

ROYAL BOOKS

CATALOG EIGHTY

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THE ROYAL BOOKS CREW

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Catalog design and layout by Lucy Nguyen.



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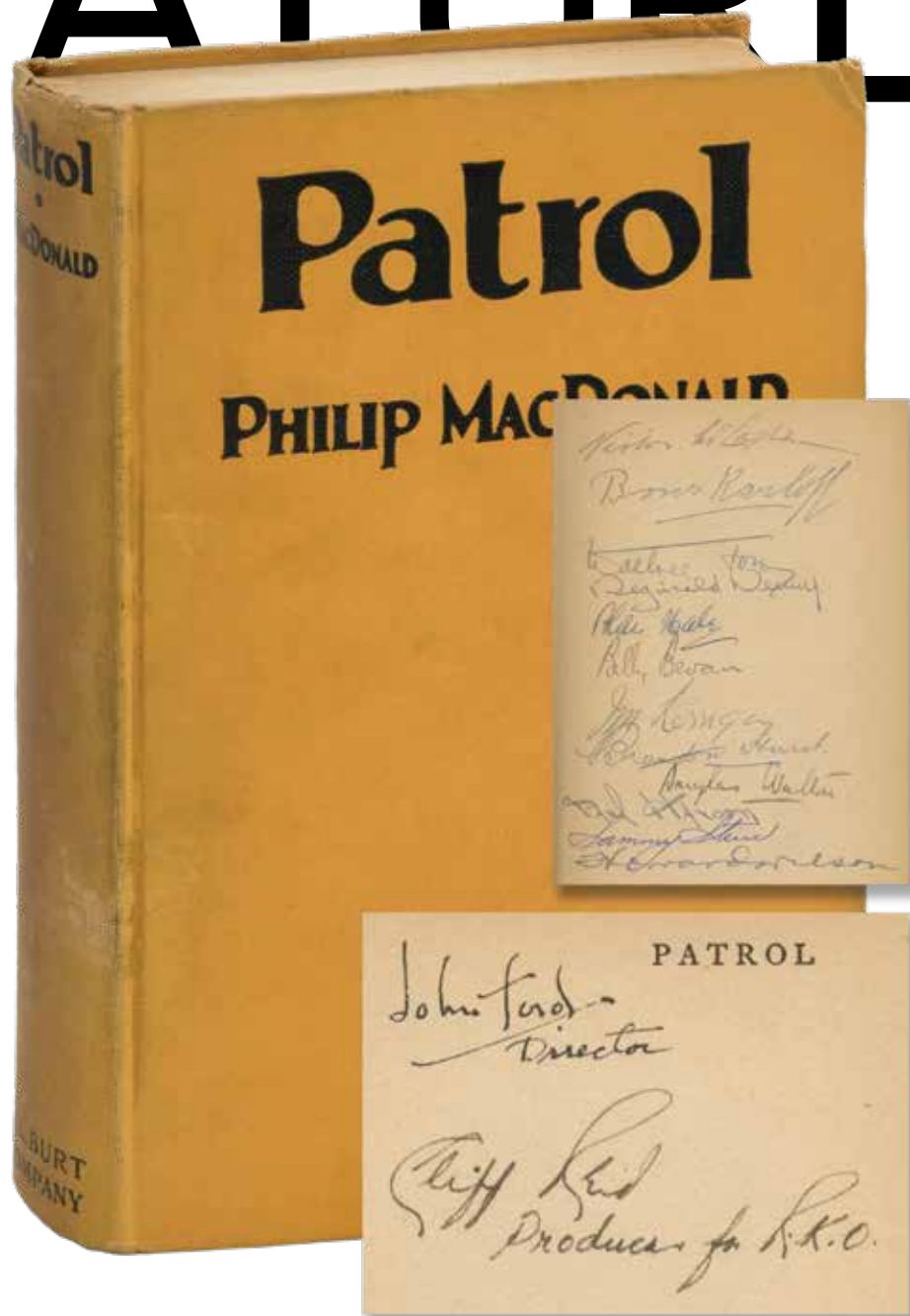
48 VINTAGE PAPERBACKS

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FEATURED



1 PHILIP MACDONALD Patrol

New York: A.L. Burt, 1928. Later printing. Basis for John Ford's 1934 film *The Lost Patrol*, and signed by Ford on the half-title page—a rare signature to be found in general, especially in any book associated with a Ford film.

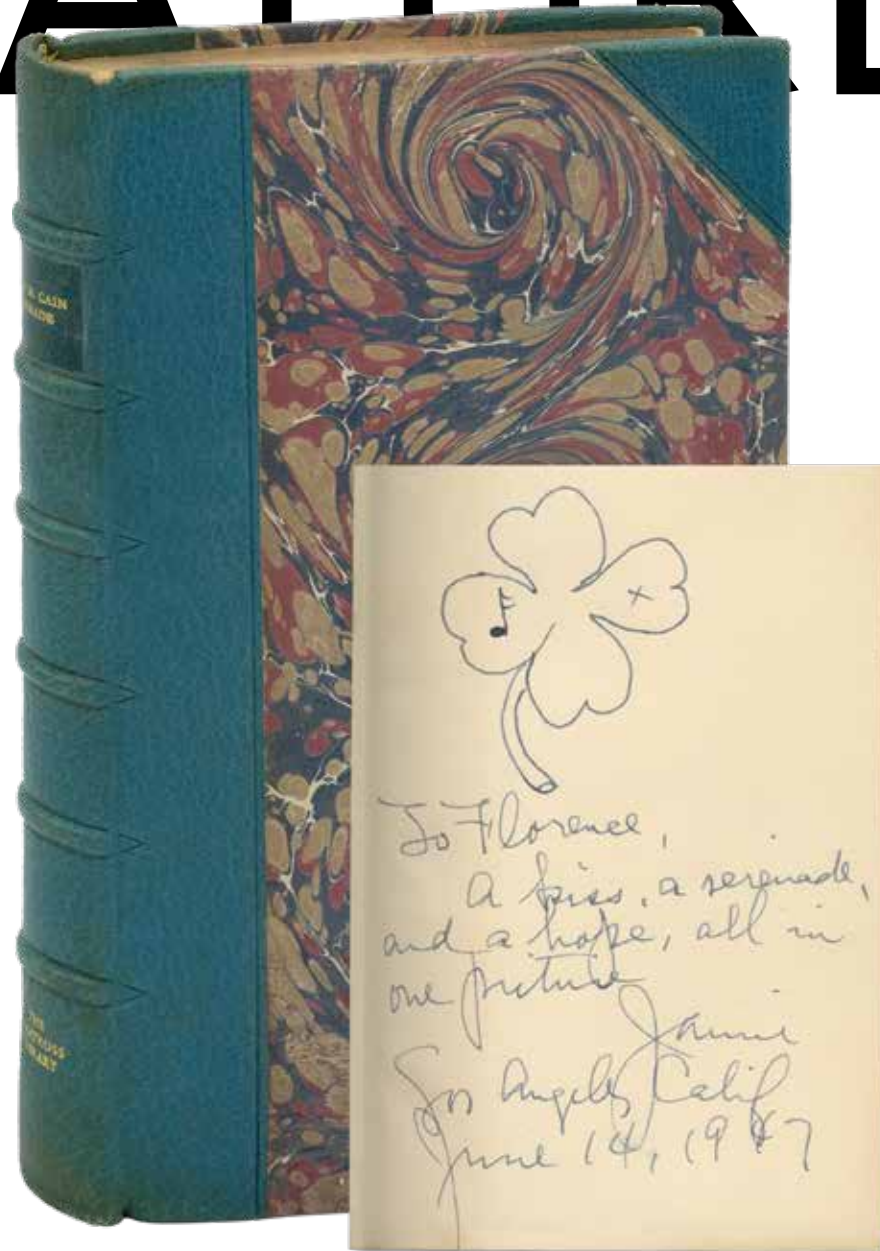
Additionally signed by the film's stars, including Victor McLaglen, Boris Karloff, Wallace Ford, Reginald Denny, Alan Hale, and Sammy Stein, and associate producer Cliff Reid, on the front endpaper.

A classic of WWI fiction, about a group of British soldiers who must defend themselves from attack by unseen bandits while stranded in the Mesopotamian desert.

Very Good, lacking the dust jacket. Boards and endpapers lightly soiled, spine lightly toned, with board corners bumped and starting to fray.

\$7500

FEATURED



2 JAMES M. CAIN Serenade

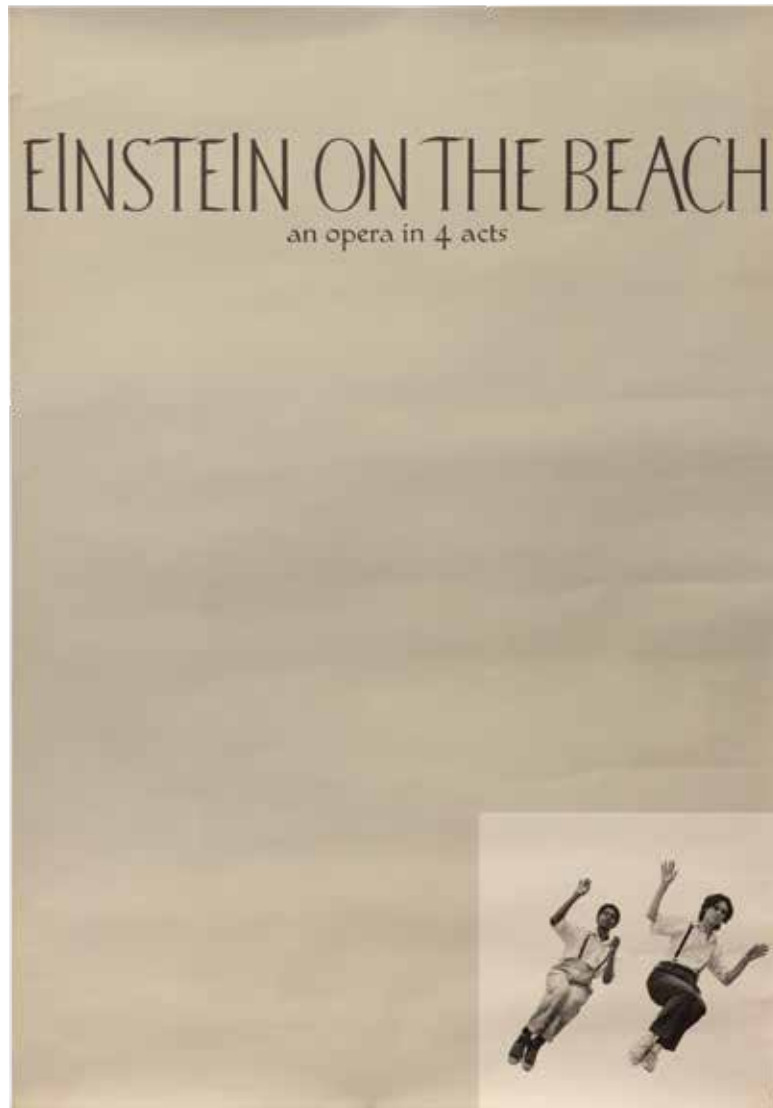
Various cities: Albatross, 1939. Limited Edition, published simultaneously with the First Edition, one of twelve unnumbered copies bound in quarter leather, with raised bands and gilt titles on the spine. Inscribed on the front endpaper by James M. Cain to his fourth (and last) wife, Florence Macbeth, underneath a small drawing of a four-leaf clover: "To Florence / A kiss, a serenade, and a hope, all in one picture / Jamie / Los Angeles, Calif / June 14, 1947."

Cain's bleakest noir, and his final masterpiece, the tale of an opera tenor who runs to Mexico to flee

from professional disgrace, meets a girl there, and then attempts a triumphant return to Hollywood with her as his semi-legal bride. The glory of his return is brutally stonewalled by the reality of his poor decisions and the pitiless backlash of fame.

Very Good plus in a Good example of the publisher's vellum jacket. Boards slightly warped. Jacket has loss along the spine. Housed in a Good, moderately rubbed slipcase.

\$4500



3 **PHILIP GLASS (COMPOSER)**
ROBERT WILSON (DIRECTOR)
DICKIE LANDRY (PHOTOGRAPH)
Einstein on the Beach

Vintage poster for the seminal 1976 four-act avant-garde opera.

The opera premiered on July 25, 1976, at the Festival d'Avignon in France, performed by the Philip Glass Ensemble and presented by the Byrd Hoffmann Foundation. It was also staged that summer in Hamburg, Paris, Belgrade, Venice, Brussels, and Rotterdam. In November of the same year, it made its American debut at the Metropolitan Opera House in New York.

One of Wilson's best-known works, a turning point in American theater, as well as the first instance of Wilson's entr'acte vignettes (or "knee plays") being

performed. The opera presents no linear plot or narrative about Albert Einstein's life, instead treating Einstein as a historical symbol, in keeping with the formalist approach favored by Glass and Wilson.

The piece was Glass' first and longest opera score, approximately five hours in length. In its original conception, there is no intermission—rather, the audience is encouraged to enter and leave as desired.

25 x 36 inches, rolled. Tiny closed tear on the top left corner, else about Near Fine.

\$2850



4 **LYND WARD** Madman's Drum

New York: Jonathan Cape, 1930. Publisher's proof copy of the advance Limited Edition. Unbound signatures, in a plain contemporary box as issued. The resultant book was published in a limitation of 309 copies, this proof copy being unnumbered. Likely unique.

The second of noted artist and illustrator Lynd Ward's six wordless novels, about a slave trader who

steals a demon-faced drum from an African man, resulting in hardship and death in the trader's family.

Unbound signatures housed in a plain contemporary box. About Very Good plus, with no dust jacket. Light soil and toning on the first and last leaves. Box Very Good, lightly age toned.

\$2200



5 The Visual Instructor: Creative Play Equipment

Vintage art and education desk. An uncommon mid-century variation of the turn-of-the-century Chautauqua Art Desk, composed of a wooden case attached to a fold-up chalkboard, housing two dowels with turned knobs which control a blueprint scroll of educational and creative lessons.

Designed for children from ages two to twelve, "The Visual Instructor Creative Play Equipment adapts the most successful and up to date methods of constructive creative play to the modern home environment. The hundreds of unique projects with

detailed pictured instruction are adapted for the home circle from the most modern methods now used in the progressive and the new experimental schools."

The 18 incremental lessons contained in The Visual Instructor are all followed by directions, facts, or instructions for parents. Each holding over a dozen projects, the lessons begin with instructions on rudimentary drawing, paper cutting, simple toys, and a basic dollhouse, and advance to math, weaving, animal and portrait drawing, cursive penmanship, and music, and then to tree and plant identification,



tools, transportation and telegraphy, perspective, lettering, design, geography, and shorthand.

The Juniorgraphic Company manufactured The Visual Instructor circa 1940-1955, likely to appeal to the growing demand for early childhood education, as well as the increased emphasis on independent thinking and individualism in the US.

One known example is in the holdings of the Smithsonian National Museum of American History.

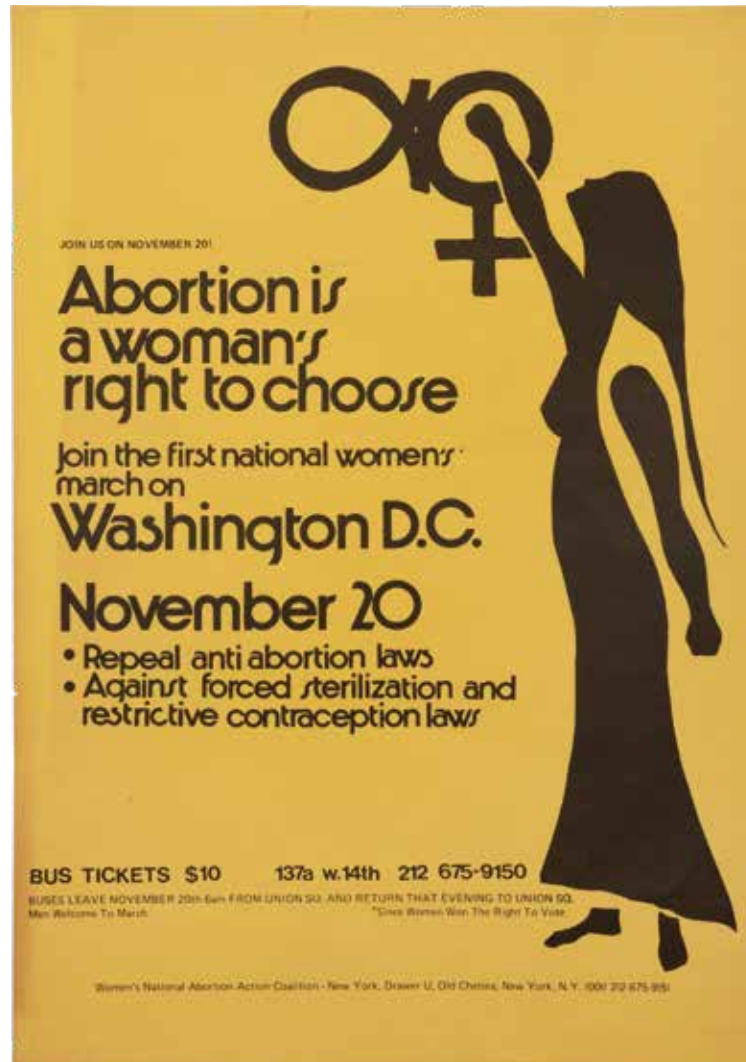
OCLC shows no holdings.

Chalkboard: 19 x 13.5 inches.

Wooden case: 14.25 x 9.5 inches.

Visible scroll area: 13 x 8 inches. Very Good, with light overall wear commensurate with age, chipping on the bottom left case hinge, and occasional pencil and chalk markings and edgewear on the scroll.

\$2200



6 WOMEN'S NATIONAL ABORTION ACTION COALITION Abortion is a Woman's Right to Choose

Vintage poster promoting the first national women's march on Washington DC, held on November 20, 1971, by the Women's National Abortion Action Coalition (WNAAC).

OCLC locates no holdings. Rare.

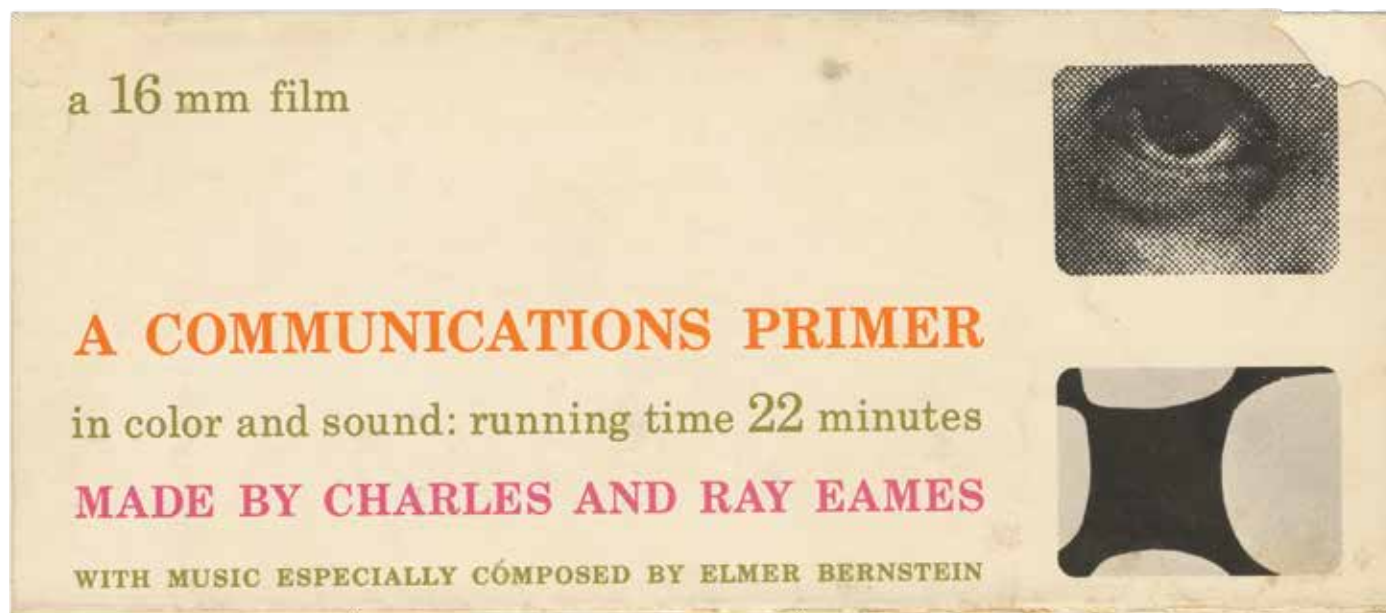
The WNAAC organized two concurrent marches on November 20, 1971—one in San Francisco and one in Washington—to rally support for the repeal of antiabortion laws, as well as an end to forced sterilization and restrictive contraception laws. The marches also served as an unspoken call of support for Shirley Ann Wheeler, the first woman tried, convicted, and sentenced (under an 1868 Florida law) for having an illegal abortion in 1970. The march on Washington would be the largest gathering in support of women's rights since the suffragist marches held a half-century earlier.

Issued by the New York chapter of the WNAAC, the poster calls for supporters to meet at Union Square the morning of the march for a round-trip bus ride to DC.

Formed at a conference held at Columbia University in 1971, the WNAAC was a far-reaching coalition of women's rights activists, and was a leading, although short-lived, organization in the push for reproductive justice. As noted on the poster, WNAAC held three prime directives: an end to forced sterilization, the repeal of all antiabortion laws, and an end to restrictive contraception laws. The group would disband following the 1973 *Roe v. Wade* decision.

14 x 20 inches. Very Good plus, with light toning and a few tiny chips and tears.

\$1850



7 RAY EAMES, CHARLES EAMES A Communications Primer

Vintage promotional flyer for the 1953 short film.

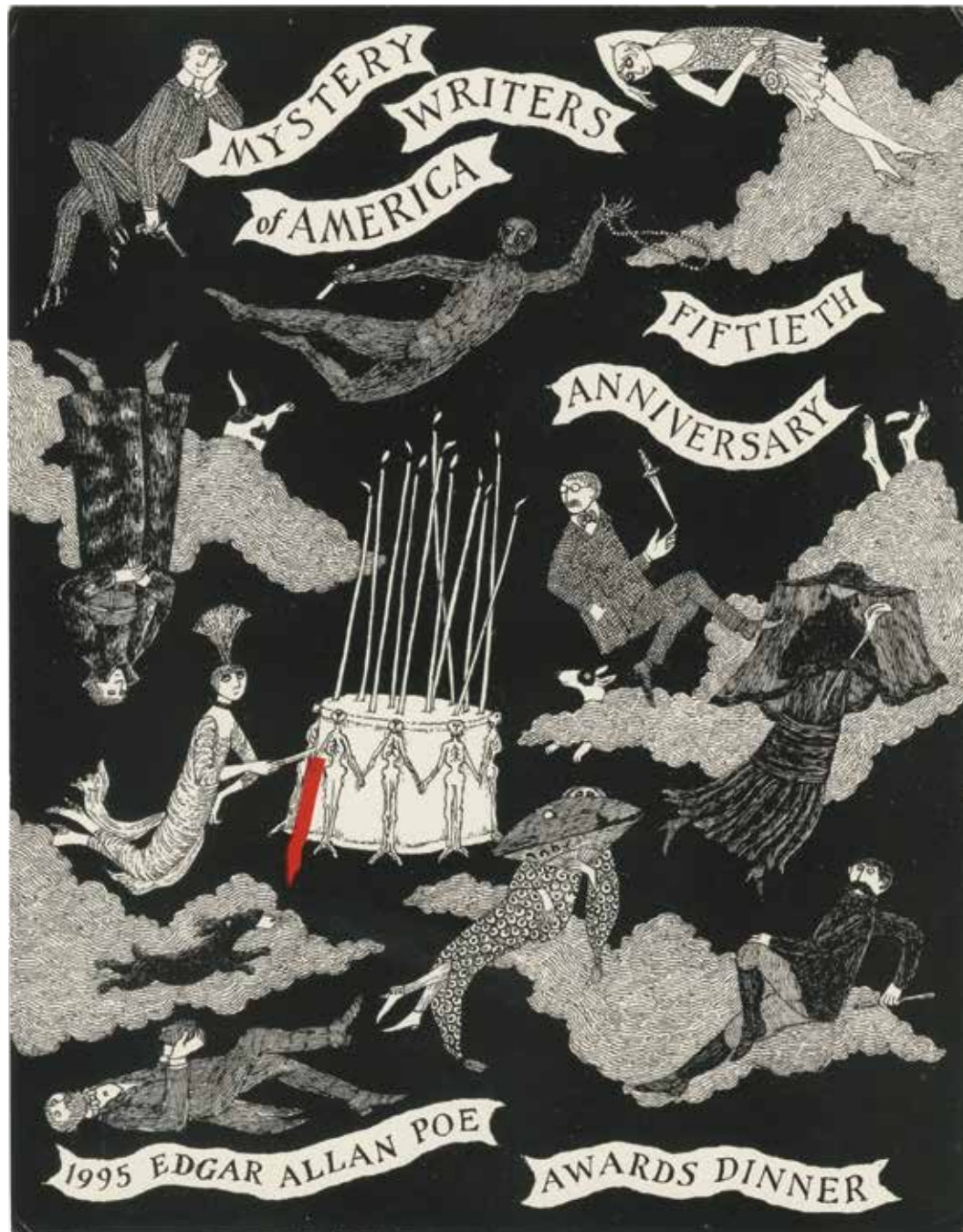
A short film based on the semantics of communication as outlined in Claude Shannon's 1949 book *The Mathematical Theory of Communication*.

Legendary modernist designers Charles and Ray Eames produced 125 short films between 1950 and 1982, using the medium as a vehicle for experimentation and education. The best

remembered of these, the 1968 and 1977 *Powers of Ten* films, were selected for preservation in the National Film Library in 1998.

22 x 8.5 inches unfolded, folded five times (presumably as issued) and measuring 3.75 x 8.5 inches when folded. Very Good, with silverfish damage along one fold and a small chip at the top right corner.

\$875



8

EDWARD GOREY

Mystery Writers of America Fiftieth Anniversary Awards Dinner

Vintage two-color printer's proof for a flyer announcing the Mystery Writers of America (MWA) 50th Anniversary dinner, held concurrently with the 1995 Edgar Allan Poe Awards Ceremony. Laid in is a copy of the announcement, with the date and details of the dinner on the verso.

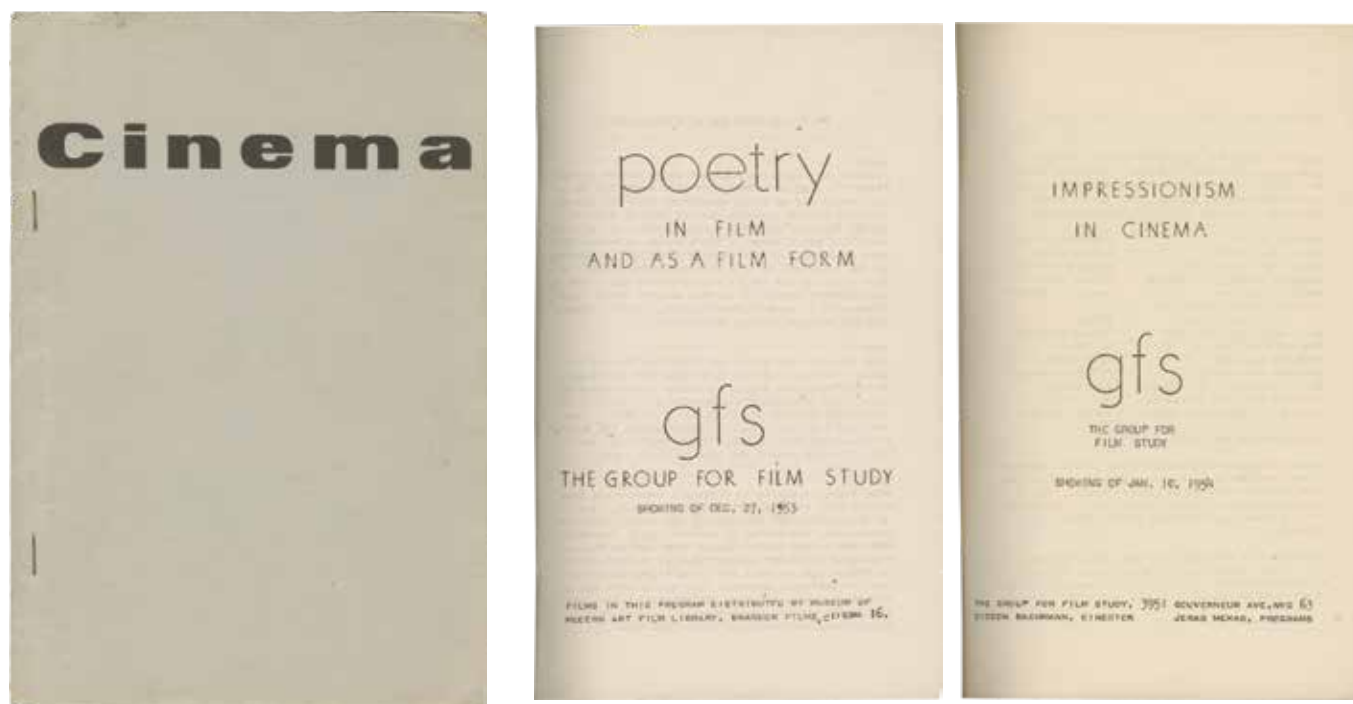
Held at the Sheraton Hotel in New York on April 26, 1995, that year's Grand Master of the Mystery Writers of America award—the highest honor

granted by the MWA—was given to Mickey Spillane. Other award recipients included Quentin Tarantino, who received an Edgar for his 1994 film *Pulp Fiction*.

Proof: 8.5 x 11 inches. Card stock. Near Fine.

Announcement: 6.5 x 8.5 inches. Card stock. Fine.

\$750



9 JONAS MEKAS, GIDEON BACHMANN Original bound gathering of four programs for film screenings, 1953-1954

New York: The Group for Film Study, 1953-1954.
Vintage bound gathering of four programs published in conjunction with four film screenings held by The Group for Film Study (GFS) between December 27, 1953, and February 21, 1954.

Films represented in the programs include *On the Edge* (1949, Curtis Harrington), *Le Bijou* (1950, Francis Lee), *Étoile de mer* (1928, Man Ray), *Night on Bald Mountain* (1934, Alexander Alexeieff), *Psyche* (1947, Gregory Markopoulos), *The Late Matthew Pascal* (1925, Marcel L'Herbier), *Roots of Happiness* (1954, Henwar Rodakiewicz), *Swain* (1954, Gregory J. Markopoulos), *Cops* (1922, Buster Keaton), *Caravan* (1953, Jordan Belson), and *Salvation Hunters* (1924, Josef von Sternberg). Of particular note in the programs is a lecture and discussion with von Sternberg himself, following the screening of *Salvation Hunters*.

Founded by Gideon Bachmann in 1953, the GFS was an early New York-based film organization with a particular focus on experimental cinema and film history. Lithuanian-American filmmaker and critic Jonas Mekas, with whom Bachmann had attended film courses from Hans Richter at New York City College in 1952, was also an active member of the group, and is credited in three of the four programs on offer here.

While they remained friends, Mekas and Bachmann drifted apart in 1955, deciding to focus on different aspects of cinema. Mekas, now considered a foundational figure in avant-garde film, would go on to publish *Film Culture* magazine and co-found the Filmmakers' Cooperative. Bachmann, whose primary interest lay in European cinema and its outsiders, would found *Cinemages* magazine, and its sister radio program, *Film Forum*, in 1955.

The program from February 21, 1954, articulates the ethos of the GFS: "The Group for Film Study is a nonprofit membership organization devoted to the study of the film as an art and as a medium of communication. [Its] programs are designed to further the consciousness of the public to the existence of a cinema of quality, and by creating an intelligent and discriminating film audience, increase the demand for good motion pictures. [...] GFS publishes detailed program notes for each film outlining its history and intrinsic value. Film artists of caliber are invited to present their views on various aspects of the cinema. All programs are chosen through careful selection and in consultation with outstanding film authorities."

Approximately 6 x 9 inches. Very Good plus in side-stapled gray wrappers, with brief wear at the wrapper corners and top edges.

\$675



10

JEFFREY KLIMAN

Collection of ten original photographs and one oversize contact sheet of rock and jazz musicians, circa 1970

Collection of ten vintage photographs and one oversize contact sheet of various rock and jazz musicians, taken by photographer Jeffrey Kliman at various New York City venues, including the Fillmore East, the Apollo Theater, and Slugs' Saloon, circa 1970. Included are images of Frank Zappa, Johnny Winter, a young Tony Williams, Rahsaan Roland Kirk, Larry Coryell, B.B. King, Randy Jo Hobbs, Big Mama Thornton, and Bobby "Blue" Bland.

Kliman began photographing musicians in 1965 in New York City, primarily at the Fillmore East, but it wasn't until 1986, after relocating to Baltimore, that he began to pursue a full time career as a jazz

photographer. Among the institutions which have exhibited Kliman's work are the New Orleans Jazz Festival, National Public Radio, the Left Bank Jazz Society, and the Chambers Jazz Society. Permanent collections of Kliman's work are in the holdings of the Smithsonian National Museum of American History, as well as the University of Pittsburgh.

All materials Very Good plus to Very Good, with moderate rubbing and edgewear.

\$650



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11

ALFRED HITCHCOCK (DIRECTOR)
PIERRE BOILEAU, THOMAS NARCEJAC (NOVEL)
JAMES STEWART, KIM NOVAK, BARBARA BEL GEDDES (STARRING)
Vertigo

Collection of five vintage photographs from the 1958 film, including three studio still photographs and two truly uncommon reference photographs. Printed mimeo snipes and annotations on versos.

Based on Pierre Boileau and Thomas Narcejac's 1954 novel *The Living and the Dead*. A film that in recent years rose to the No. 1 on the AFI 100 List.

8 x 10 inches. Very Good plus to Near Fine.

National Film Registry.

\$550

A F E D I C A N I A



12

CLEMENS KALISCHER

Archive of nine original oversize photographs taken at the Music Inn of Stockbridge, Massachusetts, in the 1950s

Collection of nine vintage oversize photographs taken at the Music Inn of Stockbridge, Massachusetts in the 1950s. Each photograph signed by photographer Clemens Kalischer on the verso. Included are stunning photographs of Max Roach, Ornette Coleman, Mahalia Jackson, Count Basie, Gunther Schuller, Dave Brubeck, Chuck Israels, Mona Neves, and Ran Blake.

Founded in 1950 by Stephanie and Philip Barber, the venue was created as a center for the performance and study of jazz. While greeted with lukewarm enthusiasm by the local townspeople, the invitation-only space quickly gained popularity among both white and Black poets, musicians, and artists. Participants could watch jazz and blues performances, stay the night, and discuss the performances the next morning. Luminaries such

as Langston Hughes, Mahalia Jackson, John Lee Hooker, Leon James, Al Minns, and John Mohegan were counted among the attendees of the venue's regular roundtable discussions.

The Barbers decided to open the concerts to the outside world in the mid-1950s, and converted a courtyard on the property into a formal performance space, known as the Berkshire Music Barn. The Barn hosted a concert series that featured a who's who of jazz and blues musicians, including Dizzy Gillespie, Louis Armstrong, Count Basie, Duke Ellington, Dave Brubeck, Thelonious Monk, the Modern Jazz Quartet, and Jimmy Giuffre. By 1957, the Barn's success prompted the Barbers to open a "jazz school," where professionals such as Gillespie and Giuffre trained a new generation of jazz musicians.

