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THE ROYAL BOOKS CREW

Kevin Johnson, Ezra Warwick, Tim Boniface, Jodi Feldman, and Beth Kopp.

Catalog design and layout by Lucy Nguyen.





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FEATURED

Inscribed to Delmer Daves in 1946

David Goodis

Dark Passage

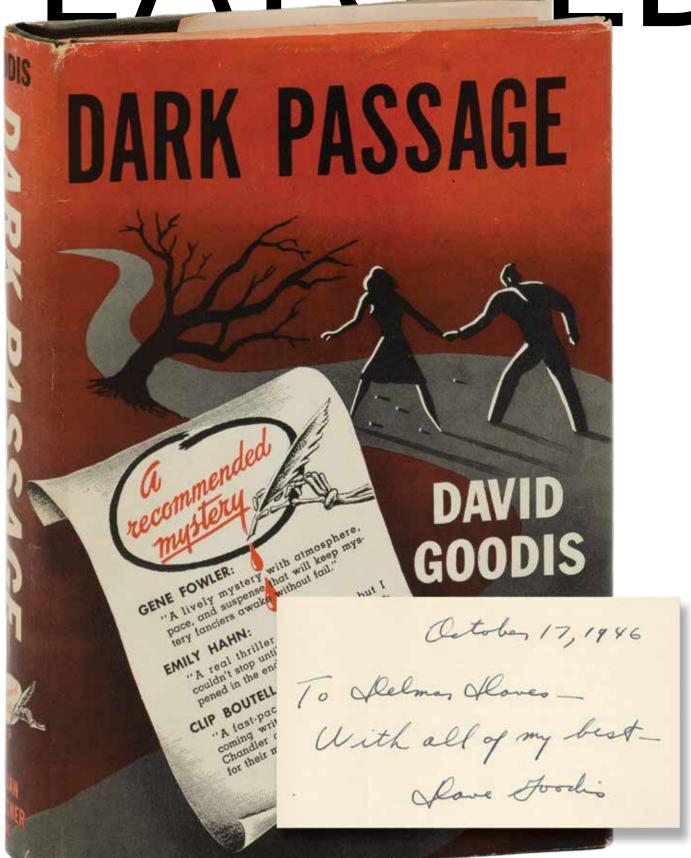
New York: Julian Messner, 1946. First Edition. Inscribed in the year of publication by the author to director Delmer Daves on the front endpaper: "October 17, 1946 / To Delmer Daves / With all of my best / Dave Goodis."

It's difficult to imagine a more important association. Daves would direct and write the screenplay for the 1947 film adaptation starring Humphrey Bogart and Lauren Bacall—a noir cornerstone, and the third film to pair Bogey and Bacall.

Fine in an about Fine dust jacket, with only a hint of edgewear to note. An attractive copy, and a scarce association.

\$28,500

FEATURED





RAYMOND CHANDLER (NOVEL) EDWARD DMYTRYK (DIRECTOR) DICK POWELL, CLAIRE TREVOR (STARRING) Murder, My Sweet

Vintage one sheet poster for the 1944 film.

Based on Raymond Chandler's influential 1940 novel *Farewell, My Lovely.* Widely considered one of the first films noir, and the first film adaptation of a novel in the Philip Marlowe detective series, marking the beginning of Chandler's active presence in Hollywood.

Set and shot on location in Los Angeles.

 27.25×41 inches. Linen backed and rolled. Very Good plus, with some professional restoration and repair at the original folds.



3 LANA TURNER, JOHN GARFIELD (STARRING) TAY GARNETT (DIRECTOR) The Postman Always Rings Twice

Vintage one sheet poster for the 1946 film.

Based on the 1934 novel by James M. Cain. A high spot of film noir, as well as the careers of Lana Turner and James Garfield.

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



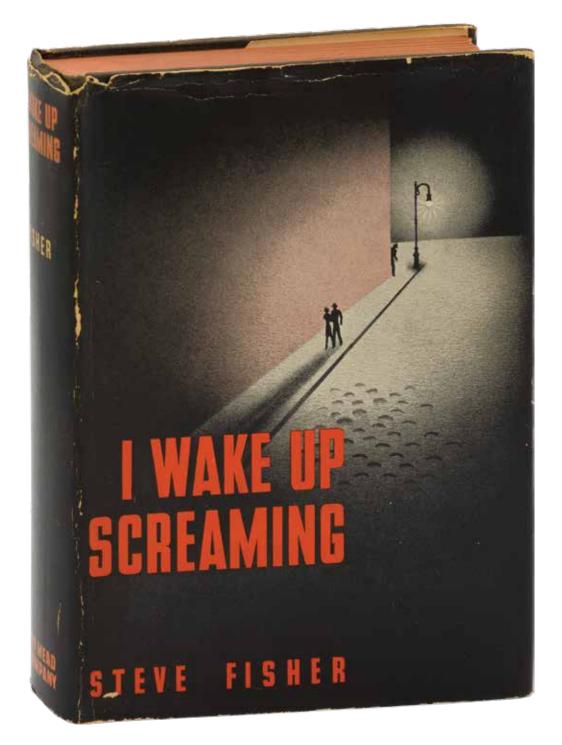
Anthony Mann (director) Dennis O'Keefe, Claire Trevor (starring) Raw Deal

Vintage one sheet poster for the 1948 film.

Having been double-crossed by his former accomplice, a man breaks out of prison in order to exact revenge.

Shot on location in San Quentin and Malibu, California.

 27.5×41 inches. Linen backed and rolled. Near Fine, with some professional restoration and repair at the original folds.



5 STEVE FISHER I Wake Up Screaming

New York: Dodd, Mead, 1941. First Edition. Author's first book, basis for the cornerstone 1941 film noir starring Betty Grable, Victor Mature, and Laird Cregar, released under two different titles: *I Wake Up Screaming* and *The Hot Spot*.

Easily about Fine with a deep red topstain, in a strong Very Good plus dust jacket. Jacket has only a hint of the usual fading to the red spine titles. A superb example of a rare noir source title.



Don Van Vliet (aka Captain Beefheart) Exotic Birds

Original artwork depicting exotic birds in a glorious psychosexual landscape, created by iconic artist-musician Don Van Vliet, better known as Captain Beefheart. Signed "Van Vliet / 79" on the bottom left corner. From the collection of Beefheart guitarist Gary Lucas, for whom the drawing was made.

Lucas was the principal guitar player in Beefheart's ensemble, along with Jeff Moris Tepper, in the final configuration of the Magic Band. He figured prominently in Beefheart's last two recordings: *Doc at the Radar Station* (1980) and *Ice Cream for Crow* (1982). Lucas performed with Beefheart for five years, until Van Vliet retired to the California desert

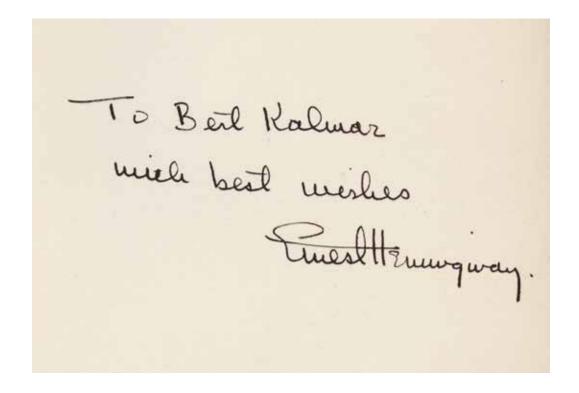
to be a full-time painter in the mid-1980s. During their association, well before he gained notoriety as a painter, Van Vliet would spontaneously create drawings for Lucas, typically using colored markers and often reflecting the surroundings in which the drawing was being made, either literally or on an abstract level.

10.5 x 13.75 inches. Red, orange, and black marker on drawing paper. Archivally framed and matted. Fine.

Accompanied by a letter of provenance from Lucas.

\$18,500





I had the opportunity, so I took the libert to have this book autographed to you. Should this not meet with your approval you may return it.

7 ERNEST HEMINGWAY The Green Hills of Africa

New York: Charles Scribner's Sons, 1935. Later printing. Inscribed on the front endpaper by the author: "To Bert Kalmar / with best wishes / Ernest Hemingway." Laid in is a small typescript note, introducing the book and inscription.

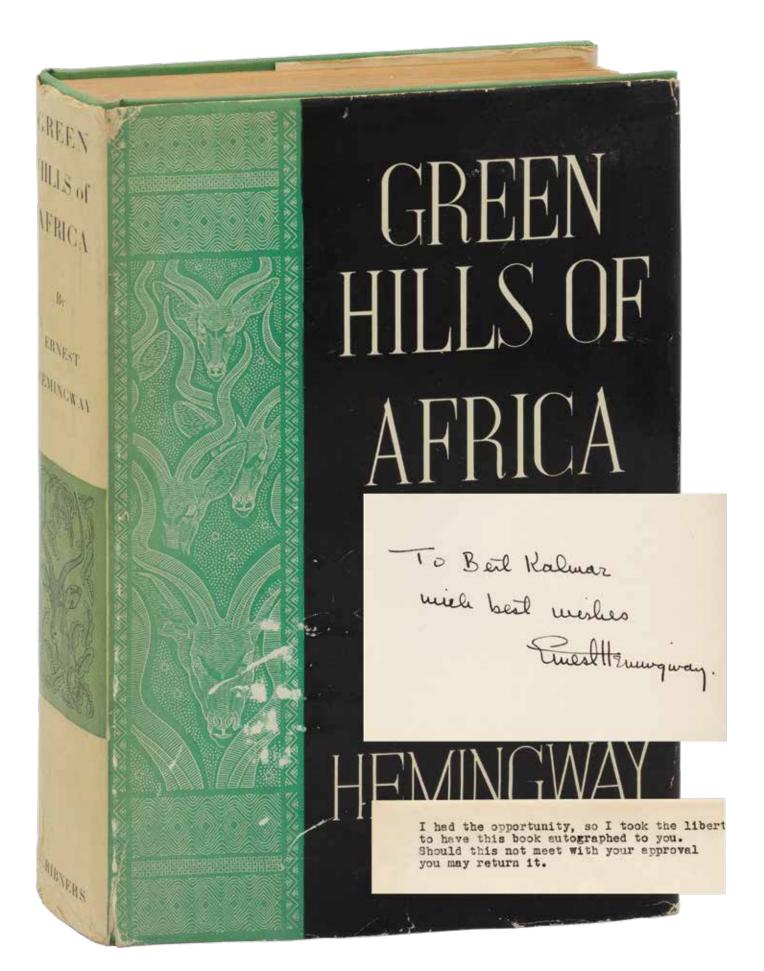
From the archive of songwriter Bert Kalmar.

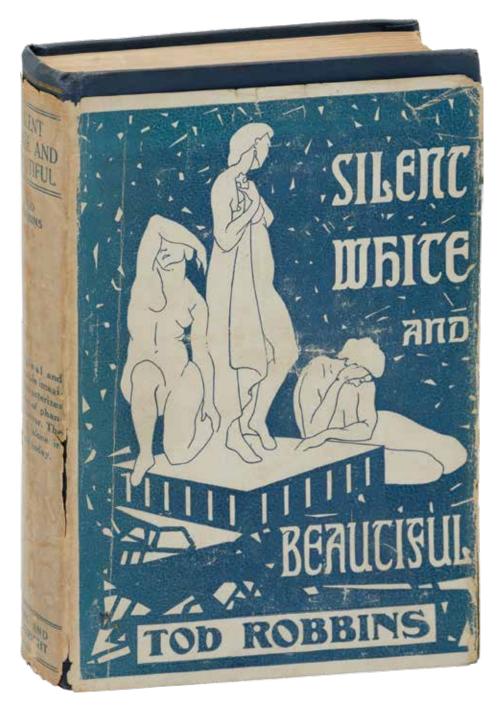
Born in New York, Kalmar is best remembered today for his songwriting partnership with Harry Ruby. The pair worked on several Marx Brothers endeavors, including the stage production of *Animal Crackers* (1928) and the subsequent film adaptation, as well as *Horse Feathers* (1932) and *Duck Soup* (1933).

The partnership was depicted in the 1950 Metro-Goldwyn-Mayer musical *Three Little Words*, starring Fred Astaire and Red Skelton.

Hemingway's second work of nonfiction, describing his travels with his wife Pauline in East Africa during 1933.

Very Good plus in a Very Good plus dust jacket. Slight spine lean, with a faint discoloration on the bottom page edges. Jacket spine panel lightly faded as is usually found, with moderate rubbing on the front panel, and light edgewear overall.





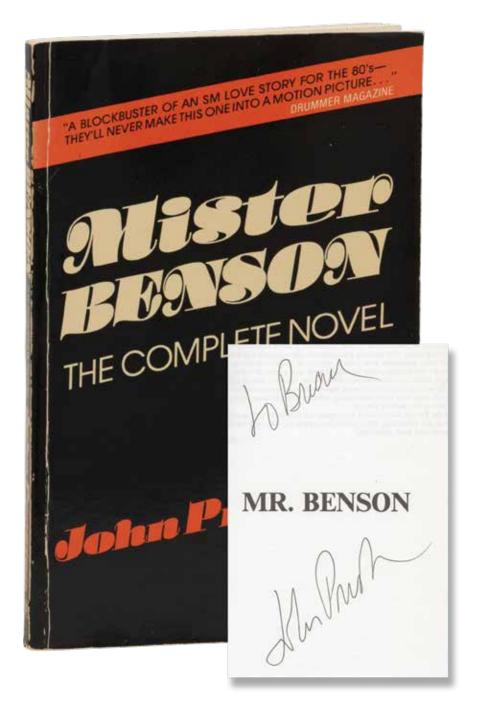
ROBBINS Silent, White, and Beautiful

New York: Boni and Liveright, 1920. First Edition. Tod Robbins' first collection of stories, including "Silent, White, and Beautiful," "Who Wants a Green Bottle?," "Wild Wullie, the Waster," and "For Art's Sake."

One of the most important writers of horror and weird fiction in the twentieth century. Robbins would pen the short story "Spurs" a few years later, and combine it with most of the above stories into his second collection, titled *Who Wants a Green Bottle?*

and Other Uneasy Tales. "Spurs" would become the basis for Tod Browning's 1932 legendary carny classic, Freaks.

Near Fine in an about Very Good example of the rare and fragile dust jacket. Jacket spine is lightly toned, with tiny chips at the corners and some separation at the folds, but no significant loss.



9 JOHN PRESTON Mister Benson

San Francisco: Alternate, 1983. First Edition in book form, originally serialized in *Drummer* magazine in 1980. Inscribed by the author on the title page: "To Brian / John Preston." Introduction by *Drummer* editor Robert Payne. Rare.

A key publication in late-twentieth-century leather culture, about a young man's search for the perfect

master. Preston authored over 30 books, with *Mr. Benson* being his first, and most influential.

Very Good plus in perfect-bound wrappers, with creases and faint fading on the spine.



10

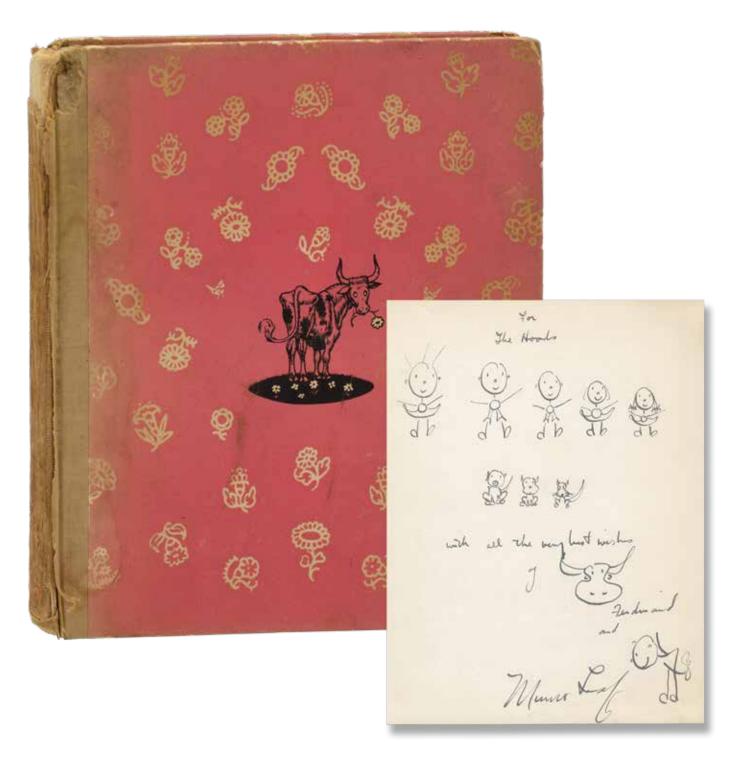
Archive of twelve photographs of Philadelphia business storefronts, circa 1920

Archive of twelve touched-up photographs of Philadelphia business storefronts, likely for use in real estate advertising, circa 1920. Each with annotations on the versos, noting a catalog number and address.

Seven of the photographs depict storefronts in the Old City neighborhood of Philadelphia, three in West Philadelphia, one in North Philadelphia, and one in Center City. Almost all locations depicted no longer exist, have been rebuilt, or have had the facades rebuilt. Only one building in the collection remains largely as it is seen in the photograph—a charming candy shop located at 52nd Street and Walnut Street.

Approximately 8 x 10 inches, mounted on art board. Near Fine to Very Good plus overall, four evenly faded.

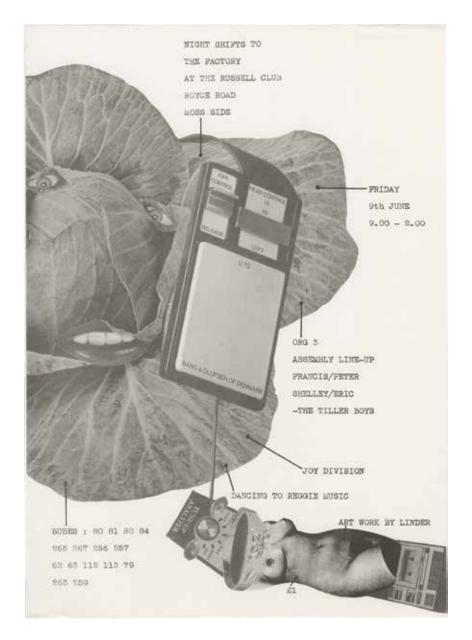




Inscribed and with a drawing by Munro Leaf MUNRO LEAF (AUTHOR) ROBERT LAWSON (ILLUSTRATIONS) The Story of Ferdinand

New York: Viking, 1936. First Edition. Inscribed and playfully illustrated on the verso of the front endpaper by author Munro Leaf: "For the Hoods / with all the very best wishes of / Ferdinand / and / Munro Leaf."

Very Good, lacking the rare jacket, with a dampstain and significant wear to the spine, and small bruises on the fore-edge of the front board.



1 LINDER STERLING Joy Division: Night Shifts to The Factory at The Russell Club

Vintage flyer for a show at The Factory on June 9, 1978, featuring Joy Division, Pete Shelley's short-lived experimental trio The Tiller Boys, and an unbilled Durutti Column in their third live performance. Rare.

Joy Division's fourth confirmed concert after changing their name from Warsaw, and their first concert in support of their first EP, *An Ideal for Living*, released six days prior. The first of eleven shows the band would play at The Factory.

The June 9 show was one of four Factory shows advertised on Factory Records' first official graphic, Peter Saville's landmark "Use Hearing Protection" poster (FAC 1). The flyer on offer can be found in

John Savage's definitive history of Joy Division, *This Searing Light, The Sun and Everything Else* (2019), and was also the first piece featured (and the only flyer represented) in designer Linder Sterling's 2013 exhibition catalog *Woman/Object*. Sterling was the frontwoman of Manchester post-punk band Ludus (1978-1983). She is today best known for her photography, radical feminist photomontage, and performance art. Her work is included in the permanent collections at The Tate Modern Museum and MOMA.

8.25 x 11.75 inches. Near Fine.



ABEL FERRARA (DIRECTOR) DENNIS HOPPER, MATTHEW MODINE, CLAUDIA SCHIFFER (STARRING) The Blackout

Archive of seven draft scripts for the 1997 film, dated variously between May 15, 1995, and August 14, 1996. Archive includes one script with screenwriter Christ Zois' ownership name on the title page, and four drafts bear Zois' extensive, substantive annotations in manuscript ink throughout.

From the archive of Christ Zois, Abel Ferrara's frequent co-screenwriter.

A now-sober New Yorker becomes obsessed with reconnecting with a woman with whom he had a one-night-stand months before. He soon discovers that she has gone missing, leading him down a mysterious and increasingly disturbing path to find her.

Set and shot on location in New York and Miami.

ARABEI

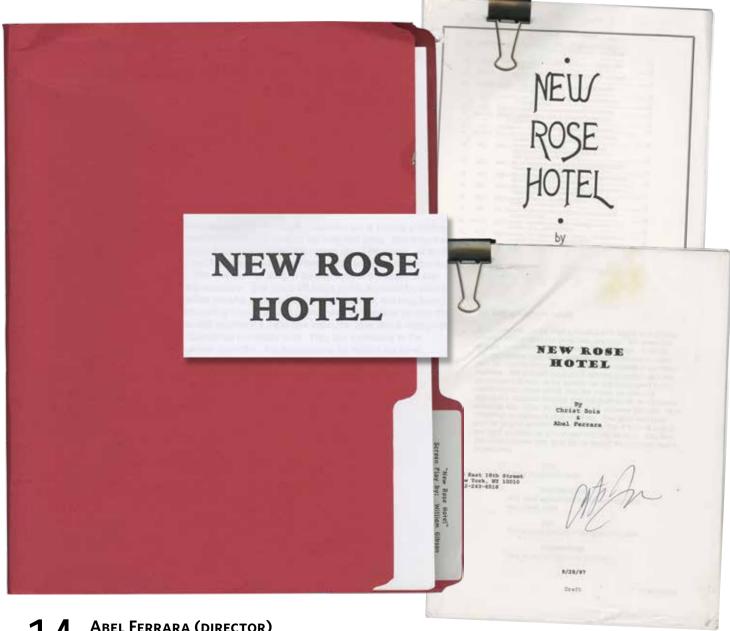
The Brokenth

THE BLACKOUT

Abel Ferrara Marla Hanson Christ Zois



The Blackout Script (With Handwritten Revisions)



ABEL FERRARA (DIRECTOR) WILLEM DAFOE, CHRISTOPHER WALKEN, ASIA ARGENTO (STARRING) New Rose Hotel

Archive of material relating to the 1998 film, including four scripts dated variously between 1991 and 1997 and credited variously to screenwriters Christ Zois, Zoë Lund, and William Gibson, as well as approximately ten pages of correspondence and ephemera relating to the film's production, and a copy of Gibson's source story. One screenplay with the ownership name of Zois on the title page.

