to a cabin in the mountains,

where she develops Stockholm Syndrome. A television movie from the final years of the short-lived Brut Productions, a film production company formed by cosmetics brand Fabergé when sales of its perfume Xanadu skyrocketed after its appearance in a mock advertisement in Jack Haley Jr.'s *The Love Machine* (1971).

\$750

55 **TED POST** The Baby

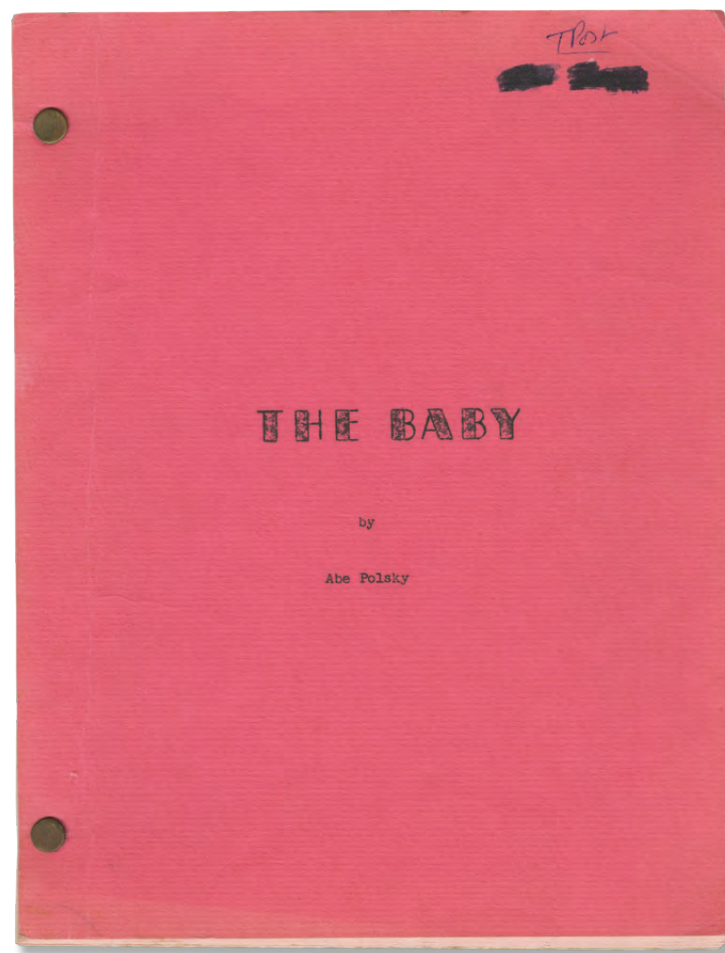
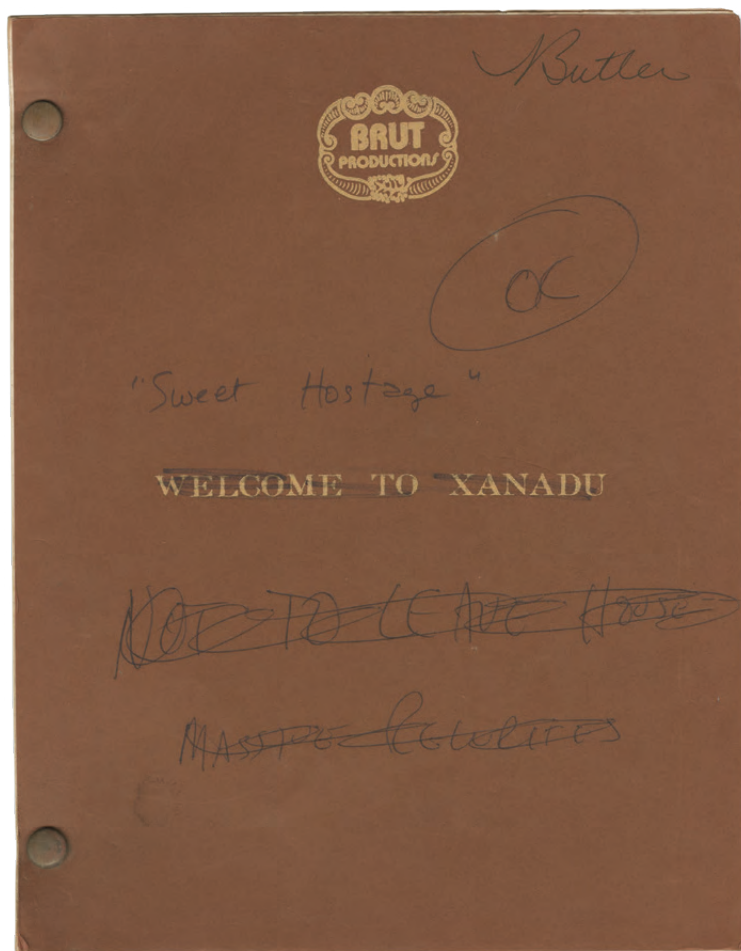
Draft script for the 1973 film. With holograph ink and pencil annotations throughout, noting props and a few line revisions.

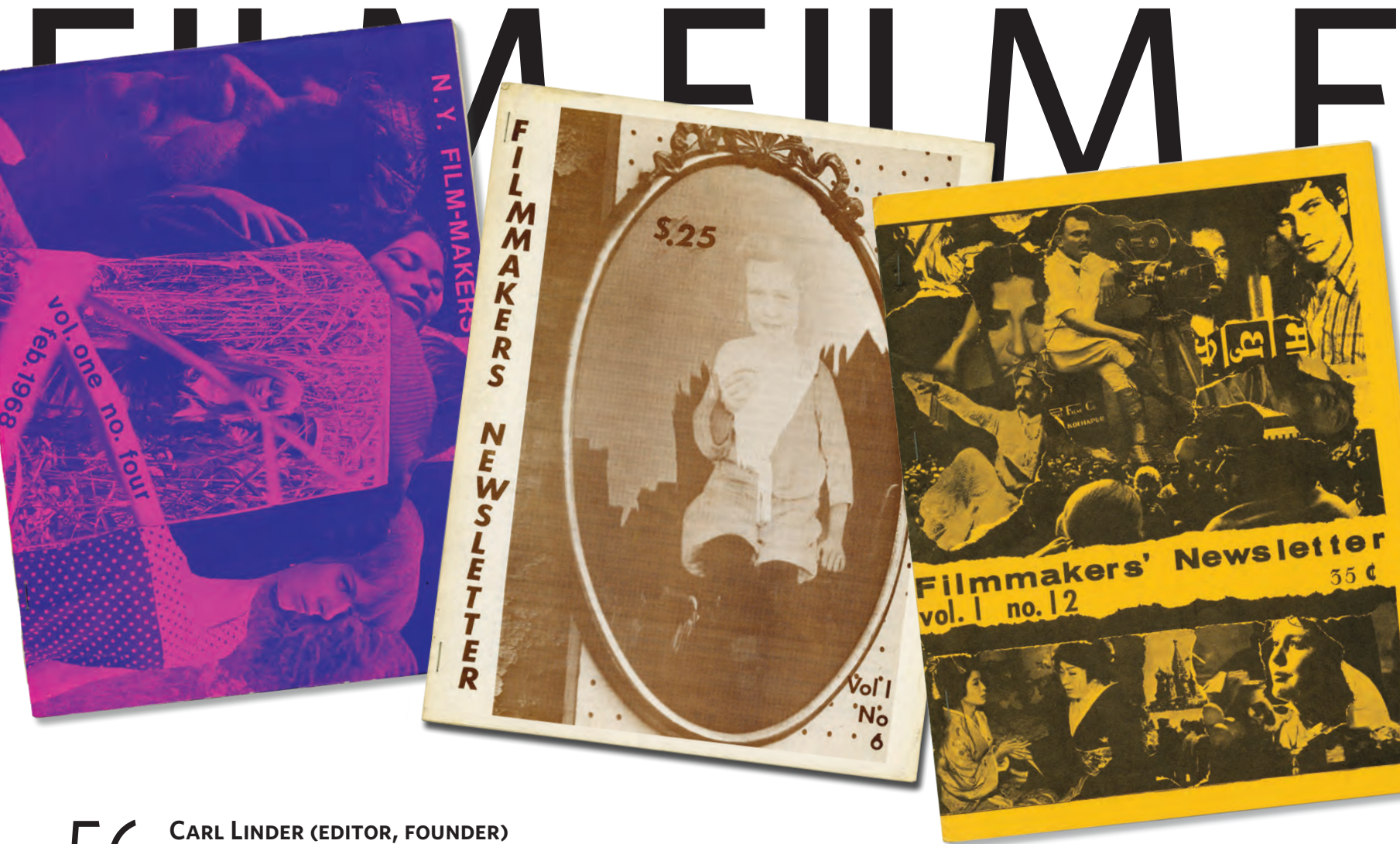
A young social worker attempts to help a 21 year-old mentally disabled man named Baby—unaware that Baby's eccentric family holds a dark, violent secret.

Though campy on the surface, one of the most genuinely disturbing horror films of the 1970s.

Nightmare USA. Weldon 1983.