MEDICANIM



AFRICAN AMERICAN INTEREST





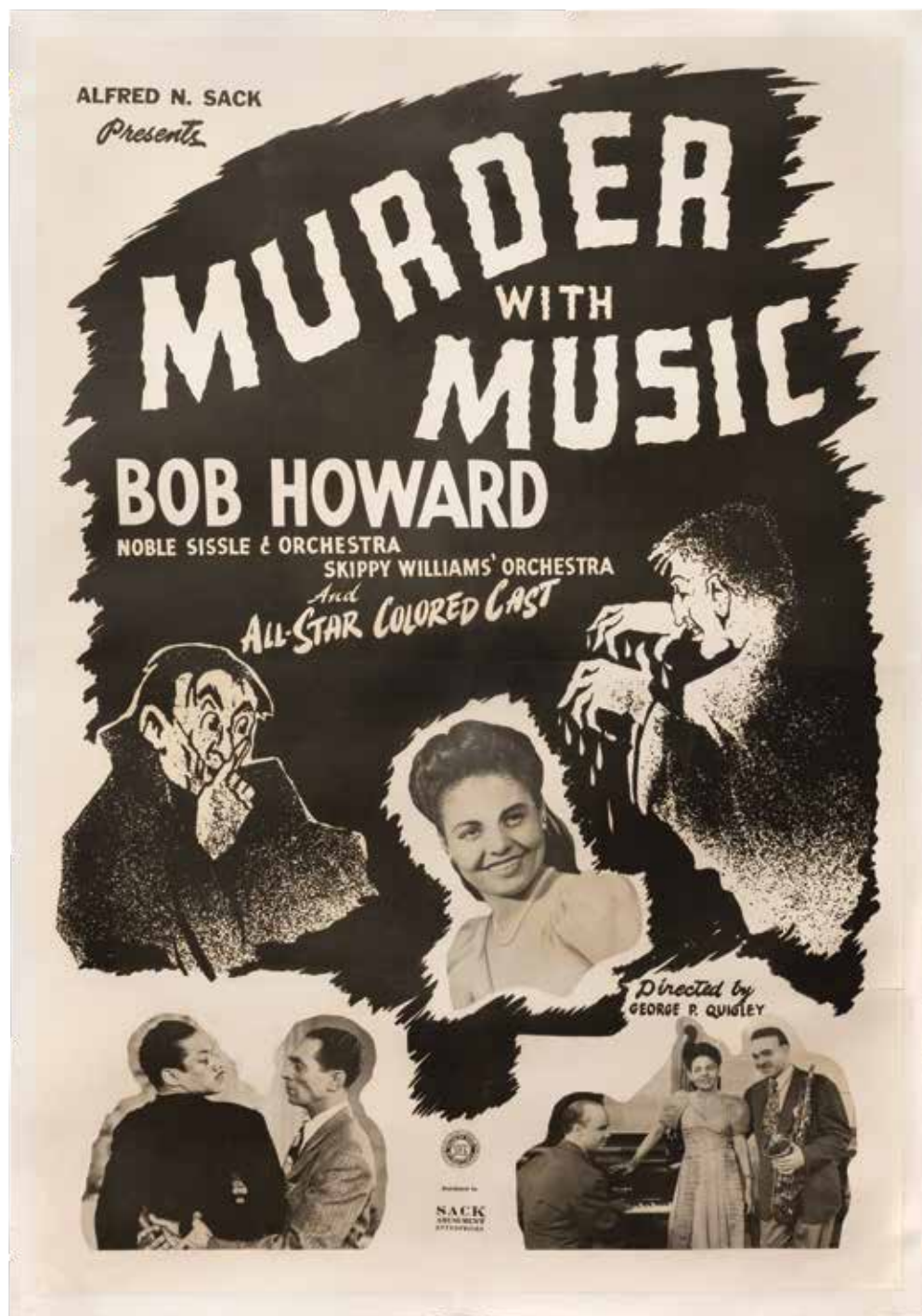
The venue changed ownership at the end of the 1950s, shifting focus from jazz to folk music, and changed hands for a third time in 1969. Under the third owner, the space hosted rock and roll performances, with additional buildings on the property set to use as bars, a movie theatre, an art gallery, head and music shops, and a hotel. Increasingly disruptive, raucous live performances would lead townspeople and neighbors to issue complaints, injunctions, and lawsuits, and the Inn would ultimately close in 1979.

German-American photojournalist and art photographer Clemens Kalischer was born in Lindau, Germany in 1921. He immigrated to France via Switzerland in 1933, and again to the United States

via Morocco in 1942, studying art at the Cooper Union from 1944 to 1946. He settled in Stockbridge in 1951, working as a freelance photographer for The New York Times, Newsweek, Life, The Sun, and Time, among many others. He is perhaps best remembered today for his 1947-1948 series of photographs of immigrants arriving in New York City from displaced persons camps in postwar Europe.

Photographs range in size from 9.5 x 7.5 inches to 8 x 13 inches, mounted on stiff board measuring 16 x 20 inches. Photographs Near Fine, boards Very Good plus, with occasional soil and wear on the edges.

\$8500



13

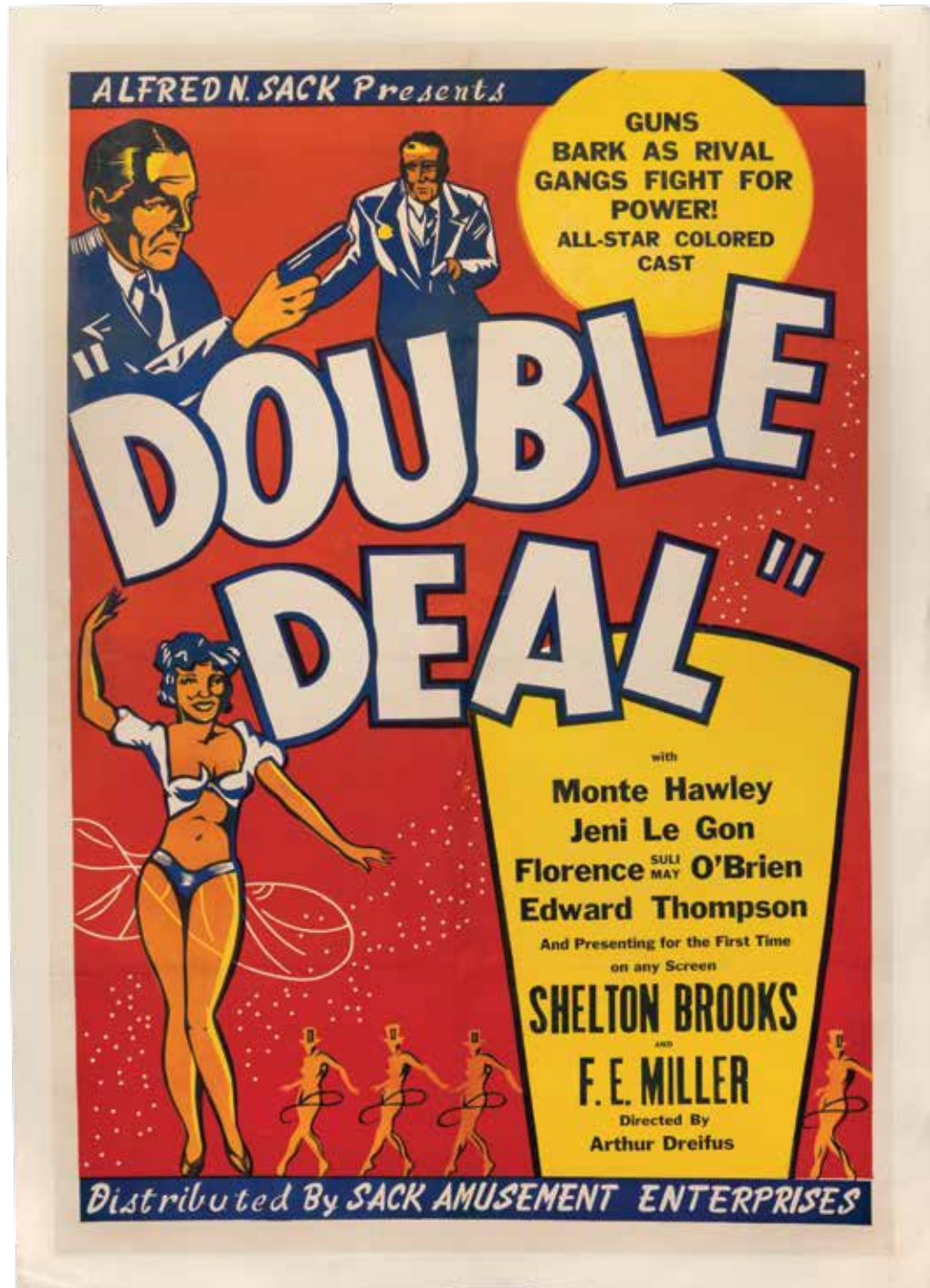
GEORGE P. QUIGLEY
Murder with Music

Vintage one sheet poster for the 1948 film.

A 1948 "race film" produced by Sack Amusement Enterprises, featuring an all-Black cast. The film reused footage from the 1946 film *Mistaken Identity*, and featured musical interludes by Noble Sissle and his Orchestra, singer Bob Howard, and saxophonist Skippy Williams.

28 x 40.75 inches, linen backed and rolled. Very Good plus, with some professional restoration and repairs at the original folds.

\$4500



14

ARTHUR DREIFUSS
Double Deal

Vintage one sheet poster for the 1939 film.

A 1939 "race film" produced by Sack Amusement Enterprises, featuring an all-Black cast and starring Monte Hawley and Freddie Jackson as two gangsters rivaling for the affections of a nightclub dancer.

Set in Harlem.

27.75 x 40.75 inches, linen backed and rolled. Very Good plus, with some professional restoration and repairs at the original folds.

\$4250



15

RICHARD WRIGHT (NOVEL, STARRING)
PIERRE CHENAL (DIRECTOR)
Native Son

Vintage one-sheet poster from the Argentinian release of the 1951 Argentinian film.

In a move that placed him in a category with writer Mickey Spillane, Richard Wright accepted an offer to star as the leading man in a film based on his own novel. Wright was cast after initial choice Canada Lee, who starred in Orson Welles' stage adaptation, was found to be stuck in South African customs after shooting *Cry the Beloved Country* (1951).

Set in Chicago, and shot on location in Chicago and Argentina.

29 x 43.25 inches, folded as issued. With a few small closed tears and creases at the extremities, else Near Fine. Bright and unfaded.

\$5500



16

JOHN M. STAHL (DIRECTOR)**CLAUDETTE COLBERT, WARREN WILLIAM, ROCHELLE HUDSON, LOUISE BEAVERS (STARRING)**
Imitation of Life

Vintage one sheet poster for the 1949 re-release of the 1934 film. Likely designed for release in Black theaters, as none of the posters from the 1930s featured the film's African American characters.

Based on the 1933 novel by Fannie Hurst. A daring examination of race and single parenthood, as told through the friendship of two women, one white and one Black. Nominated for three Academy Awards, including Best Picture.

27 x 41.25 inches, linen backed and rolled. Very Good plus, with some professional restoration and repairs at the original folds.

National Film Registry.

\$4500



17

VICTORIA ROUSE

Four original photographs of Alice Walker in 1982

Four vintage photographs of writer Alice Walker in 1982. Each with annotations in manuscript ink on the recto margins crediting photographer Victoria Rouse.

In 1982 Walker released her groundbreaking epistolary novel *The Color Purple*, which won both the Pulitzer Prize and the National Book Award. Walker

was the first African American woman to win the Pulitzer Prize for Fiction.

8 x 10 inches. Two with tiny paint smudges on the bottom margin of the recto, else Fine.

\$1950



18

PAUL ROBESON (STARRING)
DUDLEY MURPHY (DIRECTOR)
EUGENE O'NEILL (PLAY)
The Emperor Jones

Vintage linen-backed keybook reference photograph from the 1933 film, showing actor Paul Robeson. Printed mimeo snipe affixed to the verso.

Based on Eugene O'Neill's 1920 play, following a cunning railway porter who gradually manipulates his way into control of a small Caribbean island. Actor Paul Robeson's first sound feature, a breakthrough role which secured the actor's status as one of the first leading African American actors of mainstream cinema.

Set throughout the American south and in the Caribbean Islands, shot on location in New York.

8 x 10 inches. Very Good plus, with light wear along the top edge (image unaffected).

National Film Registry.

\$1850



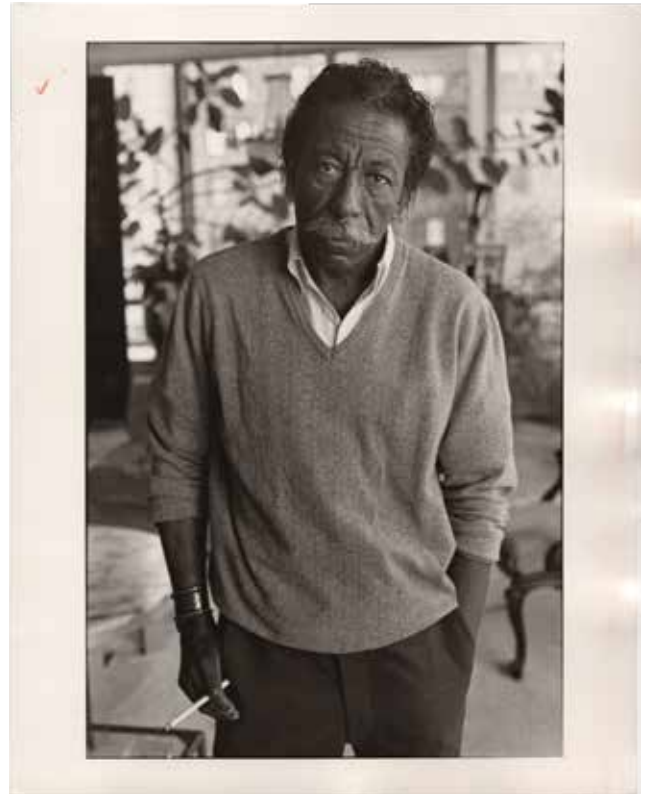
19 Archive of eleven original presentation scripts and two leather-bound tribute night programs belonging to Sammy Davis, Jr.

Archive of eleven vintage leather-bound presentation scripts belonging to actor, comedian, singer, and dancer Sammy Davis, Jr., with his name in gilt on the bottom right corners of the front boards. Additionally included are two programs for two theatrical tribute nights held in Davis' honor, one held by the New York Friars Club and one held by the Troupers Club Organization, both bound in a presentation style.

Represented in the archive are scripts for a number of Davis' television appearances, including episodes of

I Dream of Jeannie, *The Wild Wild West*, *The Mod Squad*, *Ben Casey*, *The Patty Duke Show*, *The ABC Comedy Hour*, and *The Courtship of Eddie's Father*. Also included are a script for the 1965 radio noir *Death of an Old Flame*, the 1965 television special *Sammy Davis Jr. and the Wonderful World of Children*, the 1966 television special *Sammy and His Friends*, and the 1973 television special *Duke Ellington...We Love You Madly*.

\$2500



20 GORDON PARKS (DIRECTOR, NOVEL) KYLE JOHNSON, ALEX CLARKE (STARRING) The Learning Tree

Collection of four vintage reference photographs taken on the set of the 1969 film, including three single weight and one double weight, all four showing director Gordon Parks. Three with printed mimeo snipes affixed to the versos.

Based on director Gordon Parks' 1963 semi-autobiographical novel. The first major studio production directed by an African American, and one of few dramas of the period to focus exclusively on Black life in America, depicting the life of a

teenager in late 1920s Kansas who grows up quickly as he experiences events related to racial and economic injustice in his community.

Set and shot on location in Kansas.

10 x 8 inches. Near Fine.

National Film Registry.

\$1850



21

WILL COWAN

Lionel Hampton and His Orchestra

Vintage two-color one sheet poster for the 1949 short film.

A short film featuring the legendary Lionel Hampton and his Orchestra, accompanied by dancer William "Curley" Hamner and child dancers Lawrence and Lillian Williams, as well as a skit by comedian Kitty Murray.

27.25 x 41 inches, linen backed and rolled. Near Fine, with some professional restoration and repairs at the original folds.

\$1750



22

HERB SNITZER

Original photograph of Nina Simone, circa 1959

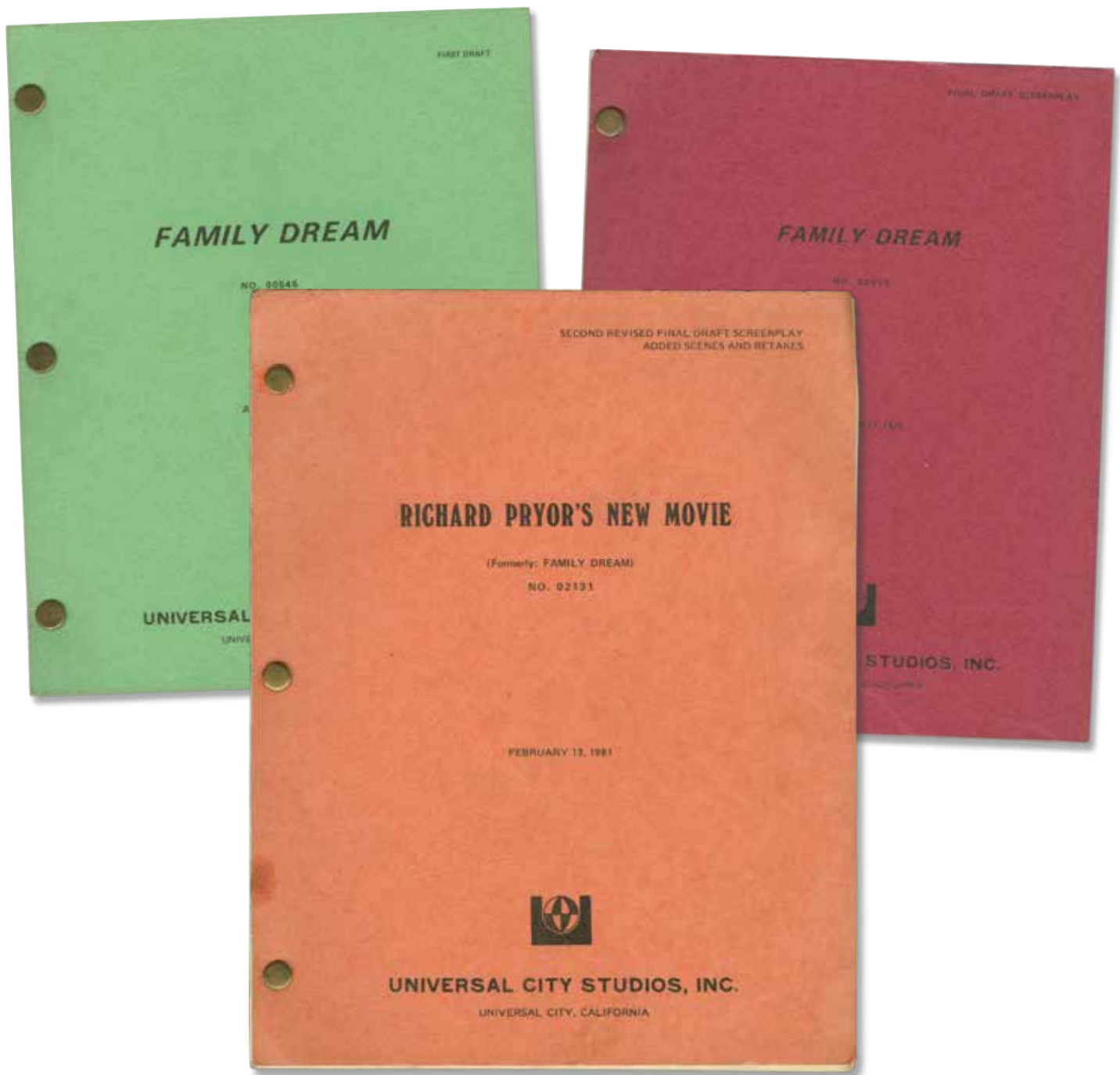
Vintage borderless photograph of Nina Simone in performance, circa 1959. Stamp of photographer Herb Snitzer on the verso, along with a photograph agency label.

Snitzer took several photographs of Simone during her legendary concert hall debut at Town Hall in New York, basis for Simone's live album released by

Colpix in 1959. This photograph appears to date from that period.

6.5 x 9.5 inches. Very Good plus, with a few small creases and brief wear at the bottom right corner.

\$1500



23 RICHARD PRYOR, CICELY TYSON (STARRING) OZ SCOTT, MICHAEL SCHULTZ (DIRECTORS) Bustin' Loose

Archive of three draft scripts for the 1981 film, including a First Draft, Final Draft, and Second Revised Final Draft. Scripts variously dated between June 29, 1979 and February 13, 1981. Two drafts show the film's working title, *Family Dream*.

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

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

Set in Philadelphia and Washington, and shot on location in Carnation, Ellensburg, and Snohomish, Washington.

\$1500



24 Archive of twenty original press photographs relating to African American religious leader and businessman Father Divine and the International Peace Mission movement

Archive of 20 vintage press photographs relating to the Reverend Major Jealous Divine, also known simply as Father Divine, an African American religious leader, civil rights activist, businessman, and founder of the International Peace Mission movement. Photographs span a decade, from 1936 to 1966, with mimeo snipes, date stamps, and annotations in manuscript pencil on the versos.

Although little is known about Divine's early life, some records show that he was born around 1876 in Rockville, Maryland. After a 1906 trip to California introduced Divine to Charles Fillmore and the New Thought movement, an inspired Divine would begin preaching at a Baptist church in Maryland. He would later travel south, calling himself God incarnate, and amassing a small, all-Black congregation. The group moved to New York in 1914, forming a commune in Brooklyn, governed by Divine's prohibitions against sex, gambling, alcohol, and tobacco. The congregation grew enormously over the following decade, spurred on by free weekly banquets and employment assistance for followers, and attracting both white and Black (but overwhelmingly female) members. In 1919 Divine and his followers purchased a house in Sayville, New York, disturbing the largely white community, where rumors circulated that Divine had created an interracial harem.

By 1932, under the auspices of what was now called the "International Peace Mission movement," Divine had amassed a significant amount of wealth

and power. After several arrests and a highly publicized indecency trial in Sayville, Divine would move to Harlem, where he purchased a number of inexpensive hotels and retail businesses. Spurred on by the racial injustices that precipitated the Harlem Riot of 1935, Divine became more involved in politics, and in 1939, the movement organized the first-ever "Divine Righteous Government Convention," a meeting to lay out the group's stances on a variety of civil rights topics.

In 1946 Divine would marry a 21-year-old white woman, Edna Rose Ritchings, whom he claimed was the reincarnation of his belated, Black first wife. The couple would be referred to within the movement as "Father and Mother Divine." Divine would remain a vocal advocate for racial equality throughout the following decades, although his increasingly poor health and rejection of racial labels prevented him from participating in the burgeoning American civil rights movement. After his death in 1965, Ritchings would become the spiritual leader of the movement, which was by then in significant decline. The Peace Mission remains in operation today, albeit with only a nominal amount of members remaining—19 counted in 2023.

Photographs range in size from 6 x 6.75 inches to 11 x 8.25 inches. Generally Very Good plus, with some light creasing, edgewear, and nicks.

\$1350



25 Original photograph of John Coltrane playing a soprano saxophone, 1961

Vintage borderless press photograph of an enraptured John Coltrane playing a soprano saxophone in 1961. Touch ups on recto for publication, with a newspaper clipping, a reference library stamp, and a date stamp on the verso. We have been unable to locate other examples of this photograph, and believe it to be unique.

The photograph was likely taken by the *San Francisco Examiner* during Coltrane's recent appearance at the Monterey Jazz Festival on September 22, 1961. Coltrane performed with his quartet, accompanied by multi-reed virtuoso Eric Dolphy and guitarist West Montgomery.

In 1961 Coltrane released the album *My Favorite Things*, his first album on soprano saxophone. The title track, an inimitable rendition of the Rodgers and Hammerstein song, was released in an edited form as a single, becoming his first major commercial success.

7.75 x 11.5 inches, trimmed irregularly. Very Good plus, with a tiny bruise on the lower right.

\$1500



26

RAYMOND ROSS**Original photograph of Ornette Coleman at Artist House, 1974**

Vintage photograph of jazz saxophonist, trumpeter, and composer Ornette Coleman, along with bassist Charlie Haden in the background, performing at Artist House in Manhattan in 1974. Stamp of photographer Raymond Ross on the verso.

Coleman spent six years living and working at 131 Prince Street in New York, between 1968 and 1974. Acquired by Coleman in April, 1978, the space was composed of two lofts, located on the ground floor and third floors of the building. The lofts were multi-purpose, with the first floor serving as a rehearsal space and occasional performance venue, and living

quarters for Coleman on the third floor. The ground floor was renovated sometime in the second half of 1971, and the following year the space began to offer more formal advertised concerts and art exhibitions, coming to be known as Artist House in the spring of 1972. Coleman would lose the first floor in 1974, following a legal conflict involving noise complaints from residents in the area, and would sell the third floor shortly thereafter.

8 x 10 inches. Near Fine.

\$950



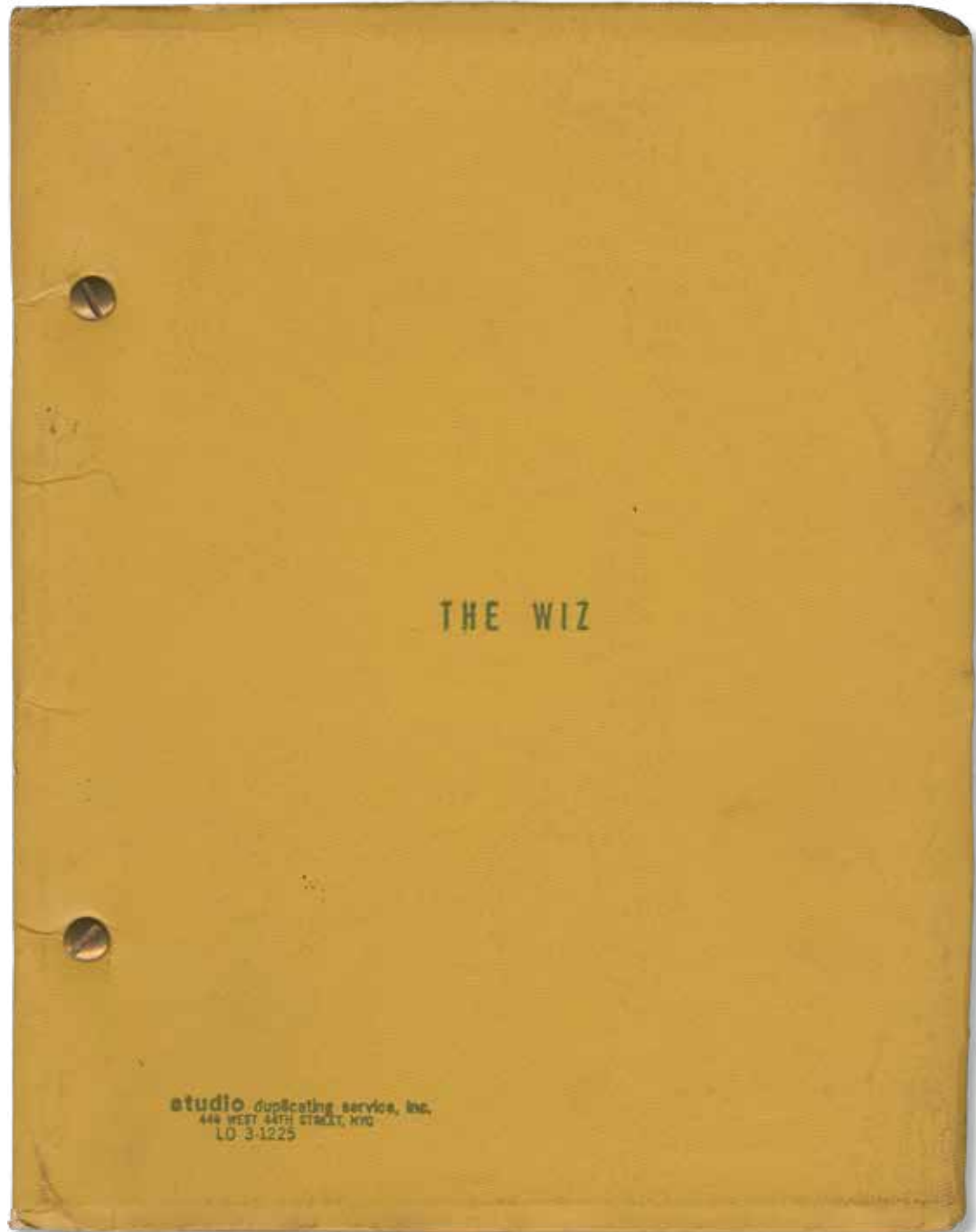
**27 ANN SOTHERN, GENE RAYMOND, BILL "BOJANGLES" ROBINSON (STARRING)
WALTER LANG (DIRECTOR)
Hooray for Love**

Collection of five vintage reference photographs from the 1935 film, three showing actor Bill "Bojangles" Robinson dancing, and two showing Robinson on the set with actress Jeni LeGon.

A wealthy young man falls for a New York singer, leading her con artist father to use her as a pawn in a money-lending scheme.

8 x 10 inches. Lightly age toned, else Near Fine.

\$975



28

DIANA ROSS, MICHAEL JACKSON (STARRING)
L. FRANK BAUM (NOVEL)
SIDNEY LUMET (DIRECTOR)
The Wiz

Third Draft script for the 1978 film, dated May 15, 1977. Script incomplete, likely as issued, with last page of the draft numbered 121.

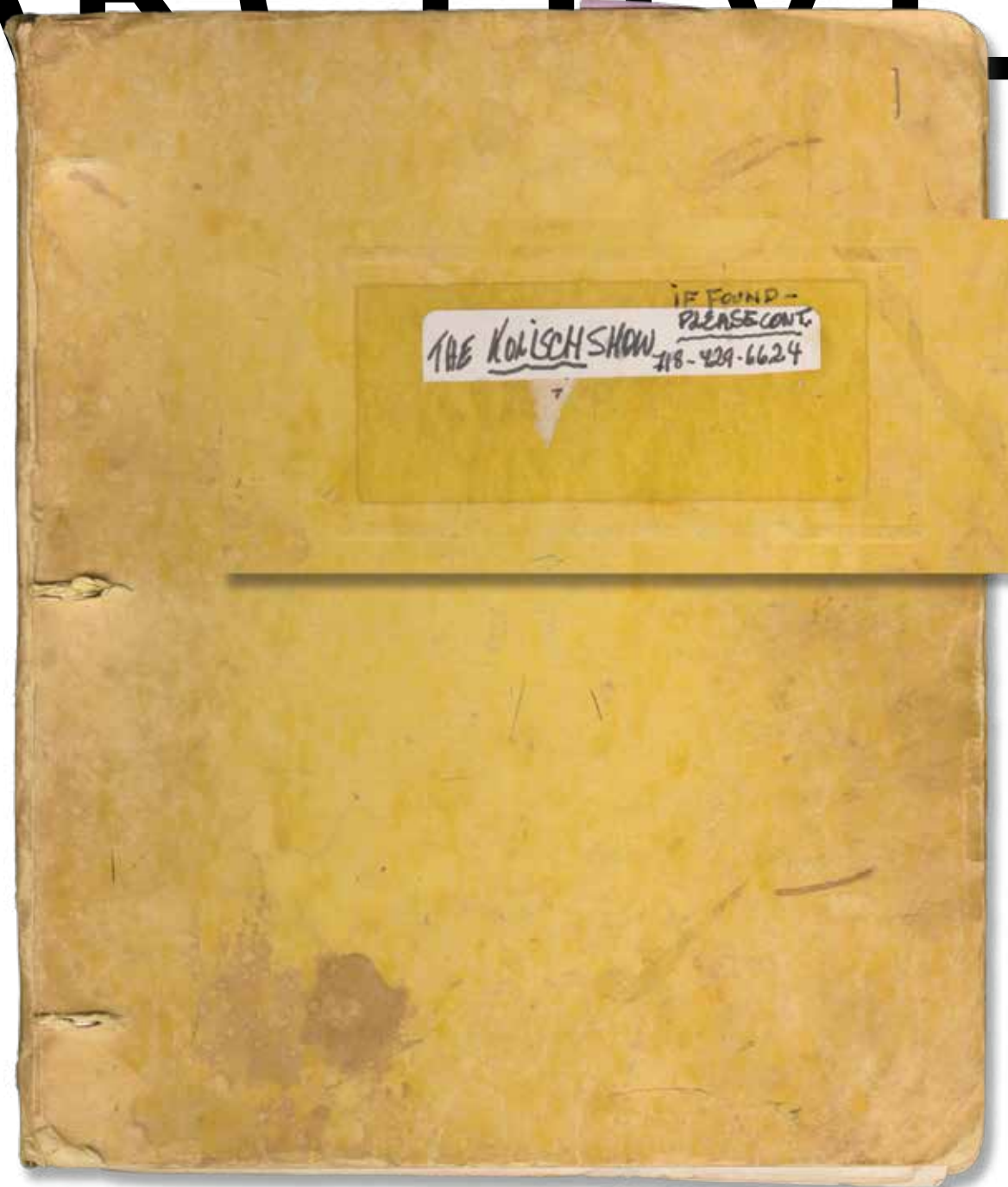
A modern African American reimagining of the classic 1900 children's novel *The Wonderful Wizard*

of Oz, as well as Victor Fleming's 1939 adaptation starring Judy Garland.

Shot on location in New York City.

\$950

ARCHIVES



29 Archive of material belonging to hypnotist and magician John Kolisch

Substantial archive of material belonging to Austrian-American stage hypnotist and magician John Kolisch, including two three-ring card binders with typescript and manuscript notes for Kolisch's live shows, and 271 vintage photographs of Kolisch in performance. Archive appears to date from the 1950s through the 1970s, the heyday of Kolisch's career.

Archive contains a variety of material relating to Kolisch's performances, a mix of more formal typed

scripts for routines alongside manuscript draft notes and annotations noting potential "ad-libbed" interjections. One binder holds notes and scripts for Kolisch's magic tricks, powers of suggestion, and general show patter and jokes, while the other binder focuses primarily on feats of hypnosis. Several pages capture Kolisch recording his ideas for changes to the pacing and setup of his shows, as well as reminders about modernizing his patter and updating his celebrity references.

ARCHIVES

1. Show must be more spunky
FAST ACTION! Shorten Routines!
MORE ACTION - FASTER CHANGES!
2. SPEAK AND ACT POSITIVE ALL!
SUGGESTIONS POSITIVE
3. GO RIGHT INTO THE MAIN-ISSUE
IMPORTANT PART OF ROUTINE
4. (HYP). WHEN SUBJECT PERFORMS
(FAMOUS STAR- ETC.)
OTHER SUBJECTS MUST BE
SEATED - (NEVER LET THEM
STAND AROUND)
5. DON'T REPEAT INSTRUCTIONS
MORE THAN ONCE (SOMETIMES 2ND
TIME)
6. DON'T SPEND (WASTE TIME) WITH
EACH ROUTINE TOO MUCH!
Take too much time on each routine

3

As some people claimed to have done. I cannot conceive how this is possible in the cond. that I am in. I make claims only to my psych ability and I don't claim to be 100% correct or even close to it. ^{IN ORDER TO HAVE AN APPROXIMATE} If anyone this evening is trying to trick me in any way whatsoever- I assure you they will succeed. ^{MUST HAVE A LOT OF THIS INFORMATION ON HAND} Just as it takes two to tango, it takes two to produce ESP. With this in mind Gary, I like you to step down into the aud. and quickly come back with two different colored fabrics, such as a tie, kerchief, hanky etc, but make sure they are of diff color. Meanwhile Joe, will you secure a man's wristwatch, or use your own, if you have one. but make sure it is not electric and pretty sturdy for handling.

Watchtest Jack we are going to do an experiment in time - perception- You have the wristwatch ready? Jack I want you to place the watch face down on the palm of your left hand- (in your case its the other way around) right? right! Now with the permission of the owner of this watch- (I get the name Jack) I guess that's you! Pull out the stem of this watch- not all the way, Jack keep turning it-until Mary says stop. This will give us a new setting of time. OK push in the stem and without looking at the face of the watch hand it to me over my head. Just by touching and rubbing this watch between my fingers, like this I get definite strong vibrations about the owner of this watch- This is known as psychometry. I strongly feel you received this watch as a gift- etc. BUSINESS LADIES? Gentl. The mind has a built in alarmclock. Many people will think to get up a certain hour in the morning, just a few nights before they go to sleep- and surely ^{they} awaken at that specific time. ^{Now for the first time} I will take the watch in your fingers over it- when I clasp my hand

Some putdowns-
(only when called for)

OK If anybody offers you a penny for you
Don't hesitate... SKILL!!

OK I know whats on your mind... And you are
ashamed!

Careful... don't concentrate too hard-
you're using unaccustomed muscles!

Being a mentalist has certain advantages
saves a lot of time- for instance- I don't
ask you- if you're that kind sort of guy
--that you're not!

OK Whats on your mind? if you please excuse
exaggeration!

For hecklers: You've got a soft heart
let it go to your head

He's got a photg. mind
never developed!

You know if you ever I
would be an improvement

With the cost of living
why do you bother?

Stop with this hot air
going to turn this place
turkish bath!

No applause: Well they say- a silent
the sincerest of them

Who booked this audience?

You know these jokes are
they could be mine!

FOR GENERAL PUBLIC MENTALISM INTRO:

I like to
Good Evening-(again) etc. re-introduce myself
It seems you are quite choked up about

THE HUMAN MIND under cert. cond. can
far beyond the norm. lim. of our f
where time & space has no barriers
"The realm of the intuitl." The six
or the so-called Twilight state of

This evening we will explore the po
telpathy, prec. clairvoy. yes we a
some of that- and other mind to mind

It is my sincere wish this ev. to e
you that such things do exist, and
you that someth. other than our five
is here at work...

I am sure that some of you IAG. at
or another ... etc. These and simil
called "coincidences" occur many ti
lives- yet there still exist a lac
only because... etc.

Let me say at the outset.. that my
not supernatural- def. not. I call
sensitivity or sensibility you will that enables me to gather
of thought and transform it into E
it EVERY DAY SENS. PERCPTN.
WITH THIS IN MIND-- NOW THAT YOU
GOING TO BE DONE. SIT BACK--REL

So for the first expt. in precog-
have any gentlemen- please stand u
1st. Experiment.

