

CATALOG EIGHTY-FOUR

# ROYAL BOOKS

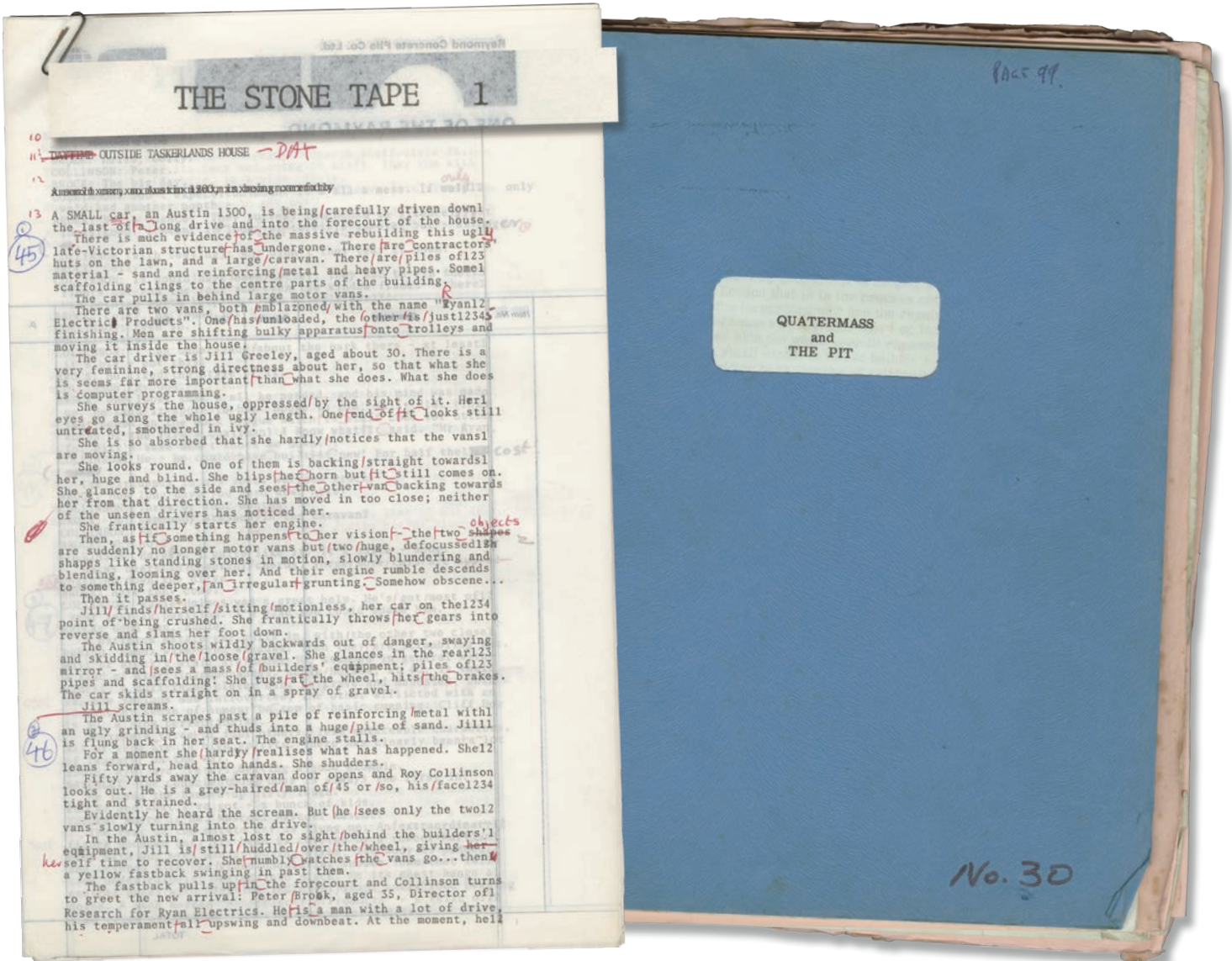


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# FEATURED



## 1 Archive of working scripts belonging to author and screenwriter Nigel Kneale

Archive of annotated scripts and treatments belonging to noted science fiction writer Nigel Kneale. Includes:

Working script for the 1967 Hammer Films science fiction classic *Quatermass and the Pit*.

Complete run of four draft scripts for the 1979 four-part BBC mini-series *Quatermass*.

Three heavily annotated draft scripts for the classic 1972 BBC television movie *The Stone Tape*.

Four draft scripts for an episode of the 1968 BBC series *Theatre 625*, titled "The Year of the Sex Olympics."

Draft script for an unproduced adaptation of Patricia Highsmith's novel *A Suspension of Mercy*, titled *Story Teller*.

Treatment script for an unproduced television series titled *The Big, Big Giggle*.

Draft script for an episode of the 1970 television series *The Wednesday Play*, titled "Wine of India."

Draft script for an episode of the 1964 BBC television series, *Drama 61-67*, titled "Studio '64: The Crunch."

Draft script for an episode of the 1971 television series *Out of the Unknown*, titled "The Chopper."

Two annotated draft scripts for an episode of the 1963 television series *First Night*, titled "The Road."

See our website or inquire for more details.

**\$8500**



# Story Teller

screenplay by  
Nigel Kneale

based on novel  
by  
Patricia Highsmith

to be produced by

THE  
BIG, BIG GIGGLE

## THE YEAR OF THE SEX OLYMPICS

WEDNESDAY PLAY

"WINE OF INDIA"

A Play for Television

by

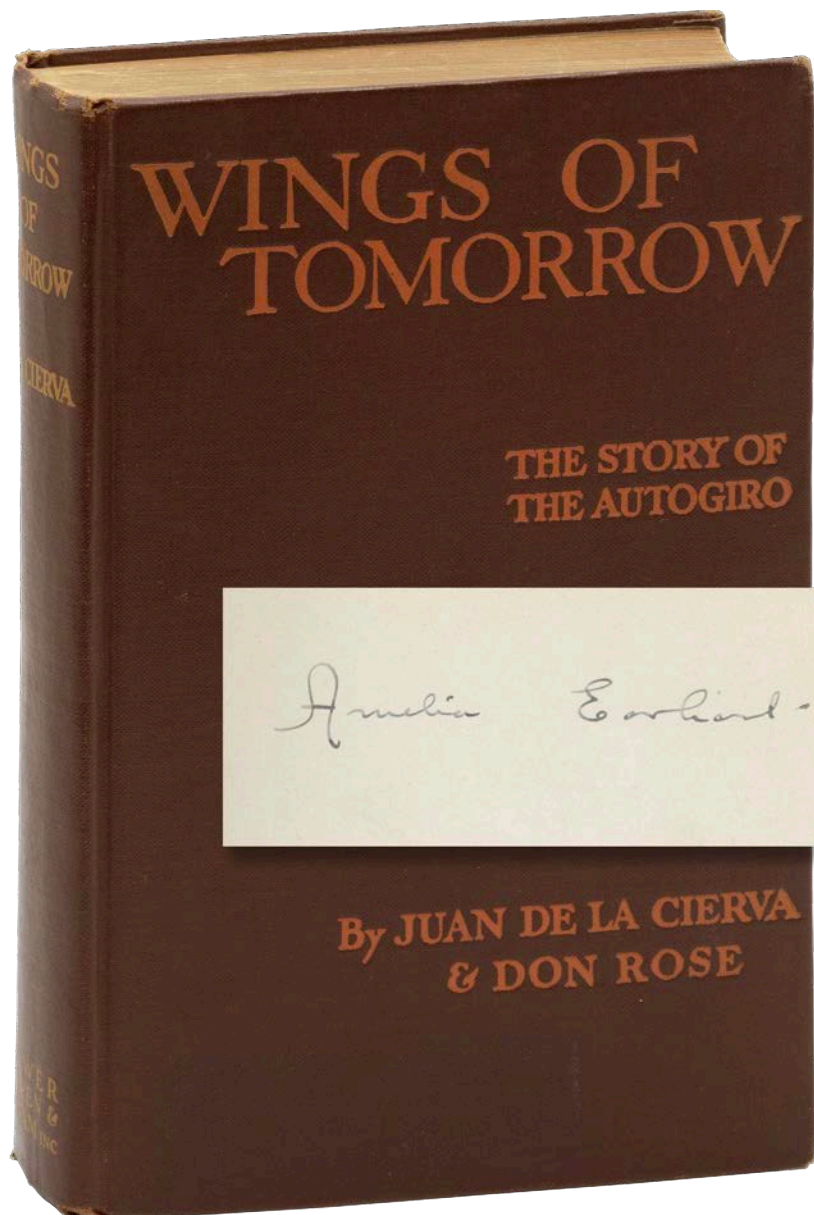
Nigel Kneale

## THE CHOPPER

(ALTHOUGH THE PERIOD OF THIS PLAY MUST BE, BY THE SIMPLEST CALCULATION, AT LEAST A LIFETIME FROM NOW, IT IS FOR SCIENCE-FICTION. THERE SHOULD BE NOTHING BIZARRE ABOUT THE COSTUMES OR SETS, AS THIS CAN ONLY DISTRACT. WE ARE DEALING WITH A VERY STABLE SOCIETY SO THAT (EXCEPT IN THE CASE OF ONE CHARACTER) THE CLOTHING WILL REFLECT THAT. AND THIS IS A VERY FORMAL OCCASION. THE CHARACTERS WILL BE WEARING SOME COLOURS, PERHAPS EVEN THE TRADITIONAL BLACK. IT IS, AFTER ALL, A FUNERAL.

THE CAMERAS, CASSETTES, ETC. REFERRED TO AND ONLY BRIEFLY SEEN, WOULD BE VERY DIFFERENT FROM THOSE WE USE NOW - THOUGH THEY MIGHT STILL EXHIBIT THE SHINY, JEWELLERY EFFECT OF STATUS OBJECTS. MINUTARIZED SOPHISTICATION WOULD BE CARRIED TO AN EXTREME)





## 2 Signed by Amelia Earhart, the first woman to pilot an autogiro across the US

### **JUAN DE LA CIERVA AND DON ROSE**

#### **Wings of Tomorrow: The Story of the Autogiro**

New York: Brewer, Warren, and Putnam, 1931. First Edition. Copy belonging to pioneering aviator Amelia Earhart, with her ownership signature on the half-title page. Earhart was married to one of the book's publishers, G.P. Putnam, at the time of the book's publication.

An account of the creation of the autogiro, an experimental rotorcraft predating the modern helicopter, co-written by the machine's inventor, Spanish engineer Juan de la Cierva.

On May 29, 1931, Earhart became the first woman to pilot the Pitcairn autogiro, embarking on a coast-to-coast trip across the US. Owned by Beech-Nut Packing Company, the craft was known by many as the

"Black Maria" due to its propensity for life-threatening accidents, and the fact that it required frequent stops due to its 52-gallon fuel capacity, but Earhart described it as "the answer to an aviator's prayer."

Earhart set the first autogiro altitude record, and would go on to set numerous records for women's speed-and-distance aviation between 1930 and 1935. Her legendary final flight in 1937, part of her attempt to fly around the world, resulted in her disappearance over the Pacific Ocean—and remains unsolved to this day.

Near Fine, lacking the dust jacket, with light wear and very faint evidence of label removal on the front endpaper.

**\$6250**



### 3 Original poster for the Women's Liberation Movement, 1970

Vintage poster for the Women's Liberation Movement, showing a Day-Glo orange Venus symbol, with a raised fist at its nexus, on a bright blue background.

Founded in 1967 by brothers Mike and Ted Trikilis in Kent, Ohio, Pro-Arts initially operated as a gallery and art supply store called the Green Gas House. Sensing an increasing demand for inexpensive countercultural art, the brothers purchased three cartons of antiwar posters from a Chicago vendor and moved to Medina, changing the company name to Pro-Arts in the process. The company began manufacturing posters, usually employing freelance (often student) artists, and by the mid-1970s was one of the top poster distributors in the midwest.

Substantial debt and a number of high-profile lawsuits would force Pro-Arts to file for bankruptcy in 1981, ultimately liquidating four years later. The company is today best remembered for its most successful creation, the Farrah Fawcett swimsuit poster, created in 1976.

Silkscreen. Approximately 33 x 21 inches, archivally mounted in a black metal frame measuring 21.5 x 33.5 inches. Fine, unexamined out of frame.

**\$2500**





## 4 Original oversize design illustration for an embroidered patch worn by Burger Chef employees, circa 1950s

Vintage oversize design illustration for an embroidered uniform patch worn by Burger Chef employees, circa 1964. Sample patch affixed to the top left corner.

The first Burger Chef restaurant was opened by Frank and Donald Thomas in Indianapolis in 1957. The chain quickly spread across the United States, with 335 locations across the country in 1964. The restaurant gained popularity in the early 1970s for the Funburger and the Funmeal, which included packaging decorated

with stories about the company mascot, Burger Chef, his sidekick Jeff, and their illustrated friends—predating the McDonald's Happy Meal and associated mascots by a number of years.

Patch measuring 4 x 5 inches, affixed to poster measuring 27.5 x 31 inches. About Near Fine, with light toning, and pinholes at the corners.

**\$850**



**5 CHARLES SCHULZ**  
**Christmas is Together-Time**

San Francisco: Determined Productions, 1964. First Edition. Inscribed by Charles Schulz and his wife Joyce on the front endpaper: "For Sue with every best wish for a Merry Christmas / Joyce + Charles Schulz."

Near Fine in an about Near Fine dust jacket.

**\$1250**





## 6 PEDRO ALMODÓVAR (DIRECTOR) ANTONIO BANDERAS (STARRING) Tie Me Up! Tie Me Down!

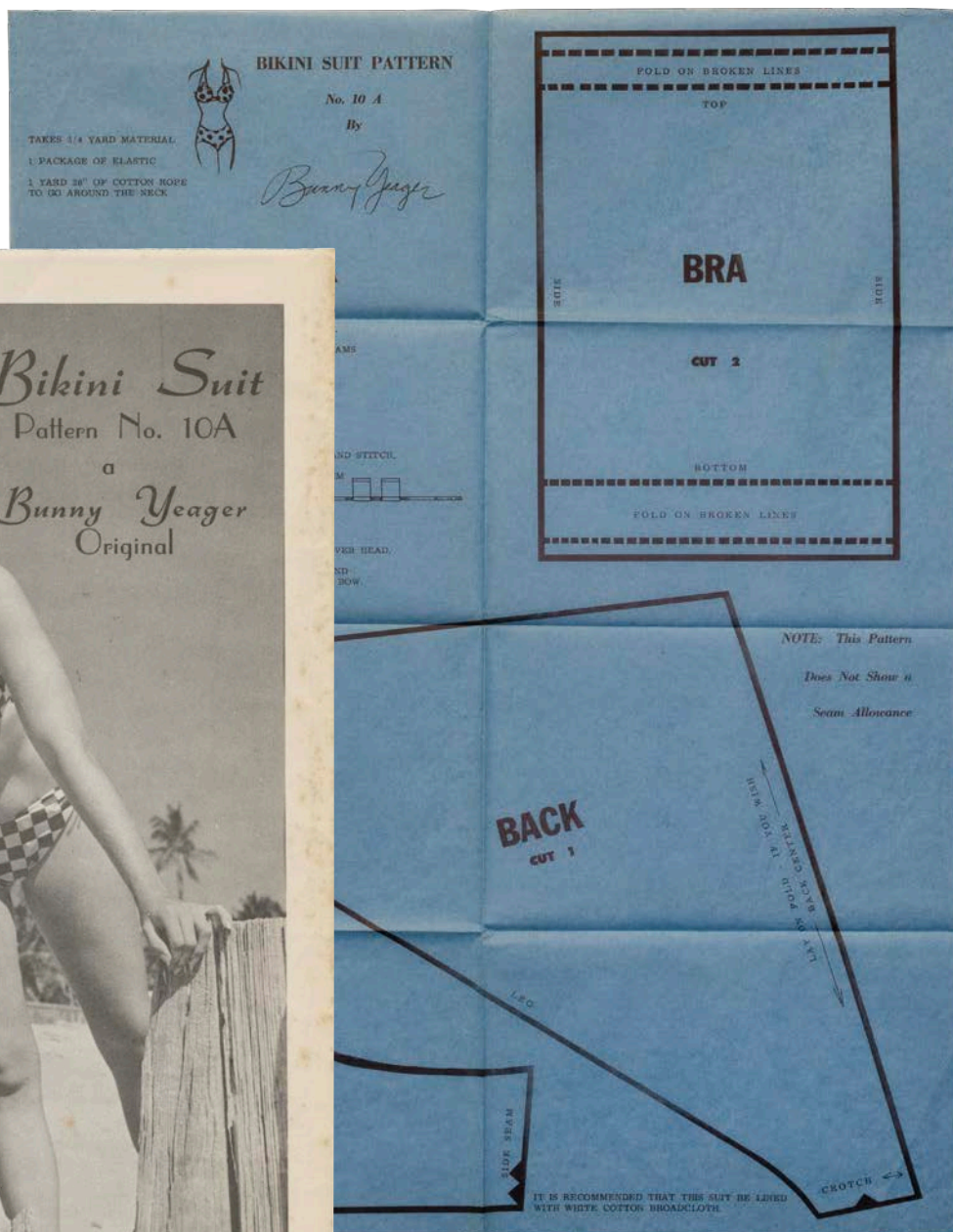
Vintage country-of-origin poster for the 1989 Spanish film, seen here under the Spanish title *Atame!*

Juan Gatti's dazzling lithographic design was later co-opted for the American film poster, but to noticeably lessened effect.

Pedro Almodóvar's classic comedy introduced actor Antonio Banderas to the English-speaking world, and was instrumental in creating the NC-17 rating in the United States.

27 x 39 inches, folded as issued. Near Fine.

**\$850**



## 7 Original Bunny Yeager bikini sewing pattern, circa 1950s

Vintage mail-order bikini sewing pattern, in its original photo-illustrated envelope, created circa 1950s by legendary pinup photographer Bunny Yeager. With Yeager's facsimile signature on the pattern, and her North Miami mailing address along the bottom margin of the envelope.

Yeager was one of the first pinup photographers to work outdoors, in natural light, and subsequently became one of the most successful and prolific pinup photographers of the 1950s and 1960s. Yeager also

designed and sewed many of the outfits worn by her models, and is today credited with helping popularize the bikini swimsuit in America.

Pattern 16.5 x 21.5 inches, folded three times and housed in the original envelope, measuring 6 x 9 inches. Pattern Fine, envelope Very Good plus, faintly foxed on the edges.

**\$875**





8

## KEN ZARUBA

Two original product illustrations for Darda toy racetracks, circa 1986

Two vintage product illustrations for toy racetracks made by German manufacturer Darda, executed by artist Ken Zaruba, circa 1986. Each signed by the artist, and one with a Zaruba Studio label on the overlay.

The two-track illustrations presented here are variants of "Raketenbaum" (Rocket Car) and "Bahn mit Tankstelle" (Track with Gas Station), two track sets manufactured by Darda in 1986.

The Darda motor was invented by Helmut Darda in 1970, and featured a unique pullback mechanism, wound by rolling the cars back and forth, requiring no batteries or electricity. Darda cars and tracks are still manufactured today, and maintain compatibility with Darda toys manufactured from the 1970s through the 1990s.

18 x 19.5 inches and 24 x 16 inches. Gouache on heavy stock paper. Very Good plus.

\$850

9

**KRIS KRISTOFFERSEN (HOST)****JOHNNY CASH, EMMYLOU HARRIS, LINDA RONSTADT, WAYLON JENNINGS (STARRING)****The Unbroken Circle: A Tribute to Mother Maybelle Carter**

Revised First Draft script for the 1979 television special, dated June 27, 1979. Working copy belonging to crew member Selig "Pinky" Frank, with his manuscript pencil annotations throughout. Bound in before the script are several production documents, many with Frank's manuscript ink and pencil annotations, including several shooting schedules, cast and crew lists and contact information, and a brief performance rundown.

An hour-long country music special hosted by Kris Kristofferson, held in memory of folk music legend Maybelle Carter, who sang with her sister-in-law Sara Carter and Sara's husband A.P. Carter as The Carter Family. Born and raised in southwest Virginia, the trio was one of the first vocal groups to reach country music stardom. Maybelle's distinctive method of playing guitar, known as the "Carter Scratch," became a hallmark of the group's style, and was widely copied in later roots, gospel, bluegrass, and country music.

\$950



10

**Original Bakelite hard disk stack miniature model**

Vintage Bakelite model hard disk pack, created circa 1967. Small printed label of Caelus Memories Incorporated adhered to the bottom of the canister, with a small engraving crediting Japanese manufacturer Jupitor (sic) Corporation.

Caelus was a start-up created around 1966, of note initially as an early supplier of "IBM clone" (IBM compatible) disk packs. The disks, also known as platters, were typically supplied with a protective canister featuring a lifting handle, as shown here. The model, a miniature representation of the 14-inch hard disks used by IBM, was likely created for a trade show.

Approximately 6 inches in diameter. Near Fine.

\$850





# AFRICAN AMERICAN INTEREST



## 11 **MARC CONNELLY, WILLIAM KEIGHLEY (DIRECTORS)** **REX INGRAM (STARRING)** **The Green Pastures**

Collection of nine vintage oversize photographs from the 1936 film. Each with a mimeo snipe on the verso.

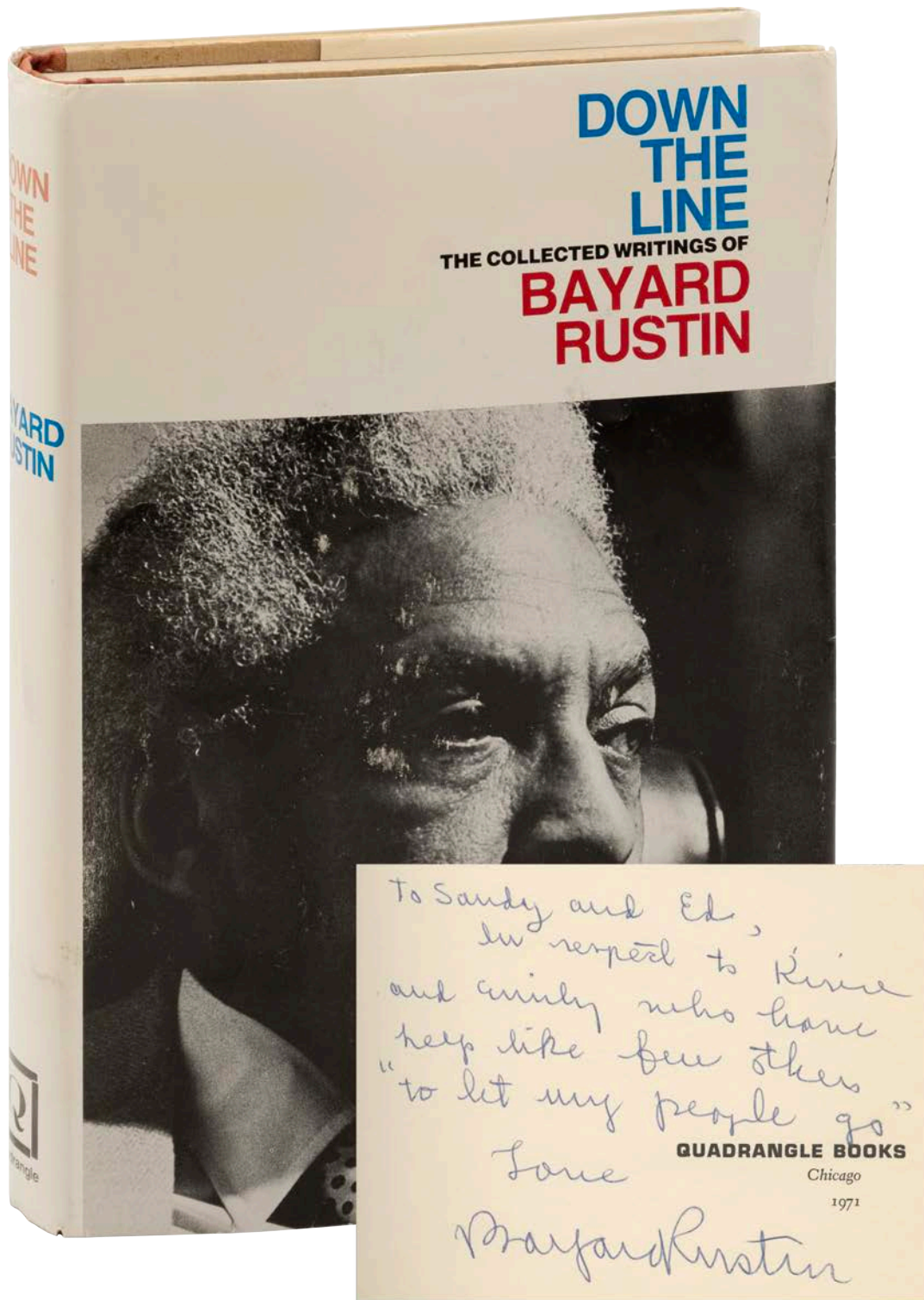
Based on the 1930 Pulitzer Prize-winning play by Marc Connelly, itself based on *Ol' Man Adam an' His Chillun*, a 1928 collection of pseudo African American folk tales by Roark Bradford. One of only a handful of films featuring an all-Black cast produced by a major studio

during Hollywood's Golden Age, becoming the highest grossing such film, and remaining so until surpassed by *Carmen Jones* in 1954.

14 x 11 inches. Very Good.

**\$5500**





12

## BAYARD RUSTIN

### Down the Line: The Collected Writings of Bayard Rustin

Chicago: Quadrangle Books, 1971. First Edition.  
Inscribed by the author on the title page: "To Sandy and Ed / In respect to Kirine and Emily who have help like few others 'to let my people go' / Love / Bayard Rustin."

A prominent activist for civil rights, socialism, LGBTQ rights, and nonviolence, Bayard Rustin worked extensively with many of the foremost figures of the

civil rights movement, including Martin Luther King Jr. and Ella Baker, and also served as the principal organizer of the 1963 March on Washington.

Boards faintly foxed on the bottom edges, else about Near Fine in a Very Good plus dust jacket.

**\$3500**





13

## BERNARD GOTFRYD

### Three photographs of John Coltrane in performance, 1965

Three vintage borderless photographs of John Coltrane playing the tenor and soprano saxophone in 1965, the year he released his acclaimed album *A Love Supreme*. All three photographs signed by photographer Bernard Gotfryd on the verso.

Polish-American photographer Bernard Gotfryd worked as a staff photojournalist for *Newsweek*, operating out of New York, for over three decades. His photographs serve as a document of American popular culture, politics, and art in the 1960s and 1970s, and his work is today held in the Library of Congress, Brooklyn Public Library, and the New York Historical Society.

From the archive of the PIX Agency, an American 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.

4 x 5 inches, archivally matted together in a 18 x 14 inch 8-ply white mat. Near Fine.

**\$2250**



14

**BERNARD GOTFRYD**

Original portrait photograph of Mississippi John Hurt

Vintage satin finish portrait photograph of influential country blues musician Mississippi John Hurt, shot in 1965. Stamp of photographer Bernard Gotfryd on the verso, along with annotations in manuscript pencil.

Hurt's initial recordings with Okeh Records in the 1920s were commercial failures, driving Hurt back into sharecropping. He experienced a brief period of renewed interest in the early 1960s, however, after his music was rediscovered by musicologist Richard K. Spottswood. Hurt traveled and performed extensively during this time, recording for the Library of Congress

in 1964, and recording four albums in as many years, but would pass away in 1966 of a heart attack. Hurt's songs have been recorded by numerous artists, including Bob Dylan, Gillian Welch, Beck, Dave Van Ronk, Taj Mahal, and Jerry Garcia.

From the archive of the PIX Agency.

6.5 x 9.5 inches, archivally mounted in a 11 x 14 inch 8-ply white mat. About Near Fine.

**\$975**





# 15

**DANNY GLOVER (STARRING)**  
**CHARLES BURNETT (DIRECTOR)**  
**To Sleep With Anger**

Two vintage reference photographs of director Charles Burnett working with a child actor on the set of the 1990 film. Both photographs with Photofest labels on the verso.

A man is torn between his loyalties to his family and his old friend when his friend comes to visit for an unplanned, extended stay. Burnett is today best remembered for his debut feature *Killer of Sheep* (1978), a film that paved the way for a new generation of African American independent cinema.

Set and shot on location in South Central Los Angeles.

8 x 10 inches. About Fine.

National Film Registry.

**\$1650**



# 16

**ETHEL WATERS, JOE E. BROWN (STARRING)**  
**ALAN CROSLAND (DIRECTOR)**  
**On With the Show!**

Two vintage reference photographs from the 1929 film, both showing African American singer Ethel Waters. Provenance stamp on the versos, along with annotations in manuscript ink and pencil.

The first all-talking, all-color feature film, about a group of actors struggling to stage their latest musical show.

Ethel Waters' first film appearance, and the first time that she would perform "Am I Blue?," which would become her signature song.

10 x 8 inches. One Near Fine, one Very Good plus.

**\$1250**





## 17 **PHILIPPE HALSMAN** Original oversize photograph of Eartha Kitt, 1954

Vintage borderless oversize satin finish portrait photograph of actress and singer Eartha Kitt in 1954. Stamp of noted Latvian-American photographer Philippe Halsman on the verso.

Photographer Philippe Halsman began his career working for French fashion magazines such as *Vogue*, gaining renown for his unusually close-cropped, sharp portraiture. During World War II he would flee to the United States, and began working with *Life* magazine in 1942. He is perhaps best remembered for his work with

surrealist artist Salvador Dalí in the late 1940s, and for his photographs of celebrities in the 1950s jumping, which he called "jumpology."

From the archive of the PIX Agency.

13.5 x 11 inches, archivally mounted in a white mat measuring 20 x 16 inches. Very Good plus.

**\$875**



18

**PHILIPPE HALSMAN**

**Original oversize photograph of Eartha Kitt, 1954**

Vintage borderless oversize satin finish portrait photograph of actress and singer Eartha Kitt in 1954. Stamp of photographer Philippe Halsman on the verso.

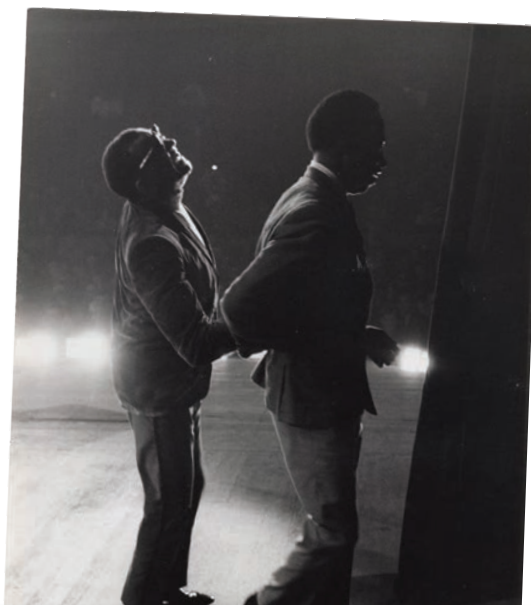
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From the archive of the PIX Agency, an American photo house that acted as an intermediary between émigré photographers (as well as those still living in Europe) and the American magazine and newspaper market between 1935-1969.

13.5 x 11 inches, archivally mounted in an 8-ply white mat measuring 20 x 16 inches. Very Good plus.

**\$750**





19

**MICHEL GINFRAY**

Five original photographs of Ray Charles in Paris, 1967

Five vintage borderless photographs of Ray Charles in Paris, 1967. Four of the photographs show Charles performing at the Salle Pleyel on April 18, 1967, and one shows him at the airport after arriving in France, accompanied by his backing singers, the Exciters. Photographs with the stamp of Reporters Associés on

the versos, along with annotations in manuscript pencil crediting photographer Michel Ginfray.

