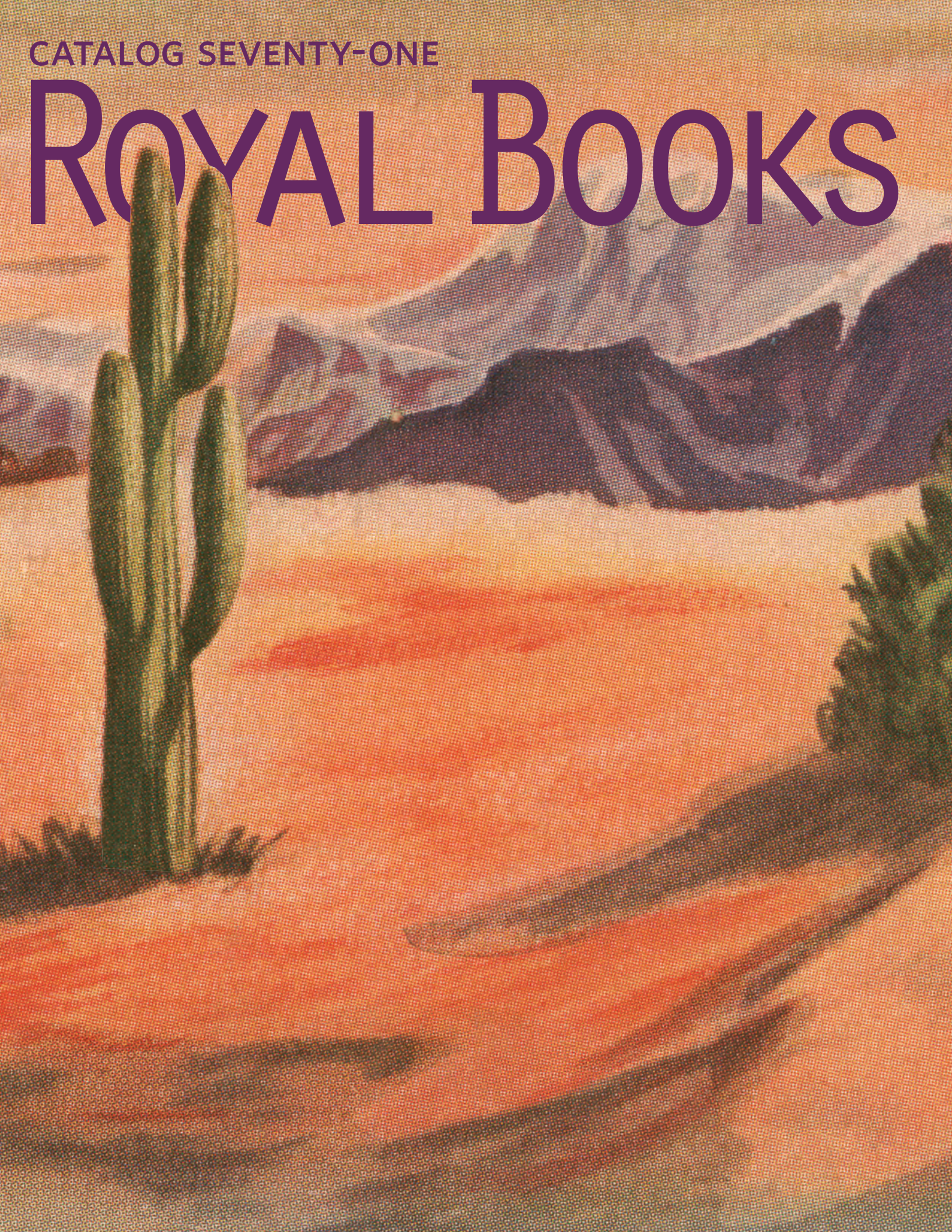


CATALOG SEVENTY-ONE

ROYAL BOOKS



TERMS AND CONDITIONS

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

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

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

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

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

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

THE ROYAL BOOKS CREW

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

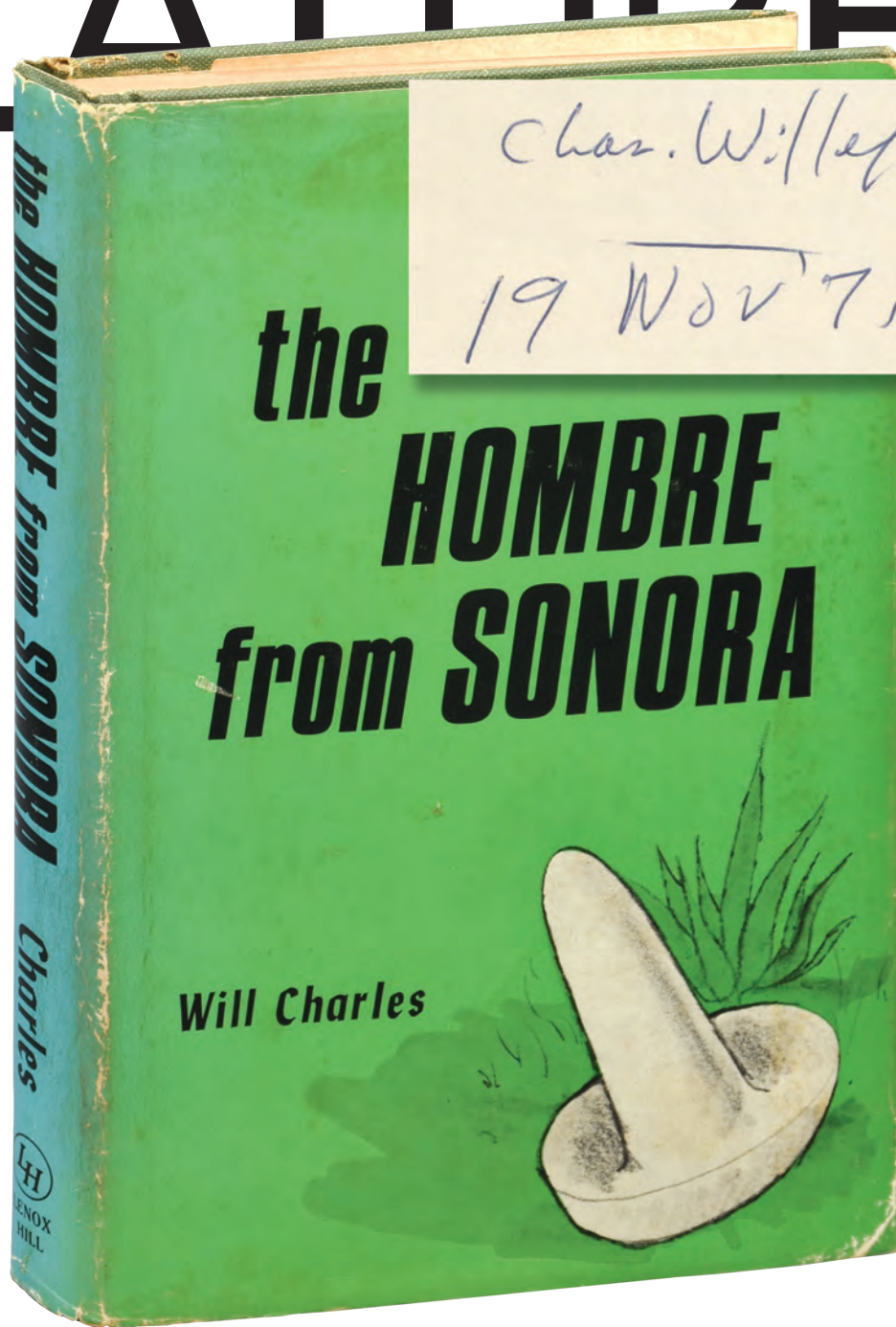
Catalog design and layout by Lenora Genovese



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FEATURED



1 CHARLES WILLEFORD WRITING AS WILL CHARLES The Hombre from Sonora

New York: Lenox Hill Press, 1971. First Edition. Inscribed by the author on the verso of the half-title page: "To Mark Reinsberg / the hombre from the capital of incontinence—that is, existentially / My best regards for authoritarianism. / Chas. Willeford / 19 Nov '71." Willeford's scarcest book.

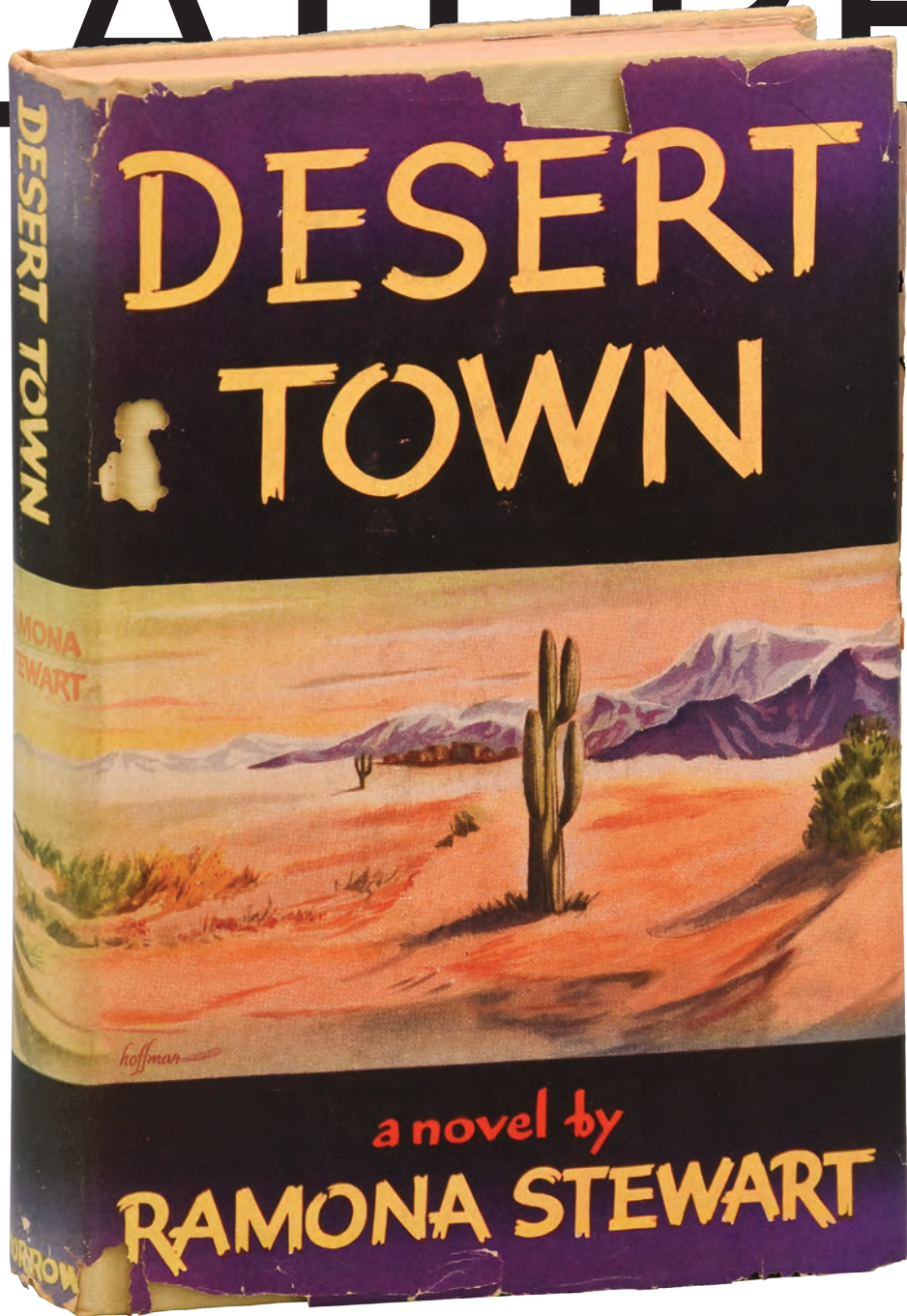
After an early career in paperback originals, Willeford's second hardcover publication after *The Burnt Orange Heresy*, a Western with all the philosophical musing, genre-convention busting,

and pitch black humor one comes to expect from the great writer's writer. Republished by Dennis McMillan in 1999 under Willeford's original title, *The Difference*.

Very Good plus in a Very Good plus dust jacket. Faint foxing to the page edges and endpapers, with some wear to the cloth of the top edge of the boards. Jacket faintly foxed on the rear panel and flaps, with a lightly faded spine and brief wear to the extremities.

\$9750

FEATURED



2

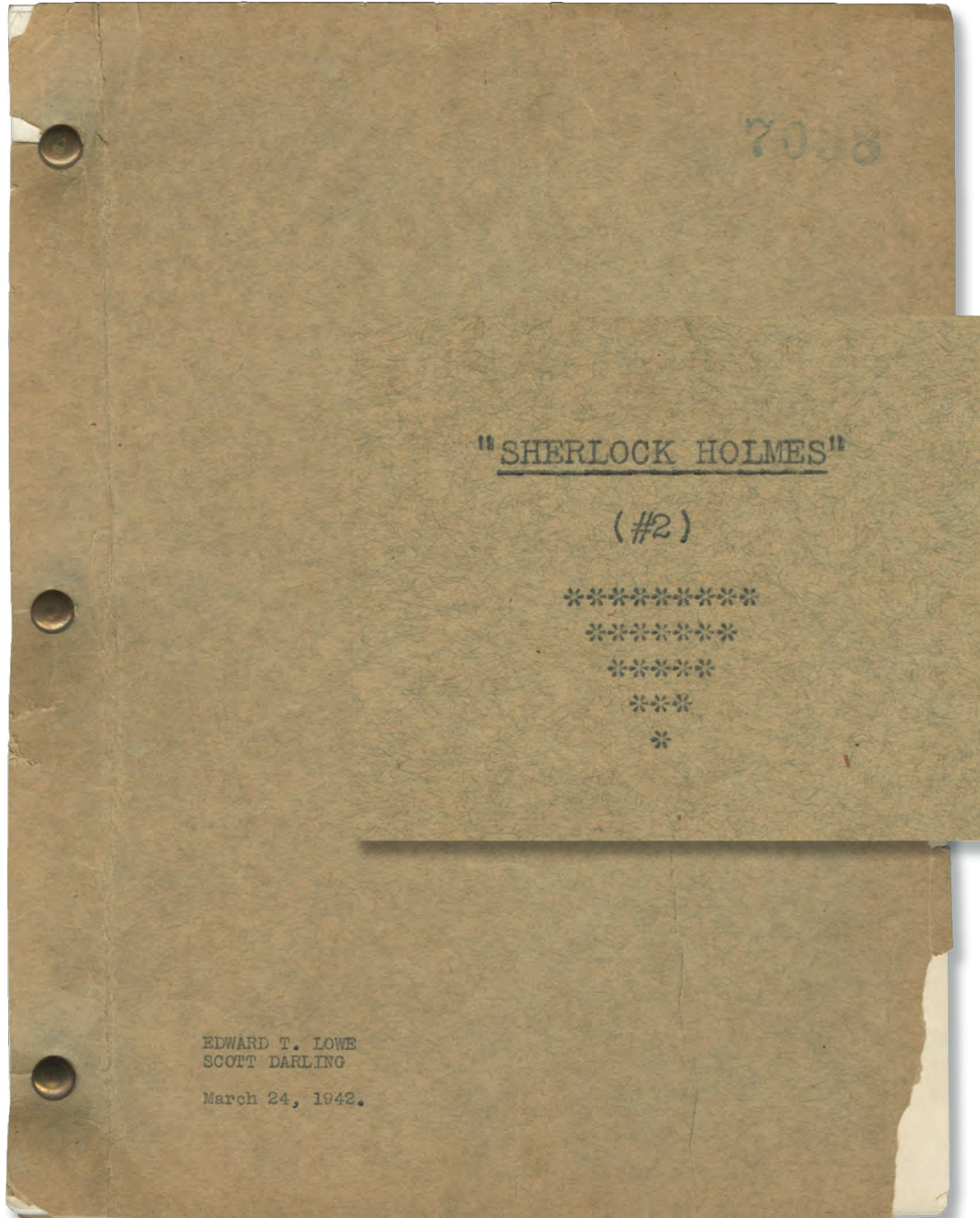
RAMONA STEWART
Desert Town

New York: William Morrow, 1946. First Edition.
Rare in or out of jacket.

Basis for the 1947 blazing Technicolor film noir *Desert Fury*, starring Lizabeth Scott and Burt Lancaster.

Near Fine in a Good dust jacket. Jacket has significant chipping along the flap folds, with professional tissue paper repairs to separations of the front flap and rear flap, with a lightly faded spine.

\$475



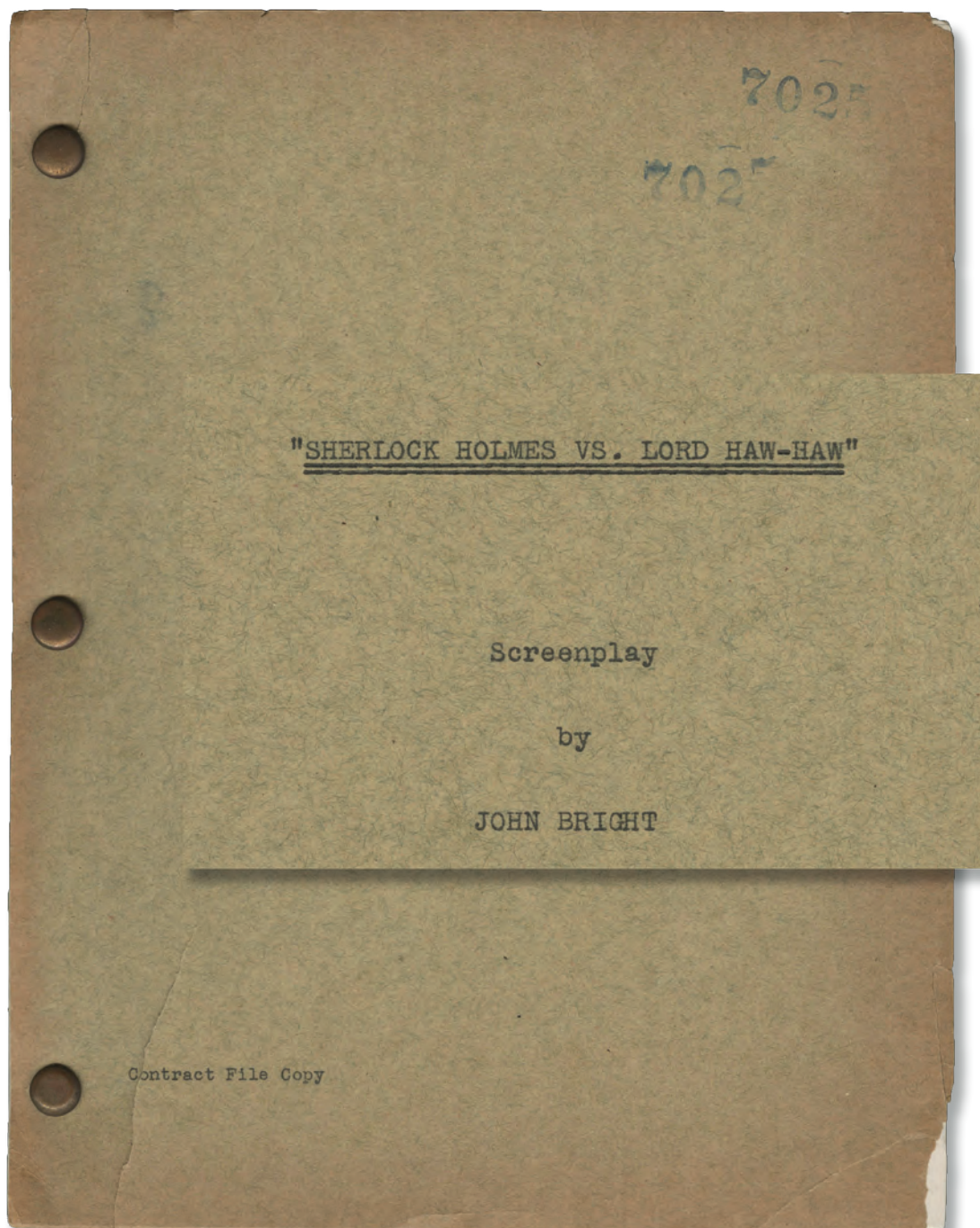
Three cases for Sherlock Holmes

3 **ARTHUR CONAN DOYLE (SHORT STORY)**
BASIL RATHBONE, NIGEL BRUCE (STARRING)
Sherlock Holmes and the Secret Weapon

Archive of three scripts, all with holograph annotations throughout, and one post-production script for the 1942 film. Loosely based on the 1903 short story "The Adventure of the Dancing Men," by Sir Arthur Conan Doyle. The fourth Sherlock Holmes movie starring Basil Rathbone and Nigel Bruce.

Included are: (1) First Draft script dated March 24, 1942, with additional plot, location, and continuity breakdowns; (2) Third Draft script dated April 22, 1942, (3) Draft script, dated May 22, 1942; and (4) Post-production script dated August 6, 1942.

\$6500

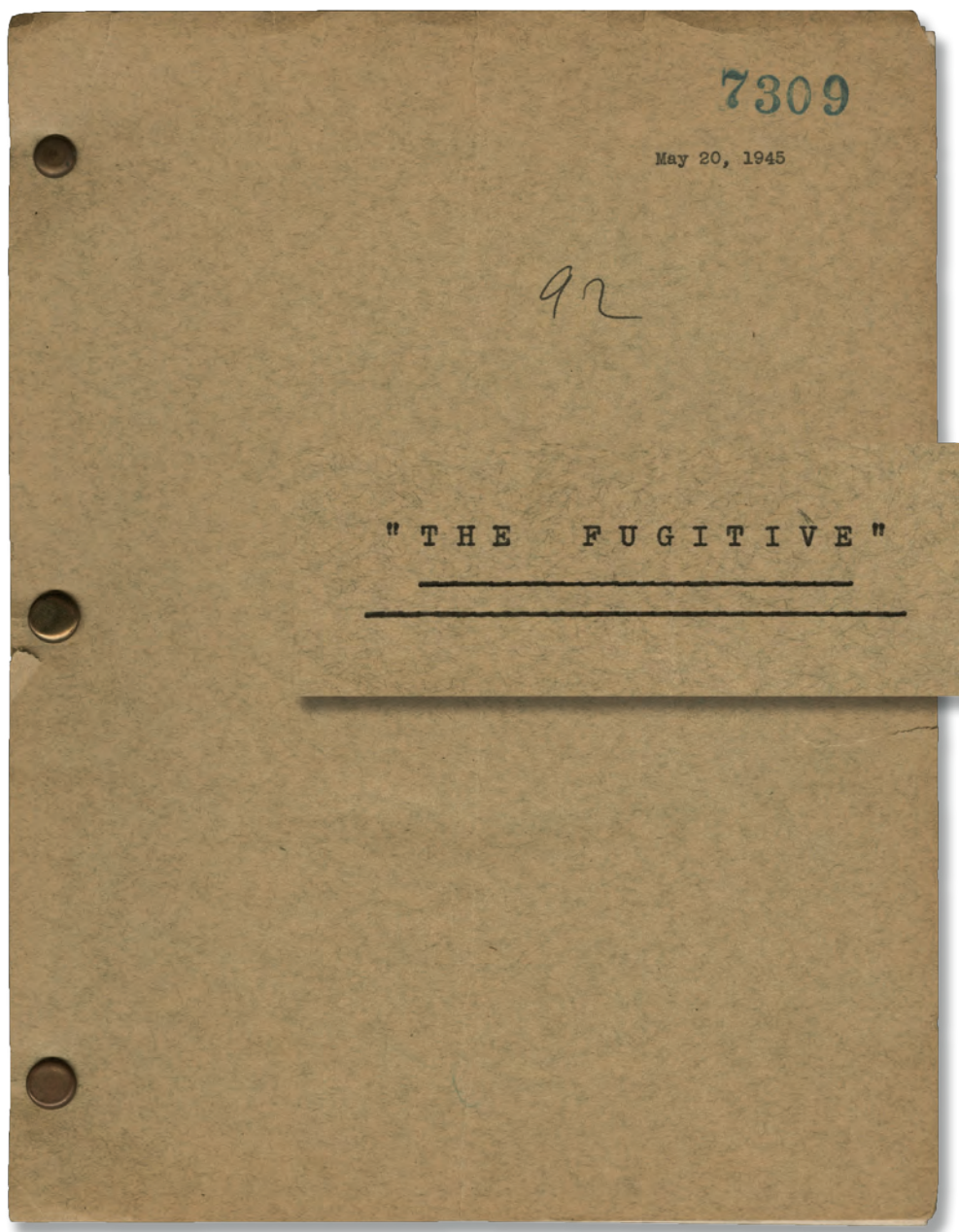


4 **ARTHUR CONAN DOYLE (SHORT STORY)**
BASIL RATHBONE, NIGEL BRUCE (STARRING)
Sherlock Holmes and the Voice of Terror

Archive of three scripts, all with holograph annotations throughout, and one post-production script for the 1942 film. Based on the 1917 short story "His Last Bow" by Sir Arthur Conan Doyle. The third Sherlock Holmes movie starring Basil Rathbone and Nigel Bruce.

Included are: (1) Draft script dated 3/10/42, (2) Draft script dated April 2, 1942, (3) Draft script dated May 4, 1942, and (4) Post-production script dated July 28, 1942.

\$5500



5 **ARTHUR CONAN DOYLE (SHORT STORY)**
BASIL RATHBONE, NIGEL BRUCE (STARRING)
Pursuit to Algiers

Revised Draft script for the 1945 film, dated May 20, 1945, and here under the working title *The Fugitive*. All leaves watermarked CONTRACT FILE COPY.

The twelfth entry in the fourteen film Sherlock Holmes series featuring Basil Rathbone and Nigel Bruce, loosely based on Arthur Conan Doyle's 1911 short story "The Adventure of the Red Circle."

The prime minister of the fictitious eastern European country Rovinia begs Holmes and Watson to escort Prince Nikolas back home, as the king has been assassinated and the prince must ascend to the throne. The transatlantic voyage proves to be a dangerous journey, and every passenger becomes a suspect, though Holmes carries more than a few tricks and surprises up his cape.

\$1450



6

MARY NORRIS

Original scrapbook belonging to a nursing student, circa 1937

Vintage scrapbook compiled by Mary Norris, a nursing student at Evangelical Deaconess Hospital in Marshalltown, Iowa, circa 1937.

Included are over 100 vernacular photographs, generally featuring classmates, professors, doctors, and her fiancé, Donald Malcolm, and their friends in posed shots, several detailed autograph letters signed from Malcolm, and over a dozen typed or handwritten poems, presumably by Norris, predominantly on the themes of nursing and religion. Also included are invitations to social events, mementos, clipped newspaper articles, and pamphlets or other ephemera regarding her classwork. Taken together these form a detailed

and highly specific account of the life of a nursing student just prior to World War II.

The Evangelical Deaconess Hospital, along with the attached nursing school, opened in 1914. It was just the second hospital in the Marshalltown area, and through several mergers and name changes, continues to operate to this day, although the nursing school graduated its last class in 1986.

About Very Good, bound with a string binding. Most interior pages loose, with photographs and other material no longer attached in several places.

\$1350



7 **RICHARD FLEISCHER (DIRECTOR)**
RAQUEL WELCH (STARRING)
Fantastic Voyage

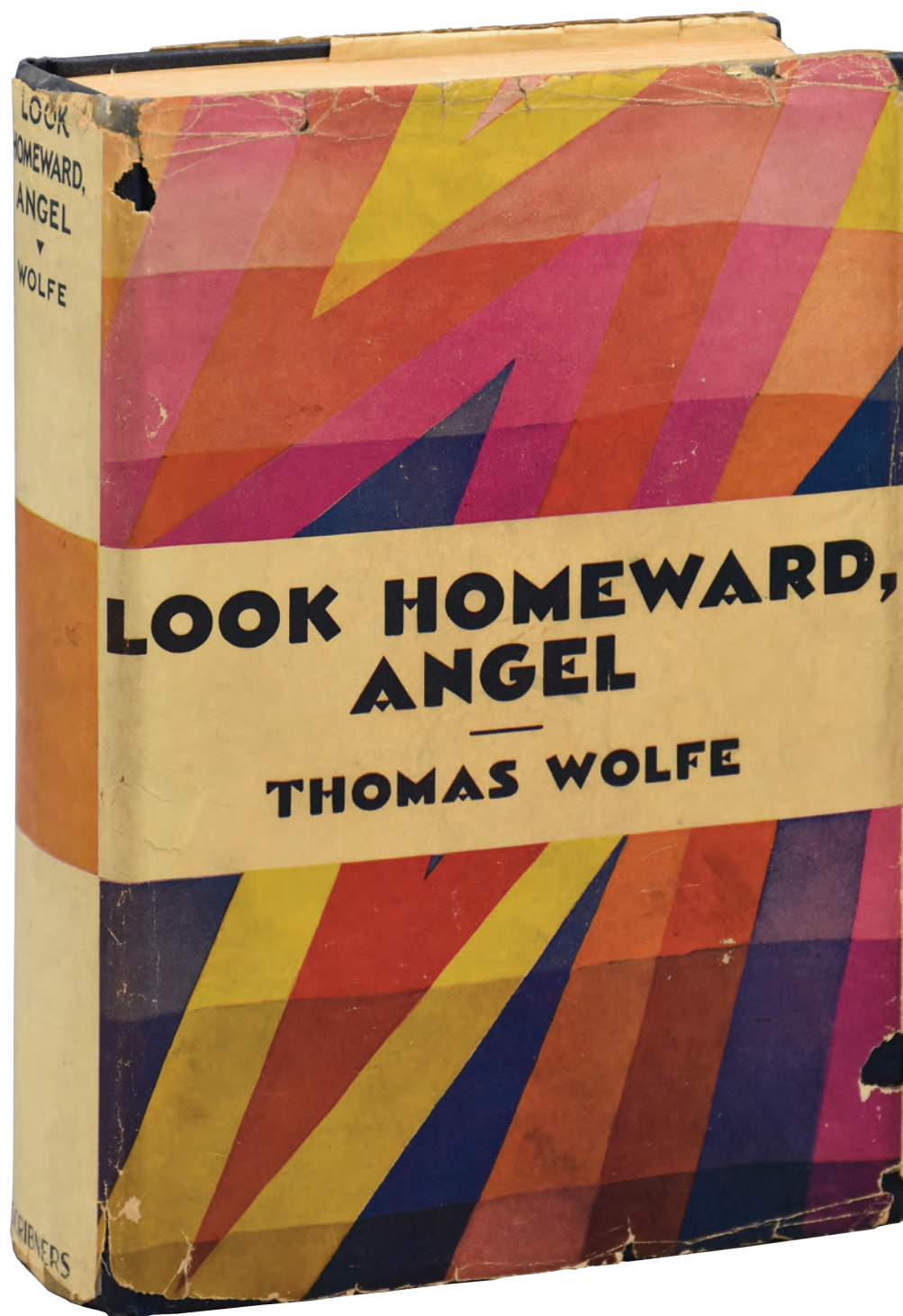
Vintage poster for the 1966 science fiction film. Style D poster, produced in small numbers as a lithograph print.