Sign here for ever seen on
before -

Pointers:

1. Accentuate the positive-eliminate negative
2. Speak directly and to the point!
Plain easy understandable language.
3. Keep voice low - relaxed - articulate
Speak confident. Speak normal, slow.
4. Repeat names & remember them.
5. No challenges- pick no arguments
6. Make the best of any situation
7. Control the theme or topic- don't get
carried away by it.
8. Don't go into lecturing, unless called for.
9. Build climax- stop when at the height!
10. Finish with a bang!
11. Don't be on the defense, don't act out of
character- keep your cool!
12. Please them whenever situation calls for
the easy way- don't try hard!
13. Proper movements- positions- elegant!
Stand still- pause- smile etc.
14. Politeness- but firmness- respect but not
pleasing - appealing- "begging"
15. Know patter by heart- don't improvise
Add-lipping when called for
16. Keep audience interest- constantly going!
Either less time- than more- faster pace
17. Keep emotionally A l o o f - (detached)
But enjoy what you do- just the same.
18. Don't get chummy- keep distance
You want their R E S P E C T!
19. Prepare program- routines- check out prop
write down outlines for show- R E L A X

HYPNOTIC ROUTINES

GROUP IS SITTING: Merry-go-Round On the horses (redeo)

- (##) Beach- Tacos - * Painting * Belly-buttons
 * Baby sitters * Feathers-ticklish * Domino Fr.
Movie Scenes- Funny- Love - Monsters- W. Disney

Special: Mental Gymnastics: Playboy/Seedlewee/Fine Fong/Kitten
Fishing/ count marbles/ Baking/
Poker/Phone call/ I ain leaving/
tying a letter/ its smoking/makeup/
Kitten/ catch flies/

Standing- Group(men): Mr. UNIVERSE (Pull up legtrousers)
Mr. Only cont. here find typewr
Impersonations: Rich Little/ Frank Gorsh
Famous Movie Stars/ Singers/ Comics/R&B/
Musicians- T.V. Carter, Nixon
Famous People in Politics Sports

**WALTER MITTY
 IMAGE**

SPECIAL: Konfu (Bruce Lee) * WALK DOWNSTREET * SEAGUANT *
WONDER ALL

SPECIAL: Exotic Dancers- Stunters (Female impersonators)
SPECIAL: 3-5 People ANESTHESIA SPECIAL: VENETIAN:

* SELF HYPNOSIS w/ Cigarette * AGE REGRESSION: POSSIBLE RE-INC.
AGE REGRESSION: 20 years from birth
How where? what?

SPECIAL: X RAY GLASSES * POST HYPNOTIC SPECIALS ****
SPECIAL: Tarzan- Chetah- Jane * Cocky * Hot Seat * Soell
SPECIAL: Polaroid- Famous Star * Hot Shoe * Fork/Beans * H.Ch
Special: DOGS of BUSTLE * Sec. Service * Belly B. open
Special: Womens Lib * Rich san Poor san * Ballet

CONCLUSION: * CATALYST
CAN'T GET OFF SEAT
SOUCE IT TO ME... * HUGG FASHON NEXT- JOIN IN 3 Cheers

Venetian: What and how the Venetian people eat
 How they walk- sleep- romance? Dance? What cloth?
 Whats their favorite past time? If any
 What kind of entertainment they like most?
MATING Call(do they have a mating call,)

Police car- stolen money



JOHN KOLISCH ASSOCIATES

89-10 21TH AVENUE • JACKSON HEIGHTS, N.Y. 11372 • AREA CODE 313-425-6634

REFLECT CLIENTS FEELING ABOUT SITUATION

Reflect or mirror back the Question to client-- eg:
 "You are faced with a problem" etc.

ATTEMPT TO CLARIFY THOSE FEELINGS

"You feel that you are justified in your attitude, etc.
 and she is wrong doing... she is making a mistake, etc."

TRY TO EMPATHIZE WITH FEELING OF CLIENT

"I can appreciate your great concern or sorrow... You
 feel really hurt"- "I know it's not an easy thing to
 accept this situation, however... etc."

RE- CL- EN

RECEIVED

*Reflect about Situation
 mirror back question
 Clarify those feelings
 You feel that you are justified
 Empathize - I can understand your concern*





Although the bulk of Kolisch's material is undated, earlier acts appear to reference specific actors, films, or shows, such as opera singers or the television show *Cavalcade of Stars*, while later routines simply note the names of prominent contemporary actors and celebrities to insert at random. Kolisch, who billed himself as "The Fastest Hypnotist in the World," apparently used a blend of serious hypnotism, stage magic, and standup comedy in his shows, and accordingly, an entire binder section, labeled "Funny Lines," is devoted to ripostes and one-liners. These zingers cover every performance eventuality, from hecklers ("Have you ever been to the zoo? I mean as a visitor?") to a silent audience ("Well they say a silent tribute is the sincerest of them all!").

The archive's considerable collection of photographs captures the spirit and energy of Kolisch's live shows, with audience members engaged in a number of humorous activities—stripping, saluting, yelling and singing, dancing, acting as human furniture, kissing and hugging each other, playing musical instruments such as maracas and the ukulele—or simply sleeping. Several photographs bear Kolisch's name and company address in Jackson Heights, New

York, in the recto margins, an address that also appears in Kolisch's company letterhead on many of his show notes.

Included in the archive are 17 contact sheets, capturing images from performances and portrait photographs of Kolisch. Also included are two gatherings of typescript and copied material related to Kolisch's lectures on "dynamic auto-conditioning" and "dynamic auto-suggestion," with many pages annotated by Kolisch in manuscript ink or pencil. Archive also features a 17-page bound treatise, titled *Your Incredible Subconscious Mind*, published in 1956 by the Subconscious Research Institute (an organization possibly created by Kolisch himself).

Photographs: ranging in size, with the majority measuring 10 x 8 inches. Near Fine to Very Good plus, with occasional edgewear and creasing.

Binders, contact sheets, lecture material, and treatise: Near Fine to Very Good plus, with some light edgewear and creasing, and soil on binder exteriors.

\$12,500



30

Archive of 117 original evidence photographs documenting Los Angeles massage parlors, circa 1970s

Archive of 116 vintage evidence photographs (including 114 in black-and-white and three in color) of massage parlors in the Los Angeles area. Each photograph with the Los Angeles County Sheriff's Department stamps on the versos. Many photographs with annotations in manuscript ink on the recto margins and on the versos, identifying locations, years, and subjects.

Beginning in the early 1970s, Los Angeles saw the proliferation of massage parlors and adult stores, as well as an increase in prostitution by all genders. Provocative names—such as *House of Erotica*, *The Institute of Oral Love*, *Tiger's Den*, and the like—were used by the parlors to convey the idea that more could be obtained than just a massage. By the late 1970s, vice policing crackdowns on solicitation had a marked



impact on the city's parlors, and many were shuttered by the 1980s.

The archive on offer contains many images of massage parlor proprietors, managers, and workers, as well as a number of photographs of male clients, both immediately after being arrested, and later, while being held at the police station. Several photographs show police officers in uniform and in undercover plainclothes, at the parlors and at the station. The balance of the photographs, however, document

parlor exterior advertising and interiors, with approximately 40 distinct locations represented.

A fascinating artifact from a pivotal moment in Los Angeles history, capturing the heyday of the sex industry in the late 20th century.

Approximately 5.25 x 5 inches. Near Fine, with color photographs lightly faded.

\$7500



HEWLETT-PACKARD HP 125 COMPUTER SYSTEM
A business machine for manipulating words, numbers, and pictures



31

Collection of 140 original press photographs relating to computers and computer history

Collection of 140 vintage silver gelatin and resin-coated press and reference photographs relating to computers and computer history. Every photograph with a dated Reference Library stamp on the verso, and many with mimeo snipes affixed to the versos. Dates span from the 1960s through the 1990s, although the balance date from the 1980s and 1990s.

A varied and substantial collection, covering computer use in homes, schools, businesses, and other aspects of American society. Included are images relating to calculators and palmtop computers, computer programs and applications, early "touchscreen" technology, CD-ROMs and disk drives, computer animation and screensavers, computer games and chess, printing devices, video teleconferencing, computer literacy classes,

and computer-related merchandise. Collection also includes several photographs of computer and display manufacturing, and performance and endurance tests.

All told, an impressive gathering of photographs relating to computer history from an important period of transition in both computer use and technology.

Photographs range in size from 12 x 7.75 inches to approximately 5 x 5 inches, with the balance measuring 8 x 10 inches. Near Fine to Very Good plus, with light edgewear on some photographs, and resin-coated photographs evenly age toned.

\$6500



A disk loading station in Quantum's highly mechanized manufacturing facility in Milpitas, California. This plant is one of the high-capacity products in Quantum's ProDrive Series.[®]

[illegible]

SLUG: PALMTOPS **SAVED: BIZZ FUTURE**
Two palmtop computers - a Psion on the left and a Hewlett Packard on the right - of a traditional computer keyboard.
Examiner/Paul Chinn - July 27, 1994





32 Archive of 64 original photographs documenting reconstruction work on the Panama Canal's Dock 15 in Balboa, 1936-1938

Archive of 64 vintage photographs, including 53 matte-finish and eleven glossies, documenting reconstruction of the Panama Canal's Dock 15 in Balboa. Most photographs with technical captions and dates from the negative on the rectos. Additionally included with the photographs is a collection of four booklets, dated between 1919 and 1943, discussing various aspects of the canal's construction and improvements during that time, as well as an original shipping envelope addressed from the Panama Canal Metal Trades Council.

With Europe on the verge of war in the early 1930s, the US government became increasingly concerned about its ability to move naval warships between oceans. The canal locks would be susceptible to bombing in the event of war, the canal defenses were deemed inadequate, and the locks already had difficulty accommodating large US battleships. As a result, Congress passed a resolution on May 1, 1936, authorizing a study of (and subsequent

improvements to) the canal's defenses, existing structure, and vessel capacity.

Originally constructed in 1911, Dock 15 was weakened by gradual earth movement, necessitating its replacement. With the exception of the construction of the Madden Dam between 1930 and 1936, the \$1,220,000 reconstruction of Dock 15 was one of the largest canal projects after the close of the construction era.

Photographs: 61 photographs 10 x 8 inches, 3 photographs 5 x 4 inches. Very Good plus, lightly creased overall.

Pamphlets: From 8 x 10.5 inches to 9 x 12 inches. Generally Very Good plus to Near Fine, some with scattered foxing and edgewear.

\$3750



33 Archive of original photographs, text copy, and other ephemera from *My Escort*, an adult magazine from the late 1950s

Archive of photographs, text copy, cartoons, letters, story and photo submissions, banking documents and other ephemera from the short-lived men's magazine "My Escort," published in Hollywood, circa late 1950s.

Not to be confused with the British men's publication "Escort" magazine, which began publication in 1980. Detailed inventory available upon request.

The majority of the archive dates from 1959, likely the only year "My Escort" was published, as our research locates only three known published issues, January/February, March, and May of 1959. An extensive archive, comprised of over 100 photographs, 46 with printing instructions written on the versos and on attached paper slips, seven contact sheets, twelve single panel adult comics (two of which are original art), and over 75 pages of copy, stories, limericks, jokes, and advice columns, as well as advertising proofs, notes, financial documents, and various documents relating to the publication. A selection of internal materials are housed in a folder with a pin-up girl illustration affixed to the front wrapper and a cartoon illustration on the verso with the thought bubble, "The double minded person's short story book!!! Got any to add?"

The archive also includes over 30 letters, including inquiries regarding photographers, models,

and writers, many in post-marked envelopes, including four multiple-page story submissions, six photograph submissions (one color), as well as a color slide and color negative submission.

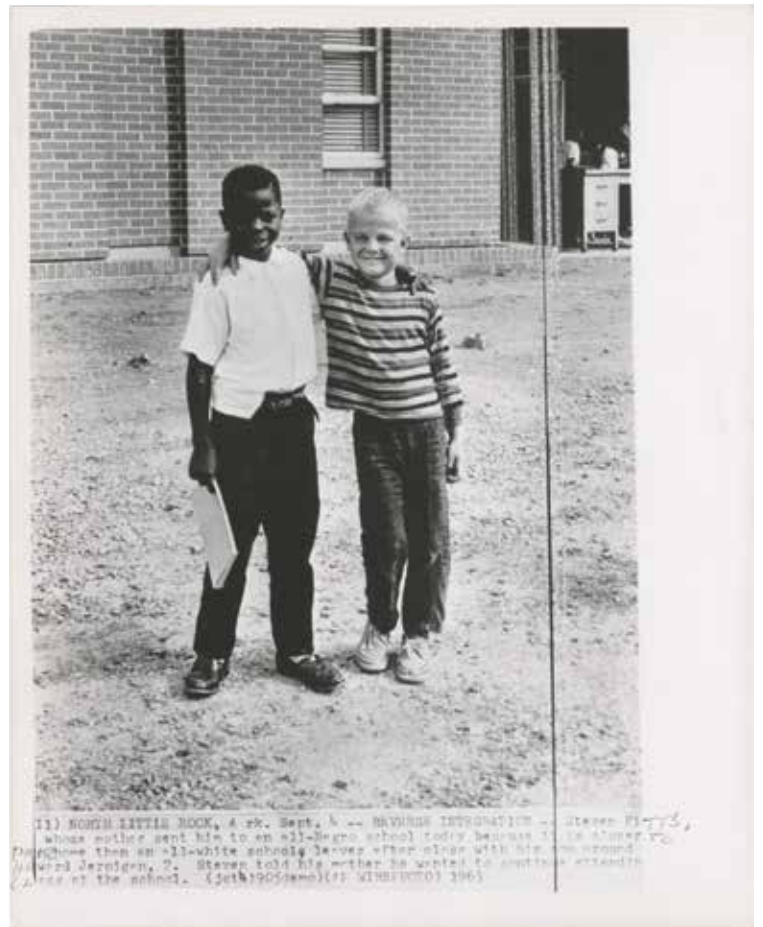
Included in the archive are photographs of models Doris Gohlke, Jackie Miller, June Wilkinson, Bridgette Baum, Shirley Quimby, Mabel Rea, Shellie St. Monte, Joy Laine, and Melody Ward, and comics by Stanley Rayon. Among the banking documents is a canceled check for former pin-up model and photographer Bunny Yeager, best known for her work with Bettie Page, likely a contributing photographer for the magazine.

Folder: 9.5 x 11.75 inches. Contents attached with a prong-binding at the top edge. Very Good plus, with light splashing and rubbing overall.

Photographs: 2.5 x 3 inches to 8 x 10 inches, with the majority of the photographs being 8 x 10 inches. Very Good plus to Near Fine overall.

Other documents: 2.75 x 3.75 to 8.5 x 11 inches. Very Good plus to Near Fine overall.

\$2850



34 Archive of 25 original press photographs relating to Arkansas school integration and the Little Rock Nine

Archive of 25 vintage press photographs relating to Little Rock school integration and the Little Rock Nine, variously dating between August 13 and November 4, 1957. Six photographs with 1957 newspaper clippings and date stamps on the versos, and one photograph with a date stamp reading MAY 17, 1964.

The bulk of the photographs included in the collection document the weeks-long struggle to integrate Little Rock's Central High School in September, with over half of the photographs showing students, teachers, reporters, National Guardsmen, and US Army troops in the days between the first attempt made by the Nine to enter the school on September 2, and the final, successful attempt on September 25.

Other photographs in the collection capture community responses to the changes, which ranged from active support of the integration effort to violent opposition. Two photographs show a young white boy whose mother sent him to a nearby, all-Black elementary school for second grade, and another shows a local congregation praying for a peaceful

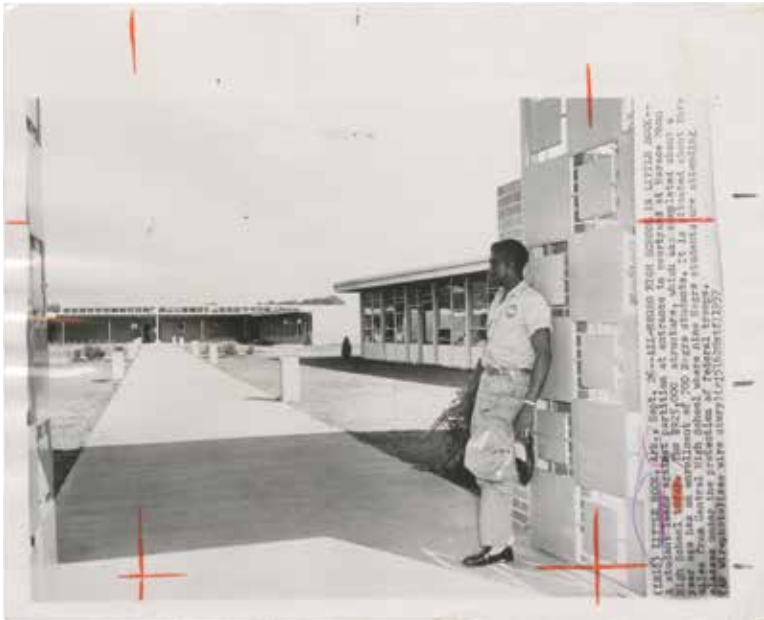
resolution to the conflict. One especially notable photograph in the set shows four African American activists, including noted civil rights leaders Daisy Bates and Clarence Laws, arriving on behalf of NAACP for a federal hearing on November 4.

Many photographs show citizens' efforts to oppose integration, including one photograph of a Black reporter from Memphis being attacked by white men outside Central High, as well as a photograph of Margaret Jackson, the de facto spokesman of segregationist group the Mothers' League of Central High School, filing a petition in the US District Court to remove the Army troops from the school.

Altogether, a remarkable and thorough grouping of images from a pivotal point in the Civil Rights Movement.

Photographs range from 8.25 x 7 inches to 8 x 10 inches. Very Good plus, with light edgewear, and some with faint splashes and toning on the margins.

\$4500



(1962) LITTLE ROCK, Ark., 10--PRAY FOR PEACEFUL SOLUTION--Father H.V. McDewitt of St. Andrew's Cathedral, kneeling behind altar boy, leads the prayers here today for peaceful solution of the integration crisis. This is one of the 34 prayer meetings being held in the state today. (AP Wirephoto) (CN210000-7-1) 1967



(1965) LITTLE ROCK, Ark., 10--FEDERAL COURT HEARING--Miss Fannie Lou Hamer, leader of the SNCC, is seen here with her attorney, Fred Shuttlesworth, and a federal judge during a hearing on a petition to require the federal government to provide a city ordinance which would compel the association to disclose confidential records. The four are (from left) Albert R. Harris, secretary of the Little Rock chapter, Mrs. L. C. Jones, president of the state branch, Miss Hamer, regional field secretary, and F. J. Morgan, local treasurer. (AP Wirephoto) (CN210000-7-1) 1967



(1965) LITTLE ROCK, Ark., 10--FEDERAL COURT HEARING--Four leaders of the SNCC were present today for a federal court hearing on a petition to require the federal government to provide a city ordinance which would compel the association to disclose confidential records. The four are (from left) Albert R. Harris, secretary of the Little Rock chapter, Mrs. L. C. Jones, president of the state branch, Miss Hamer, regional field secretary, and F. J. Morgan, local treasurer. (AP Wirephoto) (CN210000-7-1) 1967



(1965) LITTLE ROCK, Ark., 10--PARADE--A large crowd of people gathered today to see a parade in honor of the Little Rock Nine. The parade was held in the city's main street and featured a variety of floats and bands. The Little Rock Nine were among the participants. (AP Wirephoto) (CN210000-7-1) 1967



35 Archive of 14 original large-format press photographs of the 1960 protest against the House on Un-American Activities Committee

Archive of 14 vintage large-format press photographs of the infamous protest against the House on Un-American Activities Committee [HUAC] at San Francisco City Hall on May 13, 1960. Reference Library stamps on the versos, along with brief mimeo snipes, and several with newspaper clippings adhered to the versos.

By 1960 HUAC had been widely denounced by everyone from figures of the American counterculture to former President Harry Truman, but the committee nevertheless continued to hold hearings around the country to investigate alleged subversive activities. Arriving in San Francisco for the first of three days of hearings (from May 12-14), the committee were met by a group of protesters organized by civil liberties activist Frank Wilkenon. Demonstrators began to chant outside City Hall, demanding entrance.

The publicity generated by the first day's demonstration brought even larger numbers the

following day, with an estimated gathering of 3500 protesters, including many Berkeley students. Without warning, police turned fire hoses on the protesters, and began to drag them down the stairs. The resultant melee marked the first significant public confrontation between HUAC and its detractors, and reflected a major shift in national opinion about the purpose of the committee.

An important collection of images from a key turning point not only in the history of HUAC, but also in the dialogue around free speech in the United States, and, more broadly, in the forms of protest that would shape New Left social and political movements over the course of the following decades.

11 x 14 inches. Very Good plus, some with touch-ups and annotations on the rectos.

\$3750



36

[Civil Rights Movement] Archive of eleven original photographs relating to the 1965 Watts Uprising in Los Angeles

Archive of eight vintage press photographs of the 1965 Watts Uprising, along with a vintage photographic print of a map of Los Angeles, with arrows and captions indicating protest locations. Also included in the collection is a photograph of a sit-in protest against the segregationist Los Angeles Citizens Council on August 4, 1964, and a photograph of protesters at an Omaha rally for segregationist governor George Wallace on March 5, 1968. Almost all photographs with captions in the recto margins, and some with Associated Press stamps, newspaper clippings, and annotations in manuscript ink on the versos.

An interesting artifact of media bias during the Civil Rights Movement. Photographs depict police officers taking cover during "an exchange of gunfire with rioters," officers redirecting traffic after "a night of Negro violence," African American men running from stores with armfuls of looted merchandise, and a white bulldozer operator cleaning up damage in Watts. One particularly notable photograph shows an African American minister being pulled out of a fire captain's car by a policeman, with a caption emphasizing the delays to the firemen caused by the minister.

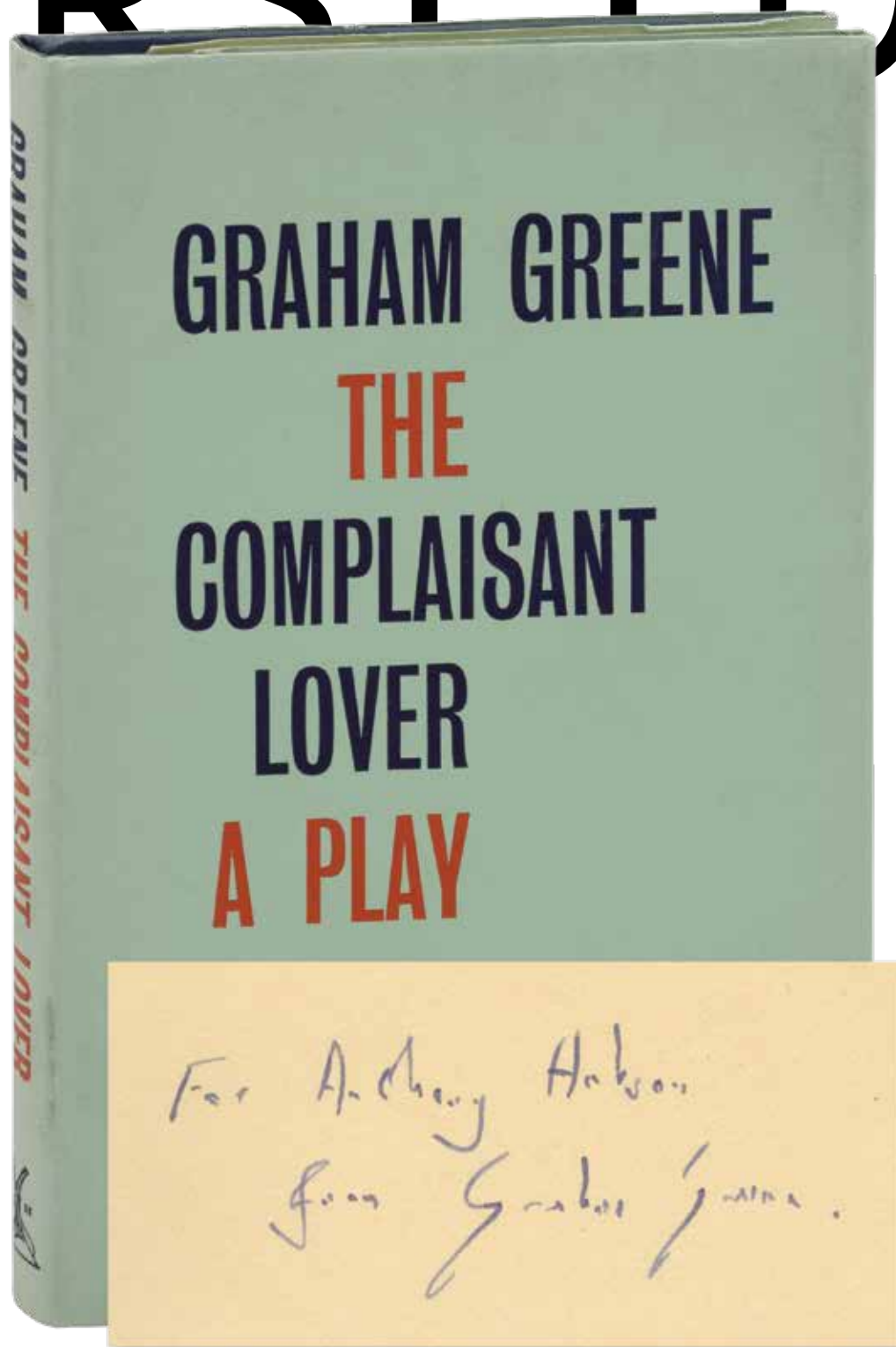
The two protest photographs from 1964 and 1968, respectively, also represent a study in media bias in terms of both content and caption. The 1964 photograph from the City Council protest, apparently attended by a number of white protesters, shows several policemen pulling a white man to his feet, with a caption describing the protesters as "civil rights demonstrators." The 1968 photograph from the Omaha protest, however, shows a number of white policemen wielding riot batons against several African American men, with a caption describing the protesters as "hecklers."

Altogether, a striking assortment of photographs representing racial bias in media coverage of a volatile and important period in American history.

Photographs range in size from 11 x 8 inches to 4.25 x 8 inches. About Very Good plus, some lightly edgeworn and toned.

\$2250

FIRST EDIT



37

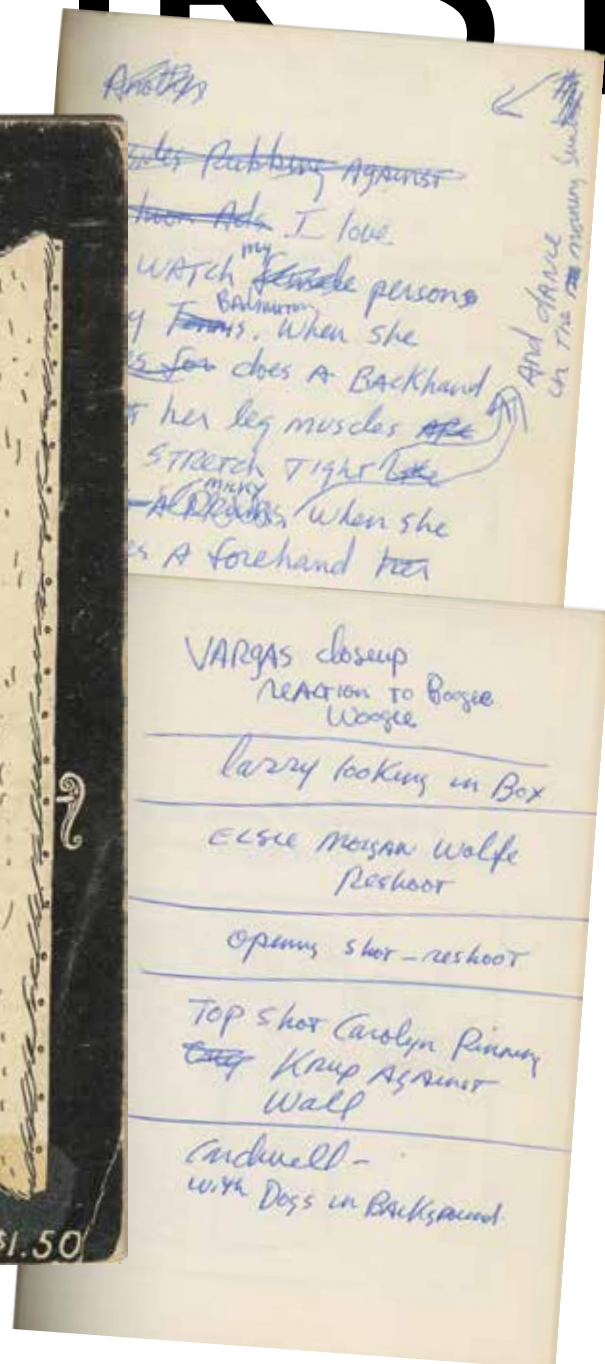
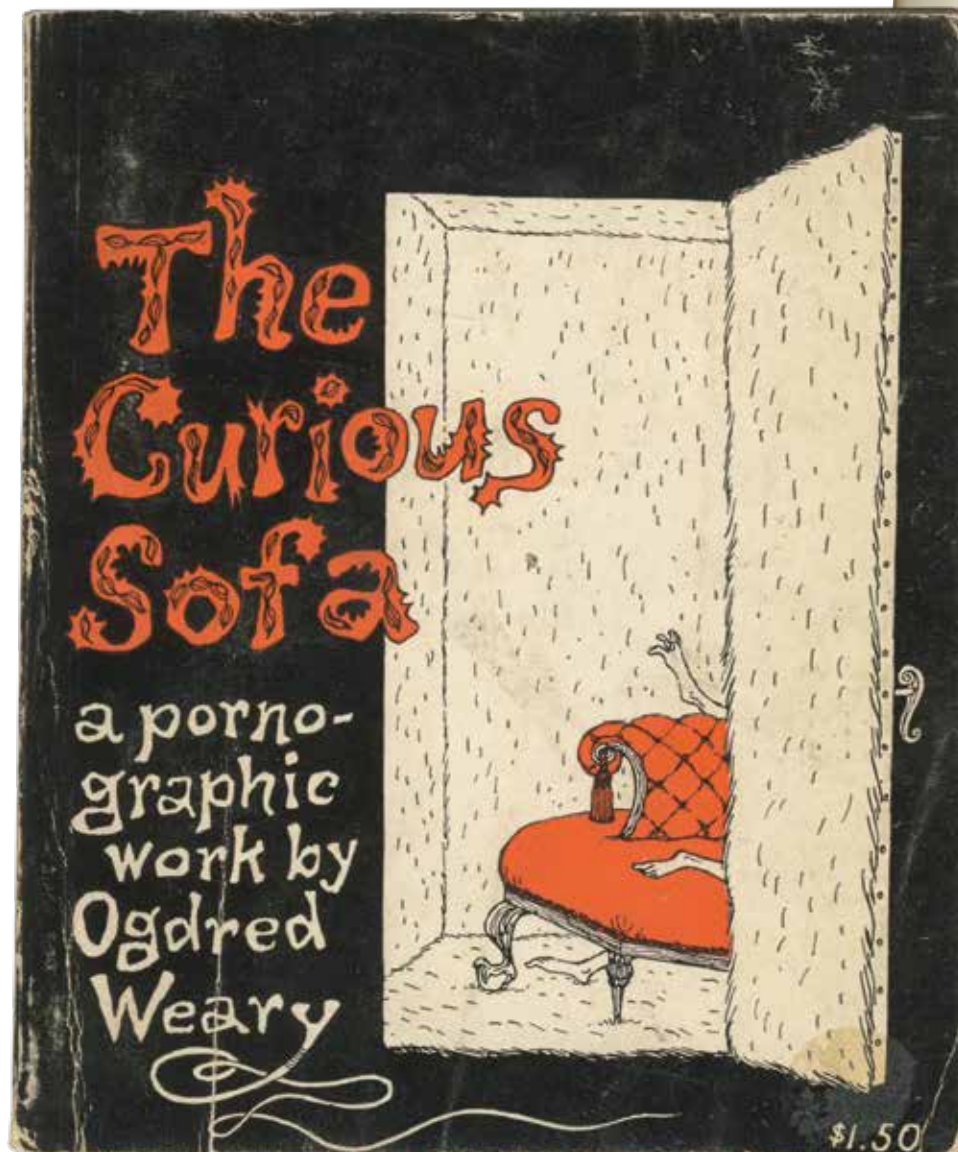
GRAHAM GREENE
The Complaisant Lover

London: William Heinemann, 1959. First UK Edition, preceding all others. Inscribed by Graham Greene on the front endpaper: "For Audrey Hobson / from Graham Greene."

Jacket spine faintly faded, else Fine in an about Fine dust jacket.

\$3000

IONS FIRST



38

Robert Downey, Sr.'s working copy

EDWARD GOREY WRITING AS OGDRED WEARY

The Curious Sofa: A Pornographic work by Ogdred Weary

New York: Ivan Obolensky, 1961. First Edition, copy belonging to filmmaker Robert Downey Sr., with annotations in manuscript ink in Downey's hand on the versos of the last seven pages with regard to an apparently unproduced film. Unidentified contemporary inscription on the dedication page to Downey and his wife Elsie Ann Ford: "Dear Bob (a prince) and Elsie (a princess) / Merry Christmas et al. and thanks. Love, Penguin / P.S. This will make a great film. — H."

One of two titles published by Edward Gorey under the pseudonym Ogdred Weary. A curiously macabre, humorous, and risqué "illustrated story about furniture."

Very Good in perfect bound illustrated wrappers. Lightly rubbed and creased, with page 26 missing.

\$1500

39

GEORGE ORWELL (SUBJECT)

MICHAEL MARLAND (EDITOR)

The Times Authors, No. 2: George Orwell

London: Times Newspapers, Circa 1970s. First Edition.

The Times Authors series presented gatherings of resources relating to an author, including newspaper reviews, offprints of articles, film stills, and various ephemera, created for use by students and available for purchase via mail order from the Times Education Services office in London. This edition, noted as No. 2, focused on George Orwell. Other authors featured included Dylan Thomas, Arnold Wesker, and Allan Sillitoe.

As noted on the folder on offer, each issue in the series was "carefully selected and arranged, but organised in a loose-leaf format with no imposed sequence. For individual study or group work this flexibility will be found especially helpful, for there are numerous points of entry, and the direction and centre of interest can depend on the book or books being studied."

Among the resources in the edition are:

Eight gatherings of reproductions of newspaper articles and reviews relating to Orwell, with a number of newspapers represented, including *The Observer*, *Scrutiny*, *The Daily Mirror*, *The Times Literary Supplement*, *Tribune*, and *The Guardian*.

A reproduction of four articles written by Orwell, originally published in "As I Please," his weekly column for the left-wing British newspaper *Tribune*.

A comic strip based on the 1954 animated film directed by John Halas and Joy Batchelor, and

created by the film's lead animator, Harold Whitaker. A poster advertising Halas and Batchelor's film, with a striking, black-and-white drawing of charismatic swine leader Napoleon.

A double-sided character and set design illustration and a booklet featuring ten black-and-white photographs from the 1954 film.

An offprint of two of the five essays from Orwell's 1947 book *The English People*, reproducing the book's covers and title page.

A bifold bibliography of Orwell's publications, and critical works relating to Orwell.

The English People: Fine in staple-bound wrappers.

Harold Whitaker strip: Small scratch on the front wrapper, else Near Fine in side-stapled wrappers.

Poster: 19.5 x 14.5 inches, folded. About Fine.

