

CATALOG EIGHTY-TWO

ROYAL BOOKS



TERMS AND CONDITIONS

All books are first editions unless indicated otherwise. All items in wrappers or without dust jackets advertised have glassine covers, and all dust jackets are protected by new archival covers. Single, unframed photographs housed in new, archival sleeves.

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

Any item is returnable within 30 days for a full refund. Books may be reserved by telephone, or email, and are subject to prior sale. Payment can be made by credit card or, if preferred, by check or money order with an invoice. Libraries and institutions may be billed according to preference. Reciprocal courtesies extended to dealers.

We accept credit card payments by VISA, MASTERCARD, AMERICAN EXPRESS, DISCOVER, and PAYPAL. Shipments are made via USPS priority mail or Fedex Ground unless other arrangements are requested. All shipments are fully insured. Shipping is free within the United States. For international destinations, shipping is \$60 for the first book and \$10 for each thereafter. Overnight shipment by Federal Express or USPS, as well as international shipment by FedEx, can be also arranged.

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

THE ROYAL BOOKS CREW

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

Catalog design and layout by Lucy Nguyen.



CONTENTS

1 FEATURED

21 ARCHIVES

37 CRIME AND SUSPENSE

45 FILMS WITH LITERARY
SOURCES

65 PERSONS OF INTEREST

85 THEATRE

94 WOMEN IN FILM

FEATURED

1

"If you actually were as innocent as you pretend to be, we'd never get anywhere."

JOHN HUSTON (DIRECTOR, SCREENWRITER)

HUMPHREY BOGART, MARY ASTOR (STARRING)

The Maltese Falcon

Final Draft script for the 1941 film, dated May 26, 1941. Warner Brothers Story Department copy, carbon typescript, with stamps on the front wrapper stating same.

Shooting began on June 1, 1941, making this Final Draft in effect the shooting script for the film. OCLC locates only institutional holding of a production script worldwide.

In his 1990 book on the making of the film, Rudy Behlmer notes that director John Huston, under pressure with a small budget and low expectations from the studio, planned every second of the film to the last detail, tailoring the screenplay with instructions to himself for a shot-by-shot setup, with storyboards for every scene, so filming could proceed smoothly and accurately.

In the end, virtually nothing in the script was altered during production, and the film finished both on time and under budget.

The result was a groundbreaking noir cornerstone, signaling the beginning of what is today known as the classic film noir era.

Based on Dashiell Hammett's 1930 hardboiled novel. To retain the novel's use of gumshoe Sam Spade's perspective, Huston employed a then-radical adaptation technique, wherein the film never departs from Spade's point of view—the audience knows and sees only what he sees.

Nominated for three Academy Awards, including Best Picture and Best Screenplay.

As always please see our website for a full physical description. Pagination is available on request.

National Film Registry. Ebert I. Grant US. Penzler 101. Rosenbaum 1000. Selby US Masterwork. Spicer US. Silver and Ward Classic Noir.

\$75,000

FEATURED

FINAL

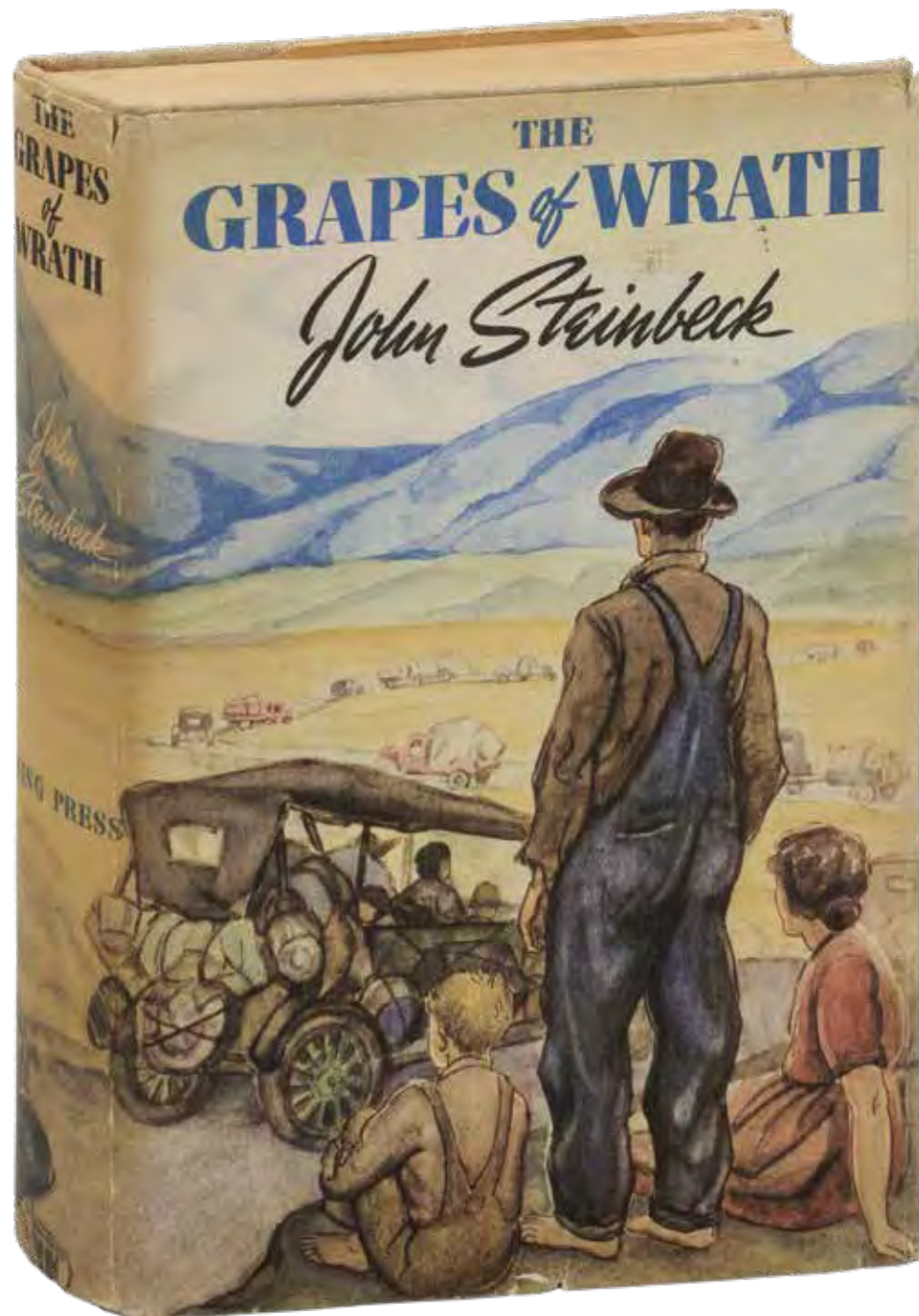
IMPORTANT - FILE COPY
THIS SCRIPT IS ONE OF A FEW PERMANENT
FILE COPIES AND MUST BE RETURNED TO THE
STORY DEPARTMENT PRODUCTION FILES
WARNER BROS. PICTURES, INC.
BURBANK, CALIFORNIA

IMPORTANT!
RETURN STORY DEPT.

THE MALTESE FALCON

RETURN TO
STENOGRAPHIC DEPT.

WARNER BROS. FIRST NATIONAL STUDIOS, BURBANK



2 JOHN STEINBECK The Grapes of Wrath

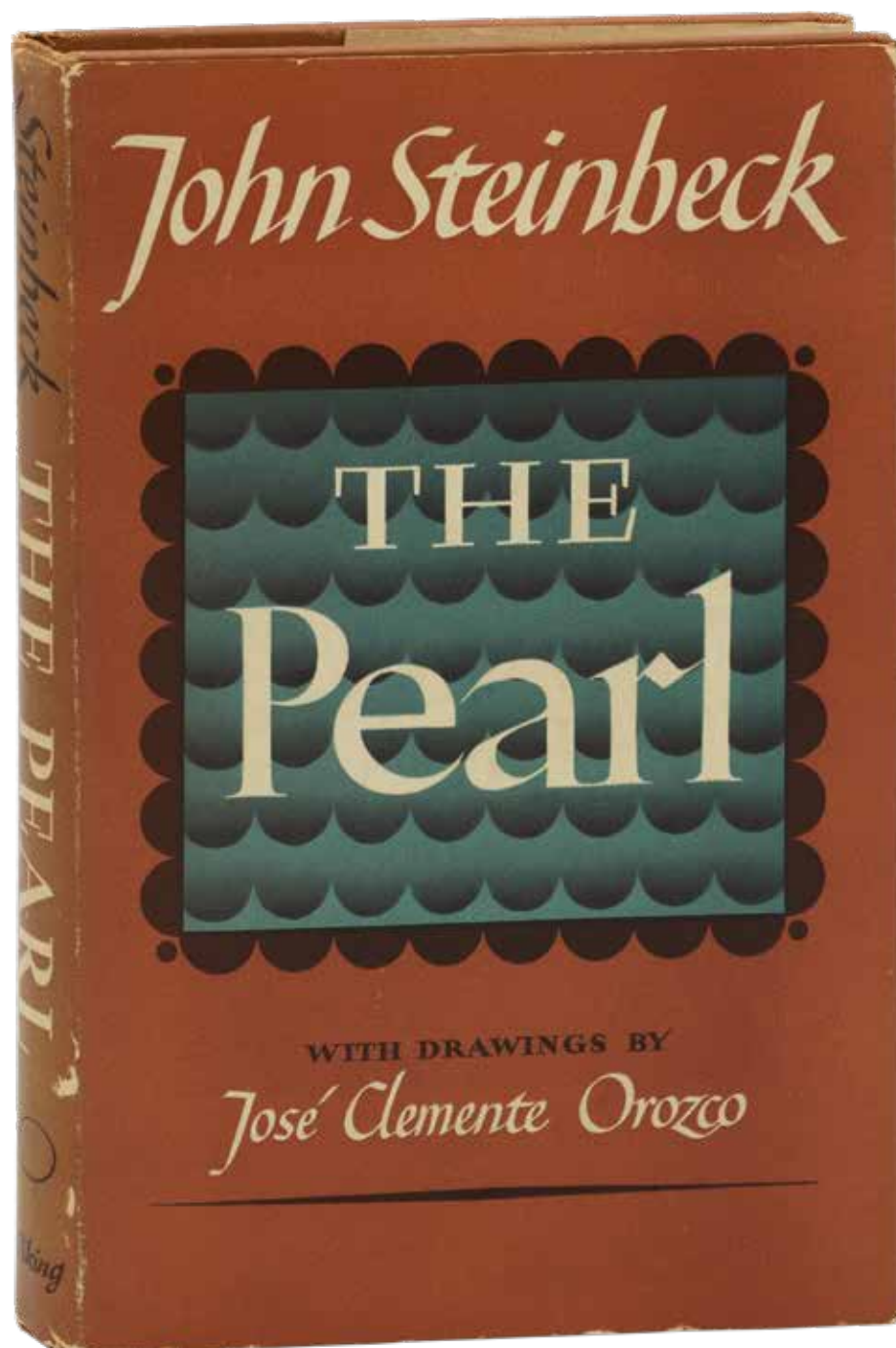
New York: Viking Press, 1939. First Edition. First issue dust jacket with first edition statement at the bottom front jacket flap. Wraparound jacket art by Elmer Hader, whose work graced four Steinbeck titles.

Steinbeck's Pulitzer Prize-winning masterpiece, literature's lasting testament to the Great Depression, singled-out in his citation for the Nobel Prize decades later. Basis for the 1940 film directed

by John Ford and starring Henry Fonda as Tom Joad. Ford and actress Jane Darwell won Academy Awards for their work.

Near Fine in a bright, Near Fine dust jacket. An attractive copy.

\$7500



3 JOHN STEINBECK The Pearl

New York: Viking Press, 1947. First Edition. First issue, with John Steinbeck looking to the left in the rear panel photo, and a price of \$2.00 on the front flap.

Basis for the 1947 film co-written by Steinbeck, directed by Emilio Fernandez. Illustrations by Jose Clemente Orozco.

Slightest lean, else about Near Fine in an about Near Fine dust jacket. Jacket spine and rear panels lightly toned, with brief wear on the lower spine and corners. A presentable copy.

\$950

4

DASHIELL HAMMETT (AUTHOR)
W.S. VAN DYKE (DIRECTOR)
MYRNA LOY, WILLIAM POWELL (STARRING)
The Thin Man

Draft script for the 1934 film.

Based on the 1934 novel by Dashiell Hammett, a classic of pre-Code cinema, followed by five sequels.

OCLC locates only one institutional holding of a production script worldwide.

Carbon typescript on onionskin stock, one of only a few copies issued for pre-production review, dated March 19, 1934. Principal shooting began three weeks later, on April 9, 1934. Rare, this being the only example we have ever seen.

National Film Registry. Ebert II. Penzler 101.

\$15,000

This script is the property of
METRO-GOLDWYN-MAYER CORPORATION.
No one is authorized to dispose
of the same.

PLEASE RETURN TO SCRIPT DEPARTMENT

FILE COPY

Culver City, Calif. No. 7

THE THIN MAN

From the book
by
Dashiell Hammett

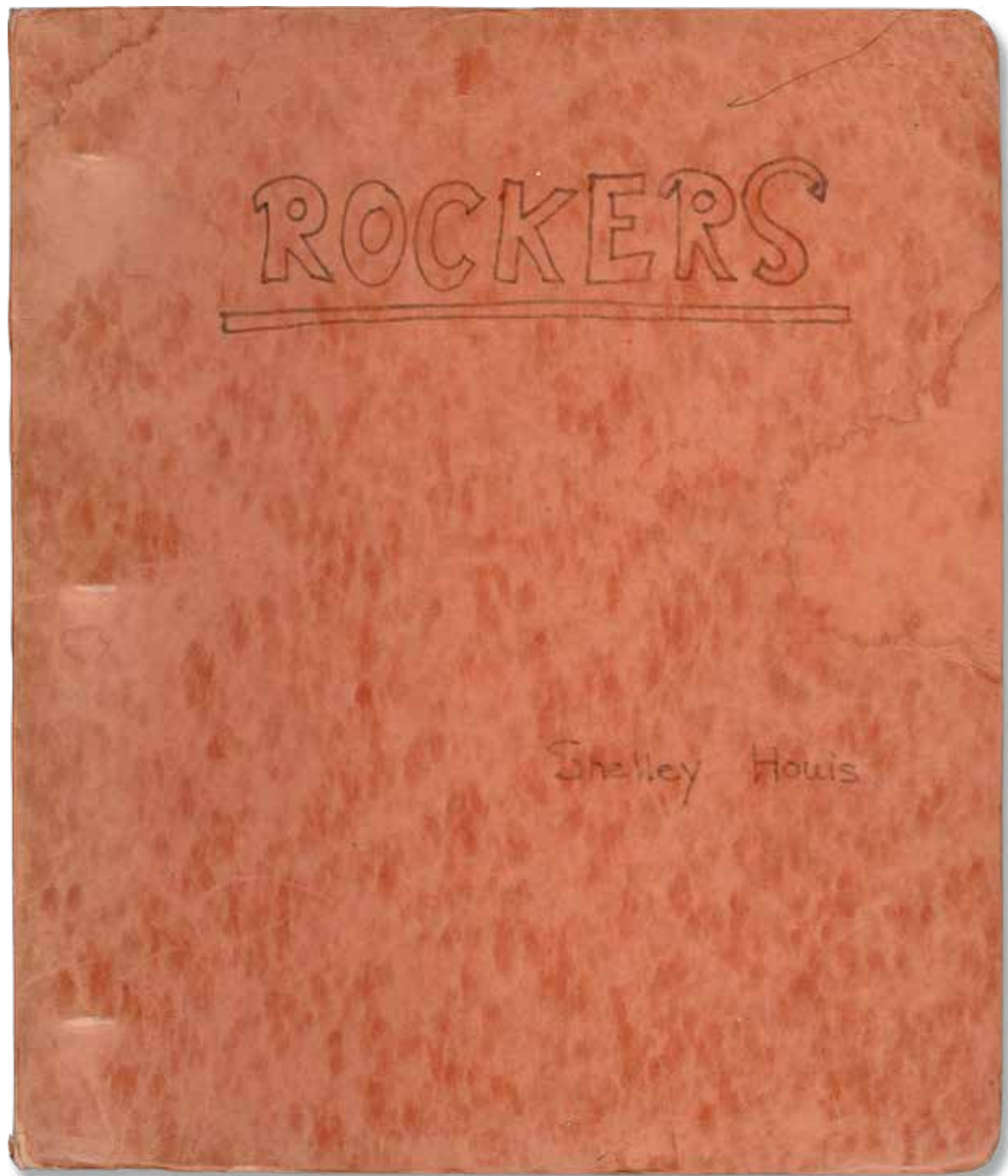
Screen play
by
Albert Hackett
and
Frances Goodrich

Script Okayed by

Mr. Stromberg

March 19, 1934

COMPLETE



5 **THEODOROS BAFALOUKOS (DIRECTOR)**
LEROY "HORSEMOUTH" WALLACE (STARRING)
Rockers

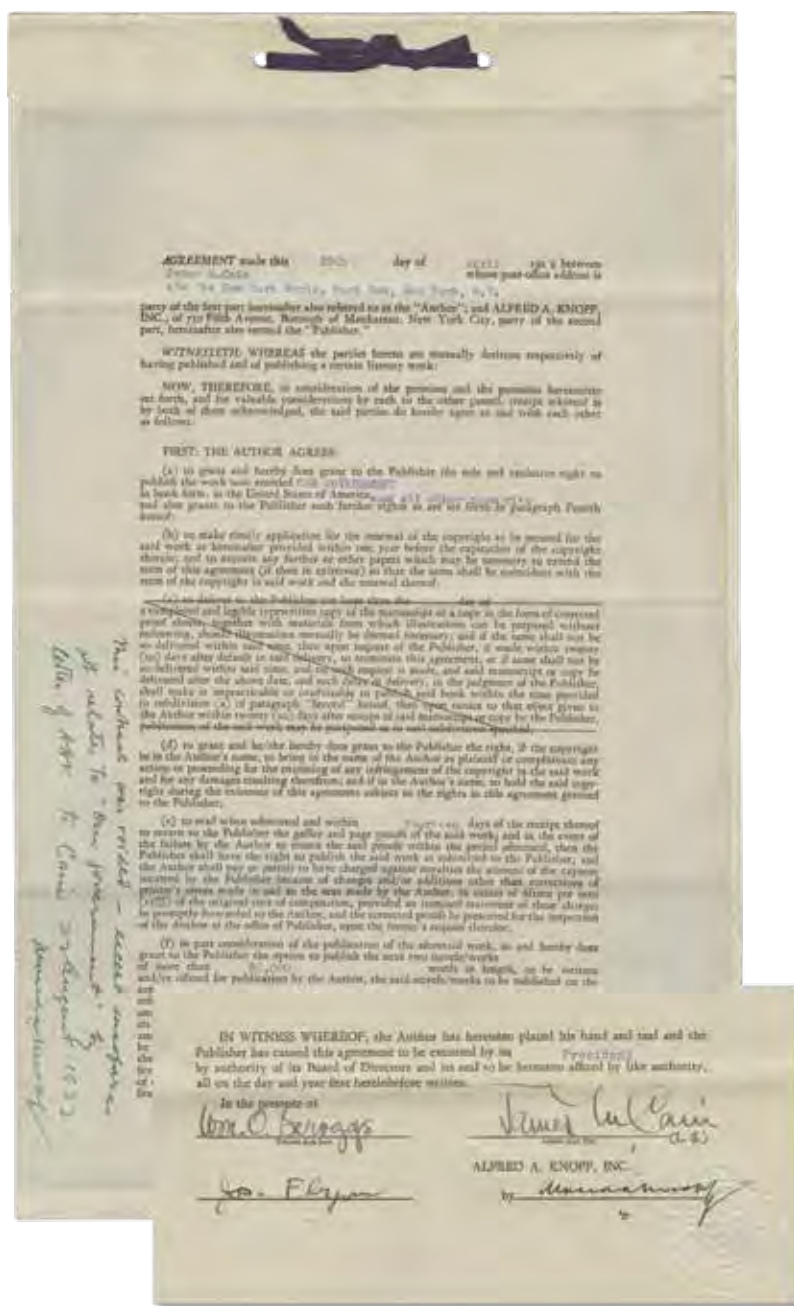
Draft script for the 1978 film, dated May 25, 1977. Copy belonging to production coordinator Shelley Houis, with her annotations in manuscript ink and pencil on ten pages. Unique.

An exploration of authentic Jamaican culture, loosely based on Vittorio De Sica's 1948 Italian neorealist

classic *Bicycle Thieves*. Originally intended as a documentary, with an all-star cast of the leading reggae musicians of the period.

Set and shot on location in Kingston, Jamaica.

\$3500



6

James M. Cain begins

Original book contract for *Our Government*, signed by James M. Cain and Alfred A. Knopf

Vintage Purchase, Rights, and Royalties agreement between James M. Cain and Alfred A. Knopf for Cain's first book, *Our Government*. Signed by both Cain and Knopf, with numerous hand corrections and initials by both parties, the most notable being a notation by Knopf on the first page that the contract was voided by way of a letter from Knopf in 1933.

Typed annotation on the last page notes, "Canceled by Mutual Consent and dated July 1949." Accordingly, it would appear that the contract was held in place from

the time of the book's publication in 1929 through 1933, at which time it was superseded by a new one. The author's copy of his first book contract, one of probably 3-4 copies that have ever existed, preceded only by Cain's magazine and newspaper appearances, most notably in Mencken's *American Mercury*.

Near Fine in an attractive, pre-folded, six-page contract document with a black ribbon tie, as issued.

\$2500

7

J.M. SIMMS (DIRECTOR)

A. PORTER DAVIS, REGINA COHEE, CHARLES ALLEN (STARRING)

The Lure of a Woman

Vintage one sheet poster for the 1921 silent film.

A “race film” that is today considered lost, with plot unknown. The first film to have ever been produced and shot on location in Kansas City, using local African Americans for both cast and crew.

27 x 41 inches. Very Good plus, professionally restored and linen backed, with moderate loss along the left edge that has been archivally repaired.

\$9500



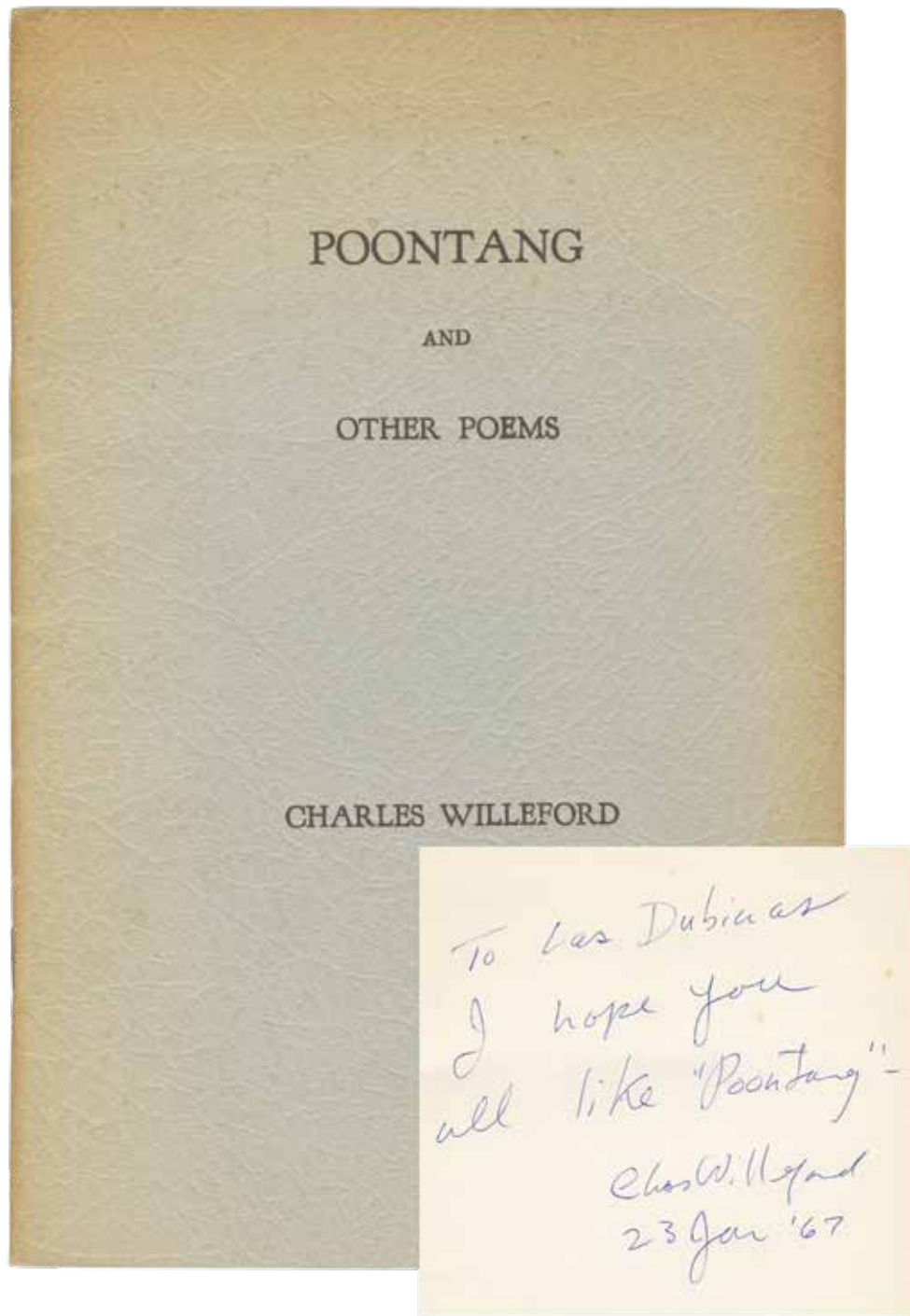
PROGRESS PICTURE PRODUCING ASSOCIATION PRESENTS

The LURE OF A WOMAN

Featuring **DR. A. PORTER DAVIS & REGINA COHEE**
SUPPORTED BY A NOTABLE CAST OF COLORED PLAYERS.....

A PICTURIZATION OF LIGHTS AND SHADOWS THAT CROWN MANY ROMANCES.
A STORY THAT CARRIES YOU BACK CLOSE TO LIFE.
ONE THAT EVERY COLORED PERSON SHOULD SEE

QUIGLEY LITHO. CO. KANSAS CITY



To Les Dubinas
I hope you
all like "Poontang"-
Chas Willeford
23 Jan '67

8

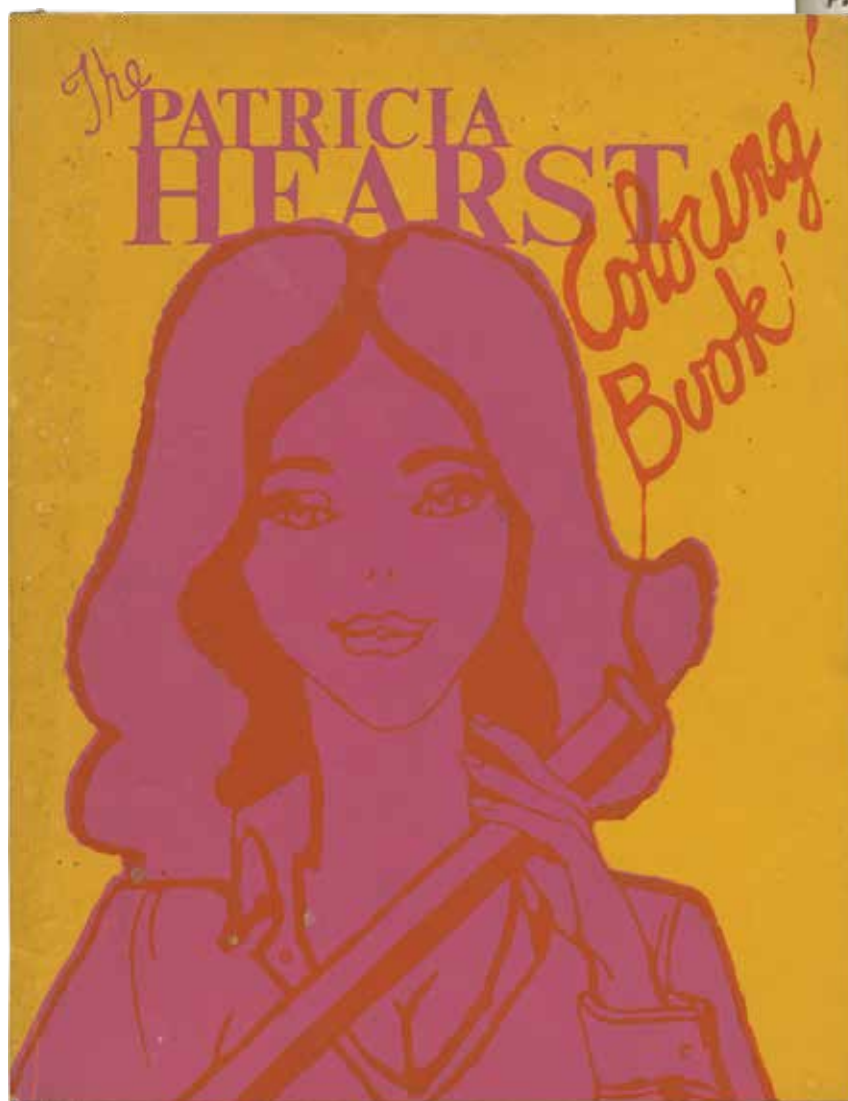
CHARLES WILLEFORD
Poontang

Crescent City, FL: New Athenaeum Press, 1967. First Edition. Issued in green and gray wrapper variants (no priority), this being the gray variant. Inscribed and dated in the year of publication by the author on the front endpaper with typical aplomb: "To Les Dubinas / I hope you all like 'Poontang' / Chas Willeford / 23 Jan '67."

An early self-published book of poetry with a print run of 500 copies, making it one of the more difficult Willeford titles.

Moderately toned at the edges, else about Near Fine.

\$2000



9 DANIEL DRAPIEWSKI, MYRA SHAPIRA The Patricia Hearst Coloring Book

San Francisco: Drapiewski and Shapiro, 1977. First Edition. Published in conjunction with the exhibition *The Patricia C. Hearst Exhibition: A Museum* by [San Francisco lawyer] Daniel Drapiewski and [poet] Myra Shapiro, held at the Southern Exposure Gallery in San Francisco in February, 1977.

OCLC locates one holding at the San Francisco Museum of Modern Art. Scarce.

Intended as an ironic exhibition catalog, the coloring book guides the reader through a narrative of Hearst's birth and childhood through to her kidnapping by—and subsequent arrest as a member of—the Symbionese Liberation Army.

Southern Exposure was founded in 1974 as the American Can Collective Gallery, and remains in operation today as an "artists' collective, committed to exposing the work of emerging artists in addition to offering an alternative to the commercial gallery scene."

About Very Good plus in perfect bound illustrated card wrappers, with a small dampstain on several pages, at the upper right edge.

\$1850



10 Collection of QSL cards from 45 countries, 1954-1973

Collection of 86 QSL cards from 45 countries, dating between 1954-1973. Housed in a 32-page scrapbook compiled by dedicated radio enthusiast Mark Murphy, with the balance of the QSL cards dating from the 1950s and addressed to Murphy.

QSL cards were sent by radio stations as confirmation of the receipt of a "reception report" from a listener, officially acknowledging and verifying the reception, and were popular to collect among radio enthusiasts as early as the 1920s. The archive on offer presents a diverse collection, both in the graphics of each card and the expansive

geographical reach, extending throughout Europe, Africa, Asia, the Caribbean, and Oceania, as well as a single card from Mexico. A striking international time capsule from the Cold War era.