In our estimation, a more striking image than the far better known one of Raquel Welch featured on

the poster for *One Million Years B.C.* released the same year.

13.5 x 22 inches. Fine.

\$3500



8 THOMAS WOLFE Look Homeward, Angel

New York: Charles Scribner's Sons, 1929. First Edition. In the first issue dust jacket, with Wolfe's portrait on the rear panel and the original price of \$2.50 on the front flap.

The author's first book, a breathtaking autobiographical novel, generally considered his major achievement.

Near Fine in a Very Good dust jacket. Jacket is evenly faded on the spine panel, with chipping to the front flap fold, spine ends, and tips, light edgewear, and a number of old tape reinforcements on the verso.

\$4250



Basis for *The Quiet Man*

9

MAURICE WALSH
Green Rushes

London: Chambers, 1935. First UK Edition, preceding all others.

A phenomenally popular novel in the UK and Ireland upon publication, and basis for the iconic 1952 John Ford film, *The Quiet Man*, starring John Wayne and Maureen O'Hara. The UK edition went well into multiple printings, the small first printing having always been extremely scarce, particularly in jacket.

Very Good plus in an about Very Good dust jacket. Neat contemporary owner name on the front endpaper. Slight lean, with a strip of fading along the bottom edge of the boards, light foxing to the page edges. Jacket has a few chips and short closed tears at the extremities, the largest being at the crown, affecting just a portion of the title.

\$3000



10

Inscribed by the author
MELCHIOR LENGYEL
 Taifun

Budapest: Nyugat, 1909. First Edition. Inscribed by the author on the first blank. Text in Hungarian.

Melchior Lengyel was a Hungarian writer and dramatist. After emigrating to the United States in 1937, he found work in Hollywood, where he received an Academy Award nomination for Best Original Story for *Ninotchka*, directed by Ernest Lubitsch, who he collaborated with frequently.

Basis for the 1914 US film, *The Typhoon*, directed by Reginald Baker and starring Sessue Hayakawa and

Gladys Brockwell, and the 1933 German film directed by Robert Wiene and starring Liane Haid and Viktor de Kowa, and later released in a heavily censored and re-shot version as *Polizeiakte 909*.

Very Good in stiff wrappers, lacking the dust jacket. Gift inscription to the front flyleaf. Partial separation to the front wrapper, with two brief dampstains to the rear corners, and chipping and rubbing overall.

\$2250



11

ROBERT WISE

The Day the Earth Stood Still

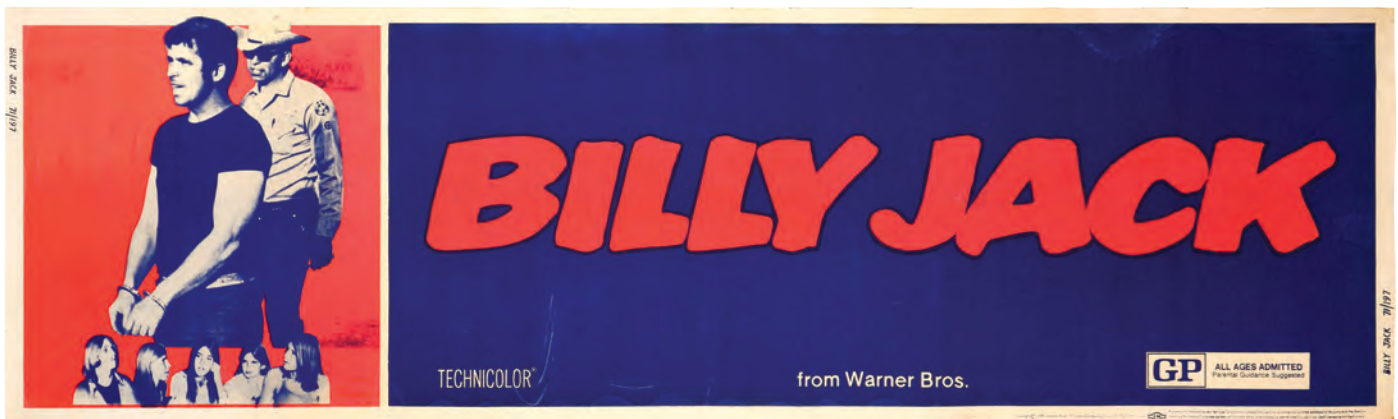
Vintage US silkscreen banner poster for the 1951 film. Stamped on the lower right with Sign and Pictorial Local Union 230 stamp, with National Screen Service and Twentieth Century-Fox 1951 copyright stamps.

Considered one of the best science fiction films ever made, and ranked by Arthur C. Clarke seventh on his list of the best science fiction films of all time, just above his own *2001: A Space Odyssey*.

82 x 24 inches. Rolled. Very Good plus overall with no restoration. Some light creasing throughout with several short closed tears and a few pinholes to extremities, bright and unfaded.

National Film Registry. Rosenbaum 1000. Silver and Ward US.

\$2500



12

TOM LAUGHLIN

Billy Jack

Vintage US silkscreen banner poster for the 1971 film.

A Vietnam veteran defends a hippie school from local bigots. Originally unable to find distribution, Tom Laughlin booked the film into theaters himself, and the film struck a chord with viewers, becoming the second highest grossing film of the year. The second of four Billy Jack films, preceded by *The Born Losers* (1967), and followed by *The Trial of Billy Jack*

(1974), and *Billy Jack Goes to Washington* (1976), all directed by and starring Laughlin.

82 x 24 inches. Rolled. About Near Fine, with no restoration, some rubbing and light scratches, and some very light soiling on margins, otherwise quite bright and unfaded.

\$1500



13 The Forensic Use of Friction Skin

Washington DC: Quantico Group Associates, 1998. Archive of material compiled for an attendee of an FBI course on advanced latent fingerprinting, including a three-ring binder with substantial xerographically duplicated material regarding fingerprinting procedures (discussing techniques, implementation, case examples, and courtroom use), a student roster and a fingerprint identification exercise worksheet, an illustrated pamphlet identifying fingerprint characteristics, 15 sample fingerprint booking cards, and 33 black and white photographs of fingerprint evidence.

The course was given by prominent fingerprinting expert Robert J. Hazen, who served for years as the head of the Latent Fingerprint Section of the FBI. The binder is divided into five tabbed sections: "Chemical Formulas and Processing Guide for Developing Latent Prints," "Techniques of Latent Print Development," "Management and Operation of

a Latent Fingerprint Section," "The Expert Fingerprint Witness," and "Field Disaster Identification Preparation Organization Procedure."

The following year, the FBI would develop and implement the Integrated Automated Fingerprint Identification System (IAFIS), which allowed agents to scan and digitize fingerprints, and record them in a large-scale biometric repository. The materials in the archive thus provide a valuable glimpse into a transitional point between traditional methods of collecting and storing fingerprint data and the use of IAFIS technology, which continues to be used today.

Binder and contents generally Near Fine, with the exception of photographs, which are Very Good plus.

\$825



14 PAULINE OLIVEROS, ROGER REYNOLDS, JEAN CHARLES FRANCOIS (DIRECTORS)
Archive of 22 publications from the Center for Music Experiment, 1974-1979

San Diego: Center for Music Experiment, 1974-1979. Archive of 22 publications by the Center for Music Experiment at the University of California San Diego. Included are mimeograph duplications of 14 papers by fellows at the Center, 7 issues of a quarterly newsletter, *Directions*, and an Annual Report for the 1977-78 academic year. Three of the newsletters with the address label of experimental filmmaker and video artist Jud Yalkut.

The Center for Music Experiment was founded in 1972 by Roger Reynolds as a research facility exploring the intersection of music and technology, and the emerging fields of computer and electronic

resources and techniques. A broad range of conferences have occurred involving experts of many disciplines. An Archive of research results, scores, tapes, technical documentation, interviews and colloquia has accrued. Year end reports are available from each year of CME's activities.

It is a privilege to assume the Directorship of CME. Roger Reynolds is taking a well-deserved sabbatical. He is in Tokyo in order to pursue his interest in the Japanese language and culture, supported by a grant from the Martha Baird Rockefeller Foundation. AT CME we have to carry on the work initiated under his leadership and to expand in significant directions according to the needs of CME researchers.

--Pauline Oliveros

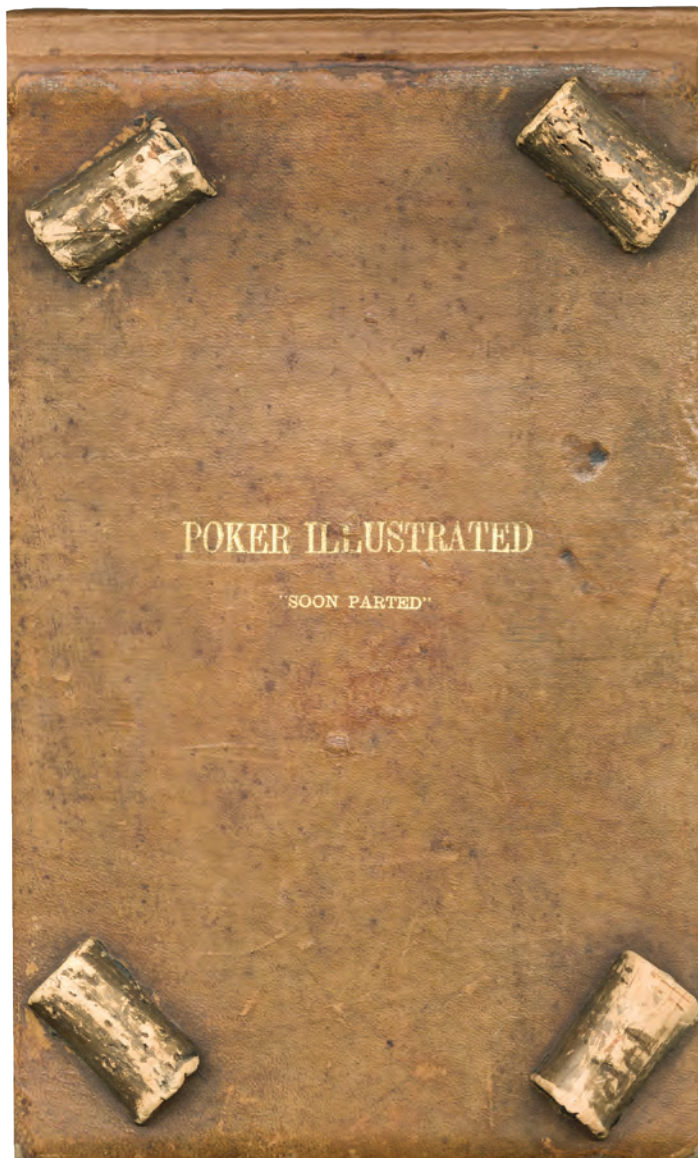
Photo by Linda Montano

music. In addition to granting fellowships and publishing papers, CME sponsored conferences, compositions, and performances. In 1993, CME became part of the large Center for Research in Computing and the Arts, which itself was folded into the California Institute for Telecommunications and Information Technology (Calit2) in 2012.

For a complete list of research papers and contributors, please inquire.

Archive material generally Near Fine.

\$2450



15 Poker Illustrated: "Soon Parted"

Circa 1890s. Original manuscript scrapbook of poker memorabilia, presented to the Lancaster, OH Poker Club by "two victims" of the club, identified as Ecaroh Nidri and Trebor Niarud on the first page. Charmingly illustrated throughout with 14 original photographs of the club's members, as well as multiple tipped-in objects, including three gambling tokens, a small newspaper clipping, and a miniature hand of playing cards showing a royal flush.

Industrial production boomed in Lancaster following the discovery of a large pocket of natural gas in 1889, drawing a wave of settlers into the rapidly

expanding city. While the scrapbook is undated, the handwriting and figures in the photographs indicate the book was created around this period. A delightful and lively look into small-scale gambling and social clubs at the turn of the century.

Brown calf leather boards with gilt titles, top-bound with eight halved sections of bottling cork attached to each corner of the front and rear boards. 17 pages, rectos only. Very Good or better, with a few pages missing tipped-in items.

\$1850



16 **KENNETH ANGER, ROBERT DOWNEY, SR.**
Chafed Elbows and Scorpio Rising

Original poster for the 1966 double feature of *Chafed Elbows* (Robert Downey, Sr., 1966) and *Scorpio Rising* (Kenneth Anger, 1964) which ran together for over a month at the Gate Theater in New York for the premiere of Downey's film.

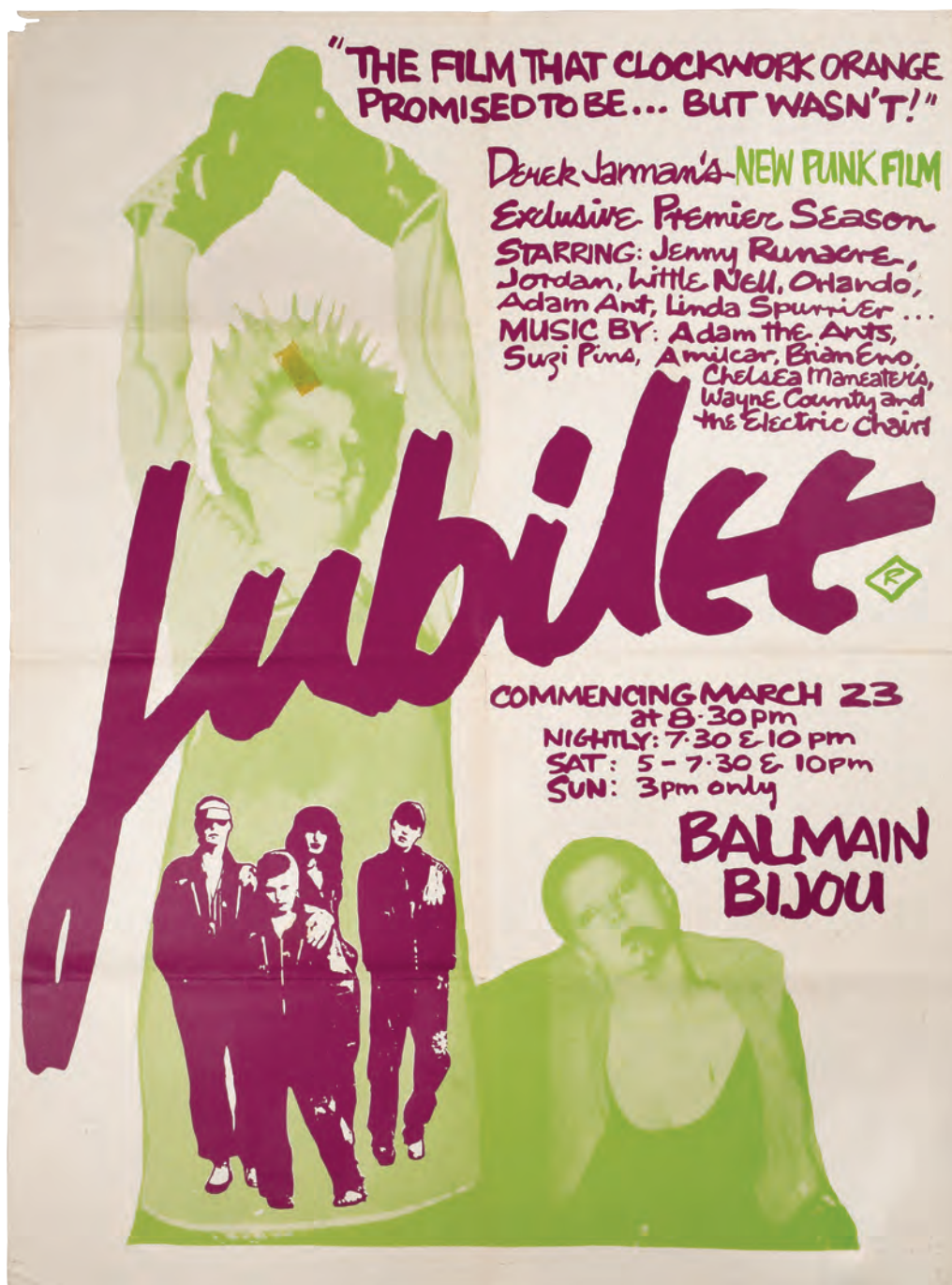
A unique pairing of two classic-underground filmmakers. Downey Sr.'s *Chafed Elbows*, a manic film determined to offend everyone as hapless Manhattanite Walter Dinsmore has his "annual

November breakdown," and Anger's *Scorpio Rising*, a homo-erotic biker epic focusing on Brooklyn's Hell's Angels chapter with a pop music soundtrack.

27.25 x 40.75 inches, rolled, on archival linen.
 Near Fine.

Criterion Collection Eclipse Series 33. BFI 1112.

\$1850



17 DEREK JARMAN Jubilee

Vintage offset lithograph poster for a series of screening of the 1978 UK film at the Balmain Bijou theatre in Sydney, Australia, circa 1979.

Queen Elizabeth I travels to a dystopian 1970s London, witnessing a lawless city overrun by a gang of punk girls. A cult classic, featuring a soundtrack by Brian Eno, performances by Adam Ant and Wayne County and the Electric Chairs, who also appear in the film alongside a number of British punk icons,

including Jordan and Toyah Wilcox, and cameos by the Slits and Siouxsie and the Banshees.

29 x 38.75 inches, folded as issued. Very Good. Pinholes to the corners, with light edgewear, including some minor chipping and a single short closed tear, and a tape shadow.

\$1250



18

NEW ORDER (BAND)
PETER SAVILLE (DESIGNER)
Movement

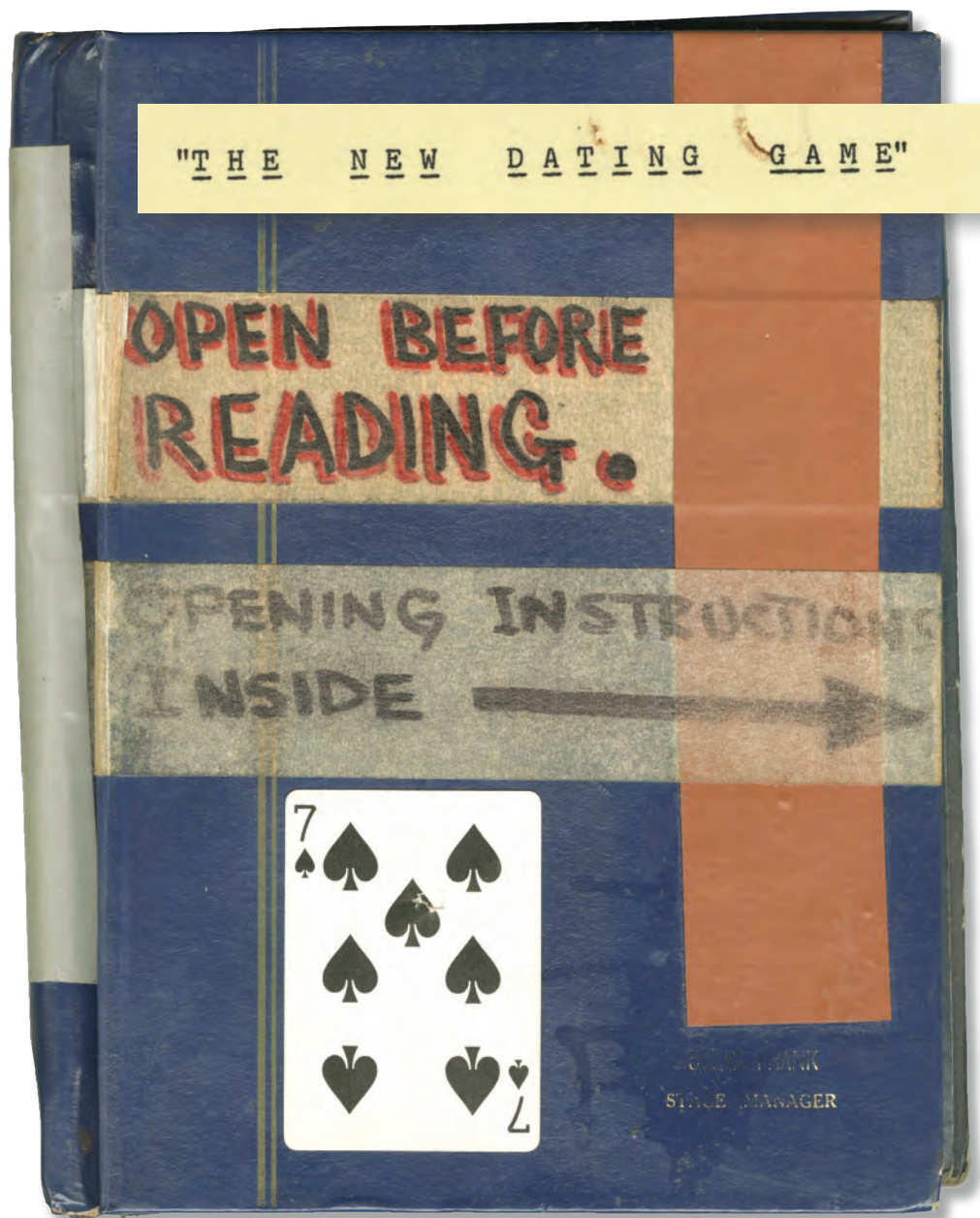
Manchester: Factory Records, 1981. Vintage offset lithograph poster for the release of the 1981 album. Based on the record sleeve designed by lead Factory designer Peter Saville.

The band's debut album, after the dissolution of their previous band Joy Division following the death of lead singer Ian Curtis, a mix of their earlier post-punk style and the synth-pop that would define the band's later sound.

20 x 30 inches, rolled. Easily Near Fine, bright and unfaded.

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

\$1500



19

CHUCK BARRIS (CREATOR)
JIM LANGE (HOST)
 The New Dating Game

Vintage script for the 1973 television episode, dated October 5, 1973. Copy belonging to stage manager Selig Frank, with his name to the bottom right corner of the front wrapper, his hand-painted collage art on the front and rear wrappers, and his holograph pencil annotations throughout.

The popular television series originated in 1965 on ABC, created by infamous game show producer Chuck Barris, and ran for eight years before being dropped by the network on July 6, 1973. The show continued in syndication as *The New Dating Game*

through 1974, and was revived three additional times in syndication throughout the late 1970s, 1980s, and 1990s. Episodes generally followed a simple formula: a "bachelorette" was obligated to select a potential suitor out of three candidates, with whom she could speak but not see. This episode featured actress Candy Clark as a celebrity guest, already well-known at the time of her appearance for her roles in *Fat City* (1972) and *American Graffiti* (1973).

\$1450



20 **VINCENT BUGLIOSI (BOOK)**
TOM GRIES (DIRECTOR)
Helter Skelter

Second Draft scripts for Part One and Part Two, dated August 18, 1975 and August 19, 1975 respectively, of the two-part 1976 television film which aired on CBS on April 1, 1976 and April 2, 1976.

Based on the 1974 true crime book by Charles Manson prosecutor Vincent Bugliosi, who also co-wrote the screenplay. Remade in 2004, directed by John Gray and starring Jeremy Davies and Clea DuVall.

The first and arguably still the best cinematic re-telling of the Tate/LaBianca murders, perpetrated by the Manson Family on August 8-9, 1969, and the subsequent investigation and 1970-71 trial led by Los Angeles prosecutor Bugliosi. Steven Railsback's performance as Manson is still one of the most riveting performances of the 1970s.

One of the most watched made-for-TV movies of its time, beating all previous records. Nominated for three Emmy Awards.

\$1500

21

KEN HUGHES (DIRECTOR)
PETER FINCH (STARRING)
 The Trials of Oscar Wilde

Archive of 35 vintage, double weight, reference photographs from the 1960 film. One photograph showing actors Yvonne Mitchell and Peter Finch relaxing on the set, a second photograph with holograph annotations regarding layout on the verso.

A dramatization of the libel and criminal cases involving Oscar Wilde and the Marquess of Queensberry, based on both the 1948 nonfiction book by Montgomery Hyde, and the 1955 play, *The Stringed Lute*, by John Funnell.

10x 8 inches. Generally Near Fine.

\$975



22

Archive of photographs from
 Les Gotcher Square Dance Institute
 at Kirkwood Lodge on Missouri's Lake
 of the Ozarks, 1956

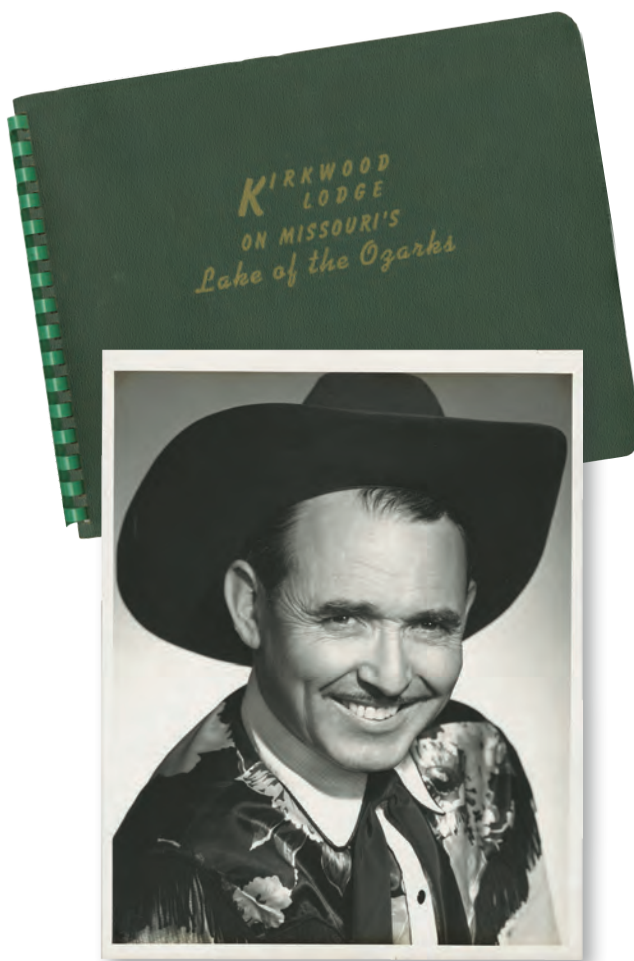
Archive of ten vintage photographs of a trip to the Les Gotcher Square Dance Institute located at the Kirkwood Lodge in Lake of the Ozarks, Missouri in 1956, by Bob and Clare Kennedy. Included is a certificate, signed by Gotcher, and a map of the region.

Gotcher was an actor, band leader, dance instructor, square dance caller, and one of the most important members of the square dance community, as both a participant, historian, and evangelist.

The photographs in the archive include a head shot of Gotcher, a presumed portrait of the Kennedys, as well as several group shots, and images of the resort.

10 x 8 inches. Near Fine. Housed in a souvenir vinyl photo album with the name of the resort and institute printed on the front cover, bound with a plastic comb binding.

\$575





The first two films by Bela Tarr

23

BELA TARR
Family Nest

Vintage Hungarian A2 poster from the 1977 Hungarian film, here under its Hungarian title *Csaladi Tuzfeszek*.

Bela Tarr's debut feature film, shot in six days, a dark and desperate portrayal of a couple forced to live in a cramped, tiny flat with the husband's parents,

suffocating under the rule of a dominating father, reflecting the national hopelessness and slow collapse of late 1970s communist Hungary.

16.25 x 22.25 inches. Folded, as issued. Near Fine.

\$975



24

BELA TARR
The Outsider

Vintage Hungarian A2 poster from the 1981 Hungarian film, here under its Hungarian title *Szabadgyalog*.

A talented but destructive, alcoholic, and apathetic violinist Andras (Andras Szabo, who also composed music for the film), destroys his marriage, is kicked out of music school, and devolves from creating music to becoming a disc jockey in Tarr's metaphoric commentary on Hungarian cinema and politics.

Bela Tarr's second feature film, following his 1979 debut *Family Nest*.

15.25 x 22.25 inches. Folded, as issued. Near Fine.

\$850

AFRICAN A

25

A spectacular copy

CLAUDE MCKAY

Harlem: Negro Metropolis

New York: E.P. Dutton, 1940. First Edition.
Photo illustrated throughout. A key book from
the Harlem Renaissance.

McKay's non-fiction account of Harlem in the 1930s,
including chapters on God in Harlem, Father Divine,
Marcus Garvey, "Occultists" and "Cultists," the
Harlem Businessman, the Business of Numbers, the
Business of Amusements, the Harlem Politician, Sufi
Abdul Hamid, and organized labor.

In the last chapter, McKay draws upon his
disillusionment with communism to exhort his
people to "save themselves from becoming the
black butt of Communism."

A few faint splashes and a touch of scuffing and glue
darkening at the endpaper gutters, else Near Fine in a
Near Fine dust jacket. Exceptionally bright red topstain.
Jacket minutely rubbed at the corners, else Fine.

\$2850

MEDICANI

HARLEM

NEGRO
METROPOLIS

BY
CLAUDE
McKAY

HARLEM

NEGRO METROPOLIS



Photo by Lewis

"Probably the best all-round study of the present-day Negro metropolis we've had so far, by the novelist who wrote 'Home to Harlem.' Excellent photographs."—Clifton Fadiman, *The New Yorker*.

UTTON

BY CLAUDE McKAY



Paul Menninger, 1930

394-x-22 King Vidor rehearses a cotton picking sequence in Metro-Goldwyn-Mayer's all negro picture "Hallelujah".

Culver Pictures, Inc.
660 First Avenue
New York 16, N. Y.