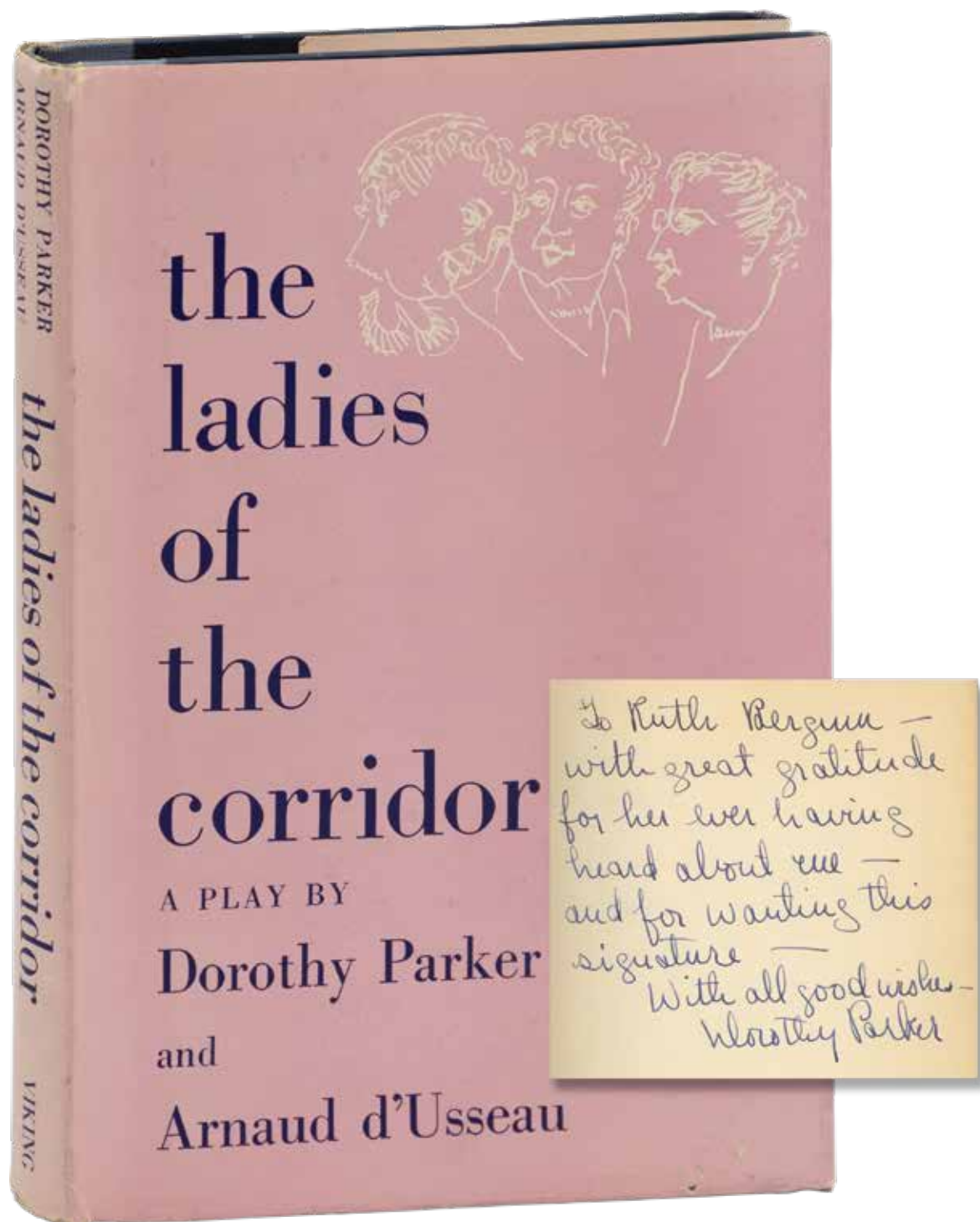
Newspaper reproductions, bifold bibliography, design illustration, and stills booklet: Very Good plus to Near Fine, with some faint offsetting along the top edges.

All materials housed in a pictorial green folder, measuring 12 x 9 inches.

Folder and contents housed in publisher's original plastic envelope, Near Fine.

\$2250





40

DOROTHY PARKER, ARNAUD D'USSEAU

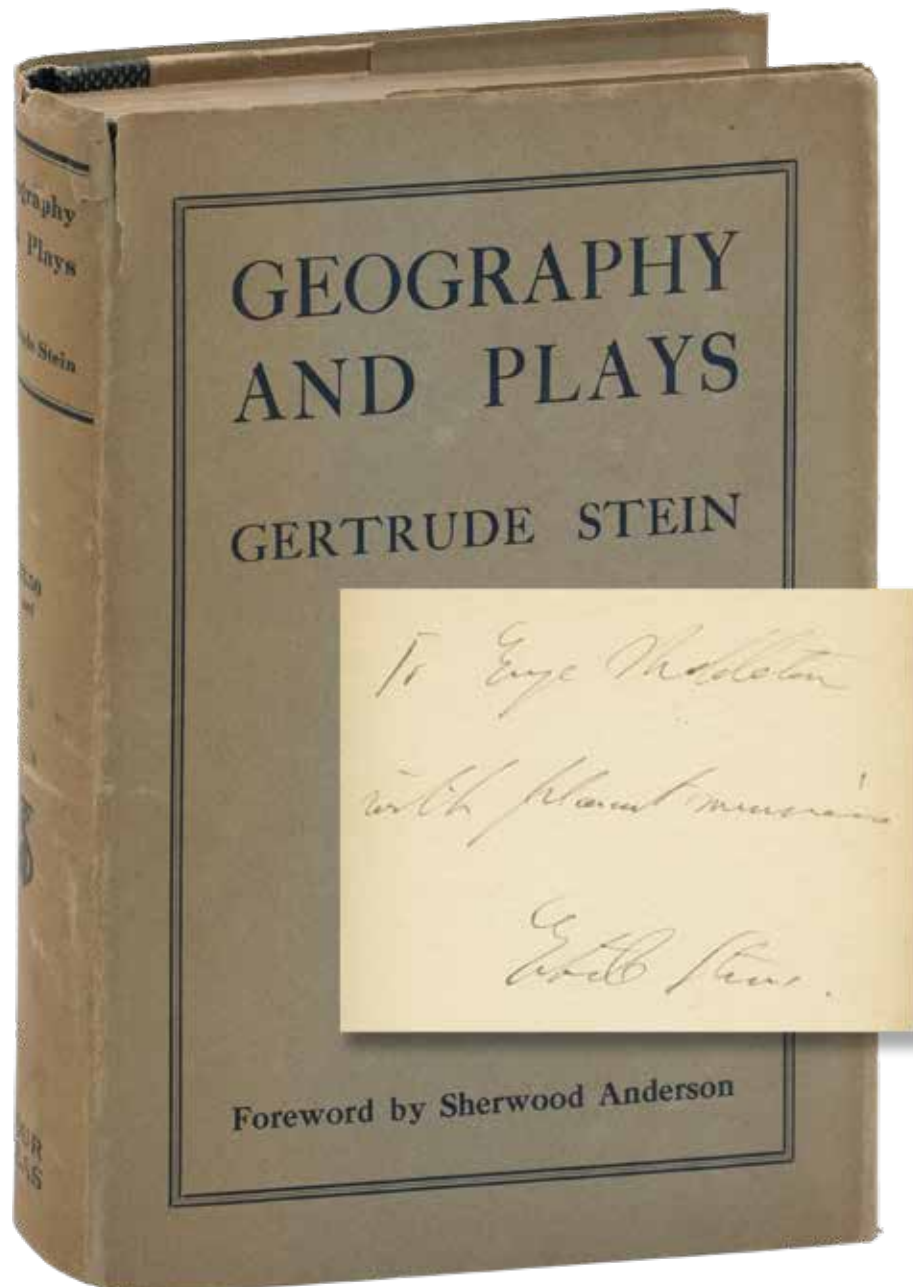
The Ladies of the Corridor

New York: Viking, 1954. First Edition. Inscribed on the front endpaper by Dorothy Parker: "To Ruth Bergum / with great gratitude for her ever having heard about me / and for wanting this signature / With all good wishes / Dorothy Parker."

A pitch-black, two-act satire first performed in New York on October 21, 1953, at the Longacre Theatre, under the direction of Harold Clurman.

Near Fine in an about Near Fine dust jacket.

\$3500



41

GERTRUDE STEIN
Geography and Plays

Boston: Four Seas, 1922. First Edition. Association Copy, inscribed by the author on the front endpaper to playwright George Middleton: "To George Middleton / with pleasant memories / Gertrude Stein." Middleton's nephew David's ownership stamp on the front pastedown.

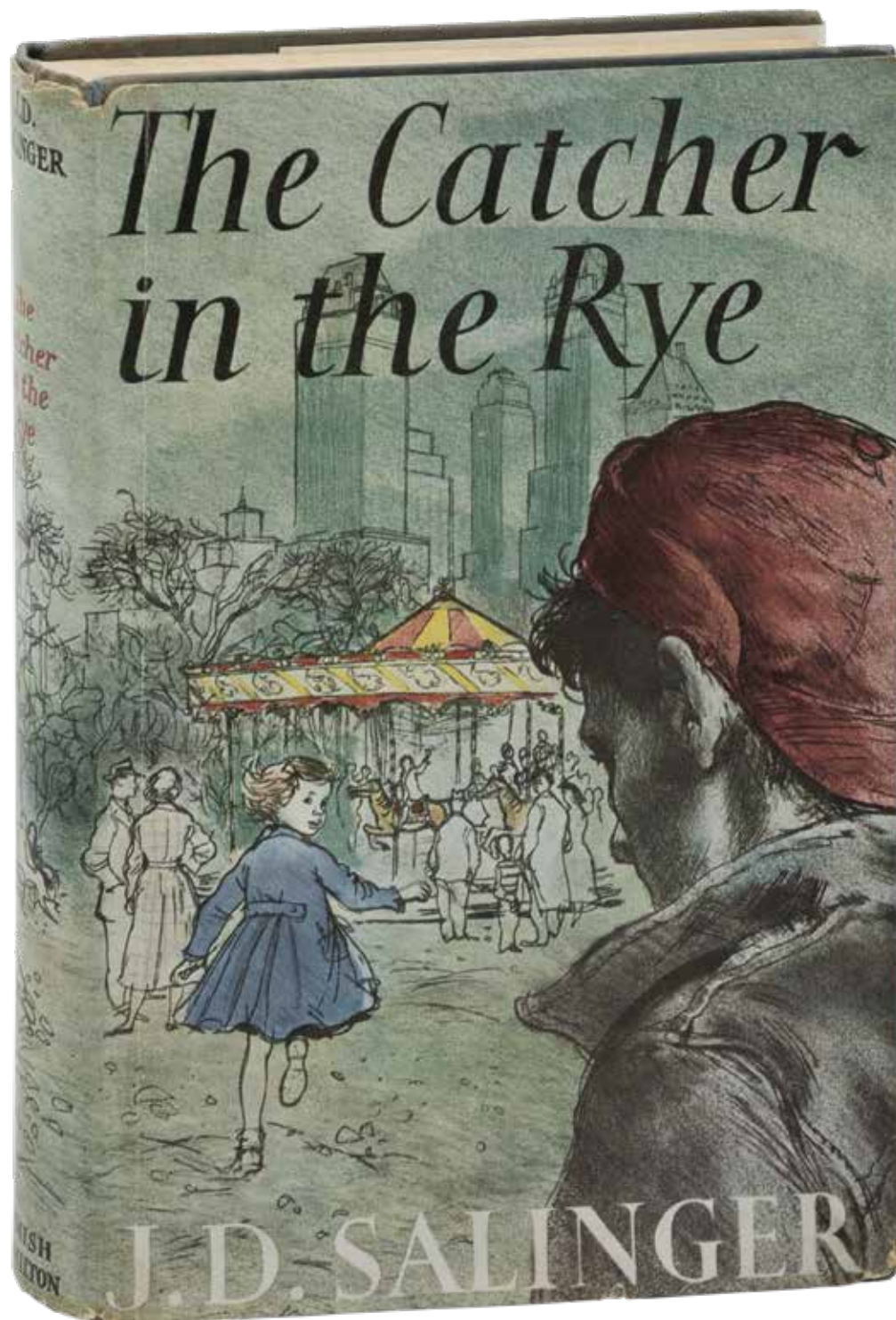
New Jersey-born playwright, director, and producer George Middleton served as president of the Dramatists Guild of America from 1927 to 1929, and is perhaps best remembered today for his instrumental role in creating the Minimum Basic

Agreement, a collective bargaining agreement that covers benefits, rights, and protections for Writers Guild of America members.

Collection of stories and plays by Stein, including the first book appearance of "Miss Furr and Miss Skeene," credited as one of the first stories to use the term "gay" to mean "homosexual."

Very Good plus in a Very Good plus dust jacket.

\$1500



42

J.D. SALINGER

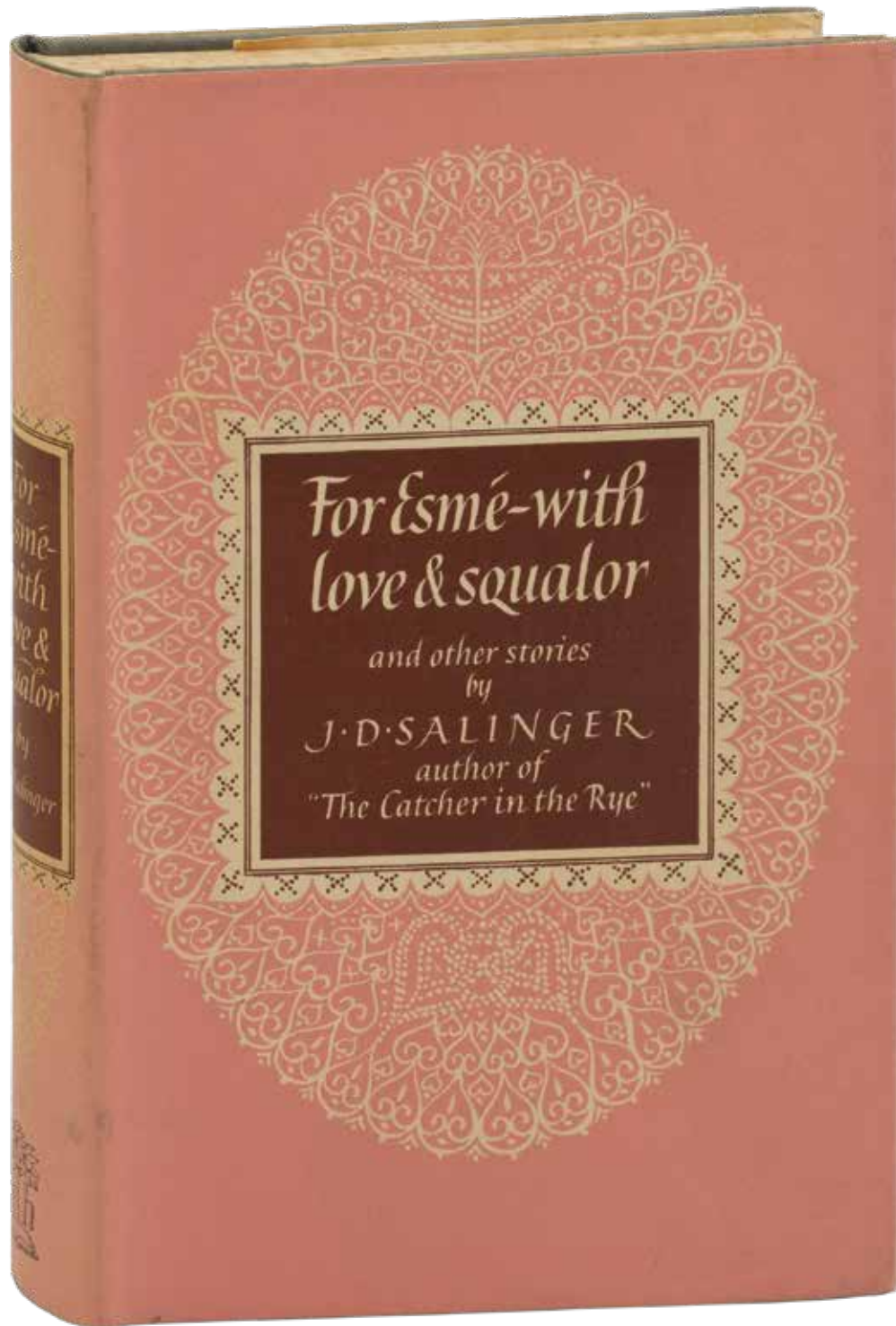
The Catcher in the Rye

London: Hamish Hamilton, 1951. First UK Edition, preceded by the First American Edition published by Little, Brown the same year.

Very Good plus in a strong, Very Good plus dust jacket. Book spine lightly faded, with faint foxing on

the page edges and endpapers. Jacket has three faint dampstains on the spine ends and bottom corner of the front flap, and tiny nicks at the corners.

\$1500



43

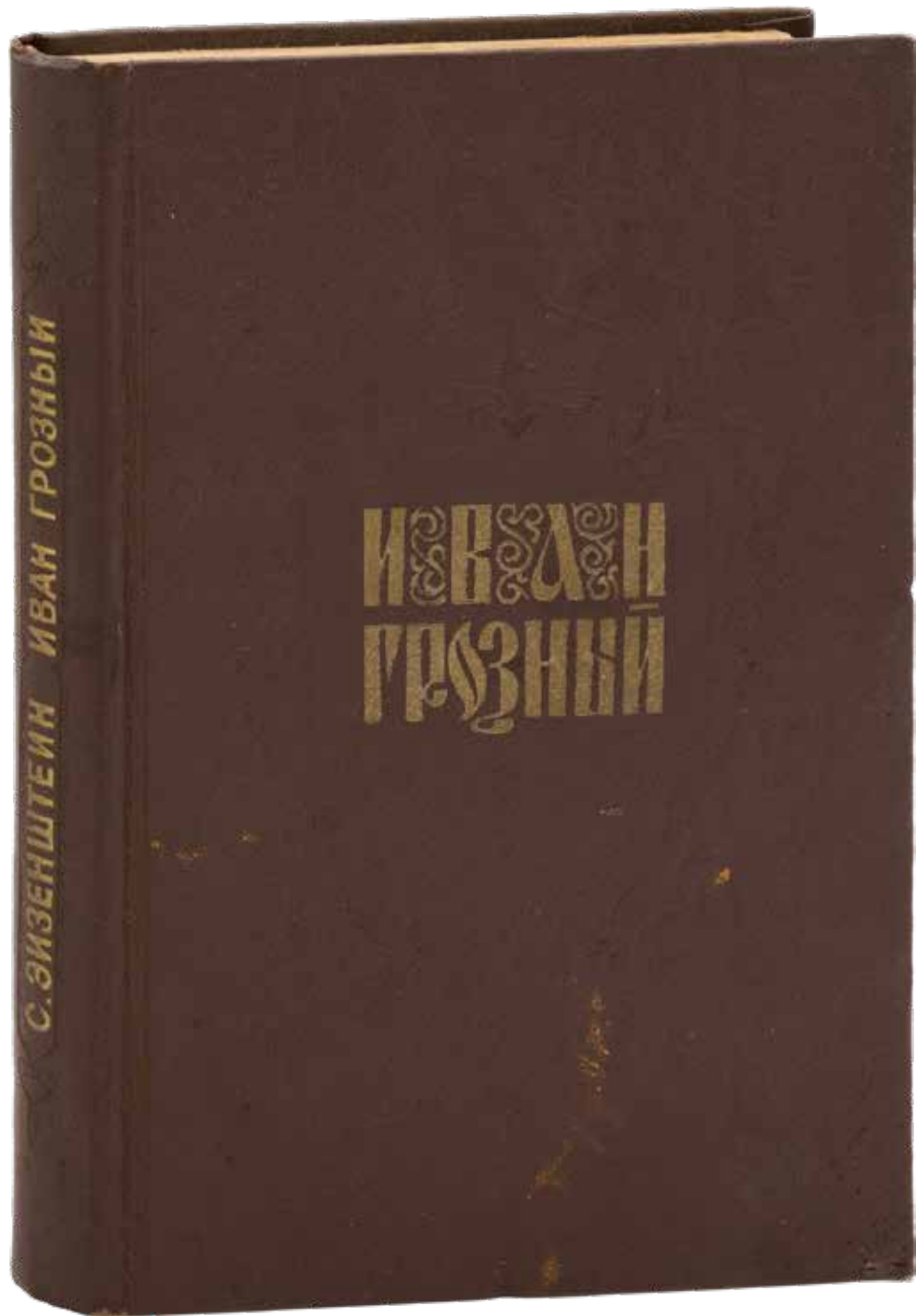
J.D. SALINGER**For Esme - With Love and Squalor**

London: Harborough Publishing Co., 1960. First UK Edition.

Near Fine in a bright, Near Fine dust jacket.

\$975

J.D. Salinger's second book, his first collection of stories, previously published in 1953 by Little, Brown, under the title *Nine Stories*.



44

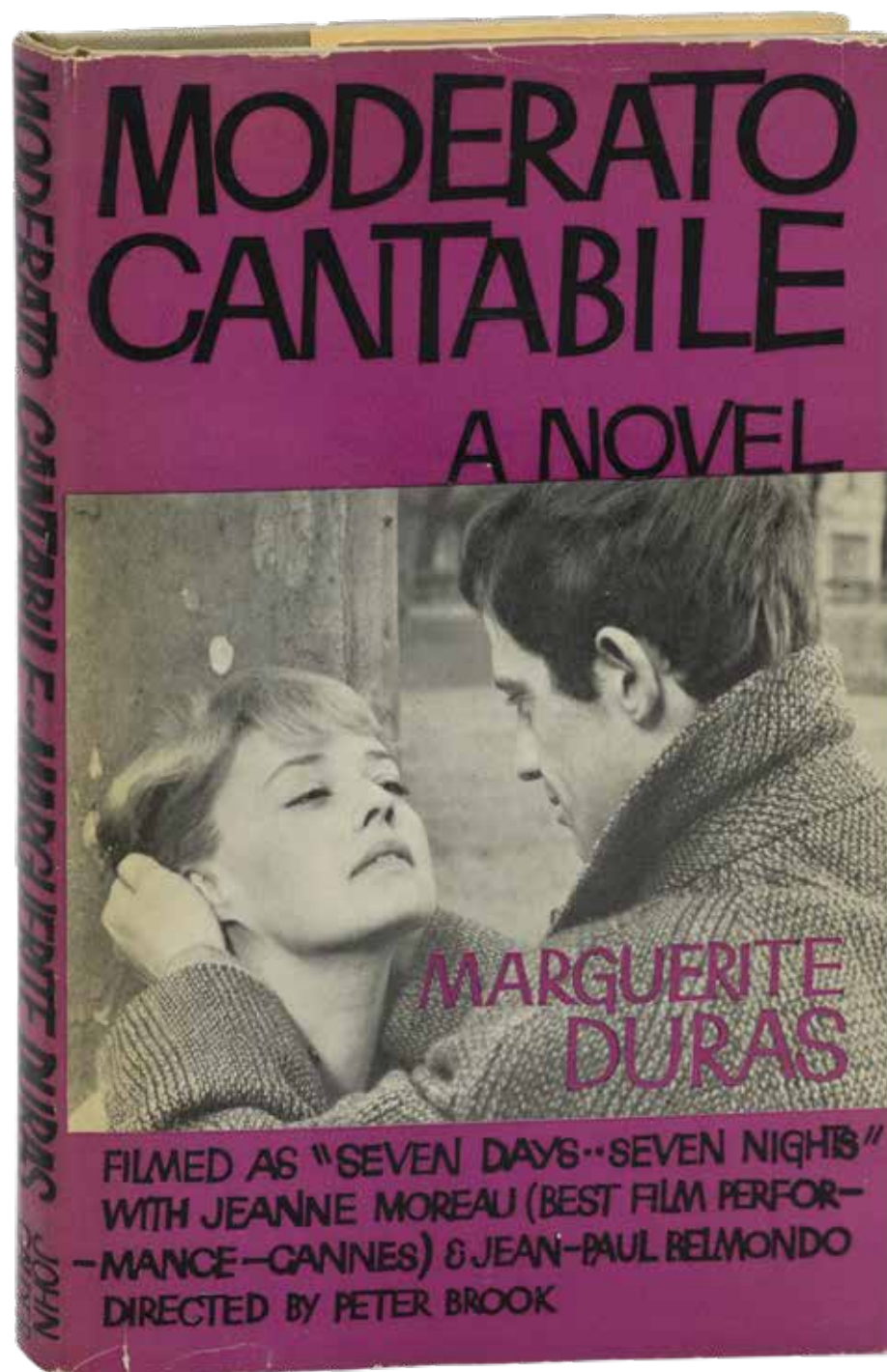
[SERGEI EISENSTEIN]
Ivan the Terrible

Moscow: N.p., Circa 1944. First Edition, one of 5000 copies printed. Text and titles in Russian.

The published screenplay for Part One of the landmark 1944 Russian two-part film directed and written by Sergei Eisenstein.

Very Good with no dust jacket. Binding cocked, with glue-darkening on the endpapers and a few bumps to the top and bottom edges of the front board.

\$1500



45

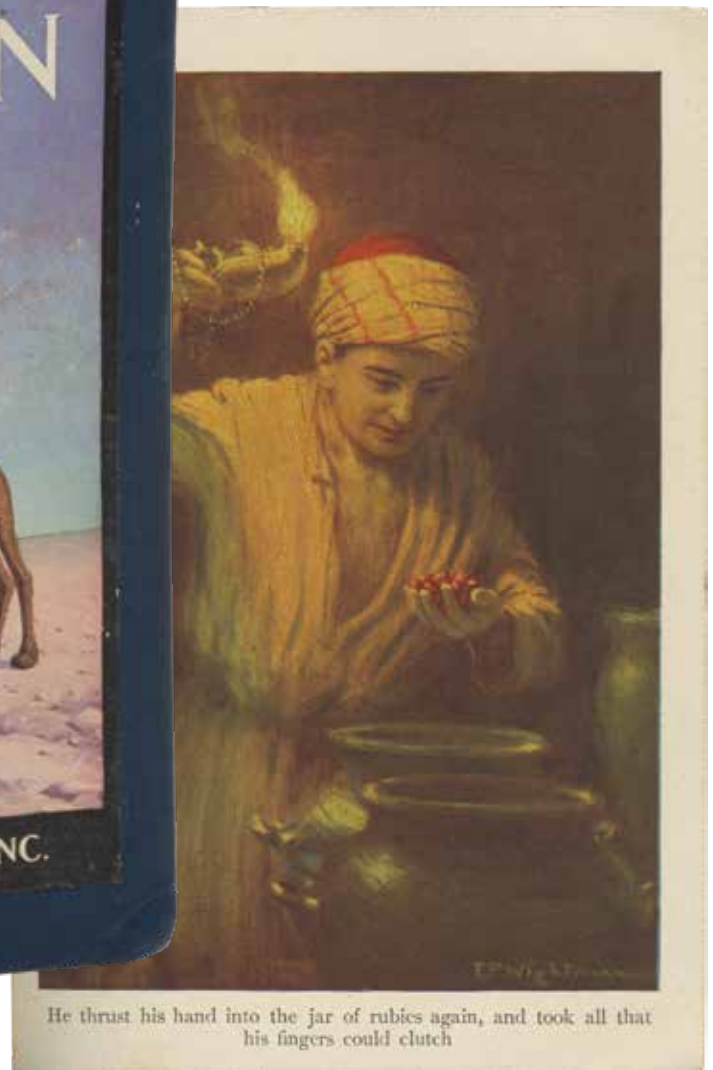
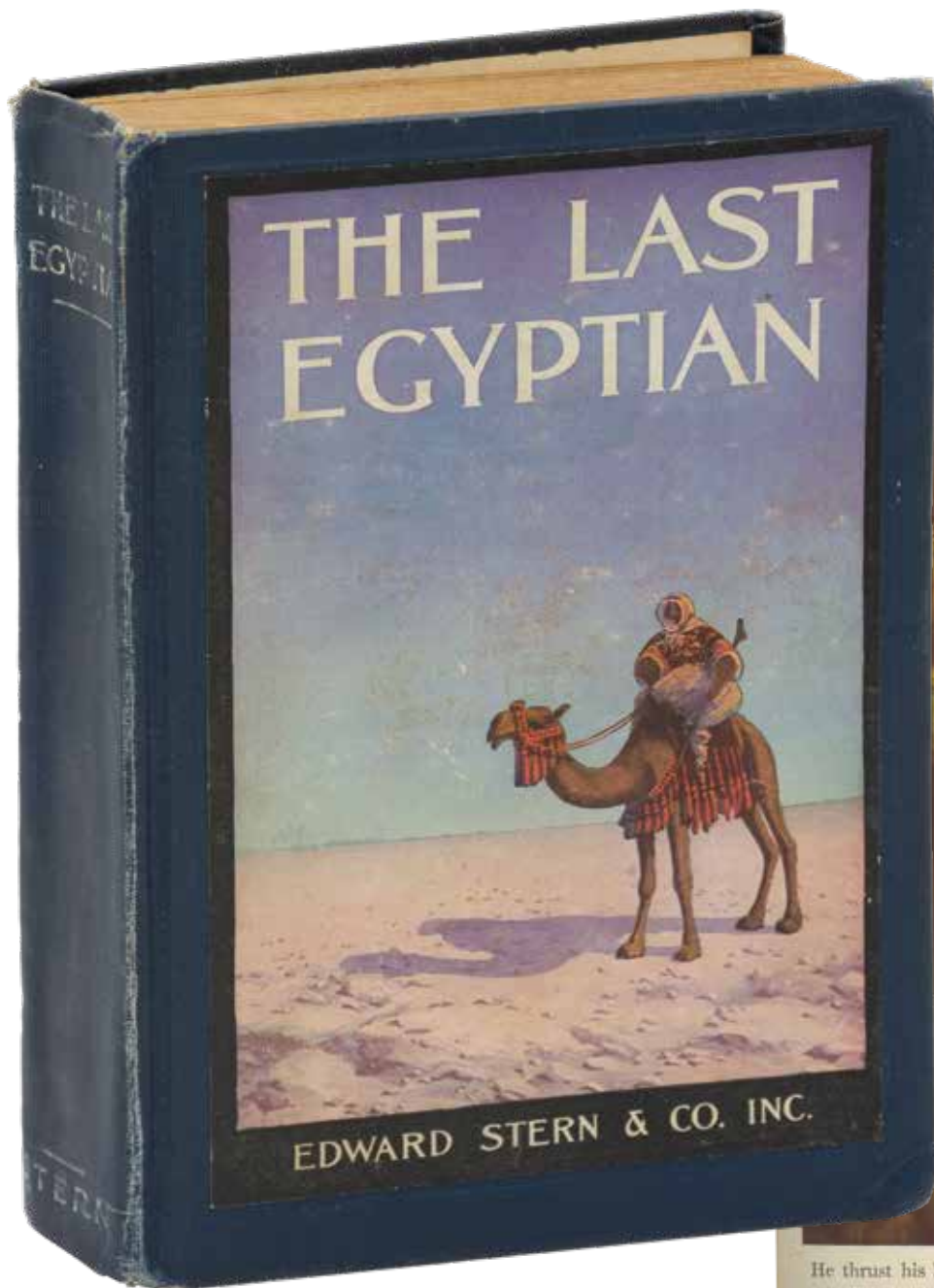
MARGUERITE DURAS
Moderato Cantabile

London: Calder and Boyars, 1966. First UK Edition, preceded by the First French Edition published by Les Editions de Minuit in 1958 and the First American Edition published by Grove in 1960.

Basis for the 1960 film *Seven Days...Seven Nights*, directed by Peter Brook and starring Jeanne Moreau and Jean-Paul Belmondo.

Near Fine in a Very Good plus example of the scarce dust jacket. Jacket faintly toned on the rear panel, with light wear on the top edges and corners.

\$850



46

[L. FRANK BAUM]
The Last Egyptian

Philadelphia: Edward Stern, 1908. First Edition. First printing, with publisher's name listed once on the copyright page, and illustrations on the verso of the contents page. Illustrated with eight color plates by Francis. P. Wightman.

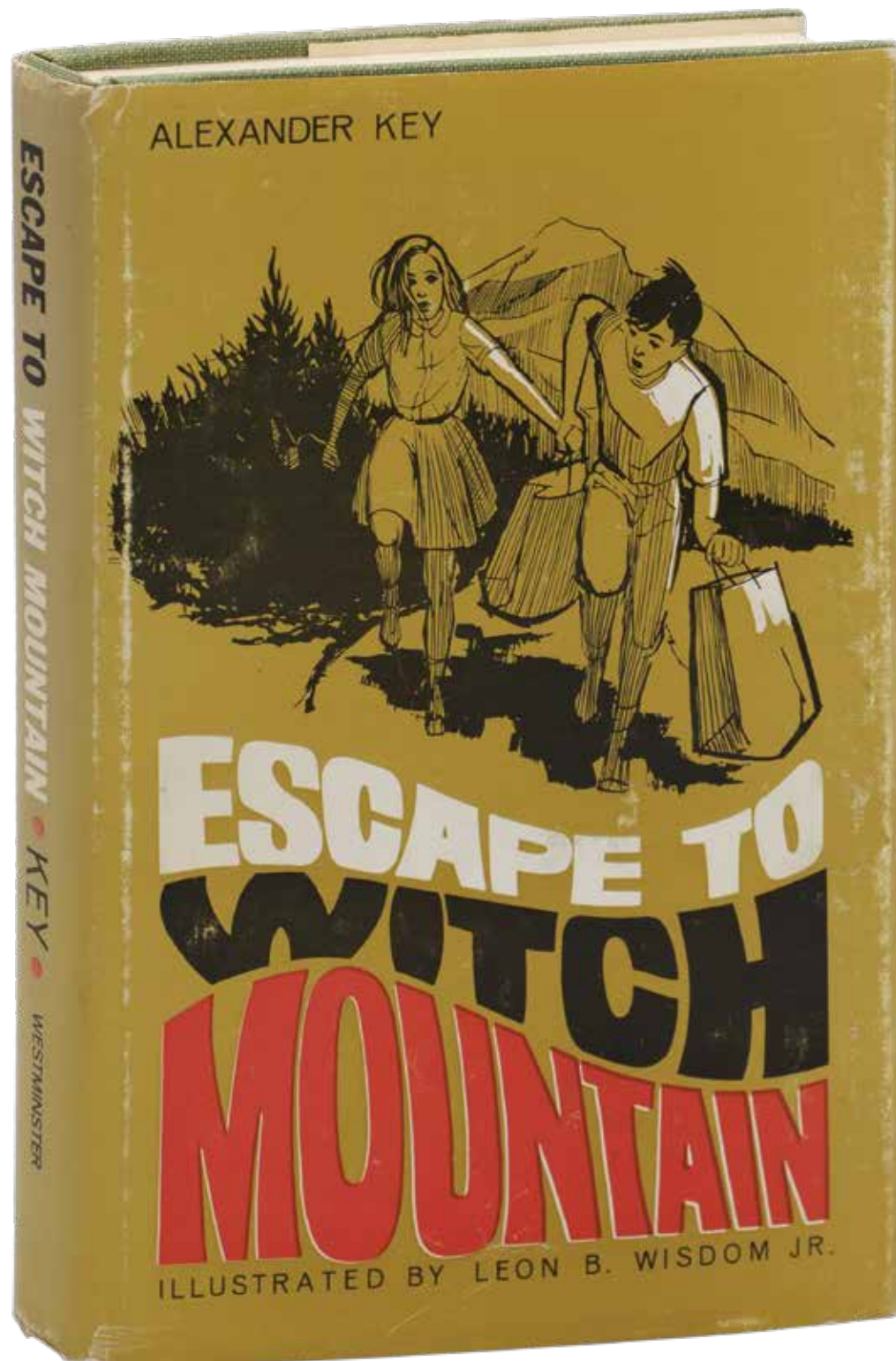
Written anonymously by L. Frank Baum, with no mention of his name on the title page.

The last of Baum's adult novels. Basis for the 1914 silent film produced by Baum's own Oz Film Manufacturing Company.

Good, lacking the dust jacket, with a lean, front hinge starting, and moderate foxing on the endpapers.

Bienvenue, p. 279.

\$1650



47

ALEXANDER KEY

Escape to Witch Mountain

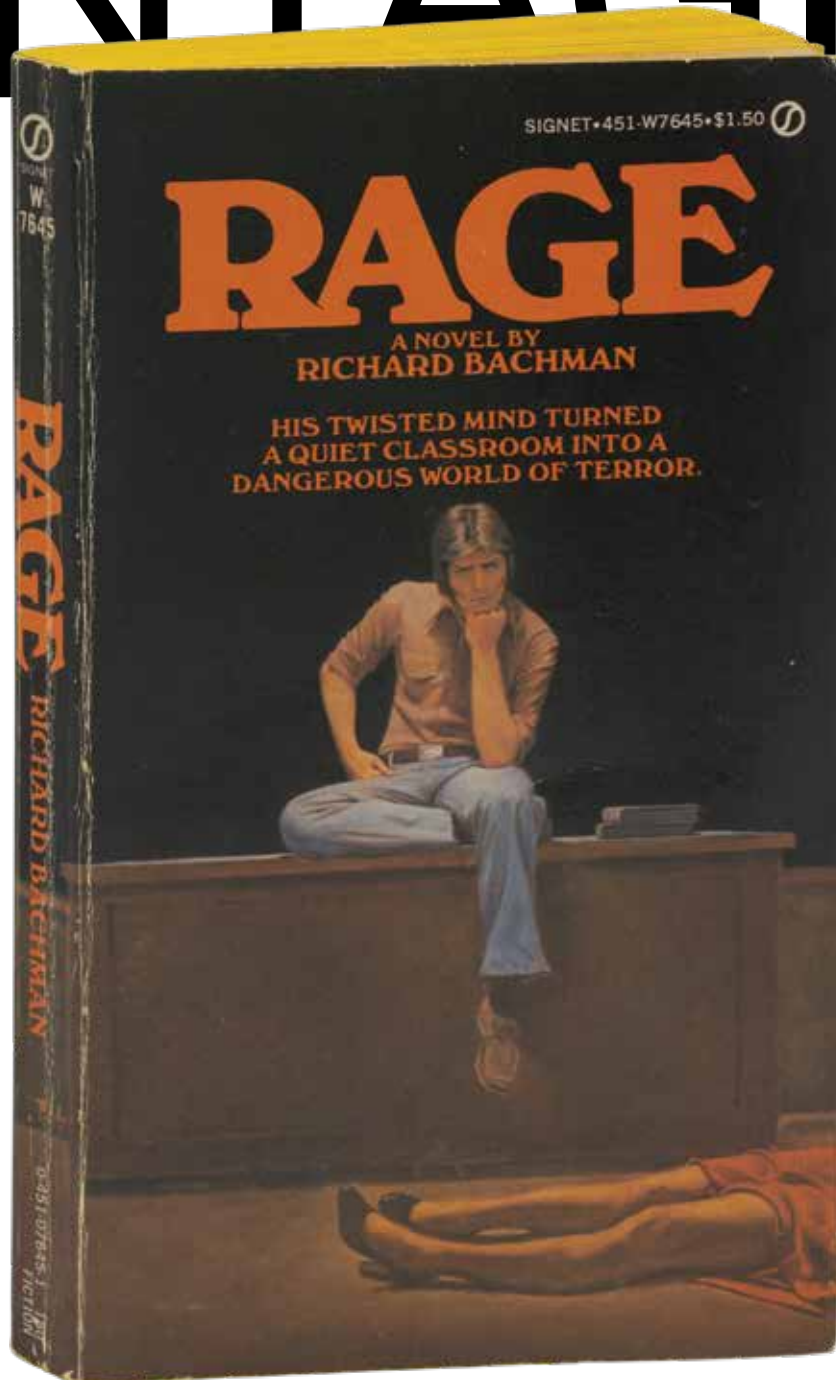
Philadelphia: Westminster, 1968. First Edition.

