

ROYAL BOOKS

Catalog
75



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

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THE ROYAL BOOKS CREW

Kevin Johnson, Ezra Broach,
Tim Boniface, and Jodi Feldman.

Catalog design and layout by Lenora Genovese.



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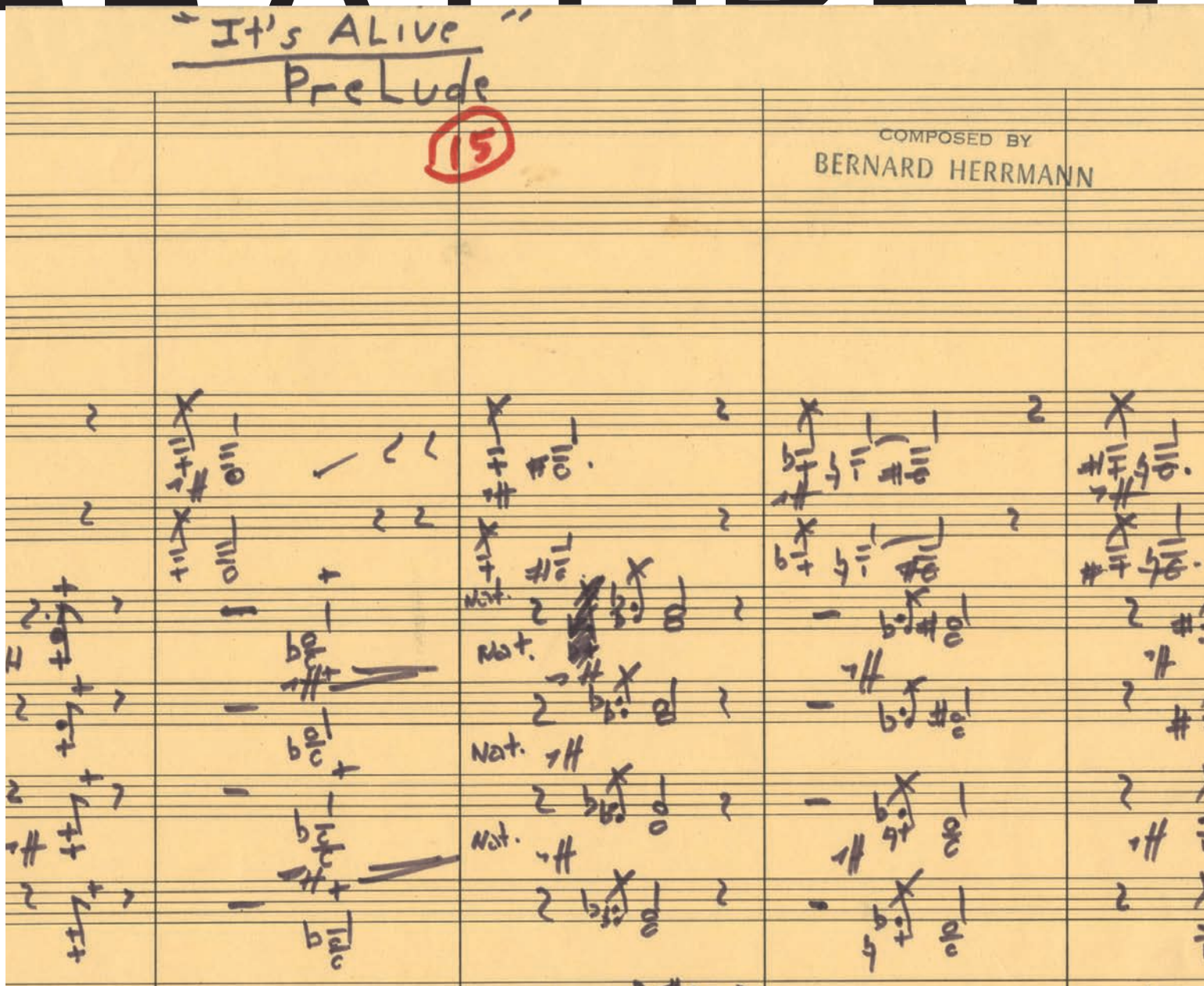
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FEAT IDED



1 BERNARD HERRMANN (COMPOSER) LARRY COHEN (DIRECTOR) It's Alive

Archive of Bernard Herrmann material from the 1974 film, from the collection of director Larry Cohen. Included in the archive is the complete autograph musical score manuscript by Herrmann, signed twice by the composer, as well as Herrmann's 63-page cue sheet, and twelve photographs from the score recording session for the film.

The archive also includes a color photograph of actor William Wellman with the mutant baby prop used in the film, an autograph letter addressed to Cohen from horror author and producer Tony Timpone,

and a concert program from Herrmann's 1974 Byron Concert, inscribed on the first page by Herrmann to Cohen and his wife Janelle: "For Larry + Janelle / with love / Bernard Herrmann."

The centerpiece of the archive is Herrmann's 53-page autograph musical manuscript in black marker, signed and dated "Dec 1973" on the last page. The manuscript is additionally stamped "Composed by Bernard Herrmann" on the top right portion of the first leaf, with holograph annotations by Herrmann in red and magenta marker and pencil throughout.

CELEBRATED



Herrmann's score, written for horns, winds, harps, viola d'amore, Moog synthesizer, electric bass, organ, and percussion, is composed in 38 parts, with reel and cue numbers noted. Of particular interest is Herrmann's use of a Moog synthesizer, an instrument he utilized only three times in the course of his long career. Accordingly, the score includes two variants of the first page: one without a line for the synthesizer, and one with the line for the synthesizer added in.

The 63-page music cue sheet, labeled "It's Alive / music cue sheet / by / Bernard Herrmann," in Cohen's hand, contains three holograph annotations by Herrmann in red pencil and black marker. Interestingly, the second page of the cue sheet contains two suggestions from the famously despotic composer to the director—one proposing that police radio communications in the film use the word "monster" instead of "infant" when referring to the mutant baby, and the other instructing Cohen to limit the end shot to no more than 15 seconds for dramatic effect.



The twelve score recording photographs included in the archive document either the December 24 or December 27, 1973 sessions at St. Giles Cripplegate church in London. Six photographs show Herrmann, Cohen, and Webb, and two photographs show Herrmann at the mixing board, but the balance show Herrmann conducting an orchestra. A holograph annotation in Cohen's hand on the verso of one photograph humorously notes that the photograph was taken "during power shortage / blackout — xmas 1974 [sic]. Freezing cold — orchestra + conductor / wearing coats."

Photographs and supplemental materials housed in an Image Entertainment folder, with annotations

on the cover reading, "Bill Wellman Foto with 'It's Alive,'" and "Best Bernard Herrmann Photos."

One of film's greatest composers, Herrmann scored over 50 films in three and a half decades, beginning auspiciously with Orson Welles' *Citizen Kane* in 1941, and ending with Martin Scorsese's *Taxi Driver* in 1976. He is perhaps best known for his seven collaborations with Alfred Hitchcock, which include *Vertigo* (1958), *North by Northwest* (1959), and *Psycho* (1960). Herrmann was nominated for Academy Awards four times over the course of his career, winning once in 1941 for *The Devil and Daniel Webster*, his second film score.



The materials on offer here represent Herrmann's antepenultimate film score, and show his typical skill in creating evocative, sinister tension. Cohen was one of the few directors to befriend the notoriously cantankerous Herrmann, and dined with the composer the night before his death from a heart attack on December 24, 1975.

A conceptually ambitious and darkly comic cult classic that "spawned" two sequels, both also directed by Cohen: *It Lives Again* (1978) and *It's Alive III: Island of the Alive* (1987).

Score manuscript: 17 x 14 inches. 53 leaves. Near Fine. Housed in a Very Good photographic paper box.

Cue sheet: 8.5 x 11 inches. 63 leaves. Xerographic duplication. Near Fine, housed in a Near Fine binder.

13 photographs: 8 x 10 inches to 11.25 x 9.5 inches. Near Fine to Fine overall.

Program: 8.25 x 11.75 inches, side stapled with illustrated card wrappers. 18 pages. Near Fine.

Letter: 8.5 x 11 inches. Fine.

\$28,500

2

The real-life basis for the killer in *The Night of the Hunter* Archive of original letters, photographs, and other ephemera relating to serial killer Harm Drenth

Archive of original letters, photographs, and other ephemera relating to “West Virginia Bluebeard” serial killer Harm Drenth, the real-life basis for the character of Harry Powell in Davis Grubb’s seminal 1953 novel *The Night of the Hunter*, famously portrayed in the 1955 film adaptation by Robert Mitchum.

A substantial archive, including an autograph template letter in ink, signed by Drenth under his second most commonly used alias, Cornelius Orvin Pierson, in which he declares himself a well-off civil engineer and widow looking “to find the one.” This template was used to draft introductory lonely hearts letters to Drenth’s unsuspecting victims. The archive also includes items found among Drenth’s possessions at the time of his 1931 arrest, given to local newspaper editor Heister G. Rhawn by the district attorney, as well as numerous letters and postcards from women interested in meeting Drenth, contemporary newspaper and police communiqués, contemporary newspaper clippings, and two copies of the contemporaneous booklet *Love Secrets of Bluebeard*, published prior to Drenth’s

execution, when the case was sensationalized in the national press. A striking and disturbing collection of first-hand and personal ephemera belonging to the notorious serial killer.

Drenth preyed on women through matrimonial correspondence agencies and lonely hearts clubs, striking up correspondences under a variety of aliases, including Harry Powers, Cornelius Orvin Pierson, and John Schroeder, before eventually traveling to meet, and ultimately rob and/or murder, them. Through early 1931 Drenth was receiving letters at a rate of 10 to 20 per day, and had been supplied with 300 names per month by one matrimonial agency during a six month period. He was arrested on August 28, 1931 for the murder of two women, Asta Eicher and Dorothy Lemke, as well as the murders of Eicher’s three children. Drenth was sentenced to death on December 12, 1931, and was the prime suspect for as many as 50 unsolved murders and missing persons cases at the time of his death on March 18, 1932.

My age is height 67 inches - have clear blue eyes, medium dark hair and weigh 175 lbs.

As civil Engineer I have an income of \$400 per month, but in addition I have a much larger income from oil and gas royalties and other properties, the details explain to you later. - My wife can have reason, that money can buy, but above all her that true love and devotion for which every much.

Death has taken my previous wife from quite alone and very lonely. I am longing for her place, - some one to fill that empty space.

Women are the sweetest, purest and most the human race. They sing the melody of man who has experienced a Mothers devotion, sacrificing love or a sweethearts affection true.

So I am trying in this manner to find the one, the only one that can make home a paradise, a place of rest, a haven of content where loved ones await me and to whom I can look forward with pleasure and anticipation. Who knows but what you may be that one?



FEATURED

The archive includes:

A vintage portrait photograph of Drenth, the type he used in correspondences, with an annotation noting the word "Rush," likely made by aforementioned newspaper editor Rhawn.

Eight postcards written to Drenth from five different women, three of which are addressed to Drenth's alias Powers, in Mansfield, Ohio, with the earliest dated 1924. Included among the set is a postcard photograph of a "Maud L. Johnson," likely a potential or actual victim, with her name and Illinois address annotated on the verso, possibly in Drenth's hand.

Nine autograph letters, ranging from two to ten leaves, dated between 1926 and 1927, addressed to Drenth under the alias Powers, and signed from Luella Strother, whom he would marry in 1927, and with whom he was living in Quiet Dell at the time of his arrest. The correspondence clearly reveals the quick escalation and heightened passions of the relationship, and one letter is annotated on the verso in Drenth's hand. Police recovered some 40 letters total from Strother to Drenth, and released many to the press, who subsequently vilified Strother for the letters' sexual content.

A ribbon copy typescript letter signed, dated October 28, 1927, addressed to Drenth's victim Dorothy Lemke from "Cupid's Headquarters" at the "New Home Club of Quincy, Illinois," the matrimonial agency through which she met Drenth.

A ribbon copy typescript letter signed, dated September 1, 1931, from the Detroit police chief to the Clarksburg police chief, advising that "Pierson alias Powers had been supplied" with 1800 names, 300 a month, by the American Friendship Society matrimonial agency.

A Western Union telegram, stamped "1931 AUG 29 AM 11 30," from the Omaha *World Herald* to the Clarksburg Newspaper City Editor, inquiring as to whether any of the recovered letters were from women from Nebraska or Iowa.

A two-page wire service release, apparently from the Clarksburg newspaper, announcing Drenth's execution.

A March 19, 1932 clipping from the *Charleston Gazette* of the article covering the execution of Drenth (here under the name Powers).

Two copies of *The Love Secrets of Bluebeard*, featuring "the famous 'unprintable' letter," and "unpublished love letters," circa 1931-1932.

A clipping of a 1967 retrospective article from Charleston's *Gazette-Mail*, titled "Excitement at Quiet Dell," and a brief two-page letter from Harriette Behringer, Rhawn's daughter, offering the material in the archive for sale, and explaining her father's relationship to the case.

Drenth's autograph template letter: 8.5 x 11 inches, recto and verso. Near Fine.

Photograph: 3.5 x 4.75 inches. Near Fine, with some faint rubbing.

Letters, postcards, and telegrams ranging from 3.5 x 5.5 inches to 8.5 x 11 inches. Generally Near Fine to Very Good plus.

Wire Service release: Very Good only, with first page cleanly separated at top crease, and both pages with light toning and edgewear overall.

Newspaper clippings Very Good plus, with light wear.

\$8750



① Bluebeard - (for Powers)

THE STRANGEST CHARACTER
THESE WEST VIRGINIA HILLS HAVE EVER KNOWN WILL BE LED TO
THE HALLONS ON THE STROKE OF 9 O'CLOCK FRIDAY NIGHT FOR A BIZARRE
CRIME--THE LOVE-RACKET SLAYING OF A NORTHERN (HASS.)
DIVORCEE.

(EIGHT MONTHS AGO, SPURRED ON BY THE DISGRACE OF AN ILLINOIS
WIDOW, POLICE HERE FOLLOWED A SLIP-CLUE AND ARREST A MAN OF A
HUNDRED ALIASES--HARRY F. POWERS, HARRY BRENT, CORNELIUS
ORVAL PIERSON. THOSE WERE A FEW OF THE NAMES HE USED.

(HE WAS A WILD-MANNERED, FUDGY MAN WHO LOOKED LIKE A SUCCESSFUL
SALESMAN. HE SQUINTED THROUGH HIS GLASSES WHEN THEY TALKED TO HIM,
AND CHOKED HIM BETWEEN HIS QUIET DENIALS THAT HE HAD EVER COMMITTED
A CRIME.

(BUT WHILE HE WAS IN JAIL POLICE MADE A DISCOVERY THAT BRANDED HIM
AS THE PERPETRATOR OF A SERIES OF RUTHLESS, COLD-BLOODED MURDERS.

THEY WENT OUT TO A PEACEFUL SYLVAN SPOT CALLED QUIET DELL.
THEY FOUND A WINDOWLESS, SOUNDPROOF WEAPON
AND QUERIED CONNECTIONS.

(THERE WERE BLOODSTAINS ON
WOMEN'S CLOTHING, BUT STILL A
WOMAN, MRS. ASTA BUICH EIGHTER
CHILDREN WHO VANISHED WITH HE
WHEN THEY STARTED DIGGING
LATE IN THE AFTERNOON THEY BROKE
AND THE DIGGING CONTINUED. BUT
WERE DISINTERESTED.

THE NEWS SPREAD THROUGH CLARK
CITY JAIL WHERE POWERS WAS HELD
AWAY TO THE COUNTY JAIL, THEN
"ISN'T THAT AWFUL," HE EXCLAIMED
ANYTHING ABOUT THE CRIME.

AFTER A NIGHT OF CEASELESS
NERVE BROKE AND HE EXCLAIMED:
("I DID IT. GIVE ME A CHANCE
ALL ABOUT IT." (M & R)

LOVE SECRETS OF BLUEBEARD



PRICE 50 Cents

Containing
"Unprintable" Letter
of Harm Drenth
Powers--Man of a Hundred Aliases
HED LOVE LETTERS
beard Won Women's Hearts

PATrons ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

WESTERN UNION

NEWSPAPER CARLTON, VIRGINIA

Received at 343 West Main Street, Clarksburg, W. Va.
GAR69 DPR=OMAHA NEBR 29 1009A

CITY EDITOR=
THE TELEGRAM CLARKSBURG WVIR=
PLEASE WIRE IF ANY LETTERS TO PIERSON WERE WRITTEN BY
OMAHA NEBRASKA OR IOWA WOMEN NAMES ADDRESSES ETC=
WORLD HERALD.

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its de-ferred character is in-duced by a suitable sign above or preced-ing the address.

SIGNS
DL - Day Letter
NM - Night Message
DL - Day Letter
LCO - Deferred Cable
NLT - Cable Night Letter
WLT - Week End Letter

THE QUICKEST, PUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE



3 Archive of working material belonging to Lynn Wineland, including a wealth of original designs and ephemera related to motorcycling, 1949-1976

Large archive of material belonging to Lynn Wineland and his Delta Associates design and advertising firm, including original art, sketchbooks, illustrations, and advertising production materials, along with a collection of catalogs, brochures, booklets, flyers, and magazines, all relating to the Southern California off-road motorcycle scene (and motorcycles in general).

A voluminous collection, featuring dozens of pieces of production materials, art, and photographs, as well as over 50 pieces of printed motorcycle promotional materials of the period. The material in the archive dates from the late 1940s through the late 1970s, with the bulk from the late 1960s to mid 1970s, the peak of the Southern California off-road motorcycle scene.

Wineland's importance and influence on the West Coast hot rod and motorcycle scene is difficult to overstate. In the late 1930s, while still a teenager, he built his first hot rod from a 1929 Ford Roadster and became involved in the Long Beach hot rod scene. Later, while stationed with the Air Force in Dayton, Ohio, he attended the Dayton Art Institute, and was concurrently a valuable source of equipment to the local Midwest rodders, earning him the nickname "the damned hood-lifter," and shortly thereafter beginning the aptly named Hoodlifters car club.

After returning to California, Wineland became the Art Director for *Rod and Custom* magazine, and began a long and varied art career producing logos, advertising, and industrial design, while still working on building and modifying hot rods. He had long

BARNT SUPER MX

The new standard of outstanding performance and quality craftsmanship for the motorcycling sport and industry.

For the first time a minicycle having all the high performance features of a full-sized bike is being manufactured and is available for purchase. No other production mini in the world has all the top-quality standard and optional features as the BarnT Check 'em' out - the BarnT Super MX has only the best of everything.

The BarnT is designed for those riders who insist on outstanding performance, safe, sure handling, and need a bike that can really take it weekend after active weekend. The BarnT Super MX is the bike for serious riders. Just compare the features with any other mini to see where the quality is. Take the suspension: Arnico Tuned Suspension and Cerian forks, the best you can get. Check the frame: Fully gusseted, fatigue resistant, seamless steel tubing (all hafars welded), double-down engine cradle and proper geometry to make a real handle out of a 'mini'. Years of experience in designing and building "one-offs" and production bikes make the new BarnT Super MX "one-up" on all the competition.

The standard BarnT Super MX comes without engine, air filter, chain or expansion chamber - so if you already have a breath-

TERMS AND POLICIES

- General - Payment must be made by cash or certified check. No personal checks will be accepted. Sorry, no C.O.D.s. Photo ground outside 100% pre-paid freight within the continental United States. Shipment to other areas may be made at slightly increased price. California residents must include 5% state sales tax. One will be shipped within free 15 days of order receipt.
- Chassis Only (less engine, exhaust and chain) - Complete (less engine, exhaust, air cleaner, and chain). Includes all necessary hardware and accessories, cables, etc. for installation of owner's equipment, as shown. Chassis retail price is \$582.00.
- Complete Units - Complete as illustrated with standard 180cc 5-speed Super MX engine, tuned exhaust chamber, air cleaner, and Diamond chain, or with 1 1/2 or 100cc engine, tuned exhaust, air cleaner, and Diamond chain. Retail prices vary with various engine prices. Please contact us for latest figures.
- Competition Units - Specify engine (brand and model). Modified engine cost will be quoted on individual basis, depending on modifications desired. Statement of color weight and height, ability, type of racing to be done, kind of track or course primarily used, and average use frequency will be helpful in recommending engine modifications. Modified engines will be pre-tested at the factory. Spare exhaust pipe, and parts and spacers will be shipped, if so desired, at slight additional cost. Please specify at time of order. Deposit of 10% must be made with order for modified bikes. Balance is due prior to shipment. Twelve (12) days must be allowed for completion after receipt of deposit.
- Warranty - Chassis are warranted as to workmanship and materials for 30 days from date of delivery (except for frames and rear suspension and engine support members by the engine manufacturer). Stock engines carry the original manufacturer's warranty. No warranty exists on modified engines.



BARNT SUPER MX

FEATURED



held an interest in motorcycles, as an outlier in the archive, a heavily annotated 1949 Carrell Speedway Motorcycle Races program, attests, but didn't begin racing and modifying motorcycles in earnest until the early 1960s. By the mid 1960s he was a steady contender, consistently finishing in the top ten in motorcycle desert races. In the late 1960s he began the advertising agency Delta Associates, which largely catered to off-road motorcycle culture. Wineland has also been credited with coining the terms "mini-bike" and "go-kart."

The bulk of materials in the archive are from Wineland's work with boutique off-road motorcycle makers, frame builders, and performance accessory and parts manufacturers and distributors (many represented in a Delta Associates presentation portfolio, circa mid 1970s, included in the archive), but also includes a wealth of personal artifacts (such as a 1965 California DMV Registration form for the purchase of a Triumph motorcycle) and earlier work, including a sketchbook, circa mid 1950s, of sports car drawings, and the aforementioned heavily annotated Carrell Speedway Motorcycle Races program from 1949.

An impressive piece from 1965 is a nearly life-size ink-and-watercolor illustration of a cutaway Ceriani "moto-cross fork," dated 12-65, and signed with Wineland's iconic "W" (which would become Delta Associates' logo), clearly displaying Wineland's knowledge of the equipment and his mastery of the medium. Other pieces reveal initial concept mockups and rough sketches through development to the final product of various ad campaigns and publications.

Also included is a large color photograph of Wineland, circa mid 1970s, seated on a motorcycle in the desert, testing an unusual prototype of a helmet mounted with dual cameras, for which we have two small diagram sketches proposing the construction and settings of the cameras.

A diverse archive, revealing Wineland's technical and creative proficiency with regards to nearly everything motorcycle-related, and documenting a rich career that spanned nearly half a century.

Materials varying in size, the largest being 20.75 x 14 inches. Generally Fine to Near Fine.

\$8500



4 Original Concealed Weapons Permit and Security Officer badge belonging to Mickey Spillane

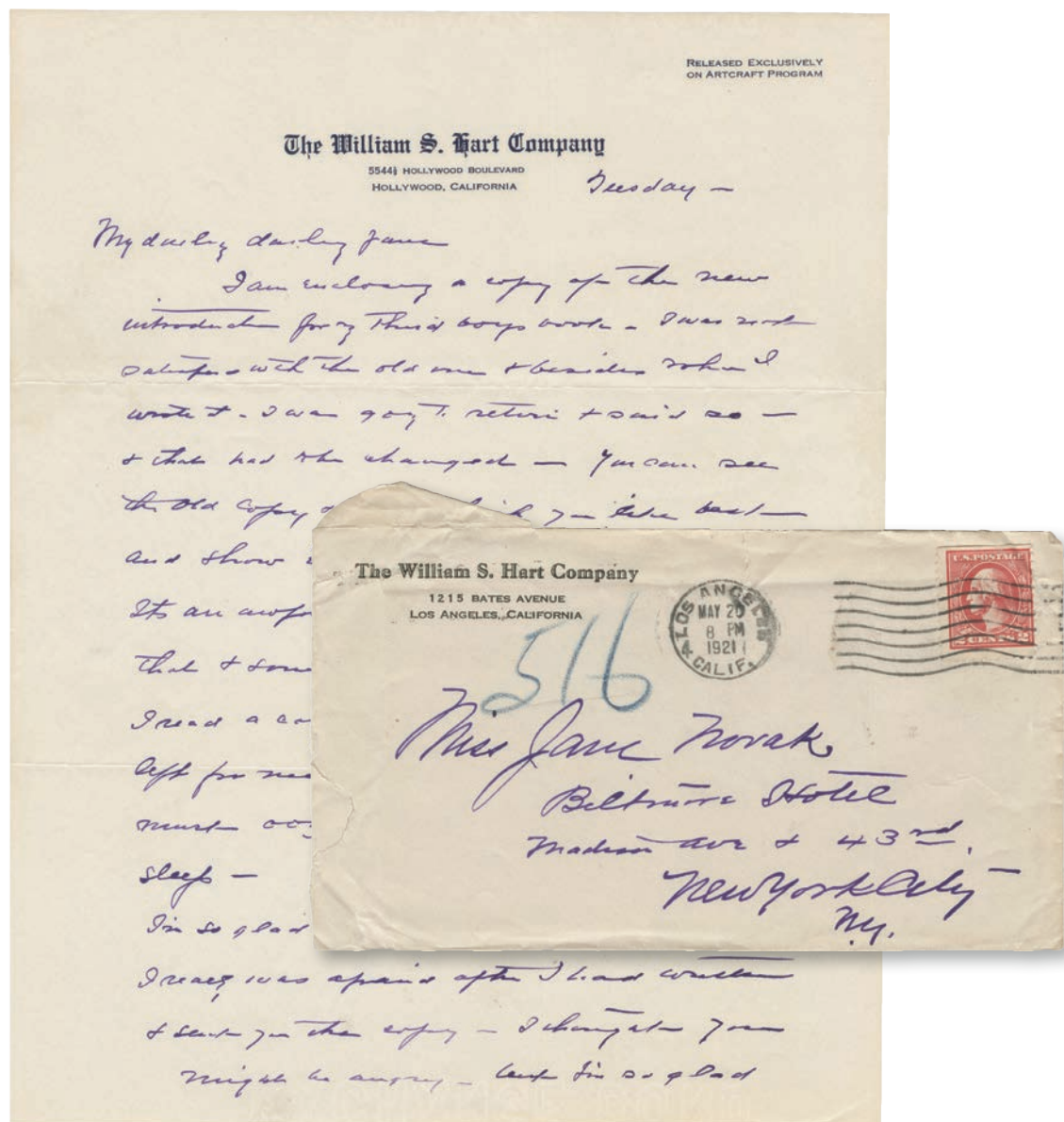
Original South Carolina Concealed Weapons Permit and State of South Carolina Security Officer badge, housed together in a custom leather case, belonging to iconic crime novelist Mickey Spillane, here under his legal name Frank M Spillane.

The South Carolina Concealed Weapons Permit features the author's photograph, his Murrells Inlet address, date of birth, issuance date (04-11-2002), height, weight, and sex, as well as the Concealed

Weapons Permit number and expiration date (05-04-2006, just two months before the author's death on July 17, 2006). Housed in a leather case with Spillane's gold Security Officer badge, issued by the State of South Carolina.

Permit: 3.25 x 2.25 inches. Badge: 1.5 x 2.25 inches. Leather case: 3 x 4.75 inches. All Fine.

\$4500



5 Archive of 41 original autograph letters from silent film actor William S. Hart to actress Jane Novak

Archive of 41 autograph letters from early silent film actor William S. Hart to his then-fiancée, actress Jane Novak, written on Hart's personal letterhead and dated between May 4 and 26, 1921. Included with the letters are their original mailing envelopes (addressed to Novak's residence at the Biltmore in New York) as well as contemporary typescript transcriptions of the letters, with occasional holograph ink annotations amending errors and providing details on locations, on Novak's orange and purple letterhead.

The archive also contains two typescript pages from an introduction to a children's book written by Hart, the final story in his *Boys Golden West* series, about

the adventures of two boys—one Native American boy named Injun and one white boy named Whitey.

One of the great Western actors of the early silent film era, Hart gained fame in 1915 after appearing in a series of popular two-reel Western short films for producer Thomas Ince. The success of the shorts led to a series of feature films and a lucrative contract with Famous Players-Lasky in 1917. Hart was one of the few Western stars of the period interested in creating realistic Western films, eschewing elaborate costumes and overblown action sequences for gritty, rugged storylines with moral themes, and often making use of authentic costumes and props.



May 4, 1920 1921

My darling, darling Jane

I am enclosing a copy of the new introduction for my third boys book == I was not satisfied with the old one and besides, when I wrote it I was going to ~~XXXXXX~~ retire and said so - and that had to be changed. You can see the old copy and see which you like best and show 'em to Mamie.

It is an awful job for me to write like that and some people must do it so easy -- I read a couple books that Mamie left for me - Gee whiz! those authors must ooze out language in their sleep.

I'm so glad you understand about Winifred. I really was afraid after I had written and sent you the copy -- I thought you might be angry -- but I'm so glad you're not. There is so much that I can and will tell you for it is all clear (clean?) -- I could not begin to write it -- that little girl has been constant in the face of no encouragement so long -- nothing has changed her -- nothing has even been able to enter her life -- that it is honestly pathetic -- and she is trying to be game and white. I'm so glad you understand! I love you for it -- ~~XXXXXX~~ my wonderful girl! You can imagine how dear the sweet flowers from the old place are to me -- knowing they were picked and carried by you -- It all seems so strange to know you -- you whom I love so much have been through the little house -- and up on the old farm -- It is like a dream --

How our little mother would have loved to see you in those rooms -- how she would have smiled and kissed you and asked you to be good to me -- I can see her doing it!

Sweetheart -- I hurt all over I want you so ~~much~~ -- and I can't write my hand trembles -- It's no use, this can't go on much longer -- it is not human this separation! - I try to look at it all logically and it is all logical -- and that doesn't do the hurts any good. I can't do anything. I can't go anywhere. I just go home and stay by myself. It would seem like a sacrilege if I tried not to be lonesome -- if I ~~xxx~~ tried not to miss you --

Gee! Sweetheart its awful!