This Picture is loaned for one reproduction only. Must not be used for advertising without written permission.
Original must be returned within 30 days.



26 KING VIDOR Hallelujah

Two vintage reference photographs from the set of the 1929 film. Mimeo snipes on verso of both, one with annotations in holograph pencil and Culver Picture stamp on verso, and one with "Menninger" and graphic stamps on verso.

The first Black musical, and one of the first all-Black films by a major Hollywood studio, with arguably more depth than its predecessor, Paul Sloane's *Hearts in Dixie*, the first all-Black Hollywood film released earlier the same year.

King Vidor's first talkie, written by screenwriter Wanda Tuchock, who started in the silent era and went on to become one of the first women to be credited as a director on a Hollywood film.

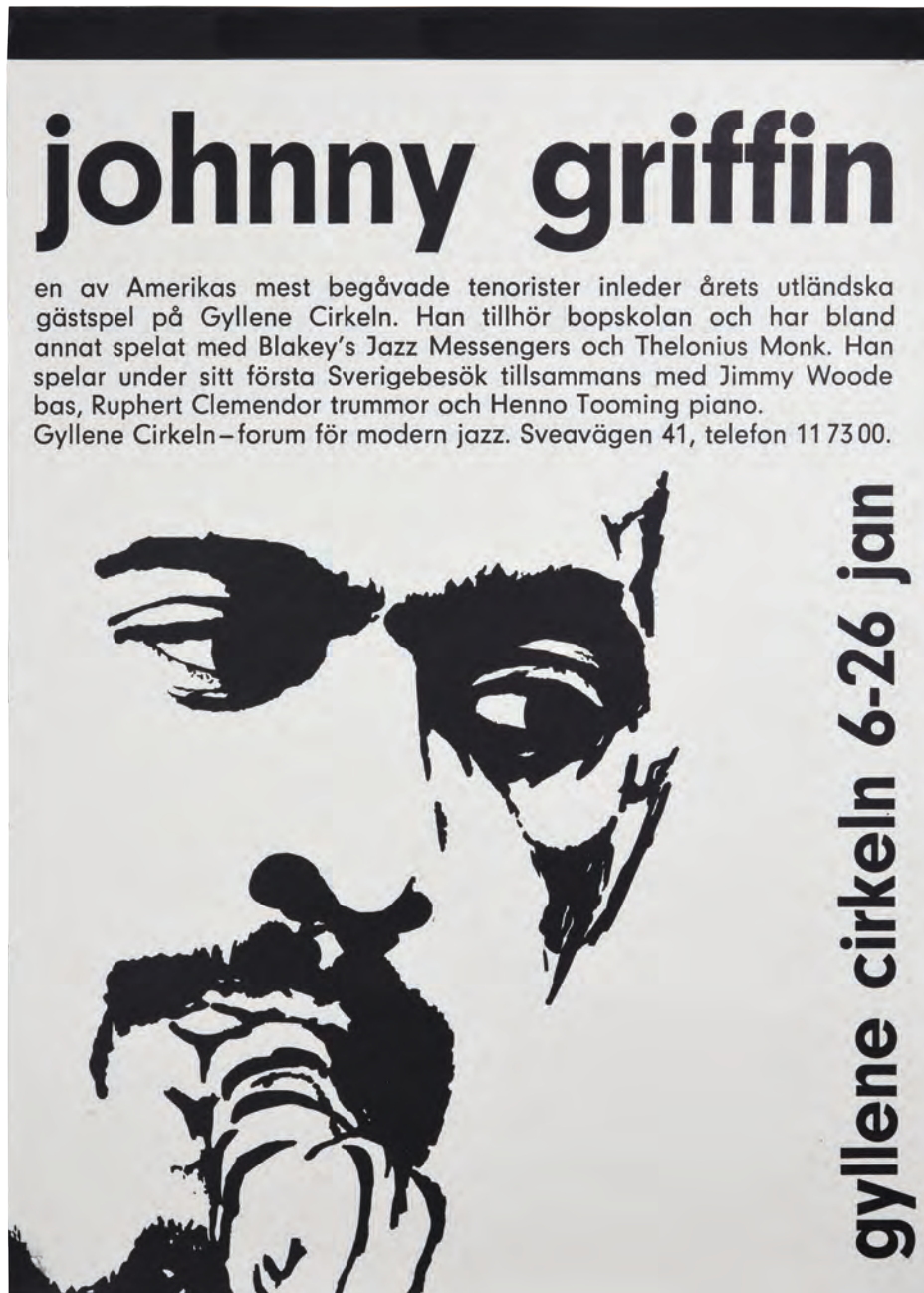
Although King Vidor had expressed his intent of an honest depiction of rural southern African American life, the film still clearly advanced racial stereotypes of the era. *Hallelujah* had, however, authentically represented African American spiritual music from the period, which no other film achieved.

Shot on location in Tennessee and Arkansas.

8 x 10 inches. Very Good plus, with some creasing and waviness, one with a chip in the bottom left margin, one with faint tape shadows on recto and paper tape on verso.

National Film Registry. Rosenbaum 1000.

\$2250



27

Original poster for a performance by the Johnny Griffin Quartet, circa 1960s

Vintage poster for a performance by jazz saxophonist Johnny Griffin at the Gyllene Cirkeln (Golden Circle) club in Stockholm, Sweden, circa 1960s. Text in Swedish, with a brief biography of Griffin, noting this is his first visit to Sweden, and he is accompanied by Jimmy Woode on bass, Ruphert Clemedor on drums, and Henno Tooming on piano.

Griffin and Woode both emigrated to Europe in the early 1960s, and played together on Griffin's 1963 album *Night Lady*, recorded in West Germany, which also featured Fancybox Boland on piano and Kenny Clarke on drums.

Gyllene Cirkeln was one of the first proper jazz clubs in Sweden, operating from 1962 to 1967, and hosting a who's who of modern jazz players. Numerous performances were recorded there, released with the "... at the Golden Circle" appellation, including Ornette Coleman's landmark 1966 double album, *At the Golden Circle Stockholm*.

27.5 x 19.5 inches. Near Fine.

\$875

28

HARRIET BEECHER STOWE (NOVEL)
CHARLES T. FALES (PRODUCER)
Uncle Tom's Cabin

Vintage double sided flyer advertising a traveling theatrical production, presented by Charles T. Fales, undated, but circa 1910s. With blanks at the top of the recto and bottom of the verso where the times and location would be stamped.

OCLC locates two copies of the flyer, dated 1916 and 1923, while the Jay T. Last Collection at the Huntington Library contains an undated copy.

Theatrical adaptations of Harriet Beecher Stowe's 1852 novel, collectively called Tom shows, were a common and popular form of entertainment, although they could vary widely in their presentation,

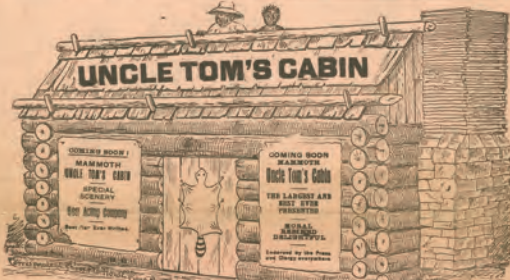
with some being little more than minstrel shows, or with a pro-slavery agenda, while others were truer to the novel's abolitionist themes. While we can find no record of the production advertised on the flyer, it appears to be a serious staging, touting the play's realism, faithfulness, and virtue, as well as noting that it is in its 10th year.

28 x 10.5 inches, folded, on newsprint. Very Good, with starting to the folds, a small closed internal tear, and light soil.

\$1250

COMING SOON

CHARLES T. FALES PRESENTS



NEW UNCLE TOM'S CABIN

A PLAY AS IMMORTAL AS THE DECLARATION OF INDEPENDENCE

YOU WILL SEE
THE MOST GORGEOUS
SCENERY EVER ERECTED

Genuine Before-the-War Southern Plantation Scenes,

Bring the Children



The Story
OF UNCLE TOM'S CABIN is more interesting to the rising generation not alone because of its beauty, but for the many historical scenes and the clever pen pictures of Life in the South Before the War.

Superb Spectacular Surprises



ORIGINAL FEATURES

than all other Uncle Tom's Cabin Companies that are now travelling. This is our 10th SEASONS and we do not hesitate to say that this season it is very much stronger, both from a dramatic and artistic point. -Wash Post and Times Herald being engaged.

DON'T MISS THIS PHOTO PLAY
IT IS DELIGHTFUL, WONDERFUL, INSTRUCTIVE AND STRICTLY MORAL

SEE THE EXCITING STEAMBOAT RACE
BETWEEN THE ROBERT E. LEE AND THE NATCHEZ

UNCLE TOM'S CABIN has been played throughout the United States and is to-day the most popular drama in the land. The most exacting critics, people never hesitate to witness its rendition, which they always do with great pleasure and delight as lessons of morality and virtue may be learned by its teachings.

A MOTION PICTURE PLAY THAT WILL LIVE FOREVER

Educational - Instructive

GREATER, GRANDER, BETTER, Than Ever



EDUCATE YOUR CHILDREN IN AMERICAN HISTORY. IT IS YOUR DUTY. GIVE THEM AN OBJECT LESSON BY TAKING THEM TO SEE THIS

GREAT and MORAL SHOW

SEE OTHER SIDE FOR DAY AND DATE. WILD ASTOR & PRESTON CO., NEW YORK, N.Y.

UNCLE TOM'S CABIN



REMEMBER
This is a Moving Picture Show, The GENUINE Original Performance of "Uncle Tom's Cabin," in which characters of the story are acted by a company of FIRST-CLASS MOTION PICTURE PLAYERS.
Everything Faithful and True to Life.



SEE LITTLE EVA

WHIPPING OF UNCLE TOM

ALSO
LIZA CROSSING THE ICE

A PICTURE EVERY CHILD SHOULD SEE

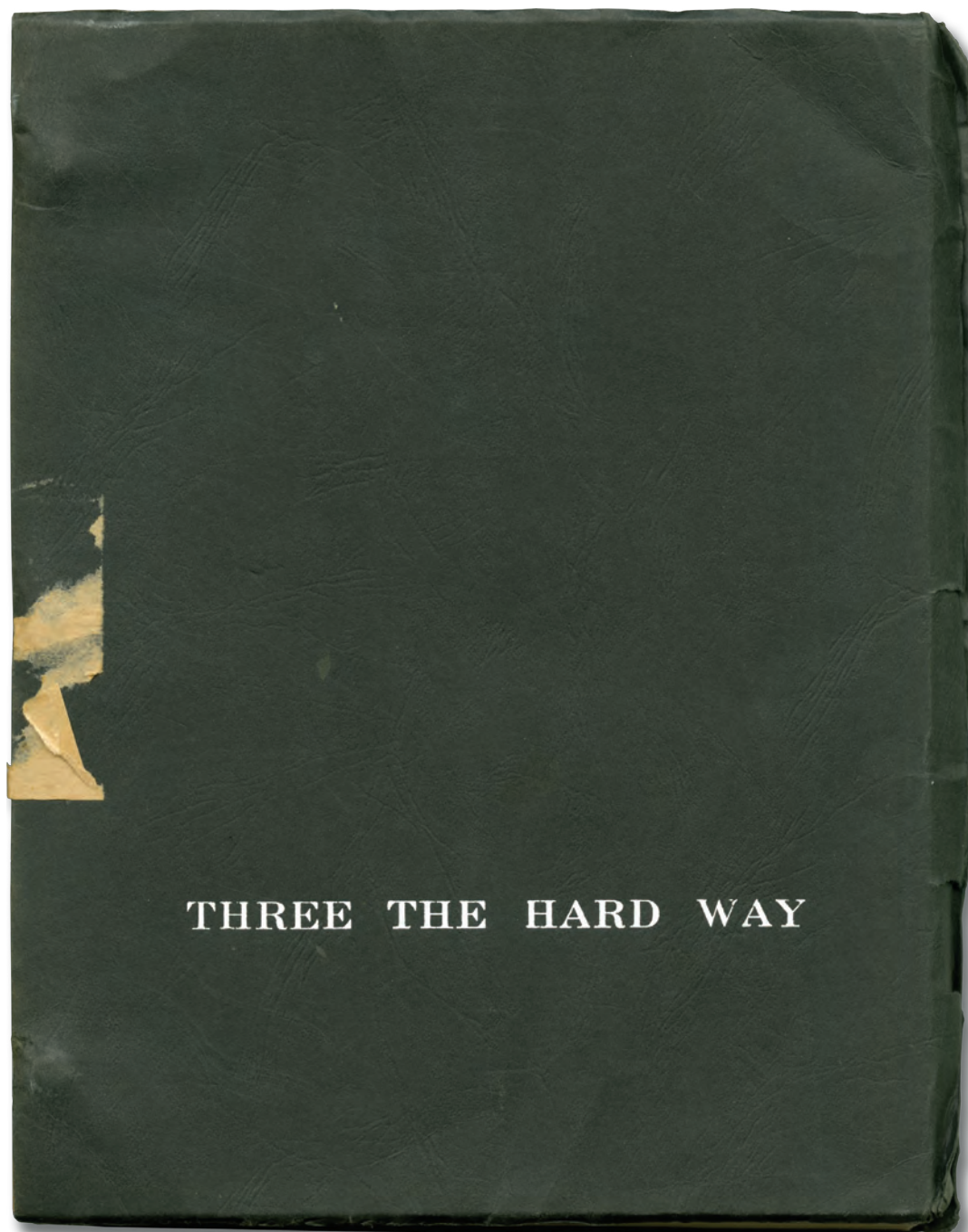


Genuine Before-the-War Southern Plantation Scenes, Introducing Jabblo Shooters, Rock and Wing Dancers.

STAGE PICTURES OF INNATE REALISM

GRAND TRANSFORMATION SCENES

WILL EXHIBIT AT



29

GORDON PARKS, JR. (DIRECTOR)

JIM BROWN, FRED WILLIAMSON, JIM KELLY (STARRING)

Three The Hard Way

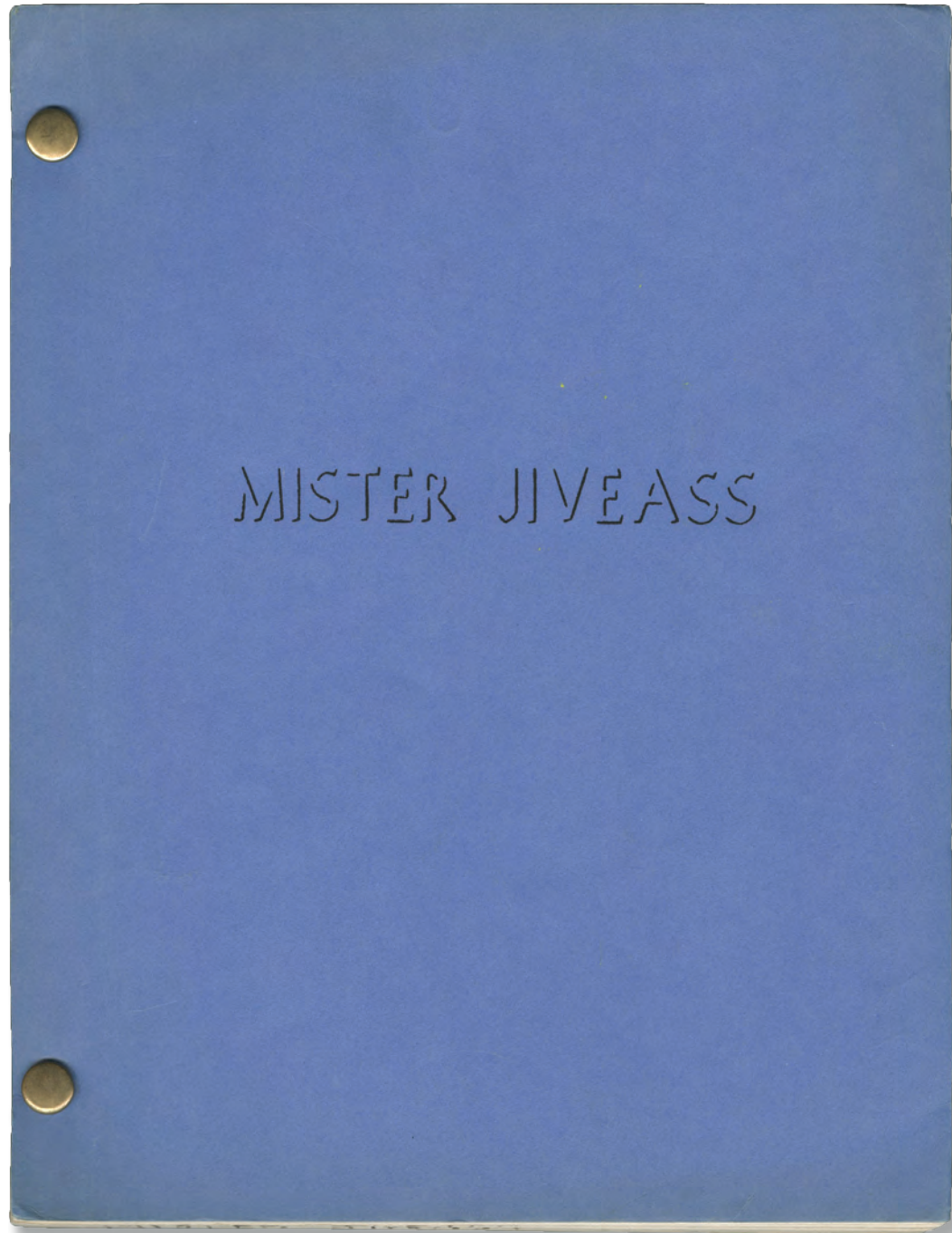
Draft script for the 1974 film. "Office Copy" in holograph ink on the title page.

Three the Hard Way sees three of the biggest stars of the blaxploitation era uniting for the first time to stop white supremacists from unleashing a poison that only kills African Americans into the water supplies of Washington DC, Detroit, and Los Angeles.

Shot on location in Chicago, Los Angeles, New York City, and Washington DC.

Parish and Hill 214.

\$975



30

CECIL BROWN (NOVEL)
ROLAND CUTLER (SCREENWRITER)
Mister Jiveass

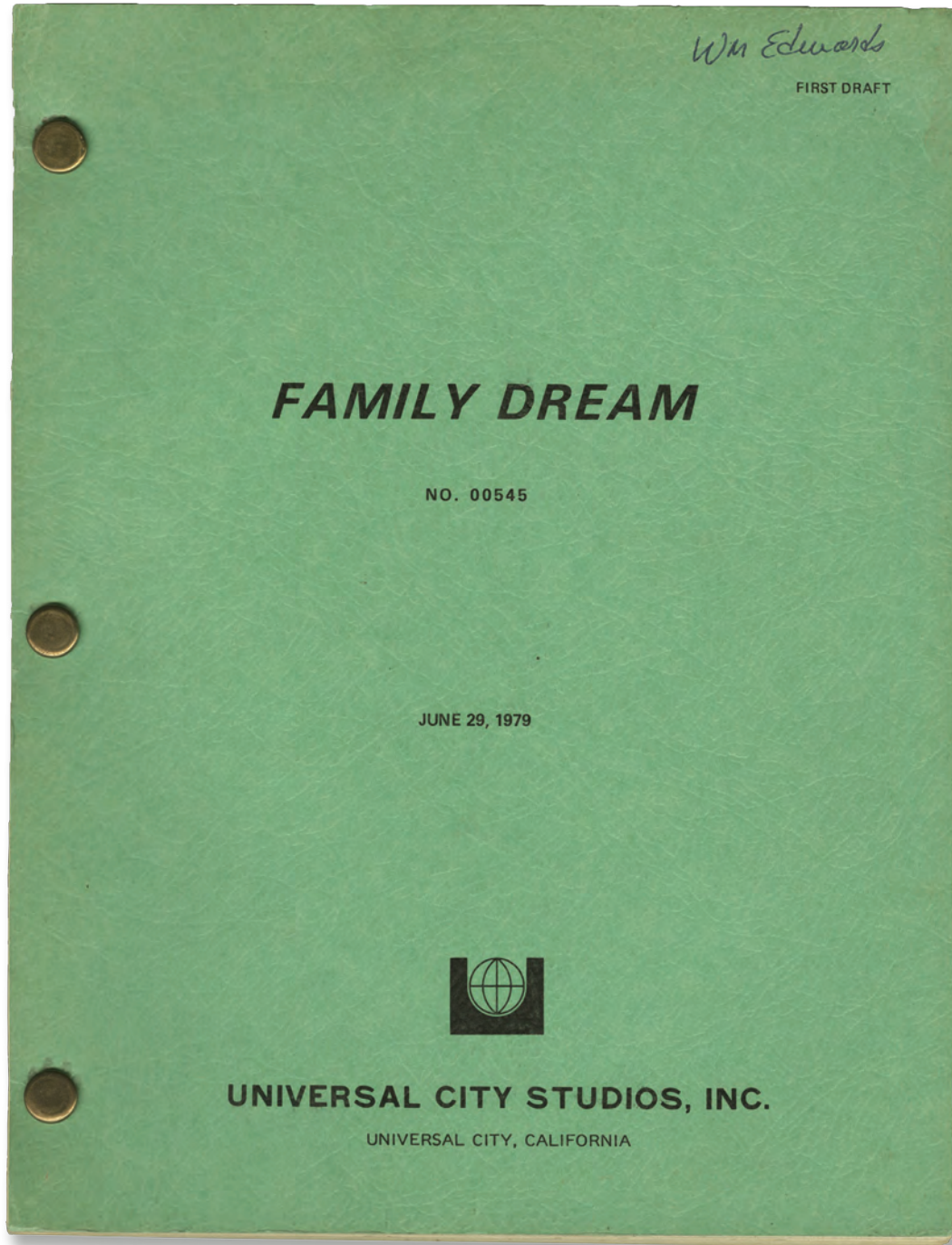
First Draft script for an unproduced film, dated March 21, 1975.

Based on noted African American writer and academic Cecil Brown's 1969 debut novel. A cynical, silver-tongued black man from the rural south makes a living through scamming and stealing, which he considers informal reparation for the injustices he

has faced. Fed up with the quality of life in the US, he decides to leave for Sweden, where he spends his days with other black expatriates, and his nights with beautiful Swedish women.

Set in New York and Stockholm, Sweden.

\$850



31

RICHARD PRYOR (STARRING)
OZ SCOTT (DIRECTOR)
Bustin' Loose

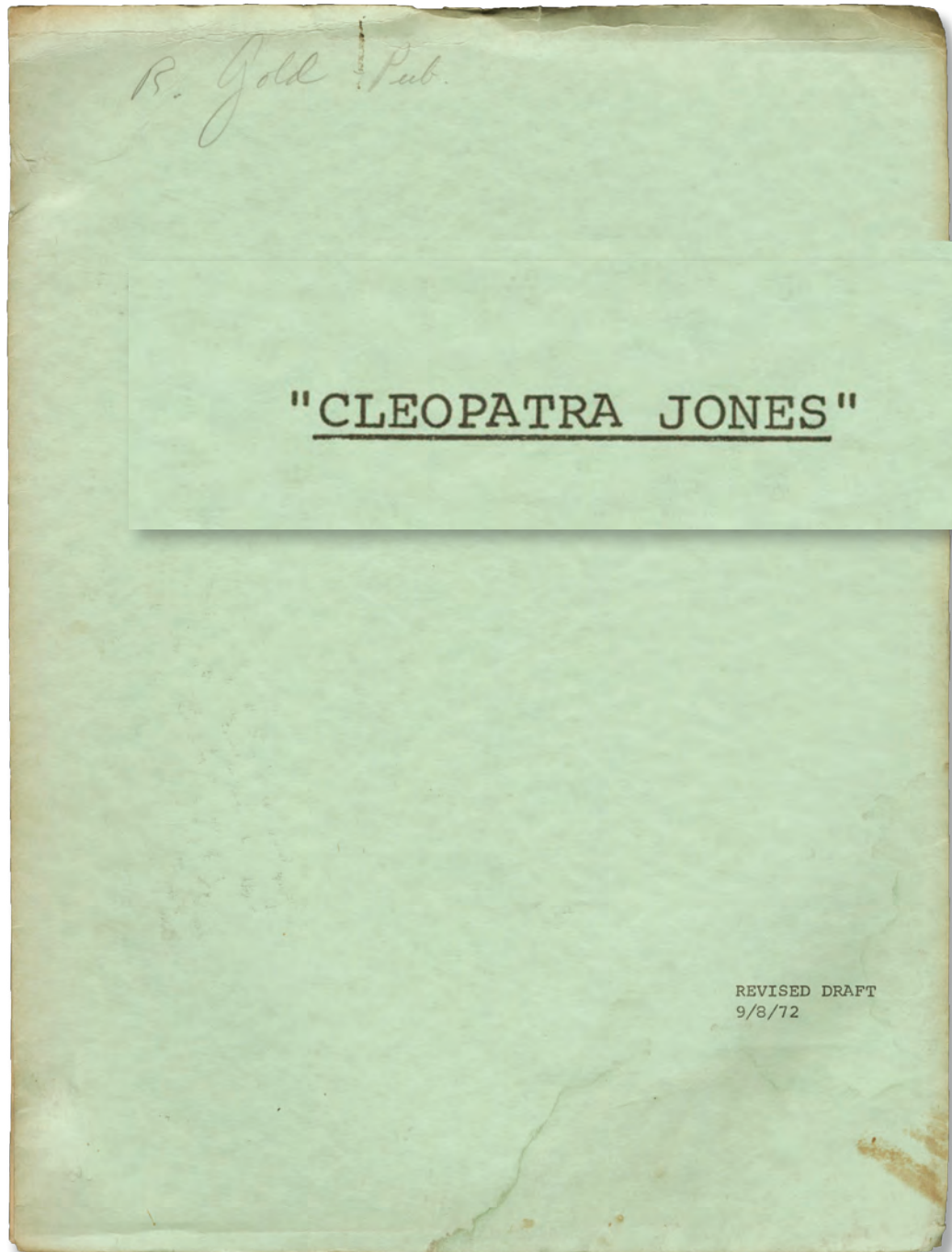
First Draft script for the 1981 film, dated JUNE 29, 1979, and here under the working title *Family Dream*. With the signature of an unknown crew member to the top right corner of the front wrapper.

A cynical ex-convict is hired to drive a group of orphaned special needs children and their schoolteacher across the country from

Philadelphia, PA to Seattle, WA, growing closer to the group in the process and gaining a new outlook on life.

Set in Philadelphia and Washington, shot in Washington state.

\$750



32

JACK STARRETT (DIRECTOR)
TAMARA DOBSON (STARRING)
Cleopatra Jones

Revised Draft script for the 1973 film, dated 9/8/72.

A blaxploitation fantasy study of superwomen in a world of passive men. Special Agent Cleopatra Jones is an unstoppable force in the war on drugs, especially heroin from Turkey, and ignites a blood feud with the notorious lesbian drug lord Mommy.

Followed by a sequel, *Cleopatra Jones and the Casino of Gold* (1975).

Parish and Hill 61.

\$850

AFRICAN AMERICAN INTEREST

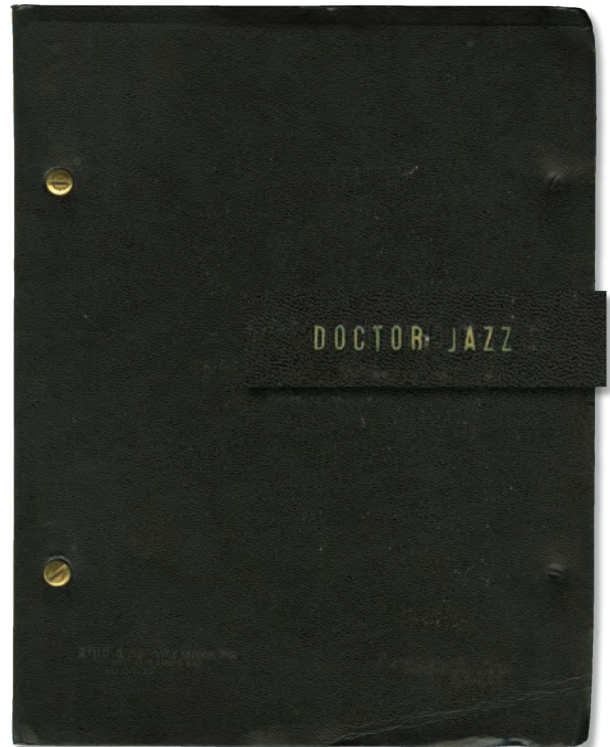
33 **BUSTER DAVIS (LYRICS, BOOK, MUSIC)** **LUTHER HENDERSON (MUSIC)** **PAUL CARTER HARRISON (BOOK)** **Doctor Jazz**

Draft script for the 1975 musical play, which premiered at the Winter Garden Theatre on March 19, 1975.

The origins of jazz told through the ersatz romance of a would-be trumpeter and a young black brothel worker.

Set in New Orleans and Chicago.

