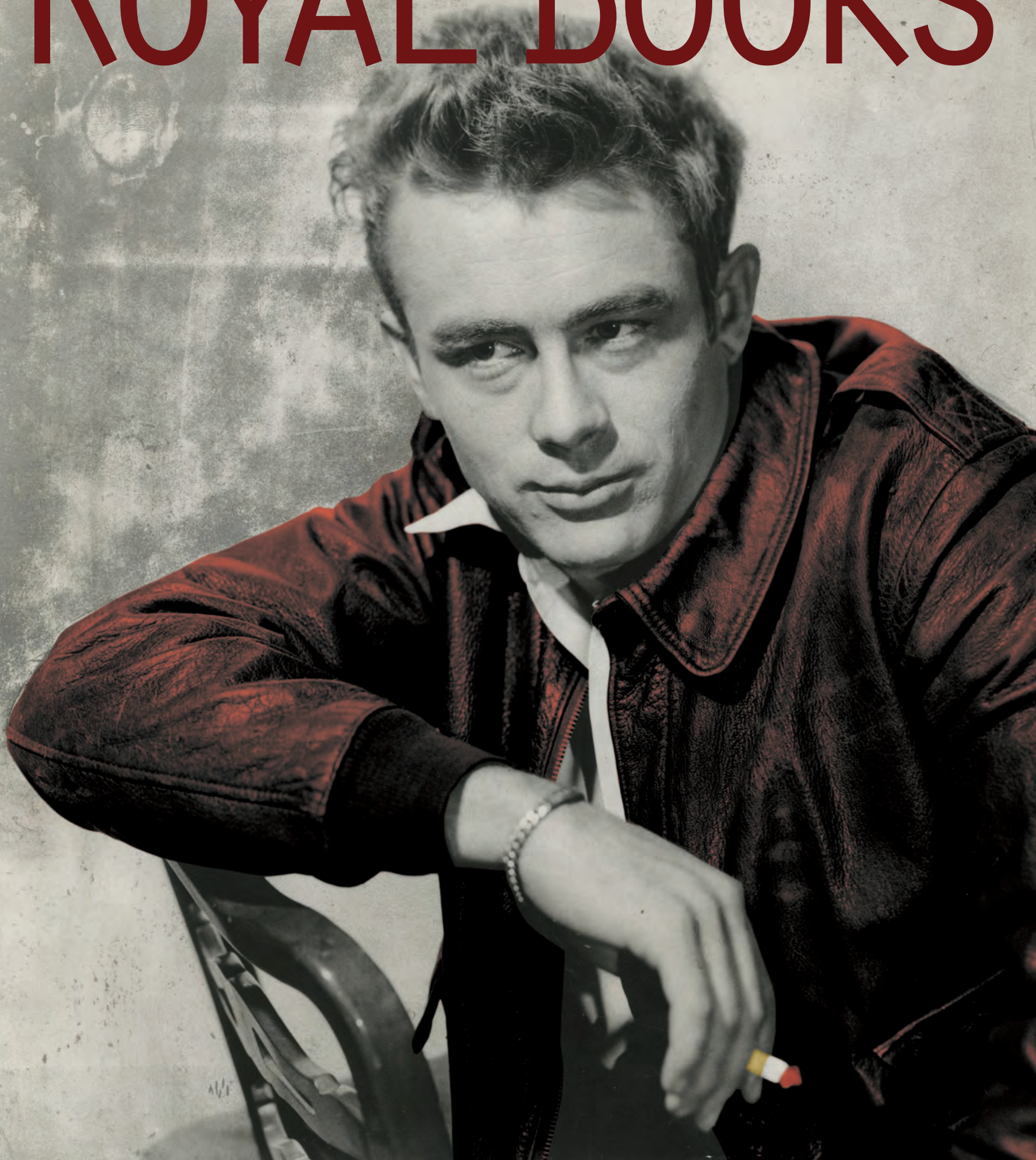


CATALOG SEVENTY

ROYAL BOOKS



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THE ROYAL BOOKS CREW

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

Catalog design and layout by Lenora Genovese



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FEATURED

1 **INGMAR BERGMAN** **Persona**

Final Draft script for the legendary 1966 film, under the original Swedish title *Kinematografi*. In Swedish.

Persona was just this year called “the greatest film ever made” by filmmaker and essayist Paul Schrader, a distinction he has considered probably as thoroughly as any cinema thinker of his generation. Schrader went on to note the “... [the stunning] feminine politics and the visual genius” of the film.

Two known copies of this script exist: one at the Svensk Film Institute, and one at the University of San Francisco Archives. This version of the script was called *Script II* by Bergman, was retitled *Kinematografi* by him, and has a prefatory note by him that is not included in the published screenplay for the film, a later revision, the content of which differs substantially from this example.

Some notable distinctions between this draft and the final script (the filmed version) include:

(1) A prologue consisting of only a short film strip with rapidly shifting images of nature (clouds, trees, moon landscape), followed by atmospheric sounds of words, after which Nurse Alma’s face emerges, followed by the main narrative.

(2) There is no boy and no hospital morgue where he wakes up, and the script does not mention the famous merging of Alma’s and Elisabeth’s face.

(3) There is no reference later on in the script that the film breaks during the confrontation between Alma and Elisabeth, though there is a meta-filmic insert just before the two women move to the doctor’s house in Scene 13.

(4) Additional dialogue, notably a fairly long passage in which Elisabeth talks about her happy and hermetically close relationship with her husband.

The final script, a revision that followed the one offered here, was published in several languages in 1966, and has been reprinted in various forms in perpetuity ever since. This draft remains unpublished.

Criterion Collection 701. Ebert I. Rosenbaum 1000. Godard, *Histoire(s) du cinéma*. Schrader, Canon Fodder 9. Vogel, *Film as a Subversive Art*.

\$15,000

FEATURED

Jag har K I N E M A T O G R A F I manuskript
skrivet. Vad jag har skrivit tycks mig närmast
AV
elodieterna, som jag tror, att jag med sin
hjälp ska INGMAR BERGMAN
a manuskript av jag tycker om till Skandinavien



FILM nr.....

Manuskriptet tillhör AB. SVENSK FILMINDUSTRI,
Produktionsavdelningen.
Skall efter inspelningens slut
återlämnas till ateljékontoret.

Z&T 41894

2 With the alternate ending **BILLY WILDER (DIRECTOR, SCREENWRITER)** **RAYMOND CHANDLER (SCREENWRITER)** Double Indemnity

Shooting script for the cornerstone 1944 film noir, dated September 25, 1943, based on the 1943 novella by James M. Cain, and written for the screen by Raymond Chandler and Billy Wilder. The AFI Catalog indicates that shooting began on September 27, 1943, this script being dated two days earlier.

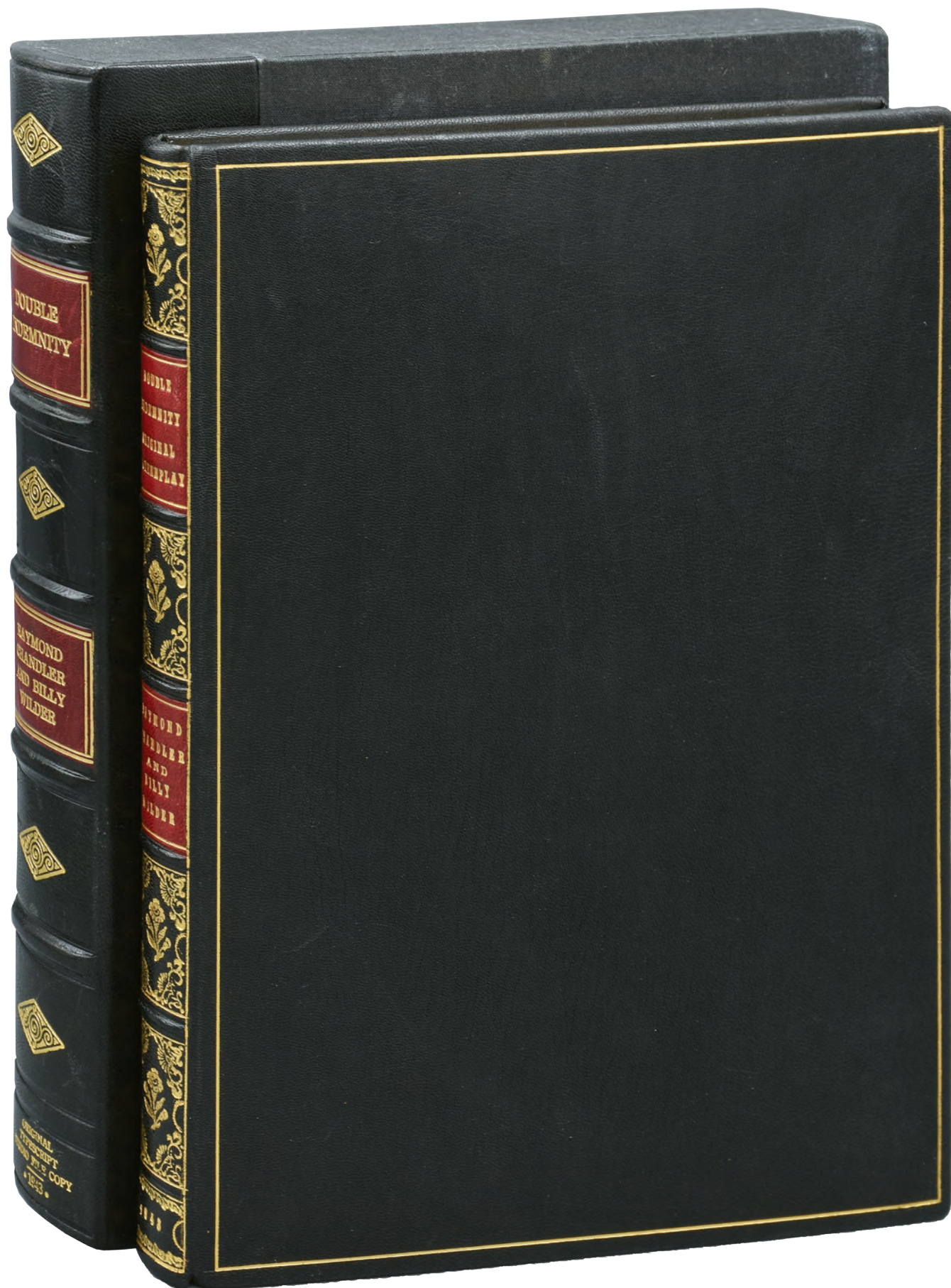
The script includes two ending sequences: (1) the one that was used, with Elliott Neff (Fred MacMurray) dying in the hallway of the insurance office outside of his boss' door (Edward G. Robinson), and (2) one that was not used, with MacMurray awaiting his death in the gas chamber while Robinson and others look on from behind the glass.

The second, more brutal ending, totaling three pages here with no dialogue whatsoever, was shot, but ultimately didn't work thematically with the film and replaced. The well known substitute sequence is a more subtle one, with Neff dying slowly as he dictates the last of the confession that has been the substance of the story. The footage for the "gas chamber" sequence is lost, and only still photographs remain.

Billy Wilder, making the right decision at the right time as usual, decided it was time to bring in lauded hard-boiled crime fiction author Raymond Chandler to work on a great crime drama. The source material was Cain's seminal hard-boiled novella. The two worked on the script for several weeks together, and at one point Cain was even brought in to resolve some questions. The result was a film that set the standard for all that would follow in what came to be known as the noir style, using a cut-up time structure, Barbara Stanwyck in a blonde wig, Fred MacMurray as a soulless sucker, and Edward G. Robinson as the straight man who brings pathos to the proceedings. Nominated for seven Academy Awards (a rare feat for a genre picture), including Best Picture, Best Director, Best Screenwriter, Best Cinematography, and Best Actress.

In a custom quarter leather binding with gilt titles, design, and rule, with raised bands. Binding housed in a cloth chemise, with chemise housed in a matching quarter-leather slipcase, also with gilt titles, design, and raised bands.

\$18,500



DOUBLE
INDEMNITY



RAYMOND
CHANDLER
AND BILLY
WILDER



ORIGINAL
SCREENPLAY
AND COPY
1953



DOUBLE
INDEMNITY
ORIGINAL
SCREENPLAY

RAYMOND
CHANDLER
AND
BILLY
WILDER



3 **GUY HAMILTON (DIRECTOR)**
ROGER MOORE (STARRING)
Live and Let Die

Shooting script for the 1973 film, dated October 2nd, 1973. With a holograph ink annotation on the title page, noting copy No. 56.

Roger Moore's first turn as 007, and the eighth film in the franchise overall. Based on the 1954 novel by Ian Fleming, which sees Bond go up against a Caribbean dictator moonlighting as a Harlem drug lord, aided by a claw-handed henchman and a voodoo priest. One of

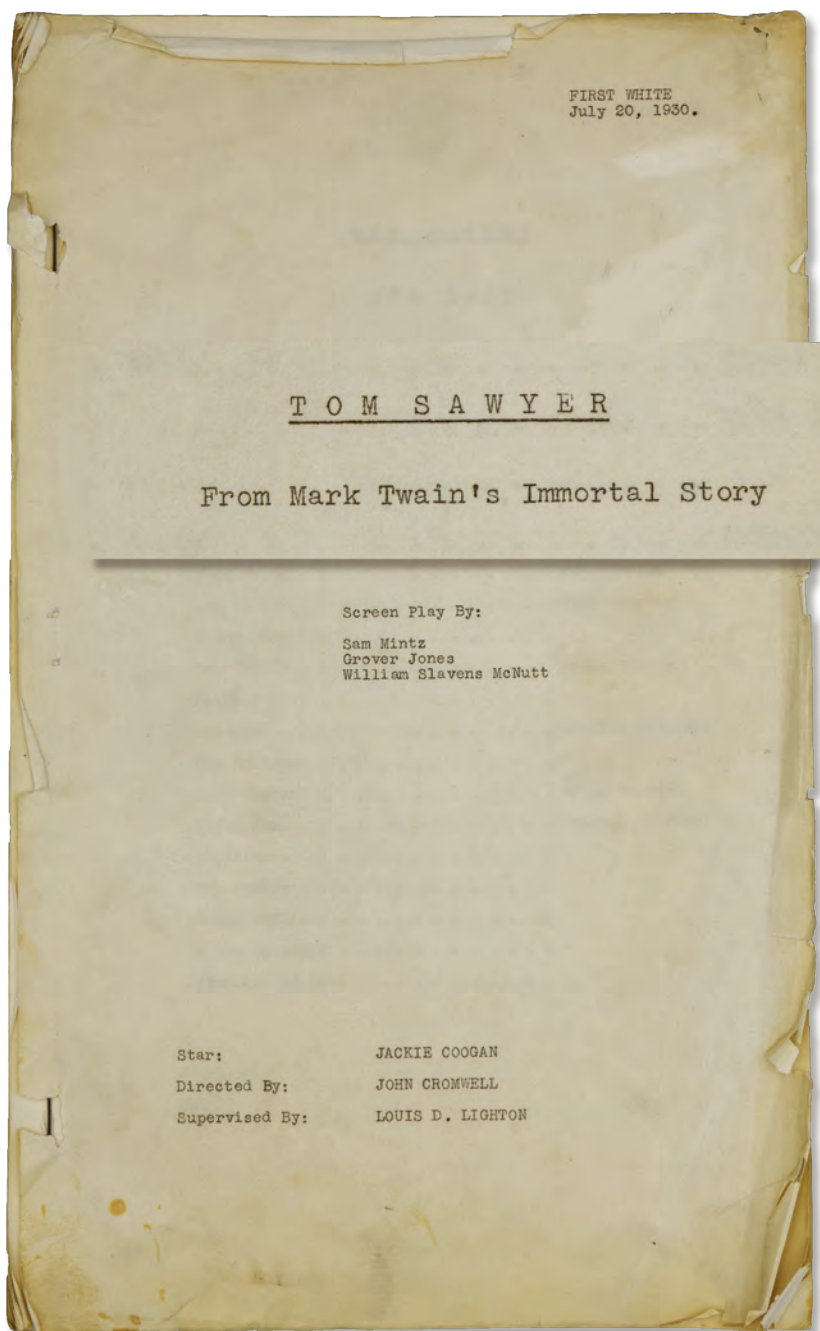
the first Bond movies to explicitly address race, most notably featuring the first African American Bond girl with whom 007 is romantically involved, Rosie Carver, played by Gloria Hendry.

Filmed on location in New York, Jamaica, and Louisiana.

\$5500

lan Fleming's
"LIVE AND LET DIE"

studio duplicating service, inc.
445 WEST 42ND STREET, NYC
LO 3-1225



The first talking picture adaptation

4

MARK TWAIN (NOVEL)

JOHN CROMWELL (DIRECTOR)

Tom Sawyer

First White script for the 1930 pre-Code film, dated July 10, 1930. Screenplay divided into nine alphabetical Sequences, "A" through "J" (omitting "I", presumably as issued).

The third screen adaptation of Mark Twain's 1876 classic coming-of-age novel, *The Adventures of Tom Sawyer*, and the first sound version. The top box

office attraction of 1930, it prompted the studio to release *Huckleberry Finn*, directed by Norman Taurog, the following year with largely the same cast.

In a custom quarter leather clamshell box.

\$4500



5 WILLIAM WYLER (DIRECTOR) GREGORY PECK, AUDREY HEPBURN (STARRING) Roman Holiday

Vintage American one sheet film poster for the classic 1953 romantic comedy.

Nominated for ten Academy Awards, including Best Picture, Best Screenplay, and Best Director, winning three including Best Actress for Audrey Hepburn, and Best Story for blacklisted screenwriter Dalton Trumbo, who was fronted by Ian McLellan Hunter. The Academy wouldn't fully acknowledge Trumbo

as the winner until 1993, when it presented his widow with a posthumous Oscar.

27 x 41 inches, archivally linen-backed and rolled. Near Fine.

National Film Registry.

\$1850

6 WILLIAM WYLER (DIRECTOR) LAURENCE OLIVIER, MERLE OBERON (STARRING) Wuthering Heights

Treatment script (here called a “Suggested Screen Treatment”), circa 1937, for the 1939 film by British playwright and screenwriter Mordaunt Shairp. Annotation in holograph pencil on upper left of front wrapper, partially lost because of chipping.

Shairp, during his brief three year run as a screenwriter, worked previously with producer Samuel Goldwyn in 1935 on *The Dark Angel*, directed by Sidney Franklin and starring Fredric March and Merle Oberon.

Based on the 1847 novel by Emily Brontë.

While *Wuthering Heights* proved to be a difficult production following a difficult casting, Goldwyn insisted for years that it was the best film he ever created—and indeed it is certainly one of his finest. After a prolonged dispute with director William Wyler about the film’s grim tone, Goldwyn went

over Wyler’s head to shoot a final scene suggesting that Heathcliff (Laurence Olivier) and Cathy (Merle Oberon) were together in the afterlife, strongly departing from the source work, and creating a rift between Goldwyn and Wyler that would never heal, even as the film went on to be both critically and publicly lauded.

Olivier would later attribute much of his film acting technique to Wyler, who was known for forcing actors to repeat scenes ad nauseum, in this instance forcing Olivier to tone down sequences of overacting that were better suited for the stage.

Winner of an Academy Award and nominated for seven others, including Best Picture.

National Film Registry.

\$4750

4.27
10/1/19
Tide

"WUTHERING HEIGHTS"

by

Emily Bronte

Suggested Screen Treatment

By

Mordaunt Shairp

7 DAVID MAMET Glengarry Glen Ross

Vintage US window card poster for the 1984 Broadway play. The play initially premiered at London's National Theatre in 1983 before moving to the US the following year, making its Broadway debut at the John Golden Theatre, the run advertised here, where it ran for 378 performances.

Winner of the Pulitzer Prize, and nominated for four Tony Awards, winning one for Best Actor for Joe Mantegna.

Basis for the neck-snapping 1992 film starring Al Pacino, Jack Lemmon, Ed Harris, Alan Arkin, Alec Baldwin, Jonathan Pryce, and Kevin Spacey. David Mamet's masterpiece, considered by some to be the late century equivalent of Arthur Miller's *Death of a Salesman*.

14 x 22 inches. Very Good plus, lightly rubbed, with faint creasing to the top right corner.

\$1350



Artist: RAYMOND SAUNDERS

ELLIOT MARTIN THE SHUBERT ORGANIZATION
ARNOLD BERNHARD and THE GOODMAN THEATRE
present

GLENGARRY GLEN ROSS

A New Play by DAVID MAMET

Sets by MICHAEL MERRITT Costumes by NAN CIBULA Lighting by KEVIN RIGDON

Directed by GREGORY MOSHER

Ⓢ GOLDEN THEATRE, 45th St. West of Broadway

8

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

Vintage, oversize, double weight publicity photograph of the Joad family from the 1940 film, with the ironic Christmas message etched onto the negative along bottom "The Joad Family wish you a Merry Christmas and hope to see you soon." Production company stamps, noting a date of Dec 15 1939 on the verso, along with holograph pencil annotations giving the location as Sallisaw, OK and an additional date of 13/11/39.

Based on the 1939 Pulitzer Prize-winning novel by John Steinbeck.

The now-famed story of a suffering sharecropper family forced to relocate, John Ford's film adaptation stays true to the tone of Steinbeck's original, which was published only three months before producer Darryl F. Zanuck acquired the rights. Though Steinbeck purportedly threatened to sue the studio using the money he made from the sale if they changed the story's intent to bring attention to the conditions of

migrant workers, he was quite pleased with both Nunnally Johnson's screenplay and the film itself. The ending to the film varies significantly from that of the book, with Steinbeck's acknowledgment of the need for such a change.

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

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

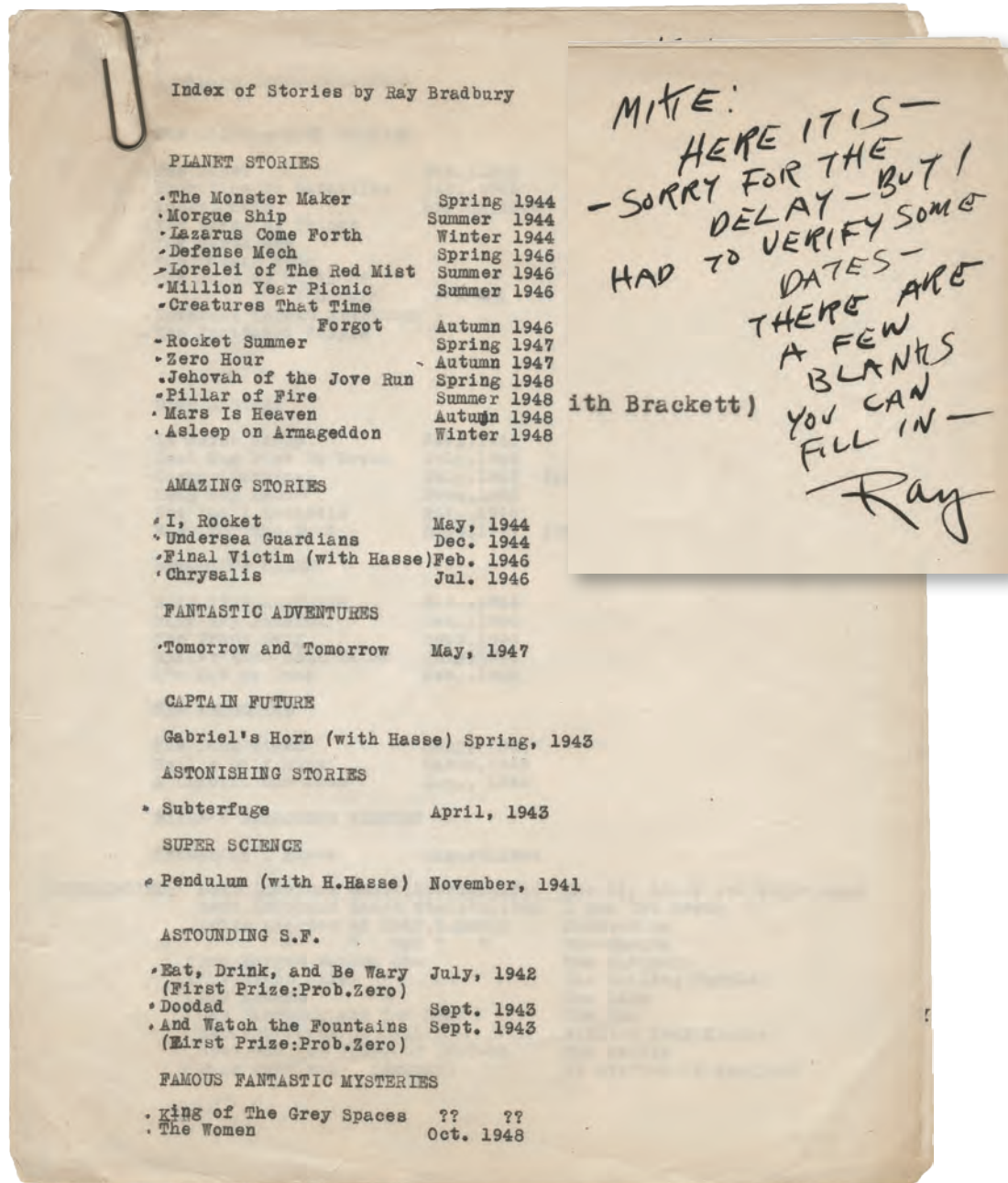
14 x 11 inches. Very Good, with creasing at top and corners, four small closed tears and chip to top right corner.