Ever since you wired last Friday saying you would know tomorrow (Saturday) when you would come home --

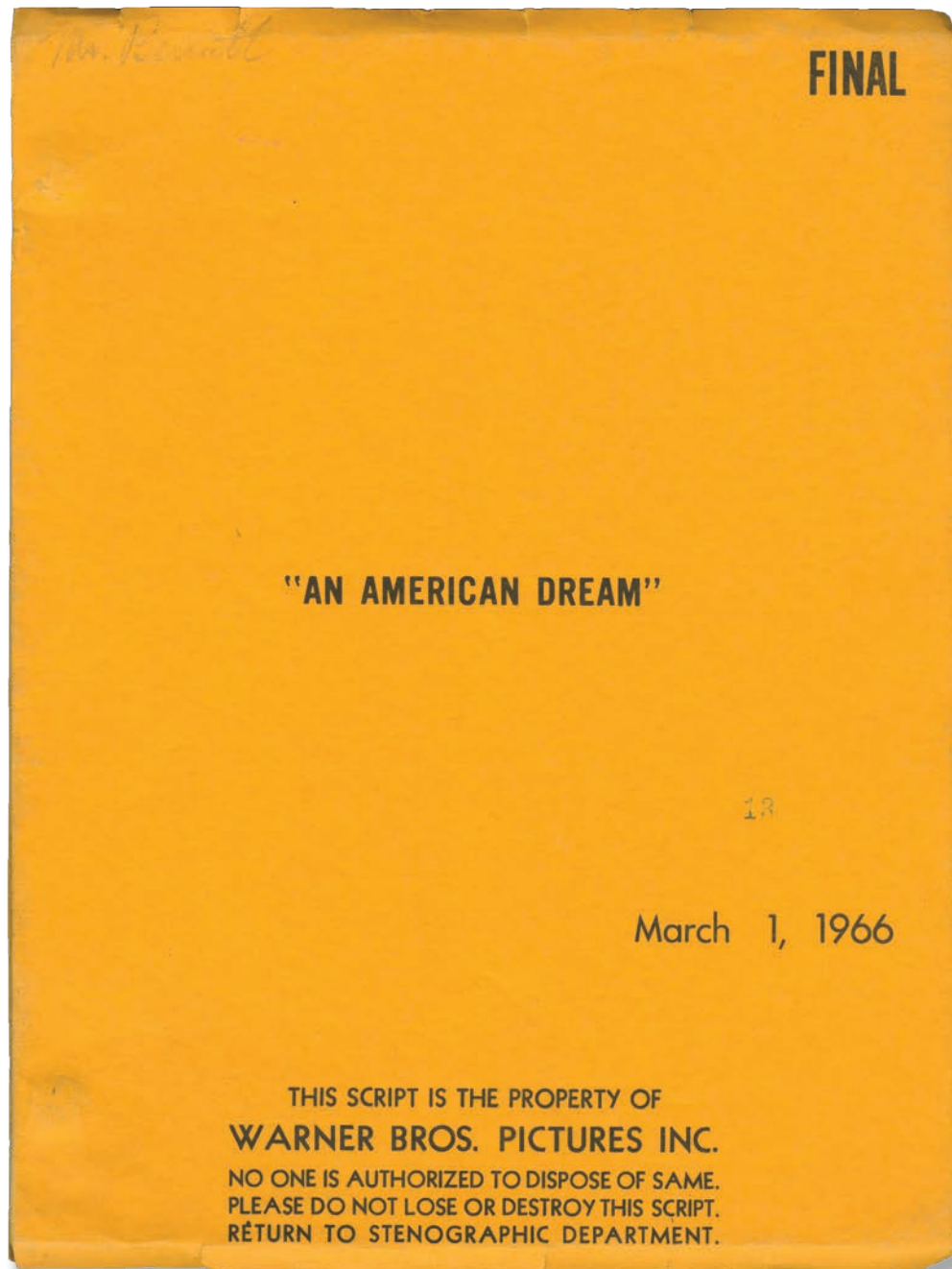
* HIS FAMILY HOME
IN NEW ENGLAND.
CONNA?

In 1921, at the age of 24, Jane Novak was in the middle of a divorce, leaving her with both a young daughter and an acting career to manage. She had already appeared in four films opposite Hart: *Selfish Yates* and *The Tiger Man* in 1918 and *The Money Corral* and *Wagon Tracks* in 1919, with a fifth film, *Three Word Brand*, planned for release in October 1921. Always conscious of his public image, Hart (who had turned 56 in 1921) proposed to Novak, in the hopes of both gaining publicity for the film and rehabilitating his own career, which had slowly begun to flag. However, as the letters in the archive make clear, Hart's initial motivations for proposing to Novak gave way to a full-blown romance.

The letters reveal a different side of the famously steely Hart, who wrote Novak from his home in Los Angeles daily (often several times a day) over the course of the month of May, while Novak was waiting for her divorce to be finalized and living in New York with Hart's sister and business partner Mamie. But, despite the romantic intensity of their correspondence, circumstances led to the end of their engagement by June of 1921.

Letters varying in size, but generally 8.5 x 11 inches. Letters, envelopes, and transcriptions all supple, Very Good to Near Fine.

\$6500



6

NORMAN MAILER (NOVEL)

MANN RUBIN (SCREENWRITER)

JANET LEIGH (STARRING)

Archive of material relating to the screenplay development of *An American Dream*

Archive of material belonging to screenwriter Mann Rubin from the 1968 film. Included in the archive are one Treatment script dated June 4, 1964, two Treatment scripts dated February 23, 1965, one Treatment script dated March 19, 1965, one Draft script dated October 1, 1965, and one Final script dated March 1, 1966.

Additionally included in the archive is Rubin's copy of Norman Mailer's source novel, with a Warner Brothers Story Department stamp on the front endpaper, and holograph ink and pencil annotations throughout, along with four photographic poster proofs, and a synopsis and cast list.

6-62964

ESQUIRE MAGAZINE SERIAL
January thru August, 1964
(Dial Press-Fall 1964)

WARNER BROS. PICTURES, Inc.
STORY DEPT.

AN AMERICAN DREAM
Analyst: Steve Goodman
6/4/64

AN AMERICAN DREAM

by Norman Mailer

STEPHEN RICHARDS ROJACK was a young, decorated hero in WW II. Afterward, he did the hero lecture circuits, some of them along with MRS. ROOSEVELT, who introduced him. By 1946, when he was 26 years old, he was in Washington as the Democratic Congressman from New York. In 1948, he bolted the Democrat Party for the Progressive Party, and that was the end of his political career.

Now, at the age of 46, Steve is a professor of existential psychology at a university in New York City. He is a personality on television, with a program of his own, and an author of sorts. He has published one popular book, The Psychology of the Hangman, a psychological study of the various styles of execution in different states and countries.

He is separated from the wife to whom he has been married for the past eight or nine years, DEBORAH CAUGHLIN MANGARAVIDI KELLY, heiress daughter of BARNEY OSWALD KELLY, the 8th richest man west of the Mississippi. Although he is separated from Deborah - a Great Bitch, a lioness of the species - he still feels a periodic, gutsy desire for her.

One evening, at a cocktail party, Steve is talking to his friend and host, on a balcony ten stories above Sutton Place. As he talks, he wonders - afraid to decide - whether his host has ever slept with Deborah. Moments later, alone on the balcony, Steve looks at the moon, which seems to be beckoning him to suicide. He swings one leg over the parapet, ready to accept her invitation, but then cries to himself, "Let me not be all dead," and slips back to the safety of the balcony. Drunkenly, he leaves

NO VISIT WITH THE
WIFE WHO FIRST
STILL 3/19/65
41. SOMETHING LIVED
IN ME - STILL IN ME
he tailspins, SOMETHING
ted as a singer
le talent. After
as queen among
road she's been
ing herself be
until now she's
y and his friends.
questioningly.
could share
with me.

Reck
for me
Steve...
want me
Desire
as in
something
TO THE
LEFT OVER -
GO AHEAD

YOU'RE
LIKE
FRESH
WATER

YOU
STILL
DREAMS
CAN OFF
THE PRESS

now then
some dreams never give up...never fink
out...not even after nine years on a
roller coaster to hell.

IM BAIL ME
BACK TO
THE
LIVING -

She turns away and tears run down her cheeks. Rojack under-stands. In essence, they've come together out of a common need to survive. Cherry is running from the past, Rojack is running from the present; what's left is a small opening called the future, maybe together they've enough to make it. They reach out and touch.

They kiss.

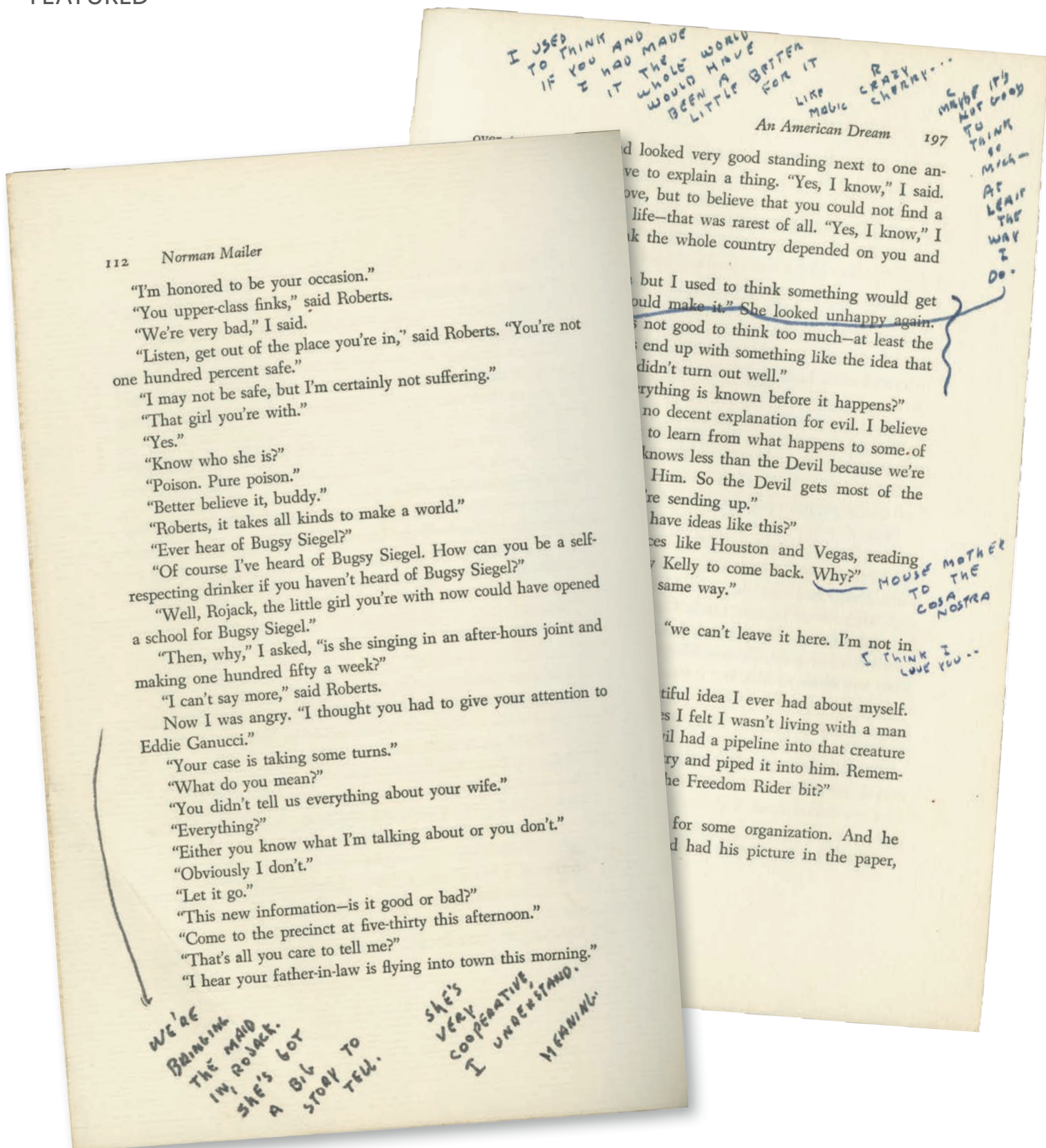
AND
NOBODY
CAN
EVER
Touch
or
hurt...
Thats
you...
That
week
we
had

FEELING
OVER
GAVE ME
WELL, THEN I'M
THE WINNER
AND
STILL champ.

AND IF YOU
AND I CAN
TOUGH EVEN
A LITTLE OF
SUNLIGHT
AND MAGIC

THE NICEST, COOLEST
MEMORY
I OWN -
AND IF I CAN
RECALL BACK
AND FIND
IT

IT HAD BEEN, 10-11



Three scripts feature Rubin's holograph ink and pencil annotations noting substantive revisions. Laid in with Rubin's copy of Mailer's novel is a copy of a typed three-page interdepartmental note from producer Stan Margulies to Warner Brothers screenwriter Curtis Kenyon, dated July 15, 1965, discussing the script.

Based on Norman Mailer's 1965 novel, about a war veteran and talk show host who is suspected of killing his wife, and is pursued by both the police and a gang of criminals.

Brooklyn-born screenwriter Mann Rubin was best known as a writer for television, penning episodes

FORM 11

WARNER BROS. PICTURES, INC.
BURBANK, CALIFORNIA

INTER-OFFICE COMMUNICATION

TO MR. CURTIS KENYON

DATE July 15, 1965

FROM MR. STAN MARGULIES

SUBJECT "THE AMERICAN DREAM"
-Mann Rubin

Herewith my notes and comments on Mann Rubin's first draft screenplay.

You won't believe this - and I find it incredible that I should be saying it - but a major fault is that it is not sick enough!

The fascination of the book is that you can almost smell the stench of decay and corruption emanating from the pages. Mailer compiled and catalogued the physical, moral and emotional rot of the contemporary world and was strong enough not to ask you to love the people, nor even to understand them, but simply to accept that this is the other side of the Walt Disney coin. I think that aura of dissolution, even though it must be slightly watered down because of the Production Code and the film medium, must permeate the movie.

Amazingly enough, this is exactly what we have in the first 57 pages of the screenplay - and my hat is off to Mr. Rubin for those hard-hitting, fast-paced, gut-grabbing sequences. Up to the point where Rojack leaves the police station, I am wide-eyed with admiration. With some minor reservations, I could extend my praise up to page 90. At that point, the bottom falls out. The remaining pages are not of the same quality and are very ordinary indeed. You cannot lift up a rock to examine the slimy, crawly horrors - and then expect them to behave like Bambi or Dumbo. An attempt has been made to graft conventional plotting on to a most unconventional story and it would take a Luther Burbank of the typewriter to make this cross-pollination successful. We have a tiger by the tail and it is a disappointment - nay, a monstrous cheat - to suddenly tell the audience it is only a kitten.

I could say a lot about what happens in these last 50 pages in terms of what is actually on paper but I think the solution to the problem will eventually be found by taking a different route:

What is our attitude to Rojack?

Is he hero, villain or victim? Are we for or against him? (We can hardly be objective or dispassionate.) Could it be

VERBAL MESSAGES CAUSE MISUNDERSTANDING AND DELAYS
(PLEASE PUT THEM IN WRITING)

of many successful television series for over five decades, including *Dynasty*, *The Mod Squad*, *The Fugitive*, *Mission Impossible*, *Perry Mason*, and *Starsky and Hutch*. Rubin additionally co-wrote Jean Negulesco's 1959 film *The Best of Everything*, as well as adapting the 1980 film *The First Deadly Sin*, starring Frank Sinatra and Faye Dunaway.

Scripts and archive materials: easily Very Good or better, supple with no significant wear or damage.

Book: First Edition. Very Good with no dust jacket, with light soil and fading to the boards.

\$2850



7 Original vernacular photograph album documenting the vehicle ownership history of Greg Wildrick of Peru, Indiana, 1955-1966

Vintage string bound vernacular photograph album documenting the vehicular obsessions of one Greg Wildrick of Peru, Indiana, who would ultimately kill four people in a motor vehicle accident and later die himself in the same manner while speeding. Approximately 150 black-and-white photographs and 50 color photographs, with holograph ink annotations captioning most of the images.

Holograph ink annotations on the front board provide the album's title: "#1 / Our new cars etc. / Family Too." Additional annotations on the inside rear board note: "The bullshit contained in this so called album (sic) belongs to Greg E. Wildrick / 4 Holiday Drive /

Peru, Indiana is where I live if you don't know me. Call 472-2550 / If you don't call me, forget it!!! / Book Finished March 5, 1967 at 4:45 A.M."

The photographs in the album span roughly 1955 to 1966, compiled by Greg at the age of 19, who notes the completion of the album in a handwritten note on the rear pastedown, dated 1967. In addition to many images of the family's muscle cars and trucks, the album also contains quite a few shots of bicycles, go-karts, quarter midgets, and speedboats, often with family members posing happily nearby or putting the vehicles to use.



Patently obsessed with cars and speed from a young age, Wildrick would go on to work as a used car salesman in nearby Kokomo, Indiana, throughout the 1960s and 1970s. Wildrick's fanaticism also evidently extended to his leisure hours, as the Kokomo *Tribune* notes Wildrick's involvement in multiple speeding violations during the same period.

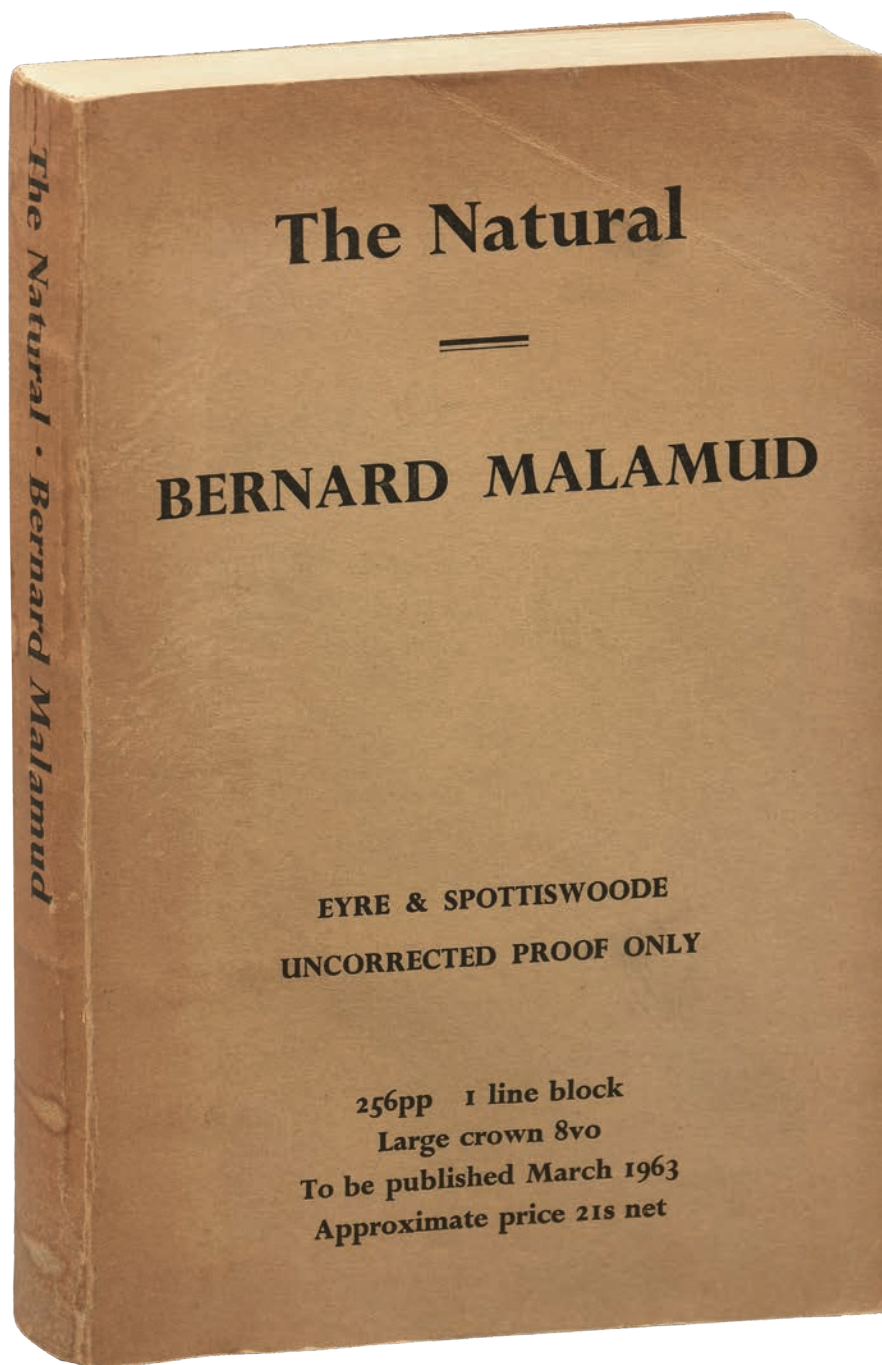
One of the album's more striking photographs, taken on December 19, 1965, is a blurry color Polaroid of the speedometer of a 1966 Oldsmobile 442 going 110 miles per hour down US Highway 31. This same stretch of 31 would see Wildrick gravely injured and four others dead in a grisly two-car accident five years later, in January of 1971. Sadly, this would not be Wildrick's last serious accident, as a similar

collision on US Highway 35 would precipitate his own demise in 1986, at the age of 39.

A fascinating and thorough album, capturing a young man's coming-of-age in a car-centric family, and more broadly, allowing a personal glimpse into the golden age of the automobile in postwar America.

12.75 x 12.25 inches. Photographs ranging from Near Fine to Very Good plus, with approximately 18 photographs lightly scuffed, cracked, toned, and edgeworn. Album Very Good plus, with light edgewear and scuffing on the boards.

\$1850



8

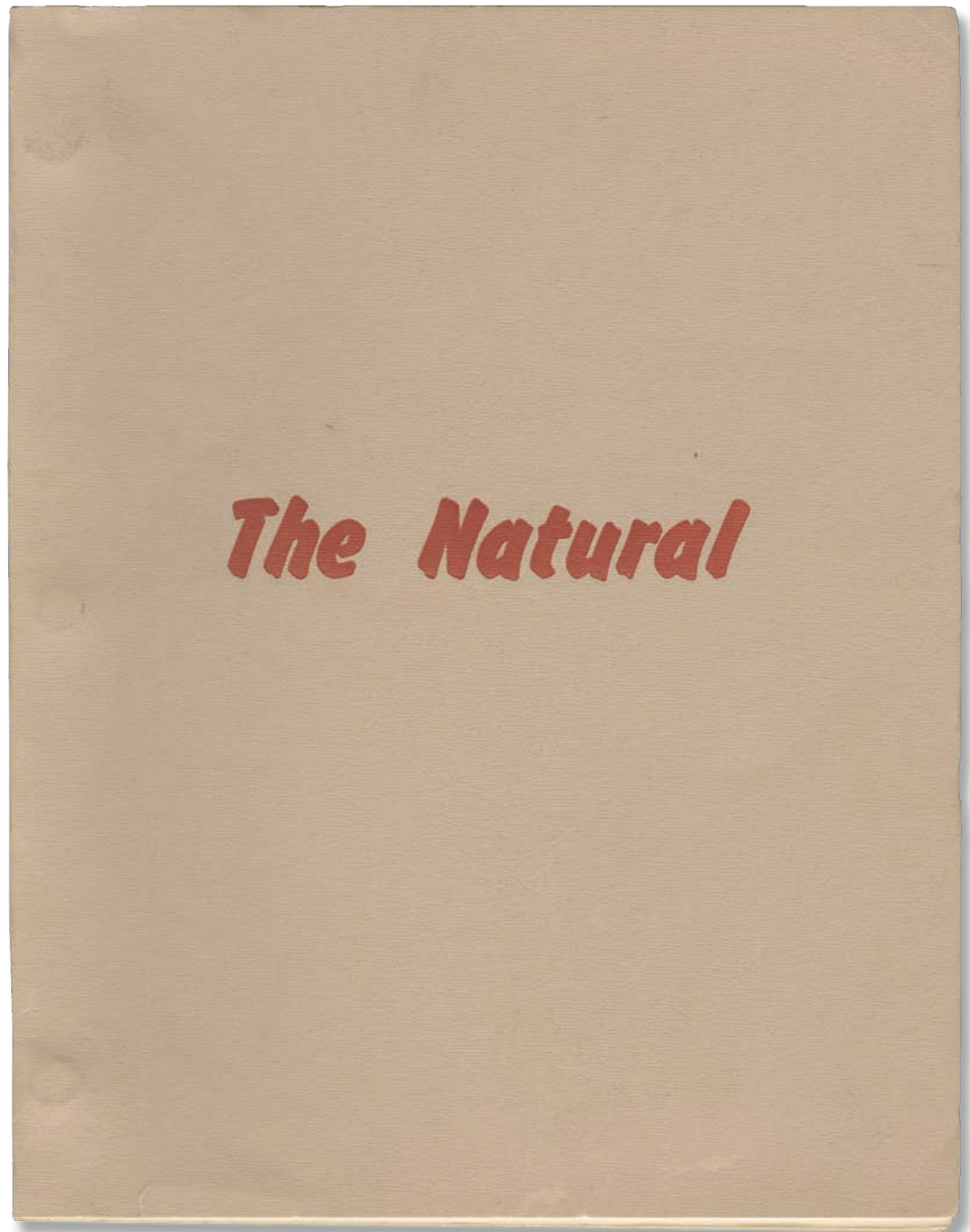
BERNARD MALAMUD The Natural

London: Eyre and Spottiswoode, 1963. Uncorrected Proof, preceding the First UK Edition. As with the first UK edition, this proof (along with the subsequent first UK edition) contains an afterword by Malamud and a 10-page glossary of baseball terms not found in the American edition. Basis for the iconic 1984 film directed by Barry Levinson and starring Robert Redford, Robert Duvall, Glenn Close and Kim Basinger.

Very Good plus in butcher paper card wrappers as issued, with toning at the edges, a couple of faint splashes to the spine, and some production creasing to same. Rare, this being the only example we have ever seen.

McCue, p. 66. Shannon 100.

\$850



9

BARRY LEVINSON (DIRECTOR)

ROBERT REDFORD, ROBERT DUVAL, GLENN CLOSE, KIM BASINGER (STARRING)

The Natural

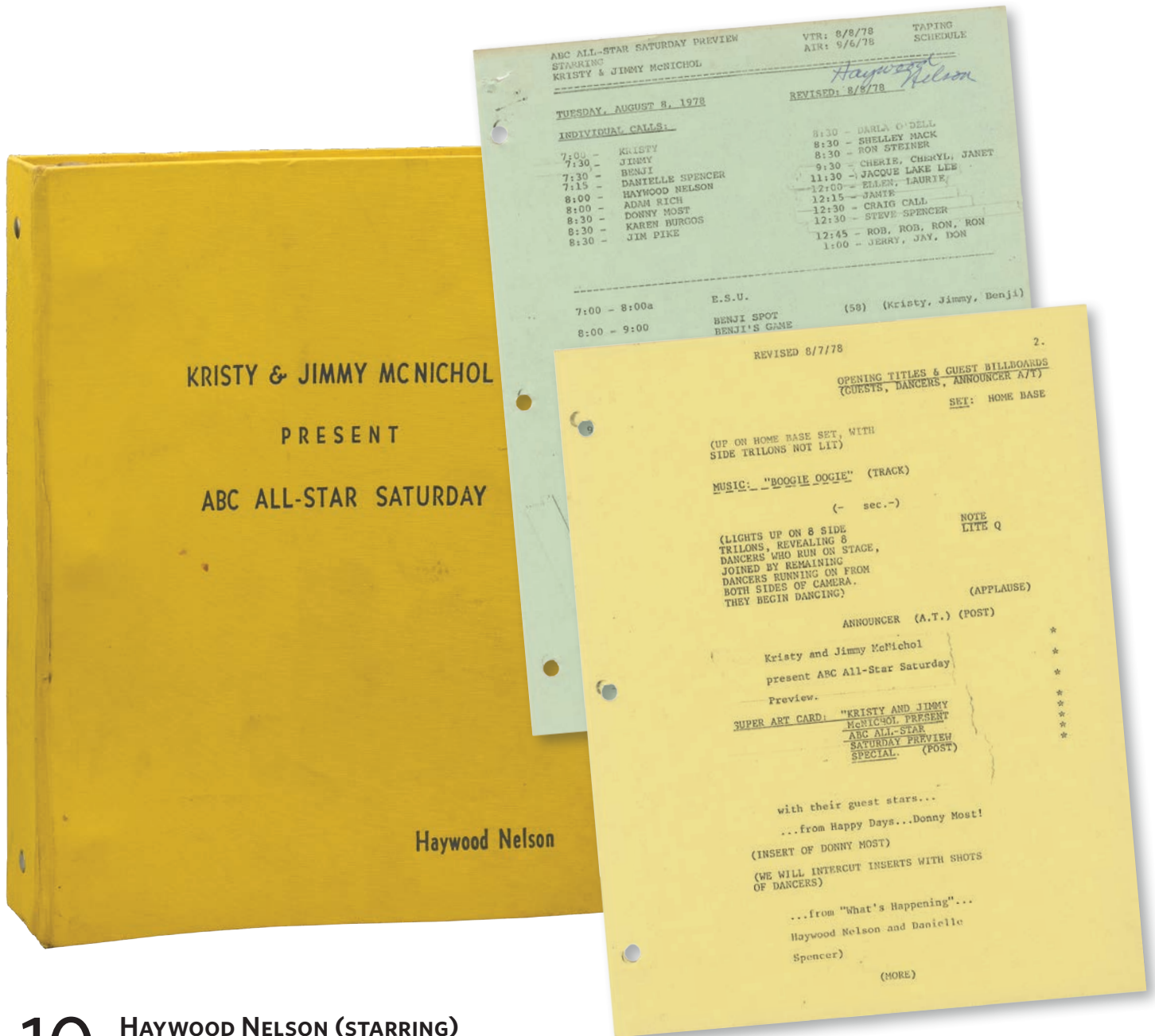
Second Draft script for the 1984 film, dated August 20, 1982.

Based on the 1952 novel by Bernard Malamud. A ridiculously great cast, an equally great novel, and a fine director in his prime helped make the adaptation

of Malamud's timeless baseball novel into a sweeping success. Nominated for four Academy Awards.

Shot on location in Buffalo, New York.

\$1500



10 HAYWOOD NELSON (STARRING) TIM KILEY (DIRECTOR) Kristy and Jimmy McNichol Present ABC All-Star Saturday

Rough Final Draft script for the 1978 television special, dated July 7, 1978. Copy belonging to actor Haywood Nelson, with his name printed on the bottom right of the binder housing the script, and written in holograph ink on top of two script pages.