From the archive of Christ Zois, Abel Ferrara's frequent co-screenwriter.

Of note are several pieces of correspondence regarding writing credits for the film, dated variously between 1997 and 1998. Ferrara and Zois claimed

that prior adaptations of Gibson's novel by Gibson, Lund, and others had no bearing on their own adaptation, and the two men would ultimately receive sole screenwriting credit on the completed film.

Based on the 1984 short story by William Gibson, an unusual and serpentine tale about two freelance industrial spies in Tokyo who decide to use a call girl to execute their latest mission.

Shot on location in New York.

Grant US. Rosenbaum 1000. Spicer US Neo-Noir.



ABEL FERRARA (DIRECTOR) LILI TAYLOR, CHRISTOPHER WALKEN (STARRING) The Addiction

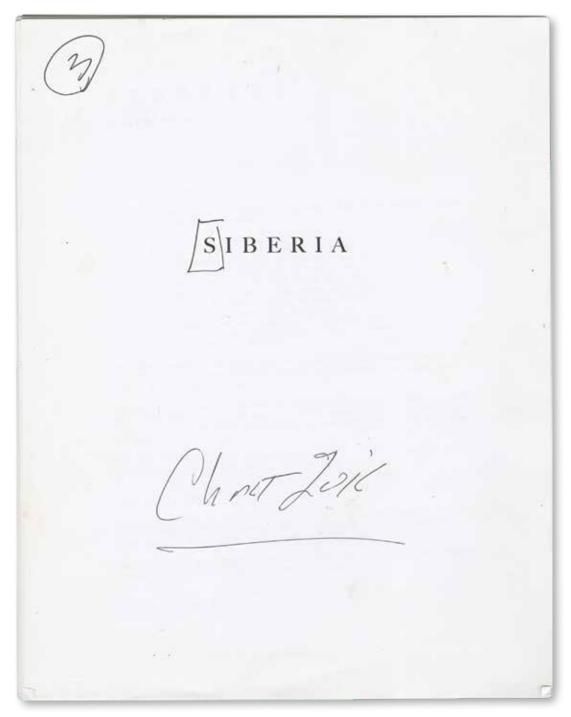
Collection of 17 vintage reference photographs of director Abel Ferrara, actress Lili Taylor, cinematographer Ken Kelsch, screenwriter Nicholas St. John, and others on the set of the 1995 film. Stamp on verso of each photograph crediting photographer Shade Rupe.

Struck in 2020 from Rupe's original negatives, these being the only existing prints. Includes a letter of provenance from the photographer.

A philosophical, black-and-white reimagining of the vampire movie, about a graduate student who is forced to reconsider the nature of evil after she succumbs to a vampire and becomes addicted to human blood.

12 x 9 inches. Fine.

Arrow Films 1769. Spicer US Neo-Noir.

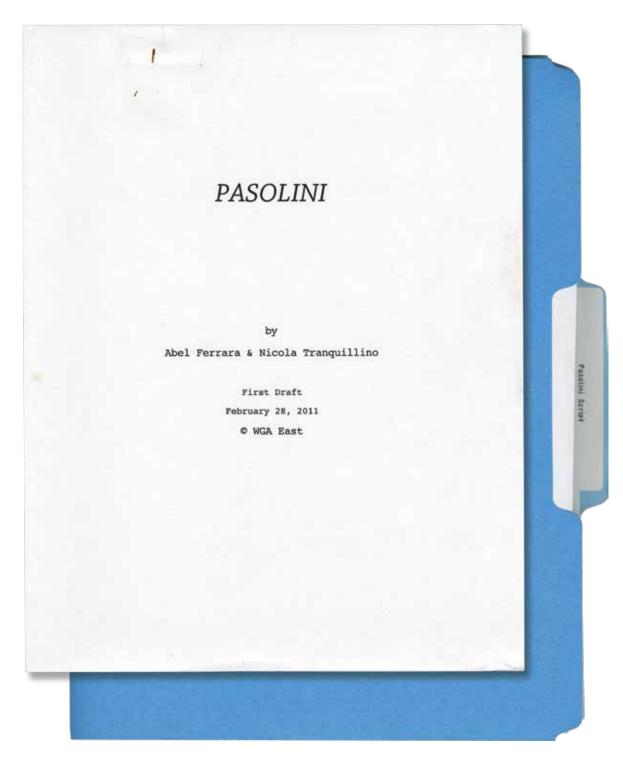


ABEL FERRARA (DIRECTOR) WILLEM DAFOE (STARRING) Siberia

Two Draft scripts for the 2020 film. From the archive of Christ Zois, Abel Ferrara's frequent coscreenwriter.

One script undated, with Zois' ownership name on the title page and extensive annotations in manuscript ink throughout, the other script dated June 27, 2017.

The sixth collaboration between Ferrara and actor Willem Dafoe, a psychological thriller heavily based on the work of Carl Jung, about an American living a largely solitary existence in Siberia.



ABEL FERRARA (DIRECTOR) WILLEM DAFOE (STARRING) Pasolini

First Draft script for the 2014 film, dated February 28, 2011. From the archive of Christ Zois, Abel Ferrara's frequent co-screenwriter.

A biopic about the final days in the life of famed, controversial director Pier Paolo Pasolini, then

middle-aged and living in Rome, as he finished production of his notorious 1975 film *Salò, or the 120 Days of Sodom.*

AFRICANA

PAUL LAURENCE DUNBAR Candle-Lightin' Time

New York: Dodd, Mead, 1901. First Edition. First printing, with the title page in state B, printed in black and green. Art nouveau decorations by Margaret Armstrong and photographs by the Hampton Institute Camera Club throughout.

A collection of nine poems by renowned, influential African American poet Paul Laurence Dunbar, best known for his dialect verse.

Very Good plus in a Very Good or better example of the excessively rare dust jacket. Light offsetting from the jacket flaps on the endpapers, and faint foxing on the half-title page. Jacket has a few short tears on the edges, two mended with archival tape on the verso, and small chips at the corners and crown.

\$12,500

MERICANI

CANDLE-LIGHTIN' TIME



PAVL LAVRENCE DVNBAR



Enjoy An Evening With

AND HIS **ASTRO-INFINITY ARKESTRA** AT

CARNIGIE HALL

154 WEST 57th ST. NEW YORK, N.Y.

APRIL 12 & 13

7:30 P.M.

For Information Call 312-373-6228 212-GR 5-9802

An Altra-Schutz Production

Sun Ra and His Astro-Infinity Arkestra Sun Ra and His Astro-Infinity Arkestra at Carnigie (sic) Hall

Vintage poster for two early performances by Sun Ra and his Arkestra at Carnegie Hall on April 12 and 13, 1968. Rare.

1968 would prove to be a noteworthy year for Sun Ra, with the group's popularity experiencing an early peak, having been embraced by followers of psychedelia. The Carnegie Hall concerts took place only a week after the assassination of Martin Luther King, Jr., and would be the band's final performances in New York before relocating to Philadelphia.

An immersive multimedia event, the show featured 20 musicians accompanied by dancers from the Chuck Davis Dance Theater, with experimental films by Phil Niblock and Maxine Haleff projected from 14 projectors.

14.25 x 9.75 inches, on card stock. Near Fine.



Archive of over 175 photographs relating to the Wrigley, Tennessee chapter of the Rare Blood Motorcycle Club, circa 1980s-1990s

Archive of over 175 photographs relating to the Wrigley, TN chapter of the Rare Blood Motorcycle Club, a predominantly African American motorcycle club, with at least nine other (largely African American) motorcycle clubs identified in the photographs.

The balance of the photographs are housed in a three-ring photograph album, with nine additional photographs—including an enlargement of a photograph found in the album—laid in.

Much of the archive documents gatherings at the Rare Blood clubhouse in Wrigley, offering an unfiltered and intimate look inside a southern working-class African American subculture. Included are several personal photographs of family and friends associated with the organization and the unidentified compilers.

Although documentation is sparse, the Rare Blood

Motorcycle Club appears to have been founded in the 1980s in Franklin, Ohio, with that chapter filing as a corporate nonprofit in 1984.

Other motorcycle clubs represented in the photographs include: The Easy Riders (Memphis, TN), the Gamblers (Columbus, OH), Heavy Metal (Columbus, OH), Boogie Down (Detroit, MI), Mystic Knights (Cleveland, OH), King Cobras (Lexington, KY), Foxy Ladies (OH), Zulus (Youngstown, OH), and the A-Town E-Z Riders (Columbia, TN).

Photographs range in size from 3.25×4.25 inches to 8×12 inches. Near Fine overall.

Album measures 10 x 11.5 inches. Very Good plus.



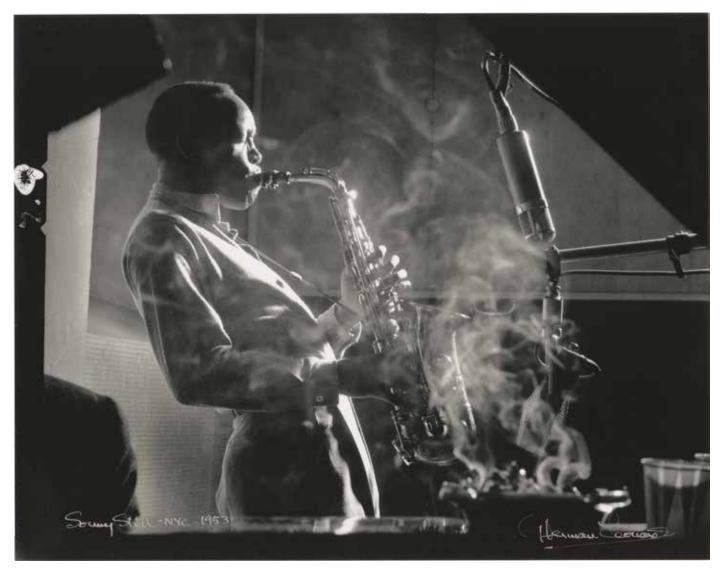
Collection of ten original promotional cards advertising performances at the Venetian Room at the Fairmont Hotel in Dallas, circa 1960s

Collection of ten vintage promotional cards advertising musical performances at the Venetian Room at the Fairmont Hotel in Dallas, Texas. Cards advertise performances by Eartha Kitt, Cab Calloway, Diahann Carroll, Ella Fitzgerald, the Mills Brothers, Nat King Cole, Billy Eckstine, Sammy Davis Jr., and Dorothy Dandridge.

The Venetian Room opened in 1969, a sister showroom to its vanguard counterpart at the

Fairmont in San Francisco. The space hosted a veritable who's who of pop and jazz performers throughout the mid- and late-twentieth century, many of whom are featured here.

Generally 6.75 x 3.5 inches. Very Good plus, lightly and evenly toned.



HERMAN LEONARD Two original oversize photographs of jazz saxophonist Sonny Stitt, 1953

Two vintage borderless oversize photographs of bebop and hard bop jazz saxophonist Sonny Stitt, taken in New York in 1953 and struck by legendary jazz photographer Herman Leonard circa mid-1990s. One photograph titled and signed by Leonard on the bottom edge. The other photograph, used by Leonard in publications, bears two photographer labels on the verso.

Also included is a shipping notice on Leonard's personal letterhead, addressed to noted jazz photographer Jeff Kliman, with a brief annotation in Leonard's hand: "(The Sonny Stitt is a TCC print. I'll get you a fiber based one as soon as I can!)."

Photographer Herman Leonard captured numerous iconic images of jazz luminaries over his lengthy career. His photographs are held at the Smithsonian Museum in Washington DC, and represent a valuable and unique record of the jazz scene from the late 1940s to the early 1990s.

14 x 11 inches and 11 x 13.5 inches. Vertical photograph with some light edgewear and light creasing at the extremities, else Near Fine overall.

AFRICAN AMERICAN INTEREST



Home to Harlem

Vintage large format negative showing an image of a horse-drawn cart bearing an advertisement for Claude McKay's breakthrough debut novel *Home to Harlem*, published by Harper and Brothers in 1928. Likely unique.

Published at the height of the Harlem Renaissance, Home to Harlem was the first bestseller by an African American novelist, and was heralded by a host of contemporaries that included Langston Hughes and F. Scott Fitzgerald. Horse cart displays remained a common and affordable method of advertising well into the early twentieth century. The photograph appears to have been taken in front of the Harper and Brothers offices at 331 Pearl Street in New York.

9.75 x 7.75 inches. About Fine.



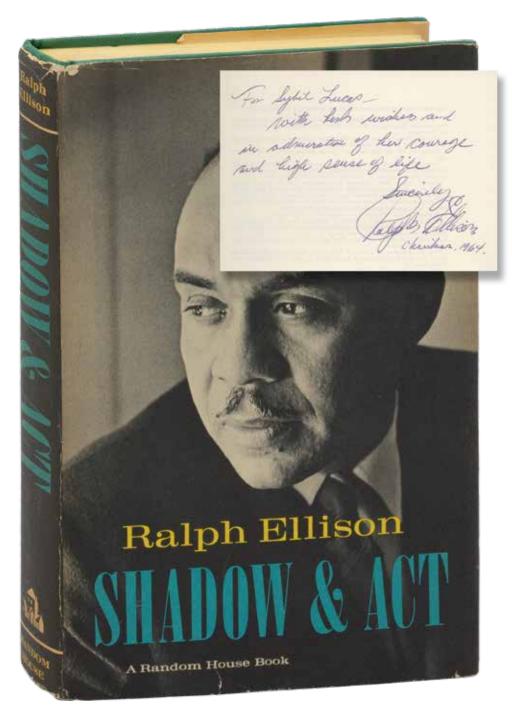
Langston Hughes (screenwriter) Leslie Goodwins, Bernard Vorhaus (directors) Way Down South

Collection of five vintage lobby cards from the 1939 film.

The only feature film written by Langston Hughes, in collaboration with African American actor Clarence Muse, who also appeared in the film in the role of Uncle Caton. While Hughes and Muse intended to create a story about antebellum Louisiana with a more accurate portrayal of African American life during the period, studio interference ultimately compromised their initial vision.

Set in Louisiana, shot on location in Calabasas and Santa Monica, California.

14 x 11 inches. Very Good plus, with moderate edgewear and age toning.



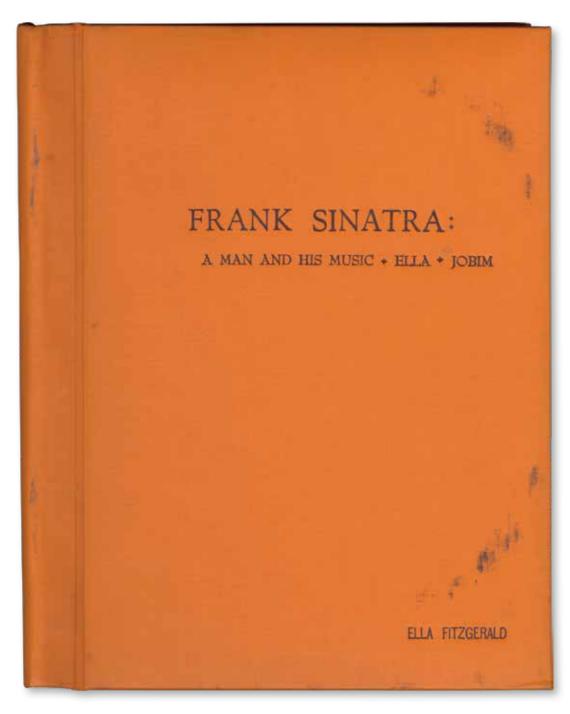
Inscribed by Ellison at Christmas in the year of publication RALPH ELLISON Shadow and Act

New York: Random House, 1964. First Edition. Inscribed by the author in the year of publication on the title page: "For Sybil Lucas / with best wishes and in admiration of her courage and high sense of life / Sincerely / Ralph Ellison / Christmas, 1964."

Ellison's second book, a collection of essays describing the publication of his first book in 1952

and his involvement with political activism and print media in Harlem.

Near Fine in a Very Good plus dust jacket. Jacket lightly toned at the extremities, with light wear on the bottom edge of the front panel and the spine ends.



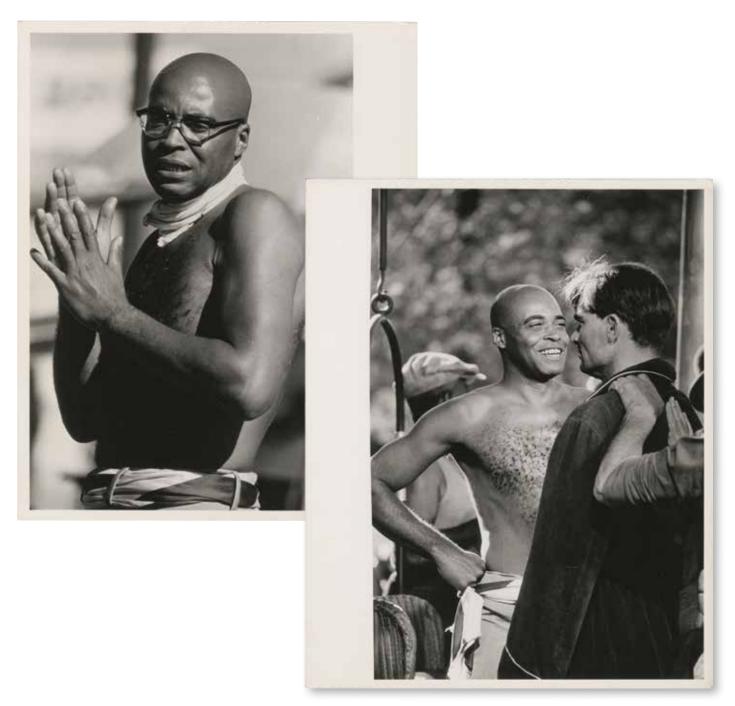
Ella Fitzgerald's copy

Elia Fitzgerald's copy FRANK SINATRA, ELLA FITZGERALD, ANTONIO CARLOS JOBIM (STARRING) Frank Sinatra: A Man and His Music + Ella + Jobim

Draft script for the 1967 television special, which originally aired on November 13, 1967. Presentation copy belonging to Ella Fitzgerald, with her name on the front board. Laid in are two stapled revision pages dated 50 and 50A, revising Fitzgerald's number in the special.

The third of five annual television specials by Frank Sinatra, and arguably the best, which saw Sinatra

performing with Fitzgerald for the first time in nearly a decade, and doing his estimable part to introduce America to bossa nova and the music of Antonio Carlos Jobim, with whom he had released an album earlier that year (today a classic recording). Nominated for two Emmy Awards.



James Earl Jones, Jane Alexander (starring) Edwin Sherin (director) The Great White Hope

Two vintage oversize reference photographs from the 1970 film, both showing actor James Earl Jones. Credit stamp for noted photographer Lawrence Schiller on the versos.

Based on Howard Sackler's 1968 Pulitzer Prize, Tony Award, and New York Drama Critics' Circle Awardwinning play, a fictionalized account of the life of boxing champion Jack Johnson. Jones, in his first starring role, and Jane Alexander, in her first film credit, were both nominated for Oscars, reprising their lead roles from the Broadway production.

Shot on location in London, Arizona, and Barcelona.

11 x 14 inches. Near Fine.



Harry Belafonte, Dorothy Dandridge (starring) Otto Preminger (director) Carmen Jones

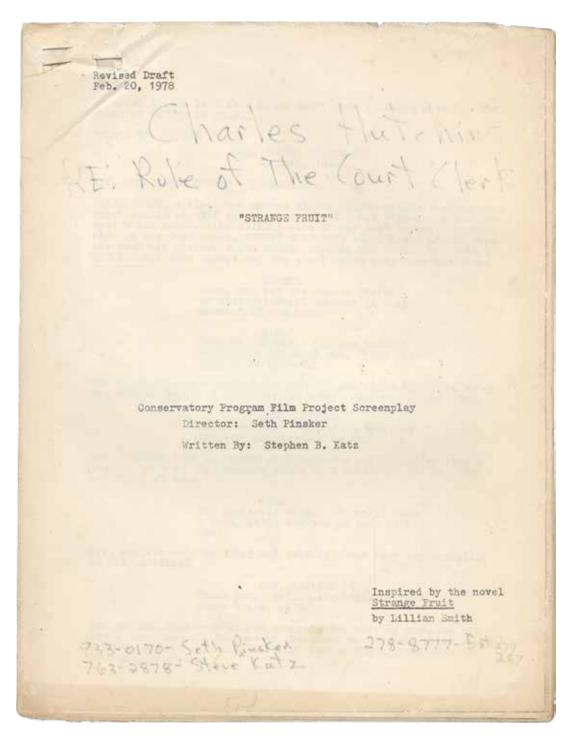
Collection of 43 vintage studio still photographs from the 1954 film.

Loosely based on the 1943 musical, an all-Black stage adaptation of Bizet's 1875 opera *Carmen*, in turn based on Henri Meilhac and Ludovic Halevy's 1845 novella.

Set in North Carolina.

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

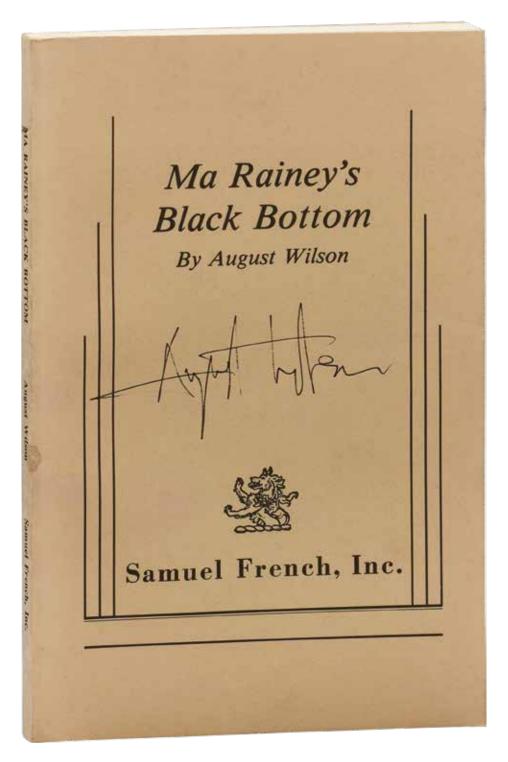
National Film Registry.



