

CATALOG SEVENTY-THREE

# ROYAL BOOKS



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## THE ROYAL BOOKS CREW

Kevin Johnson, John McDonald, Ezra Broach,  
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# FEATURED

## 1 **GEORGE FITZMAURICE (DIRECTOR)** **GRETA GARBO (STARRING)** Mata Hari

Metro-Goldwyn-Mayer. Draft script for the 1931 film, dated May 4, 1931, with annotations in holograph pencil, primarily in later half of script, largely regarding dialogue, but also setting and shots.

A largely fictionalized account of the life of Mata Hari, exotic dancer and courtesan, who was executed by France for espionage during World War I. A sensation in the US and Europe, it was Greta Garbo's most commercially successful film.

The pre-Code film was censored upon its reissue in 1936, which was the only version believed to exist until 2005, when an uncut French and Dutch subtitled version was screened at the Cinémathèque Royale de Belgique in Brussels.

Set in 1917 Paris, shot on location in Agoura, California.

**\$4850**



# FEATURED

FORM MGM 112 10M 9-31 07295A H7

Copied May 11, 1931  
Date.....

No. 36866 MATA HARI

Please return to Script Dept.



Culver City, Calif.

## MATA HARI

an original screen

play by

Benjamin Glazer

and Leo Birinski

Copied in the M-G-M  
Script Dept.

## 2

Inscribed to publisher Henry Luce III by Charles and Ray Eames

**CHARLES EAMES, RAY EAMES**

**A Computer Perspective**

Cambridge, MA: Harvard University Press, 1973.  
First Edition. Inscribed to philanthropist and *Time* magazine publisher Henry Luce III by both authors on the front endpaper: "To Hank Luce / Charles and Ray / Jan 1, 1973."

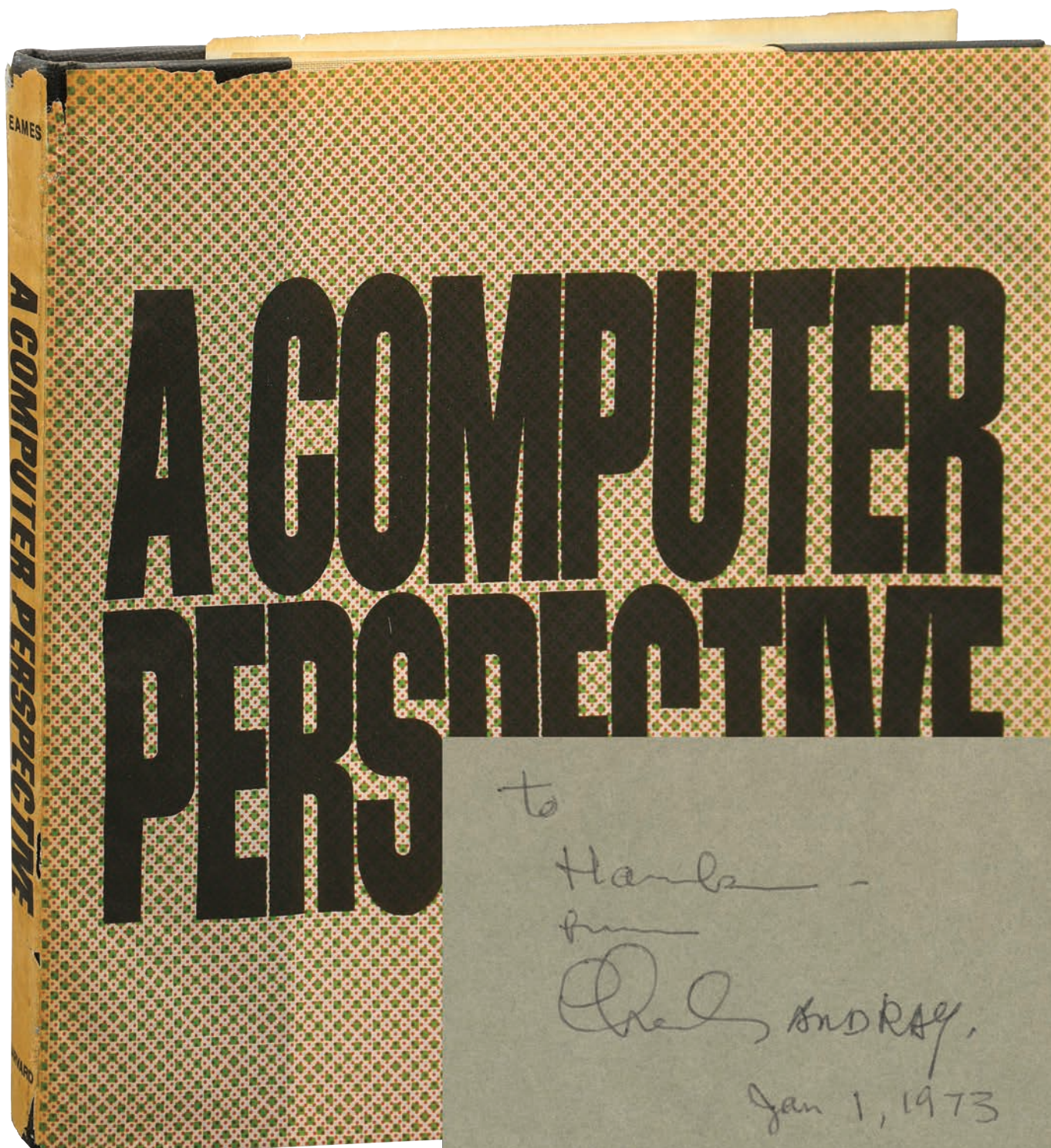
Profusely photo illustrated history of early computing with many two-color diagrams and photographs, detailing the technological advances of the collaboration between design and engineering. Charles and Ray Eames, innovative designers known largely for their modern furniture

and architecture, were also active in industrial and graphic design. This publication covers the period from the 1890s to the 1940s, with a brief overview of the computer up to the 1970s.

Near Fine in a Very Good dust jacket. Boards lightly bowed. Jacket is lightly toned, with light chipping, and professionally repaired separation to the spine. Presents as Very Good plus.

**\$4500**





to

Hanks -

from

Chas. S. Drake.

Jan 1, 1973





### 3 DAVID HEMMINGS Drawing of Peter O'Toole, 1969

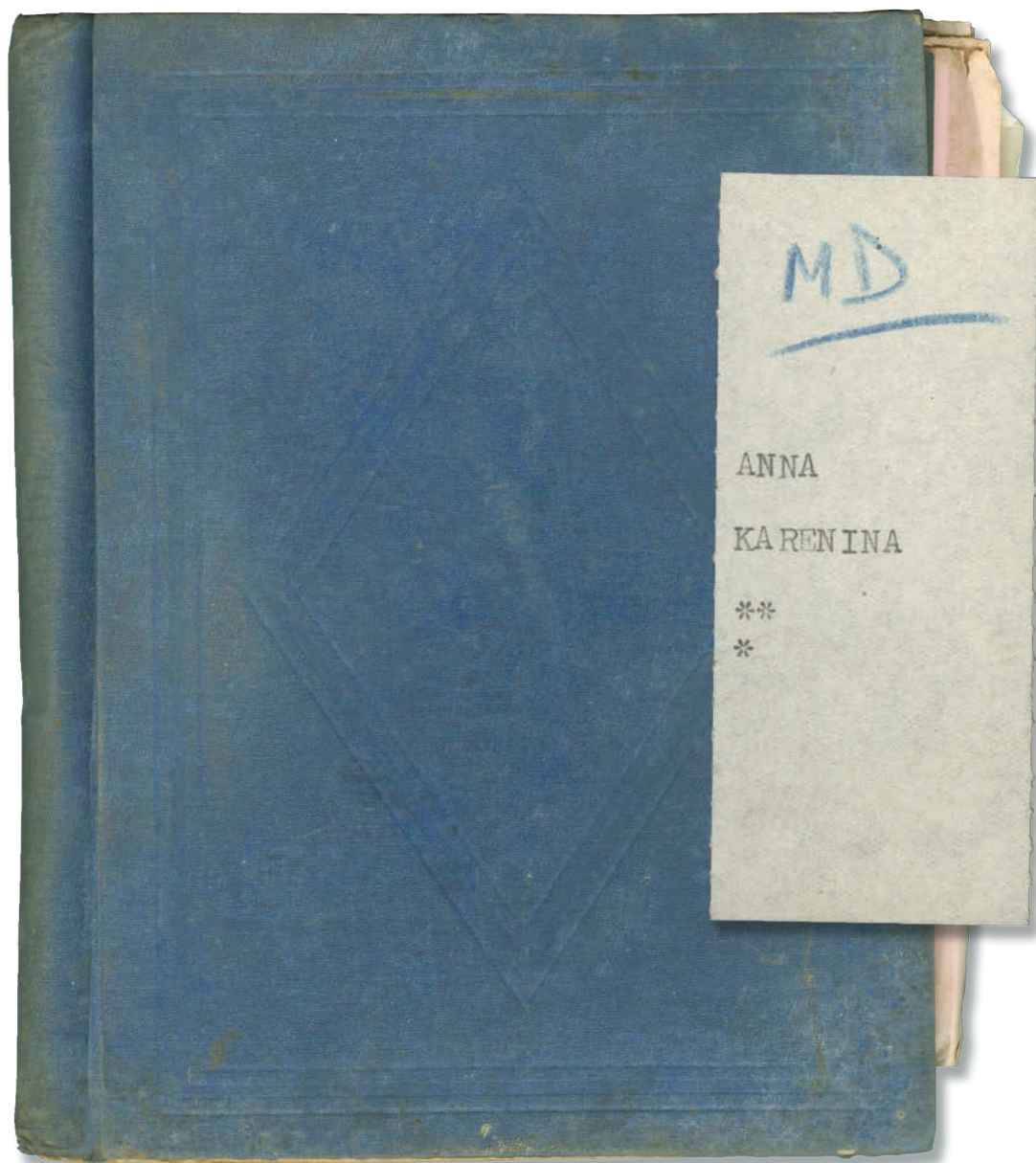
Mixed media drawing on paper of Peter O'Toole by British actor and artist, David Hemmings, 1969. Signed by Hemmings in holograph pencil on bottom right of art, with annotation in holograph marker, in Hemmings' hand, on backing of frame, "Peter O'Toole as Baal / by Hemmings '69 / original drawing." The image Hemmings used is based on a photograph of O'Toole as the title character Baal, which was used for the cover of the playbill of the 1963 British premiere of the 1923 Bertolt Brecht play at West End's Phoenix Theatre, photographer unknown.

One of British cinema's icons of the 1960s and 1970s, Hemmings is perhaps best known for his lead in Michelangelo Antonioni's groundbreaking film *Blow-Up* (1966). In addition to acting, he was a successful director, producer, and singer-songwriter. In adolescence he studied painting at the Epsom School of Art, and continued to draw and paint throughout his life.

7 x 8 inches. Near Fine, unexamined out of frame. Top mounted on mat board and framed, 11.75 x 13.25 inches. Very Good, with chipping to the face of frame.

**\$3500**





# 4

**LEO TOLSTOY (NOVEL)**  
**JULIEN DUVIVIER (DIRECTOR)**  
 Anna Karenina

Draft script for the 1948 British film. Copy belonging to production manager Mickey Delamar, with his name in holograph pencil to the title page, and his holograph annotations throughout. With revision pages laid in throughout the script, along with a distribution receipt signed by Delamar, and with a reference photograph from the film, showing actors Vivien Leigh and Ralph Richardson.

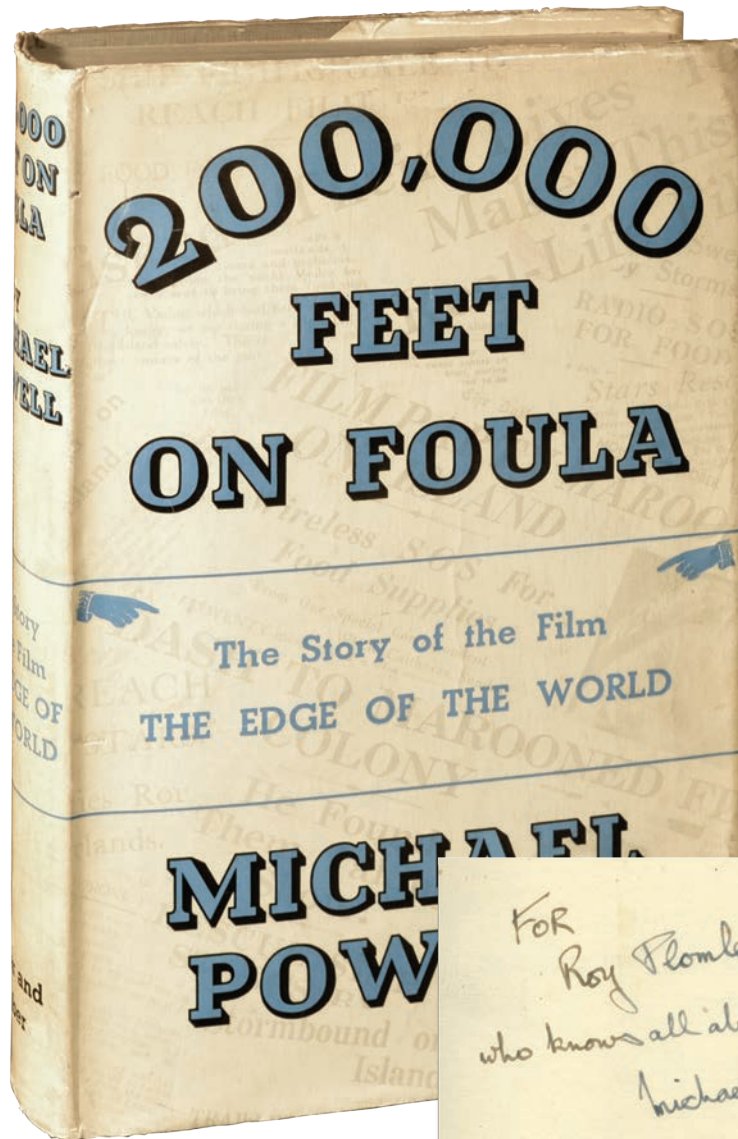
Delamar worked as a producer, production manager, and assistant director on over 30 films, and was active in the film industry for four decades. His

credits include Charlie Chaplin's *A King in New York* (1957), François Truffaut's *Fahrenheit 451* (1966), and Terence Young's *Mayerling* (1968).

Based on the classic 1877 novel by Leo Tolstoy, about how all happy families are alike, but each unhappy family is unhappy in its own way.

Set in St. Petersburg.

**\$2850**



5

Inscribed by the author-director

**MICHAEL POWELL**  
200,000 Feet on Foula

London: Faber and Faber, 1938. First Edition. Association copy, inscribed the author: "For Roy Plomley / who knows all about desert islands / Michael Powell / 1942." The book was inscribed on the occasion of Powell's appearance on the BBC radio program *Desert Island Discs*, where he was interviewed by Plomley.

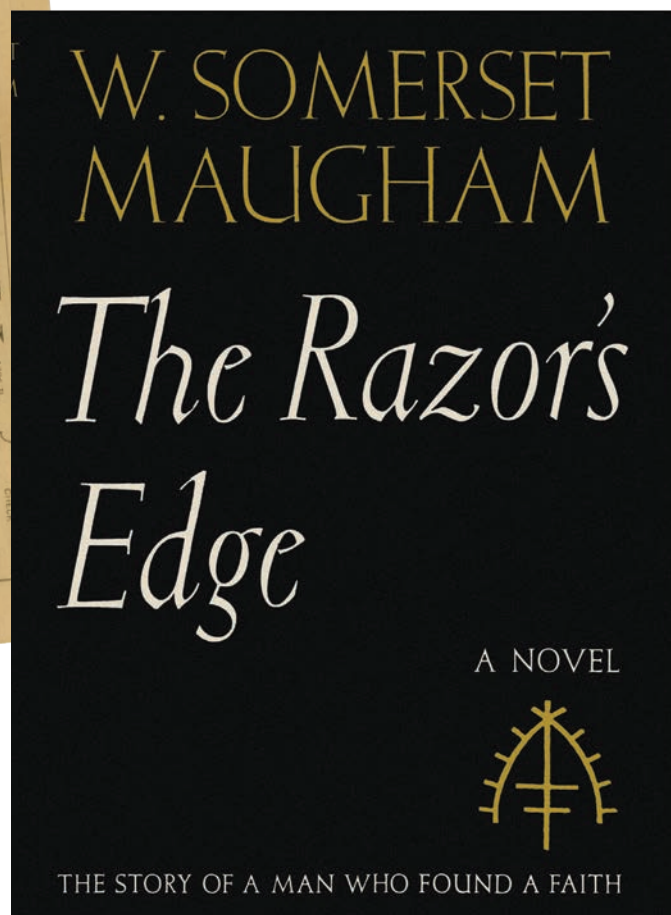
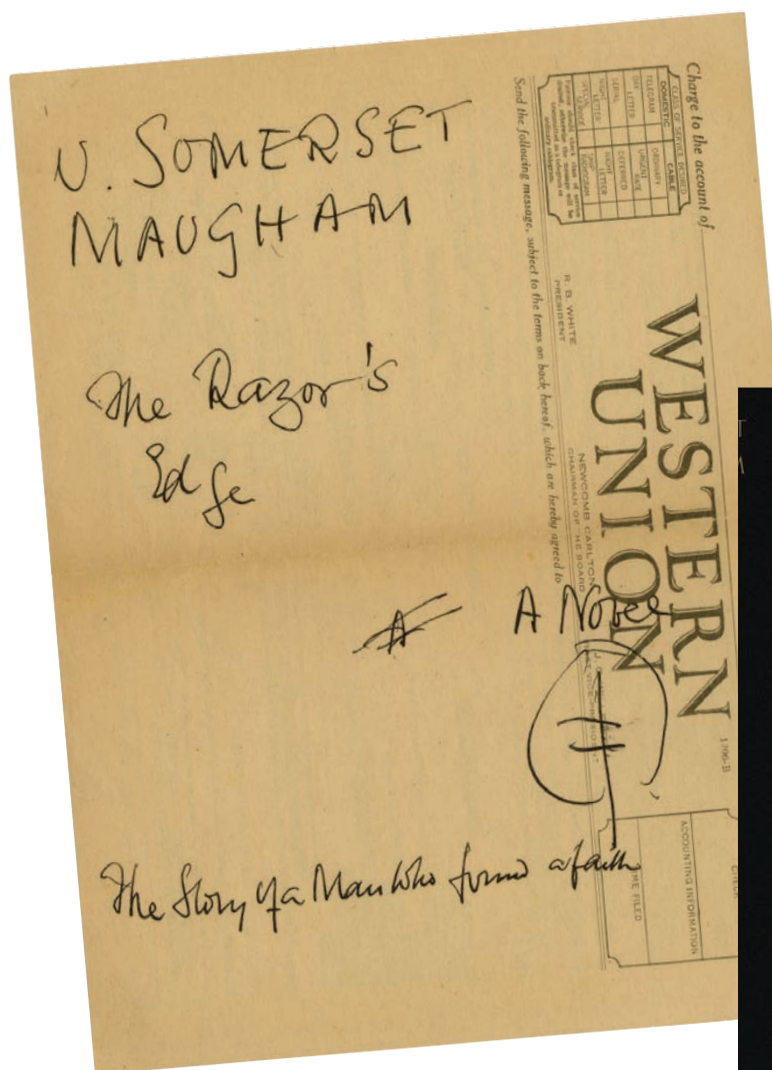
Michael Powell began making public appearances again in the 1980s and 1990s, and inscribed books from that period turn up with some regularity. We have, however, only seen one other example of a contemporary inscription on this title.

A diary-like account of the making of Powell's classic 1937 film, *The Edge of the World*, the director's first film to be shot on his beloved Scottish Isles. The story was inspired by the evacuation of St. Kilda, and won the director an introduction to the great British producer Alexander Korda, followed, of course, by a decades-long teaming with Emeric Pressburger. Photo illustrated throughout.

Near Fine in a Very Good plus dust jacket. A small bit of foxing to the endpapers, and a single small spot of discoloration to the backstrip. Jacket shows some rubbing and very shallow creasing at a few extremities, but no loss.

\$3000





6

**W. SOMERSET MAUGHAM**

Author's holograph ink sketch for the design of the jacket for *The Razor's Edge*

W. Somerset Maugham's holograph ink sketch showing his jacket design concept for the American edition of his greatest novel, *The Razor's Edge*, executed in holograph black ink on a blank Western Union telegram form. Remarkably, the design, a somewhat more elaborate version of the stark UK jacket, was followed by the publisher pretty much to the letter. A striking piece of ephemera demonstrating that the author's intentions for the book were honored from the text to the jacket itself, including his signature Moroccan symbol, used on nearly all his books, including reprints; and an interesting example of a major author's notion of self-representation.

In his autobiographical book, *The Summing Up*, Maugham wrote of the symbol: "[My father] took it into his head to build a house to live in during the summer... He ordered a great quantity of glass on which he had engraved a sign against the Evil Eye which he had found in Morocco and which the reader may see on the cover of this book."

Near Fine, 6 x 8.25 inches.

**\$2500**



PHOTOGRAPH  
BY  
**JIM MARSHALL**  
3622 16TH ST.  
SAN FRANCISCO,  
CALIFORNIA 94114  
415-864-3622  
RIGHTS RESERVED

## 7 JIM MARSHALL

### Photograph of Johnny Cash and Glen Sherley at Folsom Prison, 1968

Photograph of musician Johnny Cash meeting starstruck Folsom Prison inmate Glen Sherley on January 13, 1968, struck circa 1990s. The photo was taken shortly after Cash's performances at the penitentiary. With the stamp and handwritten reference number of photographer Jim Marshall on the verso.

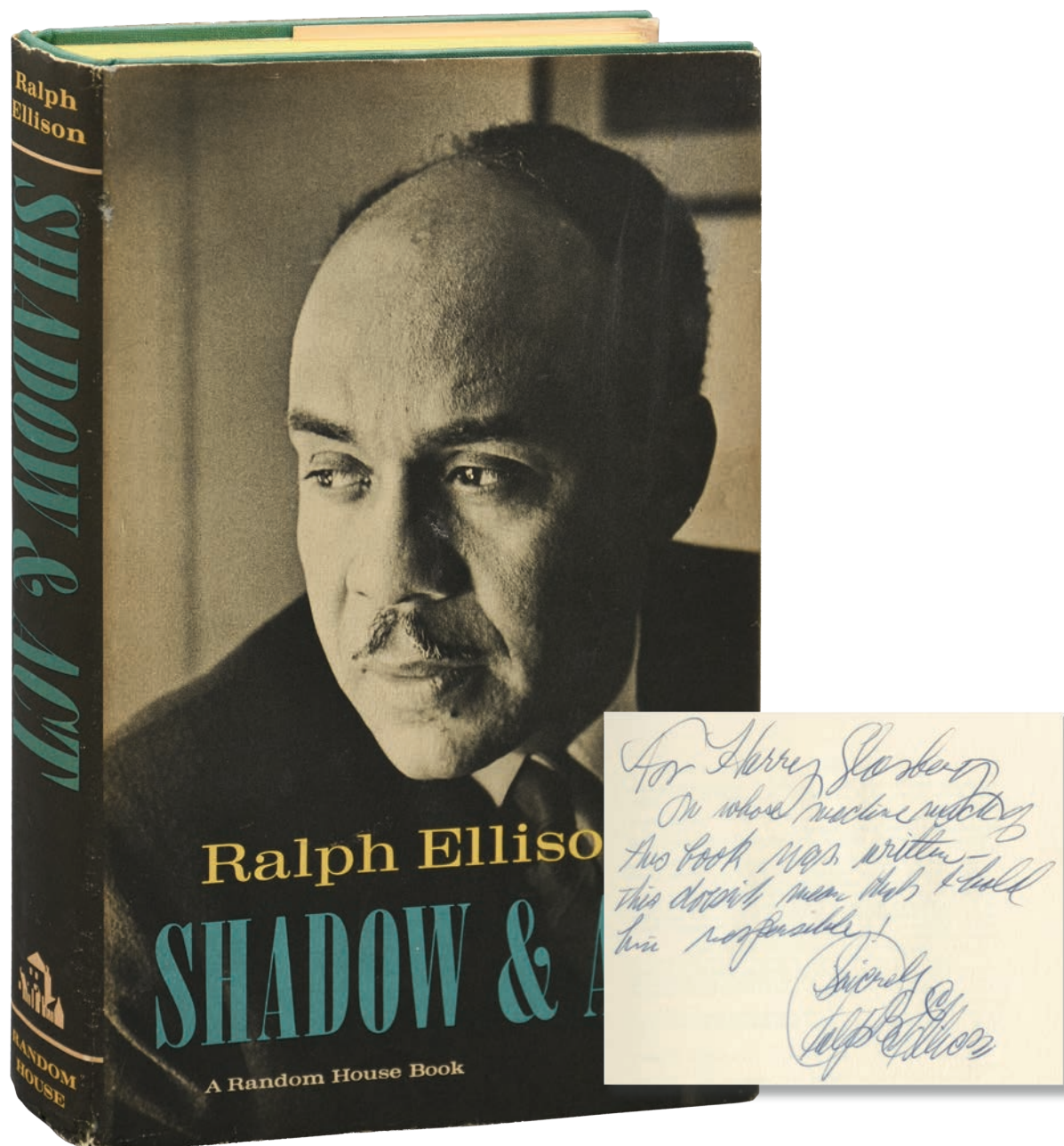
As a photographer for both record labels and magazines such as *Rolling Stone*, Marshall was one of the most prolific and influential chroniclers of rock music during the 1960s and 1970s. Among his most iconic photographs are images of Jimi Hendrix setting his guitar on fire at Monterey Pop, Cash performing at San Quentin, and The Beatles backstage at their final concert at Candlestick Park. In 2014, he was posthumously awarded a Lifetime Achievement Grammy, the only photographer to be honored thus.

Cash heard a recording of Sherley's song, "Greystone Chapel," the night before his performances at Folsom, and covered it as the closing song at both shows the following day. Sherley, a career criminal and amateur songwriter, and Cash met after the show, and the two would maintain a correspondence for many years, with Cash lobbying then-governor Ronald Reagan for Sherley's parole, hiring Sherley as a performer in his band, and even helping Sherley record his first album. Unfortunately, Sherley would battle drug addiction and alcoholism for several years, and die in 1978, at the age of 42.

10 x 8 inches. About Fine.

**\$2500**





Inscribed to the owner of the typewriter on which the book was written

8

**RALPH ELLISON**  
**Shadow and Act**

New York: Random House, 1964. First Edition.  
Humorously inscribed by the author on the title page: "For Harry Slosberg / on whose machine much of this book was written— / this doesn't mean that I hold him responsible! / Ralph Ellison."

Ellison's second book, a collection of essays describing his involvement with political activism and print media in Harlem and the publication of his first book in 1952.

Fine in a Near Fine dust jacket. Jacket is faintly age-toned, with light offsetting to the rear flap and brief wear to the spine ends and tips.

Provenance available on request.

**\$2250**



9 **PABLO NERUDA (AUTHOR)**  
**MARTIN CHAMBI (PHOTOGRAPHER)**  
 Alturas de Macchu Picchu

Chile: Nascimento, 1954. First printing of this edition. One of 1000 numbered copies (this being No. 680) signed by the author. This copy retains the scarce insert on green paper that was issued with all copies, a bibliographic note on the genesis and publication history of the poem by Jorge Sanhueza.

The first definitive edition of the poems, including the Chambi photographs referenced in *The Latin American Photobook*. The poems first appeared as "Canto II" in Neruda's *Canto General* (1950), and have regularly been translated into English.

Moderate toning and light rubbing overall, with light bumps at the extremities, else Near Fine. A superior example of a title not often found in collectible condition.

Becco 84. Loyola 292. Fernandez, *The Latin American Photobook*, p. 57.

**\$2500**





10

**CARLOS MONSIVÁIS (AUTHOR)**  
**HECTOR GARCIA (PHOTOGRAPHS)**  
**Principados y potestades**

Mexico City: Libreria Madero, 1969. First Mexican Edition, preceding all others. Slim quarto, perfect-bound softcover. A cornerstone of Latin American pop photography, and included in *The Latin American Photobook*. Designed by Vicente Rojo, with photographs by Hector Garcia, one of the most important Mexican photojournalists.

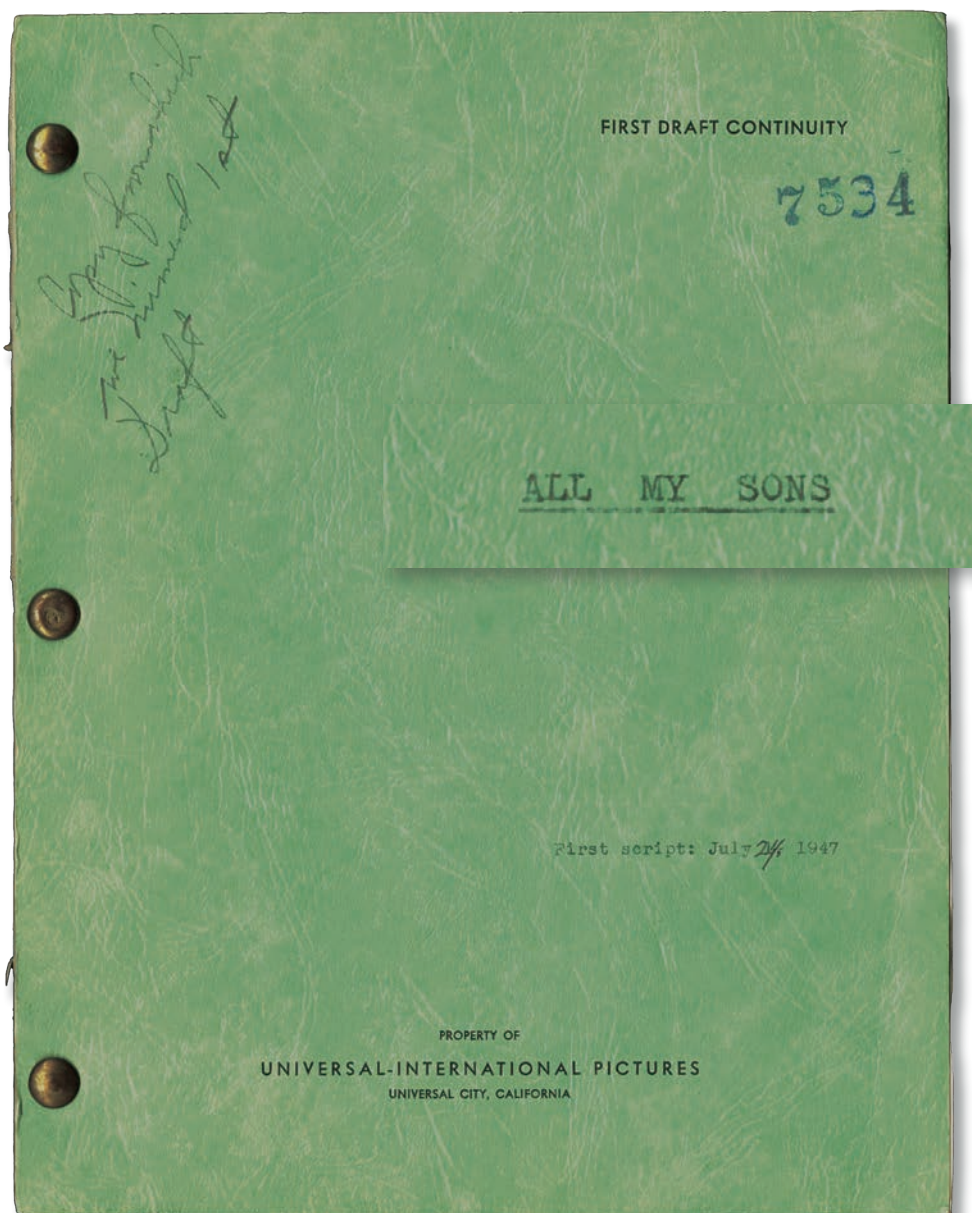
A private edition published by a prominent Mexico City bookstore and distributed gratis to its clients, making it extremely scarce, with only four copies

located in OCLC. Republished in 1970 as part of Monsiváis' *Días de guardar*.

Yellow wrappers (also noted in green wrappers, with no known priority) with printed likeness of John Lennon. Near Fine.

Fernandez, *The Latin American Photobook*, p. 232, 234.

**\$2000**



# 11

**ARTHUR MILLER (PLAY)**  
**IRVING REIS (DIRECTOR)**  
**EDWARD G. ROBINSON, BURT LANCASTER (STARRING)**  
**All My Sons**

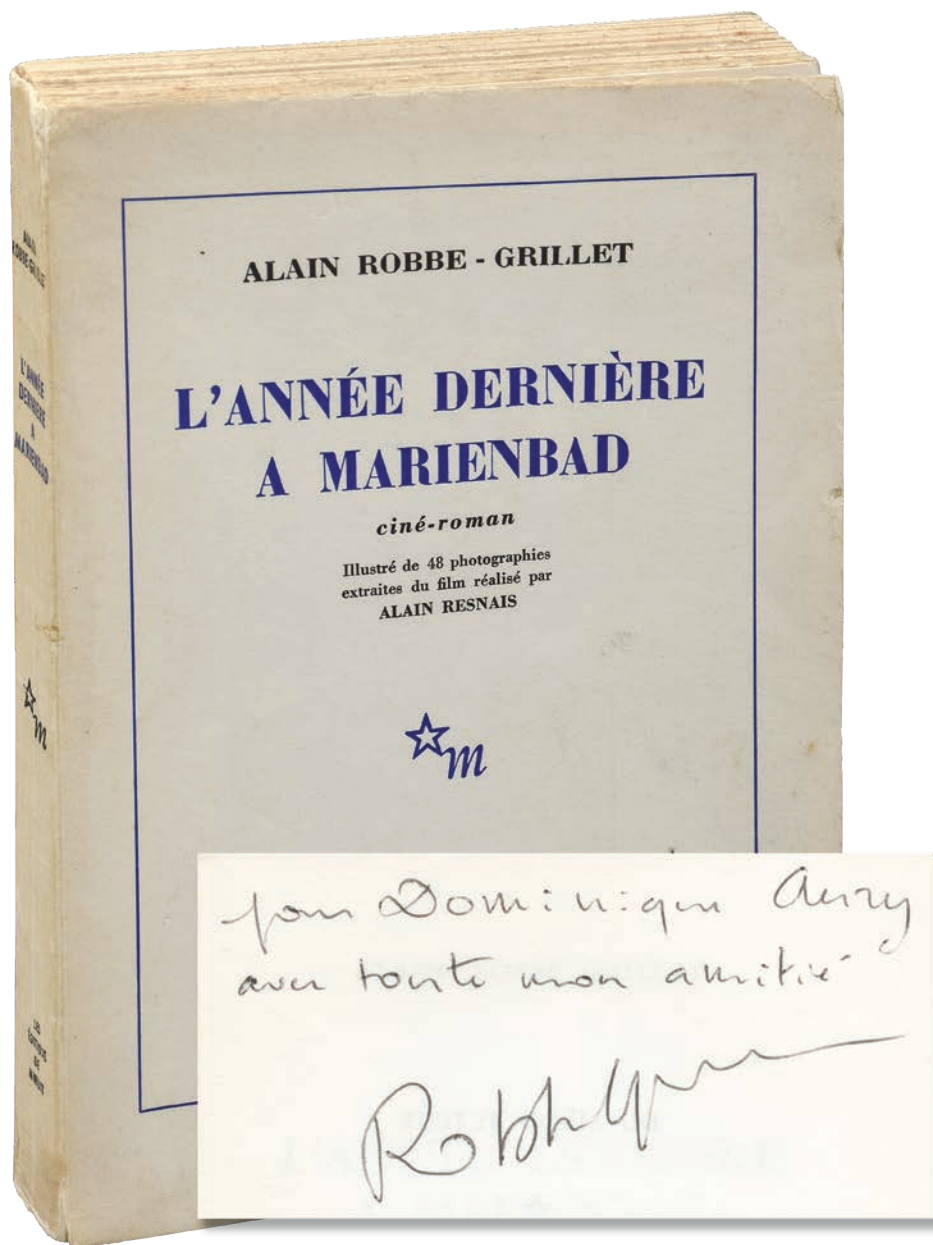
Universal International Pictures. First Draft script for the 1948 film noir, dated July 24, 1947. The carbon typescript from which the mimeograph copies issued by the studio were made, so noted in holograph pencil on the front wrapper in the hand of studio secretary Marion Pecht ("Copy from which we mimeod 1st draft"). Holograph pencil and ink corrections throughout, mostly to formal names on the preliminary pages and page numbers (which are re-numbered for the mimeo).

