

CATALOG SEVENTY-SIX

ROYAL BOOKS



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

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

THE ROYAL BOOKS CREW

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

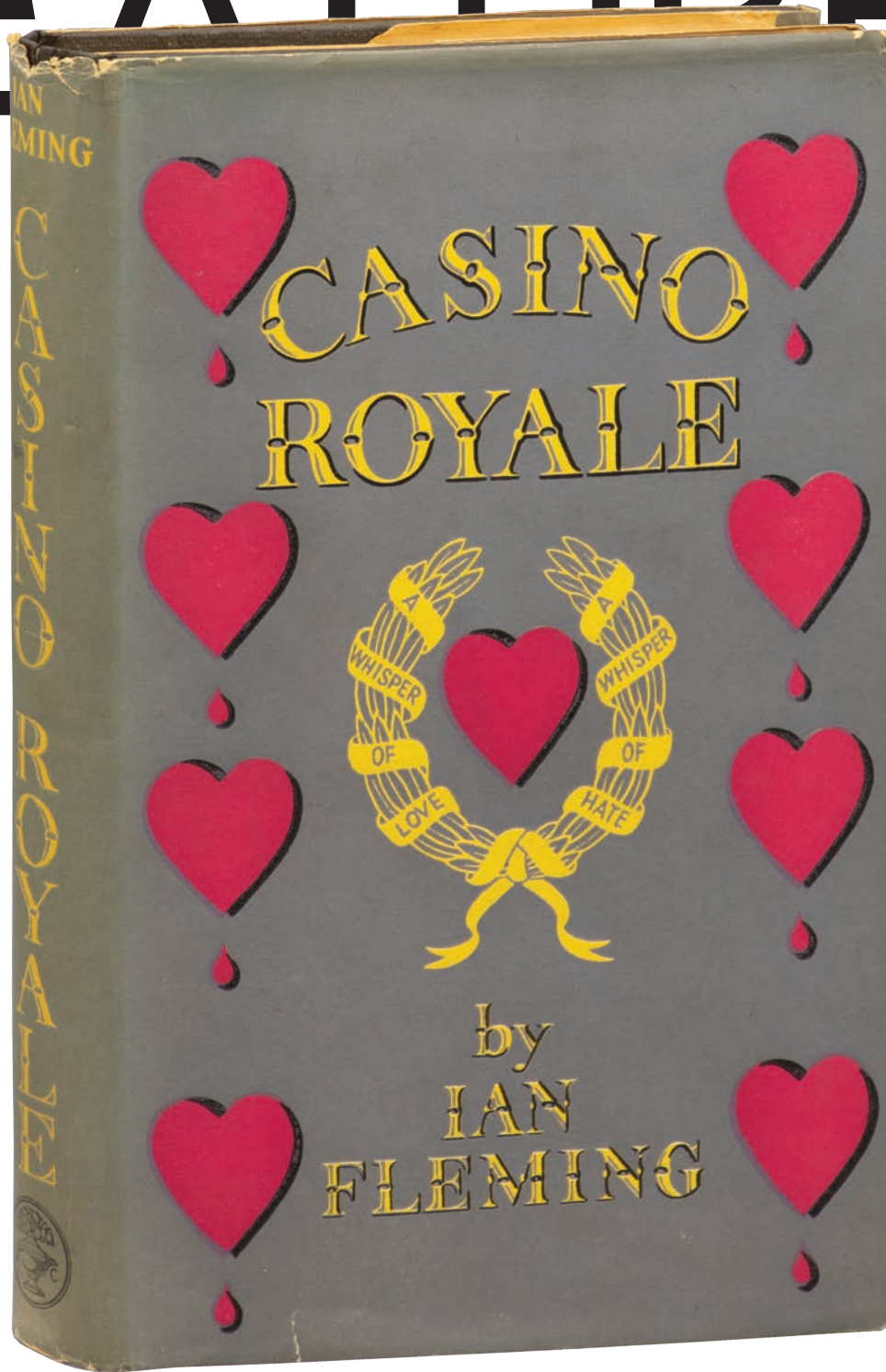
Catalog design and layout by Lenora Genovese.



CONTENTS

- 01 FEATURED
- 12 AFRICAN AMERICAN INTEREST
- 24 AMERICANA
- 37 DIRECTORS
- 48 EXPERIMENTAL
- 59 FILM SCRIPTS
- 69 HORROR AND EXPLOITATION
- 80 NSFW
- 91 PERSONS OF INTEREST

FEATURED



1

IAN FLEMING

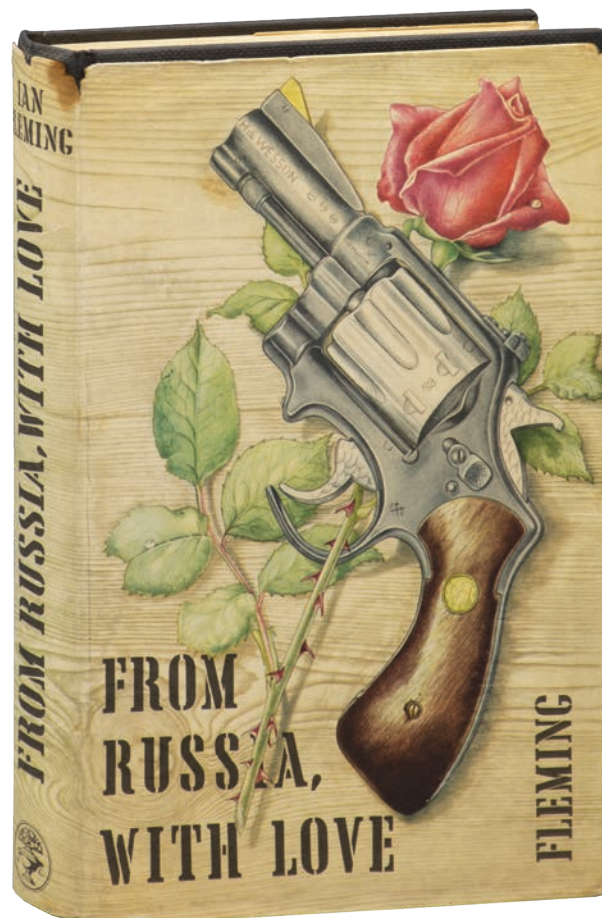
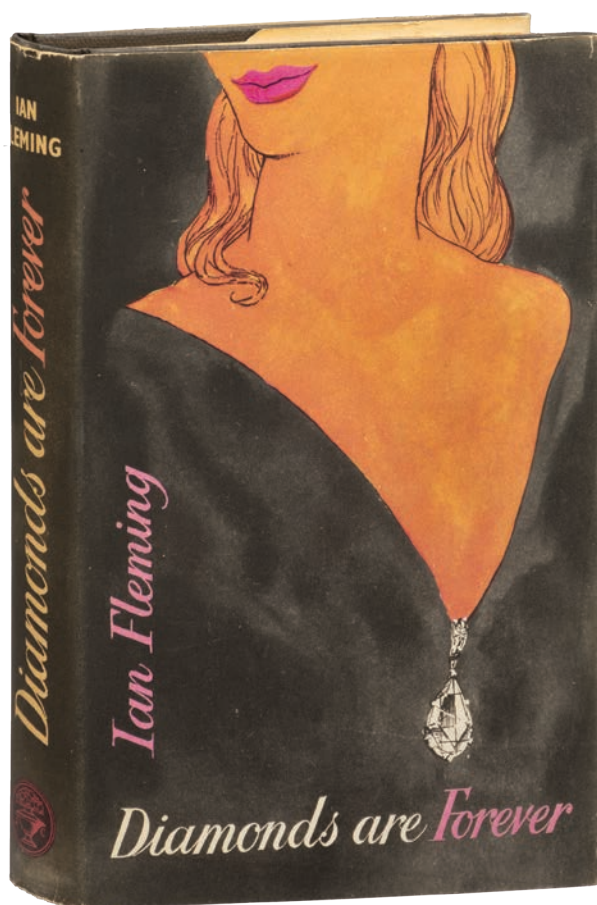
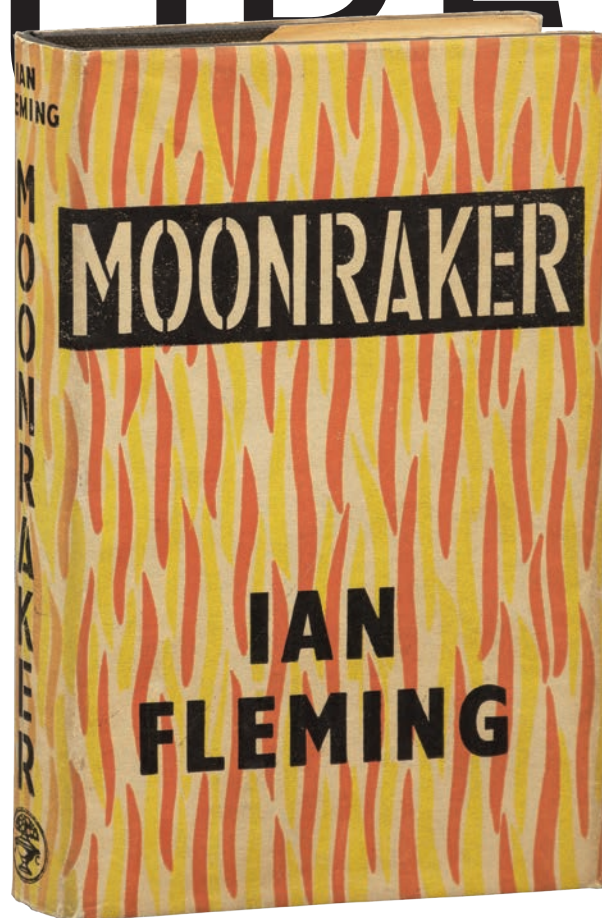
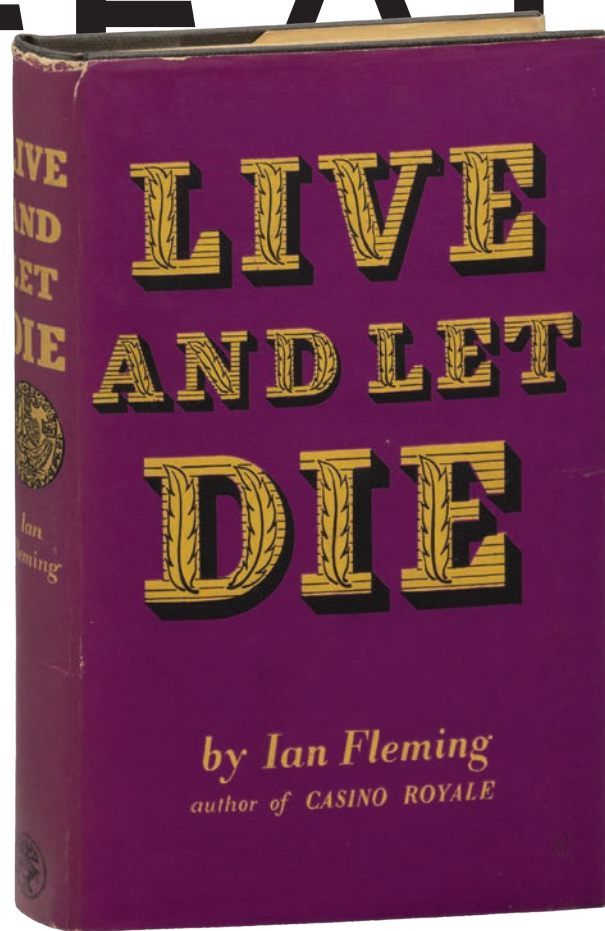
Complete Collection of Ian Fleming's James Bond, including the Deluxe Edition of the Jon Gilbert bibliography and the Penzler guide

Complete run of Ian Fleming's James Bond series, published by Jonathan Cape in London 1953-1966. All 14 books are First UK Editions, and all are in first issue bindings and jackets except for *Dr. No* (second state with dancing woman silhouette stamped on front board) and *The Man with the Golden Gun* (binding B).

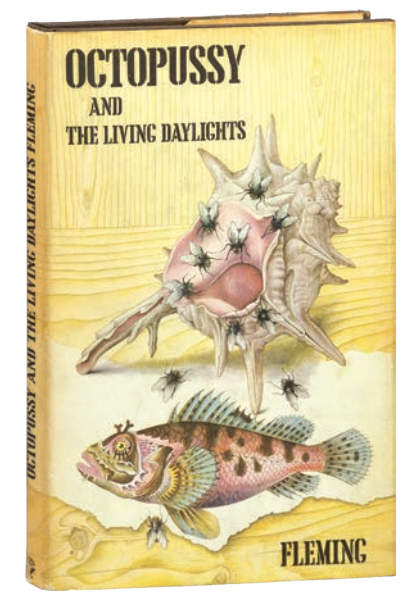
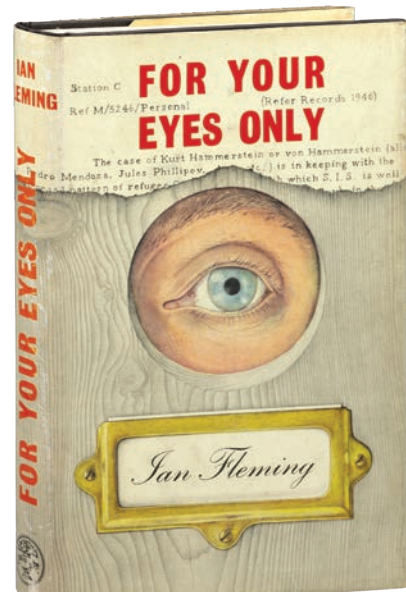
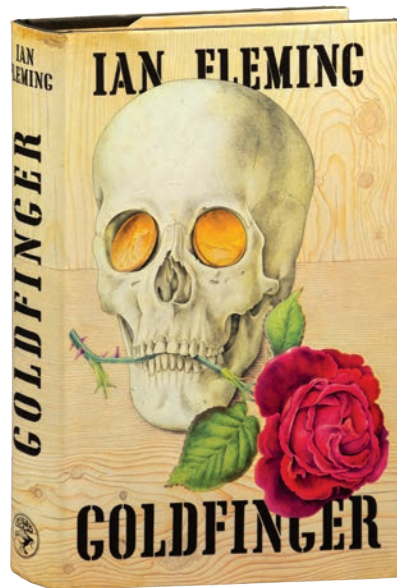
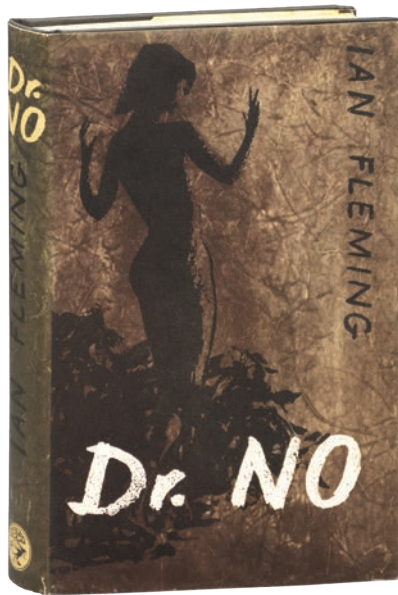
None of the jackets are price clipped, and all are Very Good plus to Near Fine in jacket. For further detail or images, please inquire.

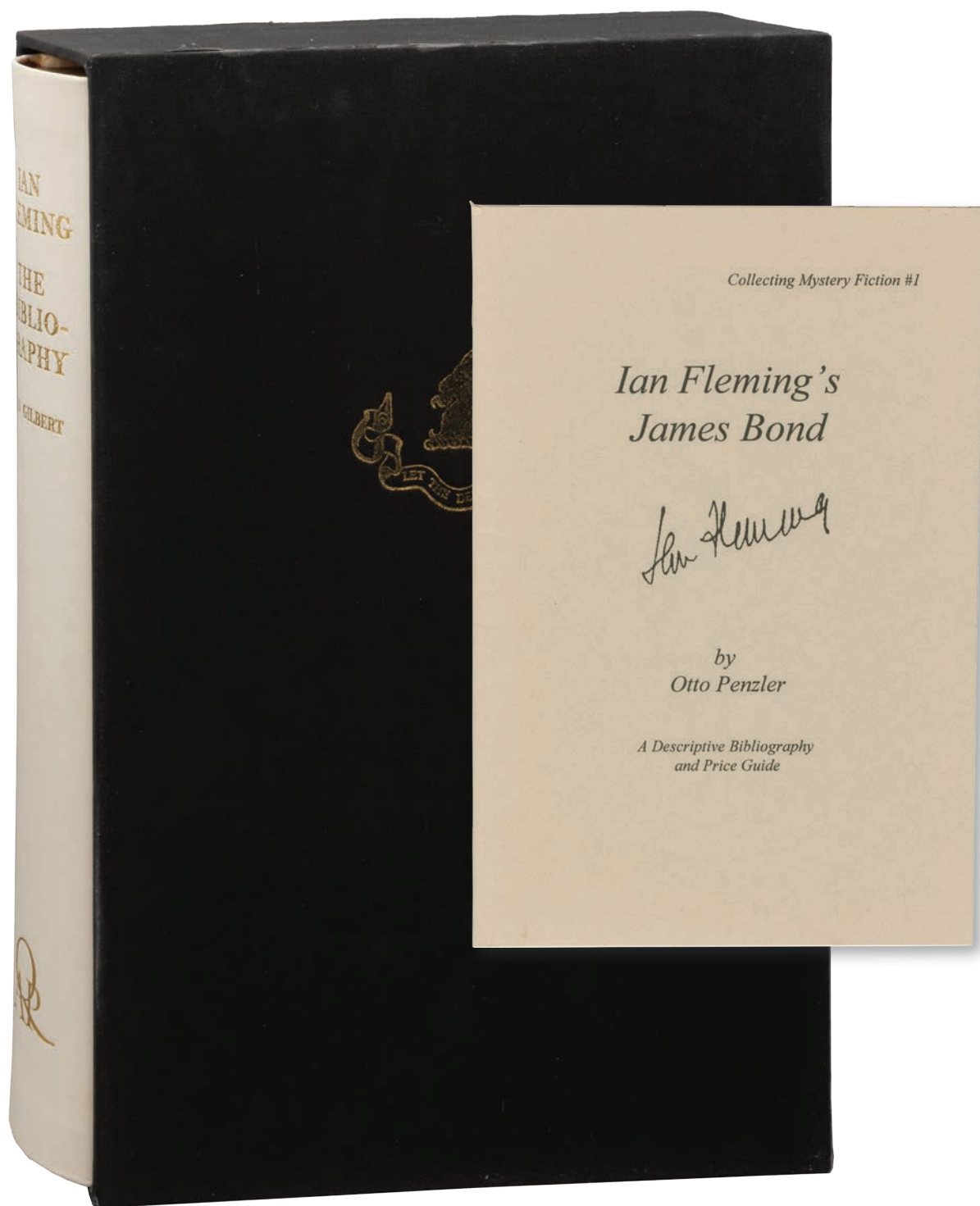
Sold only as a collection.

FEAT. IDE



FEATURED





The titles included, in chronological order, are: *Casino Royale* (1953), *Live and Let Die* (1954), *Moonraker* (1955), *Diamonds Are Forever* (1956), *From Russia with Love* (1957), *Doctor No* (1958), *Goldfinger* (1959), *For Your Eyes Only* (1960), *Thunderball* (1961), *The Spy Who Loved Me* (1962), *On Her Majesty's Secret Service* (1963), *You Only Live Twice* (1964), *The Man with the Golden Gun* (1965), and *Octopussy and The Living Daylights* (1966).

Also included with the collection are:

The Deluxe Edition of Jon Gilbert's definitive Ian Fleming bibliography, published in 2012, one of 250 copies signed by Gilbert. Fine in a Near Fine slipcase.

Otto Penzler's guide to Fleming's James Bond books, inscribed by Penzler. Fine in saddle stapled wrappers as issued.

\$125,000



2

HARRIS LEWINE

Original plate of eight faux philatelic postage stamps printed to advertise *The Unique Thelonious Monk* for Riverside Records, 1957

Plate of eight stamps created in 1957 to promote the release of *The Unique Thelonious Monk*, the second album in Thelonious Monk's legendary tenure with Riverside Records. One of what are likely only a few existing examples.

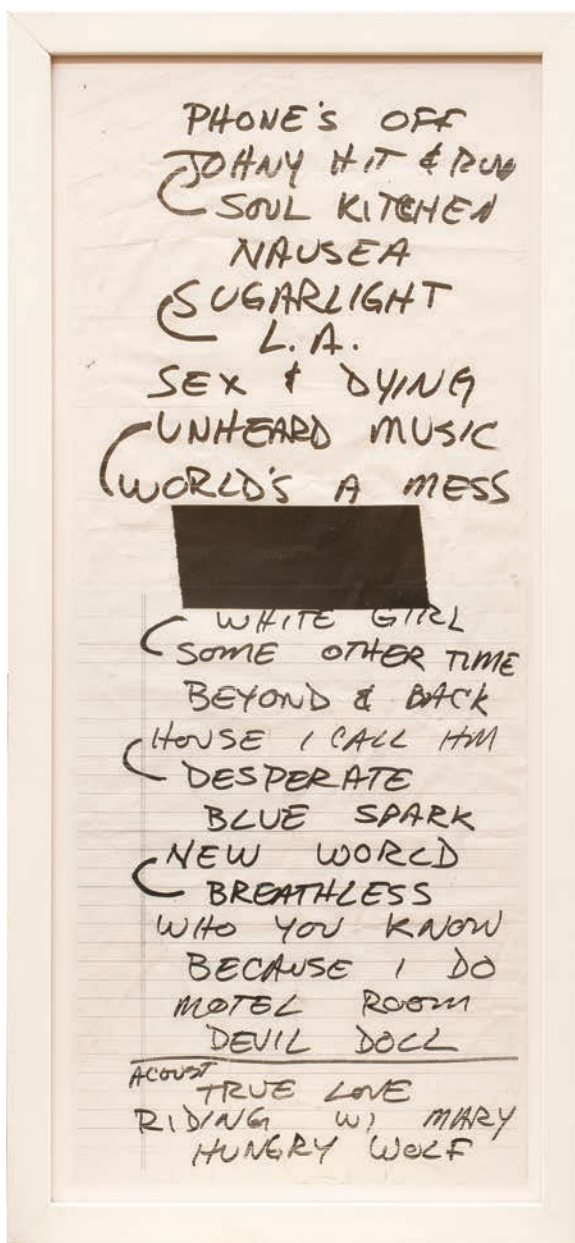
The design for the initial release (Riverside 12-209, 1956) was decidedly bland, and the label decided to reissue the album in 1957 with a revised (and now legendary) design. The new cover idea was conceived by Riverside's Harris Lewine and Paul Bacon using a photograph taken by Lawrence Shustak, designed and hand-lettered by Ken Braren, and executed in a lined philatelic version by Weber Processing in Philadelphia. Upon seeing the finished product, Lewine had the idea of producing plates of actual stamps to promote the record, complete with adhesive backing and standard stamp perforation.

Lewine notes that the promotional effort was more than a little stifled when letters began turning up in mailboxes with the promotional stamps being used as actual postage (complete with cancels from the post office). Riverside was contacted by the FBI and advised to cease and desist or face legal action, at which point nearly all the stamps were destroyed.

Monk's second album for Riverside presented a collection of standards by a variety of composers, and importantly, utilized a new rhythm section consisting of Art Blakey and Oscar Pettiford, who would go on to become key players in Monk's various efforts with Riverside and beyond.

Near Fine on philatelic paper stock.

\$6500



3 Original X setlist, circa 1983

Vintage setlist from an unidentified X show, circa 1983, featuring 24 tracks on two leaves, each a Xerographic duplication in vocalist-bassist John Doe's hand, and bound in the center with a piece of black gaffer tape.

Represented on the setlist are tracks from the band's first four albums, the last of which, *More Fun in the New World*, was released in 1983.

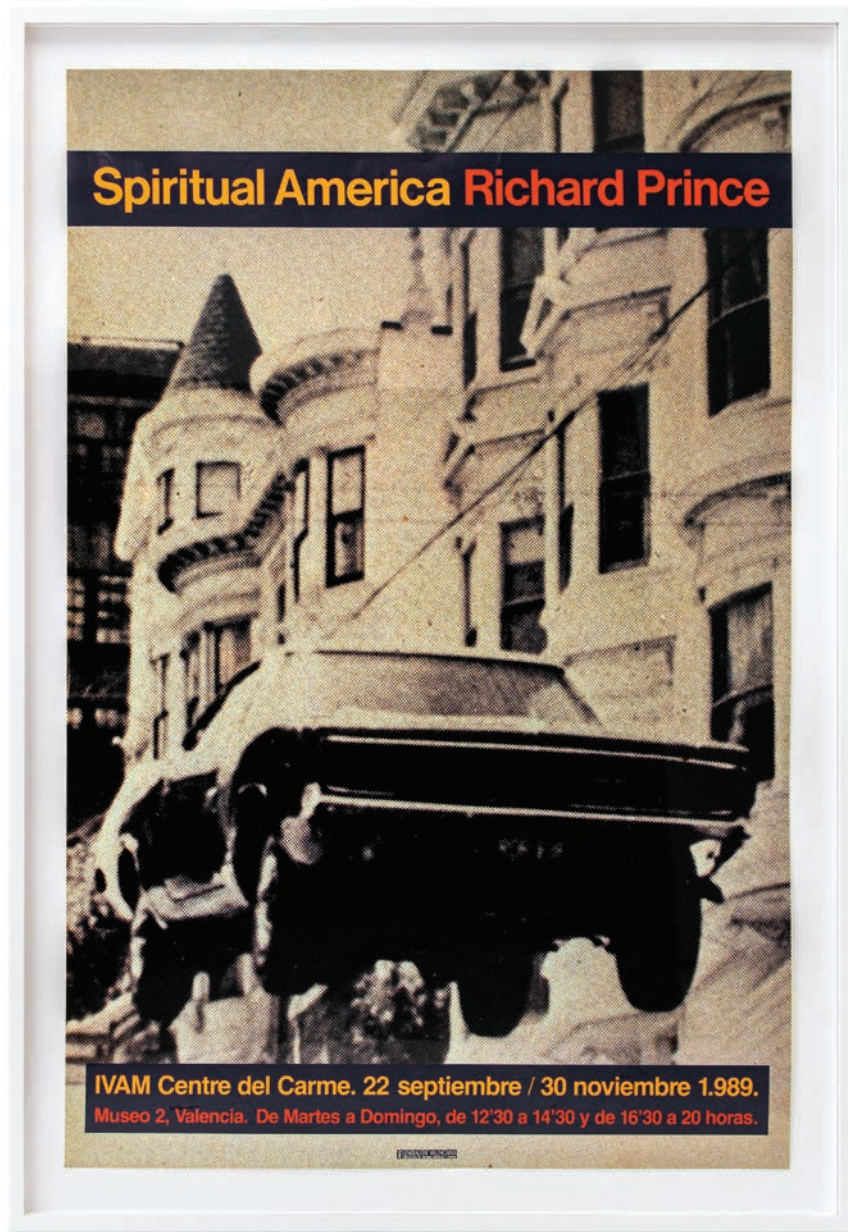
One of the most influential and longest running bands to come out of the Los Angeles punk scene of the late 1970s. Formed in 1977, X's sound traversed not only punk, but rockabilly, country, blues, rock, folk, and funk. After two hiatuses and a couple of

lineup changes in the 1980s and 1990s, the core members of the band reunited in 2008 and continue to tour today.

X was the subject of the documentary *X: The Unheard Music* (1986), and also appeared in two seminal 1980s music documentaries—Penelope Spheeris' *The Decline of Western Civilization* (1981), and Derek Burbridge's *Urgh! A Music War* (1982).

8.5 x 20.5 inches. Very Good plus with some creasing and wear, archivally framed. Frame 10.75 x 22.5 inches.

\$4750



4 RICHARD PRINCE Spiritual America

Vintage offset print poster for Richard Prince's landmark exhibition at the Institut Valencia d'Art Modern (IVAM), which ran from September 22 through November 30, 1989.

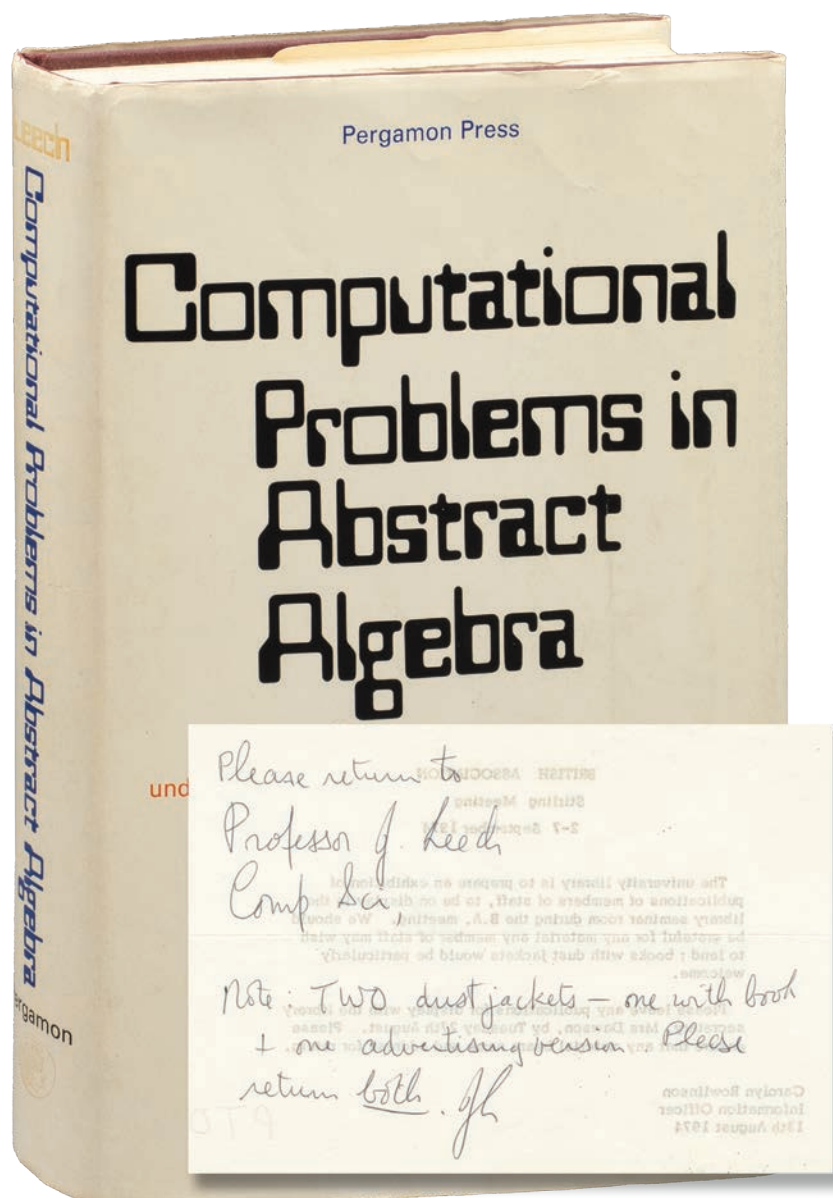
The exhibition poster features Prince's "rephotograph" of a film still photograph of the 1968 Ford Mustang GT Fastback from the classic 1968 neo-noir *Bullitt*, directed by Peter Yates and starring Steve McQueen.

Prince appropriated the name "Spiritual America" several times throughout his career. Originating from a 1923 photograph by Alfred Stieglitz, a close-up of the flanks and groin of a gelded horse, the title was

first, and most famously, used by Prince in 1983 for his "rephotography" of the infamous and problematic 1975 photograph of a nude, prepubescent Brooke Shields. Prince subsequently used the name for a short lived Lower East Side gallery, his watershed IVAM exhibition and its exhibition catalog, as well as his 2007/2008 retrospective exhibition at the Walker Art Center and Guggenheim Museum.

38.50 x 26.25 inches. Archivaly framed in a museum-quality frame with UV plexi-glass. Outer frame measures 30.5 x 42.75 inches. Fine.

\$3500



5

JOHN LEECH**Computational Problems in Abstract Algebra**

New York: Pergamon Press, 1970. First Edition. Copy belonging to editor John Leech, with his editorial revisions in holograph ink throughout.

Laid in with the book is a typed notice from the British Association regarding a meeting at the University of Stirling library, with a manuscript annotation in Leech's hand on the verso, asking that the book be returned to Leech in the Computer Science department, and noting "TWO dustjackets—one with book + one advertising version. Please return both." Accordingly, the book includes two dust jackets, one with a holograph pencil annotation on the front panel, noting "correction copy."

One of the first books to discuss computational group theory, or the application of computers to abstract algebra, presented at a conference held at Oxford by the Science Research Council Atlas Computer Laboratory in the fall of 1967.

