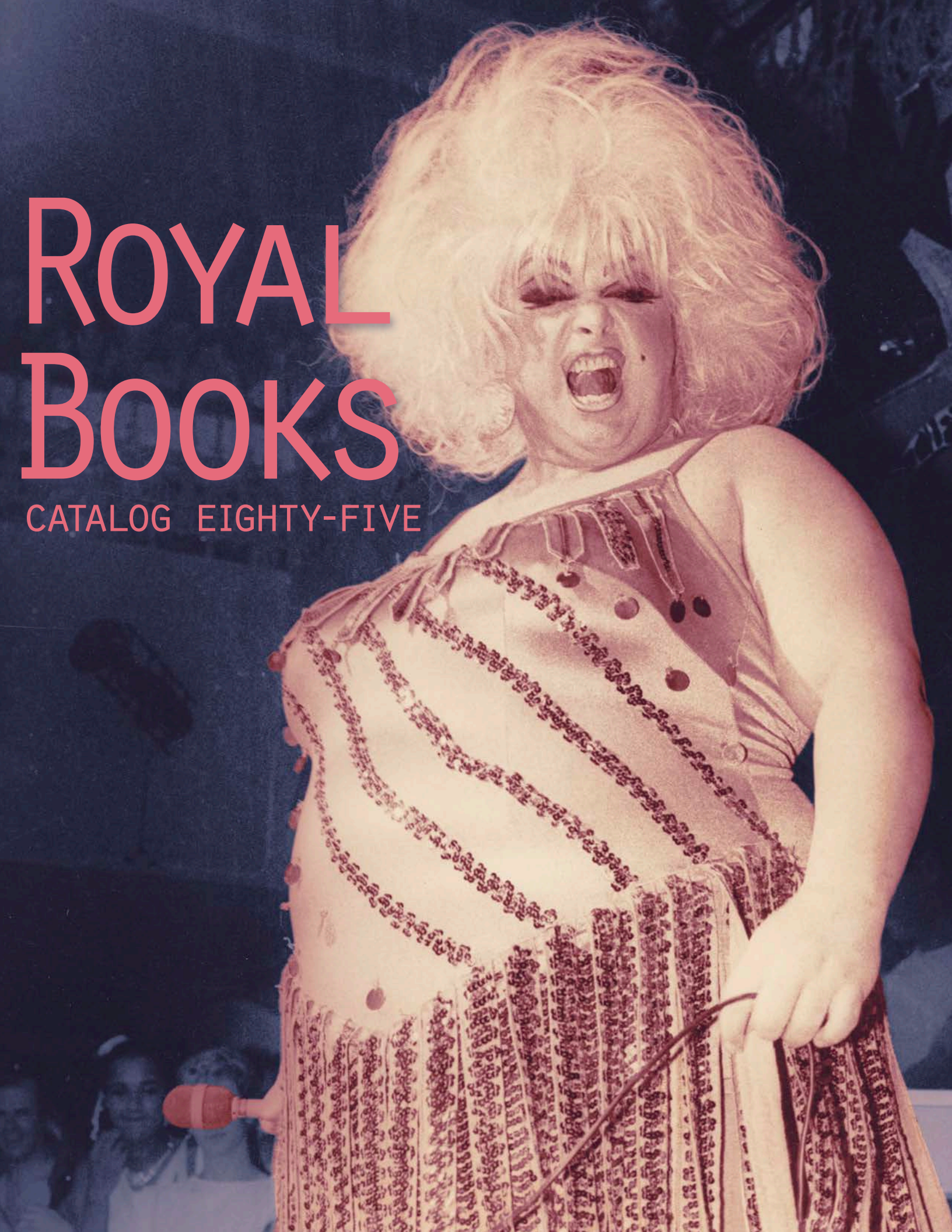


# ROYAL BOOKS

CATALOG EIGHTY-FIVE



# CONTENTS

- 1 FEATURED
- 18 ARCHIVES
- 21 CRIME
- 37 PERSONS OF INTEREST
- 48 PHOTO BOOKS
- 56 ART BOOKS
- 60 FILMS WITH LITERARY SOURCES
- 72 EXPLOITATION
- 82 DIRECTORS



# FEATURED



## 1 **WILLY POGÁNY** Original drawing of Louise Brooks, circa 1930s

Vintage caricature drawing of silent film actress, dancer, and Jazz Age icon Louise Brooks, smiling in a short pink dress, executed in graphite, charcoal, and pastel by noted Hungarian artist Willy Pogány, circa 1930s.

Provenance: The Louise Brooks estate.

A contemporary of Edmund Dulac, Harry Rountree, Sarah Stilwell Weber, and others, artist Willy Pogány is perhaps best remembered today for his versatile illustrations for children's books. He also worked

prolifically as a sculptor, painter, portraitist, and muralist, and even briefly as a designer of stage sets and costumes. During the 1930s Pogány moved to Los Angeles, where he found employment as an art director in Hollywood—likely the time period in which this drawing was created.

Drawing approximately 14 x 19 inches, unexamined out of frame. Near Fine.

**\$7500**

# NOTE ON CHANGES OF NAMES:

I have given all the ten men from the Harlehead different names. To adhere to the actual names seems to me to have no artistic value whilst at the same time ORIGINAL COPY without "woman" changes. Changes made except for small word changes. expose these men to a certain amount of shaft or risk- quite amongst their friends. But apart from this, there is legal risk which I am advised by attorneys might decide the fact that the men have been

## THE STORY OF DR. WASSILL

Further Note: Change "Jskya-karta" to "Melitseta"

### Foreword:

As this story is, very largely founded on fact, the names of persons and places have in many cases been changed.

Since this story is very largely founded on authentic facts, ~~some of the~~ names of persons and places have in some instances been changed.

7/31/42

James Hilton

①

### INTERVIEW WITH DR. WASSILL

Persey  
8 June 1942

#### U. S. S. HARLEHEAD

From New York Times Index - October 1923 to date

- 1923: Oct. 10, 23:15 Scout cruiser christened.
- 1924: July 7, 14:15 Harlehead will be ready for service August 30.
- Aug. 16, 4:15 Trial course
- Sep. 9, 4:15 Plans stay in New York City before leaving for 30,000 mile cruise
- Sep. 19, 20:15 U. S. cruiser Harlehead, newest of three fast scout cruisers ... arrived at the Navy Yard in Brooklyn yesterday to join the Richmond and Cincinnati, her sister ships. New fire control apparatus will be installed on the three, which will be at the Navy Yard for a month. The Harlehead is under command of Commander Chaney F. Shackford.
- 1931: Aug. 21, 6:15 Reorganization of the cruiser divisions of the scouting force was announced today by the Navy Dept. (Aug. 20) Two divisions of "treaty cruisers" (10,000 ton, with 8 in. guns) to be used as scout forces... Two other divisions of 7000 ton cruisers armed with 6 inch guns to be assigned to duty with the fleet... Division 2, commanded by Rear Admiral C. S. Kempf, comprises the Trenton, Richmond, Memphis & Harlehead, with the Trenton as flagship.
- 1936: Aug. 2, 11, 6:15 San Diego, Aug. 1 -- Death toll in gun explosion aboard the light cruiser Harlehead Tuesday was raised to three today with the death in the Naval Hospital of Robert W. Gies, 24, second class. Two others were killed at the time of the blast, and eight others who were injured will recover. Findings of a board of inquiry headed by Captain C. W. Magruder were forwarded to Navy Department.
- 1937: Dec. 11 1: ... Shanghai, Dec. 11 (AP) At Shanghai the U. S. light cruiser Harlehead arrived from Tsingtau to become station ship for the Asiatic Fleet after the impending departure of the heavy cruiser Augusta, Admiral Harry E. Yarnall's flagship.
- Dec. 14, Shanghai, Dec. 14. - Japanese officials here are hourly becoming more appalled over attacks on U. S. gunboat Panay and British gunboats Ladybird, Nea, Cockat & Scareb, as well as a dozen American and British river steamers. U. S. Flagship Augusta, which had been scheduled to sail from Shanghai today carrying

## 2 JAMES HILTON The Story of Dr. Wassell

Archive of James Hilton's research material for his 1943 novel *The Story of Dr. Wassell*, along with a ribbon copy typescript, carbon typescript, and mimeograph manuscript (with brief manuscript corrections) of the novel itself.

A substantial archive of material relevant to Hilton's research on the subject that would culminate in his novel, first published in the US in 1943, in the UK in 1944, and resulting in the 1944 film directed by Cecil B. DeMille and starring Gary Cooper and Ronald Colman.

The archive includes a 133-page clean carbon typescript, dated "7/31/42," of a near final form of

the text (accompanied by several leaves relating to name changes, one with substantive manuscript annotations by Hilton). The remainder of the material includes typed, carbon, and mimeograph transcripts of interviews Hilton (and others) conducted with those who knew Wassell, or soldiers who met him in the Pacific, newswire transcripts of articles about Wassell, and related topics. Finally, and significantly, the archive contains a typed transcript, as well as a mimeograph transcript, of a series of interviews with Wassell undertaken by Hilton and Cecil B. DeMille at the DeMille ranch, dating between June 16 and 19, 1942.

\$9500



2.  
Wednesday - 10:30 A.M. left for Soerabaya by train, arriving  
Feb. 11 at 11:30 P. M.

Thursday - Reported at Headquarters and made verbal report.  
Feb. 12

Friday - Made full written report and gave it to Com-  
Feb. 13 mander McDill, Personnel Officer, Soerabaya  
bombed.

Saturday - Ordered back to Jokjakarta - arriving at  
Feb. 14 2:50 P.M.

Sunday - Took care of the wounded.  
Feb. 15

to  
Tuesday  
Feb. 24

- Arranged for transfer of all wounded to  
Tjilatjap on advice of U.S. Naval Air Force

Marion Crist  
June 8, 1942  
8558

#### ESCAPE FROM JAVA

by  
Lee Van Atta

From: Providence Journal, April 26, 1942. (Copyright, 1942,  
By International News Service)

The story of Master Sergeant Harry M. Hayes of San  
Antonio, Texas, is an epic almost unparalleled in the history  
of United States aviation.

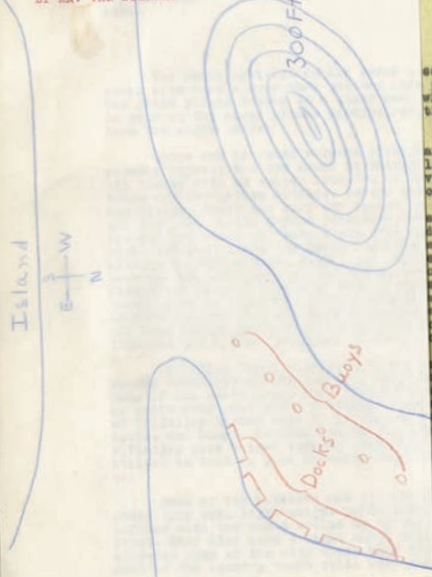
Alone and with only his mechanical skill - plus  
a natural flying ability and just plain nerve - he saved  
the lives of 18 American, British and Dutch officers, women  
and children when he piloted, for the first time in his life,  
a battered Flying Fortress from beleaguered Java to safety  
in Australia.

Harry Hayes is the finest living testimonial to the  
worth and courage of the American Air Corps.

What he performed is regarded by most aviators as  
strictly physical and mechanical

Olaf Selin  
June 17, 1942  
8558

SKETCH OF TJILATJAP HARBOR  
BY MR. VAN DIEMAN



ed Brewster pursuit planes  
planes, thus the forcing  
when they saw a Jap coming,  
they would continue their

arta and Tjilatjap, and the  
level. The roads are almost  
ve. On each side of the  
oh are rice, sugar, and co-  
Java separating the fields.  
in the "dry" stage, that  
the rice stood about knee  
wheat fields. The fields  
all the way between Djok-  
puntaine can be seen. All  
in circles of about ten to  
ed me some trees (bananas)  
in Java. He also pointed  
those in Java. Most of the  
or banana trees.

small modern town, however.  
ative huts and buildings.  
are open with just a metal  
attaching a copy of a sketch  
man, showing the channel  
as of the native huts around  
the ground by means of  
the houses would not be flood-

near the body main, but in-  
look something like our  
tees, with no buttons in  
an open collar and short  
open clothing, although  
sarong.

#### NOTES:

✗ Pg. 121 - Insert containing the mention of the presence of Cully  
and the Dutch boy.

✗ Mention Sun not smiling in some other place.

✗ The first thing the men had to have done at Jokjakarta Hospital  
was bandaging, cleaning and dressing of burns; taking the bandages  
off was very painful.

✗ Tannic acid jelly?

Some of the Javanese girls were learning English pretty fast. They  
were all supervised by Dutch nurses.

✗ The doctor got oranges for the men. Oranges don't grow in Java  
and were considered a delicacy.

✗ Point about Dr. Voorhuys in the first interview with Dr. Wassell  
about the boys smoking - he must say "I don't smoke".

✗ Description of the funeral of one of the men.

May 28, 1942  
INTERVIEW "G"  
between Mr. Hilton and  
Commander Goggins

(Q) Do you remember the first time you saw Dr. Wassell?  
(A) It was either the first or second day I was in the  
hospital. He kept a report - I helped him write it - I hope  
he brings it with him. It is a complete record of everything  
that happened.

(Q) And you were lying in bed? What was your first  
impression of Wassell?  
(A) He came in and introduced himself, and I believe  
he was accompanied by a Doctor Richardson who came up from the  
Tulsa which was down at Tjilatjap. Dr. Richardson had on the  
Tulsa all the health records of the Houston and Marblehead  
people who had been transferred to the hospital.

(Q) Did you know which man Dr. Wassell was?  
(A) No. I had never seen either of them.

(Q) It meant nothing very much to you - they were just  
two doctors?  
(A) Yes.

(Q) Which would you have been more impressed by?  
(A) I think Dr. Wassell. He was a man of authority  
and a man in whom you would have more confidence.

(Q) Did he seem shy?  
(A) No. He'd been all over the Orient and he was used  
to making rounds of patients.

(Q) He knew of course about the Marblehead?

Interview (Supplementary)  
At Studio June 25, 1942  
(James Hilton) Joseph Leinweber

(Q) What was the Doctor wearing when you first  
saw him? (A) He had on a pair of white long trousers,  
white shirt - open at the collar - and a pair of white  
shoes.

(Q) Did he have a hat on? (A) No. Not when he came in the  
first time. That was in Jokjakarta.

(Q) You never saw him on the ship? (A) No.

(Q) You went to the hospital by the train? (A) Yes.  
Ten others followed on trucks.