One of the most successful adaptations of a Broadway drama to film during the 1940s, based on the 1947 play by Arthur Miller. Edward G. Robinson stars as a business owner who knowingly sold defective parts to the military during World War II, resulting in the deaths of many pilots. A young Lancaster plays his son, who discovers the truth and makes the painful decision to bring it to light.

Selby US. Spicer US.

**\$1875**





12

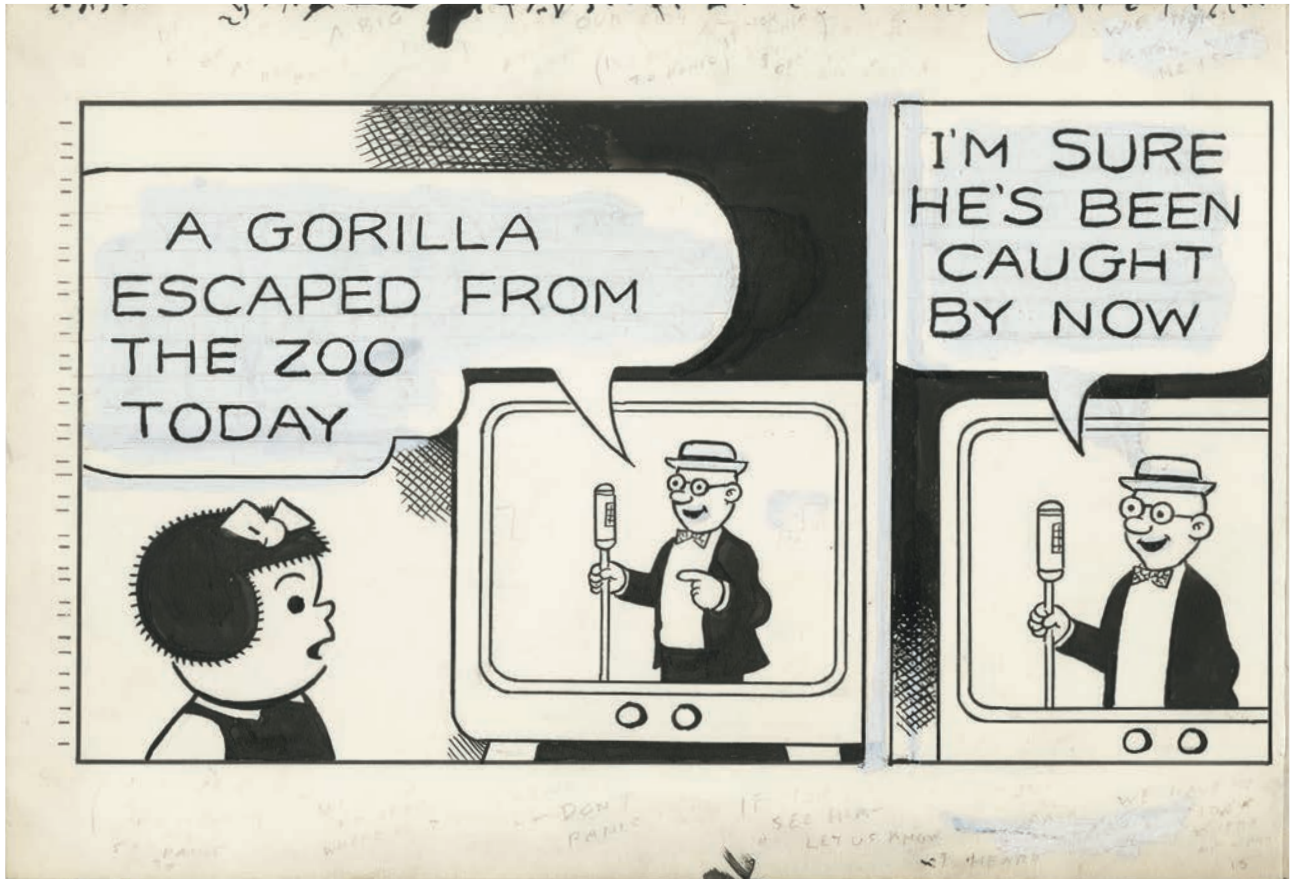
**ALAIN ROBBE-GRILLET**  
**L'Année Dernière en Marienbad**

Paris: Éditions de Minuit, 1961. First Edition. Inscribed by the author on the half-title page: "Pour Dominique Aury / avec toute mon amitié / Alain Robbe-Grillet." ("For Dominique Aury / with all my friendship / Alain Robbe-Grillet."). Photo-illustrated with stills from the film. Text in French.

Screenplay for the 1961 film, *Last Year at Marienbad*, directed by Alain Resnais, and starring Delphine Seyrig, Sacha Pitoëff, and Giorgio Albertazzi.

Very Good plus, without dust jacket as issued. Faint foxing to the upper page edges and bottom right corner of the front panel, with a lightly bumped crown and brief creasing along the spine.

**\$1750**



13

**ERNIE BUSHMILLER**

Original artwork for Nancy comic strip, August 19, 1977

Original three-panel artwork by Ernie Bushmiller for the August 19, 1977 daily strip of his seminal comic strip *Nancy*. This particular strip features Nancy watching television, where a newscaster excitedly reports that a gorilla has escaped the zoo. In the final panel, the newscaster is confronted by the escaped gorilla.

In the original 1971 artwork, the three-frame joke ran as follows:

1. "The Phantom Robber has been pulling holdups all over town."
2. "Where will he strike NEXT?"
3. [Phantom Robber appears, and holds up the newscaster and cameraman with a gun. Nancy watches in surprise.]

In the revised 1977 artwork, the joke is revised:

1. "A gorilla escaped from the zoo today."
2. "I'm sure he's been caught by now."
3. [Gorilla appears to the newscaster's right, shocking him. Nancy watches in surprise.]



In Picasso-like fashion, Bushmiller painted over an earlier strip with white, from November 6, 1971, to create this one. The following changes were made between 1971 and 1977:

- A hat added to the bald newscaster in all three frames so that it could pop off in surprise in the third frame.
- New dialogue added in the first two frames.
- New art within the television screen shown in the third frame.
- New copyright date paste-on.
- New date at the bottom edge of the third frame.

As with American cinema, it was the French who first championed the studied simplicity of Bushmiller's indestructible combination of rigid artistic style and even more rigidly governed, irony-free humor.

In 2012, Fantagraphics Press began the long overdue task of putting the complete series into book form.

19.75 x 5.75 inches. Very Good plus, with aforementioned re-dos.

**\$1500**

14

**JOHN McTIERNAN (DIRECTOR)**

**TOM CLANCY (NOVEL)**

**SEAN CONNERY, ALEC BALDWIN, SAM NEILL, SCOTT GLENN (STARRING)**

**The Hunt for Red October**

Four sets of original storyboards for the 1990 film, approximately 800 pages total. One set bound in script format, with red wrappers, noted in holograph ink annotation to the front wrappers as "Vol. I," the other set without wrappers.

Based on the popular 1984 novel. When the US government spots a massive, high-tech Soviet submarine dead-set towards the Maine coastline, officials must decide, without any knowledge of its intentions, whether they will allow the sub to reach American land, or preemptively attack. Further complicating the situation is the uncooperative Russian government, determined to overtake its rogue submarine but unwilling to reveal its true purpose.

Although the film rights to the novel were optioned before the book was published, the complex plot and the prospectively huge cost of production led many studios to turn the project down. Nonetheless, the film proved wildly successful, and grossed over half its budget on the opening weekend alone, paving the way for a number of Hollywood post-Cold War thrillers. Nominated for three Academy Awards.

Near Fine overall.

**\$1400**



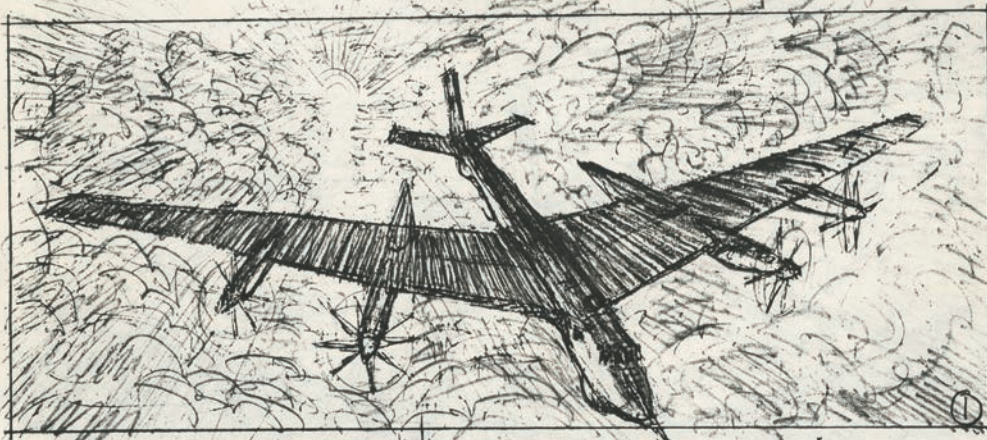
# THE HUNT FOR RED OCTOBER VOL. I

# THE HUNT FOR RED OCTOBER VOL. II

EXT. SEA. CUMULUS CLOUDS  
DAWN AT 30,000 FT.  
SCENE 74

A SOVIET BEAR FOXTROT

ANTI SUBMARBINE  
AIRCRAFT.



CAMERA PLANE  
AT 30,000 FT  
ON WESTERLY COURSE  
AT 300 MPH SHOOTING  
PLATE

A  
SOVIET  
FOXTROT BEAR  
BOMBER OVERTAKING  
CAMERA AT 310 MPH  
ROAR OF COUNTER  
ROTATING TURBO PROPS  
FADING

SC. 108, INT. COCKPIT



"I HAVE  
TARGET  
CONTROL"

SC. 109, INT. COCKPIT



THE COPILOT RUNS A FINAL  
CHECK. ADJUSTING HIS  
PILOT: (INTO HEADSET) "YEN  
AIRC"

CAPTAIN: SHALL I FLY

176 CONTD



RAMIUS (AFTER A BEAT)  
"NO. LOCK THE FIRING SOLUTION INTO THE  
COMPUTER. DO NOT FLOOD THE TUBES."  
CAMERA MOVES WITH RAMIUS.



# 15

**JOHN CARPENTER (DIRECTOR)**  
**KURT RUSSELL, SHELLEY WINTERS (STARRING)**  
**Elvis**

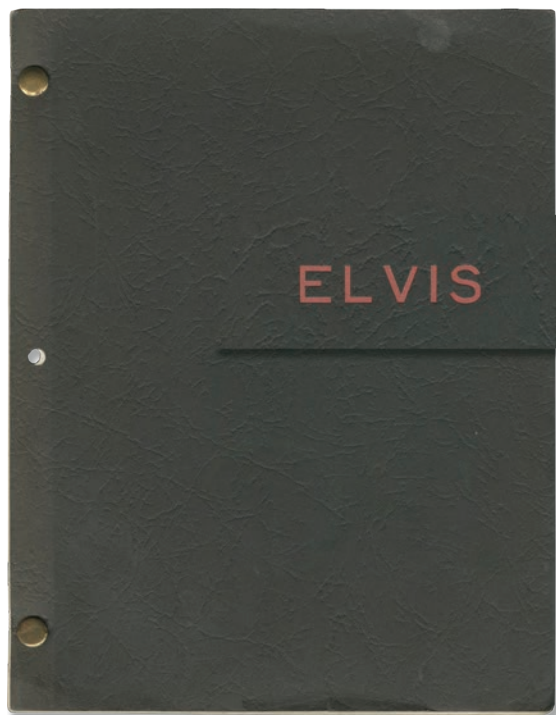
Final Shooting script for the 1978 television film, dated 10/16/78, which aired on ABC on February 11, 1979. Annotation of copy number "147" in holograph marker on top right of title page.

One of three television films made by noted film director John Carpenter. Carpenter began working on *Elvis* after wrapping up his 1978 quintessential horror slasher *Halloween*, offering him a chance to try his hand at a dramatic biopic. It was the first time Carpenter would work with Kurt Russell, who would become a frequent collaborator, starring in Carpenter's *Escape from New York* (1981), *The Thing* (1982), *Big Trouble in Little China* (1986), and *Escape from L.A.* (1996).

The television biopic follows the trajectory of Elvis Presley's career from his impoverished childhood to his sudden and unprecedented rise as a rock and roll icon to his years as a Las Vegas sensation. Featuring an outstanding performance by Russell as The King.

Nominated for three Emmy Awards including Best Actor in a Miniseries or Movie for Russell.

**\$875**



# 16

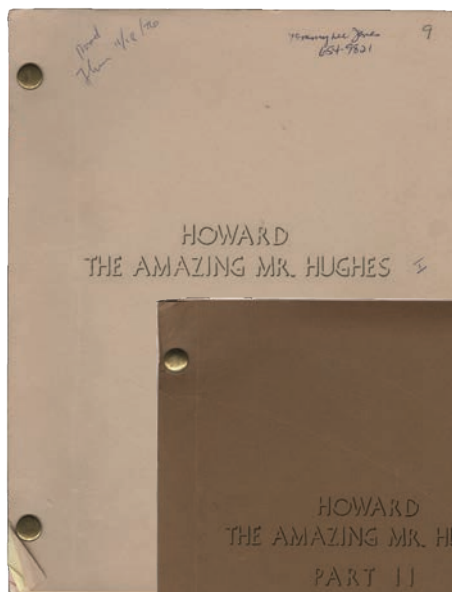
**WILLIAM A. GRAHAM (DIRECTOR)**  
**TOMMY LEE JONES (STARRING)**  
**The Amazing Howard Hughes**

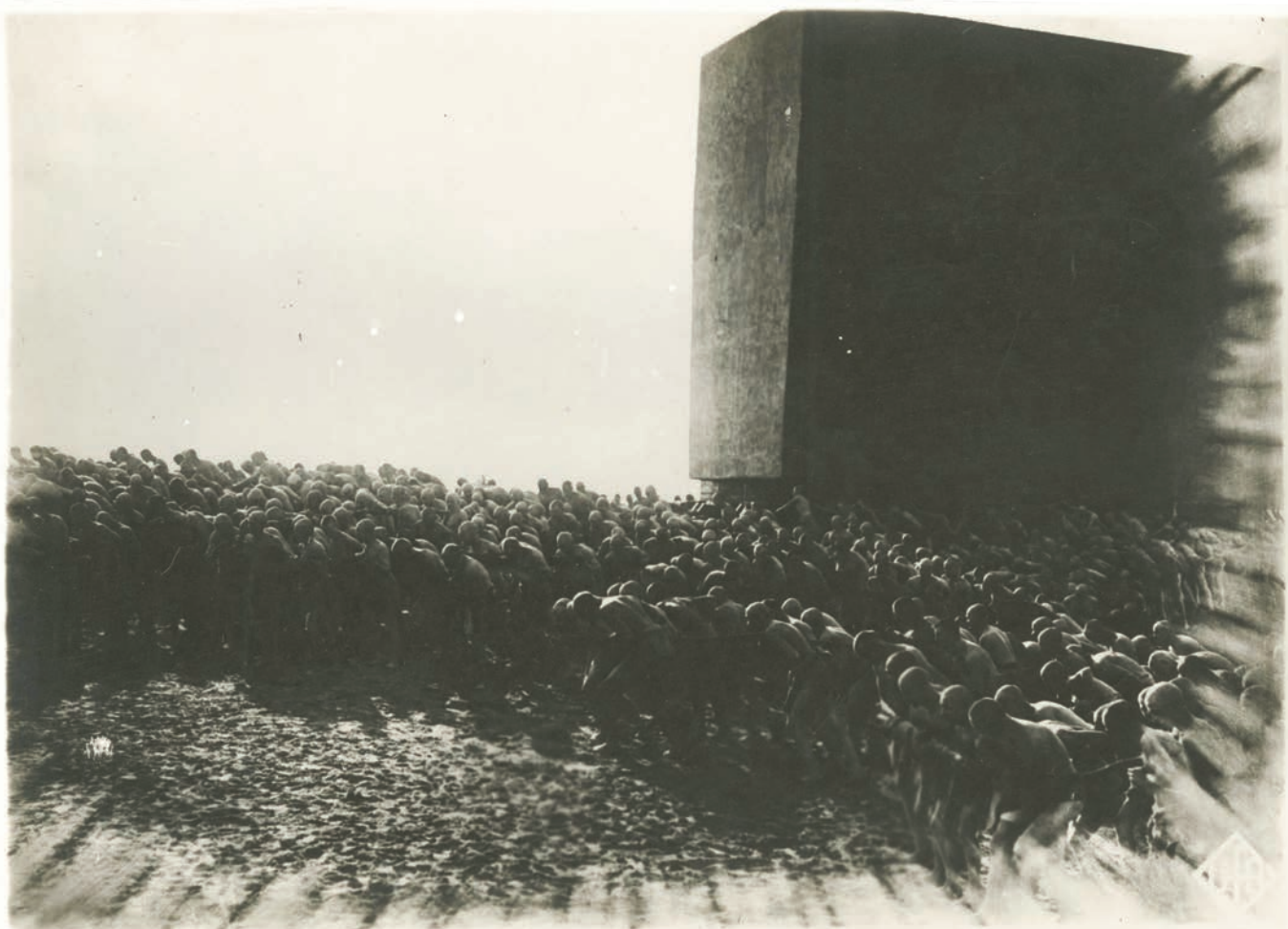
Two Revised draft scripts, both dated November 16, 1976, comprising the complete script for the 1977 television film, which originally aired April 13 and 14, 1977 on CBS.

First script, titled *Howard: The Amazing Mr. Hughes* on front wrapper, and *Howard The Amazing Mr. Hughes' Part I* on first page of script, with occasional holograph and copied annotations throughout, including the name of star Tommy Lee Jones on the front wrapper, though not in Jones' hand. Second script, titled *Howard: The Amazing Mr. Hughes Part II*, with occasional copied annotations.

Based upon the 1972 biography *Howard: The Amazing Mr. Hughes* by Noah Dietrich and Bob Thomas. An early break through role for Tommy Lee Jones.

**\$850**





## 17 FRITZ LANG Metropolis

Vintage reference photograph from the landmark 1927 silent film, showing masses of slaves constructing of the Tower of Babel. With the UFA logo to the bottom right corner.

Based on the 1925 novel by director Fritz Lang's then-wife Thea von Harbou, who also adapted her novel for the screen. One of the most enduring and important films of the silent era, an expressionist masterpiece which stands unparalleled today.

Still photographs from the original UFA release of *Metropolis* are exceptionally rare.

Set in the fictional city of Metropolis.

9 x 6.5 inches. Lightly age-toned, else Near Fine.

Ebert I. Eureka Masters of Cinema 16. Rosenbaum 1000. Schrader Canon Fodder 5. Godard, *Histoires du cinema*.

**\$850**



18

Original poster for an all-Black silent film

**RICHARD NORMAN**

**The Green-Eyed Monster**

Original US one sheet poster for the 1919 silent film, like all of the Norman Studio films, featuring an all-African American cast, and marketed to African American movie theaters.

Norman Studios produced eight silent films between 1915 and 1928, one of over 30 film studios that operated in Jacksonville, Florida during this era. All but one of the Norman Studio films, including *The Green-Eyed Monster*, are now lost, with the sole exception being *The Flying Ace* (1926). The advent of sound, as well as the increasing centralization of filmmaking in Hollywood, led to the studio ceasing production after *Black Gold* in 1928. The studio's facilities in Jacksonville were restored and designated a National Historic Landmark in 2016.

The film's story centers on a passionate love triangle intercut with a vicious competition between two train companies to land a high-dollar mail contract. As with this poster, Norman went to great lengths to advertise the expense of the film's action sequences, including a rescue from burning car, fist fights, a pistol duel, an abduction, a locomotive chase, and a violent train wreck that purportedly cost \$80,000.

From the Norman Film archive, thus rolled rather than folded, with a letter of provenance attesting to same.

28 x 42 inches. Rolled, Very Good to Near Fine.

**\$1500**

**THE NORMAN FILM MFG. CO.**

---PRESENTS---

**"THE GREEN  
EYED  
MONSTER"**

**WITH AN ALL-COLORED CAST**

Endorsed by the most Prominent Colored People of  
America as being the greatest picture of its kind.

**\$1,000,000 Worth of Railroad Equipment  
was used in the filming of this production  
An \$80,000 Train Wreck is part of the Picture**

**FIVE SMASHING REELS OF  
THRILLS! ACTION!! PUNCH!!!**

Produced by Norman Film Mfg. Co., Arlington, Fla.

# 19

**[WERNER HERZOG]**  
**DIETER DENGLE AND TREVOR ARMBRISTER**  
Dengler

Heavily corrected original typescript for a story by Dieter Dengler and ghost-writer Trevor Armbrister, *Dengler* (here with the hand-corrected title, *Vietnam Exclusive: I Escaped from a Red Prison*). The story first appeared in the December 3, 1966 issue of the *Saturday Evening Post*, and was adapted many years later by noted German director Werner Herzog for his 1997 documentary film, *Little Dieter Needs to Fly*, then remade by him in 2006 as a dramatic version titled *Rescue Dawn*, starring Christian Bale as Dengler.

Source material for Herzog's early films, often highly improvised affairs, is rare. This manuscript is the earliest corrected form of the story that would be adapted into two of the director's finest efforts.

**\$5500**



*Vietnam Exclusive: 'I Escaped From a Red Prison'*  
1

~~Dangler~~

TREVAR

by Armbrister

40304

Post 25  
article

set  
17 line  
10-206-27-6  
17-27-6  
fix

balance  
9-157E  
29-1-17  
20-1-102  
6-1-17  
20-1-102  
balance  
17-27-6

The morning sky was clear over the South China Sea, but the weather

turned murky as we approached the coast of North Vietnam. Our group of

four Douglas Skyraiders had taken off from the USS Ranger 45 minutes

earlier *(and we were flying in a loose formation)* at 10 o'clock last February 1 at about 10,000 feet. We

zigzagged continually to look for a hole in the overcast and to keep

their radar-controlled guns from locking onto us.

All at once flak appeared as noisy smudges nearby. I was so busy I

didn't have much time to notice it. I checked my armament switches, gunsights

and maps. Then in my headset I heard a pilot shout, "I got a target. I

got a target. There it is at nine o'clock." I looked down and saw it - an

antiaircraft battery at a road intersection. I called my number: *Five = oh = four*

rolling in," I said. I pulled the stick, rolled over on my back and started

into my dive.

Suddenly boom, boom, boom. A 57-mm shell knocked off part of my right

wing. Another burst hit my engine. It sputtered and quit. I shouted,

"Mayday, Mayday," but my radio was dead. I leveled out and aimed at the target

quickly, then pulled the D ring which dumped all my ordnance. Miraculously,

10-25-66

# ALFRED H

## 20 Autograph letter signed from François Truffaut to Alfred Hitchcock regarding *Hitchcock/Truffaut*, circa 1966

Autograph letter signed from François Truffaut to Alfred Hitchcock, on Truffaut's personal letterhead, circa 1966, on many issues, but mostly regarding the reception to the French publication of the pair's landmark book, *Le Cinéma selon Hitchcock* [published the following year in the US as *Truffaut/Hitchcock*]. In French.

A meaty, enthusiastic, celebratory letter, broadly discussing the success of the groundbreaking book, its release in English, and their respective film projects. Truffaut opens the letter by noting that he has heard news of Hitchcock working on the screenplay for his 51st film (*Topaz*, released in 1969), and congratulates the director on the effort.

He quickly shifts to descriptions of the reception of their book in France, favored with unilaterally good reviews: "élogieux, tous sans exception" ("laudatory, all without exception"), save what some saw as the book's excessive price—50 francs, or approximately \$10. Truffaut also addresses the forthcoming English and American editions of the book, reassuring Hitchcock that he will be able to take a last look at the translation before publication. Regarding the English edition, Truffaut notes he has made good progress with publishers Secker and Warburg, including a profitable advance guarantee of 3000 pounds, more than double the amount offered by American publisher Simon and Schuster.

As a result of the book's publication, Truffaut registers a recent proliferation of Hitchcock film festivals in Paris and the French countryside, but notes that Paramount appears to no longer rent Hitchcock's older films, including *Rear Window*, *Vertigo*, and *Psycho*, to distributors in France, and expresses his hope that the films have not been removed from circulation in Europe.

Truffaut also succinctly describes his latest film, *The Bride Wore Black*, stating that filming will begin at the end of May, in Cannes, and offering to send the English translation of the script to Hitchcock. Tangential to this, Truffaut mentions that he is taking another round of English classes, "car je ne désespère pas d'avoir un jour une conversation directe avec vous" ("because I haven't given up on having a direct conversation with you one day"), in spite of the helpful mediation of their shared interpreter Helen Scott.

Truffaut closes the letter with a heartfelt tribute to Hitchcock: "Lorsque le livre a été fini et que je l'ai vu imprimé j'ai ressenti le même sentiment de vide et la même tristesse que lorsqu'on livre au public un film achève. J'avais vécu plus de quatre ans avec et comme il s'agit de vos propres et de vos idées sur le cinéma, je peux dire qu'il s'agit là, pour moi, du meilleur livre de cinéma avec les écrits d'Eisenstein" ("When the book was finished and I saw it in print, I felt the same mixture of sadness and emptiness as when a completed film is released. I'd lived with the book for over four years, and since it is about your words and ideas regarding film, I can say that to me it is the best book about film ever written, alongside the writings of Eisenstein").

*Hitchcock/Truffaut* remains the definitive study of Hitchcock's method, a transcription of a series of interviews held by Truffaut in 1966, covering in depth every film made by Hitchcock up through *Torn Curtain*, and ultimately revealing the importance of Hitchcock and Truffaut alike as evenly matched auteurs and pioneers of cinema. Altogether, the letter presents a detailed and warm look into the beautiful friendship between two giants of twentieth century film.

Eight leaves. Varying sizes. Fine.

\$8500



FRANÇOIS TRUFFAUT

Cher Monsieur,

j'ai entendu dire que vous étiez en  
train ~~de travailler~~ de travailler au scénario de  
votre 51ème et je m'en réjouis beaucoup.

Notre livre connaît un bon succès.  
Tous les articles ont été élogieux, tous  
sans exception et vous trouverez ci-  
joint des ~~extraits~~ citations recueillies et  
traduites par Helen. Si vous désirez  
recevoir ~~une~~ une photocopie complète  
des articles en français, cela est possible

évidemment. ~~Le livre de réception du Prix Armand  
Tallier (fondateur des Cinémas d'Art en France) récem-  
ment élu le meilleur livre de cinéma de l'année 1966, caractérisé par un coût de 200 \$ !~~  
- pensant le meilleur livre de cinéma de l'année 1966, caractérisé par un coût de 200 \$ !  
Le seul reproche que l'on fasse au livre  
est son prix: 50 Nouveaux Francs (10 \$)

~~mais il est trop cher pour les étudiants, mais les~~  
excessifs compliments que l'on  
adresse à la formule prouvent que les  
300 photographies étaient nécessaires.

moment que vous trouvez un  
vos nouvelles, me donner de

Chaleureusement et très  
cette,

Truffaut

idées au (8)  
qu'il  
meilleux  
écrits  
(en France)



## 21 Archive of six letters from Patricia Hitchcock to Peter Halliday regarding *Strangers on a Train* and other matters, along with photographs and other ephemera

Archive of material from actress Patricia Hitchcock, including six autograph letters signed, belonging to actor and close friend Peter Halliday. The archive also includes an autograph postcard signed and a birthday card signed by Hitchcock, eight vintage photographs, and Westminster Cathedral's program for Alfred Hitchcock's 1980 Memorial Requiem Mass. Laid in to the program is the announcement card for the Memorial Requiem Mass and a *Los Angeles Times* newspaper clipping of Hitchcock's obituary from April 30, 1980.

The letters, four of which date from 1950, one from 1956, and one from 1983, cover a wide range of topics, but most interestingly are two key letters from 1950, which offer uninhibited insights into Ms. Hitchcock's experience in the making of her father's landmark 1951 film, *Strangers on a Train*, providing a rare contemporaneous account of the production. In one letter, early in the film's production, Ms. Hitchcock provides an amusing impression of her father's cast, "The boys, Farley [Granger] & Bob [Walker] are going to be just wonderful. I'm not so sure about Ruth Roman — She's the sexy type but terribly hard and by no means 'a lady' —!" Another letter, later in the production, describes a freezing cold night location shooting of the infamous fairground sequences, and being photographed by the still photographer atop the Ferris wheel, remarking

of the production, "The picture is really a 'blood and sweat' toil. The front office at Warners is just impossible. Ruth [Roman] is turning out to be quite tough to get anything out of and Farley is just — well, Farley. Bob Walker is magnificent. It'll be his picture and I'm so glad. He really needs it."

Hitchcock and Halliday met while studying at the Royal Academy of Dramatic Art in London in the late 1940s, becoming lifelong friends. He reportedly taught her cricket, and she, in turn, introduced him to her father, as well as Ingrid Bergman and Joseph Cotten, among others. The letters clearly convey a very warm friendship between the two as well as presenting an insight into the life and work of her father.

The first letter, written in holograph ink, undated, in its original envelope, postmarked "Sep 29 1950," is largely about the 1950 U.S. Tennis National Championships, and celebrating with the Australian players at their home. The second letter, written in holograph ink, undated, is from the very beginning of, and largely about, the production of *Strangers on a Train* (likely late October or early November). The third letter, ribbon typescript and signed in holograph ink, undated, likely late October or early November, as shock is expressed at Al Jolson's death (October 23), discusses Halliday's career, actor Alan Ladd, US President Truman, and muses on "Hitch's" decision to buy "another" car, a Chevrolet.

AIR MAIL



Mr. Peter Halliday  
Aroncliffe  
Ovestor

ENGLAND, Stratford-upon-Avon  
Warwick

Anna,  
The Senator (unfettered)  
Kenssey... the direction that  
follows Guy: Bob PIST  
Barbara - the -  
The boys, Karley - a Bob  
are going to be just  
wonderful - In not so  
sure about Ruth Roman -  
She's the sexy type but  
terrible hard and by no  
means - a bad  
They know

ALFRED HCOCK

3227 AVENIDA HACIENDA  
TARZANA, CALIFORNIA

December 4, 1956

...right that you might be amused  
embroid' - I'm sending them 15  
as I thought you might be there for  
as. I'll do. Do give my love to you  
and wish them a Happy Christmas -  
I hope to be home on the phone on  
birthday - Nov. 25th - The new line  
marvelous - Just like next door - She  
and wonderful and says she's almost  
seen Jim Her





# ALFRED HITCHCOCK

The fourth and final letter from 1950, in holograph ink, dated December 8, 1950, and on Hitchcock's Los Angeles Bellagio Road address letterhead, largely concentrates on the production of *Strangers on a Train*, but also mentions Katharine Hepburn in the Broadway production of *As You Like It*, "... the show was dreadful. Hepburn was charming but hardly Rosalind."

The fifth letter, an autograph letter signed and dated December 4, 1956, on a Tarzana, California, address letterhead, inquires about family and the upcoming Christmas holiday, and laments, "Still no work — but I hope to be doing something in one of Daddy's shows in February ...," and continues on to discuss Hitchcock's latest film *The Wrong Man* (1956), "Oh, Tony Quayle is just marvelous in Daddy's latest picture," "He plays an American and is just perfect. He's such a darling." The last letter, with envelope, on a Woodland Hills, California address letterhead, in holograph marker, and dated June 20, 1983, fondly recalls a recent trip to England and Ireland and a visit with Halliday.

The eight vintage photographs, likely given to Halliday by Patricia Hitchcock, include three from the set of *Under Capricorn* (1949), one of Hitchcock, Joseph Cotten, and Michael Wilding, one of Hitchcock and Ingrid Bergman sitting opposite an unidentified man signing a book, and one of Hitchcock and crew with the enormous Technicolor camera (Hitchcock is seen here speaking to a man facing away from camera, likely Joseph Cotten). Four photographs of the extended Hitchcock family (Hitchcock and wife Alma, Patricia and husband Joseph O'Connell, and their children Terry and Mary Alma), taken in 1956, during the second season of the CBS series *Alfred Hitchcock Presents*, with "CBS Photo by Gabor Rona" stamps on versos. And lastly a glamorous Warner Brothers publicity photograph of Patricia Hitchcock, circa 1950, with "Bill Doll & Company" stamp on verso.

3 undated Letters from 1950, 11.75 x 7.75 inches, with vertical fold creating two leaves, written on recto and verso, folded horizontally. Near Fine.

Sep 29 1950 postmarked Envelope, 6 x 4 inches. With light creasing, else Near Fine.

December 8, 1950 letter, 7.25 x 10.5 inches, 3 leaves, written on recto and verso, twice folded horizontally. Near Fine.

December 4, 1956 letter, 7.25 x 10.5 inches, written on recto and verso. Very Good plus, with some edgewear and creasing.

June 20, 1983 letter, 6 x 8 inches, written on recto and verso. Near Fine

1983 Envelope, 6.25 x 4 inches. Very Good plus.

Post Card, 5.75 x 4 inches. Light creasing to lower right, else Near Fine.

Birthday Card, 4.5 x 5.5 inches. Near Fine

3 *Under Capricorn* photographs, 7.75 x 10 inches. 2, Very Good with creasing and rubbing, dampstain, and chipping to one corner. 1, Very Good plus, with vertical creasing.

4 CBS Hitchcock family photographs, 8.25 x 10 inches. Very Good to Very Good plus, with creasing.

Patricia Hitchcock publicity photograph, 8 x 10.25 inches. Very Good plus, with even fading, light creases, pinholes in margins, and rubbing to top right corner.

Memorial Requiem Mass program, 7.25 x 9.75 inches. 6 pages, saddle-stitched with two staples. Very Good plus, with light soiling to front wrapper.

**\$4500**







22

**ALFRED HITCHCOCK (DIRECTOR)**  
**W. SOMERSET MAUGHAM (NOVEL)**  
**CAMPBELL DIXON (PLAY)**  
**Secret Agent**

Vintage portrait photograph of actor Peter Lorre from the 1936 film. With a printed mimeo snipe affixed to the verso, along with holograph pencil annotations, several agency stamps, and a date stamp reading 6 JAN 1936.

Based on Campbell Dixon's 1936 play, which was based in turn on two stories in the 1927 collection *Ashenden: Or the British Agent* by W. Somerset Maugham. Three British agents are tasked with assassinating a German spy during World War I,

but find themselves unable to fulfill their mission when they discover the spy's true identity.

Set and shot on location in Switzerland and England.

7.25 x 9 inches. Very Good plus, with one tiny chip to the right edge.

Grant US.

**\$875**





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## 23 ALFRED HITCHCOCK Saboteur

Vintage reference photograph taken on the set of the 1942 film, showing an elaborate ballroom scene, with director Alfred Hitchcock, cameraman Joseph Valentine, and actors Priscilla Lane and Robert Cummings in conversation in the foreground. With a printed mimeo snipe affixed to the verso.

A high spot among Alfred Hitchcock's early thrillers, and the director's only collaboration with author Dorothy Parker, who contributed to the screenplay. The film included much more location footage than

many of the director's pictures, including Boulder Dam, Radio City Music Hall and Rockefeller Center in New York City, and of course Liberty Island for the famed closing scene on the Statue of Liberty.

10 x 8 inches. Near Fine.

Grant US. Selby US. Spicer US.

**\$850**



**24** **ALFRED HITCHCOCK (DIRECTOR)**  
**PIERRE BOILEAU, THOMAS NARCEJAC (NOVEL)**  
**JAMES STEWART, KIM NOVAK (STARRING)**  
**Vertigo**

Vintage studio still photograph from the 1958 film noir, showing actor James Stewart looking with confusion between a blonde and a brunette Kim Novak. With a mimeo snipe on the verso.

Based on Pierre Boileau and Thomas Narcejac's 1954 novel *From Among the Dead*. Alfred Hitchcock's masterpiece, following a troubled former police detective hired to follow an acquaintance's wife who has been behaving strangely.

