

CATALOG SEVENTY-TWO

ROYAL BOOKS



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THE ROYAL BOOKS CREW

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

Catalog design and layout by Lenora Genovese



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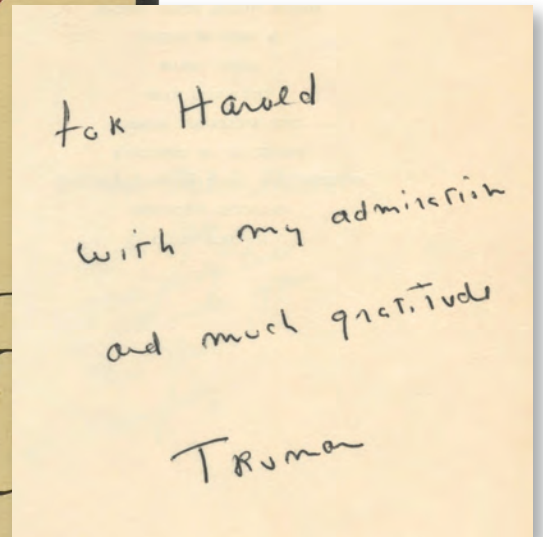
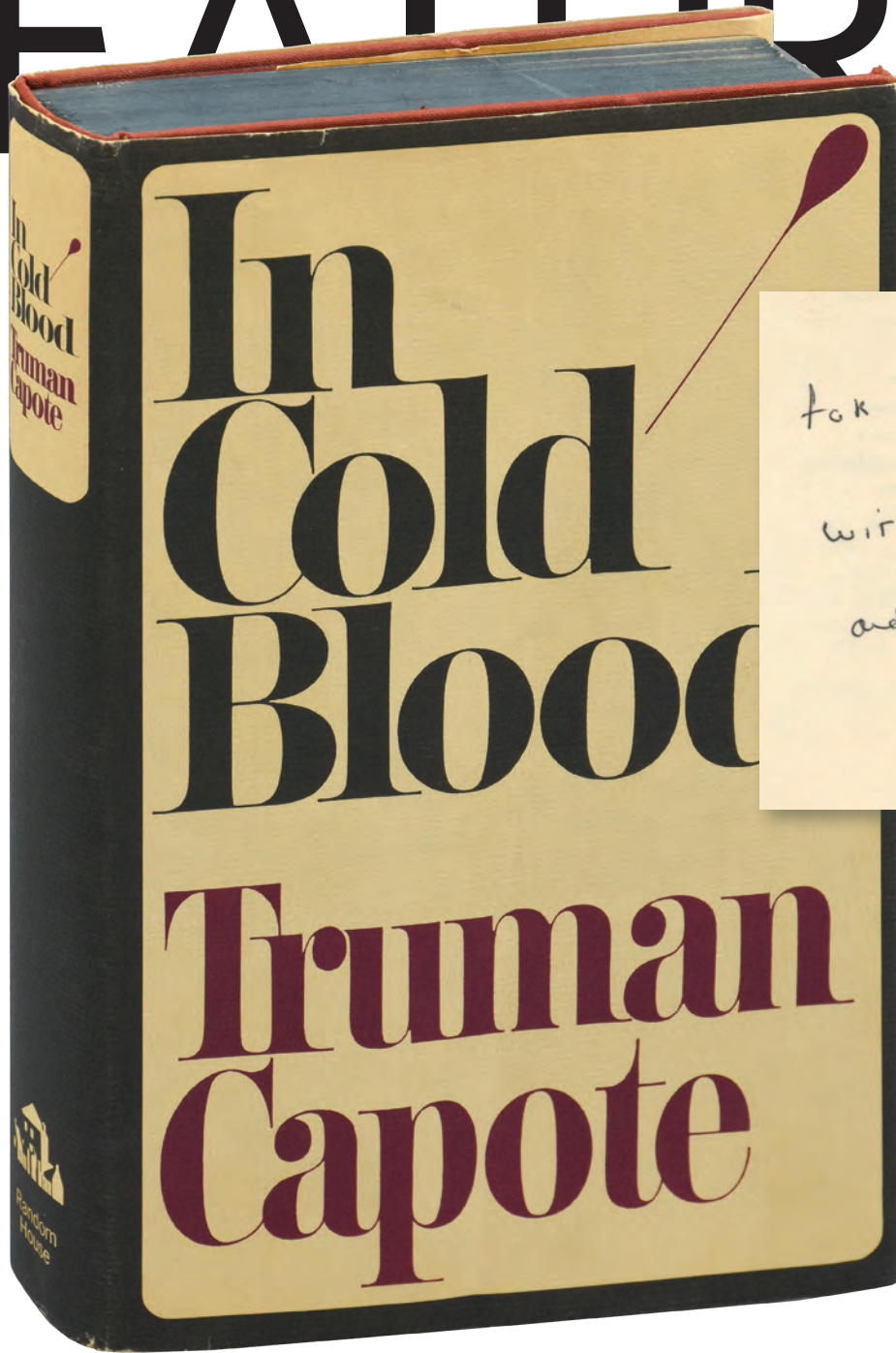
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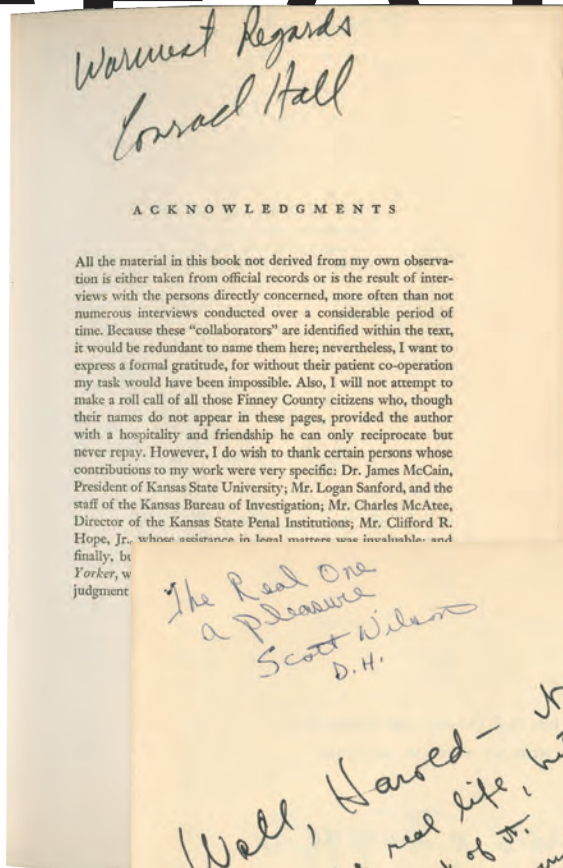
1 Archive of material belonging to Kansas Bureau of Investigation agent Harold Nye regarding *In Cold Blood*

Archive of material belonging to Kansas Bureau of Investigation [KBI] agent and Capote source Harold Nye, including a first edition copy of *In Cold Blood* inscribed on the front endpaper by Capote: "for Harold / with my admiration and much gratitude / Truman." Additionally inscribed on the first five leaves by over a dozen other Kansas investigators and principals associated with the 1967 film, including director Richard Brooks, cinematographer Conrad Hall, and actors Robert Blake and Scott Wilson. Also included in the archive are two

manuscript letters signed from Capote to Nye—one dated 28 May 1962, the other dated 5 July 1962—and an original program from the film adaptation.

Laid in with the inscribed copy of the book is a small handwritten note by Nye, noting instances in which he appears in the text, with holograph pencil check mark annotations to the corresponding locations in the book. Also laid in with the book is a small *Harper's Magazine* clipping featuring a scathing letter from William S. Burroughs to

FEATURED



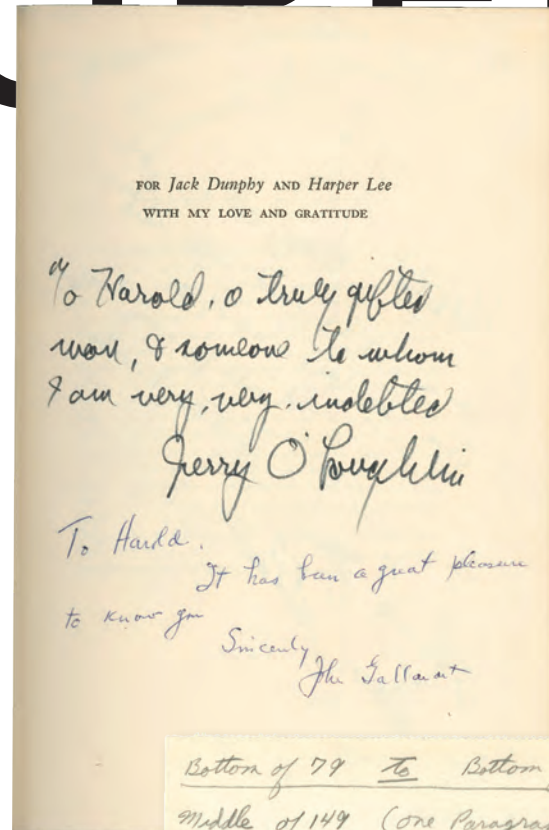
ACKNOWLEDGMENTS

All the material in this book not derived from my own observation is either taken from official records or is the result of interviews with the persons directly concerned, more often than not numerous interviews conducted over a considerable period of time. Because these "collaborators" are identified within the text, it would be redundant to name them here; nevertheless, I want to express a formal gratitude, for without their patient co-operation my task would have been impossible. Also, I will not attempt to make a roll call of all those Finney County citizens who, though their names do not appear in these pages, provided the author with a hospitality and friendship he can only reciprocate but never repay. However, I do wish to thank certain persons whose contributions to my work were very specific: Dr. James McCain, President of Kansas State University; Mr. Logan Sanford, and the staff of the Kansas Bureau of Investigation; Mr. Charles McAtee, Director of the Kansas State Penal Institutions; Mr. Clifford R. Hope, Jr., whose assistance in local matters was invaluable; and finally, to Mr. J. Edgar Hoover, whose judgment and

The Real One
a Pleasure
Scott Wilson
D.H.

Well, Harold - It
may not be real life, but
it's the best part of it.
Thanks for everything.
Richard Brooks

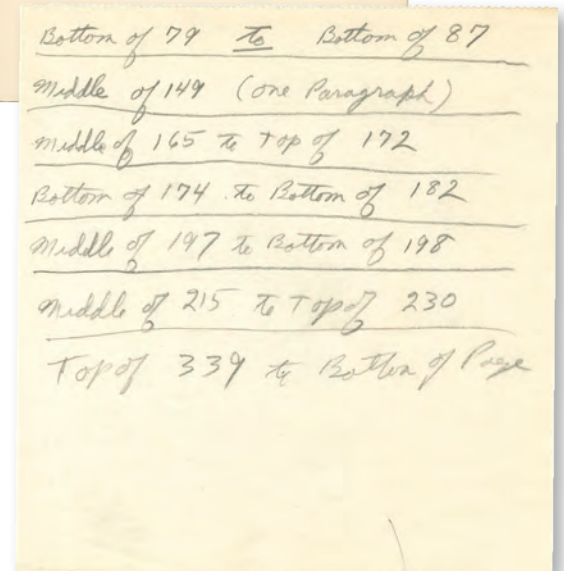
Thank you
from Shaw



FOR Jack Dunphy and Harper Lee
WITH MY LOVE AND GRATITUDE

To Harold, a truly gifted
man, & someone to whom
I am very, very indebted
Jerry O. Pughlin

To Harold.
It has been a great pleasure
to know you
Sincerely
John Gallant



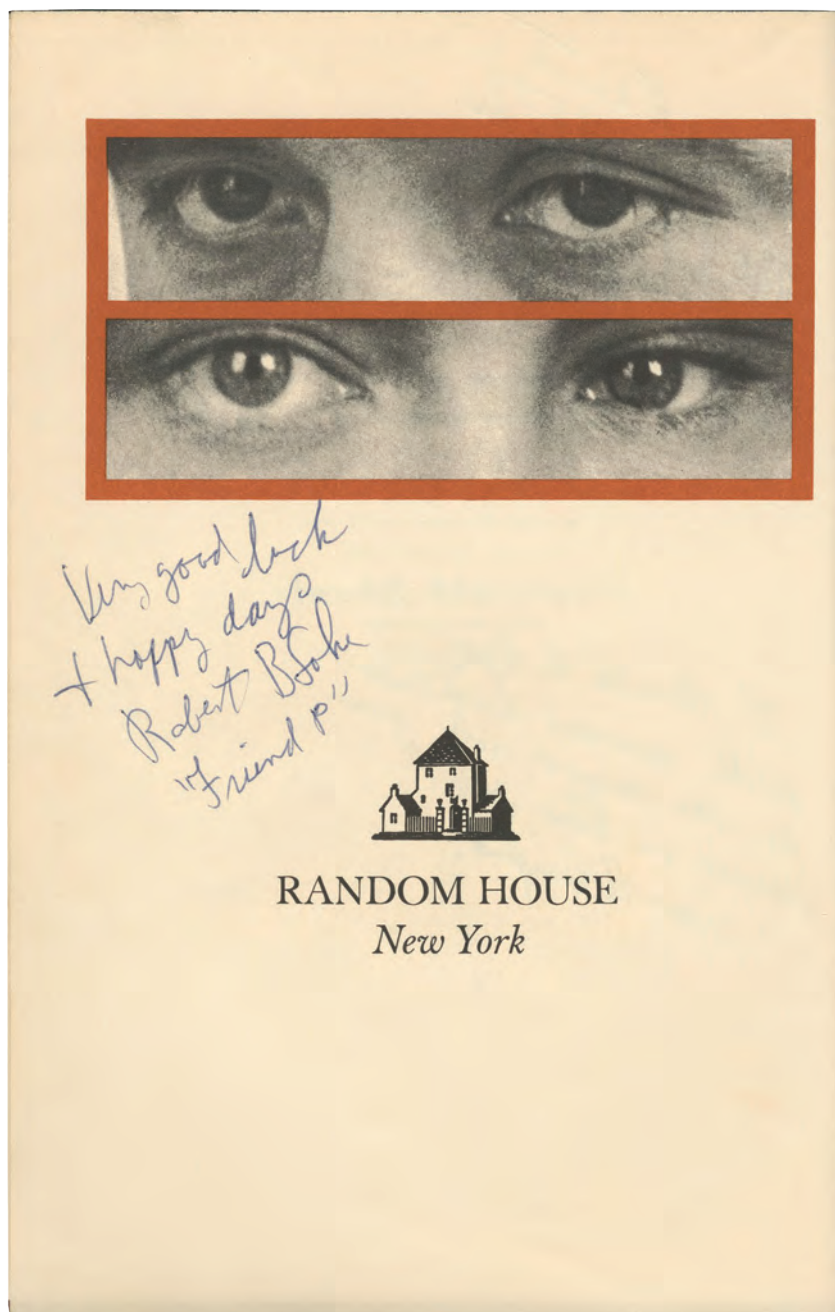
Bottom of 79 to Bottom of 87
Middle of 149 (one Paragraph)
Middle of 165 to Top of 172
Bottom of 174 to Bottom of 182
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Middle of 215 to Top of 230
Top of 339 to Bottom of Page

Truman Capote, discussing *In Cold Blood* (although, as the publication notes, it is not known whether the letter was ever sent).

Beginning his thirty-year career as a beat patrolman in his hometown of Oakley, Kansas, Nye was recruited for the KBI by director Lou Richter in 1955, and quickly gained a reputation for his orderly and meticulous work. He was later elected by Richter's successor Logan Sanford to lead the bureau's Investigations Division, and would ultimately

become the director of the KBI in 1969 when Sanford himself retired. Nye is widely credited with the bulk of the investigative work on the 1959 Clutter murders, the case which would become the basis for Capote's landmark 1965 book.

Although Nye's work drove the successful prosecution of killers Richard Hickock and Perry Smith, his role in Capote's text was noticeably minimized, with KBI Special Agent Alvin Dewey largely replacing Nye as the book's protagonist.

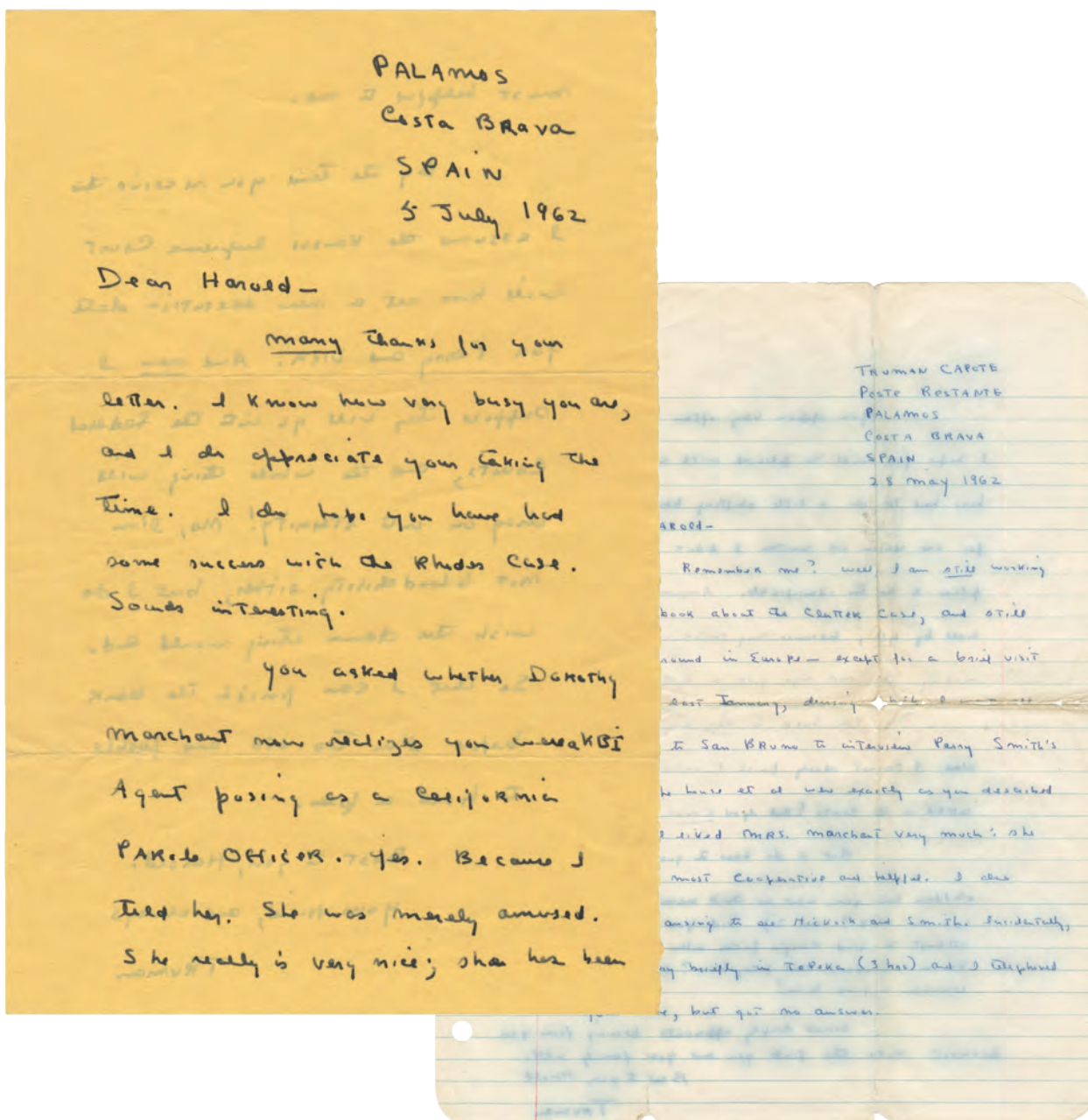


Nye's own relationship with Capote would become increasingly acrimonious due to the investigator's uneasy relationship with Capote's homosexuality, an aversion which would only be exacerbated by the publication of Capote's book, which Nye criticized years later as "a fiction."

Capote's relationship with Nye was still amiable in 1962—and as Capote's letters reveal, it appears that Nye initially held a quite prominent role in early drafts of the book. The letters to Nye are typically polite and warm, the first describing a recent cross-country trip to Lansing, Michigan and San Bruno, California to visit Hickock and Smith, as well as interview Smith's sister Dorothy Marchant.

Capote also briefly details Nye's presence in the book, noting that Nye appears "very often" and reassuring Nye that his depiction is positive, although admitting "I have had to do a little shifting here and there." Capote closes by asking Nye two questions about the investigation and Nye's family.

In the second letter, apparently a follow-up to Nye's response to the first, Capote admits to revealing the investigator's guise as a California parole officer during an earlier interview with Smith's sister Dorothy Marchant, but reassures Nye that Marchant was "merely amused" upon learning of Nye's deception. As with the first letter, Capote notes his continued frustration at having to wait for an official



execution date for Hickock and Smith, and expresses his strong desire to finally complete the book.

Contrary to contemporary reports that he never completed the book, Nye's handwritten note laid in with his copy of *In Cold Blood* proves he read Capote's book thoroughly, through to the last chapter. In 2019, Nye's son Ronald would publish a rebuttal to Capote's book, *And Every Word Is True*, using his father's steno notebooks from the case and other pieces of evidence the senior Nye had preserved, continuing the tumultuous relationship between the two posthumously.

Altogether, the archive presents an extraordinary glimpse into the checkered history of a milestone in true crime writing, capturing the unusual relationship between one of the twentieth century's foremost writers and one of his key sources.

Housed in a custom quarter-leather clamshell box.

Book and dust jacket Near Fine. Letters and program Very Good plus, varying sizes, one letter starting to split horizontally at the center fold.

\$35,000

2

Author's handwritten working draft

JAMES ELLROY**Because the Night**

Original handwritten manuscript draft for the 1984 novel. With Ellroy's profuse and expectedly surgical corrections to his own text throughout, and with substantial content that did not make the published edition. With a letter of provenance from Ellroy's then-editor and publisher Otto Penzler, tying the manuscript directly to its source.

According to Penzler, Ellroy's manuscripts would always begin as completely handwritten documents, before being typed, edited by both Penzler and Ellroy, and then generally retyped and re-edited once more.

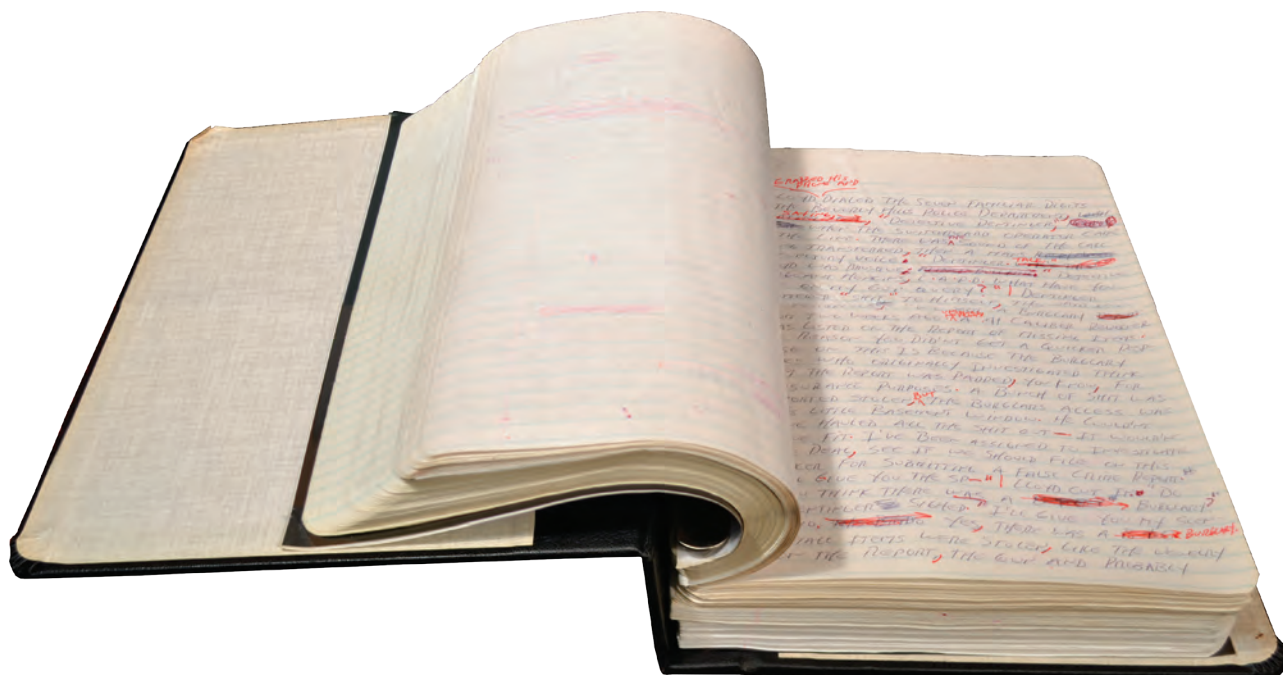
In addition to early unpublished content, the manuscript reveals the extremely fastidious nature of Ellroy's process, as well as his preference for writing out and editing his research, outlines, and finished novels by hand. As an object, the manuscript is an almost overwhelming testament to the process that results in what has been accurately described as

the author's "dense, baroque style," or what Scott Timberg of the *Los Angeles Times* in 2006 famously called "a heightened pastiche of jazz slang, cop patois, creative profanity, and drug vernacular."

Ellroy's fifth novel, and the second in his L.A. Noir trilogy that featured LAPD robbery-homicide detective Lloyd Hopkins. *Because the Night* centers on the investigation of a triple murder at a liquor store that strangely involves no theft, leading Hopkins to believe that the crime was a "thrill kill."

Black, blue, and red ink manuscript. 461 leaves, each numbered at the top left, standard notebook paper stock, rectos only. Housed in a large black post-style clasp binder.

Further provenance information available on request.

\$8500

42

MEANS ~~THAT~~ YOU AND WALT PERKINS ARE GOING TO CATCH SHIT FOR NOT REPORTING IT EARLIER AND PROBABLY EVEN HEAVIER SHIT FOR WORKING HERZOG OFF THE PATROL."

"YOU MIGHT GET THE CASE IF IT GOES TO ROBBERY/HOMICIDE."

"THEY'LL NEVER FIND THE STIFF, DUTCH. THIS JOB IS PRO ALL THE WAY. I.A.D. WILL GO AT IT SUB ROSA, THEN STONEWALL IT. LET ME GIVE IT ANOTHER FORTY-EIGHT HOURS, BEFORE YOU CALL ~~INTERNAL AFFAIRS~~ ^{THEY} O.K.?"

"O.K."

"WHAT HAVE YOU GOT FROM YOUR SPITCHES ON THE LIQUOR STORE CASE?"

"NOTHING YET. I SENT OUT A MEMO TO ALL OFFICERS ON IT. IT'S STILL TOO EARLIER FOR A RESPONSE. WHAT'S NEXT ON HERZOG?"

"BAR HOPPING, DUTCHMAN. YOURS TRULY AS A SWINGING SINGLE!"

"HAVE FUN." LLOYD LAUGHED AND SAID "FUCK YOU," THEN HUNG UP.

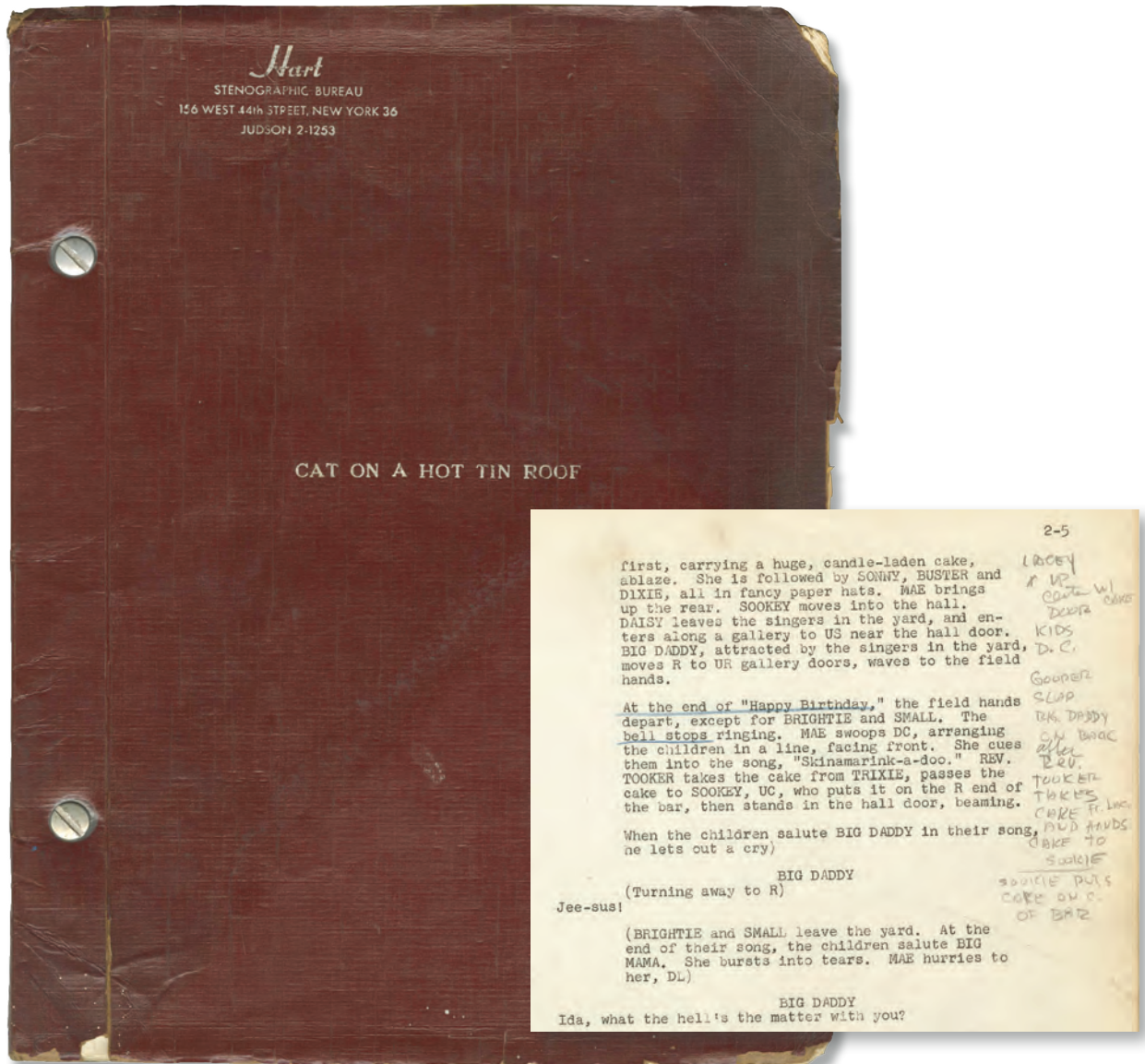
~~BOMBARDED BY DISCO MUSIC~~
~~UNDER THE DISTORTIONS OF STEREO-SYSTEMED ~~STEREO LIGHTS~~~~ LLOYD COMPETED FOR FLOOR AND BAR SPACE AT FIRST AVENUE WEST. ~~SHOWING~~ ^{SHOWING} HIS INSURANCE AGENTS BUSINESS CARD AND JACK HERZOG'S PERSONNEL FILE PHOTO IN UNISON TO THREE BARTENDERS, FOUR COCKTAIL WAITRESSES AND TWO DOZEN SINGLES, HE GOT ~~NEGATIVE~~ UNIFORMLY NEGATIVE RESPONSES, DISTINGUISHED ONLY

SAID. "ARTICULATE HOW YOU FEEL." ~~OLDFIELD'S VOICE WAS A TEXTBOOK DEFINITION OF LUCIDITY:~~

"I FEEL AS IF I'VE CONQUERED MY PAST, THAT I'VE BROKEN THROUGH ALL MY GREEN DOORS, WITH THE PROMISE OF PEACE AS MY REWARD." THE NIGHT TRIPPER GASPED AT THE ~~JUSTIFICATION~~ ^{dictatorship}

~~LEIBAL AND VISUAL VARIANCE FACTOR.~~

HE WAS LOOKING AT A ZOMBIE CAPABLE OF



3 Annotated throughout with regard to stage direction

TENNESSEE WILLIAMS (PLAYWRIGHT)
ELIA KAZAN (DIRECTOR)
Cat on a Hot Tin Roof

Vintage script for the 1955 Broadway play, which debuted at the Morosco Theatre on March 24 and ran for 700 performances. Copy belonging to an unknown crew member, with their holograph pencil annotations to virtually every page, noting stage blocking and deletions.