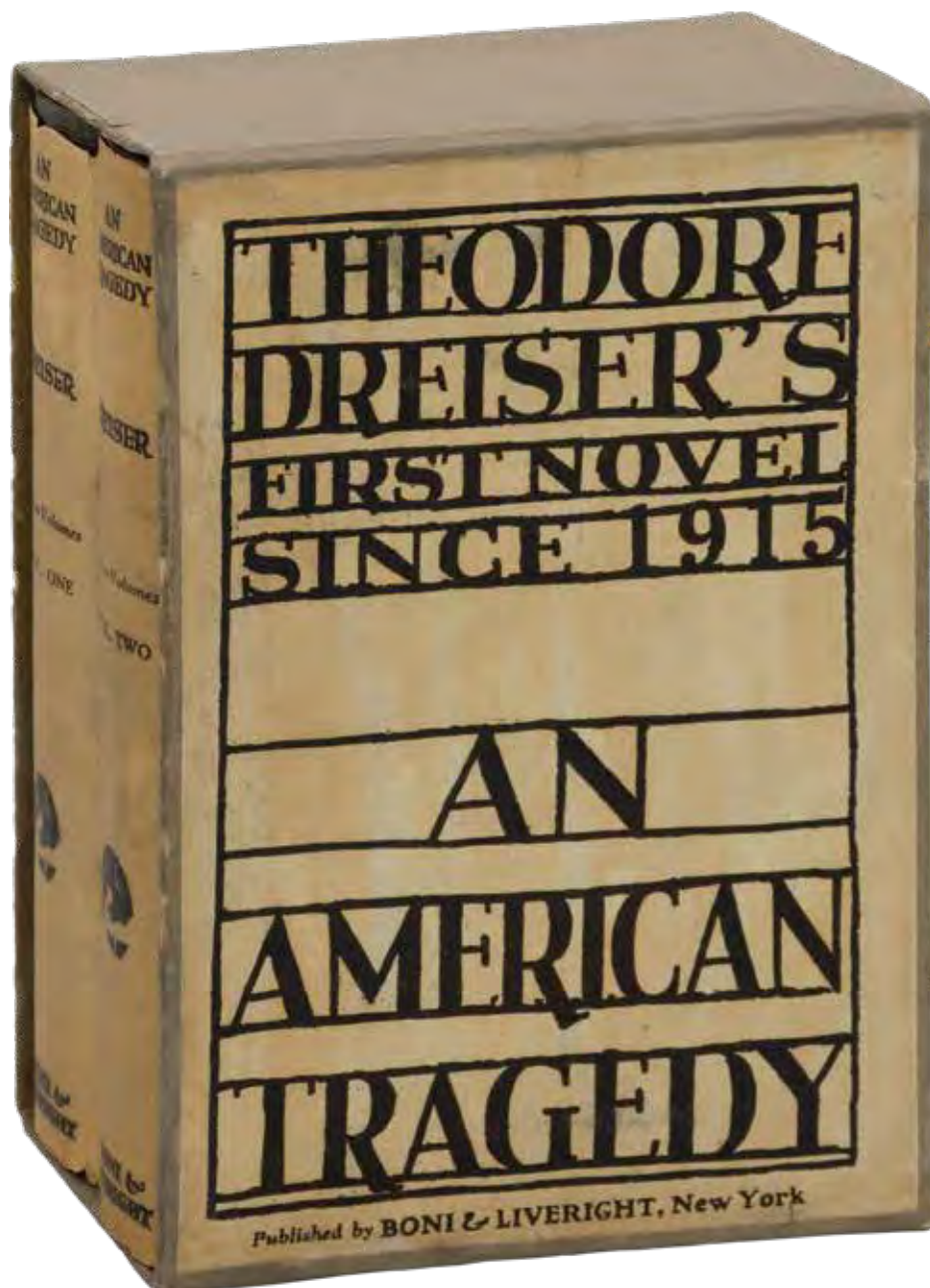
Detailed inventory upon request.

Scrapbook: 9.25 x 11.5 inches. Near Fine.

QSL Cards: approximately 5.5 x 3.5 to 6.5 x 4.75 inches. Near Fine overall.

\$2250





11

THEODORE DREISER
An American Tragedy

New York: Boni and Liveright, 1925. First Edition, in two volumes with dust jackets, housed together as issued in the publisher's illustrated slipcase. Worthy of note is that the two volumes fit very nicely into the slipcase, which is typically too small and tight.

Basis for the stunning, bleak 1951 film noir *A Place in the Sun*, directed by George Stevens and starring Montgomery Clift and Elizabeth Taylor. Theodore Dreiser's first novel in a decade at the time, a scathing indictment of the American dream, bringing him to the zenith of his critical and commercial success.

Both volumes Near Fine. Dust jacket for Volume 1 is Very Good, bright and clean but with a chip at the top of the rear panel. Dust jacket for Volume 2 is Near Fine. In a lightly worn, Very Good plus example of the original slipcase. Dust jacket of the first volume has small chips on the rear panel and spine ends, but is otherwise intact. All told, an exceptional set.

\$2850



12

JACQUES TOURNEUR (DIRECTOR)
ROBERT MITCHUM, JANE GREER, KIRK DOUGLAS (STARRING)
JAMES M. CAIN (SCREENWRITER)
Out of the Past

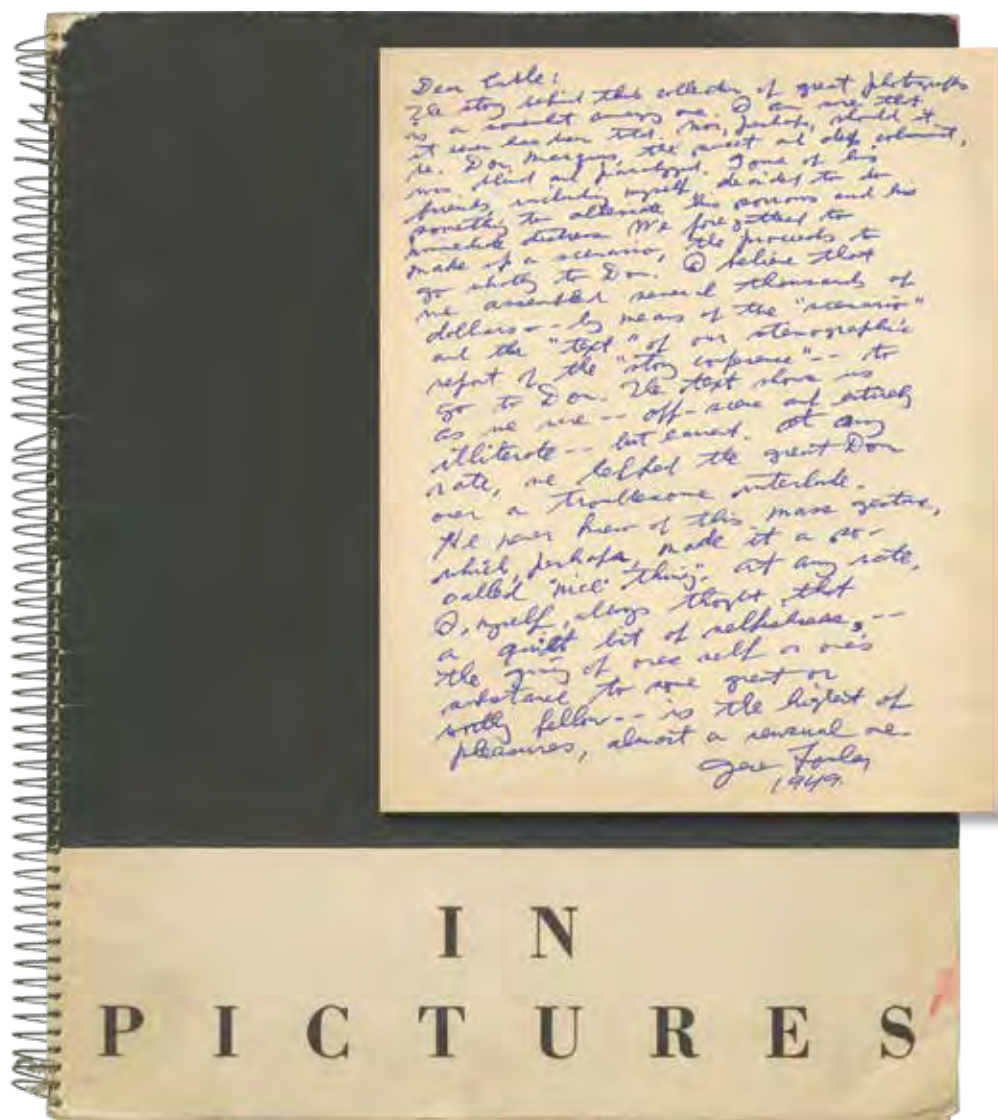
Vintage herald for the seminal 1947 film noir.

Based on Daniel Mainwaring's 1946 debut novel *Build My Gallows High*. An unimpeachable high spot of the genre.

Set in Bridgeport, California, shot in the High Sierra Mountains of Nevada and Reno, as well as locations throughout California.

12 x 9 inches. Bifold. Fine.

\$975



13 NUNNALLY JOHNSON, PATTERSON McNUTT, GENE FOWLER, GROVER JONES (TEXT) WILL CONNELL (PHOTOGRAPHER) In Pictures: A Hollywood Satire

New York: T.J. Maloney, 1937. First Edition. Lengthily inscribed and dated 1949 by co-author Gene Fowler on the front endpaper, with brief, additional annotations in manuscript ink and pencil on the title page and page nine.

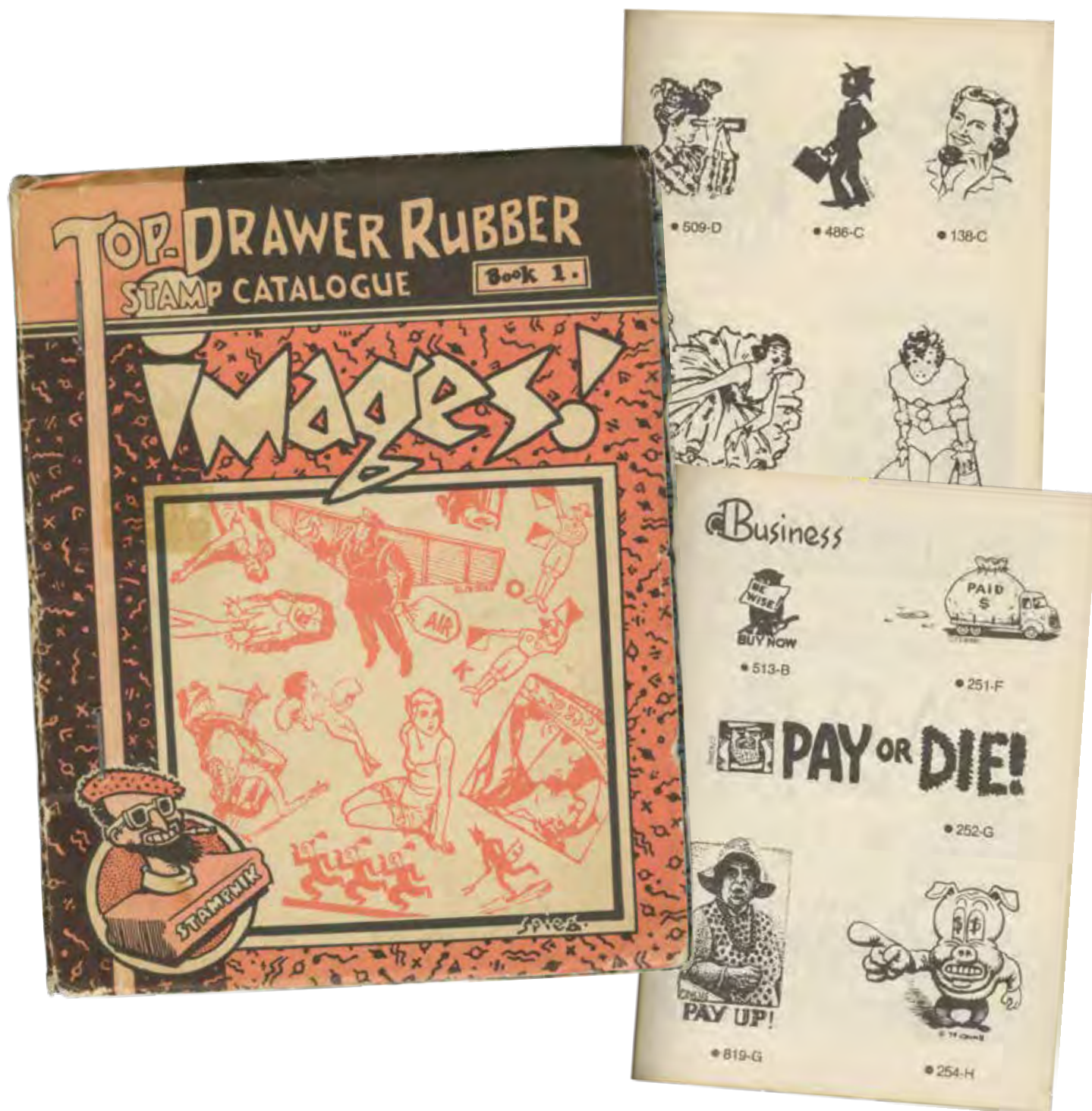
A penetrating, satirical take on the film industry, illustrated throughout with black-and-white photographs.

Gene Fowler was an American author, dramatist, and screenwriter who enjoyed a long and varied career. Fowler found early prestige as a journalist in New York, most notably as a managing editor of *The Morning Telegraph*, where his staff included a number of luminaries of the period, including Ben Hecht,

Ring Lardner, Charles MacArthur, Westbrook Pegler, Martha Ostenso, Walter Winchell, and Nellie Revell. Fowler also worked as a screenwriter for several years, penning a dozen scripts in the 1930s and early 1940s, most notably *What Price Hollywood?* (1932), *The Call of the Wild* (1935), and *Billy the Kid* (1941).

Spiral bound wrappers, housed in a custom clamshell case and matching chemise. Book, slipcase, and chemise all Very Good plus—which anyone who has before encountered this book knows to be extraordinary.

\$1500



14

ART SPIEGELMAN, FRANÇOISE MOULY (EDITORS, CONTRIBUTORS)
R. CRUMB, BILL GRIFFITH, ALINE KOMINSKY, JAY LYNCH (CONTRIBUTORS)
 Top-Drawer Rubber Stamp Catalogue: Book 1: Images!

Hancock, VT: Raw Books / Top Drawer Rubber Stamp, 1979. First Edition. A catalogue of stamps for sale, created by Raw Books husband-and-wife team Art Spiegelman and Françoise Mouly, with contributions by Spiegelman, Mouly, R. Crumb, Bill Griffith, Aline Kominsky, Jay Lynch, and others.

4.5 x 5.75 inches. Side stapled. Very Good plus in pictorial wrappers, with light edgewear, and offsetting on the front wrapper from an old price sticker. Scarce.

\$975



15

ROBERT BREER

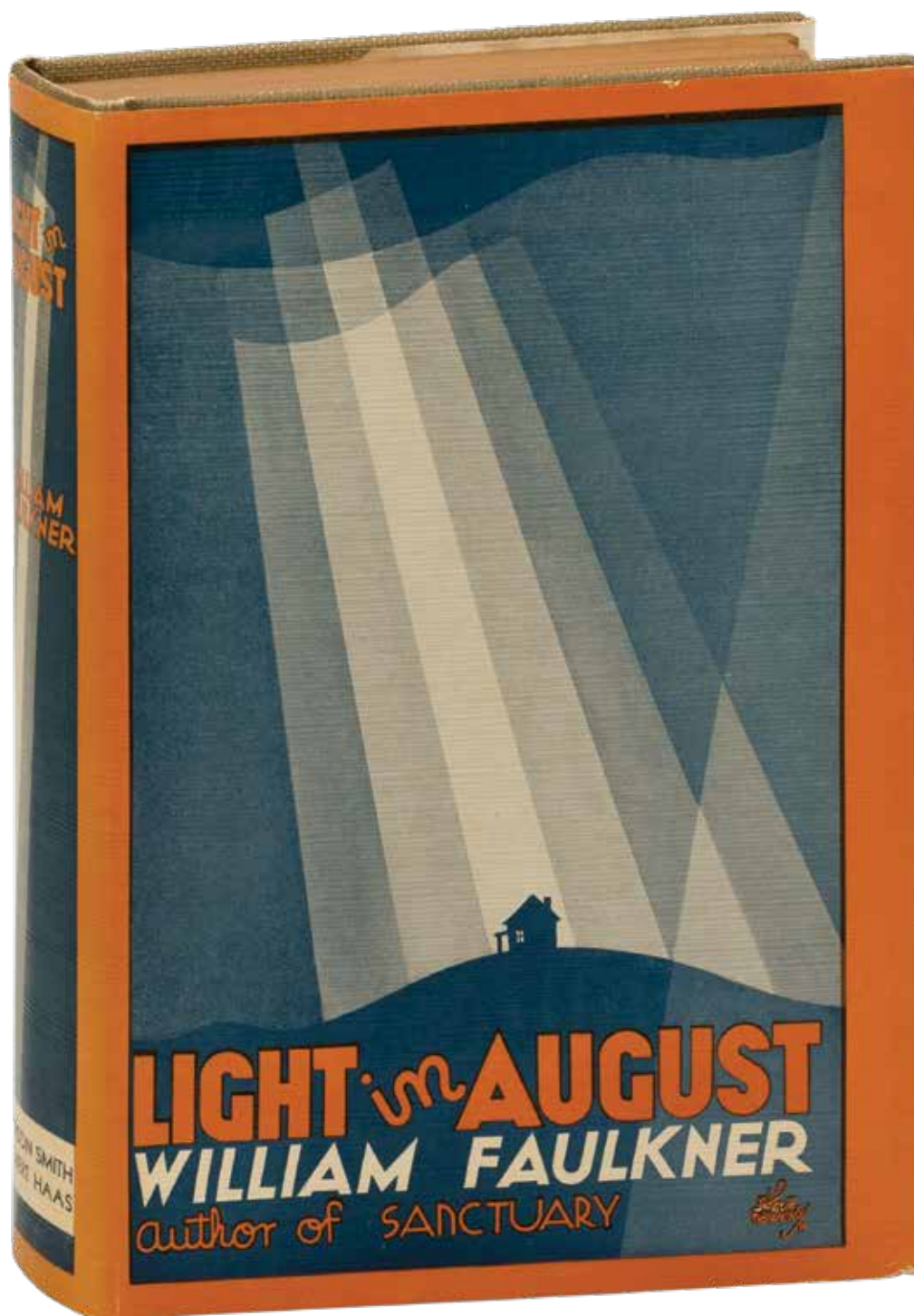
Flix

Montreal: La Cinematheque Canadienne, 1967.
First Edition. An early animation flipbook by Robert Breer, published on the occasion of the World Retrospective of Animation Cinema in 1967.

A highly abstract piece, offset printed in black, white, and yellow, presenting quickly altering geometric forms.

4 x 2.5 inches, with side-stapled card wrappers.
Very Good plus, with light use from previous owners having been unable to resist the urge to flip.

\$1500



16

WILLIAM FAULKNER**Light in August**

New York: Harrison Smith and Robert Haas, 1932.
First Edition. First state, with orange lettering on
the front board, blue lettering on the spine, and
"Jefferson" on the first line of page 340.

Fine in a brilliant, Near Fine dust jacket. Dust jacket
with an impression from an old dust jacket protector

on the verso, and with a blindstamp on the fore-edge
of the rear flap. A truly exceptional example.

Housed in a maroon cloth clamshell box.

\$9500



17

DANNY GARRETT

Original poster for a 1979 performance by Muddy Waters

Vintage poster for a performance by Muddy Waters at Antone's Nightclub in Austin, Texas, on Friday, December 7, 1979. Poster design by Austin-based illustrator Danny Garrett.

In 1979, Waters had just completed work on *Muddy 'Mississippi' Waters Live*, the third of four albums made with friend and fellow blues musician Johnny Winter—preceded by *Hard Again* and *I'm Ready* in 1977 and 1978, respectively.

Antone's Nightclub was established in 1975 by Clifford Antone, and has been an iconic blues and R&B venue in downtown Austin for over 40 years.

11.5 x 17.5 inches. Very Good plus, a bright and clean example.

\$975



18

EDWARD D. WOOD JR. (DIRECTOR, STARRING)**BELA LUGOSI (STARRING)**

Glen or Glenda

Vintage one sheet poster for the 1961 Argentinean release of the 1953 film.

Director Ed Wood Jr.'s auspicious feature film debut. Originally titled *I Changed My Sex*, used here for the Spanish Argentinean release, it is generally considered one of the worst films of all time, but has maintained a cult following over the decades due to Wood's decidedly distinctive style and Z-budget production values. The film was commissioned by

noted low-budget film producer George Weiss in order to exploit national interest in transgender woman Christine Jorgensen, who in 1972 was outed by the New York Times against her will. Ephemera of any kind from the film is rare.

29.25 x 43.25 inches, folded as issued. About Near Fine, bright and unfaded.

\$850



19

WALTER LANTZ

Collection of five original sketches and one original cel of Woody Woodpecker and Buzz Buzzard

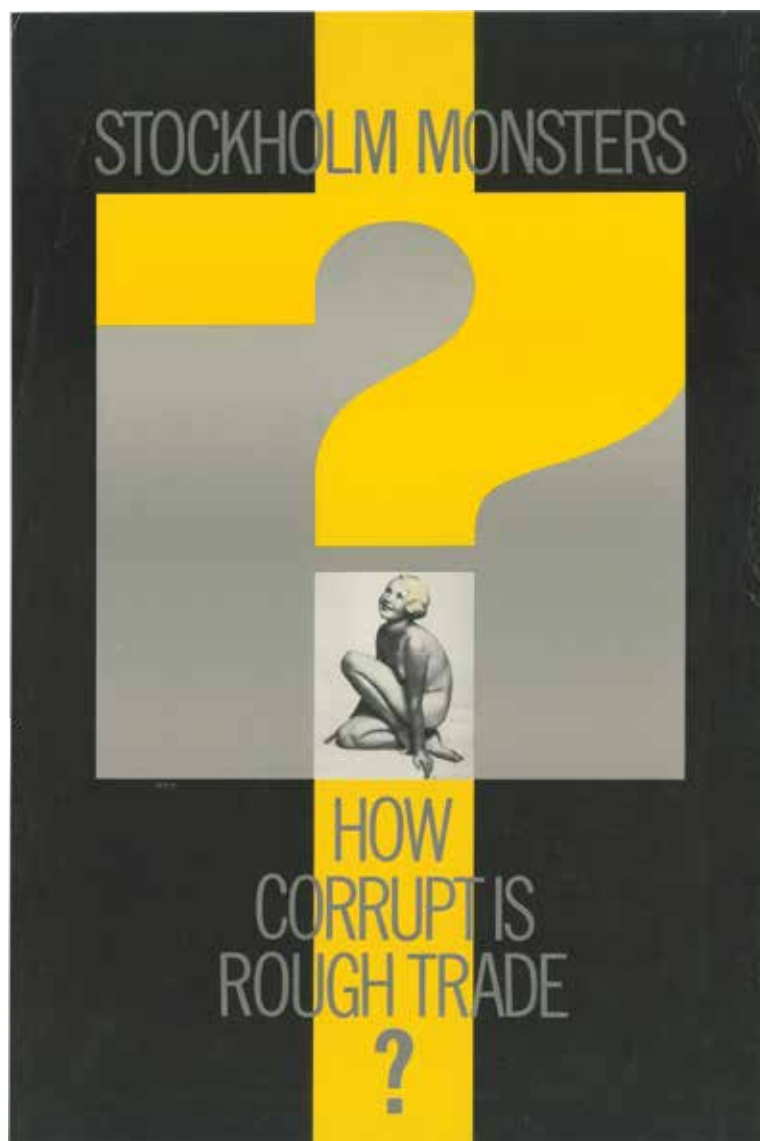
Collection of five sketches and one hand painted cel, executed by noted American animator Walter Lantz. The cel and four of the sketches show Woody Woodpecker, and one sketch shows Buzz Buzzard.

Born in New Rochelle in 1899, Walter Lantz began working as an animator for film studios on the east coast at the age of 16. Moving to Hollywood in 1927, Lantz caught his first break as the director for the *Oswald the Lucky Rabbit* cartoon for Universal Studios. He created Woody Woodpecker for Universal in 1941, and the character became an overnight success, with his own series developed the same year.

Initially voiced with manic aplomb by prolific voice actor Mel Blanc, the character would be voiced by Grace Stafford, Lantz's wife, starting in 1950, lending a friendlier quality to the character. Lantz received an honorary Academy Award in 1979, becoming the second animator (after Walt Disney) to receive the award.

All materials measure 12.5 x 10.5 inches. Very Good plus, with a few small scuffs and light offsetting from the cel on a few of the sketches. Cel and two sketches stapled together.

\$950



20

[FACTORY RECORDS]
STOCKHOLM MONSTERS (ARTIST)
TREVOR JOHNSON (DESIGNER)
 How Corrupt is Rough Trade?

Vintage poster for the 1985 Stockholm Monsters single, designed by Trevor Johnson for Factory Records and released by Factory Records' Belgian imprint Factory Benelux.

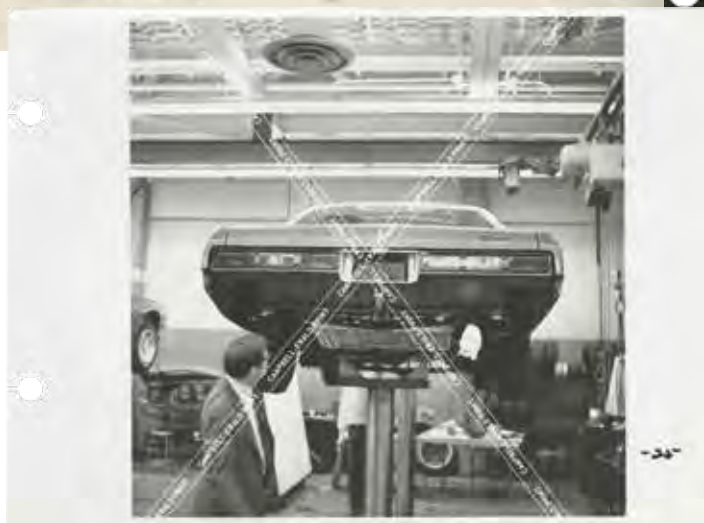
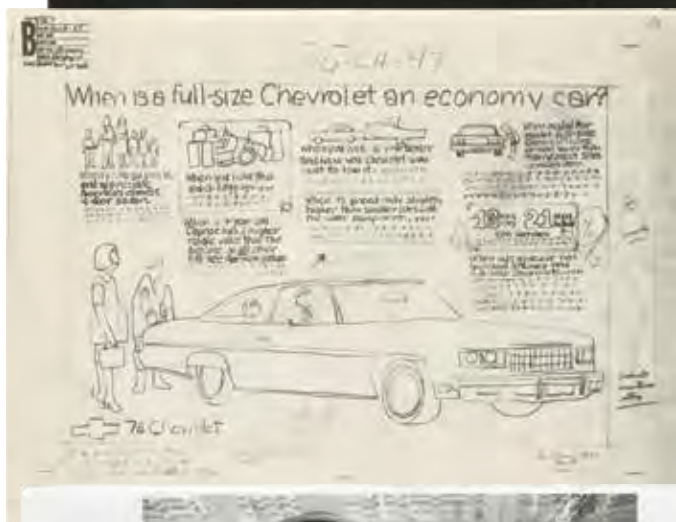
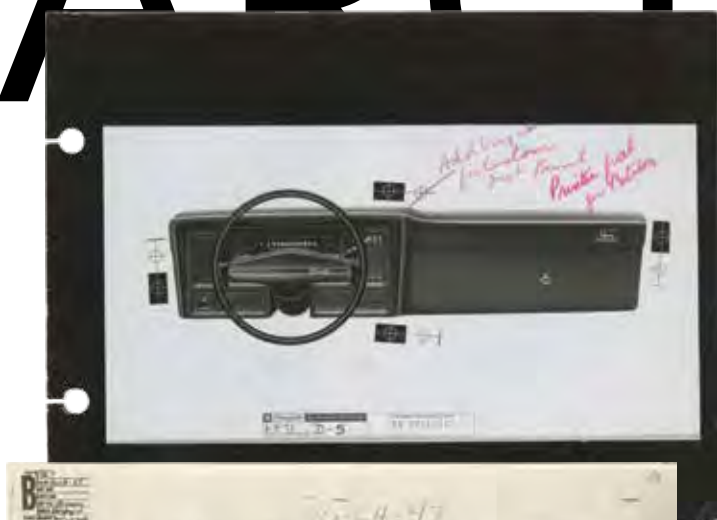
The Stockholm Monsters were an integral but often overlooked part of the Manchester/Factory Records scene of the early 1980s. Their highest-charting single, *How Corrupt is Rough Trade?*, was an experimental, aggressive attack on Factory's then-distributor Rough Trade Records, which included the deliberately provocative cover photo and poster, found here. After several line-up changes the band parted company in 1987.

Manchester designer Trevor Johnson was instrumental in the design and branding of Factory Records as well as Factory's Hacienda Nightclub in the 1980s and 1990s. He formed the UK design studio Johnson/Panas with fellow designer Tony Panas in 1985.

15.75 x 23.5 inches. Very Good plus with some creasing along the right edge.

\$450

ARCHIVES



21 Large archive of General Motors design and advertising reference photographs and print advertising proofs, 1973-1980

Substantial archive of over 750 General Motors (GM) design, assembly, and advertising photographs, 23 contact sheets of vehicles and parts photographs, and 100 print advertising proofs and mockups from GM's Chevrolet Motor Division, dating from 1973 through 1980. Nearly all the materials in the archive are overlaid with Campbell

Ewald Advertising Agency watermarks, or bear GM stamps on the bottom margins or versos. Materials also frequently note catalog numbers and dates in manuscript pencil and ink.

Detailed inventory available upon request.

AD ARCHIVES

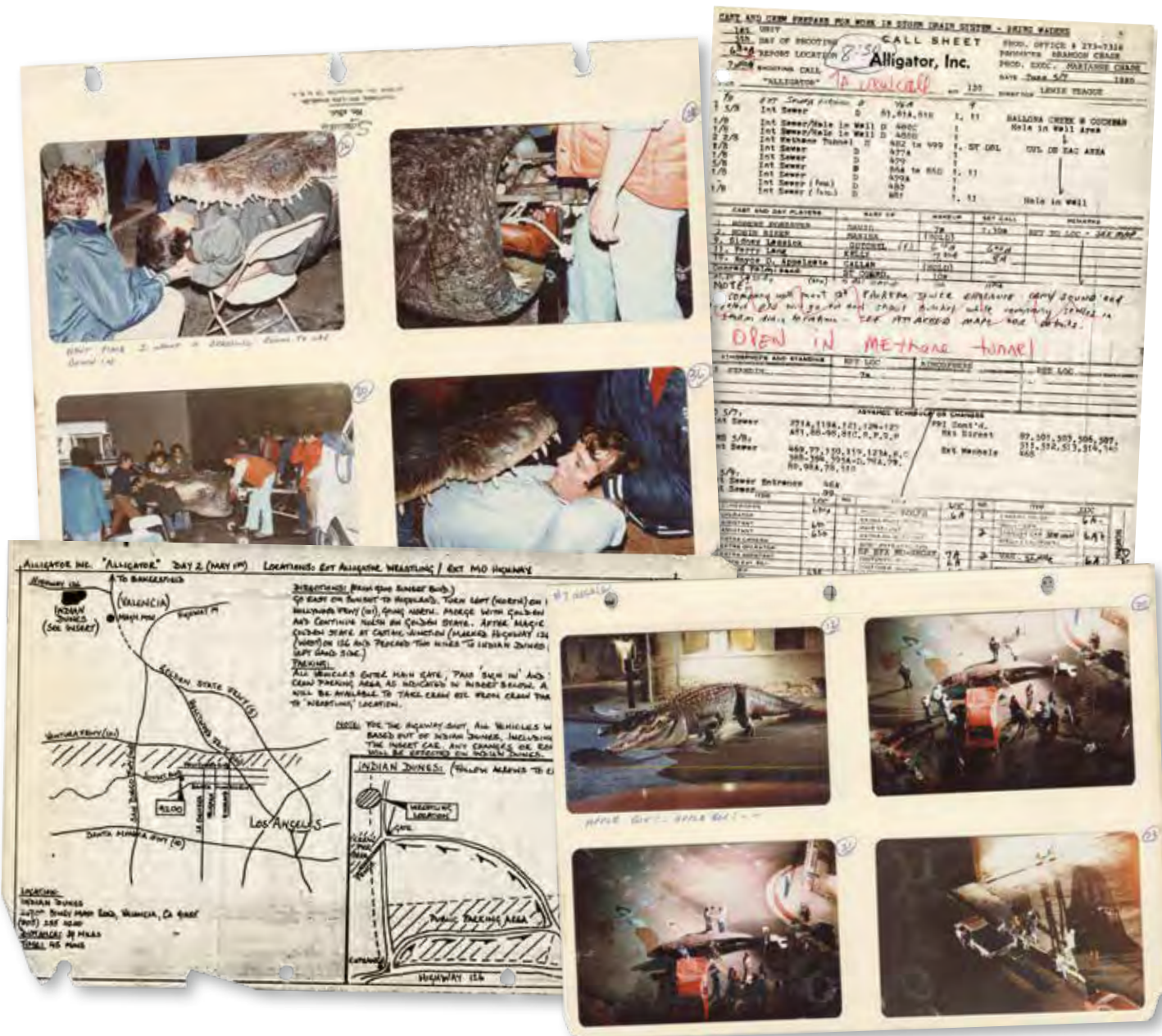


A vast and insightful archive of distinctly 1970s GM automotive design and marketing materials. The photographic prints in the archive include approximately 550 photographs and design renderings of vehicles, parts and accessories, as well as emblems and logos, with material relating to the Bel Air, Camaro, Caprice, Chevelle, Chevette, Citation, Impala, Malibu, Monte Carlo, Monza, Nova, and Vega models. Of particular note are 100 proofs

and mockups for print advertisements for various Chevrolet vehicles, markedly reflecting the era's fuel crisis and imposing international compact car market.

Near Fine overall, with some light edgewear and light creasing at the corners.

\$7500



22

ROBERT FORSTER, SUE LYON (STARRING)
LEWIS TEAGUE (DIRECTOR)
Alligator

Archive of material from the classic 1980 horror film belonging to boom operator Bill Yeager. Archive includes 240 vernacular color and black-and-white photographs taken on the set, a typescript letter from stuntman Tom Clardy to Yeager, two black-and-white reference photographs, and approximately 40 xerographically duplicated production documents.

Among the production documents are maps of shooting locations and production memos, although call sheets comprise the balance. Of particular note are Yeager's humorous and descriptive diary entries executed in manuscript ink on the call

sheet versos, documenting the film's production over 28 days. Archive also includes six typescript leaves transcribing the first three days of Yeager's manuscript diary entries.

A baby alligator named Ramón is flushed down the toilet, growing to gargantuan proportions in the sewers after feasting for years on the corpses of hormone-riddled laboratory animals. Accidentally freed onto the streets of Chicago, Ramón begins a reign of terror over the city's inhabitants.

