



ROYAL BOOKS

CATALOG SIXTY-THREE

TERMS AND CONDITIONS

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

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

THE ROYAL BOOKS CREW

Kevin Johnson, Amber Fricke, John McDonald, Christopher Maffei, Erin Barry-Dutro, Zac Brenner, and Seema Tok.

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FEATURED

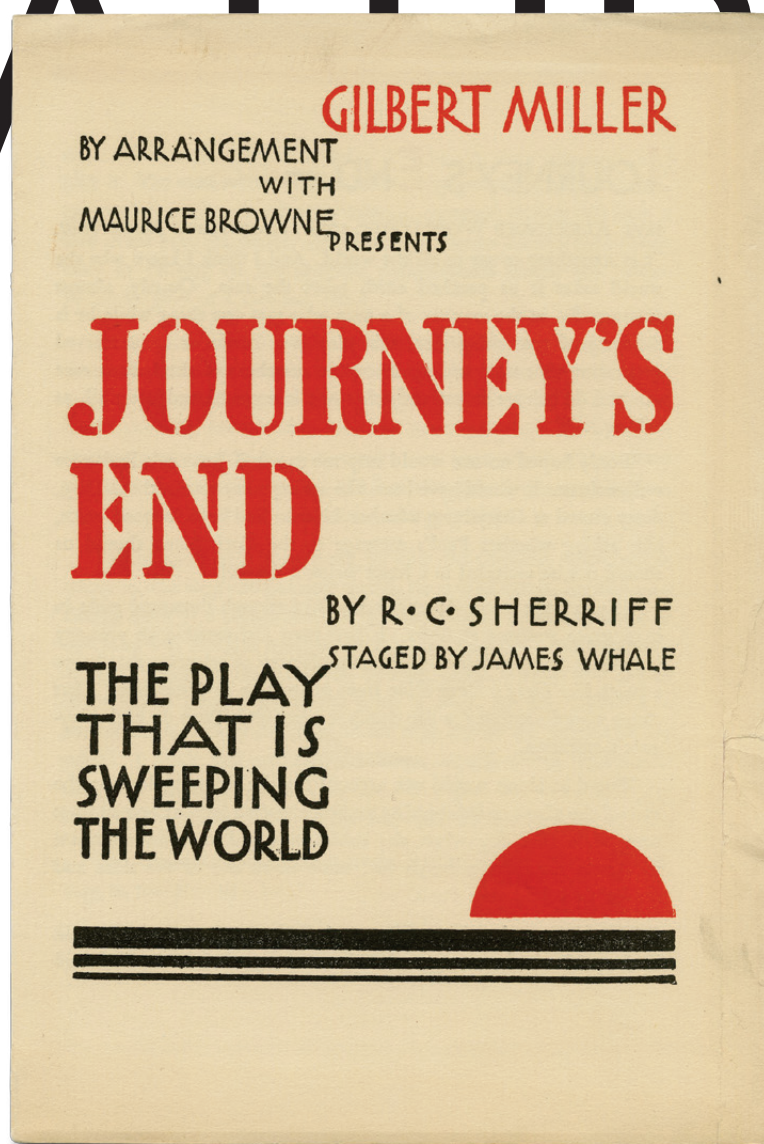


1 Original Itala Pilsen beer sign used in *The Godfather*

1971. Vintage hand painted metal sign advertising Itala Pilsen beer, which hung prominently in the cafe frequented by Michael Corleone in the Sicilian segment of *The Godfather*. From the collection of Samuel Verts, who worked as the Assistant Art Director on the film, with full provenance.

19.75 x 13 inches (50 x 33 cm). Very Good plus, with expected wear at the edges, though colors are still bright and vivid. Shipping billed at cost.

\$5000



2 **JAMES WHALE (DIRECTOR)** **R.C. SHERRIFF (PLAYWRIGHT)** **Journey's End**

New York: Henry Miller's Theatre, 1929. Original flyer for the 1929 play *Journey's End*, which premiered at Henry Miller's Theatre on Broadway on March 22, 1929 and closed on May 17, 1930, for a total of 485 performances.

The first US production of the play after its smash hit at the Apollo Theatre in London, which starred a young Laurence Olivier and was directed by then-unknown director James Whale. It is widely considered to be one of the greatest plays ever written about World War I, following the plight of a British Army infantry company in 1918.

Whale accompanied the play to America for the production advertised here, which by late 1929 was being performed by 14 companies in English and

17 in other languages. Whale would go on to direct the 1930 film adaptation starring Colin Clive, David Manners, and Ian Maclaren. His film would be the first of numerous adaptations, including: *The Other Side* (1931), *Aces High* (1976), and *Journey's End* (2017).

Whale would go on to even greater Hollywood fame, later directing *Frankenstein*, *The Invisible Man*, *The Bride of Frankenstein*, and more, and was one of the first openly gay directors.

Two-color single leaf, folded once, 10 x 8 inches (27 x 20.5 cm). Bright and Near Fine, with a few closed tears and edge creases.

\$625



3 Space Shuttle Astronaut Recruitment Film Reel starring Nichelle Nichols

Houston: National Aeronautics and Space Administration, circa 1977. Apparently never-released promotional 16mm film reel containing just over five minutes of footage of a conversation between astronaut Alan Bean and actress Nichelle Nichols at NASA's Johnson Space Center in Texas, concerning the new Space Shuttle orbiter *Enterprise*, and filmed in an attempt to recruit new astronauts for the shuttle program.

Included is a privately digitized version of the film's content, which, alongside the reel itself, we assume to be the only existing version of the film. While the existence of this promotional video is mentioned in a few places, to date we have not been able to locate any record of its content online or in OCLC.

In a 2010 interview with astronaut Bean, when asked about a photograph of himself and Nichols together, he remembered having met her, but confessed that he had no memory that a film had even been made, let alone a professional one.

Nichols received widespread fame in her role as Lieutenant Uhura on the groundbreaking television show *Star Trek*, in which she played the ship's communications officer, becoming one of the first African American woman featured in a major television series to not play the part of a servant. Indeed, her appearance in this film reel continues her legacy, encouraging "minorities and women alike"

to apply to the Space Shuttle astronaut recruitment program, a field that had notably previously been dominated exclusively by white males. In 1975 Nichols established Women in Motion, Inc., an astronaut recruitment project that helped to find over 1000 minority and 1600 women applicants, and this video reflects her significant, groundbreaking efforts in that field.

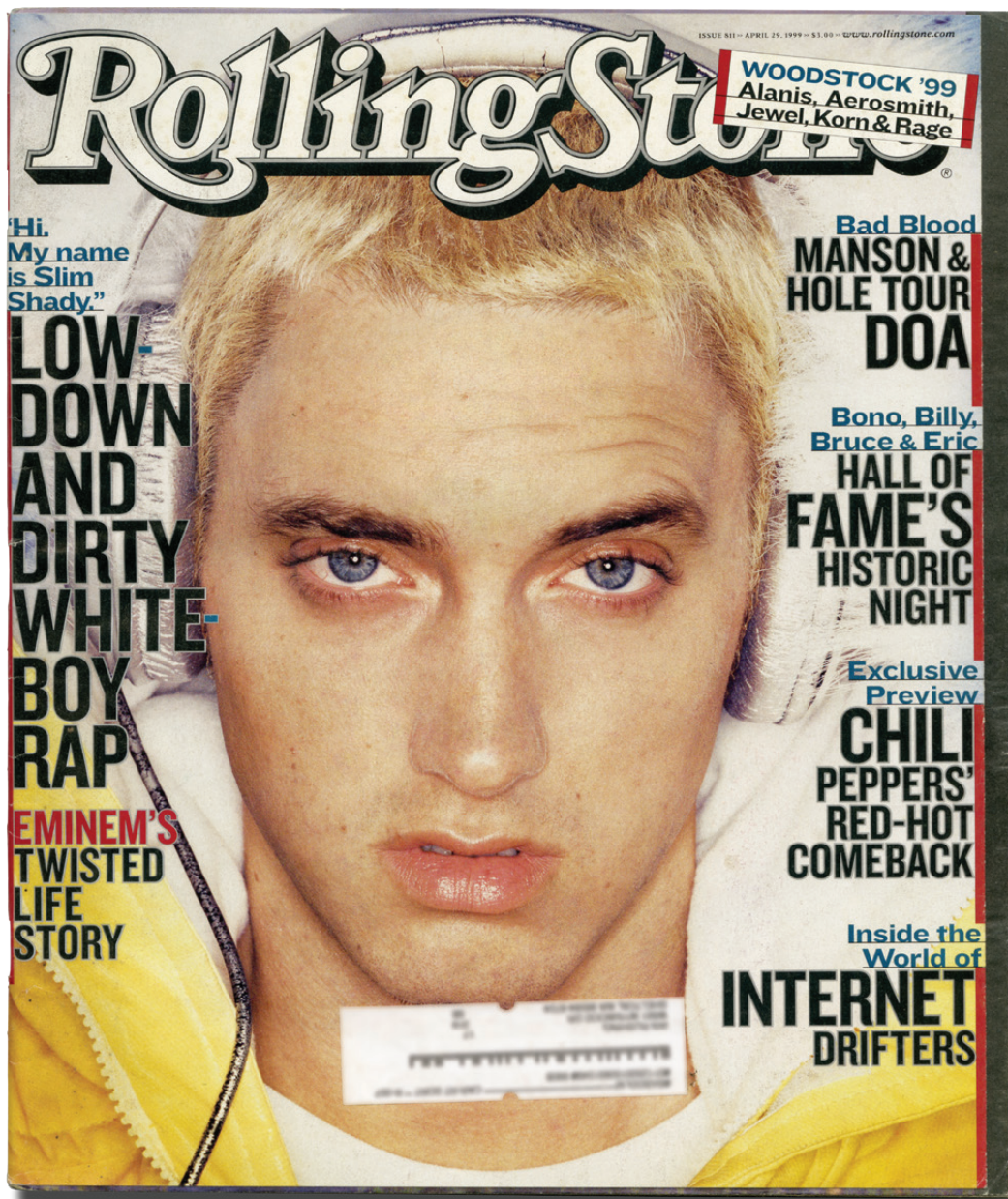
The Space Shuttle program did indeed expand the ranks of astronauts, including Sally Ride, the first woman in space, Judith Resnik, Ronald McNair, Ellison Onizuka, and Mae Carol Jemison, the first African American in space, who flew over 190 hours in space and attributed her interest in the field to seeing Nichols on television as a child.

The Space Shuttles were the first spacecraft designed for reuse, and the *Enterprise* (originally named the *Constitution* until president Gerald Ford was inundated with a letter-writing campaign to change the name), was the first shuttle, performing tests to ensure the spacecraft would be able to function as gliders and land on conventional runways after missions in space.

Lightly pink-tinged, else Fine in a Fine 7.25 inch metal film canister with a paper label.

\$2500





4

DAVID LACHAPPELLE

Archive of 24 original photographs of Eminem for Rolling Stone

Archive of 24 vintage color photographs of Eminem by David LaChapelle, taken for the April 29, 1999 issue of *Rolling Stone* magazine. None of the photographs here were published in the issue, nor do they appear on the LaChapelle Studio website, nor elsewhere for sale. Holographic ink numbers on the verso of each photograph.

Eminem's first *Rolling Stone* cover, shot in March 1999, one month after the release of his major label debut, *The Slim Shady LP*, which would rocket the former underground rapper to the heights of critical and commercial success, winning a Grammy and being certified quadruple platinum along the way. In the magazine's 50th Anniversary Photo Issue (November 2, 2017), LaChapelle notes Eminem

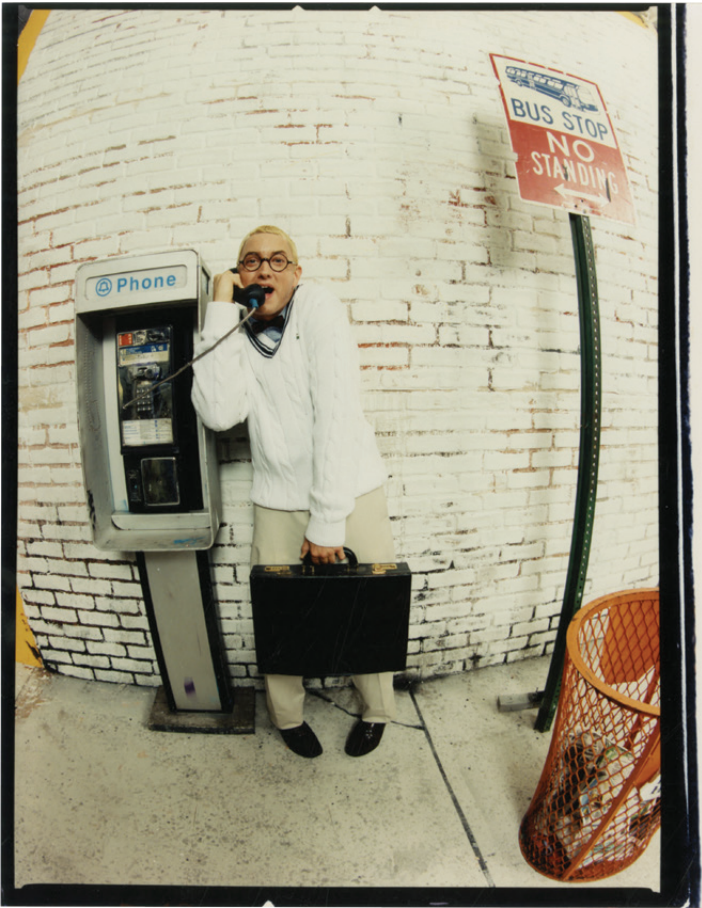
"was about to blow up," a moment captured by the iconic photographs, which show both before and after photographs of an otherwise nude Eminem holding a stick of dynamite.

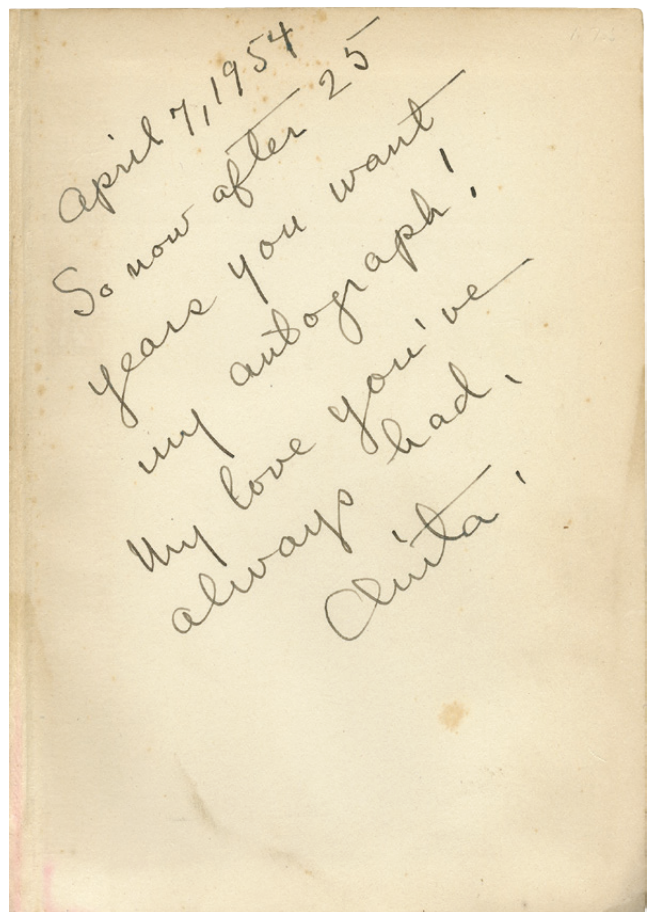
10 x 8 inches (25 x 20 cm). Some of the photographs with faint scratches to the rectos from the ink notations on the verso, else Fine.

Included is a copy of the April 29, 1999 issue of *Rolling Stone*. About Near Fine.

Provenance available on request.

\$5000





5 ANITA LOOS Gentlemen Prefer Blondes

New York: Boni and Liveright, 1926. Thirteenth printing, published in May 1926 (the first printing having been published in November 1925). Inscribed by Anita Loos to director George Cukor on the front endpaper some years later: "April 7, 1954 / So now after 25 years you want my autograph! / My love you've always had / Anita." With Cukor's illustrated deco bookplate on the facing front pastedown.

A stunning association. Anita Loos was arguably the most famous of the many women screenwriters of the silent era, and remaining well after the change to talkies. She was a celebrity on the level of Lillian Gish and Mary Pickford, unheard of at the time (or any other time) for screenwriters. She was known as a writer who could save any adaptation, taking over the adaptation of the now-legendary pre-Code film *Red Headed Woman* after F. Scott Fitzgerald gave up on it. Loos retired from screenwriting in 1945, after doctoring the script for *A Tree Grows in Brooklyn*.

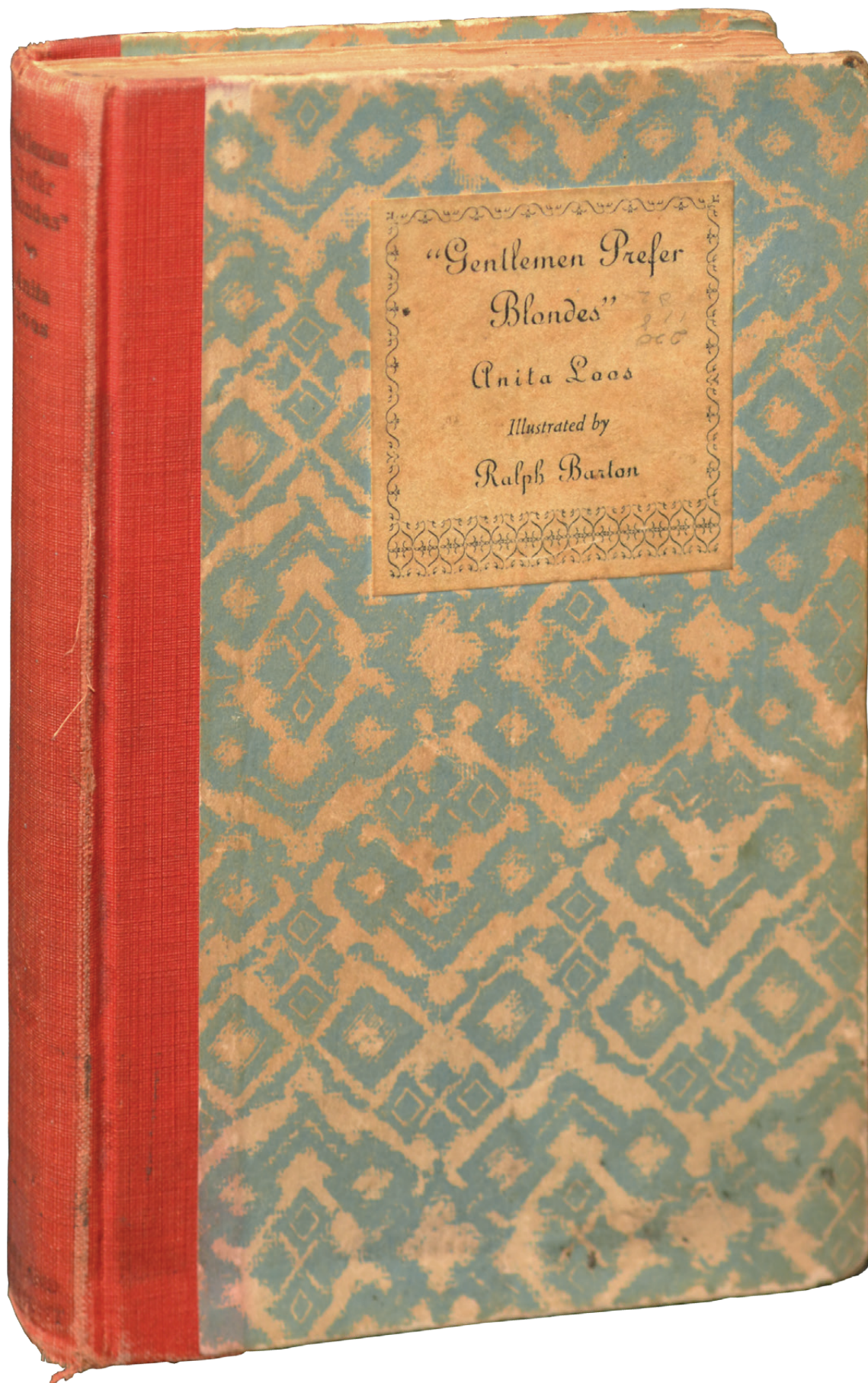
In 1925, just prior to the advent of the talkies, Loos wrote her first novel, *Gentlemen Prefer Blondes*, which would become one of the most famous books of the Jazz Age, and the work for which Loos would become best known. The novel was adapted routinely for the stage and on the screen.

George Cukor is historically known as Hollywood's "women's director," turning out hit after hit with films with inspired performances by female leads. From the likes of *Dinner at Eight*, and *Little Women*, and moving on to *The Philadelphia Story*, *Gaslight*, and *Adam's Rib*, his touch with smart, timeless comedy was golden.

But there is probably no greater example of Cukor's genius with women and comedy than *The Women* in 1939, which was adapted by Anita Loos from the play by Clare Booth Luce, and featured a perfectly balanced all-female cast that included Norma Shearer and Shearer's nemesis, Joan Crawford, Rosalind Russell, Paulette Godard, and a young Joan Fontaine.

Red cloth, quarter bound in decorated paper covered boards. Good condition, with a slight lean, rubbing at the extremities, and moderate wear and bending at the corners.

\$2500

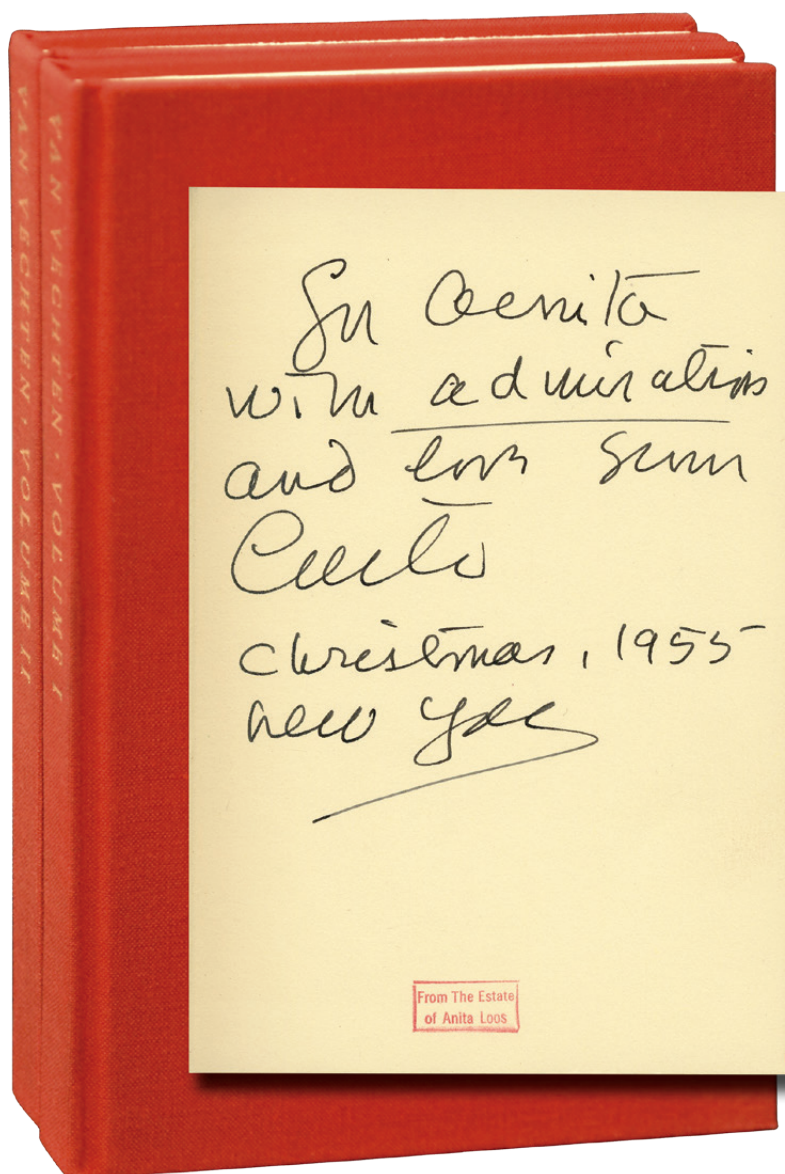


"Gentlemen Prefer
Blondes"

Anita Loos

Illustrated by

Ralph Barton



Inscribed to Anita Loos

6

CARL VAN VECHTEN

Fragments from an Unwritten Autobiography, Volumes I and II

New Haven: Yale University Press, 1955. First Edition, two volumes bound in red cloth housed in a black cloth covered slipcase. Issued for Carl Van Vechten's 75th birthday. Warmly inscribed by Van Vechten on the front endpaper of the first volume to noted screenwriter Anita Loos: "For Anita with admiration and love from Carl / Christmas, 1955 / New York". Loos' ownership stamp to the front endpaper of each volume.

Loos, a prolific and highly regarded screenwriter, has only now begun to have her influence on film be fully recognized. She has over 150 screenplays

to her name, including *Red Headed Woman* and *The Women*, and is considered to have been the first staff script writer, hired by D.W. Griffith's Triangle Film Corporation. A lovely association copy between two creative minds.

Both volumes have just a hint of toning to the red cloth at the extremities, else Fine in a Fine slipcase.

\$750



7

FRED FOSTER**Archive of 30 photographs of an African American soldier during the Vietnam War**

Circa 1960s. Archive of one color and 29 black and white vernacular photographs by Fred Foster, an African American soldier during the Vietnam War. Five of the photographs with holograph notations on the versos. Also included is a 1962 certificate from a Toledo, Ohio high school awarding Foster a varsity letter in football, by which we ascertained his identity.

Twenty of the photographs feature both American soldiers and Vietnamese civilians at what appears to be a refugee camp, three feature Filipino women, one

with Foster, and feature the names of bars or clubs on the verso, with the remaining photographs being of military life, with the lone color photograph of an apparently hung over Foster in an Army barracks.

Photographs variously sized, with the refugee photographs being 3.5 x 2.5 inches (9 x 6 cm), and the largest being 5 x 7 inches (13 x 18 cm). Very Good plus overall.

\$475



You a little tired??

XXX

8

Inscribed by Gene Wilder to Leo McKern

GENE WILDER, LEO MCKERN (STARRING)

The Adventure of Sherlock Holmes' Smarter Brother

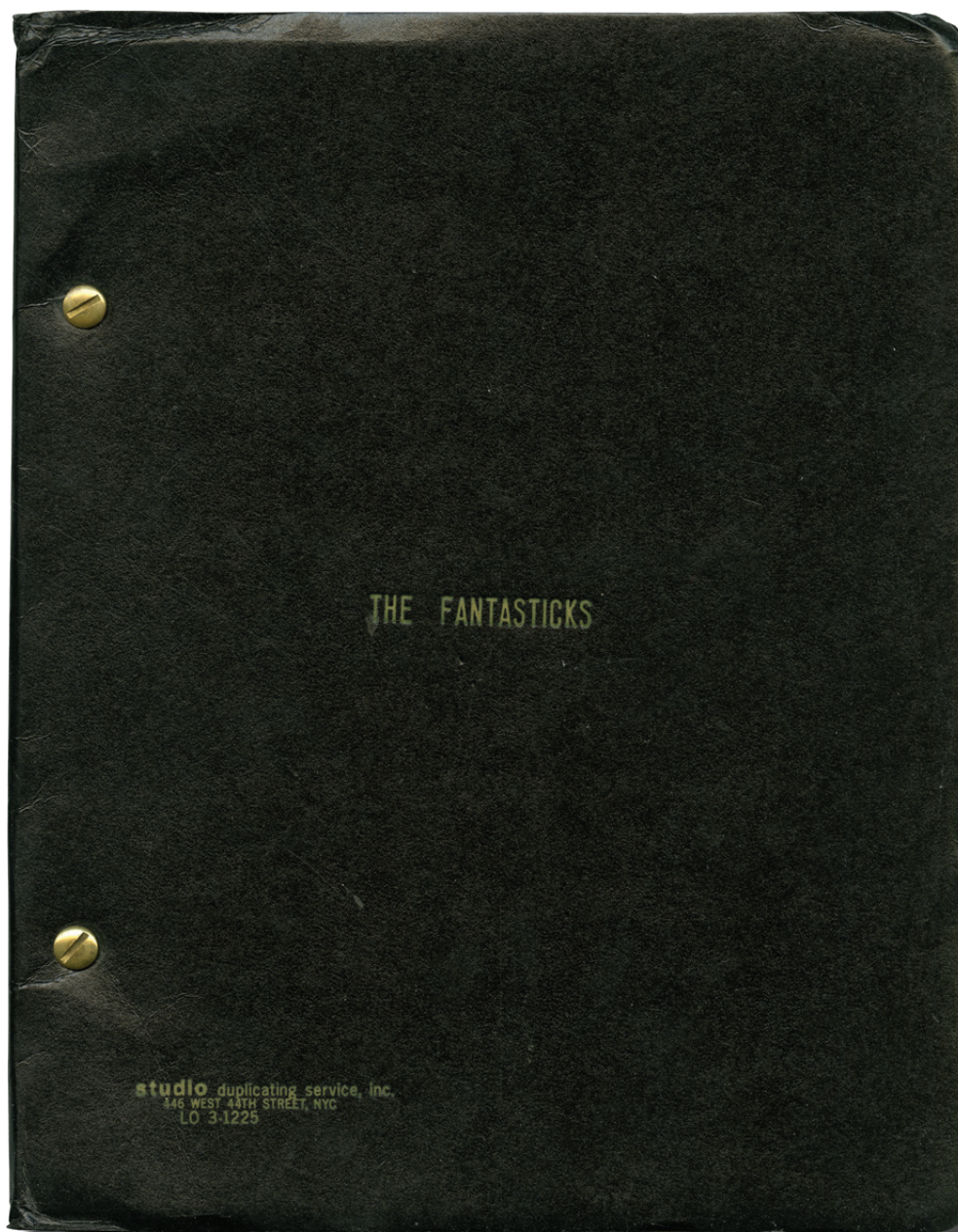
Vintage photograph from the set of the 1975 film, showing Gene Wilder and Leo McKern in a bed together. Boldly and humorously inscribed with a film quote by Wilder to McKern: "You a little tired?? XXX." Small holograph pencil snipe to the verso.

Wilder's directorial debut from his own original script, a musical comedy about Sigerson Holmes, the younger brother of Sherlock, investigating missing government documents with the aid of a Scotland

Yard detective (Marty Feldman) and a deceitful musical hall singer (Madeline Kahn).

10 x 8 inches (25 x 20 cm). Near Fine.

\$1350



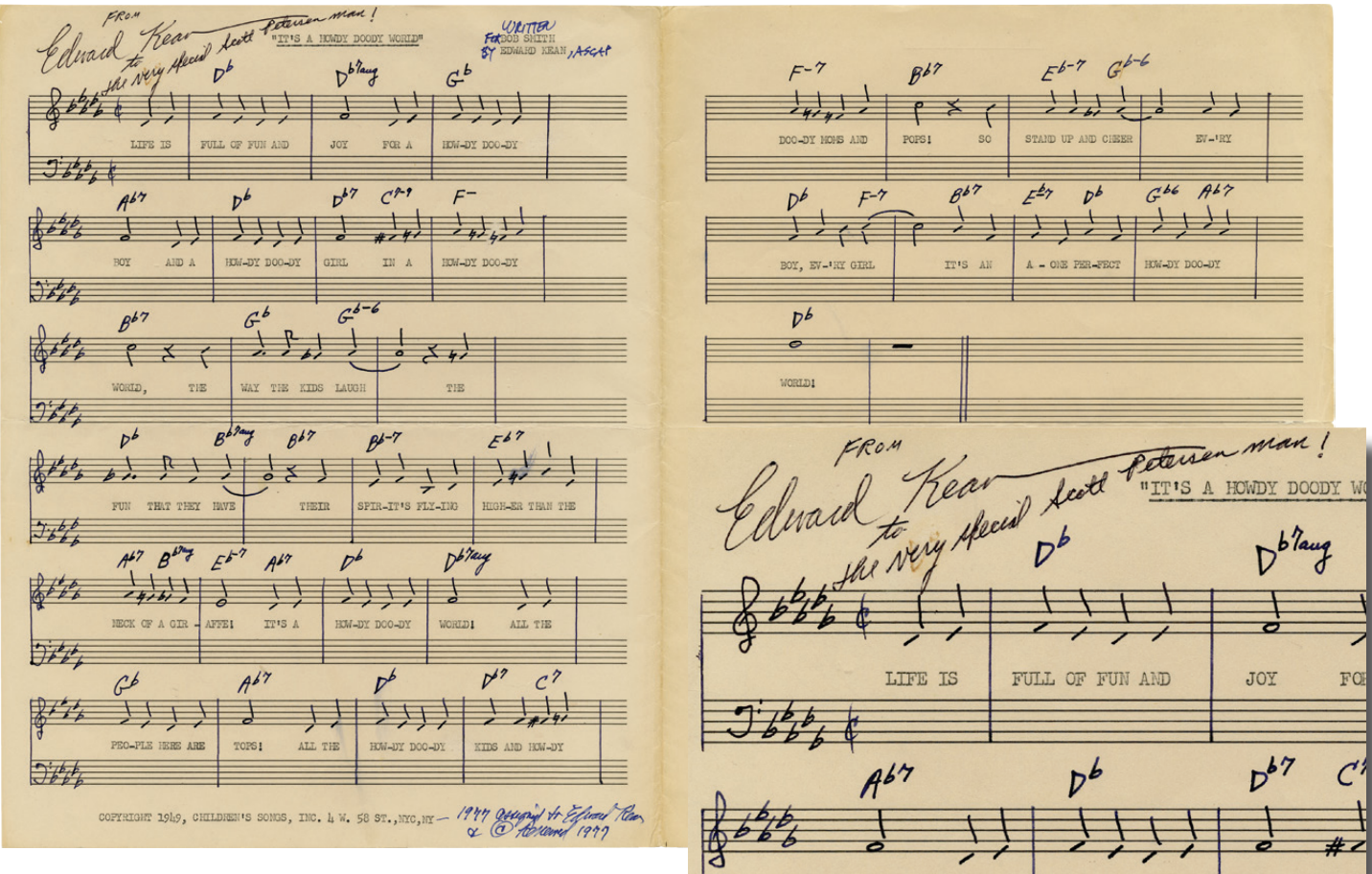
9 **TOM JONES (PLAYWRIGHT)**
HARVEY SCHMIDT (COMPOSER)
The Fantasticks

Draft script for the 1960 musical, circa 1959. With holograph notations in pencil on the top right corners throughout.

A story about two neighboring fathers who stage a feud hoping to trick their children into falling in love. Loosely based on the 1894 play *Les Romanesques* by Edmond Rostand. Jones' first adaptation of Rostand's play was a Western titled *Joy Comes to Deadhorse*. Made in collaboration with John Donald Robb, it debuted at the University of New Mexico in 1956. Jones teamed up with Harvey Schmidt to drastically rework the script into *The Fantasticks*,

taking the name from George Fleming's 1900 adaptation of Rostand's play. The new musical would premiere for a one week run at Barnard College in August 1959, before beginning its legendary Off-Broadway run at the Sullivan Street Playhouse on May 3, 1960 and running for a total of 42 years and 17,162 performances, making it the world's longest-running musical. Later adapted to the screen by Michael Ritchie in 2000. Awarded Tony Honors for Excellence in Theatre in 1991.

\$875



10 Written and inscribed by composer Edward Kean
EDWARD KEAN
"It's a Howdy Doody World" song manuscript

New York: Children's Songs, Inc., circa 1949. Original manuscript and typescript for *The Howdy Doody Show* theme song "It's a Howdy Doody World," created by and belonging to the song's composer Edward Kean, inscribed by Kean in the margin: "From Edward Kean / to / the very special Scott Petersen man!," and further annotated by Kean in holograph ink.

The listing also includes a typed letter signed from Kean to the manuscript's recipient, in which he writes that of the 51 songs in his collection that he wrote for the show ("most while taking showers"), only a dozen or so were manuscript originals as opposed to photostat reproductions, with "It's a Howdy Doody World" being one of the few that he "really liked." Also included is a modern photocopy of a 1953 biography of Kean written for NBC that states "he hopes to see his name in lights on Broadway," to which Kean has affixed a holograph note reading "TACO BELL made it, but I didn't," plus a couple of other typescript and manuscript marginalia from the composer.