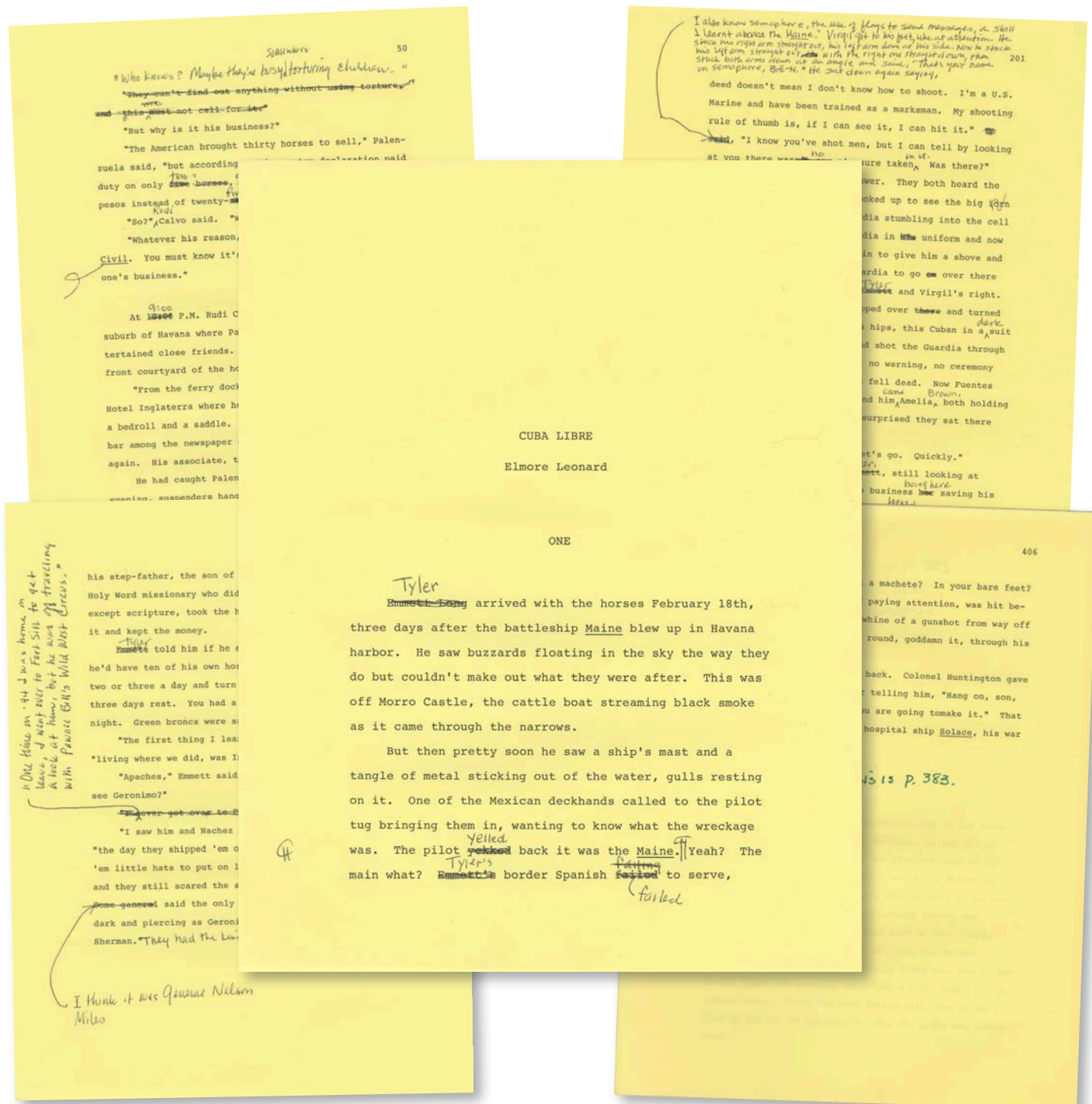
(Q) What was your impression of him? (A) At first I  
didn't know him, but from the way he spoke - he told us "Well,  
I'm going to take care of you fellows from now on. Anything you  
need, just tell me and we'll get it for you..."

(Q) Did you feel confident of him from the start. (A) Yes.

(Q) How long was it before you felt you really knew him?

(A) Well, that first day after he was in there and he  
asked several of us questions and he asked us where our home  
towns were, how long we had been in the service, and he told us  
if there was anything we needed just to say the word, the expenses  
were all being taken care of and there was no limit to it. He  
asked us the first day: "How many of you fellows would like to  
go home?" Every one of the fellows said that eventually they'd  
all like to go home. He said "I'll do everything in my power to  
get you all back." And he did do everything a man could do to  
get us back.

When he came in and notified us that we were leav-  
ing, someone asked him if he would be with us. He said "Oh yes,  
I'll be with you all the time."



# 3 ELMORE LEONARD

## Cuba Libre

Vintage printed manuscript for Elmore Leonard's 1998 novel, with his substantive and editorial annotations in manuscript ink on virtually every page. Laid in at the rear of the manuscript is a set of five revision pages, bound with a single paper clip. Full provenance available.

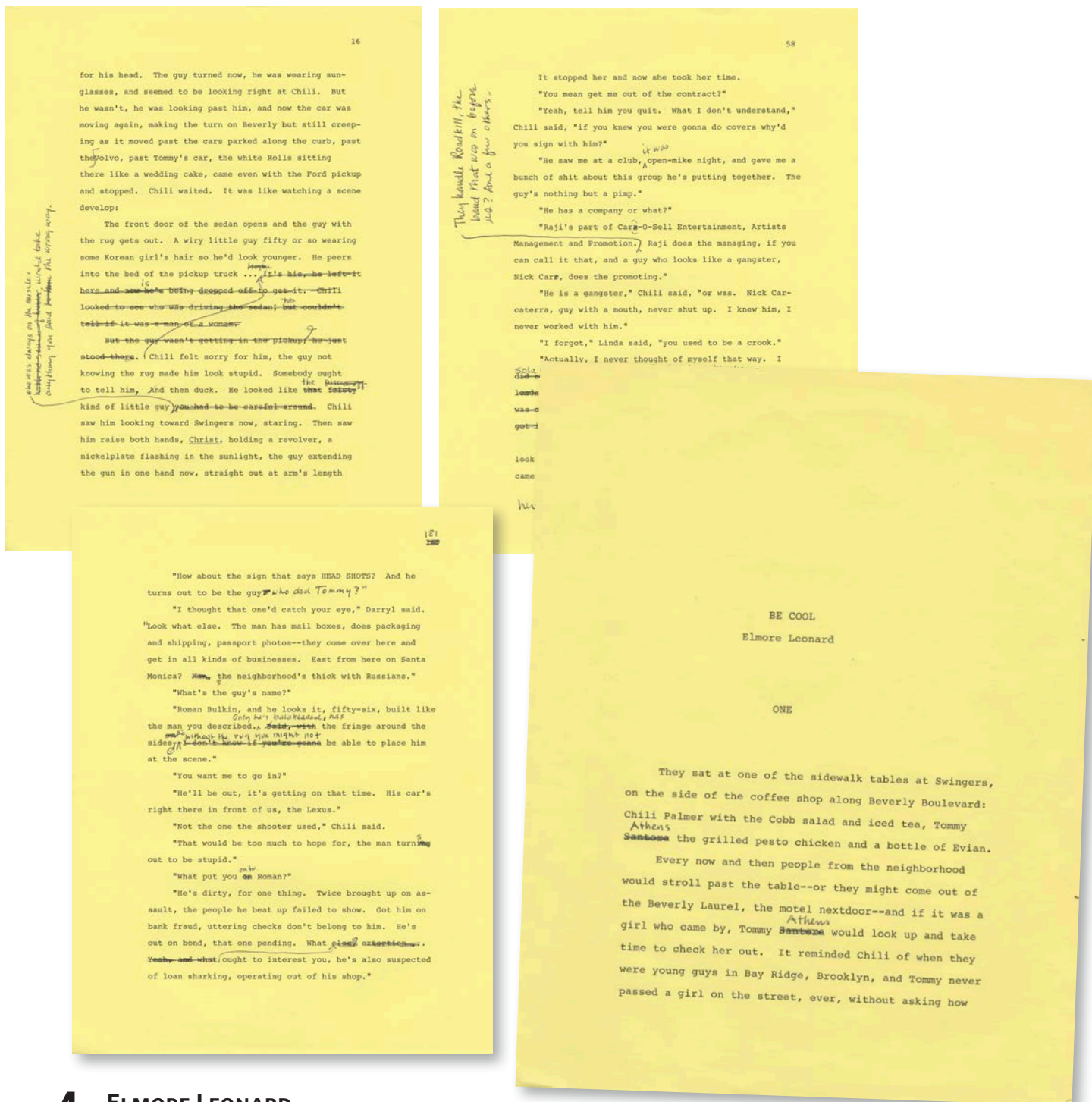
Elmore Leonard's novels have served as inspiration for numerous film and television adaptations, including the films *3:10 to Yuma*, *Jackie Brown*, *Out of Sight*, and *Get Shorty*, and the beloved television series *Justified*.

Leonard also enjoyed a brief career as a screenwriter, with his script for the 1985 Burt Reynolds thriller *Stick* among the most notable.

433 leaves, with last page of text numbered 408. Xerographic duplication on yellow stock, rectos only. Pages Near Fine, unbound, housed in a brown Kinko's cardboard box.

**\$6500**





## 4 ELMORE LEONARD

### Be Cool

Original printed manuscript for Elmore Leonard's 1999 novel, with his substantive and editorial annotations in manuscript ink on virtually every page. Included with the full manuscript is a partial draft of the first 111 leaves. Full provenance available.

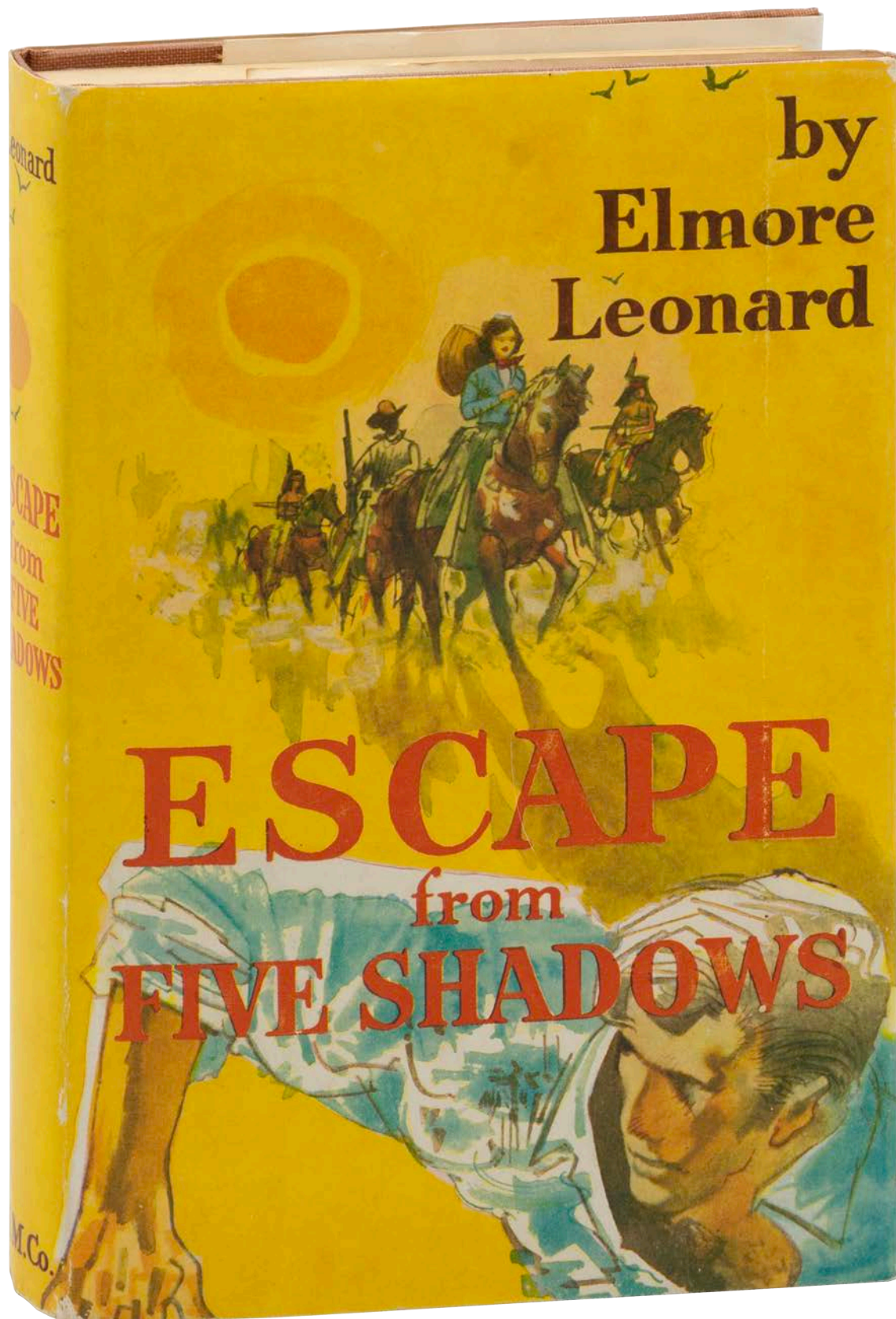
Basis for the 2005 film starring Vince Vaughn, Uma Thurman, John Travolta, and Harvey Keitel.

Elmore Leonard's novels have served as inspiration for numerous film and television adaptations, including the films *3:10 to Yuma*, *Jackie Brown*, *Out of Sight*, and

*Get Shorty*, and the beloved television series *Justified*. Leonard also enjoyed a brief career as a screenwriter, with his script for the 1985 Burt Reynolds thriller *Stick* among the most notable.

369 leaves, with last page of text numbered 357. Xerographic duplication on yellow and white stock, rectos only. Pages Near Fine, unbound, housed in a brown Kinko's cardboard box.