\$2450



23 **LEE FROST (AS F.C. PERL) (DIRECTOR)** **ANGELA FIELD, WILLIAM QUINN, SANDY DEMPSEY, CINDY SUMMERS (STARRING)** Poor Cecily

Archive of material relating to the production and release of the 1974 US adult film, including 72 vernacular color snapshots (five of them duplicates), 18 snapshot-size contact photographs, three double weight glossy French lobby cards, three copies of a black-and-white French program, one color French program, and one moyenne film poster from the French release (with the French title *Soumise et perverse Cecilie*).

Vernacular color snapshots and contact photographs are essentially the keybook photos for the film, numerically annotated in manuscript marker and wax pencil, respectively.

French lobby cards with *Soumise et perverse Cecilie* stickers at the upper corners. Black-and-white flyers with credits and synopsis on verso, and color flyer with black-and-white photographs and synopsis on verso.

In order to pay off her deceased father's gambling debts, a beautiful 17-year-old Londoner is sold into sexual servitude to a sadistic countess in France. An extravagant pornographic period costume piece by noted "prestige pornography" director Lee Frost, here under the pseudonym F.C. Perl (Franklin C. Perl).

Frost, a favorite of Quentin Tarantino, was well known for his high-concept grindhouse films such as the notorious roughie *Climax of Blue Power* (also made in 1974), *The Thing with Two Heads* (1972), *Chrome and Hot Leather* (1971), *Chain Gang Women* (1971), and *The Black Gestapo* (1975). Frost was also credited as the screenwriter for one of the great road thrillers, *Race with the Devil* (1975).

\$1650



24 Archive of material belonging to Belgian-American actress Monique van Vooren

Archive of material belonging to Belgian American actress, singer, and socialite Monique van Vooren, composed primarily of annotated sheet music from her lengthy stage career as a nightclub singer. Material dated variously between the 1950s and the 2000s, although the balance is dated from the late 1950s and 1960s. Nearly 2 linear feet of material in all.

Archive contains hundreds of pages of sheet music, with over 70 distinct compositions represented, dating between 1954 and 1972, many including parts for several instruments. Most compositions are annotated in manuscript pencil and ink, often with amendments made in van Vooren's hand to adjust tempo, lyrics, pitch, etc. Also included are two books, the first being in French, inscribed by van Vooren, noting that this is the "first book [she] ever read in English". Additionally included is a small program from van Vooren's performances at the St. Regis-Sheraton in 1969. Finally, the archive includes manuscript notes in van Vooren's hand for an unproduced novel titled *Rape*, two reels of audio tape (unplayed), and 15 color photographs of van Vooren and friends from the 1990s and early 2000s.

Born in 1927 in Brussels, van Vooren was purportedly a beauty queen and champion skater in her youth. She came to the US in the 1940s as an exchange student, and was cast in her first Hollywood movie, *Tarzan and the She-Devil*, in 1953.

Singing in nightclubs and appearing in summer stock productions through the 1960s, she would settle in New York near the end of the decade. There, she befriended Andy Warhol and his associates, who would cast her as the notorious and libidinous Baroness Frankenstein in Warhol's 1973 production.

Ultimately finding more success as an entertainer and socialite than an actress, van Vooren was linked with a number of New York luminaries, including Rudolf Nureyev and David Bowie. Having informally retired from acting after 1973, van Vooren became somewhat of a raconteuse, penning a novel and a cookbook and studying philosophy and languages, and continuing to perform in nightclubs across the US and Europe. She passed away in 2020 after a prolonged battle with cancer.

All told, a revealing personal archive, including much previously unknown autobiographical content, as well as a wealth of material demonstrating a strong and even technical focus on the musical aspects of van Vooren's lively stage career.

Material generally Very Good to Very Good plus, with moderate edgewear and age toning on manila envelopes housing sheet music.

\$4500

Gitae

Monique

"Man And Woman"

(Mod. Blues Rock)

WORDS BY CARL SIMON

MUSIC BY ROBERT

SLEEPLESS HOURS

-Bass- I

Carrie

JOHN BIRN

DAN SPAN

HORN

PLAY TILL OFF

Play brass till cue



Dear Monique van Voorst,

you may have
died from Wallace
I'm researching
unauthorized life of
you and would so love
to see you.
I'll call you on my
in New York, and
mean time I'm sending
a copy of my photo
which I thought
be interested to see
in best regards

Windrush House
Old Minskerhovell,
OXON OX5 5RN
Tel: 1983-771975
Fax: " - 706574

6 July 1997

Monique Van Voorst

THE MAISONETTE
ST. REGIS-SHERATON
Fifth Avenue at 55th Street
New York City

Tuesday, September 23, 1969
through
October 8, 1969
Shows Nightly
M., 12:15 A.M.
Box 3-4500





25

Archive of 19 original photographs relating to the Princeton Film Center, circa 1948

Archive of 19 vintage photographs relating to the Princeton Film Center (PFC), including five photographs of the custom vehicles used by the studio for on-location shooting, twelve photographs of the studio interior, one photograph of the studio exterior, and one photograph of a scale model of the studio. Nine photographs with PFC stamps on the verso.

The PFC was founded in 1941 in Princeton, New Jersey, by Texan-born filmmaker Gordon Knox. Focusing on documentary short and feature films, the studio was heavily active during World War II, when it produced a number of educational films for the US Armed Forces, state and federal government

agencies, nonprofit organizations, and private sector clients such as Boeing. Initially operating out of the sunroom of Knox's home, the studio would relocate twice, ultimately settling into a state-of-the-art facility five miles from Princeton, equipped with a massive sound stage, a theater, a commissary for the employees, and an entire wing dedicated to the studio's film library and distribution department.

10 x 8 inches. Generally Near Fine, some with light wear at the corners and faint age toning.

\$1650



26 Archive of five original photographs of Portola Week and the Panama-Pacific Exposition in San Francisco, circa 1909-1915

Archive of five vintage oversize photographs of San Francisco, circa 1909-1915, relating variously to Portola Week, the U.S.S. South Dakota battleship, the Panama-Pacific Exposition, and the opening of the Panama Canal. Manuscript captions on the rectos of each.

Portola Week was a five-day festival that originated in 1909, in honor of Spanish explorer Don Gaspar de Portola's expedition to the San Francisco Bay in 1769. The festival featured parades, fireworks, dragoons, and lighted floats, led by a man dressed as Portola, that processed from the Golden Gate to Pier 2. The festival took place a second time in 1913, and then not until 1948, when it was revived by a local civic club. The collection on offer includes a photograph captioned "the king and queen of our last celebration," ostensibly taken during the first Portola Week in 1909.

The Panama-Pacific Exposition was a world's fair held in San Francisco from February 20 to December 4, 1915. The fair boasted lavish architecture, and exhibits included a steam locomotive and the Liberty Bell. The 1915 American Grand Prize and Vanderbilt Cup automobile races were held during the fair, on a circuit set up around the exposition grounds. Although

ostensibly held in celebration of the opening of the Panama Canal, the implicit purpose of the fair was to show the country the city's recovery from the devastation of the 1906 earthquake. Notable among the collection is a photograph of the opening day of the exposition, showing Mayor James Rolph's daughter raising the American flag at Union Square, as well as a photograph of a nighttime crowd at Union Square.

The collection also includes a photograph of the U.S.S. South Dakota battleship as she heads to Mexico during the Mexican Revolution, circa 1914, as well as a photograph of damage to the Berkeley ferryboat as a result of a collision during a heavy fog, circa 1909.

A varied collection of photographs of San Francisco during a vibrant and significant period.

Photographs 10 x 7.5 inches, mounted on cardboard measuring 11 x 9 inches. Generally Very Good plus, with light wear, age-toning, and creasing.

\$1500



TOP OF MOUNTAIN, NORTH SIDE - APRIL 1940
VIEWED FROM THE MINE



VIEW OF MOUNTAIN, NORTH SIDE - APRIL 1940
VIEWED FROM THE MINE



KEMPTON MINE, NORTH SIDE - APRIL 1940
VIEW OF MINE FROM KEMPTON AND SURROUNDING AREA

27 Archive of 99 photos documenting a mine sealing project in Kempton, MD, 1938-1940

Archive of 99 vintage photographs documenting a mine sealing project in and around Kempton Mine in Kempton, Maryland. Likely taken at the behest of the Kempton Mine Company, the photographs are housed in an album, with captions detailing the nature of the work shown, location, and date. Photographs date between February, 1938, and April, 1940, and are arranged in groupings according to location, each usually followed by an abbreviated location signifier and a description of the work done.

Detailed inventory available upon request.

Archive presents many views of the work involved in the large-scale project, including masonry stopping, traps, and seals; clearing, cleaning, and loading

fall; gob cleanup and seals; excavation and paving of creek beds; bridge construction; earth packing; drainage ditch digging; and timber setting and wall construction. Archive also includes a map and an introductory photograph showing an overview of the mine and mining plant.

Straddling the border of Maryland and West Virginia at the North Branch Potomac River, the source of the Potomac, the town of Kempton was founded in 1913 as a company town for the Kempton Mine Company, a subsidiary of Davis Coal and Coke Company. Established to extract coal from the Upper Freeport Seam or Davis Vein, the richest vein in the Upper Potomac Valley, Kempton's Mine No. 42 was producing 250 to 300 tons of coal per day within



KEMPTON MINE, 41157 722M. KING. LURIA
KEMPTON HILL MINE - TUNNEL



KEMPTON MINE - 41157 722M. KING. LURIA
KEMPTON HILL MINE - TUNNEL



KEMPTON MINE, 41157 722M. KING. LURIA
KEMPTON HILL MINE - TUNNEL



KEMPTON MINE, 41157 722M. KING. LURIA
KEMPTON HILL MINE - TUNNEL

just a few months of operation, with expectations that the shafts could see as much as 2000 tons per day for as many as 25 years. In 1922 the Maryland Geological Survey noted that the Kempton mine was "without doubt the most modernly equipped of all the coal mines in the state of Maryland."

On April 15, 1950, without prior notice, a proclamation was placed on the window of the company store announcing the closure of the mines within a week, making company script relatively worthless and forcing employees to seek work elsewhere. Within six weeks the pumps were shut off and Mine No. 42 was flooded with groundwater. By the 1970s Kempton had become a virtual ghost town, with only a small number of residents remaining in the few old company houses that remain standing. In the years since the closure, lack

of maintenance on the abandoned mines allowed considerable amounts of acid mine drainage into the surrounding waterways, putting a significant strain on the local watershed. In 1977, partly in response to conditions at Kempton, Congress passed the Surface Mining Control and Reclamation Act to regulate the environmental impacts of both active and abandoned coal mines.

Photographs: 7 x 6.25 inches to 9 x 6.75 inches. Very Good plus to Near Fine, some with light toning.

Photograph album: 15 x 11.25 inches. Very Good plus, with edgewear and some fraying at the corners, crown and heel.

\$2750



28

FRED NIBLO (DIRECTOR)
RAMON NOVARRO (STARRING)
Ben-Hur: A Tale of the Christ

Vintage photograph album containing 65 photographs compiled by cellist Carl Steppi between 1926 and 1927, documenting a US tour with an orchestra for the 1925 film. A unique collection of vernacular photographs, many with manuscript captions in English and German. Steppi is identified in contemporary newspaper articles as having been a cellist for the St. Louis Symphony in the early 1920s.

The tour was apparently by rail, as the archive includes several photographs of the assembled musicians outside train cars and one photograph of the musicians in a passenger car. The dates of the tour are noted on the album's first blank leaf, captioned with "On the Road with the Picture 'Ben Hur' (Goldwyn-Mayer Corporation) / September 1926." The album's last leaf bears a photograph of (presumably) Steppi's wife and child, captioned "Und endlich Kam die ersehnte Heimkehr! [And finally the longed-for Homecoming!] / Brooklyn, N.Y. / Back in: April 24, 1927."

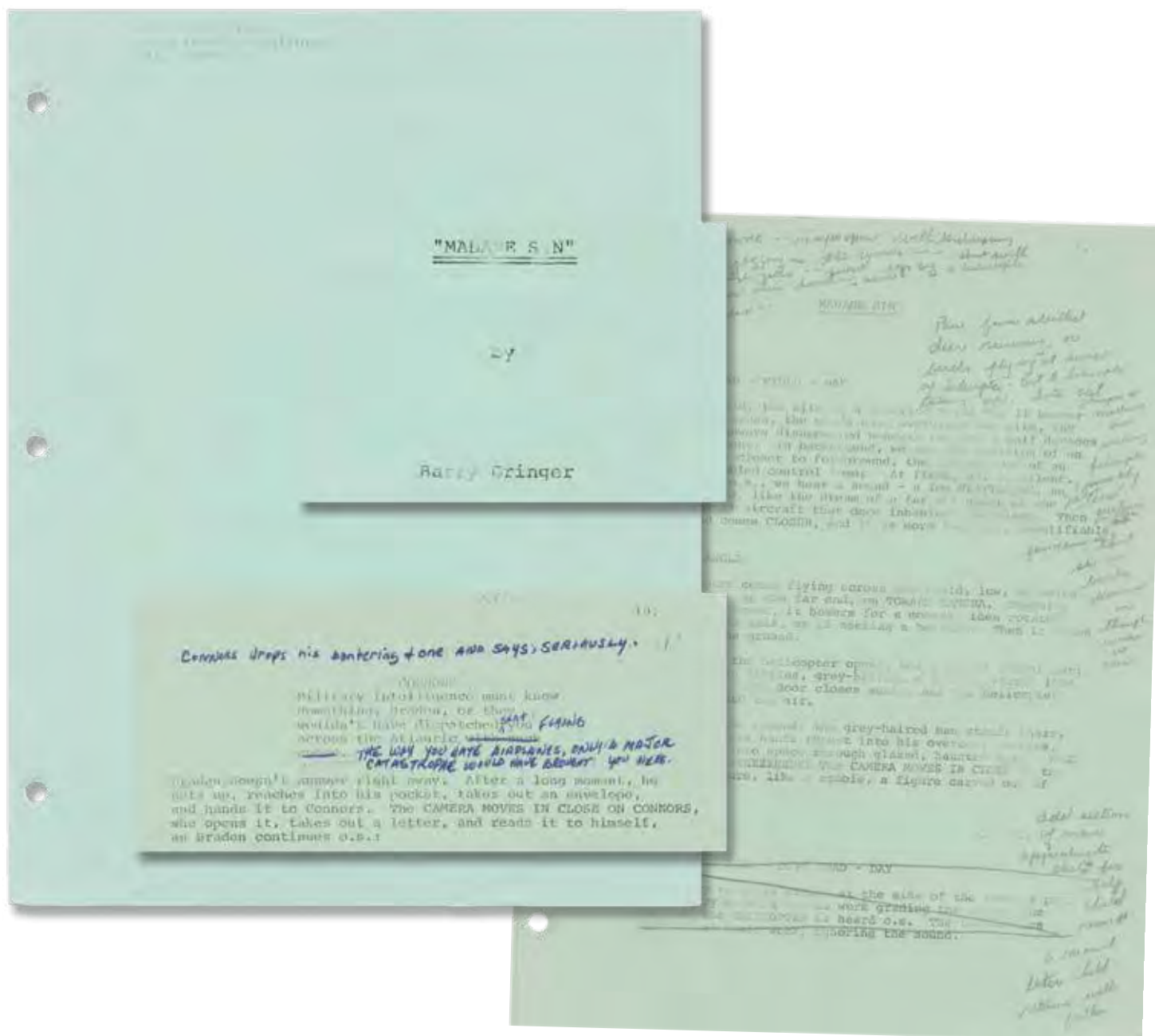
Jewish prince Ben-Hur is sent to prison at the behest of his childhood friend Messala as a result of a mishap during a Roman parade. Through sheer will, the prince endures prison and, once released, vows revenge on his childhood friend. The most expensive silent film made, with a budget of \$3.9 million.

Album: 10 x 6.75 inches. 30 pages. Very Good, with paper tape repairs on the partially detached wrappers, and eight leaves detached.

Photographs: approximately 3 x 2 to 6 x 4 inches. Near Fine overall.

National Film Registry.

\$1250



29

BETTE DAVIS, ROBERT WAGNER (STARRING)
DAVID GREENE (DIRECTOR)
Madame Sin

Archive of material from the 1972 British television movie, including two First Draft scripts and a Revised Draft script, dated variously between April 12 and May 28, 1971. Screenplays belonging to screenwriter Barry Oringer, with his annotations throughout.

A campy and humorous espionage film, about the titular Madame Sin, a sinister woman who kidnaps a former CIA agent and forces him to hijack a submarine in order to attain a secret

nuclear weapon. One of many films cashing in on the popularity of the James Bond films, originally intended as a British television pilot but aired instead as a feature film in the US on ABC on January 15, 1972, followed by the UK in April of the same year.

Shot on location in London, and in Argyll and Bute in Scotland.

\$975



30 Archive of promotional materials from the Woodstock festival, 1969

Archive of promotional materials from the 1969 Woodstock festival, including a brochure advertising the festival's original dates (Friday, August 15 through Sunday, August 17), a small blue pin with the festival's logo designed by Arnold Skolnick, and several cards with manuscript ink annotations noting the names and contact information of festival organizers. Also included in the archive is the 1969 special issue of *RAT Subterranean News* which was distributed for free at the festival.

Woodstock was organized by promoters Michael Lang, Artie Kornfeld, Joel Rosenman, and John P. Roberts. Initially set to take place in Wallkill, New York, the festival had a predicted audience of approximately 50,000 people, leaving the organizers woefully unprepared for the 400,000 attendants who showed up for the event. After several changes of venue precipitated by protests

from Wallkill town officials, the festival was held in Bethel, New York, on a rural piece of land owned by dairy farmer Max Yasgur. The last-minute changes in location prevented organizers from completing fencing and ticket booths for the concert, and the subsequent arrival of several thousand "early birds" on Wednesday morning made enforcement of ticketing impossible.

Performers at the legendary event included Joan Baez, Arlo Guthrie, Grateful Dead, Janis Joplin, Creedence Clearwater Revival, Sly and the Family Stone, The Who, Jefferson Airplane, The Band, and Jimi Hendrix, among many others.

Materials generally Very Good plus overall.

\$875



31

THE FUGS The Real Woodstock Festival

Archive of material from the 1994 music festival hosted by experimental New York underground rock band the Fugs.

Archive includes three original collage-style maquettes for advertisements, a xerographically duplicated flyer, three xerographically duplicated illustrations (including a stylized logo for Fugs Records and a decorated photograph of The Peace Eye Bookstore), a small newspaper advertisement, a seating chart, two press releases on Woodstock Guild letterhead regarding the shows, one xerographically duplicated photograph of band members Ed Sanders and Tuli Kupferberg, and one xerographically duplicated page of photographs used in *Fugs Flip*, a small flipbook featuring a dancing Kupferberg.

After learning of promoters' plans to stage a sanitized, commercialized Woodstock (with tickets at \$135 a head) in Saugerties in August of 1994, the Fugs decided to host their own series of concerts, aptly named *The Real Woodstock Festival*, at Byrdcliff Barn in Woodstock. Significantly cheaper and less tightly controlled, the Fugs' Woodstock was intended to more closely emulate the free-spirited, counterculture atmosphere of the original festival, and featured guest appearances by Allen Ginsberg and Country Joe McDonald.

Advertisements, photographs, and clippings varying sizes, generally Very Good plus. Housed in two manila folders.

\$750



32

**MIKHAIL BARYSHNIKOV, HELEN MIRREN, ISABELLA ROSSELLINI (STARRING)
TAYLOR HACKFORD (DIRECTOR)
White Nights**

Archive of 13 vintage reference photographs and two original conceptual artworks from the 1985 film. One photograph with the stamp of photographer Anthony Crickmay on the verso. Artworks created by production designer Phillip Harrison, executed in ink, watercolor, and colored pencil.

After his plane crash-lands in Siberia, a former Soviet defector and famed ballet dancer is forced to return to Leningrad, where he is pressured by an African American expatriate to join the Kirov Academy of Ballet. The film debut of Isabella Rossellini.

Shot on location in St. Petersburg, Russia, in Bristol and London, and in Parainen and Helsinki, Finland.

Photographs range from 10 x 6.5 inches to 10 x 8 inches. Art measures approximately 16 x 12 inches. All materials about Fine.

\$950



33

Archive of 22 original photographs of the Flxible (sic) Land Cruiser motorhome

Archive of 22 vintage photographs of the Flxible Land Cruiser motorhome, circa 1954. Of the 22 photographs in the collection, 17 bear stamps on the versos, six bear annotations noting serial number and descriptions, and eleven bear stamps noting the serial number, model, and company.

The collection includes one photograph of the exterior of the motorhome and 21 photographs of the very mid-century modern interior, frequently with models in various positions demonstrating the vehicle's comfort and luxury. Eight of the photographs note a serial number beginning with "B53" and one photograph notes a serial number beginning with "B54," likely indicating production in 1953 and 1954.

Founded in 1913 in Loudonville, Ohio, Flxible was a manufacturer of motorcycle sidecars, funeral cars, ambulances, intercity coaches, and transit buses.

In 1948 Flxible introduced its Land Cruiser model, a standard 29 passenger Clipper shell with an elaborately furnished interior, heralding a new era in recreational vehicles and introducing the motorhome to the American public during the automobile boom of the 1950s and 1960s. Notably, the vehicle proved popular with R&B and country musicians, providing a comfortable and practical vehicle for touring, preceding the arrival of the modern tour bus. The company sold its Land Cruiser division to Custom Coach Corporation in 1955 and discontinued marketing the finished conversions, while continuing to manufacture the shells of the vehicles. The last Flxible vehicles were produced in 1995 and the company declared bankruptcy in 1996.

10 x 8 inches. Very Good plus, with approximately half the photographs with faint cracking to the emulsion.

\$1250



34

PHILIP D'ANTONI

Archive of memorabilia relating to the filming of *The French Connection* (1971) and *The Seven-Ups* (1973)

Archive of vintage production memorabilia belonging to director and producer Philip D'Antoni, relating to the filming of *The French Connection* (1971) and *The Seven-Ups* (1973). Archive also includes a substantial amount of memorabilia relating to New York City police, gifted to D'Antoni by police officers during the filming of both movies.

The archive comprises ephemera relating to policing (both fictive and real) in the 1970s, including police badges, laminated police cards and certificates, full-size police department signage on metal and board, and business cards.

D'Antoni began his short but indelible Hollywood career as the producer of director Peter Yates' *Bullitt* (1968), going on to produce the Academy Award-winning film *The French Connection* (1971). In 1973 D'Antoni both produced and directed *The Seven-Ups*, another action film set in New York with a Poliziotteschi style. D'Antoni's films captured a timeless, gritty aesthetic, and created some of the most memorable car chase scenes ever committed to celluloid, helping define New Hollywood cinema.

\$875



35

Archive of 120 vernacular photographs of the Detroit Grand Prix, 1986-1988

Archive of 120 vernacular borderless color snapshot photographs of the Detroit Grand Prix, taken in 1986, 1987, and 1988.

In the summer of 1982, the US became the first country to host three World Championship Grands Prix in one season, with the older Grand Prix West races in Long Beach and Las Vegas joined by the newly established Detroit Grand Prix in Michigan, near the General Motors headquarters. The Detroit race continued to be held annually for the next six years, in spite of its growing reputation for its narrow, bumpy track (a result of the race taking place on a closed street course in downtown Detroit) and typically hot, humid weather. These factors would ultimately push FISA to declare the track unsafe, ending the circuit's affiliation with Formula One in 1988, to be replaced by the CART-sanctioned Detroit Indy Grand Prix the following year.

The photographs in the archive document an attendee's perspective of the races from 1986-1988, won all three years by Brazilian champion driver Ayrton Senna. The photographs are taken from both the main grandstand and the garages, with views of the vibrant car designs, downtown cityscape, and track layout on full display. An uncommonly thorough look at three successive years in the race's history, more broadly capturing the end result of Formula One's attempts to expand internationally throughout the decade.

Photographs 5.25 x 3.5 inches, housed in three separate envelopes grouping the photographs by year (1986, 1987, and 1988). Photographs and envelopes Near Fine overall.

\$450



36 Collection of theatre ephemera relating to F. Scott and Zelda Fitzgerald, 1926-1995

Collection of vintage theatre materials relating to F. Scott and Zelda Fitzgerald, dating variously between 1926-1995.

Collection includes:

Two programs for Owen Davis' stage adaptation of Fitzgerald's 1925 novel *The Great Gatsby*, one from the premiere run at the Ambassador Theatre in New York for the week beginning Monday, April 19, 1926, and one from the traveling production at Chicago's Studebaker Theatre, for the second week of performances beginning August 8, 1926.

Playbill for *The Young and Beautiful*, playwright Sally Benson's 1955 adaptation of several Fitzgerald short stories. Production staged at the ANTA Theatre for the week beginning November 7, 1955 (the premiere at the ANTA Theatre, after moving from the Longacre Theatre) starring Lois Smith and Douglas Watson.

Program, flyer, and postcard for a 1984 production / *Don't Want to be Zelda Anymore*, a one-character play by Marty Martin, at the Actors Repertory Theatre in New York, starring Margie Bolding.

Program and flyer for a 1985 production of Fitzgerald's 1923 play, *The Vegetable*, directed by Edward Ludlum, and presented by Playwrights/Actors in Residence, at the Jai Theatre in Los Angeles.

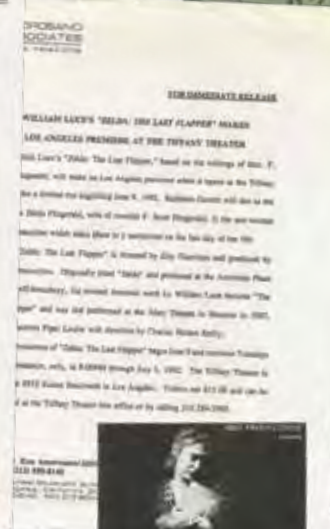
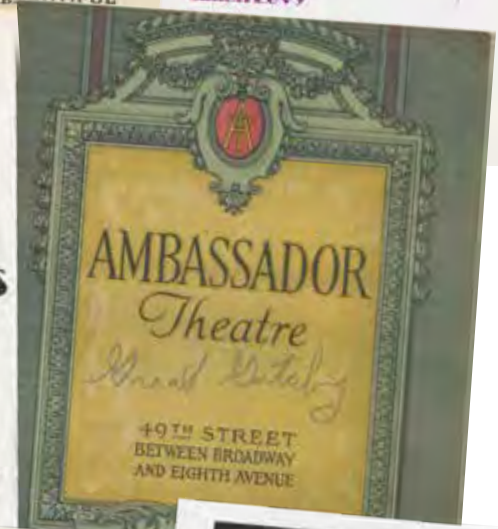
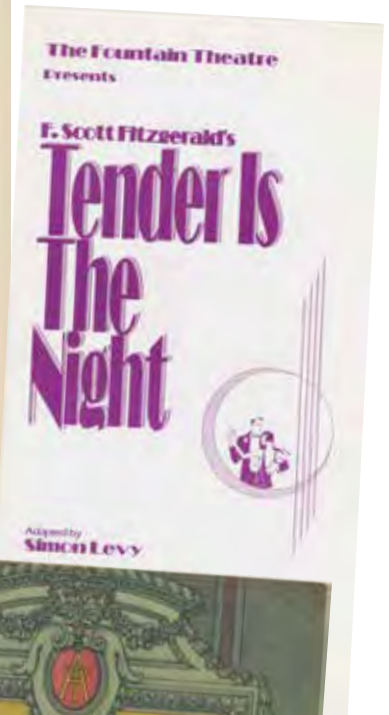
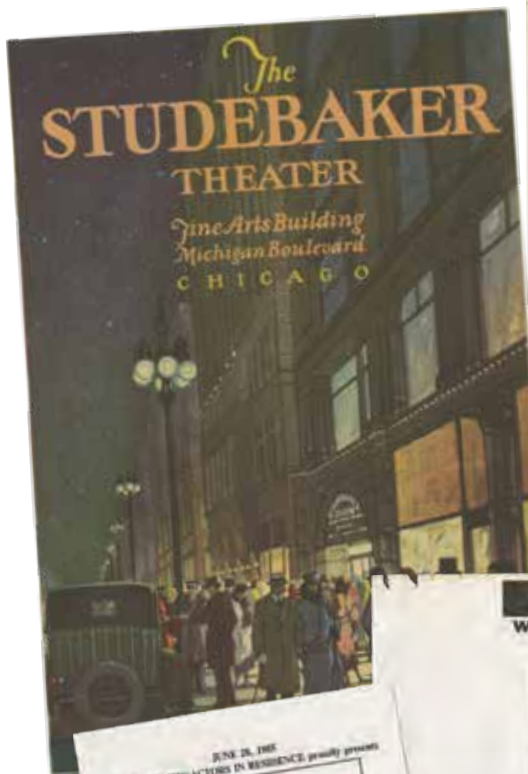
Program, photograph, press release, and flyer for a 1992 production of *Zelda: The Last Flapper*, William Luce's 1990 one-character play, at the Tiffany Theater, starring Kathleen Garrett.

Program, photograph, and flyer for a 1992 production of Willard Simm's play, *Zelda*, at the Haunted Cabaret in Los Angeles, starring Leslie Ann Pesta.

Program for a 1995 premiere production of Simon Levy's 1995 adaptation of Fitzgerald's 1934 novel *Tender is the Night*, staged at The Fountain Theatre in Los Angeles, directed by Heidi Helen Davis, and starring Larry Poindexter and Tracy Middendorf.

Materials range in size from 4.5 x 8 inches to 8.5 x 11 inches. Near Fine to Very Good plus, with some light edgewear.

\$625



CRIME AN

37 **PIERRE BOILEAU AND THOMAS NARCEJAC** **Celle Qui N'Était Plus**

Paris: Denoel, 1952. First French Edition (and correct first). Inscribed by author Thomas Narcejac on the front endpaper and signed by Pierre Boileau just below. A French review copy, with the necessary PRESSE punch-stamp present on both the rear panel of the jacket and the book. An absolutely pristine, extraordinarily well-preserved example.

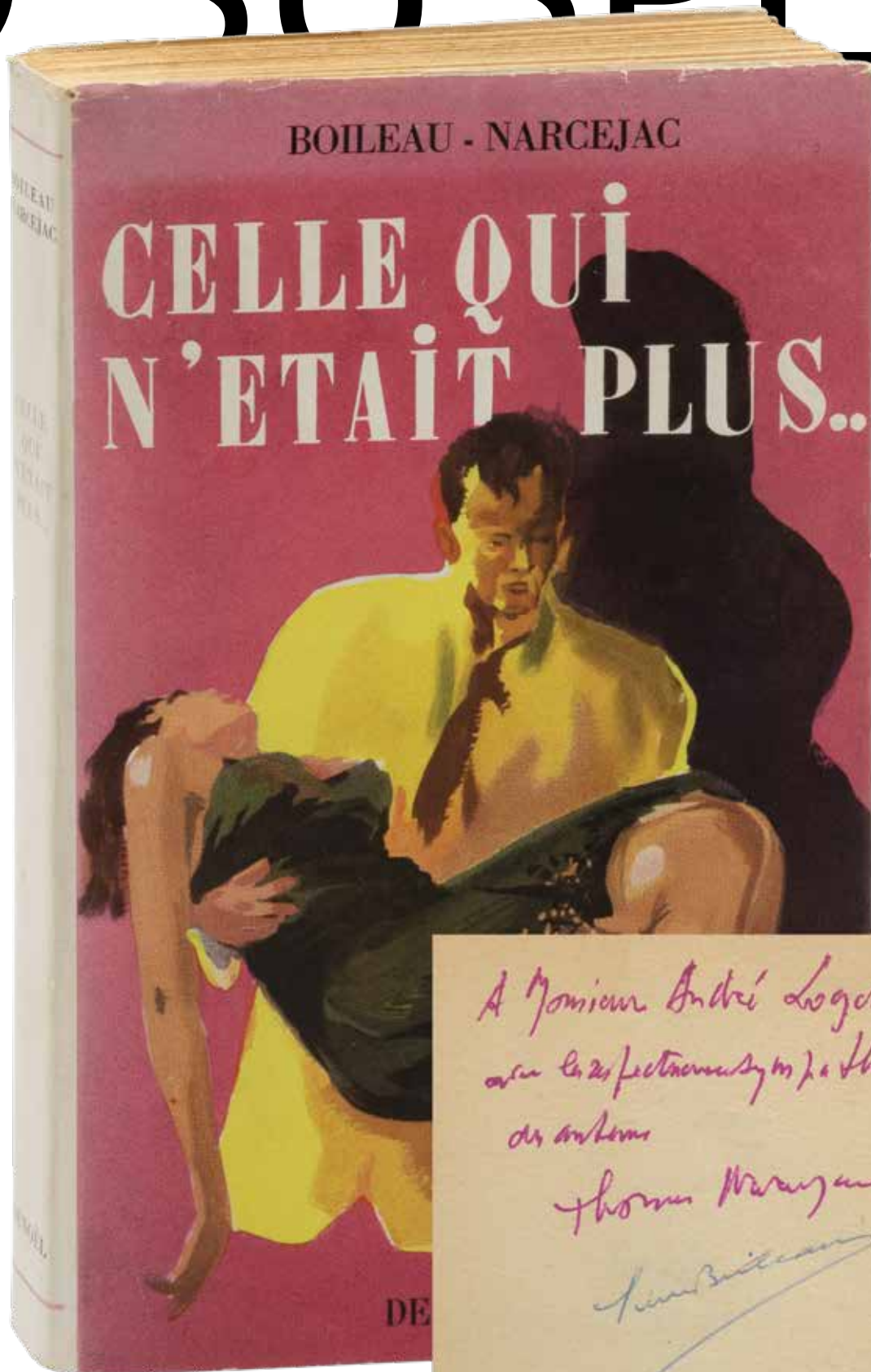
The writing team's first effort, basis for Henri-Georges Clouzot's 1955 masterpiece, *Les Diaboliques* (or *Diabolique*), starring Simone Signoret. Before Clouzot had even finished making *Diabolique*, Alfred Hitchcock had secured the rights to the duo's forthcoming book, which would serve as the basis for his masterpiece *Vertigo*.