\$850





56

CARL LINDER (EDITOR, FOUNDER)

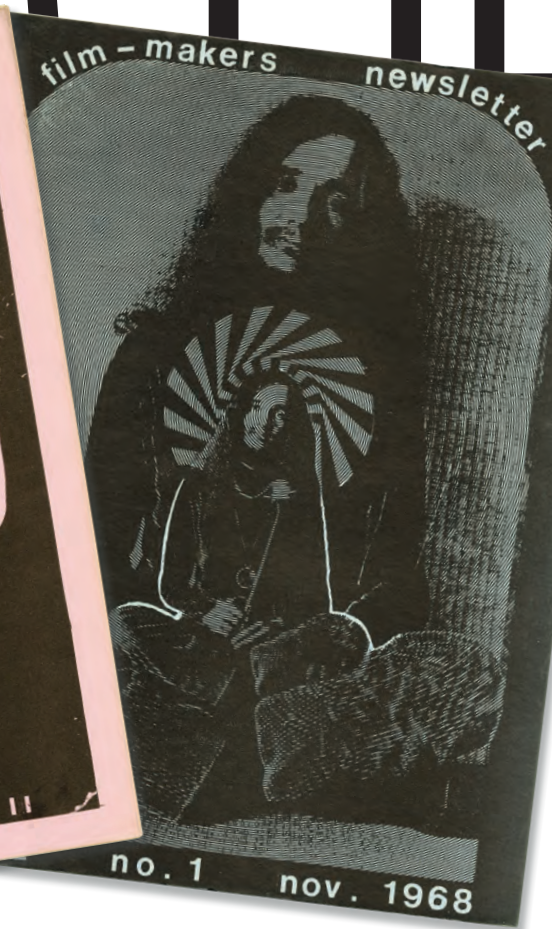
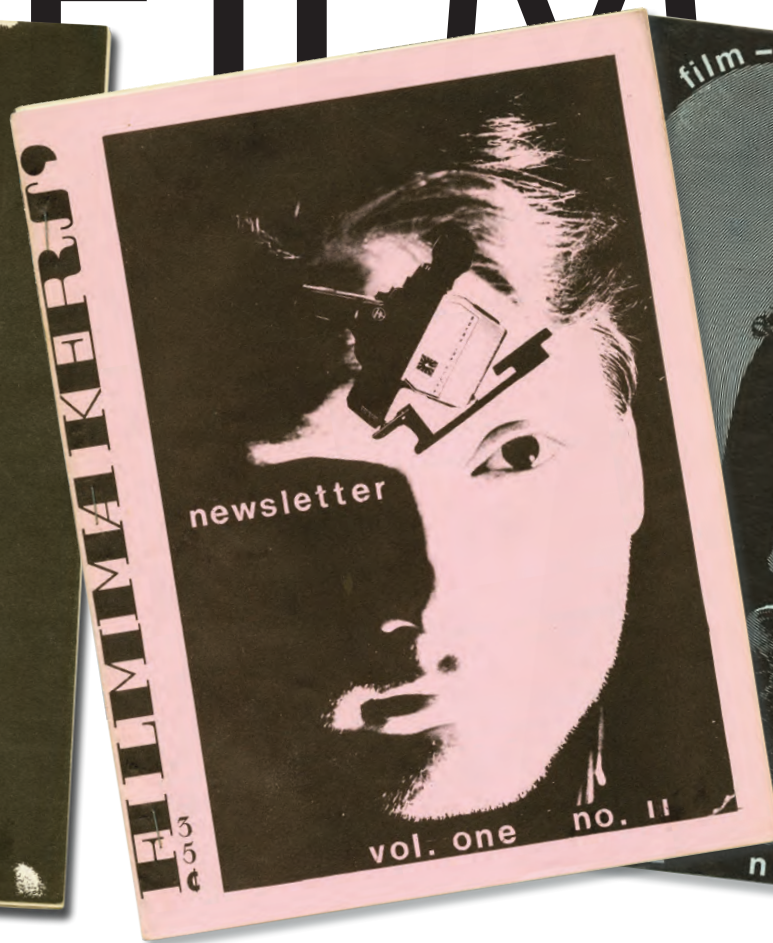
SUNI MALLOW, H. WHITNEY BAILEY (EDITORS, PUBLISHERS)

Archive of 41 issues of Filmmakers Newsletter, 1967-1971

New York: Filmmakers Newsletter / Filmmakers' Cinematheque, 1967-1971. Archive of 41 issues of *Filmmakers Newsletter*, dating from the first four years of the magazine, including Vol. I, issue 1. Early issues of the magazine are scarce, and putting together a collection of this size piecemeal would be prohibitively difficult.

Founded in 1967 by experimental filmmaker Carl Linder as *New York Filmmakers' Newsletter*, it was originally published out of the Filmmakers Cinematheque, disseminating information on screenings, festivals, and republishing articles and essays about experimental film. Suni Mallow took over as editor in early 1968, and she quickly brought a wider focus to

FILMMAKERS



the magazine, publishing it under its own imprint. This broader approach was successful, and when Mallow sold the magazine in 1979, it had one of the highest ad rates per reader in the business, speaking to *Film Makers' Newsletter's* reach and influence among experimental filmmakers, distributors, hobbyists, critics, and fans.

Contributors to the issues in the archive include Jonas Mekas, Stan Brakhage, Bruce Conner, George Maciunas, Hollis Frampton,

Standish Lawder, and Alan Lomax, while future Academy Award and Cannes animator Bill Plympton was a staff member in 1970.

For more details, please inquire.

Issues 8.5 x 11 inches (22 x 28 cm), with black and white images and illustrations throughout. Generally Near Fine.

\$2000

57

Inscribed to filmmaker Karel Reisz and his wife

LINDSAY ANDERSON

Making a Film: The Story of Secret People

London: George Allen and Unwin, 1952. First UK Edition, preceding all others. Tremendous association copy, inscribed by author and director Lindsay Anderson to noted Czech-British filmmaker Karel Reisz, with a quote from the film: "Karel and Julia / from Lindsay / Woman: as a warning / Louis: as a lesson / Secret People E. 13".

A remarkable and extremely detailed visual breakdown of the classic 1952 British film noir, *The Secret People*, directed by Thorold Dickinson. Anderson, here in the role of film historian, was a prominent figure of the Free Cinema and British New Wave movements as a filmmaker and film critic,

later directing films such as *If...* (1968), which won the Palme d'Or in 1969, *O Lucky Man!* (1973), and *Britannia Hospital* (1982). Anderson and Reisz co-founded the influential film criticism publication *Sequence* in 1947.

Very Good plus in a Fair to Good dust jacket. Slightly cocked. Jacket has large pieces missing from the top edges, a four-inch diagonal closed tear to the rear panel, and a diagonal crease running across the bottom of the front panel.

\$1500

58

WALTER B. PITKIN AND WILLIAM M. MARSTON

The Art of Sound Pictures

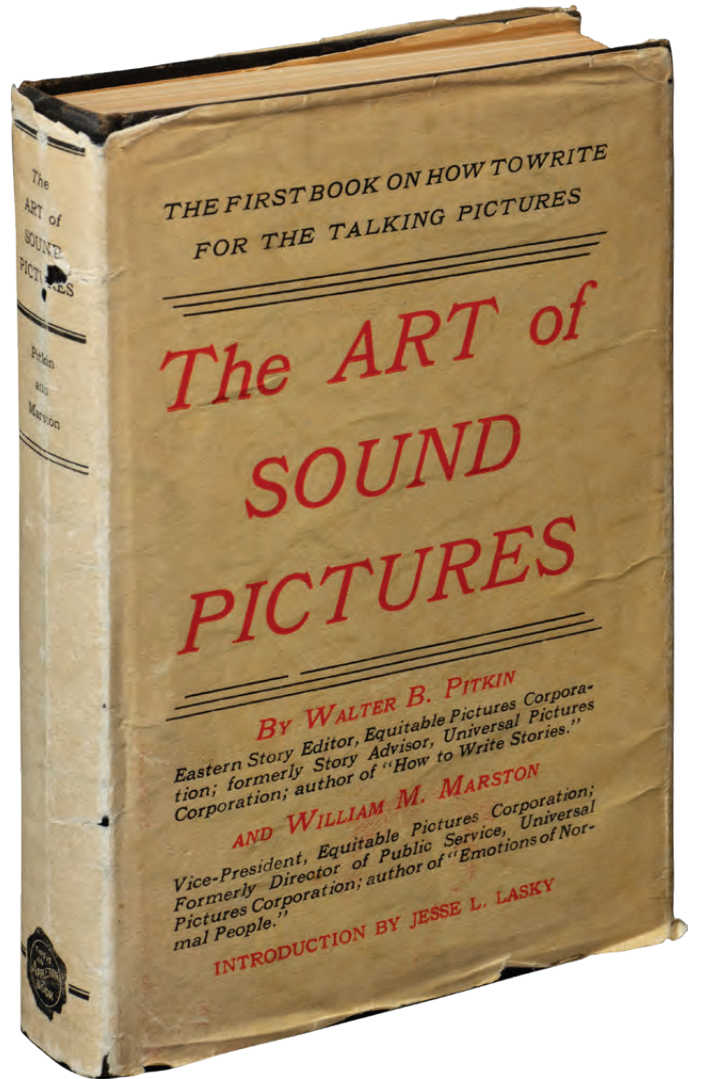
New York: D. Appleton, 1930. First Edition.

Billed as "the first book on how to write for the talking pictures." Walter Pitkin would go on to write the influential self help book *Life Begins at Forty* two years later, while William Moulton Marston is best known as the creator of Wonder Woman for DC Comics. *Professor Marston and the Wonder Women*, a film about Marston's life and polyamorous relationship with two women, starring Luke Evans, Rebecca

Hall, and Bella Heathcote, was released in 2017, the same year Wonder Woman would make her big screen debut.

Near Fine in a Very Good example of the rare dust jacket. Vintage bookstore label to the rear pastedown. Jacket spine lightly faded, with light chipping, including a small puncture that just barely affects the titles. Occasional holograph pencil annotations throughout book and front jacket flap.

\$1250



59 Original program for the Second National Convention of the Motion Pictures Exhibitors League of America, 1912

Vintage program for the Second National Convention of the Motion Pictures Exhibitors League of America, held in Chicago from August 13-17, 1912. Photo-illustrated throughout with portraits of members, as well as numerous period advertisements, including ones for films, projectors, and other material for movie theatres. Rare, with no copies in OCLC.

9 x 12 inches (23 x 30 cm). 96 pages. Very Good plus in wrappers, with light soil and wear.

\$725

60 Original program for the Third Annual Photoplayer's Club of Los Angeles Ball, 1915

Vintage souvenir program for the Third Annual Photoplayer's Club of Los Angeles Ball, held February 13, 1915. Photo-illustrated throughout with portraits of silent film actors, directors, producers, and others, and containing numerous advertisements for Los Angeles businesses and services, most with some connection to the film industry. Scarce, with only two copies in OCLC.

The Photoplayer's Club was a short lived social club for both men and women that had members from throughout the motion picture industry, including "actors, directors, camera men, technical men, owners, manufacturers, and managers," and sought to provide a space where they could meet "in 'clubby' equality" and "may talk shop, may eat, drink, and make merry."

As such, the program provides a broad survey of both the major and minor players in the earliest days of the film industry as it established itself in Hollywood, with each photograph identified with a caption, and most actors and directors grouped with the studios or film production companies they were associated with.