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

\$2500



The Joad Family wish you a Merry Christmas and hope to see you soon.



9

RAY BRADBURY

Original typescript short story bibliography, signed, circa 1948

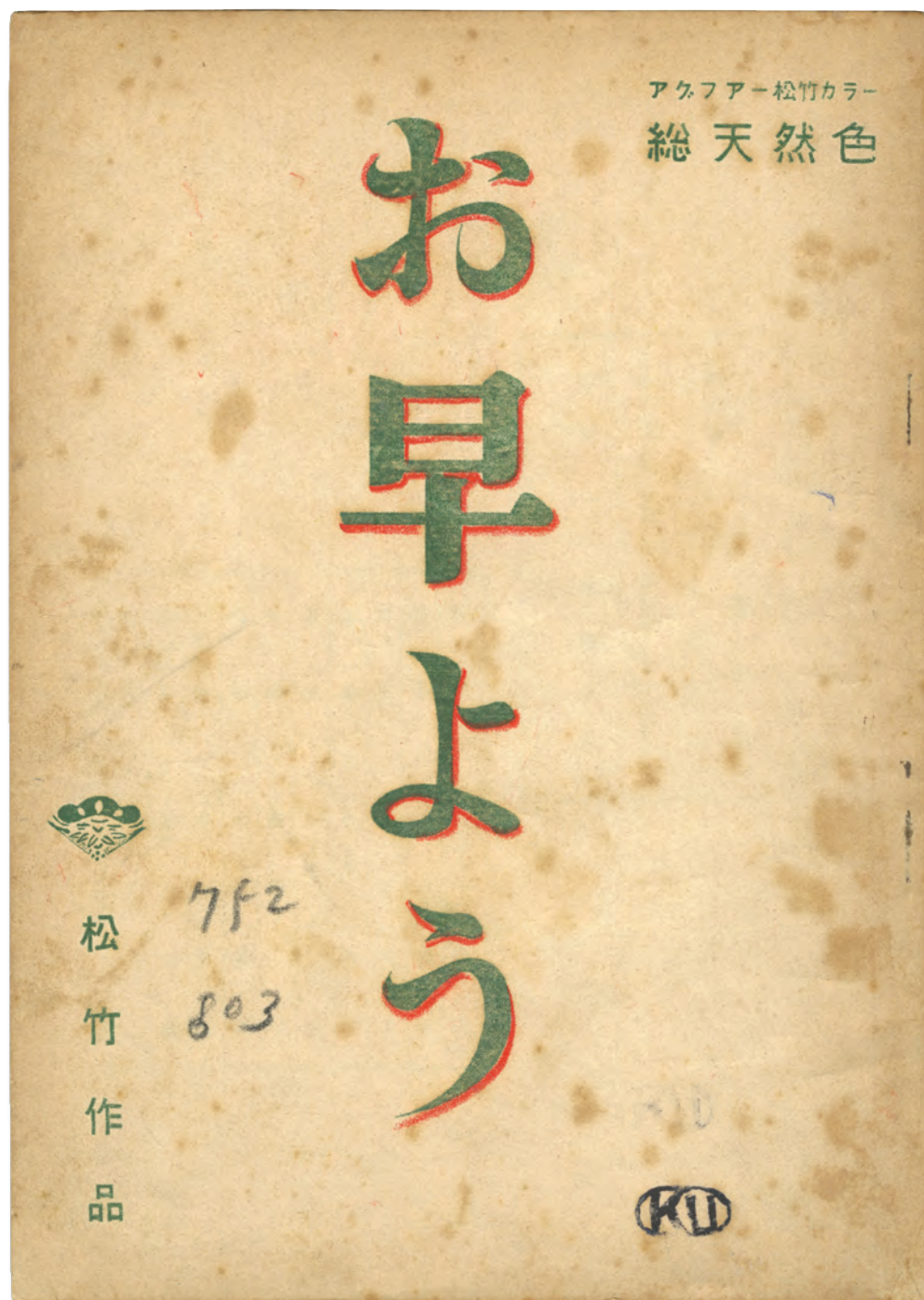
Vintage typescript bibliography of short story publications through the end of 1948, compiled by author Ray Bradbury and including a contemporary holograph note by him, in an early hand, signed on the first leaf: "Mike: Here it is — sorry for the delay — but I had to verify some dates — there are a few blanks you can fill in — Ray."

The bibliography is organized by publication, and then chronologically, with typed comments regarding co-writers, alternate titles, and

pseudonyms. We are unable to ascertain the identity of "Mike," however, in 1949 Bradbury took a trip to New York to meet with several publishers and editors about his work, which ultimately lead to a contract for *The Martian Chronicles*, his first novel, and it seems possible this may have been in preparation for those meetings.

Three leaves, rectos only, bound with a paperclip. Very Good plus, with expected toning and edgewear.

\$1500



10

YASUJIRO OZU
Good Morning

Draft script for the 1959 Japanese film. Text and titles in Japanese. With holograph pencil annotations throughout, ostensibly noting the placement of a certain character's lines.

Angered by their parents' refusal to buy them a television set, two young brothers decide to go on a

silence strike against all adults, leading to a number of comic misunderstandings in their tight-knit community.

Set in a suburb of Tokyo.

Criterion Collection 84. Rosenbaum 1000. Vogel, *Film as a Subversive Art*.

\$4000



11 **STANLEY KUBRICK (DIRECTOR)**
VLADIMIR NABOKOV (NOVEL, SCREENWRITER)
PATRICK WARD (STILL PHOTOGRAPHER)
Lolita

Vintage, oversize, borderless reference photograph of director Stanley Kubrick and cinematographer Oswald Morris on the set of the 1962 film. With holograph annotations on the verso regarding layout.

A stunning photo of both Kubrick and legendary cinematographer Morris, the latter whose achievements apart from *Lolita* include *Oliver Twist* (1948), *Moulin Rouge* (1952), *Moby Dick* (1956), *The Spy Who Came in from the Cold* (1965), *Fiddler on the Roof* (1971), and *The Man Who Would Be King* (1975).

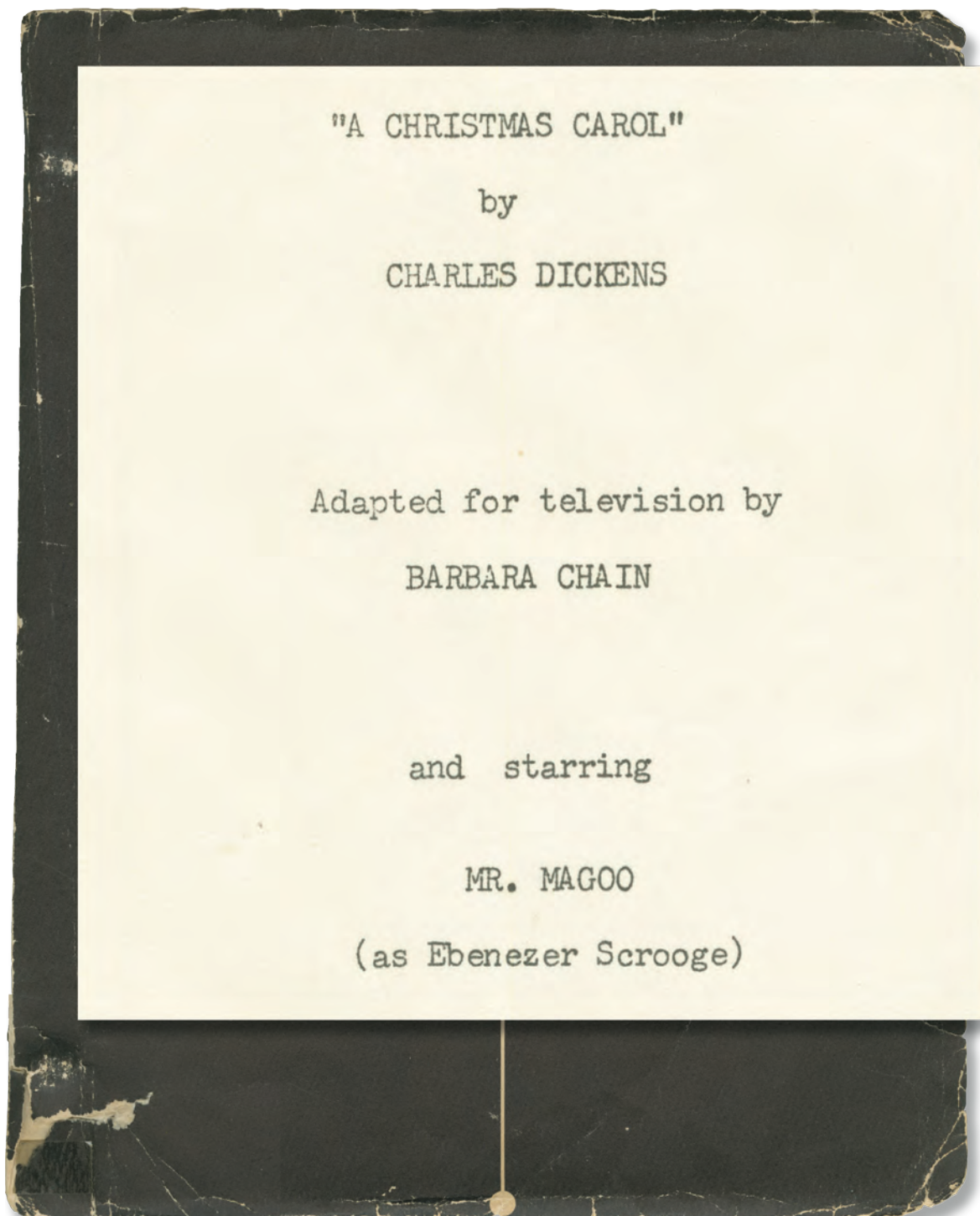
Kubrick's controversial adaptation of Vladimir Nabokov's 1955 masterpiece, about a man's all-consuming and destructive romantic desire of a pre-pubescent girl.

Shot on location in Albany and the Adirondacks in New York, Newport and Westerly in Rhode Island, and Buckinghamshire and Hertfordshire in England.

14 x 10.5 inches. Very Good plus, with light wear and a shallow crease along the right edge.

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

\$1500



12

CHARLES DICKENS (NOVEL)
ABE LEVITOW (DIRECTOR)
 Mister Magoo's Christmas Carol

Revised Draft script for the 1962 animated television film, which originally aired on December 18 on NBC. With holograph pencil annotations throughout, both editorial and substantive in nature.

A musical, animated version of Charles Dickens' classic 1843 Christmas story, featuring the diminutive, nearsighted Mr. Magoo as Ebenezer Scrooge.

\$1250



Merry Christmas from Factory Records

13

THE SEX PISTOLS
The Heyday

Manchester: Factory Records, 1980. FACT 30. Vintage cassette containing interviews with members of the Sex Pistols, housed in a vinyl pouch. Designed by Peter Saville.

Factory Records' Christmas gift for 1980, despite having never released any music by the band, was a cassette containing a 1977 interview of Sid Vicious and Steve Jones by Judy Vermorel on side A, and an undated one featuring Paul Cook, Johnny Rotten, and Malcolm McLaren's grandmother by Bondpen Publishing on side B.

Cassette: Near Fine with some light rubbing to the gold paint. Tape unplayed and unexamined.

Vinyl pouch: 6.5 x 4.5 inches. Lightly rubbed and Near Fine.

Robertson, *Factory Records: The Complete Graphic Album*.

\$950



**14 WILLIAM SHAKESPEARE (PLAY)
J. GORDON EDWARDS (DIRECTOR)
THEDA BARA (STARRING)
Romeo and Juliet**

Vintage program for four special engagement showings of the 1916 film on November 27-28 and December 5-6, 1916 at Clunes Theatre in Los Angeles, with a striking four color exterior and interior composite of five black and white studio still images.

The film, like all of director J. Gordon Edwards' and nearly all of star Theda Bara's films, was lost in the 1937 vault fire at Fox Studios.

Based on the play by William Shakespeare. One of several Shakespeare adaptations released by

studios in 1916 to mark the 300th anniversary of Shakespeare's death. A competing version of *Romeo and Juliet* was released by Metro Pictures, directed by Francis X. Bushman, and starring Bushman and Beverly Bayne, leading him to accuse Fox, who rushed their film into theaters first, of spying on his production and outright plagiarizing his intertitles.

5.5 x 8 inches. Bi-fold, Very Good plus, with a horizontal and a vertical crease and two small holes on upper spine.

\$675

**15 DR. SEUSS (SCREENWRITER)
VAN PELT (PHOTOGRAPHER)
The 5000 Fingers of Dr. T**

Vintage publicity photograph of Dr. Seuss and young actor Tommy Rettig from the 1953 film. Mimeo snipe and stamp crediting photographer Van Pelt on the verso.

The only feature film written by Geisel (Dr. Seuss), who wrote the story, co-wrote the screenplay and the lyrics to songs.

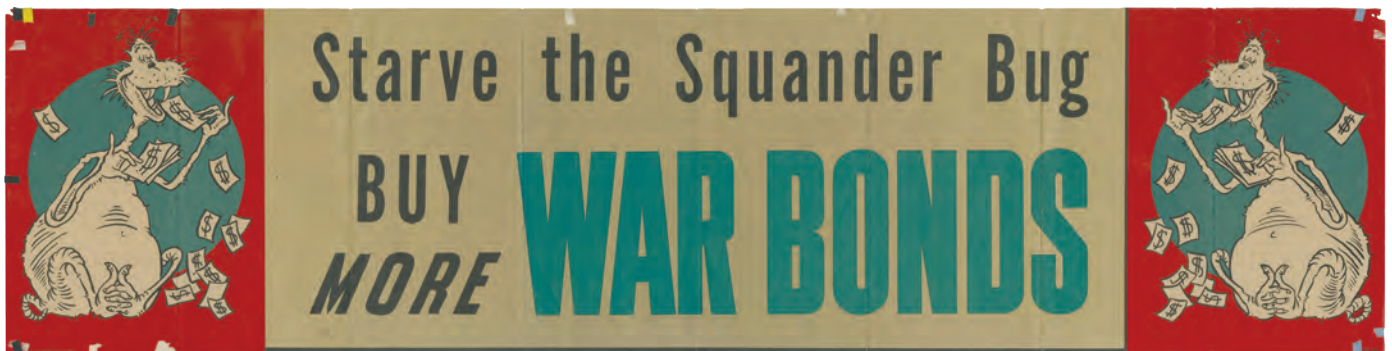
A Technicolor musical fantasy about a boy who dreams he is a world ruled by a diabolical piano teacher, who enslaves children and forces them to play a piano so immense, it takes 500 children to play it.

Nominated for an Academy Award.

8 x 10 inches. Near Fine, faint diagonal crease to far left bottom corner.

Rosenbaum 1000.

\$875



**16 DR. SEUSS
Starve the Squander Bug, Buy War Bonds**

Washington, DC: Government Printing Office, 1943. Vintage World War II propaganda poster.

The Squander Bug character was created by British illustrator Phillip Boydell as a way to discourage wasteful spending. The character would be re-designed, and re-purposed by a pre-Dr. Seuss Theodore Geisel to encourage the purchase of war bonds in the United States.

46. x 11.5 inches. Very Good. Minor chipping, bruising, and edgewear, with light toning, and tape residue on the verso.

\$450

17

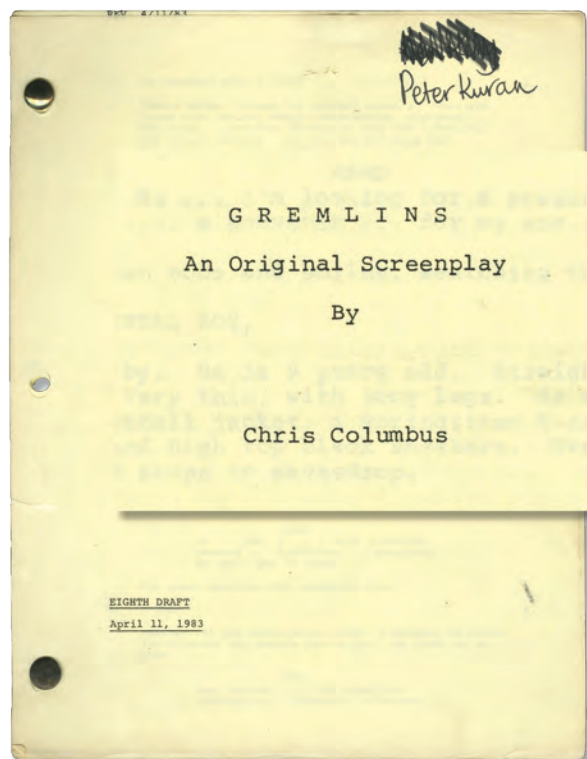
JOE DANTE Gremlins

Eighth Draft script for the 1984 film, dated April 11, 1983, with 19 additional goldenrod revision pages laid in. Copy belonging to an unknown crew member, with their name in holograph ink on front wrapper and the first page of the revision. Copied hole shadows but with script and revision leaves watermarked GREM00104 throughout, a standard practice for Amblin Entertainment productions in the 1980s.

The story of a family besieged by small, troublemaking creatures that wreak havoc on their town over the Christmas holiday. Criticism of the film's blend of horror and comedy caused executive producer Steven Spielberg to suggest that the Motion Picture Association of America design a new, more fitting film rating, which led the MPAA to create the PG-13 rating in response.

Set in Kingston, NY.

\$650



18

JOE DANTE Gremlins

Vintage borderless reference photograph of producer Steven Spielberg and director Joe Dante on the set of the 1984 film. With a printed snipe on the verso.

7.75 x 10 inches. Near Fine.

\$325



FEATURED

19

Pop quiz, hotshot

JAN DE BONT (DIRECTOR)
KEANU REEVES, DENNIS HOPPER,
SANDRA BULLOCK (STARRING)
Speed

Rainbow Draft script for the 1994 film, dated September 20, 1993.

One of the best action films of the 1990s, which launched the career of Sandra Bullock, turned Keanu Reeves into a star, and Dennis Hopper into a catchphrase.

Director and screenwriter Joss Whedon went uncredited as the film's script doctor, and screenwriter Graham Yost went on to create and write the acclaimed television series *Justified* (2010).

Winner of two Academy Awards, nominated for a third.

\$950



20

SHIRLEY JACKSON (NOVEL)
HUGH WHEELER (PLAYWRIGHT)
We Have Always Lived in the Castle

Vintage US window card poster for the 1966 play, which debuted at the Ethel Barrymore Theatre on October 19 and ran for a brief nine performances before closing on October 26. The poster is slightly modified, with a strip of paper affixed to the recto, shifting the names of lead actors Shirley Knight and Alan Webb closer to the center.

Based on Shirley Jackson's intrepid 1962 novel, following an isolated Vermont family gradually uncovering the secrets of a deadly tragedy six years prior.

14 x 22 inches. Very Good plus.

\$450



21 Original American Express display featuring Lou Reed

Vintage 1988 cardboard standee featuring Lou Reed, designed to hold American Express application forms for college students. Part of an extended campaign for American Express, beginning in 1985 with ads featuring Reed in his leather jacket proclaiming "How to buy a jacket," and a brief phase as a corporate pitchman by the iconoclastic musician, which also saw him shilling for Honda scooters in an ad that repurposed his song "Walk on the Wild Side."

14 x 6 inches. Assembled. Near Fine, with minor starting to two folds and some light creasing to the flaps from having been folded.

\$475



22 PRESTON STURGES (DIRECTOR) TALMADGE MORRISON (PHOTOGRAPHER) Christmas in July

Vintage borderless photograph of director Preston Sturges about to cane his assistant director (uncredited) George Templeton on the set of the 1940 film. Mimeo snipe and studio stamp crediting photographer Talmadge Morrison on the verso.

Based on Preston Sturges' 1931 play *A Cup of Coffee*. Sturges' second film as writer-director. A clerk is tricked by his co-workers into thinking he won money in a contest, but things spiral out of control as he begins buying presents for his family and friends before they can reveal the prank.

7.75 x 9.5 inches. Near Fine.

Rosenbaum 1000. Byrge & Miller, *The Screwball Comedy Films*.

\$750



Leave it to the Critics . . .

"The Cotton Club Revue is one of the outstanding diversions in New York."
Walter Winchell, *Daily Mirror*

"For sizzling, scorching entertainment, give me those Sepia Whirlers and blues at the Cotton Club."
Louis Sobol, *N. Y. Evening Journal*

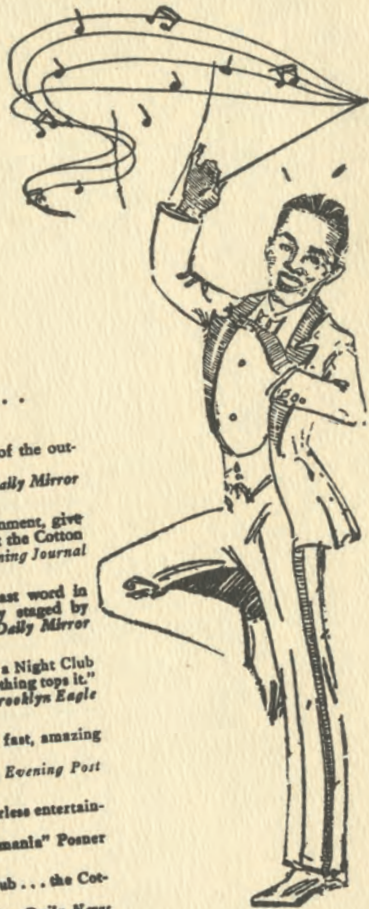
"The new Revue here is the last word in Night Club Entertainment, expertly staged by Dan Healy."
Mark Hellinger, *Daily Mirror*

"Our idea of a perfect evening in a Night Club . . . the show at the Cotton Club. Nothing tops it."
Rian James, *Brooklyn Eagle*

"Dan Healy's Rhyth-Mania . . . fast, amazing colored revue. Don't miss it."
Frank Lynch, *Evening Post*

"An ideal presentation with peerless entertainers. Full of color and life."
Lee "Harlemania" Posner

"A floor show worthy of the Club . . . the Cotton Club is second to none."
Sidney Skolaky, *Daily News*



LESTER GLASSNER COLLECTION



23 DUKE ELLINGTON

The Cotton Club: Rhyth-Mania

Vintage program from Harlem's legendary Cotton Club, advertising their 1931 musical revue *Rhyth-Mania*, featuring a then little-known Duke Ellington and his Cotton Club orchestra. Laid in is a bi-fold club menu, featuring an assortment of Chinese and American dishes, such as Foo Yong Dan, smoked tongue, table celery, and assorted desserts. Both program and menu brightly illustrated in black and

red, with small drawings of performers surrounding the set list and a sketch of Ellington on the final page next to several contemporary reviews for the show.

The Cotton Club opened in its original location on 142nd Street and Lenox Avenue in 1923, where it remained until 1935, when it moved to Broadway and 48th Street following the Harlem race riots.



Initially the club was a whites-only establishment with a high entrance fee, with the exception of very famous (and very wealthy) African Americans, a fact which caused Langston Hughes to remark that the venue was "a Jim Crow club for gangsters and monied whites." Nevertheless, the club provided a space to launch the careers of countless black entertainers, including Fletcher Henderson, Louis Armstrong, Count Basie, Fats Waller, Cab Calloway, Bessie Smith, Billie Holiday, Lena Horne,

Bill Robinson, and of course Duke Ellington, among many, many others.

6.5 x 9.5 inches, vertical bi-fold. Laid-in menu 4.25 x 11 inches, narrow vertical bi-fold. Both program and menu are two-color, printed on thick textured card stock. Very faintly toned, with small collector labels to the rear panel of the program and menu, respectively, else almost impossibly fine.

\$1500

ANDY WARHOL

24

ANDY WARHOL (DIRECTOR)

VIVA, TAYLOR MEAD, BRIGID BERLIN, INGRID SUPERSTAR (STARRING)

Nude Restaurant

Vintage poster for the 1967 film. Two versions of the film were shot—one with an all nude, all male cast that was never released publicly, and one with both male and female actors wearing G-strings, which was originally screened at the Hudson Theater in New York.