Set and shot in San Francisco, California.

8 x 10 inches. Near Fine.

National Film Registry. Grant US. Penzler 101.  
Schrader Canon Fodder 10. Selby US.  
Silver Classic Noir. Spicer US.

**\$650**



**25** **ALFRED HITCHCOCK (DIRECTOR)**  
**LEON URIS (NOVEL)**  
**Topaz**

Vintage borderless reference photograph, with horizontal margins, of director Alfred Hitchcock on the set of the 1969 film.

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.

9.5 x 7.25 inches. Near Fine.

National Film Registry.

**\$450**



26

Screenwriter Evan Hunter on location  
**ALFRED HITCHCOCK (DIRECTOR)**  
**EVAN HUNTER (SCREENWRITER)**  
**TIPPI HEDREN (STARRING)**  
**The Birds**

Vintage borderless reference photograph from the 1963 film, showing director Alfred Hitchcock and screenwriter Evan Hunter walking along the pier used in the film for Melanie Daniel's (Tippi Hedren) visit to the Brenner farm, with what appears to be Hedren herself visible to the far left, in a fur coat at the end of the pier. With holograph ink annotations on the verso.

Hitchcock's last great film, a grim psychological study, made all the more terrifying by the lack of motivation assigned to its violence.

Shot in various locations throughout California, including Bodega Bay, Bloomfield, Valley Ford, the Venice Canals, and Union Square in San Francisco.

10 x 8 inches. Near Fine.

National Film Registry. Clover, *Men, Women, and Chainsaws*. Godard, *Histoire(s) du cinéma*.

\$475



27

**ALFRED HITCHCOCK (DIRECTOR)**  
**CARY GRANT, EVA MARIE SAINT,**  
**JAMES MASON (STARRING)**  
**North By Northwest**

Vintage reference photograph from the 1959 film, showing actors Cary Grant and Eva Marie Saint.

From the archive of film historian and author Joel Finler.

An innocent man is pursued across the United States by a group of foreign spies who have mistaken him for a government agent. Widely considered one of director Alfred Hitchcock's best films, the last of four the director made with Cary Grant, with a score by Bernard Hermann and a famous title sequence by Saul Bass.

10 x 8 inches. Near Fine.

National Film Registry. Godard, *Histoire(s) du cinéma*. Grant US. Penzler 101. Rosenbaum 1000.

\$425



28

**ALFRED HITCHCOCK**

Typed letter signed from Alfred Hitchcock to assistant director Herbert Coleman regarding *To Catch a Thief*, *The Trouble with Harry*, and other matters.

Lengthy and substantial typed letter signed from director Alfred Hitchcock to assistant director Herbert Coleman, dated November 6, 1955, on Paramount British Productions letterhead, with a holograph ink annotation to the final page, noting "Herman has a copy of this letter."

The letter begins with a detailed description of the performance of the then-just-released *To Catch a Thief*, punctuated by a humorous interaction with the Duke of Edinburgh. Hitchcock notes the film reviews ranged "from good to indifferent," but states the film is nevertheless successful and profitable, with substantial ticket sales in Britain ("a house record").

Hitchcock goes on to discuss the mixed test runs of his new film, *The Trouble with Harry*, a source of some frustration for the director. Hitchcock also describes his struggles with Paramount executives over the lack of well-known (and profitable) actors in the film, opining, "If we could prove that a picture enjoyed by the public but without star names could be sold, then it would ease the Studio's problem somewhat. As you know, traditionally in America—and for that matter, here and the rest of the world, all sales departments are happier when they have a picture with Cary Grant, Jimmy Stewart or Gable."

In closing, Hitchcock mentions the success of Ugo Betti's 1949 play *The Queen and the Rebels*, which he optioned (and apparently considered bringing to the New York stage) but would ultimately sell the rights to in 1959. He also briefly notes that he is considering Audrey Hepburn for *Among the Dead*, the working title of his landmark 1958 film noir *Vertigo*, ostensibly in the role(s) which would eventually be given to Kim Novak.

Altogether, an engaging and illuminating letter from one of the twentieth century's foremost directors, written at the beginning of a six-year stretch which many film critics consider to be one of Hitchcock's most fruitful and successful periods, producing four films (*Rear Window* in 1954, *Vertigo* in 1958, *North by Northwest* in 1959, and *Psycho* in 1960) often ranked among the greatest of all time.

Housed in a custom quarter-leather clamshell box.

Five leaves, unbound, measuring 8.5 x 11 inches. Near Fine, with faint rust from a staple to the upper left corner.

**\$8000**





Paramount British Productions Ltd

DIRECTORS:  
RICHARD MEALAND (U.S.A.)  
CHAIRMAN & MANAGING DIRECTOR  
P. D. CORNWELL  
D. J. GRIMES

PLAZA THEATRE OFFICES,  
JERMYN STREET,  
LONDON, S.W.1.

TELEPHONE:  
WHITEHALL 0144.  
TELEGRAMS:  
PARAFAR, PICCOY, LONDON.  
CABLES: PARAFAR, LONDON.

As from: Claridge's  
Brook Street  
London, W.1.

6th November 1955.

Mr. Herbert Coleman,  
Paramount Studios,  
Hollywood,  
CALIFORNIA.

My dear Herbie,

I am writing this on the morning following our telephone conversation; I thought actually we had a very good line from California and more or less were able to cover the more important points.

Naturally the first thing I will have to tell you is that I cannot get my accounts organized for the first \$500. This was spent in New York, on the Queen Mary and a little bit in London, but I can get it down to a pretty rough, or shall I say "miscellaneous" amount.

Th  
Performance  
out falling  
film had bee  
etc., she sa  
forward to s  
Edinburgh th  
was not too  
he could do  
although not

Paramount British Productions Ltd

Mr. Herbert Coleman

-5-

6th November 1955.

a conversation with Holman and wanted to know would I be interested in having Audrey Hepburn for "AMONG THE DEAD". I said it was pretty premature and I could not give any answer at this moment. Maybe you would talk to Herman about it and see what he has to say.

Yours extremely truly,

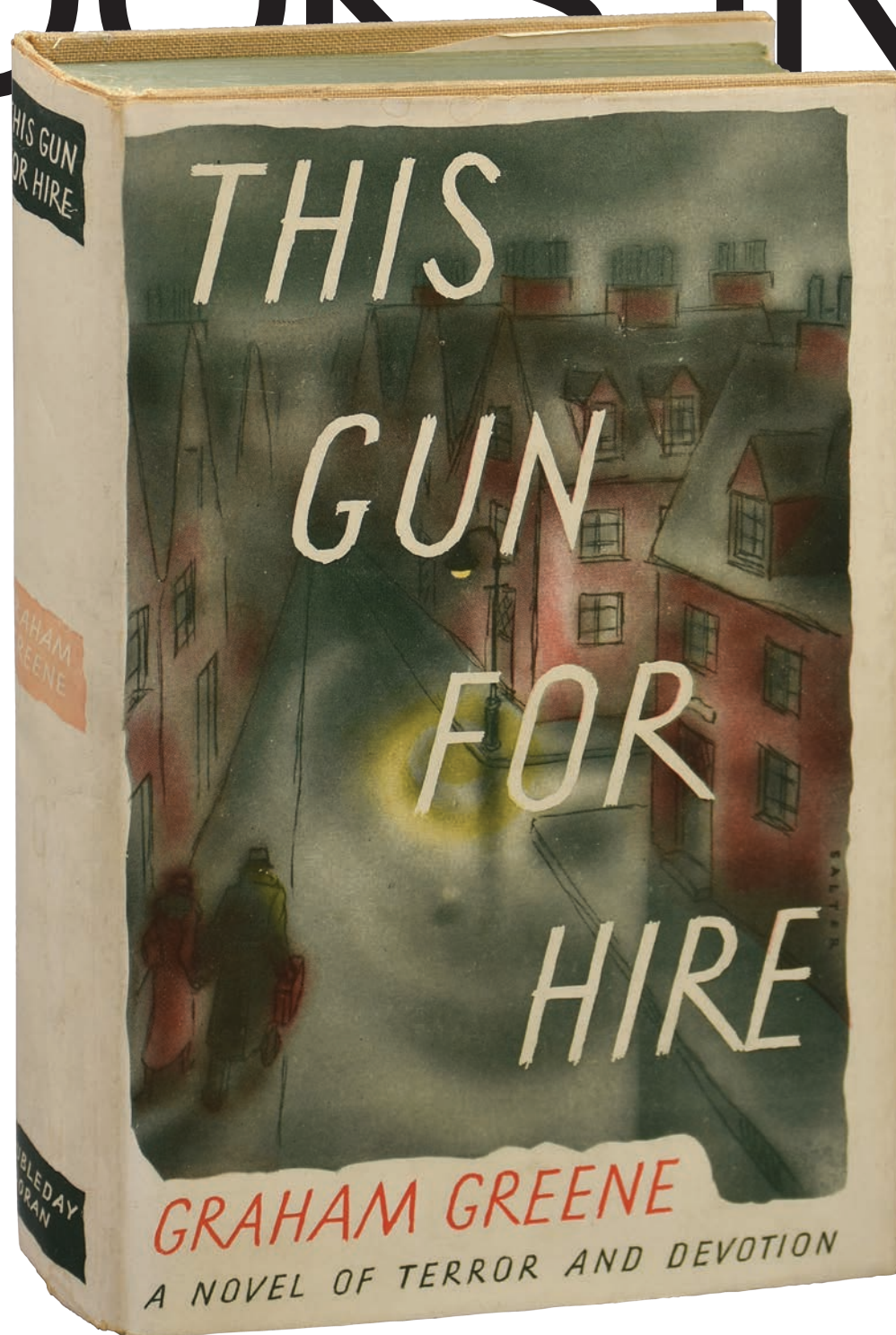
Hitch.

Herman has a copy of this letter.

Th  
came at the  
end - which  
Command Perf

I  
the Paramount  
a line? It

# BOOKS IN T



29

The Penzler copy

**GRAHAM GREENE**

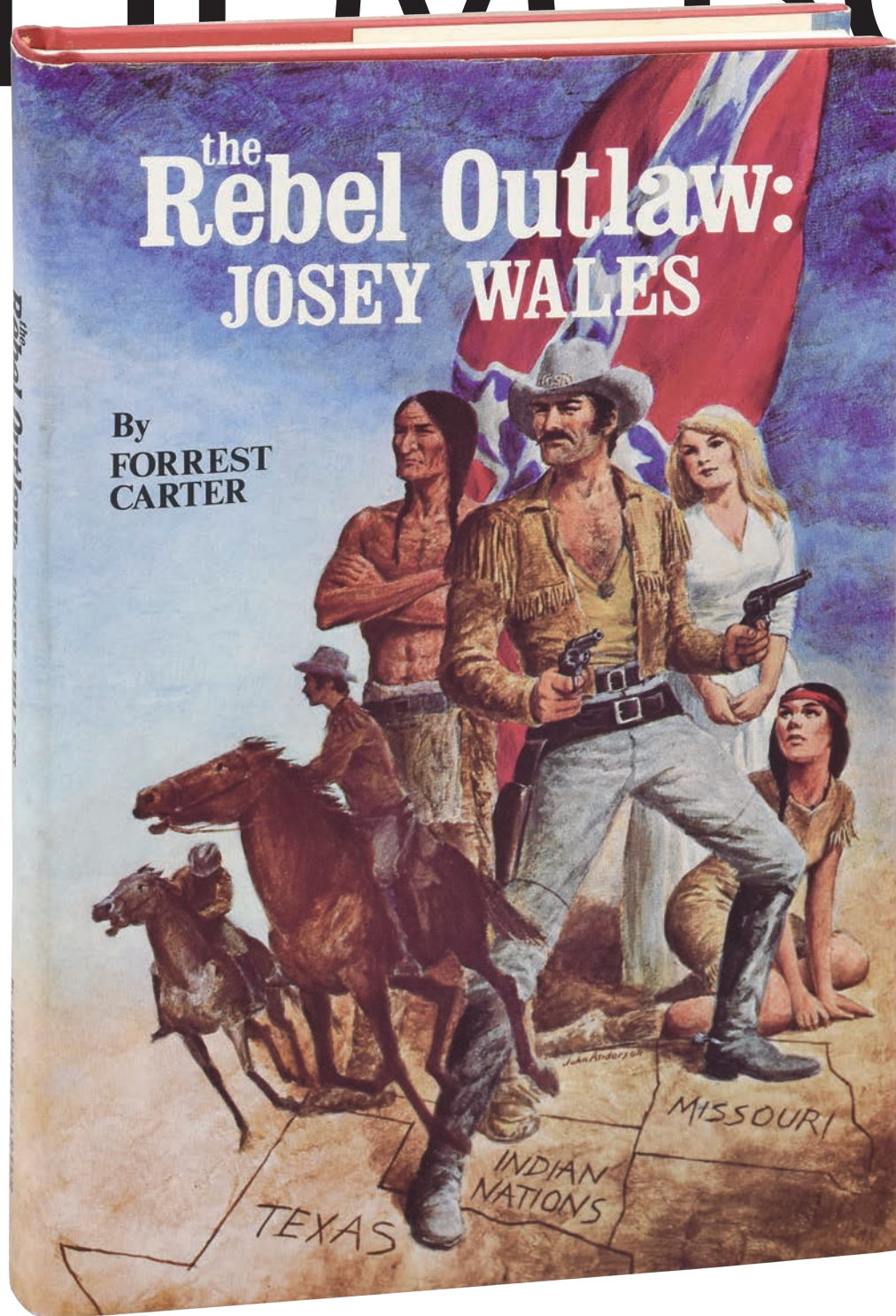
**This Gun For Hire**

Garden City: Doubleday, Doran, 1936. First American Edition, preceding the British by one month. Basis for the classic 1942 film noir, directed by Frank Tuttle and starring Veronica Lake and Alan Ladd. From the library of Otto Penzler.

Fine in a bright, Near Fine dust jacket. Tiny stamped letter "D" on the front pastedown. Light fading to the spine, and a few nicks at the extremities.

**\$7500**





30

**ASA EARL WRITING AS FORREST CARTER**  
**The Rebel Outlaw: Josey Wales**

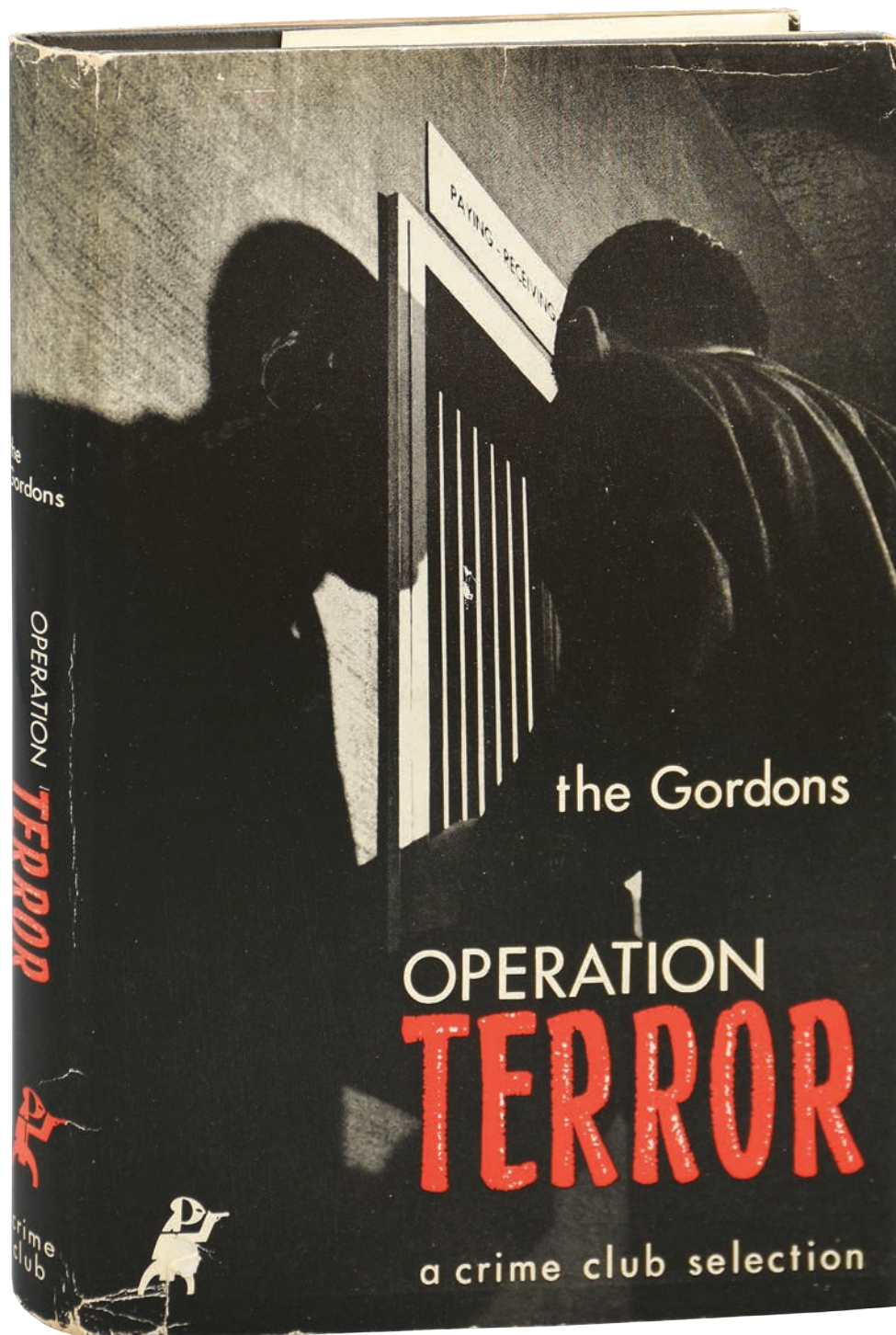
Gantt, AL: Whipporwill Press, 1973. First Edition. An exceptional copy of the author's scarce first book.

Basis for the vengeful 1976 Western film *The Outlaw Josey Wales*, directed by and starring Clint Eastwood.

Fine in a Fine jacket. Book is very faintly foxed to the top page edges, with just a hint of offsetting to the endpapers, else tight and unread.

**\$7250**





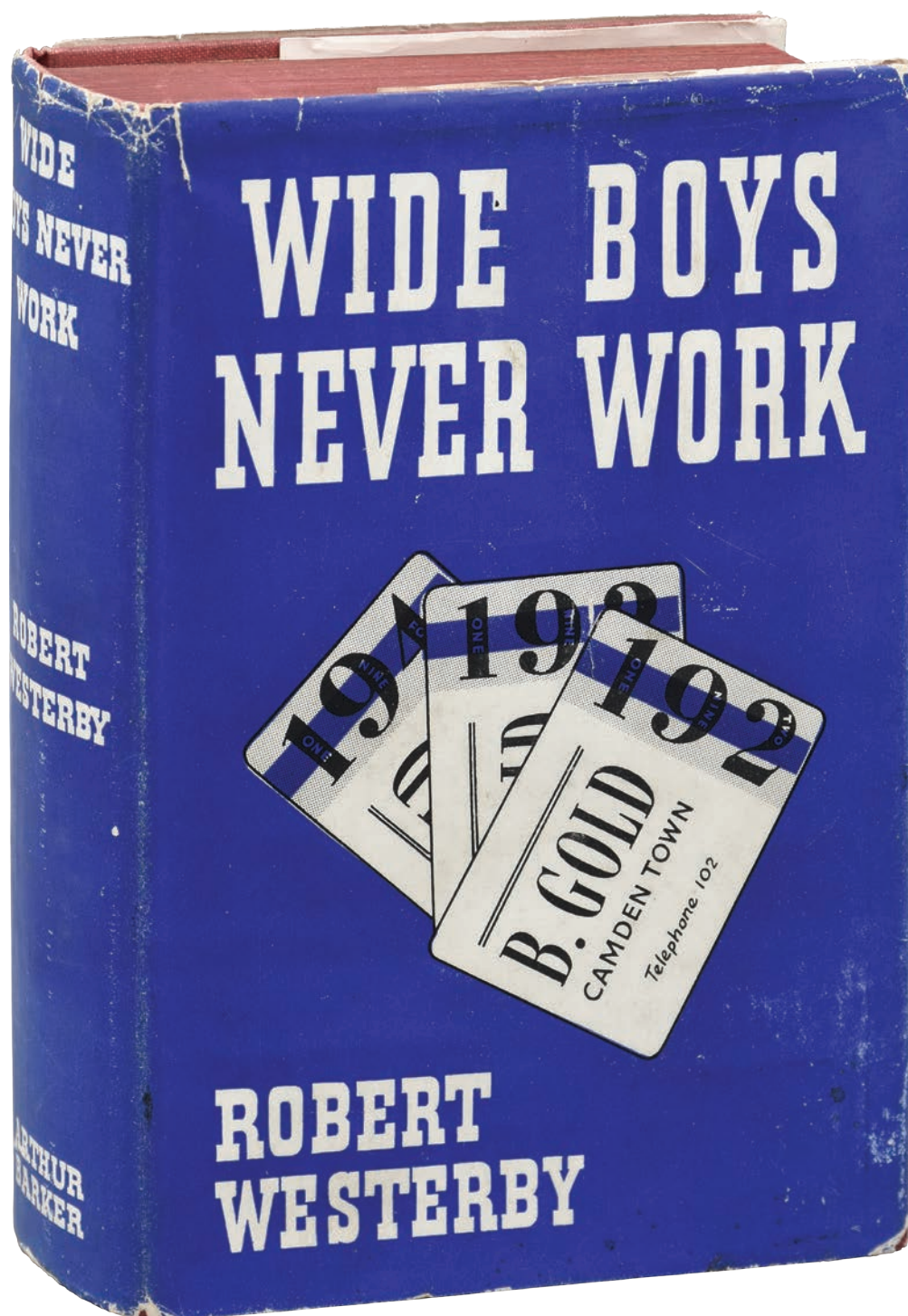
31

**THE GORDONS**  
**Operation Terror**

Garden City: Doubleday, 1961. First Edition. Basis for the 1962 film noir *Experiment in Terror*, adapted by the Gordons from their novel, directed by Blake Edwards, and starring Glenn Ford and Lee Remick. Rare in dust jacket.

Fine in a Near Fine, price-clipped dust jacket. Jacket is exceptionally fresh, with just a touch of rubbing at the spine corners to note.

**\$1500**



32

**ROBERT WESTERBY**  
**Wide Boys Never Work**

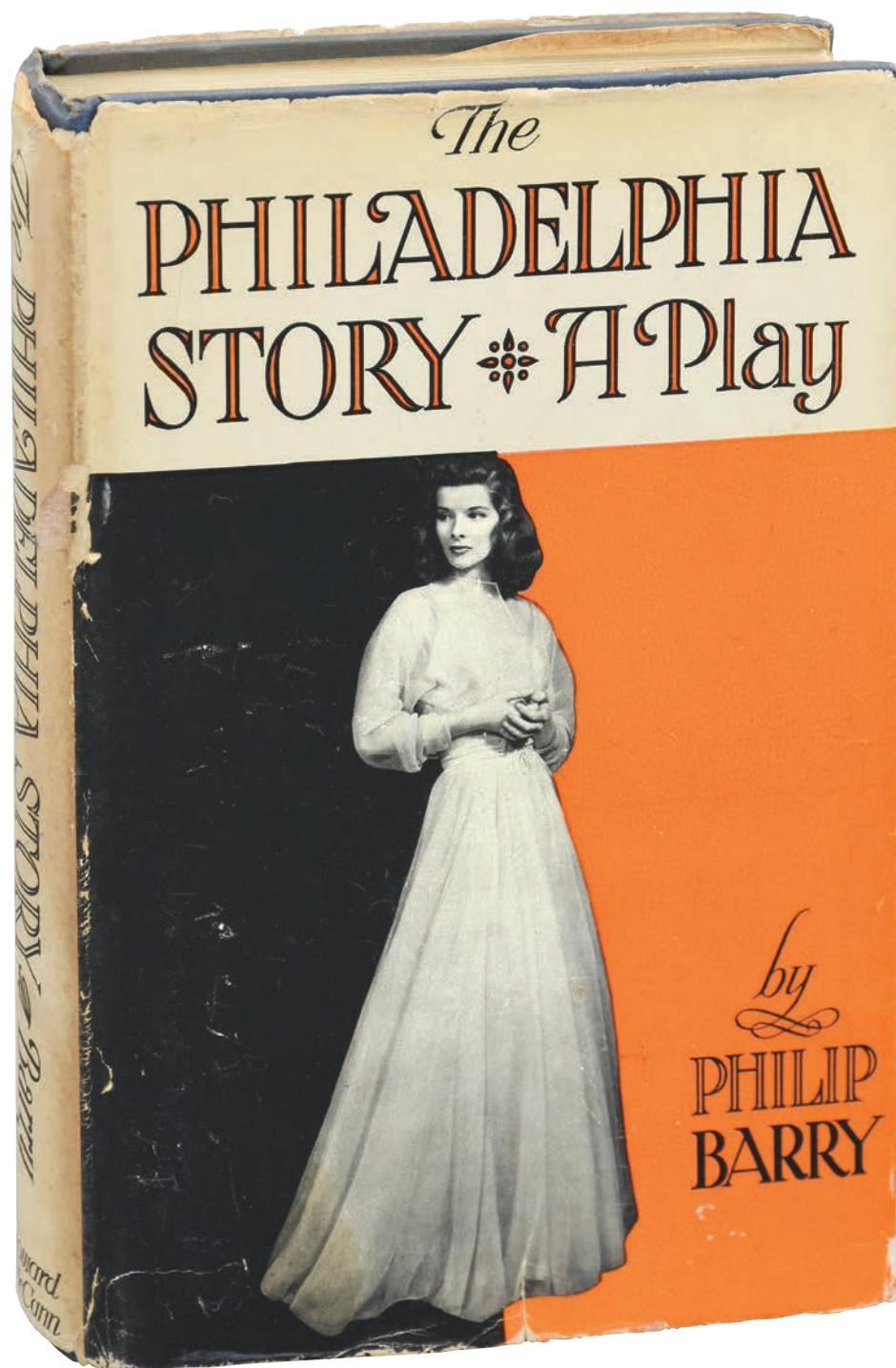
London: Arthur Barker, 1937. First UK Edition, preceding all others.

Basis for the 1956 British film noir *Soho Incident* (released as *Spin a Dark Web* in the US), directed by Vernon Sewell and starring Faith Domergue and Lee Patterson.

Very Good in a Very Good price-clipped dust jacket. Moderate offsetting to the endpapers, with a lightly faded spine. Jacket is lightly rubbed and edgeworn, with a couple of chips to the spine ends and flap folds.

**\$1350**





33

**PHILIP BARRY**  
**The Philadelphia Story**

New York: Coward McCann, 1939. First Edition. A play that was written for Katharine Hepburn and one that, thanks to her foresight and help, became the basis for the classic 1940 film, directed by George Cukor and starring Hepburn, Cary Grant and James Stewart.

Very Good plus in an about Very Good, price-clipped dust jacket. Book lightly foxed to the endpapers, page edges, and spine. Jacket lightly rubbed and toned to the extremities, with light foxing to the inside jacket and shallow chips to the spine ends.

\$875



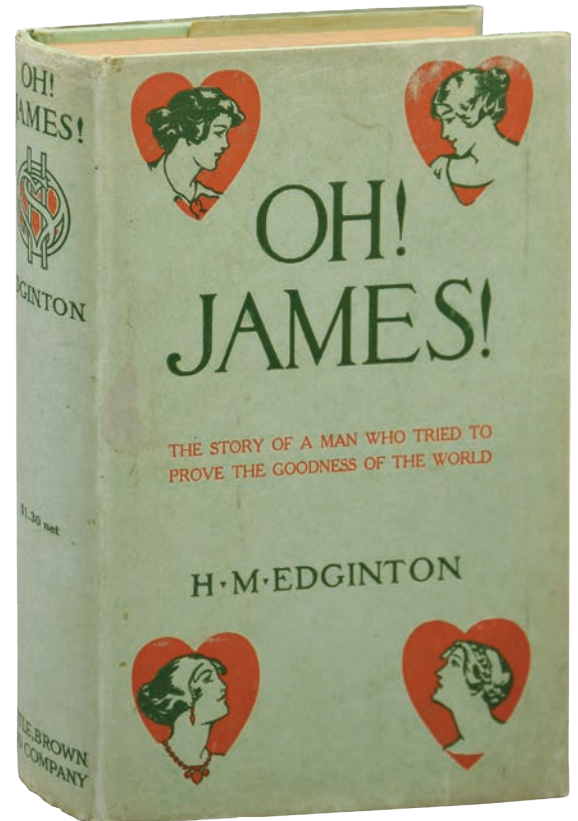
## 34 H.M. EDGINTON Oh! James!

Boston: Little, Brown, 1914. First Edition.

Although uncredited in the final production, Edginton's novel is the basis for the 1919 stage play *My Lady Friends* (*The New York Times*, "One Farce — Seven Authors," December 14, 1919). The play, in turn, became the basis for the 1925 Broadway musical *No, No, Nanette*, which was then filmed twice under the same title, once in 1930, directed by Clarence G. Badger and starring Bernice Clair and Alexander Gray, and again in 1940, directed by Herbert Wilcox and starring Anna Neagle, Richard Carlson, Victor Mature, and Roland Young.

Fine in a fresh, very close to Fine example of the rare dust jacket. Jacket is pristine but for the slightest bit of creasing at the crown.

\$750



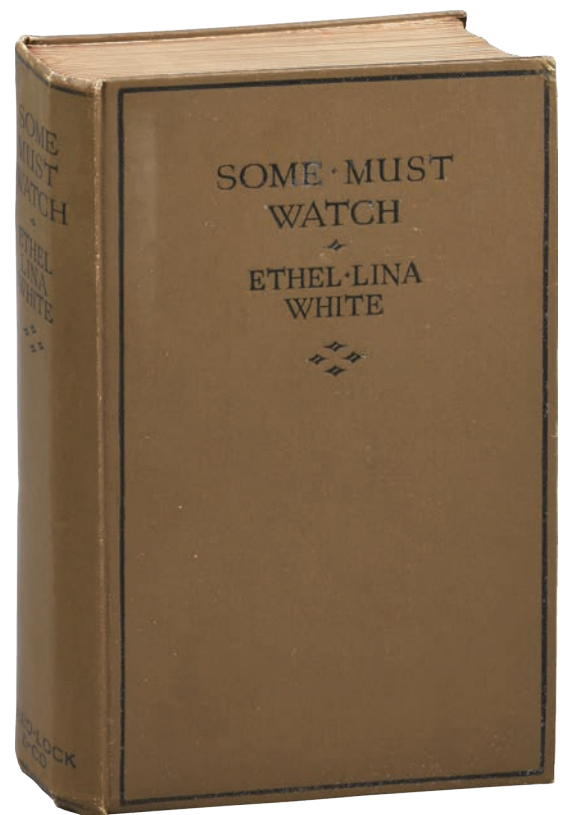
## 35 ETHEL LINA WHITE Some Must Watch

London: Ward Lock, 1933. First UK Edition, preceding all others.

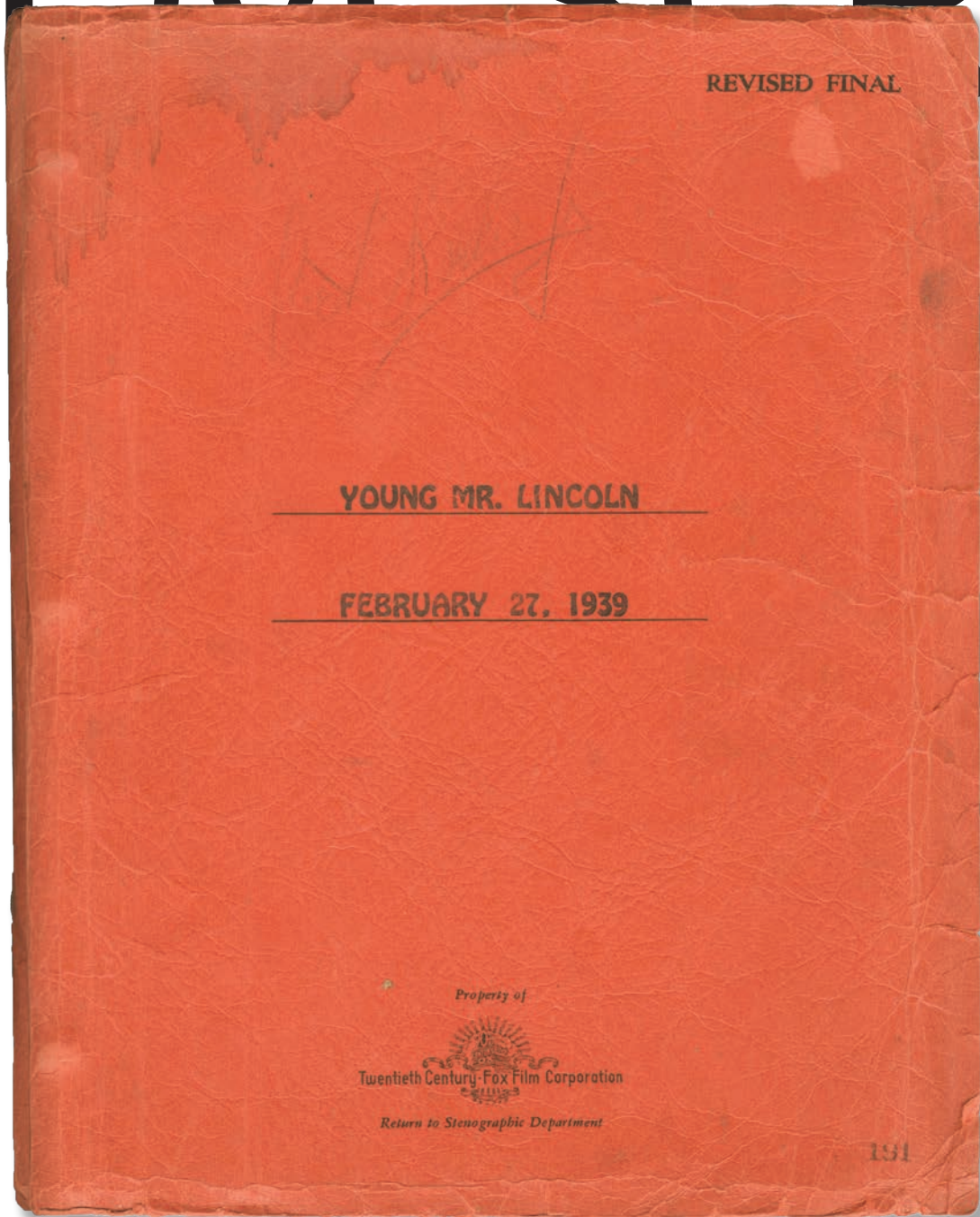
Basis for the quintessential 1946 film noir *The Spiral Staircase*, directed by Robert Siodmak, starring Dorothy McGuire and George Brent.

Very Good plus in brown cloth-covered boards, lacking the rare dust jacket. Contemporary gift inscription to the front endpaper, with moderate foxing to the page edges through about page 27, and light offsetting to the endpapers.