12 x 9 inches (30 x 23 cm) in brown titled wrappers. About Very Good, with loss and separation to the spine, light chipping and few short closed tears, with a brief dampstain to the lower corner of the page block.

\$650



HORROR HO

61

Inscribed by Stephen King prior to the film's release

GEORGE A. ROMERO (DIRECTOR, SCREENWRITER)

STEPHEN KING (SCREENWRITER)

Creepshow

First Draft script for the 1982 film, dated 1979. Inscribed by screenwriter Stephen King on the title page: "For Richard — Creep on!! Best, Steve King 8/27/81."

In one of the most successful genre pairings of the 1980s, horror maestros George A. Romero and Stephen King came together to write a five-story B-movie anthology that paid tribute to the great EC horror comics of the 1950s. The result was a film that belongs in a category with Mario Bava's 1968 *Danger: Diabolik!* and perhaps a few others, wherein the

experience of reading a comic book is vibrantly translated to the screen. Another often-ignored fact is this an original screenplay by King, with only two of the five tales in the anthology ("Weeds" and "The Crate") based on his previous published short stories.

Shot on location in Pittsburgh.

\$3000

PROP HORROR

SS-47

CREEPSHOW

CREEPSHOW

A Screenplay

By Stephen King

1st Draft

For Richard
Creep on!!
Best

Steve Zmeskal
8/27/81

studio duplicating service, inc.
446 WEST 44TH STREET, NYC
LO 3-1225

Laurel Entertainment, Inc.
30 Lincoln Plaza, Suite 21C
New York City 10023

Stephen King

212/245-6555

62 KEVIN BILLINGTON Voices

Draft script for the 1973 British thriller, dated 1st November 1972. With notation of underlined "A-9" in holograph ink on top right of title page.

Young couple Robert (David Hemmings) and Claire (Gayle Hunnicutt) tragically lose their 6-year old son David (Adam Bridge) in an accidental drowning. Claire, traumatized, breaks

down, and after multiple suicide attempts is committed to a mental hospital. After her release from the hospital the couple take a trip for a weekend to a secluded Georgian mansion where Claire begins to hear strange, inexplicable voices.

\$675

63 SIDNEY J. FURIE The Snake Woman

Draft script for the 1961 British horror film, here under the working title *The Lady is a Snake*, with the release title in holograph pencil on the front wrapper. Though made in the UK, the film was a US co-production, and this is a US draft of the script, noting the US production company Playstar Productions on the front wrapper.

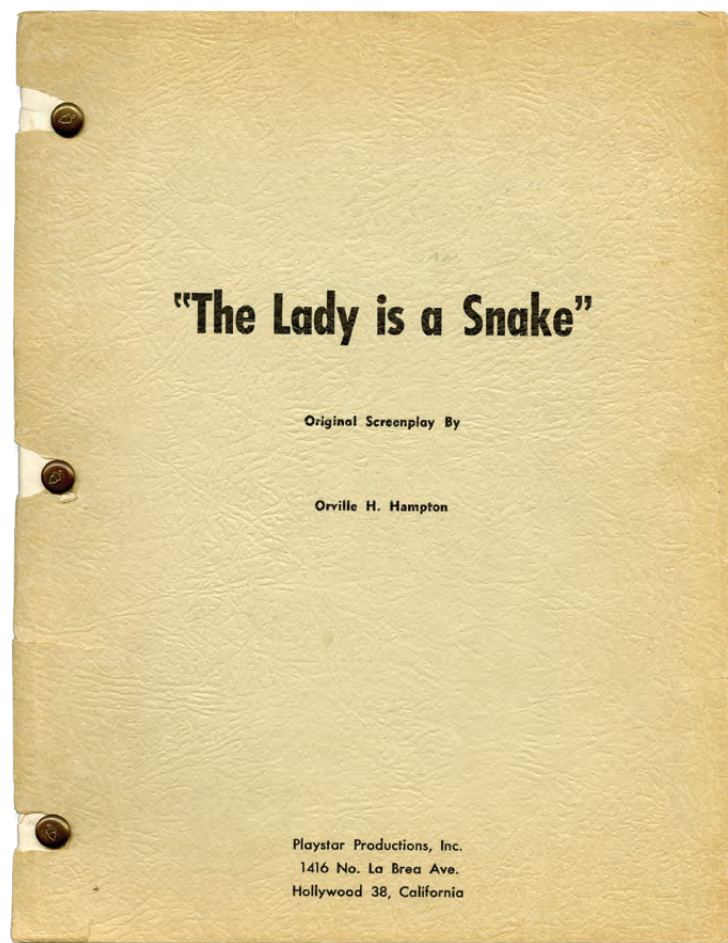
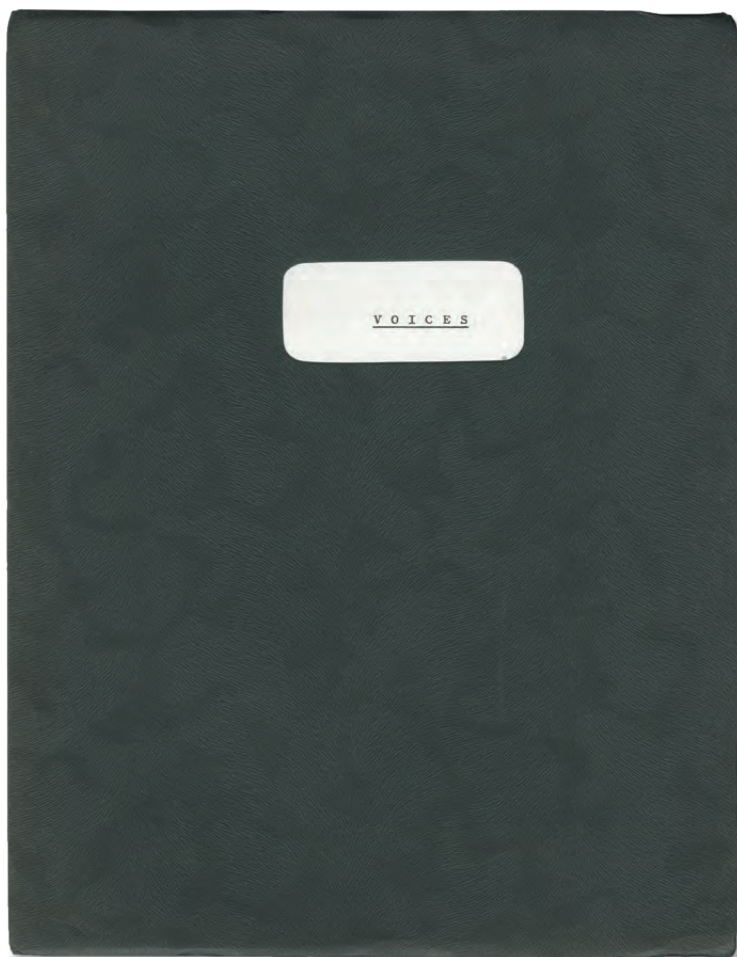
A doctor injects his pregnant wife with snake venom causing her to give birth to a snake woman who grows up to terrorize the local town.

Set in Victorian England.

Weldon 1983, 1996.

\$1875

HORROR



64 **LON CHANEY, JR. (STARRING)**
HAROLD YOUNG (DIRECTOR)
The Mummy's Tomb

Vintage photograph of Lon Chaney Jr. (as the mummy) and Turhan Bey from the 1942 film.

The first of three sequels to Universal's *The Mummy's Hand* (1940), *The Mummy's Tomb* was followed by *The Mummy's Ghost* (1944) and *The Mummy's Curse* (1944). This was Lon Chaney Jr.'s first appearance as the mummy, a role he would reprise in the next two films in the series.

Andoheb (George Zucco), a high priest of Karnak, travels to America with a living mummy, Kharis (Chaney), to kill those who desecrated Kharis' lover Ananka's tomb thirty years earlier.

10 x 8 inches (25 x 20 cm). Near Fine, light creasing and corner wear.

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

\$400

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

Vintage photograph from the 1975 film.

Based on the Richard O'Brien 1973 musical. Young couple Brad (Barry Bostwick) and Janet (Susan Sarandon) find themselves in the middle of nowhere during a storm when their car breaks down. Seeking help at an eerie mansion they meet Dr. Frank-N-Furter (Tim Curry) and his house full of weird, wild characters.

Song and dance ensue in the campy cult classic that became a perennial audience-crazed sensation.

10.25 x 8 inches (26 x 20 cm) with a wide bottom margin. Near Fine with minor edgewear.

\$350

HORROR



HORROR

66

DAVID CRONENBERG (DIRECTOR)

STEPHEN KING (NOVEL)

The Dead Zone

First Draft script for the 1983 film, dated November 17, 1980. Accompanied by a twenty-page German language program and single-page English promotional synopsis for the film.

An early draft, written by screenwriter Jeffrey Boam a year after the novel's release at the request of Lorimar Film Entertainment, before they shuttered their film division and the rights went to Dino De Laurentiis. This draft includes a gruesome ending in which Johnny has a vision of the Castle Rock serial killer as he dies, which director David Cronenberg later requested be revised.

Based on the 1979 novel by Stephen King about a man who wakes up from a five year coma with an uncontrollable psychic power: the ability to see the past and future of anyone he touches. King is said to have approved of Boam and Cronenberg's substantial changes to his work, stating that they "intensified the power of the narrative."

Weldon 1996.

\$750

67

JOHN ENGLISH

The Phantom Speaks

Shooting script for the 1944 film, dated October 3rd, 1944. Single holograph pencil notation to the front wrapper.

A physician researching life-after-death is possessed by the spirit of an executed murderer, who uses the doctor's body to exact vengeance on those involved in his death.

A Jekyll-and-Hyde-style supernatural B-movie, unusual for Republic Productions, better known for their Westerns and serials.

Weldon 1996.

\$475

HORROR

THE DEAD ZONE

Screenplay
by
JEFFREY BOAM

Based on the Novel
by
STEPHEN KING

FIRST DRAFT
November 17, 1980

SHOOTING SCRIPT

October 3, 1944

*Richard Aulen
Lynn Roberts*

PRODUCTION #1465
"THE PHANTOM SPEAKS"
ANNIVERSARY

Original Screenplay
by
John K. Butler

ASSOCIATE PRODUCER:
DONALD E. BROWN

REPUBLIC PRODUCTIONS, INC.
NORTH HOLLYWOOD, CALIF.