A stylistic breakthrough, in that the film entirely jettisons any pretense to plot, dramatic action, or sex found in Andy Warhol's previous sexploitation experiments, instead featuring extended monologues by superstar Viva, and conversations with others that touch on a variety of controversial

topics. One of Warhol's most overtly political films, also starring draft resister Andrew Duggan, and the first pairing of Viva with Taylor Mead, who would appear together in several more Warhol films.

19 x 25 inches, rolled, on archival linen, with a small amount of professional restoration and repair. Near Fine, with minor soil.

Murphy, *The Black Hole of the Camera*. *Warholstars*.

\$4850

RHOL ANDY

not since Garbo
has there been
a screen personality
like

VIVA!

in
ANDY
WARHOL'S
Nude
RESTAURANT
in color

25 **ANDY WARHOL, PAUL MORRISSEY (DIRECTORS)**
TOM BAKER, NICO, VALERIE SOLANAS, INGRID SUPERSTAR (STARRING)
I, a Man

Vintage poster for the 1967 film. The film originally screened at the Hudson Theater in New York in a 99-minute version. In early 1968, a 110-minute cut played at the Cinematheque 16 in Los Angeles. This poster, which mentions the Los Angeles screenings and contains a blurb from the *Los Angeles Free Press* likely corresponds to the latter version. A final 95-minute cut was completed later in 1968, and is the version available today.

Andy Warhol's first attempt to make a "commercial" sexploitation film, eight unconnected scenes in which actor Tom Baker attempts to convince various women to have sex with him. Originally intended to star The Doors' Jim Morrison and unsimulated sex, the finished film contains neither.

19 x 25 inches, rolled, on archival linen, with minor professional repair and restoration. Near Fine.


Murphy, *The Black Hole of the Camera*. *Warholstars*.

\$4500

11 WEEKS IN L.A. - 9 IN NEW YORK

"WARHOL'S ACERBIC, CORROSIVE, OUTLANDISH HUMOR IS HONED TO RAZOR SHARP PERFECTION... MOVING... INDELIBLE... HILARIOUS."

L.A. FREE PRESS



ANDY WARHOL'S

L.A. MAN

IN EASTMAN COLOR

TOM BAKER - ULTRA VIOLET

INGRID SUPERSTAR - NICO

26

ANDY WARHOL (DIRECTOR)

JOSEPH SPENCER, BRIGID BERLIN, INGRID SUPERSTAR, VIVA (STARRING)

Bike Boy

Vintage poster for the 1967 film. *Bike Boy* originally screened at the Hudson Theater in a 95-minute version, although this cut is considered lost. A 109-minute version would screen in 1968 as the first film to be shown at the New Andy Warhol Garrick Theater, renamed as such after Warhol recovered from being shot by Valerie Solanas.

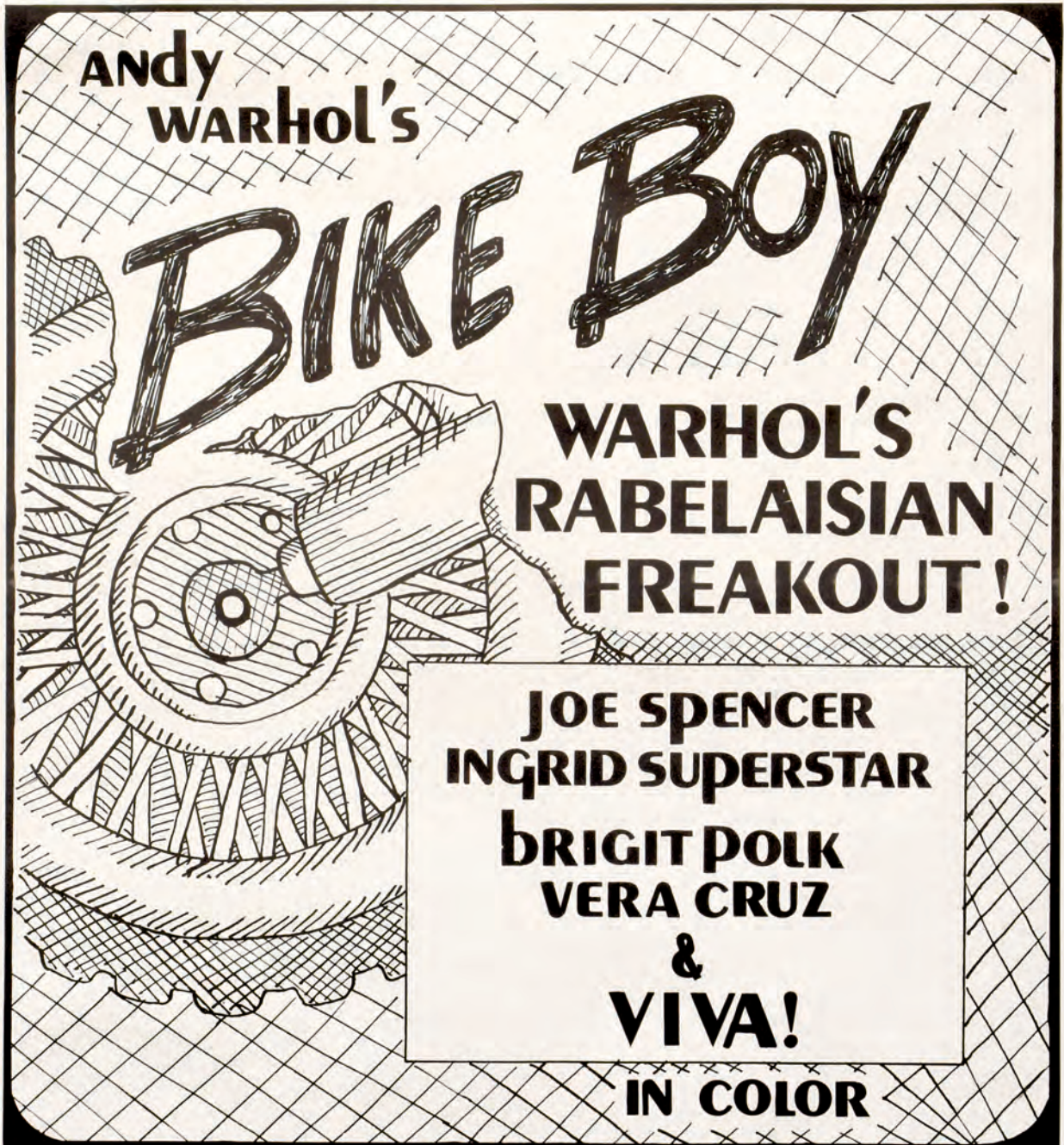
One of several sexploitation-themed films made by Warhol, an episodic story of a biker who has no bike, and is both eroticized by the

camera and emasculated by various Warhol superstars throughout.

19 x 25 inches, rolled. Near Fine with some light soil, and an almost imperceptible professional repair to a tear at the top edge.

Murphy, *The Black Hole of Cinema*. *Warholstars*.

\$4750



ANDY
WARHOL'S

BIKE BOY

WARHOL'S
RABELAISIAN
FREAKOUT!

JOE SPENCER
INGRID SUPERSTAR
BRIGIT POLK
VERA CRUZ
&
VIVA!

IN COLOR

27

World premiere at the Filmmakers' Cinematheque

ANDY WARHOL (DIRECTOR)

GERARD MALANGA, ONDINE, EDIE SEDGWICK (STARRING)

Vinyl and Poor Little Rich Girl

Vintage mimeograph poster advertising the world premiere of Andy Warhol's seminal films, *Vinyl* and *Poor Little Rich Girl* on June 19-20, 1965 at the Filmmaker's Cinematheque in New York. Photo-illustrated with a repeating image of Edie Sedgwick and Gerard Malanga from the film.

Technically, this was only the premiere of *Poor Little Rich Girl*, as *Vinyl* had previously been shown on June 4, 1965, also at the Filmmaker's Cinematheque.

Various cited as Warhol's either most or least "entertaining" film, *Vinyl* is an experimental adaptation of Anthony Burgess' *A Clockwork Orange* (for which Warhol legitimately paid \$3000 for rights), but unlike Kubrick's version it is a pop music extravaganza that predicted the many others that would follow, featuring songs by The Rolling Stones, The Kinks, Martha and the Vandellas, The Isley Brothers, and others.

Shot by Warhol and Malanga in Sedgwick's apartment, *Poor Little Rich Girl* was conceived as a day in the life of "socialite" Sedgwick, and was at least conceptually autobiographical. IMDB's description of the story seems to sum up its intentions best: "A young, jobless woman stays in bed, reads, talks on the phone, smokes cigarettes, makes fresh coffee, and tries on some clothes from a large wardrobe."

Vinyl was Sedgwick's first speaking role in a Warhol film, preceded by a non-speaking part in Warhol's *Horse* (1965), and *Poor Little Rich Girl* (1965) was the first film to feature Sedgwick as the star. All three films were made the year Warhol met Sedgwick, between January and June of 1965. *Vinyl* was filmed without rehearsal, and was also performed live in various stage productions.

11 x 8.5 inches. Archival mounted in a black metal frame with wooden back brace. Near Fine.

Murphy, *The Black Hole of Cinema. Warholstars.*

\$5500

WORLD PREMIER:

Gerard Malanga in
VINYL
Andy Warhol's first "non-
static" film. Counter-
pointed happenings develop
a pseudoclinical approach,
involving sadomasochism, to
juvenile delinquency. Also
with J.D. McDermott.
Scenario by Ronald Tavel.

AND

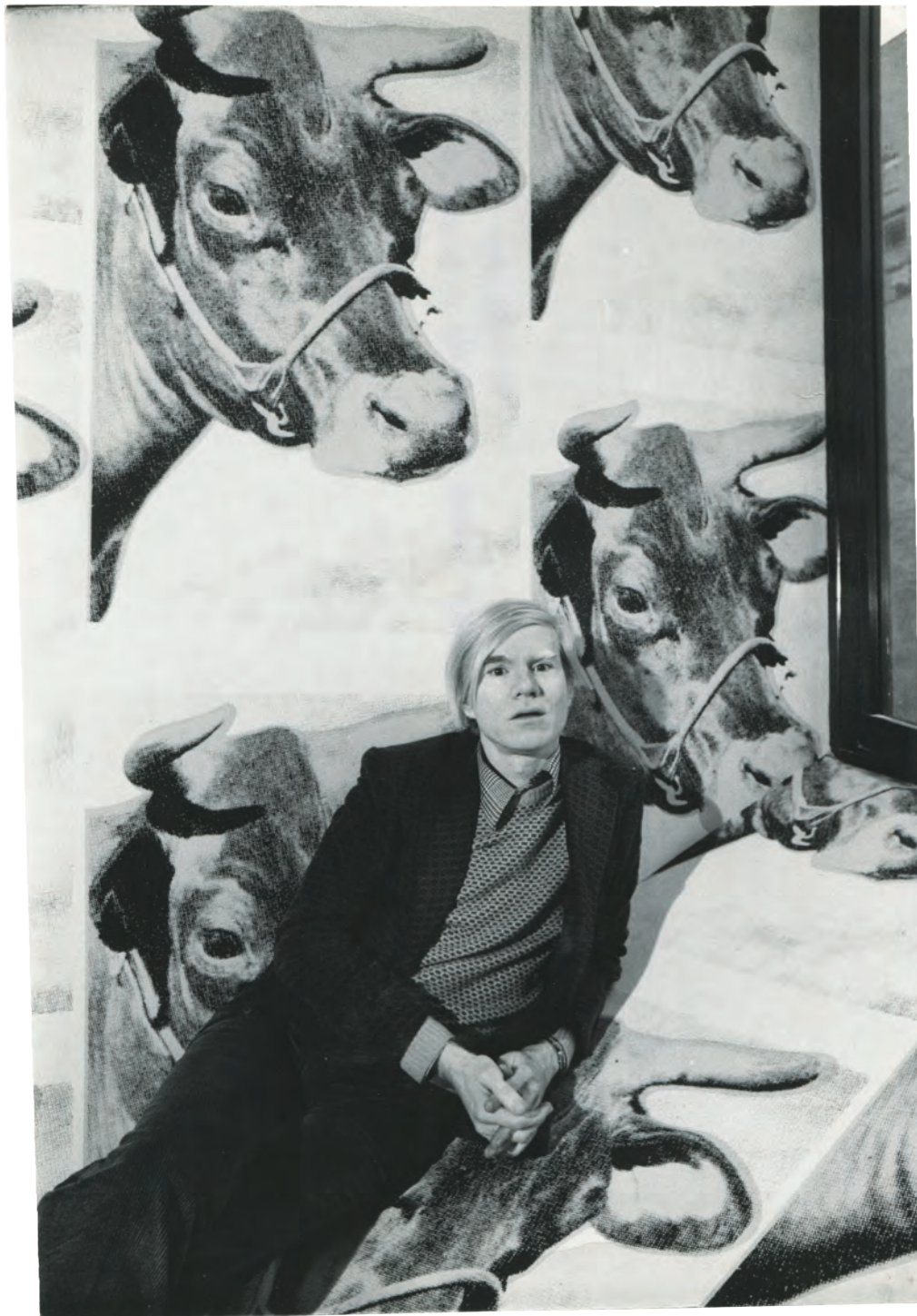
Edith Sedgwick as the
POOR LITTLE RICH GIRL
Warhol's cinema verite
exploration in pop art style
of the transition from con-
cern to insouciance of a
poor little rich girl con-
fronted with disinheritance.
Scenario by Chuck Wein.

BY ANDY WARHOL



Presented by
FILM-MAKERS' CINEMATHEQUE at
the ASTOR PLACE PLAYHOUSE
434 Lafayette Place
Saturday/Sunday June 19/20
8:00 & 10:30 p.m.
Admission \$1.50
Members 99¢





28

JACK MITCHELL

Original photograph of Andy Warhol at the Whitney Museum, 1971

Vintage borderless photograph of Andy Warhol lying amongst his *Cow Wallpaper* (silkscreen on wallpaper, 1971), from his May 1971 retrospective at the Whitney Museum of American Art, New York. Photograph by Jack Mitchell. Mimeo snipe on verso.

The Whitney Museum of American Art's 1971 Andy Warhol Retrospective was Warhol's first major retrospective, which opened on May 1, 1971.

6.75 x 10 inches. Near Fine.

\$1450



29

JACK MITCHELLOriginal photograph of Andy Warhol and the cast of *Pork*, 1971

Vintage borderless photograph of Andy Warhol and the cast of the 1971 play. Holograph ink annotation on the verso crediting photographer Jack Mitchell, identifying the subjects, and giving a date of "5/71."

Based on tape-recorded telephone conversations between Andy Warhol and Brigid Berlin about her family's private life, the play opened at LaMama ETC in New York City on May 5, 1971 and ran for two weeks before transferring to the Roundhouse Theatre in London where it ran from August 2 to August 28, 1971.

Produced by Ira Gale and directed by Anthony Ingrassia, the cast included Jayne County, Tony Zanetta, and Cherry Vanilla. *Pork* proved to be a defining counter-cultural event, which would have a significant influence on the evolution of the glam, glitter and punk movements. The London production in particular was instrumental in the transformation of David Bowie's visual style and stage presentation.

10 x 6.75 inches. Near Fine.

\$1350



30

MIMMO FRASSINETTI

Original photograph of Andy Warhol and Federico Fellini, 1977

Vintage, oversize, borderless, double weight photograph of Pop artist Andy Warhol and Italian director Federico Fellini meeting on the street near the Largo di Santa Susanna in Rome, 1977. With the distinctive stamp of photographer Mimmo Frassinetti on the verso.

12 x 9.5 inches. Very Good plus.

\$1450



31 **ANDY WARHOL (DIRECTOR)**
VIVA, LOUIS WALDON (STARRING)
Blue Movie

Collection of four vintage borderless reference photographs from the 1969 German release of the US film. With printed snipes on the verso.

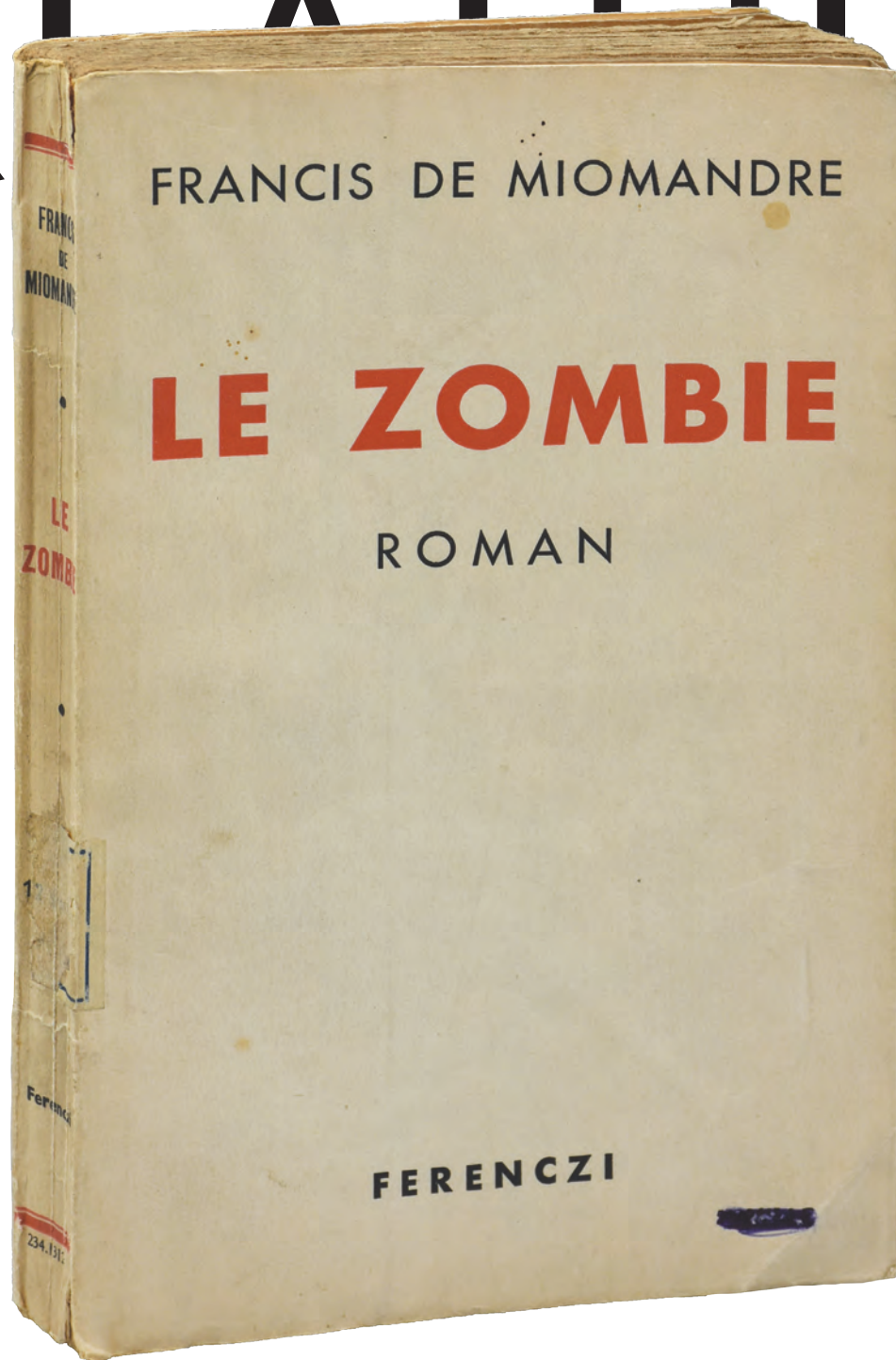
Andy Warhol's final film, an attempt to represent sex between a man and a woman (Warhol superstars Louis Waldon and Viva, respectively) as naturalistically as possible.

A groundbreaking, influential production insofar as it was the first adult film to receive wide theatrical release in the US.

Set and shot on location in New York.

7 x 5 inches. Near Fine.

\$750



32

The first modern zombie novel
FRANCIS DE MIOMANDRE
Le Zombie

Paris: Ferenczi, 1935. First French Edition, preceding all others. Text in French.

According to *Zombies*, Julien Betan and Raphael Colon's comprehensive 2009 survey of the sub-genre, Miomandre's novel represents the first modern zombie novel, while 2015's *Z pour Zombies* by Bernard Perron, Antonio Dominguez Leiva, and Samuel Archibald notes "part of the novel takes place in the head of the zombie, which, conscious

but helpless, feels an external force taking hold of his body," an unusual concept among zombie stories even today.

Very Good plus in wrappers. Owner name to the front endpaper. Slight lean, with light creasing, small bruise from a partially removed paper spine label, and ink obscuring the price on the front wrapper.

\$1450

File



GARGOYLES

33

BILL L. NORTON
Gargoyles

Treatment script for 1972 television film which aired on November 21, 1972 on CBS. Ribbon copy typescript, with illustrated front wrapper with annotation on top in holograph ink.

Anthropologist Dr. Mercer Boley (Cornel Wilde) and his daughter Diana (Jennifer Salt) receive word of a mysterious skeleton unearthed in the desert and decide to excavate it for further study, awakening a lair of gargoyles hiding underground.

Winner of an Emmy Award.

Set in Arizona, shot on location at the Carlsbad Caverns National Park, New Mexico and Laredo, Texas.

\$675

34

RIDLEY SCOTT (DIRECTOR)
SIGOURNEY WEAVER (STARRING)
 Alien

Revised Final Draft script for the 1979 British-American film, dated December 28, 1978. The script was made late in post production after principal photography had been completed, and features a note, following the title page, by producers Walter Hill and David Giler, noting the “script reflects dialogue changes added in post production for story clarification,” including computer readout information, effects shots, and scene transpositions and omissions.

One of the greatest science fiction/horror films ever made, and the auspicious debut of Ridley Scott. The director’s franchise was so rich in themes and expandability that it has since generated three sequels and two prequels.

The infamous “chest bursting” scene paved the way for future horror films to use body horror in new and

imaginative ways, and the means of reproduction used by the creature (plastering itself onto a person’s face and forcing an egg down their throat) was later described by the screenwriters as an attempt to show men in a visceral fashion what the experience of rape was like.

Returning home from a mission, the crew of the spacecraft Nostromo is awakened by the ship’s computer to answer a distress signal from a nearby planet. The rescue team discovers a bizarre pod field with pods housing unseen terror.

Winner of an Academy Award for Best Effects.

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

\$1500

"ALIEN"

Revised Final Draft

by

Walter Hill

and

David Giler

Based on a Story

by

Dan O'Bannon and Ronald Shusett

Property of





35 **GEORGE WAGGNER (DIRECTOR)**
LON CHANEY JR., BELA LUGOSI (STARRING)
The Wolf Man

Vintage studio still photograph from the 1941 film, showing Lon Chaney Jr. in costume as the eponymous Wolf Man, getting groomed by makeup artist Jack P. Pierce.