Near Fine in a Very Good plus dust jacket. Scarce.

Basis for the 1975 Disney film starring Eddie Albert, Ray Milland, Donald Pleasence, and Kim Richards.

\$650

VINTAGE P



48

STEPHEN KING WRITING AS RICHARD BACHMAN Rage (First Edition)

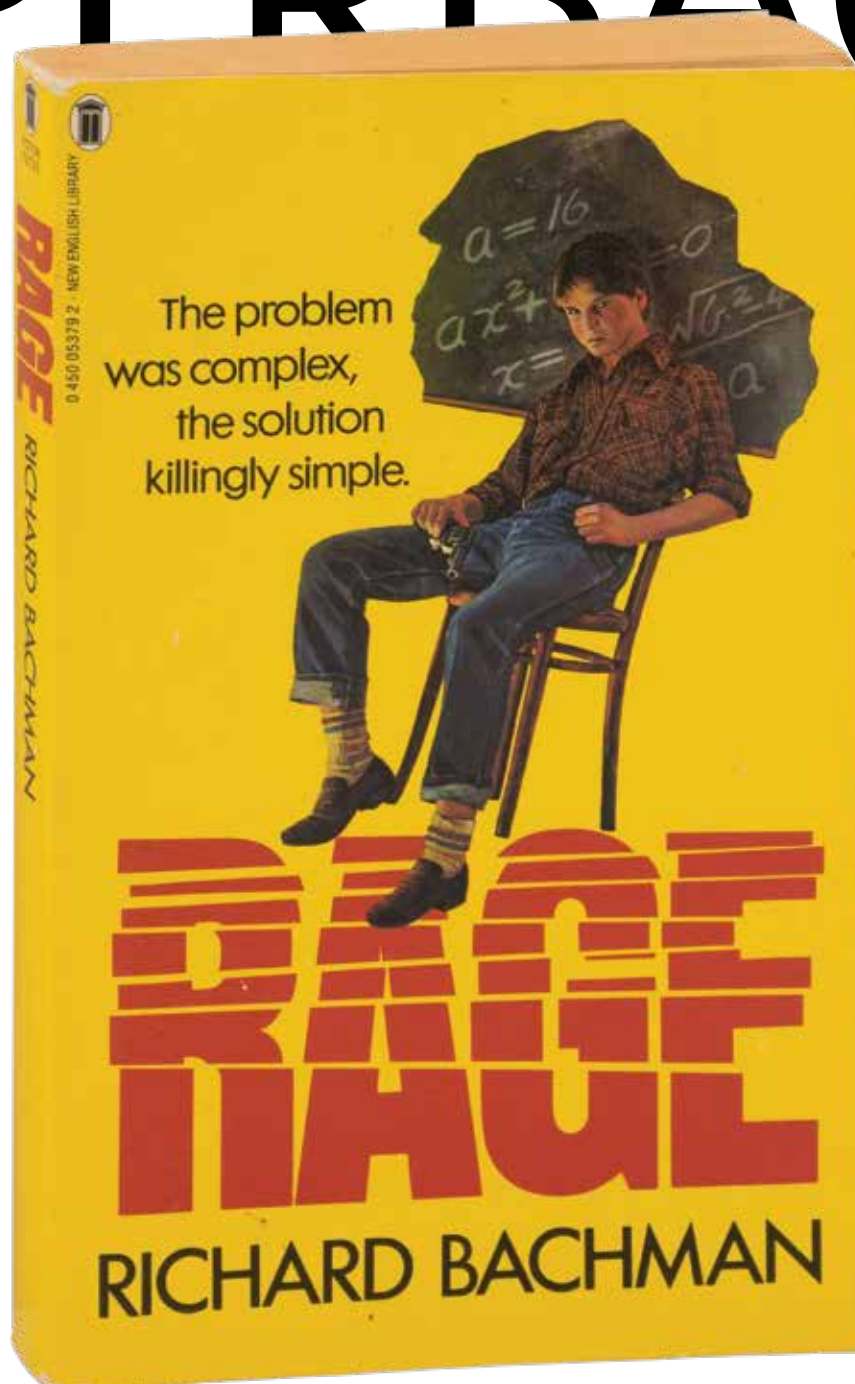
New York: Signet / New American Library, 1977. No. W7645. First Edition, a paperback original.

The first of Stephen King's novels to be written under the Richard Bachman pseudonym, a vivid first-person account of a disturbed student who commits a school shooting in Maine. King allowed "Rage" to fall out of print after several real-life school shootings transpired in the 1980s and 1990s.

Very Good plus in wrappers, with a slight lean and reading creases on the spine, and an ink annotation (noting the letter "A") on the top right corner of the first leaf.

\$4250

APFERRACK



49

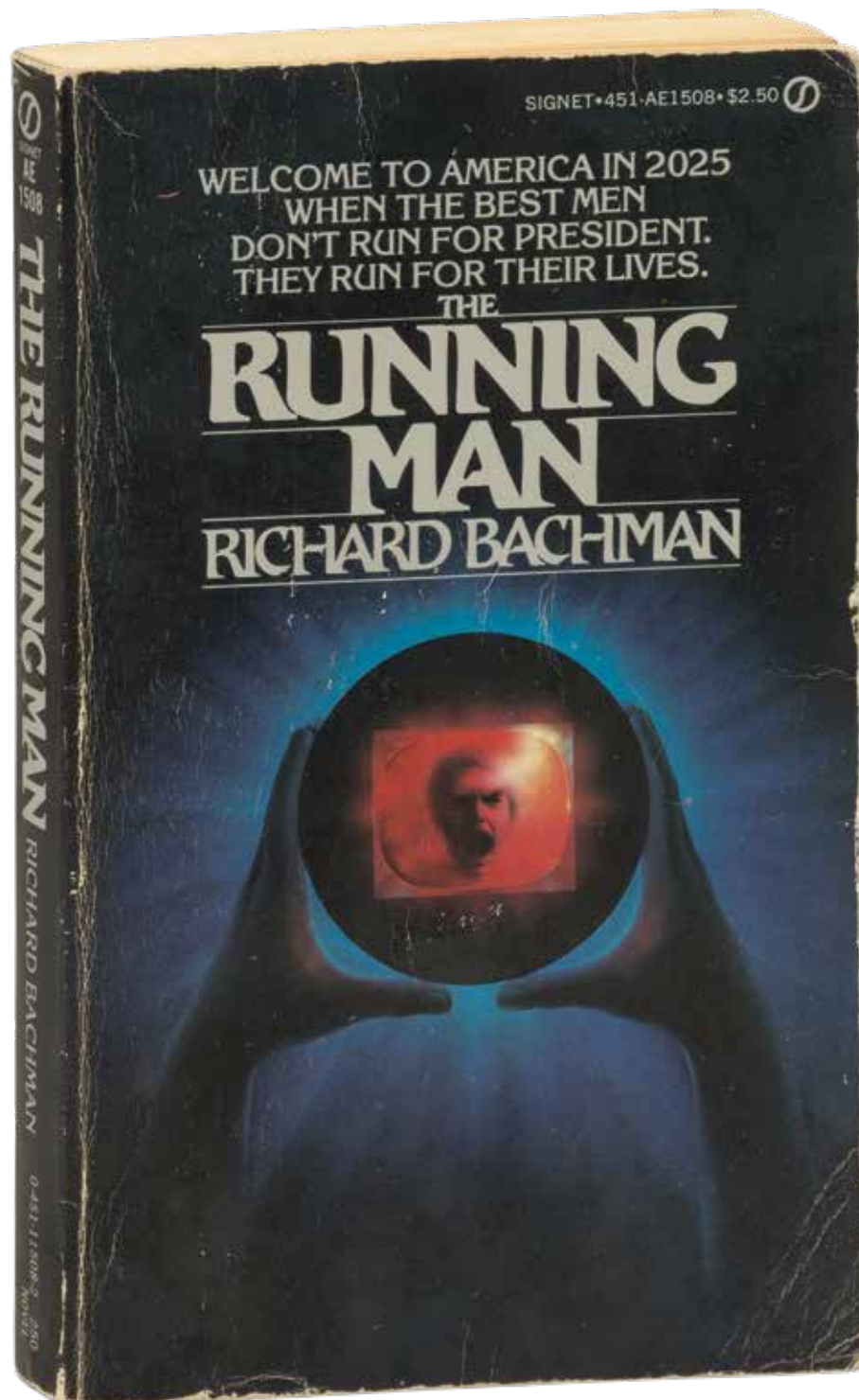
STEPHEN KING WRITING AS RICHARD BACHMAN

Rage

London: New English Library, 1983. No. 53792.
First UK Edition, preceded by the American edition
published by Signet in 1977.

Near Fine in wrappers, with a hint of wear at the
spine ends.

\$1750



50

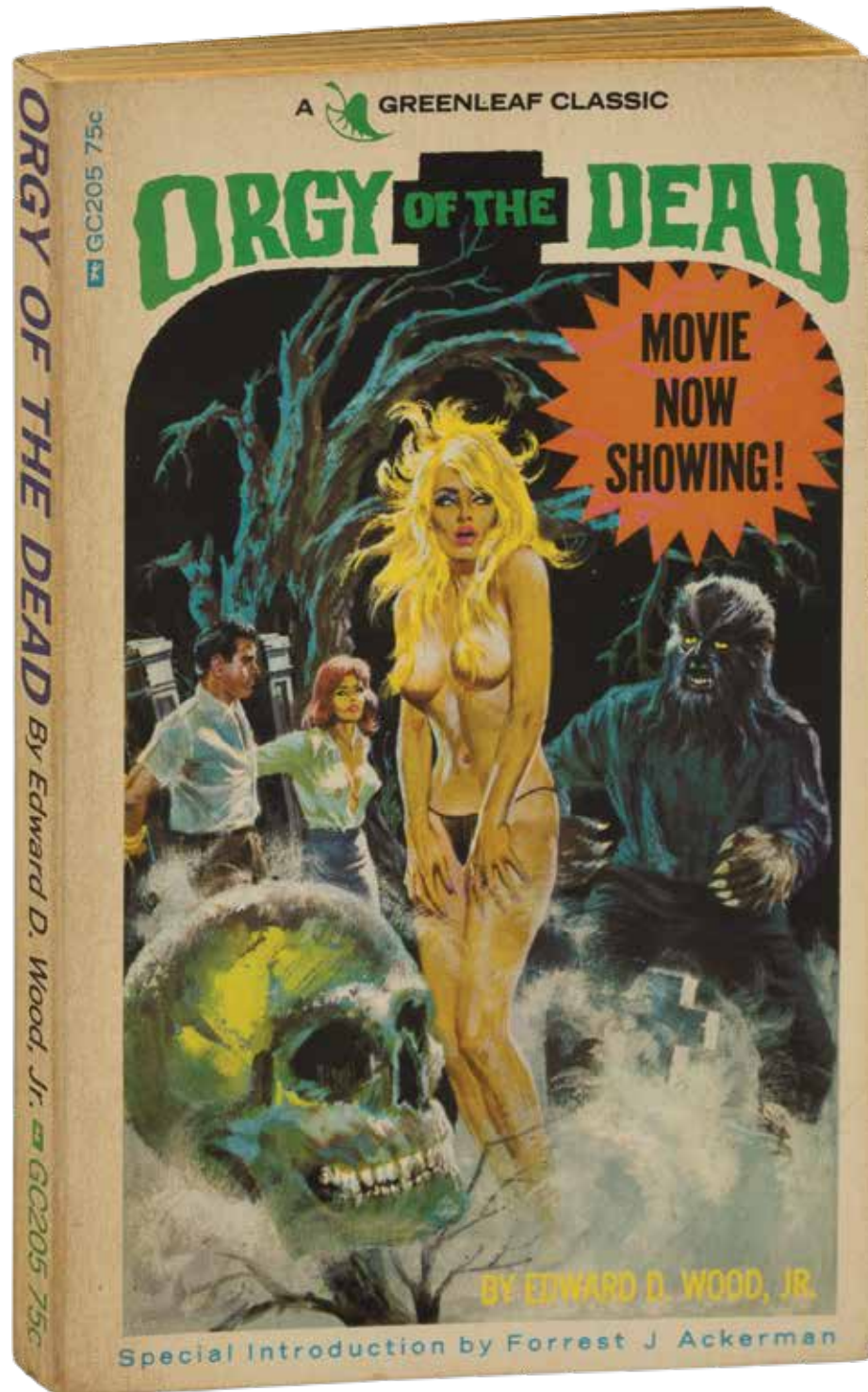
STEPHEN KING WRITING AS RICHARD BACHMAN

The Running Man

New York: Signet / New American Library, 1977. No. AE-15008. First Edition, a paperback original.

Very Good plus in wrappers, lightly edgeworn, with brief creasing at the corners.

\$850



51

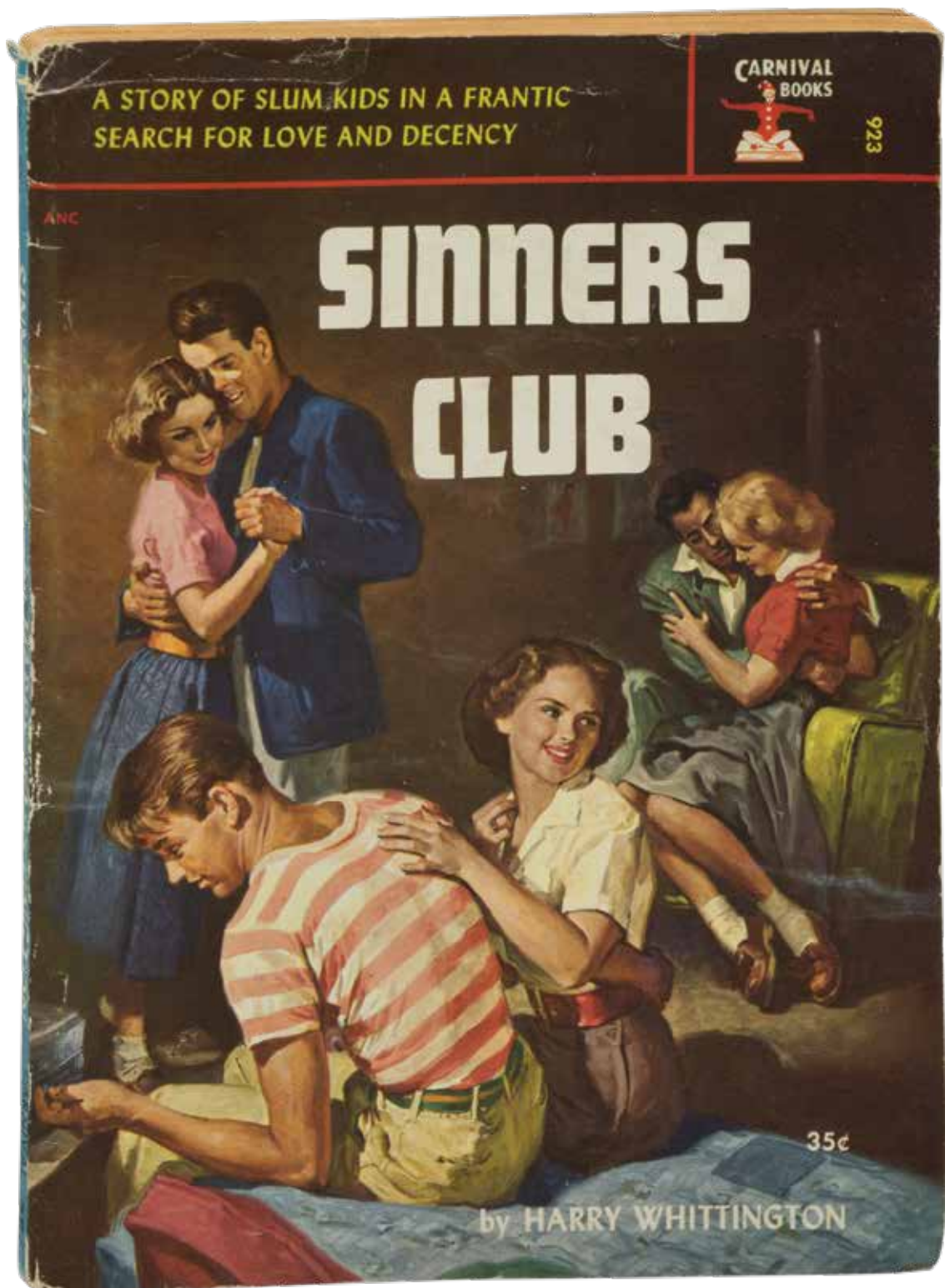
ED WOOD JR.
Orgy of the Dead

San Diego: Greenleaf Classics, 1966. No. GC-205.
First Edition, a paperback original.

Movie tie-in edition, published after the 1965 film
directed by A.C. Stephen.

About Fine in wrappers. Scarce.

\$650



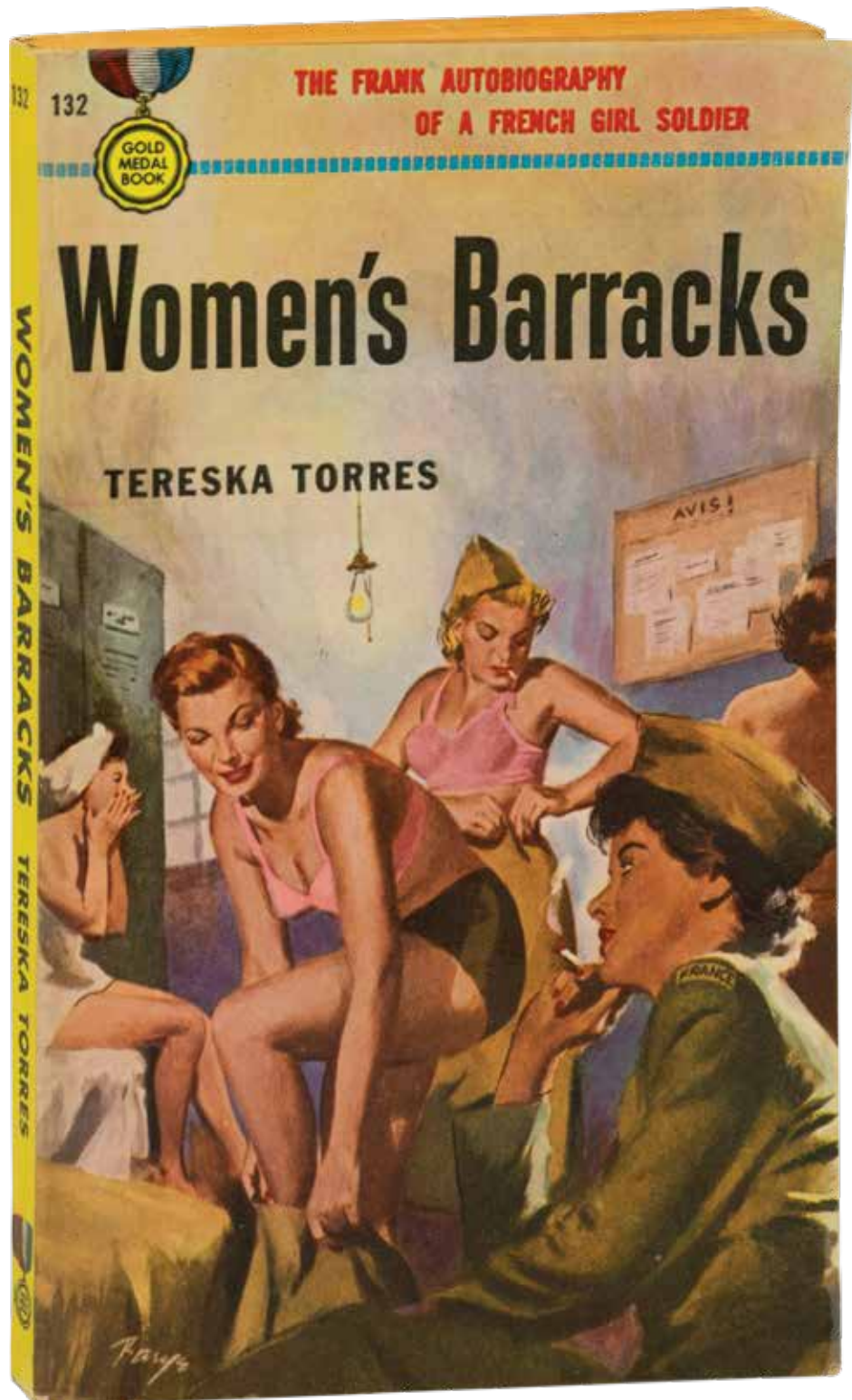
52

HARRY WHITTINGTON
Sinners Club

New York: Carnival Books, 1953. No. 923. First Edition, a paperback original. Cover art by Rudolph Belarski.

Near Fine in wrappers, with only a hint of wear along the spine.

\$525



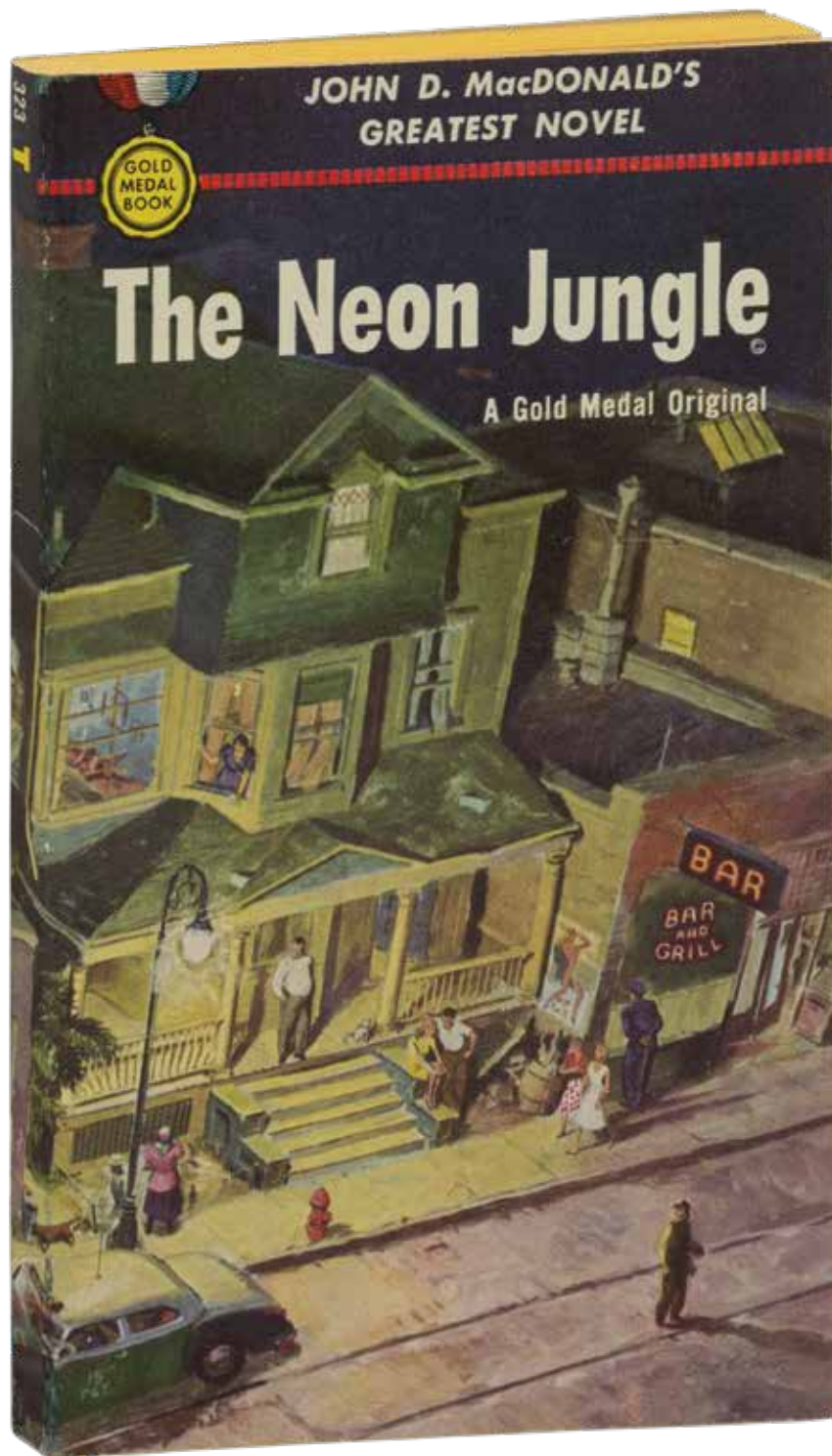
53

TERESKA TORRES
Women's Barracks

Greenwich: Gold Medal, 1950. No. 132. First Edition,
a paperback original. Cover art by Barye Phillips.

Fine in wrappers.

\$350



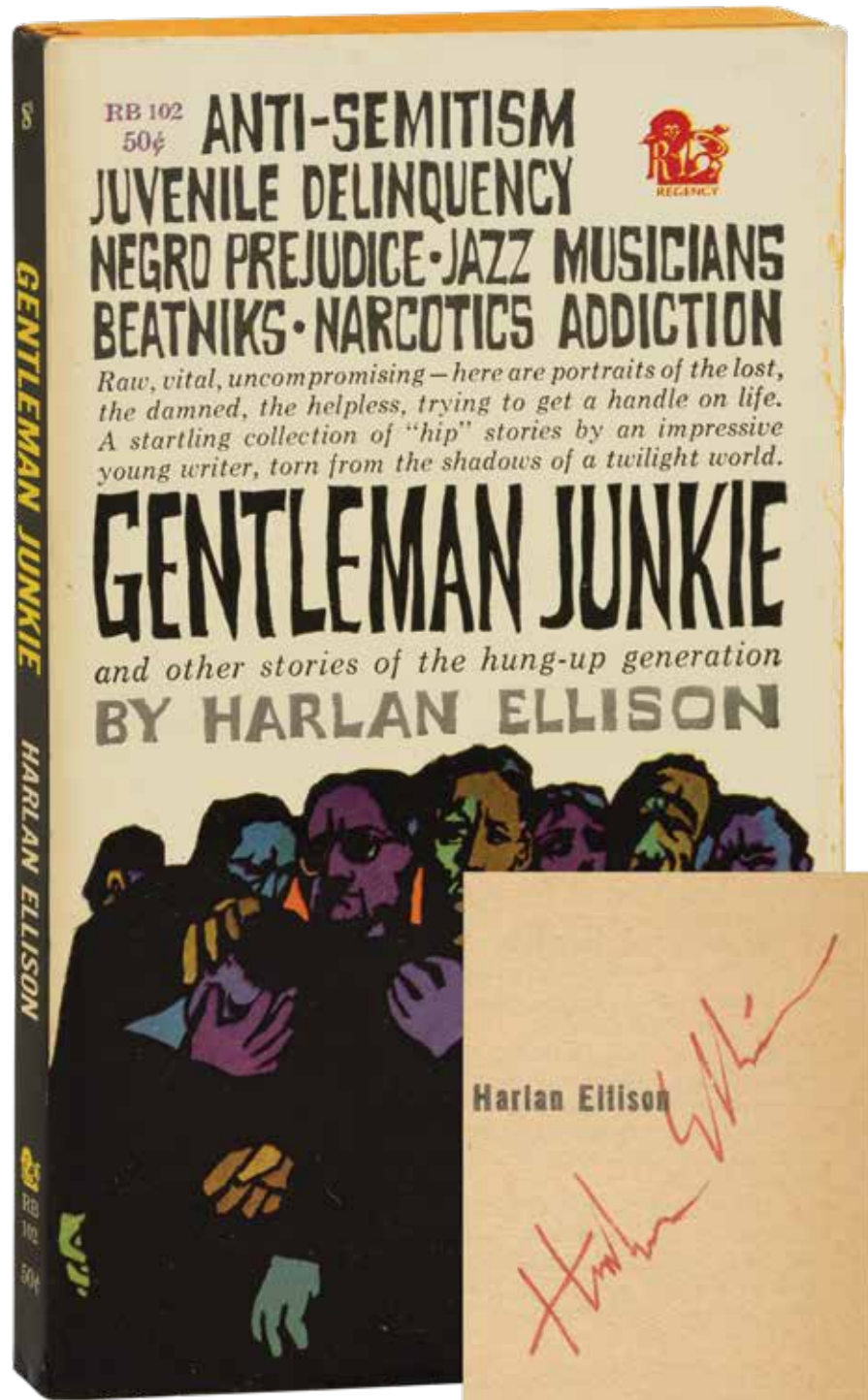
54

JOHN D. MACDONALD
The Neon Jungle

Greenwich: Gold Medal, 1953. No. 323. First Edition, a paperback original. A scarce MacDonald title, a lesser-known entry in the author's bibliography.

Fine and unread in wrappers.

\$450



55

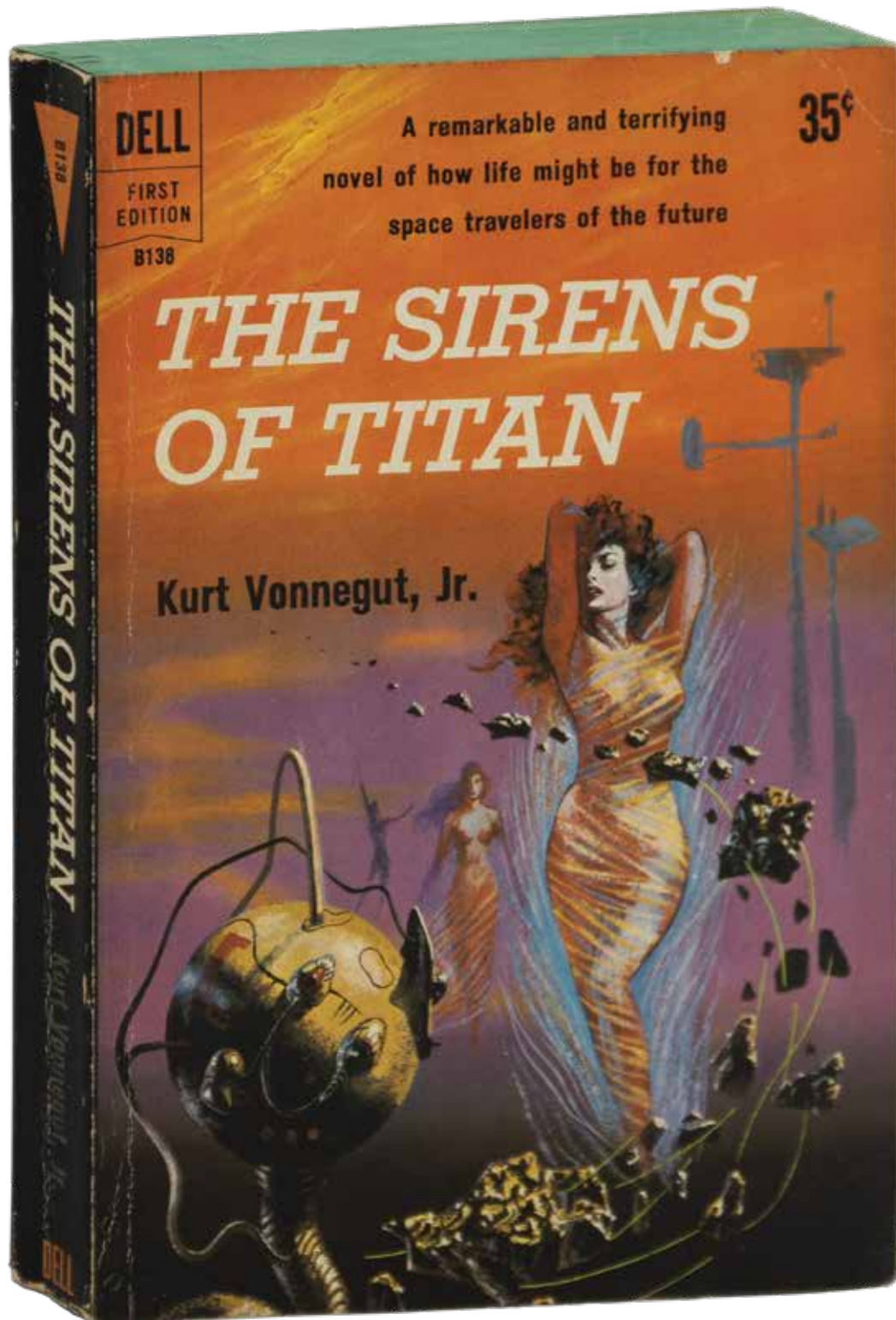
HARLAN ELLISON**Gentleman Junkie and Other Stories of the Hung-Up Generation**

Evanston: Regency, 1961. No. RB-102. First Edition, a paperback original. Signed by the author on the title page.

A collection of short stories, including Harlan Ellison's classic story "Daniel White for the Greater Good."

Fine in wrappers.

\$350



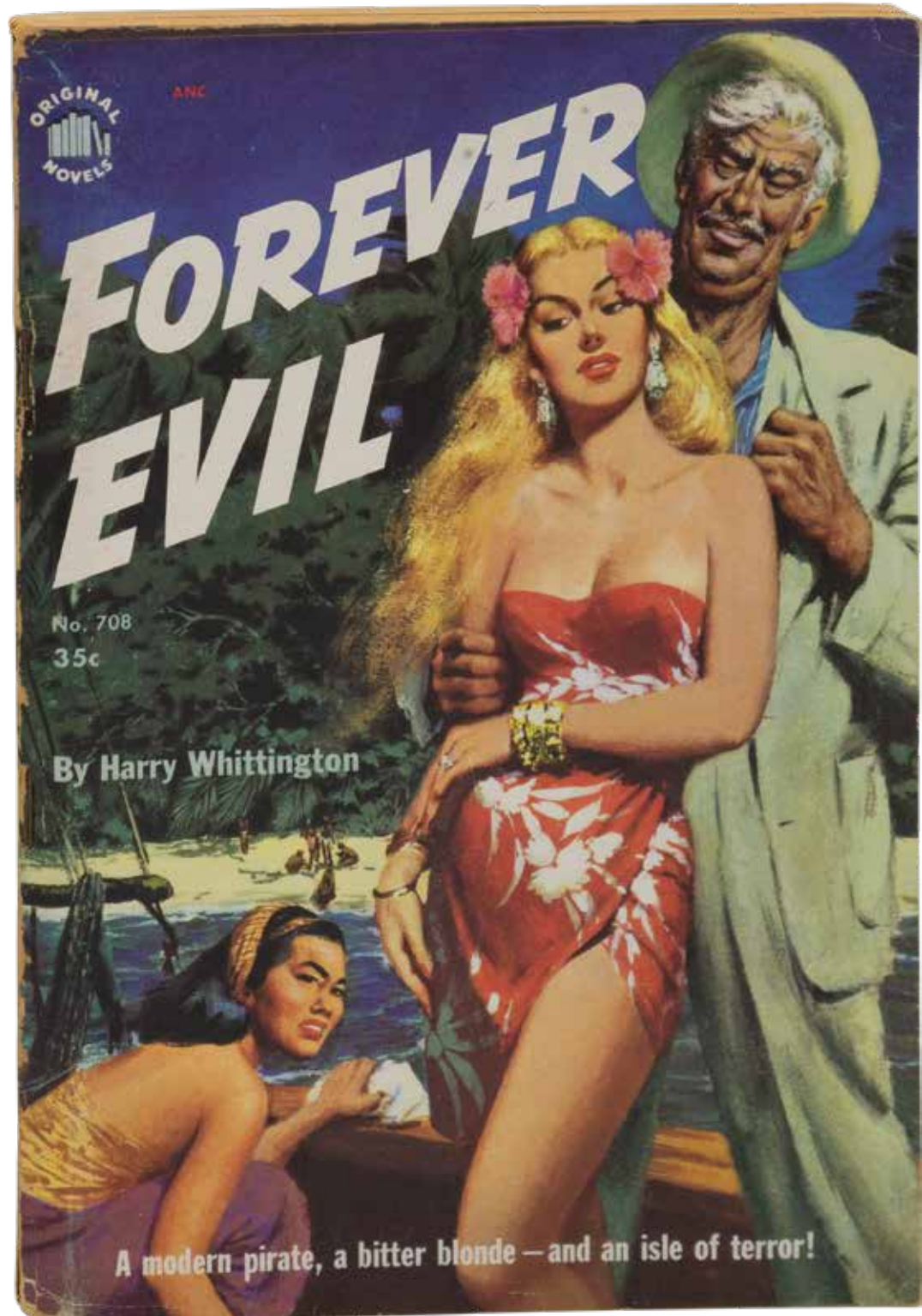
56

KURT VONNEGUT JR.
The Sirens of Titan

New York: Dell Publishing, 1959. First Edition, a paperback original. The author's second novel.