HORROR

68 **JOHN CASSAVETES (STARRING)** **JOHN HOUGH (DIRECTOR)** Incubus

Draft script for the 1982 Canadian horror film.

Based on the 1976 novel by Ray Russell. A small New England town is stalked by a demonic figure who attacks and sexually assaults women. While filming, director John Hough and actor John Cassavetes decided to disregard Sandor Stern's script in favor of improvising many of the lines, and as a

consequence the screenplay was credited to the pen name George Franklin upon the film's release.

Shot on location in Ontario.

Canuxploitation Complete. Carlson and Connolly, *Destroy All Movies*. Weldon 1983.

\$550

69 **NEIL JORDAN (DIRECTOR)** **BRAD PITT, TOM CRUISE (STARRING)** Interview with the Vampire

Final Draft script for the 1994 film, dated 21st June 1993. UK script used during location shooting in England, with annotations in holograph ink throughout indicating in which time period certain scenes are set.

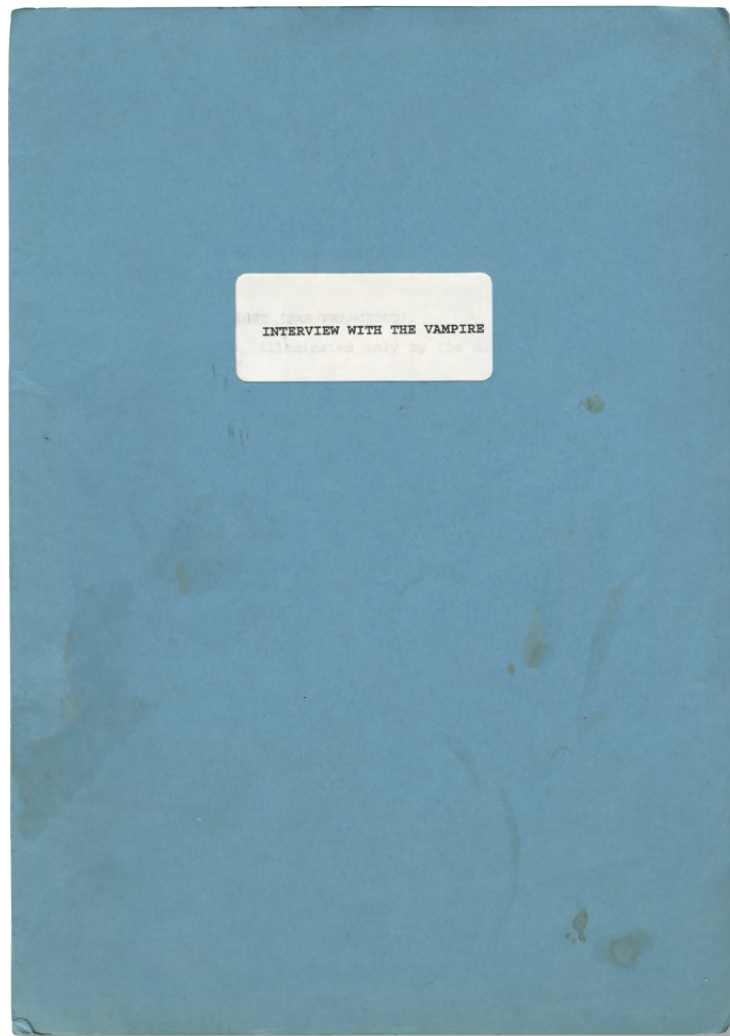
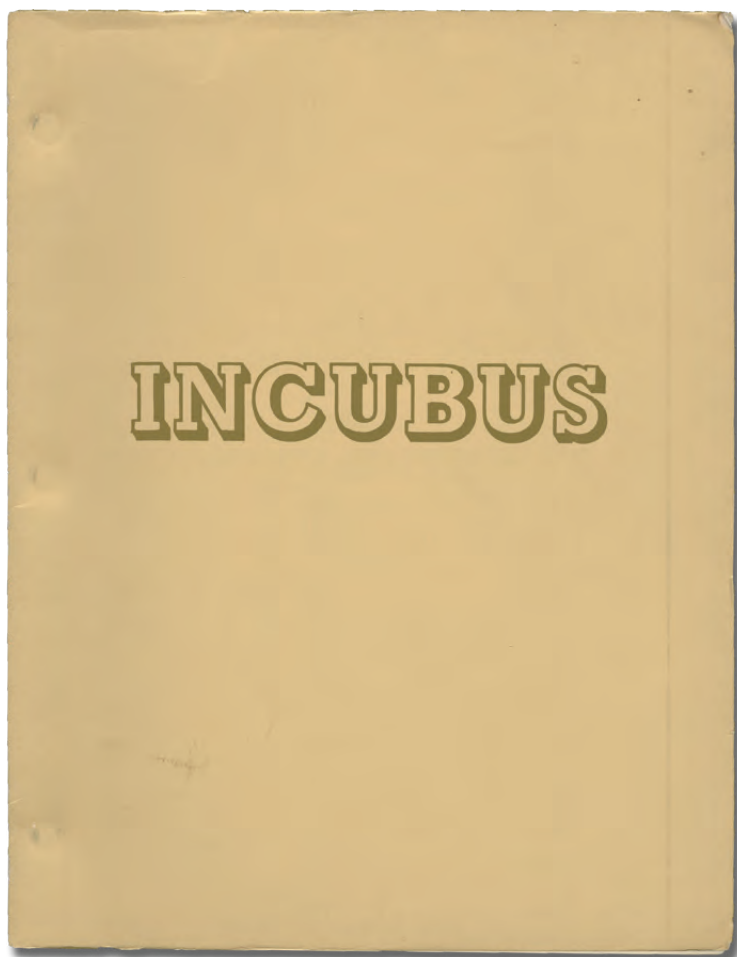
Based on the 1976 novel by Anne Rice. A gothic horror narrative detailing the lives of two vampires and their adopted daughter. Nominated for an Academy Award and

leading to several other films adapted from *The Vampire Chronicles* book series.

Set in New Orleans, Paris, and London, and shot on location in Louisiana, California, France, and the UK.

\$475

HORROR



HORROR

70 **GEORGE A. ROMERO** **Night of the Living Dead**

Collection of eight vintage studio still photographs from the 1968 film.

One of the earliest, scariest, and most influential zombie films, and indisputably the first film to feature flesh-eating zombies. Shot in black-and-white, featuring an African-American lead actor, and filmed on location throughout Pennsylvania

(including the basement of Romero's Latent Image company in Pittsburgh).

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

Lentz US. Weldon 1996.

\$475

71 **BARBARA BACH (STARRING)** **DANNY STEINMAN AS PETER FOLEG (DIRECTOR)** **The Unseen**

First Draft script for the 1980 horror film. Accompanying the script is a bi-fold two-color card program issued to the press upon the film's release.

One of the strangest American horror films of 1980, largely unseen until a pair of restorations brought it back to light in the late 2010s. Featuring actress Barbara Bach during the

relatively prolific period that came after her star-making role as a Bond girl in *The Spy Who Loved Me* (1977).

Nightmare USA. RE/SEARCH Incredibly Strange Films. Weldon 1983.

\$550



Copyright © 1968, Continental Film
Production, Inc. All Rights Reserved.
Made in the U.S.A.

NIGHT OF THE LIVING DEAD
A World-Wide Pictures Production
Presented by Continental

Property of National General Service Corp.
The production of this picture is financed
and distributed by National General Service Corp.
68/321

ND 75

The UNSEEN

"THE UNSEEN"

Screenplay

by

Danny Steinmann

ON THE SET

72 **ANDREI TARKOVSKY** The Sacrifice

Vintage borderless photograph of Andrei Tarkovsky on the set of the 1986 film in Sweden. Snipe on verso.

After the outbreak of World War III, a man in a remote cottage receives visions that he has the power to bring about peace, but must give up everything he loves. Winner of four awards at the Cannes, and nominated for the Palme d'Or.

Tarkovsky's final film, and one of two he made after permanently leaving the Soviet Union.

Shot on location in Sweden.

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

\$325

ON THE SET



73 **ANDREI TARKOVSKY**
The Sacrifice

Two vintage color photographs on the set of the 1986 film in Sweden. With holograph annotations and an agency stamp on the verso of each.

Director Andrei Tarkovsky is shown with cinematographer Sven Nykvist (whom he perhaps won in a bet with Ingmar Bergman?) working on both a tracking shot and a crane shot.

7 x 11 inches (18 x 28 cm). Near Fine.

\$750



ON THE SET

74 **JACQUES BECKER** Antoine and Antoinette

Vintage photograph of director Jacques Becker and actor Claire Maffei working on the set of the 1947 film. With holograph annotations and a rubber stamp on the verso.

A working class couple in Paris find their dreams of a life free of financial hardship about to come true when they win the lottery, only to have the dream snatched away when they lose the ticket on the Metro.

Shot on location in Paris.

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

\$400

75 **ROBERTO ROSSELLINI** Stromboli

Vintage photograph of actors Ingrid Bergman, Gian Paolo Callegari, and director Roberto Rossellini on the set of the 1950 Italian-American film. With a typed description and holograph annotations on the verso. Photographs from the set of this film, shot on the islands of Stromboli and Farfa in Italy, are rare.

After World War II, a Lithuanian refugee marries an Italian POW in order to be released from an internment camp, only to despair at life on the barren, volcanic island he calls home.

A classic example of Italian neorealism, featuring documentary-like scenes from the island of Stromboli and footage from the island's evacuation during one of its many volcanic eruptions.

6.5 x 4.5 inches (17 x 11 cm). Near Fine.

Criterion Collection 673. Godard, *Histoire(s) du cinéma*. Rosenbaum 1000. Scorsese, *My Voyage to Italy*.

\$350



COLLECTION
André BERNARD



76 **PAUL THOMAS ANDERSON** **Boogie Nights**

Vintage borderless color photograph of Heather Graham from the 1997 film. With holograph annotations on the verso.