29 LILLIAN SMITH (NOVEL) SETH PINSKER (DIRECTOR) Strange Fruit

Revised Draft script for the 1979 short film, dated February 20, 1978. Copy belonging to uncredited actor Charles Hutchins, with his name and role ("The Court Clerk") in manuscript ink on the title page, and his annotations in manuscript ink indicating scenes on three pages.

Loosely based on the 1944 novel by Lillian Smith, about a Black painter in 1940s Georgia whose attempts to register to vote culminate in his murder by a lynch mob. Nominated for an Academy Award in 1979 for Best Short Film.



August Wilson Ma Rainey's Black Bottom

London: Samuel French, 1985. First UK Edition, preceded by the First American Edition published by New American Library the same year. Boldly signed by the author on the front wrapper.

The second play in August Wilson's ten-play Pittsburgh (or Century) Cycle. Winner of a Tony

Award in 1984, and basis for the 2020 film starring Viola Davis and Chadwick Boseman.

Near Fine in perfect-bound wrappers.



RIDLEY SCOTT (DIRECTOR) HARRISON FORD, RUTGER HAUER, DARYL HANNAH (STARRING) Blade Runner

Draft script for the seminal 1982 science fiction film, dated December 22, 1980. Copy belonging to special effects designer William Shourt, with "Shourt Works" in manuscript pencil at the top right corner of the front wrapper.

Based on Philip K. Dick's 1968 novel *Do Androids Dream of Electric Sheep?* A classic of the genre, setting a new standard for science fiction cinema.

The last draft of the film by screenwriter Hampton Fancher.

National Film Registry. Carson and Connolly, Destroy All Movies. Ebert III. Grant US. Penzler 101. Rosenbaum 1000. Silver & Ward Neo-Noir. Spicer US Neo-Noir.



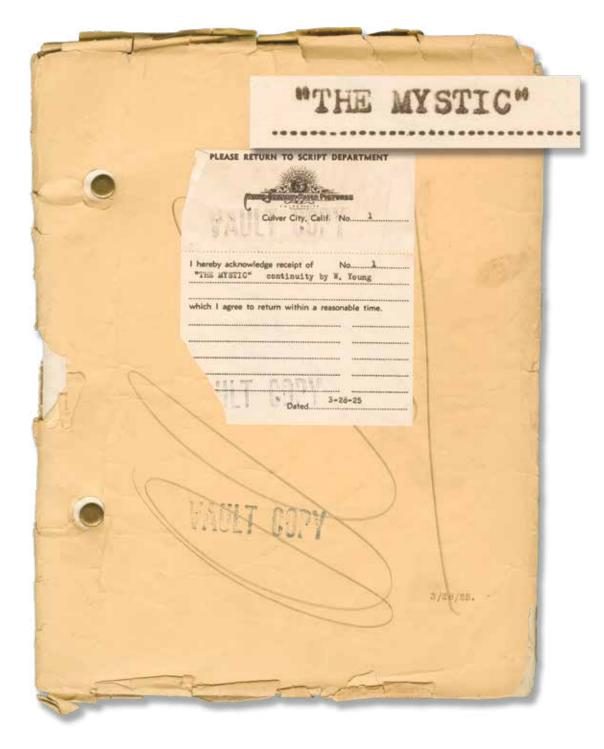
Peter Cushing (starring) Robert Hartford-Davis (director) Corruption

Draft script for the cult 1968 British grindhouse horror film, dated May, 1967. Single annotation in manuscript ink on the title page, noting copy No. 28.

In a significant reinterpretation of Georges Franju's Eyes Without a Face, a mad doctor murders women

and extracts fluid from their pituitary glands in the hopes of restoring his disfigured fiancée's beauty.

Grindhouse Releasing. Indicator 234.

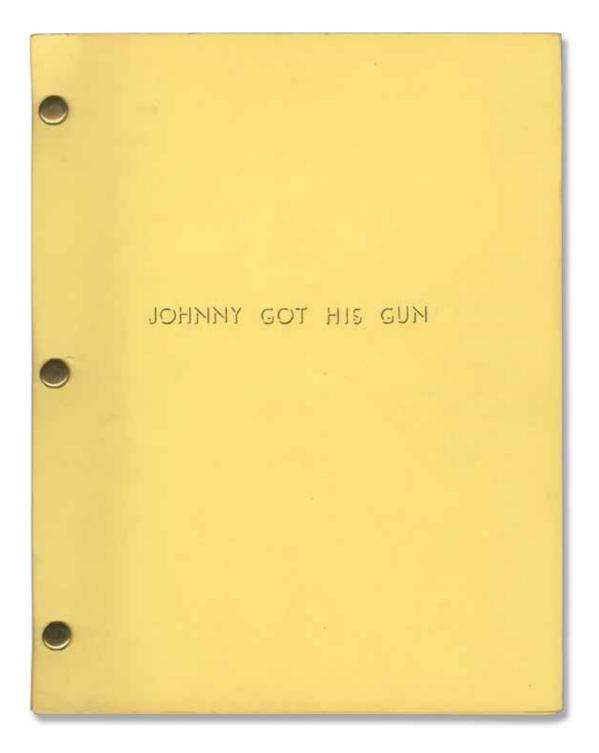


Tod Browning (director) Alleen Pringle, Conway Tearle (starring) The Mystic

First Draft script for the 1925 film, dated March 28, 1925. Recently restored by the Criterion Collection.

A roguish Eastern European woman is hired to help con a young heiress out of her wealth by holding fake seances to contact the heiress' long-dead father. Director Tod Browning is today best remembered for his controversial masterpiece *Freaks* (1932), a quintessential film in horror and pre-Code film history.

National Film Registry. Criterion Collection 1194.

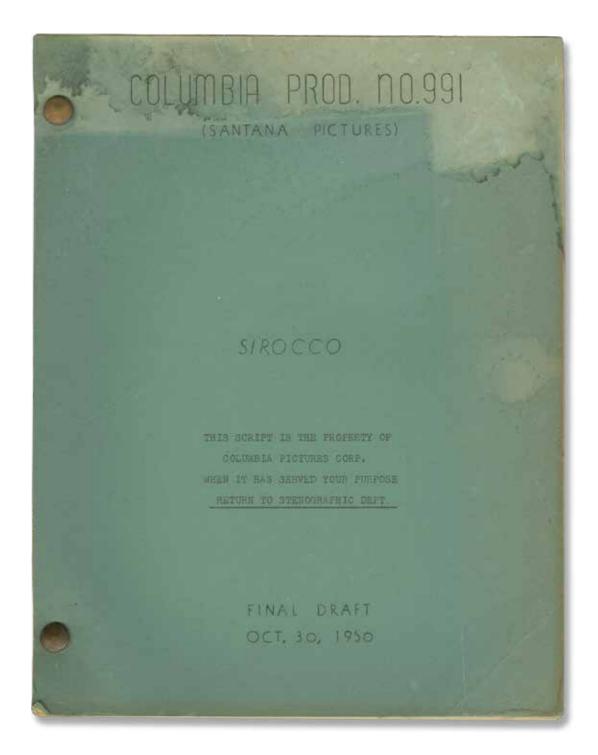


Dalton Trumbo (director, novel) Timothy Bottoms, Jason Robards, Donald Sutherland (starring) Johnny Got His Gun

Final Draft script for the 1971 film, dated April 21, 1968.

Based on the 1939 novel by Dalton Trumbo, about a World War I veteran who longs for death after being

left incapacitated by an artillery shell. Trumbo tried for most of his career to bring his story to the screen.



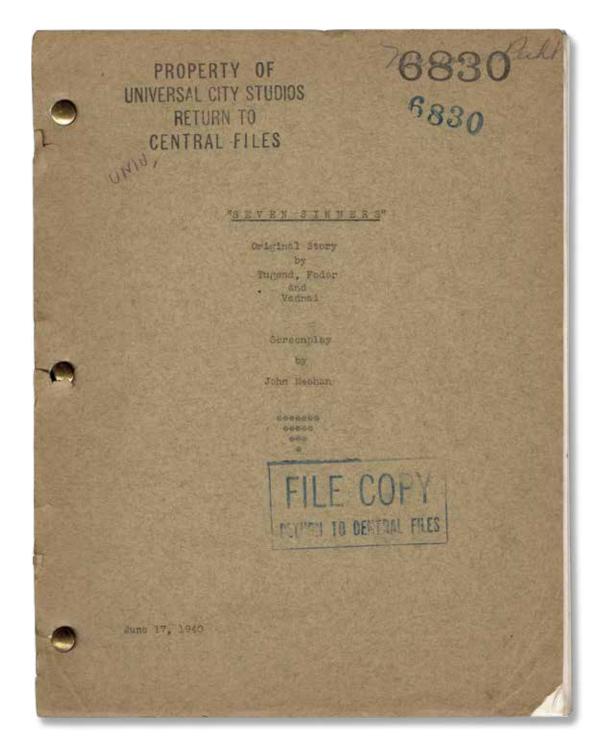
Humphrey Bogart, Marta Toren, Lee J. Cobb (starring) Curtis Bernhardt (director) Sirocco

Final Draft script for the 1951 film noir, dated October 30, 1950. Copy belonging to an unidentified cast or crew member, with their annotations in manuscript pencil throughout.

Based on Joseph Kessel's 1936 novel *Coup de Grace*. A cold-blooded American expatriate is drawn

into the criminal underworld in Syria, and begins smuggling guns into the country for the Syrian rebels during the 1925 insurgency against the French.

Selby US. Spicer US Classic Noir.



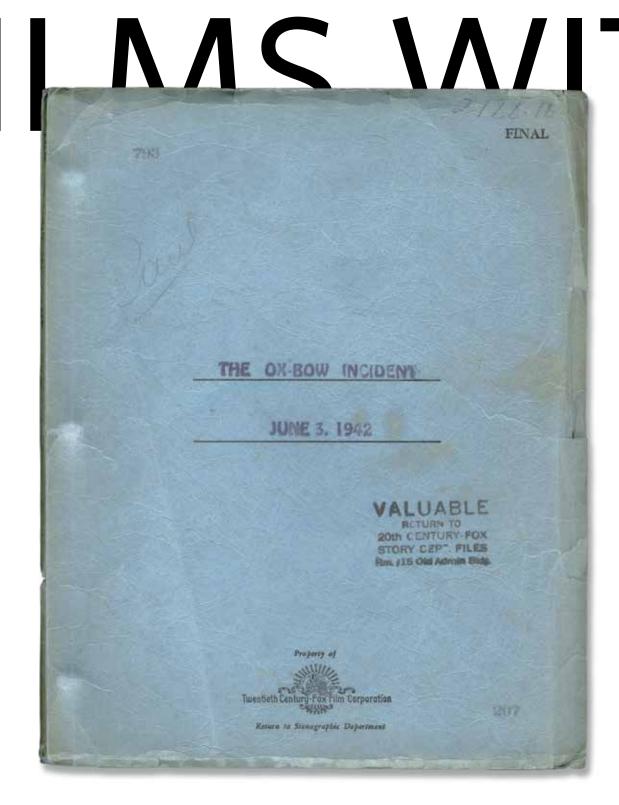
36 MARLENE DIETRICH, JOHN WAYNE (STARRING) TAY GARNETT (DIRECTOR) Seven Sinners

Draft script for the 1940 film, dated June 17, 1940. Copy belonging to studio secretary Marion Pecht, with her name in manuscript pencil on the front wrapper.

A torch singer finds true love with a handsome naval officer, to the dismay of the officer's commander and cohort. The first of three films to pair Marlene

Dietrich and John Wayne, and the American debut of British actress Anna Lee.

Set in the Pacific Islands.



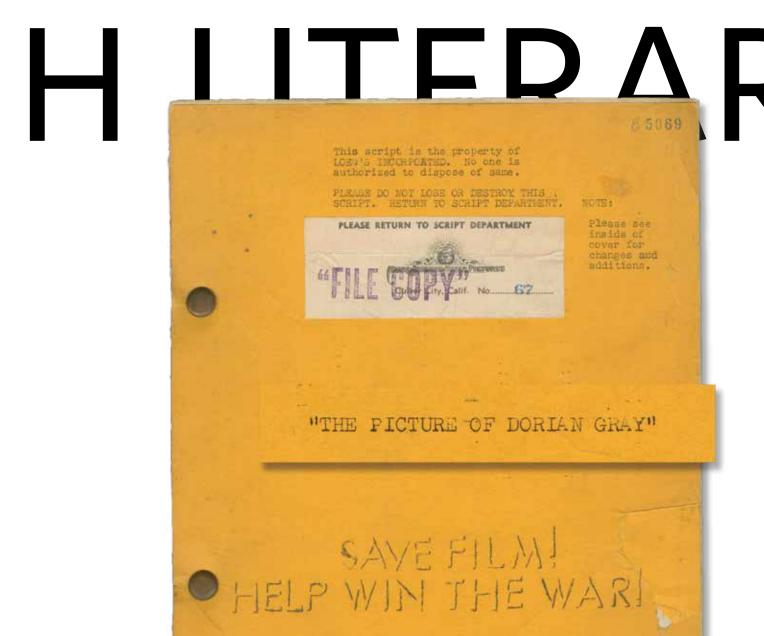
HENRY FONDA, DANA ANDREWS (STARRING) WILLIAM A. WELLMAN (DIRECTOR) The Ox-Bow Incident

Final script for the 1943 film, dated June 3, 1942.

Based on the 1940 novel by Walter Van Tilberg Clark, an American classic about mob rule in the nineteenth-century American West. Nearly unique among American films in that it has the setting of a Western, but the tone of a gothic melodrama, and

an ending that is decidedly downbeat for its time. Nominated for an Academy Award for Best Picture.

National Film Registry. Grant US.



OSCAR WILDE (NOVEL) ALBERT LEWIN (DIRECTOR) The Picture of Dorian Gray

Draft script for the 1945 film, dated November 5, 1943. Copy belonging to an unidentified cast or crew member, with their manuscript annotations in pencil on several pages throughout.

"FILE COPY"

COMPLETE

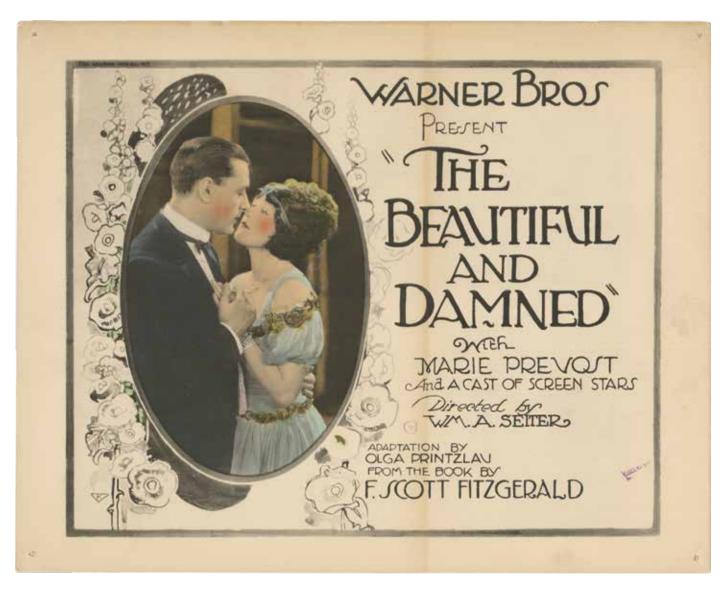
Based on the classic 1890 novel by Oscar Wilde. Nominated for three Academy Awards, winning one for Best Cinematography.

Selby US.

OKAYED By: Pandro Berman

Dates EDUCATE 11-5-03

From: Al Lawin



F. SCOTT FITZGERALD (NOVEL) WILLIAM SEITER (DIRECTOR) The Beautiful and Damned

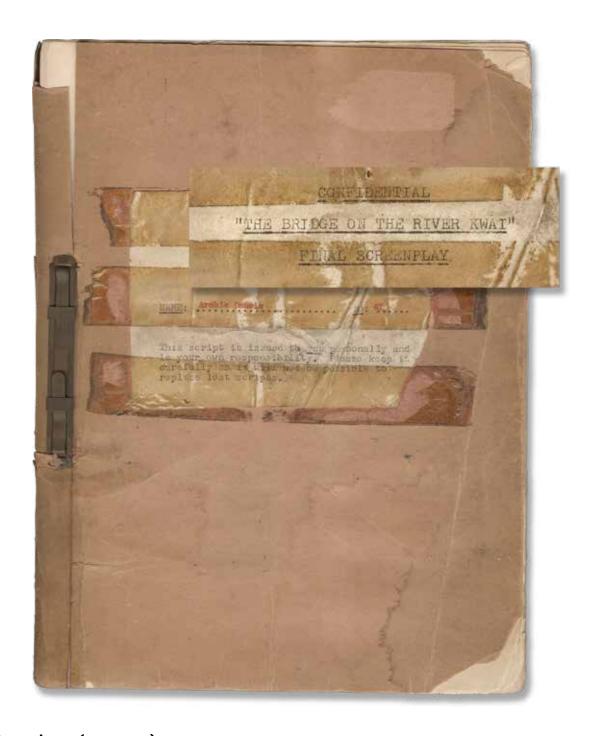
Set of six vintage hand-tinted lobby cards for the 1922 film, including the title card.

Based on F. Scott Fitzgerald's 1922 novel. A young husband and wife spend money with aplomb, anticipating a large payout once the man's grandfather dies. Trouble ensues, however, when the

patriarch passes away and they realize they have been left nothing in his will. Today considered a lost film.

 14×11 inches. Very Good plus, some with pinholes to the corners.





40

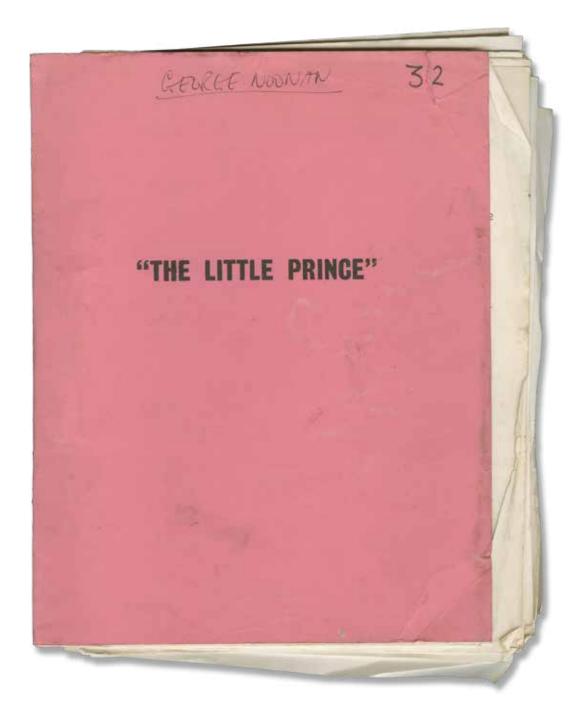
DAVID LEAN (DIRECTOR) WILLIAM HOLDEN, ALEC GUINNESS, JACK HAWKINS (STARRING) The Bridge on the River Kwai

Final script for the 1958 film, dated October, 1956. Copy belonging to chief electrician Archie Dansie, with his name on the front wrapper, and his annotations in manuscript ink and pencil throughout, marking off scenes.

Based on Pierre Boulle's 1952 novel, about a group of Allied prisoners of war who are forced to build a railway over a bridge. Nominated for eight Academy Awards, winning seven, including Best Picture, Best Director for David Lean, and Best Actor for Alec Guinness.

Set in Thailand, shot on location in Sri Lanka.

National Film Registry.

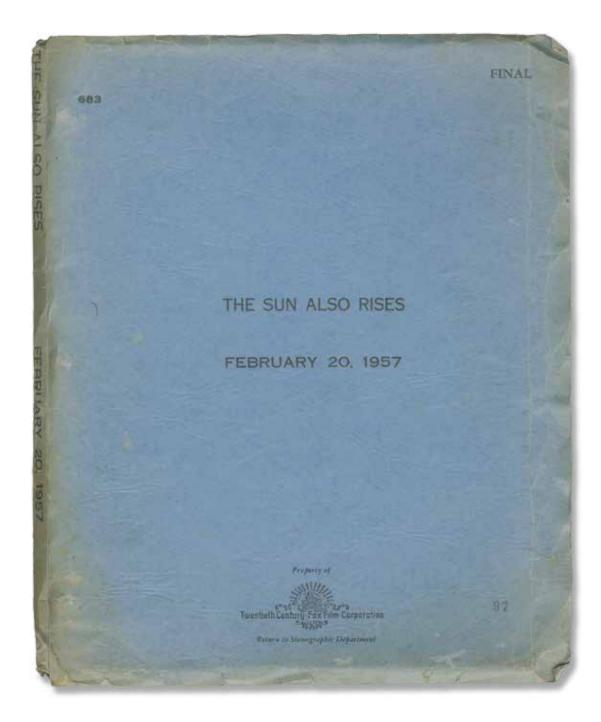


Bob Fosse, Gene Wilder (starring) Stanley Donen (director) The Little Prince

Draft script for the 1974 film, undated, circa 1974. Copy belonging to an unidentified cast or crew member, with their name in manuscript ink on the front wrapper and on two revision pages.

Based on the classic 1943 novella by Antoine de Saint-Exupéry, about an aviator who meets and befriends a young boy who tells him about his experiences traveling in outer space. Alan Jay Lerner and Frederick Loewe's final musical.

Shot on location in Tunisia.

