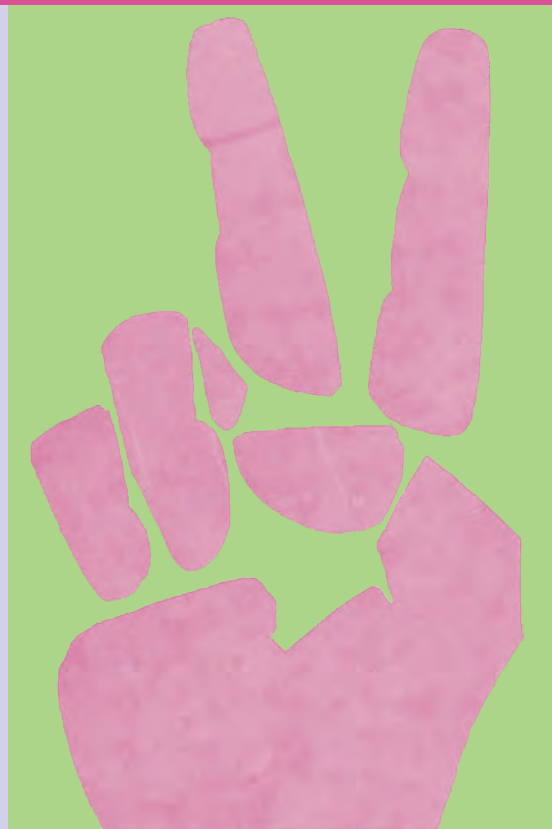


CATALOG SIXTY-NINE

# ROYAL BOOKS



## TERMS AND CONDITIONS

All books are first editions unless indicated otherwise. All items in wrappers or without dust jackets advertised have glassine covers, and all dust jackets are protected by new archival covers. Single, unframed photographs housed in new, archival mats.

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

Any item is returnable within 30 days for a full refund. Books may be reserved by telephone, or email, and are subject to prior sale. Payment can be made by credit card or, if preferred, by check or money order with an invoice. Libraries and institutions may be billed according to preference. Reciprocal courtesies extended to dealers.

We accept credit card payments by VISA, MASTERCARD, AMERICAN EXPRESS, DISCOVER, and PAYPAL.

Shipments are made via USPS priority mail or Fedex Ground unless other arrangements are requested. All shipments are fully insured. Shipping is free within the United States. For international destinations, shipping is \$60 for the first book and \$10 for each thereafter. Overnight shipment by Federal Express or USPS, as well as international shipment by FedEx, can be also arranged.

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

## THE ROYAL BOOKS CREW

Kevin Johnson, John McDonald, Ezra Broach,  
Tim Boniface, and Jodi Feldman.

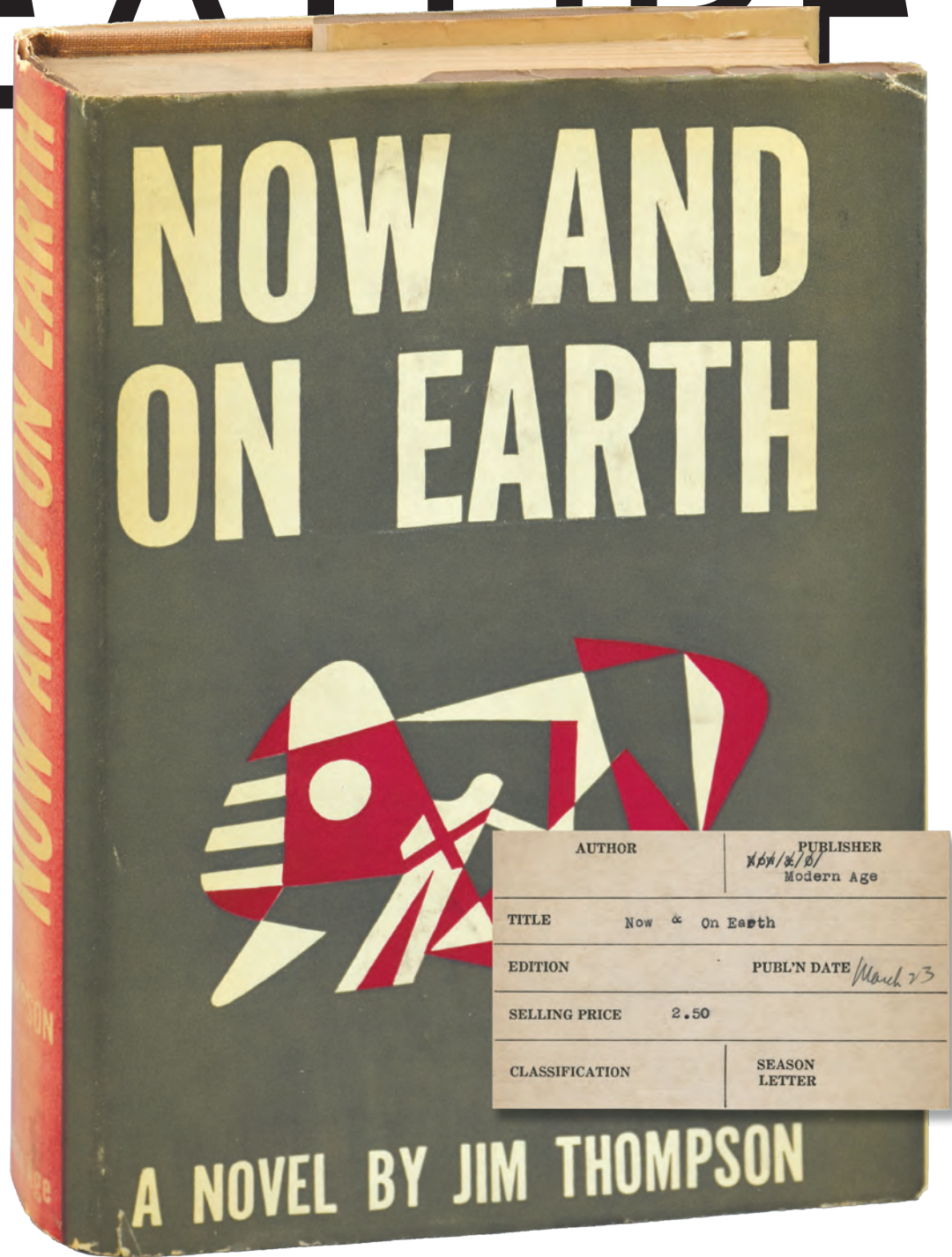
Catalog design and layout by Lenora Genovese



# CONTENTS

- 01 FEATURED
- 21 BRITISH CINEMA
- 35 CRIME
- 47 DIRECTORS
- 63 FRANK SINATRA
- 68 JAPANESE CINEMA
- 77 NEW HOLLYWOOD
- 89 WOMEN IN CINEMA

# FEATURED



## 1 JIM THOMPSON Now and On Earth

New York: Modern Age, 1942. First Edition of the author's first book. Review Copy, with publisher's typescript review slip laid in.

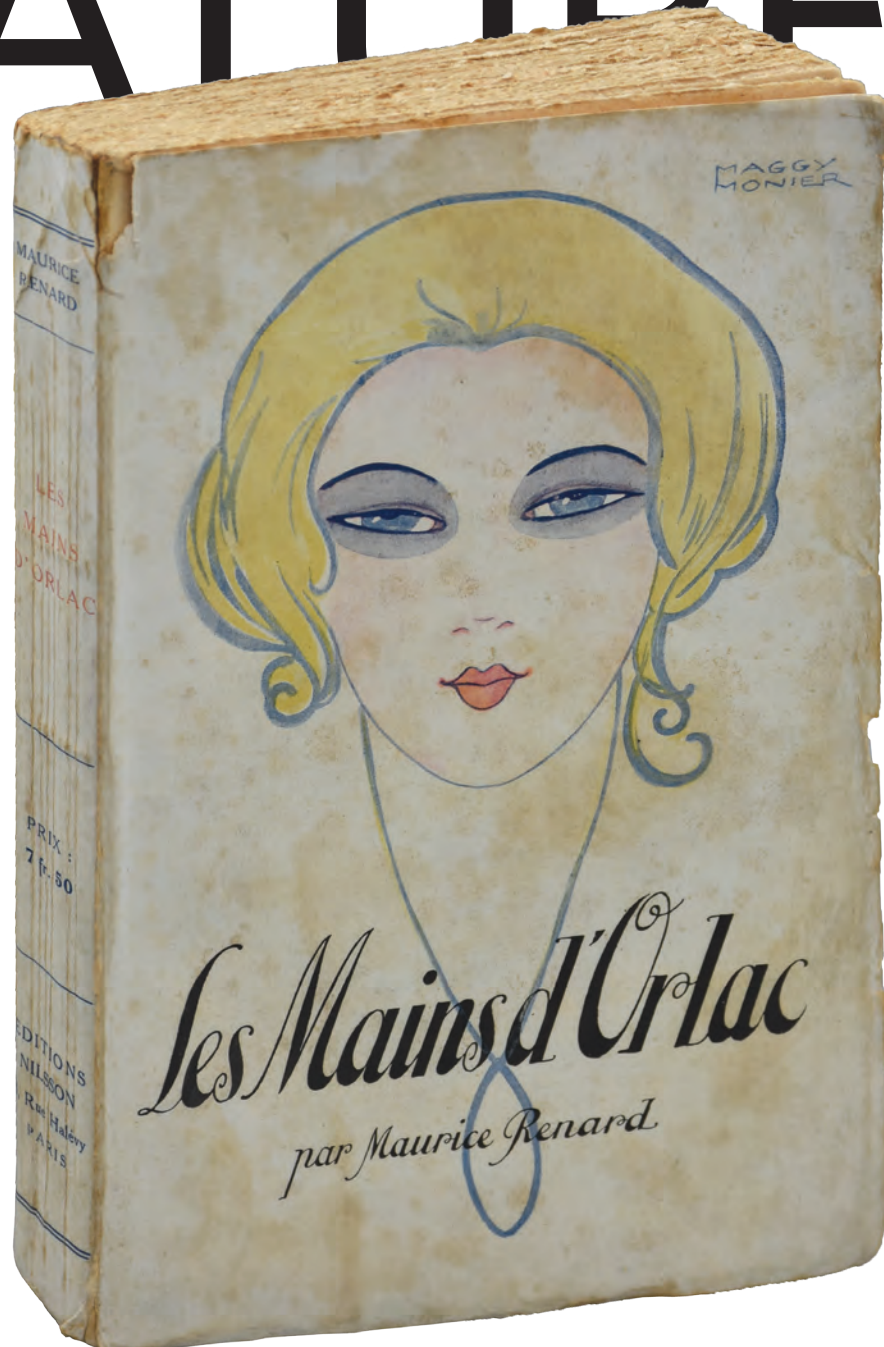
One of three titles by the author published in hardcover before moving to a career of paperback originals.

The only review copy we have ever seen, and only the third jacketed copy. Modern Age was a short-lived entity, very nearly a vanity press, and copies of any of their books have always verged on unattainability.

Near Fine in a Near Fine, lightly spine-faded dust jacket. Light foxing to the extremities.

\$15,000

# FEATURED



## 2 MAURICE RENARD Les Mains d'Orlac

Paris: Editions Nilsson, 1920. First French Edition, a trade softcover original, preceding the first English language edition by nine years. Text in French. Cover illustration by Maggy Monier. Rare.

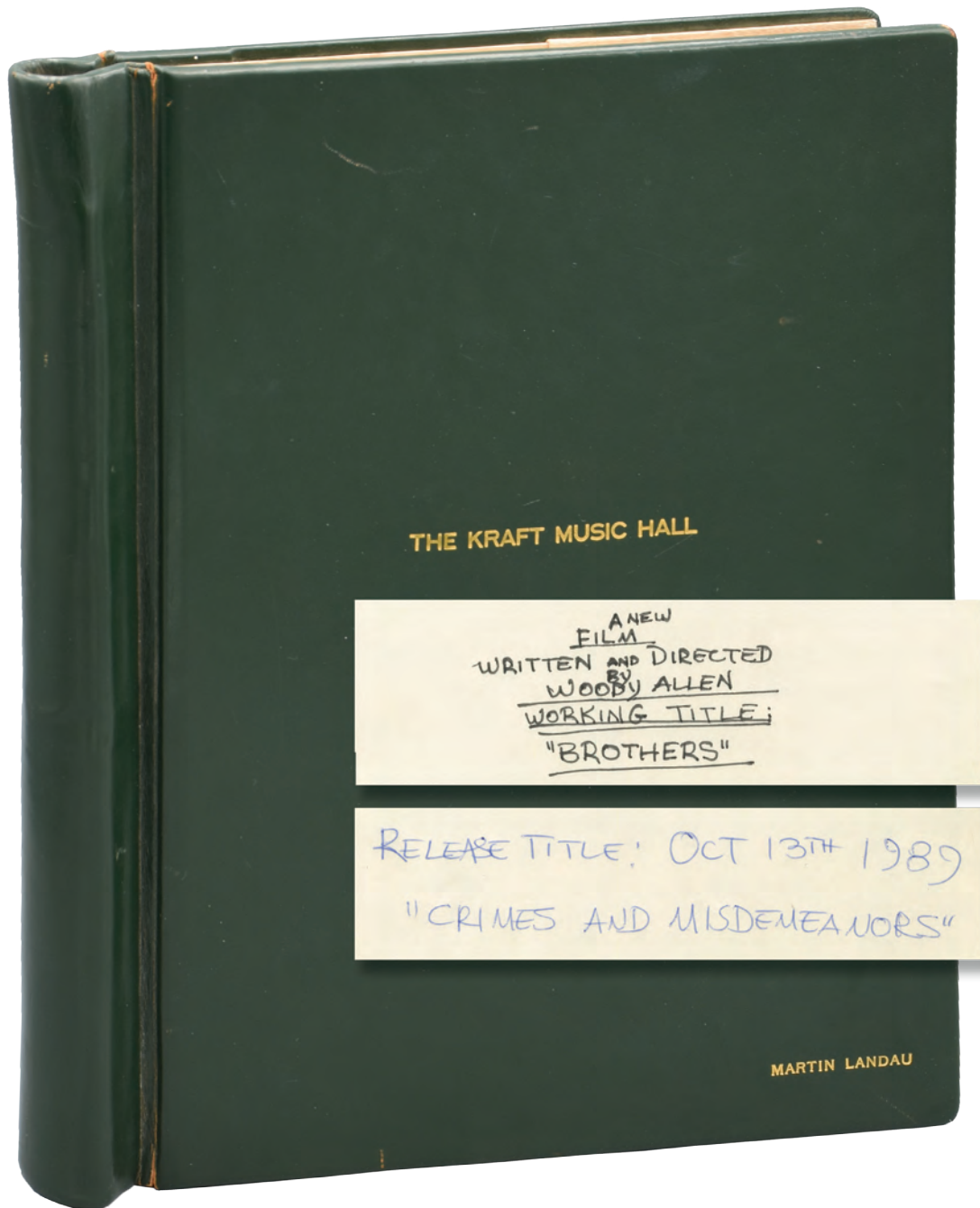
A seminal horror novel, written by one of the most important French genre fiction writers of the early twentieth century. The basis for several films, including the classic German silent film starring Conrad Veidt, *The Hands of Orlac* (1924), and its American rival, the sound version starring Peter Lorre, *Mad Love*, directed by émigré

Karl Freund for MGM in 1935, and today considered one of the greatest horror films of the 1930s.

Very Good in illustrated wrappers. All edges uncut. Slight lean, some vertical wrinkling to the spine, small chips at a couple of corners, and wrappers foxed (particularly rear wrapper).

Barron (1999) 4-125. Bleiler (1948) US. Clute & Nicholls US. Hubin (1994) US. Locke US. Reginald 12140. Senn US.

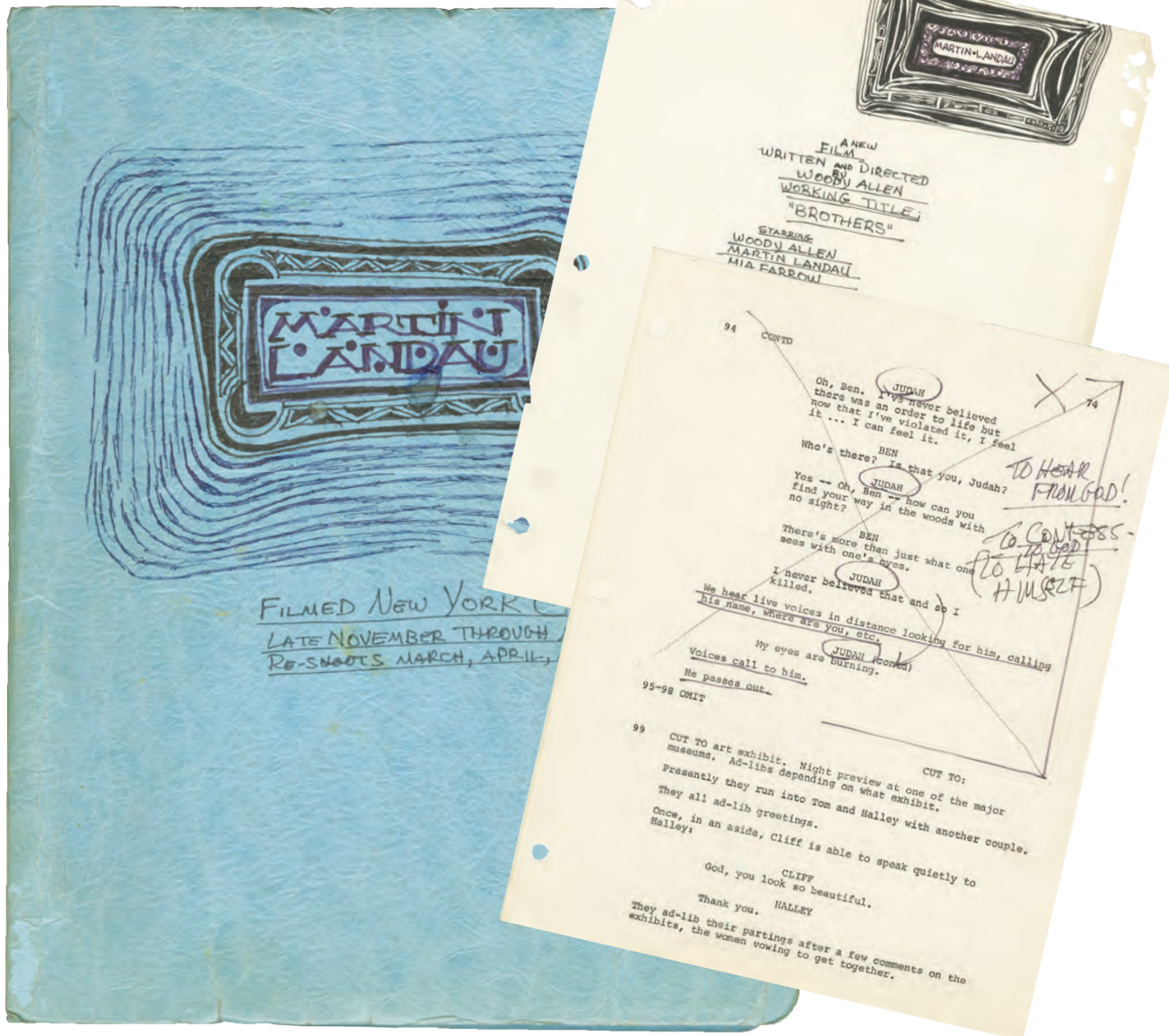
\$3500



3 Martin Landau's working script  
**WOODY ALLEN (DIRECTOR)**  
**MARTIN LANDAU (STARRING)**  
 Crimes and Misdemeanors

Draft script for the 1989 film, belonging to and heavily annotated throughout by actor Martin Landau, here under the working title *Brothers*. Bound in a spring binder with "Kraft Music Hall" and Landau's name in gilt on front (*The Kraft Music Hall* was the revival of a NBC variety television show with various hosts and performers from 1967 to 1971, which Landau and Woody Allen had both appeared on).

Front wrapper has Landau's name boldly written and whimsically illustrated with "Filmed New York City" and shooting months and re-shooting months, all written in holograph marker and pen. Title page has Landau's name ornately illustrated at top margin, followed by credits for Allen, working title and cast, all in holograph marker, with "Release Title: Oct 13th 1989 'Crimes and Misdemeanors,'" below, in holograph ink, all in Landau's hand. Emendations



include strikes, character motivations and dialogue changes on nearly every page of dialogue or action of Landau's character Judah. Following script is a six page cast list, annotated in holograph pencil.

Laid in are 32 pages of script revisions, six of which contain annotations, striking scenes, dating when scenes were shot, as well as character motivations, by Landau in holograph ink.

Also laid in is Landau's contract with Untitled Productions for "Woody Allen Fall Project 1988," signed and dated by both Landau and associate producer Helen Robin. Lastly, laid in are two call sheets with annotations in holograph ink and marker, a four page Reshoot Schedule, annotated in holograph marker, and a five page Crew List, lightly annotated in holograph marker.

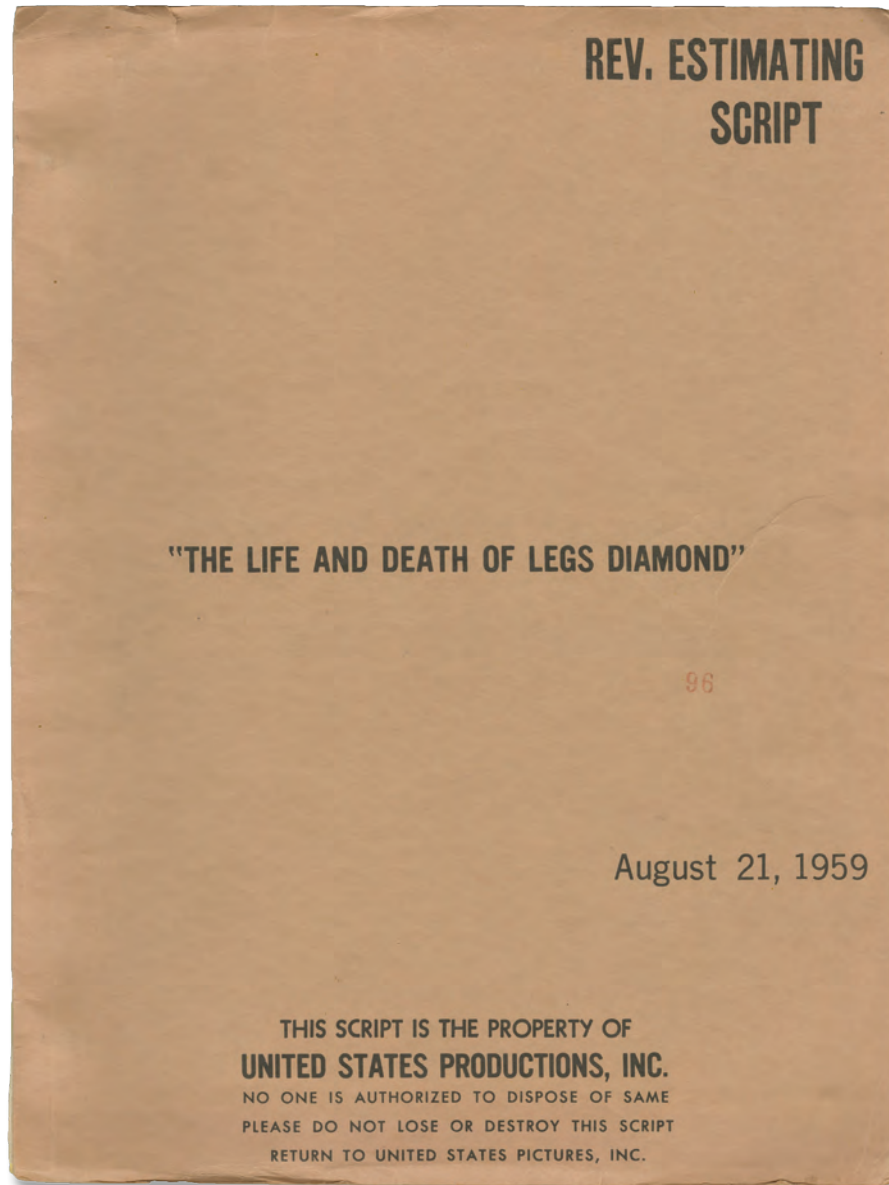
From the estate of Martin Landau.

One of Allen's finest films, a dark drama with comic elements, interweaving two opposing stories. In one, ophthalmologist Judah Rosenthal's (Landau) mistress (Angela Huston) threatens to reveal their affair unless he leaves his wife Miriam (Claire Bloom). Responding to the threat, his gangster brother Jack (Jerry Orbach) offers to have her killed. In the other, documentary filmmaker Clifford Stern (Allen) is hired by his pompous television producer brother-in-law (Alan Alda) to make a documentary about him and begins to fall in love with producer Halley Reed (Mia Farrow).

Nominated for three Academy Awards, including Best Director, Best Screenplay, and Best Supporting Actor for Martin Landau.

Schrader Canon Fodder 39. Ebert III.

\$14,000



**4** **BUDD BOETTICHER (DIRECTOR)**  
**MARTIN LANDAU (ACTOR)**  
**The Rise and Fall of Legs Diamond**

Revised Estimating script for the 1960 film, dated August 21, 1959, and here under the working title *The Life and Death of Legs Diamond*. Copy belonging to actor Martin Landau. Laid in are five carbon typescript pages of script with Landau's name written in holograph ink to upper right and annotations to dialogue of lead character Legs in holograph pencil.

Landau was considered for the lead role of Jack "Legs" Diamond, which from the laid in pages, we can reasonably assume were for an audition for the part. Ray Danton was ultimately cast as Legs, and Landau does not appear in the film.

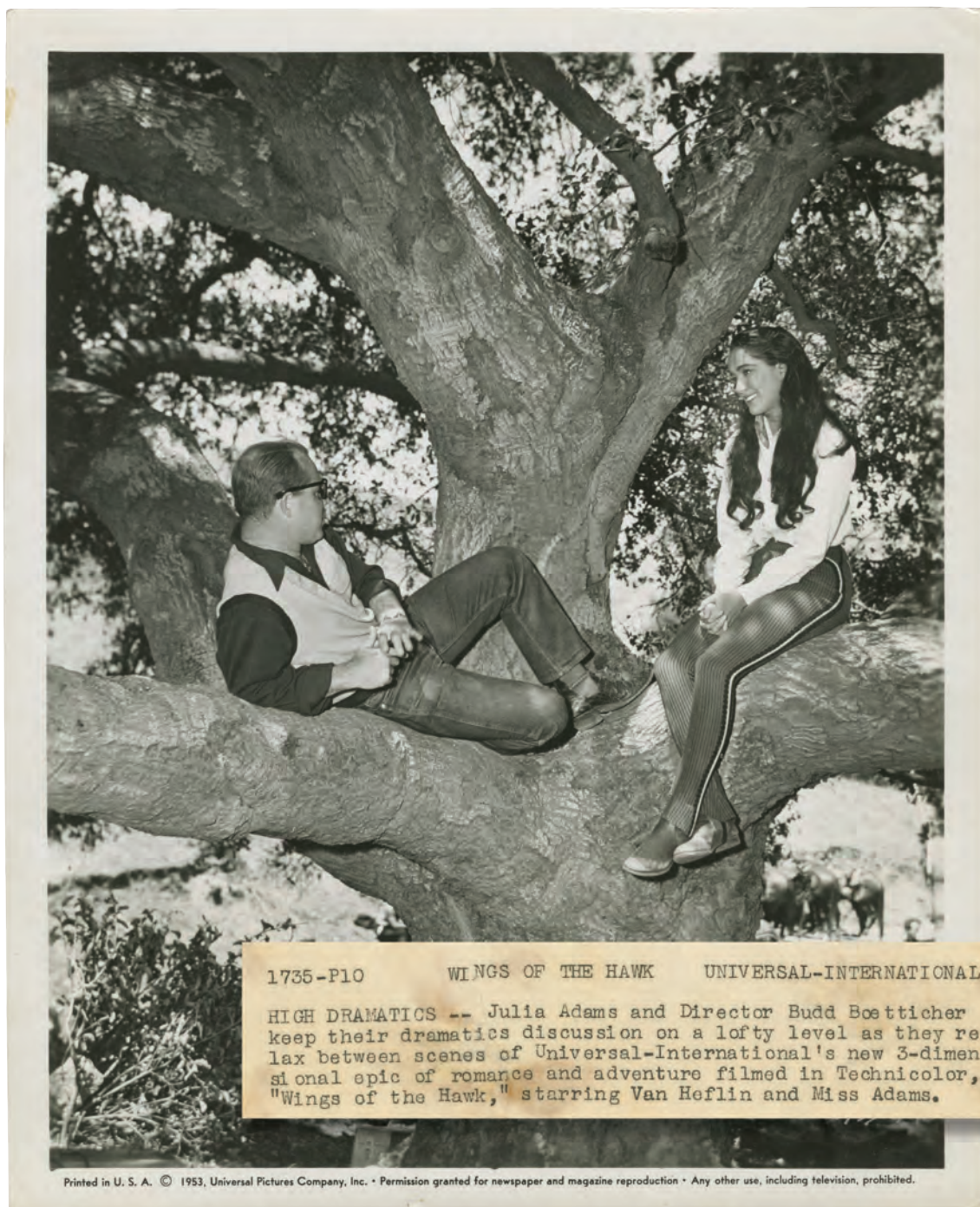
From the estate of Martin Landau.

Jack "Legs" Diamond (Ray Danton) and his sickly brother Eddie (Warren Oates) move to New York City, and after a brief incarceration, set their eyes on taking over kingpin mobster Arnold Rothstein's (Robert Lowery) criminal businesses. The film debut of Dyan Cannon. Nominated for an Academy Award.

Set in New York City.

**\$1250**





## 5 BUDD BOETTICHER Wings of the Hawk

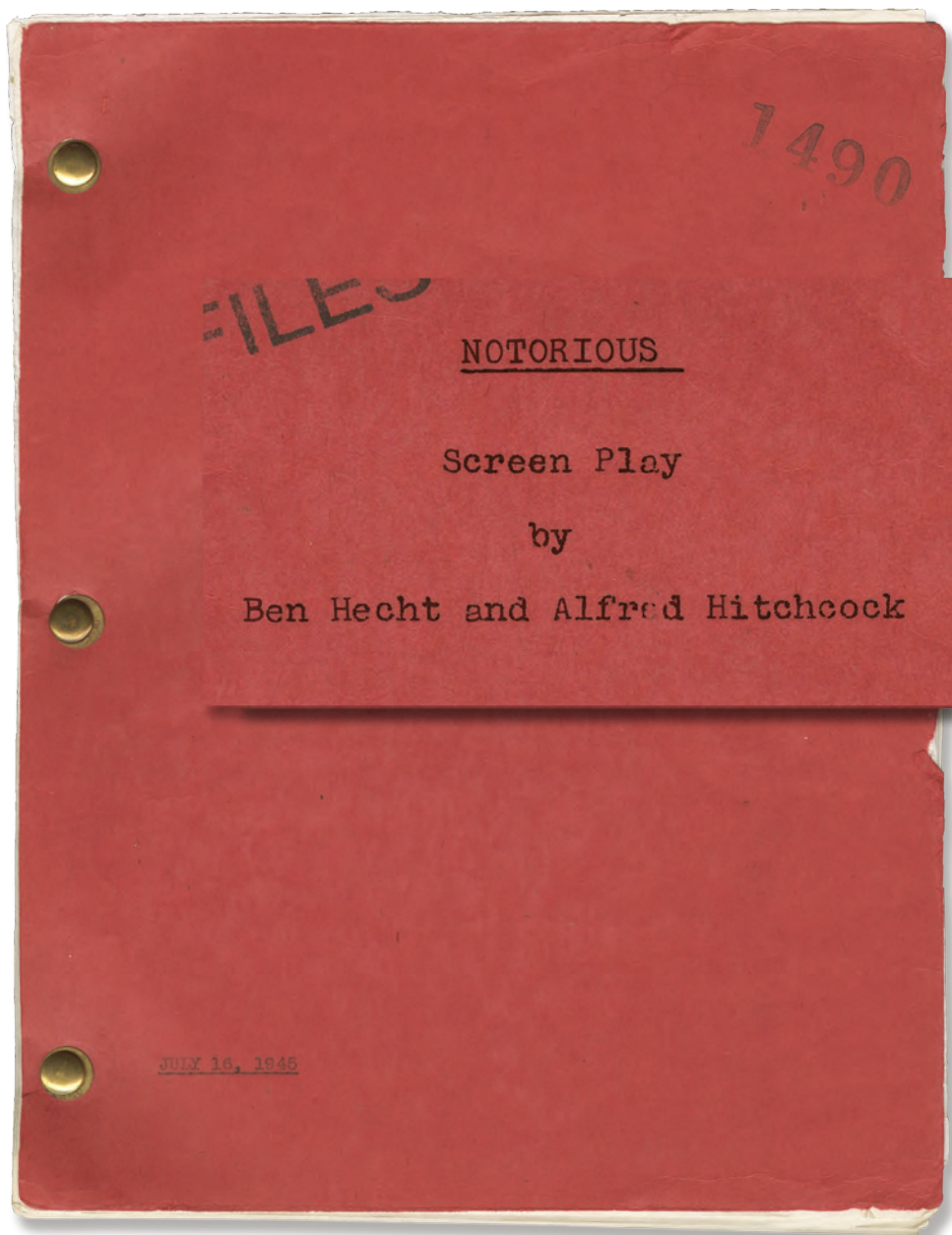
Vintage photograph of director Budd Boetticher and Julie Adams relaxing in a tree on the set of the 1953 film. Mimeo snipe on verso.

An early Technicolor Western from seminal American director Budd Boetticher. Gringo miner Gallagher (Van Heflin) is caught up in the Mexican revolution of 1910-1911 when corrupt administrator Ruiz (George Dolenz) appropriates his mine.

Set in Mexico, shot on location in the Simi Hills and the Ray Corrigan Ranch, Simi Valley, California.

