

CATALOG SEVENTY-FOUR

# ROYAL BOOKS



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## THE ROYAL BOOKS CREW

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

Catalog design and layout by Lenora Genovese



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# FEATURED

## 1 THE KINKS You Really Got Me

Original album artwork assemblage for the US stereo release of The Kinks' classic 1964 debut album, *You Really Got Me*, released by Reprise Records in November 1964. The photograph and design were made by Klaus Schmalenbach for the Warner Brothers / Reprise Records in-house art department.

The artwork assemblage includes tipped-on text elements and the original tinted photograph (the "STEREO" element, top center, is missing, with its adhesive shadow remaining), with a hand drawn border, in holograph marker, around album title, and annotations in holograph red pencil defining the size of the album cover slick (12-3/8 inches). A vellum overlay, detached and housed within frame, includes blocking of text areas, catalog number 6143, and color production annotations in holograph red and blue pencil, and black marker.

The Kinks released their fourteen-track, self-titled, debut album in the UK in October, 1964. The album was released a month later in the US as *You Really Got Me*, omitting three tracks: "I Took My Baby Home," which had been previously licensed to Cameo Records, "I'm a Lover Not a Fighter," and the instrumental "Revenge."

One of the most influential rock bands of all time, The Kinks were formed in 1963 in Muswell Hill, North London, by brothers Ray and Dave Davies, on rhythm and lead guitar, respectively, with Pete Quaife on bass, and Mick Avory on drums. In 1996 the band gave their last performance, breaking up shortly thereafter in 1997 due to tensions between the brothers. Rumors persisted as late as 2018 of a potential reunion, but it has yet to occur. The original four members were inducted into the Rock and Roll Hall of Fame in 1990.

Artwork assemblage 12.5 x 12.5 inches, on 15 x 20 inch board, with folded paper tape near top of board with thin piece of vellum attached. "Kinks" text elements very slightly lifting but secure, else Near Fine. Vellum overlay (within frame) Very Good plus, with creasing, closed tears, and a tiny chip to the top right edge.

Outer frame 21 x 21.5 inches. Archivaly matted and framed in a museum-quality frame with UV plexiglass.

Full provenance available.

**\$18,500**



# KINKS

## YOU REALLY GOT ME

reprise

RECORDS



12<sup>3</sup>/<sub>8</sub>"

## 2 VAN MORRISON His Band and the Street Choir

Original photographic artwork assemblage for Van Morrison's classic 1970 album, *His Band and the Street Choir*, with original double exposure photograph by David Gahr, designed by Janet Planet and used by Warner Brothers Records as shooting artwork for the album cover.

Production annotations in holograph marker and pencil at bottom of board below the image. Additional annotations on verso note, "Van Morrison 'Cover' 1884," with the "1884" being the album catalogue number, and "the band + street choir," just below in holograph pencil.

Gahr was a preeminent photographer of folk, blues, jazz, and rock musicians for over four decades, whose subjects include the likes of Bob Dylan, John Lennon, Miles Davis, Bruce Springsteen, Janis Joplin, Peter Seeger, and many others. His work was regularly featured in the seminal rock magazine *Crawdaddy*.

Building on the critical successes of *Astral Weeks* (1968) and *Moondance* (1970), Morrison's fourth studio LP featured the highest charting single of his career, "Domino." Originally titled *Virgo's Fool*, *Street Choir*, the LP was renamed prior to release, without Morrison's consent, by Warner Brothers.

Photograph mounted on board with a clear acrylic overlay affixed at the top edge, and black paper tape at the corners.

Photograph 15.5 x 20 inches on board measuring 15.5 x 24 inches. Near Fine.

Outer frame 20 x 26.25 inches. Archivaly matted and framed in a museum-quality frame with UV plexiglass.

Full provenance available.

**\$17,500**



*separate full photo for tape purposes*

3

**BOB DYLAN**

Original oversize photograph used for the cover of the 1991 release  
*Bootleg Series, Volume 1-3*

Original matte finish photograph of Bob Dylan by photographer Don Hunstein, shot circa 1960 and struck for the first time in 1991 for use as shooting artwork on the cover of the 1991 box set.

The image of Dylan in the photograph on offer extends substantially beyond what can be seen on the cover of the box set release. Single production annotation, in holograph pencil, on lower right corner of the mat.

Don Hunstein is probably best known for his photograph of Bob Dylan and Suze Rotolo walking in Greenwich Village, used for the cover of the 1963 album *The Freewheelin' Bob Dylan*.

*The Bootleg Series Volumes 1-3* was the first installment in the Dylan bootleg series, a long-term project covering his vast output from 1961 to 1989. The series

has become a massive critical and popular success, and as of 2021—20 years later—14 sets have been released, covering Dylan's career from its beginning to the most recent release, *Springtime in New York*, documenting tour rehearsals and outtakes from *Shot of Love*, *Infidels*, and *Empire Burlesque*.

Photograph 12 x 17.75 inches, centered on photographic paper measuring 16 x 20 inches. Near Fine.

Outer frame 18.75 x 24.75 inches. Archivaly matted and framed in a museum-quality frame with UV plexiglass.

Full provenance available.

**\$15,000**





# 4

## EMMYLOU HARRIS

Original oversize full color photograph used for the cover of the 1981 album *Evangeline*

Original oversize treated photograph used as the shooting artwork for the 1981 album. Hinged with a mylar cover and outer cropping labels, as originally constructed.

Composed primarily of outtake material from previous recording sessions, the album was a surprise commercial hit for Emmylou Harris, certified Gold in less than a year after its release, and included her first trio recordings with Linda Ronstadt and Dolly Parton, a duet with Waylon Jennings, and songs by John Fogerty, Gram Parsons, James Taylor, and Rodney Crowell.

Image 16 x 19.5 inches, mounted on board measuring 20 x 24 inches. Near Fine.

Archivally matted and framed in a museum-quality frame with UV plexiglass. Outer frame measures 23.5 x 27.25 inches.

Full provenance available.

**\$8500**





5 "Supernatural, perhaps. Baloney, perhaps not."  
**EDGAR G. ULMER (DIRECTOR)**  
**BORIS KARLOFF, BELA LUGOSI (STARRING)**  
**The Black Cat**

Vintage oversize reference photograph of actors Bela Lugosi and Boris Karloff playing chess between takes on the set of the 1934 film. Inscribed by Karloff on the top right corner: "To Violet / with every good wish / Boris Karloff." Printed mimeo snipe affixed to the verso, along with the stamp of photographer Roman Freulich.

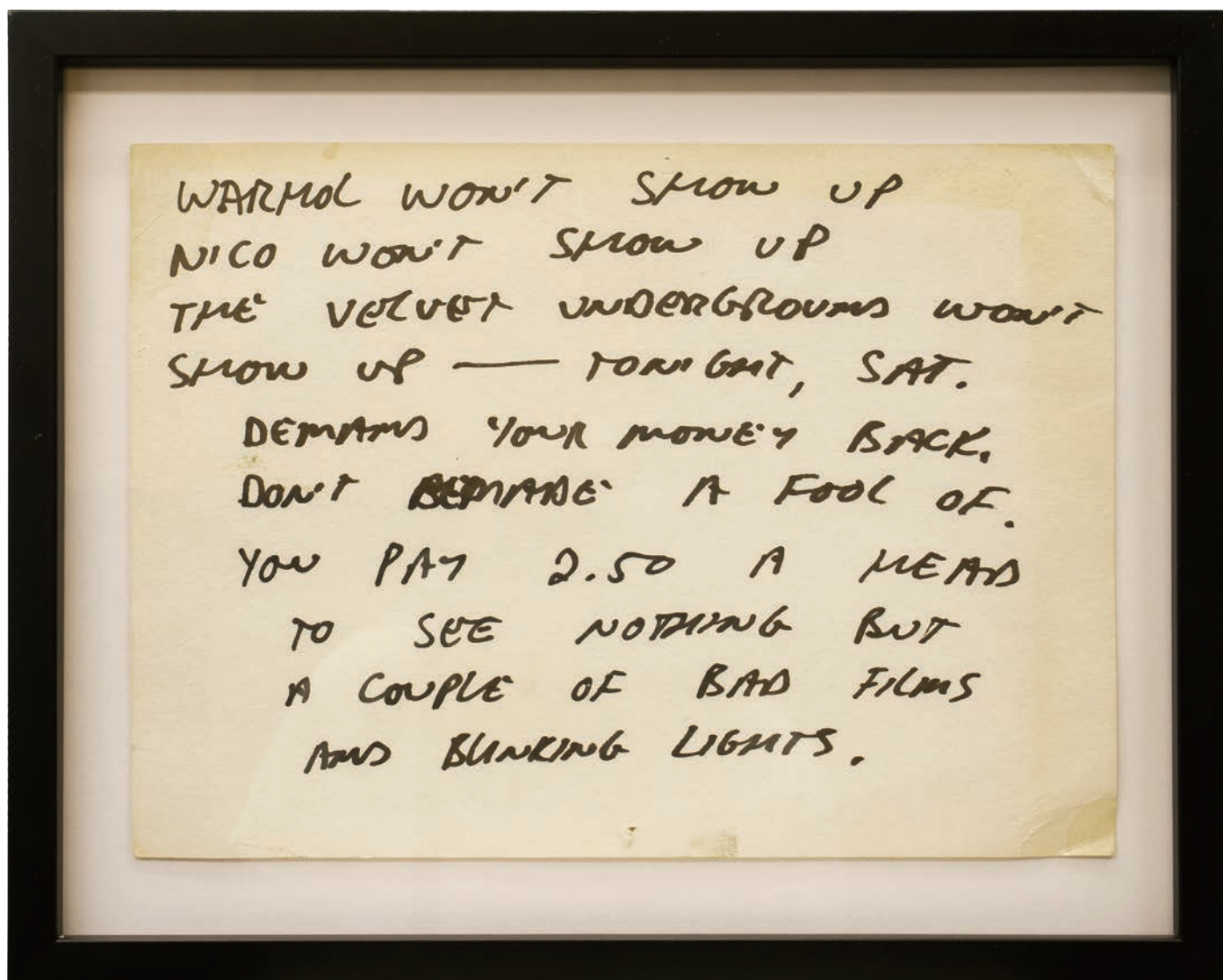
One of several classic films by director Edgar G. Ulmer, and along with his 1945 noir classic *Detour*, probably his finest achievement—an efficient tale in which a young couple with a broken-down automobile land in a decidedly art deco haunted house, where Karloff resides and Lugosi is visiting.

Michael Weaver notes: "Boldly thumbing its nose at convention, the film is a veritable catalog of human corruption. Sadism, shades of incest, revenge, murder, torture, voyeurism, Satan worship, ailurophobia, necrophilia, rape, and insanity are weaved into the nearly plotless story with remarkable precision."

10 x 8 inches. Very Good plus, lightly toned overall, with faint creases to the bottom corners.

**\$8750**





How meta

## 6 Warhol Won't Show Up, Nico Won't Show Up, The Velvet Underground Won't Show Up

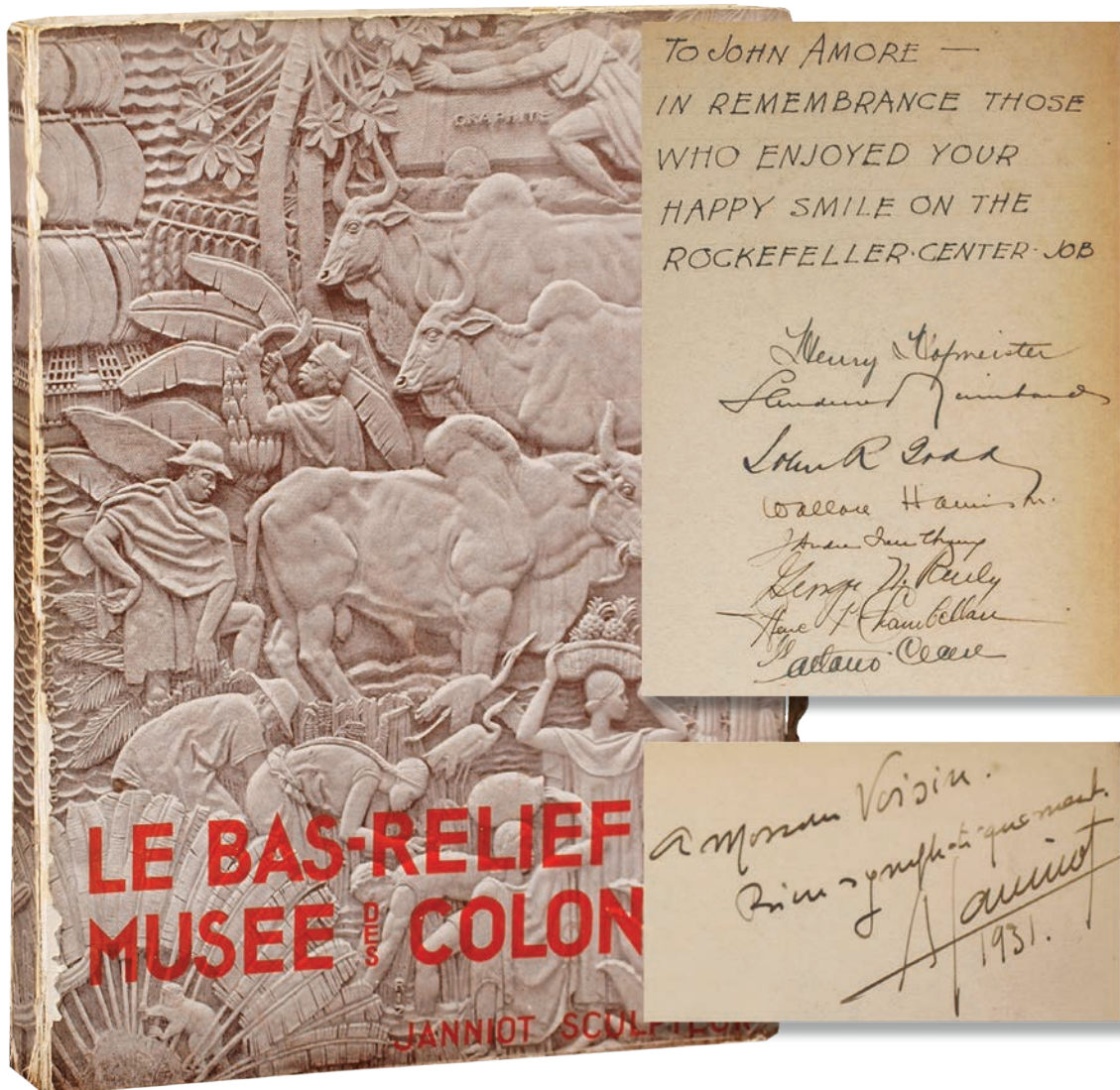
Vintage handwritten sign in marker on card stock by an unknown person criticizing the lack of appearances at an event by Andy Warhol, Nico, and the Velvet Underground, circa 1960s. From the estate of Velvet Underground guitarist Sterling Morrison. Full provenance available.

The sign reads in full: "Andy Warhol won't show up, Nico won't show up, the Velvet Underground won't show up — Tonight, Sat. demand your money back. Don't be made a fool of. You pay 2.50 a head to see nothing but a couple of bad films and blinking lights."

Though the exact origin of the sign is unknown, it serves, all at once, as a fan's complaint about being let down by their idols, a critique of that same celebrity worship, an unintentional experimental art piece, and a statement on the emptiness of the pop art movement without its celebrity component.

Sign 12 x 9 inches, in an archival frame. Very Good plus, with expected toning and moderate wear.

**\$7500**



Rockefeller Center begins

7

**ALFRED JANNIOT**

**Le Bas-Relief du musée des colonies**

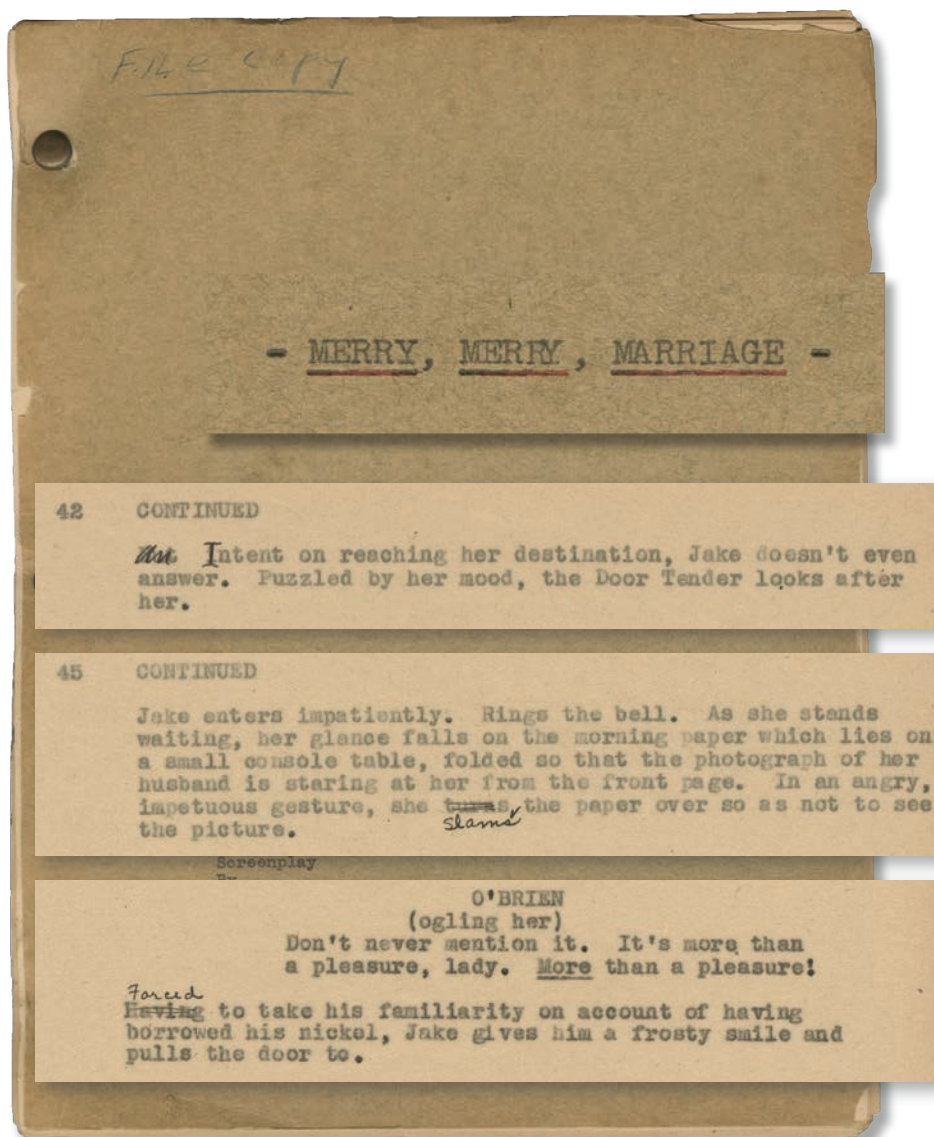
Paris: Librairie d'art Louis Reynaud, 1931. Inscribed by the author on the title page. An additional inscription on the front pastedown to John Amore is signed by six of the architects of Rockefeller Center and two of its most important contributing artists. The architects who have signed include John R. Todd, L. Andrew Reinhardt, Henry Hofmeister, Wallace Harrison, J. André Fouilhoux, and George N. Pauly. Reinhardt and Hofmeister are credited with Rockefeller Center's basic scheme, with Raymond Hood contributing significantly to the design of the main buildings. The artists who have signed are Rene F. Chambellan (who co-designed and cast the Atlas sculpture and designed several promenade fountains) and Gaetano Cecere (sculptor).

Janniot was a French sculptor who contributed to the bas-relief sculptures of Rockefeller Center in New York City. The portfolio on offer here is a record of Janniot's bas-reliefs on the Palais de la Porte Dorée in Paris, delivered in 1931 for the Paris Colonial Exposition and designed by Janniot between 1928 and 1931. The work he contributed to Rockefeller Center is the gilded panel *Paris and New York Joining Hands Above Figures of Poetry, Beauty and Elegance* on the facade of Le Maison Française (circa 1930).

Folded title sheet with an introduction (in French) and 66 full-page plates printed on rectos only. In a folding photo illustrated portfolio with brown silk tie as issued. Plates Near Fine, portfolio Very Good.

**\$5500**





Annotated by Anita Loos throughout

8

**ANITA LOOS**

**Merry, Merry, Marriage**

First Draft script for an unproduced film by noted screenwriter Anita Loos. With Loos' holograph ink annotations throughout, most noting editorial changes. Incomplete as issued at 98 pages.

Loos was arguably the most famous of the women screenwriters of the silent era, a celebrity on the level of Lillian Gish and Mary Pickford, unheard of at the time (or any other time) for screenwriters. In 1925, just prior to the advent of the talkies, she wrote her first novel, *Gentlemen Prefer Blondes*, which would become one of the most famous books of the Jazz Age, and the work for which Loos would become best known. She gained renown as a writer who could rescue any adaptation, saving the

now-legendary pre-Code film *Red Headed Woman* after F. Scott Fitzgerald gave up on it, and doctoring the script for *A Tree Grows in Brooklyn* in 1944.

This screenplay, written shortly before her 1945 retirement from film, follows an independent, ambitious young woman who leaves her powerful politician husband to begin a career on Broadway. According to contemporary newspapers, the script was created for Universal Pictures, with Deanna Durbin intended for the lead role, but was ultimately never produced in its entirety.

**\$3500**



# 9 PETER YATES (DIRECTOR) STEVE MCQUEEN, JACQUELINE BISSET (STARRING) Bullitt

Vintage never-used concept artwork for the 1968 film. A striking two-color op-art design by uncredited artist Norbert Jobst, who had previously worked in title design for the 1967 film *Games*. Mounted and laminated, and stamped with a "PermaPlaque, Hollywood" logo on the verso, as originally preserved.

Based on the 1963 novel *Mute Witness* by Robert Pike. Easily one of actor Steve McQueen's most minimal performances, and one of the best examples of location shooting ever made.

A key crime film, complex and unsentimental, that set the bar for those that would follow.

Shot on location in San Francisco.

Artwork 18.5 x 12 inches, mounted and laminated onto a 21 x 14.5 inch wooden plaque. Lightly rubbed, else Near Fine, with a tiny chip on the bottom edge.

National Film Registry. Grant US. Penzler 101.

**\$2850**





# 10 Popeye the Sailor: Bride and Gloom

Presumed complete set of approximately 140 vintage hand drawn storyboards for the 1954 animated short film. All executed in black graphite pencil, with about a third of the storyboards with additional embellishments in red and blue pencil.

Loosely based on an earlier Popeye short film, *Wimmin Is a Myskery*, produced by Fleischer Studios in 1940. On the night before her wedding to Popeye,

Olive Oyl dreams of her post-marital future, including a vision of her feisty twin sons.

Housed in a manila folder with holograph ink annotations noting transition points in the narrative, as well as the name of Famous Studios. Storyboard leaves lightly age toned, else Near Fine.

**\$3500**



11

**MIKLÓS JANCsó**

**The Red and the White**

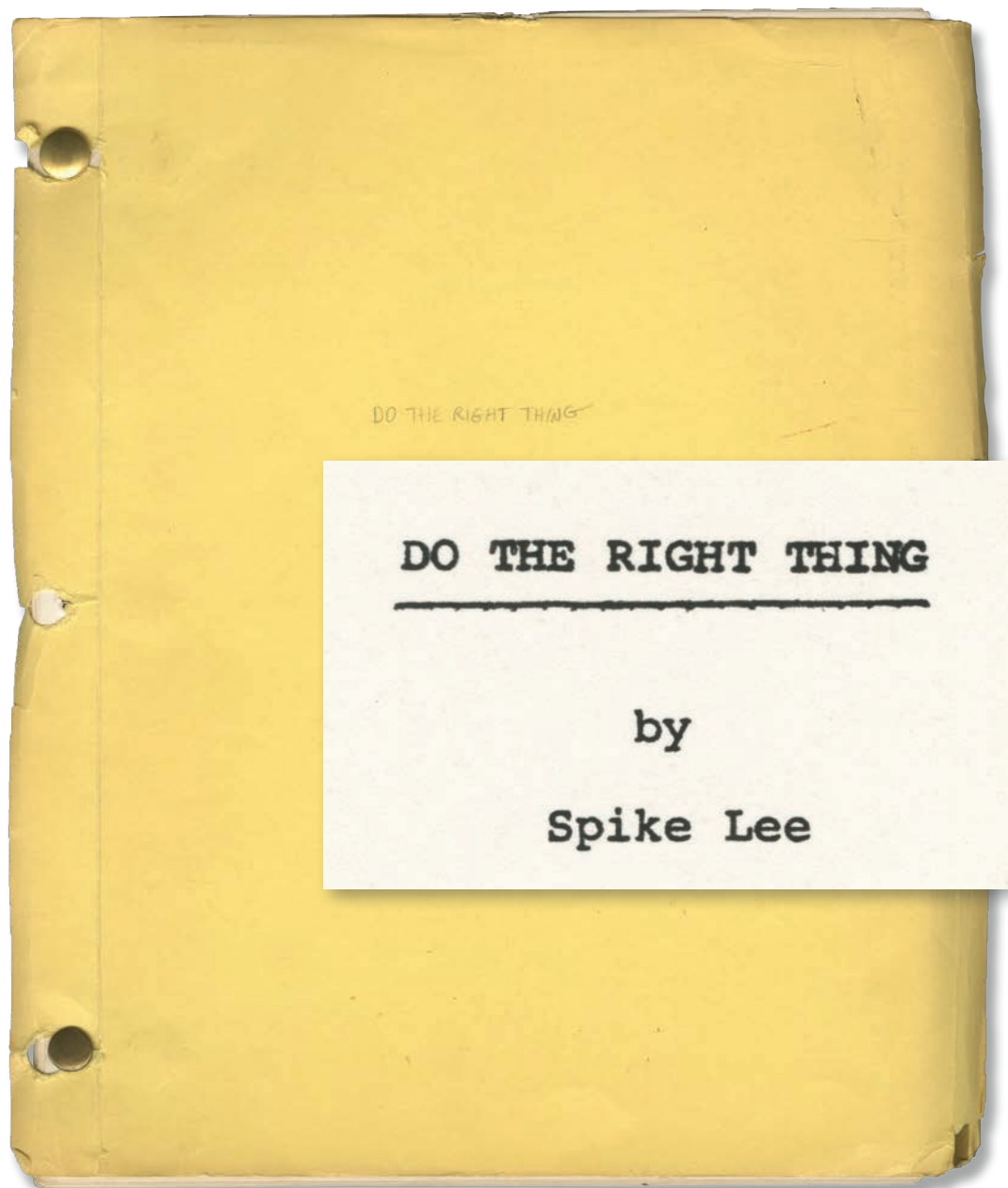
Poster design maquette for the classic 1967 Hungarian film. Original artwork executed in tempera paint, with applied lettering. Designed by Antal Révész.

One of the masterpieces of Hungarian cinema. Although the film was originally commissioned to commemorate the 50th anniversary of the October Revolution in Russia, director Miklós Jancsó chose to set the action two years later in 1919, showing Hungarian irregulars supporting the Communist "Reds" in fighting the Tsarist "Whites."

Instead of the expected celebratory account of the birth of Soviet communism, the resulting film was profoundly anti-heroic, revealing the meaninglessness and senseless brutality of the Russian Civil War (and all armed combat in general).

32 x 46.5 inches. Very Good, with a few closed tears at the extremities but no loss.

**\$3500**



12

**SPIKE LEE (DIRECTOR, STARRING)****DANNY AIELLO, OSSIE DAVIS, RUBY DEE, ROSIE PEREZ, JOHN TURTURRO (STARRING)**  
**Do The Right Thing**

Second Draft script for the 1989 film, dated March 1, 1988. Single holograph pencil annotation to the front wrapper, noting the film's title.

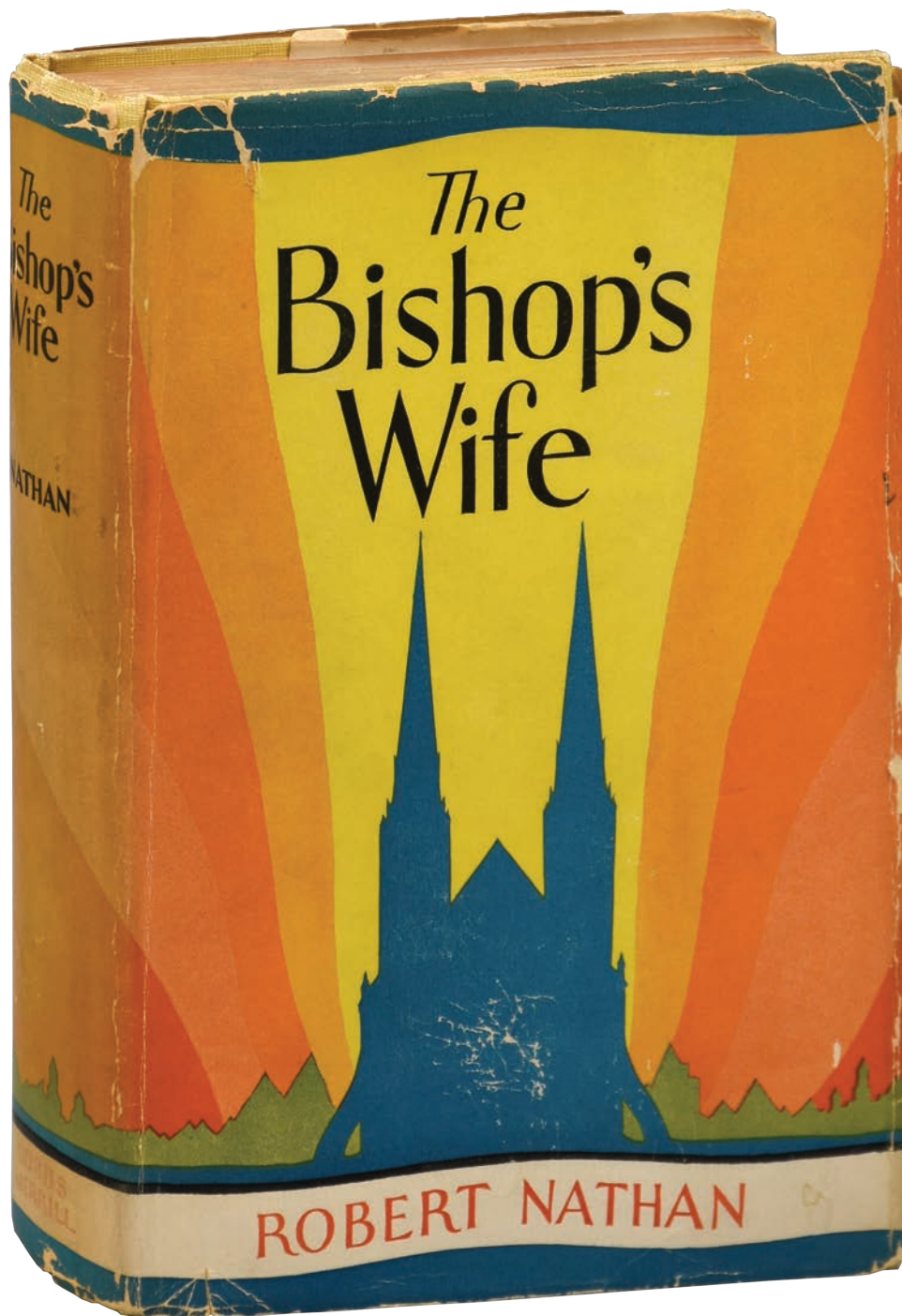
Director Spike Lee's third feature, a brilliant, landmark study of racial tension and bigotry, told over the course of one very hot day in Brooklyn's Bedford-Stuyvesant neighborhood.

Set and shot on location in Bedford-Stuyvesant, Brooklyn, on Stuyvesant Avenue between Quincy Street and Lexington Avenue.

National Film Registry. Criterion Collection 97. Ebert I. Rosenbaum 1000.

**\$3750**





# 13

**ROBERT NATHAN**  
**The Bishop's Wife**

Indianapolis: Bobbs-Merrill, 1928. First Edition.

Basis for the beloved and bizarre 1947 holiday film directed by Henry Koster, starring Cary Grant, Loretta Young, and David Niven.

Near Fine in a Very Good plus, price-clipped dust jacket. Jacket is lightly edgeworn, with small chips to the corners and the top edge of the rear panel. A solid copy of an extremely scarce title in or out of jacket.

**\$1750**





14

**ANDY WARHOL**  
Flesh for Frankenstein

Draft script for the 1973 film. Single holograph ink annotation to the title page, noting copy No. 3. Small typed note stapled to the bottom edge of the inside rear wrapper, noting the film's title in German, *Fleisch für Frankenstein*.

An X-rated, Andy Warhol-produced take on Mary Shelley's classic 1818 novel, starring Warhol

superstar Udo Kier as Baron von Frankenstein, a man obsessed with creating a new Serbian race to obey his every command.

Shot on location in Vojvodina, Serbia.

**\$3500**

# 15

**AL JOLSON (STARRING)**  
**ALAN CROSLAND (DIRECTOR)**  
**The Jazz Singer**

Vintage reference photograph from the 1927 film.

Based on the 1925 play by Samson Raphaelson. The first feature film with both a synchronized recorded score and lip-synchronized singing and dialogue, effectively signaling the end of the silent era. At the first Oscars, producer Darryl F. Zanuck received an Honorary Academy Award and the film was nominated for Best Adapted Screenplay, though it was declared ineligible to compete for Best Picture in fairness to the nominated silent films.

8 x 10 inches. Very Good plus, with a small chip at one corner, and a small bruise at another corner.

Hirschhorn, *The Hollywood Musical*.

**\$375**



# 16

**Original design illustration of the  
 Disneyland Hotel and monorail station**

Vintage xerographically duplicated design illustration of the Disneyland Monorail System—then known as the Disneyland-Alweg Monorail System—and the Disneyland Hotel, circa 1961. Printed mimeo snipe affixed to the verso.

The design illustrates Disneyland's 1961 six million dollar expansion project. The venture led to the creation of the Disneyland Hotel (the first hotel to officially bear the Disney name) and subsequent expansion of the monorail track to accommodate the hotel's new station as well as a lengthened Tomorrowland station.

14 x 11 inches. Very Good plus, lightly edgeworn and age-toned.

**\$550**







17

**BILL WARD****Original Bustoon illustration drawn for Russ Meyer**

Original illustration artwork, circa 1980s, commissioned by sexploitation maestro Russ Meyer, from his collection.

Noted "good girl" illustrator Bill Ward was a favorite of Meyer's, and Ward's art decorates all three volumes of the director's 2000 autobiography, *A Clean Breast! The Life and Loves of Russ Meyer*. This particular illustration appears on page 158 of the first volume, captioned "Dolly Dunbar. A hot/screwable lady." (Page 59 of the volume reveals that Dunbar was a cashier at a burlesque joint.) A term coined by Meyer, "Bustoons" represented women with whom the director had dalliances.

Ward was known for his pin-ups, erotic art, and work in the comic book industry. In 1946 he created the iconic and often undressed comic book character "Torchy," a goodhearted but ditzy young blonde who often found herself in humorous, risqué encounters with lustful men.

Russ Meyer is best known for his campy, satirical sexploitation films, including *Faster, Pussycat! Kill! Kill!* (1965) and *Beyond the Valley of the Dolls* (1970).

Artwork 17 x 21 inches. Near Fine, unexamined out of Meyers' original frame measuring 21.25 x 25.25 inches. Frame Very Good plus.

**\$8500**

# ARCHIVES



18

## GERALD A. BROWNE

Archive of original typed and handwritten manuscripts and galleys for novels by Gerald A. Brown, 1960s-1990s

Archive of original material belonging to mystery and crime author Gerald A. Browne, consisting of 19 typed manuscripts, 13 handwritten manuscripts, 8 corrected galleys, 3 screenplays, and extensive handwritten, typed, and xerographically duplicated materials pertaining to all novels in the author's oeuvre.

Browne was born and raised in Litchfield County, Connecticut. He attended the University of Mexico, the Sorbonne, and Columbia University. *It's All Zoo*,

his debut novel, was written while Browne was living in Paris and working as a fashion photographer. The novel's success heralded a twenty-year career as a bestselling author, until his retirement in the late 1990s.

His works were adapted twice for film: *11 Harrowhouse* (1974), directed by Aram Avakian and starring Charles Grodin, James Mason, and Candice Bergen, and *Green Ice* (1981), directed by Ernest Day and starring Ryan O'Neal, Anne Archer,



Chesser pictured and despised that. However, he still found it incredible that The System, with all its diamonds, should take the time and trouble to steal one. A big one, yes, <sup>but</sup> comparatively, <sup>it</sup> ~~but that~~ meant little to The System. Then why? Chesser recalled that Meecham had been against his getting that fine stone in the first place. Meecham had been very annoyed at Watts for slipping it in. ~~That was why Meecham hadn't even acknowledged such a big sale. And, since it, Meecham had always barely tolerated him, had~~ <sup>That was why Meecham hadn't even acknowledged such a big sale. Instead, purely out of spite, had deprived him of the recognition</sup> ~~patronised him as a sort of heir without honor to his father's~~ <sup>and father pocket he deserved. Personal resentment. That had to be at least</sup> ~~position with The System. By Meecham's lights, it was bad business~~ <sup>part of it, thought Chesser. Also, it would be very much like The System to</sup> ~~for somebody as unimportant as Chesser to be associated with a stone~~ <sup>consider it not really good business for a dealer of his standing to so suddenly</sup> ~~break into the big time. The important dealers, such as Whitman, might~~ <sup>so Meecham had taken the risk, for business, for personal spite—the</sup> ~~resent it. And, that being the case, Meecham would certainly take the risk~~ <sup>two combined. To see that he, Chesser, kept his place, below the salt.</sup>

Massey told him: "We must accept the fact that we'll never see that diamond again. Never."

"I'll see it," vowed Chesser.

"Forget it," advised Massey, with finality.