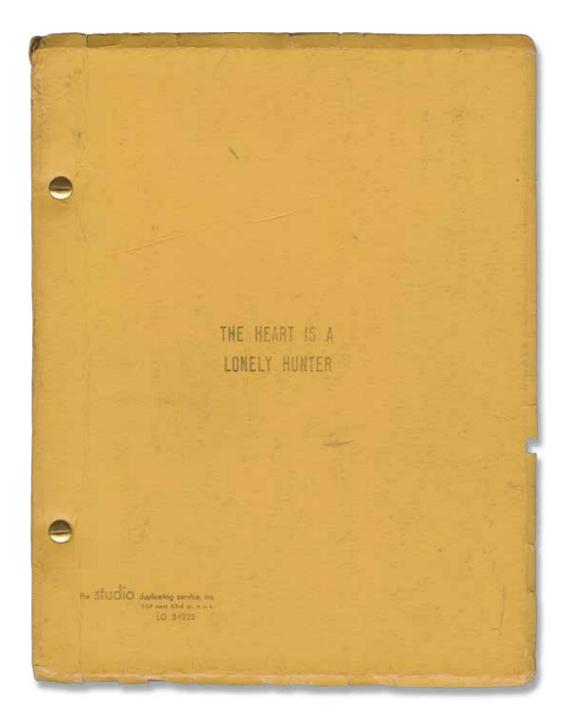


ERNEST HEMINGWAY (NOVEL) HENRY KING (DIRECTOR) TYRONE POWER, AVA GARDNER, ERROL FLYNN (STARRING) The Sun Also Rises

Final Draft script for the 1957 film, dated February 20, 1957.

The first screen adaptation of the 1926 novel by Ernest Hemingway. Featuring a standout

performance by actor Errol Flynn as the hedonistic, hard-drinking, burned-out Mike Campbell—in other words, as himself.



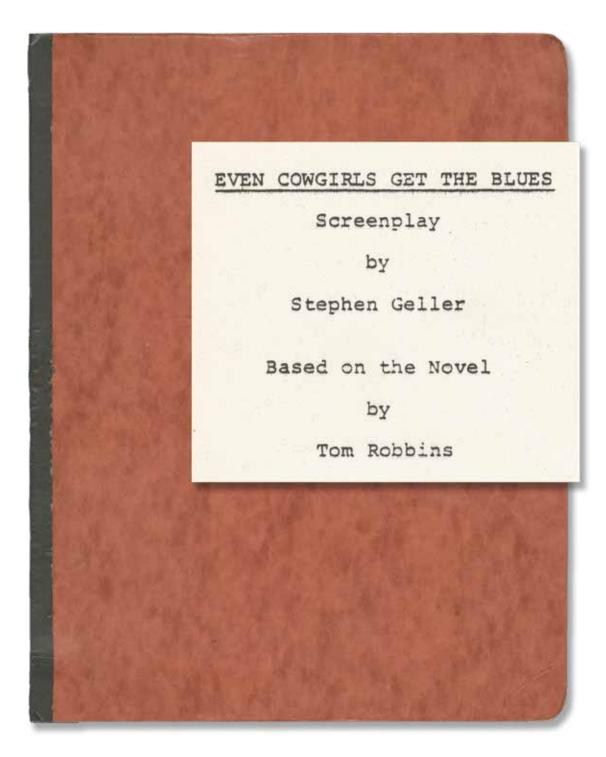
ALAN ARKIN, STACY KEACH JR. (STARRING) ROBERT ELLIS MILLER (DIRECTOR) The Heart is a Lonely Hunter

Revised Draft script for the 1968 film, undated, circa 1968. Three pages with brief annotations in manuscript pencil by an unidentified cast or crew member.

Based on the 1940 debut novel by Carson McCullers. One of the great film adaptations of any American novel, starring Alan Arkin in an early role, and Sondra Locke in her film debut. Although much of the overt politics of McCullers' novel were removed

from the film, the themes present in the author's work are readily apparent: race, loneliness, poverty, and anger. Locke and Arkin were both nominated for Academy Awards, for Best Supporting Actress and Best Actor, respectively.

Shot on location in Selma, Alabama.

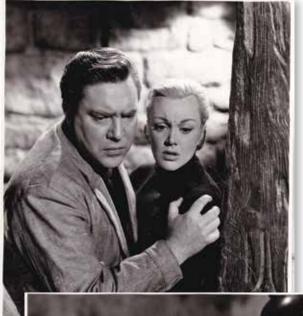


STEPHEN GELLER Even Cowgirls Get the Blues

First Draft script for an unproduced film adaptation of the 1976 novel by Tom Robbins, circa 1978. From the estate of actress Monique van Vooren.

Screenwriter Stephen Geller is best remembered today for his adaptation of Kurt Vonnegut's 1969 novel *Slaughterhouse-Five*, made into George Roy Hill's acclaimed 1972 film.

In 1993 Gus Van Sant adapted Robbins' novel using his own screenplay, made into a film starring Uma Thurman and Lorraine Bracco. Although the film was largely panned upon release, history has garnered it critical praise and a cult following.











George Orwell (NOVEL) MICHAEL ANDERSON (DIRECTOR) EDMOND O'BRIEN, MICHAEL REDGRAVE (STARRING) 1984

Collection of five vintage reference photographs from the 1956 British film. One with a printed mimeo snipe affixed to the verso. From the collection of film historian and author Joel Finler.

Based on George Orwell's classic 1949 novel, about a civil servant in war-torn, dystopian London.

Set and shot on location in London.

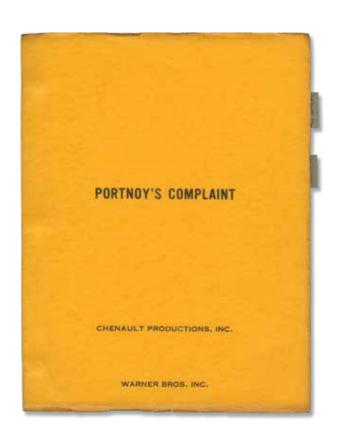
Approximately 10 x 8 inches. Two photographs Near Fine, three photographs Very Good plus.

The cinematographer's working copy PHILIP ROTH (NOVEL) ERNEST LEHMAN (DIRECTOR) Portnoy's Complaint

Early Draft script for the 1972 film, dated August 3, 1970. Cinematographer Philip Lathrop's working copy, with his name at the top of the title page, his annotations throughout the script, and one page of manuscript notes bound into the script between pages 136 and 137. With eight pages of detailed equipment orders additionally bound in following the script, all relating to photographic hardware and logistics.

Based on the 1969 novel by Philip Roth. A young man sits in a session with his psychoanalyst, recounting his experiences from childhood, his family relationships, and his problems with women.

\$1850

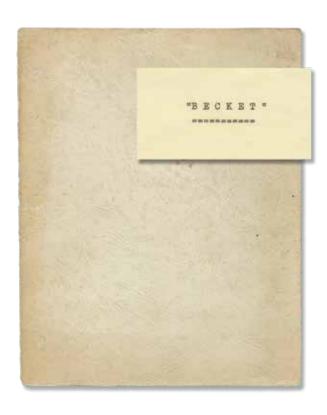


47

JEAN ANOUILH (PLAY) PETER GLENVILLE (DIRECTOR) RICHARD BURTON, PETER O'TOOLE, JOHN GIELGUD (STARRING) Becket

Revised Draft script for the 1964 film, dated February 12, 1963. With a few annotations in manuscript pencil throughout, mostly relating to line revisions and props.

Based on Jean Anouilh's 1959 play. King Henry II's malcontent relationship with the Church leads to the appointment of his close friend Thomas Becket as the Archbishop of Canterbury. Henry does not anticipate, however, how seriously Becket will take the vocation, leading to the dissolution of their friendship in the face of Becket's rising political power. Nominated for eleven Academy Awards, winning one for Best Adapted Screenplay.



48

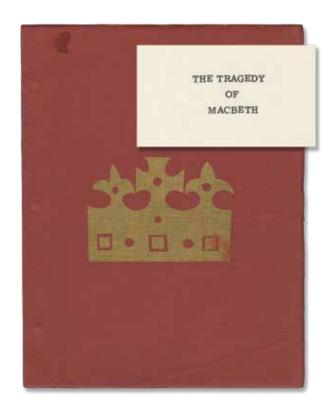
ROMAN POLANSKI (DIRECTOR) JON FINCH, FRANCESCA ANNIS, MARTIN SHAW (STARRING) Macbeth

Draft script for the 1971 film, undated, circa 1971. Copy belonging to publicist Ted Gilling, with his name and address in manuscript ink on the title page, and his annotations in manuscript ink throughout, noting filming locations.

Roman Polanski's stark, bloody adaptation of Shakespeare's classic drama of murder and ambition in medieval Scotland, co-written by noted dramaturge Kenneth Tynan, and financed by Playboy Enterprises.

Shot on location in Northumberland and Wales.

\$1750



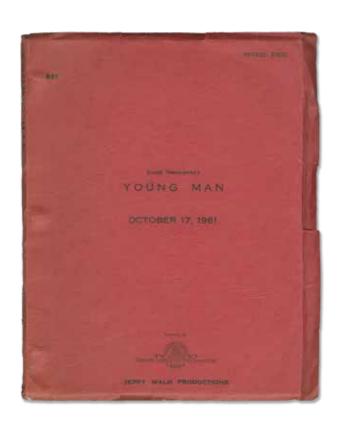
49

MARTIN RITT (DIRECTOR) RICHARD BEYMER, DIANE BAKER (STARRING) Hemingway's Adventures of a Young Man

Revised Final Draft script for the 1962 film, dated October 17, 1961.

Based on the Nick Adams stories by Ernest Hemingway, as well as his 1929 novel *A Farewell to Arms*. A 19-year-old leaves his Michigan home, holding various jobs before signing up to become an ambulance driver for the Italian army during World War I.

Shot on location in Mellen, Wisconsin, and Verona, Italy.



37 65 Continued Then suddenly HELEN's eyes fix on something out of shot. Dracula - Prince of Darkness L.S. 66 We are shooting into a shadowy doorway. At first it is difficult to see anything, then vaguely we become aware that standing in the doorway, completely motionless, is a man. C.S. HELEN 67 Still unable to decide if she really does see someone. M.S. 68 Still towards the door. Then very faintly the figure moves, identifying itself as a person. 5-5-65 INT. SECOND BEDROOM CASTLE DRACULA NIGHT A room like the other one, and here too things have been unpacked and laid out. CHARLES is standing by the bed holding the pyjamas in his hand when they both hear the scream. It is a loud scream, full of terror. The two men turn immediately for the door and go out at a run, Feetoff INT. HALL NIGHT 70 We start close on a man we later know as KLOVE. He is tall, thin and cadaverous, dressed all in black. KLOVE I'm sorry if I startled the ladies sir, it was unintentional.

50

BRAM STOKER (NOVEL) TERENCE FISHER (DIRECTOR) CHRISTOPHER LEE (STARRING)

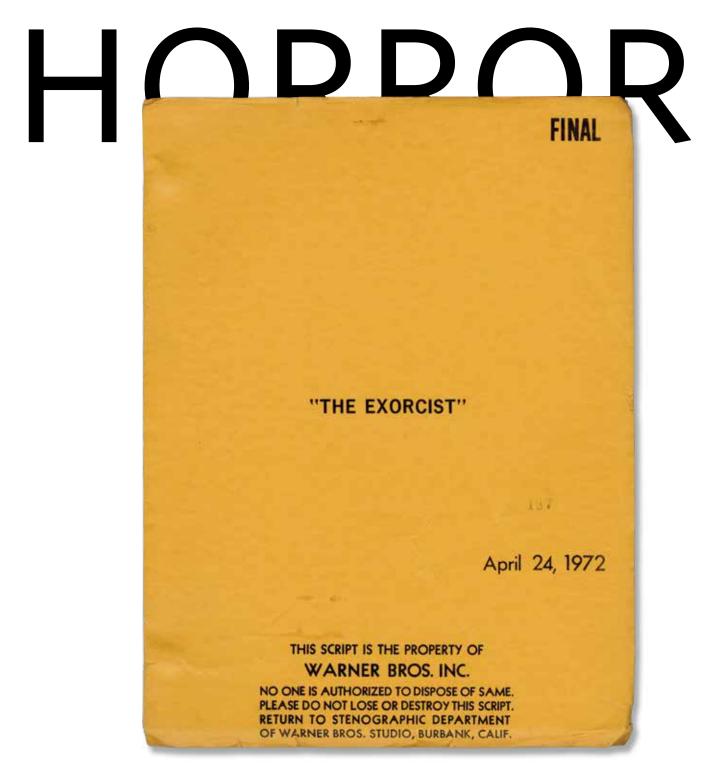
Dracula: Prince of Darkness

Draft script for the 1966 film, dated March 4, 1965. Copy belonging to producer Anthony Nelson Key, with his substantive annotations throughout.

Hammer Film's third Dracula release and the second to feature Christopher Lee as the titular vampire, following Horror of Dracula (1958) and The Brides of Dracula (1960).

Set at the fictional Castle Karlsbad in the Carpathian Mountains, shot on location in Buckinghamshire and Berkshire, England.

Johnson and Del Vecchio, pp. 258-262.



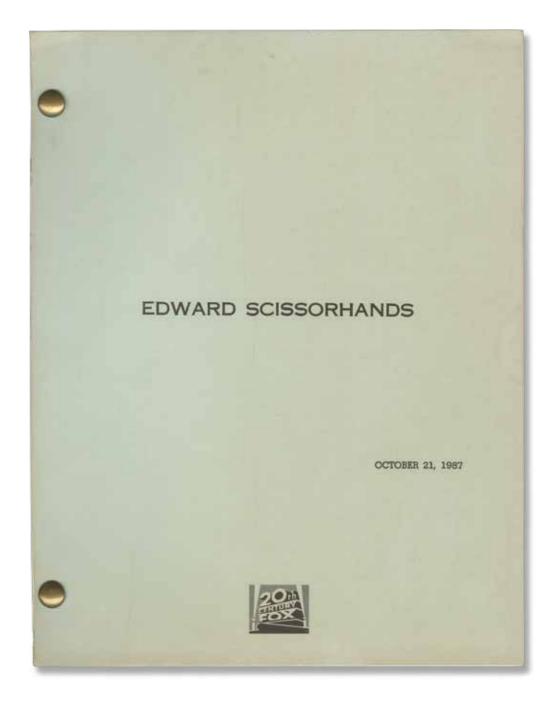
WILLIAM FRIEDKIN (DIRECTOR) ELLEN BURSTYN, MAX VON SYDOW, LINDA BLAIR (STARRING) The Exorcist

Final Draft script for the 1973 film.

Based on screenwriter William Peter Blatty's 1971 novel, about the demonic possession of a twelve-year-old girl and the ensuing attempts to purge her body of the evil spirit. One of the great genre films of the 1970s that accomplished the uncommon feat of being an over-the-top sensation upon its release and

gaining subsequent status as a classic, with unusual depth supplied by the strength of Ellen Burstyn and Max von Sydow's performances.

National Film Registry. Clover, Men, Women, and Chainsaws. McFadden, Heavy Metal Movies.

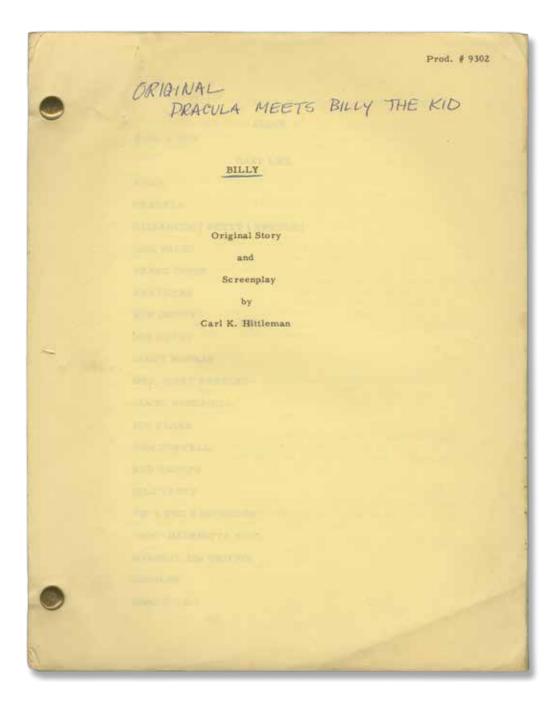


52 TIM BURTON (DIRECTOR) JOHNNY DEPP, WINONA RYDER (STARRING) Edward Scissorhands

First Draft script for the 1990 film, dated October 21, 1987.

Tim Burton's second "Modern Prometheus" film, following his 1984 short *Frankenweenie*, about a mad scientist who dies before he can finish his latest project: a nearly complete human being. The creation is left with scissors for hands, and doomed to live a life of solitude until a kindly, mild-mannered Avon Lady welcomes him into her home.

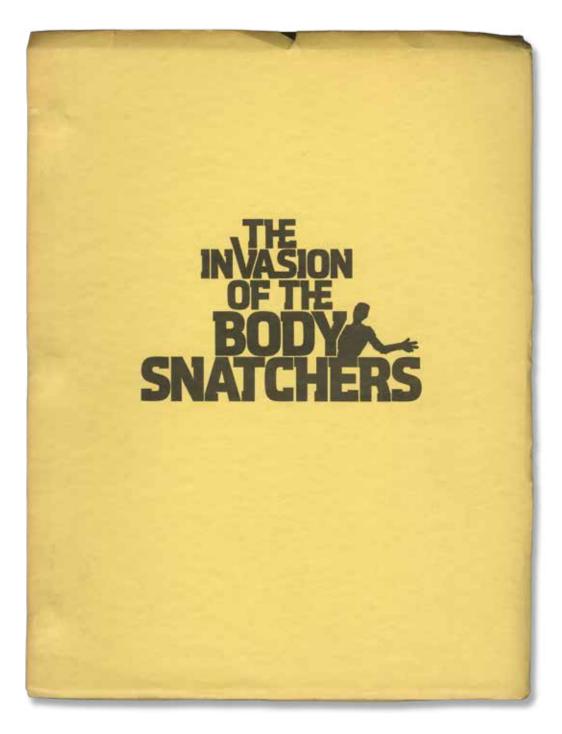
Often cited as Tim Burton's masterpiece, released two years after his hilarious and creepy romp *Beetlejuice* (1988), one year after his beloved comic adaptation *Batman* (1989), and two years before his second (and final) contribution to the Dark Knight legend, *Batman Returns* (1992).



WILLIAM BEAUDINE (DIRECTOR) JOHN CARRADINE, CHUCK COURTNEY (STARRING) Billy the Kid Versus Dracula

Draft script for the 1966 film, undated, circa 1966. Seen here under the working title *Billy*, with an annotation in manuscript ink on the title page, amending the title. Ribbon copy typescript with substantive annotations in manuscript ink and pencil on virtually every page, and two added pages, unnumbered, created on a different typewriter.

Dracula travels to the American West, intent on making Betty, a beautiful ranch owner and fiancée of the now reformed Billy the Kid, his next victim. Originally released on a double bill with director William Beaudine's other 1966 low-budget Western horror Jesse James Meets Frankenstein's Daughter.



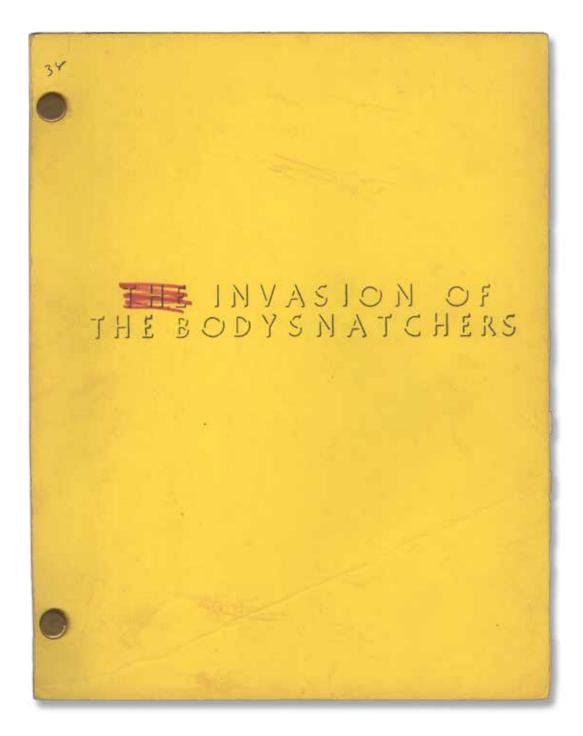
PHILIP KAUFMAN (DIRECTOR) JEFF GOLDBLUM, DONALD SUTHERLAND (STARRING) Invasion of the Body Snatchers

First Draft script for the 1978 film, undated, circa 1977.

Based on the 1956 horror classic directed by Don Siegel, in turn based on the 1955 novel by Jack Finney. A cult classic about a biologist who stumbles upon an alien plot to change humans into hosts for intergalactic plants. Winner of two Saturn Awards and nominated for another four.

Set in San Francisco, and shot there on location.

Lentz US. Muir US. Olive Films.



PHILIP KAUFMAN (DIRECTOR) JEFF GOLDBLUM, DONALD SUTHERLAND (STARRING) Invasion of the Body Snatchers

Revised Draft script for the 1978 film, dated October 22, 1977. Single annotation in manuscript ink on the front wrapper and the title page, striking the definite

article from the title. Accompanied by an 83-page post-production music cues packet, dated May 15, 1978.



James Cameron (director) Sigourney Weaver (starring) Aliens

Final script for the 1986 film, dated September 23, 1985.

A rare example of a sequel where in the sequel is not only as well received as the original film, but stands on its own as a separate work. A turning point in director James Cameron's career, his first big budget effort after the wildly successful *Terminator* in 1984.

Nominated for seven Academy Awards, including Best Actress for Sigourney Weaver.

Clover, Men, Women, and Chainsaws.

57

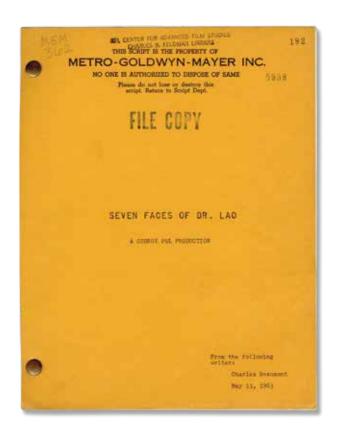
GEORGE PAL (DIRECTOR) CHARLES G. FINNEY (NOVEL) Seven Faces of Dr. Lao

Draft script for the 1964 film, dated May 13, 1963. Metro-Goldwyn-Mayer file copy, with inter-office communications, a cast list, and a memo bound in before the script, and a script department sleeve containing a check-out card affixed to the verso of the front wrapper.

Based on Charles G. Finney's 1935 novel *The Circus of Dr. Lao*, about a magical circus helmed by a shape-shifting Chinese man. A family film punctuated with stop-motion animation by noted Hungarian-American animator and director George Pal in his final directorial effort.