The variety show special aired on ABC on September 9, 1978, and starred Kristy and Jimmy McNichol, with co-stars Donny Most, Haywood Nelson, Donny Osmond, Adam Rich, Danielle Spencer, Joey Travolta, Frankie Valli, and the animated Pink Panther cartoon character. Preceding the script are two green "Taping Schedule" pages and a four page "Short Rundown." Laid in is a "remittance advance" receipt, dated January 18, 1979.

Haywood Nelson was a popular African American child actor best known for his roles in the ABC comedy sitcoms *What's Happening!!* (1976-1979) and *What's Happening Now!!* (1985-1988).

The ABC All-Star Saturday Preview Special was an annual variety show special featuring popular performers performing song and dance numbers and sketch comedy pieces, and introducing and previewing the upcoming season of Saturday morning television shows.

\$875



**11 L. FRANK BAUM (NOVEL)
VICTOR FLEMING (DIRECTOR)
JUDY GARLAND (STARRING)
The Wizard of Oz**

Vintage reference photograph from the 1939 film, showing actors Judy Garland, Ray Bolger, Bert Lahr, and Jack Haley working to secure Frank Morgan's air balloon, moments before taking off from the Emerald City. With the stamps of Israel Film Archive on the verso.

From the archive of film historian and author Joel Finler.

Based on the 1900 children's book *The Wonderful Wizard of Oz* by L. Frank Baum. Widely considered one of the greatest films ever made. Nominated for the Palme d'Or, as well as six Academy Awards, winning two.

8 x 10 inches. Near Fine.

National Film Registry. Ebert I. Rosenbaum 1000.

\$550

A F F I C A N I A



12 JULES DASSIN (DIRECTOR) RUBY DEE, ROSCO LEE BROWNE (STARRING) Uptight!

Archive of ephemera from the 1968 neo-noir film, the centerpiece of which is a large piece of original artwork by production designer Alexander Trauner, signed in the lower right corner with Trauner's Hungarian birth surname, "Trauer." The archive also includes a US one sheet poster, a US half sheet poster, a US insert poster, a US pressbook, an Australian daybill poster (with the alternate title *Up Tight*), and a German A1 poster (with the alternate title *Black Power*).

An overlooked and exceedingly important African American neo-noir film, the first to deal with contemporary Black revolutionaries who rose in the wake of the assassination of Martin Luther King Jr. The first American film in nearly two decades for director Jules Dassin, who left the country at the height of the McCarthy hearings.

Seen by very few upon its release, the film was restored and released on Blu-ray in 2014 by the

curated label Olive Films. A copy of the disc is included with the piece.

Included are:

Artwork, 17 x 24 inches.

Letter of provenance regarding the Trauner artwork.

US one sheet, 27 x 41 inches.

US half sheet, 22 x 28 inches.

US insert poster, 14 x 36 inches.

US pressbook, 15 x 12 inches.

Australian daybill, 13 x 30 inches, folded as issued.

German A1 poster, 23 x 33 inches, folded as issued.

All pieces about Near Fine or better, with the artwork showing a small splash at one corner.

Grant US. Parrish and Hill 226.

\$6500

AMERICAN

PARAMOUNT PICTURES PRESENTS
A JULES DASSIN PRODUCTION

Up Tight

STARRING

RAYMOND ST. JACQUES
FRANK SILVERA
ROSCOE LEE BROWNE
AND INTRODUCING JULIAN MAYFIELD

SCREEN PLAY BY JULES DASSIN,
RUBY DEE AND JULIAN
MAYFIELD.

BASED ON THE NOVEL
"THE INFORMER" BY LIAM O'FLAHERTY
PRODUCTION DESIGNER-
ALEXANDRE TRAUNER

MUSIC SCORED BY BOOKER T. JONES
PERFORMED BY BOOKER T. & THE M.G.'s

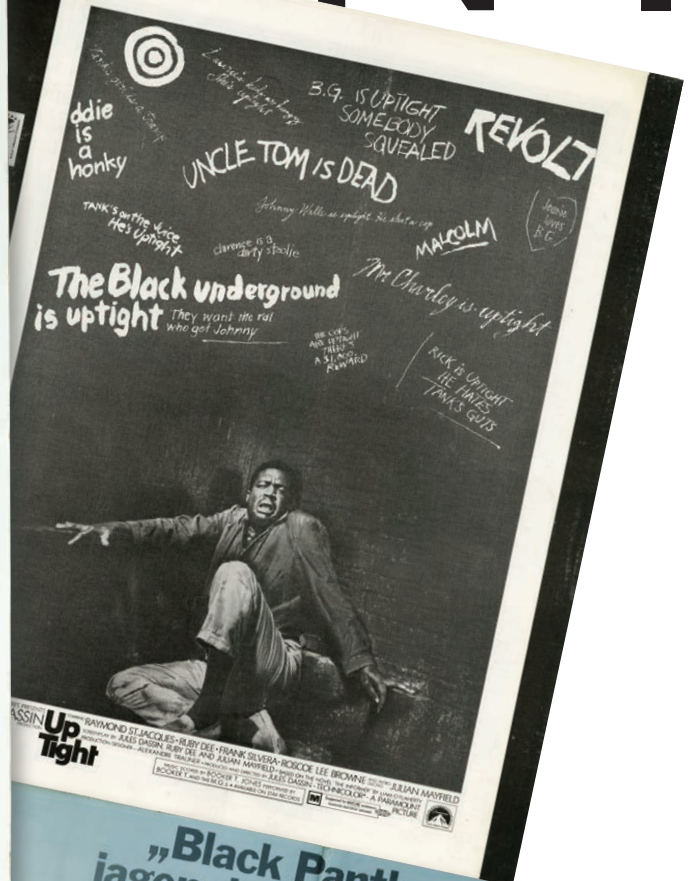
PRODUCED AND
DIRECTED BY JULES DASSIN
TECHNICOLOR®

A
PARAMOUNT
PICTURE

NOT
SUITABLE
FOR
CHILDREN



ROBERT BURTON PLS. LTD. GENEVE



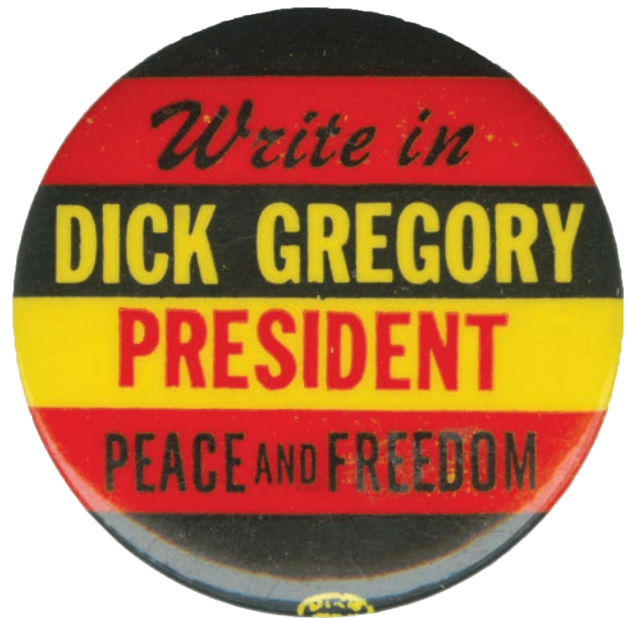
13 Archive of original campaign material for Dick Gregory's 1968 presidential run

Collection of vintage items promoting activist and comedian Dick Gregory's 1968 campaign for President of the United States as a write-in candidate, as a member of the Freedom and Peace Party.

Included are two copies of a promotional bumper sticker, a campaign button, and a pamphlet, printed by the New York State office of the Freedom and Peace Party, outlining the party's platform and write-in campaign strategy, and providing biographical information on Gregory and running mate Mark Lane.

All items Near Fine or better. Bumper stickers unpeeled.

\$850



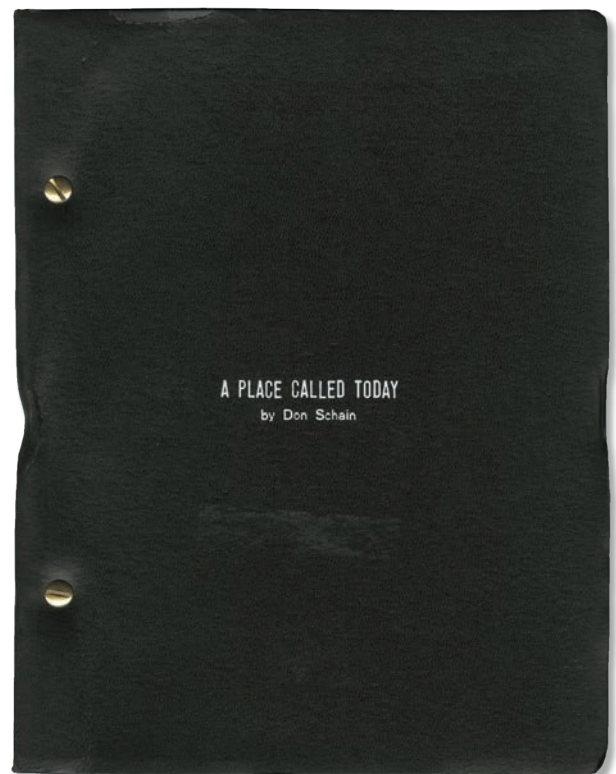
14 DON SCHAIN A Place Called Today

Draft script for the 1972 film, dated 1970, with a few brief holograph ink annotations throughout. Three production documents laid in with the script, including a copy of a first day call memo, an announcement of a cast and crew party at the Tavern on the Green, and a two page contact list with annotations in holograph ink replacing names and phone numbers.

A rumination on Nixon-era race relations and politics from director Don Schain, better known for his sexploitation films *Ginger* (1971) and *The Abductors* (1972). A no-nonsense African American mayoral candidate hires two radicals to orchestrate a bombing campaign in the hopes of frightening white citizens into voting for him and his anti-crime campaign.

Shot on location in Newark, New Jersey.

\$650





15 **RAY CHARLES (STARRING)**
PAUL HENREID (DIRECTOR)
Ballad in Blue

Collection of four vintage reference photographs from the 1965 film.

A blind musician helps a blind boy and his down-on-their-luck family, including the boy's overprotective mother and her hard-drinking composer boyfriend.

Shot on location in Paris and London.

10 x 8 inches. Near Fine.

\$550



16

JOSEPHINE BAKER (STARRING)
LUIS BUÑUEL (ASSISTANT DIRECTOR)
G.L. MANUEL (PHOTOGRAPHER)
Siren of the Tropics

Vintage matte-finish publicity photograph of actress Josephine Baker for the 1927 French silent film. Stamp of photographer G.L. Manuel on the verso.

The feature film debut of the then-21-year-old Baker, whose successful performance led to starring roles in *ZouZou* (1934) and *Princess Tam Tam* (1935).

6.75 x 9 inches. Fine.

\$875



17

MURRAY KORMAN (PHOTOGRAPHER)

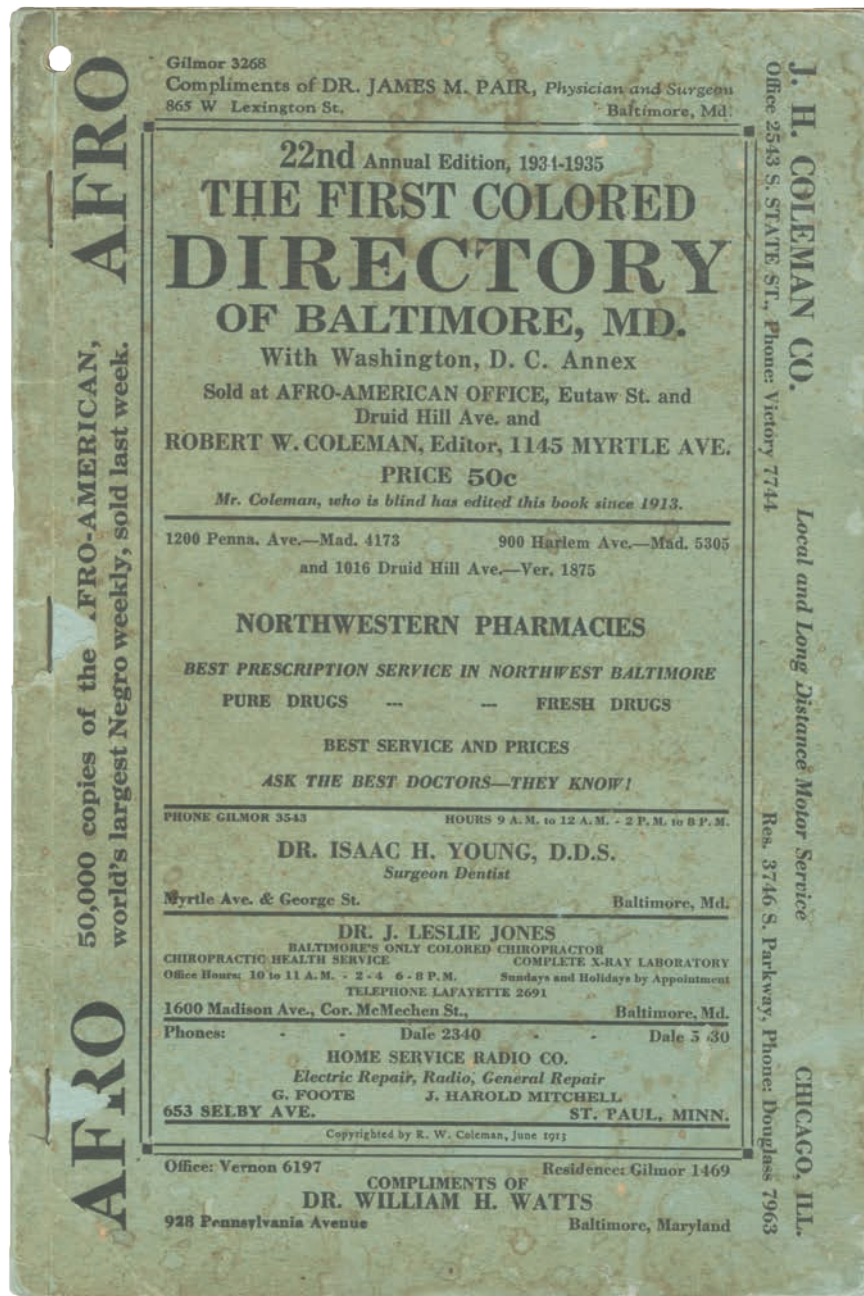
Original photograph of Josephine Baker, circa 1936

Vintage double weight photograph of actress and activist Josephine Baker barefoot, sporting pasties, a bikini bottom, and a cape. Photographer Murray Korman's studio logo in white at bottom right corner of the recto.

Ukrainian-American photographer Murray Korman was considered one of the top glamor photographers of the early twentieth century, capturing iconic images of Fred Astaire, Salvador Dali, Lena Horne, Betty Grable, Carmen Miranda, and many more.

8 x 10 inches. Very Good plus.

\$750



18

The First Colored Directory of Baltimore: 22nd Annual Edition, 1934-1935

Baltimore: *Baltimore Afro American*, 1935. First printing of the 22nd annual edition of the *First Colored Directory of Baltimore, with Washington, D.C. Annex*, for the years 1934-1935. Founded by Civil Rights and disability activist Robert W. Coleman.

In an era of strict and violently enforced legal segregation, directories like the one offered here were vital aspects of daily life for African Americans, aiding them in finding and supporting Black-owned businesses. Today, they provide a historical

reference for where African Americans lived, worked, ate, and were entertained in the first half of the twentieth century, often in communities that have suffered from subsequent decades of systemic racism, disinvestment, and neglect.

Good or better in stapled wrappers. Wrappers dampstained and foxed, with a one inch separation to the top fold of the front wrapper.

\$650



19 Original unused gambling punchboard, circa 1930s

Vintage gambling punchboard, marketed exclusively to an African American audience, unused and with punch stick still sealed under a printed label. Holograph pencil annotation to the distributor company label on the verso notes the board as serial No. 3322.

The predecessor to modern-day lottery scratch cards, punchboards originally came into use in the 18th century, created by tavern owners from pieces of wood, with small holes drilled into the wood which contained paper tickets or game pieces. The holes were then covered over with paper or foil, and after

purchasing a chance at the punchboard, patrons would puncture one of the hole covers (typically with a nail or in later years, a metal stylus included with the board) and retrieve the ticket. Boards increased in popularity throughout the ensuing decades, hitting a peak in the 1930s in bars and drugstores, before being discouraged and even outright banned in several states after World War II as a result of national crackdowns on gambling.

Approximately 4 x 2.5 inches. Near Fine.

\$725

20 MUHAMMAD ALI AND ROOSEVELT "ROSEY" GRIER The David Frost Show

Original transcript of David Frost's interviews with Muhammad Ali and Roosevelt "Rosey" Grier from season 1, episode 8 of the 1969-1972 television show. Single annotation in holograph red pencil on the first page, underlining "Cassius Clay" in the transcript title. Housed in the original glassine envelope.

The episode originally aired on Group W (US Westinghouse Corporation) television affiliates on July 16, 1969, and also featured interviews with actors Gloria Loring, Jerry Shane, and O.C. Smith, actor and athlete Johnny Weissmuller, and journalist Alden Whitman.

Just over the first half of the transcript is Frost's interview with Ali, focusing largely on race relations in the US, current boxing matches (from which

Ali had been barred, from 1967 till 1970, due to his refusal to be conscripted into the Vietnam War), and Ali's relationship with the Nation of Islam. The second half is Frost's interview with both Grier and Ali, the conversation, again, largely on US race relations at the time.

A fascinating interview of Ali during his exile from boxing, and an exceptional snapshot of a uniquely troubled period of US history.

Self wrappers. 20 leaves, with last page of text numbered 20. Spirit duplication, rectos only. Pages Near Fine, bound with a single staple.

\$650

DAVID FROST INTERVIEWS CASSIUS CLAY AND
~~ROOSEVELT GREEN~~
ROOSEVELT GREEN

(Music, applause)

FROST: Thank you, thank you so much. And now it's my great ~~pleasure~~ joy to welcome the one and only, Mohammed Ali.

(Applause)

FROST: Welcome. A great deal has happened since we last met. Did you see the Frazier - Quarry fight, for instance?

CLAY: No I did not. I didn't see that fight. I was here but I didn't see it.

FROST: How did you manage to resist it?

CLAY: Oh well, you know, I just don't have any interest in watchin' you know, so-called title fights.

FROST: Do you feel confident you could beat both?

CLAY: Well, I'd rather not go into that because, like, I've talked enough as far as boastin' and predictin' is concerned. I'm through boastin'.

FROST: You're through boasting?

CLAY: Yeah.

FROST: Why?

CLAY: Why I jus ~~don't~~ have no need to. You know. I was cam-
paignin' a lot for a lot of ~~the~~ these bouts, just to promote 'em but
I don't have to campaign now, like Mr. Nixon, he traveled all over
the country, you know, coming to sign your ~~many~~ autographs.
Now to see him you need a suit and a necktie and an appointment, see?
In other words, he's in office, he don't have to campaign no more, he's

DIRECTOR



21 Archive of original awards and photographs relating to director George Roy Hill

Archive of material belonging to director George Roy Hill, including an AFI Award for *Butch Cassidy and the Sundance Kid*, a brass plaque dated May 22, 1976 declaring Hill an Honorary Lugan of Johnstown, one alumni achievement award dated 1985 and presented to Hill from The Blake School, and an International Award from the Académie du Cinéma given to Hill for *Butch Cassidy and the Sundance Kid*.

Also included in the archive are eleven oversize reference photographs from the set of *Butch Cassidy and the Sundance Kid*, five oversize reference photographs and three reference photographs from the set of Hill's 1966 film *Hawaii*, two borderless reference photographs from the set of his 1962 film *Period of Adjustment*, one borderless reference photograph from the set of his 1975 film *The Great Waldo Pepper*, two borderless reference photographs from the set of Hill's 1988 film *Funny Farm*, two reference photographs taken on the set of *Playhouse 90*, one borderless color photograph of Hill circa 1975, two photographs from the set of the 1953 television series *Kraft Theatre*, and one double

weight photograph of Hill's family circa 1962, with a holograph annotation on the verso in Hill's hand.

Académie du Cinéma award: 13.25 x 16.75 inches, hand calligraphed on board. Very Good plus, with light edgewear.

AFI award: Approximately 8 x 10 inches, housed in a frame measuring 14 x 11 inches. Near Fine, unexamined out of frame.

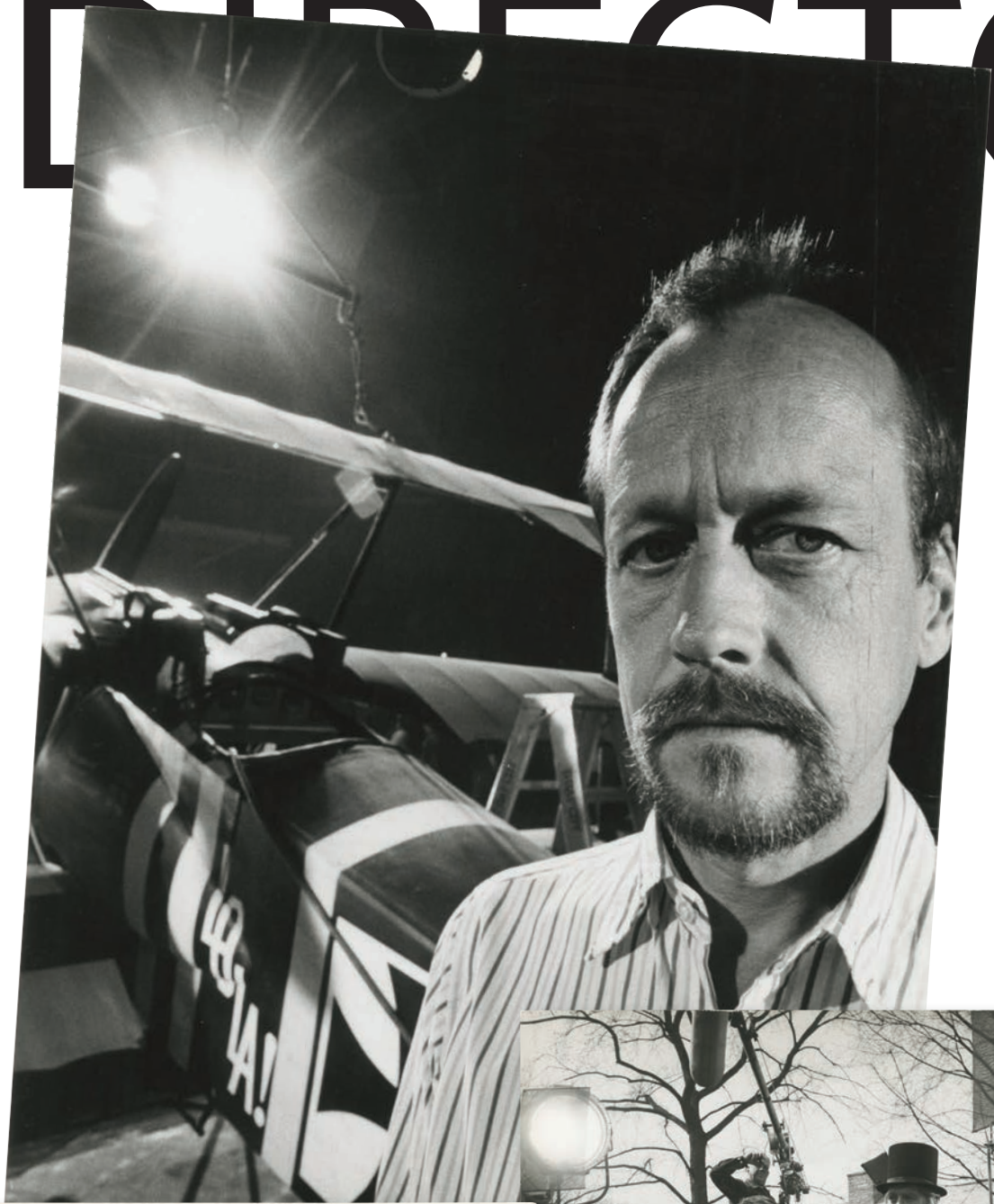
The Blake School award: 10 x 13 inches. Some light chipping to frame, else Near Fine, unexamined out of frame.

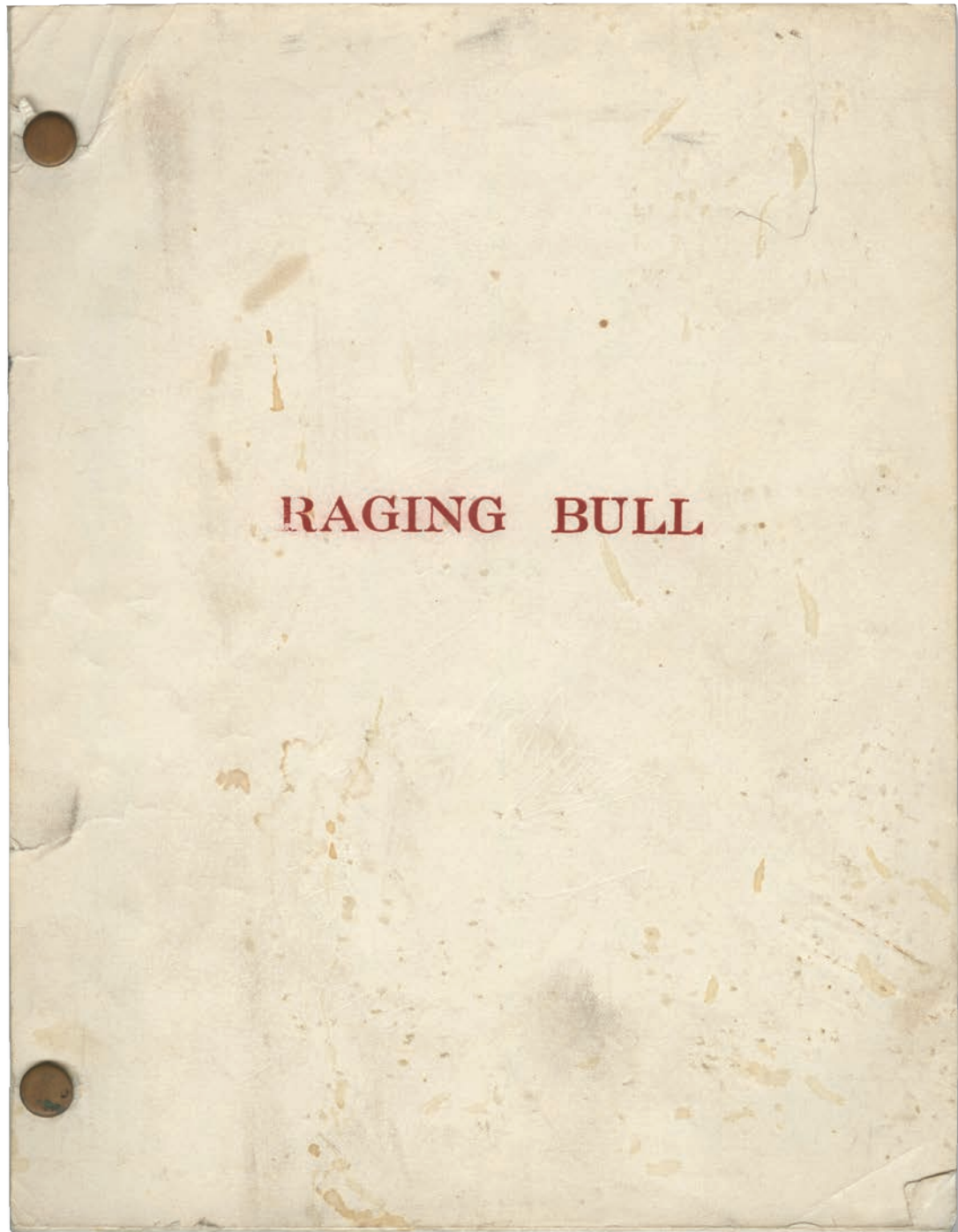
Johnstown plaque: 7 x 9 inches. Very Good plus, with some light chipping to wood and scratches to brass plate.

Photographs range in size, from 14 x 11 inches to 9.5 x 7 inches. Generally Near Fine.

\$3500

S DIRECTO





22

MARTIN SCORSESE (DIRECTOR)
ROBERT DE NIRO, JOE PESCI (STARRING)
Raging Bull

Revised Draft script for the 1980 film, dated July 5, 1978, preceding the film's release by two years.

Based on the 1970 memoir by former middleweight champion Jake LaMotta, about his struggles in and out of the ring. Winner of two Academy Awards,

including Best Actor for Robert De Niro, and nominated for six more.

National Film Registry. Ebert I. Spicer US.