One of Tennessee Williams' most successful works, about the deeply dysfunctional family of a dying plantation owner on the Mississippi Delta. The play earned Williams his second Pulitzer Prize for Drama, and reestablished the playwright in the public eye after the painful failure of his 1953 play *Camino Real*, also directed by Elia Kazan.

Williams made a substantial number of revisions and deletions to the third act before the play's debut upon the urging of Kazan, many of which were revised and restored to the script for its publication by New Directions later in 1955. The play underwent further revisions by Williams for its 1974 revival in Stratford, Connecticut.

Set in Mississippi.

\$9500



4

KAREL ČAPEK**R.U.R.: Rossum's Universal Robots**

Prague: Vydalo Aventinum, 1920. First Edition. The correct first edition of Karel Čapek's seminal play, which introduced the Czech word "robot" into the world's vernacular. Publisher's copy, with six sets of unbound signatures laid into a slightly tall card jacket as called for.

Overall, signatures Very Good plus in a jacket that presents as Near Fine, with light fading at the edges of the rear panel and a small stain at one corner of same.

First leaf of the first signature (with monograph designed by Čapek) slightly loose but not detached. The jacket has some modest professional restoration at the edges, visible only on the verso and affecting the "K" in "Karel" and the last "R" in "RUR" on the spine.

Jacket 8.75 x 6 inches. Signatures 8.5 x 6 inches.

\$6500

5

Ricki Lake's presentation script

JOHN WATERS
Hairspray

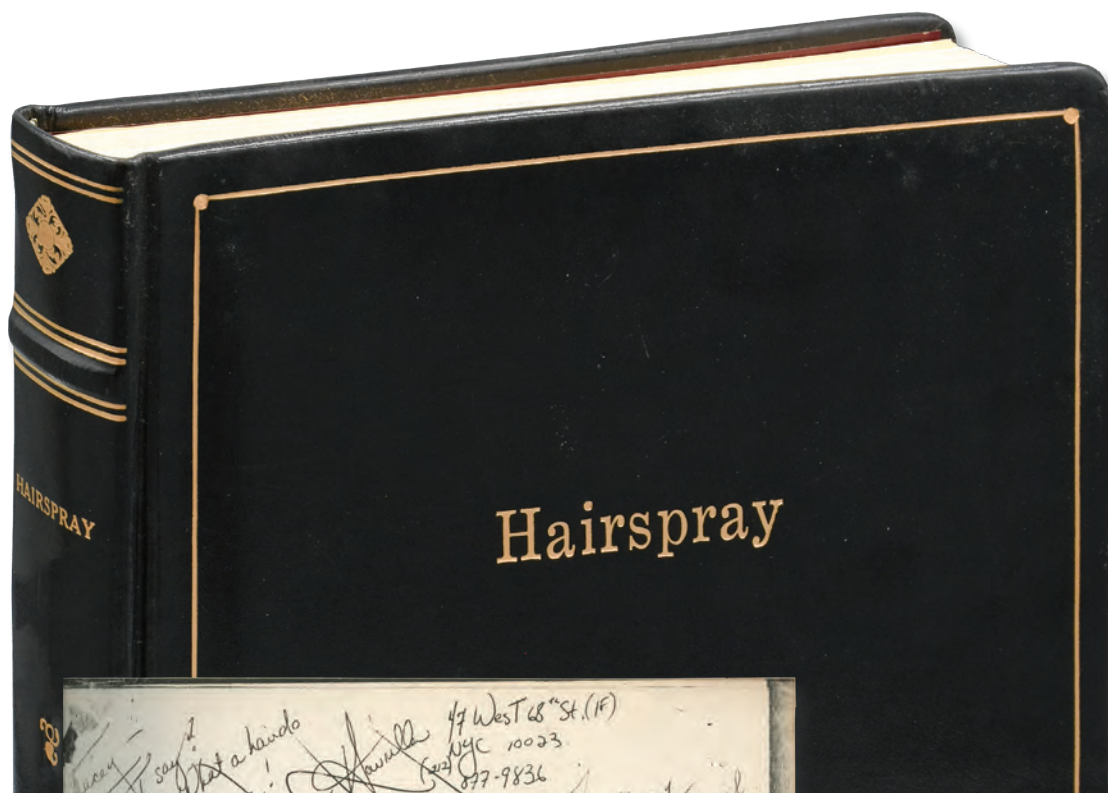
Shooting script for the 1988 film. Presentation copy belonging to actress Ricki Lake, with her holograph annotations throughout, and xerographically duplicated inscriptions to Lake (as intended when the script was bound) from director John Waters, actors Divine, Shawn Thompson, Debbie Harry, Pia Zadora, and others bound in before the script. Also bound in is a thank-you letter to Waters written by Lake, as well as several production documents, including a 34-page shooting schedule, call sheets, contact information for cast and crew, original invitation to the wrap party, maps of Baltimore.

John Waters' most enduring film, following a kindhearted, "pleasantly plump" teenager who becomes an overnight sensation on a local television dance show, and subsequently uses her newfound fame to speak out in support of integration. Basis for the Tony Award winning 2002 musical, and subsequent 2007 film adaptation directed by Adam Shankman and starring Nikki Blonsky, Michelle Pfeiffer, and John Travolta.

Set and shot on location in Baltimore, Maryland.

Rosenbaum 1000.

\$3750



47 West 68th St. (F)
NYC 10023
(212) 877-9836

Tracy -
What can't say?
What a girl - What a hands
What a girl - What a face!
Go home! Love John Waters

"Mr Pinky Sing"
Thanks
Ally Wanda

"HAIRSPRAY"
To Ricki - I looked all over
the country to find "Tracy" and couldn't
have come up with a better one.
By John Waters
Shooting Script

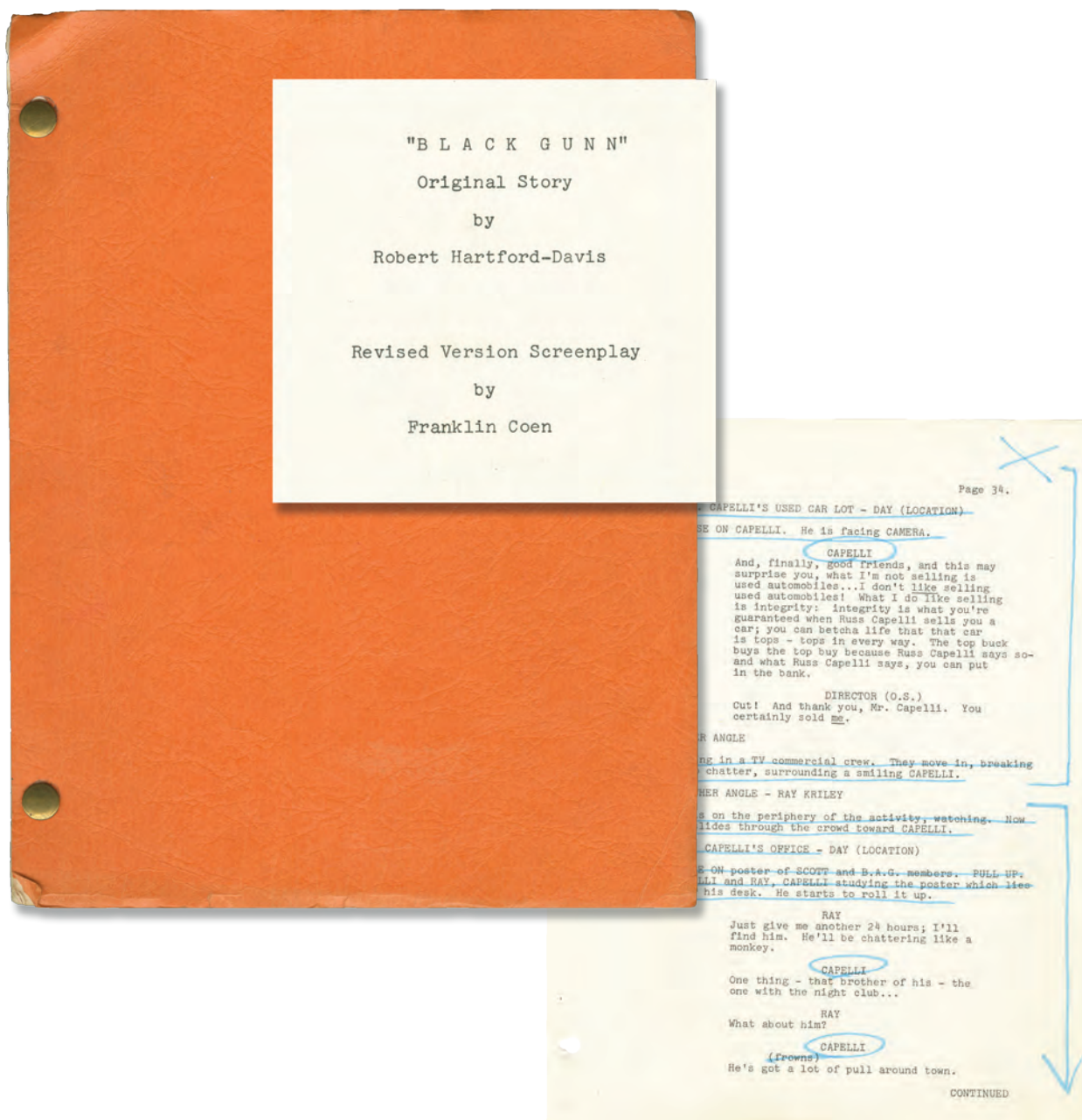
Tracy, you make the
choice. Ricki to me!!
Contracted Ricki to me!!
Ricki, you are his,
you are blond + beautiful!
Love John Waters

Tracy, you were my first
choice to play the lead
and you exceeded even
my expectations... you're
Bik-Stop in-cine and
ature... next time
should pay me
your new emerging
t. Love
John Waters

1987 XYZ Productions

To My Little
Tracy a Pro
Lots of love,
Hard work!
John
Dipina

1987
+ +
+ +



6

Martin Landau's working copy

ROBERT HARTFORD-DAVIS (DIRECTOR)
JIM BROWN, MARTIN LANDAU (STARRING)
Black Gunn

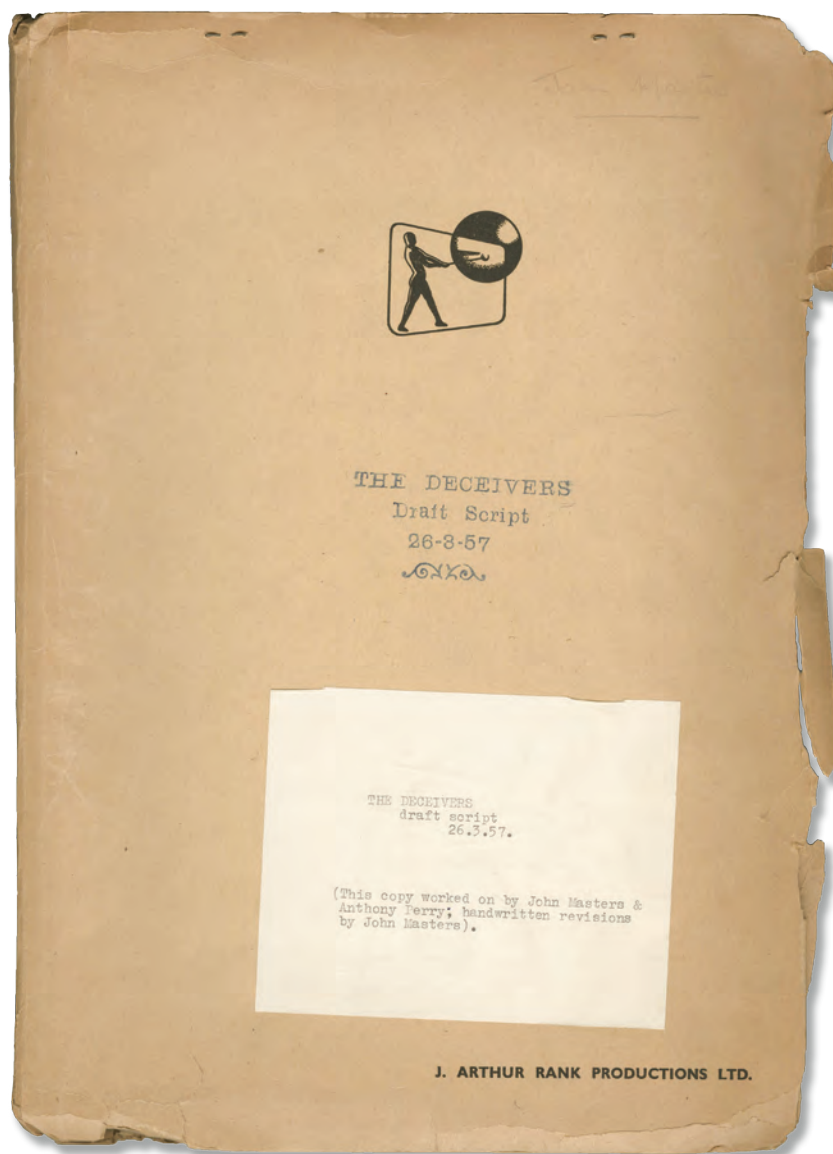
Revised Version Draft script for the 1972 film, belonging to actor Martin Landau, with his holograph ink and pencil annotations throughout, most in reference to his character Capelli, including action and dialogue changes.

Also included are a 21-page shooting schedule and call sheet, with the name of uncredited crew member Jim O'Roarke in holograph ink on the shooting schedule, and holograph annotations to both.

From the estate of Martin Landau.

British director Robert Hartford-Davis originally conceived of the story for the film based on the Black Power movement in contemporary Britain and hired Robert Shearer to write the screenplay. The first American feature-length film for Hartford-Davis and the film debuts of baseball star Vida Blue and football player Gene Washington.

\$1850



7 John Masters' heavily annotated working copy
JOHN MASTERS (NOVEL, SCREENWRITER)
ANTHONY PERRY (SCREENWRITER)
The Deceivers

Third Draft script for an unproduced film, dated 26-3-57. Copy belonging to novelist and screenwriter John Masters, with his name in holograph pencil to the front wrapper, his holograph pencil annotations to virtually every page, and two handwritten pages stapled to the verso of the front wrapper, noting concerns about the script and deletions.

Based on Masters' 1952 novel, which follows a British officer who goes undercover to infiltrate a thuggee cult who have been ritually murdering travelers in colonial India.

Masters, who served in the Indian Army from 1933 to 1949, was best known for his historical fiction set in India, most notably his 1954 novel *Bhowani Junction*, which was adapted for film by director George Cukor in 1956. Modern scholars have acknowledged Masters' influence on British historical fiction, and (in later works) his relative sympathy towards Indian nationalists, while simultaneously criticizing his revisionist, occasionally imperialist tone. Masters also released three successful autobiographical volumes, *Bugles and a Tiger* (1956), *Road Past Mandalay* (1961), and *Pilgrim Son* (1971).

\$3500

8

Original Black Flag setlist, circa 1982

Vintage setlist, executed in holograph marker in the distinctive hand of bassist, songwriter, and founding Black Flag member, Chuck Dukowski, circa 1982-1983. Authenticated as being Dukowski's hand, and loosely dated by Henry Rollins, the 19 song setlist features songs Black Flag had in heavy rotation in the summer of 1982, around the July 12, 1982 release of their fourth EP *TV Party*. Full provenance available, with a letter clearly asserting Rollins' estimation of the setlist date and confirmation that it was written by Dukowski.

Notorious for frequent personnel changes, Black Flag at the time featured Rollins on vocals, Dukowski on bass, Greg Ginn on lead guitar, Dez Cadena on rhythm guitar, and Emil Johnson on drums. Johnson quit in mid-1982 and was replaced by Chuck Biscuits, and Biscuits was then replaced in early 1983 by Bill Stevenson.

Inspired by the Stooges and the Ramones, Black Flag was one of the preeminent hardcore bands of the 1970s and 1980s. Founded under the name Panic in 1976 by guitarist and primary songwriter Ginn, the band's only sole continuous member, and vocalist Keith Morris in Hermosa Beach, California, the band had difficulty finding a bassist and drummer amenable to Ginn's rigorous work ethic.

In 1977 Chuck Dukowski, of the band Wurm, and drummer Brian Migdol joined, marking the first official incarnation of the band, and in December of that year held their first performance. They changed the name to Black Flag in 1978, suggested by Ginn's brother, artist Raymond Pettibon, who designed the band's iconic four black bars logo (as well as flyers and several album covers), to avoid confusion with another band named Panic.

The band went through numerous personnel changes over the years, featuring numerous figures pivotal to the hardcore scene, additionally including stints of varying lengths by Dave Klein, Kira Roessler, Robo, Ron Reyes, among others. Black Flag broke up in 1986, reunited in 2003 and 2013, and have released seven studio, and two live albums.

8.5 x 11 inches. Very Good plus, with light wear, previously folded horizontally and vertically, with small chip and closed tear to bottom with bruising to verso, and small closed tear at top. Remarkably presentable condition for a Black Flag setlist of any period.

\$1500

MODERN MAN
REVENGE
I'VE GOT TO RUN
MY RULES
DEPRESSION
SCREAM
I'VE HEARD IT BEFORE
POLICE STORY
NO VALUES
SIX PACK
WHAT I SEE
AMERICAN WASTE
LIFE OF PAIN
JEALOUS AGAIN
SPRAY PAINT
DAMAGED I
PADDED CELL
FIX ME
RISE ABOVE



9 SAM PECKINPAH Major Dundee

Original scenario artwork from the 1965 film. Painting depicts the lodge interior that figures largely in the first hour of the film, executed in gouache and watercolor. Stamped and signed at the lower left by uncredited art director R. Anderson and illustrator W. Major.

During the Civil War, an obsessed, glory seeking Union cavalry officer leads a disparate crew of soldiers, Confederate POWs, and Native American scouts into Mexico to attack a group of Apaches that have been raiding towns in the US.

Shot on location in Mexico.

Art, 20.75 x 10.25 inches, top mounted on board, 24.25 x 14.25 inches. Artwork Near Fine, board Very Good, with dampstain along the bottom edge.

\$1850



10

PAUL FEJOS Broadway

Vintage linen-backed keybook photograph of the famous nightclub set of the 1929 film. The photograph highlights not only the spectacular production design, but the camera crane developed by director Paul Fejos, which enabled the cumbersome cameras at the time to fluidly move at nearly every conceivable angle, and at the speed of 600 feet per minute.

"DUPL NYPL" stamp and mimeo snipe on the verso, original mimeograph snipe visible through linen backing.

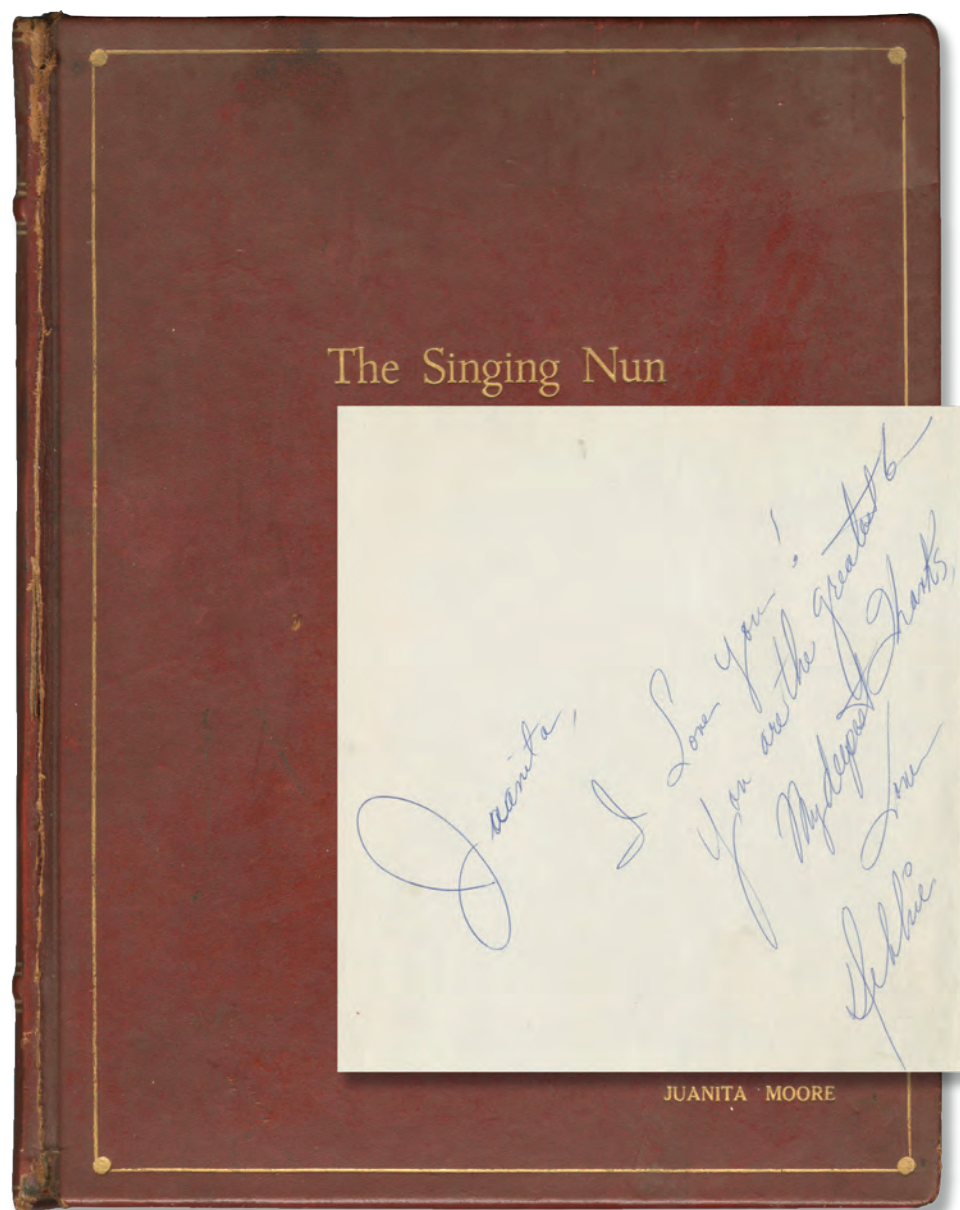
Based on the 1926 musical by Philip Dunning and George Abbott. Lovers Ray Lane (Glenn Tryon) and Billie Moore (Merna Kennedy) are performers

rehearsing at the Paradise Nightclub when they are inadvertently drawn into backstage bootlegging and murder. Universal's first talking picture with Technicolor sequences. The Criterion Collection reconstructed the incomplete surviving talking version in 2012 and was included in their release of Fejos' 1928 film *Lonesome*.

7.5 x 10 inches. Left side has punch hole extension cut off, else Near Fine.

Criterion Collection 623.

\$1450



11

Inscribed by Debbie Reynolds to a fellow cast member

HENRY KOSTER (DIRECTOR)

DEBBIE REYNOLDS (STARRING)

The Singing Nun

Draft script for the 1966 film, dated 9-2-65. Presentation copy belonging to actress Juanita Moore, bound in full red leather, with twelve reference photographs from the film tipped in, and containing two inscriptions from actress Debbie Reynolds.

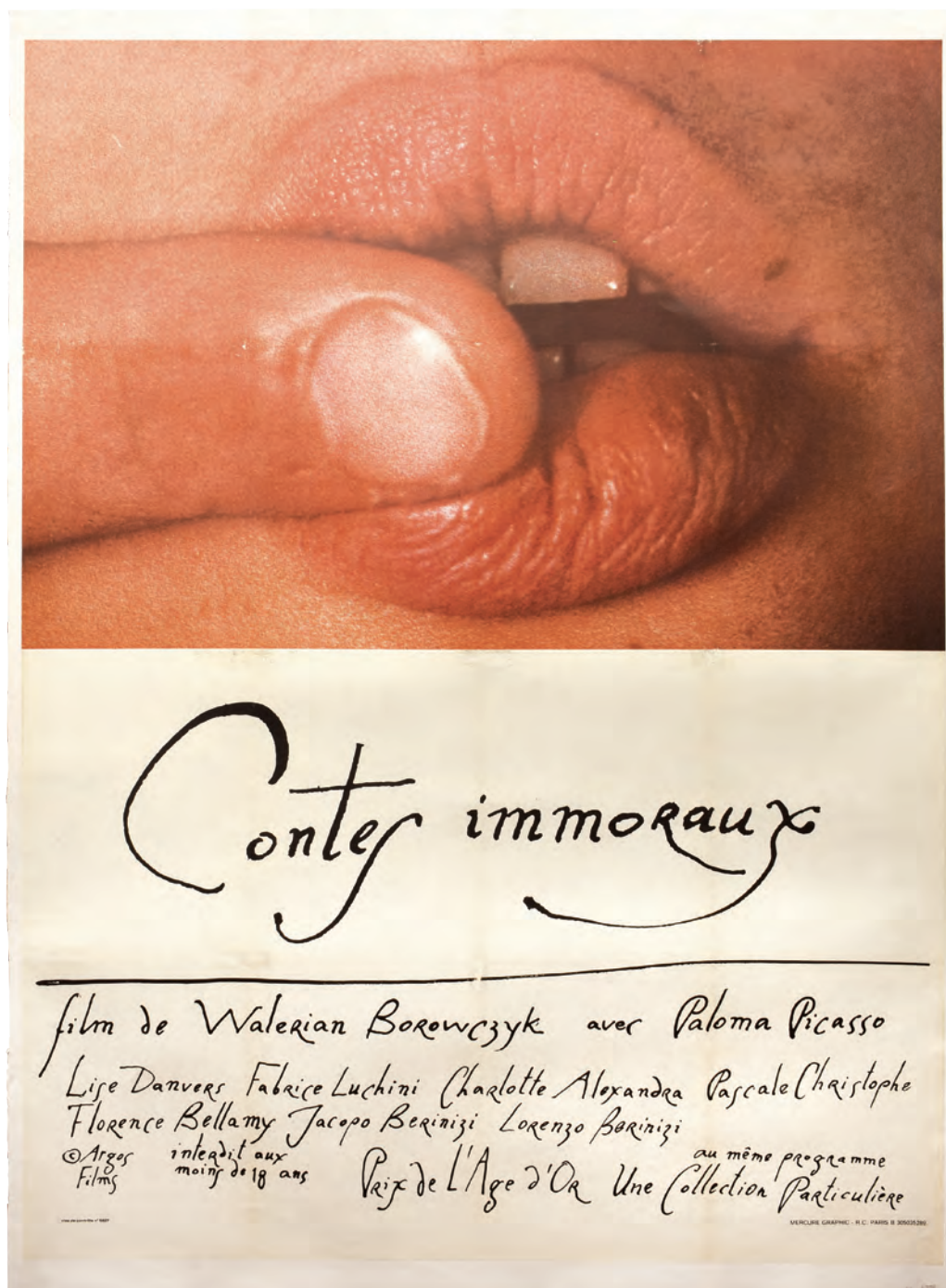
The first inscription by Reynolds, on the verso of the first leaf in holograph ink, is "Juanita, I Love you! You are the greatest! My deepest Thanks, Love Debbie," the second, on the recto of a photograph of Reynolds and Moore from the film, in holograph marker and

making a reference to Reynold's character, is "What feeling! What a face! What an actress! What a great Lady! Your Fan Sister Ann."

A fanciful biography on the life of Belgian nun Jeanine Deckers, who recorded the number one hit pop song "Dominique" in 1963. Nominated for an Academy Award.

Set in and shot on location in Gent, Belgium.

\$975



12

WALERIAN BOROWCZYK Immoral Tales

Vintage French grande poster from the 1973 erotic film.

Borowczyk's fourth feature length film, an anthology film of four erotic tales set in different historical eras. Incest, bloodlust, masturbation, and loss of virginity are among the film's themes, featuring characters ranging from a nineteenth-century country girl fantasizing about Jesus to the bloodthirsty exploits

of sixteenth-century Hungarian noblewoman and purported serial killer Elizabeth Bathory.

47 x 63 inches. One panel. Linen backed, and rolled. Near Fine.

\$750



13

Two inscribed to author Chris Offutt

THOM JONES

The Pugilist at Rest

New York: Little, Brown, 1993. First Edition. Association copy, playfully altered and inscribed by Thom Jones to fellow author Chris Offutt and decorated with drawings and tipped-in images on the half-title verso and title page: "To Chris: / from one genius to another (fuck false modesty!), / with best wishes and deepest admiration, / Thom Jones."

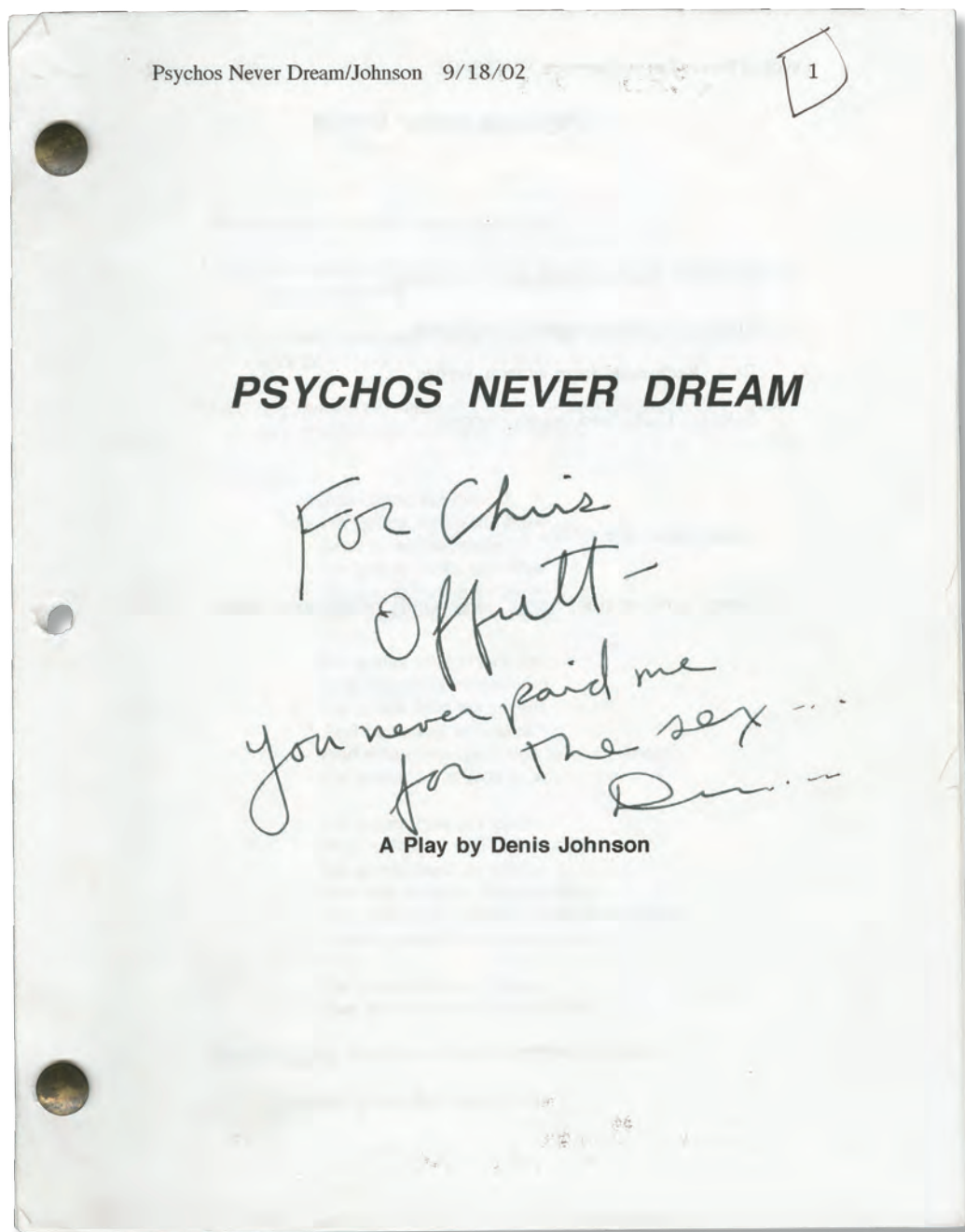
From the collection of Chris Offutt.