**\$6000**



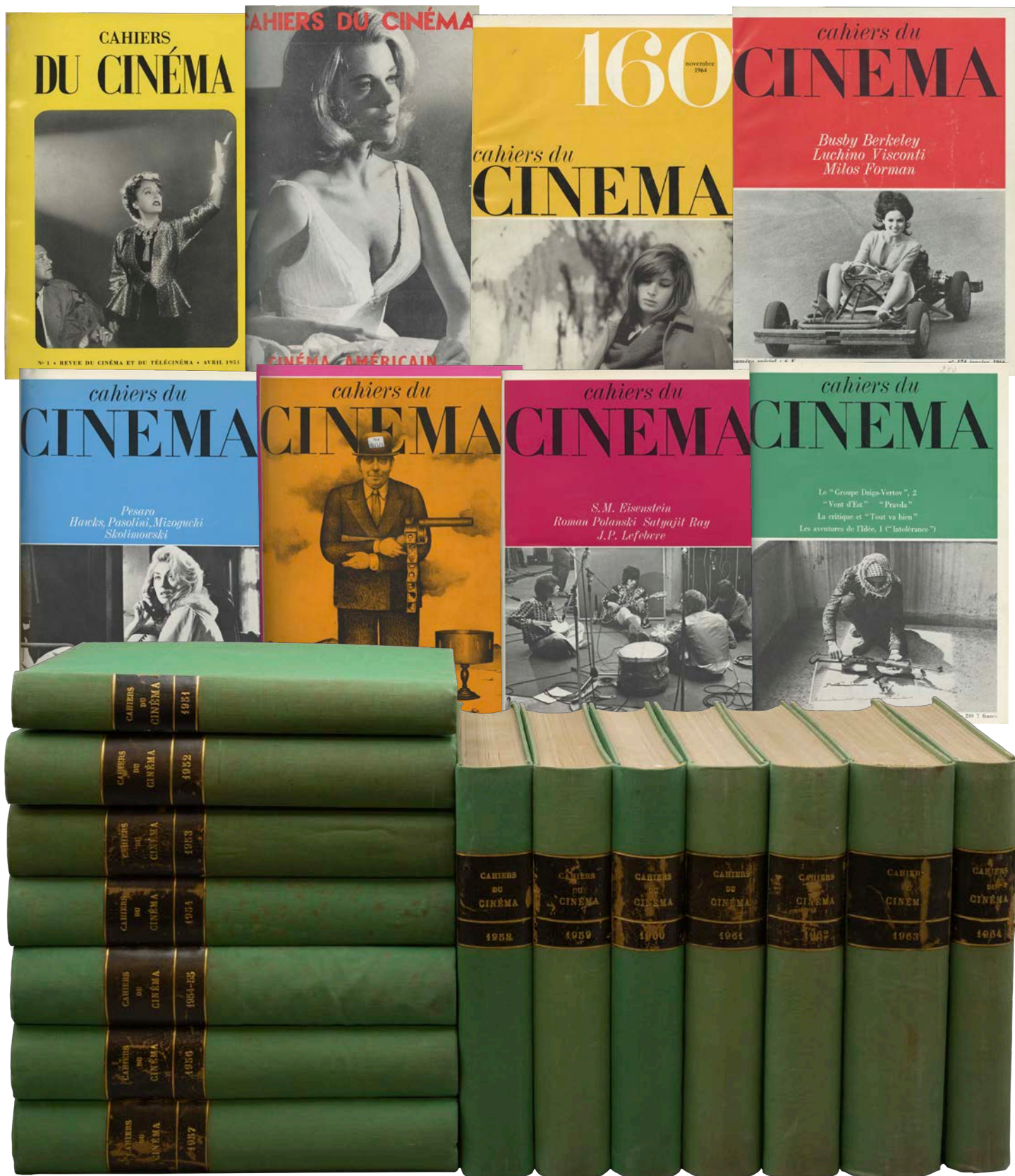
**5** **ELMORE LEONARD**  
**Escape from Five Shadows**

Boston: Houghton Mifflin, 1956. First Edition. The author's third book and third Western.

Near Fine in a Near Fine example of the scarce dust jacket.

\$3500



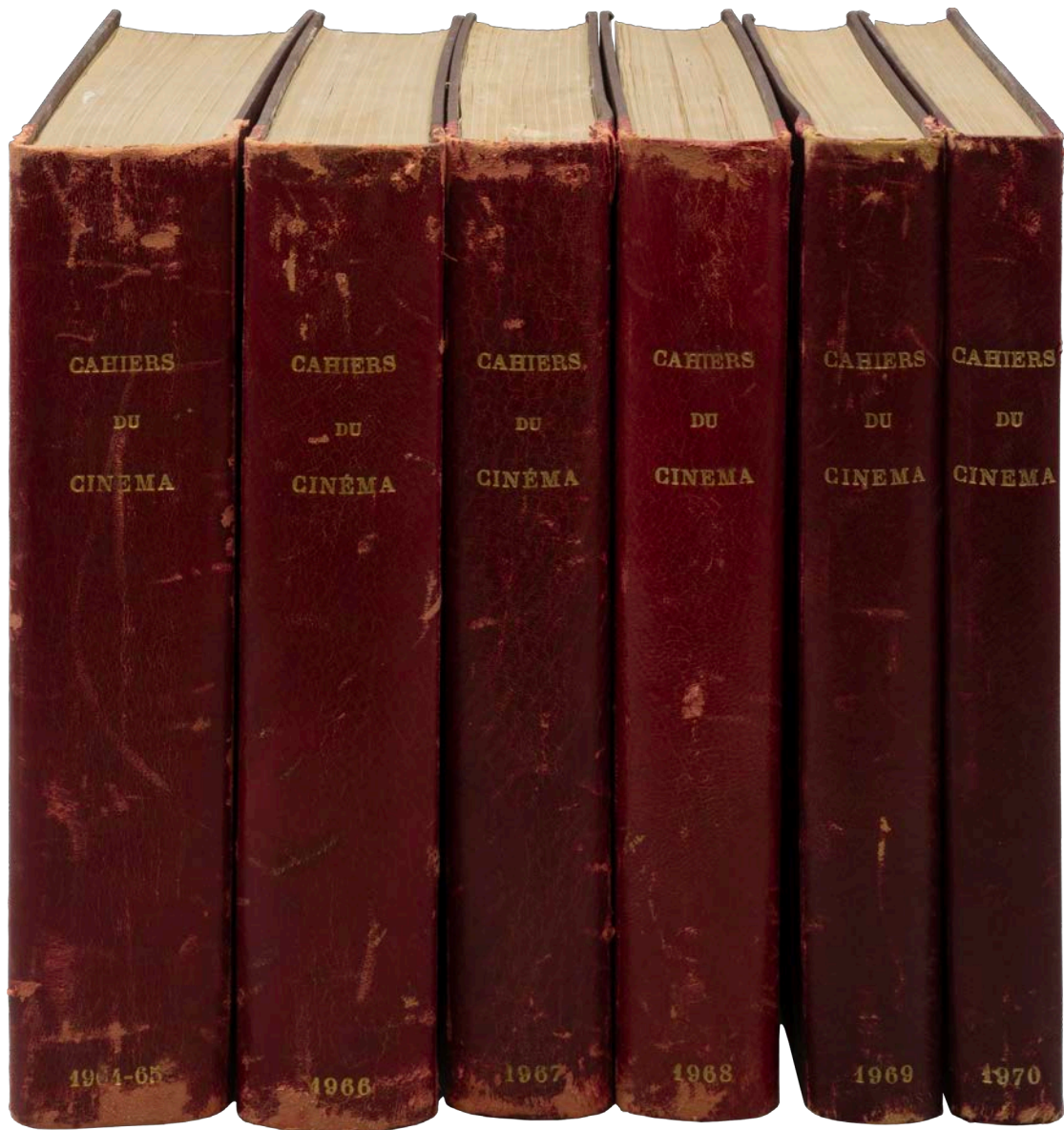


6

## Collection of 23 bound volumes of the French film journal *Cahiers du Cinéma*, 1951-1972

Collection of 21 custom bound volumes, presenting issues of the French film journal *Cahiers du Cinéma* released between 1951 and 1972, along with two bound indexes for issues No. 1 through 159. Text and titles in French.

The first volume begins with issue No. 1 (April, 1951), and the final volume ends with issue No. 240 (July-August, 1972).



*Cahiers du Cinéma* was founded in 1951 by André Bazin, Jacques Doniol-Valcroze, and Joseph-Marie Lo Duca, with writers including Jacques Rivette, Jean-Luc Godard, Claude Chabrol, and François Truffaut. In the mid-1950s dissent began to foment between the journal's editors and its writers, the latter group led by Truffaut, who published an inflammatory article in January of 1954, denouncing the lack of creativity in French filmmaking and advocating for the "policy of the authors"—the origins of auteur theory. Founders Bazin and Lo Duca subsequently yielded editorial control of the journal to Doniol-Valcroze and Éric Rohmer, resulting in a significantly changed format, with a focus on directors deemed "auteurs."

Rohmer would assume position as the journal's head editor in 1958, but by 1963 would be forced out by Godard, Chabrol, Rivette, and others, largely due to Rohmer's refusal to shift the journal's focus from Hollywood to the films of the French New Wave (i.e., their own films). Now led by Rivette, *Cahiers* tied its flag more openly to the political left, and increasingly ignored Hollywood films in favor of avant-garde and experimental filmmakers.

By the mid-1970s, a review of *Jaws* (1975) marked the journal's return to more mainstream film criticism. In 1998 the journal would be acquired by press group Le Monde, and was heavily redesigned the following year, with significantly broadened focus on all visual arts. The journal remains in operation today under private ownership, and continues to gain renown for its annual "top ten" film lists.

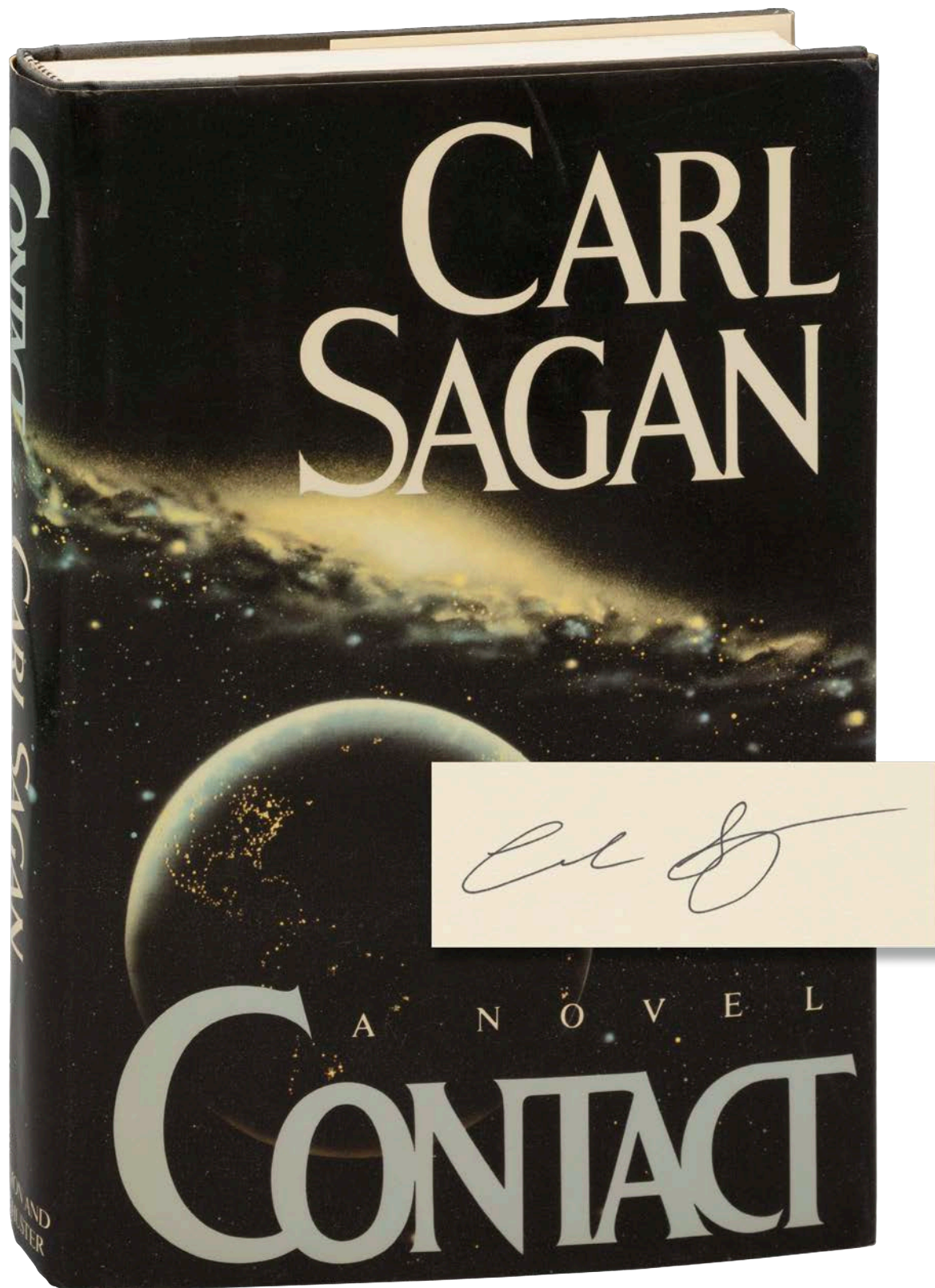
17 volumes bound in full green cloth with leather spine labels (representing years 1951-1964 and 1971-1972, and the two indexes), and six bound in burgundy cloth and quarter leather (representing years 1964-1970).

Bindings generally Very Good to Very Good plus. Contents generally clean and about Near Fine.

Shipping billed at cost due to quantity and weight.

**\$3750**





# 7

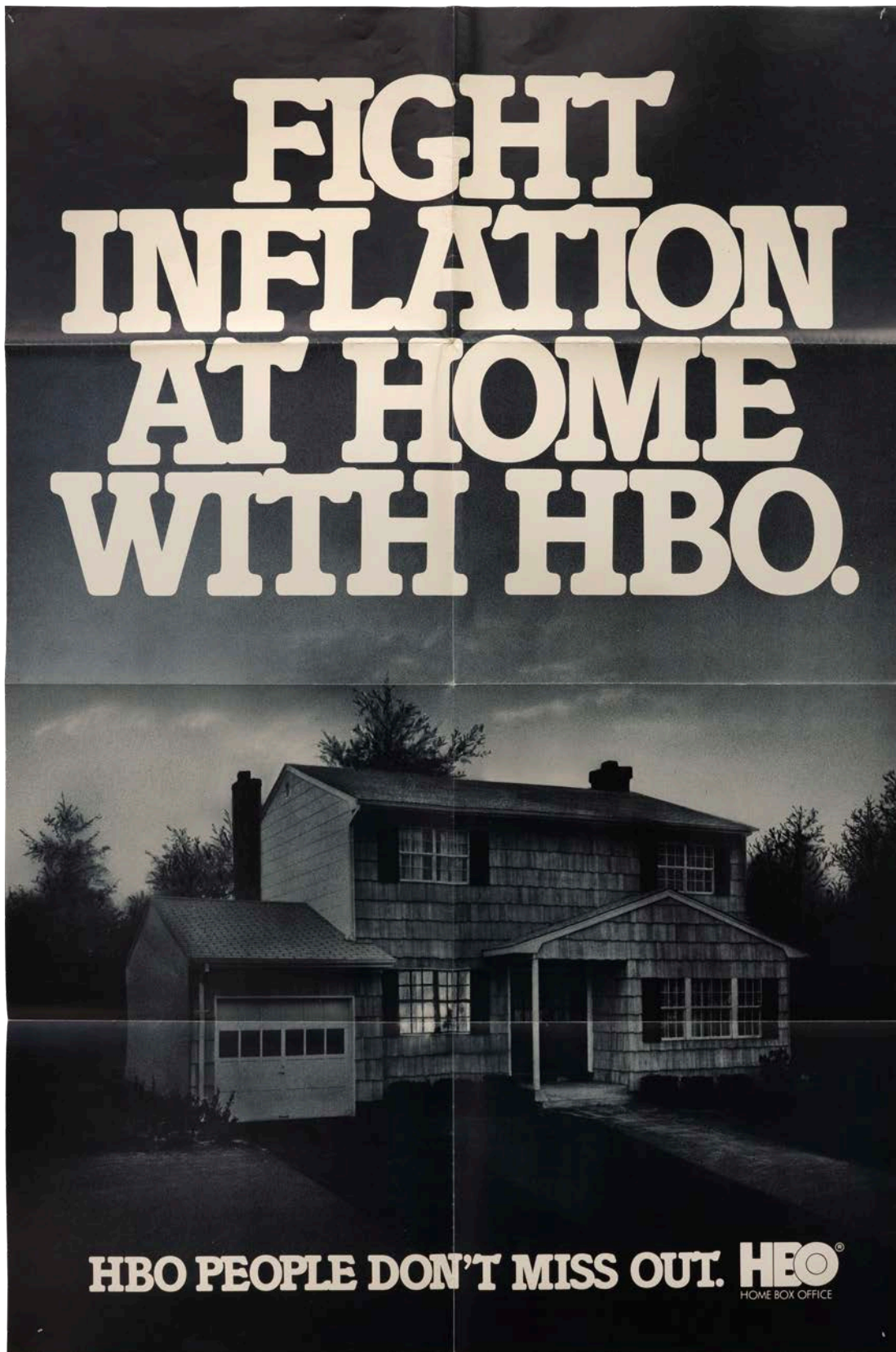
**CARL SAGAN**  
**Contact**

New York: Simon and Schuster, 1985. First Edition.  
Signed by the author on the title page.