\$850



# FILM SCORE



36

**JOHN FORD (DIRECTOR)**  
**HENRY FONDA (STARRING)**  
Young Mr. Lincoln

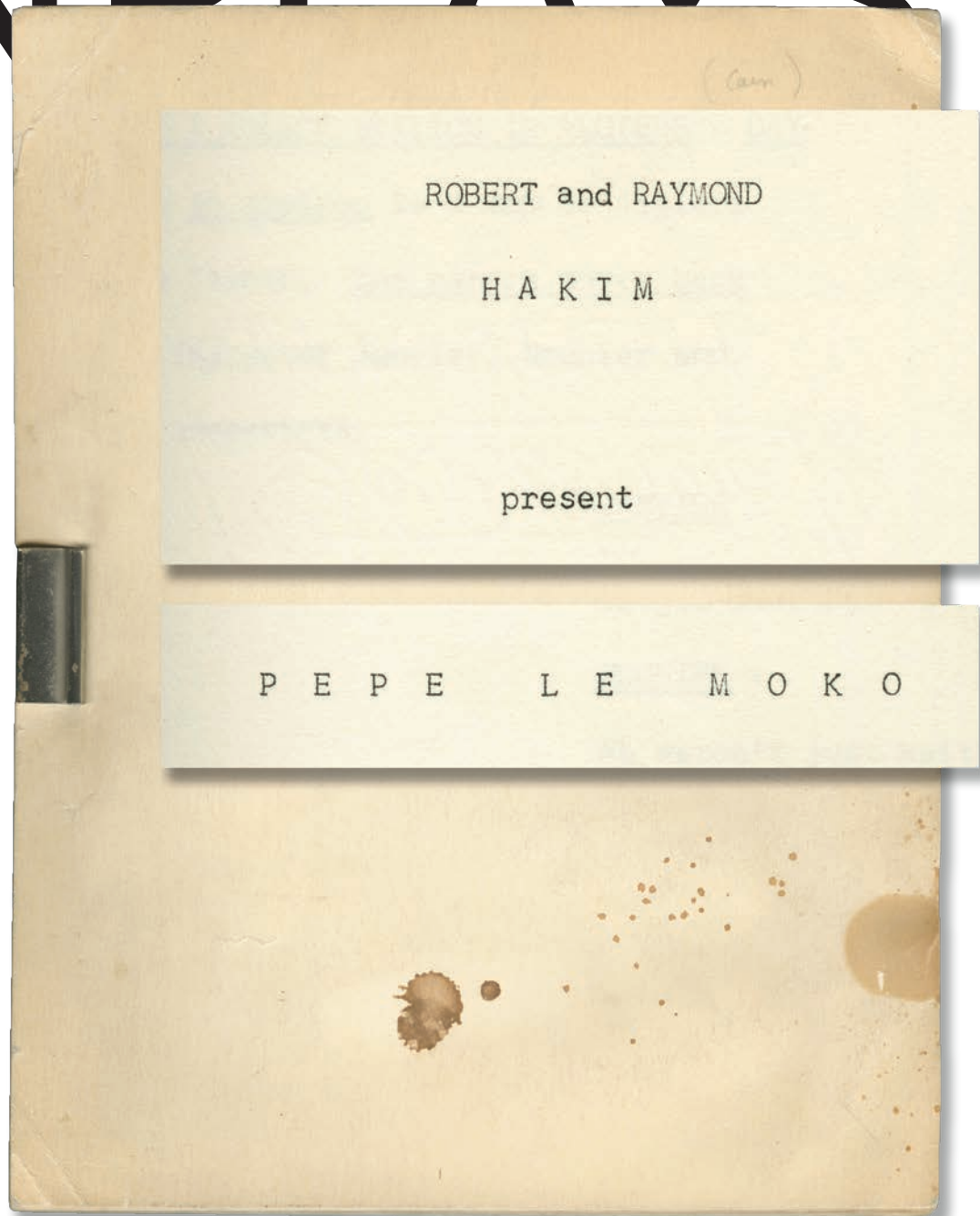
Twentieth Century-Fox. Revised Final script for the 1939 film, dated February 27, 1939. Copy belonging to an unknown crew member, with their name to the front wrapper in holograph pencil, and a single pencil annotation to the verso of page 147.

A dramatization of the early years of future US president Abraham Lincoln, following his upbringing

in a log cabin, to his first loves, to his establishment of a law practice in Springfield, Illinois.

National Film Registry. Criterion Collection 320.

**\$3750**



## 37 JULIEN DUVIVIER (DIRECTOR) HENRI LA BARTHE (NOVEL) JEAN GABIN (STARRING) Pepe le Moko

Draft script for the 1937 French film. An English-language version of the text issued by the Hakim brothers for use in the US. James M. Cain and John Howard Lawson adapted the story for a US film version in 1938, titled *Algiers*, directed by John Cromwell and starring Charles Boyer and Hedy Lamarr.

A seminal noir antecedent, oddly produced by the French, who would go on to consider the Americans to be the inventors of the style.

Criterion Collection 172. Grant France. Spicer France.

**\$3500**



# 38

**HENRY HATHAWAY (DIRECTOR)**  
**LUCILLE BALL, WILLIAM BENDIX (STARRING)**  
**The Dark Corner**

Shooting Final Draft script for the 1946 film, dated October 31, 1945, in maroon leather presentation binding belonging to William Bendix, with his name in gilt on front board, and title in gilt on spine.

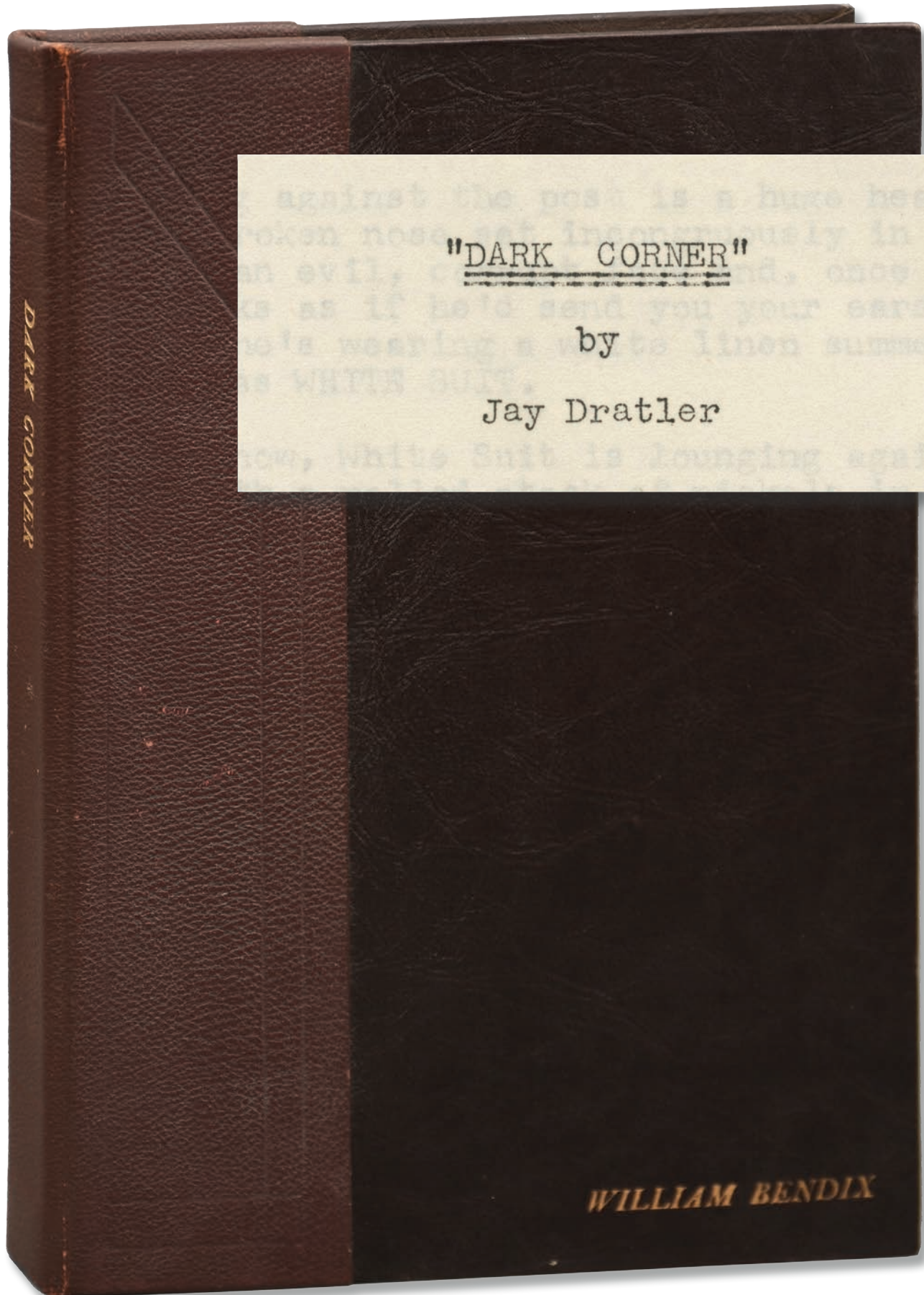
William Bendix was an American stage, film, radio, and television actor who is best remembered as one of television's archetypal patriarchs, the blundering Chester A. Riley in *The Life of Riley*, first on the 1944-1951 ABC and NBC radio serial, then in the 1949 film, directed by Irving Brecher, then finally in the 1953-1958 NBC television series. Bendix was nominated for an Academy Award in 1942 for his supporting role in the WWII drama *Wake Island*, directed by John Farrow.

Based on the 1945 story, serialized in *Good Housekeeping* magazine, by Leo Rosten, about a private detective, just released from prison after being framed by his ex-partner, and now finding himself framed for murder, with only the help of his quick-witted secretary to clear his name.

Set in and shot on location in New York City.

Grant US. Selby Canon US. Selby US Masterwork.  
Silver and Ward US. Spicer US.

**\$2500**



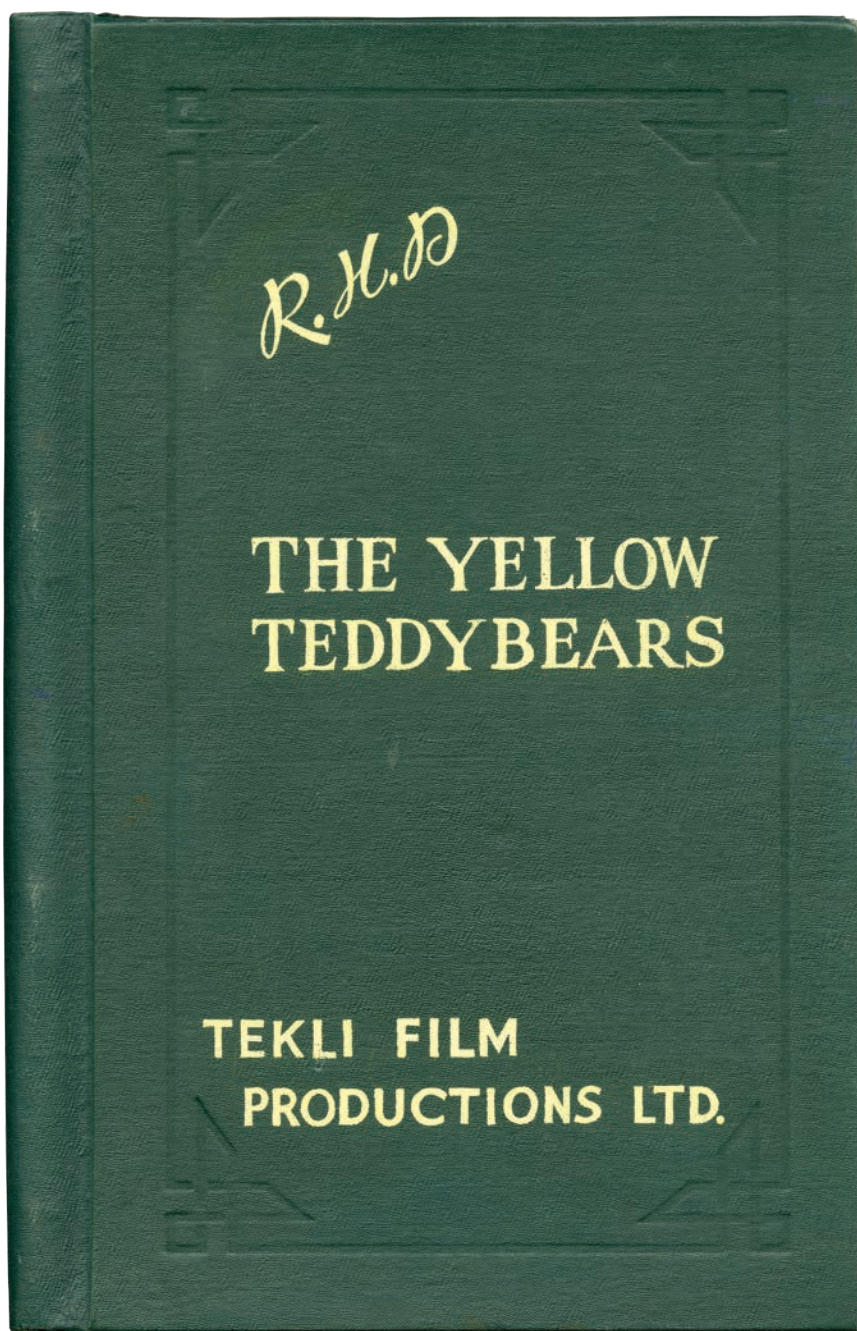
"DARK CORNER"

by

Jay Dratler

WILLIAM BENDIX





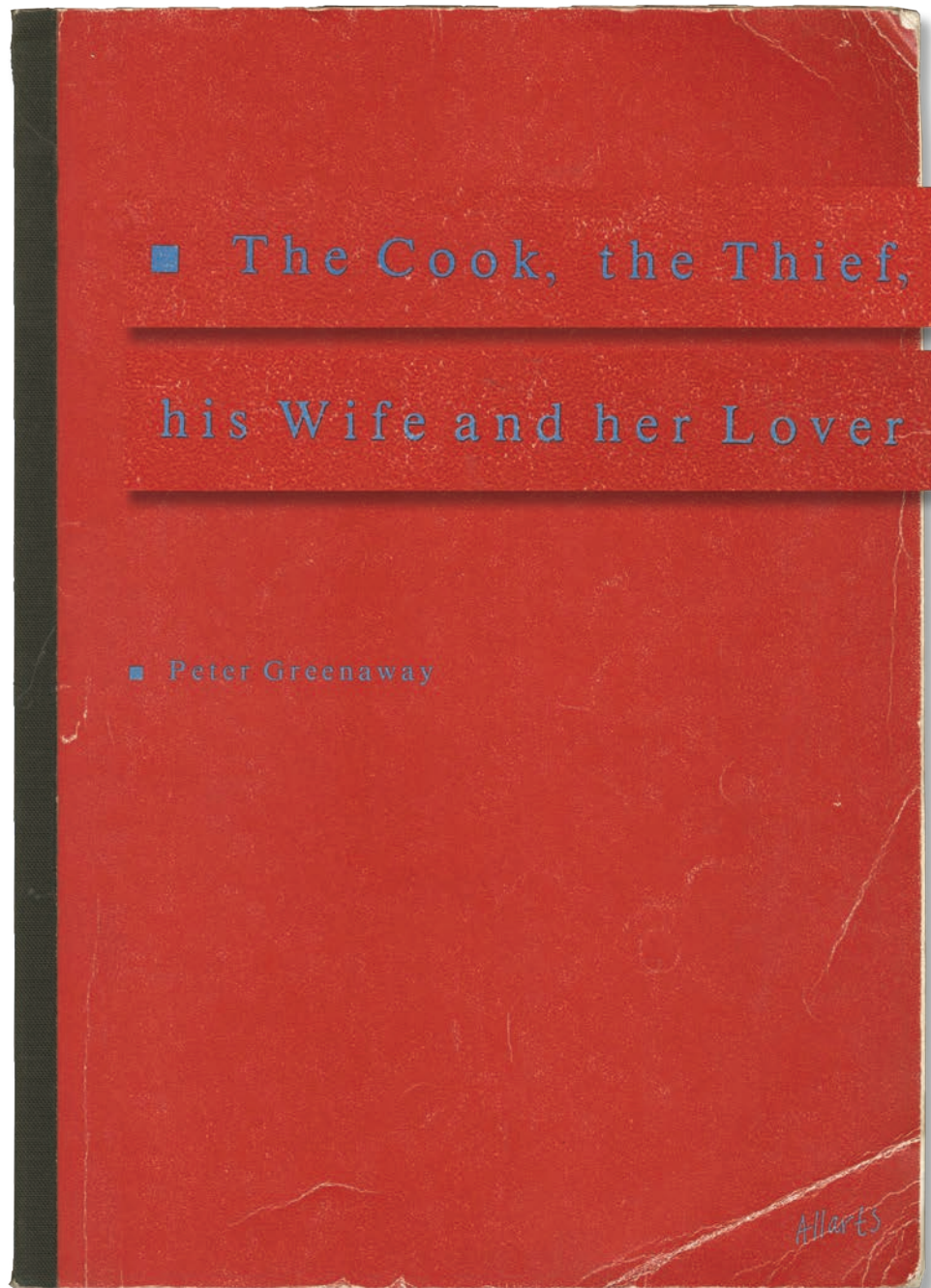
39 The director's working script  
**ROBERT HARTFORD-DAVIS**  
The Yellow Teddybears

Final shooting script for the 1963 film *The Yellow Teddybears*, dated April 5, 1963, and here under both that title and the film's working title, *The Yellow Golliwog*, and released in the US as *Gutter Girls*. Director Robert Hartford-Davis' working copy, with his holograph ink and penciled annotations, deletions, and drawings throughout.

Though instantly packaged at the time (and indeed, today) as a sexploitation film, *The Yellow Teddybears* is very much a pre-Swinging London message picture, about a group of girls at a boarding school who wear a small yellow teddy bear on their lapels to indicate they have lost their virginity.

**\$1850**





40

**PETER GREENAWAY**

**The Cook, the Thief, his Wife and her Lover**

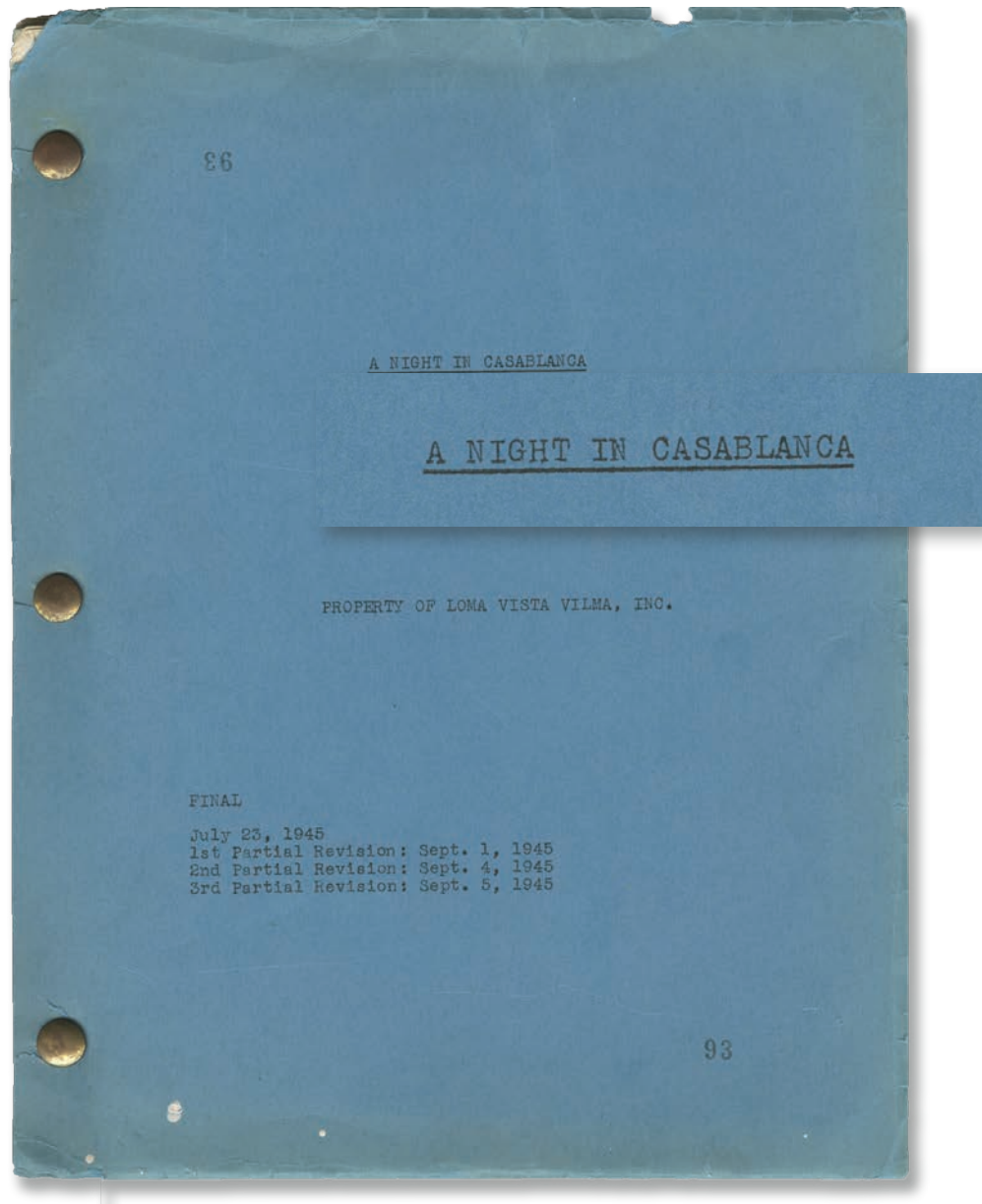
Draft script for the 1988 film, dated 1988.

Director Peter Greenaway's most successful and also most controversial film, following an abusive gangster's sophisticated wife as she begins a doomed affair with a patron of her husband's high-class French restaurant, aided by the genteel head cook. The film garnered attention at the time of its release for its stylish but

graphic violence, decadent cinematography (which was, as with many films in Greenaway's oeuvre, inspired by Flemish Baroque painting), and explicit depictions (and notions) of sexuality.

Set in the UK.

**\$1650**



# 41

**THE MARX BROTHERS (STARRING)**  
**ARCHIE MAYO (DIRECTOR)**  
**A Night in Casablanca**

United Artists. Final Draft script for the 1946 film, dated July 23, 1945.

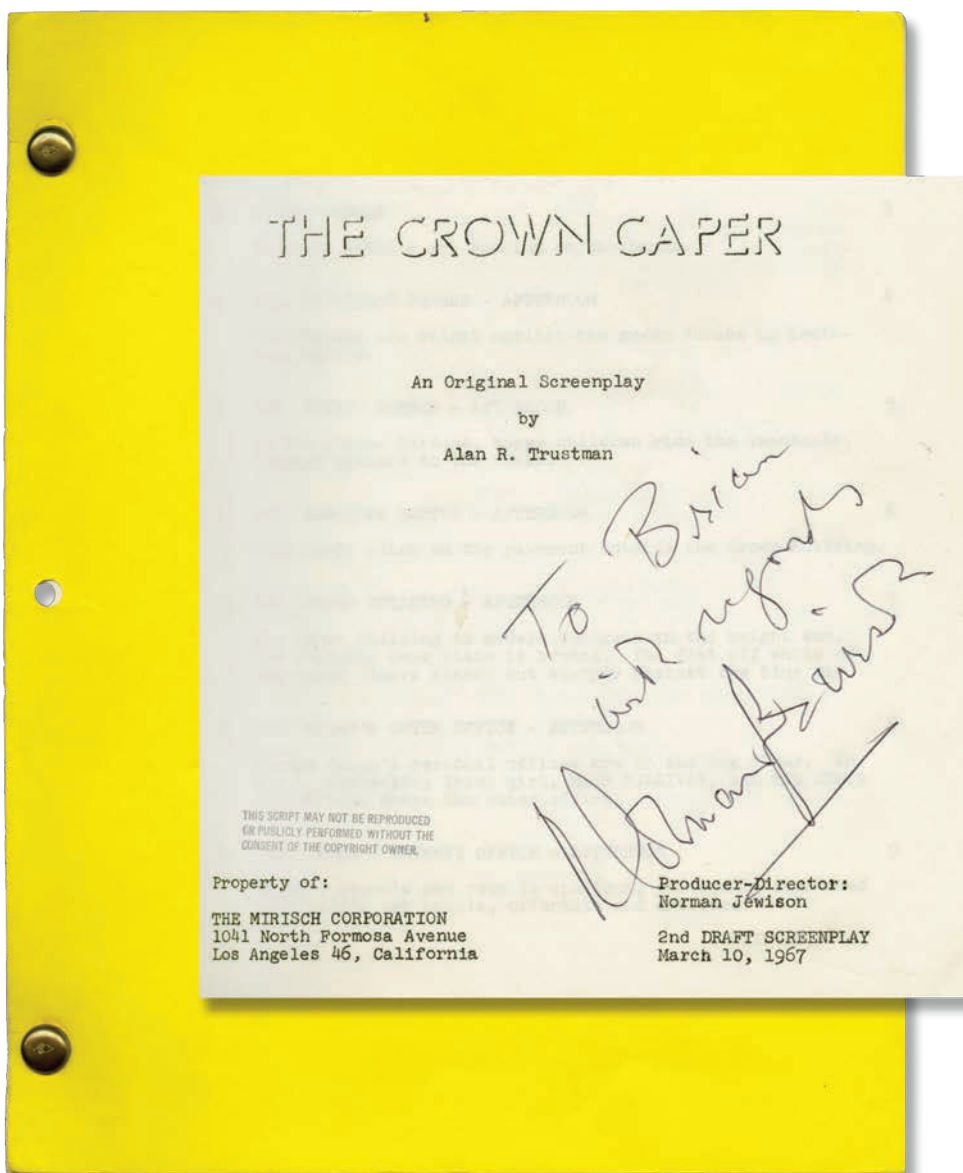
An escaped Nazi war criminal seeks to reclaim the stolen valuables he has stashed in a Casablanca hotel, and has steadily murdered the hotel's managers to maintain control of the property.

The newest manager, however, is Groucho Marx as Ronald Kornblow, a blissfully unaware womanizer who continually escapes the Nazi's grasp with the help of his self-appointed bodyguards (Harpo and Chico Marx).

Set in Casablanca, Morocco.

**\$1850**





42

Inscribed by the director  
**NORMAN JEWISON (DIRECTOR)**  
**STEVE MCQUEEN, FAYE DUNAWAY (STARRING)**  
 The Thomas Crown Affair

First Draft script for the 1968 film, dated March 10, 1967, and here under its working title, *The Crown Caper*. Inscribed on the title page by director and producer Norman Jewison: "To — / With regards / Norman Jewison." Written for the screen by Alan R. Trustman and starring Steve McQueen and Faye Dunaway.

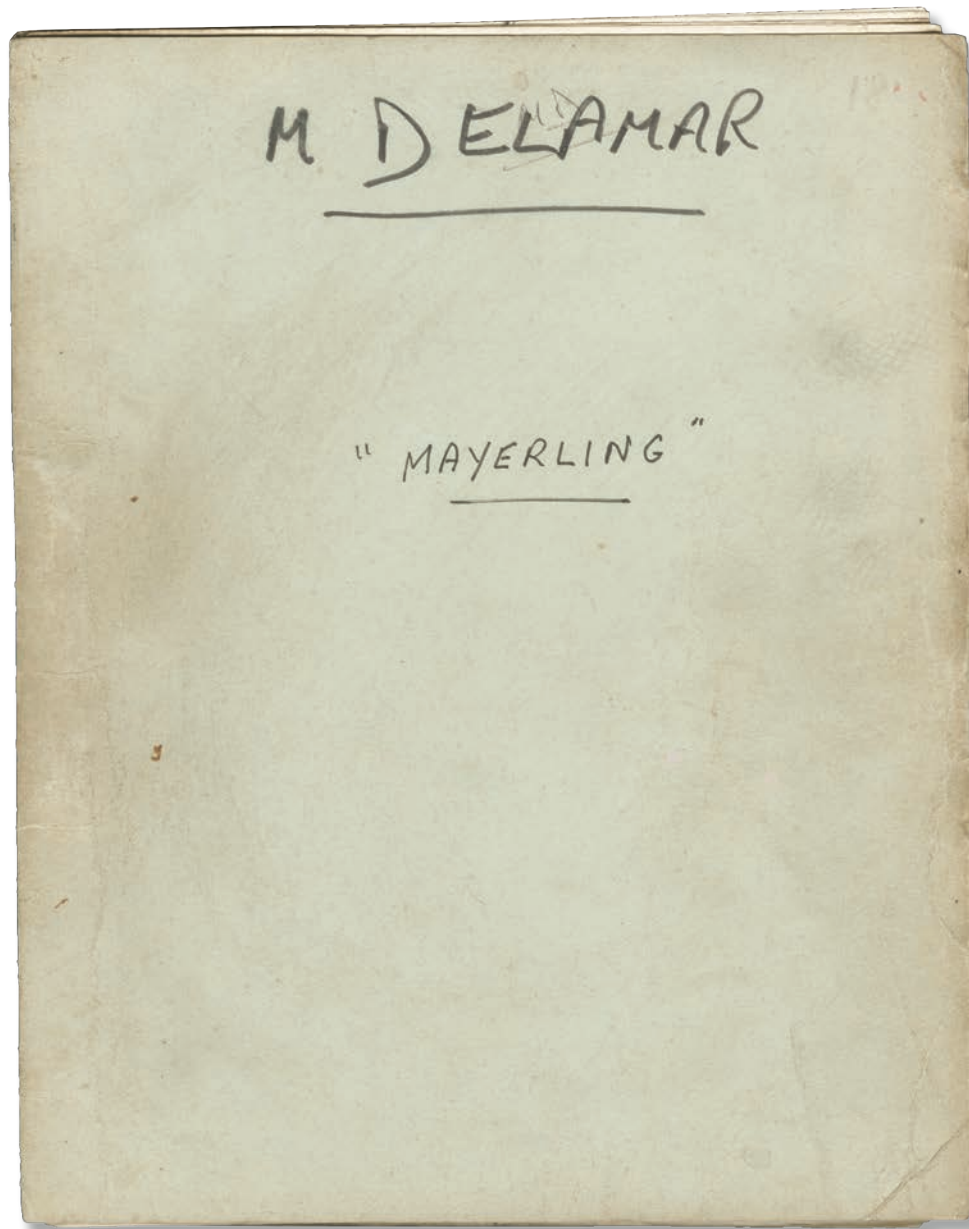
At or near the top of a distinguished and polished pile of heist films from the late 1960s that combined humor, style, and suspense, and the film that was the first to employ split-screen imagery (a technique devised by the film's editor, Hal Ashby, who would soon become a prominent director). This particular heist film is of

the variety where the heist is loaded up front, with the majority of the film devoted to its aftermath. Winner of the Academy Award for Best Original Song ("The Windmills of Your Mind," by composer Michel Legrand, Alan Bergman, and Marilyn Bergman), and nominated for Best Original Score.

In a quarter-leather custom clamshell box.

Grant US. Lee, *The Heist Film*.

**\$1500**



43

**TERENCE YOUNG (DIRECTOR)**

**CATHERINE DENEUVE, JAMES MASON, AVA GARDNER, OMAR SHARIF (STARRING)**  
Mayerling

Revised Draft script for the 1968 film. Copy belonging to production manager Mickey Delamar, with his name in holograph ink to the front wrapper and his holograph annotations throughout. Laid in with the screenplay are several promotional materials for the film, including two programs, an edition of *The Daily Cinema* magazine featuring a cover story on *Mayerling*, and a small flyer advertising a press showing of the film at Leicester Square.

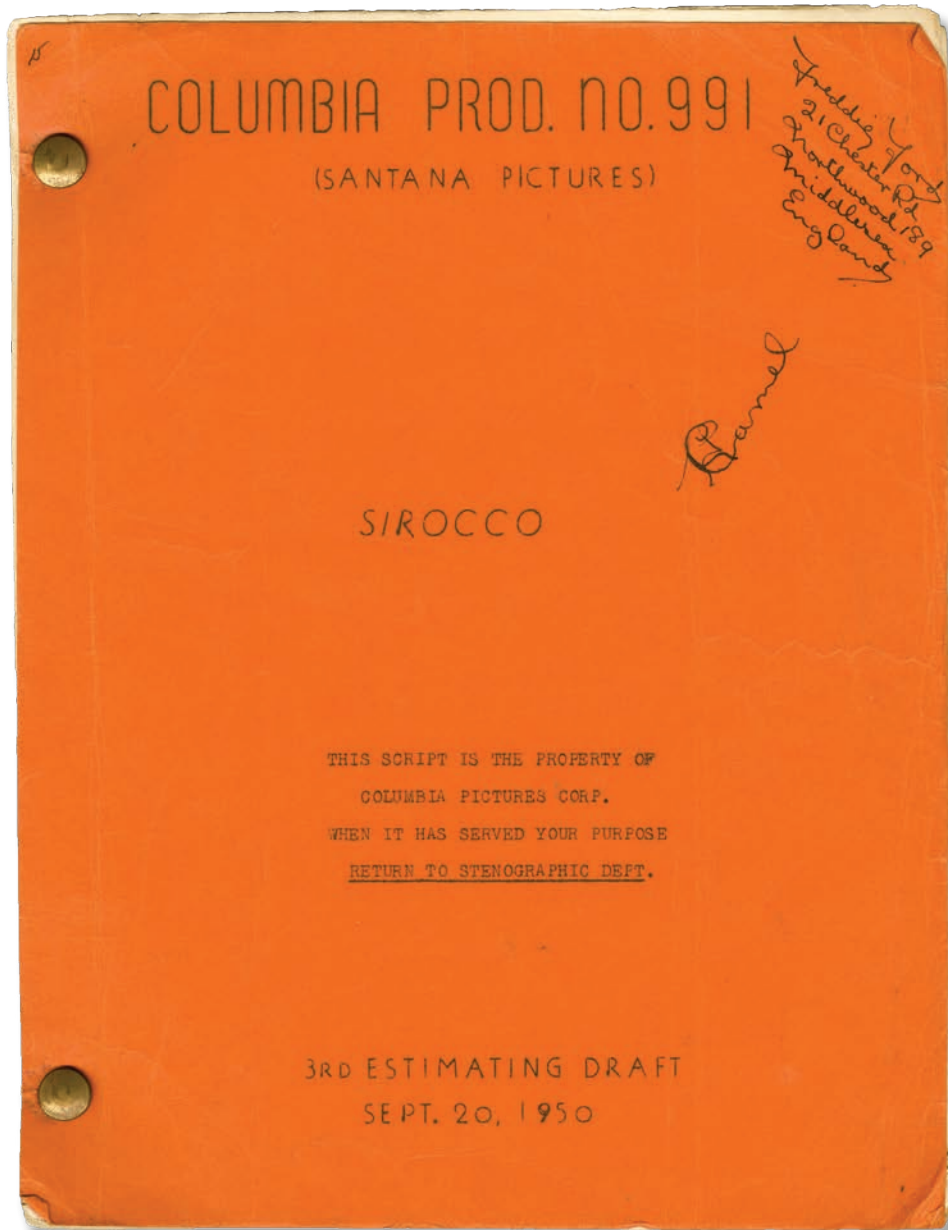
Delamar worked as a producer, production manager, and assistant director on over 30 films, and was

active in the film industry for four decades. His credits include Julien Duvivier's *Anna Karenina* (1948), Charlie Chaplin's *A King in New York* (1957), and François Truffaut's *Fahrenheit 451* (1966).

Based on the 1930 novel by Claude Anet, and the 1967 book by Michael Arnold. A dramatization of the events that led to the murder-suicide of Prince Rudolf of Austria and his lover, Baroness Mary Vetsera, at the Mayerling hunting lodge in 1889.

**\$1850**





# 44

**CURTIS BERNHARDT (DIRECTOR)**  
**HUMPHREY BOGART (STARRING)**  
**Sirocco**

Columbia Pictures. Third Estimating Draft for the 1951 film noir, dated Sept. 20, 1950. Copy belonging to uncredited crew member Freddie Ford, with his name and contact information in holograph ink annotation to the front wrapper.