10.25 x 7.25 inches. Near Fine.

**\$850**

WHOLESALE  
Established 1866

RETAIL  
Established 1888

## PRICE LIST

M. PETERSON HAIR CO.

PHONE, OLIVE 1656

810 Pine Street Saint Louis, Missouri



ESTABLISHED IN 1866

WE IMPORT AND MANUFACTURE all kinds  
of HUMAN HAIR GOODS.

Owing to the advance in the cost  
of Raw Material, prices are subject  
to change without notice.

## NOTICE

### Fall 1919, Price List

Owing to the advance in the cost of raw material we are  
obliged to raise our prices on our prepared straight and crimped  
Chinese hair and refined Chinese hair Present prices  
are as follows:

#### PREPARED CHINESE HAIR, CRIMPED.

16-inch	per pound, \$6.00	per ounce, \$0.45
20-inch	per pound, 7.50	per ounce, .55
24-inch	per pound, 9.50	per ounce, .65
28-inch	per pound, 10.50	per ounce, .75

This kind of Hair comes in two colors, Jet Black and next  
to Black, and is used for Creole trade. When no color is men-  
tioned, Black will be sent.

#### PREPARED CHINESE HAIR, STRAIGHT.

16-inch	per pound, \$5.00	per ounce, \$0.40
20-inch	per pound, 6.50	per ounce, .45
24-inch	per pound, 8.00	per ounce, .55
28-inch	per pound, 10.00	per ounce, .70

This kind of Hair comes in two colors, Black and next  
to Black, and is used for Creole trade. When no color is men-  
tioned, Black will be sent.

RAW CHINESE HAIR, AS CUT FROM HEAD, 4-A BRAND.		
Jet Black	per pound, \$4.00	per ounce, \$0.35
	3.50	per ounce, .30

THE purpose of this booklet is to keep you in touch  
with the latest in Hair Goods, manufactured by us  
and designed in our own establishment.

The fact that we have been in business since 1866 should surely  
inspire you with confidence that you are dealing with a house that  
has made a reputation for fair and honest dealings, else we would  
not have lasted this long.

This little booklet is in a measure our store in a nutshell, and is  
sent for your convenience, and if there is any further information you  
desire write us and we will reply by return mail.

M. PETERSON HAIR CO.  
810 Pine Street Saint Louis, Mo.  
ESTABLISHED 52 YEARS AGO

## 20 M. Peterson Hair Co. Hair and Cosmetic Products

Vintage catalog of human hair and cosmetic products  
advertised by St. Louis-based beauty supplier M.  
Peterson Hair Company. Catalog includes one laid-in  
leaf noting price changes for Fall 1919, and two pages  
are stamped "Owing to the advance in the cost of Raw  
Material, prices are subject to change without notice."

An eight-page catalog of hair and beauty products  
of the period, with a wide variety of illustrations and  
photographs throughout. Several sections appear to  
target African American customers, with an entire half-

page devoted to "Creole Goods" and "Negro Goods,"  
such as chatelaine braids and bandeaux, weft and  
transformation pompadours, tape braids, and "prepared  
Chinese hair" in straight and crimped textures. The  
catalog also includes a small number of products for  
men, including a short section regarding toupees.

5.5 x 10 inches. Eight pages, partially bound with a  
single staple. About Very Good.

\$550



# ARCHIVES



## 21 Archive of surfing photographs and ephemera from surfing photographer and surfer Brian McStotts, 1972-1987

Archive of surfing photographs and ephemera belonging to surfing photographer, enthusiast, and surfer Brian McStotts, dating between 1972 and 1987. Archive includes 80 surfing photographs, over 35 pieces of surfing ephemera, nine pieces of correspondence between McStotts and *Surfer*

*Magazine* and *Surfing Magazine*, four stickers, and six magazine and newspaper clippings. Altogether, an impressive and vibrant collection from the Southern California surf scene of the 1970s and 1980s. Detailed inventory available upon request.





Archive includes 76 color photographs and 4 black-and-white, all of which are of surfing images, as well as a 4-screen transparency. Several of the photographs are annotated on the versos, often noting the location and date, with the earliest two photographs dated 1972. Archive also contains 15 competition flyers, announcements, and forms, and over a dozen mailers announcing events and competitions from the South Bay Longboard Association and the Dapper Dann

Surfing Association, as well as announcements from the Manhattan Beach Cultural Arts Committee and the Old Wave Surfing Association. Finally, the archive contains six advertising mailers and flyers for various surf-related events.

Material generally Very Good plus to Near Fine.

**\$7500**



AL HIRSCHFELD  
122 EAST 95TH STREET  
NEW YORK, N. Y. 10028  
TEL. LE 4-6172

Mr. Orson Welles  
c/o Weissburger & Harris  
120 East 56th Street  
New York City, N.Y. 10022

24 July , 1981

*Dear Orson: — Hello out there!*

I have been asked by a commercial outfit to design a series of drawings (my choice) of the most outstanding personalities, mainly for stationery things, in black and white (maybe some color added) and will be similar to my drawings for the New York Times.

I have taken the liberty of including you in these contemporary montages. If you have no objection to being included, please sign a copy of this letter, as enclosed with the stamped and addressed envelope and return it to me so that I can know that I am free to go forward with this assignment.

*As ever*

*Al Hirschfeld*

Agreed:

*Orson Welles*

*affectionately*

22

Archive of 17 letters between illustrator Al Hirschfeld and noted actors and directors, requesting publication permission of their caricatures, 1981-1985

Archive of 17 vintage letters between noted artist Al Hirschfeld and various directors and actors, including Orson Welles, Elizabeth Taylor, James Earl Jones, Sammy Davis Jr., Bob Hope, Angela Lansbury, Peter Ustinov, Yul Brynner, Jerry Orbach, Carol Channing, Raul Julia, Richard Kiley, Chita Rivera, Juim Dale, and

Gwen Verdon, requesting permission for use of their caricatures in various items, including a calendar and stationery. Many of the letters with brief handwritten notes by Hirschfeld in the margins, and all dated between 1981-1985.

AL HIRSCHFELD  
122 EAST 95th STREET  
NEW YORK, N. Y. 10028  
—  
TEL. 534-6172

Ms. Elizabeth Taylor  
c/o Mr. Robert Lantz  
The Lantz Office  
888 Seventh Ave.  
New York, NY 10022

Dear Ms. Taylor:

A while back, you were gracious enough to give your consent to allow me to embark upon a commercial project incorporating one of my drawings of you. In order to refresh your memory, I've enclosed a copy of the consent which you signed on July 24, 1981.

The project is now well underway, appreciate having a sample of one of the ware products being manufactured with its sale and distribution. For your i will likely include my drawings of oth such as Bob Hope, Sammy Davis, Jr., an

Typical of that ilk, my lawyer ha to re-affirm your consent, now that yc representative sample. If this is agr please sign at the bottom of this lett the envelope I've enclosed for you.

Thanks again for your cooperation

August 3, 1982  
AL HIRSCHFELD  
122 EAST 95th STREET  
NEW YORK, N. Y. 10028  
—  
TEL. 534-6172

Mr. Sammy Davis, Jr.  
c/o Trans American Entertainment Corp.  
400 S. Beverly Drive, Suite 410  
Beverly Hills, CA 90212

Dear Mr. Davis:

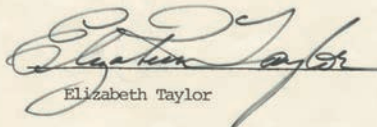
I have been asked by The Shafford Company, a manufacturing outfit, to design a series of drawings (my choice), of the most outstanding personalities of my time. These drawings, which will be similar to my drawings for the New York Times, will appear on various types of housewares produced under my direction by the manufacturer.

I would very much like to include you in this distinguished list of outstanding personalities, but before I can authorize the use of my drawing of you, I must, of course, have your permission.

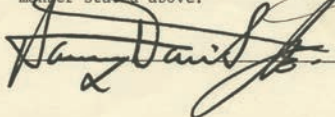
Would you kindly consent to the reproduction of my drawings of you on the housewares to be produced by the manufacturer, and signify your consent by signing below and returning this letter to me in the envelope which I have enclosed for your convenience.

Thank you for your cooperation.

I consent to the use of your drawing of me for the purpose set forth above.

  
Elizabeth Taylor

I give you my consent to have your drawing of me reproduced in the manner stated above.

  
Sammy Davis Jr.

*Answer*

  
AL HIRSCHFELD

Letters to Carol Channing and Raul Julia are signed by Hirschfeld and the two actors' assistants (in the actors' absence). The remaining 14 letters, signed by both Hirschfeld and the recipient, are from: Orson Welles, Elizabeth Taylor, Frank Langella, James Earl Jones, Sammy Davis Jr., Bob Hope, Angela Lansbury, Peter Ustinov, Yul Brynner, Jerry Orbach, Richard Kiley, Chita Rivera, Jim Dale, and Gwen Verdon.

A charming confluence of Broadway's greatest caricaturist and some of the finest actors of the twentieth century.

Letters 8.5 x 11 inches, each with two horizontal creases from mailing. Near Fine.

**\$4500**





23

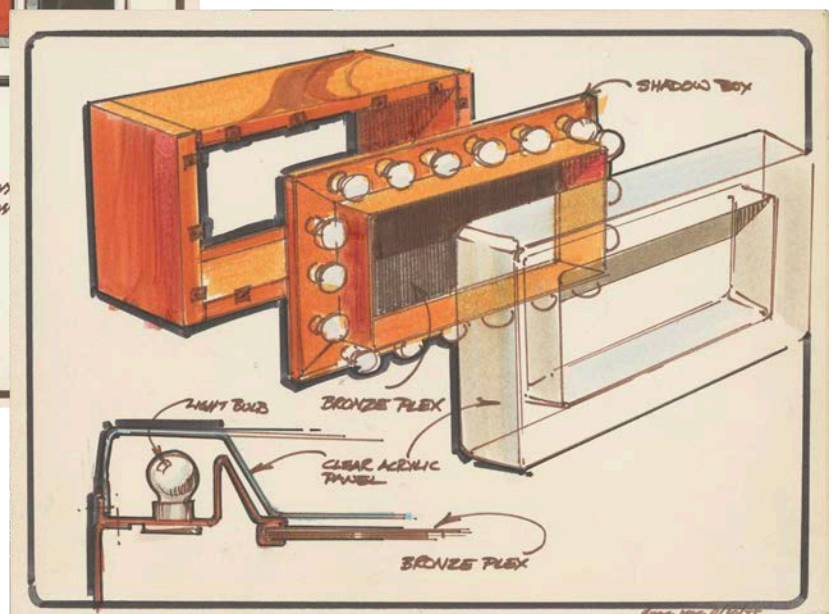
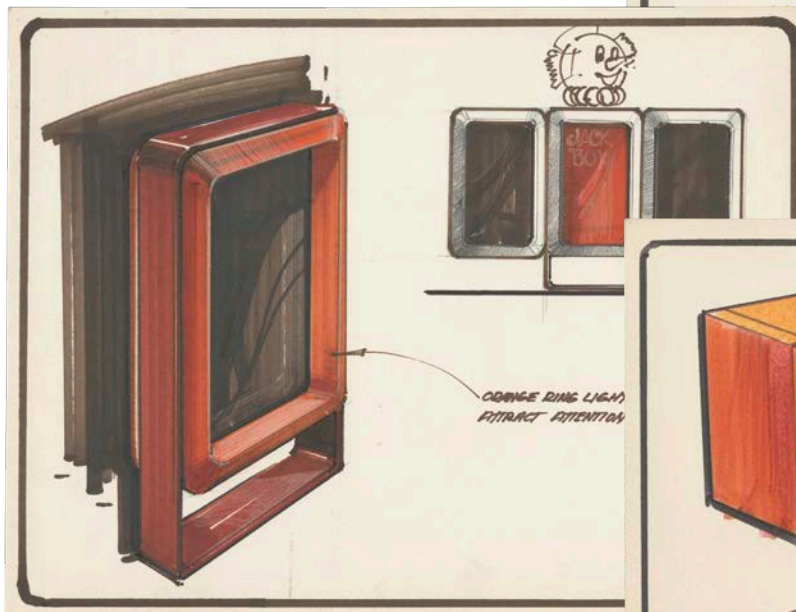
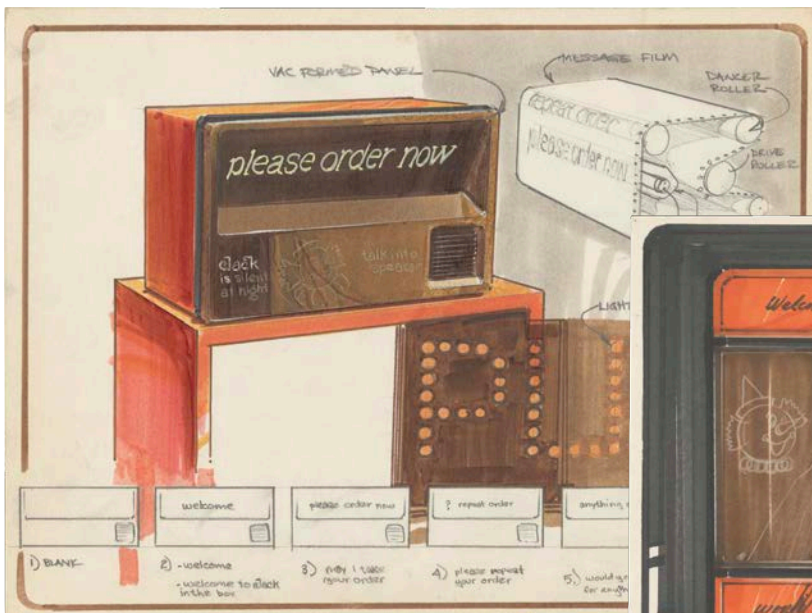
## Archive of ten original concept illustrations for the Jack in the Box drive-thru ordering station and intercom, 1975

Archive of ten vintage ink and pencil concept illustrations for the Jack in the Box restaurant drive-thru ordering station and two-way intercom system. Nine illustrations signed by the designer and dated June 30, 1975, in the lower right corner.

The first use of a two-way intercom at a fast-food restaurant drive-in is credited to In-N-Out Burger founder Harry Snyder in 1948. Jack in the Box founder Robert O. Peterson embraced the intercom concept

when opening the first Jack in the Box in San Diego in 1951, and insisted all future franchises incorporate the ordering system, helping to make drive-thrus a staple in fast-food chains from the 1960s onward. The ten concept illustrations found in the collection on offer were made in 1975, a time of unprecedented growth for Jack in the Box, when the company's iconic clown was ubiquitous across the national fast-food landscape.





Archive presents a number of scarce internal designs for the ordering stations, including:

Static painted panels designed to light up behind the appropriate prompt (i.e.; "please order now," "repeat order," and "thank you").

Multi-panels designed to light up with the appropriate prompt.

A circular, rotating "carousel" design.

Prompts on a film which rotate, backlit with a fluorescent light, within an ordering station with a two-way intercom, and a LED sign incorporated into the base.

A futuristic design incorporating a video monitor.

12 x 9 inches. Near Fine, with eight illustrations mounted to boards.

\$1850









Archive includes photographs of Cobb Motor Company vehicles and shop, various crashed vehicles, wrecked NASCAR vehicles, local drag races, and vehicles belonging to friends and family, including Brown's own cherished 1949 Plymouth. Archive also includes multiple newspaper clippings, largely relating to local automobile accidents, NASCAR accidents and fatalities, and illegal racing, as well as several personal effects, including Brown's driver's license, two car registrations belonging to Brown's mother, and a letter from the North Carolina Department of Motor Vehicles regarding multiple speeding violations.

Additionally included are several older family artifacts, including a 1914 postcard receipt from Burlington Coffin Company, a 1917 postcard receipt from Piedmont Railway and Electric, and a 1919 receipt from Souther Bell Telephone and Telegraph Company.

On the verso of the first album leaf is a 1963 newspaper clipping of particular note, showing a photograph of a man hanging from a telephone pole upon which his body was thrown, his car burning below him, with Brown's adjacent annotation, "Will They Ever Learn." The same photograph was appropriated by Andy Warhol for his 1963 painting "Green Car Crash (Green Burning Car I)," from his early *Death and Disaster* series.

Album 12.5 x 8.75 inches, with a string binding. Album Very Good plus, contents Very Good overall, with a few clippings laid in, and ten of the photographs loose from the original tape mounting.

**\$1750**





BIG RIVER BLUFFS, NEAR DE SOTO, MO.  
IRON MOUNTAIN ROUTE.



LUMBER CAMP ON THE ST. FRANCIS RIVER, MO.  
IRON MOUNTAIN ROUTE.



ON THE ST. FRANCIS RIVER, ARK.  
IRON MOUNTAIN ROUTE.



A COUNTRY FORD, CARTHAGE, MO.  
MISSOURI PACIFIC RAILWAY.

25

## Archive of nine original large format photographs advertising railway travel through Arkansas and Missouri

Archive of nine vintage large format photographs, produced circa 1900s, and portraying locations in Missouri and Arkansas along two St. Louis-based railroads—five along the Iron Mountain Route and four along the Missouri Pacific Railroad.

Photographs mounted onto stiff board, with railways and locations identified in hand-lettered paint along the bottom margins of each board. Adhesive residue

on the versos suggests the photographs were used in some promotional capacity, possibly in a ticket office or train station.

Photographs approximately 9.5 x 7.5 inches, mounted onto boards measuring 15 x 12.5 inches. Generally Very Good plus, one Good only.

**\$1250**

# 26

**EVAN HUNTER WRITING AS ED MCBAIN (NOVELS)**  
**PAUL BOGART (DIRECTOR)**  
 Kraft Theatre: The 87th Precinct

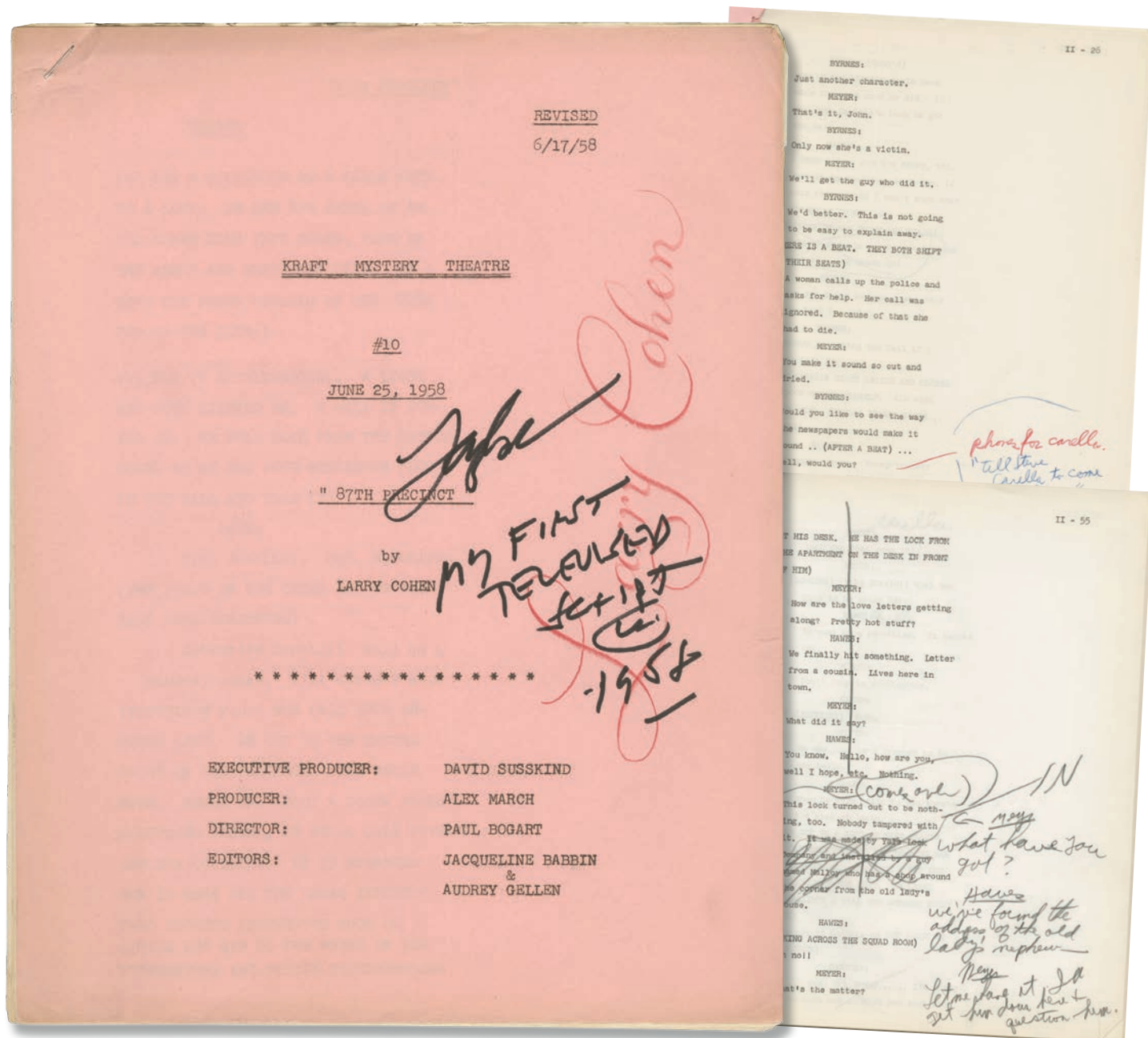
Archive of six Revised Draft scripts for the 1958 three-part television episode, which originally aired on June 25, 1958, on NBC. Collection includes three scripts noted as Acts I-III, and one script duplicate of Act I only, along with two scripts compiling all three acts.

Also included are two typescript pages, noting story outlines for a proposed *87th Precinct* television series. Each script signed by screenwriter Larry Cohen, and three scripts with extensive manuscript pencil and ink annotations by Cohen, noting deletions and substantive revisions.

*Kraft Theatre* was a dramatic anthology television series which aired on NBC from 1947 to 1958. In this installment, loosely based on Ed McBain's *87th Precinct* novel series, a lonely widow turns up dead in her apartment after years of making false burglary reports.

An early venture for screenwriter Larry Cohen, who would go on to write blaxploitation films *Bone* (1972), *Black Caesar* (1973), and *Hell Up in Harlem* (1973), as well as several popular horror and science fiction films, including *It's Alive* (1974), *God Told Me To* (1976), and *The Stuff* (1985).

\$1250







## 27 Archive of eight original photographs of Sunkist Growers' orange production and processing facilities in Orland, California, circa 1930s

Archive of eight vintage photographs documenting the harvesting, processing, packaging, and shipping facilities of Sunkist Growers in Orland, California, circa 1930s. Mimeo snipes on the versos of each, including seven with PIX Incorporated and Westport Library stamps, and one with an American Photo Service stamp.

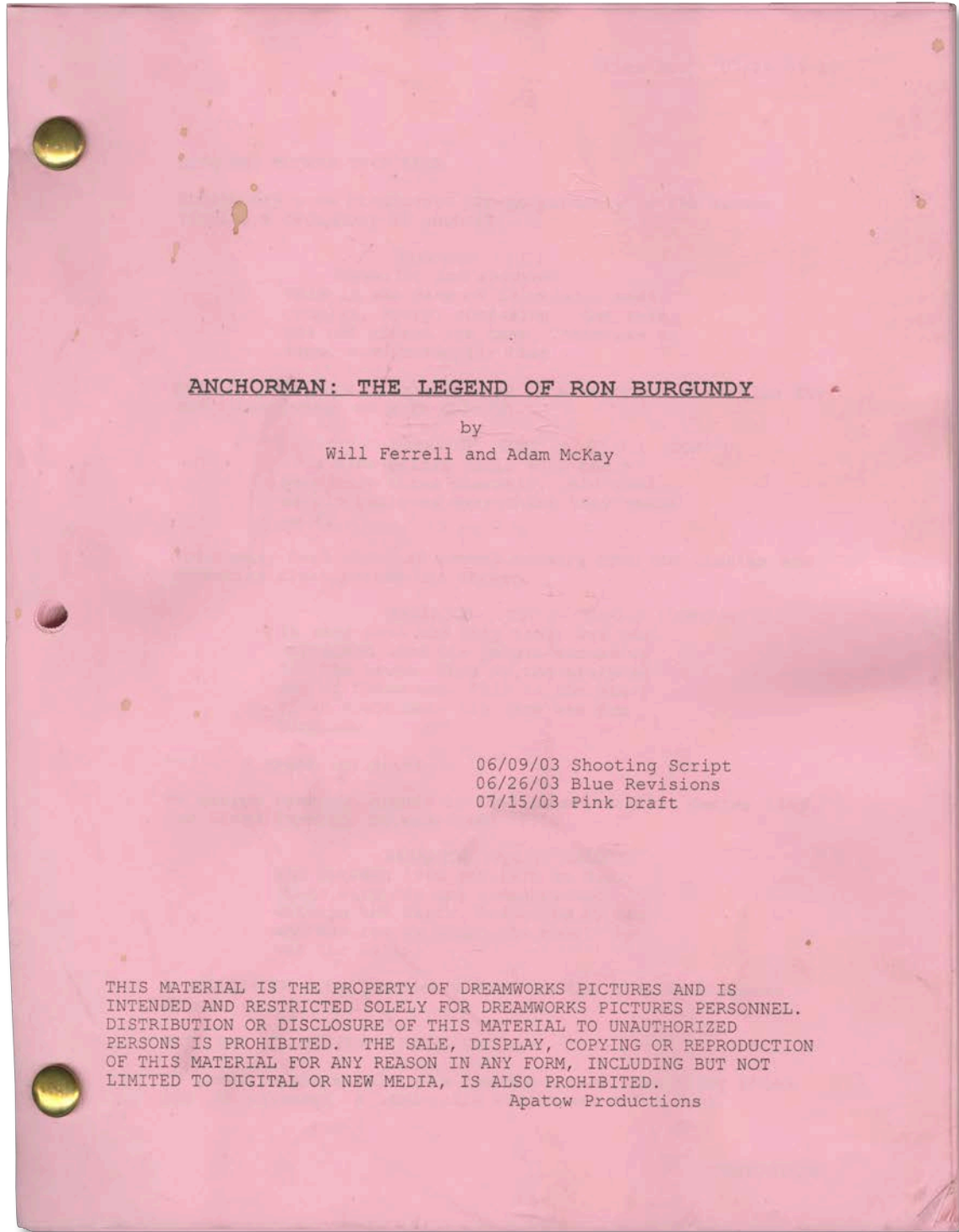
One of the largest marketing cooperatives in the US, Sunkist Growers was formed in 1893, a time when

citrus acreage had increased in California by more than tenfold. The company remains one of the state's largest landowners, and is the largest fresh produce shipper in the US, representing more than 6,000 members.

10 x 8 inches. Very Good plus to Near Fine.

**\$850**

# COMEDY



28

**WILL FERRELL, CHRISTINA APPLEGATE, PAUL RUDD (STARRING)**

**ADAM MCKAY (DIRECTOR)**

**Anchorman: The Legend of Ron Burgundy**

Revised Shooting script for the classic 2004 comedy film, dated June 9, 2003.

In San Diego in the 1970s, successful news anchor Ron Burgundy is forced to confront his prejudices when the

station owners hire a woman anchor, who promptly proceeds to climb her way to the top. Followed by a 2013 sequel, *Anchorman 2: The Legend Continues*.

**\$1850**



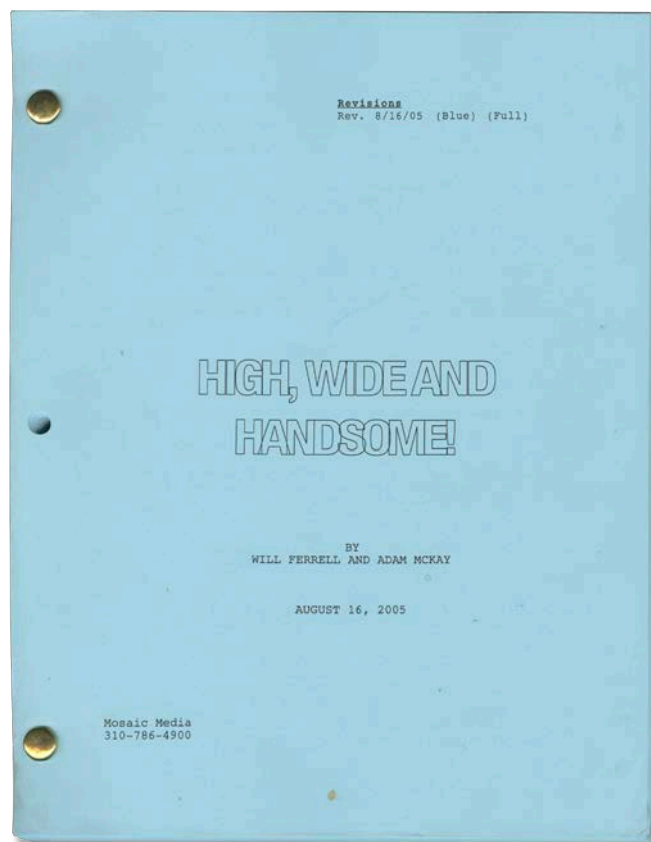
29

**WILL FERRELL, JOHN C. REILLY,  
SACHA BARON COHEN (STARRING)  
ADAM MCKAY (DIRECTOR)**  
**Talladega Nights: The Ballad of Ricky Bobby**

Revised Draft script for the 2006 film, dated August 16, 2005, and seen here under the humorous working title *High, Wide and Handsome!*

After losing his ability to drive in a car crash, a successful but self-absorbed NASCAR driver is forced to confront his demons and become a better person in order to return to racing.

**\$1650**



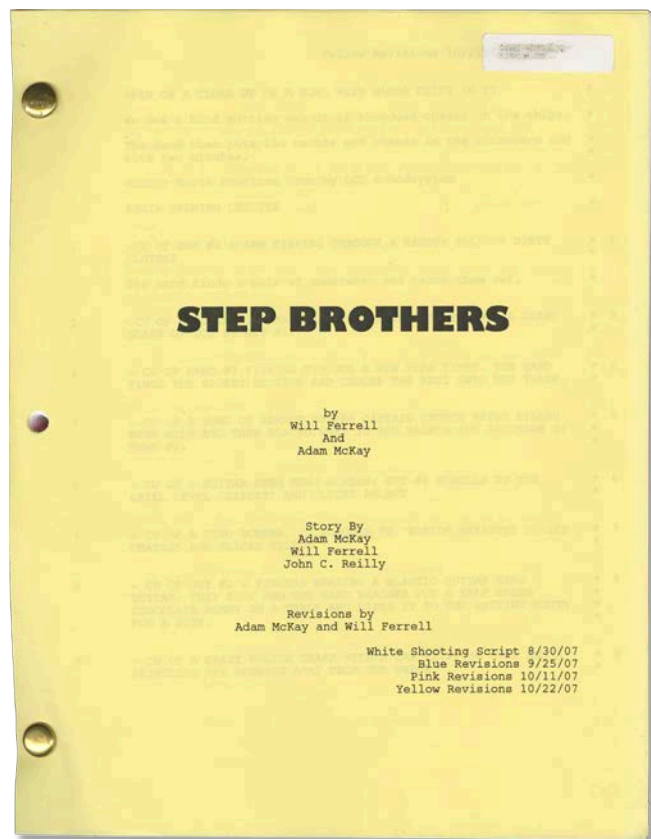
30

**WILL FERRELL, JOHN C. REILLY,  
KATHRYN HAHN (STARRING)  
ADAM MCKAY (DIRECTOR)**  
**Step Brothers**

Revised Shooting script for the 2008 film, dated August 30, 2007.