The Howdy Doody Show was a groundbreaking and much beloved children's television program, starring Bob Smith as Buffalo Bob, joined by Howdy Doody and their other puppet friends. It ran from 1948 through 1960, with reruns continuing through the early 1970s, and was one of the first television shows to be filmed in color, with Edward Kean writing over 2000 episodes and 99 songs. *Howdy Doody* touched generations of children, spawned Canadian, Cuban, and Mexican spinoffs, influenced future children's shows such as *Pee-wee's Playhouse*, and is seen in countless other cultural references. A humorous look into the trials that even successful composers face in show business, and a significant artifact of arguably one of the most well-known songs in children's television history.

Single page side stitched manuscript 12 x 9.5 inches. Typescript letter 9 x 6 inches, and two-page annotated NBC biography 11 x 8.5 inches. All materials Near Fine or better.

\$950

3-18-02

Dear Scott,

Don't know if I mentioned it -- there's going to be a 2nd auction of Howdy Doody stuff in May (1st was in 1997) and I decided to spare Vivian the task of going thru my basement reliquarium some day, and assembled some lots for the auction. (I possess nothing of big value except music things.)

One lot's going to be the sheet music sheets of 51 songs I wrote for the show, most while taking showers. A dozen or so are originals (ink etc.) and the rest photostats. I held out one of the originals for you, though I have no idea what you can do with it except place it by a phone and make notes on the back side of the (OVER)

music manuscript paper, or hire someone from Arthur Andersen to shred it.

Anyway, it's one one of the few that I really liked and I hope you do too.

*Best -
Eddie*

NBC (NY)

9/9/53

NBC BIOGRAPHY

EDDIE KEAN

Writer of 'Howdy Doody' Termed 'Modern Hans Christian Andersen'

Eddie Kean, writer of NBC-TV's HOWDY DOODY SHOW, is 28, single and wise in the ways of weaving words to captivate America's youngsters.

Eddie has been engaged in this mysterious and rewarding procedure for over five years, turning out a half-hour script for each of the Monday-through-Friday shows. To date he has written over 1,400, which puts him far ahead of the field of writers and weavers of fairy tales.

This 20th Century Hans Christian Andersen was born in New York on Oct. 28, 1924. He majored in music at Columbia University, graduating in the class of 1947. With his sights set on a musical career, Eddie immediately became a member of Local 802, American Federation of Musicians. But before he could settle down to serious composing he found himself in the Navy.

As a lieutenant (j.g.) he was executive officer of an amphibious rocket ship and participated in the Okinawa campaign. He served three years on active duty and is still a Naval Reserve officer in an inactive status.

* I ended up writing just over 2,000 scripts over 8 1/2 years, + 99 songs! (more)

2 - Eddie Kean -- Biography

While at Columbia, Eddie had his own 15-minute weekly radio show on the college station, singing to his own piano accompaniment and reporting college news. He met Bob Smith, the Buffalo Bob of the "Howdy Doody Show," through a song which Eddie co-authored and which Bob recorded for RCA Victor. Eddie joined Bob in September, 1947 to write songs and patter for Bob's early morning show on WNBC.

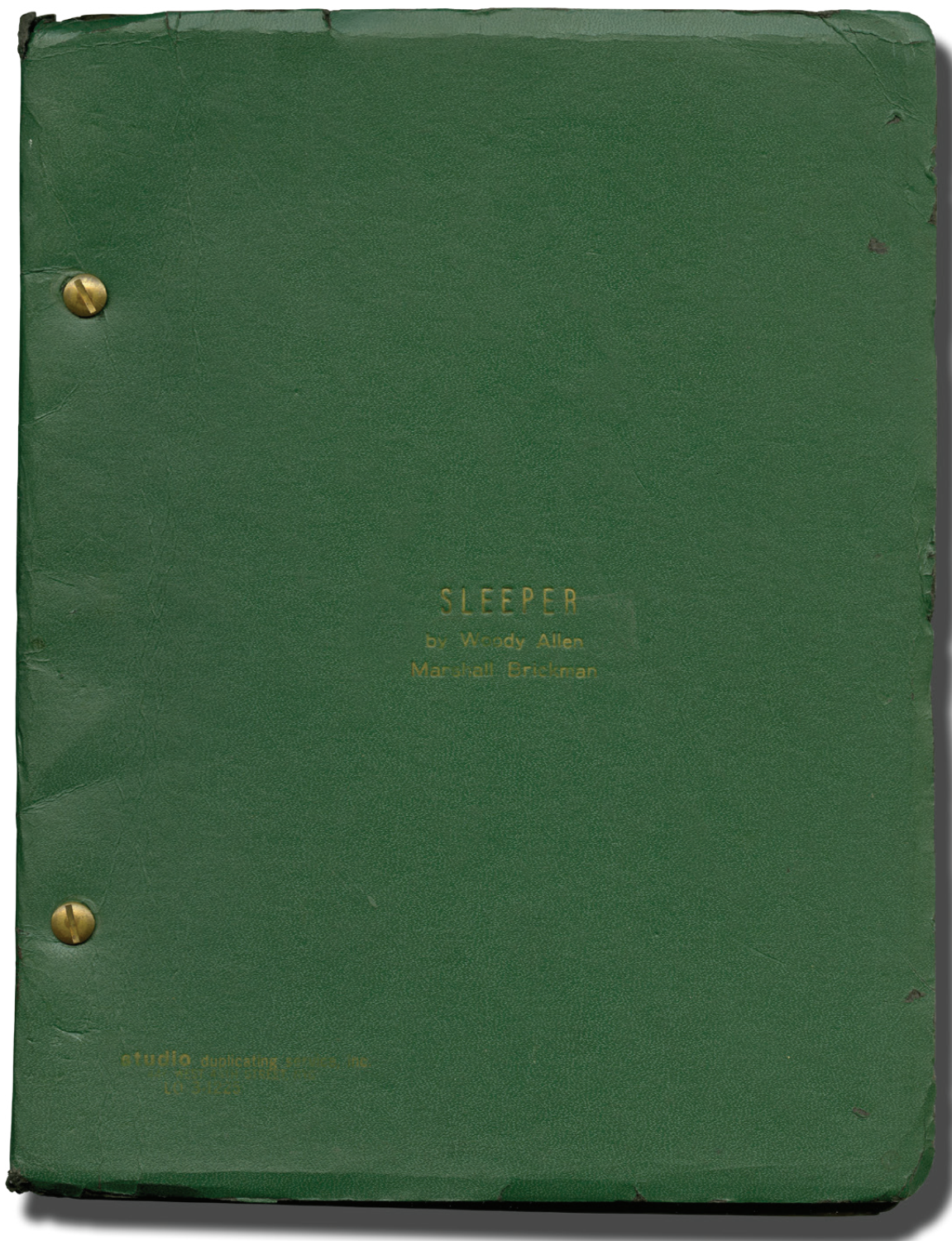
With Bob he helped bring the popular puppet show to life, and has been writing and coordinating in the production of the program since February of 1948. He does original music and lyrics in addition to the scripts.

Eddie's scripts have been a great contribution to the phenomenal success of the "Howdy Doody Show," but he hasn't forgotten his music. Eddie would like to write a musical comedy, and before he has written his 2,000th script for Howdy Doody he hopes to see his name in lights on Broadway.

↑
TACO BELL made it
but I didn't.

NBC-New York, 9/9/53 PM.

* I ended up writing just over 2,000 scripts over 8 1/2 years, + 99 songs! (more)



11

WOODY ALLEN

Sleeper

Draft script for the 1973 film, circa 1973.

Woody Allen is a health food store owner who is cryogenically frozen in 1973, only to be revived 200 years later to help lead a rebellion against an inept totalitarian government. Winner of a Hugo Award for Best Dramatic Presentation.

Scripts from Allen's films, even the most recent ones, are rare, and for the earliest films (like this one) even more so.

Shot on location in Colorado and California.

\$3850



12 **STUART ROSENBERG** **Cool Hand Luke**

Vintage oversize, borderless, double weight photograph from the set of the 1967 film, likely unique. Shown are the actors portraying the chain gang in the film, posing for a group shot (presumably after Paul Newman's title character makes his escape, as he is absent). Co-star George Kennedy is present, along with future New Hollywood Cinema stalwarts Dennis Hopper, Harry Dean Stanton, Joe Don Baker, Strother Martin, and even Donn Pearce, who wrote the novel on which the film is based (Pearce played an uncredited role as Sailor).

Fans of television actors will also note the presence of J.D. Cannon (the relentless cranky police chief in *McCloud*) and Wayne Rogers (the unforgettable Trapper John McIntyre from *M.A.S.H.*)

Based on the 1965 novel by Donn Pearce, who co-wrote the screenplay, about a convict who wins a bet to eat 50 hard-boiled eggs in an hour, and later suffers a failure of communication with the warden. Winner of a Best Supporting Actor Academy Award for Kennedy, and nominated for three others, including Best Adapted Screenplay and Best Actor for Newman.

14 x 10 inches (36 x 25 cm). Very Good plus, with pinholes to the corners, and light creasing to the edges. Glue stains and tape shadows on the verso, from a non-professional prior mounting, but no bruising present.

National Film Registry. Ebert III.

\$2000



13

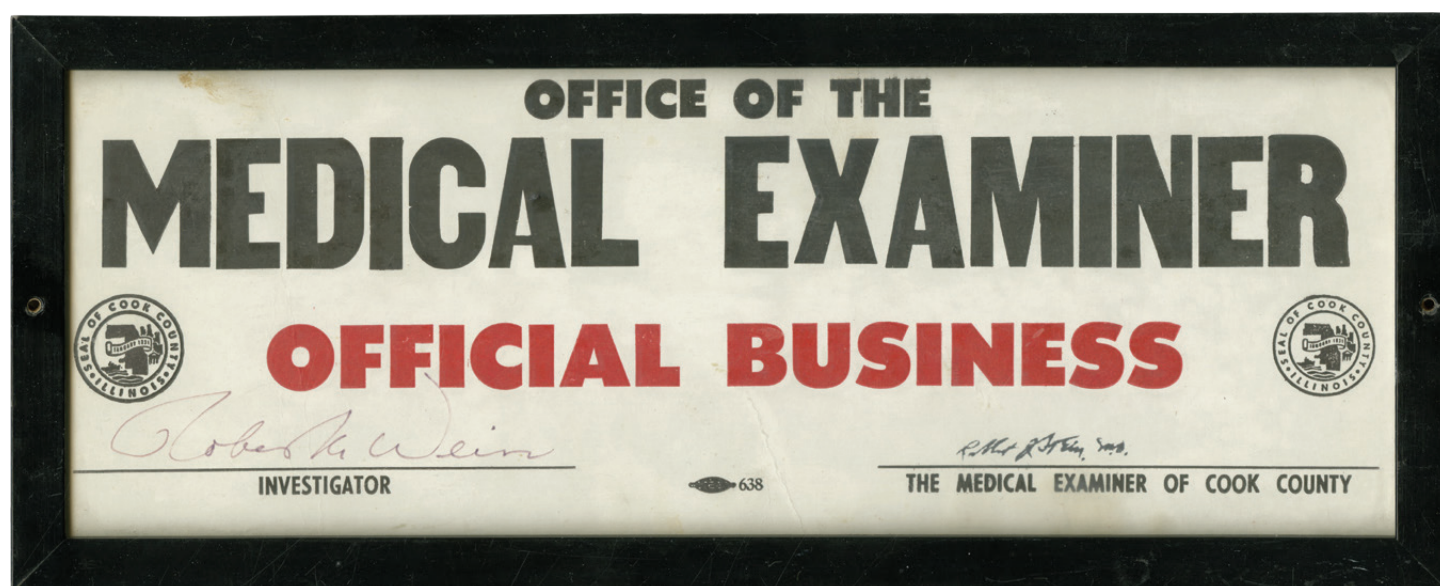
MIKE NICHOLS (DIRECTOR)
GILDA RADNER (STARRING)
Gilda Live

Revised Draft script for the 1980 film *Gilda Live*, seen here under the title *Gilda Radner: Live From New York*, circa 1980. Laid in is a black and white head shot photograph inscribed "Love, Gilda Radner." Copy belonging to still photographer Ron Munkasci, with his staging notes and sketches to the final page of the script in holograph pencil.

The film rendition of Radner's one-woman Broadway show *Gilda Radner Live on Broadway*, which debuted on August 2, 1979, directed by Mike Nichols and

produced by Lorne Michaels. The show included some of her most popular characters from *Saturday Night Live* such as Roseanne Roseannadanna. Filmed simultaneously with *The Blues Brothers*, Paul Shaffer chose to work on this film instead of *The Blues Brothers*, and his part was given to Murphy Dunne.

\$975



14

JOHN LANDIS (DIRECTOR)**DAN AYKROYD, JOHN BELUSHI (STARRING)****The Blues Brothers**

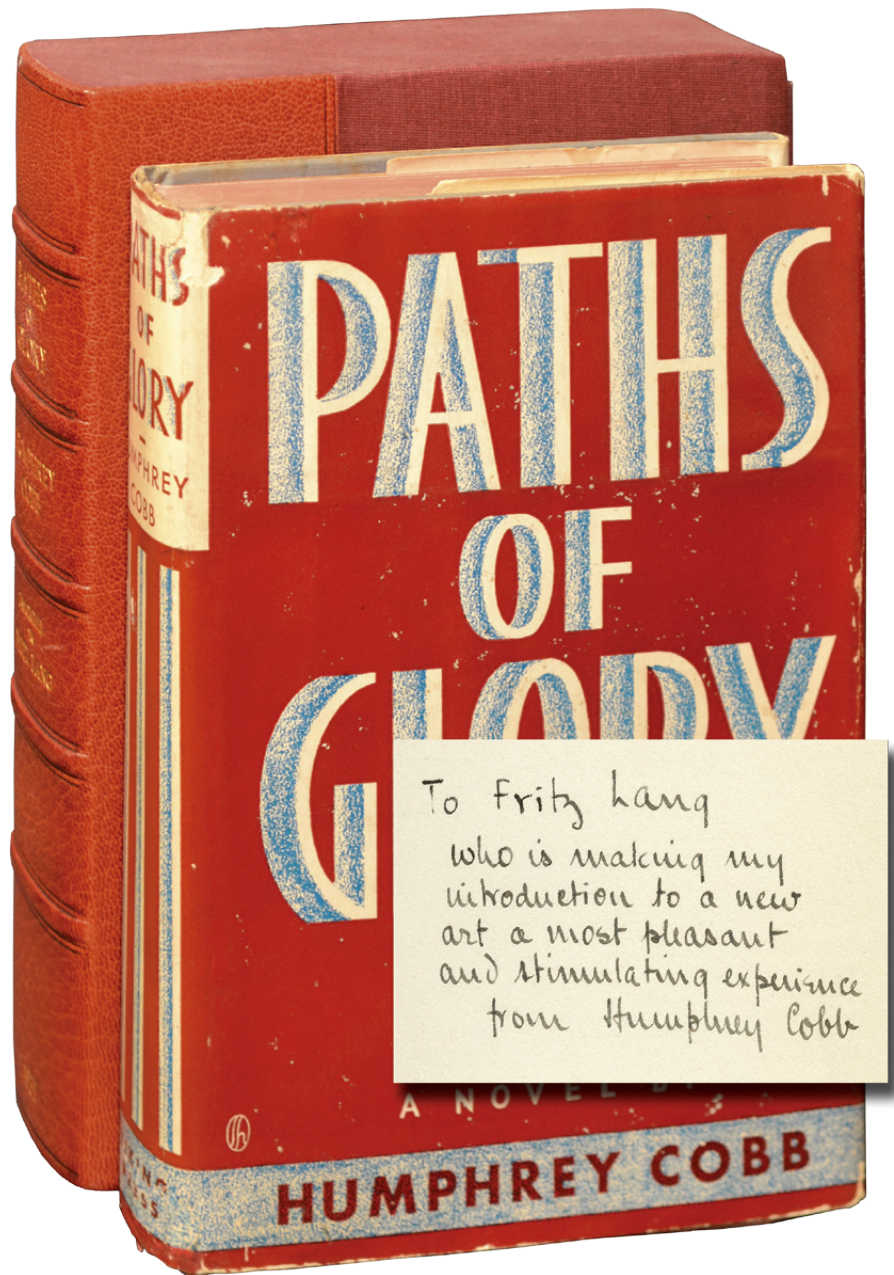
Original parking placard for the 1980 film, styled after ones used for official business by the Cook County, IL medical examiners office. Signed by the actual Cook County medical examiner Robert J. Stein and the film's producer Robert K. Weiss.

The Blues Brothers was shot on location throughout the Chicago area, with the cooperation of Mayor Jane M. Byrne, who wanted to showcase the city as a film location after her predecessor, Richard J. Daley, had long refused to make any concessions to Hollywood studios.

This cooperation presumably extended to the issuing of official parking placards, and it worked, as Chicago has since become a regular location for movies (though we think *The Blues Brothers* remains one of the best).

14.25 x 5.75 inches (36 x 15 cm), framed. Very Good plus or better, with light creasing and soil, unexamined out of frame.

\$675



15

Inscribed to Fritz Lang
HUMPHREY COBB
Paths of Glory

New York: Viking Press, 1935. First Edition. Inscribed by the author to legendary director Fritz Lang on the second blank: "To Fritz Lang: who is making my introduction to a new art a most pleasant and stimulating experience."

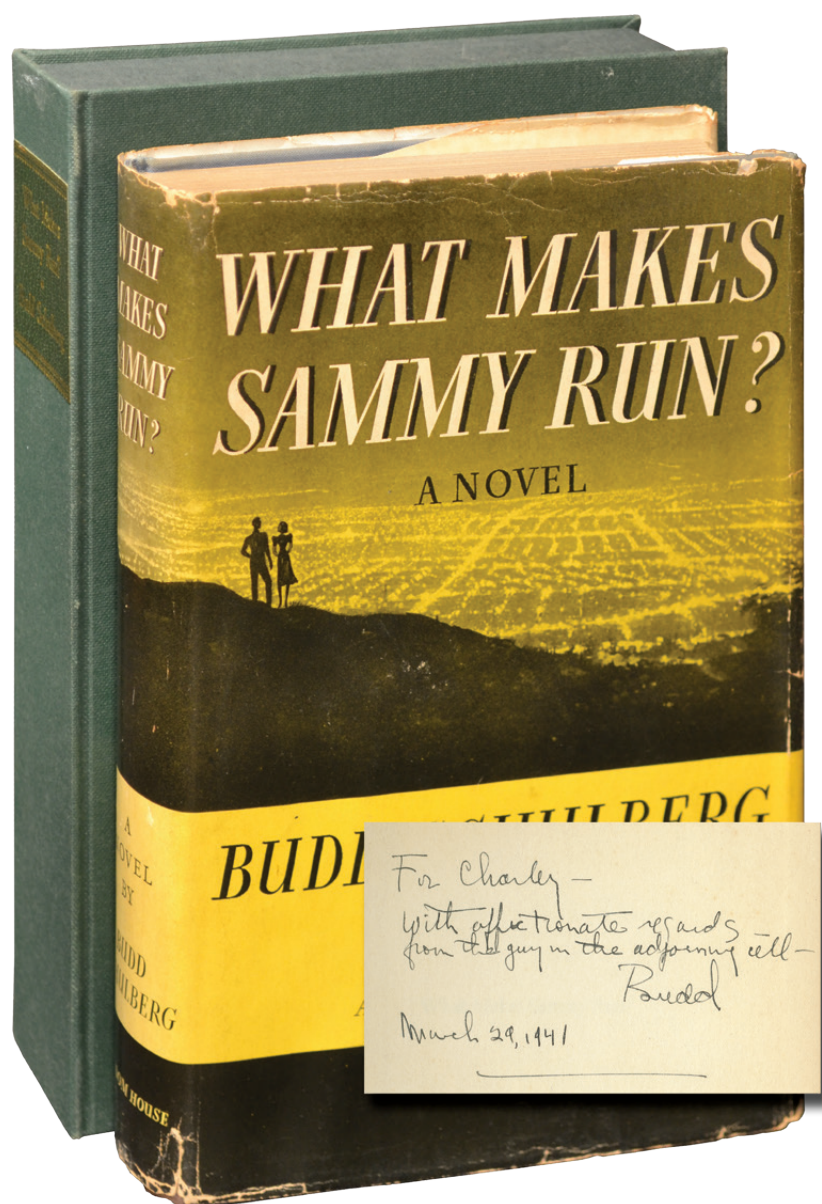
Cobb's first and only book. Likely Cobb met Lang in the mid-1930s during Cobb's brief Hollywood tenure (he turned in only one produced screenplay, for *San Quentin* in 1937). Lang had also just arrived in Hollywood from Germany, but with a pre-established reputation as a director. Cobb died in 1944, never to know that 13 years later Stanley Kubrick would one day remember the book from

his childhood and turn it into a film classic. The film starred Kirk Douglas and Ralph Meeker, and was written for the screen by Jim Thompson.

In a quarter leather clamshell box, with red cloth and red leather, gilt titles, and raised bands.

Some chipping to the edges of the front endpaper, else Near Fine in a Near Fine dust jacket. Jacket is very bright, with the most minute professional touch-up at the spine extremities.

\$5500



16

Inscribed to the screenwriter in the next cell

BUDD SCHULBERG

What Makes Sammy Run?

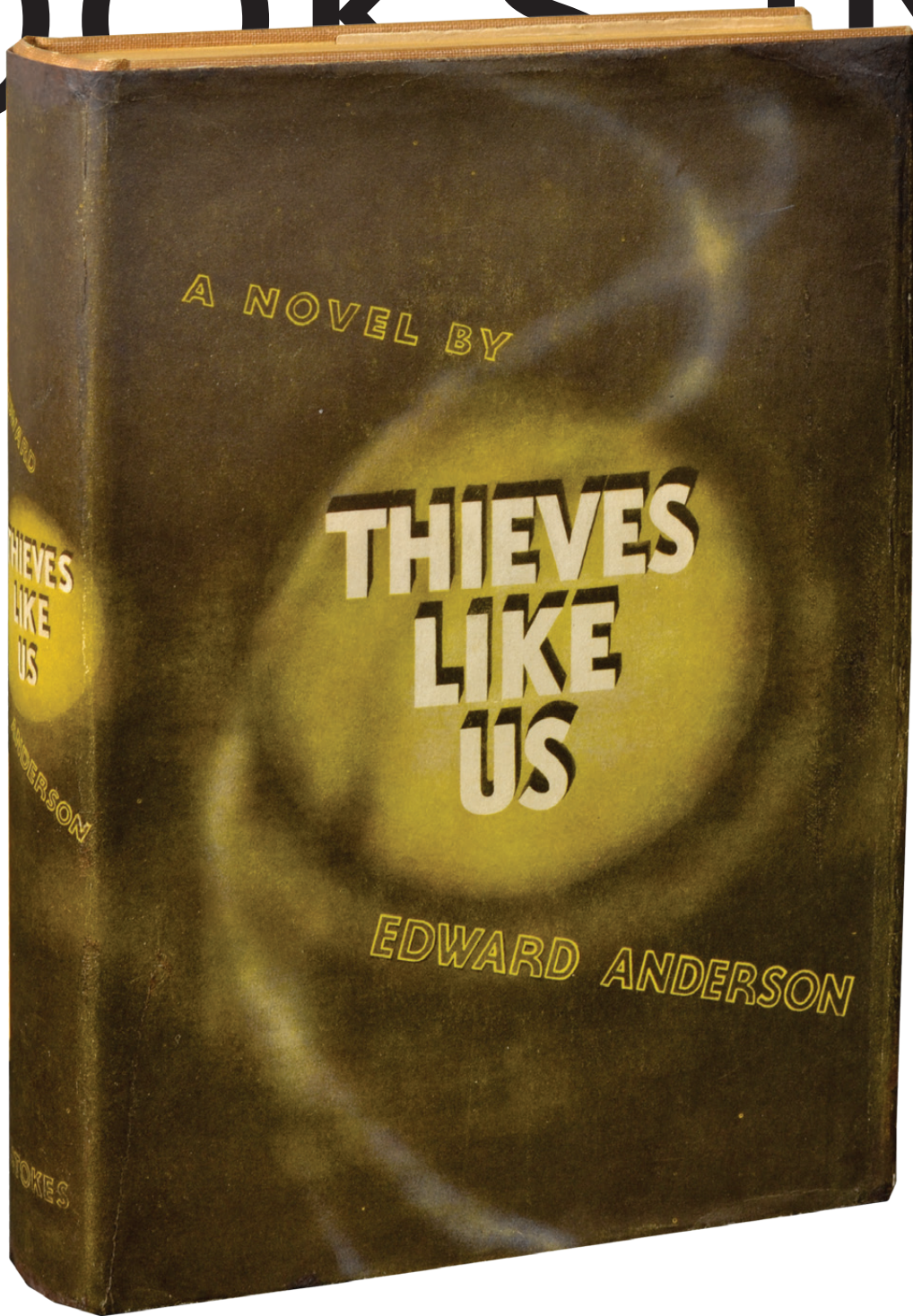
New York: Random House, 1941. First Edition. Inscribed by Schulberg in the year of publication, almost certainly to a fellow Paramount house screenwriter, on the front endpaper: "For Charley / With affectionate regards / From the guy in the adjoining cell. / Budd / March 29, 1941."

Regardless of whether the inscriber is Charles Brackett, Charles MacArthur, or some Charley who will remain forever unknown, this is the only association copy of this title we have seen that involves another screenwriter. An especially poignant fact (and meta even), given that the

travails of the Hollywood wasteland are at the heart of Schulberg's landmark first book, generally considered the first major Hollywood novel.

About Very Good in a Very Good, price clipped dust jacket. Backstrip badly faded, else book is quite nice. Jacket is complete, but with tiny chips and closed tears at the extremities, and some fading to the spine panel. In a custom cloth slipcase with leather title label on the spine.

\$6500



17

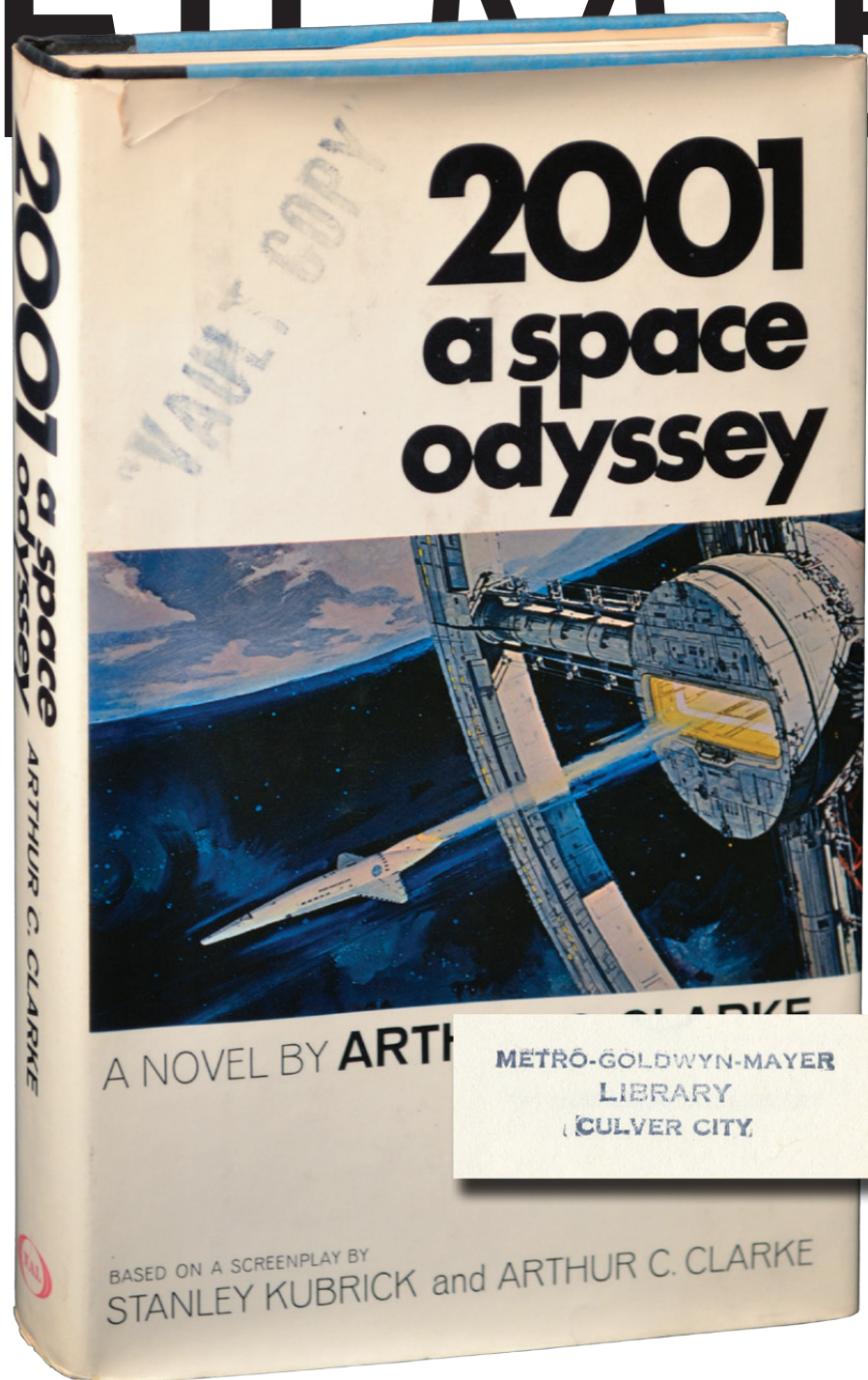
EDWARD ANDERSON
Thieves Like Us

New York: Frederick A. Stokes, 1937. First Edition.
Basis for the 1949 film noir *They Live By Night*,
directed by Nicholas Ray and starring Farley Granger
and Cathy O'Donnell. Remade in 1974 as *Thieves
Like Us* by director Robert Altman, starring Keith
Carradine and Shelley Duvall.

Slight spine lean, and light bumping and rubbing
to the extremities, else Near Fine in a Near Fine,
professionally restored example of the rare dust
jacket.

Hanna 69.

\$3000



18

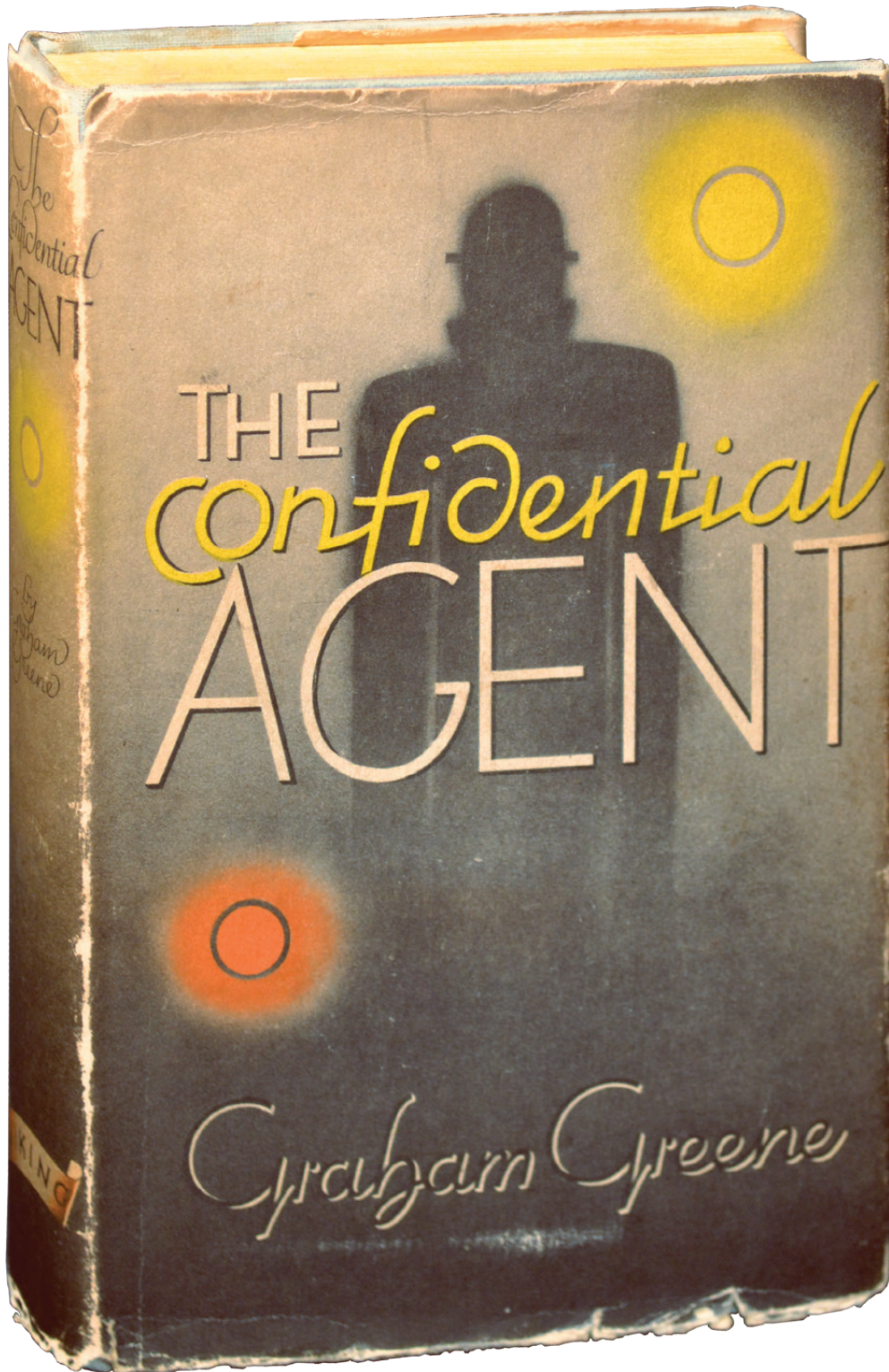
ARTHUR C. CLARKE, STANLEY KUBRICK
2001: A Space Odyssey

New York: The New American Library, 1968. First Edition. The MGM vault copy, kept as reference by the studio subsequent to the film's release. Stamped VAULT COPY on the front jacket panel, the front panel, the front endpaper, and the title page. Also stamped METRO GOLDWYN MAYER / LIBRARY / CULVER CITY on the rectos of the front and rear endpapers, the title page, and the lower margin of pages 51, 123, 159, and 179. Likely unique.

Developed concurrently with Stanley Kubrick's 1968 film version and published after the release of the film.

Very Good plus in a Very Good plus dust jacket. Very slightly cocked, and with a short closed tear at the top left corner of the jacket's front panel.

\$2750



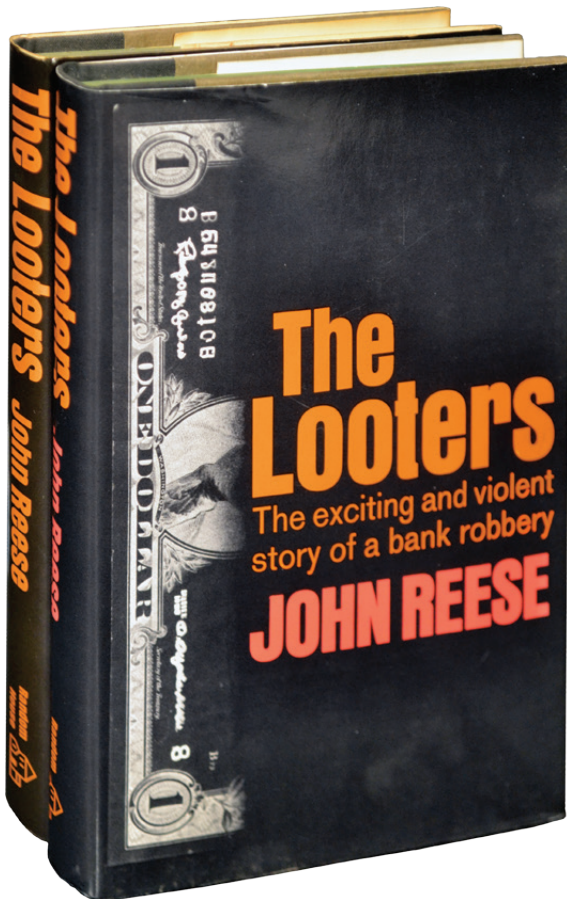
19

GRAHAM GREENE
The Confidential Agent

New York: Viking Press, 1939. First American Edition. Basis for the 1945 espionage film directed by Herman Shumlin, and starring Charles Boyer, Lauren Bacall and Peter Lorre.