\$4500



Photo Credit:
Phil Caruso

23 MARTIN SCORSESE (DIRECTOR) ROBERT DE NIRO, SHARON STONE (STARRING) Casino

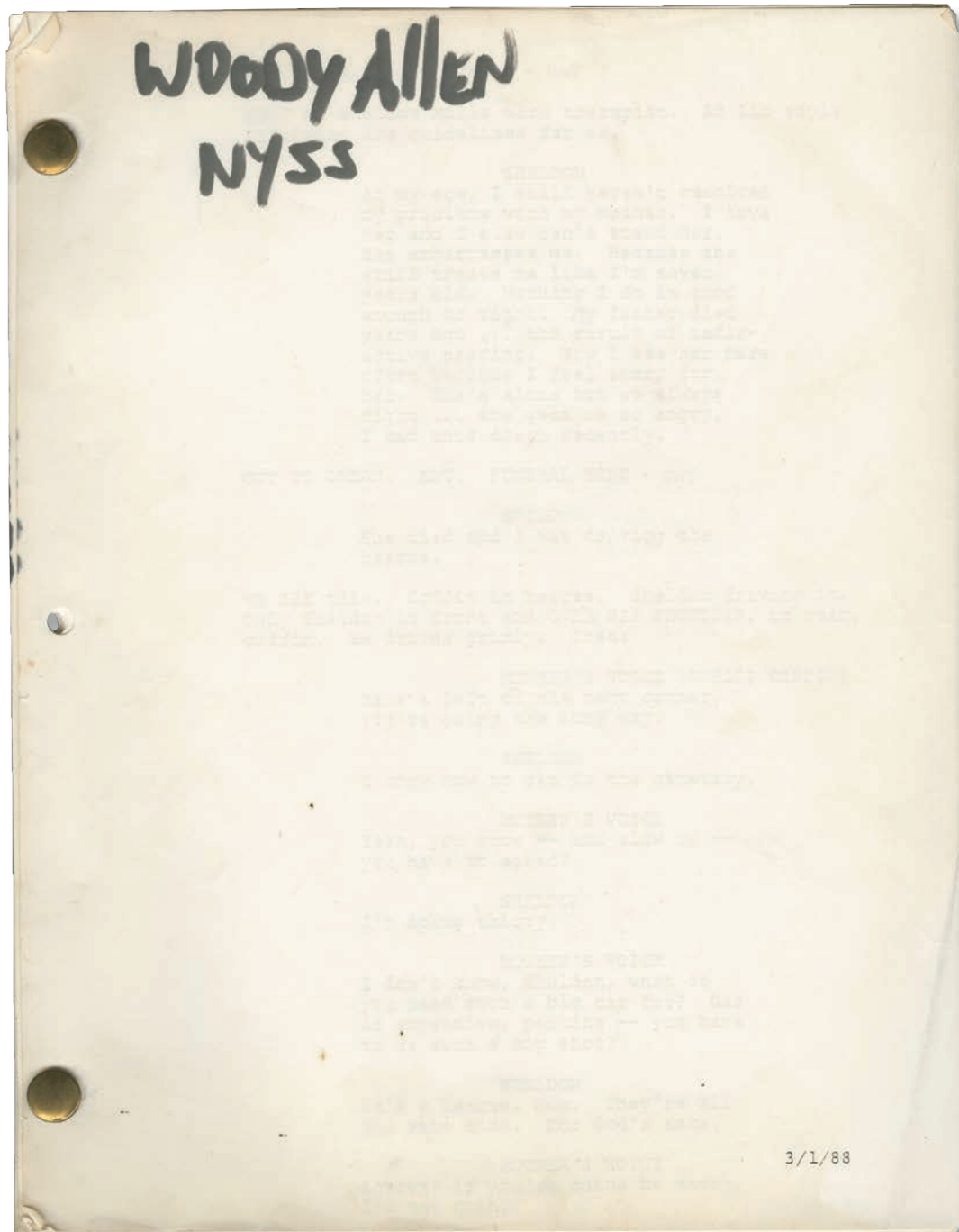
Two vintage reference photographs taken on the set of the 1995 film, showing director Martin Scorsese working with actors and crew (including Robert De Niro and Don Rickles) on the expansive casino floor set. Holograph pencil and ink annotations regarding layout on the verso, along with the printed label of the film's photographer Phillip V. Caruso.

Scorsese's fifteenth film, based on screenwriter Nicholas Pileggi's 1995 nonfiction book *Casino: Love and Honor in Las Vegas*.

Set and shot on location in Las Vegas, with casino scenes shot at the Riviera.

10 x 8 inches. Fine.

\$750



24 WOODY ALLEN (DIRECTOR, STARRING) MIA FARROW (STARRING) New York Stories: Oedipus Wrecks

Draft script for the third and final segment of the 1989 anthology film, dated March 1, 1988. Copy belonging to director Woody Allen, with holograph ink annotations, in Allen's hand, of his name and "NYSS" [New York Short Stories] on the top left of title page.

An anthology film featuring three of American cinema's foremost auteurs (the others being Francis Ford Coppola and Martin Scorsese), with each unconnected segment united by a New York setting.

\$1500



25 MICHAEL POWELL, Emeric Pressburger The Red Shoes

Vintage oversize reference photograph of director Michael Powell, actress Moira Shearer, and other cast and crew members posing together on the set of the 1948 British film.

From the archive of film historian and author Joel Finler.

Loosely based on the 1845 fairy tale by Hans Christian Andersen, about an up-and-coming prima ballerina whose personal life is strained by her ballet master's obsessive demand that she devote herself entirely to her career. Michael Powell's tenth

collaboration with his longtime partner Emeric Pressburger, a critical success and worthy successor to their 1947 Technicolor classic *Black Narcissus*.

Nominated for five Academy Awards, winning two.

12 x 9 inches. Near Fine.

Criterion Collection 44. Ebert III. Rosenbaum 1000. Schrader Canon Fodder 41.

\$1500



26

HOWARD HAWKS (DIRECTOR)

CARY GRANT, JEAN ARTHUR, RITA HAYWORTH (STARRING)

Only Angels Have Wings

Collection of four vintage keybook set design photographs from the 1939 film, with keybook tab extension removed at the left margin but with linen tape remaining on the verso of same.

Nominated for two Academy Awards.

10.25 x 8 inches. Near Fine.

National Film Registry. Criterion Collection 806.
Godard, *Histoire(s) du cinéma*. Rosenbaum 1000.

\$675





27

HOWARD HAWKS (DIRECTOR)
PAUL MUNI, ANN DVORAK (STARRING)
Scarface

Two vintage reference photographs from the 1932 film, showing actors Paul Muni, George Raft, Karen Morley, Purnell Pratt, and others.

Based on the 1930 book by Armitage Trail, in turn based on the true exploits of notorious Prohibition-era mob boss and bootlegger Al Capone. Along with *Public Enemy* (released only a few months prior), generally considered to be the quintessential American gangster film, one that Capone himself came to embrace and even screen in his home.

10 x 8 inches. Photographs Near Fine and Very Good plus, respectively.

Set in Chicago.

National Film Registry. Godard, *Histoire(s) du cinéma*. Grant US. Penzler 101. Rosenbaum 1000. Scorsese, *A Personal Journey Through American Movies*.

\$650



28

JOSEPH LOSEY (DIRECTOR)
HAROLD PINTER (SCREENWRITER)
DIRK BOGARDE, JAMES FOX (STARRING)
The Servant

Vintage reference photograph from the 1963 film noir. A wonderful fourth wall version of the film's most classic shot, this outtake including cinematographer Douglas Slocombe, director Joseph Losey, actor James Fox, and a man adjusting the chandelier, all in the reverse mirror image.

From the archive of film historian and author Joel Finler.

The first of Losey's three legendary collaborations with screenwriter-playwright Harold Pinter, a dark, squeamish parable that tells a familiar servant-

becomes-master tale, but surpasses mediocrity through a journey into the psyche of the servant himself. A classic of 1960s British cinema.

Set and shot on location in London.

8 x 10 inches. Very Good plus.

Spicer UK.

\$650



29

SAM PECKINPAH (DIRECTOR)
KRIS KRISTOFFERSON, ALI MACGRAW (STARRING)
Convoy

Two vintage borderless reference photographs taken on the set of the 1978 film, one showing director Sam Peckinpah laughing with actress Ali McGraw in the desert, the other showing Peckinpah on a camera car with a walkie-talkie, directing McGraw and actor Kris Kristofferson, who are driving a Mack truck.

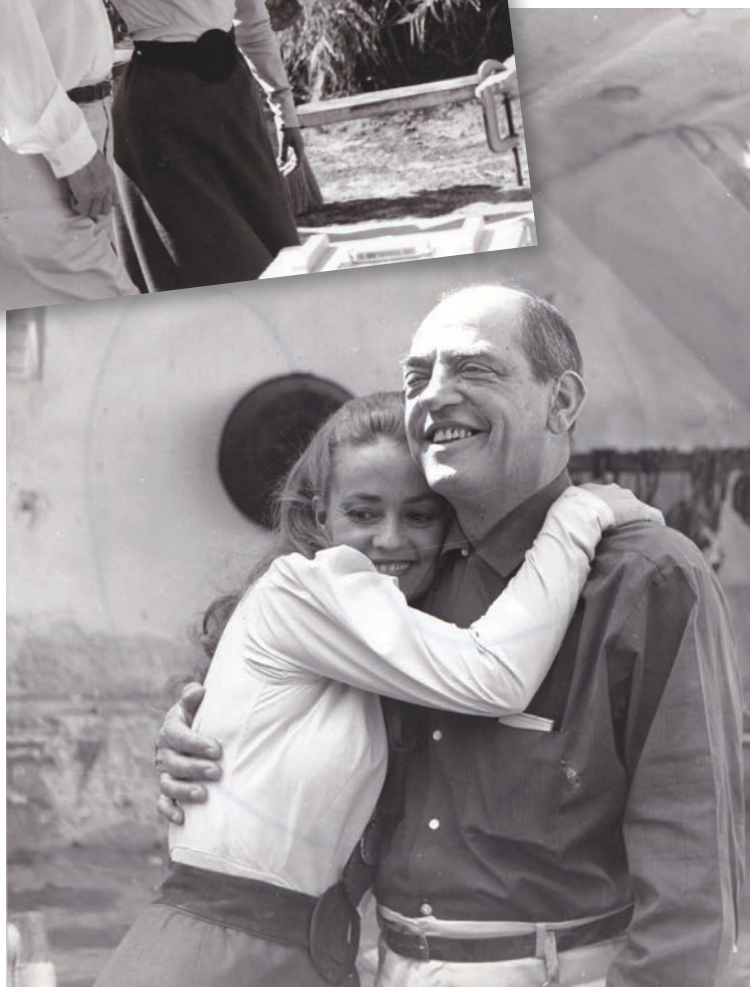
From the archive of film historian and author Joel Finler.

An aggrieved group of truck drivers hold an ongoing high-speed protest convoy over a mile long. Peckinpah's most commercially successful film, loosely based on C. W. McCall's 1975 hit country song.

Shot on location in New Mexico and California.

10 x 8 inches. Near Fine.

\$650



30

LUIS BUÑUEL
Diary of a Chambermaid

Two vintage borderless reference photographs from the set of the 1964 film, one showing actress Jeanne Moreau embracing director Luis Buñuel, the other showing Buñuel and Moreau in conversation between takes, with a camera crew in the background. Provenance stamp on the verso, along with holograph pencil and ink annotations.

Based on Octave Mirbeau's 1900 novel, following a chambermaid in 1930s France whose Parisian beauty and sophistication at turns alienate and arouse the

bourgeoisie members of the country house where she has recently found employment.

Shot on location in Seine-Maritime, Saint-Maurice, and Essonne, France.

7.25 x 9.5 inches. Near Fine.

Criterion Collection 117.

\$550



31 DAVID LYNCH Eraserhead

Collection of four vintage oversize borderless double weight photographs from the 1977 film. All four with labels specific to the film's French release affixed to the bottom right corner of the recto, noting the film's French title, *Labyrinth Man*, and three with provenance stamps on the verso.

Director David Lynch's first feature film. The AFI provided the director with use of their lot (where he also lived during much of filming) at no charge, but he had difficulty getting financial assistance from them on the basis of his 20-page script and decidedly unorthodox methods. Terence Malick

screened the film at one point for a financial backer, who walked out, calling the movie "bullshit." A bad call, as the film found wild success on the midnight movie circuit—and subsequent reconsideration as a legitimate art film—and gained the admiration of everyone from Charles Bukowski to Stanley Kubrick.

12 x 9.5 inches. Near Fine.

National Film Registry. Criterion Collection 725. Rosenbaum 1000.

\$650

32

HENRI-GEORGES CLOUZOT (DIRECTOR)
BRIGITTE BARDOT (STARRING)
 La Vérité

Vintage oversize borderless reference photograph from the 1960 French film, showing actors Charles Vanel and Brigitte Bardot. Holograph pencil and ink annotations on the verso regarding layout, along with the stamp of Parimage agency and ICI Paris.

A young woman finds herself standing trial for the murder of her lover, forcing her to reflect on her memories of their turbulent relationship.

11 x 7 inches. Very Good plus, with a few touch-ups on the recto for press use.

\$650



33

JOSEF VON STERNBERG (DIRECTOR)
MARLENE DIETRICH (STARRING)
 The Scarlet Empress

Vintage borderless reference photograph of director Josef von Sternberg on the set of the 1934 film. Mimeo snipe on verso.

Loosely based on the diary of Catherine the Great as edited by Manuel Komroff, following Catherine from childhood through her rise to Empress. Sternberg's sixth and penultimate film starring Marlene Dietrich.

7.25 x 9.5 inches. Near Fine.

Criterion Collection 109. Ebert III. Rosenbaum 1000. Scorsese, *A Personal Journey Through American Movies*.

\$550



34

PRESTON STURGES The Great McGinty

Master File script for the 1940 film, dated April 28, 1939, seen here under the working title *Down Went McGinty*. This revision contains an appropriately unusual and rather whimsical foreword by director Preston Sturges, with two earlier working titles, *Biography of a Bum* and *The Vagrant*, cited on the second and fourth leaves, respectively.

Sturges had become a very successful Hollywood screenwriter by the late 1930s, and with his screenplay for *The Biography of a Bum*, wanted so much to direct the film that he offered to do the job for free. With very few exceptions (notably Charlie Chaplin), the notion of an established studio writer directing a film was nearly

unheard of in Hollywood, where writers were typically not even allowed on the set.

Over the six-year period during which the script remained unproduced, the title changed to *The Vagrant*, then *Down with McGinty*, then, finally, just prior to production, to *The Great McGinty*. The resulting film's success allowed Sturges to continue as a writer-director, with a magnificent career that included one classic after another, including *Sullivan's Travels*, *The Lady Eve*, *Unfaithfully Yours*, *The Palm Beach Story*, and *Hail the Conquering Hero*.

\$6500

FOREWORD

Too much has been said of the virtues of honesty. Practically everyone has a kind word for it although, like exercise, fresh air, or parting the hair in the middle, it agrees with certain people only.

Meat is not good for cows, whiskey is terrible for gold fish, and I purpose to show that honesty is as disastrous for a crook as is knavery for the cashier of a bank.

A man is what he is. So was he made. So will he be.

The Author

Hollywood,
July nineteenth
1 9 3 3

#8387
#1256
FILE COPY
MASTER FILE

FILE COPY
RETURN TO STORY DEPT.
PARAMOUNT STUDIO - HOLLYWOOD

MASTER FILE
672
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PLEASE RETURN
TO
STORY DEPT.

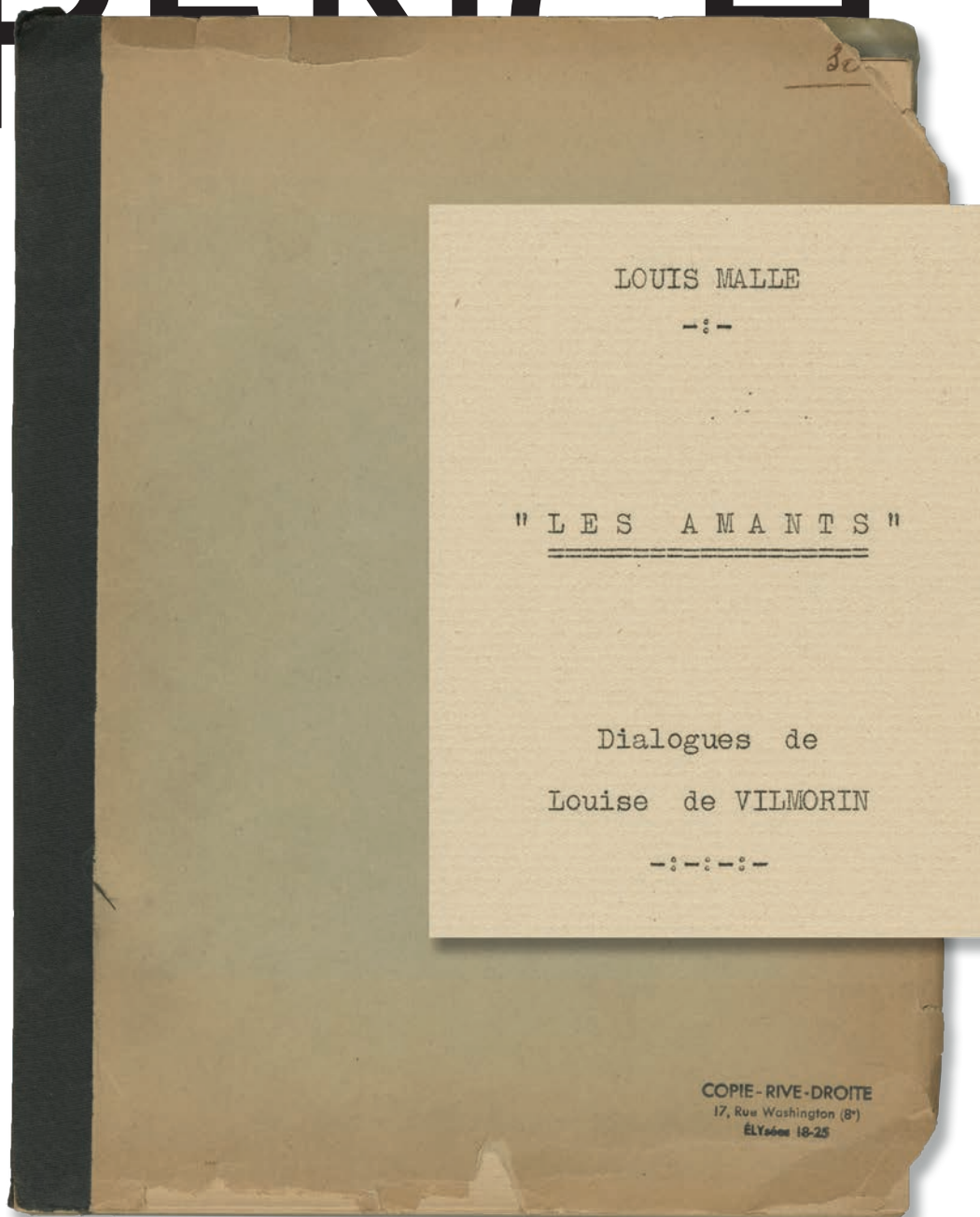
PRODUCED

The Great McGinty
(DOWN WENT MCGINTY)

Preston Sturges

Copied April 28, 1939

FRENCH CI



35

LOUIS MALLE (DIRECTOR)
JEANNE MOREAU, ALAIN CUNY (STARRING)
The Lovers

Draft script for the 1958 French film, undated. Text and titles in French.

Based on the 1777 erotic novel *Point de lendemain* by Dominique Vivant. Director Louis Malle's second film, about a wealthy woman who becomes bored with both her emotionally distant husband and her lover, and abruptly leaves them both to take up with a younger man. After its release in the US, the film became the subject of a landmark First Amendment case before the Supreme Court, where Justice Potter Stewart, in

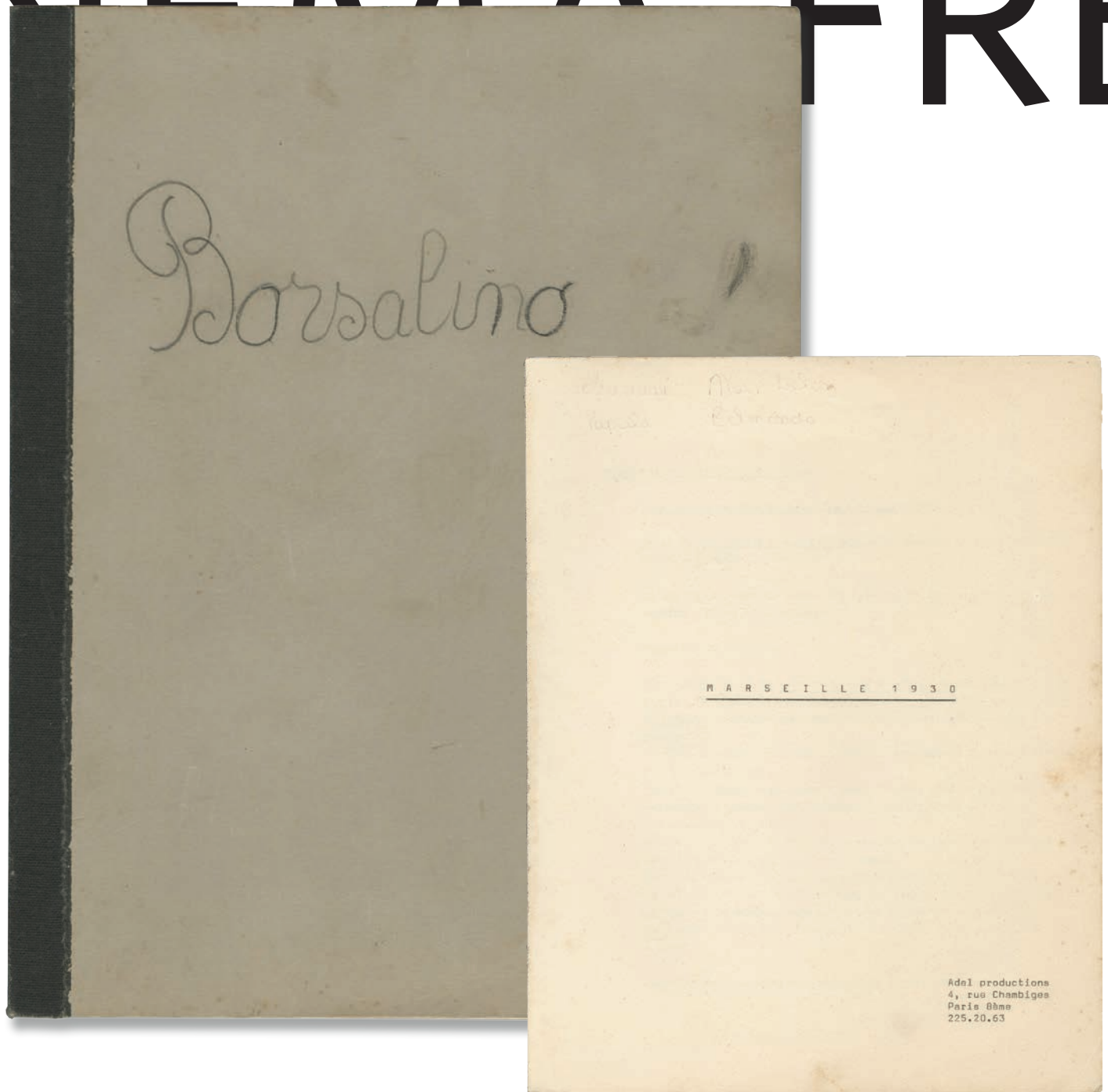
declaring the film not obscene, issued the immortal phrase "I know it when I see it" with regard to what constitutes pornography.

Set and shot on location in Paris, Dijon, Burgundy, and Côte-d'Or.

Criterion Collection 429.

\$1750

MEMA FRE



36

JACQUES DERAY (DIRECTOR)
JEAN-PAUL BELMONDO, ALAIN DELON, CATHERINE ROUVEL (STARRING)
Borsalino

Draft script for the 1970 French film noir, undated, seen here under the working title *Marseille 1930*. Copy belonging to an unknown crew member, with their holograph ink annotations scattered throughout. Text in French.

Based on the 1959 book *Bandits à Marseille* by Eugene Saccamano, about two small time gangsters in 1930s Marseille who go into business together.

Set and shot on location in Marseille and Paris.

Grant France. Spicer France.

\$1650



LES ARTISTES ASSOCIÉS
1030 - BRUXELLES

37 FRANÇOIS TRUFFAUT (DIRECTOR) ISABELLE ADJANI (STARRING) The Story of Adèle H.

Collection of four vintage press photographs taken on the set of the 1975 film. Three of the photographs show director François Truffaut and his crew working on the set, and the fourth shows Truffaut in uniform next to actress Isabelle Adjani. French press agency stamp on the verso of each print.

Based on the diaries of Adèle Hugo, the youngest daughter of author Victor Hugo, about a woman whose romantic obsession with an indifferent military captain eventually leads to her despair

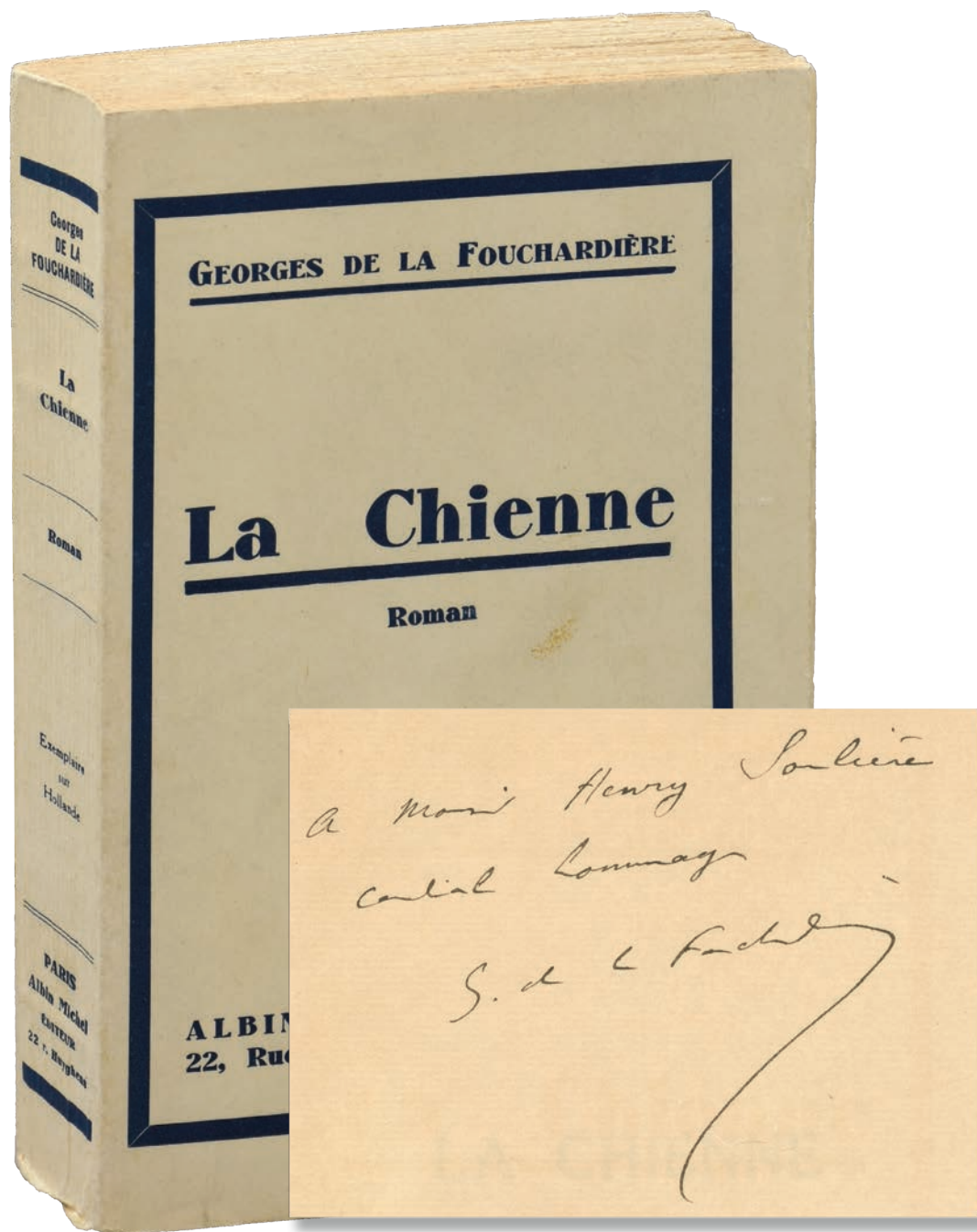
and madness. Isabelle Adjani was nominated for an Academy Award, making her, at age 20, the youngest Best Actress nominee of all time in 1975.

Set in Halifax, Nova Scotia, and shot on location in Barbados, Senegal, and the Channel Islands.

8 x 10 inches. Fine.

\$1350





38

GEORGES DE LA FOUCHARDIÈRE
La Chienne

Paris: Albin Michel, 1930. First French Edition (and correct first). Inscribed by the author on the front endpaper: "A monsieur Henry Soulière / cordial hommage / G. de la Fouchardière." ("To Mr. Henry Soulière / respectfully / G. de la Fouchardière.") The large paper edition, one of 40 copies (this being No. 31) printed on Hollande paper.

Basis for two classic films: director Jean Renoir's *La Chienne* (1931), and the American film noir standard *Scarlet Street* (1945) directed by Fritz Lang.

Very Good plus in wrappers, slightly cocked, with an equally slight roll and brief wear on the bottom edge of the rear wrapper.

\$1250



39

JEAN-PIERRE MELVILLE (DIRECTOR)
ROGER DUCHESNE (STARRING)
 Bob le Flambeur

Vintage oversize borderless reference photograph from the 1956 French film noir, showing actor Roger Duchesne surrounded by Gallic toughs. Holograph ink annotations to the verso.

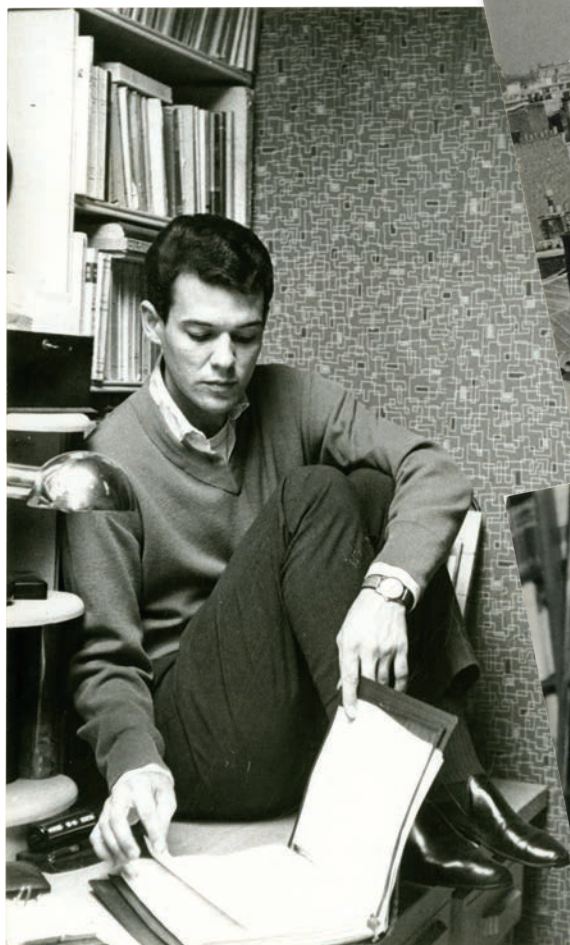
Faced with an unlucky streak and debts to pay, a former bank robber turned gambler plans a heist of the Deauville casino during Grand Prix weekend. A key French New Wave antecedent and core French film noir.