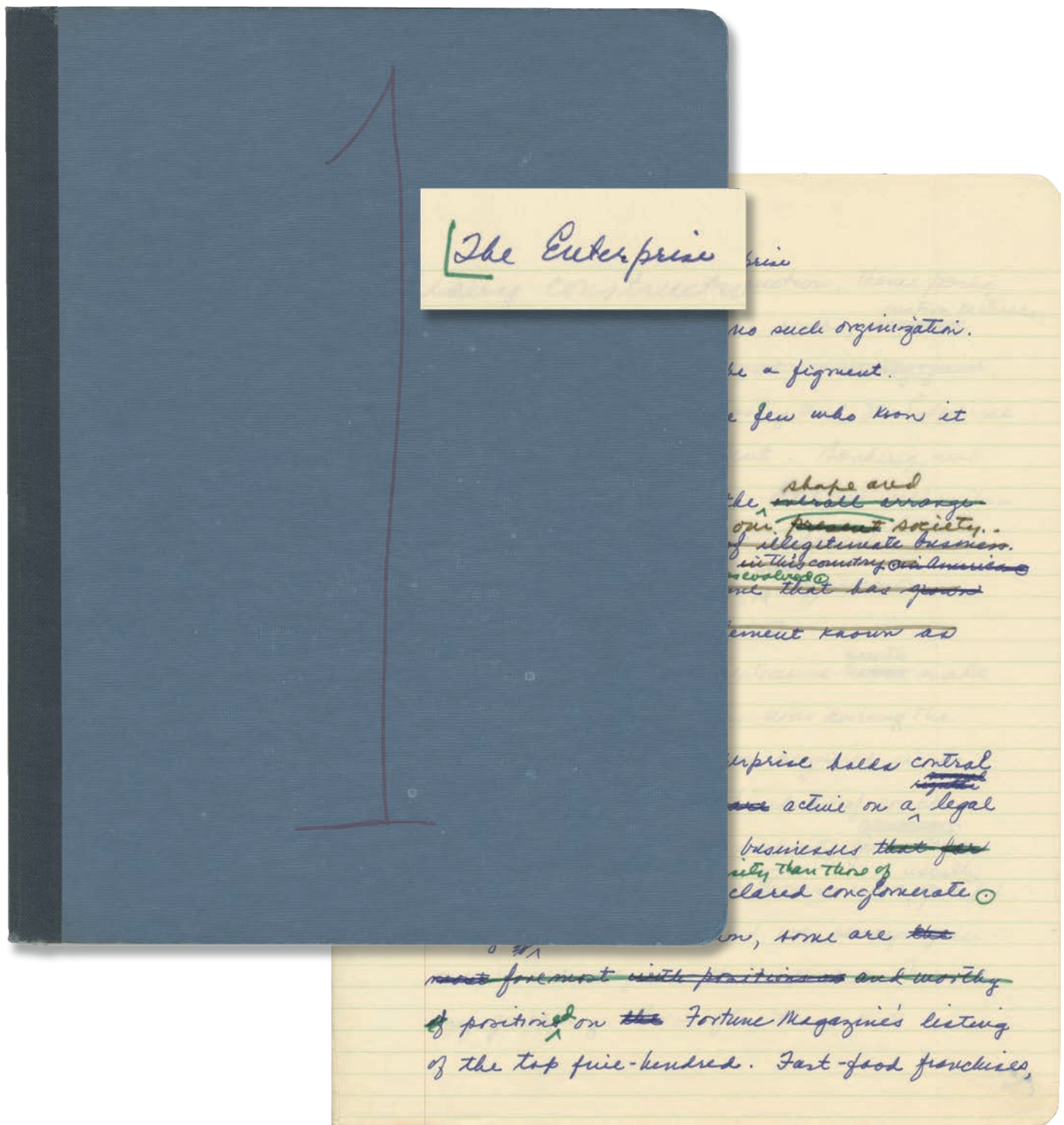
Chesser was standing. He just realized that. He didn't remember getting up from his chair, but evidently he had, during his excitement or fury. His head felt heavy, <sup>expanded</sup> ~~expanded~~. He let it drop, relaxed, all at once—a physical indication of his spirit, giving up. His eyes were aimed at Massey's feet. He thought irrelevantly how comfortable Massey's feet looked in Massey's white, light-weight, Italian slip-ons. Undoubtedly precisely made from a private personal mold. Probably an Italian or two had flown all

and Omar Sharif. Both films follow jewel heists, a common theme in many of Browne's novels.

Included in the archive are several handwritten, heavily revised drafts of each novel, usually divided into a number of notebooks or notepads, accompanied in many circumstances by the author's handwritten notebooks containing character breakdowns, plot and chapter outlines, and content references. The notebooks provide

a glimpse into Browne's unusually intensive research process during the drafting and writing of his novels, spanning security systems to gemology to detailed location descriptions, a practice which infused his writing with realism and vivid attention to detail.

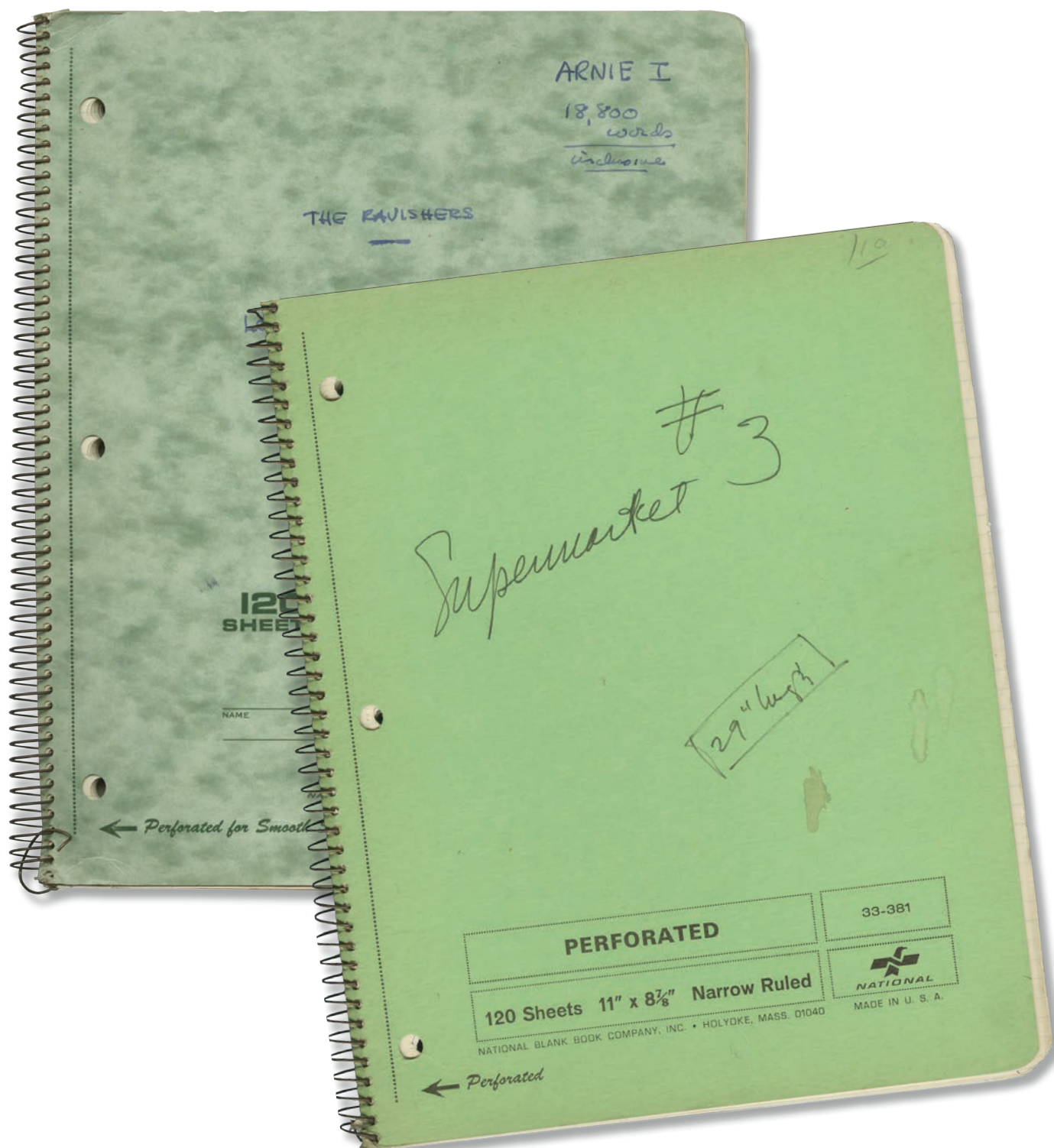
In addition to the handwritten drafts, the archive contains several typescript manuscripts for each novel, usually unbound, with extensive holograph



revisions, both substantive and editorial in content. Several of the drafts provide completely different endings than the published novels, or show multiple versions of the same page and chapter, showing the importance of repetition and rewriting to Browne's work, with holograph, copied, and typed annotations by both Browne and his editors throughout.

Also included are publisher's galley for several of the novels, including *It's All Zoo* (1968), *11 Harrowhouse Street* (1972), *Hazard* (1973), *The Arousers* (1974), and *Slide* (1976), some with multiple galley drafts, and almost all with handwritten holograph revisions. The galley for *The Arousers* is credited to Browne's wife, Merle Lynn, who was also originally credited as co-author of Browne's second novel, *The Ravishers* (1970).





The archive also contains material for screenplay adaptations of Browne's work, including three screenplays for the classic British thriller *11 Harrowhouse Street* and approximately 35 unbound leaves resembling an early screenplay draft for *Hot Siberian*. While the former did eventually serve as the basis for a 1974 film, Browne is not credited as a screenwriter in the film's final edit. The existing screenplay material

lends valuable (and until now, relatively unseen) insight into the author's own perception of the way his novels would best be translated into film.

Archive material generally Very Good plus to Very Good.

**\$9500**



19

Broderick Crawford begins

**JOHN STEINBECK (NOVEL, PLAY)  
BRODERICK CRAWFORD (STARRING)  
GEORGE S. KAUFMAN (DIRECTOR)  
Of Mice and Men**

Archive of material from the 1937-1938 Broadway production belonging to actor Broderick Crawford. Included is a binder containing 15 extraordinary double weight matte finish photographs taken on the set of the play, and a separate binder with additional vintage photographs, along with over 50 pages of newspaper and magazine clippings.

All of the material relates to the first Broadway production of John Steinbeck's play, based on his 1937 novella, directed by George S. Kaufman, and starring Wallace Ford and Crawford in the lead roles of George Milton and Lennie Small, respectively. The play premiered at the Music Box Theatre on November 23, 1937, running for 207 performances before closing in May, 1938.

The first binder contains 15 double weight photographs shot by noted early Broadway photographer Florence Vandamm. Crawford is well represented throughout the photographs, with most other cast members variously appearing throughout. All photographs feature the Vandamm Studio stamp on the verso as well as the studio blindstamp at the bottom corner.

Laid in with the photographs is an autograph letter in an envelope labeled "'Broddy' Crawford Esq.", from an unidentified woman, on Plymouth Theatre letterhead: "Darling B. / I had a jumble sale / today for the Stage Relief / Fund - drew this for you - have rubbed it on Carrie's / head for even more luck - and now you owe me a / quarter — please. / Love Susie."

The second binder includes six 5 x 7 inch photographs from the production, along with over 50 pages of newspaper and magazine reviews, articles, and profile pieces regarding both the play and Crawford. The binder also contains clippings of advertisements for the play, and a number of newspaper and magazine illustrations and photographs (including several images of Crawford in performance), as well as the original *Playbill* for the production.

The play received the 1938 New York Drama Critics' Circle Award (predating the Tony Awards) for Best Play, gaining national notoriety for a then unknown Crawford. The following year, the first of several film adaptations of the play would be produced, directed by Lewis Milestone and starring Burgess Meredith and Lon Chaney Jr.

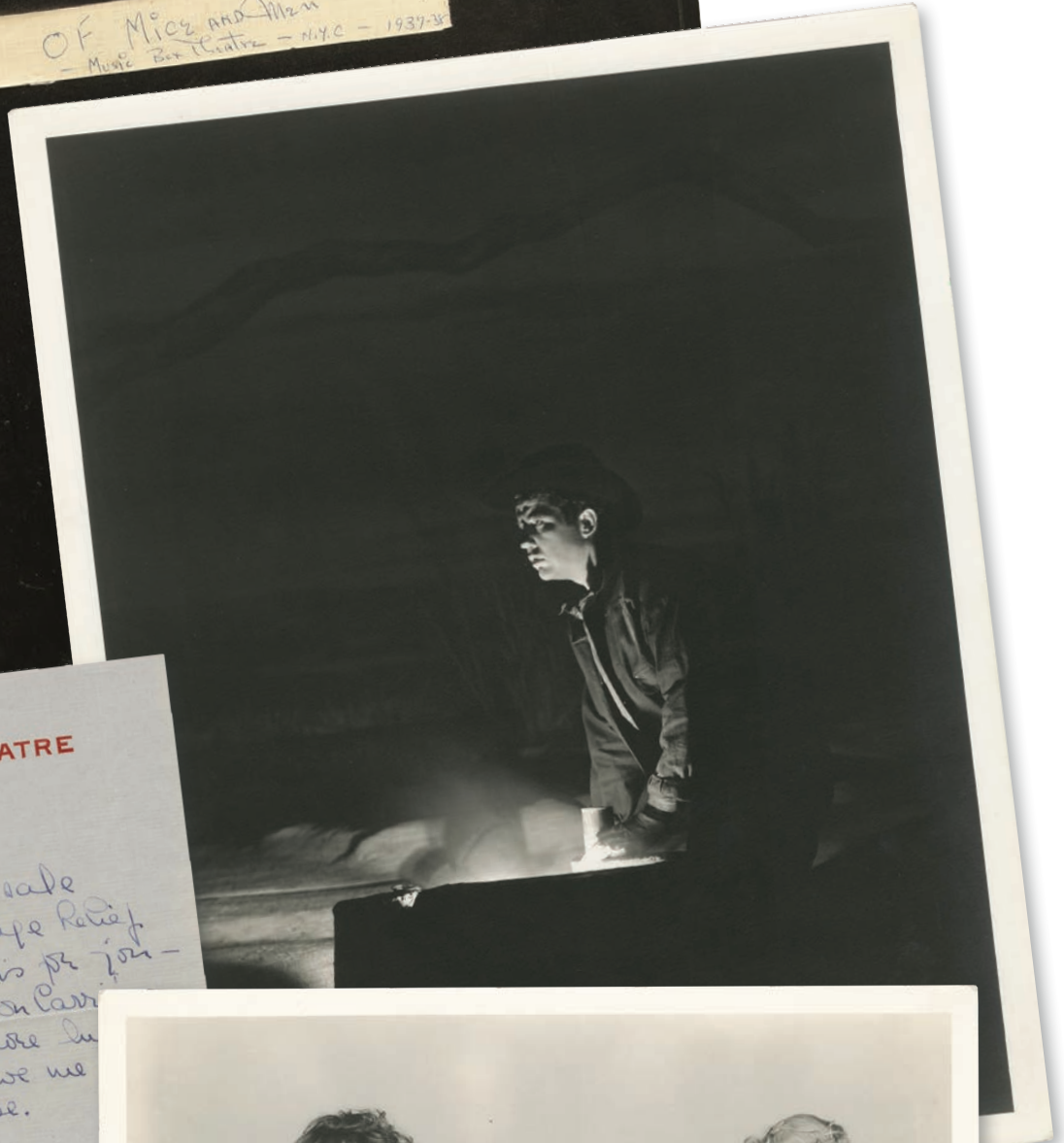
A personal and thorough archive documenting the play's splendid reception, as well as Crawford's perspective on the same. On the heels of the play's success, the actor would move to Hollywood and become a star.

Double weight photographs: 8 x 10 inches, housed in a binder with acrylic sleeves. Near Fine.

Binder with additional photographs and ephemera: 14.75 x 17 inches, bound with three silver screw brads. Near Fine, with some light toning. Boards Very Good plus, with some rubbing and fraying at the extremities.

**\$6500**

OF Mice and Men  
- Music Box Theatre - N.Y.C. - 1937-38



PLYMOUTH THEATRE

Darling B.  
I had a jumble sale  
today for the Stage Relief  
Fund - drew this for you -  
have rubbed it on your  
head for even more luck  
and now you owe me  
quarter - please.  
Love  
Pussie



YANDAM  
NEW YORK



20

**FRANCIS FORD COPPOLA (DIRECTOR)**

**MARIO PUZO (NOVEL)**

**MARLON BRANDO, AL PACINO, JAMES CAAN, ROBERT DUVALL (STARRING)**

**The Godfather**

Archive of 41 vintage photographs from the 1972 film. Represented in the collection are 24 keybook photographs, four keybook contact photograph sheets, six color reference photographs of actor Marlon Brando, and eleven headshots of Brando in makeup as Don Vito Corleone.

Included among the keybook photographs are four color contact sheets, including two sheets with 12

images each and two sheets with 35 images each, totaling 94 images altogether. Also included are 20 keybook photographs of Brando on the set during filming and between takes, twelve with Brando in makeup preparation makeup artists Dick Smith and Phil Rhodes.

Based on the 1969 novel by Mario Puzo, who co-wrote the screenplay with director Francis Ford





Coppola. Widely considered one of the finest films ever made, and an inescapable influence on the portrayal of organized crime in film and television. Nominated for eleven Academy Awards, winning three for Best Picture, Best Adapted Screenplay, and Best Actor for Brando.

Shot on location in New York, New Jersey, Los Angeles, Las Vegas, Sicily, and the Dominican Republic.

Photographs and contact sheets generally 8 x 11 inches. Near Fine.

National Film Registry. Ebert I. Penzler 101. Schrader 16.

**\$6500**

## 21

## Archive of two photo albums documenting Dean Van Lines racing team at the Indianapolis 500

Two vintage albums containing 32 photographs, documenting Dean Van Lines Indy car team before, during, and after the Indianapolis 500 in 1955 and 1956, with legendary driver Jimmy Bryan at the helm. Several photographs stamped on the verso by the O'Dell and Shields Studios of Indianapolis, longtime contract photographers for the Indianapolis Motor Speedway.

Dean, a California moving company magnate and noted championship car owner, began his association with Bryan in 1954, when the driver would score his first significant win, the AAA National Championship. The pair would win an astonishing 17 national championship races over the course of the next four years.

The 1955 album contains 12 photographs, capturing the moments before the 500, with several views of the team performing last-minute modifications to the Kuzma-Offenhauser, better known as the Dean Van Lines #2 Special, custom-built by Eddie Kuzma for the 1955 race. Also included in the album are several action shots of the race itself, along with a single photograph of Bryan posing behind the wheel of Dean's #7 Champ car.

The second album, containing 20 photographs, documents the Dean Van Lines team at the 500 the following year, with Bryan again behind the wheel. A blown tire around lap 100 would spin the Special into the south infield, effectively ending the team's shot at winning the race, a moment evocatively captured in the album. Dean and Bryan would take the roadster pictured in both albums to the short-lived Race of Two Worlds in Italy in 1957, an event which featured Indy drivers racing against European Formula One drivers.

Bryan would go on to win the 500 in 1958 for George Salih, only a few years before Bryan's death at 34, in a crash on the Langhorne Speedway in 1960.

A fascinating archive, providing an unusually intimate look behind the scenes at two pivotal figures in US motorsport history.

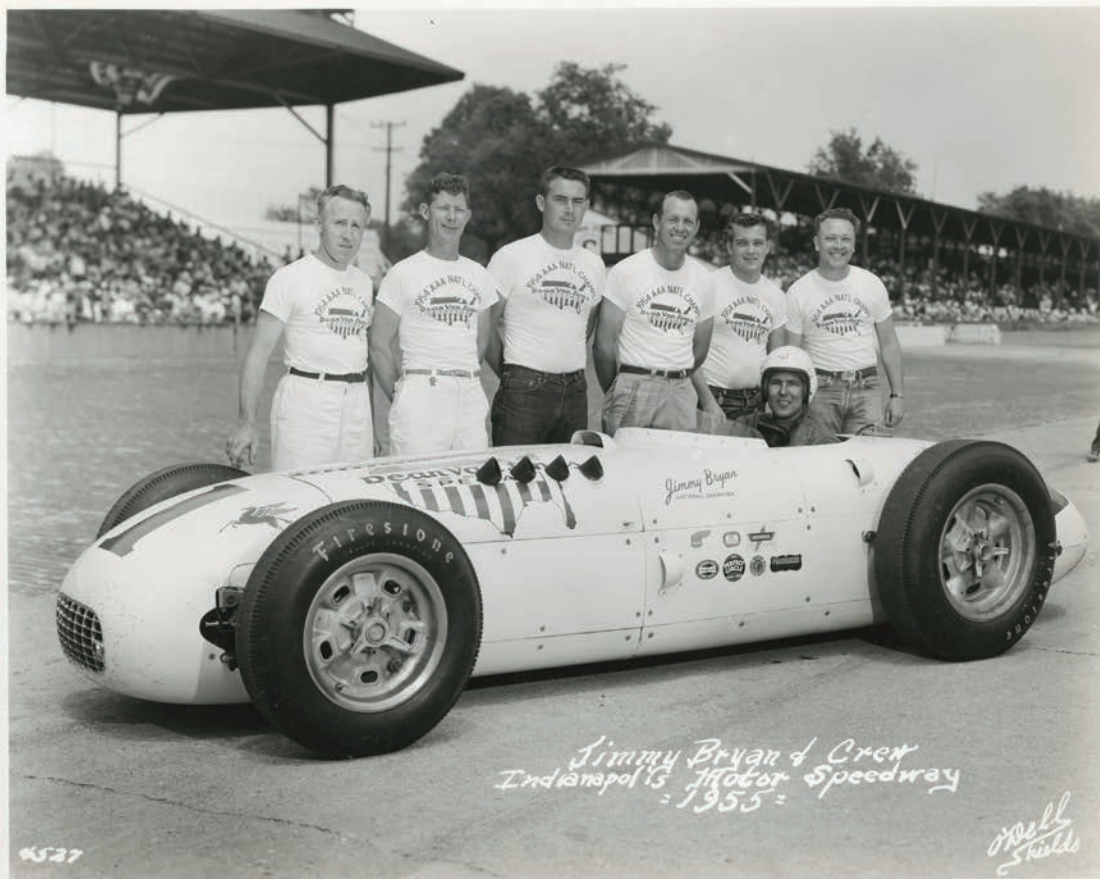
Albums 11.25 x 8.5 inches, photographs 8 x 11 inches. Albums and contents generally Very Good plus.

**\$2450**



INDIANAPOLIS MOTOR SPEEDWAY

1955







## 22 HENRY JAMES (NOVEL) FRANKLIN J. SCHAFFNER (DIRECTOR) The Ambassadors

Archive of three draft scripts from the 1951 television film, which originally aired on February 26 on CBS, as part of the *Studio One* anthology series. Scripts belonging to production manager Mickey Delamar, one with his holograph ink annotations throughout.

Delamar was a producer and assistant director on over 30 films, with a career spanning four decades. His credits include Julien Duvivier's *Anna Karenina* (1948), François Truffaut's *Fahrenheit 451* (1966), and Terence Young's *Mayerling* (1968).

Based on the 1903 novel by Henry James, about an older American sent to France to rescue his wealthy, widowed fiancée's son from a supposedly corrupt Parisian lifestyle.

Shot on location in New York.

**\$1750**



PHOTOGRAPHS  
R. WERNER  
SOUTH ST. PAUL, MINN.



23

**R. WERNER****Archive of 59 original photographs of automobile accidents**

Archive of 59 photographs of automobile accident scenes or damage to vehicles in the Minneapolis-St. Paul metro area, circa late 1930s through late 1940s. All photographs with holograph annotations to the rectos or versos, or stamps on the verso, indicating their use in legal proceedings, and occasionally providing dates or locations. Also included is a brown paper envelope with the stamp of photographer R. Werner and the District Court of Dakota County, MN regarding a hearing on May 16, 1939.

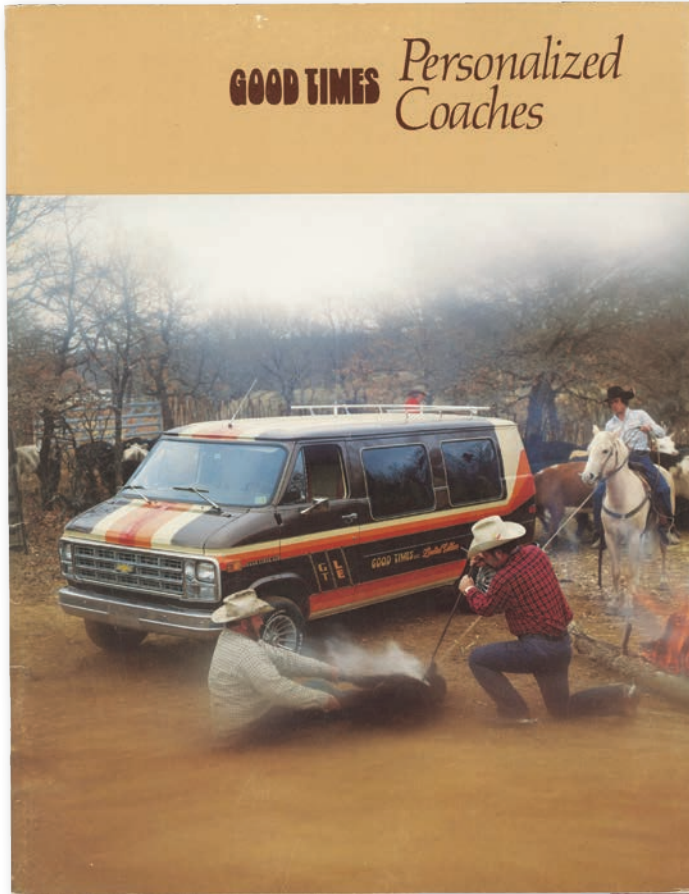
Massachusetts became the first state to pass mandatory car insurance laws in 1927, but it wouldn't be until 1956 that other states began to follow suit.

However, the stamps indicate the photographs were used as evidence in civil cases, as several are stamped "plaintiff," rather than "prosecution." An interesting look at the early days of automotive liability actions, just before car ownership would skyrocket in America during the 1950s.

Photographs variously sized, between 4.5 x 2.75 and 10 x 8 inches. Larger photographs Good only, with vertical creasing from having been folded into thirds. Smaller photographs generally Very Good plus or better.

**\$1275**





## 24 Archive of advertising and photographs for the Good Times custom van company

Archive consisting of a full color, photo-illustrated sales brochure and nine vintage borderless color photographs for custom vans built by the Good Times company of Arlington, Texas. Laid in to a single pocket folder at the rear are a dealer price list, order form, and detailed specifications for the customization options for each van.

A custom, or conversion, van is one that contains various after market modifications, often done by third party companies such as Good Times, which operated from the early 1970s through the 1980s, coinciding with the peak of the van customization era. Customization ranged from simple modifications like new paint jobs and mechanical upgrades, to complete redesigns of the interior and exterior of the vehicle.

Included in the archive are nine color photographs of Good Times vans presented to NASCAR drivers at the Daytona race track, circa 1978, showing each driver posing with a van that bears their name, including Richard Petty, David Pearson, Cale Yarborough, Darrel Waltrip, and Bobby Allison, as well as images of the vans in action on the racetrack.

Brochure Near Fine in stapled wrappers, with some light rubbing.

Photographs 10 x 8 inches. Fine. Housed in a generic three hole punch folder, with a paper label that erroneously identifies the racetrack as the Charlotte Motor Speedway, although the photographs themselves are self-evidently taken at Daytona.

**\$650**





## 25 Archive of photographs of the Ethan Allen Creamery in Essex Junction, Vermont

Archive of six double weight, borderless photographs of the Ethan Allen Creamery in Essex Junction, Vermont, circa 1930s. Photographs contain images of both the creamery buildings and interior of the facilities, including the vats used to pasteurize milk, at what the creamery's sign claims as "Vermont's most modern and sanitary milk plant."

Photographs roughly 9.75 x 7.75 inches. Fine. Each photograph is tipped onto linen on the left edge, with the grouping string bound. Housed in a contemporary card folder, with a vintage photography studio label to the rear pastedown.

\$650

# FILM NOIR

26

Uncredited draft by James M. Cain

**JACQUES TOURNEUR (DIRECTOR)**

**JAMES M. CAIN (SCREENWRITER)**

**ROBERT MITCHUM, JANE GREER, KIRK DOUGLAS (STARRING)**

**Out of the Past**

RKO Radio Pictures. Estimating script for the 1947 film, dated April 3, 1946, and here under the working title *Build My Gallows High*. James M. Cain's ultimately uncredited rewrite of Geoffrey Homes' early draft, based on Homes' 1946 novel, which was at that time still unpublished.

A rare script, confirming a claim still listed as unsubstantiated by the AFI Catalog, which notes: "The working title of this film was *Build My Gallows High*. In September 1945, RKO outbid Warner Brothers for the rights to Geoffrey Homes' ... unpublished novel, according to a *Los Angeles Times* article. ... Modern sources also claim that James M. Cain rewrote Homes' script with Frank Fenton. Fenton is credited as a contributing writer by SAB, but Cain's contribution has not been confirmed by contemporary sources."

Ultimately, sole credit for the script went to Homes, who would make a permanent switch from novels to screenplays after the success of the film, later under his real name Daniel Mainwaring. Cain would also spend many years in Hollywood, though he only received screenwriting credits on two films, *Stand Up and Fight* (1939) and *Gypsy Wildcat* (1944).

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

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

National Film Registry. Grant US. Selby Masterwork. Silver and Ward Classic Noir. Spicer US Classic Noir.

**\$14,000**



FILM NOIR

ESTIMATING SCRIPT

1495

PLEASE RETURN  
TO  
RKO STORY  
FILES

BUILD MY GALLOW'S HIGH

Screen Play

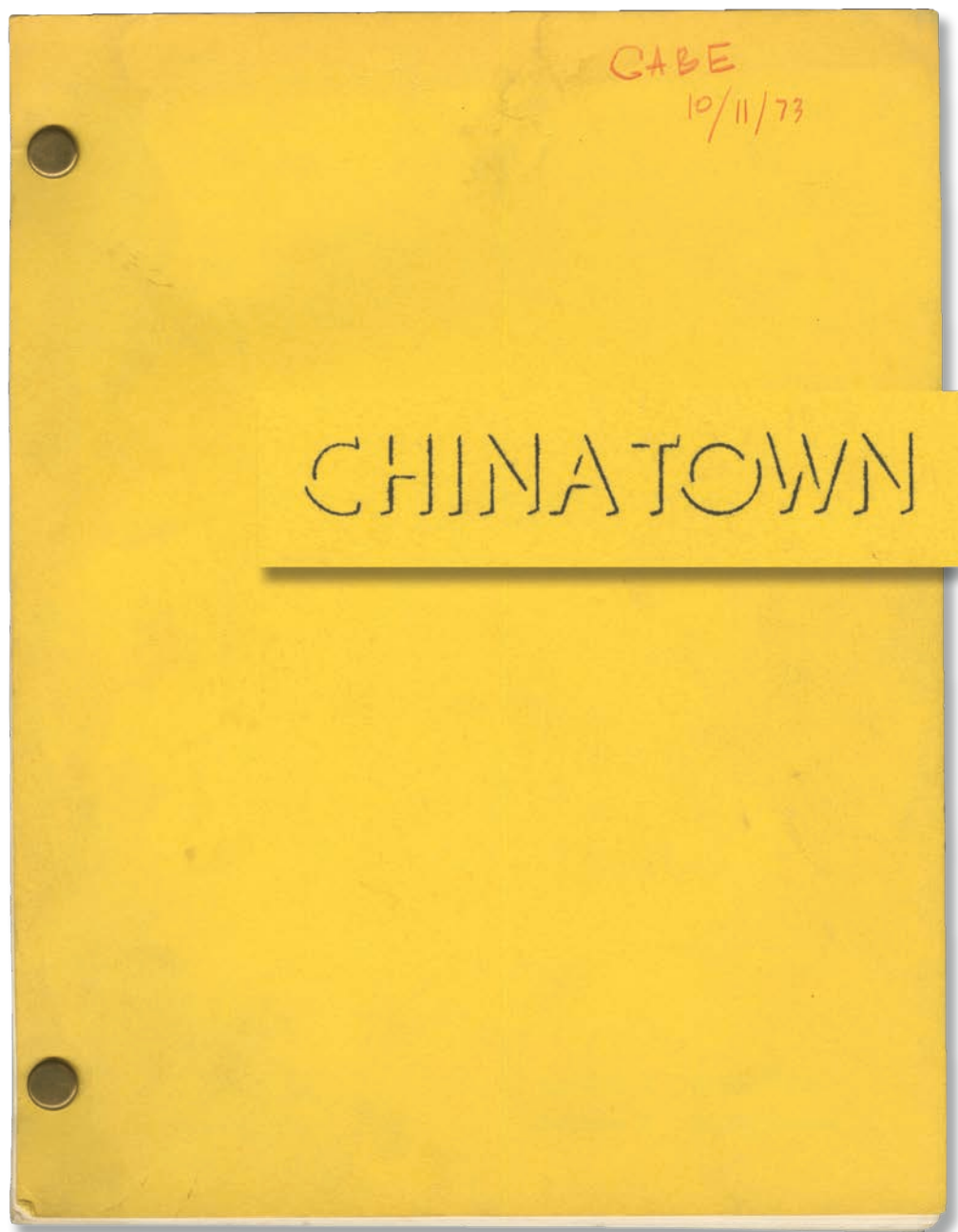
by

James Cain

Based on the Novel by Geoffrey Homes

APRIL 3, 1946





**27** **ROMAN POLANSKI (DIRECTOR)**  
**JACK NICHOLSON, FAYE DUNAWAY (STARRING)**  
**Chinatown**

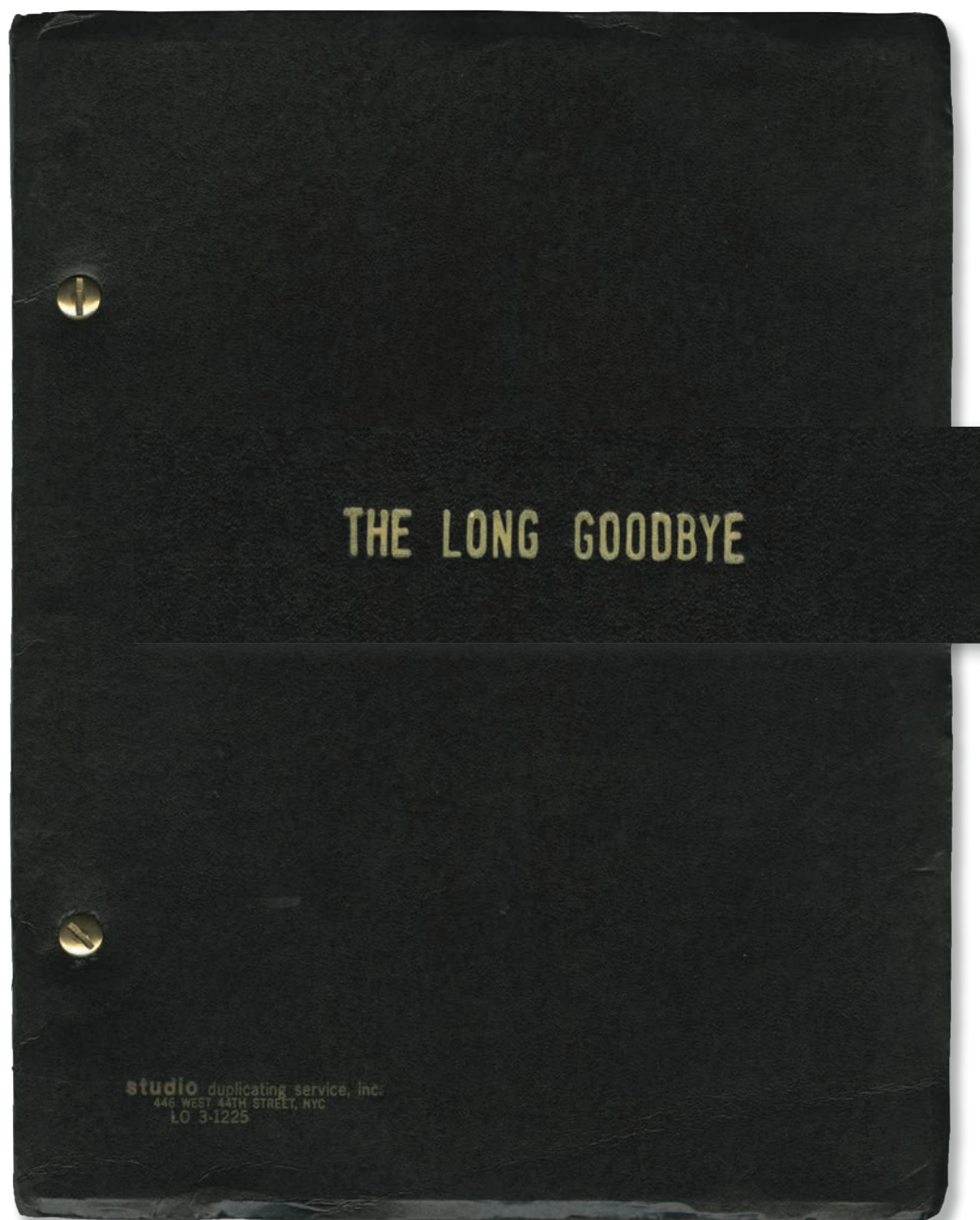
Third Draft script for the 1974 film, dated October 9, 1973.

A definitive entry in the New Hollywood canon and a worthy rival to director Roman Polanski's 1968 masterpiece *Rosemary's Baby*. Nominated for eleven Academy Awards, winning one for Best Original Screenplay for Robert Towne.

Set in 1930s Los Angeles, shot on location throughout California.

National Film Registry. Ebert I. Grant US. Penzler 101. Schrader 43. Silver and Ward Neo-Noir. Spicer US.

**\$8500**



28

**RAYMOND CHANDLER (NOVEL)****ROBERT ALTMAN (DIRECTOR)****The Long Goodbye**

First Draft script for the 1973 film, dated September, 1971. From the estate of film producer Elliott Kastner, whose best known credits include *The Missouri Breaks* (Arthur Penn, 1976), and *Heat* (Michael Mann, 1996).

Based on Raymond Chandler's 1953 novel, the sixth and penultimate Philip Marlowe book. A New Hollywood classic, satirizing the traditional detective story, with a setting updated from the 1950s to the 1970s.

Shot on location in Los Angeles, Malibu, Hollywood, and Mexico.

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

**\$7500**

29

**ALFRED HITCHCOCK (DIRECTOR)**  
**SANFORD H. ROTH (PHOTOGRAPHER)**  
**RAY MILLAND, GRACE KELLY (STARRING)**  
**Dial M for Murder**

Archive of five vintage borderless oversize photographs of director Alfred Hitchcock with various cast and crew members on the set of the 1954 film noir. Holograph ink and pencil annotations to the verso, including cropping annotations, file stamps, and the stamp of photographer Sanford H. Roth. Four photographs with printed mimeo snipes affixed to the verso, and four photographs with holograph annotations noting their appearance in the May 24, 1954 issue of *Life* magazine.

Brooklyn-born photojournalist Sanford Roth was best known for his portrait photography, capturing numerous intimate, now-iconic images of artists and actors throughout his decades-long career, including Marc Chagall, Joan Crawford, Albert Einstein, Henri Matisse, and Elizabeth Taylor, among many others.

Based on the 1952 play by Frederick Knott, who also wrote the screenplay, about a tennis player who arranges to have his wife framed for murder after discovering her infidelity.

The only Hitchcock film to be shot in 3D (although the format would ultimately be discarded for theatrical release) and the first of three Hitchcock films to feature actress Grace Kelly, followed by *Rear Window* (1954) and *To Catch a Thief* (1955).

One photograph features Hitchcock leaning over a giant rotary dial, a prop made as a result of Warner Brothers' proprietary 3D camera rig. Hitchcock wanted the first shot of the film to feature a finger pressing the letter "M" on a rotary dial telephone, but the specialized 3D camera was unable to focus the close-up correctly, leading the director to order a giant finger made from wood and a proportionally large dial in order to achieve the effect.

Four photographs 10 x 13.5 inches, one photograph 9.5 x 13.5 inches. Generally Near Fine.

Grant US. Selby US. Spicer US.

**\$7250**





**PLEASE CREDIT**  
**SANFORD H. ROTH**

1329.

30

**ROBERT ALTMAN, BORIS SAGAL**

Archive of scripts for 56 episodes of *Peter Gunn*

Archive of scripts and revision pages for 56 episodes of the detective television series *Peter Gunn*, dated variously between 1958 and 1960. Copies belonging to screenwriter Lewis Reed, with his holograph name to the front wrapper of each episode.

Included are screenplays for nearly half of the 114-episode run of the series, starring the sophisticated, sharp-dressed, jazz-loving private eye Peter Gunn, played by Craig Stevens. Probably the only television show to ever rival the best films noir of the big screen, with minimalist dialogue and bleak, open-ended conclusions that challenge even the best of television today.

Creator Blake Edwards would use the success of the series to jump start his film career, going on to direct *Breakfast at Tiffany's* (1961) and the *Pink Panther* film series starring Peter Sellers.