Offutt is the author of *Kentucky Straight* and other short story collections, novels, nonfiction, and

memoirs, and, in 1996, was named one of the twenty Best Young American Novelists by *Granta* magazine. He has also written for popular television shows and national publications, has been visiting faculty at numerous institutions including the Iowa Writer's Workshop, and has received awards from the Guggenheim Foundation, the National Endowment for the Arts, and others.

Fine in a Fine dust jacket.

\$375



14

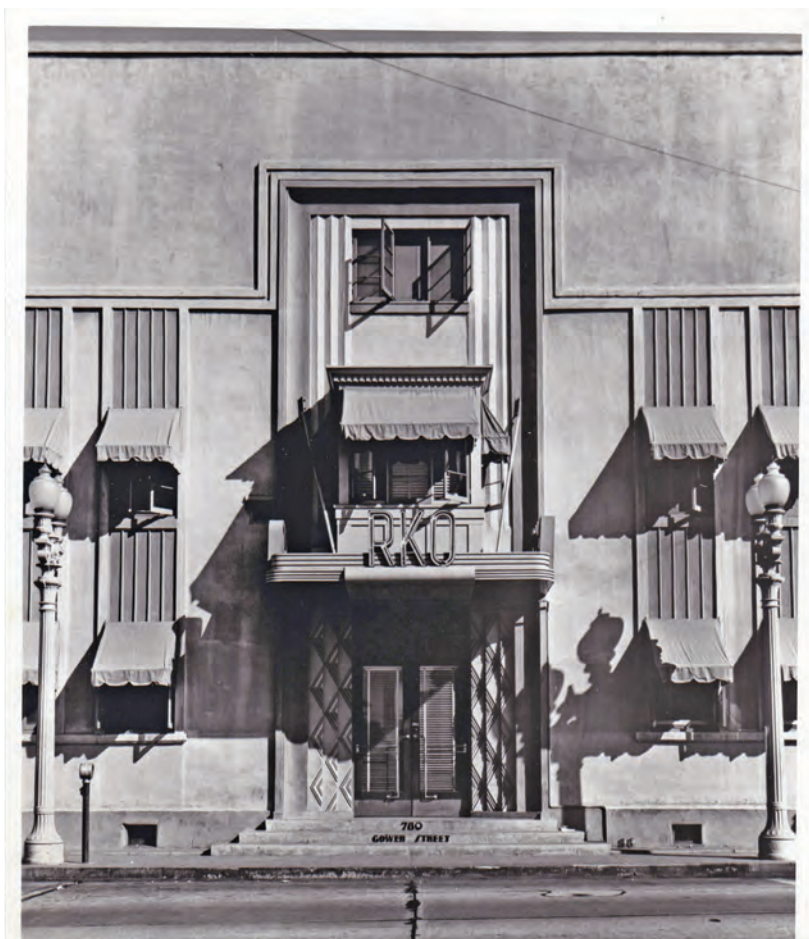
DENIS JOHNSON
Psychos Never Dream

Vintage script for the 2004 one-act play, dated 9/18/02. Playfully inscribed by playwright Denis Johnson on the title page: "For Chris Offutt— / You never paid me for the sex... / Denis." Laid in with the script is a manuscript letter from Johnson to Offutt, discussing a forthcoming performance of the play at Reed College in 2004.

From the collection of Chris Offutt, with letter of provenance included.

A foul-mouthed dark comedy, following a violent, backwoods Idahoan engaged in the process of burying the corpse of his neighbor he has just clubbed to death. First performed by the Campo Santo company at the Intersection for the Arts theatre in San Francisco on January 26, 2004.

\$1350



15 Collection of six original photographs of RKO Studios, 1930s-1950s

Collection of six vintage photographs, five showing the exteriors of RKO Studios buildings, including the Administration Building, RKO-Pathé Studios, and the entryway gate in the 1930s and 1950s, and one showing a 1957 reception given for the new heads of RKO Pictures, Thomas O'Neil and Walter E. Branson. Four with archive stamps on the verso. All photos struck from original negatives in 1957.

The last RKO Pictures film was released in 1959, before the studio shuttered its film branch, sold its studios to Desilu Productions and Paramount Pictures, and renamed its remaining film assets RKO General.

8 x 10 inches. Very Good plus.

\$750

16

GEORGE LUCAS**Star Wars: Episode IV: A New Hope**

Vintage borderless matte-finish reference photograph from the set of the 1977 film, showing actors Harrison Ford, Mark Hamill, and Peter Mayhew walking through a sea of Rebel troops, while director George Lucas, assistant director Anthony Wayne, and a camera crew capture the shot in the foreground.

A breakaway, blockbuster space epic, the first entry in what would eventually become an ongoing series of films and an even larger, monolithic franchise. Winner of six Academy Awards, and nominated for four others including Best Picture and Best Director.

Set a long time ago, in a galaxy far, far away, and shot on location in Mexico, Guatemala, Tunisia, England, and California and Arizona in the US.

10 x 8 inches. Near Fine.

National Film Registry. Ebert I.

\$400



17

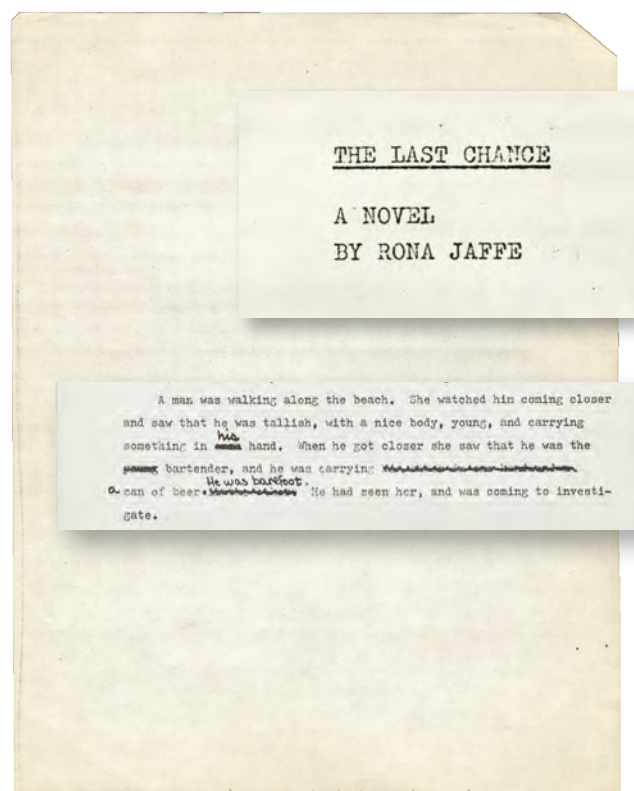
RONA JAFFE**The Last Chance**

Draft 320-page manuscript for the 1976 novel. With xerographically duplicated holograph annotations, all substantive changes, on nearly every page.

The author's ninth novel, about a group of friends, four women their late thirties.

Loose leaves, ordered but unbound.

\$450





18

RAY ENRIGHT (DIRECTOR)
WALT FISS (PHOTOGRAPHER)
 Circus Clown

Vintage photograph of a San Bernardino Ritz Theatre employee holding a sign to promote the 1934 film *Circus Clown*. This appears to have been taken at the intersection of 5th Street and North E Street, just north of the Ritz Theatre, which was located at 423 North E Street in San Bernardino, California. With the stamp of photographer Walter Fiss on the verso.

An unorthodox advertising campaign, with a theatre usher pretending to picket the film because it is too funny.

Happy Howard runs off and joins a circus, against the wishes of his father, an ex-circus clown.

8 x 10 inches. Very Good plus, small tear on lower center.

\$300



19

THE MARX BROTHERS (STARRING)
NORMAN Z. MCLEOD (DIRECTOR)
Horse Feathers

Vintage sheet of 35 Empress Brand collectible color transfer stickers, made in a philatelic style, featuring illustrations of six scenes from the 1932 pre-Code Marx Brothers comedy film. Noted on the top right corner as "Made in Japan."

Very Good, lightly toned, with two rust marks and associated small tears from having been previously stapled, at the top edge.

\$325

AFRICAN A

20 Archive of photographs and letters regarding a pair of African American twin child actors, 1935

Archive of material regarding a pair of prospective African American child actors, including four photographs of the twins, four autograph letters signed from a "Madame Fay," variously addressed to Mr. and Mrs. Martin Smith and an unnamed "Mr. Agent," and one typescript letter, unsigned (but seemingly from one of the Smiths), responding to Fay's previous correspondence. Two photographs with the stamp of Adair's Studio at 4105 Central Avenue, Los Angeles on the verso.

Fay's letters, which identify the children as twins, broadly discuss her hopes of securing acting representation for the twins, facilitated by the Smiths, who seem to have had some connections within the film industry. The letters also frankly address Fay's financial hardships, noting, "I don't expect much for myself in the start buy if I only know that I have a Dependance I will feel safer. I don't think I shall ever be able to go into any ones kitchen and the lisenice is so high for readings that unless I can't find any other sorce of Deasent living I hardly know what to do" [sic all]. Fay's note about licenses for readings, as well as her distinctive moniker, suggests that she also worked as a medium or psychic in addition to having previously worked for the Smiths.

In her single letter to the unnamed agent, Fay reiterates her desperation, and states that she previously took the children to noted film and television comedy producer Hal Roach. She goes on to state her preference for the children working with a white agent and avoiding "the Central ave. agents." Central Avenue and 41st Street was the heart of African American life in Los Angeles in the early and mid-20th century, a populous region commonly referred to as the "Black belt of the city," home to a rapidly growing African American community as well as numerous Black-owned enterprises.

As a whole, the archive presents an interesting and emotive glimpse into life on the edges of Depression-era Hollywood, as well as the numerous difficulties and limitations faced by African Americans in gaining entry into the film industry.

Photographs approximately 7.5 x 9.75 inches. Letters varying sizes. All materials generally Very Good plus, lightly age-toned, with some dampstaining to the letters.

\$1200

AMERICAN

Los Angeles
July 2nd 1911

Mr. Agent
Dear Sir am dropping
lines in behalf of the little
that I hope you will do
for me I am quite consci-
ous as while they are small
they may make a big boy
they are a Bunch.

they are
I will
stretch
place
if I do
I have
Borrow
I had also
months with
Drops
said to
would
never
I might
ago

Mrs. Mary M. Smith
My Dear Mrs. Mary
Disturbed you I
have that your
problems I have
and do not
that has



Adair's Studio

4105 CENTRAL - AD 9960

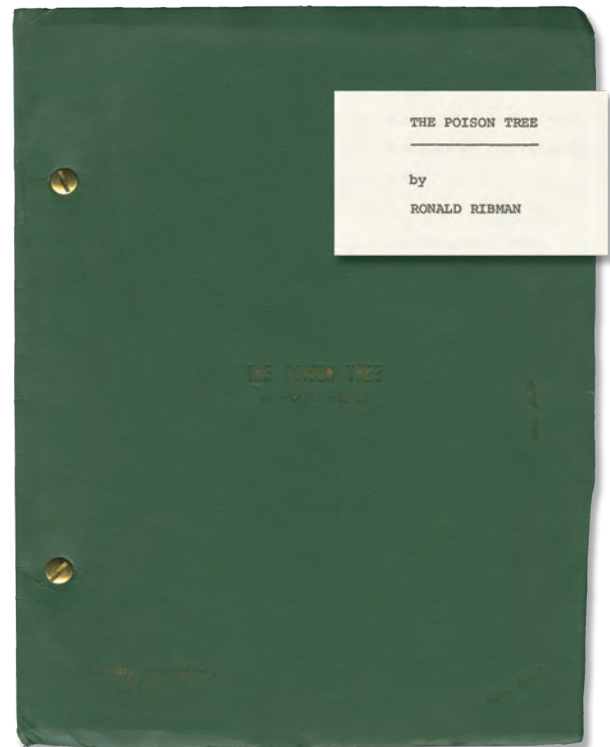
Please Give Photographic Credit.

21 RONALD RIBMAN The Poison Tree

Draft script for the 1976 Broadway play, which premiered at the Ambassador Theatre in New York on January 8, 1976. With a single holograph pencil annotation (phone number for a cast or crew member) on the title page.

A group of black inmates try to survive amidst dehumanizing treatment and discrimination by their captors and other inmates at a men's maximum security prison.

\$675



22 JOEL SCHUMACHER D.C. Cab

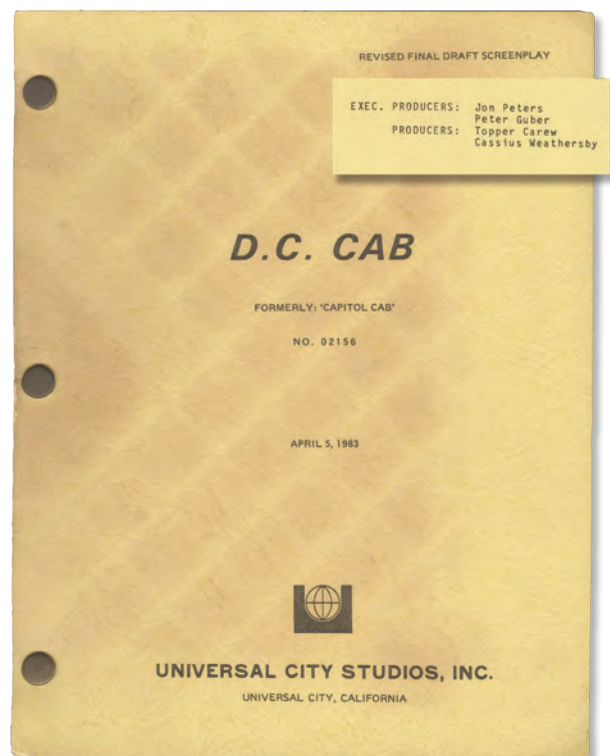
Archive of three scripts for the 1983 film, including a Second Draft, dated January 4, 1983, a Third Draft, dated February 10, 1983, and a Revised Final Draft, dated April 5, 1983, with the Second and Third Draft scripts appearing under the working title *Capitol Cab*. Scripts belonging to producer Cassius Weathersby, with his name on the cover sheet for revision pages dated 5/16/83 laid into the Revised Final script. Also included is a borderless, double weight photograph of Weathersby conferring with star Mr. T on the set, and a promotional button for the film.

The dead-end drivers of a rundown cab company must band together with the help of their naive newest member to save themselves from a rival company, while also helping Mr. T teach kids to say no to drugs.

Set and shot on location in Washington, D.C.

Parish and Hill, *Black Action Film*.

\$650



23

PERRY HENZELL (DIRECTOR)
JIMMY CLIFF (STARRING)
The Harder They Come

Collection of three vintage matte-finish studio still photographs from the 1972 film.

Loosely based on the early years of real-life Jamaican outlaw Rhyging, who rose to prominence as a folk hero in the 1940s. Ska and reggae musician Jimmy Cliff's film debut, in which Cliff stars as a young man from rural Jamaica who moves to Kingston with dreams of fame and fortune as a singer, but is waylaid by corrupt record producers and criminal enterprises. One of the first films to feature black Jamaicans speaking Jamaican Patois, and whose soundtrack played a key role in popularizing reggae worldwide.

Set and shot on location in Kingston, Jamaica.

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

Criterion Collection 83.

\$675



24

DIANA ROSS (STARRING)
SIDNEY J. FURIE (DIRECTOR)
Lady Sings the Blues

Vintage reference photograph from the 1972 film, showing actress Diana Ross in costume as Billie Holiday. With the stamp of National Film Archive on the verso, along with holograph pencil cropping annotations.

Based on Holiday's 1956 autobiography, which recounts her troubled rise to fame, failed romantic relationships, and drug addiction. Ross' film debut.

Set in New York and Baltimore.

10 x 8 inches. Near Fine.

\$375



25 **WILLIAM A. GRAHAM** Together Brothers

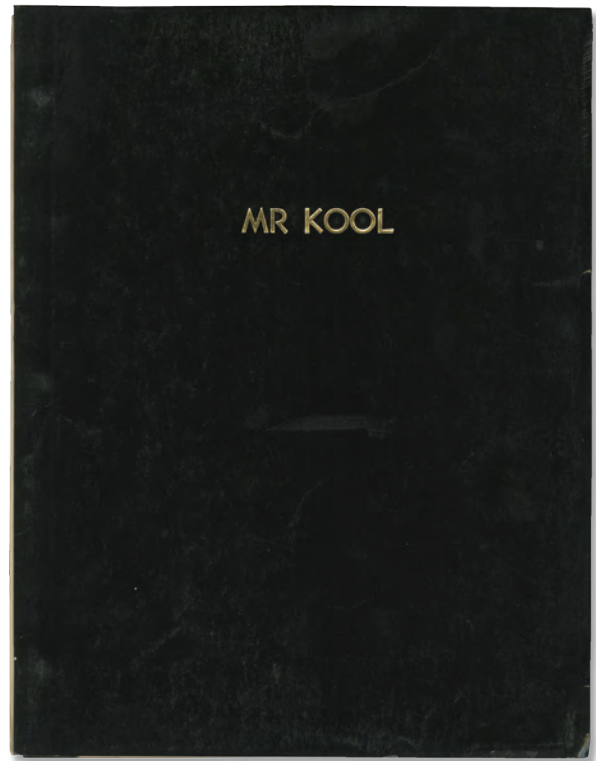
First Draft script for the 1974 film, dated February 1, 1973, and here under the working title, *Mr. Kool*.

A juvenile street gang protects the younger brother of their leader after he witnesses the murder of a popular Black police officer and the killer targets him next.

Set in Galveston, TX, shot on location there.

Parish and Hill, *Black Action Film*.

\$675



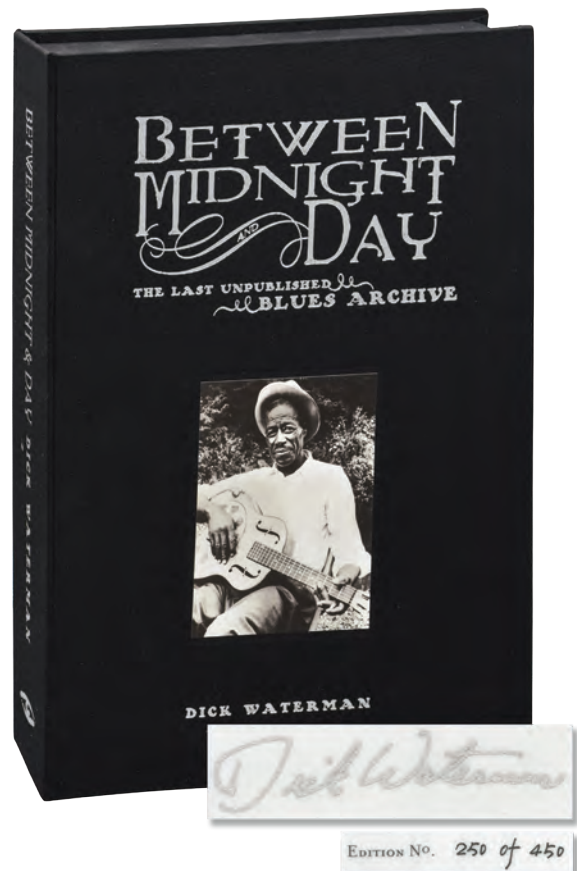
26 **DICK WATERMAN** Between Midnight and Day

San Rafael, CA: Insight Editions, 2004. Folio. First Edition, one of 450 copies (this being No. 250) signed by the photographer and including a signed photographic print.

A collection of photographs taken by Dick Waterman throughout his long association with the blues as a writer, promoter, and founder of Avalon Productions, the first booking agency to specifically represent blues acts. Published in conjunction with an exhibition of Waterman's photographs held at the Govinda Gallery in Washington, DC in November 2003.

Fine and unread in a Fine dust jacket. Photograph Fine. Housed in a Fine publisher's slip case.

\$1350



27

Collection of four contact sheets of Ray Charles in Paris, 1963

A collection of four contact strips, totaling 14 images, and five negative strips containing most of the same 14 images, all attributed to photographer Araldo di Crollanza. Shown are Ray Charles, guitarist Sonny Forriest, and Ray Charles backing vocalists, The Raelettes, in Paris, 1963. Eleven of the negatives correspond to the contact sheets, one strip of three negatives however, while taken at the same time, differ slightly from those on the corresponding contact sheet.

Ray Charles and his orchestra performed at the Olympia Theatre in Paris from May 22 to May 28, 1963, for seven, sold-out, days of performances.

Contact strips: 2.25 x 10 inches (two strips, four images each), and 2.25 x 7 inches (two strips, three images each). Contact strips stapled at top and bottom to 9.25 x 12 inch card stock. Very Good plus with some tearing on bottom staples, one detached.

Negatives: 2.25 x 10 inches (one strip, four images), 2.25 x 7 inches (three strips, three images each), and a single image, 2.25 x 2.5 inches. Near Fine.

\$375



28

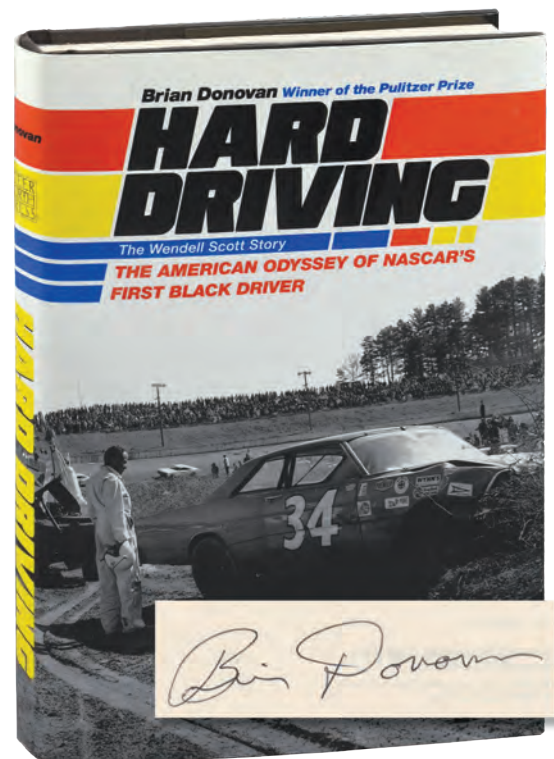
The first African American NASCAR competitor **BRIAN DONOVAN** Hard Driving: The Wendell Scott Story

Hanover, NH: Steerforth Press, 2008. First Edition. Signed by the author on the title page. Also included is a typed letter signed on letterhead from the author to an unknown woman suggesting they collaborate on a speaking event regarding Wendell Scott.

Biography of Scott, the first African American driver to compete in NASCAR, and the first to win a race in the Grand National Series, at Jacksonville, Florida's Speedway Park in 1963. Posthumously inducted into the Hall of Fame in 2015.

Boards lightly rubbed, else Near Fine in a Near Fine dust jacket.

\$375



ARCHIVES

29 Archive of material relating to drag racing events in southern California, 1951-1964

Archive of vintage programs, bulletins, flyers, and newspaper clippings published by and relating to the San Diego Timing Association, a foundational sanctioning organization in US drag racing.

In postwar America, the return of risk-loving, unmarried ex-GIs with advanced mechanical skills and extra money to spend led to the rise in popularity of illegal street racing. Southern California racers took advantage of the growing number of abandoned military strips in the state, colloquially known as "drags," such as the Santa Ana Drags and Sweetwater Dam Navy Outlying Field. Local car clubs pressured law enforcement to allow racing on the strips, efforts which would precipitate the formation of the San Diego Timing Association.

The SDTA held their first sanctioned meet at the Sweetwater Dam drag, which the members renamed Paradise Mesa, on March 11, 1951. The events drew spectators and racers from across southern California, catching the attention of the newly formed National Hot Rod Association, which became a co-sanctioning body for the Paradise Mesa meets in 1953. Importantly, the Paradise Mesa races were the first to present drag races in their now standard modern form, two cars competing on a quarter-mile, closed strip.

Paradise Mesa faced local backlash after a gory racing accident in June 1956 which injured 12 spectators, leading to the prompt closure of the facility for racing purposes. Tensions between police and racers heightened in the ensuing years, culminating in a two-day clash in August of 1960 after racers shut down three blocks off

El Cajon Boulevard in San Diego to stage their own unauthorized drags. The El Cajon Boulevard Riot is now considered one of the first of the youth riots which would come to characterize the 1960s.

The materials contained in the archive provide an extensive register of the early years of the Paradise Mesa races, compiled by foundational SDTA member Andrew Smith, including 16 original programs for events at the strip and 9 mimeographed broadsheet flyers advertising races. The archive also includes several documents authored by members of the SDTA, such as a constitution document signed by the members of a car club called The Kingpins and a typescript press release statement created in response to the El Cajon Boulevard riots.

Of particular note is a nine-page, circa-1952, mimeographically duplicated issue of the SDTA News subtitled "Competition Rules," which contains the first known use in print of the word "dragster," defining the word as a class of race car formerly known as a "lakester."

A vibrant, fascinating collection, allowing a rare glimpse into a seminal period in the histories of both auto racing and youth culture, sparsely documented up to this point as a result of the scarcity of available information and surviving material.

Housed in a three-ring binder. Binder and contents generally Near Fine.

\$8500

ARCHIVES



SDTA-NEWS

IN THIS ISSUE °°° °

"COMPETITION

RULES"

○

SAN DIEGO TIMING ASSOC. INC.

"A NON PROFIT CORP. ORGANIZED FOR
THE SAFE OPERATION AND CONTROL
OF THE DRAG RACES AT THE °°° °
PARADISE AIR STRIP

PREAMBLE

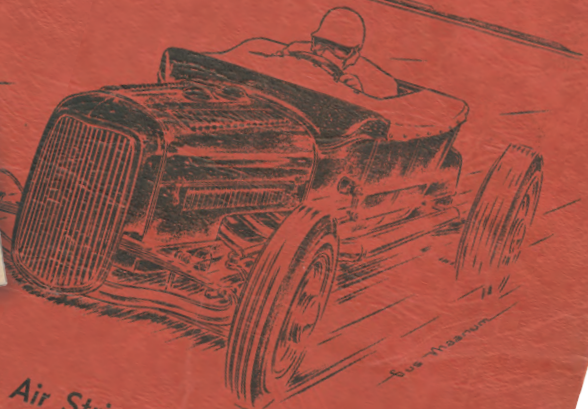
We, the undersigned, do ordain and establish this
Constitution for the Organization hereinafter to be
recognized as the "KINGPINS."

George Proctor Cooper
William Edward Campbell
Robert F. Olney
George R. Pullman
Andrew George Smith
Herman Gilbert Snodgrass II



NO ROOM TO RUN—Members of county hatred
clubs are about to lose their "drag strip" at
Paradise Mesa, according to those members of
the La Mesa King Pin car club. The King Pins,
who have strict road rules for members, say
that lack of running room will put the blizzards
back on city streets and highways. Proudly
displaying club jackets are, left to right: John
McNair, Lincoln Bunker, Bob Lambert and
Joe Graham. Most of the boys attend Helix.
Joe Pooley is King Pin president. —Staff photo.

FIRST ANNUAL Memorial Day Drag Races and Car Acceleration Tests PROGRAM



Paradise Mesa Air Strip—May 30, 1951

Conducted By
SAN DIEGO TIMING ASSOCIATION
"SAFE PROMOTION AND CONTROL OF DRAG
RACES ON PARADISE MESA AIR STRIP"

15c

30

CHARLIE CHAPLIN (DIRECTOR, STARRING)
ERIC GRAY (PHOTOGRAPHER)
A King in New York

Archive of material from the 1957 British film, including a Draft production script, a post-production Release script, dated 7th March 1957, and a reference photograph inscribed by director Charlie Chaplin to production manager Mickey Delamar: "To Mickey / Thanks for a wonderful job / Charlie Chaplin / July 30th."

Also included are a presumably complete set of nine soundtrack LPs made for use with film projection, all in their original mailing box, and sealed with the label of the Master Sound System Company in the UK.

Lastly, included are approximately 100 vintage photographs, all with the stamp of Eric Gray, the film's still photographer, on the verso. Photographs all have a significant horizontal curl, but are all separate and otherwise supple and clean. This segment of the archive is offered as is.

Chaplin's final starring role, about a dethroned and penniless king from a fictional European nation living in New York, where he inadvertently becomes the target of a HUAC investigation after meeting a politically minded youngster (played by Chaplin's son, Michael) whose parents have been jailed as communist sympathizers. A pointed satire of McCarthyism, American consumerism, and celebrity culture, the film was produced in Europe due to

Chaplin's own exile from the United States as a result of his leftist political beliefs, and did not receive an US release until 1973.

Mickey Delamar worked as a producer, production manager, and assistant director on over 30 films, and was active in the film industry for four decades. His credits include Julien Duvivier's *Anna Karenina* (1948), Francois Truffaut's *Fahrenheit 451* (1966), and Terence Young's *Mayerling* (1968).

Set in New York, shot on location in London.

Presentation photograph:

7.5 x 9.5 inches. Very Good plus, lightly toned.

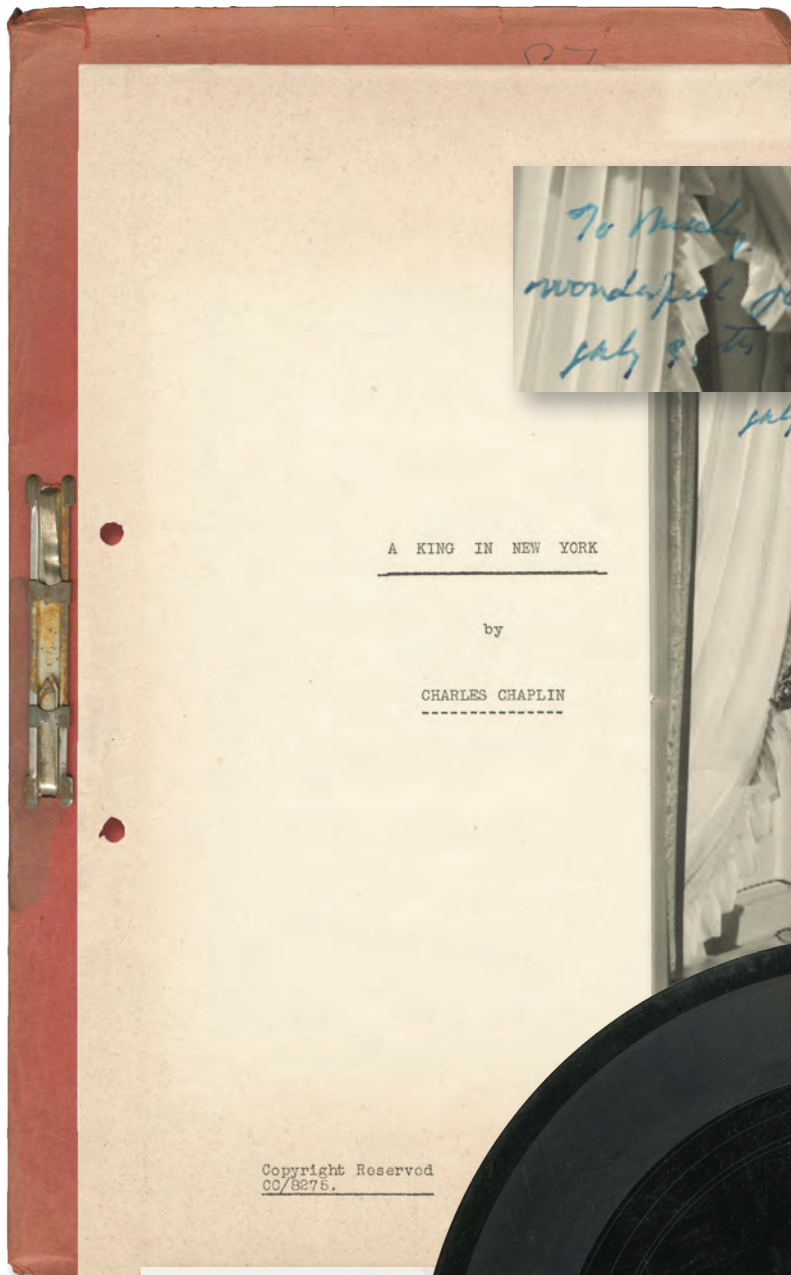
Soundtrack LP set:

LPs well used and scratched, but not cracked, untested. Outer mailing box Very Good.