A cornerstone film source title, only the second book signed by either of the authors we have ever encountered. Beyond even this, however, clearly one of the first copies of the title to have been handled by anyone.

Fine in wrappers, with pages uncut, in a Near Fine example of the rare dust jacket. In a custom quarter-leather clamshell box.

\$7500

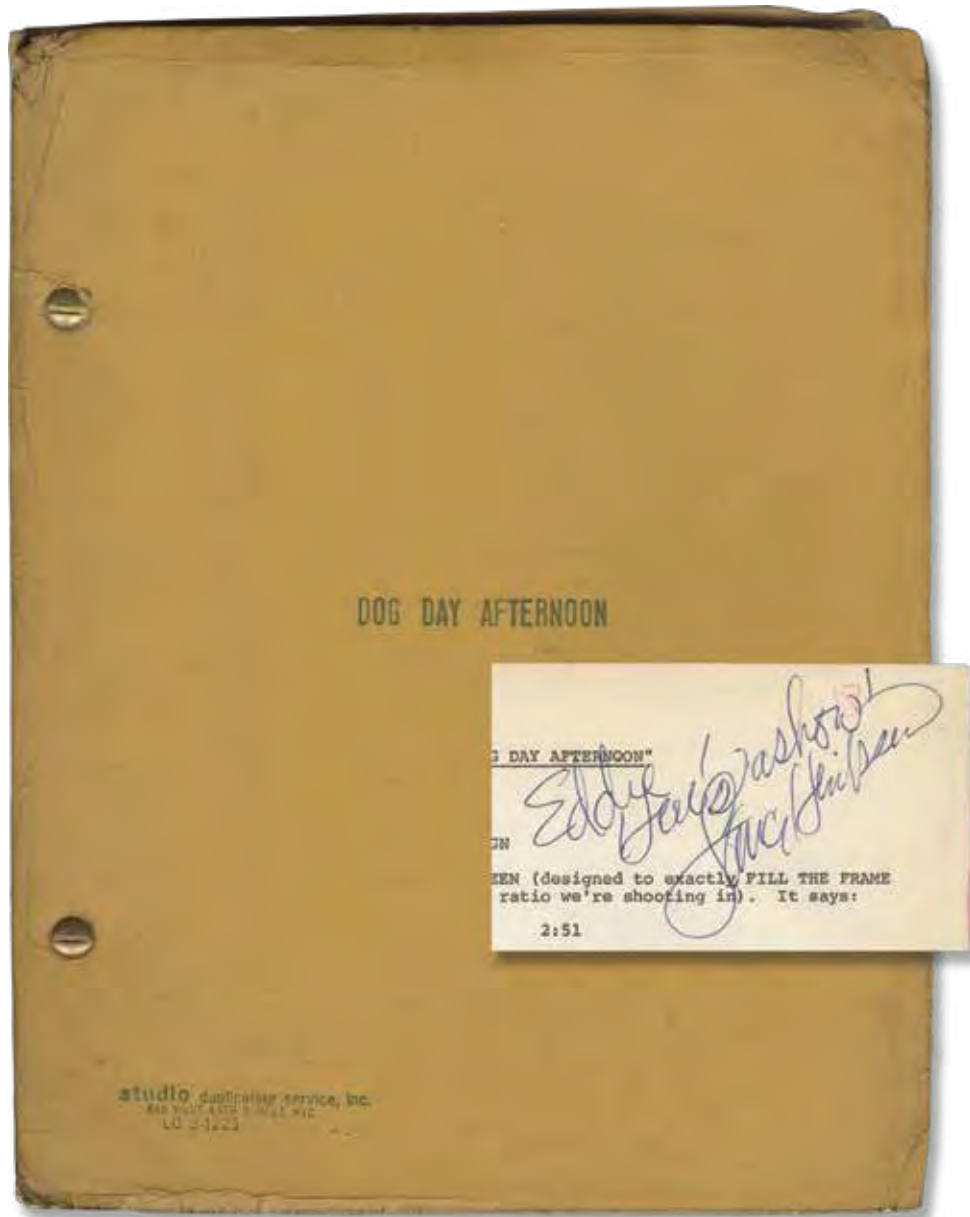
D SUSPENS



A Monsieur André Logezot,
avec le respectueux hommage
des auteurs

Thomas Moreau

Henri Billeau



38

Inscribed by bus driver Lance Henriksen

AL PACINO, JOHN CAZALE, CHARLES DURNING (STARRING)

SIDNEY LUMET (DIRECTOR)

Dog Day Afternoon

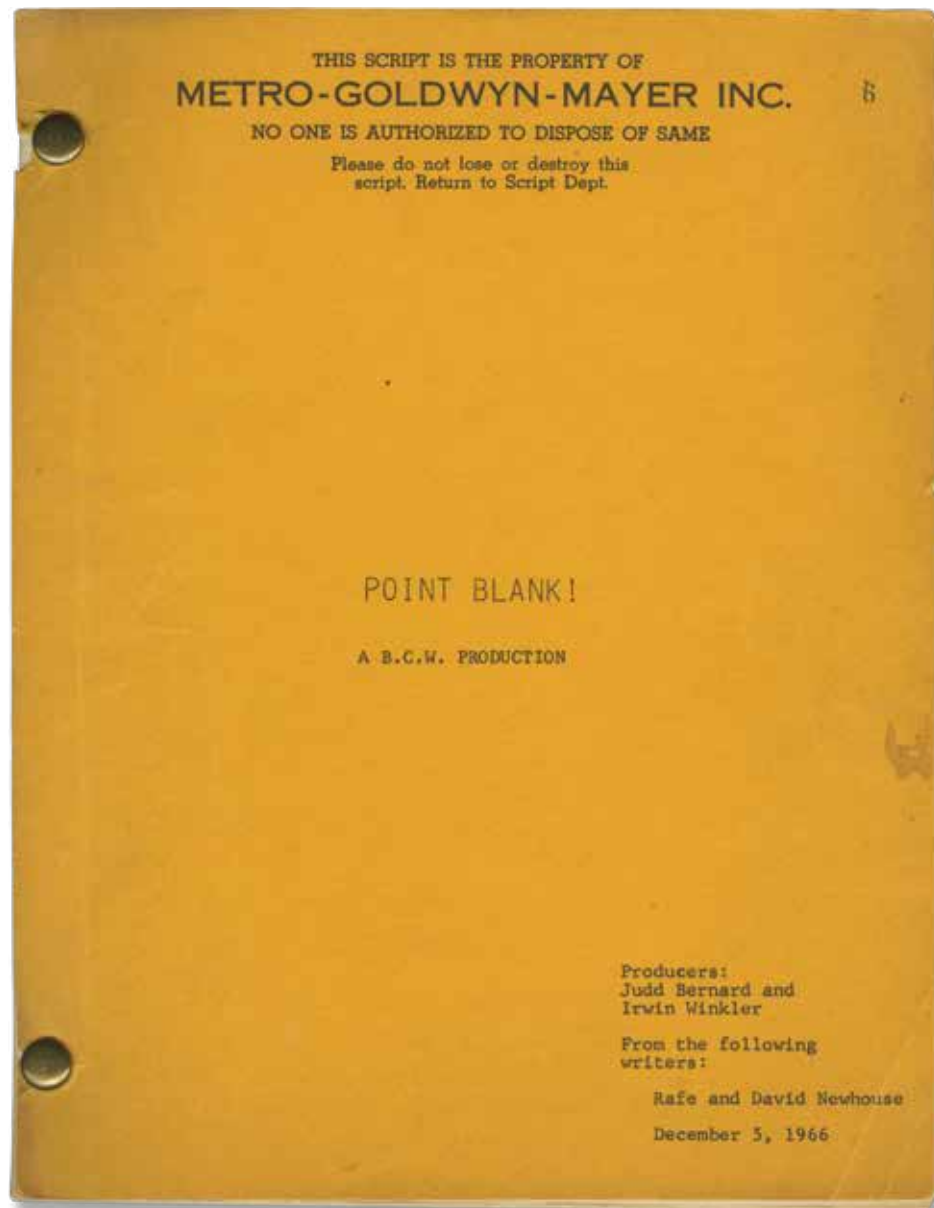
Shooting script for the 1975 film, undated. Inscribed on the first leaf by actor Lance Henriksen, who plays Officer Murphy in the film, the policeman hired to drive the doomed protagonists to Kennedy Airport.

Principal shooting for the film took place between September 1974 and November 1974 according to the AFI Catalog, and we date this script to late October or early November of that year based on other drafts we have seen.

Based on the 1974 novel by Patrick Mann, in turn based on a true story published in *Life* magazine. Director Sidney Lumet's masterpiece, a snapshot of New York invoking queer politics, city politics, police politics, personal politics, and the mood of a city in the heat of the early 1970s—all without being overtly political. AMPAS holdings show two copies.

National Film Registry.

\$6500



39

LEE MARVIN, ANGIE DICKINSON (STARRING)
JOHN BOORMAN (DIRECTOR)
Point Blank

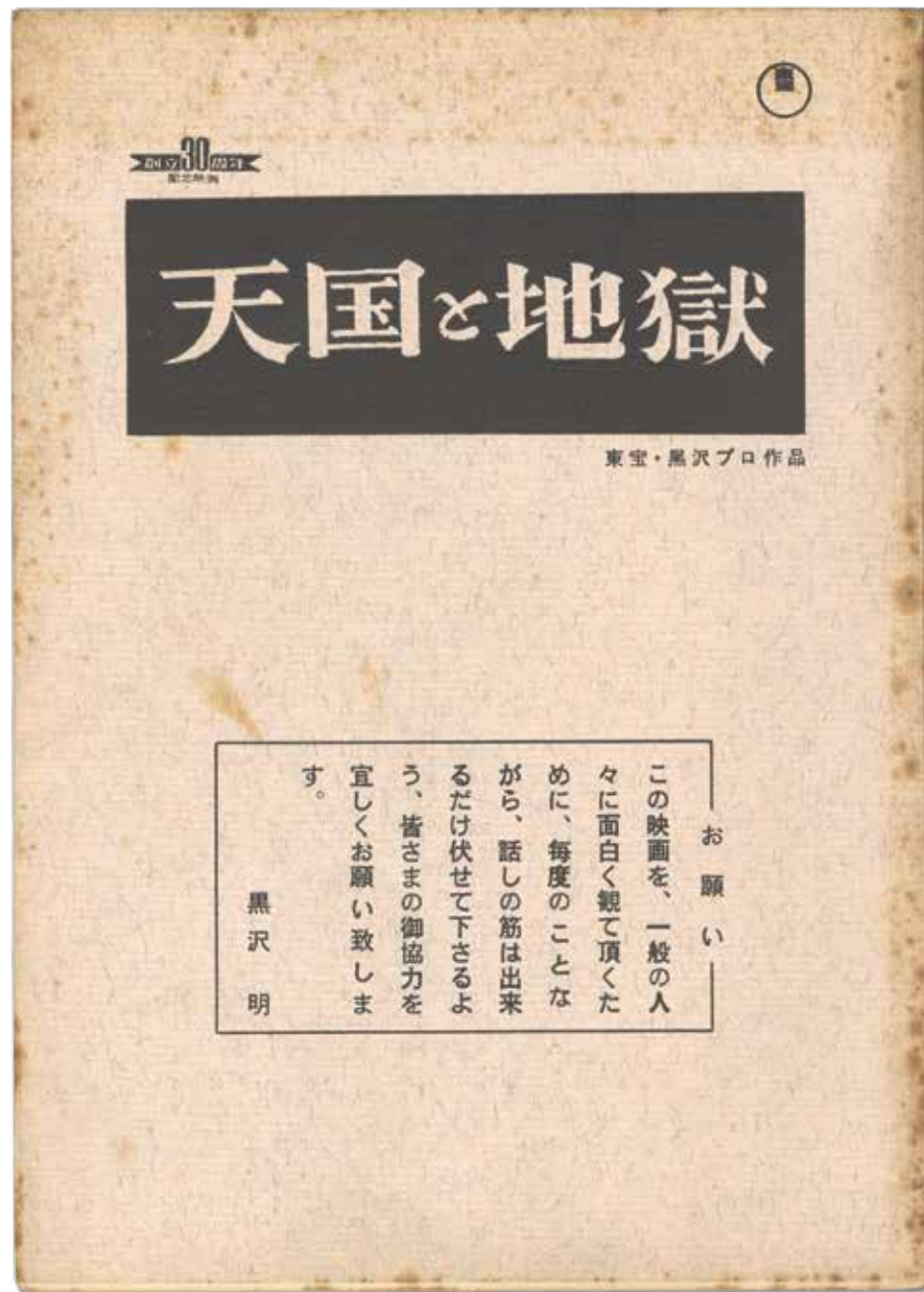
Early Draft script for the 1967 film, dated December 5, 1966. The lead character played by Lee Marvin, named Parker in this draft (as he was in the novel), was renamed Walker in the finished film.

A foundational crime film of the late 1960s, an early entry in the New Hollywood era. A blunt, unapologetic, nihilistic work, one of the gems of early neo-noir, with touches of French New Wave. The film's oblique final sequence, wherein Parker/Walker

realizes he has been unknowingly eliminating the competition for a shadowy figure who now wishes to hire him, was not developed at this stage of the script's history. The ending in this draft instead adheres more closely to that of the novel.

Housed in a green cloth clamshell box.

\$7500



40

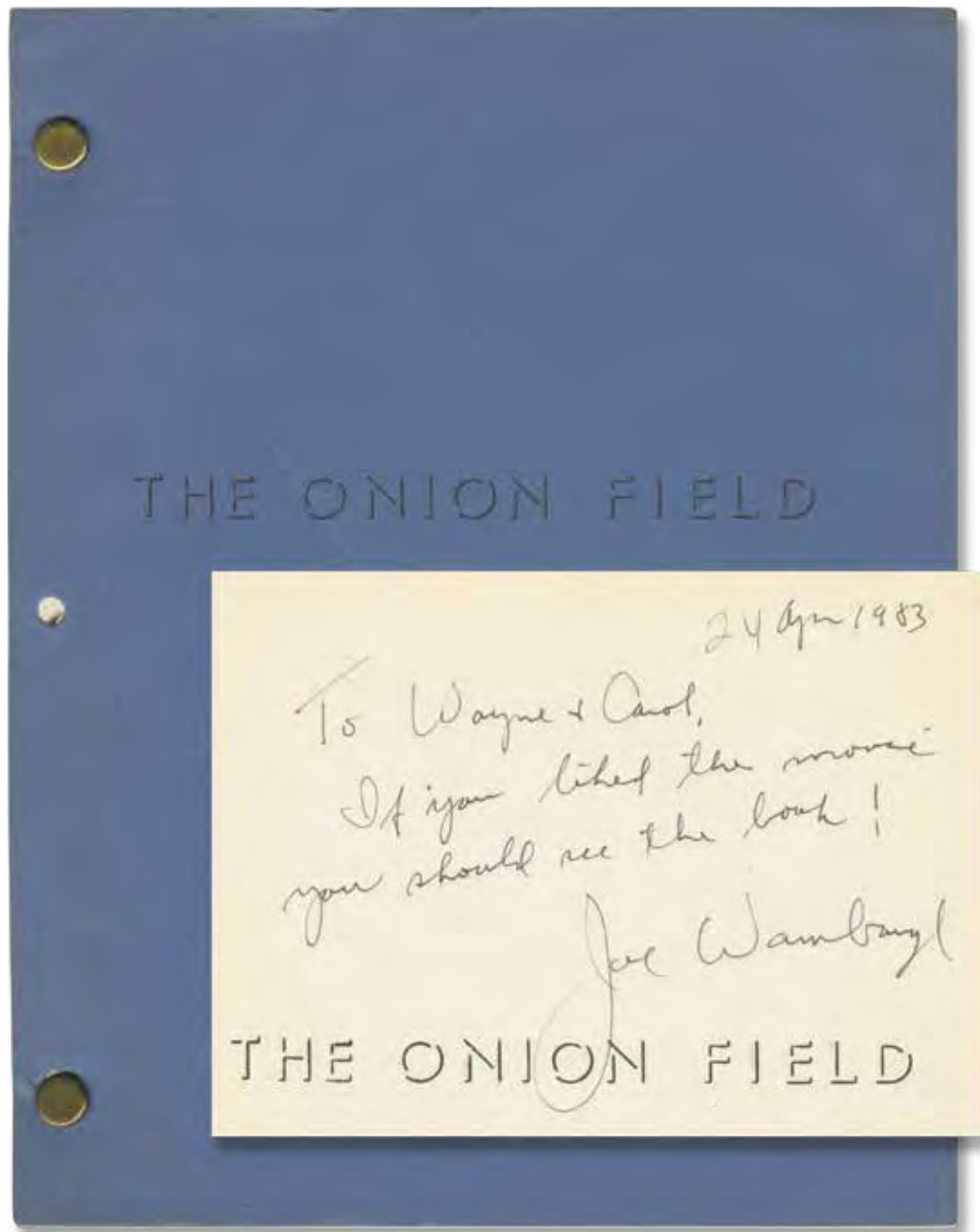
AKIRA KUROSAWA (DIRECTOR)
TOSHIRO MIFUNE (STARRING)
High and Low

Draft script for the 1963 Japanese film, dated 1962. Text and titles in Japanese.

A legendary Japanese film noir, based on American author Ed McBain's 1959 novel *King's Ransom*. The fifteenth, and penultimate, film that leading actor

Toshiro Mifune would make with director Akira Kurosawa, and one of the highest grossing Japanese films of 1963, breaking Kurosawa's box office record for the third time.

\$3500



41

JOSEPH WAMBAUGH (NOVEL)**HAROLD BECKER (DIRECTOR)****JOHN SAVAGE, JAMES WOODS, TED DANSON (STARRING)****The Onion Field**

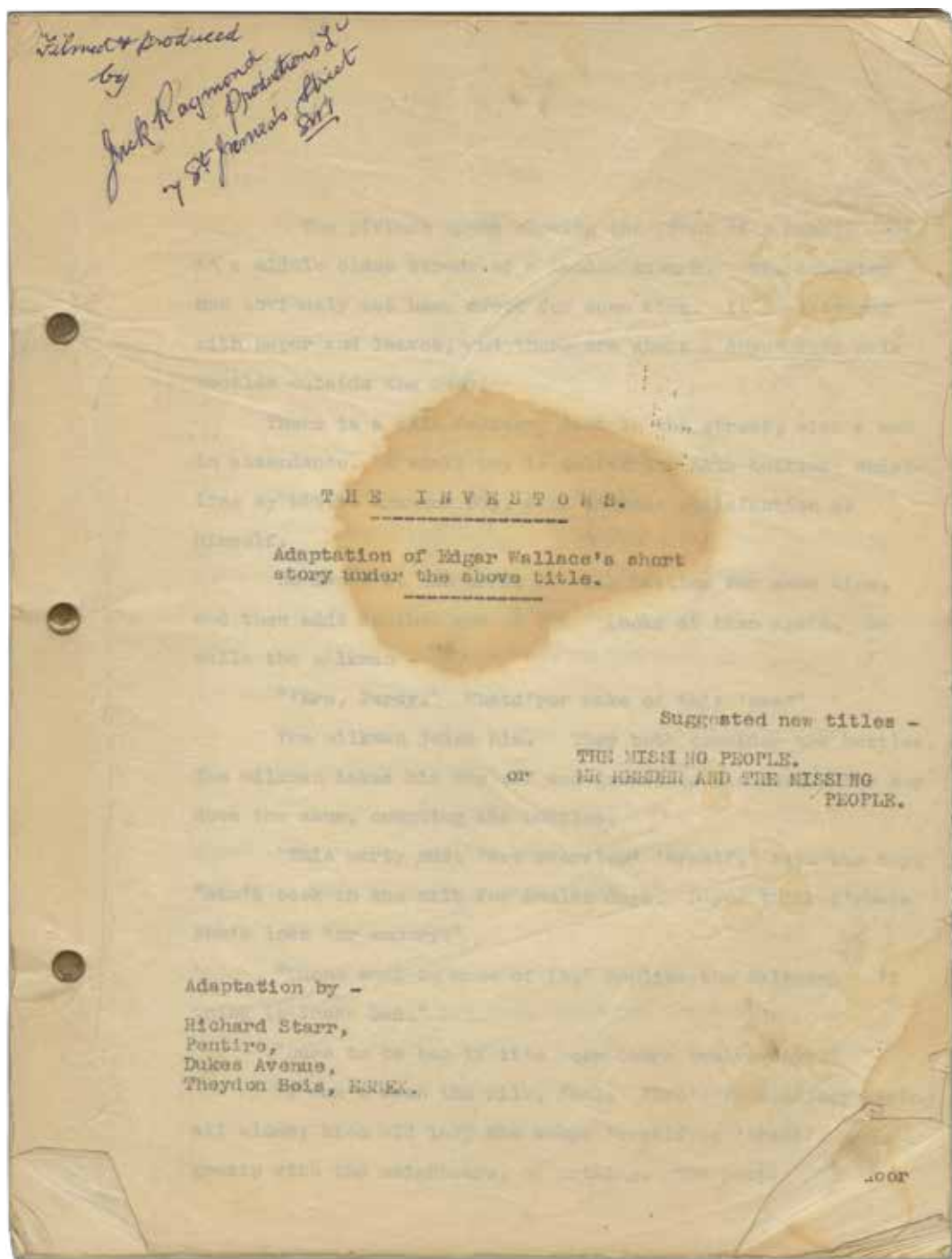
Revised Final Script for the 1979 neo-noir film. Inscribed by novelist and screenwriter Joseph Wambaugh on the title page: "24 Apr 1983 / To Wayne and Carol / If you liked the movie, you should see the book! / Joseph Wambaugh."

Based on Wambaugh's 1973 true crime book, a realistic examination of the lives of policemen, a

model that had been developed in literature but only peripherally examined on screen.

Housed in a custom navy quarter-leather clamshell box.

\$1500



42

EDGAR WALLACE (STORY)
JACK RAYMOND (DIRECTOR)
The Missing People

Treatment script for the 1939 film, undated, circa 1939, and seen here under the working title *The Investors*. Copy belonging to an unidentified cast or crew member, with annotations in manuscript ink on the title page and throughout, noting substantive and editorial revisions.

Based on Edgar Wallace's 1925 short story *The Investors*. The second Wallace adaptation directed by Jack Raymond and featuring Will Fyfe and Kay Walsh, preceded by *The Mind of Mr. Reeder* in 1939.

\$950

43

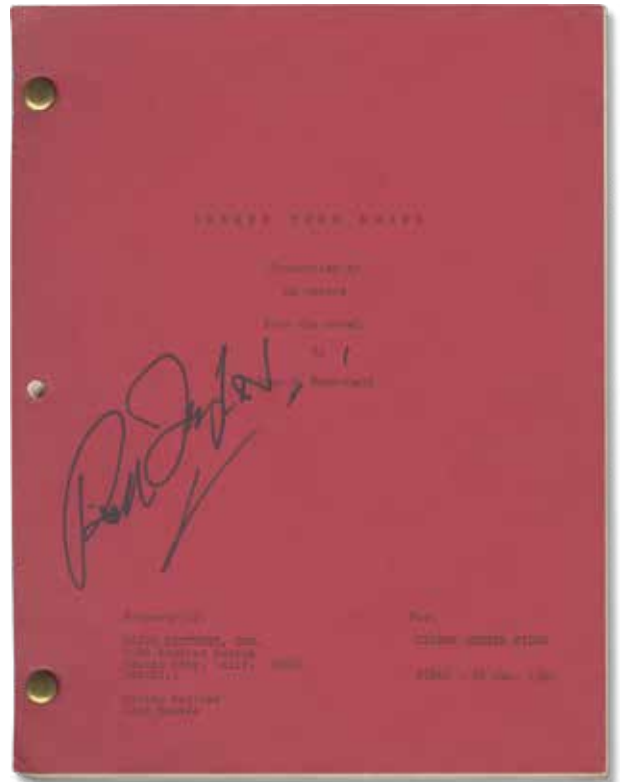
Signed by actor Rod Taylor
ROBERT CLOUSE (DIRECTOR)
ROD TAYLOR (STARRING)
Darker Than Amber

Final Shooting script for the 1970 film, dated January 28, 1969. Boldly signed by actor Rod Taylor on the front wrapper.

Based on the 1966 novel by John D. MacDonald, featuring his series character Travis McGee. Notable as the only feature film adaptation of MacDonald's wildly popular Travis McGee series, long unavailable in any kind of viewing format.

Housed in a custom quarter-leather clamshell box.

\$875



44

ROBERT DE NIRO, ROBERT DUVAL
(STARRING)
ULU GROSBERG (DIRECTOR)
True Confessions

Third Draft script for the 1981 film, dated November 29, 1979, with rainbow revisions. Laid in with the script are two additional yellow revision pages, dated 3/28/80.

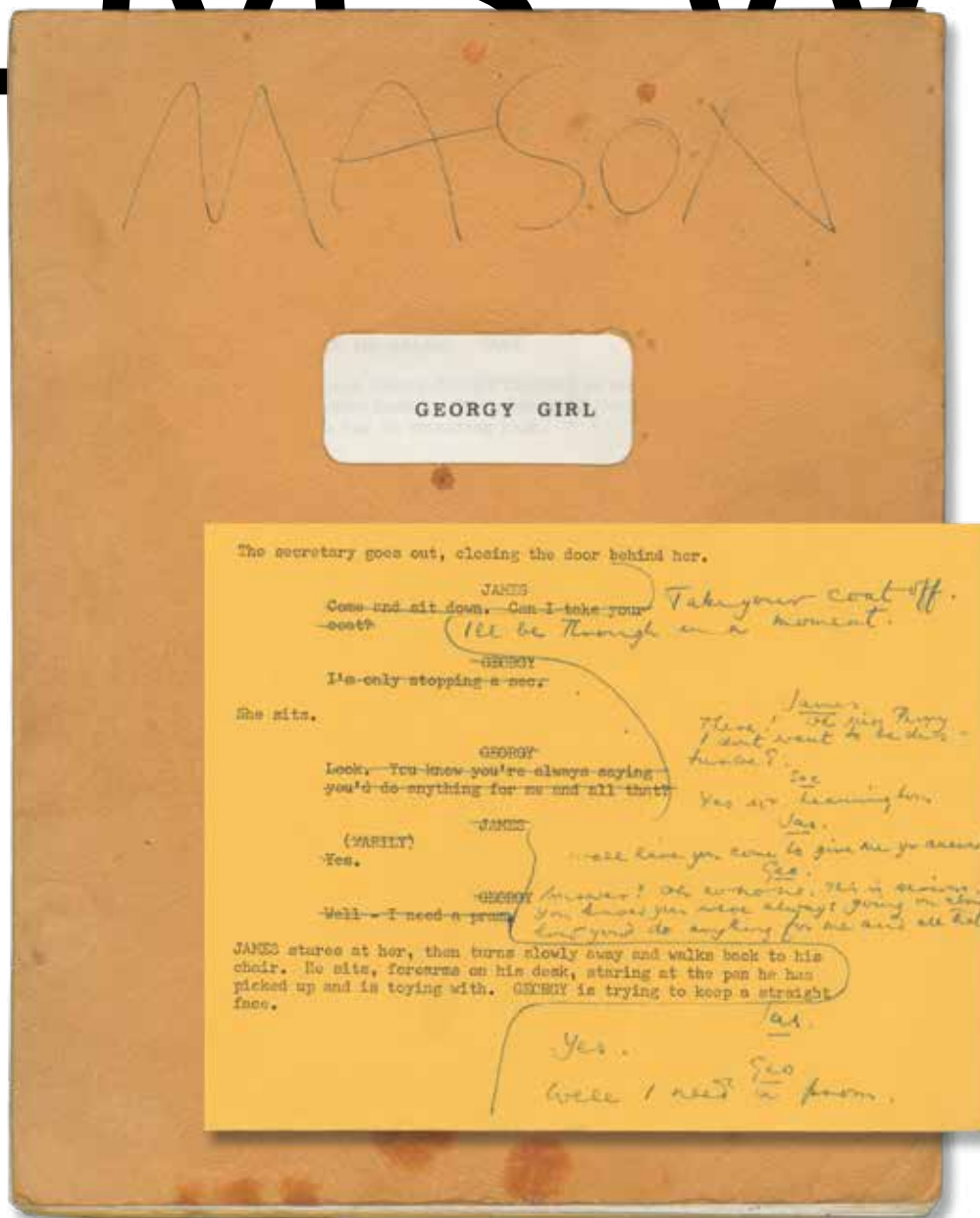
Based on the 1977 novel by John Gregory Dunne, who with his wife Joan Didion wrote the screenplay for the film. Loosely based on the notorious 1947 Black Dahlia murder, about a homicide detective investigating the brutal killing of a young woman in Los Angeles.

Housed in a custom clamshell box.

\$950



FILMS WIT



45

James Mason's annotated working copy
JAMES MASON, ALAN BATES, LYNN REDGRAVE (STARRING)
SILVIO NARIZZANO (DIRECTOR)
MARGARET FORSTER (NOVEL)
 Georgy Girl

Final Script for the 1966 British film, dated November, 1965. Copy belonging to actor James Mason, with his last name in manuscript ink on the front wrapper, and his substantive annotations throughout, along with a caricature sketch.

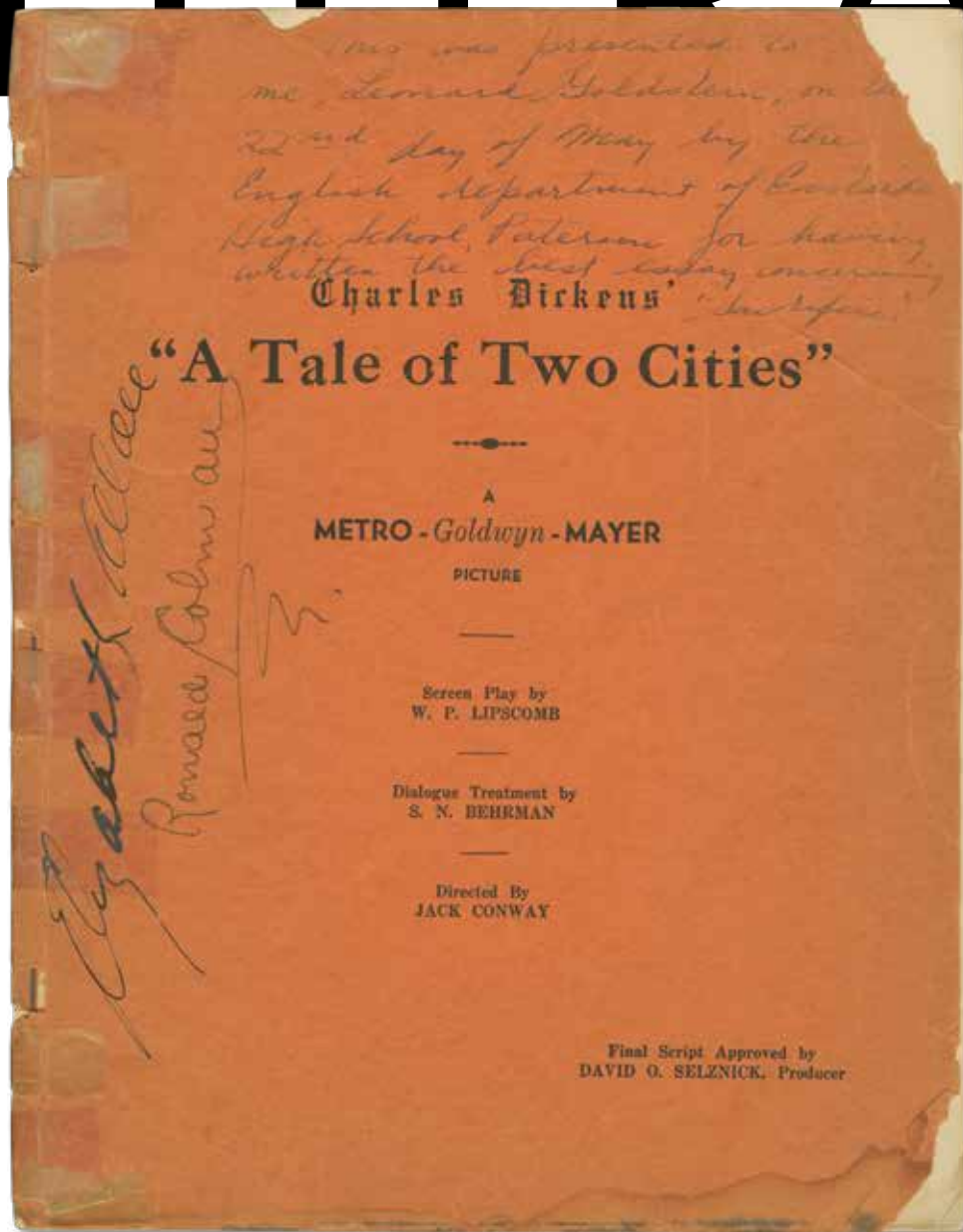
Based on the 1965 novel by Margaret Forster, a portrait of 1960s Swinging London, about a young woman who

is torn between romances with her father's employer and the boyfriend of her pregnant flatmate.

Housed in a quarter leather clamshell box.