About Fine in wrappers, with a hint of creasing at the top corners, and faint reader's creases on the spine.

\$375



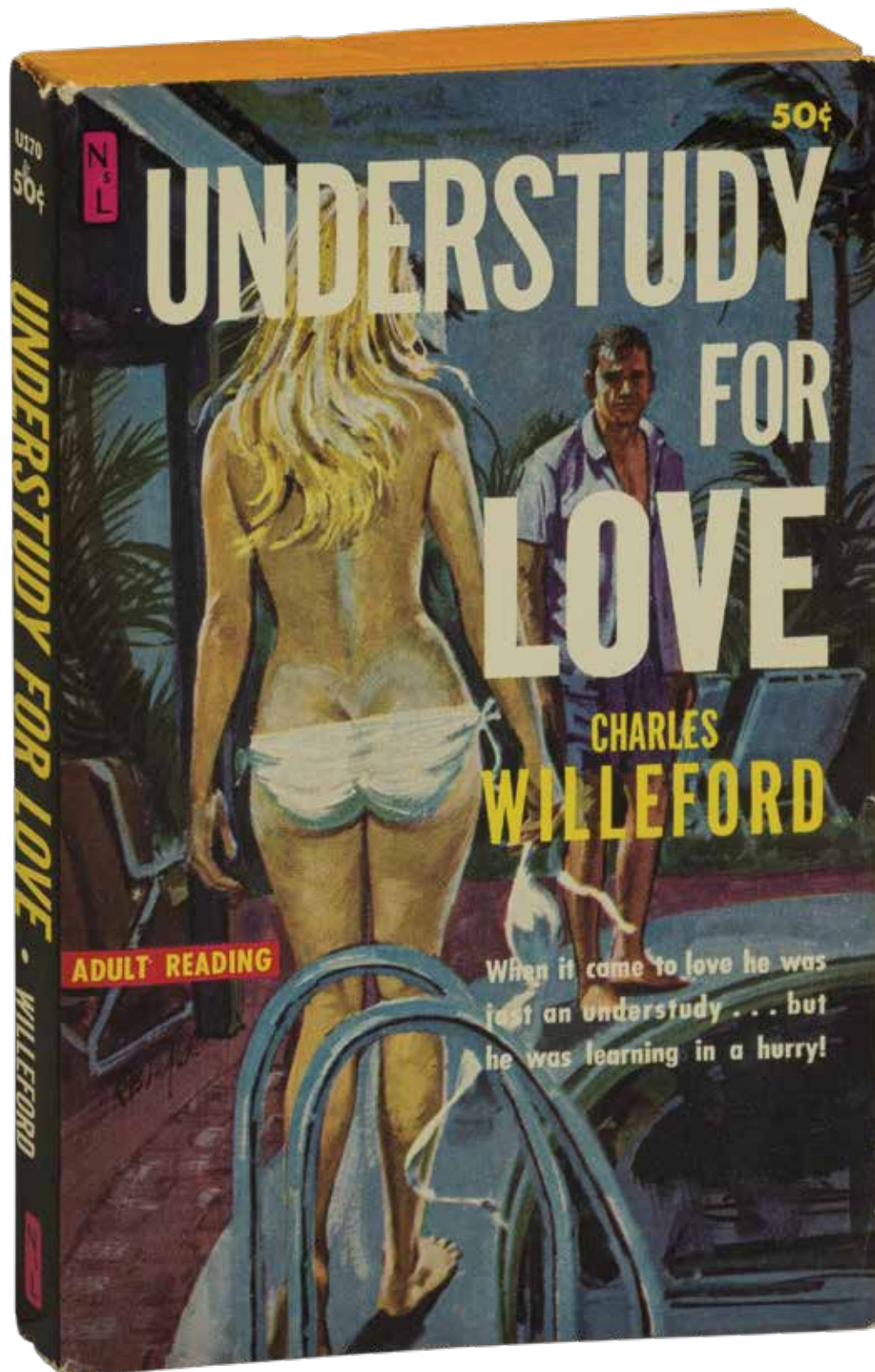
57

HARRY WHITTINGTON
Forever Evil

New York: Original Books, 1952. No. 708. First Edition, a paperback original.

Lightly rubbed on the spine and owner stamp on the front wrapper verso, else about Fine in wrappers. Scarce.

\$350



58

CHARLES WILLEFORD
Understudy for Love

Chicago: Newsstand Library, 1961. No. U170. First Edition, a paperback original. Reprinted decades later by Dennis McMillan as *Understudy for Death*.

About Fine in wrappers.

\$375

59

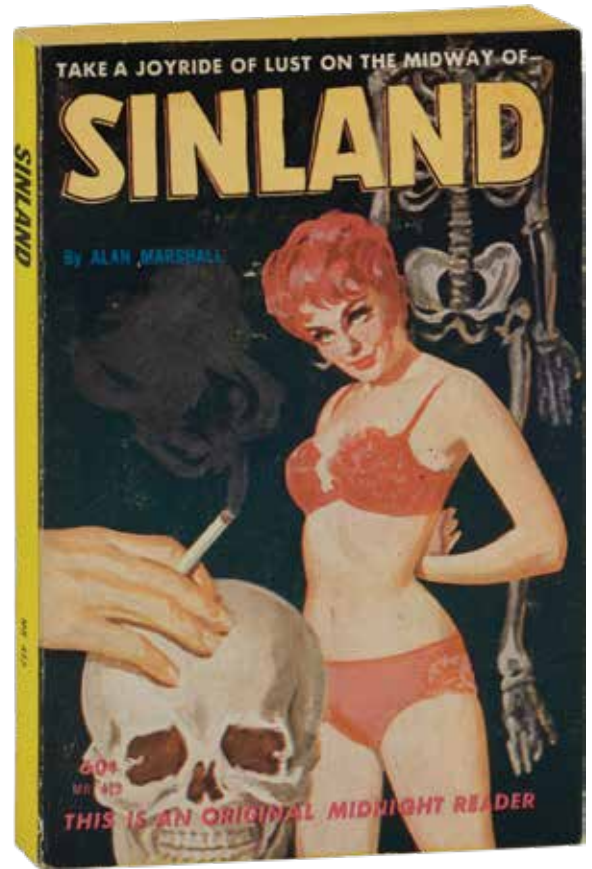
DONALD WESTLAKE WRITING AS ALAN MARSHALL

Sinland

Milwaukee: Midnight Reader, 1961. No. 413. First Edition, a paperback original.

Near Fine in wrappers. Scarce.

\$350



60

CHARLES WILLEFORD

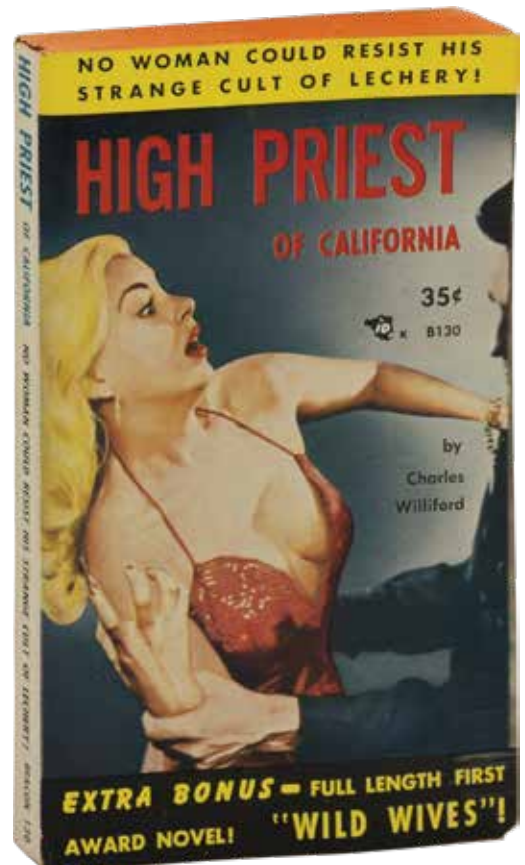
The High Priest of California

New York: Beacon Books, 1953. No. B-130. First Edition, a paperback original. Includes an additional novella, *Wild Wives*.

Willeford's first novel.

About Fine in wrappers, with only a hint of wear at the corners.

\$325



61

Original Dell Publishing promotional paperback display case, circa 1950s

Vintage Dell Publishing promotional wooden case, produced to display paperback books, circa 1950s. The case promotes Dell's 25 cent series, with seven shelves and two dividers per shelf.

Dell began publishing genre fiction in paperback form in 1942, when mass market paperbacks were still relatively fresh on the American market. The paperbacks would become recognizable for their "mapbacks," referring to

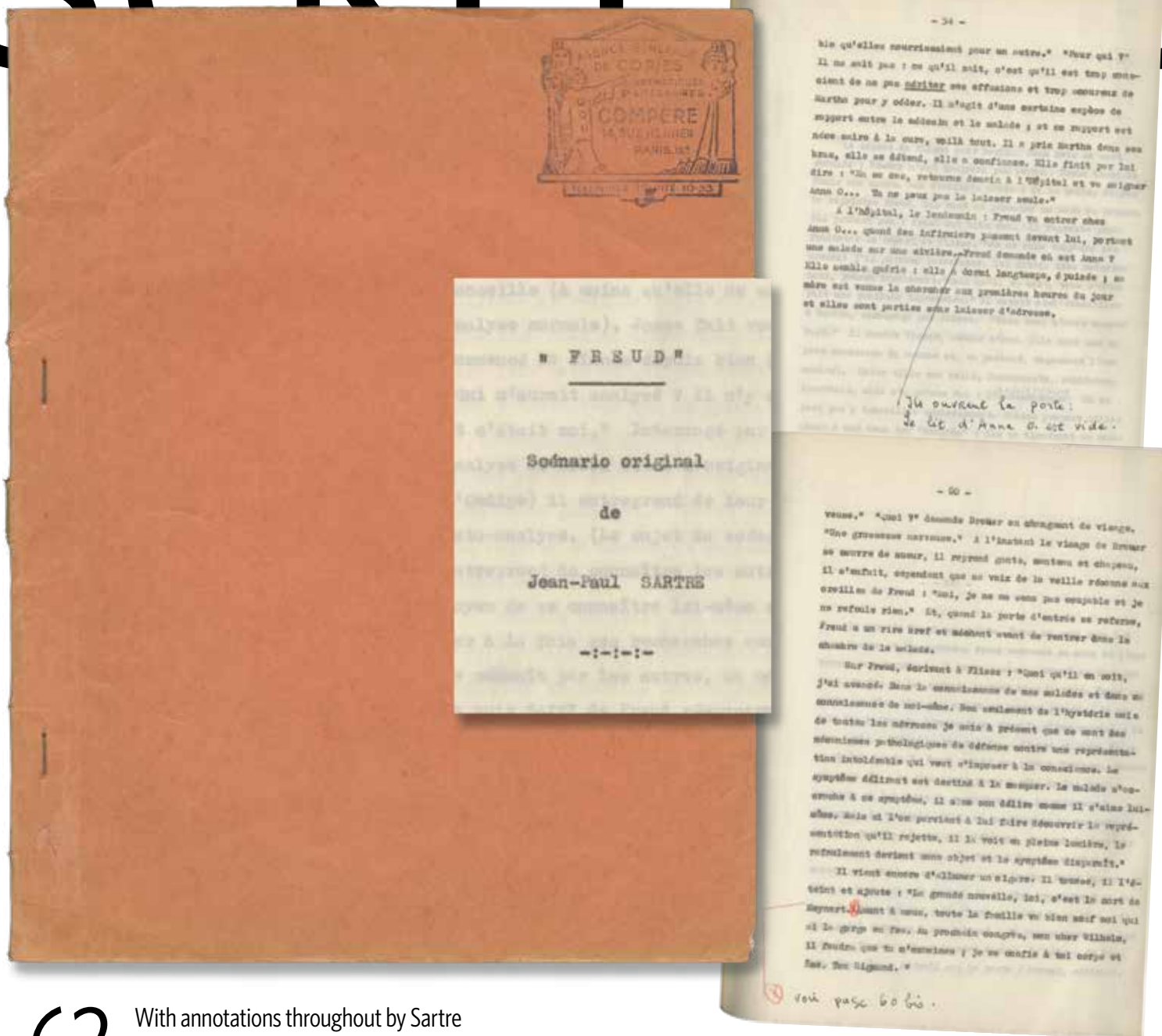
maps printed on the rear wrappers that corresponded to locations used in the book, typically used for Dell's mystery and detective fiction.

55.5 x 14 inches. Seven shelves. Very Good, moderately worn and chipped.

\$3250



SCREENING



62 With annotations throughout by Sartre MONTGOMERY CLIFT, SUSANNAH YORK (STARRING) Freud

Archive of vintage treatments, scripts, and other ephemera from the 1962 film.

Archive includes:

Two carbon typescript treatment scripts by Jean-Paul Sartre, both dated December 15, 1958, with annotations in Sartre's hand.

An early xerographically duplicated draft of Sartre's voluminous three-part script, a later reproduction made for internal use with copied annotations throughout.

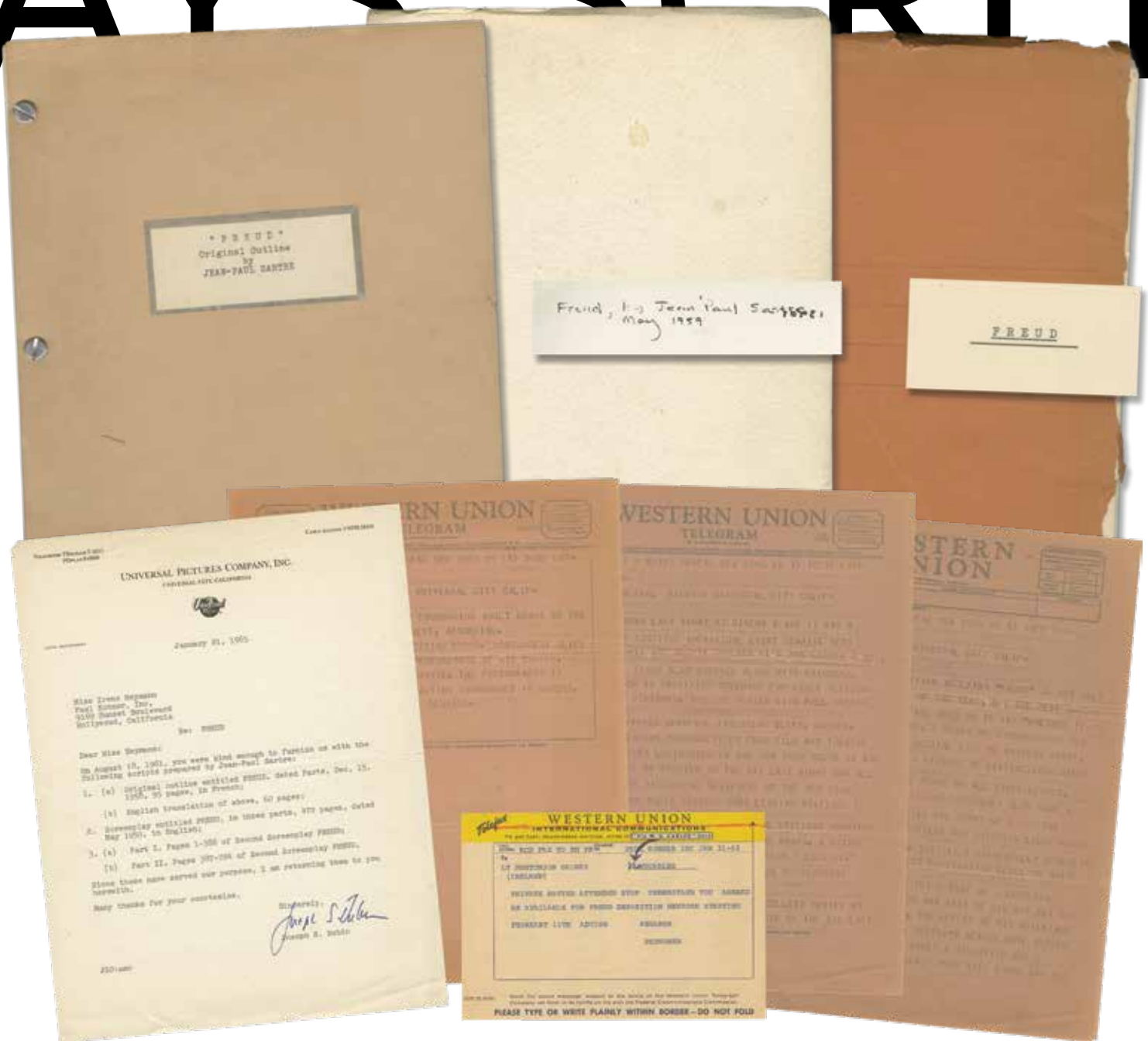
A working script used during the film's production, with revision pages.

A film program.

Three telegrams, a telefax, and a letter regarding the release of the film, the return of Sartre's treatments and script, and a deposition reminder, all from agent Paul Kohner to director John Huston.

A copy of the 1984 posthumous publication of Sartre's script, *The Freud Scenario*.

AYS SCREEN



Huston announced his intention to make a film about a young Sigmund Freud in 1958, and asked Sartre, whom he had met on the set of his 1952 film *Moulin Rouge*, to submit a screenplay. The partnership quickly soured, however, due to Sartre's refusal to shorten his script, which had ballooned to the colossal 472-page script on offer. Huston and Sartre would meet in Galway, but Sartre continued to reject the director's proposed cuts, wryly noting, "We can make a film of four hours in the case of *Ben Hur*, but the Texas public couldn't stand four hours of complexes." The film was ultimately finished and released in 1962, and although many elements of Sartre's script remain in the film, the philosopher went uncredited.

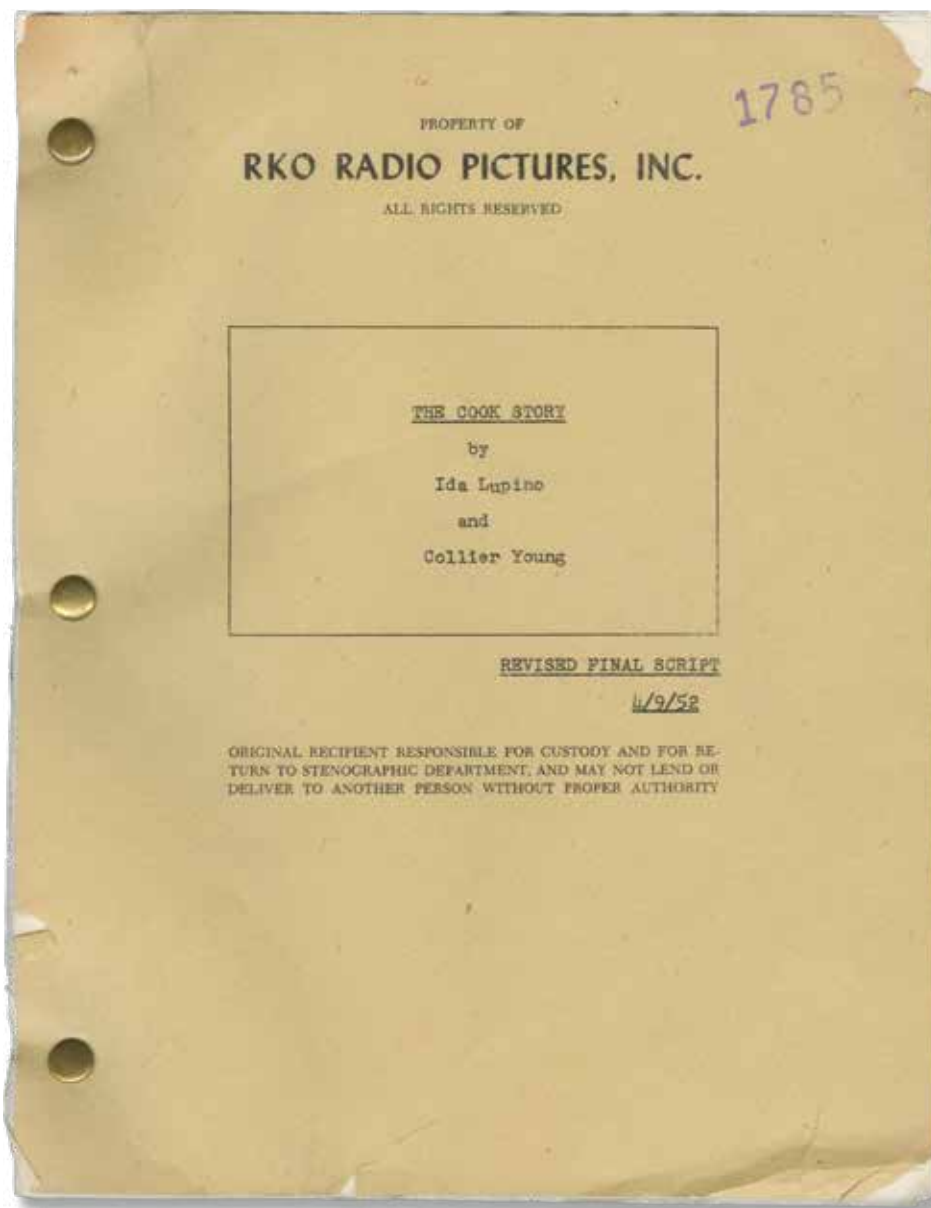
Set in Vienna, shot on location in Austria and Germany.

Telegrams, telefax, and letter: 6.5 x 4.5 to 8.5 x 11 inches. Very Good plus to Near Fine.

Program: 7 x 8.5 inches bi-fold. Very Good plus.

Book: Near Fine and unread in a lightly rubbed, Very Good plus dust jacket.

\$13,500



63

IDA LUPINO (DIRECTOR)

EDMOND O'BRIEN, FRANK LOVEJOY, WILLIAM TALMAN (STARRING)

The Hitch-Hiker

Revised Final Script for the 1953 film, dated April 9, 1952, and seen here under its working title, *The Cook Story*. Carbon typescript master, clean, with just a handful of typeovers throughout.

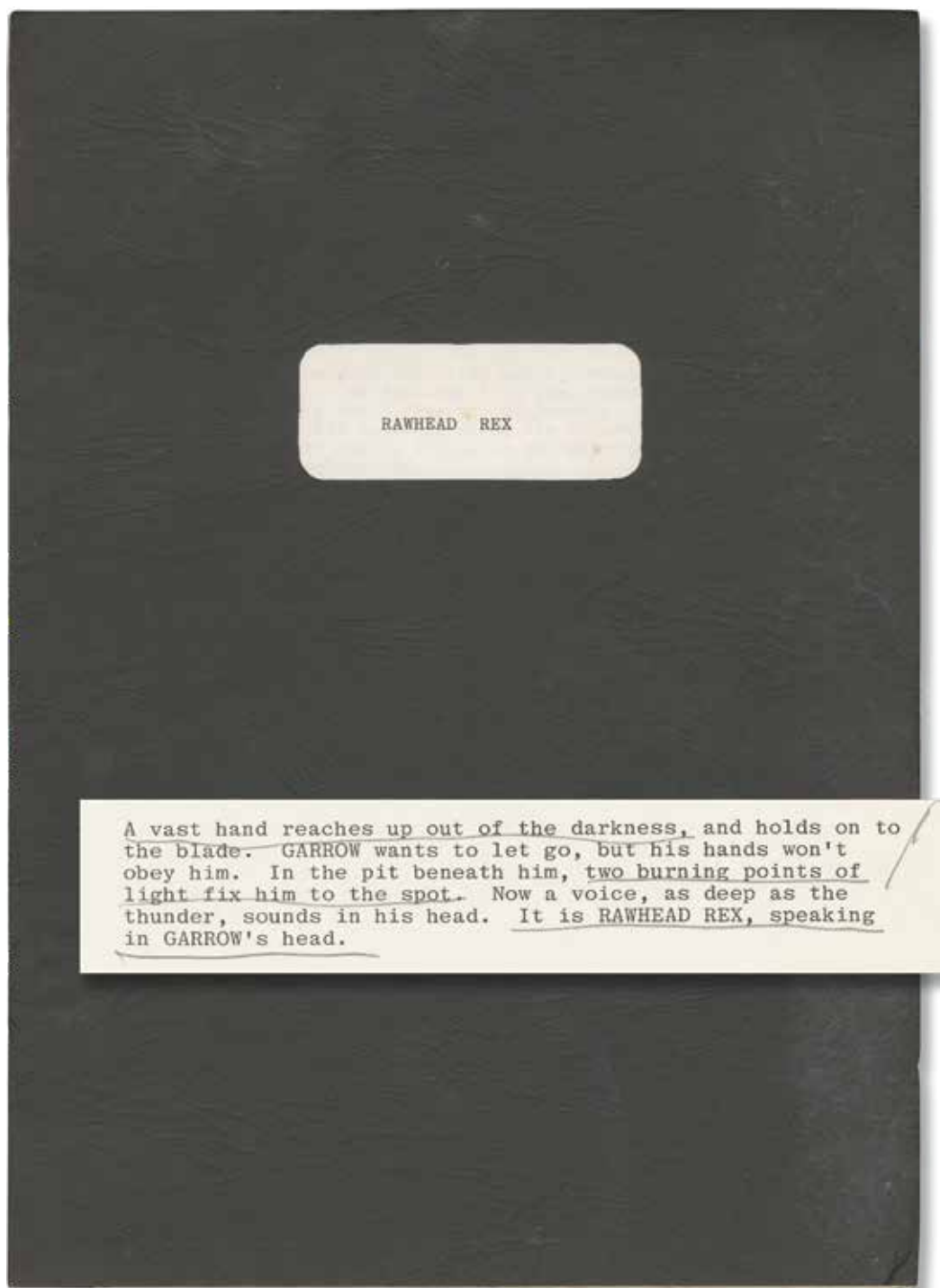
Based on the true account of serial killer Billy Cook. Two buddies on a fishing trip stop to pick up a hitch-hiker, whom they soon learn is an escaped serial killer. This early draft of the script precedes shooting—which began on June 24, 1952—by nearly three months, and includes a bookend context at the beginning and end of the story, wherein we are introduced to the home lives (and problems) of the

film's two protagonists. The final film takes a more minimal approach, removing these bookends, and beginning the story with the two men on a vacation together in the mountains of the California.

One of Ida Lupino's final (and best known) directorial credits, followed the same year by *The Bigamist* (1953) and *The Trouble with Angels* (1966).

National Film Registry.

\$4500



64

GEORGE PAVLOU (DIRECTOR)**Rawhead Rex**

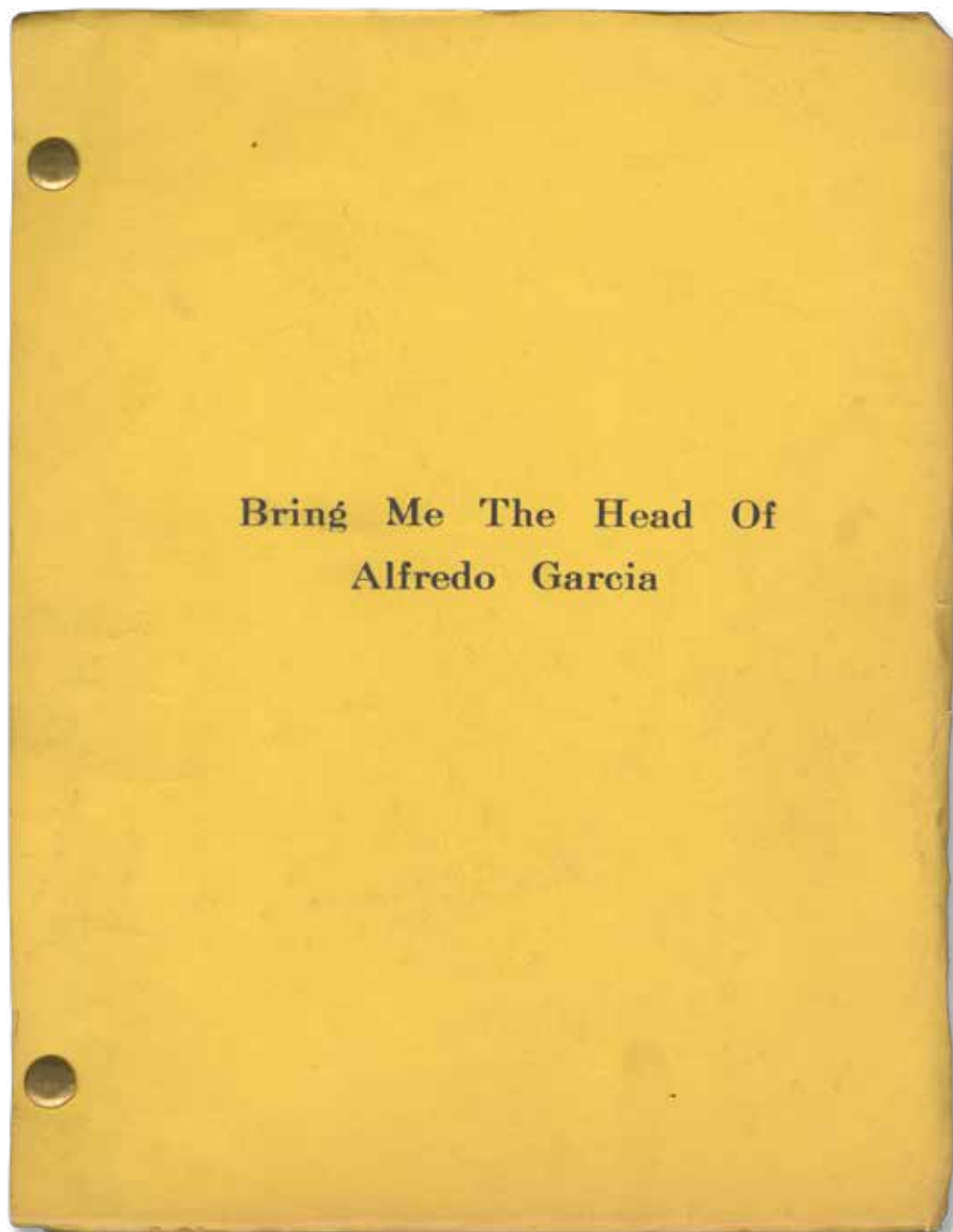
Draft script for the beloved 1986 Irish horror film, undated, circa 1986. Copy belonging to an unknown crew member, with their underlining in manuscript ink and pencil throughout.

Based on the 1985 short story by Clive Barker, who also wrote the screenplay. A classic of the folk horror

canon, about a monstrous pagan demon who goes on a bloody rampage through rural Ireland.

Set and shot on location in County Wicklow, Ireland.

\$3500



65

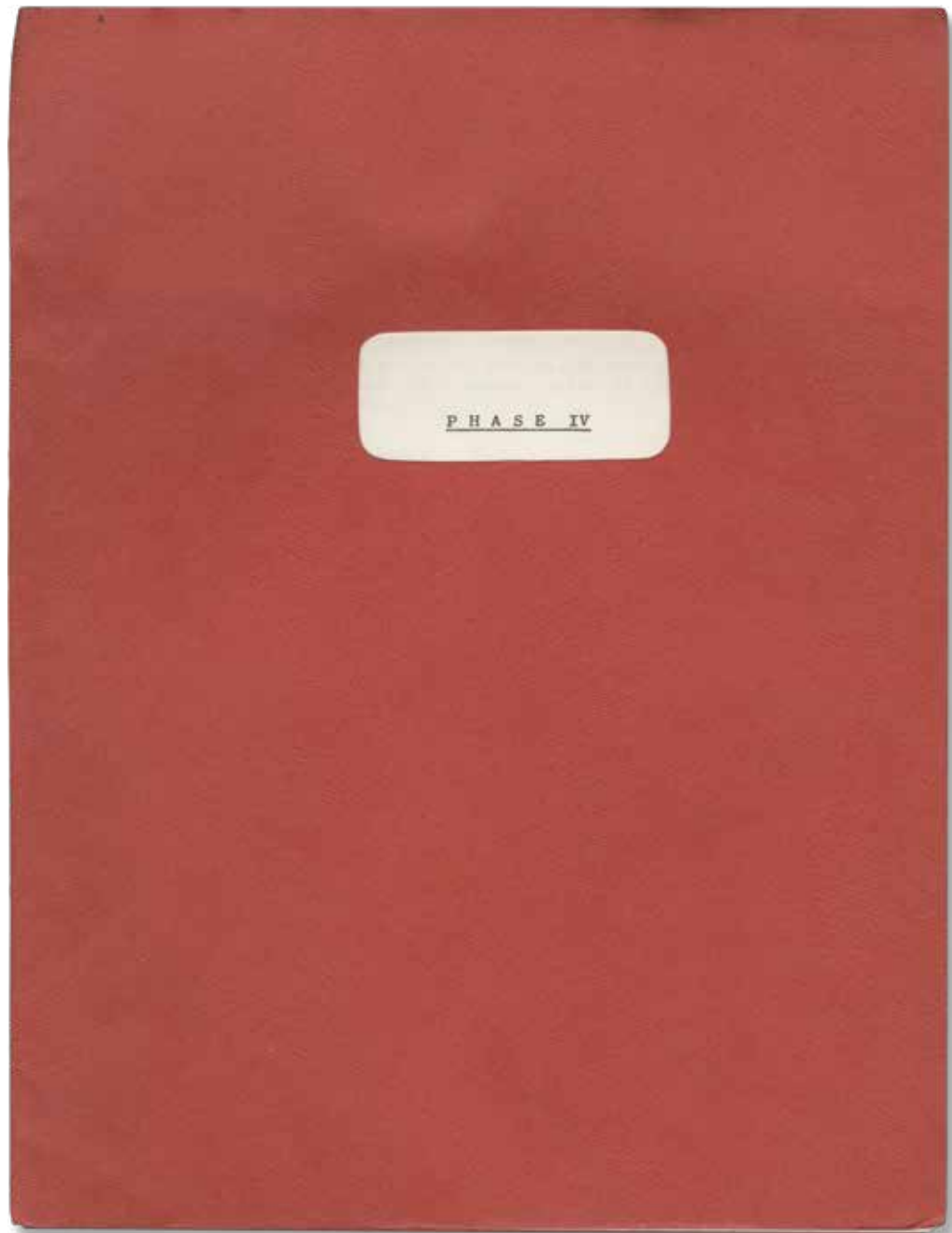
SAM PECKINPAH (DIRECTOR)
WARREN OATES, GIG YOUNG (STARRING)
 Bring Me the Head of Alfredo Garcia

Early Draft script for the 1974 film, dated July 8, 1972, over a year before production commenced. Script notably features the original ending with Bennie getting away—in true Peckinpah fashion, Peckinpah would later rewrite the ending to show Bennie dying in a shootout. Annotations in manuscript ink and pencil on fifteen pages, largely correcting spelling and grammar.

Warren Oates stars as Bennie, a bartender who travels through the Mexican underworld, accompanied by his sex worker girlfriend, to collect the bounty on the head of a gigolo. The only Peckinpah film not re-cut by the studio.

Shot on location in Mexico.