Two middle-aged slackers still living at home become roommates when their parents marry. The third, well-loved collaboration between Will Ferrell and Adam McKay, following *Anchorman* (2004) and *Talladega Nights* (2006).

**\$1750**



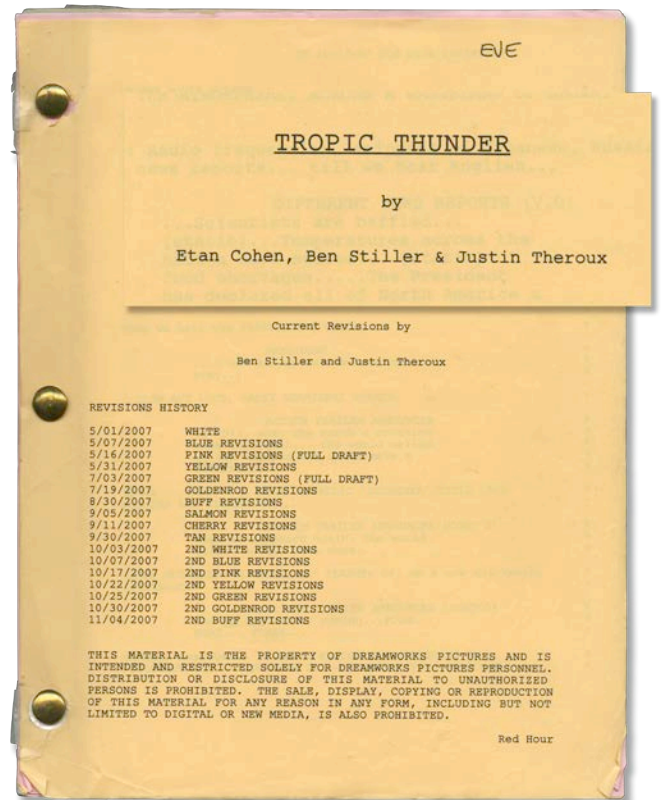
# 31

**BEN STILLER (DIRECTOR, STARRING)  
ROBERT DOWNEY JR., JACK BLACK,  
TOM CRUISE (STARRING)  
Tropic Thunder**

Revised Draft script for the 2008 film, dated May 1, 2007. Rainbow revision copy belonging to production coordinator Eve Honthamer, with her name in manuscript ink on the first leaf of the title page. Included with the script are numerous gatherings of production documents, including shooting schedules, call sheets, maps of filming locations, script supervisor breakdowns, and travel logs, and multiple revisions of the same.

A group of narcissistic actors in the process of filming a Vietnam War movie are unaware that they are in real danger from a drug gang they believe to be extras in the film. Robert Downey Jr. was nominated for a Best Supporting Actor Oscar for his role as Oscar-seeking method actor Kirk Lazarus, a role that, along with his franchise-starting turn in *Iron Man* the same year, resurrected his career.

\$1750



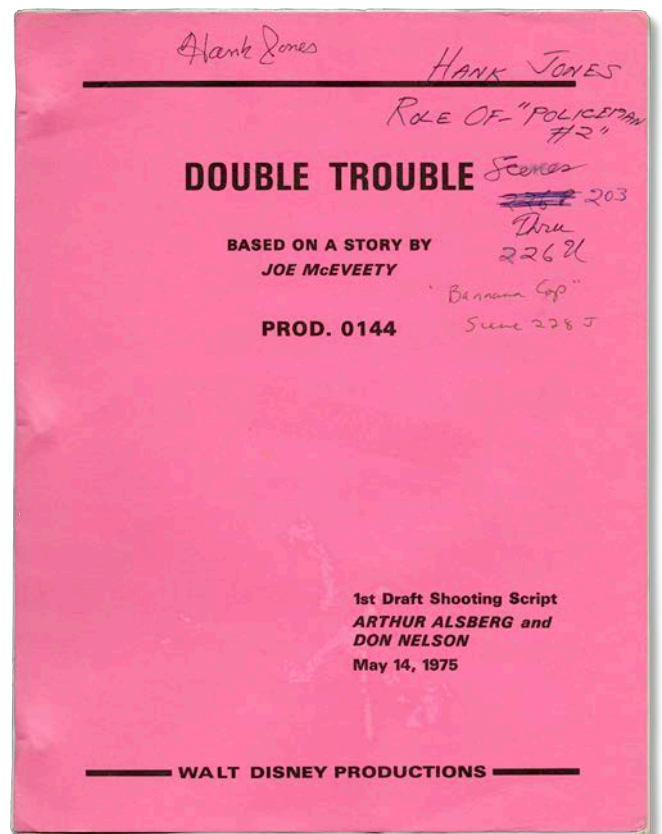
# 32

**ROBERT STEVENSON (DIRECTOR)  
SUZANNE PLESHETTE, DEAN JONES  
(STARRING)  
The Shaggy D.A.**

Draft script for the 1976 film, dated May 14, 1975, and seen here under the working title *Double Trouble*. Copy belonging to actor Hank Jones, with his name on the front wrapper.

Sequel to the 1959 film *The Shaggy Dog*, based on Felix Salten's 1923 novel *The Hound of Florence*. Director Robert Stevenson's final film.

\$1275







# 33

**CAROLE LOMBARD, FREDRIC MARCH (STARRING)**  
**WILLIAM A. WELLMAN (DIRECTOR)**  
**Nothing Sacred**

Two vintage reference photographs taken on the set of the 1937 screwball comedy. Printed mimeo snipes affixed to the versos.

One photograph shows a fainting Carole Lombard as she is carried out of a nightclub by Fredric March and Walter Connolly, while director William Wellman and a large camera crew capture the scene to the right. The other photograph shows Wellman, March, and Lombard with art director Lyle Wheeler, eating together at a lunch counter.

Based on the 1937 short story *Letter to the Editor* by James H. Street, about a woman who incorrectly (but hopefully) believes she is dying, and keeps up the illusion when she meets a reporter looking to interview her for a story. The first screwball comedy to be shot in color, and Lombard's only color film.

10 x 8 inches. Near Fine.

**\$975**



## 34 Thirteen photographs of comedian Milton Berle

Thirteen vintage photographs of actor and comedian Milton Berle, taken variously throughout 1939 to 1950. Three photographs with printed mimeo snipes affixed to the versos, seven with Dell Publishing stamps on the verso, and five with NBC stamps on the verso.

Included in the collection is one photograph of Berle on the CBS radio show *Hollywood Screenscoops* in 1939, one photograph of Berle with Robert Alda at a Warner Brothers celebration in 1945, and two photographs of

Berle on *The Milton Berle Show*, taken in 1949 and 1950, respectively. The collection also features several portraits and candid photographs of Berle, taken variously throughout 1949 and 1950, including several with fellow actors Arnold Stang, Fred Clark, and Ruth Gilbert.

Generally 8 x 10 inches. Near Fine to Very Good plus.

**\$850**



# FILMMAKING



## 35 DAVID HOCKNEY (SUBJECT) JACK HAZAN (DIRECTOR) A Bigger Splash

Collection of seven vintage reference photographs from the 1973 film. One with a printed label affixed to the verso, and five with annotations in manuscript ink on the same.

A semi-fictionalized biographical film about pop artist David Hockney, focusing on Hockney's breakup with

his then-partner Peter Schlesinger, with a title taken from one of Hockney's best-known works.

Six photographs 7 x 5 inches, one photograph 8.5 x 6.5 inches. About Fine.

\$1500





36

## Six original photographs of Hollywood studios, circa 1936

Six vintage photographs of Hollywood studios, circa 1936, including three double-weight and three single-weight photographs. Two photographs with the stamp of Holly Photo Service on the verso.

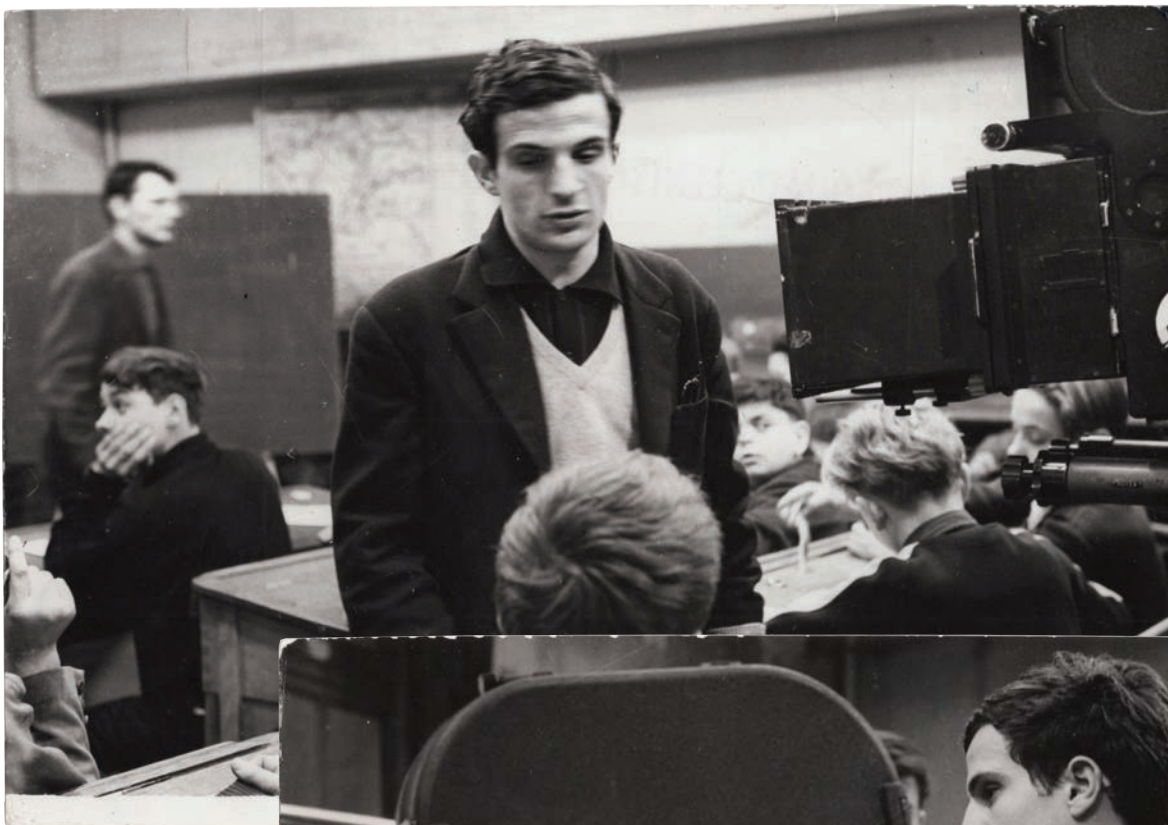
One photograph shows an aerial view of Warner Brothers, First National, and Cosmopolitan studios in Burbank. One photograph shows Columbia Studios, with an annotation in manuscript pencil on the verso

noting the year as 1936. One photograph shows Republic Studios. Finally, three double-weight photographs show aerial views of what appears to be the burgeoning Warner Brothers lot from different angles.

10 x 8 inches. Very Good plus.

**\$1250**





# 37

**FRAN OIS TRUFFAUT (DIRECTOR)**  
**JEAN-PIERRE L AUD (STARRING)**  
**The 400 Blows**

Two vintage reference photographs from the set of the 1959 French film, both showing director Fran ois Truffaut at work. Annotations and a provenance stamp on the versos.

Truffaut's auspicious debut, a semi-autobiographical tale of a young boy's estrangement from his family and school, leading him into a life of petty crime and

culminating in trouble with the law. Winner of Best Director at Cannes and nominated for the Palme d'Or.

7 x 5 inches. Near Fine.

**\$975**



## 38 KING VIDOR (DIRECTOR) JENNIFER JONES, JOSEPH COTTEN, GREGORY PECK (STARRING) Duel in the Sun

Four vintage reference photographs taken on the set of the 1946 Western film, all showing director King Vidor on the set. Three photographs linen-backed, with printed mimeo snipes affixed to the verso.

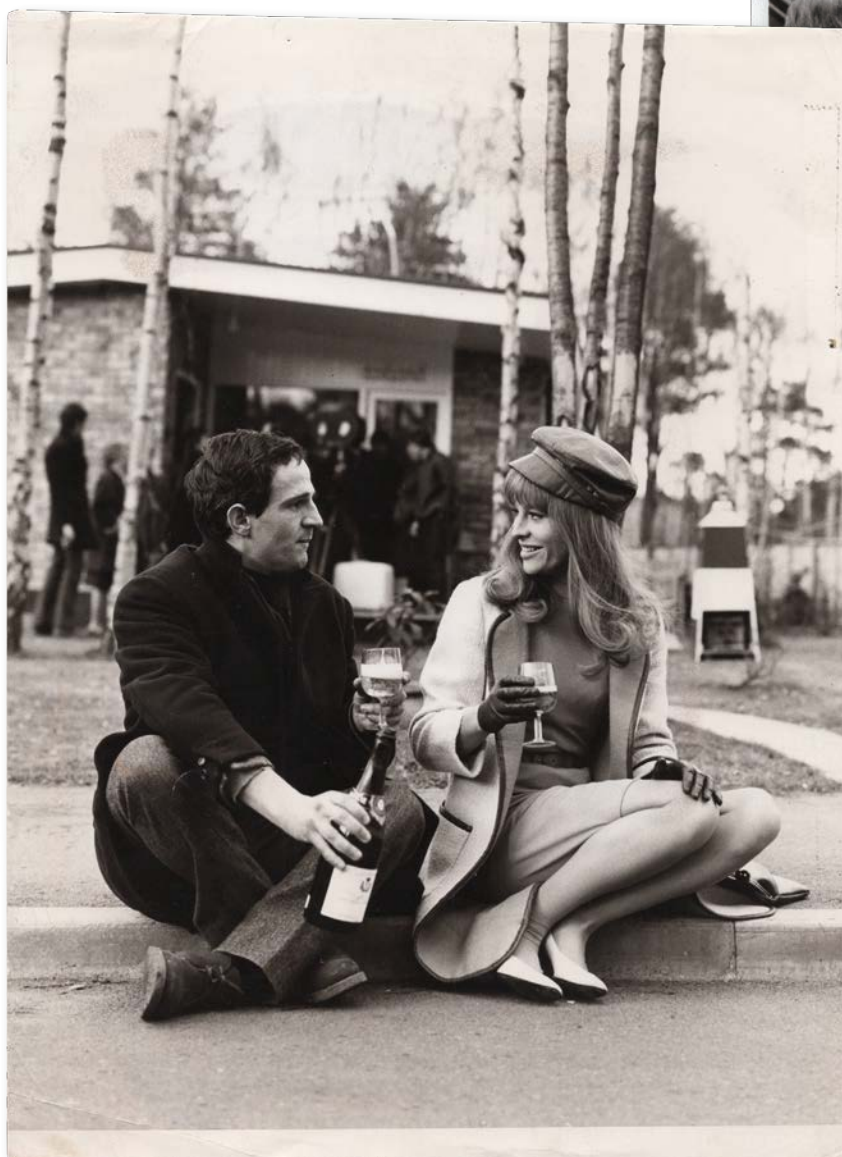
Based on Niven Busch's 1944 novel, about two brothers fighting over their love for a young relative while their father attempts to sway railroad builders from constructing a new line on his land. A lavish "epic"

Western from producer David Selznick, who saw the film as a definite successor to his monumental *Gone With the Wind* (1939).

Two 9.5 x 7.25 inches, two 10 x 8 inches. Generally Very Good plus.

**\$1250**





Universal City Studios Universal City, Calif.

**EXCLUSIVE IN YOUR CITY**

WC-1  
NEW STAR ACTRESS MEETS TOP NEW DIRECTOR --- On the set of Universal's "Fahrenheit 451," Julie Christie of "Darling" and "Dr. Zhivago," meets sensational "New Wave" director François Truffaut who makes his English language directorial debut with the film version of Ray Bradbury's best-selling novel of the future. Miss Christie's co-star is the equally sensational new acting star Oscar Werner who sky-rocketed to fame in "Ship of Fools."

Printed in U.S.A.

# 39

**FRANÇOIS TRUFFAUT (DIRECTOR)**  
**RAY BRADBURY (NOVEL)**  
**JULIE CHRISTIE (STARRING)**  
**Fahrenheit 451**

Four vintage reference photographs from the 1966 film, all showing director François Truffaut at work on the set. Two with printed mimeo snipes affixed to the versos.

Based on the classic 1953 novel by Ray Bradbury. Truffaut's fifth film, set in a dystopian, heavily controlled future in which all books are burned and free thinking is discouraged.

Photographs ranging from 8 x 10 inches to 7.75 x 9.25 inches. Near Fine to Very Good plus.

**\$950**

## Edison's Wonderful Moving Pictures

Vintage broadside advertising a motion picture show held at the Methodist Episcopal Church in Caughdenoy, New York, circa 1902.

Thomas Edison patented both the Kinetograph (a motion picture camera) and the Kinetoscope (a single-user, peep-hole film viewer) in 1897. The latter would eventually give way to projection devices that would allow larger audiences to view films. The Edison Manufacturing Company (later renamed to Thomas A. Edison, Incorporated) not only built devices for filming and projecting motion pictures, but also produced films for public consumption. Most early examples were "actuality films," short motion pictures showing famous people, news events, disasters, new modes of travel and technology, and expositions, as the broadside on offer attests. As audience enthusiasm for "actualities" faded, the company's production emphasis shifted to fictional films, mostly comedies and dramas, by 1903.

5.5 x 14.5 inches. Very Good plus.

\$925

# TO-NIGHT!

at Opera House.

EDISON'S WONDERFUL  
**Moving Pictures**  
UNDER THE DIRECTION OF  
**Howard Bros.**

Portraits of PRESIDENT MCKINLEY'S  
Last Speech and Funeral at Canton.

**CAPTURE OF THE  
BIDDLE BROTHERS.**

**CAPTAIN BOWSER,**  
Going Through Whirlpool Rapids at Niagara Falls.

**MRS. CARRIE NATION,**  
And Her Hatchet Brigade Wrecking a Kansas Saloon.

50 Other Subjects Never Before Seen on a Screen.

The Pan-American Exposition by Night.

**CHAMPION JEFFRIES**  
And his brother training.

Railroad Scene, Kicking Horse Valley.

How Uncle Josh defeated the Badgers.

Lovers Coal-Box and Fire-Place.

C. Plan of Suspension Bridge.

Electrocution of Czolgosz.

Atlantic City Bathing Scene.

The Martyred President.

Pres. McKinley's Last Speech.

Pres. McKinley's Body leaving House and Church.

Soubrettes' Troubles on 5th Avenue.

Chelsea Fire Department.

Royal Train Climbing Mt. Hector.

Casey Blasting Rocks in Harlem.

Building Made Easy.

Mysterious Blackboard.

Country Grocers Revenge.

Fat and Lean Wrestling Match.

Gordon Sisters Boxing.

Love by Moonlight. Tramp's Dream.

**150 NEW SUBJECTS 150**  
NEVER BEFORE SHOWN HERE.

M.E. CHURCH CAUGHENOY

A. J. Knauer, Printer, Rome.





*Mr. Fearing* *Miss Pickford*  
*The Bride of the Claw*



*Mr. Fearing* *Miss Mary Moore*



*by Mr. Litchman*

41

**MARY PICKFORD (STARRING)**  
**MAURICE TOURNEUR (DIRECTOR)**  
**The Pride of the Clan**

Collection of 16 vintage vernacular photographs taken on the Marblehead, Massachusetts set of the 1917 film. Archivally mounted on the rectos and versos of eight black photograph album leaves, all but one with contemporary captions in white ink, identifying people, locations, and photographers.

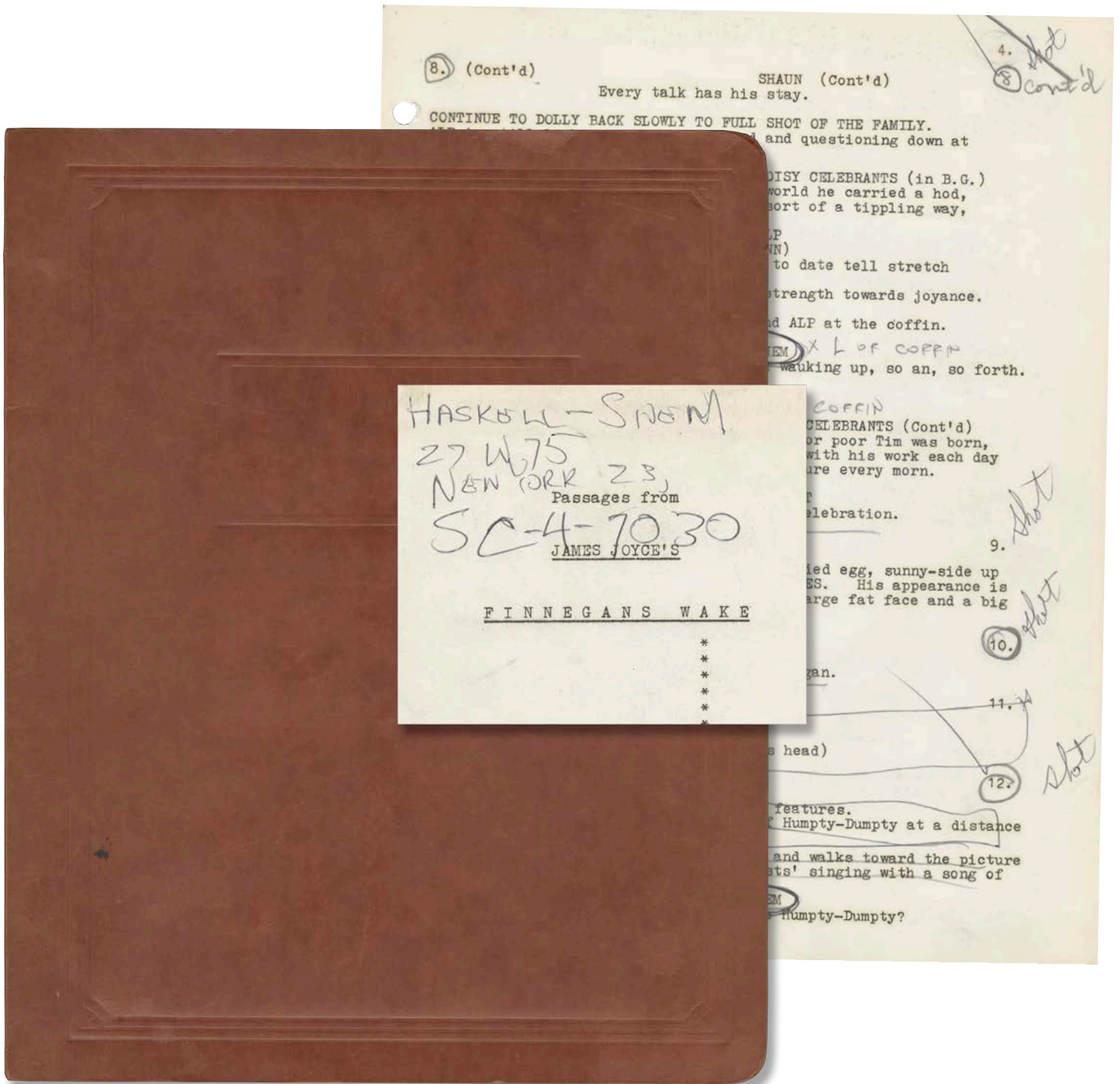
Collection includes four photographs of Pickford in costume, and four of silent film actress Mary Moore, sister-in-law of Pickford, and sister of co-star Matt Moore. Seven of the photographs capture sets and the Marblehead coastline, including one photograph showing a Dunne D.8—a tailless, swept wing biplane—flying above the set, with cast and crew members seen below in silhouette.

A caption for a photograph of Pickford is credited to a "Mr. Litchman," with a copyright date of 1916 and the name of photographer F.B. Litchman printed in the bottom margin. Fred Litchman was a prolific turn-of-the-century photographer who worked frequently in the Marblehead, Massachusetts area.

14 photographs measuring 5.5 x 3 inches, two measuring 2.5 x 3.75 inches. All mounted on 8.25 x 5.5 inch album leaves. Near Fine overall.

**\$925**

# FILM SCRIPTS



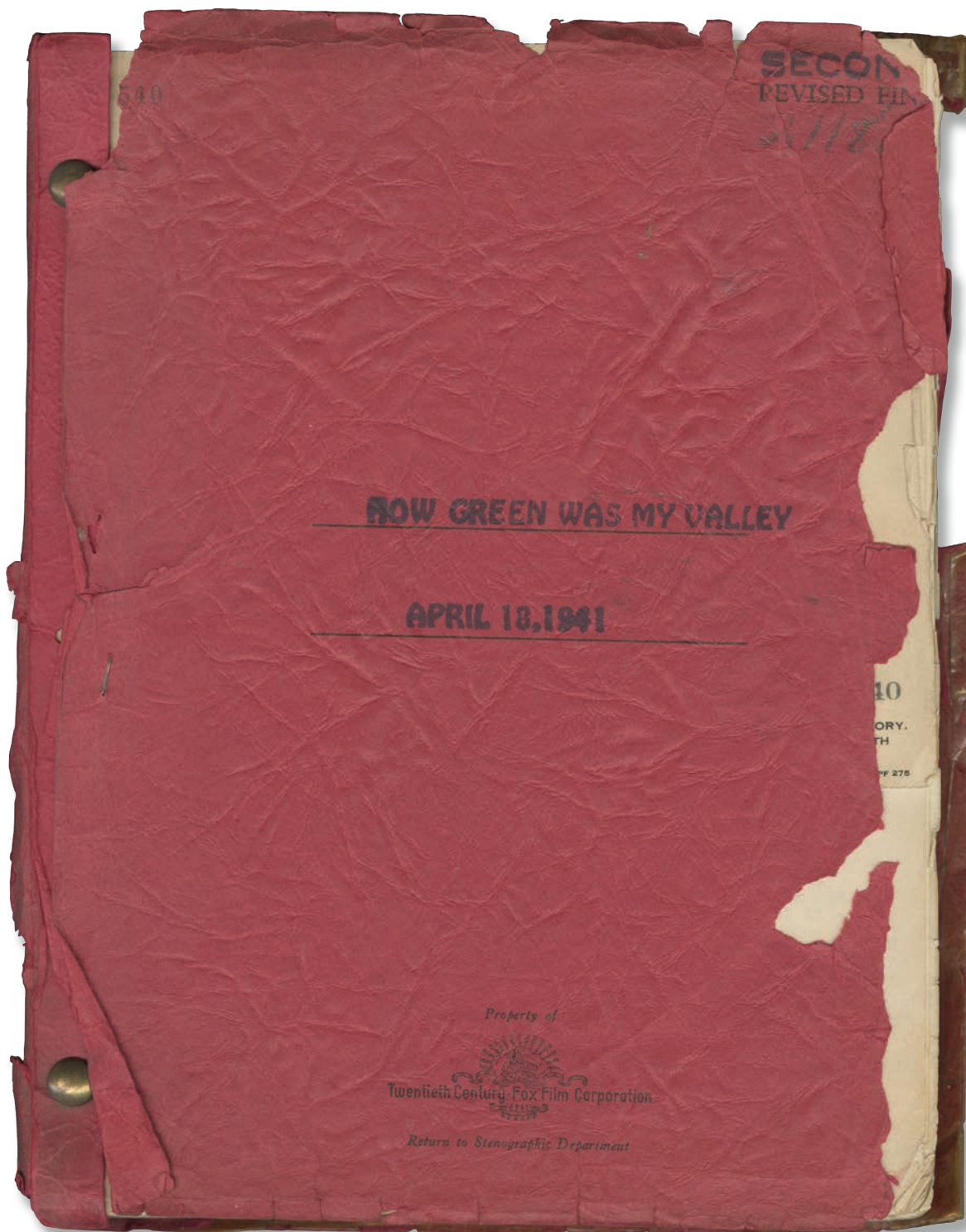
## 42 MARY ELLEN BUTE (DIRECTOR) MARTIN J. KELLEY, JANE REILLY (STARRING) Passages from James Joyce's Finnegans Wake

Final Shooting script for the 1966 film, dated March 4, 1963. Copy belonging to actor Peter Haskell, with his annotations throughout and his shooting schedule laid in.

Pioneering experimental filmmaker Mary Ellen Bute's only feature length film, shot over a two year period, and the first cinematic adaptation of James Joyce's 1939 masterpiece.

\$4250





# 43

**MAUREEN O'HARA, WALTER PIDGEON (STARRING)**  
**JOHN FORD (DIRECTOR)**  
**How Green Was My Valley**

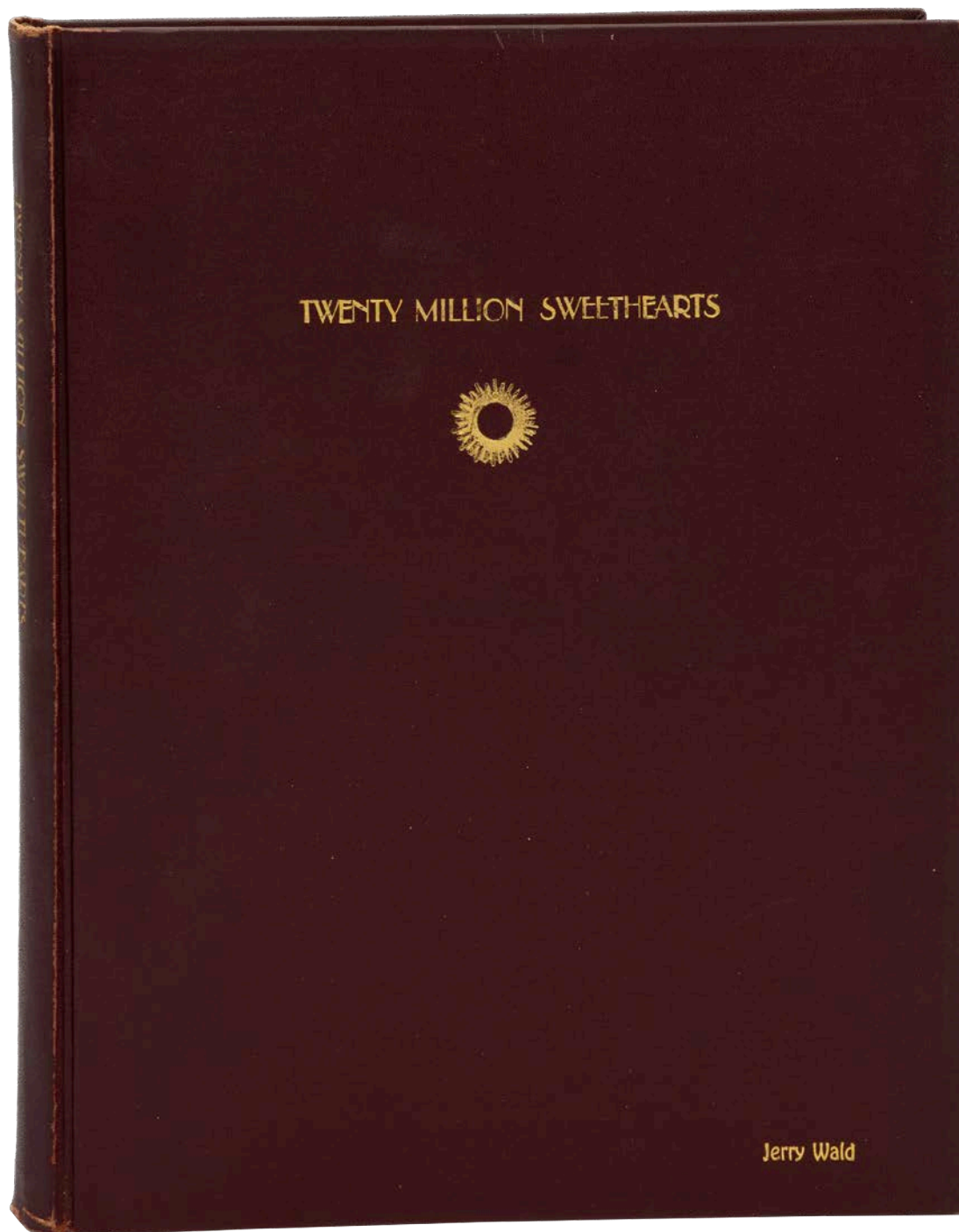
Second Revised Final script for the 1941 film, dated April 18, 1941.