Very Good plus in a Very Good dust jacket. Slight lean, with light soiling to the spine, and residue from sticker removal to the front endpapers. Jacket with corresponding residue to the verso of the front panel, light edgewear, and light toning to the spine.

\$2500



20

Basis for Charley Varrick

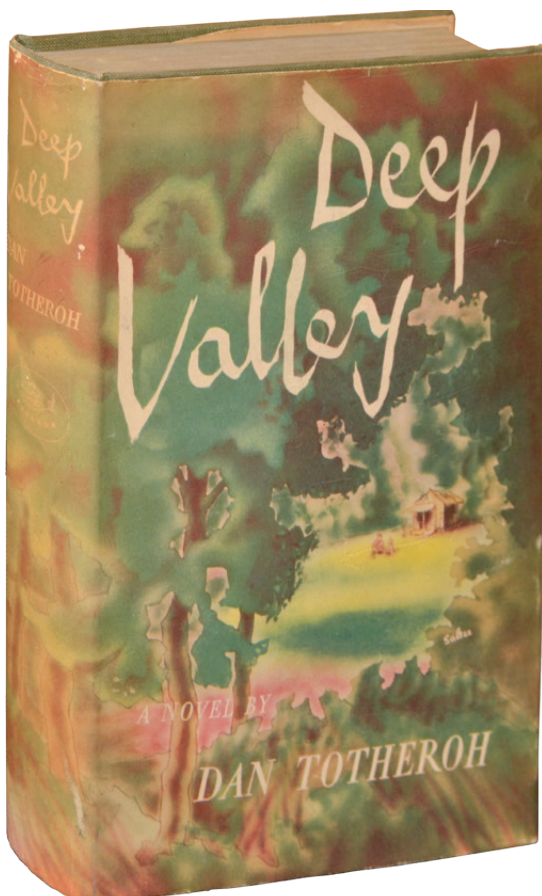
JOHN REESE**The Looters**

New York: Random House, 1968. First Edition. Two copies, one each of the two jacket variants issued, one with the author name on the spine in bright pink, the other in orange.

Basis for the 1973 heist film, *Charley Varrick*, directed by Don Siegel and starring Walter Matthau and Joe Don Baker.

Both copies in essentially the same condition: board edges lightly faded, else Near Fine in a Fine dust jacket, with none of the fading to the spine titles usually found. A superb set.

\$675



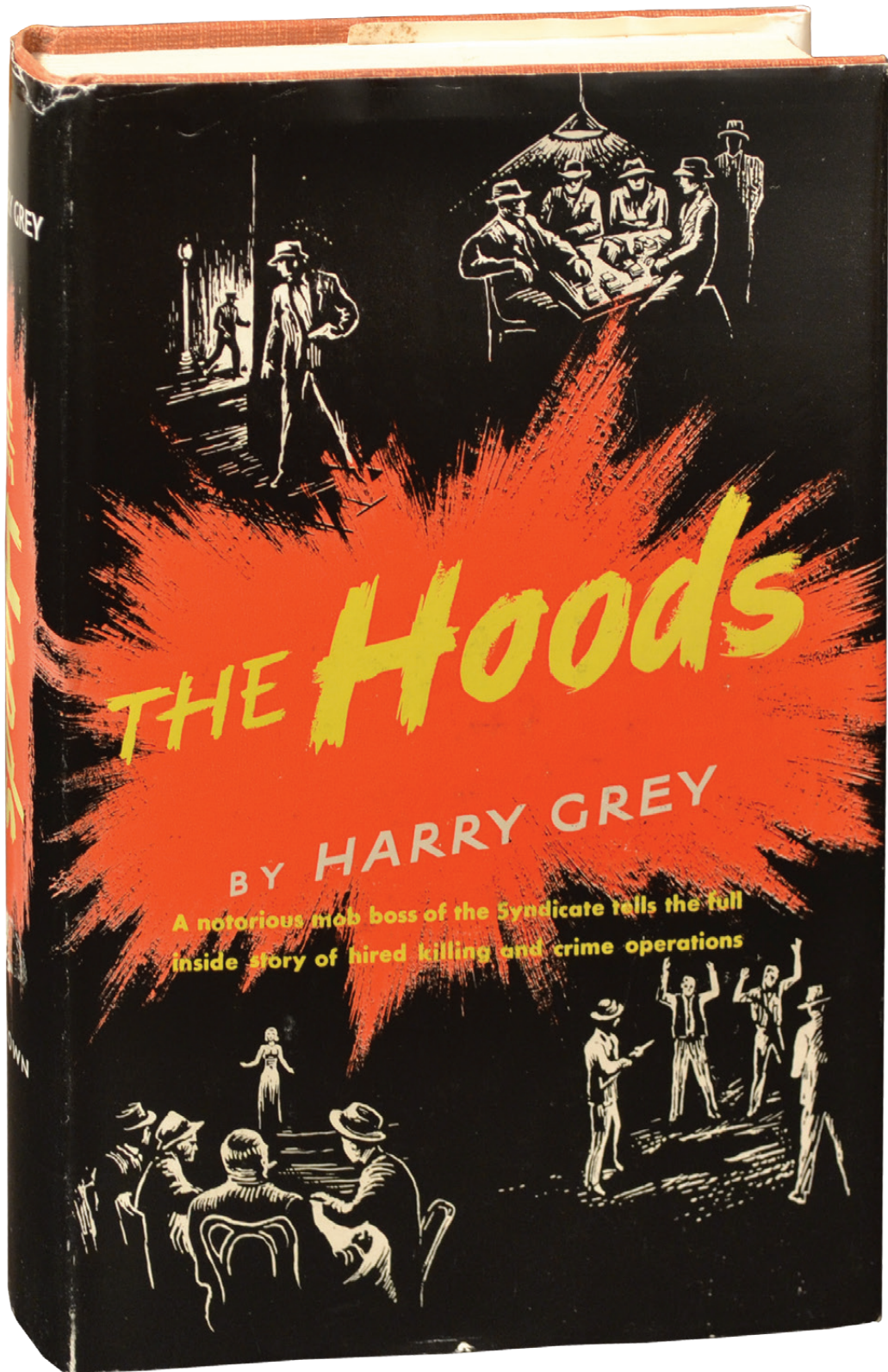
21

DAN TOTHEROH**Deep Valley**

New York: LB Fischer, 1942. First Edition. Basis for the 1947 film noir directed by Jean Negulesco, written for the screen by William Faulkner, and starring Ida Lupino and Dane Clark.

Spine slightly cocked, else Near Fine in an extremely clean, about Near Fine dust jacket. Jacket is lovely and fresh apart from some toning at the spine panel.

\$650



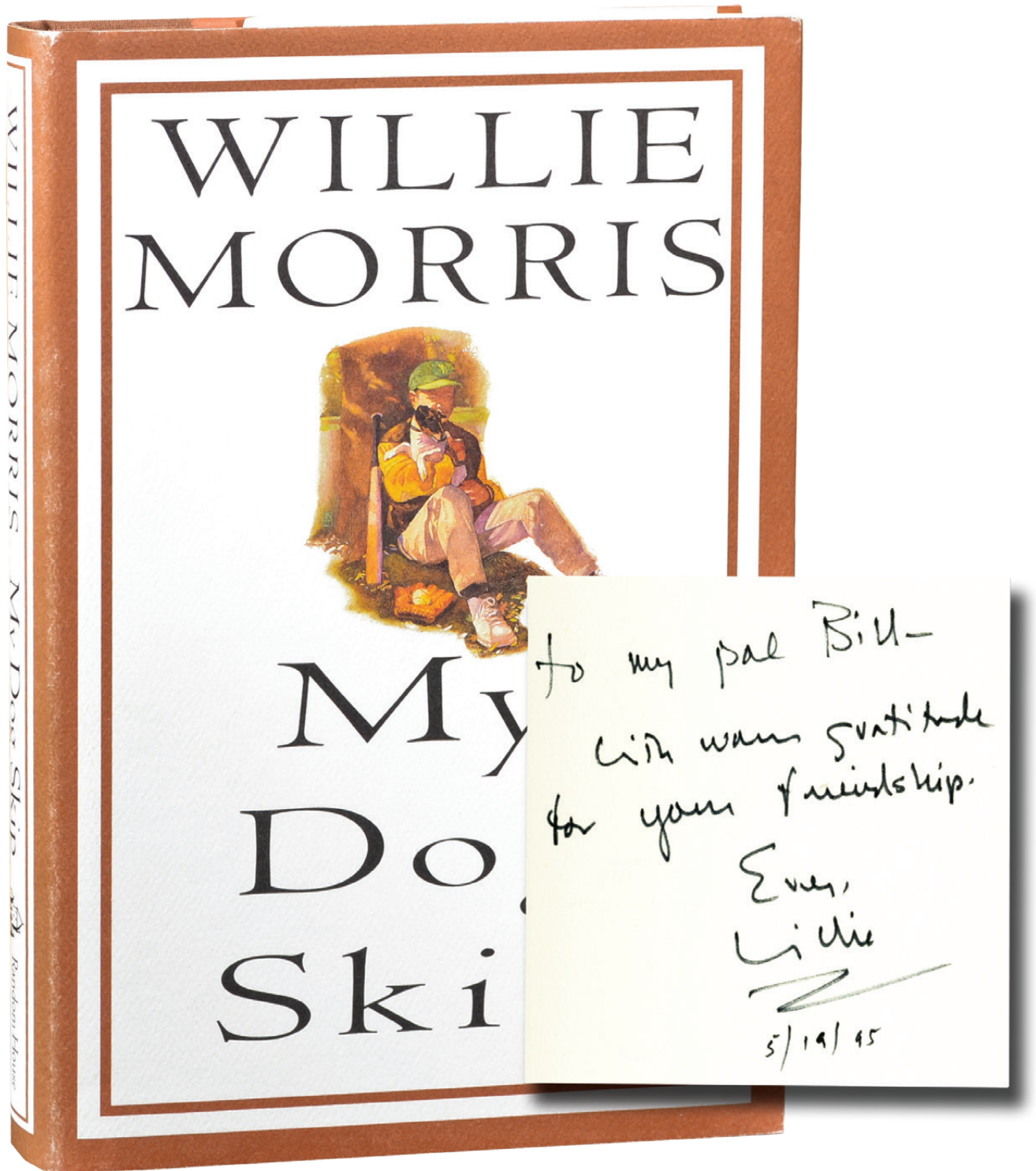
22

HARRY GREY
The Hoods

New York: Crown, 1952. First Edition. Basis for Sergio Leone's 1984 mob epic, *Once Upon a Time in America*, starring Robert DeNiro and James Woods.

Near Fine in an about Near Fine dust jacket with none of the usual fading to the spine panel, only a tiny hole at mid-spine.

\$1850



23

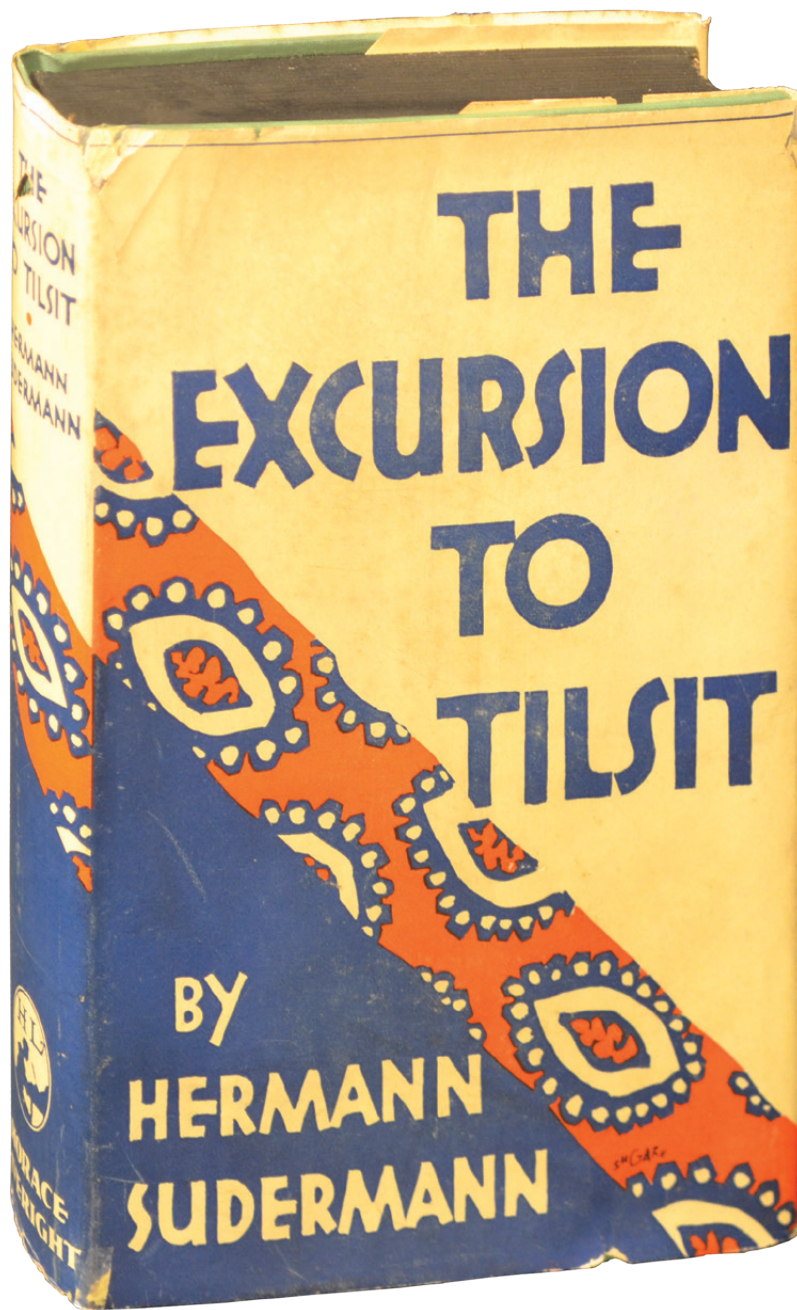
WILLIE MORRIS
My Dog Skip

New York: Random House, 1995. First Edition.
 Review copy, inscribed by the author in the year of
 publication on the half-title page: "To my pal Bill /
 With warm gratitude for your friendship / Ever /
 Willie / 5-19-95."

A hint of fading to the jacket spine, else about Fine
 and unread in a Near Fine dust jacket.

\$400

Basis for the 2000 film directed by Jay Russell
 and starring Frankie Muniz, Diane Lane, and Luke
 Wilson.



24

Basis for Murnau's *Sunrise*
HERMANN SUDERMANN
The Excursion to Tilsit

New York: Horace Liveright, 1930. First American Edition, and first edition in English. Originally published in Germany in 1917 as *Litauische Geschichten*. Only a handful of English translations of the author's books appeared during his lifetime, and all are exceedingly scarce.

The title story is the basis for F.W. Murnau's *Sunrise* (1927)..

Very Good plus in a Very Good dust jacket. Jacket is bright and colorful, with a chips to the rear panel, and spine title, and minor wear and rubbing.

\$950

\$10.95

HOUSE-KEEPING

A NOVEL

Marilynne Robinson

HOUSEKEEPING / Marilynne Robinson

FSG

HOUSEKEEPING

is a quiet, humorous, beautiful book filled with what I can only call the ecstasy of wisdom. It turns eccentricity into poetry, praises the orphan in each of us, transforms everyday life into a kind of sacred myth. John Hawkes

This is the story of Ruth, who grows up with her sister Lucille under the care of her competent grandmother, then of two comically fumbling great-aunts, and finally of Sylvie, the transient sister of her dead mother. The family house is in a small town on a glacial lake in the Far West—a town “chastened by an outsized landscape and extravagant weather, and chastened again by an awareness that the whole of human history had occurred elsewhere.” Fingerbone Lake, which holds the casualties of the spectacular train derailment that took Ruth’s grandfather’s life, provides a legend for the town and a haunting legacy for Ruth’s family.

The book is about the effort to “keep house,” to keep anything at all, in a landscape and a community where nothing seems to persist except memory. Sylvie undertakes her domestic responsibilities with the best intentions, but her efforts are sporadic and tentative and finally doomed. Lucille, armed with dress patterns, nail polish, and a group of peers, begins to resist her unconventional upbringing in several touchingly humorous episodes. Ruth, on the other hand, grows closer to Sylvie, and at last the two are drawn back into the world of transiency, abandoning the attempt to maintain any human stronghold against “the brisk and ruinous energies of the world.”

Marilynne Robinson’s unique gifts as a stylist and a storyteller move *Housekeeping* beyond the conventions of realism, while rendering in memorable detail the ceremonies through which the life of a household is sustained and the forces of nature by which it is eroded.

25

Trail dust jacket, never used

MARILYNNE ROBINSON

Housekeeping

New York: Farrar Straus and Giroux, 1980. Trial dust jacket for the first edition of the Pulitzer Prize-winning author’s critically acclaimed and beloved work. This version differs strikingly from the final jacket in that the lettering for the author and title on the front panel and spine are in a deep orange rather than the blue-black color ultimately used. The Pulitzer Prize-winning author’s first book, basis for the wonderful 1987 film directed by Bill Forsyth starring Christine Lahti.

Lightly folded along rear hinge. Near Fine with a touch of the inevitable toning at the edges of the flaps. In a clear archival mylar folder.

\$350

CHRIS OFFUTT

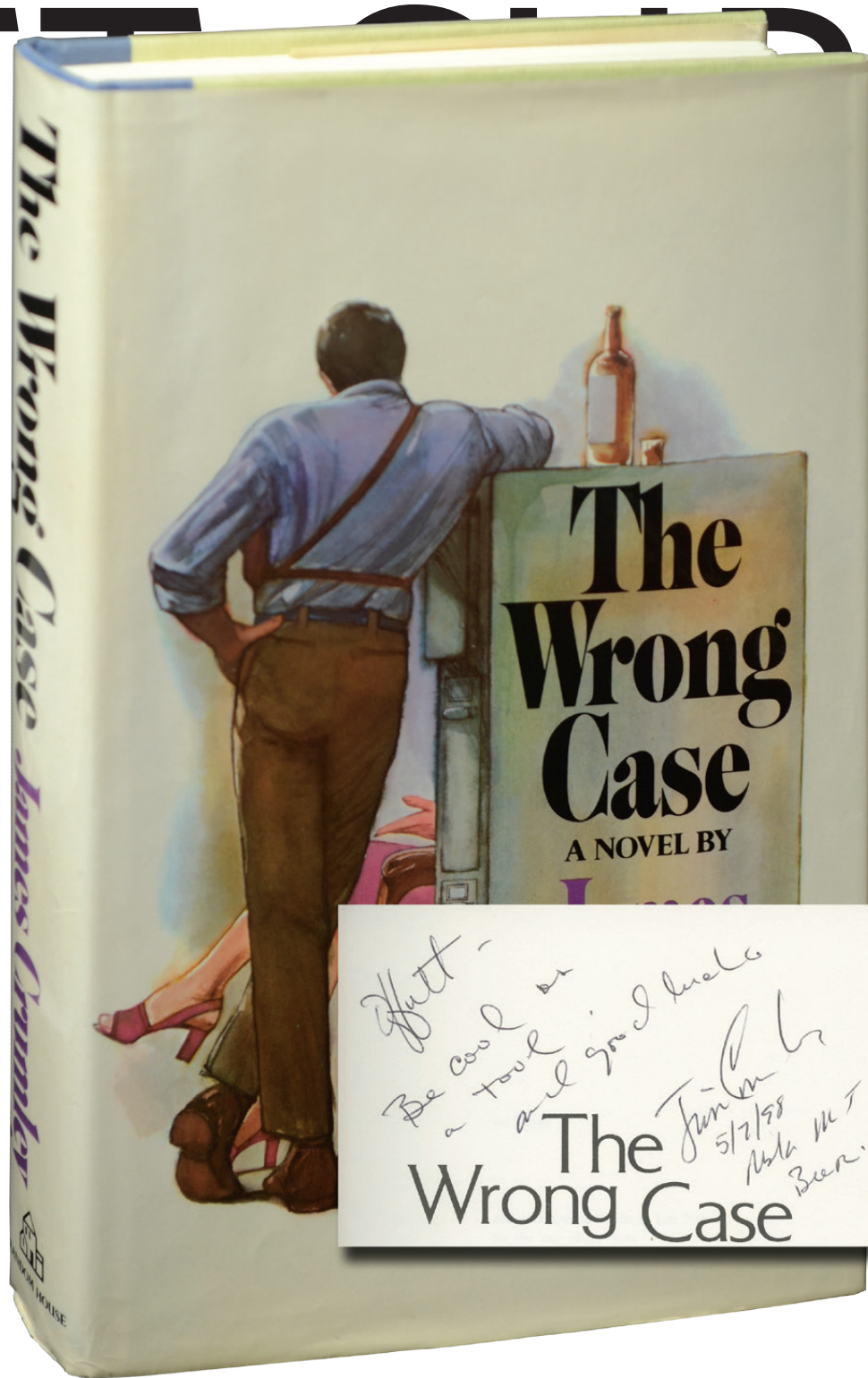


CHRIS OFFUTT is the author of *Kentucky Straight* and other short story collections, novels, nonfiction, and memoirs, and, in 1996, was named one of the twenty Best Young American Novelists by *Granta* magazine.

Offutt has also written for popular television shows and national publications, has been visiting faculty at numerous institutions including the Iowa Writer's Workshop, and has received awards from the Guggenheim Foundation, the National Endowment for the Arts, and others.

The books in this section are from Offutt's collection, each of them either signed or inscribed to Offutt by their authors.

UTTERS



26

JAMES CRUMLEY
The Wrong Case

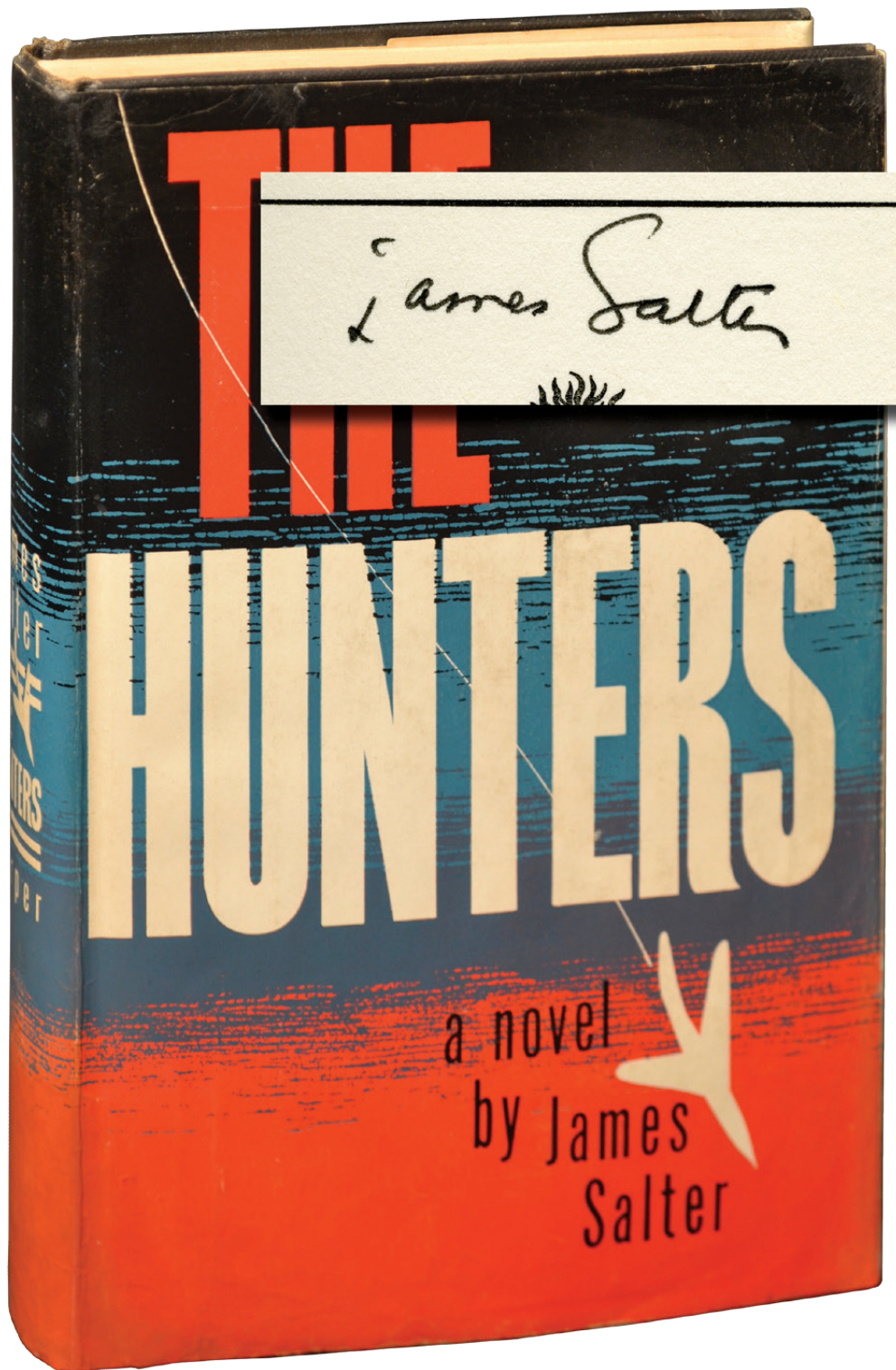
New York: Random House, 1975. First Edition.

Inscribed by the author on the front endpaper to author Chris Offutt: "Offutt / Be cool as a tool and good luck / Jim Crumley / 5/7/98 / Missoula, MT / Beer." A rare association between two important authors of modern hardscrabble fiction.

Crumley's second book, first mystery, and scarcest title, introducing his character Milo Milodragovitch. Jacket art by Paul Bacon.

Fine in a Fine dust jacket. Partially removed bookplate to the front endpaper.

\$850



27

JAMES SALTER
The Hunters

New York: Harper and Brothers, 1956. First Edition.
Signed by the author on the title page.

Salter's very scarce first book, a novel about fighter pilots in the Korean War. Basis for the overlooked 1958 film produced and directed by Dick Powell and starring Robert Mitchum, Robert Wagner, and Richard Egan.

Near Fine in a professionally restored dust jacket that presents as Near Fine. Spine ends and corners lightly bumped, with a small sticker shadow to the front endpaper.

\$975

28

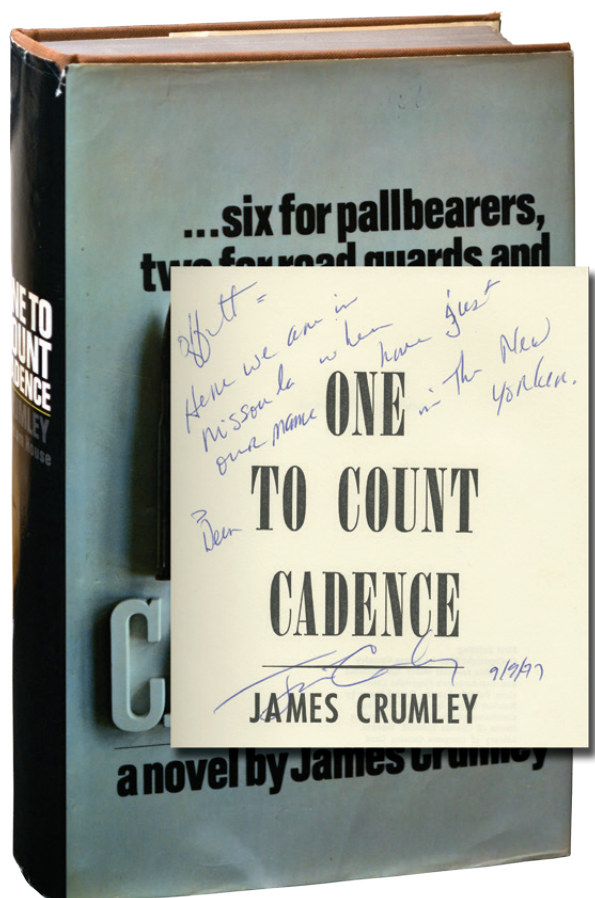
JAMES CRUMLEY
One to Count Cadence

New York: Random House, 1969. First Edition.
 Inscribed by James Crumley on the title page
 to author Chris Offutt: "Offutt = Here we are in
 Missoula when our name [sic] have just been in the
 New Yorker / James Crumley / 9/9/97."

The author's first book, a story of the US Army
 in peacetime during 1962, set on a base in the
 Philippines.

Very Good in a Near Fine dust jacket. Large bruise to
 the front pastedown, owner blind stamp to the title
 page. Jacket has light rubbing at the spine ends and
 corners.

\$350



29

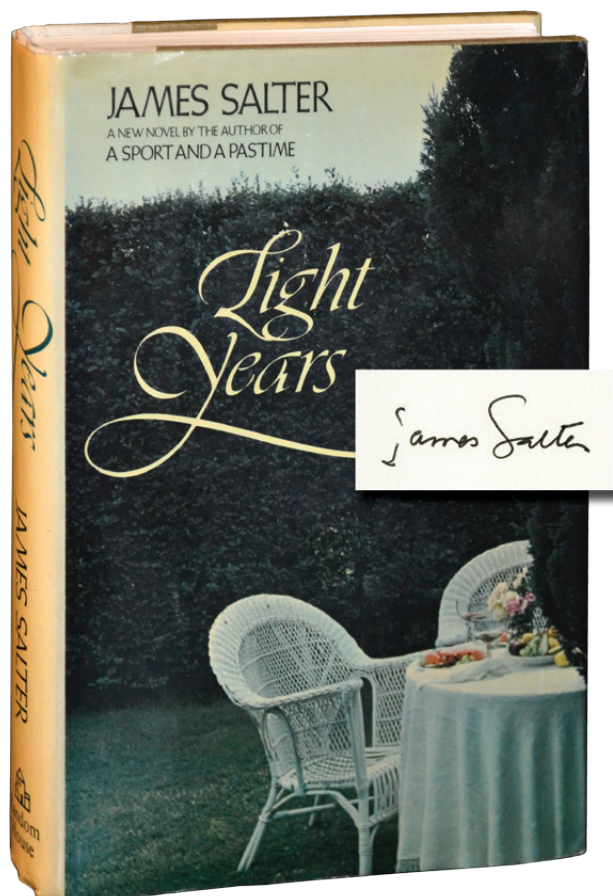
JAMES SALTER
Light Years

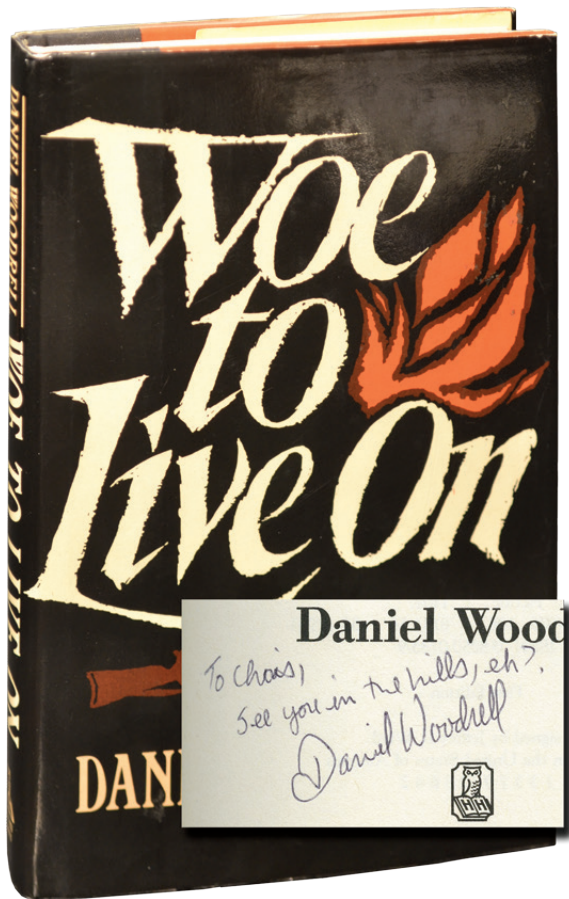
New York: Random House, 1975. First Edition.
 Signed by the author on the title page.

An intimate portrait of a marriage, Salter's well-
 received fourth novel.

Very Good plus in a Near Fine dust jacket. Book has
 a slight lean, with light soil to the top page edges
 and toning at the extremities. Jacket is lightly toned,
 especially at the spine.

\$400





30

DANIEL WOODRELL
Woe to Live On

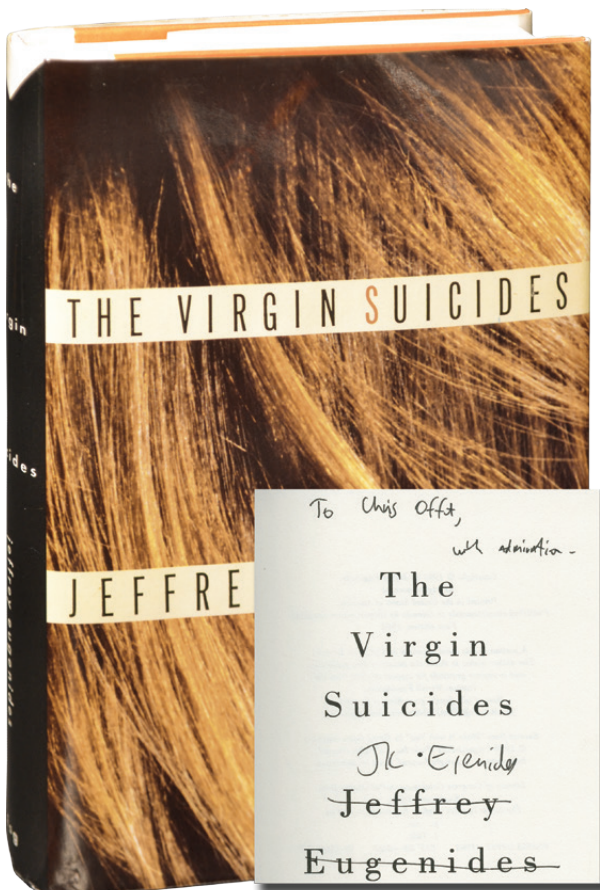
New York: Henry Holt, 1987. First Edition.

Inscribed by Woodrell to author Chris Offutt on the title page: "To Chris, See you in the hills, eh? Daniel Woodrell." Both Woodrell and Offutt began their careers as writers at the famed Iowa Writer's Workshop.

Basis for the 1999 film, *Ride with the Devil*, directed by Ang Lee and starring Tobey Maguire and Skeet Ulrich. Woodrell's second novel.

Fine in a just about Fine dust jacket.

\$325



31

JEFFREY EUGENIDES
The Virgin Suicides

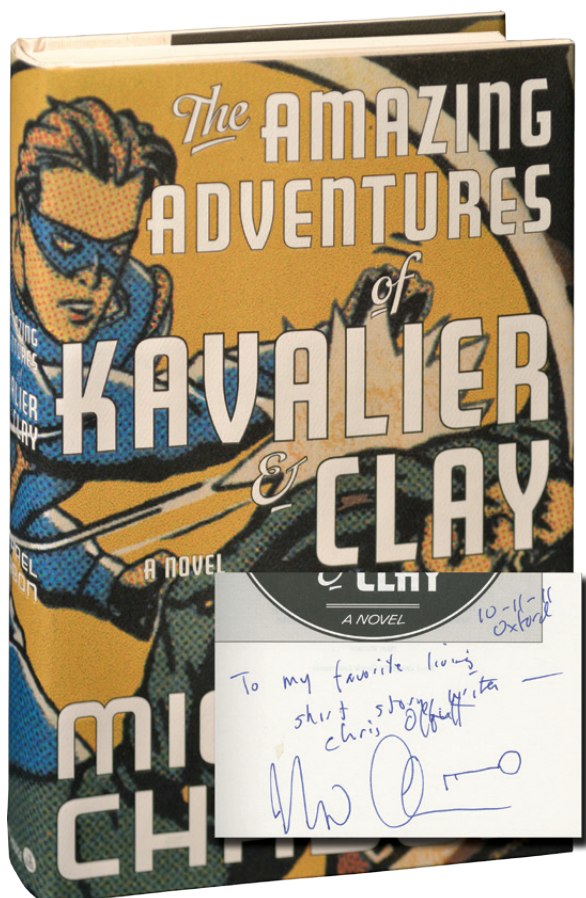
New York: Farrar, Straus, and Giroux, 1993. First Edition.

Inscribed by the author on the title page to author Chris Offutt: "To Chris Offut [sic], with Admiration / JK Eugenides." An early Eugenides signature.

Eugenides' first novel, and basis for the debut film by director Sofia Coppola.

Jacket spine ends lightly bumped, else Fine and unread in a Fine dust jacket.