8 x 10 inches. Near Fine, with light creasing near the edges.

**\$650**



6

With an alternate ending  
**ALFRED HITCHCOCK**  
**Notorious**

Draft script for the 1945 film, dated July 16, 1945, and with an additional seven page addendum on pink stock with alternate endings written out in a treatment form.

In addition to containing an alternate ending, the date on the script coincides with the takeover of the project by RKO from original producer David O. Selznick in July 1945, making it one of the earliest possible drafts to bear the RKO label. Selznick, who was never happy with the film's script or casting, sold it to RKO after the disastrous production of *Duel in Sun* began absorbing most of his time and money.

Nominated for two Academy Awards, including Best Original Screenplay and Best Supporting Actor for Claude Rains.

National Film Registry. Criterion Collection 137. Penzler 101. Ebert I. Grant US. Rosenbaum 1000. Selby US Canon. Selby US Masterwork. Spicer US. Silver and Ward Classic Noir.

**\$8500**

NOTORIOUS

Screen Play

by

Ben Hecht and Alfred Hitchcock

FADE IN

INT. FEDERAL COURT

1 LONG SHOT. A CAMERA IS STANDING in the aisle just a few yards this side of the rail that divides the spectators from the rest of the court. Beyond the rail we see the standing figure of a man who is being sentenced by the judge. Beyond him is the judge sitting at his high desk and behind the judge is draped an American flag. Near us in the f.g. are the heads of the spectators when our FADE IN is completed.

JUDGE

Let the prisoner step forward for sentence.

The prisoner steps a foot or two toward the bar.

JUDGE (cont'd)

John Huberman, the jury of this Federal Court of Miami, Florida, has returned its verdict finding you to be guilty of treason against the United States. It is my duty to impose on you the sentence your crime deserves. John Huberman, traitor and German workman for another World War, have you anything to say before I pass sentence?

HUBERMAN

(defiantly - and nervously)

Yes, I have something to say. You can put me away - but you can't put away what's going to happen to you and to this whole country - next time. Next time we are going to -

The hubbub in the courtroom drowns out Huberman's voice.

(CONTINUED)

vt.

A  
airs demands an allowing Devlin and Devlin caustically bargain between himself his own hide, has is' activities in cue of Alicia. The their loud voices the hall from the slipping out the front ment between Sebastian situation. They racing circle. self, pulls a gun and sor dies, the ad for the Nazi is trapped. The d on the floor. His h a cold and

d probably be fired d to insert earlier ally mistrusting awereness of it - Sebastian to his way Mathis watches

a built Mme. Sebastian lly loyal Nazi. She up to try to stop nriminating moving down the stairs cuff than her son, tells

the group the truth, throwing her son to the dogs in doing so. She snatches a gun from one of the men and fires at Devlin, wounding his arm. Alicia rolls down the stairs, crawls out of the house. In the shooting, the mother is the one who hits the professor. While the group is trying to get the professor to talk - to tell them the plans for the explosive - attention is deflected from Devlin long enough for him to get out of the house.

The TAG which would follow this alternative ending might be Devlin and Alicia making their getaway in the car, Devlin driving erratically because of his wound. He sees they are being chased and that the oncoming car is catching up with them. He has no more bullets. He completes the love scene started with Alicia in the bedroom. Both believe that the end has arrived, as the car draws up alongside of them. It is a car full of Brazilian police and they are saved.

7

One of the earliest graphic novels

**ARNOLD DRAKE AND LESLIE WALLER WRITING AS DRAKE WALLER (AUTHOR)**

**MATT BAKER, RAY OSRIN (ARTISTS)**

**It Rhymes with Lust**

New York: St. John Publishing Company, 1950. First Edition, a digest-sized paperback original.

A precursor to what would become known as graphic novels, about an honest man working in a steel town who finds himself tempted (and subsequently threatened) by a woman named Rust (as in "rhymes with...").

After coming up with the concept for "picture novels" in college, creators Arnold Drake and Leslie Waller sold St. John Publishing on the idea of a novel-length comic book story aimed at the same adult audience as film noir and hard-boiled crime fiction, and presented in the same style as pulp novels. The line did not sell well and was canceled after a second book, *The Case of the Winking Buddha* by Manning Lee Stokes and illustrated by Charles Raab, but is today a significant milestone in the evolution of long form storytelling in comics, and an interesting what-if in the publication of comic material for adults.

Drake would continue to work in comics, going on to create The Doom Patrol and Deadman for DC Comics, and Guardians of the Galaxy for Marvel, while Waller would find success as a novelist and author of photo-plays, co-writing *Close Encounters of the Third Kind* with Steven Spielberg.

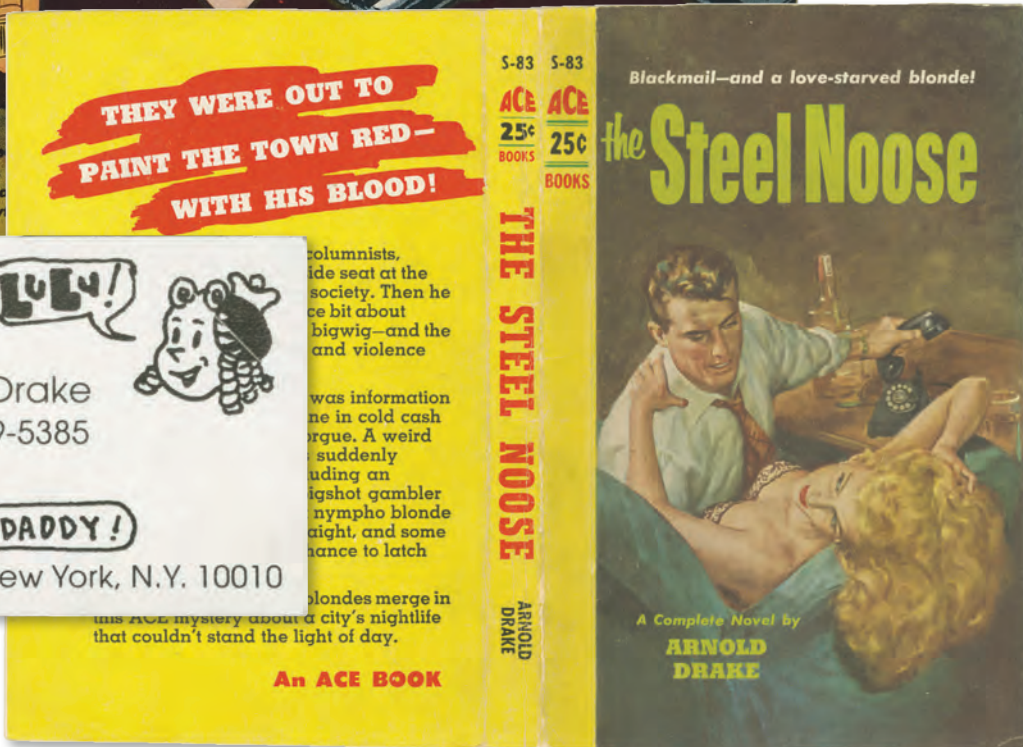
*It Rhymes with Lust* was reprinted by Dark Horse Books in 2007, with a new afterword by Drake.

Included is a proof jacket on card stock for *The Steel Noose*, a novel by Arnold Drake, published as a paperback original by Ace Books in 1954.


Also laid in one of Arnold Drake's business cards, circa 1980s, with images of characters he was later better known for: Deadman and Little Lulu.

Very Good to Fine in perfect bound digest size wrappers. Tiny tear at the heel, corner crease at the bottom right corner of the front wrapper. Otherwise quite bright and square, with no toning to the page edges.

**\$2250**



HE'S A LULY!



Arnold Drake  
(212) 689-5385

AND HE'S DEADMAN'S DADDY!

311 East 23rd St. 6JJ, New York, N.Y. 10010

An ACE BOOK



**DALTON TRUMBO**  
**Johnny Got His Gun**

Draft script for the 1971 film, housed in the rare custom black binder with a pictorial front board depicting the film's iconic poster image. The script contains several illustrations depicting how two sequences are to be shot: a minimal but expressionistic departing lovers sequence between Joe and Kareen, and a fantasy dream sequence featuring two giraffes. Three pages contain musical notations, "Little Girl Voice," when Joe first regains consciousness, and "Song of the Freaks," from the fantasy carnival sequence.

Directed and written for the screen by Dalton Trumbo, based on his 1939 anti-war novel, winner of the National Book Award, about a World War I soldier, whose injuries trap him in his own body, unable to move, see, speak, or hear, and only able to communicate the horrors of his existence by banging his head in Morse code. Nominated for the Palme d'Or.

**\$1450**



johnny got his gun

**9 GEORGE ABBOTT (DIRECTOR)  
TALLULAH BANKHEAD (STARRING)  
My Sin**

Vintage photograph of Tallulah Bankhead from the 1931 pre-Code film.

Based on the 1929 play *Her Past*, by Frederic J. Jackson, about a woman who kills a man in self-defense and, after she is acquitted, moves to a new city to restart her life under an assumed identity.

Shot at Paramount-Publix New York Studios in Astoria, Long Island.

8 x 10 inches. Near Fine.

**\$750**



**10 HOWARD HAWKS  
Twentieth Century**

Vintage studio still photograph of John Barrymore, Carole Lombard, and Walter Connolly, from the 1933 film.

Based on the 1932 play by screenwriters Ben Hecht and Charles MacArthur, which itself was based on the unproduced play *Napoleon of Broadway* by Charles Bruce Millholland.

An egomaniacal theatre impresario attempts to manipulate everyone around him to reclaim his glory, as well as the affections of the histrionic diva, now heading to Hollywood, that he helped create.

8 x 10 inches. Very Good plus, with several pinholes.

National Film Registry. Rosenbaum 1000. Byrge & Miller, *The Screwball Comedy Films: A History and Filmography (1934-1942)*.

**\$675**





# 11

**ROBERT SIODMAK (DIRECTOR)**  
**LON CHANEY, JR. (STARRING)**  
 Son of Dracula

Vintage publicity photograph of Lon Chaney, Jr. and Louise Allbritton from the 1943 film. Mimeo snipe and "Photofest" label, obscuring a "Carlos Clarens Collection" stamp, on the verso.

The third Dracula film from the Universal classic monster cycle, preceded by *Dracula* (1931), directed by Tod Browning, starring Bela Lugosi, and *Dracula's Daughter* (1936), directed by Lambert Hillyer, starring Otto Kruger and Gloria Holden.

Count Dracula's son, Count Alucard, is invited to the Louisiana swamps by the young heiress where they secretly marry, much to the dismay of her long time lover. Lon Chaney, Jr.'s first and only role as a vampire.

Set in the swamps of Louisiana.

8 x 10 inches. Very Good plus with closed tear on bottom, repaired with paper tape on verso, slightly wavy.

Weaver and Brunas, *Universal Horrors 1931-1946*.

**\$750**



# 12

**ERLE C. KENTON (DIRECTOR)**  
**LON CHANEY, JR. (STARRING)**  
 House of Dracula

Vintage photograph of Onslow Stevens lighting Lon Chaney, Jr.'s way up a macabre stone stairway from the 1945 film.

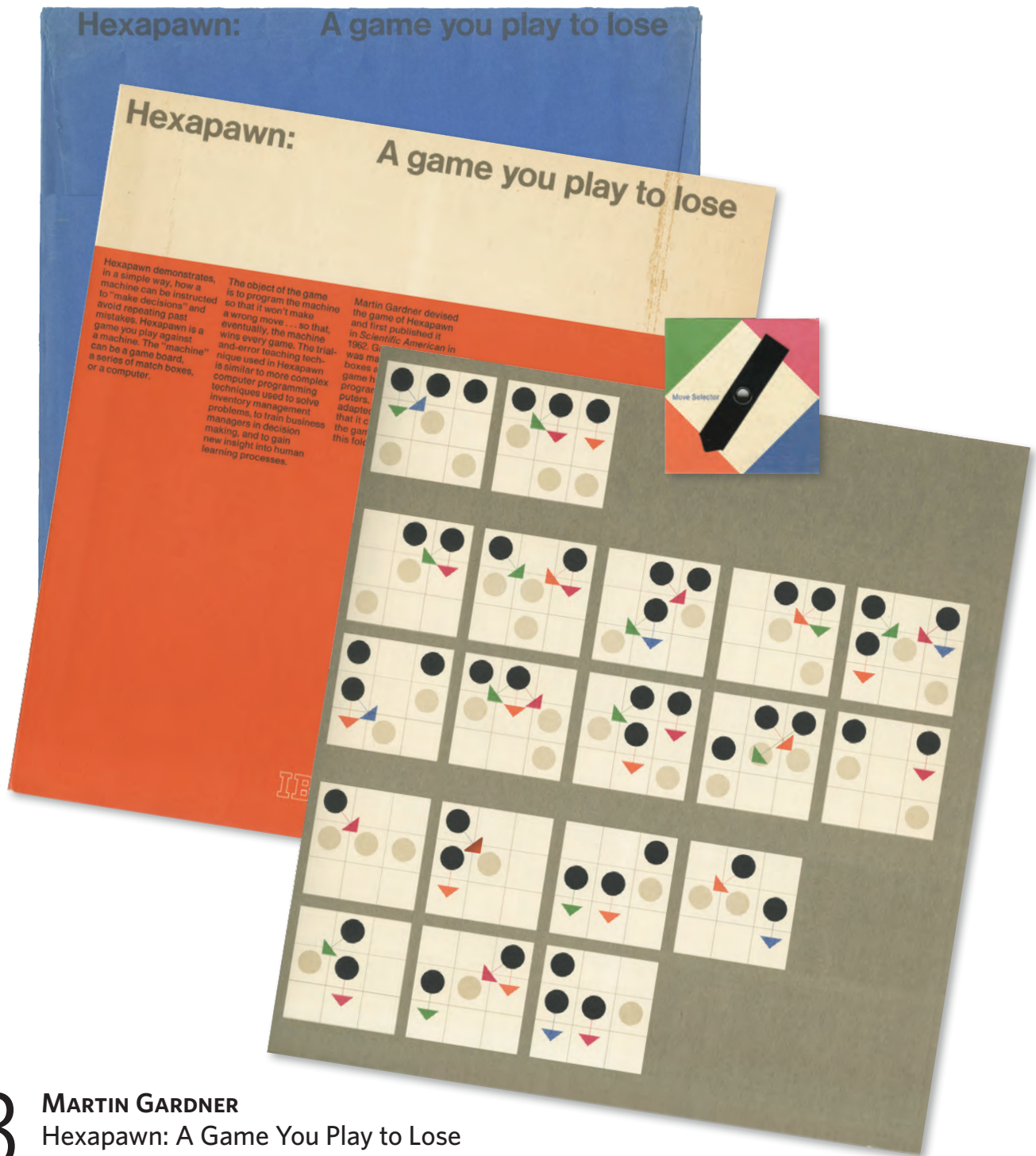
The last entry in Universal's classic monster cycle, a direct sequel to 1944's *House of Frankenstein*, which appropriately hosted Universal's "big three" monsters, all in Dracula's house, including the Prince of Darkness himself (John Carradine), the Wolf Man (Chaney, Jr.), and Frankenstein (Glenn Strange), along with the requisite mad scientist (Onslow Stevens) and hunchbacked assistant (Jane Adams).

8 x 10 inches. Near Fine.

Weaver and Brunas, *Universal Horrors*.

**\$325**





**13 MARTIN GARDNER**  
**Hexapawn: A Game You Play to Lose**

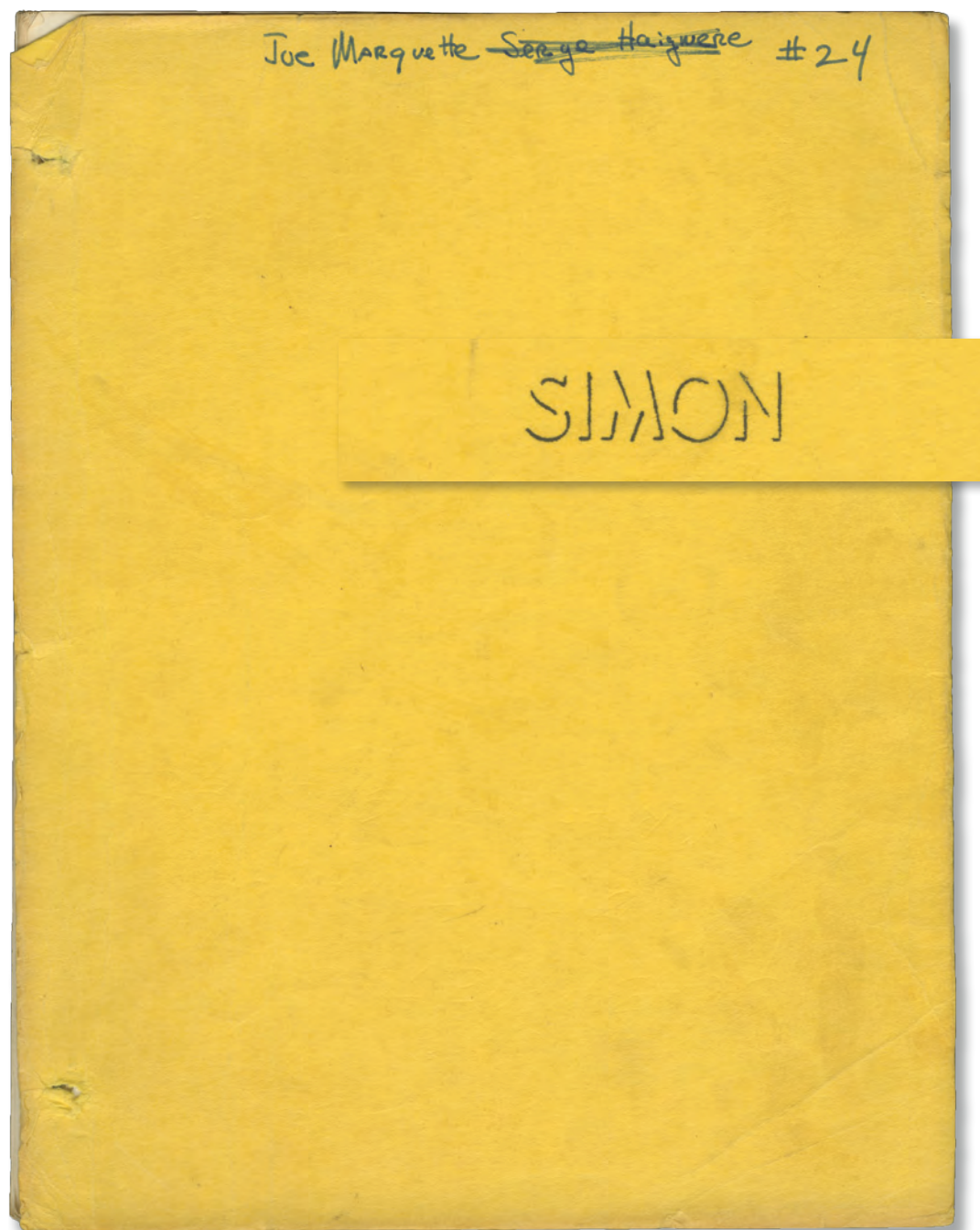
New York: IBM, 1969. Vintage instructions detailing the rules and uses of Hexapawn as they apply to machine learning and programming. Scarce, with only one copy in OCLC.

Hexapawn was invented by mathematician Martin Gardner, and the rules were first published in *Scientific American* in 1962. The game was adopted by IBM as a method of teaching computers to play by a process of eliminating moves that lead to defeat through multiple play throughs. An early example

of the heuristic approach to artificial intelligence and machine learning, similar to that used to train machines to play more complex games like chess.

13.5 x 14.5 inches on card stock. Two leaves, with printing on rectos and versos. Very Good plus, with light soil to the first and last pages. In the original IBM envelope, Very Good with some splitting.

**\$950**



# 14

**BRUCE KESSLER**  
Simon, King of the Witches

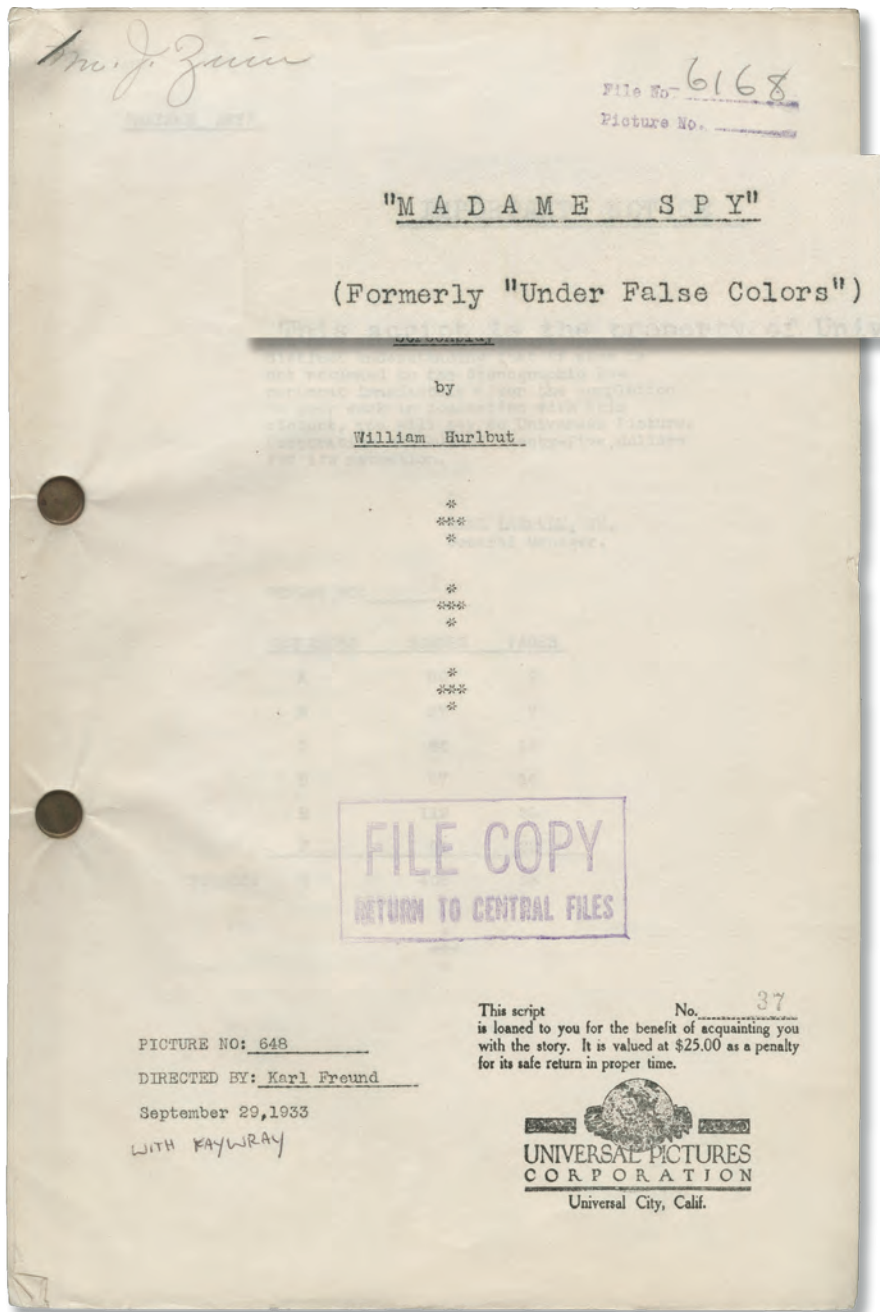
Draft script for the 1971 film, here under the working title *Simon*. With a holograph ink annotation noting the script as copy No. 24 along with the name of an unknown crew member to the front wrapper, and holograph pencil annotations to several pages, most regarding camera operation.

One of the strangest films ever made, replete with repressed LGBTQ elements, a plot that swims in circles, and the formidable Andrew Prine as a male

witch who lives in a sewer and may or may not be a what he claims. Prine is Simon, a young magician who dreams of becoming a god and befriends a young male prostitute who in turn introduces him to a hard-partying, drug-riddled "satanic" lifestyle.

Thrower, *Nightmare USA*.

**\$875**



# 15

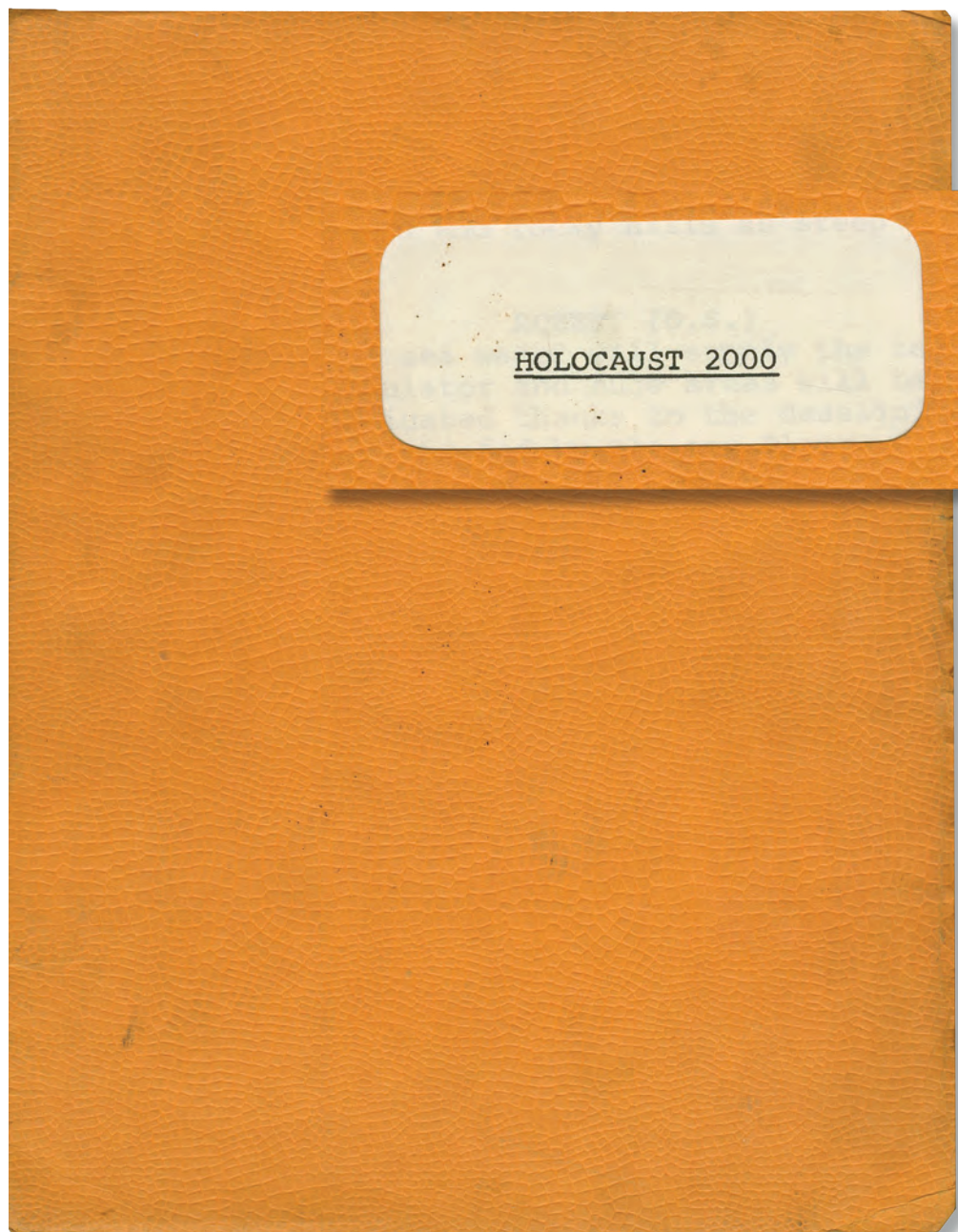
## KARL FREUND Madame Spy

Draft script for the 1934 espionage film, dated September 29, 1933, and noted on the title page as having the working title *Under False Colors*.

Though best remembered as one of the great cinematographers, Karl Freund also directed eight films after coming to the US from Germany. *Madame Spy* was the third, on the heels of his masterpiece *The Mummy* (1932) and a year before the cult horror classic *Mad Love* (1935).

During World War I, the wife of an Austrian diplomat is revealed to be a Russian spy, and must flee to safety through "No Man's Land." A remake of the 1932 German film *Under False Flag*, directed by Johannes Meyer and starring Gustav Fröhlich and Charlotte Susa, and itself later remade in 1942, directed by Roy William Neill and starring Constance Bennett and Don Porter.

**\$850**



**16** **ALBERTO MARTINO (DIRECTOR)**  
**KIRK DOUGLAS (STARRING)**  
 The Chosen

Draft script for the 1977 British film, dated 14 April 1977, and here under the working title *Holocaust 2000*. Laid in are additional 18 pages of production documents on legal size blue, pink, and goldenrod stock.

About as good as 1970s exploitation gets. Kirk Douglas is a wealthy industrialist, a fervent believer in the benefits of nuclear power to all mankind.

On the verge of retiring and handing down a massive global collection of nuclear power plants to his son, Angel, he begins to believe that Angel may be the Antichrist.

A co-production between Italy and the UK, set in the Middle East and shot on location in Devon, England and studios in Middlesex and Rome.

**\$850**

**17 FRANK CAPRA**  
**You Can't Take It with You**

Vintage borderless double weight sepia photograph of James Stewart and Jean Arthur from the 1938 film.

Based on the Pulitzer Prize-winning 1936 play by George S. Kaufman and Moss Hart, about an eccentric family, living in a large house in New York City, including their daughter, who falls in love with a banker, a decent and goodhearted man, despite his snobbish, elitist family.

Winner of two Academy Awards, for Best Picture and Best Director, and nominated for five more. Frank Capra's third Academy Award for Best Director in just five years.

Set in New York City.

8 x 10.25 inches. Near Fine.

Byrge & Miller, *The Screwball Comedy Films: A History and Filmography (1934-1942)*.

**\$750**



**18 FRANK CAPRA (DIRECTOR)**  
**AL SCHAFER (PHOTOGRAPHER)**  
**Mr. Smith Goes to Washington**

Vintage double weight photograph of James Stewart and Jean Arthur from the 1939 film. Mimeo snipe, rubber stamp crediting photographer A. L. Schafer, and very faint "Approved" stamp on the verso.

Controversial among the political American establishment at the time for its (accurate, then and now) depiction of the Senate as a group of dysfunctional, shallow egotists, the film was also banned in fascist countries Germany, Italy, Spain, and the USSR, and, later, Nazi occupied France.

Set in and shot on location in Washington DC.

8 x 10 inches. Near Fine, with faint diagonal crease to lower right.

**\$750**



19

How very.

**MICHAEL LEHMANN (DIRECTOR)**  
**WINONA RIDER, CHRISTIAN SLATER**  
**(STARRING)**  
**Heathers**

Revised Second Draft script for the 1987 film, dated November 17, 1987.

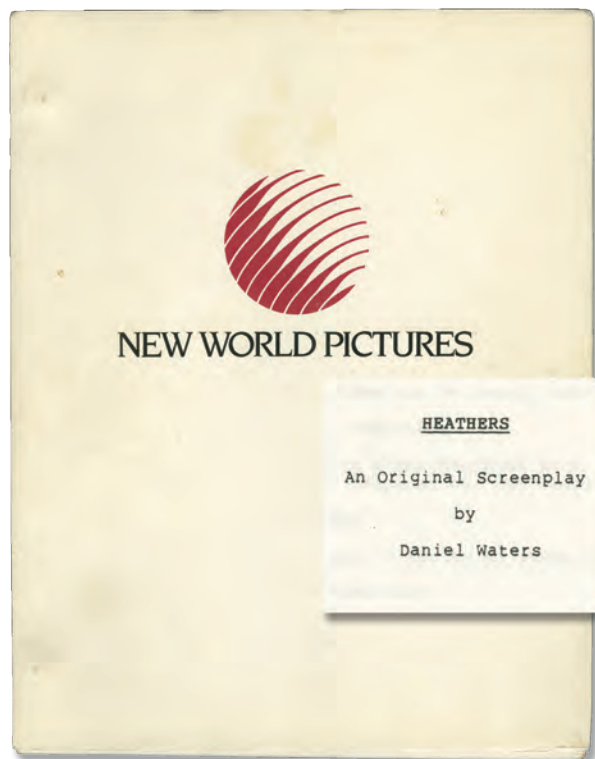
A dark, comedic take on the popular John Hughes teen angst comedies of the early 1980s, which became an instant cult classic.

Veronica (Winona Ryder) is tiring of being part of the popular mean clique of "Heathers" when she meets the new rebellious student J.D. (Christian Slater), who offers a humorously lethal approach to deal with their adversaries.

Set in Sherwood, Ohio, shot on location in Los Angeles, California.

McFadden, *Teen Movie Hell*.

\$675



20

**MAXWELL BODENHEIM**  
**Naked on Roller Skates**

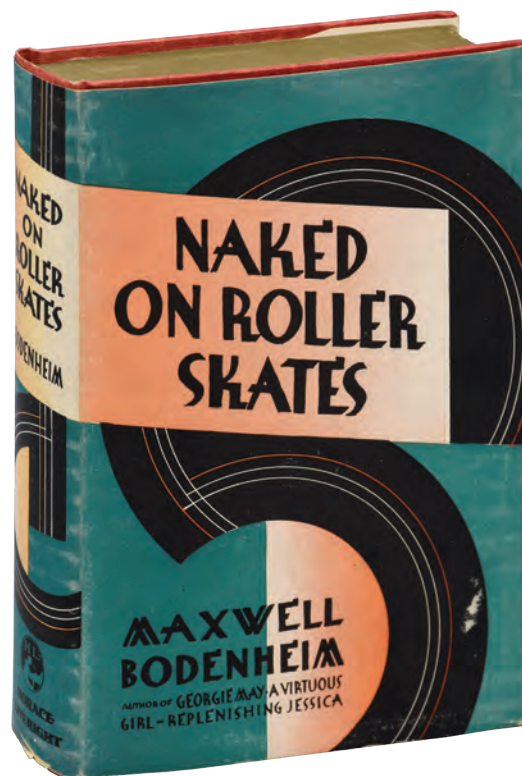
New York: Horace Liveright, 1930. First Edition, in the rare dust jacket. The final two pages of the book are dedicated to a glossary of Harlem slang.