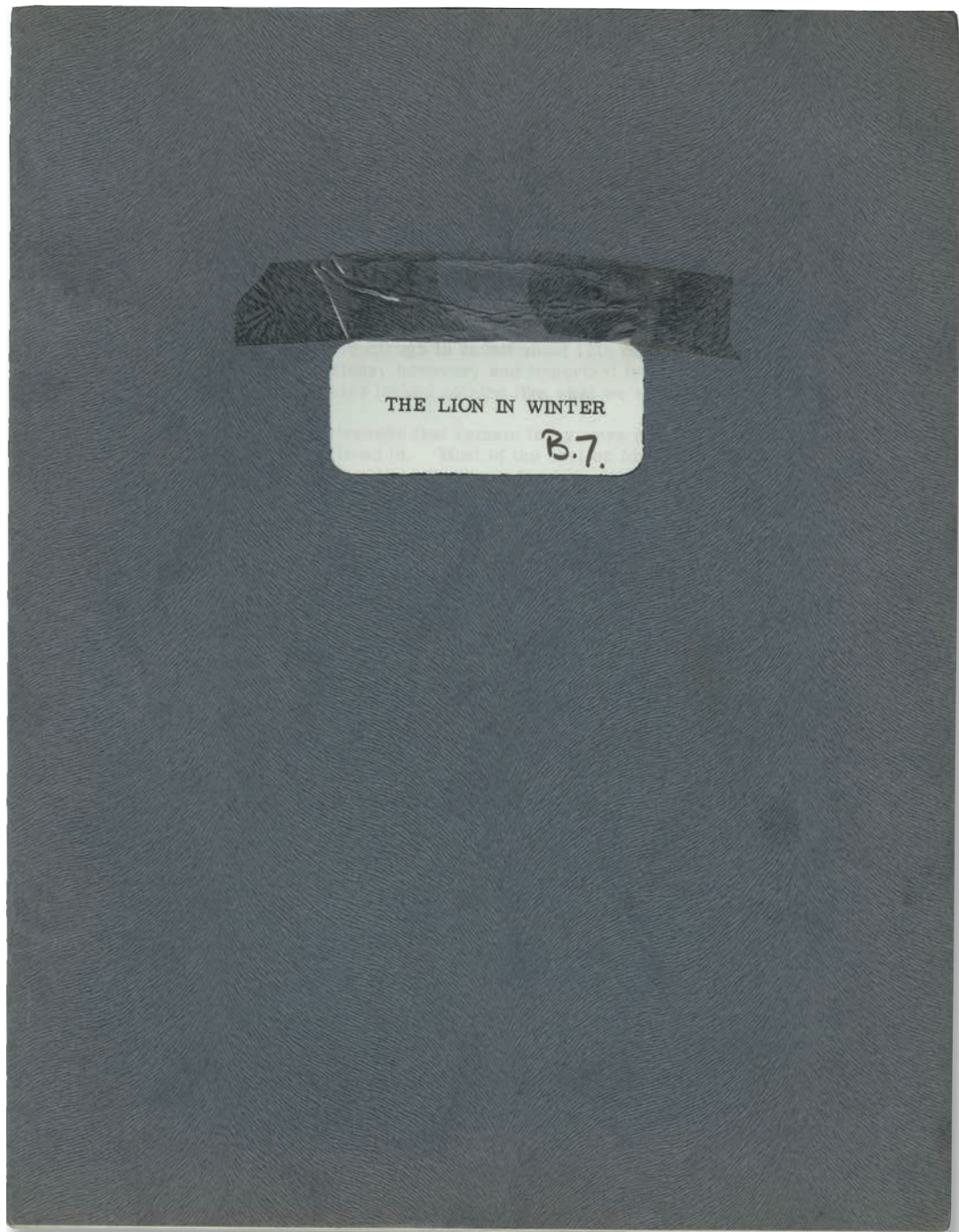
Based on Joseph Kessel's 1936 novel *Coup de Grâce*. A cold-blooded American expatriate is drawn into the criminal underworld in Syria, and

begins smuggling guns into the country for the Syrian rebels during the 1925 insurgency against the French.

Set in Syria, shot on location in Yuma, Arizona.

Selby US. Spicer US.

**\$1250**



**45** **ANTHONY HARVEY (DIRECTOR)**  
**PETER O'TOOLE, KATHARINE HEPBURN (STARRING)**  
**The Lion in Winter**

Scripts Limited. Second Draft script for the 1968 film. With the ownership name of cinematographer Douglas Holcombe in holograph ink on the title page.

Based on the 1966 play by James Goldman, who also wrote the screenplay. Nominated for seven Academy Awards, including Best Picture, Best Director, and

Best Actor for Peter O'Toole, and winning three, including Best Adapted Screenplay and Best Actress for Katharine Hepburn.

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

**\$975**



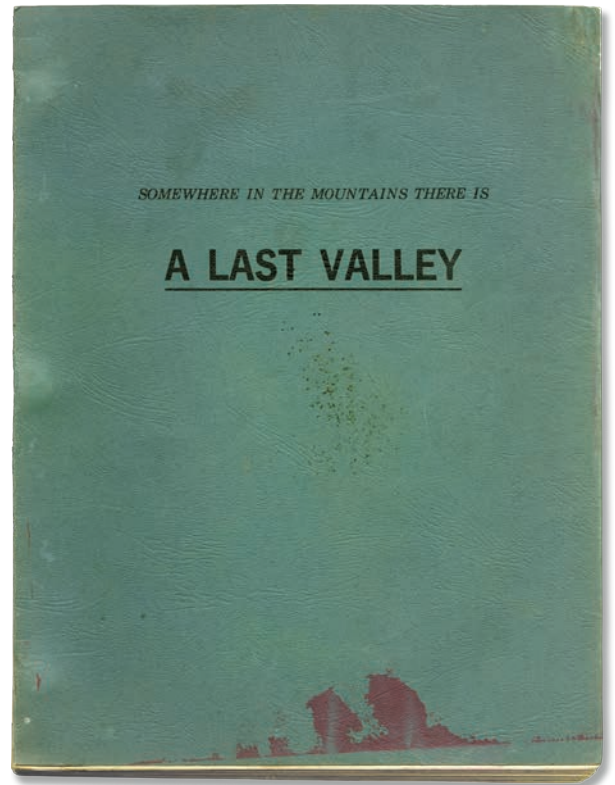
# 46

**JAMES CLAVELL (DIRECTOR)**  
**MICHAEL CAINE, OMAR SHARIF (STARRING)**  
**The Last Valley**

First Draft script for the 1971 film, dated May 13, 1969. With several annotations in holograph pencil and ink throughout. Here under the working title *Somewhere in the Mountains There is a Last Valley*.

Based on the 1959 novel by J.B. Pick, about the people of a small village, previously safe from the fighting during the Thirty Years' War, trying to peacefully co-exist with a band of occupying mercenaries. Often cited by Michael Caine as a favorite among his many roles.

**\$750**



# 47

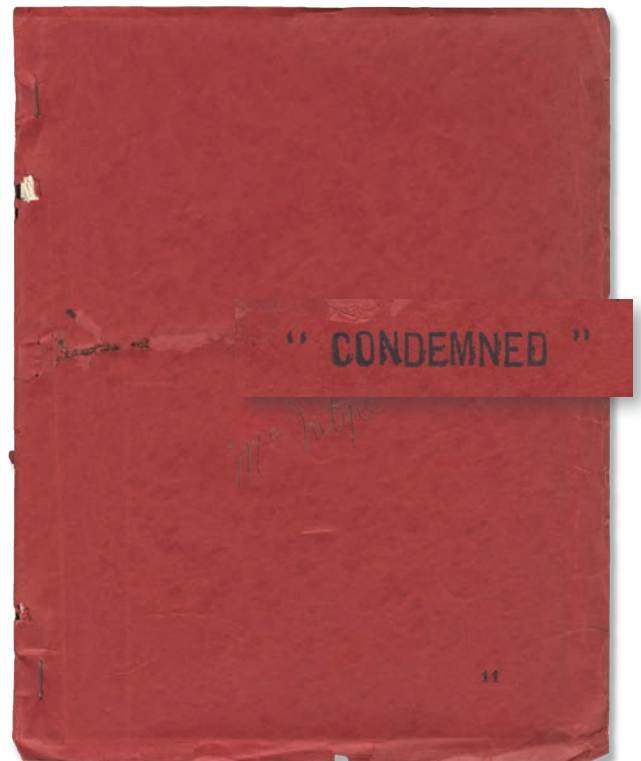
**WESLEY RUGGLES (DIRECTOR)**  
**RONALD COLMAN, ANN HARDING (STARRING)**  
**Condemned**

Final Continuity script for the 1929 film. Copy belonging to assistant director H. Bruce Humberstone, with his holograph pencil annotations to the front wrapper and several pages, mostly regarding sequencing for scenes. The film was released in silent and sound versions, and included with the script are ten sets of dialogue intended for use in the sound release, housed in a tan card folder.

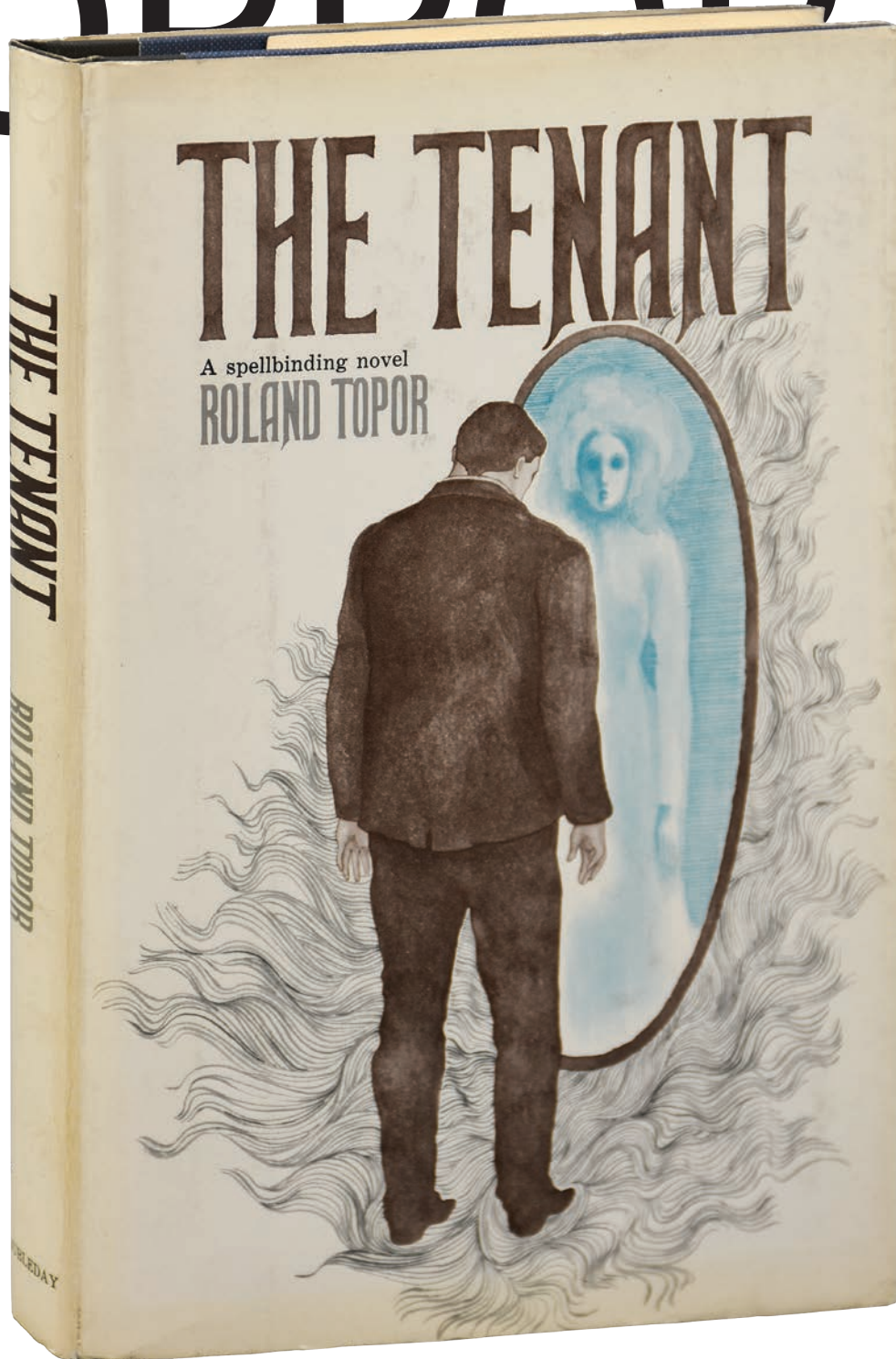
Based on Blair Niles' 1928 novel *Condemned to Devil's Island*. A gentleman bank robber is sent to a prison nicknamed Devil's Island, where he begins an affair with the wife of the head warden. Actor Ronald Colman's second talking film, following *Bulldog Drummond* (1929).

Shot on location at Catalina Island, California.

**\$750**







48

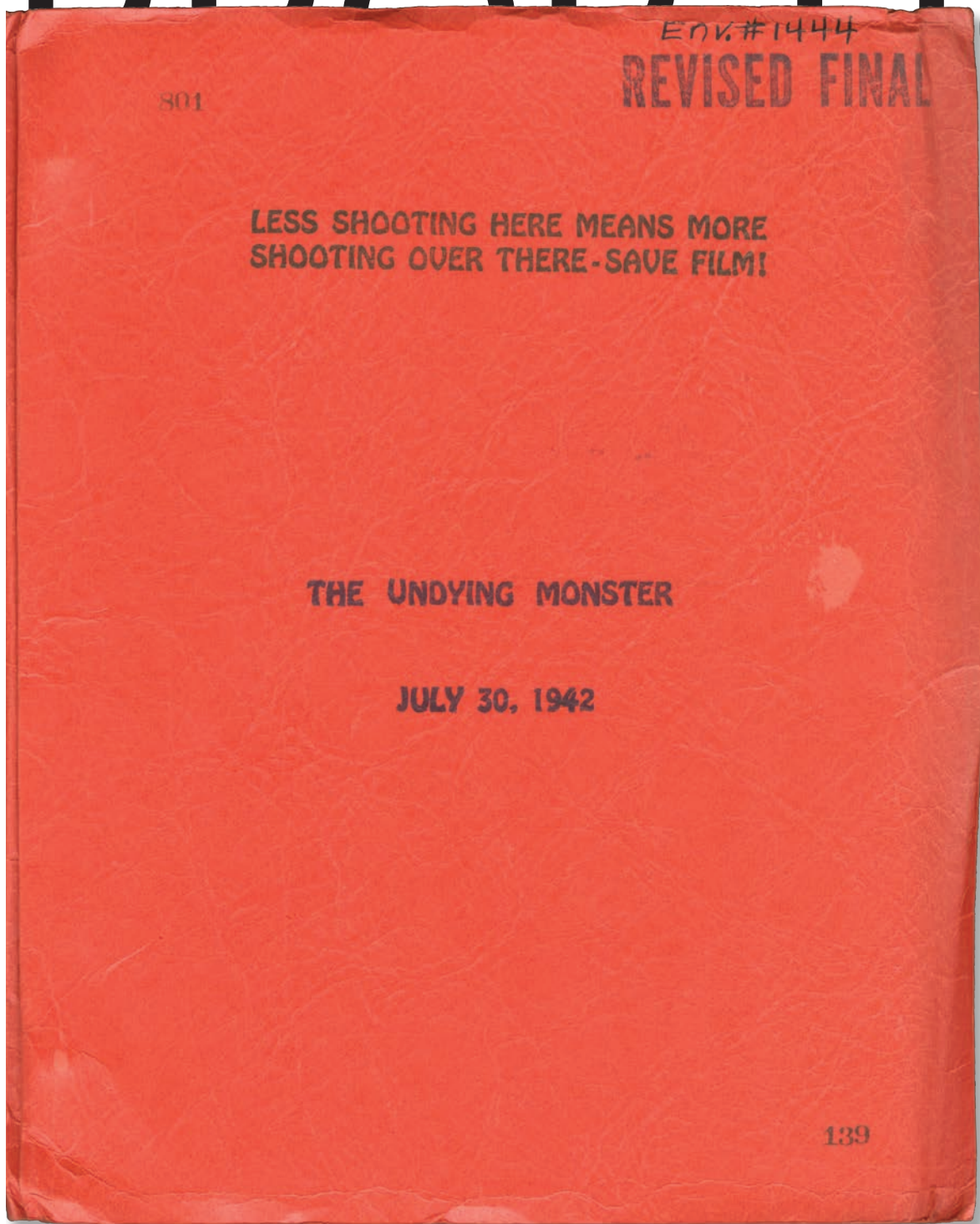
**ROLAND TOPOR**  
**The Tenant**

Garden City: Doubleday, 1966. First Edition in English, preceding the UK edition published the same year. Originally published in France by Buchet-Chastel in 1964.

Basis for the classic 1976 horror film written, directed, and starring Roman Polanski.

Fine and unread in a bright, Near Fine dust jacket.

**\$1875**



49

**JOHN BRAHM**  
The Undying Monster

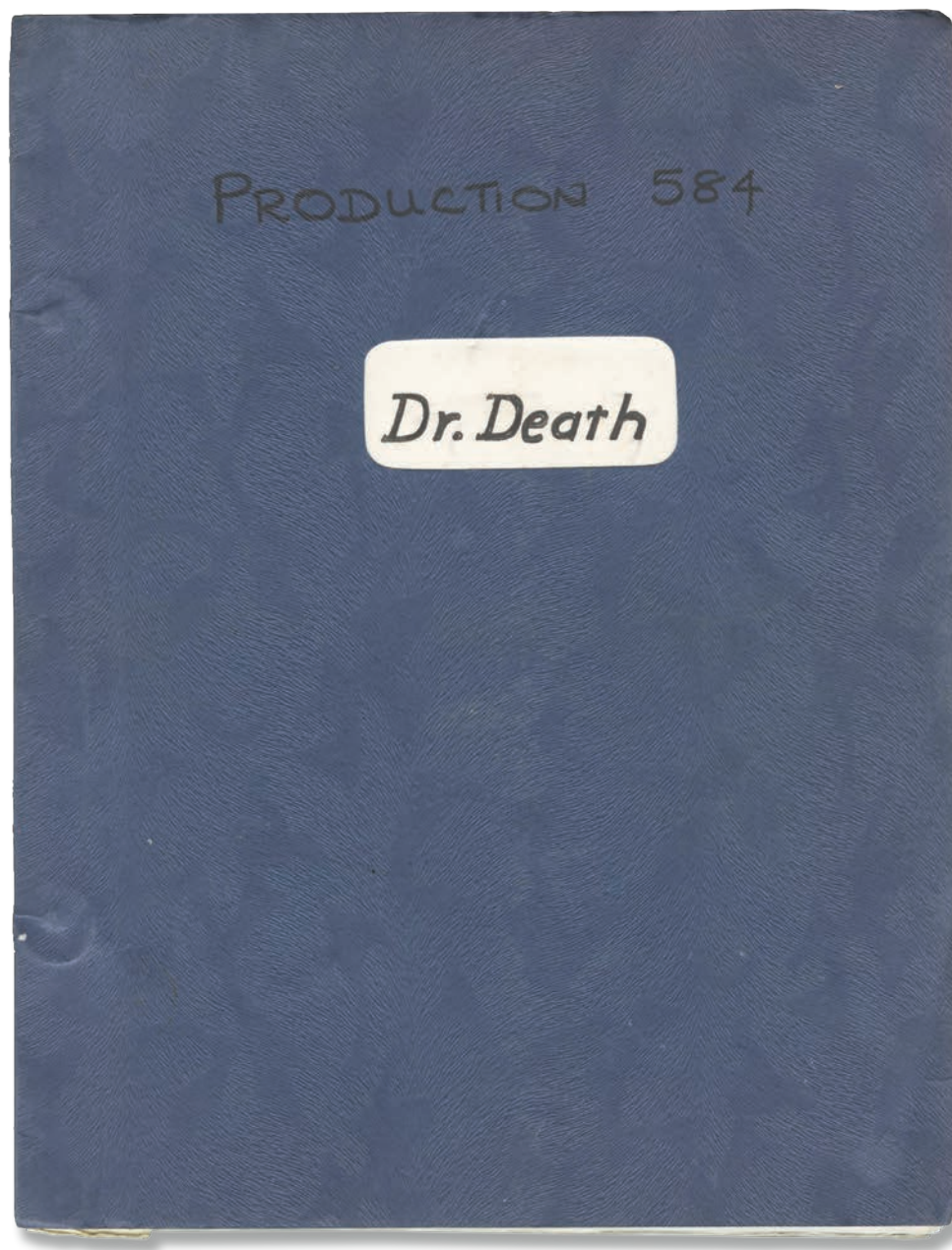
Twentieth Century-Fox. Revised Final Script for the 1942 horror film, dated July 30, 1942.

Based on the 1936 novel by Jessie Douglas Kerruish.

A well-crafted (and in some ways, superior) variation on Universal's "Wolf Man" films of the 1930s and 1940s, released as a double-feature with the equally intriguing *Dr. Renault's Secret* in 1942, in the heat of the studio's incredible run of horror classics.

**\$1450**





50

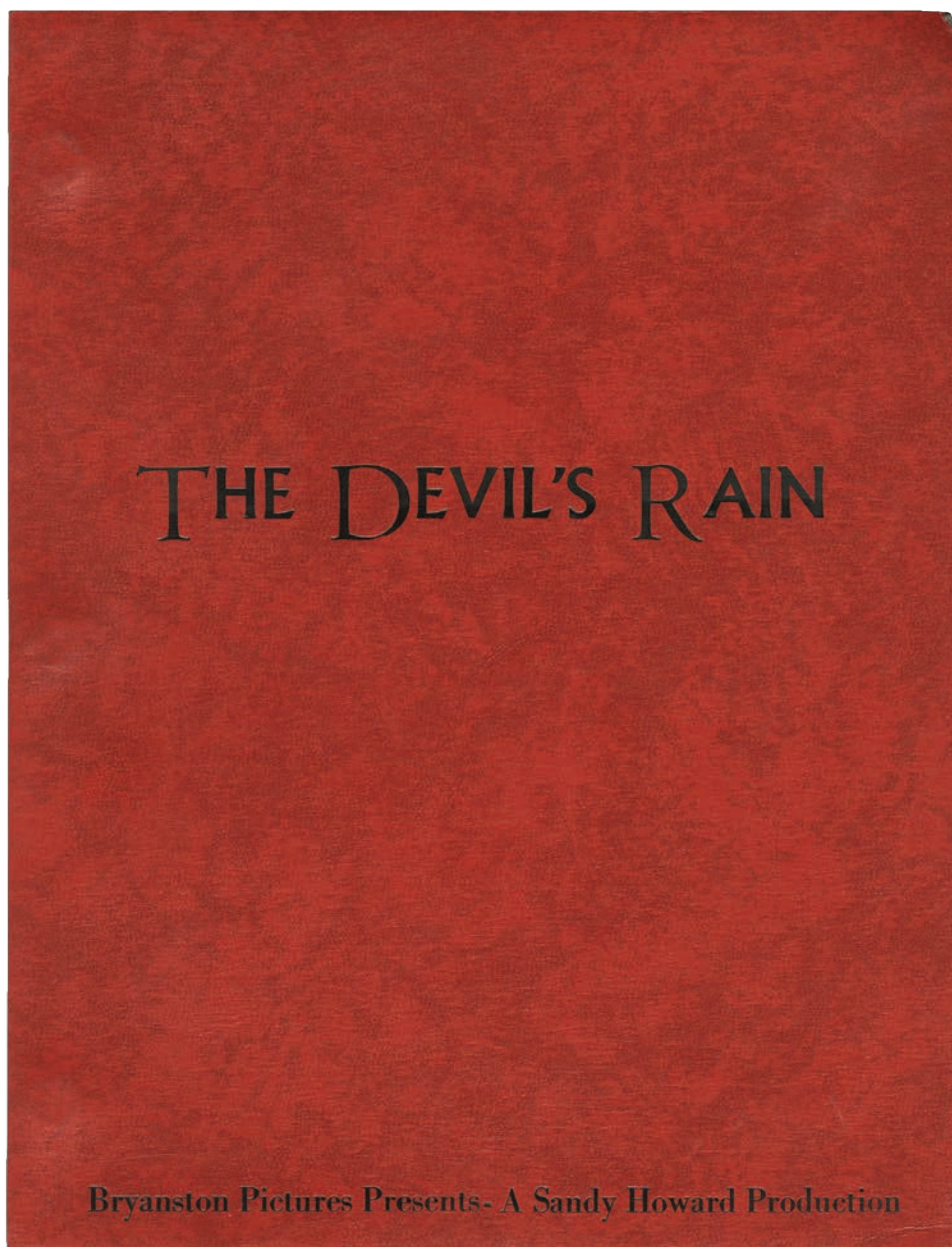
**JIM CLARK (DIRECTOR)**  
**VINCENT PRICE, PETER CUSHING (STARRING)**  
 Madhouse

American International Pictures. Working Draft script for the 1974 film, belonging to uncredited crew member Dennis Maddison, with name and phone numbers in holograph ink on top margin of title page, here under the working titles, *Dr. Death*, *The Legend of Dr. Death*, and *The Revenge of Dr. Death*. Heavily annotated throughout, in holograph ink, marker, and pencil, generally calling out props and striking scenes. Annotation in holograph marker of "Production 584" on front wrapper.

Based on the 1969 novel *Devilday* by Angus Hall, about an aging horror movie actor, who, after twelve years in an asylum following the murder of his wife, returns to his signature role, only for the cast and crew to begin being murdered in the manner of his old movies.

**\$1650**





51

**ROBERT FUEST (DIRECTOR)****ANTON LAVEY (TECHNICAL DIRECTOR, STARRING)****WILLIAM SHATNER, IDA LUPINO, JOHN TRAVOLTA, ERNEST BORGNINE (STARRING)****The Devil's Rain**

Bryanston Pictures. Early Draft script for the 1975 film. Annotations in holograph ink on front endpaper noting potential cast and crew, and a note about special effects.

Classic 1970s grindhouse horror film with a spectacular cast, including the film debut of a young John Travolta, as well as cameos by Anton LaVey, founder of the Church of Satan (also credited as technical advisor) and LaVey's partner and Church of Satan co-founder Diane Hegarty.

Satanic priest Jonathan Corbis, now half-man, half-goat, has returned with his followers to get back a Book of the Dead that was taken from him.

Shot on location in Durango, Mexico.

Thrower, *Nightmare USA*.

**\$1450**

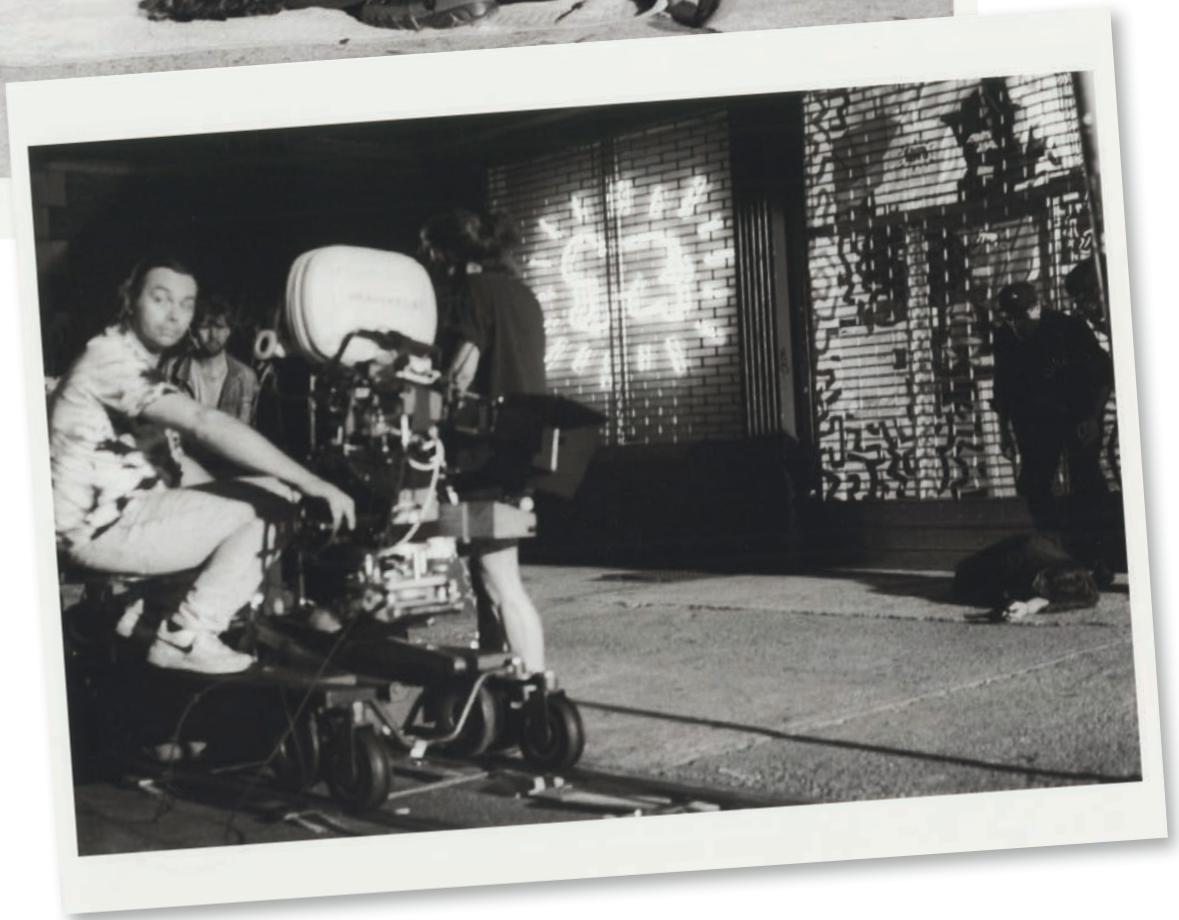


**52** **ABEL FERRARA (DIRECTOR)**  
**LILI TAYLOR, CHRISTOPHER WALKEN (STARRING)**  
**SHADE RUPE (PHOTOGRAPHER)**  
**The Addiction**

Archive of 17 oversize reference photographs from the set of the 1995 film featuring Abel Ferrara, Lili Taylor, cinematographer Ken Kelsch, screenwriter Nicholas St. John, and other cast members, photographed in a single evening near Manhattan's Puck Building and Keith Haring's Pop Shop by filmmaker Shade Rupe.

Struck in 2020 from Rupe's original negatives, these being the only existing prints. Full provenance available, with letter from Rupe stating "no other prints have ever, or will ever, be struck." Stamp on verso of each photo crediting Rupe as photographer.





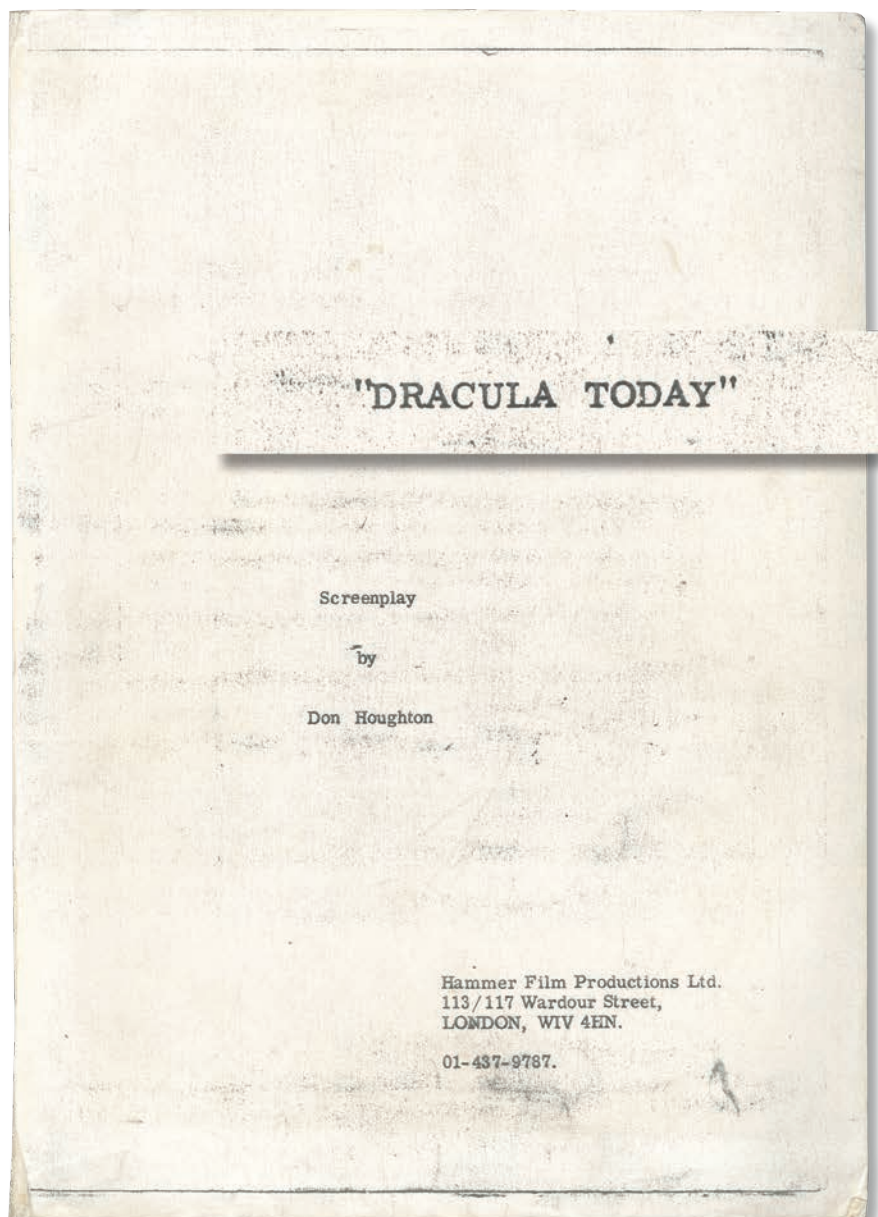
Ferrara's philosophical, conceptual, black-and-white reimagining of the vampire movie, featuring an outstanding performance from Taylor as an NYU philosophy grad student forced to reconsider the nature of evil and humanity after succumbing to a vampire and developing an addiction to human blood.

Set and shot on location in New York City.

12 x 9 inches. Fine.

Arrow 1769. Spicer US.

\$1500



# 53

**CHRISTOPHER LEE, PETER CUSHING (STARRING)**  
**ALAN GIBSON (DIRECTOR)**  
**Dracula A.D. 1972**

Hammer Film Productions. Draft script for the 1972 Hammer film, here under the working title *Dracula Today*. An unusual contemporaneous Xerographically duplicated script, with copied line annotations on every page, except one script page and title page, with annotations in holograph marker on versos of last three pages.

The seventh Hammer Dracula film, the sixth starring Christopher Lee, and the first, since *Dracula* (1958), to star Peter Cushing in the role of Van Helsing. Preceded by *Scars of Dracula* (1970) and followed by *The Satanic Rites of Dracula* (1973).

Dracula is brought back to life in modern London and preys on young party-goers, including Van Helsing's descendant, Jessica Van Helsing (Stephanie Beacham).

Set in London, shot on location in London and Hertfordshire, England.

Johnson and Del Vecchio, *Hammer Films: An Exhaustive Filmography*.

**\$875**



## 54 JOHN BOORMAN Exorcist II: The Heretic

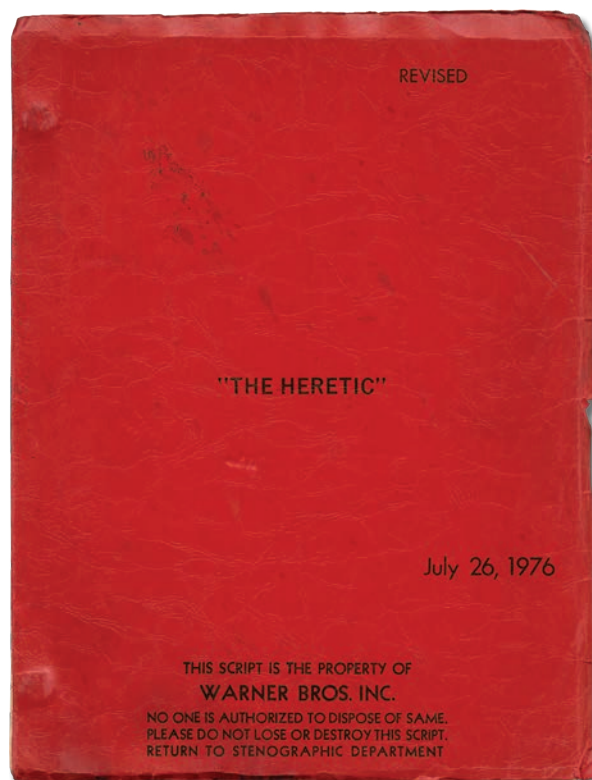
Warner Brothers. Revised Draft script for the 1977 film, dated July 26, 1976, and here under a working title, *The Heretic*. Illegible name in holograph ink on one page.