\$3500



66

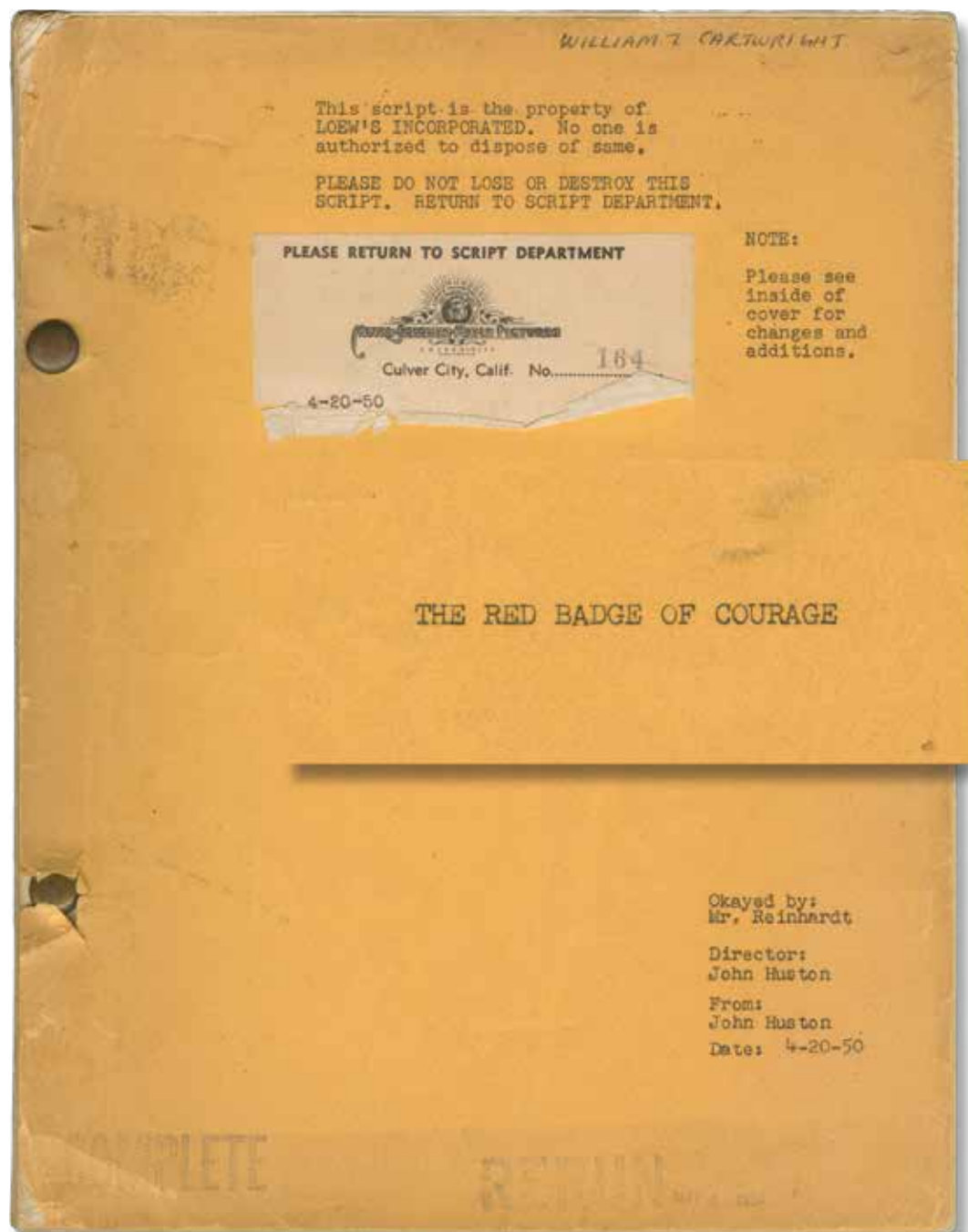
SAUL BASS (DIRECTOR)**MICHAEL MURPHY, NIGEL DAVENPORT (STARRING)****Phase IV**

Final Shooting Script for the 1974 film, dated September 3, 1972.

Based on H.G. Wells' 1905 story *Empire of the Ants*. Noted graphic designer Saul Bass' first and only directorial effort. A colony of ants, showing evolved

intelligence, suddenly begin building strange towers and geometric designs in the Arizona desert. Of particular interest is the screenplay's surreal montage ending, as originally conceived by Bass.

\$1650



67

JOHN HUSTON (DIRECTOR)
AUDIE MURPHY, BILL MAULDIN (STARRING)
The Red Badge of Courage

Draft script for the 1951 film, dated April 20, 1950.
 Copy belonging to an uncredited crew member, with
 their name in manuscript ink on the front wrapper.

Based on the classic 1895 novel by Stephen Crane.
 At the completion of shooting, director John Huston

considered the film one of his best, but MGM cut
 over an hour from the picture before releasing it to a
 poor reception.

\$3500



68

NEVE CAMPBELL, KEVIN BACON, MATT DILLON, BILL MURRAY (STARRING)**JOHN McNAUGHTON (DIRECTOR)****Wild Things**

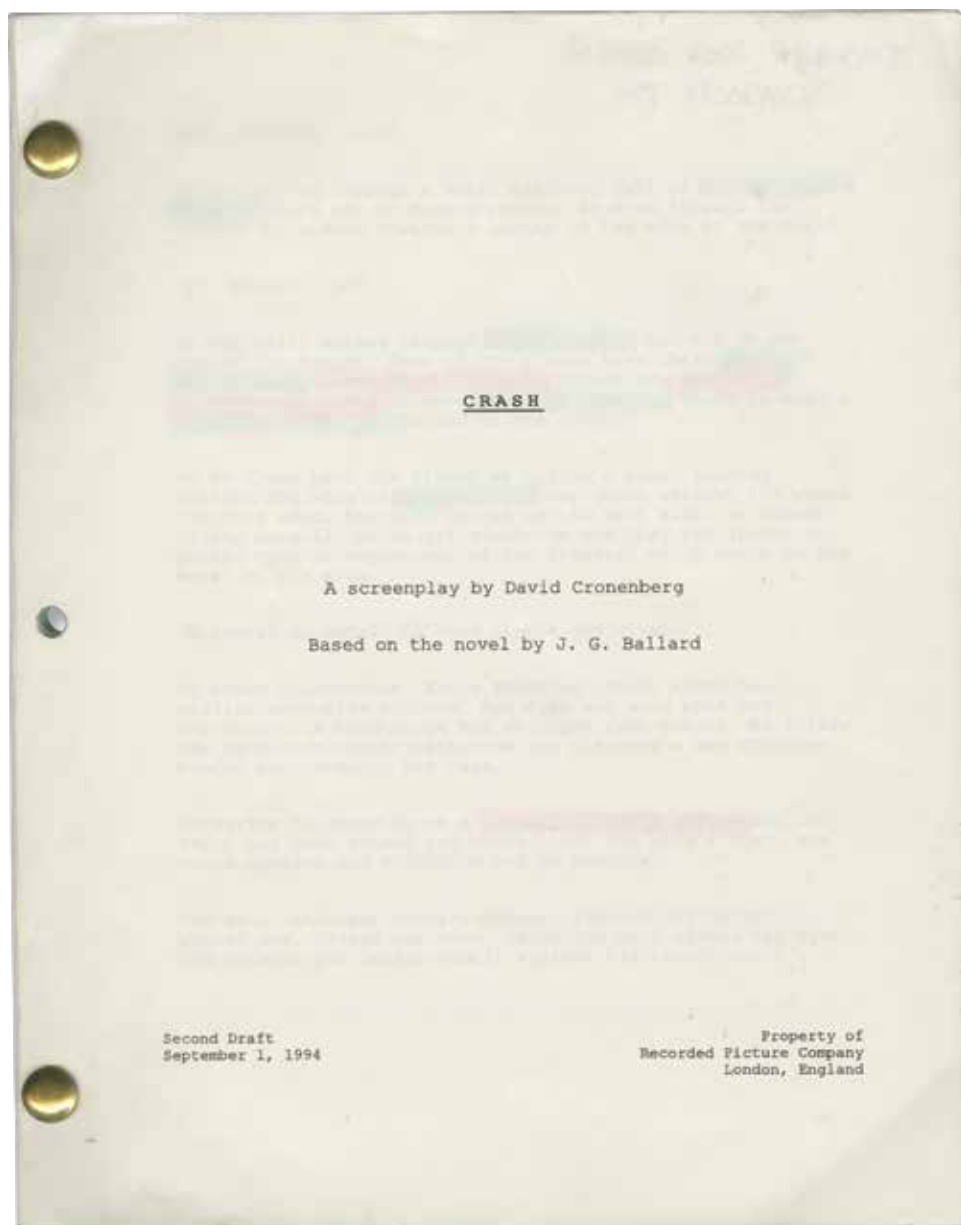
Draft script for the seminal 1998 neo-noir film, dated November 22, 1995. Single annotation in manuscript ink on the title page, noting, "Role: 'Sam,'" and all pages watermarked with the code "WILD 042."

A police detective uncovers a conspiracy behind a string of false rape accusations made against a guidance counselor at an upscale suburban school

in Miami. Followed by three sequels: *Wild Things 2* (2004), *Wild Things: Diamonds in the Rough* (2005), and *Wild Things: Foursome* (2010).

Shot on location in Miami, Ft. Lauderdale, and Key Biscayne, Florida, and in Los Angeles.

\$1500



69

DAVID CRONENBERG (DIRECTOR)

J.G. BALLARD (NOVEL)

JAMES SPADER, HOLLY HUNTER, ROSANNA ARQUETTE (STARRING)

Crash

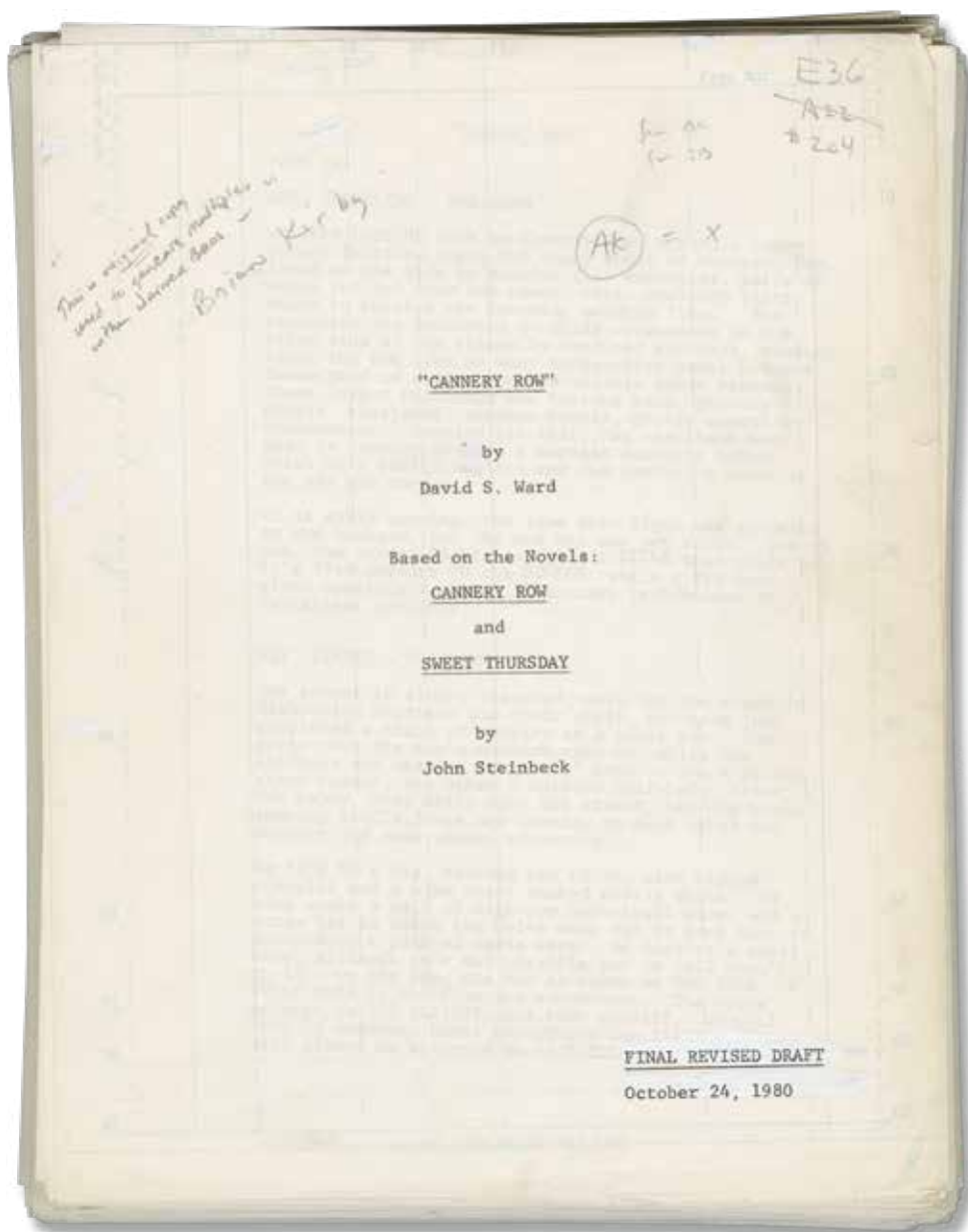
Second Draft script for the 1996 film, dated September 1, 1994. Copy belonging to set decorator Elinor Rose Galbraith, with an annotation in manuscript ink noting her name on the top right corner of page one.

Based on J.G. Ballard's 1973 novel, about a television director who, after nearly dying in a road accident, discovers—and eventually joins—an underground

group of car crash fetishists. Considered by many to be one of David Cronenberg's finest directorial efforts, following the modern fusion of human sexuality and technology to a grotesque conclusion.

Shot on location in Toronto.

\$1500



70 DAVID S. WARD (DIRECTOR) NICK NOLTE, DEBRA WINGER (STARRING) Cannery Row

Small archive of material from the 1982 film, including a master blue-line stencil for the Final Revised Draft screenplay, dated October 24, 1980, with studio secretarial annotations throughout, as well as a press kit with eight studio still photographs and six gatherings of promotional material, and a complete set of eight lobby cards.

Based on John Steinbeck's novels *Cannery Row* (1945) and *Sweet Thursday* (1954), about a self employed marine biologist and former baseball star who befriends a drifter working at the local bordello.

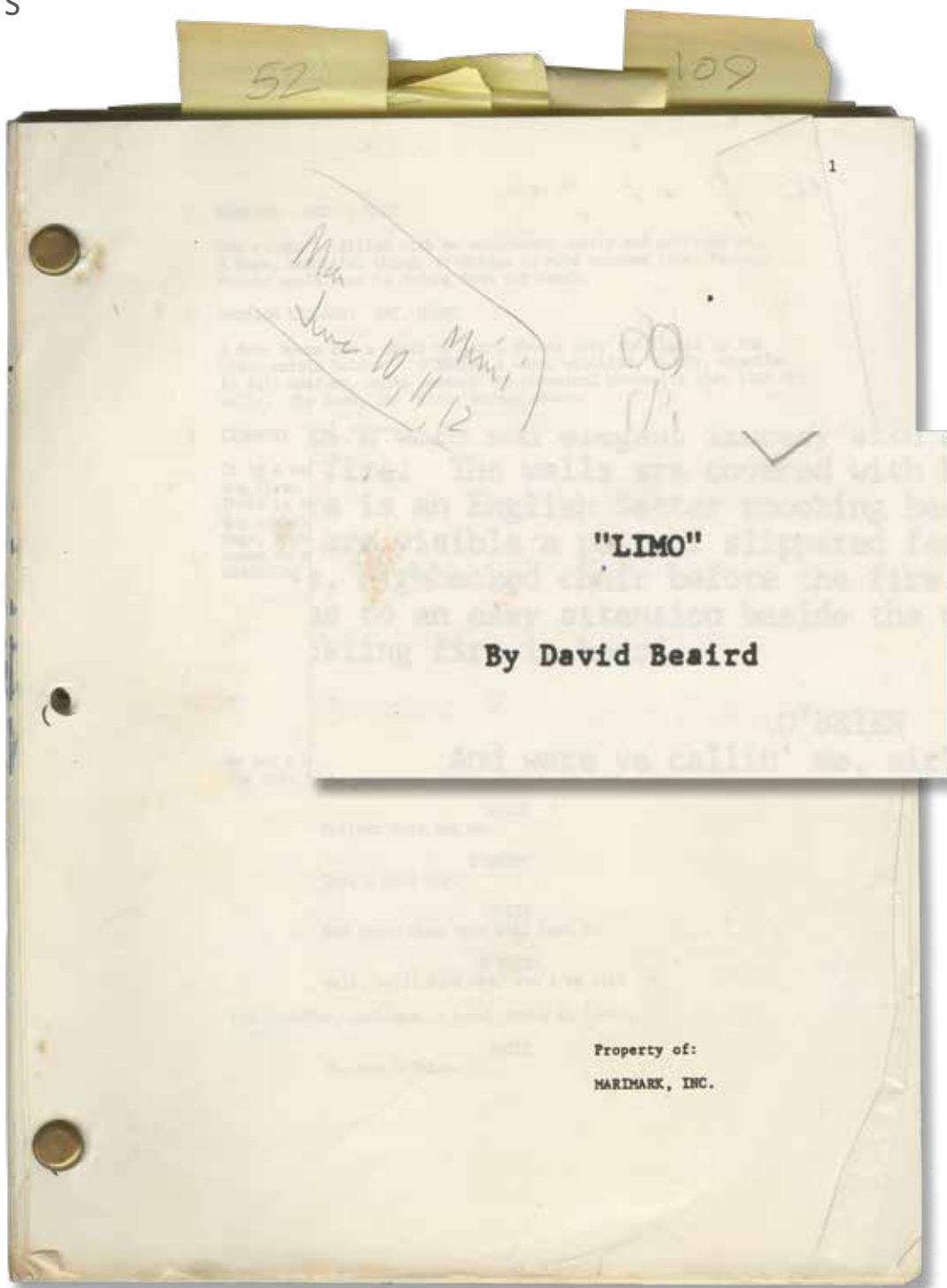
David S. Ward's directorial debut.

Set and shot on location in Monterey and San Diego, California.

Lobby cards: 14 x 11 inches. About Fine.

Press folder, photographs, and promotional photographs: Fine.

\$1450



71 DAVID BEAIRD My Chauffeur

Draft script for the 1986 film, undated, circa 1986.
Seen here under the working title *Limo*.

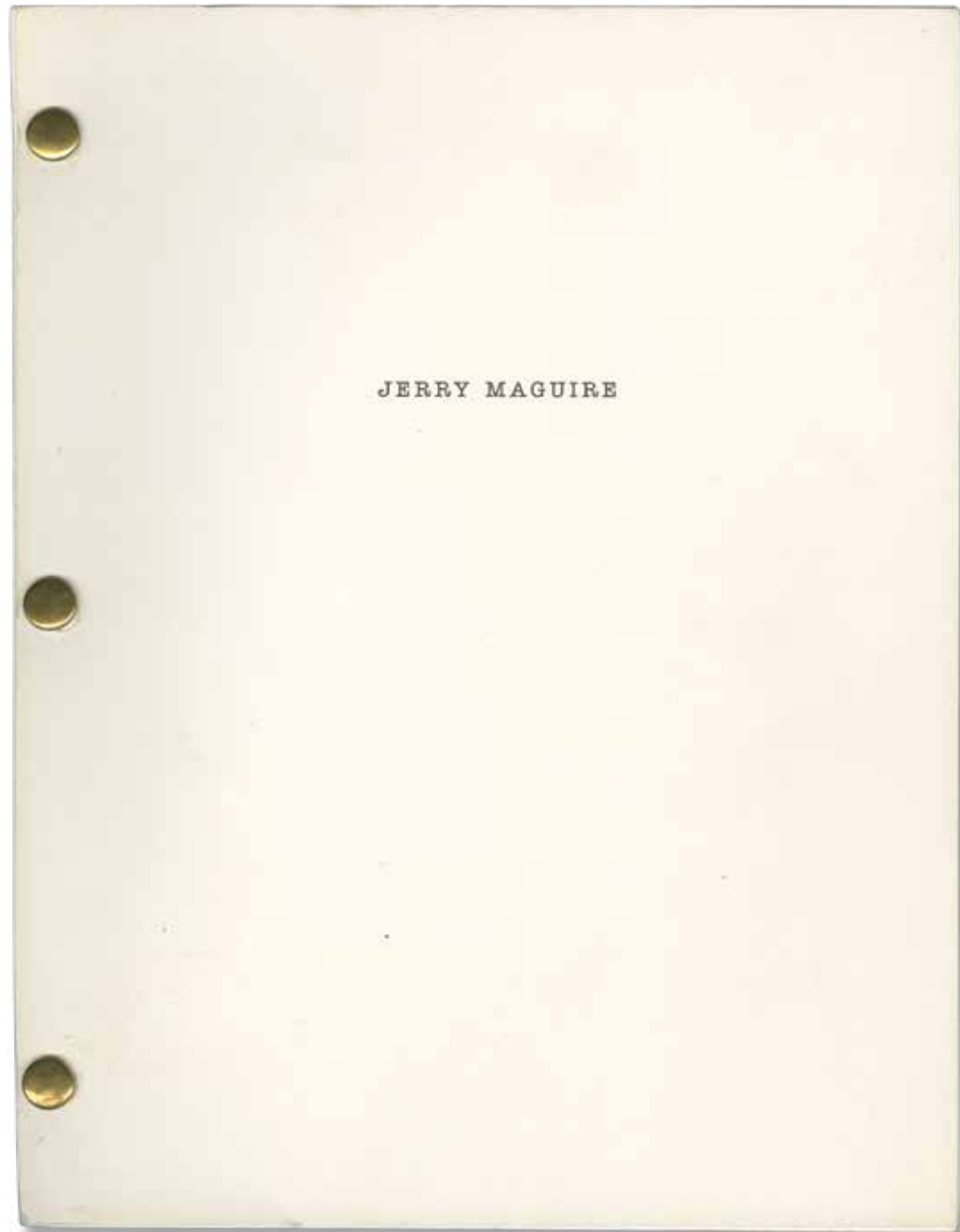
Copy belonging to actor Howard Hesseman, with his annotations in manuscript ink and pencil throughout, relating to dialogue.

A strong-willed young woman gets a job as a driver for an upscale Beverly Hills limousine service, upsetting the older men working for the company.

Set and shot on location in Los Angeles.

McPadden, *Teen Movie Hell*, p. 176.

\$1250



72

TOM CRUISE, CUBA GOODING JR., RENÉE ZELLWEGER (STARRING)
CAMERON CROWE (DIRECTOR)
Jerry Maguire

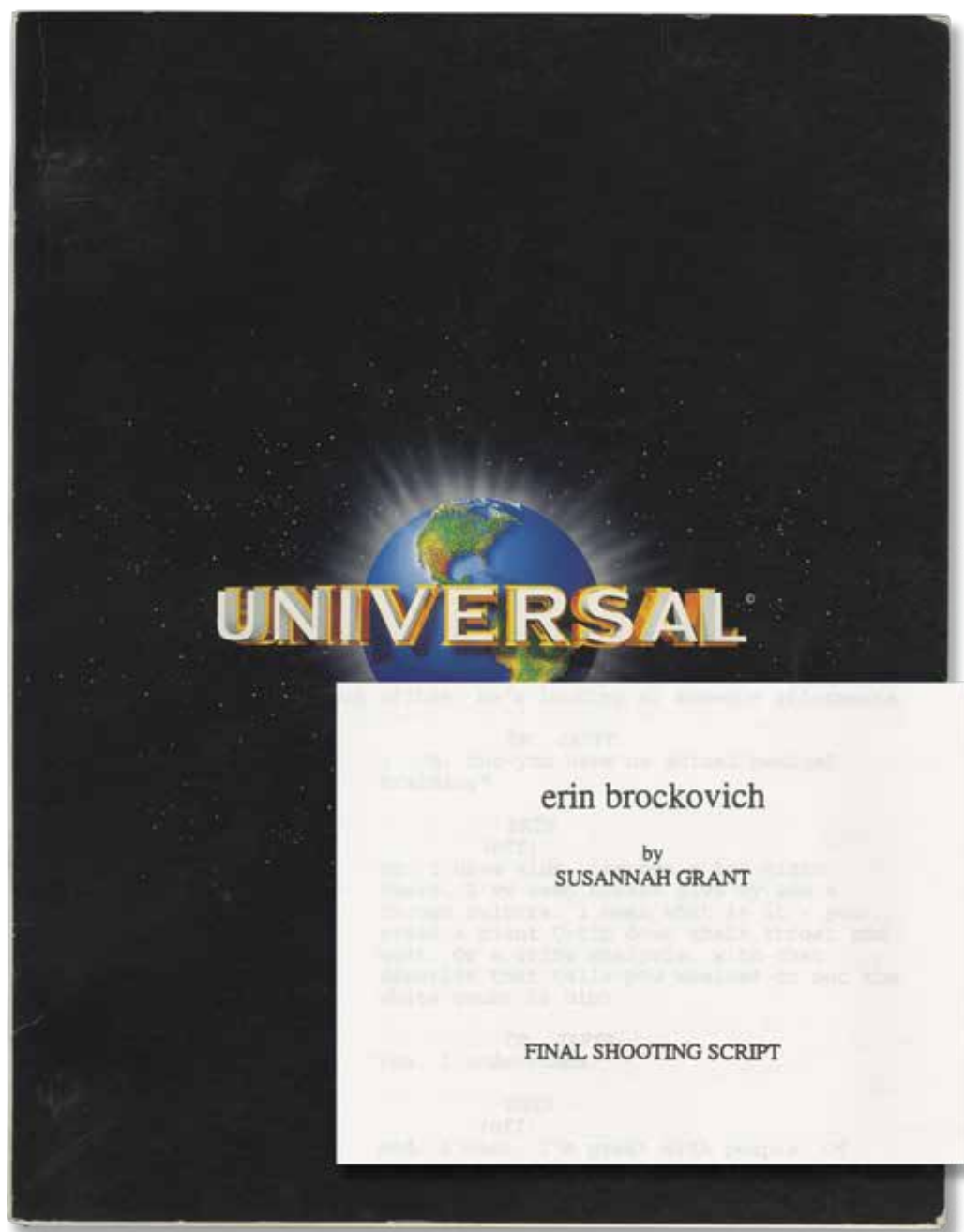
Draft script for the 1996 film, undated, circa 1996.

A successful sports agent loses his clients and his fiancée after publishing an article about dishonesty in the trade, and decides to start his own management business.

Nominated for five Academy Awards, winning one for Best Supporting Actor for Cuba Gooding Jr.

Set and shot on location in Los Angeles, California, in Tempe, Phoenix, and Apache Junction, Arizona, and in New York.

\$950



73 STEVEN SODERBERGH (DIRECTOR) JULIA ROBERTS, ALBERT FINNEY, AARON ECKHART (STARRING) Erin Brockovich

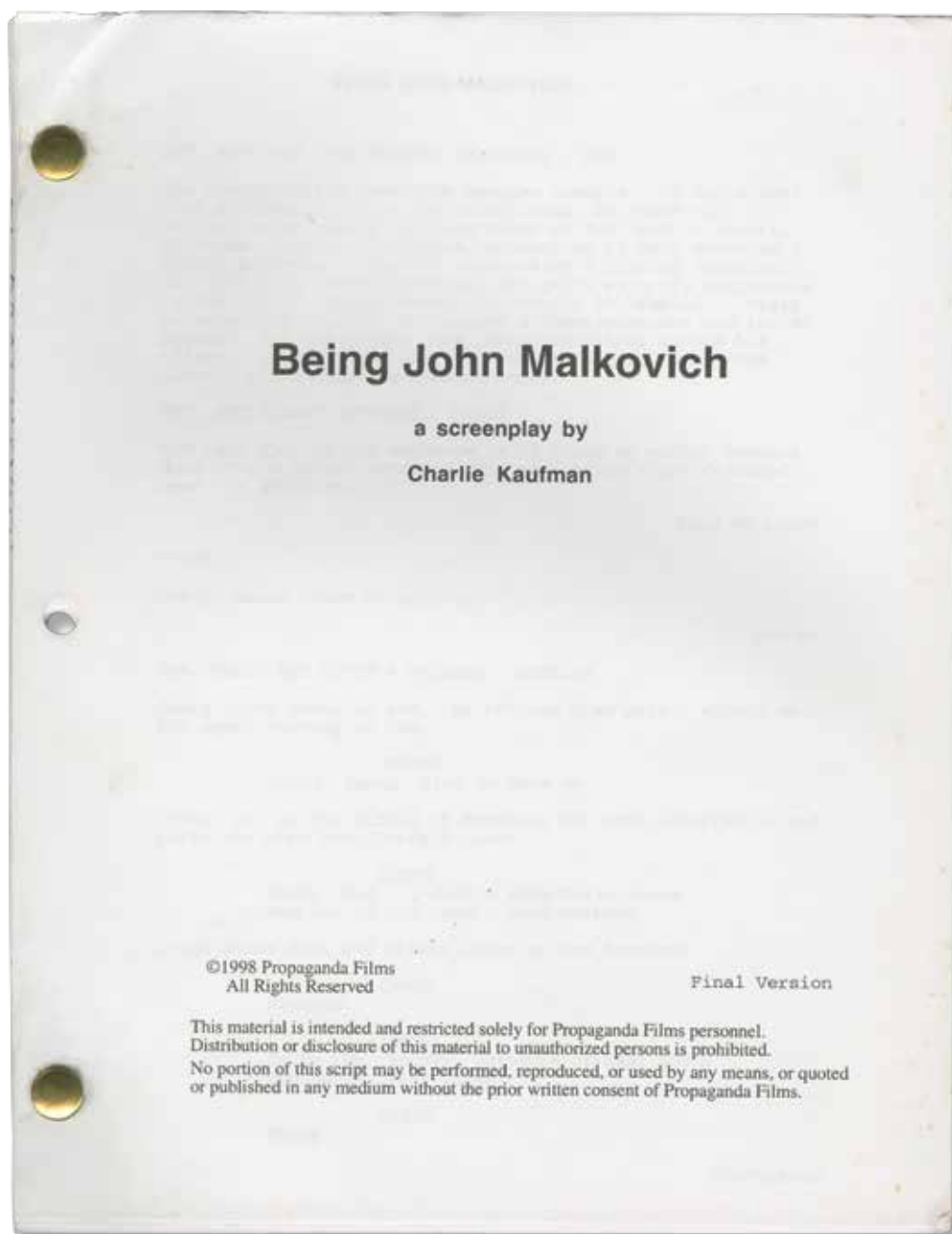
Final Shooting script for the 2000 film, undated, circa 2000.

Based on the true story of Erin Brockovich, a legal file clerk and single mother who exposed the systematic cover-up of groundwater contamination in a small California town by the Pacific Gas and

Electric Company. Winner of an Academy Award for Best Actress for Julia Roberts, and nominated for four others.

Shot on location in California.

\$750



74

SPIKE JONZE (DIRECTOR)**CHARLIE KAUFMAN (SCREENWRITER)****JOHN MALKOVICH, CAMERON DIAZ, JOHN CUSACK, CATHERINE KEENER (STARRING)****Being John Malkovich**

Final Draft script for the 1999 film, undated, circa 1999.

Director Spike Jonze and screenwriter Charlie Kaufman ended the 1990s and introduced themselves to the world with this highly original film, which took the literary concept of metafiction into the realm of popular entertainment, and opened many new doors in terms of storytelling in cinema.

Nominated for three Academy Awards, including Best Screenplay.

Set and shot on location in Los Angeles and Pasadena, California, and in Jersey City.

\$650

MUSIC PO

75 THE STOOGES, THE COCKETTES, THE GTOs, JOHN MENDELSON-SUPER STAR Hollywood Babylon

Vintage two-color poster for an unseen performance by punk icons the Stooges, queer hippie theatre troupe the Cockettes, all-girl rock group The GTOs, and John Mendelsohn's short-lived rock band John Mendelsohn-Super Star, held at the Hollywood Palladium on July 16, 1971. The show would ultimately be canceled after the Stooges formally broke up on July 9, 1971.

A preview of the Cockettes' satirical 1971 film *Tricia's Wedding* was also to have been shown. The film featured the Cockettes reenacting President Nixon's daughter Tricia's wedding to Edward Cox, with a number of humorous scenes, including Eartha Kitt spiking the punch bowl with LSD.

Even before it was canceled, it's hard to imagine how this concert would have come together, given the clashing styles of the acts. Founded in 1969 in San Francisco, the Cockettes were a performance art group that performed improvised musical numbers in elaborate genderbending costumes, and had become a sensation among the West Coast arts and culture scene. The GTOs were a satirical rock band formed in Los Angeles, with ties to Captain Beefheart and Frank Zappa, who would produce the band's only album, *Permanent Damage* (1969). And the Stooges were simply the Stooges.

11.25 x 26 inches. About Near Fine.

\$3250

STEDS MU





76

NIRVANA

Original tour poster for a 1991 performance in Gent

Vintage tour poster for a performance by Nirvana at the Vooruit in Gent, Belgium, on November 23, 1991. The performance was held only two months after the release of the landmark album *Nevermind*, and featured Hole as the supporting act.

In 1991, Nirvana signed with DGC Records and released their second studio album, *Nevermind*. The release catapulted the band into international fame, and is credited with bringing the grunge movement, a mainstay of 1990s popular music, to a mainstream audience.

The November 23 concert at the Vooruit was the only performance on the band's tour to feature Hole as the supporting act, with the band Shonen Knife being the supporting act through the majority of the tour. Hole's frontwoman, Courtney Love, would marry Nirvana's lead singer and guitarist Kurt Cobain the following year, in 1992.

26.25 x 37.75 inches. Near Fine.

\$2250



77

QUEEN

Original tour poster for two 1979 performances in Brussels

Vintage tour poster for two performances by Queen in support of their seventh studio album, the 1978 release *Jazz*, held at Forest National in Brussels on January 26 and 27, 1979.

Rolling Stone critic David Marsh was not a fan of the album, ending his review on a famously acerbic note and declaring Queen "the first truly fascist rock band." Nevertheless, *Jazz* became a bestselling

album in both the UK and US, and is now considered to have been among the band's most ambitious and musically diverse releases. Part of the European tour in support of the album was recorded for the band's first live album, *Live Killers*, released in June 1979.

33.75 x 24 inches. Near Fine.

\$1850

78

PRINCE

Original printer's proof for a tour poster for a 1987 performance in Antwerp

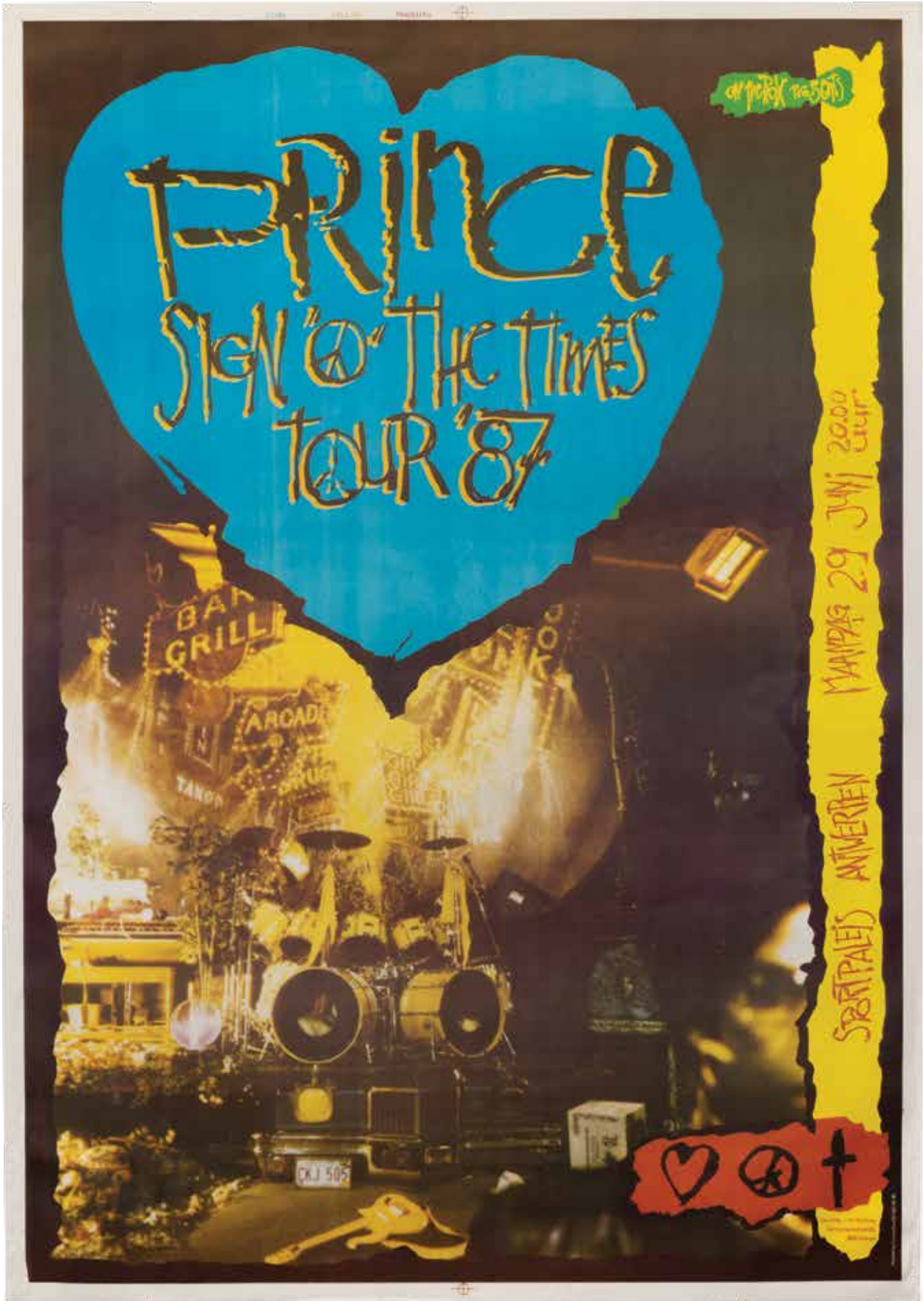
Vintage printer's proof for a concert poster for a performance by Prince on June 29, 1987, at the Sportpaleis in Antwerp. Registration marks in the top and bottom margins, and color calibration indications in the top margin.