\$550



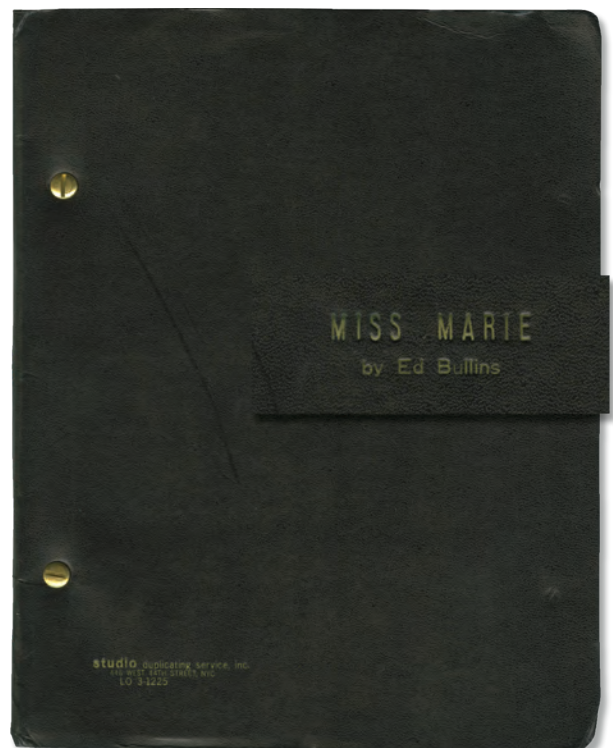
34 **ED BULLINS** **The Fabulous Miss Marie**

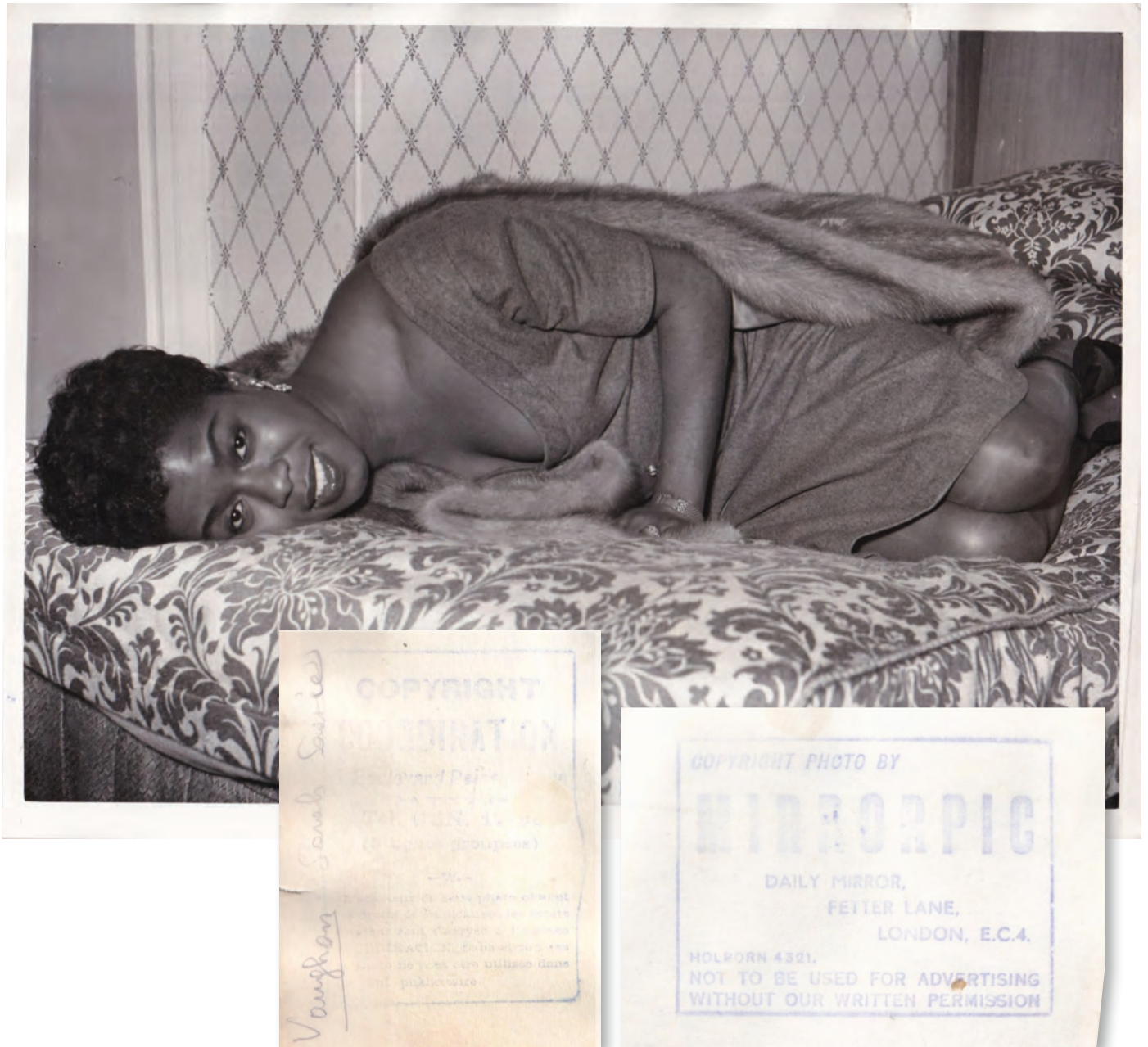
1971. Draft script for the 1971 play, which premiered Off-Broadway at the New Lafayette Theatre in Harlem.

An affluent black couple entertains a varied group of friends at their Los Angeles home over the course of a three-day holiday bacchanal. The fourth play in prolific playwright Ed Bullins' "Twentieth Century Cycle," a series of twenty plays focusing on a group of black friends coming of age in the 1950s.

Set in Los Angeles.

\$575





35 Original photograph of Sarah Vaughan, circa 1953

Vintage photograph of Sarah Vaughan, circa 1953. Two mimeo snipes, one in English and one French, announcing Vaughan's arrival in London, dated "21-1-53" and "20/1/53" respectively. English *Daily Mirror* and French *Coordination* stamps on verso.

Vaughan, advertised as "The Voice of the Century," performed at the Royal Albert Hall on January 31 and February 22, 1953.

8.25 x 6 inches. Very Good plus, with light waving and small closed tear in top margin.

\$350

AFRICAN AMERICAN INTEREST

36 **BILL BRODIE** **Terry Whitmore, For Example**

Two vintage reference photographs from the 1969 documentary film.

Canadian filmmaker Bill Brodie's directorial debut, an incisive look at the Vietnam War through the eyes of Terry Whitmore, an African American US Marine who sought asylum in Sweden after being wounded in action near Con Thien. Whitmore became one of the few African American veterans to write about the experiences which drove him to desert, publishing a memoir, *Memphis-Nam-Sweden: The Autobiography of a Black American Exile*, in 1971.

One photograph 8 x 10 inches, the other photograph 10 x 8 inches. Very Good plus, lightly faded and curled, one with light soil to the top edge.

\$375



37 **JEFF KANEW (DIRECTOR)** **MUHAMMAD ALI, WOODY STRODE (STARRING)** **Black Rodeo**

Collection of eleven vintage studio still photographs from the 1972 documentary film.

A documentary capturing the first performance of an all-black rodeo in Harlem and the varied audience reactions to seeing African Americans participating in what was widely considered a white sport. Featuring appearances by Muhammad Ali, who rides a horse down 125th Street, and noted Western actor Woody Strode.

10 x 8 inches. Near Fine.

\$450



38

MURRAY LERNER Festival

Two vintage studio still photographs from the 1967 film, one showing musician Odetta, the other showing Bernice Johnson Reagon, a member of the Freedom Singers.

A black and white documentary filmed over the course of three Newport Folk Festivals, from 1963 to 1965. Featuring performances from folk roots legends Joan Baez, Bob Dylan, Howlin' Wolf, Johnny Cash, the Staple Singers, Pete Seeger, Son House, and Peter, Paul and Mary, among many others. A snapshot of an integral period in American music.

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

Criterion Collection 892.

\$375



39

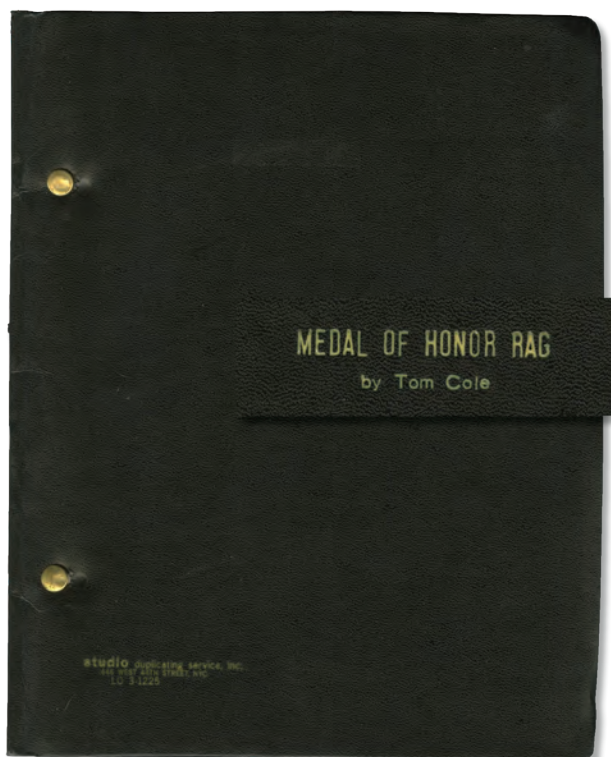
LLOYD RICHARDS (DIRECTOR) HECTOR ELIZONDO, DAMIEN LEAKE (STARRING) American Playhouse: Medal of Honor Rag

Draft script for the 1982 *American Playhouse* television episode, which aired on April 6 on PBS. With a single holograph annotation to the title page.

A decorated black Vietnam veteran with PTSD finds it difficult to readjust to civilian life, and seeks unconventional psychiatric treatment at the Valley Forge Army Hospital.

Set in Valley Forge, PA.

\$325



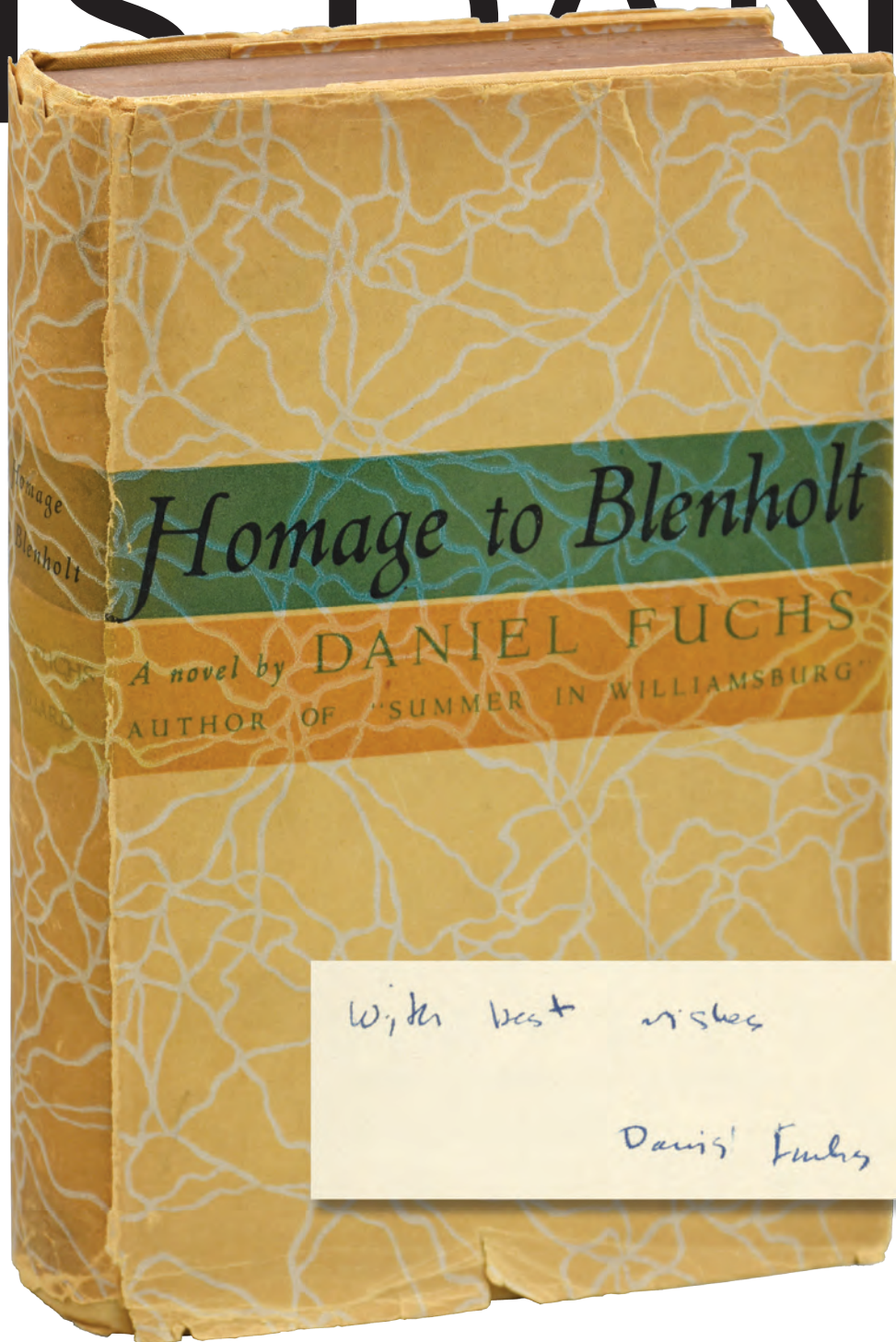
DANIEL FUCHS

Daniel Fuchs was born into a Jewish family in New York City, where his childhood experiences heavily informed his writing, particularly his first three novels, which focused on Jewish and immigrant life in Williamsburg and Brighton Beach. After moving to Los Angeles, Fuchs began work as a screenwriter, most notably for what would become known as film noir, and won an Academy Award for Best Story for *Love Me or Leave Me*, a biopic about torch singer Ruth Etting, in 1955.

Here we present a selection of American and British First Editions, many inscribed, as well as scripts from his film work.



CHS DANIEL



40

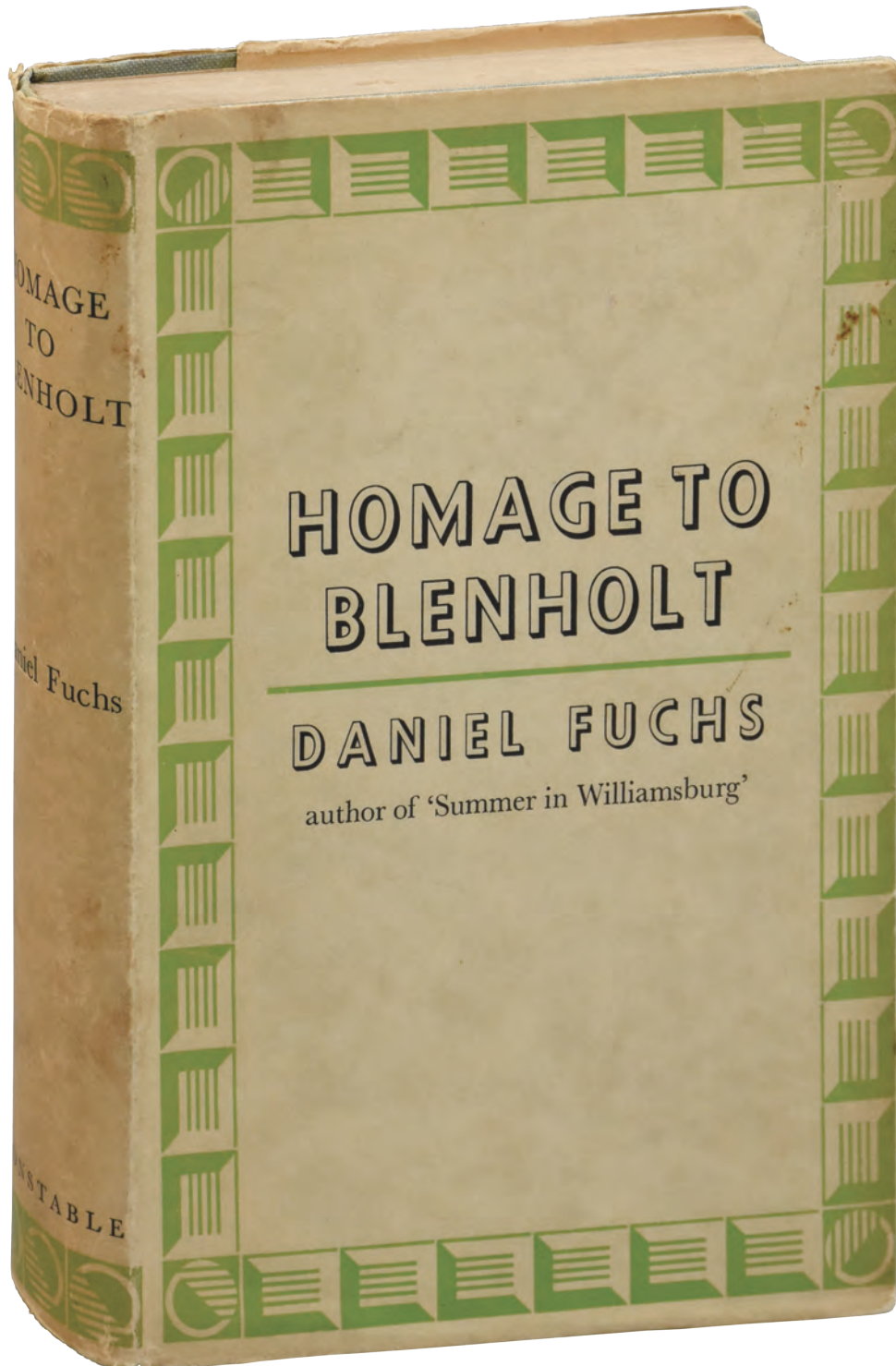
DANIEL FUCHS
Homage to Blenholt

First Edition. Inscribed by author Daniel Fuchs on the half-title page, in an early hand: "With best wishes / Daniel Fuchs."

Fuchs' second novel, and the second book in his Williamsburg trilogy.

Very Good plus in a Very Good or better dust jacket. Some darkening at the gutters as always found. Jacket is lightly toned overall, with small chips at the spine ends (no titling affected), two small closed tears to the front panel with accompanying creasing, a small hole on the rear panel, and a white binding tape repair to the inside front hinge.

\$7500



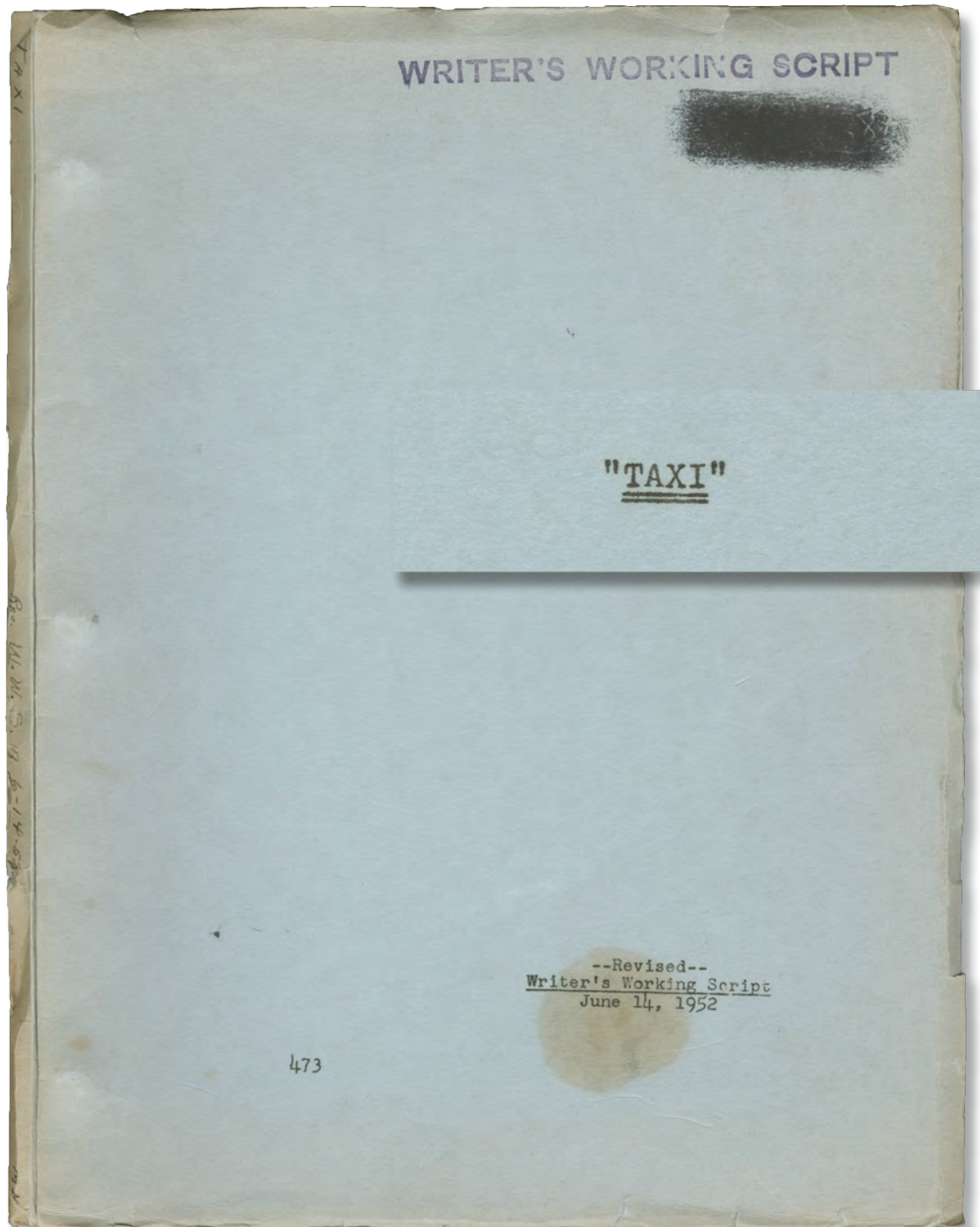
41

DANIEL FUCHS
Homage to Blenholt

London: Constable, 1936. First UK Edition, preceded by the US edition published by Vanguard the same year. Easily the rarest publication of the author's second novel.

Very Good plus in a Very Good price-clipped dust jacket. Slightest lean, light soil to page edges and faint fading to the backstrip. Jacket with a lightly toned spine and top edge, and a light vertical crease to the front flap.

\$850



42 DANIEL FUCHS (SCREENWRITER)
GREGORY RATOFF (DIRECTOR)
Taxi

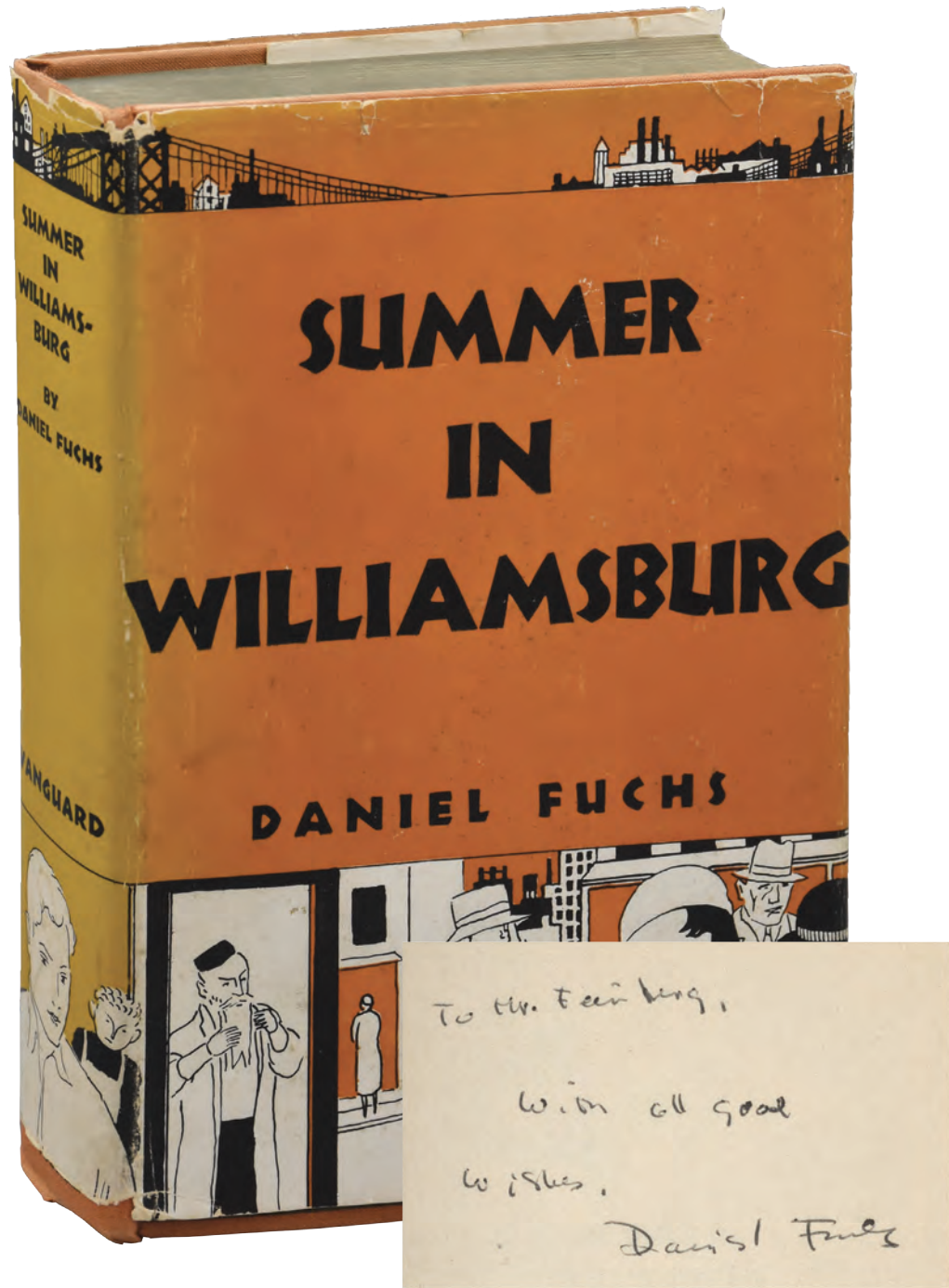
Revised Draft script for the 1953 film, dated June 14, 1952. With screenwriter Daniel Fuchs' holograph pencil and ink annotations throughout, most noting substantive revisions and deletions.

Loosely based on Jean-Paul Le Chanois' 1951 French film *Without Leaving an Address*.

An ill-tempered New York cabbie helps an Irish immigrant with an infant son locate her missing husband.

Set and shot on location in New York.

\$3500



43

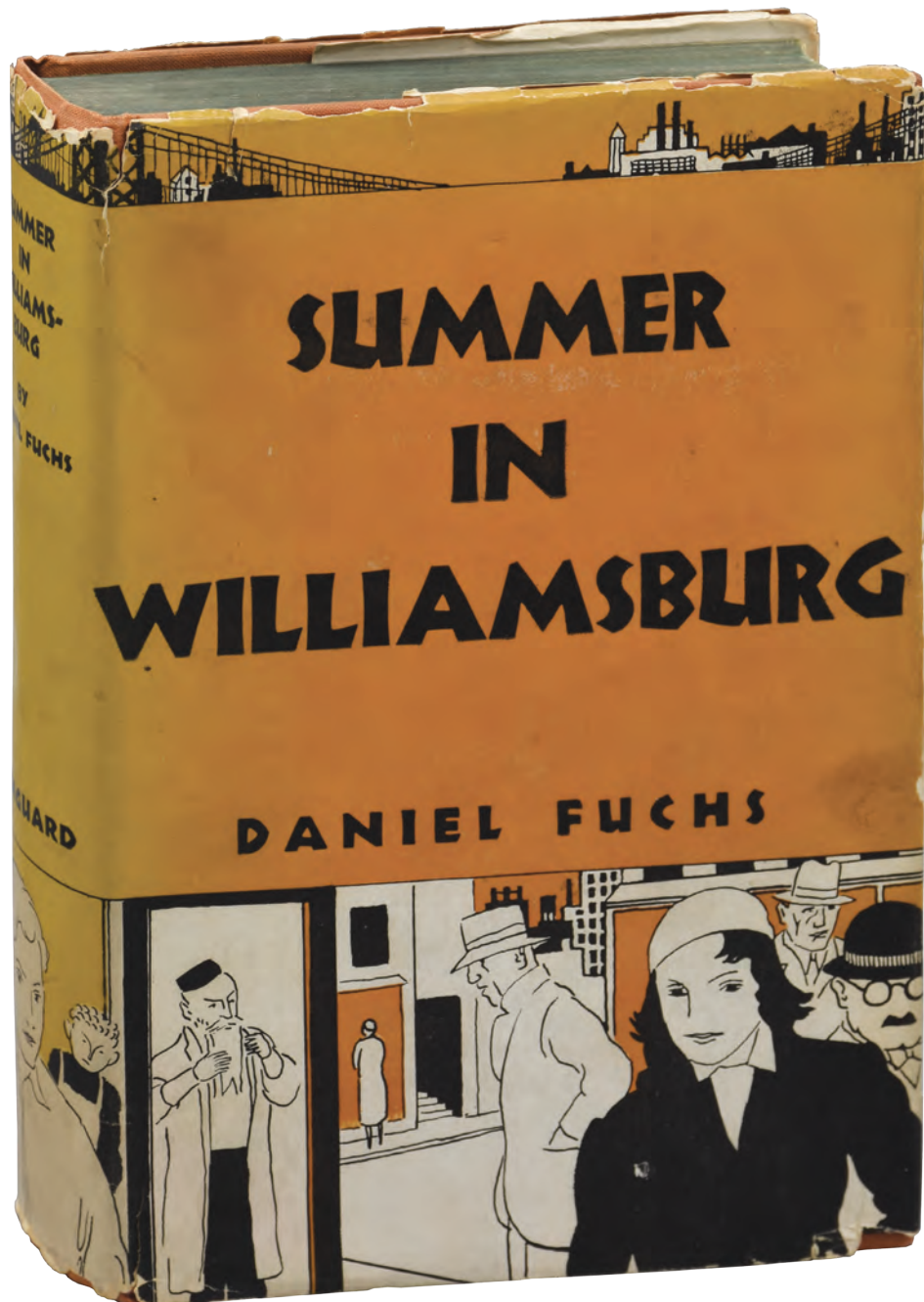
The author's first novel
DANIEL FUCHS
Summer in Williamsburg

New York: Vanguard, 1934. First Edition. Inscribed on the front endpaper to noted philanthropist and book collector Charles Feinberg: "To Mr. Feinberg / With all good wishes / Daniel Fuchs." Feinberg's Walt Whitman collection now resides in the Library of Congress.

Near Fine in a Very Good dust jacket. Lightly faded spine. Jacket crown, heel, and flap folds are lightly chipped, some with one-inch tears and accompanying creasing, and a lightly faded spine.

Housed in a custom cloth clamshell box with leather spine label.