Reference photograph set:

All photographs extensively curled, and though not examined carefully, apparently not stuck together in any way. Very Good.

\$4500



87

To Mrs. [unclear] for a
wonderful job [unclear]
July 9, '35

A KING IN NEW YORK

by

CHARLES CHAPLIN

Copyright Reserved
CC/B275.

To Mrs. [unclear] for a
wonderful job [unclear]
July 9, '35



ERIC GRAY
Photograph.





31 Archive of 163 vernacular photographs of speed runs at Bonneville, 1960-1963

Archive of 163 vernacular photographs, including 145 in color and 18 in black-and-white, capturing the 1960-1963 National Speed Trials (commonly known as Speed Week) at the Bonneville Salt Flats in Utah. Housed in 17 yellow envelopes, with dates and names of racers written in holograph ink annotation to the rectos.

Offered with the archive is a brand new set of the two-volume Bonneville National Speed Trials references, covering 1949-1958 and 1959-1968, respectively. The set is new and still in shrinkwrap.

In the early 1960s, wealthy California car owners began to experiment with surplus jet engines to boost the horsepower of their cars, creating distinctive, bootlegged hotrods (referred to as jet cars or jets) designed specifically for the compacted salt surface of the flats.

The photographs in the archive document many early iterations of these unusual (and profoundly dangerous) vehicles, with a particular focus on racers from southern California, including Art Arfons' 8000-horsepower Cyclops, which set a record for an open-cockpit vehicle (342 mph)

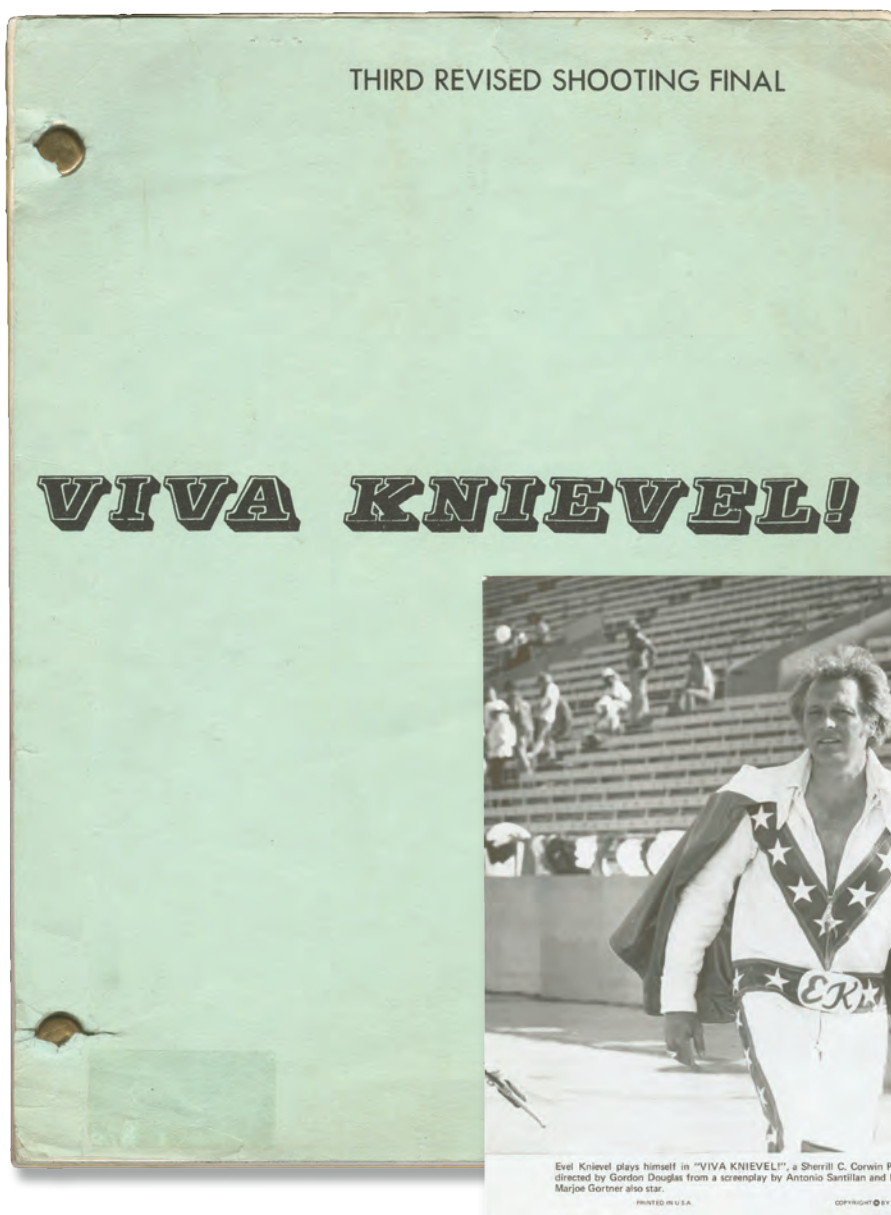
which still stands today, and Mickey Thompson's Challenger I, the first car to record a top speed of 400 mph. Also notable are several photographs of the streamliner entries of the Summers brothers in 1961, 1962, and 1963, whose streamliner Goldenrod would go on to hold the land speed record from 1965 to 1991.

As a whole the photographs are bright and well-executed, clearly shot with a racing insider's eye for detail. Photographs from the perspective of Speed Week attendees are scarce, owing to the relatively remote locale and complete absence of accommodations for spectators, making the images in the archive an uncommon, intimate record of several pivotal years in the history of hotrod racing.

Photographs 5.75 x 3.5 inches, envelopes 7.5 x 4. Some photographs with faint adhesive residue to the versos, else envelopes and photographs generally Near Fine.

Full provenance available.

\$3000



32 **EVEL KNIEVEL (STARRING)** **GORDON DOUGLAS (DIRECTOR)** Viva Knievel

Third Revised Shooting Final script, rainbow revision, dated June 1976, for the 1976 film.

Included with the script are six studio still photographs for the film, and promotional documents, including cast and credit list, production notes, a synopsis, a sample press release, biographies of the cast, and a typed note unsigned from Leo Wilder at Warner Brothers serving as an invitation to the world premiere.

A stunt-heavy 1970s powerhouse, designed to capitalize on the enormous success of the 1971 film *Evel Knievel*, but with this entry featuring inimitable motorcycle daredevil Evel Knievel as himself. Also cast are Gene Kelly as his alcoholic mechanic, and Leslie Nielsen as a power-hungry Mexican drug lord. Knievel is offered a fortune to perform in Mexico, unaware that a drug cartel intends to kill him and use his tour bus to smuggle hundreds of kilos of cocaine.

Set in California and Mexico, shot on location in Monterey Park, Burbank, and Long Beach, California.

\$1500

33

RENÉ CARDONA

Archive of 66 original photographs from *Doctor of Doom* and *Wrestling Women vs. the Aztec Mummy*

Archive of 66 vintage reference photographs from the Mexican films *Doctor of Doom* (*Las Luchadoras contra el médico asesino*, also released in the US as *Sex Monster* and *Rock 'n Roll Women vs. the Aztec Ape*, 1963) and *Wrestling Women vs. the Aztec Mummy* (*Las Luchadoras contra la momia*, 1964).

Prolific Mexican director René Cardona and screenwriter Alfredo Salazar developed a series of films following the supernatural-battling antics of luchadoras, or female lucha libre wrestlers, in the early 1960s. Featuring the campy gore and psychedelic visuals usually found in Mexploitation cinema, the series was unique in casting women as heroic protagonists, bucking the typical representation of women in Mexican cinema as passive spectators or victims.

The photographs in the archive capture images from the series' first two films, with many shots in particular of veteran Mexploitation actresses Lorena Velázquez and Elizabeth Campbell.

The introduction of these films to the US can be single-handedly attributed to entrepreneur K. Gordon Murray, who brought films from Mexico and distributed them to American television and late-night drive-ins in the 1960s.

Approximately 10 x 8 inches. Near Fine.

\$2750



34

Archive of 93 original photographs from four Mexican horror exploitation films

Archive of 93 vintage reference photographs from four seminal Mexican horror exploitation films, including 20 from *The Curse of the Aztec Mummy* (*La maldición de la momia Azteca*, Rafael Portillo, 1957), 27 from *The Brainiac* (*El barón del terror*, Chano Urueta, 1962), 14 from *The Curse of the Doll People* (*Muñecos infernales*, Benito Alazraki, 1961), and 32 from *The Blood of Nostradamus* (*La sangre de Nostradamus*, Federico Curiel, 1962).

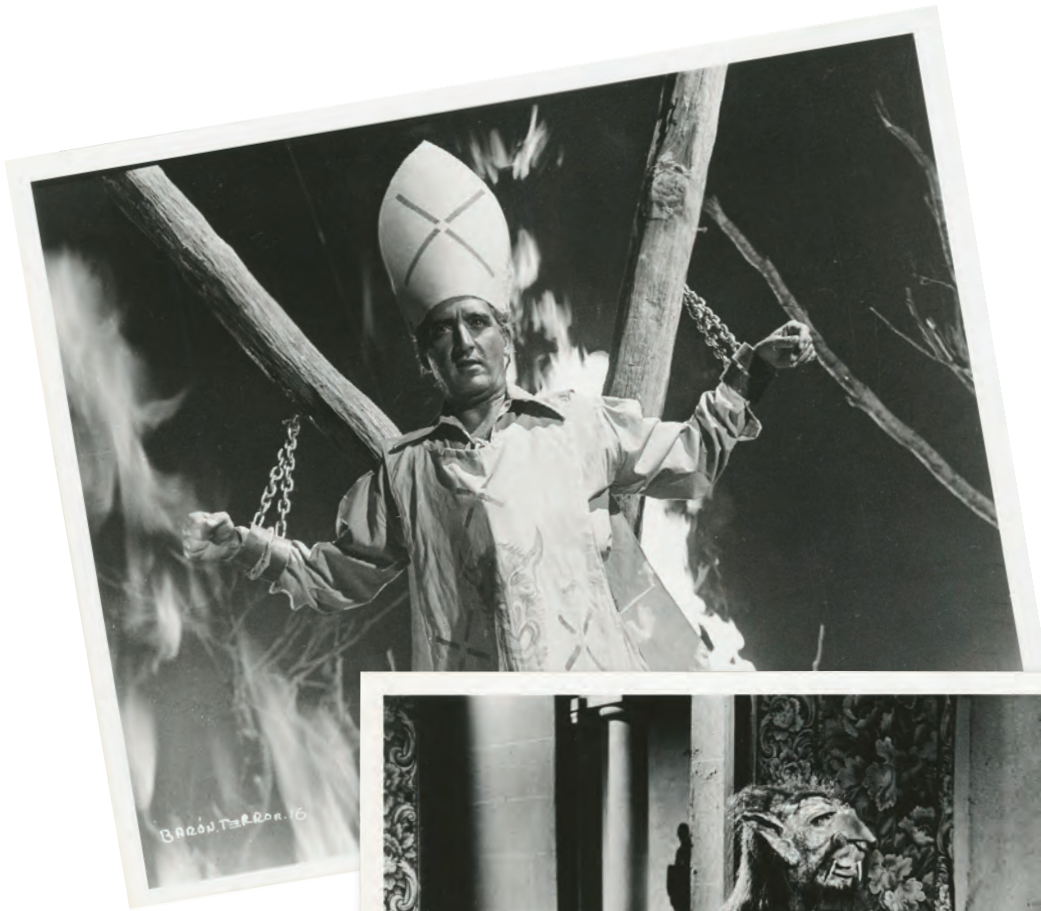
One of the more popular genres during the golden age of Mexican cinema (1957-1977) was horror, usually featuring vampires, zombies, witches, mad scientists, ape-men, and other macabre and supernatural figures. The films are valuable today as

records of distinctly Mexican cinematic and cultural codes—ones which at times stood in direct contrast with the mores of Hollywood—raising issues of gender, the conflict between modernity and tradition, and Mexicanidad, or Mexican national identity.

Captured in the archive are images of many Mexploitation principals, including René Cardona, Ramón Gay, Elvira Quintana, Germán Robles, and Abel and Alfredo Salazar, among many others.

Approximately 10 x 8 inches. Near Fine.

\$2500



35

ROBERT ALTMAN A Wedding

Vintage vernacular scrapbook from the 1978 film, created by music department crew member Jim Bourgeois, containing one contact sheet with 20 images of director Robert Altman and crew members taken on the set, two call sheets (including one with a hand-drawn scene diagram on the verso), cast and crew contact lists, an invitation to the film's premiere, a signed color photograph of actress Carol Burnett and a signed black-and-white photograph of music coordinator Tom Walls and camera crew member Chris McLaughlin, a telegram from Walls and Altman, and 15 vernacular photographs taken on location, including two photographs of Grace Kelly visiting the set. Also included in the scrapbook are a substantial number of newspaper and magazine clippings, copies of articles and reviews, and other ephemera concerning the film.

The film, which was shot on location over an eight-week period in Chicago, Oak Park, and Lake Bluff, Illinois, cast many Illinois actors as extras and hired local production crews. Filming primarily took place at the Grace Episcopal Church in Oak Park and Armour mansion in Lake Bluff, as captured in several photographs. The Armour mansion also served as the backdrop for Princess Grace Kelly's visit to the set, a point of exceeding interest for local newspapers, apparently occasioned by Kelly's trip to Chicago in July 1977 to attend a Twentieth Century-Fox board meeting.

Altogether, a charming and colorful behind-the-scenes record of Altman's fourteenth film.

Scrapbook and contents generally Near Fine, with newspaper clippings lightly age-toned.

\$650



36

ANDREW SARRIS**Cahiers du Cinema in English**

New York: Cahiers Publishing, 1966-1967. Collection of twelve vintage issues of *Cahiers du Cinema in English*, published between January 1966 and December 1967, and constituting the complete run of the magazine. While individual issues do turn up, it would difficult and time consuming to compile the complete collection today.

More than simply a translation of articles appearing in *Cahiers du Cinema* over the previous 15 years, the issues were curated and edited by American film critic Andrew Sarris, providing context to the articles by the way a particular issue might reflect film theory, films, or filmmakers, and the larger cinema world at the time.

8.5 x 11 inches, side stapled. Very Good, with light soil and foxing, some issues with starting to the spine.

\$650



37

Archive of 24 vernacular photographs from a Depression-era road trip through the badlands of South Dakota, Idaho, and Wyoming

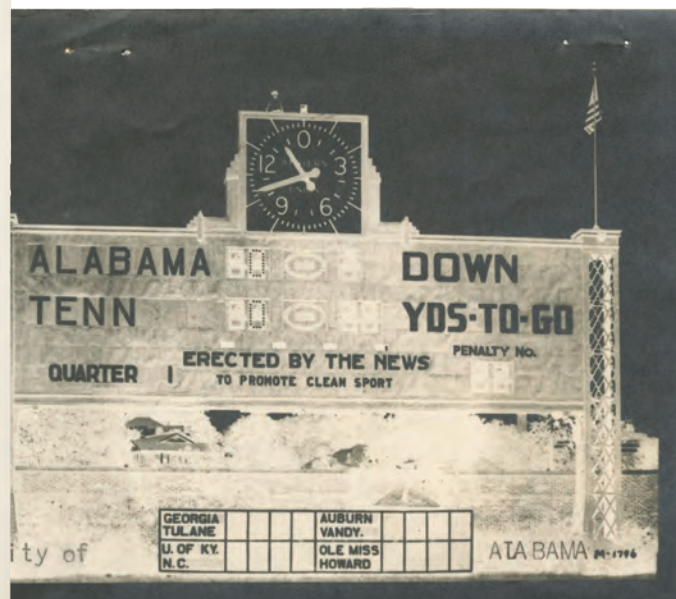
Archive of 24 vernacular photographs documenting a 1935 summer road trip through the badlands of South Dakota, Idaho, and Wyoming. Each photograph with holograph ink annotations identifying location to the margins, and holograph pencil annotations to the verso noting locations and dates, along with the stamp of Rays photography studio in LaCrosse, WI.

Captured in the archive are various natural landmarks, including Shoshone Canyon, IXL Ranch, and Bighorn Mountains in Wyoming, Bald Mountain in Idaho, and the Black Hills, Badlands, and Missouri River in South Dakota. Also included are a few photographs taken along US Route 14, one of the original US highways of 1926, an east-west route running 1,398 miles. An alternately charming and chilling collection of Depression-era travel photography in the Midwest and Mountain West.

23 photographs 4.5 x 2.17 inches, 1 photograph 3.5 x 2.75 inches. Generally Very Good plus, some with light fading and age toning.

\$625





38 Archive of photographs and advertising for a custom mechanical scoreboard firm in Miami, circa 1940s

Archive of sales material and design documents for the James O. Tice Company, a custom mechanical scoreboard firm active in the 1940s in Florida. Included in the archive are 19 vintage black and white photographs (including 14 original photographs and 5 xerographically duplicated photographs), 2 manuscript design documents, 1 original blueprint and 1 xerographically duplicated blueprint for scoreboard designs, a sales brochure, and a newspaper page featuring a profile of a goose-themed specialty board designed by Tice for Miami Field.

Five photographs show the boards in use throughout the US, in sports fields at the University of Alabama, Duke University, the University of California, Loyola College, and in Tampa, Florida, accompanied by a small typescript cover letter on company letterhead introducing the set.

In addition to photographs of the boards in use, the archive includes several manuscript design documents laying out the mechanics of the goose-themed scoreboard in Miami Field, and 14 photographs of the board in varying states of

construction, as well as a photograph showing a man posing with the completed board. In 1941 the firm appears to have applied for, and been granted, a patent for the unique design used in Miami, which featured two moving, mechanized geese which would "lay" the "goose eggs," or zeroes, on the board. The archive also includes Tice's design for an even larger goose-themed baseball scoreboard incorporating war bonds advertising and an American flag motif, which to our knowledge was never created or installed.

A fascinating and thorough look into the scoreboard business before the 1980s, when most electro-mechanical boards were replaced by cost-effective, high-powered semiconductors and the advent of computer technology.

Photographs range from 2.5 x 4.5 inches to 8 x 10 inches. Photographs, advertising, and blueprints generally Near Fine.

\$650

39

Archive of 12 vernacular photographs of a tractor pull at the Boone County Fair in Indianapolis, circa 1964

Archive of 12 vintage vernacular photographs of a tractor pull at the Boone County Fair in Indianapolis, circa 1964.

Tractor pulls became popular in the Midwest in the 1950s and 1960s, and endure to this day. Pulls generally consisted of tractors in varying weight classes competing in towing a drag, which was either composed of dead weight or, as indicated in many of the photographs, a group of people stepping onto a sled at fixed positions in order to increase resistance as the pull continued. Farm equipment companies would often sponsor displays of their newest machines at the events, allowing farmers and their families a chance to examine the items up close (and, during the pulls themselves, witness the machines' raw power).

Included in the archive are several photographs of Carmel, IN dealership Riley Brothers' display of the Oliver 1800 tractor, released as part of Oliver's four-digit model series after the company's acquisition by White Motor Corporation in 1960.

Photographs 7 x 5 inches, housed in a 5.5 x 7.75 x 1 inch Kodak box. Photographs generally Near Fine, box Very Good plus.

\$475



40

Archive of advertising and photographs for portable 35mm film projectors made in US

Archive consisting of an original sales brochure and eleven photographs for portable Acme-Simplex 35mm film projectors, from 1931.

The Simplex projector line was one of the most popular US brands from the silent era until the transition to digital projection in the 1990s. Portable projectors were available in both silent and sound formats, and in the 1930s were still marketed primarily as an educational tool for institutional use, for schools, prisons, hospitals, churches, travel agencies, and the like. Projector technology would rapidly accelerate throughout the ensuing decades, reaching a peak in the postwar period, when personal projector use would hit an all-time high.

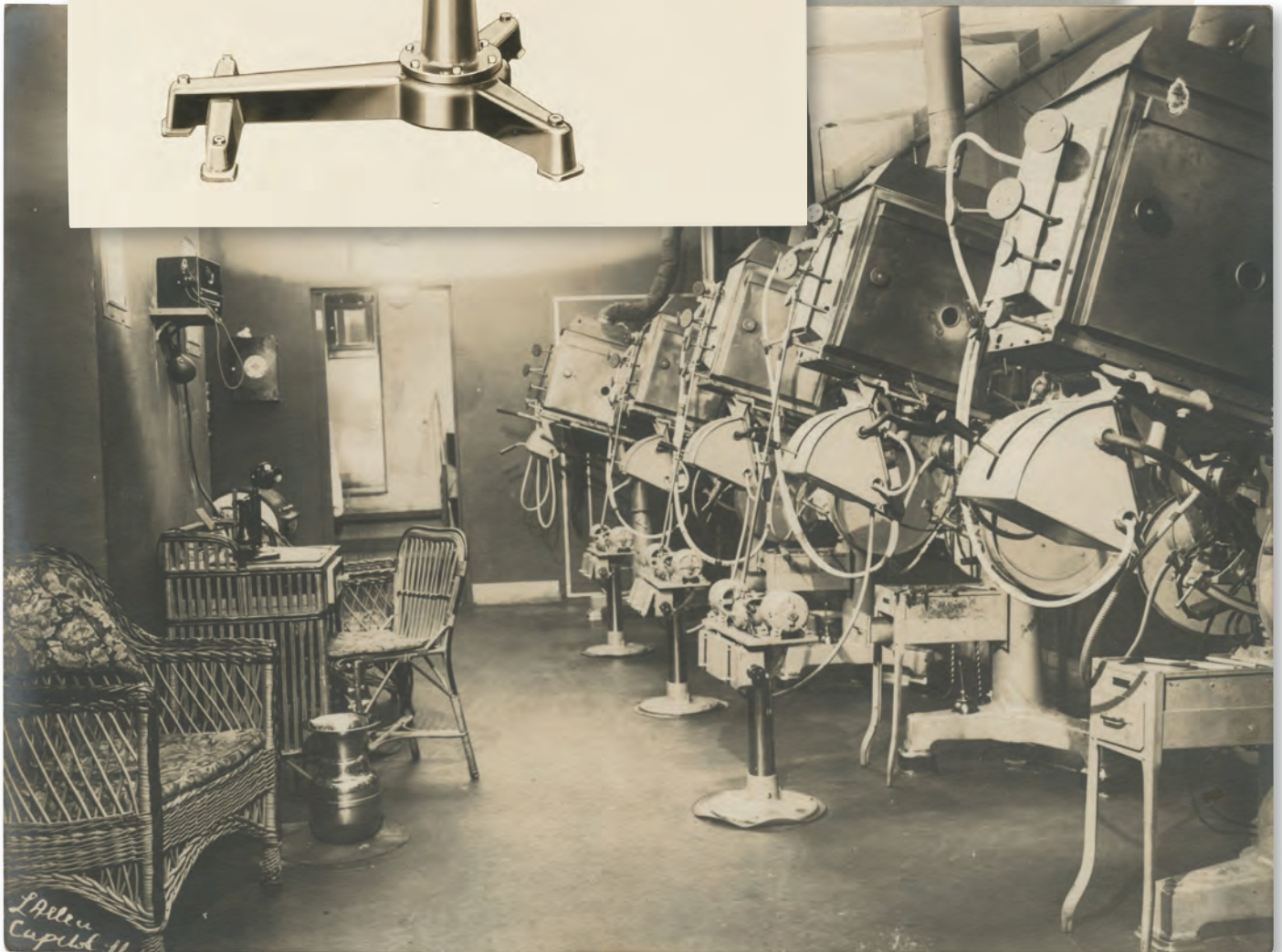
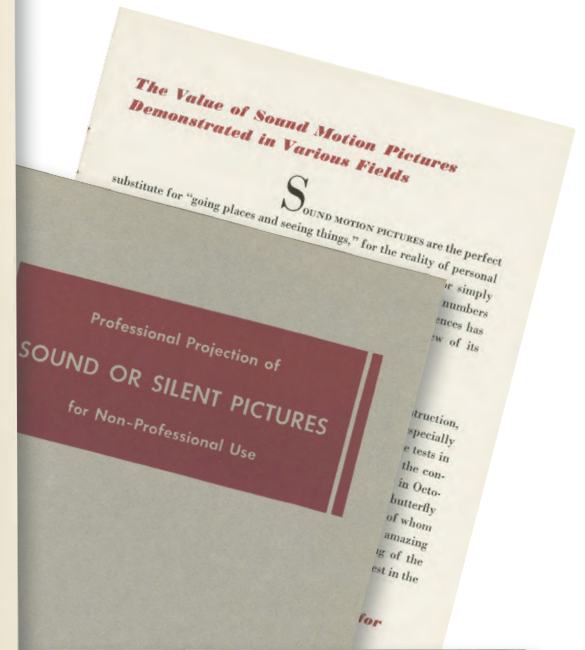
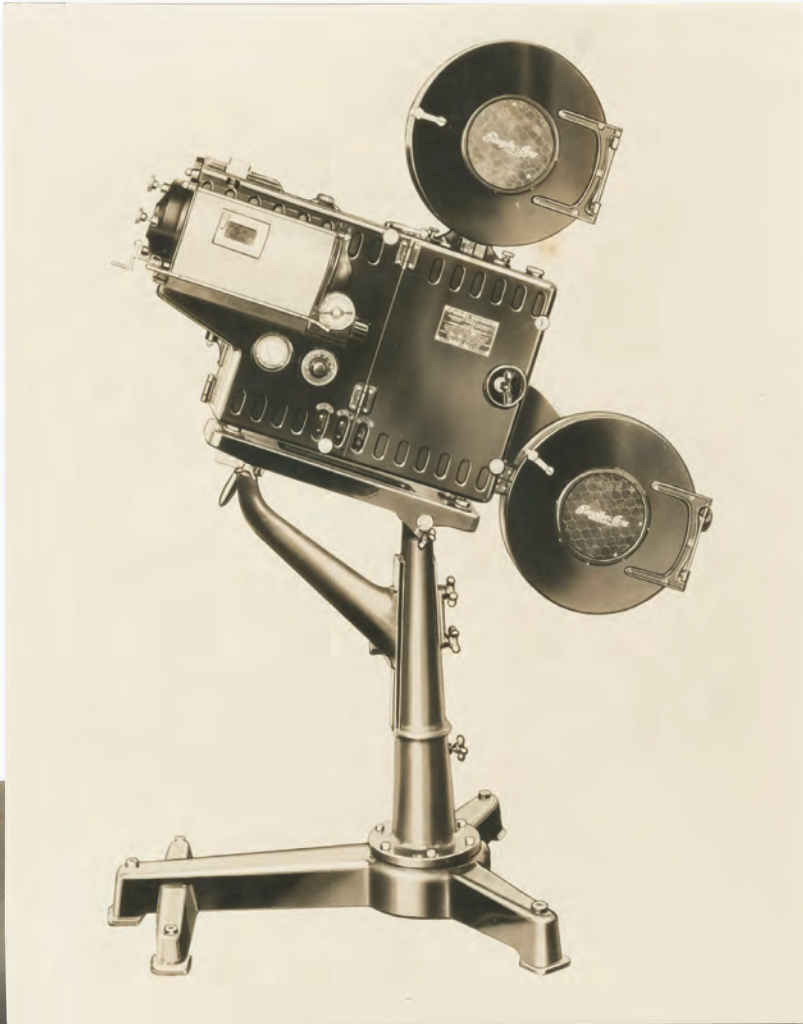
Included in the archive is a 22 page sales brochure, photo-illustrated throughout, containing in-depth

descriptions of the projectors offered for sale by International Projector Corporation in 1931, as well as several pages describing the projectors' utility in a variety of fields, with an emphasis on education and social welfare. Also included are eleven black and white photographs, capturing both internal and external product images of two models in the Acme-Simplex line, including one shot of the projector booth at a "Capitol Theatre" (as designated in holograph pencil annotation to the verso of the photograph).

Brochure Near Fine in stapled wrappers, faintly toned.

Ten photographs 8 x 10 inches, one photograph 8 x 6 inches. Generally Very Good plus, with some light toning and brief edgewear.

\$475



L Allen
Capitol 11

JEAN RENO

41

Inscribed by screenwriter Dudley Nichols

JEAN RENOIR (DIRECTOR)

DUDLEY NICHOLS (SCREENWRITER)

This Land is Mine

Final Draft screenplay for the 1942 film, dated OCTOBER 2, 1942. Copy belonging to legendary screenwriter Dudley Nichols, inscribed by Nichols to *Los Angeles Times* film critic Phil Scheuer on the title page: "By Dudley Nichols / Confidential! / For Phil Scheuer from D. Nichols—with admiration." Nichols' ownership name is also in holograph pencil at the top right corner.

Renoir's second American feature, an antifascist propaganda film following a meek schoolteacher in a German-occupied European country who is falsely accused of murder and forced to take a stand against the Nazis and their collaborators.

At the peak of his career Nichols worked with many key Golden Age directors, including John Ford, George Cukor, Howard Hawks, Fritz Lang, and of course Jean Renoir. He was a founding member of the Screen Writers Guild, and is best remembered for *The Informer* (1935, for which Nichols won an Academy Award), *Bringing Up Baby* (1938), *Stagecoach* (1939), *For Whom the Bell Tolls* (1943), *Scarlet Street* (1945), *And Then There Were None* (1945), *The Bells of St. Mary's* (1945), and *The Tin Star* (1957). He continued to write prolifically for film up until the time of his death in 1960.

Housed in a custom quarter-leather clamshell box.

\$8500

MR JEAN RENOIR

SAVE FILM
SAVE YOUR JOB

Mr. Dudley Nichols

FINAL SCRIPT

THIS LAND IS MINE

(A Jean Renoir - Dudley Nichols Production)

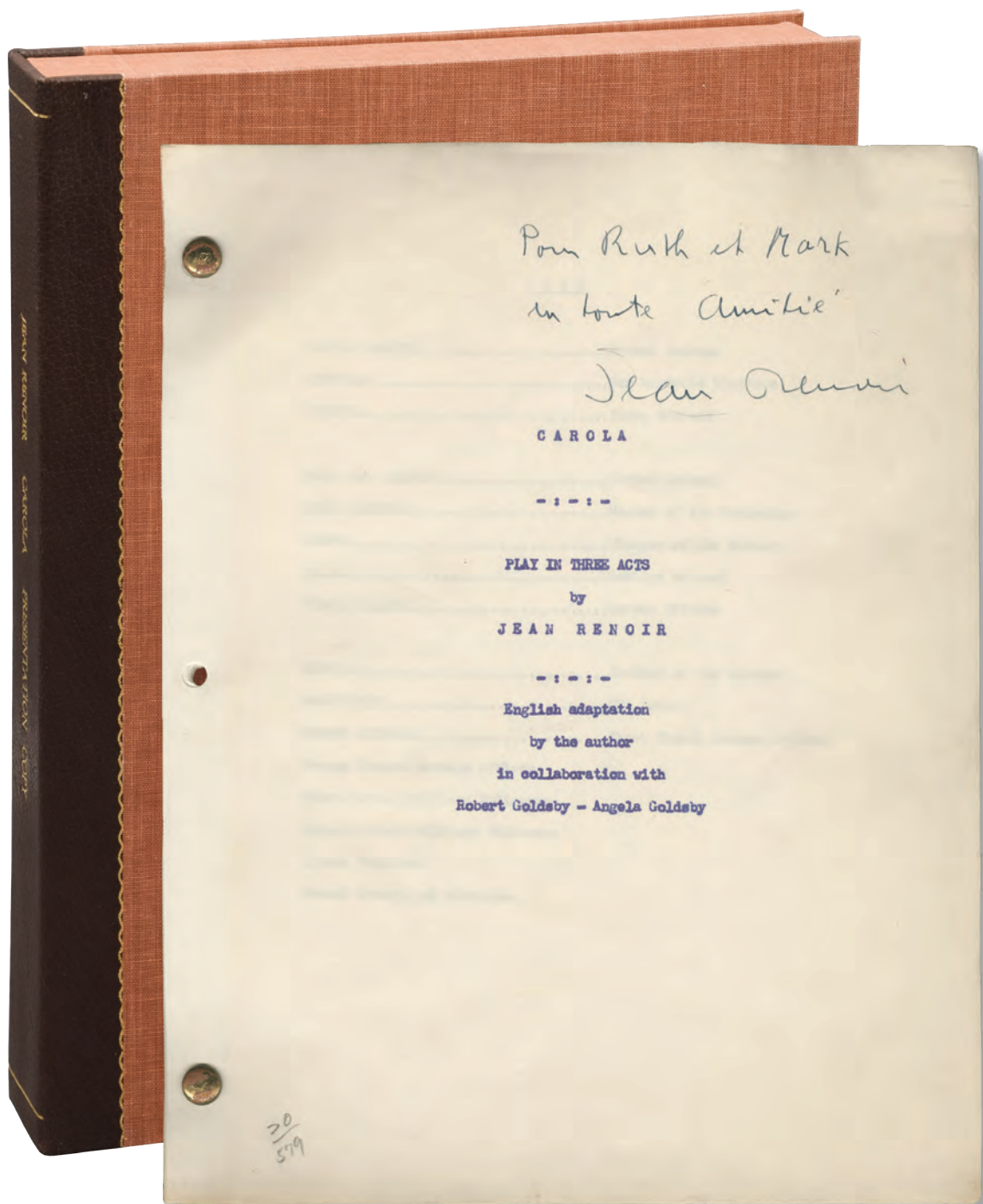
By Dudley Nichols

Confidential!