Set in turn-of-the-century Abalone, Arizona.

\$1875



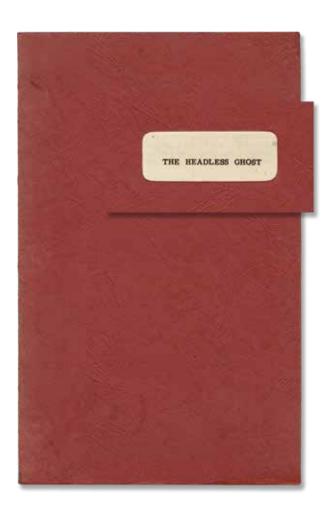
58

PETER GRAHAM SCOTT (DIRECTOR) RICHARD LYON, LILIANE SOTTANE, DAVID ROSE (STARRING) The Headless Ghost

Draft script for the 1959 British horror film, dated November 3, 1958. Copy belonging to an unidentified cast or crew member, with annotations in manuscript pencil on seven pages.

A low-budget production made to accompany producer and co-screenwriter Herman Cohen's 1958 horror film *Horrors of the Black Museum*—the first of Anglo-Amalgated's "Sadian trilogy," as coined by film critic David Pirie.

During an overnight stay in an English castle, three college students encounter and attempt to help a headless ghost. Shot on the same sets as *Horrors of the Black Museum* during the film's completion and editing, *The Headless Ghost* was written in two weeks and filmed in three.





Cameraman Hidehiro Igarashi's working copy AKIRA KUROSAWA Ran

Draft script for the 1985 film, circa 1985. Copy belonging to cameraman Hidehiro Igarashi, with his annotations in manuscript pencil throughout. Text and titles in Japanese.

Igarashi was also credited as a cameraman for director Akira Kurosawa's later films *Dreams* (1990) and *Rhapsody in August* (1991).

Based on William Shakespeare's 1606 play *King Lear*. In medieval Japan, the sons of an elderly warlord are

gradually corrupted by their inheritance. Nominated for four Academy Awards, including Best Director for Kurosawa, winning one.

Shot on location throughout Japan, in Kumamoto, Shizuoka, Himeji, Oita, Aichi, Yamagata, and Tokyo.

Criterion Collection 316.



Akira Kurosawa (director) Toshiro Mifune (starring) Drunken Angel

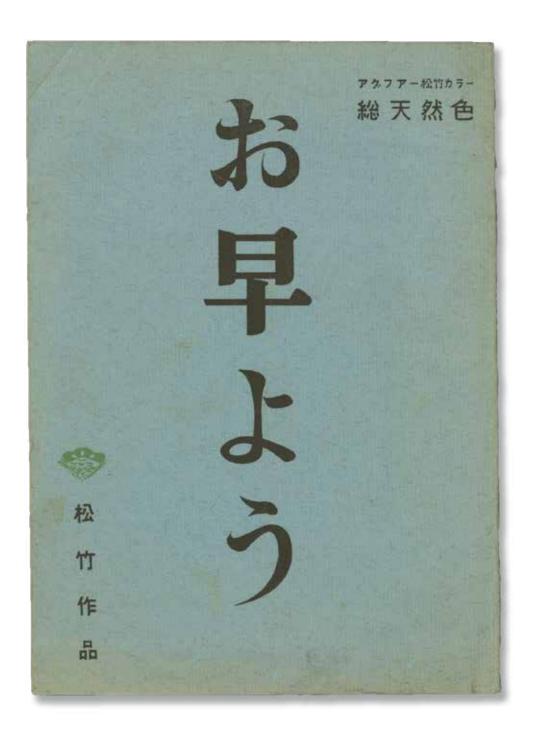
Draft script for the 1948 Japanese film noir, circa 1948. Text and titles in Japanese.

The first of sixteen film collaborations between director Akira Kurosawa and actor Toshiro Mifune, following the inner workings and motivations of the Yakuza. Censorship was tight regarding details of the US occupation, leading Kurosawa to slip in references to the American presence in Japan, satirizing jazz, "pan

pan" girls (unlicensed prostitutes catering to American soldiers), and Western clothing and hairstyles.

Set in the slums of postwar Japan.

The BFI Collection. Criterion Collection 413.



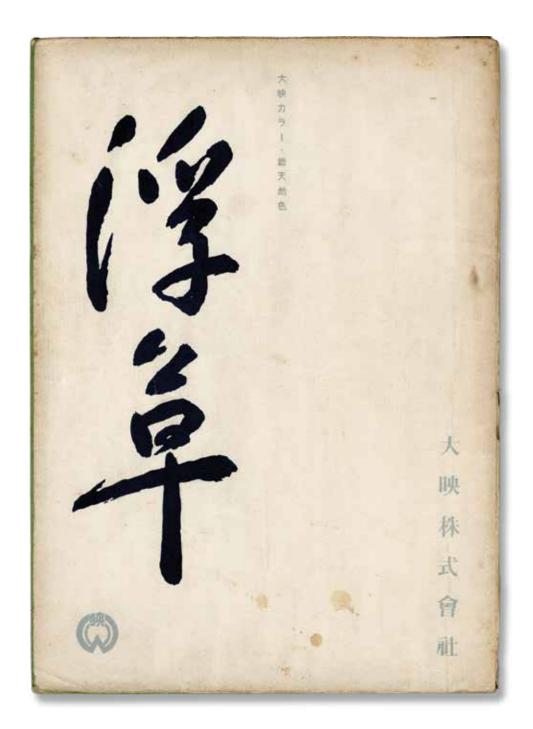
YASUJIRO OZU Good Morning

Draft script for the 1959 Japanese film, circa 1959. Text and titles in Japanese.

Angered by their parents' refusal to buy them a television set, two young brothers decide to go on a

silent strike against all adults, leading to a number of comic misunderstandings in their tight-knit community.

The BFI Collection. Criterion Collection 94.



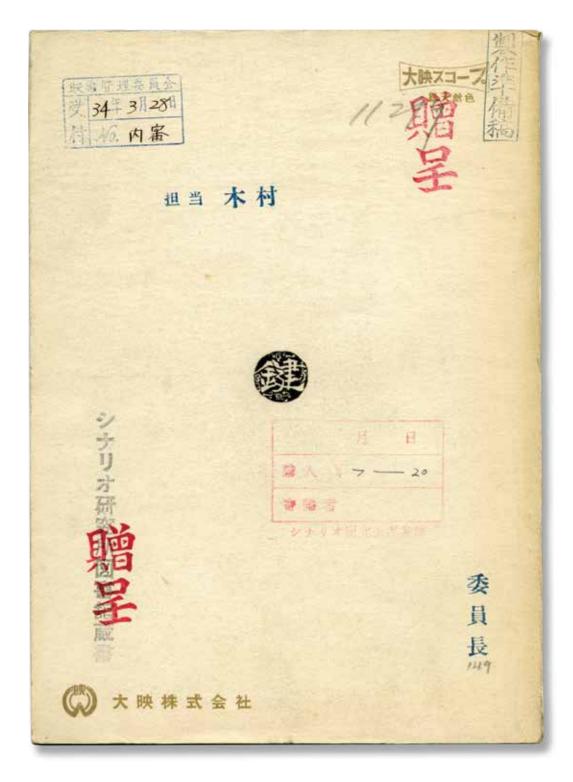
YasuJiro Ozu Floating Weeds

Draft screenplay for the 1959 film, circa 1959. Annotations in manuscript pencil on several leaves, noting revisions and amendments. Text and titles in Japanese.

A remake of the 1934 silent film A Story of Floating Weeds, also directed by Yasujiro Ozu. The leader of a traveling theatre troupe goes to visit his former mistress and their son, who is unaware that the man is his father. Meanwhile, the man's current lover,

jealous of his attentions to his former mistress, schemes to shame him by convincing a young actress in the troupe to seduce his son. One of the final films the prolific Japanese director made before his death in 1963.

Criterion Collection 232. Eureka Masters of Cinema 41.

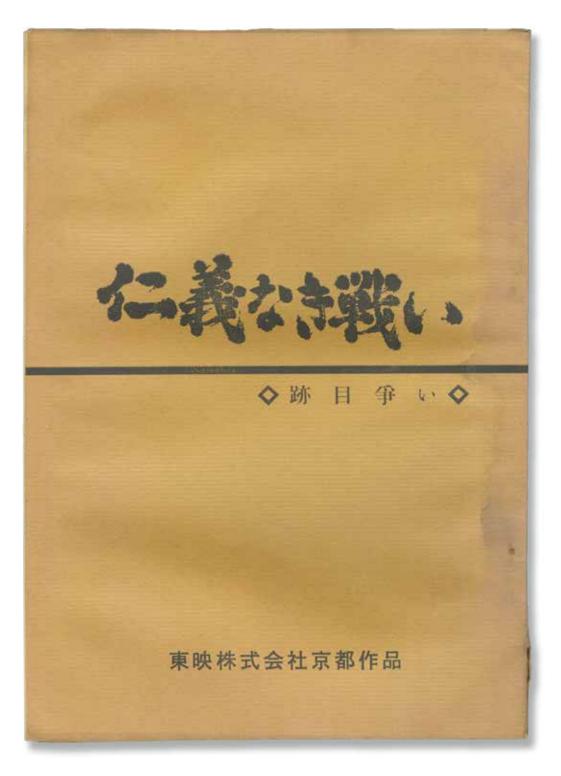


Kon Ichikawa (director) Tanizaki Jun'ichirō (novel) Odd Obsession

Draft script for the 1959 Japanese film, circa 1959. Text and titles in Japanese.

Based on Jun'ichirō Tanizaki's 1956 novel *The Key*, about an aging, voyeuristic antique collector who

manipulates his wife into having an affair with his daughter's fiancé as a means of curing his impotence. Nominated for the Palme d'Or.



Draft script for the 1974 Japanese film, circa 1974. Text and titles in Japanese.

Based on a series of magazine articles written by journalist Koichi liboshi, in turn based on the memoirs

of Yakuza crime boss Kozo Mino. The fifth and final film in director Kinji Fukasaku's Yakuza pentalogy, following feuding gangs in postwar Hiroshima.

NEW HOL

Sam Peckinpah (director) William Holden, Ernest Borgnine, Warren Oates (starring) The Wild Bunch

Revised Estimating script for the 1969 Western film, dated November 15, 1967. Laid in is a call sheet for the film, dated April 5, 1968, detailing cast members, shooting times, transportation, and crew requisitions.

Sam Peckinpah's classic revisionist Western of nearly inestimable importance (and violence), made at the peak of his career, and which—along with *Straw Dogs* (1971)—remains the lasting testament to his vision. A major contributor to the "end of the

West" theme so prevalent in the genre in the 1970s, and one of the earliest New Hollywood Westerns.

Set in Mexico, shot on location in Mexico and Spain.

National Film Registry. Ebert I. Hardy US. Pitts 4934. Rosenbaum 1000. Schrader, Canon Fodder 28.



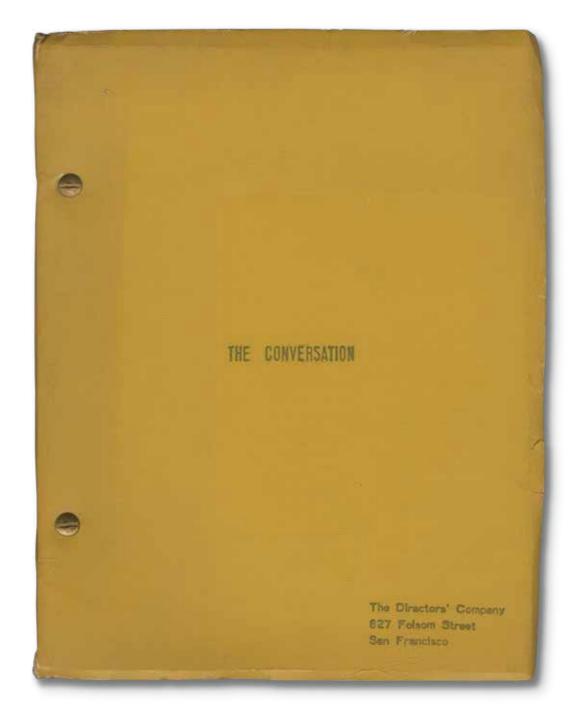
REV. ESTIMATING SCRIPT

"THE WILD BUNCH"

75

November 15, 1967

THIS SCRIPT IS THE PROPERTY OF
WARNER BROS.-SEVEN ARTS, INC.
NO ONE IS AUTHORIZED TO DISPOSE OF SAME.
PLEASE DO NOT LOSE OR DESTROY THIS SCRIPT.
RETURN TO STENOGRAPHIC DEPARTMENT.



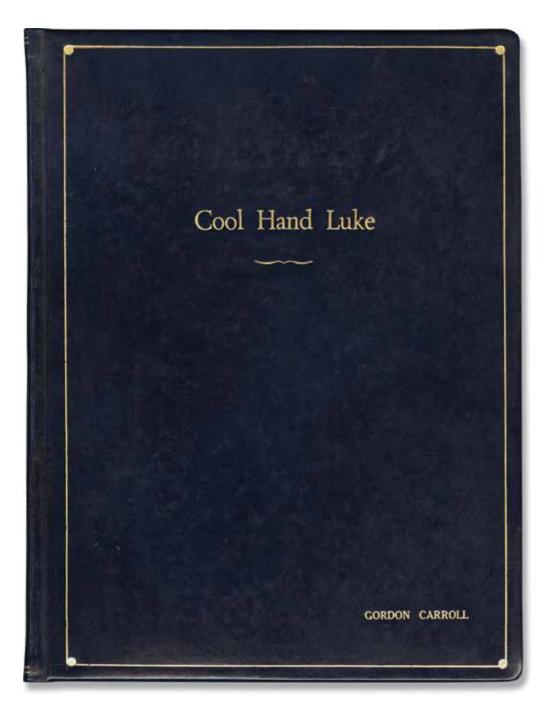
Francis Ford Coppola (director) Gene Hackman (starring) The Conversation

Final Draft script for the 1974 film, dated November 22, 1972. Single annotation in manuscript ink on the title page, with copied annotations amending pagination on the final 20 pages of the script.

Widely regarded among director Francis Ford Coppola's greatest achievements, and a career highlight for actor Gene Hackman. Winner of the Palme d'Or.

Set and shot on location in San Francisco.

National Film Registry. Ebert II. Grant US. Penzler 101. Rosenbaum 1000. Silver and Ward Neo-Noir. Spicer US Neo-Noir.

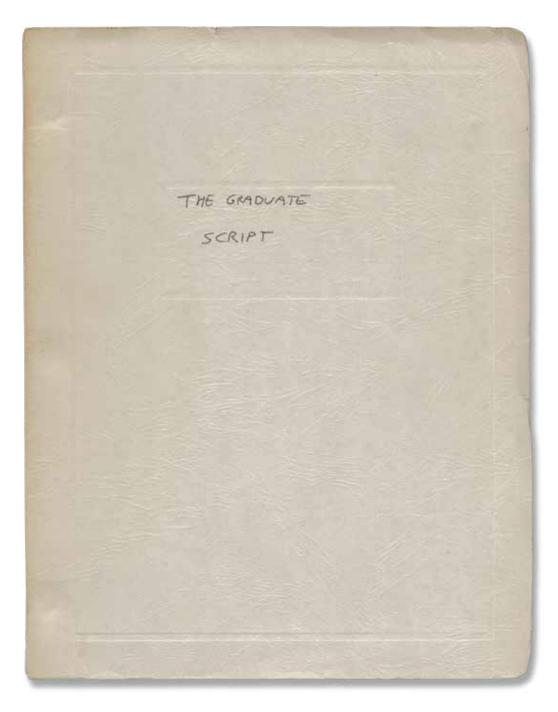


Paul Newman (starring) Stuart Rosenberg (director) Cool Hand Luke

Draft script for the 1967 film, dated September 29, 1966. Presentation copy belonging to producer Gordon Carroll, bound in full blue leather with Carroll's name in gilt on the bottom right corner of the front board.

Based on the 1965 novel by Donn Pearce, who cowrote the screenplay, about the experiences of a hard-nosed Vietnam veteran after he is sentenced to two years on a chain gang in a prison camp. Winner of a Best Supporting Actor Oscar for George Kennedy, and nominated for three others, including Best Adapted Screenplay.

National Film Registry. Ebert III.



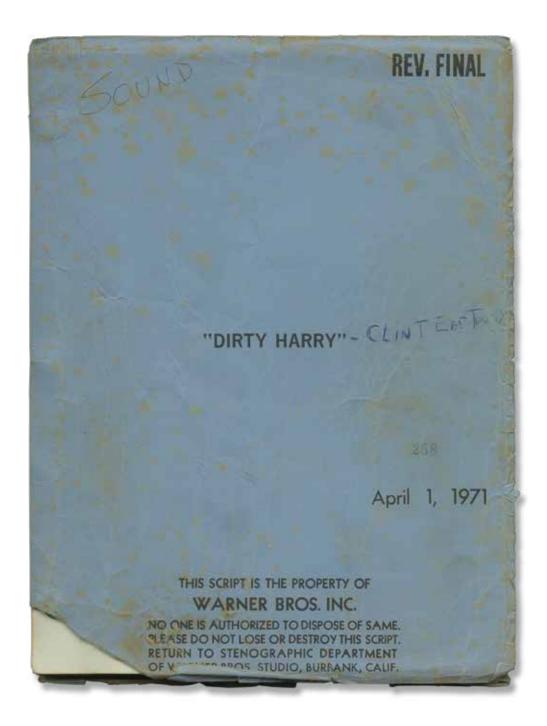
Dustin Hoffman, Anne Bancroft (starring) Mike Nichols (director) The Graduate

Archive of material from the 1967 film belonging to an unidentified cast or crew member, including one annotated Final Draft script dated March 29, 1967, and a bound set of manuscript breakdown sheets. Annotations primarily note scene changes, with occasional mentions of transportation in the film.

Based on Charles Webb's 1963 novel, a satirical tale of the suffocation of the middle class, told through a

recent college graduate's ersatz relationship with an older married woman. Nominated for seven Academy Awards, winning Best Director for Mike Nichols.

National Film Registry. Criterion Collection 800. Clover, *Men, Women, and Chainsaws.*



69

CLINT EASTWOOD (STARRING) DON SIEGEL (DIRECTOR) Dirty Harry

Revised Final Draft script for the 1971 film, dated April 1, 1971. Copy belonging to an unidentified cast or crew member, with annotations in manuscript ink on several pages.

One of the most important films of the New Hollywood cinema movement of the 1970s, introducing Harry Callahan, a San Francisco cop with little regard for rules and his own brand of violent justice. Filmed in an altogether new style that would completely change the way crime dramas were made, with a nihilistic atmosphere that distinguishes it as much today as it did in 1971.

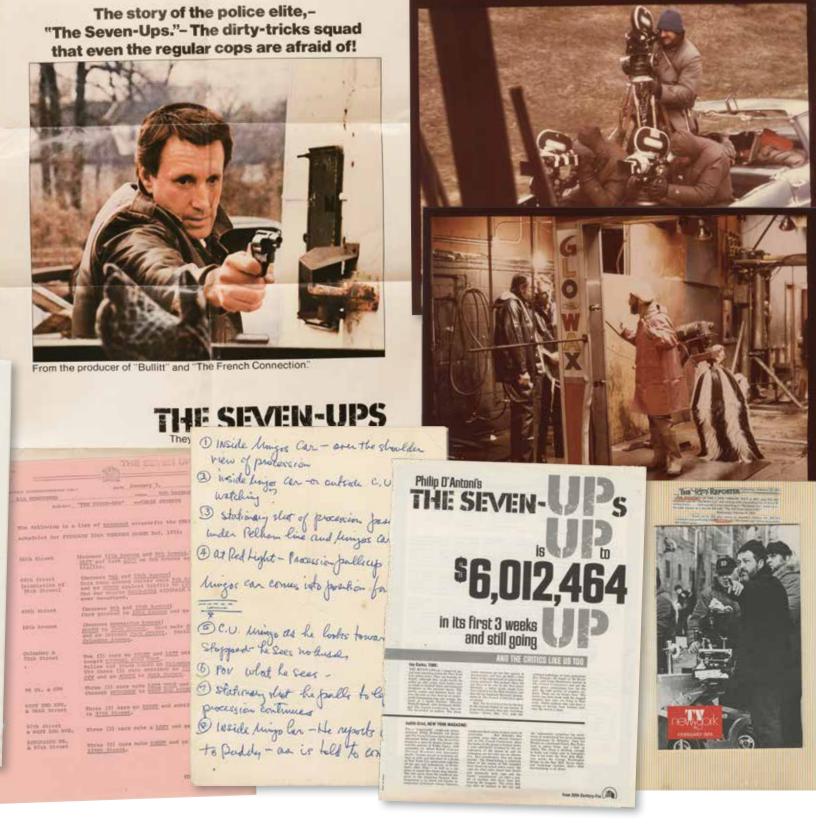
National Film Registry. Grant US. Spicer US Neo-Noir. Penzler 101. Clover, *Men, Women, and Chainsaws*.



PHILIP D'ANTONI (DIRECTOR) ROY SCHEIDER (STARRING) The Seven-Ups

Archive of material from the 1973 film belonging to director and producer Philip D'Antoni. Archive includes several draft treatments for scenes in the film, shooting schedules and filming notes, crew memos regarding filming and location scouting, cost reports, a German film pressbook, location shooting maps, a reference photograph of D'Antoni mapping out the film's famed car chase scene with toy cars on the set of the film, and a one sheet film poster.