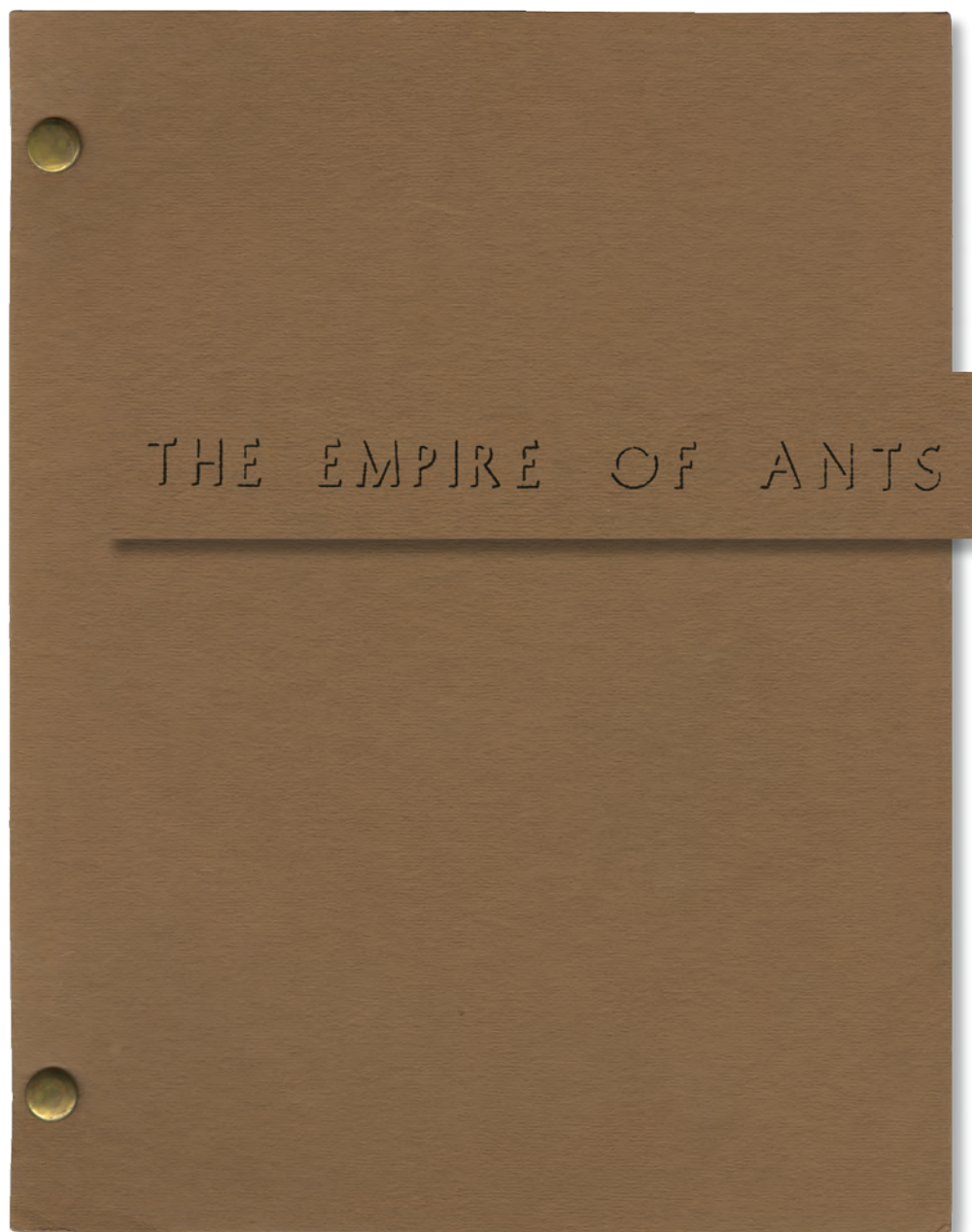
A man visiting his ancestral home in Wales is bitten by a strange, wolf-like creature, leading to his occasional, moonlit transformation into a bloodthirsty werewolf. Universal Pictures' second werewolf film, preceded by the less successful

Werewolf of London (1935), and followed by several *Wolf Man* monster mash-up sequels, including *Frankenstein Meets the Wolf Man* (1943) and *House of Frankenstein* (1944).

10 x 8 inches. Very Good plus, lightly and evenly toned.

Weaver and Brunas, *Universal Horrors*.

\$450



36

BERT I. GORDON
Empire of the Ants

Revised Draft script for the 1977 film, dated October 8, 1976, and here with the slightly different working title *Empire of Ants*. Loosely based on the 1905 short story by H.G. Wells.

American International Pictures' third and final film in their H.G. Wells trilogy, beginning with *The Food of the Gods* (1976), directed and written by Bert I. Gordon and starring Marjoe Gortner and Pamela Franklin, and followed by *The Island of Dr. Moreau* (1977), directed by Don Taylor and starring Burt Lancaster and Michael York.

Another classic psychotronic "giant" movie from Bert I. Gordon following *King Dinosaur* (1955), *The Amazing Colossal Man* (1957), *Earth vs. the Spider* (1958), *Village of the Giants* (1956), and *Food of the Gods* (1976), this time featuring giant ants, mutated by radioactive waste, which attack a shady land developer and her prospective clients and threaten to take over a whole island town.

Set in the Florida everglades and shot on location in Fort Pierce, Belle Glade, and Jensen Beach, Florida.

\$750

CREATURES

37 **JOE DANTE** The Howling

Revised Final Draft script for the 1981 film, dated March 4, 1980. Internally duplicated script made by Avco Embassy Pictures for use in making the film.

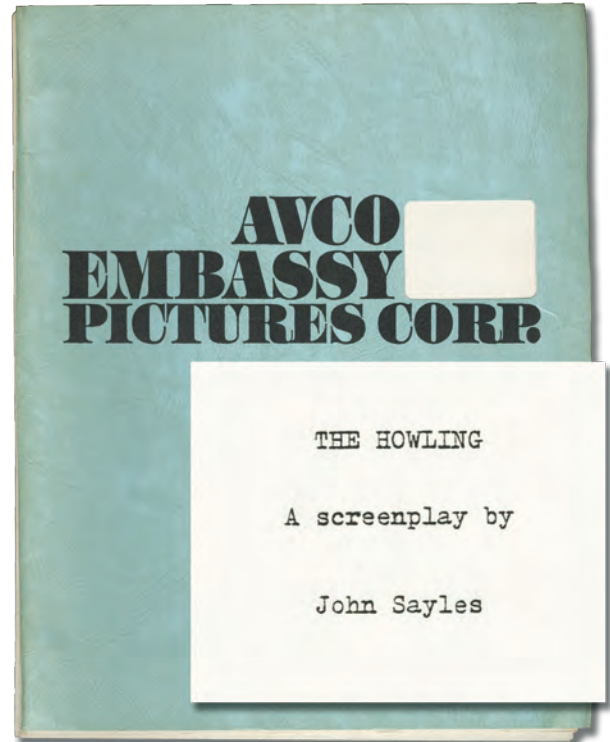
Based on the 1977 novel by Gary Bradner.

Television newswoman Karen White (Dee Wallace) goes on a retreat after a traumatic incident with a serial killer. But is she really safe? And what should she fear more: regaining her memory or the creepy residents of The Colony? Followed by many unsatisfying and unconnected sequels. Helped launch a short-lived werewolf craze in the early 1980s.

Shot on location in Westlake Village, Mendocino, and Los Angeles, California.

Clover, Men, Women and Chainsaws.

\$750



38 **JOHN SHERWOOD** The Creature Walks Among Us

First Draft script for the 1956 film. With a few holograph ink annotations throughout, mostly correcting grammatical and spelling errors, and a holograph ink annotation to the front wrapper reading "File Copy."

The third and final installment in the "Creature from the Black Lagoon" series, and longtime Universal Pictures assistant director Arthur Sherwood's directorial debut. Having escaped from a Florida oceanarium, the Gill-man is captured by a mad scientist who turns him into an air-breather through the use of latent lungs.

Set in Florida.

Weaver and Brunas, *Universal Horrors.*

\$550



39

IRWIN ALLEN The Swarm

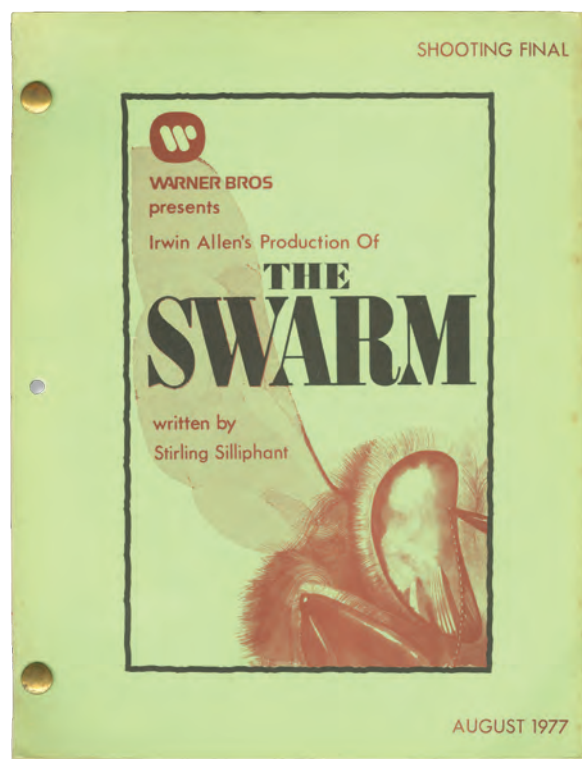
Shooting Final Draft script for the 1978 film, dated August 1977.

Wrapping up a solid run of disaster epics, *The Swarm* was Irwin Allen's penultimate film as director, following up on the success of *The Poseidon Adventure* (1972) and *The Towering Inferno* (1974), and featuring as usual an enormous star-studded cast, including seven Academy Award winners (Michael Caine, Olivia de Havilland, Ben Johnson, Jose Ferrer, Patty Duke, Lee Grant, and Henry Fonda).

Based on the 1974 novel by Arthur Herzog III. A team of scientists join forces with the US military to try to stop the massive swarms of killer bees terrorizing the country. Nominated for an Academy Award.

Shot on location in California and Texas.

\$550



40

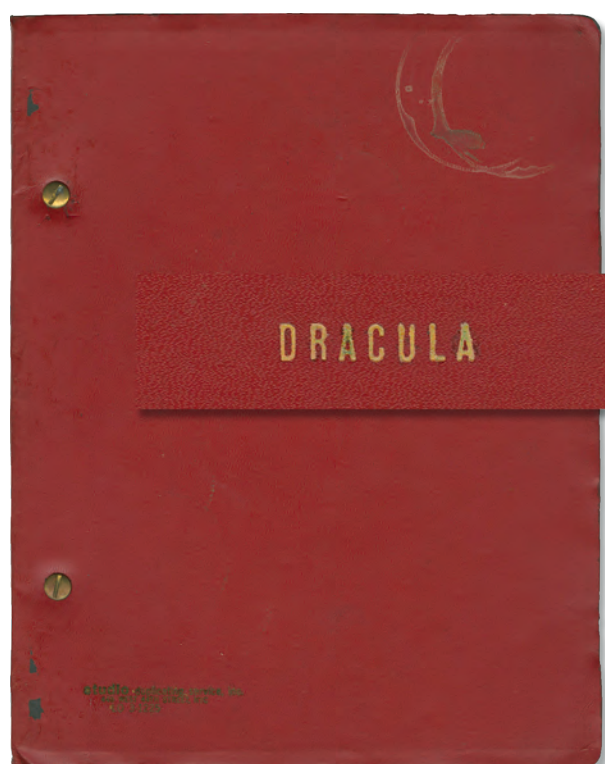
BRAM STOKER (NOVEL) HAMILTON DEANE, JOHN BALDERSTON (PLAYWRIGHTS) Dracula

Draft script for the 1977 Broadway revival of the 1924 play. With a single holograph ink annotation to the title page. The 1977 revival opened on October 20 at the Martin Beck Theatre where it ran for 925 performances, and was nominated for five Tony Awards, winning two, including one for Best Revival.

Originally staged over half a century before at the Grand Theatre in Derby, England on August 5, 1924. A retelling of Bram Stoker's classic vampire tale, with a notably more elegant and aristocratic Dracula than portrayed in the 1897 novel.

A successful production, especially remarkable for its use of surrealist illustrator Edward Gorey's set and costume designs, which were originally created for an Off-Broadway staging in 1973.

\$475





41 **TERENCE FISHER (DIRECTOR)**
PETER CUSHING, CHRISTOPHER LEE (STARRING)
Dracula

Two vintage borderless reference photographs from the 1958 film. One with holograph pencil and ink annotations regarding layout on the verso.

Based on Bram Stoker's 1897 novel. Hammer Films' first adaptation of the Dracula story, generally thought to be the finest of the studio's many horror films to feature the Count, and simply one of the finest gothic horror films ever made. Christopher Lee introduced a more romantic, debonair take on

the character, an approach that is still a mainstay of contemporary interpretations.

9.5 x 7 inches. Very Good plus, one with light soil to the bottom left.

Johnson and DeVecchio, *Hammer Films: An Exhaustive Filmography*.

\$300

**42 ANTHONY HICKOX (DIRECTOR)
DAVID CARRADINE, BRUCE CAMPBELL
(STARRING)
Sundown: The Vampire in Retreat**

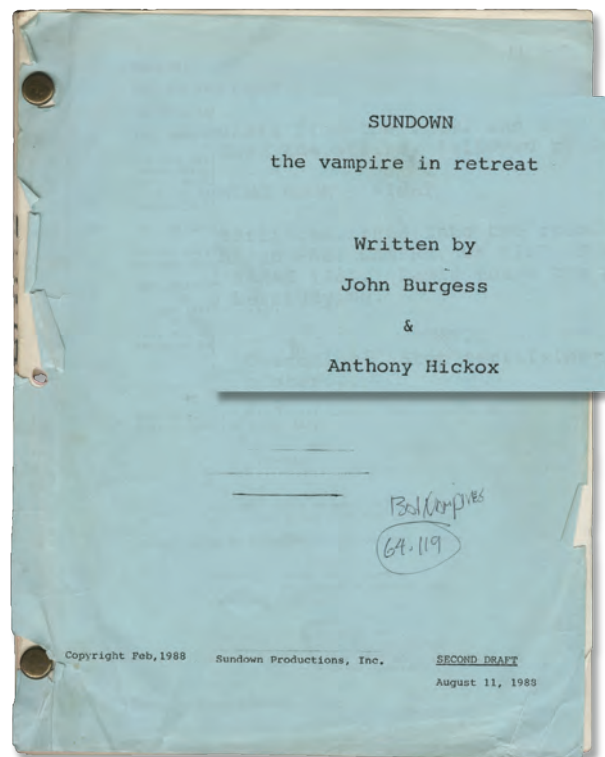
Rainbow Second Draft script for the 1990 film, dated August 11, 1988.

In a sleepy town, a colony of vampires live peaceably, with sunscreen and bottled synthetic blood to get by, until their blood making facility breaks down, leading one vampire to stage an uprising to resume feeding on humans.

Shot on location in and around Moab, Utah.

Carlson and Connolly, *Destroy All Movies: The Definitive Guide to Punks on Film*.

\$425



**43 EUGENE LOURIE
Gorgo**

Vintage reference photograph from the 1961 US Poverty Row film, an attempt by the notorious King Brothers to capitalize on the fame of Toho Studios' *Godzilla* films. With a printed mimeo snipe on the verso.

Sailors on a salvage ship capture a giant lizard and sell it to a London circus, leading the lizard's mother, who is significantly larger and meaner, to seek revenge and retrieve her offspring.

Set and shot on location in London.

8 x 10 inches. Near Fine.

\$350





44

MARY SHELLEY (NOVEL)
GLENN JORDAN (DIRECTOR)
Frankenstein

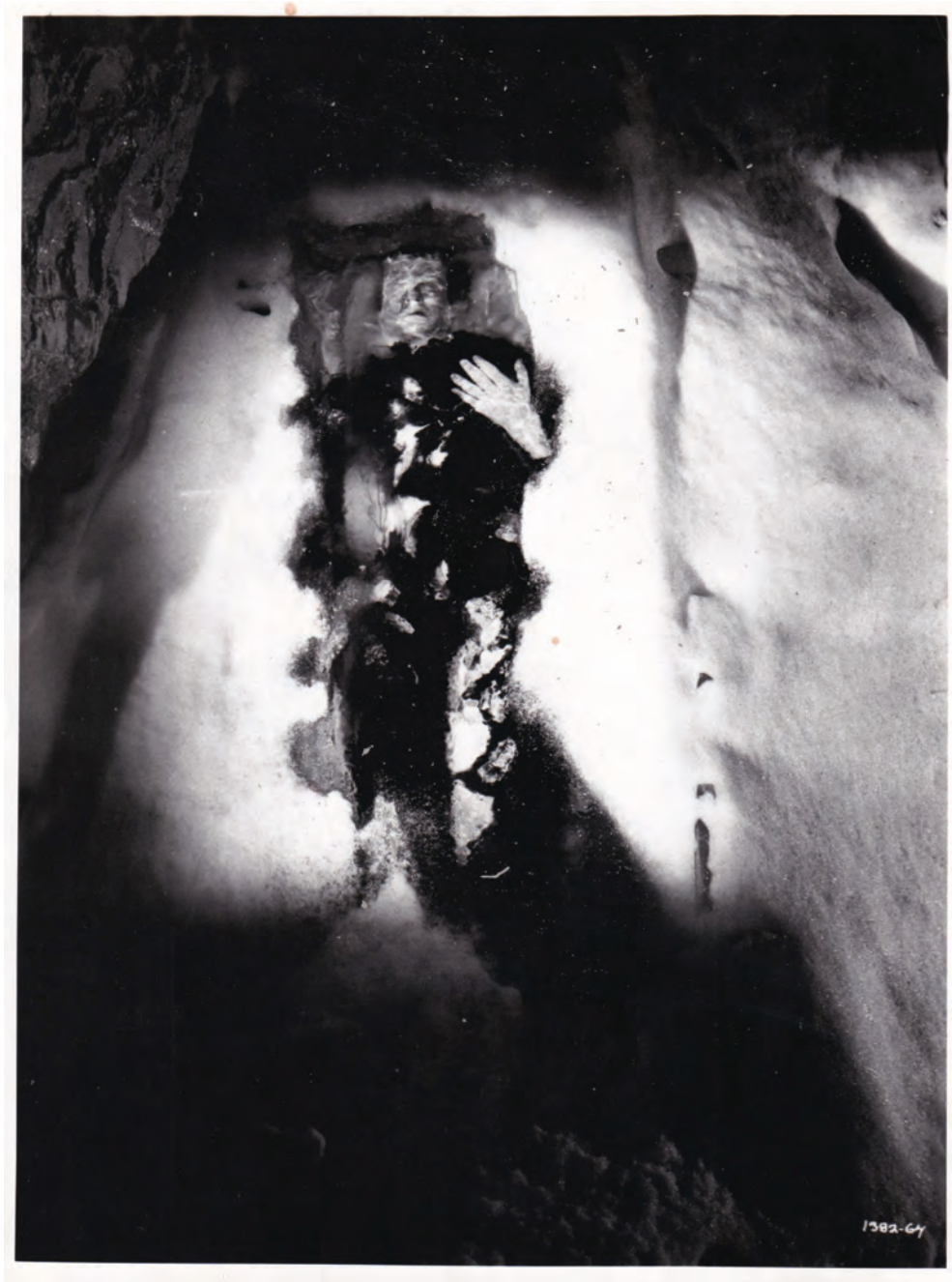
Two Revised Draft scripts, *Frankenstein Part 1* and *Frankenstein Part 2*, for the two-part television film *Frankenstein*, which aired in two feature length episodes on January 16 and 17, 1973 on ABC's *Wide World of Mystery*. Name of uncredited crew member David Dyer and "filming 12-18-72" on top right of each script in holograph ink. With holograph ink annotations to the credits of *Part 1*.

Dan Curtis, creator of the popular ABC vampire soap opera *Dark Shadows* (1967-1971), adapted and produced this version of the classic Mary Shelley 1818 novel with *Dark Shadows* screenwriter Sam Hall penning *Part 1* and screenwriter Richard Landau penning *Part 2*.

Curtis' *Frankenstein* is a fairly faithful adaptation, shot in television aspect ration, in Curtis' gothic soap opera style, with a memorable performance from Bo Svenson as the monster.

Though well received when aired, it was overshadowed by the Universal Television production *Frankenstein: The True Story*, which aired in late 1973 on NBC.

\$675



45 **ERIE C. KENTON (DIRECTOR)**
BORIS KARLOFF, LON CHANEY JR. (STARRING)
 House of Frankenstein

Vintage photograph from the 1944 film.

Universal Pictures' follow up to *Frankenstein Meets the Wolf Man*, ups the ante on its predecessor with the addition of Dracula (John Carradine), a mad scientist (Boris Karloff) and a hunchback (J. Carroll Naish). Glenn Strange takes up the role of the creature (the fourth actor to play the part) with Lon Chaney Jr. reprising his role as the Wolf Man, making it the first multi-monster movie from Universal.

7.75 x 10 inches. Very Good Plus with a slight crease on bottom right and some light creasing throughout.

Weaver and Brunas, *Universal Horrors*.

\$375

HORROR H

46

SIDNEY J. FURIE
The Entity

Archive of seven scripts for the 1982 film. Included is a first draft, dated September 25, 1978, a third draft, dated March 1980, and five undated drafts, one of which appears under the working title *Carlotta: A Haunted Lady*. Two scripts with holograph annotations present. From the estate of screenwriter Frank De Felitta.

De Felitta was a screenwriter and novelist, best known for his 1975 occult horror novel *Audrey Rose*, which he also adapted into the screenplay for the 1977 film, directed by Robert Wise and starring Marsha Mason and Anthony Hopkins.

Based on the 1978 novel by De Felitta, about a real case of an alleged haunting in which a woman claimed the ghosts of three men were sexually assaulting her. De Felitta was present during the initial investigation by two parapsychologists, one of whom also served as a technical advisor on the film. Critics of the time dismissed the film, but it has since become a well-regarded cult classic.

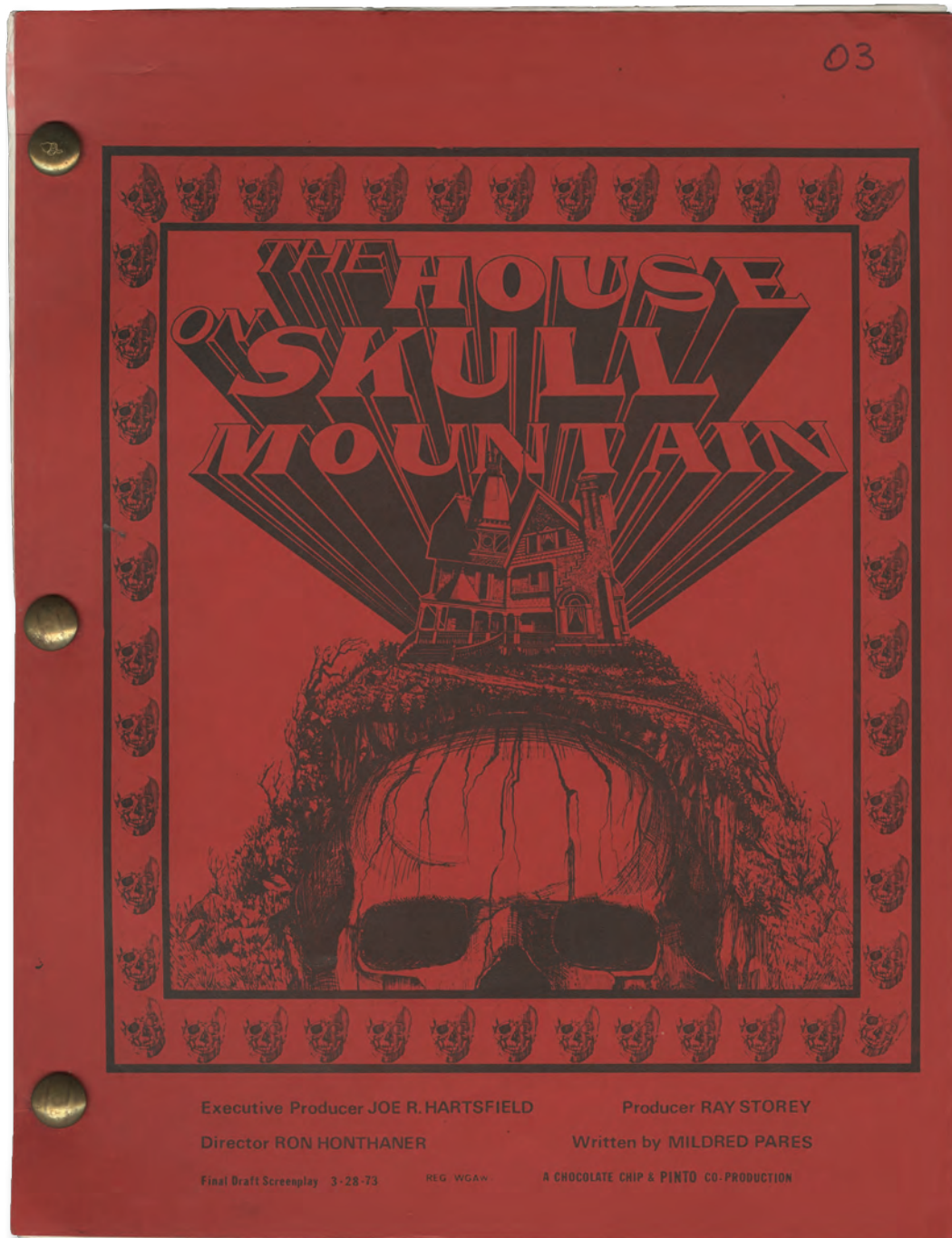
Clover, Men, Women and Chainsaws. Scorsese, *The Dark Eaten*.

\$2500

HORROR HO



THE ENTITY



Executive Producer JOE R. HARTSFIELD

Producer RAY STOREY

Director RON HONTHANER

Written by MILDRED PARES

Final Draft Screenplay 3-28-73

REG. WGA

A CHOCOLATE CHIP & PINTO CO. PRODUCTION

47 RON HONTHANER The House on Skull Mountain

Final Draft script for the 1974 blaxploitation film, dated 3-28-73. Copy belonging to an unknown crew member, with their holograph pencil and ink annotations throughout, many noting camera cuts and props to be used during production.