Fine in an about Fine dust jacket.

**\$3250**

Author Carl Sagan's only work of fiction, basis for the  
1997 film starring Jodie Foster.



8

Archive of six original Home Box Office posters, circa late 1970s

Archive of six vintage Home Box Office (HBO) posters, circa late 1970s.

Six posters from the nascent days of subscription cable television, reflecting the industry's competition with

broadcast television, as well as the nation's concern over inflation in the late 1970s. Four of the posters in the archive incorporate the HBO logo (with the O overlapping the B) used from 1975-1980.





Home Box Office was founded in 1965 as Sterling Information Services, a company offering cable television services to hotels in lower Manhattan. Unprofitable and struggling, the company created "The Green Channel" in 1971, a subscription service offering unedited mainstream theatrical movies and live sporting events without advertising interruptions.

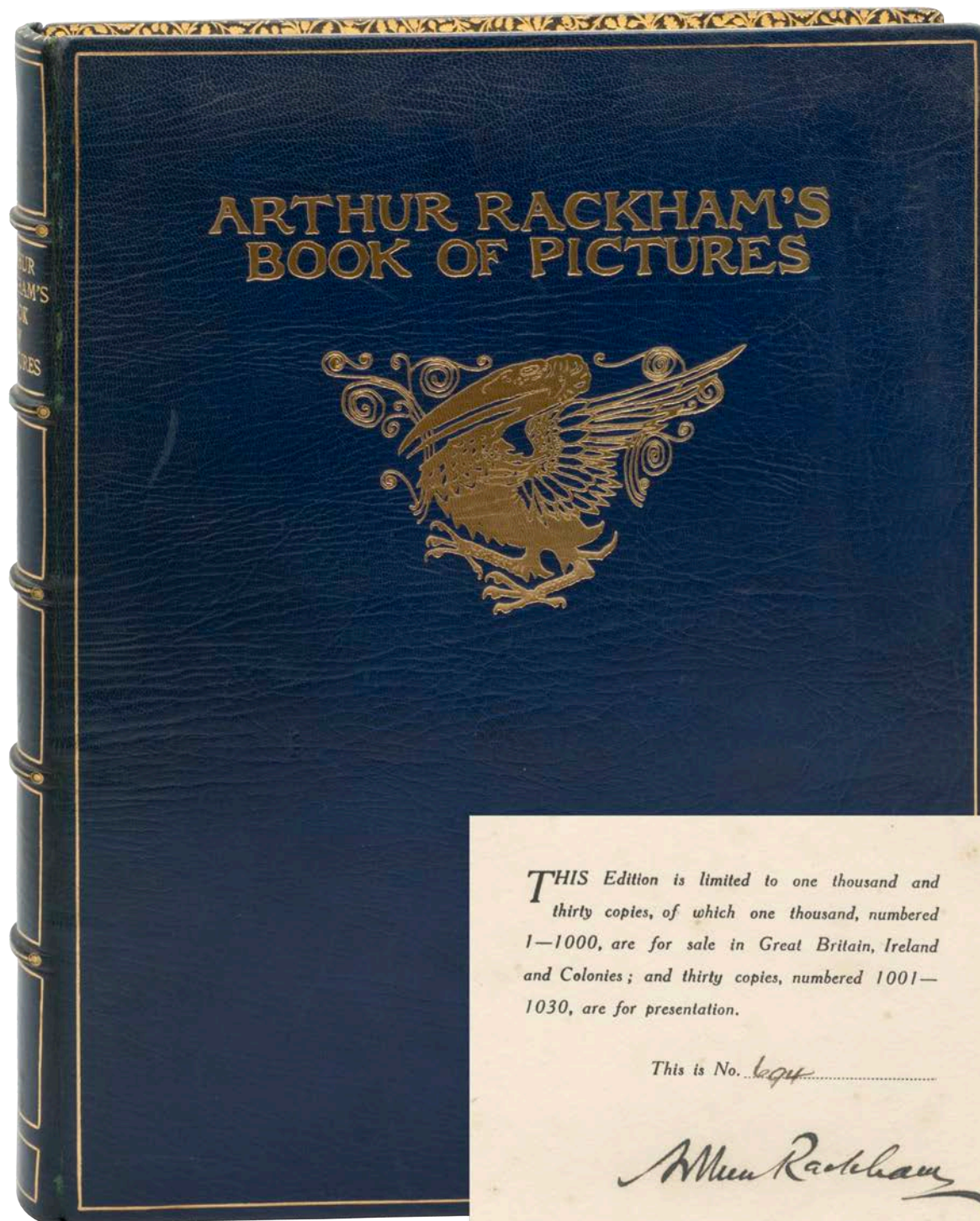
The business officially relaunched as HBO on November 8, 1972, with an initial base of 365 subscribers. By the end of 1978,

HBO had nearly two million subscribers, and would expand to over ten million subscribers by the end of 1982. The company today stands as the oldest continuously operating subscription television service in the United States.

All posters 24 x 36 inches, folded as issued. Very Good plus overall.

**\$2500**





## 9 ARTHUR RACKHAM Book of Pictures

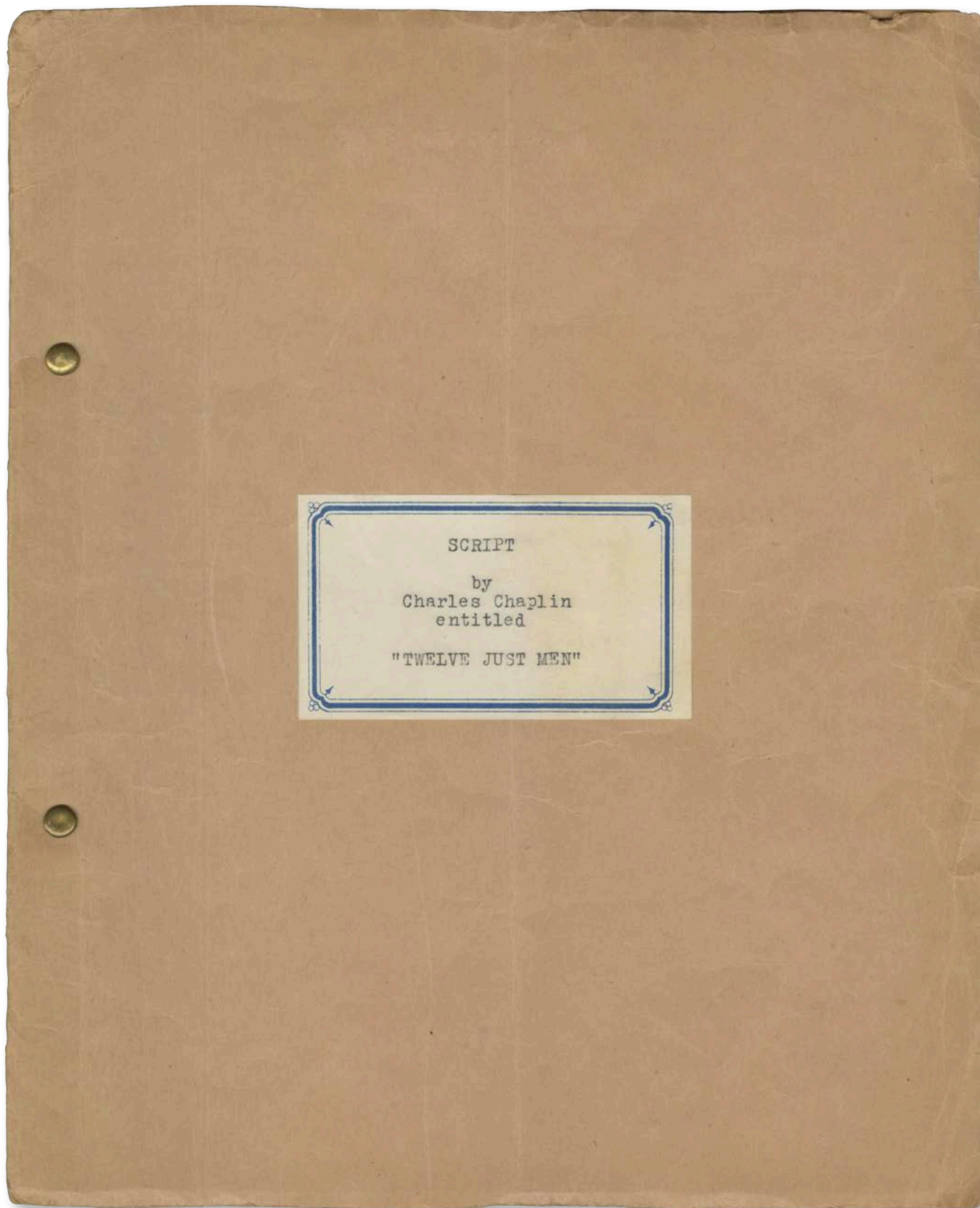
London: William Heinemann, 1913. Limited Edition, one of 1030 hand-numbered copies (this being No. 694) signed by Arthur Rackham.

Comprises favorite illustrations by Rackham, featuring 44 color plates with lettered guards and ten black-and-white illustrations.

Very Good plus, pages faintly foxed, plates unaffected and vibrant. Bound in full blue morocco with five raised spine bands, gilt top edges, and gilt design on the front board that echoes the designs on the original binding by Zaehnsdorf.

\$2250





# 10

**CHARLIE CHAPLIN**  
Twelve Just Men

Vintage typescript for an unproduced comedy burlesque sketch originally penned by Charlie Chaplin circa 1915.

British comedian Ernest Lotinga bought the sketch from Chaplin for £5 and then shelved it until 1932 when he announced that he would be producing it.

COSTER and  
LEVINSKY Well ... what's won?  
GUINNESS Inky's won the big 'un.  
COSTER Inky! Hurrah!  
LEVINSKY Inky! Oh! Let me look. (Hand trembles).  
GUINNESS Come on .. you've made the book pay out.  
LEVINSKY Inky's won. I'm ruined. (Tears paper)  
GUINNESS (Taking paper from Levinsky and imitating him)  
Oh! I'm ruined.  
COSTER (Takes piece of paper of Guinness) He's ruined!  
Oh!  
GUINNESS (To Levinsky) Come on. Pay out.

10.

(Guinness pushes Pongo - Pongo does a forward fall and roll over - Pongo gets up again - Coster gives Pongo a push and Pongo does another forward fall which takes Pongo by the stall again).  
COSTER (Going to Pongo) Yui! Don't argue. Sit down! (Rubs Pongo's head) And don't have so much to say. (Goes back to seat).  
GUINNESS. (To Coster) There! Now see what you've done. You've scratched the favourite. (To Pongo) Never mind. I'll give you the winner for the four o'clock. (Writes on Pongo's head) Bear that in mind. (Goes back to seat).  
FOREMAN Now, gentlemen, we will try once more to get to business. I will now show you the presents. (Opens bag and takes out ring) The first is a diamond ring.  
(Levinsky snores - takes no notice of Coster and Archibald).  
GUINNESS Hark at the sleeping beauty.  
FOREMAN Wake him up.  
ARCHIBALD All right, Mr. Foreman, I'll wake him up. (Goes to Levinsky) Wake up dearie!  
COSTER (Giving Archibald nap stick) Oh! You puss!  
ARCHIBALD (To Coster) Stop it! (To Levinsky) Do wake up Lovie!  
COSTER Garn away! (Pushes Archibald away) Leave it to me. I'll wake him up. Hi! Lazarus! D'y'er 'ear! You wiv the whiskers. Wake up, d'y'er hear! Patsy O'Brien, pull yourself together. (Levinsky snores) Change here for Whitechapel.  
GUINNESS. Change here for half a quid.  
LEVINSKY (Jumping up) Who said half a quid. Who said half a quid?  
FOREMAN Mr. Levinsky, I'm surprised at you going to sleep while the proceedings are on. I must have everyone's attention.  
(Guinness hits table with mallet by Archibald's fingers and then knocks Pongo off stool).