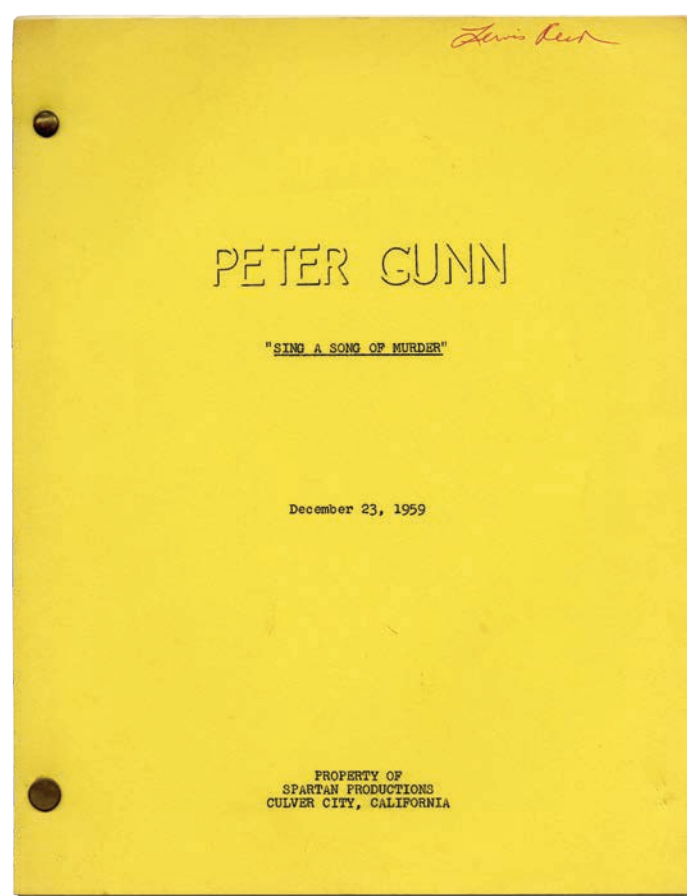
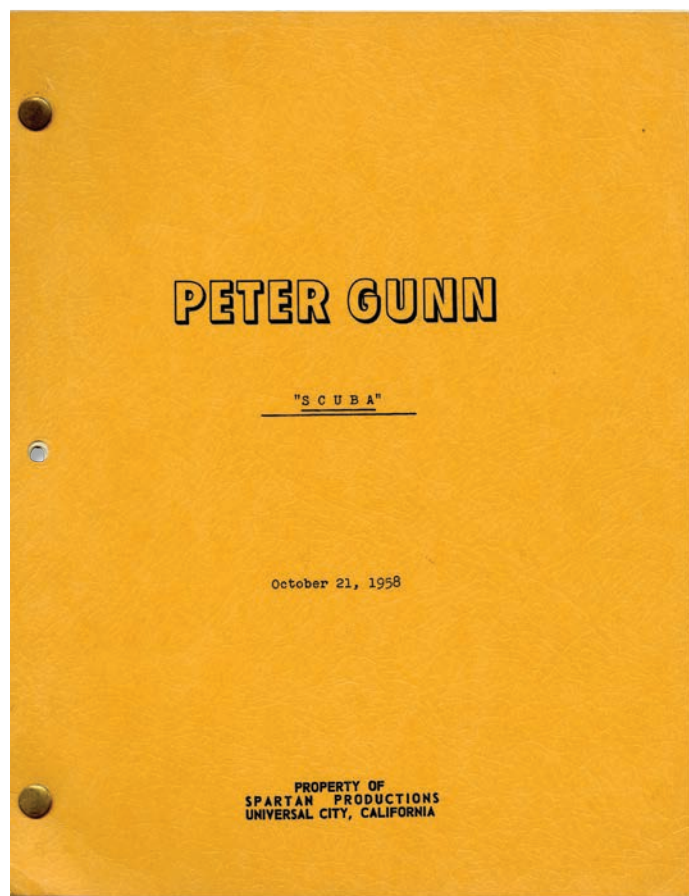
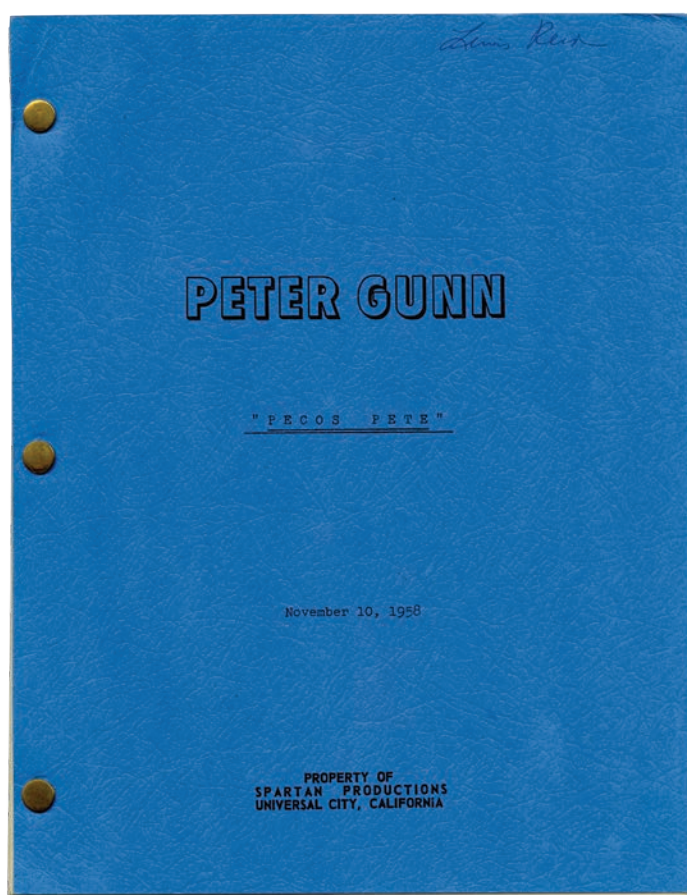
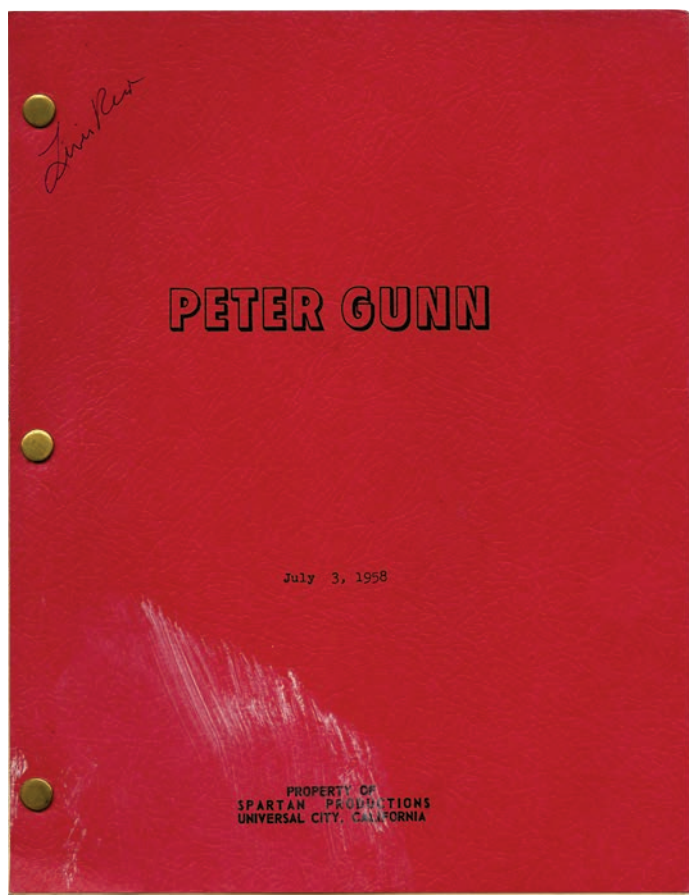
Noted composer Henry Mancini won an Emmy and two Grammy Awards for the show's well-loved theme song, including the first Grammy ever awarded for Album of the Year.

Scripts in Very Good to Near Fine condition. Mimeograph on eye-rest green or white stock. Many episodes also contain pink, blue, white, and yellow revision pages laid in at the rear.

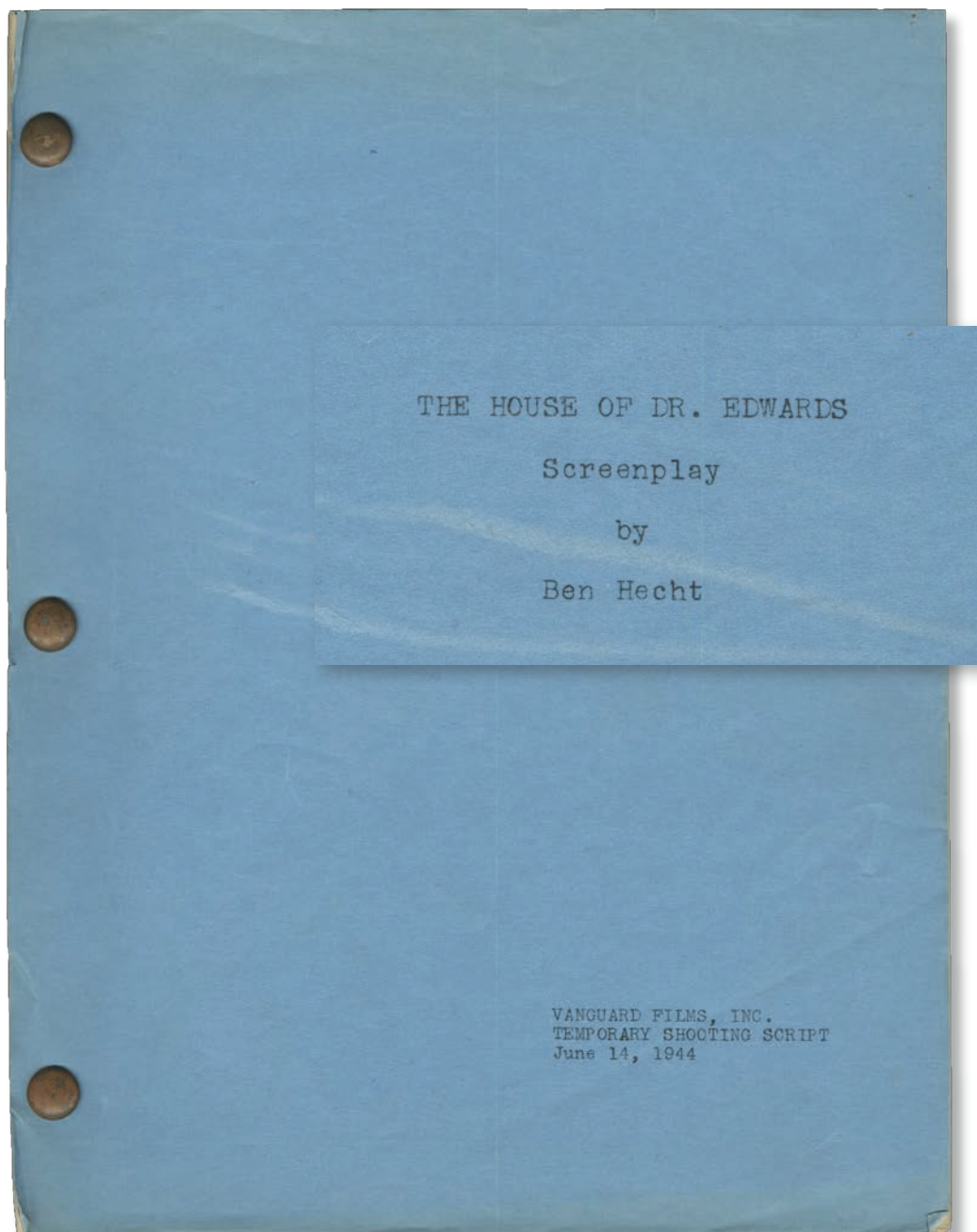
**\$6500**











# 31

**ALFRED HITCHCOCK (DIRECTOR)**  
**INGRID BERGMAN, GREGORY PECK (STARRING)**  
**Spellbound**

Temporary Shooting script for the 1945 film, dated June 14, 1944, and here under the working title *The House of Dr. Edwardes*.

Based on the 1927 novel *The House of Dr. Edwardes* by Hilary Saint George Saunders and John Palmer. After director Alfred Hitchcock learned that producer David O. Selznick wanted to make a “psychiatric” story for the screen, he persuaded Selznick to buy the rights to the novel he and his wife were in the process

of adapting. Nominated for six Academy Awards including Best Picture and Best Director, winning one.

In a custom cloth covered clamshell box with black leather spine label and titles and decoration in gilt.

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

**\$4500**



# 32

**JEAN RENOIR (DIRECTOR)**  
**EMILE ZOLA (NOVEL)**  
**La Bête Humaine**

Vintage oversize double weight reference photograph from the 1938 film, showing actors Jean Gabin and Julien Carette.

Based on the 1890 social realist novel by Emile Zola. Renoir's film remains true to the proletarian source material, while grafting on elements of film noir and his own humanist philosophy. One of the director's biggest commercial successes, with a powerful lead performance by Gabin. Remade in the US by Fritz Lang in 1954 as *Human Desire*.

15.75 x 12 inches. Very Good plus, with light wear and creasing to the edges and a small bruise on the right side.

Criterion Collection 324. Godard, *Histoire(s) du cinéma*. Grant France. Rosenbaum 1000. Selby Antecedent. Spicer France.

**\$1850**

# 33

"My favorite role."

**HENRY SILVA, ELIZABETH MONTGOMERY (STARRING)**

**WILLIAM ASHER (DIRECTOR)**

**Johnny Cool**

Archive of material from the 1963 film, including two Draft scripts, a partial script, an 83-page treatment (here noted as a "Scene Breakdown"), four gatherings of revision pages (including two with annotations), and a contact sheet of eleven images.

One script is undated and without revisions, likely a first draft. The other script contains blue and yellow revision pages, variously dated between July and August 1962, and executed in carbon and ribbon typescript, with brief holograph annotations throughout.

The partial script, dated variously throughout August 1962, is executed in carbon typescript on pink onionskin stock, with a typed note reading "Last Half of Script sent to (uncredited producer or crew member) Joe Wiseman" attached to the first page with a clip.

The "Scene Breakdown" is undated, executed in carbon typescript on onionskin, with a single holograph pencil annotation to the dialogue, likely screenwriter Joseph Landon's initial, but extensive, treatment.

The gatherings of revision pages include:

An eight page carbon typescript of the "Giordano Mountain Meeting" scene, dated July 1962, on yellow onionskin stock.

Three copies of a four page carbon typescript on pink onionskin, noted as "Notes on Five Victims."

46 pink and white revision pages on onionskin stock, variously executed in carbon typescript or ribbon typescript, including 17 pages with holograph ink and pencil annotations regarding dialogue, motivation, plot, and strike-throughs.

Finally, the archive includes a contact sheet with eleven images, with five showing director William Asher on set, three showing star Henry Silva, and the remaining six of a bearded and heavily made-up Silva on the set.

Based on John McPartland's 1959 crime novel *The Kingdom of Johnny Cool*, about an exiled American mobster who sends an Italian outlaw to the US to assassinate his enemies. Silva often cited the film as his personal favorite out of nearly 150 known film and television performances.

Set in Italy, New York City and Hollywood, shot on location in Southern California.

Contact sheet measuring 8 x 10 inches. Near Fine.

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

**\$1875**



# JOHNNY COOL





34

**BETTY GRABLE, VICTOR MATURE, CAROLE LANDIS (STARRING)**  
**H. BRUCE HUMBERSTONE (DIRECTOR)**  
**I Wake Up Screaming**

Vintage US one sheet poster for the groundbreaking 1941 film noir, here under the alternate title *Hot Spot*, also used for the original release.

Based on the 1941 novel by Steve Fisher, about a man seeking to prove he's innocent of a murder while being railroaded by an obsessed detective.

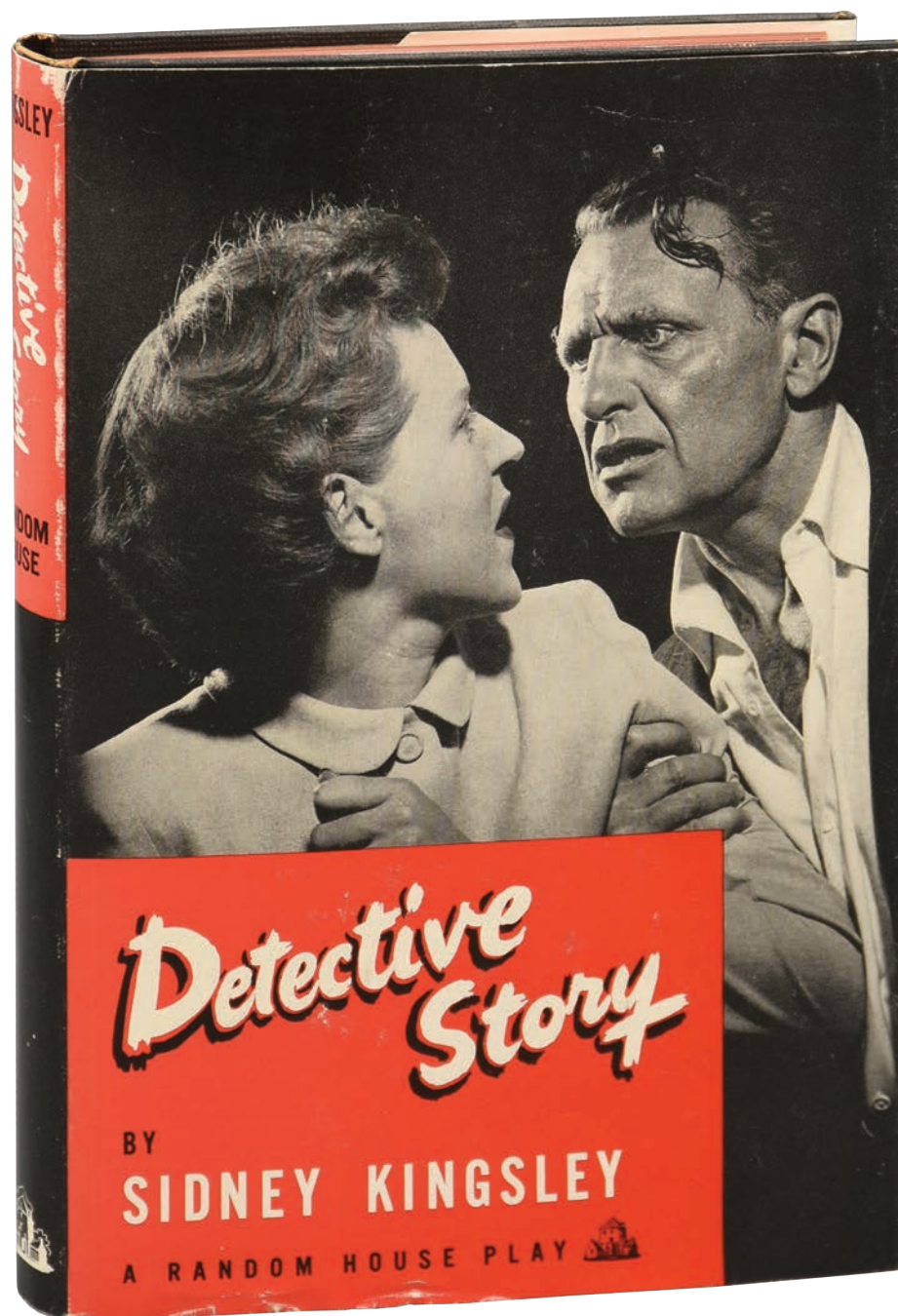
Set and shot on location in New York City.

27 x 41 inches. Linen backed and rolled. Near Fine, with a small amount of professional repair and restoration.

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

**\$850**





35

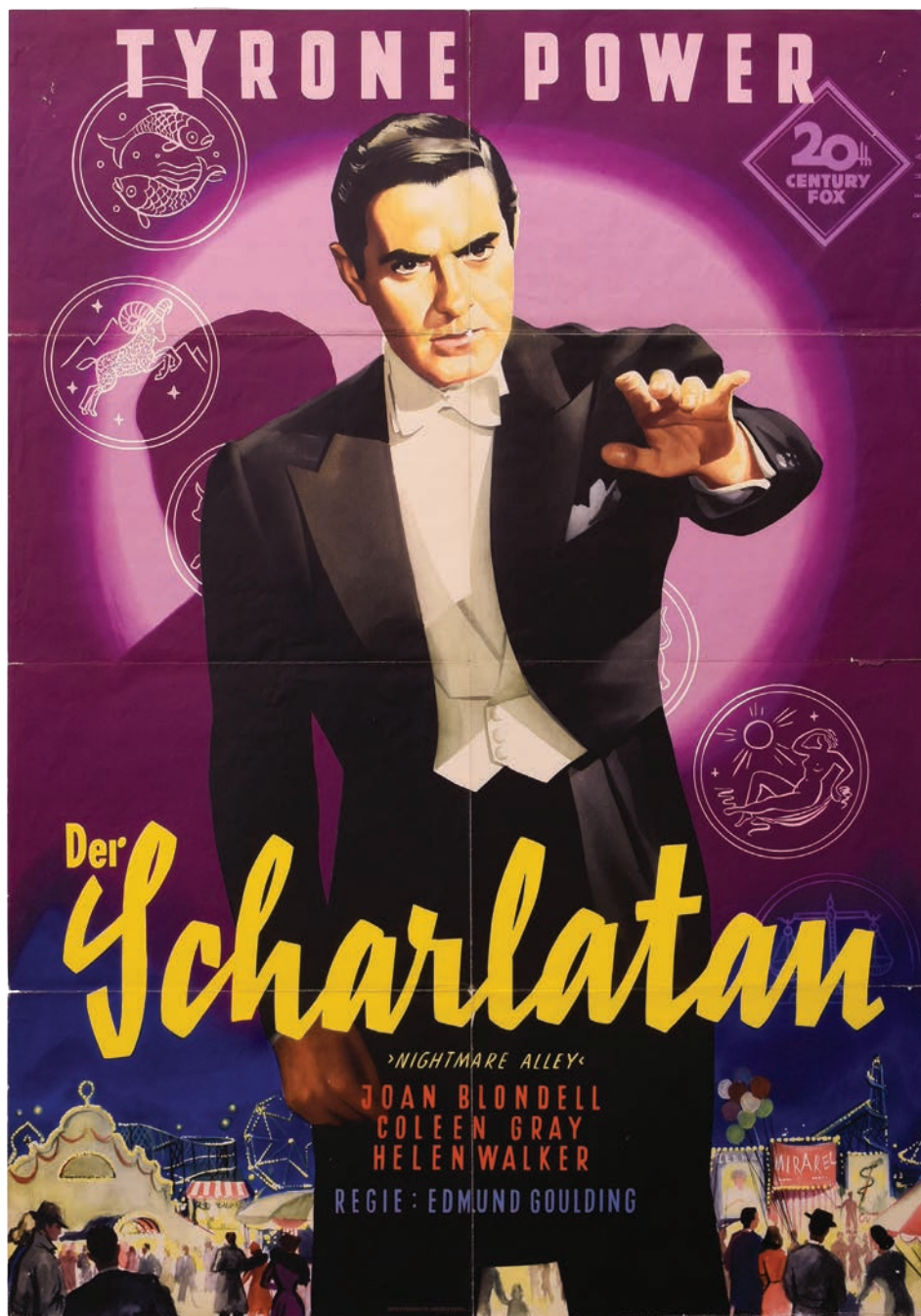
**SIDNEY KINGSLEY**  
**Detective Story**

New York: Random House, 1949. First Edition.  
 Basis for the blistering and important 1951 film noir,  
 directed by William Wyler and starring a young and  
 very angry Kirk Douglas.

Fine and unread in a Near Fine dust jacket. A  
 collector's copy, with spine coloring and book  
 topstain both a deep red; one of only a handful  
 of such copies we have encountered. A touch of  
 rubbing along the jacket hinge folds, otherwise  
 an extremely bright, fresh example.

\$650





36

**EDMUND GOULDING (DIRECTOR)**  
**WILLIAM LINDSAY GRESHAM (NOVEL)**  
**TYRONE POWER, JOAN BLONDELL (STARRING)**  
**Nightmare Alley**

Vintage German A1 poster from the 1954 German release of the 1947 American film noir, here under the German title *Der Scharlatan*.

Based on the 1946 novel by William Lindsay Gresham, a dispassionate descent into the world of carnival sideshows, based largely on the author's own experiences and investigations.

23.25 x 33 inches. Folded as issued. Very Good plus, with pinholes, light edgewear, and some splitting at the folds.

Grant US. Selby US Canon. Selby US Masterwork. Silver and Ward US.

**\$450**

# 37 **PHIL KARLSON** 5 Against the House

Vintage reference photograph of actress Kim Novak from the 1955 film. Mimeo snipe on the verso, along with a Columbia Pictures stamp crediting photographer Irving Lippman.

Based on the 1954 novel by Jack Finney, about four buddies who decide to rob a casino in Reno for a lark. One of the earliest "Vegas" movies, something of a dark version of *Ocean's Eleven*, which along with *Pushover* (1954), was a breakout role for Kim Novak.

Set in Reno, Nevada, shot on location in Las Vegas and Reno, Nevada, and Lake Tahoe, California.

8 x 10 inches. Near Fine.

Lee, *The Heist Film*. Selby US. Spicer US. Grant US.

**\$375**



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USED FOR ADVERTISING PURPOSES.  
PHOTO BY LIPPMAN

# 38 **JEAN NEGULESCO** Phone Call From a Stranger

Vintage studio still photograph from the 1952 film, showing actress Shelley Winters.

From the archive of film historian and author Joel Finler.

While waiting for a delayed flight from Chicago to Los Angeles, a lawyer meets three fellow travelers, all of whom have painful conversations waiting for them in California. The plane crashes and the lawyer is one of the few survivors, compelling him to contact the families of the three travelers he met before their untimely deaths.

Set in Chicago and Los Angeles.

8 x 10 inches. Very Good plus.

**\$375**



# BRENDA R

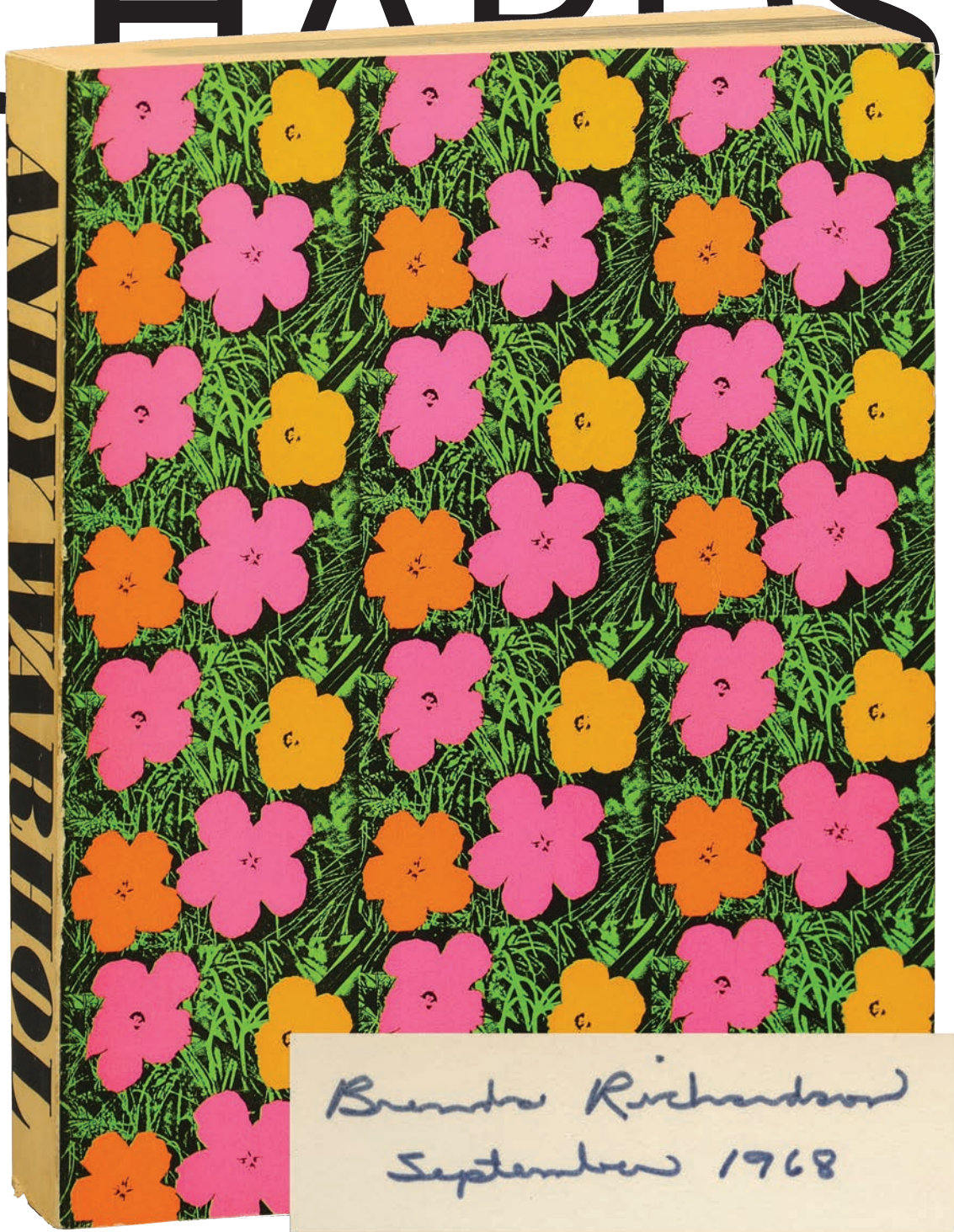
**O**ne of the most distinguished curators and art historians of the twentieth century, Brenda Richardson began her career at the University Art Museum in Berkeley (1964-1975), and went on to become the chief curator at the Baltimore Museum Art (1975-1998). An unapologetic champion of contemporary art, she curated well over 70 major exhibitions for the BMA, the high spots being stagings for Frank Stella, Brice Marden, Barnett Newman, and Bruce Nauman. She also curated the 1985 exhibition of the world-renowned Cone Collection, the BMA's prized centerpiece. Richardson tutored John Waters, who became one of the most important twentieth century thinkers in the world of contemporary art.

*We are proud to present a number of titles from her collection, showcasing some of the key artists and movements she championed.*





# ICHADDSO



Brenda Richardson  
September 1968

39

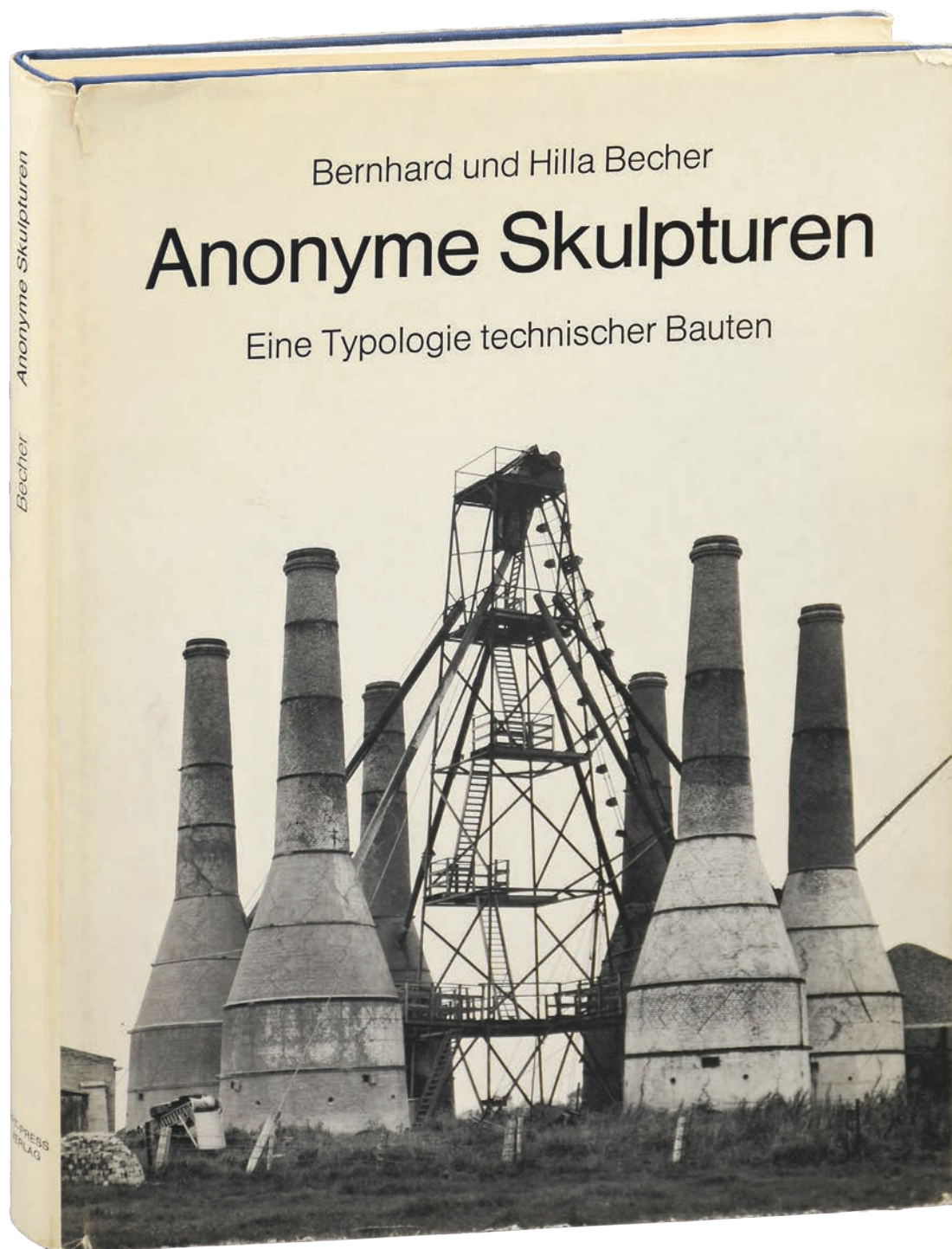
Published on the occasion of the Andy Warhol exhibition at Moderna Museet in Stockholm February to March 1968 [The Stockholm Catalog]

Stockholm: Moderna Museet, 1968. First Edition. Copy belonging to Brenda Richardson, with her ownership name and "1968" in holograph ink on the inside front wrapper. Published on the occasion of the Andy Warhol exhibition at the Museet in Stockholm, February-March, 1968. Text in English and Swedish.

Easily Near Fine in perfect bound wrappers as issued.

Parr and Badger, *The Photobook: A History Volume I*, pp. 144-145.

\$4500



40

**BERNHARD BECHER, HILLA BECHER**

**Anonyme Skulpturen: Eine Typologie technischer Bauten**

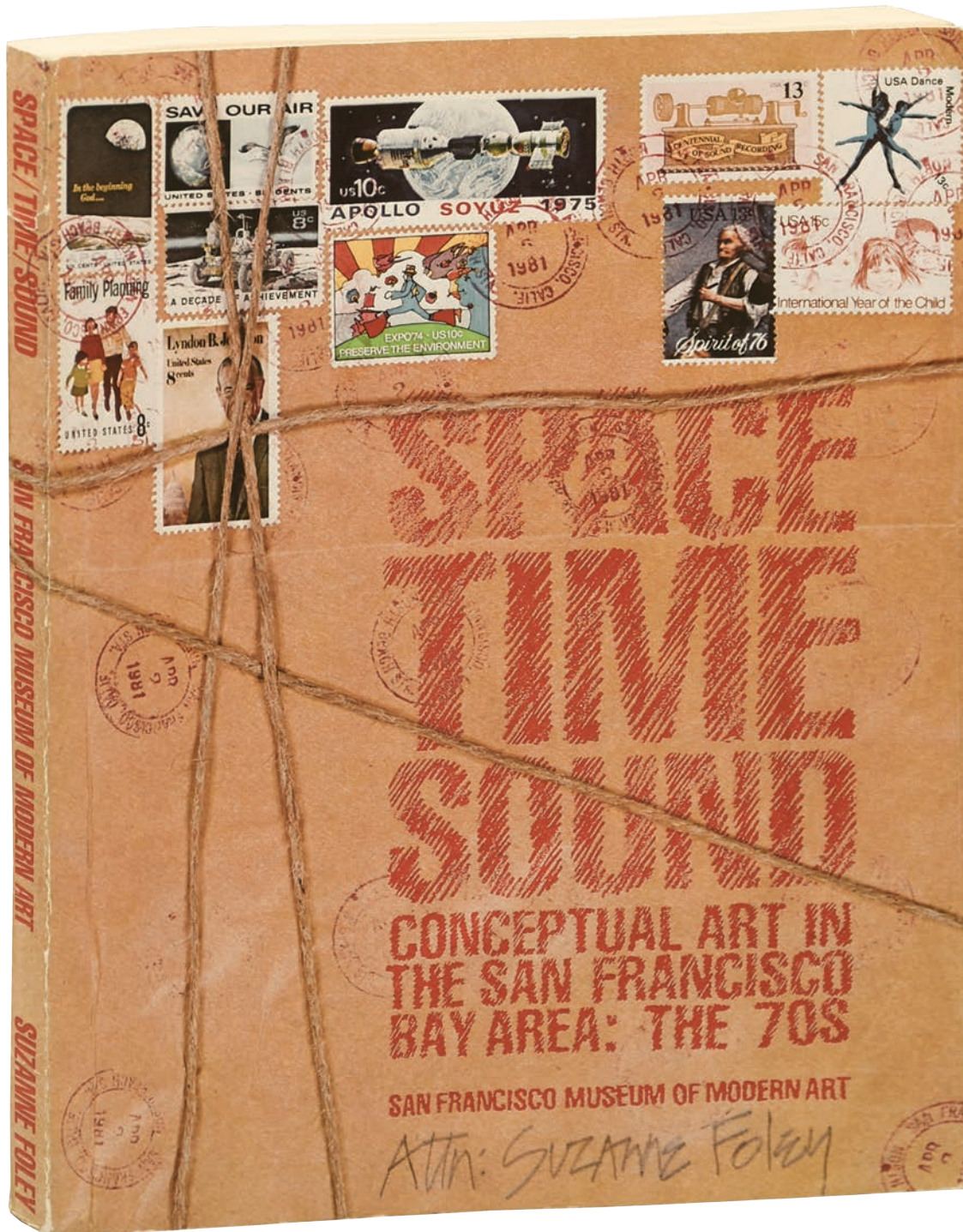
Dusseldorf, Germany: Art-Press, 1970. First Edition.  
The Bechers' first major photobook.

Very Good Plus in a Very Good Plus dust jacket. Jacket faintly soiled on the front panel, with a few short closed tears and nicks at the spine ends and corners.

Roth, pp. 194-195.

**\$4250**





41

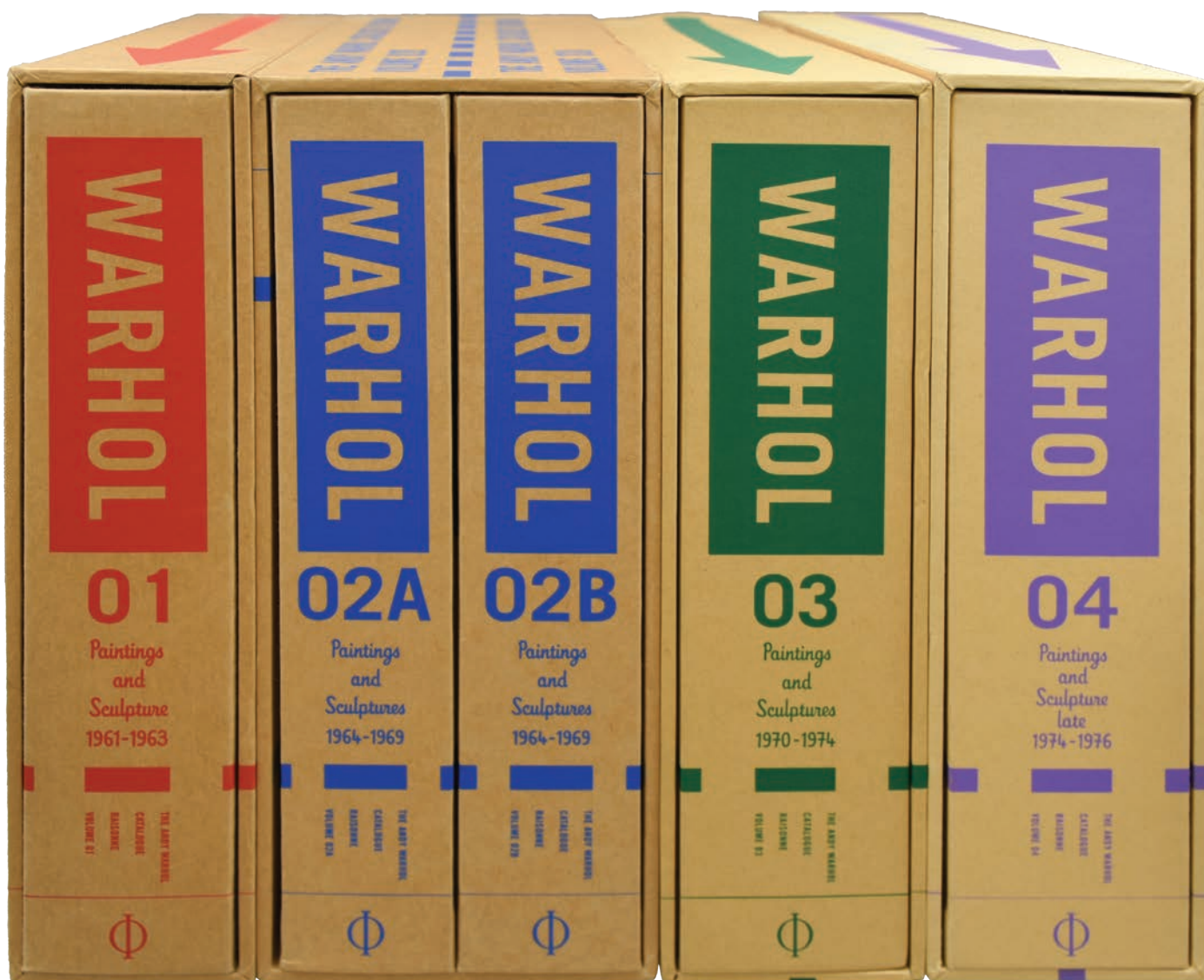
**SUZANNE FOLEY****Space Time Sound: Conceptual Art in the San Francisco Bay Area: The 1970s**

Seattle and London: University of Washington Press, 1981. First Edition. Published in conjunction with a major exhibition of Suzanne Foley's work which ran from December 21, 1979 to February 10, 1980 at the San Francisco Museum of Modern Art.