Based on Richard Llewellyn's 1939 novel. The men of the Morgan family earn a living working in their small Welsh town's mine, where they face dangerous and unhealthy conditions, and exploitation at the hands

of the mine owners. Winner of five Academy Awards, including Best Picture and Best Director.

National Film Registry.

**\$2750**



**44** **DICK POWELL, GINGER ROGERS (STARRING)**  
**RAY ENRIGHT (DIRECTOR)**  
**Twenty Million Sweethearts**

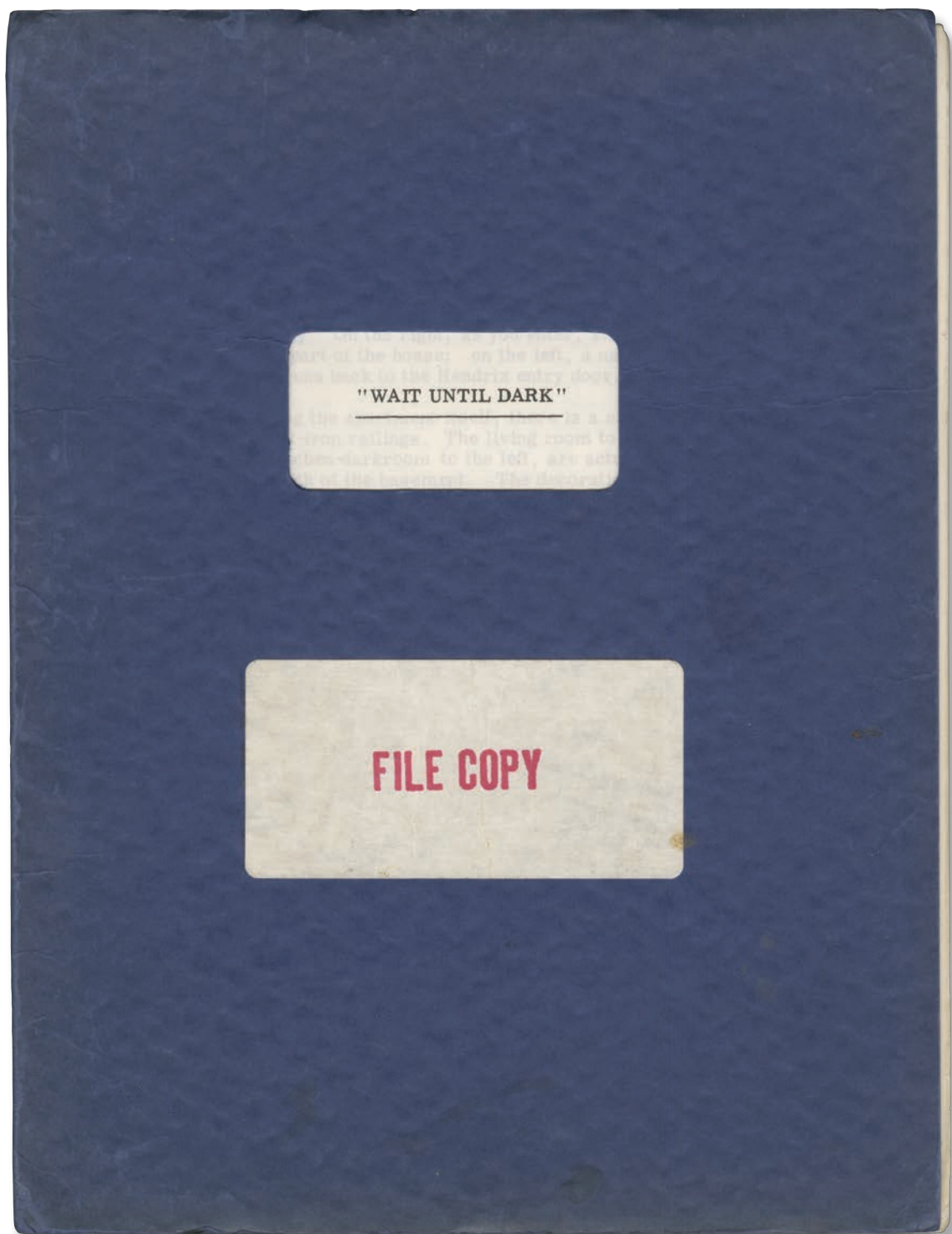
Final script for the 1934 pre-Code film musical, dated December 20, 1933. Seen here with the working title, *Hot Air*, on the title page, and with the final title, *Twenty Million Sweethearts*, embossed on the front board of the binding.

Specially bound copy belonging to screenwriter Jerry Wald, with his name in gilt on the front board, and his annotations in manuscript ink on the distribution page, noting the names of actors in the film.

A comedy following a singing waiter on his rise to fame as a radio star, aided by his wife, whose own career in radio is flagging. Ginger Rogers' performance as the waiter's wife was widely praised, and subsequently proved to be her breakthrough role.

**\$1850**





45

**TERENCE YOUNG (DIRECTOR)**

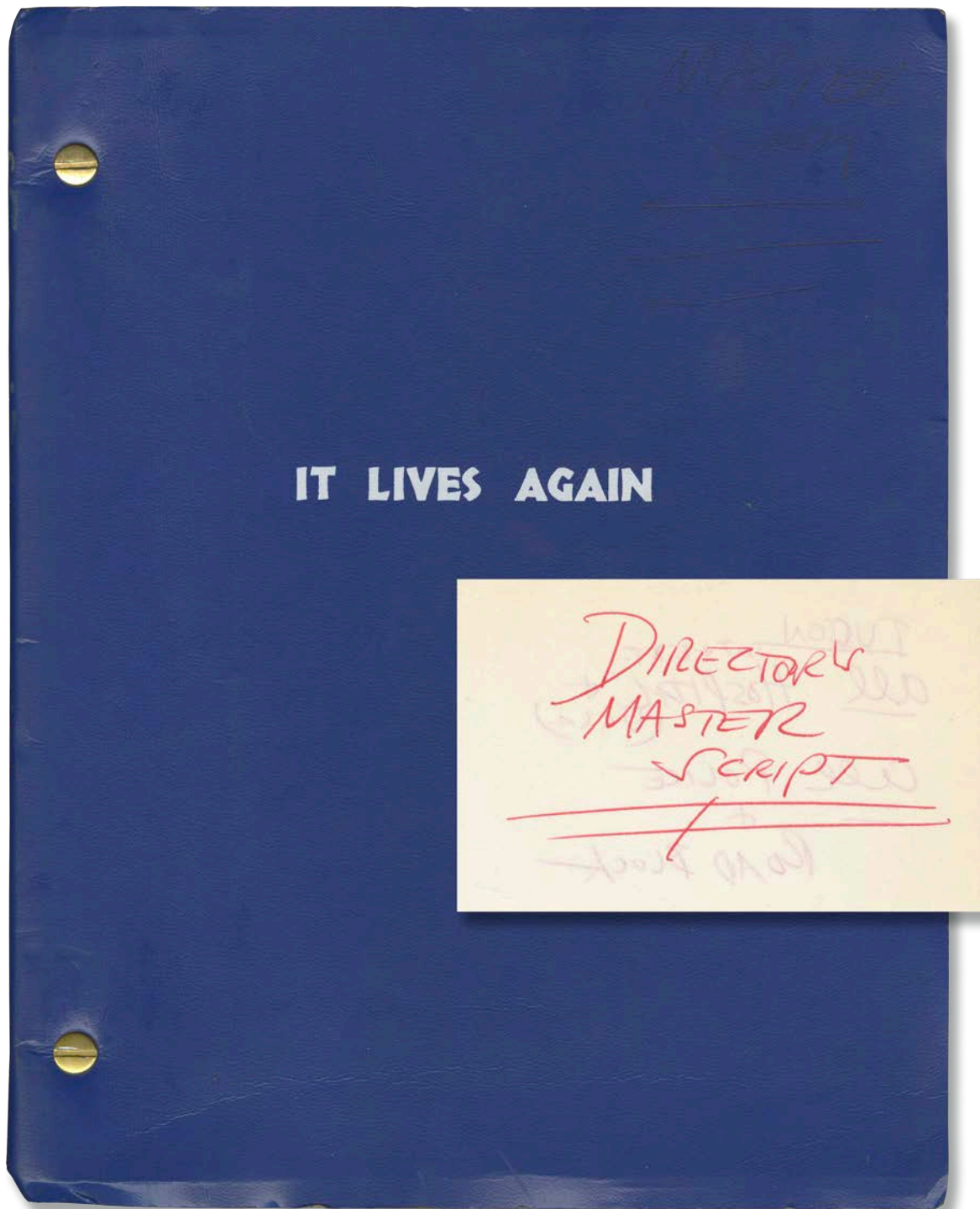
**AUDREY HEPBURN, ALAN ARKIN, RICHARD CRENNNA (STARRING)**

**Wait Until Dark**

Revised Draft script for the 1967 film, dated August 1, 1966. Studio File Copy, with paper label on the front wrapper. Single annotation in manuscript pencil on the title page.

Based on the 1966 play by Frederick Knott. A blind woman is tormented by three violent criminals who believe a doll stuffed with smuggled heroin is hidden in her apartment. The final film appearance of actress Audrey Hepburn before her semi-retirement in 1967.

**\$1500**



46

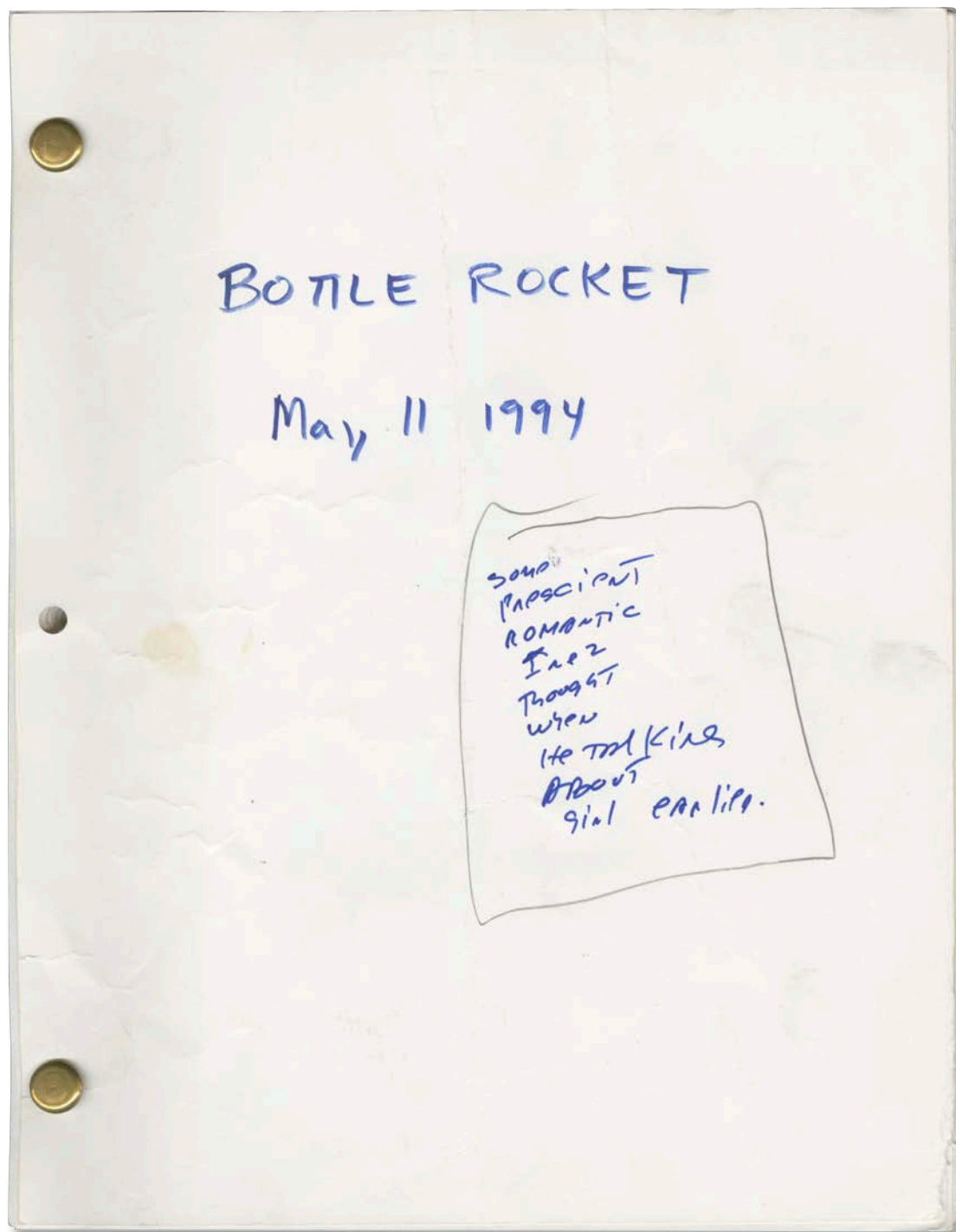
**KATHLEEN LLOYD, FREDERIC FORREST (STARRING)**  
**LARRY COHEN (DIRECTOR)**  
**It Lives Again**

Draft script for the 1978 film. Copy belonging to director and screenwriter Larry Cohen, noted on the title page as "Director's Master Script," with Cohen's annotations throughout, amending dialogue and identifying filming locations.

After the death of his mutant child, a father decides to help parents of similarly malformed children, believing his son's death to have been the result of a nationwide conspiracy to murder mutants. Sequel to the 1974 film *It's Alive*, and followed by a third film in 1987, *It's Alive III: Island of the Alive*.

\$1650





47

Luke Wilson's annotated working script

**WES ANDERSON (DIRECTOR)**

**OWEN WILSON, LUKE WILSON, JAMES CAAN (STARRING)**

**Bottle Rocket**

Draft script for the 1996 film, dated May 11, 1994. Copy belonging to actor Luke Wilson, with his substantive annotations in manuscript ink throughout. Laid in is a single revision page dated May 13, 1994.

Wes Anderson's feature film directorial debut, co-written with actor Owen Wilson, a crime comedy

about three friends who plan an ill-advised heist in the southwestern suburbs. Based on Anderson's 1992 short film of the same title.

**\$1500**

48

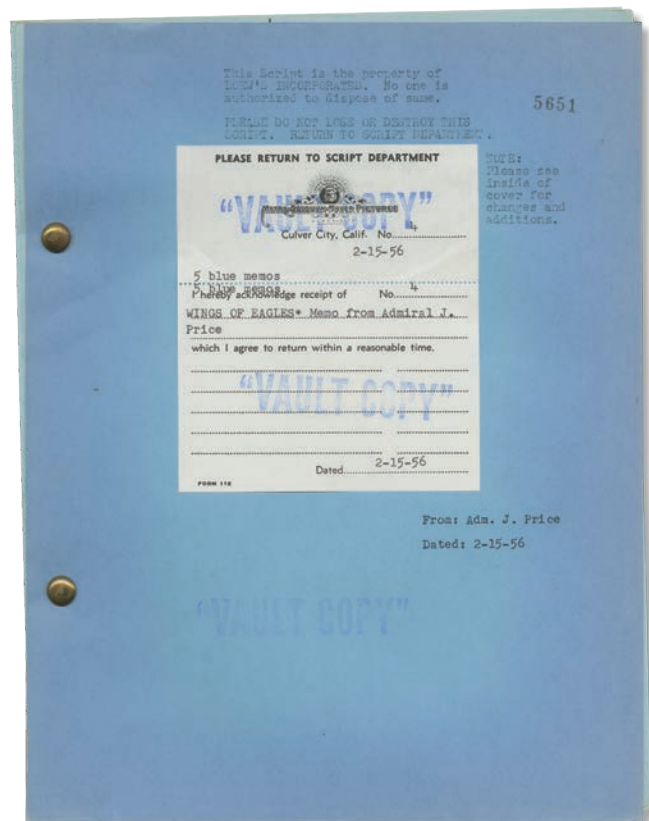
**JOHN FORD (DIRECTOR)**  
**JOHN WAYNE, DAN DAILEY, MAUREEN O'HARA (STARRING)**  
**The Wings of Eagles**

Archive of three different draft scripts from the 1956 film, including two draft scripts dated July 21, 1955, and one partial draft dated February 16, 1956. One script with annotations in manuscript pencil on the rear wrapper, noting revisions, and one with manuscript pencil annotations on the front wrapper.

Laid in with the scripts is a memo from technical advisor Admiral John Dale Price to producer Charles Schnee, addressing factual errors and questions, dated February 15, 1956.

A dramatization of the experiences of US Navy aviator-turned-screenwriter Frank "Spig" Wead, a rowdy and dedicated pilot who was forced to retire from the Navy after being paralyzed in an accident.

**\$1450**



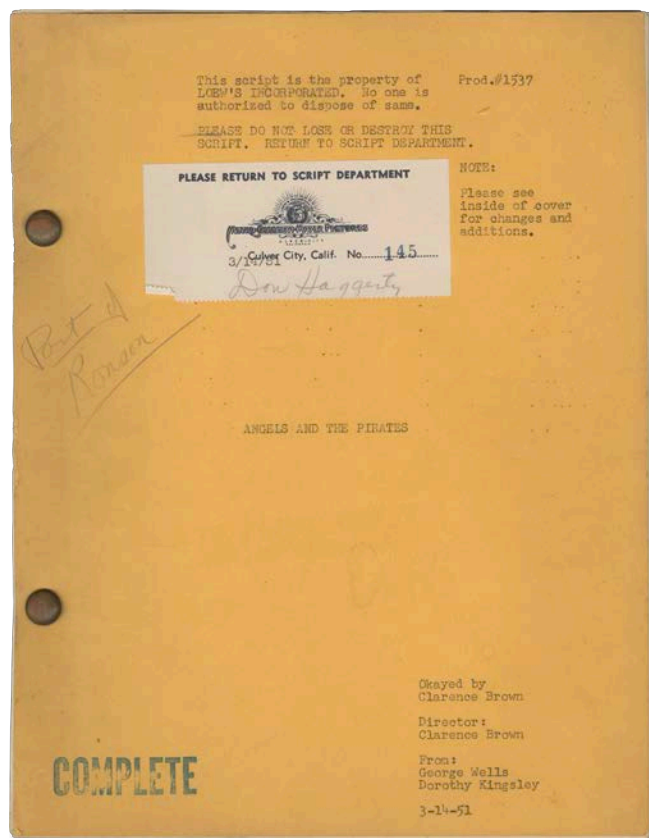
49

**JANET LEIGH, KEENAN WYNN (STARRING)**  
**CLARENCE BROWN (DIRECTOR)**  
**Angels in the Outfield**

Draft script for the 1951 film, dated March 14, 1951, and seen here under the working title *Angels and the Pirates*. Working copy belonging to actor Don Haggerty, with his name in manuscript pencil on the front wrapper, and his annotations on multiple pages in the script, marking dialogue.

The manager of a failing baseball team begins hearing the voice of an angel, who promises to help his team win games as long as he becomes a kinder person. Remade in 1994 by Disney, starring Joseph Gordon-Levitt and Danny Glover.

**\$950**





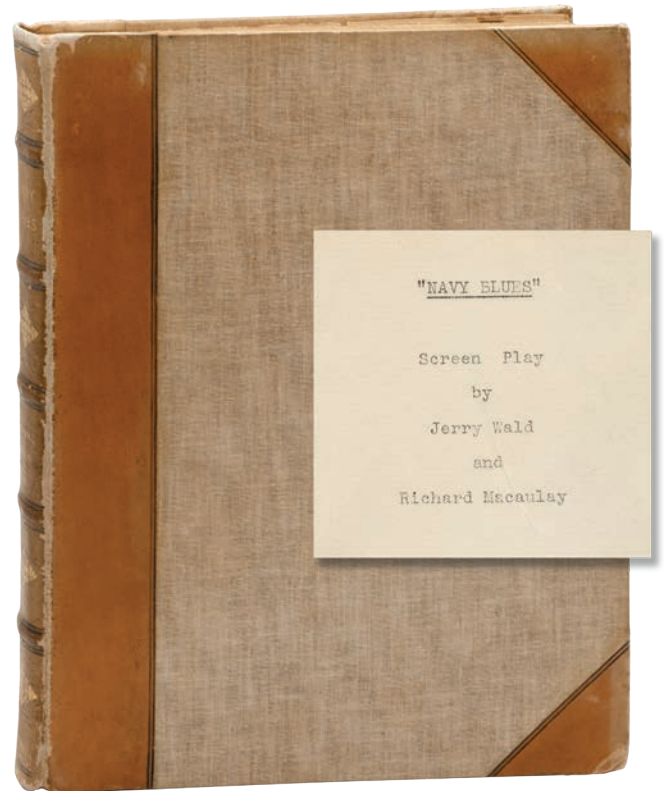
50

**ANN SHERIDAN, JACK OAKIE (STARRING)**  
**LLOYD BACON (DIRECTOR)**  
 Navy Blues

Draft script for the 1941 film, undated, circa 1941. Specially bound copy belonging to screenwriter and associate producer Jerry Wald, with his name in gilt on the spine. Eleven reference photographs from the film bound in variously among the script pages.

Two sailors borrow money to bet on their ship for the upcoming gunnery practice, knowing that the current gunnery champion has just transferred aboard their ship—but unaware his enlistment is ending before the contest.

\$1250



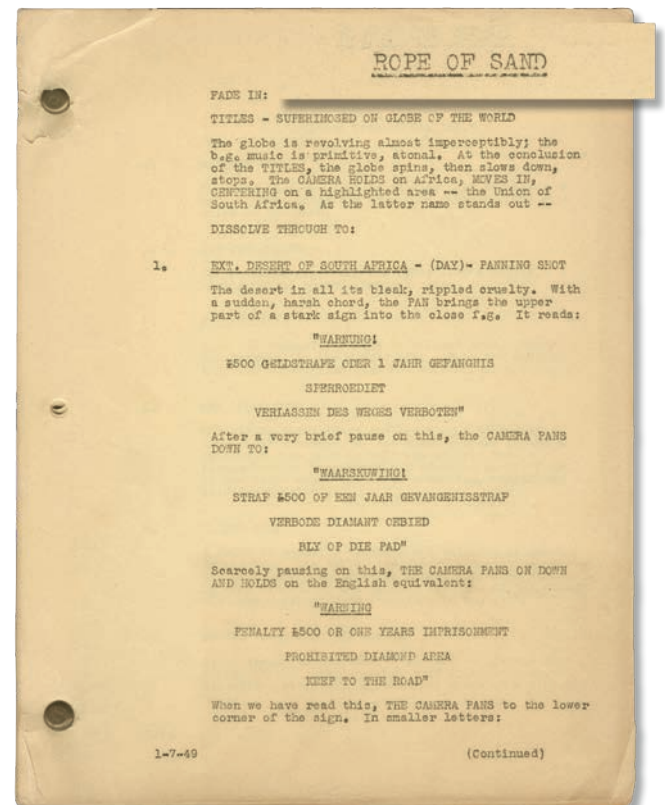
51

**WILLIAM DIETERLE (DIRECTOR)**  
**BURT LANCASTER, PETER LORRE (STARRING)**  
 Rope of Sand

Draft script for the 1949 film noir, undated, circa 1949.

A sadistic police inspector stationed in South Africa hopes to find a legendary lost diamond field, but the only person who knows the location of the rich lode is a roguish hunting guide who hopes to claim the treasure for himself.

\$950



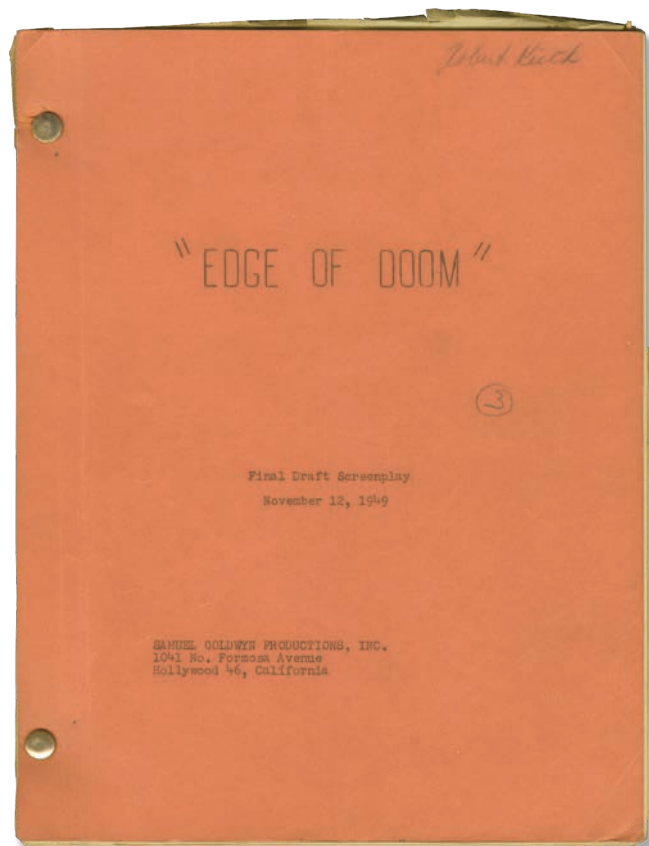
52

**DANA ANDREWS, FARLEY GRANGER**  
**(STARRING)**  
**MARK ROBSON (DIRECTOR)**  
**Edge of Doom**

Final Draft script for the 1950 film noir, dated November 12, 1949. Copy belonging to actor Robert Keith, with his name in manuscript pencil on the front wrapper, and his annotations in manuscript pencil on several pages, noting his name and a few line revisions.

Based on Leo Brady's 1949 novel. Producer Samuel Goldwyn found the film overly bleak after an initial screening, and writers Ben Hecht and Charles Brackett were called in to add a mawkish prologue, epilogue, and narration, with new scenes directed by an uncredited Charles Vidor. These changes did little to compromise the thematic darkness of the film, however, and the film happily remains one of the grimmest in the noir canon.

**\$950**



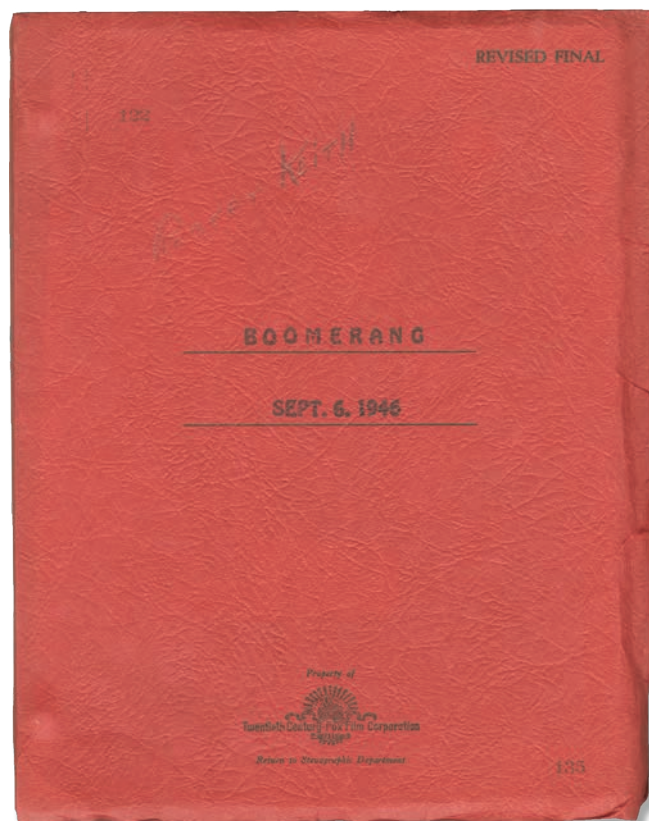
53

**ELIA KAZAN (DIRECTOR)**  
**DANA ANDREWS, JANE WYATT, LEE J. COBB**  
**(STARRING)**  
**Boomerang!**

Revised Final script for the 1947 film noir, dated September 6, 1946. Copy belonging to actor Robert Keith, with his name on the front wrapper, and his annotations in manuscript pencil on the front wrapper verso.

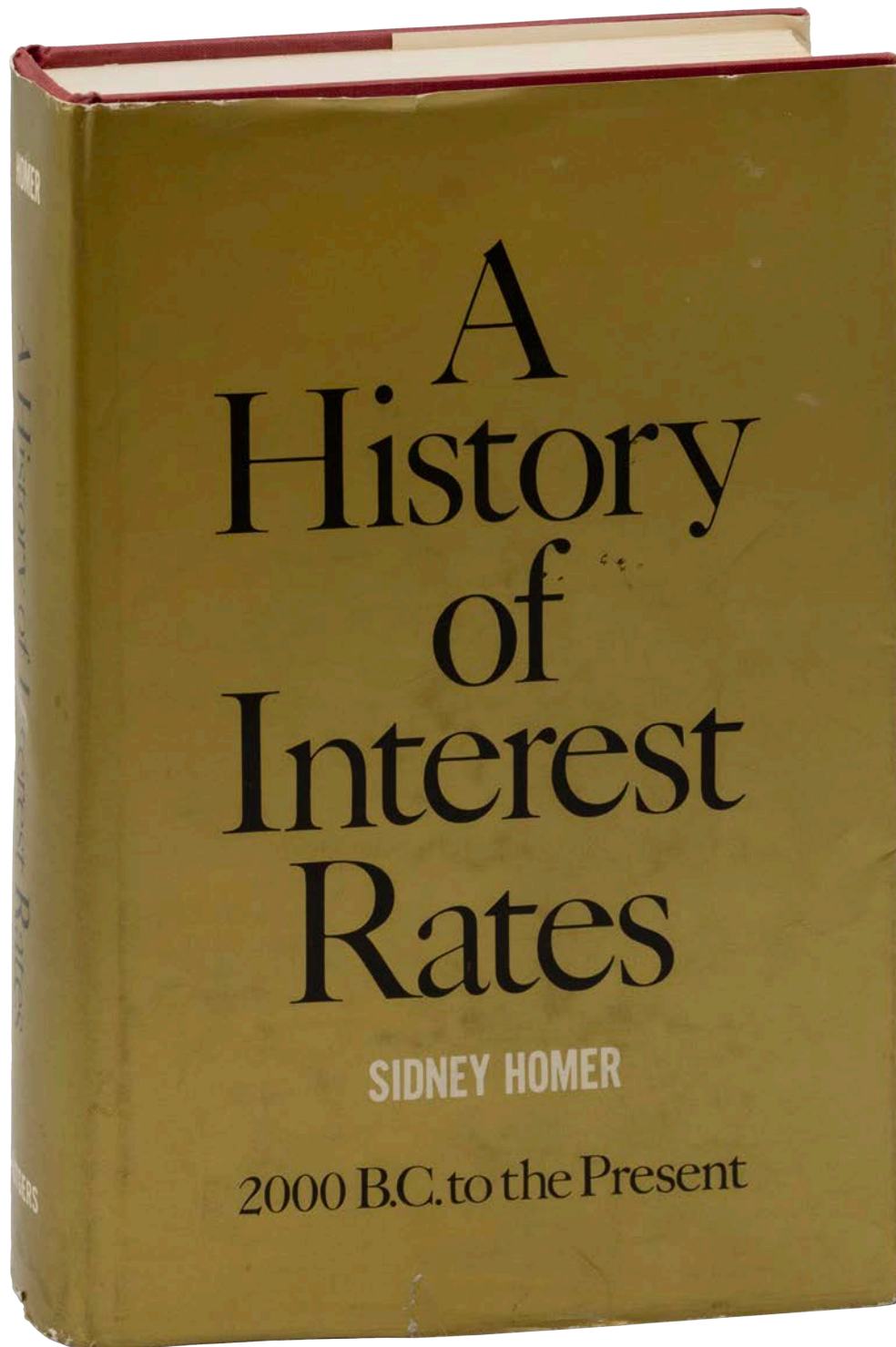
Based on a 1945 article by Fulton Oursler (writing as Anthony Abbot), in turn based on the 1924 case of a homeless man wrongly accused of murdering a beloved small-town priest.