I can't pay! I haven't a penny in the World.  
If you can't pay me .. I'll pay you.  
(Knocks Levinsky down)  
(Guinness runs up on table C - Archibald stays behind table ready to take irons out for collapse).  
(Entering as Guinness knocks Levinsky down - speaks at the top of the steps) Gentlemen, have you considered your verdict?  
(Loudly) No! The Jury disagrees.  
(Coster fires revolver at Foreman. Foreman falls. Table goes down with Guinness on it. Policeman enters and stands at the top of steps. Supers all fall as Coster points revolver at them after shooting foreman. Pongo has made bed and is drinking Guinness's beer as he lies down)  
N.B.: All above business is done simultaneously.  
Curtain falls - Curtain up - Foreman stands up and motions Policeman to arrest Guinness quickly.  
- C U R T A I N -

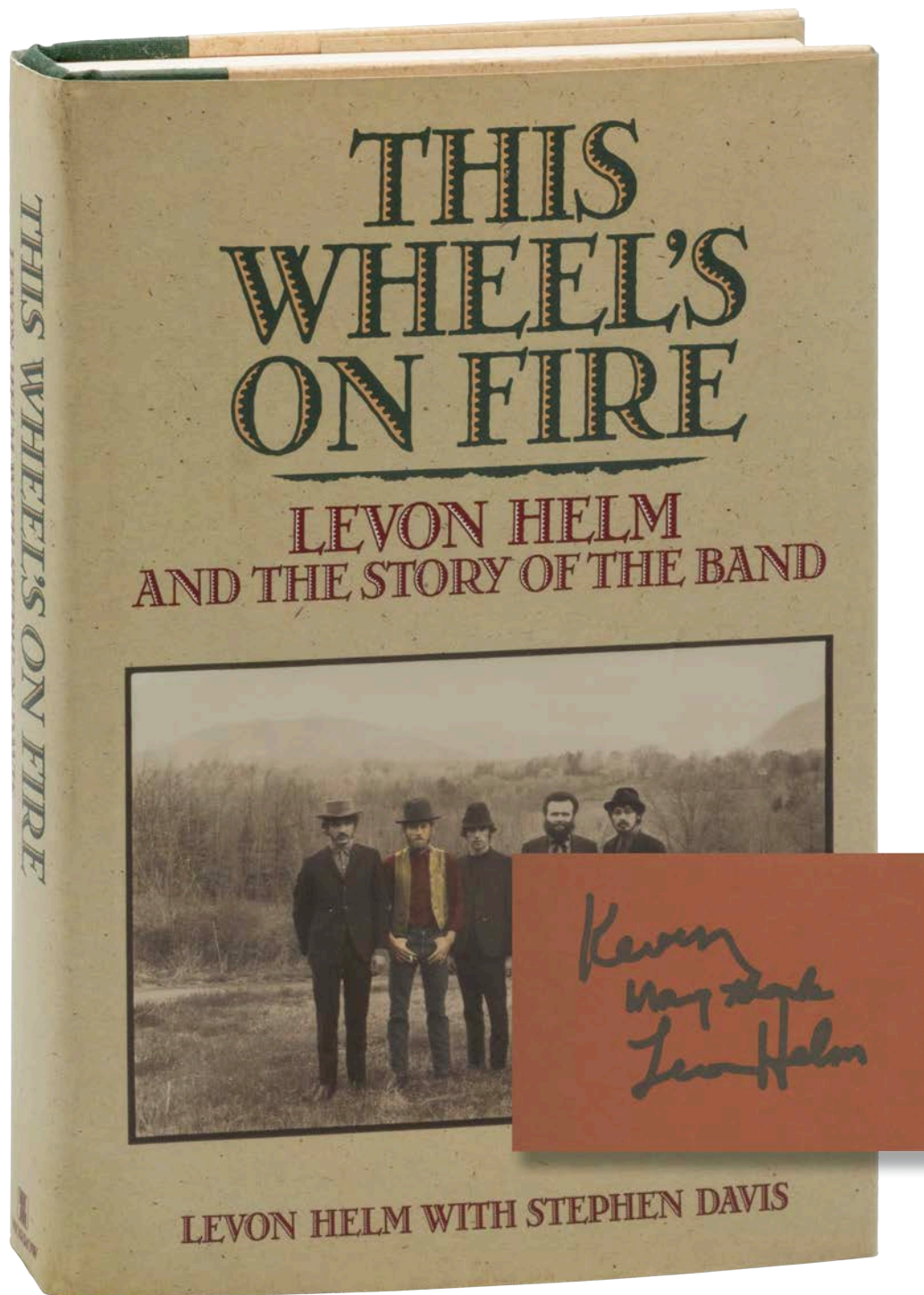
Lotinga refused Chaplin's offer to buy it back, proposing that he and Chaplin should go into partnership in the production, with Chaplin playing a part in the sketch. Chaplin declined the invitation, and although Lotinga then claimed he'd produce the sketch himself, we find no record of further activity.

In a 1926 letter to Chaplin, currently held in the Charlie Chaplin Archive, Lotinga says "I would like to ask your permission to change the title as I am not impressed by the same." A facsimile copy of the letter is included with this script.

Typescript in red and black type, leaves Near Fine in a Very Good plus wrapper with a title label on the front wrapper crediting Chaplin. 18 pages. Title page credits Chaplin as the writer and notes Lotinga's ownership, along with his address in Middlesex.

**\$1850**





11

## LEVON HELM WITH STEPHEN DAVIS HELM

### This Wheel's on Fire

New York: William Morrow, 1993. First Edition.  
Inscribed by the author on the front endpaper: "Kevin / Many thanks / Levon Helm."

Documents Helm's trajectory from humble origins in Chicken Scratch, Arkansas, where tornadoes took away his home not once but twice, to playing with Ronnie Hawkins, to meeting the legendary musicians who along with him would form The Band. The Band would become Bob Dylan's most beloved backing

musicians, and would go on to record masterpieces of their own, ending with Martin Scorsese's extraordinary documentary *The Last Waltz* in 1975. Faithfully transcribed throughout in Helm's distinctive southern rhythm, and with a decidedly southern perspective.

Near Fine and unread in a Near Fine dust jacket.

**\$1450**



# 12

**E.E. CUMMINGS (PLAY)**  
**VANDAMM (PHOTOGRAPHER)**  
 Him

Vintage sepia photograph of actor Claude Rains from an undocumented production—to our knowledge—of e.e. cummings' absurdist play *Him*, mounted by the Theatre Guild, likely sometime between 1927 (when the play premiered) and 1934. Taken by noted theatre photographer Vandamm, with his annotation in manuscript ink on the verso of the mount, reading: "The Theatre Guild's production of 'Him' / Claude Rains."

According to Christopher Sawyer-Laucanno's biography of cummings, "Lawrence Langer, a director at the Theatre Guild, who had been given a copy of the play by Muriel Draper, was quite enthusiastic, but, because of the obscenities in the play could not get the Guild to take it on." Sawyer-Laucanno goes on to note

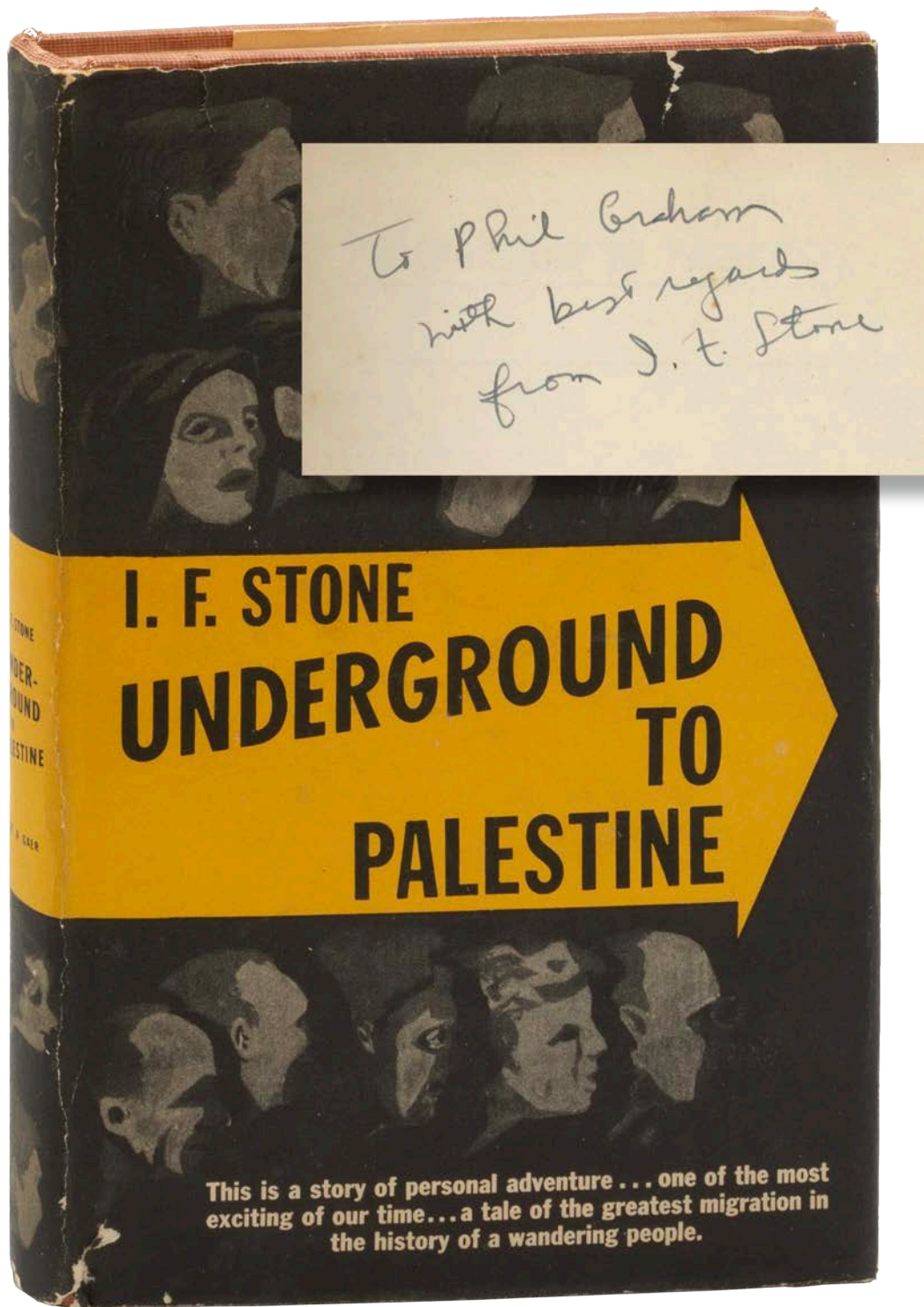
that the Provincetown Players mounted a production in 1928, which is documented as having closed after 27 performances due to budget constraints.

There is no record of a production of *Him* by the Theatre Guild in the IBDB, and no record of Rains working with the Provincetown Players—so the date of the production, if indeed it ever went past rehearsals, remains a mystery.

Photograph 13 x 10.5 inches. Mount 19.5 x 15 inches.  
 Both Near Fine.

**\$1750**





## 13 ISIDOR FEINSTEIN STONE Underground to Palestine

New York: Boni and Gaer, 1946. First Edition in hardcover, with the publisher's promotional postcard laid in. Inscribed by the author to Phil Graham, newspaperman and co-owner of The Washington Post, on the front endpaper: "To Phil Graham / with best regards / from I.F. Stone."

An account of the author's journey with the Haganah to Europe, where he joined a group of Holocaust survivors

traveling from post-WWII displaced persons camps to Mandatory Palestine. First published as a series of articles in left-leaning New York newspaper *PM*.

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

**\$1450**

## 14 **RAYMOND CHANDLER** The Little Sister in Cosmopolitan, April 1949

The first appearance of the novel, in an abridged pre-publication format, preceding the version published by Hamish Hamilton in the UK later the same year, and the US edition published just after that.

Raymond Chandler's fifth novel, written after several years working as a screenwriter, and dripping with his contempt for Hollywood. Basis for the 1969 neo-noir *Marlowe*, directed by Paul Bogart and starring James Garner.

Very Good plus in wrappers. Partial contemporary address label on the front wrapper.

\$750

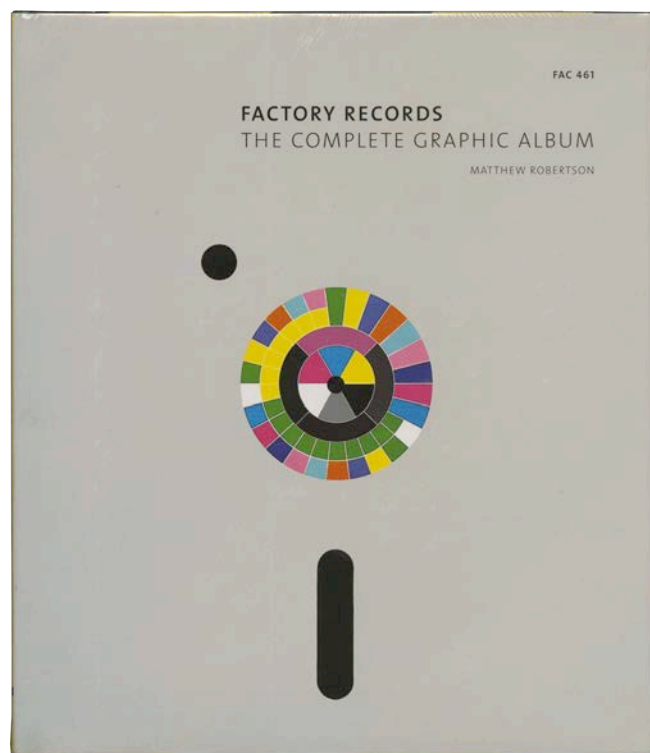


## 15 **MATTHEW ROBERTSON** Factory Records: The Complete Graphic Album

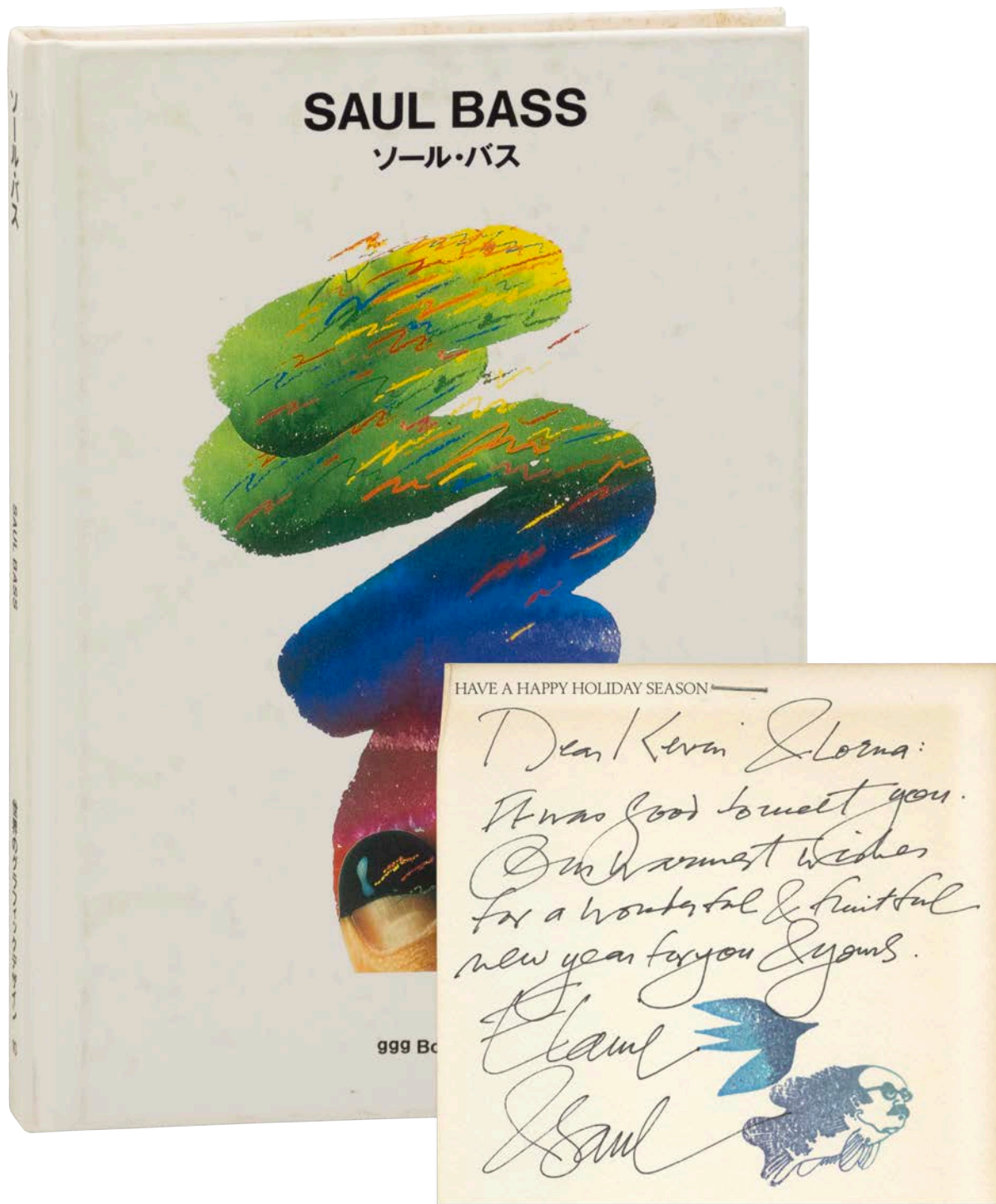
New York: Chronicle Books, 2007. First American Edition. A complete, full-color, chronological catalog of the groundbreaking label's output, with each release accompanied by its original inventory number, along with images of album sleeves, singles, special editions, flyers, posters, stationery, and architectural projects.