\$5500

HILITED AR



46

CHARLES DICKENS (NOVEL)
JACK CONWAY (DIRECTOR)
RONALD COLMAN, ELIZABETH ALLAN (STARRING)
A Tale of Two Cities

Final script for the 1935 film, undated, circa 1935. Copy belonging to student Leonard Goldstein, with an annotation in manuscript ink stating the same on the front wrapper: "This was presented to me, Leonard Goldstein, on the 22nd day of May by the English department of Eastside High School, Paterson, for having written the best essay concerning 'sacrifice.'"

Based on Charles Dickens' classic 1859 novel, about a love triangle between a French aristocrat, an alcoholic English lawyer, and a young woman named Lucie in the years before and during the French Revolution. Nominated for two Academy Awards, including Best Picture.

Housed in a maroon quarter-leather clamshell box.

\$4500



47

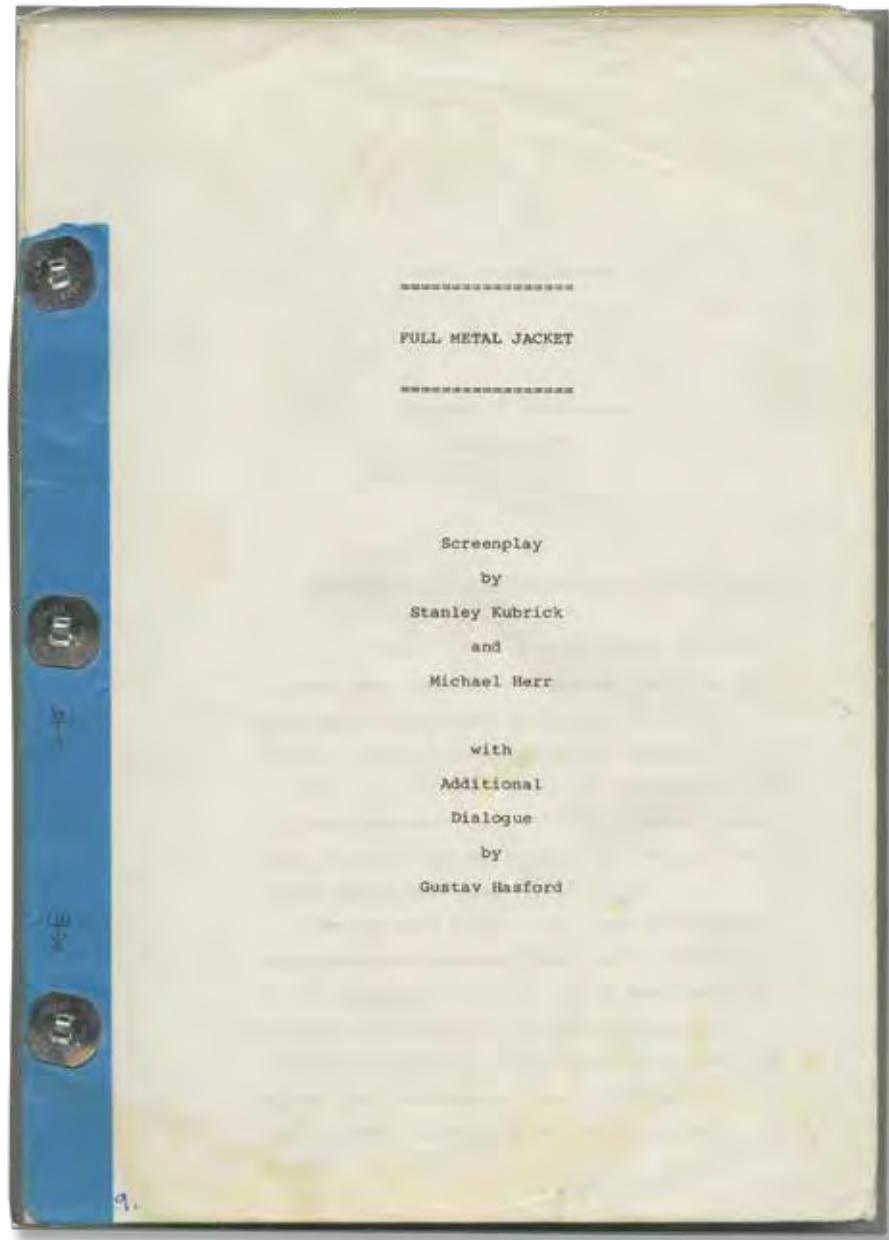
AKIRA KUROSAWA (DIRECTOR)
TOSHIRO MIFUNE (STARRING)
MAXIM GORKY (PLAY)
The Lower Depths

Draft script for the 1957 film, undated, circa 1957.
Text and titles in Japanese.

Based on the 1902 play by Maxim Gorky, and filmed
several times prior, most notably by Jean Renoir

in 1936. In Kurosawa's version, the story is moved
from Gorky's Volga (Russia) setting to the Edo
period in Japan.

\$3500



48

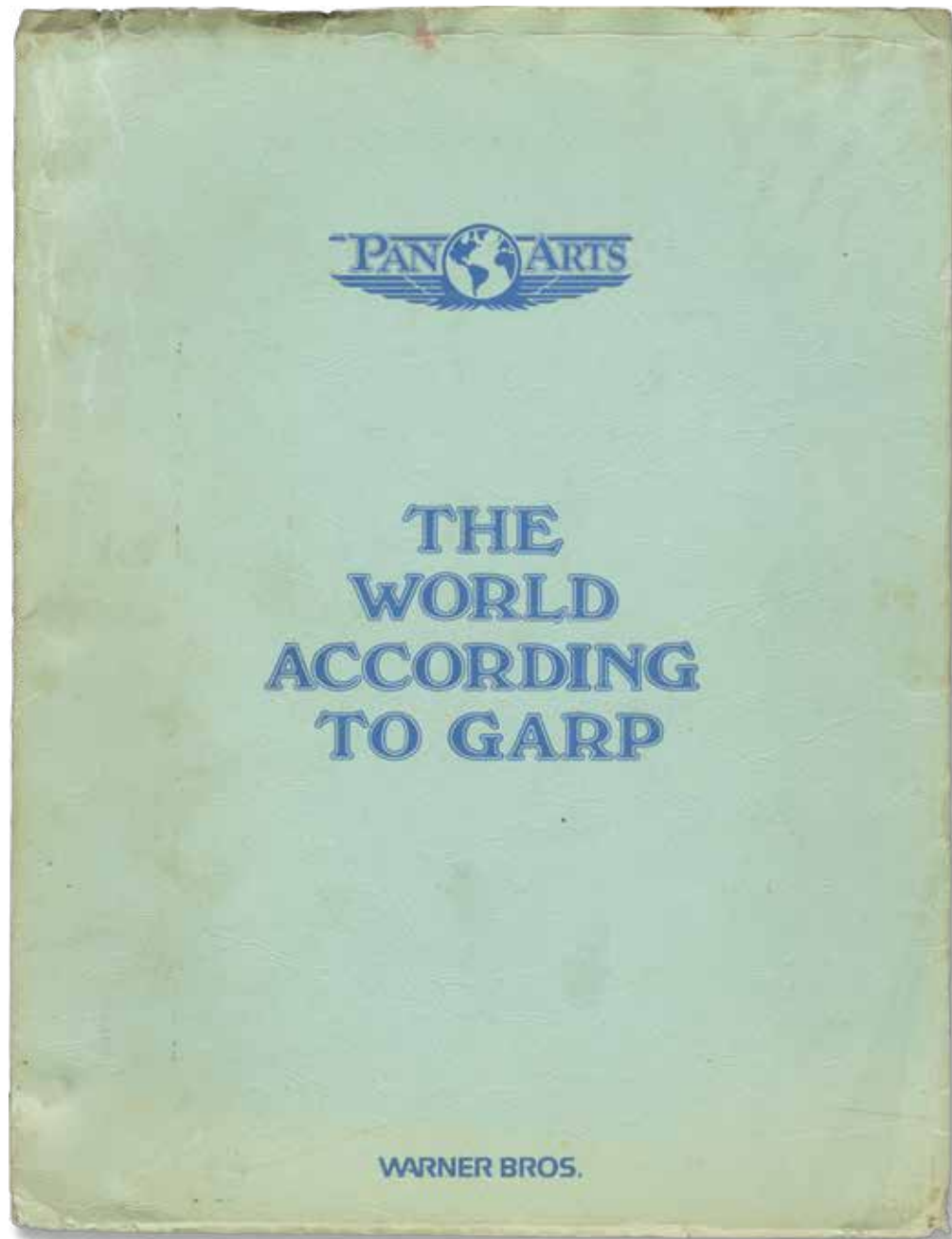
STANLEY KUBRICK (DIRECTOR)**MATTHEW MODINE, ADAM BALDWIN, VINCENT D'ONOFRIO (STARRING)****GUSTAV HASFORD (NOVEL)****Full Metal Jacket**

Treatment script for the 1987 film, undated, circa 1986. Annotations in manuscript ink on the rear wrapper and on page 156. With the film's two segments printed on white and yellow stock, respectively.

Based on Gustav Hasford's 1979 novel *The Short-Timers*. Stanley Kubrick's penultimate film, one of the best known depictions of the brutality and intensity of the Vietnam War. Nominated for an Academy Award for Best Adapted Screenplay.

Set on Parris Island and in Vietnam, and shot on location throughout England, at Basingbourn Barracks in Cambridgeshire, Norfolk, London, Dorset, Epping Forest in Essex, Isle of Dogs, and Lincolnshire.

\$3250



49

JOHN IRVING (NOVEL)

GEORGE ROY HILL (DIRECTOR)

ROBIN WILLIAMS, GLENN CLOSE, JOHN LITHGOW (STARRING)

The World According to Garp

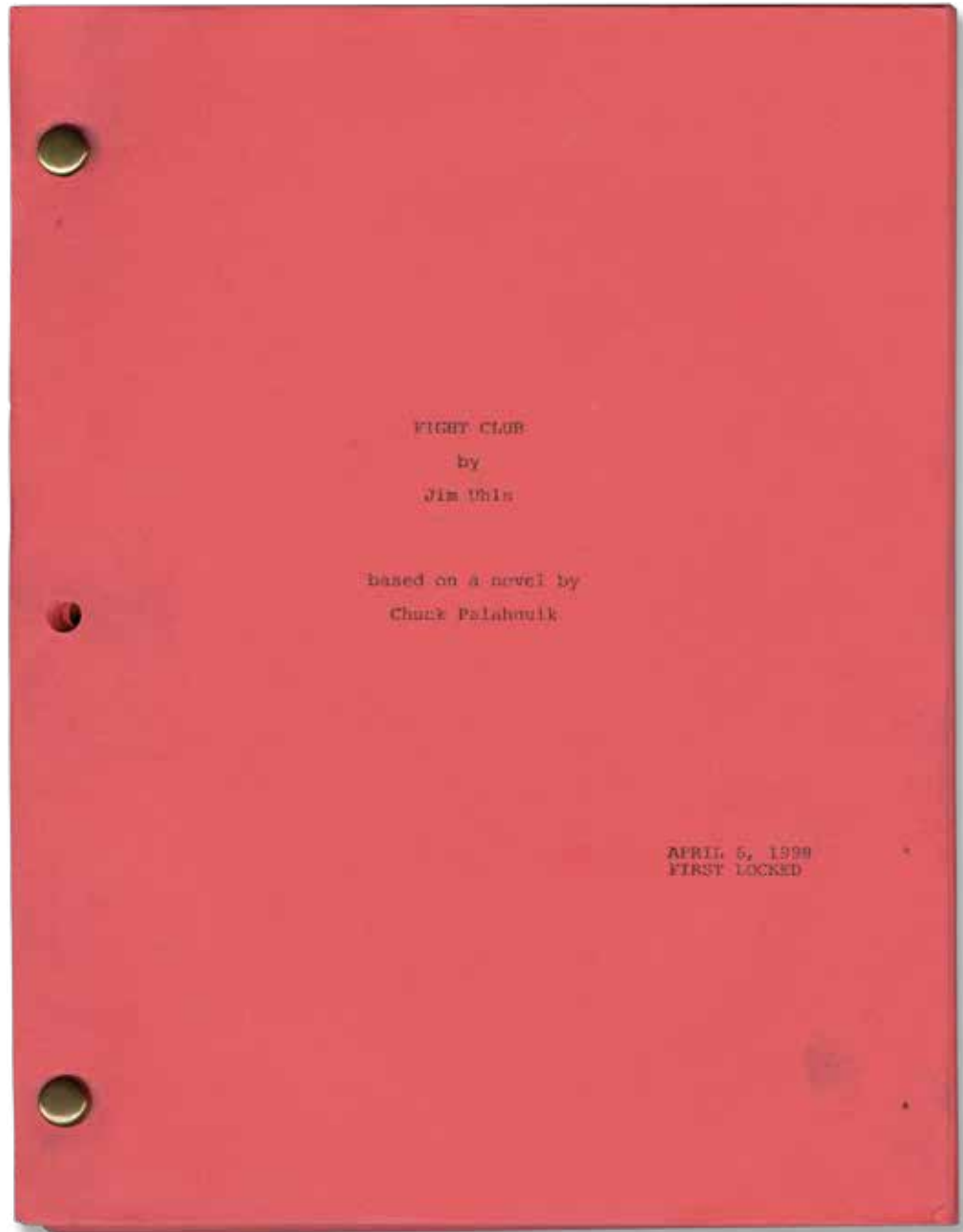
Final Draft script for the 1982 film, dated January, 1981, with rainbow revisions.

Based on the 1978 novel by John Irving. One of the finest literary adaptations of the 1980s, a great example of a successful and uncompromised translation of a novel's idiosyncrasies directly to the screen, and a triumph of ensemble acting.

Nominated for two Academy Awards for Best Supporting Actor and Best Supporting Actress for John Lithgow and Glenn Close, respectively.

Shot on location in New York and New Jersey.

\$2500



50

DAVID FINCHER (DIRECTOR)

EDWARD NORTON, BRAD PITT, HELENA BONHAM CARTER (STARRING)

CHUCK PALAHNIUK (NOVEL)

Fight Club

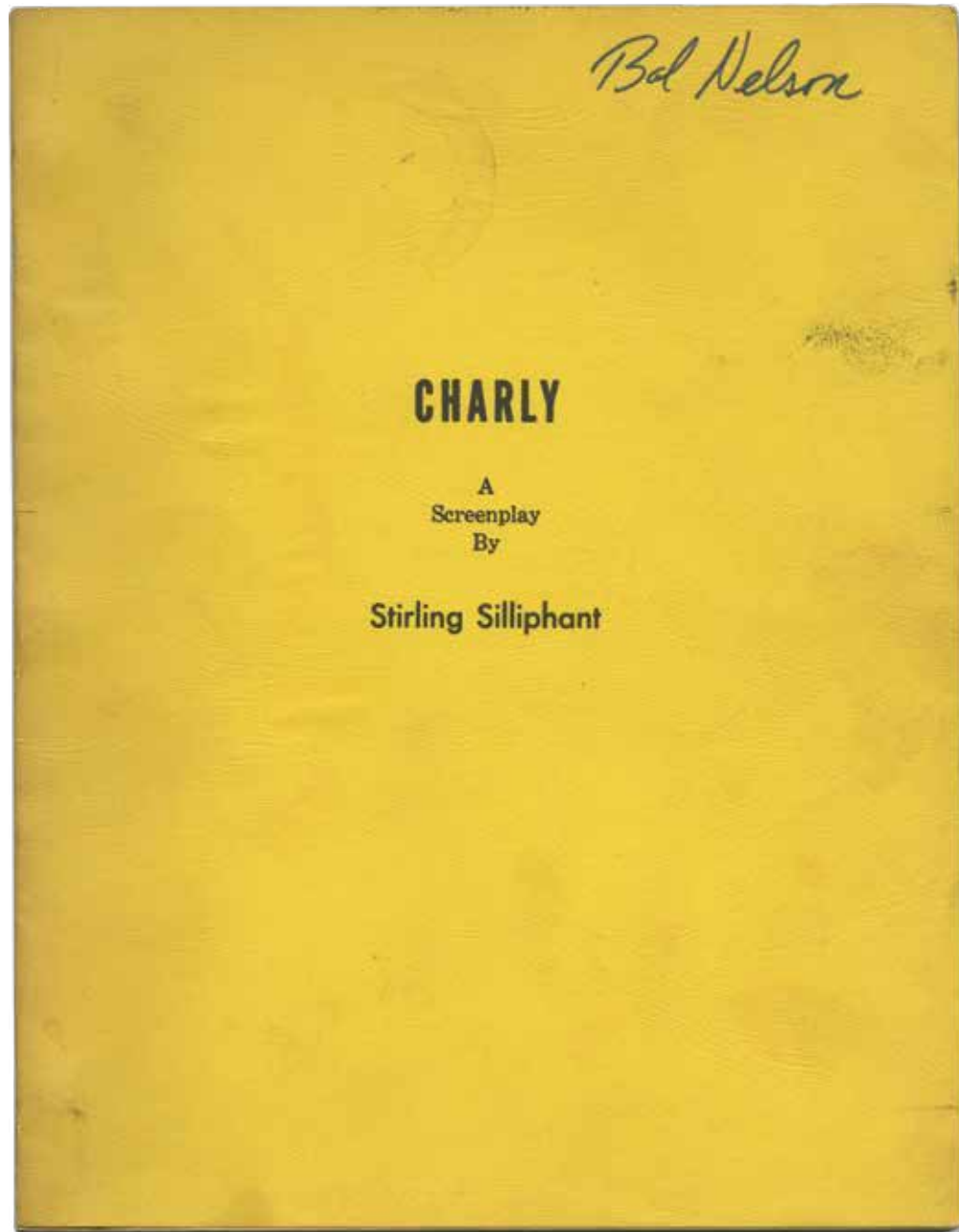
First Locked Draft script for the 1999 film, dated April 6, 1998.

Based on the 1996 novel by Chuck Palahniuk, about a neurotic insomniac who, with the help of a mysterious and charismatic soap salesman, forms a violent underground fight club. Fiercely debated

by critics upon its release, the film has since been recognized as a cult classic.

Shot on location in Los Angeles.

\$1850



51 **CLIFF ROBERTSON, CLAIRE BLOOM (STARRING)**
RALPH NELSON (DIRECTOR)
DANIEL KEYES (NOVEL)
Charly

Draft script for the 1968 film, dated June 30, 1967. Copy belonging to uncredited set decorator George R. Nelson, with his name in manuscript ink ("Bob Nelson") on the top right corner of the front wrapper.

Based on Daniel Keyes' 1966 novel *Flowers for Algernon*, about a 32-year-old mentally disabled bakery worker who is approached by two doctors

about participating in an experiment that will enhance his mental aptitude. Actor Cliff Robertson also appeared as Charly in a previous adaptation of Keyes' novel, a 1961 television adaptation on the United States Steel Hour, titled *The Two Worlds of Charlie Gordon*.

\$1750



52

HARPER LEE (NOVEL)
ROBERT MULLIGAN (DIRECTOR)
GREGORY PECK, ROBERT DUVAL (STARRING)
To Kill a Mockingbird

Four vintage oversize borderless reference photographs from the classic 1962 film.

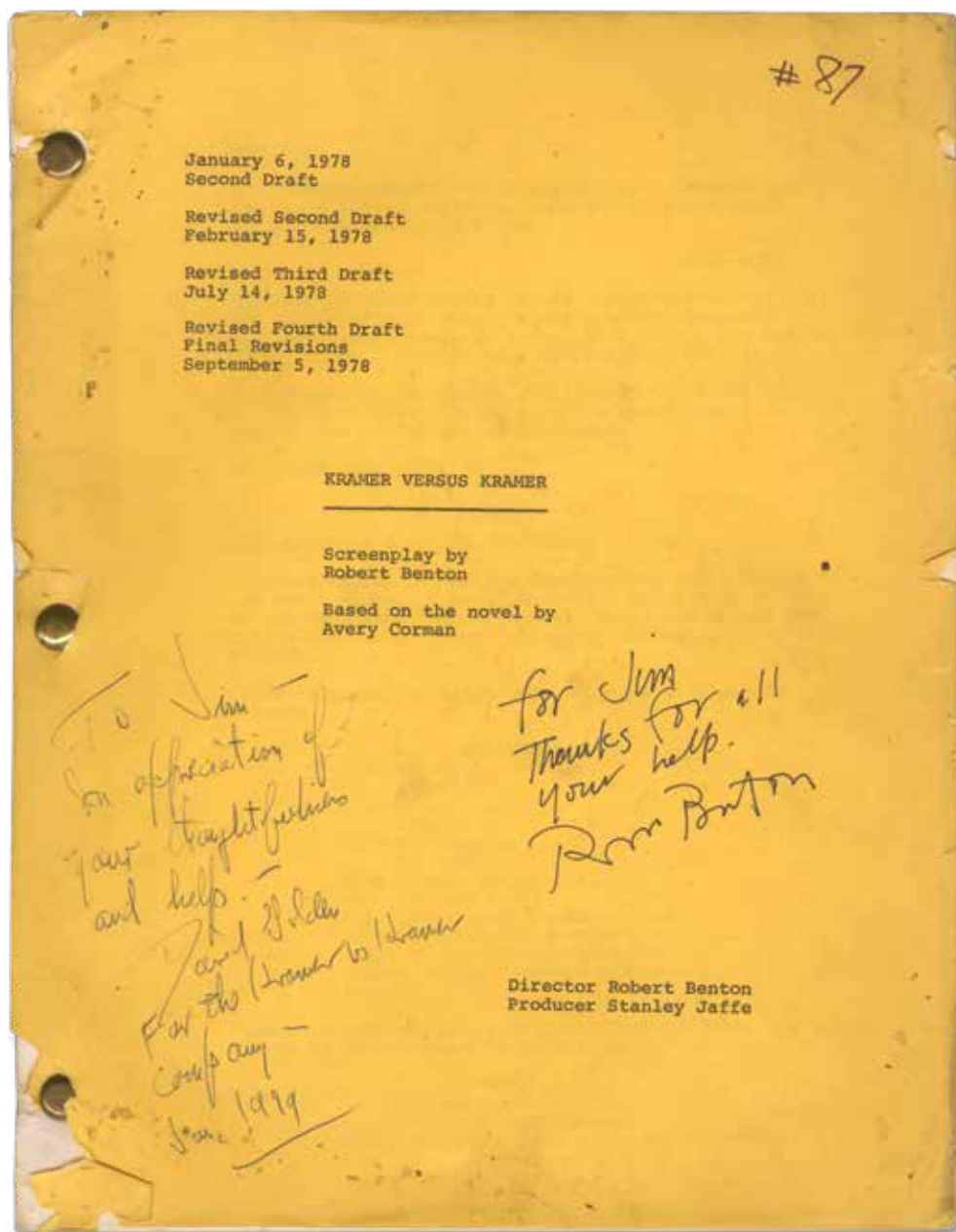
Based on the 1960 Pulitzer Prize-winning novel by Harper Lee. One of the greatest and most loved literary adaptations ever to reach the screen, and the film debut of Robert Duvall, in a silent role, as Boo Radley. Nominated for eight Academy Awards, winning three, including Best Actor for Gregory Peck and Best Screenplay. Nominated for the Palme d'Or.

Set in the fictional town of Maycomb, Alabama, and shot on location in Monroeville, Alabama and Pasadena, California.

13.5 x 10.5 inches. Near Fine.

National Film Registry.

\$1500



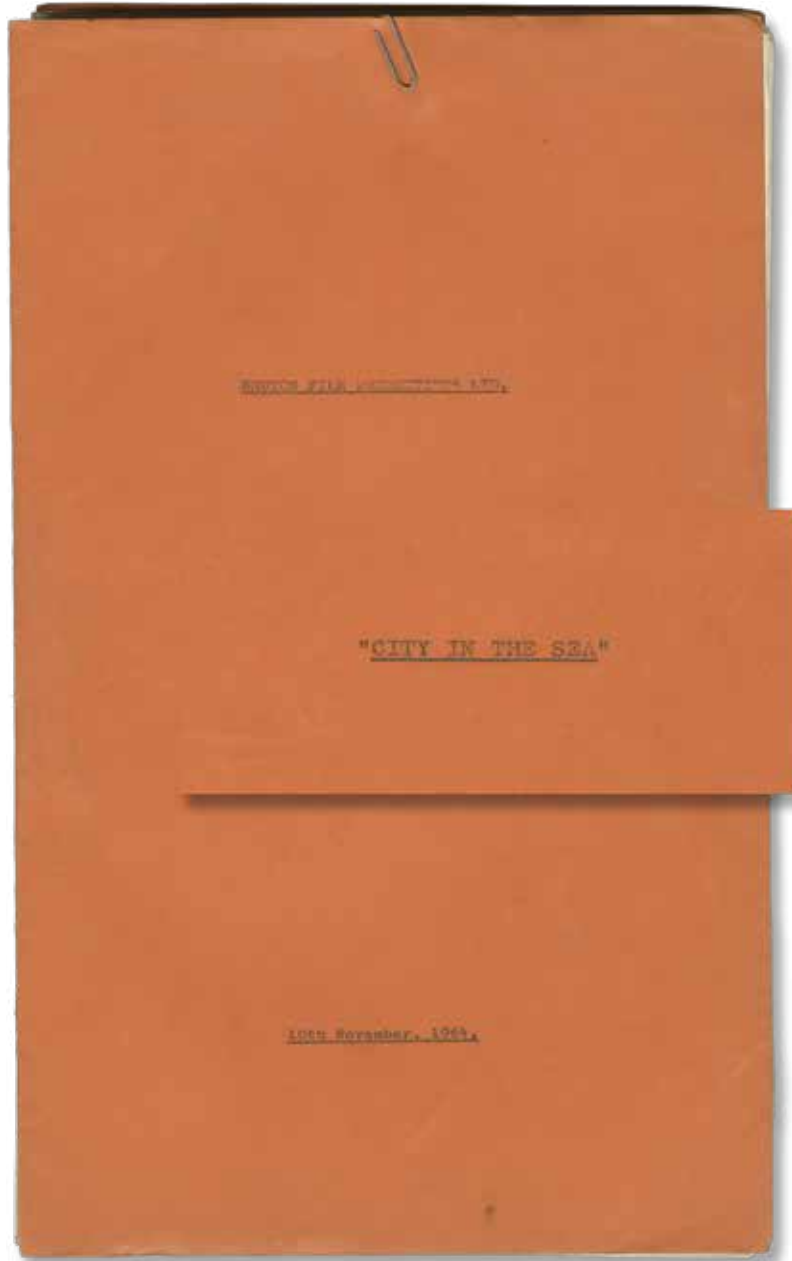
53

Inscribed by filmmakers Robert Benton and David Golden
ROBERT BENTON (DIRECTOR)
MERYL STREEP, DUSTIN HOFFMAN (STARRING)
AVERY CORMAN (NOVEL)
Kramer Versus Kramer

Revised Fourth Draft script for the 1979 film, dated September 5, 1978. Inscribed by director Robert Benton and production manager David Golden on the front wrapper. Included with the script is a studio still photograph from the film.

Based on the 1977 novel by Avery Corman. Lauded at the time of its release for its depiction of a divorce from the perspectives of both husband and wife, and for addressing the cultural shifts happening in many households in the 1970s. Nominated for nine Academy Awards, winning five, including Best Picture.

\$1750



54

EDGAR ALLAN POE (POEM)
VINCENT PRICE, TAB HUNTER (STARRING)
JACQUES TOURNEUR (DIRECTOR)
City in the Sea

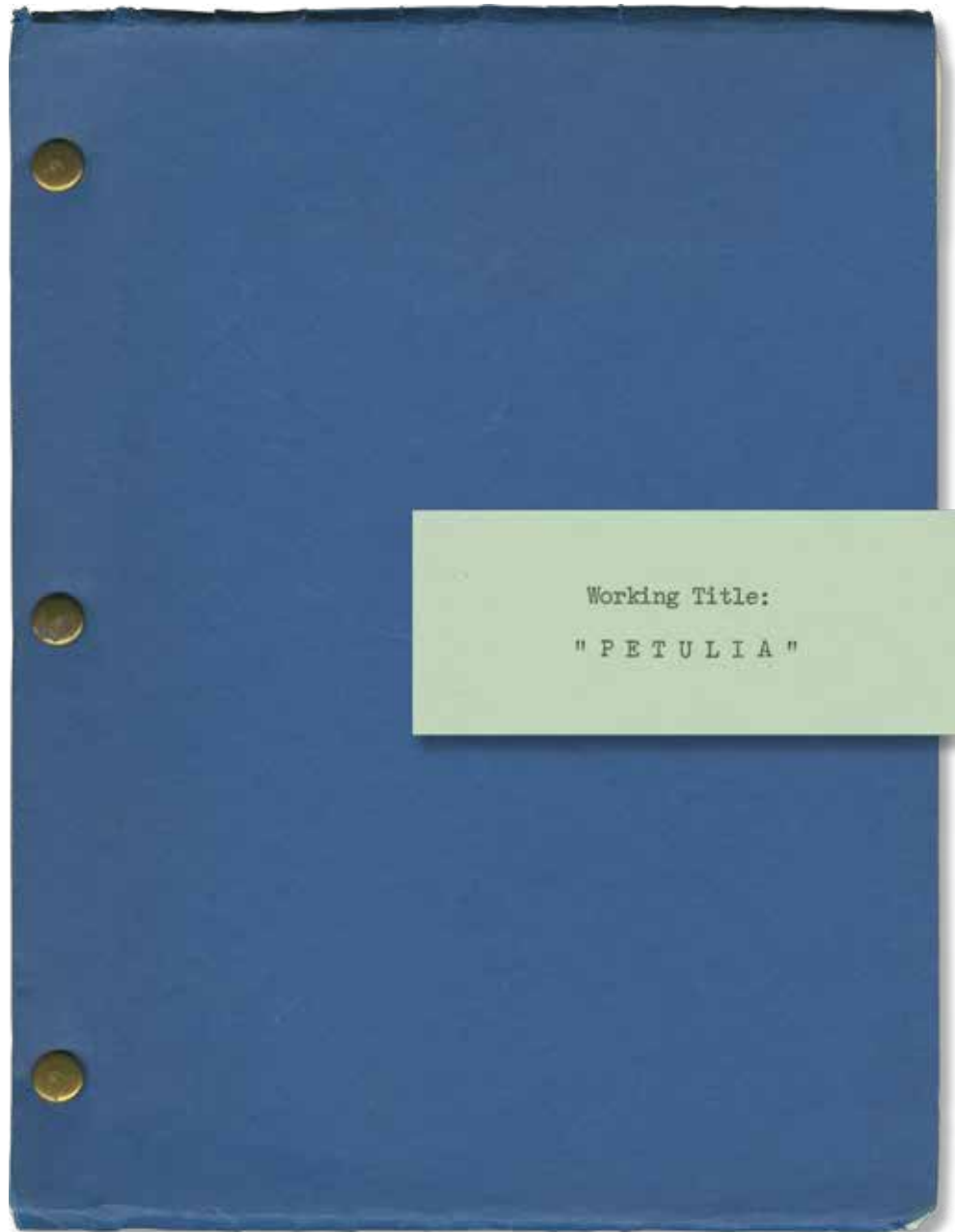
Draft script for the 1965 British science fiction film, dated November, 1964. Also released as *War Gods of the Deep* and *The City Under the Sea*.

Loosely based on the 1845 poem by Edgar Allan Poe, about the discovery of a lost underwater city occupied by cruel smugglers and enslaved

gill-people. Released hot on the heels of noted exploitation producer Roger Corman's successful Poe film series starring Vincent Price.

Set and shot on location in Cornwall.