**\$850**





# FIRST EDITIONS



54

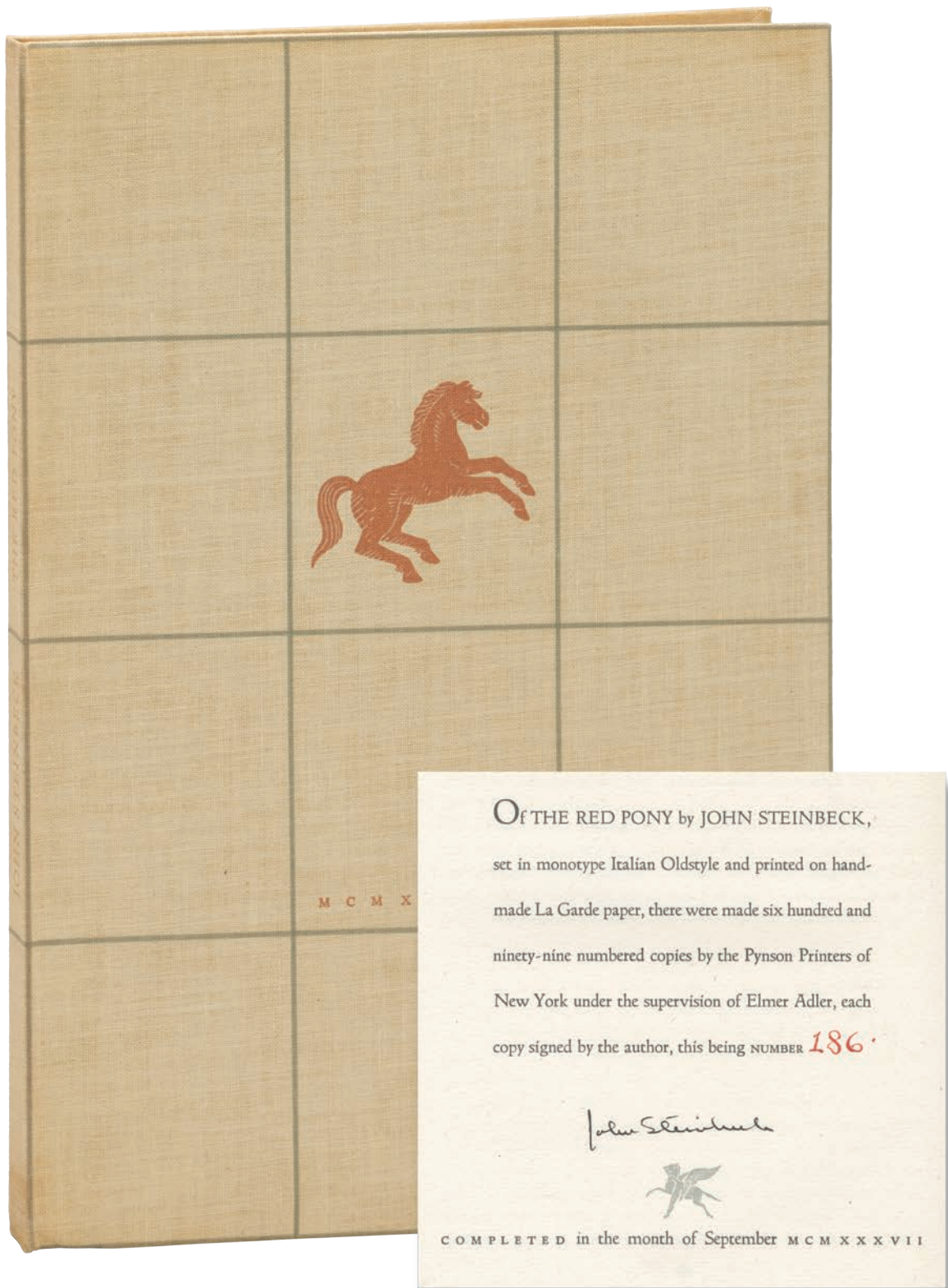
**SIDNEY HOMER**

**A History of Interest Rates: 2000 B.C. to the Present**

New Brunswick: Rutgers University Press, 1963. First Edition. A well-regarded study of economic patterns, analyzing interest rate trends and lending practices over four millennia.

About Near Fine in a bright, Very Good plus dust jacket. Old cello tape residue on the front endpaper. Jacket has faint glue residue on the crown, and a short closed tear at the bottom edge of the front panel.

**\$3500**



55

**JOHN STEINBECK**  
**The Red Pony**

New York: Covici-Friede, 1937. First Edition, one of 699 hand-numbered copies (this being No. 186) signed by the author.

Front board slightly warped, else Near Fine, lacking the glassine wrapper. Housed in a Very Good plus example of the publisher's slipcase.

**\$2250**





To  
 Warren Studdenant  
 with best wishes  
 Edgar Rice Burroughs

56

**EDGAR RICE BURROUGHS**

Land of Terror

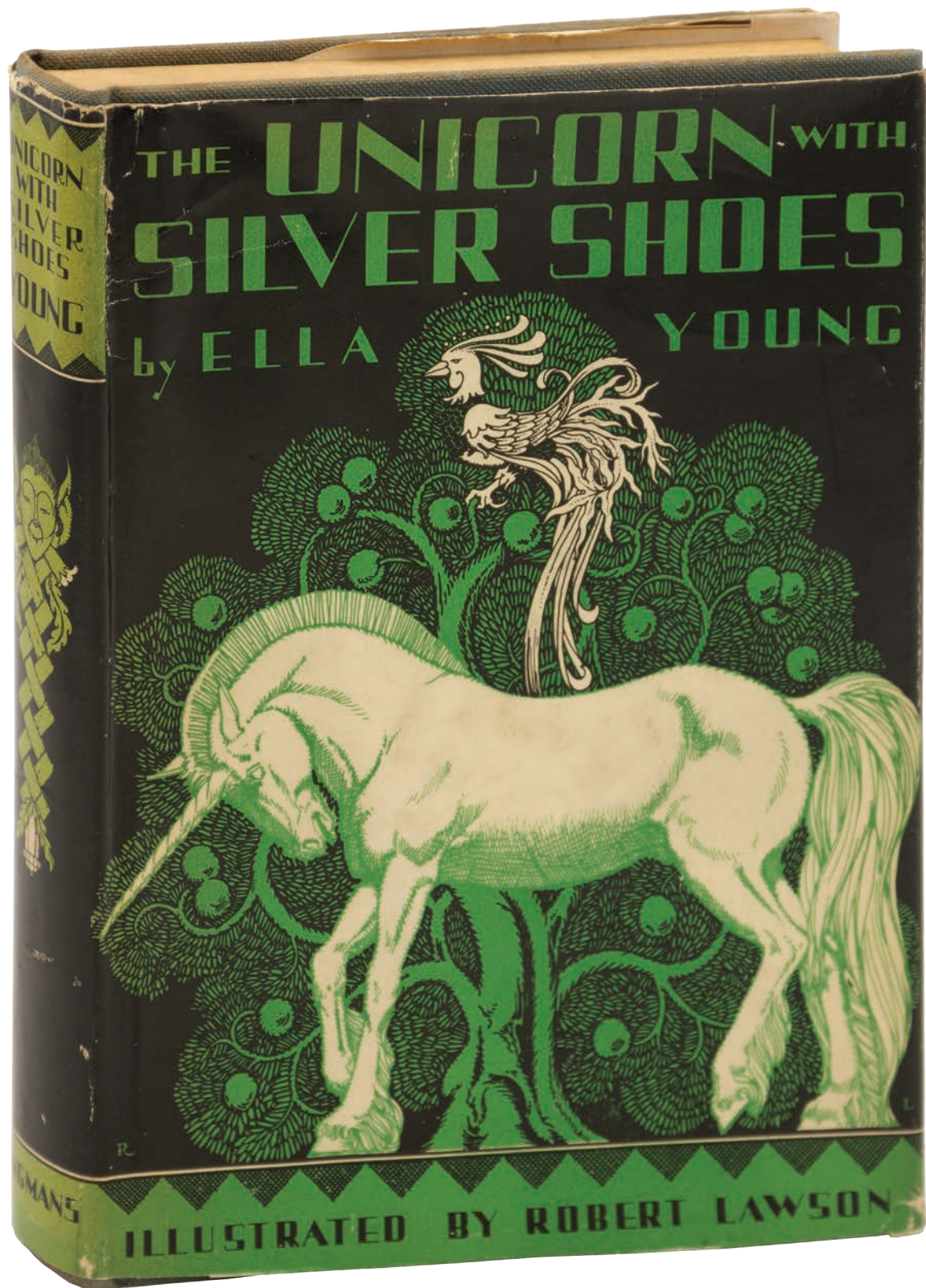
Tarzana: Edgar Rice Burroughs, 1944. First Edition. Inscribed by the author on the front endpaper: "To Warren Studdenant / with best wishes / Edgar Rice Burroughs."

The sixth and penultimate book in Burroughs' "hollow earth," or land of Pellucidar, series.

Near Fine in a Near Fine dust jacket.

\$2850





57

**ELLA YOUNG (AUTHOR)**

**ROBERT LAWSON (ILLUSTRATIONS)**

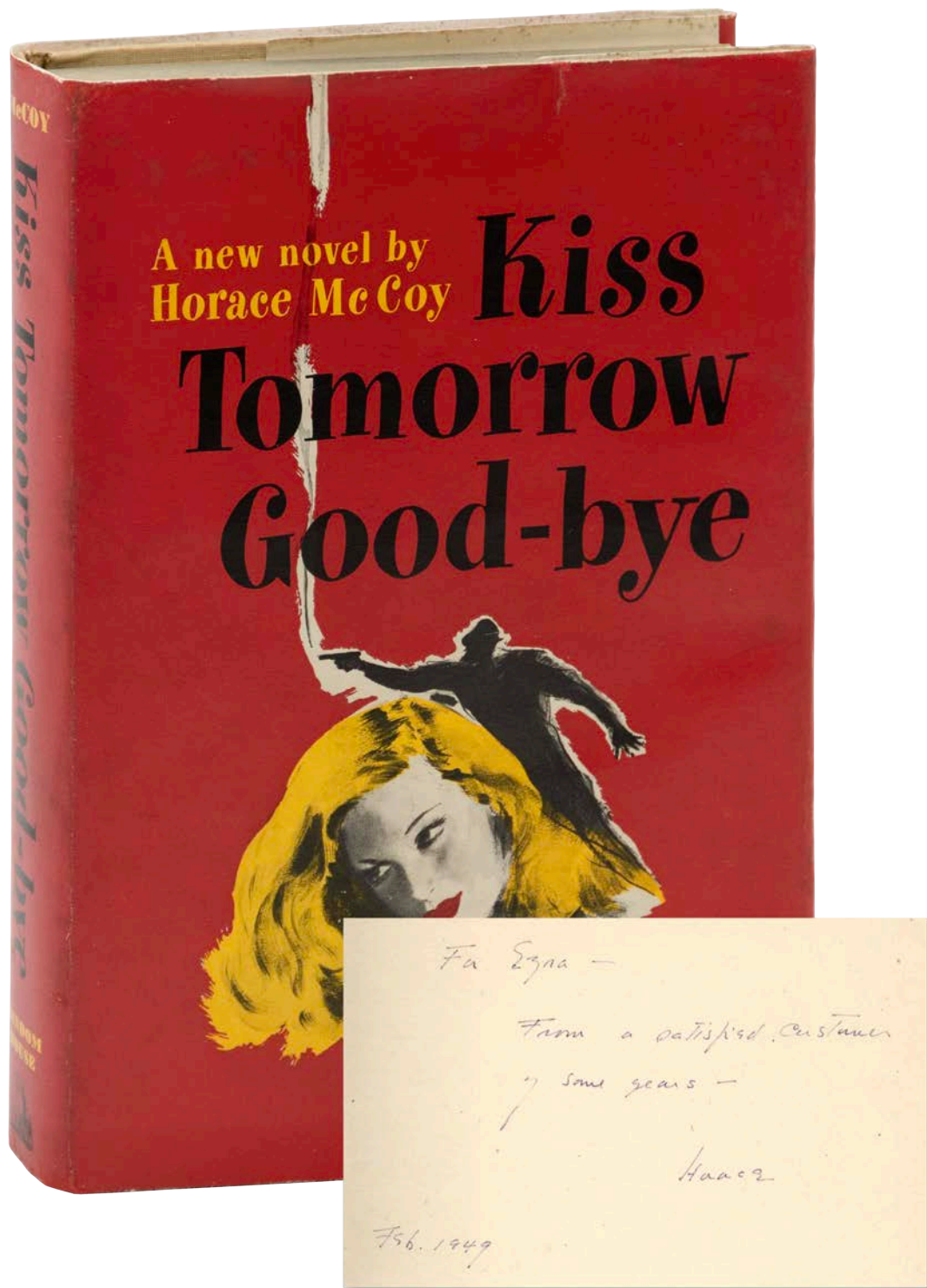
**The Unicorn with Silver Shoes**

New York: Longmans, Green, 1932. First Edition. A fairy tale set in Ireland, incorporating both Celtic and Irish mythology, illustrated by noted children's book illustrator Robert Lawson.

About Near Fine in a strong Very Good plus dust jacket.

**\$1750**





58

Horace McCoy's masterpiece

**HORACE MCCOY**

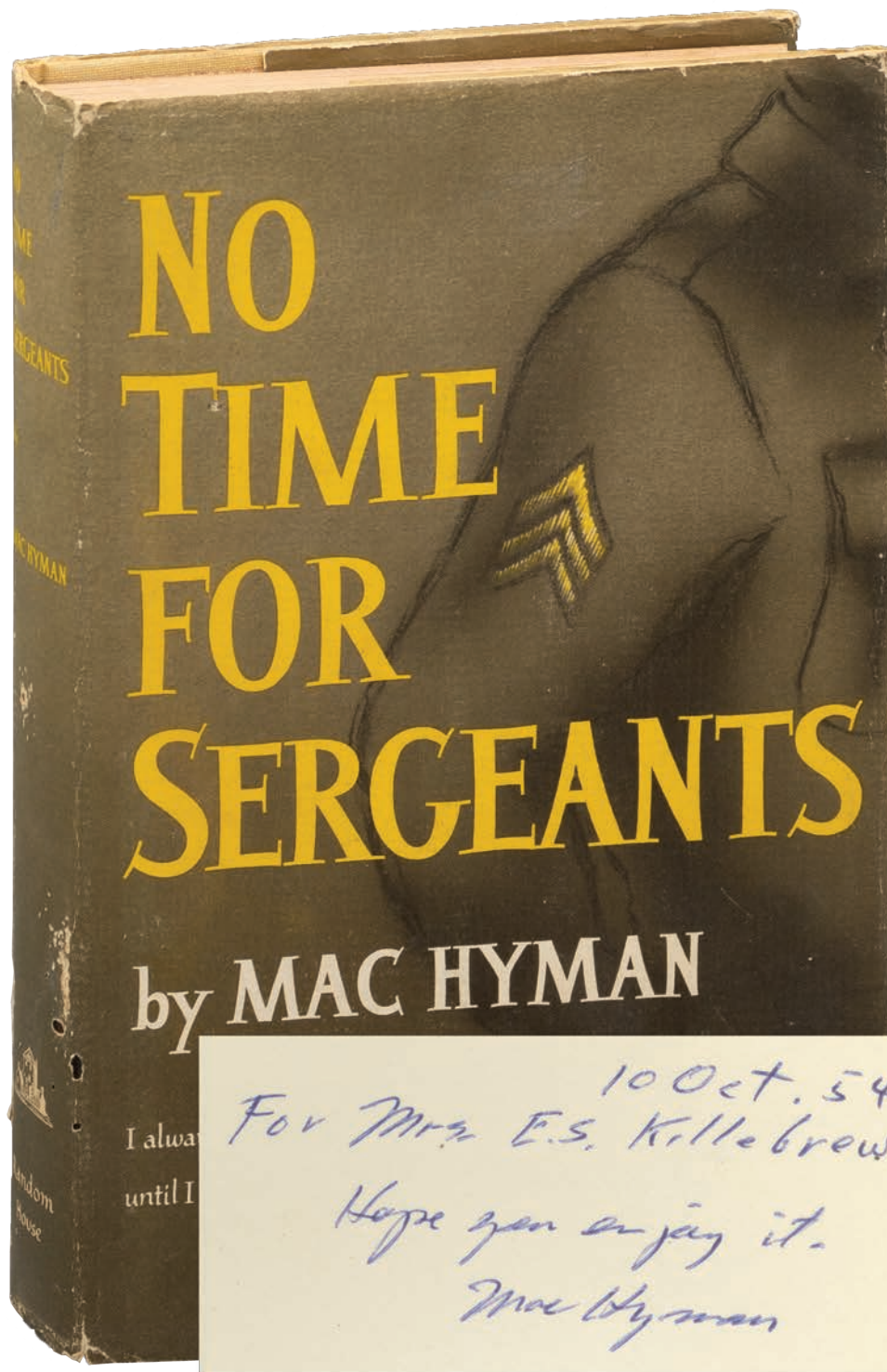
**Kiss Tomorrow Good-bye**

New York: Random House, 1948. First Edition.  
Inscribed on the front endpaper by the author in 1949:  
"For Ezra / From a satisfied customer of some years /  
Horace / Feb. 1949."

Basis for the 1950 film noir directed by Gordon  
Douglas, starring James Cagney. An superb example.

About Near Fine in an about Near Fine, price-clipped  
dust jacket. Housed in a custom red cloth clamshell  
box, with an olive spine label titled in gilt.

**\$2200**



59

**MAC HYMAN**  
**No Time for Sergeants**

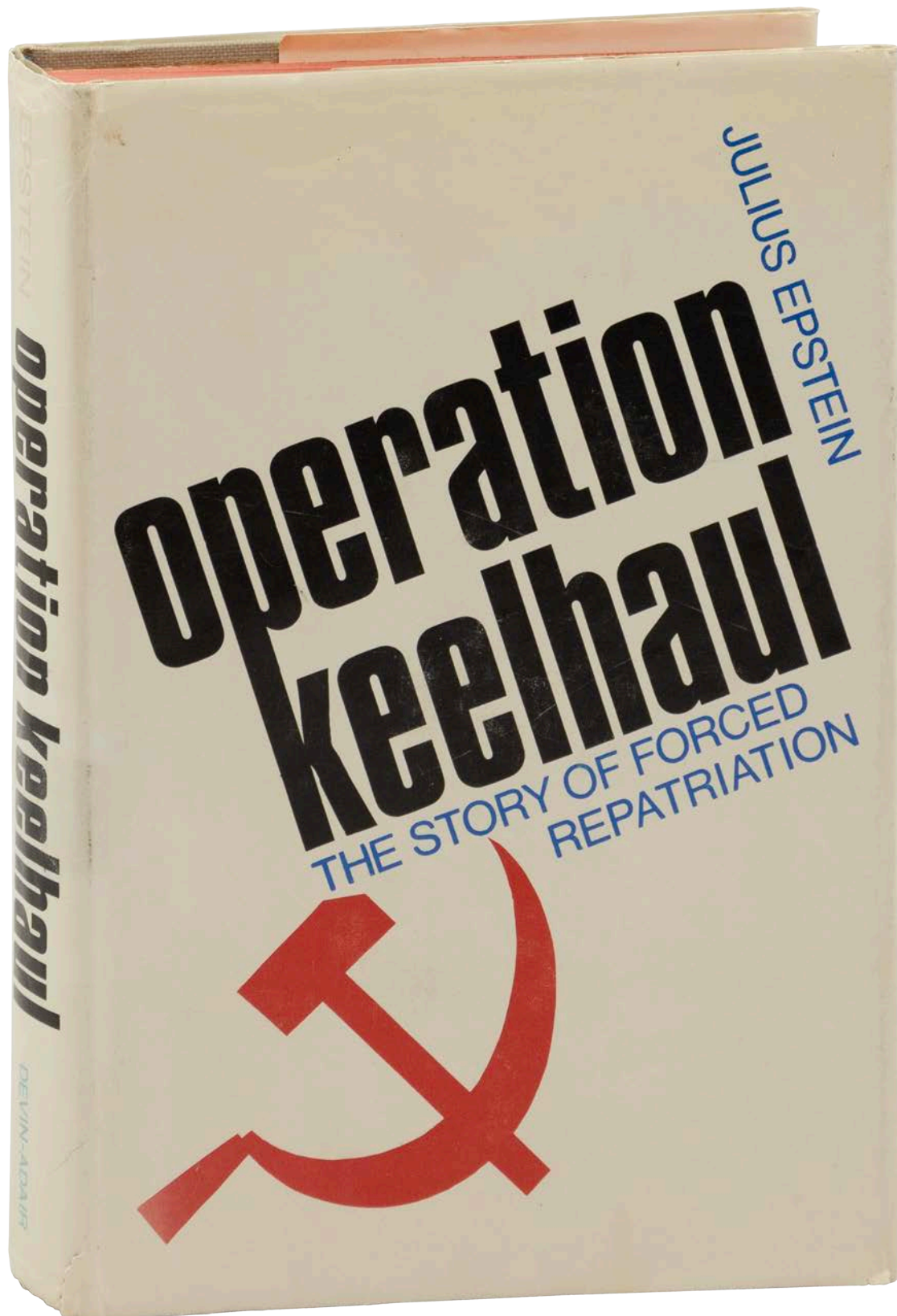
New York: Random House, 1954. First Edition.  
Inscribed by the author in the year of publication on the title page: "10 Oct. 54 / For Mrs. E.S. Killebrew / Hope you enjoy it. / Mac Hyman."

Basis for the 1958 film directed by Mervyn Leroy, starring Andy Griffith and Don Knotts.

About Near Fine in a bright, Very Good plus dust jacket. Brief silverfish damage on the jacket spine panel.

**\$1750**





60

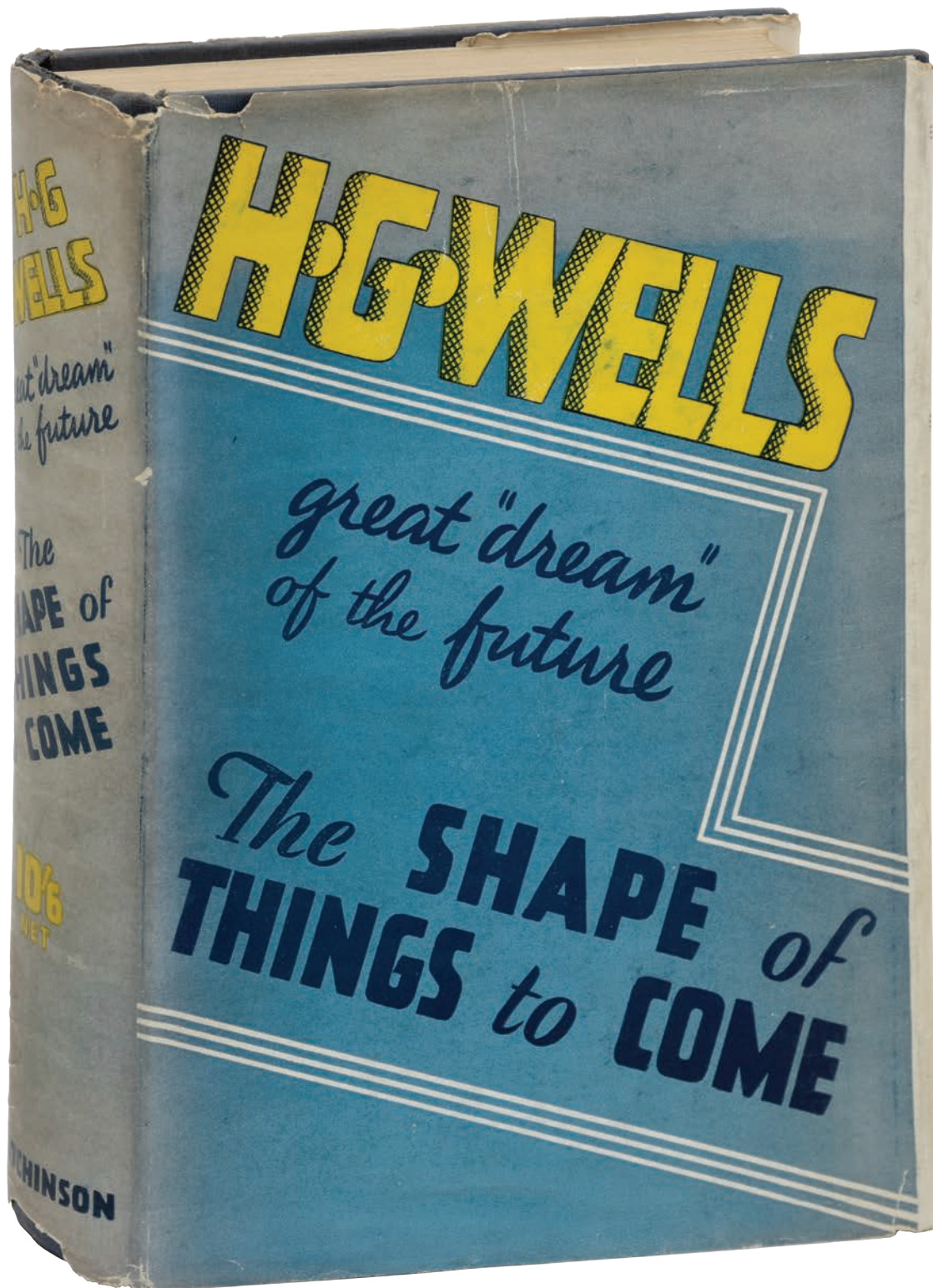
**JULIUS EPSTEIN**

**Operation Keelhaul: The Story of Forced Repatriation**

Old Greenwich, CT: Devin-Adair, 1973. First Edition.  
Details the refoulement committed against Soviet  
prisoners of war and citizens by American and British  
forces in the years following World War II.

Very Good plus in a Very Good plus dust jacket. Author  
name lightly faded on the jacket spine panel.

**\$1500**



61

**H.G. WELLS**

**The Shape of Things to Come**

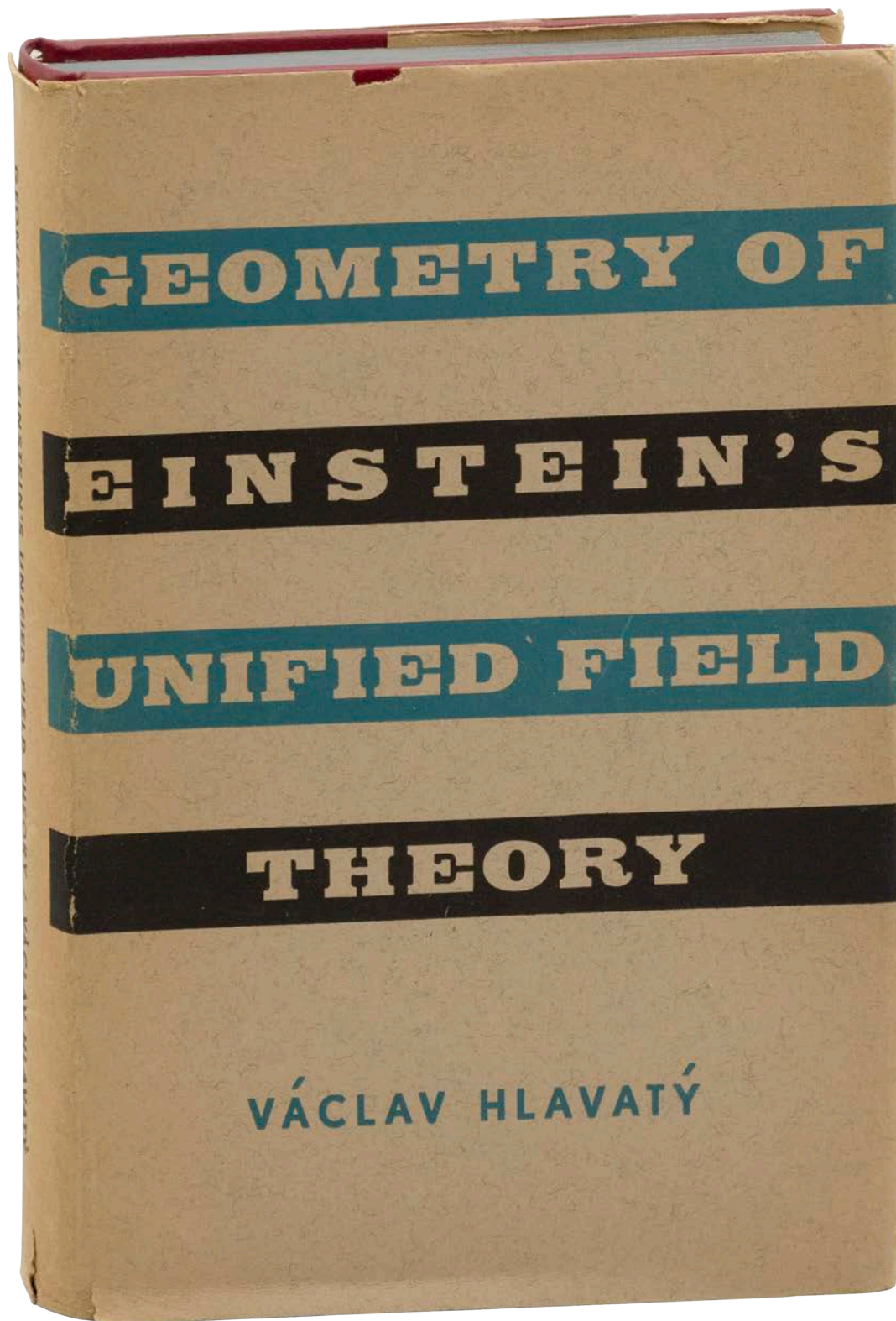
London: Hutchinson, 1933. First Edition.

One of British writer H.G. Wells' most influential works, about a dystopian Europe that has been overtaken by plague and war. Basis for the 1936 film *Things to Come*, directed by William Cameron Menzies and starring Raymond Massey and Edward Chapman.

Very Good plus in a Very Good or better dust jacket. Slightest spine lean. Jacket is moderately rubbed overall, lightly faded on the spine and front panel, with a few chips at the corners (titling unaffected).

**\$1250**





62

**VÁCLAV HLAVATÝ**

**Geometry of Einstein's Unified Field Theory**

Groningen: P. Noordhoff, 1957. First Edition. Translated into English from the German text by H. Levy.

Author and Indiana University professor Václav Hlavatý famously solved Einstein's Unified Field Theory equations in 1953.

Near Fine in a Very Good plus dust jacket.