Fine and unread, still in publisher's shrinkwrap.

\$475







# 16 MARTIN SCORSESE, LOUIS DORFMAN (INTRODUCTIONS) Saul Bass

Tokyo: Ginza Graphic Gallery, 1993. First Japanese Edition, preceding all others. With an Autograph Note Signed from author Saul Bass and his wife Elaine stapled to the front endpaper, noting: "Dear Kevin [and] Lorna / It was good to meet you. Our warmest wishes for a wonderful [and] fruitful new year for you [and] yours. / Elaine [and] Saul." Book text in English and Japanese.

The first monograph published about Saul Bass, and the only one published while he was alive (he died three years later, in 1996).

Full provenance available.

Very Good with no dust jacket as issued.

**\$350**



**17 OLE OLSEN, CHIC JOHNSON (STARRING)  
H.C. POTTER (DIRECTOR)  
Hellzapoppin'**

Vintage reference photograph from the bizarre, boundary-pushing 1941 film musical, showing cast and crew members on the set. Annotations in manuscript ink and pencil on the verso.

Based on the successful 1938-1941 Broadway musical, about a pair of comedians who attempt to adapt their

play for the screen, while continually breaking the fourth wall.

10 x 8 inches. Very Good plus.

**\$300**



# ARCHIVES



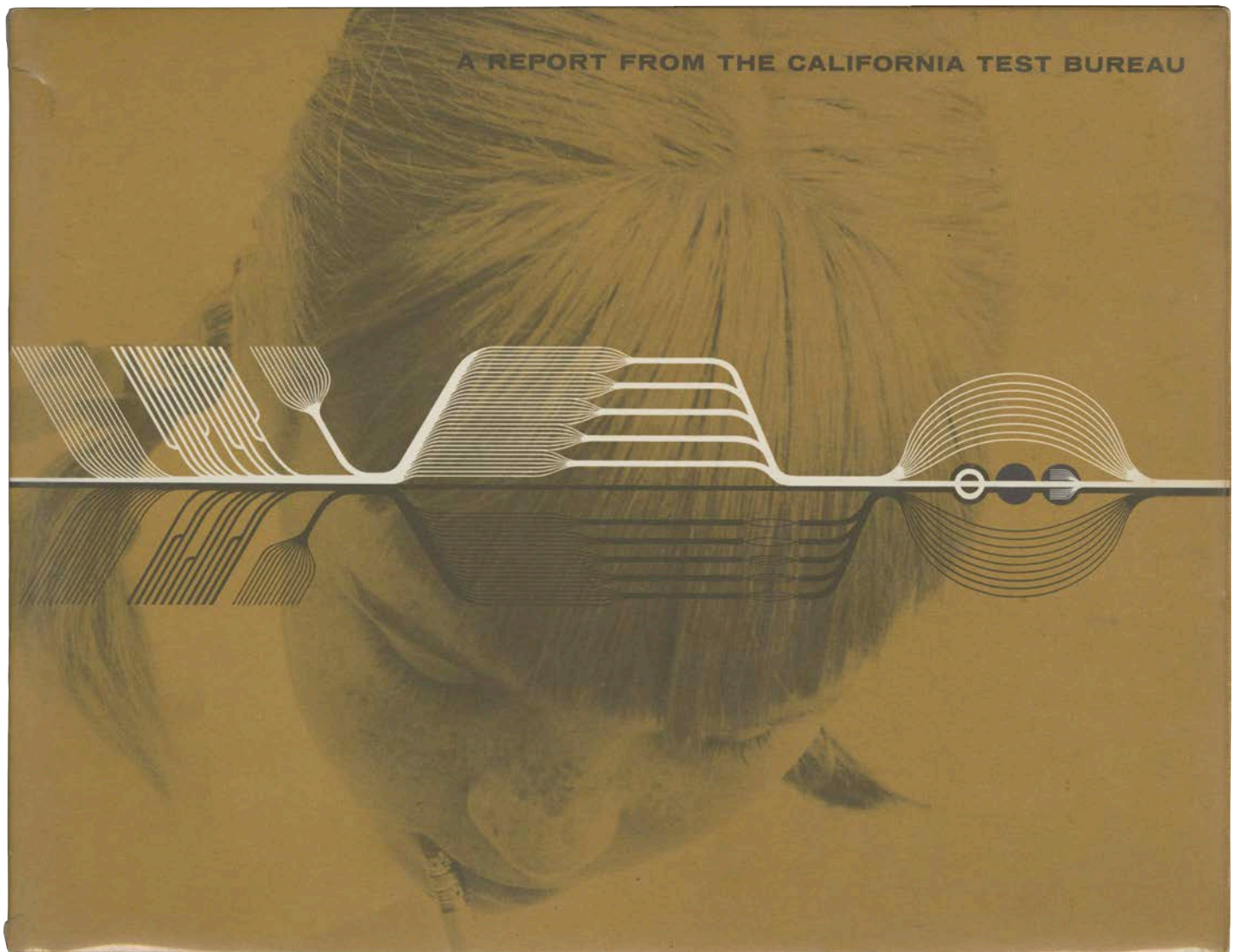
18

## SAUL BASS

Archive of original photographs, print material, color transparencies, and ephemera documenting the designer's work in advertising and film

Substantial archive of vintage photographs, print material, color transparencies, and film reels, documenting the film and advertising work of renowned twentieth-century graphic designer Saul Bass. Largely dating from the 1960s, although the archive also includes some material from the late 1950s. An exhibition's worth of rare material.

The balance of the archive is housed in three oversize portfolios, each embossed with Bass' name and the company name of Lester Rossin Associates, Bass' then-agent on the east coast. Film reels housed in a brown cardboard case with Rossin's address affixed to the front.



The first portfolio presents black-and-white photographs of a number of products and package designs for a number of prominent mid-century American companies, including Kimberly Clark, Wesson Oil, White Magic Soap, Lawry Foods, Parade Detergent, and others. Designs are frequently accompanied by mimeograph captions with details on the companies, products, and method of creation for each logo. The portfolio also includes an advertising booklet for Strathmore Paper Company, and a feature in *Print Magazine* on Bass' work with the Aluminum Company of America.

The second portfolio contains Bass' work for corporate logos, with his designs for the Committee of Aluminum Producers, Frank Holmes Laboratories, and the Oakbrook Terrace Shopping Center of Chicago showcased, as well as several more examples of his work with product designs and display. The portfolio also includes multiple scale models for unidentified buildings, and trade advertisement designs for the Otto Preminger films *Anatomy of a Murder* (1959), *Exodus*

(1960), *Advise and Consent* (1962), and *Bunny Lake Is Missing* (1965). Lastly, the portfolio houses an informational booklet for the California Test Bureau, and an editorial in *Design Forecast* by Bass discussing his film work.

The third and last portfolio is devoted to Bass' film designs, with more iconic examples of his work for the aforementioned Preminger films, Billy Wilder's *Some Like It Hot* (1959) and *One, Two, Three* (1961), and John Sturges' *The Magnificent Seven* (1960). The portfolio also includes Bass' accompanying illustrations for several short stories published in magazines.

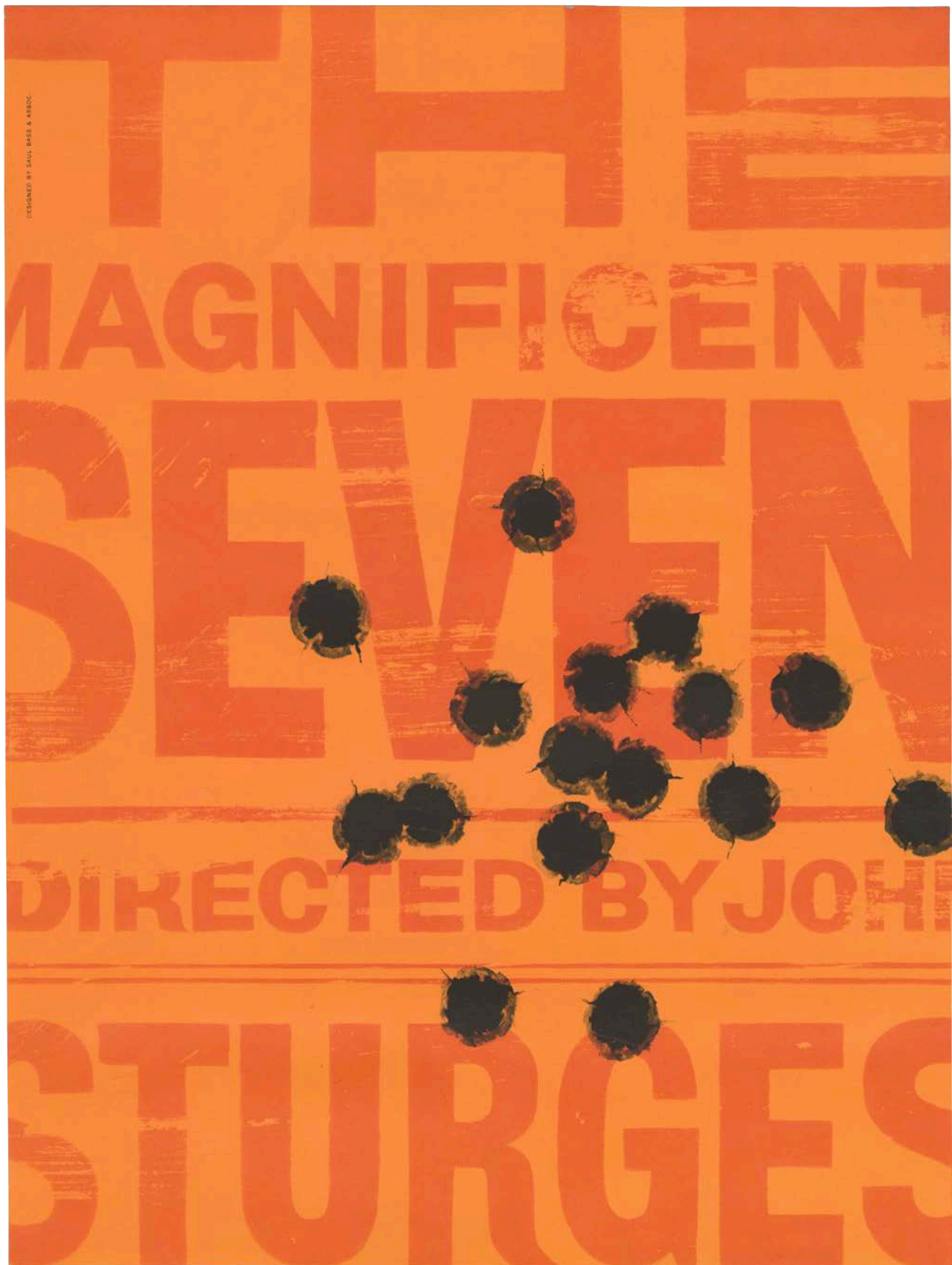
Also included are two reels depicting Bass' eye-catching film design work for both feature films and corporations. Films represented include *The Man with the Golden Arm* (1955), *Walk on the Wild Side* (1962), *Nine Hours to Rama* (1963), *It's a Mad, Mad, Mad, Mad World* (1963), and Bass' own short film *From Here to There* (1964).





The archive additionally includes captioned work for unrealized projects relating to the 1964 World's Fair in New York, including preliminary studies for the Eastman Kodak Pavilion, as well as the US Pavilion, for which Bass met on several occasions with then-President Kennedy for progress

reviews. The archive also includes several oversized and standard size color transparencies of advertising design work, material relating to Bass' 1964 short film *The Searching Eye*, and a brief biography and curriculum vitae of Bass' work.



With a career spanning four decades, Saul Bass rose to prominence as a graphic designer in the twentieth century, creating some of the most recognizable corporate designs and logos of the period. He also worked extensively in film as both a director and a designer, with a list of collaborators

including Alfred Hitchcock, Stanley Kubrick, Otto Preminger, Billy Wilder, and Martin Scorsese. Bass' moving image collection and papers are today held at the Academy Film Archive in Los Angeles.



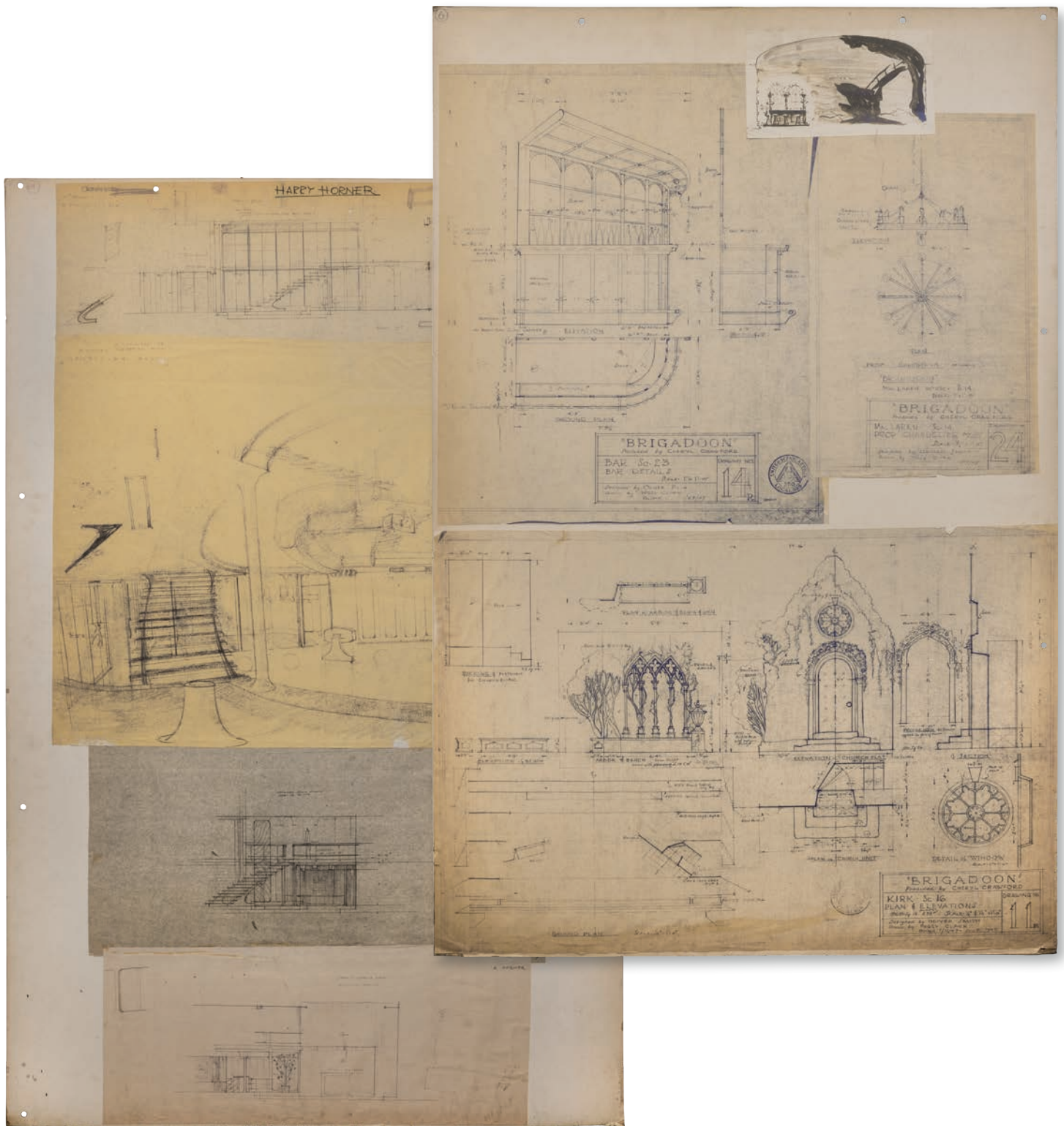


Portfolios generally Very Good plus, with contents Near Fine to Very Good plus.