Leech was appointed Reader and first Head of Computing Science at Stirling University in 1968, and was promoted to a Personal Chair two years later, the first such honor awarded by the university.

Book about Near Fine, with faint foxing on the page block. Both dust jackets Near Fine.

\$1250



6

PETER STACKPOLE

Archive of 18 photographs documenting the building of the San Francisco-Oakland Bay Bridge

Archive of 18 vintage borderless photographs documenting the building of the San Francisco-Oakland Bay Bridge between 1934 and 1936, including a vintage architectural diagram of the bridge's tower six. 14 photographs shot and struck by photographer Peter Stackpole, and accompanying the archive is a reference copy of the 1984 Stackpole monograph *The Bridge Builders*.

The 14 photographs shot by Stackpole are in 5 x 7 inch format, and include one double weight photograph. The remaining four photographs include two measuring 5.25 x 4.25 inches and two measuring 3.5 x 2.5 inches. The four smaller photographs are likely vernacular photographs taken by workers at the time of construction, with two dated February 1, 1936 and bearing a developer's stamp on the verso.

Of the 14 photographs by Stackpole, seven are documented in published books or institutional holdings, with four appearing in the aforementioned published monograph included with the archive, two clearly shot in tandem with photographs in the monograph, and one identified in the holdings of the Oakland Art Museum. We have not been able to find published examples of the other seven photographs in the grouping, but the photographs appear to be of the same clarity and format, and are consistent with Stackpole's photographic style from the period.

Photographs in this format, as Stackpole originally intended, are rare, and larger format signed prints, struck in subsequent decades, are more commonly found.



In 1934, while watching the construction of the San Francisco-Oakland Bay Bridge from the docks, the then-21 year old Stackpole was invited by the bridgemen to photograph the job with his Model C Leica camera. Photographer and filmmaker Willard Van Dyke was an immediate champion of the resultant photographs, especially notable at a time when professional photography was predominantly executed with unwieldy, large format cameras. The following year Stackpole joined the prestigious San Francisco collective Group f/64, alongside Ansel Adams, Imogen Cunningham, Edward Weston, and Van Dyke, and 25 of his bridge photographs were exhibited at San Francisco's Museum of Modern Art.

In 1936 Stackpole became one of Life magazine's first staff photographers, and in 1954 he received the George Polk Award. As the quintessential photographic chronicle of the steel construction boom of the depression era, Stackpole's bridge photographs are perhaps only rivaled by Lewis Hine's photographs of the construction of the Empire State Building.

Photographs: 2.75 x 3.5 inches to 4.75 x 7 inches. Very Good plus to Near Fine, with some light edgewear and even fading.

Architectural diagram: 8.5 x 11 inches. Very Good plus, folded once horizontally and twice vertically, with moderate soiling on the verso and light edgewear.

The Bridge Builders: First Edition, trade softcover, issued simultaneously with the hardcover edition. Very Good plus in card wrappers, in a Very Good plus dust jacket. Light foxing on the top edge, front endpaper, half title page, and title page.

Peter Stackpole. *The Bridge Builders: Photographs and Documents of the Raising of the San Francisco Bay Bridge*. Corte Madera, CA: Pomegranate Communications, 1985. Pages 12 and 21, plates 4, 48, 21, 26.

\$2500



**7 GEORGE LUCAS (DIRECTOR)
MARK HAMILL, HARRISON FORD, CARRIE FISHER, ALEC GUINNESS, PETER CUSHING (STARRING)
Star Wars**

Collection of 25 vintage borderless reference photographs from the shooting of the 1977 film, including 23 matte-finish and two glossy. Several with holograph pencil annotations on the verso, noting the film's title in French.

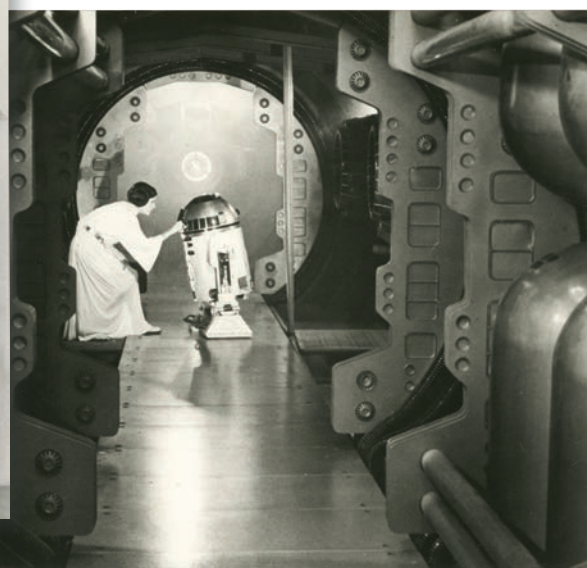
A film that became a multibillion dollar media empire (pun intended), now including eleven additional live action films, animated shows, novels, comic books, video games, and an endless parade of officially licensed merchandise, with no signs of slowing down. Winner of six Academy Awards and

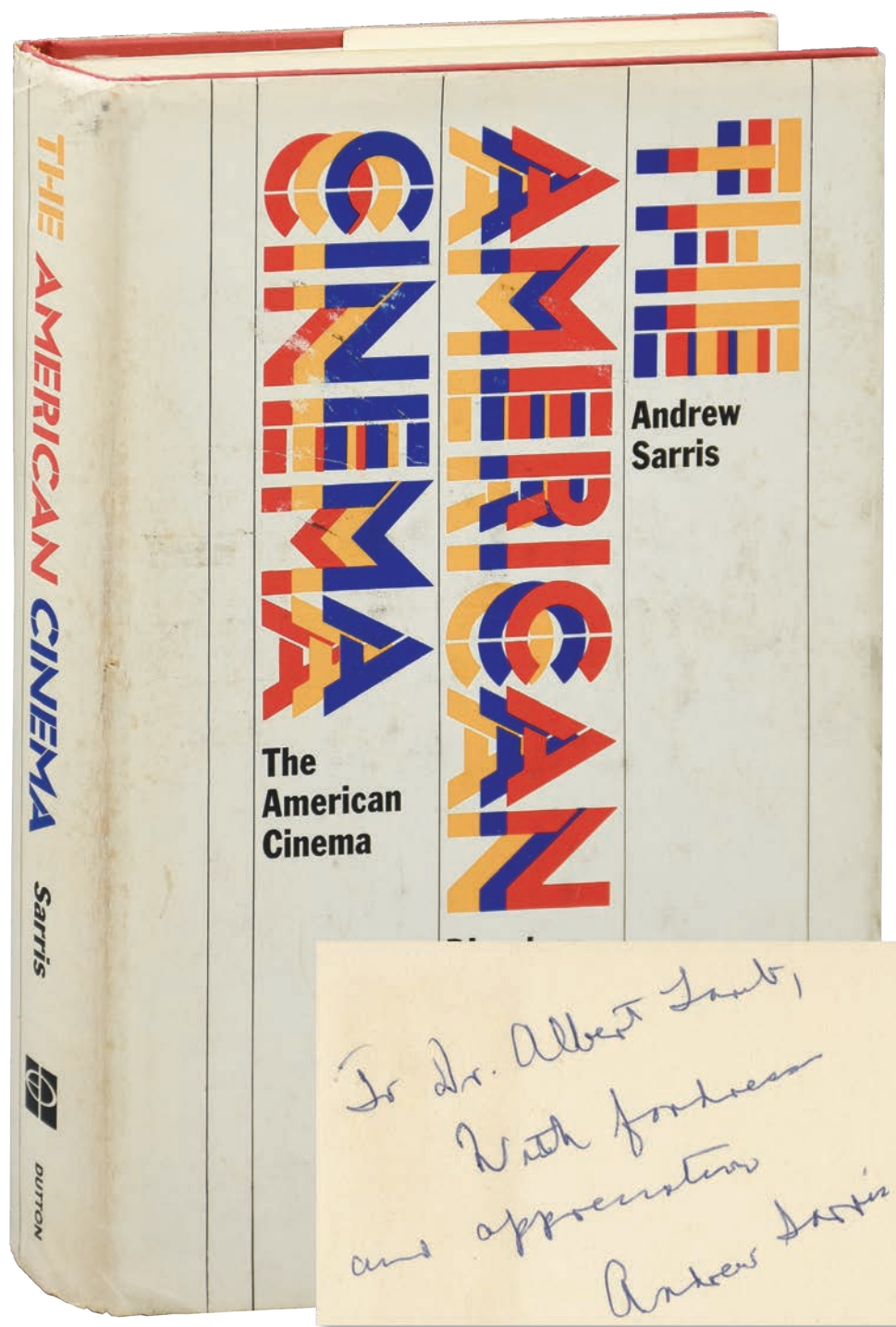
nominated for four more, including Best Picture, Best Director, Best Original Screenplay, and Best Supporting Actor for Alec Guinness.

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

Three photographs 10 x 8 inches, 22 photographs 9.5 x 7 inches. Near Fine.

\$2500





8

ANDREW SARRIS

The American Cinema

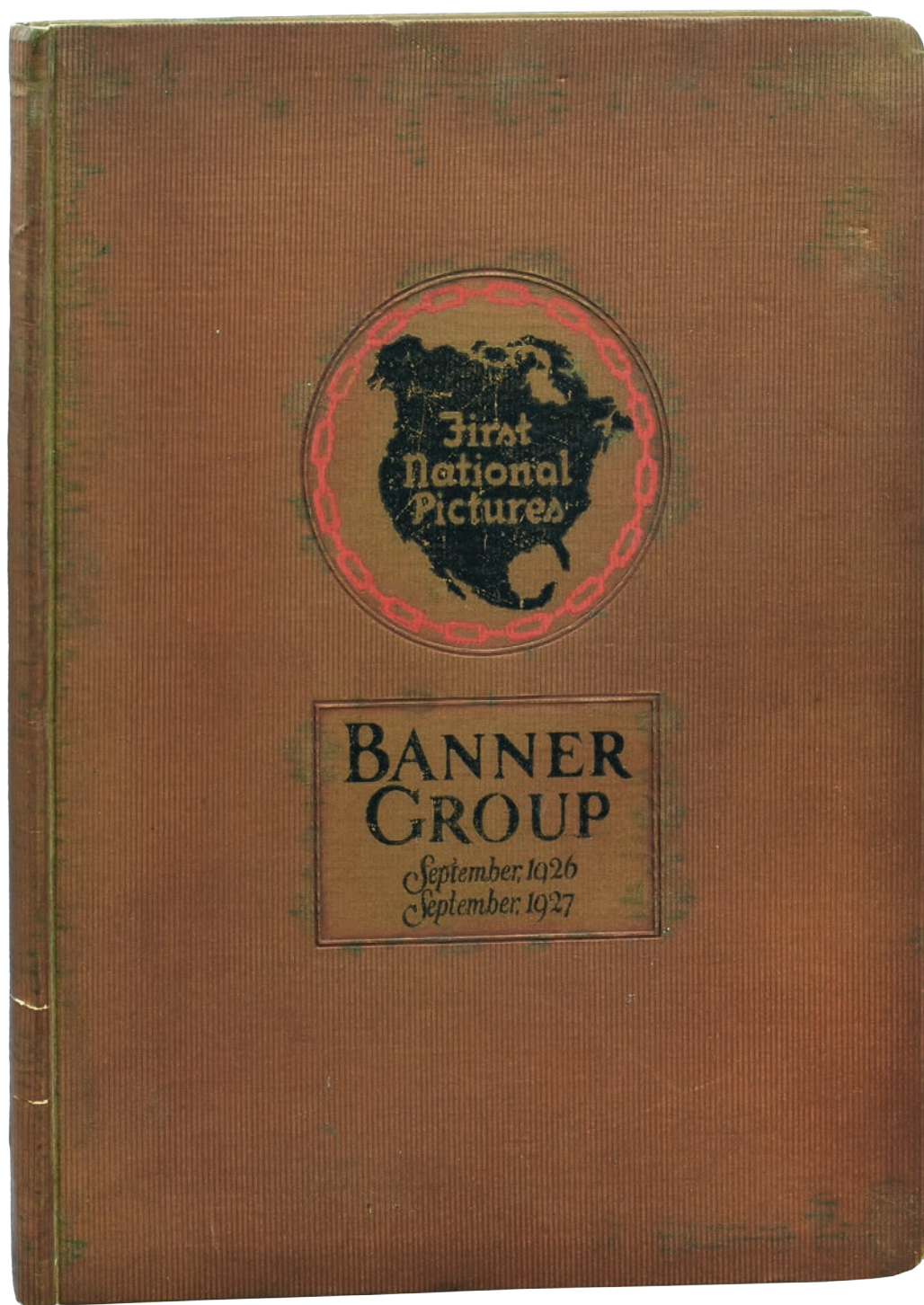
New York: E.P. Dutton, 1968. First Edition. One of 1500 copies printed. Inscribed by Andrew Sarris on the front endpaper.

The book that introduced the key French New Wave concept of auteur theory to America—a line of thinking that places a film director as the author of a film. The publication sparked an immediate debate

between Sarris and critic Pauline Kael, a topic which continues to engender heated discussion to this day.

Fine in a Very Good plus dust jacket. Jacket has a small bump and short closed tear on the bottom right corner of the front panel.

\$975



9

First National Pictures Banner Group: September 1926 - September 1927

Los Angeles: First National Pictures, circa 1926. First Edition. Vintage exhibitor annual produced by First National Pictures, promoting their forthcoming film releases (*52 Hits and 7 Specials*) and advertising their contracted "featured players," which in 1926 included Norma Talmadge, Mary Astor, Anna Q. Nilsson, Lloyd Hughes, Jack Mulhall, and a young Joan Crawford.

In 1928 control of First National would pass to Warner Brothers, who would absorb the studio the following year.

Near Fine with a bookplate on the front pastedown, and light rubbing to the boards.

\$850



10

Archive of 90 original color photographs of Barbie dolls

Collection of 90 vintage color photographs of Barbie dolls in various outfits, taken between 1969-1974. Many photographs bear Kodak stamps on the verso, with dates spanning from 1969 to 1974, although outfits and props represented in the collection appear to range from the early 1960s through 1974.

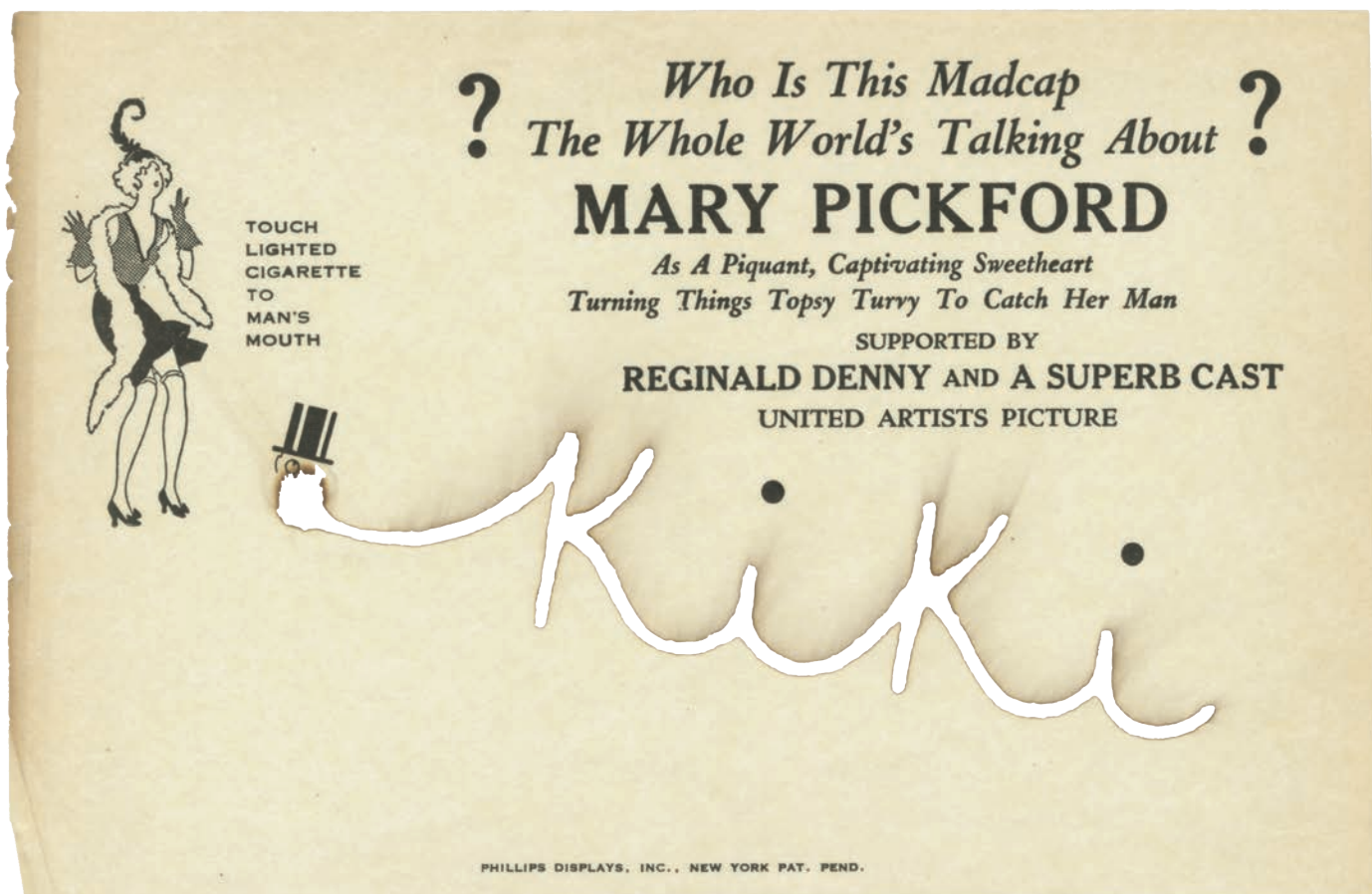
In 1966, Barbie received a complete, Mod-friendly makeover, including a new face and hairstyle, and a more mobile body. Mattel also introduced Francie, marketed as "Barbie's Mod'ern cousin," the same year. The fashions from this period were decidedly more vibrant and daring than before, with high boots and hot pants, fur-lined trench coats, and voluminous, brightly patterned dresses making frequent appearances. By 1973, in response to the women's liberation movement's characterization of Barbie as

antifeminist, Mattel would release a new line of Get-Ups 'N Go ensembles, marking the end of the Mod Barbie era and presenting a variety of new professions and activities for Barbie, including doctor Barbie, camper Barbie, pilot Barbie, and ballerina Barbie.

22 photographs in the collection show two blonde Twist 'n' Turn Francie dolls, a brown-eyed "Barbie friend" variant introduced in 1969. The bulk of photographs in the set, however, show blonde "flip hair" Twist 'n' Turn Barbie, also introduced in 1969, alone against a black background. A colorful and remarkably thorough document of the Mod Barbie period.

5 x 7 inches. Generally Near Fine.

\$975



11 MARY PICKFORD (STARRING)
SAM TAYLOR (DIRECTOR)
Kiki

Vintage "cigarette advertisement" for the 1931 film. Advertisement printed on thin paper, with text inviting the viewer to touch a lighted cigarette to a small illustration of a man in a top hat, which then lights a fused path onto the paper, spelling out the film title using a chemical trail.

Based on the 1926 film directed by Clarence Brown, starring Norma Talmadge. One of silent film star Mary Pickford's final roles before her retirement from the screen in 1933.

8.5 x 5.75 inches. Very Good plus, with light toning to the left edge.

\$450

AFRICAN A

12 Original photograph of the delegates to the Fourth District Convention of the International Union of Timber Workers (IUTW) with threatening racist and anti-union declaration printed on the verso, and IUTW pin, 1919

Vintage photograph of the racially integrated delegates to the Fourth District Convention of the International Union of Timber Workers (IUTW), held October 6-8, 1919, in Meridian, Mississippi. Printed on the verso is a threatening, racist, and anti-union declaration from undisclosed representatives of Bogalusa, Louisiana, with additional text exposing the identities of the majority of the delegates. Also included with the photograph and the declaration is a "November" IUTW pin.

The photograph and its inflammatory text, printed in the wake of the Bloody Bogalusa Massacre of November 22, 1919, was almost certainly distributed by the Great Southern Lumber Company (GSLC), or the company's attack dog organization, the white paramilitary group, the Self-Preservation and Loyalty League (SPLL), in an effort to intimidate and bring harm to the union organizers. The recto of the photograph shows a disturbing holograph pencil "check mark" annotation above the head of Sol Dacus, center rear, the African-American president of Bogalusa's local Black IUTW, who was the target of the aforementioned massacre and survived the attack.

New York lumber barons Frank Henry Goodyear and Charles Waterhouse Goodyear purchased 300,000 acres of virgin yellow pine timberland in Louisiana and Mississippi, near the southern end of the Pearl River, between 1901 and 1905. In 1902 they chartered GSLC, initiating the construction of the world's largest sawmill, in what was to become Bogalusa. The mill began operations in 1908, and in 1914 the town was incorporated. Wholly a company town, GSLC owned everything and ran the local government. In 1919, the sawmill's manager, William H. Sullivan, was the mayor, and in addition to the police department answering to GSLC, a private armed security force was also hired to enforce "labor discipline."

Following World War I, in what would become known as the American Red Summer of 1919, racial and union tensions ran high nationwide, with Bogalusa at the epicenter of the turmoil. Beginning in May, two American Federation of Labor (AFL) unions, the IUTW and the United Brotherhood of Carpenters and Joiners of America (UBC), began successfully organizing GSLC workers, and developed the Central Trades Assembly, organizing for both white and Black lumber workers. On August 31, the day before a planned Labor Day parade, Lucius McCarty—an African American WWI veteran—was lynched by a crowd of 1500 whites, purportedly for assaulting a white woman. Shot more than 1000 times, McCarty's body was then dragged behind a car through Black neighborhoods before being burned in a bonfire.

Dacus and the Central Trades Assembly president, Lem Williams, were undeterred, and followed through with the parade of 800 Black union men, joined in solidarity by 1700 white union men, marching through the town in defiance of the racists and the GSLC. 17 days later the company capitulated to a ten percent wage increase (from 30 to 33 cents an hour) in an effort to appease the workers, while also encouraging the police department's established practice of arresting African American men on minor infractions and forcing them into slave labor at the mill to offset labor demands.

The Central Trades Assembly approached the company with requests for formal recognition, and the company responded by firing organizers, evicting workers from company housing, and banning all union goods from sale at company stores. The workers then went on strike, the first in Bogalusa's history.

MEDICAN IN



AFRICAN AMERICAN INTEREST

GSLC immediately brought in Black workers from New Orleans to fill the striker's positions, many unaware they were strikebreakers, further exacerbating racial tensions, and enlisted local racist whites and businessmen into the newly formed SPLL. In an effort to suppress the union and end interracial cooperation, company gunmen and SPLL members assaulted, tortured, and kidnapped organizers.

On the evening of November 21, a mob of company gunmen and SPLL members advanced on Dacus' home. The mob destroyed the house, narrowly missing Dacus' wife and young children, but were unable to find Dacus, who had escaped to the swamp. The next day, Dacus emerged, flanked by two white union men, and marched down the main avenue to the Central Trades and Labor Council headquarters, located in Williams' garage. The mill siren was blown, a riot signal for company gunmen and SPLL members, and 150 armed men proceeded to the garage, vastly outnumbering the several union men inside. Four white union men, including Williams, were killed, and one company man was injured. Dacus, the mob's target, miraculously escaped and fled with his family to New Orleans.



Following the event, Louisiana Governor Ruffin G. Pleasant dispatched federal troops to Bogalusa, where they remained for a month until order was restored, quashing further labor organization activity.

It is during this period that prints of the IUTW photograph on offer here were circulated, with the racist and anti-union exposition on the verso and exposure of the delegates' names, towns, and union affiliations intended as an overt threat.

A remarkable document of both interracial union solidarity and racist and anti-union violence in the Deep South, of which we have not seen another copy, and are unable to locate other copies in OCLC.

IUTW Pin: 1 inch in diameter. Very Good plus, fully readable but with light mottling and cracking to the celluloid coating.

Photograph, 10 x 8 inches. Very Good, with some creasing, chipping, and closed tears to the extremities.

\$4500

HERE YOU ARE!

The Southerner may not want it—Bogalusa don't want it—but the South'll get it if it don't watch out.

GET WHAT?

Social equality, niggers and whites, men and women, all mixed up together like potatoes in one bin.

HOW DO YOU KNOW?

Look at this picture. Date, October 6, 7 and 8, 1919; place, Meridian, Mississippi; occasion, Convention Fourth District Timber Workers' Unions, covering Alabama, Mississippi and Louisiana. Delegates, 32—19 colored and 13 white. From Bogalusa, 6, 3 colored and 3 white. The negroes included a doctor, a preacher and Sol Dacus, the nigger who was paraded by white men armed with shotguns on the Saturday of the pitched battle.

WHAT OF IT?

A negro lacked two votes being elected head of the Fourth District at that meeting. Those men elected to come to Bogalusa sometime in 1920 and have a similar convention. Present indications are that the convention will not be held in Bogalusa.

WHOSE BUSINESS IS IT?

Mine, yours, and every other man's who lives in the South. Right now Negro newspapers are bragging that in Cleveland, Ohio, negro school teachers to the number of 68 are in mixed schools teaching whole schools of white children. You want it, do you? Bogalusa does not. And yet some fellow will stand up in front of you and want to cuss out Bogalusa for what has happened.

The following are the names of persons shown in the group picture taken of the delegates to the Fourth District Convention of the International Union of Timber Workers, held at Meridian, Miss., on October 6, 7, and 8, 1919:

BOTTOM ROW, (left to right)—(1) J. H. Fledderman, general organizer; (2) R. C. Sutton, editor Labor Advocate, New Orleans; (3) R. Rogers, delegate from Bogalusa Local No. 98.

SECOND ROW (left to right)—(4) E. W. Hollingsworth, delegate from Laurel Local 88; (5) J. R. Ratcliff, delegate from Bogalusa Local 98; (6) T. A. Pettett, delegate and secretary Bogalusa Local 98, second vice-president of the Fourth District and also an organizer; (7) J. B. Clarke, delegate from Hattiesburg Local 101; (8) J. S. Riser, delegate from Hattiesburg Local 101; (9) C. H. Francke, president U. S. of A. and J. of A. Local at Pascagoula, Miss., also organizer for Mississippi State Federation of Labor; (10) J. W. Jones, secretary, treasurer Mississippi State Federation of Labor, also treasurer for International Union of Timber Workers and treasurer of the Fourth District; (11) C. Harper, delegate from Laurel Local 88 and president Fourth District International Timber Workers' Union—very active organizer; (12) C. R. Hurt, delegate from Hattiesburg Local 101 and fourth vice-president of Fourth District; (13) W. W. Phillips, delegate from Laurel Local 88 and a very active organizer.

THIRD ROW (left to right)—(14) Name unknown, colored delegate from Alabama; (15) Dr. Brazier, colored delegate from Bogalusa; (16) Name unknown, colored delegate from Alabama; (17) M. J. Washington, colored delegate from Hattiesburg; (18) Name unknown, colored delegate from Alabama; (19) J. H. Smith, colored delegate from Hattiesburg Local 101 and fifth vice-president of Fourth District; (20) E. A. Chapman, secretary and delegate from Laurel Local 88, first vice-president Fourth District, and a very active organizer; (21) Name unknown, colored delegate from Hattiesburg; (22) W. A. Griffin, delegate from Hattiesburg Local 101; (23) Rev. Hardin, colored delegate from Bogalusa, also third vice-president Fourth District—strong union sympathizer; (24) Name unknown, colored delegate from Laurel Local 71.

FOURTH (TOP) ROW (left to right)—(25) Name unknown, colored delegate from Alabama; (26) Name unknown, colored delegate from Sumrall Local 102; (27) John Shuford, colored delegate and secretary Mobile Local 79; (28) Sol Dacus, colored delegate from Bogalusa Local 116, also president of this local and an organizer; (29) Name unknown, colored delegate from Sumrall Local 102; (30) W. A. Steele, colored delegate from Sumrall Local 102; (31) Name unknown, colored delegate from Hattiesburg Local 101; (32) T. L. Crawford, colored delegate from Laurel Local 71, also president of this local.



13

Humania Hair Goods and Specialty Company Style Book, Winter 1942

A lavishly illustrated catalog of wigs and cosmetic products marketed primarily to African American women, issued by the Humania Hair Goods and Specialty Company of New York in 1942.

A 64-page catalog of hair and beauty products of the period, with a wide variety of illustrations and photographs throughout. Although roughly one third of the catalog is devoted to an assortment of full, partial, and piece wigs,

the balance advertises hair and skin products, including hair dyes, shampoos, dressings, and straighteners, skin whiteners, perfumes, and more. The catalog also includes a small number of products for men, including pomade and straightening dressing. Interestingly, the final six pages of the catalog show African American dolls for sale, described as "Original Life-Like Suntan Reproductions in Dolls."



Humania Hair Goods and Specialty was founded in New York in 1910 by Gustave Goldstein. The company soon became a successful mail-order business, catering primarily to African American women through the first half of the twentieth century. In 1944 complaints were filed with the Federal Trade Commission for twelve of the products found in the catalog on offer here, and the following year the FTC would issue cease and desist orders on the grounds of deceptive advertising (the products being ineffective) and failure to reveal potentially

harmful ingredients, including ammoniated mercury and pyrogallol acid.

5 x 6.5 inches. Good, in side stapled self wrappers. Wrappers separated, with soiling, creasing, and closed tears to the spine fold. Last page roughly separated, and an ink stain to verso of first page and recto of front wrapper, and a small numeric annotation in holograph ink to page 50.

\$3500



14

Collection of 35 vernacular photographs of the Cecil Young Quartet, including three with Sarah Vaughan

Collection of 35 small format vernacular photographs of members of short-lived jazz group the Cecil Young Quartet, including three photographs of the quartet with singer Sarah Vaughn, circa 1951. The three photographs with Vaughn were likely taken backstage at the Birdland Jazz Club, where the quartet opened for Vaughn in 1951.

"The swingin'est Bop I've ever heard" is how Nat King Cole described the Cecil Young Quartet, who exploded onto the Seattle jazz scene in 1950. Young formed the quartet in 1950 alongside tenor

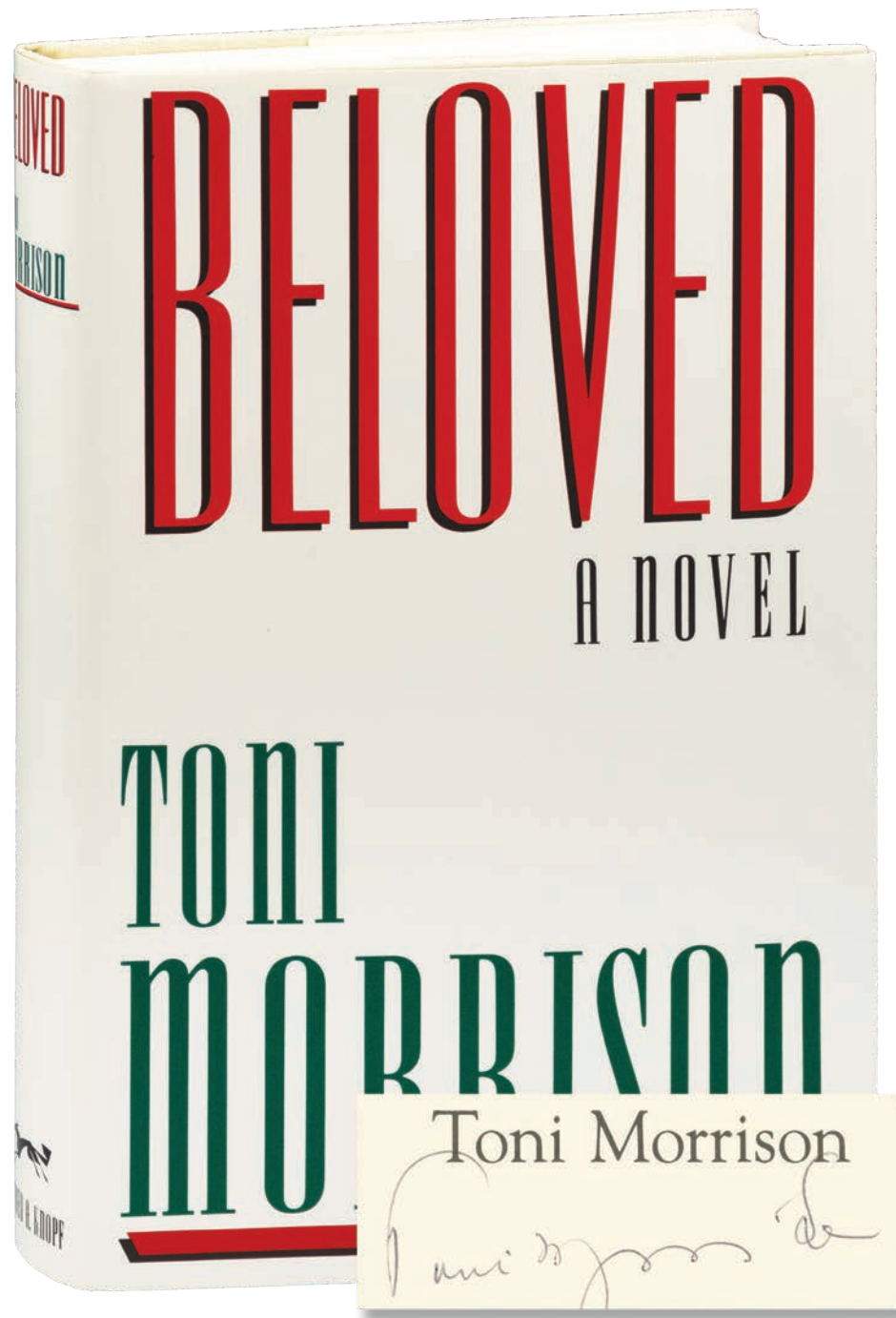
saxophonist and bongo player Gerald Brashear, drummer Jimmie Rodgers, and bassist Traff Hubert. Although the group's 1951 debut album, *A Concert of Cool Jazz*, was successful in Seattle, a disappointing reception at Birdland, coupled with flagging sales and struggles with drug and alcohol abuse, led the quartet to disband soon thereafter.