Sequel to William Friedkin's *The Exorcist* (1973), and the second of five *Exorcist* films. A priest investigates the death of Max von Sydow's Father Merrin from the original film, meanwhile, while under psychiatric care, Linda Blair's Regan discovers the demon may not have been completely banished.

Set in Georgetown, Washington, DC, shot on location in Arizona and New York.

Clover, *Men, Women and Chainsaws*

\$850



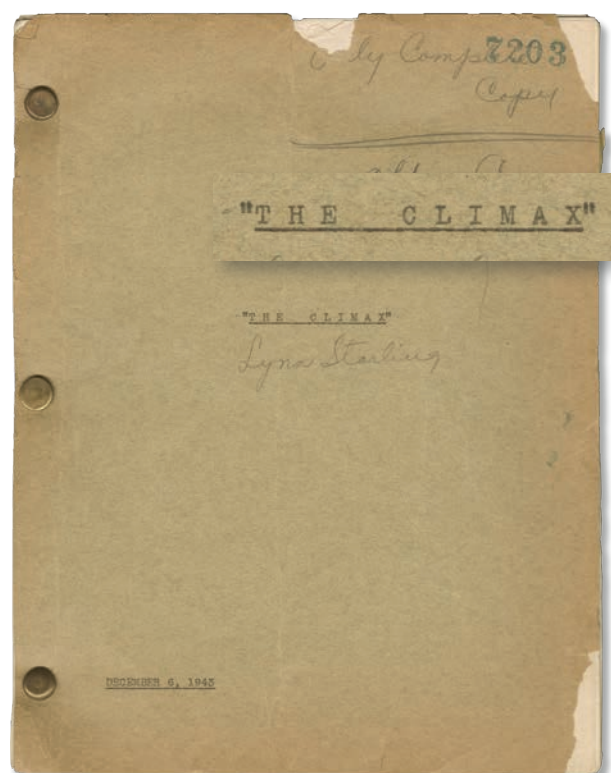
## 55 BORIS KARLOFF (STARRING) GEORGE WAGGNER (DIRECTOR) The Climax

Universal Pictures. Draft script for the 1944 Universal horror film, dated DECEMBER 6, 1943. With holograph pencil annotations to the front wrapper and throughout. Included with the script is a bound set of revision pages attributed on the front wrapper and at the top of numerous leaves to dialogue director Gene Lewis, dated from 1/6/43 to 1/14/44.

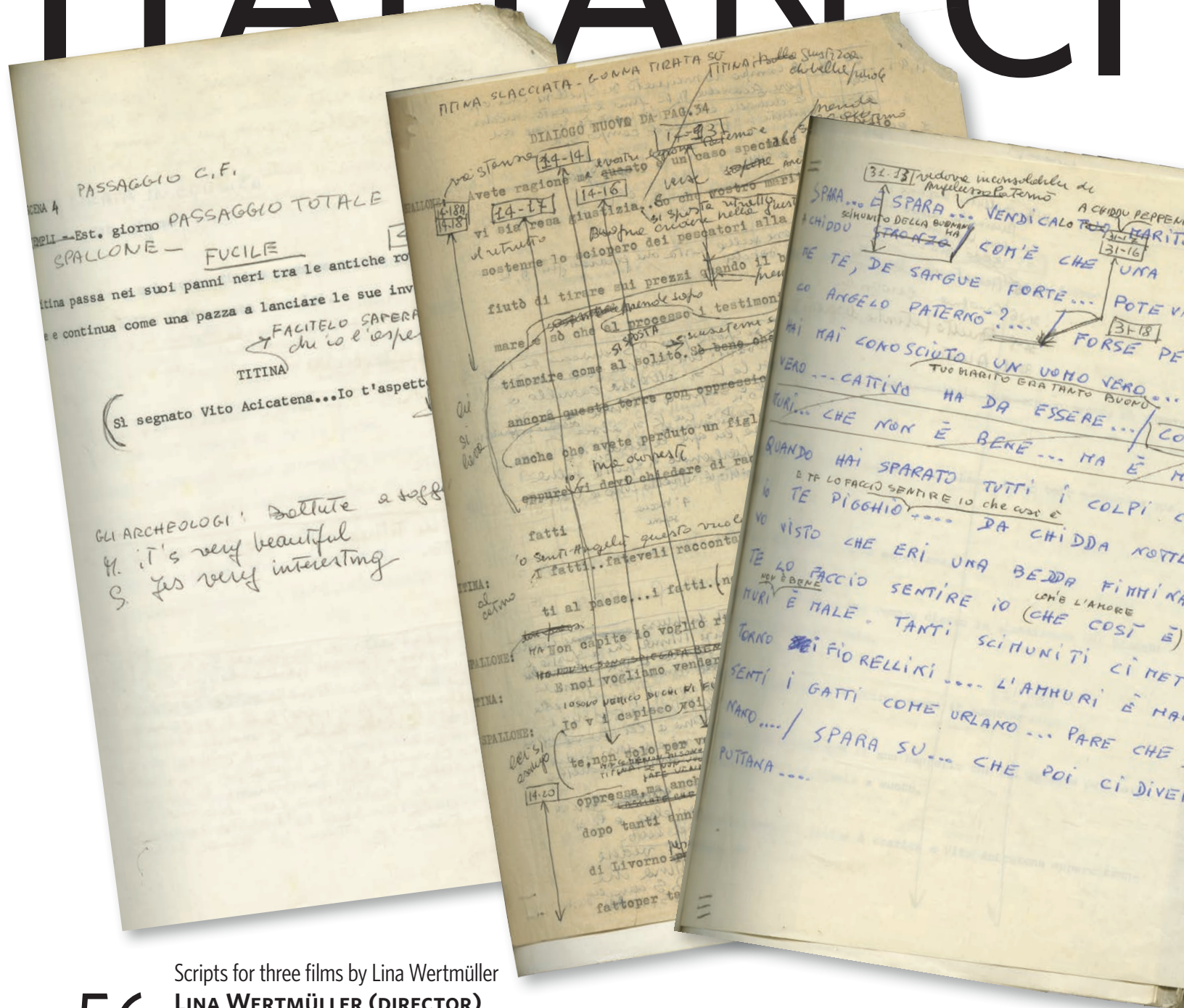
Ostensibly based on the play by Edward Locke, but bearing little resemblance in plot, the film follows a physician who becomes obsessed with a young singer whose voice reminds him of his late wife's, whom he murdered because of a similar obsession. Originally intended to be a sequel to Universal Pictures' *Phantom of the Opera* (1943). Nominated for an Academy Award.

Weaver and Brunas, *Universal Horrors*.

\$850



# ITALIAN CI



56

Scripts for three films by Lina Wertmüller

**LINA WERTMÜLLER (DIRECTOR)**

**SOPHIA LOREN, MARCELLO MASTROIANNI (STARRING)**

**Blood Feud**

Draft script for the 1978 film, here under the working title *Titoli di Testa*. Copy belonging to script supervisor Franca Invernizzi, with her extensive holograph annotations on nearly every page (and many page versos) regarding camera shots, takes, timing, and dialogue. Bound in after the script is an annotated list of scenes, and several handwritten pages of Invernizzi's notes. Text in Italian.

In 1920s Sicily, a capitalist and a socialist vie for the affections of a grief-stricken woman whose husband was killed by a fascist mafioso. The follow-up to director Lina Wertmüller's Oscar-nominated 1976 film *Seven Beauties*, and a lyrical, formidable film in its own right.

Set and shot on location in Sicily.

**\$3500**

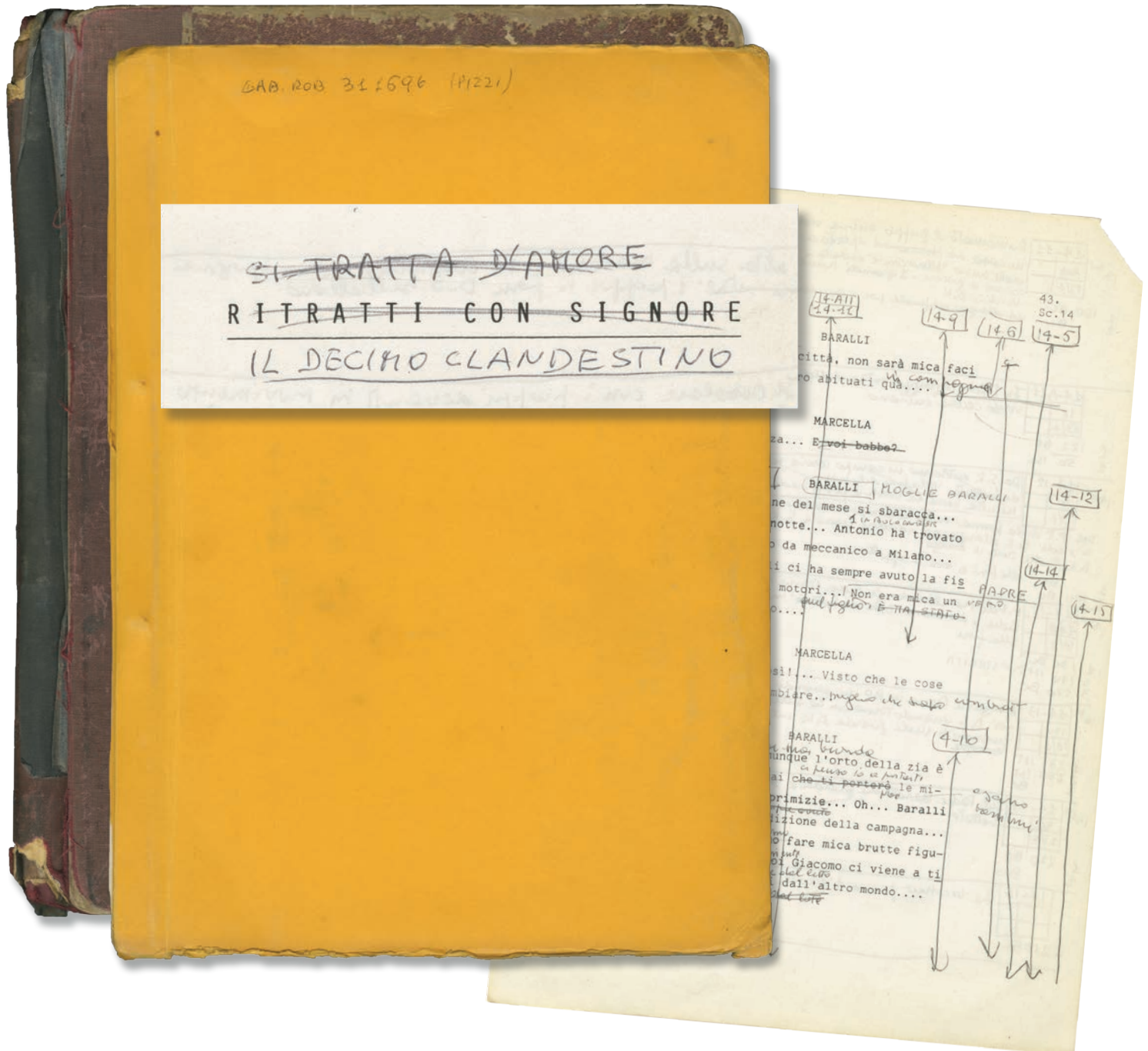


# NEMA ITAL

un fatto di sangue  
nel comune di Comitini  
fra due uomini  
per causa di una vedova  
si sospettano moventi politici

Un film di Lina Wertmüller per il Natale *Titanus*





# 57 LINA WERTMÜLLER

## Il decimo clandestino

Draft script for the 1989 television film, dated Ottobre 1987, which originally aired on Video 80 on May 12. Copy belonging to script supervisor Franca Invernizzi, with her extensive holograph annotations on nearly every page (and many page versos) regarding camera shots, takes, timing, and dialogue. Bound in after the script is an annotated list of scenes, and several handwritten pages of Invernizzi's notes. Laid in with the script are three carbon typescript revision pages and several documents relating to production. Text in Italian.

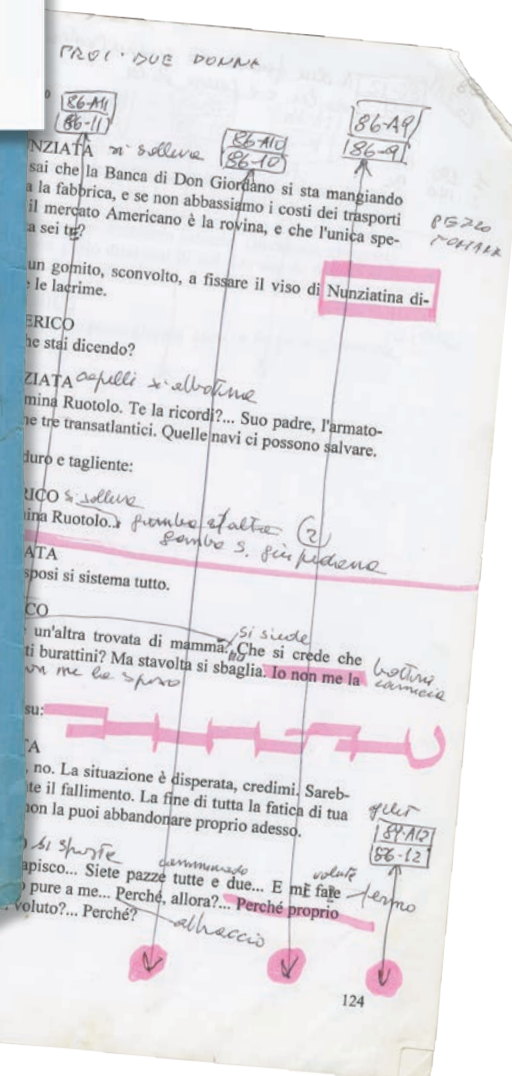
Based on Giovanni Guareschi's 1982 short story. After moving to Bologna to start a new life, an impoverished widow decides to hide the existence of her nine children from her landlady in order to avoid higher rent prices.

Set and shot on location in Bologna.

\$2000



# FRANCESCA E NUNZIATA



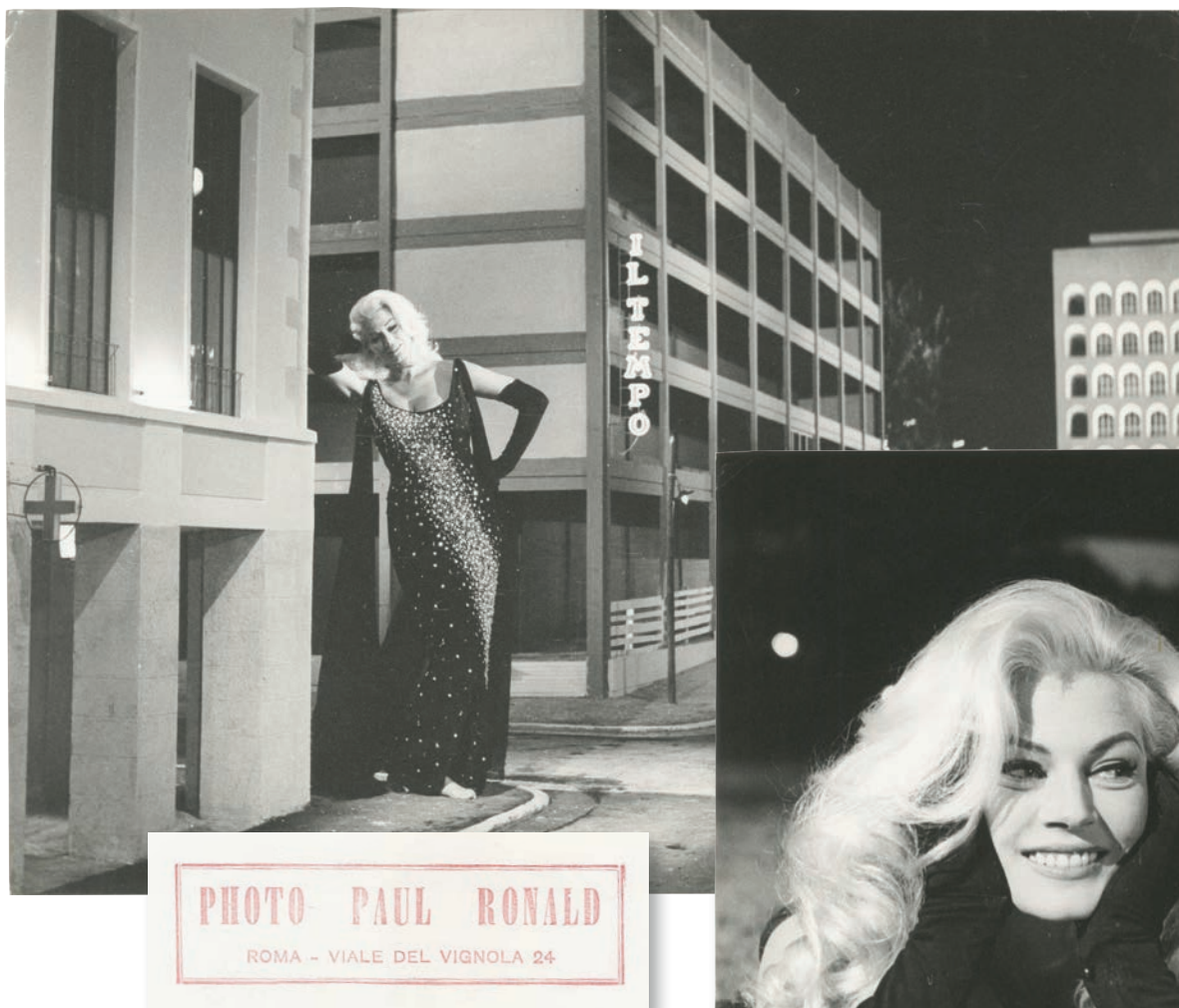
## 58 LINA WERTMÜLLER (DIRECTOR) SOPHIA LOREN (STARRING) Francesca and Nunziata

Eighth Draft script for the 2001 television film, dated 5 OTTOBRE 2000, which originally aired on January 22 on Channel 5. Copy belonging to script supervisor Franca Invernizzi, with her extensive holograph annotations on nearly every page (and many page versos) regarding camera shots, takes, timing, and dialogue. Bound in after the script are six pages of Invernizzi's handwritten notes. Text in Italian.

Based on the 1995 novel by Maria Orsini Natale. A noblewoman's adopted daughter falls in love with her foster brother, causing great rifts between mother and daughter and exposing older family secrets.

Set and shot on location in Naples, Italy.

\$1500



59

**FEDERICO FELLINI (DIRECTOR)**  
**PAUL RONALD (PHOTOGRAPHER)**  
**ANITA EKBERG (STARRING)**  
 Boccaccio '70

Archive of five vintage borderless reference photographs from the 1962 Italian anthology film, showing actor Anita Ekberg in various poses, one with Ekberg and Peppino De Filippo canoodling under a streetlight. With the stamp of photographer Paul Ronald on the verso of each.

A four-episode anthology exploring different aspects of morality and love, with episodes directed by Federico Fellini, Vittorio De Sica, Luchino Visconti, and Mario Monicelli.

Ekberg and De Filippo are featured in Fellini's episode, "Le Tentazioni del Dottor Antonio," a fantastical story about a morally strict doctor who is haunted by a salacious billboard featuring a scantily clad Ekberg.

Set and shot on location in Rome.

7 x 9.5 inches. Very Good plus.

**\$1650**







60

**VITTORIO DE SICA**  
**Bicycle Thieves**

Produzione De Sica. Vintage pressbook for the 1948 Italian film. Text in Italian.

Based on the 1946 novel by Luigi Bartolini. Vittorio De Sica's shattering neorealist masterpiece, widely regarded as one of the greatest films of the twentieth century, following an impoverished father and his young son as they search the streets of postwar Rome for their stolen bicycle.

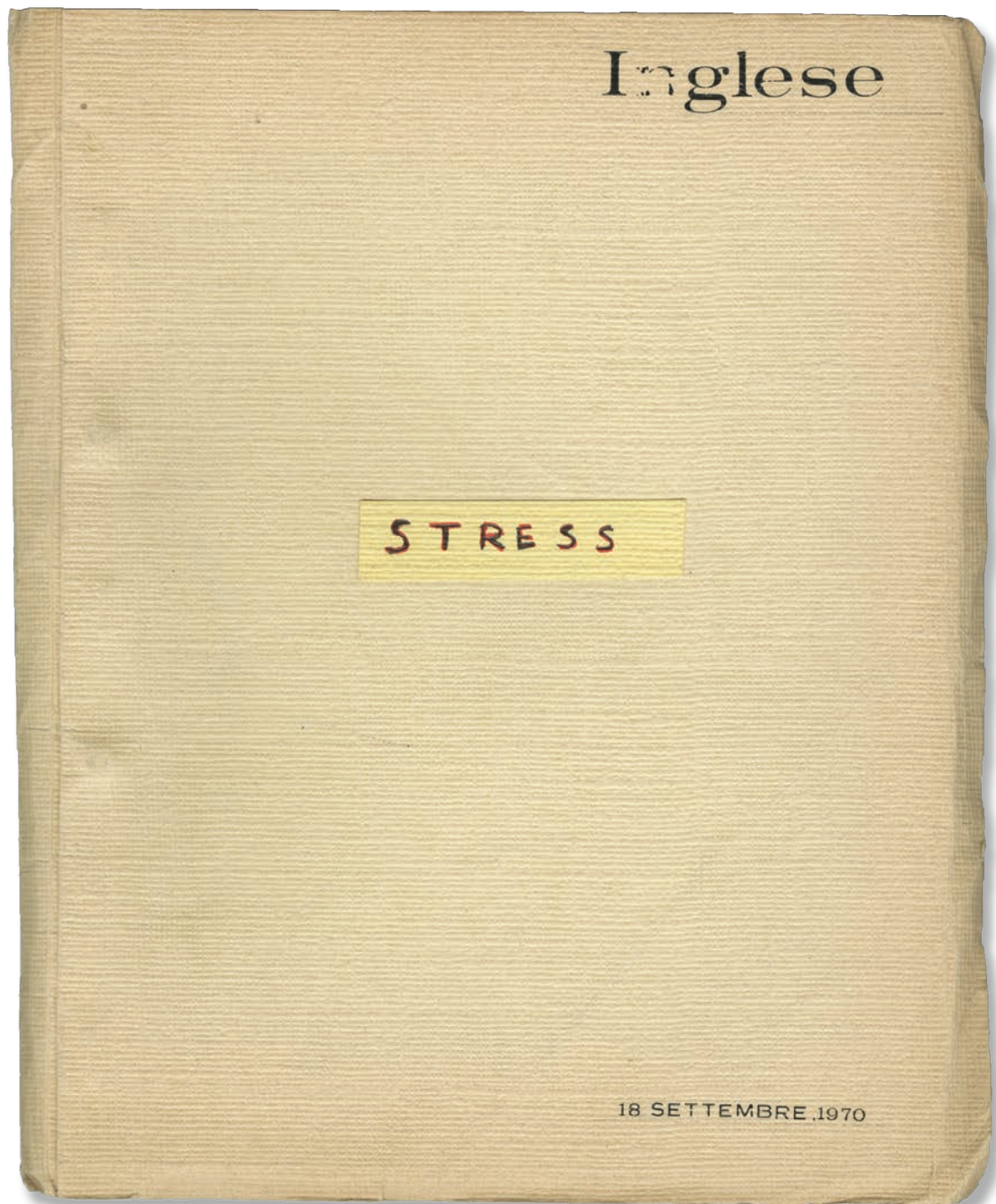
Set and shot on location in Rome.

9 x 12.25 inches. Bifold. Very Good plus, lightly toned.

Arrow 2039. Criterion Collection 374.  
Ebert I. Godard, *Histoire(s) du cinéma*.  
Scorsese, *My Voyage to Italy*.

**\$1250**





61

**UMBERTO LENZI**  
**Oasis of Fear**

Draft script for the 1971 Italian giallo film, dated 18 SETTEMBRE, 1970, and here under the working title *Stress*. Text in English.

Two young hippies who smuggle pornography for a living hide out in a seemingly abandoned villa—unaware the villa's owner is a middle-aged woman with twisted, violent desires.

Set in Rome, shot on location in Switzerland, Denmark, and Italy.

Howarth, *So Deadly, So Perverse, Volume 1*.

**\$850**



## 62 Portrait photograph of Monica Vitti, circa 1966

Vintage borderless double weight portrait photograph of Monica Vitti, circa 1966. "ROMA's PRESS PHOTO" stamp on verso.

The acclaimed Italian actress is perhaps best known for her starring roles in the films of Michelangelo Antonioni, particularly his classic trilogy on "modernity and its discontents," *L'avventura* (1960), *La notte* (1961), and *L'eclisse* (1962). In the mid 1960s Vitti would make a fourth film with Antonioni, the bleak, beautiful, industrial *Red Desert* (1964).

After working with Antonioni, Vitti frequently appeared in comedies in the 1960s and 1970s, often with director Mario Monicelli. In 1989 Vitti made her directorial debut with *Secret Scandal*, which she also starred in alongside Elliott Gould.

10.75 x 8.25 inches. Near Fine.

**\$950**





## 63 Photograph of Monica Vitti and Michelangelo Antonioni, 1963

Vintage borderless press photograph of director Michelangelo Antonioni and actress Monica Vitti leaving a nightclub in Rome in 1963. With a stamp for Farabola press agency and a mimeo snipe to the verso.

Vitti and Antonioni enjoyed a prolonged romantic and professional relationship throughout the late 1950s and 1960s, although both relationships would

end a few years after filming *Red Desert* in 1964, and the two would not work together again until 1980's experimental *The Mystery of Oberwald*.

10.5 x 8 inches. Very Good plus, with two faint stains to the recto from the mimeo snipe adhesive.

**\$550**



# 64 MICHELANGELO ANTONIONI (DIRECTOR) MONICA VITTI (STARRING) L'Eclisse

Vintage borderless reference photograph of Monica Vitti sitting on a sofa and staring into the existential void, from the 1962 film. "ROMA's Press Photo" stamp on verso, with address in Rome for same.

The third and final chapter of director Michelangelo Antonioni's trilogy of films starring Vitti, preceded by *L'avventura* (1960), also starring Gabriele Ferzetti, and *La notte* (1961), also starring Marcello Mastroianni, and Jeanne Moreau. Vittoria (Vitti) leaves her fiancé, Riccardo (Francisco Rabal), for Piero (Alain Delon), a young stock broker obsessed

with material possessions and wealth. Awarded the Jury Special Prize, and nominated for the Palme d'Or at the 1961 Cannes Film Festival.

Shot on location in Rome and Verona, Italy.

8 x 10 inches. Near Fine.

Criterion Collection 278. Rosenbaum 1000. Vogel, *Film as a Subversive Art*. Scorsese, *My Voyage to Italy*.

**\$750**





65

**FRANCO GIRALDI (DIRECTOR)**

**MONICA VITTI (STARRING)**

**Gli ordini sono ordini**

Vintage borderless reference photograph of Monica Vitti from the 1972 Italian film.

Based on an unpublished short story by Alberto Moravia. Unhappy housewife Giorgia (Vitti), after accidentally participating in a women's rights meeting, begins hearing a voice commanding her to perform actions that are out of ordinary for her,

such as going to the seaside and making love with a lifeguard.

Shot on location in Rome and Veneto, Italy.

5 x 7 inches. Near Fine.

**\$425**



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00187 - ROMA ITALIA

66

**PIER PAOLO PASOLINI (DIRECTOR)**  
**ANGELO FRONTONI (PHOTOGRAPHER)**  
**Teorema**

Four vintage borderless reference photographs taken on the set of the 1969 Italian film. With the stamps of photographer Angelo Frontoni and Cinemondial on the verso, along with holograph ink and pencil annotations regarding layout.

Over the course of several days, a mysterious visitor seduces each member of a bourgeois Milanese family. The second film in director Pier Paolo Pasolini's Mythical Cycle, preceded by *Oedipus Rex* (1967) and followed by *Porcile* and *Medea* (both 1969).

Set and shot on location in Rome and Milan.

9 x 7 inches. Very Good plus, with light dampstaining to the versos.

Rosenbaum 1000. Godard, *Histoire(s) du cinéma*. BFI 1166.

**\$950**





MARIO TURSI  
FOTOGRAFO  
VIA F. M. RENAZZI N. 13  
00167 ROMA  
Tel. 62.108.43 - 62.109.49

**67** **PIER PAOLO PASOLINI (DIRECTOR)**  
**MARIO TURSI (PHOTOGRAPHER)**  
**Medea**

Two vintage borderless reference photographs of Pier Paolo Pasolini and Maria Callas on the set of the 1969 film. Stamp of photographer Mario Tursi on the versos.

Based on the ancient Greek myth, and loosely on the 431 BC play by Euripides, wherein the titular character famously kills her sons as revenge against an unfaithful husband. The sole feature film appearance of noted opera legend Maria Callas, one in which she curiously does not sing.

Shot on location in Turkey, Italy, and Syria.

9.5 x 7 inches. Near Fine.

BFI 1088.

**\$750**



68

**ELIO PETRI (DIRECTOR)**

**MARIO TURSI (PHOTOGRAPHER)**

**Investigation of a Citizen Above Suspicion**

Vintage borderless photograph from the 1970 Italian film. With the stamp of photograph Mario Tursi on the verso.

An iconic photograph from an iconic film, a study in corruption in which a police inspector investigates a crime that he himself has committed. Winner of the 1971 Academy Award for Best Foreign Film and the Cannes Grand Prix.

7 x 9 inches. In an archival mat. Near Fine.

Criterion Collection 682. Grant US. Spicer US.

**\$675**



69

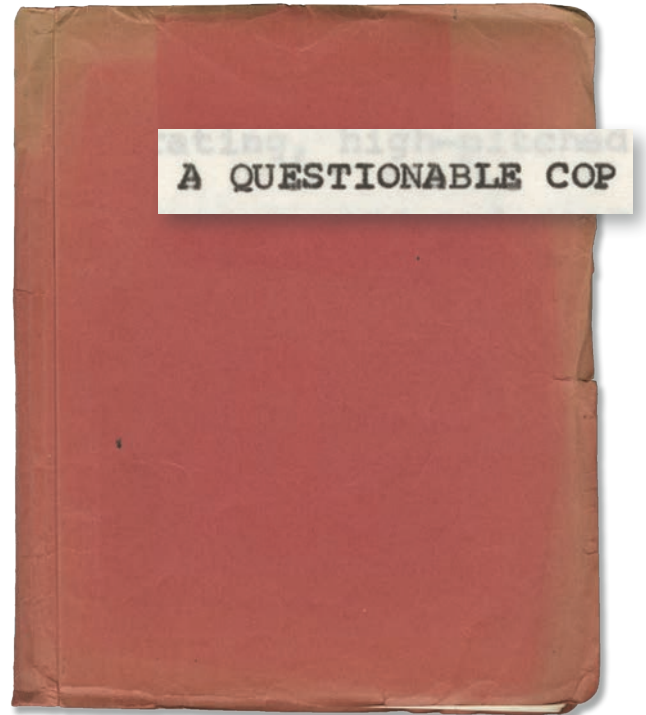
**STELVIO MASSI**  
**The Iron Commissioner**

Treatment script for the 1978 Italian poliziotteschi film, here under the working title *A Questionable Cop*. Text in English.

A tight crime thriller which takes place over 24 hours, about a young man seeking revenge on the police lieutenant who captured his father, leading to the father's death in prison.

Curti, *Italian Crime Filmography 1968-1980*, p. 238.

**\$850**



70

**CARLO LIZZANI**  
**Crazy Joe**

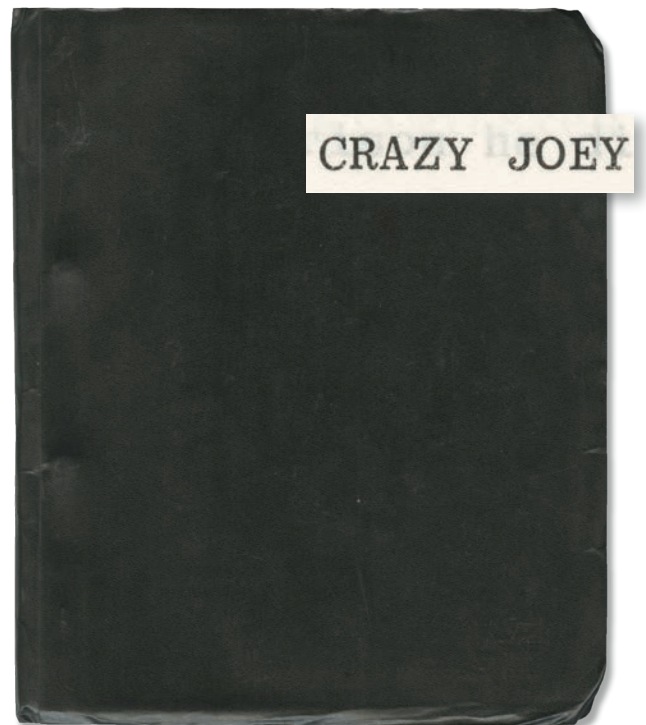
First Draft script for the 1974 Italian crime film, here under the working title, *Crazy Joey*. Rubber-stamped Feb. 14, 1973, on the first page.

A remarkable transplant of American New Hollywood stalwarts (and some of their elders) to the poliziotteschi genre. Peter Boyle plays a member of the Colombo crime family who is betrayed by the family and lands in jail. Upon his release, he returns to New York to rebuild his life. Also starring (get ready) Rip Torn, Eli Wallach, Fred Williamson, and Paula Prentiss.

Shot on location in New York.

Curti, *Italian Crime Filmography 1968-1980*, p. 108-109.

**\$675**



# NEW HOLL

71

**NORMAN JEWISON (DIRECTOR)**

**SIDNEY POITIER, ROD STEIGER (STARRING)**

**In the Heat of the Night**

Twentieth Century-Fox. Revised First Draft script for the 1967 film, dated July 1, 1966. Laid in is a Call Sheet from the production, dated Tuesday, November 29, 1966.

Based on John Ball's 1965 novel. An African American police detective from Philadelphia is recruited to help solve a murder in a small, bigoted Mississippi town. Winner of five Academy Awards including Best Picture and Best Actor for Rod Steiger, nominated for two others. After the success of the film version, the characters were developed further for a police procedural television series in 1988, starring Carroll O'Connor and Howard Rollins, which aired on NBC, then CBS, from 1988 to 1995.

Set in the fictional town of Sparta, Mississippi, and shot largely on location in Illinois. Poitier insisted the movie be filmed in the North because of a 1964 incident in Mississippi, in which he and Harry Belafonte had been run off the road and almost killed by Klansmen while in the state to support the SNCC (Student Non-Violent Coordinating Committee).

National Film Registry. Criterion Collection 959. Penzler 101.

**\$4500**

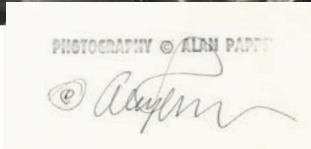


84

IN THE HEAT OF THE NIGHT

Property of:  
THE MIRISCH CORPORATION  
1041 North Formosa Avenue  
Los Angeles 46, California

REVISED FIRST DRAFT  
July 1, 1966



72

Two Paul Mazursky films as photographed by Alan Pappé

**PAUL MAZURSKY (DIRECTOR)**

**ALAN PAPPÉ (PHOTOGRAPHER)**

Blume in Love

Archive of 12 vintage oversize, borderless, double weight photographs from the 1973 film. Eight photographs with the stamp of photographer Alan Pappé on the verso, one photograph additionally signed by the photographer. Five with holograph annotations on the verso identifying either the film, the subjects, or location of the photograph, one bearing the annotated date "1972."

Pappé worked as a film still and press photographer for 30 years, photographing a who's who of film and music stars, including iconic images of Sharon Tate, Jimi Hendrix, and Liza Minnelli, as well as album cover for the *Grease* soundtrack album, and the interior images of Jefferson Airplane's *After*

*Bathing at Baxter's*. His 1972 *Time* magazine cover photograph of Minnelli in *Cabaret* is part of the permanent collection of the Smithsonian's National Portrait Gallery.

A high-powered divorce attorney struggles with the end of his own marriage after he is caught having an affair, only to discover he is still in love with his ex-wife.

Photographs variously sized between 11.75 x 9.25 and 13 x 10 inches, with most being 13.75 x 9.25 inches. Near Fine.