Reels Very Good plus, unplayed.

Material out of portfolios Near Fine to Very Good plus.

\$20,000



# 19 Archive of approximately 200 set and schematic blueprints for various Broadway and off-Broadway productions, Metropolitan Opera productions, National Ballet productions, and film and television productions

Archive of approximately 200 original blueprints of set plans, schematics, and designs, as well as photographs, drawings, notations, and newspaper and magazine clippings, for various Broadway and off-Broadway productions, Metropolitan Opera productions, film and television productions, as well as various ballet

companies (including the National Ballet Company), dating between 1943 and 1978. Blueprints mounted on 62 oversize art boards.

Detailed inventory and all images available upon request. Serious purchase inquiries only please.









An expansive archive of sets and schematics blueprints for over 30 various productions, from 1943 to 1978, all mounted on the rectos and versos of 62 oversize art boards. Archive includes 59 panels of blueprints for 16 Broadway and off-Broadway productions (1943-1978), 36 panels for four Metropolitan Opera productions (1963-1967). Also includes are layout plans for the Met from 1965 (the year before it premiered), twelve panels for three film productions (1960-1971), three panels for two television productions (1959 and 1961), as well as panels of blueprints for the National Ballet (circa 1962), the Pennsylvania Ballet (circa 1963), the

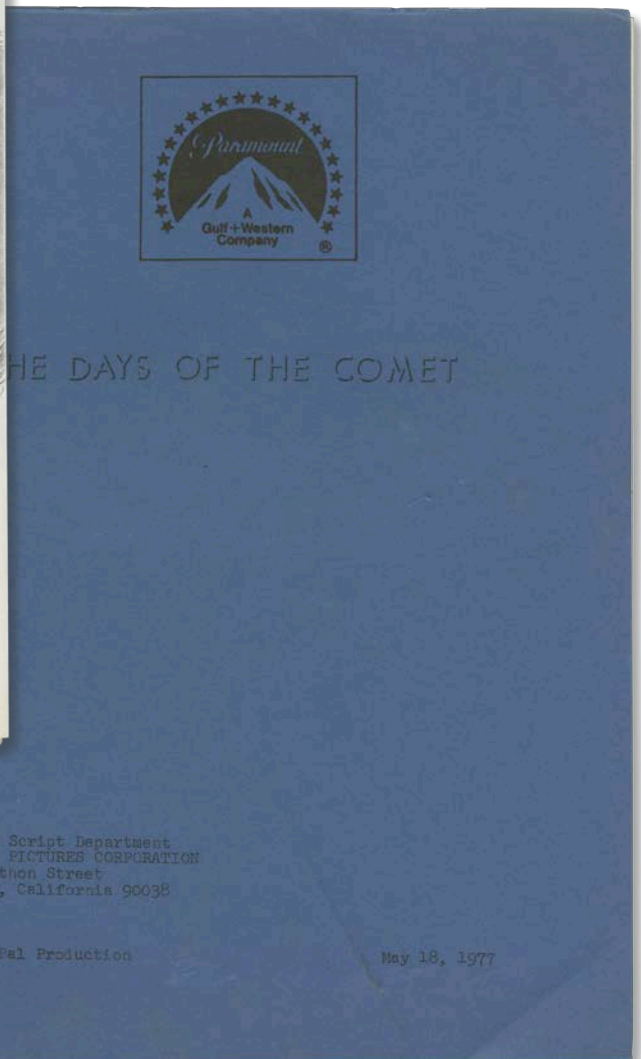
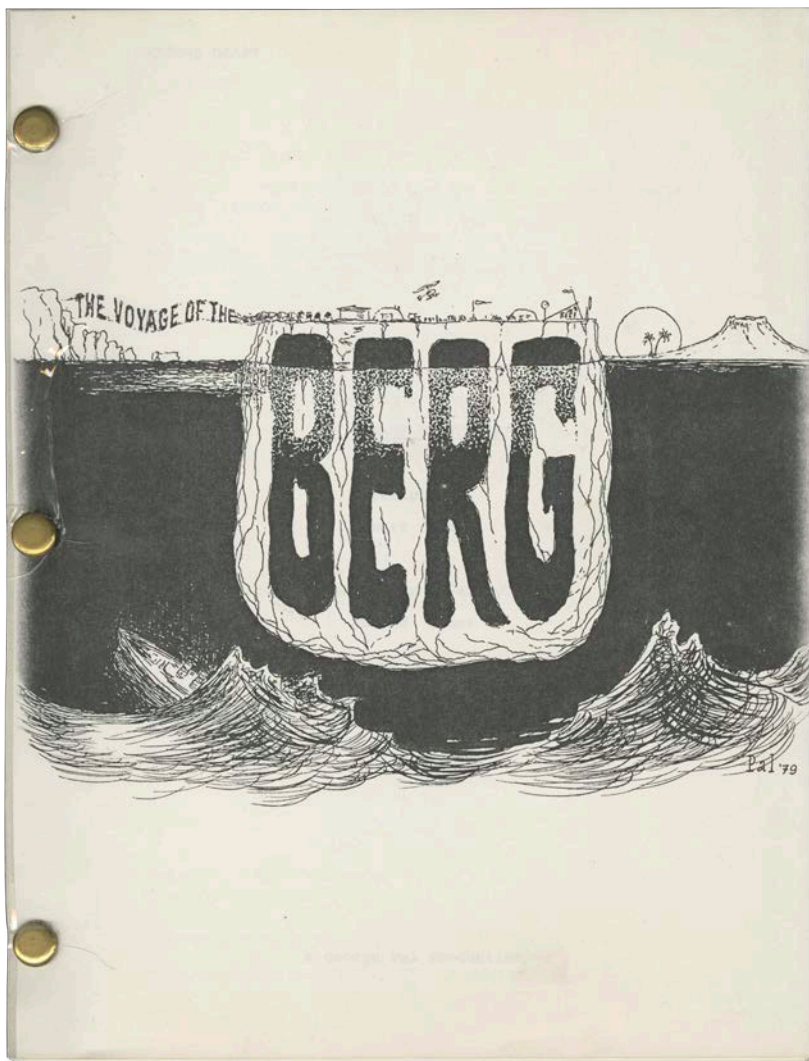
Columbia Theatre Association Ballet (1953), and several additional film and theatre productions.

From the estate of Boston sculptor Robert Berks, who in his early years painted movie and theater backdrops, as well as blueprint work for industrial design.

All material Very Good to Very Good plus, mounted to rectos and versos of boards, as originally maintained.

**\$8500**





## 20 Archive of screenplay and typescript material relating to unproduced films co-written by George Pal and Robert Bloch

Archive of material relating to unproduced films co-written by noted animator and director George Pal and horror, crime, and fantasy writer Robert Bloch.

Archive includes:

1. A Second Draft script for *Voyage of the Berg*, an adaptation of Edward Hyams' 1974 novel *Prince Habib's Iceberg*, undated, circa 1979.
2. A treatment script for an adaptation of H.G. Wells' 1906 novel *Day of the Comet*, dated May 18, 1977.

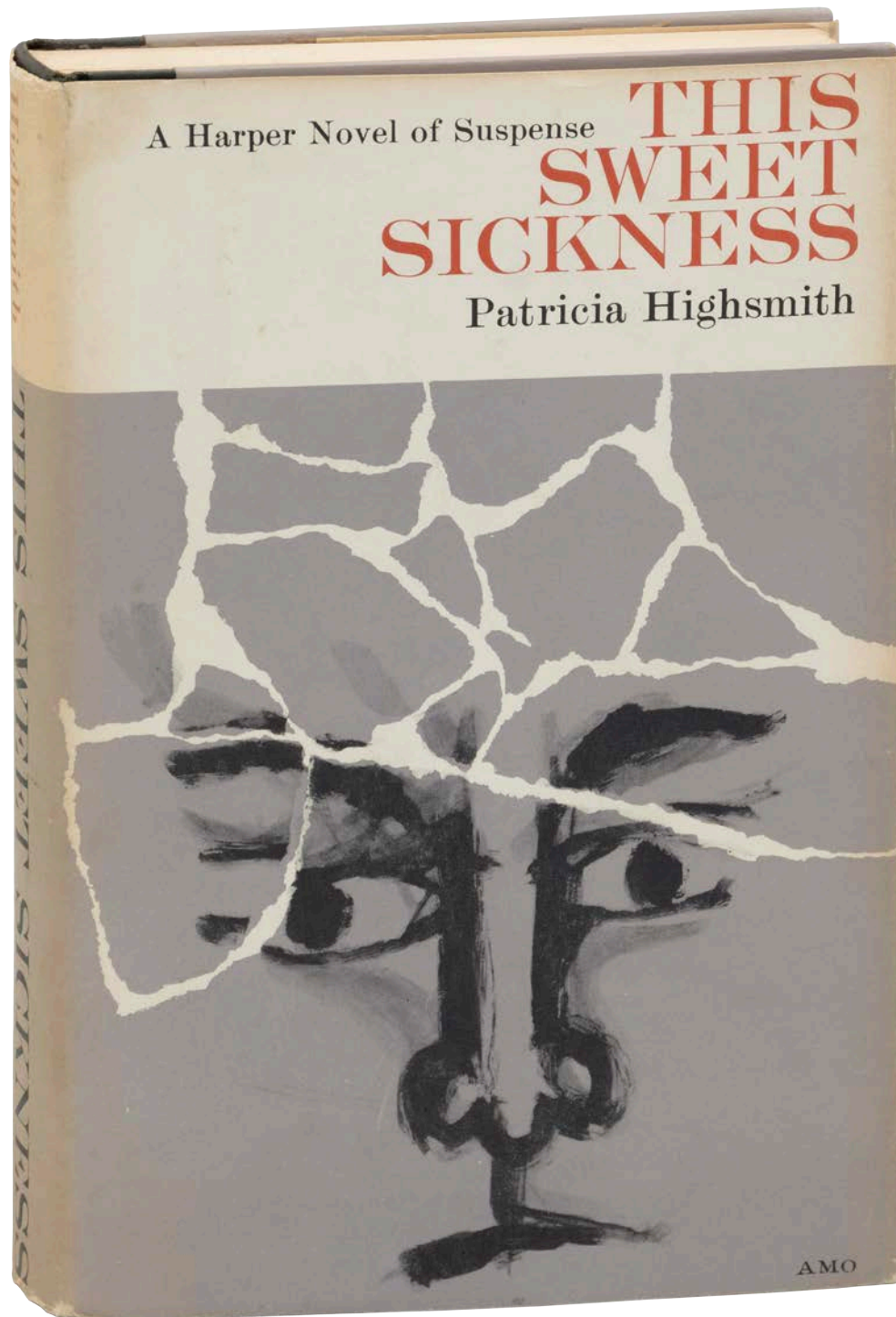
3. Two sets of typescript notes by Bloch about a planned film adaptation in collaboration with Pal, following the life of Hieronymous Bosch. One set dated September 9, 1970.

4. A set of carbon typescript notes by Bloch about a planned film adaptation, in collaboration with Pal, of Olaf Stapledon's 1936 novel *Odd John*, undated, circa 1977, along with a copy of a 1964 Metro-Goldwyn-Mayer reader's report on the same.

\$2500



# CRIME



21

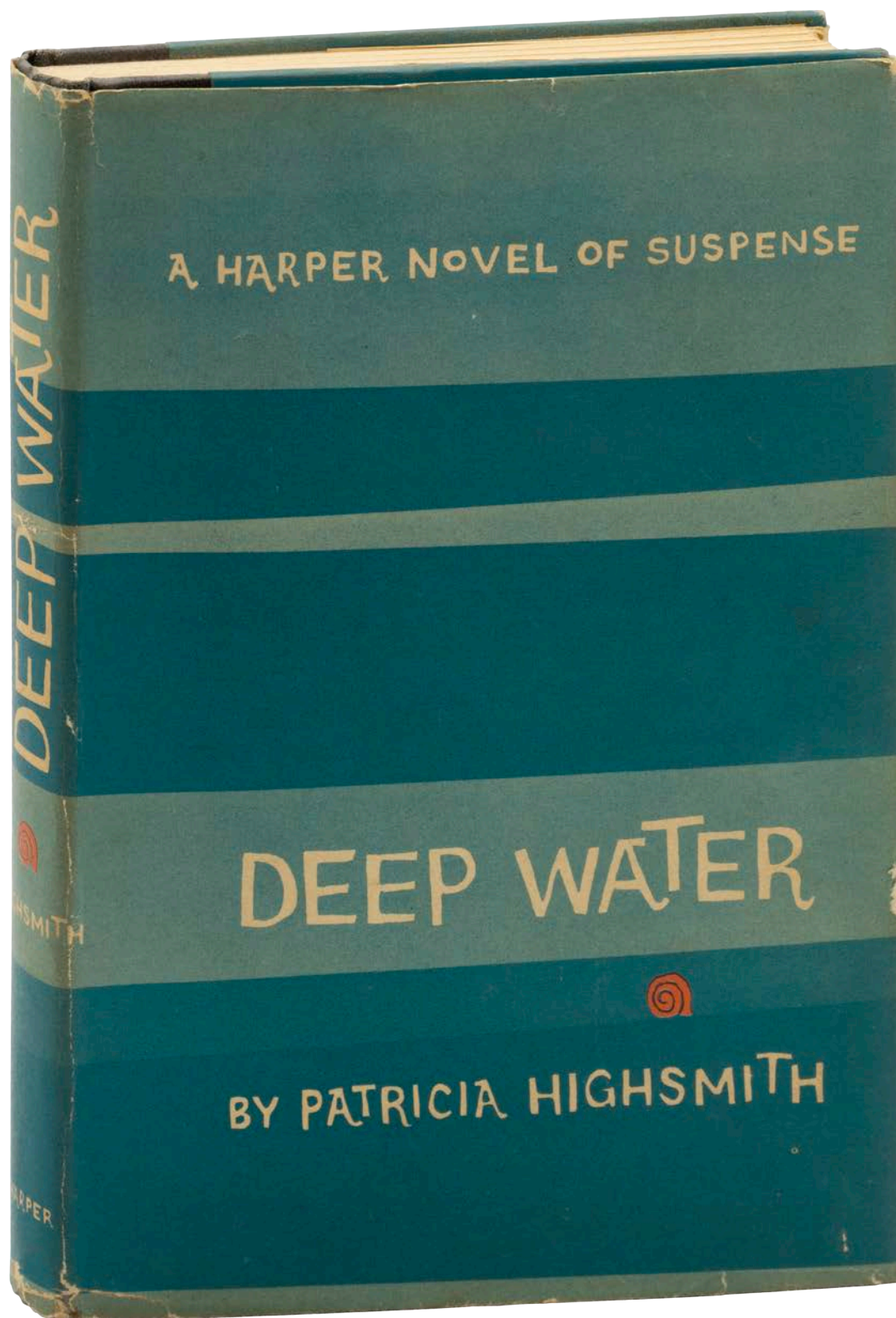
**PATRICIA HIGHSMITH**  
**This Sweet Sickness**

New York: Harper and Brothers, 1960. First Edition.  
Laid in is the publisher's original two-color bookmark,  
advertising this title and three others.