\$1500

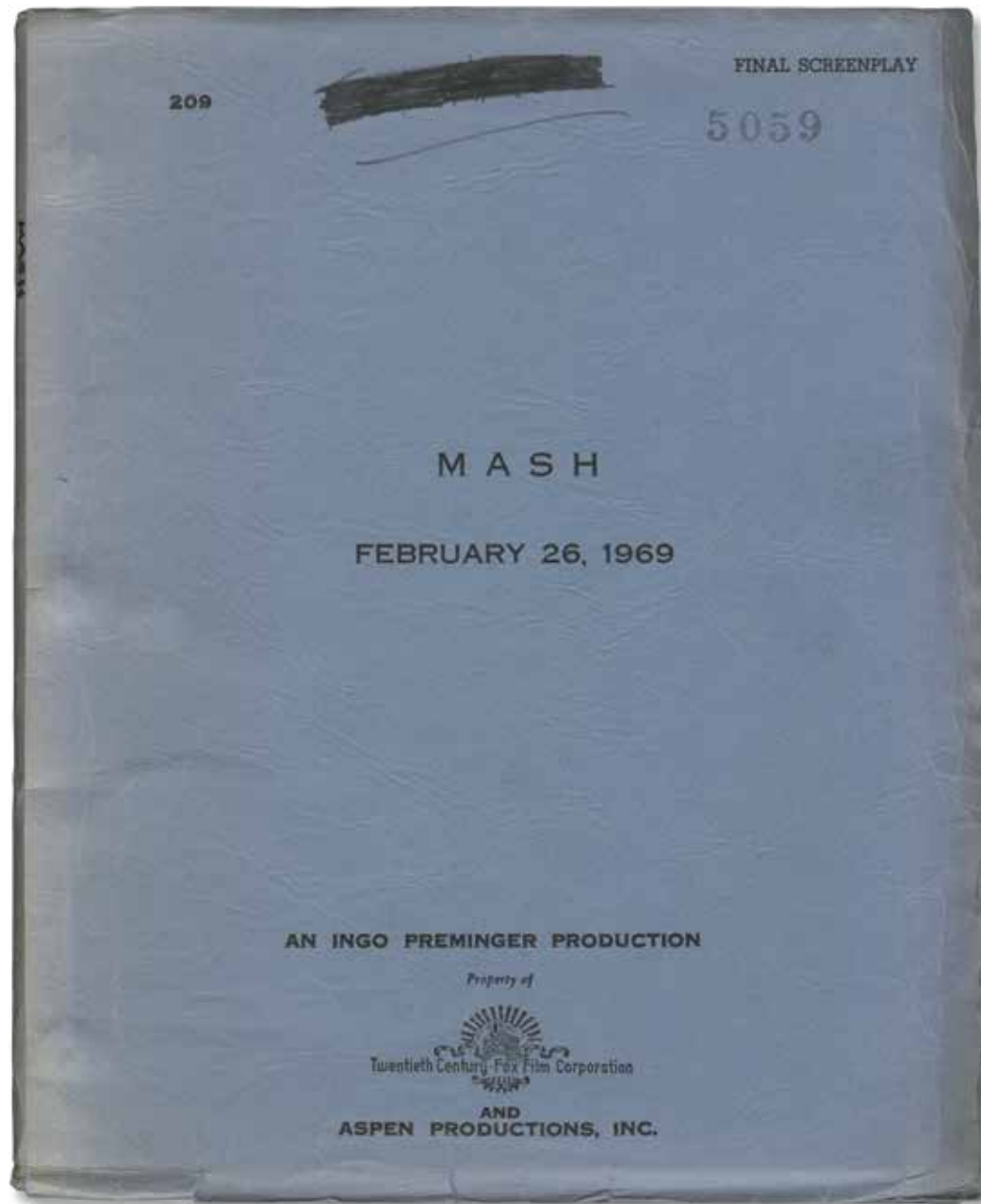


55 **RICHARD LESTER (DIRECTOR)**
JULIE CHRISTIE, GEORGE C. SCOTT (STARRING)
JOHN HAASE (NOVEL)
Petulia

Draft script for the 1968 film, dated March 17, 1967. Copy belonging to one of the film's production designers, with their annotations in manuscript pencil and ink on the first and last pages of the script, regarding specific objects needed during production.

Based on John Haase's 1966 novel *Me and the Arch Kook Petulia*, about an unhappy, newlywed socialite who relentlessly pursues a physician for an affair. Shot on location during the Summer of Love in San Francisco, with appearances by Janis Joplin and the Grateful Dead.

\$1750



56

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

Final script for the 1970 film, dated February 26, 1969. Included with the script are eight borderless double-weight reference photographs from the film, with stamps specific to the film's French release on the versos.

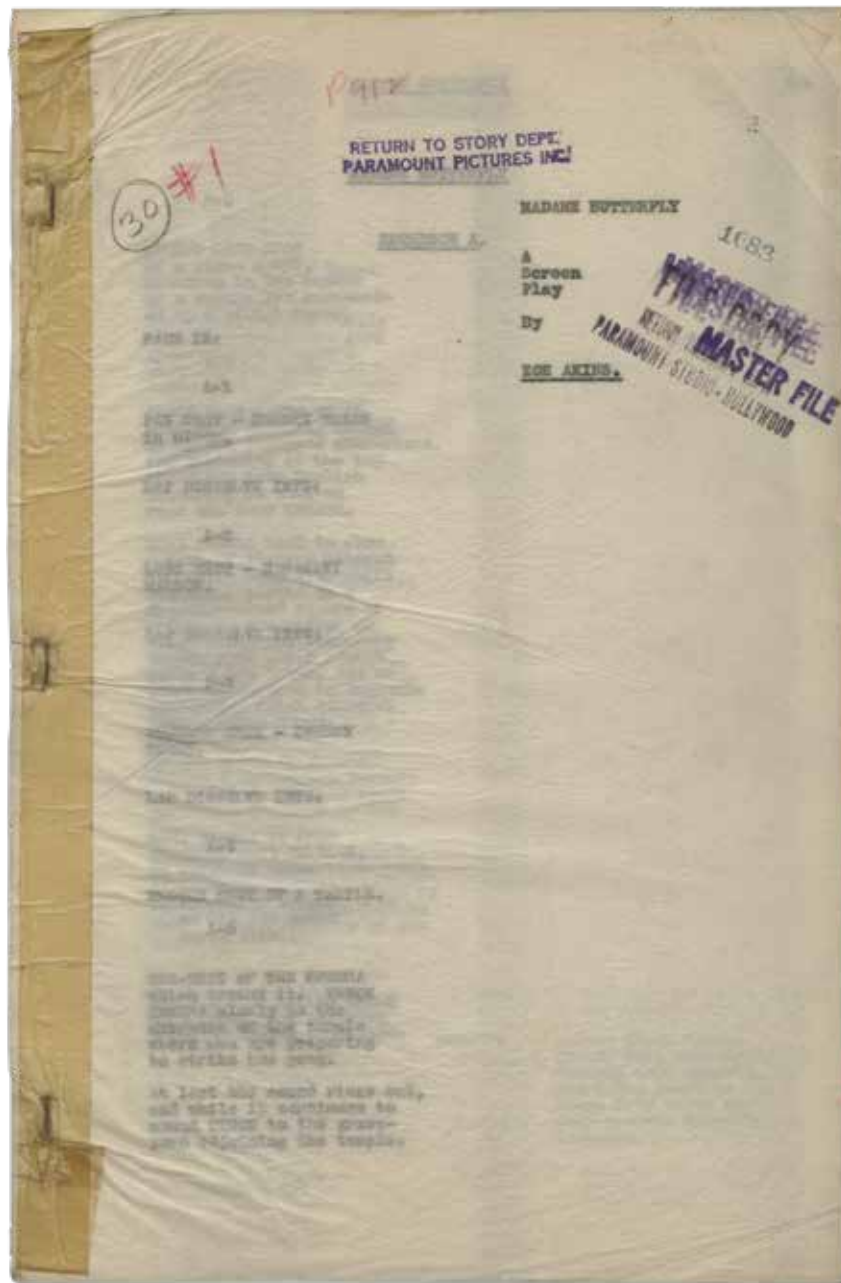
A core New Hollywood film, based on the 1968 novel by Richard Hooker, and in turn the basis of the acclaimed television show which ran for eleven seasons, from 1972-1983 on CBS.

Winner of the Academy Award for Best Screenplay, and nominated for four more, including Best Picture, Best Director, and Best Supporting Actress. Winner of the Palme d'Or.

Housed in a custom clamshell box.

National Film Registry.

\$1500



57

EDITH WHARTON (NOVEL)
ZOE AKINS (SCREENWRITER)
Madame Butterfly

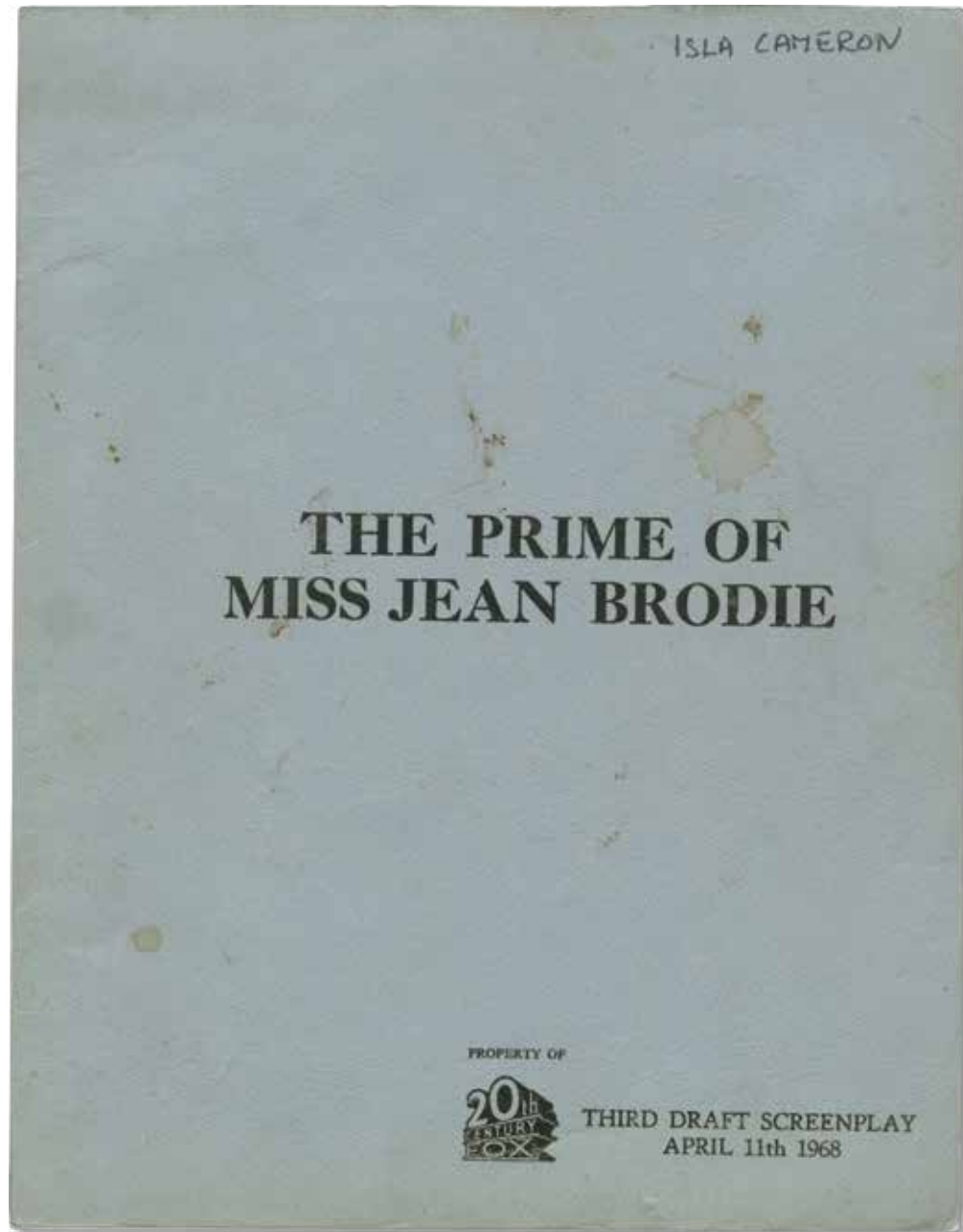
Draft script for an unproduced film, undated, circa 1932. Annotations in manuscript pencil on the front wrapper.

An early screenplay by American playwright Zoe Akins, who won a Pulitzer Prize for Drama in 1935 for her adaptation of Edith Wharton's *The Old Maid*.

Based on the 1898 story by John Luther Long. An American naval officer purchases, marries, and abandons a Japanese geisha named Butterfly,

leaving her penniless, pregnant, and increasingly despairing of his return. *Madame Butterfly* has been adapted numerous times for opera, stage, and film, although many of these productions have faced increased scrutiny in recent years for their stereotypical portrayals of Japanese people, white actors in "yellowface," and inaccurate depictions of Japanese customs and culture.

\$1250



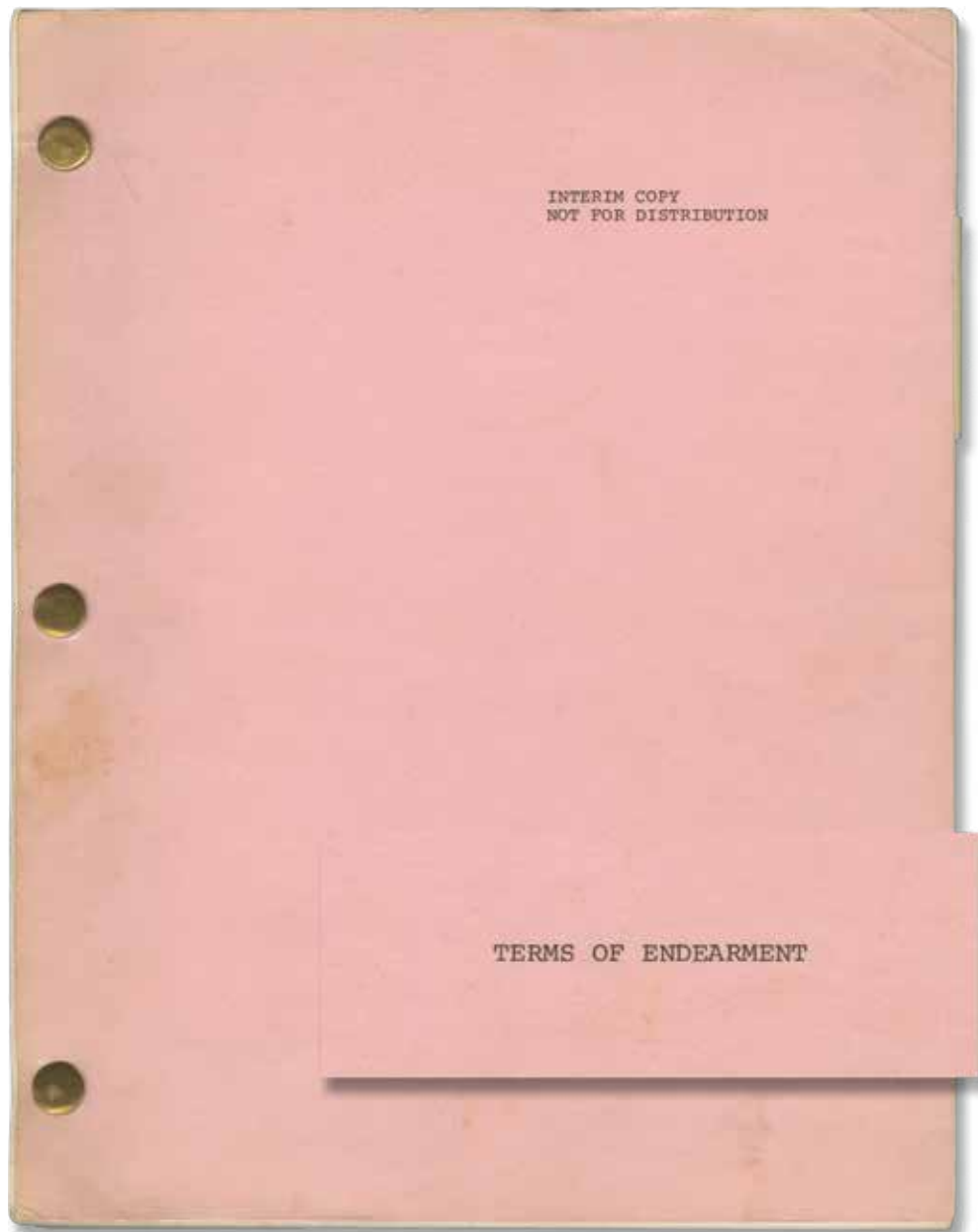
58

MURIEL SPARK (NOVEL)
MAGGIE SMITH (STARRING)
RONALD NEAME (DIRECTOR)
 The Prime of Miss Jean Brodie

Third Draft script for the 1969 film, dated April 11, 1968. Copy belonging to actress Isla Cameron, with her name in manuscript ink on the front wrapper.

Based on the 1961 novel by Muriel Spark. A charismatic middle aged teacher at a Scottish all-girls school in the 1930s leads her favored students into dubious, and eventually dangerous, political ground.

\$1750



59

LARRY McMURTRY (NOVEL)

SHIRLEY MACLAINE, JACK NICHOLSON, DANNY DEVITO (STARRING)

JAMES L. BROOKS (DIRECTOR)

Terms of Endearment

Third Draft script for the 1983 film, dated February 9, 1983. Copy belonging to an unknown crew member (not Larry McMurry and not James Brooks), with their substantive annotations in manuscript pencil throughout. Laid in with the script is a borderless reference photograph showing actors Shirley MacLaine and Jack Nicholson.

Based on Larry McMurry's 1975 novel. Brooks' directorial debut, winner of five Academy Awards,

including Best Picture, Best Director, and Best Screenplay.

Set in Houston, Texas, shot on location in Nebraska, New York, Texas, and Kansas.

Photograph: 10 x 8 inches. Near Fine.

\$1650

60

ERNEST HEMINGWAY (NOVEL)
SAM WOOD (DIRECTOR)
GARY COOPER, INGRID BERGMAN
(STARRING)
For Whom the Bell Tolls

Collection of five vintage borderless double weight reference photographs taken on location in Spain for the 1943 film, most showing director Sam Wood with actors Joseph Calleia, Lilo Yarson, Gary Cooper, Katina Paxinou, and Ingrid Bergman. Printed mimeo snipes affixed to the verso.

From the archive of the PIX Agency, a photo house that acted as an intermediary between émigré photographers (as well as those still living in Europe) and the American magazine and newspaper market between 1935-1969.

Based on Ernest Hemingway's 1940 novel, which follows the experiences of an American fighting against the fascists in the Spanish Civil War, and his relationship with a young guerrilla fighter. Nominated for nine Academy Awards, winning one for Best Supporting Actress for Katina Paxinou.

9.5 x 7.5 inches. Near Fine.

\$850



61

JAMES HILTON (NOVEL)
PETER FINCH, LIV ULLMAN, SALLY
KELLERMAN (STARRING)
Lost Horizon

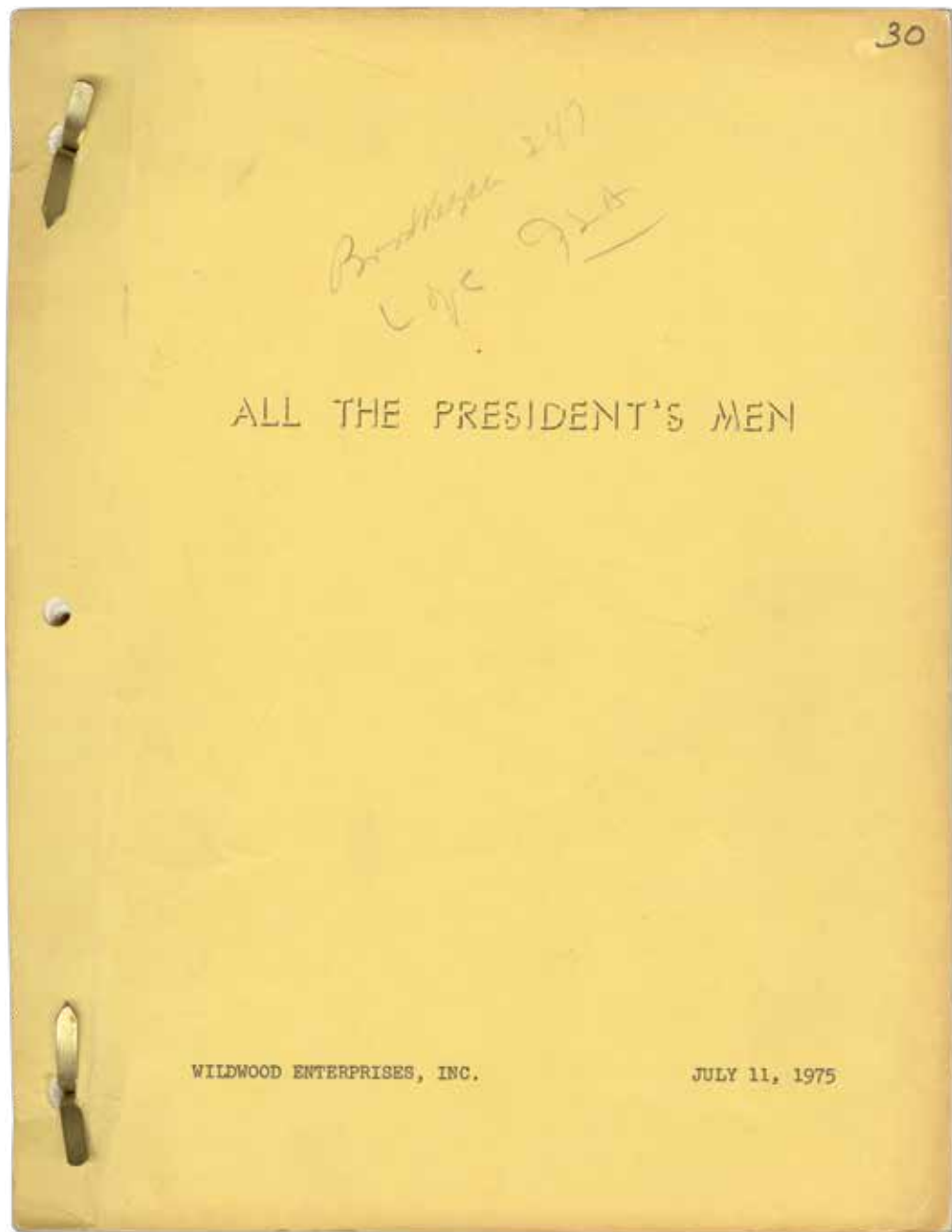
Final Draft script for the 1973 film, dated January 17, 1972. Copy belonging to costume designer Ronn Rynhart, with his name in manuscript ink on the front wrapper.

Based on the 1933 novel by James Hilton, about the European survivors of a plane crash who are rescued and taken to the mystical valley of Shangri-La in the Himalayas. Previously filmed in 1937, directed by Frank Capra, and starring Ronald Colman and Jane Wyatt.

Shot on location in Mt. Hood, Oregon, in Tucson, Arizona, and in Lake Chelan and the Cascade Mountains, Washington.

\$1450





**62 DUSTIN HOFFMAN, ROBERT REDFORD (STARRING)
ALAN J. PAKULA (DIRECTOR)
BOB WOODWARD AND CARL BERNSTEIN (BOOK)
All the President's Men**

Draft script for the 1976 film, dated July 11, 1975. Copy belonging to an unknown cast or crew member, with the name "Hirschberg" in manuscript ink on page 17, and with three pages of manuscript notes regarding the script laid in.

Based on the 1974 book by Bob Woodward and Carl Bernstein. An iconic New Hollywood film about the Watergate investigation. Winner of four Academy Awards, including Best Screenplay.

National Film Registry.

\$2200

63

W. SOMERSET MAUGHAM (STORY)
RITA HAYWORTH, JOSE FERRER (STARRING)
 Miss Sadie Thompson

Third Revised Final Draft script for the 1953 film, dated April 1, 1953. Copy belonging to actor Jose Ferrer, with his name in manuscript ink on the front wrapper, and his annotations in manuscript ink and pencil throughout, noting additions and marking lines throughout the script.

Based on W. Somerset Maugham's 1921 short story, wherein a Christian missionary becomes obsessed with saving the soul of a Hawaiian nightclub singer with a troubled past.

\$975



64

PAUL ROBESON (STARRING)
EUGENE O'NEILL (PLAY)
 The Emperor Jones

Vintage matte-finish reference photograph from the 1933 film, showing actor Paul Robeson. Newspaper clipping and stamp of photographer Jack Shalitt on the verso, along with a date stamp reading OCT 1 1933.

Based on Eugene O'Neill's 1920 play, following a cunning railway porter as he gradually manipulates his way into control of a small Caribbean island. Robeson's first sound feature, a breakthrough role that secured the actor's status as one of the first African American leading actors of mainstream cinema.

Set throughout the American south and in the Caribbean Islands, shot on location in New York.

8 x 10 inches. Very Good plus, with annotations in manuscript ink regarding cropping on the recto margins.

National Film Registry.

\$900



PERSONS



65

EDGAR J. ULMER (DIRECTOR)
BORIS KARLOFF, BELA LUGOSI (STARRING)
The Black Cat

Vintage oversize borderless double weight photograph from the set of the 1934 film, showing Boris Karloff in high priest regalia. Typescript snipe on the verso, along with stamps crediting photographer Roman Freulich.

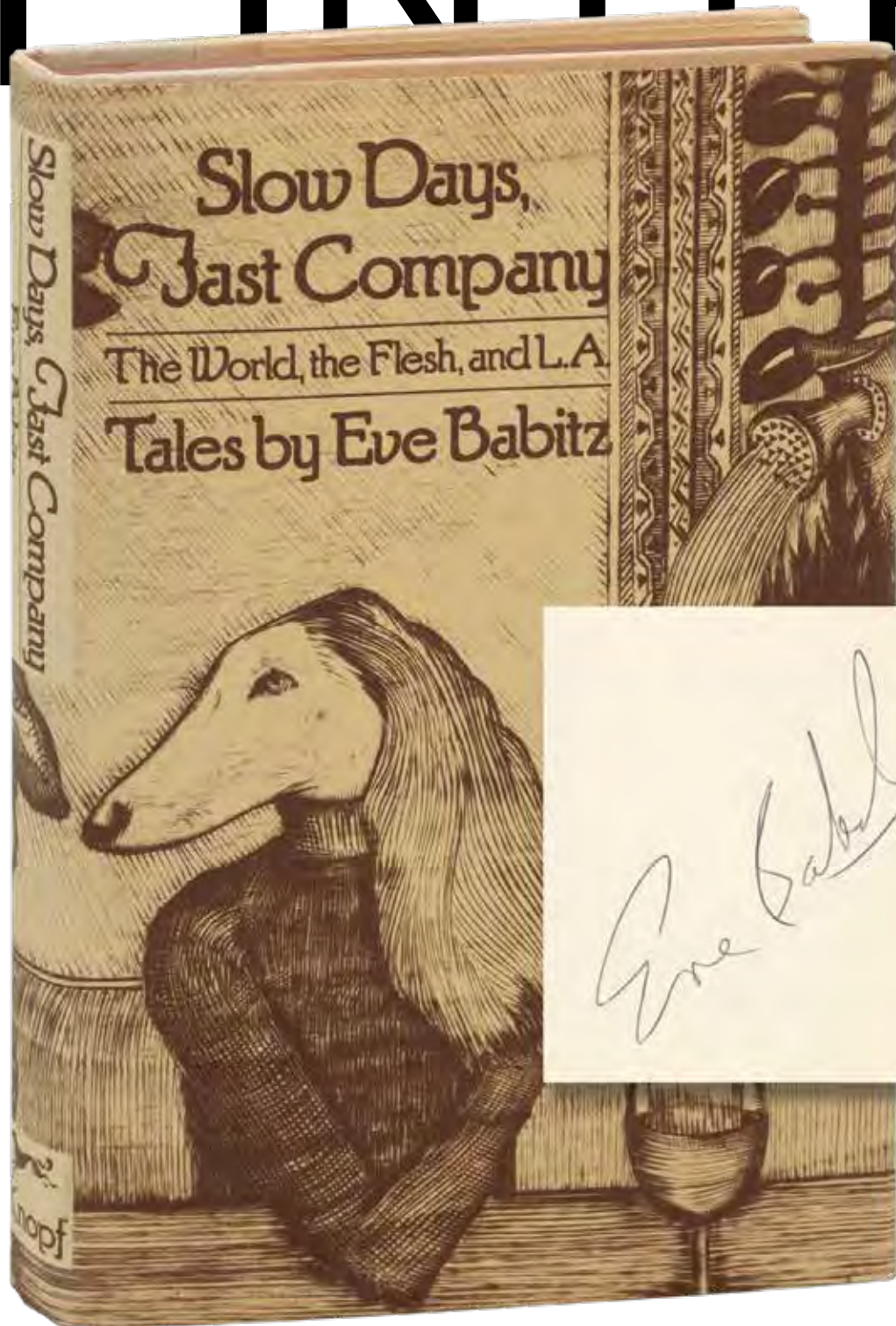
One of several great films by director Edgar G. Ulmer, and along with his 1945 noir classic *Detour*, probably his finest achievement—an efficient tale in which a young couple with a broken-down automobile land in a decidedly art deco haunted house, where Karloff resides and Lugosi is visiting.

Michael Weaver notes: “Boldly thumbing its nose at convention, the film is a veritable catalog of human corruption. Sadism, shades of incest, revenge, murder, torture, voyeurism, Satan worship, ailurophobia, necrophilia, rape, and insanity are weaved into the nearly plotless story with remarkable precision.”

8.5 x 11.75 inches. Near Fine.

\$2750

OF INTEREST



66

EVE BABITZ

Slow Days, Fast Company: The World, the Flesh, and L.A.

New York: Alfred A. Knopf, 1977. First Edition. Signed on the front endpaper by author Eve Babitz.

Fine in an about Fine, price-clipped dust jacket.

\$2250

Babitz's second book, a worthy follow-up to her successful 1974 debut *Eve's Hollywood*.



67 **PAUL BOWLES (SUBJECT)**
SEBASTIAN HIRT (DIRECTOR)
Der Titan von Tanger

Vintage borderless vernacular color photograph from the 1994 television documentary, showing Paul Bowles sitting on a chair on an airplane tarmac, having evidently refused to board a plane. Printed mimeo label affixed to the verso, dated 7.3.1994.

Born in New York, Bowles began traveling between Paris, Berlin, Morocco, and New York at a young age, befriending a number of prominent artists and writers in the process, including Christopher Isherwood, Tristan Tzara, and Gertrude Stein, who encouraged Bowles to write his first musical compositions.

Using the advance on a contract from Doubleday, Bowles moved to Tangier in 1947, where he would write his first novel, *The Sheltering Sky*, largely based on his experiences in the Algerian desert. He would remain in Tangier for the remainder of his life, publishing three more novels, a substantial amount of short fiction, and numerous musical compositions, as well as working as a translator of works in Moroccan Arabic, Spanish, Portuguese, and French.

7 x 5 inches. Near Fine.

\$425

THE FILM-MAKERS' DISTRIBUTION CENTER PRESENTS A ONE-TIME BENEFIT SCREENING OF "LENNY BRUCE" THE ONLY FILM HE EVER MADE. A FILM OF LENNY BRUCE IN A COMPLETE NIGHT CLUB PERFORMANCE. UNEDITED, UNEXPURGATED. IT WAS AUGUST 1965. COURTS IN TWO STATES WERE PRESSING CONVICTIONS AGAINST BRUCE. YEARS OF LEGAL BATTLES LAY BEHIND HIM. HIS FUNDS AND ENERGIES WERE EBBING. CLUBS WERE REFUSING HIM A VOICE. TWO NIGHTS AFTER THIS FILM WAS MADE, HE CLOSED HIS LAST REGULAR ENGAGEMENT. IN PREPARATION FOR THIS FILMING, LENNY PERFORMED AND LISTENED TO 15 HOURS OF TAPES. THEN TWO FILM RUN-THROUGHS WHICH DIDN'T SATISFY HIM. THEN THIS PERFORMANCE. ONE HOUR OF LENNY AT HIS DAZZLING BEST. HE TALKS OF HIS NEW YORK COURT FIGHT, TRANSCRIPT IN HAND, REDRAMATIZING ALL THAT HE WAS FOUND GUILTY OF AND FIGHTING FOR AT THE TIME OF HIS DEATH. SLASHING, POKING, LOVING LENNY BRUCE TIRELESSLY EXAMINES THE WORLD AND SOMEHOW FINDS THE LAUGH. LENNY, WHO WAS RARELY SATISFIED WITH ANY OF HIS WORK CALLED THIS "MAYBE THE BEST THING I'VE EVER DONE". HE WANTED IT BE CALLED SIMPLY "LENNY BRUCE". HE HOPED IT WOULD BE SHOWN UNEDITED, UNEXPURGATED. IT WILL BE. ONE NIGHT ONLY - FRIDAY, FEBRUARY 17TH. TWO SCREENINGS: 8:30 P.M. AND 10:00 P.M. AT THE VILLAGE THEATRE, 2ND AVE. & 6TH STREET. ALL SEATS: \$ 5.00. FOR THE BENEFIT OF THE FILM-MAKERS' FUND, ESTABLISHED BY THE FILM-MAKERS. CINEMATHEQUE, A DIVISION OF F.C. NON-PROFIT CORP., INC., AN ORGANIZATION SET UP FOR THE PURPOSE OF AIDING AND ASSISTING THE INDEPENDENT FILM-MAKER. TICKETS NOW AVAILABLE AT THE FOLLOWING LOCATIONS: FILM-MAKERS' CINEMATHEQUE, 125 W 41ST STREET, FILM-MAKERS. COOPERATIVE, 175 LEXINGTON AVENUE, VILLAGE THEATRE BOX OFFICE (AFTER FEB. 10TH) OR BY MAIL FROM: FILM-MAKERS' DISTRIBUTION CENTER, 175 LEXINGTON AVE., NEW YORK, N.Y. 10016. (PLEASE MAKE CHECK PAYABLE TO FILM-MAKERS' FUND.) FOR MAIL ORDERS PLEASE ENCLOSE A STAMPED, SELF-ADDRESSED ENVELOPE, & INDICATE WHICH PERFORMANCE YOU WISH TO ATTEND. VILLAGE THEATRE, 2ND AVENUE AT SIXTH STREET.

68

GEORGE MACIUNAS (DESIGNER)**JONAS MEKAS (HOST)****JOHN MAGNUSON (DIRECTOR)**

Lenny Bruce in 'Lenny Bruce'

Vintage two-color flyer for a night of screenings of the 1967 documentary, presented as part of a benefit by the Village Theatre on February 17, 1967, and hosted by legendary filmmaker Jonas Mekas and the Film-Makers' Distribution Center. Flyer designed by Fluxus artist George Maciunas.

A wonderful confluence of three iconic revolutionaries in their field. Held to benefit the Film-Makers' Fund, an organization established by Mekas to help fund independent filmmakers, the screenings were also a tribute to Bruce, who had died only six months earlier. As stated on the flyer, "Lenny, who was rarely satisfied with any of his work, called this 'maybe the best thing I've ever done'. He wanted it be called simply 'Lenny Bruce'. He hoped it would be shown unedited, unexpurgated. It will be." Mekas honored Bruce's wishes, and it was.