\$275



32

MICHAEL CHABON

The Amazing Adventures of Kavalier and Clay

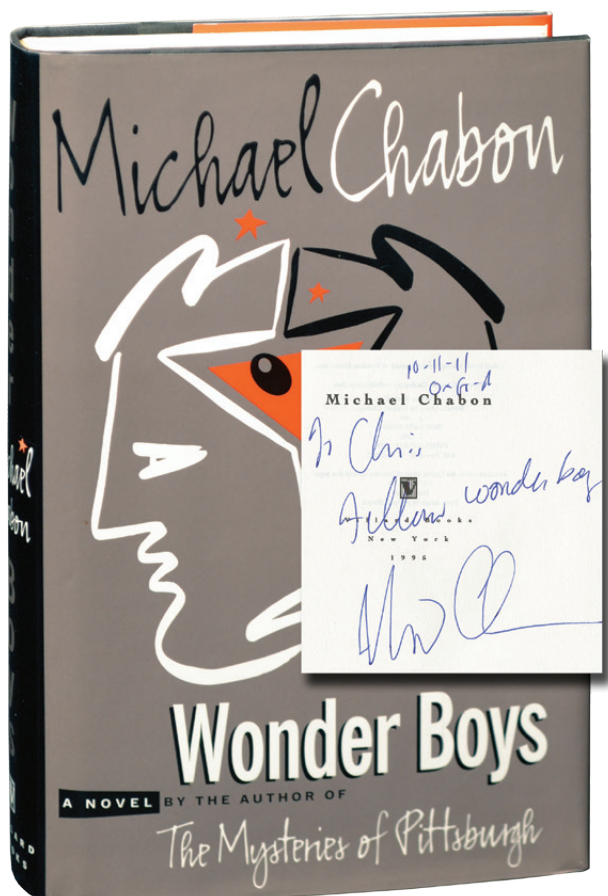
New York: Random House, 2000. First Edition.

Warmly inscribed by Chabon on the title page to author Chris Offutt: "10-11-11 / Oxford / To my favorite living short story writer — Chris Offutt / Michael Chabon," with the author's trademark illustration of a key.

Winner of the Pulitzer Prize, and the genre-busting book that rocketed Chabon to the heights of both critical and popular success from which he has yet to come down.

Fine in a Fine dust jacket.

\$400



33

MICHAEL CHABON

Wonder Boys

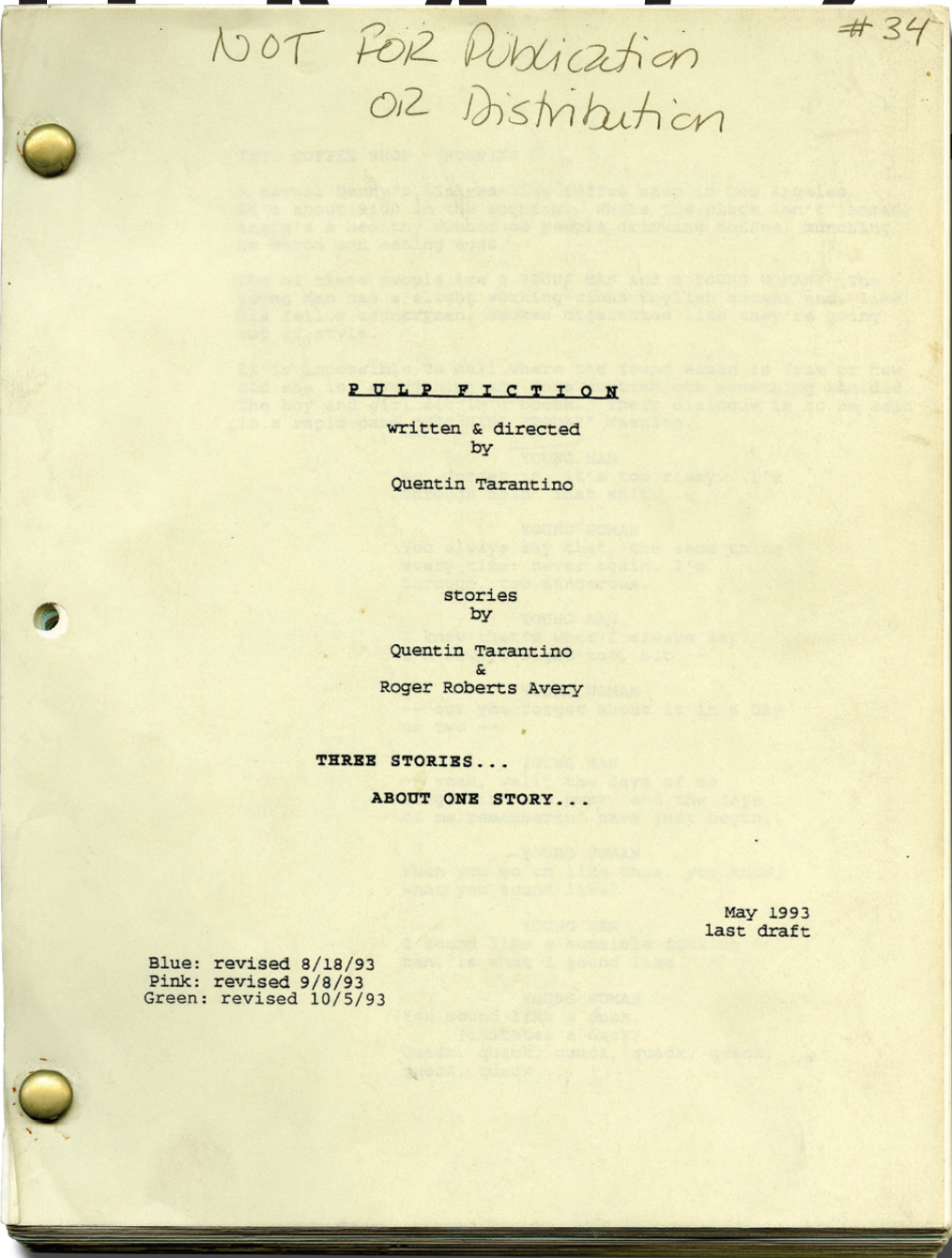
New York: Villard, 1995. First Edition.

Inscribed by Michael Chabon on the title page to author Chris Offutt: "10-11-11 Oxford / For Chris / Fellow wonder boy / Michael Chabon." Review copy, with publisher's materials laid in.

Basis for the superb 2000 film adaptation starring Michael Douglas and Tobey Maguire.

Fine in a Fine dust jacket.

\$275



34

QUENTIN TARANTINO
Pulp Fiction

Last Draft script for the 1994 film, dated May 1993. Likely belonging to a crew member, with pink, blue, and green revision pages, and occasional holograph notations in black ink throughout.

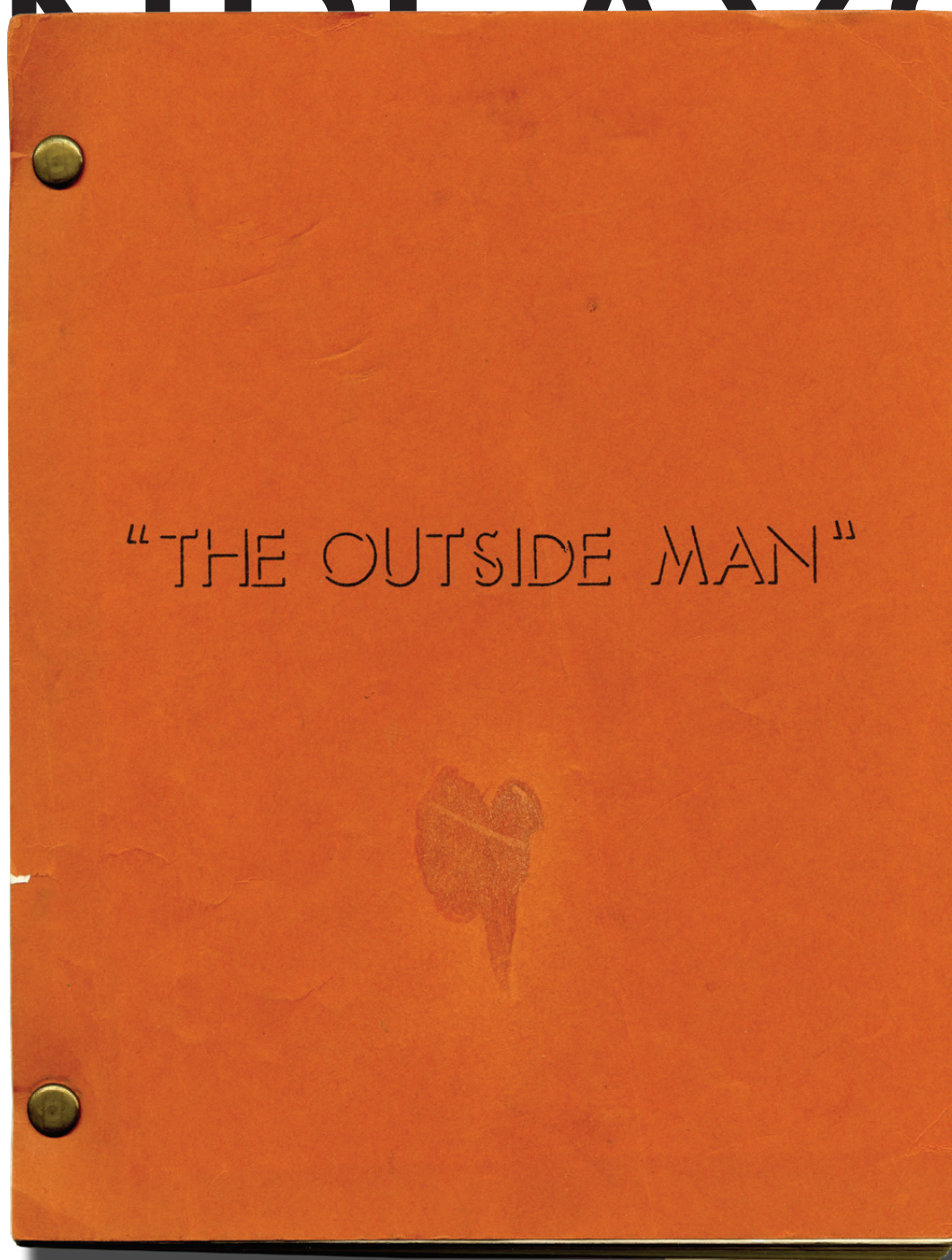
Arguably Tarantino’s masterpiece, a noirish series of three stories told together in cutup style, not unlike the novels of William S. Burroughs, each with one violent narrative folding in on the next. Controversial winner of the Palme d’Or, and winner of a Best Original Screenplay Oscar. Nominated for six more Academy Awards, including Best Picture, Best

Director, Best Supporting Actress for Uma Thurman, Best Supporting Actor for Samuel L. Jackson, and Best Actor for John Travolta, in a career reviving role.

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

National Film Registry. Ebert I. Grant US. Spicer US Neo-Noir.

\$2500



35

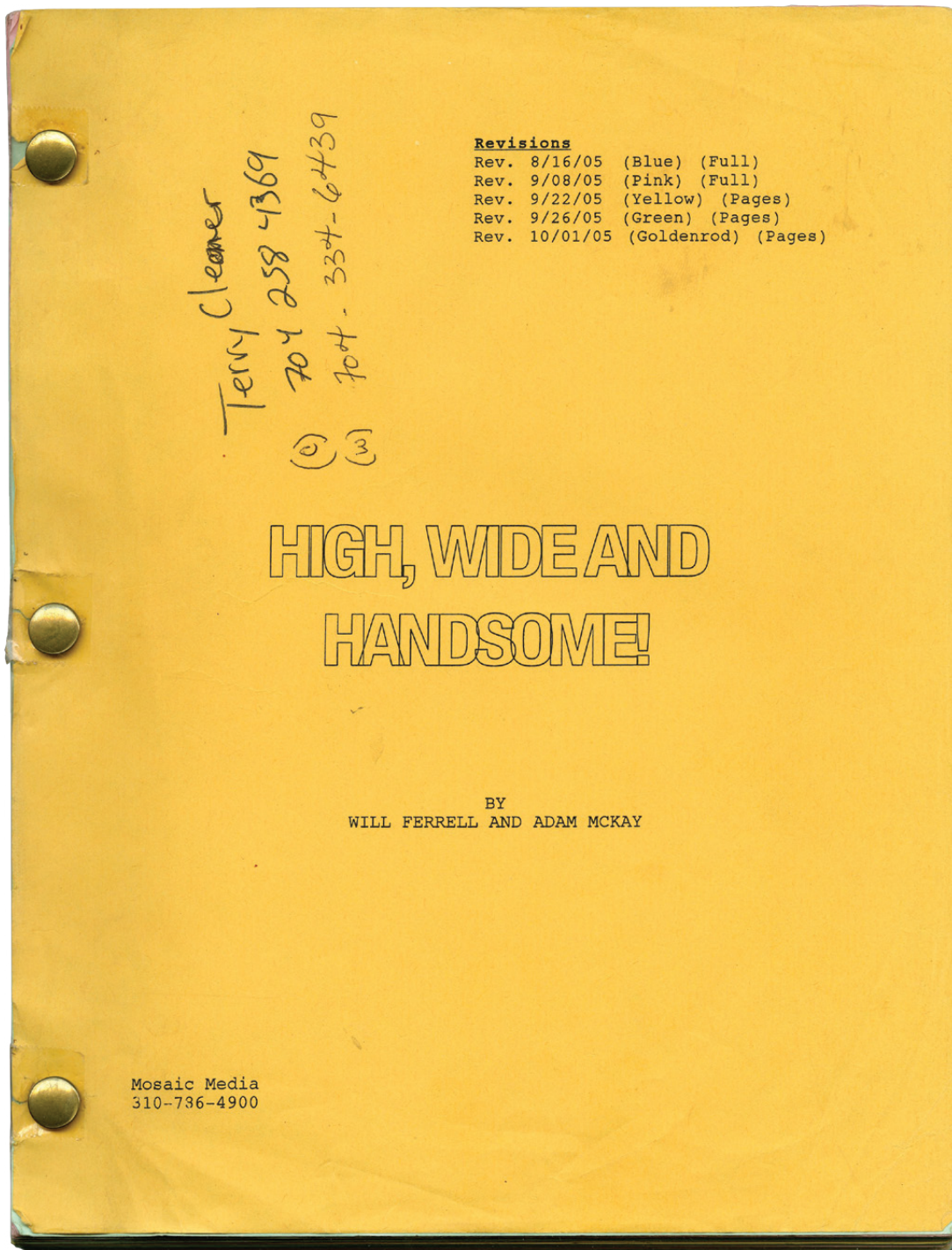
JACQUES DERAY
The Outside Man

Draft French script for the 1972 neo-noir film. An international co-production, produced in France but shot entirely in English, directed by the noted French auteur Jacques Deray. Shot on location at many unusual decayed and shabby sites in the Los Angeles area, notably Venice Beach.

Jean-Louis Trintignant stars as Lucien, a French hit man hired to travel to Los Angeles to end the life of an important local mobster. Unbeknownst to Lucien,

the mobster's heirs, who hired him, have hired yet another hit man (Roy Scheider) to kill Lucien once the initial job is complete. Lucien speaks very little English, and the lifestyles and customs of Los Angelenos puzzle him completely.

\$675



36

ADAM MCKAY (DIRECTOR)

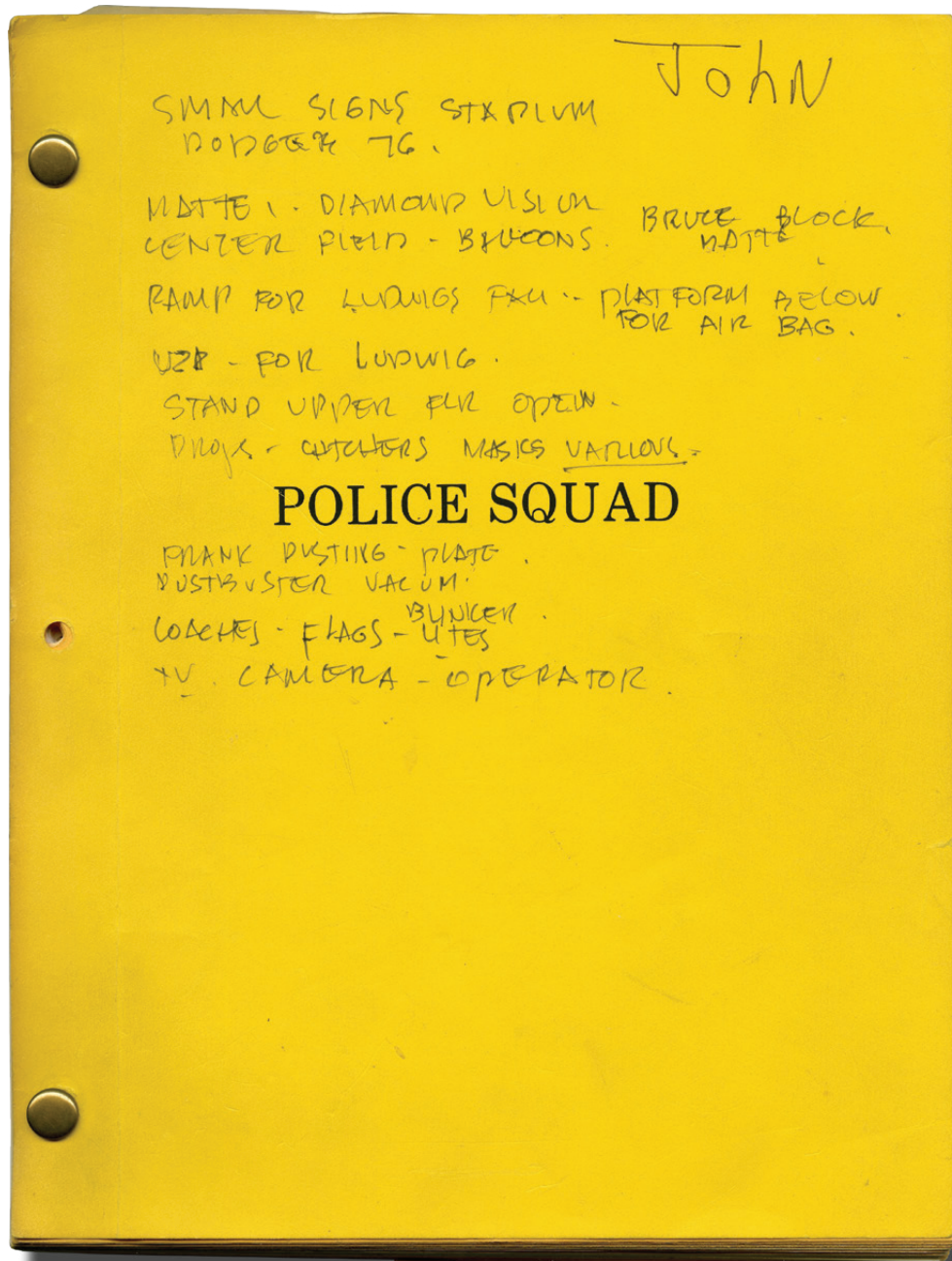
WILL FERRELL, JOHN C. REILLY (STARRING)

Talladega Nights: The Ballad of Ricky Bobby

Draft script for the 2006 comedy film, with rainbow revisions dated throughout 2005. Occasional holograph notations and blue and orange page markers throughout. Included is a separate shooting schedule dated September 25th, 2005 with 31 blue pages and 13 yellow.

Ricky Bobby (Will Ferrell) and his childhood friend Cal Naughton Jr. (John C. Reilly) are NASCAR legends, always coming in first and second, and always in that order. Ricky Bobby has to face his demons when a rival driver (Sacha Baron Cohen), takes Bobby's place at the top.

\$550



37

DAVID ZUCKER (DIRECTOR)

LESLIE NIELSEN (STARRING)

The Naked Gun: From the Files of Police Squad!

Revised Draft script for the 1988 film, seen here under the title *Police Squad*, dated January 22, 1988. Production designer's John J. Lloyd's working copy, with his name and numerous notations on the front wrapper, and throughout the script. Based on the television show *Police Squad!* (1982), created by Jerry Zucker, Jim Abrahams, and David Zucker.

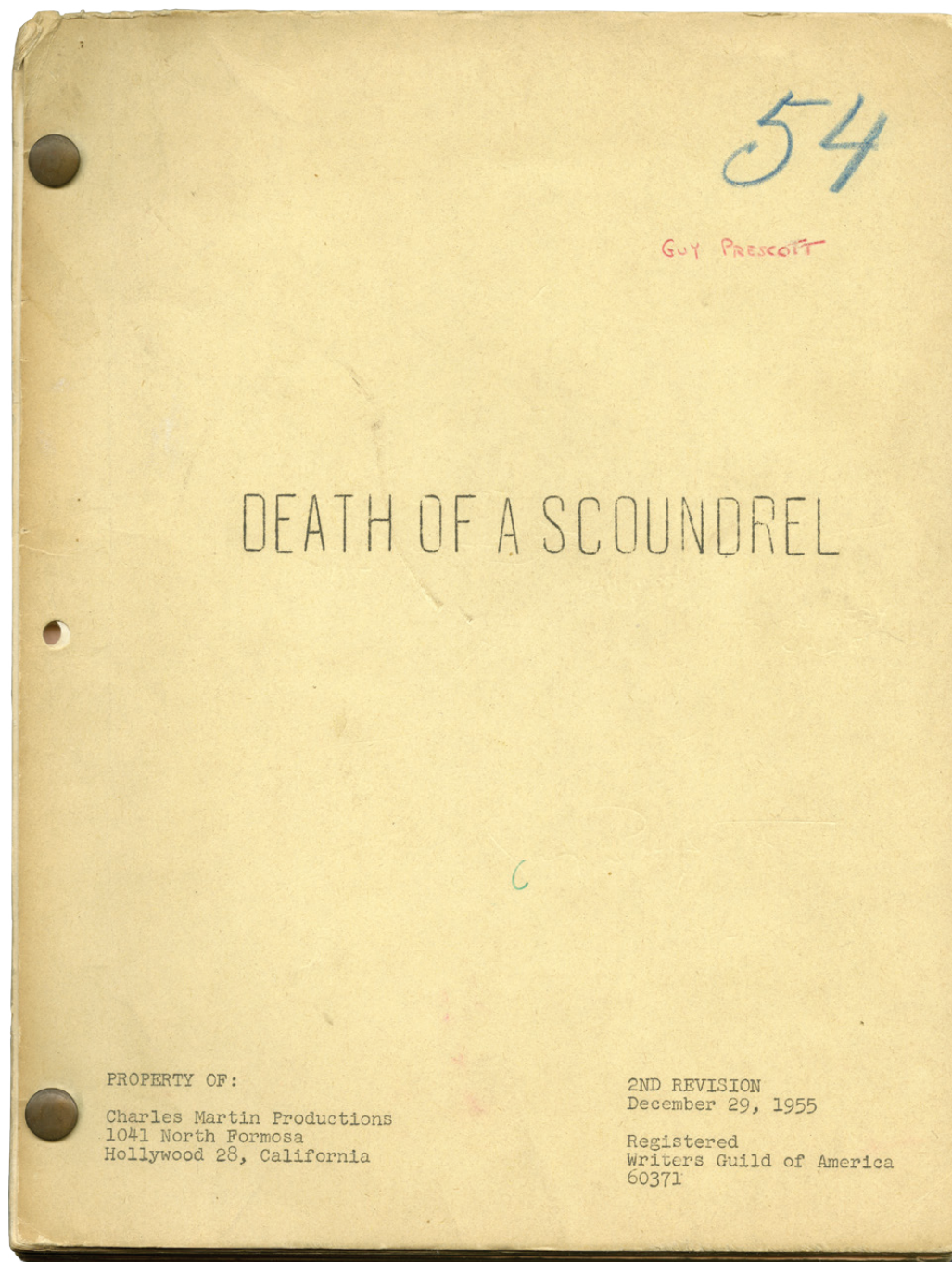
The classic origins of the *Naked Gun* film trilogy, in which we follow Leslie Nielsen as clueless, clumsy police detective Frank Drebin, who in this installment must find the drug lords who shot his partner, while

simultaneously foiling an assassination plot on Queen Elizabeth.

Set in Beirut and Los Angeles, shot on location in California.

Carlson and Connolly, *Destroy All Movies*.

\$2250



38

CHARLES MARTIN
Death of a Scoundrel

Second Revised Draft script for the 1956 film noir, dated December 29, 1955. Loosely based on the death of Russian-born financier Serge Rubinstein. Copy belonging to Guy Prescott, who plays an uncredited role in the film as the assistant to Captain LaFarge (played by Morris Ankrum), with Prescott's holograph notations at the inclusion of his dialogue and appearances.

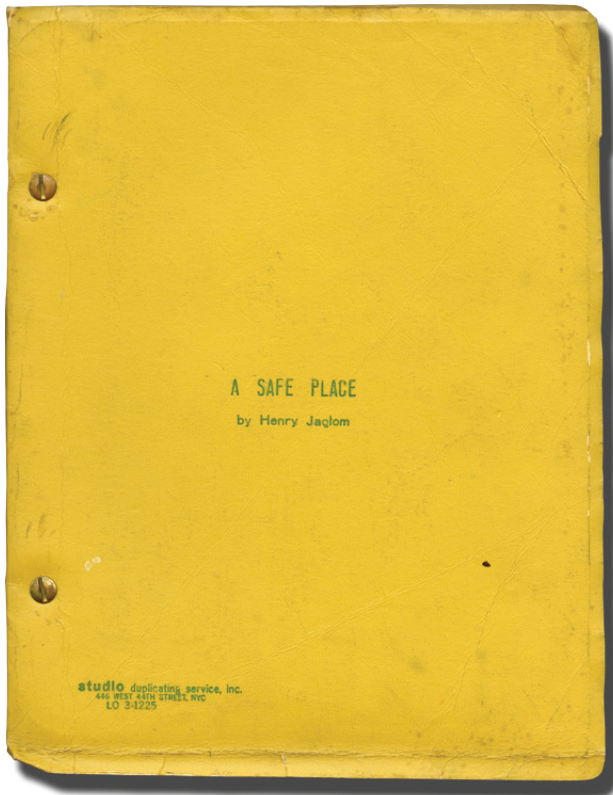
George Sanders plays a wealthy, hated businessman who has conned his way to the top and, as the film

begins, has been found murdered. We see his life in a series of flashbacks as it is told to the police by his secretary and fellow con artist Yvonne DeCarlo. One of only two films in which Saunders and his real-life brother Tom Conway also play brothers onscreen.

Shot on location in New York City and California.

Grant US. Selby US. Spicer US Classic Noir.

\$750



39

Henry Jaglom begins

HENRY JAGLOM
A Safe Place

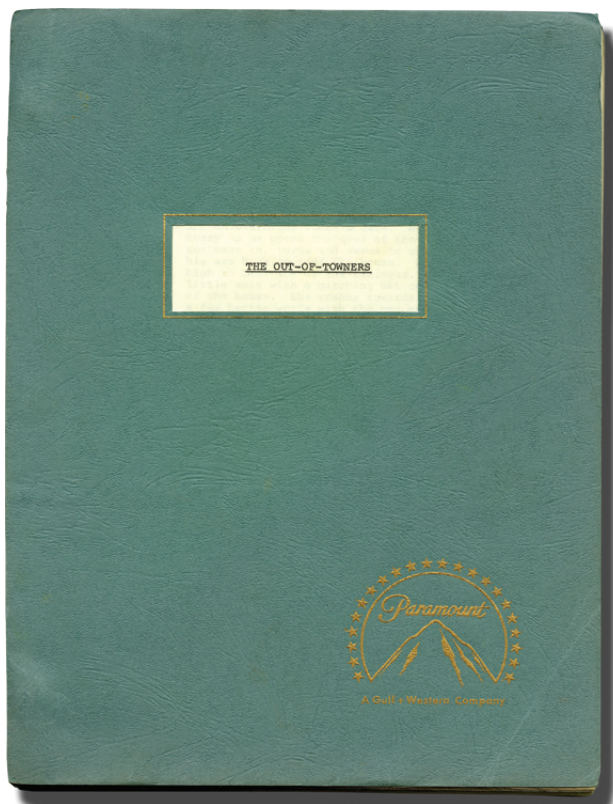
Revised Draft script for the 1971 film, dated May 22, 1970. Copy belonging to still photographer Ron Munkasci, with his name in holograph ink to the title page.

Henry Jaglom's directorial debut. Tuesday Weld plays an aging, mentally disturbed flower child who lives alone in New York and longs to relive her childhood, including memories of a Central Park magician (Orson Welles) who used to give her magical objects.

Set in New York City, shot there on location.

Criterion Collection 548.

\$875



40

NEIL SIMON (SCREENWRITER)

ARTHUR HILLER (DIRECTOR)

JACK LEMMON, SANDY DENNIS (STARRING)

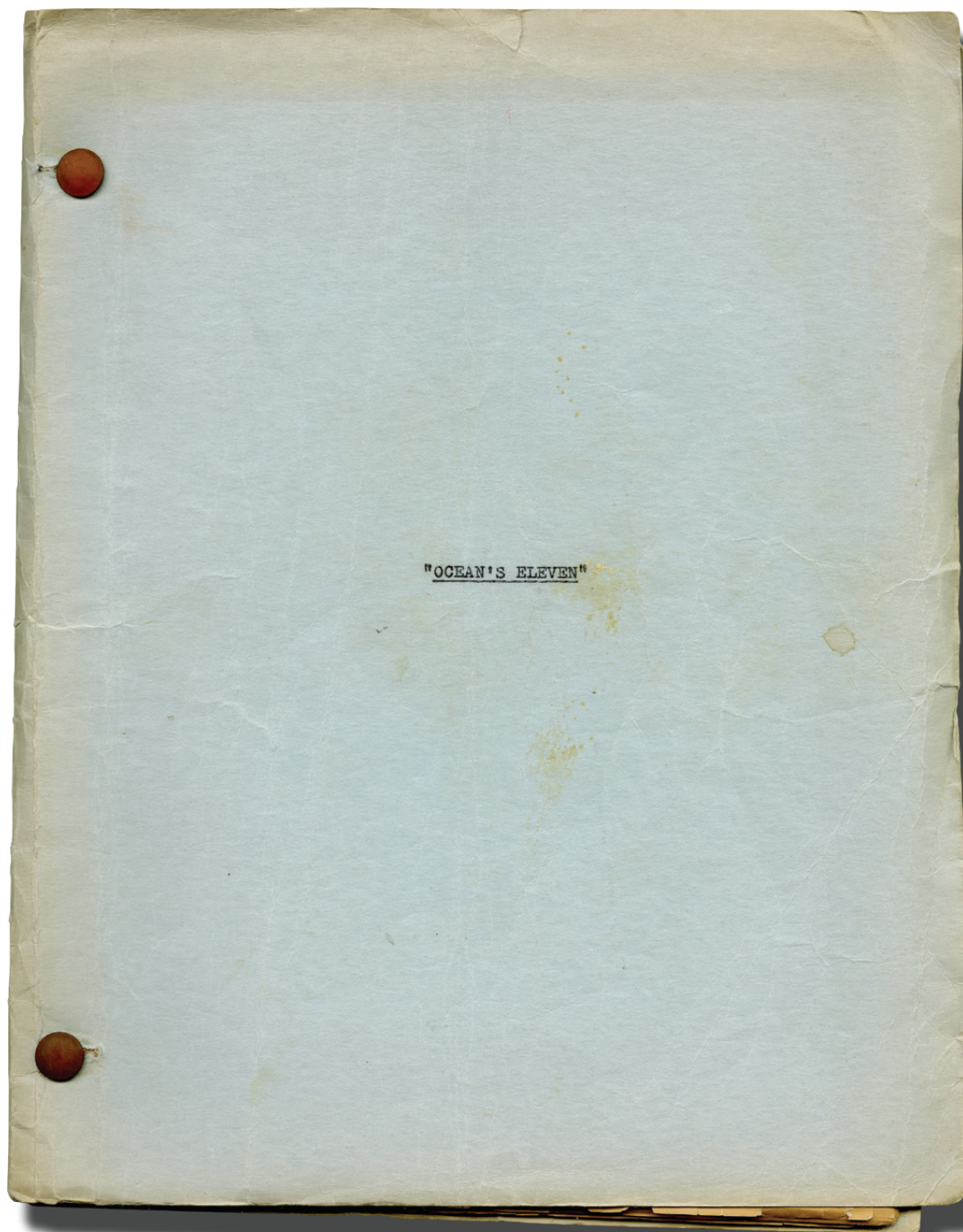
The Out of Towners

Final Draft Script for the 1970 film, dated March 6, 1979 and in Paramount Pictures wrappers. Here under its slightly different, hyphenated working title.

A seminal New York comedy and an Arthur Hiller high spot, shot on location in the city in early 1970. A document of the times, it captures the city's lovable insanity in countless ways, from airports to garbage strikes to Central Park muggers to hotels.

Shot on location in New York City, Long Island, and Boston.

\$650



41

LEWIS MILESTONE (DIRECTOR)
THE RAT PACK (STARRING)
Ocean's Eleven

Circa 1959. Early Draft script, consisting of mixed thermofax printing and ribbon copy typescript, for the 1960 film.

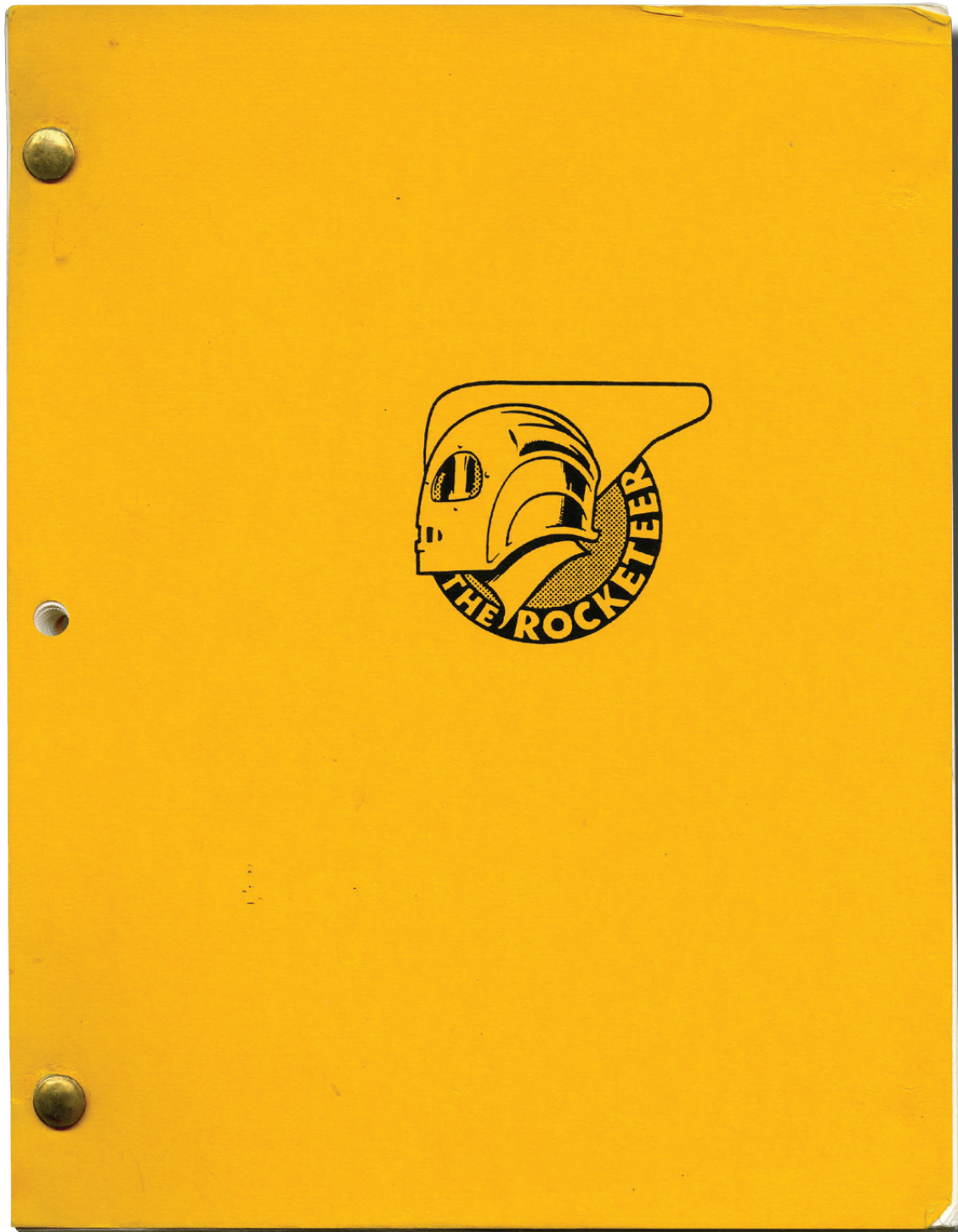
One of the most well-loved, classic heist films, *Ocean's Eleven* is the quintessential Rat Pack picture, in which a group of World War II veterans attempts a series of high-profile casino robberies in Las Vegas on New Year's Eve. Steven Soderbergh directed the

popular 2001 remake of the film (with two sequels), starring George Clooney, Brad Pitt, and Matt Damon.