\$5500



44

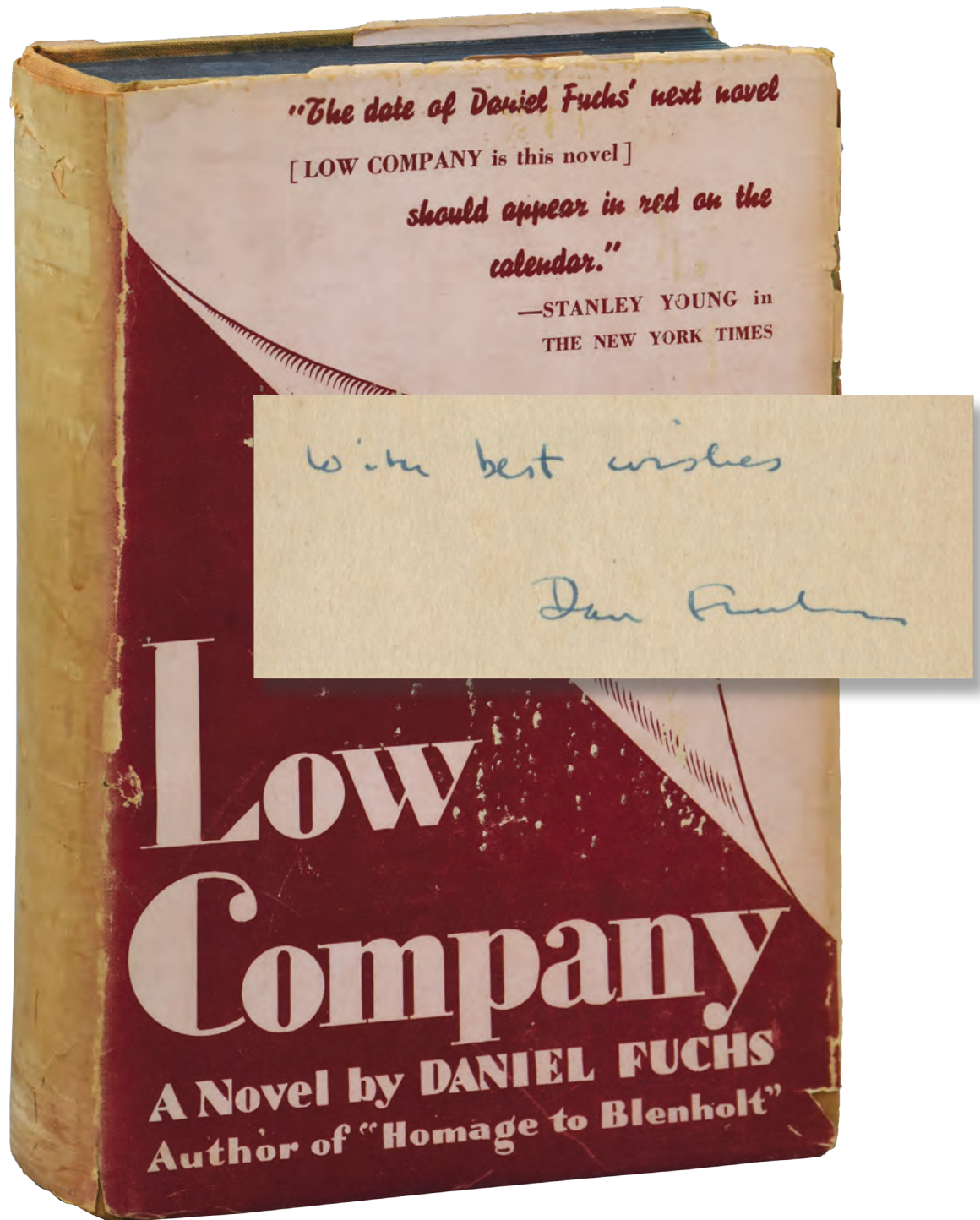
DANIEL FUCHS
Summer in Williamsburg

New York: Vanguard, 1934. First Edition.

The author's first novel, taking its place next to Henry Roth's *Call It Sleep*, published the same year, as a classic of Jewish-American life in New York during the Great Depression. Fuchs would go on to write two more novels in the same vein, today generally thought of as a trilogy collectively called "The Brooklyn Novels" or "The Williamsburg Trilogy."

Near Fine in a Very Good, lightly spine faded dust jacket. Tiny chips at the spine ends and flap folds.

\$2250



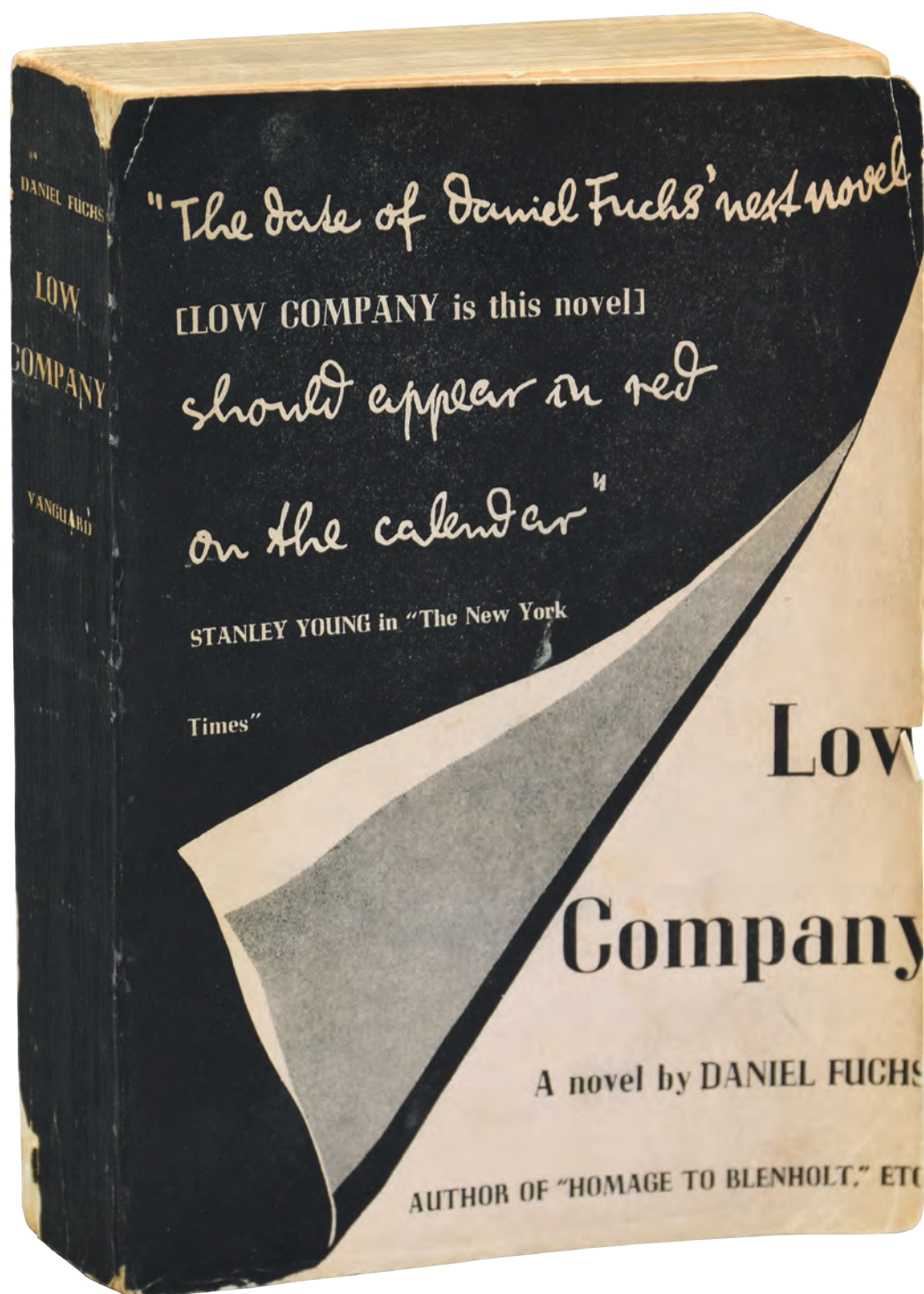
45 DANIEL FUCHS
Low Company

First Edition. Briefly inscribed by the author on the front endpaper: "With best wishes / Dan Fuchs."

Basis for the 1947 film noir *The Gangster*. One of the rarest film noir source novels.

Very Good in a Good to Very Good example of the rare dust jacket. Ink stain seepage along the top page edges, with a touch of foxing to the front and rear pastedowns. Jacket is lightly chipped at extremities and folds, neatly reinforced at the verso with cello tape and brown paper, with a completely faded spine.

\$2850



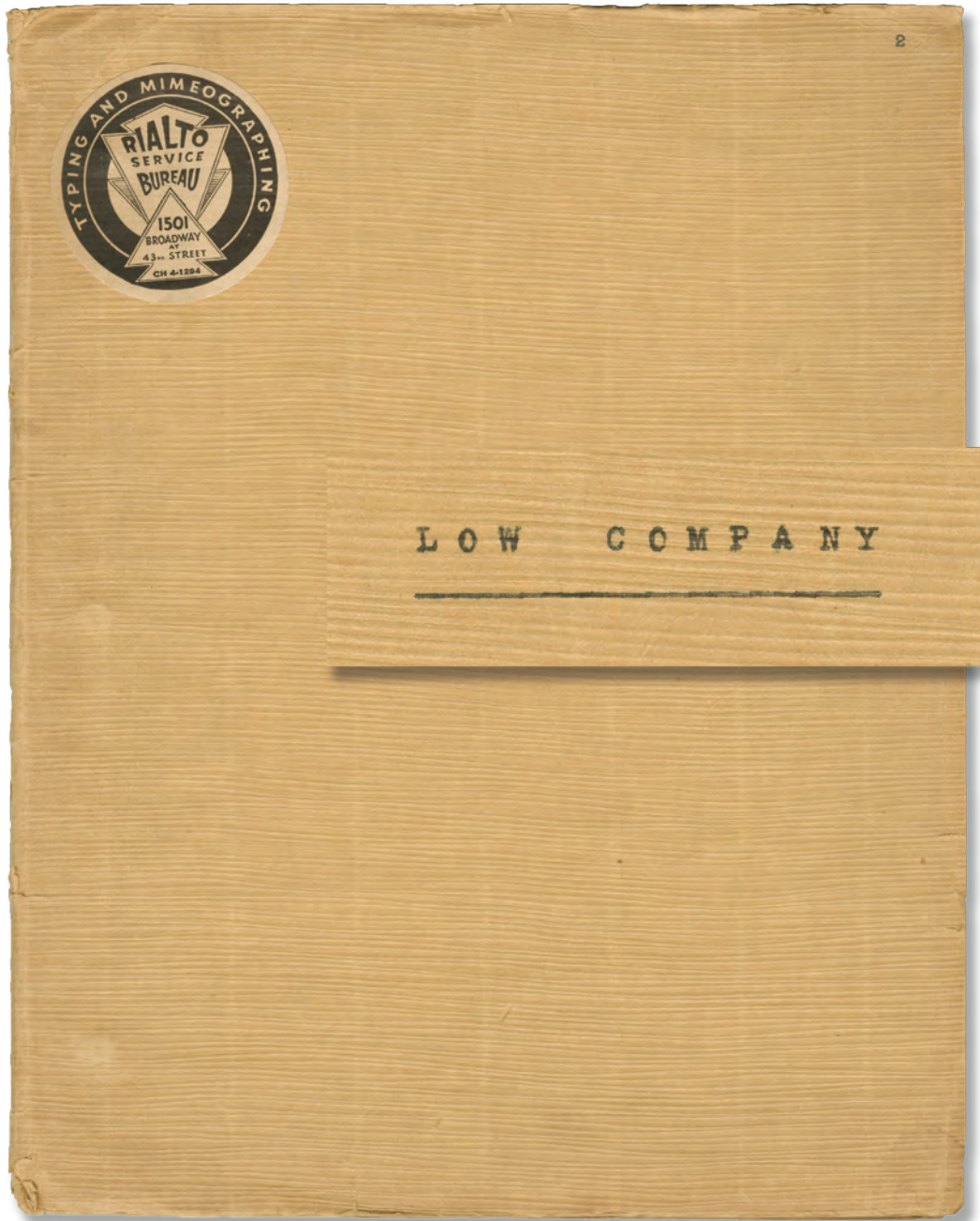
46

DANIEL FUCHS
Low Company

New York: Vanguard, 1937. Advance Reading Copy in wrappers, preceding the First Edition. Owner name in holograph ink on the half-title page. The only example we have ever encountered.

Very Good in octavo wrappers, rear wrapper roughly detached but present, with a slight spine lean and light creasing to the front wrapper.

\$1875



47

DANIEL FUCHS (NOVEL)
ALLEN BORETZ (PLAYWRIGHT)
Low Company

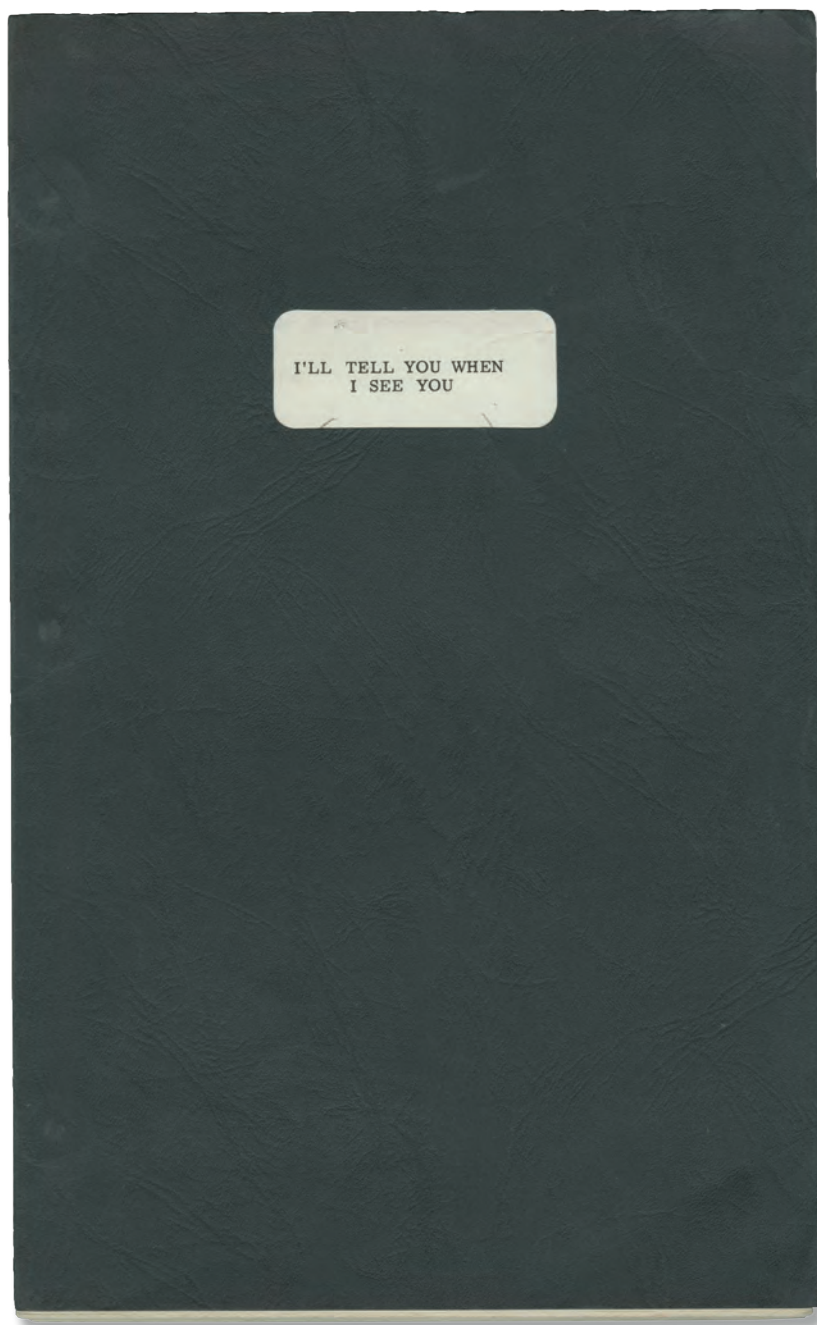
Draft script for an unproduced play, circa 1937.

Based on the 1937 novel by Daniel Fuchs, about a small-town racketeer who suffers a mental breakdown when his turf is threatened by a ruthless, sinister gangster.

The novel was later adapted into the 1947 film noir *The Gangster*, with a screenplay written by Fuchs and Dalton Trumbo.

Set in the fictional boardwalk town of Neptune Beach, Brooklyn.

\$1450



48

Fuchs does Cain

DANIEL FUCHS (SCREENWRITER)**JAMES M. CAIN (STORY)**

Interlude

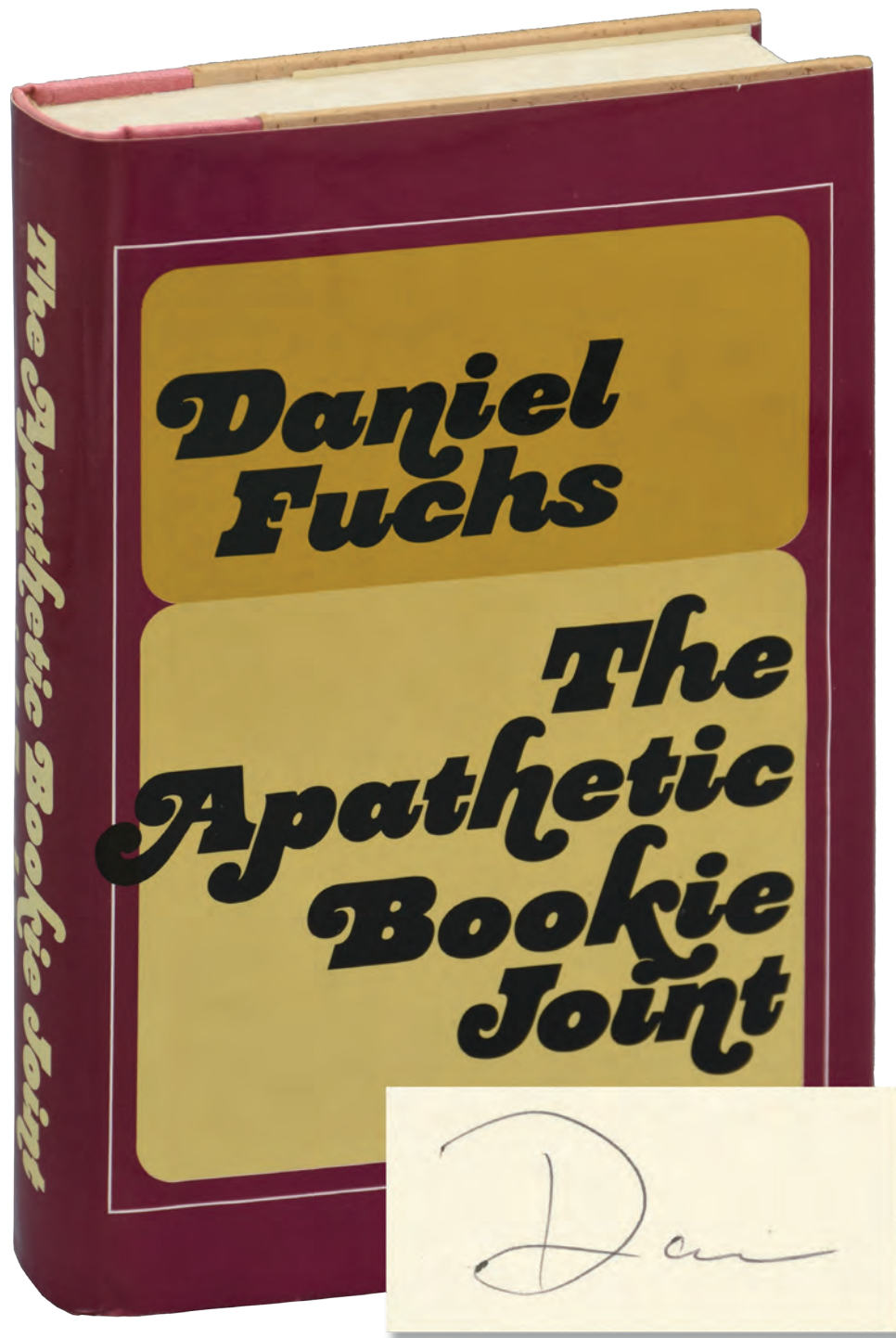
Draft script for the 1968 film, dated May 1967, and here under the working title *I'll Tell You When I See You*. With holograph ink and pencil annotations to the title page and first page.

A heretofore unknown screenplay adaptation by noted novelist Daniel Fuchs, based on the 1951 short story, "A Modern Cinderella," by James M. Cain. Filmed previously in 1957 by Douglas Sirk, also as *Interlude*.

A famous conductor begins an extramarital affair with a much younger journalist.

Set and shot on location in Berkshire and London, England.

\$975



49

DANIEL FUCHS
The Apathetic Bookie Joint

New York: Methuen, 1979. First Edition. Inscribed by the author on the front endpaper to film historian Gabriel Miller and his wife: "For Gabriel & Kathie / affectionately, Dan."

A collection of short stories and personal essays.

Near Fine in a Near Fine dust jacket.

\$300

50

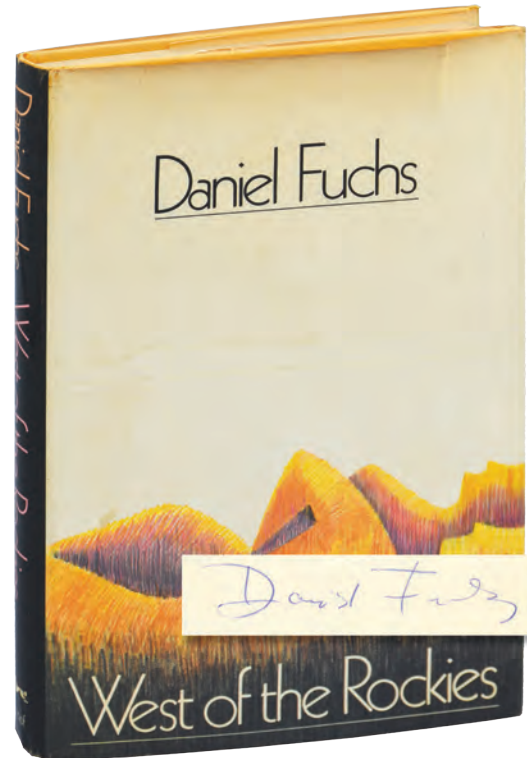
DANIEL FUCHS
West of the Rockies

New York: Alfred A. Knopf, 1971. First Edition.
Inscribed by the author on the front endpaper:
"7/10/71 / To Douglas Jones / With all good wishes,
/ Daniel Fuchs."

Fuchs' fourth novel.

Very Good plus in a Very Good plus dust jacket.
Lightly rubbed boards, with a tiny stain at the fore-
edge of the front endpaper. Jacket is lightly toned
along the top edge, with light diagonal and vertical
creasing to the front flap and a 1-inch closed tear at
the top of the front panel.

\$375



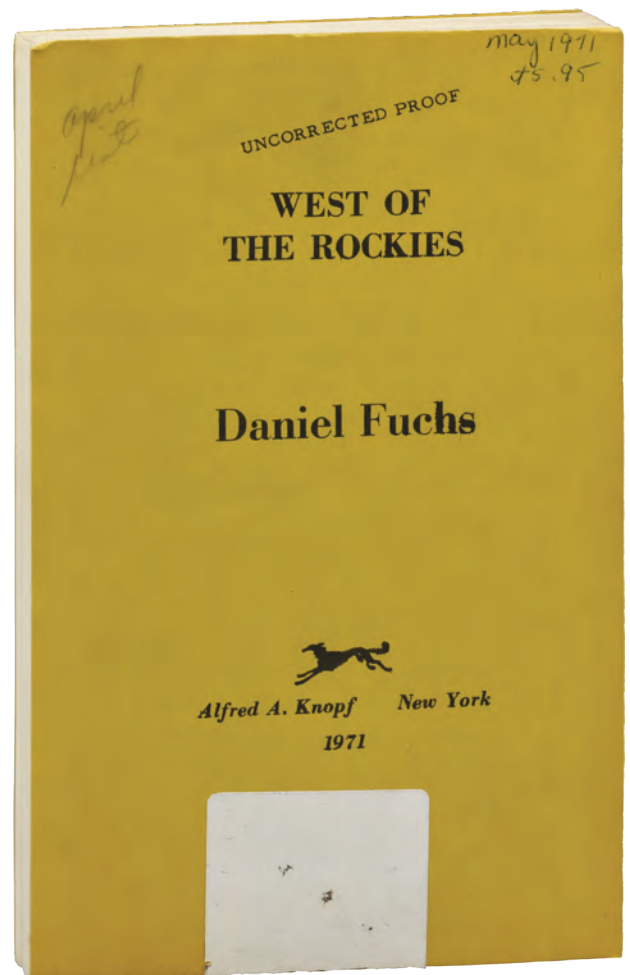
51

DANIEL FUCHS
West of the Rockies

New York: Alfred A. Knopf, 1971. Uncorrected proof,
preceding the First Edition. With a proposed publication
date and price in holograph ink annotation to the front
wrapper. The first example we have ever encountered.

Front and rear wrappers affixed to a glued gathering
of signatures, presumably the way this proof was
issued and constructed. Bottom edge sealed from
wrapper to wrapper, with the front wrapper seal
separated for reading. Very Good plus overall.

\$325





52

W.S. VAN DYKE

White Shadows in the South Seas

Archive of 94 vintage, double weight photographs from the 1928 film.

Inspired by the 1919 nonfiction travel book by Frederick O'Brien, and retaining much of that work's anti-imperialist themes, about an alcoholic doctor who is set adrift by white traders after objecting to their treatment of the Polynesian workers, only to wash ashore on an island where the natives have never seen a white man.

MGM's first film with a fully prerecorded soundtrack, comprised of music and sound effects, including, most notably, the first time the company's mascot Leo the Lion roared at the film's start. Still, the film doesn't quite classify as a talkie, as only the single whispered word "hello" appears in the soundtrack.

Winner of an Academy Award for Best Cinematography.

Set on a Polynesian Island, shot on location in Tahiti, at the time an ambitious endeavor to shoot a Hollywood film on location among native islanders, using many of them as extras in the film.

10 x 8 inches. Generally Very Good, with expected light curling and fading, with occasional light creasing or bruising to the photographs. In a custom cloth clamshell box.

Godard, *Histoire(s) du cinéma*.

\$4250

IVS FILM





**53 HAL ASHBY (DIRECTOR)
WOODY GUTHRIE (BOOK)
Bound for Glory**

Archive of material for the 1976 film belonging to Second Assistant Director Bill Venegas, including a First Draft screenplay dated December 12, 1974, a Revised Draft screenplay dated August 11, 1975, and several sets of production documents regarding location shooting in Louisiana, California, and Arizona, including shooting schedules, handwritten and xerographically duplicated maps, letters, and legal documents, insurance certificates, a set of revision pages, and a spiral-bound notebook with handwritten names and phone numbers regarding location scouting.

Loosely based on Woody Guthrie's 1946 autobiography. Unsurprisingly, director Hal Ashby's version of Guthrie is a complex one,

showing the legendary proletarian singer and activist as a man with contradictory virtues and faults. The film follows Guthrie's initial migration west to escape the dust bowl, his discovery of the plight of migrant workers, his important encounter with singer Ozark Bole, and his subsequent (and problematic) reunion with his family. Nominated for six Academy Awards, winning two, including Best Cinematography.

Set and shot on location in Tucson, Arizona, New Orleans, Louisiana, and throughout California.

Twilight Time 191.

\$1850

Southland Tales

Storyboards PG 5



SB# 7
ON PAUL'S FEET
BOOM UP

SHOT COUNT



SB# 8
BOOM
FALL

CUT TO



SB# 9
CROWD

CUT TO



54

RICHARD KELLY
Southland Tales

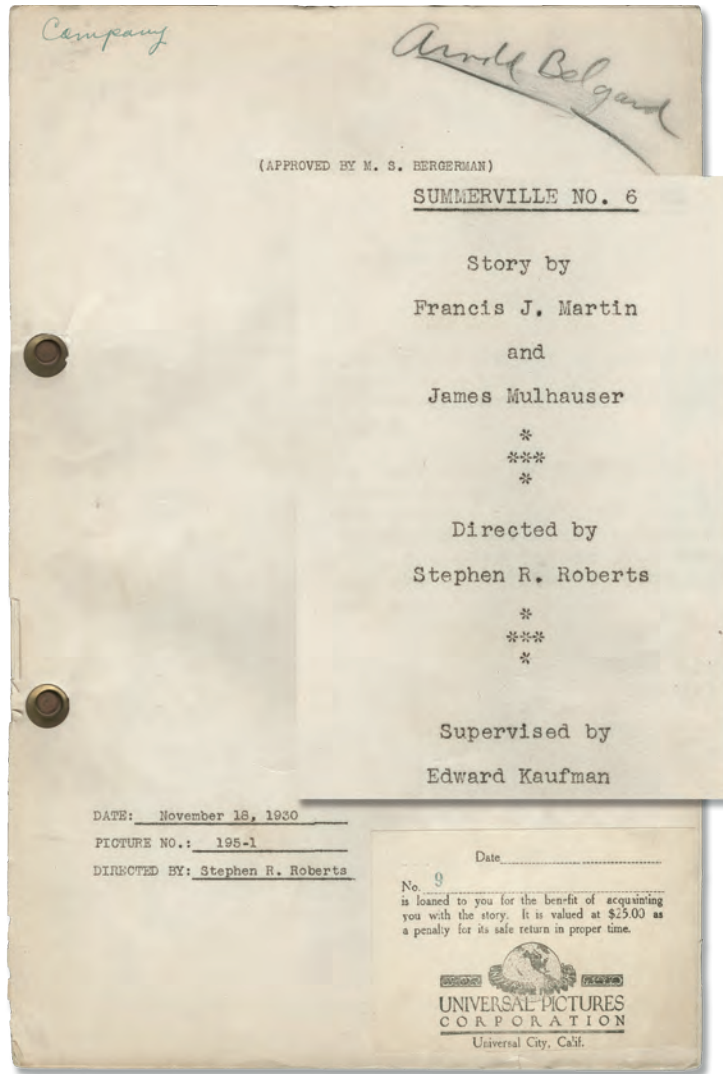
Archive of material from the 2006 film belonging to uncredited visual effects artist John Follmer, including a Draft screenplay, dated September 1, 2004, a Revised Draft screenplay, dated August 10, 2005, 2 sets of xerographically reproduced storyboards, and a 15-page xerographically reproduced shooting schedule.