Director Paul Thomas Anderson's second film, bringing him to widespread acclaim, about a young man's career in the porn industry during the late 1970s and early 1980s. Nominated for three Academy Awards, including Best Original Screenplay for Anderson, Best Supporting Actress

for Julianne Moore, and Best Supporting Actor for Burt Reynolds, reinvigorating his career.

Set and shot on location in Los Angeles.

9.5 x 8 inches (24 x 20 cm). Near Fine.

\$350

77 **ARTHUR PENN** **Alice's Restaurant**

Vintage borderless photograph of director Arthur Penn, producer Hillard Elkins and another crew member of the 1969 film. With holograph annotations on the verso.

A New Hollywood semi-underground classic, adapted from Arlo Guthrie's famous song of the same name. A trip to the garbage dump after Thanksgiving dinner gives way to a police investigation, trial, and the threat of the military draft.

Accompanied by Guthrie's talking and singing voice-over narration. Nominated for an Academy Award for Best Director.

Shot on location in Massachusetts and New York.

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

Olive Films 949.

\$300



ON THE SET

78 **SIDNEY LUMET (DIRECTOR)** **ARTHUR MILLER (PLAY)** **JACQUES MOREAU (PHOTOGRAPHER)** **A View From the Bridge**

Vintage borderless photograph of director Sidney Lumet, playwright Arthur Miller, and actors Ralf Vallone and Raymond Pellegrin on the set of the 1962 film. With the stamp of photographer Jacques Moreau, a mimeo snipe, and holograph annotations on the verso.

Based on the 1955 play by Arthur Miller, about an unhappily married man whose obsession with his niece leads to tragedy when she falls for an immigrant who is staying with them.

The first American film to feature a kiss between two men, though ultimately it is an act of accusation against one of the men, rather than a romantic one.

Filmed in both French and English versions.

Shot on location in New York City and Rome.

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

\$325

79 **GUS VAN SANT** **Drugstore Cowboy**

Vintage studio still photograph of director Gus Van Sant and actor Matt Dillon on the set of the 1989 film.

Noted director Gus Van Sant's first feature film, and a breakthrough film for actors Matt Dillon and Kelly Lynch. A nihilistic answer to the onslaught of coming-of-age movies in the 1980s, appropriately released at the end of that decade. The unsentimental exploits of a group of young people driven by nothing other than boredom and

an obsessive need for more drugs, leading inevitably to confusion and rampant lawlessness.

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

Spicer US Neo-Noir.

\$300



Jacques MOREAU



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posters, book covers, or sold leased, given away or loaned.

"DRUGSTORE COWBOY"

3. Director GUS VAN SANT gives guidance to
MATT DILLON on the set of Avenue Pictures'
"Drugstore Cowboy," the powerful story of a
drug-addict's life of crime and redemption.

80 SATYAJIT RAY The Big City

Vintage photograph from the set of the 1963 film, showing actors Madhabi Mukherjee and Anil Chatterje, along with crew members, including director Satyajit Ray behind the camera.

Based on the short story “Abataranika” by Narendranath Mitra, about a homemaker who takes a job as a saleswoman to the disapproval of her traditional, conservative family.

Considered one of Ray’s greatest films, and featuring the acting debut, at 15 years old, of future Bollywood star Jaya Bhaduri Bachchan.

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

Criterion Collection 668.

\$350

81 WIM WENDERS Paris, Texas

Two vintage borderless photographs on the set of the 1984 film. One candid shot of director Wim Wenders laughing with actors Aurore Clement and Harry Dean Stanton, and one of actors Nastassja Kinski and Hunter Carson.

Even more so than *Wings of Desire*, *Paris, Texas* stands as Wim Wenders’ defining work, and Sam Shepard’s original screenplay for the film ranks among his finest work as a novelist and a playwright. Winner of the Palme d’Or at the 1984 Cannes Film Festival.

Set in Texas, shot on location in Texas and California.

7.25 x 5 inches (18 x 12 cm). Near Fine, some faint yellowing to the photo of Kinski and Carson.

Criterion Collection 501. Ebert II. Grant US.

\$325



82 **BILLY WILDER** One, Two, Three

Vintage photograph of director Billy Wilder and actors Horst Buchholz, Pamela Tiffin, and James Cagney on the set of the 1961 film. With holograph annotations on the verso.

Based on the 1929 Hungarian play *Egy, kettő, három* by Ferenc Molnár, updated to a story about a Coca Cola executive tasked with looking after his boss' rebellious daughter in Cold War Berlin. Nominated for an Academy Award.

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

Scorsese, *A Personal Journey Through American Movies*.

\$375

83 **JOHN BOORMAN** Deliverance

Three striking vintage photographs from the 1972 film, picturing variously director John Boorman, cinematographer Vilmos Zsigmond, Jon Voight, and others working on location along the Cahulawassee River in Georgia, the setting for most of the film.

A seminal entry in the early days of the New Hollywood cinema movement. As with *Point Blank* in 1967, British director John Boorman demonstrated a stunning instinct for American idioms and even American cultural undercurrents.

And perhaps most importantly of all, he had the stuff required to order the book's author James Dickey off the set.

The photograph with Zsigmond, Boorman, and Voight is in a custom museum-quality frame, archivally mounted, with UV glass. The other two photographs accompany the set and are unframed. All photographs 8 x 10 inches (20 x 25 cm), one photograph with a snipe at the verso, the other two with brief text at the bottom margin.

\$450



AFLOAT in a heavy-duty life raft, producer-director John Boorman (seated in short sleeves) waits for cinematographer Vilmos Zsigmond to set camera for a scene in Warner Bros.' "Deliverance." Rugged northern Georgia provided the locations for the film written by poet-novelist James Dickev and starring Jon Voight, Burt Reynolds and co-starring Ned Beatty and Ronny Cox.

PERSONS OF

84

Caroline Munro, circa 1974

Two vintage borderless photographs of model and actress Caroline Munro, circa 1974.

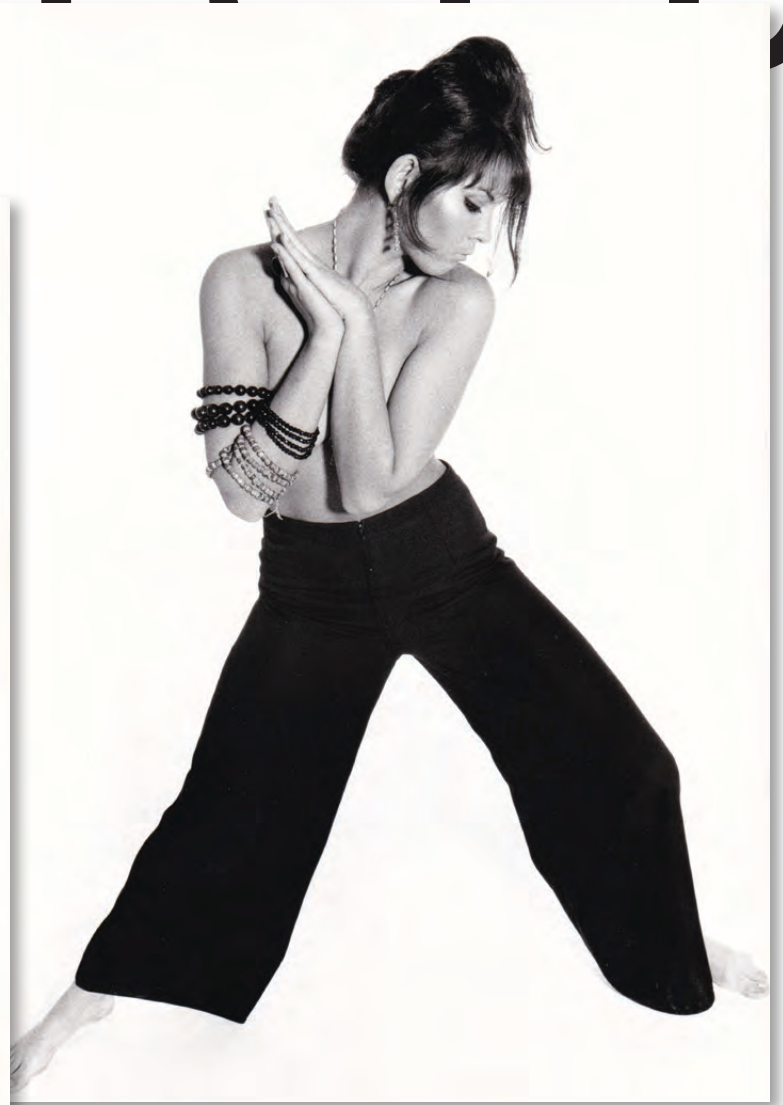
A successful career as a major model and cover girl quickly led Munro to small film roles in the late 1960's, such as *Casino Royale* and *Where's Jack?*. By the early 1970's Munro was on contract to Hammer Films and became a full time actress. She went on to appear in such classics as *The Golden Voyage of Sinbad*, and as Bond girl Naomi in *The Spy Who Loved Me*.

Munro also released several successful pop singles from the late 1960's through the 1980's.

7 x 10 inches (18 x 26 cm). Very Good Plus, some minor edgewear and light creasing to both. One photograph has crease to upper left corner.

\$650

INTEREST DE



PERSONS OF INTEREST

85

Marlene Dietrich, circa 1930s

Vintage photograph of Marlene Dietrich in Paris, shot in pre-War 1930s, struck in 1949. With an agency stamp, archival tape and remnants from a previously adhered paper backing on the verso.

Marlene Dietrich was awarded the Legion d'honneur by the French government for her work performing, and raising

money for the Allied troops and civilians escaping the Nazi Party throughout Word War II.

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

\$750

86

Frank turns his back in order to conduct Frank Sinatra, 1964

Vintage borderless photograph of Frank Sinatra directing the orchestra at Capitol Studios in 1964. With mimeo snipe and photo agency stickers and stamps on the verso. A striking image that captures the less commonly documented musician side of the immortal vocalist.

Frank Sinatra recorded a legendary series of albums with Capitol Records between 1953 and 1960, becoming strongly associated with arrangers such as Nelson Riddle, Don Costa,

Quincy Jones, and Neil Hefti. His 1956 *Frank Sinatra Conducts Tone Poems of Color* was the first album ever recorded in Capitol's iconic building known as the "tower."

8 x 10 inches (20 x 25 cm). Very Good plus, with shallow vertical creasing to the left edge, shallow diagonal creases to the corners, and light edgewear.