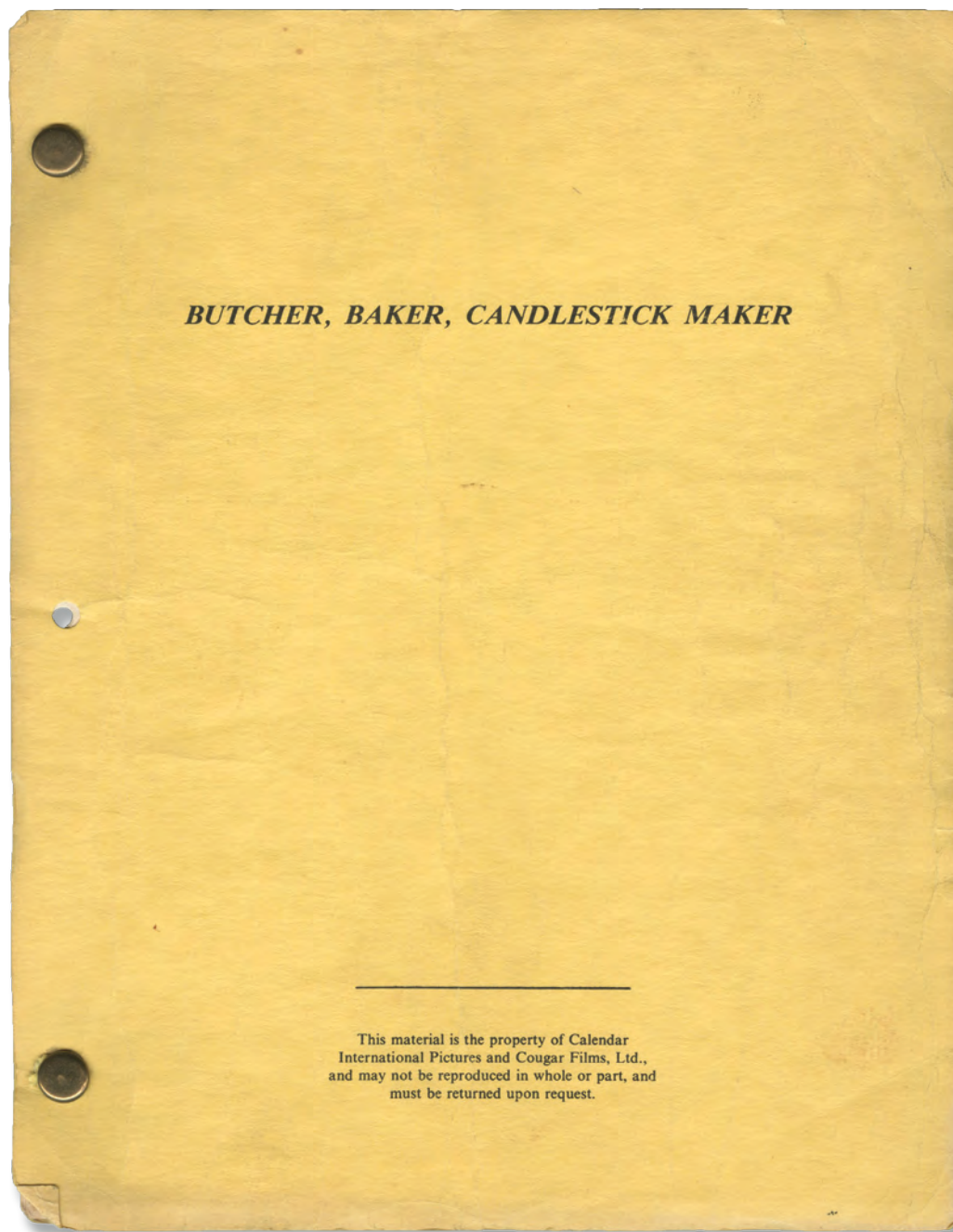
Four estranged cousins (three black, one white) convene at a mansion called Skull Mountain to attend the reading of their late great-grandmother's

will, unaware that her voodoo powers from beyond the grave will involve them in a murderous re-birthing ritual.

Set and shot on location in Atlanta, Georgia.

Thrower, *Nightmare USA*.

\$875



48

BYRON QUISENBERRY
Scream

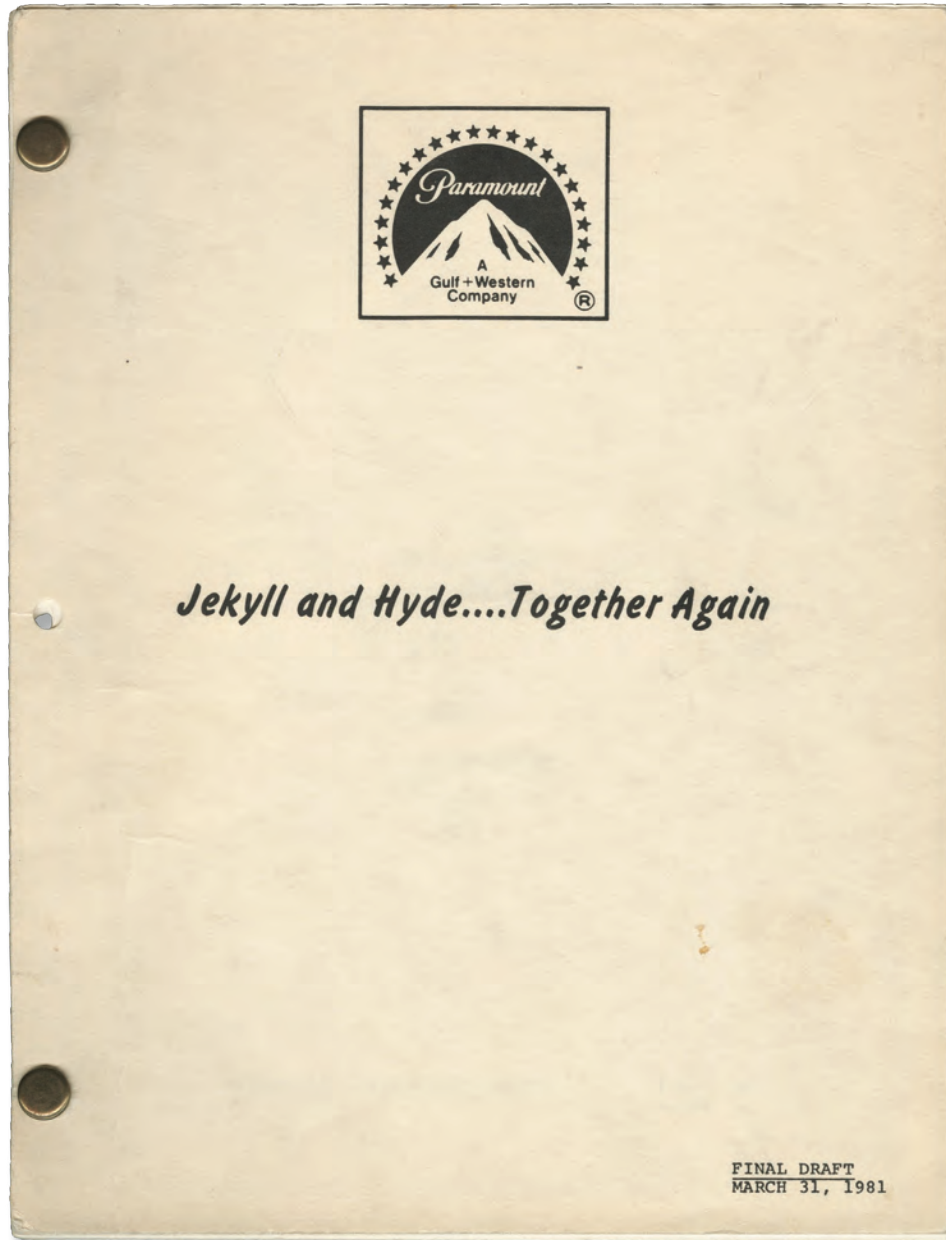
Draft script for the 1981 film, dated 1979, and here under the working title *Butcher, Baker, Candlestick Maker*. Annotations on several pages, in holograph marker and pencil, on all dialogue and action for the character Ross Walters, played by Greg Palmer. Laid in is a Call Sheet, dated "Mon. May 12, 80," with annotations in holograph ink and pencil, and a copied hand-drawn map for directions to the Paramount Ranch, the location of the Western town set.

Twelve campers on a rafting trip down the Rio Grande decide to set up camp in an old Western ghost town when an unknown killer begins to eliminate them one by one.

Set in the Rio Grande, shot on location in Lake Piru and Paramount Ranch, California.

Thrower, *Nightmare USA*.

\$850



49 **JERRY BELSON**
Jekyll and Hyde...Together Again

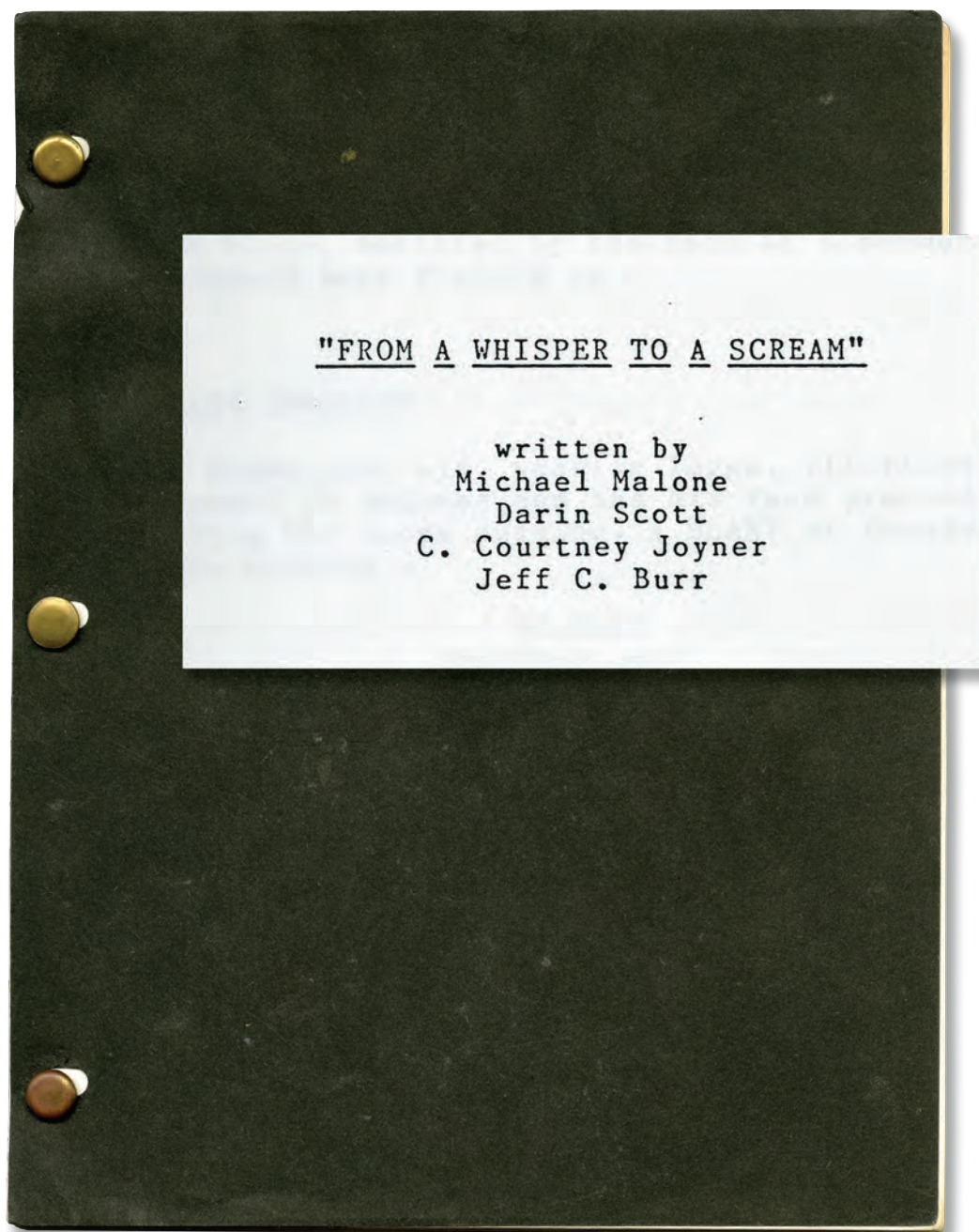
Final draft script for the 1982 film, dated March 31, 1981, with annotations in holograph ink striking dialogue on three pages.

A cocaine fueled spoof of Robert Louis Stevenson's 1886 novella, *Strange Case of Dr Jekyll and Mr. Hyde*, that could have only been made in the early 1980's. With tag lines like, "They told Dr. Jekyll to take his amazing scientific discovery and shove it up his nose. So he did." and "The comedy that examines modern living through chemistry," one has a good idea what to expect.

The film allows Mark Blankfield, of the sketch comedy television show *Fridays*, free range for a completely over-the-top performance as the shy, timid Dr. Jekyll and the mustachioed, gold-toothed, hairy chested party-animal Mr. Hyde, and, aptly, closes with a shot of Robert Louis Stevenson spinning in his grave.

Carlson and Connolly, *Destroy All Movies*. Olive Films 1263.

\$725



50

JEFF BURR (DIRECTOR)**VINCENT PRICE (STARRING)****From a Whisper to a Scream**

Draft script for the 1987 film, preceding its release by two years. Production designer's working copy, with production design material highlighted on nearly every page in yellow (and occasionally underlined in ink). Bound in at the rear are a crew list (humorously titled "Crue List"), two page cast list, a "suppliers" list, a weather information sheet, a calendar, a three page location list, six pages of detailed hand-drawn maps, and ten pages of Production Breakdown Sheets (covering Days 15-24 of shooting).

Well-regarded horror anthology in the southern gothic vein, starring Vincent Price, Clu Galager, and others as the cursed leads in its four segments

Set in the American south, shot on location in Dalton, Georgia.

\$625

HORROR

51

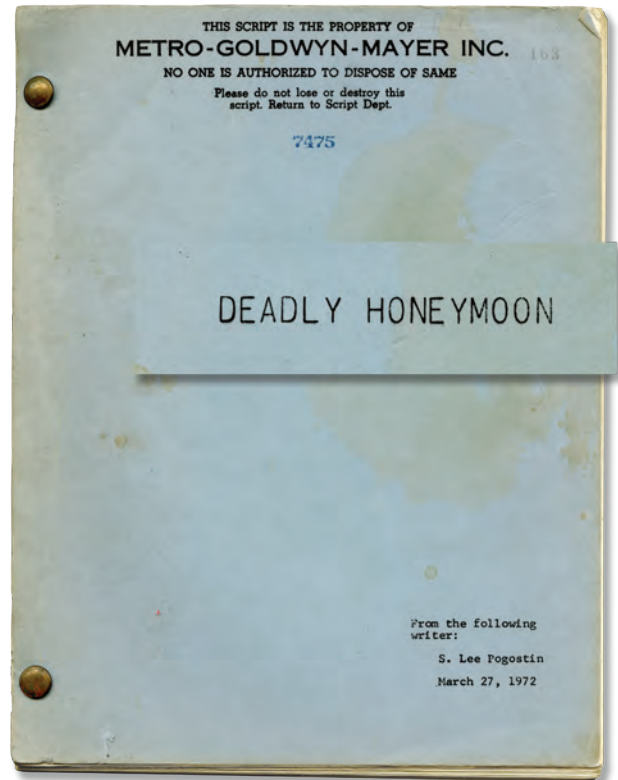
**LAWRENCE BLOCK (AUTHOR)
ELLIOT SILVERSTEIN (DIRECTOR)**
Nightmare Honeymoon

Draft script for the 1974 film, dated March 27, 1972, and here seen under the working title *Deadly Honeymoon*. A single holograph notation to the first page.

Based on the 1967 novel *Deadly Honeymoon* by Lawrence Block, about a newlywed husband who seeks bloody revenge on a pair of killers after they beat him unconscious and assault his bride.

Set in New Orleans, shot on location there.

\$475



52

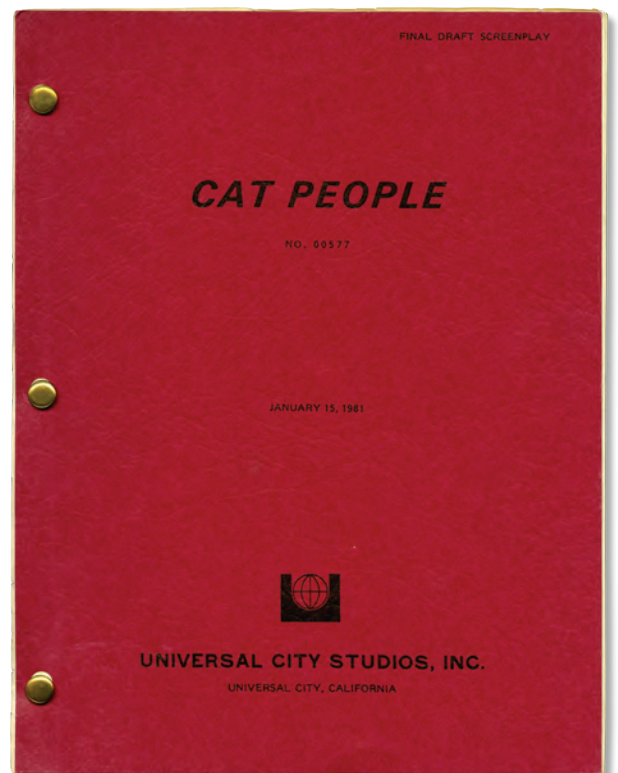
**PAUL SCHRADER (DIRECTOR)
NASTASSJA KINSKI,
MALCOLM McDOWELL (STARRING)**
Cat People

Final Draft script for the 1982 film, dated January 15, 1981, preceding its release by about 18 months.

A strange and today highly-regarded remake of the 1942 Val Lewton classic, expanding more graphically on the erotic and animalistic horror aspects of the original film.

Shot on location in New Orleans.

\$450





53 JESS FRANCO Exorcisme

Vintage Italian Locandina poster for the 1975 film, here under the title *Le Viziose*.

Exorcisme was released under a number of titles, including *Le Viziose*, and *Exorcisme et Messes Noires*, as well as an X-rated version, *Sexorcismes*. Footage from *Exorcisme* was later re-edited in 1979 as *El Sadico de Notre-Dame*.

Jess Franco directs here under the pseudonym of James P. Johnson or L.P. Johnson (as on the poster), is the screenwriter under the pseudonym David Khune, and acts under the pseudonym Jess Frank.

Franco's *Exorcisme* features Franco in the lead as Mathis Vogel, a psychotic defrocked priest who writes S&M stories by day and tortures and murders Satanic black mass dinner theater patrons by night. Also starring Franco's longtime collaborator, and later wife, Lina Romay as the free spirit Anne.

13 x 27.5 inches, folded as issued. Near Fine.

Thrower, *Flowers of Perversion: The Delirious Cinema of Jess Franco, Volume Two 1975-2013*.

\$450

54 **JOSE RAMON LARRAZ**
Symptoms

Collection of five vintage reference photographs from the 1974 British film.

A young writer accepts a weekend invitation to visit her reclusive friend's country mansion, unaware that her friend and the house itself hold a variety of dark secrets.

Set and shot on location in England.

10 x 7.5 inches. Very Good, lightly and evenly toned.

\$475



55 **WILLIAM FRIEDKIN**
The Exorcist

Vintage publicity photograph of actress Linda Blair in front of the National Theatre in Westwood, California, where crowds have lined up to see *The Exorcist*, just prior to the film making her a star. With a printed snipe affixed to the verso.

Based on the 1971 novel by screenwriter William Peter Blatty. The first and finest film in the series, following the demonic possession of a twelve year-old girl and the ensuing attempts to purge her body of the evil spirit. One of the great genre films of the 1970s that accomplished the uncommon feat of being an over-the-top sensation upon its release and gaining subsequent status as a classic, with a strangeness and depth supplied by the strength of Ellen Burstyn and Max von Sydow's performances.

10 x 8 inches. Near Fine.

National Film Registry.

\$350



56

WILLIAM LUSTIG
Maniac Cop III: Badge of Silence

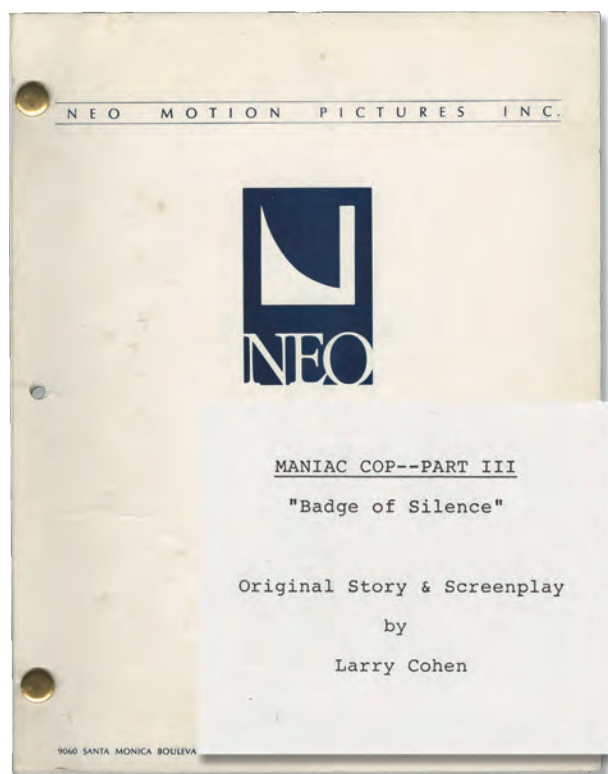
Fifth Draft script for the 1992 film, dated January 2, 1992. Internally reproduced studio script, with copied annotations of dialogue, plot notes, and camera direction, as well as page and scene strikes throughout.

The third and final installment of the *Maniac Cop* trilogy, following *Maniac Cop* (1988) starring Tom Atkins and Bruce Campbell, and *Maniac Cop 2* starring Robert Davi and Claudia Christian, all directed by William Lustig.

Robert Z'Dar returns again as undead Officer Matthew Cordell, the Maniac Cop, this time resurrected by a Voodoo priest, and seeking revenge for the murder of Officer Katie Sullivan, played by Gretchen Becker, and possibly an undead romance.

Shot on location in Flushing, New York and Los Angeles, California.

\$375



57

RICHARD MATHESON (NOVEL)
DAVID KOEPP (DIRECTOR)
KEVIN BACON (STARRING)
Stir of Echoes

Draft script for the 1999 film, dated August 14, 1998. With a single diagram made in holograph ink on the front wrapper.

Based on the 1958 novel by Richard Matheson. A man is hypnotized by his sister-in-law, leading to haunted visions and the complete breakdown of his family life.

Set in Chicago and shot on location there.

\$475



58 BRIAN DE PALMA Dressed to Kill

Vintage reference photograph from the 1980 film, showing director Brian De Palma and actress Angie Dickinson standing at the base of the stairs of the Philadelphia Museum of Art.

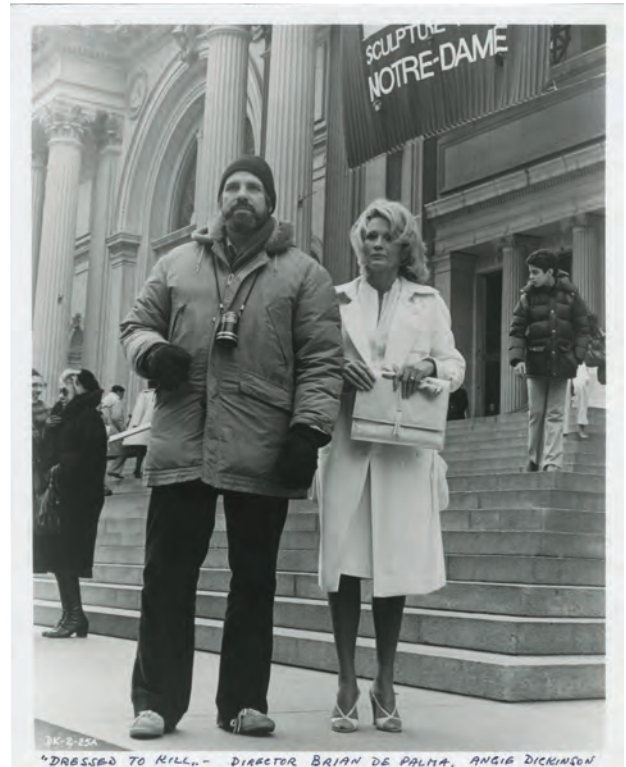
A defining De Palma film, suspenseful in the vein of Alfred Hitchcock, and opening with an homage to the famous shower scene in Hitchcock's *Psycho*. The sixth of nine highly distinctive films De Palma made between 1973 and 1984.