In post-apocalypse Los Angeles, an action film actor with amnesia becomes involved with a former porn

star developing her own political pundit television show and a psychic police officer who holds the key to a twisted, time-traveling conspiracy.

Set and shot on location in Los Angeles, Malibu, Manhattan Beach, Venice, and Hermosa Beach, California.

\$1650



55 Archive of 19 original screenplays for comedy shorts starring Slim Summerville, 1930-1932

Archive of 19 draft scripts for comedy shorts produced by Universal Pictures between 1930-1932 and starring Slim Summerville. Eight scripts with holograph pencil annotations throughout. Two scripts with goldenrod revision pages, one script printed entirely on goldenrod stock, and one printed on yellow stock.

An actor and director whose career spanned both the silent and sound eras, Summerville got his start in Mack Sennett's Keystone Kop shorts. Contemporary to the scripts in the archive, Summerville starred alongside ZaSu Pitts in several popular feature length comedies, including the William Wyler-directed *Her First Mate* (1933), and did his most notable dramatic work in *All Quiet on the Western Front* (1930), directed by Lewis Milestone.

Eleven of the shorts are credited to directed Harry Edwards, who is best known for *Tramp, Tramp, Tramp* (1926) starring silent film star Harry Langdon, one of two dozen collaborations between the two.

Included in the archive are scripts for *Peeking in Peking*, *In the Bag*, and *First to Fight* (all 1931), and *Kid Glove Kisses* (1932), as well as six shorts with titles that do not appear in IMDB, and nine that are untitled but designated "Summerville," along with a reference number. All but one script, which is missing its wrapper, are dated, and all but two others contain credits for directors Edwards or Stephen R. Roberts and producers Edward Kaufman or Stanley Bergerman, and all are credited to screenwriter Francis J. Martin, either singly or in collaboration with either Sidney Levee or James Mulhauser.

\$1750



56 **HOWARD HAWKS (DIRECTOR)**
J.N. BOUCHER (PHOTOGRAPHER)
 The Dawn Patrol

Archive of 34 vernacular photographs taken on the set of the 1930 film housed in a contemporary photo album, including shots of planes in flight, and several others of star Douglas Fairbanks Jr. With holograph annotations to the album pages identifying most of the photographs.

Additionally, the album contains 16 vernacular photographs taken on the set of the 1930 film *The Life of the Party*, directed by Roy del Ruth, and starring Winnie Lightner and Irene Delroy, with holograph annotations, and 18 vernacular photographs of the sinking of the RMS *Tahiti* off coast of Rarotonga in the Cook Islands on August 16-17, 1930, taken from the nearby SS *Ventura*, and accompanied by handwritten captions on scraps of notebook paper.

The front cover of the photo album identifies the photographer as J.N. Boucher, who appears four times in the album, twice dressed as a pilot in *The Dawn Patrol* section, and twice in *The Life of the*

Party photographs, one time standing in front of a Vitaphone truck, along with a man identified as Dolph Thomas, who worked as an uncredited sound recording engineer on the film.

During World War I, a pair of veteran RFC pilots clash with their commanding officer over the use of rookie pilots on dangerous missions, until one of them is promoted and has to make the same difficult decisions. Director Howard Hawks served as a flight instructor during the war, and even flew as an uncredited pilot in the film. Winner of an Academy Award for Best Story for John Monk Saunders. Remade in 1938, directed by Edmund Goulding, and starring Errol Flynn, Basil Rathbone, and David Niven. The original was subsequently re-titled as *Flight Commander*.

Photographs variously sized, generally between 3.5 x 2.5 and 5.25 x 3.25 inches, Very Good or better.

\$2500

57

FRANK FRAZETTA (ILLUSTRATOR)

ALAN DEAN FOSTER (NOVEL)

ROBERTO INFASCELLI (DIRECTOR)

Luana, the Girl Tarzan

Archive of vintage promotional material for the US release of the 1968 Italian / West German film. Together with a First Edition, paperback original of the novelization of the film, inscribed by author Alan Dean Foster on the front endpaper: "To — / from a collector who made it / Your friend / 1-74 / Alan Dean Foster."

A family friendly adventure, about a young woman searching the jungle for her father, who disappeared in a plane crash years earlier, only to find a savage jungle girl with a mysterious connection to her past. When Foster was hired to write the novelization, he was given a copy of the script and screened the film. Both were in Italian, so he primarily based his novelization the Frank Frazetta's cover illustration, and dedicated the book to him.

Included in the archive:

First Edition paperback original, inscribed by the author, as detailed above.

One sheet poster, 27 x 41 inches. Folded as issued, and featuring a different Frazetta illustration than the rest of the material.

Tri-fold pressbook, 15 x 18 inches. Folded once horizontally. Laid in to the pressbook is a four page comic book synopsis of the film, illustrated by Russ Manning.

Cardboard standee, 9 x 14 inches, with a wide bottom margin. Stand on back intact and unused.

Mini-poster, 9 x 14 inches, with a wide bottom margin.

Flyer for novelization of the film, 8.5 x 11 inches.

Six flyers for the film, each in a different color, featuring a maze that children can guide Luana through. 8.5 x 3.5 inches.

Door tag, 3.5 x 8.5 inches.

Black-and-white studio still photograph from the 1973 US release

All promotional material Near Fine or better. First Edition paperback original Fine and unread in illustrated wrappers.

\$625

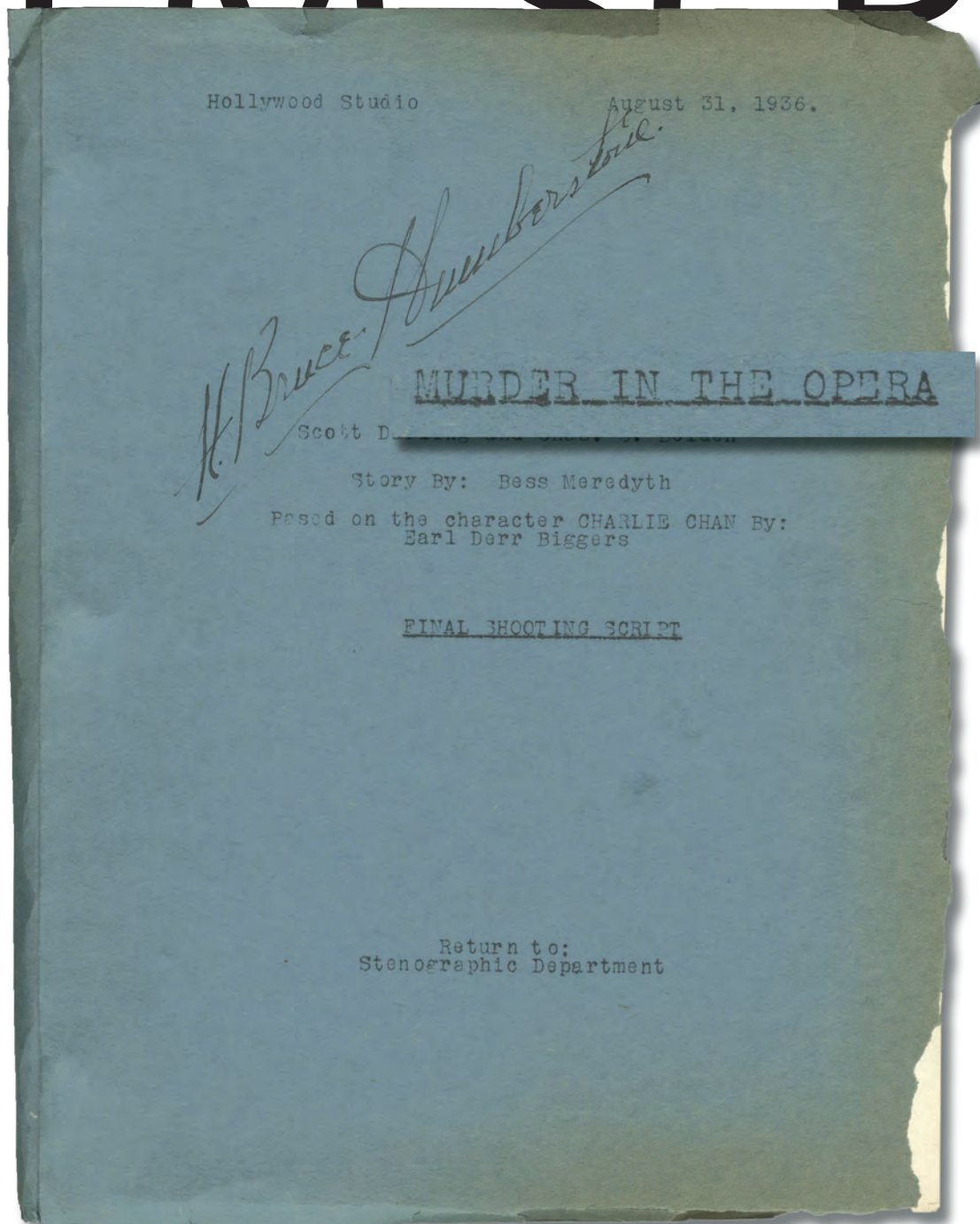


*To Fony,
from a collector who
made it
your friend
1-74 Alan Dean Foster*

Luana grew up in the mysterious African jungle—



FILM SCENE



58

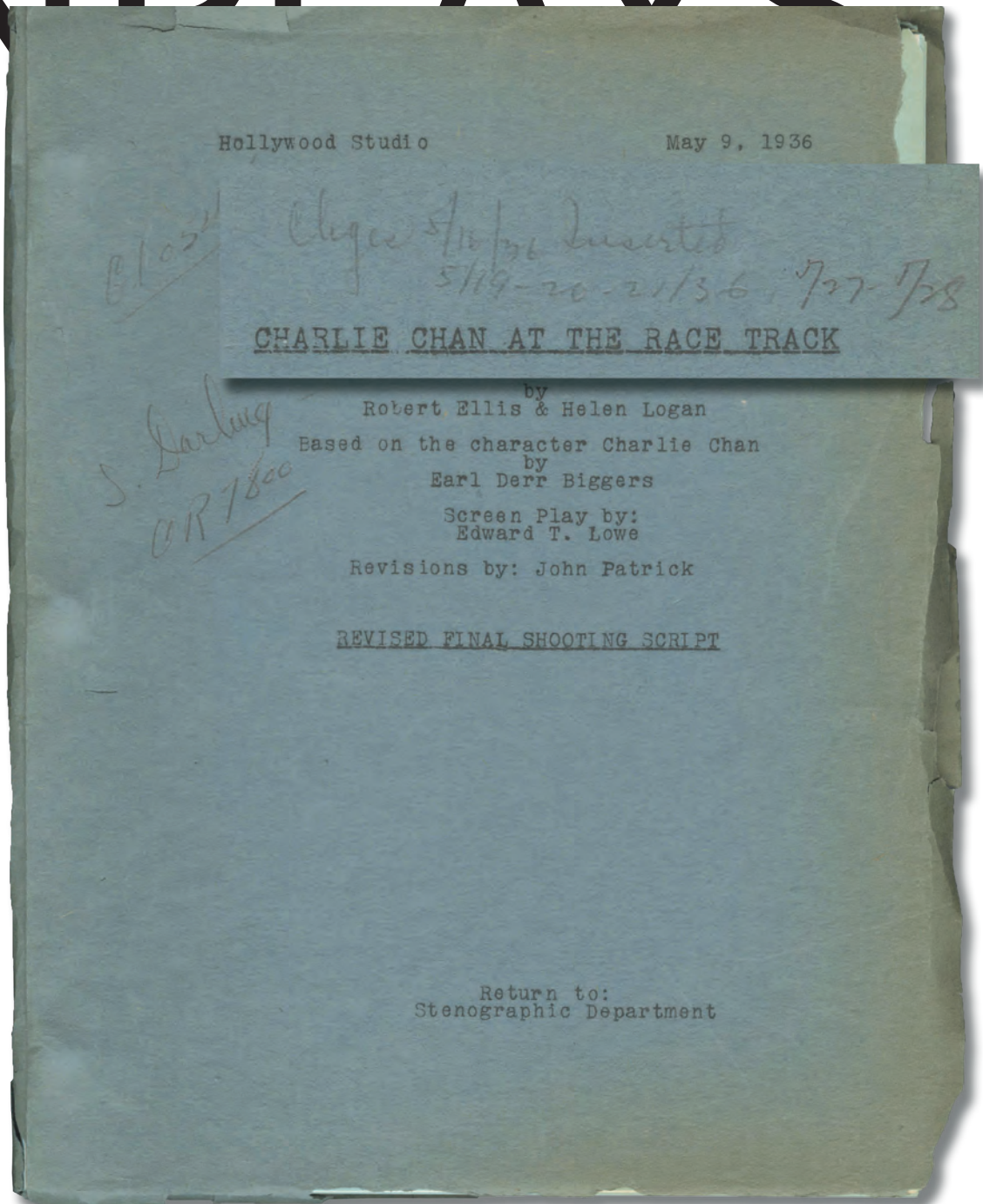
H. BRUCE HUMBERSTONE (DIRECTOR)
EARL DERR BIGGERS (CHARACTERS)
WARNER OLAND (STARRING)
Charlie Chan at the Opera

Final Shooting script for the 1936 film, dated August 31, 1936, and here under the working title *Murder in the Opera*. Copy belonging to director H. Bruce Humberstone, with his name in holograph ink annotation to the front wrapper.

Based on the detective novel series created in 1925 by author Earl Derr Biggers. The 13th film in the long-running Charlie Chan series to feature actor Warner Oland as the eponymous detective. Considered to be the strongest entry in the series due to the casting of Boris Karloff as an amnesiac opera star.

\$2500

ENIDILAYS F



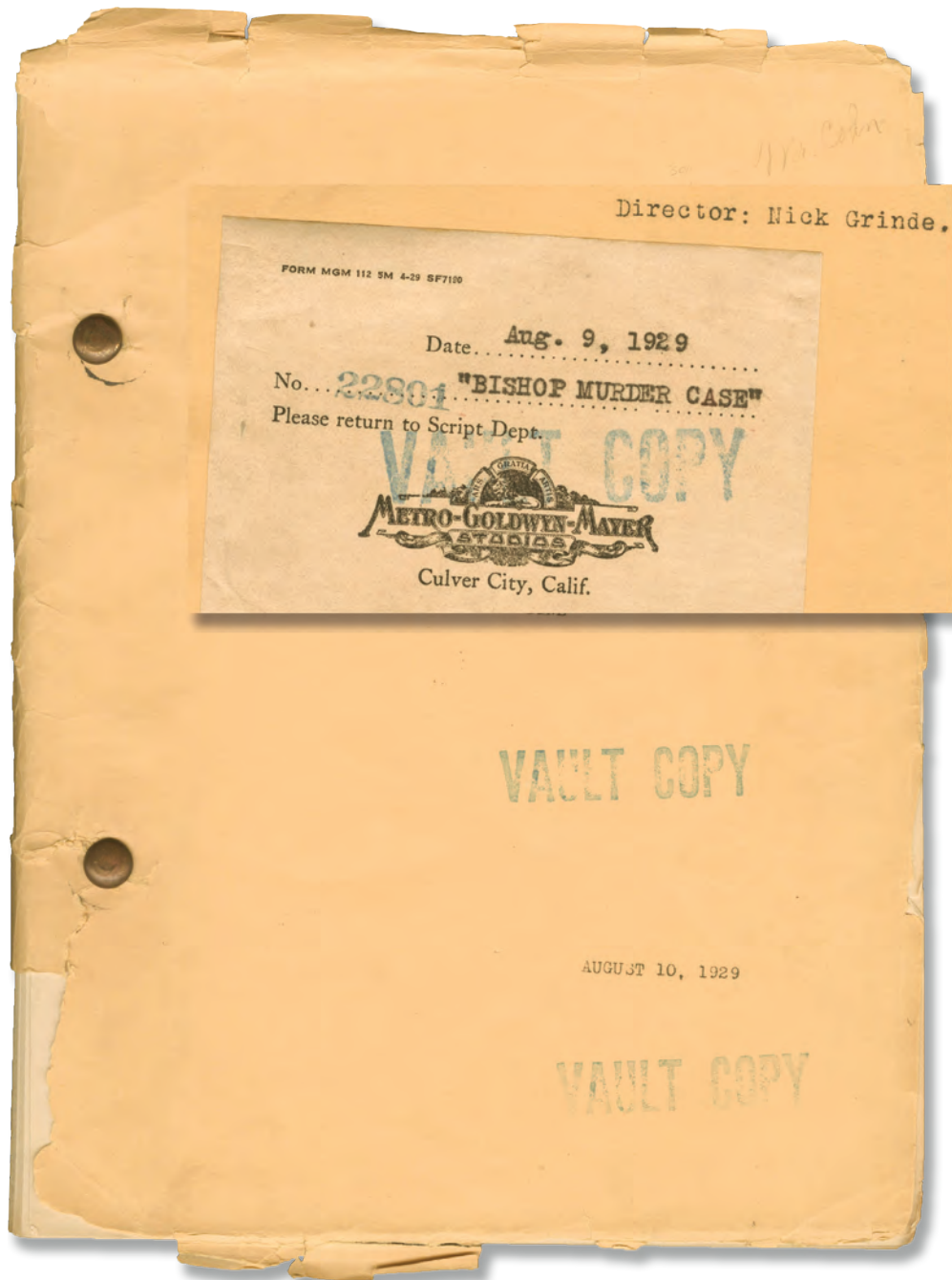
59

H. BRUCE HUMBERSTONE (DIRECTOR)
EARL DERR BIGGERS (CHARACTERS)
WARNER OLAND (STARRING)
Charlie Chan at the Race Track

Revised Final Shooting script for the 1936 film, dated May 9, 1936. Copy belonging to director H. Bruce Humberstone, with his holograph pencil annotations to the front wrapper and a typed note addressed to Humberstone from producer J.E. Grainger laid in with the script.

Based on the detective novel series created in 1925 by author Earl Derr Biggers. The twelfth film in the long-running Charlie Chan detective series, featuring actor Warner Oland as the eponymous Honolulu detective.

\$2200



60

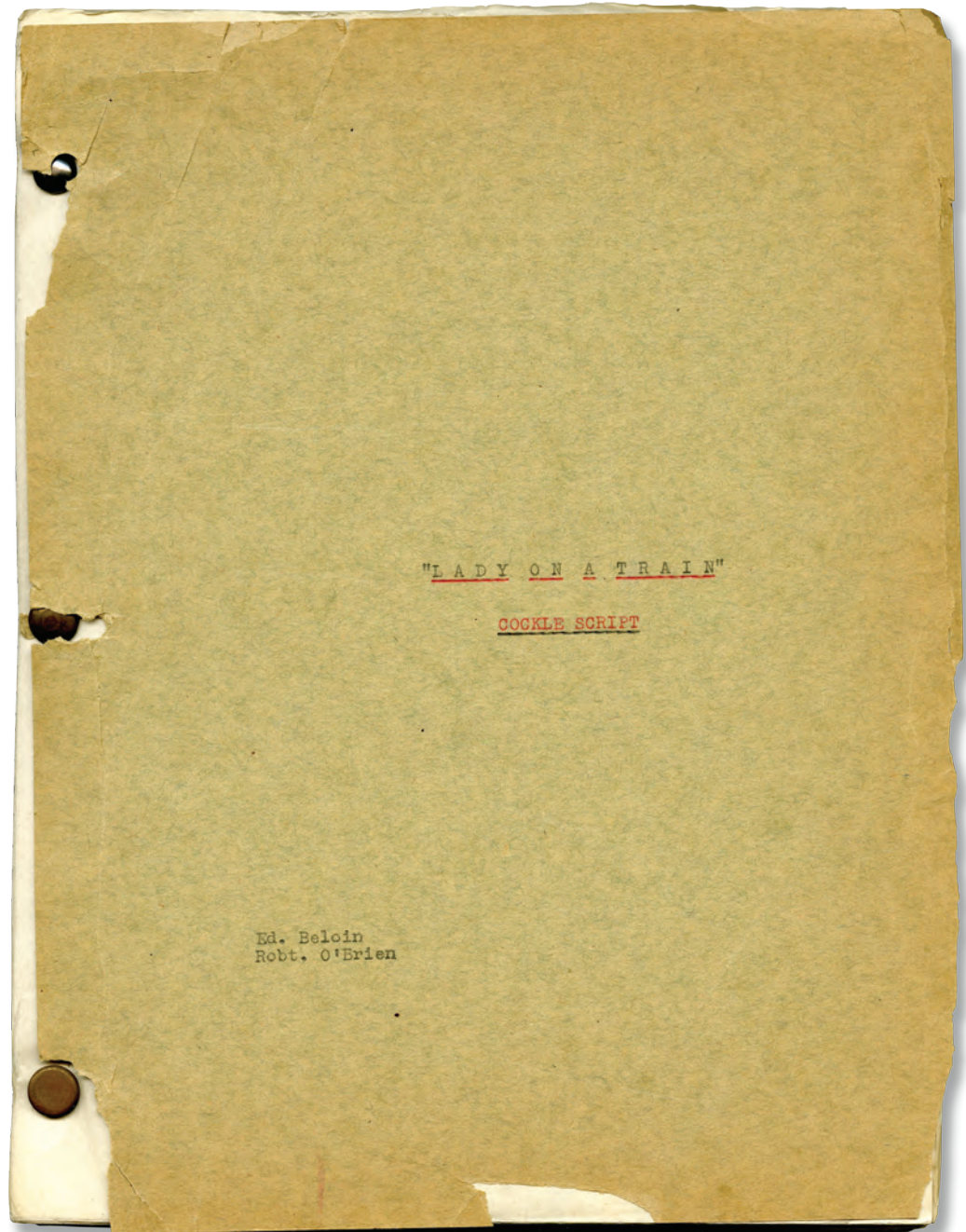
S.S. VAN DINE (NOVEL)
DAVID BURTON, NICK GRINDE (DIRECTORS)
BASIL RATHBONE (STARRING)
The Bishop Murder Case

Vault Copy Draft script for the 1929 film, stamped three times with "Vault Copy," dated AUGUST 10, 1929, and annotation of the name of uncredited crew member "Mr. Cohn" on front wrapper in holograph pencil.

Based on the 1928 novel by S.S. Van Dine, the fourth of twelve Philo Vance mystery novels.

The body of man nicknamed "Cock Robin" is found at an archery range with an arrow through the heart and a chess bishop left as a clue. Basil Rathbone's only portrayal of the stylish New York P.I. Philo Vance. He would take on the role of Sherlock Holmes, for which he is best known, beginning in 1939.

\$975



61

LESLIE CHARTERIS (NOVEL)
DEANNA DURBIN (STARRING)
 Lady on a Train

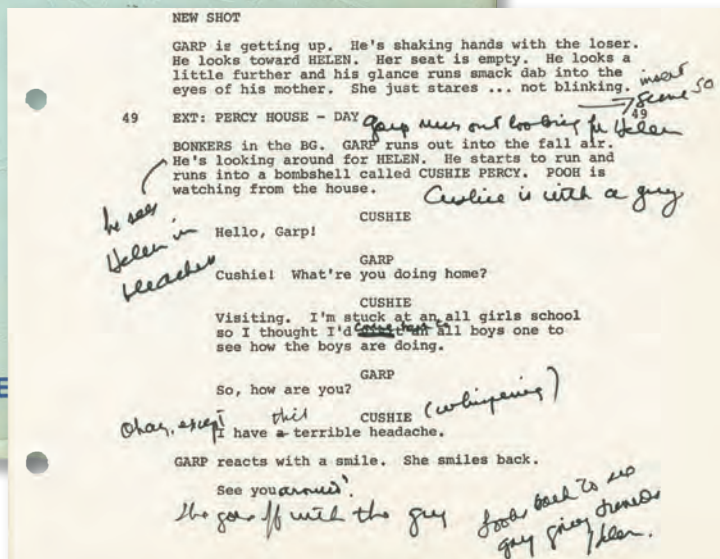
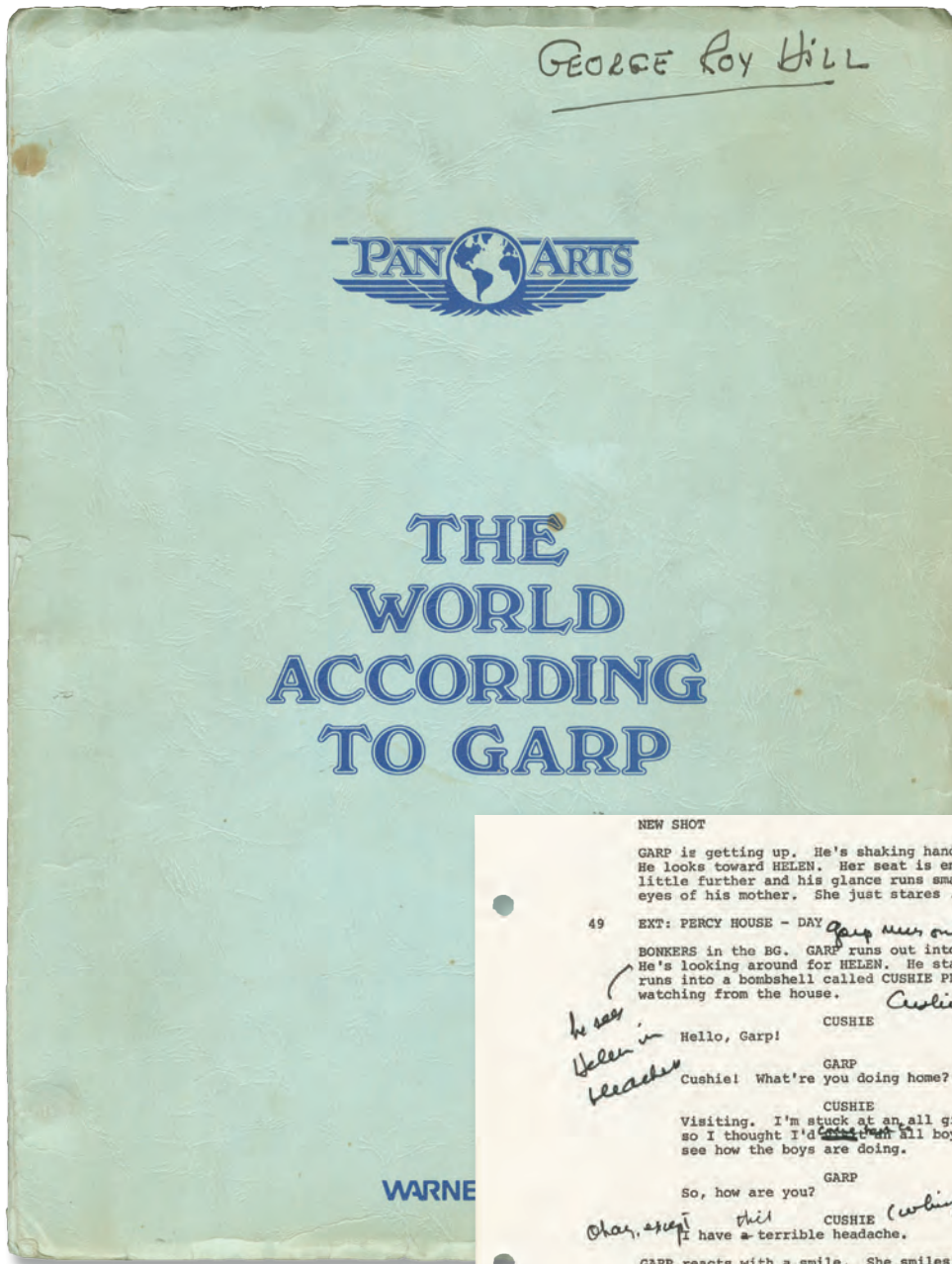
Revised Draft script for the 1945 film. Carbon typescript, with brief annotations throughout in holograph pencil. Noted as "Cockle Script" on the front wrapper.

Leslie Charteris wrote the original screen story (but not the screenplay) for this film, and subsequently published the story as a novel in conjunction with the film's release.

A classic mystery with a terrific Woolrich-esque plot wherein a young girl sees a man being murdered from her train car window. Known for her addiction to mystery novels, she is not taken seriously by the police, and begins her own investigation.

Grant US. Spicer US.