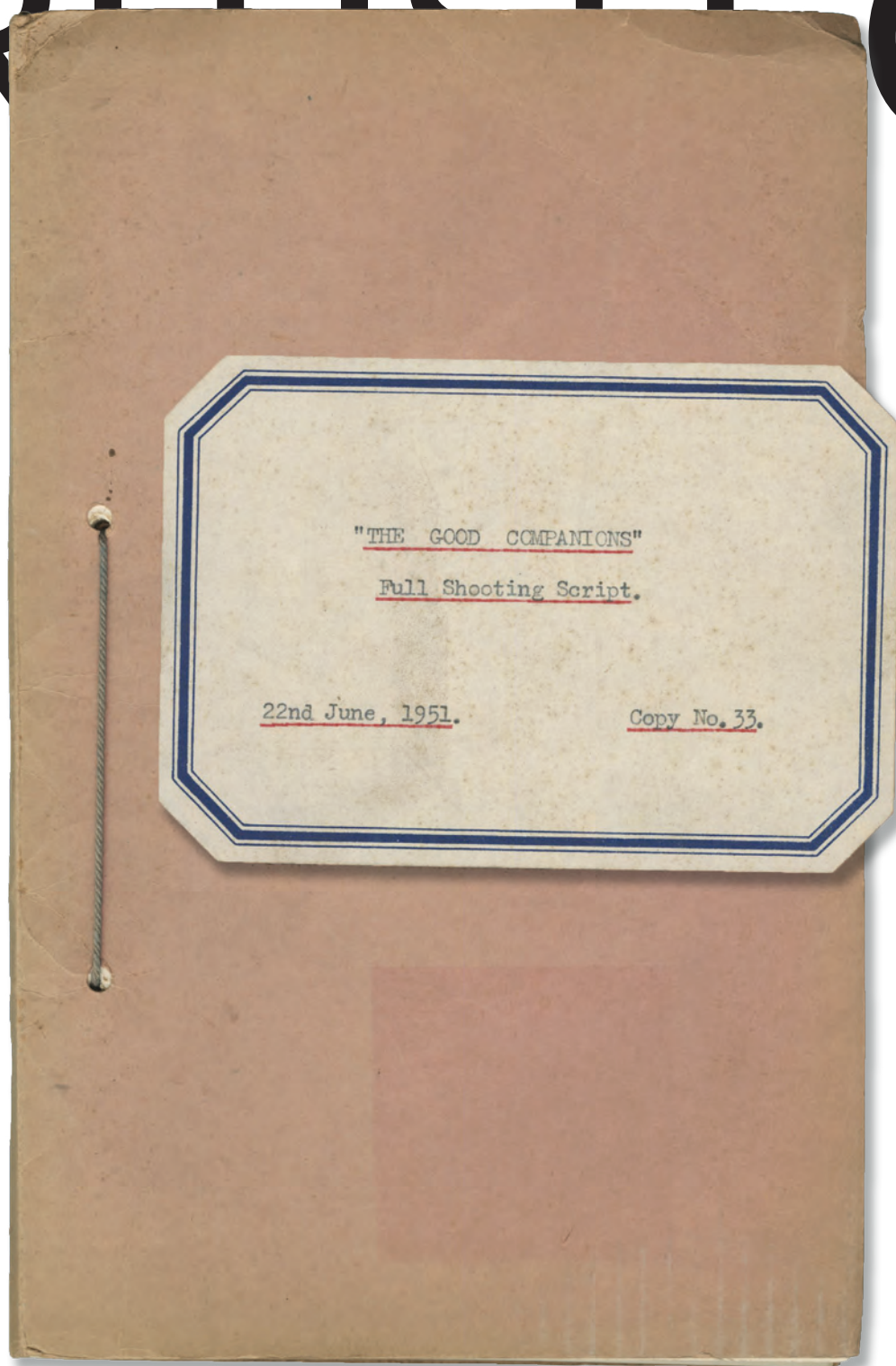
A Jazz Age novel with proletarian leanings about an ill-fated love affair between an idealistic young woman from Connecticut and a rambling snake oil salesman, who travel to New York, where they open a coffee house, while "the wolves of the underworld and the hounds of Harlem [snarl] at the door" (from rear flap).

Lower board edges slightly rubbed, else Fine in a Near Fine dust jacket. Jacket extremities very slightly worn, with light, even fading to the spine.

Hanna 377.

\$1850





**21** **J.B. PRIESTLEY (NOVEL)**  
**J. LEE THOMPSON (DIRECTOR)**  
**The Good Companions**

Shooting script for the 1957 British film musical, dated June 22nd, 1951. Included are 184 pages of typescript revisions in separated gatherings. All told an impressive amount of material relating to the development of the film, from the treatment stage through to the shooting script.

Based on the 1929 novel by J.B. Priestley. A high-spirited British musical, generally thought to be an improvement on the 1933 version directed Victor Saville.

**\$1500**



# NEMMA BRIT

## " THE GOOD COMPANIONS "

### Story Continuity. (Amended)

(1) The film opens on the stage of a medium-sized provincial theatre. The show is in progress and on the stage a young girl is singing a gay and lively number. Though not big, her voice is tuneful and her gestures and movements demonstrate that here is an artiste of great charm and personality; of exceptional ability too, as the dance which follows clearly proves.

The audience watches with rapt attention. Obviously this young woman is a warm favourite.

On the side of the stage the other members of the company are also watching and their smiling expressions tell us that Susie Dean (for that is the girl's name) is just as popular with her fellow artistes as she is with the public. None watches her with keener interest than a stockily-built man of fifty or so who stands, shirt-sleeved, near the switchboard in the prompt corner. He is Jess Oakroyd, the stage-manager of the show. We gather from the whispered comments of the others that Susie is trying out a new number. Nor is there any doubt about its success for, when it ends, the applause is tumultuous.

And now Susie is joined by the entire company for the finale - a short reprise of the same number - and the curtain comes down, again to a storm of cheering and handclapping. There are several "calls" and when Jess has judged the applause to have quietened sufficiently, he rings down the last curtain.

Susie is warmly congratulated by her fellow artistes and by a pleasant-looking woman approaching middle-age, who has come on to the stage. She is Miss Elizabeth Trent, manageress of the company. But Susie is not taking all the credit for the success of the new finale. Half of it, at least, must go to the composer, a young man who acts as pianist for the company (Inigo Jollifant).

Inigo is modest about the part he has played in it although it is abundantly evident that praise from Susie is music in his ears.

48.

ript) dances and hums.

) Now I'll try singing, and we'll put some snap in it? Just one chorus!

dances and sings with  
:SOUND:

astically from the hall.

, and up to JERRY.

DUCK of a number? Let's  
I want to try it with

!

JERRY dance and sing.  
I'll send everything  
I'll sing the most astounding  
I'll sing of strange words  
After a minute they  
Applause congratulations,

falls down breathless:

What is it,  
from?

I'll sing a new number, Susie.

wrote it!

And he, too, thinks it advisable to 'disappear'. SUSIE stares across at INIGO, her eyes growing larger and larger. She rushes over to him:

SUSIE: You wrote that?

INIGO: (closing piano-lid) A poor thing but mine own, ab-so-lutely!

M.C.S. SUSIE: stares at INIGO, breathing hard:

SUSIE: And you've let Jerry Jerningham, have it?

**22** **D.H. LAWRENCE (NOVEL)**  
**JACK CARDIFF (DIRECTOR)**  
**Sons and Lovers**

Shooting script for the 1960 film, dated December 8th, 1959. Title annotated on the right edge of the front wrapper in holograph pencil and copy number "36" annotated on title page above title in holograph ink.

Based on the 1913 novel by D.H. Lawrence, about a young man caught between his domineering, manipulative mother, his repressed former girlfriend, and an independent but married co-worker.

Winner of an Academy Award, nominated for six others including, Best Picture, Best Director, Best Actor for Trevor Howard, and Best Screenplay. Nominated for the Palme d'Or.

Set in an English coal-mining town. Shot on location in the English coal-mining county of Nottinghamshire.

**\$1250**

391  
⑤

36

"SONS AND LOVERS"

Screenplay

by

Gavin Lambert

Based on

D. H. Lawrence's Novel

NOVELS

**23 NICHOLAS ROEG (CINEMATOGRAPHER)  
RICHARD LESTER (DIRECTOR)  
Petulia**

Collection of eleven vintage borderless photographs from the 1968 film. Each stamped with the name of the film on the verso, eight of which also have Spanish language stamps.

Based on the 1966 novel *Me and the Arch Kook Petulia* by John Haase, about a newlywed socialite who relentlessly pursues a physician for an affair. Nicholas Roeg's filmmaking breakthrough, shot on location during the Summer of Love in San Francisco, and with appearances by Janis Joplin and The Grateful Dead. Entered into competition at Cannes in 1968 before that year's festival was canceled.

8 x 10 inches. Very Good plus, three with stamp and a single annotation in holograph ink on recto, one with light rubbing to center image.

Rosenbaum 1000.

\$450

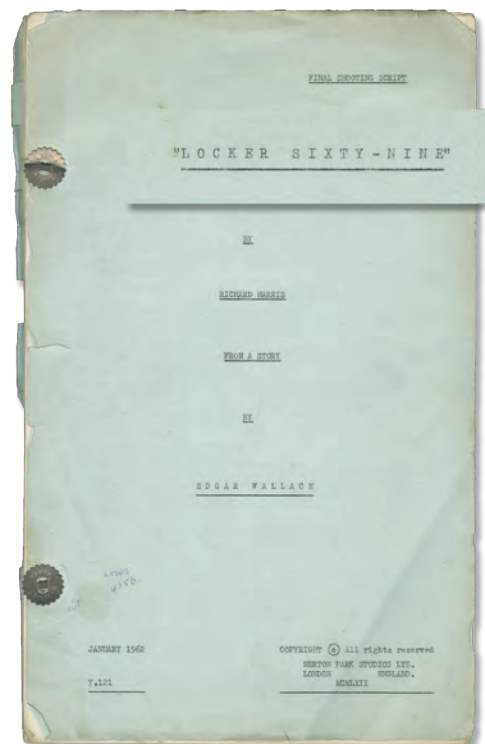


**24 NORMAN HARRISON  
Locker 69**

Final Shooting script for the 1962 UK film, dated January 1962. The 21st film (out of 47) of the *Edgar Wallace Mysteries*, a British film series that screened as 60-minute second features on British film screens between 1960 and 1965, then later on television.

A shady businessman has perpetrated a fraud that has resulted in the death of a large number of people. His business partner has evidence of the fraud and threatens the fraudster with exposure in the event of any further dishonest dealing. But when the fraudster suddenly receives death threats he decides to fake his own murder.

\$375



## 25 KEVIN BROWNLOW, ANDREW MOLLOW It Happened Here

Collection of eight vintage studio still photographs from the 1966 US release of the 1965 British film. Housed in the original brown paper envelope stamped "It Happened Here 8 Stills Set A." Rare.

The first feature film to be directed by noted documentarian and film scholar Kevin Brownlow. Shot in the style of a docudrama, an alternative history in which 1945 Britain has been invaded by the Nazis and is now a fascist state run by National Socialist Britains fighting American and British resistance.

Shot on location in Salisbury, Oxford, Dorset, Hampstead, Middlesex, and London, England and Radnorshire, Wales.

8 x 10 inches. Near Fine.

\$375



## 26 SIR WALTER SCOTT (NOVEL) RICHARD THORPE (DIRECTOR) Quentin Durward

Vintage double weight photograph of Robert Taylor and Kay Kendall on the set of the 1955 film. Mimeo snipe and Advertising Code "Approved" stamp, dated "May 4 1955" on verso.

Based on the 1923 novel by Sir Walter Scott about the penniless son of Scottish nobleman dispatched to propose to a French countess on behalf of his aging uncle, but who then falls madly in love with her.

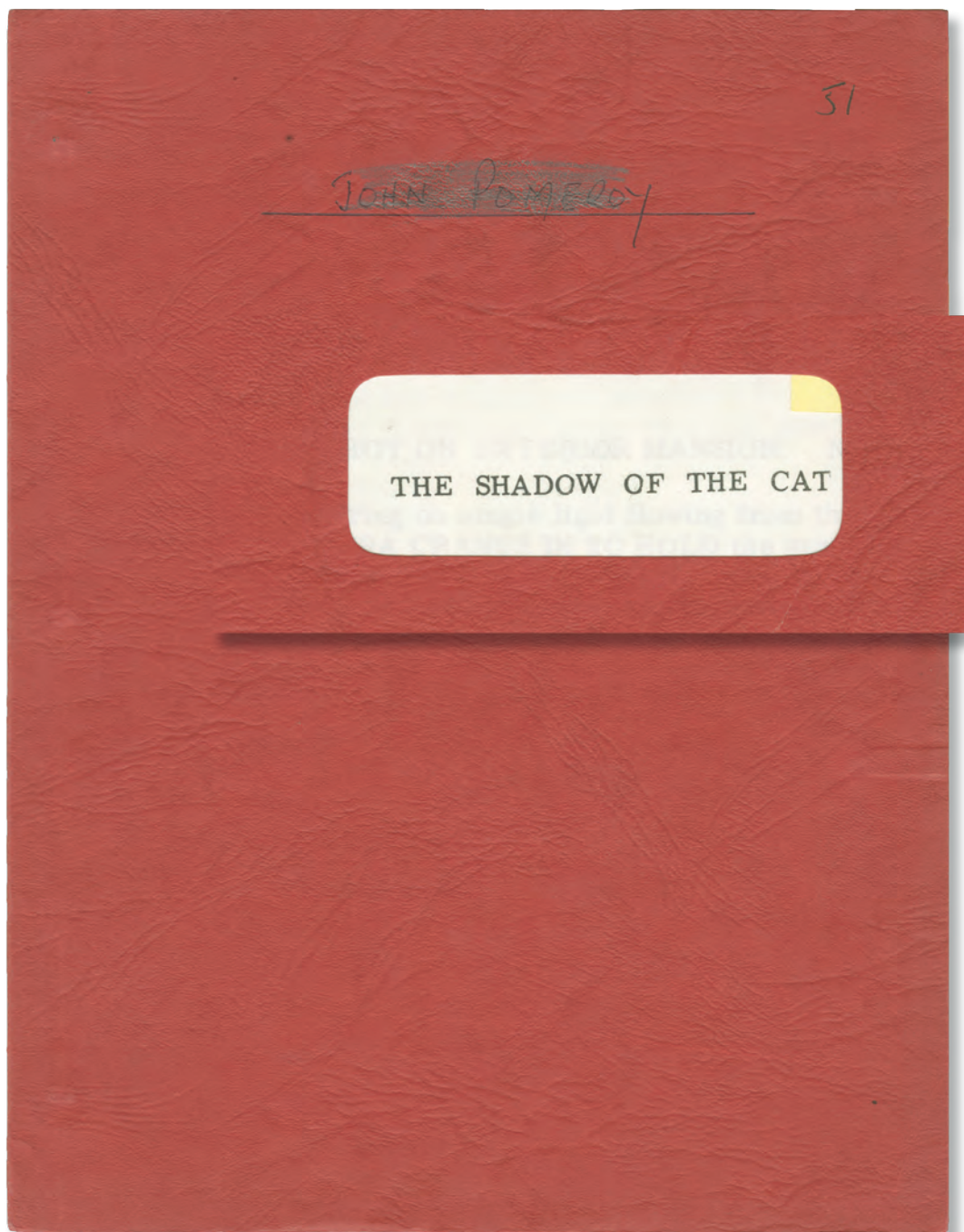
The third film in an unofficial trilogy made by director Richard Thorpe and producer Pandro S. Berman, and starring Robert Taylor, the two preceding films being *Ivanhoe* (1952) and *Knights of the Round Table* (1953).

Set in 15th century France, shot on location in France and England.

8 x 10 inches. About Near Fine.

\$300





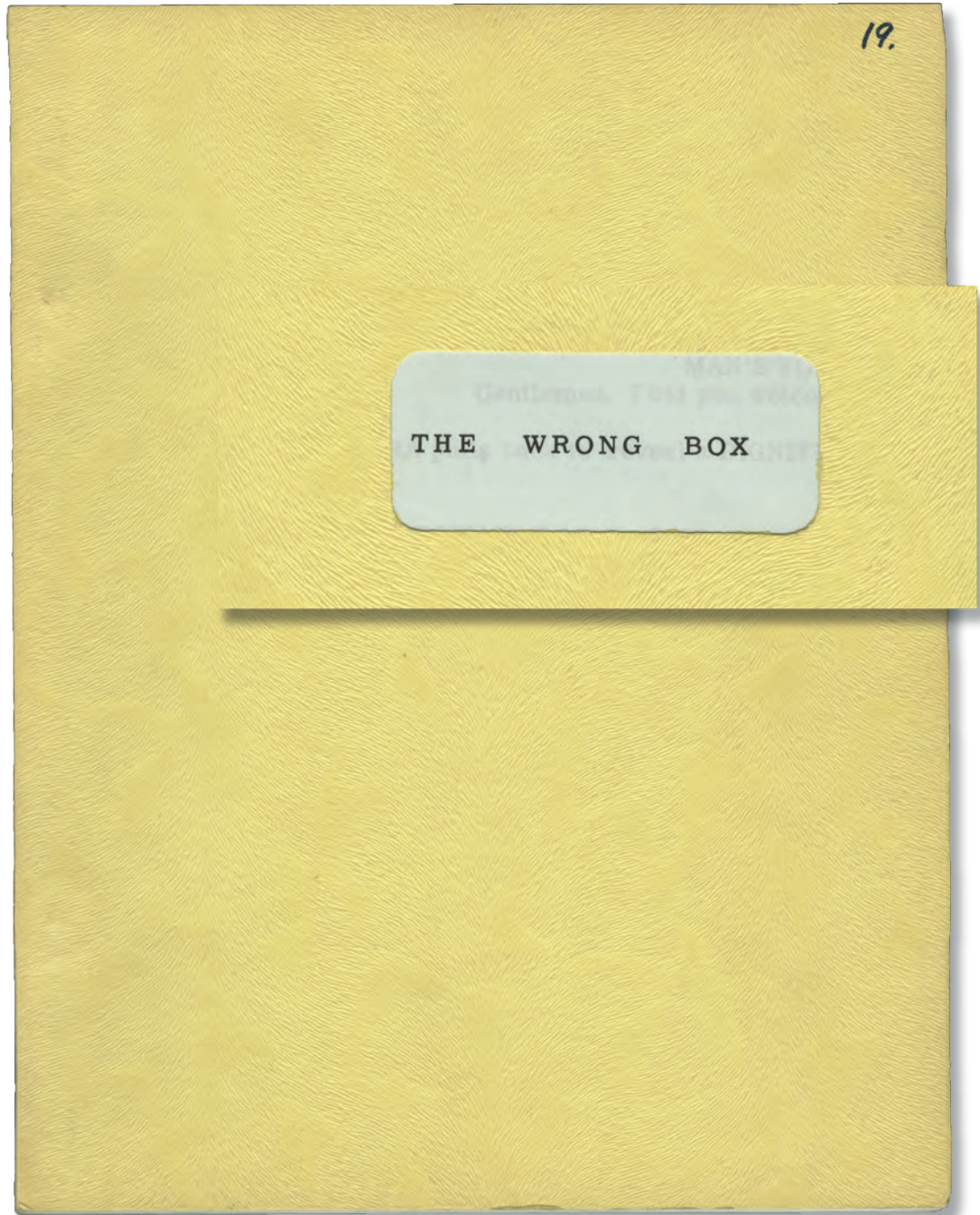
**27** **JOHN GILLING**  
The Shadow of the Cat

Draft script for the 1961 Hammer horror film, with name of editor John Pomeroy written in holograph ink and struck over with holograph pencil, with copy No. 51 noted in holograph pencil, all at the top margin of the front wrapper. Three pages of the script have annotations in holograph ink, highlighting a section of dialogue and action.

House cat Tabitha witnesses the brutal murder of her mistress and becomes a ferocious killer seeking revenge.

Johnson and Del Vecchio, *Hammer Films: An Exhaustive Filmography*, pp. 203-205.

**\$850**



28

**BRYAN FORBES (DIRECTOR)**  
**MICHAEL CAINE, PETER COOK, DUDLEY MOORE (STARRING)**  
**The Wrong Box**

Early Draft script for the 1965 British comedy film, dated May 21, 1965.

Based on the 1889 novel by Robert Louis Stevenson and Lloyd Osbourne. In 1818, the parents of 20 boys establish a "tontine", a fund to go to the last surviving boy. It is now 1882 and only two elderly brothers are left, Joseph (Ralph Richardson), protected by his nephews (Peter Cook and

Dudley Moore) determined to keep him alive, and Masterman (John Mills) in ill health and poverty, protected by his perpetually confused grandson (Michael Caine).

Shot on location in Surrey, England.

**\$675**

# 29

**DAVID GREENE (DIRECTOR)**  
**BETTE DAVIS (STARRING)**  
 Madame Sin

First Draft script for the 1972 British television film which aired on ABC on January 15, 1972 and was theatrically released in Europe. Copy number "29" in holograph marker on title page.

This early First Draft was written by screenwriter Philip Levene, best known for his screenwriting and consultant work on the television series *The Avengers* from 1965 to 1968. Levene did not receive screen credit on the 1972 release.

Bette Davis is Madame Sin, a sinister villain hiding in a Scottish castle, intent on world domination. She kidnaps ex-CIA agent Anthony Lawrence, played by Robert Wagner, forcing him to help her hijack a Polaris submarine to attain a secret nuclear weapon.

One of many films cashing on the popularity of the then-new James Bond films, originally intended as a television pilot but released as a feature film.

\$550



# 30

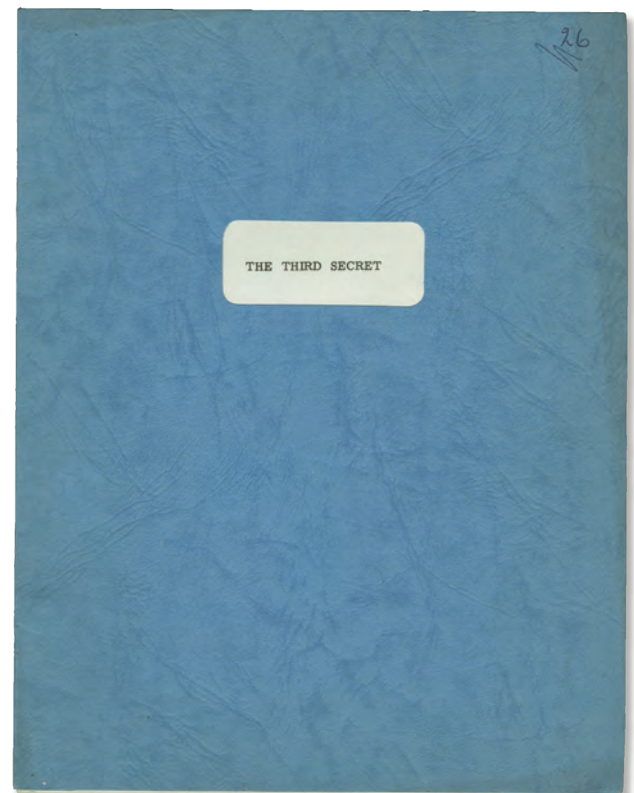
**CHARLES CRICHTON**  
 The Third Secret

Draft script for the 1964 British film noir, dated May 1963. With a few holograph ink annotations to the front wrapper and throughout, mostly noting deletions.

The daughter of a recently deceased psychoanalyst enlists one of her father's former patients, an American newscaster, in helping her discover the cause of his mysterious death.

Grant UK. Spicer UK.

\$475





# 31

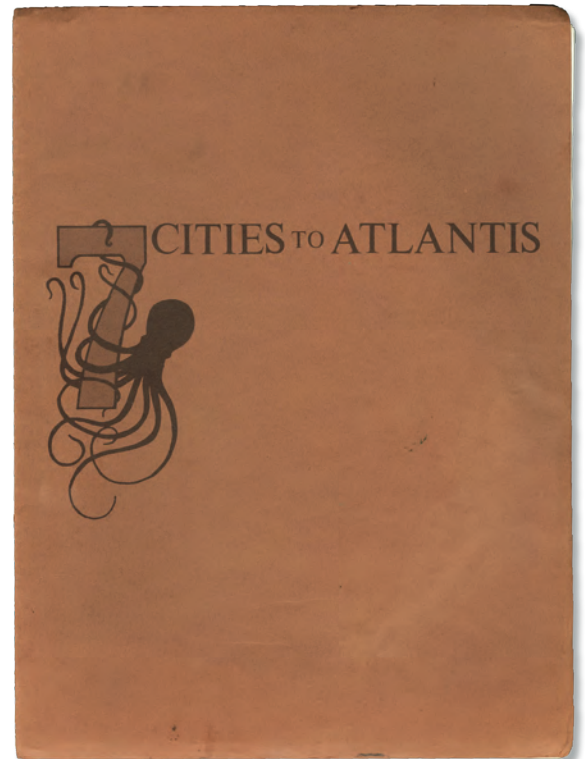
## KEVIN CONNOR Warlords of the Deep

Final Draft script for the 1978 fantasy film, dated August 1977, and here under the working title *7 Cities to Atlantis*. Laid in with the script is an undated pink revision page.

A diving team discovers the lost city of Atlantis thousands of kilometers underwater, only to be enslaved by its inhabitants, a fascist alien dynasty with plans to overtake Earth.

Set in the undersea world of Atlantis, shot on location on Gozo Island, Malta.

\$450



# 32

## ROY WARD BAKER The October Man

Collection of five vintage studio still photographs from the 1948 British film noir.

After sustaining a head injury in a bus crash, young scientist convalesces in a boardinghouse where a young woman is brutally murdered. Now a prime suspect with a poor memory due to the accident and no alibi, he begins to wonder if he could have done it. Noted director Roy Ward Baker's debut as a filmmaker.

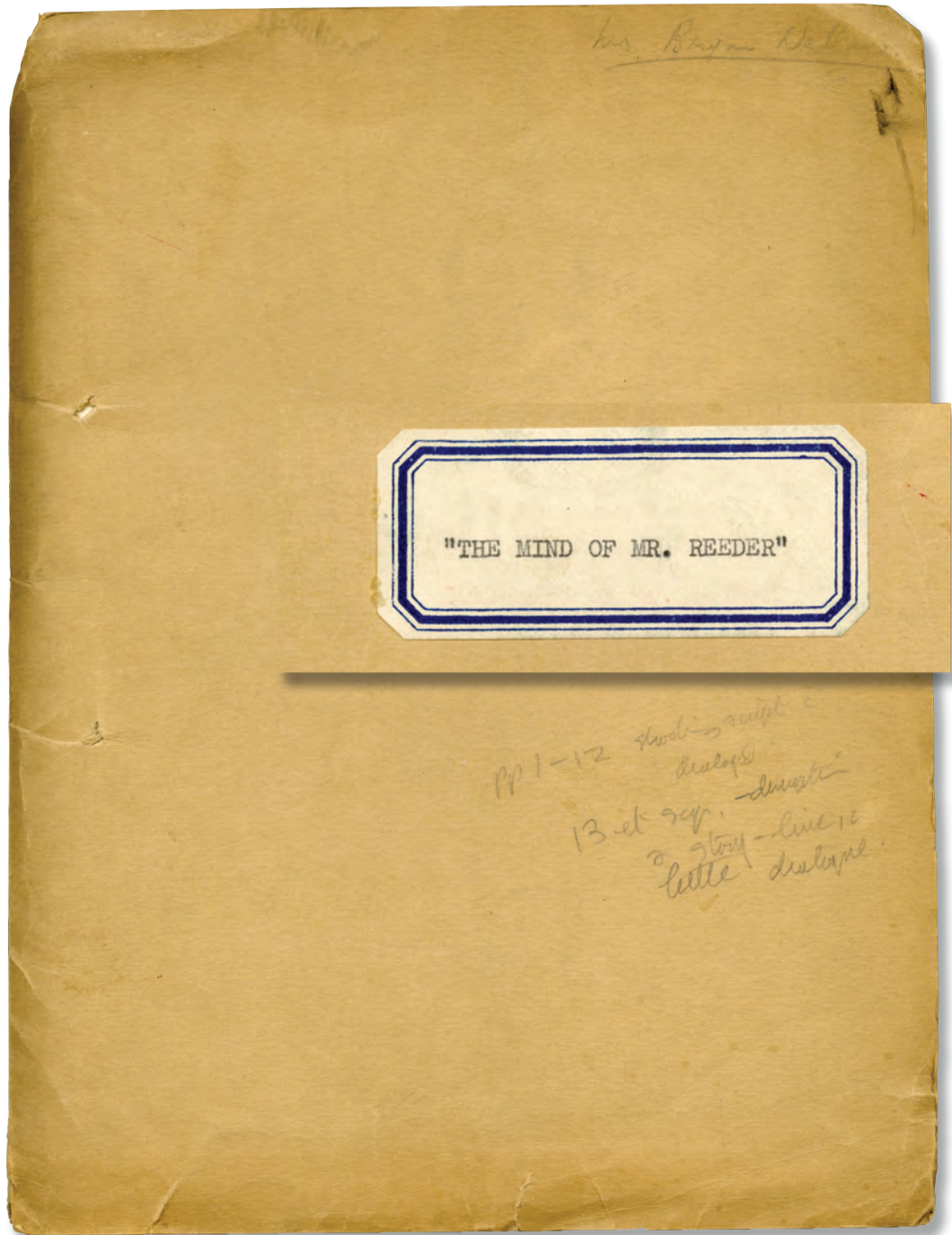
Shot on location in Buckinghamshire and London, England.

8 x 10 inches. Very Good plus, light corner and edge wear, one with small chip to upper left corner, two with pinholes and modest bruising.

Selby UK Masterwork. Grant UK. Spicer UK.

\$375





**33** JACK RAYMOND  
The Mysterious Mr. Reeder

Early Draft script for the 1939 film, here under the working title *The Mind of Mr. Reeder*, dated October 1, 1935. Copy belonging to screenwriter Bryan Edgar Wallace (Edgar Wallace's son), with his name and holograph annotations in pencil to the front wrapper.

Based on the 1925 collection of short stories *The Mind of Mr. J.G. Reeder* by Edgar Wallace. The second Mr. Reeder film, this time seeing the absentminded detective investigate a gang of counterfeiters.

\$975



## 34 PETER WATKINS Privilege

Collection of ten vintage photographs, including eight borderless reference photographs, one borderless promotional photograph of Paul Jones and Jean Shrimpton, and one promotional studio still photograph of the same, from the 1967 film. Nine of these with a mimeo snipe on verso, one with additional "David Lasceller" stamp on verso.

Peter Watkin's outrageous and paranoid dystopian satire of the world's most famous and beloved pop star who is controlled by a totalitarian British government.

Patti Smith covered one of the film's songs, "Set Me Free," as "Privilege (Set Me Free)" on her 1978 album *Easter*.

Set in a near-future England, shot on location in London and Birmingham, England.

8 x 10 inches. Light edge and corner wear, else Near Fine.

BFI Flipside 7.

\$925

# CRIME CRI

## 35 JACQUES TOURNEUR Out of the Past

Final script for the seminal 1947 film noir, dated October 24, 1946, and here under the working title *Build My Gallows High*.

The AFI Catalog notes that production for the film began one day before the date on this draft, meaning that apart from revisions, it was the first working script produced during production. The screenwriter is uncredited here, but must certainly be Daniel Mainwaring, the only credited screenwriter on the film, and the author of the 1946 novel *Build My Gallows High* (under the pseudonym Geoffrey Homes) upon which the screenplay is based. Mainwaring would make a permanent switch from novels to screenplays after the success of the film, first under his pseudonym, then later under his real name.

A former private detective lives a quiet life in a small town until his past catches up with him, forcing him to return to the world of crime. An unimpeachable high spot of the classic noir era.

Set in Bridgeport, California, shot in the High Sierra Mountains of Nevada and Reno, Nevada, as well as Bridgeport and locations throughout California.