Also included is a scrapbook compiled by D'Antoni containing 14 photographs of D'Antoni during production (joined in several shots by his young children), six photographs of D'Antoni during press interviews for the film, a page of six photographs of D'Antoni on the set, and one color photograph of D'Antoni receiving a Distinguished Service Award from Rockland County, NY, where he lived at the time of production. Also included in the scrapbook are a substantial number of newspaper and



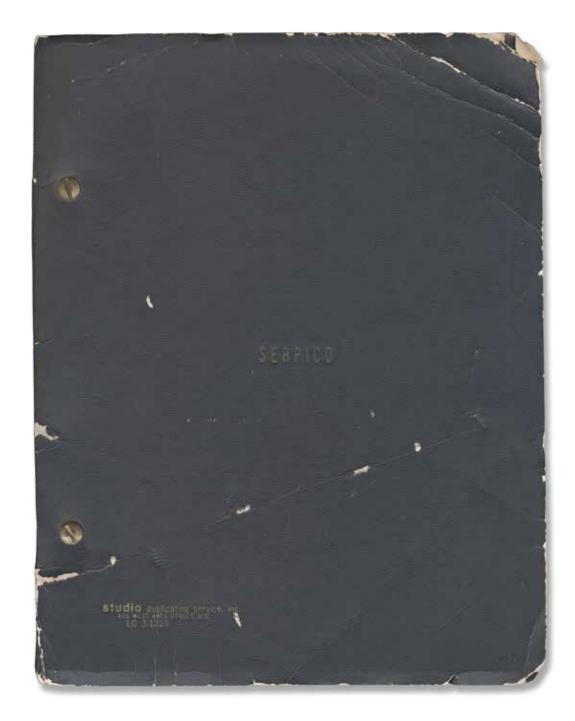
magazine clippings, copies of articles and reviews, and other ephemera concerning the film.

D'Antoni's sole directorial credit, based on an original story by Sonny Grosso, about the "Seven-Ups," a secret New York detective squad with unorthodox methods (of questionable legality). Shot on location throughout New York, in Manhattan, Brooklyn, and the Bronx, and in New Jersey and Westchester County, with many locations used during production now demolished.

D'Antoni was a major figure in 1970s New Hollywood Cinema, as the producer of *Bullitt* (1968), *The French Connection* (1972), and this film.

Scrapbook and production documents Near Fine overall, with newspaper clippings lightly age-toned.

Poster 27 x 41 inches, folded. Near Fine.

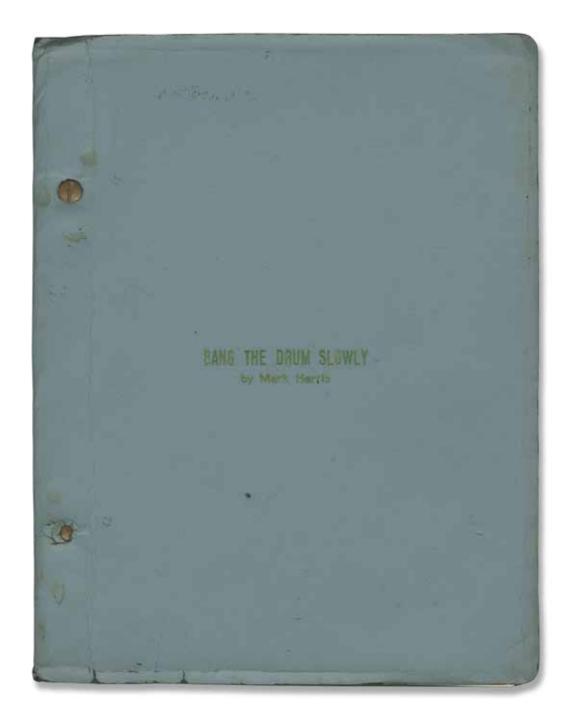


SIDNEY LUMET (DIRECTOR) AL PACINO (STARRING) Serpico

Draft script for the 1973 film, dated June 18, 1973. Copy belonging to uncredited apprentice editor Harvey Rosenstock, with his name in manuscript ink on the verso of the front wrapper and the top of the first page. With a memo on *Serpico* letterhead, noting script adjustments, laid in.

Based on Peter Maas' 1973 biography Serpico: The Cop Who Defied the System, about the titular plainclothes officer who exposes corruption in the New York City Police Department, only to face harassment and threats from his fellow officers. Nominated for two Academy Awards.

Eureka Masters of Cinema 79. Spicer US Neo-Noir.



ROBERT DE NIRO, MICHAEL MORIARTY (STARRING) JOHN HANCOCK (DIRECTOR) Bang The Drum Slowly

Draft script for the 1973 film, undated, copyrighted 1972. Copy belonging to sound technician Les Lazarowitz, with his name in manuscript ink on the title page. Included with the script is a baseball signed by many of the actors in the film, including Robert De Niro, Phil Foster, Tom Signorelli, Andy Jarrell, Tony Major, Donny Burks, and Vincent Gardenia. With a manuscript letter of provenance signed by Lazarowitz.

Based on the 1956 novel by screenwriter Mark Harris, about a developmentally disabled baseball catcher with a terminal illness, and his friendship with the team's star pitcher.

Shot on location in New York, Washington DC, and throughout Florida.

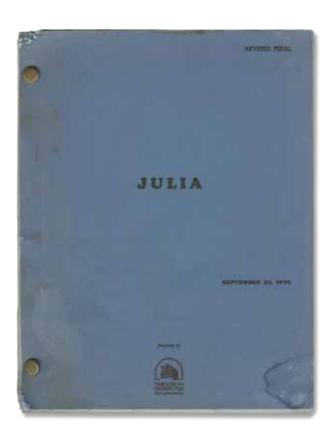
Two separate drafts Jane Fonda, Vanessa Redgrave, Jason Robards (starring) Fred Zinnemann (director) Julia

Two scripts for the 1977 film, including one First Draft script dated January, 1976, and one Revised Final Draft script dated September 20, 1976. Laid in with the First Draft is a "With Compliments" card from director Fred Zinnemann.

Based on Lillian Hellman's 1973 novel *Pentimento*, about a writer's lifelong friendship with Julia, a German woman who becomes heavily involved with resistance efforts during the Nazi regime. Nominated for eleven Academy Awards, winning three, including Best Supporting Actor for Jason Robards, and Best Supporting Actress for Vanessa Redgrave.

Set in Germany, shot on location in England and France.

\$1875



Woody Allen (DIRECTOR, STARRING) LOUISE LASSER (STARRING) Bananas

Draft script for the 1971 film, dated March 24, 1970. Annotations in manuscript ink on the title page, noting copy No. 54 and striking the working title, *El Weirdo*.

Featuring the original ending, which Woody Allen's editor, Ralph Rosenblum, convinced him to replace, of Allen emerging from a bombing in inadvertent, sooty blackface and participating in a Black uprising on a university campus.

Anxious to impress his activist ex-girlfriend, a blue-collar worker travels to a fictitious South American country, where he is unwittingly conscripted into a group of violent revolutionaries. Allen's third feature film (but the first in which he had nearly full creative control) and the third and final film he co-scripted with Mickey Rose. Preceded by What's Up, Tiger Lily? (1966) and Take the Money and Run (1969).

Shot on location in New York and Puerto Rico.



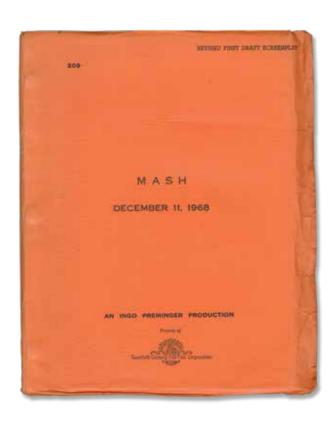
ROBERT ALTMAN (DIRECTOR) DONALD SUTHERLAND, ELLIOTT GOULD, ROBERT DUVALL (STARRING) MASH

Revised First Draft script for the 1970 film, dated December 11, 1968. Copy belonging to an unidentified cast or crew member, with their annotations in manuscript ink on 19 pages, underlining locations, settings, and props.

Based on the 1968 novel by Richard Hooker and basis of the acclaimed television show which ran for 11 seasons on CBS, from 1972 to 1983. Winner of the Academy Award for Best Screenplay, and nominated for four more, including Best Picture and Best Director. Winner of the Palme d'Or.

National Film Registry.

\$1850



Mike Nichols (director) Alan Arkin, Art Garfunkel, Martin Sheen (starring) Catch-22

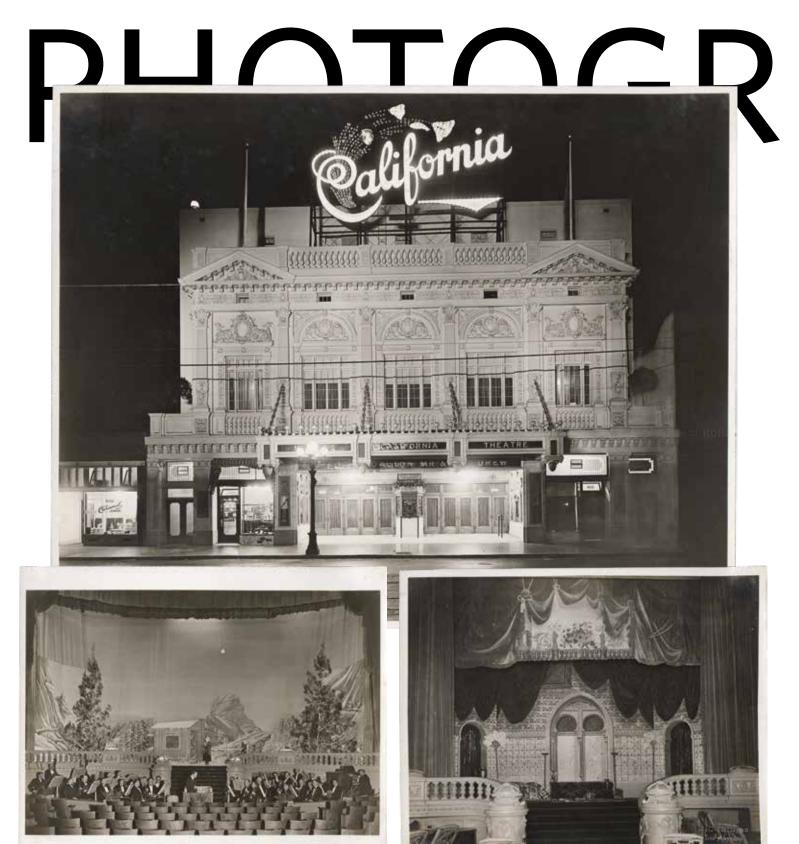
First Draft script for the 1970 film, dated June 19, 1968. An early draft, nearly four times the length of the final script, with annotations in manuscript pencil throughout, emphasizing dialogue.

Included are three manuscript leaves relating to budgets, script corrections, script reading times and dates, and a comparison of script length (250 pages) to reading time (2 hours, 8 minutes).

Based on Joseph Heller's searing 1961 antiwar novel, about a US Air Force bombardier seeking an escape from the endless, senseless brutality of World War II. Director Mike Nichols' third feature film, released the same year as Robert Altman's *MASH*.

Shot on location in Sonora, Mexico, and in Rome.

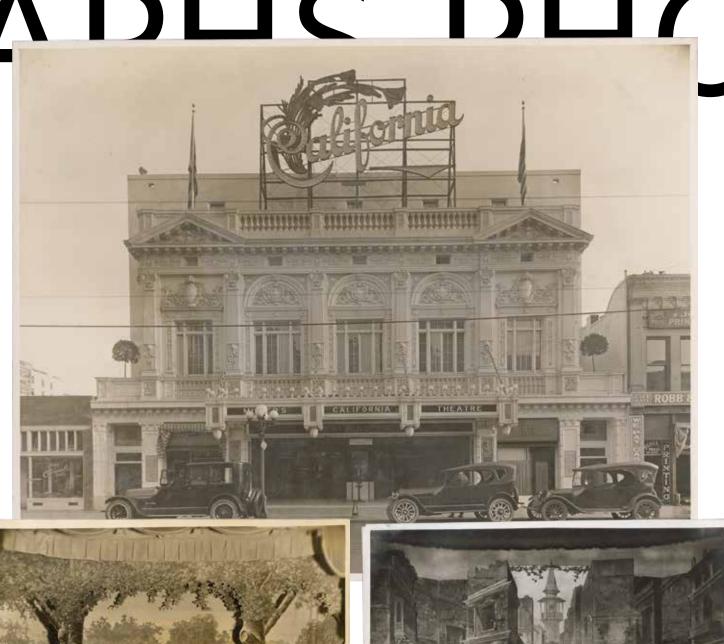




DICK STAGG, J.C. MILLIGAN Archive of 41 photographs relating to silent film screenings at the California Theatre, 1919-1921

Archive of 41 vintage photographs of the elaborate stage sets and live performers which supported silent film screenings at the California Theatre in Los

Angeles, taken during the theatre's first three years in operation, 1919-1921. 20 photographs with







blindstamps crediting photographer Dick Stagg, and 14 with blindstamps crediting photographer J.C. Milligan.

Photographs housed in an album, with typed labels on the versos of the adjacent pages identifying films, screening dates, performers, and musical numbers.

The first two photographs in the archive feature a

day shot and a striking night shot of the theatre's beautifully elaborate facade, followed by a photograph of the "original installation" of the stage and grand staircase. The balance of the photographs, however, show theatre sets, usually with performers present, occasionally with the orchestra present, and always without the audience present, likely taken during rehearsals or after the completion of the set designs.

PHOTOGRAPHS

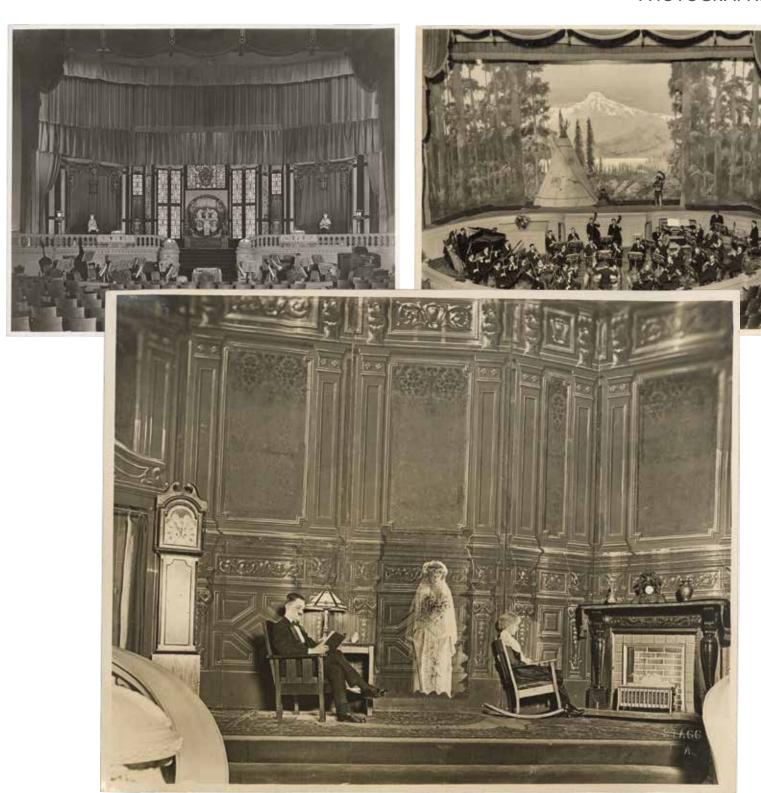


The earliest dated photographs in the archive show two different sets for the 1918 film *Eye for an Eye*. The last, and latest, photograph in the archive shows a parlor set with five costumed actors for the 1921 screening of the 1920 film *Billions*. All in all, 29 films are represented in the archive.

Interestingly, many of the screening dates of the films represented in the archive coincide with—or

date earlier than—the currently believed premiere dates of the films, some of which may have had their premiere at the California Theatre.

Fred Miller opened the California Theatre at 810 S. Main Street in downtown Los Angeles on December 24, 1918. The majestic Beaux-Arts cinema housed a capacity of 2,000 and was designed by architect



Alex B. Rosenthal, who also designed the Granada Theatre in Santa Barbara. In 1919 the theatre was bought by Goldwyn Pictures and from 1935 to 1983 operated as Teatro California, often showing Spanish language films, after which it operated as a grindhouse and pornographic theater. The theater closed in 1987 and was demolished in 1990.

Photographs measure 8×10 inches. Near Fine to Very Good plus overall, with some faint toning and occasional creasing.

Album measures 13.75 x 10.25 inches. Very Good plus.

\$15,000

Detailed inventory available upon request.



78 F.W. MURNAU (DIRECTOR) MAX SCHRECK (STARRING) Nosferatu

Vintage borderless matte-finish reference photograph from the 1922 German silent film, showing actor Alexander Granach in costume as Knock. With the stamp of Primax Film on the verso, and the studio's logo on the bottom right corner of the recto.

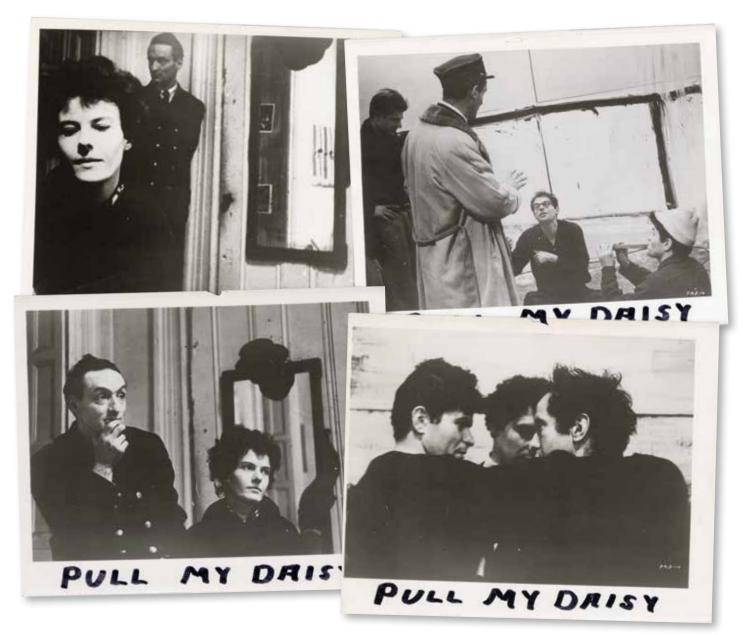
Founded in 1921, Primax Film declared bankruptcy shortly after completing *Nosferatu*, its only production. Any promotional material from the film is rare.

Based on Bram Stoker's 1897 novel *Dracula*. Director F.W. Murnau's expressionist masterpiece was an unauthorized and unofficial adaptation, one that was almost lost when Stoker's widow sued for copyright

infringement. The Berlin court ruled that all existing prints of the film were to be burned, destroying all but one copy which had thankfully already been distributed. The surviving print, duplicated many times over the ensuing years, grew in cult status, and is today considered one of the most influential silent releases of all time.

Shot on location throughout Germany, Sweden, and Slovakia.

8.5 x 10 inches. Very Good plus overall, with pinholes to the corners and a small splash on the left edge.



Jack Kerouac (screenwriter, starring) Allen Ginsberg, Delphine Seyrig (starring) Robert Frank, Alfred Leslie (directors) Pull My Daisy

Four vintage reference photographs from the 1959 short film. Three with the title in manuscript ink on the bottom margin of the recto, and one with a provenance label on the verso.

Based on a purportedly true incident in the life of Beat icons Neal and Carolyn Cassady, wherein a couple's dinner party for a visiting bishop is crashed by their zany bohemian friends. Adapted by Jack Kerouac from the third act of his play *Beat Generation*, with voiceover narration by Kerouac, and a title taken from the poem of the same name cowritten by Kerouac, Cassady, and Allen Ginsberg.

For years the film was rumored to have been entirely unscripted, capturing a real event at codirector Alfred Leslie's loft in the Bowery, until Leslie revealed in a 1968 interview that the film had in fact been scripted, heavily rehearsed, and shot in a photography studio.

10 x 8 inches. Small chips at the top edges, else about Near Fine.

National Film Registry.

PHOTOGRAPHS



80

DAVID BOWIE, CATHERINE DENEUVE, SUSAN SARANDON (STARRING) TONY SCOTT (DIRECTOR)

The Hunger

Collection of 16 vintage oversize borderless mattefinish reference photographs from the 1983 film, most showing actor David Bowie, with six showing Bowie with Catherine Deneuve. With a provenance stamp on the verso of each.

Based on Whitley Strieber's 1981 novel. A vampire seeks the aid of a gerontologist in hopes of reversing

the physical effects of aging that his eternal life cannot prevent. An atmospheric, gothic cult classic.

Set and shot on location in New York and London.

 15×10 inches. With a hint of wear at the top corners, else Fine.

PHOTOGRAPHS



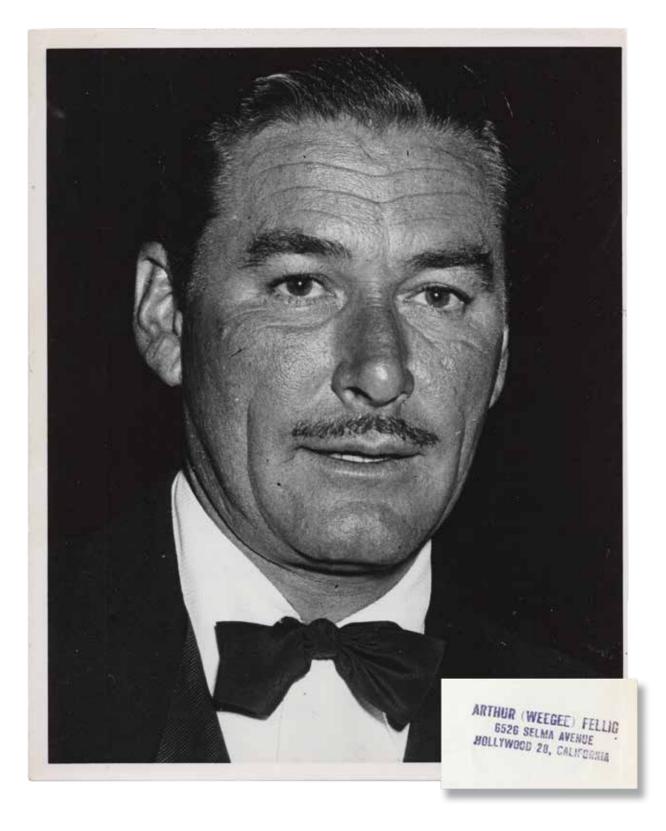








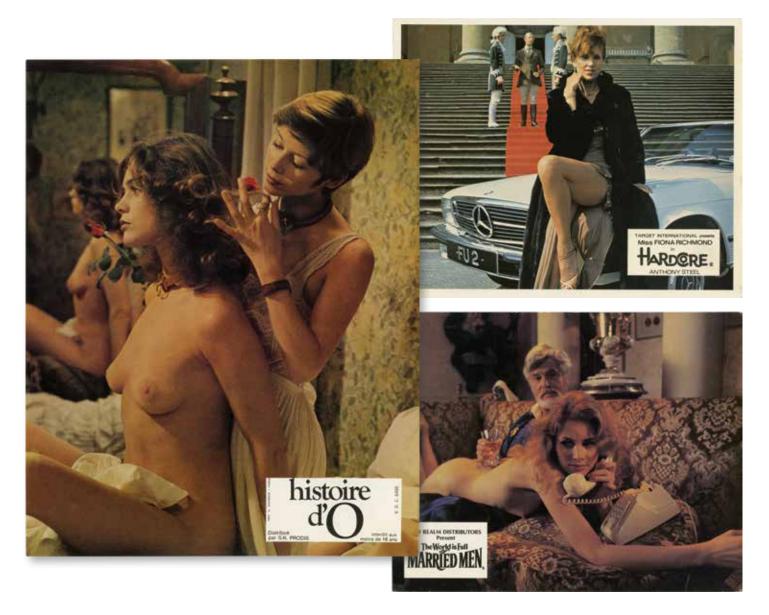




ARTHUR FELLIG [WEEGEE] Original photograph of Errol Flynn, circa 1950s

Vintage photograph of actor Errol Flynn, circa 1950s. With the stamp of photographer Arthur Fellig (widely known by his pseudonym, Weegee) on the verso.