3.5 x 3.5 inches. Near Fine.

\$1275

AFRICAN AMERICAN INTEREST





15

TONI MORRISON
Beloved

New York: Alfred A. Knopf, 1987. First Edition. Signed by the author on the title page. Winner of the Pulitzer Prize and the book most immediately connected with Toni Morrison winning the Nobel Prize.

Fine in an about Fine dust jacket.

\$925



16

Original flyer for a performance by Etta Moten at Texas College, 1937

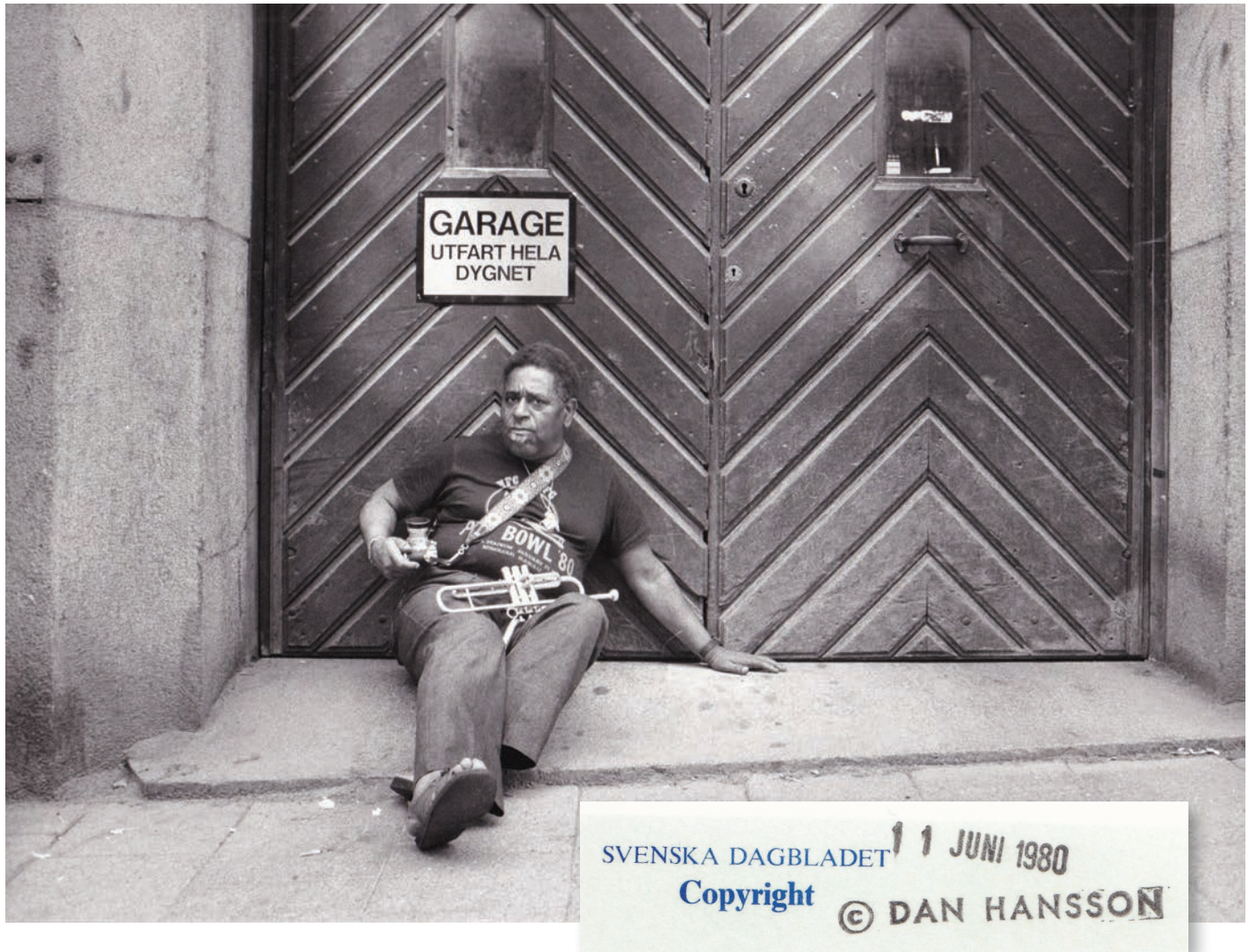
Vintage flyer for a music performance by actress and singer Etta Moten, held at the private, historically Black Texas College in Tyler, Texas on April 23, 1937.

Moten's success as a soloist with the historic Eva Jessye Choir in the early 1930s led to her being cast in leading roles on both the stage and screen, with starring appearances in the 1933 films *Gold Diggers of 1933* and *Flying Down to Rio*—defying the then-prevalent Hollywood stereotypes of African

American women as maids and nannies. Moten is perhaps best remembered now for her highly praised performance as Bess in the 1942 Broadway revival of *Porgy and Bess*, a role that Gershwin initially wrote with Moten in mind.

5 x 8 inches. Very Good plus, with a few splashes affecting the left portion of the flyer.

\$450



17 Original photograph of Dizzy Gillespie in Stockholm, 1980

Vintage borderless photograph of jazz trumpeter, bandleader, and composer Dizzy Gillespie sitting in a doorway in Sweden, with a sign in Swedish above him that translates to "No Parking Around the Clock"

Mimeo snipe and printed label affixed to the verso, crediting photographer Dan Hansson, along with a date stamp reading 11 JUNI 1980.

9.5 x 7 inches. Fine.

\$450



**18 JANE FONDA, LEE MARVIN, NAT KING COLE (STARRING)
ELLIOT SILVERSTEIN (DIRECTOR)
Cat Ballou**

Vintage borderless reference photograph from the 1965 film, showing actor Nat King Cole holding a ukulele, and with a six-string guitar strapped across his back.

Based on the 1956 novel *The Ballad of Cat Ballou* by Roy Chanslor. A woman hires a notorious sharpshooter to avenge her father's murder, only to discover that the gunslinger is a useless, aging drunk, forcing the woman to take on the mantle of

justice herself. Nominated for five Academy Awards, winning one for Best Actor for Lee Marvin.

Set in Wyoming, shot on location in Custer County, Colorado.

8 x 10 inches. Near Fine.

Pitts 274.

\$425



19 Original unused Coca-Cola concession poster, circa 1950s

Vintage Coca-Cola concession poster, circa mid 1950s. A three color, unused poster published by Coca-Cola, featuring an illustration of a Black football player, made for use in concessions stands and to display game schedules at American high schools.

An early example of multicultural marketing by the soda giant. Coca-Cola began marketing to an African American audience in the 1950s, the earliest examples being a 1952 ad campaign featuring

Olympic champions Alice Coachman and Jesse Owens, and a 1953 campaign featuring football stars Marion Motley, Bill Willis, Emlen Tunnel, and Leonard Ford.

13.5 x 21.5 inches. Near Fine, with a small bump to the lower left corner.

\$375



20 Salesman's sample bag for The Supremes Special Formula White Bread, 1966

Vintage bread bag sample dummy, used in a 1966 marketing campaign with The Supremes.

Rivalling The Beatles in popularity in 1966, The Supremes proved quite marketable, as lending their name to loaves of white bread—of all things—attests. The campaign was a short lived merchandising partnership between Motown's Hitsville Merchandising and Lansing, Michigan's Schafer Bakeries, and is mentioned in Mary

Wilson's 1986 autobiography *Dreamgirl: My Life as a Supreme*. The Supremes were one of the first pop groups to do commercial endorsements, which included Coca-Cola, Arrid deodorant, and even wigs in the 1970s.

19 x 8.5 inches. Three-color Thermaprint on plastic. Near Fine.

\$625



21 Original photograph of Gladys Knight and the Pips in performance, 1974

Vintage photograph of Gladys Knight and the Pips performing for a group of young children in front of English Avenue Elementary School in Atlanta, Georgia, for the 1974 television special *Midnight Train to Georgia*.

The English Avenue School was bombed in December 1960, the result of years of tension after the school's racial designation was changed from white to Black over a decade earlier. No one faced charges for the bombing, prompting African American community leaders to demand action from government officials,

and push even more openly for desegregation. The event would become an early touchstone in the city's then-burgeoning Civil Rights Movement.

Gladys Knight, who was born in Atlanta, grew up on English Avenue, and attended the elementary school as a child.

8 x 10 inches. Near Fine.

\$375



22

MARC CONNELLY, WILLIAM KEIGHLY (DIRECTORS)
REX INGRAM (STARRING)
The Green Pastures

Vintage reference photograph from the 1936 film.

Based on the 1930 Pulitzer Prize-winning play by Marc Connelly, itself based on *Ol' Man Adam an' His Chillun*, a 1928 collection of pseudo African American folk tales by Roark Bradford. One of only a handful of films to feature an all-Black cast made by a major Hollywood studio during the Golden Age.

9.5 x 7 inches. Very Good plus, with pinholes at the corners and light toning overall.

\$425

23

JOYCE A. LADNER

Tomorrow's Tomorrow: The Black Woman

Garden City, NY: Doubleday, 1971. First Edition. Inscribed in the year of publication by author Joyce Ladner to her academic contemporary and fellow Tougaloo College alumna Savannah Miller Young: "To Savannah Miller, / You are Tomorrow's / Tomorrow. My warmest / regards. / Love in Blackness, / Joyce Ladner / 16 May 1971."

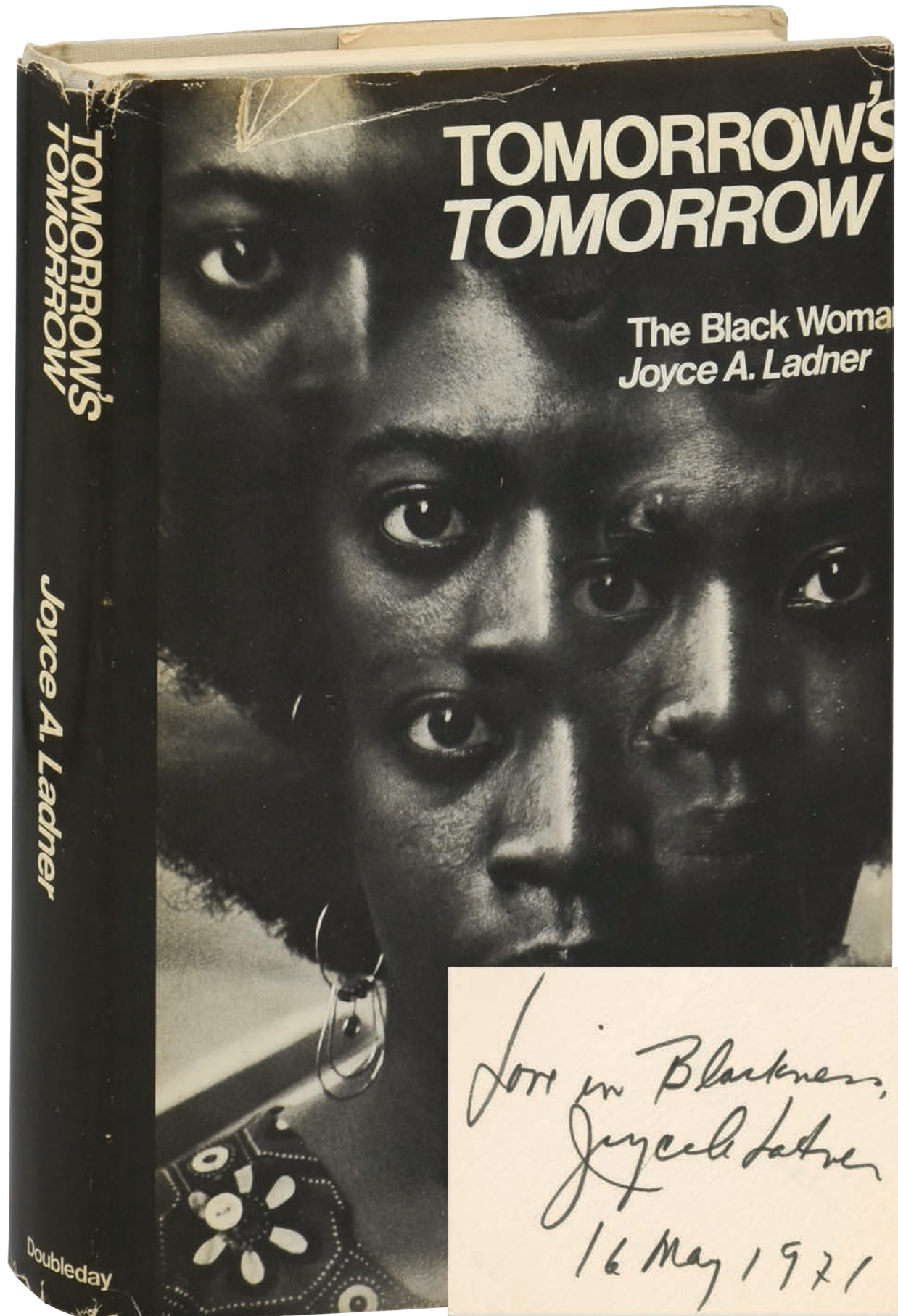
Jacket photography by noted photographer and civil rights activist Bobby Fletcher.

A pioneering publication in a number of regards, Ladner's study of Black teenage girls living in the Pruitt-Igoe housing project in St. Louis asserted that the behaviors and attitudes characterized as "deviant" by the sociological mainstream were in fact strengths developed by Black women to survive within the oppressive structures of institutional racism and poverty.

The parallels between Ladner and Savannah Miller Young are numerous: both women received Bachelor's degrees from Tougaloo College (Ladner in 1959, Young in 1964), before moving to Missouri and working for many years within the St. Louis public school system.

About Fine in a Near Fine dust jacket. Young's ownership stamp on the fore-edges. Jacket with a few small nicks and accompanying creasing at the corners and on the top edge of the front panel. An attractive association copy of a groundbreaking and prescient Black woman-authored work.

\$850



Love in Blackness,
Joyce A. Ladner
16 May 1971

AMERICA



24

LEW NICHOLS

Original archive of photographs and ephemera belonging to an ambulance driver in Southern California, 1951-1952

Vintage string bound photograph album belonging to William Arthur Slaughter, an ambulance driver in Southern California, circa 1951 and 1952. Included with the album are a pay stub dated June 1948 and noting Slaughter's previous employment by Southern Pacific Company as a railway lineman, two driver's identification cards dated 1951 and 1952, a promotional matchbook bearing the name and number of Schaefer Ambulance Service in

California, and approximately 24 newspaper clippings covering accidents in Los Angeles, several showing photographs of Slaughter. Stamp of photographer Lew Nichols on the versos of nearly all of the photographs.

The album contains 36 black-and-white photographs, with six additional loose photographs also included with the collection. Holograph ink

NIAA M E R



Went off Road
Clashed front end shot
at Her?
Topanga Canyon



Me Here
Topanga Canyon
Malibu

Harry
Lee Willborn
Head on
Crash



annotations by Slaughter provide captions for many of the photographs, identifying subjects and locations, and noting details about the various incidents captured in the album. One particularly striking caption for a photograph of a woman being carried out on a stretcher reads: "Honeymoon Cottage / Her Husband Died during the night / she was found next morning unconscious / Suffocated Gas Heater / in coma for 30 days then Died / Married only Two weeks" [sic].

As the aforementioned caption implies, the incidents captured in the album span from asphyxiation to heart attacks, although the majority of photographs document automobile accidents—almost certainly

one of the main causes of death in California in the 1950s. The album also includes several photographs of Slaughter and the other ambulance drivers "off duty," as well as one photograph of a new Cadillac apparently used as an ambulance. A grisly and fascinating collection of accident photography, capturing the dark side of the golden age of the automobile in postwar America.

Album 12 x 9 inches. Photographs range from 10 x 8 inches to 5 x 4 inches. Photographs Very Good plus, album Very Good, with front board detached from the binding.

\$2250



25 Character-Culture-Citizenship Guide oversize cards, circa 1937-1942

Collection of 32 oversize illustrated cards, each with a different motivational message relating to "citizenship," aimed at an American audience. Included are cards 1-7, 9-13, 16-17, and 19-36.

Character-Culture-Citizenship guide cards were published in the 1930s and 1940s by the T.G. Nichols Company, a book publisher specializing in textbooks. They were then distributed to elementary schools classrooms in sets of four per month over the course

of the school year, with inspirational and educational messages relating to cleanliness, comportment, and manners. Illustrations for the cards are believed to have been contributed by schoolteachers across the country.

All cards 12.5 x 16.5 inches. Very Good plus, with pinholes to the corners, and several with short closed tears to the edges.

\$1875



26 Photograph archive documenting the manufacturing process of Sturgis Luxury Baby Carriages, circa 1910

Vintage photograph album documenting the manufacturing facility of Sturgis Luxury Baby Carriages, located in Sturgis, Michigan, circa 1910. Single holograph pencil annotation on the inside front board, noting the name of "D.L. Seymour [and] Co.," a Detroit based investment banking firm.

The album contains 14 photographs, capturing every step of the manufacturing process for the carriages, from construction of the baskets, carriage frame, and wheels, to the sewing of the carriage linings, as well as the storage facilities for various carriage components and completed carriages. As with many

factories of the time, the division of labor for Sturgis appears to have been separated along gender lines, with men pictured constructing the steel frames and wheels, and women pictured weaving baskets and sewing the linings. A fascinating document of factory labor, and women's involvement in the industrial process, at the turn of the century.

Album 5.25 x 9.5 inches, photographs 4.75 x 6.75 inches. Generally Very Good plus, with faint soil and wear to the album extremities.

\$1650



27 Collection of 30 original photographs of Franz Bakery, circa 1935

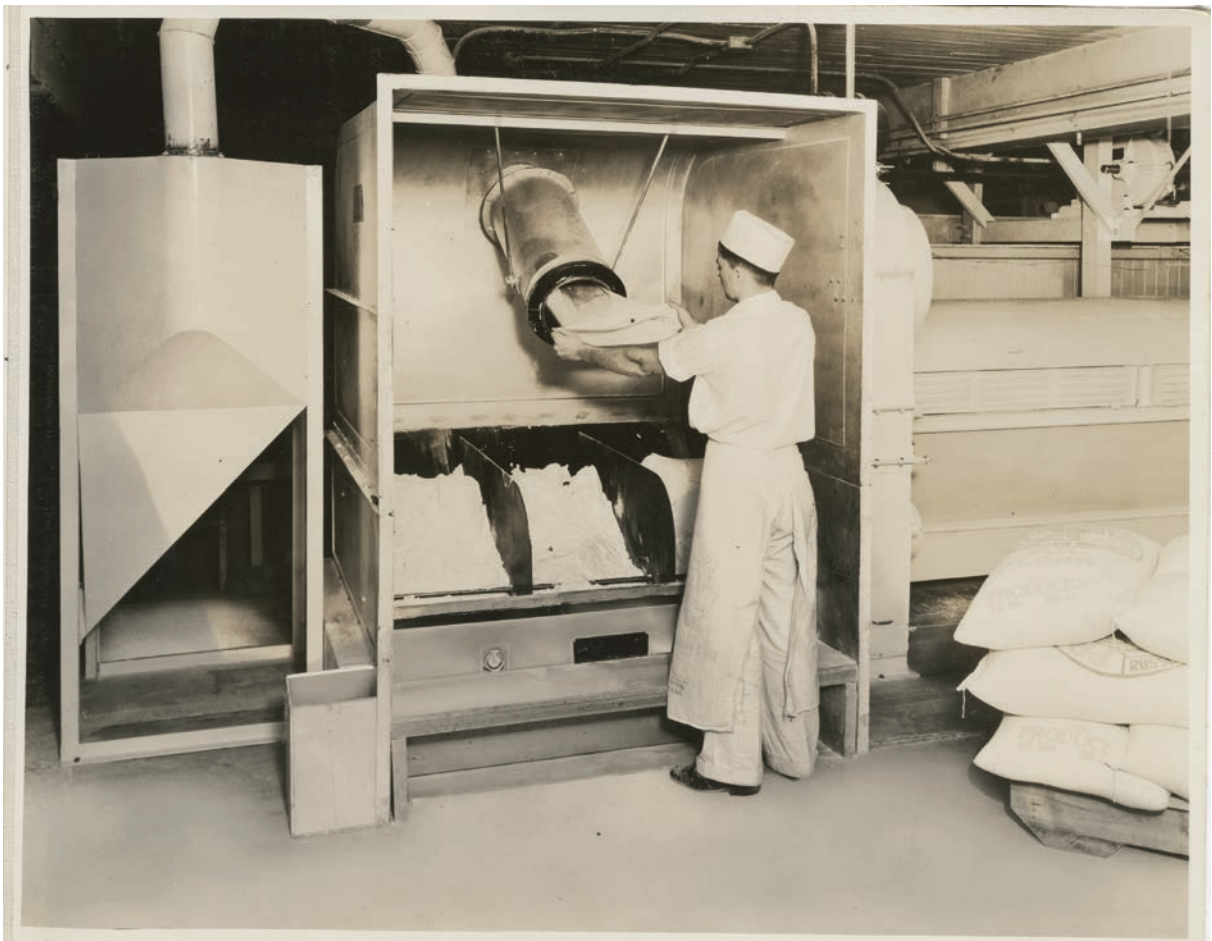
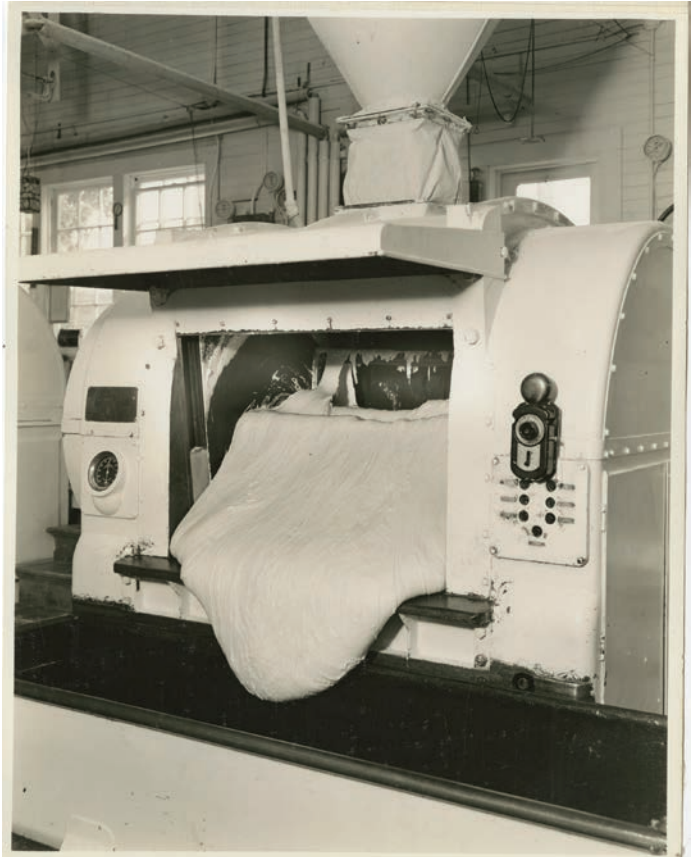
Vintage leatherbound photograph album containing 30 photographs of Franz Bakery, an industrial bakery in Portland, Oregon, circa 1935. Photographs stamped by two local photography studios (Columbia Commercial Studio and Angelus Commercial Studio) on the versos.

A comprehensive document of the daily operations of Franz Bakery, with many shots of both the bakery's exterior (with the company's then-slogan, "The Home of Butter-Nut—"The Bread Supreme;" proudly displayed) and interior. The archive captures nearly every possible view of the industrial operation,

including employee offices and canteen, storerooms, the company's fleet of Chevrolet delivery trucks and garage, and of course, the bakery itself. Franz Bakery is still in operation today, and is currently one of the largest bread and pastry manufacturers in the northwest United States.

Photographs approximately 10 x 8 inches, housed in an album measuring 11.5 x 8 inches. Album and contents generally Near Fine, with the occasional hint of fading.

\$1450





28

Collection of 29 original promotional photographs of the Lockheed L-1011 TriStar commercial jetliner on its debut, circa 1970s

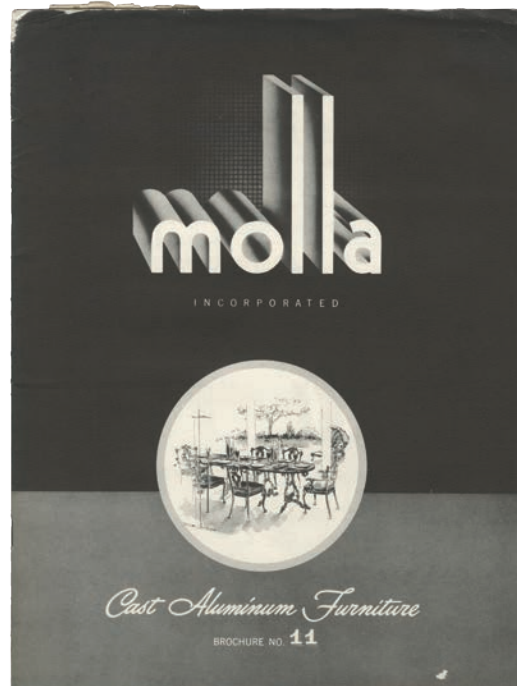
Collection of 29 vintage matte-finish color photographs produced by the Lockheed Corporation to promote their then-new Lockheed L-1011 TriStar jetliner, taken entirely in a cutout model of the plane constructed at a Lockheed facility. Also included with the photographs is an illustrated card brochure, with a photograph of the plane in flight on the recto and sales text to the verso.

Marketed as the "Rolls Royce of jetliners," the L-1011 TriStar jetliner was the third wide body airliner to enter commercial operations, shortly after the Boeing 747 and the McDonnell Douglas DC-10.

Lockheed's promotional photographs highlight the plane's capacious passenger cabin, complete with colorful seat and carpet designs, a whimsically illustrated meal trolley, bright yellow flight attendant uniforms sported by dead-eyed young women, and, appropriately, a Jerry Lewis movie (in widescreen format) for the in-flight movie. An idyllic glimpse into the high end of mid-century air travel experience.

Photographs 8 x 10 inches, brochure 11 x 8.5 inches. All materials Near Fine.

\$1250



29 Collection of nine mid-century patio furniture trade catalogs by Molla, circa 1950s

Collection of nine trade catalogs, showing different examples of patio furniture made from wrought iron, tubular steel, and aluminum, produced by the Molla Company in the 1950s. Represented in the collection are brochure Nos. 6, 7, 11, 20, and 21, and a bound collection which includes brochure Nos. 20a, 21a, 6a, 7a, and 11a, with color samples for fabric and metal bound in at the back.

The catalogs present a wide variety of furniture, including chaise lounges, armchairs, settees, ottomans,

love seats, coffee tables, easy chairs and sectional chairs, and more. A superb showcase of mid-century modern furniture design, produced by a company whose pieces are still highly in demand today.

Catalogs range in size from 8.5 x 11 to 9 x 12 inches. Generally Very Good plus, with light edgewear and occasional spotting, and one catalog (No. 20) with a cut-out to page 5.

\$875

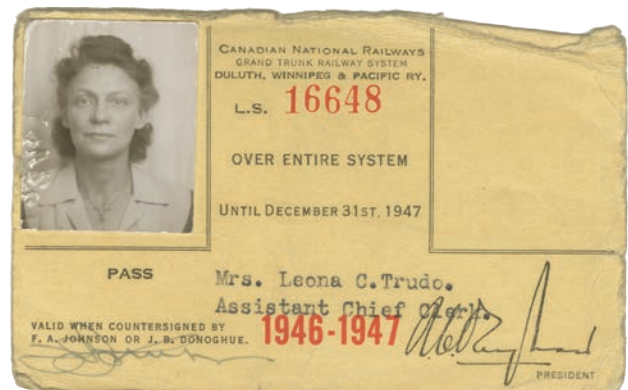
30 Archive of ten original railroad identification passes belonging to one woman, 1936-1947

Archive of ten vintage photographic railroad identification passes issued between 1936 and 1947, belonging to a Leona C. Trudo, with photographs of Trudo adhered to the top left corner of each pass.

The passes span 1936 to 1947, and note Trudo's occupation as an employee of the Grand Trunk Railway System, first as a statistical clerk and later as an assistant chief clerk. The Grand Trunk Railway was a railway system that operated in the Canadian provinces of Québec and Ontario, and in the American states of Connecticut, Maine, Michigan, Massachusetts, New Hampshire, and Vermont.

Passes 4 x 2.5 inches. Generally Very Good plus, with light edgewear and a few bruises on the versos.

\$425



31 Archive of five original photographs of a Fairfield's window display in St. Louis

Archive of five vintage photographs of a Fairfield's (Fair Prices) department store window display in St. Louis, circa 1950. One photograph with a photographer's mark on the recto and a corresponding stamp on the verso, and one with an annotation in holograph ink on the verso, reading, "Trimmed by Eva, won prize on all 5 pictures. Ballet Hose Maidenform."

The window merchandise on display notably includes Maidenform bras, and features Maidenform's iconic "I dreamed..." advertising slogan on a mannequin's sash. Maidenform utilized its "I dreamed I ... in my Maidenform bra" slogan in a successful advertising campaign which ran from 1949 through 1969. The slogan incorporated almost any activity imaginable, from "danced the Charleston," to "opened the World Series," to "won the election."

8 x 10 inches. Very Good plus with some modest creasing and chipping in margins.

\$450



32 The Union Cartage Company / Steel City Trucking dual sign, circa 1930s

Vintage stainless steel sign with hand painted lettering, advertising two trucking companies on either side, circa 1930s.

An early piece of trucking Americana, originating from Youngstown, Ohio. Noted on both sides of the sign is the PUCO (Public Utilities Commission of Ohio) number, issued to intrastate trucking firms starting in the 1920s. An intriguing and unusual sign, likely used by an independent trucking operator in Ohio, who would have needed to display one side or the other, depending on the company he was working for at any given point.

17.5 x 11.5 inches. Very Good plus, with moderate wear on the "Steel City Trucking" side.

\$475



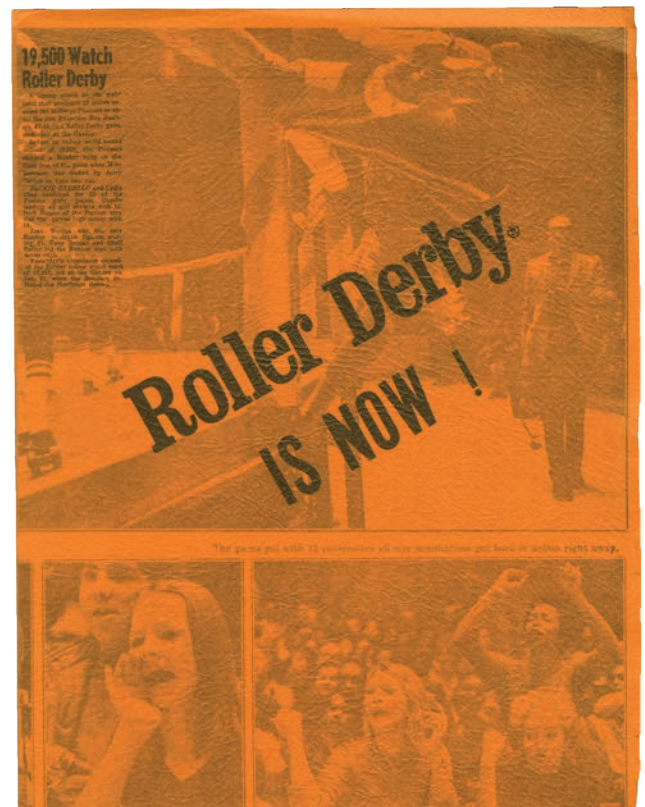
33 Roller Derby is Now!