Prince's ninth studio album, and his first after the disbanding of The Revolution. Though not as commercially successful as his 1984 album *Purple Rain*, *Sign o' the Times* is widely considered among his finest work, and ranks in many music publications' top 100 lists of greatest albums of all time.

The tour in support of the album was an exclusively European tour, with 34 performances in 14 cities, beginning on May 8 in Johanneshov, Stockholm, and ending at the show advertised here.

27.5 x 39.25 inches. About Near Fine.

\$1850





79

PRINCE

Original poster for a 1988 performance in Antwerp

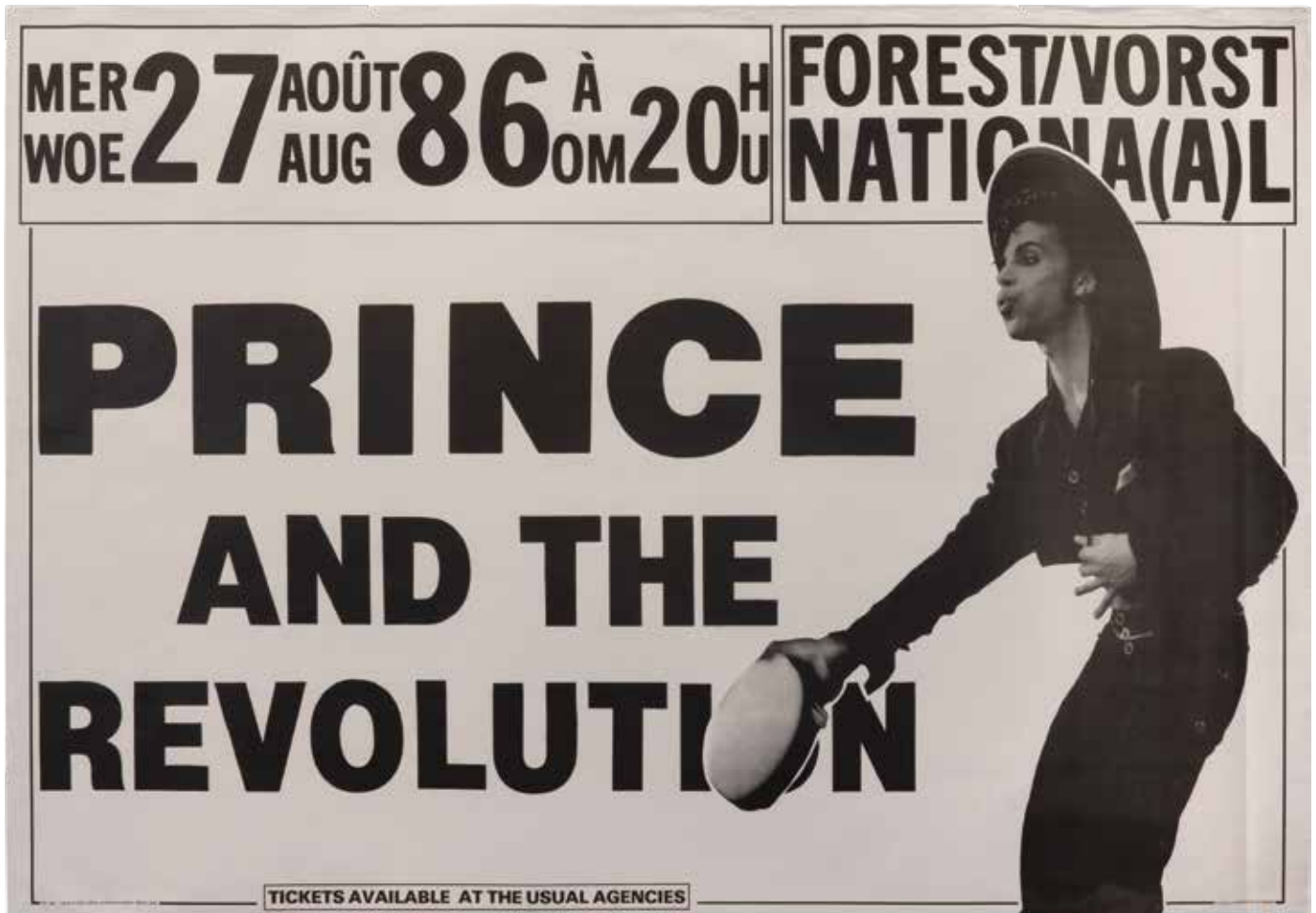
Vintage poster for two performances by Prince at the Sportpaleis in Antwerp on July 22 and 23, 1988, in support of the 1988 album *Lovesexy*. The first date on the poster, July 22, was canceled.

Prince's tenth studio album, released on CD as a single track and on LP without individual song index markings. The release was largely a solo effort, with Prince ruminating on the nature of good and evil in his own, inimitably funky way. Prince referred to the release as "my gospel album."

The critically acclaimed tour in support of the album began in Paris in July 8, 1988, and ended in Osaka on February 13, 1989, covering Europe, North America, and Japan. Prince's performance in Dortmund, Germany—the final European stop on the tour—was televised on several European television stations, and was later released on video cassette and LaserDisc.

27 x 39 inches. Light edgewear and creasing at the extremities, overall Near Fine.

\$1500



80

PRINCE AND THE REVOLUTION

Original poster for a 1986 performance in Brussels

Vintage poster for a performance by Prince and the Revolution at Forest National on August 27, 1986, during the *Parade Tour* (also known as the *Under the Cherry Moon Tour*), held in support of the album *Parade*.

The tour featured Sheila E. and her band as an opening act for most shows, and an expanded Revolution lineup, which included members of Prince's defunct band The Family. Most shows on the US leg of the tour were announced only days or hours in advance. The tour was a pivotal point in

Prince's evolution, as members of The Revolution, frustrated by the expansion of the band and Prince's musical direction (moving decidedly toward funk and away from pop), threatened to quit before the overseas leg of the tour. The Revolution was disbanded a month later.

39.5 x 27.5 inches. Very Good plus, with some creasing on the top margins and a vertical crease on the far right side.

\$1250



81

SARAH VAUGHAN

Original poster for a 1978 performance in Norway

Vintage poster for a performance by jazz and pop singer Sarah Vaughan at Universitetets Aula, the University of Oslo's ceremonial hall, on October 25, 1978.

One of the defining vocalists of the twentieth century, Vaughan grew up singing at the Mount Zion Baptist Church in Newark. In 1942, at the age of 18, she won Apollo Theater's Amateur Night contest, leading to her opening for Ella Fitzgerald at the Apollo on November 20, 1942. The following year, bandleader Earl Hines hired the young performer as

a pianist and singer, and by 1946 she was a rapidly rising star. By the early 1950s Vaughan was an international sensation, recording both commercial pop albums as well as jazz, most notably her renowned self-titled 1955 album with trumpeter Clifford Brown.

17.25 x 25 inches. Very Good plus, with a few faint splashes.

\$1500



82 SONNY ROLLINS

Original 1975 Japanese record store poster

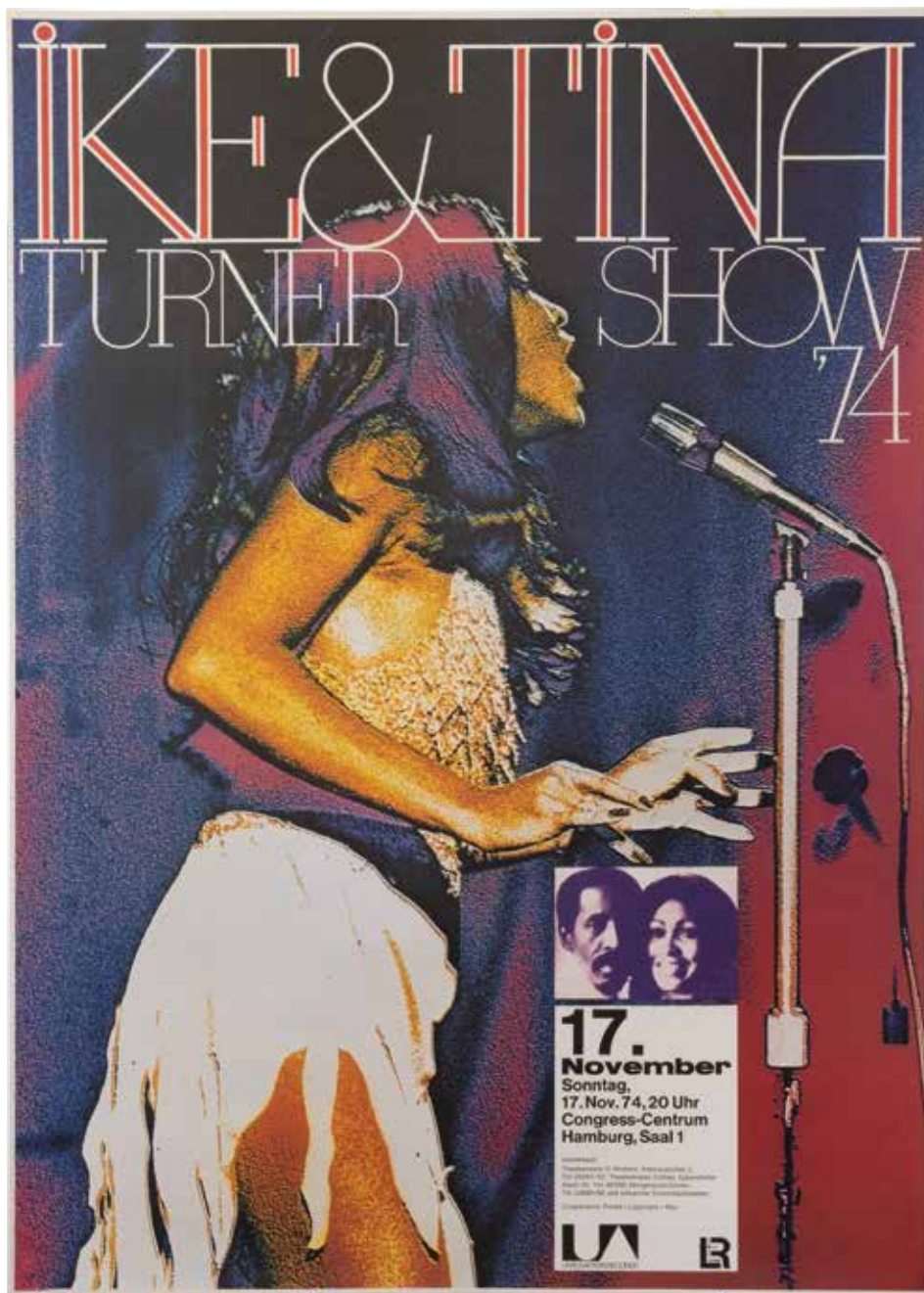
Vintage Japanese record store poster, created in 1975 and showing Sonny Rollins towering above the New York skyline. Dated credit for photographer and designer Katsuji Abe on the lower right corner.

Recipient of the 6th Milt Hinton Award for Excellence in Jazz Photography in 2005 (the only Japanese photographer to receive the honor), Abe's career in jazz photography lasted for over 50 years. His photography has been the subject of multiple international exhibitions, and has been used for record covers for countless jazz musicians, including John Coltrane, Count Basie, Miles Davis,

Bill Evans, Charles Mingus, and Oscar Peterson, among others. He was also the author of six books on jazz, including *50 Jazz Greats From Heaven* (1995), *Parker's Lullaby* (1994), and *New York—A Jazz Fan's Guide* (1984), as well as compiling and designing *Jazz Greats—Vision of the Great American Legend* (1986), a milestone collection in jazz photography.

20.25 x 24.5 inches. Very Good plus, with light edgewear and faint foxing along the bottom.

\$1250



83

IKE AND TINA TURNER

Original poster for a 1974 performance in Hamburg

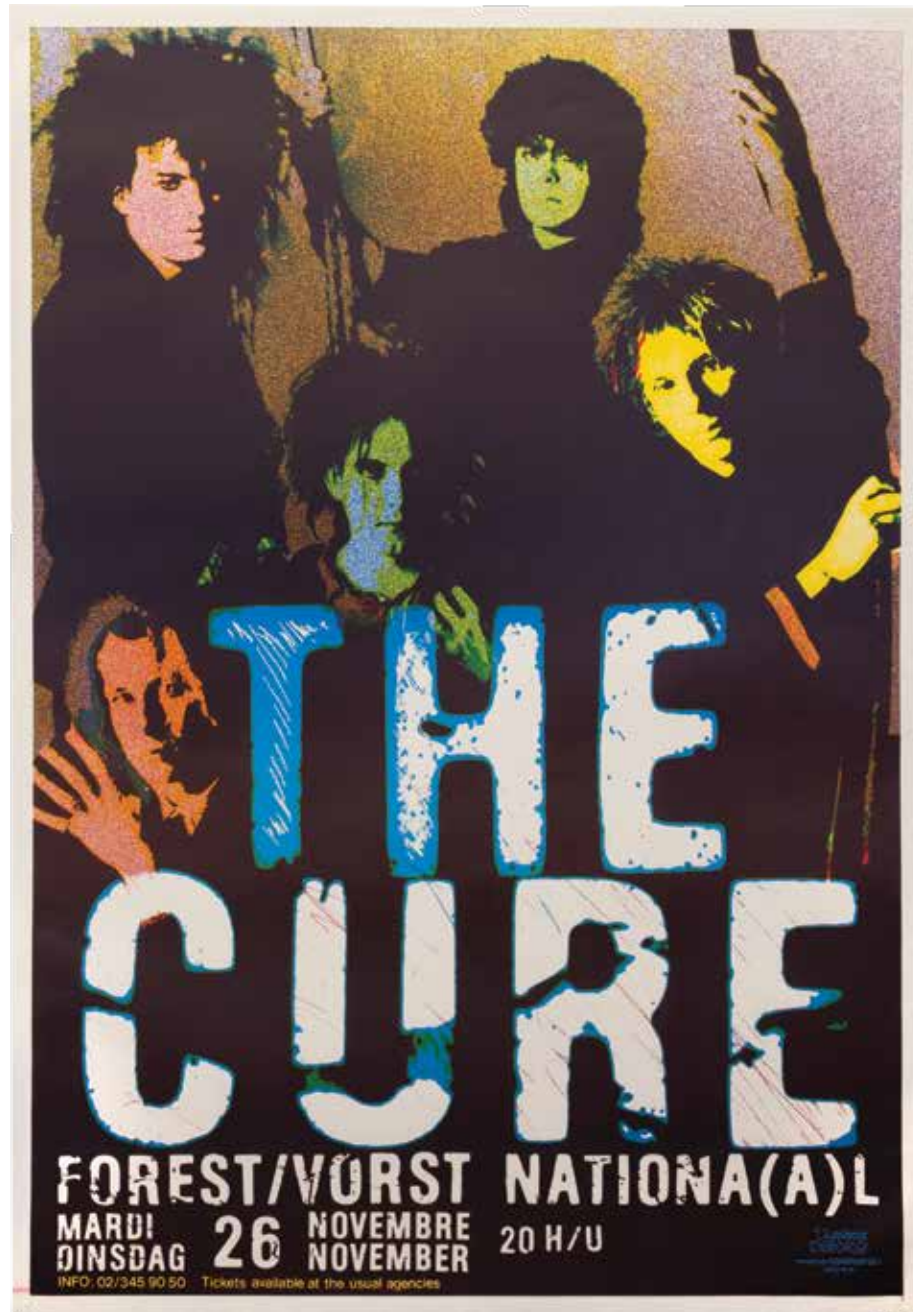
Vintage concert poster for a performance by Ike and Tina Turner at Congress-Centrum, Hamburg, on November 17, 1974, held in support of the 1974 album *Sweet Rhode Island Red*.

In 1974, Ike and Tina Turner released two albums: *The Gospel According to Ike and Tina* in April, and *Sweet Rhode Island Red* in October. Tina also released her first solo album in September of the same year, the Grammy Award-nominated *Tina Turns the Country On!* The album would be the last studio

release the Turners made before their divorce in 1978 (though United Artists would release two more studio albums credited to the duo in 1977 and 1978). *Sweet Rhode Island Red* was created exclusively for the international market and was only available in the US through the Columbia Record club.

23.5 x 33 inches. Near Fine.

\$1450



84

THE CURE

Original poster for a 1985 performance in Brussels

Vintage poster for a performance by the Cure at Forest National on November 26, 1985, in support of the 1985 album *The Head on the Door*.

The Cure's sixth studio album, featuring the hit singles "In Between Days" and "Close to Me." The album was the band's first significant international success, and was named best album of 1985 by *Melody Maker*. *The Head Tour*, as the tour in support

of the album was known, began on September 8, 1985, in the UK, before heading to North America and Europe. The concert at Forest National, as advertised here, was the opening performance for the European leg.

27.5 X 39.5 inches. Near Fine, with light edgewear.

\$1250

PERSONS



85

Collection of 25 original photographs of Greta Garbo, circa 1926-1950s

Collection of 25 vintage photographs of Swedish-American actress Greta Garbo, including seven double-weight and 19 single-weight. Collection includes 13 reference photographs dating between 1926 and 1939, eleven portrait photographs dating between the 1920s and the 1950s, and one wardrobe test photograph from *Anna Christie* (1930).

Represented are reference and portrait photographs from the following films: *Torrent* (1926), *The Mysterious Lady* (1928), *The Kiss* (1929), *Anna Christie* (1930), *Romance* (1930), *Susan Lenox: Her Fall and Rise* (1931), *Mata Hari* (1931), *Queen Christina* (1933), *The Painted Veil* (1934), *Anna Karenina* (1935), and *Ninotchka* (1939).

Garbo was one of MGM's most prestigious stars through the end of the 1920s into the 1930s, as well as one of the most successful examples of an actress who transitioned effortlessly from silent film to talkies. The success of *Anna Christie* in 1930 led to Garbo being booked into a number of back-to-back films, including *Grand Hotel* (1932), which won the Academy Award for Best Picture.

An unusually in-depth collection of images documenting Garbo's career in Hollywood.

Photographs range from 9.5 x 8 inches to 10 x 8 inches. Near Fine to Very Good plus, some with light edgewear and age toning.

\$3500

CE INTED





86

MICHAEL POWELL, EMERIC PRESSBURGER (DIRECTORS)
DAVID FARRAR, KATHLEEN BYRON (STARRING)
The Small Back Room

Collection of three vintage reference photographs from the 1949 British film, showing director Michael Powell during filming on location. All three with studio stamps on the verso.

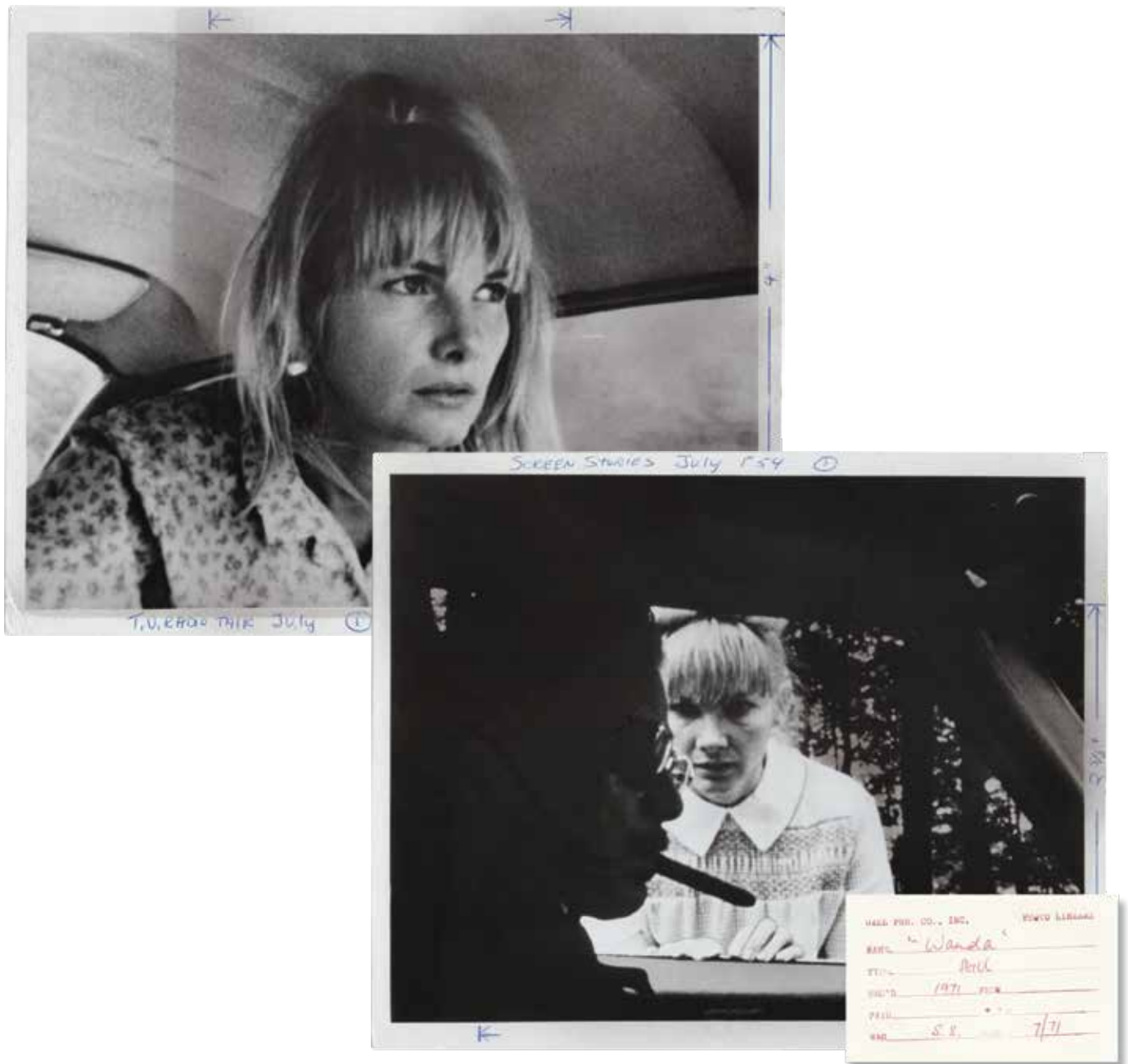
Based on the 1943 novel by Nigel Balchin, about a British research scientist and bomb disposal expert who must work to understand and combat a new type of German explosive device while struggling with his own trauma and alcoholism. The film marked

the return of Powell and his longtime co-director Emeric Pressburger to producer Alexander Korda, following their tenure at the Rank Organisation.

Set and shot on location in London.

10 x 7.75 inches. Near Fine.

\$2250



87

BARBARA LODEN
Wanda

Two vintage reference photographs from the 1970 film. Both with Dell Publishing photograph library stamps on the verso.

An unhappy, apathetic housewife who has just left her husband decides to go on the run with a bank robber. Shot largely on location on a shoestring budget, with much of its dialogue improvised, the film was Barbara Loden's directorial debut.

Set in eastern Pennsylvania, and shot on location in Scranton and Carbondale, Pennsylvania, and Waterdale, Connecticut.

10 x 8 inches. Near Fine, with annotations in manuscript ink on the recto versos relating to cropping and publication.

National Film Registry.

\$1250

PERSONS OF INTEREST



88

Archive of correspondences, notes, forms, and other documents to and from Sam Peckinpah, circa 1970-1979

Archive of over three dozen documents, including letters, telegrams, mailgrams, notes, forms, and other ephemera to and from director Sam Peckinpah, circa 1970-1979, the majority of which dates from 1978. Most documents regarding the director's then-current film projects, location research in Mexico and Columbia, and the dissolution of Peckinpah's production company Latigo Productions.

Included in the archive are: five autograph or typescript letters signed from Peckinpah, eight autograph or typed letters signed to Peckinpah, two autograph notes by Peckinpah, three mailgrams, two telegrams, and numerous documents, memos, forms, and receipts. Detailed inventory available upon request.

Among those with whom Peckinpah corresponds in the archive are his personal assistant Paul Peterson, Swedish author and composer Sture Dahlstom, author Jack Martin Smith, and comedian and actor Mort Sahl, as well as Peckinpah's legal counsel Kip Dellinger and Dellinger's wife Lori, Corporate Secretary Arthur J. Dellinger, Jr., and business manager John Azlant.

Most of the archive dates from 1978 during the post-production and release of Peckinpah's 1978 film *Convoy*,

and much deals with research and pre-production work for the projects *My Pardner* and *Avalanche*.

Among other items of note are two letters from 1971, written during the productions of Peckinpah's 1971 film *Straw Dogs* and his 1972 film *Junior Bonner*, as well as a note addressed to his assistant Peterson, authorizing him to "conduct research for an original story and screenplay about cocaine and illegal trafficking of cocaine." Other notes discuss contacts in Bolivia, as well as pitches for an unproduced film entitled *Mexican Brown*, and a pitch for a "low-low budget, black & white, even a 16mm movie with Paris amateurs."

An insightful archive, capturing a particularly difficult time for Peckinpah. Although *Convoy* was the highest grossing film of the director's career, the film was widely panned, and left Peckinpah virtually unemployable. It would be three years later, when Peckinpah accepted director Don Siegel's offer to direct second unit work for twelve days on the 1982 film *Jinxed*, uncredited, that Peckinpah would again find work as a director, which led to the production of his final film, *The Osterman Weekend*, in 1982.

All documents 8.5 x 14 inches or smaller. Near Fine overall.

\$3500

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could prevent that happening.
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89

ALAN PAPPE

Original photograph of Jimi Hendrix in 1969

Vintage portrait photograph of Jimi Hendrix, taken during his 1969 US tour with The Experience. Annotation in manuscript ink in photographer Alan Pappe's hand on the bottom margin of the recto, noting "'Jimi' / Beverly Hills, CA / Alan Pappe / 1968." Pappe's signature and stamp on the verso.

Pappe worked as a film still and press photographer for 30 years, photographing a who's who of film and music stars, as well as the cover for the *Grease*

soundtrack album, and the interior images of Jefferson Airplane's *After Bathing at Baxter's*. His 1972 *Time* magazine cover photograph of Liza Minnelli in *Cabaret* is part of the permanent collection of the Smithsonian's National Portrait Gallery.

Print 8 x 10 inches, image measuring 4.5 x 6.75 inches, with wide margins. Fine.

\$1500



90

MARILYN MONROE (STARRING)
GEORGE CUKOR (DIRECTOR)
Something's Gotta Give

Vintage wardrobe test shot of actress Marilyn Monroe in a bikini, taken for the unfinished 1962 film. The studio would later retouch the test shots released to the public to hide Monroe's abdominal scar from a gallbladder surgery in 1961.

Based on the 1940 screwball comedy *My Favorite Wife*, the Twentieth Century-Fox remake would have been a return to film for Monroe, then coming back from a yearlong reprieve from acting—the result of drug addiction and several serious health issues. Midway through production, in June, 1962, the studio would fire Monroe, citing “spectacular absenteeism,” only to rehire the actress months

later, purportedly at the insistence of costar Dean Martin. Filming was set to restart in October, but in August Monroe would be found dead of an overdose at her home in Los Angeles. Most of the film's completed footage would remain unseen for years, until rediscovered in the late 1980s and assembled into a one-hour documentary, *Marilyn: Something's Got to Give* (1989).

8 x 10 inches. Near Fine, with light wear at the corners and a tiny nick on the top edge.

\$1250



91

MYRIAM GIBRIL

Original photograph of Donald Cammell, Dennis Hopper, Alejandro Jodorowsky, and Kenneth Anger in 1970

Vintage double-weight oversize photograph of directors Donald Cammell, Dennis Hopper, Alejandro Jodorowsky, and Kenneth Anger at a press shoot arranged by Anger in 1970. Annotations on the verso in the hand of photographer Myriam Gibril, identifying subjects.

A remarkable group photograph of four seminal counterculture figures at the height of their powers. In the hopes of raising funds for his planned film *Lucifer Rising*, Anger arranged a film screening in his basement apartment, accompanied by a press shoot with a number of prominent directors, including

Cammell, Hopper, and Jodorowsky. The stunt proved successful, helping Anger convince the National Film Finance Corporation to give him £15,000. The resultant film—starring Cammell as the god Osiris—would be completed two years later, in 1972.

Photographer Myriam Gibril was romantically linked to Cammell for a period of time. She also appeared in Anger's *Lucifer Rising* in the role of Isis.

11 x 8.5 inches. Fine.

\$1500



92

CAROL REED
The Fallen Idol

Two vintage reference photographs of director Carol Reed on the set of the 1948 British film, one showing Reed with a camera crew on location, and the other showing Reed between takes with actors Ralph Richardson and Bobby Henrey. Both photographs with printed mimeo snipes affixed the versos, one with the stamp of photographer Leslie Baker on the verso, and one with a studio stamp incorrectly crediting Anthony Asquith's 1948 film *The Winslow Boy*.

Based on Graham Greene's 1936 short story "The Basement Room," about a diplomat's son who comes to suspect that his family's beloved butler has committed a murder.

Shot on location in London.

Photographs 9.75 x 8 inches and 10 x 8 inches respectively. Near Fine.

\$950



93

CURT GUNTHER

Original oversize photograph of Raquel Welch

Vintage oversize borderless double weight satin-finish photograph of actress Raquel Welch in a bikini. Mimeo snipe and agency stamps on the verso. Circa 1965.

Taken the year before Welch's star turn in Richard Fleischer's *Fantastic Voyage* (1966).

11.5 x 8.5 inches. Near Fine.

\$1250



94

PETER BORSARI

Original oversize photograph of Goldie Hawn, Ruth Buzzi, and Judy Carne on *Laugh-In*

Vintage oversize borderless reference photograph of Goldie Hawn, Ruth Buzzi, and Judy Carne on the set of *Laugh-In*, circa 1970. Printed labels and stamps of photographer Peter Borsari on the verso, along with annotations in manuscript ink.

Hawn, Buzzi, and Carne were regulars on the first three seasons of the longstanding television comedy revue.

11 x 14 inches. Very Good plus, with light creasing and wear at the corners.

\$750



95

FRANCOIS LOÇHON

Original photograph of Alice Cooper in concert at the Pavillon de Paris on September 16, 1975

Vintage oversize borderless double weight photograph of Alice Cooper performing at the Pavillon de Paris on September 16, 1975, in support of the 1975 album *Welcome to My Nightmare*. French mimeo snipe with concert date, location, and photographer affixed to the verso.

One of the most successful musical acts of the 1970s and one of the most influential musicians in rock music history, "Godfather of Shock Rock" Alice Cooper still performs his theatrical rock hybrid of Grand Guignol and vaudeville over five decades later. Formed in high school, The Alice Cooper Group were signed by Frank Zappa to his new record label, Straight Records, in 1969. By 1973 the band had a

string of successful concept albums and hit singles, and their concerts broke attendance records, with new, ever-increasing theatrics. The band dissolved in 1974 and in 1975, Cooper returned with his solo debut album, *Welcome to My Nightmare*, backed by Lou Reed's live band of the period. The album inspired a two-year worldwide tour, a 1975 ABC television special, *Alice Cooper: The Nightmare*, and a 1976 concert film.

15.25 x 11.5 inches. Very Good plus, with light creasing at the corners.

\$675



96

CLARK GABLE, VIVIAN LEIGH (STARRING)
VICTOR FLEMING (DIRECTOR)
Gone with the Wind

Vintage reference photograph from the 1939 film, showing actors Clark Gable and Vivien Leigh in conversation with director Victor Fleming between takes.

From the archive of film historian and author Joel Finler.

Based on Margaret Mitchell's 1936 novel, about the headstrong daughter of an affluent confederate plantation owner whose family is brought low during the Civil War. Nominated for fifteen Academy Awards, winning ten, including Best Picture, Best Director, Best Screenplay, and Best Supporting

Actress (making actor Hattie McDaniel the first African American to win an Oscar).

Set in Georgia on the fictional cotton plantation Tara, and shot throughout California as well as Little Rock, Arkansas.

10 x 8 inches. Very Good plus, lightly age toned.

National Film Registry.

\$750



97 JACQUES TATI Playtime

Vintage oversize borderless color reference photograph from the 1967 film.

A masterpiece of French cinema. Using his own money, director Jacques Tati meticulously constructed a second "Paris" outside of Paris for the third—and most magnificent—of the four Hulot films, following *Monsieur Hulot's Holiday* (1953) and *Mon Oncle* (1958). The third feature finds Hulot in the much-modernized heart of the city, with its

complexities unfolding, revolving, deconstructing, and reconstructing before his eyes.

Set in Paris.

Approximately 9.5 x 12 inches. Light wear at the corners, else Near Fine.

\$550



98

IVAN NAGY

Original photograph of Charlotte Rampling

Vintage oversize borderless photograph of actress Charlotte Rampling, barefoot in a mini-dress, posing on the stairs, circa 1967. Printed memento snipe affixed to the verso, along with the stamps of *Parimage* photograph agency and Camera Press Ltd.

8 x 11.5 inches. Very Good plus.

\$450

PERSONS OF INTEREST

99 **CLARENCE SINCLAIR BULL** Original portrait photograph of P.G. Wodehouse

Vintage double weight portrait photograph of writer P.G. Wodehouse, circa 1930. Metro-Goldwyn-Mayer studio stamp crediting photographer Clarence Sinclair Bull on the verso, and Bull's blindstamp on the bottom right corner of the recto.

Wodehouse went to Hollywood in 1929, largely at the behest of his wife, Ethel May Wayman. He signed as a screenwriter with MGM in 1930, making a substantial \$2000 a week, but found the work dissatisfying, and his contract was not renewed after it ended in 1931.

Photographer Clarence Sinclair Bull worked as the head of the MGM stills department for forty years, specializing in publicity stills and portrait photography.

8 x 10.25 inches. Near Fine, with light wear at the bottom corners.

\$550



100 **TOM BLAU** Original photograph of W. Somerset Maugham at his home in Cap Ferrat

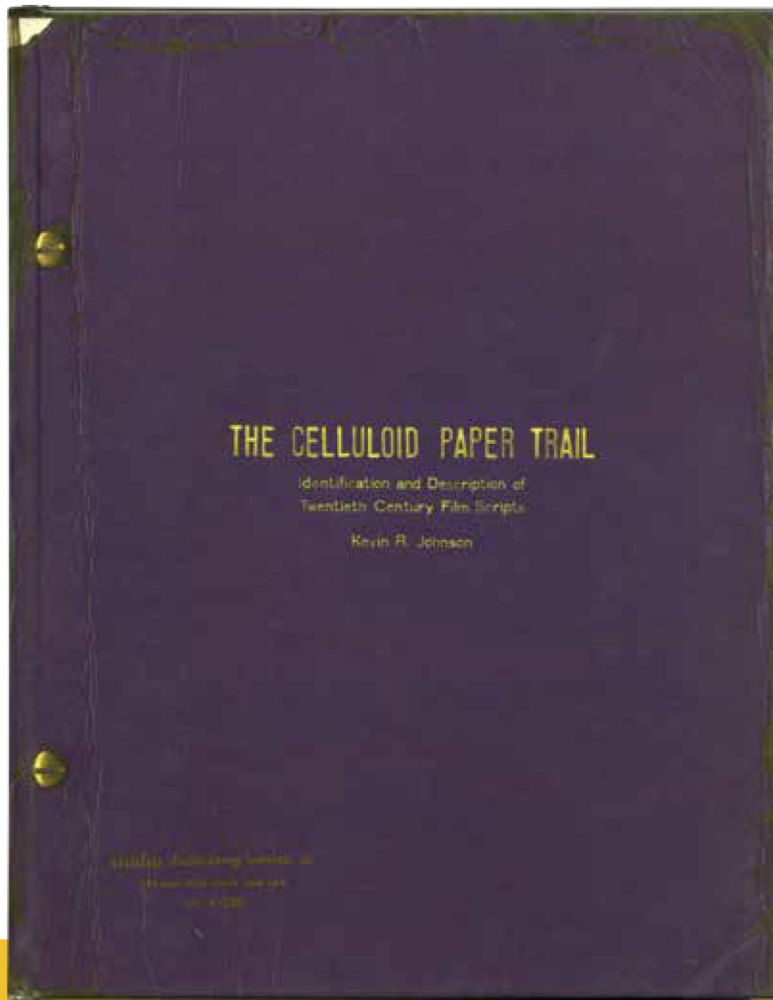
Vintage borderless photograph of author W. Somerset Maugham in his residence at the villa La Mauresque in Cap Ferrat on the French Riviera, circa 1950. Struck with manuscript ink, with a mimeo snipe and *Parimage* stamp on the verso.

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

\$450



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ABOUT THE AUTHOR

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



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