*For Phil Scherer
from
Wm. L. ...
Linda Administration*

OCTOBER 2, 1942

104



42

JEAN RENOIR
Carola

Draft script for an unproduced English language adaptation of Jean Renoir's 1960 play. Presentation copy, inscribed by Renoir on the title page: "Pour Ruth et Mark / en tout amitié / Jean Renoir" ("For Ruth and Mark / in all friendship / Jean Renoir").

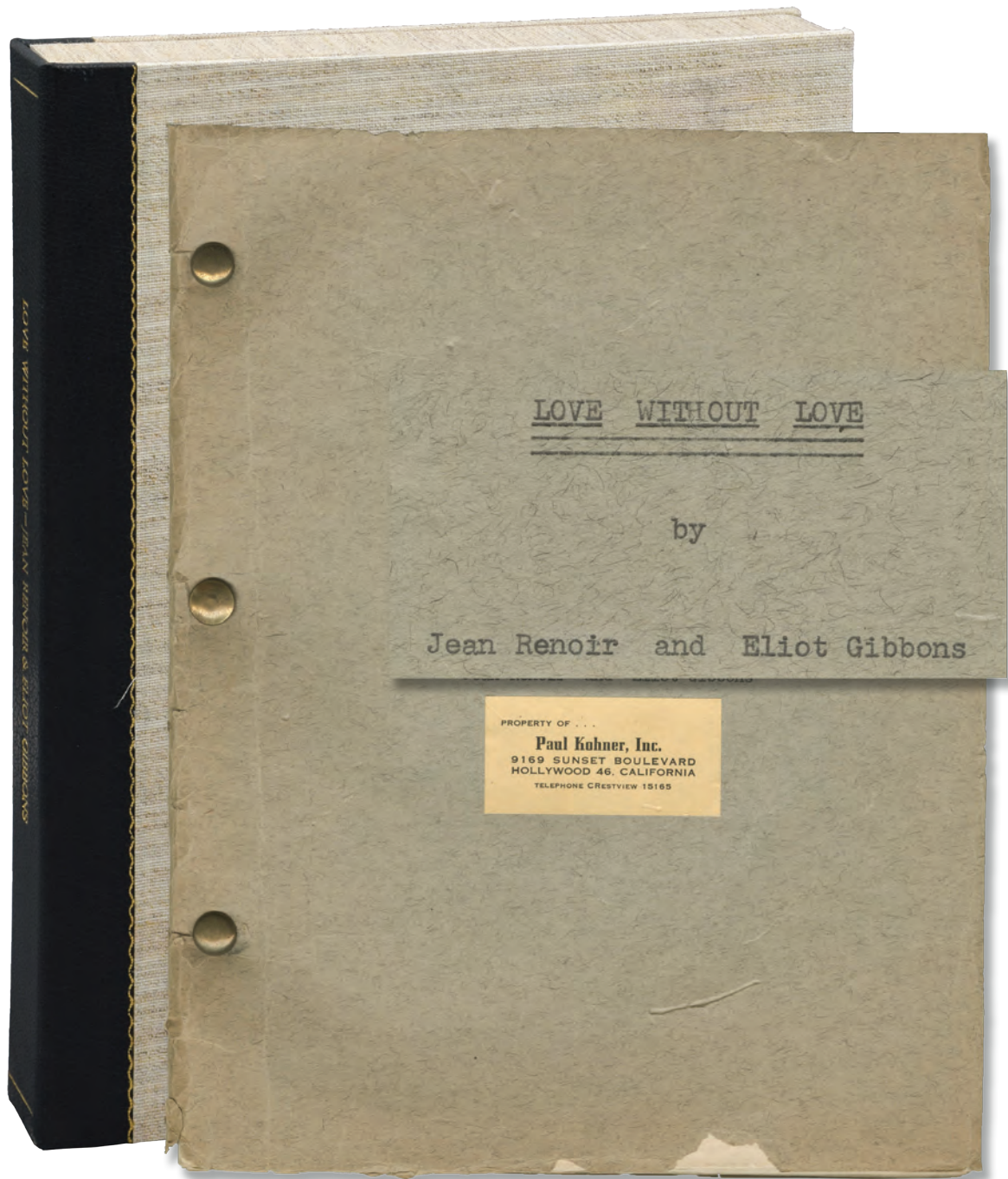
Based on Renoir's 1960 French play. A beautiful, troubled stage actress in Nazi-occupied Paris finds her attentions torn between a Resistance leader

whom she is hiding and a handsome Nazi officer. Renoir's final film effort, one which was ultimately never completed before his death in 1979.

Set in France.

Housed in a custom quarter-leather clamshell box.

\$7500



43

JEAN RENOIR
Love Without Love

Draft carbon typescript screenplay for an unproduced film.

While hiding out from his wife and business associates at a seedy hotel, a millionaire who has recently lost his fortune falls in love with a troubled young woman.

Screenwriter Eliot Gibbons worked at Metro-Goldwyn-Mayer and Republic Studios for most of

his career. He was best known for his aviation pictures, most notably *Storm Over the Andes* (1935), *Flight at Midnight* (1939), and *Sky Raiders* (1941).

Set in postwar Chicago and Los Angeles.

Housed in a quarter-leather clamshell box.

\$6000

44

JEAN RENOIR (DIRECTOR)
RUMER GODDEN (AUTHOR)
The River

Vintage studio still photograph of director Jean Renoir and screenwriter Rumer Godden on the set of the 1951 film.

Based on Godden's 1946 novel. Renoir's first feature length film in color, following an adolescent girl coming of age in British colonial India.

Shot on location in West Bengal, India.

8 x 10 inches. Very Good plus.

Ebert III. BFI 619. Criterion Collection 276.

\$400



45

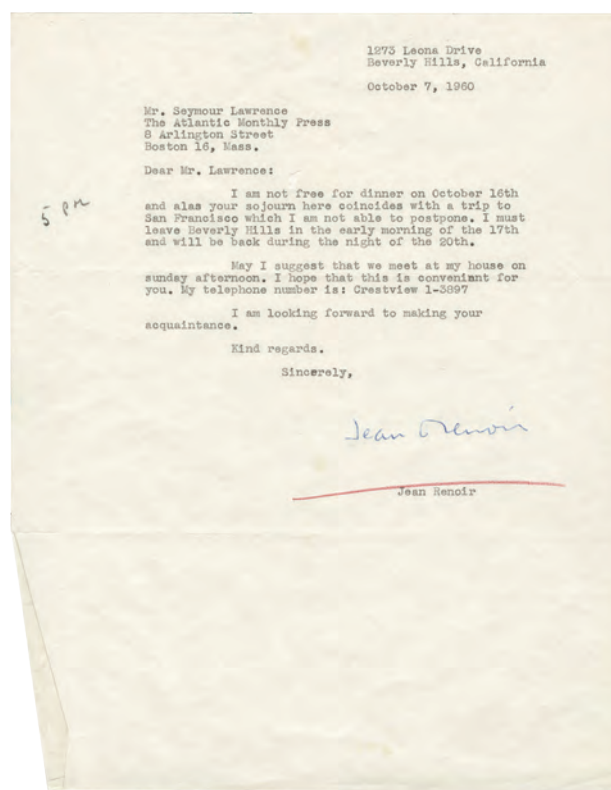
JEAN RENOIR
Collection of three typed letters signed to
Seymour Lawrence, 1960-1961

Collection of three typed letters signed from director Jean Renoir to Atlantic Monthly Press publisher Seymour Lawrence, planning a meeting and discussing the forthcoming publication of the director's book, *Renoir*, a biography of Renoir's father.

Three concise but personable letters, in which Renoir discusses his travel plans and the reception of his latest film, *Picnic on the Grass*, and expresses his hope to send a typed manuscript of his book to literary agent Helen Strauss as soon as possible.

8.5 x 11 inches. Near Fine, with brief creasing to the edges.

\$850



46

JEAN RENOIR (DIRECTOR)
ROGER CORBEAU (PHOTOGRAPHER)
 Toni

Vintage double weight reference photographs from the 1935 film, showing director Jean Renoir and actors Charles Blavette and Celia Montalvan on location during filming of the 1935 film. With the stamps of photographer Roger Corbeau and Cinémonde to the verso.

Renoir's seventh sound film, and an early example of the director's influence on both the French Left Bank and Italian neorealist movements. Renoir cast primarily non-professional actors and shot on location to craft the story of a group of immigrants working in a small town in Provence.

Set and shot on location in the south of France.

9 x 7 inches. Near Fine, lightly and evenly toned.

\$650



47

JEAN RENOIR (DIRECTOR)
INGRID BERGMAN (STARRING)
 Elena and Her Men

Vintage borderless reference photograph of director Jean Renoir listening while composer Joseph Kosma plays the organ on the set of the 1956 film. With a mimeo snipe on the verso along with a stamp specific to the film's French release.

In turn-of-the-century France, a young Polish princess agrees to marry a wealthy older man to save her family from the poorhouse, but finds herself falling in love with a handsome stranger despite her engagement. The third film in director Jean Renoir's romance trilogy, preceded by *The Golden Coach* (1953) and *French Cancan* (1955).

Set and shot on location in France.

7 x 5.25 inches. Near Fine.

\$325



48

JEAN RENOIR (DIRECTOR)
MICHEL SIMON, JANIE MARÈSE (STARRING)
La Chienne

Vintage reference photograph from the 1931 film.
Cropping annotations in holograph pencil and two
overlapping National Film Archive stamps on the verso.

A key French film noir antecedent, based on the
1929 novel by Georges de La Fouchardière, and
the 1930 play by André Mouëzy-Éon. An aspiring
painter, trapped in an abusive marriage, falls in love
with a prostitute, who scams him out of the money
for his paintings with the help of her pimp. The
second sound film by Jean Renoir.

Remade in 1945 as *Scarlet Street*, directed by Fritz Lang
and starring Edward G. Robinson and Joan Bennett.

Set in and shot on location in Paris.

9.75 x 7.5 inches. Near Fine.

Rosenbaum 1000. Criterion Collection 818.
Grant France.

\$475



PERSONS



Brigitte BARDOT
VADIM



49

MARC ALLÉGRET

Collection of eight original photographs of a young Brigitte Bardot, circa early 1950s

Collection of eight vintage small format borderless candid photographs of a young Brigitte Bardot practicing arabesque ballet moves, relaxing, and with husband Roger Vadim, in what appears to be their apartment. Photographs attributed to Marc Allégret, circa 1951. Printed on Kodak Velox paper, with a small detached ribbon copy snipe of "Brigitte BARDOT / VADIM."

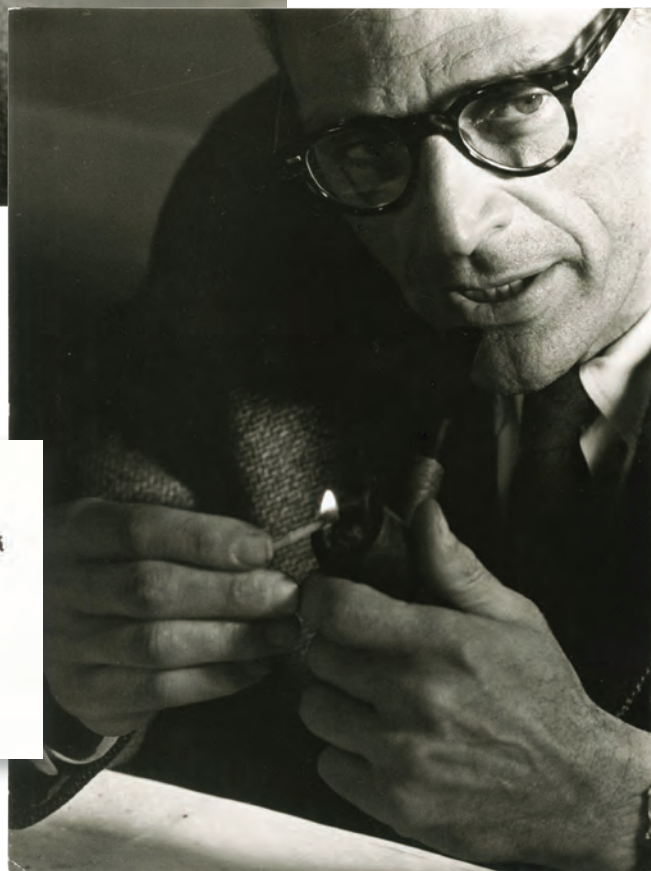
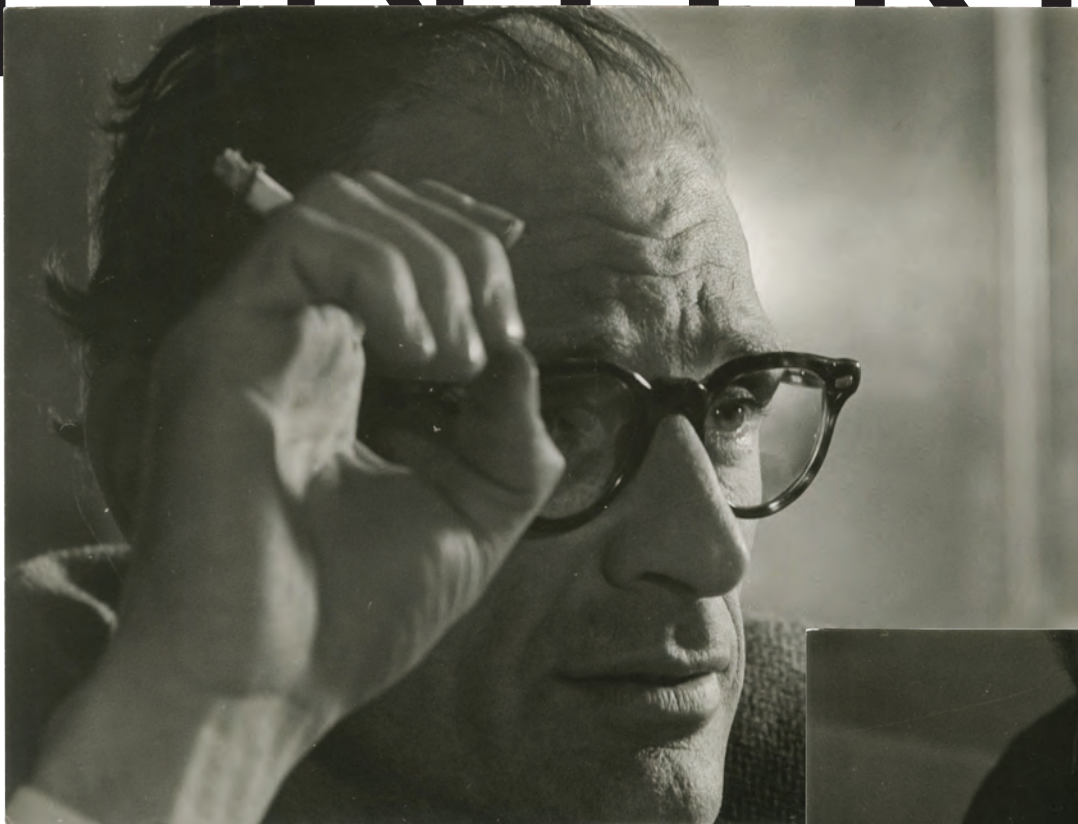
In 1950 at an audition, Bardot, then 15, met Vadim and fell in love. Her parents would only approve of the

relationship on the condition that she and Vadim marry when she turned eighteen, which they did on December 21, 1952, three months after her eighteenth birthday. That same year Bardot made her screen debut in the comedy *Crazy for Love*, directed by Jean Boyer. Bardot and Vadim divorced five years later in 1957.

2 x 2.25 inches. All but one with either bruising or dried adhesive on verso, else Near Fine.

\$2000

F INTEREST



l'écrivain américain
Arthur Miller - Paris 1961
Photographie et tirage
Daniel Frasnay

50

DANIEL FRASNAY

Two original photographs of Arthur Miller, 1961

Two vintage borderless photographs of Arthur Miller, 1961. Signed by photographer Daniel Frasnay on the verso of one of the photographs, and with an inscription in French regarding the date and location of the shoot.

7 x 9.5 inches Near Fine.

\$950



51 Two original photographs of Harvey Milk, circa 1970s

Two vintage photographs of Harvey Milk, one showing Milk standing underneath several campaign signs during his run for city supervisor in 1975, and one showing Milk shaking the hand of Mayor George Moscone during his official appointment to the Board of Permit Appeals the following year. With provenance stamps on the verso relating to the Israel Film Archive.

Photograph of Milk underneath campaign signs 8 x 10 inches, Near Fine. Photograph of Milk and Moscone 10 x 8 inches, Very Good plus, lightly toned and edgeworn.

\$450

52

ROGER PIC

Original photograph of Fidel Castro and Che Guevara in Havana, circa 1959

Vintage oversize borderless photograph of Cuban revolutionary leader Fidel Castro and Argentinean rebel fighter Ernesto "Che" Guevara in Havana in 1959. With the rubber stamp of photographer Roger Pic to the verso.

11.5 x 9 inches. Very Good plus, with light diagonal creasing to the corners.

\$650



53

Original photograph of Tennessee Williams and Ana Magnani, 1960

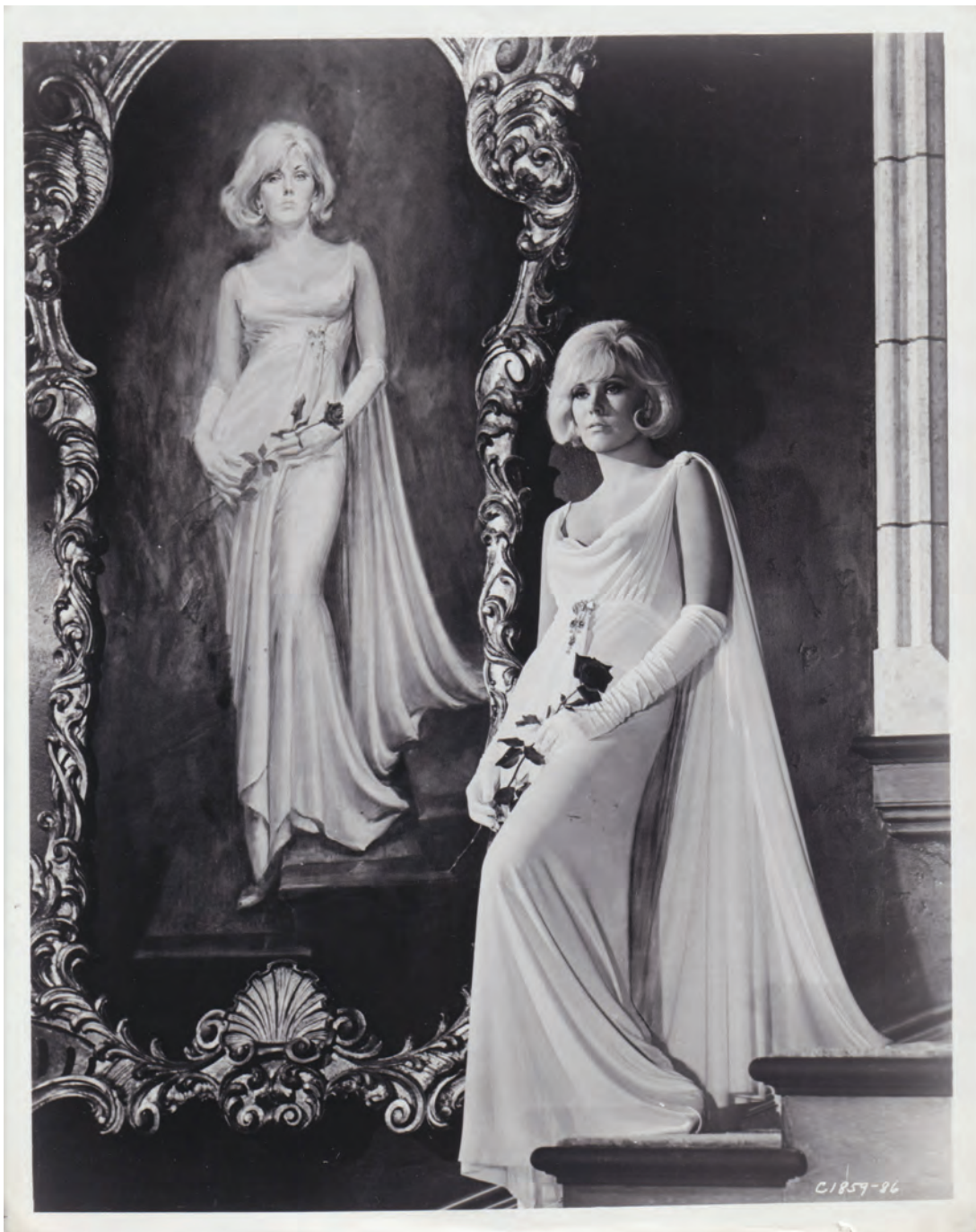
Vintage borderless photograph of Tennessee Williams and Anna Magnani in Rome, 1960, with Italian mimeo snipe and rubber agency stamp on the verso.

Williams, with Meade Roberts, would write the screenplay for *The Fugitive Kind* (1960), directed by Sidney Lumet, starring Marlon Brando and Magnani, based on Williams' 1957 play *Orpheus Descending*.

9.5 x 7 inches. Light edgewear, else Near Fine.

\$385





54

ROBERT ALDRICH (DIRECTOR)
KIM NOVAK, ERNEST BORGNINE (STARRING)
The Legend of Lylah Clare

Collection of three vintage reference photographs from the 1968 film, all showing actress Kim Novak. With the stamp of Semaine-Radio-Tele and holograph pencil cropping annotations on the verso of each.

A strict film director hires a relatively unknown actress to star as the leading lady in his newest production, a dramatization of the life of Lylah Clare,

a renowned Hollywood silent film star who died under mysterious circumstances on her wedding night.

Shot on location in Los Angeles.

8 x 10 inches. Near Fine.

\$375

55

Original photograph of director
Richard Williams at work on
A Christmas Carol, circa 1971

Vintage reference photograph of director Richard Williams in the studio, working on character studies for the 1971 animated short film. From the archive of film historian and author Joel Finler.

Based on Charles Dickens' classic 1843 novella. Williams was best known for his work with Disney Studios in the early 1950s, going on to create animated title sequences for several films, including *What's New Pussycat* (1965) and *The Return of the Pink Panther* (1975), and most notably, serving as animation director for *Who Framed Roger Rabbit* (1988).

10 x 8 inches. Very Good plus, lightly creased on the bottom edge.

\$385



56

Original photograph of Elmer Bernstein
recording the soundtrack to *The Man with
the Golden Arm*, circa 1956

Vintage photograph of composer Elmer Bernstein conducting an orchestra in rehearsal for the soundtrack to Otto Preminger's *The Man with the Golden Arm*, circa 1956. With two stamps for the Academy of Motion Picture Arts and Sciences on the verso. From the archive of film historian and author Joel Finler.

Bernstein worked as a composer for film and television throughout the mid-to-late twentieth century, composing and conducting soundtracks for this film, as well as *The Ten Commandments* and *The Magnificent Seven* (1960), *To Kill a Mockingbird* (1962), *The Great Escape* (1963), *True Grit* (1969), *Ghostbusters* (1984), and many others.

8.25 x 10 inches. Near Fine.

\$325



57 Original photograph of Anthony Perkins on the set of *Green Mansions*, circa 1959

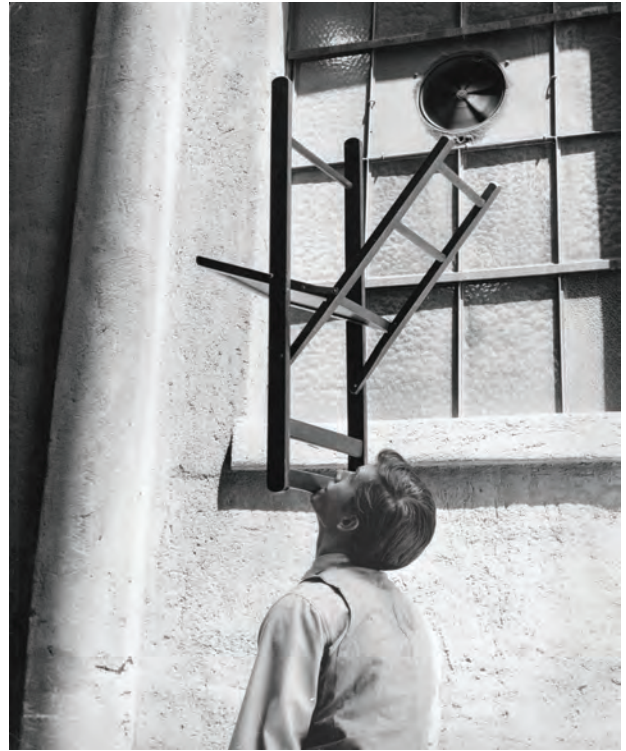
Vintage borderless reference photograph from the set of the 1959 film, showing actor Anthony Perkins balancing a folding chair on his chin. With the stamps of Globe Photos and Pictorial Press on the verso, along with a printed mimeo snipe.

A Venezuelan man flees his home country to avoid a revolution, traveling to the Amazon forest, where he meets and falls in love with a young orphan named Rima.

Shot on location in Santa Clarita, California, and in Venezuela, Guyana, and Colombia.

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

\$350



58 Original photograph of Lon Chaney Jr. as The Wolf Man, 1945

Vintage reference photograph of actor Lon Chaney Jr. as The Wolf Man for the film *House of Dracula* (Erle C. Kenton, 1945), getting his makeup applied by legendary Universal Pictures makeup artist Jack Pierce, circa 1940s.

From the archive of film historian and author Joel Finler.

Chaney appeared as The Wolf Man in five Universal monster films throughout the 1940s: *The Wolf Man* (1941), *Frankenstein Meets the Wolf Man* (1943), *House of Frankenstein* (1944), *House of Dracula* (1945), and *Abbott and Costello Meet Frankenstein* (1948). The laborious special effects makeup for the character took five to six hours to apply, and an hour to remove.

10 x 8 inches. Very Good plus, lightly toned, with brief wear to the corners.

\$350



59

CHRISTIAN SIMONPIETRI

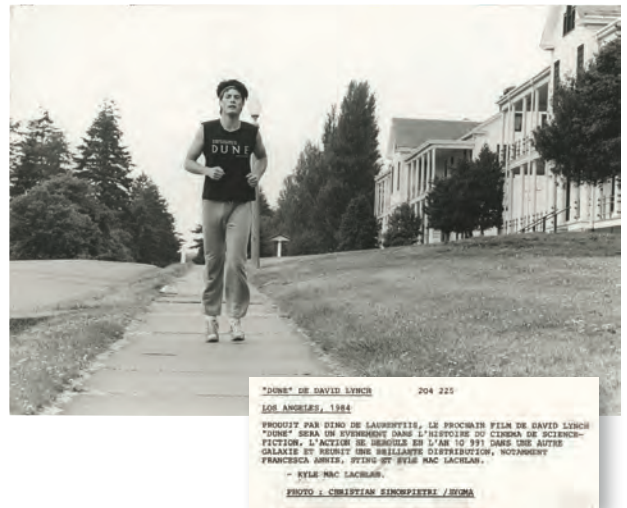
Original photograph of Kyle MacLachlan, 1984

Vintage oversize borderless photograph of actor Kyle MacLachlan jogging in a promotional shirt for David Lynch's 1984 film *Dune*. With a snipe printed on the verso crediting photographer Christian Simonpietri, and with a Sygma Agency watermark to same.

Lynch's adaptation of Frank Herbert's breakthrough 1965 science fiction novel was MacLachlan's film debut, and the first of five collaborations between the actor and David Lynch.

11.5 x 8 inches. Near Fine.

\$325



60

Original photograph of the soundtrack recording for *The Many Adventures of Winnie the Pooh*, circa 1977

Vintage borderless photograph of director Wolfgang Reitherman and music director Buddy Baker working with a studio orchestra to record the soundtrack for *The Many Adventures of Winnie the Pooh* in 1977. With a printed mimeo snipe affixed to the verso.

From the archive of film historian and author Joel Finler.

Baker worked as a composer for many Disney films, including *Napoleon and Samantha* (1972, for which he was nominated for an Academy Award), *The Apple Dumpling Gang* (1975) and *The Fox and the Hound* (1981).

9.25 x 7 inches. Near Fine.

\$300



61 Original photograph of Walt Disney examining animation cels from *Alice in Wonderland*, circa 1951

Vintage publicity photograph of producer Walt Disney, writers Erdman Penner and Winston Hibler, and animator Ted Sears examining drawings and animation cels for the 1951 film.

From the archive of film historian and author Joel Finler.

Based on both *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871) by Lewis Carroll. Disney's thirteenth animated film, a box-office disappointment upon release which gained popularity and success in subsequent years, particularly on television throughout the 1960s.

10 x 8 inches. Near Fine.

\$350



62 Original photograph of photographer Stuart Jewell at work on Disney's *Beaver Valley*, 1948

Vintage photograph of photographer and cinematographer Stuart Jewell adjusting a camera while capturing a time-lapse shot for *Beaver Valley* (1950). Printed mimeo snipe on the verso, with holograph pencil annotations noting the year and title of the film. From the archive of film historian and author Joel Finler.

The second short film in Walt Disney's *True Life Adventure* series of nature documentaries, featuring a mix of feature length and short films. The series would win a total of eight Academy Awards, including Best Live Action Short Film for *Beaver Valley*.

10 x 8 inches. Near Fine.

\$300





63

Original photograph of Rita Hayworth with costume designer Jean Louis, circa 1954

Vintage reference photograph of actress Rita Hayworth and costume designer Jean Louis examining fabric in preparation for Hayworth's appearance in the ultimately unproduced Columbia Studios film *Joseph and His Brethren*, circa 1954. With holograph ink and pencil annotations on the verso.

From the archive of film historian and author Joel Finler.

In defiance of her contract with Columbia, Hayworth refused to appear in *Joseph and His Brethren*, due to her frustration with studio head Harry Cohn and her own marital struggles with her fourth husband, Dick Haymes.