Vintage press kit from Bay Promotions Roller Derby, circa 1972.

The press kit, created for the Northeast Conference (NEC), promotes the sport on college campuses during its rising popularity in the early 1970s. Materials include an introductory letter to NEC members on Bay Promotions Roller Derby letterhead, as well as an announcement noting the screening of two films during the conference, the acclaimed 1971 documentary *Derby*, and oddly, the 1972 ballet documentary *First Position*. The kit also contains a number of copied testimonial letters from university participants, many written to Jerry Seltzer, the son of roller derby league creator Leo Seltzer, two copied articles about roller derby, and a promotional "facts sheet" credited to the *Roller Derby Television Network*. Stapled to the right pocket of the folder is the business card of Larry M. Sadoff, of Bay Promotions Regional Office in Cincinnati, Ohio.

Folder measuring 9.5 x 12 inches. Very Good plus, with some light edgewear and light creasing at the extremities. Contents Near Fine.

\$375



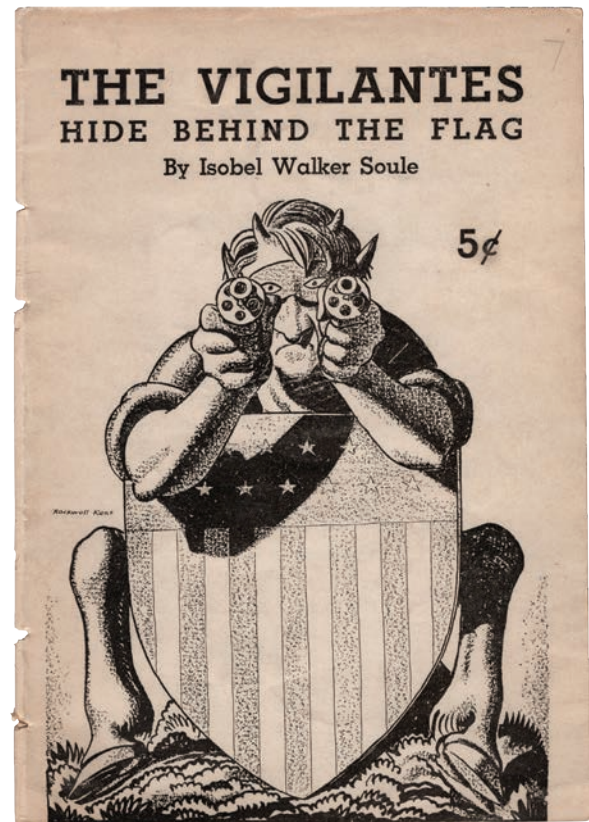
34 **ISOBEL WALKER SOULE** The Vigilantes Hide Behind the Flag

New York: International Labor Defense, 1937.
First Edition. Cover art by Rockwell Kent.

A pamphlet written by noted social worker and journalist Isobel Walker Soule, and published by the International Labor Defense, a legal advocacy organization that rose to the defense of a number of civil rights and radical causes throughout the early twentieth century. The pamphlet warns against jingoism and fascism in the guise of patriotism, and advocates for the rights of workers in the US and abroad.

Very Good plus in wrappers, with light age toning and brief wear at the binding.

\$450



35 Archive of 26 original die-cut wax-based advertising stickers, circa 1980s

Archive of 26 vintage wax-based die-cut stickers advertising S.C. Johnson products, circa 1980s.

The S.C. Johnson company was founded in 1886 in Racine, Wisconsin, primarily selling wax for parquet flooring. The company would expand throughout the twentieth century, departing from wax-based products in 1955 with the launch of Raid insecticide, accompanied over the next three years by a new suite of products, including Off! insect repellent, Pledge cleaner, and Glade air freshener. The company continues to operate today as one of the oldest family-owned businesses in the United States.

The stickers on offer here were likely created for distributors' use, and advertise a wide variety of Johnson products, including the aforementioned products, as well as Agree shampoo and conditioner, Glade aerosol spray, Edge shaving gel, Shout laundry spray, Befresh toilet bowl deodorizer, Scrunge sponge, and others. The archive also includes four sale signs for use during spring, summer, autumn, and winter.



Sheets 8.5 x 11 inches. Generally Near Fine.

\$475



36 Two furniture and home decoration booklets produced for municipal housing in mid-century Vienna, circa 1958

Two vintage furniture and home decor booklets, produced by Austrian furniture maker *Soziale Wohnkultur*, for subsidized housing in Vienna, circa 1958. One booklet illustrated throughout with black-and-white and color photographs, the other illustrated with black-and-white photographs only. Text in German.

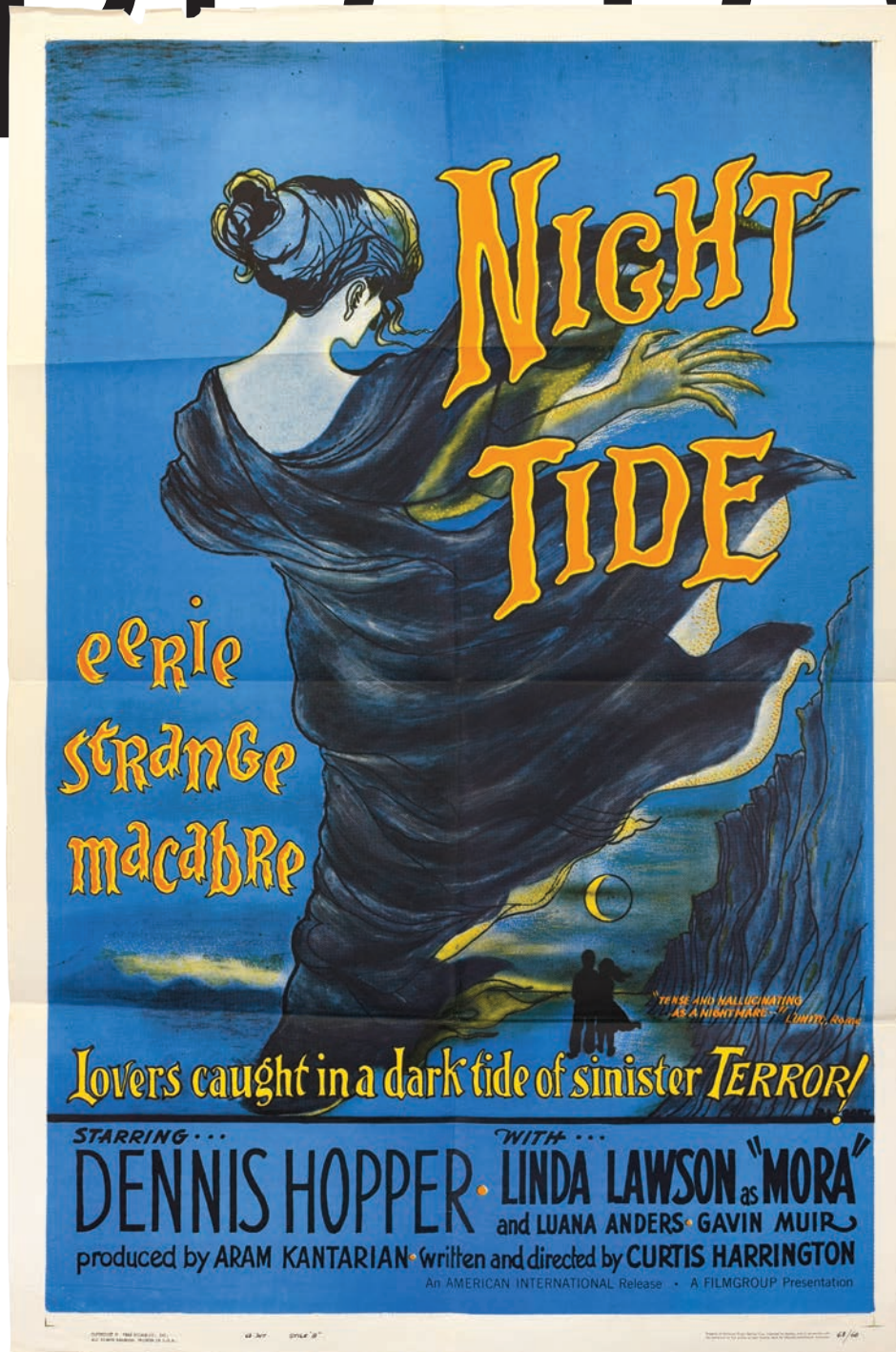
In 1952, in the midst of rebuilding the city after World War II, the government of Vienna formed a furniture initiative called *Soziale Wohnkultur* (SW), or "Social Living Culture," a project spearheaded by architect Franz Schuster. The project introduced a line of furniture for low-income municipal housing residents that was designed to be attractive and high quality, but also inexpensive and practical

for small apartments. A number of prominent Austrian designers were commissioned to work on the project, and the resulting designs ranged from kitchen, bedroom, and living furniture to wall shelving and lamps, all emblazoned with the "SW" logo. The furniture and fittings produced by the SW are considered to have had a significant influence on mid-century Austrian design, and extant furniture from the period is still in demand today.

Booklets 5.75 x 7 inches. One booklet with perfect binding, the other side stapled. Both booklets with brief curling, else about Near Fine.

\$625

DIRECTOR



37 CURTIS HARRINGTON (DIRECTOR) DENNIS HOPPER, LINDA LAWSON (STARRING) Night Tide

Original one sheet poster for the 1961 film.

Dennis Hopper's first starring role, written and directed by experimental, avant-garde filmmaker and New Queer Cinema predecessor Curtis Harrington. Originally entitled *Girl from Beneath the Sea*, the film made its 1961 premiere at the Coronado Film Festival, but didn't get a wider release in the US until

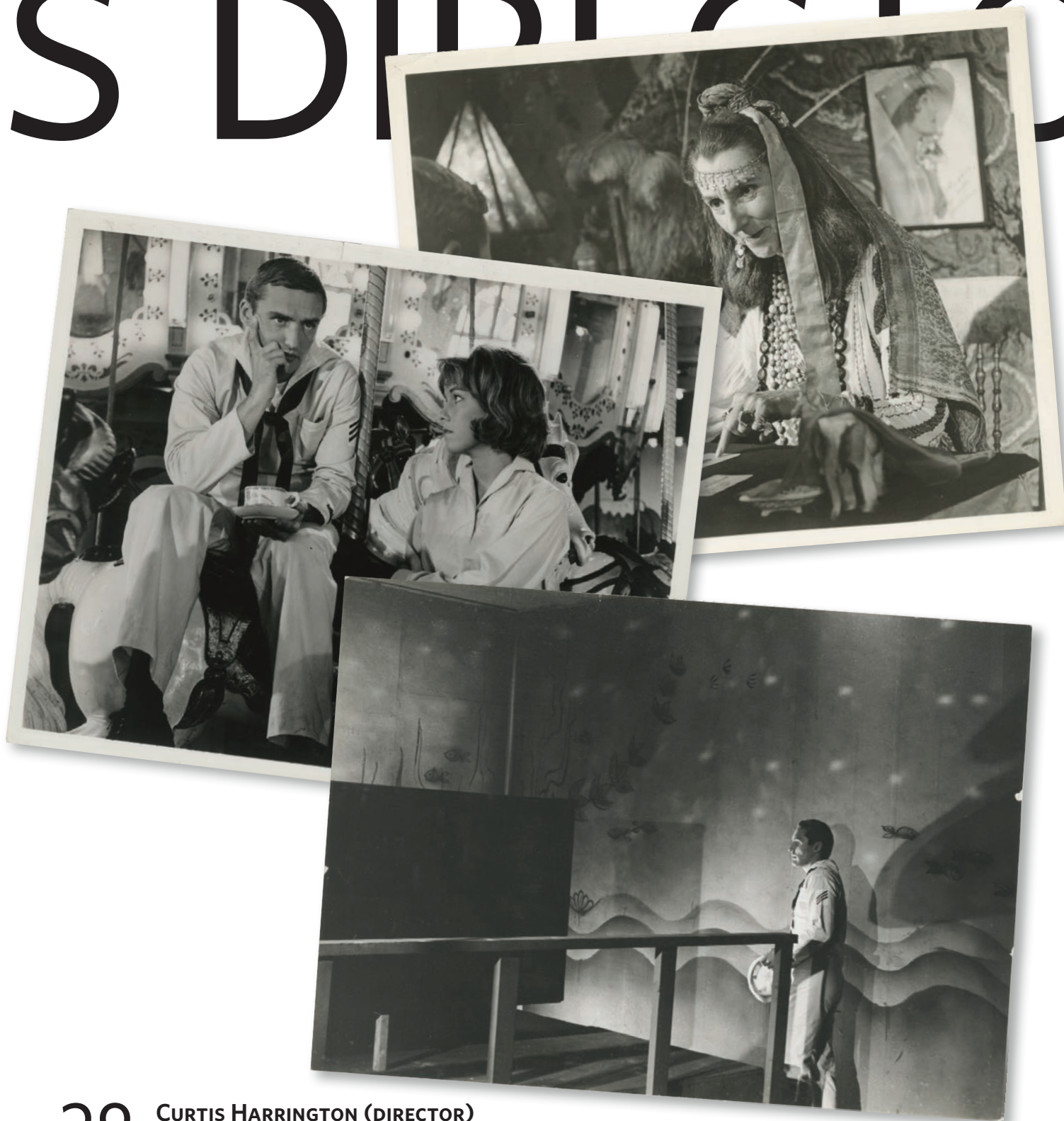
acquired by American International Pictures in 1963, when it was renamed *Night Tide*.

Shot on location in Malibu and Santa Monica.

27 x 41 inches, folded as issued. Very Good plus overall.

\$1275

S DIRECTO



38

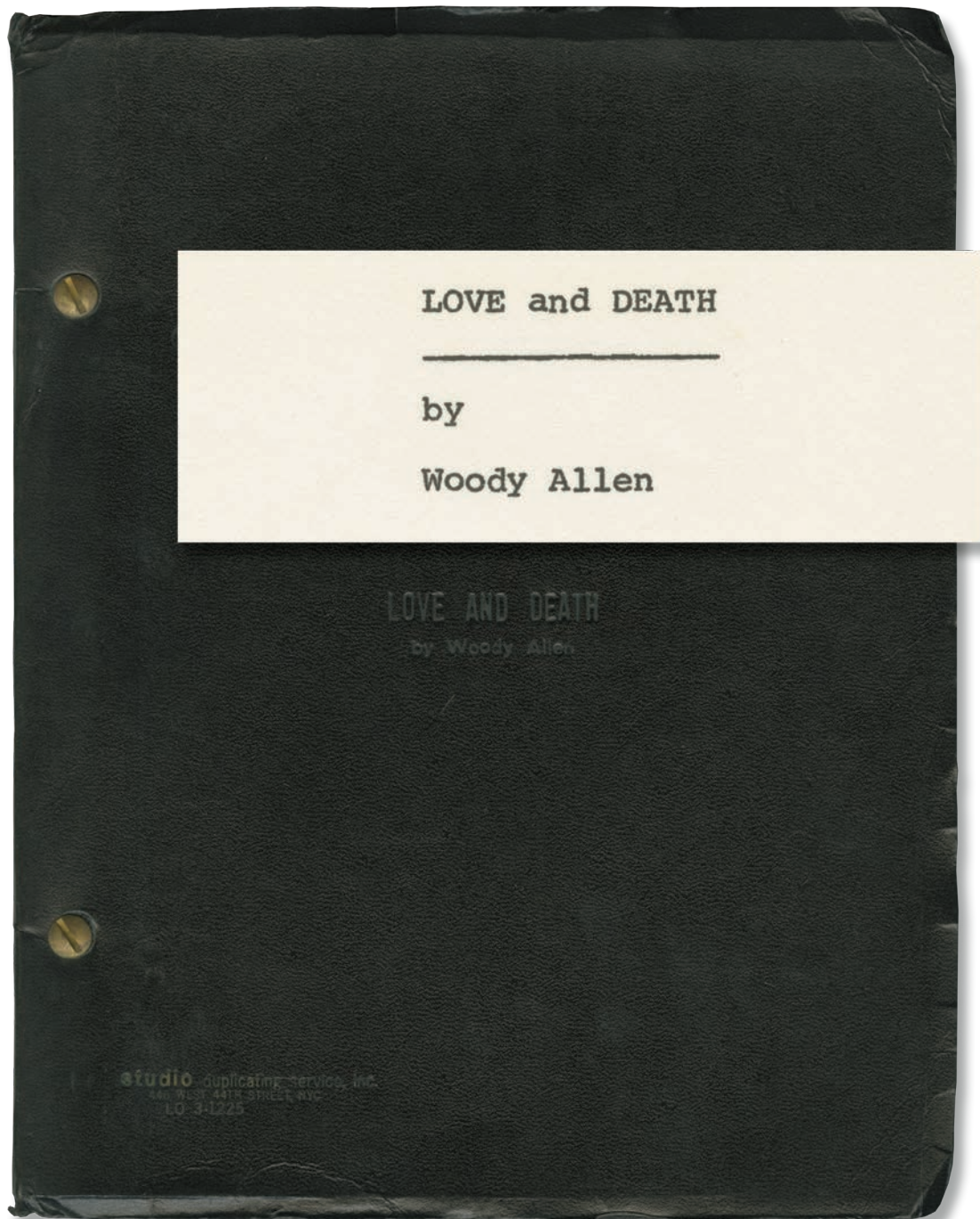
CURTIS HARRINGTON (DIRECTOR)
DENNIS HOPPER, LINDA LAWSON (STARRING)
Night Tide

Six reference photographs and two press releases from the 1961 film. Two photographs with mimeo snipes on the versos.

Photographs: Five photographs 8 x 10 inches, one photograph 9.25 x 6.5 inches. Near Fine to Very Good plus.

Press releases: 8.5 x 11 inches. Near Fine with light toning at the extremities.

\$850



39 **WOODY ALLEN (DIRECTOR, STARRING)**
DIANE KEATON (STARRING)
Love And Death

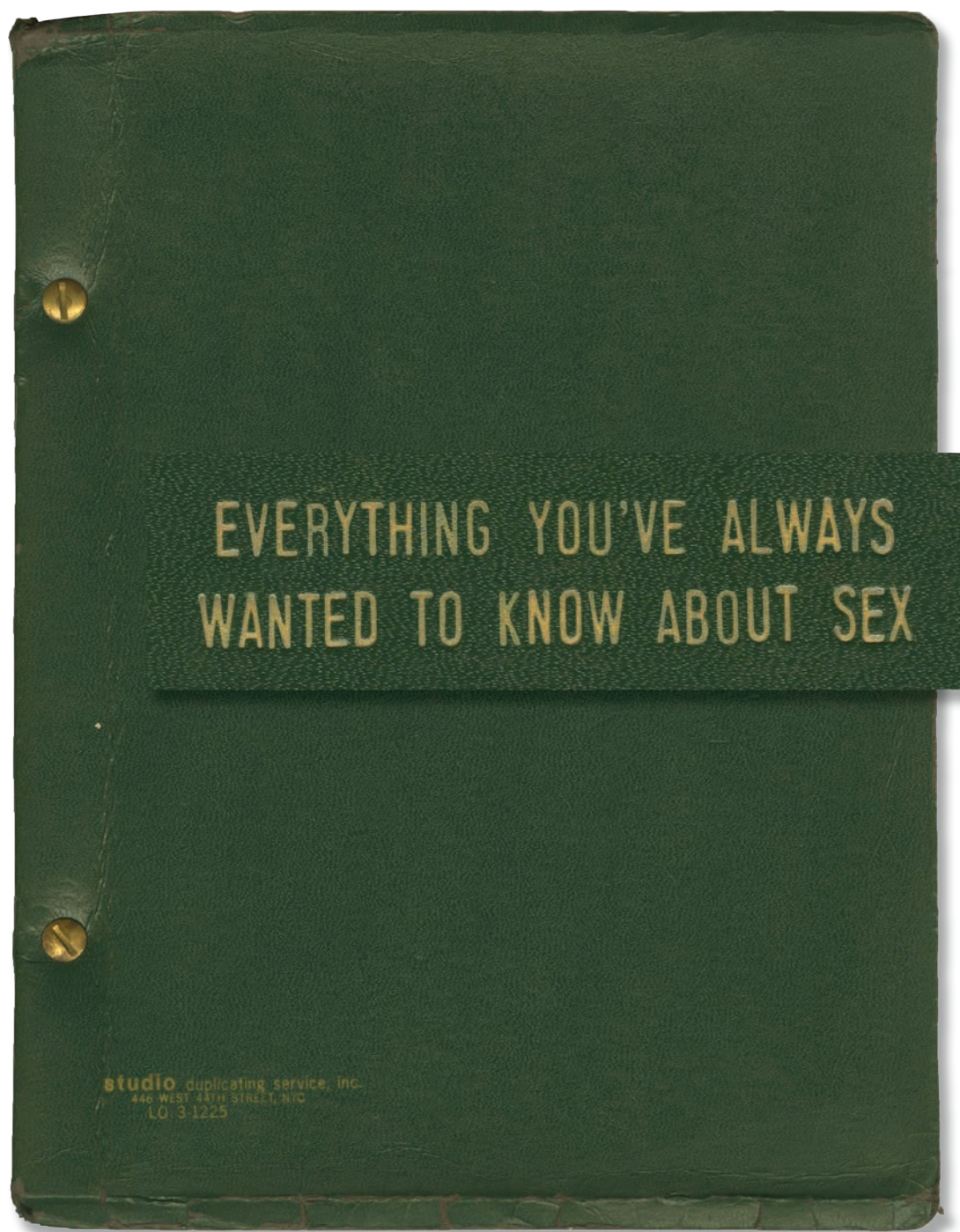
Draft script for the 1975 film, undated, circa 1975.

A coward accidentally becomes a war hero after being forced into the Russian army. The last of Allen's early outrageous comedies before pursuing a more narrative and dramatic approach, beginning with *Annie Hall* (1977).

Set in Russia, shot on location in France and Hungary.

Twilight Time. Arrow Academy.

\$1850



40

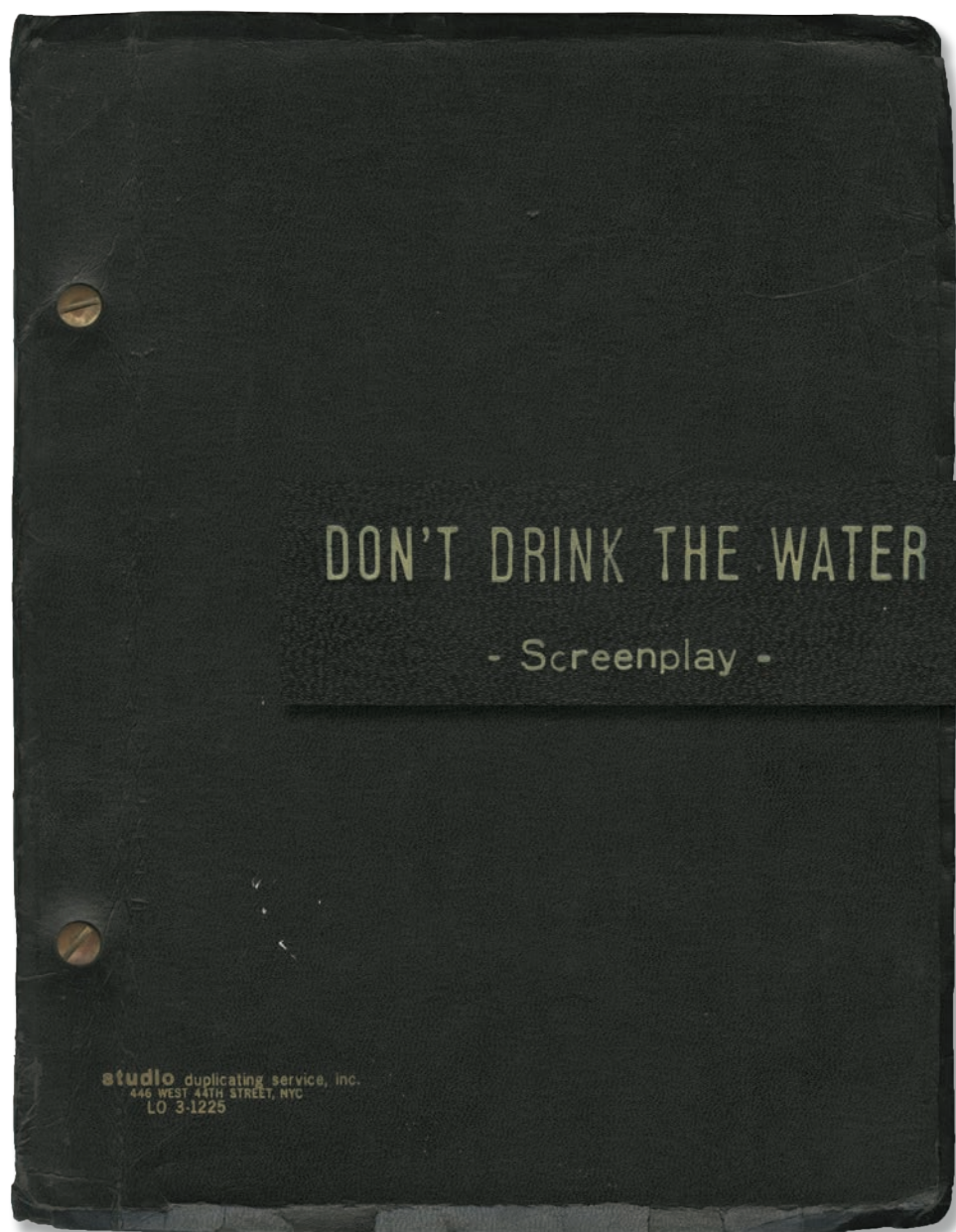
WOODY ALLEN (DIRECTOR, STARRING)
LYNN REDGRAVE, GENE WILDER (STARRING)

Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)

Draft script for the 1972 film, undated, circa 1972. Seen here under the working title *Everything You've Always Wanted to Know About Sex*. A likely early draft, featuring twelve vignettes as opposed to seven, with a brief note bound in after the script, proposing potential interviews interspersed between the vignettes.

Loosely based on David Reuben's 1969 book. Seven comic vignettes centering different unusual sexual proclivities, including exhibitionism, bestiality, and sadism.

\$1450



41

WOODY ALLEN (PLAY)
HOWARD MORRIS (DIRECTOR)
Don't Drink the Water

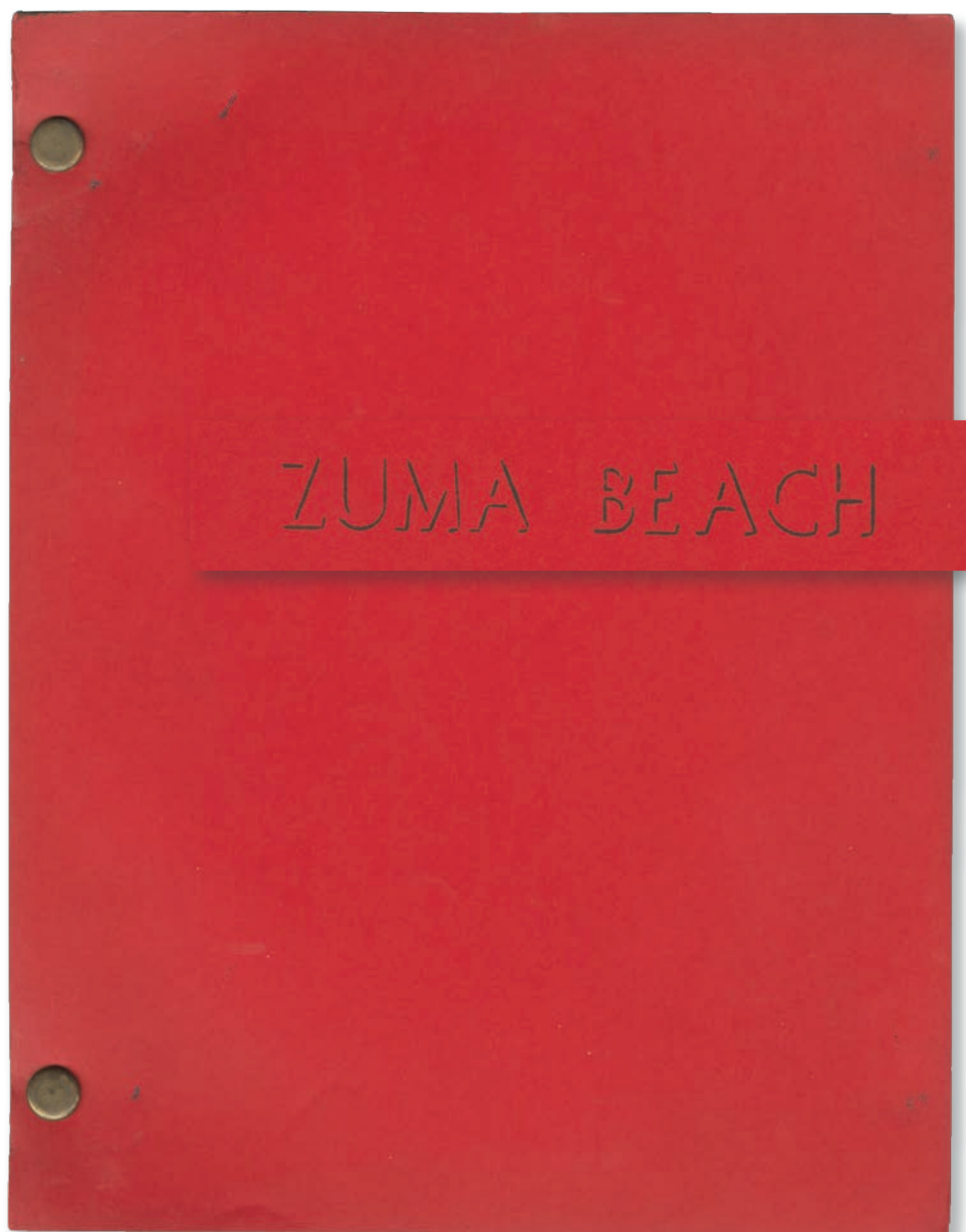
Early Draft script for the 1969 film, undated, circa 1969. Screenplay credited to screenwriter Marshall Brickman, who would ultimately go uncredited for the film. Annotations in holograph ink on six pages, and two issuances of page 79A laid in.

Brickman is best known for his four screenwriting collaborations with Woody Allen: *Sleeper* (1973), *Annie Hall* (1977, for which he and Allen won the Academy Award for Best Screenplay), *Manhattan* (1979), and *Manhattan Murder Mystery* (1993).

The Hollander family vacation is thrown into chaos when their plane stops in an Iron Curtain country and they are mistaken for spies.

Set in the fictitious Eastern European country Vulgaria, shot on location in Québec City, Canada, Miami, Florida, and Newark, New Jersey.

\$850



42

JOHN CARPENTER (SCREENWRITER)**LEE H. KATZIN (DIRECTOR)****ROSANNA ARQUETTE, SUZANNE SOMERS, STEVEN KEATS (STARRING)****Zuma Beach**

Second Draft script for the 1978 television film, dated May 31, 1978. The film originally aired on NBC on September 27, 1978.

One of director John Carpenter's earliest efforts as a screenwriter, released the same year as *Halloween* and the television movie *Someone's Watching Me*. While written as a vehicle for actress Suzanne Somers, several actors that would soon eclipse her can be found in the supporting cast, including Timothy Hutton, Rosanna Arquette, and Michael Biehn.

A glamorous, aging rock star takes a vacation to Zuma Beach, where she unwittingly seduces the teenage beachgoers and gradually becomes involved in their lives.

Set and shot on location in California.

\$875

43

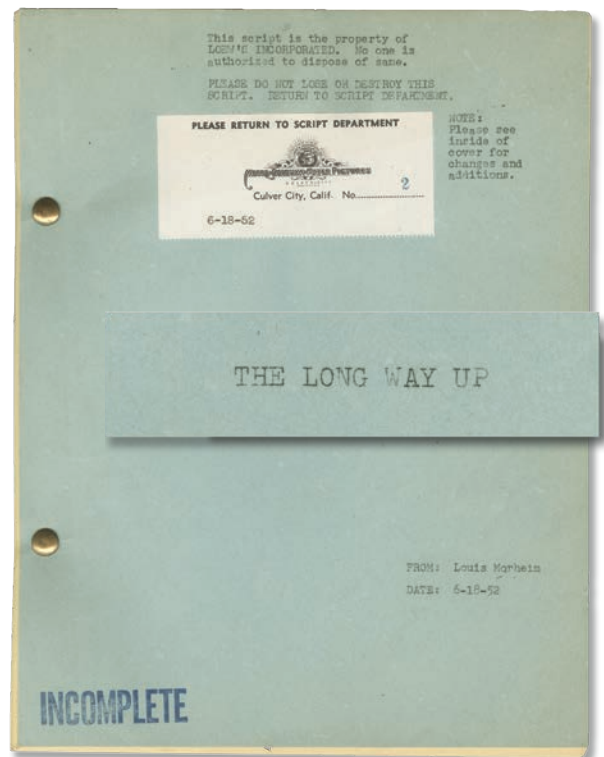
ROBERT ALDRICH (DIRECTOR)
EDWARD G. ROBINSON, VERA-ELLEN
(STARRING)
Big Leaguer

Treatment script for the 1953 film, dated June 18, 1952, and seen here under the working title *The Long Way Up*. Treatment credited to screenwriter Louis Morheim, who would receive a story credit in the final film. Single annotation in holograph pencil, amending the revision date, on page five.