\$2500



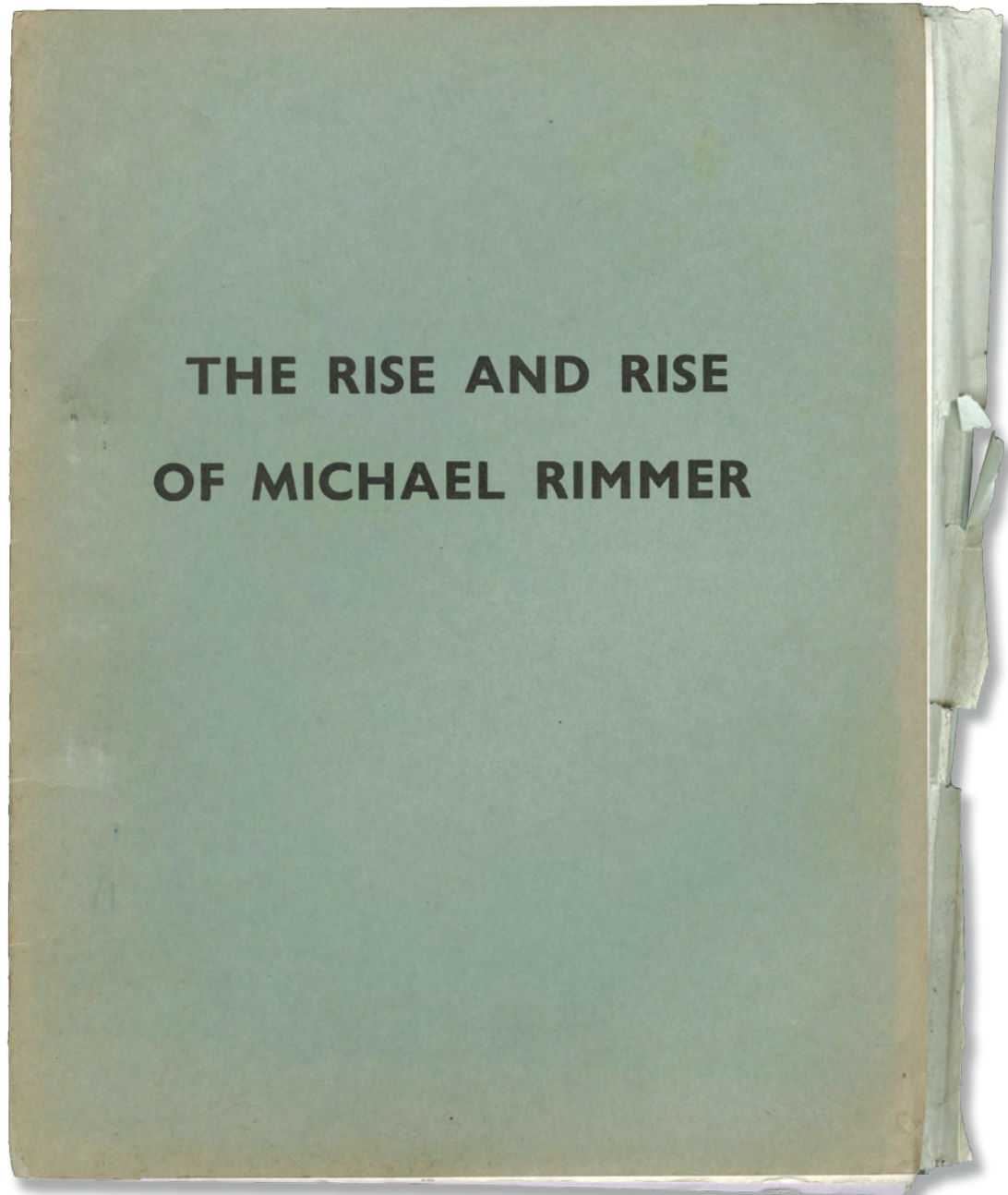
62

George Roy Hill's annotated copy
GEORGE ROY HILL (DIRECTOR)
JOHN IRVING (NOVEL)
ROBIN WILLIAMS (STARRING)
 The World According to Garp

Final Draft script for the 1982 film, dated January 1981. Copy belonging to director George Roy Hill, with his ownership name in holograph marker on top of front wrapper, and annotations in holograph marker, ink, and pencil, regarding dialogue, props, character motivation, and camera shots, throughout.

Based on the 1978 novel by John Irving. A standout by director George Roy Hill, one of the best modern literary adaptations of the 1980s, a great example of a successful and uncompromised translation of a novel's idiosyncracies directly to the screen, and a triumph of ensemble acting.

\$2250



63

Monty Python begins

KEVIN BILLINGTON (DIRECTOR)

PETER COOK, JOHN CLEESE (SCREENWRITERS, STARRING)

GRAHAM CHAPMAN (SCREENWRITER)

The Rise and Rise of Michael Rimmer

Draft script for the 1970 British film, dated December 1968. An early effort by the stalwart British comedy writers who would a year later debut as Monty Python's Flying Circus.

A satire of late twentieth century British advertising and politics, created by following a mysterious

young man who gradually assumes control of a small, unsuccessful advertising agency, and uses his position to rise into power as a Tory.

Set and shot on location in London.

\$1500

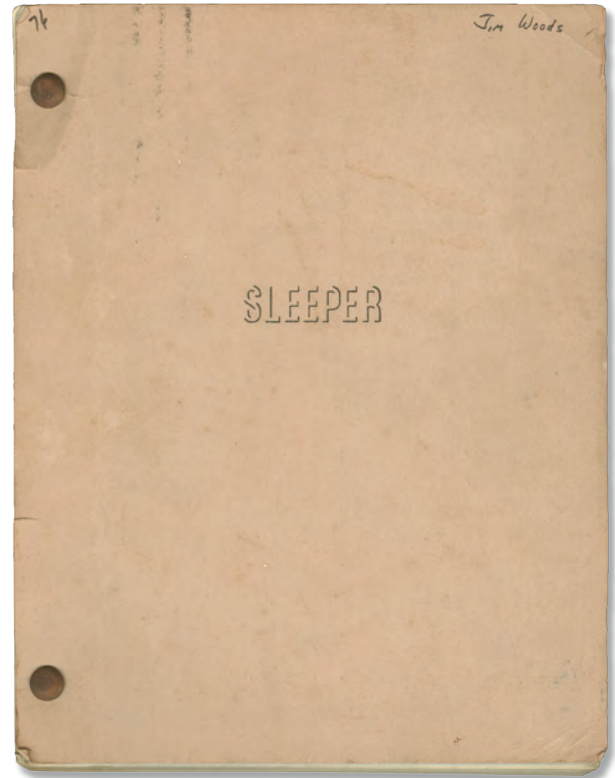
64 **WOODY ALLEN**
Sleeper

Third Revision Draft script for the 1973 film, dated March 1, 1973. With the name "Jim Woods" in holograph ink on top right of front wrapper and page two of screenplay, likely uncredited Set Painter James T. Woods. Following script is a one page "APPENDIX A — TV PLATE — LUNA'S PARTY," featuring dialogue between a mother and child regarding a holiday party.

Woody Allen is a health food store owner who is cryogenically frozen in 1973, only to be revived 200 years later to help lead a rebellion against an inept totalitarian government.

Shot on location in Colorado and California.

\$3850



65 **CHARLES GRODIN (SCREENWRITER)**
WOODY ALLEN (STARRING)
Play It Again, Sam

First Draft script for the 1972 film. A very early version written by Charles Grodin, who would go uncredited on the final film.

A comedy that is pretty difficult to overestimate: even though it was not directed by Woody Allen, it was the template for the many great films he would subsequently write and direct in the 1970s, in terms of shooting style, timing, romantic themes, and the actors involved (the irreplaceable trio of Allen, Diane Keaton, and Tony Roberts). Allen had already directed two films at this point (*Take the Money and Run* and *Bananas*), but this film is significant in that it predicted the more substantive romantic comedies that would later place him among the most important filmmakers of his era, notably *Annie Hall* (1977) and *Manhattan* (1979).

\$1500



66

SYDNEY POLLACK (DIRECTOR)
HORACE MCCOY (NOVEL)
They Shoot Horses, Don't They?

Draft script for the 1969 film.

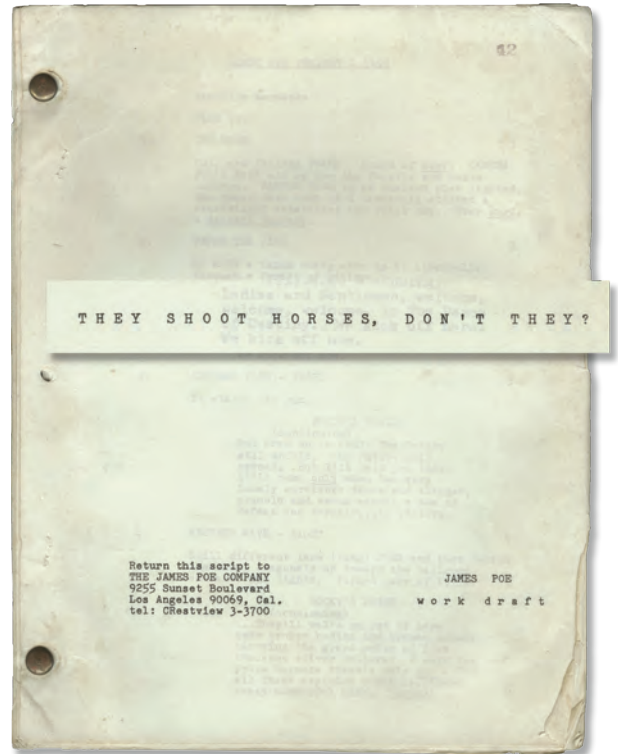
Based on the 1935 debut novel by Horace McCoy. One of the darkest films of the 1960s, bringing to the screen McCoy's classic, grim depiction of the dance marathons of Depression-era 1930s. An uncompromising and daring work, in our opinion the best film of Sydney Pollack's career.

Nominated for nine Academy Awards, winning one for Best Supporting Actor for Gig Young.

Set in Hollywood.

Grant US. Spicer US.

\$1850



67

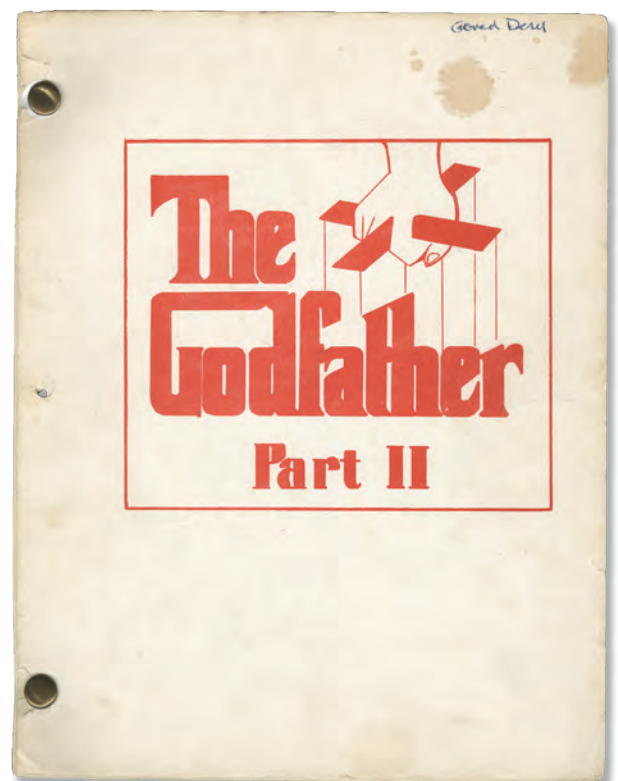
FRANCIS FORD COPPOLA
The Godfather Part II

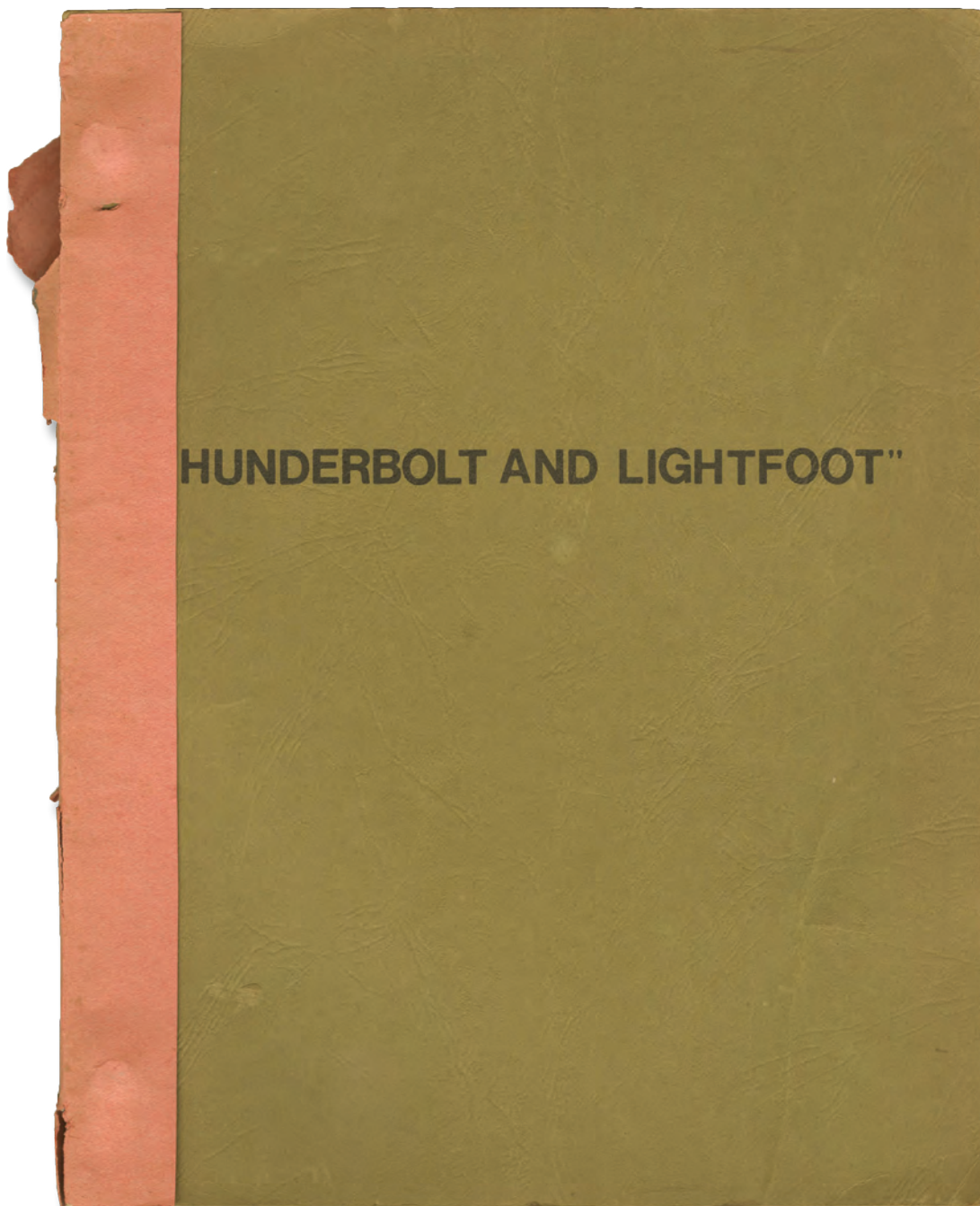
Second Draft script for the 1974 film, dated September, 24, 1973. Copy belonging to uncredited crew member Gerard Dery, with his name in holograph ink on the front wrapper.

Both a prequel and sequel to the 1972 film *The Godfather*. Winner of six Academy Awards including Best Picture, Best Director, Best Screenplay, and Best Supporting Actor for Robert De Niro. Nominated for five others, including twice more for Best Supporting Actor for Lee Strasberg and Michael V. Gazzo, Best Supporting Actress for Talia Shire, and Best Actor for Al Pacino.

National Film Registry. Ebert III. Penzler 101.

\$1750





68

Michael Cimino begins
MICHAEL CIMINO
Thunderbolt and Lightfoot

Draft script for the 1974 film, undated and without revisions, likely a first draft. Michael Cimino's directorial debut.

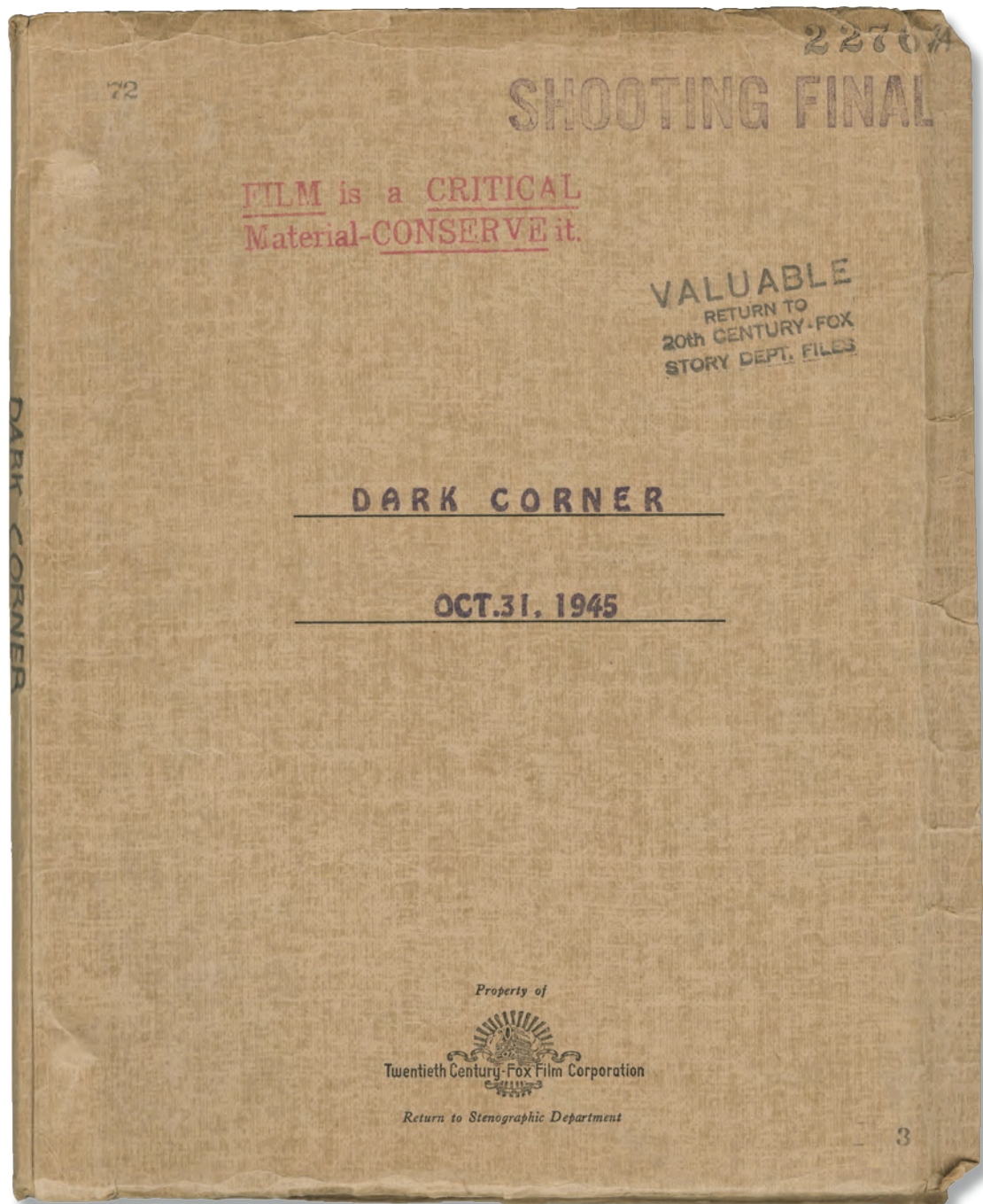
A veteran bank robber teams up with a young, happy-go-lucky thief to reunite his old gang to pull off a large-scale heist. Loosely based on Douglas Sirk's 1955 film *Captain Lightfoot*, starring Rock Hudson, Jeff Morrow, and Barbara Rush.

Nominated for an Academy Award for Best Supporting Actor for Jeff Bridges.

Shot on location throughout Montana.

Lee, *The Heist Film*.

\$2500



69

HENRY HATHAWAY

Dark Corner

Shooting Final Draft script for the key 1946 film noir, dated Oct. 31, 1945, containing an earlier alternate ending and a revised "New Ending," bound in after the primary text.

Based on the 1945 story, serialized in *Good Housekeeping* magazine by Leo Rosten, adapted by screenwriter Jay Dratler.

Set in and shot on location in New York City.

Grant US. Selby Canon US. Selby Masterworks US. Silver and Ward US. Spicer US.

\$1875

70

NICHOLAS RAY They Live By Night

Early Draft script for the 1948 film, dated June 13, 1941, preceding its release by seven years.

Based on Edward Anderson's 1937 novel, *Thieves Like Us*, about an escaped convict who falls in love with a woman who nurses him back to health after he is injured in a robbery.

In December 1936, RKO's considered Anderson's novel but rejected it prior to any adaptation being written. Writer-director Rowland Brown, who by 1941 controlled the rights to the novel, wrote the first attempted draft of a screenplay. This time around RKO accepted it, and Brown sold the rights to them for \$10,000. When Brown's script was first submitted to the Breen Office in April 1941, director Joseph I. Breen deemed it "unacceptable," claiming that it contained too much criminal activity and "loose sex."

Brown revised the first draft on June 13, 1941, but it was again rejected by the Breen Office.

A revised script, written by Robert D. Andrews, was submitted in October 1941 and was rejected for the same reasons as Brown's drafts. RKO did not submit the script again until September 1944, when it was rejected for a fourth time. From Aug 1946 to May 1947, when Ray was working on the script, the PCA rejected three more versions of the story, stating each time that the adaptation dwelt too much on the characters' crimes and not enough on morality.

Script approval finally came in June 1947, after RKO executives met directly with Breen and incorporated his suggestions into the story.

\$4500

1243

PLEASE RETURN
TO
RKO STORY
FILES

THIEVES LIKE US

Screen Play

by

Rowland Brown

JUNE 13, 1941

JOSEPHINE

After beginning her career in vaudeville, Josephine Baker emigrated from the United States to Paris in 1925, where she found fame as a dancer at Folies Bergère, becoming an international icon of the Jazz Age. In 1927 she became the first Black woman to star in a major motion picture, *Siren of the Tropics*, and went on to appear in several films in throughout the 1930s and 1940s. When World War II interrupted her career, she worked as a spy for the French Resistance and after the war was named a Chevalier de Légion d'honneur, the highest order of merit for military and civil action in France. Refusing to perform in segregated clubs in the United States, Baker became an icon of the Civil Rights movement, and was the only official female speaker at the March on Washington in 1963.

Here we present a number of photographs from her film and stage career.



71 **JACQUES OFFENBACH (COMPOSER)**
ALBERT WILLEMETZ (LIBRETTO)
JOSEPHINE BAKER (STARRING)
La Creole

Four vintage oversize photographs from the 1934 revival of Jacques Offenbach's 1875 operetta showing actress Josephine Baker in costume as Dora. All photographs with the stamp of Studio Piaz at the lower corner of the recto, and one with the address stamp of J. Manuel Richard, Baker's personal secretary, on the verso.

The operatic debut of the longtime comedian, actor, and dancer. The production, which was staged at the Theatre Marigny in Paris, was the first time Jacques Offenbach's comic operetta had been staged since its 1875 debut.

Two photos 11.5 x 9.25 inches, and two photos 8 x 10 inches. Very Good plus overall, one photo with brief archival reinforcement at the corners on the verso.

\$2850

BAKER JOS





72

Three photographs inscribed by Baker

IRA GERSHWIN (LYRICS)

VERNON DUKE (MUSIC)

MURRAY KORMAN (PHOTOGRAPHER)

JOSEPHINE BAKER (STARRING)

Ziegfeld Follies

Vintage double weight publicity photograph of Josephine Baker from the 1936 Broadway musical. Inscribed by Baker in black marker on the recto: "Mademoiselles / Sunny Templeman / With best wishes from / Josephine Baker / 1940." With the studio insignia of photographer Murray Korman in white at the bottom right corner.

A musical revue written by Ira Gershwin and Vernon Duke, also starring Fanny Brice, Bob Hope, and Eve Arden. The show opened on Broadway at the Winter Garden Theatre in 1936 and ran for a total of 227 performances.

8 x 10 inches. Near Fine.

\$3500



73 **MARC ALLEGRET (DIRECTOR)**
JOSEPHINE BAKER (STARRING)
ZOUZOU

Vintage matte-finish portrait photograph of Josephine Baker from the 1934 film, inscribed by Baker: "To Miss Contini-Souza / With best wishes, from / Josephine Baker." With the stamp of Baker and her then-lover, Giuseppe Pepito "Joseph" Abatino, on the verso.

A young, orphaned laundress seeks employment as a nightclub dancer in order to raise money for her

childhood friend, who has been wrongly accused of murder. Baker's fourth film appearance.

Set in Paris.

8.5 x 10.5 inches. Very Good plus, with light wear and curling to the corners.

\$1850



74 Original photograph of Josephine Baker, inscribed in 1940

Vintage matte-finish photograph of Josephine Baker, inscribed by Baker in holograph ink to the recto: "Pour la maison / un souvenir de Josephine Baker / 1940" ("For the house / a memento from Josephine Baker / 1940"). With the logo of Harcourt photography studio in Paris to the bottom right corner.

7 x 9.5 inches. Near Fine.

\$1500



75

HENRY C. BOVET

Two original hand-tinted color photographs of Josephine Baker, circa 1950s

Two vintage matte-finish hand-tinted color photographs of Josephine Baker performing onstage in Lausanne, Switzerland, circa 1950s. Both photos signed in holograph pencil by photographer Henry C. Bovet on the bottom right corner, with the additional notation "Lausanne."

Photographs 5 x 7 inches, with wide margins, measuring 9 x 12 inches in total. Near Fine, with faint soil and a few pieces of old cello tape on the top edges.

\$2000



76

EDMOND T. GREVILLE (DIRECTOR)
JOSEPHINE BAKER (STARRING)
Princess Tam Tam

Vintage reference photograph of Josephine Baker from the 1935 French film. With a provenance stamp and the stamp of Cinemagence on the verso, along with holograph ink and pencil annotations.

A French novelist brings a Tunisian shepherdess to Paris, where she poses as an African princess to gain access to high society. Baker's fourth feature film appearance, a success in Europe which went

unseen for decades in the US as a result of Hays Office censors refusing to pass the film due to the implication of an interracial romance.

Set in Paris and Tunisia, shot on location in Tunisia.

8 x 10 inches. Near Fine.

\$950



77 EDMOND T. GREVILLE (DIRECTOR)
JOSEPHINE BAKER (STARRING)
Princess Tam Tam

Vintage reference photograph of Josephine Baker from the 1935 French film.

4 x 4.75 inches. Near Fine, with faint wear along the right edge.

\$450



78 Baker's feature film debut
MARIO NALPAS, HENRI ÉTIEVANT (DIRECTORS)
JOSEPHINE BAKER (STARRING)
Siren of the Tropics

Vintage reference photograph from the 1927 French silent film, a fourth wall breaking moment featuring actors Josephine Baker and Adolphe Cande. With holograph pencil annotations on the verso.

A beautiful, lonely islander falls in love with a visiting French engineer, unaware of his forthcoming nuptials to a wealthy French woman.

The feature film debut of the then-21-year-old Baker, whose successful performance led to starring roles in *Zouzou* (1934) and *Princess Tam Tam* (1935).

Set on the fictional colony of Monte Puebla.

9.5 x 7 inches. Near Fine.

\$850

79

MURRAY KORMAN**Original photograph of Josephine Baker, circa 1930**

Vintage double weight photograph of Josephine Baker, circa 1930. With photographer Murray Korman's studio logo in white at bottom right corner of the recto.

8 x 10 inches. Very Good plus.

\$650



80

JACQUES DE BARONCELLI (DIRECTOR)
JOSEPHINE BAKER (STARRING)
The French Way

Two vintage oversize double weight studio still photographs from the 1945 French film. Two Cinemagence stamps on verso of each photograph.

Feuding sets of parents seek to thwart their children from marrying by distracting the potential groom with the attentions of a cabaret performer, but she has ideas of her own.

Shot in 1945, the film did not receive an international release until 1952 due to World War II, during which time Josephine Baker worked assisting the French Resistance.

Set in and shot on location in Paris.

12 x 9.5 inches. Very Good plus, some light creasing and edgewear.

\$875



PROTESTS



81 Fuck Communism!

Vintage satin banner with hand-sewn lettering, by an unknown artist, made after Paul Krassner and John Francis Putnam's 1963 poster.

Krassner created the *Fuck Communism* poster for sale through his satirical underground magazine *The Realist*, with typography by longtime *Mad* magazine art director Putnam. In addition to publishing *The Realist* from 1958 to 2001, Krassner was a founder of the radical activist group the Youth International Party (The Yippies) and an early member of Ken Kesey's Merry Pranksters.

In the words of occasional *Realist* contributor Kurt Vonnegut, "At the beginning of the 1960s, FUCK was believed to be so full of bad magic as to be unprintable. [...] By having FUCK and COMMUNISM fight it out in a single sentence, Krassner wasn't merely being funny as heck. He was demonstrating how preposterous it was for so many people to be responding to both words with such cockamamie Pavlovian fear and alarm."

36 x 14 inches. Near Fine.

\$2000

PROTESTS



82

FRANCINE PARKER (DIRECTOR)
JANE FONDA, DONALD SUTHERLAND (STARRING)
FTA

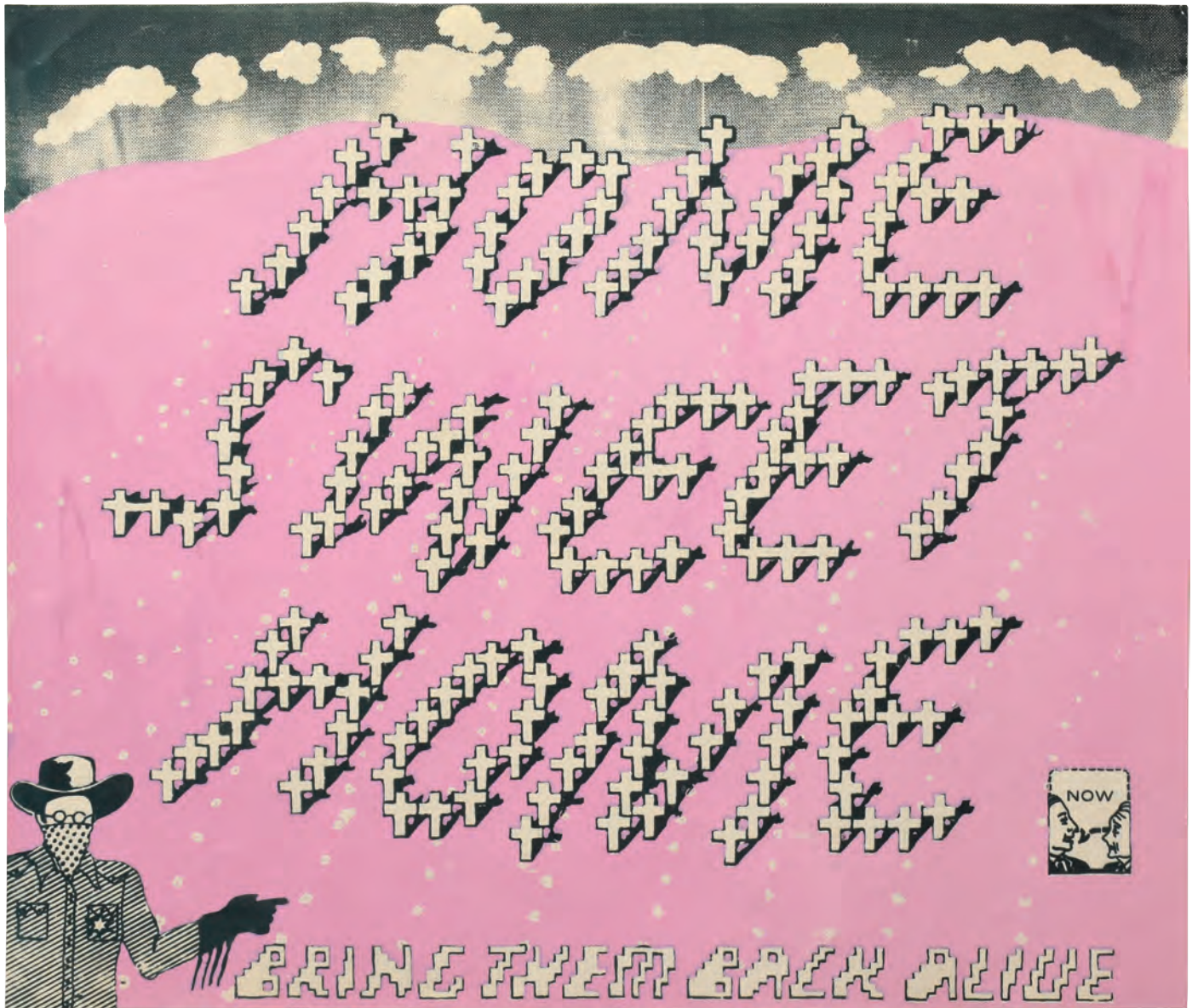
Collection of five vintage reference photographs from the 1972 documentary film. With the stamp of Israel Film Archive on the verso.