Shot on location in Nevada and California.

Lee, *The Heist Film*.

\$2500



42

JOE JOHNSTON
The Rocketeer

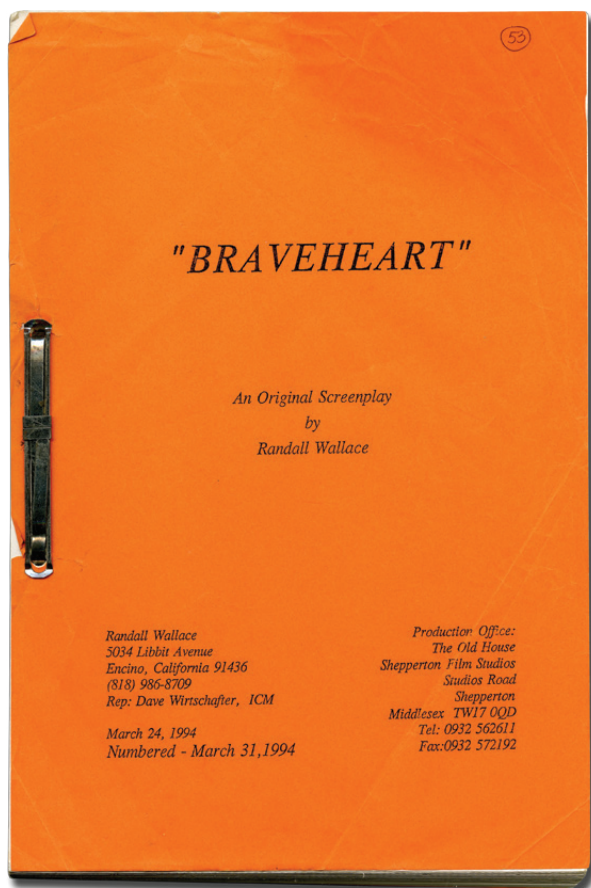
Revised First Draft script for the 1991 film, dated November 11, 1988, three years prior to its release.

Based on 1982 graphic novel by Dave Stevens, an early entry into the superhero movie canon, following the success of 1989's *Batman*, and a cult classic in its own right.

In 1930s Hollywood, a stunt pilot comes into possession of a jet-pack after getting caught in the crossfire between FBI agents and a group of gangsters. Dubbed the "Rocketeer" by the media, he becomes the target of both FBI and Nazi secret agents who are after the jet-pack.

\$1500

FILM SCREENPLAYS



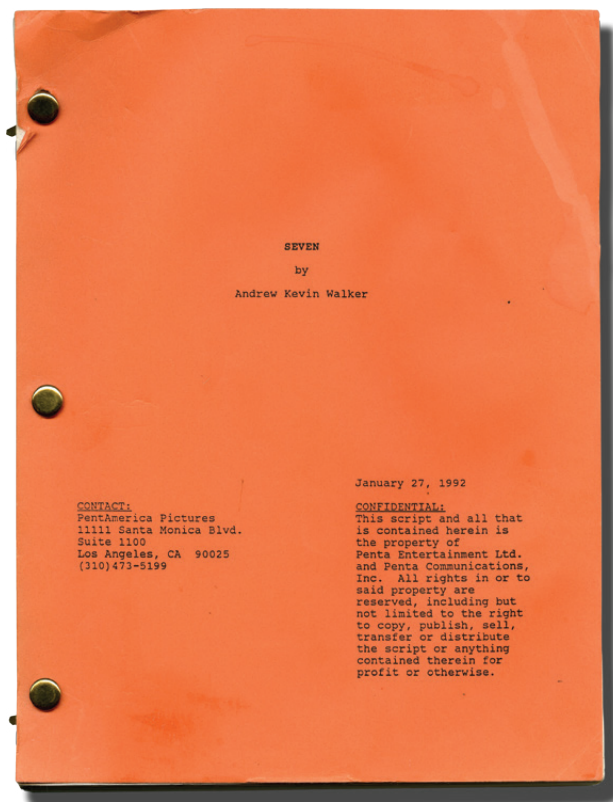
43

MEL GIBSON Braveheart

Draft Script for the 1995 film, dated March 24, 1994. An early draft, produced prior to the film having an association with Gibson's production company, Icon Entertainment International.

Winner of five Academy Awards, including Best Picture and Best Director, and nominated for another five, including Best Original Screenplay.

\$1850



44

DAVID FINCHER Se7en

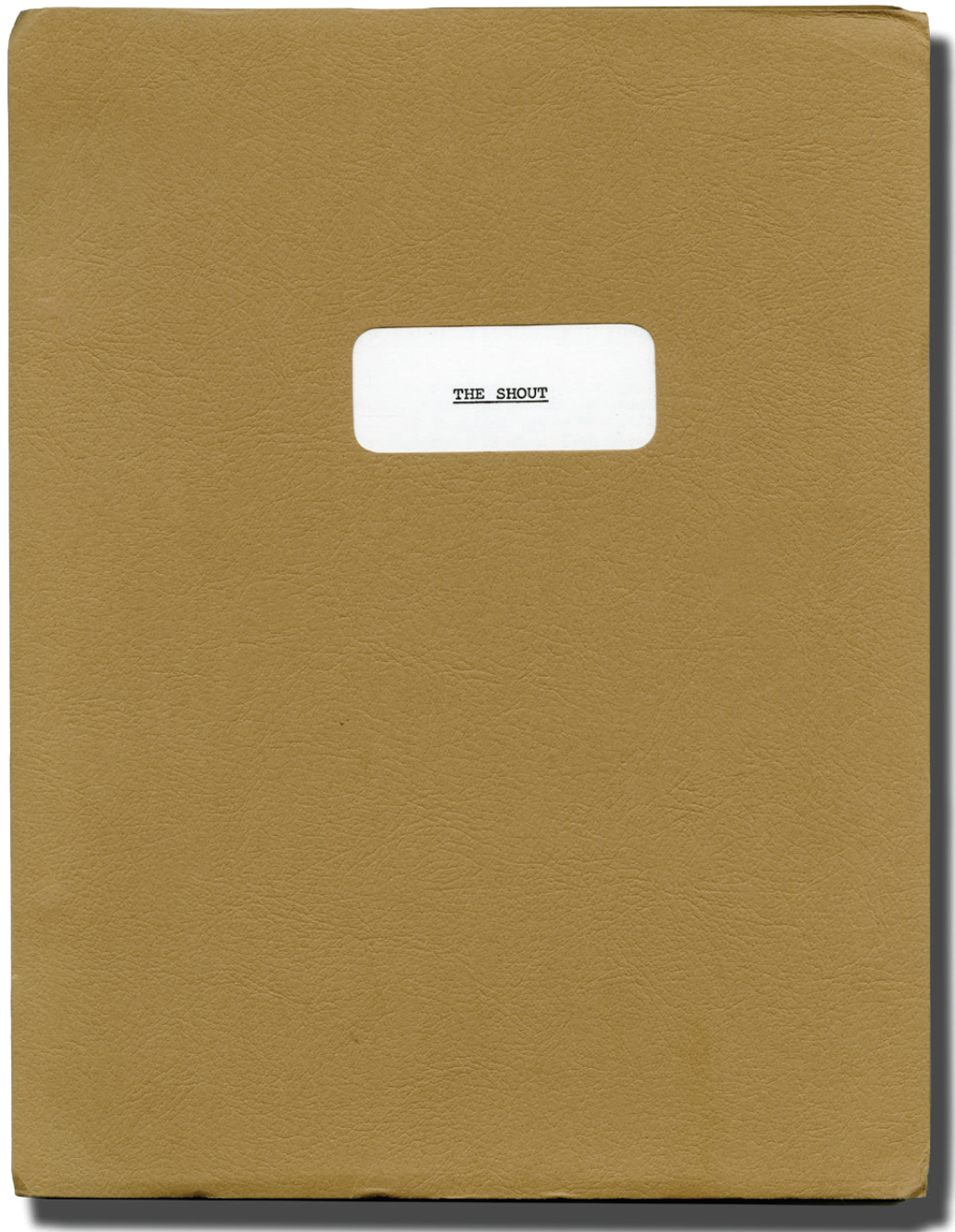
Early draft script for the 1995 neo-noir film, dated January 27, 1992, here under the spelling that does not include a number in the middle of the letters.

Rookie detective David Mills (Brad Pitt) joins the soon-to-retire William Somerset (Morgan Freeman) in a search for a serial killer (Kevin Spacey) who bases his murders on the seven deadly sins. Nominated for an Academy Award, and a breakthrough film for director David Fincher.

Shot on location in Los Angeles and Mojave, California.

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

\$375



45

JERZY SKOLIMOWSKI

The Shout

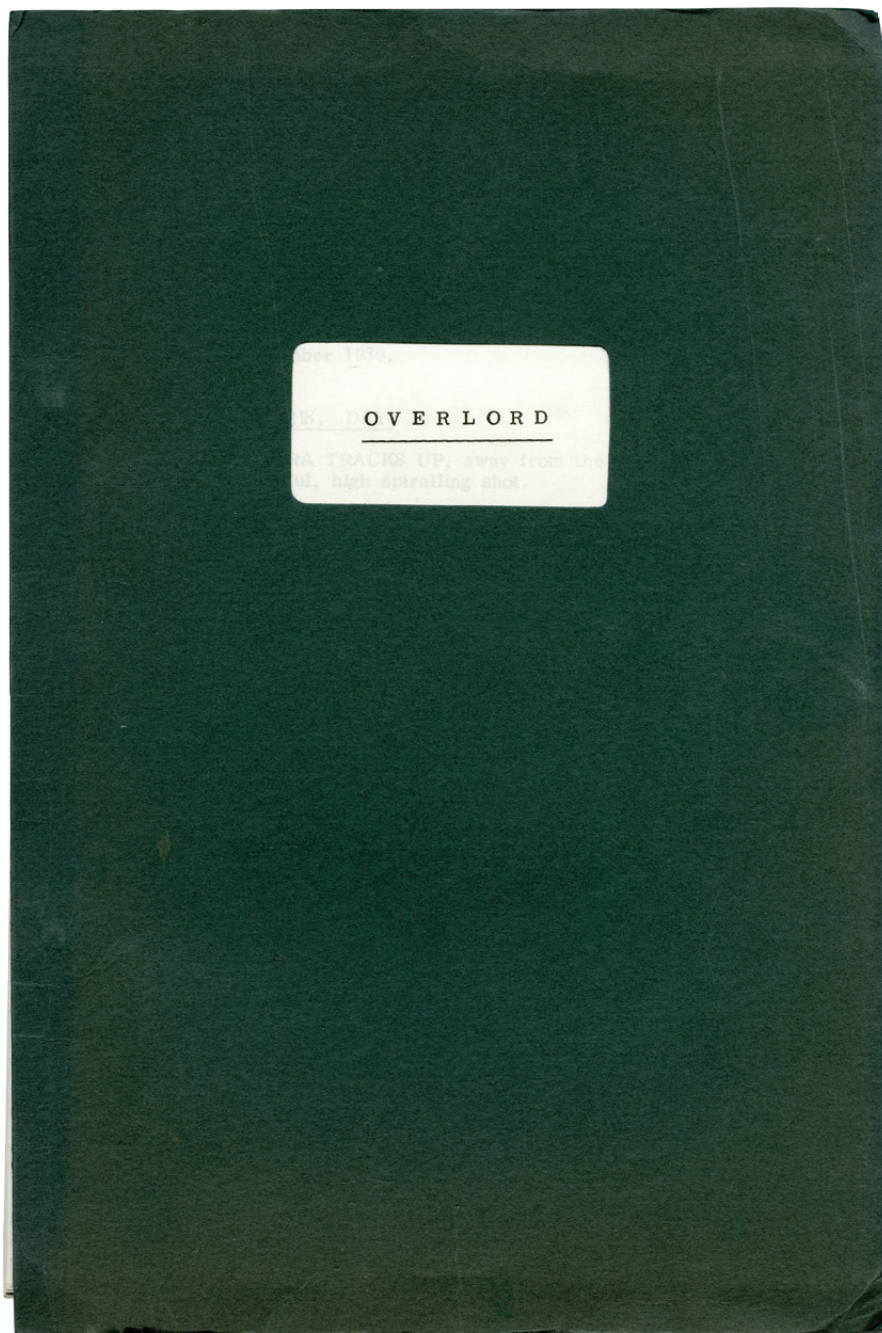
Revised Draft British script for the 1978 film, dated June 15, 1977.

Winner of the Prix de Jury at Cannes, and nominated for the Palme d'Or. Based on the short story by Robert Graves. Soundtrack by Michael Rutherford and Tony Banks of the progressive rock band Genesis.

A quiet, chilling horror film with experimental leanings. Shot on location along the North Devon coastline, specifically Saunton Sands and Braunton Burrows. Producer Jeremy Thomas later noted:

"Because I had a great director, and a quality piece of literature I managed to get a wonderful cast such as John Hurt and Alan Bates. Skolimowski had a sense of shooting style then, this was the second director who I had worked closely with, and it was fascinating watching [him] work. He came from a Polish tradition, the Wajda Film School, he had a different background to other directors I had been working with in the cutting rooms or elsewhere. And it made the film much more creative to me. I saw it more as an artistic endeavour by him."

\$750



46

STUART COOPER
Overlord

Draft script for the 1974 British film, dated 1974.

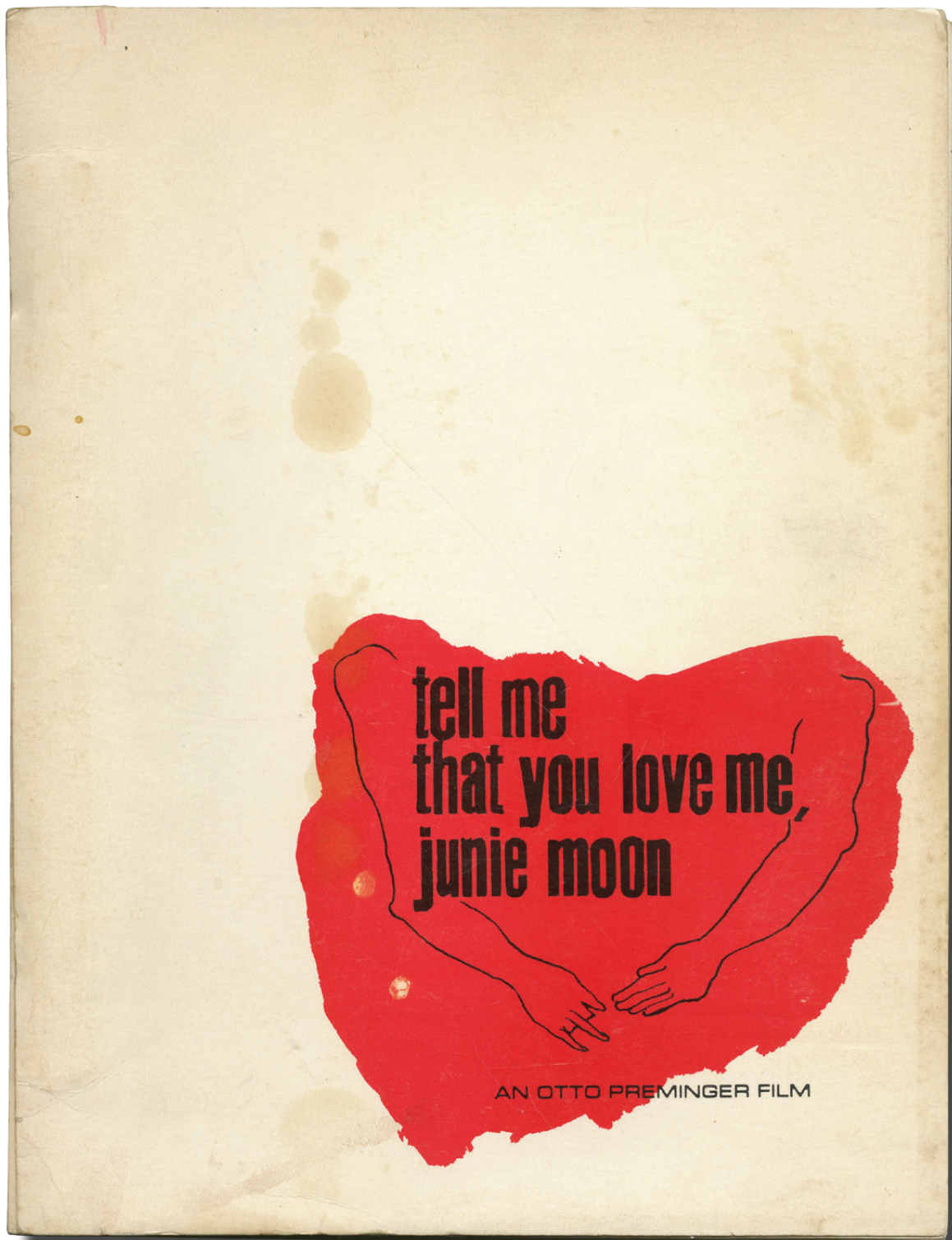
A young man who has had a premonition of his death is called up to train and fight with the British forces during World War II, ultimately ending in his actual death in battle on D-Day. Shot in black and white on vintage Kodak film stock, with about half of the film comprised of archival footage of British training missions and the London Blitz borrowed from the Imperial War Museum in London, director Stuart Cooper had originally intended to create a documentary, though his aims changed as his

research expanded. An underappreciated film, with no distribution in the US until Janus re-released the film in 2006. Restored and released by the Criterion Collection in 2014.

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

Criterion Collection 382.

\$675



47

OTTO PREMINGER

Tell Me That You Love Me, Junie Moon

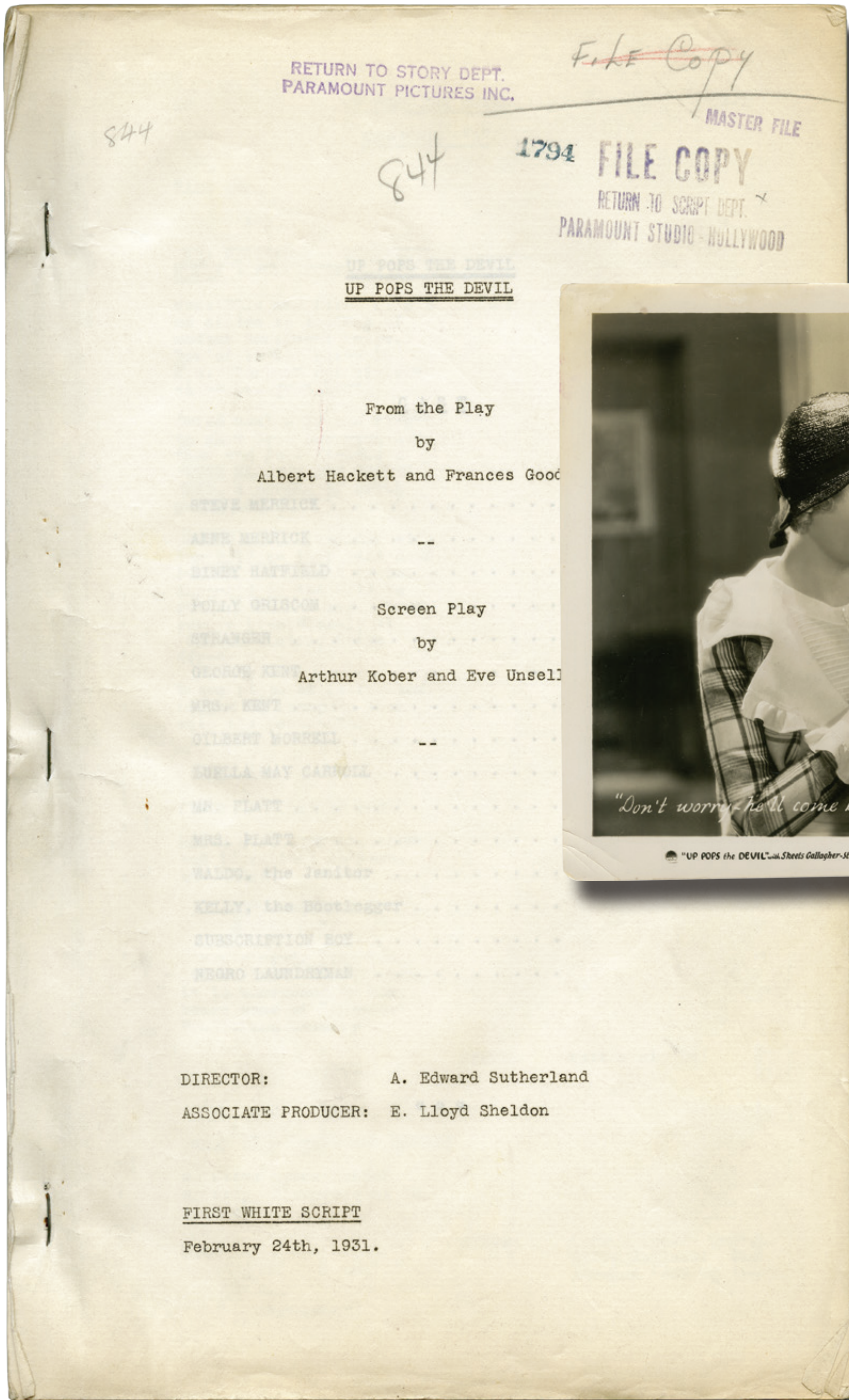
Draft script for the 1970 film, dated May 1, 1969. An independent effort made by Otto Preminger's production unit at Paramount Pictures.

Liza Minnelli gives a strong performance as a woman who has been disfigured by a vengeful boyfriend,

and who finds comfort in a friendship with two other social outcasts. Nominated for the Palme d'Or.

Shot on location in Massachusetts and California.

\$450



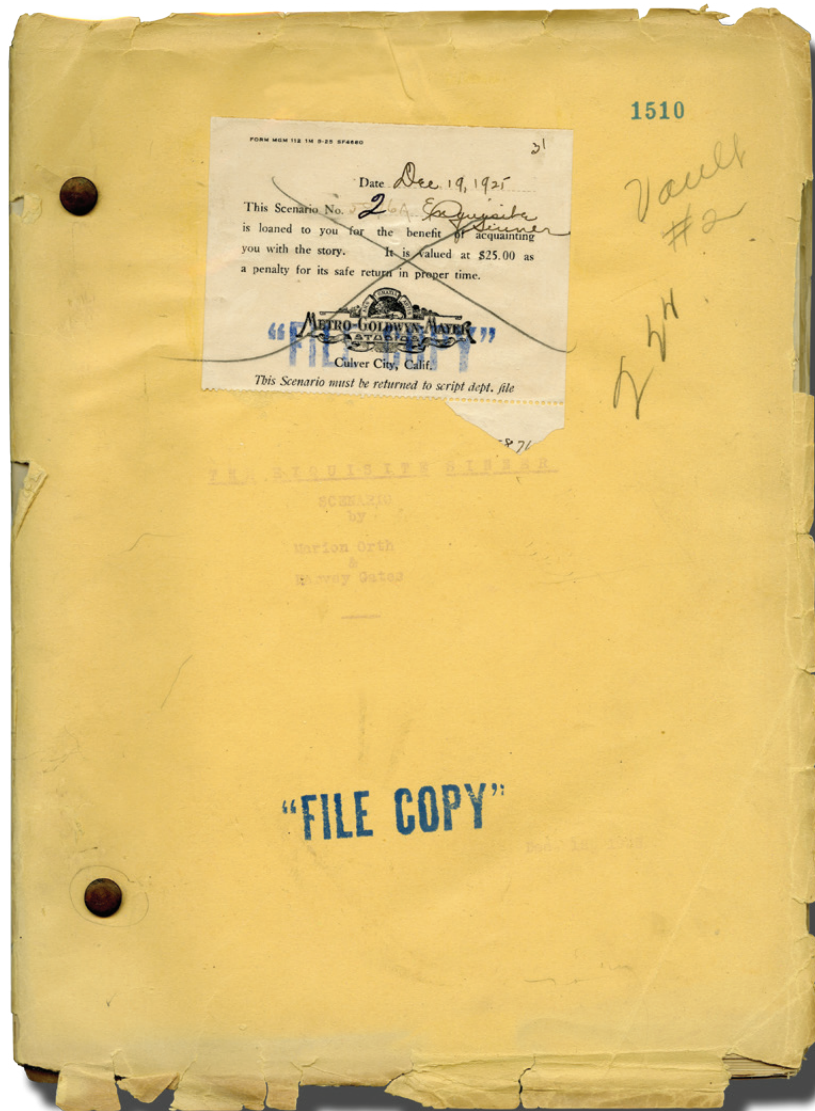
48

CAROLE LOMBARD (STARRING)
A. EDWARD SUTHERLAND (DIRECTOR)
Up Pops the Devil

First White script for the 1931 Pre-Code film, dated February 24, 1931. An early starring performance for Carole Lombard, made prior to her 1934 star breakthrough in Howard Hawks' *Twentieth Century*. Included is a studio still photograph of Lombard and Lilyan Tashman from the film, with the unusual feature of having an associated quote from the scene added to the negative at the bottom margin.

In this romance, an aspiring writer encounters a wealthy publisher who gives him an advance on the first two chapters of his book. Meanwhile, his wife helps out by becoming a chorus girl in a nightclub revue.

\$2500



49

A lost silent film by Josef von Sternberg

JOSEF VON STERNBERG

Exquisite Sinner

Draft script for the 1926 film, dated December 19, 1925. Based on the 1924 novel *Escape* by Alden Brooks. File copy rubber stamp to the front wrapper.

Conrad Nagel and Renée Adoree star in this silent film, today lost, originally directed by Josef von Sternberg. Midway into shooting Von Sternberg was fired by MGM and replaced by Phil Rosen.

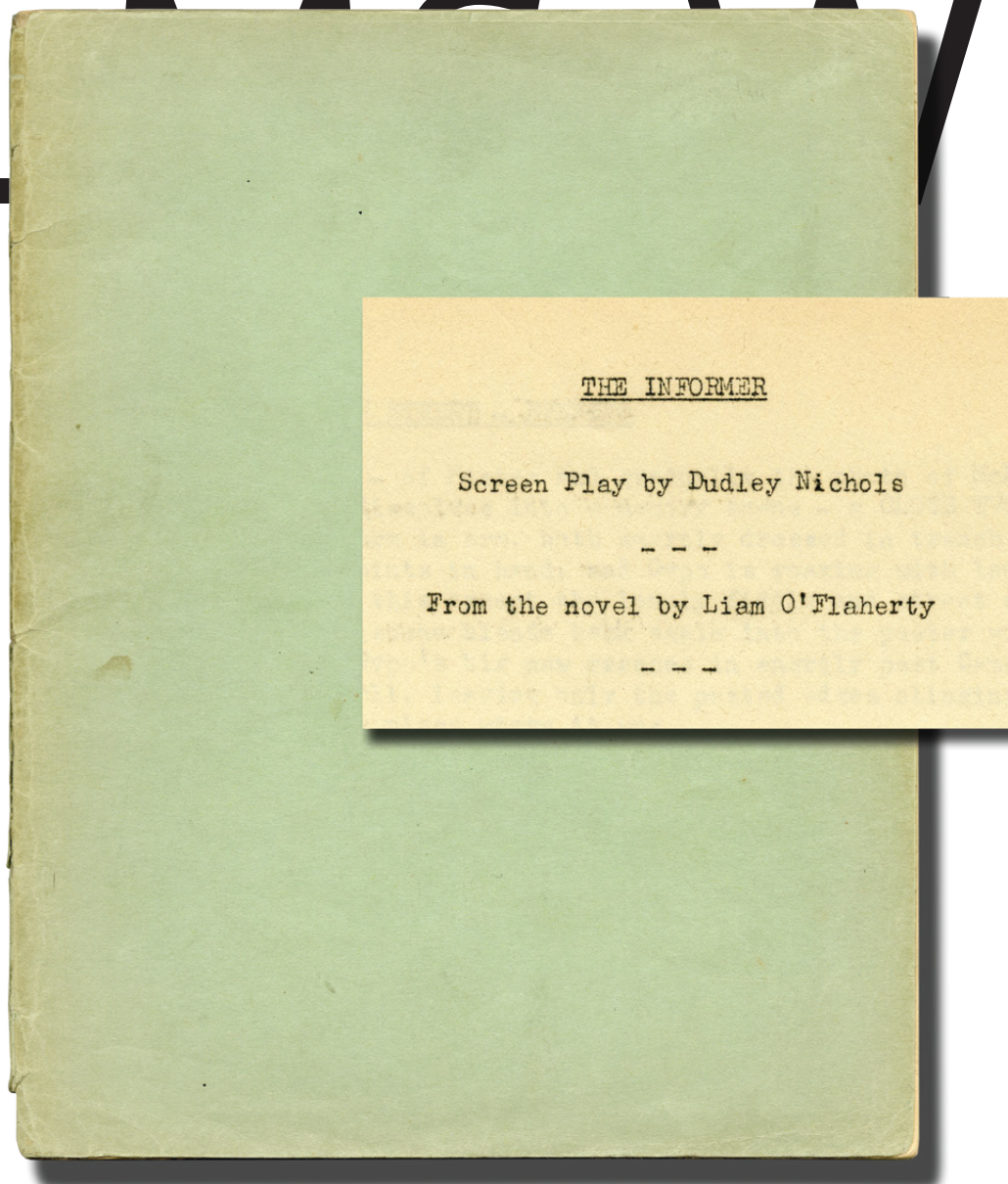
Rosen's many changes completely altered von Sternberg's version to the point that it was unrecognizable, and in a bizarre twist, MGM ultimately released both versions: the original one as *Exquisite Sinner* in 1926 (credited to both Von Sternberg and Rosen, running 60 minutes), and Rosen's extensively reworked version as *Heaven on Earth* in 1927 (runtime unknown).

AFI Catalog notes that von Sternberg was replaced as director on January 17, 1926, which would place this script, dated in mid-December 1925, firmly within the time frame that von Sternberg was still the director.

It is rumored that the Warner Brothers and Turner Entertainment archives hold a full print of this film, but as of 2014 no print has surfaced. Only a few images, promotional artwork and productions stills are currently known to exist.

Set in France.

\$5500



50

JOHN FORD (DIRECTOR)
LIAM O'FLAHERTY (NOVEL)
The Informer

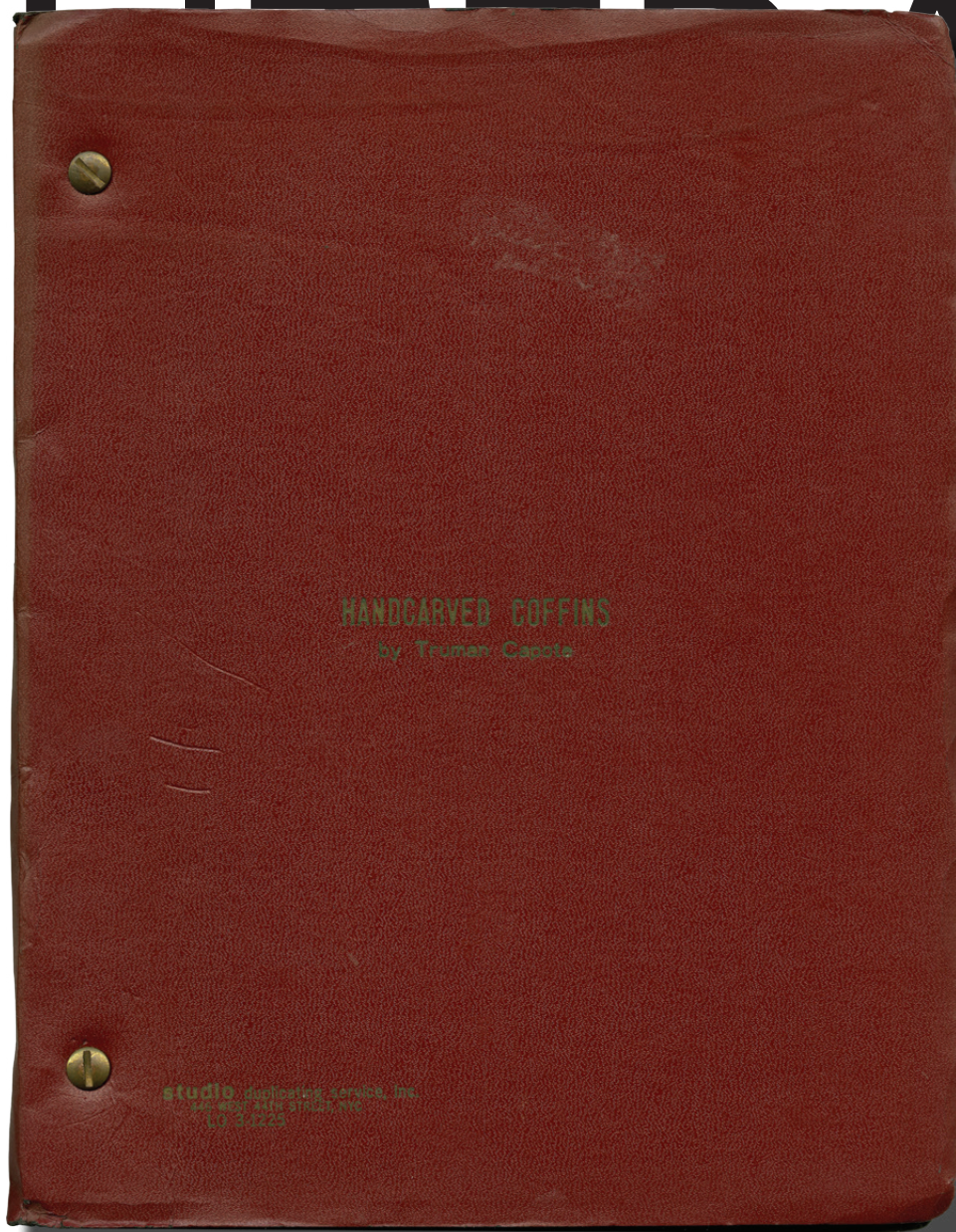
Draft script for the 1935 film, circa 1934. In a custom quarter leather clamshell box.

The second of two films based on Liam O'Flaherty's 1925 novel, the first being Arthur Robison's 1929 British feature, about a former Republic Army member during the Irish War of Independence, who turns in one of his comrades to the British in order to use the bounty money to book passage to America for himself and his girlfriend, who has been forced into prostitution.

Winner of four Academy Awards, including Best Adapted Screenplay, Best Director, and Best Actor for Victor McLaglen, nominated for two others, including Best Picture. Screenwriter Dudley Nichols became the first person to decline an Academy Award, when he refused his Oscar due to an ongoing dispute between the Screen Writers Guild and the Academy, though he would eventually claim it three years later.

National Film Registry.