Set and shot on location in the Montmartre district in Paris and Calvados, France.

9.5 x 12 inches. Near Fine.

Criterion Collection 150. Grant France. Ebert II. Lee, *The Heist Film*. Selby France.

\$975



40 JACQUES BECKER Le Trou

Collection of 16 vintage borderless photographs from the 1960 French film noir. A remarkable collection, including reference photographs from the film, candid shots, and shots from the set. On-set images include director Jacques Becker with a camera and with the cast, actors Marc Michel and Michel Constantin, and other members of the cast and crew. Annotations in holograph pencil on the versos of nearly all of the photos.

Based on José Giovanni's 1957 first novel *Le Trou*, in turn based on the true story of the 1947 Le Santé prison break, with one of the real escapees, Keraudy, playing his own character in the film.

Four photos 7 x 9.5 inches, twelve photos 5 x 7 inches. Very Good plus to Near Fine.

Criterion Collection 129. Godard, *Histoire(s) du cinéma*. Grant France. Selby France. Spicer France.

\$875





41

JEAN RENOIR (DIRECTOR)

ÉMILE ZOLA (NOVEL)

JEAN GABIN, SIMONE SIMON (STARRING)

La Bête Humaine

Vintage oversize black-and-white double weight still photograph from the 1938 film. Shot by acclaimed portrait photographer Sam Levin, who worked with director Jean Renoir on several other productions, including *La Grande Illusion* (1937) and *The Rules of the Game* (1939).

Based on Émile Zola's 1890 novel. One of the director's biggest commercial successes, with

a powerful lead performance by Gabin. Remade in the US by Fritz Lang in 1954 as *Human Desire*.

11.5 x 12 inches. Near Fine.

Criterion Collection 324.

\$975



42

JEAN-LUC GODARD**Two or Three Things I Know About Her**

Collection of five vintage borderless reference photographs from the 1967 French film. All but one with a stamp specific to the film's French release on the verso.

A day in the life of a suburban housewife, following her as she intersperses her daily routine of housework, cleaning, and shopping with appointments as a call girl. One of director Jean-Luc Godard's most highly

regarded, stylistically innovative films, released the same year as *Week-end* and *La Chinoise*.

Set and shot on location in Paris.

Four photographs 7 x 5 inches, one 8 x 5 inches. Near Fine.

\$675



43

LOUIS MALLE (DIRECTOR)
JEANNE MOREAU (STARRING)
Elevator to the Gallows

Collection of four vintage matte-finish borderless photographs of actress Jeanne Moreau on location for the 1958 French film noir.

The film's new cinematic realism was both indebted and pivotal to the French New Wave, and skyrocketed the career of actress Jeanne Moreau, whose disaffected, makeupless

performance was the scandal of Paris for months following the film's release.

12 x 9.5 inches. Near Fine.

Criterion Collection 335. Grant US. Selby US.

\$675

44

**JACQUES PRÉVERT (SCREENWRITER)
PIERRE PRÉVERT (DIRECTOR)**
It's in the Bag

Collection of six vintage oversize matte-finish double weight reference photographs from the 1932 French comedy film. Also known under the French title, *L'Affaire est dans le sac*.

A milliner and his salesman plan to kidnap a millionaire, but accidentally kidnap the millionaire's bored young son, who is thrilled to be part of an adventure. The feature film debut of noted surrealist poet and left-wing screenwriter Jacques Prévert.

Shot on location in Joinville-le-Pont, France.

9.25 x 11.5 inches. Very Good plus overall.

\$750



45

FRANÇOIS TRUFFAUT
The Soft Skin

Vintage oversize borderless photograph from the 1964 French film.

François Truffaut's fourth film, about a seemingly happily married literary scholar who begins an affair with an airline stewardess.

Set and shot on location in Portugal and France.

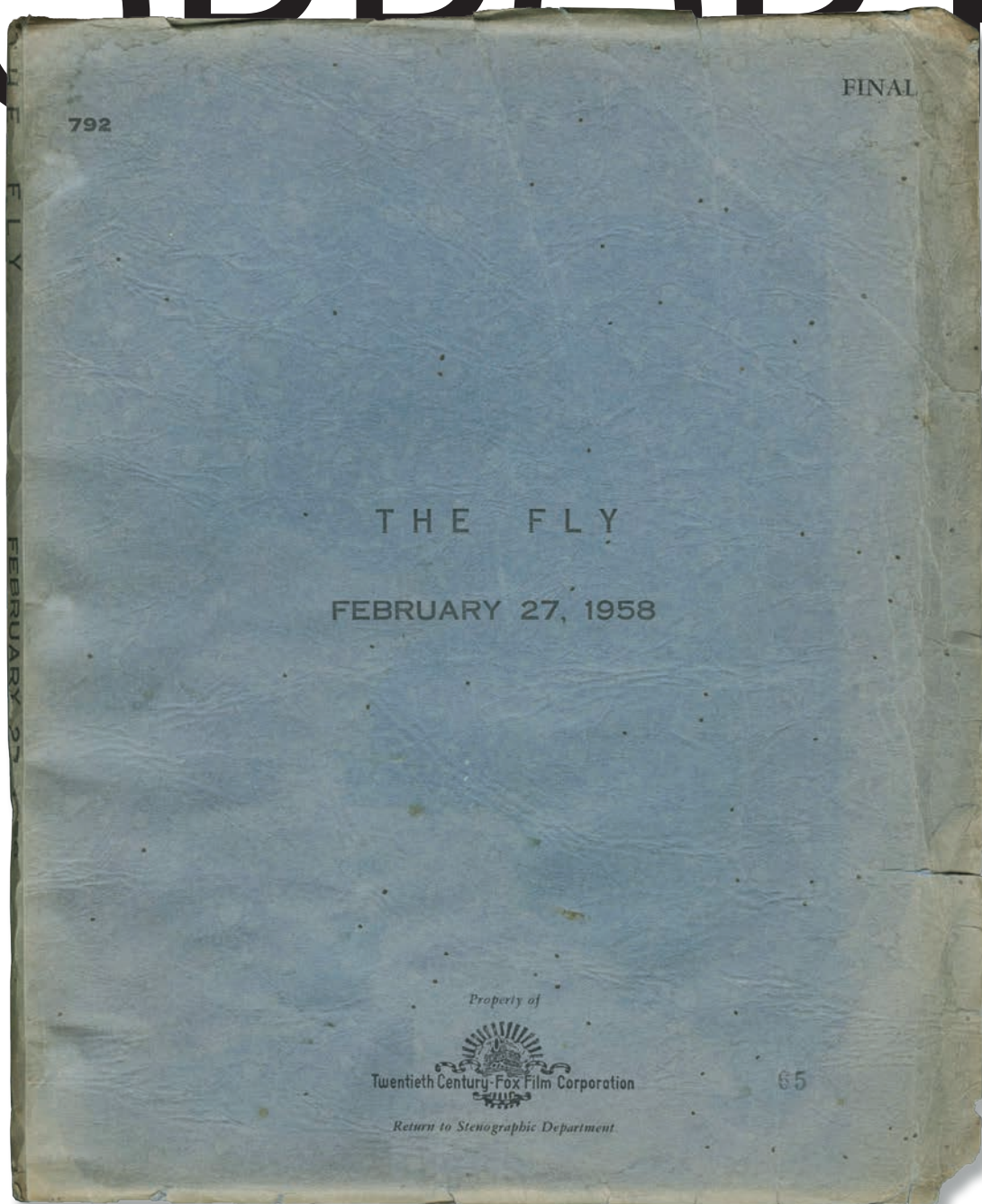
11 x 8 inches. Very Good, with a slight curl, light creasing to the bottom edge, and pinholes to the corners.

Criterion Collection 749. Rosenbaum 1000.

\$750



HODDODH



46

KURT NEUMANN (DIRECTOR)
VINCENT PRICE (STARRING)
The Fly

Final script for the 1958 film, dated February 27, 1958.

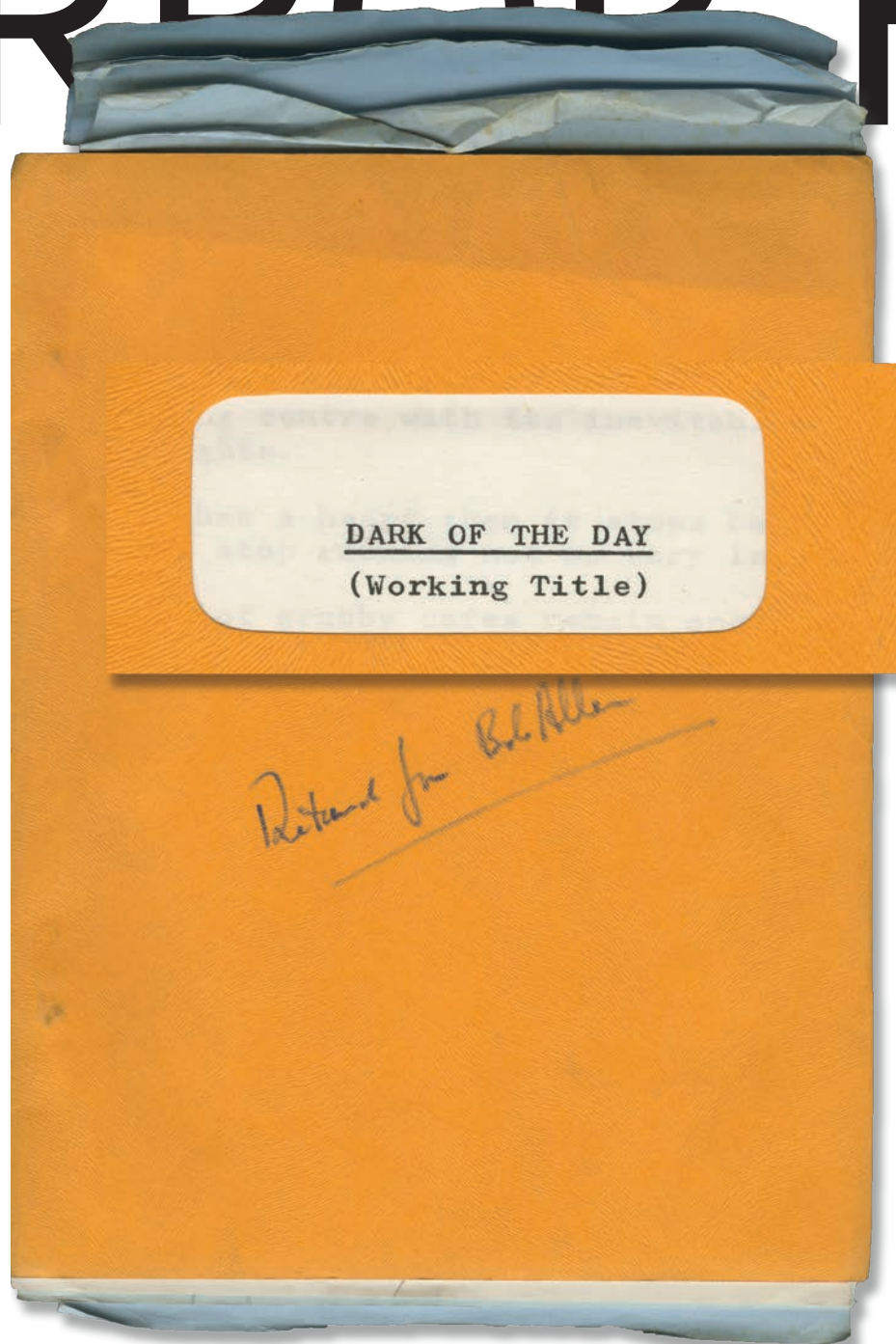
Based on a 1957 short story by George Langelaan, about a scientist who is transformed into a grotesque, human-fly hybrid after his experiments with a matter-transportation machine go very wrong. A breakthrough hit for actor Vincent Price as well as director Kurt Neumann, although Neumann would pass away a month after the film's release.

Basis for the 1986 film directed by David Cronenberg.

Some of the film's exteriors shot on location in Montréal.

\$4250

ORROR HO



47

MIA FARROW (STARRING)
RICHARD FLEISCHER (DIRECTOR)
See No Evil

Archive of two draft scripts for the 1971 film, one undated and under the working title *Buff*, the other noted as a second draft, under the working title *Dark of the Day*. Second draft script belonging to sound mixer Bob Allen, with his name on the front wrapper and his holograph ink and pencil annotations throughout.

A recently blinded woman visits her aunt and uncle's country mansion, where she is stalked by a mysterious killer.

Shot on location in Berkshire, England.

\$1450



48 **MARTIN GREEN** Dark Sanity

Vintage album with approximately 300 reference photographs, a mix of black-and-white and color, from the 1982 horror film. Included with the album are four contact sheets (presenting approximately 120 images), one loose black-and-white reference photograph, and four negative strips housed in individual sleeves, all housed in a photography developer envelope. Single holograph ink annotation on the front of the album, noting the film title.

From the estate of cinematographer John McCoy.

Although the balance of the photographs were apparently taken for continuity and set documentation, multiple pages near the end of the album capture cast and crew members on the set. These photographs show crew members setting up scenery and relaxing, actors getting their makeup touched up and playfully posing with props (including



quite a few humorous shots with a severed head) between takes, and several large group shots, ostensibly taken on the last day of filming.

A Z-budget thriller about a troubled woman who experiences psychic hallucinations of brutal decapitations after moving to a new house with her emotionally distant husband, and begins to suspect the murders are visions of her own future.

Photographs, negatives, and contact sheets varying sizes, most between 10 x 8 inches and 5 x 7 inches. Generally Near Fine. Album Very Good plus overall.

Thrower, *Nightmare USA*.

\$1750

HORROR

49 **DARIO ARGENTO** **Trauma**

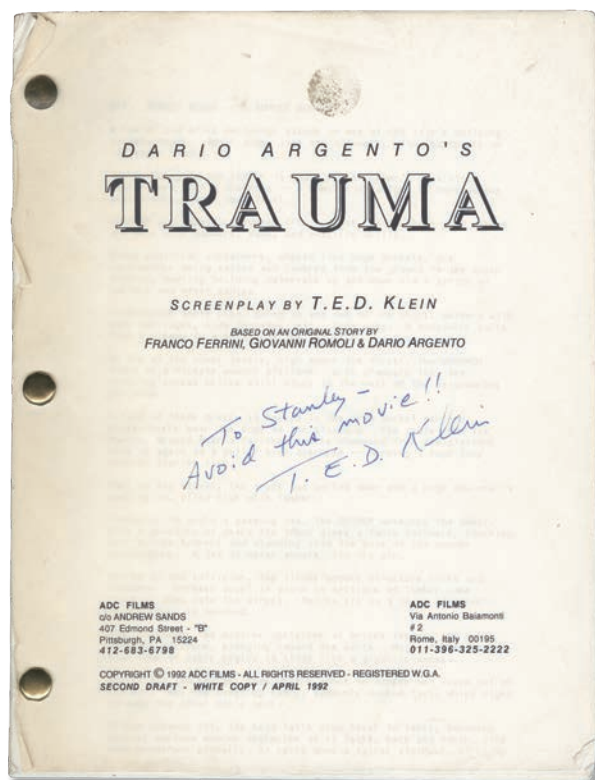
Second Draft script for the 1993 film, dated April 1992. Inscribed by screenwriter and author Theodore "Eibon" Donald ("T.E.D.") Klein on the title page: "To Stanley — / Avoid this movie!!! / T.E.D. Klein."

Director Dario Argento's first feature-length American production, a giallo horror film about a young anorexic woman who, with the help of her new lover, searches for the serial killer responsible for the deaths of both of her parents.

Set in Minneapolis, and shot on location in Minneapolis, Hopkins, and St. Paul, Minnesota.

McPadden, *Heavy Metal Movies*.

\$750

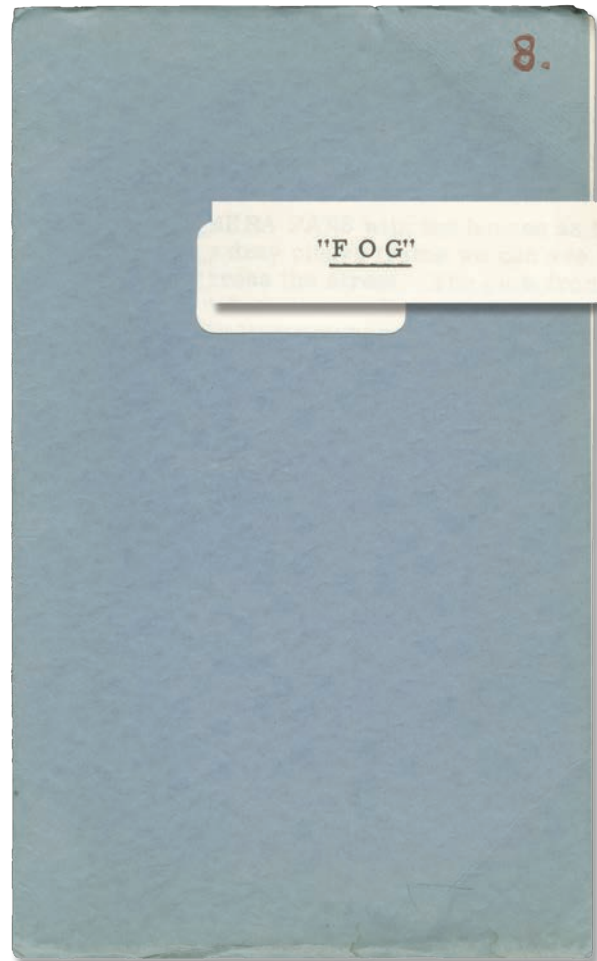


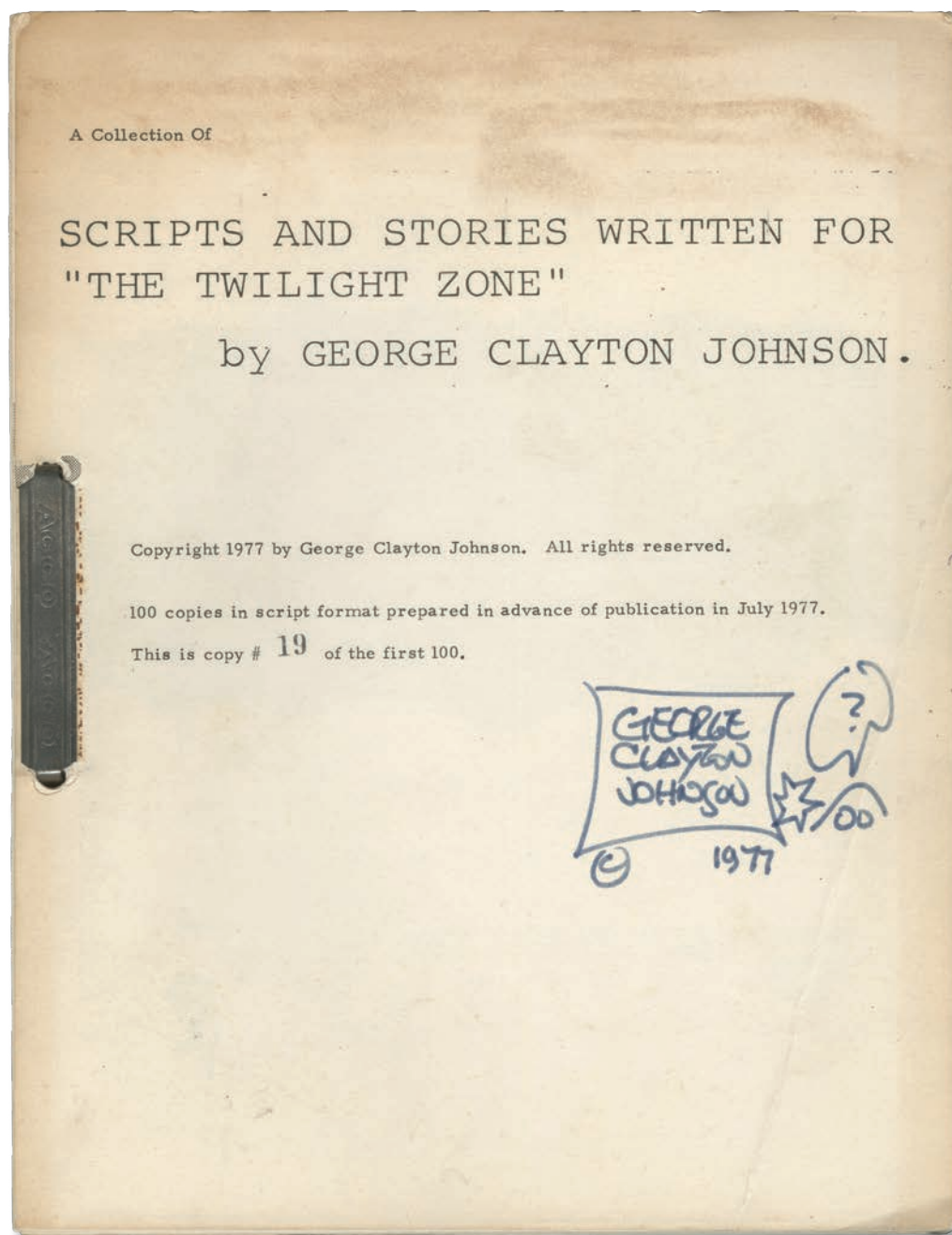
50 **JAMES HILL** **A Study in Terror**

Draft script for the 1965 horror film, dated March 15, 1965, seen here under the working title *Fog*. Single holograph ink annotation on the front wrapper, noting No. 8.

Classic characters from different literary realities merge as Sherlock Holmes and Dr. Watson set about stopping Jack the Ripper, who is murdering innocent women all over Whitechapel.

\$675





51

GEORGE CLAYTON JOHNSON**A Collection of Scripts and Stories Written for *The Twilight Zone***

San Diego: Valcour and Krueger, 1977. First Limited Edition, stamped copy No. 19 of 100 copies, in script format, prepared in advance of publication in July 1977. Signed and illustrated by the author in blue marker on the front wrapper.

The volume includes seven short stories and four screenplays, three of which are presented in both story and screenplay format, covering eight *Twilight Zone* episodes: two from season one

("All of Us are Dying," "Execution"), two from season two ("A Penny for Your Thoughts," "The Prime Mover"), three from season three ("Nothing in the Dark," "A Game of Pool," "Kick the Can"), and one from season five ("Ninety Years Without Slumbering").

Pages Near Fine, wrapper Very Good plus.

\$675

52

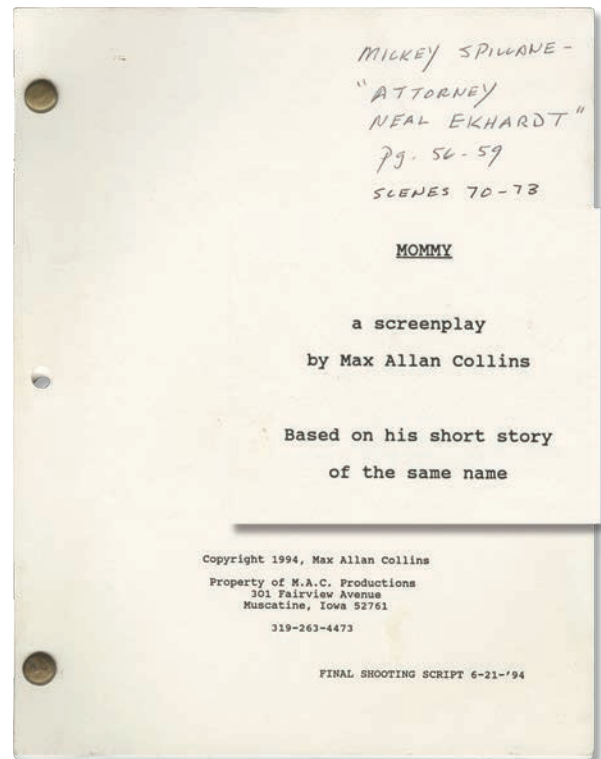
MAX ALLAN COLLINS Mommy

Final Shooting script for the 1995 film, undated. Copy belonging to noted crime writer Mickey Spillane, who appeared in a cameo in the film as a personal favor to director Max Allan Collins, with Spillane's name in holograph ink on the front wrapper and annotations highlighting lines to pages 56-59.

A woman's increasingly psychotic obsession with her young daughter culminates in a string of gruesome murders. Collins' debut film, following a lengthy career as a mystery novelist and comic writer. Followed by a sequel, *Mommy 2: Mommy's Day*, in 1997.

Shot on location in Muscatine, Iowa.

\$675



53

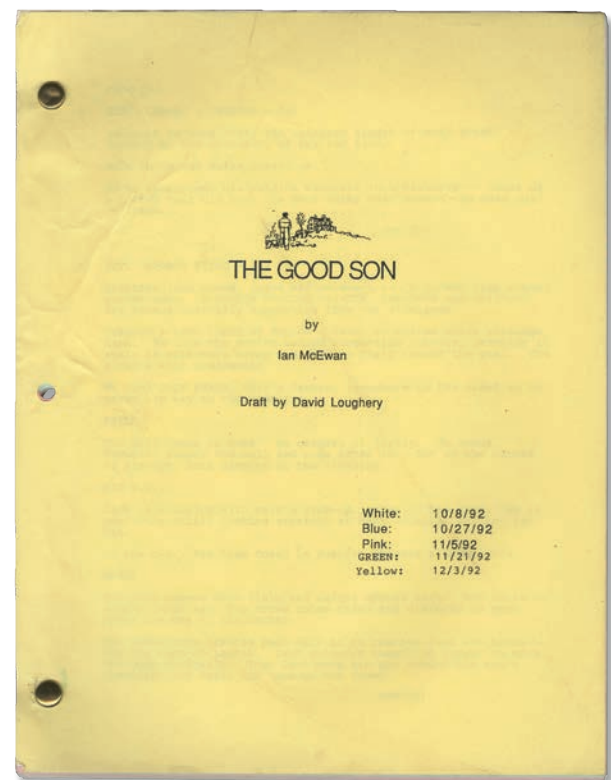
MACAULAY CULKIN, ELIJAH WOOD (STARRING) JOSEPH RUBEN (DIRECTOR) The Good Son

Rainbow Revision Draft script for the 1993 film, with revision pages dated October 8, 1992. Copied annotations of asterisks and arrowed lines on the right margins of many of the revision pages.

A young orphan is sent to live with his aunt and uncle, where he meets his cousin Henry—a boy who appears normal at first glance, but soon reveals his cruel, murderous nature.

Set in Maine, shot on location in Cape Ann, Massachusetts, Two Harbors, Minnesota, and Las Vegas, Nevada.

\$475





54 **LUCIO FULCI** City of the Living Dead

Collection of 10 vintage borderless color reference photographs from the 1980 Italian film. Most with brief holograph annotations on the verso.

A reporter and a psychic try to close the gates of Hell after a priest's suicide on holy ground causes the dead to rise.

9.5 x 7 inches. Fine.

Arrow 1459. Thrower, *Beyond Terror: The Films of Lucio Fulci*.

\$450

55

JOAN CRAWFORD, DIANA DORS (STARRING)
JIM O'CONNOLLY (DIRECTOR)
Berserk

Draft script for the 1967 film, undated, seen here under the UK title *Circus of Blood*. Copy belonging to actress Marianne Stone, with her name in holograph ink annotation in her hand, at the top of the front wrapper. Additional annotations in holograph marker on several pages, underlining and circling lines for Stone's character, Wanda, with those pages frequently dog-eared.

Marianne Stone was a prolific English character actress, perhaps best known for her contribution to nine of the 31 *Carry On* films. Stone also had small but

memorable roles in *The 39 Steps* (1959), *Lolita* (1962), and the first two *Quatermass* films (1955 and 1957).

When a spate of grisly (and flamboyant) murders occurs at the Great Rivers Circus, owner and ringmaster Monica Rivers milks the publicity, much to the consternation of her performers, who are understandably focused on identifying and stopping the killer. Actress Joan Crawford's penultimate film, a camp favorite.

\$1350

Marianne Stone

525
"CIRCUS OF BLOOD"

SHOT . MONICA

MONICA

MUSIC MU



56

MARTIN KAYE

Original poster for a 1981 performance by Prince at Paradiso, Amsterdam

Vintage multi-color silkscreen poster for a May 29, 1981 performance by Prince at Paradiso, Amsterdam. Dutch band Streetlight, listed as the supporting act on the poster, didn't actually open for Prince, but played earlier the same night in the upstairs secondary auditorium.

Prince's first concert outside the US, and one of three European shows at the end of the *Dirty Mind* tour—the Lyceum in London and the Theatre Le Palace in Paris being the other two.

24 x 17 inches. Near Fine.

\$2650



57

MARTIN KAYE

Original poster for a 1978 performance by
The Patti Smith Group at Paradiso, Amsterdam

Vintage single color silkscreen poster for a March 23, 1978 performance by The Patti Smith Group at Paradiso, Amsterdam. The opening act, Cake, was a Dutch reggae pop group, not to be confused with the 1990s alternative rock band from Sacramento, California.

In 1978 The Patti Smith Group was touring in promotion of their third studio release, the highly acclaimed, and commercially popular *Easter*, which contained one of Smith's most recognizable songs, "Because the Night," co-written by Bruce Springsteen.

Martin Kaye, one of the foremost poster designers of the punk era, was the Paradiso's longest serving in-house designer, from 1972 until 1983, with his studio in the basement of the venue. Kaye's silkscreen posters were usually produced in an edition of 125 copies, typically distributed throughout Amsterdam by Kaye himself, accompanied by his dog Lady.

24 x 17 inches. Near Fine.

\$2250

58

DANNY WILLIAMS**The Velvet Underground Eat Lunch**

Vintage matte-finish reference photograph from the set of the 1965 short film, showing Andy Warhol, director Danny Williams, Warhol associate Gerard Malanga, and an unknown woman. Stamp of photographer and Factory regular Nat Finkelstein to the verso. The film was not processed until 2007, and was first shown as part of a retrospective of Williams' short films at the Walker Art Gallery in 2008.