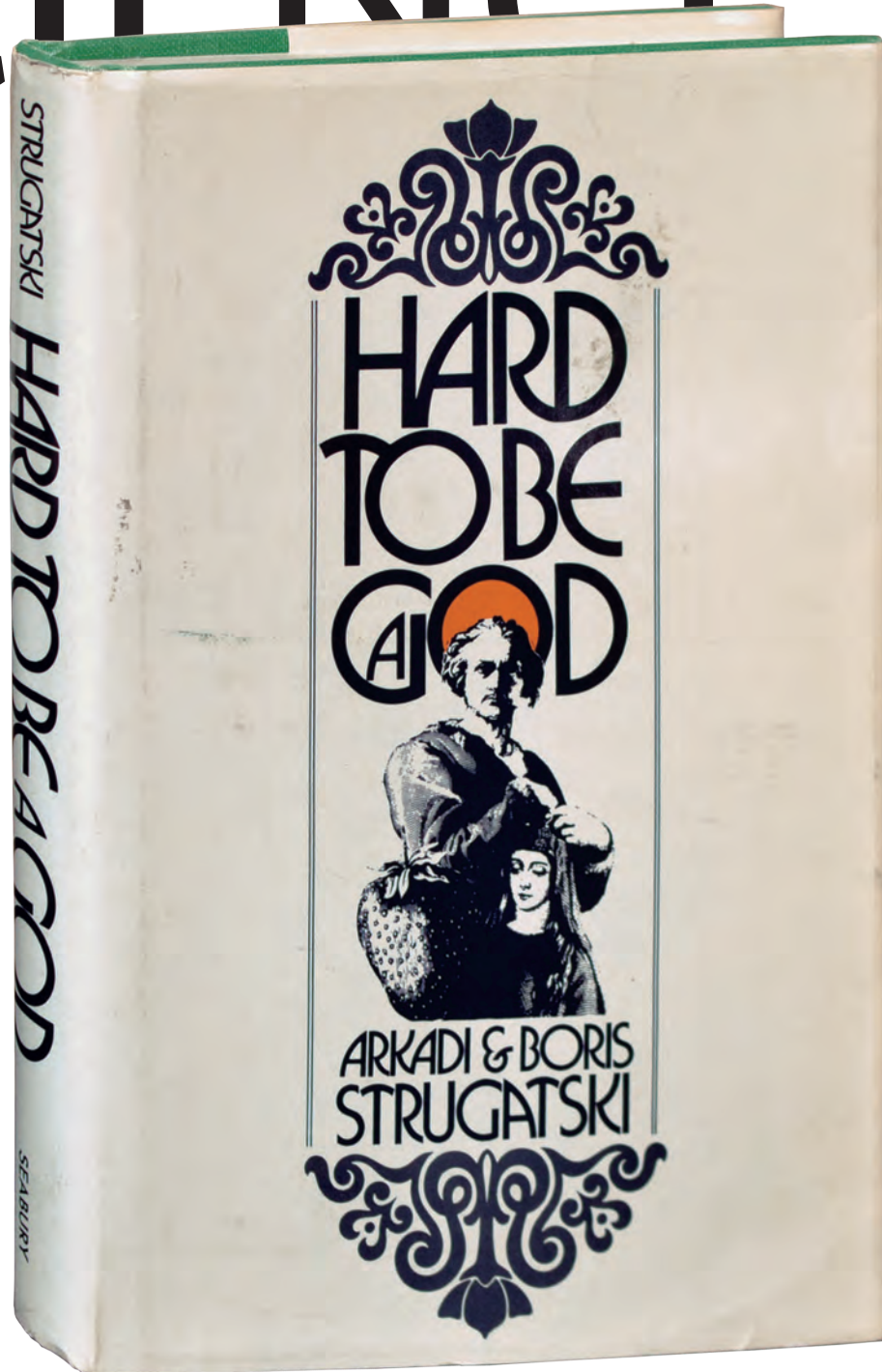
Columbia sued the actress for breach of contract in response in 1955, ending a two-decade association.

French-born Louis was best known for his Academy Award-winning designs for the 1956 film *The Solid Gold Cadillac*, and for designing the rhinestone-studded gown Marilyn Monroe wore for her birthday performance for John F. Kennedy in 1962.

8 x 10 inches. Very Good plus, lightly creased on the edges.

\$375

SCIENCE FI



64

ARKADI AND BORIS STRUGATSKY

Hard to Be a God

New York: The Seabury Press, 1973. First Edition in English, preceding the UK edition that was published by Methuen two years later. Scarce in jacket.

An intense work of speculative science fiction, basis for the challenging and highly praised 2013 film by Aleksey German, which played festivals only for a few years and was not distributed until 2015.

Near Fine in an about Near Fine, lightly rubbed dust jacket.

Arrow Academy 1145.

\$975

CTION SCIE



65

RAY BRADBURY (NOVEL)
MICHAEL ANDERSON (DIRECTOR)
RICHARD MATHESON (SCREENWRITER)
 The Martian Chronicles

Collection of 16 vintage color French lobby cards from the 1980 French theatrical release of the 1980 US television miniseries. First broadcast in three parts on NBC on January 27 through 29, 1980 in the US, released theatrically in France.

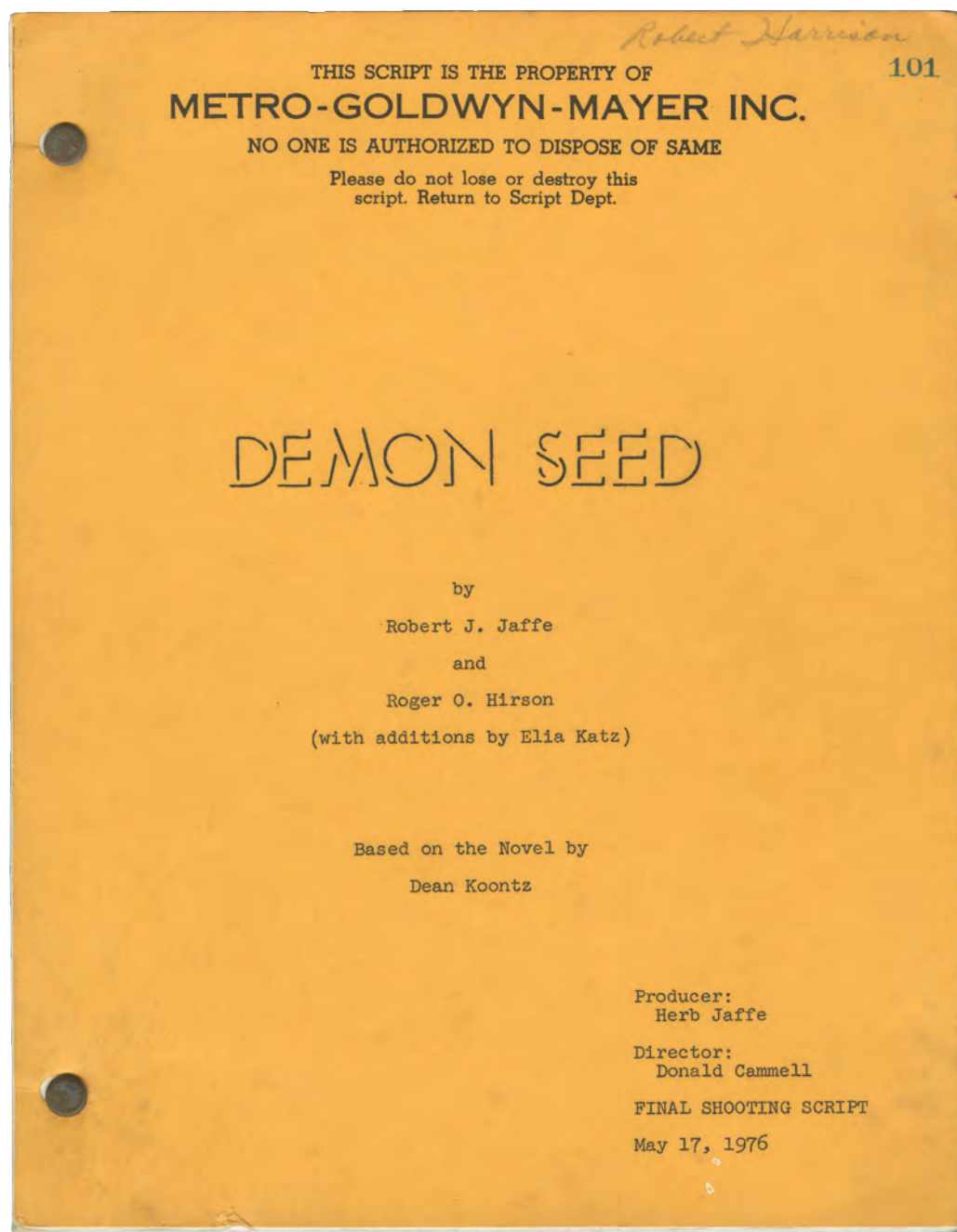
Based on the 1950 novel by Ray Bradbury. A three-episode miniseries which imagines a future world punctuated by catastrophes, wherein humans land on Mars, encounter a race of Martians whom they

attempt to colonize, unwittingly begin a global nuclear war on Earth, and ultimately cause the mass devastation of life on both planets.

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

8.5 x 10.75 inches. Near Fine.

\$750



66

DONALD CAMMELL (DIRECTOR)
DEAN KOONTZ (NOVEL)
Demon Seed

Final Shooting script for the 1977 film, dated May 17, 1976. With 33 revision pages bound in at the rear. Copy belonging to uncredited crew member Robert Harrison, with his name in holograph pencil at the top right corner of the front wrapper, and his name in holograph pencil or ink at the top right corner of several leaves. Several of the aforementioned revision pages rubber stamped "RECEIVED / [DATE] / ROBERT HARRISON."

Based on the 1973 novel by Dean Koontz. The story of a woman held captive and forcibly impregnated by a rogue supercomputer that has attained artificial intelligence.

\$875

67

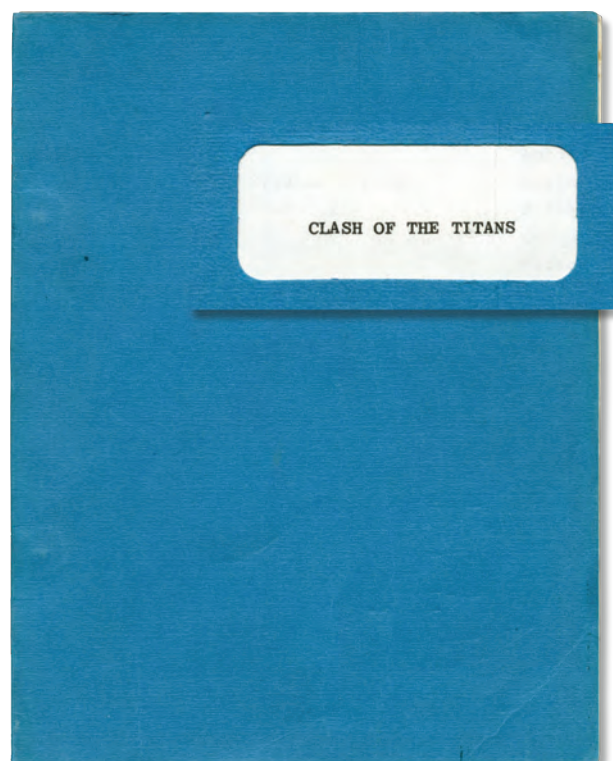
DESMOND DAVIS (DIRECTOR)
RAY HARRYHAUSEN (VISUAL EFFECTS)
LAURENCE OLIVIER (STARRING)
Clash of the Titans

Final Revised Draft script for the 1981 film. British script for the US-UK co-production, with the address of UK production company Peerford on the title page.

The final film to feature creature design and visual effects by pioneering stop motion animator Ray Harryhausen, a fitting send off to both him and the special effects techniques that stretch back through film history to *King Kong* (1933), *The Lost World* (1925), and beyond, but had already been eclipsed in the public imagination by the digital effects of *Star Wars* four years earlier. Based loosely on the Greek myth of Perseus and Andromeda. Remade in 2010, a version sadly lacking the charm of the original.

Set in Ancient Greece, shot on location in the UK, Spain, Italy, and Malta.

\$850



68

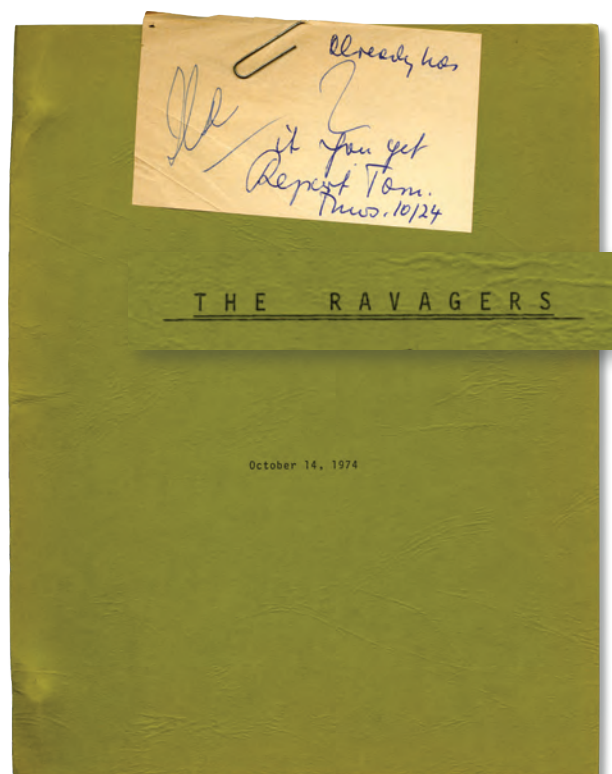
RICHARD COMPTON (DIRECTOR)
RICHARD HARRIS, ERNEST BORGNINE
(STARRING)
Ravagers

Draft script for the 1979 film, dated October 14, 1974, and here under the working title *The Ravagers*. Copy belonging to uncredited producer Walter Mirisch, with his name in blue holograph ink on the title page, and with a holograph note in the same blue ink paper-clipped to the front wrapper.

Based on the 1966 novel *Path to Savagery* by Robert Edmond Alter. A grim film in the *Mad Max* style, set in a post-World War III nuclear holocaust, in which Richard Harris plays a man whose wife was raped and murdered by a brutal gang and who eventually seeks a home where he may live in peace.

Shot on location in Alabama.

\$450

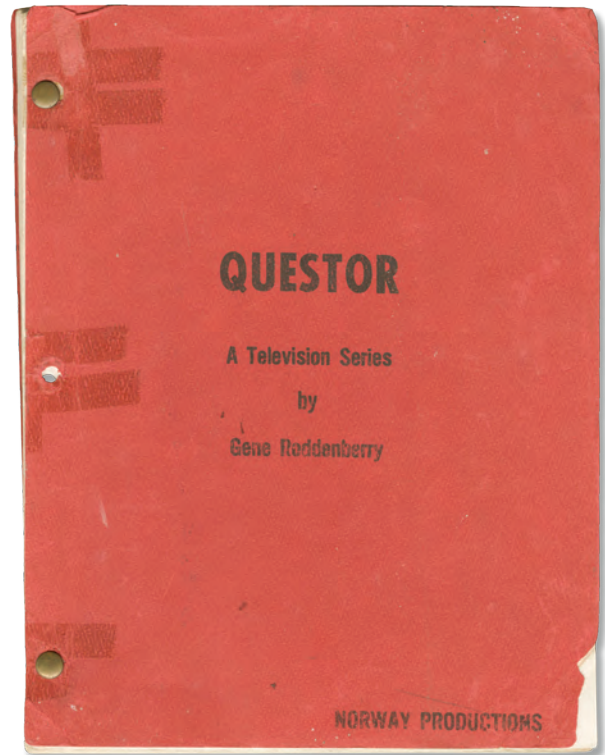


69

The inspiration for Data on *Star Trek***RICHARD A. COLLA (DIRECTOR)****GENE RODDENBERRY (SCREENWRITER)****The Questor Tapes**

Draft script for the 1974 television film, dated August 2. A serious sci-fi obscurity that originally aired on January 23, 1972 on NBC. An early inspiration for the android character Data from the 1987 series *Star Trek: Next Generation*, created by Gene Roddenberry and co-written by Gene Coon, a mainstay on the original *Star Trek* series (1966-1969).

A group of scientists create an android superhuman named Questor, unaware that the project's creator Dr. Vaslovik (who has disappeared) installed a secret mission into the android's programming, directing the android to find Vaslovik and save humanity.

\$475

70

SLAVA TSUKERMAN**Liquid Sky**

Collection of six vintage studio still photographs from the 1982 film.

Aliens seeking heroin land their UFO on top of a New York apartment building, where they witness the antics of bisexual, androgynous fashion model Margaret and her cocaine-addled friends. A bizarre new wave science fiction film produced on a shoestring budget, now considered a cult classic broadly responsible for popularizing the electroclash club scene of the early 2000s.

Set and shot in downtown New York.

10 x 8 inches. Near Fine.

\$450

Metro Taran
79 Westwood Street
London W11 3H
Tel: 071 734 8508

Liquid Sky

L24

71

KINJI FUKASAKU
The Green Slime

Collection of six vintage reference photographs from the 1968 film.

A team of scientists returning from a space mission realize they've brought back a green, gooey substance capable of transforming into one-eyed, murderous cephalopods.

Shot on location in Japan.

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

\$550



72

ISHIRO HONDA
The H-Man

Vintage photograph from the 1958 Japanese film. Holograph annotations in pencil and black ink on the verso.

A drug smuggler's death stumps the police until they are convinced by a young scientist of the presence of "H-Men," slimy radioactive creatures who dissolve anything they come into contact with. The scientist refers to a ghost ship that washed up in the harbor as evidence of the H-bomb tests role in creating these monsters.

Shot on location in Tokyo, Japan.

8 x 10 inches. Near Fine.

\$325



73

BUCK HENRY (CREATOR, SCREENWRITER)**PETER H. HUNT (DIRECTOR)****Quark**

Final Draft script, dated February 3, 1977, for the pilot episode of the 1977-1978 television series which originally aired on NBC on May 7, 1977. Annotations of names of a cast member and crew members, in holograph marker on verso of back wrapper.

A short-lived science fiction sitcom created by acclaimed film and television screenwriter and actor Buck Henry, today with a cult following. A satire of popular science fiction films and television shows that came before it, most obviously *Star Trek* (having even used *Star Trek* sound effects, both having aired on NBC). Richard Benjamin starred as Adam Quark, an extraordinarily unlucky Commander of an interstellar garbage scow, with the beautiful and wanton mirror clones, "The Bettys," played by Cyb and Patricia Barnstable, as the ship's navigators.

Quark and his crew, working for the United Galaxy Sanitation Patrol, may need to be sacrificed in order to save the galaxy from destruction by a giant enzyme cloud. Nominated for a Primetime Emmy Award.

\$350

74

JOSEPH NEWMAN**This Island Earth**

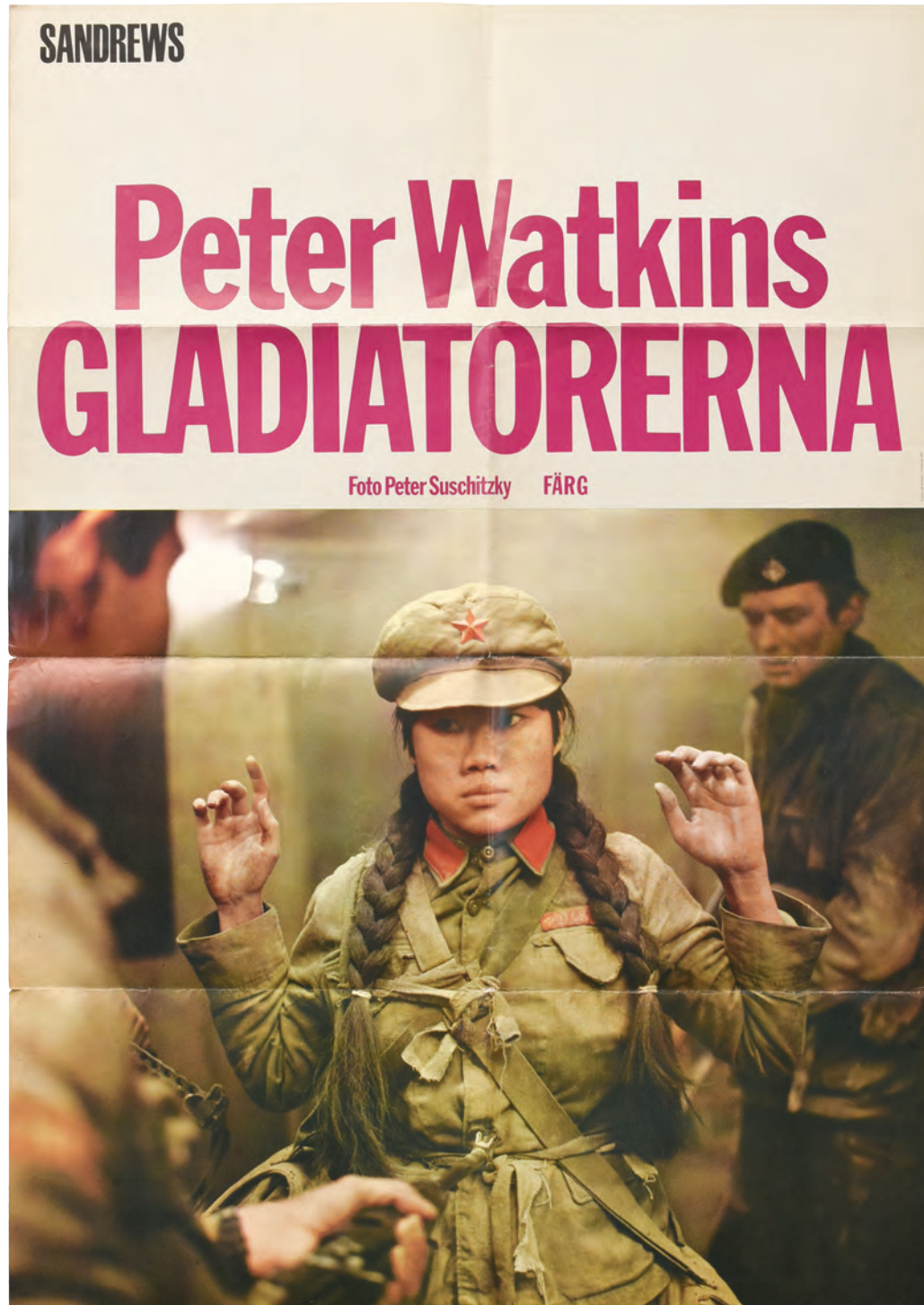
Vintage borderless reference photograph from the 1955 film. With holograph pencil and ink annotations on the verso.

Based on Raymond F. Jones' 1952 novel. A man is invited to join a group of scientists working to help the inhabitants of a distant, war-torn alien planet.

Shot on location in Mt. Wilson, California.

9.5 x 7.25 inches. Very Good plus, with a faint crease to the bottom left corner.

\$325



75

PETER WATKINS
The Gladiators

Vintage one sheet Swedish poster for the 1969 film.

At some ambiguous time in the near future, international superpowers introduce "international peace games," a lethal miniature battle of drafted teens from around the world, which is then broadcast as a popular reality television show.

Shot on location in Sweden.

27.5 x 39 inches, folded as issued. Very Good plus, two small holes at middle and lower crease intersections.

\$375

SILENT CIN



76

The father of the American Western

ALBERT WITZEL

Original portrait photograph of Thomas H. Ince, circa 1910

Vintage borderless double weight portrait photograph of Thomas H. Ince, circa 1910. Insignia of photographer Albert Witzel from the negative to the lower left corner.

Silent film producer, director, screenwriter, and actor, Ince was dubbed "Father of the Western," and was one of the first to organize motion picture production methods into a disciplined system of filmmaking. Gaining notoriety as the director of William S. Hart westerns, in 1915, along with Mack Sennett and D.W. Griffith, Ince formed Triangle Pictures

Production Company. Ince's untimely death in 1924 aboard William Randolph Hearst's yacht, has long been the subject of speculation, and in 2001 was the subject of Peter Bogdanovich's (largely fictitious) film *The Cat's Meow*. Ince is credited for making over 800 films, over half of which are today lost.

8 x 10 inches. Very Good plus, with a crease toward the bottom of the photo.

\$475

EMA SILEN



77 Original photograph of comedian Charley Chase and director Leo McCarey, circa 1925

Vintage promotional reference photograph of comedian Charley Chase pretending to choke director Leo McCarey, circa 1925. Mimeo snipe on verso.

Charley Chase was the top box office comedian in short subject films of the 1920s, and in 1923 he began working with director Leo McCarey for Hal Roach Studios. The two would go on to make 45 shorts and two-reelers together, producing some of the finest comedies of the 1920's.

Upon his death in 1940, McCarey said of Chase, "Whatever success I have had or may have, I owe to his help because he taught me all I know."

10 x 7.75 inches. Very Good plus, with even fading, light creasing in margin, and a very small chip to top left corner.

\$475



78

FRANK BORZAGE
Street Angel

Vintage keybook reference photograph of director Frank Borzage and actor Guido Trento on the set of the 1928 film.

Based on the 1922 play *The Lady Cristilinda* by Monckton Hoffs. A poor young woman, desperate for money for her ill mother's medicine, resorts to prostitution and theft, is caught and convicted, but escapes and seeks refuge in a traveling carnival, where she falls in love with a vagabond painter.

Winner of an Academy Award for Best Actress for Janet Gaynor, nominated for two others, including Best Cinematography.

Set in Naples, Italy, shot on location in Santa Catalina Island, California.

8 x 10 inches. Near Fine, with two keybook holes on top edge.

\$450



79 Original press photograph of Leatrice Joy being presented a "star contract" by Cecil B. DeMille and Jesse L. Lasky, 1924

Vintage borderless press photograph of Leatrice Joy being presented a "star contract" from producer and Paramount founder Jesse L. Lasky, supported by director Cecil B. DeMille in 1924. Mimeo snipe printed on verso.

Debuting as an extra in 1917, Joy soon was soon cast opposite comics Billy West and Oliver Hardy, when she caught the attention of DeMille, becoming one of his proteges and starring in several of his films. Often cast as an archetypal 1920s "strong-willed

independent woman," Joy impulsively cut her hair extremely short in 1926, much to DeMille's dismay, and is generally credited with starting the bobbed-hair craze of the 1920s. She largely retired after the advent of sound, taking only a few supporting roles through the 1930s 1940s, and 1950s.

8.5 x 7 inches. Very Good plus, evenly faded with light creasing.

\$375



80

FRED HARTSOOK

Original portrait photograph of Mack Sennett, 1919

Vintage portrait photograph of Mack Sennett, 1919, by photographer Fred Hartsook, struck from the original negative circa 1925, to announce Sennett's move to the Pathé Exchange film company. Pathé Pictures stamp on the verso.

Actor, director, producer, and studio head, "King of Comedy" Mack Sennett founded Keystone Studios in 1912, then Mack Sennett Comedies Corporation in 1917 in order to produce more ambitious comedy shorts as well as feature-length films.

Sennett was the originator of slapstick routines (particularly the *Keystone Cops* series), as well as his bevy of girls known as the Sennett Bathing Beauties.

According to IMDB, Sennett wrote 95 films, directed 311, acted in 360, and produced 1,115 films between 1908 and 1956.

7.75 x 10.25 inches. Evenly faded, else Near Fine.

\$350



81 Original publicity photograph of Gloria Swanson and Mack Sennett, 1927

Vintage publicity photograph of Mack Sennett and Gloria Swanson, reunited in 1927, nearly a decade since Swanson's early career working at Sennett's Keystone Studios. Mimeo snipe, dated 4.29.27, and "Wide World Photos" stamp, on verso.

Gloria Swanson began her prestigious career in film working on Mack Sennett's Keystone Studios comedy shorts opposite Bobby Vernon. Swanson starred in dozens of silent films in the 1920s and was nominated for three Academy Awards as Best Actress.

Though her popularity waned in the 1930s, she was widely praised for her extraordinary comeback role in Billy Wilder's brilliant 1950 Film Noir *Sunset Boulevard*.

10 x 8 inches. Photograph printed unevenly, lacking margin on left. Very Good plus with rippling along edges.

\$325

82 Original photograph of the Olympia Theatre in New Haven, CT

Vintage double weight photograph of New Haven's Olympia Theatre, circa 1925, with the marquee advertising F. Harmon Weight's 1925 film *Drusilla with a Million*, starring Marry Carr, Priscilla Bonner and Kenneth Harlan.

The Olympia Theatre, located at 140-144 Temple Street in New Haven, Connecticut, opened on September 13, 1915, seated 2,373, and was equipped with a Wurlitzer theatre pipe organ. It changed its name when purchased by Paramount Studios to the Paramount Theatre circa 1930. The theatre was razed, as many of the grand silent area theaters have been following decades of declining ticket sales, circa 1970. The current retail/office building on the location is now known as the Olympia Building.

8 x 10 inches. Near Fine.

\$300



83 MAX LINDER Be My Wife

Vintage borderless promotional reference photograph of Max Linder, from the 1921 film, promoting the film's run at Los Angeles' California Theatre, in April, 1922. An image, which if it had been seen by David Lynch, seems likely to have been inspirational to his experimental 1977 film, *Eraserhead*.

Max Linder, the onscreen persona of French actor, director, screenwriter, producer and comedian, Gabriel Leuvielle, was one of the first recognizable recurring characters in motion pictures, frequently cited as the first international movie star. Max is determined to woo Mary, despite Aunt Agatha's objections, and competing suitor Simon.

7.5 x 9.5 inches. Near Fine.

\$350





84

ERICH VON STROHEIM

Greed

Vintage reference photograph of the cast, crew, and onlookers from the set of the 1925 film. Mimeo snipe and annotations in holograph ink on verso.

Based on the 1899 novel *McTeague* by Frank Norris. An impoverished miner-turned-dentist wins the lottery, but the ensuing fortune threatens to ruin the lives of everyone it touches. Director Erich von Stroheim's masterpiece, one of the first films to be shot entirely on location, in San Francisco and Death Valley, using (what were then considered) sophisticated and relatively new filming techniques, such as montage editing and deep focus.

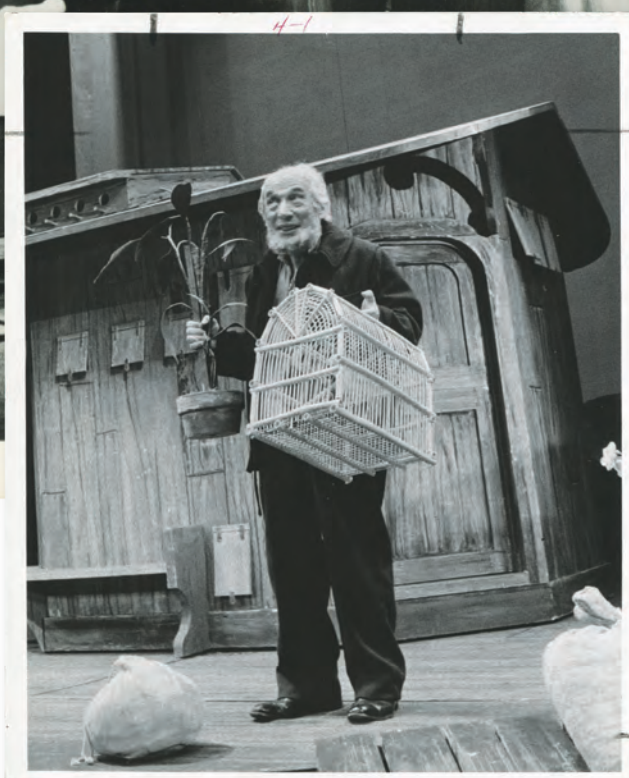
Stroheim's first cut of the film was a mammoth, 9.5 hour presentation, edited down to two and a half hours against his wishes. All that survives today is a restored, slightly choppy but coherent 240-minute version, supplanted with still photographs, that conveys to the viewer the unimaginable grandeur of the original.

8 x 10 inches. Very Good plus, with a small closed tear in bottom margin and faint creasing.

National Film Registry. Ebert I. Godard, *Histoire(s) du cinéma*. Rosenbaum 1000.