Light rubbing to extremities and spinefolds, else Near Fine in illustrated card wrappers as issued.

**\$850**





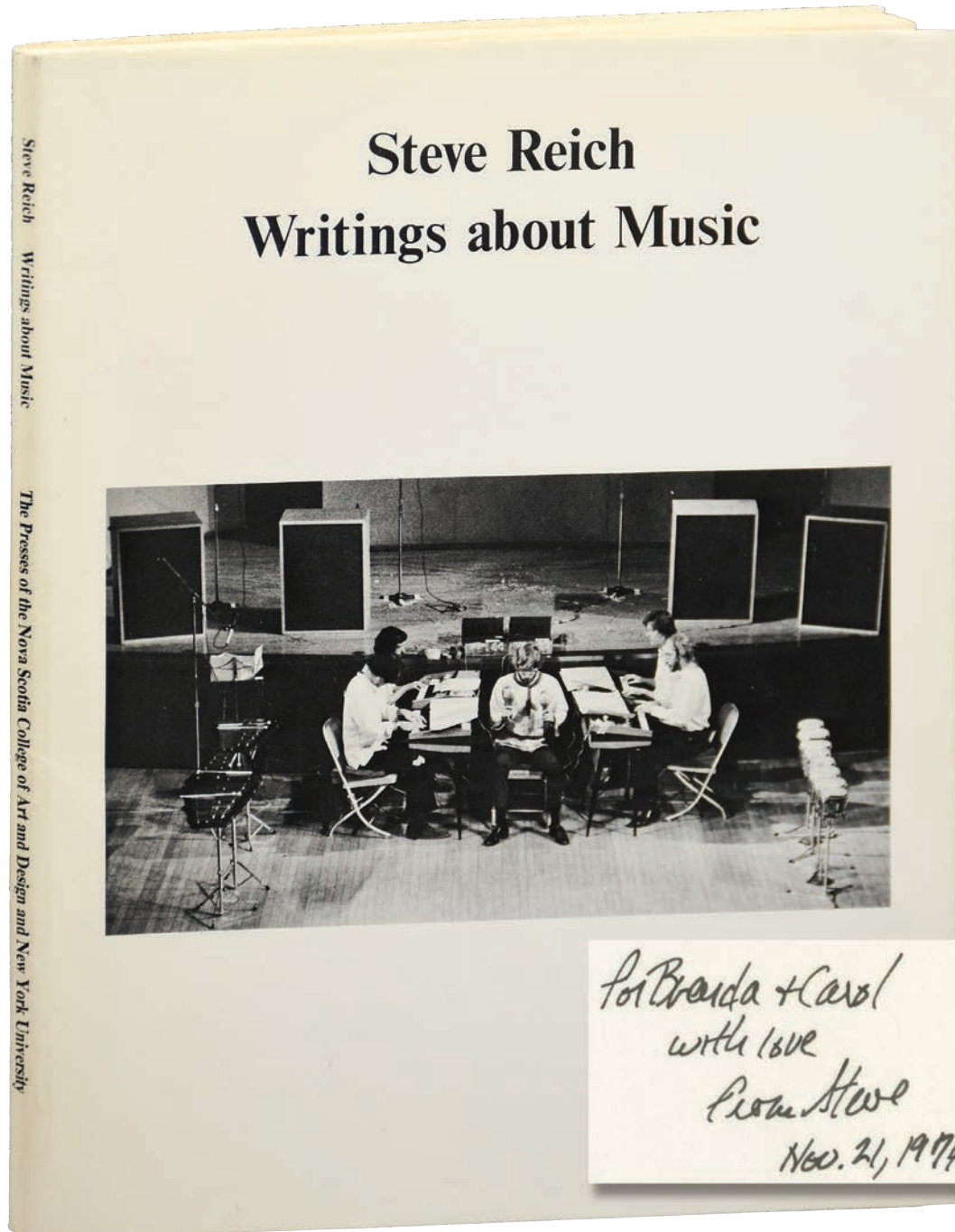
42

The Andy Warhol Catalogue Raisonné of Paintings and Sculptures, in four volumes:  
I: 1961-1963; II: 1964-1969; III: 1970-1974; IV: 1974-1976

London: Phaidon Press, 2002-2014. Hardcover.  
First Editions. Large quarto. Volumes 1-4, published  
as 5 separate slipcased editions (Volume 2 having  
2 books).

All volumes hardcover, with no jacket and matching  
slipcase as issued. Fine.

\$1500



43

**STEVE REICH**  
**Writings about Music**

New York: New York University Press / Halifax: The Press of Nova Scotia College of Art and Design, 1974. First Edition, softcover, issued simultaneously with the hardcover. First issue without the added note about typographical corrections by Reich at the end of his introduction. Inscribed by Reich in the year of publication on the verso of the front wrapper to Brenda Richardson: "For Brenda [and]

Carol / with love / from Steve / Nov. 21, 1974."  
The composer's first book.

Near Fine in card wrappers as issued, in a Near Fine example of the scarce dust jacket. Wrappers lightly and evenly toned. Jacket lightly soiled, with faint toning to spine and edges.

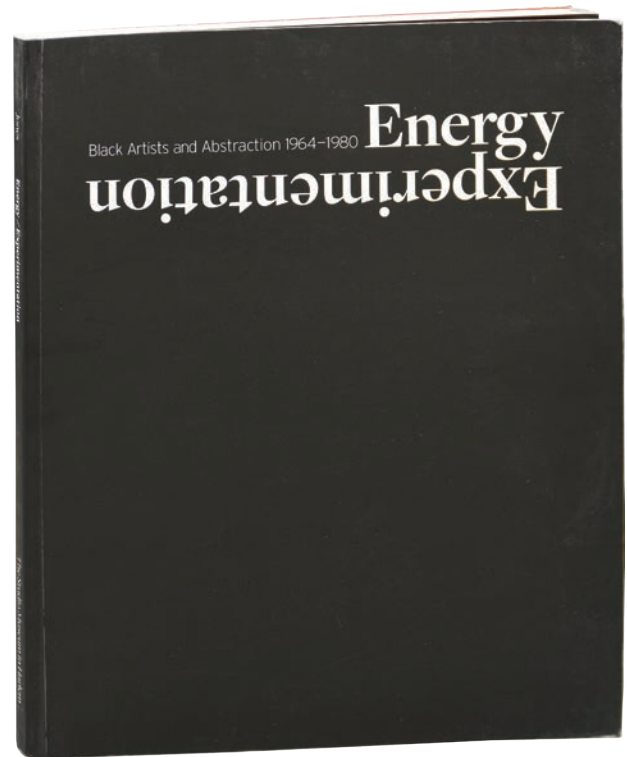
\$550

## 44 Energy and Experimentation: Black Artists and Abstraction 1964-1980

New York: The Studio Museum in Harlem, 2006. First Edition. Published in conjunction with an exhibition held at the Studio Museum in Harlem from April 5 - July 2, 2006.

Near Fine in wrappers.

\$750



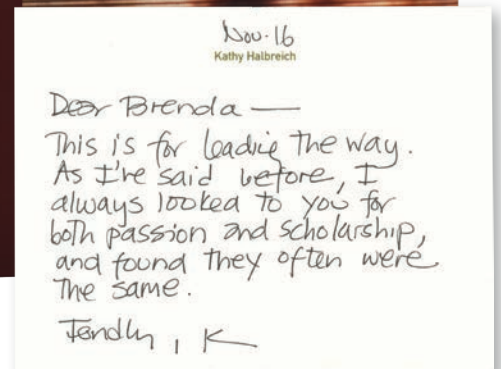
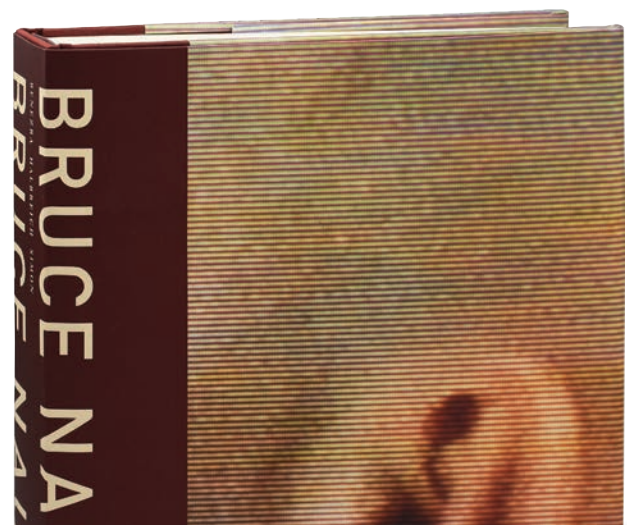
## 45 Bruce Nauman

Minneapolis: Walker Art Center, 1994. First Edition. Published in conjunction with a traveling exhibition which opened at the Museo Nacional Centro de Arte Reina Sofia on November 30, 1993 and closed at The Museum of Modern Art (MOMA) on May 23, 1995.

Laid in is an autograph note signed from Kathy Halbreich, then the Walker Art Center director and organizer of the exhibition, to Brenda Richardson, dated November 16: "Dear Brenda — / This is for leading the way. As I've said before, I always looked to you for both passion and scholarship, and found they often were the same. / Fondly, K."

Fine and unread in a Fine dust jacket.

\$675





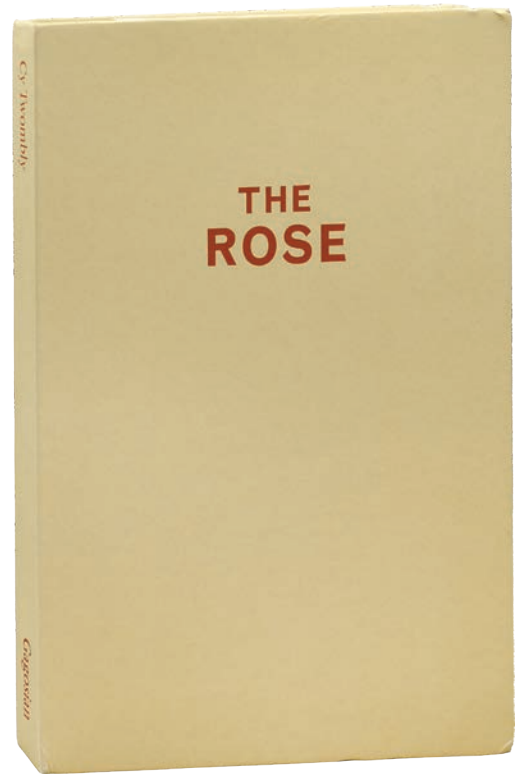
46

**CY TWOMBLY (ARTIST)**  
**RAINER MARIA RILKE (POETRY)**  
 Cy Twombly: The Rose

London: Gagosian Gallery, 2009. First Edition. Catalogue for an exhibition featuring five new paintings by Cy Twombly, held in London at the Gagosian Gallery, February 12 - May 9, 2009. Five fold-out full-size color illustrations, and one fifteen page booklet in tan side-stitched wrappers, housed in a tan slipcase.

Booklets Near Fine, slipcase Very Good plus, with light wear and a few bumps to the corners and lower edges.

**\$525**



47

**Barnett Newman: A Catalogue Raisonné**

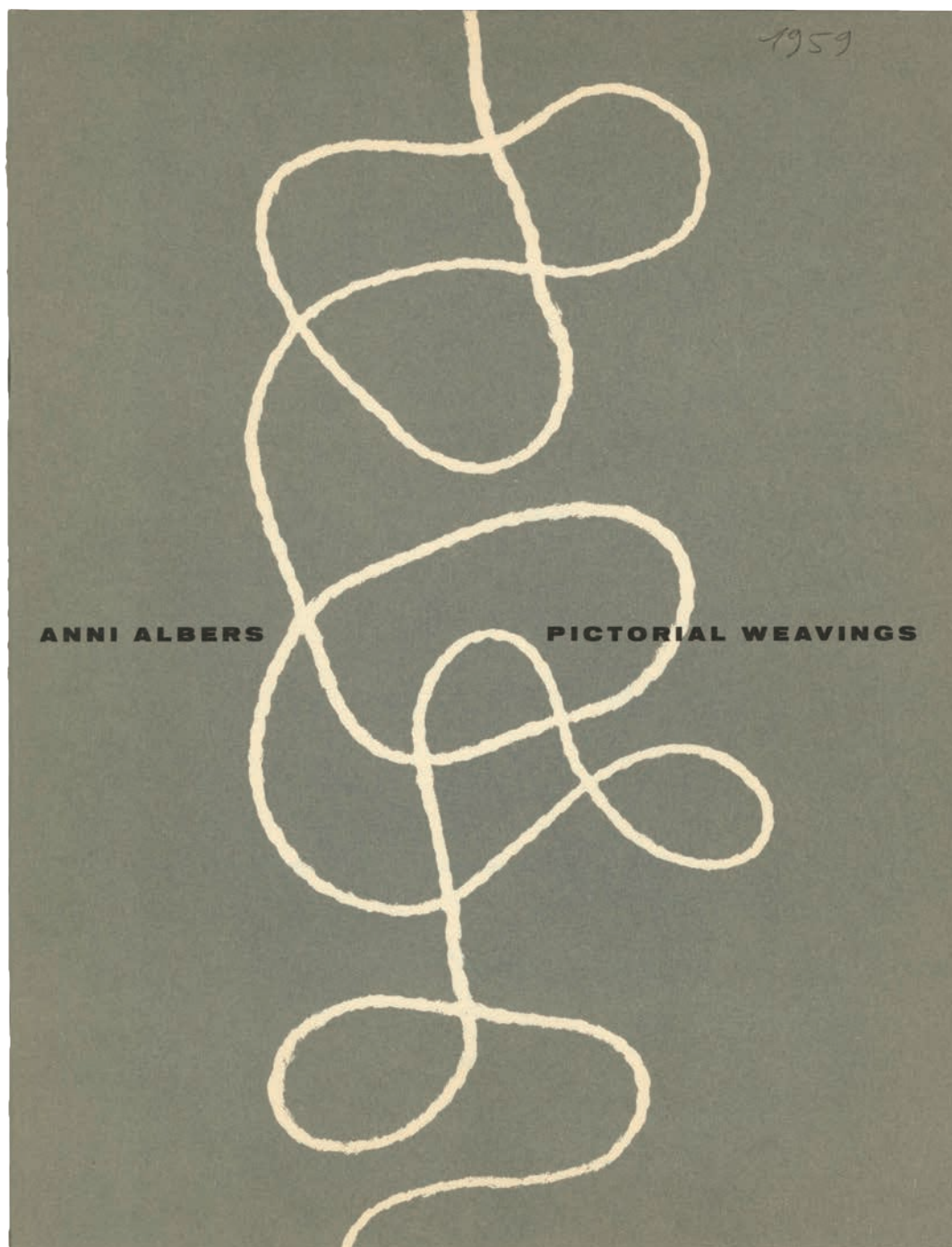
New York, New Haven, London: The Barnett Newman Foundation / Yale University Press, 2004. First Edition.

The definitive catalogue raisonné of Newman's entire oeuvre, including paintings, drawings, sculpture, graphics, an architectural model, lost and unfinished works, and ephemera. Also includes extensive provenance, exhibition, and publication histories, as well as a listing of the contents of the artist's library at the time of his death in 1970. Additionally, the book offers revelatory essays on the artist, his career, and his working methods, with photographs of Newman, his studios, and his installations—information not previously available to the public before because Newman only allowed his wife to observe him at work.

Fine and unread in a Fine dust jacket, housed in a Near Fine, lightly rubbed slipcase.

**\$850**





48

### Anni Albers: Pictorial Weavings

Boston: Massachusetts Institute of Technology Press, 1959. First Edition. Early exhibition catalog of Albers' abstract textile work, documenting her second solo show, held at the Carnegie Institute of Technology in Pittsburgh, The Baltimore Museum of Art, and the Yale University Art Gallery.

Eleven works captured in black-and-white photographs, with a brief introduction by the artist, an exhibition checklist, and exhibition history.

Catalog design by Norman Ives, who would become a regular printer of Albers' work.

Annotation in holograph ink on the top right corner of the front wrapper, else Fine in side-stapled printed card wrappers.

**\$475**

## 49 Andy Warhol and Jean-Michel Basquiat: Collaboration Paintings

New York: Gagosian Gallery, 2002. Quarto. Published in conjunction with an exhibition held at the Gagosian Gallery of 24 of the collaborative paintings made by Andy Warhol and Jean-Michel Basquiat between 1984 and 1985.

About Fine in side-stapled wrappers.

\$400

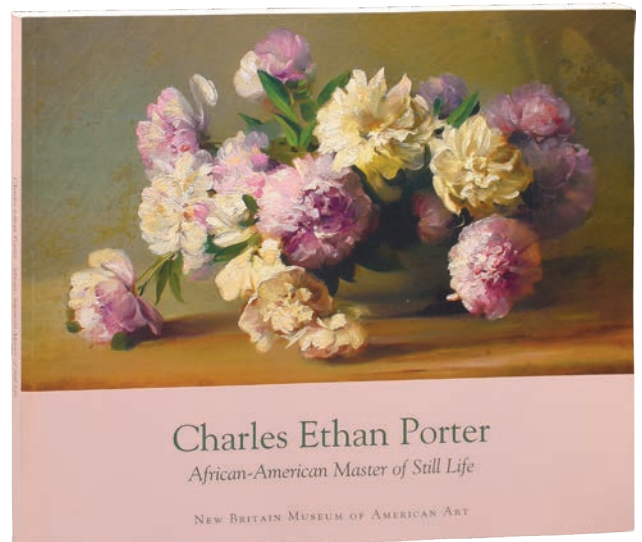


## 50 Charles Ethan Porter: African-American Master of Still Life

New Britain, CT: New Britain Museum of American Art, 2008. First Edition. Exhibition catalog for the first major retrospective of Charles Ethan Porter's work in 2008, at the New Britain Museum of American Art.

Fine in perfect bound card wrappers as issued

\$625



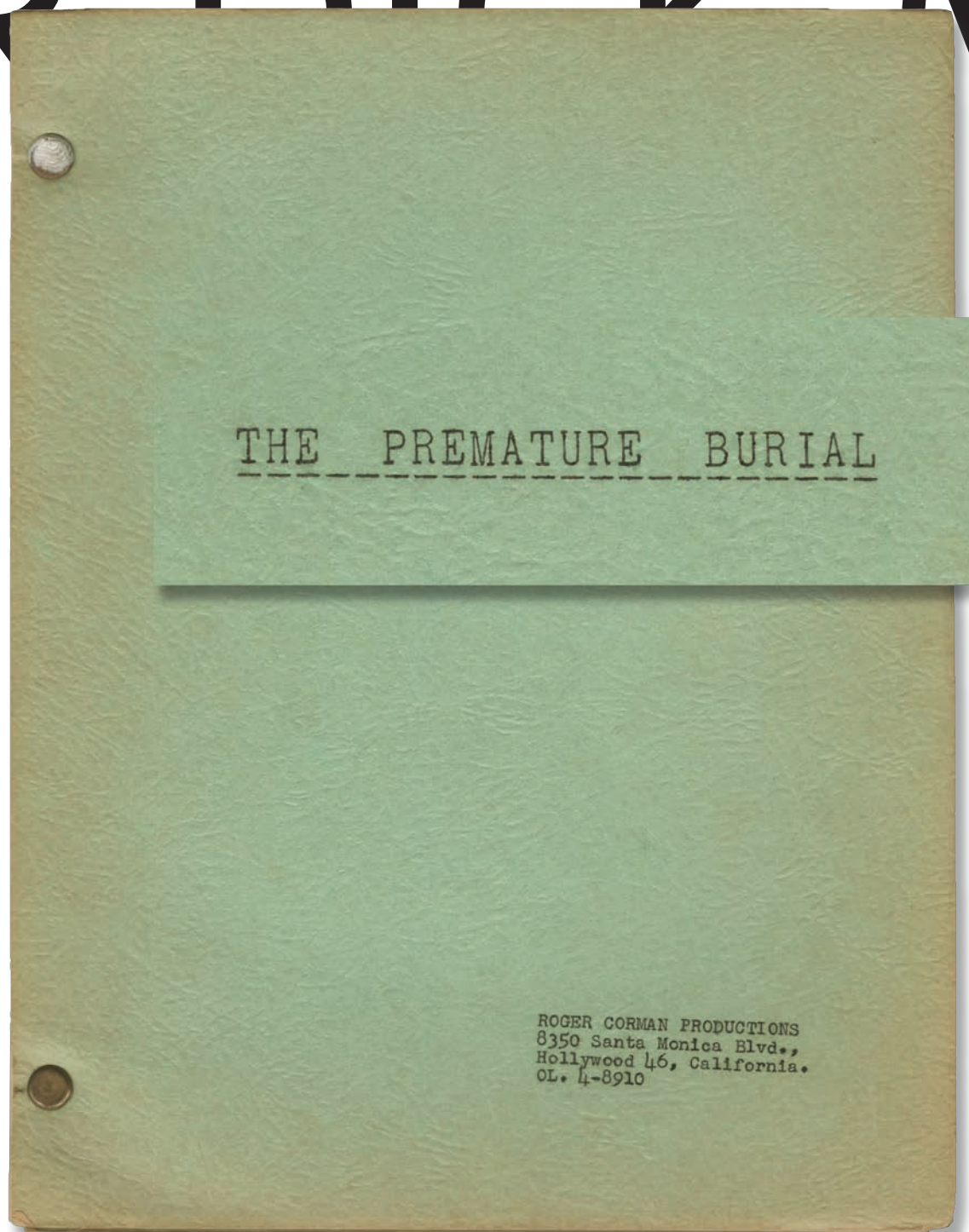


# DICK MILL

**D**ick Miller made his first screen appearance in Roger Corman's 1955 Western *Apache Woman*, and would go on to be an actor in 21 Corman productions over the next 13 years, most notably in the 1959 horror-comedy classic *A Bucket of Blood*, one of the actor's few starring roles. A prolific and versatile character actor, he also worked with a number of high-profile directors throughout his six-decade career, including Martin Scorsese, James Cameron, John Sayles, Ernest Dickerson, and perhaps most memorably Joe Dante, who cast Miller in nearly every film project he directed before the actor's death in 2019. Miller often appeared in one-scene parts as a beleaguered everyman character, with brief but always unforgettable performances, including playing characters named "Walter Paisley" in six different films.



THE PREMATURE BURIAL



## 51 **ROGER CORMAN (DIRECTOR)** **EDGAR ALLAN POE (SHORT STORY)** The Premature Burial

Draft script for the 1962 film, undated but circa 1962. Actor Dick Miller's working copy. One of Miller's earliest film appearances, with his only annotation being blood dripping from the title in red holograph ink.

Director Roger Corman's third of seven Edgar Allan Poe adaptations, known collectively as the "Poe Cycle."

Based on the 1844 short story by Edgar Allan Poe, and adapted to the screen by noted horror novelist and screenwriter Charles Beaumont, about a British aristocrat in Victorian England who develops a paranoid fear of being buried alive.

**\$4500**

# 52

## ROGER CORMAN The Undead

Draft script for the 1957 horror film, undated, circa 1957, and here under the working title *The Hypnosis of Diana Love*. Copy belonging to actor Dick Miller, with his name in holograph ink to the front wrapper, and his holograph ink and pencil annotations throughout, marking deletions and text additions, along with playful sketches of fellow cast and crew members. The alternate titles *Satan's People* and *The Undead* are noted on the title page.

One of Miller's earliest films. Some of the actor's sketches in the script are related to the film, including several showing the pitchfork "mark of Satan" design that appears on Miller's character when he makes a deal with the Devil. On a different page, Miller has drawn a bespectacled, clean-shaven man and written "C.B." beside it—denoting Miller's friend, the screenwriter Charles B. Griffith.

Director Roger Corman's attempt to cash in on the success of *The Search for Bridey Murphy* (1956). A psychic researcher hires a prostitute and puts her into a trance so that she can regress to her previous life in the Middle Ages, where she shares the body of her past self, a woman sentenced to die under suspicion of being a witch.

A certifiable Z-budget horror classic, filmed over the course of one week, with sets built inside a converted supermarket and props left over from Corman's 1956 release, *It Conquered the World*.

**\$4850**



Dick Miller

# THE HYPNOSIS OF DIANA LOVE

"SATAN'S PEOPLE"  
"THE UNDEAD"

THE HYPNOSIS OF DIANA LOVE

Original Screen Masque by

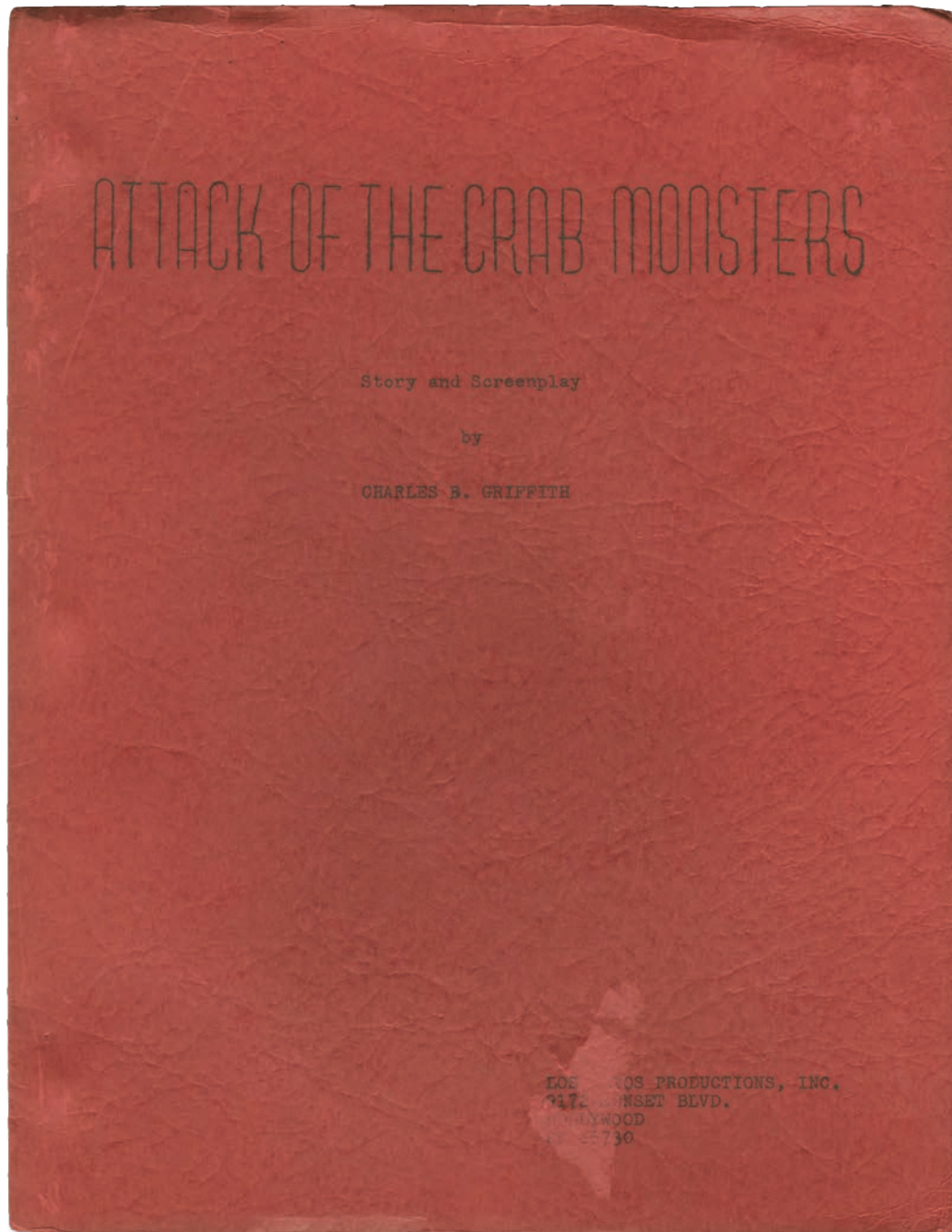
MARK HANNA

and

CHARLES B. GRIFFITH



Property of  
ROGER CORMAN PRODUCTIONS  
9172 SUNSET BLVD.  
HOLLYWOOD  
CR 66730



53

**ROGER CORMAN**

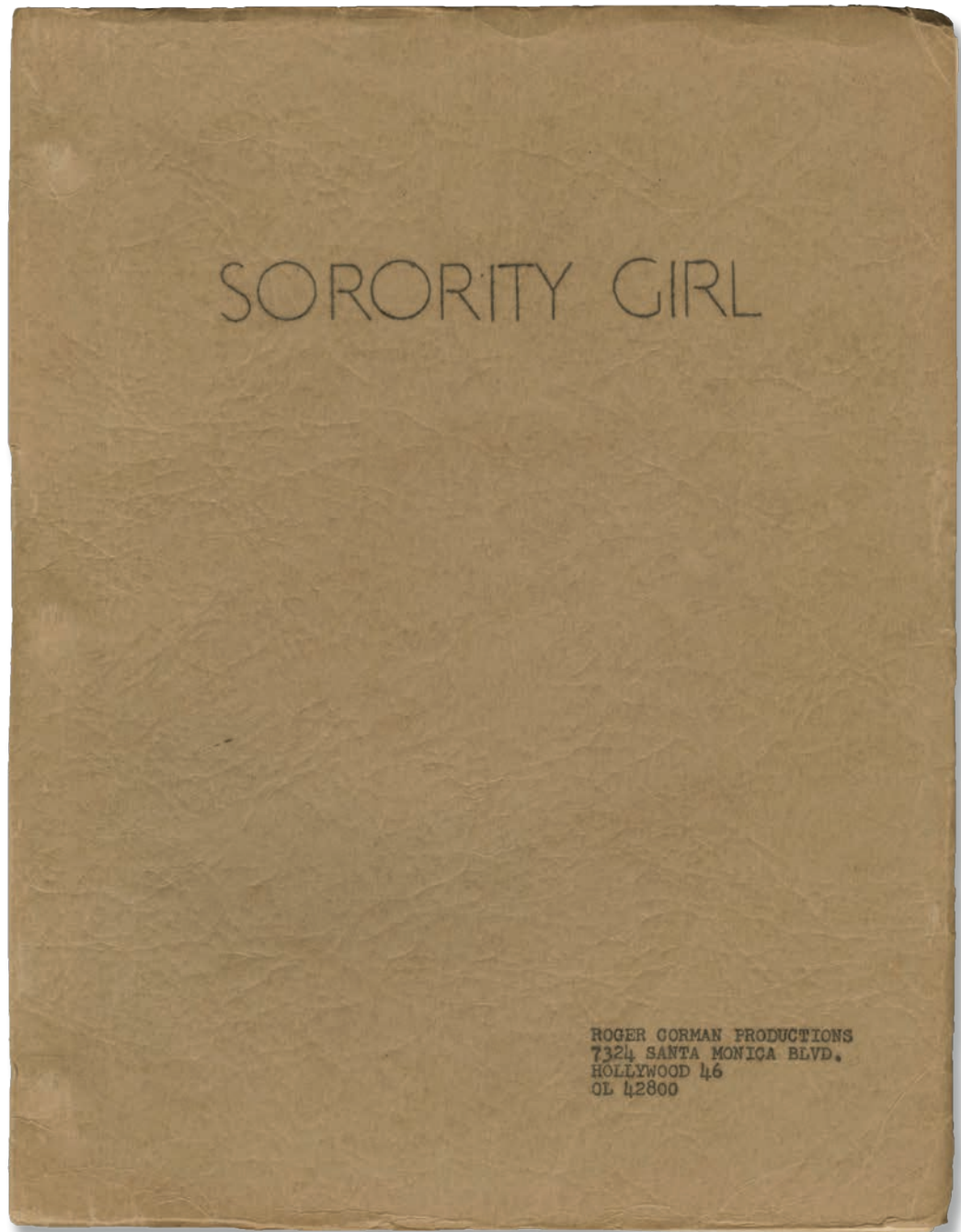
**Attack of the Crab Monsters**

Draft script for the 1957 film, undated, circa 1957. Script belonging to actor Dick Miller, who did not appear in the film, but was considered for it and was close friends with screenwriter Charles B. Griffith. Single holograph pencil annotation by Miller on page 45, marking a character's dialogue.

A scientific expedition is sent to a distant Pacific island to discover the fate of a previous group of scientists sent to the island, only to discover that the group has been killed by—you guessed it—giant, radiation-mutated crabs.

**\$4500**





54

**ROGER CORMAN (DIRECTOR)**  
**SUSAN CABOT (STARRING)**  
 Sorority Girl

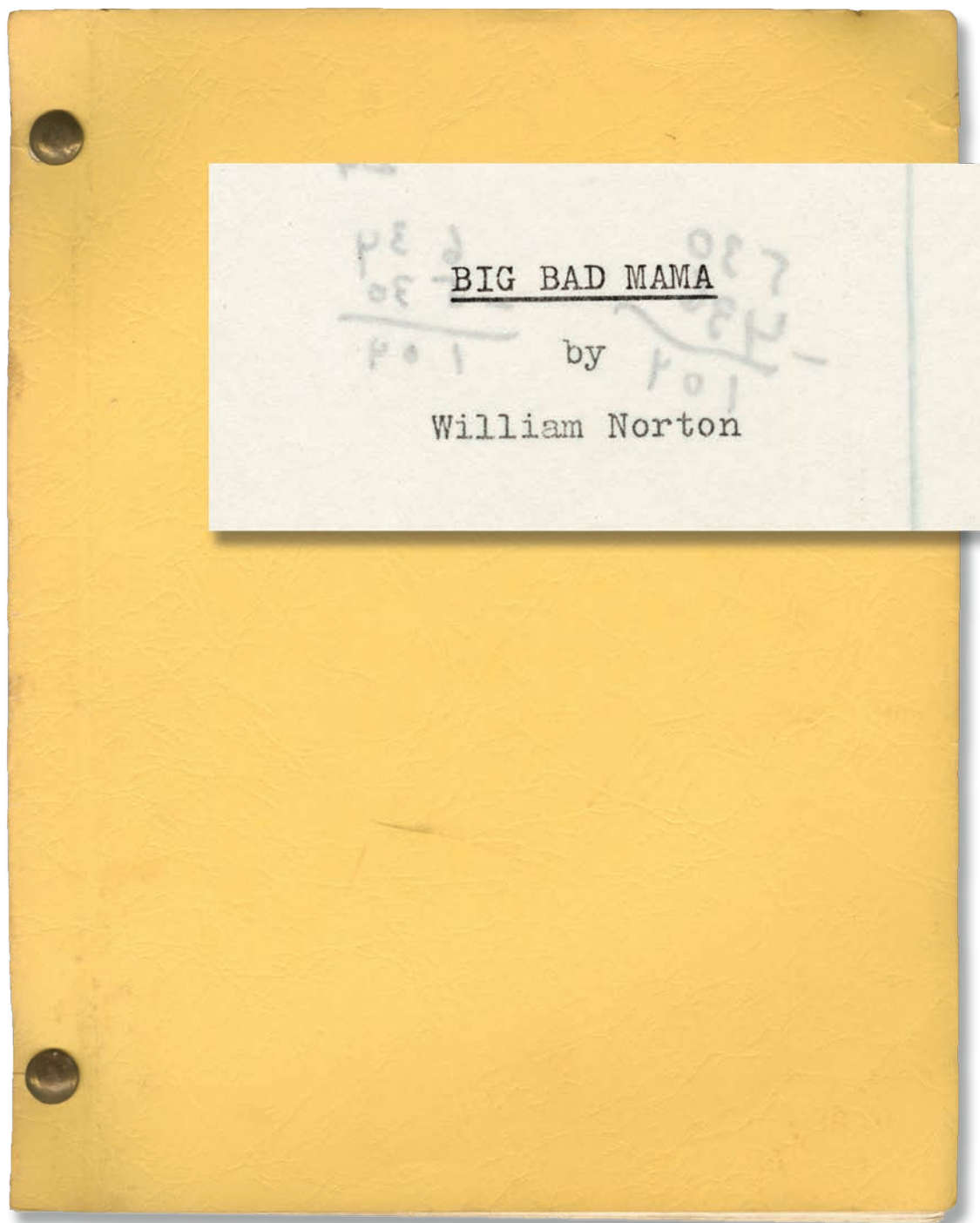
Draft script for the 1957 film, undated, circa 1957. Copy belonging to actor Dick Miller, who had a sizable role in the film, with his name on the title page and his annotations in holograph pencil and ink throughout.

The finished film runs a little over an hour, so the script, at 127 pages, was cut down substantially in the filming and editing process, leaving a remarkable amount of content for genre film study.

An alienated, wealthy sorority girl at an all-girls boarding school inflicts increasing cruelties on the other students, until her manipulation goes too far.