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

**\$12,500**

# MAF CRIME

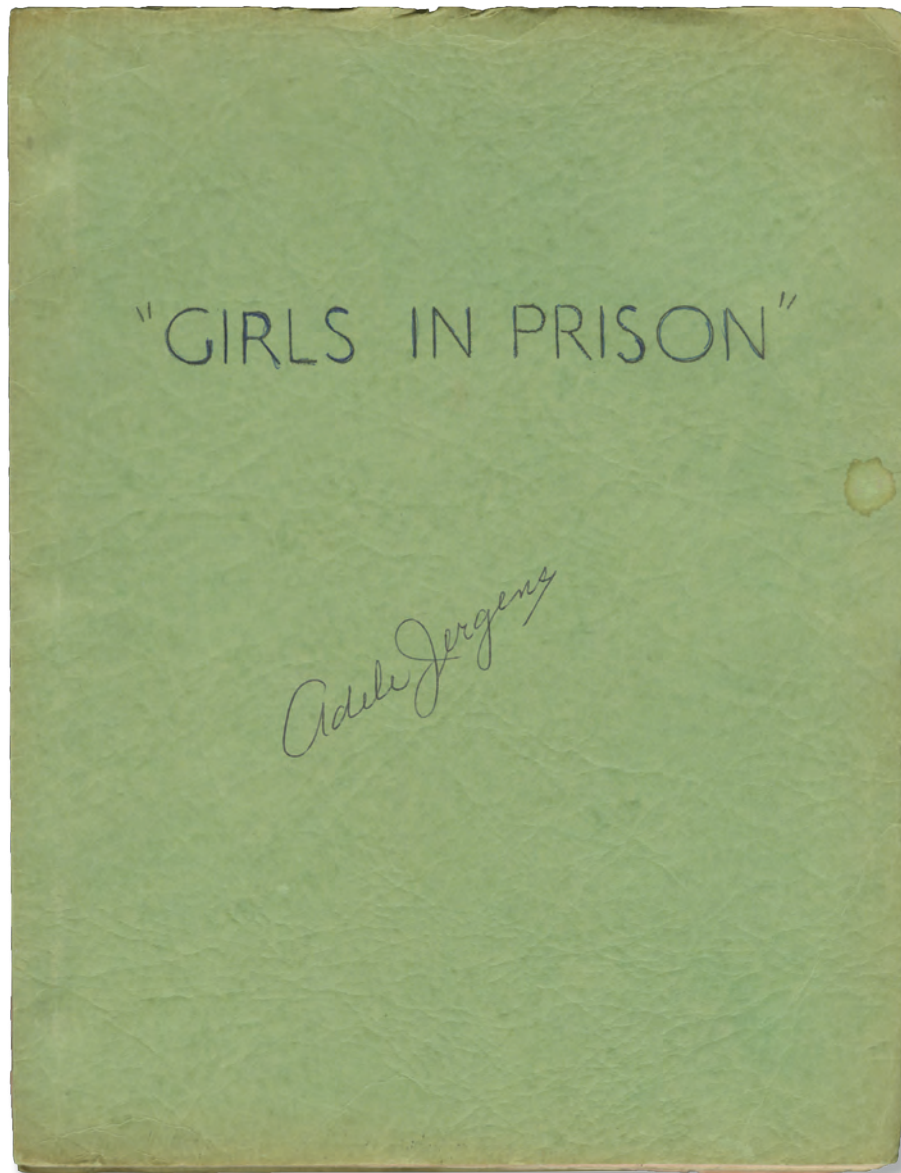
FINAL SCRIPT

1495

PLEASE RETURN  
TO  
RKO STORY  
FILES

BUILD MY GALLOWS HIGH

OCTOBER 24, 1946



## 36 EDWARD L. CAHN Girls in Prison

Draft script for the 1956 film, belonging to actress Adele Jergens, with her signature at the center of front wrapper, and printed title lightly doodled over, both in holograph ink. Annotations throughout, striking and adjusting dialogue and circling the character of Jenny, played by Jergens, in holograph ink and pencil.

Jergens' career began after being named "Miss World's Fairest" at the 1939 New York World's Fair, after which she briefly worked as a Rockett, being named the Number One Showgirl in New York City, and was understudy to Gypsy Rose Lee in the 1942 Broadway show *Star and Garter*. In 1944 she landed a contract with Columbia Pictures and went on to act in over 50 films over the next twelve years.

Jergens did two films following *Girls in Prison*, George Blair's *Fighting Trouble*, (1956) and Edward L. Cahn's *Runaway Daughters*, (1956) before retiring from acting in late 1956.

Anne Carson (Joan Taylor), convicted of being an accomplice to a bank robbery she claims she's innocent of, finds herself in prison with three cellmates, the hardened Jenny (Jergens), boss of the other inmates, the mentally delusional Dorothy (Phyllis Coates), and sweet-talking Melanee (Helen Gilbert).

**\$850**



COPYRIGHT © 1957  
**COLUMBIA PICTURES CORP.**  
 ALL RIGHTS RESERVED PRINTED IN U.S.A.  
 PERMISSION IS HEREBY GRANTED TO  
 NEWSPAPERS, MAGAZINES AND OTHER PERIODICALS  
 TO REPRODUCE THIS PHOTOGRAPH FOR OTHER  
 THAN ADVERTISING PURPOSES.  
 MUST NOT BE SOLD, LEASED OR GIVEN AWAY.  
 Photo by VAN PELT



**37** **GERD OSWALD (DIRECTOR)**  
**VAN PELT (PHOTOGRAPHER)**  
**ANITA EKBERG (STARRING)**  
**Screaming Mimi**

Collection of four vintage photographs from the 1958 film. Mimeo snipe and Columbia Pictures copyright stamp with credit for photographer Van Pelt on verso of all photographs.

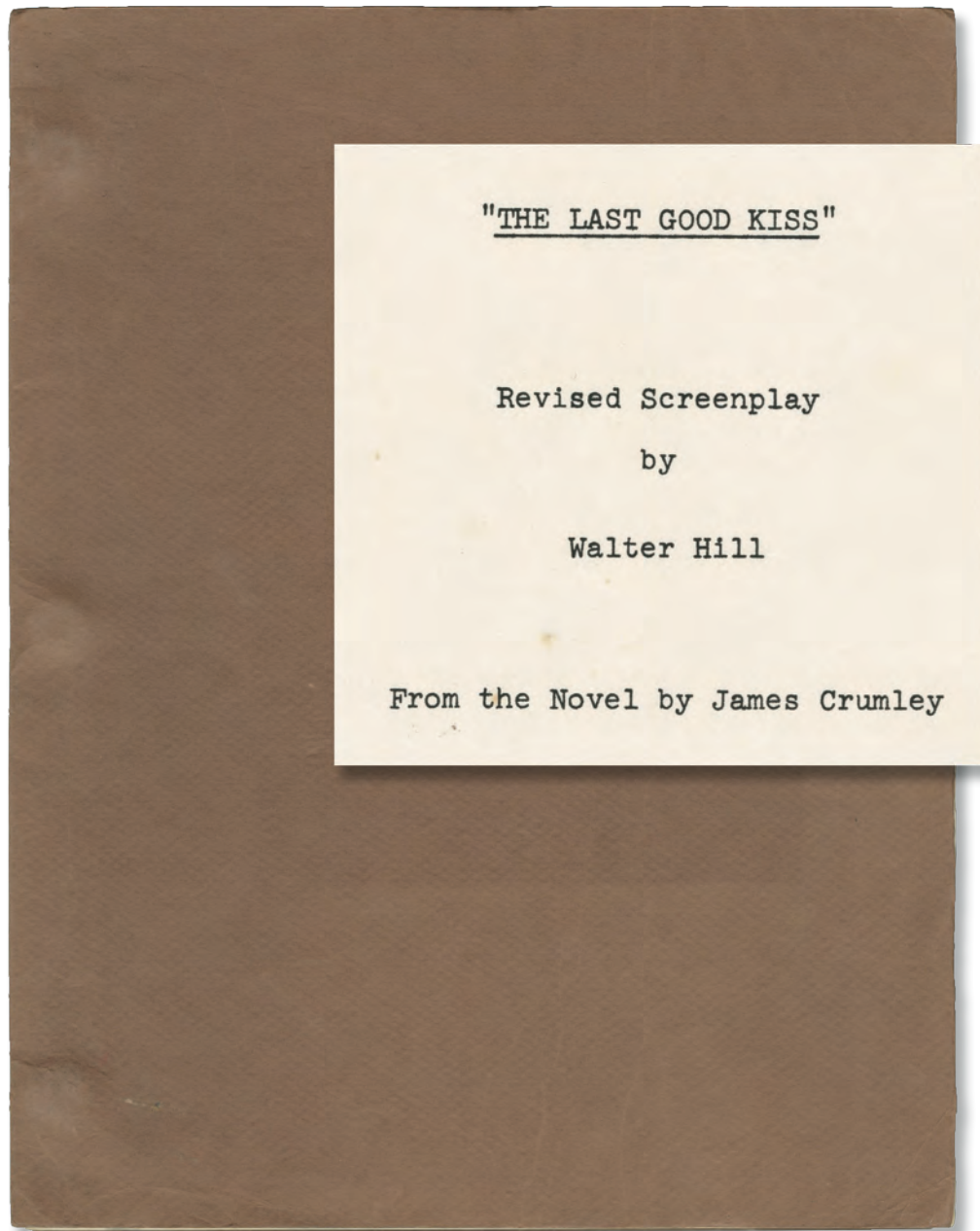
One of the weirdest and most wonderful of the Columbia B-noirs, and a very faithful adaptation of Frederic Brown's byzantine 1949 novel, with Anita Ekberg (pre-*La Dolce Vita*) put to good use as a dancing siren, and the Red Norvo Trio

performing icy strains of modern jazz both live and on the soundtrack.

8 x 10 inches. Near Fine.

Lyons US. Selby US. Silver Classic Noir. Spicer US. Grant US.

**\$675**



38

**WALTER HILL (SCREENWRITER)****JAMES CRUMLEY (NOVEL)****The Last Good Kiss**

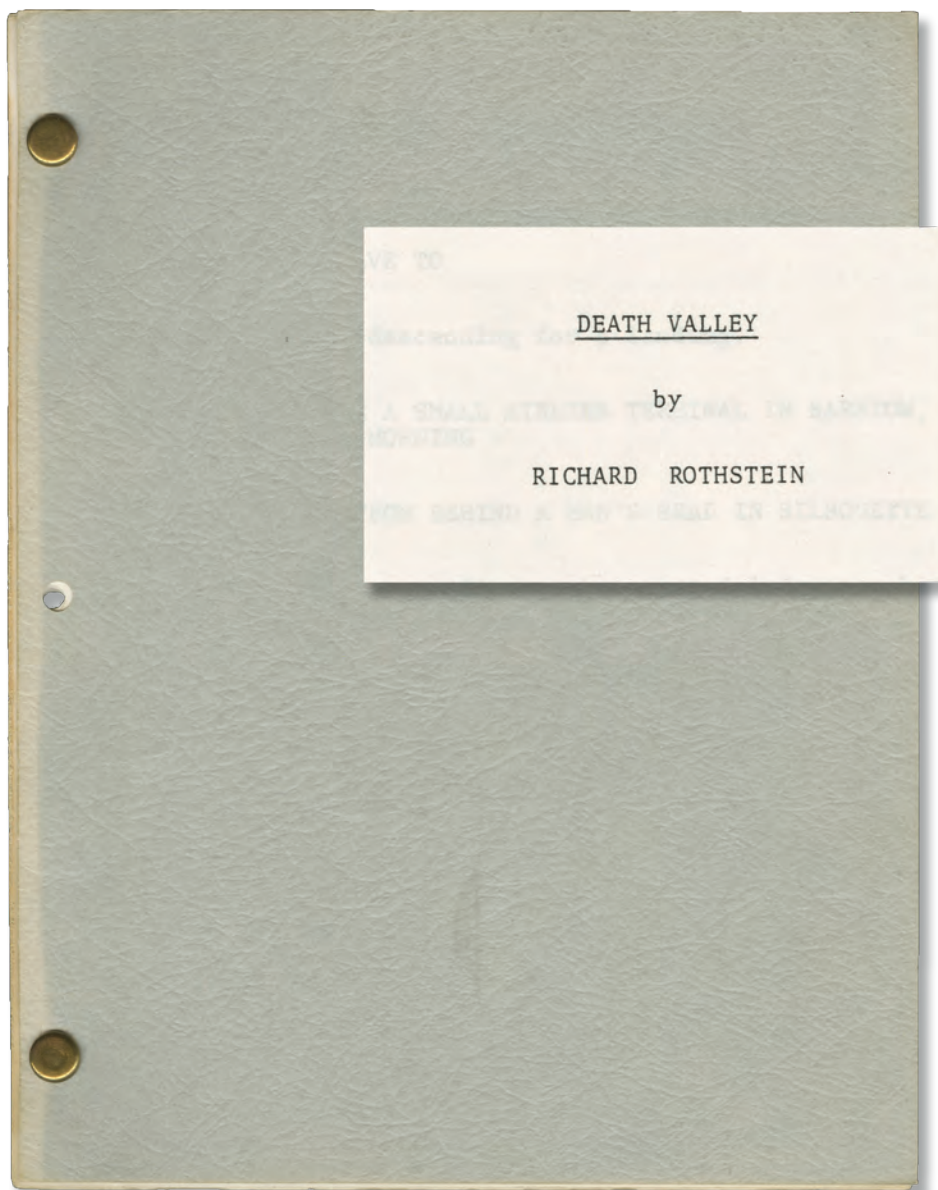
Draft script for an unproduced film, likely a first draft, circa 1979.

Based on James Crumley's 1978 gritty masterwork of crime fiction, featuring Crumley's recurring detective C.W. Sughrue, who scours America's sleazy underbelly in search of a girl gone missing from Haight-Ashbury a decade earlier.

After Walter Hill's critical and commercial success with *Warriors* (1979), and the critical success of *The Long Riders* (1980), he focused his energies on adapting *The Last Good Kiss*, in which he was hoping to cast Nick Nolte. Unfortunately the project was shelved and Hill went on to make *Southern Comfort*, a critical success but a commercial failure. Hill continued to shop *The Last Good Kiss* over the next decade without success.

\$550





## 39 **DICK RICHARDS (DIRECTOR)** **PETER BILLINGSLEY (STARRING)** Death Valley

Draft script for the 1982 film, dated October 28, 1980. Title page contains "#40" written in holograph pencil on the upper right, likely a copy number, as well as several pages with annotations, again in holograph pencil, commenting, circling and striking scenes, action and dialogue.

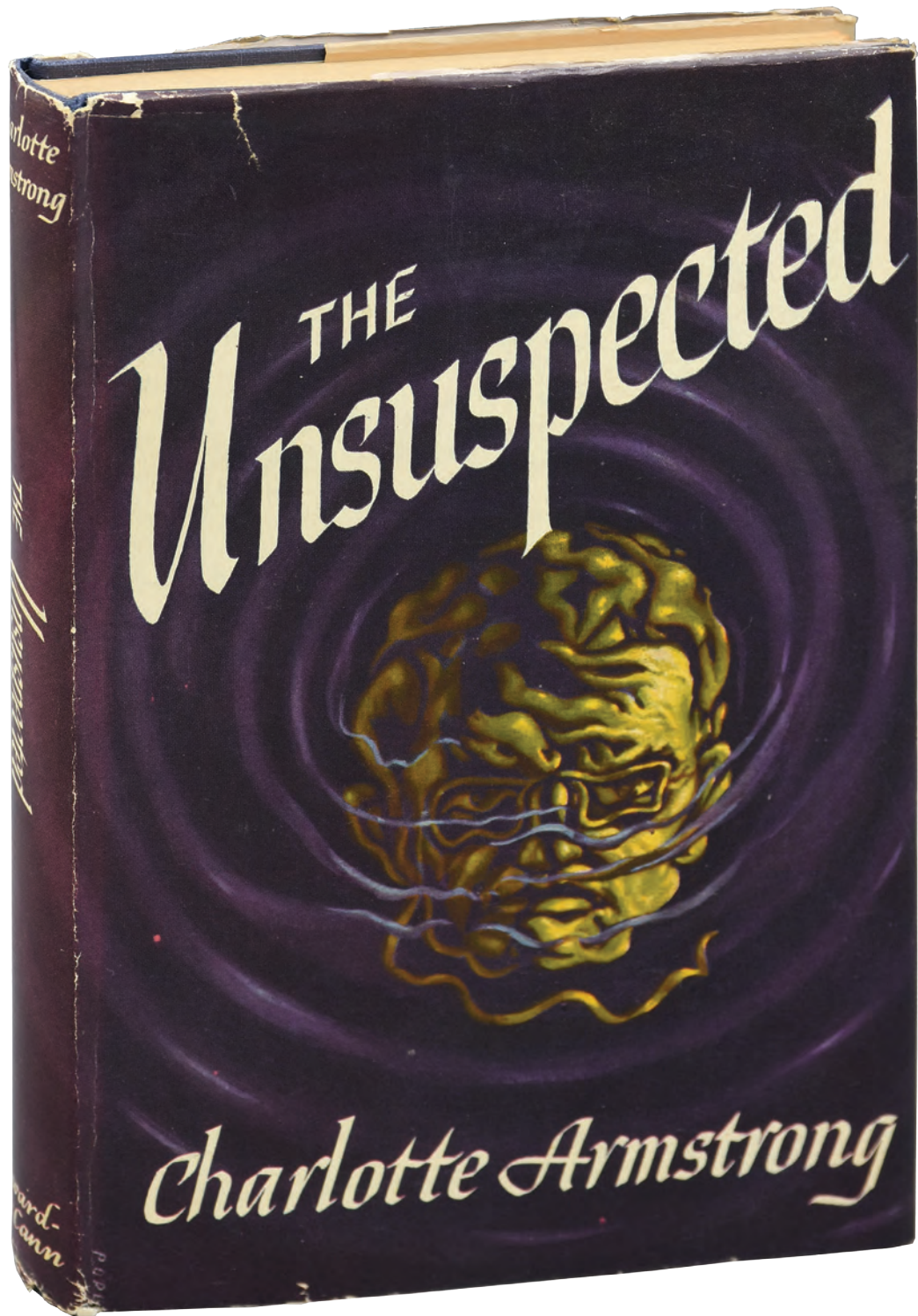
From the estate of film producer Elliott Kastner, whose best known credits include *The Long Goodbye* (Robert Altman, 1973), *The Missouri Breaks* (Arthur Penn, 1976), and *Heat* (Michael Mann, 1996).

A year before Peter Billingsley would become the iconic face of Ralphie Parker in Bob Clark's 1983

*A Christmas Story*, he debuted here as Billy, a boy coping with his parent's recent divorce, flying to California with his mom to meet her high school sweetheart for a vacation in Death Valley. It isn't long before Billy comes across a killer's crime scene, leading the killer to them, and it is up to little Billy to outsmart him.

Set in Death Valley, California and New York, shot on location in California, Arizona and New York.

**\$475**



40

**CHARLOTTE ARMSTRONG**  
**The Unsuspected**

New York: Coward McCann, 1946. First Edition.

Basis for the 1947 film noir directed by Michael Curtiz and starring Claude Rains, Joan Caulfield, Audrey Totter, and Constance Bennett.

Near Fine in a Very Good plus dust jacket. Jacket lightly edgeworn, with a short closed tear to the front panel, and a lightly faded spine. Still, rare in this condition.

\$475

## 41 ARTHUR DREIFUSS Riot on Sunset Strip

Draft script for the 1967 film, dated December 2, 1966. Copy belonging to cinematographer Paul Vogel, with "Camera" written in holograph pencil at the top right corner of the front wrapper, and annotations throughout in holograph ink, primarily noting locations and which shots are to be done in post-production.

From the collection of cinematographer Paul Vogel, and presumably his working copy.

A police captain finds himself conflicted over enforcing a curfew at the behest of business owners on Sunset Strip, or respecting the rights of the hippies hanging around. Filmed and released within four months of the Sunset Strip curfew riots in late 1966.

Set in and shot on location on Sunset Boulevard and Sunset Strip, California.

\$425



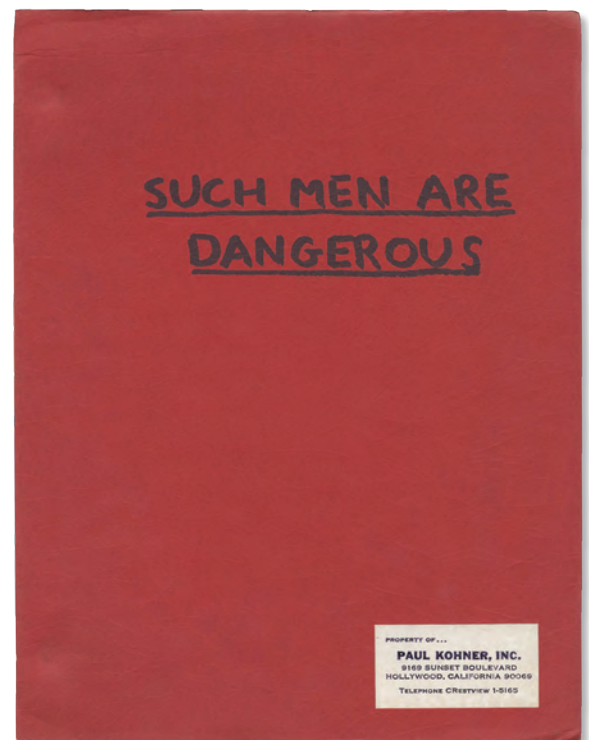
## 42 LAWRENCE BLOCK WRITING AS PAUL KAVANAGH (NOVEL) LORENZO SEMPLE JR. (SCREENWRITER) Such Men Are Dangerous

Draft script for an unproduced film, circa 1970s. With a few small holograph pencil and ink annotations throughout.

Based on the 1969 heist novel by Lawrence Block, about a burnt-out former Green Beret who gets a tip-off about a valuable shipment of tactical nuclear weapons, which he intends to steal with the help of a trained killer. Screenwriter Lorenzo Semple Jr. was known for his action and thriller films, including *Daddy's Gone A-Hunting* (1969), *Papillon* (1973), and *Never Say Never Again* (1983).

Set in the Florida Keys and Washington, D.C.

\$450



43

**STUART ROSENBERG (DIRECTOR)**  
**RAY ABRAHAM (PHOTOGRAPHS)**  
**ROBERT REDFORD, YAPHET KOTTO (STARRING)**  
 Brubaker

Vintage vernacular photo album and scrapbook by Ray Abraham, a high school art teacher in Athens, OH, who also appeared as an extra in the film. Containing 17 predominantly color photographs of actors or crew members on location or interacting with the nearby community, as well as clippings from local papers about the film, signed letters addressed to Abraham from actors Robert Redford and Konrad Sheehan, and other ephemera.

The film, shot on location at the recently closed Junction City Prison in Ohio, used locals as extras for the prison scenes, and, based on the newspaper clippings, was a major source of excitement for the nearby towns. This extended to Abraham, who apparently invited the stars of the film to attend an exhibition of his students' art work at Athens High School. While Redford declined, local actor (and apparent Redford look-alike) James Linton caused quite

the sensation among the teenagers. Altogether, a detailed and charming look at the effects of a major Hollywood production on a community during location shooting.

Inspired by the 1969 nonfiction book *Accomplices to the Crime* by Tom Murton and Joe Hyams about abuse and corruption in the Arkansas prison system. Nominated for an Academy Award for Best Original Screenplay.

Scrapbook Good only, with many interior pages loose, or plastic sheets no longer attached.

Photographs variously sized, most 3.5 x 5 inches. Generally Near Fine.

Other included ephemera Very Good plus or better.

**\$375**

brubaker  
1979

Photographs

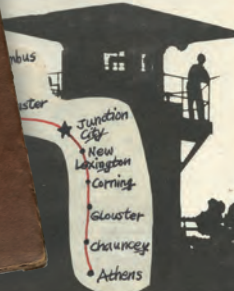


Wood comes to Ohio

"brubaker"

20<sup>th</sup> Century Fox  
Movie filmed at  
Junction City Prison  
Apr-May-June-July 1979

↑ Above photo taken  
of Robert Redford by me  
jogging on highway  
near prison.



BRUBAKER

June 4, 1979

Dear Mr. Abraham,

Thank you very much for your letter.

Unfortunately, my work on the film is so time-consuming that I was unable to accept your invitation. I hope the event was a success and I'm sorry I wasn't there to participate.

Thanks again for thinking of me.

Sincerely,

*Robert Redford*  
Robert Redford





**44** **CURTIS BERNHARDT (DIRECTOR)**  
**RONALD REAGAN (STARRING)**  
**MADISON LACY (PHOTOGRAPHER)**  
**Juke Girl**

Collection of ten vintage studio still photographs from the 1942 film. One with a mimeo snipe on verso, one with "National Screen Service Corp" and "227- 42" stamps on verso, and two with rubber stamps crediting noted photographer Madison Lacy on the verso.

Included is a two-color press flyer for the film.

Two migrant workers attempt to organize farmers against monopolistic packing plant owner with the help of a dancer at a local club.

Set in the fictional town of Cat Tail, Florida, shot on location in Florida.

8 x 10 inches. Very Good plus with some light edgewear, two uniformly faded, one with four pinholes to far left, two with small closed tears, and one with one inch closed tear with cello tape repair on verso.

Press flyer 8.5 x 11 inches, Near Fine.

**\$300**

## 45 BENJAMIN APPEL The Dark Stain

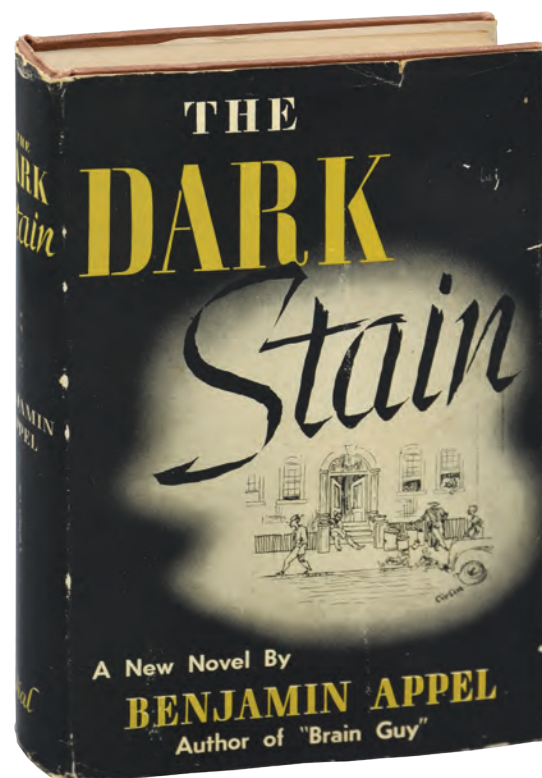
New York: Dial, 1943. First Edition. The author's unaccountably scarce fifth novel.

A prescient work for 1943 that, like much of the author's oeuvre, is crime fiction from a politically radical perspective that addresses the presence of fascism in a democratic society in a style that is realistic rather than theoretical, making it a study of how fascism evolves, how it can be recognized, and how it can be eradicated.

To wit, from the rear panel summary: "There have always been Americans, slave-owners, Ku Luxers, Know Nothings, Lynchers, Vigilantes, Christian Fronters, American Firsters, etc, who have constantly striven against Americans who have worked and dreamed of a nation living in harmony, a multi-nation of blacks and whites, Anglo-Americans and Jewish, Irish, Italian, Polish Americans. These two Americas exists side by side; only one of them can win."

Near Fine in a Very Good or better dust jacket with moderate wear at the extremities but no loss.

\$350



## 46 ROBERT SIODMAK Phantom Lady

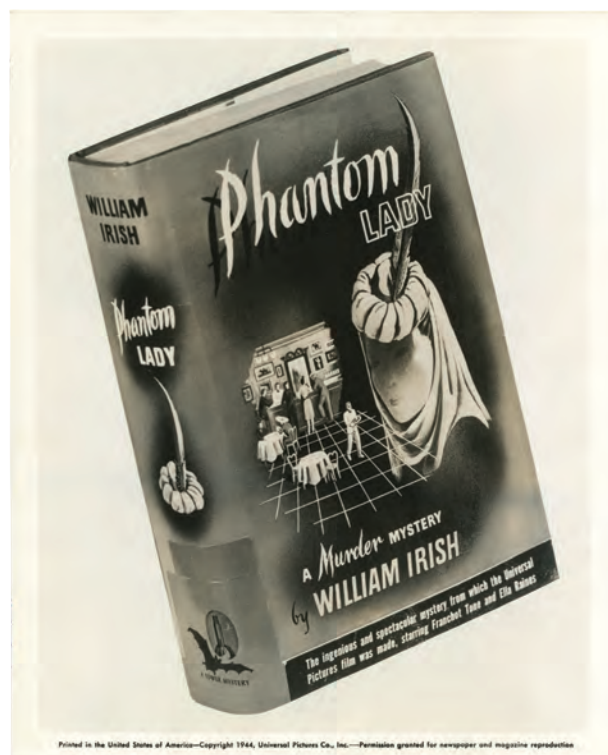
Vintage photograph of the Tower reader's edition of Cornell Woolrich's crime novel, written under the pseudonym William Irish, for the 1944 film.

Robert Siodmak's first Hollywood noir, and one of the finest in the canon. Based on Cornell Woolrich's first novel, written in 1942, about a secretary who searches for the titular lady to clear her boss' name before he is executed for murdering his wife. The first film produced by Joan Harrison, a former Oscar nominated screenwriter for Alfred Hitchcock (*Rebecca*, *Foreign Correspondent*) and Universal's first female executive.

8 x 10 inches. Near Fine.

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

\$350



# DIRECTORS



Actor Jack Simmons' working copy

47

**NICHOLAS RAY**  
**Rebel Without a Cause**

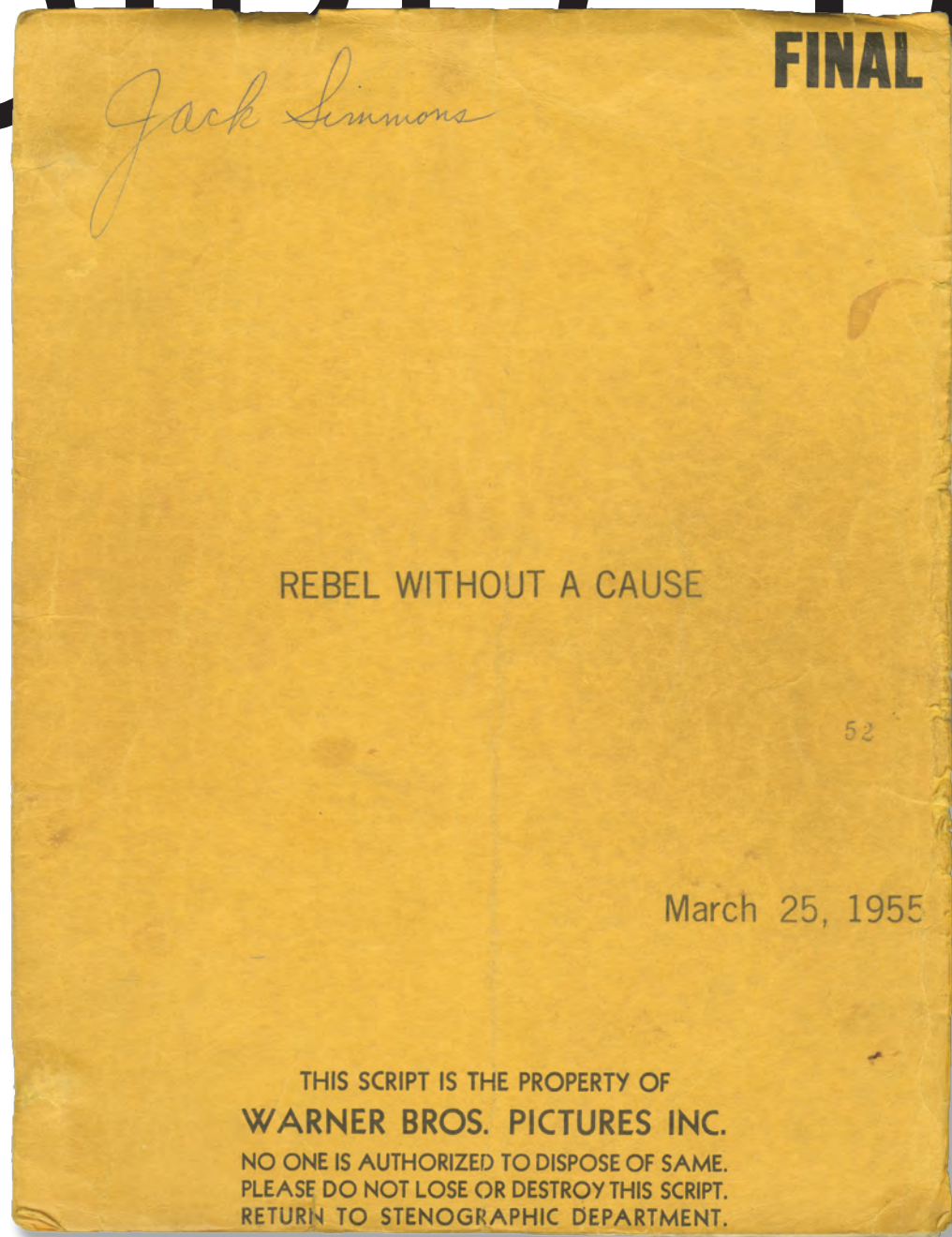
Final Draft script for the 1955 film. Copy belonging to actor Jack Simmons, who played the role of gang member Cookie, with his ownership name written boldly in holograph ink on top left of front wrapper.

Script divided into Part I and Part II, dated 3/25/55 and 3/26/55, respectively. Two pages contain annotations in holograph pencil of additional dialogue. Laid in are three film stills from the knife fight sequence and one photograph compiling four head shots of Jack Simmons.

According to Randall Riese's 1991 book *The Unabridged James Dean*, James Dean campaigned to get Jack Simmons, who he regularly arrived and departed the set with, the role of Plato (Sal Mineo), but screenwriter Stewart Stern, "wanted the role to have homosexual overtones — but he [Simmons] was too much." Riese goes on to say that Simmons was given the role of gang member Moose (as is attributed in the AFI catalog), the one that gives Dean's character, Jim Stark, the knife in the knife fight sequence. While he is in fact the character that gives Dean the knife, according to the script that character is Cookie, not Moose, who IMBD and Wikipedia correctly attribute to Simmons.



# S DIRECTO



Also according to Riese, Simmons also reportedly lived with Dean during the making of *Rebel Without a Cause*, and according to some sources, up until Dean's untimely death.

Nicholas Ray's searing melodrama of tormented teenagers Jim Stark (Dean), Judy (Natalie Wood), and Plato (Mineo) pitted against their equally angst-ridden peers and oblivious families.

Released less than a month after Dean's death, *Rebel Without a Cause* was an enormous success for Warner Brothers and catapulted Dean to iconic status, equaling that of Marlon Brando at the time (who was originally intended for the role).

Winner of three Academy Awards for Best Actress for Wood, Best Writing for Ray and Best Supporting Actor for Mineo.

Film Stills and Photograph, 8 x 10 inches.  
Very Good plus.

In a custom quarter leather clamshell box.

National Film Registry. Ebert Great Movies III. Godard, *Histoires du cinéma*. Rosenbaum 1000.

**\$15,000**

## 48

**ALFRED HITCHCOCK**  
Rebecca

Early Continuity script (pre-production), dated August 24, 1939, with a credit for Alfred Hitchcock's wife and frequent co-writer Alma Reville. Script also shows screenwriting credits for Joan Harrison, Michael Hogan, and Robert Sherwood. Hogan, along with Philip MacDonald, were given adaptation credits in the final film.