Released in conjunction with the short film *The Velvet Underground*. Considered by many to be the first visual record of The Velvet Underground, showing the band during rehearsal, accompanied by Warhol. Warhol would also make his first series of short films about the band the same year, including

Hedy the Shoplifter, The Velvet Underground and Nico, and The Velvet Underground Tarot Cards.

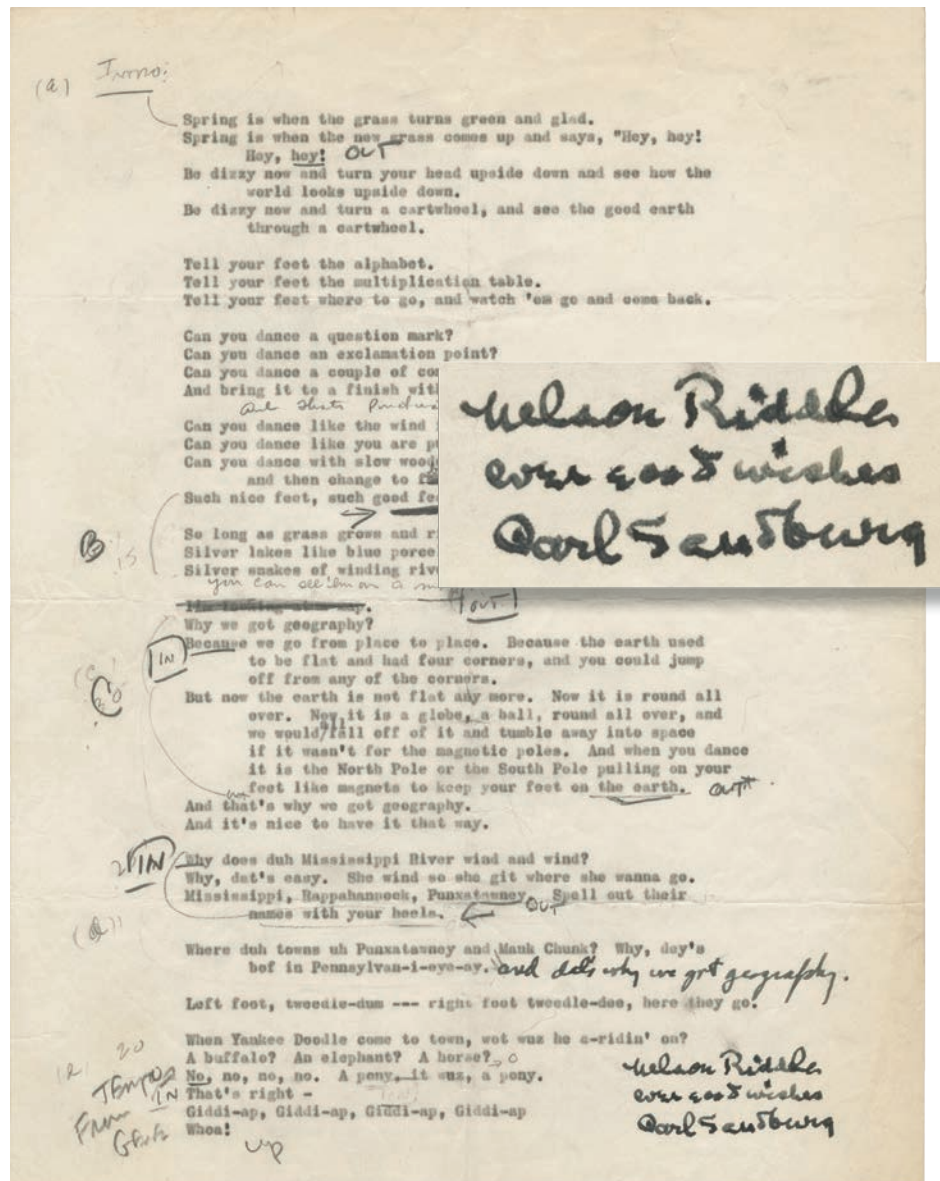
Nat Finkelstein entered the Factory as a photojournalist in 1964, and remained for three years, until 1967. His photographs captured during this time serve as a faithful chronicle of Warhol, his Superstars, and a varied who's who of guests in the early years of the Factory, including now-iconic images of Marcel Duchamp, Bob Dylan, Edie Sedgwick, Allen Ginsberg, and Salvador Dali.

8 x 10 inches. Near Fine.

\$1650



PLEASE CREDIT NAT FINKELSTEIN
NOT TO BE PUBLISHED WITHOUT CONSENT.



59 **CARL SANDBURG**
Lines Written for Gene Kelly To Dance To

Original carbon typescript manuscript of Carl Sandburg's 1959 poem. Inscribed by Sandburg to composer Nelson Riddle: "Nelson Riddle / ever good wishes / Carl Sandburg." Additional annotations in holograph pencil and ink by Sandburg throughout, as well as a few annotations relating to tempo and structure, presumably made by Riddle, in holograph pencil.

Sandburg's poem was originally written for a 1959 segment of *The Gene Kelly Show*, in which Sandburg, seated, recited the poem over music composed by Riddle, as Gene Kelly performed a dance choreographed in response to the poem, which asked, among other thoughts, "Can you dance a

question mark? / Can you dance an exclamation point? / Can you dance a couple of commas? / And bring it to a finish with a period?" As the show proved, if any dancer could, it would be Kelly. A captivating collaboration between three masters of their respective crafts.

Published in *The Complete Poems of Carl Sandburg: Revised and Expanded Edition*, by Harcourt, Brace, and Company, 1970.

8.5 x 11 inches. Near Fine.

\$1500



60 Photograph of David Bowie and his first band The Kon-rads, 1963


Vintage photograph of David Bowie and his first band The Kon-rads from a professional photo session in 1963, struck circa 1970s, with a London agency stamp on the verso.

Bowie, then known as David Jones, formed The Kon-rads in 1962, at the age of 15, playing youth gatherings and local weddings. Bowie would later leave the band to join Davie Jones and the King Bees, releasing his first single, "Liza Jane," in 1964.

A 1963 demo tape of the Kon-rads was found by bandmate David Hadfield in an old bread basket in the 1990s, and in 2018 it sold for nearly £40,000.

10 x 8 inches. Near Fine.

\$650

RELEASE	MATRIX NO	 FCL (FACTORY RECORDS DIVISION) GAME PLAN Second Half of '81	7" SINGLE	12" SINGLE	ALBUM	VIDEO
Jul 1st	FAC 39	Tunnelvision, "Watching the Hydroplanes."	●			
Aug 27th	FACT 45	Section 25, "Always Now."			●	
Sep 4th	FACT 40	Joy Division, "Still."			● ●	
Sep 11th	FAC 53	New Order, "Procession/Gone Green."	●			
Sep 18th	FAC 41	Stockholm Monsters, "Debut."	●			
Sep 25th	FACT 44	The Durutti Column, "L.C."			●	
Sep 31st	FAC 52	A Certain Ratio, "Waterline."		●		
Oct 7th	FAC 49	The Swamp Children, "Honey."		●		
Oct 15th	FACT 55	A Certain Ratio, "Sextet."			●	
Oct 22nd	FACT 37	Joy Division, "Here are the Young Men."				●
Oct 29th	FACT 50	New Order, "Movement."			●	
Nov 5th	FAC 43	The Royal Family, "It must be love."		●		
Nov 20th	FAC 48	Kevin Hewick, "Ophelia's drinking Song."	●			
Dec 15th	FACT 38	A Certain Ratio, "Untitled."				●

61

[FACTORY RECORDS]**Game Plan: Second Half of '81**

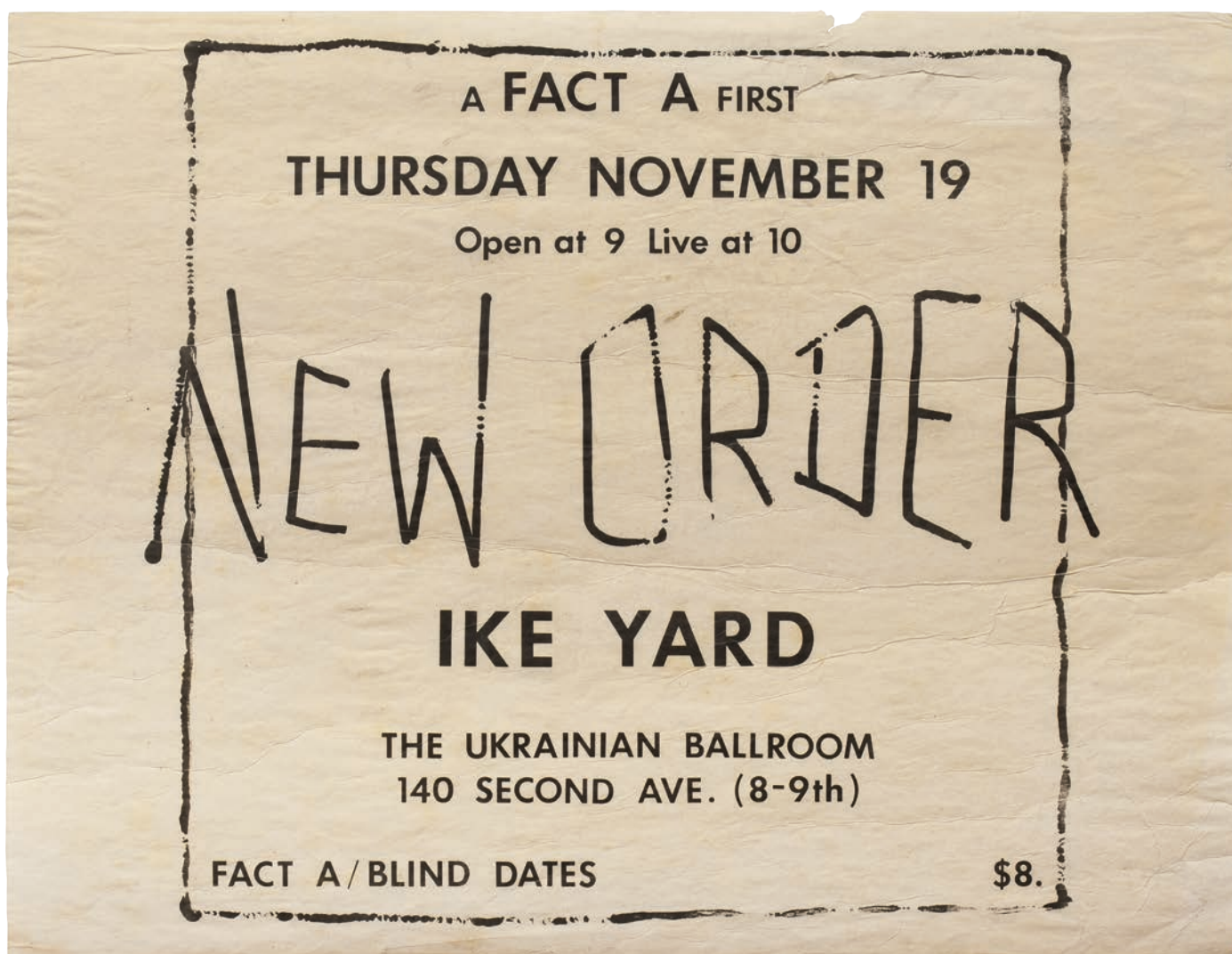
Vintage promotional sticker announcing upcoming releases from Factory Records from July through December, 1981. Included are the release dates, Factory Records number, artist and title information, and format. Featuring the rarely seen FCL (Factory Records Division) designation and logo.

The sticker promotes several contemporaneous releases, including New Order's debut album *Movement*, second single "Procession /

Everything's Gone Green," and the 12-inch single "Waterline / Funaezekea," as well as several releases by Joy Division, and a video called "Untitled" by A Certain Ratio.

4.5 x 5.5 inches. Unpeeled, with backing intact. About Near Fine, with a diagonal crease to the top edge and light rubbing to the edges.

\$675



62

MICHAEL SHAMBERG, STUART ARGABRIGHT (DESIGNERS)
Original poster for the first US performance of New Order

Vintage poster for the November 19, 1981 performance by New Order at The Ukrainian Ballroom in New York City. New Order's first US appearance, supported by New York experimental art rock collective Ike Yard.

Designed by Ike Yard member Stuart Argabright and Factory America head Michael Shamberg, the poster would be—along with the concert itself—the first production for Factory America, a fact referenced by the poster itself on the top edge ("A Fact A First"). The lower left text ("Fact A / Blind Dates") refers to Factory America music promoter Ruth Polsky's booking agency Blind Dates.

An early New Order performance, made a week after the Factory Records release of the band's first LP *Movement*—a brief period before the band developed their signature electronic dance sound, and were still largely a post punk band. The time spent in New York, with exposure to post-disco, Latin freestyle, and electro, strongly influenced the band's change in direction.

22.5 x 17.25 inches, on letterpress paper stock as issued. Very Good plus.

\$750



63

[ISLAND RECORDS]

Original pamphlet catalogue of Island Records releases

Vintage pamphlet catalogue released by Island Records, circa 1964, to promote their releases through Sue, Black Swan, and Jump Up Records.

A rare piece of ephemera relating to reggae and island music of the late mid-century. Island Records was founded in Jamaica in 1959 by Chris Blackwell, Graeme Goodall, and Leslie Kong. The label has been credited with widely introducing the world outside of the island to Jamaican music and reggae,

most notably through the music of Bob Marley and Toots and the Maytals. By the late 1960s and early 1970s the label had expanded to represent UK rock artists such as Roxy Music, King Crimson, and Cat Stevens, among many others.

3.75 x 9 inches. Six leaves, side stapled. Faintly age-toned, else Near Fine.

\$525

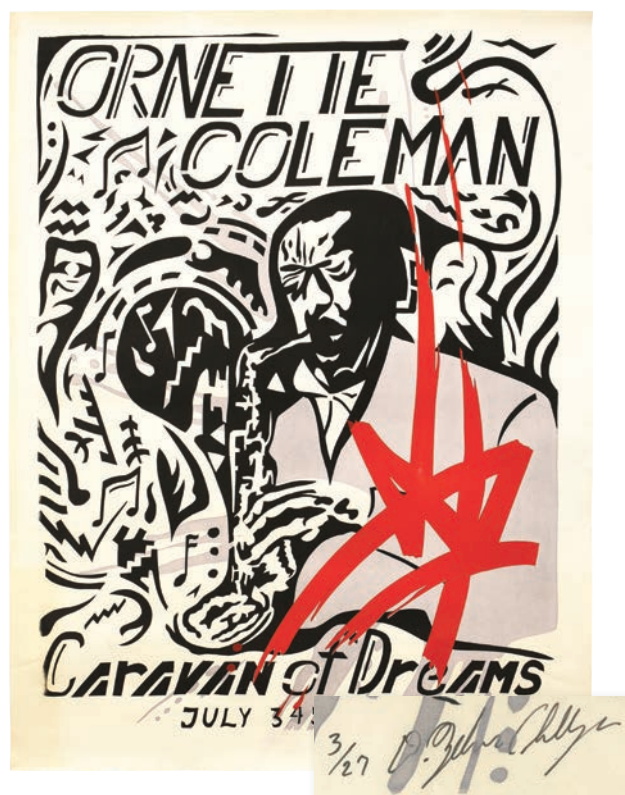
64 Original poster for a performance by Ornette Coleman at the Caravan of Dreams, 1986

Vintage limited edition silkscreen poster for a series of performances by Ornette Coleman at recording studio and performance space Caravan of Dreams in Fort Worth, TX on July 3-5, 1986. Issued in an edition of 27 (this being No. 3) signed by the artist.

Coleman's association with Caravan of Dreams goes back to its very beginning, as he performed the inaugural concert there with Prime Time three years earlier, resulting in 1983's *Opening the Caravan of Dreams*. Coleman would release two more records through the label in the ensuing years: 1985's live album *Prime Design/Time Design* and 1988's *In All Languages*.

18 x 23.5 inches. Rolled. Lightly toned with a small chip to top left corner, else Near Fine.

\$850



65 [HÜSKER DÜ] In the East

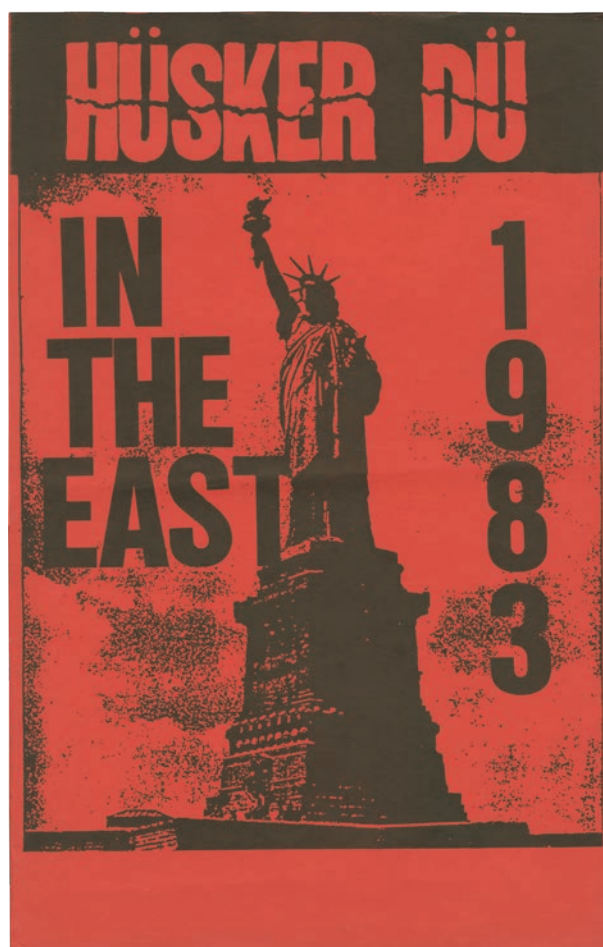
Original Hüsker Dü 1983 concert tour poster, a "tour blank," with space at the lower margin on which a venue could add performance date information. The tour was taken to promote the band's first studio album *Everything Falls Apart*, released in January 1983, with dates "in the east" taking place in the spring of the same year.

Seminal punk/rock band Hüsker Dü formed in Saint Paul, Minnesota, in 1979. Headed by core members Bob Mould, Greg Norton, and Grant Hart, the group would define the hardcore scene in the early 1980s with constant touring and breakneck sets, quickly garnering a nationwide audience and critical acclaim.

Like many ambitious punk bands, Hüsker Dü quickly expanded their sound, releasing *Zen Arcade* in 1985, a groundbreaking record that incorporated elements of folk, psychedelia, and rock and roll. Hüsker Dü officially disbanded in 1988, and Mould and Hart continued on to prolific solo careers, as well as forming the bands Sugar and Nova Mob, respectively.

11 x 17 inches. Tiny closed tear at the top left corner, else Near Fine.

\$475



66

TED BAFALOUKOS
Rockers

Collection of ten vintage color French lobby cards from the 1978 Jamaican film. Each photograph with a colorful promotional title label affixed to the bottom right corner of the recto, showing the film's title superimposed over a Rastafarian flag.

A cornerstone film documenting the 1970s reggae scene in Jamaica. Young drummer Horsemouth (played by reggae musician Leroy "Horsemouth" Wallace) wants to start a record business, but finds his plans waylaid by local gangsters who steal his motorcycle and terrorize the island inhabitants. An exploration of Jamaican culture, originally intended as a documentary, with an all-star cast of the leading reggae musicians at the time.

Set and shot on location in Kingston, Jamaica.

11.75 x 9.5 inches. Near Fine.

\$850



67

D.A. PENNEBAKER
Monterey Pop

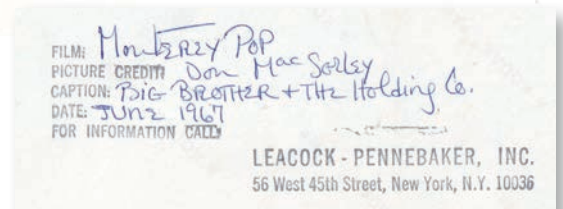
Vintage reference photograph from the seminal 1968 concert documentary, showing Janis Joplin performing onstage with Big Brother and the Holding Company at the Monterey Pop Festival in 1967. Stamp of Leacock-Pennebaker photograph agency on the verso, along with holograph ink annotations identifying photographer Don MacSorley and the date June 1967.

Featured performers at the festival included Simon and Garfunkel, Jefferson Airplane, Otis Redding, Ravi Shankar, the Mamas and the Papas, the Byrds, The Who, and Jimi Hendrix.

10 x 8 inches. Very Good plus, with two lightly worn punch-holes to the top edge of the photograph.

National Film Registry. Criterion Collection 168. McPadden, *Heavy Metal Movies*.

\$650



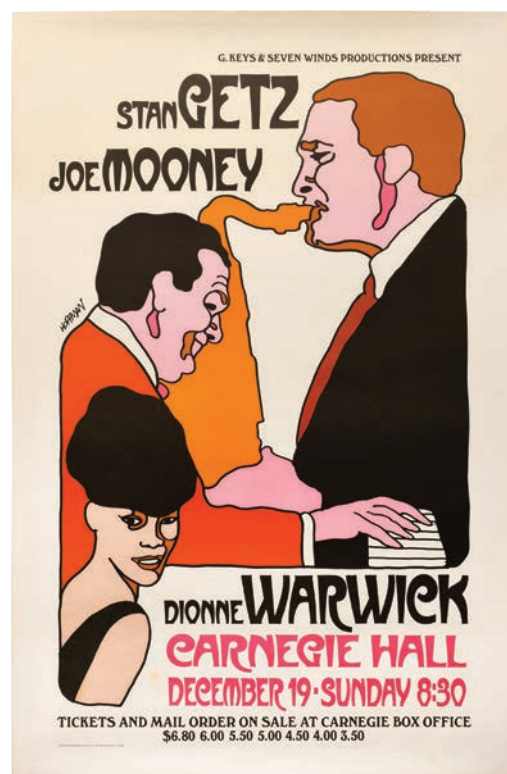
68 Original poster for a 1965 performance by Stan Getz, Joe Mooney, and Dionne Warwick at Carnegie Hall

Vintage poster for a December 19, 1965 performance by tenor saxophonist Stan Getz, organist Joe Mooney, and vocalist Dionne Warwick at Carnegie Hall.

The trio were accompanied by Steve Swallow on double bass, Gary Burton on vibraphone, and Roy Haynes on drums. According to contemporary reviews of the concert, Getz performed while seated in a wheelchair due to a leg injury.

25 x 38 inches. Near Fine.

\$485



69 RAYMOND PETTIBON Original Black Flag tour schedule flyer from March 1981

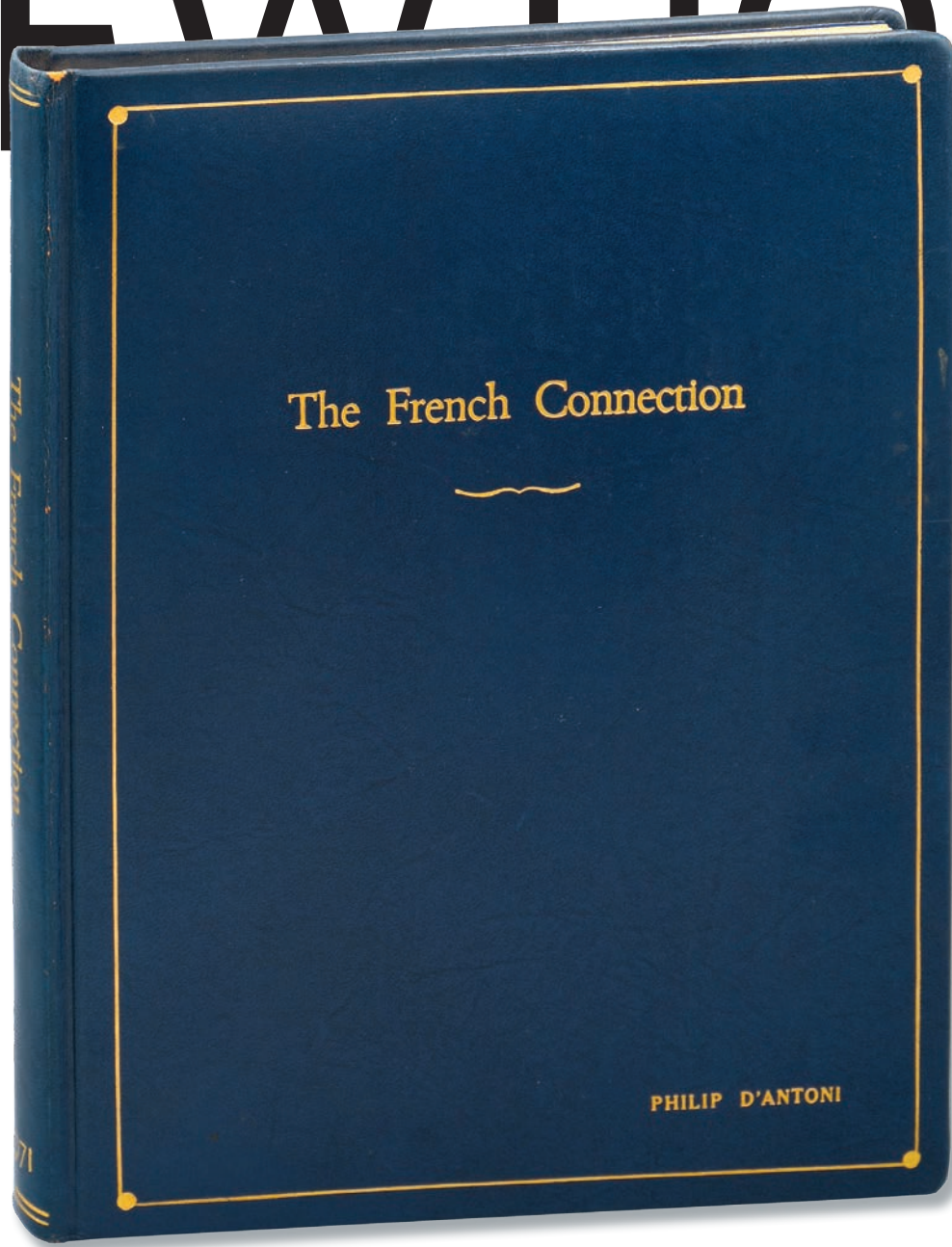
Original offset-printed flyer, designed by noted underground artist Raymond Pettibon. The flyer shows a drawing of Leatherface from *Texas Chain Saw Massacre* (1974) alongside the schedule for Black Flag's March 1981 tour of the US, likely to promote the band's 1981 album *Damaged*, their first release with vocalist Henry Rollins.

Pettibon's early publications were issued in the early 1980s by the SST Record label (responsible for bands that now seem close to the mainstream, such as Hüsker Dü and Dinosaur, Jr.). As evidenced here, Pettibon's work also graced the album covers and flyers of seminal rock bands of this era, such as Sonic Youth and Black Flag. His work is now considered important and quite collectible.

11 x 8.5 inches. Very Good plus, slightly wavy, with a faint tidemark along the bottom edge of the flyer.

\$950





70

WILLIAM FRIEDKIN (DIRECTOR)
GENE HACKMAN, FERNANDO REY, ROY SCHEIDER (STARRING)
The French Connection

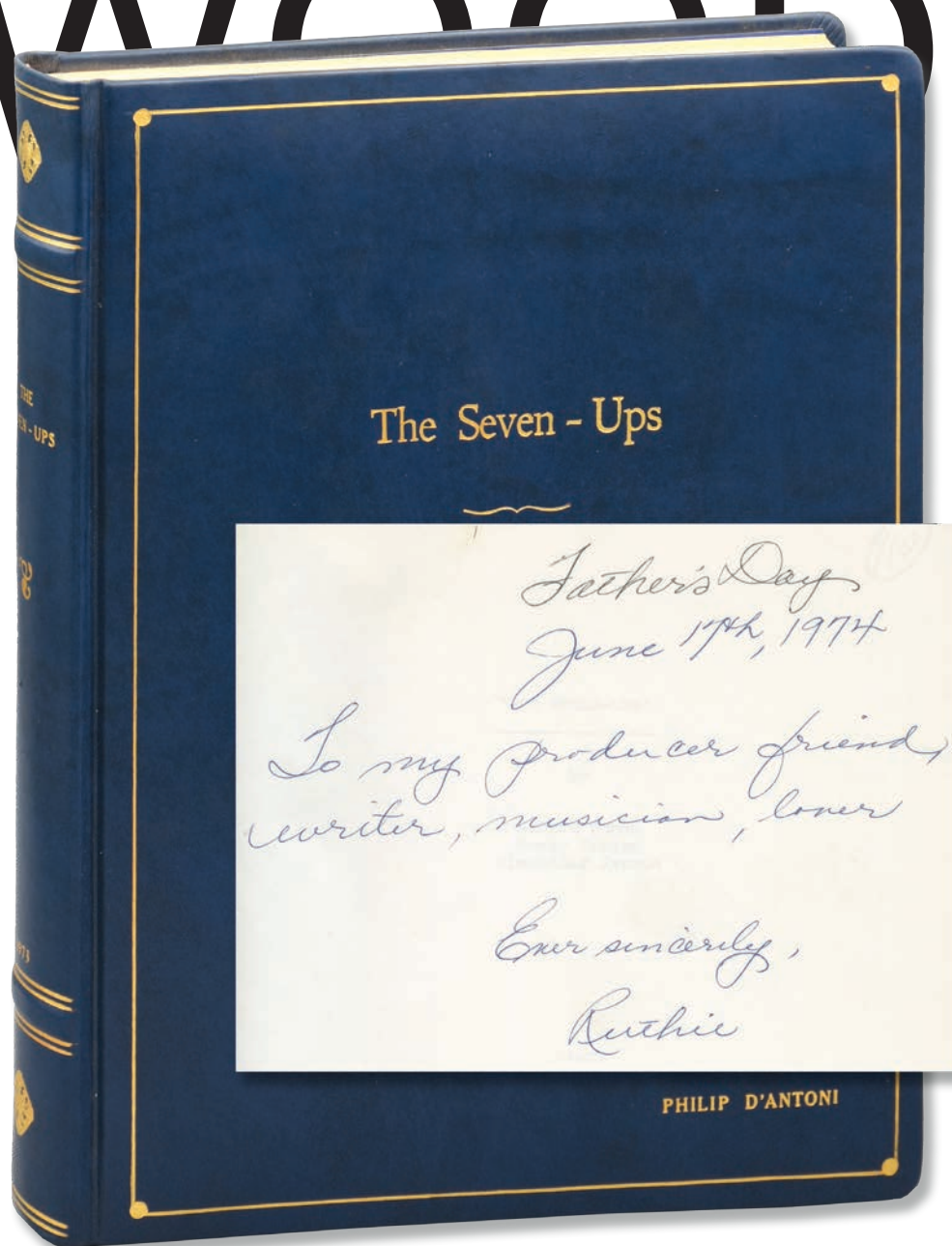
Revised Draft script for the 1971 film, dated April 26, 1981. Presentation copy belonging to producer Philip D'Antoni, bound in full blue leather, with gilt titles and rule, and D'Antoni's name in gilt to the bottom right corner of the front board.