**\$2850**





55

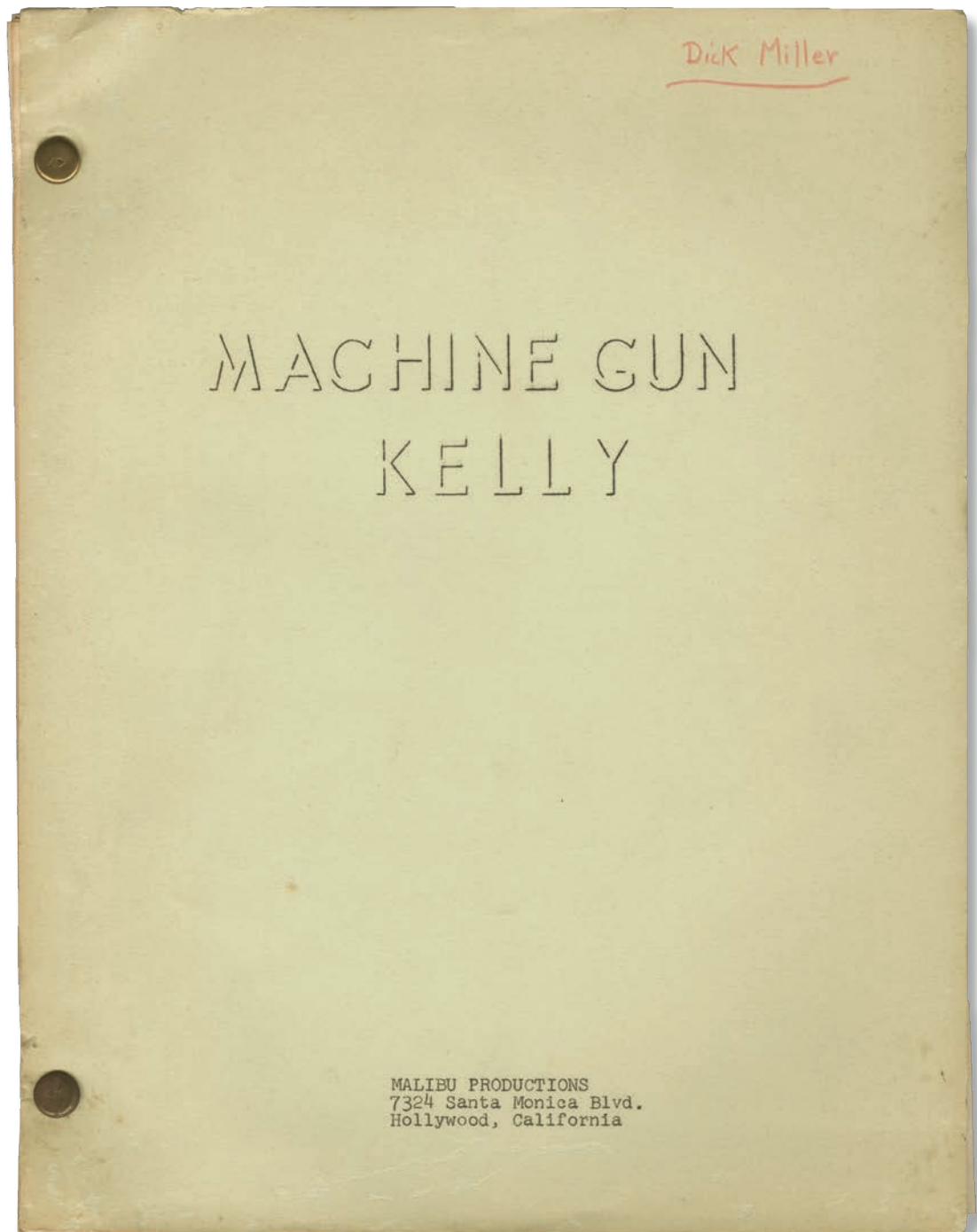
**ROGER CORMAN (PRODUCER)**  
**ANGIE DICKINSON, WILLIAM SHATNER (STARRING)**  
**Big Bad Mama**

Draft script for the 1974 film, undated, circa 1974. Copy belonging to actor Dick Miller, with his name on the title page, and his annotations throughout in holograph pencil and ink.

A sexploitation crime romp produced by Roger Corman, about the matriarch of a bootlegging family

who begins a crime spree with her two daughters in tow. The second Corman-affiliated film to feature a murderous, sexually deviant mother in the title role, the first being *Bloody Mama*, directed by Corman and starring Shelley Winters, in 1970.

**\$2650**



56

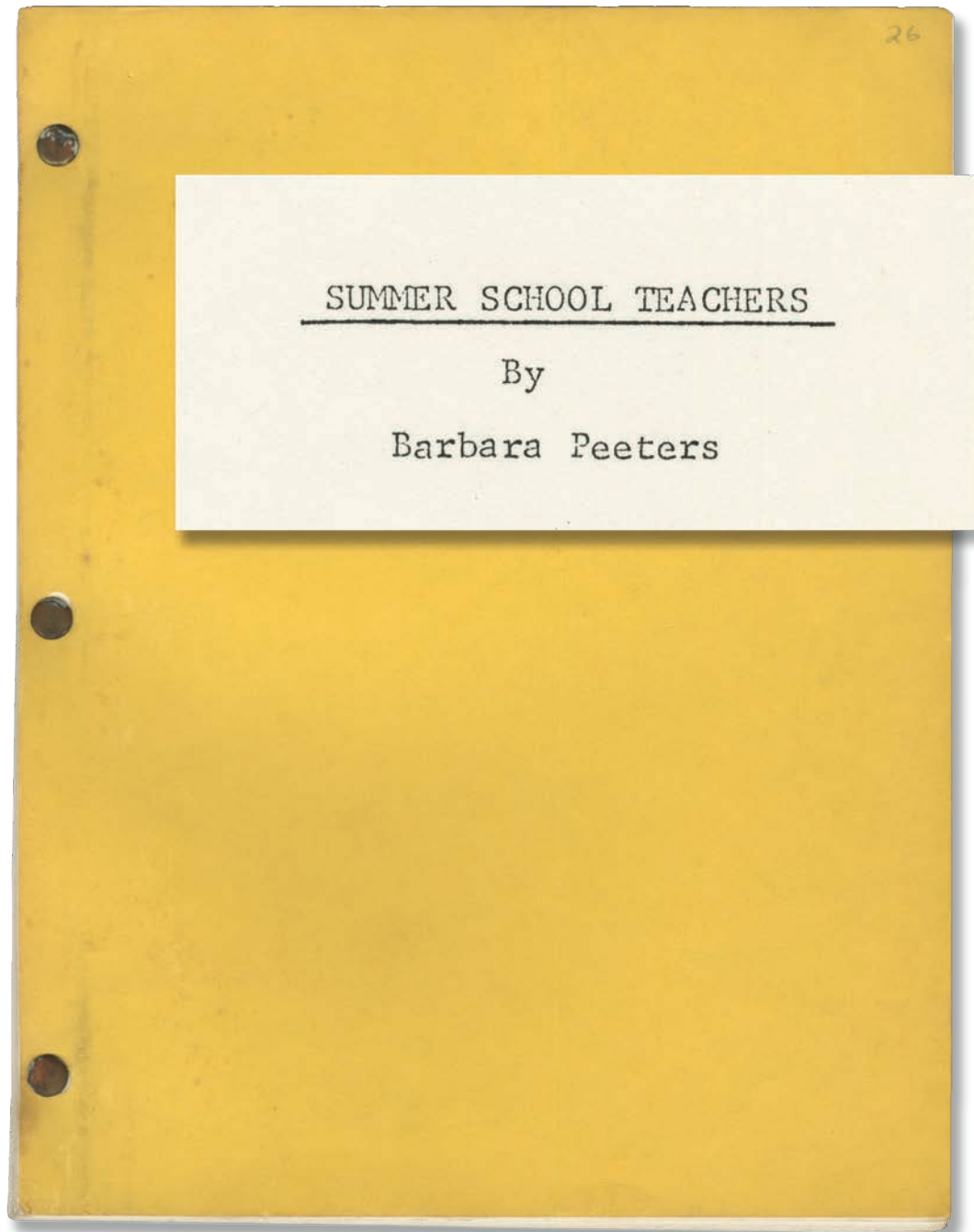
**ROGER CORMAN (DIRECTOR)**  
**CHARLES BRONSON (STARRING)**  
**Machine Gun Kelly**

Draft script for the 1958 film, dated January 12, 1958. Copy belonging to actor Dick Miller, with his name in holograph pencil to the front wrapper, and holograph pencil annotations throughout.

Miller was director Roger Corman's initial pick for the title role, but disagreements between Corman

and screenwriter R. Wright Campbell (who wanted the lead to go to his brother, William Campbell) led Corman to assign the part to actor Charles Bronson as a compromise.

**\$2500**



57

**BARBARA PEETERS**  
**Summer School Teachers**

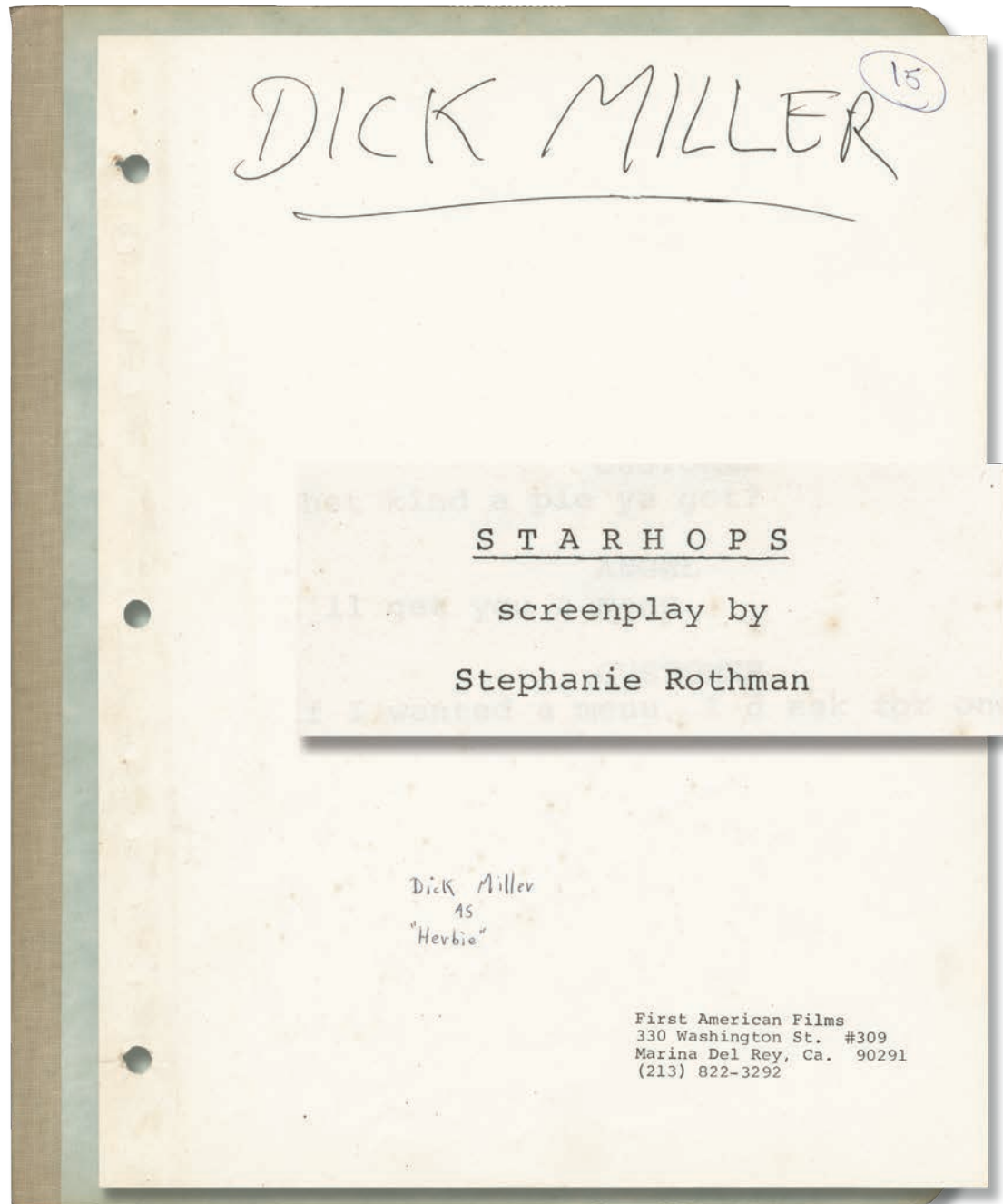
Draft script for the 1975 film, dated March 4, 1975. Copy belonging to actor Dick Miller, with his name in holograph ink annotation to the title page, and his holograph ink annotations throughout.

Directed by noted 1970s filmmaker Barbara Peeters, during her tutelage period with Roger Corman.

A well received film both upon its release and in retrospect that, while exploitative by its nature, has a notably feminist bent, with strong and decisive female characters.

**\$2500**





58

**BARBARA PEETERS**  
**Starhops**

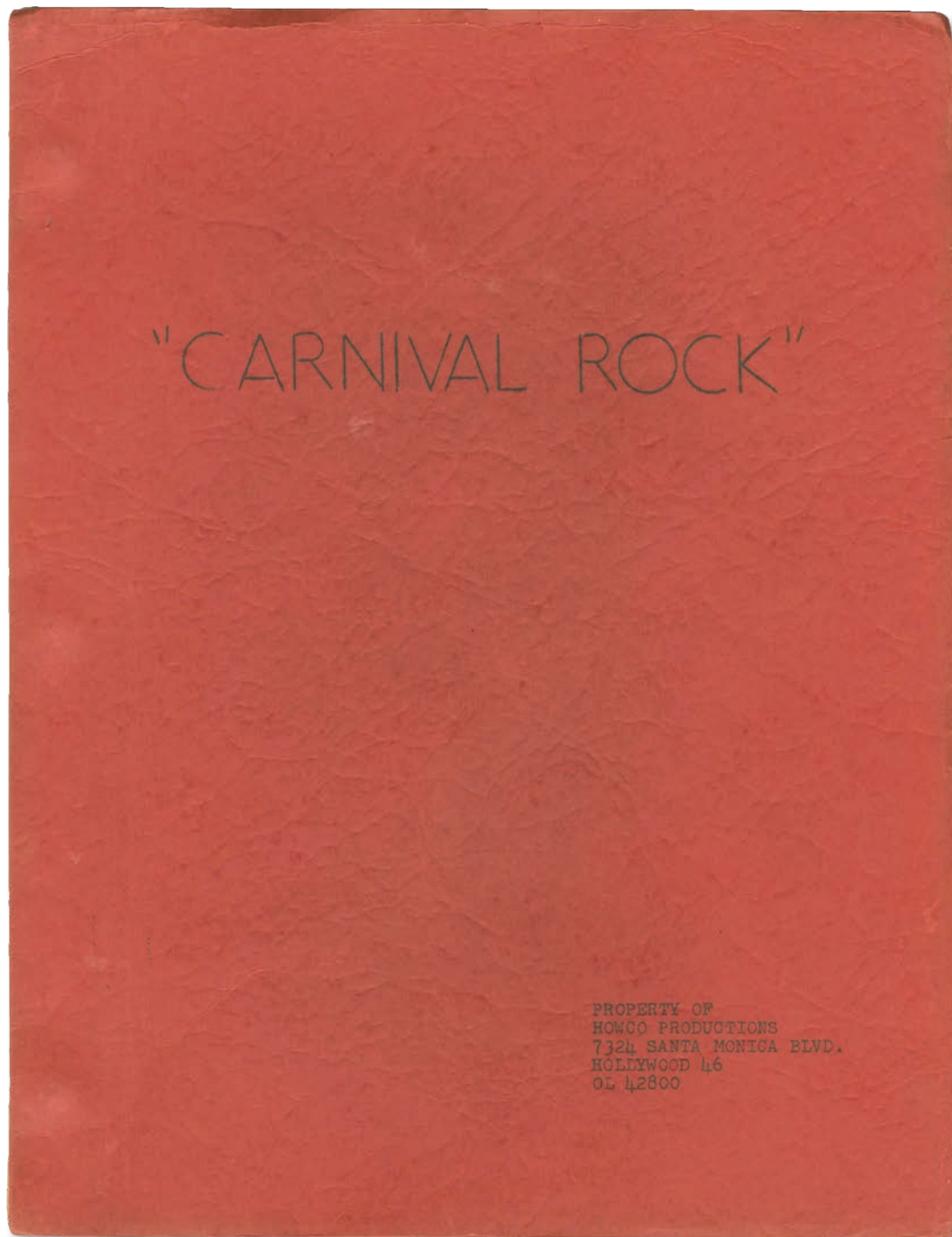
Draft script for the 1978 film, undated, circa 1978. Copy belonging to actor Dick Miller, with his name to the front wrapper and title page, and his holograph ink annotations throughout.

Screenwriter Stephanie Rothman worked as one of two female directors (the other being Barbara Peeters) at Roger Corman's New World Pictures, most notably directing the films *The Student Nurses* (1970) and *Terminal Island* (1974). Rothman was

initially intended to direct *Starhops*, but executives at Dimension Pictures chose to drastically rewrite the script and hire Peeters as director instead, leading Rothman to remove her name from the script. The script on offer here is solely authored by Rothman.

Set and shot on location in Venice Beach.

**\$1875**

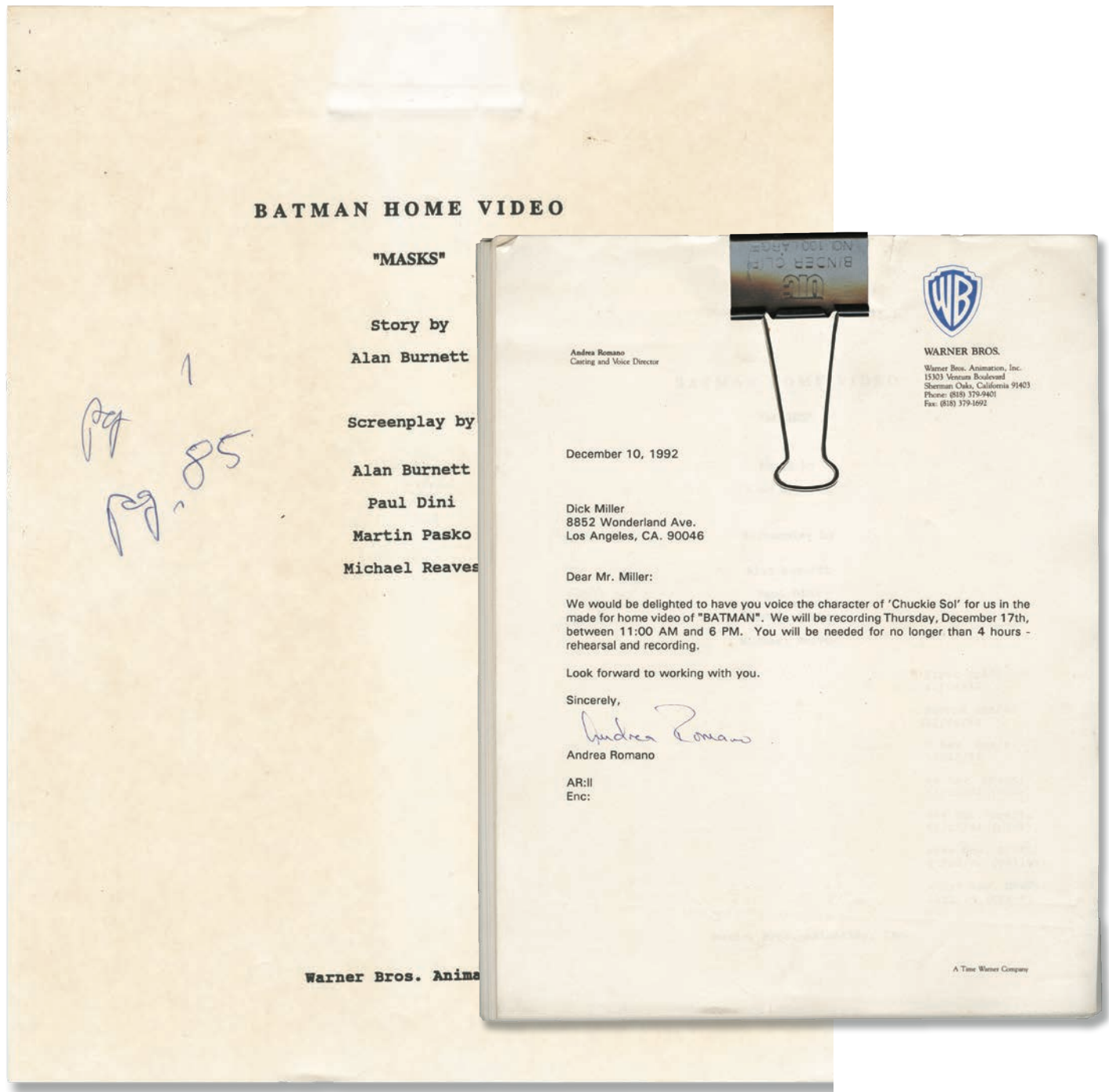


**59** **ROGER CORMAN**  
**Carnival Rock**

Draft script for the 1957 film, undated, circa 1957. Copy belonging to actor Dick Miller, with his holograph pencil annotations throughout. Miller was apparently considered for the role of Stanley, as many of Stanley's lines are marked with holograph pencil and then struck through, but was ultimately cast in the role of Ben.

The gangster owner of a nightclub on a carnival pier is tormented by his love for the club's star, who herself is in love with a local businessman with dreams of buying out the club.

**\$2250**



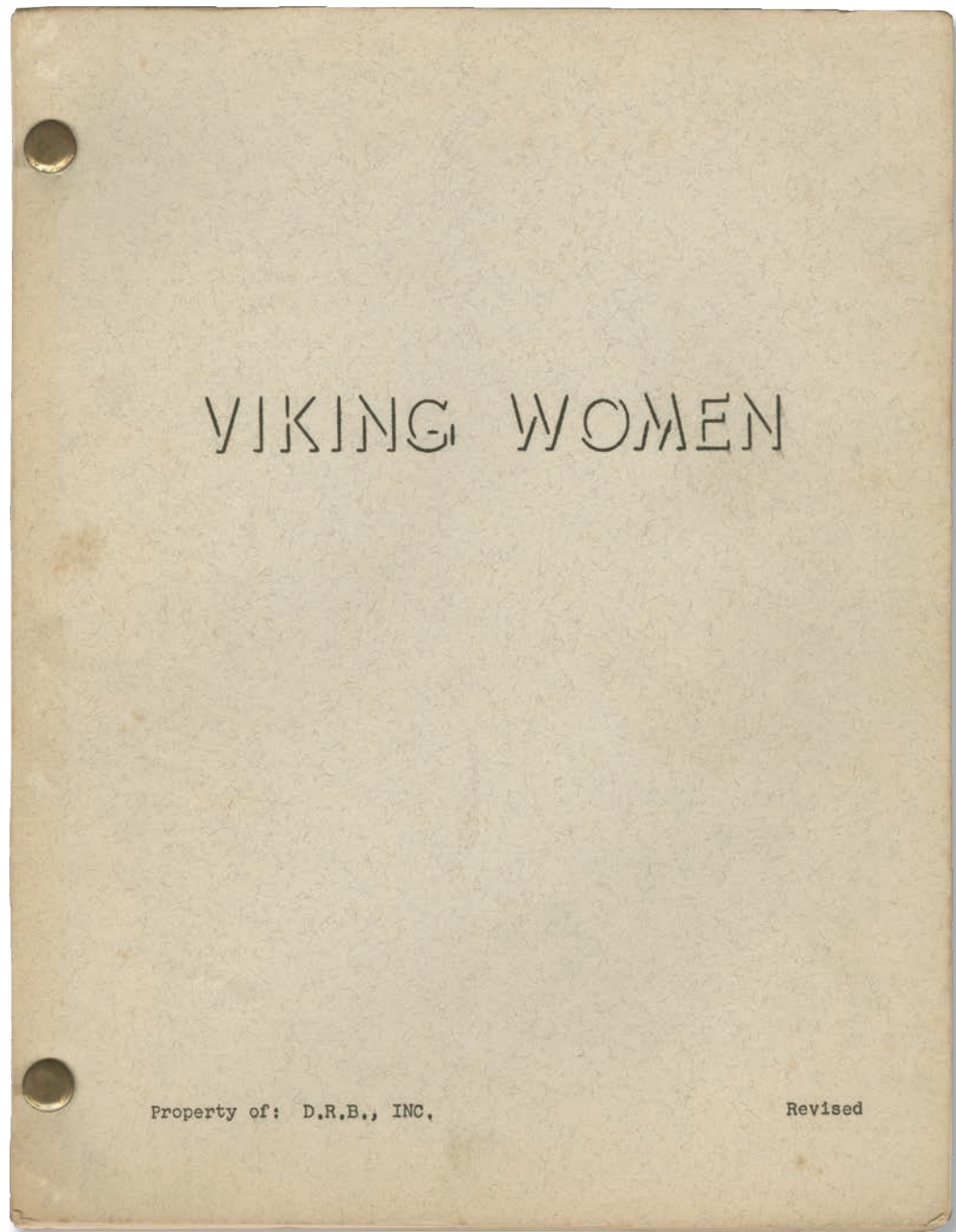
## 60 ERIC RADOMSKI, BRUCE TIMM (DIRECTORS) MARK HAMILL (STARRING) Batman: Mask of the Phantasm

Revised Draft script for the 1993 film, dated November 4, 1992. Copy belonging to actor Dick Miller, with his annotations in holograph ink to several pages, underlining lines, and with a letter to Miller from casting and voice director Andrea Romano regarding the project.

Based on the 1992-1995 television show *Batman: The Animated Series*. The first original theatrical film produced by Warner Brothers Animation, and the first film in the DC Animated Universe superhero film franchise.

**\$2000**





61

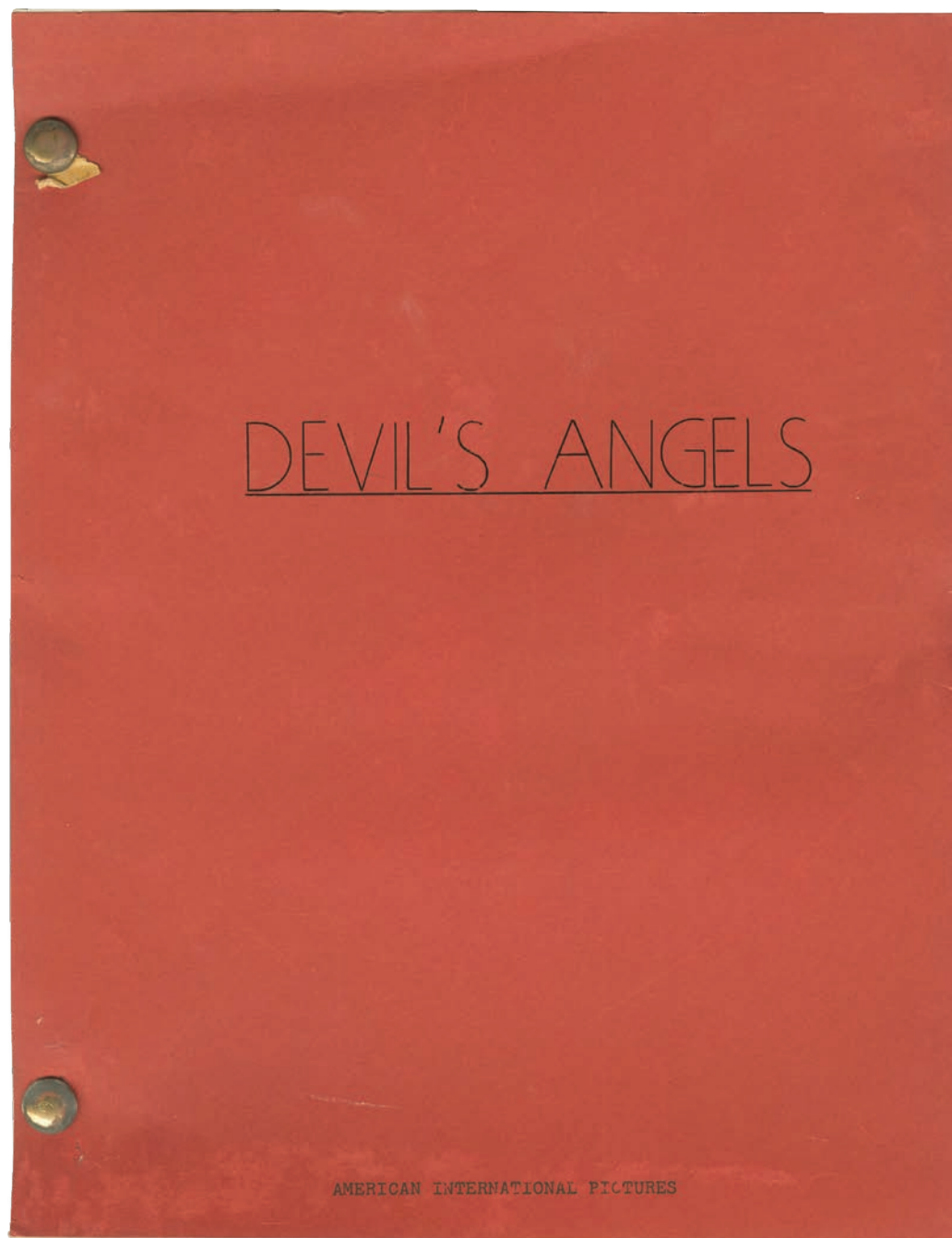
**ROGER CORMAN**

**The Viking Women and the Sea Serpent**

Revised Draft script for the 1957 film, undated, circa 1957, and here under the working title *Viking Women*. Copy belonging to uncredited actor Dick Miller, with his name in holograph ink to the title page, and annotations in holograph pencil throughout underlining lines for Ottar, although the role was played by actor Jonathan Haze.

A group of Viking women-warriors go on a sea voyage to recover the missing men from their village, but an encounter with a massive dragon-serpent forces them to take shelter on a mysterious island.

**\$2450**



62

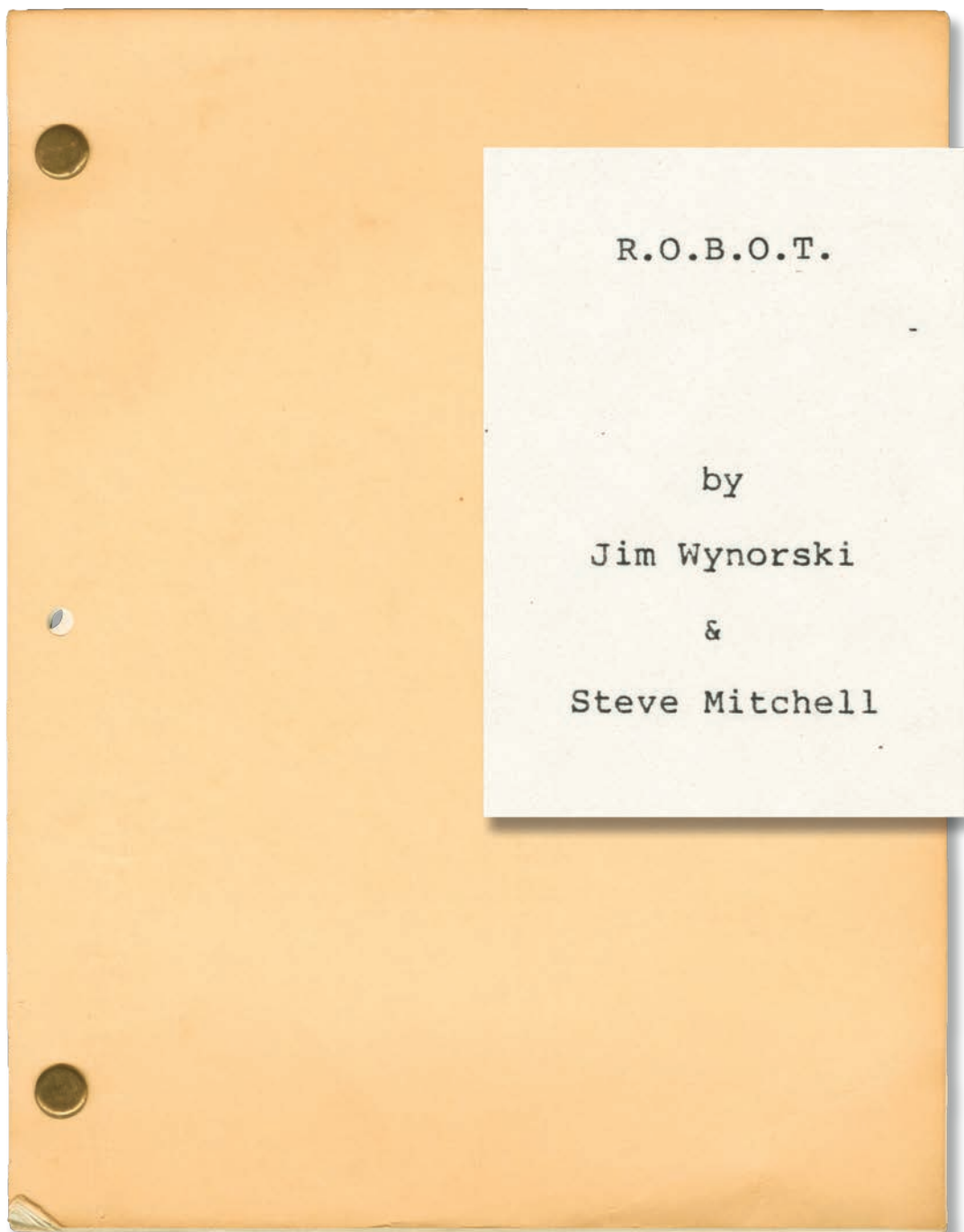
**DANIEL HALLER (DIRECTOR)**  
**JOHN CASSAVETES (STARRING)**  
Devil's Angels

Draft script for the 1967 film, dated December 7, 1966. Copy belonging to actor Dick Miller, with his name on the title page and his holograph ink and pencil annotations throughout. Miller was initially cast in the role of Leroy, although a motorcycle crash during filming left Miller with several broken ribs, and he was replaced by actor George Sims.

A gang of former Hell's Angels bikers are wrongfully accused of assaulting a teenage girl. Actor John Cassavetes agreed to star in order to help secure financing for his independent 1968 film *Faces*. Shot on location throughout Arizona.

McPadden, *Heavy Metal Movies*.

**\$1875**



63

**JIM WYNORSKI**  
Chopping Mall

Final Draft script for the classic 1986 horror film, dated October 15, 1985, and here under the working title *R.O.B.O.T.* Copy belonging to actor Dick Miller, with his annotations in holograph ink underlining lines to several pages.

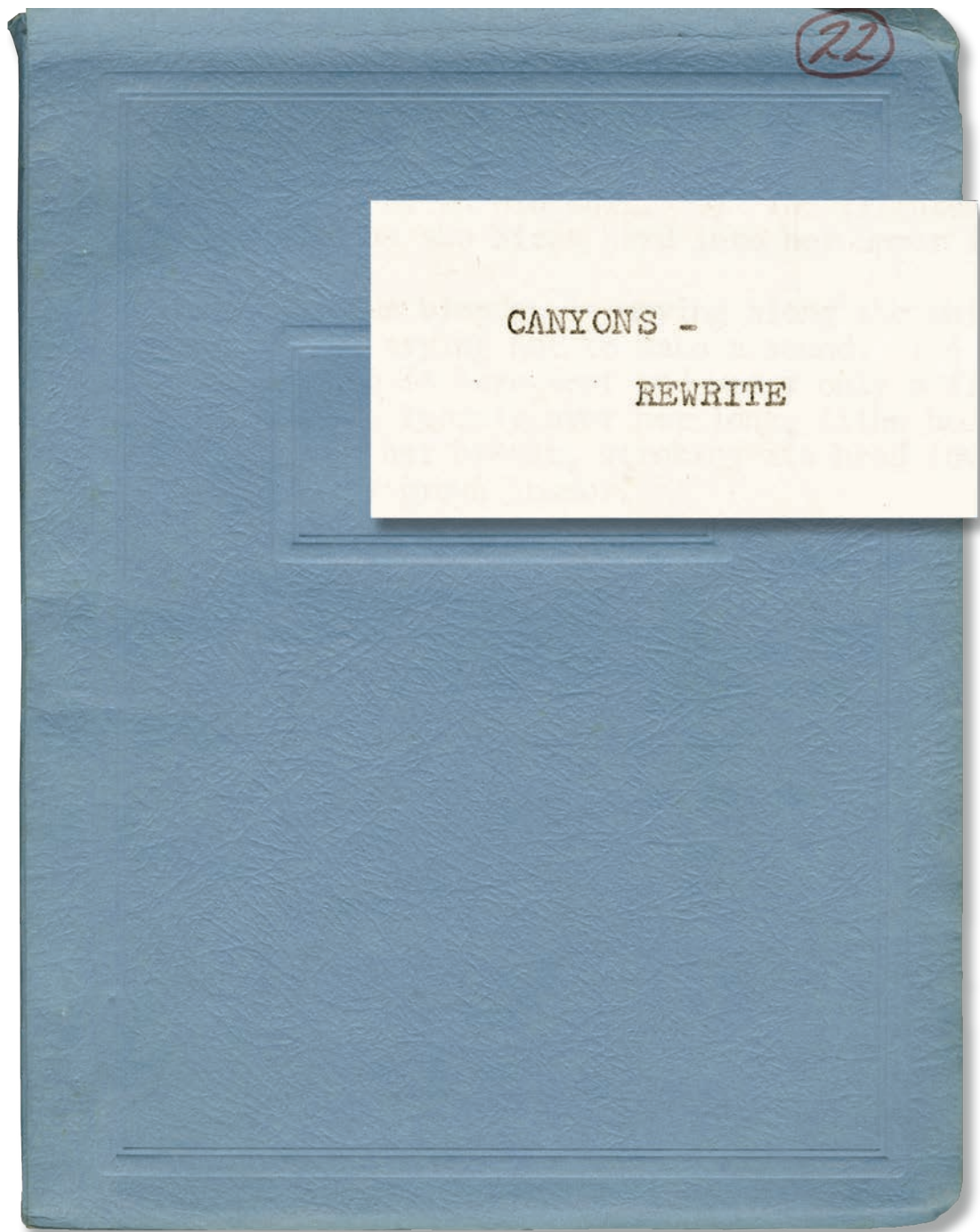
A group of teenage mall employees stay behind for a late night party in one of the stores, leading to a showdown with the mall's new security force—a team

of vicious, unstoppable robots which have begun to malfunction in increasingly violent ways. A gloriously bloody Z-budget romp that could have only been made in the 1980s, shot over the course of 22 days on location at the Sherman Oaks Galleria in Los Angeles.

McPadden, *Heavy Metal Movies*.

**\$1750**



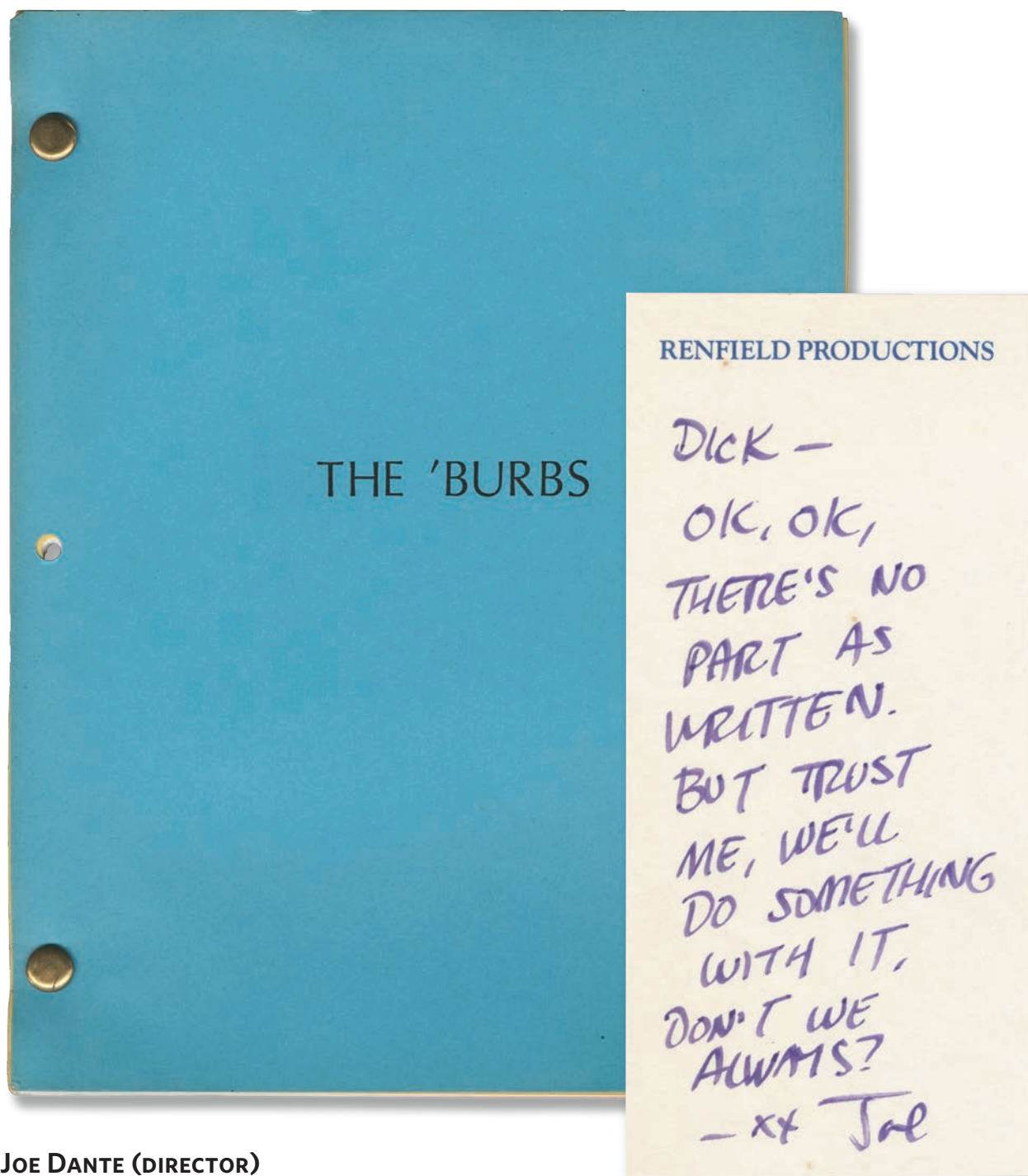


## 64 JONATHAN KAPLAN Night Call Nurses

Revised Draft script for the 1972 film, dated February 22, 1972, and here under the working title *Canyons*. Copy belonging to actor Dick Miller, with his annotations in holograph ink and pencil on two pages, as well as copied annotations on nearly every page.