Alfred Hitchcock's first American project, an elegant, dreamlike adaptation of Daphne du Maurier's 1938 novel about a young woman who marries a mysterious, aristocratic widower and must contend with the spectral influence of the former mistress of the house, the eponymous Rebecca.

The film was the start of Hitchcock's work in Hollywood under contract with producer David O. Selznick, a collaboration which produced six films in total, including *Spellbound* (1945), *The Paradine Case* (1947), and *Under Capricorn* (1949).

Although Selznick initially argued for *Rebecca* to remain fully faithful to the plot of the novel, the Production Code Administration forbade murder to go unpunished, and as a result the film's ending differed from du Maurier's—a change which purportedly angered Selznick so strongly that he considered releasing the film without code approval. Upon its release, the film was nominated for eleven Academy Awards, winning two for Best Picture and Best Cinematography.

Set on the French Riviera and southwest England, shot partially on location in Big Sur, Palos Verdes, and Point Lobos State Natural Reserve, California.

In a custom quarter leather clamshell box.

National Film Registry. Criterion 135. Grant US. Penzler 101. Rosenbaum 1000. Selby US. Spicer US.

**\$6500**

"R E B E C C A"

From the novel

by

Daphne du Maurier

Continuity

by

Alma Reville

SCREENPLAY

by

Joan Harrison  
Michael Hogan  
and  
Robert Sherwood

TEMPORARY

August 24, 1939.

49

**ALFRED HITCHCOCK**  
Rebecca

Two early treatments for the 1940 film, consisting of (1) a Synopsis by Franclien Macconnell, dated October 10, 1938 and (2) a Chapter Breakdown by Mary Bowie, dated May 10, 1939. Both issued for the studio's review of the novel's content prior to it having been green-lit for adaptation to film.

Macconnell was "one of the best 'readers' from Val Lewton's story department" at Selznick's studios, according to Steve Wilson's 2014 *The Making of Gone with the Wind*, as well as an assistant story editor for the studio.

A note on first page of synopsis states: "Throughout the book no hint is given as to the heroine's name, ... For synopsis purposes I am giving her the name

of the authoress: Daphne. This unnamed character in the novel would, for the film (as in du Maurier's novel), be given only the name of her husband, Mrs. de Winter.

Bowie was also a writer working at Val Lewton's story department at Selznick studios.

Together in a custom quarter leather clamshell box.

National Film Registry. Criterion Collection 135. Penzler 101. Rosenbaum 1000. Grant US. Selby US. Spicer US.

**\$4500**

"R E B E C C A"

by

Daphne du Maurier

Synopsis

by

Franclien Macconnell

October 10, 1938



**50** **JOHN FORD**  
**The Informer**

Two vintage oversize double weight photographs from the 1935 film.

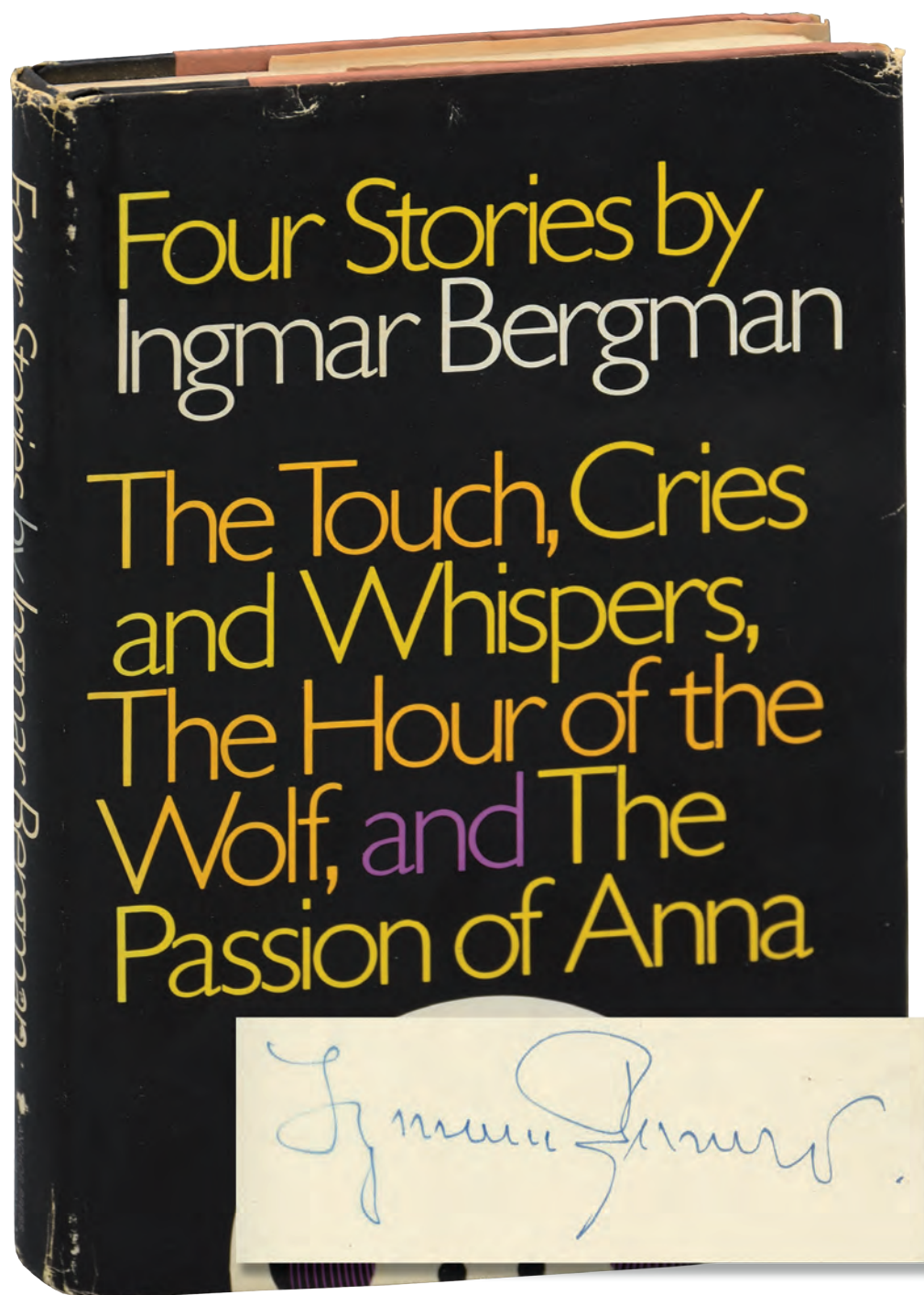
The second of two films based on Liam O'Flaherty's 1925 novel, the first being Arthur Robison's 1929 British feature, about a former Republic Army member during the Irish War of Independence, who turns in one of his comrades to the British in order to use the bounty money to book passage to America for himself and his girlfriend, who has been forced into prostitution.

Winner of four Academy Awards, including Best Adapted Screenplay, Best Director, and Best Actor for Victor McLaglen, nominated for two others, including Best Picture. Screenwriter Dudley Nichols became the first person to decline an Academy Award, when he refused his Oscar due to an ongoing dispute between the Screen Writers Guild and the Academy, though he would eventually claim it three years later.

11 x 14 inches with irregular margins. Near Fine.

National Film Registry.

**\$1650**



Inscribed by Bergman

51

**INGMAR BERGMAN**

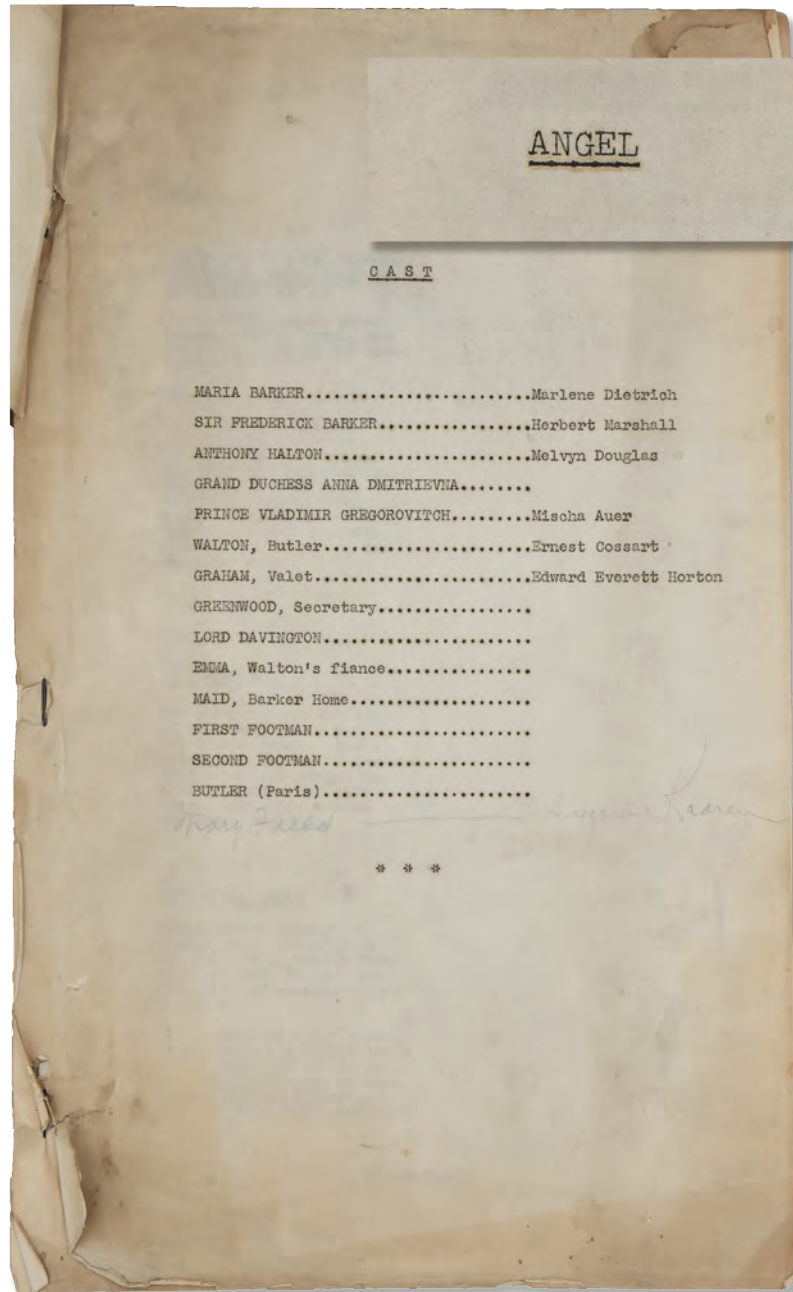
Four Stories by Ingmar Bergman:

The Touch, Cries and Whispers, The Hour of the Wolf, and The Passion of Anna

New York: Anchor Press/Doubleday, 1976. First Edition. Inscribed in Swedish by director and author Ingmar Bergman on the front endpaper, and rare thus.

Remainder spray to bottom page edges, else Very Good in a Very Good dust jacket. Lightly soiled boards and endpapers. Jacket is soiled at the verso, otherwise with light wear at the spine ends.

\$1500



**52 ERNEST LUBITSCH**  
Angel

Draft script for the 1937 film. With the name of character Mary Field and actor Suzanne Kaaren (uncredited in the final film) added to the cast list in holograph pencil, and with a few minor holograph pencil proofreading emendations throughout. Screenplay divided into eight alphabetical Sequences, A through H.

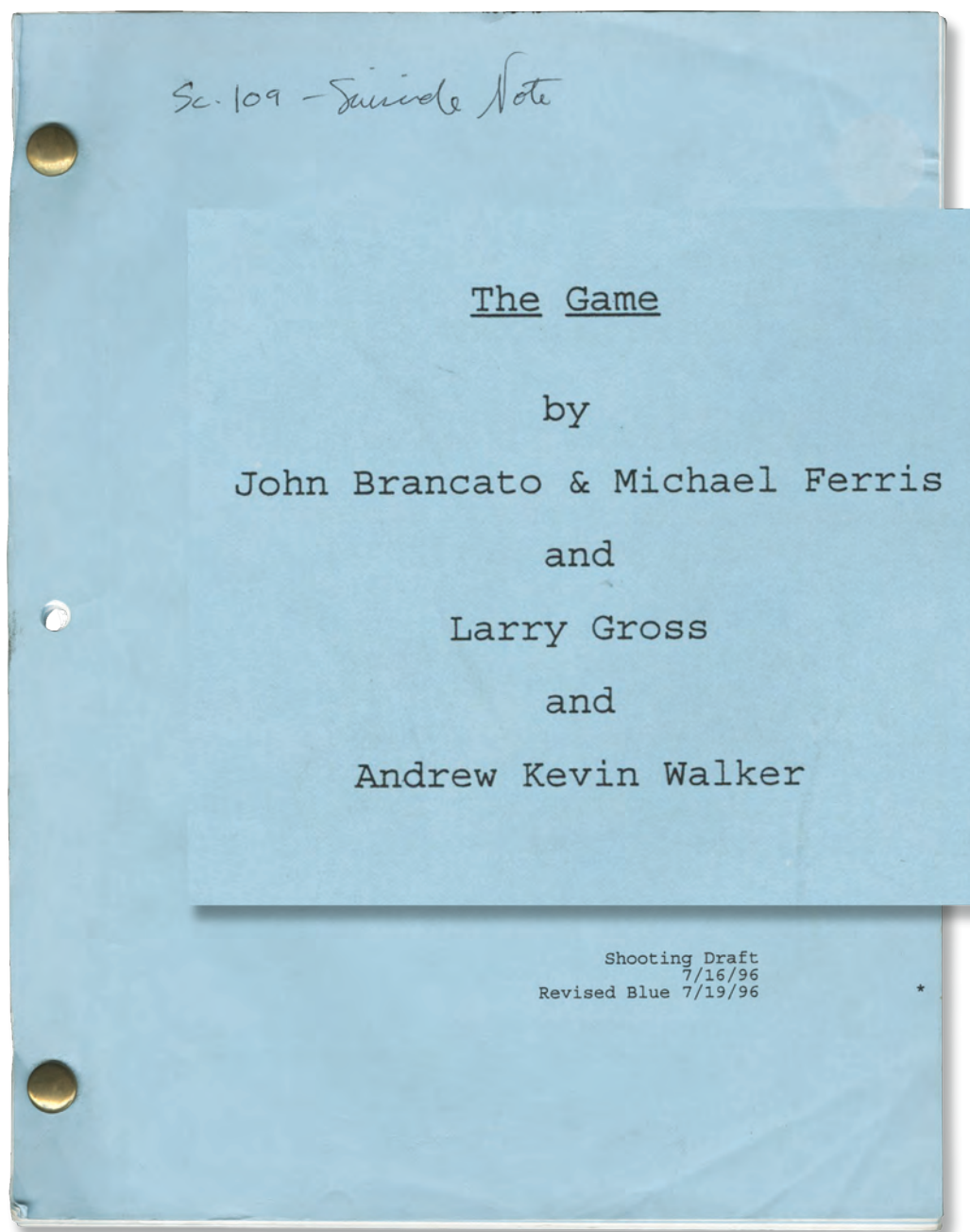
A melancholic romantic comedy by Ernst Lubitsch, about a love triangle between Lady Maria Barker (Marlene Dietrich), her husband, the British diplomat Sir Frederick Barker (Herbert Marshall), and the charming traveler Anthony Halton (Melvyn Douglas), set throughout Europe, with war looming.

Set in London, Paris, and Vienna.

Housed in a custom quarter leather clamshell box.

**\$1500**





## 53 DAVID FINCHER

### The Game

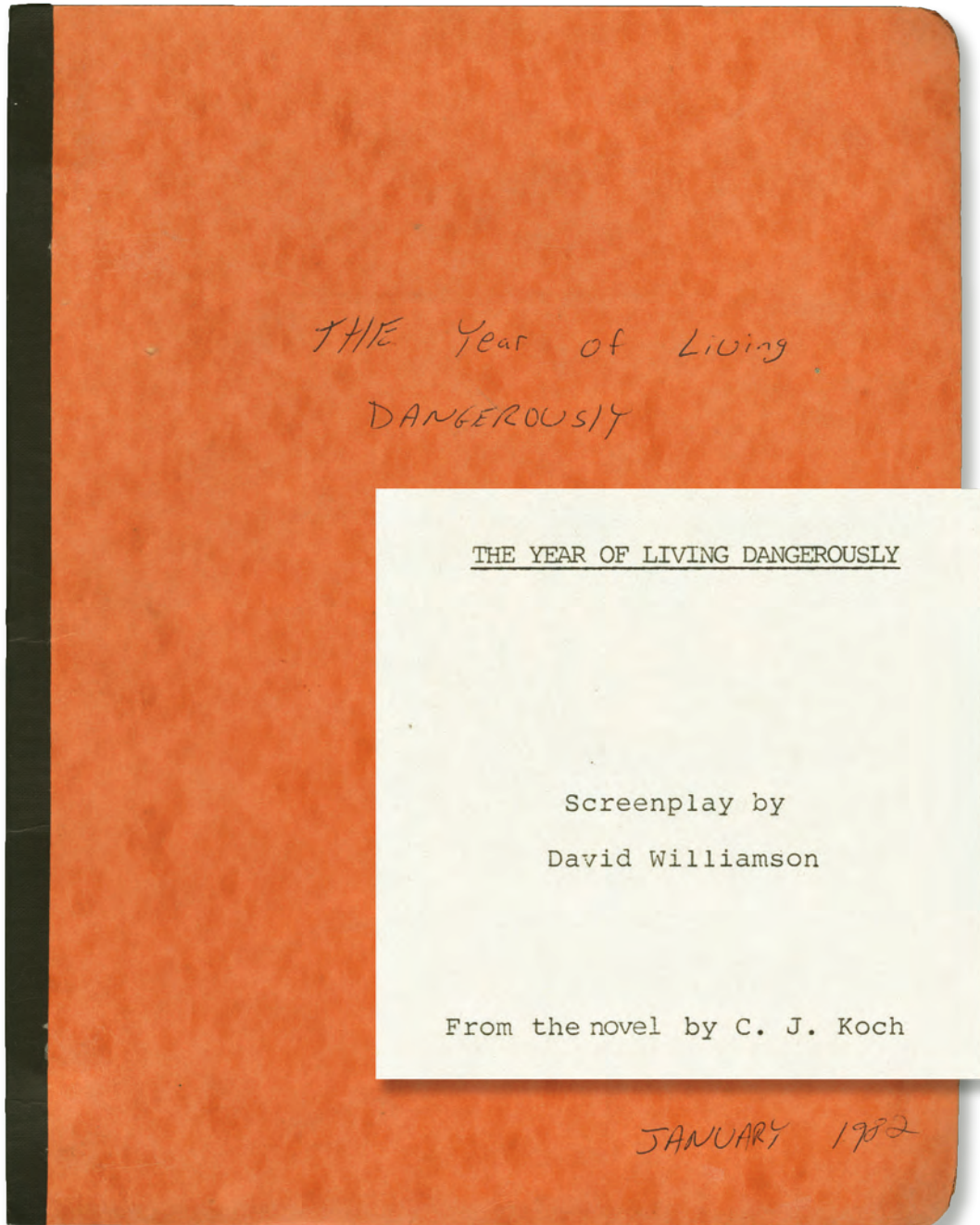
Shooting Draft script for the 1997 neo-noir film, dated 7/16/96. With a single holograph ink annotation on the front wrapper, likely made by the production designer or property master, regarding a "suicide note" needed for a particular scene, and a notation of the scene number.

A wealthy but isolated investment banker is given a gift by his free-spirited younger brother--a voucher for "the game," a cryptic adventure that begins as a series of harmless pranks and escalates into a terrifying, surreal journey.

Set and shot on location in San Francisco, CA.

Criterion 627. Grant US. Silver and Ward Neo-Noir. Spicer US Neo-Noir.

**\$975**



54

**PETER WEIR**

**The Year of Living Dangerously**

Fifth Draft rainbow script for the 1983 film, dated January 1982. Wrapper has title and date written in holograph ink, "The Year of Living Dangerously," "January 1982." Four leaves of the script have annotations in holograph pencil, one noting missing page number and added scene, the others noting deleted scenes.

Based on C.J. Koch's 1978 novel about a reporter, his assistant, and a photographer caught in the turmoil of the overthrow of Indonesian President Sukarno

and the events leading up to a communist coup attempt in 1965.

Linda Hunt won an Academy Award for Best Supporting Actress. Nominated for the Palme d'Or.

Shot on location in Australia and Philippines.

**\$875**

# 55 BARRY LEVINSON

## Diner

Final Draft script for the 1982 film, dated January 21, 1981.

A coming-of-age tale set in 1959, following a group of four friends in their early twenties struggling to adapt to life as adults.

Set and shot on location in Baltimore.

In a quarter leather custom clamshell box.

\$675



# 56 HAL HARTLEY

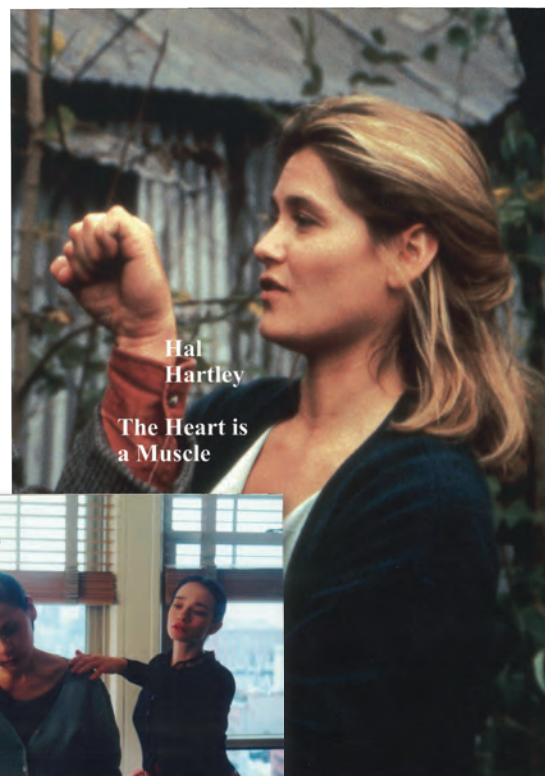
## The Heart is a Muscle

Stockholm: Libraryman, 2010. First Edition. One of 15 unnumbered copies with a chromogenic print signed by director Hal Hartley affixed to the last leaf. Scarce.

A collection of selected film still photographs from the noted independent filmmaker's oeuvre, beginning with his 1988 debut *The Unbelievable Truth*, and continuing with stills from *Amateur* (1994), *Flirt* (1995), *Henry Fool* (1997), and *Meanwhile* (2011).

81 color plates. Fine in glossy perfect bound wrappers, with no dust jacket as issued.

\$750



57

With a typed note discussing the novel

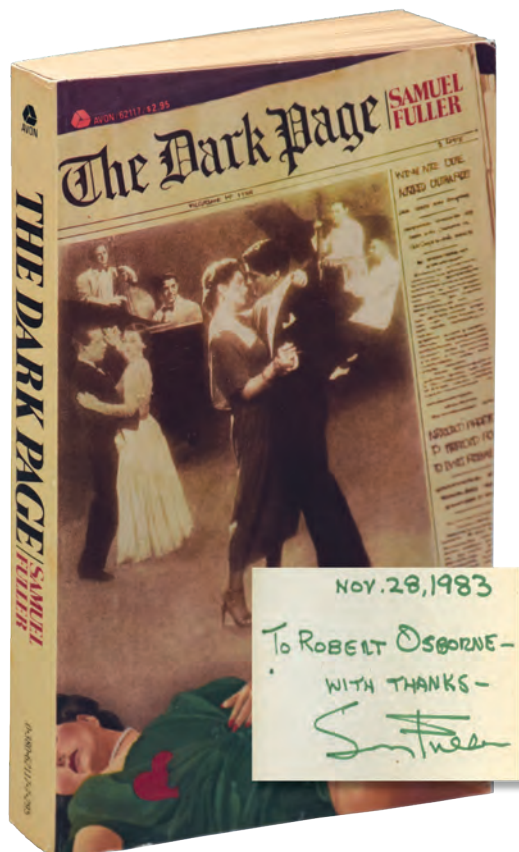
**SAMUEL FULLER**  
**The Dark Page**

New York: Avon Books, 1983. Mass market paperback. First printing of this edition. Inscribed by Samuel Fuller in the year of publication to noted actor, film historian, and Turner Classic Movies host Robert Osborne: "Nov 28, 1983 / To Robert Osborne / With thanks / Samuel Fuller."

Also laid in a typed note, ribbon copy, from Fuller to Osborne, discussing the relationship of the book's writing to Fuller's service in World War II, his original royalties, sale of the film rights to Howard Hawks, Humphrey Bogart, Edward G. Robinson, and the eventual re-sale of the rights to Columbia Pictures. He also relates his feelings about the film adaptation, *Scandal Sheet*, as well as this new Avon edition and a few other then-recent reprintings.

Fine in illustrated wrappers.

\$375



58

**SIDNEY LUMET**  
**A View From The Bridge**

Two vintage photographs of Sidney Lumet directing on the set of the 1962 film. With holograph annotations and a rubber stamp on the versos of each.

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.

Shot on location in New York City, and Rome.

7.5 x 5.5 inches. Near Fine.

\$475



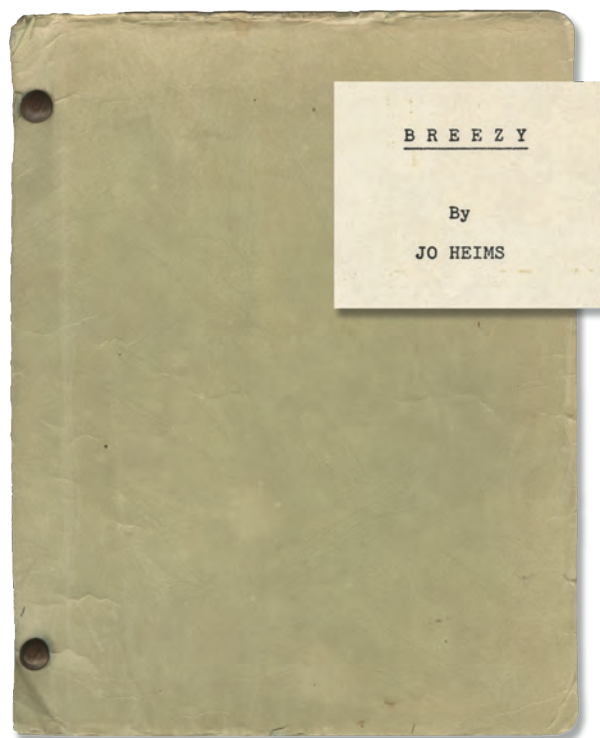
59

Clint Eastwood begins  
**CLINT EASTWOOD**  
 Breezy

Draft script for the 1973 film. Two small holograph ink annotations to the title page noting the name and year of the film, and "79-6".

An affection-starved underage hippie falls into an unlikely romance with a depressed older businessman. Clint Eastwood's first directorial credit for a film in which he did not also star, as well as an excellent example of the manic pixie dream girl trope.

\$375



60

**WIM WENDERS AND FRITZ MULLER-SCHERZ**  
 Kings of the Road (In the Course of Time)

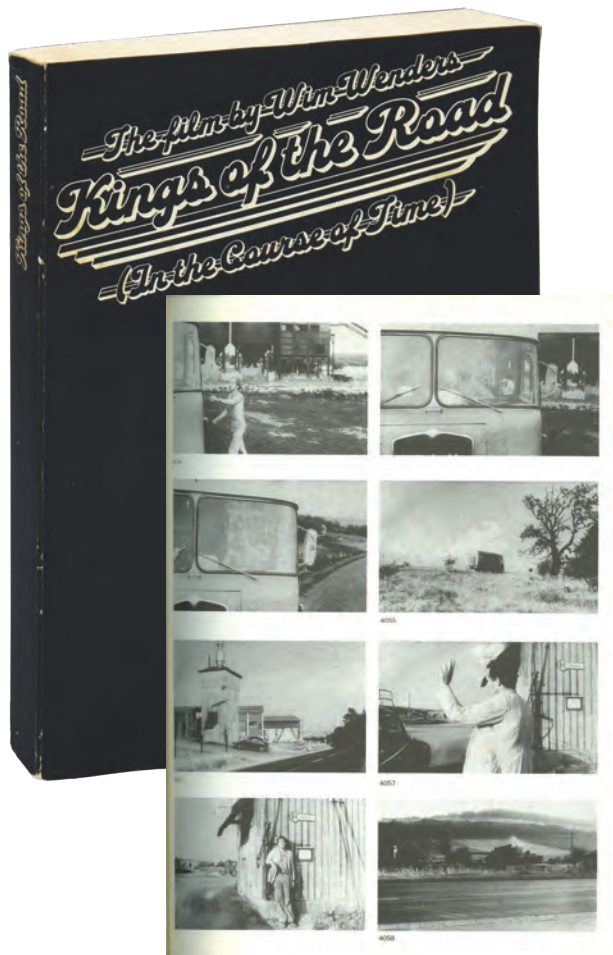
Munich: Filmverlag der Autoren, 1976. First Edition. Introductory text in English and German.

A photobook that tells the story of the film in sequence with no narrative accompaniment, and including at the rear the full script in English, along with several pages of interviews with cast and crew members, illustrated with photographs from the set of the film.

Noted auteur Wim Wenders' sixth film, the third and final part of his Road Movie Trilogy, preceded by *Alice in the Cities* (1974) and *The Wrong Move* (1975).

Very Good plus, without a dust jacket as issued, with light toning to the spine and faint foxing to the page edges.

\$375





61

**F.W. MURNAU**

**Tabu: A Story of the South Seas**

Vintage photograph of F.W. Murnau, cinematographer Floyd Crosby, a sound engineer, and extras on location during shooting of the 1931 film.

Considered the first example of “docufiction.” The fourth and final film made by Murnau during his time in the US. Murnau and Robert J. Flaherty wrote the unpublished story “Turia,” based on a South Sea legend Flaherty had heard while working on W.S. Van Dyke’s *White Shadows in the South Seas* (1928), which would later evolve into *Tabu*.

Two young lovers on the idyllic island of Bora Bora find themselves in danger when an old warrior declares the girl to be the Chosen Maid. Refusing, the lovers run off to a “westernized” island where the boy earns a living as a pearl diver and lands in debt.

When the old warrior discovers their location, they plan another escape, requiring the boy paying off his debts by pearl diving in shark-infested waters.

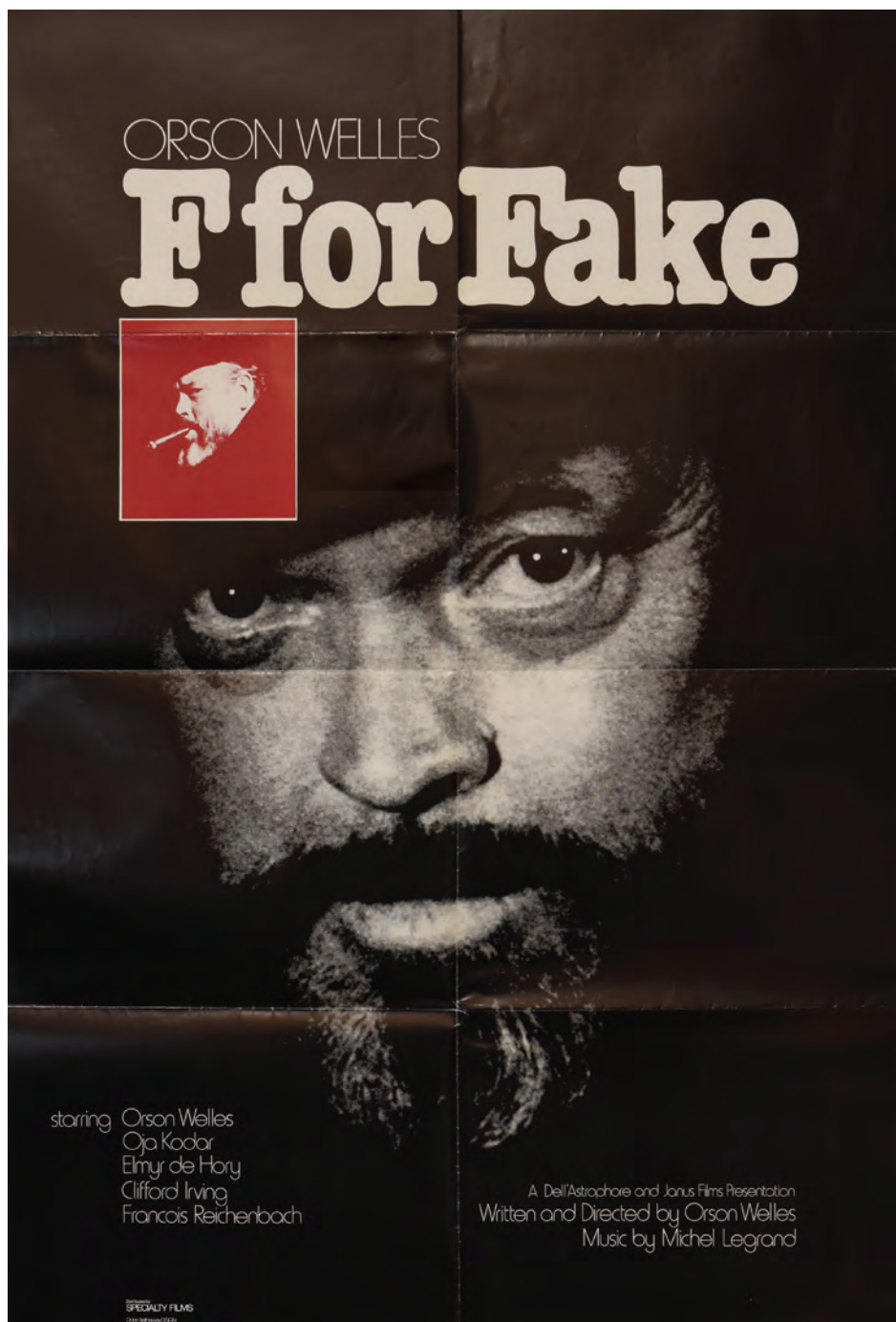
Winner of an Academy Award for Best Cinematography.