\$475

PERSONS OF INTEREST



WIDE WORLD PHOTOS

THE NEW YORK TIMES, S. A.
SIÈGE SOCIAL
106, Rue Réaumur, 106
PARIS

TÉL. : INT. 65-48
65-47 Mr. Tolson : TOWNSEND



2: During rehearsal Sinatra takes a jab at directing...he's an expert, knows just what he wants.

PERSONS OF INTEREST

87 Mick Jagger with The Rolling Stones, 1973

Vintage photograph of Mick Jagger performing with The Rolling Stones in Brussels at the Forest National Arena on October 17th, 1973. With a mimeo description, rubber agency stamps, and holograph annotations on the verso.

The Rolling Stones released *Brussels Affair (Live 1973)* in 2011, a compilation of the two back-to-back shows they played at the Forest National Arena.

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

\$450

88 ROBERT DONAT Jane Birkin and Serge Gainsbourg, circa 1970s

Vintage borderless photograph of Jane Birkin and Serge Gainsbourg, circa 1970s. With photographer Robert Donat's rubber stamp on the verso.

The famous couple first met on the set of *Slogan* in 1968. The following year they released the popular and controversial duet "Je t'aime...moi non plus".

They were together for 13 years and had a child, actor and singer Charlotte Gainsbourg, in 1971.

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

\$350

PERSONS OF INTEREST



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623 63 43

PERSONS OF INTEREST

89

MICHAEL OCHS

Nat 'King' Cole and Bob Newhart, 1959

Vintage photograph of Bob Newhart and Nat 'King' Cole on stage at the 1959 Grammy awards.

The Grammy Award for Best Contemporary Song was awarded to Nat 'King' Cole for his song "Midnight Flyer".

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

\$325

90

Ben Hecht and David O. Selznick on the set of A Farewell to Arms, 1957

Oversize double weight photograph of screenwriter Ben Hecht standing with his boss, producer and mogul extraordinaire David O. Selznick, on a snow covered set in the Italian Alps during the 1957 filming of Selznick's *A Farewell to Arms*.

Based on the 1929 novel by Ernest Hemingway, directed by Charles Vidor, and starring Rock Hudson and Jennifer Jones.

The second time the novel was filmed, following the 1932 version directed by Frank Borzage, and preceding a three part British television miniseries in 1966.

11 x 13.5 inches (28 x 34 cm). Near Fine, with a small corner crease at the bottom right. In a custom museum-quality frame, archivally mounted, with UV glass.

\$325

PERSONS OF INTEREST



PERSONS OF INTEREST

91 Eartha Kitt, 1961

Vintage photograph of singer, activist, actress and writer Eartha Kitt on British television, 1961. With a mimeo snipe, agency stamps and holograph annotations on the verso.

Kitt was pregnant during this performance, stirring controversy amongst her audience. As well as being a prolific and multi talented performer and writer, Eartha Kitt was a

civil rights activist and was vocal in her opposition to the Vietnam War.

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

\$325

92 Jean Shrimpton, circa 1960s

Vintage borderless oversize photograph of Jean Shrimpton, circa 1960s. With holograph annotations and agency stamps on the verso.

Shrimpton was one of Britain's most iconic fashion models throughout the 1960's.

8.25 x 12 inches (21 x 30 cm). Near Fine.

\$450

PERSONS OF INTEREST



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7

PROOFS PRO

93

ERLE STANLEY GARDNER
The Case of the Turning Tide

New York: William Morrow, 1941. Uncorrected Proof, preceding the First Edition. The first Grandpa Wiggins mystery.

About Very Good in publisher's self-wrappers, with a publication date of July 23, 1941 rubber-stamped on the front endpaper. Slight lean, vertical creasing to the spine panel, some splitting to the front flap fold.

\$450

94

ERLE STANLEY GARDNER
The Case of the Smoking Chimney

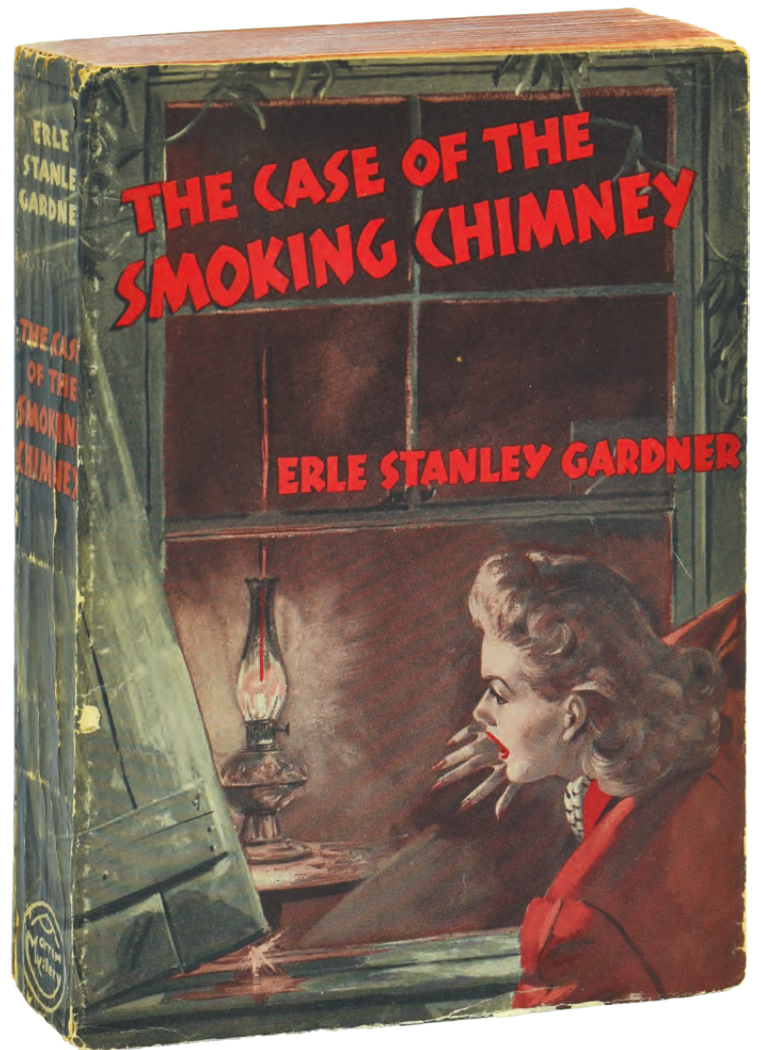
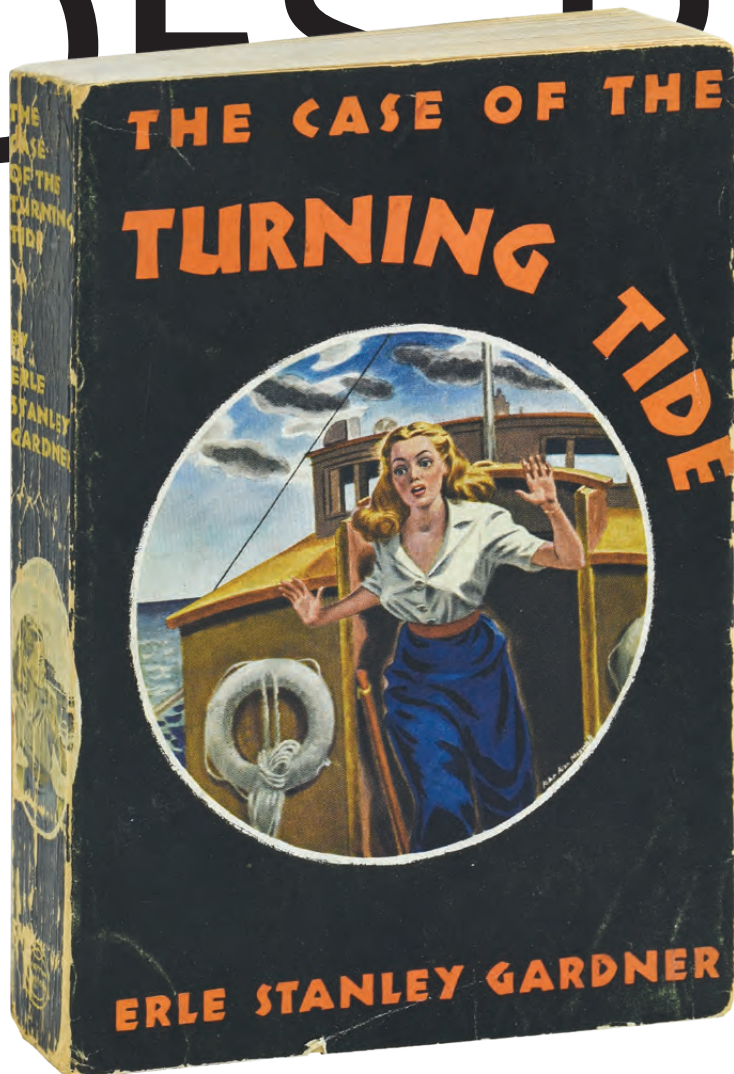
New York: William Morrow, 1942. Uncorrected Proof, preceding the First Edition. The second Grandpa Wiggins mystery.

About Very Good in publisher's self-wrappers, with a publication date of January 6, 1942 and projected price

of \$2.00 rubber-stamped on the front endpaper. Slight lean, vertical creasing to the spine panel, some splitting to the front flap fold.

\$500

DOES PROOFS



95

LEONARD GARDNER

Fat City

New York: Farrar Straus and Giroux, 1969. Uncorrected Proof, preceding the First Edition.

The author's first novel, basis for director John Huston's critically acclaimed 1972 film starring Stacy Keach, Jeff Bridges, Susan Tyrell and Candy Clark.

Publisher's notation to the front wrapper, with shadows present where labels were once adhered. About Near Fine in tall comb bound green card wrappers.