The third film in Corman's "nurses" film cycle, preceded by *The Student Nurses* (1971) and *Private Duty Nurses* (1971) and followed by *The Young Nurses* (1973) and *Candy Stripe Nurses* (1975).

**\$2250**



65

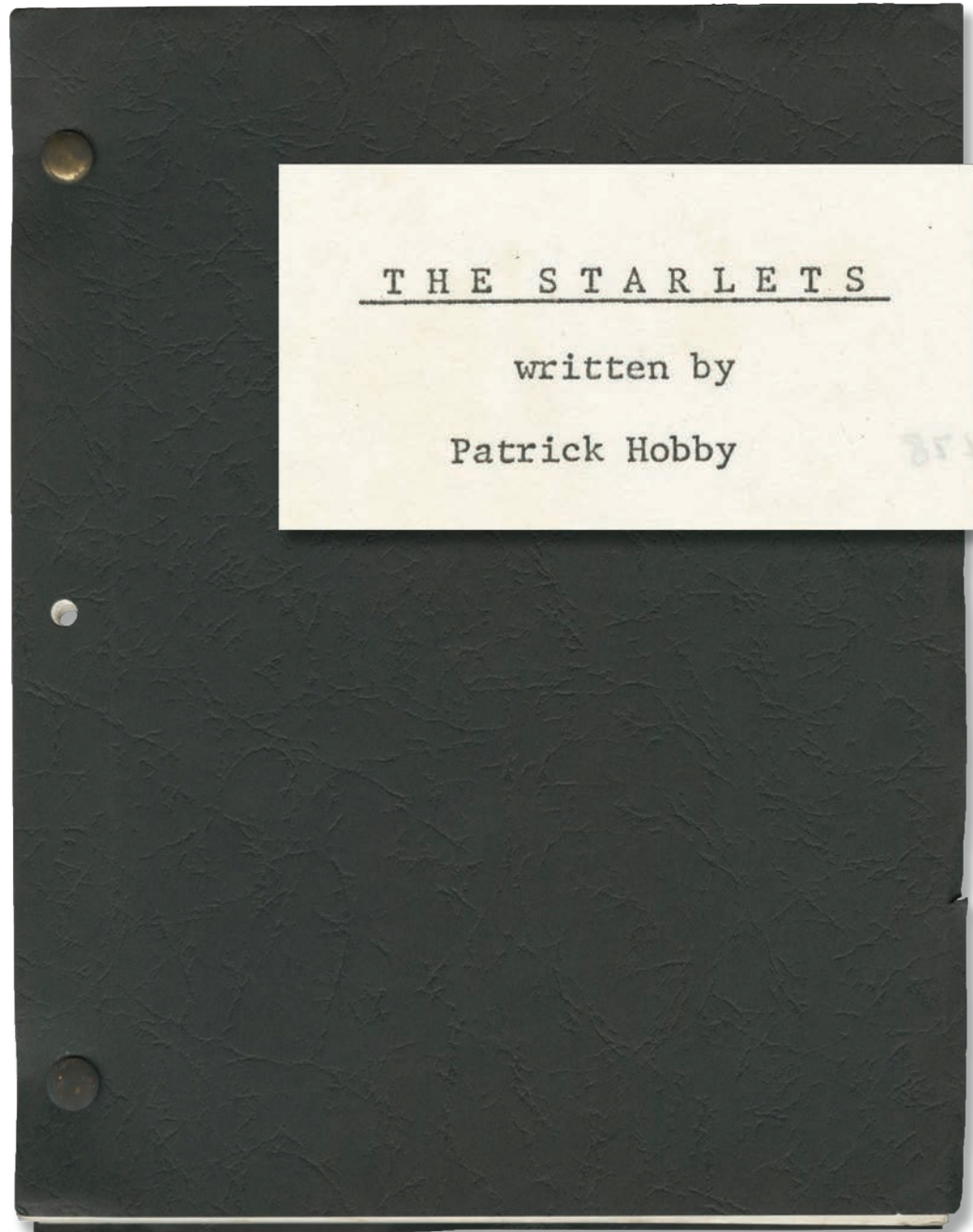
**JOE DANTE (DIRECTOR)**  
**TOM HANKS (STARRING)**  
The 'Burbs

Composite Draft script for the 1989 film, dated April 15, 1988. Copy belonging to actor Dick Miller, with his holograph ink annotations to pages 46-51. Laid in with the script is an autograph letter signed from director Joe Dante to Miller, along with three xerographically duplicated shooting schedules.

One of the oddest black comedies of the 1980s, today embraced as a cult classic, about a stressed-out suburbanite and his Vietnam veteran neighbor who team up to prove a mutual paranoid theory that the new family in town is a front for a cannibalistic cult.

Arrow 931.

\$1850



66

**JOE DANTE, ALLAN ARKUSH**  
Hollywood Boulevard

Final Draft script for the 1976 film, dated September 8, 1975, and here under the working title *The Starlets*. Copy belonging to actor Dick Miller, with his annotations in holograph ink throughout, underlining lines.

One of the most underrated and inventive exploitation comedies of the 1970s. A young woman arrives in Hollywood and is immediately drawn into the shady world of Miracle Pictures, a meta-fiction, as Miracle was an actual low-budget studio that released exploitation and pornographic films, and whose motto was "If it's a good picture, it's a Miracle."

**\$1875**

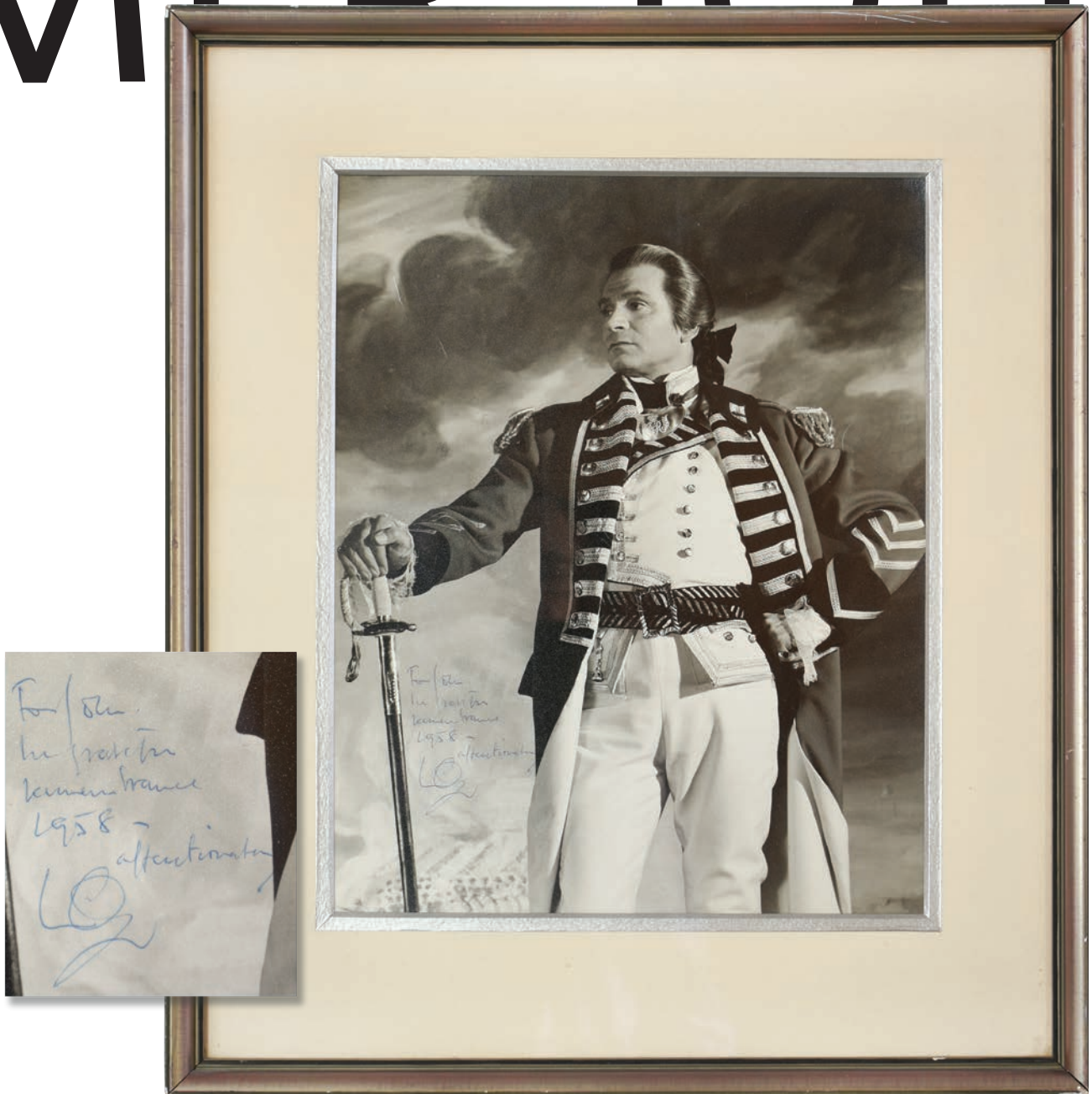


# JOHN PAL

*John Palmer began his film career as a member of the British Armed Forces Film and Photographic unit during World War II. His experiences would serve him well afterwards, as he went on to act as the production manager and assistant producer for a number of prominent late-twentieth-century British directors, working on films such as David Lean's Lawrence of Arabia (1962) and Doctor Zhivago (1965), Guy Hamilton's Battle of Britain (1969), Fred Zinnemann's The Day of the Jackal (1973) and Five Days One Summer (1982), and Richard Attenborough's A Bridge Too Far (1977).*



# MED JOHN



## 67 ALEXANDER KORDA (DIRECTOR) LAURENCE OLIVIER, VIVIEN LEIGH (STARRING) That Hamilton Woman

Vintage oversize reference photograph from the 1941 film, showing actor Laurence Olivier posing in costume as Lord Horatio Nelson. Inscribed by Olivier to production manager John Palmer to the bottom left corner: "For John. / In grateful remembrance / 1958— / affectionately / LO." From Palmer's collection.

Palmer worked with Olivier on several films between the 1960s and 1980s, including *Lawrence of Arabia* (1962), *Battle of Britain* (1969), *A Bridge Too Far* (1977), and *Clash of the Titans* (1981).

Photograph approximately 10.75 x 13.25 inches. Unexamined out of original frame, mounted as issued. Frame approximately 16.5 x 19.5 inches.

\$1875



68

**DAVID LEAN (DIRECTOR)**

**T.E. LAWRENCE (BOOK)**

**ALEC GUINNESS, ANTHONY QUINN, PETER O'TOOLE (STARRING)**

**Lawrence of Arabia**

Substantial archive of material relating to the 1962 film, belonging to production manager John Palmer, including 75 vintage photographs taken by Palmer while on location in Jordan, and six film negative wallets containing over 180 negatives, some corresponding to the photographs, many containing unique images not present in the prints. Five marked in holograph ink and pencil annotation with Palmer's name.

Eleven photographs with the stamp of still photographer Albert Flouty (who worked as the royal photographer to King Hussein of Jordan) on the verso,

and one with the stamp of Horizon Pictures. Many photographs with brief holograph ink annotations on the verso, identifying figures in the photograph.

Additionally included in the archive is a folder containing a considerable number of letters and telegraph cables relating to locations and accommodation during production, between Palmer, director David Lean, producer Sam Spiegel, and British Ambassador to Libya Anthony Nutting, as well as a typescript report titled *Brief Report on United Kingdom of Libya with Regard to Possible*



Miss Miller 2424  
handymore 1950  
زوروا غريبان  
Hoe. **Visit GARIAN**

COMUNICAZIONE - COMMUNICATION - ع.ع.

I came round this evening hoping to find you. I am the Director Secretary at the British Embassy and if you can come to the Embassy at say 10.00 AM tomorrow I will try to arrange appointments for you with the relevant officials whom I think you will want to see. I will give my phone number in the office is 10.30. If this is not convenient perhaps you would phone after 9.15 AM. yours. S.L. GARDEN.

**O.T.A.L. TRAVEL BUREAU**  
MAIDAN IKBAL 12-14-16 - TRIPOLI - TEL. 6415

My 795400/34.37193. Mar. 1954. VIA IMPERIAL CW 5/158L  
ISSUING OFFICE London

**POST GPO OFFICE**  
**CABLE & WIRELESS SERVICES**

RECEIVED PARTICULARS SE 5 21 03

**COPY OF TELEGRAM TELEPHONED AT 21.52.55**

The first line of this telegram contains the following particulars in the order named: Prefix Letters and Number of Message, Office of Origin, Number of Words, Date, Time banded in and Official Instructions, if any.

CW TQGA89 TRIPOLI LIBYA 21 5 2055 -  
ELT HORIZONPIC JOHN PALMER LONDON -  
RESERVED GRAND 12TH SEPTEMBER MR BRYAN  
MR LITTLEDALE DESIRED ACCOMODATION STOP  
CABLE FLIGHT NUMBER - ALDO BANDINELLI +  
12TH +

Enquiry respecting this telegram should be accompanied by this form. Mark your reply VIA IMPERIAL



IP. S. Spiegel King Hussein

**ALBERT FLOUTY**  
**STUDIO ANGELO**  
**PHOTOGRAPHER**  
TO  
**J. M. KING HUSSEIN**  
TEL. 23979 - P.O. BOX 410  
JORDAN

Locations for Lawrence of Arabia Film (Libya was ultimately passed over for location shooting for the film). Notable among the letters is a sizable xerographically reproduced letter from Lean, detailing his rising anxieties over the cost of the film.

A few photographs show Lean and a camera crew at work, engaged in filming scenes, but the balance are candid shots of members of the cast and crew between takes, relaxing, laughing, talking, eating

and drinking, and posing on the set, in Wadi Rum and Aqaba, Jordan. Multiple photographs document the airstrip and tents, as well as capturing Jordanian locals riding camels in various desert locations, allowing an unusually intimate glimpse of life and work on the camp. Lean, Spiegel, Palmer and his wife Grace, and cinematographer Freddie Young appear in multiple shots, and the archive also includes a striking photograph of actor Peter O'Toole in a keffiyeh.

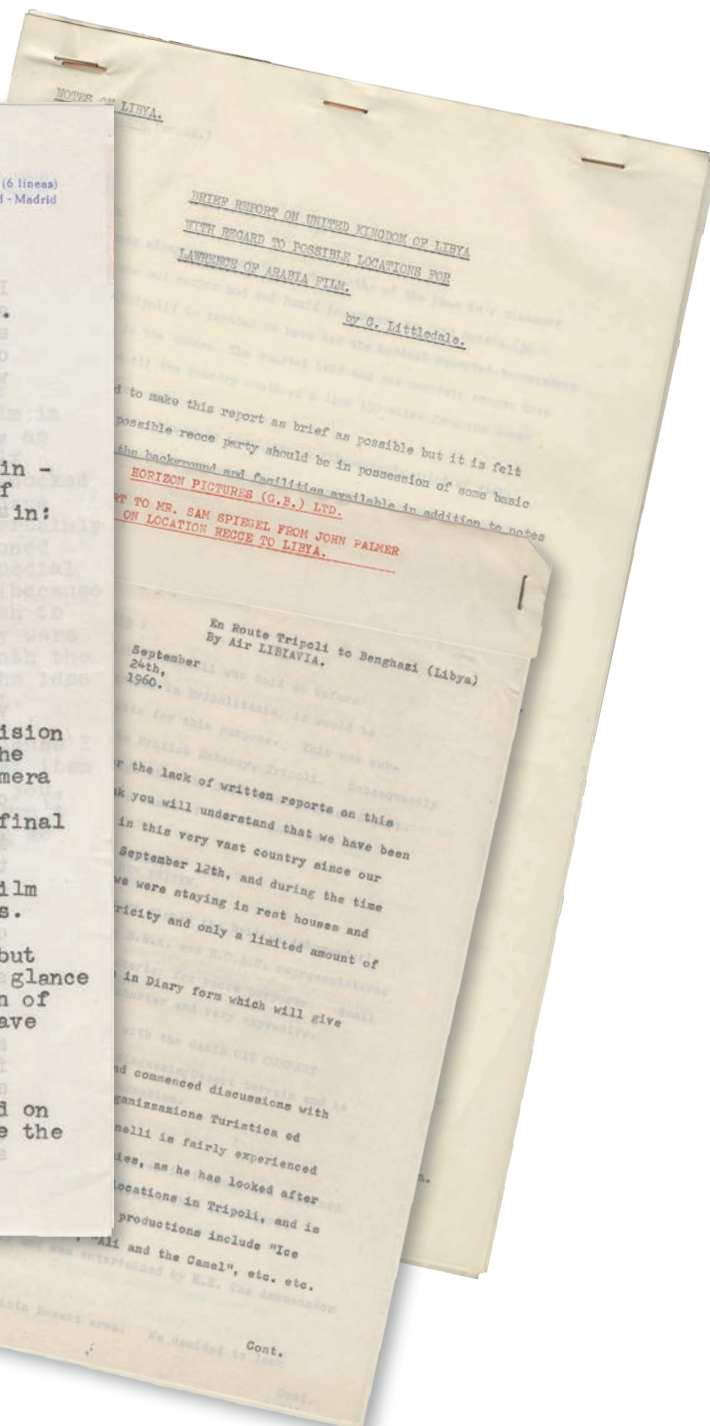
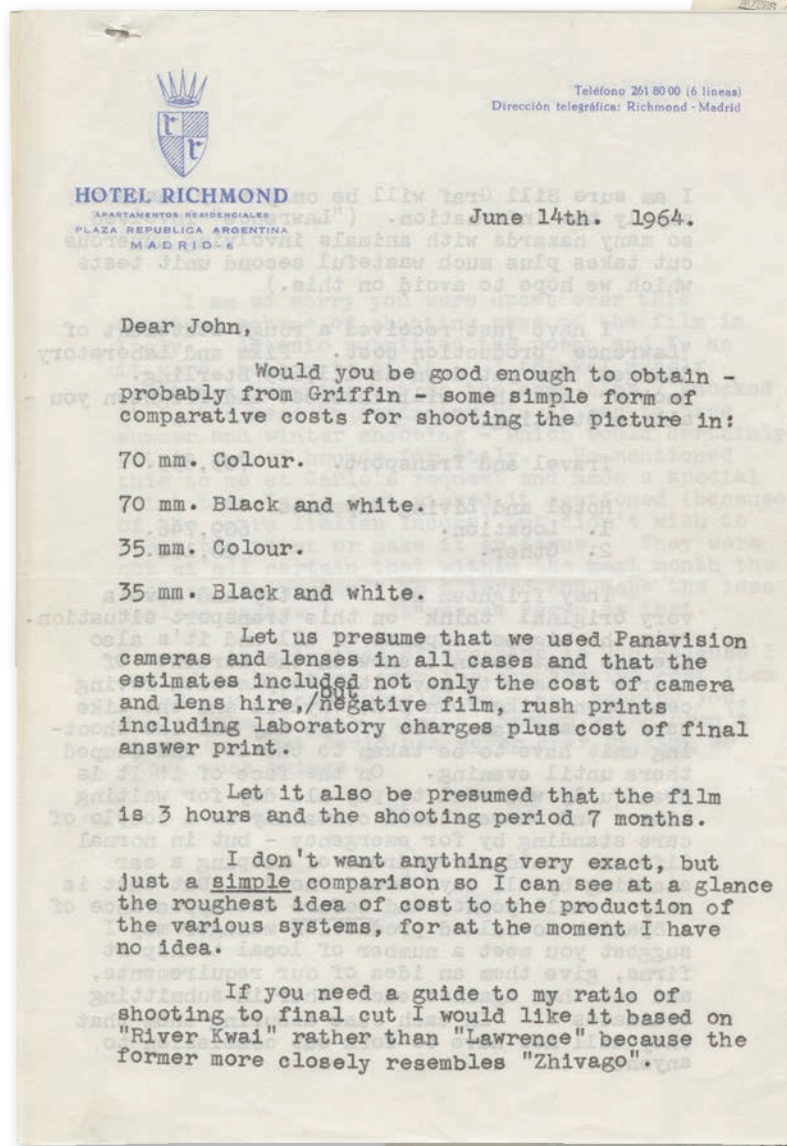




The archive also includes multiple photographs of Lean, Palmer, and Spiegel meeting with King Hussein on the set and in Amman. Hussein, whose government provided frequent assistance with location scouting, transportation, and logistics during production, visited the set several times, and maintained cordial relationships with cast and crew members. While the film was originally intended to be shot in its entirety in Jordan, rising costs as well as an outbreak of illness among the cast and crew

forced production to relocate to Spain and Morocco. As with most Arab nations at the time, the Jordanian government ultimately banned the film for what was felt to be a disparaging portrayal of Arab culture.

Based on T.E. Lawrence's 1926 autobiography *Seven Pillars of Wisdom*. Opening in 1935 with the death of Lawrence (Peter O' Toole) in a motorcycle accident at the age of 46, we follow, in flashback, Lawrence as a young intelligence officer in 1916 Cairo, assigned



to investigate the progress of the Arab revolt against the Turks. A landmark of British cinema, now considered one of the most influential adventure films ever made. Winner of seven Academy Awards, including Best Picture.

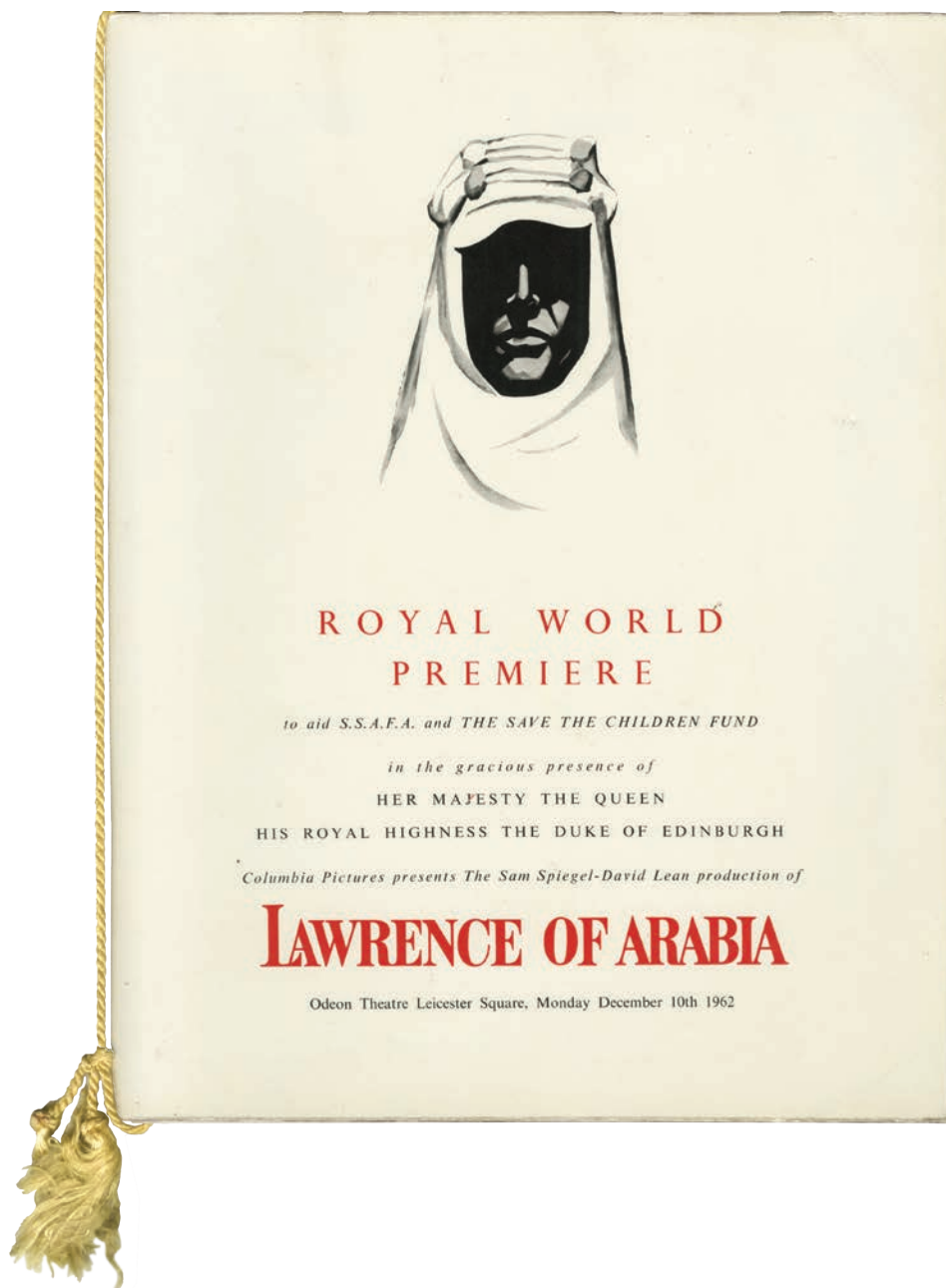
Shot on location in Jordan and Morocco, and in Almeria and Doñana in Spain.

Photographs and negatives generally Very Good plus, several photographs lightly toned, a few with small tears, soil, and edgewear. Folder and contents with some faint age toning, else Near Fine overall.

National Film Registry. Ebert I.

\$4500





69

**DAVID LEAN (DIRECTOR)**

**T.E. LAWRENCE (BOOK)**

**ALEC GUINNESS, ANTHONY QUINN, PETER O'TOOLE (STARRING)**

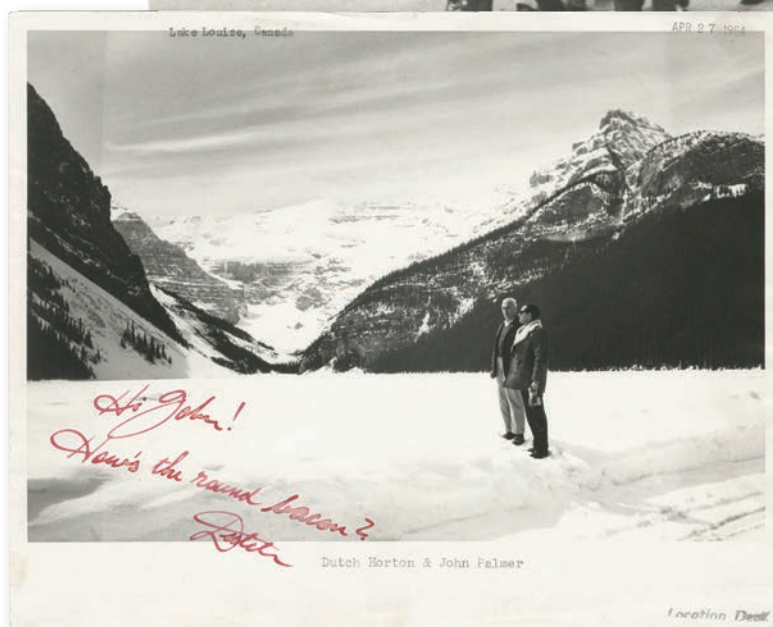
**Lawrence of Arabia**

Vintage program for the Royal Premiere of the 1962 film at the Odeon Leicester Square. Laid in with the program is a small invitation to a party at the ballroom at Grosvenor House following the film.

Program measuring 9.5 x 12.5 inches. Saddle-stitched card wrappers, with a yellow rope tassel tied through the binding as issued. Approximately 60 pages, with color fold-outs throughout. Near Fine. Invitation measuring 9.25 x 6.5 inches. Very Good plus, lightly soiled.

National Film Registry. Ebert I.

**\$2500**



# 70

**DAVID LEAN (DIRECTOR)**  
**BORIS PASTERNAK (NOVEL)**  
**OMAR SHARIF, JULIE CHRISTIE, ALEC GUINNESS (STARRING)**  
**Doctor Zhivago**

Archive of 14 original reference photographs taken on the set of the 1965 film, along with two original contact sheets with 24 images of what appears to be a wrap party. Two photographs inscribed to production supervisor John Palmer on the recto by uncredited crew members.

The archive features eleven photographs of cast and crew members between takes on the Moscow set, including several shots of Palmer and director

David Lean during a large-scale parade scene, and one photograph of Palmer with noted director Fred Zinnemann during a visit to the set.

Shot on location throughout Spain, Finland, and Canada.

Photographs and contact sheets varying sizes. Very Good plus overall.

**\$875**

71

## Archive of photographs and letters belonging to British film producer John Palmer

Archive of material belonging to film producer John Palmer. Included in the archive are leaves from a photo album with over 100 photographs of Palmer's friends and family members, a photograph of the St. James Street Post Office dated 1929 and mounted on stiff brown board, two leatherbound albums containing 101 vernacular photographs of Europe during the last few months of World War II, a typed letter signed from actor Bernard Miles to Palmer's wife Molly, a manuscript letter from writer Alex Waugh to Palmer, a brief typed letter to Palmer from a columnist at *The Cinema Gazette*, a manuscript letter from Palmer to his mother written on Adolf Hitler's personal letterhead, and a typed letter from a BBC executive returning a brief typescript about the war submitted for consideration by Palmer.

Several photographs with annotations in holograph ink to the album pages and photograph versos, identifying subjects, although many are not captioned.

Palmer's WWII albums largely document servicemen at rest and outdoors at work, including many photographs of what appear to be Palmer's fellow film unit members, with annotations identifying locations in Rhede, Rees, and Haldern, Germany. Several photographs also capture joyful moments in Enschede on VE Day, showing soldiers embracing and dancing with loved ones while a large orchestra parades in the street. A few photographs also show servicemen reuniting with family members, with annotations identifying the Hardick and Oskamp families.

The albums also feature many striking views of desolate German streets, including several shots of servicemen posing in front of bombed-out German buildings, and two photographs of the Olympic Stadium in Berlin, which would become the headquarters of the British military occupation forces after the war. Also included are two photographs of war memorials in Berlin, including a massive portrait of Stalin on a median on the Unter-den-Linden and a Soviet victory memorial with portraits of the Allied heads of state on the Charlottenburger Chaussee.

Capping the albums is Palmer's letter to his mother on Hitler's personal letterhead, presumably seized by the British at the end of the war, humorously inscribed "Not Adolf."

Palmer's remaining correspondence collected in the archive represents the later years of his career, spent in the British film industry.

Bernard Miles' letter, dated 1949, thanks Palmer's wife Molly for her "little Maid," and expresses his hopes to meet again soon. Palmer worked as a production manager on the 1948 film *The Outsider*, directed by Ray Boulting and starring Miles.

Dated seven years later, Alex Waugh's letter to Palmer primarily addresses the forthcoming film adaptation of his 1955 novel *Island in the Sun*. Included with the letter is a small photograph of Palmer with actor Harry Belafonte on the set of the film. In his letter, Waugh offers profuse thanks for the kindly reception during his recent trip to Grenada, ostensibly in order to visit the set of the film. Waugh also playfully notes his belief that Palmer gave up his room for the duration of Waugh's stay, and expresses his gratitude and hopes that the two may meet again one day.

Altogether, the archive presents an interesting and thoughtful look into several decades in Palmer's life, through his personal photography and correspondence, as well as documenting his family history.

Albums 10.5 x 8.25 inches. Generally Very Good, moderately edgeworn and frayed.

Photographs varying sizes. Generally Very Good plus, some lightly toned.

Letters varying sizes. Very Good plus, with light edgewear, and one with faint foxing.

**\$2450**





JOHN PALMER, now busy making contacts in the film and press circles, looked in to tell me he is enjoying his new job as Public Relations Officer to the Films Division of the Central Office of Information.

His knowledge of the film industry - he was with 20th Century-Fox Films at Denham and Pinewood before the war - should prove invaluable. He was released from the Army in February, having served with the Army Film and Photographic Unit first in Sicily and Italy, and then in North-West Europe.

TELEPHONE: GERRARD 2804 (7 Lines)  
WIRE: TAD 21 ST. BATH, LONDON W.C.

**THE CINEMA**  
NEWS & PROPERTY GAZETTE  
93-95, WARDOUR STREET,  
LONDON, W.1.  
PROPRIETORS: - CINEMA PRESS, LIMITED.

29, May, 1946

John Palmer, Esq.,  
Press Relations Officer.  
Films Div., C.O.I

Dear Mr. Palmer,

I am enclosing a cutting for your personal use which appeared in our gossip column to-day. I have made some inquiries about the other story you sent along, and find that it is in the overset. It will, I understand be used in due course, and I will let you have a cutting.

Very much enjoyed our little talk the other day and I look forward to meeting you again. Wednesdays and Fridays are the best days.

With kindest regards  
Yours sincerely,

*J. B. B. B.*

ADOLF HITLER

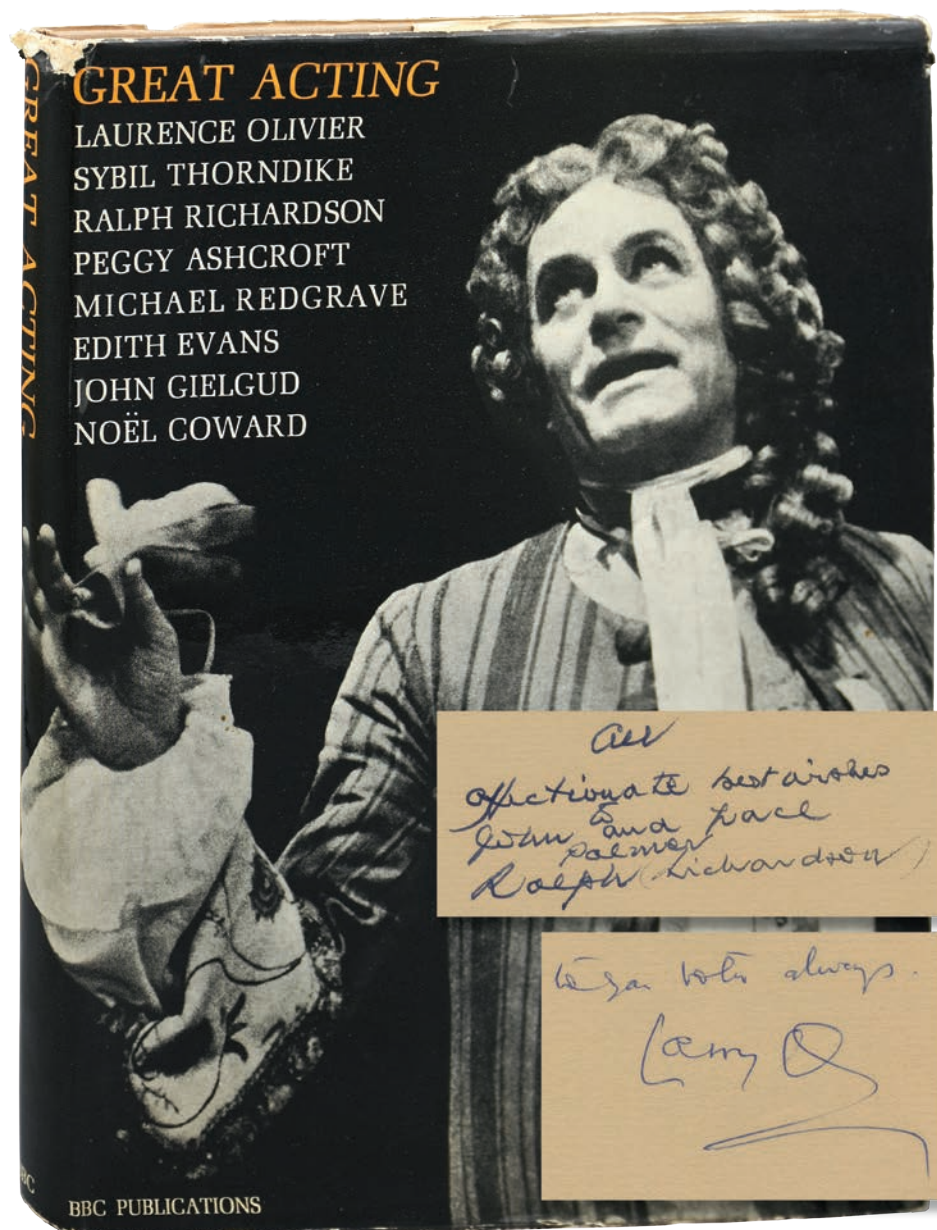
BERLIN W8  
KANZLEI DES FUHRERS  
DER NSDAP, AMT I

DEN

AKTENZEICHEN

*To: Mother*  
*Always affectionately*  
*For "Not Adolf"*  
*Berlin July 5<sup>th</sup> 1945*





## 72 LAURENCE OLIVIER, RALPH RICHARDSON, MICHAEL REDGRAVE, JOHN GIELGUD, NOEL COWARD (CONTRIBUTORS) Great Acting

London: BBC Books, 1967. First Edition. Association copy, warmly inscribed to production manager John Palmer on the front endpaper by contributors Ralph Richardson and Laurence Olivier. With a brief manuscript note from Palmer to Olivier laid in, requesting Olivier's autograph, and with a newspaper clipping regarding Richardson attached with a paper clip to page 72.

Palmer worked with Olivier and Richardson on several films throughout the late twentieth century, including *Lawrence of Arabia* (1962), *A Bridge Too Far*

(1977), and *Clash of the Titans* (1981) with Olivier, *The Sound Barrier* (1952) and *Doctor Zhivago* (1965) with Richardson, and *Battle of Britain* (1969) with both Richardson and Olivier.

Very Good plus in a Very Good dust jacket. Boards slightly bowed, with faintly faded board edges. Jacket rear panel and flap are lightly toned, with chipping and brief wear to the spine ends (just barely affecting the first "G" in Great Acting) and flap folds.

**\$850**





## 73 Collection of 17 original photographs from a promotional film about the British General Post Office

Circa 1930s-1950s. Collection of 17 vintage reference photographs from promotional films about the British General Post Office (GPO), likely produced by the GPO Film Unit. 15 photographs with stamps specific to a film's UK release on the verso, 5 photographs with mimeo snipes, and several with handwritten ink annotations. From the collection of British film producer John Palmer.

The GPO served as the state postal system and telecommunications carrier of the UK from 1660 until 1969, when it was replaced by The Post

Office. The GPO Film Unit was created in 1933, and was renamed the Crown Film Unit during World War II, when it was integrated into the Ministry of Information. The group produced sponsored documentary films and short informational films.

15 photographs 8.5 x 6.5 inches, 1 photograph 6.25 x 6.25 inches. Very Good plus, some with brief wear to the corners.