Shot on location in Tahiti and the Leeward Islands (French Polynesia).

5.75 x 3.5 inches. Near Fine, lightly faded.

Eureka! 61. Godard, *Histoire(s) du Cinéma*. Rosenbaum 1000.

**\$875**



## 62 ORSON WELLES F for Fake

Vintage one sheet poster from the 1973 film.

A docudrama starring Welles as the unreliable narrator, investigating the nature of authorship and authenticity, focusing on the work of infamous painting forger, Elmyr de Hory, and Clifford Irving, de Hory's biographer, who, it was revealed during the making of the film, had fabricated an "authorized biography" of Howard Hughes.

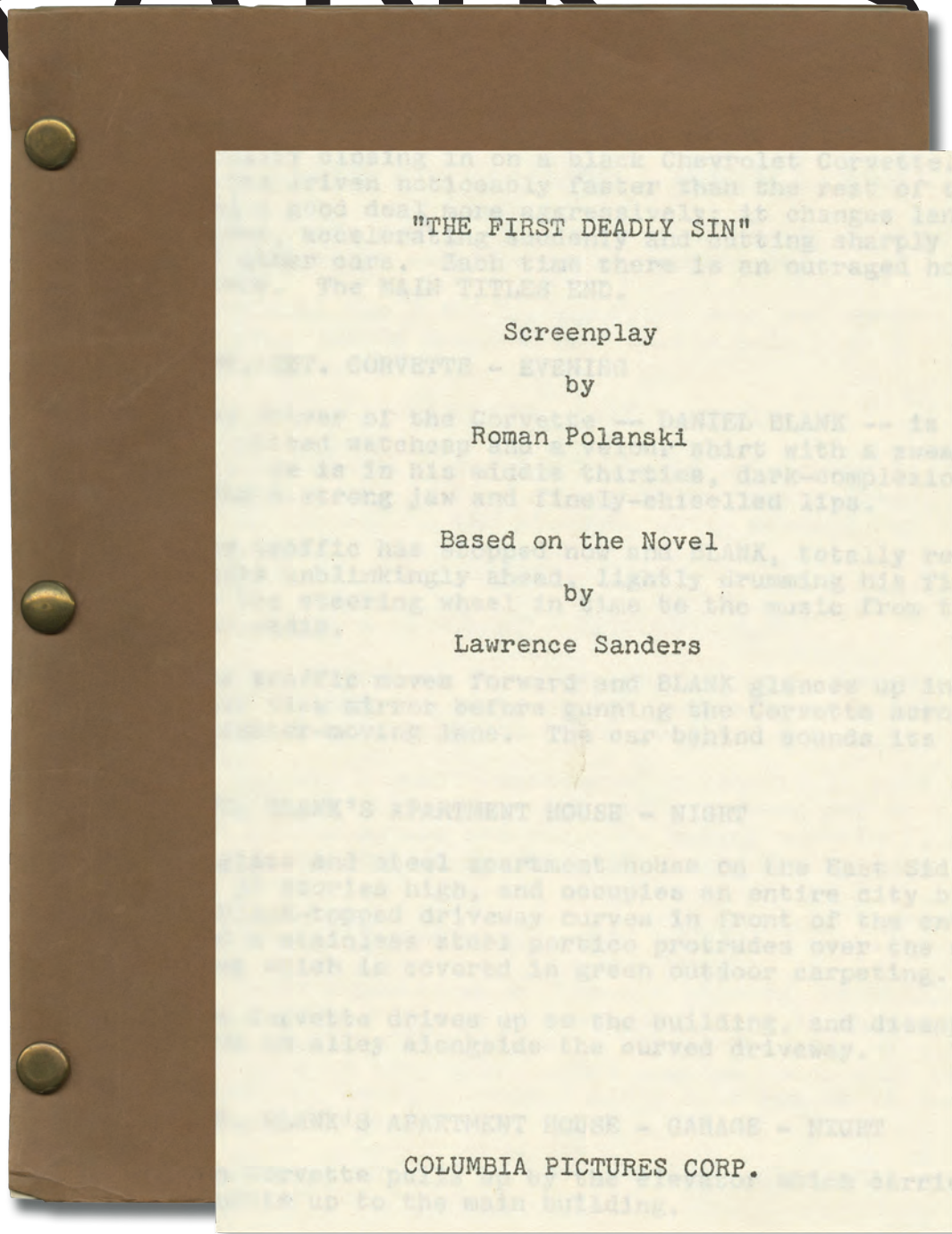
The last film Orson Welles completed, of which he said, "everything in that film was a trick."

28 x 41.75 inches. Folded as issued. Near Fine.

Criterion Collection 288. Eureka Masters of Cinema 31. Godard, *Histoire(s) du Cinéma*. Rosenbaum 1000.

\$750

# FRANK SINATRA



63

**FRANK SINATRA (STARRING)**  
**BRIAN G. HUTTON (DIRECTOR)**  
The First Deadly Sin

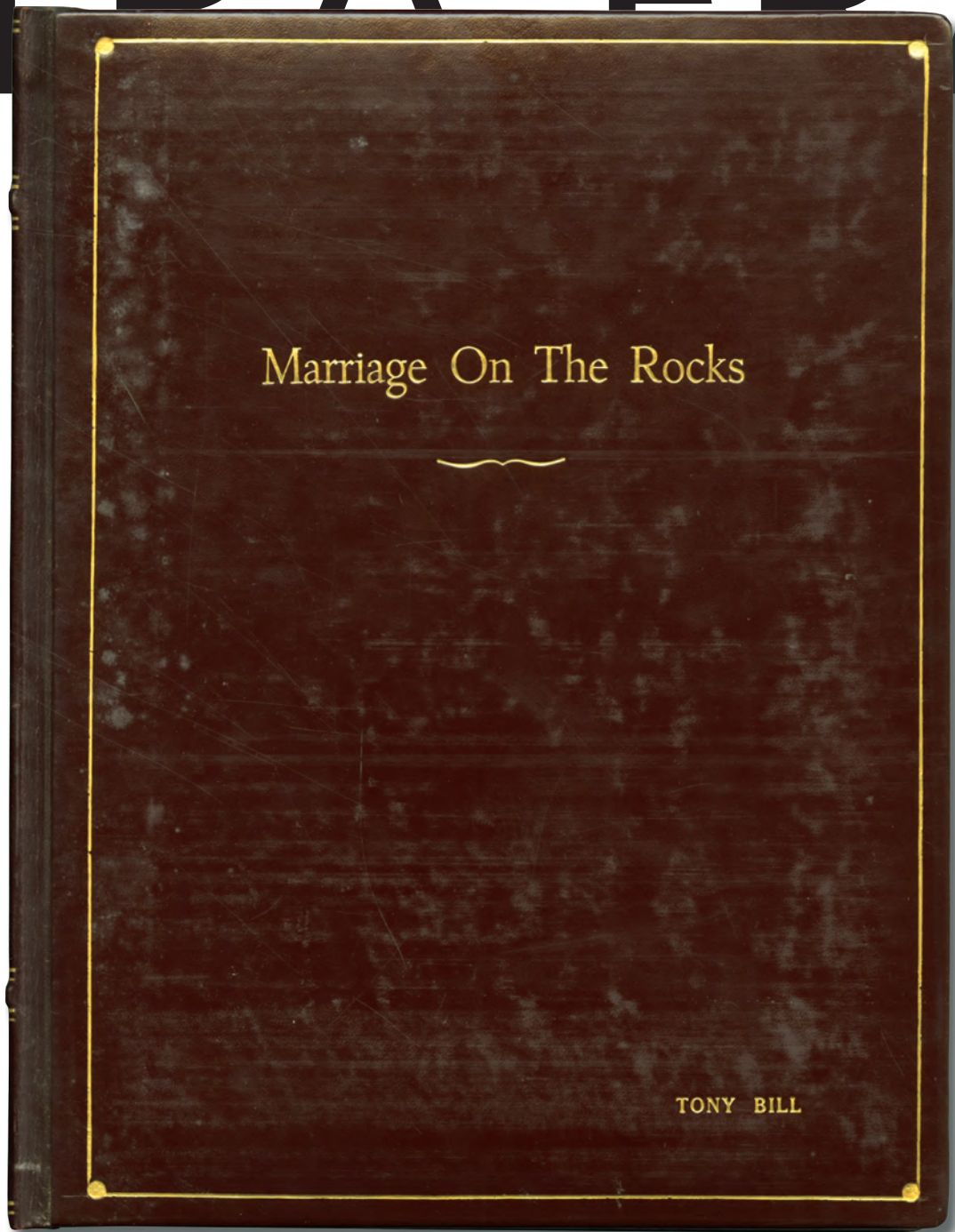
Early Draft script for the 1980 film, with Roman Polanski credited as screenwriter on the title page. Sole credit ultimately went to Mann Rubin, who rewrote the script extensively.

Polanski was originally slated to direct the film as well, but was replaced by Brian G. Hutton after he fled the country in the face of a criminal indictment.

Based on the 1973 novel by Lawrence Sanders about a big-city detective on the verge of retirement trying to hunt down an axe murderer who seemingly strikes at random. Frank Sinatra's final film role, considered one of his best and most understated performances.

\$650





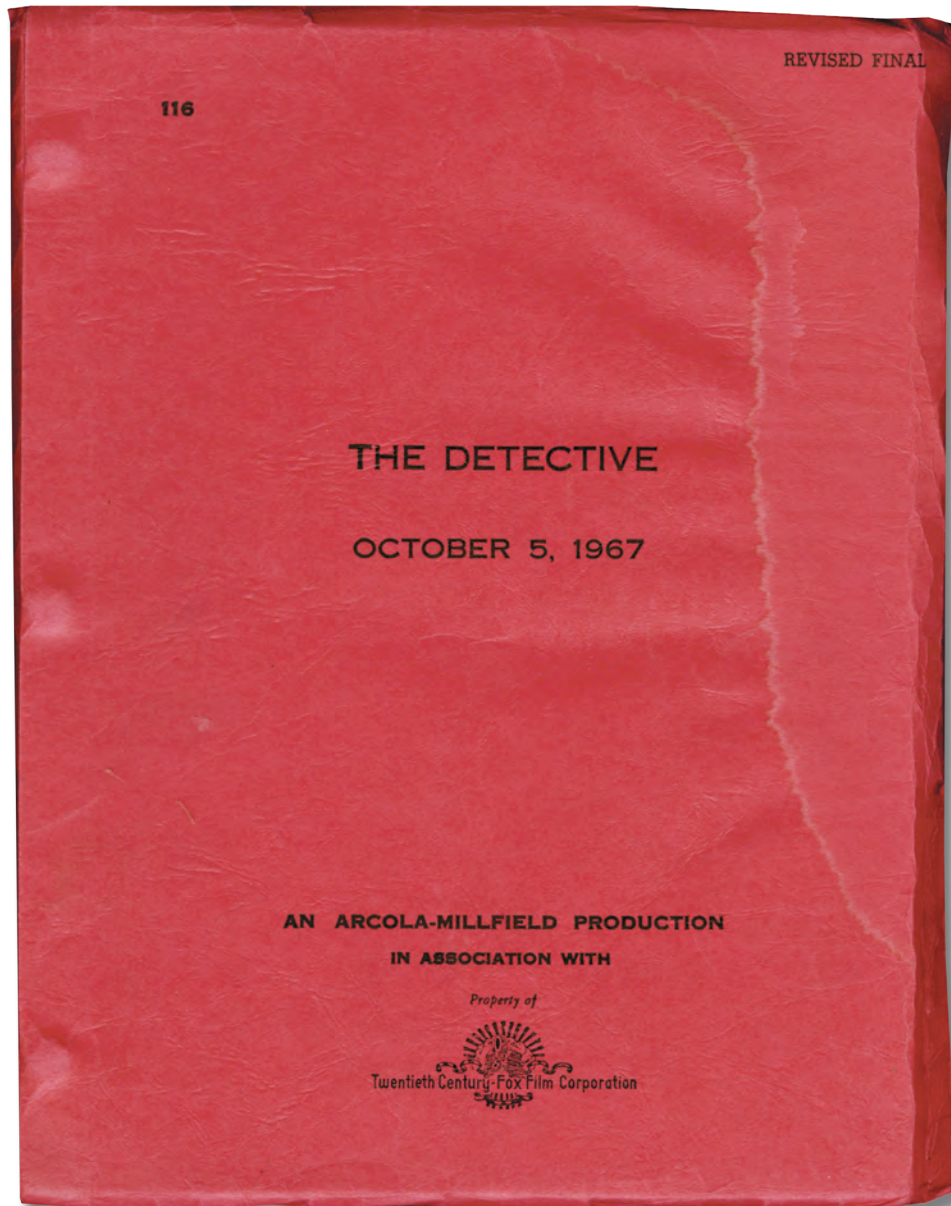
64

**FRANK SINATRA (STARRING)**  
**JACK DONAHUE (DIRECTOR)**  
Marriage on the Rocks

Final Draft script for the 1965 film, dated 2/15/65. Presentation copy belonging to actor Tony Bill, with his name in gilt on the front board, bound in full maroon calf with gilt titles and design. Housed in a matching maroon cloth-covered slipcase as issued.

A bored husband and wife visit Mexico on their anniversary, where a series of miscommunications leads them to getting unintentionally divorced and her married to his business partner. Banned by the Mexican government due to the film's offensive stereotyping of the country.

\$450



**65** **FRANK SINATRA (STARRING)**  
**GORDON DOUGLAS (DIRECTOR)**  
**The Detective**

Revised Final script for the 1968 film, dated October 5, 1967.

Based on the 1966 novel by Roderick Thorp about a brooding detective, embroiled in a case that uncovers deep police corruption within the department.

Frank Sinatra's fourth collaboration with director Gordon Douglas and a box office success. One of the first mainstream Hollywood films to include explicit references and depictions of the lives of gay men, including the homophobia and indifference to violence against them they faced from police departments.

In 1979 Thorp wrote a sequel to *The Detective*, entitled *Nothing Lasts Forever*, which was adapted in 1988 as *Die Hard*. Due to his having starred in the earlier film, Sinatra had contractual rights to star in the sequel. He wisely turned it down due to his age, and action movie history, and Bruce Willis' career, were made.

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

**\$450**

# 66

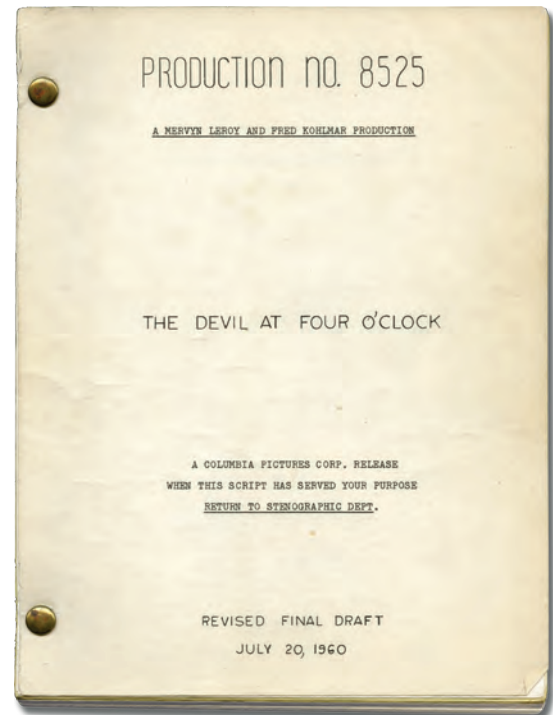
**FRANK SINATRA (STARRING)**  
**MERVYN LEROY (DIRECTOR)**  
**The Devil at Four O'Clock**

Revised Final Draft script for the 1961 film, dated 07/20/60.

Three convicts, Frank Sinatra, Spencer Tracy, and Gregoire Aslan, are en route to Tahiti but make an unexpected stop on the island Talua, where they are put to work under the eccentric Father Doonan at his leper hospital for children. When disaster strikes the volcanic island, Doonan entreats the men to save him and the children.

Set in Talua, a fictional Pacific island, shot on location in California and Hawaii.

\$375



# 67

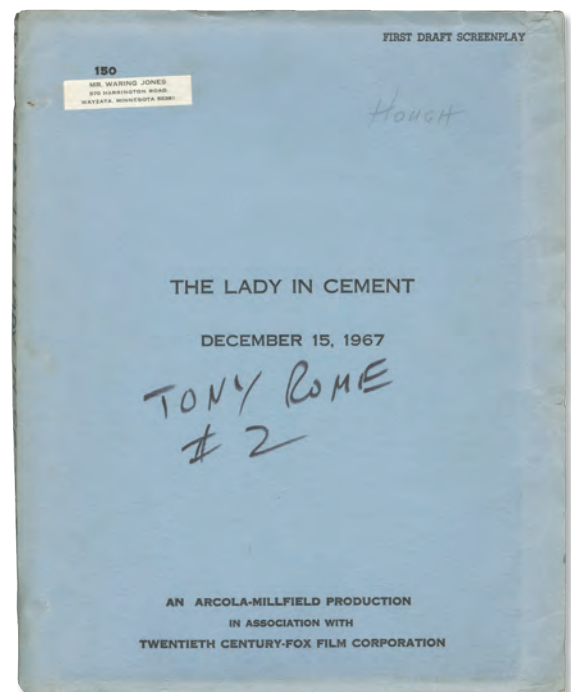
**FRANK SINATRA (STARRING)**  
**GORDON DOUGLAS (DIRECTOR)**  
**The Lady in Cement**

First Draft screenplay for the 1968 film, dated December 15, 1967.

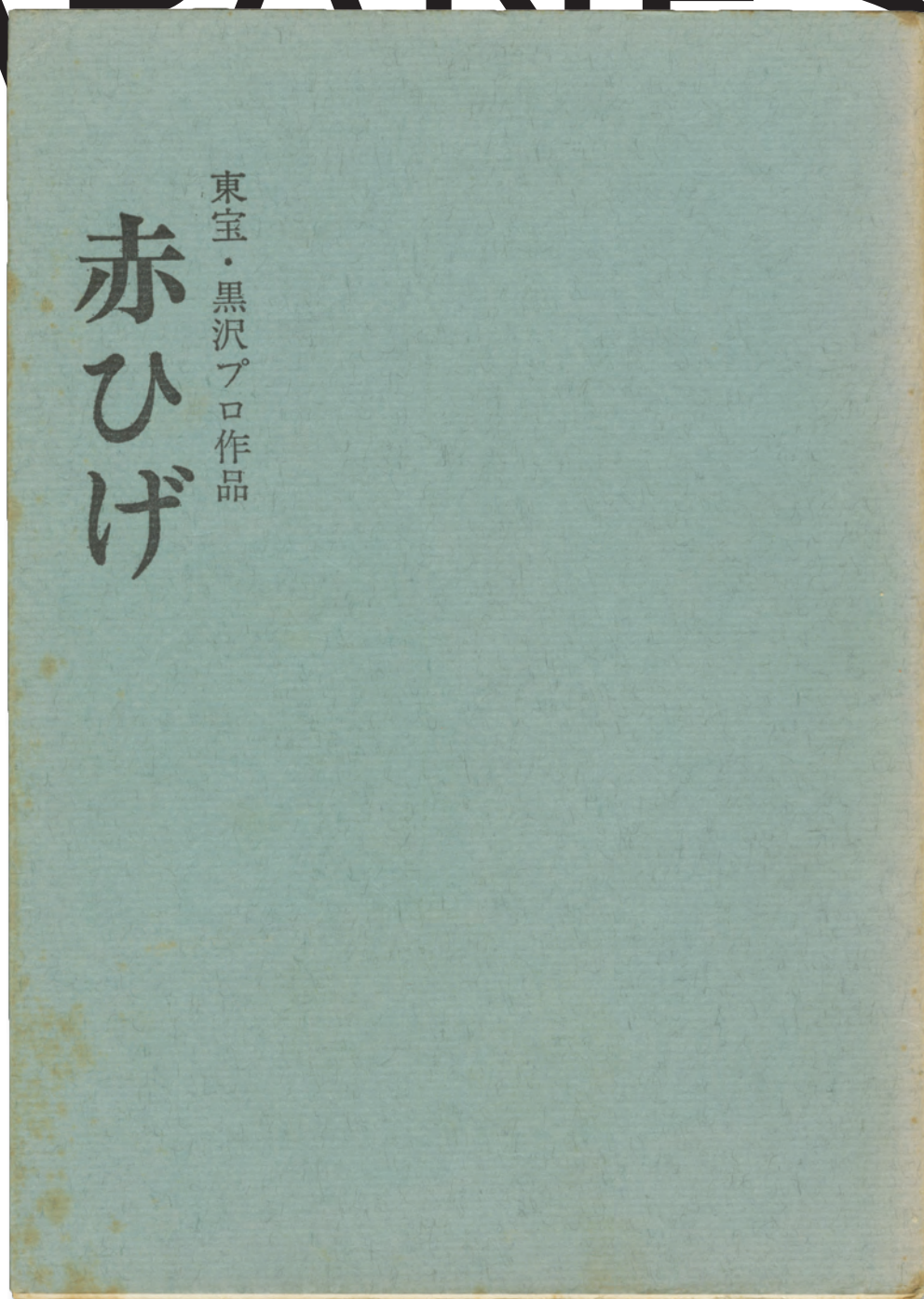
The sequel to director Gordon Douglas' *Tony Rome*, in which Sinatra's nonchalant private detective is out to solve the murder of a woman found off the coast of Miami, her feet encased in cement.

Set in Miami, shot on location in Miami and North Bay Village, Florida.

\$375



# JAPANESE



68

Five scripts for films directed by Akira Kurosawa

**AKIRA KUROSAWA**

Red Beard

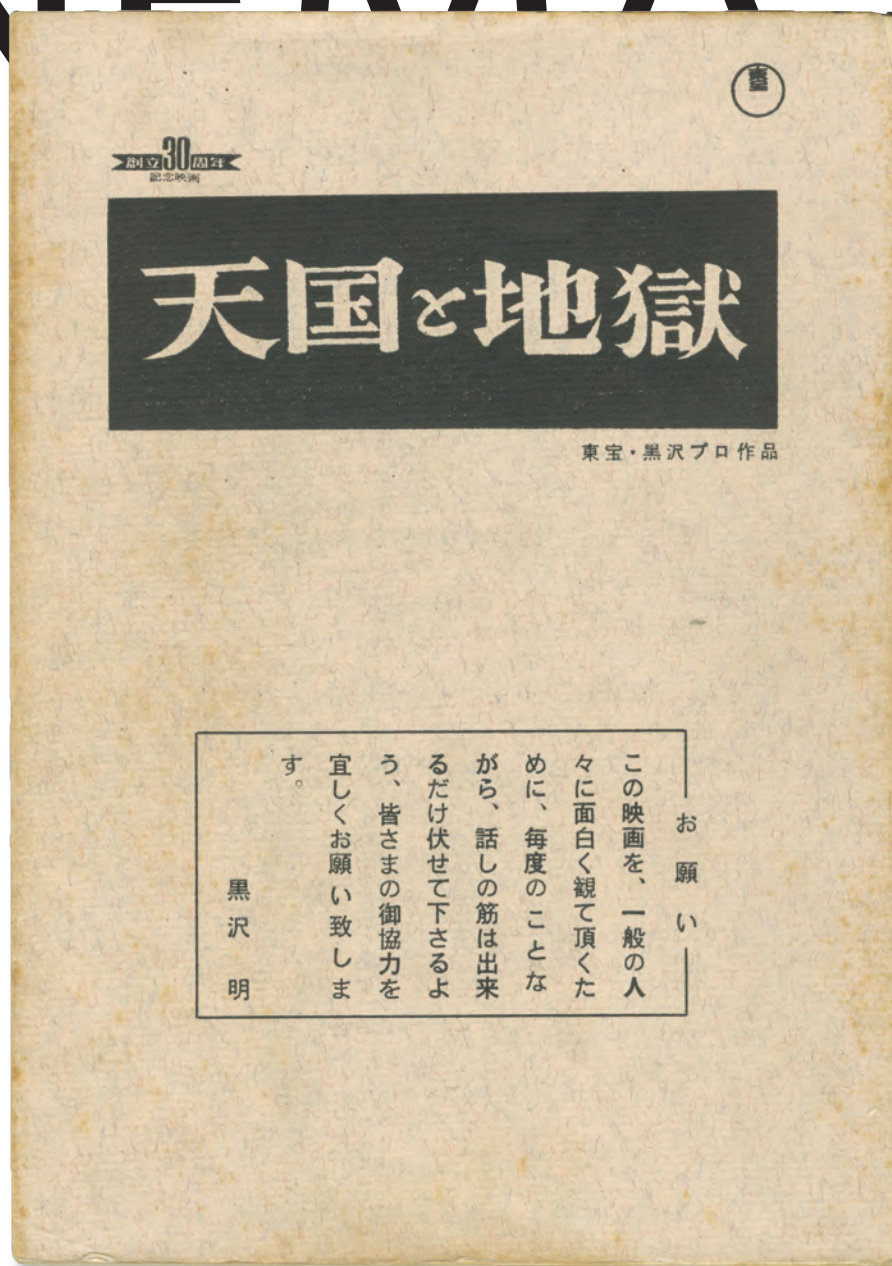
Draft script for the 1965 Japanese film, dated 1963, preceding the release by nearly two years. Text and titles in Japanese.

Based on Shugoro Yamamoto's short story collection *Akahige Shinryotan*. Toshiro Mifune's final film with director Akira Kurosawa, considered one of the

director's masterpieces, following a small-town doctor and his new intern, a highly educated, arrogant young man.

Set in the Edo district of Koishikawa.

**\$4500**



## 69 AKIRA KUROSAWA High and Low

Draft script for the 1963 film noir, dated 1962. Text and titles in Japanese.

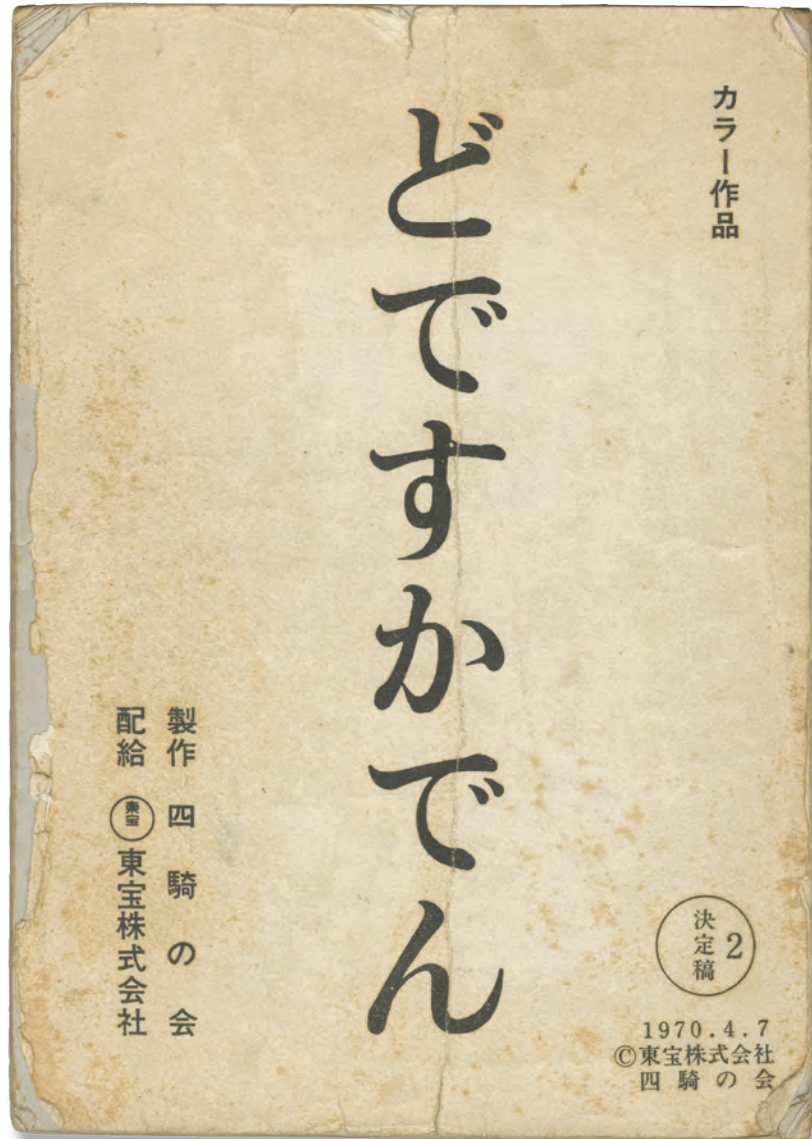
A legendary Japanese noir, based on American author Ed McBain's 1959 novel *King's Ransom*. A wealthy industrialist is contacted by a gang of crooks who inform him that they have kidnapped his son, and are holding him hostage in exchange for an enormous ransom. The industrialist soon realizes, however, that the boy they have taken is in fact the son of his chauffeur—and must decide whether he will bankrupt himself and his family in order to save a child that is not his own. A nuanced portrait of a man facing the

potential destruction of his future, further elevated by morally ambiguous characters and the gritty realism of its world. The fifteenth, and penultimate, film that leading actor Toshiro Mifune would make with director Akira Kurosawa, and one of the highest grossing Japanese films of 1963, breaking Kurosawa's box office record for the third time.

Shot on location in Kanagawa, Japan.

Criterion 24. Grant Japan. Selby Japan. Spicer Japan.

\$4500



## 70 AKIRA KUROSAWA Dodes'ka-Den

Draft script for the 1970 Japanese film. With holograph ink and pencil annotations to the rear wrapper and throughout the text. Included with the script is a mimeographed shooting schedule. Text and titles in Japanese.

Annotations relate to the following: (a) names of the chosen cast members, (b) set rehearsals and camera rehearsals, (c) times for shooting (e.g., Morning, Afternoon, Evening, and Night), phone numbers for production personnel, (d) names of potential and/or hired camera assistants, (e) names of potential and/or hired actors, (f) indication of the production company chosen (Toho Corporation), as well as film stock and lens sizes to be used (g) additional notes regarding location of some settings, (h) changes

to dialogue and action, and (h) some final post-production notes.

Director Akira Kurosawa's first color film, based on Shugoro Yamamoto's 1962 novel *Kisetsu no nai machi* (*A City Without Seasons*). A series of vignettes about a slum in the suburbs of Tokyo and its impoverished inhabitants. Nominated for an Academy Award for Best Foreign Film.

Set and shot on location in Tokyo.

Detailed notes with translation of annotations noted above, with accompanying images, are provided with the script.

\$2500

**71 AKIRA KUROSAWA**  
**Madadayo**

Draft script for the 1993 film, dated 1992.

Based on essays by Hyakken Uchida. Following World War II, a retired professor finds late in life that his quality of life is greatly reduced in war-torn Tokyo. Denying despair, he pursues writing and celebrates his birthday with a group of his adoring students.

\$875



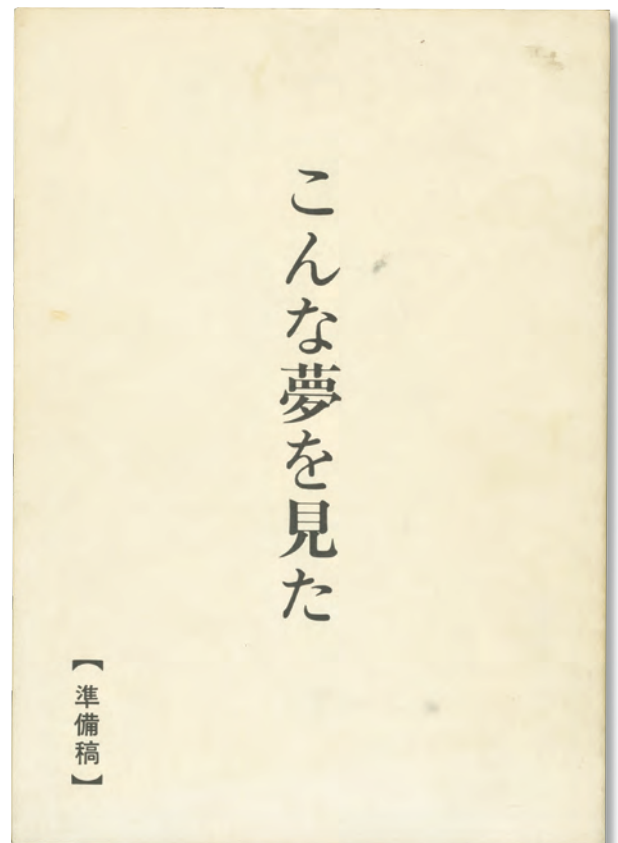
**72 AKIRA KUROSAWA**  
**Dreams**

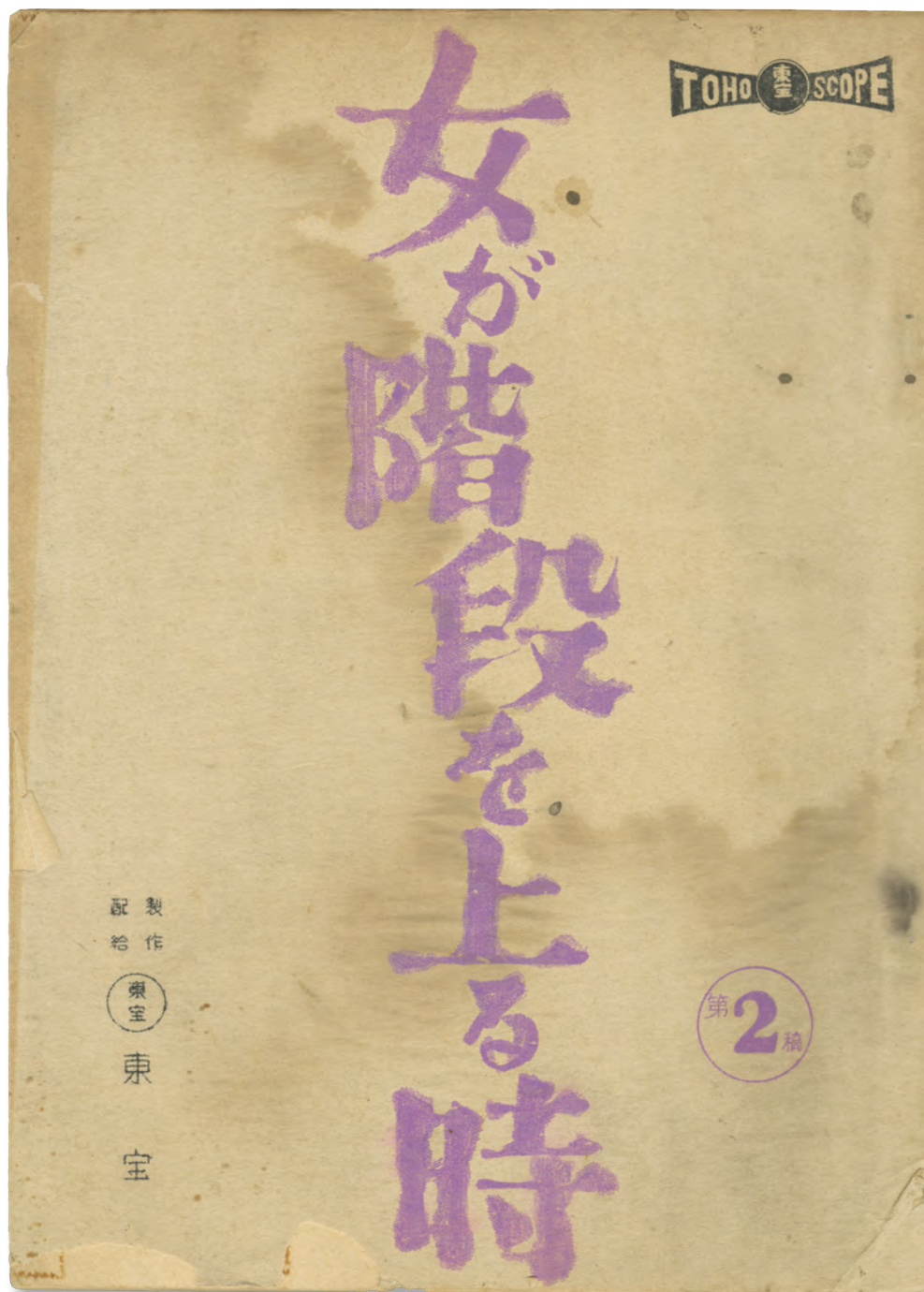
Draft script for the 1990 Japanese film. Text and titles in Japanese, with the introductory leaf for each of the film's dream sequences in a separate, bright color.