Robert Aldrich's directorial debut, wherein a baseball scout at a New York Giants training camp in Florida evaluates prospective hopefuls for a minor league contract. Actor Edward G. Robinson's first major role after being threatened with blacklisting by the House Un-American Activities Committee (HUAC).

Shot on location in Melbourne, Florida.

\$625



44

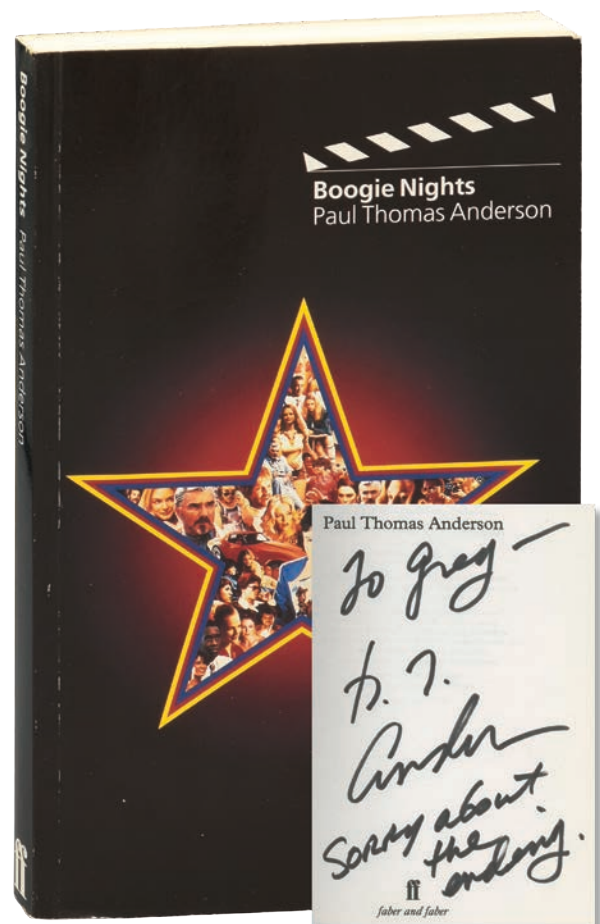
PAUL THOMAS ANDERSON
Boogie Nights

London: Faber and Faber, 1998. First UK Edition, preceding all others. Softcover. Humorously inscribed by author Paul Thomas Anderson on the title page: "To Greg— / P.T. Anderson / Sorry about the ending."

Reproduces the screenplay for Anderson's 1997 film *Boogie Nights*.

Near Fine with no dust jacket as issued.

\$450



45

JOSEPH LOSEY (DIRECTOR)
HAROLD PINTER (SCREENWRITER)
DIRK BOGARDE, SARAH MILES,
WENDY CRAIG, JAMES FOX (STARRING)
The Servant

Vintage reference photograph from the 1963 film, showing director Joseph Losey with actors James Fox and Wendy Craig.

From the archive of film historian and author Joel Finler.

The first of Losey's three legendary collaborations with screenwriter-playwright Harold Pinter, a dark, squeamish parable that tells a familiar servant-becomes-master tale, but surpasses mediocrity through a journey into the psyche of the servant himself. A classic of 1960s British cinema.

Set and shot on location in London.

10 x 8 inches. Near Fine.

Spicer UK.

\$475



46

SAM PECKINPAH (DIRECTOR)
DUSTIN HOFFMAN (STARRING)
Straw Dogs

Vintage borderless satin-finish reference photograph from the set of the 1971 film, showing director Sam Peckinpah and actor Jim Norton. Two printed mimeo snipes affixed to the verso.

Based on the 1969 novel *The Siege of Trencher's Farm* by Gordon Williams. An American man returns to his wife's hometown in England, only to run afoul of the locals with increasingly violent consequences. Controversial in its depiction of physical and sexual violence, even within Peckinpah's often controversial filmography, the film is also frequently considered one of his best.

Set and shot on location in Cornwall, England.

10 x 8 inches. Near Fine.

Criterion Collection 182. Grant US.

\$425





47

LUIS BUÑUEL The Young One

Collection of 21 vintage reference photographs from the 1960 film. One photograph with a printed mimeo snipe affixed to the verso.

After nearly being lynched as a result of falsely being accused of sexual assault, a Black jazz musician flees to a small game preserve off the Carolina coast, where he befriends a teenage girl under the control of a predatory game warden. A complex portrait of race in postwar America, written by noted blacklisted screenwriter Hugo Butler, and now considered one of director Luis Buñuel's most underrated films.

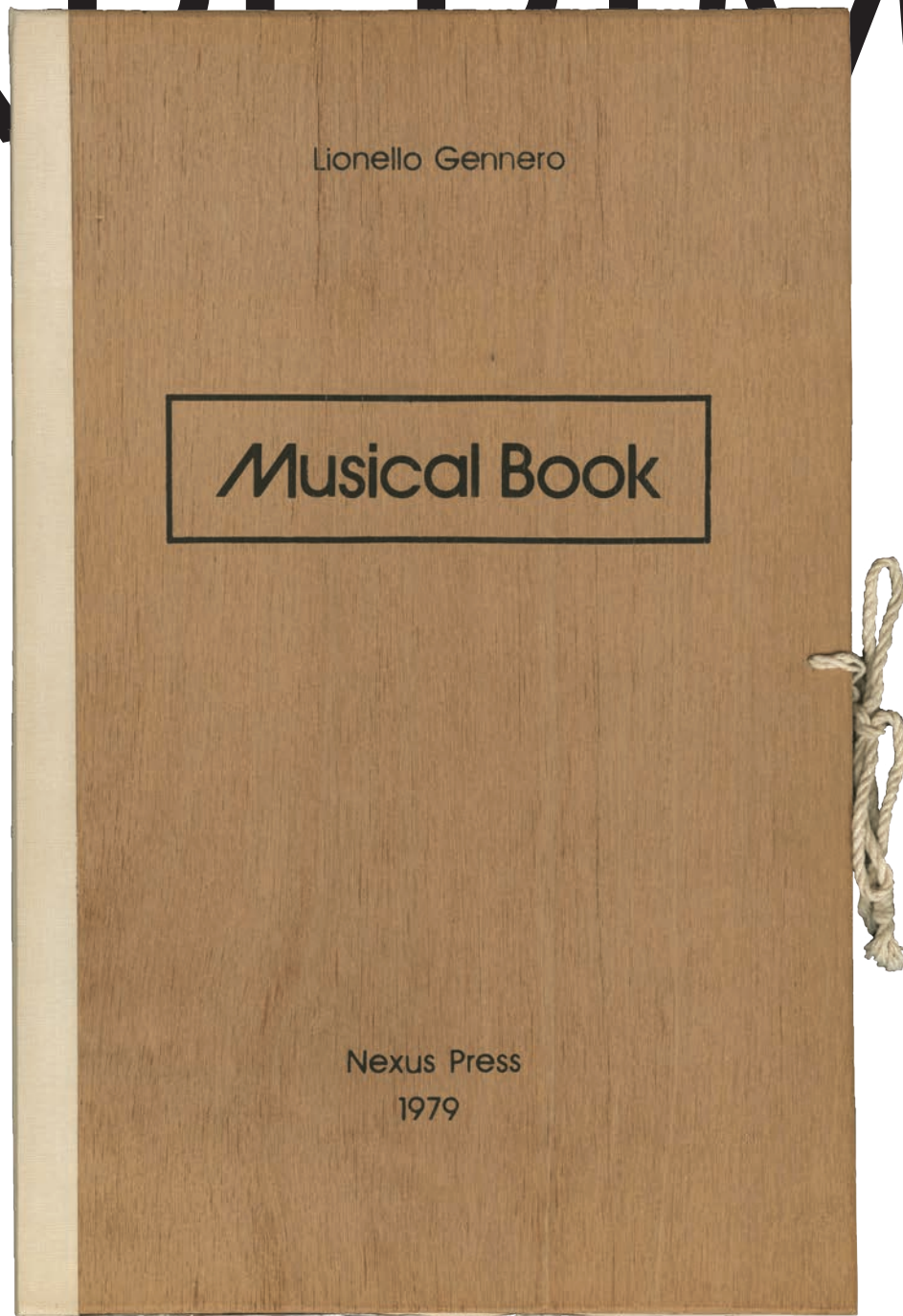
Shot on location in Mexico.

10 x 8 inches. Most Near Fine, two photographs Very Good plus, with holograph ink annotations regarding cropping on the recto margins.

Rosenbaum 1000.

\$675





48

LIONELLO GENNERO, MICHAEL GOODMAN
Musical Book

Atlanta: Nexus Press, 1979. Folio. First and only printing of this edition, one of 60 copies issued. Produced in collaboration with Michael Goodman, following the original edition, which was produced and used in 1969 for author Lionello Gennero's stage production *Il Te di Alice*.

An unusual book, intended to be "played" in a variety of ways, as noted in its directions for use: "These leaves, plus the covers, can be played in different ways by: striking, scraping, rubbing, engraving,

crumpling, tearing, breaking, snapping, etc. All this can be done by or with hands, using sticks, drum brush and each and every kind of instrument/tool normally used for percussion or any kind of utensils such as hammers, scissors, whatever." One of the more uncommon productions from Nexus Press.

Near Fine in plywood boards and cloth binding, housing 15 loose leaves, with rope clasp as issued.

\$3750

NTAI EXPER



49

KARLHEINZ STOCKHAUSEN, HERBERT EIMERT Die Reihe 1-8

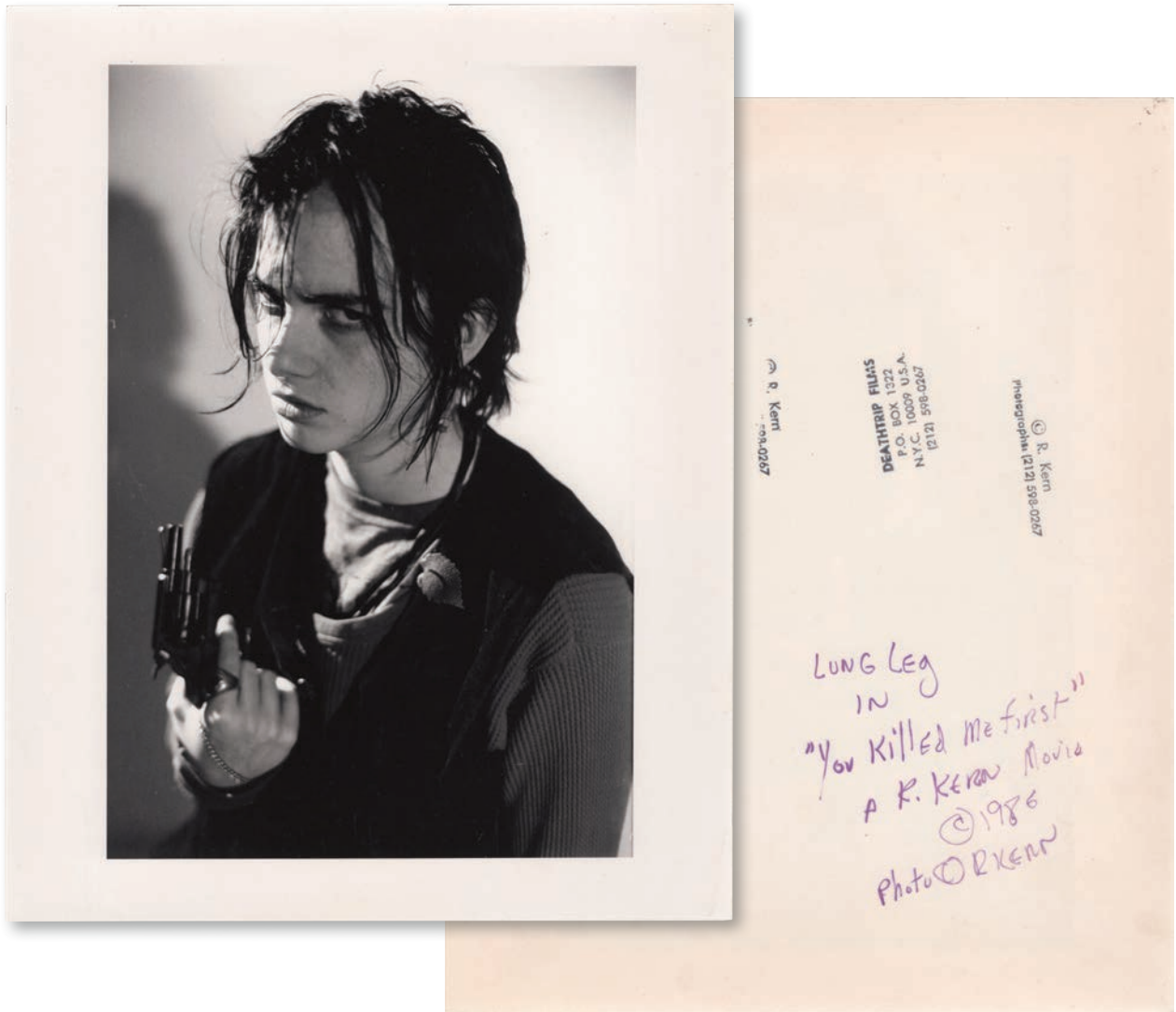
Vienna: Universal Edition, 1955-1962.
First Edition. Complete run of eight volumes.
Text and titles in German.

An eight issue academic journal by composers and theorists Karlheinz Stockhausen and Herbert Eimert. Each issue focused on a single topic in contemporary music, such as the then-new field of electronic

music, the work of Austrian composer Anton Webern, language in music, and more.

Very Good plus in wrappers, with brief wear and creasing to the wrappers, and faint soil to the binding.

\$1850



50 RICHARD KERN (DIRECTOR) LUNG LEG, DAVID WOJNAROWICZ, KAREN FINLEY (STARRING) You Killed Me First

Vintage portrait photograph from the 1985 short film, showing actress Lung Leg holding a pistol. A holograph ink annotation on the verso in director Richard Kern's hand: "Lung Leg / in / 'You Killed Me First' / A R. Kern Movie / (copyright) 1986 / Photo (copyright) R Kern," along with two "R. Kern Photographs" stamps and a Deathtrap Films stamp on the verso.

A landmark work in the Cinema of Transgression. Conceived by Kern and artist David Wojnarowicz as both a film and a multi-media art installation, the film was shot unscripted over two days, and was largely based on Wojnarowicz's childhood, specifically the scenes concerning the terrifying and abusive father, played by Wojnarowicz. Performance artist Karen Finley starred as the subservient mother,

and the young East Village model Leg, who would go on to appear in several more of Kern's films and music videos, starred as the lead. The film premiered at Wojnarowicz's *You Killed Me First Installation #8* at the Ground Zero Gallery in December 1985.

A seemingly normal family sits down for Thanksgiving dinner, and after a series of disturbing flashbacks revealing previous family traumas, the daughter shoots each of her family members at the dinner table, angrily proclaiming, "You killed me first!" A scathing and darkly humorous indictment of petit-bourgeois conservatism.

8 x 10 inches. Near Fine.

\$1850

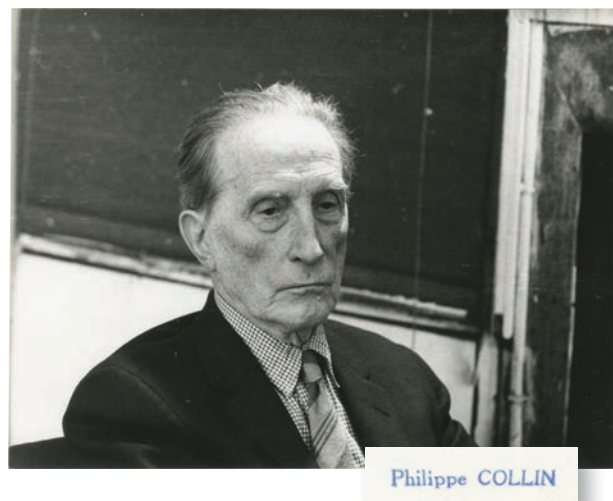
51 PHILIPPE COLLIN

Original photograph of Marcel Duchamp

Vintage borderless photograph of French-American conceptual artist Marcel Duchamp, circa 1960s. Stamp of photographer Philippe Collin on the verso.

9.5 x 7 inches. Very Good plus.

\$750



Philippe COLLIN

52 HENRY FLYNT

People Think

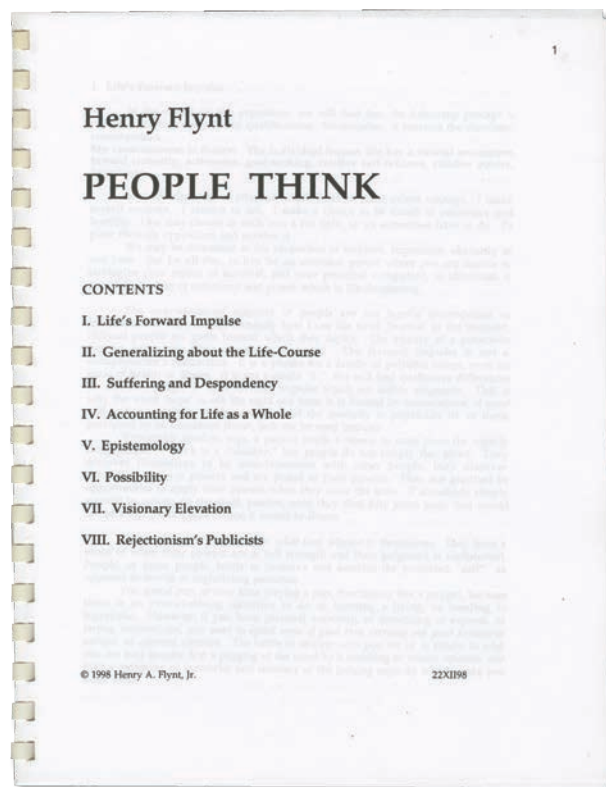
Self published, 1998. First Edition.

Perhaps best known for coining the term "concept art" in an essay under that name in the 1963 proto-Fluxus publication *An Anthology* (edited by La Monte Young and Jackson MacLow), Flynt was an integral part of the New York avant-garde art and music scenes of the early 1960s. His rigorous anti-art stance and confrontational protest tactics against New York cultural institutions of the period were recast to issues of philosophy, physics, and economics after studying communist economics during the early 1970s, though with no less a confrontational approach to bourgeois culture, formalism, and modern aesthetics. As a musician, Flynt is known for his fusion of high-brow and so-called low-brow music, deemed "hillbilly avant-garde" by Flynt, and performed on violin or guitar.

Flynt enjoyed a brief stint in the Velvet Underground in 1966, replacing an ailing John Cale. He also coined the term "involuntary celibate" in his essay "Creep," from his 1975 book *Blueprint for a Higher Civilization*, decades before the hateful online movement.

Near Fine, with a white comb binding and clear plastic cover. 30 pages.

\$550



53

ANDY WARHOL (DIRECTOR)
NICO, BRIGID BERLIN, ONDINE,
GERARD MALANGA (STARRING)
Chelsea Girls

Vintage studio still photograph from the 1966 film, showing actor Gerard Malanga.

Disregarding formal narrative, the film follows various residents of the Chelsea Hotel in New York City during 1966, presented in a split screen with a single audio track associated with only one side of the screen. The release marked a critical moment in Andy Warhol's career, as it was the first film he directed to receive international success and distribution or even be screened outside cine-clubs in New York City.

Set and shot on location in Chelsea, New York.

8 x 10 inches. Very Good plus.

\$400



54

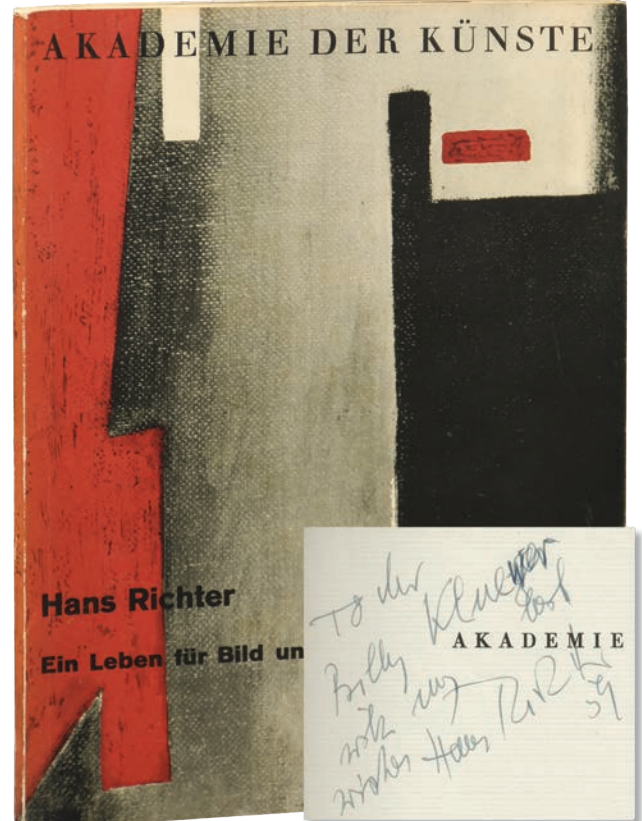
HANS RICHTER
Ein Leben für Bild und Film

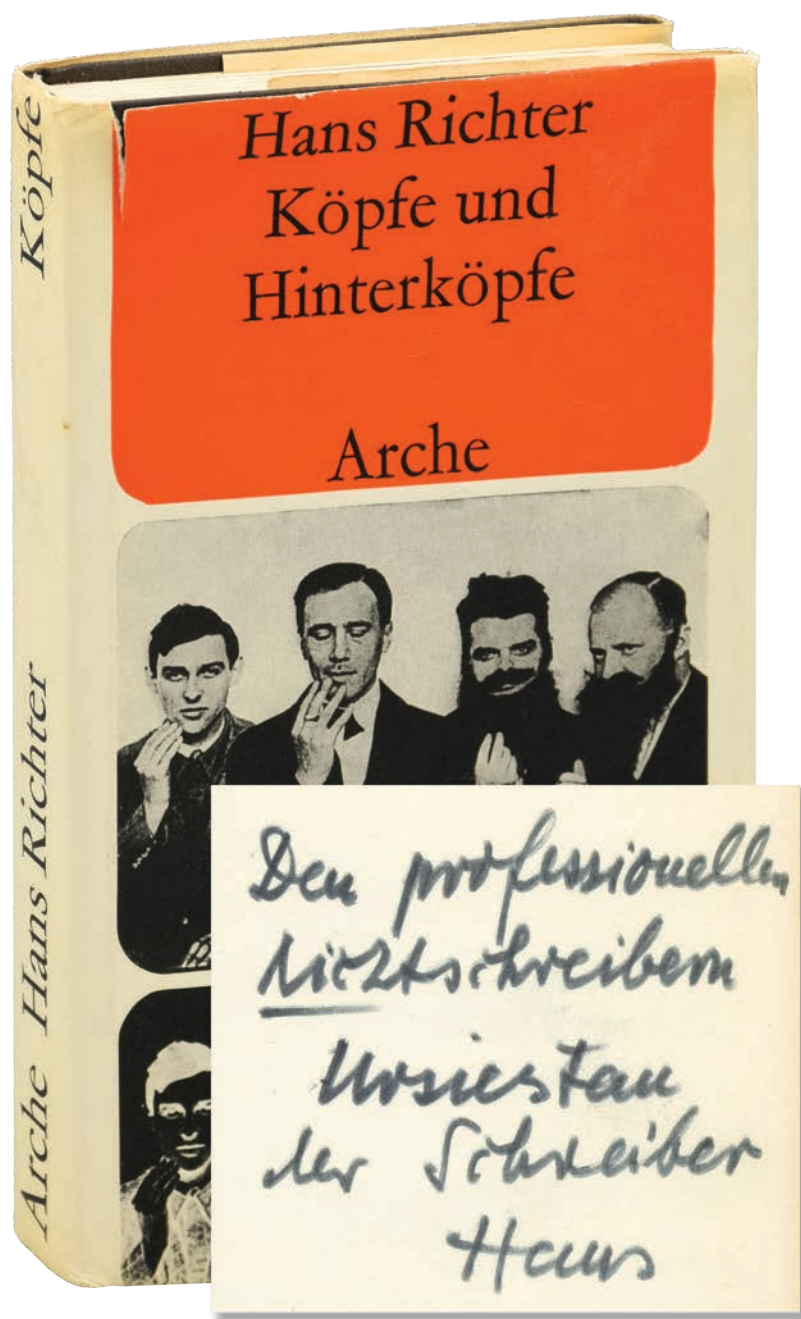
Berlin: Akademie der Künste, 1958. First Edition. Limited Edition, one of an unnumbered 1000 copies. Inscribed on the title page by the author: "To / Billy Kluever / with my wishes / Hans Richter 59."

German-born artist Hans Richter enjoyed a long career as a painter, avant-gardist, political radical, and filmmaker, co-founding the Association of Revolutionary Artists in Zurich, and regularly contributing to the Dutch periodical *De Stijl*. After moving to the United States in 1940, Richter directed two feature films, *Dreams That Money Can Buy* (1947) and *8 x 8: A Chess Sonata in 8 Movements* (1957), made in collaboration with Max Ernst, Jean Cocteau, Hans Arp, Marcel Duchamp, Alexander Calder, and others. Richter has been dubbed the "father of abstract film," and is considered one of the foremost historians of the Dada movement and early experimental film.

Near Fine in pictorial wrappers.

\$350





55

HANS RICHTER
Köpfe und Hinterköpfe

Zurich: Arche, 1967. First German Edition. Association copy, playfully inscribed by the author on the front endpaper: "Der professionellen mitztschreibern Ursiestan der Schreiber / Hans." ("To the professional non-writer Ursiestan from the writer Hans.") Ursie, the recipient of the inscription, was Hans Richter's daughter—whom he evidently hoped would write him more often. Text and titles in German.

With a note of provenance on the stationery of filmmaker Standish Lawder, Ursie's husband.

Richter's fourth book, tracing the birth of the international avant-garde in 1920s Berlin.

Fine in an about Near Fine dust jacket. Jacket lightly worn to the corners, with a short closed tear on the left corner of the top edge of the front panel.

\$1500

56

**STAN BRAKHAGE, KENNETH ANGER,
STAN VANDERBEEK**

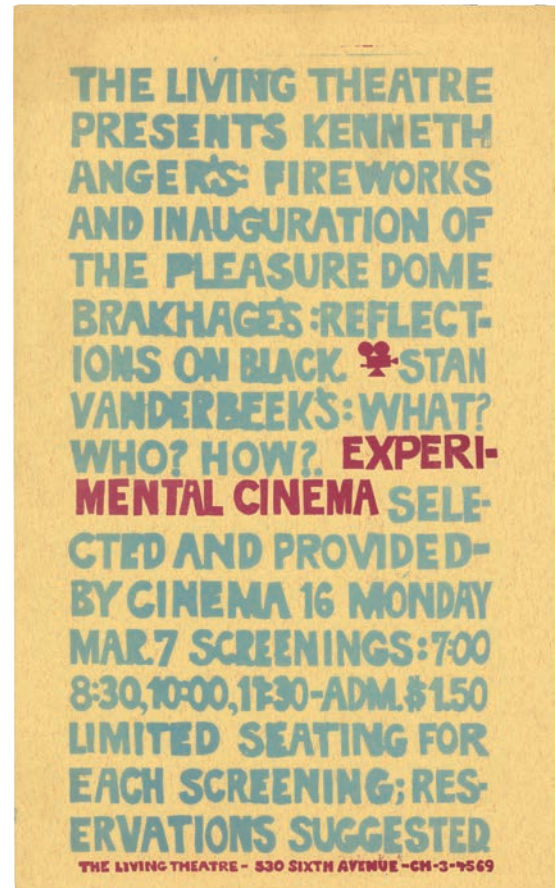
Original flyer for a screening of experimental films at The Living Theatre, 1960

Vintage silkscreen flyer for a film screening held at The Living Theatre on March 7, 1960.

The films were selected and supplied by pioneering film society Cinema 16, and included Stan Brakhage's *Reflections on Black* (1955), Stan Vanderbeek's *What? Who? Who?* (1957), and Kenneth Anger's *Fireworks* (1947) and *Inauguration of the Pleasure Dome* (1954).

8.5 x 14 inches. Near Fine.

\$750



57

**LYDIA LUNCH, BOB MASON (STARRING)
BETH B, SCOTT B (DIRECTORS)**
Black Box

Vintage flyer for the 1978 short film.

Prominent members of New York's No Wave film scene and, along with Amos Poe and Eric Mitchell, progenitors of the Cinema of Transgression, Beth and Scott B were a pivotal and galvanizing force in that era's explosion of punk-political filmmaking. The pair would make six films together between 1978 and 1981, largely dealing with themes of individuality, mind control, and sexual domination and submission, and often starring luminaries of the New York Underground.

11 x 17 inches. Folded once horizontally, else Fine.

\$675





58

VIRGIN PRUNES

Twenty Tens

Vintage UK poster for the 1981 release of the Virgin Prunes' first EP, *Twenty Tens*. Distributed by Rough Trade and released on the Baby Records label in the UK, humorously referenced here with the phrase "Buy Buy Baby" (also a sly anti-capitalist dig, consistent with the band's leftist bent).

Formed in 1977, Irish post-punk band the Virgin Prunes gained a significant cult following for their avant-garde, theatrical performances. The band

disbanded in 1986 after the departure of front man and songwriter Gavin Friday, with the remaining members continuing to perform under the name The Prunes until 1991.

12.25 x 16 inches. Very Good plus, with some light creasing, rubbing, and edgewear.

\$425

FILM SCRI



59

STEPHEN KING (NOVELLA)
FRANK DARABONT (DIRECTOR)
TIM ROBBINS, MORGAN FREEMAN (STARRING)
The Shawshank Redemption

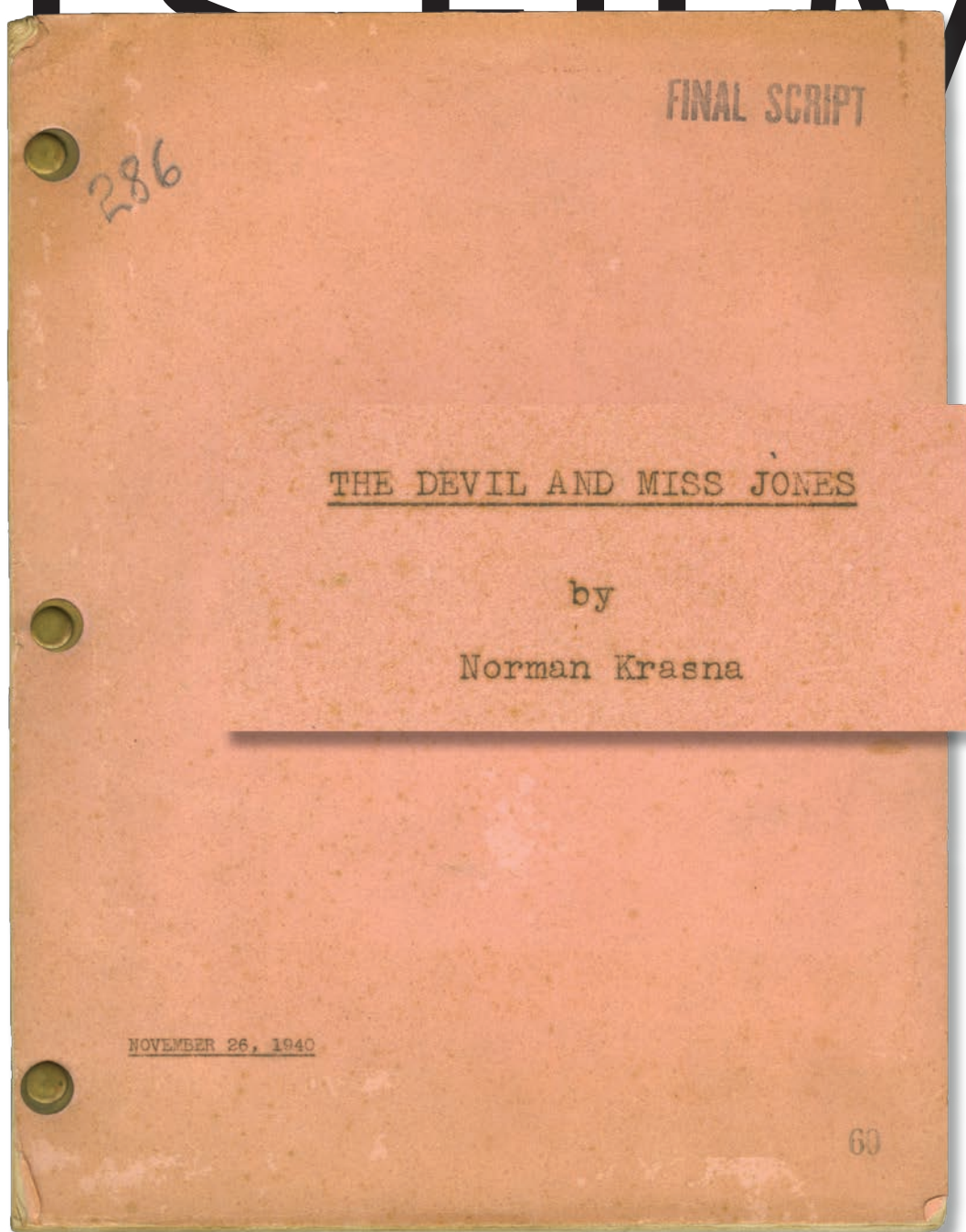
Third Draft agency script for the 1994 film, dated February 22, 1993. Seen here under the working title *Rita Hayworth and Shawshank Redemption*.

