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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.
Inscribed to Delmer Daves in 1946

**David Goodis**

*Dark Passage*


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
2

**Raymond Chandler** (novel)
**Edward Dmytryk** (director)
**Dick Powell, Claire Trevor** (starring)

**Murder, My Sweet**


Set and shot on location in Los Angeles.

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

$9500
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.  

$8500
FEATURED

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

$2250

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.

$6500
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 Morris 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
ERNEST HEMINGWAY

The Green Hills of Africa


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.

$6500
I had the opportunity, so I took the liberty to have this book autographed to you. Should this not meet with your approval you may return it.
8

Tod Robbins

Silent, White, and Beautiful


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.

$850
John Preston
Mister Benson


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.

$1850
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.

$2500
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.

$5500
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.

$3500
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.

$2850
THE BLACKOUT
Abel Ferrara
Maria Hanson
Christ Zois
by Abel Ferrara
Archive of material relating to the 1998 film, including four scripts dated variously between 1991 and 1997 and credited variously to screenwriters Christ Zois, Zoé 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.

$2500

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.


$1500
ABEL FERRARA

Two Draft scripts for the 2020 film. From the archive of Christ Zois, Abel Ferrara’s frequent co-screenwriter.

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.

$1250
PASOLINI

by
Abel Ferrara & Nicola Tronquillino

First Draft
February 28, 2011
© WGA East

ABEL FERRARA (DIRECTOR)
WILLEM DAFOE (STARRING)
Pasolini


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.

$950
Paul Laurence Dunbar
Candle-Lightin’ Time


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
Sun Ra and His Astro-Infinity Arkestra at Carnegie Hall

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.

$7250
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 x 4.25 inches to 8 x 12 inches. Near Fine overall.

Album measures 10 x 11.5 inches. Very Good plus.

$3500
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, Diahan 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.

$3000
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.

$3000
AFRICAN AMERICAN INTEREST

Claude McKay
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.

$3500
AFRICAN AMERICAN INTEREST

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.

$2250

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.

$2500
Ella 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.

$2450
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 Award-winning 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.

$2250
28 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.

$2200
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.

$1650
**August Wilson**

*Ma Rainey's Black Bottom*


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.

$850
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.


Ridley Scott (director)
Harrison Ford, Rutger Hauer, Daryl Hannah (starring)
Blade Runner

The last draft of the film by screenwriter Hampton Fancher.


$4500

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.

$4250
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.

$2250

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. 

$1750
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.

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

Selby US. Spicer US Classic Noir.

$1850
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.

$1750
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.

$7500
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.

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

Selby US.

$5500
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 x 11 inches. Very Good plus, some with pinholes to the corners.

$5000
FILMS WITH LITERARY SOURCES
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.

$4500
The Little Prince

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.

$3250
Ernest Hemingway (novel)
Henry King (director)
Tyrone Power, Ava Gardner, Errol Flynn (starring)
The Sun Also Rises


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.

$2850
FILMS WITH LITERARY SOURCES

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.

$2750

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


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.

$2500
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.  
$450
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

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**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.

$1875
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**


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.

$1500

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.

$9500
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.

$4250

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).

$2500
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.

$2250
THE INVASION OF THE BODY SNATCHERS

 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.

Philip Kaufman (director)
Jeff Goldblum, Donald Sutherland (starring)
Invasion of the Body Snatchers

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.

$2250

Philip Kaufman (director)
Jeff Goldblum, Donald Sutherland (starring)
Invasion of the Body Snatchers

$3250

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*.

$2200
**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

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**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.

$1850
Cameraman Hidehiro Igarashi's working copy

AKIRA KUROSAWA
Ran


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.

$4500
Drunken Angel


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.

$3500
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.

$2750

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. $1850
JAPANESE CINEMA

63

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


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.

$2000

Based on a series of magazine articles written by journalist Koichi Iiboshi, 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.
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.


$8500
FRANCIS FORD COPPOLA (DIRECTOR)
GENE HACKMAN (STARRING)
The Conversation


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.


$6500
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 co-wrote 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.

$3500
NEW HOLLYWOOD

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.

$3500
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.


$2250
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.

$1850
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.


$2750
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.

$2250
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

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**WOODY ALLEN (DIRECTOR, STARRING)
LOUISE LASSER (STARRING)**

**Bananas**


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.

$2000
**75**

**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

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**76**

**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.  
$1750
Archive of 41 vintage photographs relating to silent film screenings at the California Theatre, 1919-1921. 20 photographs with Dick Stagg, J.C. Milligan.

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 Dick Stagg, J.C. Milligan.
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.
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.

Detailed inventory available upon request.

Photographs measure 8 x 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
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.

$5500
PHOTOGRAPHS

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 co-written by Kerouac, Cassady, and Allen Ginsberg.

For years the film was rumored to have been entirely unscripted, capturing a real event at co-director 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.

$3500
Collection of 16 vintage oversize borderless matte-finish 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 x 10 inches. With a hint of wear at the top corners, else Fine.

$2500
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.

$2500
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.

$2250
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

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

$2500
PHOTOGRAPHS

84

UNIVERSUM 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 x 3.5 inches. Lightly and evenly toned, else Near Fine.

$2250
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.

$1650
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.

$2200
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 André 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.

$1650
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.

$8500
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.

$5500
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 transform 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.

$4500
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.

$3750
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 x 8 inches. Faintly foxed on the verso, else about Near Fine.

$3500
Arthur Miller
Death of a Salesman


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.


$2250

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 win 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 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 x 10 inches. Three manuscript leaves, rectos only. Near Fine.

Lillian Hellman

94

Autograph Letter Signed to producer and director Herman Shumlin

$2250
95  **TENNESSEE WILLIAMS**  
27 Wagons Full of Cotton and Other One-Act Plays

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.  
$2000
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.

$2250
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.


$1750
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.


$1850
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.

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.

$1750
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.

$1750
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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