A vibrant anthology based entirely on director Akira Kurosawa's recurring dreams, addressing themes of childhood, spirituality, art, war, and disaster.

Shot on location in Nagano, Shizuoka, Hokkaido, and Kanagawa.

\$850





# 73 MIKIO NARUSE

## When A Woman Ascends the Stairs

Draft script for the 1960 film. With the stamp of cast/crew member Takahashi Toshihiro to the page edges, and holograph ink annotations to the rear wrapper. Text and titles in Japanese.

A film that brought depictions of modern life into Japanese films of the 1960s, particularly with respect to the idea of the independent woman. A young, widowed bar hostess finds herself torn

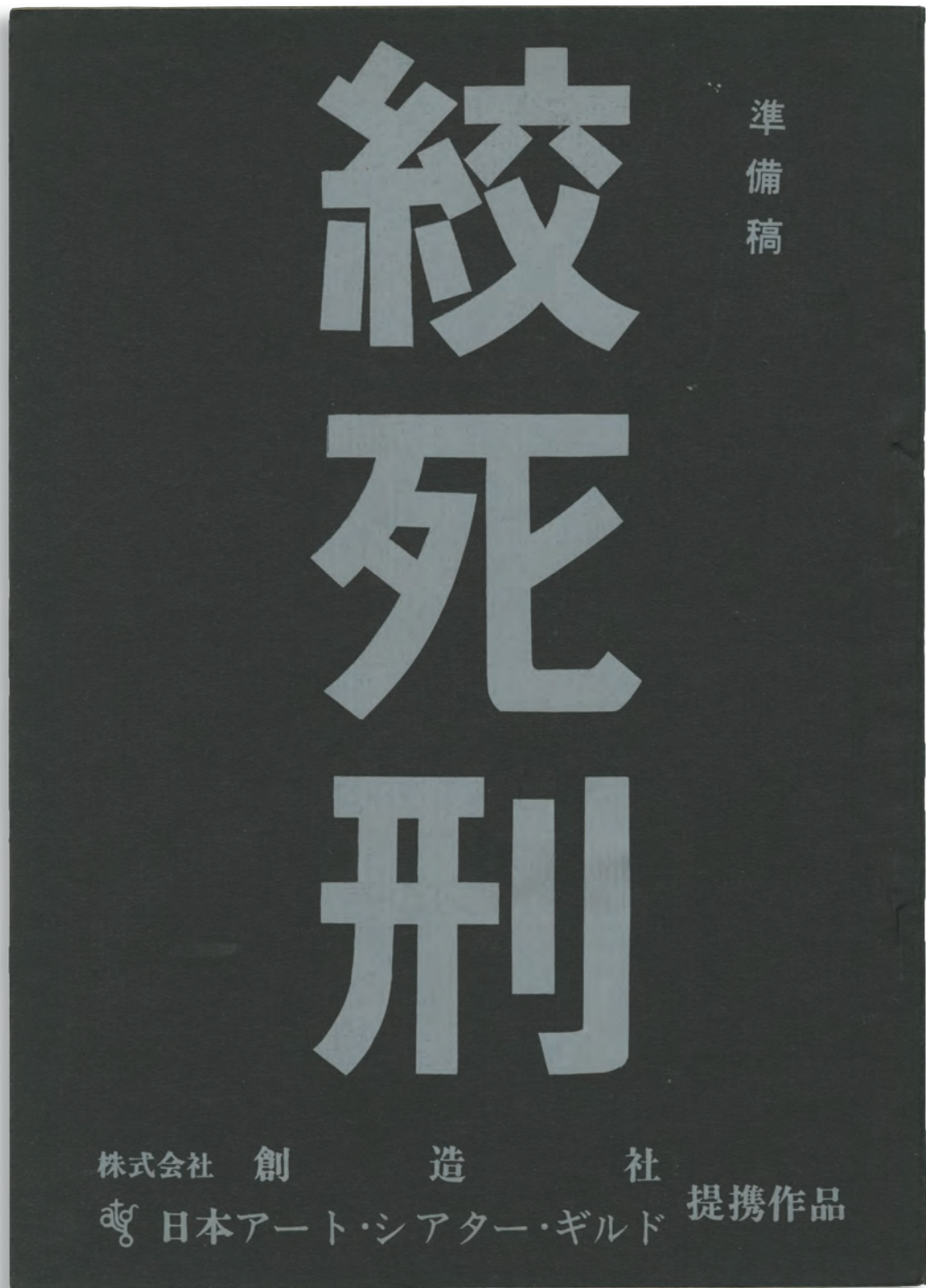
between a conventional life and potential financial independence when she must decide to either remarry or open her own bar.

Set in Tokyo's Ginza district, shot on location in Tokyo.

BFI 694. Criterion Collection 377.

\$3500





74

**NAGISA OSHIMA**  
**Death By Hanging**

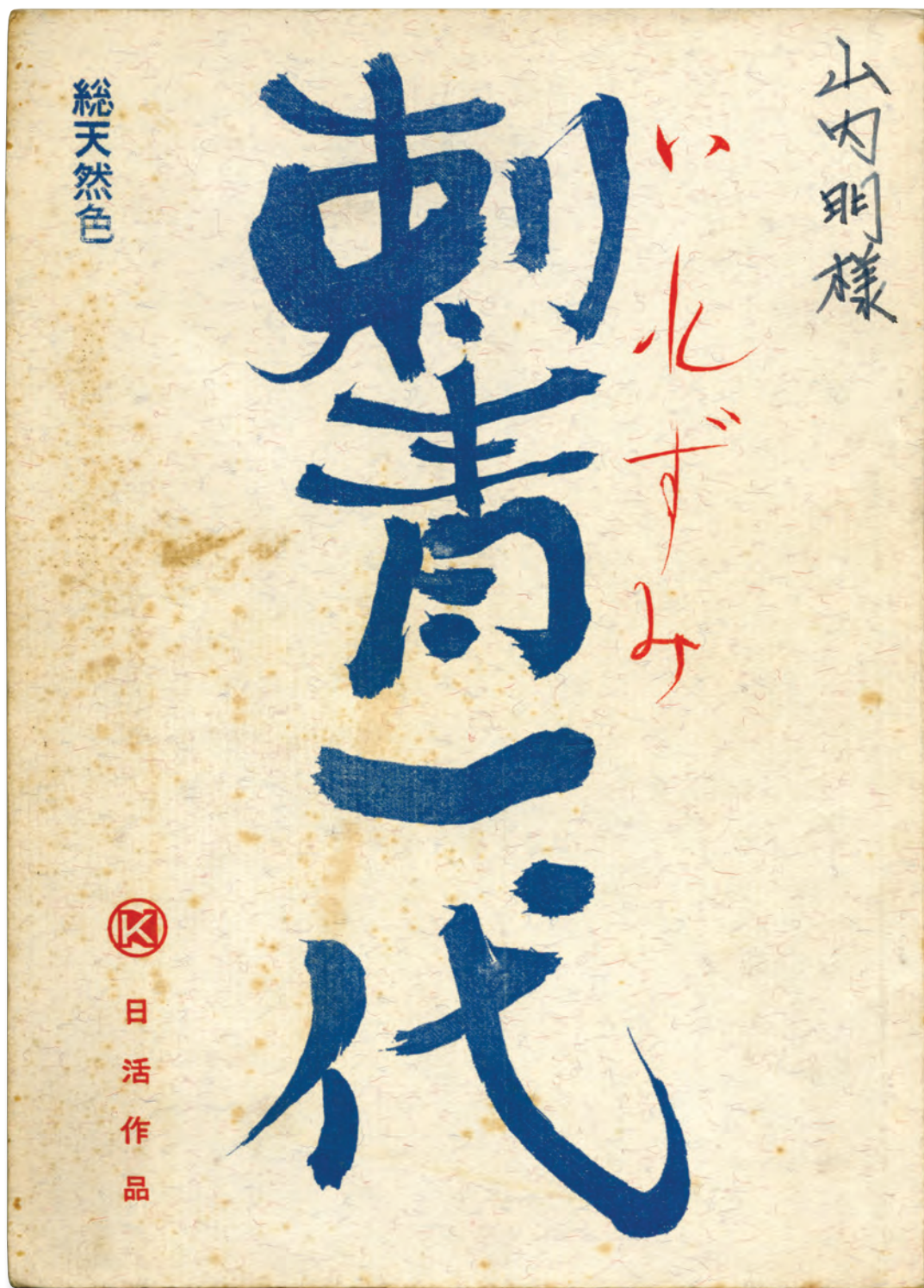
Draft script for the 1968 film.

A pitch black comedy about a man sentenced to death who survives his hanging, leading to a two-hour debate among his executioners over how best to handle the situation. Loosely based on a 1958 crime and execution, and a rare (for its time)

discussion of the discrimination faced by ethnic Koreans in Japanese society.

Criterion Collection 798. Rosenbaum 1000. Vogel, *Film as a Subversive Art*.

\$1500

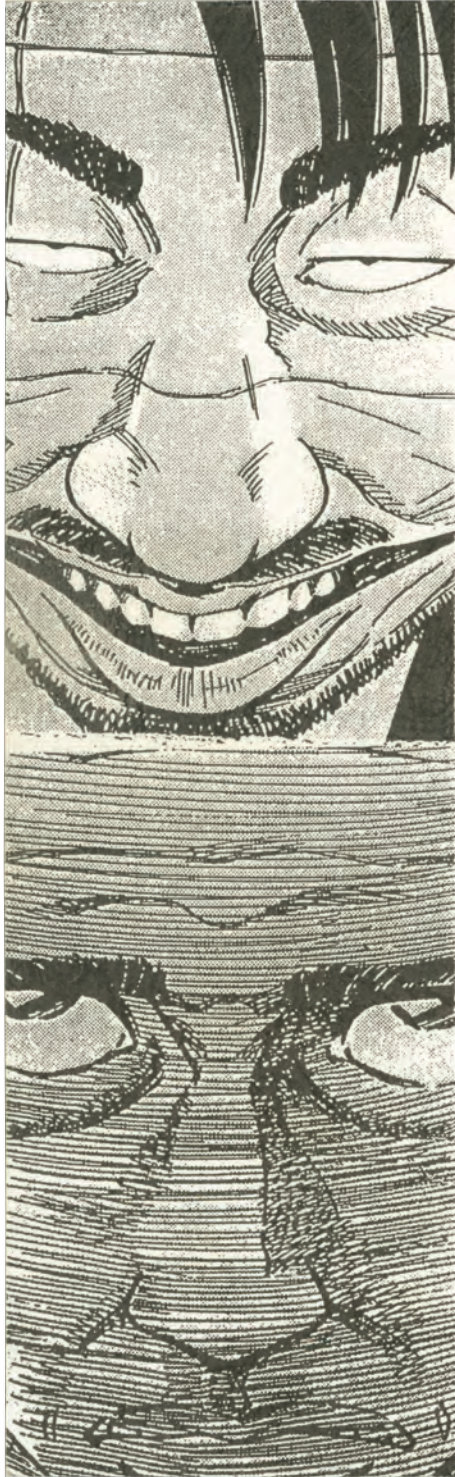


**75** TERUO ISHII  
Inferno of Torture

Draft script for the 1969 film. Text in Japanese.  
With annotations throughout in holograph pencil.

High demand for tattooed geishas by foreigners leads to a formidable production line of ladies receiving tattoos in order to please European men.

\$1500



殺  
し  
屋  
1

76

**TAKASHI MIIKE**  
Ichi the Killer

Shooting script for the controversial 2001 Japanese film. All titles and text in Japanese.

Based on Hideo Yamamoto's 1998 manga, wherein a disturbed man is manipulated by a sadomasochistic

crime lord into increasingly violent acts against yakuza gang members.

Set and shot on location in Tokyo.

\$975

# NEW HOLLY

## 77 **DON SIEGEL (DIRECTOR)** **CLINT EASTWOOD (STARRING)** Dirty Harry

Final Draft script for the 1970 film, dated November 3, 1970, and here under the working title *Dead Right*. A significant draft, as Terrence Malick—then only a screenwriter—has added revisions to the prior draft by John Milius and Harry Julian Fink. All three are credited on the title page, but only Harry Julian Fink and later contributors R.M. Fink and Dean Riesner would be credited in the film. An internal Warner Brothers memo from producer Paul M. Heller is laid in reads: “It is of great importance that this script be treated as Highly Confidential and not be distributed to anyone other than yourselves without my express permission.”

A substantially different story than the one ultimately filmed, with Harry Callahan’s famous speech (“I know what you’re thinking, punk...”)

replaced with a very lengthy discourse by Harry to younger police officers regarding the efficacy of the .44 Magnum, and the relative merits of other guns used in the past for police work. The name “Scorpio” had not yet been devised, and the psychopath Harry is seeking is described only as “Killer” in the script.

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

**\$3500**

YWOOD NIE

**FINAL**

**"DEAD RIGHT"**

**CONFIDENTIAL**

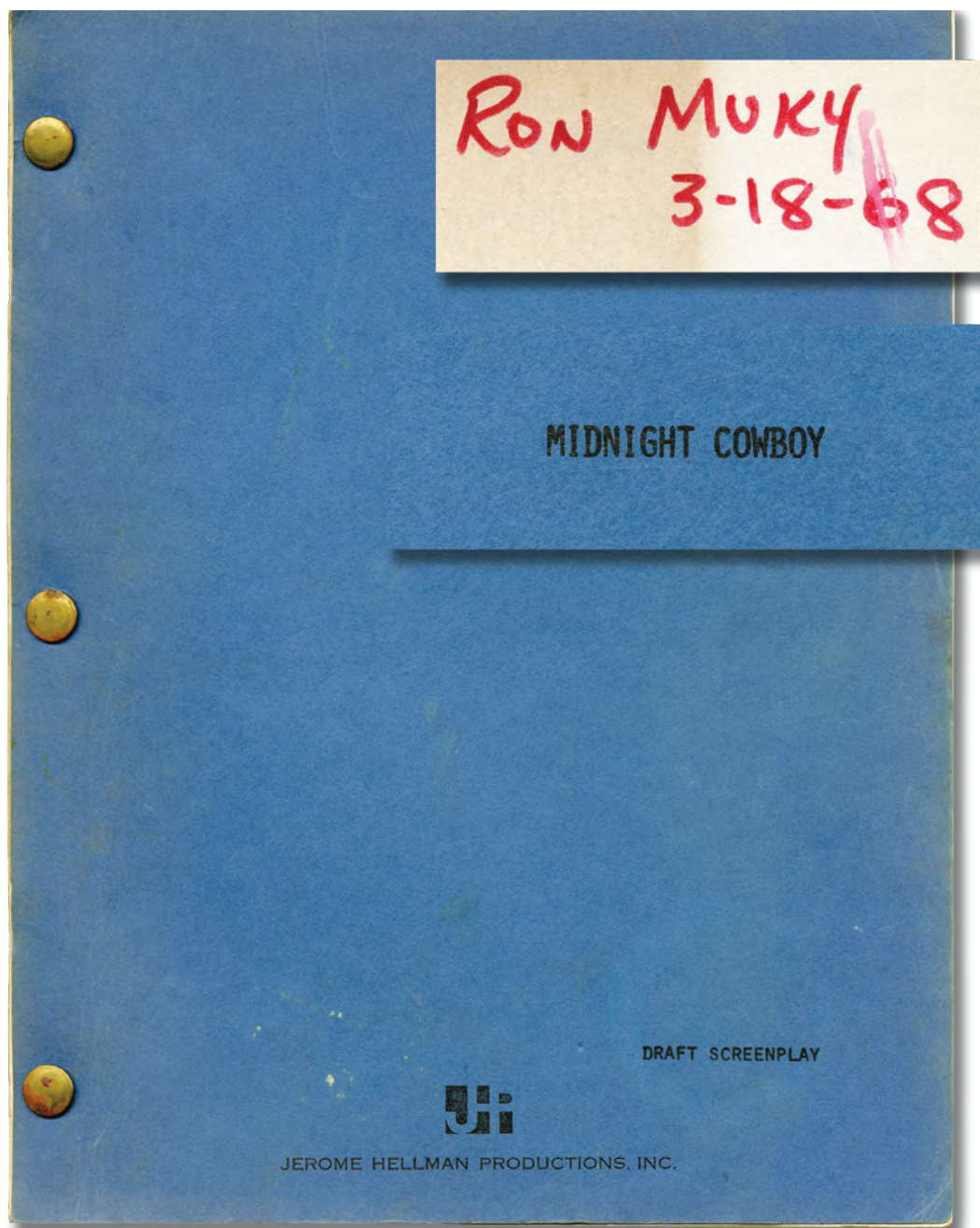
THIS IS A NUMBERED SCRIPT.  
NOT TO BE SHOWN TO ANY UNAUTHORIZED PERSON.  
YOU ARE RESPONSIBLE FOR ITS IMMEDIATE RETURN  
ON REQUEST.

80

November 3, 1970

**THIS SCRIPT IS THE PROPERTY OF  
WARNER BROS. INC.**

**NO ONE IS AUTHORIZED TO DISPOSE OF SAME.  
PLEASE DO NOT LOSE OR DESTROY THIS SCRIPT.  
RETURN TO STENOGRAPHIC DEPARTMENT  
OF WARNER BROS. STUDIO, BURBANK, CALIF.**



**78** **JOHN SCHLESINGER (DIRECTOR)**  
**DUSTIN HOFFMAN, JON VOIGHT (STARRING)**  
**Midnight Cowboy**

Draft script for the 1969 film. Copy belonging to the film's still photographer Ron Munkasci, with this name in red holograph ink at the top right corner of the title page.

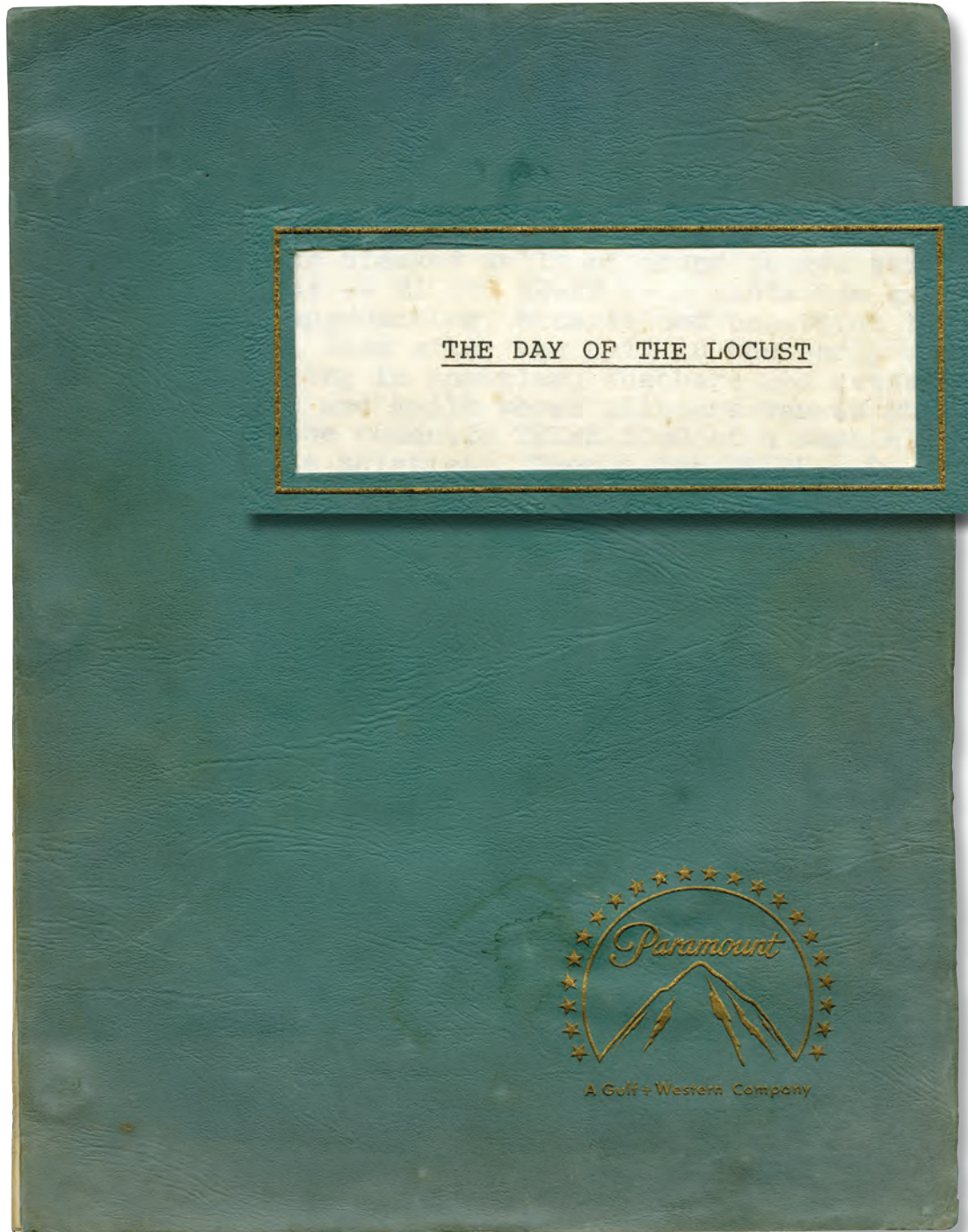
Based on the 1965 novel by James Leo Herlihy about the unlikely friendship between a would-be gigolo and an ailing con artist.

Cornerstone film of the New Hollywood cinema, nominated for seven Academy Awards, winning Best Adapted Screenplay, Best Director, and Best Picture.

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

National Film Registry.

\$4500



# 79

**JOHN SCHLESINGER**  
**The Day of the Locust**

Draft script for the 1975 film.

Based on the 1939 novel by Nathanael West, and equal to it as a dark, funny, and ultimately devastating commentary on the Hollywood system and its effect on the lives and dreams of those caught up in it.

Nominated for two Academy Awards, considered by many to be Donald Sutherland's finest performance, and one of the most underrated films of the 1970s.

**\$1500**

**80 FRED ZINNEMANN (DIRECTOR)  
JANE FONDA, VANESSA REDGRAVE,  
JASON ROBARDS (STARRING)  
Julia**

First Draft script for the 1977 film, dated January 1976. Title written in holograph pencil on small label affixed to front wrapper. Laid in is a "With the Compliments of Fred Zinnemann" note sheet with London address and phone numbers imprinted.

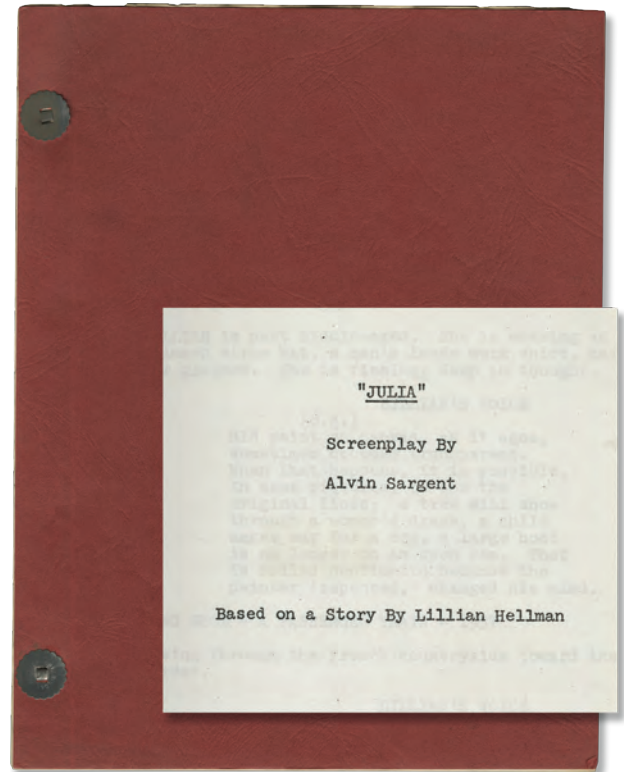
Based on the 1973 novel *Pentimento* by Lillian Hellman about a young partisan in Germany determined to bring down the Nazi regime.

Nominated for eleven Academy Awards and winner of three, including Best Supporting Actor to Jason Robards, and Best Supporting Actress to Vanessa Redgrave.

Set in Nazi Germany, shot on location in England and France.

Twilight Time 210.

**\$850**



**81 MONTE HELLMAN  
Two-Lane Blacktop**

Vintage borderless photograph of James Taylor and director Monte Hellman on the set of the 1971 film. Mimeo snipe on verso.

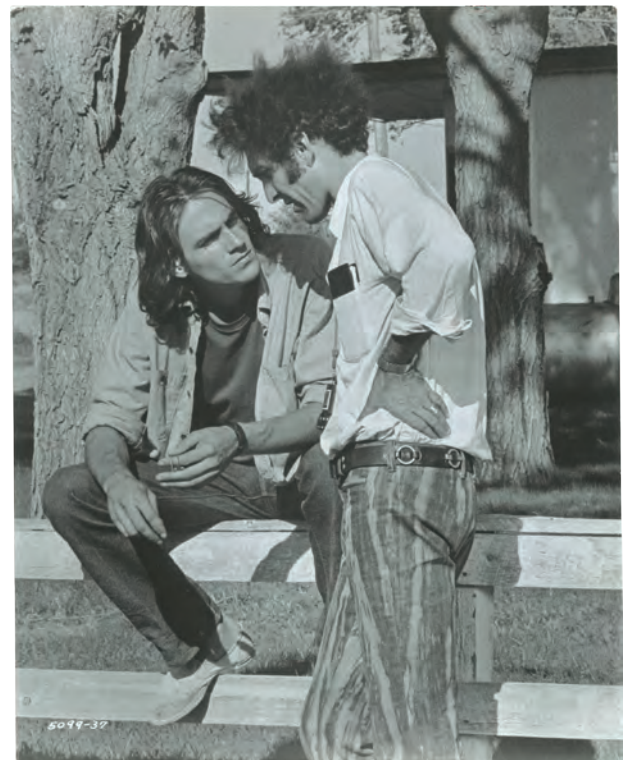
After cutting his teeth under the tutelage of guerrilla filmmaker Roger Corman, Monte Hellman made two landmark (and still rarely screened) existential Westerns with Jack Nicholson as producer and star. But it was with *Two-Lane Blacktop*, the first screenplay by noted novelist Rudolph Wurlitzer, that maverick director Monte Hellman helmed his first masterpiece and a cornerstone of the New Hollywood movement.

Shot on location in Arizona, Tennessee, Oklahoma, California, Arkansas, and New Mexico.

7.5 x 9.5 inches. Near Fine.

National Film Registry. Criterion Collection 414. Eureka! 26. Rosenbaum 1000.

**\$675**





## 82 ROBERT ELLIS MILLER (DIRECTOR) SANDY DENNIS (STARRING) Sweet November

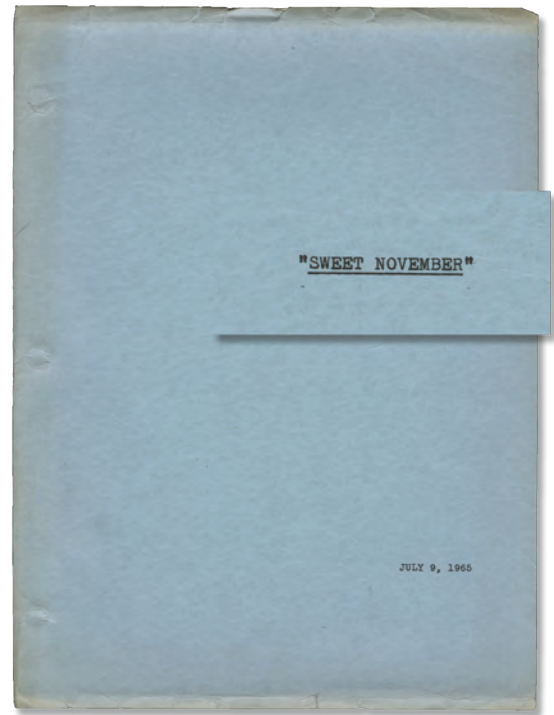
First Draft script, dated July 9, 1965, and a Revised Estimating script, dated February 1, 1967, for the 1968 film. The Revised Estimating script is only 79 pages, ending with "PART II TO FOLLOW."

From the estate of film producer Elliott Kastner, whose best known credits include *The Long Goodbye* (Robert Altman, 1973), *The Missouri Breaks* (Arthur Penn, 1976), and *Heat* (Michael Mann, 1996).

A workaholic manufacturer meets a carefree young woman who takes lovers for a period of one month in order to help them get over their problems, though complications ensue when he agrees to be her "November." Remade in 2001, directed by Pat O'Connor, and starring Keanu Reeves and Charlize Theron.

Set in and shot on location in Manhattan and Brooklyn, New York.

\$675



## 83 ROBERT ELLIS MILLER The Buttercup Chain

Draft script for the 1970 film, dated 1969. Ornamental Art Nouveau, Mucha-esque imprinted front wrapper design. Cinematographer Douglas Slocombe's name written and underlined in holograph ink on the title page, as well as an encircled "71" in red holograph marker.

Based on Janice Elliott's 1967 novel about cousins born on the same day to twin sisters. Inseparable and maybe in love, they agree to find suitable romantic partners for each other. Nominated for the Palme d'Or.

Set in and shot on location in England, Spain and Sweden.

\$450



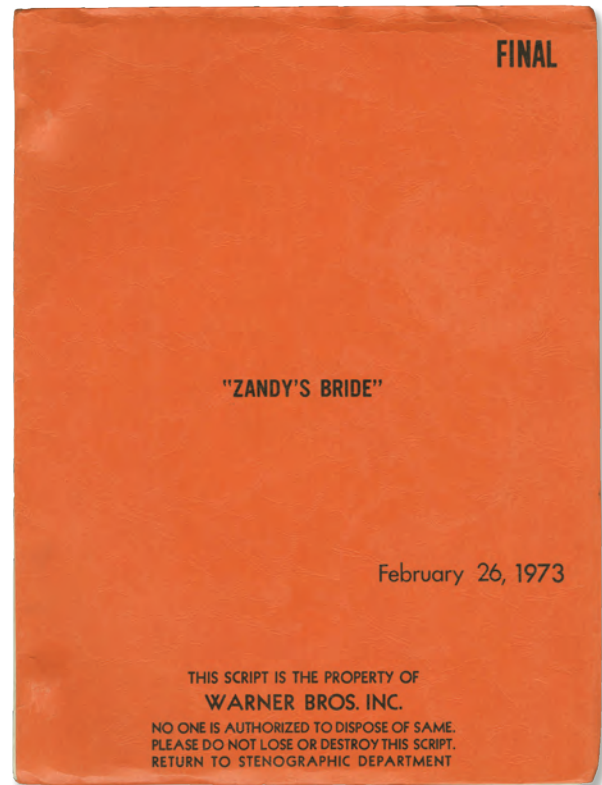
**84** **JAN TROELL (DIRECTOR)**  
**GENE HACKMAN,**  
**HARRY DEAN STANTON (STARRING)**  
**Zandy's Bride**

Final script for the 1974 film, dated February 26, 1973

Based on the 1942 novel *The Stranger* by Lillian Bos Ross about a rancher who sends away for a mail order bride, only to have his expectations upended with the arrival of a headstrong woman. An early effort of screenwriter Marc Norman, twenty-five years before he would receive an Oscar for his work on *Shakespeare in Love*.

Set in Big Sur, California, and shot on location there.