**\$1500**





*Alex* 1969

PHOTOGRAPHY © ALAN PAPPÉ

## 73 **PAUL MAZURSKY (DIRECTOR)** **ALAN PAPPÉ (PHOTOGRAPHER)** Alex in Wonderland

Five vintage, oversize, double weight photographs from the 1970 film, four of which are borderless. One photograph signed and dated 1969 by photographer Alan Pappé on the verso, all photographs with his stamp.

All five photographs feature legendary Italian director Federico Fellini in his cameo role as himself, with one showing the director on the set with a clapperboard and crew members in front of him, while a second features a holograph pencil annotation describing Fellini and actor Donald Sutherland discussing a scene with an out-of-frame director Paul Mazursky.

A young filmmaker struggles to come up with ideas for new film after his previous commercial and critical success, while ruminating on his past, present, and possible futures.

One photograph 11 x 11 inches, four photographs roughly 14 x 11 or 11 x 14 inches. Near Fine.

**\$875**



# 74

**JOHN SCHLESINGER (DIRECTOR)**  
**DUSTIN HOFFMAN, JON VOIGHT (STARRING)**  
**Midnight Cowboy**

Nine vintage borderless studio still photographs from the 1969 film. Mimeo snipe on verso of each.

Based on the 1965 novel by James Leo Herlihy. A classic and a cornerstone film of the New Hollywood cinema. One of the earliest films to receive an X-rating and the only X-rated release to ever win an Academy Award for Best Picture, also winning for Best Director and Best Screenplay. Nominated for four other Academy Awards, including twice for Best Actor for both Dustin Hoffman and Jon Voight, and Best Supporting Actress for Sylvia Miles.

Set in and shot on location in Big Spring, Texas, New York City, and Miami, Florida.

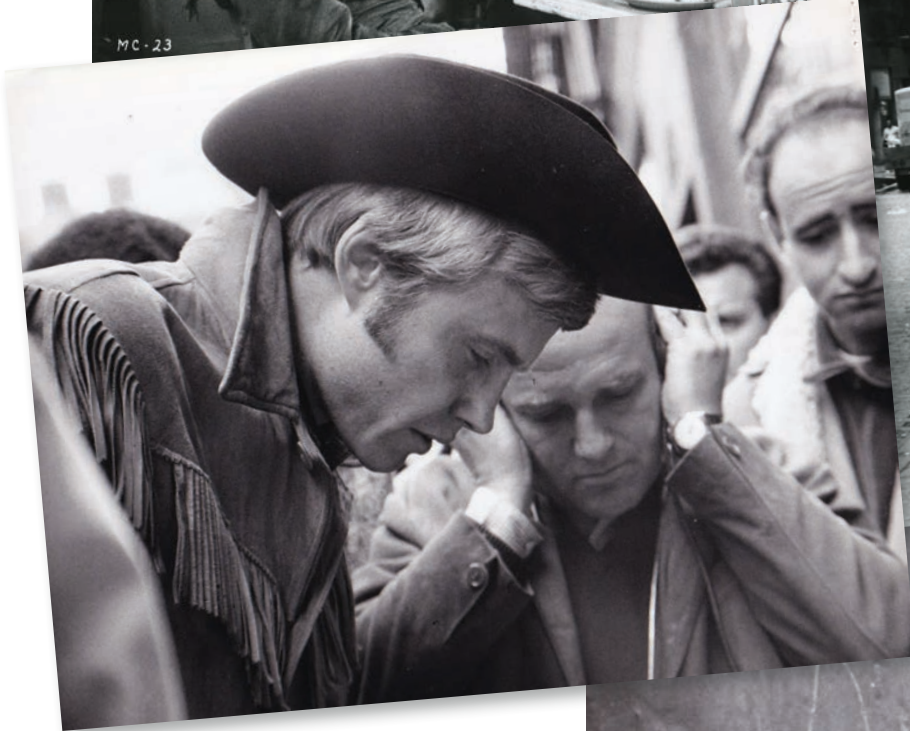
8 x 10 inches. One with a very small closed tear on right side, else Near Fine.

Complete collation details available on request.

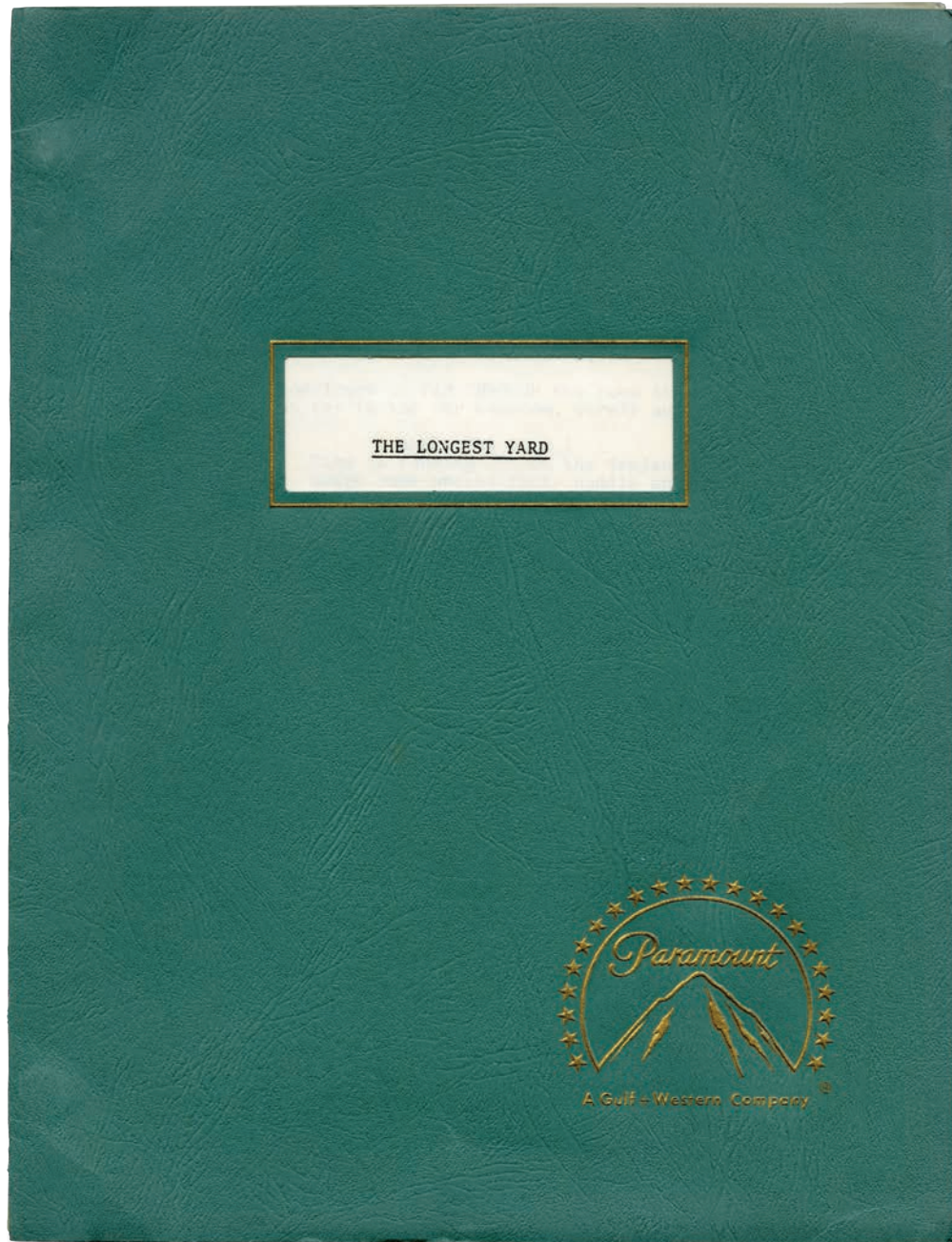
National Film Registry.

**\$1250**









**75** **ROBERT ALDRICH (DIRECTOR)**  
**BURT REYNOLDS (STARRING)**  
**The Longest Yard**

Paramount Pictures. Revised Final Script for the 1974 film, dated September 6, 1973.

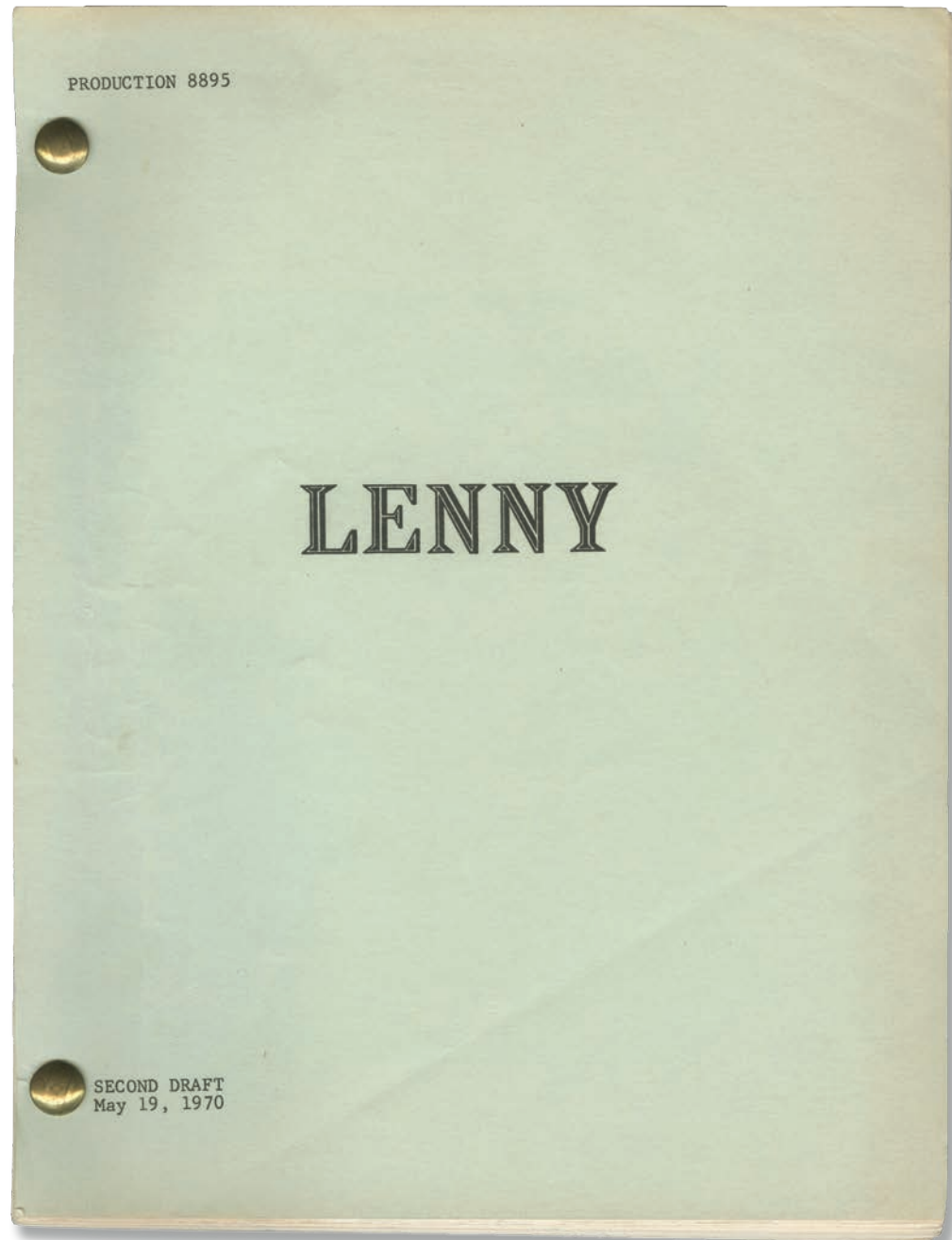
Ex-football star Burt Reynolds ends up in a prison run by sadistic sports-nut warden Eddie Albert. Reynolds is strong-armed into forming an inmate football team, which instills an unexpected esprit de corps previously lacking in the prisoners' lives. Using an element normally only found in boxing pictures,

Reynolds is pressured by the opposing team (run by the prison guards, of course) to throw the game or else forfeit his parole. The football game that consumes the last third of the film is one of the more impressive set pieces of early 1970s cinema.

In a custom quarter leather clamshell box.

**\$950**





76

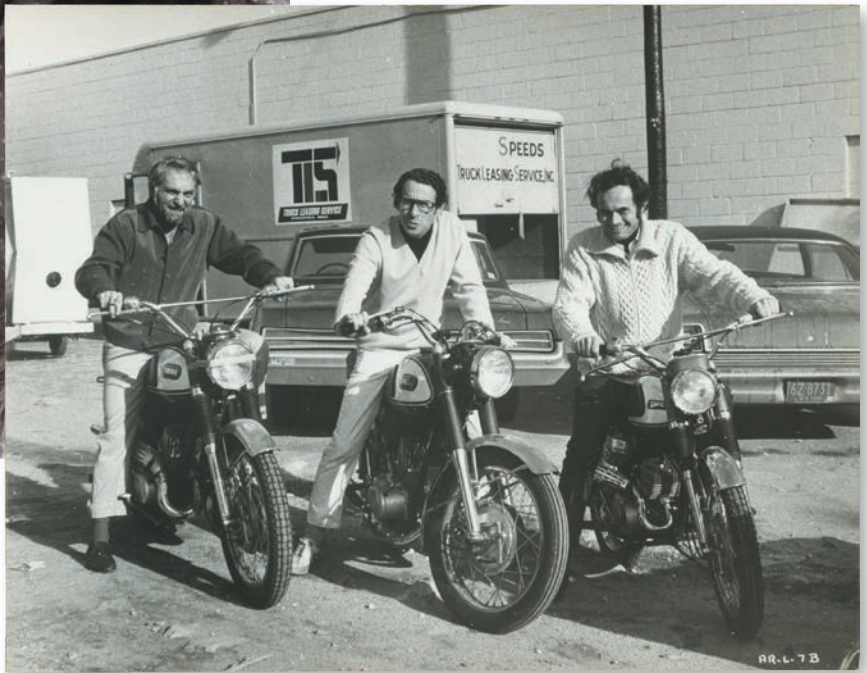
**BOB FOSSE (DIRECTOR)**  
**DUSTIN HOFFMAN (STARRING)**  
Lenny

Second Draft script for the 1974 film, dated May 19, 1970.

In 1969, Julian Barry was hired by Columbia Pictures to write the screenplay for a biopic of comedian Lenny Bruce. Shortly thereafter the project was delayed, leading Barry to approach theatre director Tom O'Horgan about adapting the screenplay for the stage. The play was a success, running on Broadway from May 1971 to June 1972, and earning its lead, Cliff Gorman, a Tony Award in 1972.

The film, completed two years later, was Bob Fosse's third directorial effort, and his first non-musical. Nominated for six Academy Awards, including Best Picture, Best Director, Best Screenplay, and Best Actor and Best Actress for leads Dustin Hoffman and Valerie Perrine. Nominated for the Palme d'Or.

**\$875**



## 77 ARTHUR PENN Alice's Restaurant

Five vintage borderless reference photographs taken on the set of the 1969 film. Included are: (1) a shot of Arlo Guthrie on a motorcycle next to Michael McLanahan, (2) a shot of director Arthur Penn, producer Hillard Elkins and another crew member on motorcycles, (3) a shot of McLanahan, Penn, and actress Patricia Quinn working on a scene, (4) Guthrie with Quinn, and (5) Guthrie with a donkey and members of the cast.

Based on Arlo Guthrie's 1967 folk protest song, a narrative loosely based on Guthrie's own experiences being jailed for littering and later using the record of his arrest to escape the Vietnam draft.

Set and shot on location in New York and Massachusetts.

10 x 8 inches. Near Fine.

Complete collation details available on request.

**\$925**



# 78

## JOHN FRANKENHEIMER

### 99 and 44/100% Dead

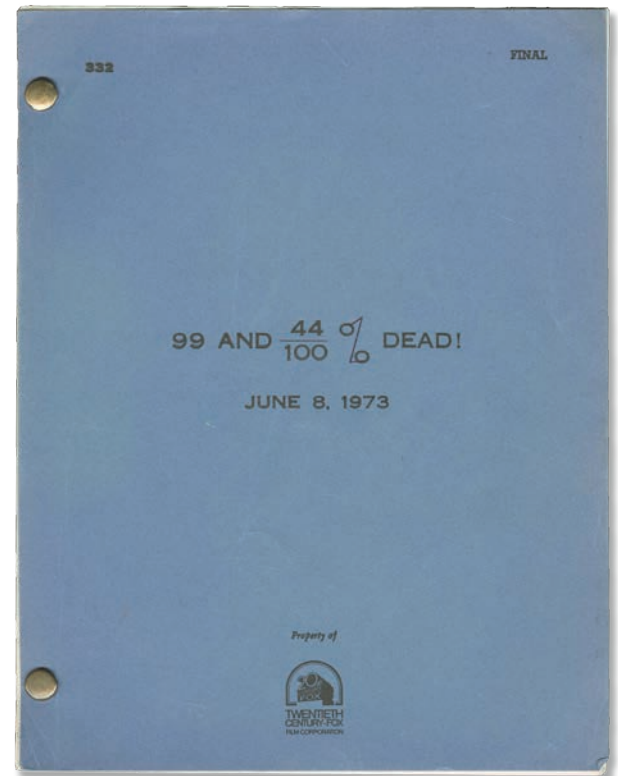
Twentieth Century-Fox. Final Draft script for the 1974 film, dated June 8, 1973.

A satirical neo-noir following a professional hit man who is contracted by a local mob boss to take out the competition, but soon finds himself the target of several personal attacks in retaliation.

Shot on location in Seattle, Washington and Silver Springs, Florida.

Spicer US Neo-Noir.

\$875



# 79

## MIKE NICHOLS (DIRECTOR)

### JOSEPH HELLER (NOVEL)

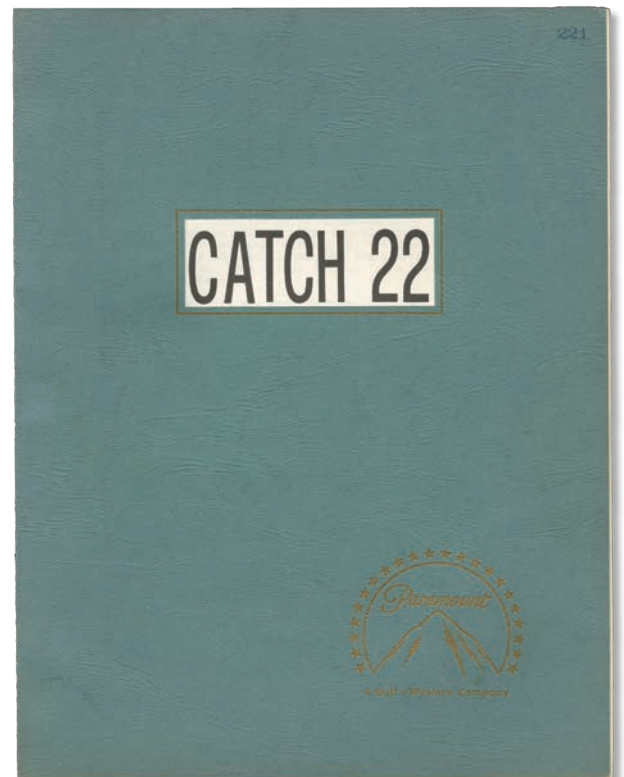
### Catch-22

Paramount Pictures. Revised Final Draft script for the 1970 film, dated July 29, 1968.

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

Set in the Mediterranean, shot on location in Sonora, Mexico and Rome.

\$850





80

**STEVE MCQUEEN (STARRING)**  
**FRANKLIN J. SCHAFFNER (DIRECTOR)**  
**Papillon**

Archive of 29 vintage borderless reference photographs from the 1973 film. One image showing director Franklin J. Schaffner and cinematographer Fred J. Koenekamp shooting on location

Based on the 1969 autobiography by Henri Charrière, a wrongly imprisoned safecracker who plans his escape from a French Guiana labor camp with the help of a fellow inmate.

Shot on location in Spain, Hawaii, and Jamaica.

Approximately 10 x 8 inches. Most Near Fine, several with light creases and wear to the corners.

**\$825**



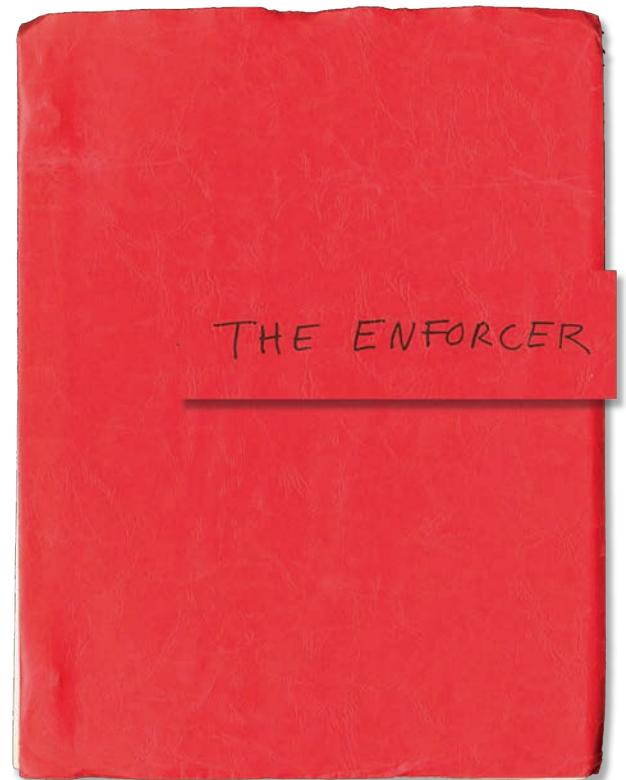
# 81

**CLINT EASTWOOD (STARRING)**  
**JAMES FARGO (DIRECTOR)**  
**The Enforcer**

First Draft script for the 1976 film, dated April 30, 1976.

The third entry in the wildly popular and paradigm-shifting crime film franchise set in San Francisco, featuring Clint Eastwood as "Dirty" Harry Callahan, a cop who cares little for bureaucracy. This entry finds Harry working with similar resistance alongside a new female partner (Tyne Daly, in a breakthrough role).

**\$975**



# 82

**JONATHAN DEMME**  
**Melvin and Howard**

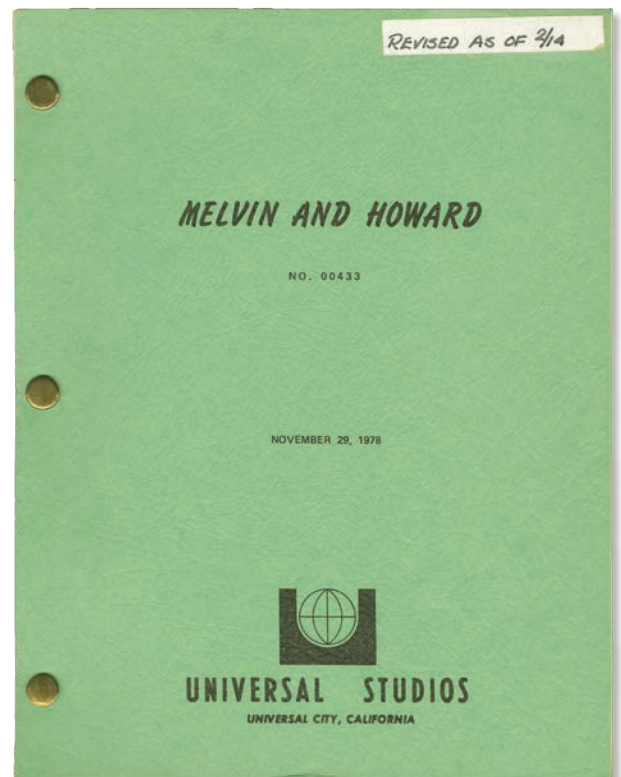
Universal Studios. Early First Draft Shooting script for the 1980 film, dated NOVEMBER 29, 1978, preceding its release by nearly two years. With a handwritten label affixed to the front wrapper noting "Revised as of 2/14."

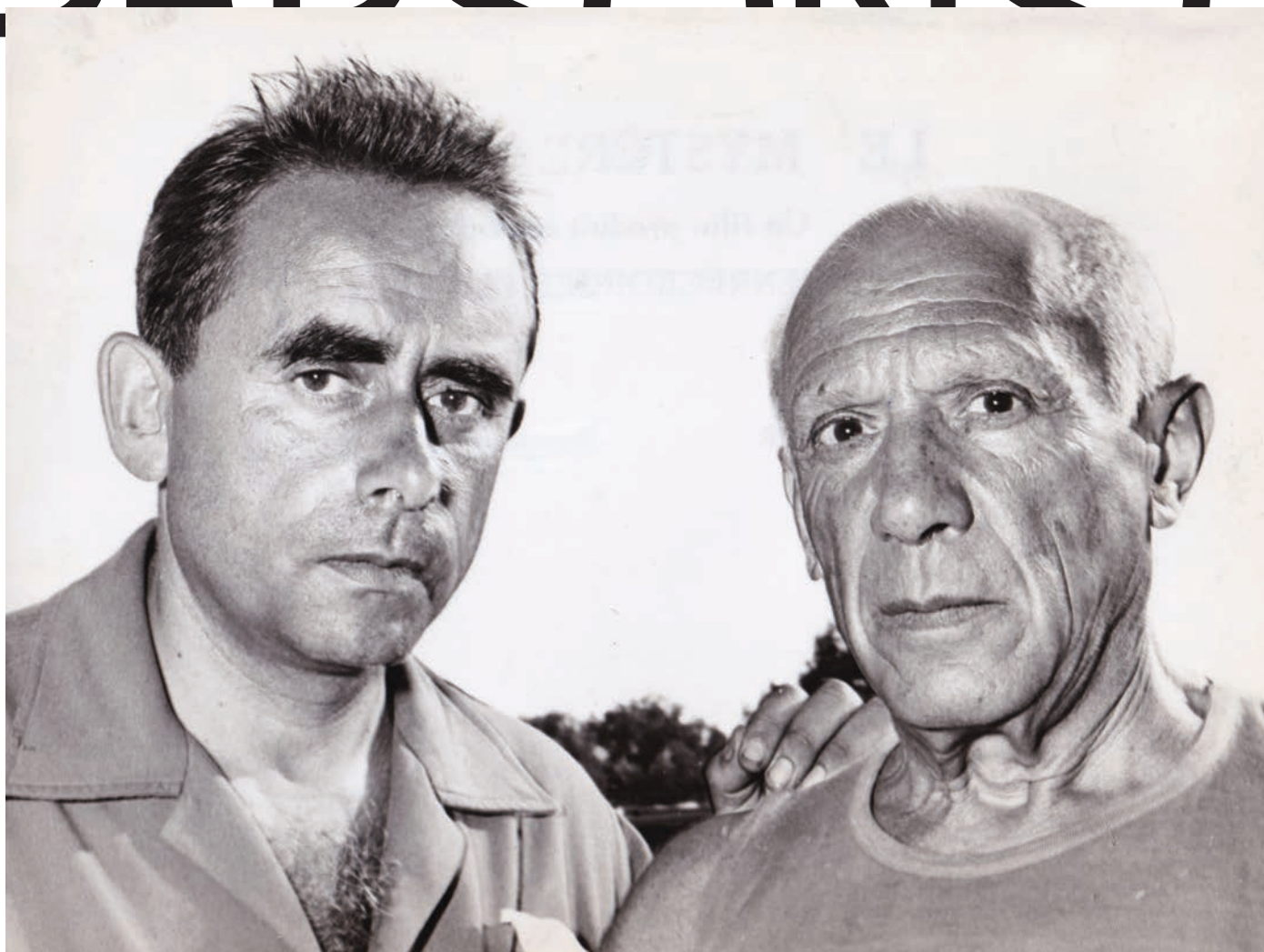
The true story of Melvin E. Dummar, a working class man who gives a late-night ride to a man who claims to be Howard Hughes, and later finds himself written into Hughes' (hotly contested) multi-million-dollar will. Nominated for three Academy Awards, winning two, including Best Original Screenplay and Best Supporting Actress for Mary Steenburgen.

Set and shot on location in California, Utah, and Nevada.

Rosenbaum 1000.

**\$750**





## 83 **PABLO PICASSO (SUBJECT)** **HENRI-GEORGES CLOUZOT (DIRECTOR)** **The Mystery of Picasso**

Six vintage borderless reference photographs from the 1956 French documentary, including two showing director Henri-Georges Clouzot and artist Pablo Picasso on the set. With the stamp of Filmsonor on the verso.

A short documentary showing Picasso creating increasingly elaborate artworks on custom-built transparent canvases, granting the camera on the

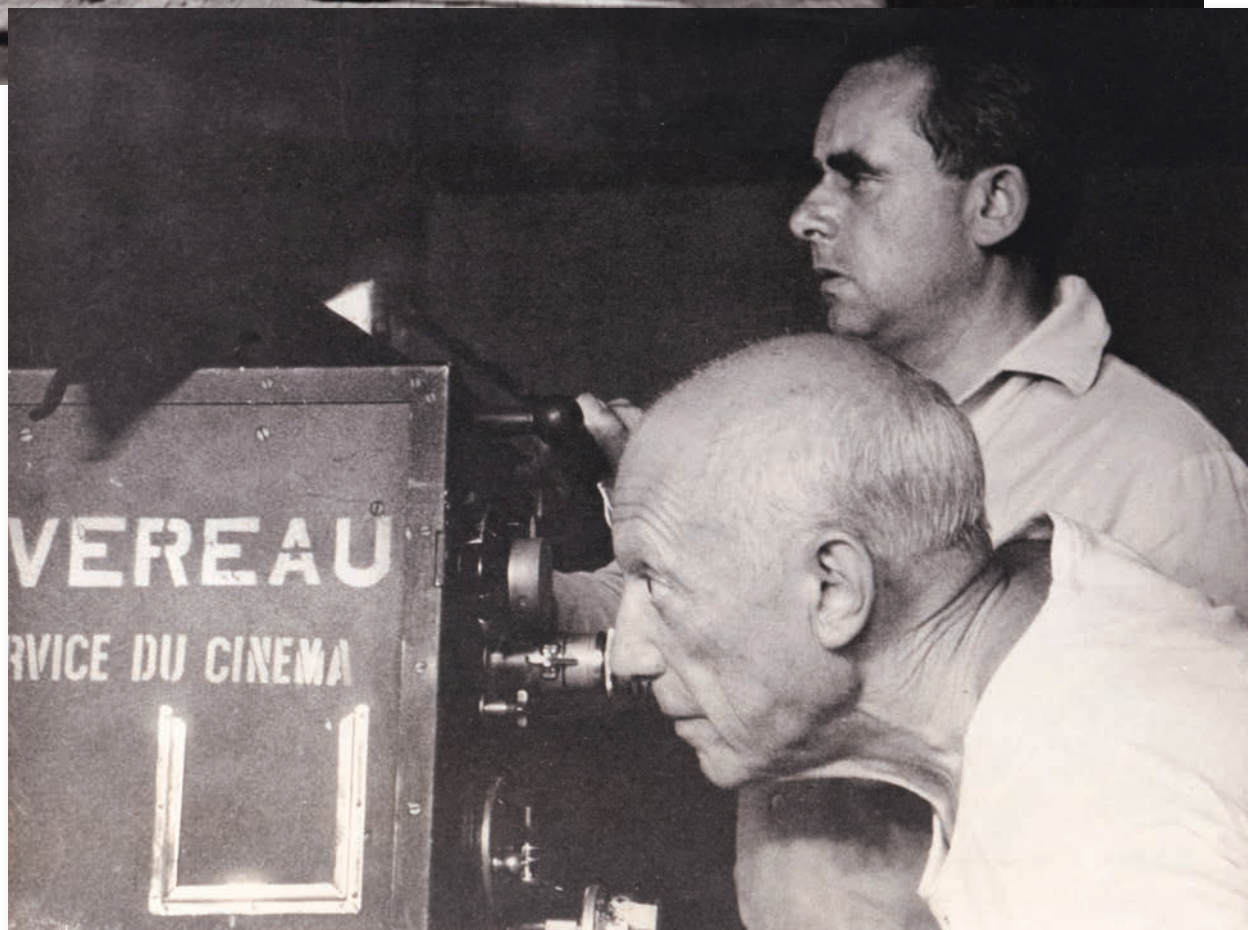
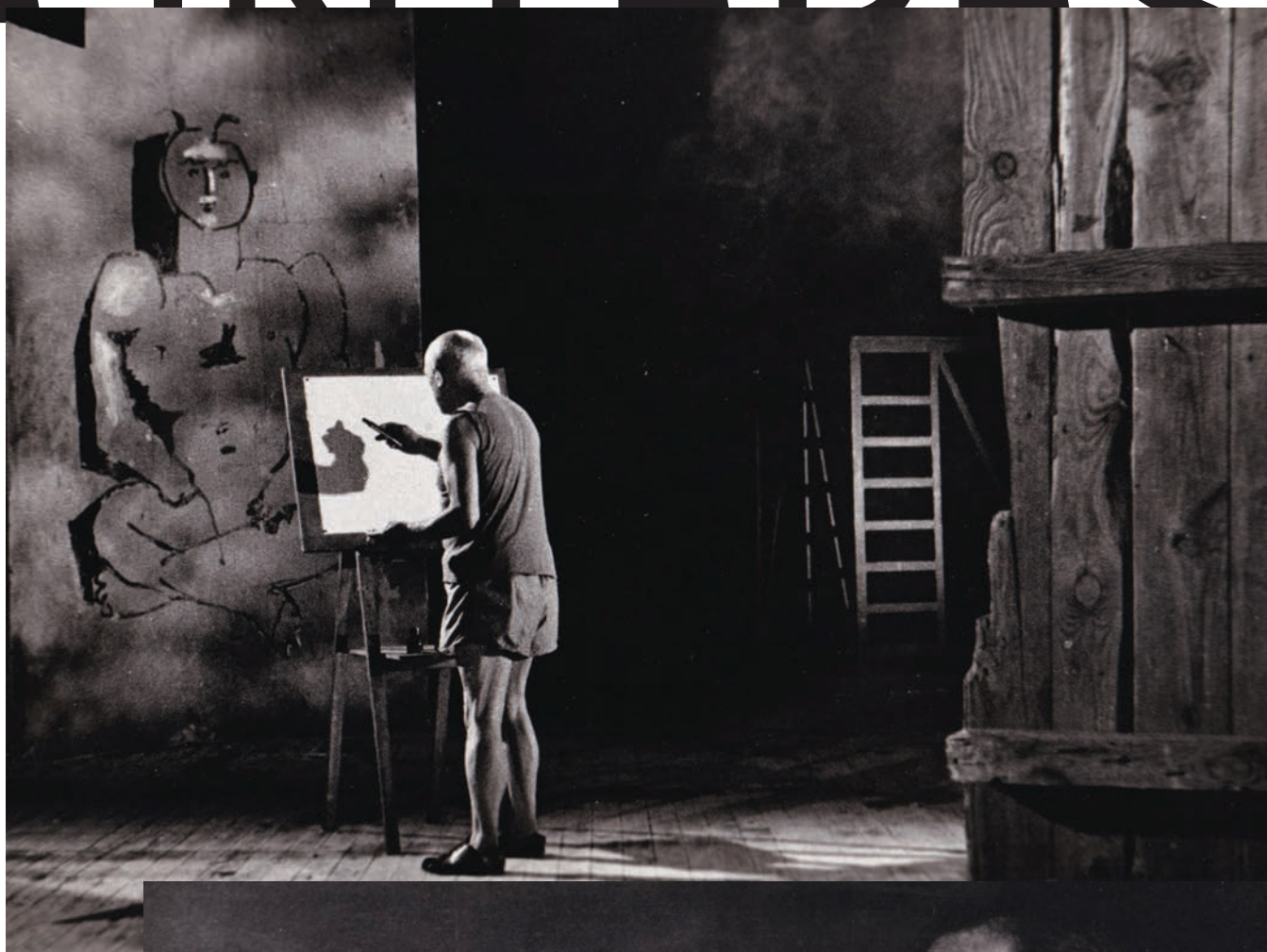
opposite side a view of the artist's creative process. The majority of the canvases were destroyed after production had ended.

9.5 x 7 inches. Three photographs Near Fine, three photographs Very Good plus, with small pinholes and light diagonal creases to the top left corner.