Based on the 1982 novella *Rita Hayworth and Shawshank Redemption* by Stephen King, about twenty years of friendship between two prison inmates.

Set in Zihuatanejo, Mexico, and the fictional Shawshank State Prison in Maine, and shot on location in Mansfield, Ohio and St. Croix, US Virgin Islands.

National Film Registry. Ebert I. Grant US.

\$2750



60

SAM WOOD (DIRECTOR)
JEAN ARTHUR, ROBERT CUMMINGS (STARRING)
The Devil and Miss Jones

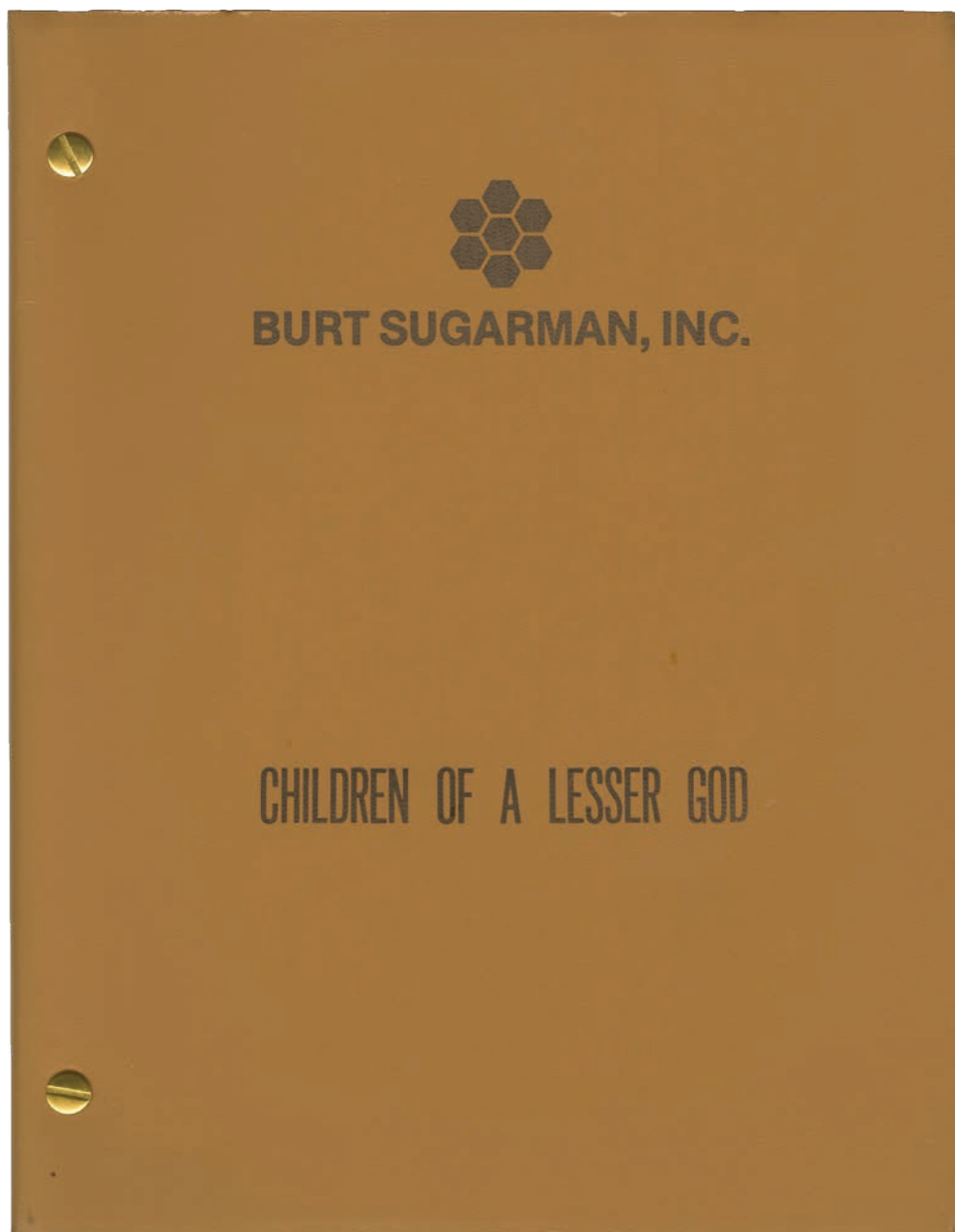
RKO. Final script for the 1941 screwball comedy film, dated November 26, 1940. Laid in with the script is a ribbon copy typescript on RKO letterhead, listing the five lead actors.

A cantankerous tycoon goes undercover as a shoe clerk at his own New York department store in order to identify labor agitators, but finds himself befriending the workers and becoming sympathetic

to their needs. A key film in the American screwball comedy cycle, with proletarian elements deftly woven into a hilarious and whip-smart story.

Byrge and Miller, *The Screwball Comedy Films: A History and Filmography*. Olive 53203.

\$1875



61 RANDA HAINES (DIRECTOR)
WILLIAM HURT, MARLEE MATLIN (STARRING)
Children of a Lesser God

Burt Sugarman, Inc. Second Draft script for the 1986 film, dated May 4, 1982. Vintage script created for internal distribution, four years prior to the film's release, with copied holograph annotations throughout noting deletions and editorial revisions, copied punch holes, and one holograph pencil annotation on the title page, noting the name "Morrison."

Based on Mark Medoff's Tony Award-winning 1979 play. A speech teacher at a school for the deaf falls in love with the school's janitor, a deaf woman who

has resigned herself to a life of isolation and silence due to her reluctance to learn to communicate with the hearing. Nominated for five Academy Awards, winning one for Best Leading Actress for Marlee Matlin (making Matlin the first deaf recipient of an Academy Award).

Set and shot on location in Saint John, New Brunswick.

\$1350

62

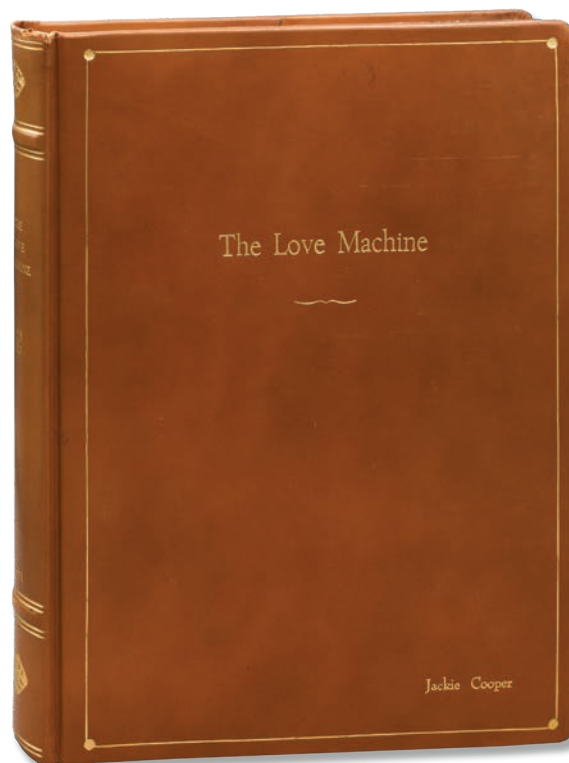
JACK HALEY JR.
The Love Machine

Final Shooting script for the 1971 film, dated November 4, 1970. Presentation copy belonging to actor Jackie Cooper, bound in full tan leather, with gilt titles and rule, and Cooper's name in gilt to the bottom right corner of the front board. Bound in before the script are various production materials, including a cast list, staff and crew sheet, and shooting schedule. Holograph pencil annotations throughout, in Cooper's hand, on virtually every page.

Based on Jacqueline Susann's bestselling 1969 novel. An ambitious, promiscuous newscaster climbs the ladder at the IBC television network by sleeping with the wife of the network's chief executive.

Shot on location in Los Angeles, Beverly Hills, and New York City.

\$875



63

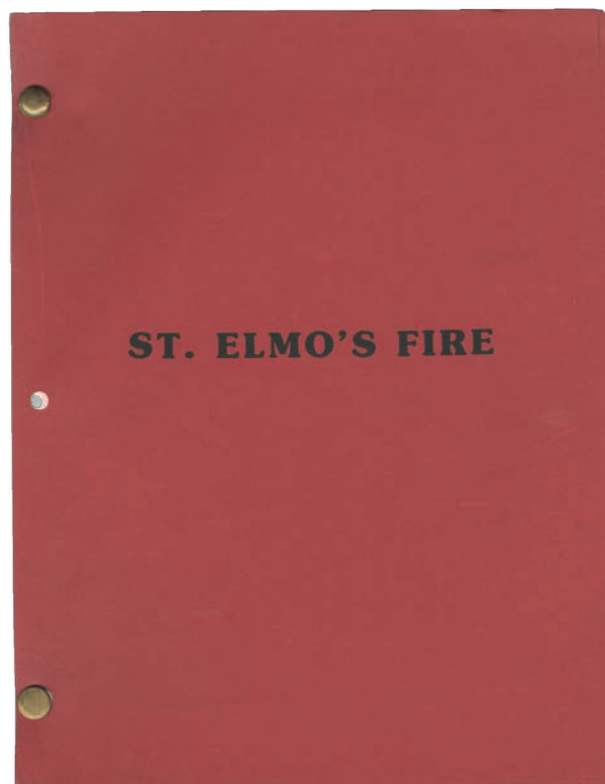
JOEL SCHUMACHER (DIRECTOR)
ALLY SHEEDY, ROB LOWE, ANDREW
MCCARTHY, DEMI MOORE, EMILIO
ESTEVEZ, ANDIE MACDOWELL (STARRING)
St. Elmo's Fire

Third Draft script for the 1985 film, dated September 18, 1984. Rainbow revision pages throughout.

A group of seven recent college graduates navigate life as adults. Considered by some to be the sixth film in the Brat Pack series of the 1980s, and a defining film of the genre.

Set in Washington DC, and shot on location in Los Angeles, in Washington DC, and at the University of Maryland.

\$975



64 JACK NICHOLSON (DIRECTOR, STARRING) HARVEY KEITEL, MEG TILLY (STARRING) The Two Jakes

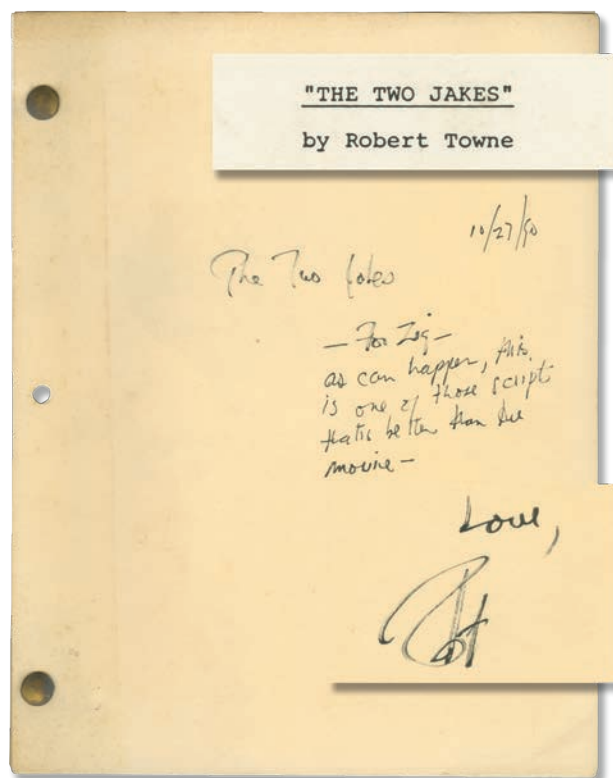
Second Draft script for the 1990 film, dated February 27, 1985. Inscribed by screenwriter Robert Towne to his agent Evarts "Zig" Ziegler on the front wrapper: "10/27/90 / The Two Jakes / For Zig / As can happen, this is one of those scripts that is better than the movie / Love, Robert Towne." Faint copied (as issued) annotations on 18 separate pages.

The sequel to Roman Polanski's 1974 neo-noir masterpiece *Chinatown*.

Set in Los Angeles, and shot on location in Huntington Park and Los Angeles.

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

\$975



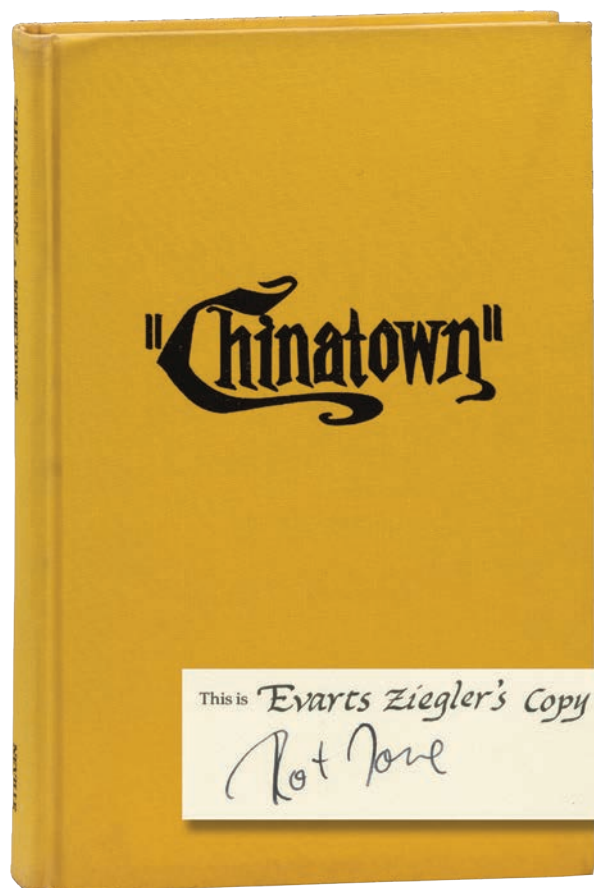
65 ROBERT TOWNE Chinatown: A Screenplay

Santa Barbara CA: Neville, 1983. First Edition. Dedication copy, signed by Robert Towne on the limitation page for his longtime agent Evarts "Zig" Ziegler. In addition to Towne, Ziegler's clients included William Goldman, Joan Didion, John Dunne, and Mario Puzo.

Full provenance available.

A touch of foxing to the bottom edge of the front board and the front endpapers, else Near Fine, with no dust jacket as issued.

\$650



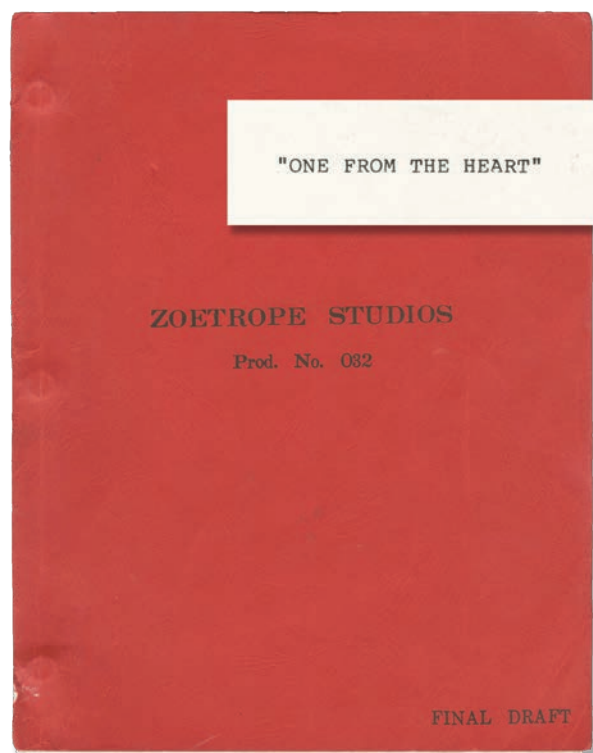
66 FRANCIS FORD COPPOLA

One from the Heart

Zoetrope Studios. Final Draft script for the 1981 musical film, dated January 1, 1981. Copy belonging to actress Lainie Kazan, with her name on the title page in holograph ink, and her holograph pencil annotations throughout. Laid in with the script is a single Xerographically duplicated revision page with Kazan's holograph pencil and ink annotations, and an envelope for the Paradise Travel Agency covered with ink annotations regarding line changes, containing a flight coupon signed by Kazan.

Dreamy, flaky Frannie leaves her down-to-earth, unfaithful boyfriend Hank on their fifth anniversary. Over the course of 24 hours both have affairs with their "dream partners," but eventually realize their paramours can't hold a candle to their love for each other. Francis Ford Coppola's first directorial effort after his 1979 masterpiece *Apocalypse Now*, shot on strikingly stylized sets at his newly opened Zoetrope Studios.

\$675



67 LARRY MCMURTRY (NOVEL)

JAMES L. BROOKS (DIRECTOR)

SHIRLEY MACLAINE, DEBRA WINGER, JACK NICHOLSON (STARRING)

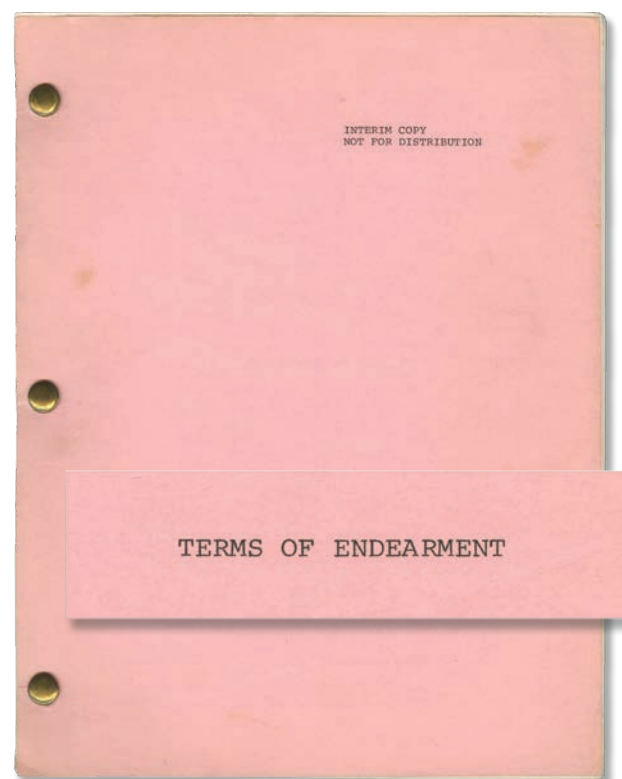
Terms of Endearment

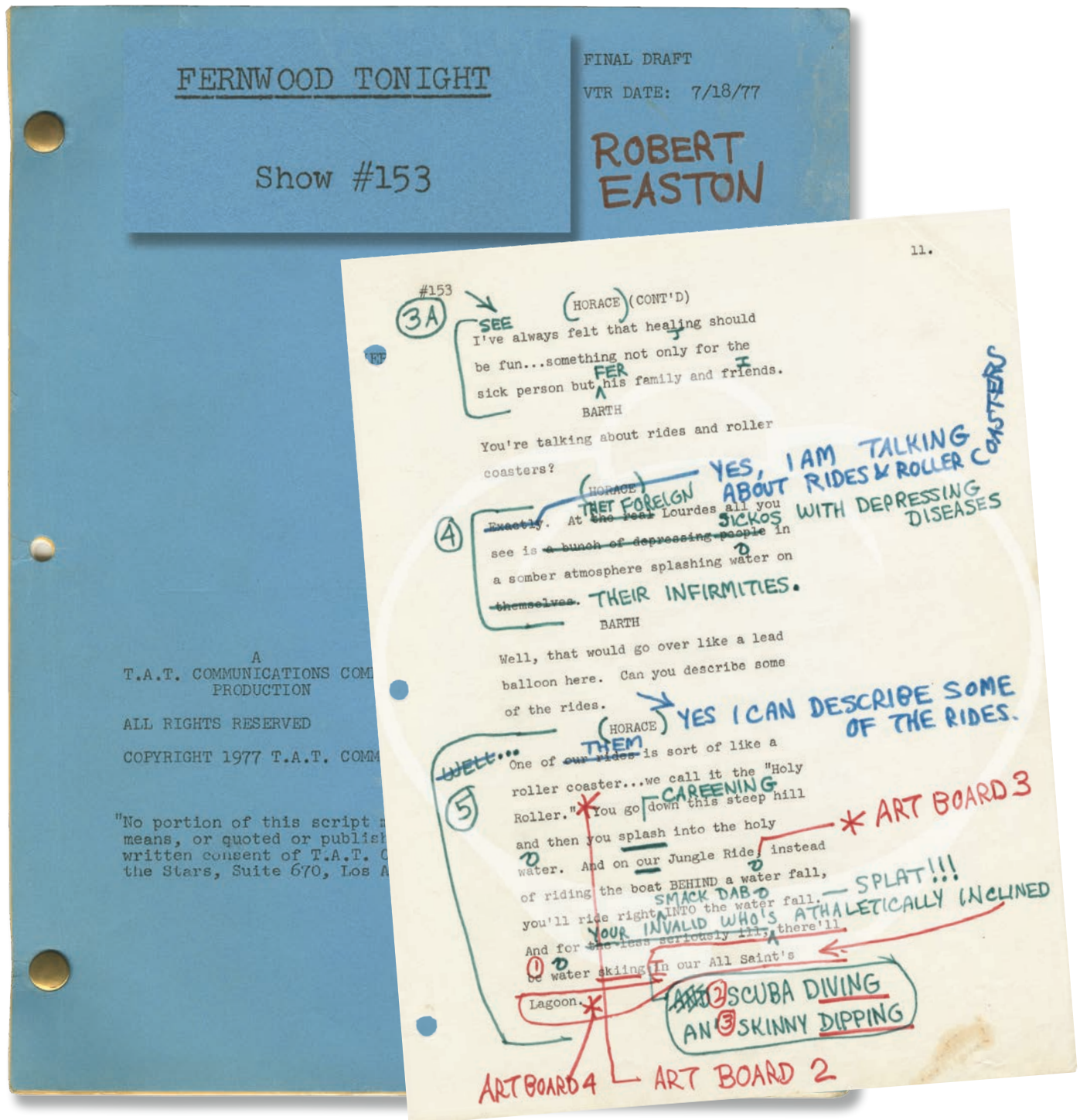
Third Draft script for the 1983 film, dated February 9, 1983. Annotations in holograph ink throughout, noting strikes and dialogue changes.

Based on Larry McMurtry's 1975 novel. James L. Brooks' directorial debut, winner of five Academy Awards, including Best Picture, Best Director, and Best Screenplay.

Set in Houston, Texas, shot on location in Nebraska, New York, Texas, and Kansas.

\$450





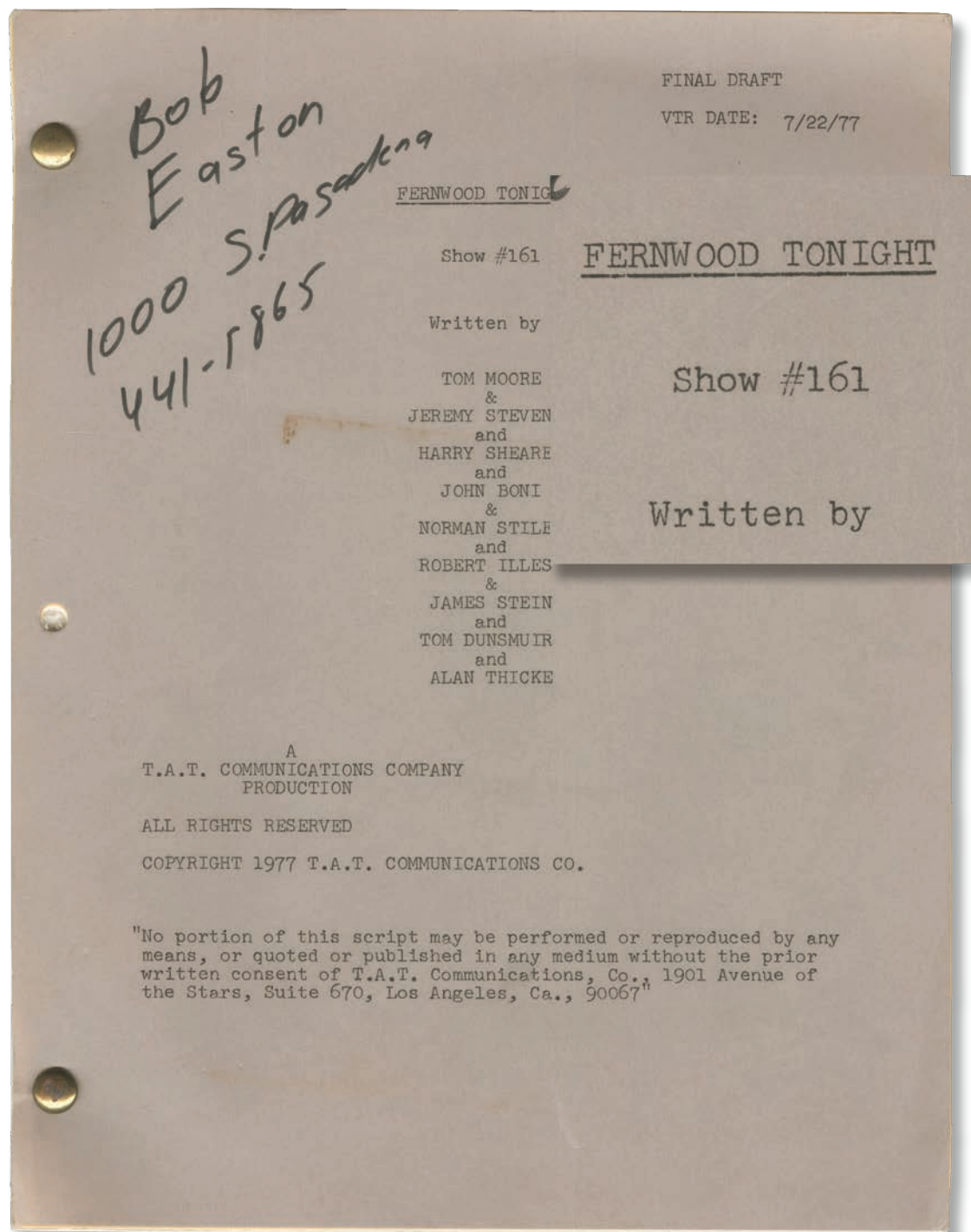
68

Fernwood Tonight: Nudists and Amusement and Healing Parks

Two Final Draft scripts for two episodes from the 1977 syndicated series: "Nudists," which aired on August 25, 1977, and "Amusement and Healing Parks," which aired on September 26, 1977. Both scripts belonging to prolific character actor and accent coach Robert Easton, with his name in holograph marker on the front wrappers, and with production materials bound in before the

scripts. The script for "Nudists" contains additional holograph ink annotations on five pages relating to Easton's character Horace Phipps.

The character of Horace Phipps, first developed by Easton for "Nudists," would be removed from the episode, to be replaced by the "Ohio Nudist Camps" skit. Horace Phipps would return, albeit under the



new name Nelson Phipps, in "Amusement and Healing Parks," for a skit used in the central act of the episode. A fascinating glimpse into the process of creating a character, especially notable for the heavily improvised series.

A short-lived but seminal satire of talk shows, *Fernwood Tonight* was created by Norman Lear as a spin-off of his series *Mary Hartman, Mary Hartman*. *Fernwood Tonight* aired for one season in 1977

before being revamped in 1978 as *America 2-Night*, relocating the setting to Southern California in order to make the appearance of real life celebrities on the program more plausible.

Set in the fictional town of Fernwood, Ohio.

\$675

HORROR A

69

TED V. MIKELS

Blood Orgy of the She-Devils

Draft script for the 1973 film, undated, circa 1973. Working production copy, housed in a black leather binder, with production materials bound in before and after the script, including handwritten cast and crew contact information and call sheets.

A young woman joins a black magic coven, governed by a psychic witch queen with dubious (and eventually murderous) intentions. Considered

one of the best, and arguably most polished, releases from noted psychotronic, Z-budget horror director Ted V. Mikel's, heavily inspired by *Rosemary's Baby* (1968) and the occult concerns of the Age of Aquarius.

Thrower, *Nightmare USA*.

\$3750

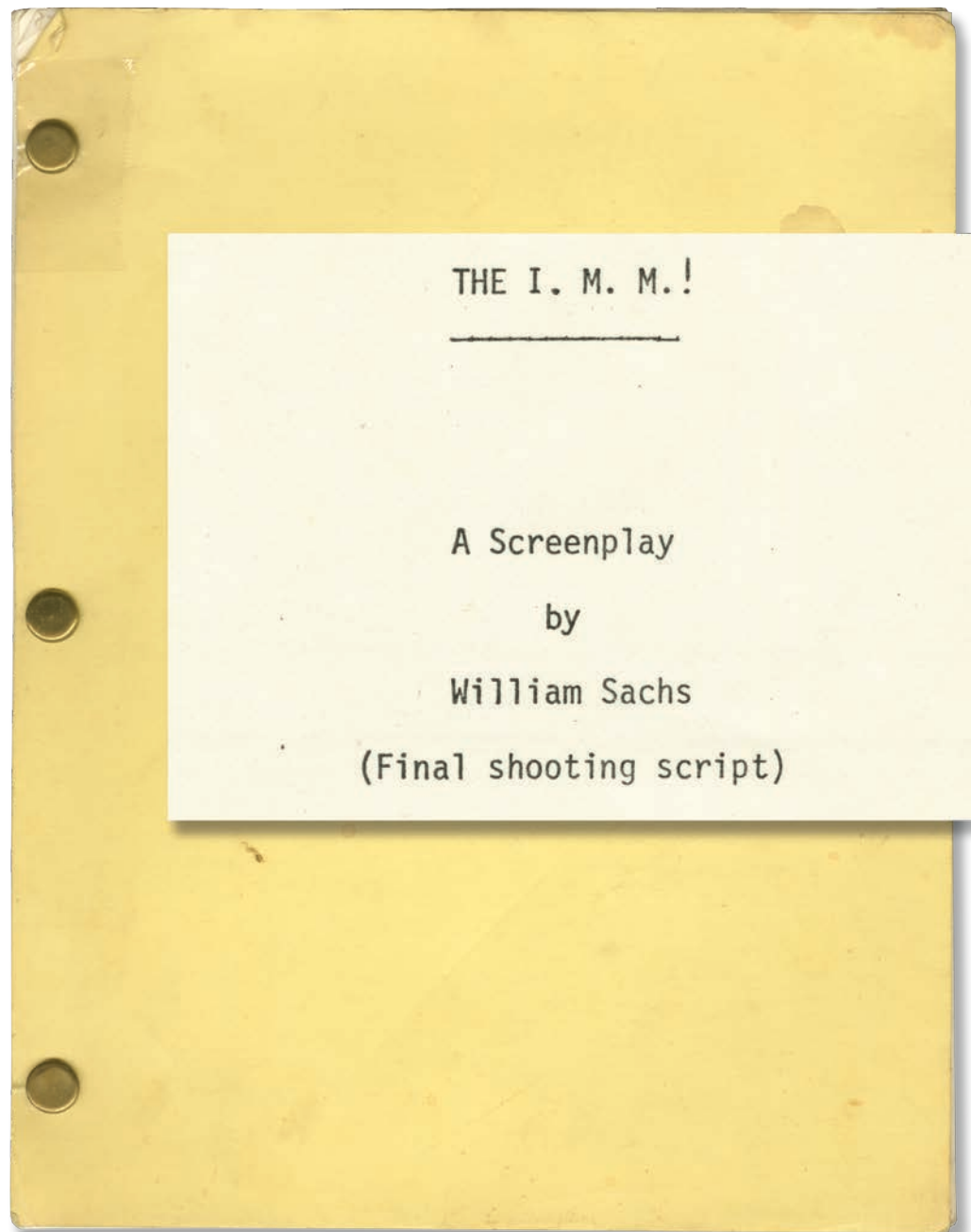
67

BLOOD ORGY OF THE SHE-DEVILS

"BLOOD ORGY OF THE SHE-DEVILS"

Original Story and Screenplay by

TED V. MIKELS



70 **WILLIAM SACHS** The Incredible Melting Man

Final Shooting script for the 1977 film, undated, circa 1977. Seen here under the working title *The I.M.M.!* Annotations in holograph pencil throughout relating to lead character Steve West, here referred to as "the ghoul."