\$375

96

DARRYL PONISCAN

The Last Detail

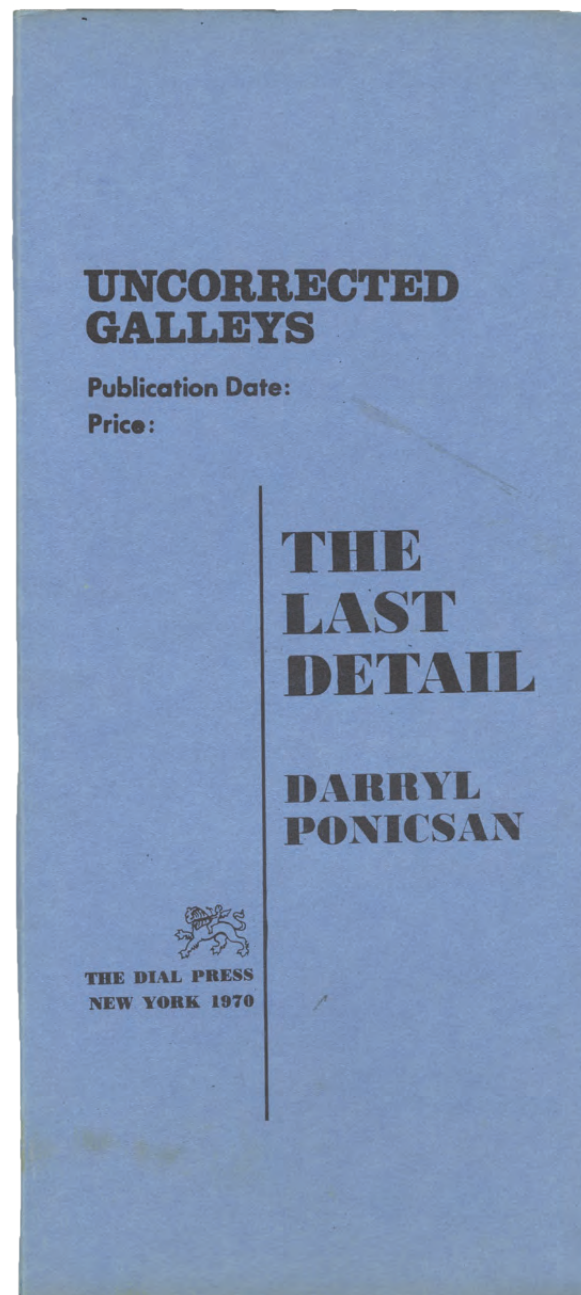
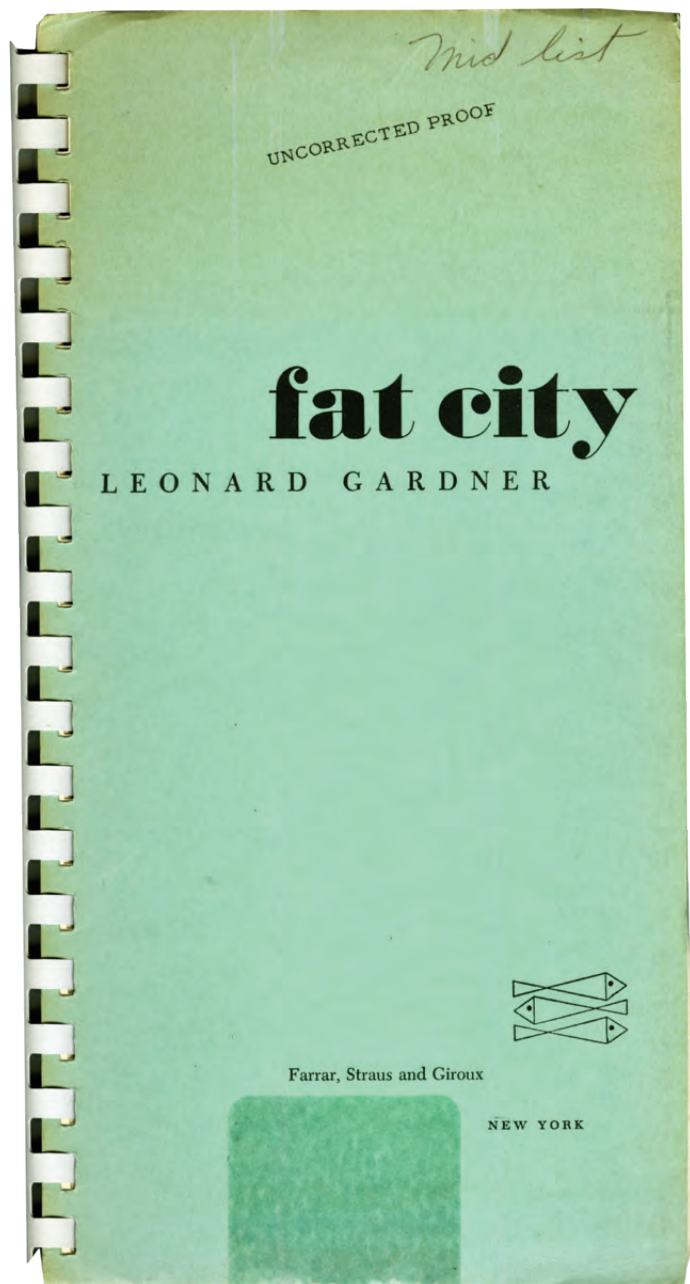
New York: The Dial Press, 1970. Uncorrected Proof, preceding the First Edition.

Two enlisted Navy men, both "lifers," are assigned to travel from Norfolk, Virginia to deliver a young sailor to a Portsmouth Naval Prison in Maine, and the trip becomes an unforgettable odyssey for all three men.

Basis for the seminal 1973 film directed by Hal Ashby, and starring Jack Nicholson and a young Randy Quaid.

Near Fine in printed tall blue perfect bound wrappers.

\$350



97 **ELMORE LEONARD**
Fifty-Two Pickup

New York: Delacorte Press, 1974. Uncorrected Proof, preceding the First Edition. Signed by Leonard at the bottom of the first leaf. Basis for the overlooked 1986 film directed by John Frankenheimer and starring Roy Scheider and Ann-Margret. The only proof of this title we have ever seen.

Near Fine in tall printed mustard wrappers. Some brief staining to the top front wrapper, else a bright copy.

\$450

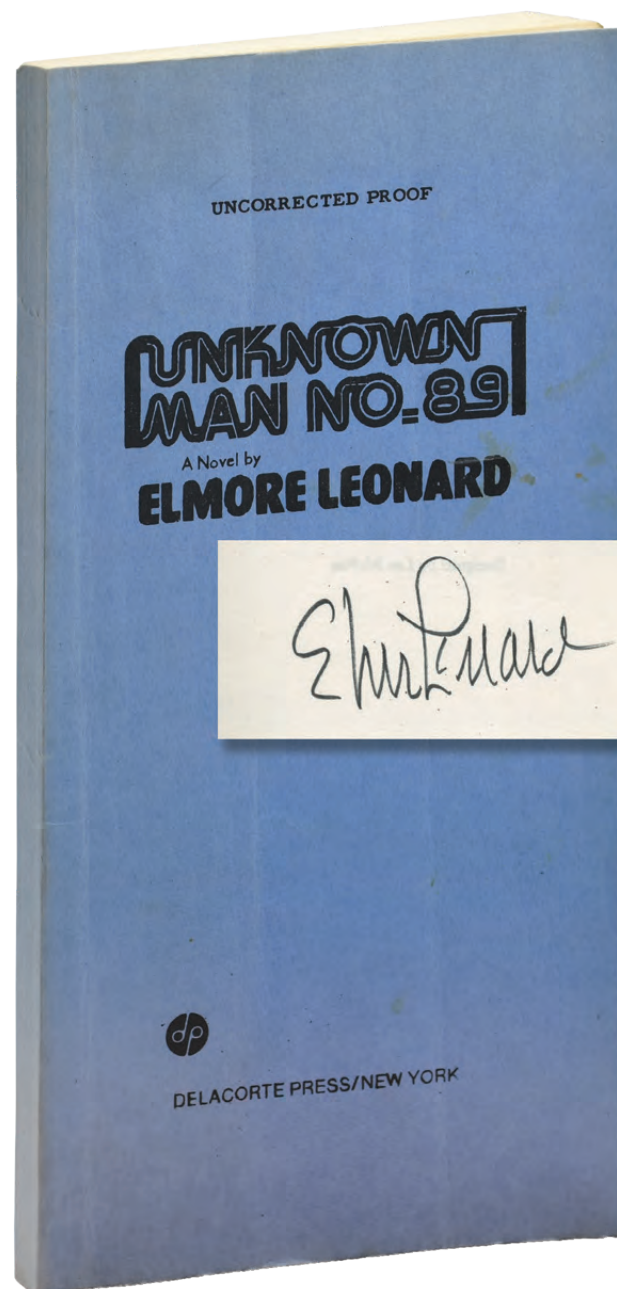
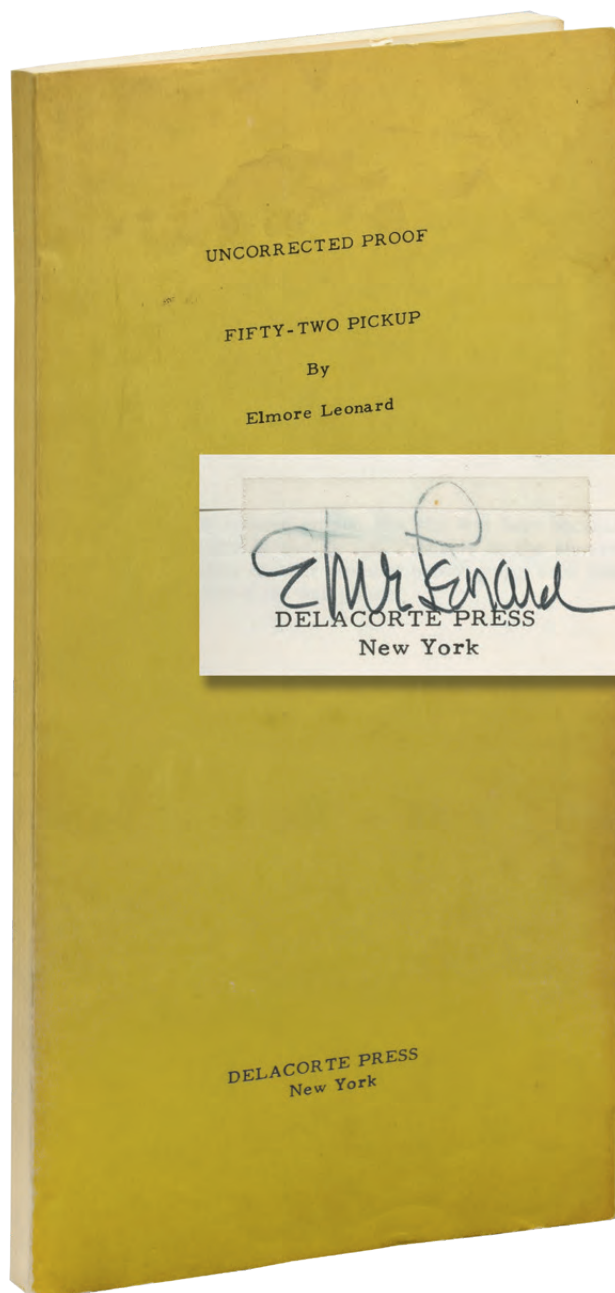
98 **ELMORE LEONARD**
Unknown Man No. 89

New York: Delacorte Press, 1977. Uncorrected Proof, preceding the First Edition. Signed by Leonard on the title page. The only proof copy we have ever seen.