Set in New York, shot on location in New York and Pennsylvania.

8 x 10 inches. Near Fine.

Arrow 842. Criterion Collection 770. Grant US. Spicer US Neo-Noir.

\$325



59 TOBE HOOPER The Texas Chainsaw Massacre

Vintage borderless reference photograph from the 1974 film, showing director Tobe Hooper coaching actress Marilyn Burns in between shots, with cinematographer Daniel Pearl adjusting the camera in the background. With a printed mimeo snipe affixed to the verso.

Loosely based on the crimes of serial murderer and body snatcher Ed Gein. Shot on a shoestring budget, with the cast mostly composed of unknown Texan actors, Tobe Hooper's second feature film courted controversy upon release for its grisly violence and critical view of US politics, and is now rightfully considered a slasher cult classic.

Set and shot on location in Round Rock, Watterson, Austin, and San Marcos, Texas.

10 x 8 inches. Near Fine.

Thrower, *Nightmare USA*.

\$450





60

ROGER CORMAN (DIRECTOR)
EDGAR ALLAN POE (STORY)
VINCENT PRICE (STARRING)
The Masque of the Red Death

Collection of four vintage reference photographs from the 1964 horror film, three without borders. One with a printed mimeo snipe affixed to the verso.

Based on the 1842 short story by Edgard Allan Poe, about a cruel prince who invites the local nobility to a masked ball in the midst of a deadly plague, unaware that one of the guests in attendance is Death himself.

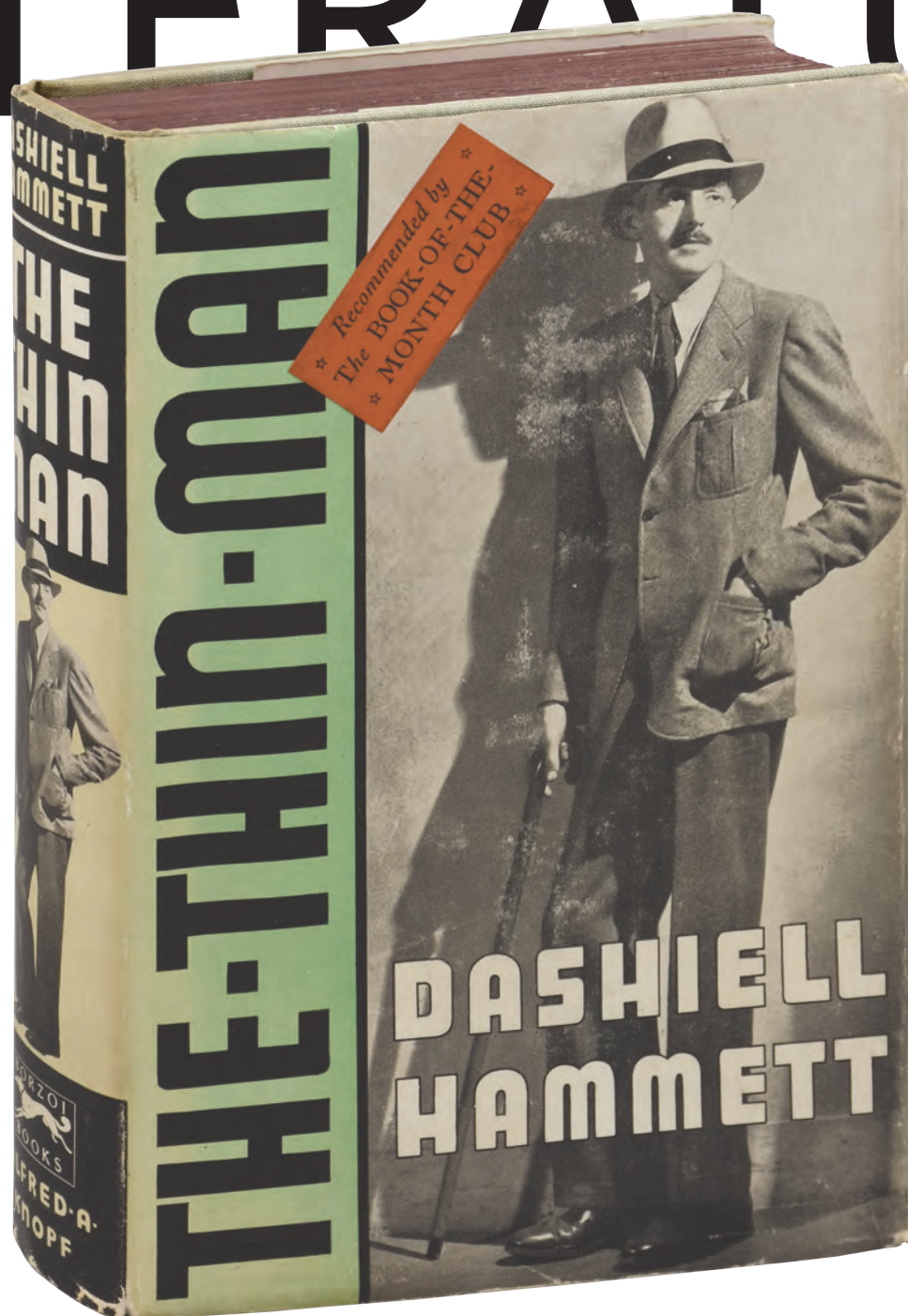
One of the earliest color films shot by cinematographer Nicolas Roeg, who would later go on to become a noted director in his own right.

Set in medieval Italy, and shot on location in the UK.

Three photographs 7 x 9.5 inches, one photograph 8 x 10 inches. Very Good plus.

\$350

LITERATURE



In the green variant jacket

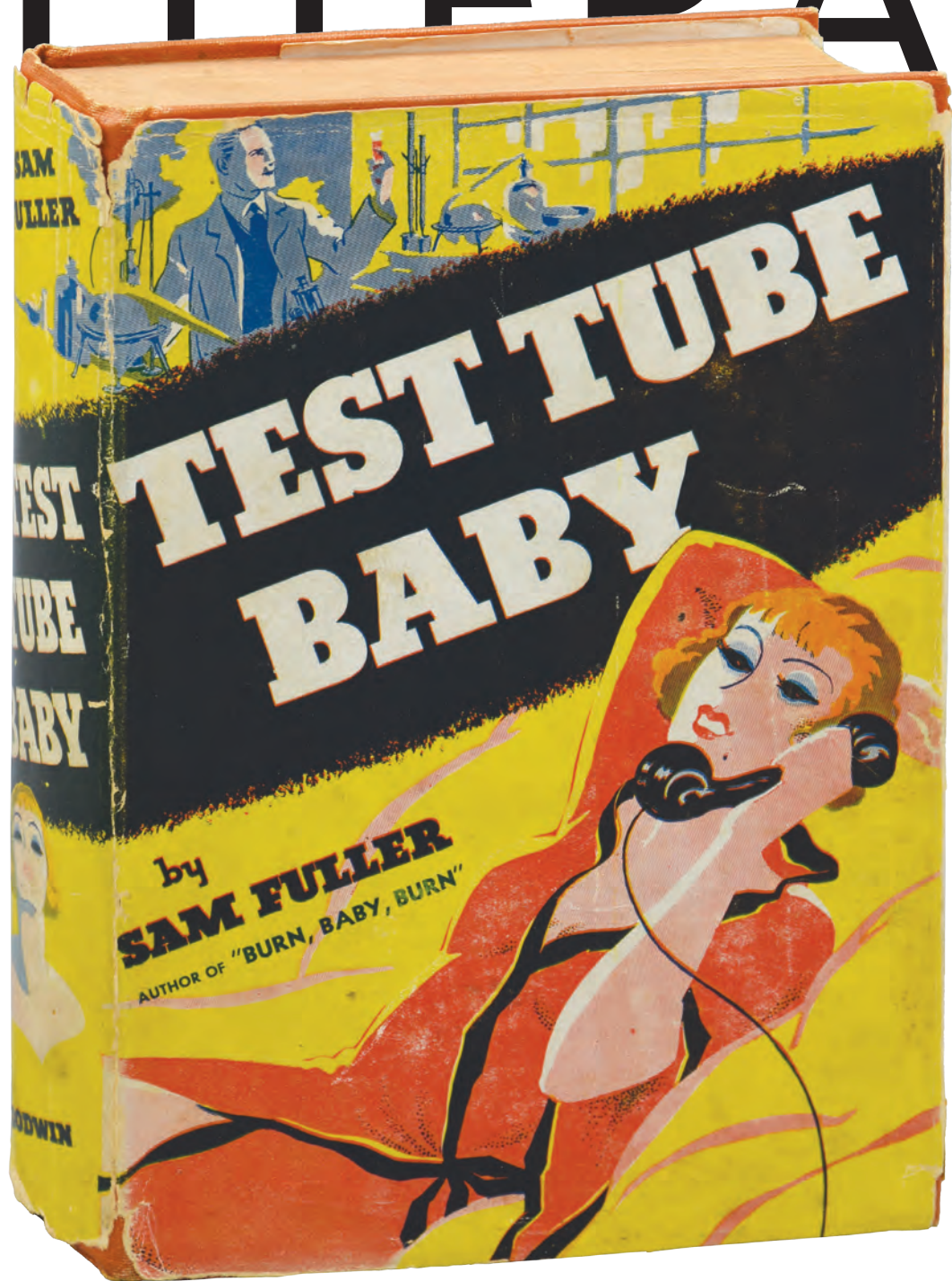
61

DASHIELL HAMMETT
The Thin Man

New York: Alfred A. Knopf, 1934. First Edition, in the green jacket with the "Book of the Month" blurb on the front panel. One of four jacket variants issued, with no established priority. Basis for the 1934 film, and the characters that would populate five delightful sequels between 1939-1947.

Near Fine in a brilliant, Near Fine dust jacket. Apart from a touch of fading at the board edges, absolutely none of the usual mottling to the cloth on the front or rear boards. Topstain is a deep purple-brown, unfaded and clean. Jacket is Fine but for a hint of rubbing at the spine ends and moderate fading to the spine panel.

\$15,000



62

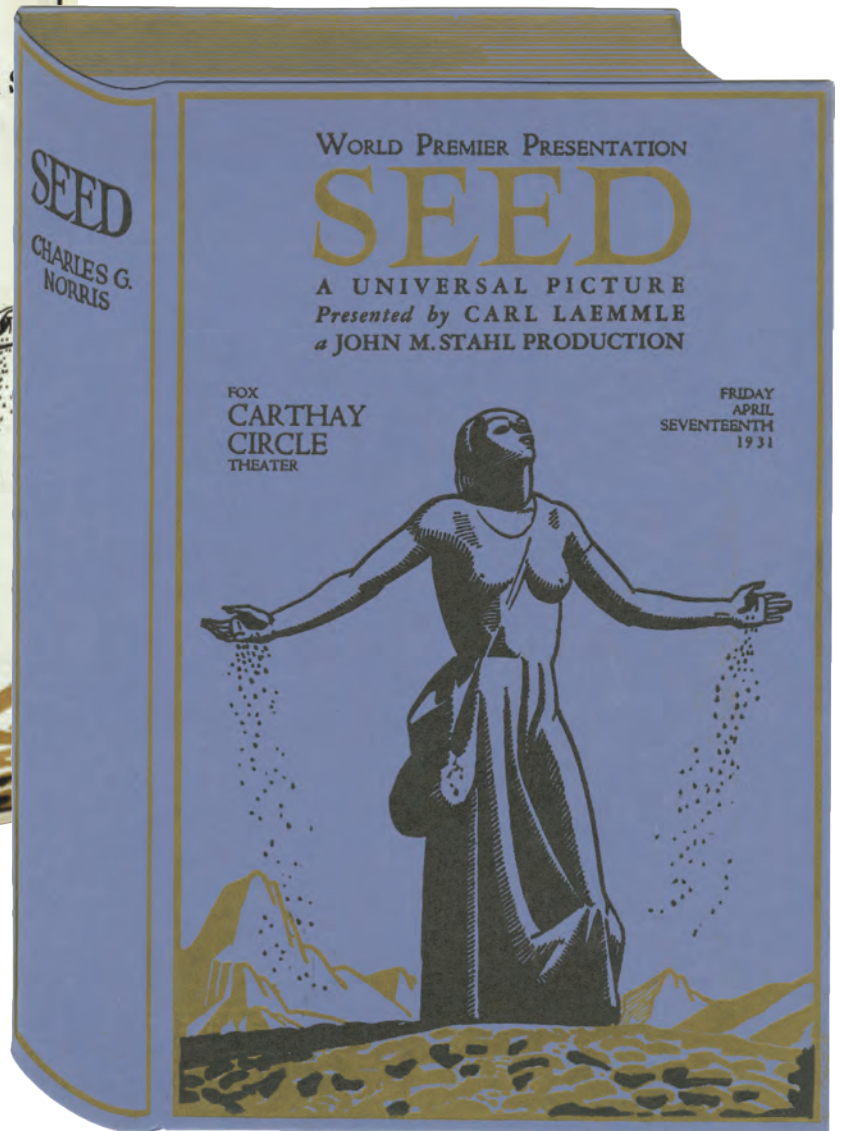
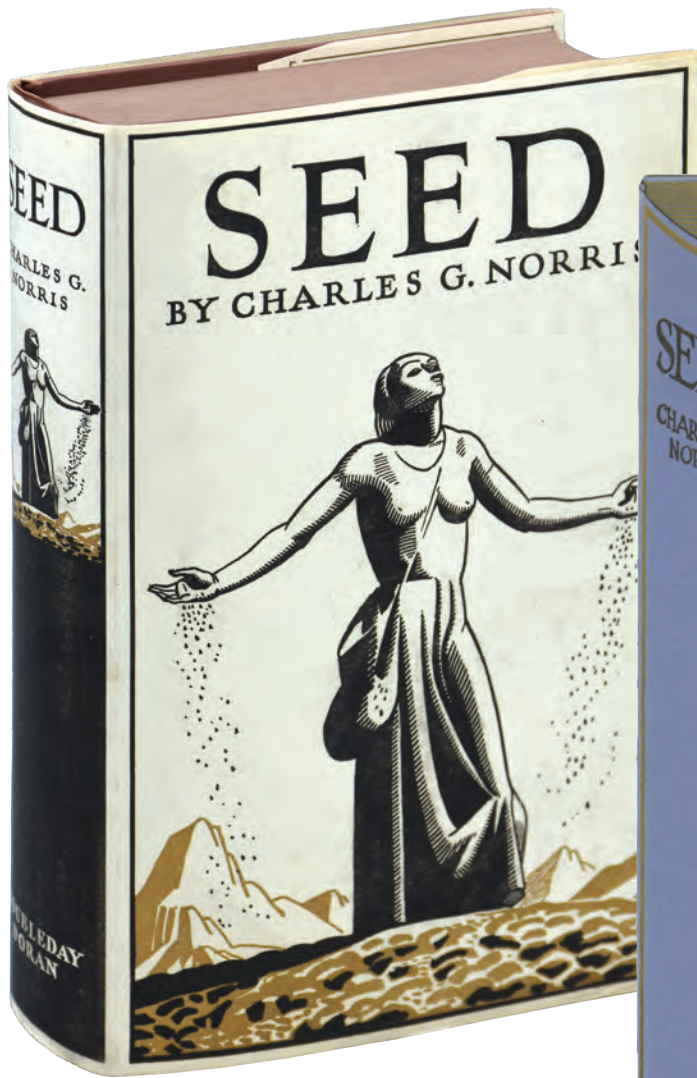
SAM FULLER
Test Tube Baby

New York: Godwin, 1936. First Edition. Rare in dust jacket, this being the only copy we have ever handled.

The author's second book, a sensational and ultimately somewhat prescient look at artificial insemination and the "ectogenic child." One of three pulp novels Fuller wrote prior to bringing the same sensibilities to his brilliant career as a film director.

Very Good plus in a Very Good price-clipped dust jacket. Faint offsetting to the endpapers. Jacket lightly dampstained on the inside spine panel, with light chipping to the spine ends and tips.

\$7500



**63 CHARLES NORRIS (AUTHOR)
ROCKWELL KENT (ILLUSTRATOR)
Seed: A Novel of Birth Control**

Garden City: Doubleday, Doran , 1930. First Edition. Basis for the 1931 film directed by John M. Stahl. Included with the book is an extraordinary original bi-fold program for the April 17, 1931 Hollywood premiere of Stahl's film at the Carthay Circle Theatre in Los Angeles, printed in black and gold on lavender card stock, styled to emulate the novel's dust jacket, with Rockwell Kent's beautiful jacket illustration replicated on the front cover.

A native of Chicago, Charles Norris worked as a journalist for some years before finding success as a novelist and playwright whose prescient fiction often dealt with contentious issues like modern education,

hereditary and environmental influences, big business, and ethics. His eighth novel advocates for reproductive choice, relating the story of a Catholic family gradually torn apart by too many children and lack of access to birth control.

Book: Fine and unread in a Fine dust jacket. Contemporary owner name on front pastedown.

Film program: Lavender card stock, with titles and design in black and gilt. Fine.

\$4500

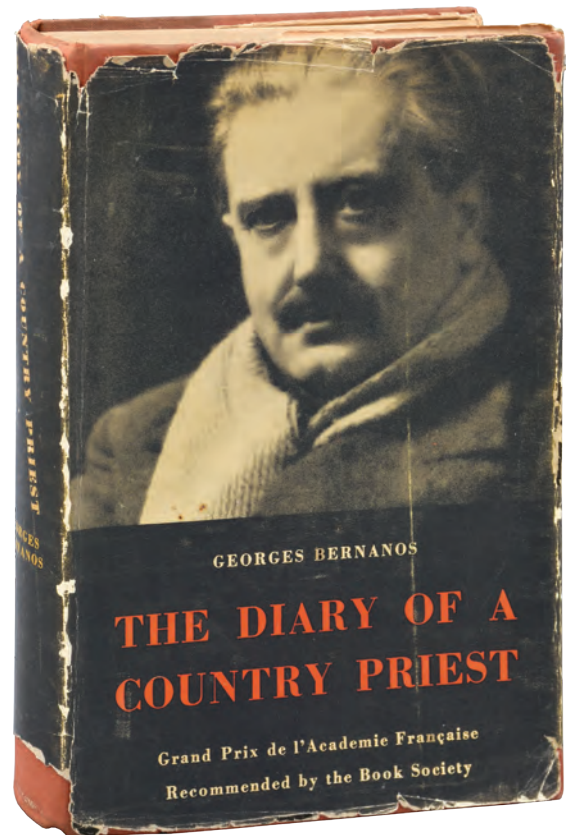
64 **GEORGES BERNANOS** The Diary of a Country Priest

London: Boriswood, 1937. First UK Edition, and first English language edition. Preceded by the French edition published by Pion the previous year.

Basis for the 1951 French film directed by Robert Bresson.

Very Good in an about Very Good dust jacket. Owner signature to the front endpaper, boards lightly foxed slightly bowed, with light foxing to endpapers and page edges. Jacket frayed along the top and bottom edge, with a 3/4-inch chip at the heel and a couple of small chips at the crown. A very presentable copy.

\$875



65 **BARRY STORM** Thunder Gods Gold

Tortilla Flat, AZ: Southwest Publishing, 1945. First Edition. One of 5000 copies (this being No. 161) signed and numbered by the author on the title page. Reprinted several times, the first edition of 5000 copies is quite scarce (though having never seen an example numbered by the author past "200," we are doubtful that many more than that were signed and numbered, nor that 5000 copies were printed).

Basis for the 1949 Western film noir *Lust for Gold*, starring Ida Lupino, Glenn Ford and Gig Young. One of the few American Westerns in the film noir cycle.

Near Fine in a Very Good dust jacket. Jacket has a gift inscription to the inside front flap, with some silverfish damage to the front flap fold, light foxing to the verso, and light fading to the spine panel.

\$650



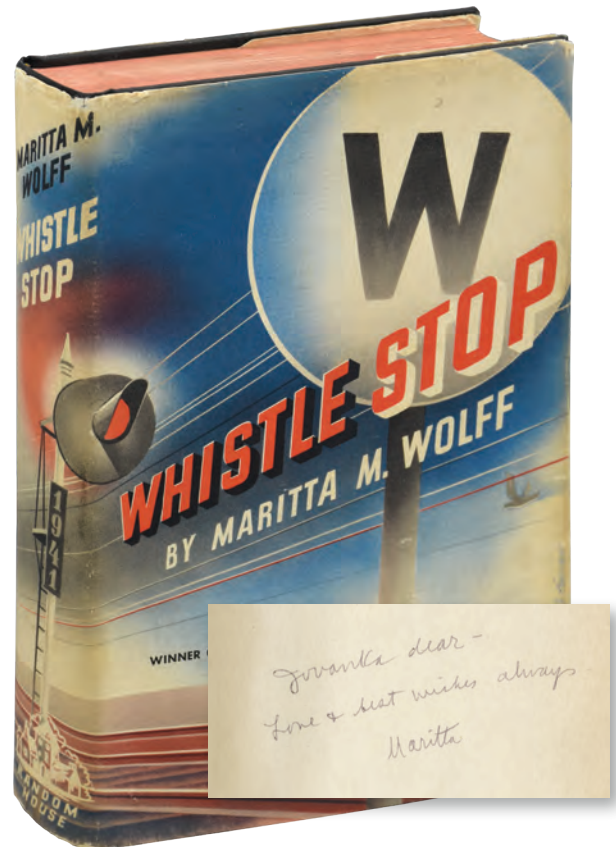
66 **MARITTA M. WOLFF**
Whistle Stop

New York: Random House, 1941. First Edition.
Inscribed by the author on the front endpaper: "Ivanka dear / Love and best wishes always / Maritta."

The author's first book. Basis for the 1946 film noir directed by Leonide Moguy and starring George Raft and Ava Gardner.

Near Fine in a Near Fine publisher's price-clipped dust jacket. Faint offsetting to the endpapers. Jacket has a few small, extremely faint splashes to the front flap.

\$875



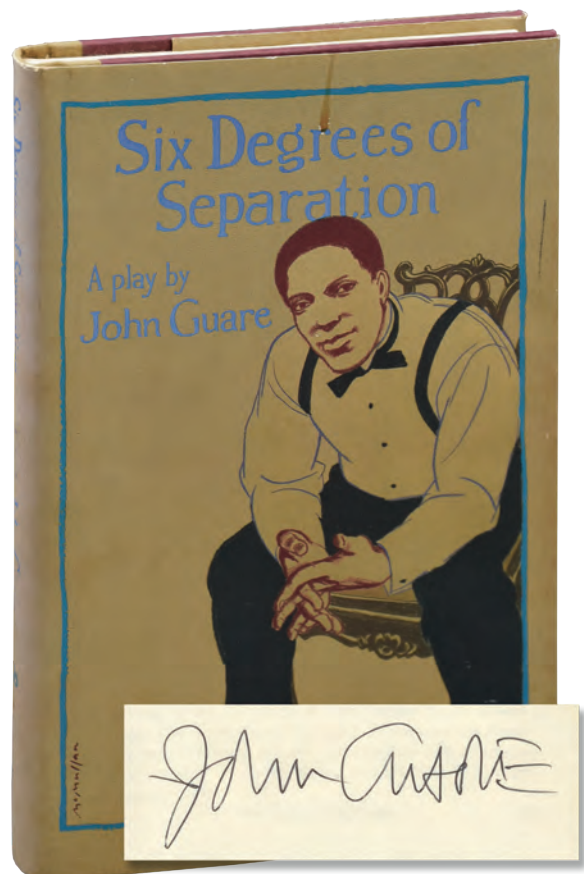
67 **JOHN GUARE**
Six Degrees of Separation

New York: Random House, 1990. First Edition, hardcover issue. Inscribed by the author on the front endpaper: "For Peter Sharp / who is a remarkable man / and to whom I say Bravo! / John Guare."

Finalist for the 1991 Pulitzer Prize for Drama, and basis for the 1993 film directed by Fred Schepisi and written for the screen by Guare. The film in turn made the title into a popular cultural pocket phrase for the spiritual connection between strangers.

Near Fine in a Very Good plus dust jacket. Faint foxing to the page edges. Small drip stain and a stray mark at the top half of the front panel.