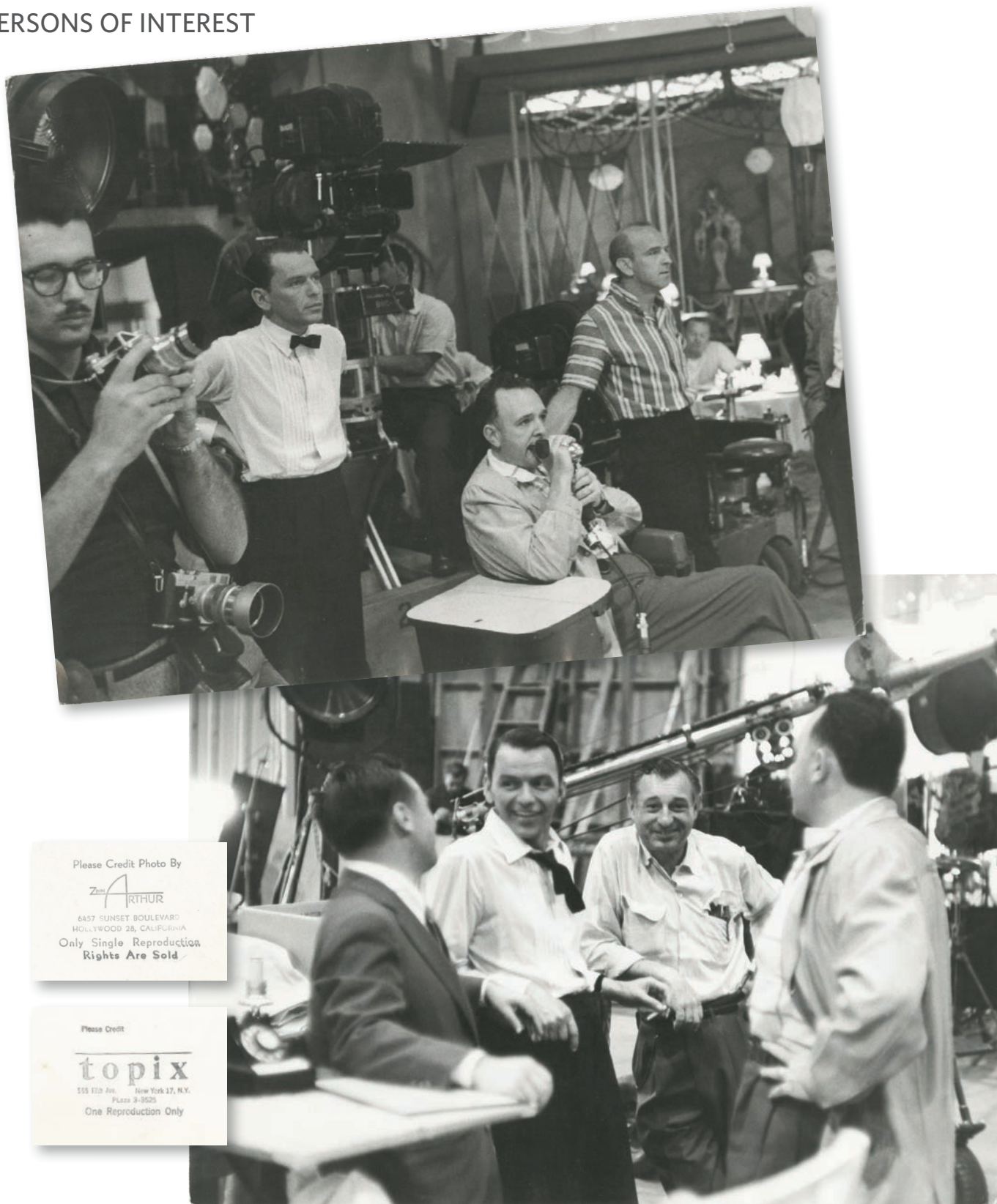
**\$2250**



# FINITEST







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84

Two photographs of Frank Sinatra backstage, circa 1960s

Two vintage borderless oversize photographs of Frank Sinatra smoking a cigarette in his shirtsleeves, apparently backstage, talking with the camera crew on the set of an unknown film, circa 1960s.

With the stamps of photographer Zinn Arthur and Topix on the verso.

14 x 11 inches. Near Fine.

\$1750





85

### Photograph of Bob Hope at a Dodgers benefit game, 1948

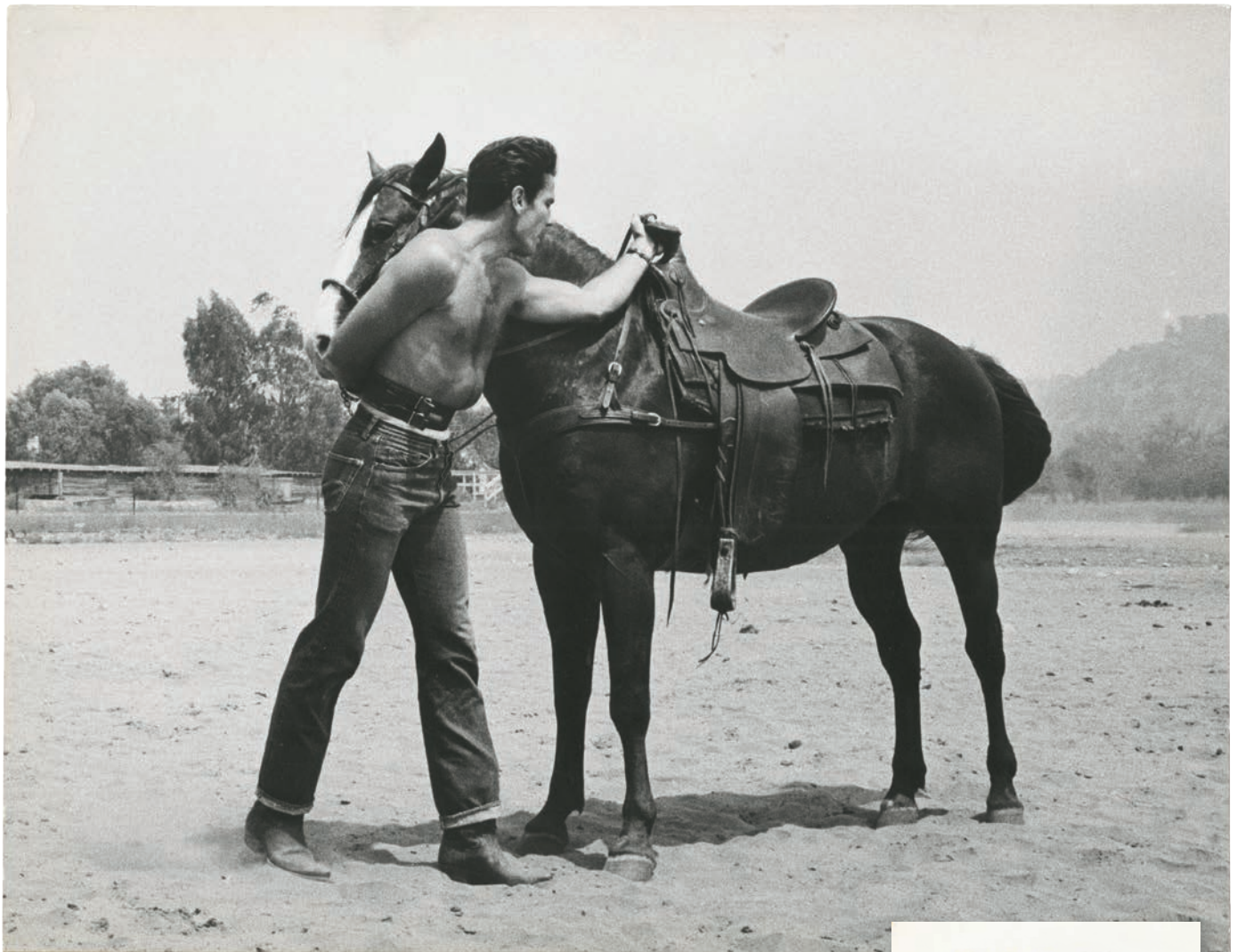
Vintage oversize double weight photograph of actor and comedian Bob Hope about to score at a Dodgers benefit game, in 1948. With a newspaper clipping affixed to the verso, along with a date stamp reading SEP 5 1948 and the stamp of Graphic House Inc. crediting photographer Murray Garrett.

Although Hope was a fanatical sports fan, the comedian was best known for his involvement in his hometown team, the Cleveland Indians.

In 1946 Hope became a part owner of the Indians alongside investor Bill Veeck, and in the ensuing years would often show up at spring training and games to perform comedy bits.

11 x 14 inches. Very Good plus, slightly wavy, with a tiny holograph pencil annotation to the bottom right corner.

**\$1500**



*Exclusive Photo*  
By  
**BILL AVERY**

86

**BILL AVERY**

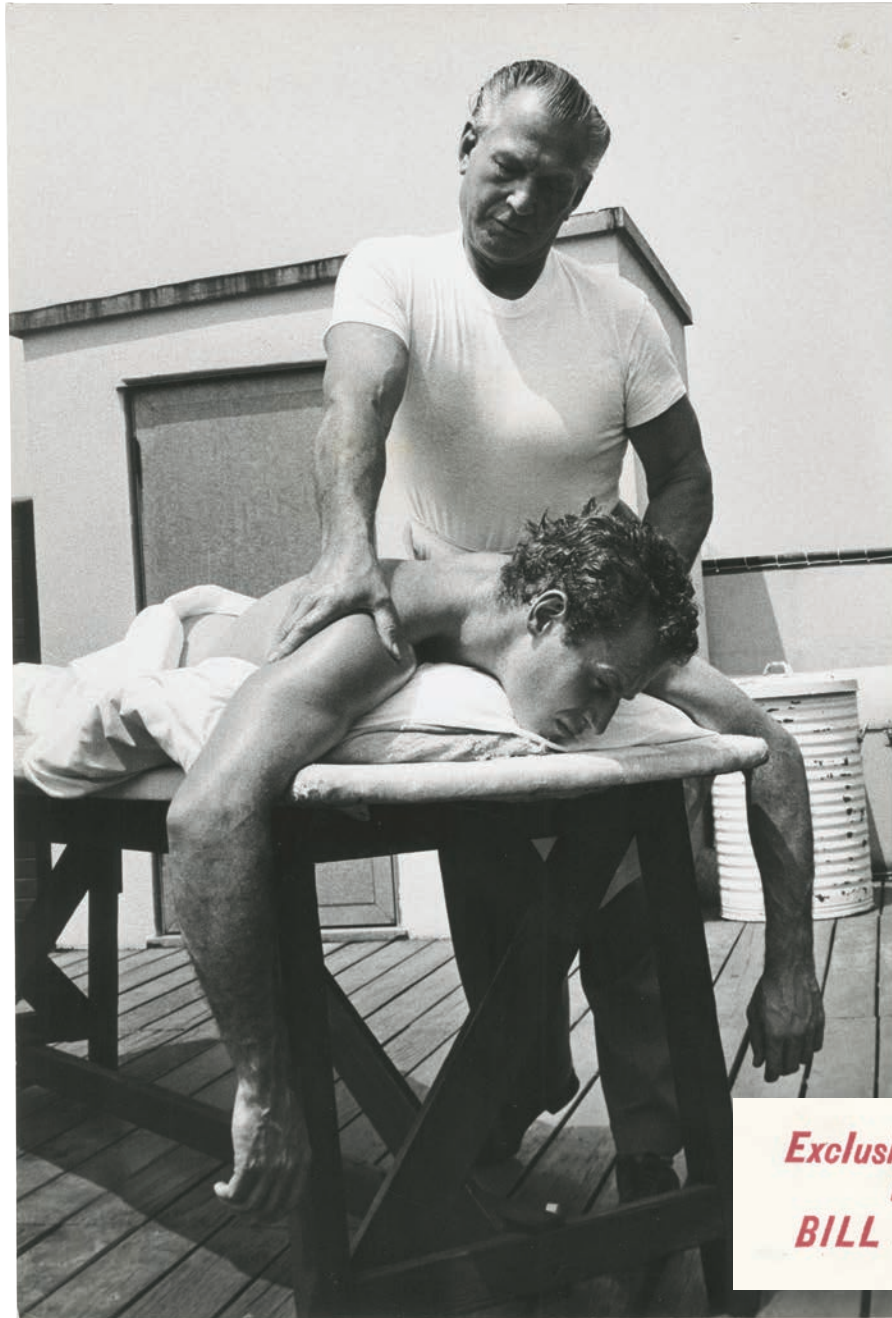
Photograph of Elvis Presley with a horse, circa 1960s

Vintage oversize borderless double weight reference photograph of Elvis Presley with a horse on the set of an unknown film, circa 1960s. With the stamps of photographer Bill Avery and editor Bud Fraker on the verso, along with a holograph pencil annotation noting "965-8."

13.5 x 10.5 inches. Very Good plus, with faint soil and creasing to the edges, and a strip of tape with a holograph pencil annotation noting "4" to the bottom edge.

**\$975**





*Exclusive Photo  
By  
BILL AVERY*

**87 CHARLES MARQUIS WARREN (DIRECTOR)  
BILL AVERY (PHOTOGRAPHER)  
CHARLTON HESTON, JACK PALANCE (STARRING)  
Arrowhead**

Vintage oversize borderless matte-finish double weight photograph of Charlton Heston receiving a massage on the set of the 1953 film. With the stamp of photographer Bill Avery on the verso.

A Chief of Scouts mistrusts the Apache tribe after the chief refuses to sign a peace treaty, but his concerns are disregarded by the US Army.

Shot on location in Texas.

9 x 13.5 inches. Near Fine.

Pitts 166.

**\$875**



88

**PHIL STERN**

**Photograph of James Dean and friends at Googie's Diner, 1955**

Vintage satin-finish photograph of James Dean and friends sitting at Googie's Diner in Hollywood in May 1955, four months before the car accident which would end Dean's life. With the stamp of *Photoplay* magazine archive on the verso. Attributed to photographer Phil Stern.

Photographer Phil Stern worked as a photographer for *LOOK* magazine during the mid and late 20th century, capturing iconic portraits of Hollywood stars such as Marilyn Monroe, Marlon Brando, Louis Armstrong, and of course James Dean.

10 x 8 inches. Near Fine.

**\$975**





89

**SANFORD H. ROTH**

Four candid photographs of James Dean, circa 1950s

Four vintage candid photographs of James Dean, circa 1954. Two with cropping annotations in holograph pencil to the recto. Attributed to photographer Sanford H. Roth.

Brooklyn-born photojournalist Roth was best known for his portrait photography, capturing iconic, intimate images of artists and actors throughout his decades-long career, including Marc Chagall, Joan Crawford, Albert Einstein, Henri Matisse, and Elizabeth Taylor, among many others.

Roth met James Dean on the set of the 1956 film *Giant*, and the two remained close friends for several years, until Dean's untimely car accident in 1956.

Four photographs 5 x 7 inches. Near Fine.

**\$850**



90

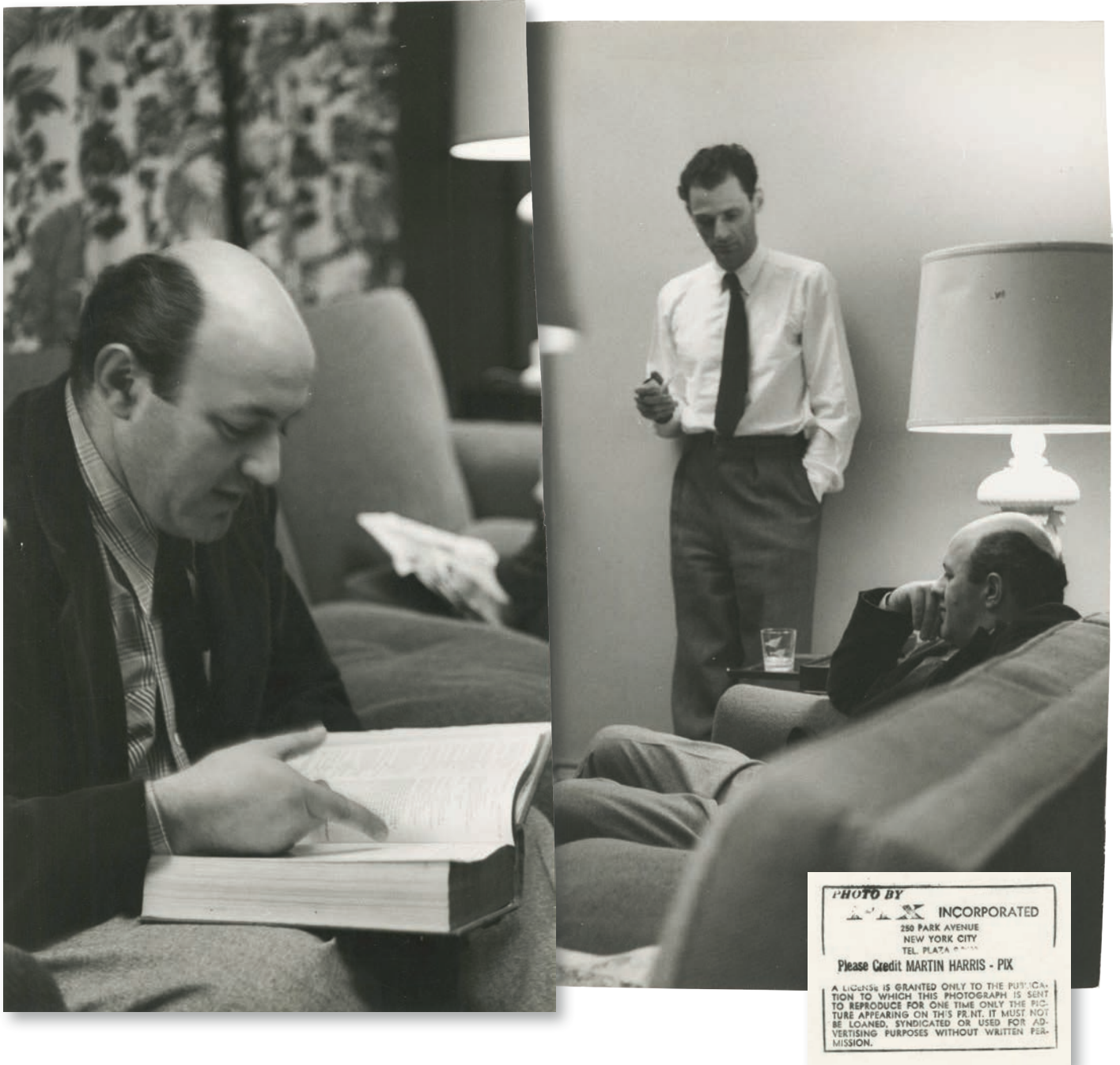
Photograph of Paul Newman and Joanne Woodward in Rome, circa 1960s

Vintage oversize borderless photograph of actors Paul Newman and Joanne Woodward holding hands as they cross the street in Rome, circa 1960s. With the stamps of PIP Photo and photographer Elio Sorci on the verso, along with holograph pencil and ink annotations regarding cropping.

7.75 x 12 inches. Very Good plus, with light wear to the corners.

\$850





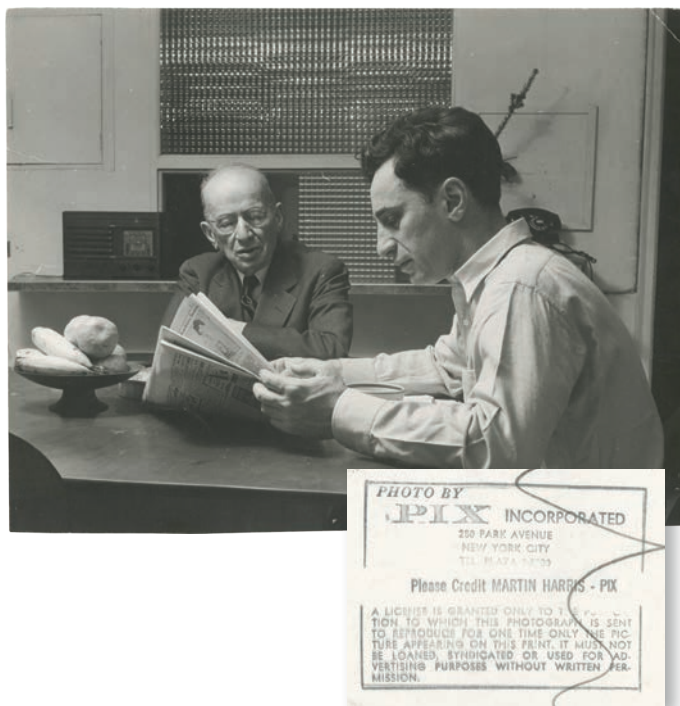
## 91 Four photographs of Lee J. Cobb and Arthur Miller in conversation, circa 1949

Four vintage double weight borderless photographs, three showing actor Lee J. Cobb, the other showing Cobb and playwright Arthur Miller in conversation. With the stamps of photographer Martin Harris on the verso, along with a library stamp. From the archive of the PIX Agency, a photo house that acted as an intermediary between emigre photographers (as well as those still living in Europe) and the American magazine and newspaper market between 1935-1969.

Cobb originated the role of Willy Loman in Miller's 1949 play *Death of a Salesman*. Miller would receive a Pulitzer Prize for Drama, and the play was nominated for six Tony Awards, winning all, including Best Author and Best Play.

One approximately 5.75 x 10.5 inches, one 6.5 x 7.75 inches, two 6.25 x 10 inches, several trimmed irregularly. Very Good plus.

**\$850**



92

## Three photographs of Elia Kazan and his father, circa 1950s

Three vintage oversize borderless double weight photographs of director Elia Kazan in his midtown New York apartment, reading the newspaper and talking with his father, George. Two with a printed mimeo snipe affixed to the verso, and all with the stamp of PIX agency, crediting photographer Martin Harris.

From the archive of the PIX Agency.

One photograph 10.5 x 8 inches, one photograph 7 x 10.5 inches, and one photograph 11.25 x 7.5 inches. Very Good plus, with light creasing to the edges.

**\$875**





## 93 Two photographs of Ernest Hemingway and a friend in Spain, circa 1959

Two vintage borderless photographs of writer Ernest Hemingway and a friend at a bullfighting match, circa 1959. With holograph annotations regarding layout to the verso, along with the stamps of Tele-Magazine, Radio Magazine, and Dalmas press agency.

Hemingway made several visits to Spain throughout his life, including one memorable trip in July 1925 which inspired his 1926 novel *The Sun Also Rises*.

He visited Spain again in 1959 to research a series of bullfighting articles commissioned by *Life* magazine, which were later integrated into the full-length novel *The Dangerous Summer* (published posthumously in 1985).

One photograph 9.5 x 7 inches, one photograph 10.5 x 8.5 inches. Near Fine.

**\$750**



94

**ROBERT MULLIGAN (DIRECTOR)**  
**ANTHONY PERKINS, NORMA MOORE (STARRING)**  
**BILL AVERY (PHOTOGRAPHER)**  
**Fear Strikes Out**

Vintage oversize borderless double weight reference photograph from the 1957 film, showing actors Anthony Perkins and Norma Moore. With the stamps of photographer Bill Avery and editor Bud Fraker on the verso, along with the stamp of *Photoplay* and several holograph pencil and ink annotations regarding layout.

A dramatization of the experiences of major league baseball star Jimmy Piersall, loosely based on his own 1955 memoirs, following his 1948 contract

with the Boston Red Sox to his eventual nervous breakdown and hospitalization for bipolar disorder.

Set in Boston, MA and Waterbury, CT.

8.3 x 13.5 inches. Very Good plus, with a few small holograph pencil annotations regarding cropping on the bottom edge.

**\$850**



# 95

**FRANK CAPRA (DIRECTOR)**  
**JAMES HILTON (NOVEL)**  
**ALFREDO VALENTE (PHOTOGRAPHER)**  
**Lost Horizon**

Vintage double weight press portrait photograph of Frank Capra to promote the 1937 film. Mimeo snipe, stamp of photographer Alfredo Valente, filing stamp with annotations in holograph pencil, dated "6-25-36," and "Kenneth G. Lawrence" stamp, all on the verso.

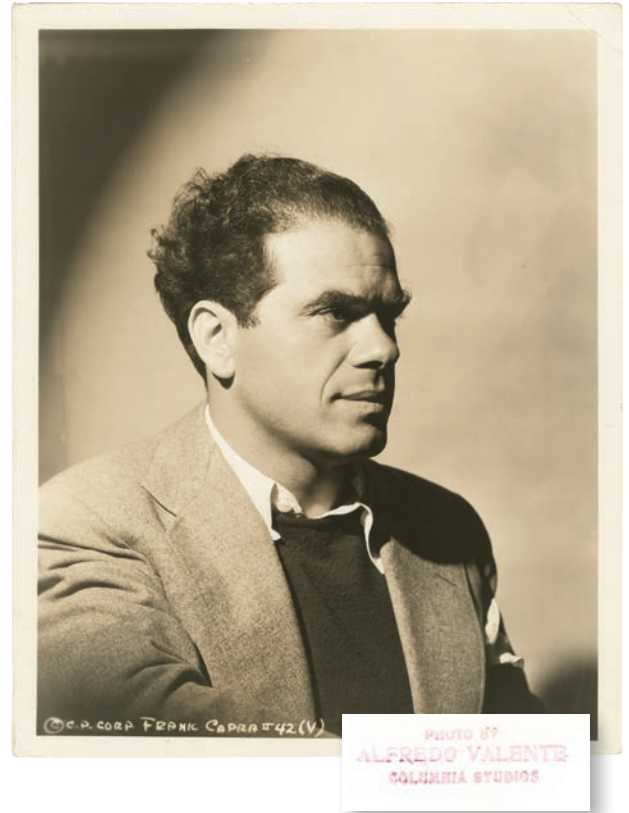
Based on the 1933 novel by James Hilton. Remade in 1973 as a musical, directed by Charles Jarrott, and starring Peter Finch and Liv Ullmann. A British diplomat and his entourage crash in the Himalayas, are rescued and taken to the mystical valley of Shangri-La.

Shot on location in Griffith Park, Ojai, Palms Springs, Victorville, and Sherwood Forest, California.

8 x 10 inches. Light edgewear and crease in top right margin, else Near Fine.

National Film Registry.

**\$750**



# 96

**Portrait photograph of**  
**Josef von Sternberg, 1934**

Vintage studio portrait photograph of Josef von Sternberg, 1934. "Photoplay Magazine Library" and "FEB 14 1935" stamps on the verso.

One of Hollywood's premiere directors during the 1920s and 1930s, whose career spanned both the silent and the sound era. Sternberg was a master cinematographer with an unmistakable use of chiaroscuro, and is perhaps best known for his seven films with the actress Marlene Dietrich, including the 1930 masterpiece *The Blue Angel*.

8 x 10.25 inches. Near Fine.

**\$750**





**97** **EDOUARD MOLINARO (DIRECTOR)**  
**BRIGITTE BARDOT, ANTHONY PERKINS (STARRING)**  
**A Ravishing Idiot**

Three vintage borderless reference photographs from the 1964 film, showing actress Brigitte Bardot having been caught unawares while changing clothes.

A clumsy USSR spy is tasked with stealing sensitive information from NATO, which he attempts with the help of his new partner, an unlucky but beautiful young woman.

Set and shot on location in London, England and Hauts-de-Seine, France.

7 x 9.5 inches. Very Good plus, with some soil to the verso and a few light creases to the corners.

**\$750**



# 98

Two photographs of DeForest Kelley, Leonard Nimoy, and William Shatner on the set of *Star Trek*, circa 1966

Two vintage borderless satin-finish photographs from the set of the television series *Star Trek*, one showing actors DeForest Kelley, Leonard Nimoy, and William Shatner, and one showing Kelley alone, in costume, eating lunch, circa 1966. With the stamp of photographer Del Hayden on the verso.

10 x 8 inches. Near Fine.

\$875



Please Credit  
Del Hayden

# 99

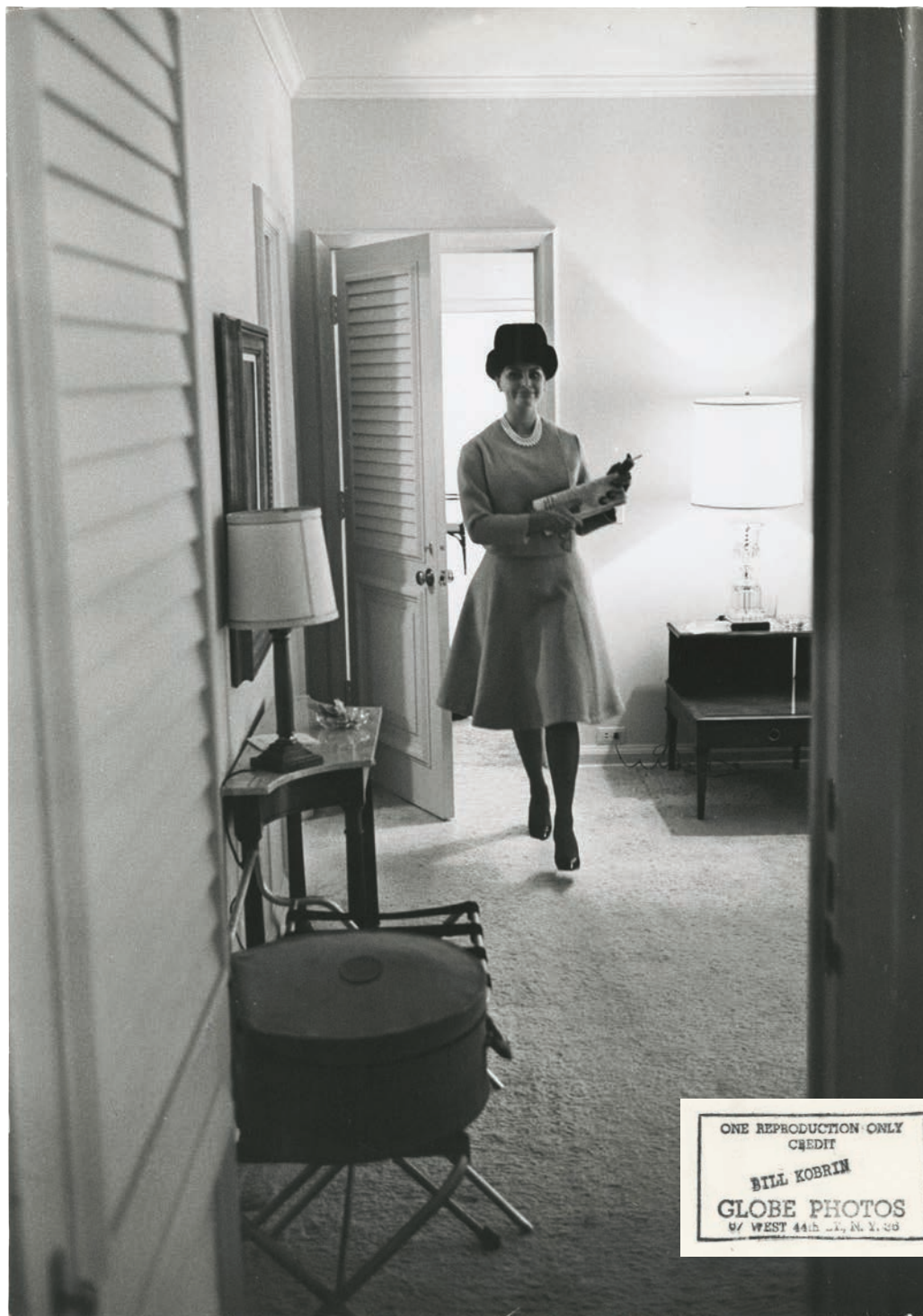
Photograph of James Stewart, circa 1950

Vintage oversize photograph of actor James Stewart in a seersucker suit and straw hat, reading a note in what appears to be his trailer, circa 1950s.

11 x 14 inches. Near Fine.

\$750





# 100

## Photograph of Sophia Loren, circa 1960

Vintage borderless oversize photograph of actress Sophia Loren, circa 1960. With the stamp of Globe Photos photographer Bill Kobrin on the verso.

Loren became an international household name after signing a five-picture contract with Paramount Pictures, most notably featuring in *Desire Under the Elms* and *Houseboat* (both 1958) and *Heller in Pink Tights* (1960).

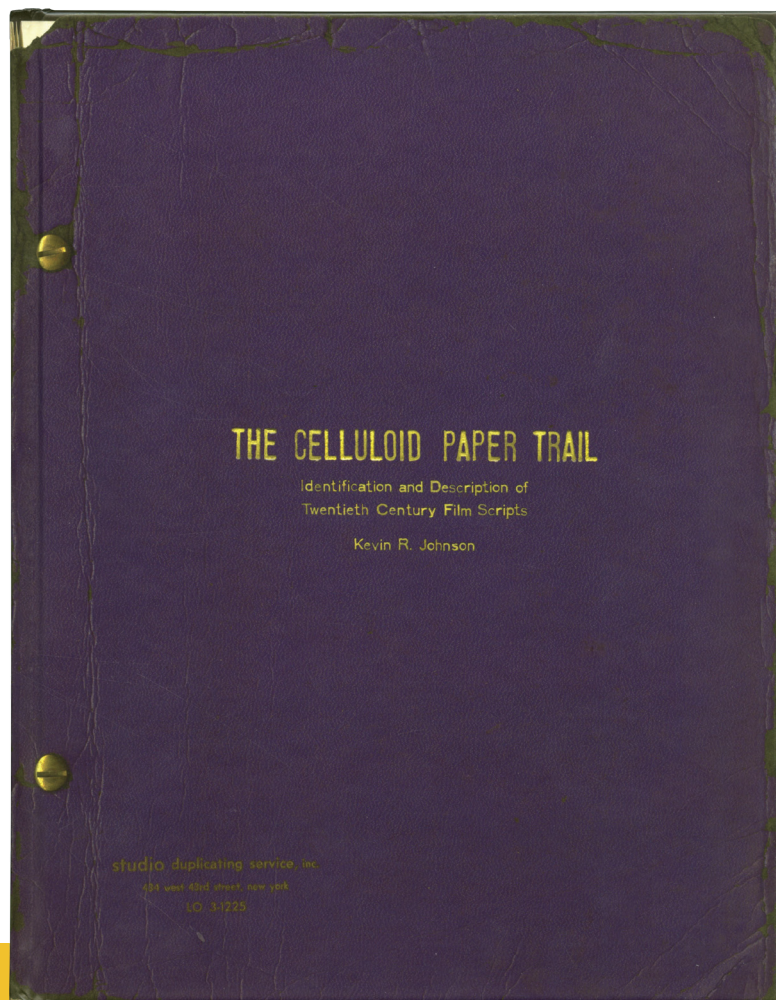
The actress also starred in Vittorio De Sica's drama *Two Women* in 1960, for which she won an Academy Award for Best Actress, making her the first person to win an acting Oscar for a foreign-language performance.

9.75 x 14 inches. Near Fine.

**\$750**



# THE CELLULOID PAPER TRAIL



Oak Knoll Press is pleased to announce the publication of Kevin R. Johnson's *The Celluloid Paper Trail*. The first book ever published on film script identification and description, lavishly illustrated and detailed. Designed for any book scholar, including collectors, archivists, librarians, and dealers.

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or by calling 410.366.7329.

Please feel free to let us know if you would like your copy signed or inscribed by the author.

## ABOUT THE BOOK

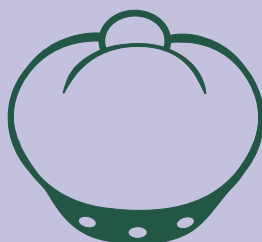
The film script is an example of rare book that defies nearly every norm. It is issued, not published, and rather than having the properties of a traditional first edition, a given script is instead one of many drafts that fit within the development and production of a motion picture. Adding to its complexity is the fact that methods and styles of issuance and printing changed considerably over the course of the 20th century.

*The Celluloid Paper Trail* is the first book published specifically to aid scholars in the identification and description of the 20th century film script. Visually sumptuous, methodical, detailed, and entertaining, this study is designed to help the rare book scholar ask questions, identify, and comprehend both the content,

construction, and history of American and British film scripts. Scripts considered in the book range from the 1920s to the 1980s, the period during which the art of cinema was birthed, developed, and perfected.

## ABOUT THE AUTHOR

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



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