A sequel to Leonard's 1969 novel *The Big Bounce*, featuring reformed thief-turned-process server Jack Ryan.

Near Fine in tall printed blue wrappers, with a small stain at the top of the front wrapper.

\$550



99

GORDON D. WILLIAMS
The Siege of Trencher's Farm

London: Secker and Warburg, 1969. Uncorrected Proof, preceding the First Edition.

Basis for Sam Peckinpah's violent 1971 film classic, *Straw Dogs*, starring Dustin Hoffman, Susan George, and a bunch of kill-crazy Devon townies, considered by many to be his finest directorial effort in a career that included many important films.

Very Good in orange printed wrappers. Address label to the front endpaper. Slight lean, with starting to the lower front hinge, and a lightly faded spine.

\$850

100

ROBERT MARASCO
Burnt Offerings

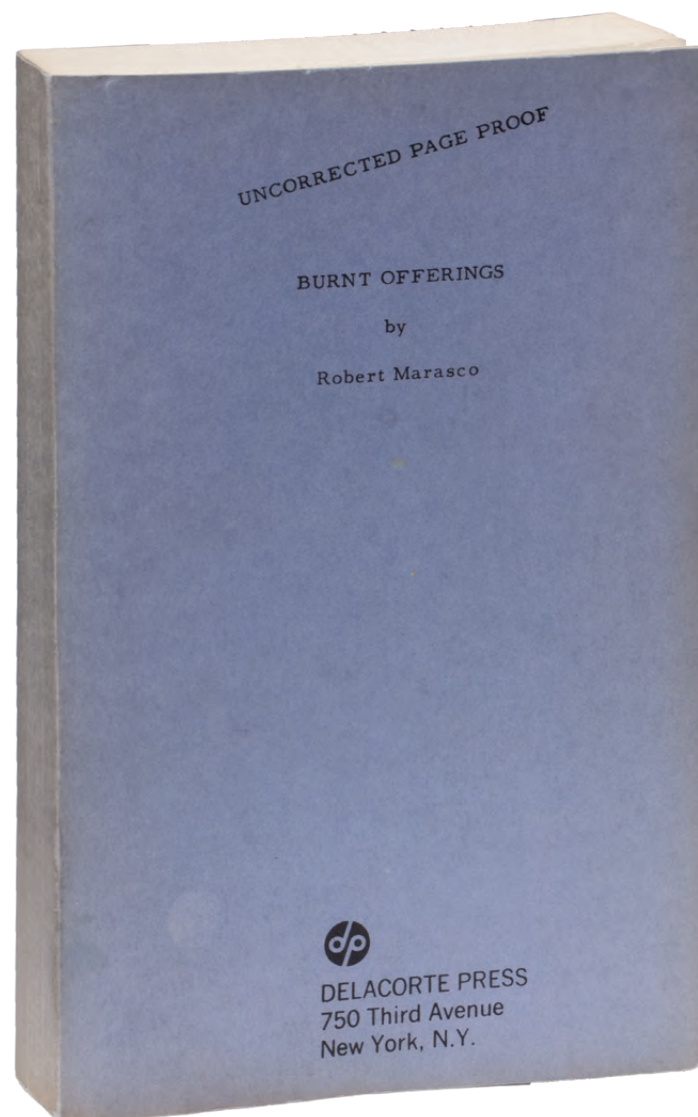
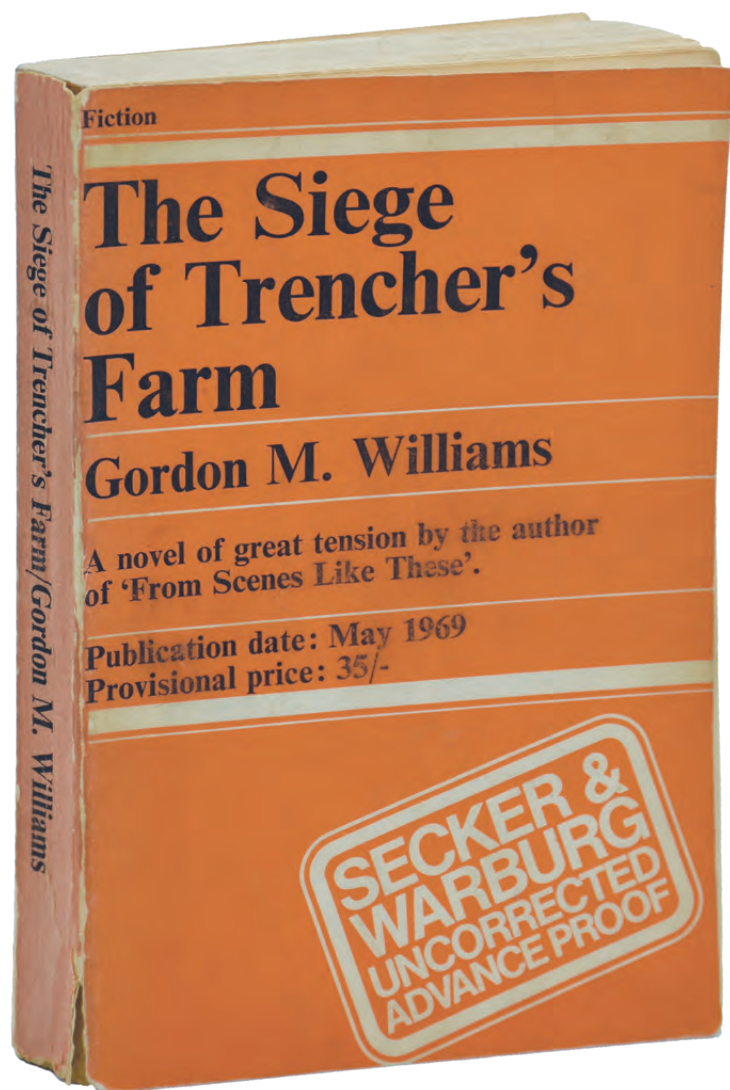
New York: Delacorte Press, 1973. Uncorrected Proof, preceding the First Edition. Hayden Griffin's agency label affixed to the front endpaper, and a "Crane Duplicating Service" rubber-stamp on the rear wrapper recto.

Basis for the 1976 supernatural horror film directed by Dan Curtis, and starring Karen Black, Oliver Reed, Burgess Meredith, and Betty Davis.

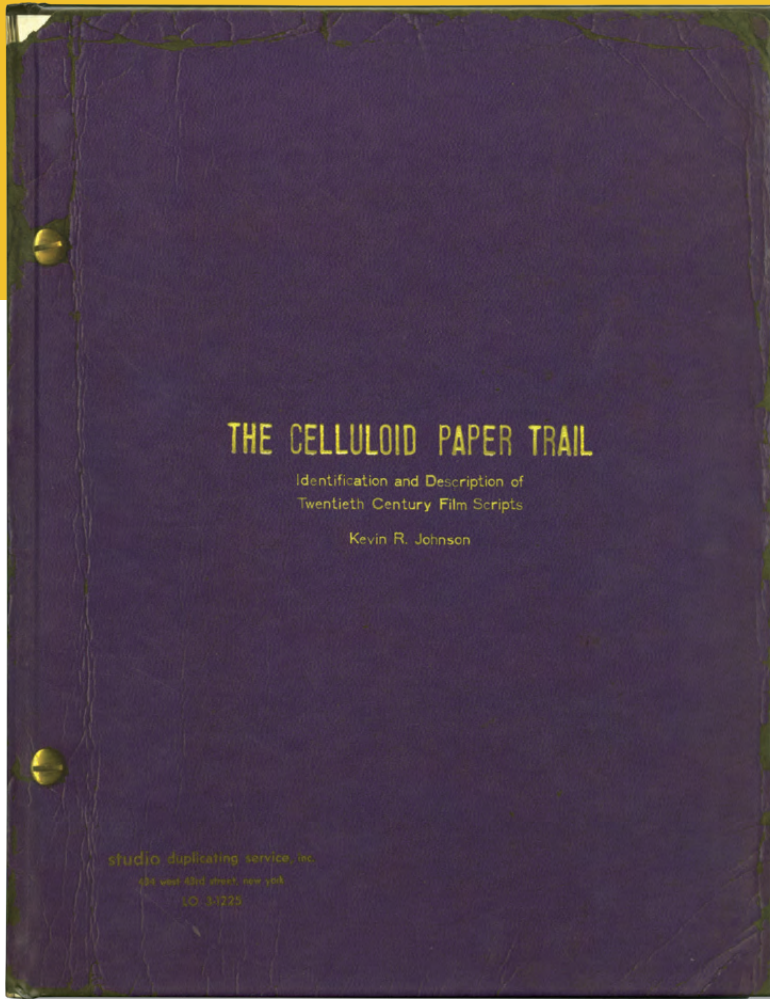
The book was reprinted three times, one being a film tie-in by Dell, and both book and film feature elements of the supernatural, a possessed house, and an odd old lady at the top of the stairs.

Toning and spine creasing, else Near Fine in trade-size wrappers.

\$475



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Oak Knoll Press is pleased to announce the publication by the Kevin R. Johnson's *The Celluloid Paper Trail*. 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.

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 lectured and taught at the Academy of Motion Pictures Arts and Sciences, Yale University and the University of Virginia's Rare Book School.



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