\$450



68

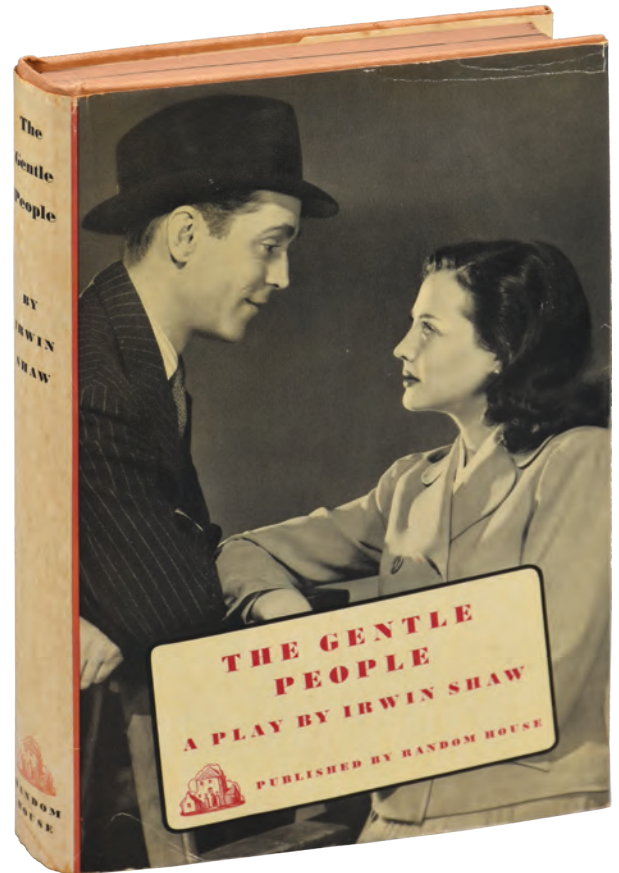
IRWIN SHAW
The Gentle People

New York: Random House, 1939. First Edition.

Basis for the 1941 film noir *Out of the Fog* directed by Anatole Litvak and starring John Garfield and Ida Lupino.

Near Fine in an about Near Fine dust jacket. Jacket with some faint, shallow creasing in a spot or two, spine very slightly toned, with a small tidemark at the heel.

\$450



69

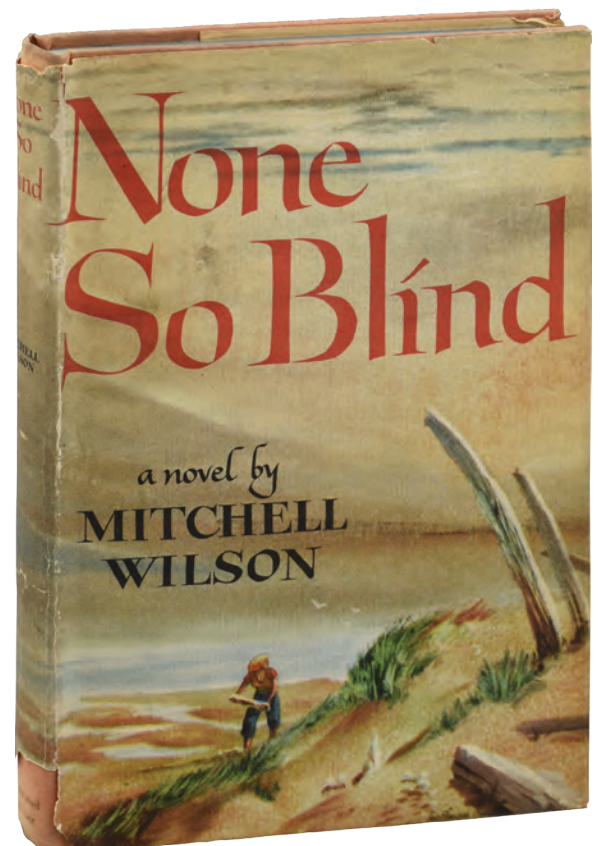
MITCHELL WILSON
None So Blind

New York: Simon and Schuster, 1945. First Edition.

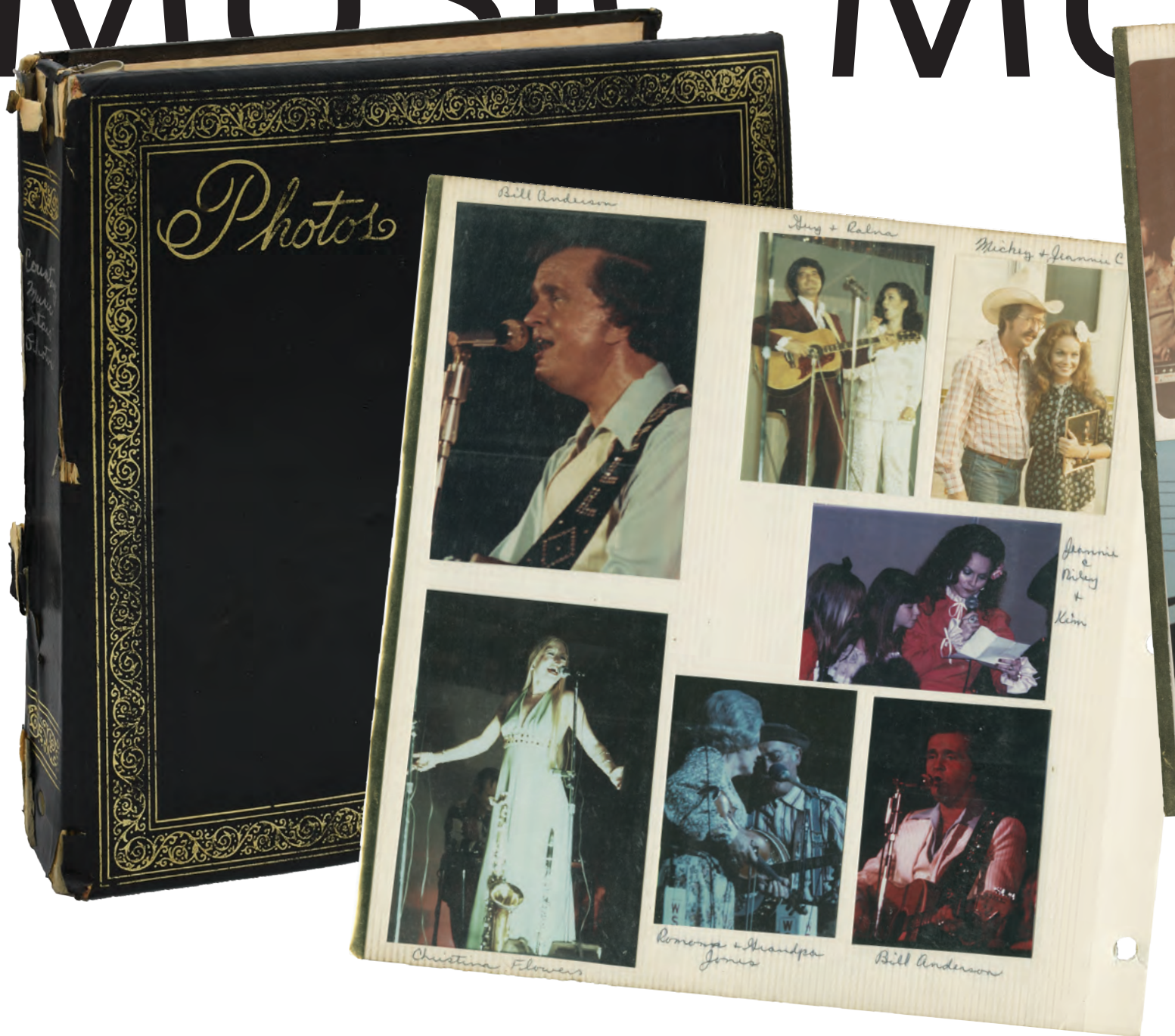
Basis for the surreal 1947 film noir *Woman on the Beach*, directed by Jean Renoir (his last American film) and starring Joan Bennett and Robert Ryan.

Very Good plus in a Very Good, price-clipped example of the scarce dust jacket. Top page and board edges lightly dampstained. Jacket missing small square chunk at the heel, with light soil and toning overall.

\$325



MUSIC MU



70 Archive of photographs of country music acts, circa 1970s

Archive of 288 vernacular color photographs of country music acts from the 1970s, housed in a contemporary photo album, with the subject of nearly every photograph identified by holograph ink captions. Occasional additional notations give a date range between 1972-1980 for the photographs, with most being dated 1977-1979.

The photographs primarily consist of performers on stage, indicating the photographer was near the stage, with a strong sense of composition and timing. Photographs of performers casually posing

for the camera indicate the photographer likely had backstage access for some of the performances.

Based on additional information in some of the handwritten captions, the photographs were primarily taken at concerts or events in the Western New York region—Chautauqua, Dunkirk, Little Valley, and Lakewood—all within an hour of each other, as well as the nearby Erie County (New York) Fair and Expo, and Pittsfield, Pennsylvania. Other locations include the New York State Fair and Pittsburgh, Pennsylvania.

MUSIC MUSIC



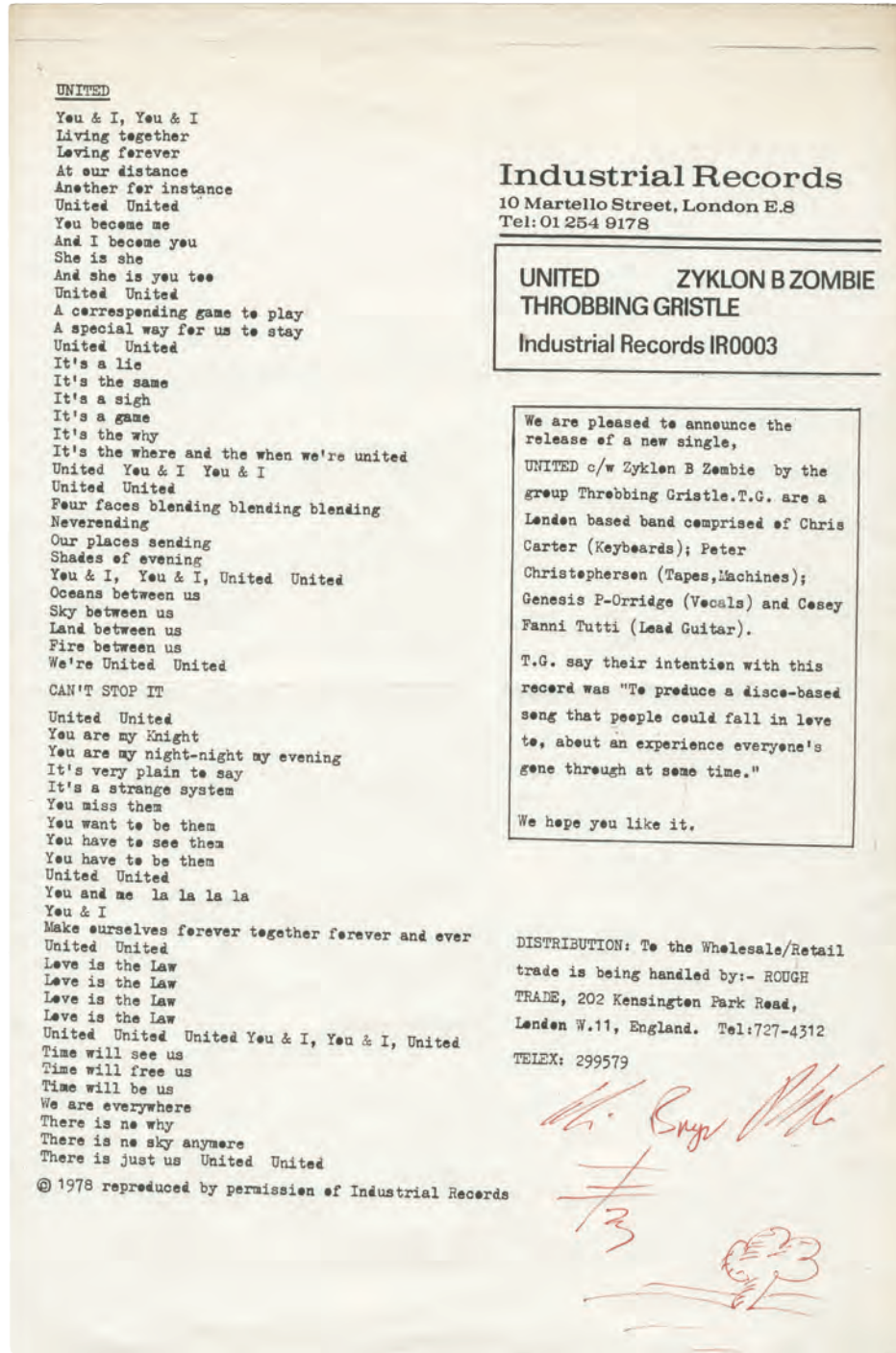
Included are images of country music legends Johnny Cash, Dolly Parton, Loretta Lynn, Conway Twitty, Hank Snow, June Carter Cash, The Carter Family, Minnie Pearl, Tanya Tucker, Tammy Wynette, and Wanda Jackson. Also included are photographs of singers, who while lesser known today, were among the biggest stars of the era, including Bobby Goldsboro, Crystal Gayle, Donna Fargo, Freddy Fender, Jeannie C. Riley, Buddy Alan, Charlie Walker, Peggy Sue, Bill Anderson, Kenny Price, LeRoy Van Dyke, Lynn Anderson, Jay Lee Webb, Jean Shepard, and Kitty Wells. Finally, the album contains images of smaller, and possibly even regional acts, some of which appear unknown to us, presenting a broad

survey of a transitional era in country music, as rock, soul, and pop began to fuse with the more traditional country sound that had begun declining in popularity toward the end of the previous decade.

Photographs variously sized, primarily 3.5 x 5 inches, but up to 7.5 x 9.75 inches. Generally Near Fine.

Housed in an about Very Good generic photo album, with starting and loss to the spine, fraying, and rubbing. Several internal pages loose, or with dried glue, leading to occasional slipping of the photographs.

\$2850



71

Signed by Genesis Breyer P-Orridge
 Original flyer for the release of United b/w Zyklon B Zombie by Throbbing Gristle

Vintage flyer advertising the release of the single "United" b/w "Zyklon B Zombie" by Throbbing Gristle. Signed with a small drawing in red ink at the bottom right corner by Genesis P-Orridge as Genesis Breyer P-Orridge, thus likely post-1992.

The debut single by the influential, experimental band, released as a 7-inch record, in May 1978, and which quickly went to multiple pressings.

An alternate version of "United" appears on the band's second album, *D.o.A: The Third and Final Report of Throbbing Gristle*, released the following December.

13 x 8.5 inches. Light vertical and horizontal creases from being folded, and light toning to the edges. Near Fine.

\$1750



72 Two original promotional photographs of David Bowie, 1975

Two promotional portrait photographs of David Bowie, likely used as part of a press release announcing Bowie's casting in the 1976 film *The Man Who Fell to Earth*. Each with a fold over mimeo snipe from public relations firm Rogers and Cowan dated 5-29-75. One photograph with Bowie's name and RCA Records and Tapes printed in the bottom margin.

Just three weeks prior, RCA had released Bowie's ninth studio album, *Young Americans*, and earlier

that year the BBC had broadcast the documentary *Cracked Actor* about the singer, which led director Nicholas Roeg to cast Bowie in his upcoming adaptation of Walter Tevis' 1963 novel.

8 x 10 inches. One photograph with slight even fading, else Near Fine.

Criterion Collection 304.

\$450

73 GABOR RONA
Original contact sheet with 12 images of Louis Armstrong and Gary Crosby, 1955

Vintage contact sheet containing twelve images of Louis Armstrong and Gary Crosby rehearsing for an episode of the *Gary Crosby Show*, which aired on CBS Radio on September 18, 1955. Contact sheet cut into three strips of four images each, with a partial mimeo snipe on the verso of each, and a CBS stamp crediting photographer Gabor Rona on the verso of the center strip. Also included is an enlargement of four images on a single photograph, with snipe noting the show date of 9/18 and the date of the images as 8/7/55.

Actor and singer (and son of Bing), Gary Crosby hosted his eponymous radio show as a summer replacement for his father's show, beginning June 6, 1954.

Contact Sheets 2.5 x 10 inches and 3 x 10 inches. Near Fine.

Compilation Photograph, 8 x 10 inches. Near Fine.

\$475



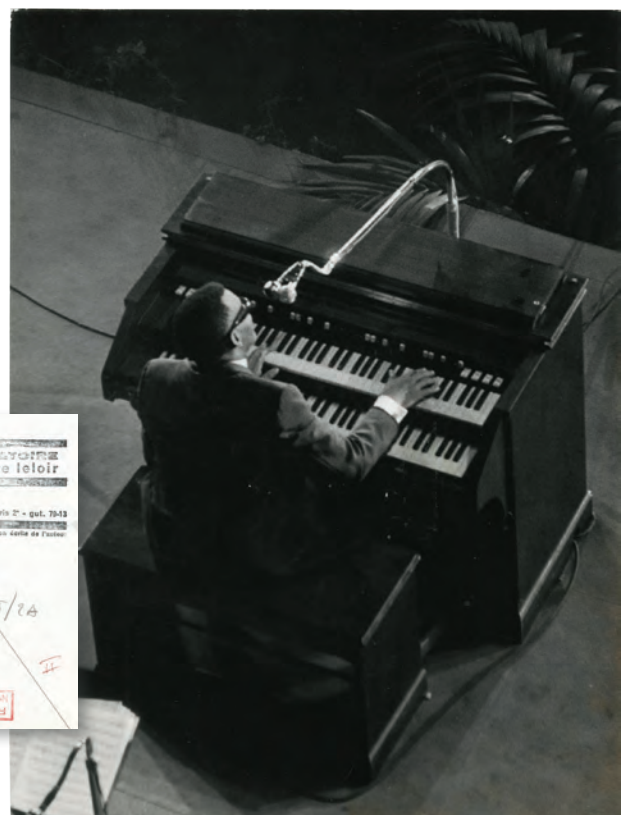
CBS PHOTO
BY
GABOR RONA

74 JEAN-PIERRE LELOIR
Original photograph of Ray Charles on stage in Paris, 1961

Vintage borderless photograph of Ray Charles at the organ, performing in Paris in October 1961. With the stamps of photographer Jean-Pierre Leloir and *Radio-Magazine* on the verso, along with holograph pencil annotations regarding layout.

7 x 9.25 inches. Very Good plus.

\$500



75 **PIERRE ADIDGE (DIRECTOR)**
JOE COCKER, LEON RUSSELL (STARRING)
Mad Dogs & Englishmen

Vintage studio still photograph from the 1971 film of Leon Russell and film crew outside the Fillmore East. Blindstamp on the recto, along with a few other identifying stamps on the verso.

Pierre Adidge's documentary captures Joe Cocker and Leon Russell's electrifying concerts at the Fillmore East and Santa Monica Civic Auditorium during Cocker's 1970 U.S. tour.

10 x 8 inches. Very Good plus, some faint creasing, several pinholes in corners.

\$325



76 Original photograph of
Duke Ellington in Paris, circa 1950s

Vintage borderless photograph of pianist, composer, and jazz bandleader Duke Ellington at the piano, circa 1950s. With a printed mimeo snipe affixed to the verso, along with the stamp of Bernand press agency in Paris.

7.25 x 9.5 inches. Very Good plus.

\$475



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 105, RUE DE RICHELIEU
 PARIS 2^e - T. 1.80.5.50

MUSIC

77 **PAUL GARON** **The Devil's Son-in-Law**

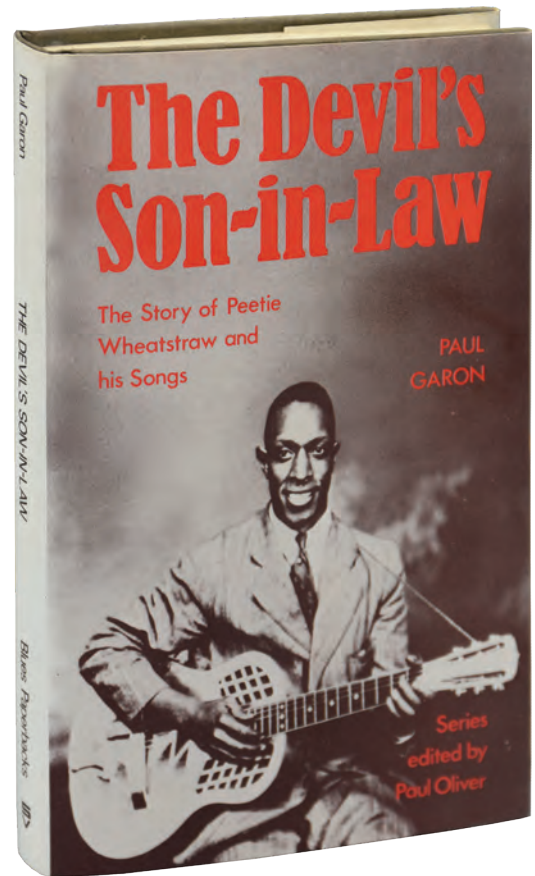
Four books on the blues

London: Studio Vista, 1970. First UK Edition, preceding all others.

A biography and musical analysis of influential blues musician Peetie Wheatstraw, including interviews with his fellow musicians.

About Near Fine in a Near Fine dust jacket. Faintly foxed page edges and light offsetting to the front and rear endpapers.

\$375



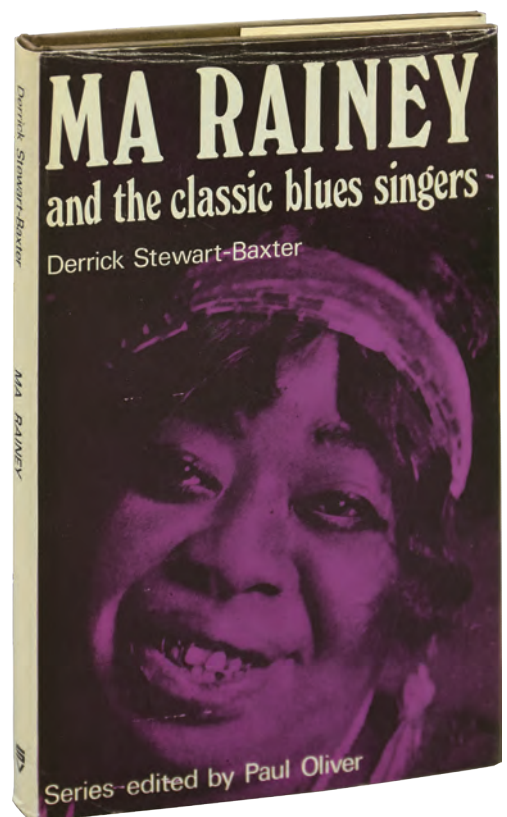
78 **DERRICK STEWART-BAXTER** **Ma Rainey and the Classic Blues Singers**

London: Studio Vista, 1970. First UK Edition, preceding all others.

A critical discussion of early female blues singers, including Ma Rainey and Bessie Smith.

Near Fine in a Very Good plus dust jacket. Faintly foxed to the page edges, with a slight spine lean. Jacket is lightly rubbed, with slight creasing to the top edge of the front panel and a faintly toned spine.

\$325



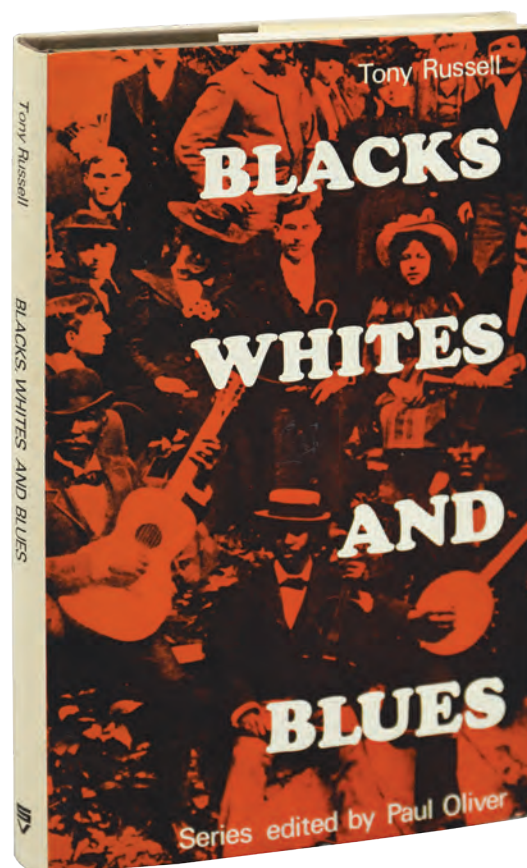
79 TONY RUSSELL Blacks, Whites and Blues

London: Studio Vista, 1970. First UK Edition, preceding all others.