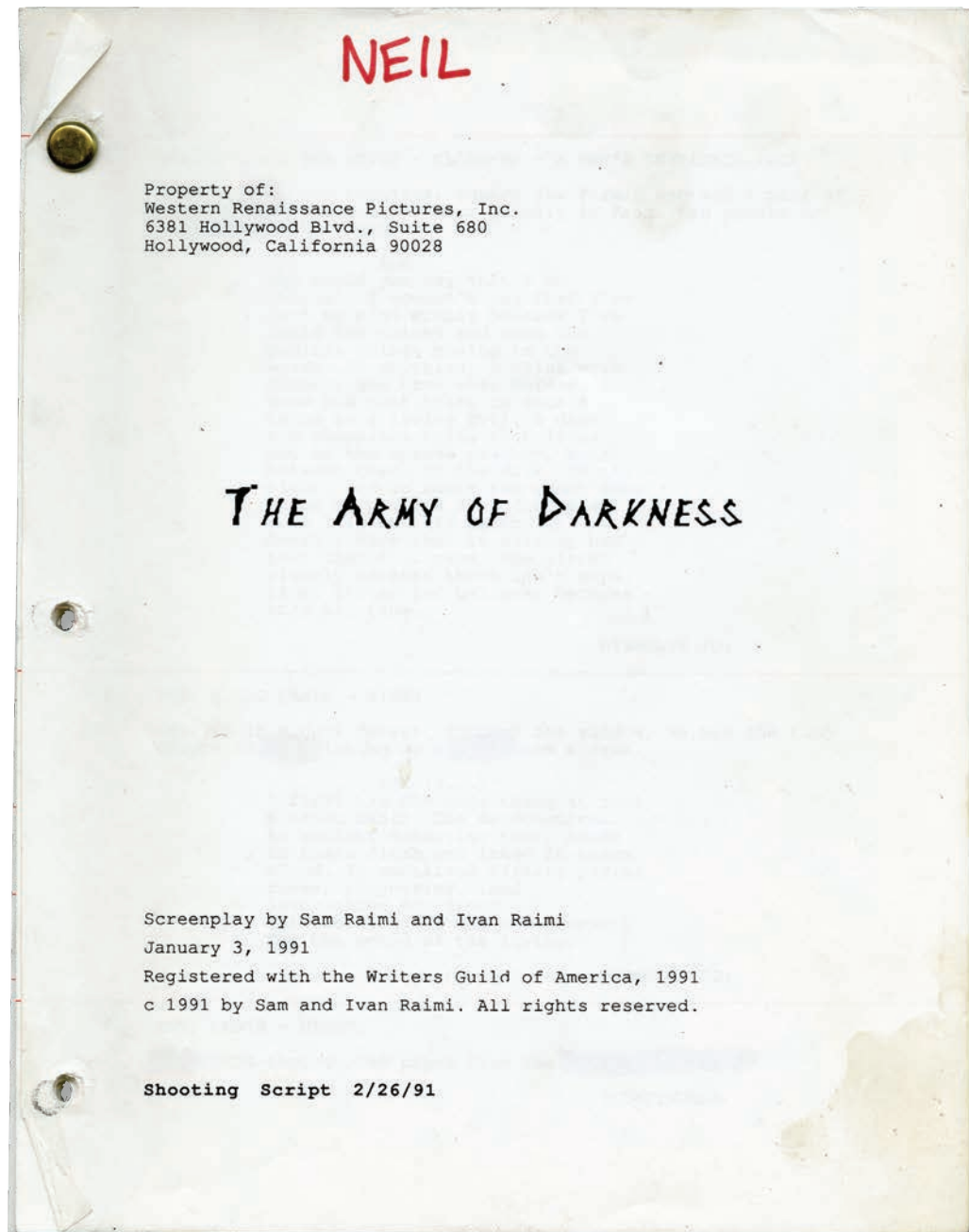
After a space flight to the rings of Saturn, an astronaut awakens on Earth to find he has mutated into a horribly disfigured, melting man, compelled to absorb the flesh of others. A seminal body horror

film and cult classic, with spectacular special make-up effects from Rick Baker.

Shot on location in Mount Lee, Los Angeles, and San Fernando, California.

Arrow 940. Thrower, *Nightmare USA*.

\$2450



71 **SAM RAIMI (DIRECTOR)** **BRUCE CAMPBELL, EMBETH DAVIDITZ (STARRING)** **Army of Darkness**

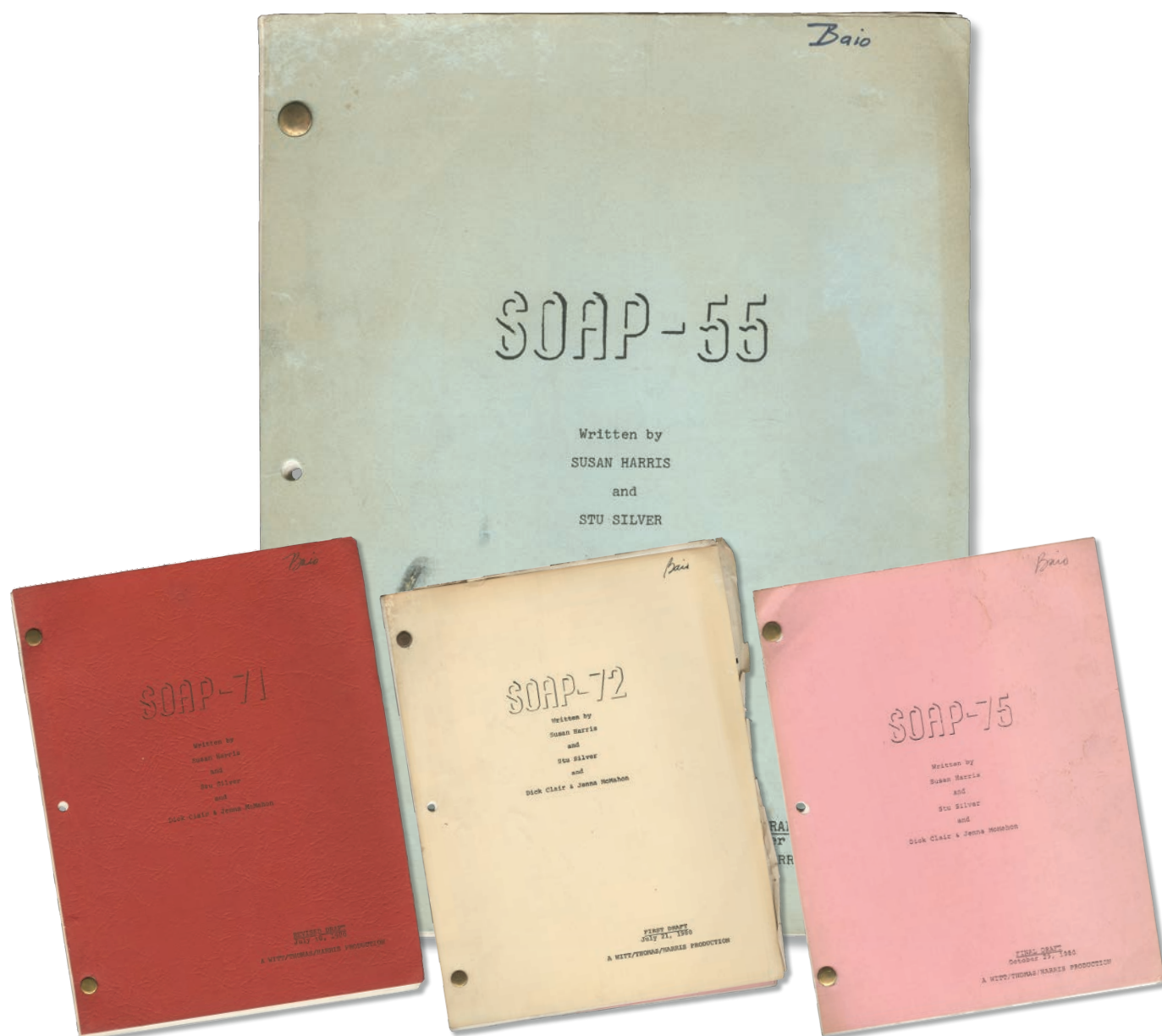
Shooting script for the 1992 film, dated February 26, 1991. Production designer's copy, with holograph ink annotations throughout denoting objects, characters, wardrobe, and special effects.

The third installment in the *Evil Dead* franchise, made as part of a production deal with Universal Studios after the financial success of Sam Raimi's *Darkman* in 1990. The production used older, cost-effective special effects technologies, such as blue

screen, miniatures, mechanical effects, stop motion animation, and a motion control matting technique called Introvision which allowed full-sized actors to be inserted in miniature sets while maintaining full camera mobility.

Set in 1300 AD England, and shot on location in Los Angeles and Vasquez Rocks Natural Area Park, CA.

\$875



72 Soap

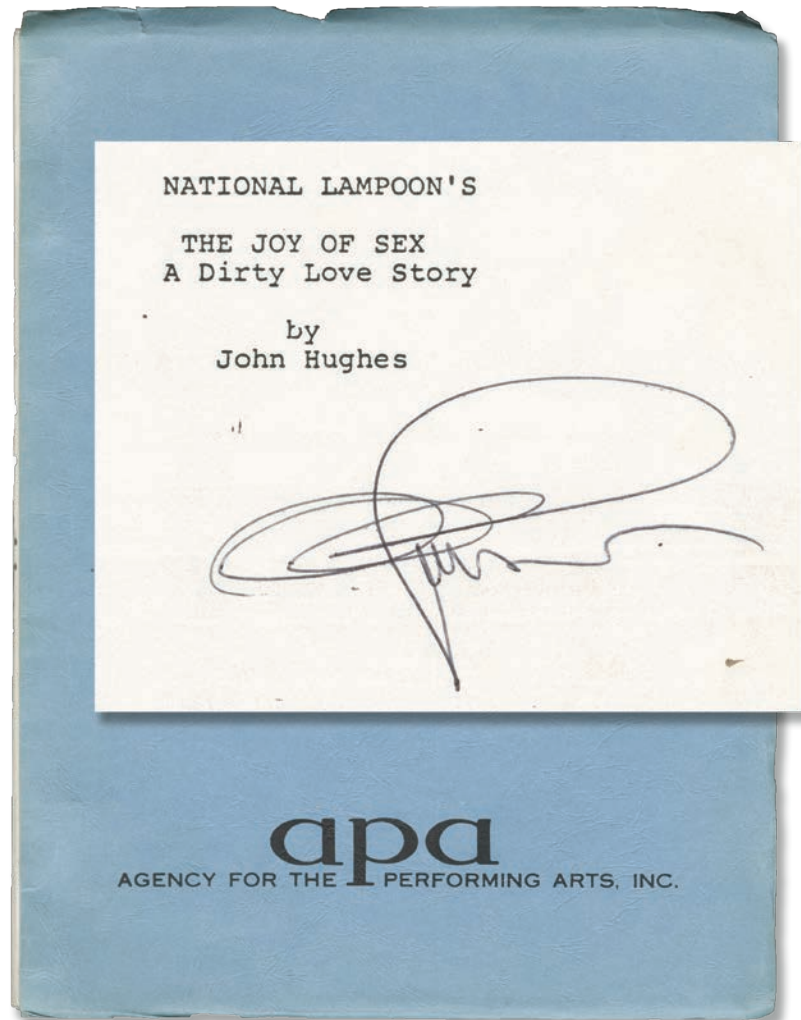
ABC. Collection of two Final Draft scripts, one First Draft script, and one Revised Draft script for four episodes of the popular sitcom television series *Soap*, representing episodes 55, 71, 72, and 75, and dated between September 19, 1979 and October 29, 1980. Scripts belonging to actor Jimmy Baio, with his name in holograph ink annotation to the top right corner of the front wrapper, and his holograph ink annotations marking dialogue in the script for episode 72.

Created by Susan Harris, *Soap* was a parody of melodramatic daytime soap operas. The series aired 85 episodes over the course of four seasons, from September 13, 1977 to April 20, 1981, and broadcast on ABC either late at night—or not at all—by many affiliates.

Soap courted controversy in the early years of its broadcast for its graphic sexual content and satirical depictions of infidelity, homosexuality, and religion. ABC also found itself in a glass house with regard to its censorship concerns, as memos about the show's controversial themes and language were leaked to the press on several occasions. The show is now considered a milestone for subversive comedy and satire, rivaling other marginal programs at the time that are today held in high regard, such as its 1977 soap opera parody antecedent, *Mary Hartman, Mary Hartman*, as well as *SCTV* and *Fernwood Tonight*.

Set in the fictional town of Dunn's River, Connecticut.

\$725



73

John Hughes Begins

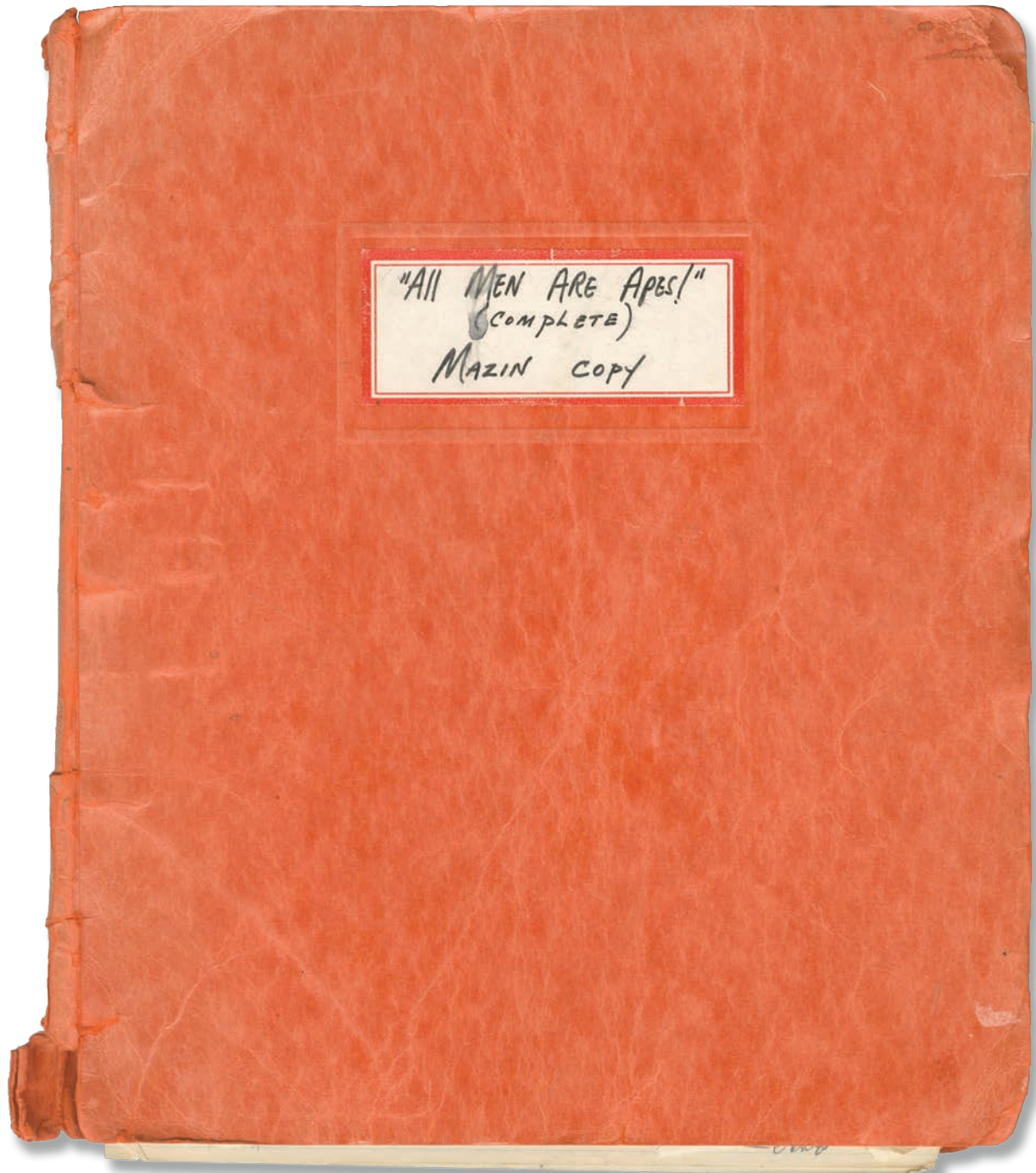
JOHN HUGHES (SCREENWRITER)**MARTHA COOLIDGE (DIRECTOR)***Joy of Sex*

Revised Third Draft script for the 1984 film, dated September 17, 1981, and seen here under the working title *National Lampoon's The Joy of Sex: A Dirty Love Story*. Agency script made for internal use prior to the production of the film, with copied punch holes, copied annotations on several pages, and a copied Paramount Print Shop stamp on the title page. Copy belonging to uncredited title designer Dan Perri, with his signature in holograph ink on the title page.

In 1976 Paramount Pictures acquired the rights to Alex Comfort's bestselling 1972 illustrated sex manual *The Joy of Sex*, allegedly just to secure the rights to the title, and in the late 1970s numerous writers, directors, and producers were reported as being attached to the project, including Charles Grodin, Dudley Moore, and players from the Monty Python troupe.

In 1981 it was announced the project would be retitled *National Lampoon's Joy of Sex*, with *National Lampoon* publisher Matty Simmons tapped to produce, actor John Belushi in the lead, and *National Lampoon* editor John Hughes as screenwriter—in what would have been Hughes' first script adapted to film. Belushi's sudden death in March 1982 along with subsequent rewrites by screenwriter Charles Wessler changed the project from a series of vignettes to a raunchy teen comedy. Martha Coolidge was hired to direct, with a script credited to Kathleen Rowell and J.J. Salter, although Coolidge was fired in post-production after cutting too many scenes of gratuitous nudity (though she reluctantly retained director credits). *National Lampoon* publisher Simmons claims to have paid \$250,000 to have the *National Lampoon* name removed from the final film.

\$650



74

JOSEPH P. MAWRA
All Men are Apes!

Draft script for the 1965 film, undated, circa 1965. Copy belonging to screenwriter Charles E. Mazin, with an annotation noting "Mazin copy" on the title label, and profuse annotations in holograph ink and pencil throughout. Laid in are over two dozen revision pages, a mix of manuscript, ribbon copy typescript, and carbon typescript, most heavily annotated.

From behind prison bars, a woman tells her life's tale, which includes stealing her mother's boyfriends, early lesbian dalliances, working as a stripper, run-ins with a gangster, and finally, a burlesque act with a gorilla.

Set and shot on location in Greenwich Village, New York.

\$850

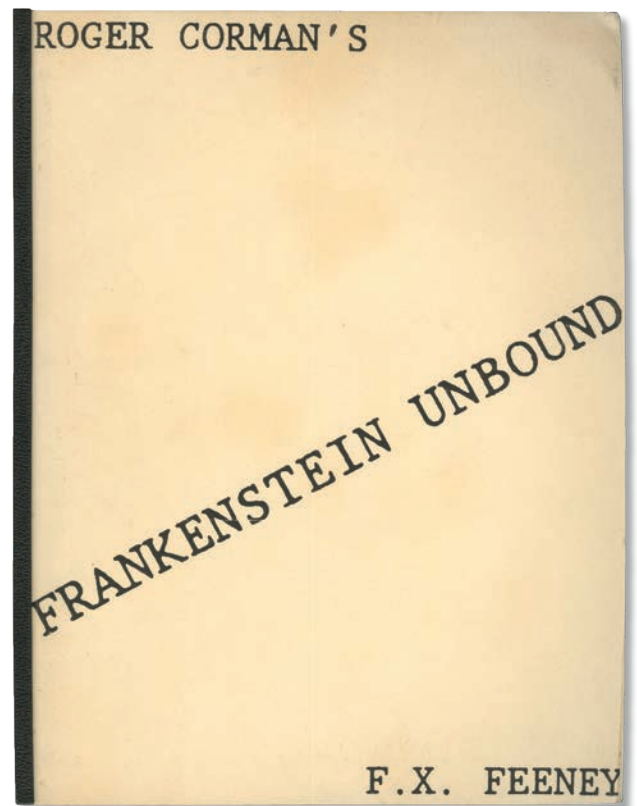
75 **ROGER CORMAN (DIRECTOR)**
JOHN HURT, RAUL JULIA,
BRIDGET FONDA (STARRING)
 Roger Corman's *Frankenstein Unbound*

Third Draft script for the 1990 film, dated January 11, 1989.

Based on the 1973 novel by Brian Aldiss. Low-budget horror king Roger Corman's final directorial effort, and his first film after a hiatus of nearly 20 years, about a scientist from future Los Angeles who accidentally travels back to 1817 Switzerland, where he meets both Mary Shelley and, confusingly, her fictional creation Victor Frankenstein.

Set in Los Angeles and Switzerland, shot on location in Italy.

\$550



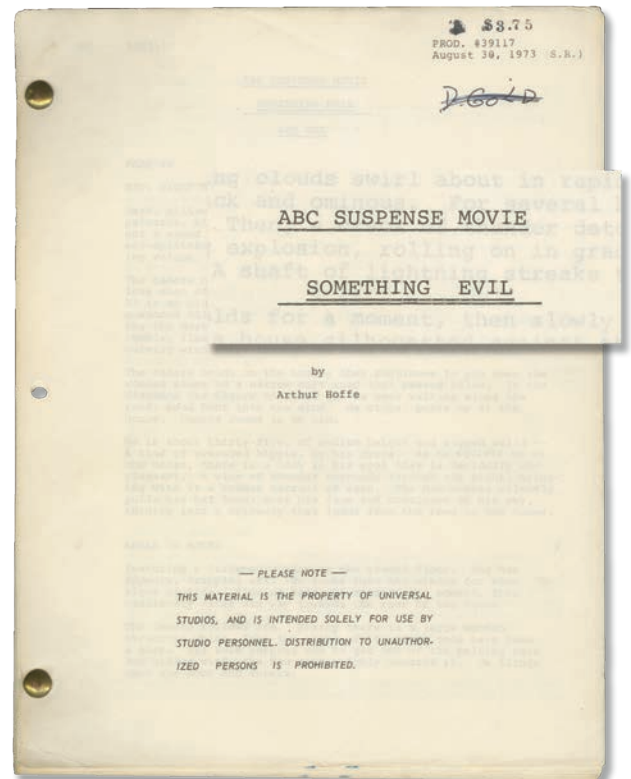
76 **BETTE DAVIS (STARRING)**
GORDON HESSLER (DIRECTOR)
Scream, Pretty Peggy

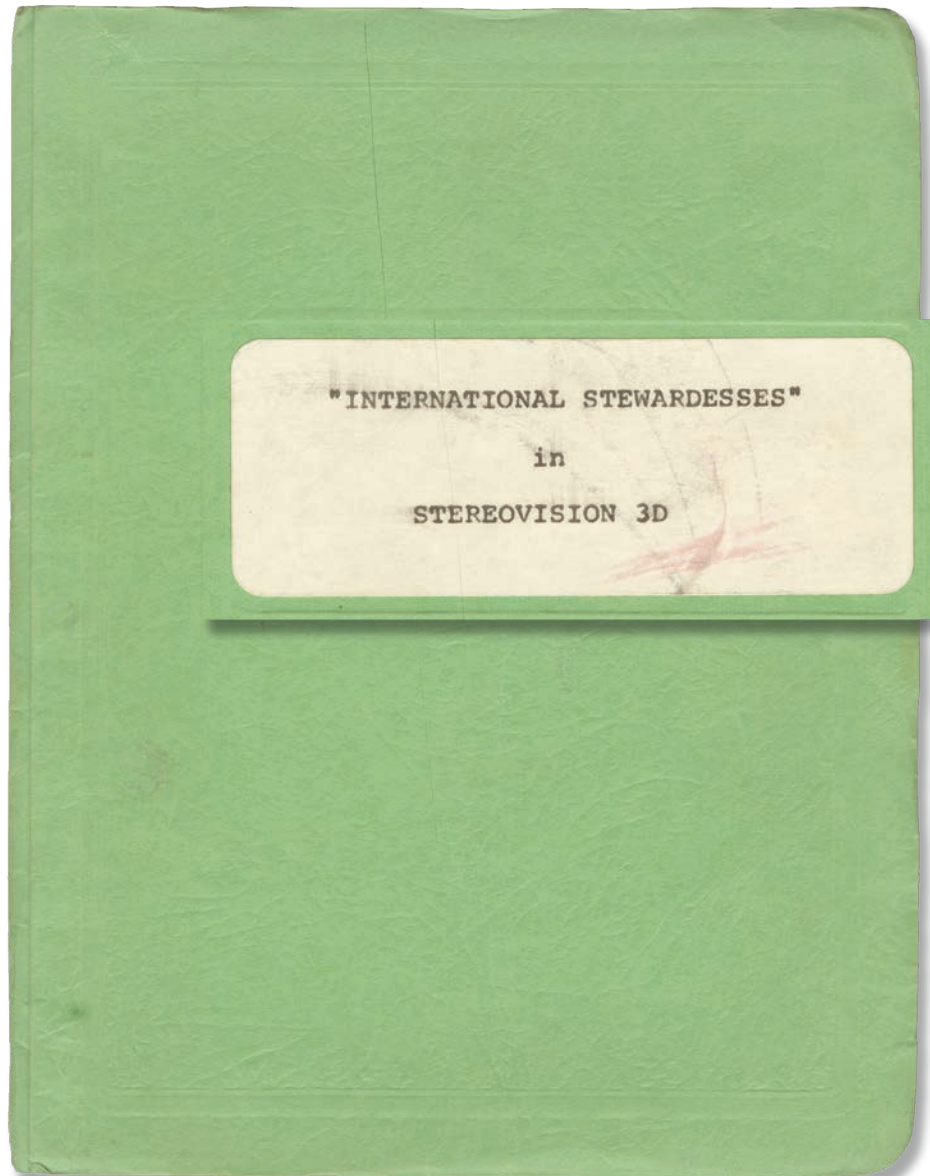
Universal. Draft script for the 1973 television film, dated August 30, 1973, and seen here under the working title *Something Evil*. Copy belonging to an uncredited crew member, with their name written, then struck, in holograph ink on the front wrapper.

A reclusive sculptor hires a young college student to clean the mysterious mansion he shares with his elderly mother and his deranged sister. Originally aired on ABC on November 24, 1973.

Shot on location at the Noah Dietrich estate above the Sunset Strip in Hollywood, California.

\$475





77 Stewardesses in three dimensions
ALLAN SILLIPHANT
Supersonic Supergirls

Treatment script for the 1973 3-D sexploitation film, dated March 1972, and seen here under the working title *International Stewardesses*. Copy belonging to uncredited crew member Alan Colberg, with "Property of Alan Colberg c/o Stereo Vision" in holograph pencil annotation on the title page, and his annotations throughout. Laid in with the script are an original photograph and large format negative of the illustration of the five lead stewardesses, used in the film's marketing campaign.

Sequel to the successful 1969 3-D softcore comedy film *The Stewardesses*, about twelve beautiful stewardesses who are chosen for a three week trip

around the world aboard a supersonic airplane. A largely forgotten sequel, purportedly attributable to the cost-cutting measures of distributor company Sherpix in post-production.

Set and shot on location in Hong Kong, Lisbon, Athens, and Rome.

Photograph and negative: 10 x 8 inches. Near Fine.

Nilsen, *Warped and Faded*.

\$475

78 **MALCOLM LEIGH** **Legend of the Witches**

Collection of five vintage reference photographs from the 1970 British exploitation film.

A psychedelic exploration into the origins of witchcraft in the UK, from ancient artifacts and rites to modern practices, interspersed with reenactments of "black masses" and ritual killings.

Four photographs 10 x 7 inches, one photograph 10 x 8 inches. Near Fine to Very Good plus overall.

\$550



79 **JACK ARNOLD** **Girls in the Night**

Collection of three vintage studio still photographs from the 1953 film, two showing scenes from a beauty pageant, and one showing actress Joyce Holden performing a burlesque show for her sorority sisters. Two with printed mimeo snipes affixed to the verso.

A pair of siblings from a slum neighborhood in New York dream of escaping to a better life, but become involved in criminal activities out of desperation and poverty.

Set in New York.

10 x 8 inches. Near Fine.

Grant US.

\$475



NSFW NSF

80

FRANZ FIEDLER

Künstlerische Aktaufnahmen von Franz Fiedler [Artistic Nudes by Franz Fiedler]

Berlin: Union Deutsche Verlagsgesellschaft, 1925. First Edition. Compiles 24 erotic nude photogravures by noted Czech photographer Franz Fiedler. Included with the collection is a typed letter of recommendation on Fiedler's letterhead and signed by Fiedler, dated March 4, 1939, discussing an apprentice photographer's work.

The letter discusses Fiedler's experiences with Heinz Hahn, an apprentice photographer who worked at Fiedler's studio between 1936 and 1939. Fiedler details Hahn's work as a photographer, noting his proficiency, craftsmanship, good humor, and particular skill in architectural and interior photography.

After serving in the German army during World War I, Franz Fiedler opened up a photography studio in 1920 in Dresden, concentrating on portraits, nudes, and advertising photography. During this period he also began experimenting with gum and carbon print processes, as well as oil and bromoil print processes. During World War II, much of Fiedler's work was destroyed along with his studio, and he spent the later years of his life in East Germany, authoring books on photography.

Although Fiedler apprenticed under master portrait photographers Rudolf Dührkoop and Hugo Erfuth, he was regarded as an eccentric by many of his

contemporaries for his dark, uncanny, and macabre subject matter. Fiedler's 1919 staged triptych *Hexensabbat (Witches' Sabbath)* was deemed "an offense to common humanity" by the board of the National Gallery of Prague, and his infamous 1922 series, *Narre Tod, Mein Spielgesell (Fool Death, My Playmate)* depicted a romance between a nude model and a skeleton.

The photogravures on offer here juxtapose darkness and light, sensuality and the grotesque, with a strong sense of subjectivity on the part of the models. While not as openly morbid as the photographs for which Fiedler is now best remembered, the images share the same surreal quality that characterized his larger body of work, evoking the uncanny and erotic in equal measure.

Photogravures: 10.5 x 14 inches. Near Fine to Very Good plus, with light age toning.

Letter: 8.5 x 11 inches. Near Fine.

Portfolio: 11 x 14.5 inches. Very Good, with light wear at the joints, a few short closed tears, and old tape remnants on the top edges.

\$6000

W NISEW N



81

A feminine perspective

MARY SUCKIT

Yvonne or the Adventures and Intrigues of a French Governess with her Pupils

London and Paris: Publisher unknown, 1898. First Edition. Although the title page claims the narrative to have been “translated from the French,” OCLC lists Marie la Goule’s *Yvette* as having been released in 1908, making it likely that this text is English in origin, with references to the French “original” being a promotional tactic on the part of the publisher.

As with the novel, the popularity of pornography boomed during the Victorian era, a result of rising literacy rates and increased disposable income. The sexual norms of the period largely prevailed, however, with objectification and subordination typical to the genre. Rape and abduction were common themes, and women were rarely depicted as consenting to erotic encounters—much less enjoying or pursuing sexual pleasure for their own means, outside of the context of sex work.

Unlike many of its contemporaries, *Yvonne* centers on and empowers women, focusing on women’s sexual pleasure and importantly, actually told from the perspective of two young women as they embark on a period of erotic self-discovery. Subverting the conventions of the genre, the story

presents the two main characters as independent and curious, with prurient interests not merely for the sake of procreation, but for the pursuit of sexual satisfaction itself.

Interestingly, *Yvonne* also characterizes same-sex erotic experiences between women as being as desirable as heterosexual encounters for its main characters, with same-sex experimentation treated as a natural part of a young woman’s sexual awakening. From masturbation to group sex, the novel is also unique in describing its characters’ varied experiences in graphic detail, with candor and without embarrassment. Relevant sexual information was infrequently presented in a realistic manner in literature of this ilk, providing potentially valuable information for women and queer readers.