The film follows an antiwar political comedy troupe headed by actors Jane Fonda and Donald Sutherland which put on shows called "F.T.A." (which stood for "Fuck the Army") in towns near US military bases.

The film opened in theaters the same week that Fonda made her controversial trip to Hanoi, North Vietnam, leading distributor American-International to withdraw the film from circulation shortly after release.

8 x 10 inches. Very Good plus, lightly edgeworn

\$550



83 Home Sweet Home, Bring Them Back Alive

Berkeley, CA: Berkeley Political Poster Workshop, circa 1970. Vintage Vietnam War protest poster.

Begun in a workshop taught by influential Chicano Arts Movement print maker Malaquias Montoya in 1970, the Berkeley Political Poster Workshop was one of the largest of the poster art groups

that spread throughout the US in the late 1960s and early 1970s, producing 100s of works in their four years of activity.

19.75 x 16.75 inches. Silkscreen. Bright and Fine.

\$750



84

Bring Us Together

Berkeley, CA: Berkeley Political Poster Workshop, circa 1970. Vintage double-sided Vietnam War protest poster, with the image printed on the recto, and computer code printed on the verso.

14.75 x 22 inches. Silkscreen on two sheets of dot matrix printer paper. Starting to the perforation between the sheets on the right side, else Fine.

\$625

PROTESTS

85 MARIA SAPORTA Archive of 6 photographs from The Southern Christian Leadership Civil Rights March

1963. Archive of six vintage photographs of members of the Southern Christian Leadership Conference marching in Richmond, Virginia in 1963. With holograph annotations in pencil and ink to the verso, some of which credit photographer Maria Saporta.

The Southern Christian Leadership Conference's seventh annual convention occurred from September 24 to September 27 at Virginia Union University in Richmond. Martin Luther King Jr., who acted as its president until his 1968 assassination, spoke on the final night of the conference, at the university's Belgian Building.

7 x 9.5 inches, five with wide bottom margins.
Near Fine.

\$850



86 Original photograph of strikebreakers in New York City, 1930

Vintage photograph showing rows of cots and resting or idle strikebreakers at the 147th St yards of the Interborough Rapid Transit Company, 1930. With a mimeo snipe, press agency stamps, one dated "Jun 28 1930," and holograph pencil annotations on the verso.

The Interborough Rapid Transit Company of one of the original private companies contracted to operate the first New York City subway lines. Unsuccessful strikes by transit workers against the company took place throughout the early 1900s, but we can find no mention of any strike in 1930. In 1934, subway workers successfully organized the Transit Workers Union of America, and struck in 1935. The IRT was purchased by the city in June 1940, as part of an effort to consolidate public transportation under their management.

10 x 8 inches. Very Good, with chipping to the edges, not affecting the image, and light soil.

\$325



87 This Year Give Peace Dignity & Freedom

San Francisco: Civil Action Day Committee, 1967. Vintage poster for a anti-Vietnam War protest, organized by the Civil Day Action Committee, and held at the Oakland Induction Center on December 18, 1967.

These protests came two months after one of the largest anti-War actions, Stop the Draft Week, in which thousands of protesters blocked access to the Induction Center, burned draft cards, and engaged in other nonviolent actions, until the police used force to remove and arrest the protesters, leading to further resistance. The December protests followed a similar pattern, with protesters even laying down in front of buses full of recruits, while the police responded with more restraint in removing protesters.

11.25 x 17 inches. Very Good plus, with light toning overall and minor bruising to the edges, partially affecting some text at the bottom.

\$300



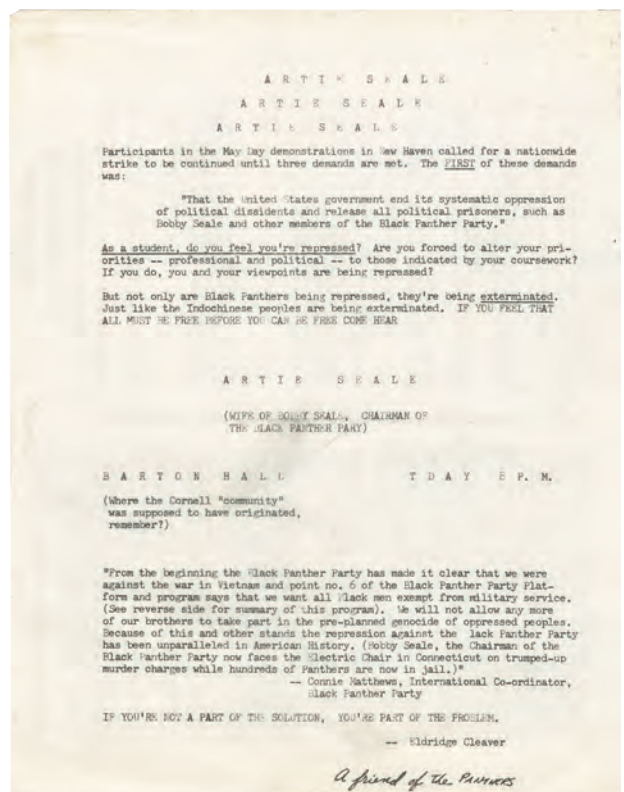
88 Original flyer for a speaking engagement by Artie Seale, 1970

Vintage double sided flyer for a speaking engagement by Artie Seale on May 7, 1970 at Cornell University. The recto of the flyer contains information about the event, while the verso contains the ten point Black Panther platform.

Seale was an activist and speaker, as well as the wife of Black Panther co-founder Bobby Seale, and was instrumental in providing support during the group's early days. The previous year, African American students had occupied Willard Straight Hall to protest racism and racial injustice at Cornell.

8.5 x 11 inches. Very Good plus with light creasing and some light foxing.

\$375



TRANSCOLOR



89

GEORGE MILES RYAN

Archive of 20 oversized photographs of Buick auto dealerships, circa 1940s

Archive of 20 stunning oversized photographs of Buick auto dealerships in Minneapolis, MN, circa 1940s, all owned and operated by the W.R. Stephens Company. Each photograph mounted on board, with the stamp of photographer George Miles Ryan on the verso, and all but five with his name in holograph pencil to the rectos of the boards, just below the lower right of each photograph.

Photographs in the archive include images of the exteriors of three different dealerships, cars parked in lots, garages, showroom floors, service centers, interior spaces, including waiting areas, offices, a secretary pool, and employee cafeteria, occasionally with employees going about their

day. Ryan worked primarily as a commercial photographer in the Minneapolis area, operating his own studio for roughly 40 years, and it seems likely these photographs were taken for use by the Stephens dealerships, either as artwork or for promotional material.

Photographs roughly 13.5 x 10.5 inches, mounted to 16 x 20 inch boards, with two of the boards trimmed to 13.5 x 18 inches. Photographs Near Fine, boards Very Good plus, with light toning.

Housed in a custom cloth clamshell box.

\$3500

TATIONMAN





90

Archive of 31 photographs of the General Motors Motorama, 1961

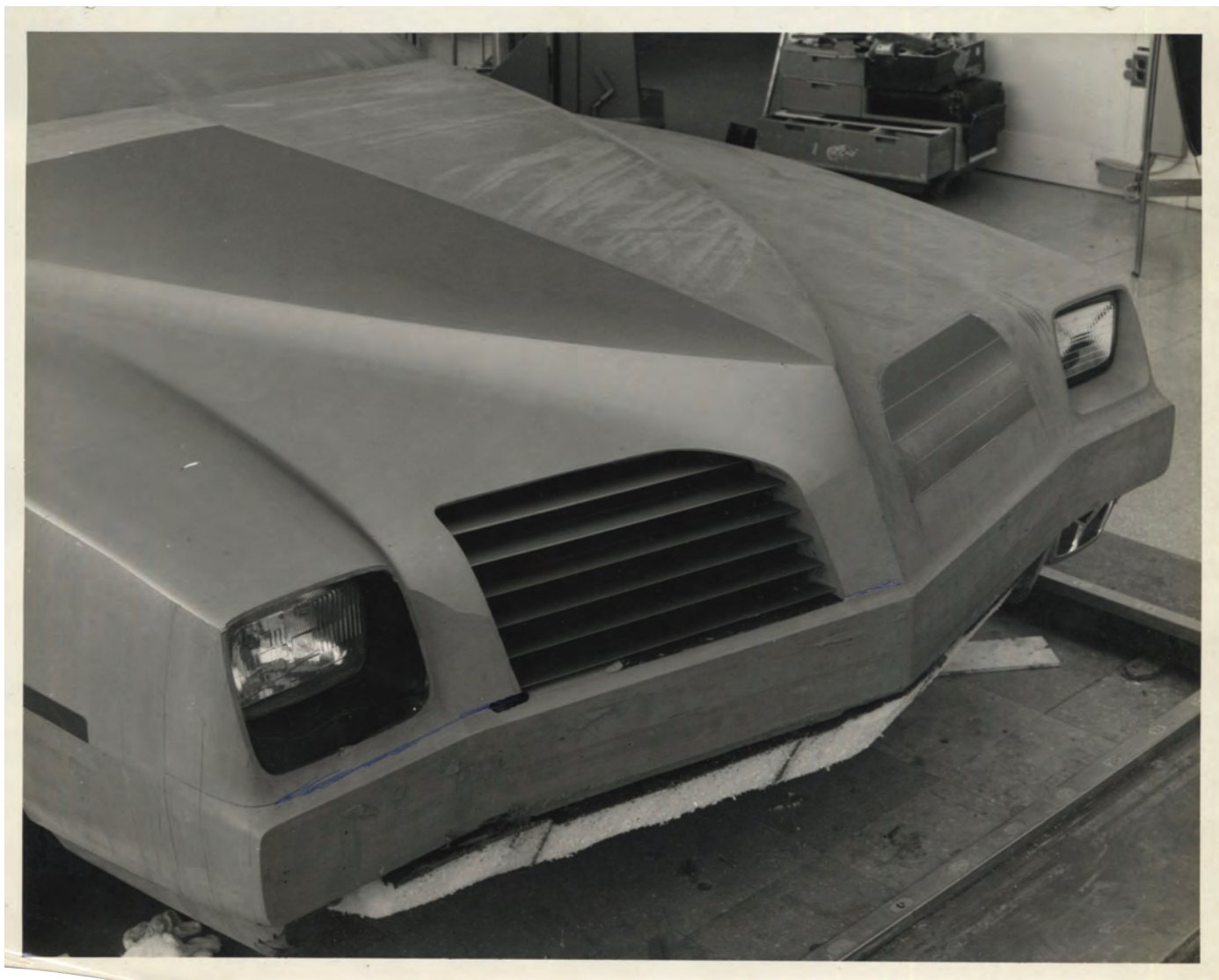
Archive of 31 vintage photographs of the final General Motors Motorama auto show, likely taken for press or publicity purposes, in San Francisco, California in 1961. Housed in a brown paper sleeve with a holograph pencil annotation detailing the location and year.

The GM Motorama originated as a small-scale auto show in 1949 at the Waldorf Astoria in New York, under its original name, Transportation Unlimited Autorama. In the ensuing years the show grew in popularity, and, in 1953, began to travel around the country under the Motorama heading, now incorporating a themed musical spectacular and revolving stage displays. In its early years the Motorama served as a showcase for the company's newest innovations, including luxury prototypes and dreamlike concept vehicles with non-standard paint finishes or fiberglass bodies, although in the last few years of the show the majority of displays presented production cars which could be purchased straight from the showroom floor.

The photographs in the archive document an attendee's perspective of the final Motorama show, with many close-up shots of the show vehicle displays, notably including one photograph of the Firebird III, a hallmark of space-age design and predecessor of the Buick Firebird released six years later. Also included are several photographs of scenes from the show's musical revue, *A Touch of Magic*, which followed a 1920s couple who travel back to the Middle Ages, and then travel forward to their dream "home of the future" in the 1960s. An interesting and lively look at the end of an era in American automobile advertising, capturing the last gasp of in-person showcases and musical spectaculars, to be almost entirely replaced by television advertising by the end of the decade.

Photographs 10 x 8 inches, generally Near Fine. Sleeve Near Fine.

\$850



91 Collection of ten vintage photographs of a full-size clay model Pontiac, circa 1970s

Collection of ten vintage photographs of a full-size clay car model, which appears to be a prototype of a mid-1970s second generation Pontiac Firebird. Two photographs with holograph touch up work to the images, all with annotations in holograph pencil noting catalog numbers on the verso.

The photographs in the archive do not explicitly identify the model, and the car's design has no precise match to any car in the Pontiac line, although the sporty front end and wrapped rear window bear a resemblance to the updated second-generation production model Trans Am in 1975. Just visible in the background of two of the photographs are several drawn designs for the car mounted on the wall.

The Trans Am was a specialty package for the Firebird, which included upgrades to handling, suspension, and horsepower, and surface modifications such as unique hoods and spoilers, fog lights, and wheels. Four generations of the package were produced between 1969 and 2002.

Eight photographs 8 x 10 inches, two significantly trimmed, cut diagonally in half. Generally Very Good plus, lightly edgeworn.

\$875

TRANSPORTATION AND MOTORSPORTS



92

Archive of 48 original photographs of car accident scenes, 1961-1968

Archive of 48 vintage photographs of car accidents scenes in the Columbia County, New York area, from the years 1961-1965, 1966, and 1968. With the stamp of Lee's Studio in Chatham, NY on the verso of the majority of photographs, along with occasional holograph annotations. Most photographs housed in sleeves with annotations detailing dates, locations, and occasionally noting whether or not the accident was fatal.

Also included are several accident reports prepared by Lee Studios for internal use, and correspondence between Lee and law firms representing people involved in the accidents requesting copies of photographs.

The 1960s saw large increases in the number of vehicle fatalities, as car ownership greatly increased over the previous decades, and out of the six years documented in the archive, 1966 and 1968 are both among the ten deadliest in US history.

Photographs variously sized, with most being 10 x 8 inches. Generally Near Fine. Housed in a contemporary photo album and two folders.

\$975

93 Road Racing Movies

Vintage handmade poster (or possibly maquette, or master) advertising a screening of three short films relating to a motorcycle road racing, including a race held in 1956 on the Isle of Man and another held in 1960, in Vancouver, British Columbia, Canada.

The poster advertises the screenings as a one-time event to be held at the "Sidewinders Clubhouse" (with directions included) hosted by the Oregon Grand Prix Riders Association, followed by a "meeting of road racing enthusiasts." And all of these events likely followed by drinks at the bar.

The two photographs depict an action shot from the Isle of Man Senior T.T. in 1956 (top) and a view of the Westwood Circuit in Vancouver, British Columbia (the latter noting that the next race is in April 1960). Shown in the shot are sponsor posters on the track fence advertising Esso Extra Petrol and Motor Oil and Wellworthy Piston Rings Limited of Lymington (a company Hampshire, England).

The films on the docket for the screening include three shorts made by professional oil companies:

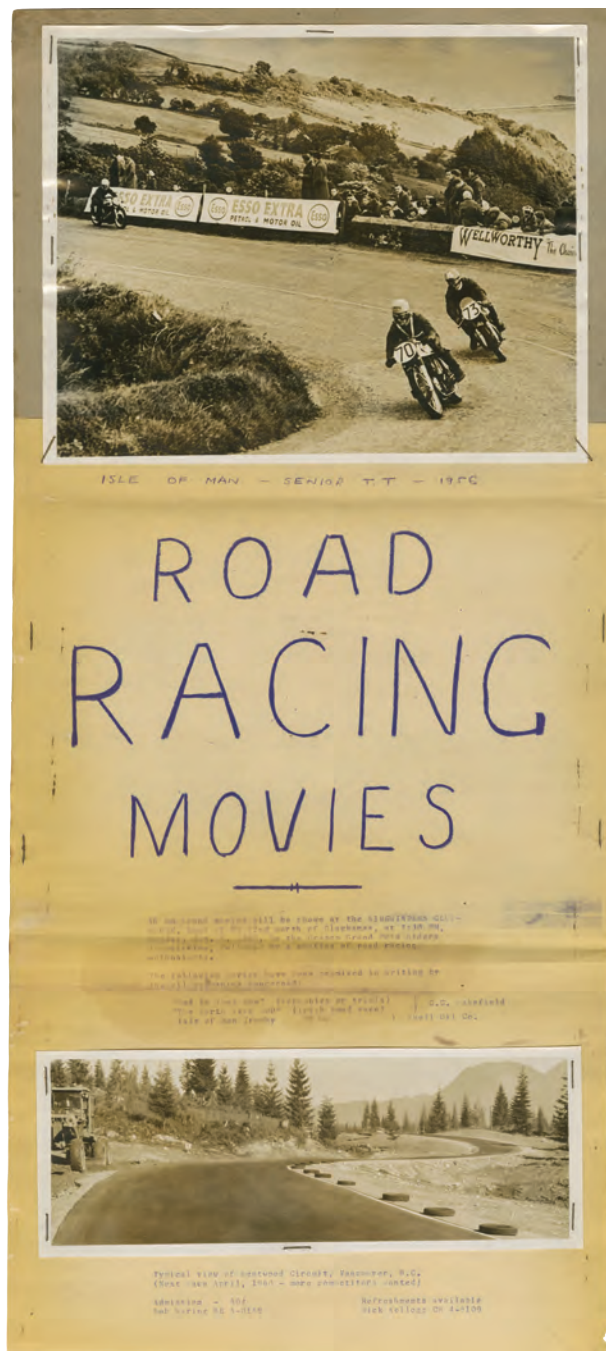
Mud in Your Eye (Scrambles or Trials)
by C.C. Wakefield
The North West 200 (Irish road race)
by C.C. Wakefield
Isle of Man trophy produced by Shell Oil Company

Contact information for the event appears at the bottom margin (Bob Waring and Dick Kellogg, with respective phone numbers), admission price (50 cents), and "Refreshments Available."

A composite of a single piece of cardboard, a strip of medium weight paper, and two photographs. The details of the show are printed on to the paper using mimeograph paper, indicating strongly that there may have been more than one poster created. Photographs are attached to the cardboard and paper, respectively, with the whole poster held together with staples at the right and left margins.

11 x 24 inches. Attached photos 8 x 10 inches (top) and 3.75 x 10 inches (bottom) respectively. Folded twice horizontally, lightly toned at the edges, with a few tiny chips at the left and right edge. Supple, Very Good or better overall.

\$485



94

Archive of original photographs of race car driver Don Darling, 1972-1974

Archive of 1 color and 20 vintage black-and-white photographs of Central Valley, CA stock car racer Don Darling, 1972-1974. Five photographs loose, the remainder tipped onto black card stock leaves with masking tape. Occasional holograph ink annotations to the tape, identifying the years, as well as dirt tracks in Roseville and Maryville, CA.

Included are images of Darling and others drivers in action, crashed or wrecked cars, many of which appear to be a decade or more older than the photographs, and posed shots of Darling or others with vehicles, including a signed portrait. Also including is a handwritten note listing the point totals for racers on Aug. 18, 1974, showing Darling solidly in sixth place out of a field of 16.

Black-and-white photographs 10 x 8 inches, color photograph 5 x 3.5 inches. About Very Good.

\$750



95

Archive of twelve original photographs of remote controlled automobiles, circa 1920s

Archive to twelve vintage photographs of remote controlled car demonstrations, circa 1920s. One photograph with the stamp of photographer JR Schmidt, with his Cincinnati, OH address. A second photograph with a holograph annotation reading "New Orleans LA / Feb - 1927."

Also known as phantom automobiles, the cars were controlled via radio signals from a second vehicle following the driverless car, with the first recorded instance being made by engineer and inventor Francis P. Houdina down Fifth Avenue in New York in 1925. Demonstrations were held throughout the 1920s and 1930s, with at least four different locations evidenced by the photographs in the collection, as well as car from four different auto manufacturers - Ford, Chevrolet, Essex, and Hudson - attesting to the popularity of the idea of autonomous vehicles, something that both car and tech companies are still trying to realize today.

10 x 8 inches. Very Good only, with expected curling, fading, and wear.

\$675



96 Original oversize photograph of four women employees at a Buick plant, circa 1940s

Vintage oversize borderless photograph of four women workers at a Buick plant, posing on an in-process Buick on the assembly line, circa 1940s.

During World War II, General Motors would convert a large percentage of their production lines to manufacture munitions for the military, with the Buick division overseeing ammunition and bomber engine production. Women, shifting from secretarial and service-related positions to the production line itself, or entering the workforce for the first time, would play a vital role in the country's transition to a war time economy, with the photograph granting an uncommon glimpse into an unprecedented period in the history of both GM and women's labor, a turning point regarding women's place in the work force.

34 x 28 inches, mounted on thick card stock.
Generally Very Good plus, lightly edgeworn.

\$675



97 Archive of 14 vernacular photographs of open wheel races at the Iowa State Fair, circa 1950s

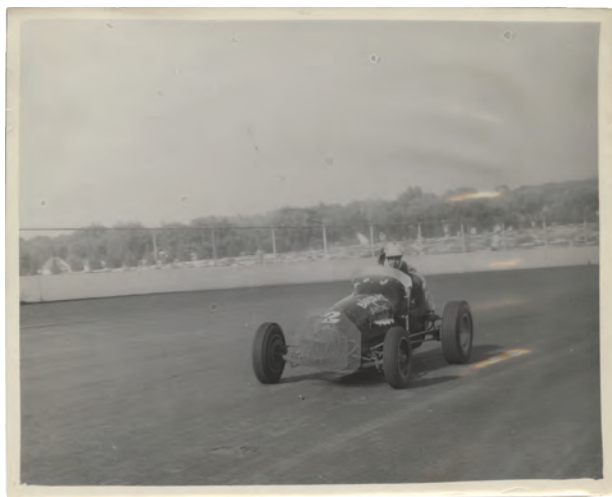
Archive of 13 vintage single-weight vernacular photographs and 1 vintage double-weight vernacular photographs of open-wheel racing events held at the Iowa State Fair in Des Moines, circa 1950s.

The photographs in the archive show close-up shots of races at the Iowa State Fairgrounds' original half-mile dirt track, with the idiosyncratic vehicle designs and paint schemes of the era on full display, as well as several photographs of the Bardahl Special #2 "The Black Deuce," with the car's second driver, Bobby Grim, behind the wheel.

Open-wheel racing was first sanctioned in the US in 1905, and grew in popularity after World War II, with the photographs in archive providing a valuable record of that era's early race cars, before the introduction of Chevy's V8 engine would render them obsolete.

Photographs generally Very Good plus, lightly and evenly faded.

\$450





98

Archive of 125 photographs of Mobil gas stations, 1960-1962

Archive of 125 vernacular photographs of various Mobil gas stations across the United States, taken between 1960 and 1962. Many with holograph pencil and ink annotations on the verso, noting the date. Two photographs showing a sign giving the location as New York State, another photograph showing a Mobil Service vehicle with a Paris, TX address on the side, suggesting a broad geographic range to the images in the archive.

Captured in the photographs are a number of marketing displays, weekly specials, and signage for Mobil stations over the course of three years. Several photographs document advertising for the Mobil Economy Run, an annual coast-to-coast race sponsored by Mobil, meant to provide fuel efficiency numbers for passenger cars under typical driving conditions. Also included in the archive are a substantial number of photographs of station

employees, typically posing with the displays or engaged in daily work, such as pumping gas or performing repairs in the garage.

Mobil would shorten its trade name from "Mobiloil" to "Mobil" in 1962, the first step in a decade-long promotional shift which also included designing a new logo, renaming several gasoline product lines, and emphasizing their new and improved, "engine-cleaning" gasolines. The photographs in the archive provide what was likely a traveling marketing representative's perspective of the company's re-branding process on the ground level, and show examples of both the old and new designs.

Approximately 3.5 x 3.5 inches. Generally Near Fine.

\$750



99

Archive of 42 original vernacular photographs of the Camrod motorcycle shop, 1967

Archive consisting of 42 vintage vernacular photographs of the Camrod Corporation, a motorcycle and motor scooter dealer and repair shop in New York City. Included are 15 loose black-and-white photographs, 7 black-and-white photographs stapled to the inside of a manila folder with two business cards and a clipping of a contemporary newspaper ad, and 20 color photographs, 8 of which have holograph annotations on the rectos or versos. Manila folder with holograph ink annotations noting "Camrod Swap Shots" and "Dec. 1965," and business cards for Camrod and Outrider Accessories, also of New York. Several loose photographs with printed or holograph dates of 1967.

Camrod's was a long-standing dealer located in the Hell's Kitchen neighborhood, originally opening in

the mid-1960s at 604 W 52nd St, and later moving to two other locations before closing in 2010. The photographs in the archive are from the earliest years of the shop, when riding motorcycles was still an outlaw subculture. Included are images of Honda and Ducati bikes, as well as motor scooters, just then becoming widely popular in the United States with the introduction of the iconic Vespas and Lambrettas from Italy. Other photographs show customers, including members of an African American riding club, and shop workers, including a grease-covered mechanic identified on the verso as Wolfman.

Photographs mostly 5 x 3.5, with a few larger sizes, including one 8 x 10. Generally Very Good plus or better.

\$675



100

Archive of 32 photographs and a reward poster for a train accident in Raytown, Missouri, 1970

Archive of 32 vintage photographs documenting the October 20, 1970 collision of two trains along the Chicago, Rock Island, and Pacific Railroad line in Raytown, Missouri. Also included in the archive is a single broadside reward poster offering \$5000 for information pertaining to the accident.

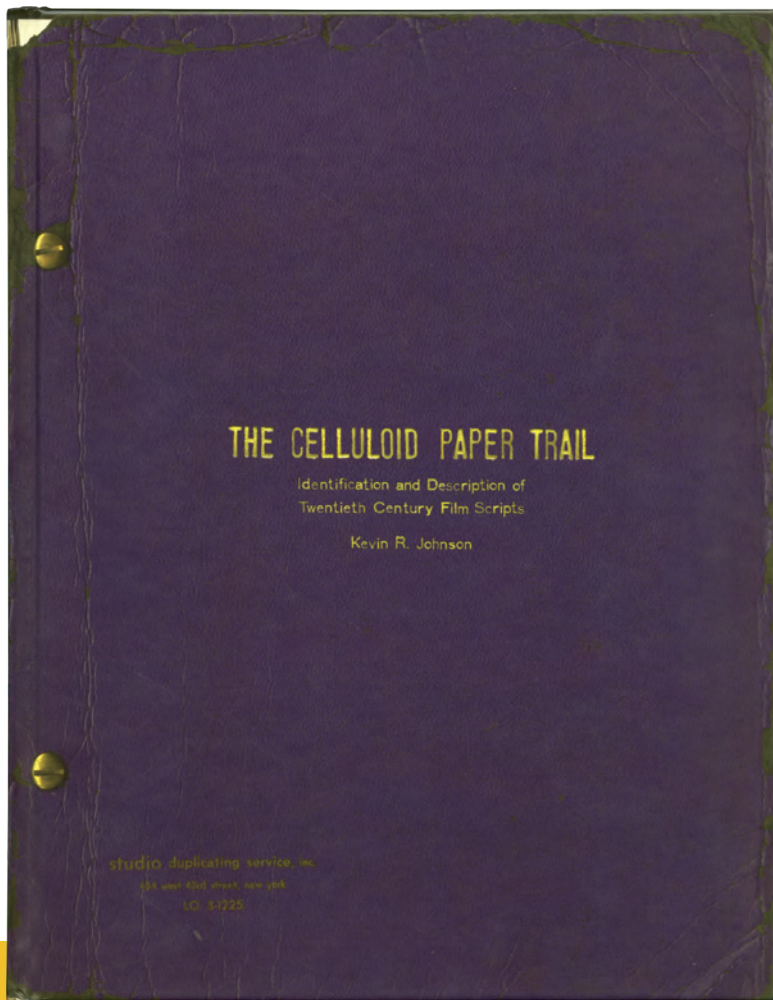
According to a contemporary newspaper article which appeared in nearby Jackson County's *Independence Examiner*, the accident was believed to have been caused by juvenile vandalism to a nearby track switch. The collision and subsequent derailment resulted in the death of one engineer, whose partial body is visible in several photographs.

The photographs in the archive range from close-up shots of the mangled train cars and tracks to distance views of the surrounding woods. Frequently displayed in the images is a small, handwritten police chalkboard noting the date, location, and case numbers. A vivid and interesting look at investigative photography and railway disasters in the late twentieth century.

Photographs 10 x 8 inches, housed in a manila envelope with the logos of "Chicago Rock Island" and "Pacific Railroad Co." on the top left corner. Reward poster 9 x 12 inches. Poster and photographs generally Near Fine, envelope Very Good plus.

\$950

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

ABOUT THE BOOK

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

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

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

ABOUT THE AUTHOR

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



ROYAL BOOKS