D'Antoni was a major figure in 1970s New Hollywood Cinema, as the producer of *Bullitt* (1968), *The French Connection* (1972), and *The Seven-Ups* (1973).

Perhaps the greatest of the many 1970s crime films that were shot on location in New York City, with glorious period detail in nearly every frame. Winner of five Academy Awards including Best Picture, Best Actor, and Best Director.

National Film Registry. Grant US. Penzler 101. Spicer US.

\$7500



71 PHILIP D'ANTONI (DIRECTOR) ROY SCHEIDER, TONY LO BIANCO (STARRING) The Seven-Ups

Final Shooting script for the 1973 film, dated October 27, 1972. The script supervisor's copy, with their photocopied annotations on virtually every page, bound as a presentation copy for director-producer Philip D'Antoni.

Warmly inscribed by D'Antoni's wife Ruth to Philip on the front endpaper: "Father's Day / June 17th, 1974 / To my producer, friend, writer, musician, lover / Ever sincerely, Ruthie."

An impressive example of a masterfully executed script supervisor's document, with the legendary car

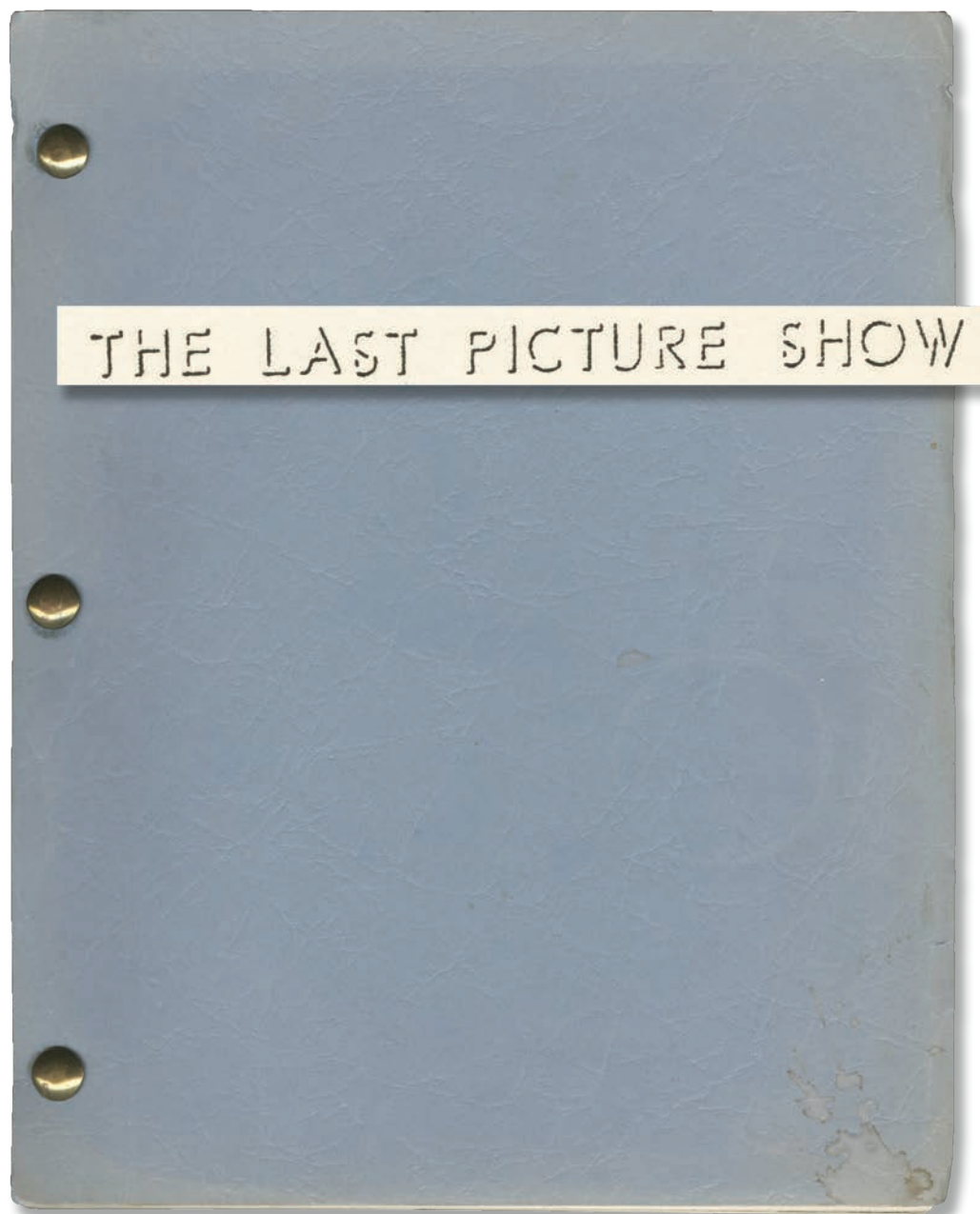
chase scene in the film broken down frame by frame for nearly 30 pages.

Based on an original story by Sonny Grosso, about the Seven-Ups, a secret New York detective squad with unorthodox methods.

Shot on location throughout New York.

Bound in full blue leather, with titles and rule in gilt.

\$5500



72 **PETER BOGDANOVICH (DIRECTOR)**
LARRY MCMURTRY (NOVEL)
JEFF BRIDGES, ELLEN BURSTYN (STARRING)
The Last Picture Show

Final Draft script for the 1971 film, dated October 2, 1970.

Based on Larry McMurtry's 1966 semi-autobiographical novel, following the everyday lives of three directionless teenagers in a small, lonely Texan town. Peter Bogdanovich's directorial breakthrough, one of the defining films about Texas and the American Southwest, shot in grainy black-and-white on location in Archer City, Texas. Winner

of two Academy Awards for actors Ben Johnson and Cloris Leachman, and nominated for another six.

Set in Anarene, Texas, shot on location in Archer City, Texas.

National Film Registry. Criterion Collection 549. Ebert III.

\$1250

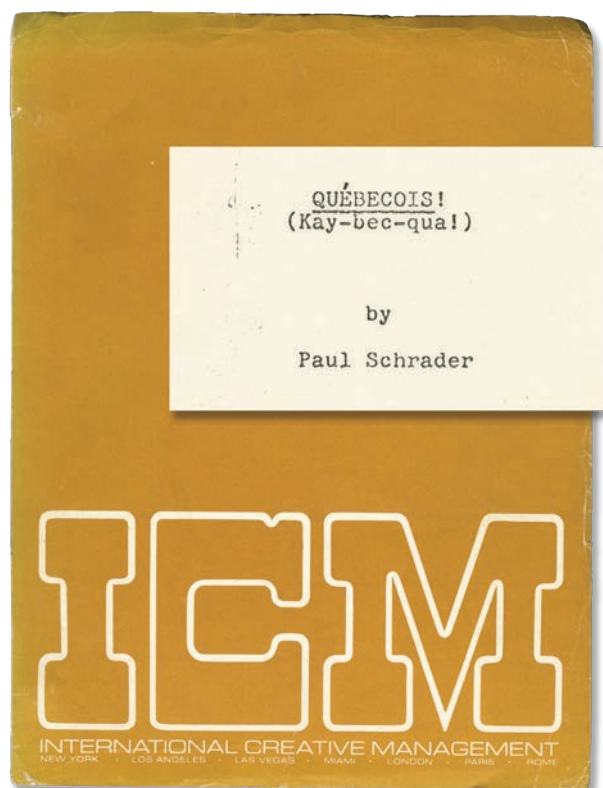
73 PAUL SCHRADER Quebeçois!

Draft Agency script for an unproduced film, written by noted director and screenwriter Paul Schrader. Undated, but according to James Monaco's 1979 book *American Film Now: The People, the Power, the Money, the Movies*, written by Schrader in 1973.

Schrader wrote the script to Martin Scorsese's acclaimed 1976 film *Taxi Driver* in fifteen days in 1972. The following year would be a very prolific period for Schrader, resulting in *The Yakuza* (directed by Sydney Pollack in 1974), *Déjà Vu* (produced as *Obsession*, directed by Brian De Palma in 1976), *Rolling Thunder* (directed by John Flynn in 1977), and *Quebeçois*—the story of a modern day French-Italian gang war, set in Montreal.

Monaco notes in *American Film Now*: "In seven years (1972-1978), Paul Schrader has written ten scripts, all originals, no adaptations, each of them contrasting strongly with the dominant mood of the industry. All but one have been sold for better than satisfactory prices, and six out of ten have been shot and released. Two have been major hits. Four were written in 1973."

\$575



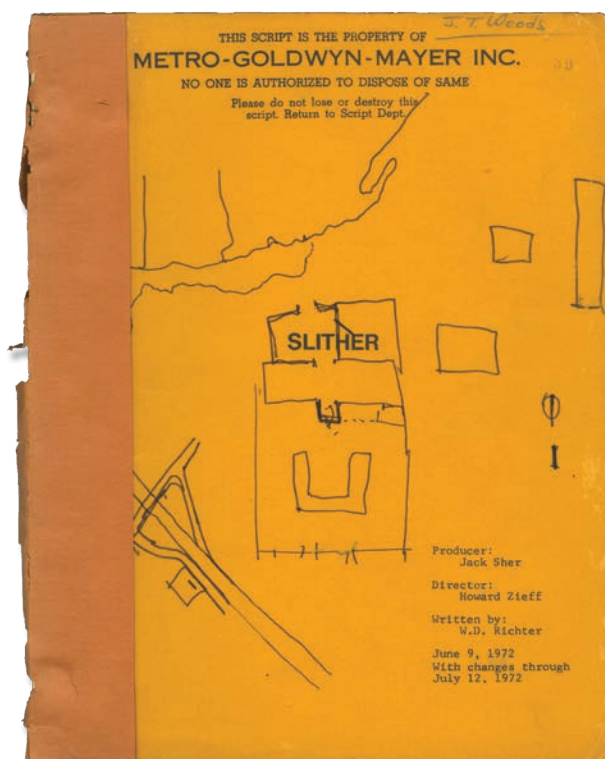
74 JAMES CAAN, PETER BOYLE, SALLY KELLERMAN (STARRING) HOWARD ZIEFF (DIRECTOR) Slither

Draft script for the 1972 film, dated July 12, 1972. Copy belonging to uncredited crew member J.T. Woods, with their name in holograph pencil on the front wrapper, and their holograph ink and pencil annotations to the inside and rear wrappers.

A recently paroled carjacker is lured back into a world of crime when his dying best friend tells him about a hidden stash of embezzled money. The screenwriting debut of W.D. Richter, better known as the director of *The Adventures of Buckaroo Banzai* (1984), and as the screenwriter of *Big Trouble in Little China* (1986) and *Invasion of the Body Snatchers* (1978).

Shot on location in Pismo Beach, California.

\$675





75 **ROBERT ALTMAN (DIRECTOR)**
WARREN BEATTY, JULIE CHRISTIE (STARRING)
McCabe and Mrs. Miller

Collection of ten vintage borderless double weight reference photographs from the 1971 film, including one of actress Julie Christie on the set.

Based on the 1959 novel *McCabe* by Edmund Naughton. A key revisionist Western, widely regarded as one of the finest films of the New Hollywood canon, beautifully shot by cinematographer Vilmos Zsigmond and brilliantly edited by Lou Lombardo.

Set in the fictitious town of Presbyterian Church, Washington, and shot on location in Vancouver and Squamish.

6.25 x 9.5 inches. Near Fine.

Criterion Collection 827. Ebert I. Rosenbaum 1000.

\$650

76

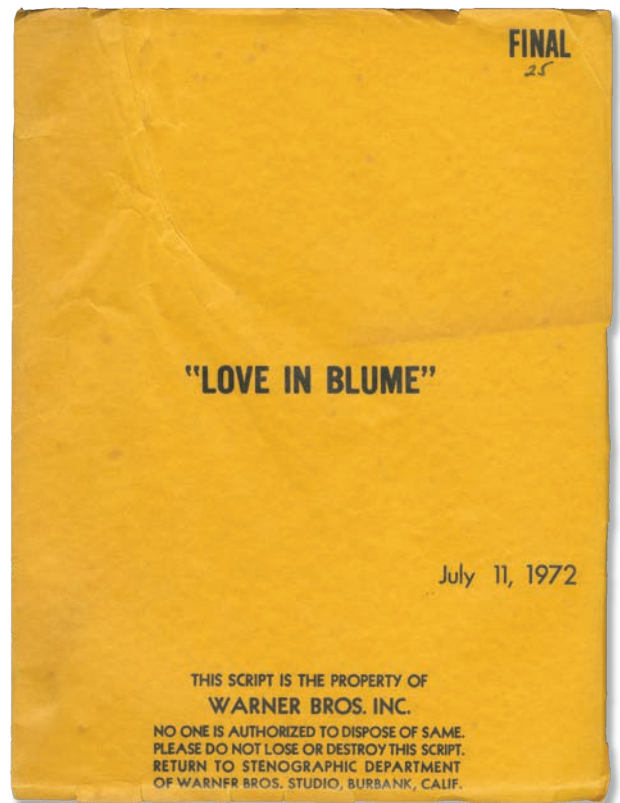
PAUL MAZURSKY (DIRECTOR)
GEORGE SEGAL, SUSAN ANSPACH,
KRIS KRISTOFFERSON (STARRING)
Blume in Love

Final Draft script for the 1973 film, dated July 11, 1972, and seen here under the working title *Love in Blume*.

Director Paul Mazursky followed his acclaimed film *Bob & Carol & Ted & Alice* (1969) with this sharp romantic comedy about a man who, after cheating on his wife, realizes he cannot live without her—although she has already moved on.

Shot on location in Venice and California.

\$550



77

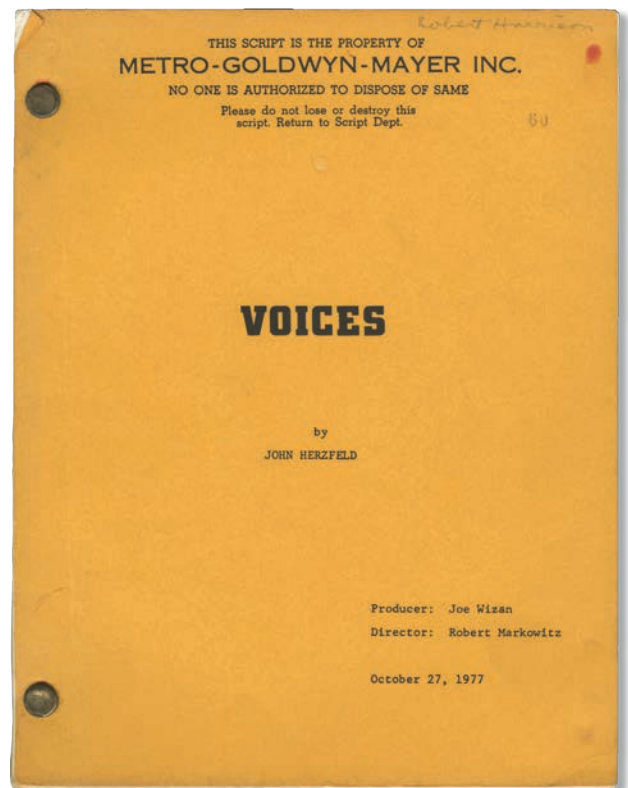
ROBERT MARKOWITZ
Voices

First Draft script for the 1979 film, dated October 27, 1977. Copy belonging to uncredited cast or crew member Robert Harrison, with his ownership name in holograph pencil at the top right corner of the front wrapper.

A young Italian American man who dreams of becoming a famous singer takes the rap for his father's arson charge and goes to prison, where he is forced to navigate an enclosed world of segregation and rampant sexual violence.

Set and shot on location in New Jersey.

\$475



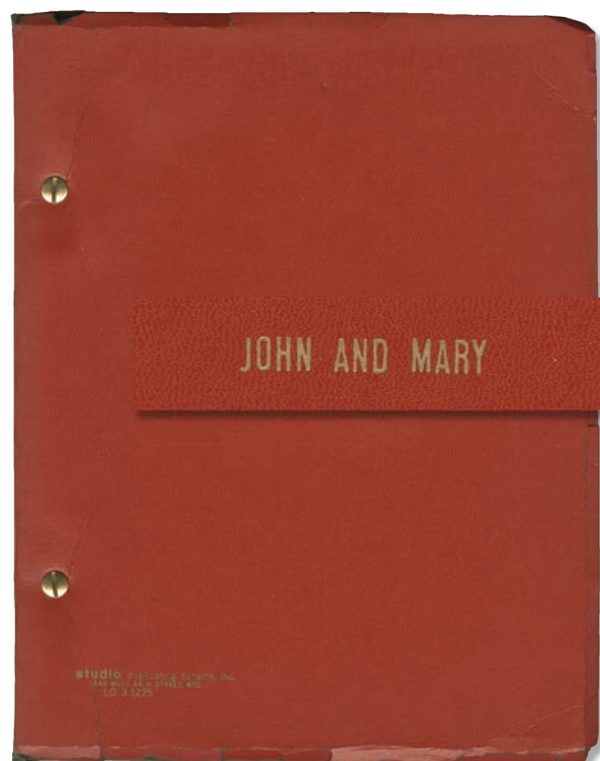
78 **PETER YATES (DIRECTOR)**
MIA FARROW, DUSTIN HOFFMAN (STARRING)
John and Mary

Third Draft script for the 1969 film, dated January 13, 1969. Single annotation in holograph ink on the title page, noting copy No. 24. Three sets of revision pages, totaling 24 pages altogether, laid in.

Based on Mervyn Jones' 1966 novel, following a man and a woman who meet in a singles bar, sleep together, and spend the subsequent day learning about one another. One of the earliest New Hollywood dramas, an examination of the uncertainties of young adulthood during an age of turbulence, set within the hookup culture of late 1960s New York City.

Shot on location in New York City.

\$550



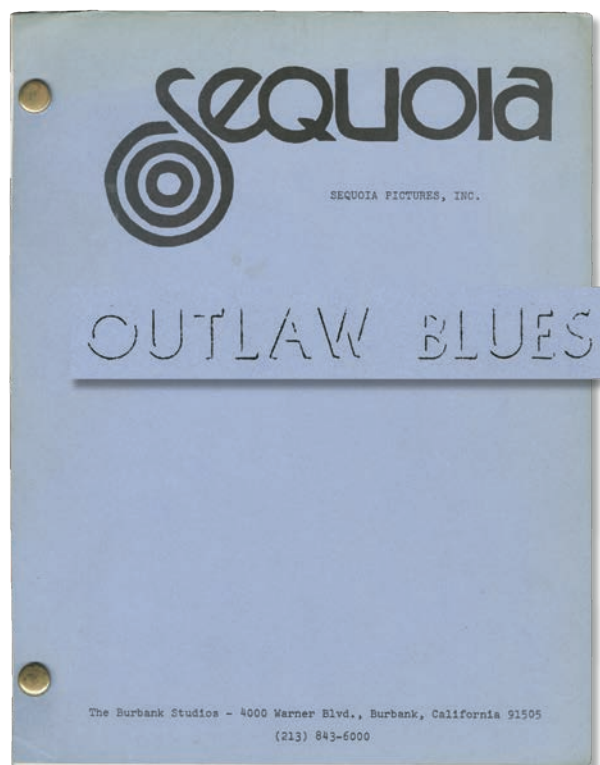
79 **PETER FONDA (STARRING)**
RICHARD T. HEFFRON (DIRECTOR)
Outlaw Blues

Revised First Draft script for the 1977 film, dated January 21, 1976.

A struggling musician becomes the prime suspect in the murder of a country music star after the star steals the musician's best song, "Outlaw Blues."

Shot on location in Texas.

\$475



80

SAM PECKINPAH (DIRECTOR)
SUSAN GEORGE, DUSTIN HOFFMAN (STARRING)
Straw Dogs

Vintage borderless double weight photograph of actress Susan George huddled in a coat on the set of the 1971 film. Mimeo snipe on the verso.

Based on the 1969 novel *The Siege of Trencher's Farm* by Gordon Williams. An American man returns to his wife's hometown in England only to run afoul of the locals, with increasingly violent consequences. Controversial in its depiction of physical and sexual violence, even within Sam Peckinpah's often controversial filmography, it is also frequently considered one of Peckinpah's best.

Set and shot on location in Cornwall, England.

8 x 10 inches. Near Fine.

Criterion Collection 182. Grant US.

\$350



81

DENNIS HOPPER
(DIRECTOR, SCREENWRITER, STARRING)
PETER FONDA (SCREENWRITER, STARRING)
TERRY SOUTHERN (SCREENWRITER)
Easy Rider

Vintage oversize borderless reference photograph from the 1969 film, showing Peter Fonda chatting up Sabrina Scharf, with Dennis Hopper making his own connection in the background. Stamp of Tele-Cine on the verso.

Bonnie and Clyde may have given the New Hollywood era its legs, but *Easy Rider* gave it the gas. Dennis Hopper's directorial debut had its world premiere at Cannes, on May 8, 1969, but would not debut in the US until July 1969, in a significantly edited form.

Set and shot on location throughout California, New Mexico, Arizona, Louisiana, and Utah.

10 x 8 inches. Very Good plus.

National Film Registry. Ebert III. Criterion Collection 545.

\$375



POSTERS A

82

MICHAEL POWELL
Peeping Tom

British Advance Poster for the classic 1960 film. The British Double Crown poster for the film turns up from time to time, but this Advance issue, which does not state the film's title, is a rarity.

Director Michael Powell's most controversial film, about a serial killer who films his female victims as they are dying. Reviled by critics on its release and today considered a masterpiece, it is the second of three feature films Powell made after parting ways with his longtime filmmaking partner Emeric Pressburger.

Roger Ebert pointed out in his 1999 review of the film that the audience is implicated as much as the killer: "Movies make us into voyeurs. We sit in the dark, watching other people's lives. It is the bargain the cinema strikes with us, although most films are too well-behaved to mention it."

Martin Scorsese is probably the most famous fan of the film, and takes Ebert's argument further, saying, "I have always felt that *Peeping Tom* and *8½* say everything that can be said about filmmaking, about the process of dealing with film, the objectivity and subjectivity of it and the confusion between the two. *8½* captures the glamour and enjoyment of filmmaking, while *Peeping Tom* shows the aggression of it, how the camera violates. From studying them you can discover everything about people who make films, or at least people who express themselves through films."

30 x 20 inches. About Near Fine, on archival linen, with some expert restoration at the top edge and folds.

Criterion Collection 58. Grant UK. Spicer UK.

\$3000

NID DDINTS



**"Do you know
what the most
FRIGHTENING thing
in the world is...?"**



83

[HERALDS]

Classic Film Noir, US and foreign 1934-1961

Collection of 154 Spanish film heralds for films noir released between 1934 and 1961. Nearly all heralds were printed in Barcelona, by printers Jose Sabadell, I.G. Viladot, Marti y Mari, Sesor Bailen, Gráficas Valencia, and others, upon the Spanish release of international films. Most are for American films, with Spanish, French, Mexican and Swedish films represented, as well a few films with noirish themes or elements but generally outside of the genre.

Highlights of the collection include *The Lady Vanishes* (1938), *Double Indemnity* (1944), *Gilda* (1946), *Notorious* (1946), *Dishonored Lady* (1947), *Ride the Pink Horse* (1947), *The Third Man* (1949), and *Kansas City Confidential* (1952). From *The President Vanishes* (1934) to the Swedish film *Stoten* (1961).

Film handbills, or heralds, were essentially mini film posters, and were produced as an economical way to promote both international and regional films, distributed by press agencies and theaters shortly before the film's local release. Many were issued with text on the verso, advertising nearby cinemas or film credits. Design styles included folding brochures, die-cut shapes, and moving parts, illustrated with film stills and Spanish renditions of original poster art, as well as original work by Spanish artists.

Most are about 3.25 x 5 inches, several slightly larger, with a few folding examples. Very Good plus overall.

\$2250





84

[HERALDS]

Aventuras del Capitan Maravillas and Others

Collection of 158 Spanish film heralds for American genre and drama films released between 1923 and 1971. Nearly all heralds were printed in Barcelona, by printers Marti y Mari, I.G. Viladot, Juan Barguno, Melguizo, Jose Sabadell, Gráficas Valencia, and others, upon the Spanish release of international films. While a few Spanish productions are represented, the balance are for American films, notably including *The Shadow of the Eagle* (1932),

Gone with the Wind (1939), *The Wizard of Oz* (1939), *The Adventures of Captain Marvel* (1941), *Cat People* (1942), and *Shadow of a Doubt* (1943).

Most are 3.25 x 5 inches, several die-cut shapes and slightly larger folding examples. Very Good plus overall, with light rubbing and a few minor creases.

\$1850



85 [HERALDS] Women with Guns

Collection of 36 Spanish film heralds for films released between 1937 and 1969, all featuring “gun molls,” or women with guns. Nearly all heralds were printed in Barcelona, by printers I.G. Viladot, T.G. Llauger, Martí y Mari, Graficas Valencias, and others, upon the Spanish release of international films. Some are for American films, with Spanish, French, Mexican, and British films represented. Highlights of the collection include *Hold That Blonde!* (1945), *Gun Crazy* (1950), *Annie Get Your Gun* (1950), *Dr. Goldfoot*

and *the Bikini Machine* (1965), and *07 con el 2 delante* (*Agente: Jaime Bonet*) (1966).

Most are about 3.25 x 5 inches, a few slightly larger and two folding examples. Very Good plus overall, with light rubbing and a few minor creases, brief pencil annotations on a few versos, and a scattered tiny tear or chip.

\$650



86

Collection of original posters for Mexican films, 1961-1975

Collection of 19 vintage Mexican posters for films released between 1961 and 1975.

The posters feature full color illustrations in a variety of styles, representing a wide span of genres, including Westerns, comedies, thrillers, horror, and action films. Directors whose films are represented in the collection include René Cardona, Miguel M. Delgado, and Roberto Rodriguez, while actors

featured include Julissa, Antonio Aguilar, Fernando Casanova, Lucha Villa, Sara García, and Sylvia Pinal.

Most posters approximately 27 x 36 inches, with minor variations in size. Posters generally Very Good, with expected toning, chipping, and starting to folds. Folded as issued.

\$1500



87

[AMERICANA]

Archive of 89 original drive-in advertising placards, circa 1950s.

Archive of 89 vintage placards, circa 1950s, used as sample advertising slides (i.e., dummies) at drive-in theaters by National Screen Service regional salesmen. The placards would have then been photographed, sometimes illustrated or otherwise manipulated, and turned into slides to be projected on the drive-in movie screen.

National Screen Service (NSS) controlled the distribution of theatrical advertising materials from the 1940s through the 1980s, most famously producing and distributing film posters, but also film still photographs and publicity material, and (as shown here) both regional and national advertising goods.

The advertisements represent a wide variety of services and retail locations: sporting goods, shoe salesmen, car dealerships, florists, heating and air conditioning repair, gas stations, exotic dancers, and many more, ranging in location throughout Michigan, Indiana, and Illinois. Two placards also feature negative photographs corresponding to the

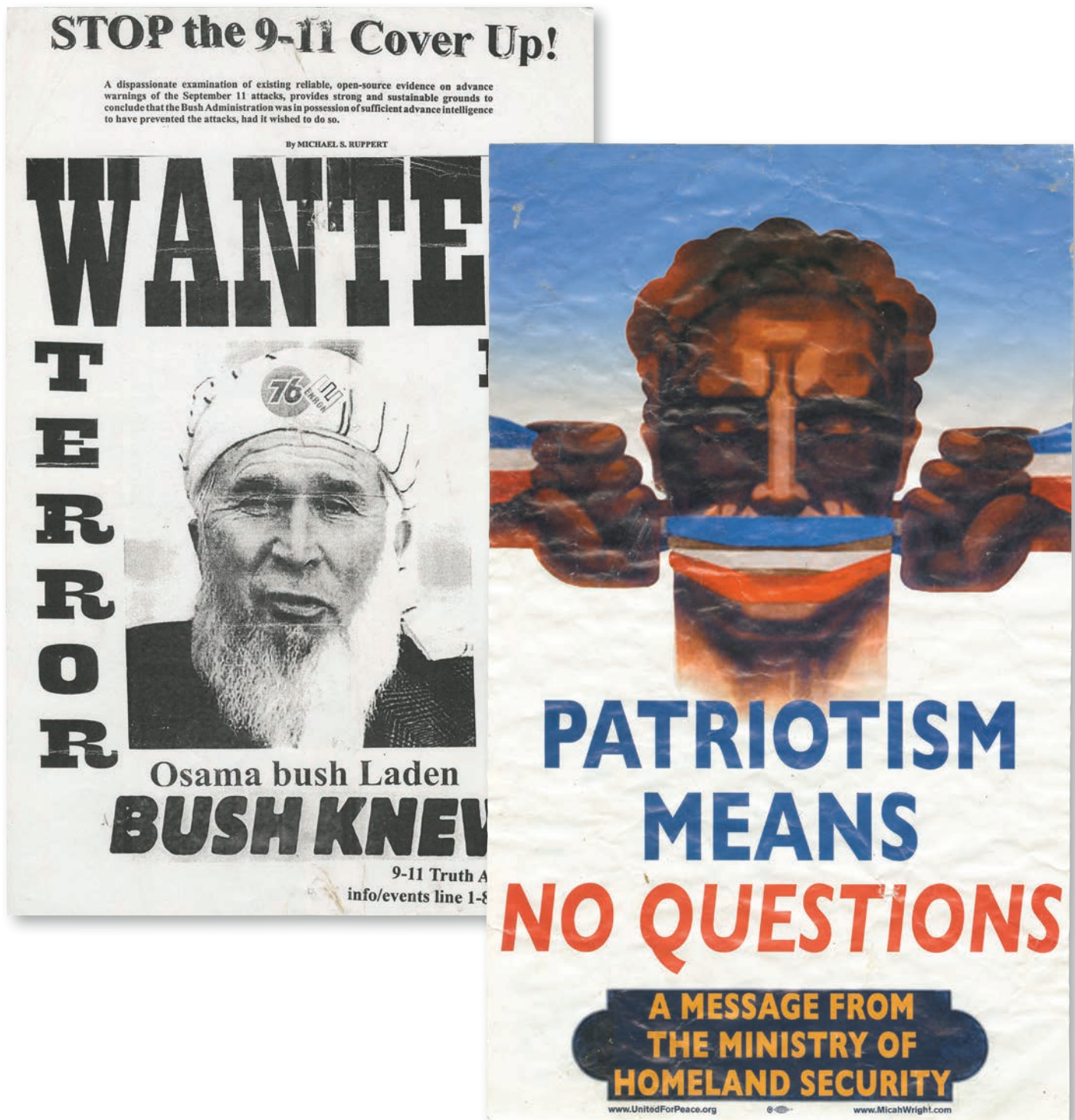
advertisement placards, one showing Gene Hawes and Son used car dealership in Jackson, Michigan, the other showing Blanck Chevrolet Company in Brownsburg, Indiana.