A historical examination of the interrelationship between white and African American folk music traditions.

Near Fine in a Near Fine dust jacket. Light foxing to the top page edge, with faint offsetting to the front and rear endpapers. Jacket is lightly toned overall, with faint scratches to the front panel.

\$375



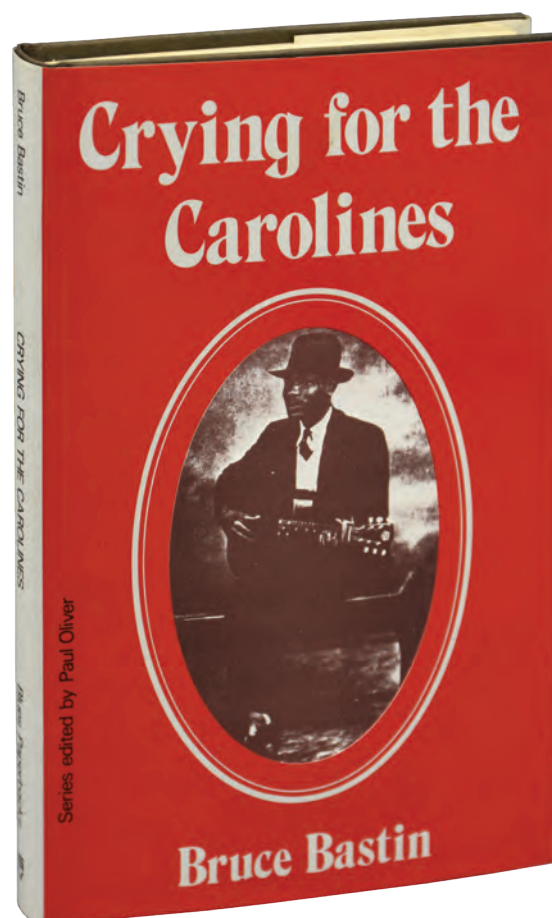
80 BRUCE BASTIN Crying for the Carolines

London: Studio Vista, 1970. First UK Edition, preceding all others.

An original folkloric study of the blues tradition in the Carolinas and northern Georgia, and the legacy of the area's most famous bluesman, Blind Boy Fuller.

Very Good plus in a Near Fine dust jacket. Faint foxing to the page edges and lightly rubbed boards. Jacket faintly toned to the spine panel and flaps.

\$300



81 Original promotional "I'm a Loretta Lynn fan" paddle hand fan

Vintage promotional Loretta Lynn paddle hand fan with an early WSM photograph of Lynn by Les Leverett (used as one of Lynn's early publicity photographs for Decca Records), the Decca Records arrow logo and slug reading "I'm a Loretta Lynn fan...", circa 1960.

Lynn debuted on Decca in 1960, the same year the first Loretta Lynn Fan Club formed. By the end of 1960 Billboard magazine listed Lynn as the No. 4 Most Promising Country Female Artist.

12.75 x 8.75 inches. Very Good plus, very light edge wear and some rubbing to the recto.

\$350



82 Original photograph of composer Burt Bacharach, circa 1970s

Vintage borderless reference photograph of musician Burt Bacharach playing the piano and singing in a recording studio, circa 1970s. With a Columbia-Warner copyright stamp on the verso.

10 x 8 inches. Very Good plus, with light wear to the corners.

\$385



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BURT BACHARACH

83 Hank Williams, Jr. and the Cheatin' Hearts Promotional Sunn Amplifiers Flyer

Vintage promotional flyer/handbill of Hank Williams, Jr. and The Cheatin' Hearts for Sunn Amplifiers "Amps in Action" advertising campaign.

Hank Williams, Jr. and The Cheatin' Hearts teamed up for a 1972-1973 tour and released one album, now out of print, the instrumental *Just Pickin'...No Singin'* in 1973.

11 x 8.5 inches. Near Fine, very faint creasing.

\$325



84 WILLIAM R. JOHNSON John Lair's Renfro Valley Barn Dance

Collection of 14 vintage studio still photographs from the 1966 film in their original brown paper sleeve stamped "RENFRO VALLEY BARN DANCE A SET 14 Stills."

The *Renfro Valley Barn Dance* began as a radio show in Cincinnati in 1937, a labor of love by its creator John Lair. Two years later in 1939 the big show barn, Log Lodge and Tourist Court were built in Renfro Valley Kentucky, becoming the permanent home for the *Renfro Valley Barn Dance*, now also known as Kentucky's country music capital, the Renfro Valley Entertainment Center exists as a home to classic country, southern gospel and mountain bluegrass performances to this day.

John Lair's Renfro Valley Barn Dance was a country music review in which performers and townspeople of Renfro Valley told the story of their Kentucky settlement. Originally released by Warner Bros.-Seven Arts, *John Lair's Renfro Valley Barn Dance* is no longer available to the public.

Shot on location in Louisville, Kentucky.

8 x 10 inches. Near Fine, 2 photos with small area of discoloration on right. Paper Sleeve, Very Good plus with small stain on bottom.

\$325





85

ALAIN DESSALLES

Collection of five original oversize photographs and two contact sheets of a Paris performance by the Thelonious Monk Quartet, 1964

Collection of five vintage, oversize, borderless photographs and two contact sheets (with 59 images) of the Thelonious Monk Quartet in performance at the La Maison de l'ORTF (Office de Radiodiffusion-Télévision Française) in Paris on February 23, 1964. Photographs with the stamp of photographer Alain Dessalles on the verso.

The quartet here includes saxophonist Charlie Rouse, bassist Butch Warren, and drummer Ben Riley. They would also back Monk on his 1964 album, *It's Monk's Time*, the tracks for which were recorded at in January, February, and March, one of five albums Monk would release that year.

According to Robin Kelly's *Thelonious Monk: The Life and Times of an American Original*, the quartet was in the midst of a 17-stop tour through Europe when these photographs were taken. The images capture the legendary pianist at the height of his creative powers, and three days later, on February 28, 1964 Monk became just the fourth jazz musician to be featured on the cover of *Time* magazine.

Photographs 8 x 12 inches, contact sheets 9 x 12 inches. Very Good plus.

\$2000



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PERSONS O

86

The only known photograph of Marilyn Monroe with the Kennedys

CECIL STOUGHTON

Photograph of John F. Kennedy, Robert Kennedy, and Marilyn Monroe, 1962

Photograph of actress Marilyn Monroe with US President John F. Kennedy, his brother US Attorney General Robert Kennedy, and historian Arthur M. Schlesinger, taken by White House photographer Cecil Stoughton, on May 19, 1962, struck circa 2010. Two Time-Life stamps and a holograph marker annotations of the photographer's and subject's name on verso.

The iconic photograph, the only known photograph of either Kennedy with Monroe, was taken after President Kennedy's 45th birthday celebration at Madison Square Garden in New York, at a Democratic fund raising event at movie executive Arthur Krim's house. Monroe is seen here still in her rhinestone studded dress, worn during her infamous serenade of "Happy Birthday, Mr. President," her last major public appearance before her untimely death three months later.

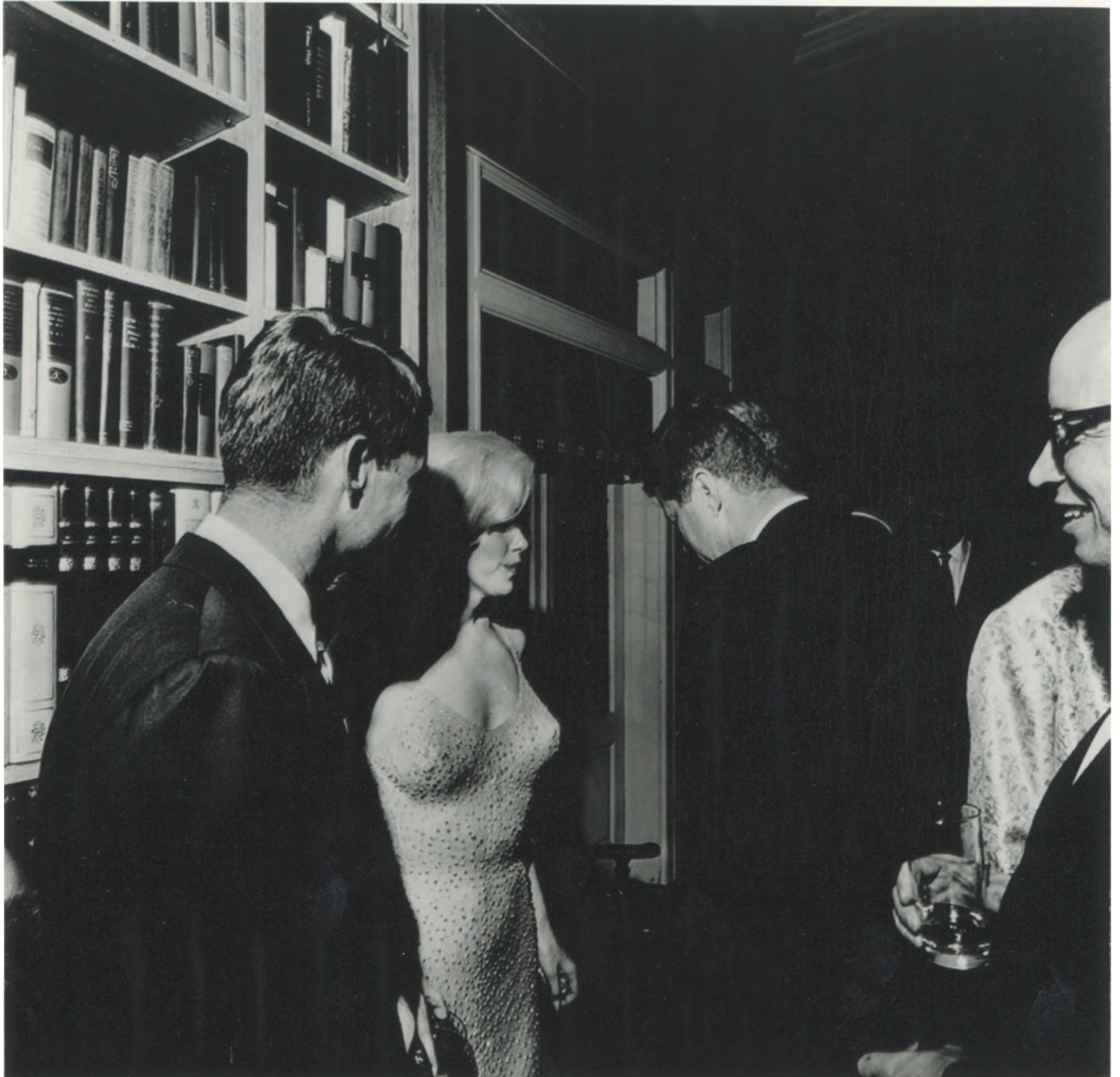
There were, of course, other photographs taken of Monroe with either of the Kennedys, but the Secret Service and FBI confiscated every one. This photograph was spared as it was in the photographic dryer when agents confiscated the other photographs. Stoughton reportedly kept the photograph a secret for years as to not upset Jacqueline Kennedy.

Stoughton's original print sold at auction in a collection of John F. Kennedy photographs for \$151,000 in 2010.

8 x 10 inches. Near Fine.

\$2250

OF INTEREST



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87 ORSON WELLES The Magnificent Ambersons

Vintage borderless reference photograph from the 1942 film showing director Orson Welles, cinematographer Stanley Cortez, and members of the cast, including Joseph Cotten, Agnes Moorehead, and Anne Baxter, conferring during a lunch break. Mimeo snipe promoting Welles' Mercury Players, and "APR 13 1942" stamp on verso.

Based on the Pulitzer Prize winning 1918 novel by Booth Tarkington.

Welles' follow up to *Citizen Kane* (1941) was utterly different from Kane in style and texture, but just as brilliant in its own way. Writer-director Welles does not appear on camera, but his voiceover narration superbly sets the stage for the movie's action, which fades in valentine fashion on Amberson Mansion, the most ostentatious dwelling in all of turn-of-century Indianapolis. Despite the legendarily

unsolvable problem of film editor Robert Wise being instructed by the studio—outside Welles' knowledge—to edit away nearly an hour of the film's length, it remains a masterpiece of storytelling, bringing Tarkington's Pulitzer winning novel to life in high style.

Nominated for four Academy Awards, including Best Picture, Best Cinematography, and Best Supporting Actress for Moorehead.

8 x 10 inches. Faint glue shadow from snipe, else Near Fine.

National Film Registry. Godard, *Histoire(s) du cinéma*. Rosenbaum 1000. Scorsese, *A Personal Journey Through American Movies*.

\$1250





88

HOWARD HAWKS (DIRECTOR)
KATHARINE HEPBURN, CARY GRANT (STARRING)
Bringing Up Baby

Vintage double weight photograph of Katharine Hepburn, Howard Hawks, and a thoroughly relaxed Cary Grant on the set of the 1938 film.

8 x 10 inches. Near Fine.

National Film Registry. Byrge & Miller, *The Screwball Comedy Films*.

\$975



**89 TAY GARNETT (DIRECTOR)
LANA TURNER, JOHN GARFIELD (STARRING)
The Postman Always Rings Twice**

Vintage double weight reference photograph of director Tay Garnett discussing a scene with Lana Turner and an intense John Garfield on the set of the 1946 film. Mimeo snipe on verso.

Based on the 1934 novel by James M. Cain. Remade in 1981 in a grim, nihilistic adaptation by David Mamet (his screenwriting debut), directed by Bob Rafelson and starring Jack Nicholson and Jessica Lange.

A high spot of film noir, as well as the careers of Turner and Garfield.

Set in Twin Oaks, California, and shot on location in Laguna Beach, Norwalk and Los Angeles, California.

8 x 10 inches. Near Fine.

Selby US Masterwork. Penzler 101. Spicer US. Silver and Ward US. Grant US.

\$875

90

Original photograph of Albert Einstein and his wife Elsa, 1931

Vintage photograph of Albert Einstein and his wife Elsa on a Warner Brothers film set, February 3, 1931.

In early 1931, Einstein and his wife visited several studios and sets to see European directors at work. Here, Einstein, his wife (sitting at his left) and cinematographer J. Peverell Marley sit in at a screening for the 1931 French language version of *The Big House*, in France titled *Revolte dans la prison*. As this is a prison film, a number of actors in the photo are wearing prison jackets.

Jacques Feyder was the original director of the French version, and Pal Fejos and George W. Hill are credited for it as well.

8 x 10 inches. Very Good plus with light creasing at the corners.

\$875





91

LUC FOURNOL

Original photograph of Alfred Hitchcock and Tippi Hedren at Cannes, 1963

Vintage borderless press photograph of director Alfred Hitchcock and actor Tippi Hedren attending Cannes in 1963, with Hitchcock making a bird gesture. With a stamp for photographer Luc Fournol on the verso noting the date 14 Mai 1963.

Loosely based on a 1952 short story by Daphne du Maurier. Often regarded as Hitchcock's last great film, made all the more terrifying by the lack

of motivation or explanation given to the violence. The first film screened at a prestigious invitational showing at Cannes in 1963, attended by both Hitchcock and Hedren.

11 x 8 inches. Very Good plus, with light curling and a diagonal crease to the lower left corner.

\$550

92

**MICHAEL CURTIZ (DIRECTOR)
JOAN CRAWFORD (STARRING)
Mildred Pierce**

Vintage reference photograph of director Michael Curtiz wielding a megaphone on location for an exterior shot for the 1945 film. With a printed mimeo snipe on the verso.

Based on James M. Cain's 1941 novel, which follows a newly divorced woman as she begins a career as a baker to provide for her family, to the shame of her spoiled, ungrateful firstborn daughter. A career-reviving role for Joan Crawford, who won an Academy Award for her performance, following her 1943 departure from Metro-Goldwyn-Mayer.

7.25 x 9.25 inches. Very Good, with light dryness and cracking to the finish, and light wear to the bottom corners.

National Film Registry. Criterion Collection 860. Selby US Canon. Grant US. Silver and Ward Classic Noir. Spicer US.

\$425



93

LEON HERSCHTRITT
Original photograph of Ezra Pound and
Olivier Todd, circa 1965

Vintage, oversize, borderless photograph of the legendary and controversial poet Ezra Pound sitting with journalist Olivier Todd at the Brasserie Lipp in Paris. With the stamp of photographer Leon Herschtritt on the verso.

The Idaho-born Pound lived as an expatriate on and off throughout his life, but chose to live primarily in Italy—with occasional trips throughout western Europe—after his release from St. Elizabeth's mental hospital in America in 1958 until his 1972 death.

7.5 x 11.5 inches. Very Good plus, with light curling and faint soil.

\$675



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37b, rue des pyramides, paris 10^e - 157 76 68

PERSONS OF INTEREST

94 **STANLEY KUBRICK (DIRECTOR)** **KIRK DOUGLAS (STARRING)** Spartacus

Vintage borderless photograph from the set of the 1960 film, showing star Kirk Douglas lying down on the job, the mirror image of the word IESVS (Jesus) written in the sand behind him.

Based on the 1951 novel by Howard Fast, a fictionalized account of a real life slave revolt against the Roman Empire. Along with Otto Preminger's *Exodus* the same year, the first screenwriting credit for Dalton Trumbo under his own name since he was blacklisted in 1950, effectively ending the practice in Hollywood. Nominated for six Academy Awards, winning four, including Best Supporting Actor for Peter Ustinov.

9.25 x 7 inches. Near Fine.

National Film Registry. Criterion Collection 105.
Rosenbaum 1000.

\$375



95 Original photograph of Pinto Colvig, circa 1940s

Vintage photograph of vaudevillian, voice actor, and cartoonist Pinto Colvig holding a small Goofy statuette, circa 1940s.

Colvig was best known as the voice of Disney characters Pluto and Goofy, as well as the originator of the Bozo the Clown character for Capitol Records.

8 x 10 inches. Near Fine, with light creasing to the corners.

\$325



96

JEAN-PIERRE LELOIR

Original photograph of Dizzy Gillespie, circa 1965

Vintage borderless photograph of Dizzy Gillespie, circa 1965, rubber stamp credit for photographer Jean-Pierre Leloir on the verso, along with two other stamps, on verso.

Leloir is best known for his concert and behind-the-scenes photographs of rock and jazz musicians, notably at the famed Olympia Theatre in Paris.

6.25 x 9 inches. Very Good plus, with light creasing to corners.

\$375



97

STEVEN SPIELBERG

Raiders of the Lost Ark

Vintage reference photograph of director Steven Spielberg and producer George Lucas on the set of the 1981 film. With a printed mimeo snipe affixed to the verso.

An homage to the serialized Saturday matinee films of the 1930s and 40s, *Raiders* is the first in the well-loved Spielberg/Lucas high-adventure trilogy starring Harrison Ford as roguish archaeology professor Indiana Jones. Still one of the highest grossing films of all time, winner of five Academy Awards and nominated for four others, including Best Picture.

Set in Peru, Egypt, Nepal, and Washington DC, shot on location in England, France, Tunisia, California, and Hawaii.

8 x 10 inches. Very Good plus, with a couple of tiny stray marks on the bottom right corner, within the white margin.

\$450





98

EMILIO LARI

Original photograph of Jodie Foster, 1975

Vintage, borderless, double weight photograph. With the stamp of Emilio Lari on verso.

Lari began his career as studio still photographer by bluffing his way onto the set of Richard Lester's *A Hard Day's Night* in 1964, and went on to doing studio still photography for the next four decades, working with, among others, Franco Zeffirelli, Francis Ford Coppola, and Martin Scorsese. Lari is also known for his personal photo shoots of various celebrities including David Bowie, Robert De Niro, Michelle Pfeiffer.

The following year would be the breakthrough year for Jodie Foster, going on to star in Martin Scorsese's revolutionary New Hollywood neo-noir *Taxi Driver*, as well as Nicolas Gessner's *The Little Girl Who Lives Down the Lane*, and the Disney fantasy-comedy *Freaky Friday*, directed by Gary Nelson.

7.75 x 11.5 inches. Very Good plus with two small faint bruises.

\$500



99

BOB RAFELSON (DIRECTOR)
JACK NICHOLSON (STARRING)
Five Easy Pieces

Vintage, borderless reference photograph taken on location for the 1970 film, showing director Bob Rafelson and actor Jack Nicholson sitting on an oil rig platform, a camera facing them for the shot.

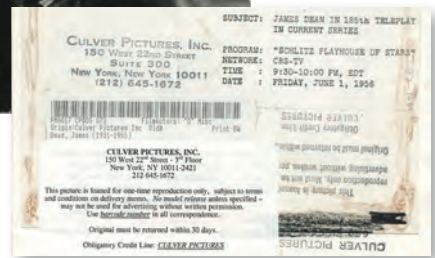
A shiftless, blue-collar oil rigger returns to his upper-crust family home to say his goodbyes to his terminally ill father, from whom he has been estranged for three years. One of the most important films of the early 1970s, with an intelligent, fierce style that would inform the rest of the decade and define the New Hollywood aesthetic, and one of a small number of films of this period to be written by a woman, frequent Nicholson collaborator Carole Eastman (here under the pseudonym Adrien Joyce).

Nominated for four Academy Awards including Best Picture, Best Actor for Nicholson, Best Supporting Actress for Karen Black, and Best Original Screenplay for Eastman.

10 x 8 inches. Near Fine.

National Film Registry. Criterion Collection 546. Ebert II.

\$425



100

JAMES DEAN (STARRING)
JUSTIN ADDISS (DIRECTOR)
Schlitz Playhouse of Stars: The Unlighted Road

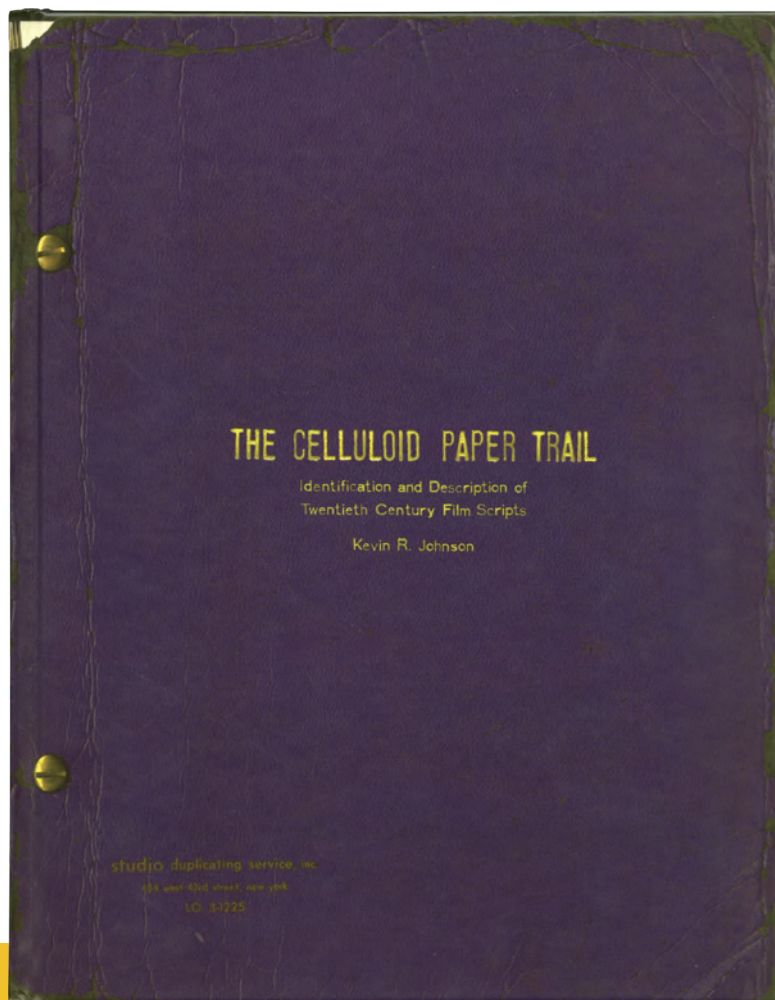
Vintage borderless publicity photograph from Season 4, Episode 35, "The Unlighted Road," of the 1951-1959 television program *Schlitz Playhouse of Stars*. The episode originally aired on CBS on May 6, 1955 and was repeated (the first repeat of an episode of the series at the time) on CBS on June 1, 1956. Mimeo snipe, three Culver Pictures stamps, and two later Culver Pictures labels (circa 1990s) on the verso.

A Korean War veteran finds work at a diner, where he meets a local girl, but has to contend with two regulars who may be criminals. *Schlitz Playhouse of Stars* was an Emmy Award winning CBS anthology series of both comedy and drama, which aired from 1951 to 1959.

7 x 8.75 inches. Near Fine, some light edgewear and creasing.

\$550

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.

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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