8 x 10 inches. Very Good plus.



82

JESS FRANCO, AL ADAMSON, WALERIAN BOROWCZYK (DIRECTORS) ANITA EKBERG, CATHERINE DENEUVE, KLAUS KINSKI, ERNEST BORGNINE (STARRING) Collection of over 300 original photographs from 95 sexploitation films

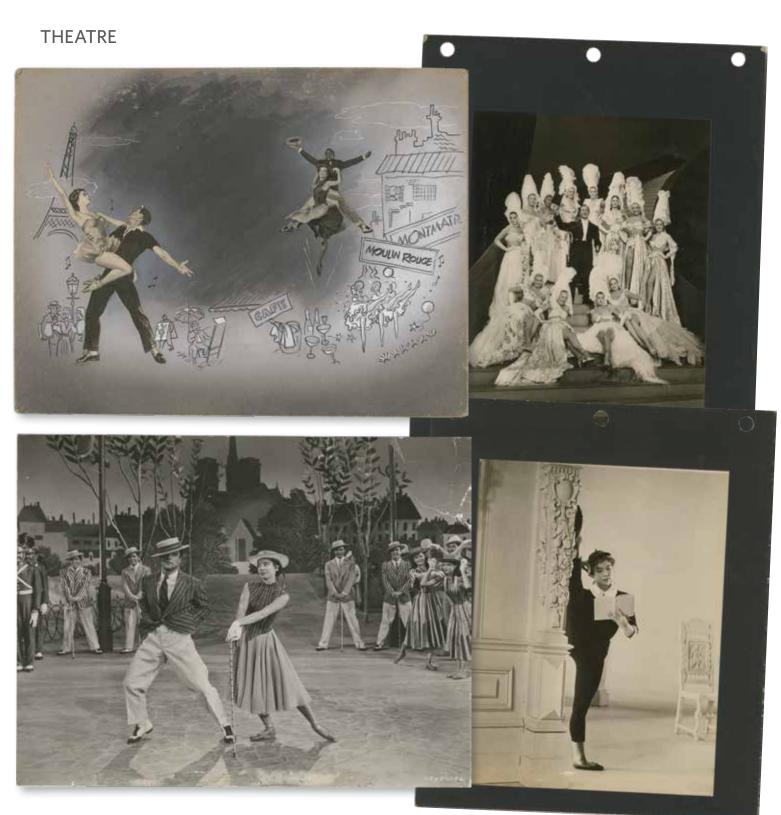
Collection of 311 vintage photographs from 95 sexploitation films, variously released between 1941 and 1981. Collection comprised predominantly of black-and-white studio photographs, with occasional color and reference photographs as well.

Represented in the collection are photographs from films released in Sweden, France, West Germany, Japan, Italy, the United Kingdom, the United States, Mexico, and elsewhere.

The collection runs the gamut of the genre, from its relatively innocent beginnings to a high point of creative content in the 1970s. As an example, *They Wear No Clothes* (1941) simply explores life

in a nudist colony, whereas by the 1970s more suggestive content (as shown in *Girls at the Gynecologist, Naughty Stewardesses*, and *Erotica*) was commonplace. Especially notable in the collection are several sexploitation films made between 1968-1979 that, due to their somewhat gentler approach, reached broader international audiences, including *The Story of O, Here We Go Round the Mulberry Bush, Immoral Tales*, and *Goodbye Emmanuelle*.

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

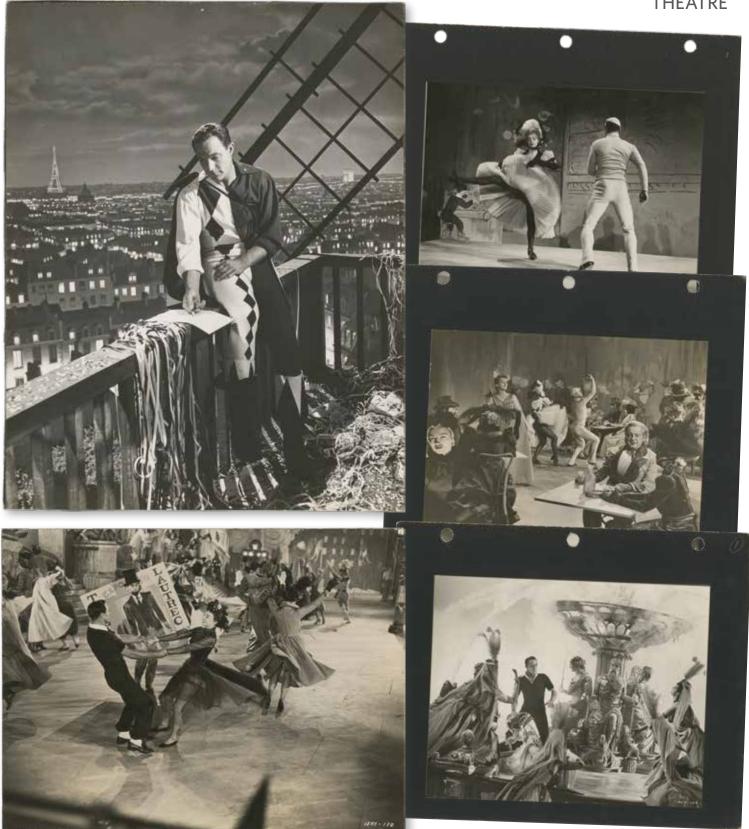


WINCENTE MINNELLI (DIRECTOR) GENE KELLY, LESLIE CARON (STARRING) An American in Paris

Archive of 33 vintage photographs from the 1951 film, including 31 keybook photographs. Also included is an oversize maquette featuring images of dancing couples and hand-painted illustrations of Parisian street life, presumably used in advertising campaigns for the film. Annotations in manuscript ink on the photograph versos, noting the film's title.

Inspired by George Gershwin's 1928 jazz-influenced orchestral composition of the same name, and featuring a show-stopping 17-minute ballet choreographed to the piece, as well as a number of other Gershwin tunes, including "Embraceable You," "Nice Work if You Can Get It," and "I Got Rhythm." Winner of six Academy Awards, including Best

THEATRE

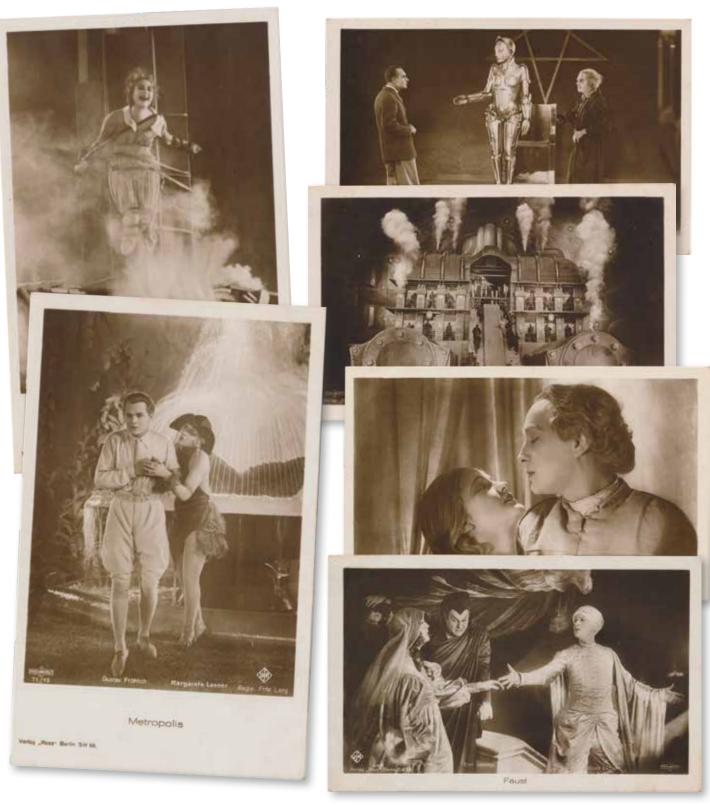


Screenplay and Best Picture. Nominated for the Palme d'Or.

Photographs generally 9.25 x 7 inches, mounted on cardboard measuring 12 x 10 inches. Very Good plus, with light edgewear and creasing overall.

Maquette measuring 14 x 10.5 inches. Very Good plus, with light toning along the edges and brief wear at the corners.

National Film Registry.



NIVERSUM FILM [UFA] Collection of ten original postcards from Metropolis and Faust

Collection of ten vintage UFA postcards, including two depicting scenes from F.W. Murnau's *Faust* (1926) and eight depicting scenes from Fritz Lang's *Metropolis* (1927).

 5.5×3.5 inches. Lightly and evenly toned, else Near Fine.



GENE KELLY (DIRECTOR, STARRING) STANLEY DONEN (DIRECTOR) Singin' in the Rain

Vintage oversize borderless satin-finish reference photograph from the 1952 film, showing director-actor Gene Kelly and the cast during the "Broadway Melody Ballet" dance. Printed mimeo snipe affixed to the verso.

Stanley Donen and Gene Kelly's exuberant Hollywood tale, widely considered one of the greatest American musical films, following the adventures and struggles of a silent film production company and cast as they transition to sound pictures.

Approximately 13 x 10 inches. Near Fine, with brief wear at the corners, reinforced with white cloth tape on the versos.











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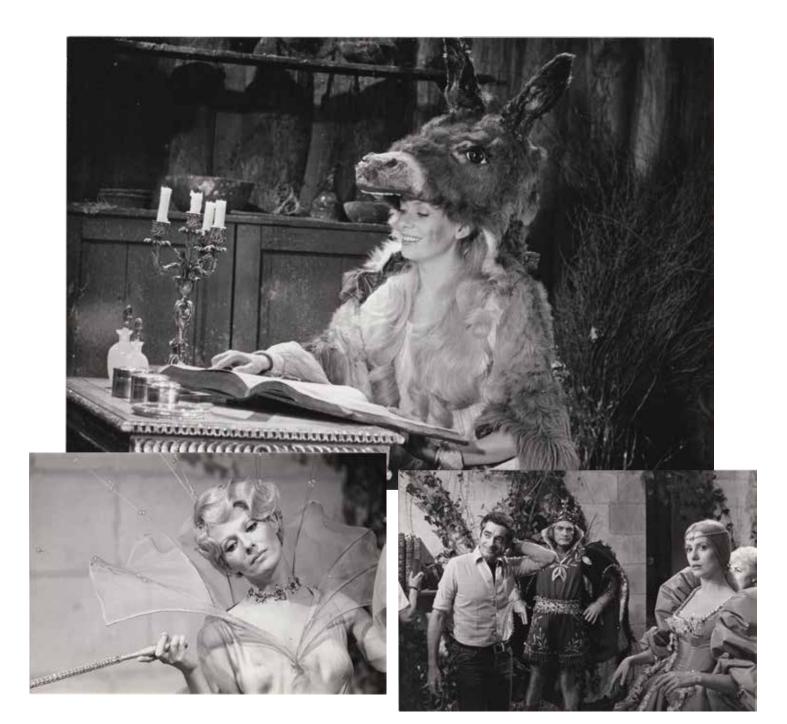
Collection of 13 original photographs of Elton John, circa 1970s

Collection of 13 vintage photographs of Elton John, circa 1970s, including twelve bordered photographs and one borderless. Twelve photographs with printed agency labels or stamps on the verso, and many with photographer stamps and annotations on the verso.

Two photographs show John alongside his longtime lyricist Bernie Taupin, although the balance show the musician onstage in a variety of intricate and

outlandish costumes, including one photograph capturing John playing the piano in a sequined coat with angel wings and halo. Especially notable among the collection is a photograph of the musician meeting Princess Alexandria of Denmark, circa 1972.

Nine photographs 8 x 10 inches, four photographs 8 x 6 inches. Generally Near Fine.



Jacques Demy (director) Catherine Deneuve, Jean Marais (starring) Donkey Skin

Collection of nine vintage reference photographs from the 1970 film, three showing director Jacques Demy on the set. Two photographs bear provenance stamps on the verso, and one bears the stamp of photographer Andre Marinie on the verso.

Based on the 1695 French fairytale in verse by Charles Perrault, with numerous references to Jean Cocteau's 1946 masterpiece *Beauty and the Beast*.

Shot on location in Chambord, Ecuille, Manche, and Oise, France.

Photographs range in size from 7 x 5 inches to 10.5 x 7 inches. Generally Near Fine.

Criterion Collection 718.

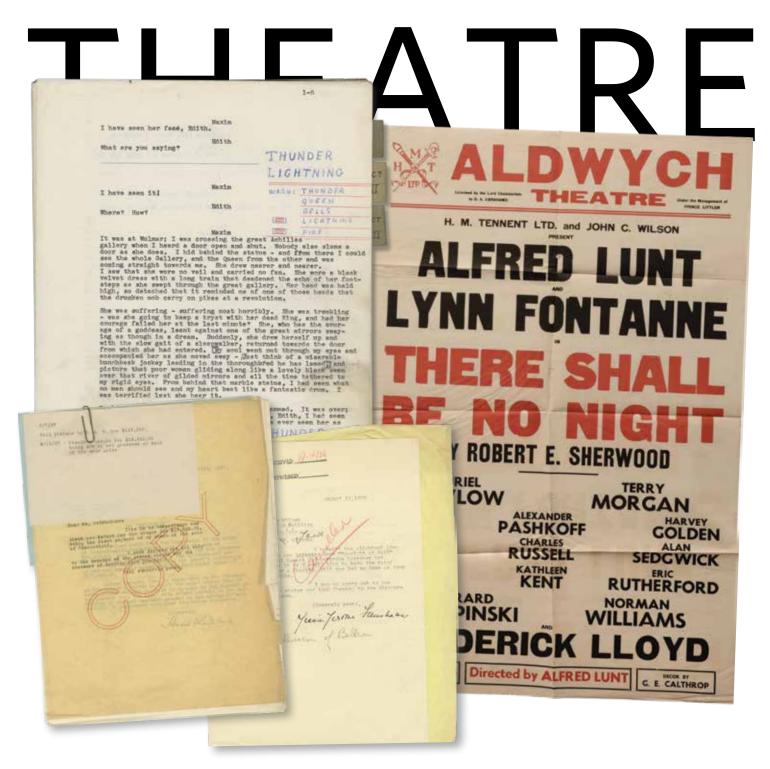


Noël Coward, Robert E. Sherwood, Jean Cocteau, Ronald Duncan, Ruth Draper,
Terence Rattigan, Victor Wolfson, Sig Herzig, Fred Saidy
Archive of scripts, production documents, correspondence, and other ephemera
belonging to theatre director and producer John C. Wilson

Substantial archive of scripts, production documents, correspondence, and other ephemera belonging to theatre director and producer John C. Wilson, largely dating from 1936-1948. Altogether, 0.5 linear feet.

Archive includes materials relating to two productions of works by Wilson's lover, collaborator, and client Noël Coward: the 1936 nine-play cycle *Tonight at 8:30* and the 1946 comedy of manners *Present Laughter.*

Included in the archive are seven scripts (four being Wilson's working copies with annotations throughout), over 50 pieces of production ephemera (including documents, letters, and notes, planning and performance documents, and financial statements), correspondence with actress and dramatist Ruth Draper, an original manuscript piano score, and an Aldwych Theatre poster for *There Shall Be No Light* (1940). Archive also includes advertising proofs, sheet music, programs, and newspaper clippings, as well as a photograph of Coward on the



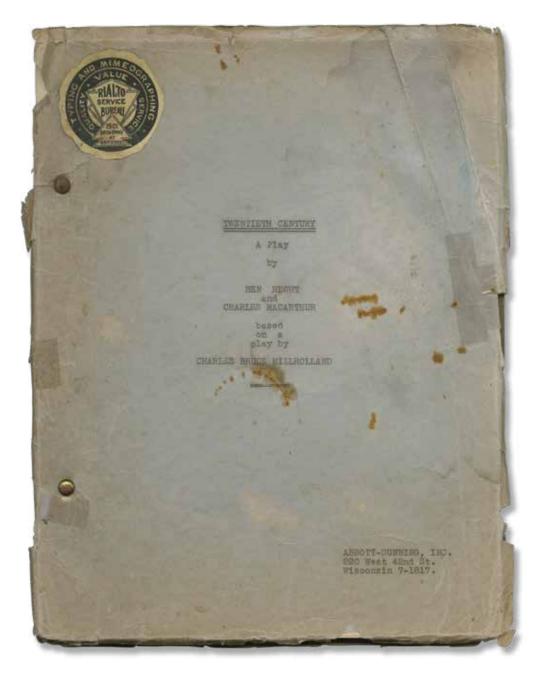
set of *The Italian Job* (1969), and a signed 1972 Christmas card from Coward.

Represented in the archive are scripts for: Excursion, There Shall Be No Light, Bloomer Girl, Oh Mistress Mine, Present Laughter: A Comedy in Three Acts, and two copies of The Eagle Has Two Heads, including an early unbound ribbon copy typescript draft.

New York stockbroker John C. Wilson met Noël Coward during the run of Coward's controversial play *The Vortex* at the Everyman Theatre in 1924, and shortly thereafter became Coward's lover and manager. Wilson's long and storied career in theatre began in 1931 as General Manager for Coward's hit

play *Private Lives*, and in 1934 Wilson, along with Coward, actress Lynn Fontanne, and theatre director Alfred Lunt, established Transatlantic Productions, which held exclusive rights to Coward's plays in the US. In 1935 Wilson began producing Broadway shows, including Coward's 1936 hit play cycle *Tonight at 8:30*, and the 1941 farce *Blithe Spirit*. He is perhaps best remembered today as the director of the original Broadway productions of *Kiss Me Kate* (1948) and *Gentlemen Prefer Blondes* (1949).

All materials housed in a brown paper folder. Detailed inventory available upon request.

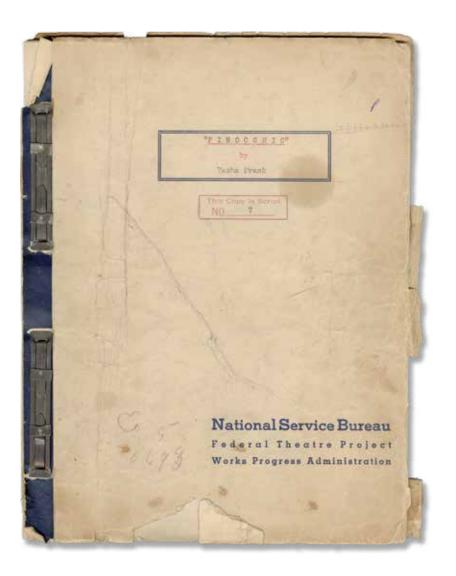


BEN HECHT, CHARLES MACARTHUR (PLAYWRIGHTS) GEORGE ABBOTT (DIRECTOR) Twentieth Century

Draft script for the Broadway premiere of the 1932 play, dated December 29, 1932. Working copy belonging to playwrights Ben Hecht and Charles MacArthur, with their annotations in manuscript pencil throughout.

An early theatrical effort by legendary playwrights, authors, and creative collaborators Hecht and MacArthur, preceded by *The Front Page* (1928) and *The Great Magoo* (1932).

Based on *Napoleon of Broadway*, an unproduced play by Charles B. Millholland, about an egomaniacal theatrical producer (based on real-life impresario David Belasco) as he attempts to win back his former protégé, now working as a Hollywood actress. The play made its Broadway premiere on December 29, 1932, at the Broadhurst Theatre, running for 152 performances. Adapted for film by Howard Hawks two years later, starring John Barrymore and Carole Lombard.



90

YASHA FRANK (DIRECTOR, BOOK, LYRICS) CARLO COLLODI (NOVEL) Pinocchio

Ribbon copy typescript for the 1938-1938 Broadway play, dated April 28, 1939. Copy belonging to an unidentified cast or crew member, with their annotations in manuscript pencil throughout.

Based on Carlo Collodi's 1883 Italian children's novel *The Adventures of Pinocchio*. Produced by the Federal Theatre Project (FTP) of the Works Progress Administration (WPA), the play ran for 197 performances at the Ritz Theatre in New York before touring the US, with a new cast at each performance, receiving widespread acclaim. One notable audience member was Walt Disney, who would release his classic animated film adaptation eight months later, in February 1940.

The performance at the Ritz Theatre would have run even longer had Congress not decided to cut funds

for the FTP. Director Yasha Frank was so infuriated by the choice that for the last performance he decided Pinocchio would die rather than transformomg into a boy. The title character, played by Edwin Michaels, was then put into a casket and marched, along with the cast, stagehands, and some audience members, down Broadway, all chanting "who killed Pinocchio?" At Times Square Frank and the cast read aloud the names of the congressmen who voted to cut the FTP's funding.

Frank would become the Director of Federal Theatre Children's Unit in Los Angeles as well as the National Consultant to the Children's Theatre. On October 13, 1957 he would revive his adored adaptation of *Pinocchio* as a live television performance for NBC, starring Mickey Rooney in the title role.