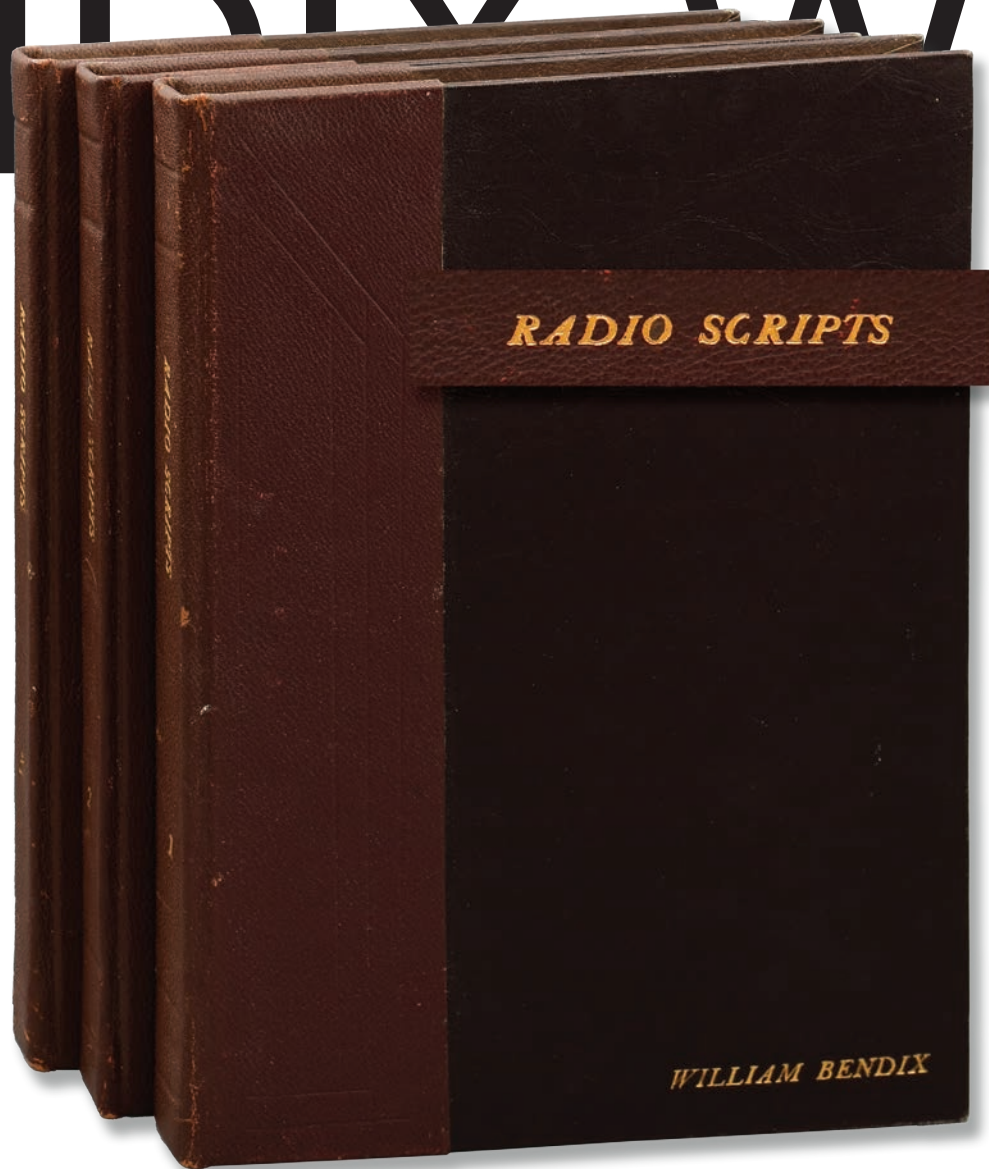
**\$575**



# WILLIAM B

*N*ative New Yorker William Bendix began his acting career in the New Jersey Federal Theatre Project, at the age of 30, after the Great Depression forced the closure of his grocery business. Although he played in dozens of supporting roles in film and television, usually as burly, thuggish, or blue-collar characters, Bendix is perhaps best remembered now as one of television's archetypal patriarchs, the blundering Chester A. Riley in *The Life of Riley*. Bendix starred as Babe Ruth in the 1948 biopic *The Babe Ruth Story*, and played opposite Bing Crosby the following year in *A Connecticut Yankee in King Arthur's Court*. In 1942 Bendix was nominated for an Academy Award for his supporting role in the WWII drama *Wake Island*.





74

**GROUCHO MARX, BOB HOPE, JOHN WAYNE, INGRID BERGMAN,  
RUDY VALLEE, JACK HALEY, EVE ARDEN (STARRING)**

Three presentation bindings containing 16 original radio scripts and one partial film script

Three volumes of draft radio scripts, all three presentation copies belonging to William Bendix, with his name in gilt on the front boards of each. The three volumes contain a total of 17 scripts, dating from 1940 to 1945, with two of the scripts undated. Frequent annotations in holograph pencil and ink throughout, marking locations, dates, names, changes to dialogue, and deletions.

Included in the volumes are scripts from a variety of radio programs, including *Blue Ribbon Town* #5 — *Hollywood Preview*, dated April 21, 1943, *New York Drama Critics Award*, dated May 12, 1940, episode six of *Lew Loyal*, dated Nov. 15, 1940, *Peter Quill*, dated November 17, 1940, *In Chicago Tonight: Long Voyage Home*, dated November 21, 1940, a partial film

script from *Star Spangled Rhythm*, dated July 31, 1942, *Hollywood Roundup*, dated January 18, 1943, *Rudy Vallee Program* #119, dated February 11, 1943, *The Cavalcade of America: The Cook on the P-T Boat Writes Home*, dated March 29, 1943, *Stars Over Hollywood: Nothing Ever Happens*, dated May 1, 1943, *Blue Ribbon Town* #20 — *Hollywood Preview*, dated August 5, 1943, *Sealtest Village Store Program* #260 *Hollywood*, dated November 8, 1945, an undated script from *The Charlie McCarthy Show*, an untitled and undated script, identified as *Command Performance*, an undated script for *The Brakeman's Daughter*, an undated script for *Bendix Fay Spot*, a sketch for an unnamed radio program, and an unidentified 33 page radio play lacking title or first page.

**\$1250**



## 75 Archive of over 120 family photographs and personal ephemera belonging to William Bendix

Archive of over 120 family photographs and personal ephemera belonging to William Bendix, circa 1944-1962. The archive also includes material relating to his wife, Theresa Bendix, and his daughters, Lorraine and Stephanie.

Included in the archive is a photograph of Bendix, inscribed in holograph ink by Bendix to his daughter

Stephanie: "To My Darling / Stephanie / with all / My Love / Daddy."

Also notable in the archive is an oversize portrait photograph of Bendix with his wife, circa 1950, housed in a matted photograph studio folder, as well as an unidentified photograph, circa 1920, possibly of a young Bendix with his parents.

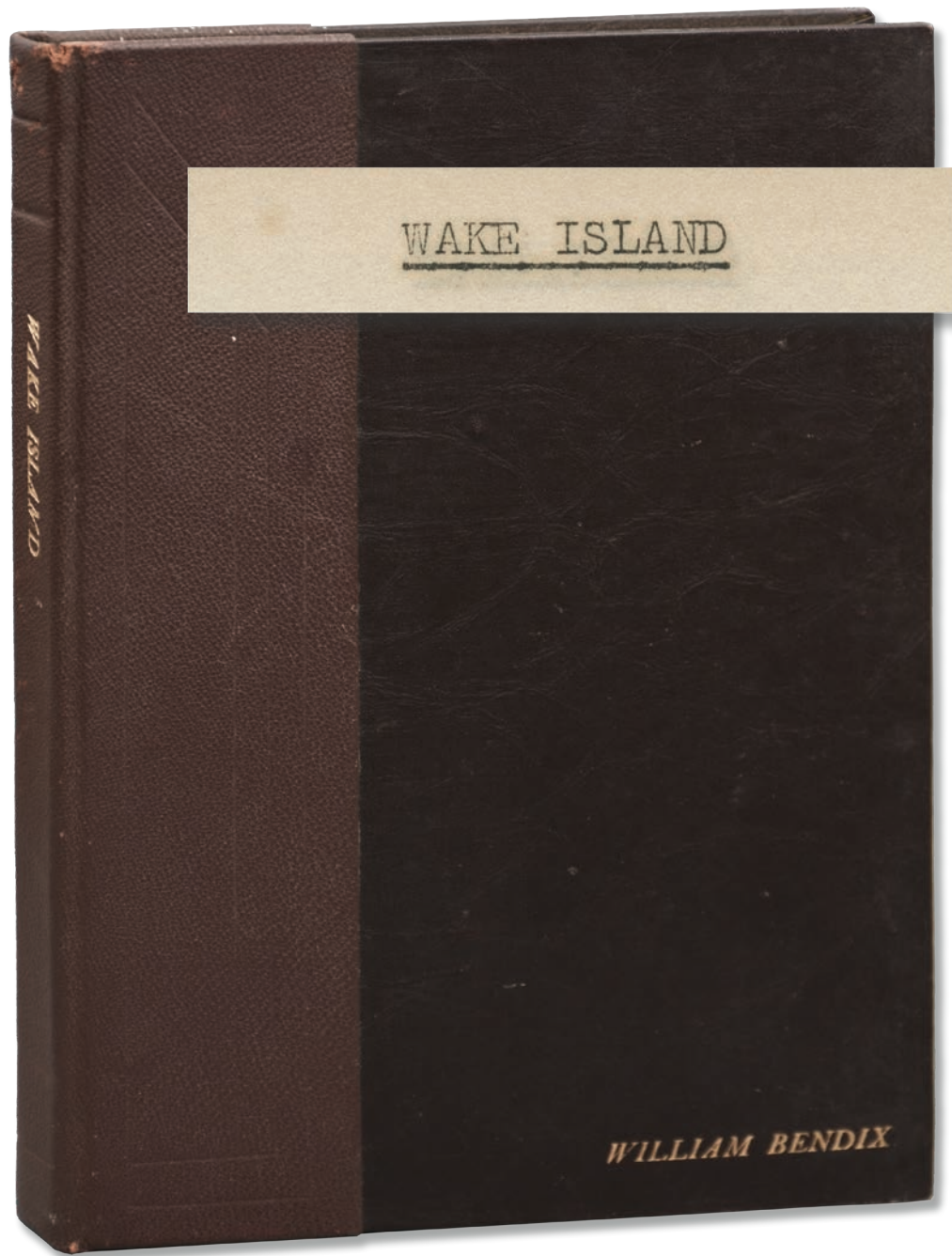




Black vinyl binder measuring 11.5 x 11.5 inches, housing approximately 80 8 x 10 inch photographs, 45 4 x 5 inch photographs, two contact sheets, and various ephemera. Most photographs and ephemera in plastic sleeves, some mounted to board, a few with creasing or chipping, else Near Fine overall. Binder Very Good plus, with light edgewear.

Five photographs housed in photographer mats, approximately 8 x 10 inches. Near Fine. One photograph housed in photographer mat, 11 x 14 inches. Near Fine. One photograph mounted to board, 8 x 10 inches. Very Good plus.

**\$1750**



76

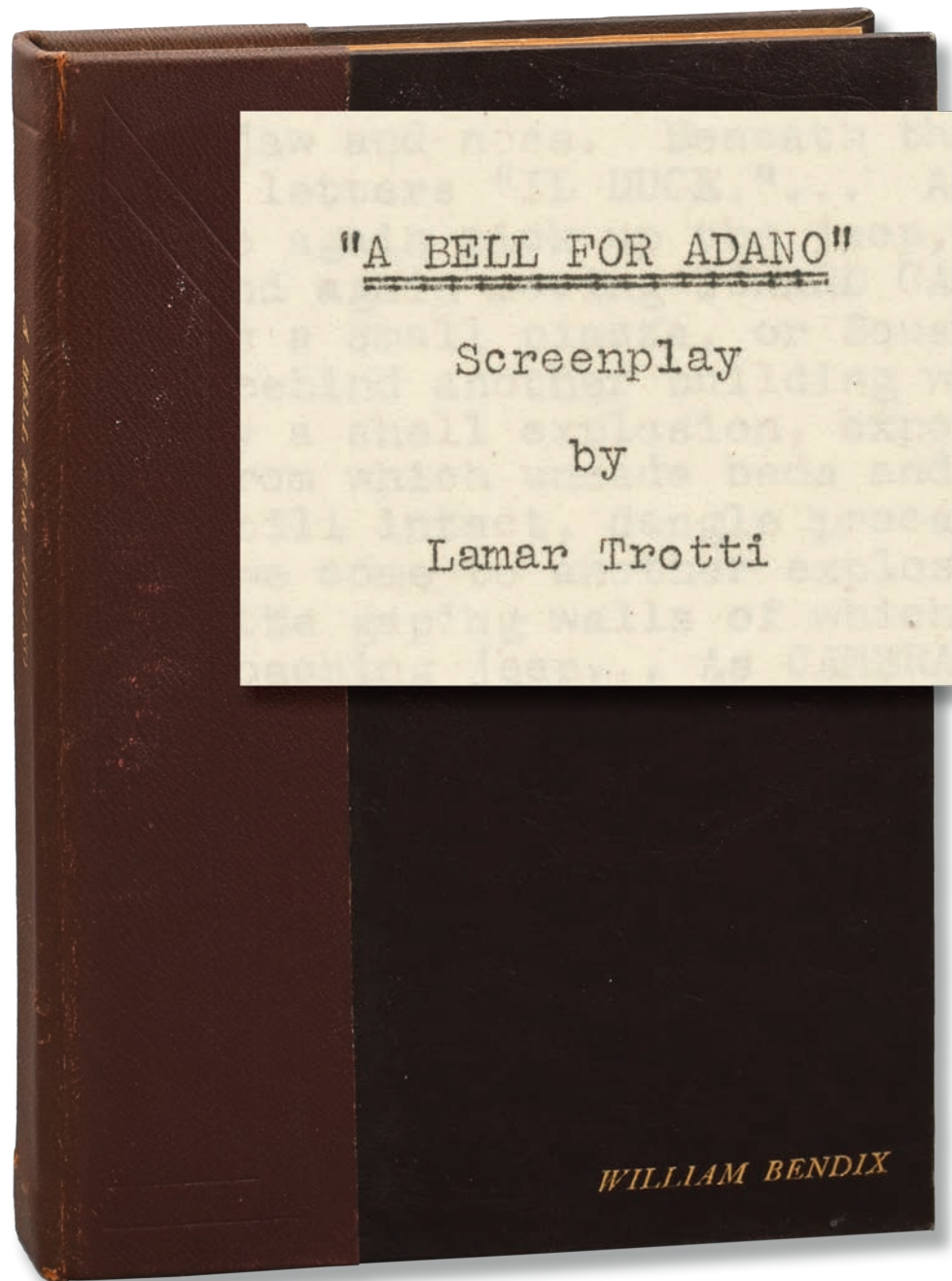
**JOHN FARROW**  
**Wake Island**

Draft script for the 1942 film, dated March 24, 1942. Presentation copy belonging to William Bendix, with his name in gilt on the front board. Script lacking the last parts of Sequences C and D, possibly due to reports that multiple endings had been considered and filmed.

The first major Hollywood film to depict US entry into World War II. The script, written just a few months after the fall of Wake Island to Japanese forces, was based on official, confidential Marine records, and was sent to the Marines for approval prior to filming. Nominated for four Academy Awards, including Best Picture, Best Director, Best Original Screenplay, and Best Supporting Actor for Bendix.

**\$875**





**77** **GENE TIERNEY, JOHN HODIAK (STARRING)**  
**HENRY KING (DIRECTOR)**  
**A Bell for Adano**

Final Draft script for the 1945 film, dated October 27, 1944. Presentation copy belonging to William Bendix, with his name in gilt on front board, and title in gilt on spine.

Based on John Hershey's 1944 Pulitzer Prize winning novel, previously adapted as a Broadway play in 1944. A US Army Major wins the trust of the liberated Sicilian town of Adano by replacing the

700-year-old bell taken at the beginning of the war by the fascists.

Set in the fictional town of Adano, Sicily, shot on location in Malibu, California.

**\$850**



# 78

**WALTER LANG (DIRECTOR)**  
**CARMEN MIRANDA, DON AMECHE (STARRING)**  
**Greenwich Village**

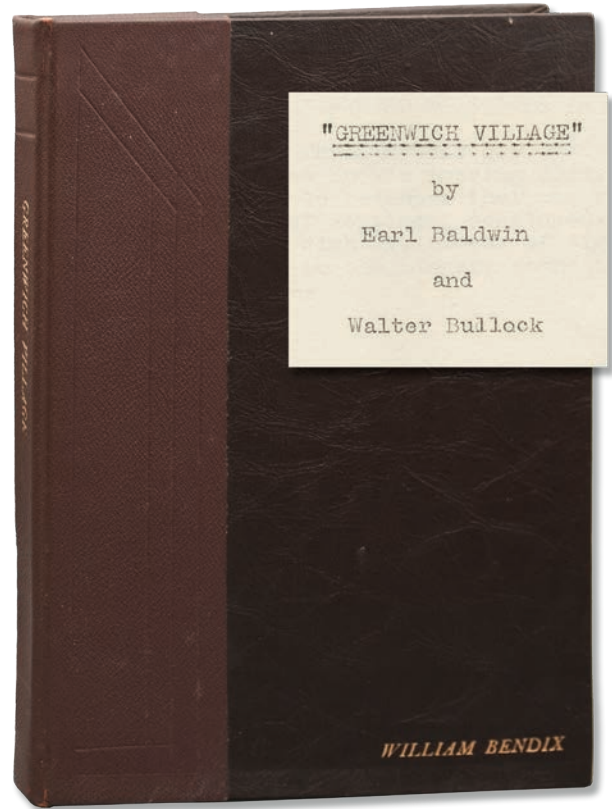
Shooting Final Draft script for the 1946 film, dated October 19, 1943. Presentation copy belonging to William Bendix, with his name in gilt on front board, and title in gilt on spine. Bound in before the title page is a handwritten note (not in Bendix's hand) reading, "Bendix Played 'Danny' / Blaine 'Bonnie'." Laid in with the script is a small typescript note titled "Tentative Schedule for Week beginning 11/22," providing a brief shooting schedule.

A vivacious speakeasy entertainer befriends an aspiring composer whom she mistakenly believes to be wealthy, drawing him into—what else?—the financing of a musical production.

Set in Greenwich Village, New York City.

Byrge and Miller, *The Screwball Comedy Films*.

**\$750**



# 79

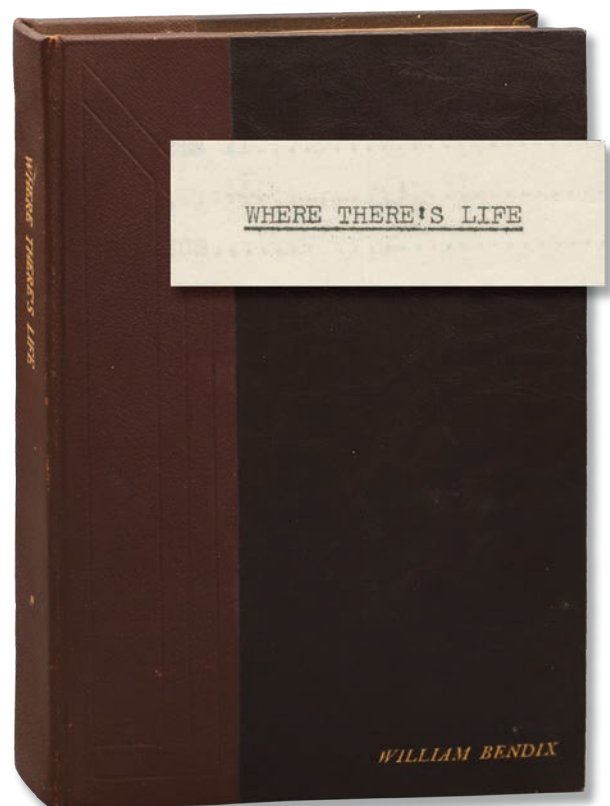
**SIDNEY LANFIELD (DIRECTOR)**  
**BOB HOPE, SIGNE HASSO (STARRING)**  
**Where There's Life**

Rainbow Revision Draft script for the 1947 film, dated March 19, 1946. Presentation copy belonging to William Bendix, with his name in gilt on front board, and title in gilt on spine. Holograph pencil annotations to three pages.

A timid New York radio announcer learns that he is the heir apparent to a small European kingdom, making him the subject of a madcap manhunt by a gang of revolutionaries seeking to end the kingdom's monarchy. A star vehicle for Bob Hope, and a highlight for actress Signe Hasso, doing her best impression of Greta Garbo's "Ninotchka," as the attractive female General Grimovitch.

Shot on location in Santa Monica, California.

**\$650**



# 80

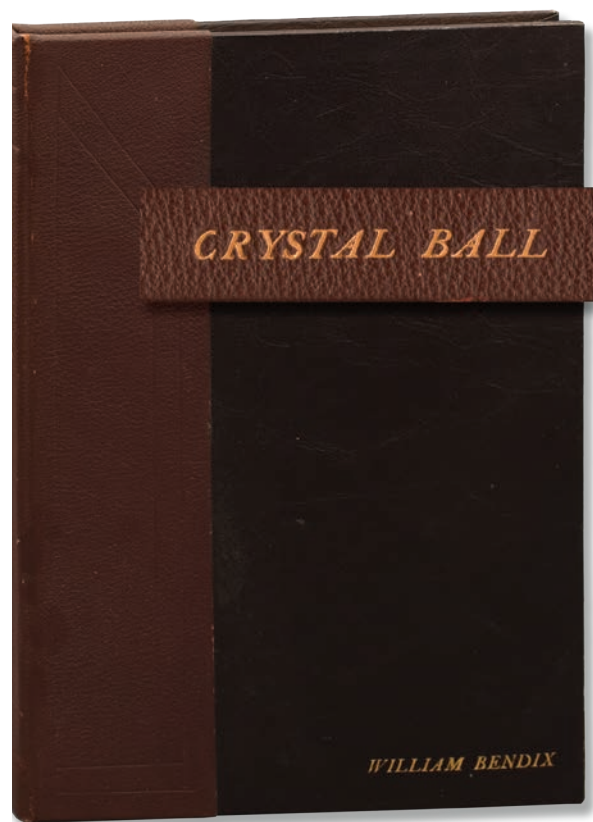
**ELLIOTT NUGENT (DIRECTOR)**  
**PAULETTE GODDARD, RAY MILLAND**  
**(STARRING)**  
**The Crystal Ball**

Draft script for the 1943 film, dated July 11, 1942, here under the working title *Redheads are Dangerous*. Presentation copy belonging to William Bendix, with his name in gilt on front board, and release title in gilt on spine.

A broke young woman finds part-time work filling in for a fortune-teller, leading to a meeting (and eventual romance) with a handsome lawyer.

Set in New York.

**\$450**



# 81

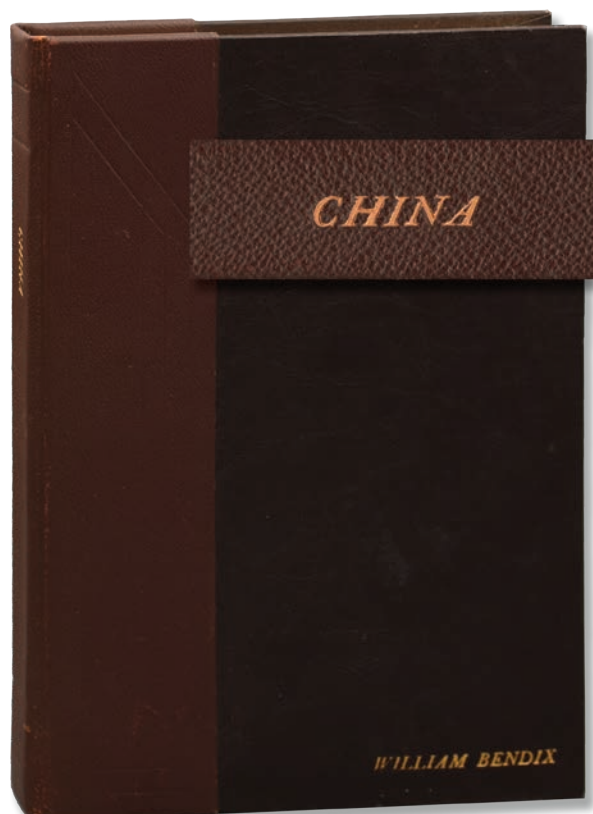
**JOHN FARROW (DIRECTOR)**  
**LORETTA YOUNG, ALAN LADD (STARRING)**  
**China**

Draft script for the 1943 film, dated October 23, 1942. Presentation copy belonging to William Bendix, with his name in gilt on front board. Bound in before the script is a fifteen page shooting schedule, along with an unusual two page story flow map, charting time of day, weather, special effects, terrain, location, and synopsis. Also laid in is a brief outline of character names and numbers corresponding to the shooting schedule.

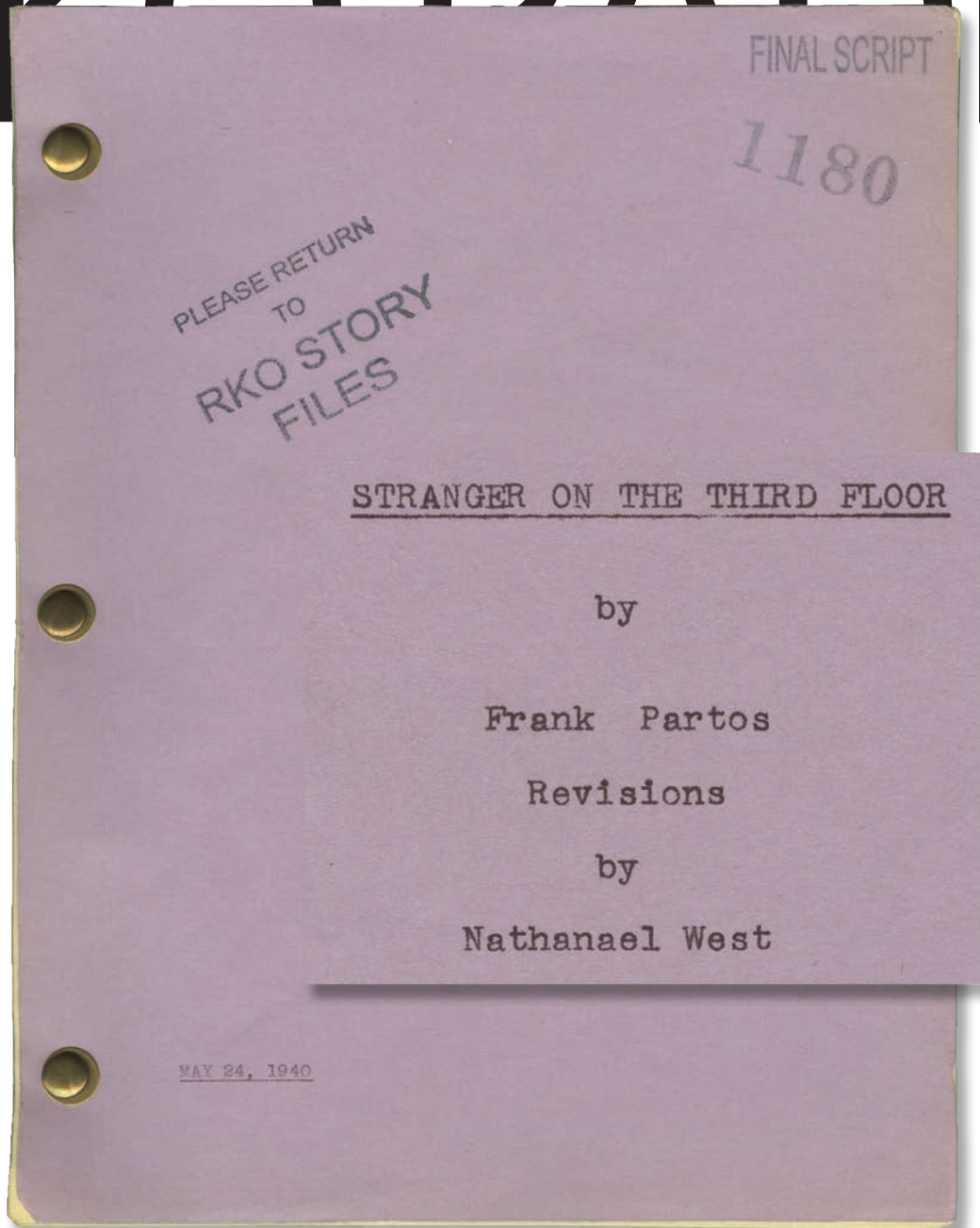
Based on the unproduced play *The Fourth Brother* by Archibald Forbes. In 1941, an opportunistic American businessman lives in China, selling oil to the invading Japanese army, but his cynicism begins to wane after falling in love with a local schoolteacher and witnessing the atrocities committed by the Japanese.

Shot on location in Mesa, Apache Trail, and Phoenix, Arizona, and Los Angeles, California.

**\$350**



# RKO RADIO



82

Film noir begins, with a little help from Nathanael West.

**NATHANAEL WEST (SCREENWRITER)**

**PETER LORRE (STARRING)**

**Stranger on the Third Floor**

RKO Radio Pictures. Revised Draft script for the 1940 film noir, dated May 24, 1940.

An aspiring reporter is the key witness at the murder trial of a young man accused of cutting a cafe owner's throat and is soon accused of a similar crime himself. Widely regarded as the first film noir. Author and

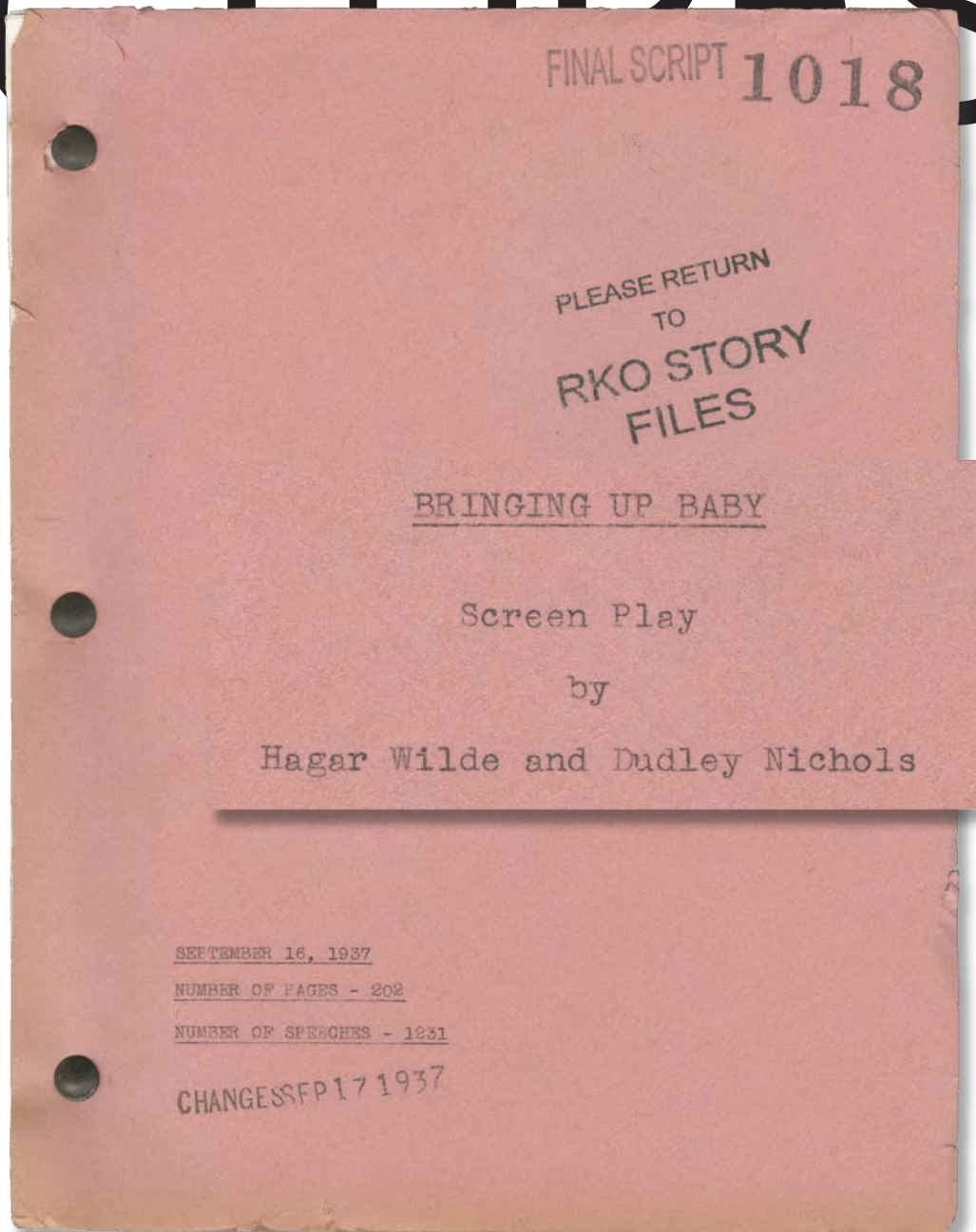
screenwriter Nathanael West, who is credited with revisions on the front wrapper, was not credited on the finished film.

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

**\$6500**



# PICTURES R



83

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

RKO Radio Pictures. Final script for the 1938 film, dated September 16, 1937.

One of the foundational entries in the American screwball comedy canon. Based on the short story by Hagar Wilde, originally published in *Collier's Weekly* magazine on April 10, 1937. A serious-minded zoologist develops a wary interest in the zany niece of a wealthy dowager, which, as in all great screwball comedies, is not finalized as a romance until the last ten seconds of the film.

Despite widespread critical acclaim the production bombed at box offices across the US, causing RKO to drop both Katharine Hepburn and Cary Grant, but today ranks as one of the finest films made by either.

Set in New York and Connecticut.

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

**\$3500**

# 84

**DALTON TRUMBO (SCREENWRITER)**  
**NATHANAEL WEST (SCREENWRITER)**  
**LUCILLE BALL (STARRING)**  
**Five Came Back**

RKO Radio Pictures. Estimating script for the 1939 film, dated March 15, 1939.

In his 1970 biography of Nathanael West, Jay Martin notes: "On June 6, 1938, [West] was hired for his 'established' salary of \$350 a week by RKO Pictures—the first of five major studios to employ him—to make a screenplay from an original story by Richard Carroll. Putting everything else aside, within a week he outlined his plans for treating the material. He fretted all weekend over whether the outline would be accepted, knowing that he could be out of a job again on Monday.

On late [Monday] afternoon he was persuaded to telephone the executive producer, Lee Marcus, who told him to go ahead at once to the screenplay. On July 20, West finished a first draft for what would be one of his most successful films. After eight weeks in all, having polished his script, West was released by RKO.

[At this point,] it appeared that [West] had a good chance to earn a single credit for this high budget,

B-quality movie, but the studio called in a hack writer, Jerry Cady, to polish West's script. After Cady's work on it proved unsatisfactory, Dalton Trumbo came in to do a revision before the film went into production. Trumbo eliminated most of the revisions made by Cady, restored some of West's material, and made still other alterations. By this time, West had returned to New York, and although his secretary demanded that he ask the guild to arbitrate the credits, he appeared indifferent and nearly missed getting any screen credit at all."

An aerial melodrama about nine passengers on a commercial flight from Los Angeles to Panama City who crash-land in the Amazon rainforest. The production helped launch the career of a then-unknown Lucille Ball, and paved the way for later disaster epics of the 1970s as well as the popular television sitcom *Gilligan's Island*.

Set in Los Angeles and the Amazon rainforest.

**\$3500**

ESTIMATING SCRIPT

1056

FIVE CAME BACK

Screen Play

by

Jerry Cady

Revisions

by

Dalton Trumbo

PLEASE RETURN  
TO  
RKO STC  
FILE

MARCH 15, 1939

NUMBER OF PAGES - 133

NUMBER OF SPEECHES - 764



# 85

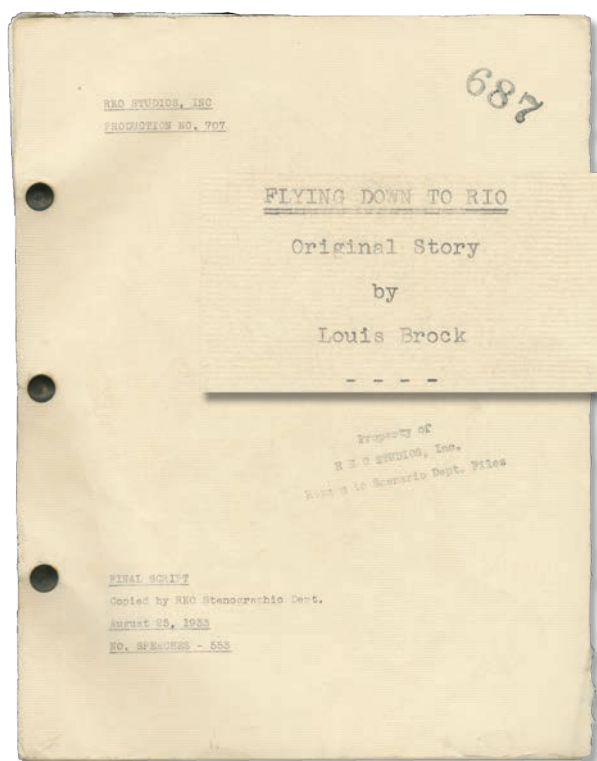
**THORNTON FREELAND (DIRECTOR)**  
**FRED ASTAIRE, GINGER ROGERS,**  
**DOLORES DEL RIO (STARRING)**  
**Flying Down to Rio**

RKO Radio Pictures. Final Draft script for the 1933 film, dated August 25, 1933.

Based on an unpublished play by Anne Caldwell and Louis Brock, which was based on a story by Louis Brock. One of the most famous dance debuts in film history, featuring the iconic team of Fred Astaire and Ginger Rogers performing "The Carioca." The scene ignited a dance and music craze across the nation, making the pair bankable worldwide for a string of classic films. Nominated for an Academy Award.

Set in and shot on location in Rio de Janeiro, Brazil.

**\$1500**



# 86

**LEIGH JASON**  
**The Flying Irishman**

RKO Radio Pictures. Final Draft script for the 1939 film, dated November 12, 1938. Inscribed on an inset page by actor Gene Reynolds, who played a young Douglas Corrigan in the movie: "For Art / From Corrigan-as-a-boy / Gene Reynolds / Mar - 71." Copy originally belonging to an unidentified cast or crew member, with their annotations in holograph pencil throughout.

Based on the true story of Douglas "Wrong Way" Corrigan, an aviator who "accidentally" flew to Dublin. Corrigan, who plays himself in the film, is given a temporary license to fly his plane west to California, but reroutes in-air and makes a 28-hour flight to Ireland as a feat of aviation—insisting, upon landing, that he thought he was flying to California.

Shot on location in California.

**\$1500**



# 87 RKO Radio Pictures 1939-1940 Annual

RKO Radio Pictures, 1940. First Edition. Large quarto. The deluxe annual for RKO Studios' 1939-1940 season.

The annual includes a number of features on literary adaptations with large images of the books themselves, as well as a special section advertising 18 Technicolor Disney features. The annual also presents full-page spreads for directors Garson Kanin, George Stevens, Leo McCarey, and Gregory La Cava, as well as profiles of actors Carole Lombard, Ginger Rogers, Cary Grant, Charles Laughton, George Sanders (in *The Saint* series), Anne Shirley, Douglas Fairbanks, Jr., Stan Laurel and Oliver Hardy, Richard Dix, Anne Neagle, Victor McClagen, and Jean Hersholt.

Very Good plus, lightly scuffed, with some turning to the outer corners, but quite attractive overall.

\$450



# 88 JOHN CROMWELL (DIRECTOR) MERLE OBERON, DANA ANDREWS (STARRING) Night Song

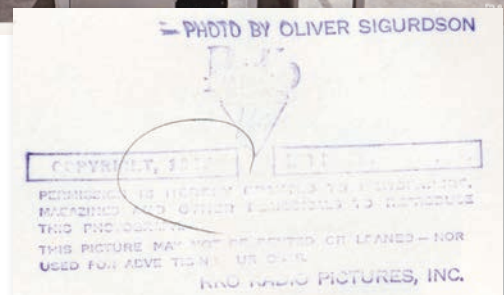
Vintage photograph of songwriter-pianist Hoagy Carmichael in a cameo from the 1947 film. With a mimeo snipe, holograph annotations, and photographer and agency stamps on the verso.