**\$1500**

63

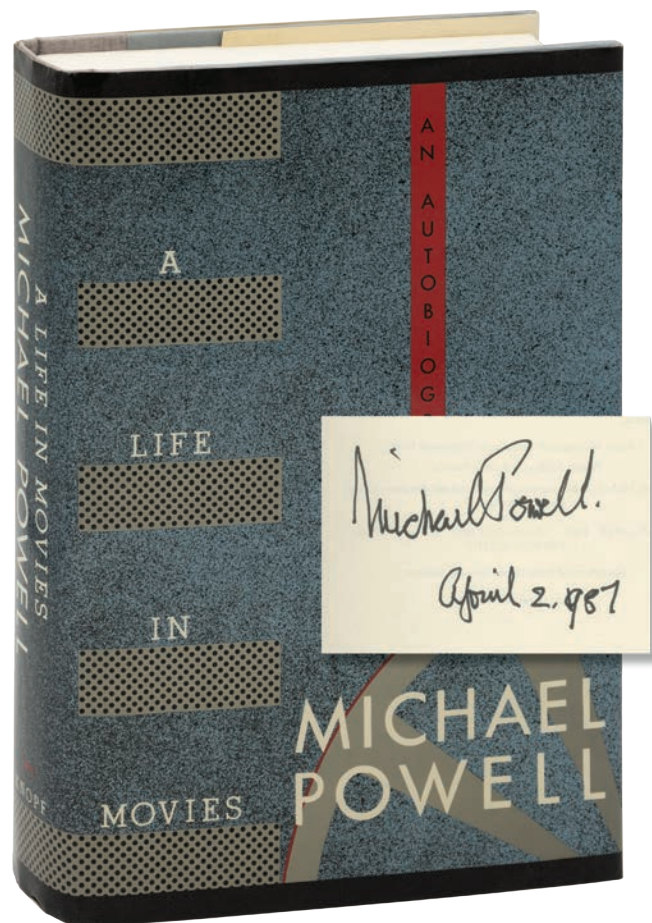
**MICHAEL POWELL****A Life in Movies: An Autobiography**

New York: Alfred A. Knopf, 1987. First American Edition. Signed in the year of publication by the author on the title page.

Michael Powell directed many of the twentieth century's most enduring British film classics, including *The Red Shoes*, *Peeping Tom*, *The Life and Death of Colonel Blimp*, *Black Narcissus*, and *I Know Where I'm Going*.

Fine and unread in a Fine dust jacket. A scarce signature.

**\$1250**



64

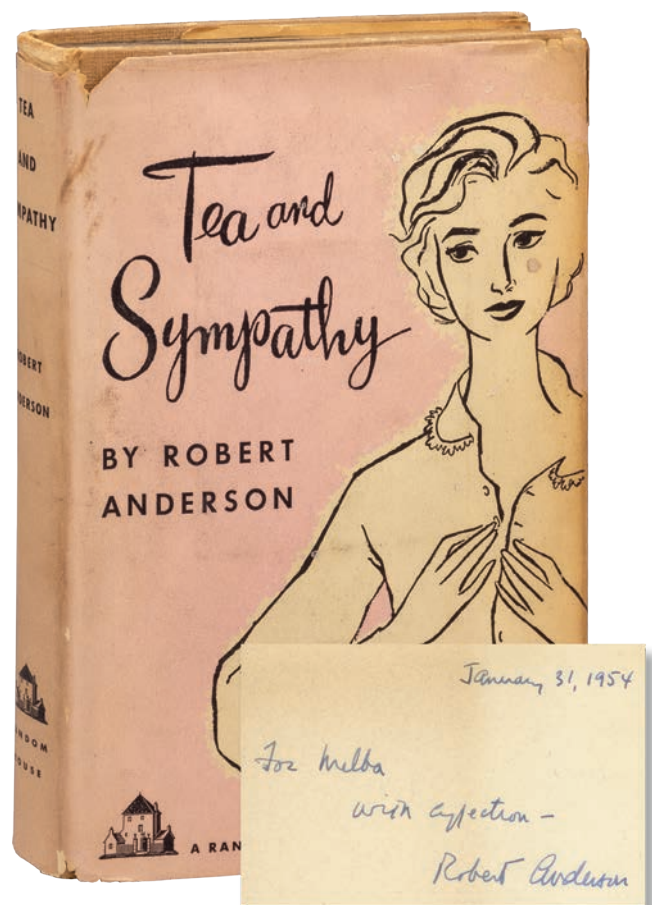
**ROBERT ANDERSON****Tea and Sympathy**

New York: Random House, 1953. First Edition. Inscribed by the author on the front endpaper: "January 31, 1954 / For Melba / with affection / Robert Anderson." Laid in is a photograph showing four people sitting at a table, the youngest presumably being Anderson, with an annotation on the verso (not in Anderson's hand), reading "Labor Day / 9/13/38."

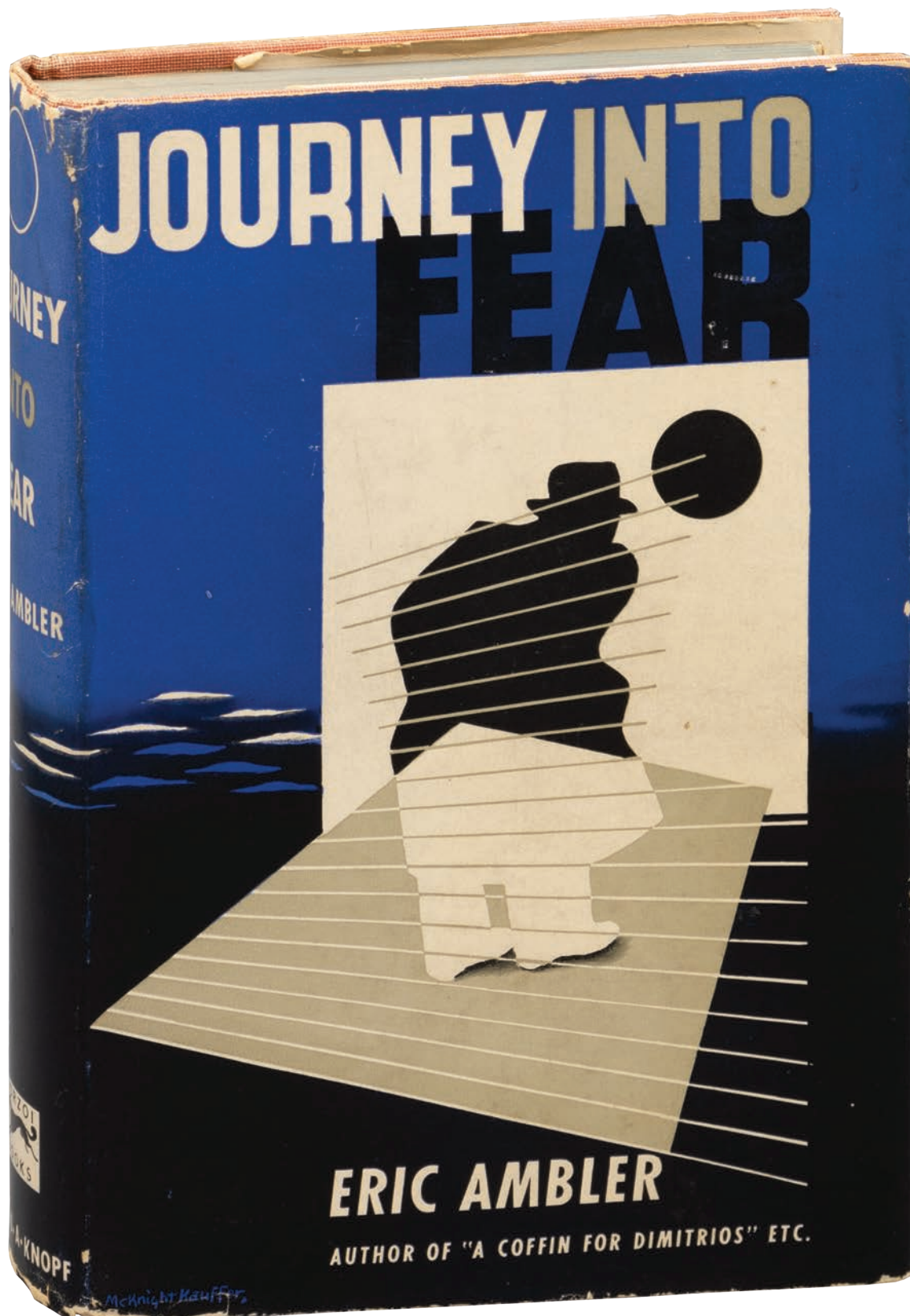
Basis for the 1956 film directed by Vincente Minnelli, starring Deborah Kerr and John Kerr.

Near Fine in an about Very Good dust jacket.

**\$850**







65

**ERIC AMBLER**  
Journey into Fear

New York: Alfred A. Knopf, 1940. First Edition. A key Ambler title, basis for the 1942 film noir directed by Orson Welles and starring Welles, Joseph Cotten, Dolores del Rio, and Agnes Moorehead.

Near Fine in a Near Fine dust jacket.

**\$1250**

66

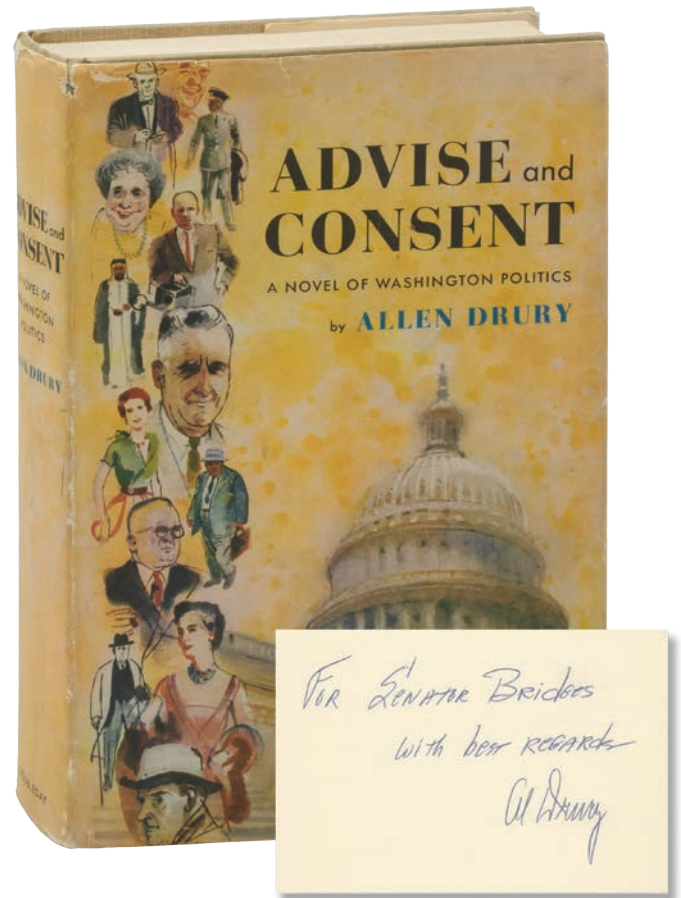
**ALLEN DRURY****Advise and Consent**

First Edition. Association Copy, inscribed by the author to a Senator Bridges—presumably US Senator Henry Styles Bridges, United States Senator from New Hampshire from 1937-1961, directly involved in the historical incidents fictionalized in the book—on the front endpaper: "For Senator Bridges / with best regards / Al Drury."

Basis for the 1962 Otto Preminger film starring Henry Fonda, Charles Laughton, Peter Lawford, and Gene Tierney.

Very Good plus in a Very Good plus dust jacket. Slight lean. Jacket moderately rubbed on the rear panel, with a four-inch diagonal closed tear on the rear flap.

**\$975**



67

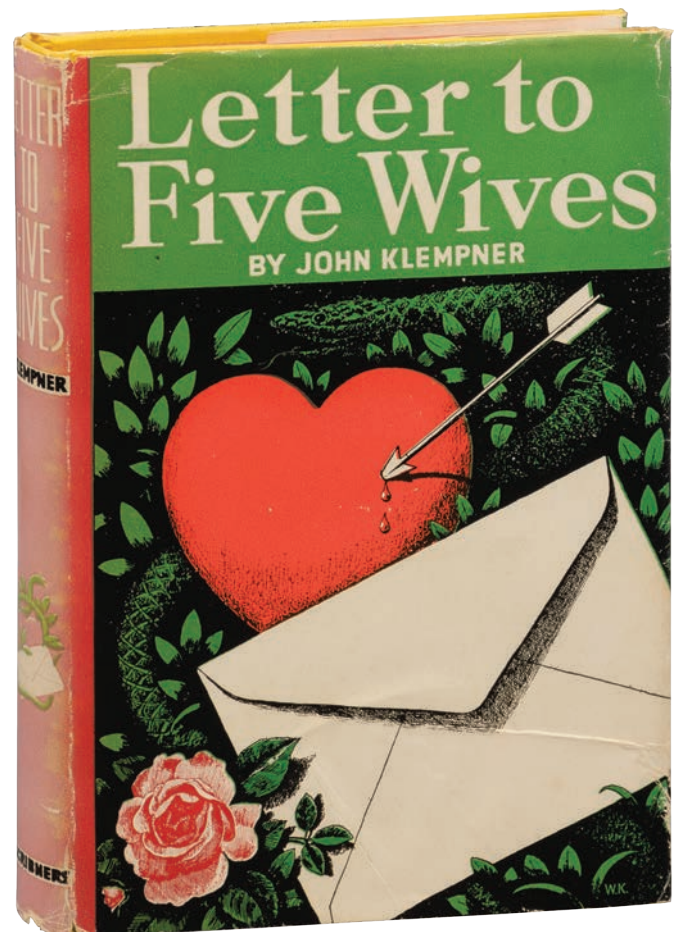
**JOHN KLEMPNER****Letter to Five Wives**

New York: Charles Scribner's Sons, 1946. First Edition.

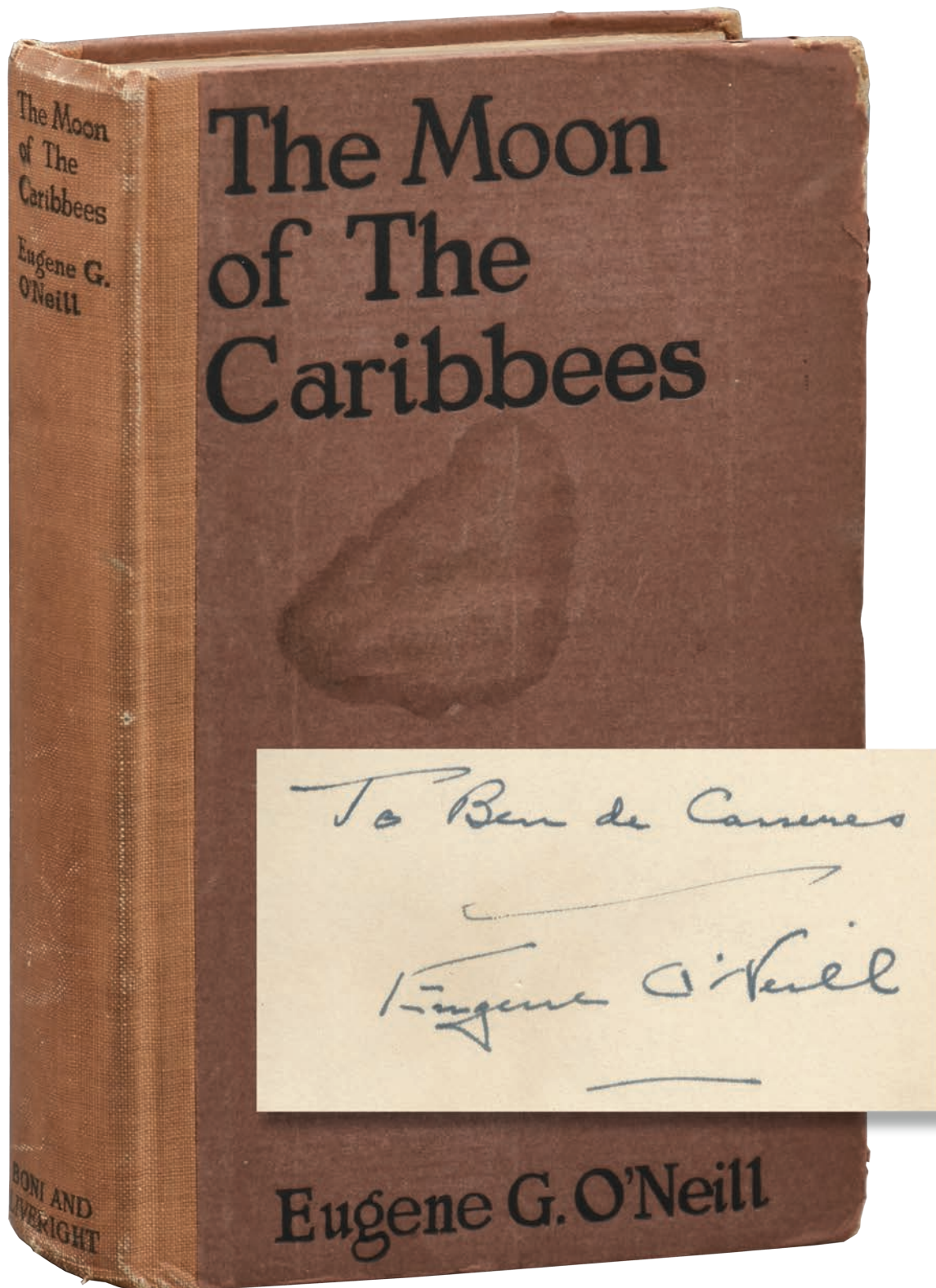
Basis for the classic 1949 film *Letter to Three Wives*, directed and written for the screen by Joseph L. Mankiewicz and starring Jeanne Crain, Linda Darnell, Ann Sothern, and Kirk Douglas.

About Near Fine in a Very Good plus, price-clipped dust jacket.

**\$850**







68

**EUGENE O'NEILL**

**The Moon of the Caribbees**

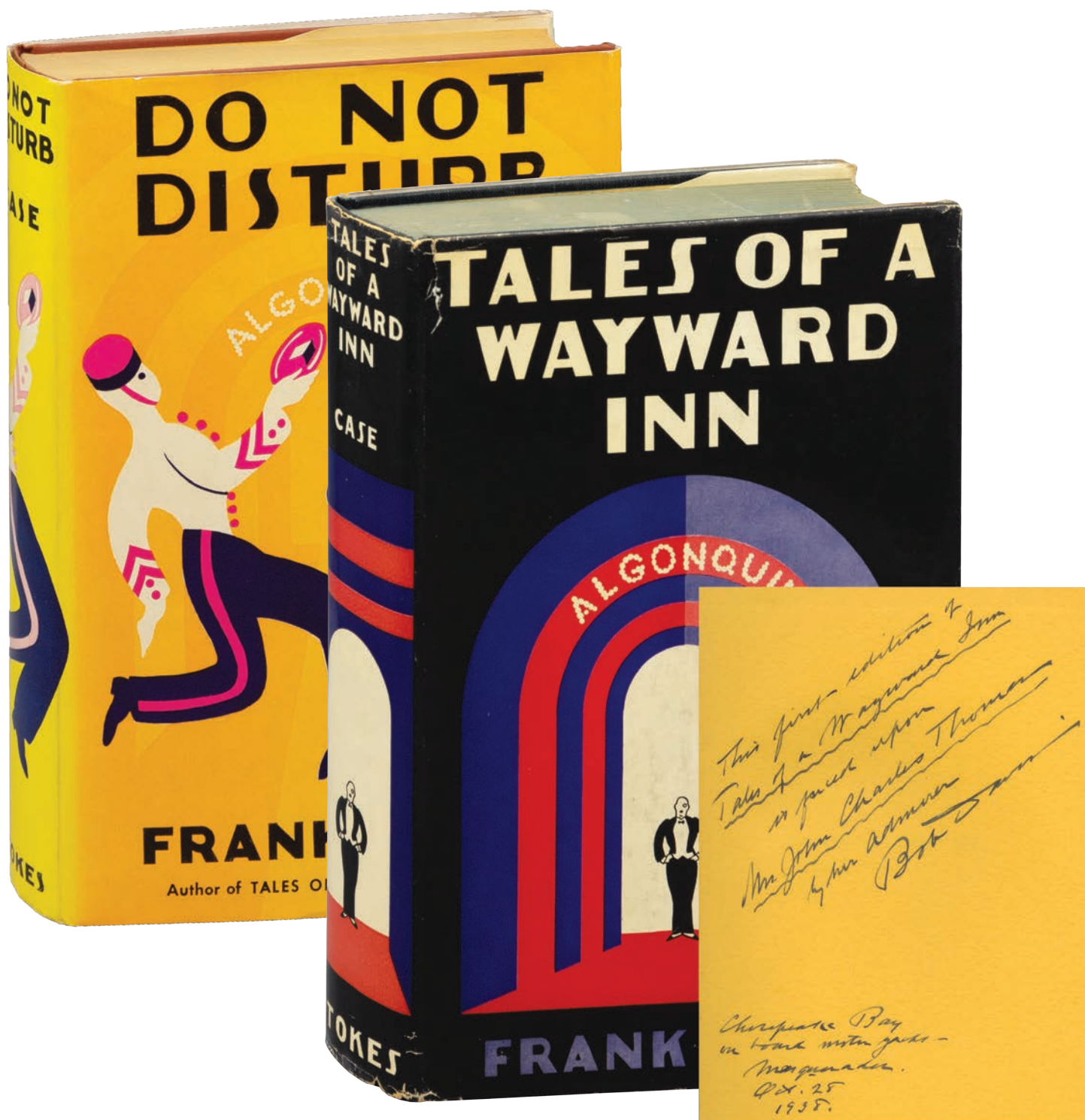
New York: Boni and Liveright, 1921. First Edition. Inscribed on the front endpaper by the author to journalist, essayist, and poet Ben De Casseres.

In addition to writing for a variety of newspapers, De Casseres enjoyed correspondences with a number of

prominent contemporary literary figures, including H.L. Mencken, Edgar Lee Masters, and, of course, O'Neill.

Very Good, lacking the scarce dust jacket.

**\$1250**



69

## FRANK CASE

### Tales of a Wayward Inn and Do Not Disturb

New York: Frederick A. Stokes, 1938, 1940. First Editions. Two classic books of essays on New York nightlife, published in 1938 and 1940, respectively. *Tales of a Wayward Inn* is inscribed by the book's dedicatee, Robert Davis, on the front endpaper. The second volume is unsigned.

Additionally laid into *Tales of a Wayward Inn* is a Typed Letter Signed from Davis, dated November 2, 1938,

cautioning its recipient against sharing the book before its release on November 17.

*Tales of a Wayward Inn*: Near Fine in a strong Very Good plus dust jacket.

*Do Not Disturb*: Near Fine in an about Near Fine dust jacket.

**\$925**



70

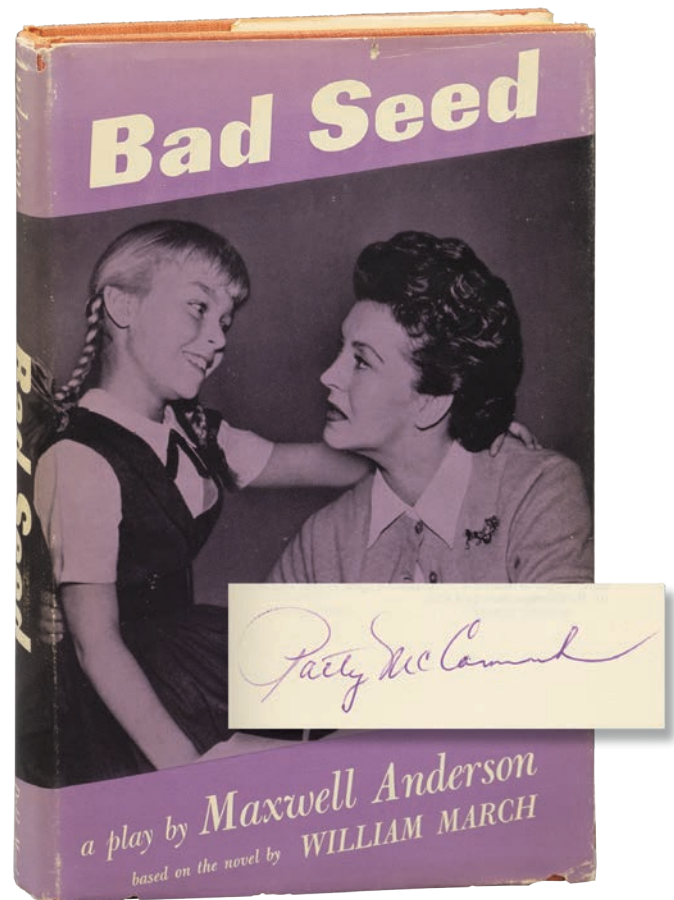
**MAXWELL ANDERSON****Bad Seed**

New York: Dodd, Mead, 1955. First Edition of the play. Signed on the title page by actress Patty McCormack, who played Rhoda, the titular "bad seed," both on Broadway and in the 1956 film directed by Mervyn LeRoy.

Based on the 1954 novel by William March. McCormack was nominated for an Academy Award for Best Supporting Actress for her performance.

About Fine in a Very Good plus dust jacket.

\$925



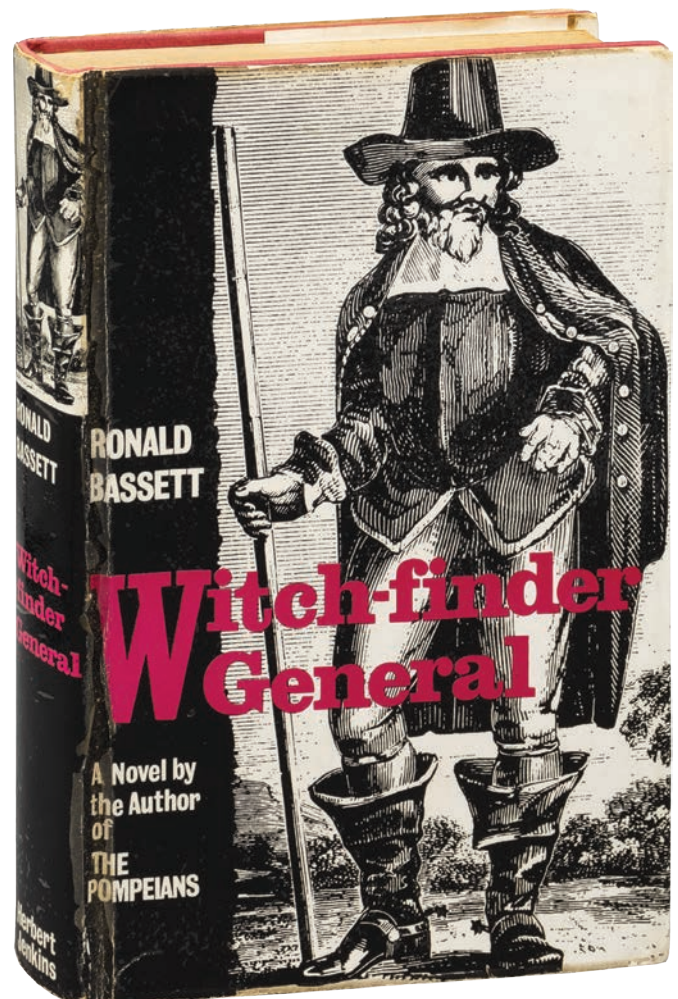
71

**RONALD BASSETT****Witch-finder General**

London: Herbert Jenkins, 1966. First UK Edition, preceding all others. Basis for the 1968 horror film, starring Vincent Price in one of his most brilliant—and unsettling—roles.

Small contemporary owner name on the front endpaper, else Near Fine in an about Near Fine, price-clipped dust jacket.

\$850



# PERSONS OF INTEREST



72

## JERRY YULSMAN

Four oversize photographs of Jack Kerouac outside the Kettle of Fish bar in New York, 1957

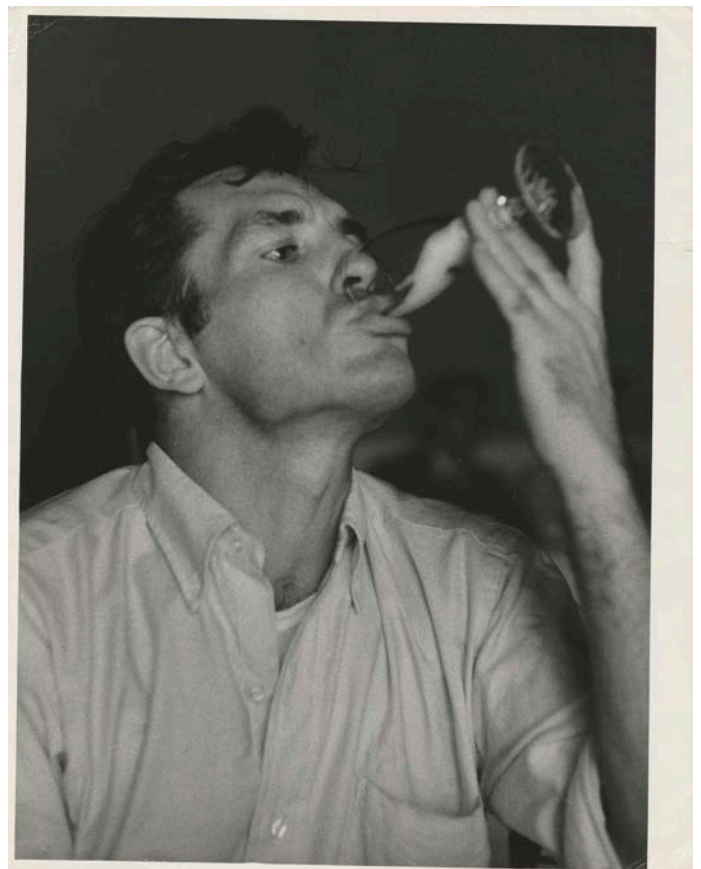
Four vintage oversize satin finish photographs of writer Jack Kerouac at the Kettle of Fish bar in New York City in the autumn of 1957, including one of Kerouac with his then-lover, writer Joyce Johnson. Globe Photos stamp crediting freelance photographer Jerry Yulsman on the versos.

From the archive of the PIX Agency, an American 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.