\$5500



51 **TRUMAN CAPOTE** **Handcarved Coffins**

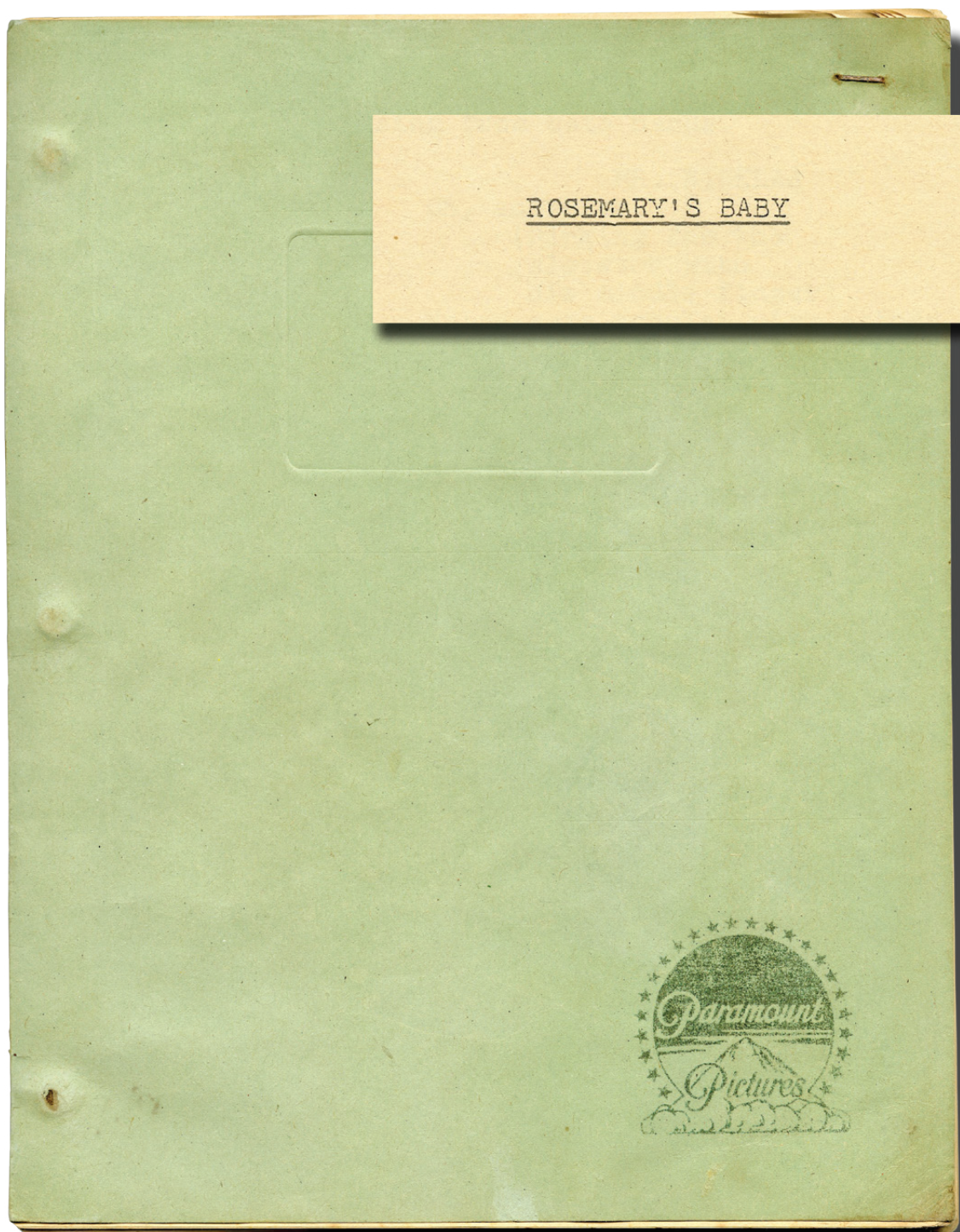
Story script for an unproduced film, circa 1980s, based on the novella "Hand-Carved Coffins" by Truman Capote, originally published in his 1980 story collection *Music for Chameleons*. An exact match to the published text in the novella, and credited on the title page to United Artists, thus clearly printed for their use and ultimately unproduced.

One of Capote's most controversial stories, a supposedly nonfictional account of a series of murders in the American Midwest in which the victims were killed by rattlesnakes, after having been mailed small wooden coffins as a warning. Stylistically very much a followup to his most successful novel *In Cold Blood*.

During his lifetime, Capote divulged as little information as possible about the case, insisting that he had told more of the specifics to producer Lester Persky after he had purchased the rights to the film. This was later refuted by Peter and Leni Gillman in their 1992 *Sunday Times Magazine* article "HOAX: Secrets that Truman Capote took to the grave." The Gillmans found that a similar case had indeed occurred but that Capote had taken significant liberties, using the case as only a starting point and then blending fact and fiction to create *Handcarved Coffins*.

Set in Nebraska.

\$1500



52

ROMAN POLANSKI (DIRECTOR)
IRA LEVIN (NOVEL)
Rosemary's Baby

Final Draft script for the 1968 film, dated July 24, 1967.

A seminal horror film, one of the finest genre pictures ever made, from the earliest days of the New Hollywood cinema, bringing together newcomer Roman Polanski as director, established

producer William Castle, young star Mia Farrow, and Hollywood veteran John Cassavetes.

Set and shot on location in New York City.

\$3500

FILMS WITH LITERARY SOURCES

53

WILLIAM FAULKNER (NOVEL)
TONY RICHARDSON (DIRECTOR)
Sanctuary

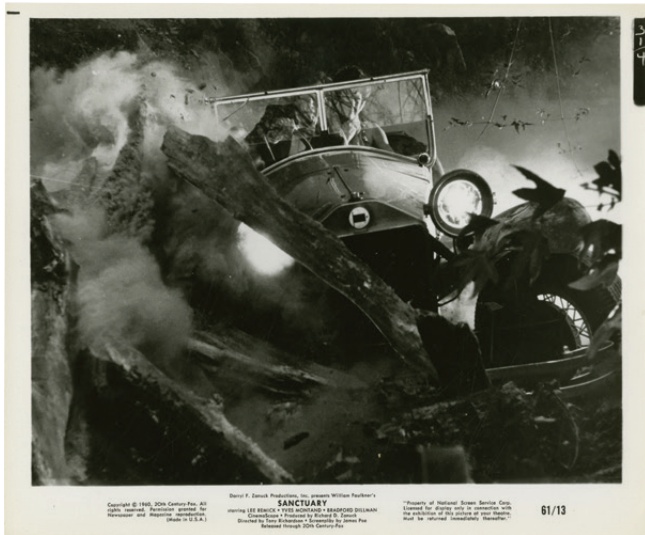
Collection of 28 vintage studio still photographs from the 1961 film. Based on William Faulkner's novels, *Sanctuary* and *Requiem for a Nun*.

A harsh film with frank dialogue and thematic content throughout regarding rape, female sensuality, and sexual brutality. The final version of the film suffered from censorship, as well as an attempt to make something "literary" and "respectable" from a novel where disrespect and ill repute were at the center of a grim story.

8 x 10 inches (20 x 25 cm). Near Fine to Fine condition.

Complete collation details available on request.

\$325



54

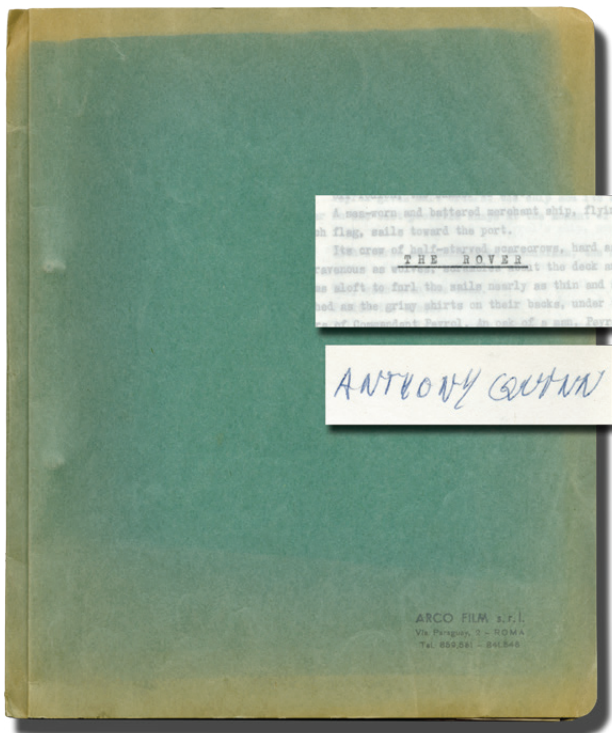
JOSEPH CONRAD (NOVEL)
TERENCE YOUNG (DIRECTOR)
The Rover

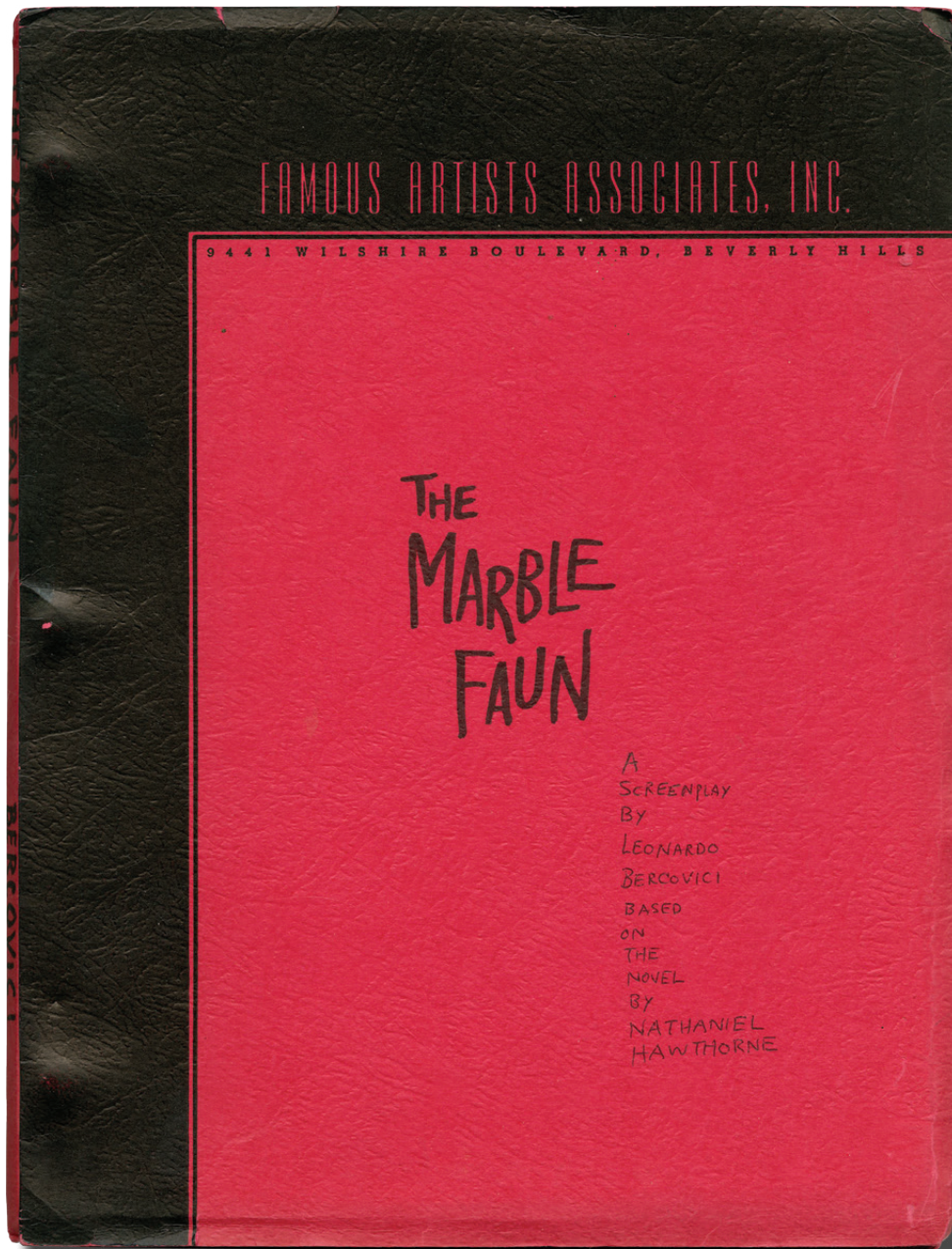
Typescript Treatment script for the 1967 Italian film. Script belonging to Anthony Quinn whose name is in holograph ink on the first page of text. Notation in red ink on the first blank reading "The role is Caterina." Text in English.

Based on the novel of the same name by Joseph Conrad. Set during the French Revolution, a former pirate is employed by the French Navy to transport captured British gold and secret dispatches. His allegiance is called into question once he arrives in the French port of Toulon.

Shot on location in Rome, and Tuscany, (coastal scenes) in Capodarco, Fermo, and Marche, Italy.

\$875





55

NATHANIEL HAWTHORNE (NOVEL)
LEONARDO BERCOVICI (SCREENWRITER)
The Marble Faun

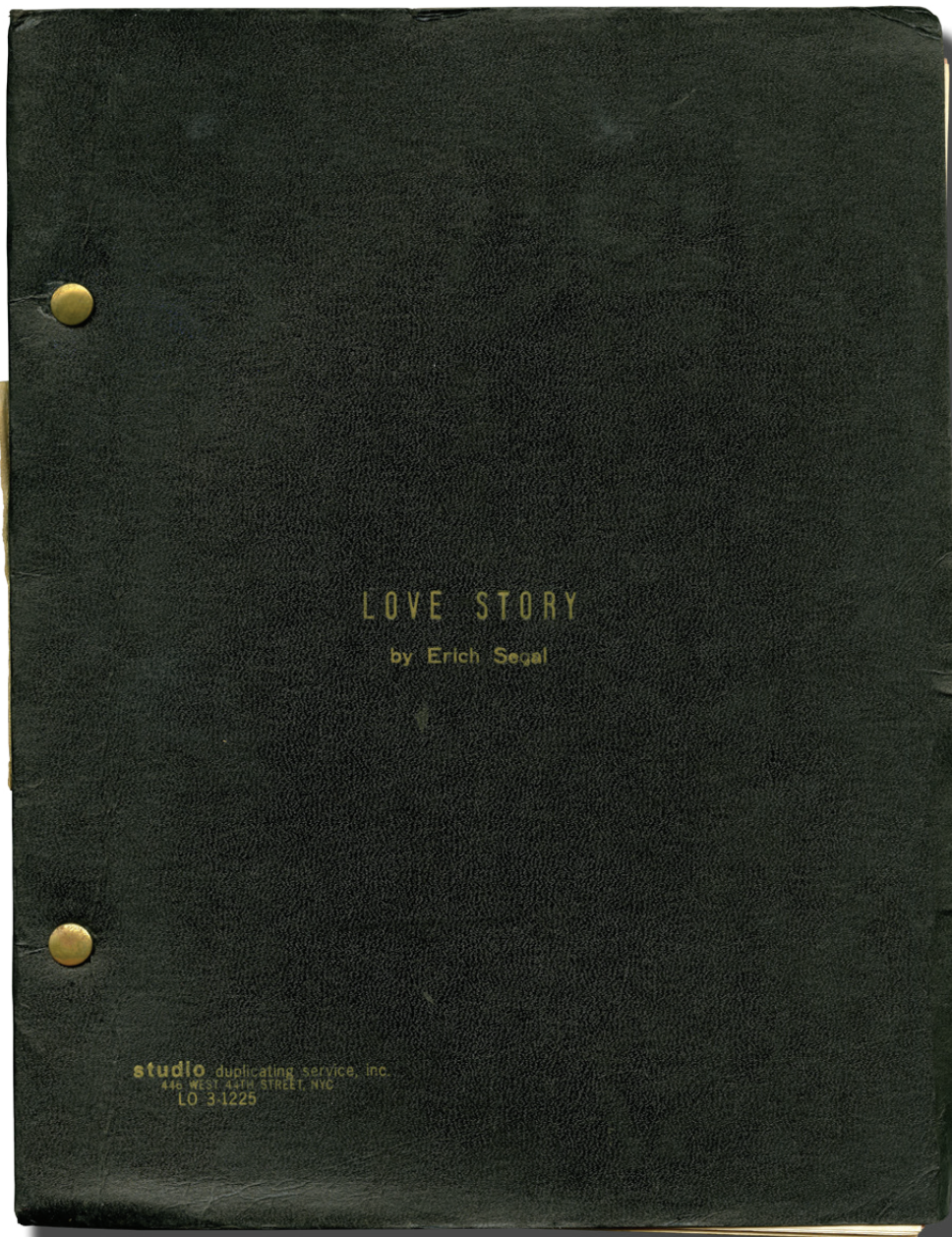
Draft script for an unproduced film, dated 1957. Holograph ink on front wrapper, noting title, screenwriter Leonardo Bercovici, and a story based on Nathaniel Hawthorne's 1860 novel.

Bercovici's screenwriting credits include; *The Bishop's Wife* in 1947, starring Cary Grant, Loretta Young and David Niven, and *Portrait of Jennie*, in 1949, starring Jennifer Jones and Joseph Cotten. His other films included *Racket Busters* in 1938, *Chasing Danger* in 1939, *Monsoon* in 1953, and two foreign films that he produced and directed as well as wrote, *Square of Violence* in 1963 and *Story of a Woman* in 1970.

Bercovici was blacklisted during the McCarthy era losing his U.S. passport, regaining it in 1956, and then moving to Europe for several years. Bercovici later became a respected teacher of writing at UCLA and the American Film Institute, work that he continued until shortly before his death.

Set in Rome.

\$675



56

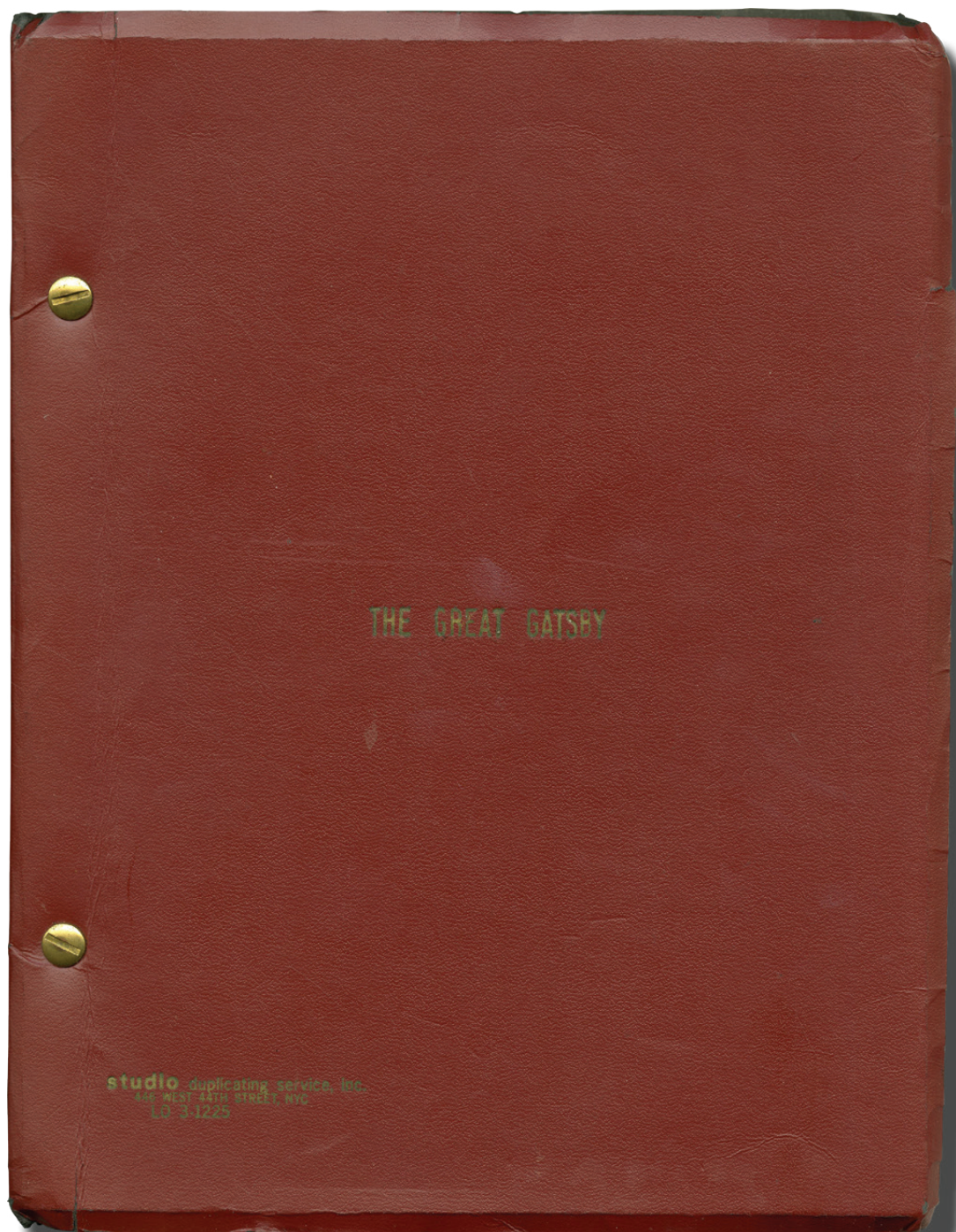
ARTHUR HILLER (DIRECTOR)**ERICH SEGAL (NOVEL)****ALI MACGRAW, RYAN O'NEAL (STARRING)****Love Story**

Final Draft script for the 1970 film, dated September 24, 1969.

After selling his original screenplay, Erich Segal was approached by Paramount to adapt his own work into a novel, to be published ahead of the film to help publicize it. The novel was an instant best seller, and the film became the highest grossing of the year, leading to a sequel, *Oliver's Story*, in both book and film form, eight years later.

Nominated for seven Academy Awards, including Best Picture, Best Director, Best Original Screenplay, Best Actor for Ryan O'Neal, Best Actress for Ali McGraw, and Best Supporting Actor for John Marley, and winning one, for Best Original Score.

\$750



57

F. SCOTT FITZGERALD (NOVEL)
JACK CLAYTON (DIRECTOR)
FRANCIS FORD COPPOLA (SCREENWRITER)
The Great Gatsby

Revised Version script for the 1974 film, circa 1973. Holograph ink notations on the title page and one other page.

The 1974 adaptation of Fitzgerald's classic 1925 novel has been praised for its lavish costumes and decadent set design.

Winner of two Academy Awards.

Set in New York, shot on location in New York, Rhode Island, and in England.

\$675



58

F. SCOTT FITZGERALD (NOVEL) ELLIOTT NUGENT (DIRECTOR) The Great Gatsby

Collection of 19 vintage photographs, including five double weight keybook photographs and two studio still photographs from the 1949 film. With mimeograph snipe or holograph notation to most photographs, accompanied by the occasional rubber stamp.

The first sound adaptation of Fitzgerald's masterpiece, which was filmed once before as a now-lost silent in 1926 under the auspices of Paramount's former incarnation, the Famous Players-Lasky Corporation. Done in a film noir style, and still considered by many to be the best of several

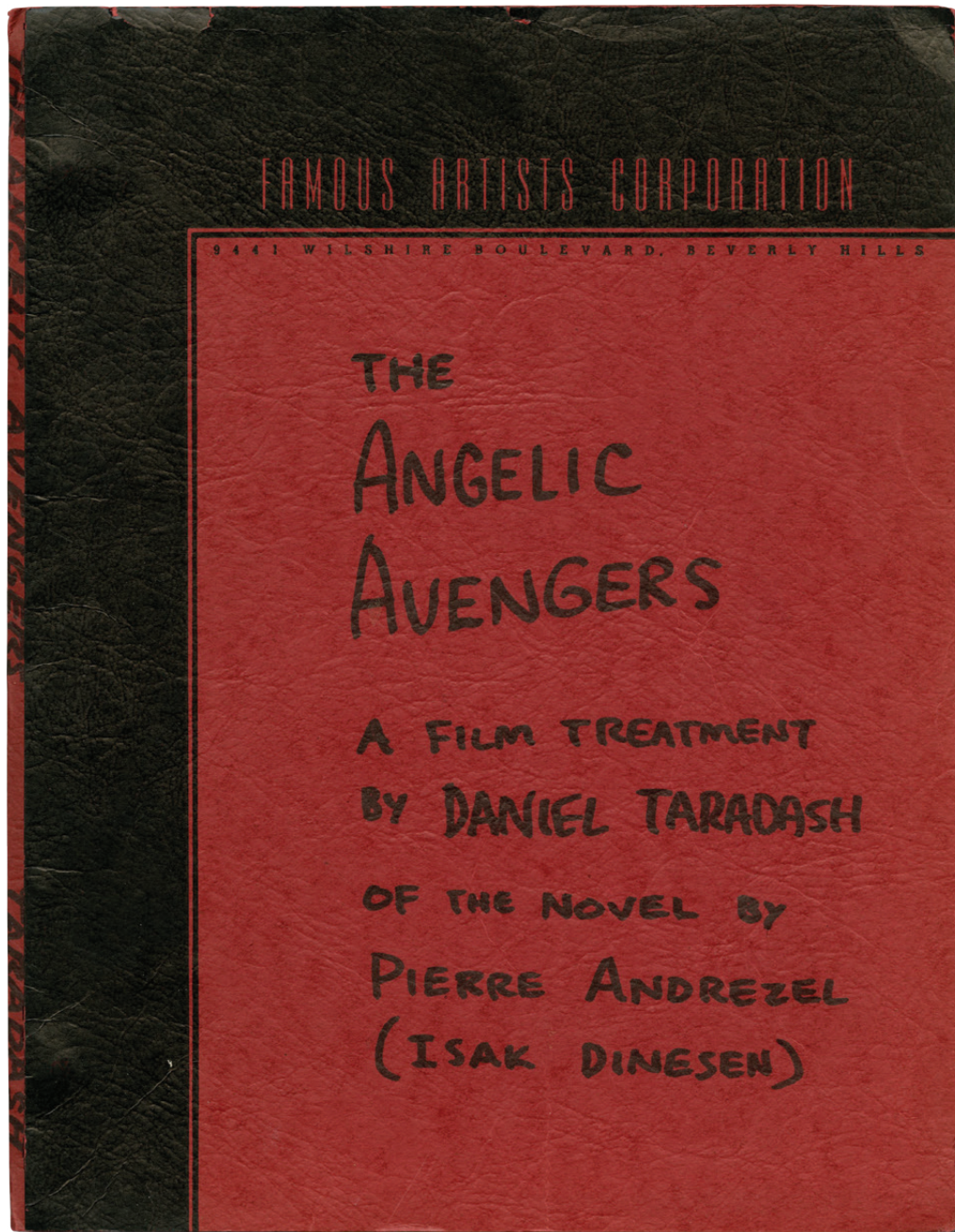
screen adaptations, created at the point when the book's reputation was finally beginning to take hold.

Set in New York.

8 x 10 inches (20.5 x 25.5 cm). Keybook stills 8.25 x 11 inches (21 x 28 cm). Photos Very Good plus to Fine, with hole punches at the wide left margin of the keybook stills, as called for.

Complete collation details available on request.

\$425



59

ISAK DINESEN (NOVEL)

DANIEL TARADASH (SCREENWRITER)

The Angelic Avengers

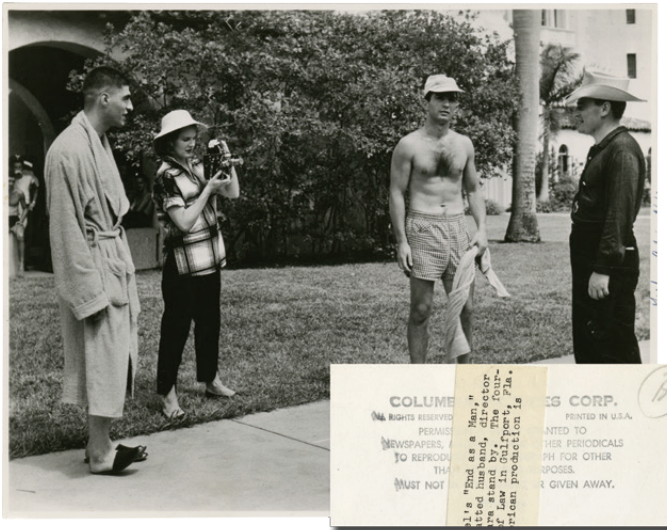
Columbia Broadcasting System, 1948. Treatment script for an unproduced film, as well as a produced radio broadcast script for the May 25th, 1948 CBS radio adaptation. Notations in holograph ink on the front wrapper, indicating title, screenwriter Daniel Taradash, and story based on the 1946 novel by Isak Dinesen (writing under the pseudonym Pierre Andrezel).

Daniel Taradash would go on to win an Academy Award for his 1954 adaptation of novel *From Here to Eternity*.

Set in 1840s France.

\$675

60



CALDER WILLINGHAM (NOVEL)
JACK GARFEIN (DIRECTOR)
The Strange One

Vintage photograph of Carroll Baker, Jack Garfein, Paul Richards, and Ben Gazzara on the set of the 1957 film. With mimeo snipe, holograph notations in pencil, and a press agency stamp on the verso.

Based on the 1947 novel and stage play by Calder Willingham, *End As a Man*, and with much of the same cast as the stage production. Set at a southern military college, Jocko de Paris (Ben Gazzara) is a sadistic cadet leader, well known to be violent and power-hungry. In a particularly malicious act of hazing he sets up the expulsion of the son of the school's headmaster and subsequently manipulates his social circle into silence until they can no longer take it.

Shot on location in Florida.

10 x 8 inches (25 x 20 cm). Near Fine.

\$325

61



TENNESSEE WILLIAMS (PLAY)
JOSEPH L. MANKIEWICZ (DIRECTOR)
Suddenly, Last Summer

Vintage photograph of Elizabeth Taylor and Montgomery Clift on the set of the 1959 film. With holograph notations in black ink and a press agency stamp on the verso.

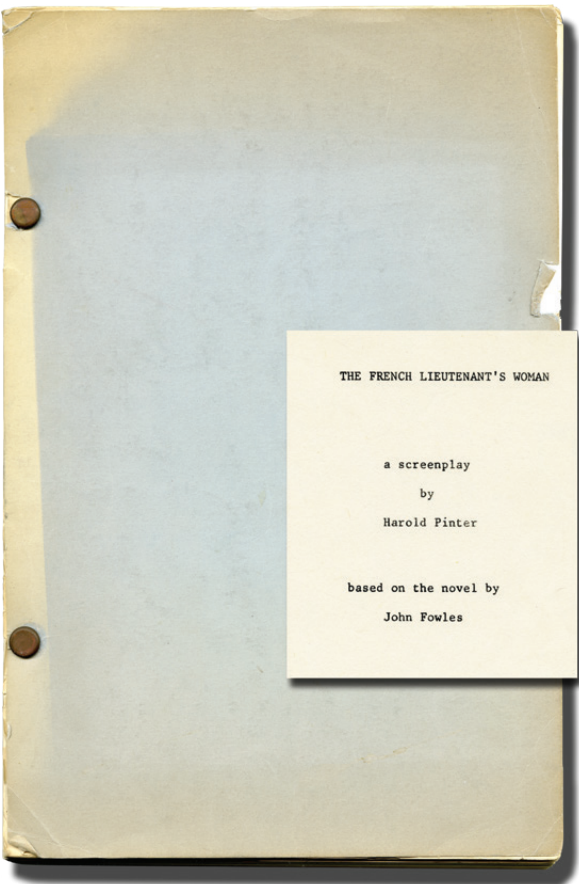
Based on the 1958 play by Tennessee Williams. Catherine Holly (Elizabeth Taylor) is being evaluated and coerced by her wealthy aunt Violet Venable (Katherine Hepburn) into receiving a lobotomy after witnessing the death of her cousin while the three of them were on vacation in Europe the summer before.

Set in New Orleans, and various locations in Spain. Shot on location in Spain, and England.

10 x 8 inches (25 x 20 cm). Near Fine.

\$375

FILMS WITH LITERARY SOURCES



62

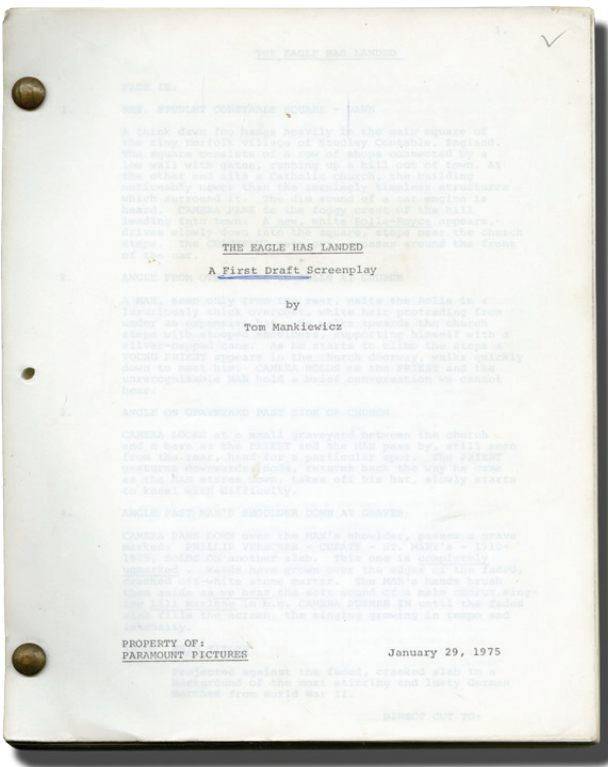
JOHN FOWLES (NOVEL)
HAROLD PINTER (SCREENWRITER)
KAREL REISZ (DIRECTOR)
The French Lieutenant's Woman

Draft British script for the 1981 UK film, dated November 3, 1979. Based on the 1969 novel by John Fowles.

While shooting a film about tragic lovers, the actors find their relationship begins to parallel that of their characters.

Criterion Collection 768.

\$650



63

JACK HIGGINS (NOVEL)
JOHN STURGES (DIRECTOR)
The Eagle Has Landed

First Draft script for the 1976 film, dated January 25, 1975, a full 18 months prior to shooting.

Based on the 1975 novel by Jack Higgins. Colonel Steiner (Michael Caine) is a German soldier sent to England to abduct the British Prime Minister, Winston Churchill. Director John Sturges' final film.

Shot on location in England and Finland.

\$550

FILMS WITH LITERARY SOURCES

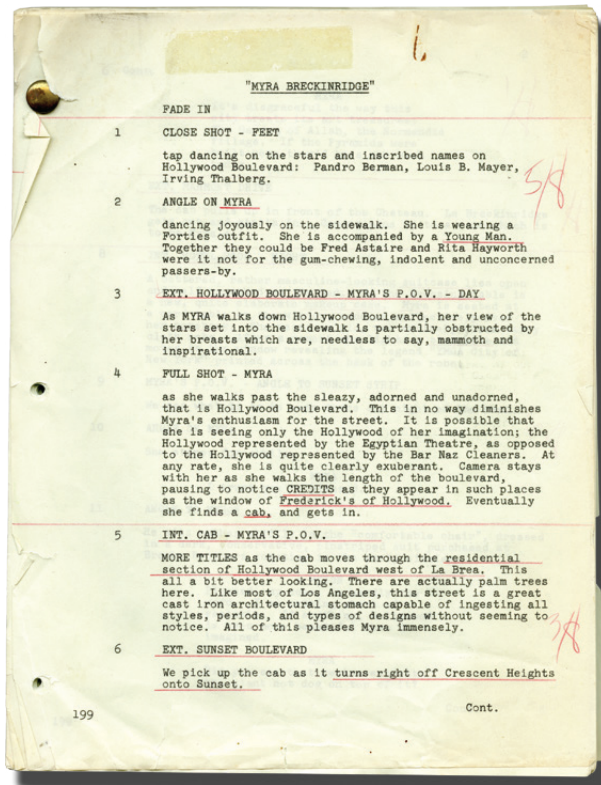
64

GORE VIDAL (NOVEL) MICHAEL SARNE (DIRECTOR) Myra Breckinridge

Draft script for the 1970 film, circa 1970. Based on the 1968 novel by Gore Vidal.

One of the key twentieth century films about Hollywood, and a prescient one in terms of LGBT interests, which at the time received almost no attention from major studios. Myron Breckinridge undergoes a sex change operation and upon completion, promptly moves to Hollywood to enroll in her Uncle Buck's acting academy, where it becomes clear the reason for her sex change was to claim her half of her uncle's inheritance.