\$1350

THE ATDE T



85

**CLIFFORD ODETS (PLAYWRIGHT)
GENE COOK, LOUIS MELANÇON
(PHOTOGRAPHERS)**

The Flowering Peach

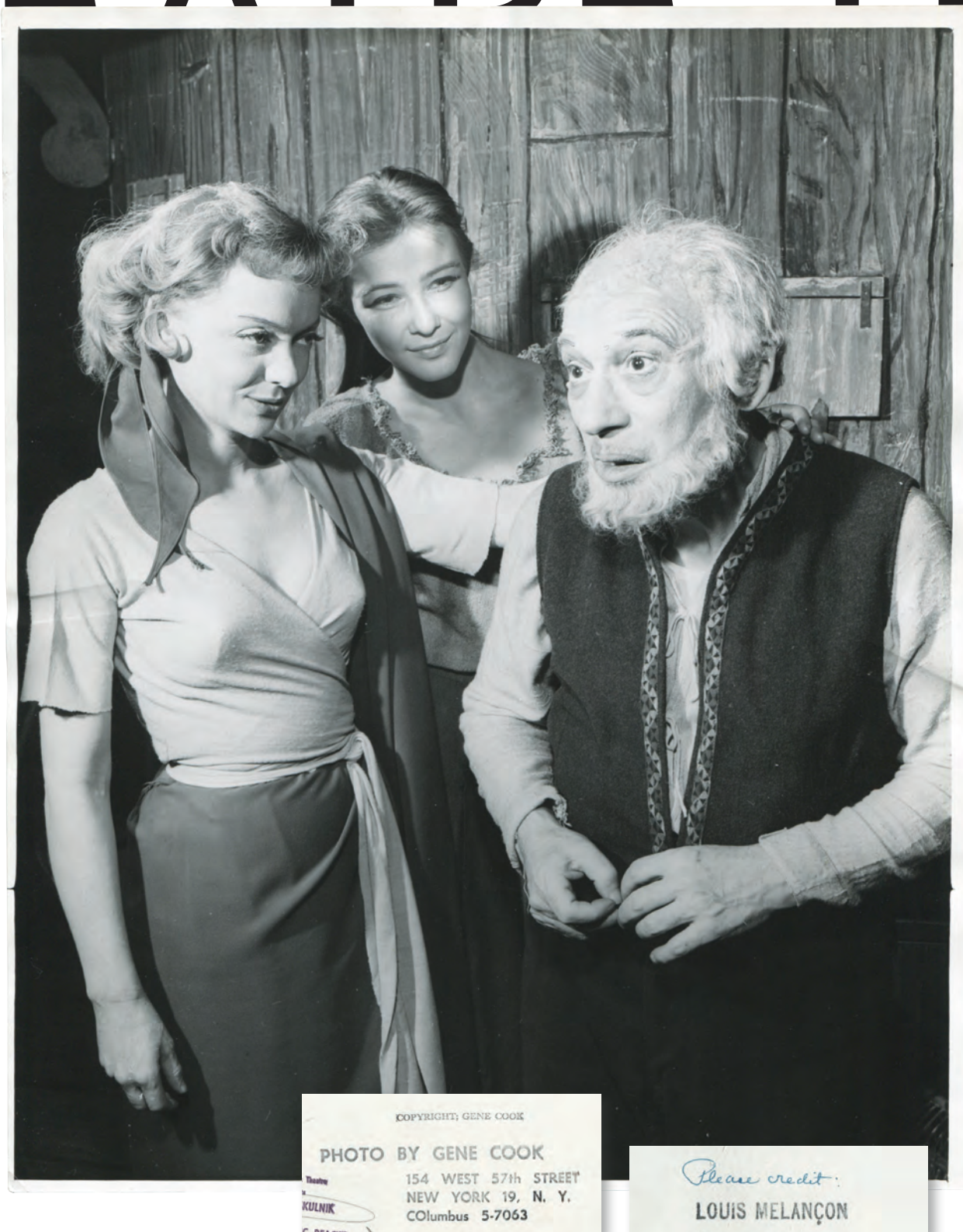
Archive of 14 vintage photographs from the 1954 play. Eleven photographs with stamps identifying the play, two with the stamp of photographer Gene Cook, and two with the stamp of photographer Louis Melançon on the verso.

Included is an announcement of the premiere and an invitation to the play, both on Broadway producer and publicist Barry Hyams letterhead, the latter signed by Hyams in holograph ink, as well as a

production synopsis of the play, listing cast and crew, theatre, and opening and closing dates.

The Flowering Peach premiered at the Belasco Theatre on December 28, 1954, for a run of 135 performances, closing on April 23, 1955, and featured stars of Yiddish theater Menasha Skulnik and Berta Gersten. Remade as the Broadway musical *Two by Two*, in 1970, by Richard Rodgers, Martin Carnin, and Peter Stone, starring Danny Kaye.

HEATDE TL



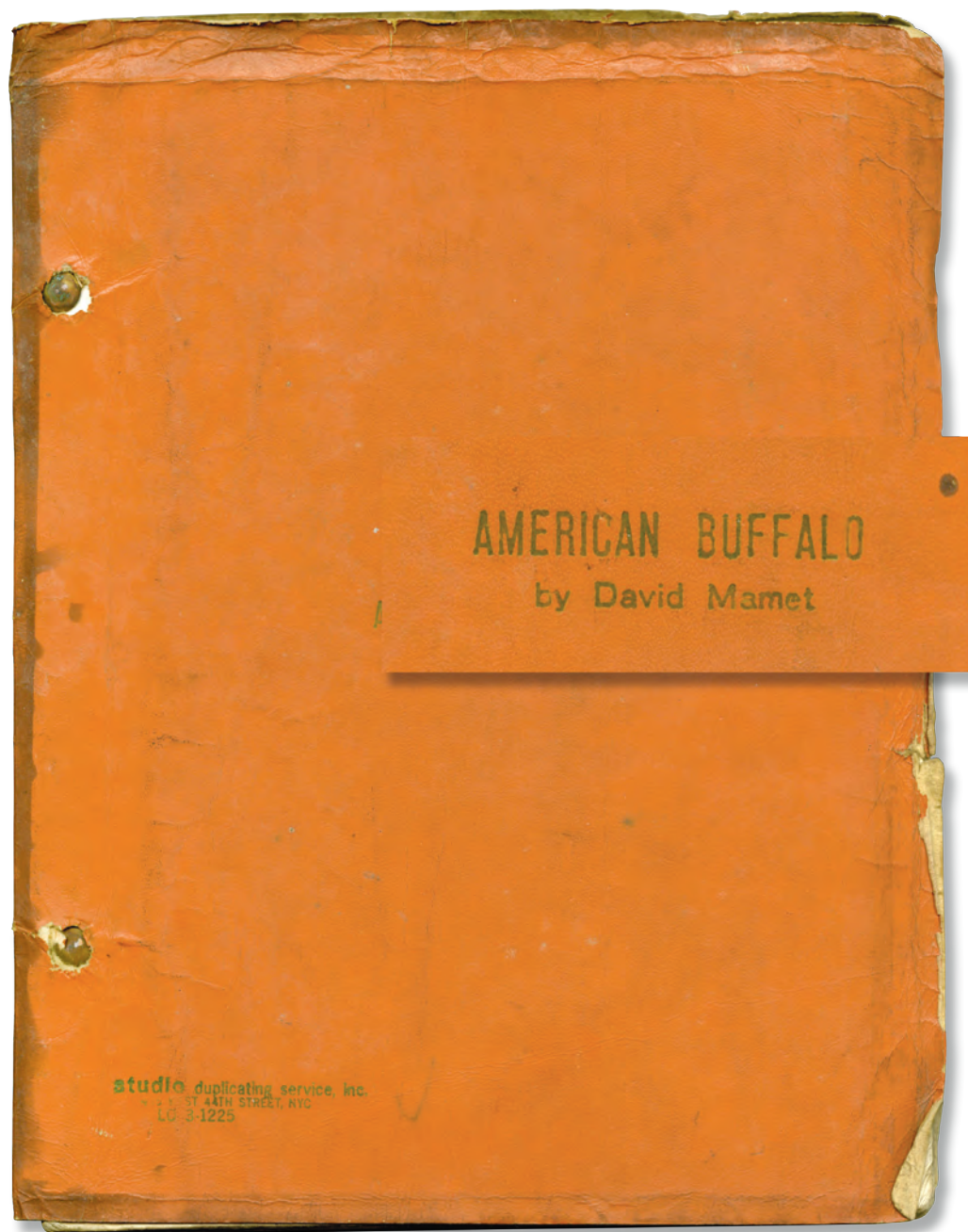
An unusual play for social realist Clifford Odets, a humorous modern take on the Biblical story of Noah. The last original play produced by the playwright.

8.25 x 10 inches. Some light rippling, one with cropping annotations in holograph wax pencil, else Near Fine.

Announcement and invitation, 8.5 x 11 inches. Horizontal creases to both, else Near Fine.

Synopsis, 8.5 x 11 inches. Very Good, severe chipping to right edge and center horizontal crease.

\$1750



86

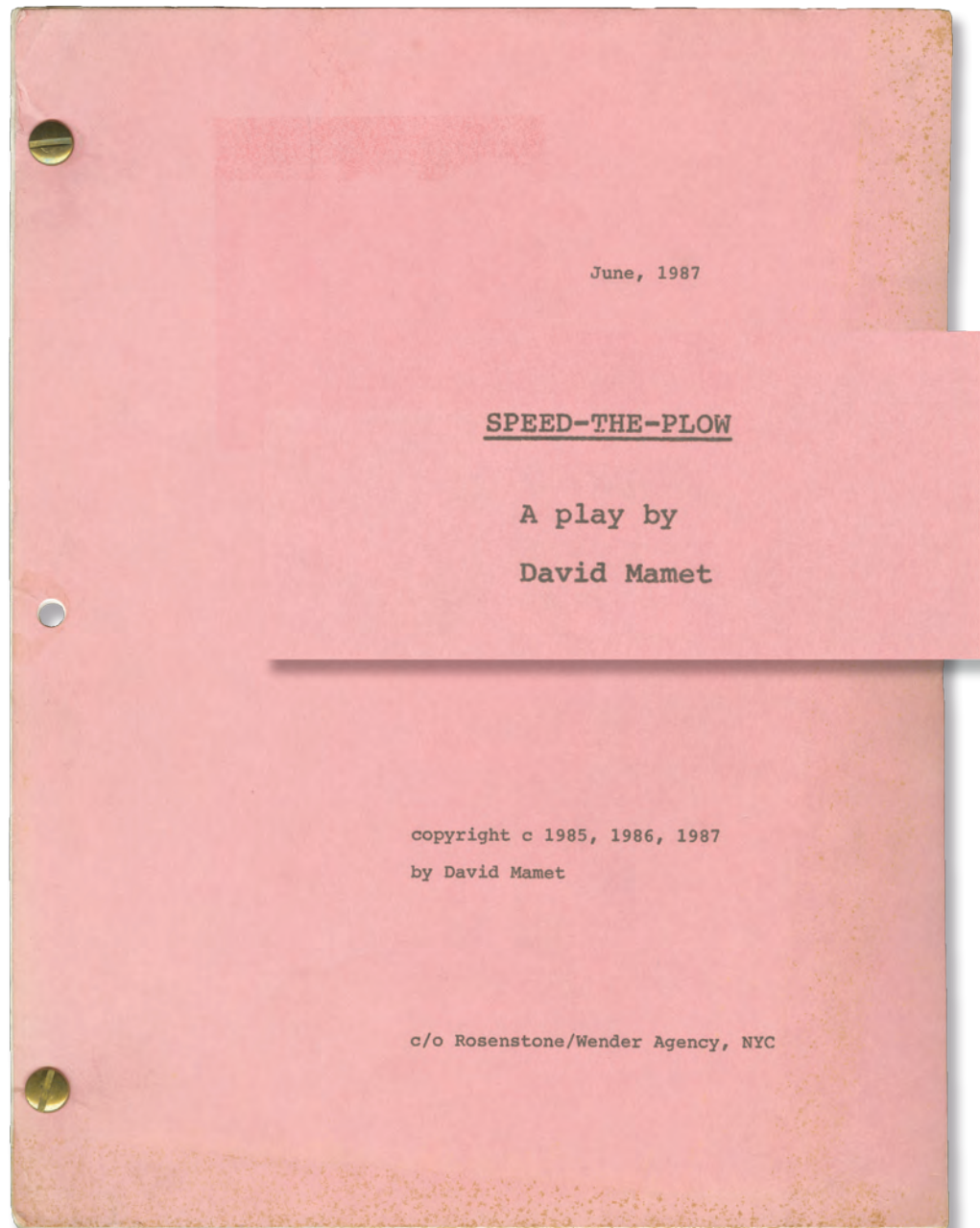
DAVID MAMET
American Buffalo

Draft script for the 1977 Broadway play, dated 1976, which premiered at the Ethel Barrymore Theatre on February 6, 1977, then moved to the Belasco Theatre on April 12, 1977 and closed on June 11, 1977, for a total of 122 performances. Copy belonging to actor Jim Staskel, who was a stand-in for Kenneth McMillan's character Donny, with his copious holograph annotations throughout.

A gruff junk shop owner sells a buffalo nickel to a customer, but when he comes to believe it has

value, he and his friends hatch a plot to steal it back. Playwright David Mamet's Broadway debut, after first premiering at the Goodman Theatre in Chicago in 1975, and off-Broadway at the St. Clement's Theatre in 1976. Nominated for two Tony Awards including Best Direction of a Play for Ulu Grosbard. Basis for the 1996 film directed by Michael Corrente and starring Dustin Hoffman, and revived twice on Broadway, in 1983 and 2008.

\$3500



87

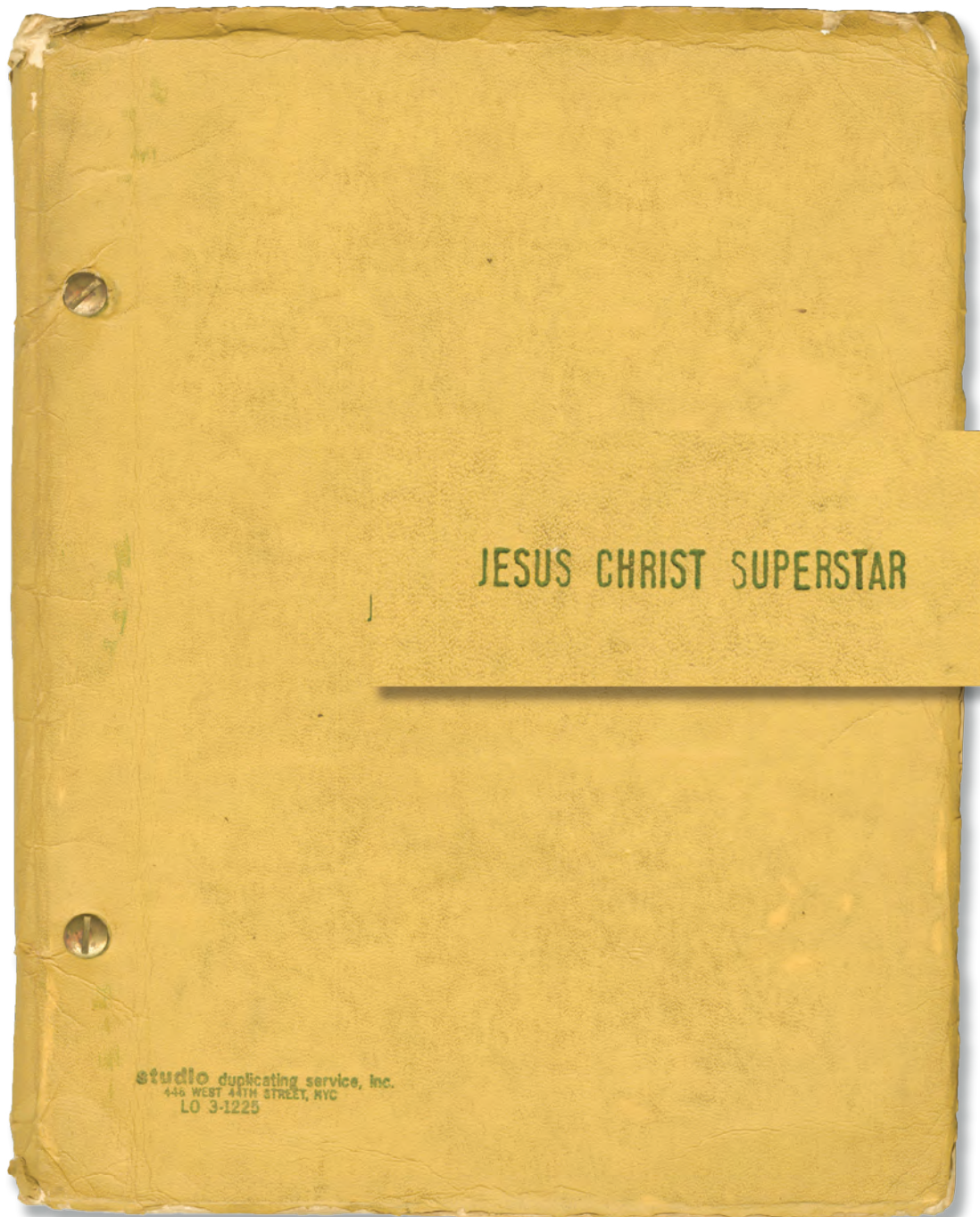
DAVID MAMET
Speed-the-Plow

Vintage script for the 1988 Broadway play, dated June 1987, which premiered on May 3, 1988 at the Royal Theatre and ran for 279 performances.

David Mamet's incendiary take on the world of Hollywood movie-making, a black comedy that stands alongside Nathanael West's *The Day of the Locust* in the subtlety and accuracy of its indictments.

Nominated for three Tony Awards, including Best Play and Best Direction of a Play for Gregory Mosher, and winning one for Best Actor in a Play for Ron Silver. Revived on Broadway in 2008.

\$750



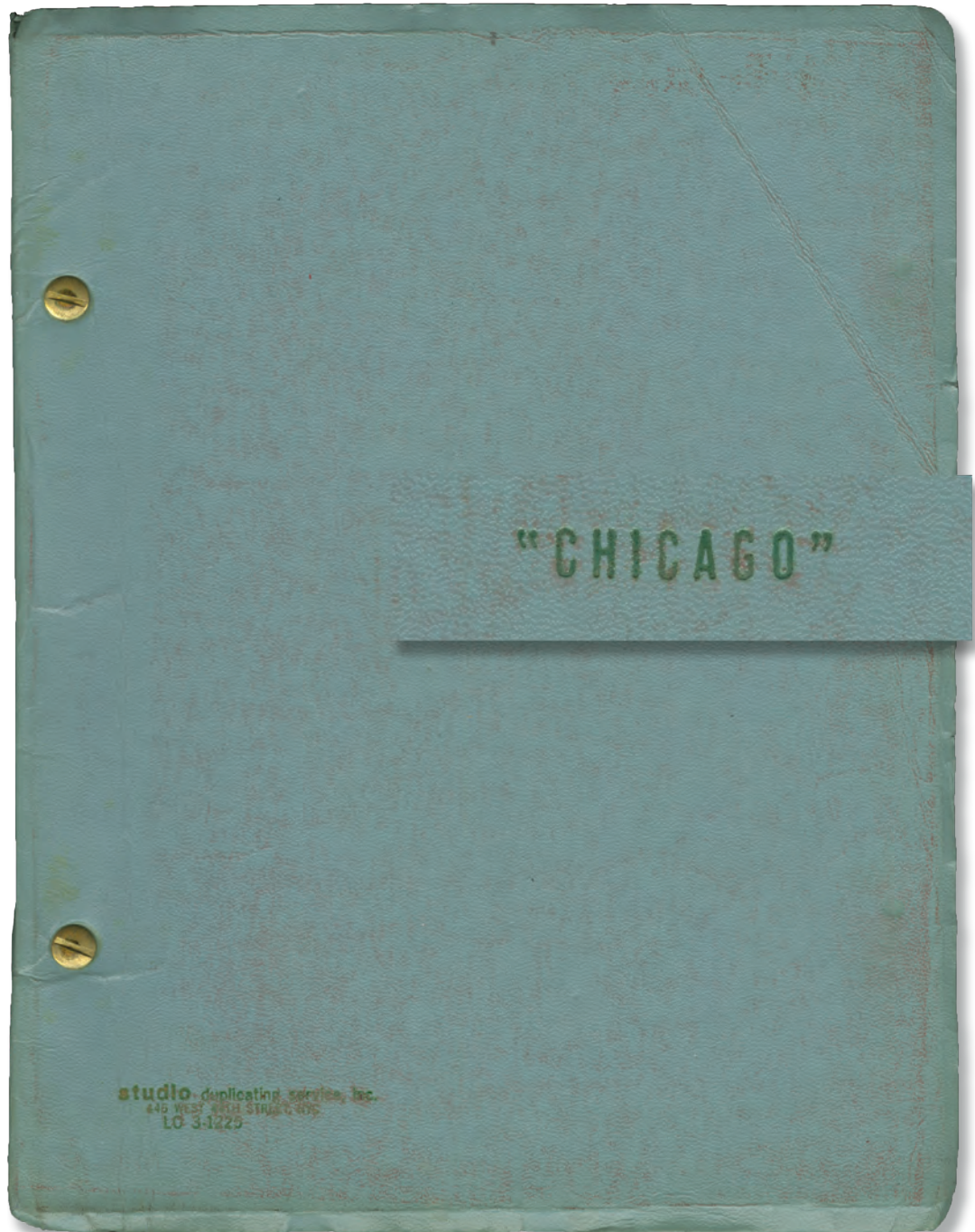
88

ANDREW LLOYD WEBBER (MUSIC)
TIM RICE (LYRICS)
Jesus Christ Superstar

Vintage script for the 1977 Broadway revival of the 1971 musical. Copy belonging to actor Lennie Del Duca, who played an unnamed apostle, with his name to the title page in holograph ink, and his holograph pencil annotations (many of which are unfortunately now erased, but some visible) throughout.

Andrew Lloyd Webber's third musical, following the final days in the life of Jesus Christ. The revival opened at the Longacre Theatre on November 23, 1977, and ran for 96 performances before closing on February 12, 1978.

\$1275



89

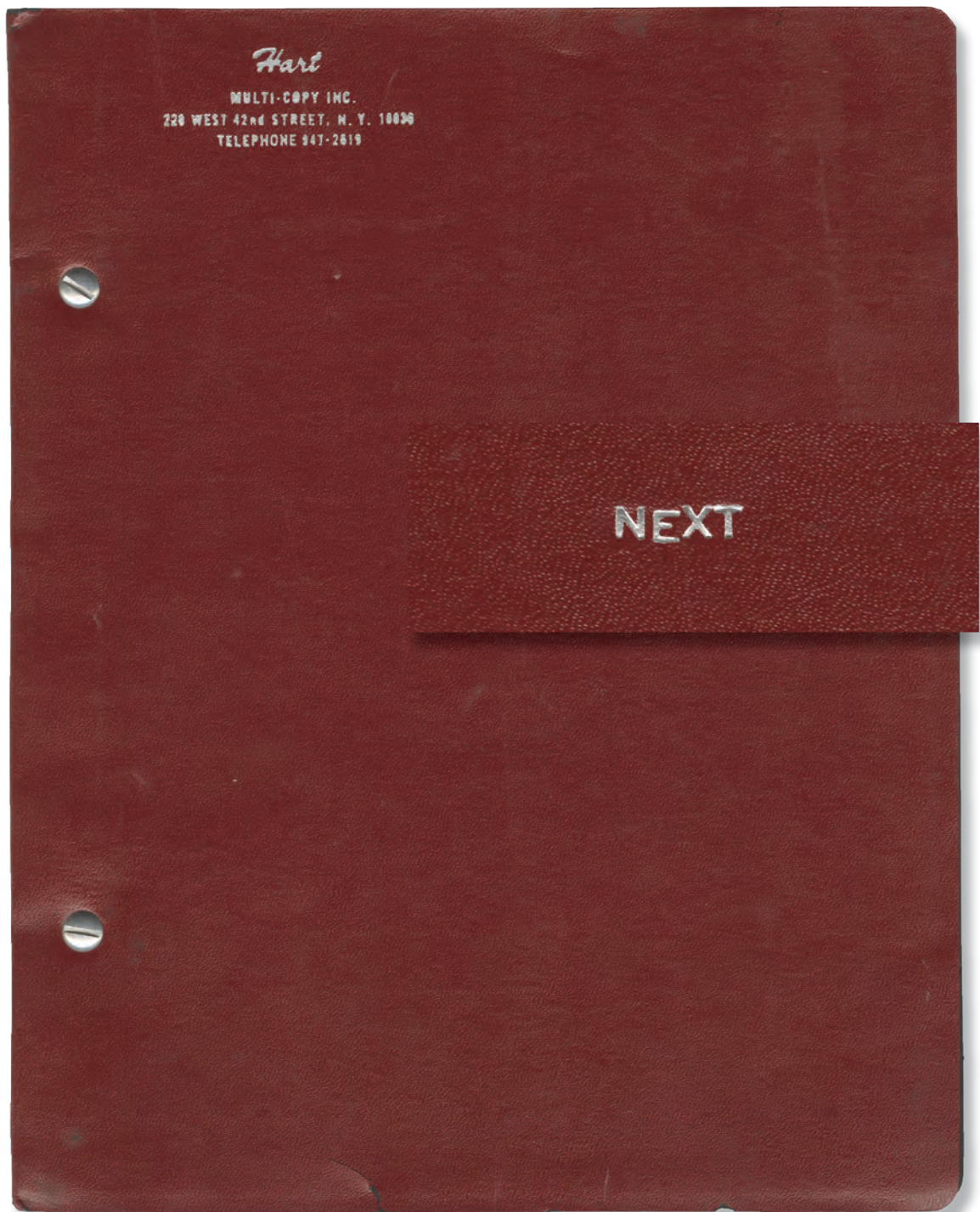
BOB FOSSE (DIRECTOR, BOOK)**FRED EBB (LYRICS, BOOK)****JOHN KANDER (MUSIC)****Chicago**

First Draft script for the 1975 Broadway musical, which premiered on June 3 at the 46th Street Theatre in New York. Noted as copy No. 76 on the title page holograph ink the title page.

Though it initially drew criticism from New York audiences in 1975 for its Brechtian style and cynical,

subversive take on the nature of American celebrity, the play soon became a wildly popular runaway hit. The original run went for 936 performances before it closed on August 27, 1977, followed by a 1996 revival and a 2002 Oscar-winning film.

\$875



90

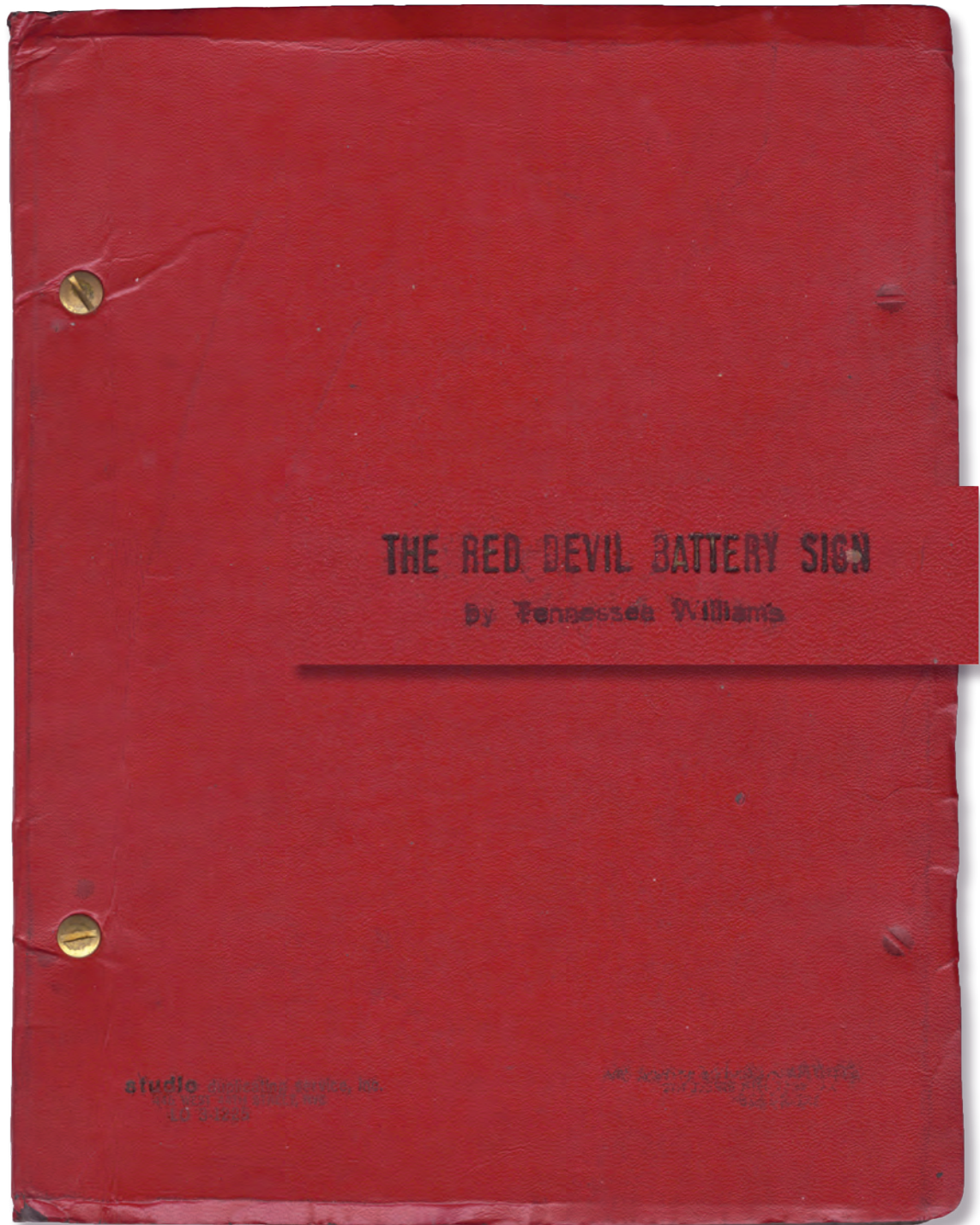
TERRENCE McNALLY (PLAYWRIGHT)
ELAINE MAY (DIRECTOR)
Next

Vintage script for the 1967 one-act play, which debuted at the White Barn Theatre in Westport, Connecticut on July 16.

A middle-aged divorcee who has accidentally been called to service by the draft butts heads with

the no-nonsense career officer. One of prolific, acclaimed playwright Terrence McNally's earliest productions, and the one that brought him his first great acclaim.

\$875



91

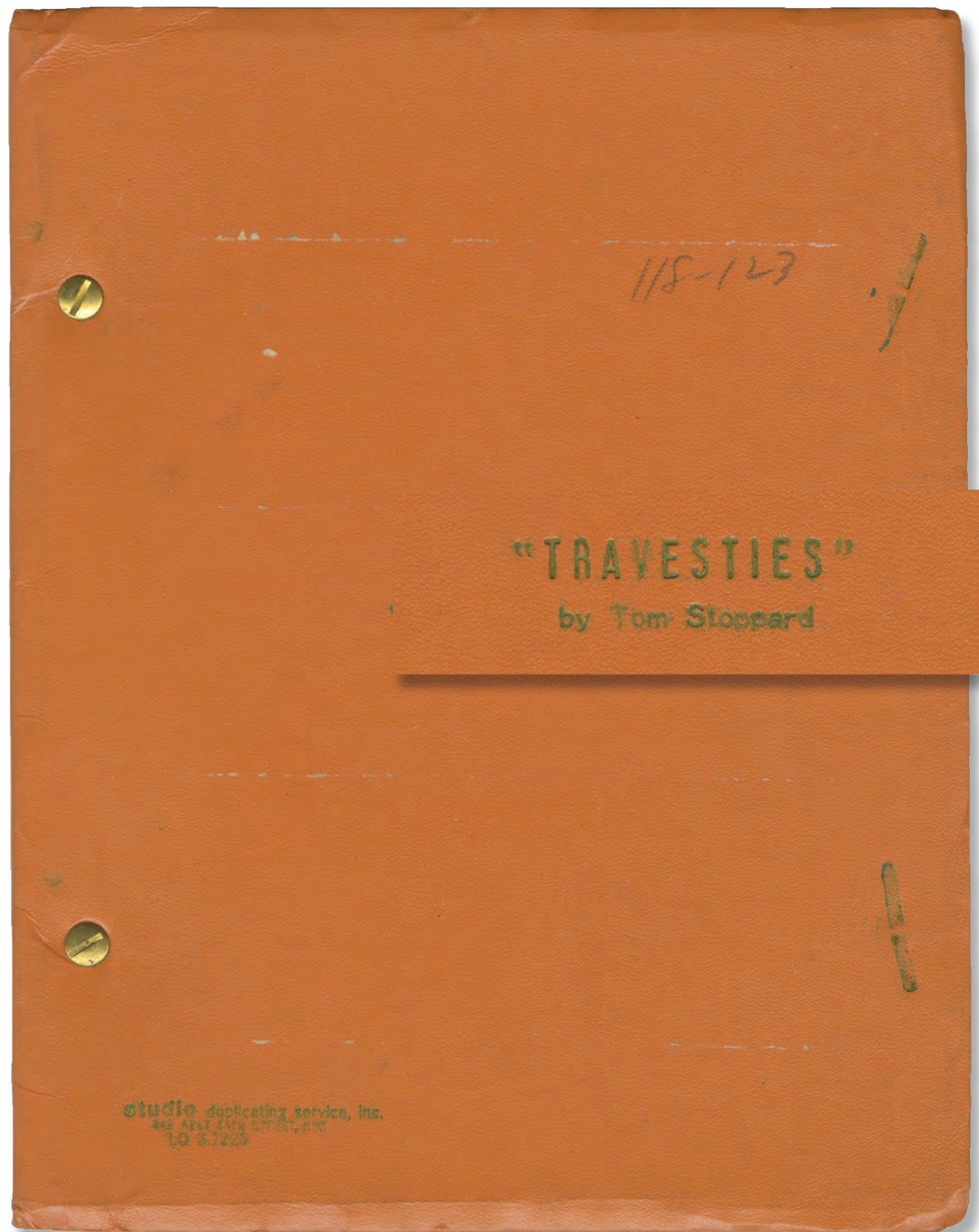
TENNESSEE WILLIAMS
The Red Devil Battery Sign

Draft script for the 1975 play, dated March 1975, which premiered on June 18, 1975 at the Shubert Theatre in Boston. With a single holograph ink annotation to the title page.