**\$375**



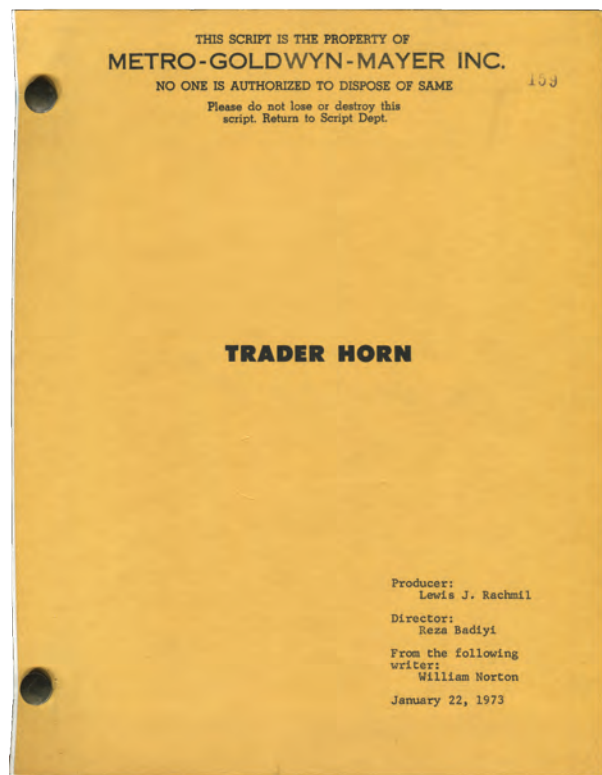
**85** **REZA BADIYI**  
**Trader Horn**

Draft script for the 1973 film, dated January 22, 1973. Stamped production number 159 on front wrapper.

Based on the 1938 autobiography *Trader Horn: The Ivory Coast in the Earlies* by Alfred Aloysius "Trader" Horn about an ivory trader in central Africa working to thwart the efforts of Germans using slave labor to mine platinum during World War I. Taken from the same source material as the 1931 film of the same name, directed by W.S. Van Dyke and starring Harry Carey and Edwina Booth, although the plots are very different.

Set in West Africa, shot on location in the Bronson Caves, Griffith Park and LA County Arboretum in Los Angeles, Democratic Republic of Congo, Kenya, Tanzania, and Uganda.

**\$350**





**86 HASKELL WEXLER**  
**Medium Cool**

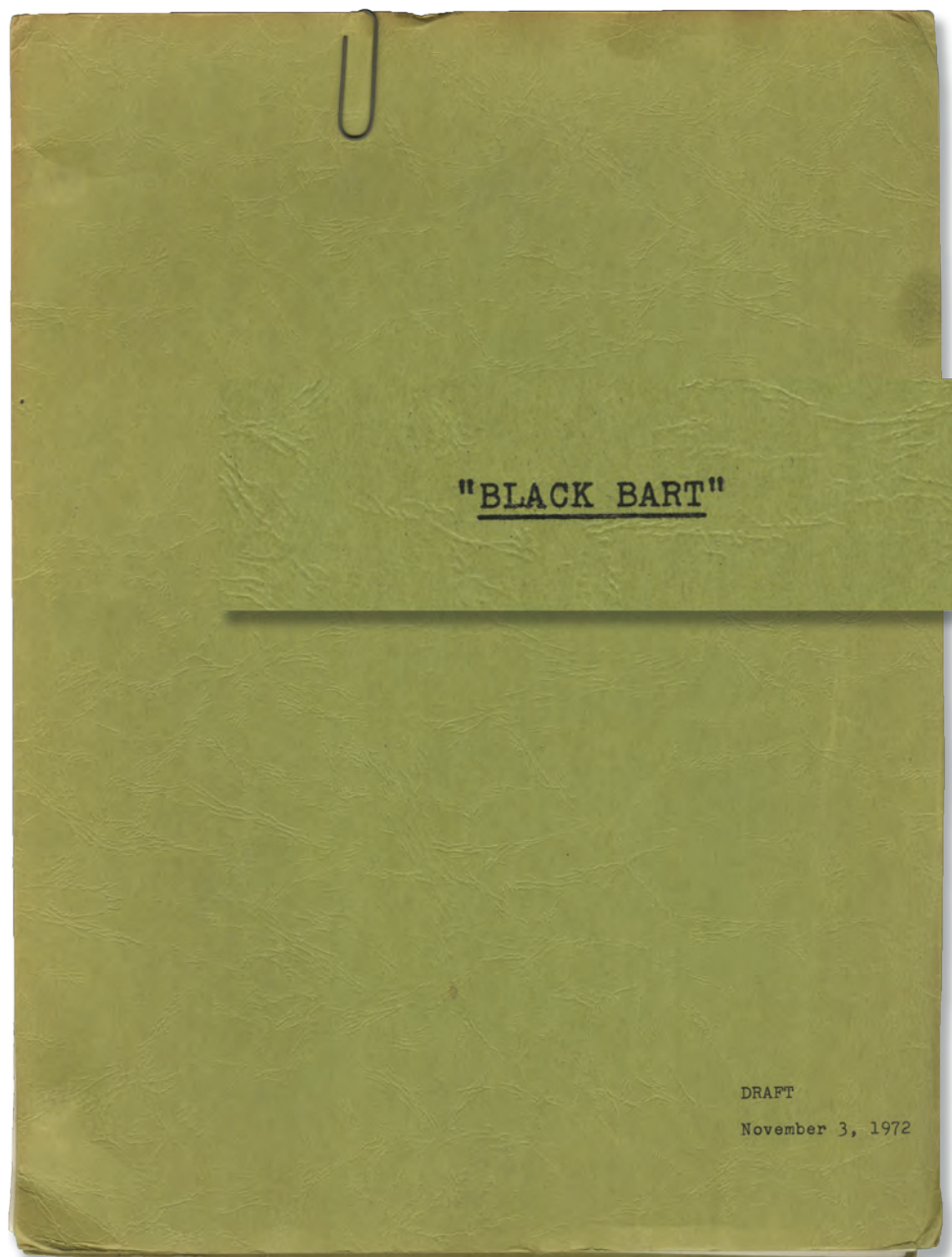
Collection of five vintage studio still photographs from the 1969 film.

A semi-documentary dramatization of the violence that surrounded the 1968 Democratic National Convention. A film that uses real footage combined with fictitious sequences to question the politics

inherent in journalism and image-making, using the political unrest of the late 1960s as a backdrop.

8 x 10 inches. Near Fine.

**\$300**



87

Mongo only pawn in game of life

**MEL BROOKS**  
**Blazing Saddles**

Early Draft script for the 1974 film, here under the working title *Black Bart*, dated November 3, 1972.

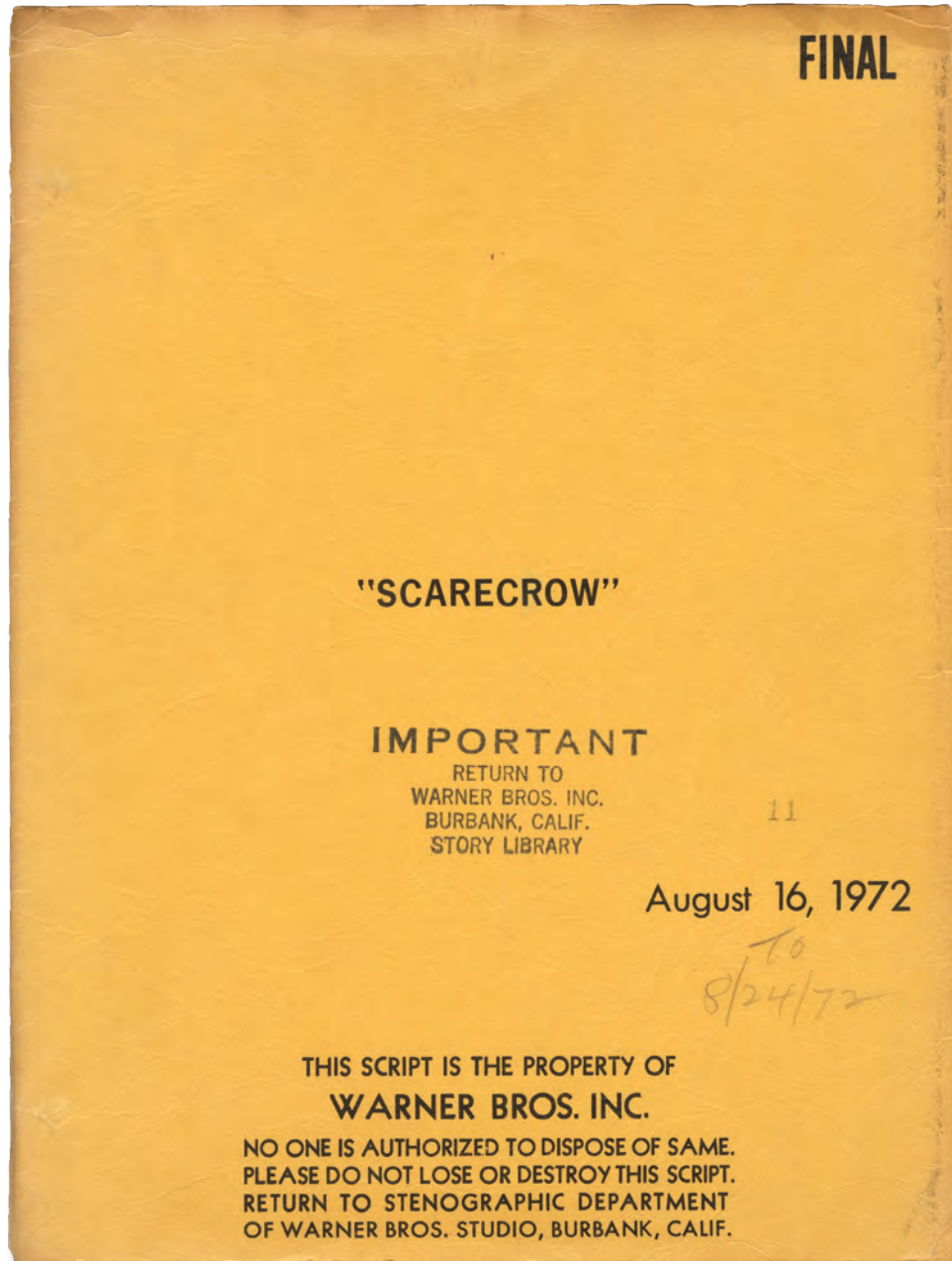
Director Mel Brooks' slapstick homage to the Western, in which an escaped African American railroad construction worker becomes the sheriff in an all-white town, and must protect it from politicians and railroad tycoons looking to raze it. A witty satire on the racism often inherent in Hollywood's depiction of the American West, among many other targets.

Nominated for three Academy Awards.

Set in the fictional frontier town of Rock Ridge, shot on location in California.

National Film Registry.

**\$1750**



88

**JERRY SCHATZBERG (DIRECTOR)**  
**GENE HACKMAN, AL PACINO (STARRING)**  
 Scarecrow

Final Draft script for the 1973 film, dated August 16, 1972. With holograph ink annotations throughout.

Two drifters set out on a journey east from California towards Pittsburgh, hoping to start a business together when they arrive. A key film from the New Hollywood era and one of the best proletarian-minded works of the 1970s. Winner of the Palme d'Or.

Set on a journey across the United States, shot on location in Denver and Canon City, Colorado, Detroit and Hamtramck, Michigan, and Reno, Nevada.

**\$1850**

# WOMEN IN

89

Lillian Gish at the top

**ALBERT WITZEL**

Original Photograph of Lillian Gish by photographer Albert Witzel, 1917

Vintage double weight sepia portrait photograph of Lillian Gish, in a stunning profile, by noted photographer Albert Witzel, signed and dated "17" by Witzel in holograph white pencil, on lower left.

Witzel was one of the premier photographic portraitists in the 1910s and early 1920s, often employing Rembrandt lighting and moody shadows, which influenced Hollywood's use of glamorous images to sell its film stars. Witzel's photograph of Viola Barry from Hobart Bosworth's *The Sea Wolf* (1913) was the first movie star portrait to appear in the *Los Angeles Times* on August 21, 1913. Witzel's work ran regularly in the *Los Angeles Times* beginning in 1915, and in film fan magazines like *Photoplay* and *Motion Picture* through the 1920s.

At the time of the photograph, Gish was well established as "The First Lady of American Cinema," having made dozens of films since her screen debut five years earlier. The previous year, she had starred in both *An Innocent Magdalene*, directed by Allan Dwan, and *Intolerance*, directed by long time collaborator D.W. Griffith. Unlike most years, in which she appeared in multiple films, Gish only made one film in 1917, the now lost *Souls Triumphant*, directed by John B. O'Brien.

7 x 9 inches. Near Fine.

**\$2500**

# N CINEMA Δ W



Luiz  
1977



Copyright 1955, United Artists Corporation.  
Permission granted for newspaper and Magazine reproduction. (Made in U. S. A.)

PAUL GREGORY presents  
ROBERT MITCHUM and SHELLEY WINTERS in  
"THE NIGHT OF THE HUNTER"  
Directed by Charles Laughton. Produced by Paul G  
Released thru United Artists.



90

Lillian Gish resurgent  
**LILLIAN GISH, ROBERT MITCHUM (STARRING)  
CHARLES LAUGHTON (DIRECTOR)**  
Night of the Hunter

Vintage studio still photograph of Lillian Gish and Charles Laughton on the set of the 1955 film. Annotations in holograph pencil, "Library Dell Publishing," "Life Story 1953," and four overlapping "Everett Collection" stamps, all on verso.

Based on the 1953 novel by David Grubb. Charles Laughton's only directorial credit, with tremendous performances throughout, led by a never-better Robert Mitchum and Lillian Gish. Reviled upon its release, but today considered one of the classic noir films of the 1950s.

8 x 10 inches. Very Good plus with light edgewear and faint creasing to margins, bruise to lower right border just touching image.

National Film Registry. Criterion Collection 541. Ebert I. Godard, *Histoire(s) du Cinéma*. Grant US. Penzler, 101 Greatest Films of Mystery and Suspense. Rosenbaum 1000. Selby US Masterwork. Silver and Ward US. Spicer US.

\$550





91

**PATRICIA NEAL (STARRING)**  
**AYN RAND (NOVEL, SCREENWRITER)**  
**KING VIDOR (DIRECTOR)**  
**The Fountainhead**

Three vintage photographs of Patricia Neal applying makeup on the set of the 1949 film.

Adapted to the screen by Ayn Rand from her novel, one of only three screenplays she wrote during her brief tenure in Hollywood.

In approaching the film adaptation of Rand's iconoclastic work, King Vidor dispensed with typical Hollywood production techniques and focused on creating an expressionistic film, one

that literally echoed the architectural underpinnings of its characters' philosophies, motives, and ambitions. Unusual choices included modernist cinematography, expressionistic set designs and wardrobe, and having Ms. Rand herself adapt her own screenplay.

Two photographs 7.5 x 9.25 inches. One photograph 7.75 x 9.5. Near Fine with light edgewear.

**\$975**



92 **SALLY CRUIKSHANK**  
Make Me Psychic

Original 16mm film reel for the 1978 animated short, created by animator Sally Cruikshank and featuring music by the Cheap Suit Serenaders, Robert Armstrong, Allan Dodge, and Paul Woltz.

*Make Me Psychic*, a followup to her lauded short film *Quasi at the Quackadero*, features Cruikshank's recurring duck characters Quasi and Anita in a psychedelic adventure in which Anita uses a hypnotizing machine to try and harness her psychic powers, instead ending up hallucinating while never



leaving her own overflowing bathtub. An innovator in her field, with a signature flowing style of motion, Cruikshank created music videos for Sesame Street between 1989 and 1999, won the 1986 Maya Deren Award given by the American Film Institute, and *Quasi at the Quackadero* was selected for the National Film Registry by the Library of Congress in 2009.

Near Fine, housed in a Near Fine plastic film canister and a Very Good plus metal-cornered shipping box, with Cruikshank's Berkeley address to the box and film reel.

**\$1400**

93

**LILLIAN ROSS****Typed letter signed regarding making of *The Red Badge of Courage*, 1951**

Substantive two-page typed letter signed from *New Yorker* writer Lillian Ross to her editor at the magazine, William Shawn, with regard to an 18-month assignment in Los Angeles to chronicle the making of John Huston's *The Red Badge of Courage*. Her resulting essay eventually appeared as a series in five separate issues of *The New Yorker*, and was published in book form as *Picture* in 1952.

The year before this letter, at age 31, Ross became the first female journalist to write a significant published profile on Ernest Hemingway.

The letter is dated May 22, 1951. With holograph emendations and typeovers.

In a letter with enough substance to amount to nearly another essay, Ross discusses her personal thoughts on the progress of her long visit in Los Angeles and environs. In particular, she discusses:

- concerns over the expense to *The New Yorker* of her long stay, at this point 10 months in.
- detailed thoughts regarding Huston's artistic concerns and how they were in conflict with the pragmatic "entertaining picture" concerns of MGM executives Dore Schary and L.B. Mayer, as well as internal strife at MGM that often left Huston in the crossfire.

- references to executives and producers whose presences loom large over the proceedings, including Irving Thalberg and Samuel Goldwyn.

- Ross's success in gaining an audience with Mayer, notorious for never granting press interviews apart from publicity opportunities.

- the changing of the picture in the wake of Huston's decision after completion of shooting to fly to Africa.

- peripheral but significant mention of the parallels she sees between Huston and the artistically-inclined likes of Charlie Chaplin, George Stevens, and, in other contexts, *Quo Vadis*, Marie Dressler, Greta Garbo, Lionel Barrymore, and others.

- clear concerns about the piece being "too long already," making offers to cut it, interesting in the historical knowledge that Shawn would ultimately suggest and allow for a long-form piece.

Two pages, each folded twice horizontally for mailing. Ribbon copy, single spaced, rectos only. Very Good plus with no damage, supple.

**\$875**

May 22, 1951

Dear Bill:

In another week, I will have been here ten months, and I am now trying to decide whether to leave by June first or to continue on here for the next month or two. I don't have any inclination to make this place my home or to stay any longer than the work for the magazine requires, and I am very much aware of the considerable expense my stay so far has meant to the magazine. To see the reporting through on the completion of Huston's picture and on the key persons involved in its making, it has been necessary for me to stay this long, and I'd like to give you some idea of what has happened since I last talked to you and why there is some choice between staying or leaving now.

The picture is being changed. Narration has been added, and several scenes were eliminated. The picture will be redubbed next week, and about two weeks later, it will be shown again at what is known here as a sneak preview. At the first preview, just before Huston left for Africa, the audience, including L. B. Mayer, demonstrated a good deal of violent disapproval. Reinhardt and Schary now think that they have improved the picture. The story of the making and fate of this picture continues to be interesting to me for two major reasons: It was made at this particular point in the history of motion pictures when most of the people in the industry are hunting frantically for someone or something to blame for what they think is going to be their downfall and are reaching out haphazardly for someone or something to rescue them from it. The battle between L. B. Mayer and Dore Schary for power at M-G-M is part of this frenzy, and, to me, a wonderful example of all of it, and the fight happened to get going in earnest at the start of the making of Huston's picture, reached a climax just at the time the picture was first previewed and will be over by the time the picture is finished. Actually, the battle is between Mayer and Nicholas Schenck, the company president who works out of New York, with each trying to pin box office failures on the other, and Schary is the man Schenck chooses as the one who will make pictures that make money. The story is fascinating and ironic, not only because "The Red Badge of Courage" became an issue in the Mayer-Schary battle, but also because Huston, who has a rare and superior kind of talent in this business, and who knows how to do things in motion pictures that cannot be done in any other medium, is such an interesting example of what <sup>really</sup> happens to a creative person in this ~~industry~~ industry. Huston as an individual is the other major reason for devoting so much time and so many words to his story. There are only two or three others here I know about (George Stevens is one) whose work in motion pictures has a kind of impressive, artistic stature about it, is clearly an expression of an individual and yet, like most movies made here, is reduced in so many ways to the levels beyond which men like Mayer and Schenck, or Skouras, or Howard Hughes cannot think or feel. Huston, moreover, offers enough as a person:

other ind:

Love,

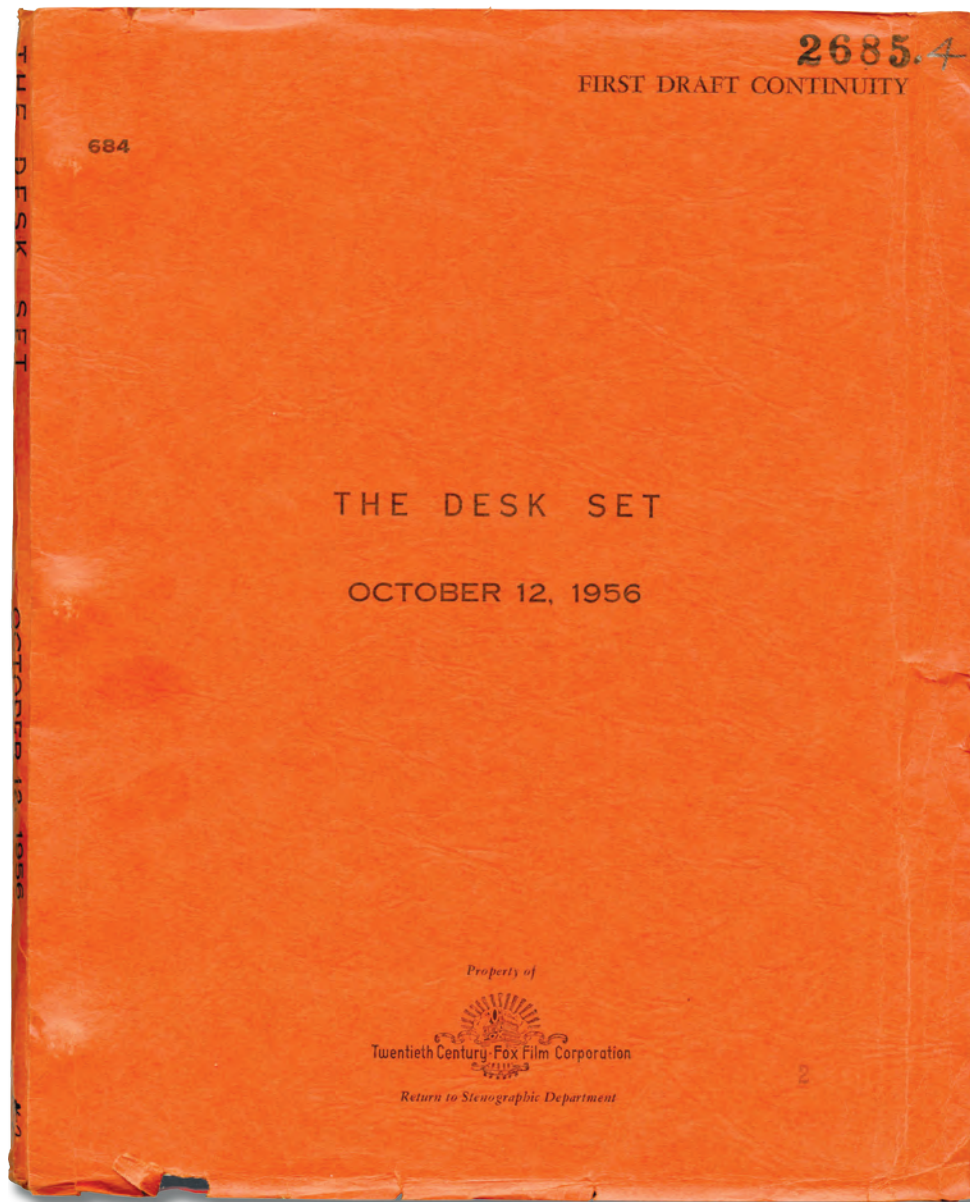
Lillian

L. B. Mayer  
couldn't  
always re:  
than will:  
Schenck a

P. S. I sent a very long piece, much too long, to you about two weeks ago and have been wondering if you received it.

h.

to him and Schary wouldn't listen to him, and he was through trying to sell them about pictures and how to make pictures that make money. He said he



**94** **KATHARINE HEPBURN, SPENCER TRACY (STARRING)**  
**PHOEBE EPHRON (SCREENWRITER)**  
**WALTER LANG (DIRECTOR)**  
**Desk Set**

Pre-production Continuity script, dated October 12, 1956, for the 1957 film.

Based on William Marchant's 1956 play. The penultimate Hepburn and Tracy film, and a significant script in that dialogue—which sees many changes here—was always at the heart of the pair's nine on-screen collaborations.

*Desk Set* is also significant in that it was one of the first major motion pictures to address computing: when IBM introduced its state-of-the-art computer

SSEC in 1948, it was called a computational machine because the term "computer" then referred to people involved in computation, and IBM founder Thomas Watson worried its use would feed public fears of machines replacing workers. Still sensitive to the issue in 1956, IBM assisted in the production of *The Desk Set*, in which Tracy plays an engineer who brings havoc into an office with the introduction of EMMARAC (Electro-Magnetic Memory and Research Arithmetical Calculator).

**\$450**



**95** **KATHARINE HEPBURN, SPENCER TRACY (STARRING)**  
**RUTH GORDON (SCREENWRITER)**  
**GEORGE CUKOR (DIRECTOR)**  
**Adam's Rib**

Vintage double weight photograph of Katharine Hepburn lounging on the set of the 1949 film. Mimeo snipe and Advertising Code "Approved" stamp, dated "Sep 9 1949" on verso.

For many, this sixth entry in the Hepburn-Tracy canon was the peak for the duo, a non-stop, brainy battle-of-the-sexes gabfest that epitomized the two at their very best. Written by Ruth Gordon and Garson Kanin, the same writing team who produced *Pat and Mike* the following year.

Nominated for an Academy Award for Best Screenplay.

Set in and shot on location in New York City and Newtown, Connecticut.

8 x 10 inches. Very Good plus, with light creasing to right edge and tiny chip at the bottom right margin.

National Film Registry. Byrge & Miller, *The Screwball Comedy Films: A History and Filmography (1934-1942)*. Rosenbaum 1000.

**\$350**

**96** **AGNES VARDA**  
Cleo from 5 to 7

Vintage borderless photograph of Agnes Varda on the set of the 1962 film. Ownership stamp on the verso.

Told more or less in real time, the story of a pop singer trying to distract herself from worry while awaiting the results of a biopsy. Nominated for the Palme d'Or.

Set and shot on location in Paris.

5.5 x 8 inches. Near Fine.

Rosenbaum 1000. Ebert IV. Criterion Collection 73.

\$400



**97** **SUSAN SEIDELMAN (DIRECTOR)**  
**ROSANNA ARQUETTE, MADONNA**  
**(STARRING)**  
Desperately Seeking Susan

Vintage borderless photograph from the set of the 1985 film, showing director Susan Seidelman going over the script on set.

A bored New Jersey housewife gets involved in the life of a free spirited New Yorker through a series of events involving farcical elements such as amnesia and mistaken identity. Madonna's first major screen role, and a breakthrough role for Rosanna Arquette.

9.5 x 7 inches. Near Fine.

Carlson and Connolly, *Destroy All Movies*.

\$325





# 98

## MICHEL BRODSKY

### Original photograph of Louella Parsons

Vintage photograph of noted gossip columnist and screenwriter Louella Parsons in 1949. With the stamp of photographer Michel Brodsky, as well as stamps of a French archive and holograph pencil annotations regarding layout and dated 26.5.49 on the verso.

Louella Parsons was known as the first American gossip columnist and the so-called "Queen of Hollywood gossip". At her peak, Parsons' columns were syndicated worldwide in over 400 newspapers, before her popularity fell into decline in favor of her longtime rival Hedda Hopper.

7 x 9 inches. Slightly wavy, else Near Fine.

\$375



# 99

## NORA EPHRON

### This is My Life

Draft script for the 1992 film, dated October 29, 1990, and here under the working title *This is Your Life*.

Based on the 1988 novel *This is Your Life* by Meg Wolitzer about an single mother who moves to New York to pursue a career in standup, causing her now neglected-feeling children to take off in search of their estranged father, whom they barely remember.

Set in New York, shot on location in Las Vegas, and Toronto.

\$300





100

**GLORIA SWANSON (PRODUCER, STARRING)**  
**ALLAN DWAN (DIRECTOR)**  
What a Widow!

Vintage double weight photograph from the 1930 film. Stamps on the verso reading: "Gloria Swanson in 'What a Widow' Directed by Allan Dwan United Artists Picture" and "United Artists Corporation."

A young woman inherits a fortune from her late, elderly husband and is pursued by several high society suitors. Gloria Swanson's first picture originally filmed with sound, and the final film produced by her Gloria Productions studio.

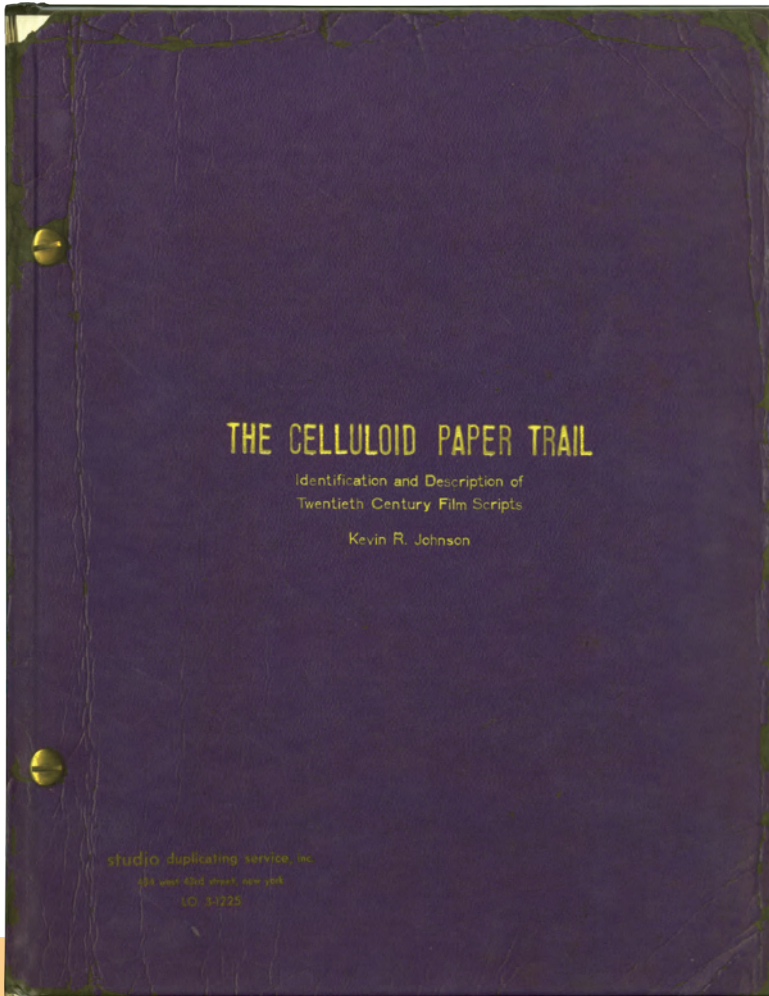
Now considered a lost film, its trailer is preserved at the Library of Congress and soundtrack is preserved at the UCLA Film and Television Archive.

Set in Paris.

8 x 10 inches. Near Fine.

\$475

# THE CELLULOID PAPER TRAIL



Oak Knoll Press is pleased to announce the publication of 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.

Available now at [royalbooks.com](http://royalbooks.com) or by calling 410.366.7329.

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

## ABOUT THE BOOK

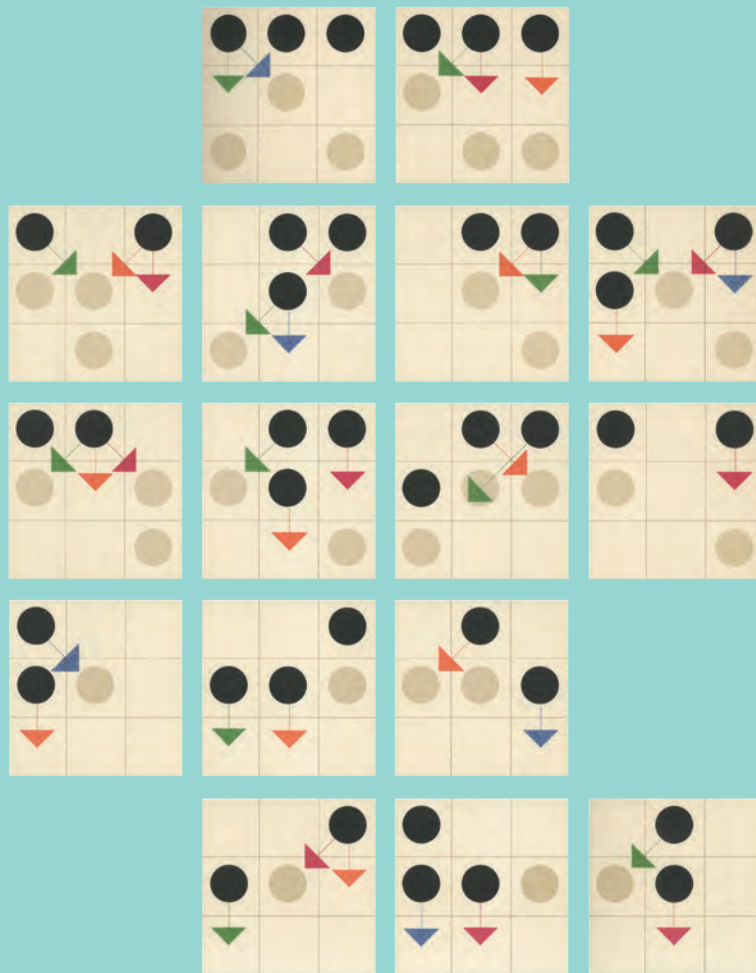
The film script is an example of rare book that defies nearly every norm. It is issued, not published, and rather than having the properties of a traditional first edition, a given script is instead one of many drafts that fit within the development and production of a motion picture. Adding to its complexity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

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

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

## ABOUT THE AUTHOR

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



ROYAL BOOKS