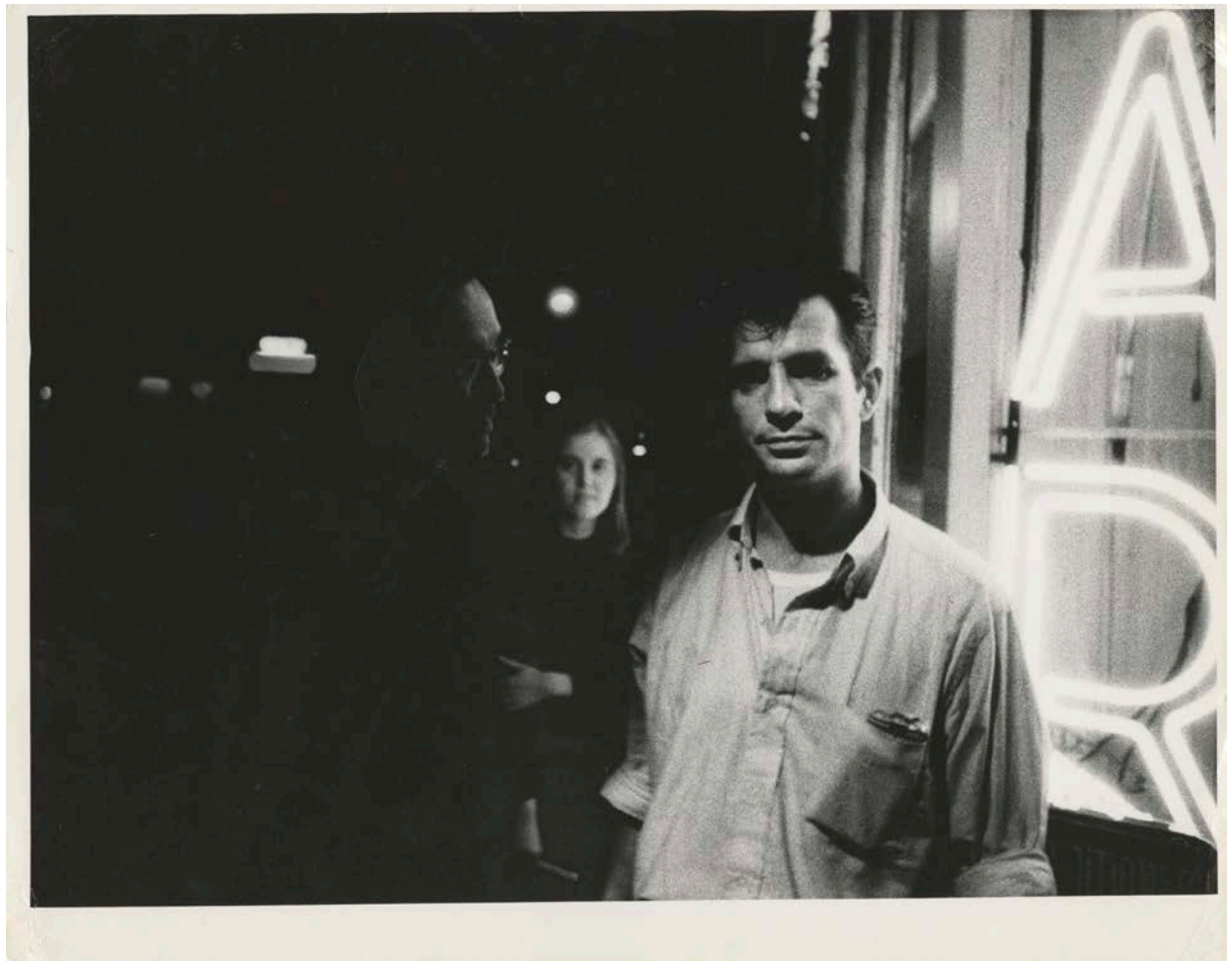
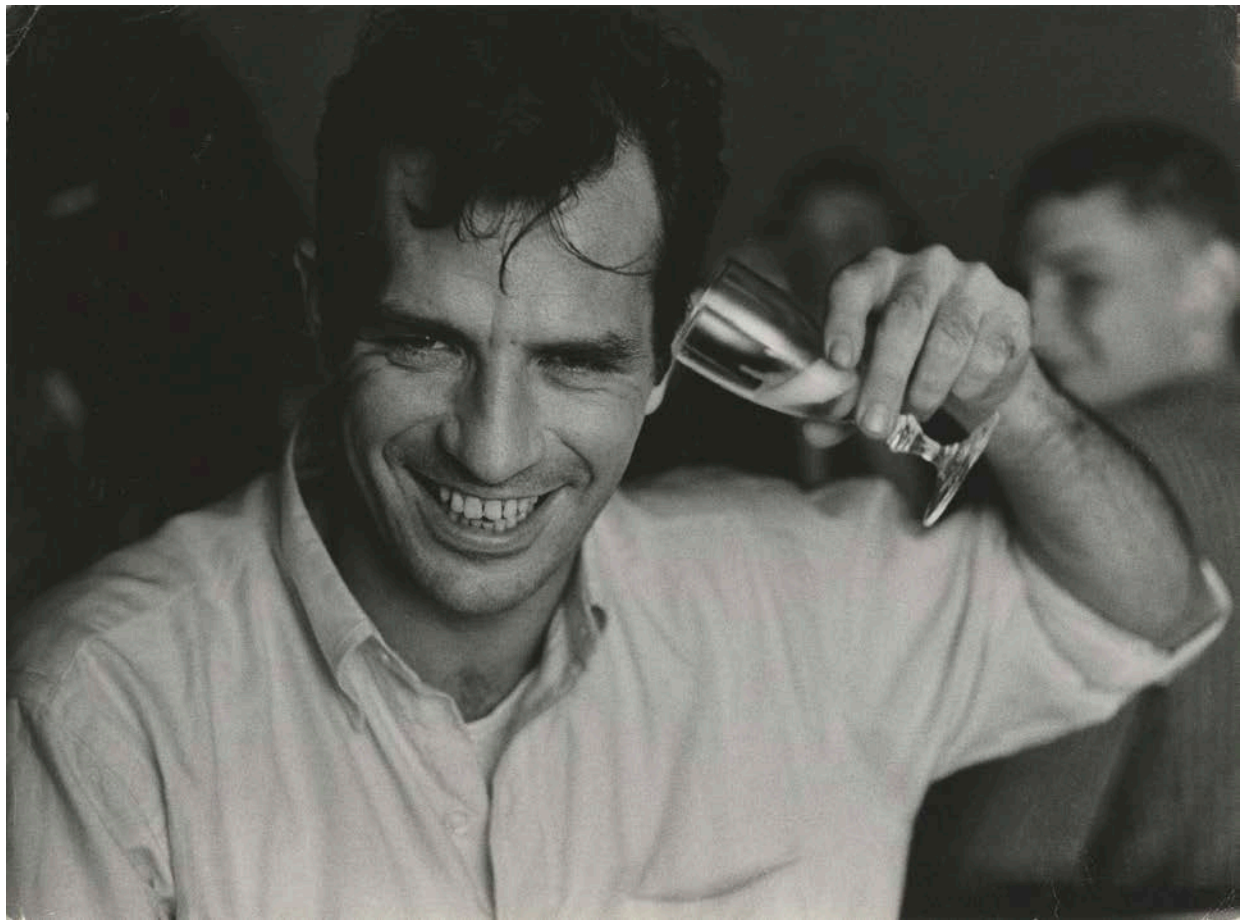
A photograph taken by Yulsman on the same evening was used for the cover of Joyce Johnson's 1983 memoir *Minor Characters*.

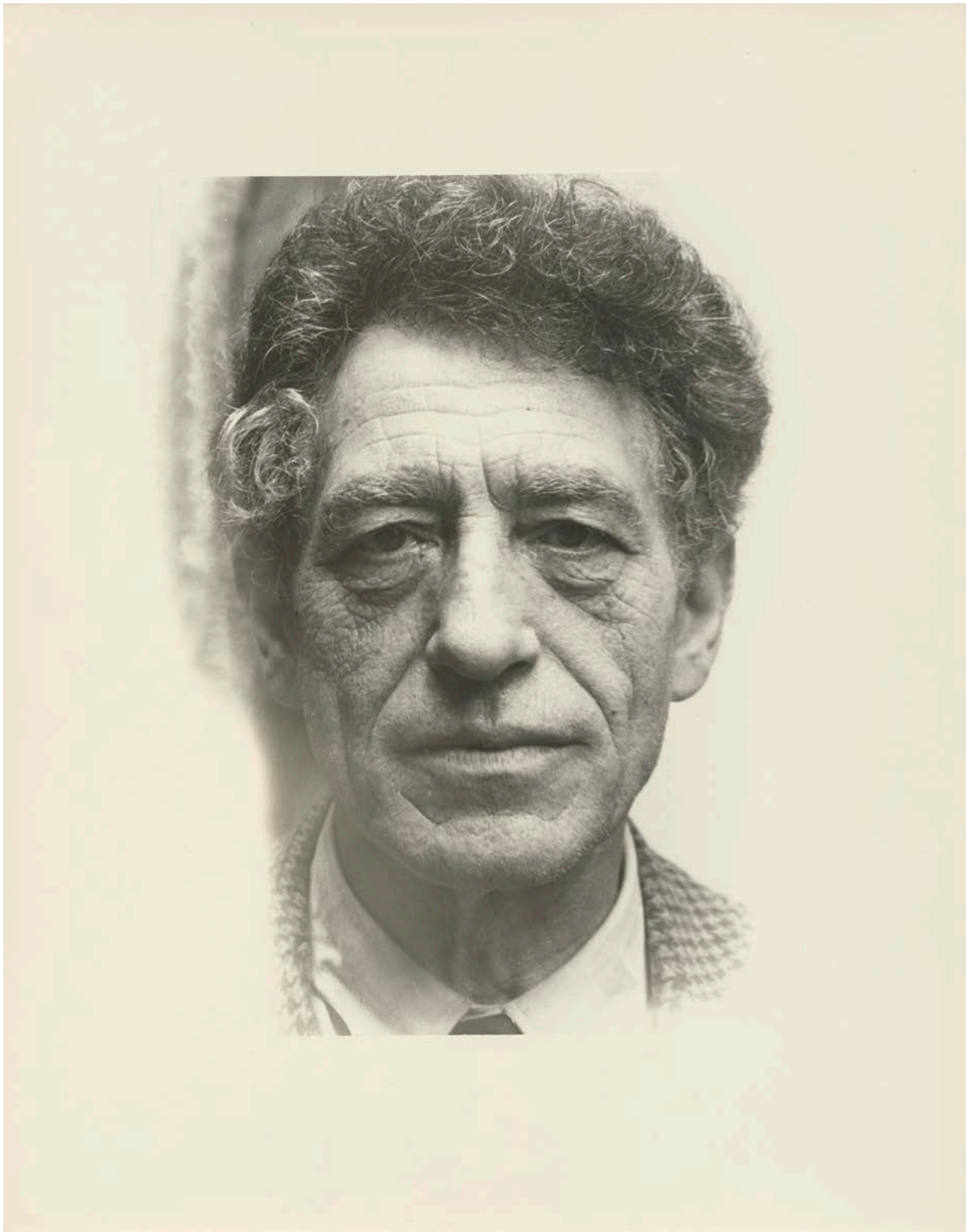
Two photos 11 x 14 inches, two photos approximately 13 x 9.5 inches. Each archivally corner-mounted on a 18 x 14 inch 8-ply white mat. About Near Fine.

\$6500









73

**HERBERT MATTER**

Original oversize portrait photograph of Alberto Giacometti, circa 1965

Vintage oversize portrait photograph of sculptor Alberto Giacometti, circa 1965. Annotations in manuscript pencil on the verso regarding provenance: "Purchased from Mercedes Matter / vintage print."

Photographed by Swiss-American photographer Herbert Matter, a lifelong friend of Giacometti.

From the archive of the PIX Agency.

11 x 14 inches, on AGFA stock, archivally matted in a 14 x 18 inch 8-ply white mat. About Fine.

**\$2500**





74

## SANFORD ROTH

### Two photographs relating to James Dean and his death, 1955

Two vintage borderless satin finish photographs, one showing actor James Dean leaning on an ottoman in 1955, the other showing Dean's mangled Porsche 550 Spyder after the road accident that claimed his life months later, on September 30, 1955. Both photographs with the stamp of photographer Sanford Roth on the versos, along with annotations in manuscript ink and pencil relating to publication.

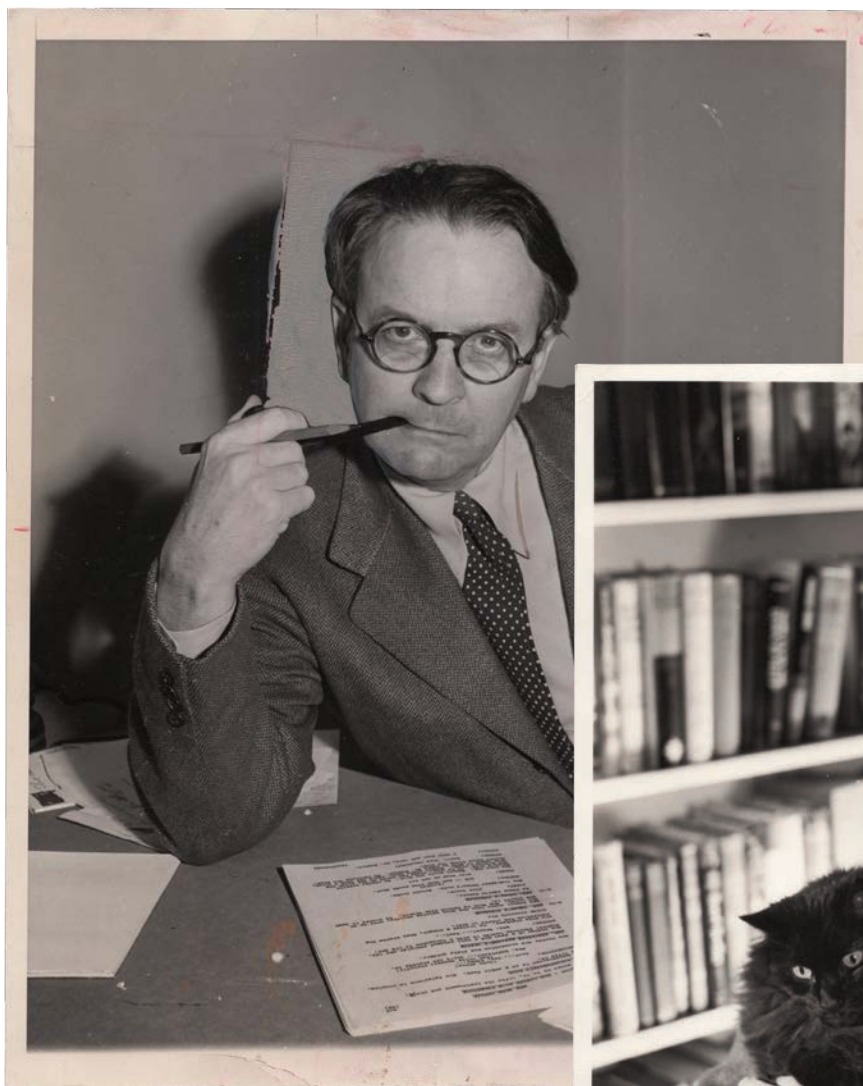
Brooklyn-born photojournalist Sanford Roth was best known for his portrait photography, capturing now-iconic, intimate images of artists and actors throughout his decades-long career, including Marc Chagall, Joan Crawford, Albert Einstein, Henri Matisse, and Elizabeth Taylor, among many others.

Roth met James Dean in 1955, on the set of the 1956 film *Giant*, and the two remained close friends for several years, until Dean's untimely death in 1955.

From the archive of the PIX Agency.

One photograph 9.75 x 7.75 inches, the other 6.25 x 9.25 inches. Near Fine. Photographs archivally mounted together in an 8-ply white mat measuring 16 x 20 inches.

**\$2250**



75

**JON ENGSTEAD**

Two photographs of Raymond Chandler

Two vintage portrait photographs of writer Raymond Chandler smoking a pipe, circa 1944, including one double weight and one single weight. Double weight photograph with the stamp of photographer Jon Engstead on the verso, and single-weight photograph with a Wide World Photo stamp on the same.

In 1943, Chandler signed a contract with Paramount Pictures, where he was asked to adapt James Cain's 1943 novel *Double Indemnity*. The resultant screenplay, filmed by Billy Wilder in 1944, would go on to win an

Academy Award in 1945. Chandler would write six more screenplays for Paramount, although two were unproduced. Chandler's only original screenplay, *The Blue Dahlia* (1946), today considered a cornerstone film noir, was nominated for an Academy Award.

One photograph 7.25 x 9 inches, the other 8 x 10 inches. About Near Fine. Smaller photograph with touch-ups on the recto, to the left of Chandler's head.

**\$1250**





76

**PAUL JOYCE**

Original oversize photograph of Samuel Beckett, 1979

Vintage satin finish oversize photograph of acclaimed writer, director, poet, and translator Samuel Beckett in 1979. Signed and captioned on the verso by photographer Paul Joyce.

British photographer Paul Joyce is best known for his photographic portraits of artists, currently held in the collection of the National Portrait Gallery in London.

From the archive of the PIX Agency.

11 x 12.75 inches, archivally mounted in a white mat measuring 14 x 18 inches. Fine.

**\$1500**



## 77 ORSON WELLES *Macbeth*

Two vintage borderless oversize reference photographs from the 1948 film, both showing director and actor Orson Welles. One with the stamp of photographer Allan Grant on the verso, along with a numeric stamp and annotations in manuscript ink.

Shot on a modest budget, with a very tight production schedule, Welles' *Macbeth* was largely overshadowed by Laurence Olivier's much lauded *Hamlet*, released the same year. After the film tested unfavorably in a few cities, Republic Pictures had Welles remove two reels

and re-record the film, replacing the cast's Scottish burrs with the actors' natural voices. The original uncut version was restored by the UCLA Film and Television Archive and the Folger Shakespeare Library in 1980, and is today considered among Welles' most significant films.

One 14 x 11 inches, the other 13.25 x 10.25 inches.  
Near Fine.

**\$1250**





# 78

**BOB FOSSE (CHOREOGRAPHER, STARRING)**  
**JANET LEIGH, JACK LEMMON (STARRING)**  
**RICHARD QUINE (DIRECTOR)**  
**My Sister Eileen**

Collection of six vintage reference photographs from the 1955 film, showing actor and choreographer Bob Fosse rehearsing dance steps with actress Janet Leigh and others on the set. Five with mimeo snipes on the versos, and all six with stamp of Columbia Pictures.

Based on the 1940 play by Joseph A. Fields and Jerome Chodorov, about two sisters who move from

Ohio to New York City, settling in a derelict basement apartment in Greenwich Village. Fosse's first film credit as choreographer.

8 x 10 inches. Fine to Near Fine.

**\$950**





79

**RICHARD DiLELLO**

**Oversize photograph of John Lennon riding a scooter, 1970**

Vintage borderless satin finish oversize photograph of John Lennon riding a scooter on the grounds of Tittenhurst Park in Ascot, Berkshire, in January, 1970. Printed mimeo snipe and agency label crediting photographer Richard DiLello on the verso.

Photographer Richard DiLello is best known for his photographs of Lennon and Yoko Ono taken at Tittenhurst, as well as his 1972 memoir *The Longest*

*Cocktail Party*, detailing the rise and fall of the Beatles' Apple Corps.

From the archive of the PIX Agency.

12 x 9 inches, archivally matted in a 18 x 14 inch 8-ply white mat. Very Good plus.

**\$1250**



80

**MARTIN WEAVER**

Original photograph of George Harrison,  
circa 1969

Vintage borderless photograph of musician George Harrison, circa 1969. Transworld Feature stamp on verso crediting photographer Martin Weaver.

From the archive of the PIX Agency.

10 x 8 inches, archivally mounted in a white mat  
measuring 14 x 18 inches. About Near Fine.

**\$875**



81

**ROBERT BRESSON (DIRECTOR)**

**ANDRE MARINIE (PHOTOGRAPHER)**

Le procès de Jeanne d'Arc

Vintage borderless photograph from the 1962 film, showing director Robert Bresson behind the camera, typically pensive and with cigarette in hand. With photographer Andre Marinie's stamp and a production stamp on the verso.

9.5 x 7.25 inches. In a custom museum-quality frame,  
archivally mounted, with UV glass. Near Fine.

**\$975**





# 82

**JUDY GARLAND (STARRING)**  
**VINCENTE MINNELLI (DIRECTOR)**  
**The Clock**

Four vintage oversize borderless reference photographs from the 1945 film. Printed mimeo snipes affixed to the versos.

A soldier on 48-hour leave spends the day with a woman he meets in Pennsylvania Station, gradually falling in love with her. Judy Garland's first dramatic

role, and her first starring film performance in which she did not sing.

13 x 10 inches. About Near Fine.

**\$950**



83

**ED FEINGERSH**

Original photograph of Edward R. Murrow, circa 1950s

Vintage borderless matte finish photograph of broadcast journalist and war correspondent Edward R. Murrow smoking a cigarette on the set of the CBS Evening News, circa 1950s. PIX stamp on the verso crediting photographer Ed Feingersh, along with the stamp of the Westport Library.

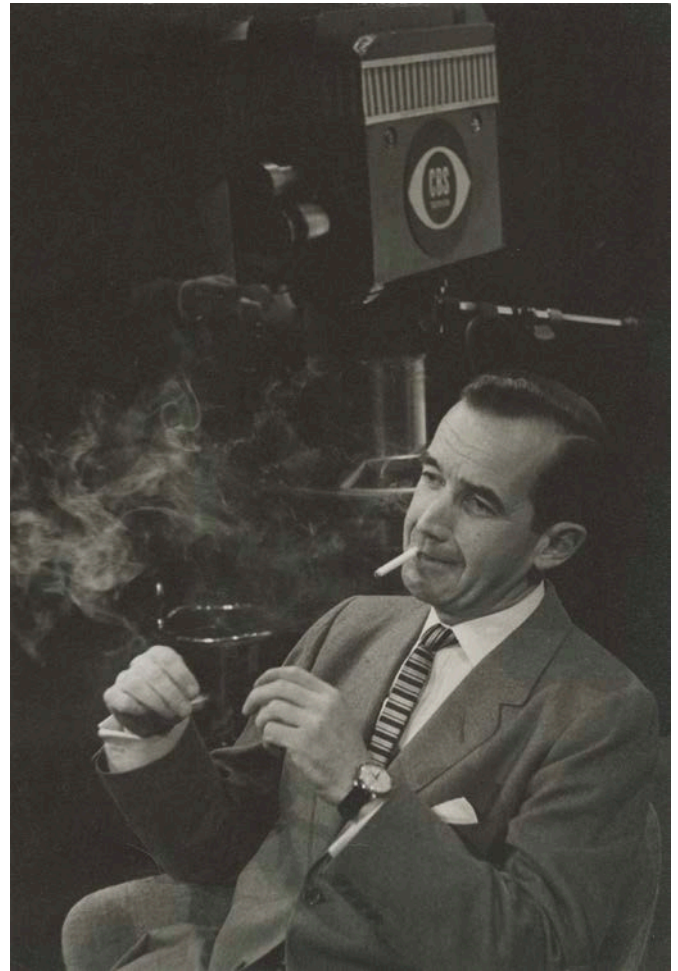
In spite of his misgivings about the new medium, Murrow agreed to begin appearing in editorial segments on *CBS Evening News* in the early 1950s, and his radio show, *Hear It Now*, moved to television in 1951.

Photographer Ed Feingersh worked prolifically as a photojournalist throughout the 1950s. His collection is today held in the archives of *Life* magazine and Getty Images.

From the archive of the PIX Agency.

7 x 10 inches, archivally mounted in a white mat measuring 14 x 17 inches. About Fine.

**\$875**



84

**LOUIS OLLIER**

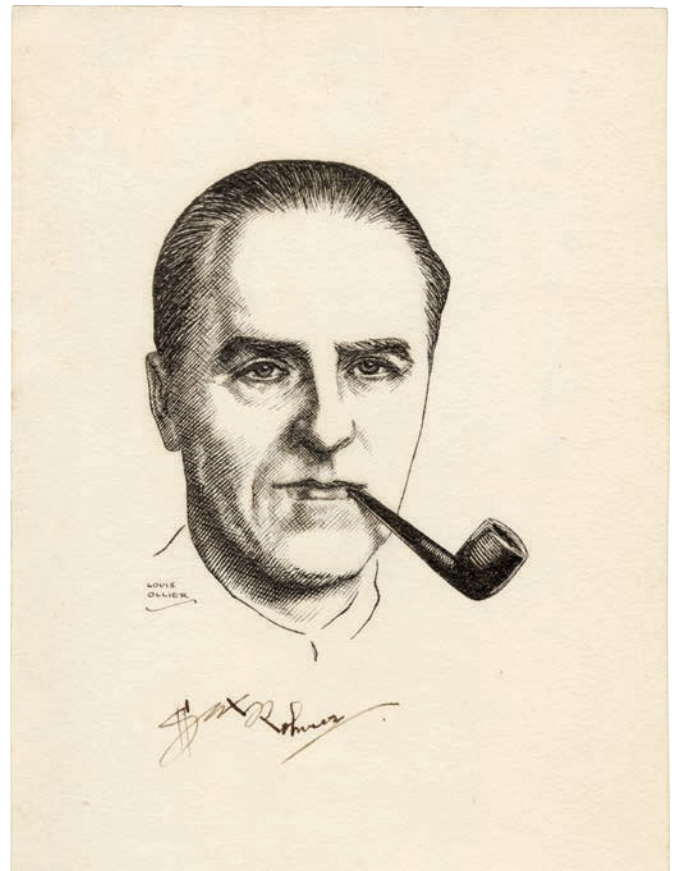
Original portrait of Sax Rohmer, circa 1937

Vintage ink portrait of mystery and crime writer Sax Rohmer, executed by noted caricaturist Louis Ollier. Portrait signed by Rohmer, with an accompanying Autograph Note Signed from Rohmer to Ollier, dated November 6, 1937, thanking the artist for sending the portrait and apologizing for the delay in response.

Portrait 6.25 x 9.25 inches. About Fine.

Note 4 x 5.5 inches. Fine.

**\$950**





*Georgia O'Keeffe*

85

**GEORGE DANIELL**

**Photograph of Georgia O'Keeffe on Fire Island, circa 1948**

Vintage matte finish photograph of artist Georgia O'Keeffe amidst driftwood on the beach, taken at the Fire Island home of photographer George Daniell, circa 1948. Captioned by Daniell in manuscript pencil on the recto margin, with a PIX label affixed to the verso.

Yonkers-born photographer George Daniell befriended O'Keeffe in the 1940s. Daniell took many now-iconic portraits of O'Keeffe throughout the ensuing decades,

many of which are today held by the Georgia O'Keeffe Museum in Santa Fe.

From the archive of the PIX Agency.

8.5 x 7 inches, archivally mounted in a white mat measuring 17 x 14 inches. About Fine.

**\$875**



## 86 Original portrait of Sergei Eisenstein

Vintage portrait photograph of Russian director Sergei Eisenstein, circa 1928. Printed mimeo snipe affixed to the verso, noting Eisenstein as having secured a contract with Joseph M. Schenck, then-president of United Artists.

United Artists stars Douglas Fairbanks and Mary Pickford traveled to Moscow after seeing Eisenstein's acclaimed 1925 film, *Battleship Potemkin*, in Berlin. Fairbanks offered the director a contract, an invitation renewed a year later by Schenck. After visiting Hollywood, Eisenstein signed a contract with Paramount, with several projects slated for production, including adaptations of H.G. Wells' *War of the Worlds* and Theodore Dreiser's *An American Tragedy*. Ultimately, however, no films would be made, the result of public outcry against Eisenstein's Communist politics. On October 23, 1930, by "mutual consent," Paramount and Eisenstein declared their contract null and void, ending the director's short-lived career in American cinema.

8 x 10 inches. Very Good plus.

\$925

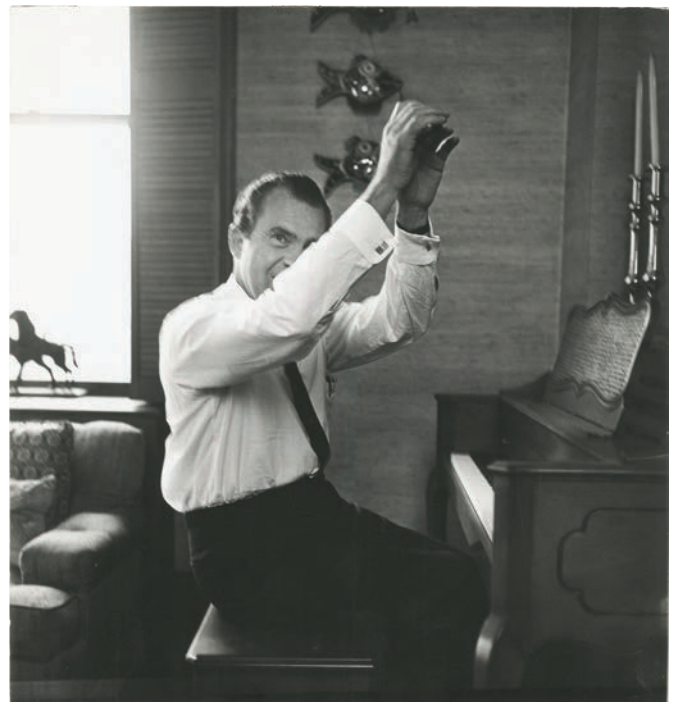


## 87 PHILIPPE HALSMAN Original photograph of Richard Nixon playing the piano, 1967

Vintage borderless photograph of Richard Nixon playing the piano in 1967. With the stamp of photographer Philippe Halsman on the verso, along with manuscript pencil annotations regarding cropping.

10.5 x 11.25 inches. Near Fine.

\$875



88

**FEDERICO FELLINI (DIRECTOR)**  
**GAIUS PETRONIUS (BOOK)**  
 Satyricon

Vintage borderless double weight matte finish reference photograph from the set of the 1969 film, showing director Federico Fellini directing actor Hiram Keller during the death scene with the boatman.

Loosely based on the late first-century satire by Gaius Petronius. Fellini's decadent depiction of imperial Rome, a series of extravagant and grotesque episodes populated by dreamlike figures.

9.5 x 7 inches. Near Fine.

\$950



89

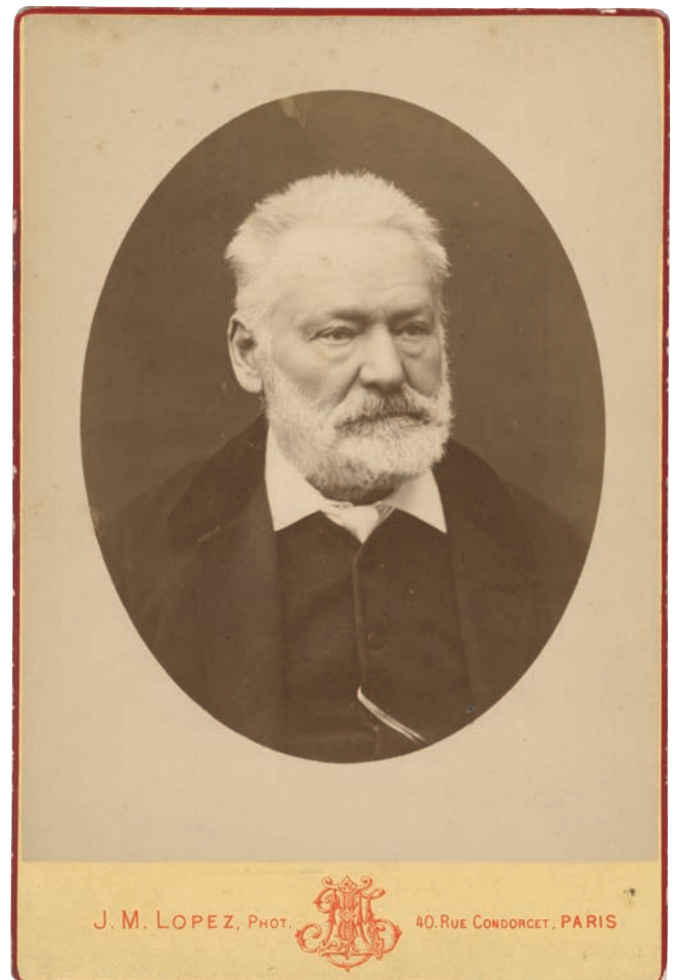
**J.M. LOPEZ**  
 Original portrait of Victor Hugo

Vintage albumen carte-de-visite photograph of Victor Hugo, circa 1870s. Photograph mounted on stiff card as issued, with the name of portrait photographer J.M. Lopez on the bottom edge of the recto, and his insignia on the verso, along with an annotation in manuscript ink identifying Hugo.

In 1870 Hugo returned to France after nearly two decades living abroad, following Napoleon III's coup d'état at the end of 1851.

4.25 x 6.5 inches. Very Good plus.