ARTHUR MILLER (PLAYWRIGHT) ELIA KAZAN (DIRECTOR) W. EUGENE SMITH (PHOTOGRAPHER) Death of a Salesman

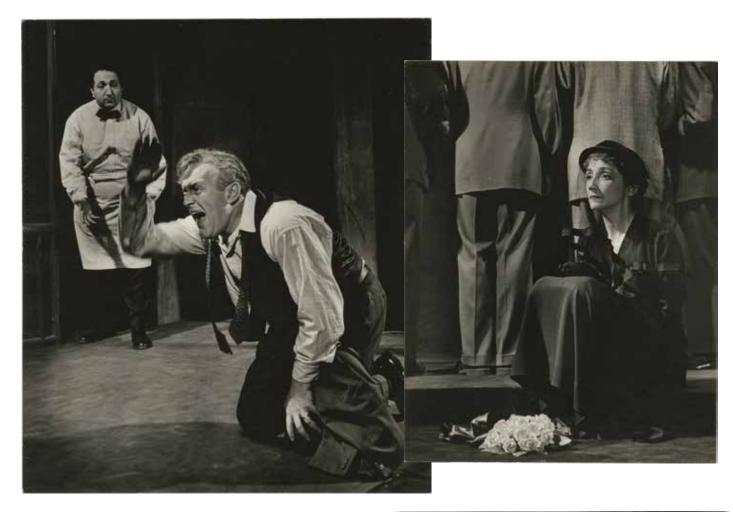
Collection of five vintage oversize borderless photographs, taken during the original 1949-1950 Broadway production of Arthur Miller's 1949 play. All photographs bear catalog stamps and credit stamps of noted photographer W. Eugene Smith on the versos.

The production made its debut on February 10, 1949, at the Morosco Theatre, and ran for 742 performances, closing on November 18, 1950. Winner of the Tony Awards for Best Play, Best Supporting Actor, Best Author, and Best Director, as well as the 1949 Pulitzer Prize for Drama. The play has since been revived on Broadway five times, in 1975, 1984, 1999, 2012, and 2022, and has been adapted for the screen ten times, including the Academy Award-nominated 1951 film directed by Laslo Benedik, starring Fredric

March and Mildred Dunnock.

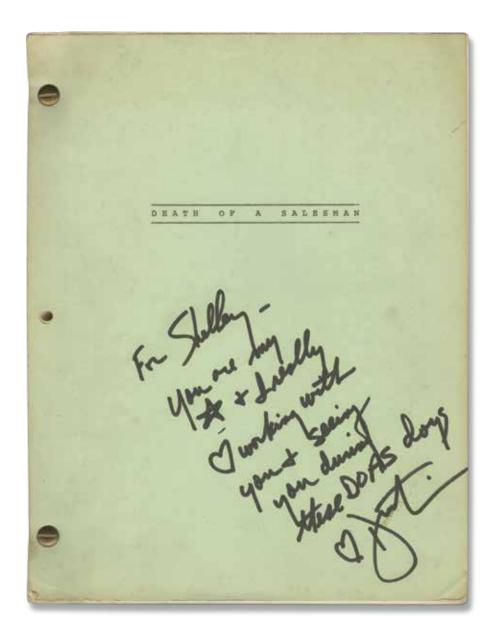
Described by critic Sean O'Hagan in a 2017 article in *The Guardian* as "perhaps the single most important American photographer in the development of the editorial photo essay," W. Eugene Smith's innovation, integrity, and technical mastery made his work the standard by which photojournalism is measured. The W. Eugene Smith Memorial Fund was established in 1979, a year after his death, to promote and support photographers whose work explores matters of global importance for humanitarian purposes.

Photographs generally 10.5 x 12.25 inches. About Near Fine.









92

ARTHUR MILLER (PLAYWRIGHT) VOLKER SCHLÖNDORFF (DIRECTOR) DUSTIN HOFFMAN, JOHN MALKOVICH (STARRING) Death of a Salesman

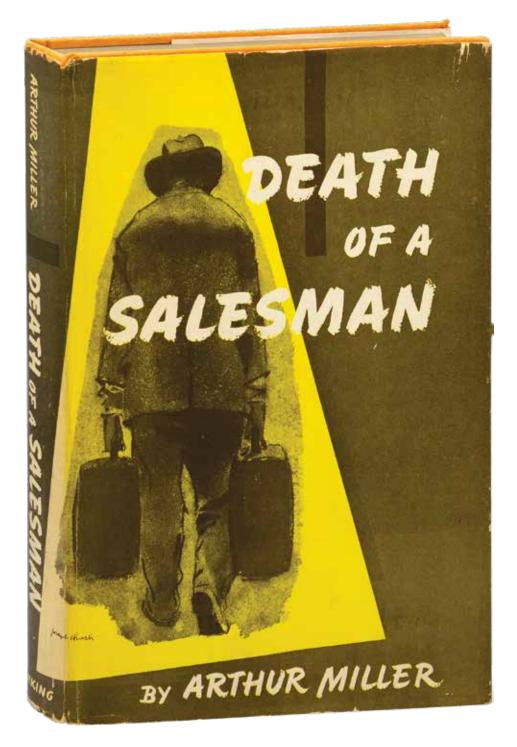
Shooting Script for the 1985 television movie, undated, circa 1985. Copy belonging to production coordinator Shelley Houis, inscribed to Houis on the front wrapper by actor Dustin Hoffman, and additionally inscribed on the title page by various cast and crew members, including playwright Arthur Miller, actors Charles Durning, Linda Kozlowski, Tom Signorelli, Stephen Lang, and John Malkovich, and director Volker Schlöndorff.

Laid in with the script are a production memo on H.M. Television Company letterhead, dated April 1985 and signed by director Schlöndorff and producer Robert Colesberry, and a color photograph of cast and crew members on the set.

A made-for-television adaptation of Miller's classic 1949 play, debuting on CBS on September 15, 1985. Nominated for ten Emmy Awards, winning three.

Photograph:

 10×8 inches. Faintly foxed on the verso, else about Near Fine.



93 ARTHUR MILLER Death of a Salesman

New York: Viking Press, 1949. First Edition. First issue dust jacket, with a price of \$2.50 on the front flap and a photograph of the author on the rear flap.

Winner of the Pulitzer Prize, a classic American drama and basis for a number of film and television versions with, among others, Fredric March, Lee J. Cobb, Rod Steiger, Dustin Hoffman, and Brian Dennehy playing the role of failed salesman Willy Loman. Jacket design by Joseph Hirsch.

Fine in an about Near Fine jacket. Jacket lightly faded on the spine. A superior copy.

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94

LILLIAN HELLMANAutograph Letter Signed to producer and director Herman Shumlin

Three-page Autograph Letter Signed from writer Lillian Hellman to producer and longtime friend Herman Shumlin. Letter written in Fairbanks, Alaska, circa 1944.

Shumlin first met Hellman, then an aspiring playwright working as a reader in Shumlin's office, in 1934. Sensing Hellman's talent after reading early drafts of *The Children's Hour*, Shumlin agreed to produce and direct the play. The resultant production, Hellman's debut, would launch the playwright into the public eye, and nearly won her the Pulitzer Prize for Drama. Shumlin would go on to produce and direct four other Hellman plays, including *The Little Foxes*, *Watch on the Rhine*, and *The Searching Wind*.

Hellman received a passport to Russia in August, 1944, as part of a goodwill program managed by the Society of Cultural Relations with the Soviet Union. On the first leg of the journey Hellman flew from Hollywood to Seattle to Fairbanks, Alaska, where she was picked up by the Russians for the voyage to Moscow. The story of her trip later became the subject of her article "Metropole Hotel," published in the Spring 1969 issue of the *Partisan Review*.

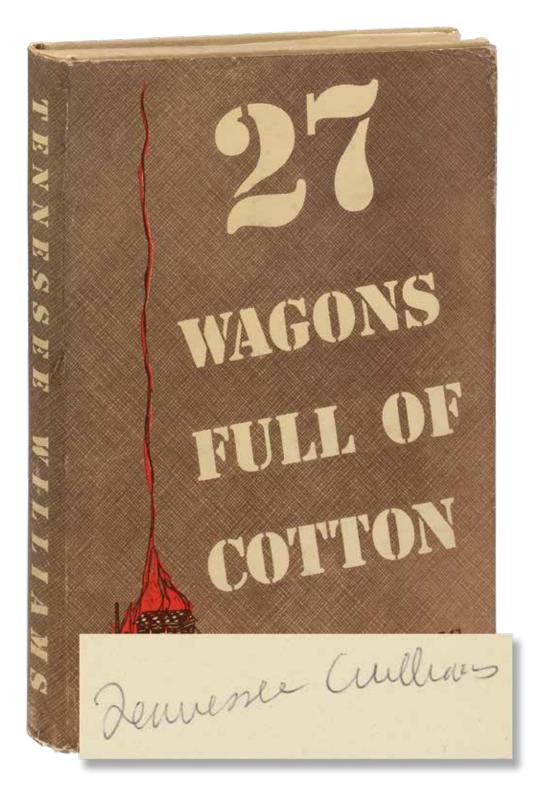
Hellman's letter to Shumlin begins with an entreaty to forget a previous dispute, and goes on to describe a recent visit to the Kobers in Los Angeles—presumably

referring to her ex-husband Arthur Kober and his second wife, Margaret Frohnknecht. She also notes that "[Hal] Wallis and I worked quietly together [...] The conferences about the picture went well—he is a shrewd man, sometimes too slick about stories". Wallis was then in works with Hellman on a film adaptation of her 1944 play *The Searching Wind*, which would be released in 1946.

Hellman then briefly discusses the difficulties of her time in Fairbanks, as well as her trepidation about the trip to come: "There is no sense not saying that I'm scared. I am. I will try to cable you when I reach where I hope I will reach." Her fears would ultimately be justified—Hellman later described the flight across Russia as one of the most physically demanding journeys of her life, the result of a rudimentary plane that made frequent stops due to bad weather and lack of heating in the passenger cabin. She would stay in Moscow from November 5, 1944, to January 18, 1945.

Altogether, an engaging and illuminating letter from a tumultuous time in the life of one of the foremost playwrights of the twentieth century.

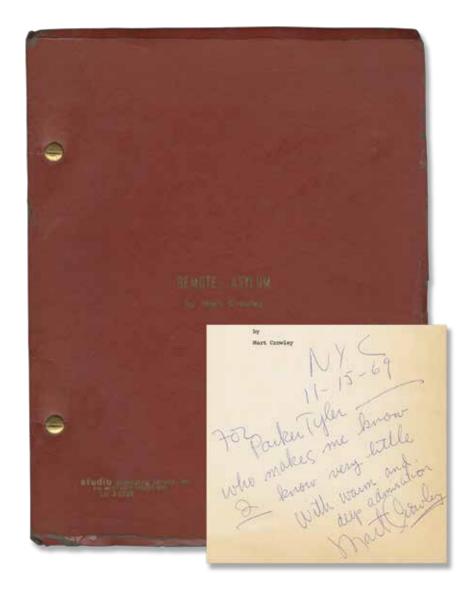
 6.25×10 inches. Three manuscript leaves, rectos only. Near Fine.



TENNESSEE WILLIAMS 27 Wagons Full of Cotton and Other One-Act Plays

Norfolk, CT: New Directions, 1945. First Edition. Signed by the author on the first blank.

About Near Fine in a Very Good plus dust jacket. Jacket lightly rubbed, with short closed tears on the heel and flap folds, repaired with cello tape on the verso.



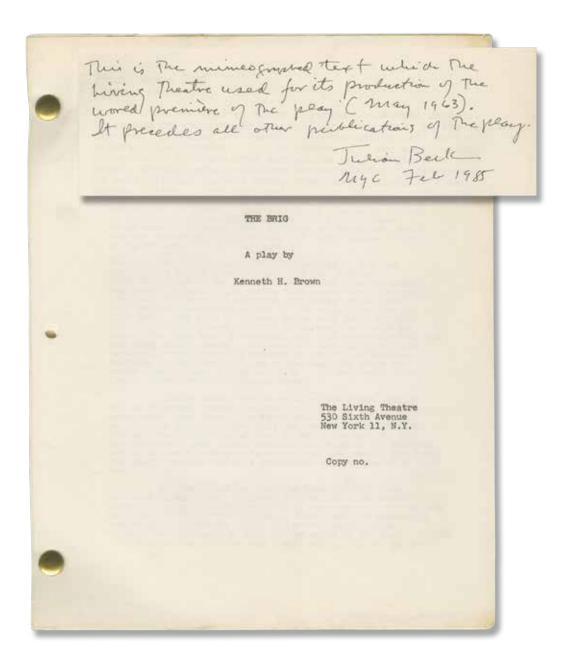
Inscribed by Mart Crowley to Parker Tyler MART CROWLEY (PLAYWRIGHT) EDWARD PARONE (DIRECTOR) WILLIAM SHATNER (STARRING) Remote Asylum

Vintage script for the 1970 play, undated, circa 1970. Inscribed by playwright Mart Crowley to author and film critic Parker Tyler on the title page: "NYC / 11-15-69 / For Parker Tyler / who makes me know I know very little / With warm and deep admiration / Mart Crowley."

One of the first film critics to write extensively about experimental, underground, and avant-garde cinema, Parker Tyler served as the film commentator for Amos Vogel's film society Cinema 16 and coedited the Surrealist magazine *View* with Charles Henri Ford. His 1972 book *Screening the Sexes:* Homosexuality in the Movies was one of the first

books about homosexuality and film, preceding Vito Russo's *The Celluloid Closet* by nine years. His papers are held by the New York Public Library.

Crowley's second play, following *The Boys in the Band* (1968). Five men and three women attempt to escape their unhappy lives at a spacious villa in the Mediterranean, but ultimately find themselves trapped in their own petty discomforts. The play debuted at the Ahmanson Theatre in Los Angeles on December 1, 1970.



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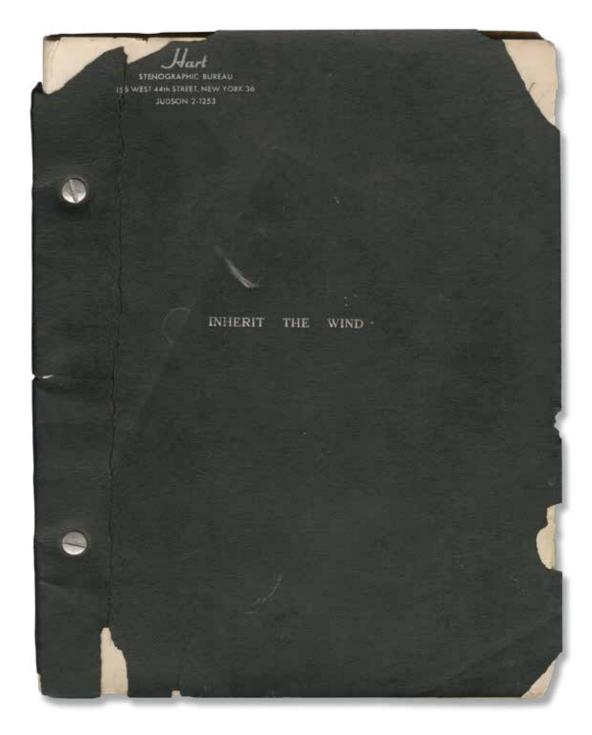
Inscribed by Julian Beck

JULIAN BECK (PRODUCTION DESIGNER) KENNETH H. BROWN (PLAYWRIGHT) The Brig

Vintage script for the 1963 off-Broadway play, undated, circa 1963. Inscribed on the title page in 1985 by The Living Theatre co-founder—and production designer for the play—Julian Beck: "This is the mimeographed text which The Living Theatre used for its production of the world premiere of the play (May 1963). It precedes all other publications of the play. / Julian Beck / NYC Feb 1985."

A realistic, anti-authoritarian depiction of a US Marine Corps prison, based on playwright Kenneth H. Brown's experience spending 30 days in a brig for being AWOL while serving with the Third Marines at Camp Fuji in the 1950s.

The play made its premiere at The Living Theatre on May 13, 1963. Basis for the Jonas Mekas film, shot in 1963 and released in 1964.



HERMAN SHUMLIN (DIRECTOR) JEROME LAWRENCE, ROBERT E. LEE (PLAYWRIGHTS) Inherit the Wind

Draft script for the 1955 Broadway play, undated, circa 1955. Copy belonging to an uncredited cast or crew member, with their name in manuscript pencil on the title page and their annotations throughout, noting substantive revisions.

Loosely based on the famed 1925 Scopes "Monkey" Trial, a thinly veiled means of discussing the then-

contemporary McCarthy trials. The play opened at the National Theatre on April 21, 1955, and closed on June 22, 1957, and was revived twice on Broadway—once in 1996, and once in 2007. Basis for four film adaptations, in 1960, 1965, 1988, and 1999.



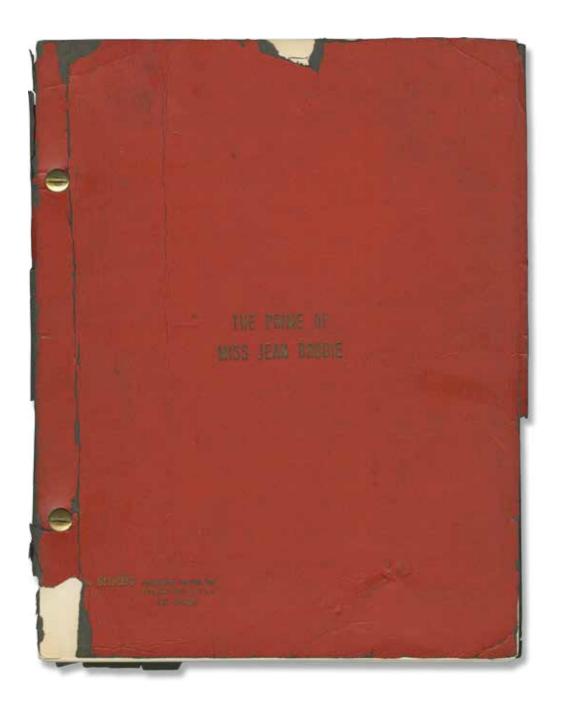
99

ERICH MARIA REMARQUE (PLAYWRIGHT) OTTO PREMINGER (DIRECTOR) Full Circle

Script archive, undated, for the 1973 Broadway production, seen here under Erich Maria Remarque's original title *The Last Station*. Archive contains two copies of Part II of the play, the first clean and the second with dialogue annotations in manuscript ink on all but two pages.

The play premiered on November 7, 1973, at the ANTA Playhouse, and ran for 21 performances, closing on November 24, 1973. Missing one page, likely as used or issued. Remarque's only play.

A concentration camp escapee seeks refuge at the Berlin apartment of a young widow, and poses as a German officer when a SS officer arrives in pursuit. The following day Berlin falls, and the SS officer, now pursued by the Red Army, returns to the apartment under the identity of a concentration camp escapee.



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JAY ALLEN (PLAYWRIGHT) MICHAEL LANGHAM (DIRECTOR) ZOE CALDWELL, CATHERINE BURNS (STARRING) The Prime of Miss Jean Brodie

Working script for the 1968 Broadway play, undated, circa 1968. Copy belonging to assistant stage manager Jim Oyster, with his name on the title page in manuscript ink, and his annotations throughout, amending dialogue and noting deletions. Laid in with the script are six revision pages on white stock.

Based on the 1961 novel by Muriel Spark, and basis in turn for the 1969 British film directed by Ronald

Neame and starring Maggie Smith. A charismatic middle-aged teacher at a Scottish all-girls school in the 1930s leads her favored students into dubious, and eventually dangerous, political ground. The play ran from January 16 to December 14, 1968 at the Helen Hayes Theatre.

VANISHING POINT FOREVER

ROBERT M. RUBIN

Ships March 2024

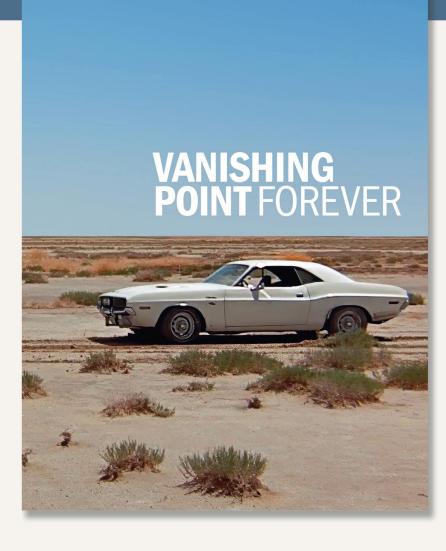
Richard C. Sarafian's *Vanishing Point* (20th Century Fox, 1971) is the ultimate analog car chase movie with that hard-to-pin-down something extra. Written by renowned Cuban novelist Guillermo Cabrera Infante under a pseudonym (Guillermo Cain), it's nominally the saga of a speedaddled Vietnam vet existentially on the lam in a Dodge Challenger. It's also a modern Western, a dystopian allegory of our surveillance society, and a love letter to the muscle car, all rolled into one.

No surprise it's become a cult classic, adored and paid homage to by Quentin Tarantino, Steven Spielberg, Bruce Springsteen, Richard Prince, Alberto Moravia, Guns 'n' Roses, Primal Scream, Audioslave, and countless others. In the fifty-plus years since the film's release, the lore and legends around it have grown like topsy. Now, Robert M. Rubin's *Vanishing Point Forever* brings together everything there is to know in one lavishly illustrated volume.

A monumental treat for anyone who loves film culture, *Vanishing Point Forever* explores the movie's profound impact across popular media, the arts, and the car world in obsessive detail. Nearly 600 pages include a complete reproduction of the film's final shooting script, pages from Cabrera Infante's early drafts, his own location scouting photos (never seen before), and a gold mine of production and publicity stills, ephemera, excerpts, reflections and essays. Rubin details how the movie came to life — from stars Barry Newman, Cleavon Little, and Charlotte Rampling (so enigmatic she was cut from the main release); to the groundbreaking stunts coordinated by Hollywood legend Carey Loftin; to its unique, remarkable half-life. In the words of Sarafian, the film just "wouldn't die."

Rubin's tribute also includes assembled insights, interviews and quotes from a broad range of essential voices, including Cabrera Infante, Prince, Moravia, J. Hoberman, cinematographer and director Janusz Kaminski, Raymond Chandler, Jean Baudrillard, Jack Kerouac, Cormac McCarthy, Thomas Pynchon, Lucy Sante, race driver Sam Posey, and many more. Designed by COMA Amsterdam | New York, this is the latest graphic treat in a long collaboration with Rubin, including their most recent, the award-winning *Richard Prince: Cowboy* (Prestel, 2020).

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