A beautiful socialite falls in love with a blind nightclub pianist, deciding to fake her own blindness in order to get closer to him.

Shot on location in New York, San Francisco, and San Bernardino.

10 x 8 inches. Near Fine.

\$400





89 **JOHN FORD (DIRECTOR)**  
**BARBARA STANWYCK (STARRING)**  
**The Plow and the Stars**

Vintage reference photograph taken on the set of the 1936 film, showing cinematographer Joseph H. August, an unidentified crew member, director John Ford, and actors Preston Foster, Denis O'Dea, Barbara Stanwyck, and J.M. Kerrigan. Mimeo snipe and RKO stamp on verso.

Based on the 1926 play by Sean O'Casey, the third in his "Dublin Trilogy," preceded by *The Shadow of*

*a Gunman* (1923) and *Juno and the Paycock* (1924), about a woman who discovers her husband has joined the Irish independence militia. Against Ford's wishes, RKO insisted upon casting American stars Barbara Stanwyck and Preston Foster in an otherwise almost entirely Irish cast.

**\$475**



90

**HOWARD HAWKS (DIRECTOR)**  
**BILLY WILDER (SCREENWRITER)**  
**GARY COOPER, BARBARA STANWYCK**  
**(STARRING)**  
**Ball of Fire**

Vintage borderless reference photograph taken on the set of the 1941 film, showing a concentrating Gary Cooper and a seemingly enchanted (and uncredited) dance assistant Eleanor Wash, under the laconic supervision of director Howard Hawks. Mimeo snipe on verso.

A group of bachelor professors living together in a New York brownstone find their research disrupted by the arrival of a vivacious nightclub performer who needs a place to hide from the police. Nominated for four Academy Awards, including Best Screenplay and Best Actress for Barbara Stanwyck.

Set in New York.

7.25 x 9.25 inches. Very Good plus, with light creasing and edgewear.

National Film Registry. Byrge and Miller, *The Screwball Comedy Films*. Godard, *Histoire(s) du cinéma*.

\$350



91

**MERVYN LE ROY (DIRECTOR)**  
**JOHN WAYNE, CLAUDETTE COLBERT**  
**(STARRING)**  
**Without Reservations**

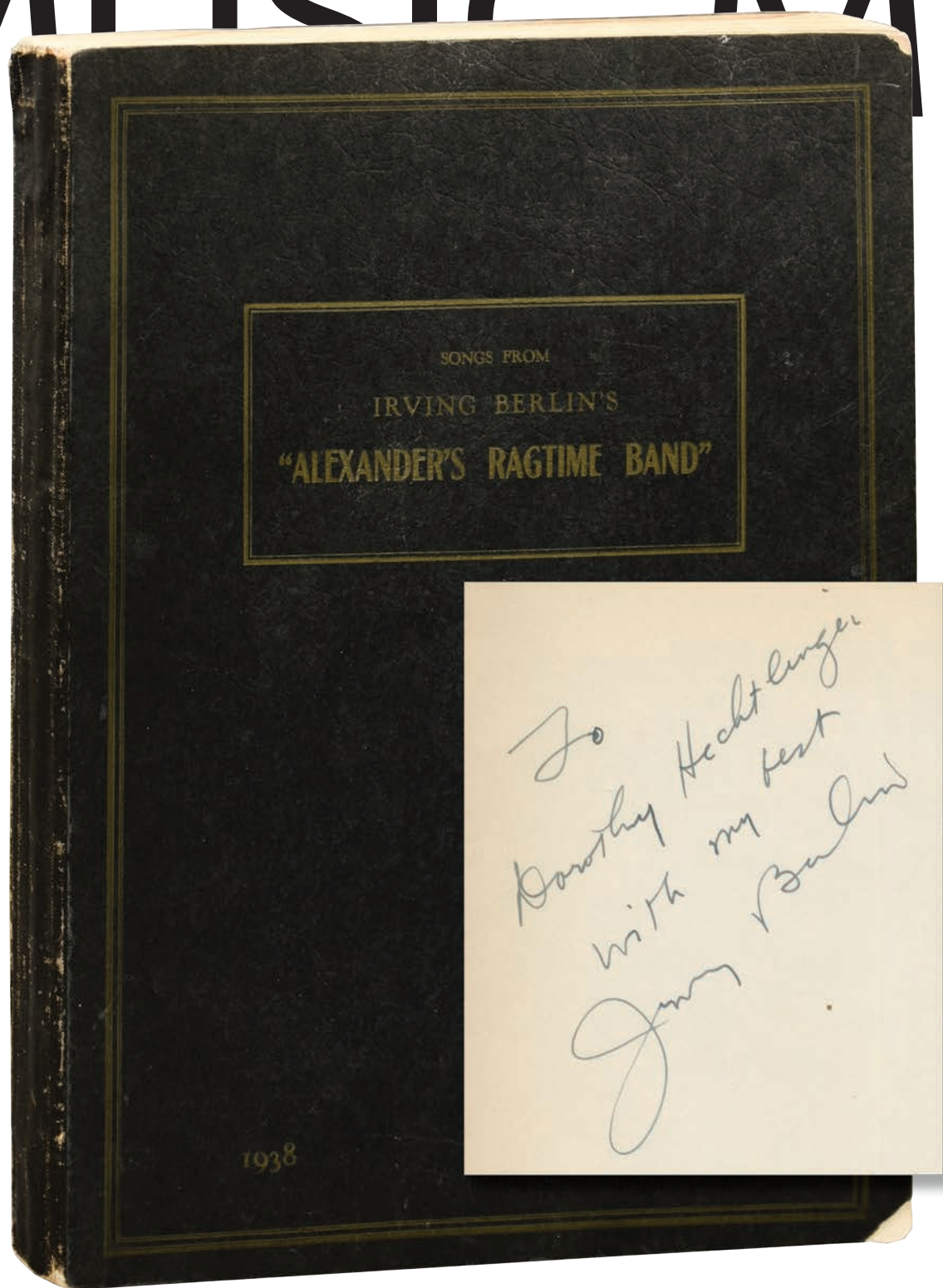
Vintage reference photograph of director Mervyn LeRoy and actress Claudette Colbert on location for the 1946 film.

Based on the 1946 pulp novel by Jane Allen and Mae Livingston, about a successful novelist who tries to convince a rowdy Marine to play the lead in the upcoming film adaptation of her book. Featuring an abundance of Hollywood cameos including Jack Benny, Dolores Moran, Cary Grant, and Louella Parsons.

10 x 8.25 inches. Near Fine.

\$325





92

## IRVING BERLIN

### Songs from Irving Berlin's Alexander's Ragtime Band

Los Angeles: Twentieth Century-Fox, 1938. First Edition. Association copy, inscribed on the second front endpaper by Irving Berlin: "To / Dorothy Hechtlinger / with my best / Irving Berlin." A scarce promotional songbook issued by Twentieth Century-

Fox in connection with the highly successful 1938 film musical.

Dorothy Hechtlinger was Twentieth Century-Fox studio head Darryl F. Zanuck's script coordinator



# SIC MUSIC



from 1934 to 1945, described by later biographers as an "indispensable" part of Zanuck's team. Although uncredited in the 1938 film, Hechtlinger would likely have been intimately involved in the screenwriting process.

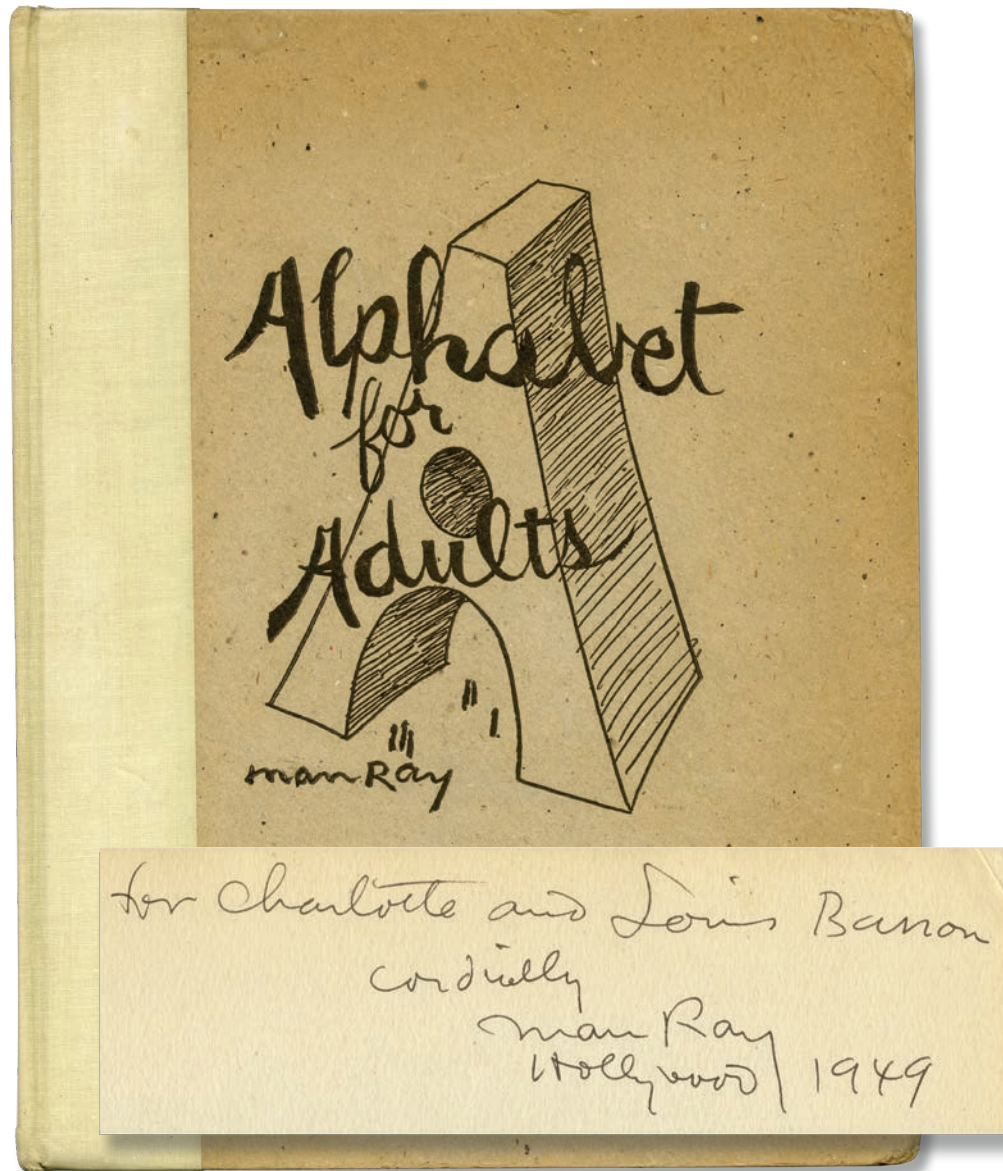
The songbook contains piano transcriptions of three new songs written for the film—including "Now It Can Be Told," "My Walking Stick," and "Marching

Along with Time"—as well as 25 other songs written by Berlin.

Very Good plus in wrappers, with light wear to the spine ends and a small chip to the bottom corner of the front wrapper.

**\$8500**





93

## MAN RAY Alphabet for Adults

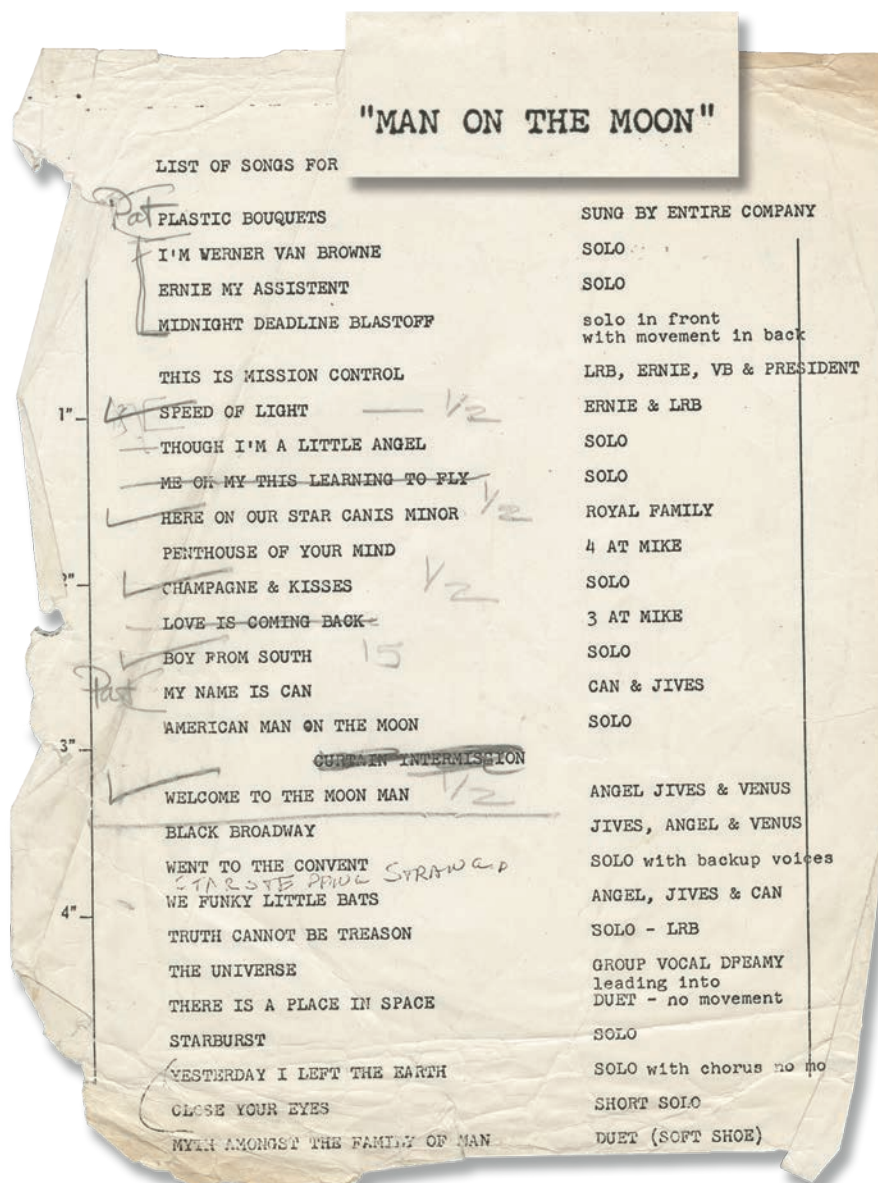
Beverly Hills, CA: Copley Galleries, 1948. First Edition. One of 500 copies issued. Inscribed by the author and artist to early electronic music pioneers Bebe and Louis Barron on the front endpaper: "For Charlotte [Bebe] and Louis Barron / Cordially / Man Ray / Hollywood 1949." An exceptional avant-garde association, and in one of the strangest alphabet books ever published.

At the time of this inscription the Barrons were just beginning to experiment with committing electronic sounds to magnetic tape. They would compose their first piece, "Heavenly Menagerie," in 1950, going on to produce the first entirely electronic film score for the seminal 1956 science fiction film *Forbidden Planet* (credited as "tonalities" rather than "music"

at the time, due to union rules). The Barrons' initial compositions were slow and laborious, as much of their work preceded the digital age, and involved building circuits and tape splicing to create even the smallest sequences of sound. Their early work paved the way for the later cross-genre success of electronic music, and the couple is now considered to have had an indelible influence on avant-garde music and electronic composition. A tremendous association between pioneers in two major fields of twentieth century artistic endeavor.

Near Fine in illustrated cloth covered boards with no dust jacket as issued.

**\$6500**



## 94 ANDY WARHOL Man on the Moon

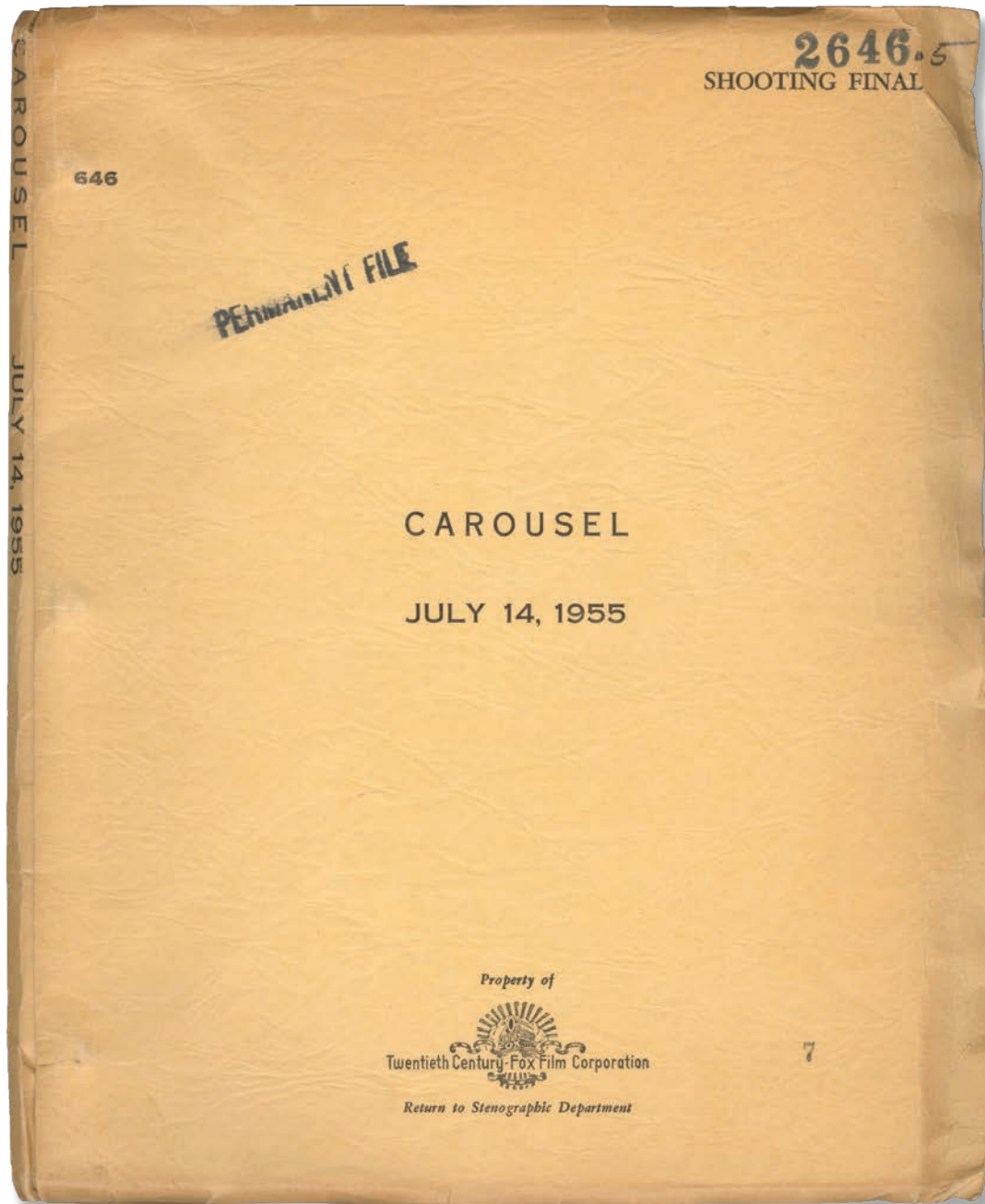
Working Draft script for the 1975 musical, undated, circa 1975. Copy belonging to actress Monique van Vooren, with her holograph ink and pencil annotations throughout. Included are 36 additional unbound pages, primarily revisions, as well as twelve pages containing the bulk of dialogue for van Vooren's character, Venus. From her estate.

In 1970, John Phillips, inspired by the 1969 Apollo 11 moon landing, conceived of a space-themed opera, accordingly entitled *Space*. Phillips' wife would later persuade Andy Warhol to produce the project as a Broadway musical, with Warhol's frequent collaborator, Paul Morrissey, slated to direct. Reportedly, two weeks before opening night, co-producer Richard Turley fired Morrissey, installing a more experienced Broadway

director, uncredited, who rewrote and recast the musical in its entirety. The musical opened on January 29, 1975 at the Little Theatre, but would ultimately close after a brief ten performances, following a succession of scathing reviews.

Phillips would later use some of the songs from the musical for the soundtrack of the 1976 Nicolas Roeg film *The Man Who Fell to Earth*, starring David Bowie. In 2009 *Andy Warhol Presents Man on the Moon* was released as part of the John Phillips Presents series, and included unreleased demos and songs recorded by Warhol during a dress rehearsal at The Factory.

**\$2850**



95

**HENRY KING (DIRECTOR)**

**RICHARD RODGERS, OSCAR HAMMERSTEIN II (MUSICAL)**

**Carousel**

Final Shooting script for the 1956 film, dated July 14, 1955.

Based on the 1945 musical by Richard Rodgers and Oscar Hammerstein II, in turn based on the 1909 play *Liliom* by Ferenc Molnár. A former carousel barker dies in the process of committing a robbery, but is granted the opportunity to return to Earth for one day to make amends to his wife and daughter, 15 years after his death.

Set and shot on location in Augusta, Newcastle, Camden, and Boothbay Harbor, Maine.

Hirschhorn, *The Hollywood Musical*.

**\$2000**



# 96

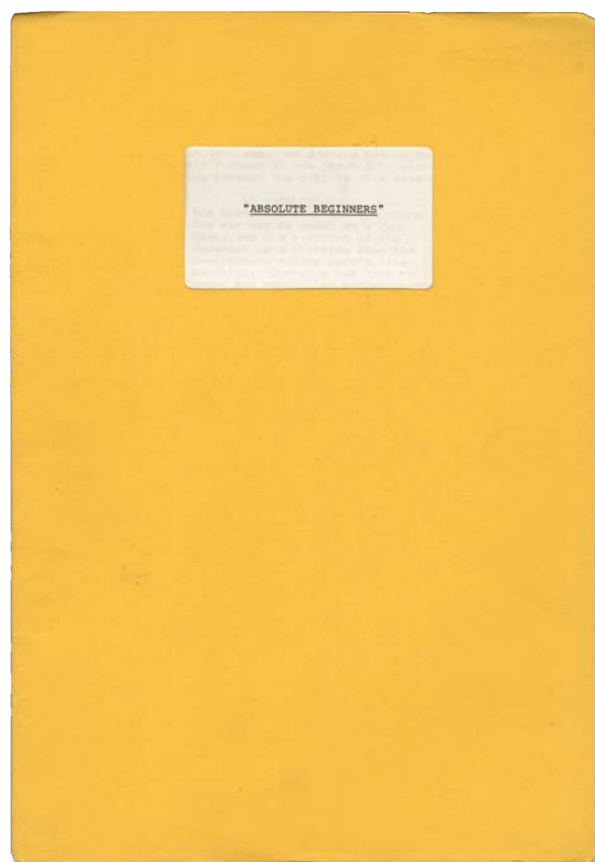
**DAVID BOWIE (STARRING)**  
**JULIEN TEMPLE (DIRECTOR)**  
**Absolute Beginners**

Final Draft script for the 1985 musical film, dated May 9, 1985. Single holograph ink annotation to the title page.

Based on the 1959 novel by Colin MacInnes. A rock musical set in London during the late 1950s, following two former lovers on their parallel paths to fame. David Bowie, an acquaintance of director Julien Temple, agreed to write a single for the film if he could also play the part of flashy ad executive Vendice Partners, resulting in the hit single "Absolute Beginners."

Set in London.

**\$875**



# 97

**KEN HANDLER**  
**Delivery Boys**

Collection of 25 vintage reference photographs from the 1985 film.

A multiethnic group of pizza delivery boys are united by their shared interest in break dancing.

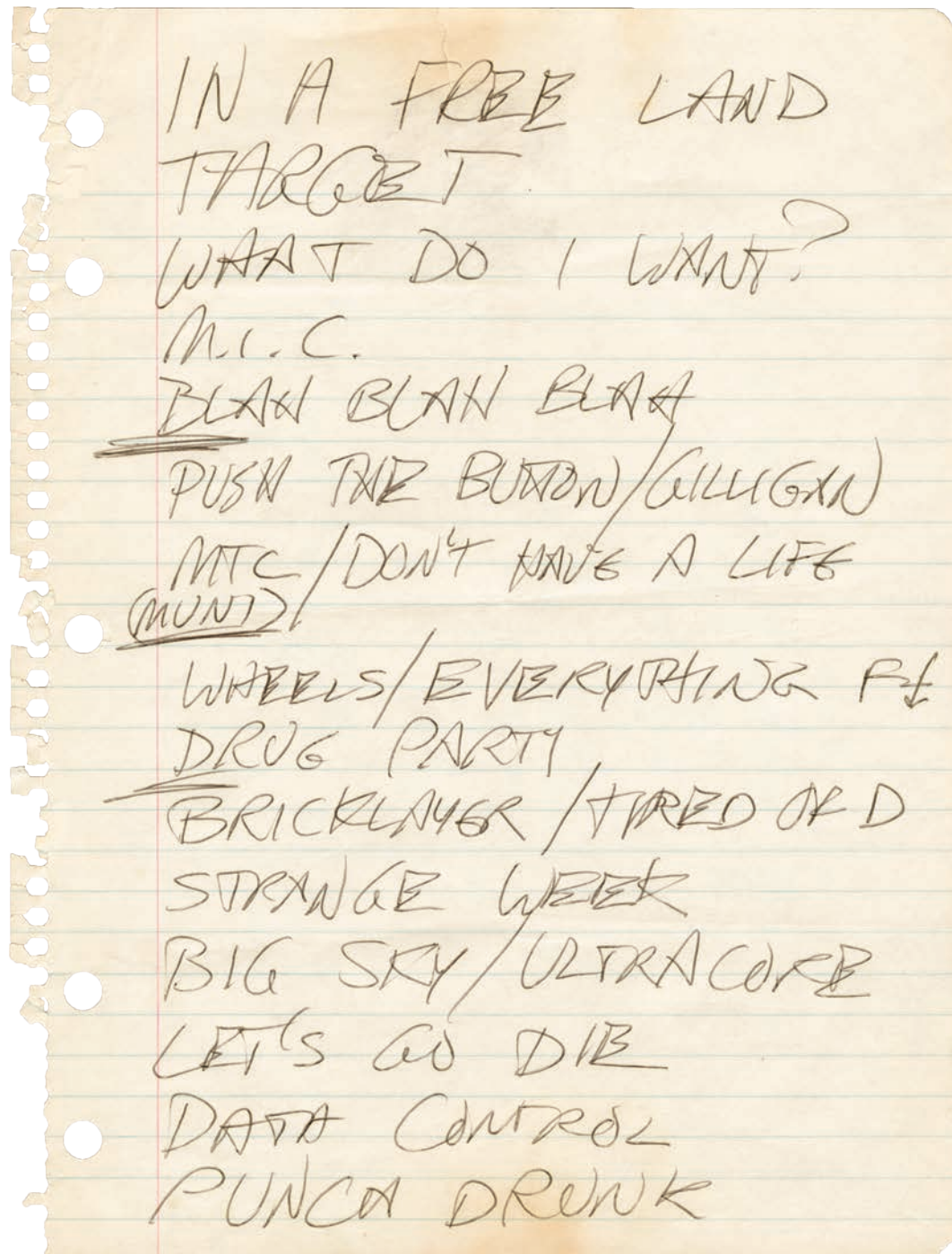
Set and shot on location in New York.

8 x 10 inches. Near Fine.

McPadden, *Teen Movie Hell*.

**\$350**





98

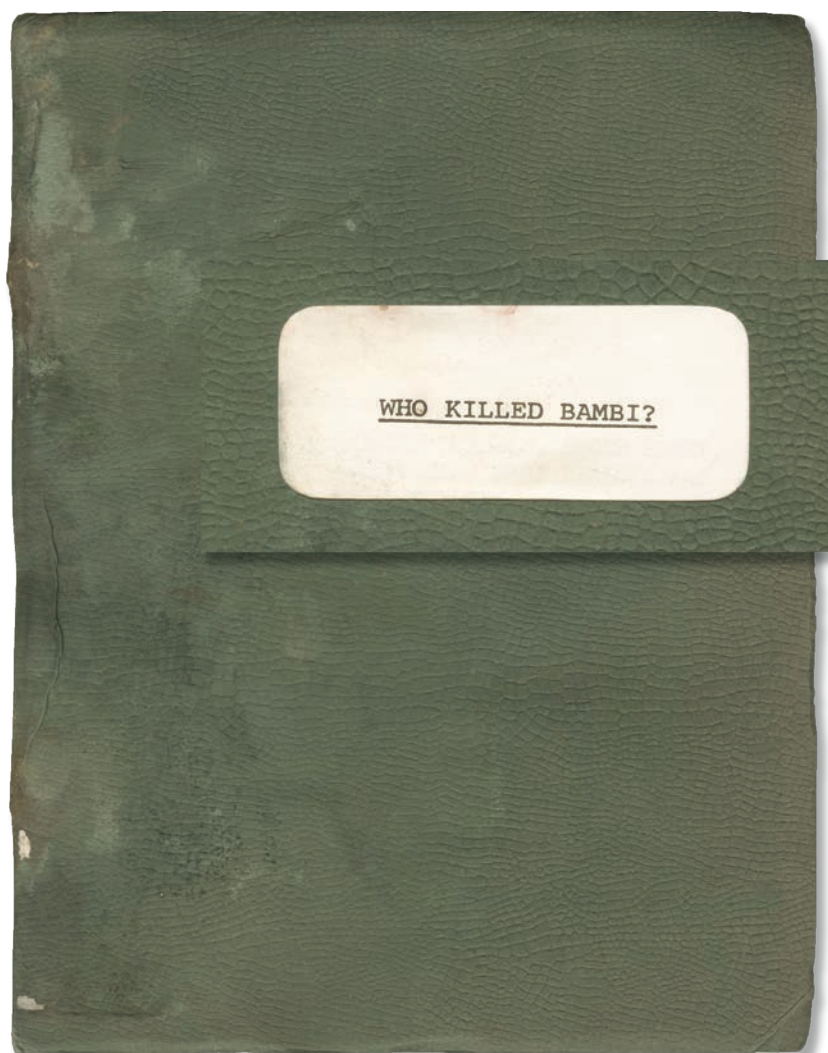
### Original Hüsker Dü setlist handwritten by Bob Mould in 1983

Vintage setlist, executed in holograph ink by guitarist Bob Mould, from the June 16, 1982 show at San Francisco's On Broadway Theatre, with a corresponding holograph ink annotation of "OB 6-16-82" on the lower right corner of the verso. Full provenance available.

The setlist features 20 songs from *Land Speed Record* (1982), *In a Free Land* (1982), and the band's then forthcoming LP *Everything Falls Apart* (1983), as well

as the single "Drug Party," which was not officially released until the 2017 rarity box set *Savage Young Dü*. Hüsker Dü was formed in Saint Paul, Minnesota, in 1979, by Bob Mould, Greg Norton, and Grant Hart. The band disbanded in 1988, and Mould and Hart continued on to solo careers, as well as forming the bands Sugar and Nova Mob.

**\$2500**



99

**RUSS MEYER (DIRECTOR)****ROGER EBERT, MALCOLM McLAREN (SCREENWRITERS)****JOHNNY ROTTEN, SID VICIOUS, PAUL COOK, STEVE JONES (STARRING)****Who Killed Bambi?**

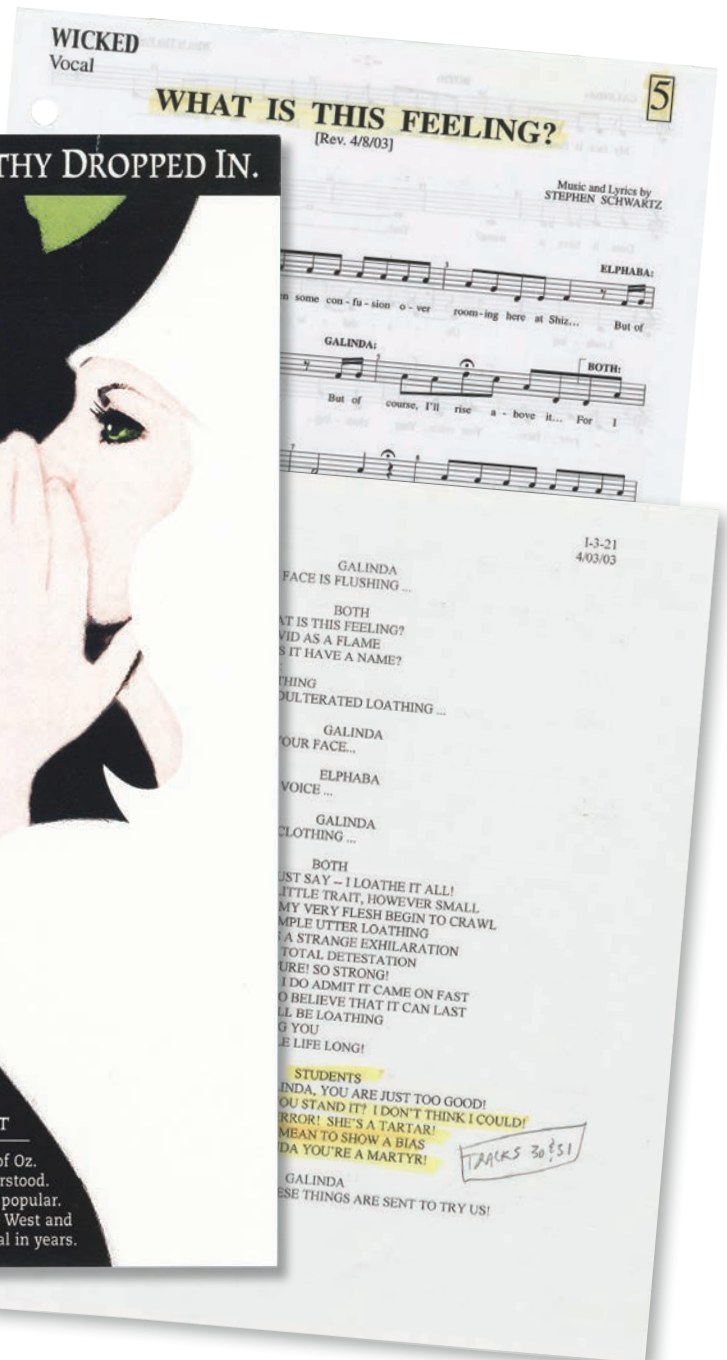
Two Draft screenplays for an unproduced film about the Sex Pistols, both belonging to Pistols guitarist Steve Jones. Included is an early treatment script, undated, here under the working title *Anarchy in the UK*, and a Seventh Draft script, dated October 8, 1977, titled *Who Killed Bambi?* Seventh Draft script with two holograph ink annotations on the title page, noting copy No. 15 and Jones' ownership name. Full provenance available.

A fabled project helmed by Russ Meyer and written with then-screenwriter Roger Ebert (who wrote *Beyond the Valley of the Dolls* with Meyer in 1970). Ebert was involved with the treatment included here, but his involvement had ended by the second draft. Subsequent revisions by Meyer and Pistols manager Malcolm McLaren continued until at least the Seventh Draft.

Slated to appear in the film alongside the band were Marianne Faithfull as Sid Vicious' drug-addicted mother (with whom Vicious enjoys an incestuous tryst), Sting as a police officer who beats up Johnny Rotten, and pop notable P.J. Proby as the band manager, a loosely drawn caricature of McLaren himself. Although the film was ready for production, tensions between Meyer, McLaren, and the band were high, and Fox withdrew funding after three days of shooting, purportedly due to the reluctance of studio stockholder Grace Kelly to continue involvement with the project. McLaren and director Julien Temple would go on to make a similar Sex Pistols mockumentary that finally saw release, *The Great Rock 'n' Roll Swindle*, in 1980.

**\$3500**





100

**STEPHEN SCHWARTZ (MUSIC, LYRICS)**  
**L. FRANK BAUM (NOVEL)**  
**IDINA MENZEL, KRISTIN CHENOWETH (STARRING)**  
**Wicked**

Substantial archive of material from the 2003 musical, including three rehearsal scripts dated July 29, 2003, March 31, 2003, and October 23, 2003 respectively, and with various production materials bound in, including sheet music, production schedules, and cast and crew contact information. Two scripts noted as belonging to uncredited cast member Walter O'Neil, with his annotations in holograph pencil and ink throughout, noting blocking and staging directions.

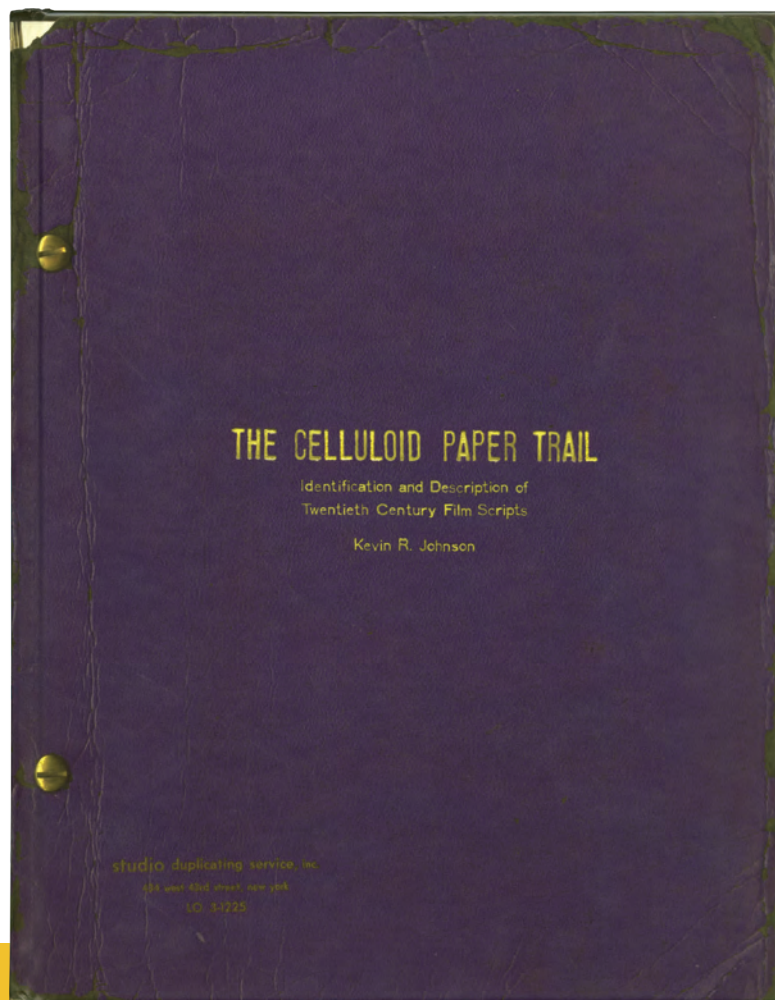
Based on Gregory Maguire's 1995 novel, a revisionist imagining of L. Frank Baum's 1900

novel *The Wonderful Wizard of Oz* from the perspective of Elphaba, the misunderstood Wicked Witch of the West. A wildly successful musical, making its Broadway debut at the Gershwin Theatre on October 30, 2003, and running for over 6,800 performances to date, becoming one of the highest-grossing Broadway productions. Nominated for ten Tony Awards and winning three, including Best Actress in a Musical for Idina Menzel.

Set in the magical land of Oz.

**\$3500**

# THE CELLULOID PAPER TRAIL



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

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## ABOUT THE BOOK

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

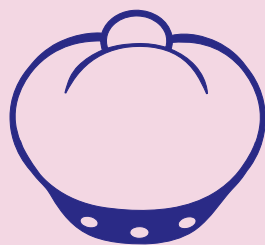
*The Celluloid Paper Trail* is the first book published specifically to aid scholars in the identification and description of the 20th century film script. Visually sumptuous, methodical, detailed, and entertaining, this study is designed to help the rare book scholar ask questions, identify, and comprehend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

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

## ABOUT THE AUTHOR

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





ROYAL BOOKS