\$850





90

**FRED PLAUT**

**Three photographs of Truman Capote and Goddard Lieberman**

Three vintage borderless double weight photographs of author Truman Capote and Columbia Records vice president Goddard Lieberman, circa 1953-1955. Taken by Columbia Records recording engineer and photographer Fred Plaut, with Plaut's stamp on the versos.

In 1953 Capote made his first spoken word recording for the 1953 *Columbia Literary Series*, which featured noted authors reading short stories, essays, and novel excerpts, conceived and edited by Lieberman, then the vice president of Columbia Records. Capote's contribution to the set was his 1948 short story "Children on Their Birthdays."

Two photographs approximately 9.5 x 7.5 inches, one 9.5 x 6.5 inches. Near Fine.

**\$850**





91

**JACK MITCHELL**

Original oversize photograph of Robert Rauschenberg in his studio, 1977

Vintage borderless oversize satin-finish portrait photograph of artist Robert Rauschenberg in his studio in 1977. Stamp of photographer Jack Mitchell on the verso.

Photographer Jack Mitchell is today best remembered for his emotive, fluid portraits of artists and dancers. He served as the photographer of the Alvin Ailey American Dance Theater for three decades, and was the official photographer of the American Ballet Theatre for a decade. His work was the subject of a 2006 documentary, *My Life is Black and White*.

From the archive of the PIX Agency.

14 x 11 inches, archivally mounted in a white mat measuring 20 x 16 inches. Very Good plus, slightly wavy on the edges, and faintly toned on the top edge.

**\$875**





## 92 Original photograph of Louis Armstrong and his trumpet, circa 1960s

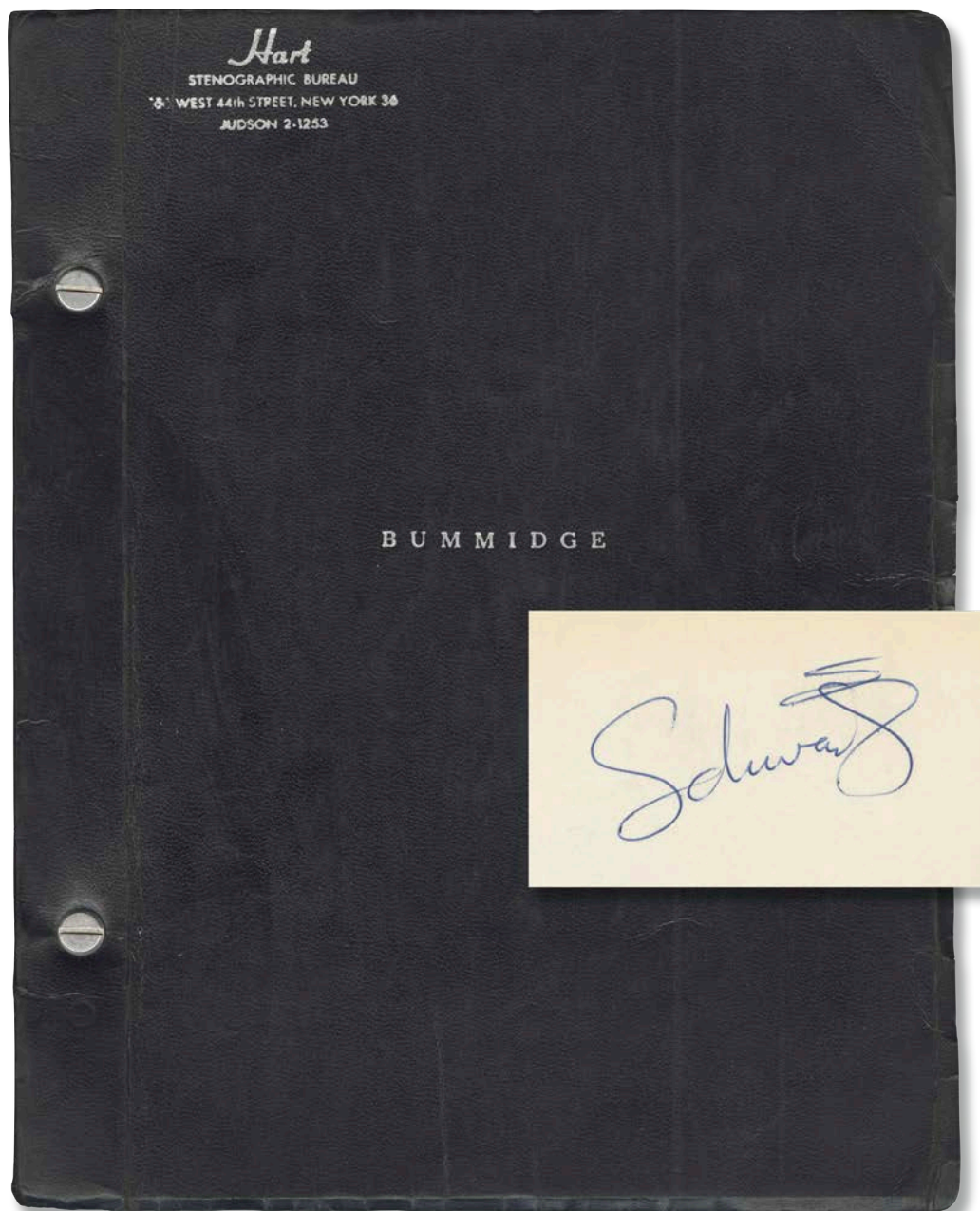
Vintage double weight photograph of Louis Armstrong's Henri Selmer B-flat custom trumpet, circa 1960s. Verso is blank. Annotation on mat crediting photographer Jack Alexander.

8 x 10 inches, archivally matted in a 11 x 14 inch 8-ply white mat. About Fine.

**\$850**

From the archive of the PIX Agency.

# THEATRE



93

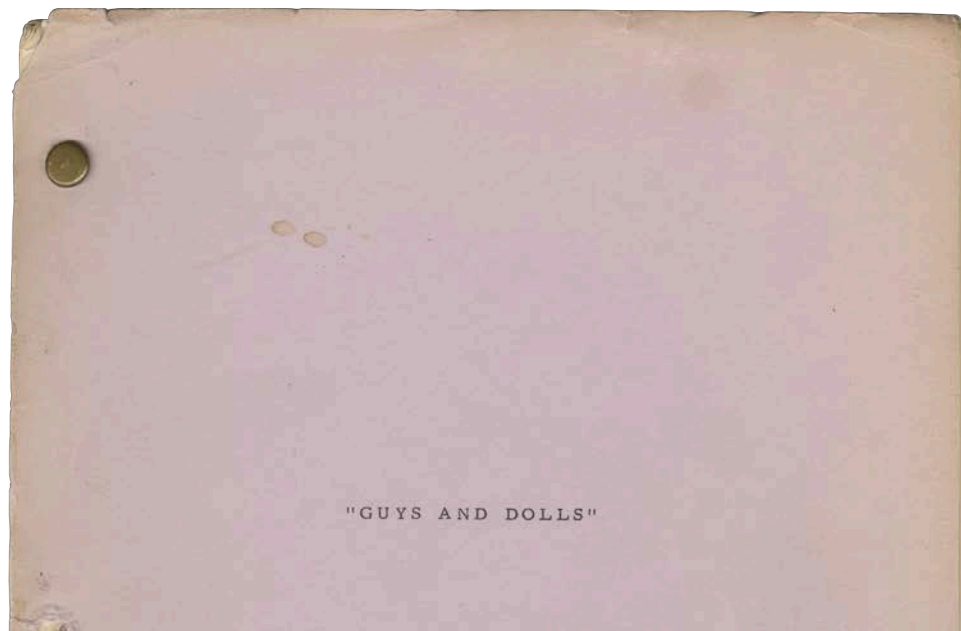
**SAUL BELLOW (PLAYWRIGHT)**  
**TED SCHWARTZ (STARRING)**  
**JOSEPH ANTHONY (DIRECTOR)**  
The Last Analysis

Draft script for the 1965 play, undated, circa 1965, and seen here under the working title *Bummidge*. Working copy belonging to actor Ted Schwartz, with his last name on the title page, and his extensive annotations in manuscript pencil and ink on virtually every page, marking deletions, revisions, additions to dialogue, and stage directions.

Saul Bellow's only theatrical effort, about a New York comedian who conducts a psychiatric examination on himself in his own apartment, which he televises and broadcasts to a group of therapists at the Waldorf. The play debuted on October 1, 1964, at the Belasco Theatre, and ran for 28 performances, closing on October 24, 1964.

\$3250





"GUYS AND DOLLS"

"GUYS AND DOLLS"

WORKING PROP PLOT

ACT I

Scene 1: ----- BROADWAY STREET "B"  
News stand:

Assorted newspapers  
Racing forms  
Morning Telegraph  
Green Line Sheet  
House Beautiful Magazine  
Harpers  
Fashion Magazine  
Coca Cola bottle empty & open off L. (NICELY)

Cornet (CALVIN)  
Trombone (AGATHA)  
Bass Drum with Harness - cymbals and drum stick -  
Tamborine -- Pitch pipe on ribbon (SARAH)  
Painted on drum (ARVIDE) (SAVE-A-SOUL MISSION)  
Small box to stand on (MARTHA) with handle  
Paper money (SKY)  
Coin (BRANNICAN)  
Ladies handkerchief (ADELAIDE)  
Small box with man's belt and card (ADELAIDE)

FOR OPENING ATMOSPHERE NUMBER:

Coins - Telegram (RUSTY CHARLIE)  
2 packs of gum (BOBBIE SOCKS)  
Small megaphone (SIGHT SEEING SALESMAN)  
Sightseeing tickets or book & pencil "  
N. Y. "TIMES" newspaper (TOURIST)  
Sightseeing Map (TOURIST)  
Watch and chain (TOURIST-TEXAN)  
Snapshot street camera (PHOTOGRAPHER)  
Order book and pencil  
Vendor tray with apples, pretzel sticks and  
flowers (APPLE ANNIE)  
2 Autograph books (BOBBY SOXERS)  
2 Pencils  
Long ladies cigarette holder (ACTRESS)  
Cigarettes and Matches (ACTRESS)  
Toy vendors buggy with paper dolls and black  
thread, jump rope (PRIZEFIGHTER)  
Cane (BLIND MAN) Dark glasses  
Tin Cup (BLIND MAN)  
Sign "Blind" (BLIND MAN)  
Policeman's club (POLICEMAN)  
Camera case (TOURIST)  
Paper money (SHARPIES)  
Apple strudel (NICELY)  
Newspaper (BENNY)

GUYS AND DOLLS - COSTUME PLOT

FIRST ACT - ADELAIDE

Scene 1 Blue slacks - blue sweater -pink scarf - gold chain belt and bracelet -  
blue kid shoes - tan hose  
Scene 4 (Hot Box-Bushel and Peck) Sun tan elastic tights - blue and white  
costume - shoes to match - large silk (petals) hat - white wrist  
gloves - jewelry.  
(Quick change off stage) - take off bow from back of dress - hat and  
gloves - put on light blue kimona.  
Scene 9 & 10 Green checked woolen two piece dress "beanie" hat to match - match-  
ing gloves - green kid shoes.

SECOND ACT

Scene 1 Hot Box - Mink  
Black elastic tights - white elastic liatard with black velvet bows -  
white dress - gold sequins - white hat (with same sequins) long white  
gloves - pearl bracelets - pearl necklace, gold shoes - mink stole.  
(Quick change off stage into gray coat)  
Scene 4 Blue taffeta dress - shoes to match - pink petal hat and bag - pink  
short gloves - jewelry.  
Scene 6 Repeat gray coat with petal hat - (underdress - white lamé dress)  
Scene 7 Lamé dress - bolero jacket (same material) white net peplum, veil -  
bouquet - jewelry.

SARAH BROWN

Mission outfit - coat - shirt - cape - black straw hat - several  
white blouses - green ribbon - black shoes - tan stockings.

ACT ONE

Scene 1 Coat - shirt - hat - shirtwaist  
Scene 2 Carry coat - hat on  
Scene 5 Walk across - same as Scene 1  
Scene 6 Same as Scene 1  
Scene 8 Starts as above - then -  
Scene 9 Blouse and skirt (coat over shoulder)  
Scene 10 Blouse and skirt

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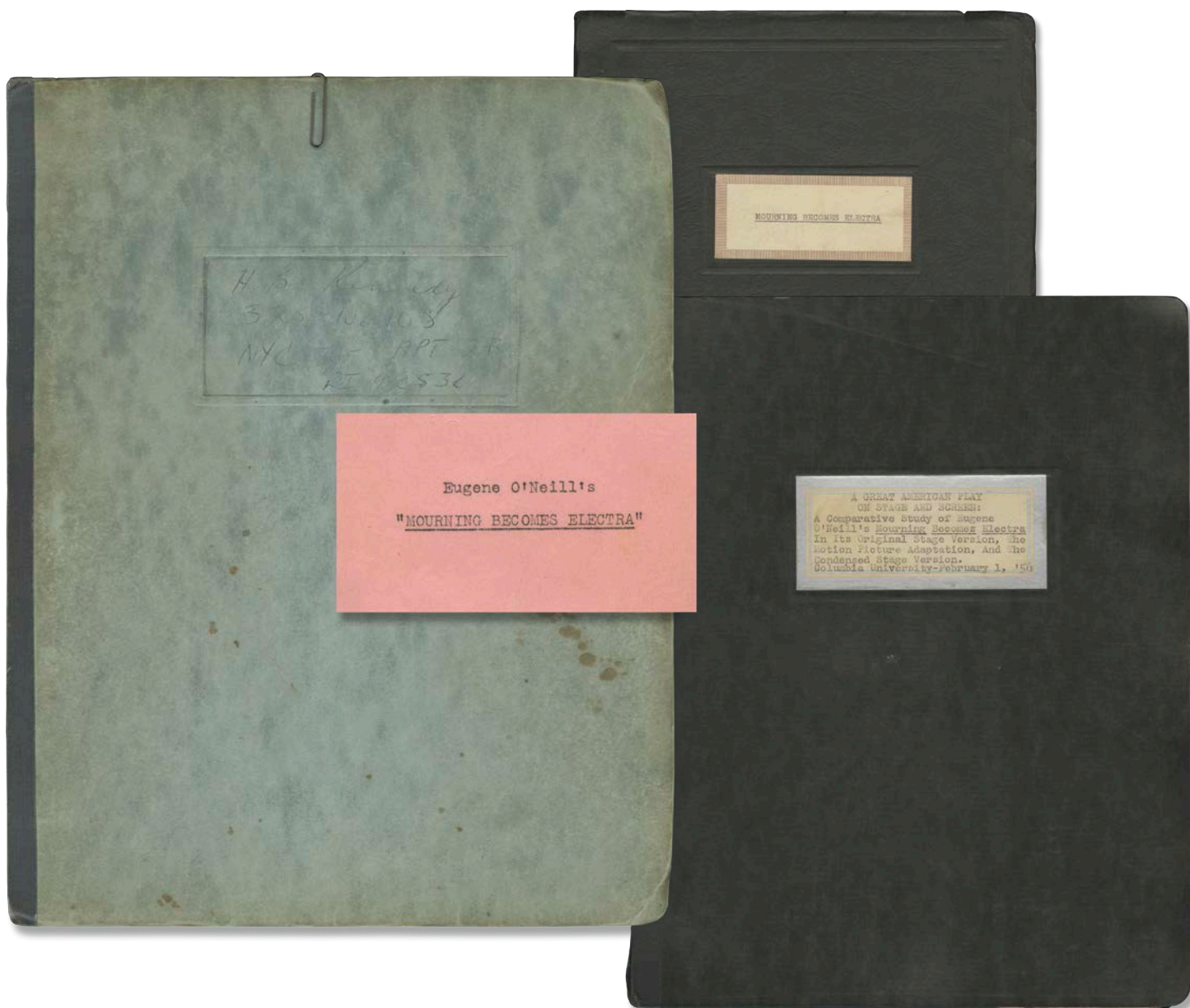
**ABE BURROWS, JO SWERLING (BOOK)**  
**FRANK LOESSER (MUSIC, LYRICS)**  
**Guys and Dolls**

Vintage script for the 1955 production of the stage musical, undated, circa 1943. Bound in at the rear of the script are a five-page props list and an eight-page costuming list for the play.

Based on "The Idyll of Miss Sarah Brown" and "Blood Pressure," two short stories by Damon Runyon.

First staged on Broadway in 1950 at the 46th Street Theatre, the play had several Broadway and London revivals, as well as a 1955 film adaptation starring Marlon Brando, Jean Simmons, Frank Sinatra, and Vivian Blaine.

**\$1500**



**95** **EUGENE O'NEILL (PLAY)**  
**ROSALIND RUSSELL, MICHAEL REDGRAVE (STARRING)**  
**DUDLEY NICHOLS (DIRECTOR)**  
**Mourning Becomes Electra**

Archive of material relating to Eugene O'Neill's 1931 play cycle and the subsequent 1947 film adaptation, including a Final script for the film and a bound carbon typescript of the condensed published version of the play. Film script belonging to director Dudley Nichols, with his name in manuscript pencil on the title page, and his annotations in pencil on several pages, amending dialogue and noting deletions.

Additionally included with the archive is a 1956 Columbia University Master's degree thesis credited to a Herbert Kennedy Jr., comparing the film and play, with photographs from both.

Based on the *Oresteia*, with the setting moved from ancient Greece to New England shortly after the

American Civil War, about a Union general returning from war, only to confront deception and adultery in the women who have waited at home. O'Neill's play premiered on Broadway at the Guild Theatre on October 26, 1931, running for a successful 150 performances.

Originally released by RKO with a three-hour run time, the screen adaptation was heavily cut after release, ultimately clocking in at 105 minutes, with the complete version currently considered lost. Rosalind Russell and Michael Redgrave were nominated for Academy Awards for their performances as Lavinia and Orin Mannon, respectively.

**\$3250**



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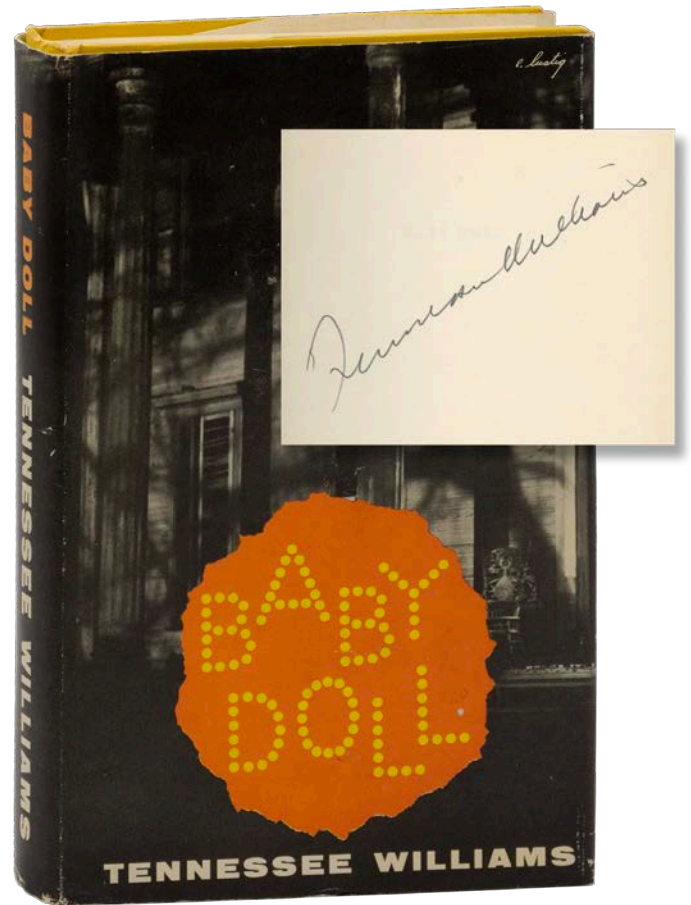
**TENNESSEE WILLIAMS****Baby Doll**

New York: New Directions, 1956. First Edition. Signed by the author on the front endpaper.

Basis for the 1956 film directed by Elia Kazan and starring Carroll Baker and Karl Malden.

Very Good plus in a strong Very Good plus dust jacket.

\$950



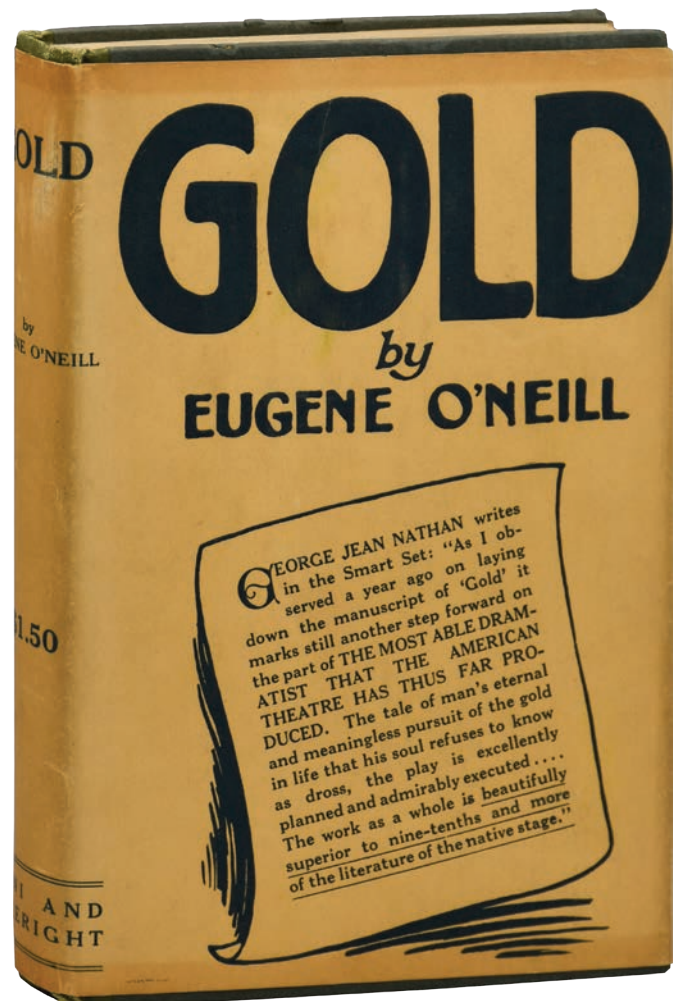
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**EUGENE O'NEILL****Gold**

New York: Boni and Liveright, 1920. First Edition. Jacket about 1/8 of an inch shorter than the book, as issued.

Near Fine in an about Near Fine example of the scarce dust jacket.

\$925





98

**TENNESSEE WILLIAMS (PLAYWRIGHT)**

**ELIA KAZAN (DIRECTOR)**

**JESSICA TANDY, MARLON BRANDO, KIM HUNTER (STARRING)**

**A Streetcar Named Desire**

Three vintage borderless double weight photographs, one showing actress Jessica Tandy displaying her knitting to director Elia Kazan and stage designer Mordecai Gorelik, and the other two showing Tandy and Kazan in conversation, taken in Tandy's dressing room between performances of the 1947 play. One with two printed mimeo snipes on the verso.

From the archive of the PIX Agency.

Tennessee Williams' masterpiece, a landmark of modern American theatre, winner of the Pulitzer Prize

for Drama, and basis for the 1951 film also directed by Kazan, with Marlon Brando reprising his role as Stanley. The play debuted at the Shubert Theatre in New Haven in November 1947, before eventually moving to the Ethel Barrymore Theatre on Broadway on December 3, 1947. Nominated for a Tony Award for Tandy as Best Actress.

Two 10.5 x 7 inches, one 11 x 7.5 inches. Near Fine.

**\$850**





99

**R.C. HAKANSON**

Seven photographs of Katharine Cornell backstage, circa 1938

Six vintage glossy photographs and one vintage matte finish photograph of actress Katharine Cornell at her vanity table in her dressing room at the Hanna Theatre in Cleveland, Ohio, circa 1938. One photograph inscribed by Cornell to photographer R.C. Hakanson: "To Mr. Hakanson / with best wishes / Katharine Cornell." Six photographs with printed mimeo snipes

affixed to the versos, and all photographs with Hakanson's stamp.

8 x 10 inches. Near Fine to Very Good plus.

**\$875**



100

**ORSON WELLES (PLAYWRIGHT, STARRING)**

**EARTHA KITT (STARRING)**

**HILTON EDWARDS (DIRECTOR)**

**Time Runs**

Vintage borderless photograph from the 1950 play, showing actors Orson Welles and Eartha Kitt dramatically embracing. Mimeo snipe and stamp of Keystone Agency on the verso.

Kitt's first starring role. The play was part of a revue titled *An Evening with Orson Welles*, premiering in Paris in 1950 at the Théâtre des Mathurins.

In addition to *Time Runs*, the show featured scenes from Oscar Wilde's *The Importance of Being Earnest*, a scene from Shakespeare's *Henry VI*, and (of course) some sleight of hand.

8.5 x 6 inches. Near Fine.

**\$850**



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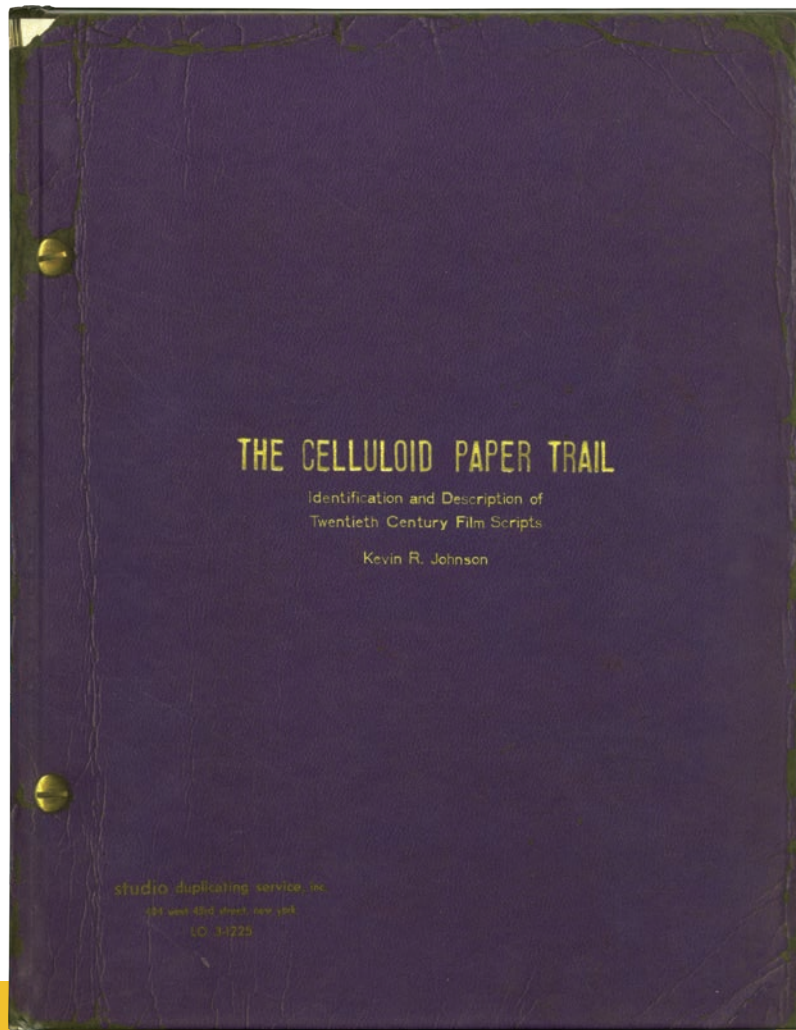
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# THE CELLULOID PAPER TRAIL



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## 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.

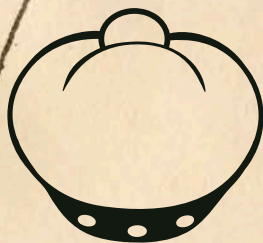
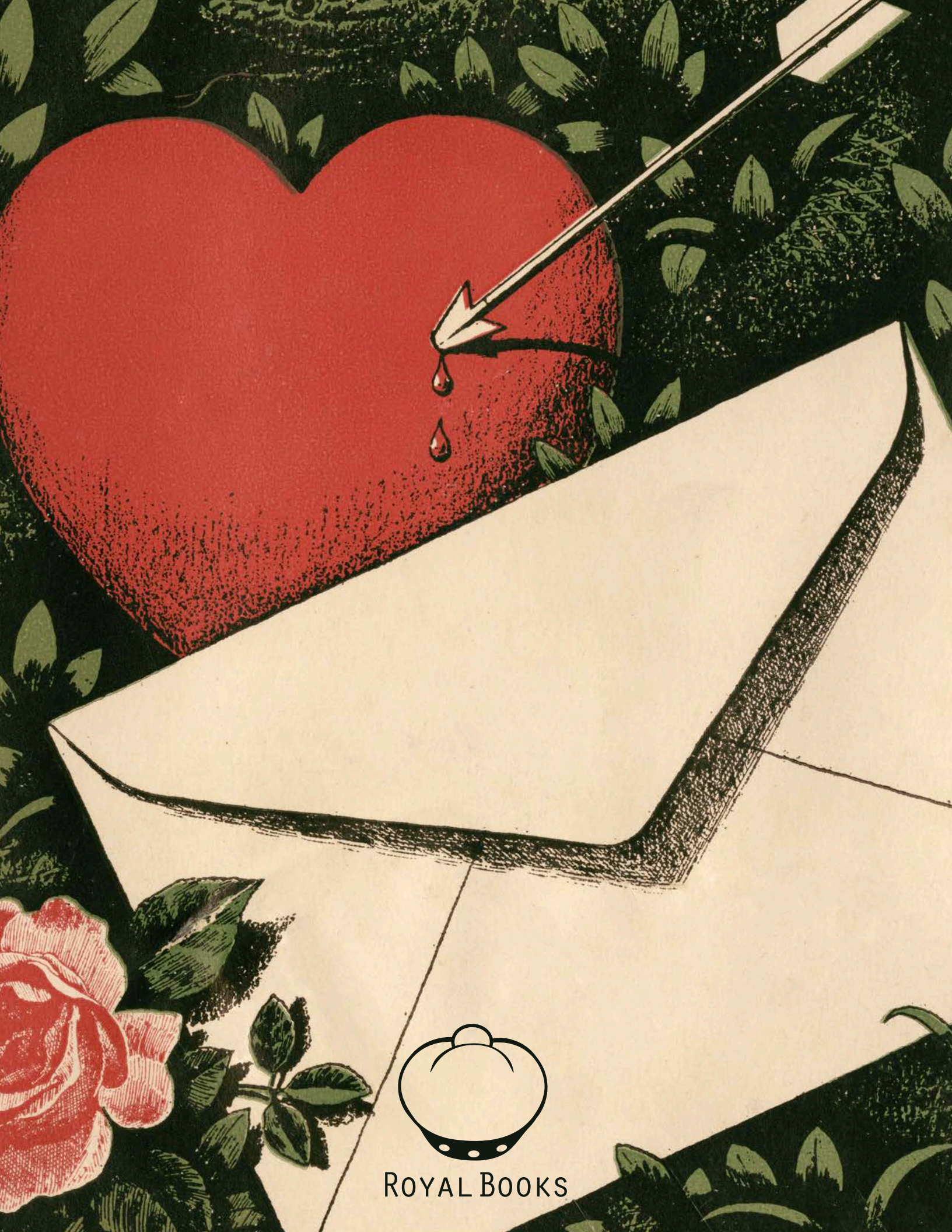
*The Celluloid Paper Trail* was written specifically to aid scholars in the identification and description of the twentieth century film script. Visually sumptuous, methodical, detailed, and entertaining, this study is designed to help the rare book scholar ask questions, identify, and comprehend the 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 Nair*. 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.





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