Many of the placards here advertise theater-specific events and services, such as half-price nights, double features, and family movie nights. A number of placards also advertise specific film screenings, including *The Admirable Crichton* (1957), *Johnny Guitar* (1954), *Paris Playboys* (1954), *Vigilante Terror* (1953), and *Conquest of Cochise* (1953).

An unusual collection of cinematic ephemera from the peak of the drive-in movie craze.

Placards roughly 14 x 11 inches each, on thick card stock. Very Good plus, with occasional light soil and edgewear, but generally very bright, clean, and well preserved.

\$1450



88

Archive of 13 original US protest posters

Archive of 13 vintage US protest posters from 2000-2003.

The themes of the posters include the Iraq War, US Homeland Security and the "War on Terror," and George W. Bush. Especially notable among the lot are a 9/11 conspiracy poster showing George W. Bush in a keffiyeh, a poster showing

Osama bin Laden in a parody of J.M. Flagg's Uncle Sam Army recruitment design, and a poster reproducing an antiwar article credited to Arch D. Bunker.

Posters vary in size from 22 x 28 inches to 15 x 9 inches. Generally Near Fine.

\$1850

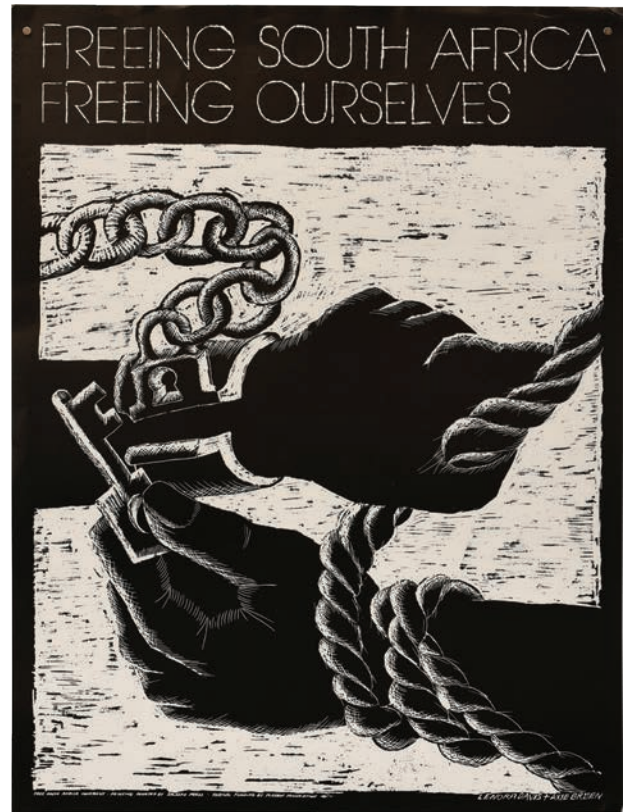
89 Freeing South Africa, Freeing Ourselves

Salsedo Press, Circa 1984. Vintage black-and-white offset lithograph poster. Text to the bottom margin credits Lenora Davis and Axie Breen, with further text noting that the print was created (and donated) by the Salsedo Press, with partial funding by the Playboy Foundation.

The Free South Africa Movement (FSAM) was developed in 1984 and is today considered to have been one of the most successful initiatives undertaken by primarily African American citizens since the Civil Rights Movement, as well as expanding the influence of African Americans in developing US foreign policy.

17.75 x 23.5 inches. Slightly wavy, else Near Fine.

\$450



90 JOHN LANDIS (DIRECTOR) JOHN BELUSHI (STARRING) HAROLD RAMIS (SCREENWRITER) Animal House

Vintage "US Senator Blutarsky" poster, issued as an ultimately little known, surreal advertisement for the 1978 film.

National Lampoon was a huge success as an alternative magazine in the early 1970s, and irrevocably altered its future in 1978 with the production of *Animal House*, an irreverent, sharp, and now classic comedy. A production company was launched, releasing over half a dozen films between 1978-2002, and as a result today's generation associates the *National Lampoon* name almost completely with its films rather than its magazine origins. The film that catapulted Harold Ramis and John Belushi from television into the movies, where they would both flourish.

24 x 30 inches. Very Good plus, with four clean pinholes at each corner.

National Film Registry. McPadden, *Teen Movie Hell*.

\$450



SCIENCE F

91

Forrest J. Ackerman's presentation copy

CURT SIODMAK (NOVEL)

GEORGE SHERMAN (DIRECTOR)

Lady and the Monster / *The Day the Earth Caught Fire*

Two Draft screenplays from two key science fiction films, bound together (including original front wrappers) in red buckram. Presentation copy belonging to science fiction writer and editor Forrest J. Ackerman, with his name in gilt at the bottom right corner of the front board.

The Lady and the Monster was the first of three adaptations of Curt Siodmak's classic 1942 novel, in which an honest, hard-working scientist preserves a dead man's brain, only to be remote-controlled by it.

The screenplay for *The Day the Earth Caught Fire* represents an early iteration of the production, helmed by director Val Guest, who originally hoped to stretch the story into a five-part British serial. Guest ultimately directed the story as a feature-length movie for Pax

Films, today regarded as one of the most understated and intelligent science fiction films ever made.

The front wrapper for *The Day the Earth Caught Fire* reads: "A Five Part Serialisation of / THE DAY THE EARTH CAUGHT FIRE / A Val Guest Production." Just below, in holograph ink (and in what we would assume is Guest's hand) is written, "Dedicated to Brian Aldiss." We think it likely that the script was gifted to the very connected Ackerman by Guest, though the provenance beyond Ackerman's ownership is unknown.

Buckram binding containing the two scripts is Very Good, with some light scuffing and soil.

\$4750

FICTION SC

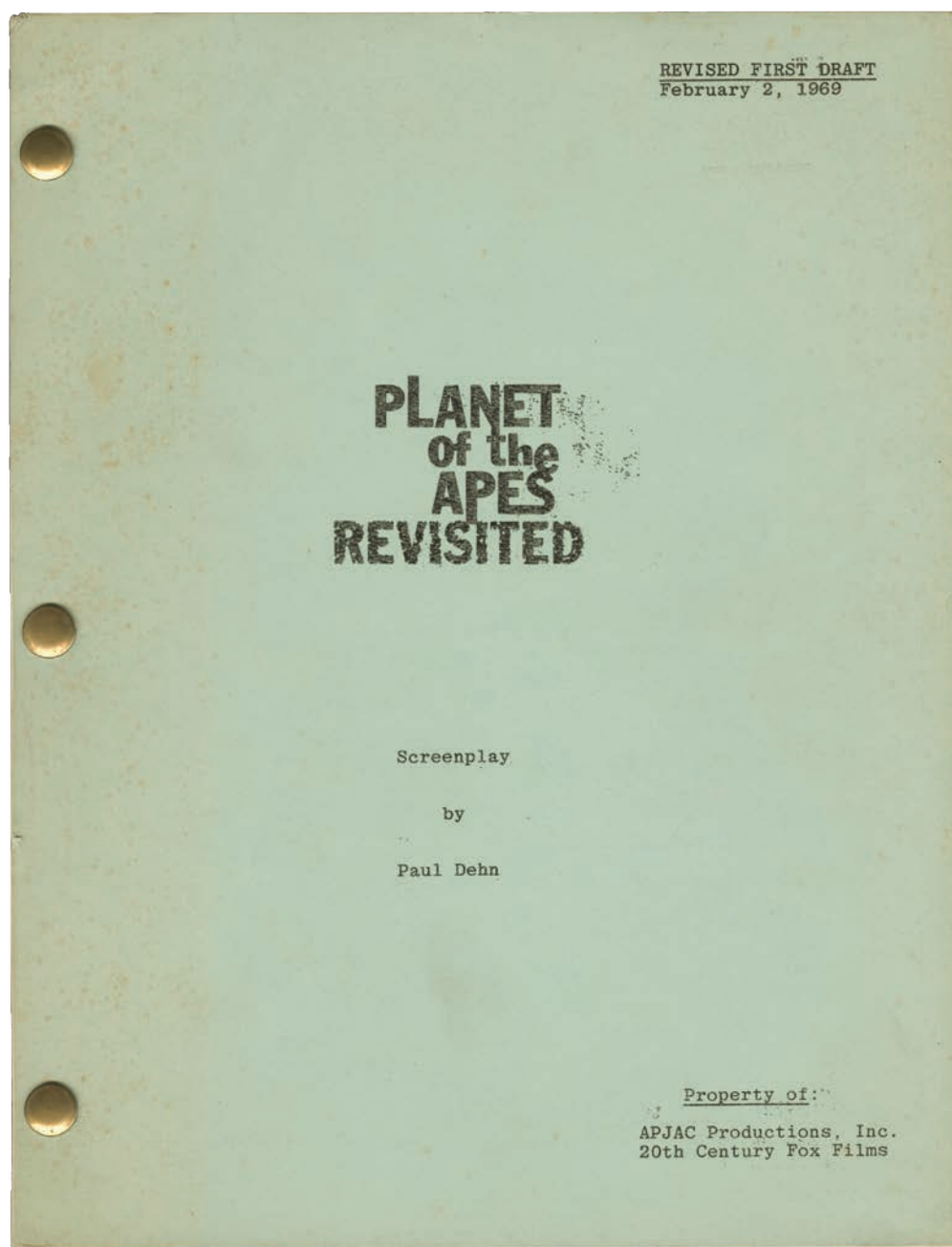
LADY & THE MONSTER
(DONOVAN'S BRAIN #1)
DAY THE EARTH CAUGHT FIRE



A Five Part Serialisation of
**THE DAY THE EARTH
CAUGHT FIRE**
A Val Guest Production

Dedicated to Brian W. Aldiss

WITH THE COMPLIMENTS OF JACK WORROW · PAX FILMS LIMITED



92

PIERRE BOULLE (NOVEL)

TED POST (DIRECTOR)

Beneath the Planet of the Apes

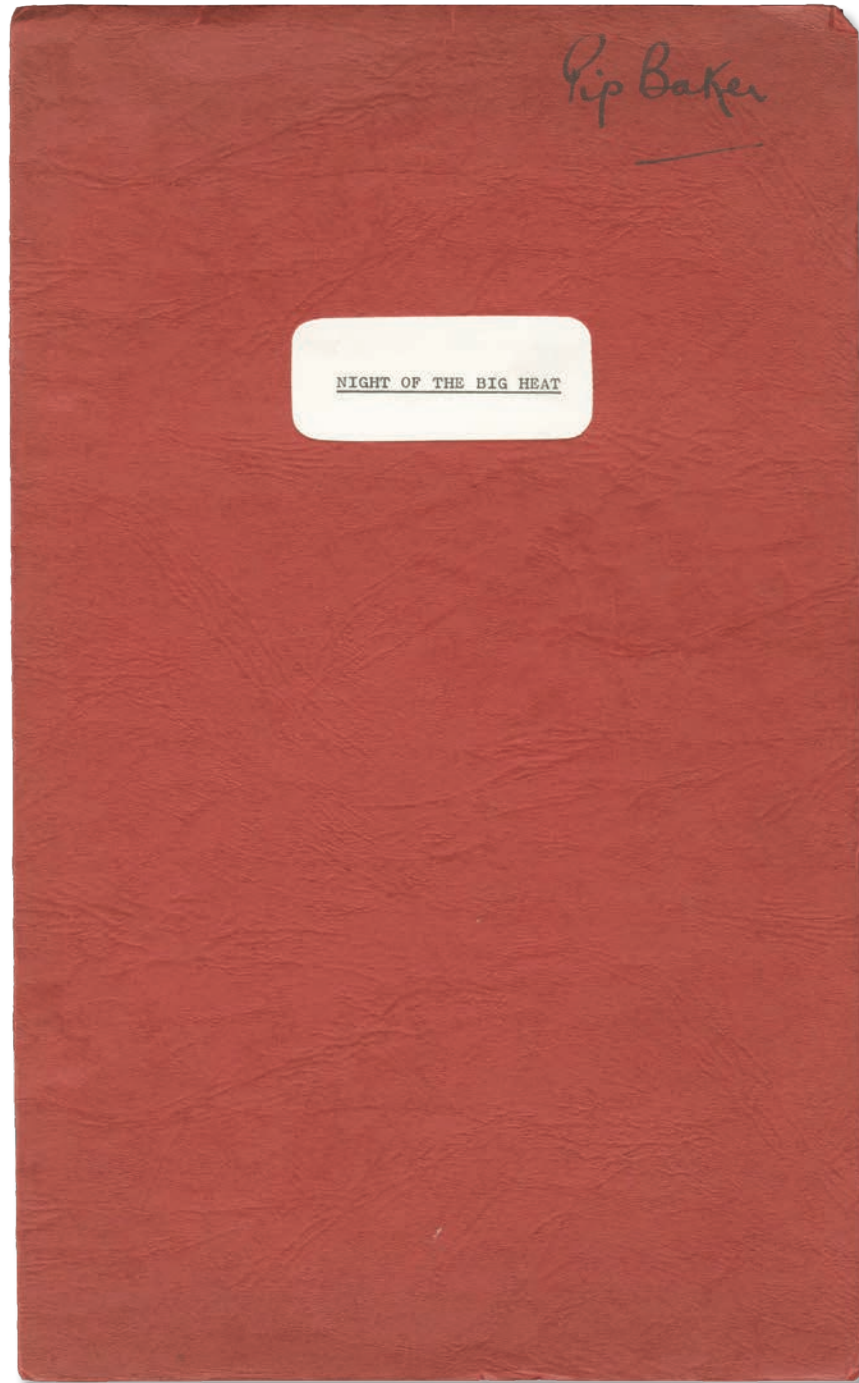
Revised First Draft script for the 1970 film, dated February 2, 1968, seen here under the working title *Planet of the Apes Revisited*.

The second and decidedly most bizarre of the wildly popular five-film series that began with 1968's *The Planet of the Apes*. This now-classic installment involves a group of astronauts searching for the crew from the original film, only to discover mutated telepathic

humans living in the ruins of the New York subway and worshipping a planet-destroying nuclear bomb.

Set in future New York City where apes rule the earth and nutjobs live in the abandoned subways. Shot on location in Calabasas and Cantil, California.

\$1750



93

CHRISTOPHER LEE, PETER CUSHING (STARRING)
TERENCE FISHER (DIRECTOR)
 Island of the Burning Damned

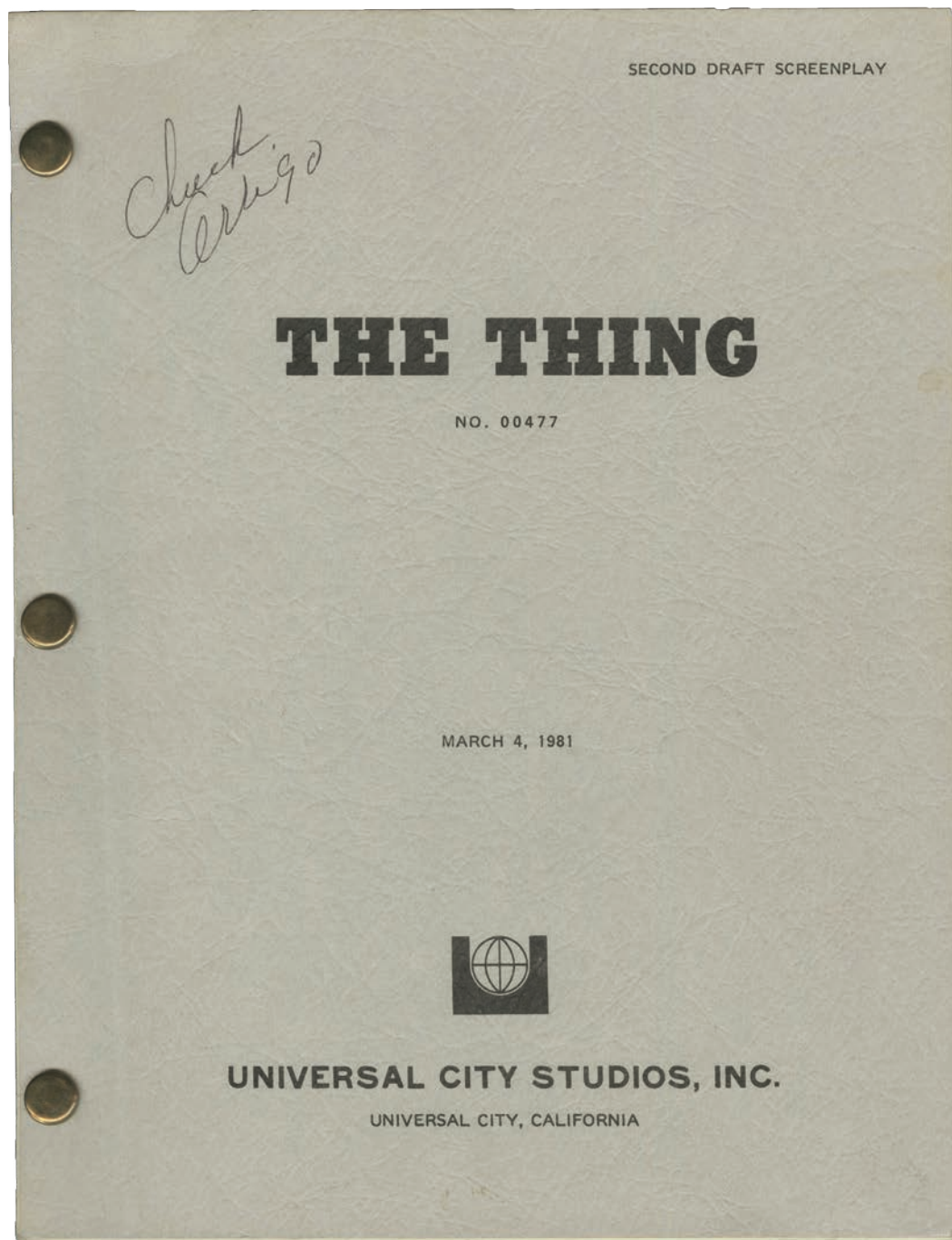
Final Shooting script for the 1967 film, undated, and here under the working title *Night of the Big Heat*. Copy belonging to screenwriter Pip Baker, with his name in holograph ink to the top right corner of the front wrapper.

Based on John Lymington's 1959 novel *Night of the Big Heat*. In the dead of winter, the northern island

of Fara experiences an unrelenting, unprecedented heat wave, leading a visiting scientist to suspect alien involvement.

Shot on location in Dorset and Milton Keynes, England.

\$1350



94

JOHN CARPENTER (DIRECTOR)

KURT RUSSELL (STARRING)

The Thing

Based on John W. Campbell's 1938 novella *Who Goes There?* A parasitic extraterrestrial lands on Earth, taking on the forms of its prey and slowly assimilating the members of an American Antarctic outpost until the outpost itself is destroyed. Shot over the course of three months on both artificially frozen sound stages in Los Angeles and on location

in Alaska and British Columbia. Though now considered a cult horror classic, the film struggled at the box office, opening on the heels of both *E.T. the Extra-Terrestrial* and Ridley Scott's *Blade Runner*.

\$1850



95

ZSA ZSA GABOR (STARRING)
EDWARD BERNDS (DIRECTOR)
 Queen of Outer Space

Three vintage contact sheets from the 1958 film, each containing twelve images. Two contact sheets with cropping annotations in blue holograph wax pencil to five images.

A beautiful alien from the planet Venus is assigned to destroy four Earth men at the behest of her queen, who secretly yearns for interstellar peace. Featuring

sets, costumes, and special effects borrowed from *Flight to Mars* (1951), *Forbidden Planet* (1956), and *World Without End* (1956).

8 x 10 inches. Near Fine.

\$850

96

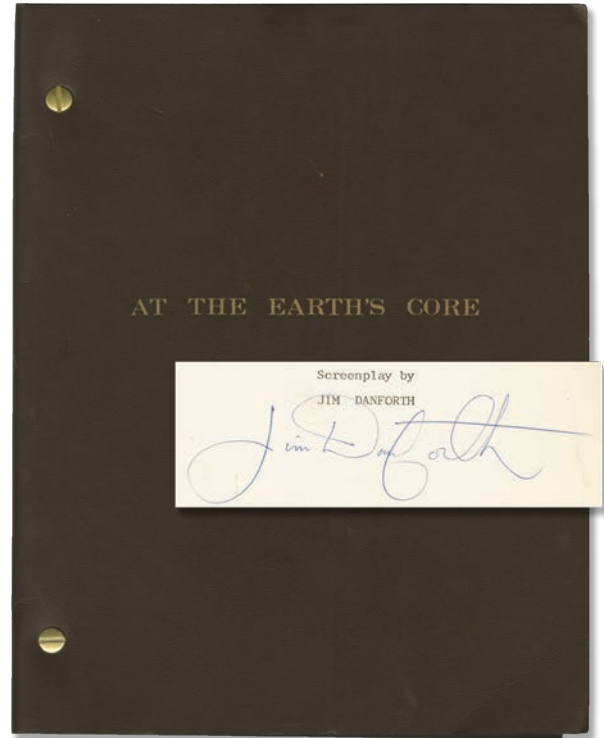
EDGAR RICE BURROUGHS (NOVEL)
JIM DANFORTH (SCREENWRITER)
At the Earth's Core

Draft script for an unproduced film, undated. Signed on the title page by screenwriter and stop-motion animator James (Jim) Danforth.

Special effects artist Jim Danforth is a stop-motion animator and matte painter best known for his work on the 1970 Hammer production *When Dinosaurs Ruled the Earth*, for which he received his second Academy Award nomination (the first being for the visual effects of George Pal's 1964 film *7 Faces of Dr. Lao*). Danforth is widely acknowledged as being in the pantheon of American stop-motion animators, alongside Willis O'Brien and Ray Harryhausen. Danforth worked on over 70 feature films between 1960 and 1995.

Based on the 1914 novel by Edgar Rice Burroughs, the first of seven novels in the Pellucidar series, depicting adventures in the fictional Hollow Earth.

\$650



97

GEORGE MILLER (DIRECTOR)
MEL GIBSON (STARRING)
Mad Max

Vintage press kit for the French release of the 1979 Australian film, containing seven black and white photographs, a ten-page booklet of promotional reading material, and several promotional stickers.

An unhinged policeman seeks revenge for the murder of his wife and son by a violent motorcycle gang. An Australian New Wave classic, the first film in the dystopian Mad Max series, followed by *Mad Max 2* (1981), *Mad Max Beyond Thunderdome* (1985), and *Mad Max: Fury Road* (2015).

Shot on location in Melbourne.

Folder, photographs, and promotional material
 Near Fine.

Harris, *Not Quite Hollywood*.

\$650



98

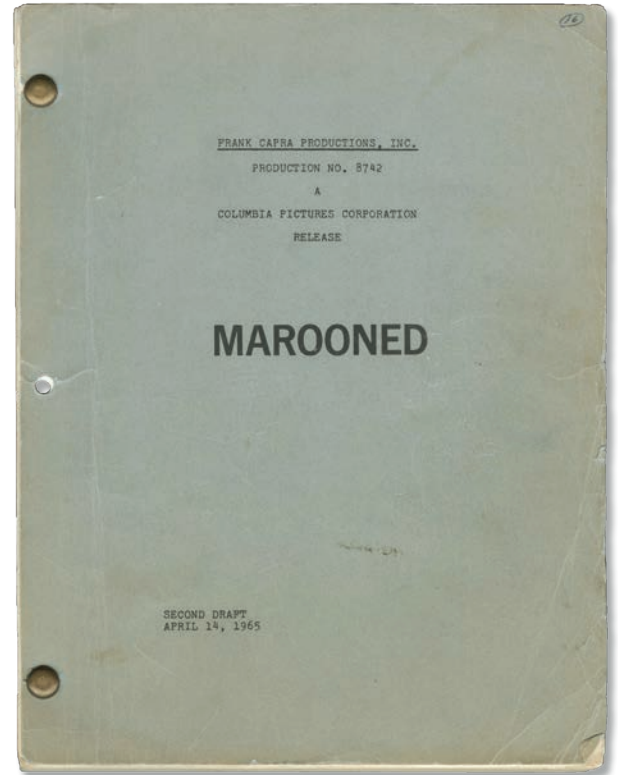
FRANK CAPRA (INTENDED DIRECTOR) WALTER NEWMAN (SCREENWRITER) Marooned

Second Draft script for an unproduced film by screenwriter Walter Newman, dated April 14, 1965. Of note is a credit for director Frank Capra on the title page, with Capra's production company, Frank Capra Productions, Inc., at the top of the front wrapper.

In 1965 Capra was in negotiations to get the financing for Newman's adaptation of Martin Caidin's 1964 novel. Unfortunately, the cost of the project was too great to get the production off the ground, even after Capra made revisions to the script.

Walter Newman is the acclaimed, three time Academy Award nominated screenwriter of *Ace in the Hole* (1951), *Cat Ballou* (1965), and *Bloodbrothers* (1978). Newman is also the uncredited screenwriter of *The Magnificent Seven* (1960) and *The Great Escape* (1963), having renounced credit for both films after disputes with director John Sturges—who would go on to direct *Marooned* in 1969.

\$550



99

ROGER VADIM (DIRECTOR) JANE FONDA (STARRING) Barbarella

Vintage borderless double weight reference photograph of actress Jane Fonda and director Roger Vadim on the set of the 1968 film. Stamp of photographer Alfonso Avincola on the verso.

Based on the adult comic book by Jean-Claude Forest and published in the French magazine *V* in 1962 and 1964, about the adventures of space traveler and "queen of the galaxy" Barbarella. Likely the campiest space-opera sex comedy in history, a film which bombed upon its release but was re-released to greater acclaim in 1977, and has since influenced countless fashion designers, films, and musicians.

Set in outer space, shot in Rome.

8 x 10.5 inches. Near Fine.

Vogel, *Film as a Subversive Art*.

\$550





100

JULES VERNE (NOVEL)
LUCIEN HUBBARD (DIRECTOR)
The Mysterious Island

Two vintage studio still photographs from the 1929 film. Mimeo snipes on the versos of each.

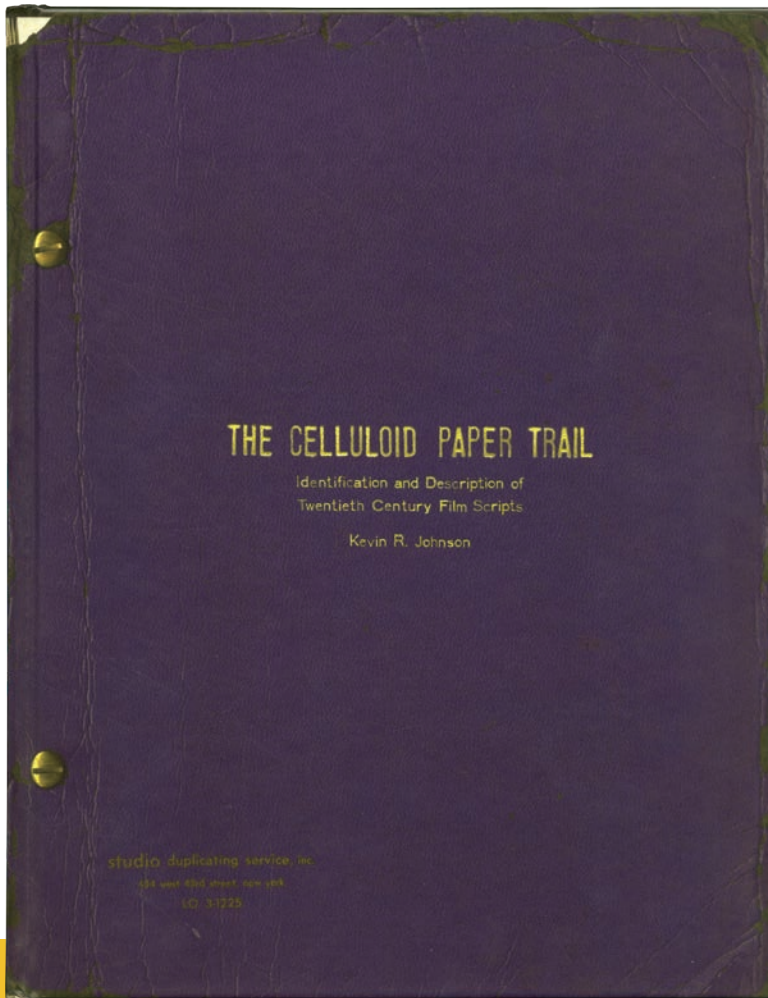
Loosely based on the 1874 novel by Jules Verne. The benevolent scientist-leader of a volcanic island is attacked by an evil despot, leading to a submarine chase during which they discover a species of water-bound humanoids. Lauded as an impressive

cinematic feat, the film's astronomical price tag—over \$1 million in 1929—all but guaranteed the film would be a financial disaster at the box office, turning studios off science fiction for many years.

8 x 10 inches. Near Fine.

\$625

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.

Available now at royalbooks.com 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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