\$550



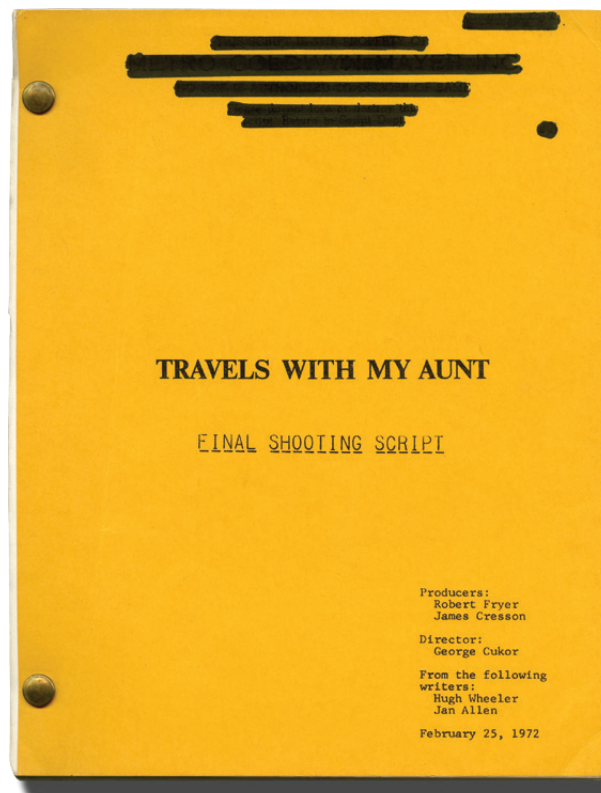
65

GRAHAM GREENE (NOVEL) GEORGE CUKOR (DIRECTOR) Travels With My Aunt

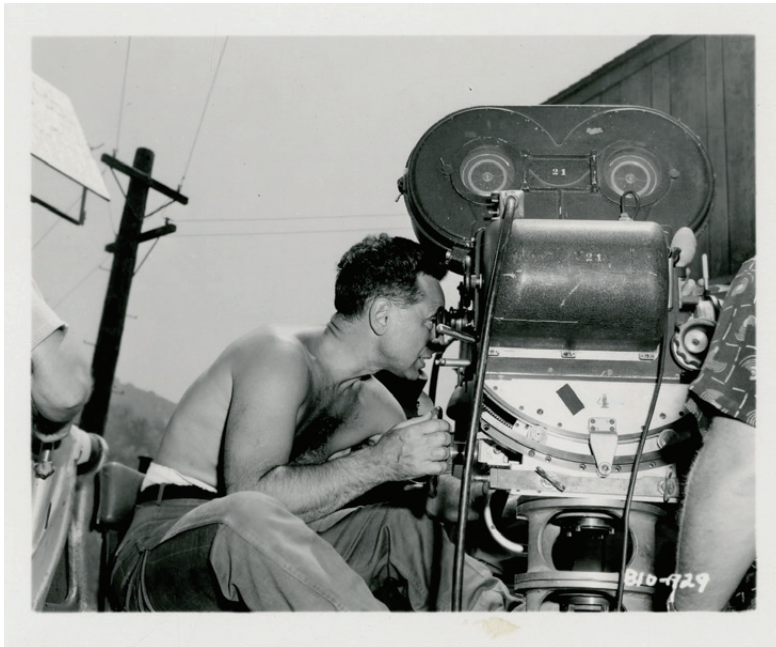
Final Shooting script for the 1972 film, dated February 18, 1972.

Based on the 1969 novel by Graham Greene. One of George Cukor's final films, described by Roger Ebert as a "sort of art deco journey across Europe on the Istanbul Express," wherein a bank clerk is summoned by his elderly but still youthful aunt to rescue her lover Mr. Visconti, who is being held for ransom in the Turkey. Merging the early 1970s with high British culture, the film explores marijuana, hippies, brothels, paramours, fancy trains, gigolos, and a preference for journey over destination.

\$450



FILMS WITH LITERARY SOURCES



66

JOHN STEINBECK (NOVEL)
ELIA KAZAN (DIRECTOR)
East of Eden

Two vintage keybook photographs from the 1955 film, one showing director Elia Kazan behind the camera, the other showing actors James Dean and Nick Dennis goofing around behind the scenes with dialog director Guy Thomajan. Typed notations identifying the subjects on the versos.

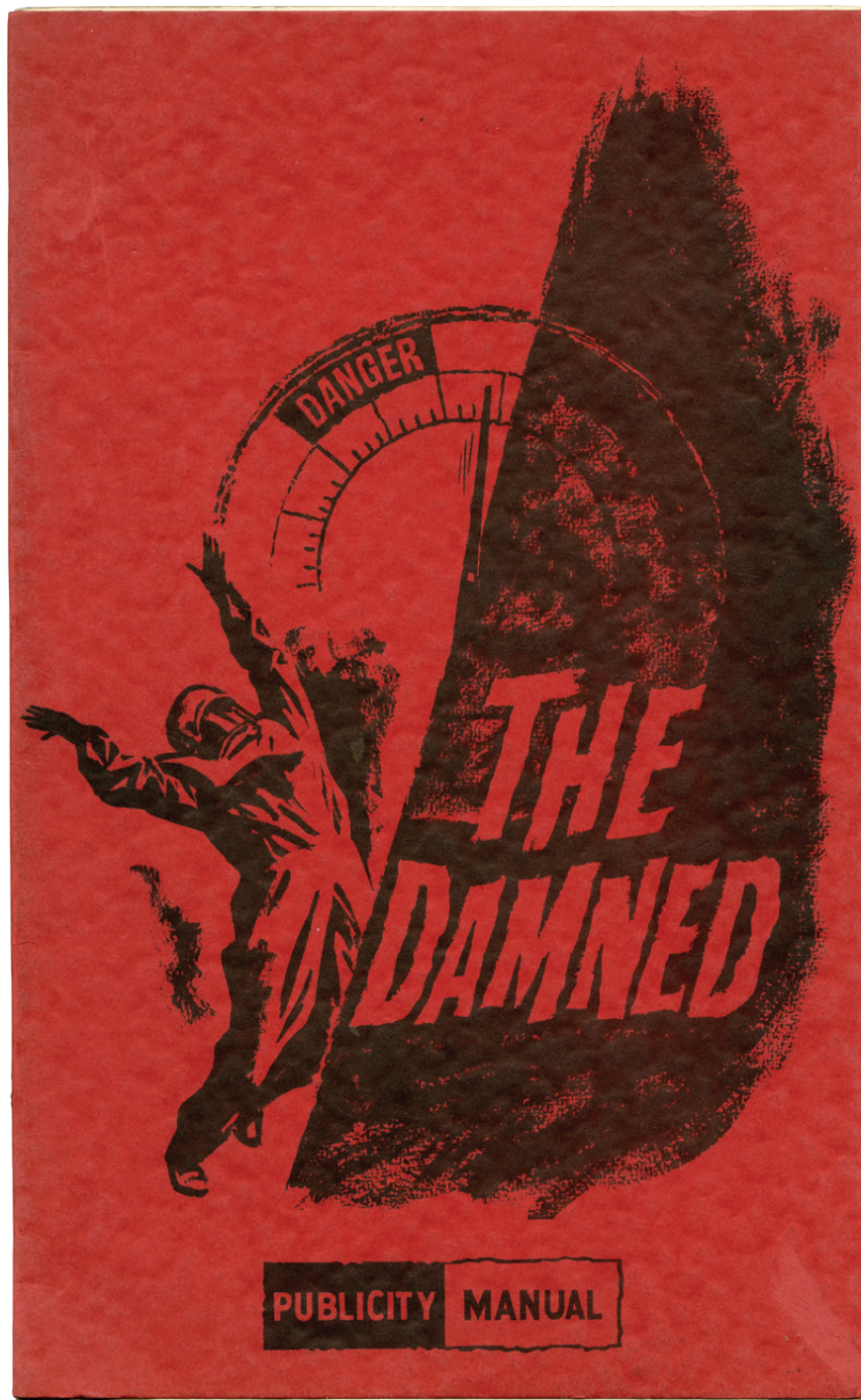
Based on the 1952 novel by John Steinbeck. Winner of Best Dramatic Film at Cannes, and nominated for the Palme d'Or. Jo Van Fleet would go on to win a Best Supporting Actress Oscar, and the film was nominated for three more Academy Awards, including Best Director, Best Screenplay, and the first

ever posthumous acting nomination in Academy history for Dean's lead performance.

Images 4.5 x 3.5 inches (12 x 9 cm), on 11 x 8 inch (28 x 20 cm) sheets with two hole punches to the left edge as called for. Near Fine.

National Film Registry. Rosenbaum 1000. Scorsese, *A Personal Journey Through American Movies*.

\$550



67

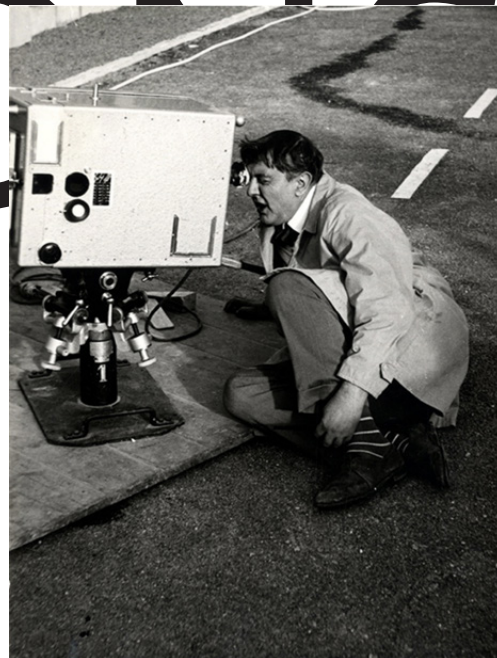
H.L. LAWRENCE (NOVEL)
JOSEPH LOSEY (DIRECTOR)
The Damned

Deluxe publicity manual for the 1962 film. Based on H.L. Lawrence's 1960 novel *The Children of Light*.

An extensive publication, containing cast and crew lists and biographies, a synopsis of the film, stories from the film's production, and captions for still photographs (though the stills are not included with the manual).

Joseph Losey's cult science fiction classic, in which a couple discovers a group of radioactive children who are being imprisoned and studied by the military, though their discovery inevitably proves fatal.

\$550



68

JACQUES TATI
Mon Oncle

Three vintage borderless photographs showing director Jacques Tati at work on the set of the 1958 film. With the stamps of the French Film Office's New York address, as well as film information, on the verso.

The director's second of four films featuring the inimitable Monsieur Hulot. In this chapter, Hulot strays from his rather ordinary Paris neighborhood and into a modern, suburban one, where

technological chaos reigns. Nominated for the Palme d'Or at Cannes, winner of the Jury Special Prize, and winner of an Academy Award for Best Foreign Language Film.

7.25 x 9.5 inches (14 x 24 cm). Near Fine.

Criterion Collection 111. Ebert II. Rosenbaum 1000.

\$1500



69

MICHELANGELO ANTONIONI (DIRECTOR)
MONICA VITTI (STARRING)
Red Desert

Vintage oversize photograph of Monica Vitti on the set of the 1964 Italian film. Agency stamps and holograph notations on the verso, and press demarcation tape and holograph notations (on the tape) on the recto.

Antonioni's first color film, and the last in a quartet of films made between 1959 and 1964 about women in modern culture (preceded by *L'avventura*, *La notte*, and *L'eclisse*), and the lie of happiness and better living. This entry, very much an antecedent to Todd Haynes' *Safe* (1995), focuses on Vitti, a woman trying to survive in the modern world of cultural neurosis and existential doubt. Carlo Di Palma's

cinematography remains legendary today for its stunningly colored industrial landscapes, beautiful and yet indirectly evoking Vitti's unease, alienation, and vivid perceptions.

Shot on location in Ravenna, Sardinia, and Rome, Italy.

9.5 x 12 inches (24 x 30.5 cm). Near Fine.

BFI. Criterion Collection 522. Godard, *Histoire(s) du cinéma*. Rosenbaum 1000.

\$875



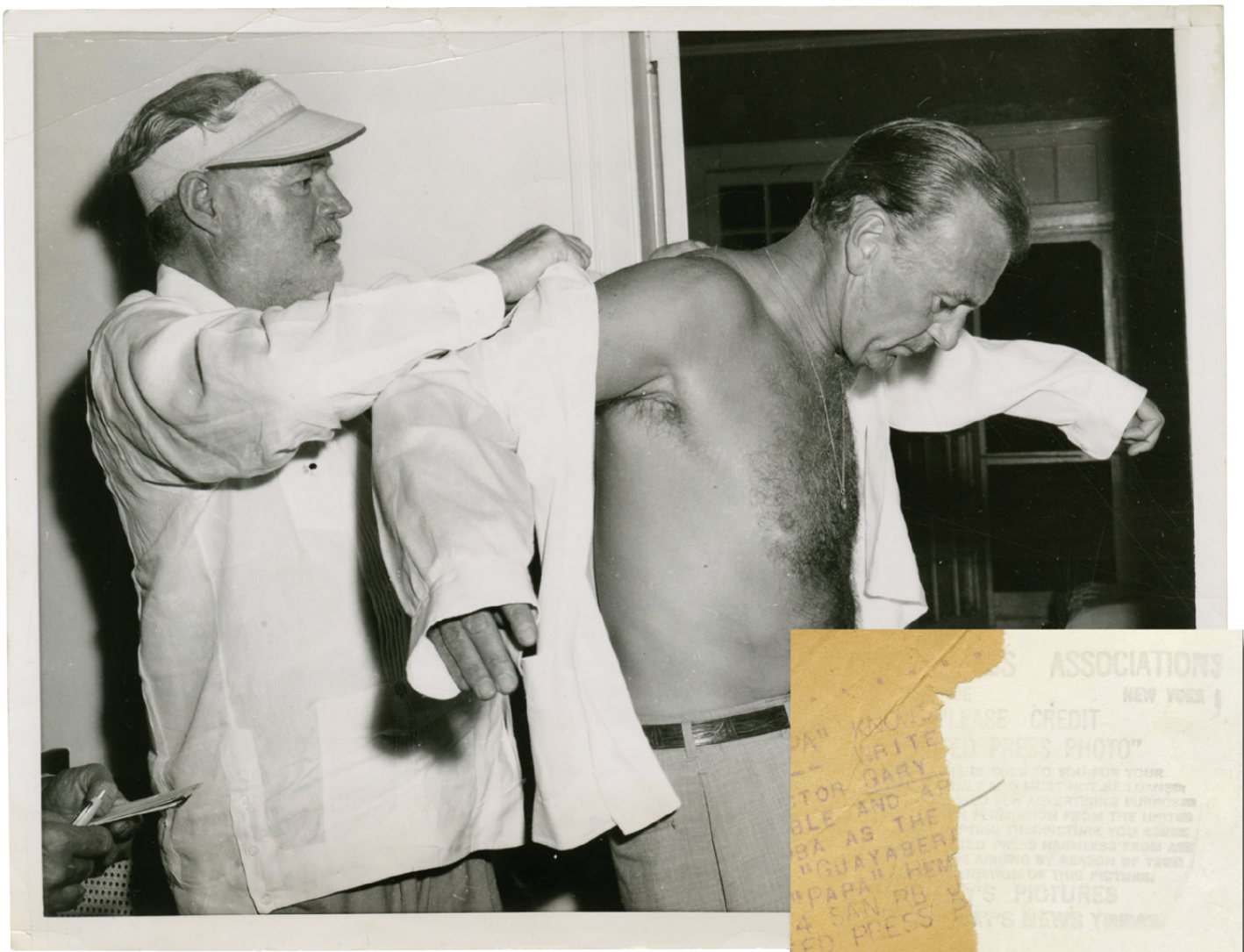
70

Original photograph of Ernest Hemingway, Alec Guinness, and Noel Coward in a Bar in Havana, Cuba, 1959

Original borderless photograph of Ernest Hemingway and actors Alec Guinness and Noel Coward at a bar in Havana, Cuba, during the shooting of *Our Man in Havana* in 1959. With holograph notations and the stamp of photographer Bob Henriques on the verso.

12 x 8 inches (30 x 20 cm) Near Fine.

\$950



71

Original photograph of Ernest Hemingway and Gary Cooper, 1956

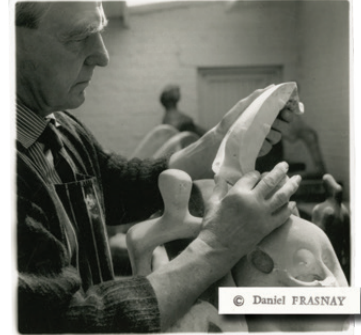
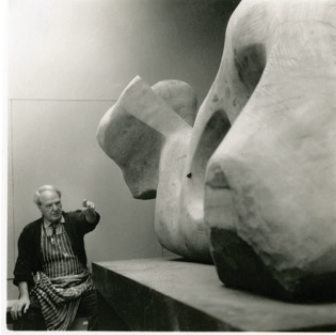
Vintage press photograph of writer Ernest Hemingway and actor Gary Cooper in Havana during one of Cooper's visits to the author's home in 1956.

Mimeo snipe, press agency stamp, and holograph notations in pencil on the verso.

9 x 7 inches (23 x 17 cm). Near Fine.

\$750

PERSONS OF INTEREST



72

DANIEL FRASNAY

Archive of 16 original photographs of Henry Moore, 1966

Archive of 16 vintage photographs of Henry Moore and his sculptures, taken in Paris in 1966. With the photographer's stamp on the verso of five photographs, and the photographer's signature in holograph black ink on the verso of four photographs (remainder are blank on the verso).

Henry Moore (1898-1986) was an English sculptor best known for his semi-abstract bronze and marble

sculptures. His work ranged from resembling human forms explicitly to more ambiguous undulating forms.

5.5 x 5.5 inches (14 x 14 cm). Near Fine.

\$1250

73



Original photograph of Darius Milhaud, Gérard Philipe, Françoise Arnoul, and Micheline Presle in San Francisco, 1957

Vintage slightly oversize borderless photograph of composer Darius Milhaud and actors Gérard Philipe, Françoise Arnoul, and Micheline Presle in San Francisco, 1957. With holograph notations on the verso.

12 x 8.5 inches (30 x 22 cm) Near Fine.

\$450

74



**JOSEPH L. MANKIEWICZ
Guys and Dolls**

Vintage photograph of director Joseph L. Mankiewicz and dancer Carey Leverette on the set of the 1955 film. With printed snipe and holograph notations on the verso.

Based on the 1950 Broadway musical, in turn based on the short stories "The Idyll of Miss Sarah Brown" and "Blood Pressure" by Damon Runyon. Nominated for four Academy Awards.

10 x 8 inches (25 x 20 cm). Near Fine.

Hirschhorn, *The Hollywood Musical*. Rosenbaum 1000.

\$375

PERSONS OF INTEREST



75

JEAN COCTEAU (DIRECTOR)
JEAN MARAIS (STARRING)
Beauty and The Beast

Collection of four vintage borderless photographs of Jean Marais on the set of the 1946 film. With mimeo snipe, holograph notations, and agency stamps on the verso of each photograph. A sequence of photographs showing how Marais would transform himself from actor to “animal.”

A classic 1946 French romantic fantasy film adaptation of the traditional fairy tale written by Jeanne-Marie Le Prince de Beaumont and published in 1757 as part of a fairy tale anthology (*Le Magasin des Enfants, ou Dialogues entre une sage gouvernante et ses élèves*, London, 1757). Directed by French poet and filmmaker Jean Cocteau, and starring Josette Day as Belle and Jean Marais as the Beast.

Cocteau’s film story begins when Belle’s father is sentenced to death for picking a rose from Beast’s garden. Belle offers to go back to the Beast in her father’s place. The Beast then falls in love with Belle and proposes marriage every evening, though Belle refuses. Belle eventually becomes more drawn to Beast, who tests her by letting her return home to her family and telling her that if she doesn’t return to him within a week, he will die of grief.

9.5 x 7 inches (24 x 18 cm). Near Fine.

Criterion Collection 6. Ebert I. Rosenbaum 1000.

\$1650



76

ALFRED HITCHCOCK (DIRECTOR)

DANIEL ANGELY (STILL PHOTOGRAPHER)

Alfred Hitchcock and Alma Reville scout locations for *Topaz* in 1969

Vintage borderless press photograph of director Alfred Hitchcock and his wife Alma Reville in Paris, scouting locations for his film *Topaz*. With a mimeo snipe crediting photographer Daniel Angely and the stamp of the UK press agency Camera Press on the verso.

Based on the 1967 novel by Leon Uris, about a French agent who helps the United States uncover the presence of Russian missiles in Cuba.

7.75 x 10 inches (20 x 25 cm). Very Good plus, with light creasing to one edge and light wear to the corners.

\$475



77

Sergio Leone mingles with the masses to watch his masterpiece

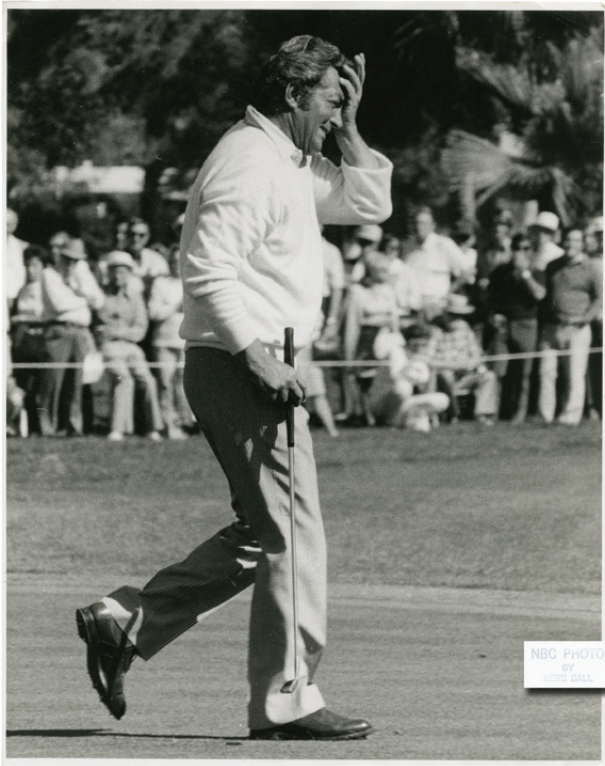
Two original photographs from a French screening of *Once Upon a Time in The West*, 1970

1970. Two vintage borderless photographs from a French screening of *Once Upon a Time in The West*. One photograph depicts director and screenwriter Sergio Leone at the box office.

8.5 x 10.5 inches (22 x 27 cm) Near Fine.

\$750

PERSONS OF INTEREST



78

Original photograph of Dean Martin playing golf

Vintage oversize, borderless photograph of Dean Martin in a classic duffer's pose: hand on head, grimacing, after presumably shanking a putt, circa 1970s. With an "NBC PHOTO" stamp on the verso crediting photographer Herb Ball.

Martin was an avid golfer, but the presence of the NBC stamp leads us to believe the photograph was likely taken at the Tucson Open, which he hosted on the network from 1972 to 1975.

11 x 14 inches (28 x 36 cm). Light diagonal creasing to the upper corners, else Near Fine.

\$450



79

Brian Eno begins Original photograph of Brian Eno

Vintage photograph of Brian Eno, typically arch, leaning against a television set and surrounded by fallen leaves, circa 1974.

Eno's debut solo album *Here Come the Warm Jets* was released on Island Records the same year.

8 x 9 inches (20 x 23 cm) Near Fine.

\$400

80



Original photograph of Bob Dylan and Joan Baez from the Rolling Thunder Tour

Vintage borderless press photograph of Bob Dylan and Joan Baez performing in 1975 on the Rolling Thunder tour. With holograph notations in blue ink and pencil, press agency numbers and the photographer Peter L. Gould's stamp on the verso.

10 x 8 inches (25 x 20 cm) Near Fine.

\$375

81



Original publicity photograph of Kurt Cobain, Courtney Love, and their daughter Francis Bean

Original publicity photograph of a beleaguered, baby bottle carrying Kurt Cobain, along with his wife Courtney Love and their daughter Frances Bean Cobain at the MTV Video Music Awards, 1993.

11.5 x 8 inches (29 x 20cm) Near Fine.

\$350

PHOTOGRAPH



ARALDO di CROLLALANZA
Photographe de Presse
53, Rue de l'Aubé G oult, 53
PARIS - 15^e Tel. : 533.19.16

82

PETER COLLINSON The Italian Job

Collection of six vintage oversize borderless photographs from the 1969 British film. With holograph notations and an agency stamp on the verso of each.

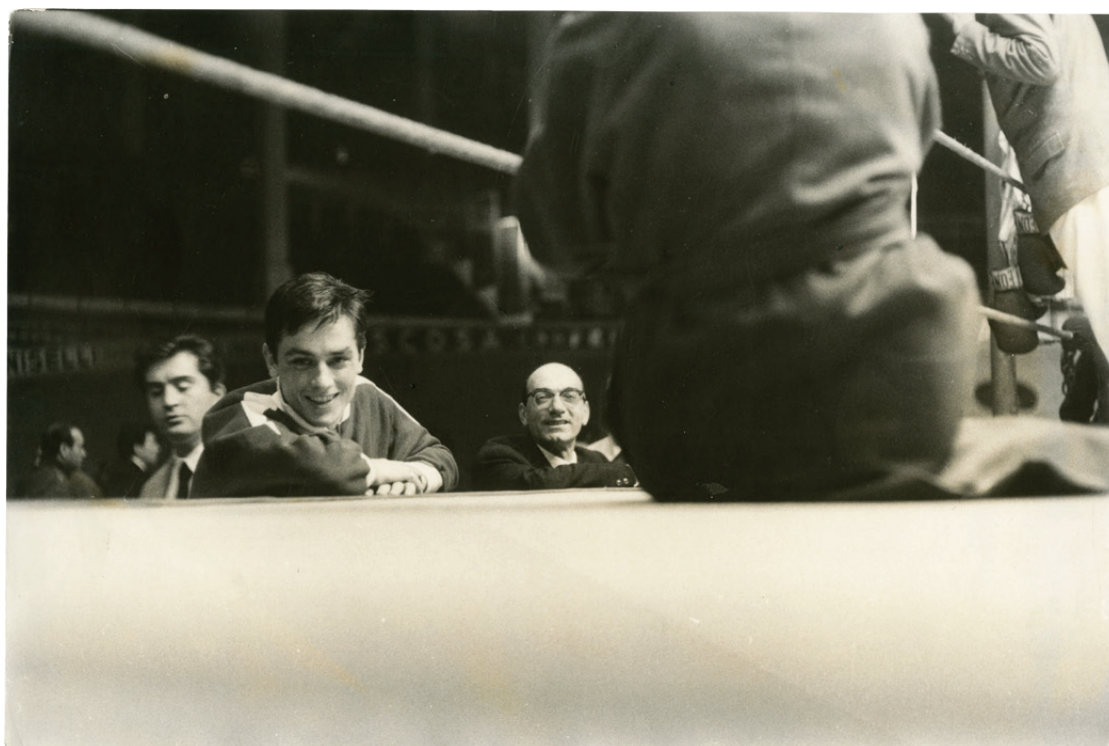
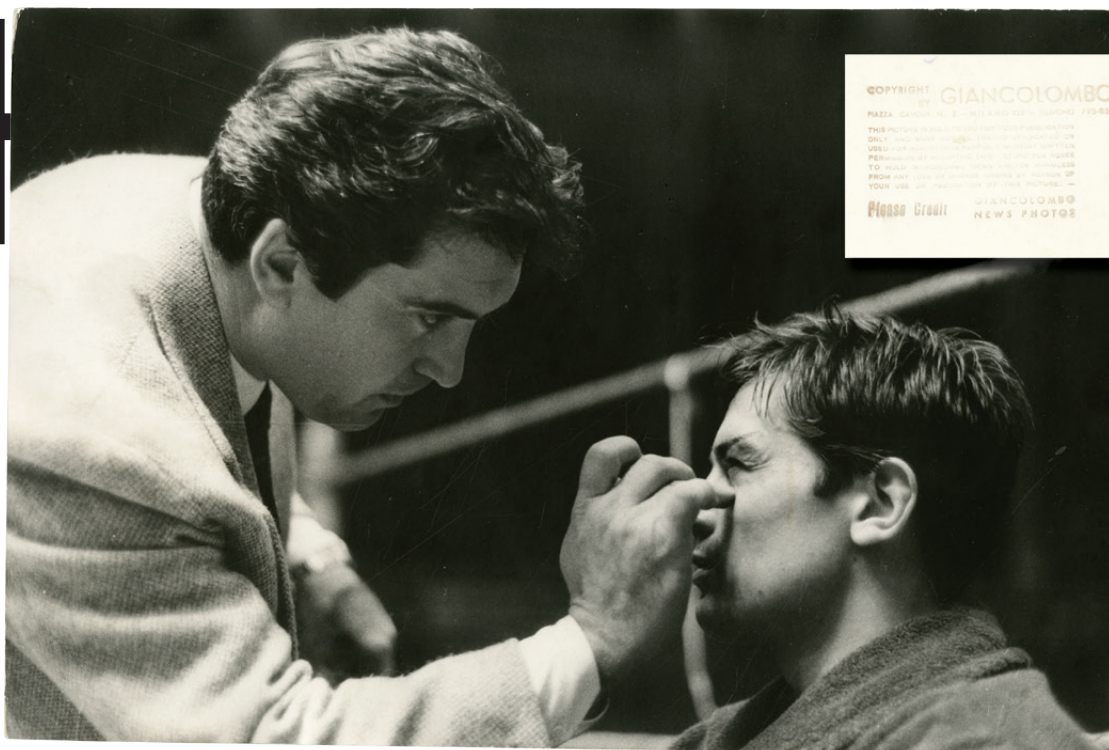
One of the best heist films of the twentieth century: funny, complex, and altogether beautiful to watch. Michael Caine and Noel Coward bring the cockney

and the erudite together to make a quintessentially British film, with as fine an ending as one could ask for.

13 x 9 inches (33 x 23 cm). Near Fine.

Lee, *The Heist Film*.

\$1250



83

LUCHINO VISCONTI Rocco and His Brothers

Two vintage borderless double weight photographs from the 1960 film. With holograph notations and an agency stamp on the verso of each.

Rosaria (Katina Paxinou), recently widowed, moves to Milan from the countryside with four of her sons to join her eldest. Each take different paths as they struggle to adjust to life in the city.

Shot on location in Milan and Rome, Italy.

12 x 8 inches (30 x 20 cm). Near Fine.

Ebert III. Eureka Masters of Cinema 133.

\$950

PHOTOGRAPHS



84 JOHN FORD (DIRECTOR) RUDYARD KIPLING (NOVEL) Wee Willie Winkie

Collection of 103 vintage keybook set design photographs from the 1937 film. Original brown card wrappers present, with film title printed on the front cover.

In British India, a young girl, played by Shirley Temple, is beloved by the soldiers and their leader Sergeant MacDuff (Victor McLaglen). A rebel group kidnaps the girl and the Brits attempt a daring rescue. Nominated for an Academy Award.

Set in British India, shot on location in California.

8 x 10 inches (20 x 25 cm). With two hole punches at left margin as called for. Bound with a silver prong binding. Near Fine.

Complete collation details available on request.

\$750



85

EDWARD DMYTRYK
Bluebeard

Vintage borderless photograph from the 1972 film, showing Richard Burton and Raquel Welch in a somewhat eerie moment before a kiss. With holograph notations in black marker and pencil, and three press agency stamps on the verso.

Another addition to the many renditions of the Bluebeard tale in which the wealthy Baron von Sepper (Richard Burton) repeatedly murders and stores the bodies of his dead wives. This time his spouse and potential victim is Anne (Joey Heatherton), an American woman who must find

a way to save herself after finding a freezer full of women in his castle.

Shot on location in Budapest, Hungary and Rome, Italy.

10.5 x 8 inches (27 x 20 cm). Near Fine.

\$325



Télérama
Hebdomadaire
31, Bd de Latour-Maubourg
PARIS-VII^e INV. 30.57

86

JEAN RENOIR (DIRECTOR)
ROBERT LOUIS STEVENSON (NOVEL)
R. SAUGET (PHOTOGRAPHER)
Experiment in Evil

Archive of 36 press photographs taken on the set of the 1959 film, mounted to four printed card stock proof sheets from *Telerama* magazine, with each sheet containing holograph ink notations with the name of the production, credits for Renoir and photographer R. Saguét, and with three dated January 26, 1959 and one dated April 4, 1959. Accompanying the photographs are 35 negatives for photographs in the archive, and 1 negative for a photograph that was not struck and mounted.

All the photographs feature cast and crew working on the set, and 16 feature images of Renoir on the set.

Also included are two vintage borderless press photographs depicting scenes for the film. Each with the stamp of *Telerama* on the verso, along with holograph notations identifying the film and for layout.

Renoir's loose adaptation of Robert Louis Stevenson's 1886 novella *The Strange Case of Dr. Jekyll and Mr. Hyde*, premiering at the Venice Film Festival, followed by airing on French television and an international theatrical release.

Proof photographs and negatives roughly 2 x 2 inches (5 x 5 cm). Fine.

Proof sheets 11.5 x 9.5 inches (29 x 24 cm). Card stock. About Near Fine, with some wear at the corners.

Photographs 7.25 x 5 inches (18 x 13 cm). Light diagonal creasing to the upper corner of one photograph, else Near Fine.

\$950

PHOTOGRAPHS





87

TRUMAN CAPOTE (NOVEL)
RICHARD BROOKS (DIRECTOR)
In Cold Blood

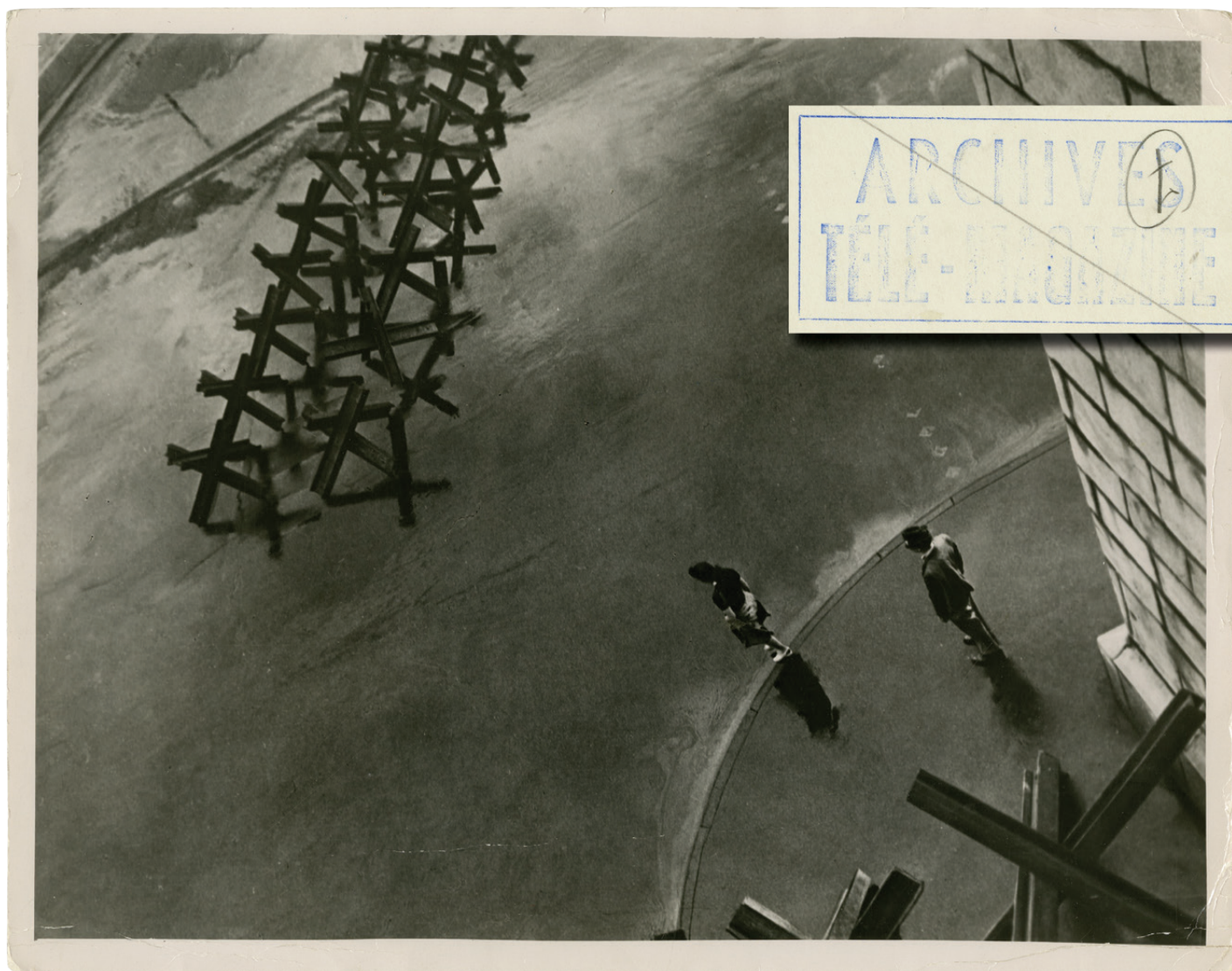
Vintage photograph of director Richard Brooks and a cameraman filming from a platform mounted to the back of a moving car on the set of the 1967 film. An important historical image, in that Brooks changed the landscape of cinema with the hyper-realistic location road shooting that dominates the first half of the film. With a Columbia pictures stamp and holograph notations on the verso.

Brooks' unflinching, unsentimental documentary style made for a visualization that matched the power of Capote's most famous book, and remains one of the great meditations on violence in America.

10 x 8 inches (25 x 20 cm). Near Fine.

National Film Registry. Criterion Collection 781.
 Ebert II. Penzler 101.