Also known as *The Lenny Bruce Performance Film* and *Lenny Bruce in 'Lenny Bruce'*, the documentary captures Bruce's penultimate nightclub performance, a year before his death, and is the only live performance of Bruce captured on film. Filmed at San Francisco's Basin Street West in August 1965 after a lengthy and costly obscenity trial (which he lost), Bruce's performance largely eschews his comic 'bits,' instead concentrating on the absurdity and hypocrisy of the trial and the charges, often reading allegations and transcripts from the trial and refuting them.

8.5 x 8.25 inches. Near Fine.

\$1650



69

GEORGE KENNEDY

Personal archive of photographs, letters, announcements, news clippings, and other film and television ephemera

Archive of newspaper and magazine clippings, photographs, letters, announcements, and other film and television ephemera belonging to actor George Kennedy. Material housed in a 50-page scrapbook, dating between 1959-1964.

A meticulous gathering of newspaper and magazine articles and reviews, film still and portrait

photographs, telegrams, letters, announcements, programs, and various other ephemera, chronicling the prodigious actor's early and expeditious rise as an in-demand character actor. Among the varied content contained in the archive is a Typed Letter Signed from Kirk Douglas to Kennedy, dated January 12, 1962, thanking Kennedy for his "fine work" on the 1962 film *Lonely Are the Brave*, as well as an



Autograph Letter Signed from Robert Stack, dated November 10, 1961, regarding Kennedy's performance in a 1961 episode of *The Untouchables*, which Stack notes as "one of the best performances we've had on 'The Untouchables.'"

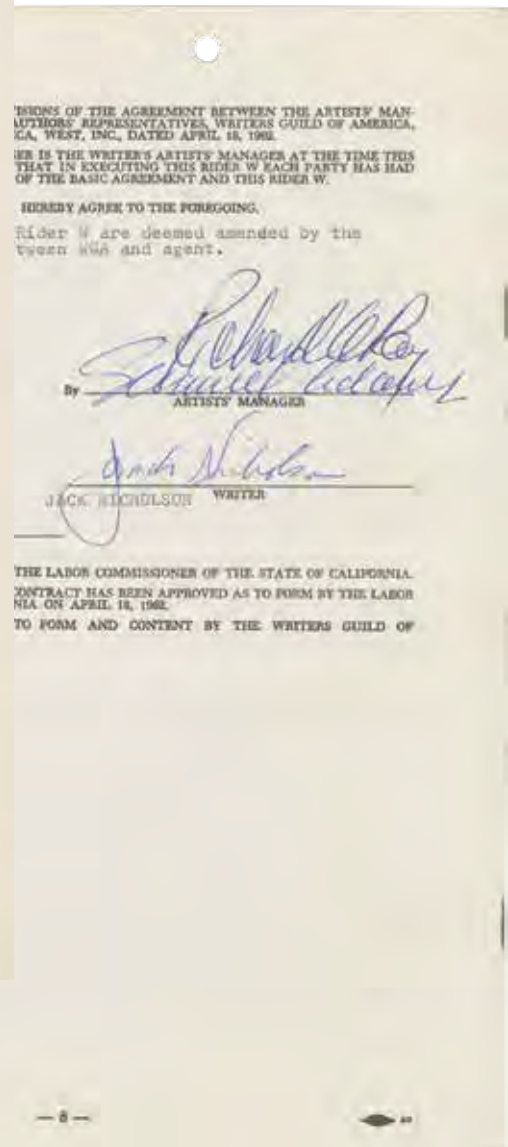
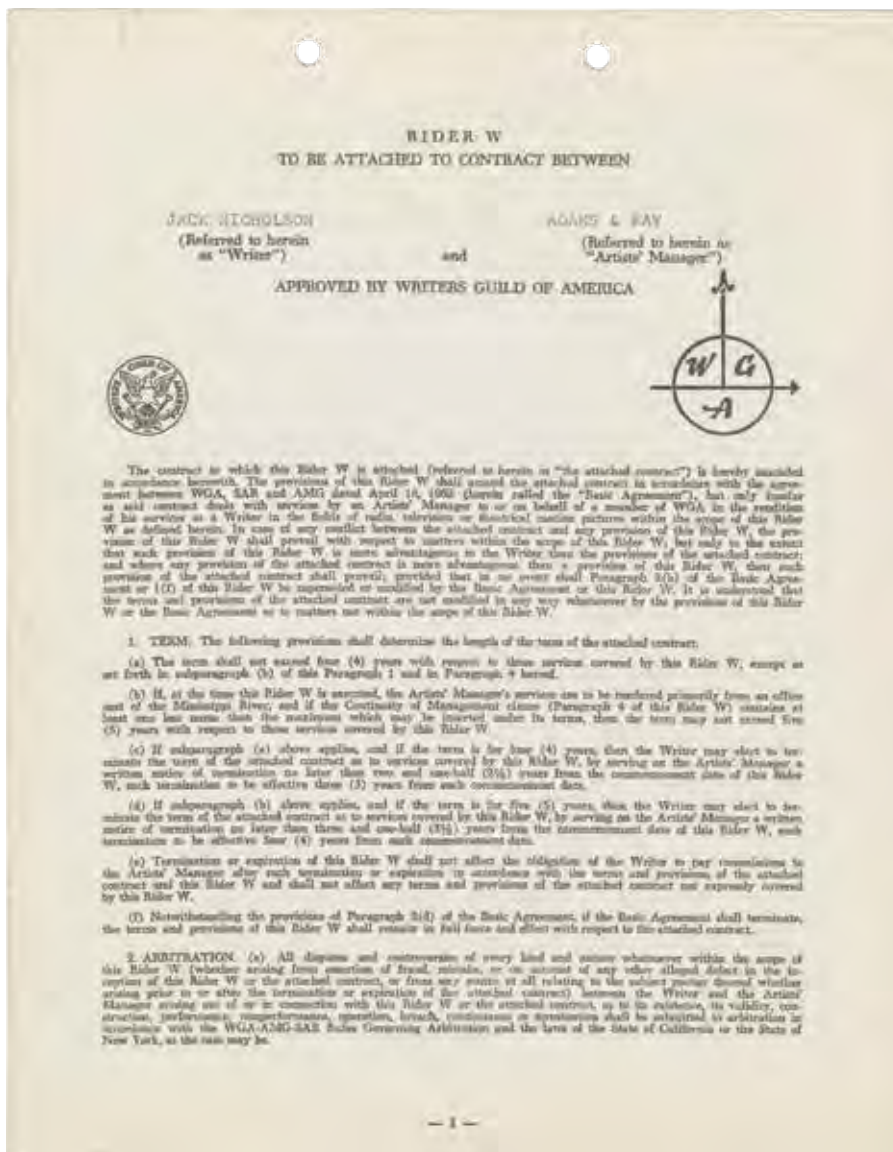
Kennedy appeared in more than 100 film and television productions, with a career spanning over 50 years. He received an Academy Award for Best Supporting Actor for his role as Dragline in the classic 1967 Western *Cool Hand Luke*, and received Golden Globe nominations in 1967 and 1970. He is

today best remembered for the films *Lonely are the Brave* (1962), *Charade* (1963), *Hush... Hush, Sweet Charlotte* (1964), *The Dirty Dozen* (1967), *Thunderbolt and Lightfoot* (1974), and *Earthquake* (1974), as well as the *Airport* (1970-1979) and *Naked Gun* series (1988-1994).

Scrapbook measuring 9 x 11 inches. About Near Fine overall, with some light edgewear and rubbing to the corners and spine.

\$1800

PERSONS OF INTEREST



70 Signed writer's contract between Jack Nicholson and the agency of Adams and Ray, 1965

Standard writer's contract between Jack Nicholson and the agency of Adams and Ray, dated March 4, 1965, signed by all three parties, and setting up a standard 10% fee for the agency for any work obtained on Nicholson's behalf.

Though Nicholson is not known today as a writer, in 1965 he had aspirations to be one. Just prior to the signing of this contract he had co-written the screenplay for *Thunder Island* (1963), a film in which he did not appear, and *Flight to Fury* (1964). The latter was an early effort for noted director Monte

Hellman, who would go on to feature Nicholson in his classic Western films *Ride in the Whirlwind* (1965) and *The Shooting* (1966).

After signing with Adams and Ray, Nicholson wrote *The Trip* (1967) for Roger Corman, *Head* (1968) with director Bob Rafelson, and his own directorial debut *Drive, He Said* (1971).

Eight pages, self-wrappers, saddle stapled. Near Fine.

\$1650



71

DUANA LEMAY (PHOTOGRAPHER)**DAVID BOWIE (SUBJECT)**Collection of sixteen original photographs of David Bowie on the *Diamond Dogs* tour, 1974

Collection of sixteen vintage double weight photographs of David Bowie performing onstage as part of the *Diamond Dogs* tour in 1974. With the stamp of photographer Duana LeMay on the versos.

A concert tour in support of Bowie's 1974 album of the same name—and his farewell to glam rock—heavily influenced by George Orwell's post-apocalyptic novel *Nineteen Eighty-Four*. The tour was purportedly

difficult, in part due to the enormous cost and technical issues associated with the intricate set and props required for each show (executed by legendary set designer Mark Ravitz) and in part due to Bowie's growing dependence on cocaine.

8 x 10 inches. Very Good plus, with some faint soil.

\$1500



72

ALAN PAPPE

Original photograph of Liza Minnelli on stage, 1983

Vintage oversize color photograph of Liza Minnelli onstage in 1983. From the archive of photographer Alan Pappe, with his stamp on the verso, and with his annotation in manuscript ink on the recto, noting "San Francisco 4.25.83."

Pappe photographed a cavalcade of film and music stars, including iconic images of Sharon Tate, Jimi

Hendrix, and Liza Minnelli, as well as the album cover for the *Grease* soundtrack, and the interior images of Jefferson Airplane's *After Bathing at Baxter's*.

14 x 11 inches. Near Fine, with slight wear at the corners.

\$1250



73

ALAN PAPPE

Archive of eight original photographs of Ann-Margret, circa 1970

Archive of eight vintage oversize double weight photographs of Ann-Margret Olsson, circa 1970. All but one with the stamp of noted photographer Alan Pappé on the verso, and three additionally signed by Pappé. From his archive.

Included are two images from what appears to be a fashion shoot, and two stills from the 1970 film

R.P.M., directed Stanley Kramer, and starring Ann-Margret and Anthony Quinn.

Sized variously between 9.5 x 13.75 and 13.75 x 10.5 inches. Near Fine.

\$975

PERSONS OF INTEREST



74 **JOSEPH L. MANKIEWICZ (DIRECTOR)** **MARLON BRANDO, JEAN SIMMONS, FRANK SINATRA, VIVIAN BLAINE (STARRING)** **Guys and Dolls**

Four vintage candid reference photographs from the 1955 film, variously showing actors Marlon Brando and Frank Sinatra, composer Frank Loesser, and director Joseph L. Mankiewicz on the set.

Based on the 1950 Broadway musical, in turn based on Damon Runyon's short stories *The Idyll of Miss Sarah Brown* and *Blood Pressure*. A serial gambler wins

a bet that he can get a Christian missionary to travel with him to Havana, where the pair begin to fall for each other. Nominated for four Academy Awards.

8 x 10 inches. Very Good to Near Fine overall, variously with a few pinholes and very shallow creasing.

\$1250



75 Original photograph of Orson Welles and Richard Wright, 1941

Vintage borderless photograph of director Orson Welles talking with writer Richard Wright in 1941. Printed mimeo snipe, provenance label, and copyright stamp on the verso.

In 1941, while waiting for the release of *Citizen Kane*, Welles produced and directed a stage adaptation of

Wright's best selling 1940 novel, *Native Son*. The play starred Canada Lee, and ran from March 24 to June 28, for 114 performances, at the St. James Theatre.

9.5 x 7.75 inches. Very Good plus, lightly edgeworn.

\$1700



76

DANIEL FRASNAY

Two original photographs of Joan Miró, circa 1968

Two vintage borderless photographs of artist Joan Miró in his studio in Mallorca, circa 1968. Stamp of photographer Daniel Frasnay on the versos.

Paris-born photographer Daniel Frasnay began working as a freelance photojournalist in the early 1950s, initially documenting the Parisian cabaret and nightlife scene of the period. Frasnay befriended many leading artists of the twentieth century over the course of his career, and was best known for his

1969 book *The Artist's World*, featuring portraits of 40 artists, including Alexander Calder, Marc Chagall, Salvador Dali, Willem de Kooning, René Magritte, and of course, Miró. Frasnay's work was the subject of a 2005 documentary, *Daniel Frasnay, le royaume et l'exil*, directed by Philippe Jadot.

7 x 7 inches. About Near Fine.

\$1200



**77 JOHN FORD (DIRECTOR)
GEORGE O'BRIEN, MADGE BELLAMY (STARRING)
The Iron Horse**

Vintage reference photograph of director John Ford with a cameraman and actor J. Farrell MacDonald on the set of the 1924 silent Western. Annotations in manuscript ink on the verso.

A milestone in Ford's career, and his first major film, about the construction of America's first transcontinental railroad. Among the film's extras were several retired, elderly Chinese American men who had worked for the Pacific Railroad during the real-life construction of the transcontinental railroad in 1869.

Shot on location throughout Nevada and California.

10 x 8 inches. Near Fine, with light age toning.

National Film Registry.

\$1500



78 **TAY GARNETT (DIRECTOR)**
MARILYN MONROE, MICKEY ROONEY (STARRING)
The Fireball

Vintage borderless oversize reference photograph from the 1950 film, showing actress Marilyn Monroe surrounded by admirers.

Monroe's eighth screen appearance, about a runaway orphan who becomes a champion roller-skater, and the women he meets along the way.

13.5 x 10.5 inches. Very Good plus, with light creasing overall.

\$1350

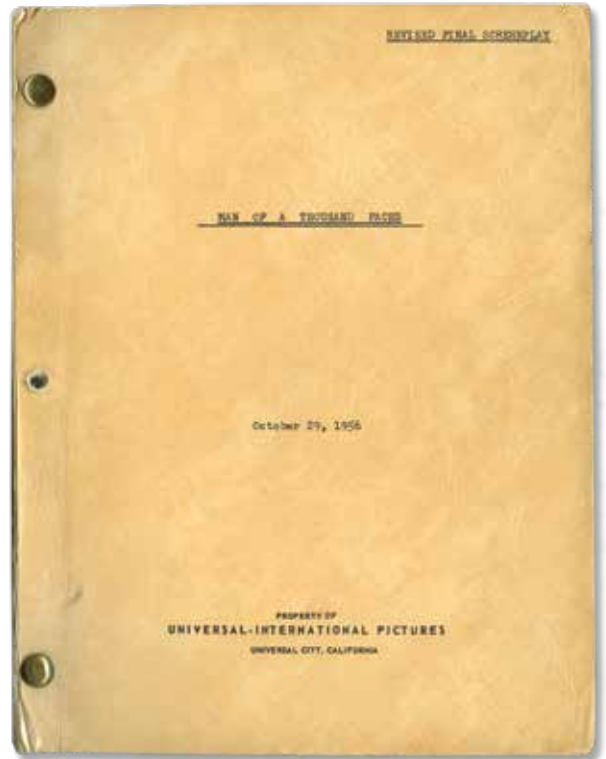
79

JOSEPH PEVNEY (DIRECTOR)
JAMES CAGNEY, DOROTHY MALONE
(STARRING)
Man of a Thousand Faces

Revised Final Screenplay for the 1957 film, dated October 29, 1956. Included is a folded invitational program, and a promotional still of child actor Rickie Sorensen, who played Creighton Chaney in the film. Copy belonging (presumably) to Sorensen, with his name in manuscript pencil on a revision page.

A loose biography of actor Lon Chaney, portrayed by James Cagney, following Chaney's beginnings as a vaudeville clown, his struggle with cancer, and finally, the passing of his makeup kit to his son. Regarded as one of the better Hollywood films about Hollywood, and a high point of Cagney's career.

\$650



80

ERIO PICCAGLIANI
Original photograph of Maria Callas in
her dressing room, 1953

Vintage borderless photograph of opera diva Maria Callas in her dressing room in 1953, preparing for a performance of Cherubini's *Medea* at the Teatro alla Scala. Stamp of Erio Piccagliani, then the theatre's official photographer, on the verso.

7 x 9.5 inches. Near Fine, with light wear at the corners.

\$925



81

DONNA SANTISI

Original photograph of Patti Smith and her manager Jane Friedman, with a cassette tape of Smith's 1976 performance at Paul's Mall in Boston

Vintage borderless photograph of musician and author Patti Smith with her manager Jane Friedman, circa 1976, along with a cassette tape of Patti Smith's performance on January 9, 1976, at Paul's Mall in Boston. Photograph housed in a manila folder bearing the name of photographer Donna Santisi and a North Brunswick, New Jersey address in manuscript ink, and a sticker on the rear flap from Janis Joplin's 1969 album, *I Got Dem Ol' Kozmic Blues Again Mama!*, designed by Robert Crumb.

Noted music photographer Donna Santisi is best known for her iconic images of pop and rock luminaries of the 1970s, including Iggy Pop, Janis Joplin, Debbie Harry, Prince, David Bowie, and Frank Zappa. Her seminal collection of punk rock photography, *Ask the Angels*, was published by Double R Books in 1978.

Photograph Very Good plus. Cassette tape Near Fine.

\$1200



82

WILLIAM "POPSIE" RANDOLPH

Original publicity photograph of Duke Ellington, Oscar Pettiford, Billy Strayhorn, and Lloyd Trotman

Vintage publicity photograph of recording supervisor Leonard Feather with pianists Duke Ellington and Billy Strayhorn, cellist Oscar Pettiford, and bassist Lloyd Trotman, produced to promote their record for Mercer Records. Printed mimeo snipe affixed to the verso, along with the stamp of photographer William "Popsie" Randolph.

Pettiford's performance marked one of the first uses of a cello in jazz music.

10 x 8 inches. Very Good plus.

\$1450



83 OTTO PREMINGER (DIRECTOR) JAMES STEWART, BEN GAZZARA (STARRING) Anatomy of a Murder

Two vintage reference photographs taken on the set of the 1959 film, one showing Duke Ellington working on the film score, and the other showing Ellington laughing with musician Billy Strayhorn. Carlyle Productions stamps on the versos.

The first major Hollywood film to feature a score by an African American composer. Composed by Ellington and Strayhorn and performed by Ellington's Orchestra, the score won three Grammy Awards in 1959, and was nominated for seven Academy Awards.

Set and shot on location in Michigan.

One 8 x 10 inches, the other 10 x 8 inches. Near Fine.

National Film Registry.

\$950



84 Original photograph of The Beach Boys in Paris, circa 1960s

Vintage borderless photograph of The Beach Boys posing in front of the Eiffel Tower on what appears to have been a very foggy day, circa 1960s.

8 x 10 inches. Very Good plus, with a short diagonal tear at the bottom right corner, repaired with paper tape on the verso.

\$450



THEATRE



85

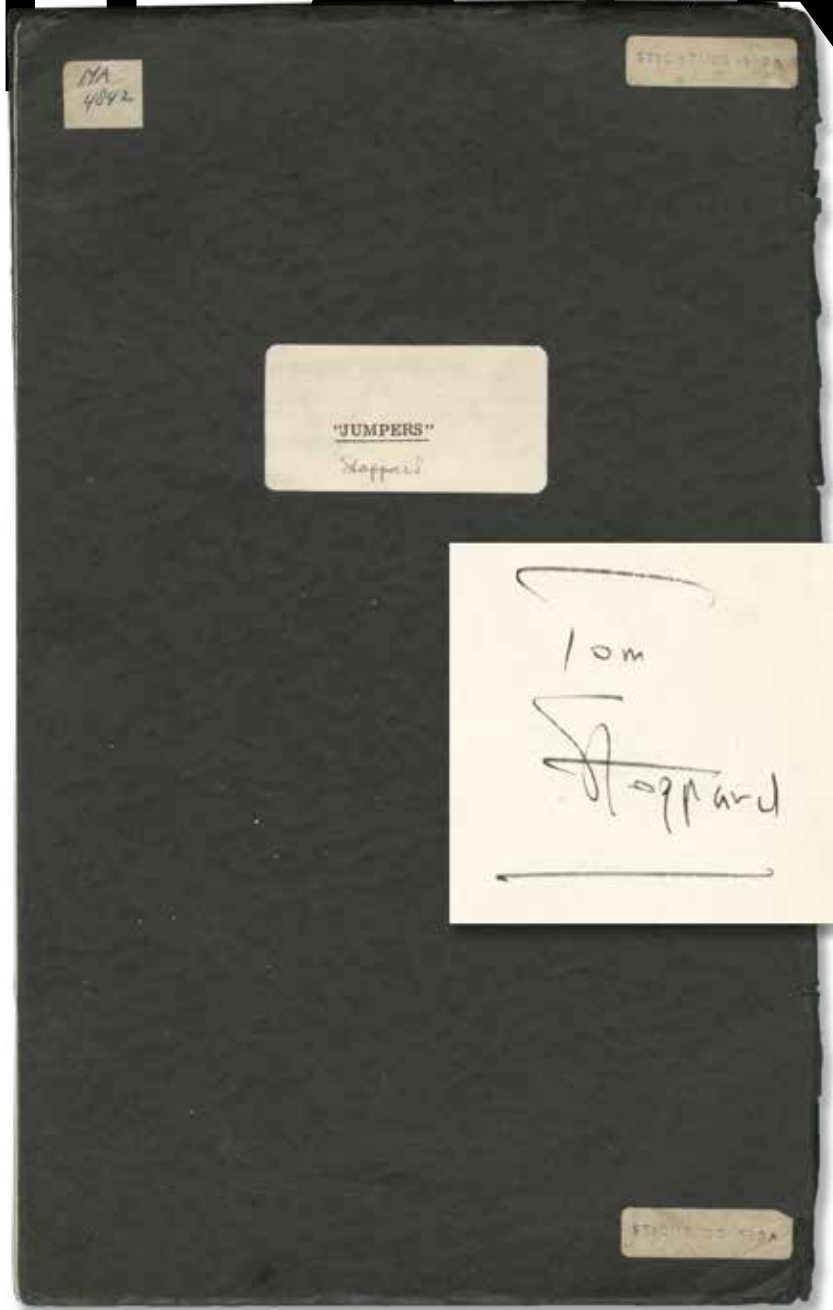
GREG EVIGAN, CAROLE DEMAS (STARRING)
TOM MOORE (DIRECTOR)
Grease

Vintage script for the first touring stage production of the 1971 musical, undated, circa 1972. With the name of actor Greg Evigan in manuscript pencil on the front wrapper and in manuscript ink on the title page—however, script appears to have been used by several different cast members, with notations in various hands throughout.

A classic musical about the opposites-attract high school romance between a local bad boy and a good girl exchange student in the late 1950s. Basis for the 1978 film starring John Travolta and Olivia Newton-John. The touring production debuted at the Eden Theatre on February 14, 1972, and ended at the Majestic Theatre on April 13, 1980.

\$1500

THEATRE



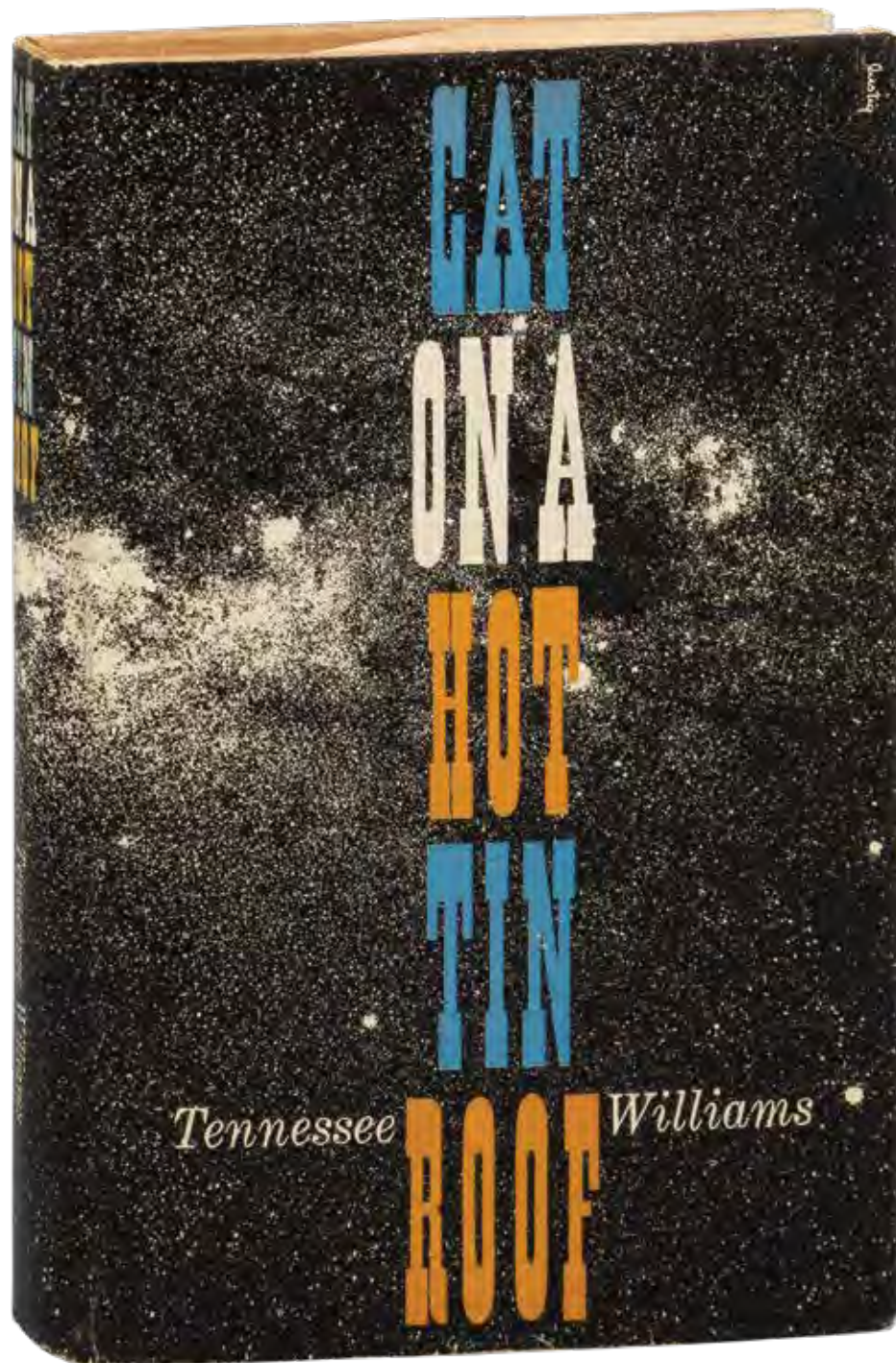
86

TOM STOPPARD (PLAYWRIGHT)
PETER WOOD (DIRECTOR)
Jumpers

Vintage script for the 1972 play, undated, circa 1972. Signed by playwright Tom Stoppard on the title page. Copy belonging to an unknown actor, with their annotation in manuscript pencil on the cast page, marking the role of the secretary. Stamp of Dutch theatre agency SEBA on the title and cast pages. Laid in with the script is a small card signed by Stoppard's longtime assistant, Jackie Matthews.

A pitch-black satire set in an alternate-reality Britain where immoral, so-called "radical liberals" have taken over the government after a successful moon landing. The play was first performed in London, at the Old Vic Theatre by the National Theatre Company, opening on February 2, 1972.

\$1600



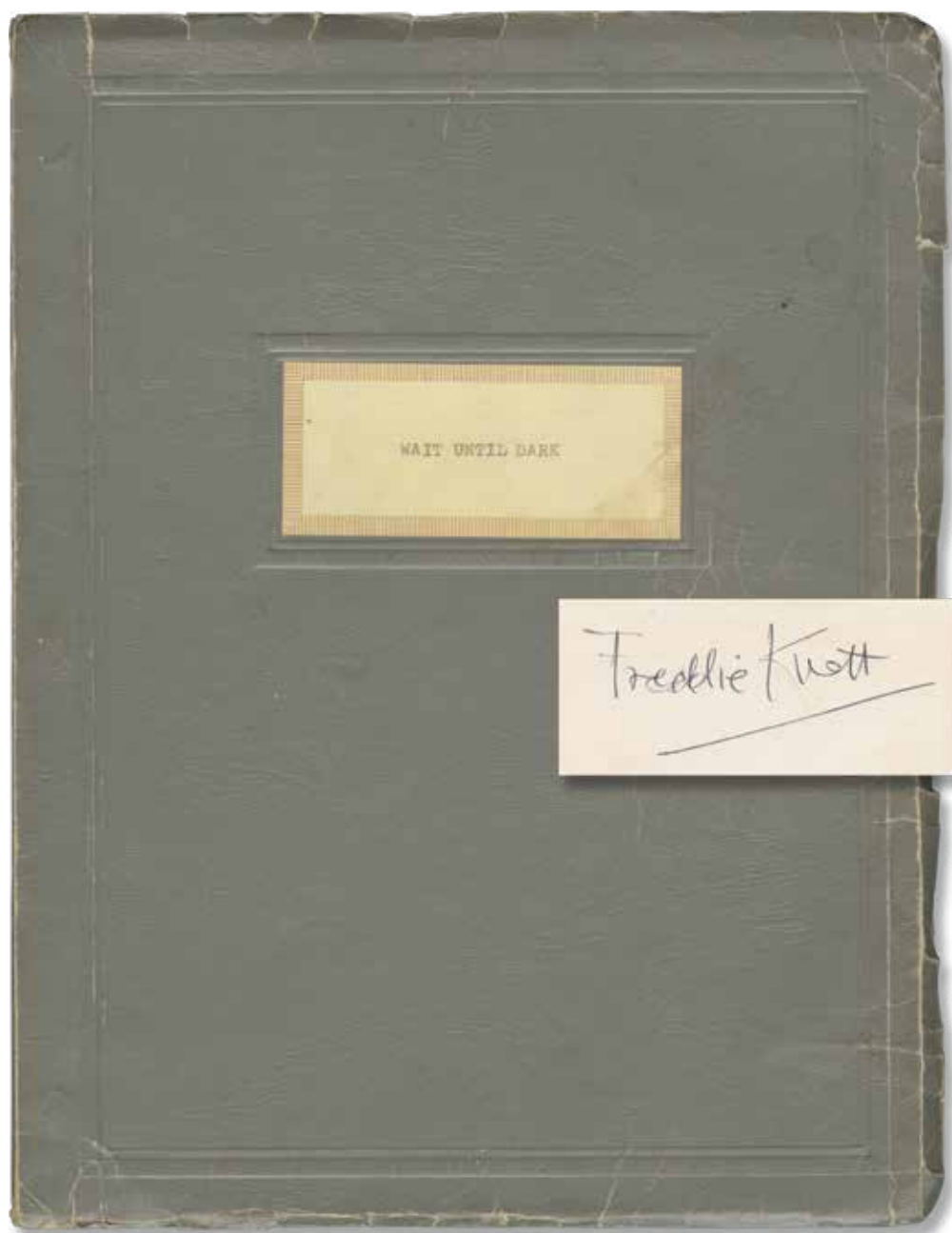
87 **TENNESSEE WILLIAMS** **Cat on a Hot Tin Roof**

Norfolk, CT: New Directions, 1955. First Edition. First issue, with no statement on the copyright page noting a prior appearance of the preface in the *New York Times*, and no mention of either Lucinda Ballard or Joseph Mielzinger on page xii.

Basis for the 1958 film directed by Richard Brooks, starring Elizabeth Taylor, Paul Newman, and Burl Ives.

Near Fine in a Near Fine dust jacket. Jacket with minute edgewear and faint toning on the spine panel and flap folds. A sharp copy.

\$1450



88

LEE REMICK, ROBERT DUVAL (STARRING)
ARTHUR PENN (DIRECTOR)
 Wait Until Dark

First Draft script for the 1966 Broadway play, undated, circa 1966. Signed on the title page by playwright Frederick Knott. Copy belonging to actor Robert Duvall, with his substantive annotations regarding lines and delivery in manuscript ink throughout.

Script evidently also shared by actors Julie Herrod and Mitchell Ryan (a common practice in theatre productions), with their annotations (underlining) in manuscript ink and pencil on several pages as well.

A blind woman is tormented by three violent criminals who believe a doll stuffed with smuggled heroin is hidden in her apartment. Basis for the 1967 film directed by Terence Young and starring Audrey Hepburn.

Set in Greenwich Village.