Near Fine in wrappers, with a few tiny splashes on the front wrapper.

Kearney, *A History of Erotic Literature*.

\$5500

Yvonne

or

The Adventures and Intrigues
of a French Governess
with her Pupils



82 **ROBERT CRUMB (STARRING)** **TERRY ZWIGOFF (DIRECTOR)** Crumb

Collection of 18 vintage borderless vernacular photographs from the set of the 1995 film, shot by fetish photographer and erotica historian Eric Kroll during production, circa 1994. Five photographs with Kroll's stamp on the verso. Likely unique.

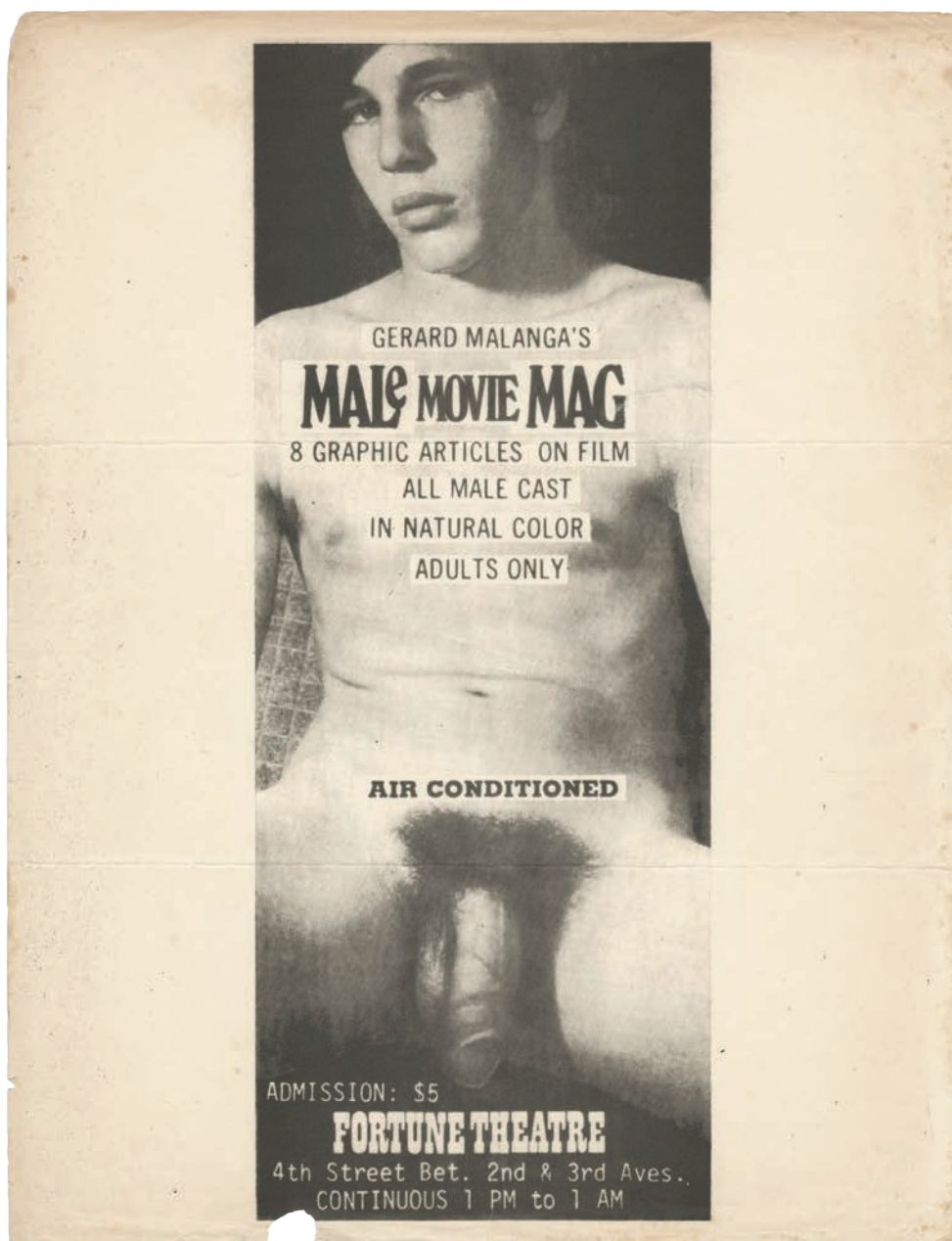
The shoot of Robert Crumb surrounded by half-nude models, perfectly fitting his fetishes, is part of the film and was shot at Kroll's studio. The session resulted in the photograph ultimately used in the poster for the film's release. Seven of the photographs also feature director Terry Zwigoff.

Zwigoff's first feature film, nine years in the making, about the life of notorious underground cartoonist Robert (R.) Crumb.

Photographs 4 x 6 inches. Near Fine.

Criterion Collection 533. Ebert III. Rosenbaum 1000.

\$3750



83

Gerard Malanga's Male Movie Mag

Vintage flyer for a gay adult film screening at New York's Fortune Theatre. The flyer advertises "8 Graphic Articles on Film / All Male Cast / In Natural Color / Adults Only" and notes that the film will be showing continuously from 1 PM to 1 AM.

Andy Warhol rented the Fortune Theatre in 1969, promptly converting the building into an adult film cinema, showing silent hardcore pornography that catered mostly to a gay clientele. Gerard Malanga worked as the theatre manager alongside writer and Warhol associate Jim Carroll, and together with Warhol held a series of gay adult films (likely including the film advertised here) at the theatre,

known collectively as *Andy Warhol's Theater: Boys to Adore Galore*.

The screening's title suggests that the showing was meant to promote or somehow correspond with a gay pornographic magazine created by Malanga, although it is unknown whether Malanga ever took steps to launch any such publication.

8.5 x 11 inches, with two horizontal creases from mailing. Very Good plus, with faint foxing on the edges and a small chip on the bottom edge.

\$850



84

LARRY CLARK

Two original color photographs taken for the 1995 *Supreme* calendar

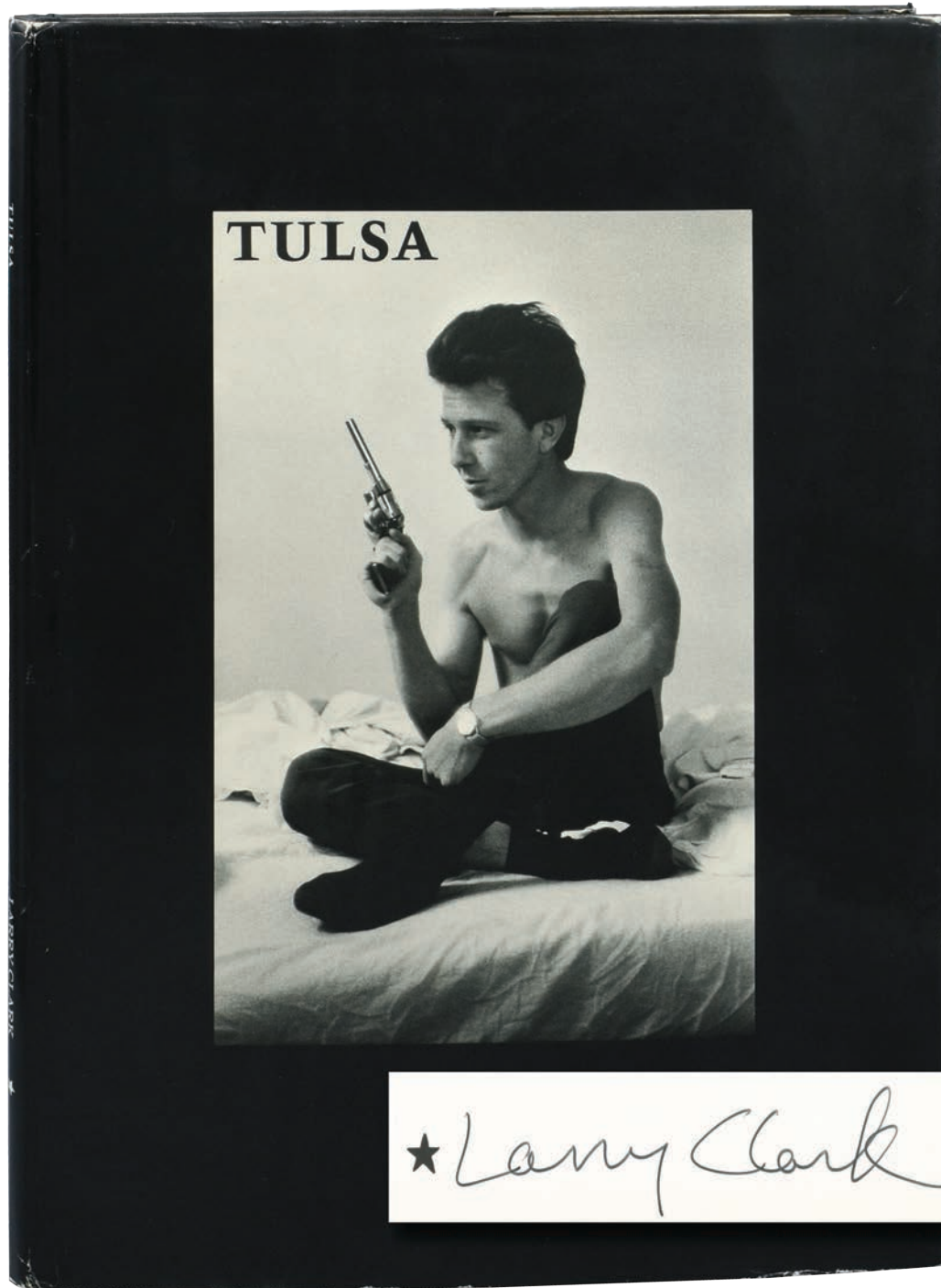
Two vintage color photographs by noted director and photographer Larry Clark, both taken for the 1995 *Supreme* calendar, and both with the stamp of Galerie Rue Antoine and Clark's signature stamp on the verso.

The photographs were included in an exhibition of Clark's work in Paris, at the Galerie Rue Antoine, which ran from November 4 to December 30, 2017.

Clark is best known for his 1971 photography collection *Tulsa*, and for his seminal and controversial coming-of-age film *Kids* (1995).

4 x 6 inches. Fine.

\$1650



85

LARRY CLARK
Tulsa

New York: Rapoport Printing, 1983. First Edition in hardcover, preceded by a trade softcover edition published by Lustrum Press in 1971. Signed on the title page by photographer Larry Clark.

Clark's first book, documenting sex, drug use, and violence among his young friends in the suburbs of Tulsa, Oklahoma.

Short closed tear on the bottom edge of the dust jacket rear panel, else Near Fine in a Near Fine dust jacket.

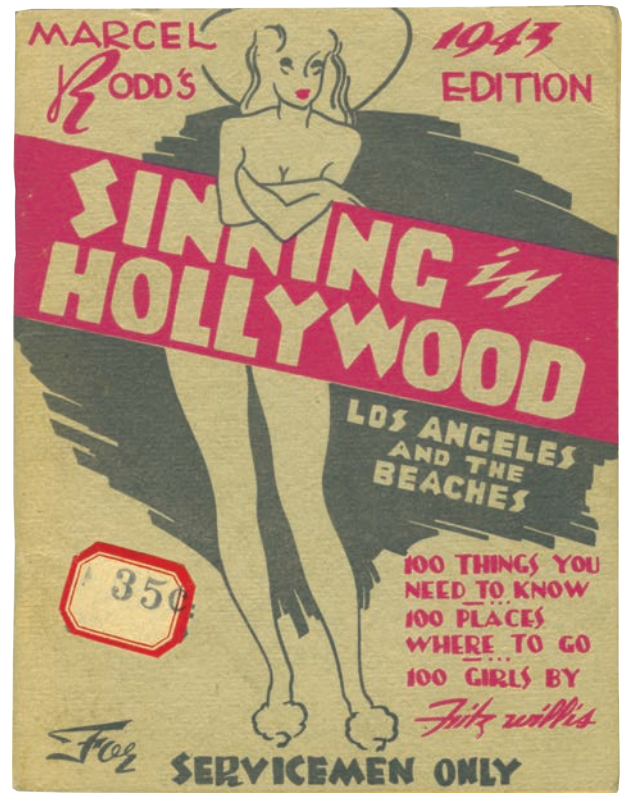
\$950

86

BOB HOUSTON**Sinning in Hollywood:
Los Angeles and the Beaches**

Hollywood: Marcel Rodd, 1943. First Edition. A racy World War II era serviceman's guide to Hollywood and Los Angeles tourism and nightlife, illustrated by famed pin-up artist Fritz Willis, with the rear wrapper in postcard format for mailing.

Very Good plus in side-stapled illustrated card wrappers. Light toning overall and a small bump to the top corner of the front wrapper and the first twelve pages, and faint creasing overall, with a contemporary 35 cent stamped label on the front wrapper.

\$750

87

CHRISTIAN MARQUAND (DIRECTOR)**EWA AULIN, CHARLES AZNAVOUR,
MARLON BRANDO, RICHARD BURTON,
JAMES COBURN, JOHN HUSTON (STARRING)
Candy**

Vintage oversize borderless color reference photograph from the 1968 film, showing director Christian Marquand with a hand-held camera, getting a close-up shot of actress Ewa Aulin sitting, fully clothed and soaking wet, on the floor of a shower. Gold foil title label for the film's French release adhered to the verso.

Based on the 1958 novel co-written by Terry Southern and Mason Hoffenberg, an erotic, modern-day retelling of Voltaire's *Candide*.

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

9.25 x 11.75 inches. Very Good plus, with pinholes and light creases to the corners.

\$550

88

WALERIAN BOROWCZYK Art of Love

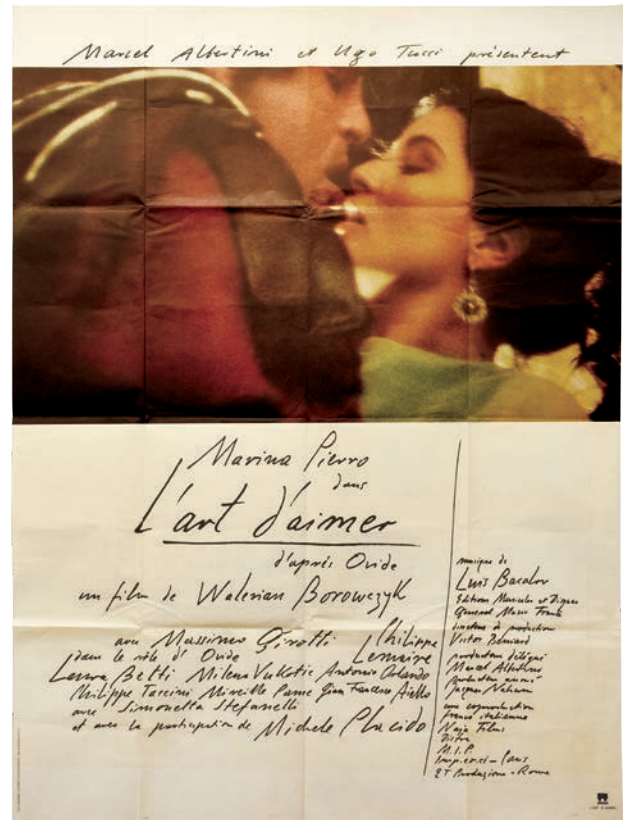
Vintage grande French poster from the 1983 film.

Loosely based on Ovid's 2 AD collection of poems *Ars Amatoria*. The poet Ovid teaches young men the art of love, inspiring one of his students to test his newfound skills on a young woman whose husband has gone to war.

47 x 63 inches, folded as issued. Near Fine.

Bier, p. 58.

\$450



89

WALERIAN BOROWCZYK Immoral Tales

Collection of three vintage borderless reference photographs from the 1973 French erotic film. Two with stamp snipes on the verso, one with a printed mimeo snipe to the verso, and all three with the stamp of still photographer Andre Marinie.

Director Walerian Borowczyk's fourth feature length film, a sexually explicit time-traveling romp ranging from the bloodthirsty exploits of Elizabeth Bathory to a nineteenth-century country girl masturbating to thoughts of Jesus Christ.

Two photographs 7 x 4.75 inches, one photograph 7 x 5 inches. Near Fine.

Bier, p. 207.

\$475



A RETOURNER A
ANDRE MARINIE
S.V.P.

90

Steve Lacy and Toshi at Theatre Mouffetard in Paris, October 1982

Vintage silkscreen poster for a single performance by American avant-garde jazz saxophonist Steve Lacy and Japanese avant-garde percussionist Toshi (the stage name of Toshiyuki Tsuchitori) at Theatre Mouffetard in Paris.

The poster's challenging graphic reflects the bracing nature of the music both artists were creating at the time, borne out of jazz movements that began in both countries in the 1960s and 1970s, as well as literary influences and a disregard for traditional boundaries. Toshi and Lacy are known to have performed together only a handful of times—and only in Japan—between 1978 and 1982.

One of the most important soprano saxophonists of the twentieth century, Steve Lacy was also one of the most important jazz composers of his era, and left behind a substantial legacy that stretched from the 1950s into the 2010s. His music incorporated everything from Thelonious Monk to Dixieland to folk idioms, all in a tightly arranged and immediately recognizable minimalist style.

Lacy also brought in elements well beyond the boundaries of jazz, working with the likes of authors Samuel Beckett, Brion Gysin, and Robert Creeley, and incorporating literary works into his pieces, such as the writings of Herman Melville and haiku poetry.

Toshiyuki Tsuchitori began his career as an avant-garde jazz percussionist in the early 1970s, working with other experimental artists such as Derek Bailey and Milford Graves, and moving on to perform with dancers and compose theatrical scores for the works of Peter Brook. Tsuchitori's interest in folk music and early cultural traditions was the common thread with Lacy.

In 1981—the year prior to this performance—Tsuchitori began to delve seriously into the traditional music of Asia and Africa, and went on to create the Ryūkō Gakusha jazz label in 1987, and the Ryūkō Gakusha Festival, which ran from 1988-1998.

20 x 27.5 inches. Very Good plus, with a few short closed tears and pinholes at the edges.

\$875

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avec TOSHI (Ven)

TOSHI SOLO

(Sam)

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15F: SOIR 22h15 1(Ven)2(Sam)OCT

PERSONS

91

MADONNA (PERFORMER)

FIORUCCI (DESIGNER)

Fiorucci 15th Anniversary Party at Studio 54

Vintage flyer for the Fiorucci 15th Anniversary Party at Studio 54, which featured Madonna in her debut public performance, on May 19, 1983. The flyer, which also served as a ticket for two, is printed on the recto and the verso, with the acts listed on the verso as Man Parrish, Project Nebadon, Surprise Surprise Surprise, Madonna and Dancers, and Fun Fun Fun.

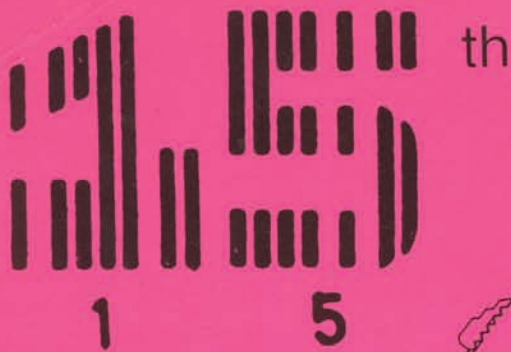
Just over two months before releasing her five-times platinum hit eponymous debut album on July 27, 1983, Madonna began her first public performance by bursting out of a giant pink and white inflatable birthday cake. New York's Fiorucci store had tight ties to the emerging pop icon—Madonna's brother, Christopher Ciccone, was an employee during the early 1980s, and Fiorucci's art director, the jewelry designer Maripol, was responsible for Madonna's heavily bejeweled look throughout most of the 1980s.

A unique artifact of New York's cultural scene of the early 1980s, capturing a confluence of some of the city's most prominent influences of the period: Fiorucci at the height of the store's influence and popularity, legendary nightclub Studio 54 in its second incarnation under the helm of Mark Fleischman, and Madonna, immediately before she was to become one of pop culture's most groundbreaking and recognizable figures.

6.75 x 9.75. Very Good plus, with some light creasing, and a dampstain along the bottom edge, primarily visible on the verso.

\$2500

OF INTERE



92

Original photograph of Mistinguett, with a brief note from Maurice Chevalier on the verso

Vintage double weight satin-finish photograph of French entertainer Mistinguett in 1903. Brief manuscript note signed from singer and actor Maurice Chevalier to his American talent agent, Paul Kohner, on the verso, with an additional signature by Maurice on the recto along with a note reading, "This is La Mist when she was thirty."

Although they never married, Maurice Chevalier and Jeanne Florentine Bourgeois, better known as Mistinguett, were involved in a romantic relationship for over a decade. During World War I, when Chevalier was captured and taken prisoner in Germany in 1914, Mistinguett offered her services to France as a spy in order to work to secure his

release—which she eventually did, persuading King Alfonso XIII of Spain to intervene and free Chevalier.

Chevalier's brief note to Kohner addresses "the Lewis proposition"—likely his meeting with Jerry Lewis at Chevalier's home in 1972, on Chevalier's 83rd birthday—and alerting Kohner that he will be at the Hotel Bristol on Vienna starting June 1. Chevalier also notes that he has not yet received his Oscars, possibly referring to the Honorary Academy Award he was presented with in 1958.

4 x 5.5 inches. Near Fine.

\$1500



MISTINGUETT en 1903



Fitzgerald slums for cash

93

F. SCOTT FITZGERALD (SUBJECT)

Original photograph of F. Scott Fitzgerald and Cornelius Vanderbilt, Jr. selecting the "12 Most Beautiful Women" for Woodbury's Facial Soap

Vintage photograph of F. Scott Fitzgerald and Cornelius Vanderbilt, Jr. (IV) looking over photographs of women for the "12 Most Beautiful Women using Woodbury's Facial Soap" ad campaign in 1929. Mimeo snipe on the verso.

In 1929, Woodbury's Facial Soap, a subsidiary of the Andrew Jergens Company, hired John Barrymore, F. Scott Fitzgerald, and Cornelius Vanderbilt Jr. as judges for their new ad campaign, to choose from submitted photographs the most beautiful women

in twelve categories for a monthly ad campaign. Categories included, among others, "the loveliest of wives," "the most beautiful young mother," "the most fascinating young sportswoman," and "the prettiest of co-eds."

8 x 10 inches. Very Good plus, with even fading and creasing along the right margin.

\$1250



94

CELIA JOHNSON (STARRING)
DAVID LEAN (DIRECTOR)
NOEL COWARD (PLAY)
Brief Encounter

Vintage reference photograph from the 1945 British film, a striking photograph of actress Celia Johnson leaning against a door as she contemplates her life.

Based on Noel Coward's 1936 play *Still Life*, about a suburban housewife who enters into a passionate extramarital affair with a married stranger she meets at a railway station.

Winner of the Palme d'Or, and nominated for three Academy Awards. Set and shot on location in Lancashire, Cumbria, and London.

7.5 x 9.75 inches. Near Fine.

Criterion Collection 76. Rosenbaum 1000.

\$425

PERSONS OF INTEREST

95

SAUL BELLOW (PLAYWRIGHT)
JOSEPH ANTHONY (DIRECTOR)
The Last Analysis

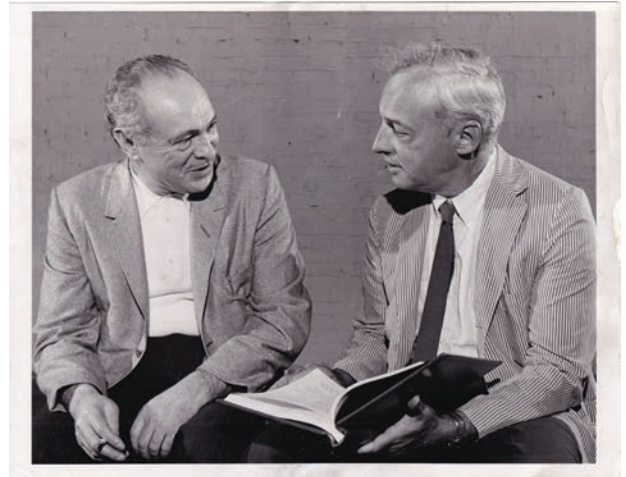
Vintage reference photograph of playwright Saul Bellow and actor Sam Levene on the set of the 1964 play. Printed mimeo snipe affixed to the verso, dated 9/24/64, along with the stamps of The Salt Lake Tribune Library.

Bellow's only theatrical effort, about a New York comedian who conducts a psychiatric examination on himself in his own apartment, which he televises and broadcasts to a group of therapists at the Waldorf. The play debuted on October 1, 1964, at the Belasco Theatre, and ran for 28 performances, closing on October 24, 1964.

Set in New York.

9 x 7 inches. Near Fine.

\$475



96

HENRY MAYSON
Original photograph of Sinclair Lewis and
Dorothy Thompson visiting Hugh Walpole

Vintage borderless matte-finish photograph of writer Sinclair Lewis and his wife, journalist Dorothy Thompson, visiting their friend, writer Hugh Walpole, at home. Blindstamp of photographer Henry Mayson (of Mayson Photo in Keswick) on the bottom left corner of the recto, and a printed mimeo snipe affixed to the verso.

Walpole wrote the introduction to Lewis' 1922 novel *Babbitt*, and the two would remain friends for many years thereafter.

6.75 x 4.75 inches. Near Fine

\$475



97 **BING CROSBY, LOUIS ARMSTRONG,
FRANK SINATRA, GRACE KELLY (STARRING)
CHARLES WALTERS (DIRECTOR)**
High Society

Vintage candid reference photograph of actors Bing Crosby and Louis Armstrong on the set of the 1956 musical film. Holograph pencil annotations on the verso regarding cropping and layout.

Based on the 1939 play *The Philadelphia Story* by Philip Barry, previously adapted in 1940 under the original title. Actress Grace Kelly's only musical, and her final film before leaving acting to become Princess of Monaco.

Set in Rhode Island.

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

Hirschhorn, *The Hollywood Musical*.

\$400



98 **FEDERICO FELLINI (DIRECTOR)**
**CLAUDIA CARDINALE, MARCELLO
MASTROIANNI, ANOUK AIMÉE (STARRING)**
8 ½

Vintage borderless reference photograph of actress Claudia Cardinale from the 1963 Italian film.

Director Federico Fellini's avant-garde, autobiographical masterpiece, about an aging Italian director who begins to retreat into his memories and fantasies while attempting to make his latest film. Winner of the Academy Award for Best Foreign Language Film, and nominated for three other awards, including Best Original Screenplay and Best Director.

Set and shot on location in Rome.

9.5 x 7 inches. Near Fine.

Criterion Collection 140. Ebert I. Godard, *Histoire(s) du cinéma*. Rosenbaum 1000. Schrader 15. Scorsese, *My Voyage to Italy*.

\$425



PERSONS OF INTEREST

99

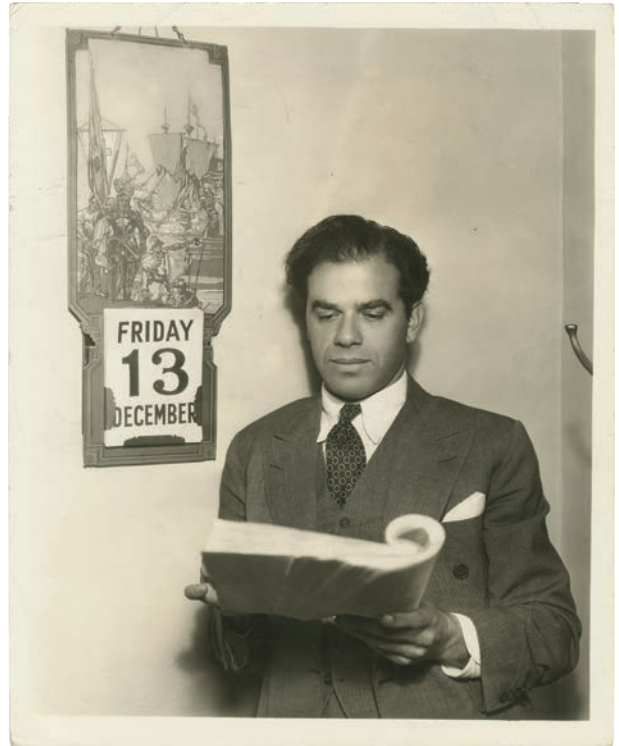
FRANK CAPRA (DIRECTOR)
GARY COOPER, JEAN ARTHUR (STARRING)
Mr. Deeds Goes to Town

Collection of three vintage reference photographs of director Frank Capra and actor Gary Cooper on the set of the 1936 film. Mimeo snipe adhered to the verso of one photograph, referring to the film by its working title, *Opera Hat*, along with the stamp of photographer A.L. Schafer, and one photograph with a date stamp reading April 20, 1936 on the verso.

A small-town man discovers he is the sole beneficiary of his estranged and incredibly wealthy uncle's estate, and must move to New York to claim his inheritance, becoming a moving target for a number of scammers in the process. Winner of the Academy Award for Best Director.

8 x 10 inches. Very Good plus with light creasing.

\$1500



100

Original portrait photograph
of Linda Darnell

Vintage matte finish portrait photograph of actress Linda Darnell, circa 1940s.

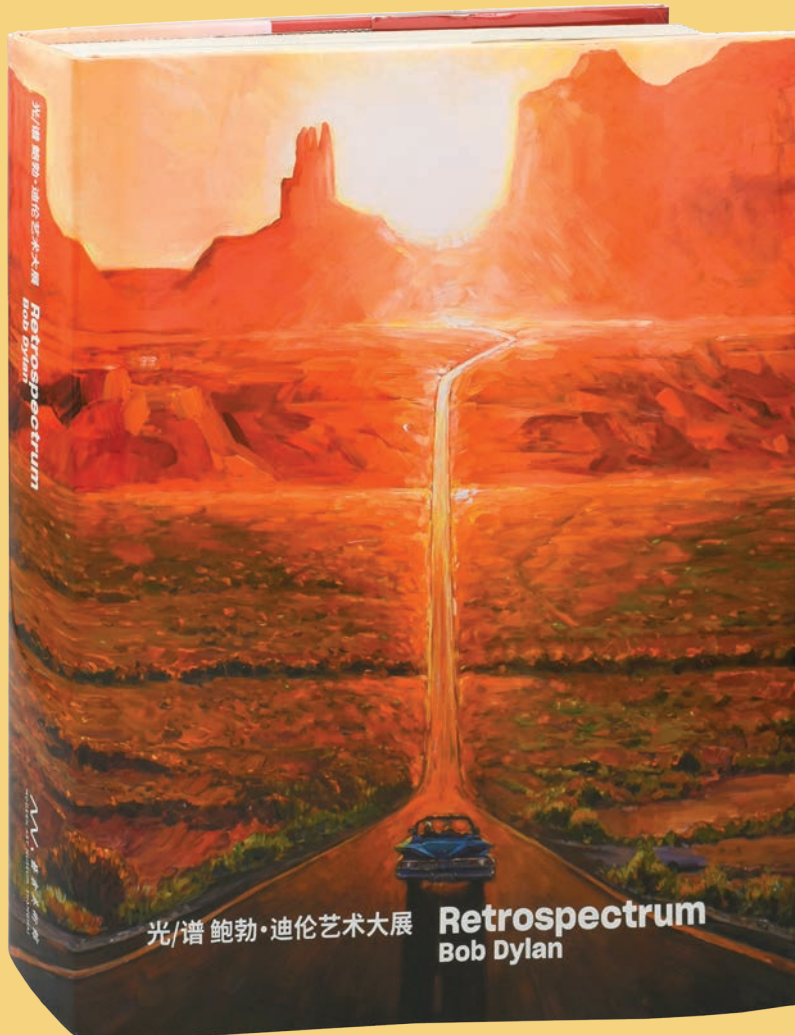
Darnell appeared in her first film, *Hotel for Women*, in 1939. She was cast in her first starring role quickly thereafter, opposite Tyrone Power in *Brigham Young* (1940), subsequently gaining leading parts in a number of Twentieth Century-Fox films, most notably *Forever Amber* (1947), *Unfaithfully Yours* (1948), and *A Letter to Three Wives* (1949).

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

\$300



Retrospectum Bob Dylan



Modern Art Museum, Shanghai, 2019. Hardcover. First Edition. Massive full-color monograph celebrating the definitive exhibition of Bob Dylan's five-decade career as an artist, held in at the Modern Art Museum in Shanghai between September 2019 and January 2020.

More than 250 paintings and drawings created using different mediums including oil, acrylic and watercolor paint, ink, pastel and charcoal as well as ironwork sculptures.

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496 pages. 10.6 by 13 by 2 inches. Fine in a Fine dust jacket (New), in publisher's shrinkwrap.

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