One of Tennessee Williams' later and more experimental works, a meditation on moral decay

and the decline of the American dream in the 1960s as depicted through an extramarital affair at the fictional Yellow Rose Hotel in Dallas days after the Kennedy assassination.

\$650



92

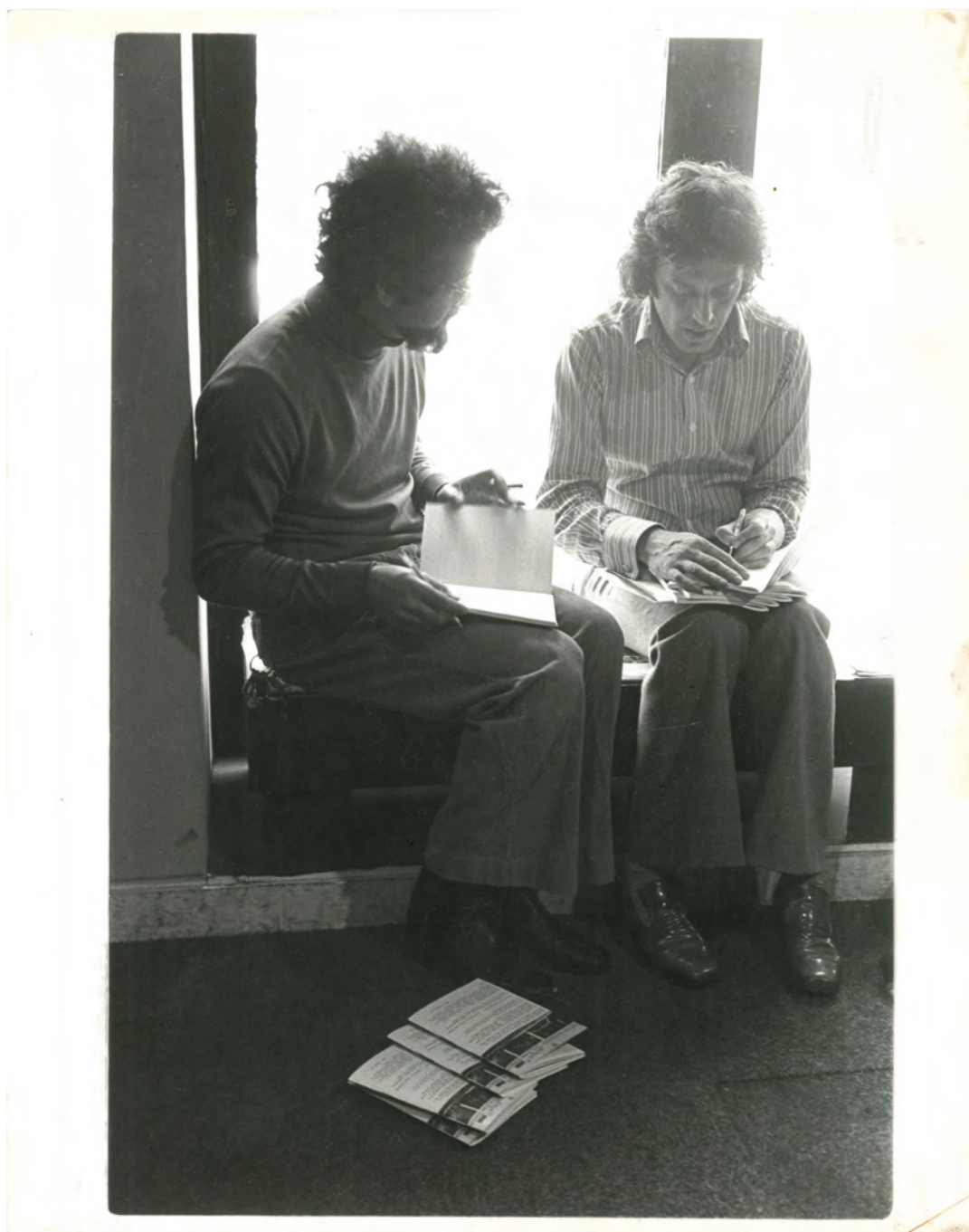
TOM STOPPARD
Travesties

Draft script for the 1975 Broadway production, which premiered October 30, 1975 at the Ethel Barrymore Theatre, for a run of 156 performances, closing on March 13, 1976. Numeric annotation in holograph pencil on front wrapper, and copy No. 4 noted in holograph ink on title page.

First produced at the Aldwych Theatre in London, premiering on June 10, 1974.

A British consular official reminisces about his experiences with James Joyce, Tristan Tzara, and Vladimir Lenin in Zurich in 1917. Winner of the 1976 Tony Awards for Best Play and Best Actor in Play for John Wood, nominated for Best Direction of a Play for Peter Wood, who also directed the London production.

\$850



93

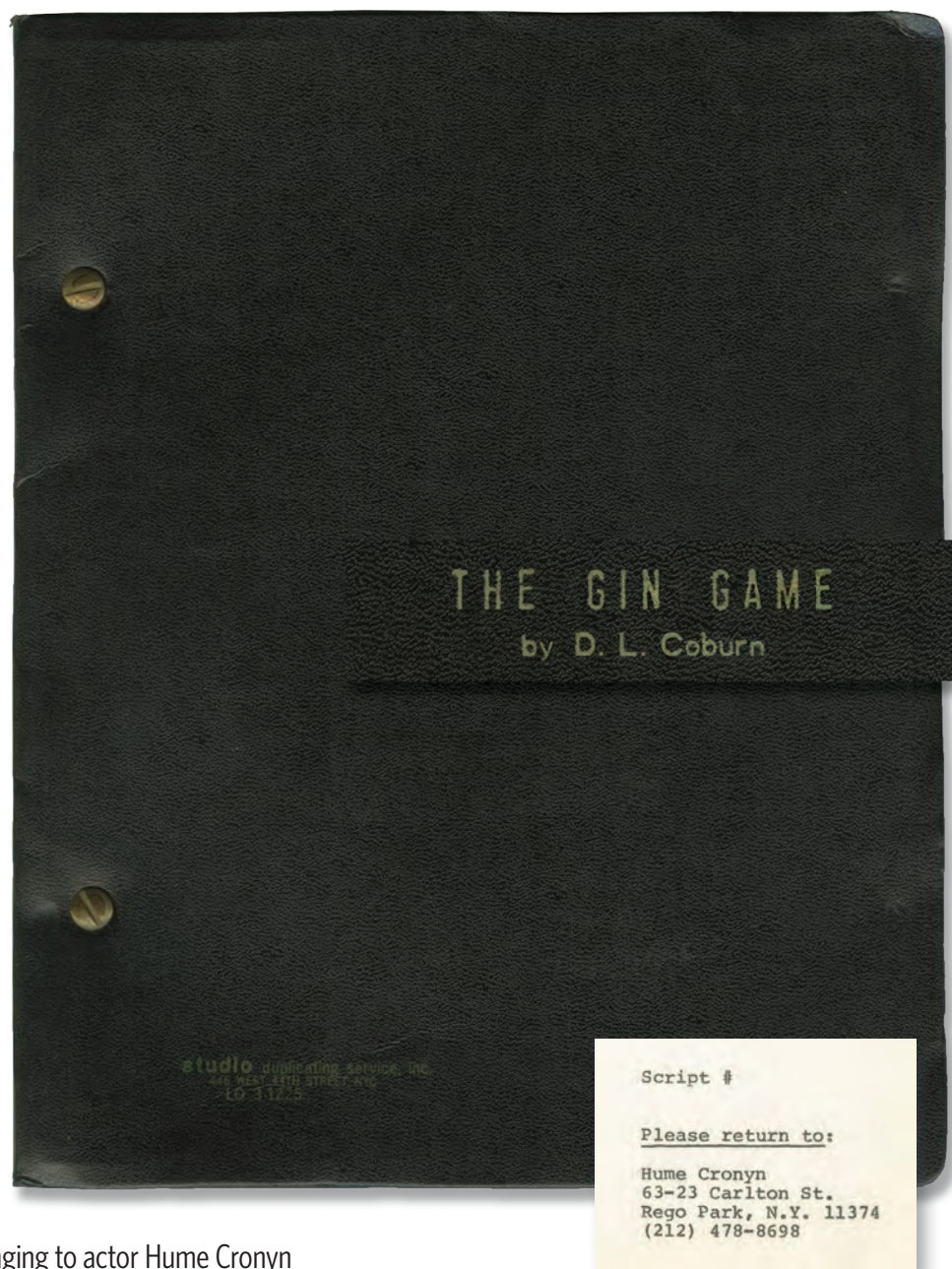
Original photograph of E.D. Berman and Tom Stoppard, circa 1970s

Vintage photograph of theatre director E.D. Berman and playwright Tom Stoppard, circa 1970s.

8 x 10 inches. Very Good plus, with light soil and creasing to the right edge.

Stoppard wrote a number of plays, including *After Magritte* (1970), *Dirty Linen* and *New-Found-Land* (1976), and *Dogg's Hamlet, Cahoot's Macbeth* (1979), for Berman's alternative theatre company, the Almost Free Theatre in London's West End.

\$385



94

Copy belonging to actor Hume Cronyn

D.L. COBURN (PLAYWRIGHT)

MIKE NICHOLS (DIRECTOR)

The Gin Game

Draft script for the 1977 play, which premiered on Broadway on October 6, 1977, at the John Golden Theatre. The play had a run of 517 performances, closing on December 31, 1978.

Actor Hume Cronyn's copy, with his printed name and address at the bottom right corner of the title page. Noted as copy No. 13 in holograph marker on upper right corner of same. Cronyn starred alongside his wife, Jessica Tandy. The script is clean, with no annotations.

D.L. Coburn's two-person, two-act play of two elderly nursing home residents who converse while playing a series of gin rummy games, gradually exposing the others' weaknesses and vulnerabilities, each attempting to further belittle and humiliate the other. Winner of the Pulitzer Prize for Drama and a Tony Award for Best Actress in a Play for Jessica Tandy. Nominated for four other Tony Awards, including Best Play, Best Actor in a Play for Cronyn, and Best Direction of a Play for Mike Nichols.

\$575



95

LEONARD BERNSTEIN (MUSIC)
STEPHEN SONDHEIM (LYRICS)
ARTHUR LAURENTS (BOOK)
JEROME ROBBINS (DIRECTOR, CHOREOGRAPHER)
FRED FEHL (PHOTOGRAPHER)
West Side Story

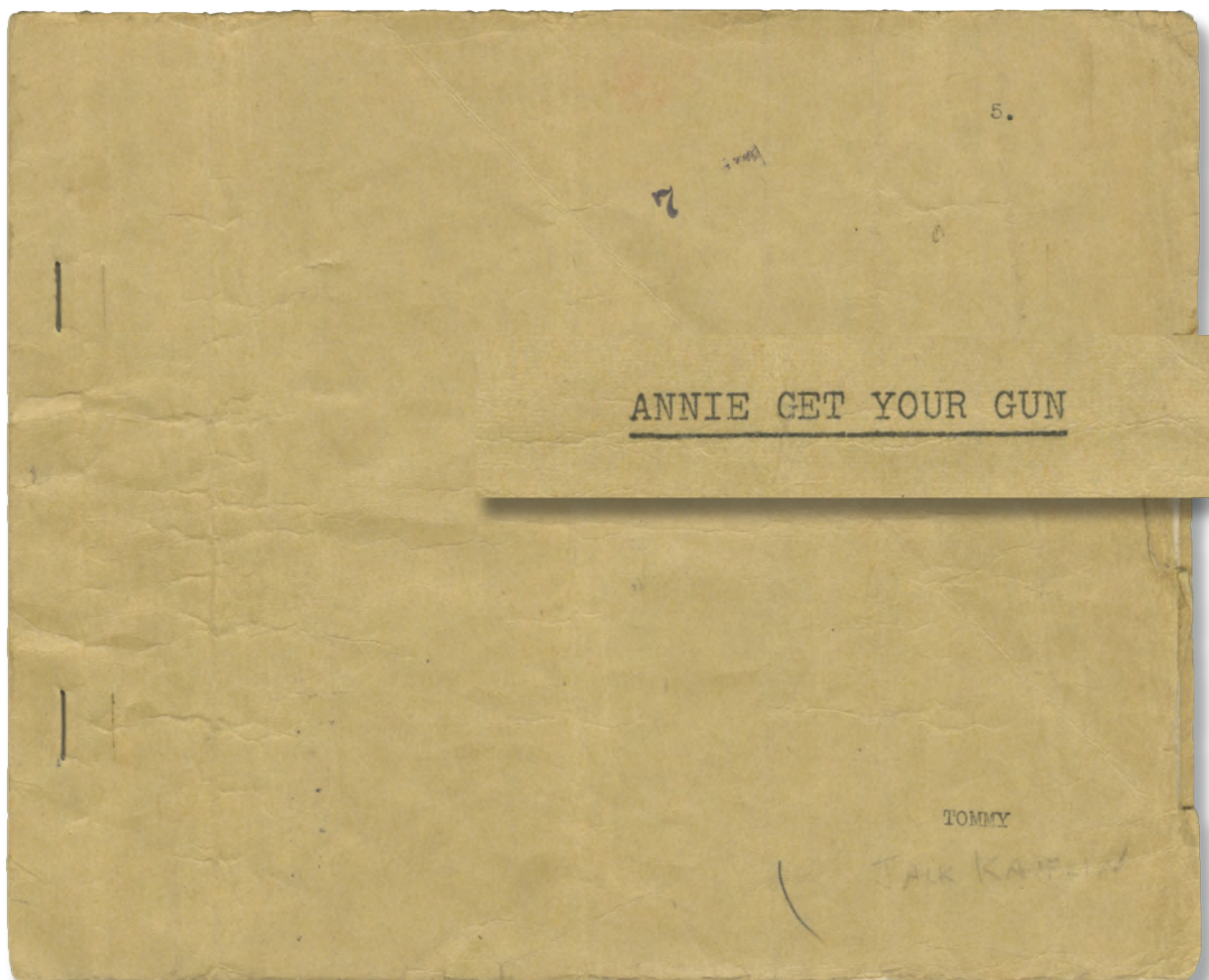
Vintage double weight photograph of Larry Kert and Carol Lawrence from the original 1957 production of the Broadway musical, which opened at the Winter Garden Theatre on September 26, 1957 and ran for 732 performances, closing on June 27, 1959. Stamps crediting photographer Fred FehI and the Winter Garden production on the verso.

Stephen Sondheim's Broadway debut, a modern musical update of William Shakespeare's *Romeo and*

Juliet. Nominated for six Tony Awards, winner of two, including Best Choreographer for Jerome Robbins. Revived four times on Broadway, most recently in 2020. Robbins, who conceived the musical, would go on to co-direct (with Robert Wise) the 1961 Academy Award winning musical film, starring Natalie Wood and Richard Beymer.

8 x 10 inches. Near Fine.

\$750



96

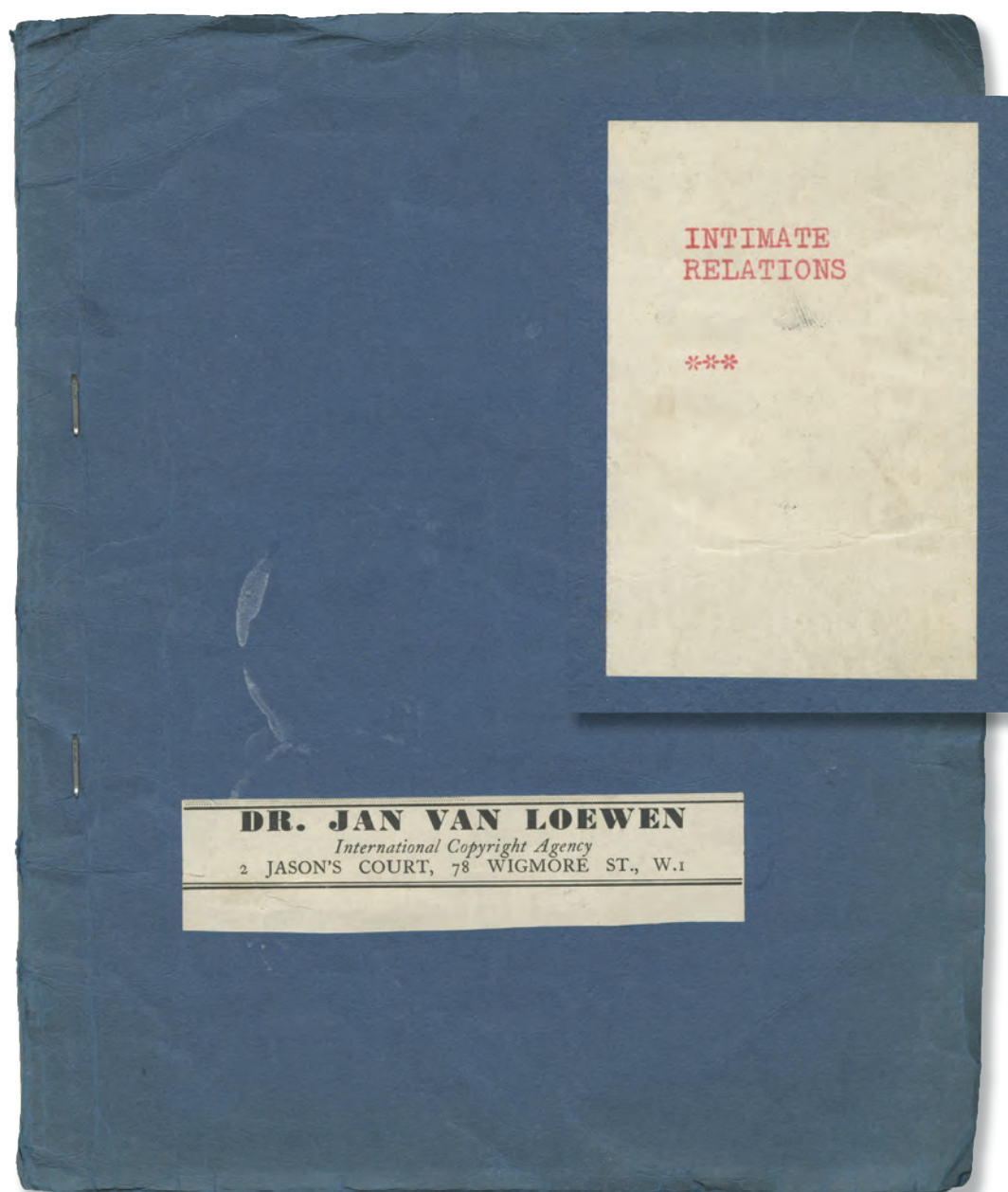
IRVING BERLIN (MUSIC, LYRICS)
DOROTHY AND HERBERT FIELDS (BOOK)
ETHEL MERMAN (STARRING)
Annie Get Your Gun

Draft script for the 1946 Broadway musical, which premiered at the Imperial Theatre on May 16, 1946 and ran for 1,147 performances through February 12, 1949.

An unusual script in terms of size, style, and purpose, printed especially for the character of Tommy Keeler, with the character name on the front wrapper, and containing only the lines and songs for that character. Likely for the use of an understudy (or multiple actors who might have had to step into the role), with a partially erased name of an uncredited actor to the front wrapper and holograph pencil annotations on page three of the script indicating where the actor needs to take breaths during the song "I'll Share It All with You."

A fictionalized account of the life of Annie Oakley, sharpshooter and star of *Buffalo Bill's Wild West* show, and her romance with fellow sharpshooter Frank E. Butler. Basis for the 1950 film directed by George Sidney and starring Betty Hutton and Howard Keel, and revived twice on Broadway in 1966 and 1999, with the former nominated for two Tony Awards, and the latter three, winning for Best Revival of a Musical and Best Actress in a Musical for Bernadette Peters. The characters of Tommy and his girlfriend Winnie were dropped from the 1966 revival but restored in 1999.

\$475



97 JEAN COCTEAU Intimate Relations

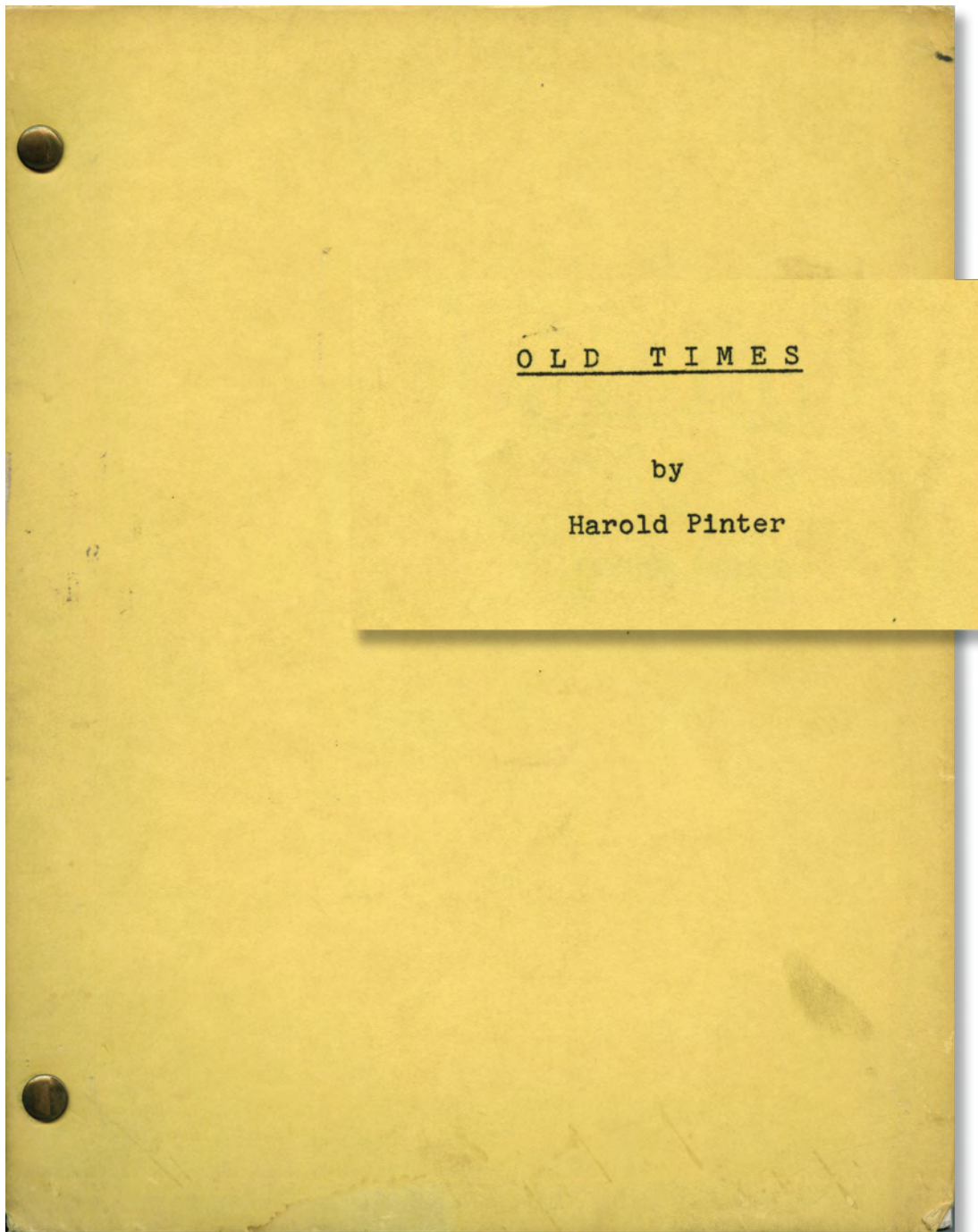
Draft script for the 1951 London production of Jean Cocteau's 1938 play *Les Parents Terribles*, translated by Charles Frank, under the title *Intimate Relations*. Carbon typescript on onionskin. Copyright agency label affixed to front wrapper and on title page over previous copyright of Jean Cocteau & Charles Frank. One annotation in holograph pencil striking a word of dialogue in script. Laid in is a "With Compliments" note on bandleader and impresario Jack Hylton letterhead.

The play premiered at the Strand Theatre in London on July 26, 1951 and ran through November 24, 1951

for a total of 140 performances. Frank would go on to direct the film adaptation of his translation in 1953, released as *Intimate Relations* in Europe, and as *Disobedient* in the US, starring Harold Warrender and Marian Spencer.

Cocteau's tale of a truly dysfunctional family. A neurotic, overly possessive mother, Yvonne, finds out her son, Michel, has intentions to marry the beautiful Madeleine, the woman with whom Georges, Michel's father, has been having an affair.

\$450



98

HAROLD PINTER
Old Times

Original script for the 1971 play by Harold Pinter, for its Broadway premiere at the Billy Rose Theatre in New York. The play ran from November 16, 1971 to February 26, 1972 for 120 performances. *Old Times* made its debut in London at the Royal Shakespeare company earlier in 1971, and both the US and UK productions were directed by Peter Hall. Filmed in 1991 as an American television movie starring John Malkovich.

The story of a vaguely implied love triangle between a married couple and the wife's oldest friend, who comes to visit after an absence of 20 years. The story is open-ended in such a manner that one of a number of possible interpretations suggests that the wife has multiple personality disorder and the visitor is a personality she had banished long ago.

\$325



PLEASE CREDIT
SAM SIEGEL
 JU 2-4747 OR PI 2-2461

99

HAROLD PINTER (PLAYWRIGHT)
SAM SIEGEL, MICHAEL BOYS (PHOTOGRAPHERS)
The Caretaker

Collection of five vintage borderless photographs from the 1961 Broadway production. Two photographs with mimeo snipes, four photographs with the stamp of photographer Sam Siegel, and one photograph with the stamp of photographer Michael Boys on the verso. *The Caretaker* opened at the Lyceum Theatre on October 4, 1961, for a run of 165 performances, closing on February 24, 1962.

Harold Pinter's sixth major work and first commercial success, a tragicomedy highly indebted to Samuel Beckett's *Waiting for Godot* (1953). The play premiered at the Arts Theatre Club in London in April of 1960, transferring to the Duchess Theatre a month later, then, after 444 performances, to

Broadway in 1961, where it starred Alan Bates, Donald Pleasence, and Robert Shaw.

Nominated for three Tony Awards, including Best Play, Best Actor in a Play for Donald Pleasance, and Best Direction of a Play for Donald McWhinnie. Revived twice on Broadway, in 1986 and 2004. Basis for the 1963 film, directed by Clive Donner, adapted for the screen by Pinter, and with Bates, Pleasence, and Shaw all reprising their roles.

8 x 10 inches. Light edgewear, else Near Fine.

\$350



100

KEN KESEY (NOVEL)

DALE WASSERMAN (PLAY)

LEE SANKOWICH (DIRECTOR)

One Flew Over the Cuckoo's Nest

Vintage poster for the 1971 production of the 1963 play at The Little Fox Theatre in San Francisco.

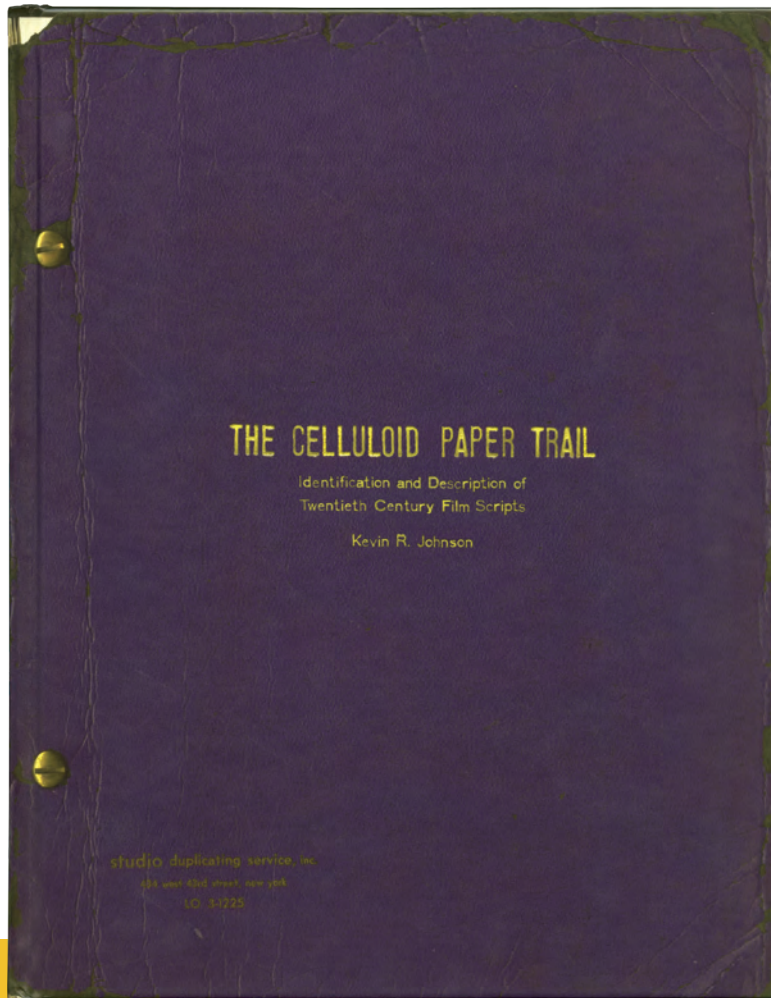
Based on the 1962 novel by Ken Kesey, the play debuted on Broadway on November 13, 1963, starring Kirk Douglas, ran for 82 performances, and was poorly reviewed. It wasn't until the San Francisco production, directed by Lee Sankowich, and debuting in 1970, that the play would find success, running there for five years and becoming "the longest running drama in San Francisco history" (as noted on the poster, while only in its second year). That success led Sankowich and producing partner Rudi Golyn to mount a production off-

Broadway, which debuted on March 23, 1971 and ran for a total of 1025 performances through September 16, 1973, first at the Mercer Arts Center and later at the Eastside Playhouse. That production starred Danny Devito as Martini, a role he would reprise for the 1975 film, and one he credits for launching his career. Sankowich would go on to direct the play numerous times throughout his career, including a 25th anniversary run in San Francisco.

14 x 22 inches, on card stock. Very Good plus, with light toning and soil.

\$375

THE CELLULOID PAPER TRAIL



Oak Knoll Press is pleased to announce the publication of Kevin R. Johnson's *The Celluloid Paper Trail*. The first book ever published on film script identification and description, lavishly illustrated and detailed. Designed for any book scholar, including collectors, archivists, librarians, and dealers.

Available now at royalbooks.com
or by calling 410.366.7329.

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

ABOUT THE BOOK

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

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

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

ABOUT THE AUTHOR

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



ROYAL BOOKS