\$1500



89

SAM NORKIN
Purlie

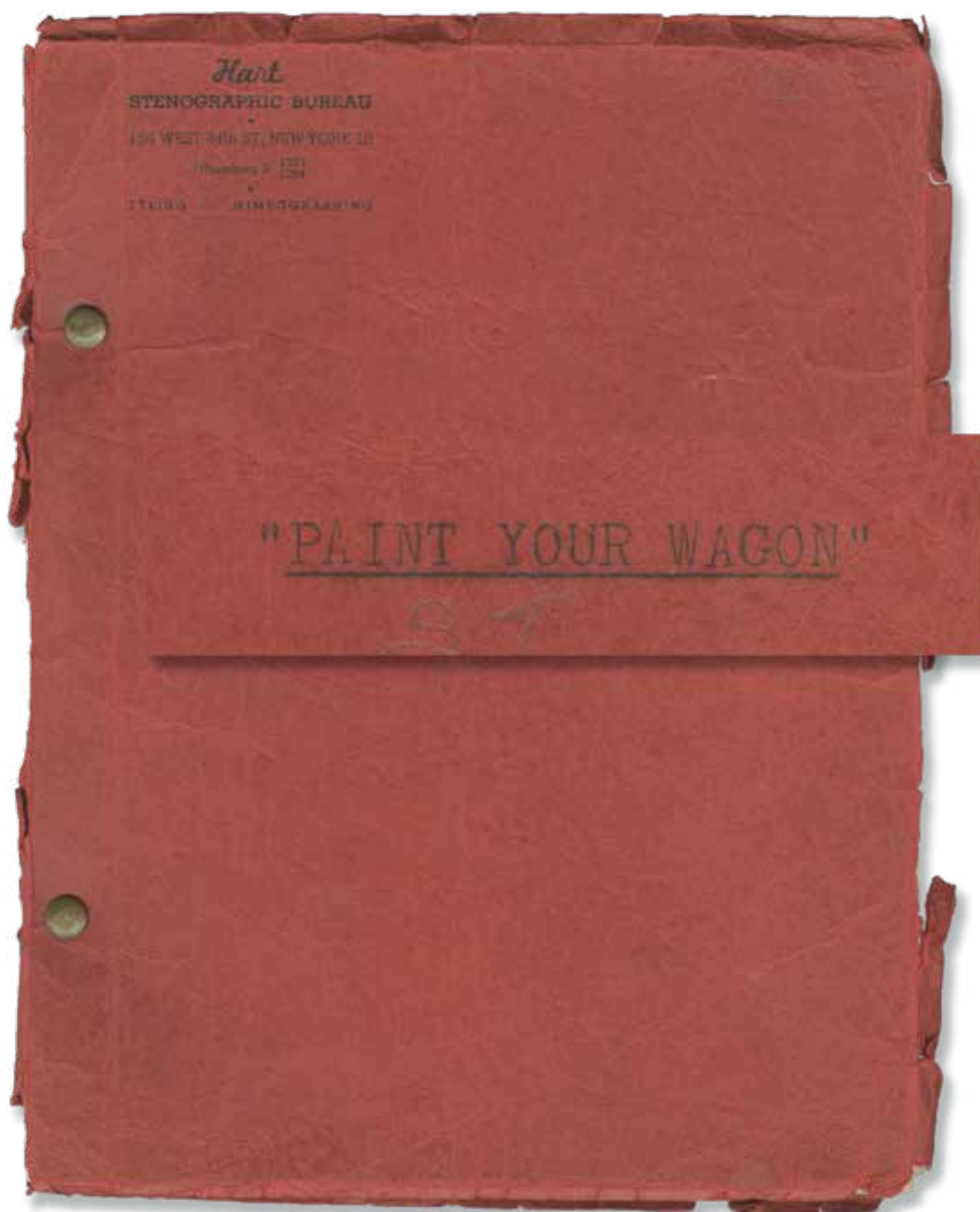
Original ink artwork, executed by illustrator Sam Norkin, depicting a scene from the 1972 revival of the 1961 stage musical, circa 1972. The revival premiered on December 27, 1972, at the Billy Rose Theatre.

Sam Norkin was a New York illustrator who specialized in caricatures of theater, opera, ballet, and film celebrities. His work appeared in *Variety*, *Backstage*, *The Philadelphia Inquirer*, *Los Angeles Times*, and *The Boston Globe*, among others.

Based on the 1961 play *Purlie Victorious* by Ozzie Davis, about a successful traveling preacher who returns to his south Georgia hometown with the aims of saving the community church and emancipating the cotton pickers who work on a nearby plantation.

21.25 x 23.25 inches. Ink, gouache, and half-tone collage on artist board. Strong Very Good plus, with bumping and chipping at the corners.

\$1350



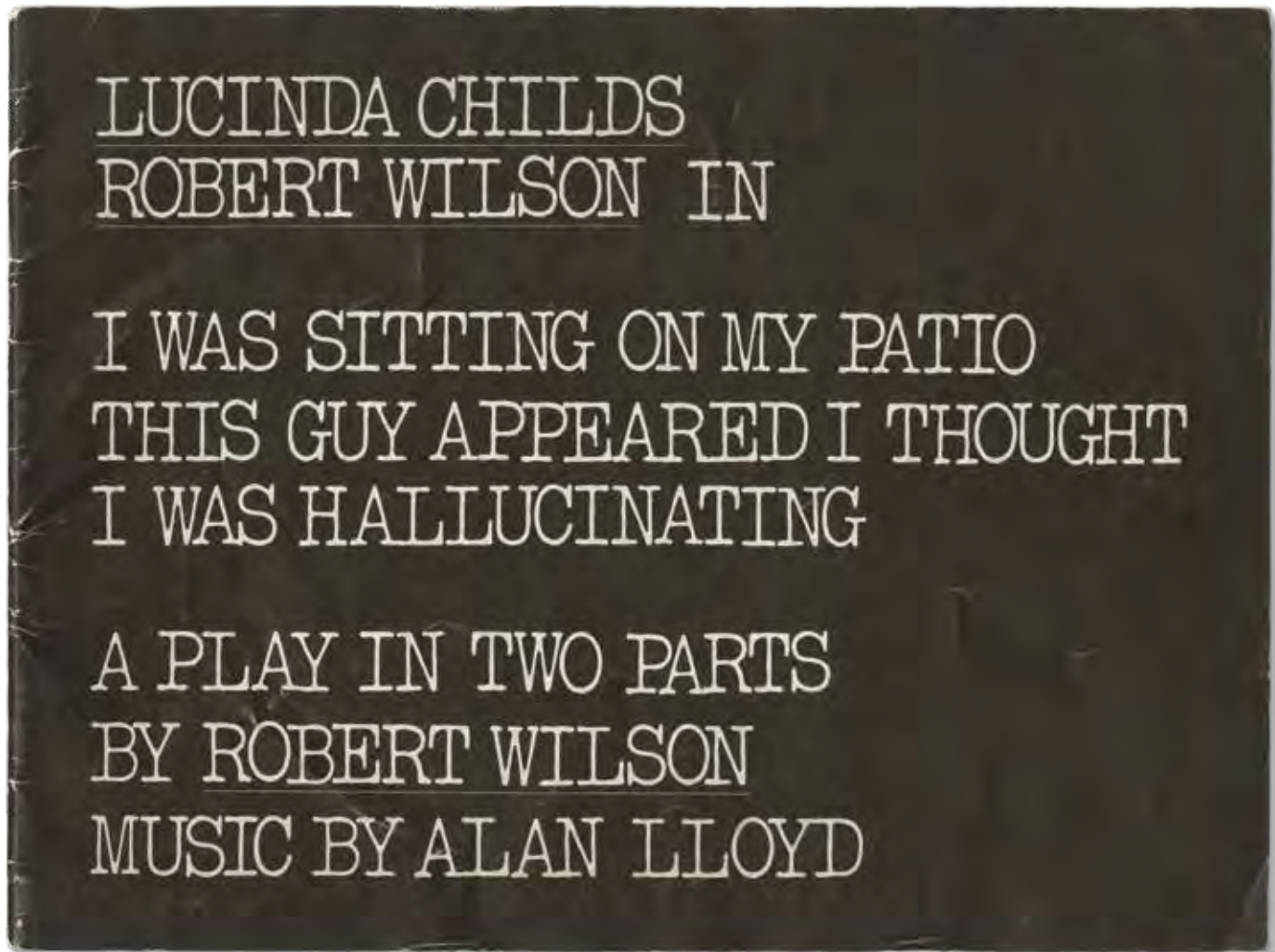
90

ALAN J. LERNER (BOOK, LYRICS)
FREDERICK LOEWE (MUSIC)
DANIEL MANN (DIRECTOR)
 Paint Your Wagon

Vintage script for the 1951 musical play, undated, circa 1951. Copy belonging to cast member Steve Elmore, who was an uncredited understudy or replacement for the role of Sandy, with his name and character's name in manuscript ink and pencil on the title page, and several substantive annotations throughout.

Basis for the 1969 film directed by Joshua Logan, starring Clint Eastwood, Lee Marvin, and Jean Seberg. A gold mining camp is established in the California wilderness with a motley crew of inhabitants, including a young Mexican miner forced to live outside of the town because of his ethnicity.

\$1250



91

ROBERT WILSON (PLAYWRIGHT, PERFORMER)**LUCINDA CHILDS (PERFORMER)****I Was Sitting on My Patio This Guy Appeared I Thought I Was Hallucinating**

Archive of two vintage scripts for Robert Wilson's iconic play, including an annotated script dated "12/76-2/77" and a copy of the 1978 publication of the script, published on the occasion of the June 5-11 performances at the Royal Court Theatre in London. 1978 publication bears a contemporary gift inscription on the title page, dated "London June 6, 1978," the date of the second Royal Court performance.

Interestingly, the 1977 script is a one-act play (as opposed to the final two-act production) but retains all the production credits on the title page for Wilson, co-performer Lucinda Childs, and music by Alan Lloyd, as well as the title used in the final film. The annotations highlight stage actions, props, and off-stage clues. Script also bears copied annotations and illustrations noting stage directions and prop usage, indicating the script's likely use by Wilson in

preparation for the premiere, or by Wilson or Childs during the production itself.

The play premiered at Eastern Michigan University on April 5, 1977, barely a year after Wilson's revolutionary opera *Einstein on the Beach*, before traveling to the Cherry Lane Theatre in New York in May, 1977. In 1978, productions were mounted in ten European cities, ending in June at The Royal Court Theatre. A re-staged version, starring Christopher Nell and Julie Shanahan, and directed by Wilson and Childs, premiered 44 years later, on September 20, 2021, at Espace Cardin in Paris.

A fascinating glimpse into the creative process behind a seminal piece of experimental theater.

\$850

92

EUGENE O'NEILL**Before Breakfast: A Play in One Act**

One of Eugene O'Neill's earliest plays, a one-act tragedy with a single (onstage) character, a cantankerous housewife named Mrs. Rowland. Originally staged by the Provincetown Players at their theatre at 139 MacDougall Street in Greenwich Village in December, 1916, with O'Neill himself playing Mrs. Rowland's largely unseen husband.

About Very Good in wrappers, with a four inch chip on the rear wrapper and final leaf, and faint foxing on the top right corner of the front wrapper. Owner stamp on the front pastedown.

\$1500

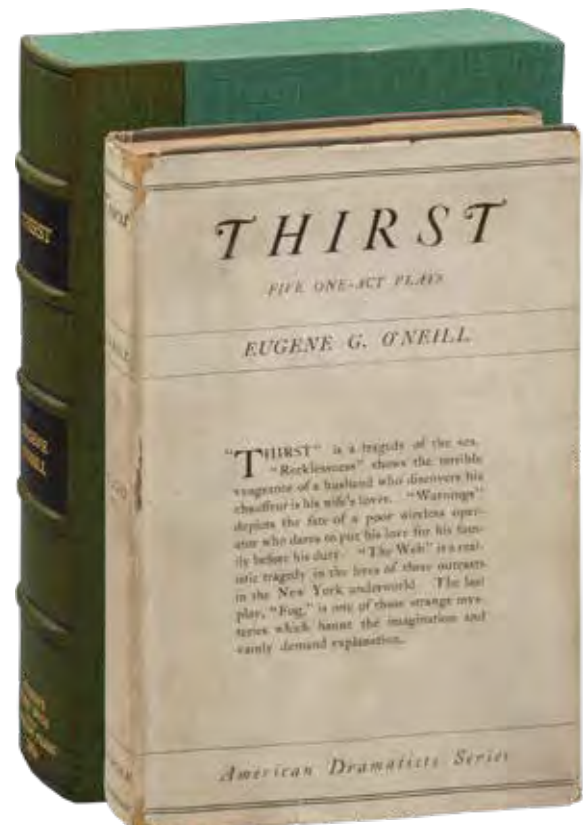
93

EUGENE O'NEILL**Thirst and Other One Act Plays**

Boston: The Gorham Press, 1914. First Edition. The playwright's first book.

Very Good plus in a Very Good or better example of the rare dust jacket. Spine lightly toned. Dust jacket lightly soiled and edgeworn, with paper tape reinforcements on the inside jacket corners.

In a custom green cloth slipcase with matching folding inner box.

\$975

WOMEN IN

94

WINONA RIDER, CHRISTIAN SLATER (STARRING)
MICHAEL LEHMANN (DIRECTOR)
Heathers

Revised Second Draft script for the 1989 film, dated November 17, 1987. Copy belonging to cinematographer Francis Kenny, with his name in manuscript ink on the title page, and his ink and pencil annotations on several pages, noting deletions and occasional additions.

A dark satire of the popular John Hughes teen comedies of the early 1980s, today considered a

classic coming-of-age film. The debuts of both director Michael Lehmann and screenwriter Daniel Waters.

Set in Sherwood, Ohio, and shot on location in Los Angeles, California.

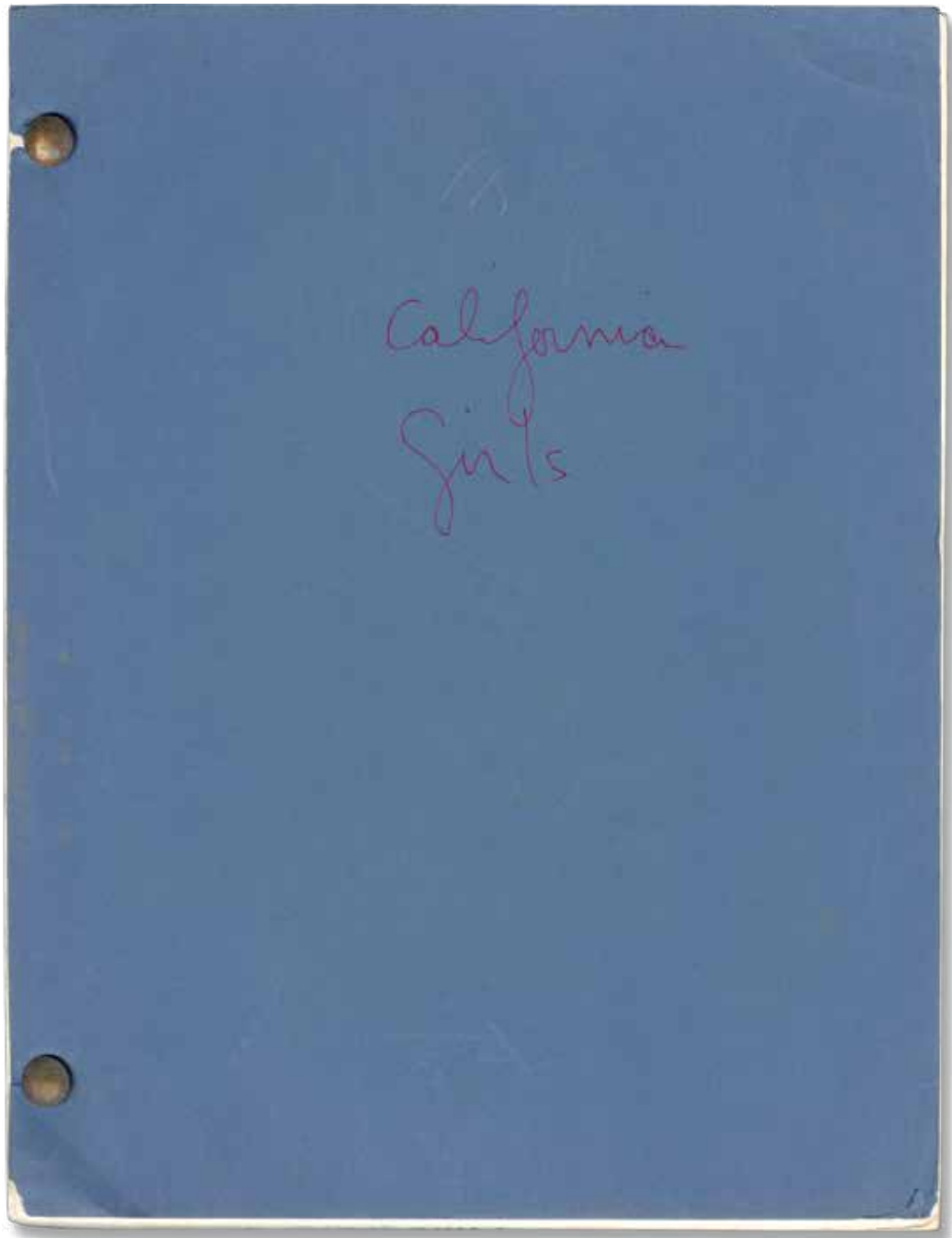
\$1650

FILM WOM



NEW WORLD PICTURES

HEATHERS



95

ADRIAN LYNE (DIRECTOR)

JODIE FOSTER, CHERIE CURRIE, LAURA DERN (STARRING)

Foxes

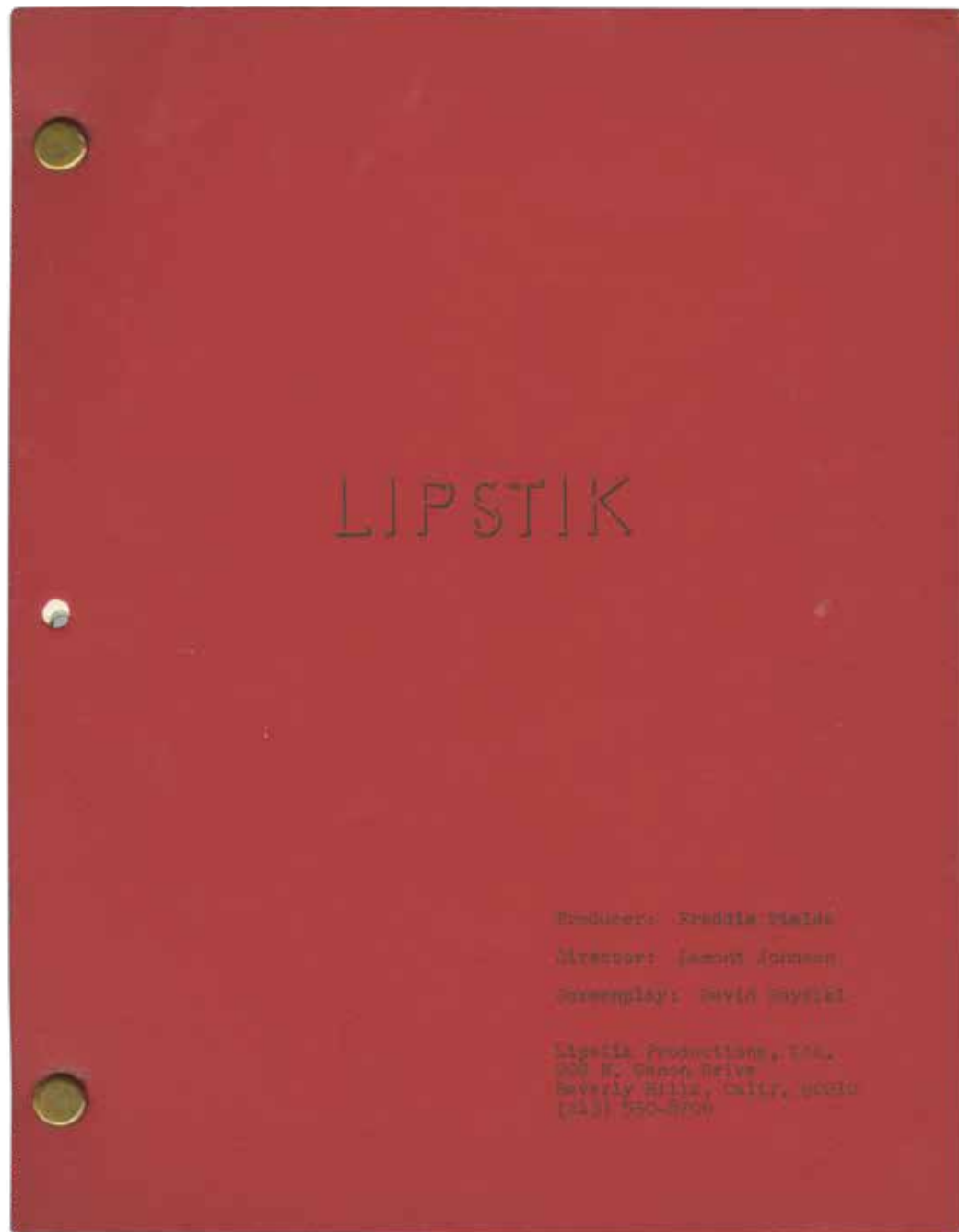
First Draft script for the 1980 film, dated November 28, 1977, and seen here under the working title *California Girls*. Copy belonging to uncredited crew member Jim Brown (no relation to the actor, we suspect), with his name in manuscript ink on the title page.

A bleak, seminal drama about four teenage girls grappling with their families, drugs, and relationships

in Los Angeles in the late 1970s. Adrian Lyne's directorial debut.

Shot on location in San Fernando, Hollywood, and Los Angeles, California.

\$2250



96

MARGAUX HEMINGWAY, CHRIS SARANDON, MARIEL HEMINGWAY (STARRING)
LAMONT JOHNSON (DIRECTOR)
 Lipstick

Revised Draft script for the 1976 film, undated, circa 1975, and seen here under the working title *Lipstick*. Laid in with the script are a studio still photograph and a xerographically duplicated call sheet, dated 11/3/75.

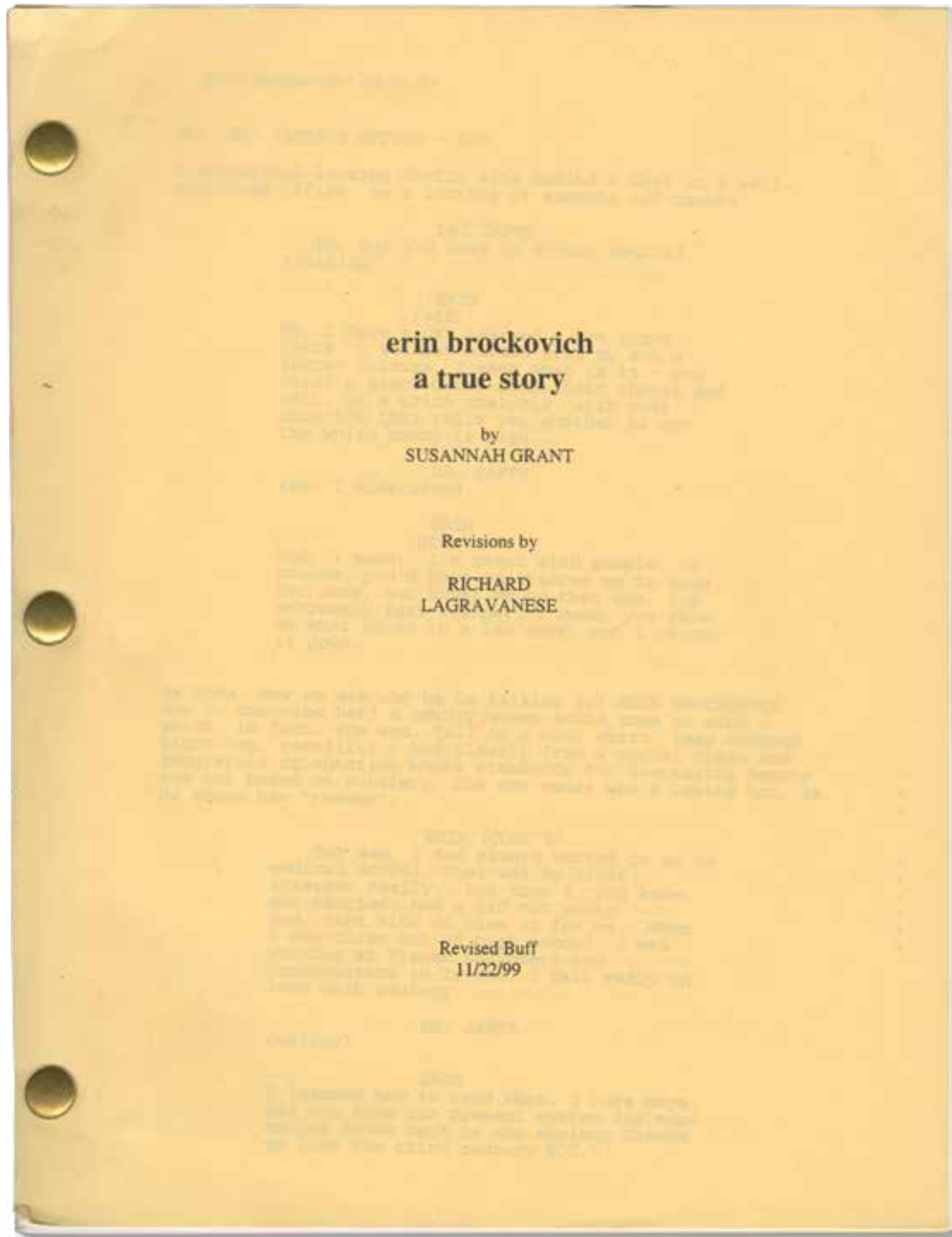
A fashion model is assaulted by a music teacher. Through a series of political maneuvers the teacher is acquitted at trial, only to return to assault her sister.

The film debuts of both Margaux and Mariel Hemingway.

Shot on location in Los Angeles and West Hollywood.

Photograph: 8 x 10 inches. Fine.

\$950



97

STEVEN SODERBERGH (DIRECTOR)

JULIA ROBERTS, ALBERT FINNEY, AARON ECKHART (STARRING)

Erin Brockovich

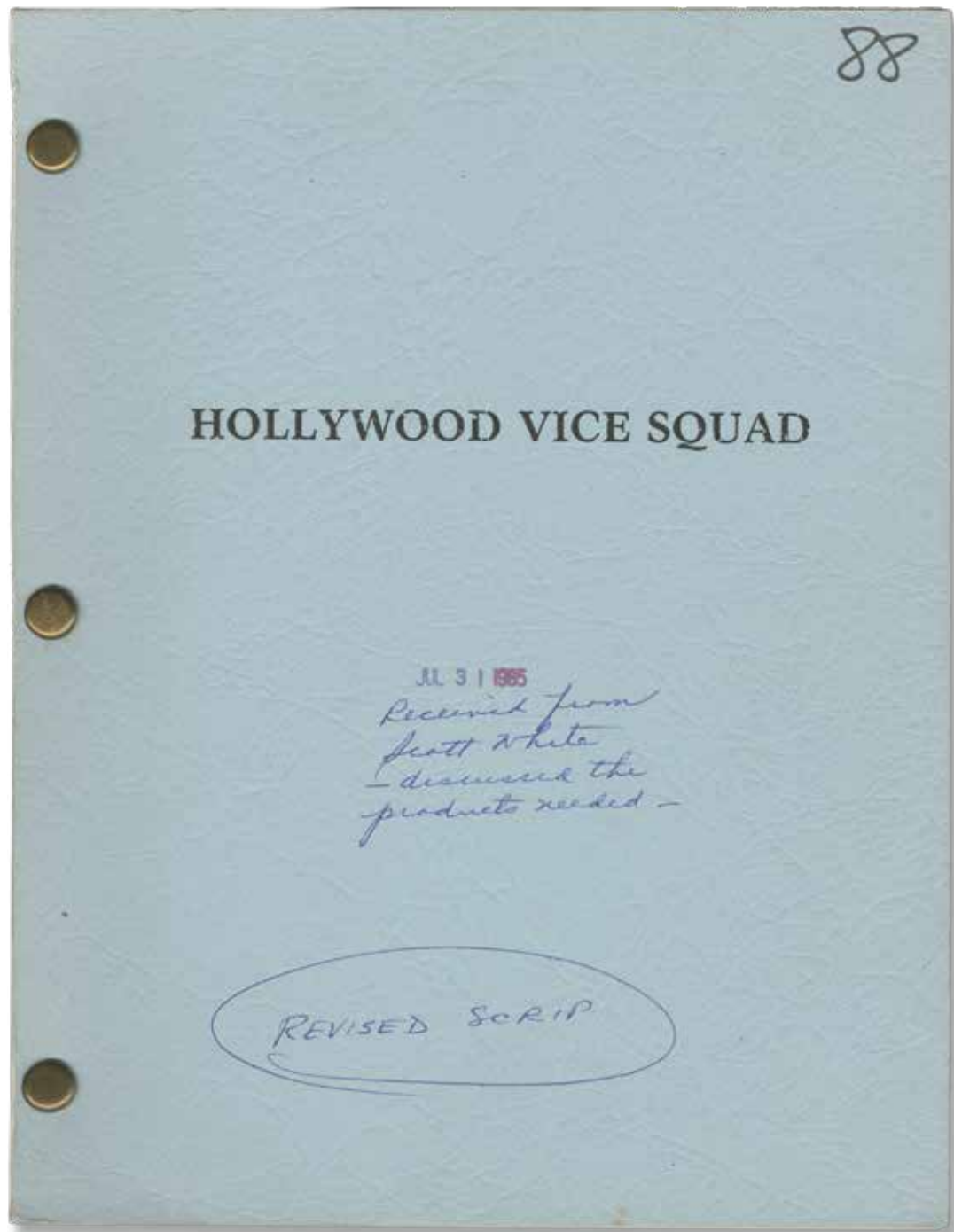
Revised Buff script for the 2000 film, dated November 22, 1999, with rainbow revisions.

An acclaimed biographical legal drama based on the true story of Erin Brockovich, a legal file clerk who exposed the systematic cover-up of groundwater contamination in Hinkley, California, by the Pacific

Gas and Electric Company. Nominated for five Academy Awards, winning one for Best Actress for actress Julia Roberts.

Shot on location in California.

\$850



98

PENELOPE SPHEERIS (DIRECTOR)
TRISH VAN DEVERE, CARRIE FISHER (STARRING)
 Hollywood Vice Squad

Draft script for the 1986 film, dated July 31, 1985.
 With annotations in manuscript ink relating to Unit
 Production Manager Scott White on the front wrapper.

find her runaway daughter, seeking the help of police
 after discovering her daughter's descent into the
 pornography industry.

An unusual hybrid of exploitation and screwball cop
 comedy, about a mother who travels to Hollywood to

\$1250

99 **SALLY POTTER (DIRECTOR)**
JULIE CHRISTIE, COLETTE LAFFONT
(STARRING)
The Gold Diggers

Two vintage reference photographs from the 1983 film. One photograph with a small label with manuscript ink annotations adhered to the verso.

Sally Potter's directorial debut, an avant-garde film about the experiences of two women as they seek to escape capitalism and objectification in a dystopian world.

\$350



100 **LILIANA CAVANI (DIRECTOR)**
DOMINIQUE SANDA, ERLAND JOSEPHSON
(STARRING)
Beyond Good and Evil

Vintage borderless reference photograph, showing director Liliana Cavani with actors Dominique Sanda, Erland Josephson, and Robert Powell on the set of the 1977 film. From the archive of film historian and author Joel Finler.

Loosely based on the life of German philosopher Friedrich Nietzsche, exploring his opium addiction, and his relationships with author Paul Rée and Russian psychoanalyst Lou Andreas-Salomé.

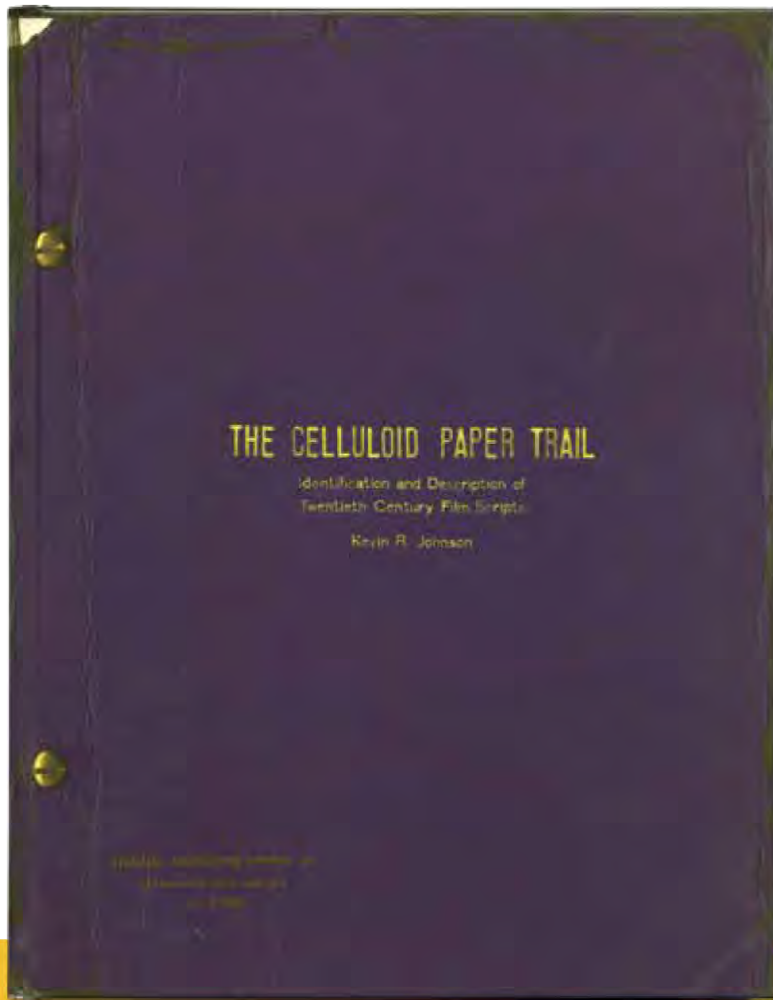
Shot on location in Germany and Italy.

10 x 8 inches. Near Fine.

\$300



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 a 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 was written specifically to aid scholars in the identification and description of the twentieth century film script. Visually sumptuous, methodical, detailed, and entertaining, this study is designed to help the rare book scholar ask questions, identify, and comprehend 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, UCLA, and the University of Virginia's Rare Book School.



ROYAL BOOKS