\$550



88

MIKHAIL KALATOZOV (DIRECTOR)

VIKTOR ROZOV (PLAYWRIGHT)

The Cranes are Flying

Vintage oversize, double weight photograph from the 1957 Russian film. From the archives of French weekly *Tele Magazine*, with two stamps on the verso, one referencing its inclusion in issue 52, page 5, along with holograph notations regarding layout and the French title

Based on the 1956 play *Forever Alive* by Viktor Rozov, who also wrote the screenplay, about a young woman who must flee in the face of Nazi Germany's invasion of Russia, while feeling guilty over her missing lover, who unbeknownst to her has been

killed in the war. Winner of the Palme d'Or, the only Soviet film to do so, while star Tatiana Samoylova would receive a Special Mention for her role, becoming a European film icon in the process.

12 x 9.5 inches (30 x 24 cm). Very Good, with some light creasing.

Criterion Collection 146.

\$450



89

GEORG WILHELM PABST
Queen of Atlantis

Vintage double weight press photograph of Brigitte Helm for the 1932 film. With holograph notations on the verso.

Based on the 1919 novel *L'Atlantide* by French writer Pierre Benoit, and a remake of the 1921 film of the same name by Jacques Feyder. The film was shot in French, German, and English, each version starring Brigitte Helm as the Queen of Atlantis, a secret kingdom underneath the Sahara Desert. Two

explorers discover Atlantis accidentally, only to find that though the Queen often takes lost men as lovers, she is quick to make mummies of them.

Shot on location in Algeria and Germany.

8 x 10 inches (20 x 25 cm). Near Fine.

\$475



90

JEAN-LUC GODARD
Keep Your Right Up

Vintage oversize borderless photograph of Jean-Luc Godard from the 1987 film. With holograph notations on the verso.

An experimental film that irreverently mixes genres, twisting together a broad range of references to literature, film comedy, and the history of cinema.

Starring Godard himself as a filmmaker, thus blurring the fictional category from the outset. Made the same year as Godard's production of *King Lear*.

12 x 9 inches (30 x 23 cm). Near Fine.

Olive Films 327.

\$650



91

WIM WENDERS
Kings of the Road

Vintage borderless photograph from the set of the 1976 film, showing director Wim Wenders shooting the film's centerpiece at full speed. Typescript snipe and holograph notations on the verso.

Bruno Winter (Rudiger Vogler) is a film projection repair man on the Western side of the East German border. He meets Robert Lander (Hanns Zischler), a depressed doctor who has just broken up with his wife. Robert joins Bruno in his travels from theater to theater around East Germany where they encounter

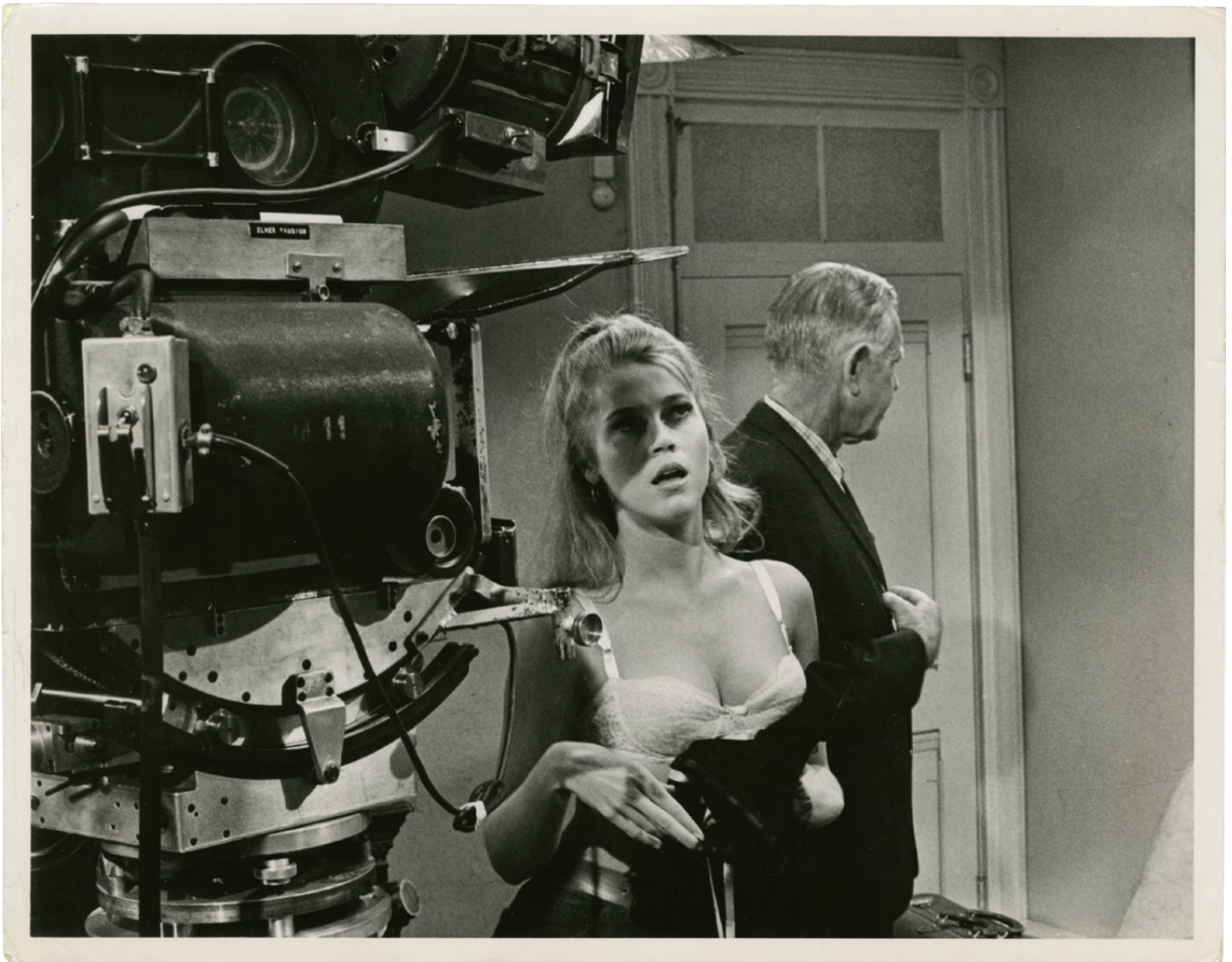
an array of distraught characters. Winner of the FIPRESCI Prize at the Cannes Film Festival.

Set in East and West Germany, and shot on location there in Saxony, the island of Bacharach, Bavaria, and Hessen.

9.5 x 7 inches (24 x 18 cm). Near Fine.

Criterion Collection 816.

\$450



92

GENE SAKS (DIRECTOR)
NEIL SIMON (PLAY)
ROBERT REDFORD, JANE FONDA (STARRING)
Barefoot in the Park

Vintage photograph of a film camera shooting a close up of Jane Fonda on the set of the 1967 film.

Adapted for the screen by Neil Simon from his 1963 play about newlyweds; he (of course) a cautious, reserved lawyer, and her (obviously) a carefree, spontaneous young woman, trying to make it work in a tiny apartment in Greenwich Village.

Mildred Natwick received a nomination for Best Supporting Actress for her role in the film.

10 x 8 inches (25 x 20 cm). A couple of tiny tears and creases to the margins, a few tape shadows to the verso, else Near Fine.

\$450

[illegible]

Dear Dad:
I see that it
must have been fun
and I hope to see you
again next summer -
thanks for the dinner -
didn't think all - yours
was - we had a great
time. Love "Hunt"
P. Mum

Dear Ed:
See to sure has
been for what
a well. I feel you
are. I feel to
think. I feel you
wonderful. I feel
you.

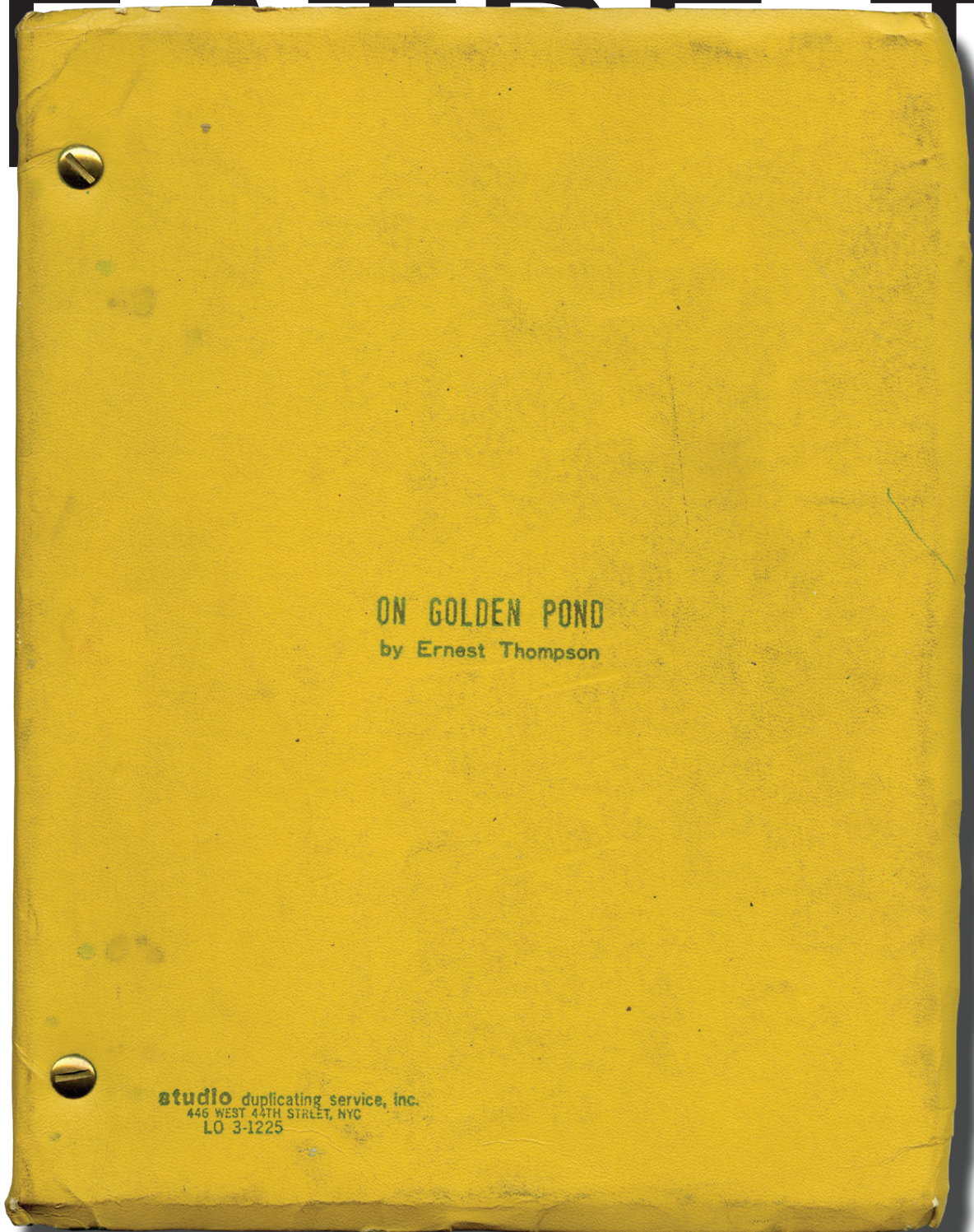
DEAR JES -
Nice working
with you!
The Way you
do things

8
Dear Sir:
I have been thinking
of the life to be in
your hands with you!
I am yours
W. A. R. A. R.

93

Premiered November 10, 1960 and closed March 4, 1961, with a total of 132 performances at the Helen Hayes Theatre. Directed by George Roy Hill, the

\$1500



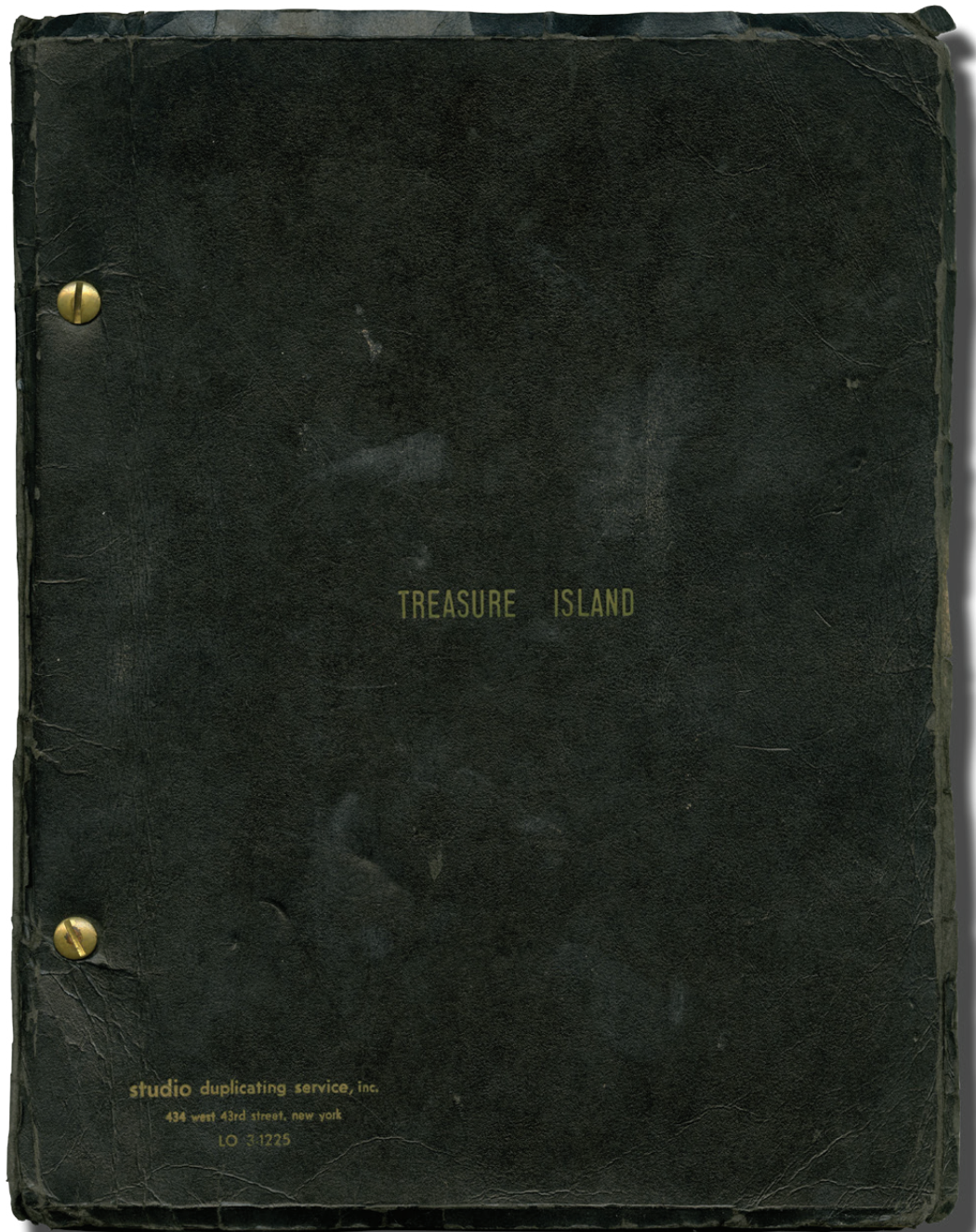
94

ERNEST THOMPSON
On Golden Pond

Revised Draft script for the 1979 play, dated 2/28/79, the day it opened on Broadway. It ran for 126 performances, closed on June 16, 1979, and actress Frances Sternhagen was nominated for a Tony Award.

Thompson also wrote the screenplay for the subsequent Oscar-winning Mark Rydell film (1981), starring Jane Fonda and her father, Henry, and the inimitable Katherine Hepburn. Henry Fonda won his only Academy Award for this, his final performance.

\$1500



95

ROBERT LOUIS STEVENSON (NOVEL)

JOSEPH CARUSO JR. (PLAYWRIGHT)

GEORGE LINSENMANN (COMPOSER)

RALPH FALCO (LIBRETTO)

Treasure Island

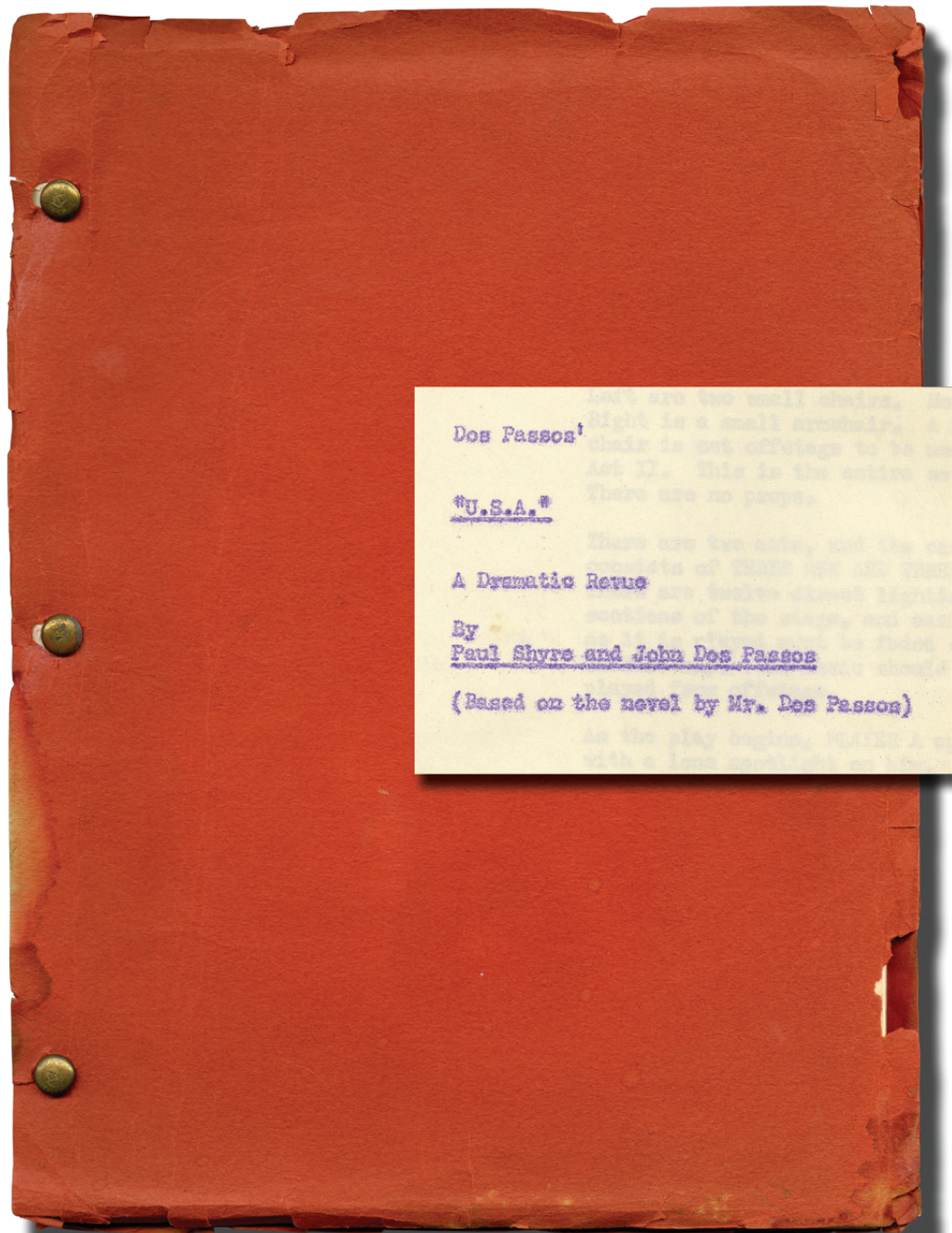
Draft script for the 1984 stage musical. Copy belonging to an unknown cast member, who played Smollett, with his lines noted in holograph pencil.

A musical based on the 1883 adventure novel by Robert Louis Stevenson. One of the most frequently dramatized novels about pirates and piracy, *Treasure Island* gave birth to much of the lore of pirate tropes such as treasure being marked with an "X" on maps,

and one-legged seamen bearing parrots on their shoulders.

Known performances of the play include the Majestic Theater in West Springfield, MA and the Stephanie Guzman Theater in Tacoma, WA.

\$1250



96

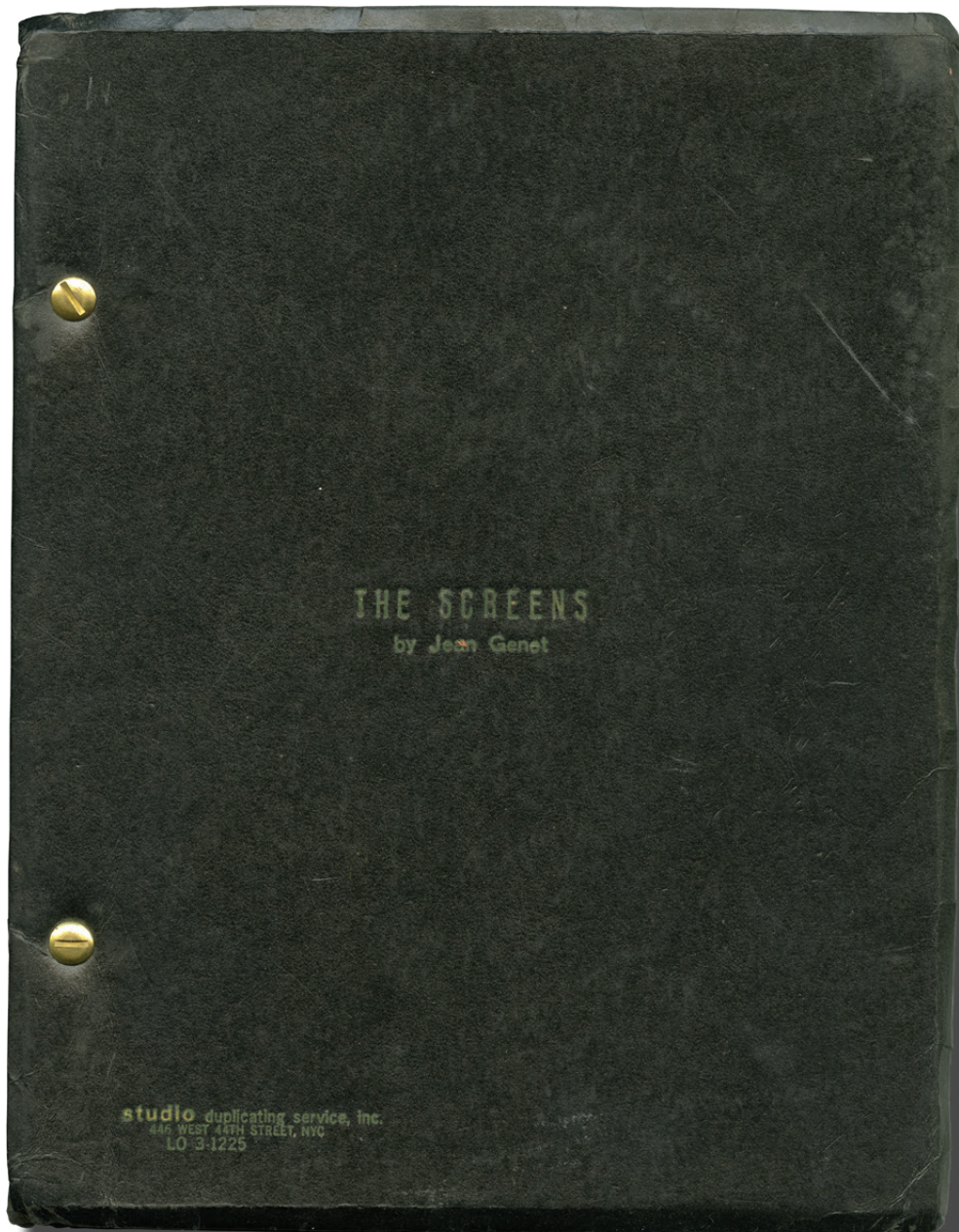
JOHN DOS PASSOS (NOVEL, PLAYWRIGHT)**PAUL SHYRE (PLAYWRIGHT)****USA: A Dramatic Revue**

Draft script for the 1959 play. First presented at the Martinique Theatre, New York City, on October 28, 1959 running for 256 performances.

Based on Dos Passos' *USA* trilogy of novels written between 1930 and 1937, turned dramatic revue by Paul Shyre and John Dos Passos. Shyre's adaptation consists of three actors and three actresses portraying a total of some thirty-odd characters with minimal set and stark lighting.

USA looks at America from the Spanish-American War to the beginning of the Depression portraying the everyday situations faced by characters with special attention to the social and economic forces that drive them. Dos Passos later wrote the screenplay for the 1971 television movie adaptation.

\$975



97

JEAN GENET
The Screens

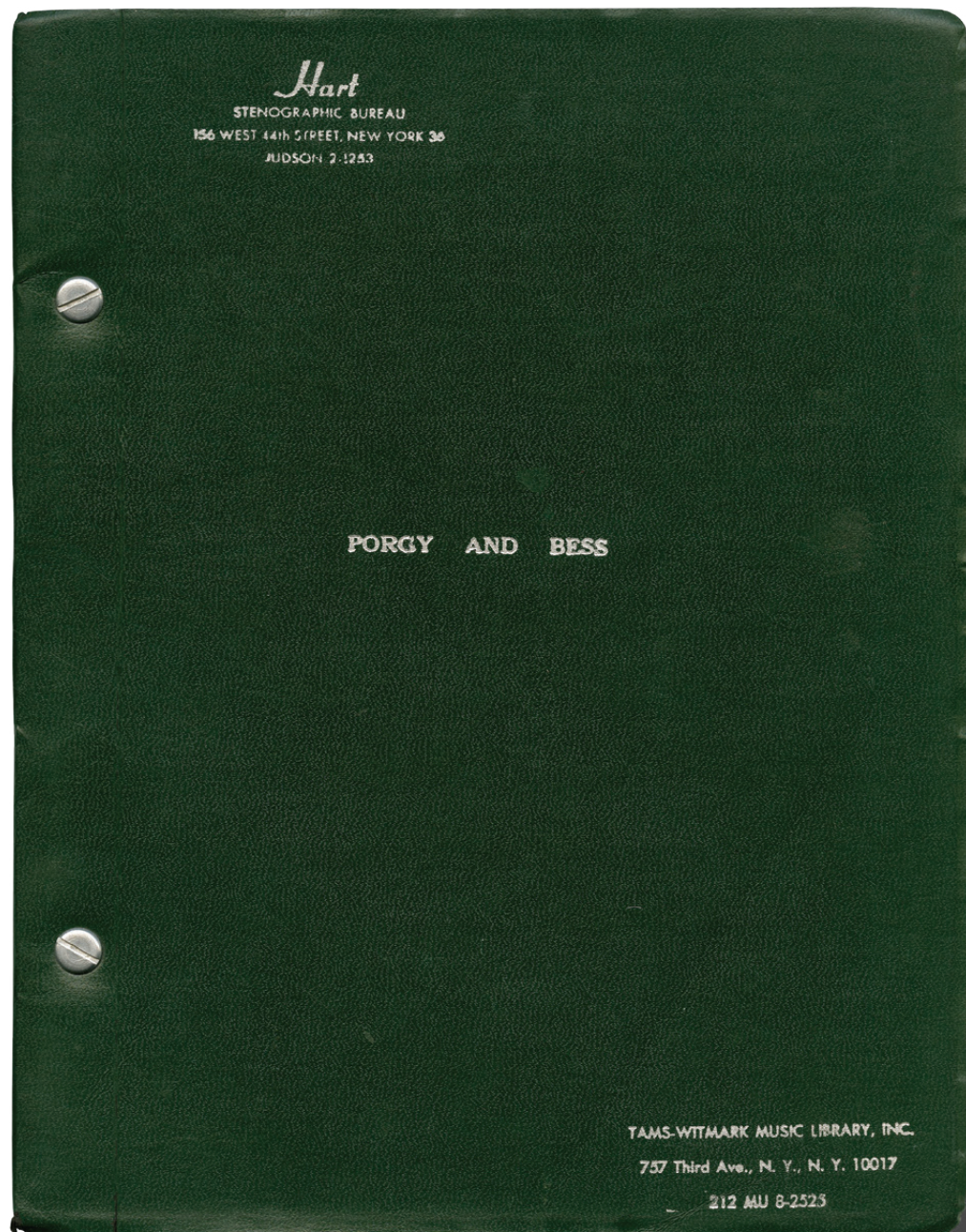
Draft script for the US premiere of Jean Genet's 1961 play, which opened on November 30, 1971 and ran through December 25, 1971 at the Chelsea Theatre Center in Brooklyn, NY.

Genet began writing the play, about life in a poor village in French controlled Algeria, in 1955, and a version was published by *L'Arbalete* in 1961. Abridged versions of the play were performed in Germany in 1961, Vienna in 1963, and London in 1964. The first performance of the complete text, which contained 16 acts and lasted over 5 hours, took place in Stockholm in 1964, followed by the French premiere two years later.

The Chelsea Theatre Center production employed 45 actors on a multi-level set, with elaborate costumes, and cost a reported \$109,500, a huge sum for a non-Broadway production, which precluded the play from moving Off-Broadway, despite overwhelmingly positive reviews and audience response.

Jamison, R.J., *Grayson Hall: A Hard Act to Follow*. iUniverse, 2006, pp. 156-157.

\$675



98

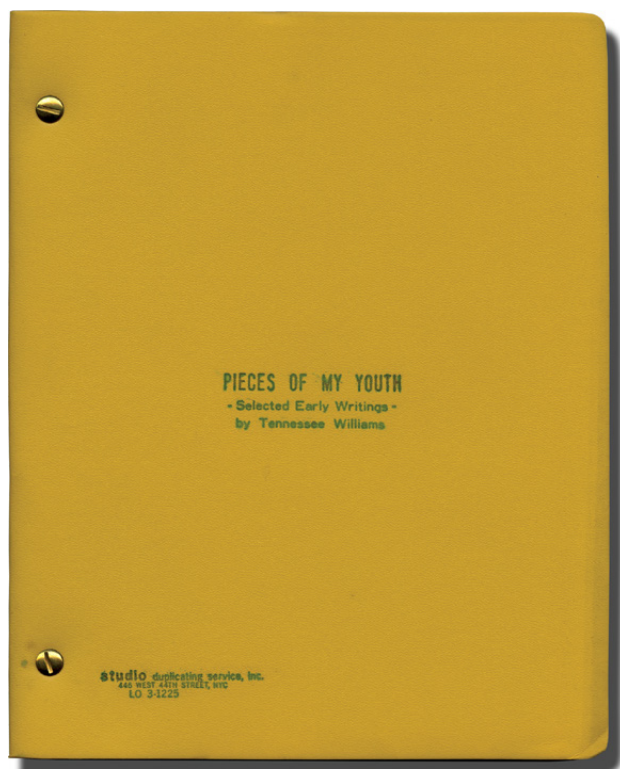
GEORGE GERSHWIN (COMPOSER)**IRA GERSHWIN (LYRICS)****DOROTHY HEYWARD, DuBOSE HEYWARD (PLAYWRIGHTS)****Porgy and Bess**

Draft script for the 1964 revival of the 1935 opera, which debuted on May 6th, 1964 at the City Center of Music and Drama in New York City, and ran for a limited engagement of 31 performances.

Porgy and Bess is based on DuBose Heyward's 1925 novel *Porgy*, and its subsequent 1927 play adaptation by Heyward and his wife Dorothy, with book by Heyward, and music and lyrics by George and Ira Gershwin.

One of the great, enduring American musicals, *Porgy and Bess* has been revived numerous times, most recently on Broadway in a 2012 Tony Award winning production, and was the basis for the 1959 film, directed by Otto Preminger, and starring Sidney Poitier and Dorothy Dandridge.

\$475



99

TENNESSEE WILLIAMS

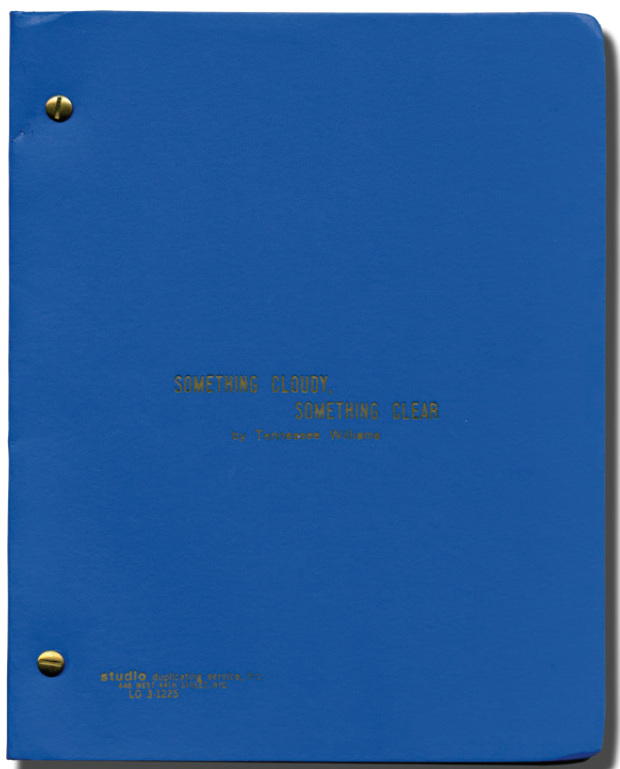
Pieces of My Youth: Selected Early Writings

Draft manuscript for an unpublished collection of early work, circa 1970s.

Most of the pieces, which include plays, short stories, and poems, were written in the 1940s, and have been published in various editions or collections subsequent to this manuscript. Presumably unpublished material includes occasional brief notes or reflections on the pieces by Williams, alternate versions, a short nonfiction piece about actors Alla Nazimova and Laurette Taylor, and a prose poem titled "Rosseau: Bord de L'Oise." No copies in OCLC, but one resides among the Tennessee Williams collection at the Harry Ransom Center.

For more information regarding content, please inquire.

\$450



100

TENNESSEE WILLIAMS

Something Cloudy, Something Clear

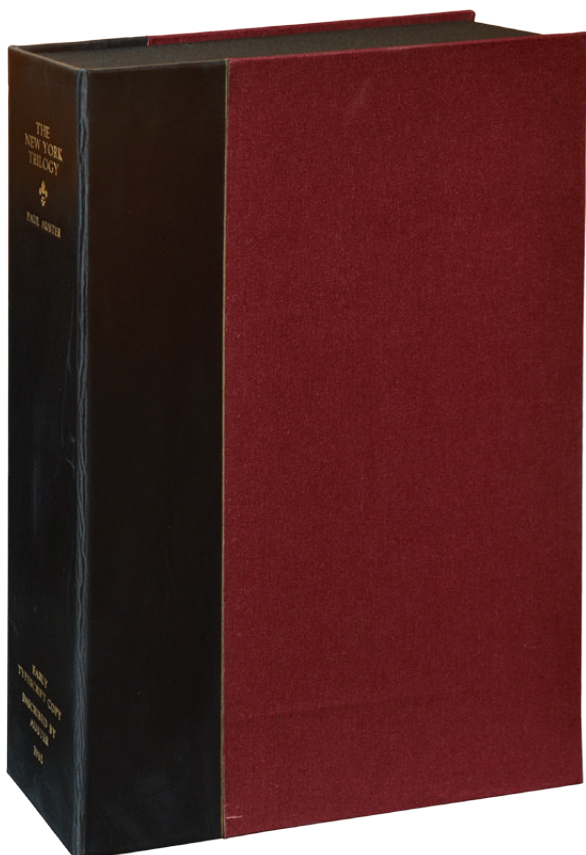
First Draft script for the 1981 play.

A revision and expansion of Williams' unproduced 1941 short play, *The Parade*, about a young playwright's unrequited love for another man. The play opened Off-Broadway on August 24, 1981 at the Bouwerie Lane Theatre.

\$325



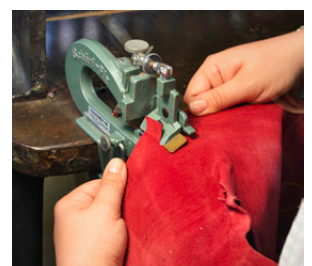
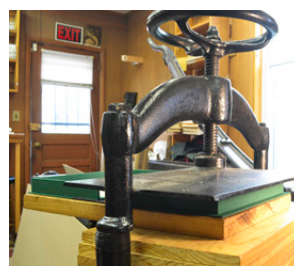
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