Basis for the 1977 French film *Tell Her That I Love Her*, directed by Claude Miller, and starring Gérard Depardieu and Miou-Miou.

Fine in a Near Fine dust jacket.

**\$1750**



22

**PATRICIA HIGHSMITH**  
**Deep Water**

New York: Harper and Brothers, 1957. First Edition.

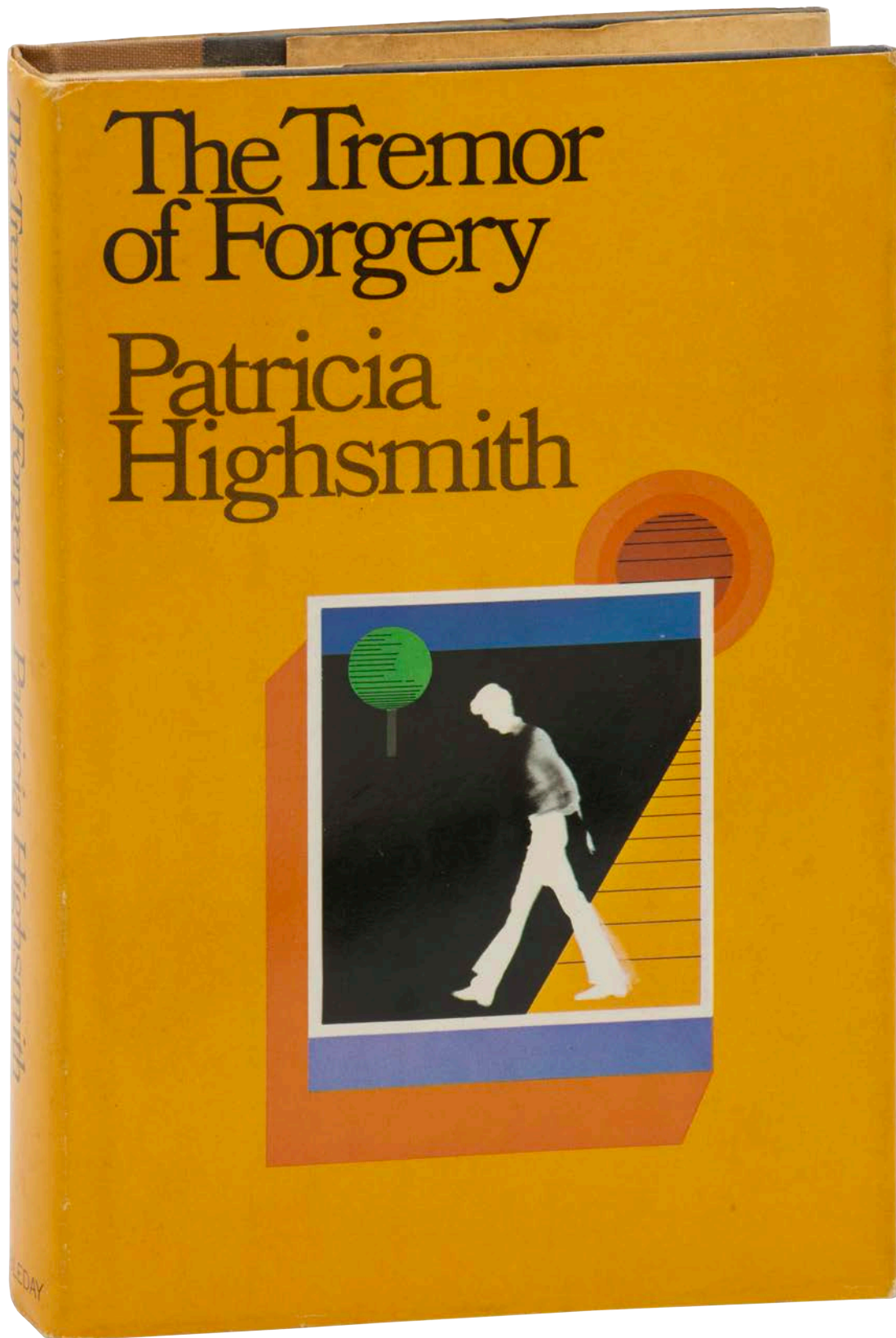
The author's fourth book, basis for the 1981 French film starring Jean-Louis Trintignant and Isabelle Huppert,

and for the 2022 Adrian Lyne neo-noir film starring Ben Affleck and Ana de Armas.

Very Good plus in Very Good plus dust jacket.

**\$975**





23

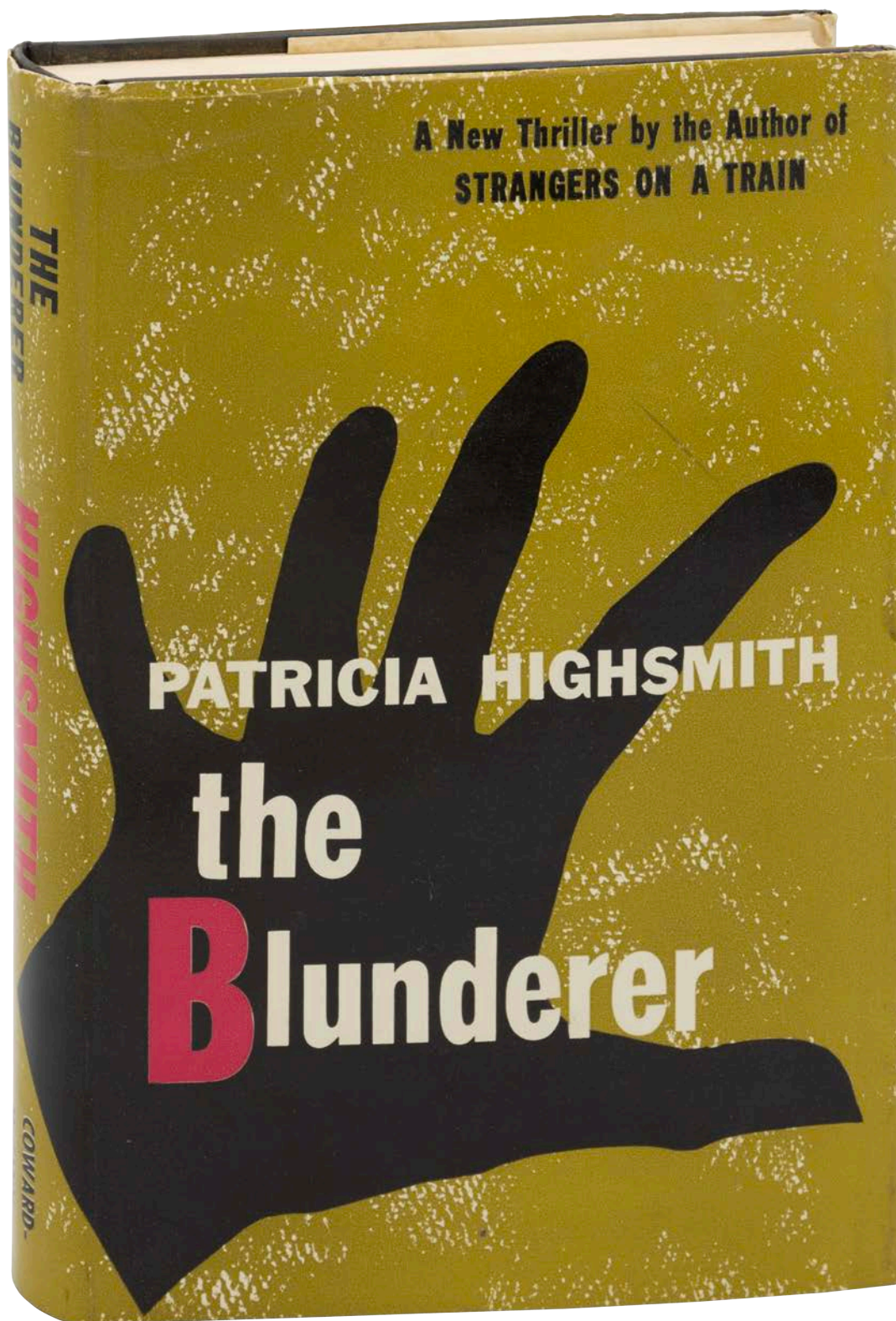
**PATRICIA HIGHSMITH**  
**The Tremor of Forgery**

Garden City: Doubleday, 1969. First Edition.

Basis for the 1994 film *Trip nach Tunis*, directed by Peter Goedel and starring David Hunt and Karen Sillas.

About Near Fine in a Near Fine dust jacket. Uncommon in this condition.

**\$675**



## 24 **PATRICIA HIGHSMITH** The Blunderer

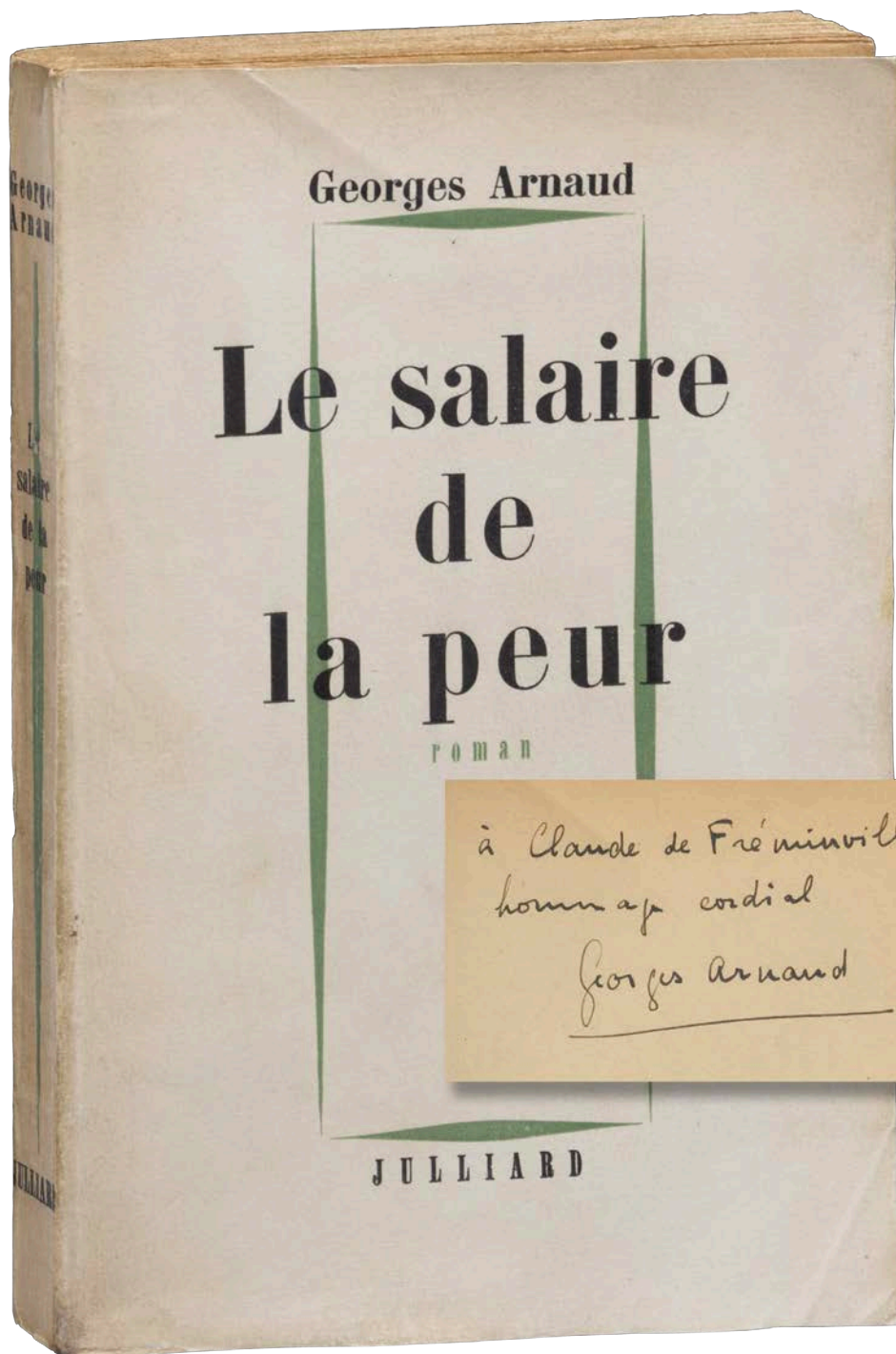
New York: Coward McCann, 1954. First Edition. The author's second mystery novel and third book.

Basis for the 2016 film *A Kind of Murder*, directed by Andy Goddard and starring Patrick Wilson, Jessica Biel, and Haley Bennett.

Near Fine in an about Near Fine dust jacket.

**\$975**





25

**GEORGES ARNAUD**

**Le salaire de la peur [The Wages of Fear]**

Paris: Rene Julliard, 1950. First French Edition.  
Inscribed by the author to writer and journalist Claude de Fréminville: "à Claude de Fréminville / hommage cordial / Georges Arnaud" ("to Claude de Fréminville / best wishes / Georges Arnaud").

Claude de Fréminville worked as a journalist in postwar Paris, eventually finding a longstanding position at *Europe 1*, where he wrote a weekly editorial under the pen name Claude Terrien. He also published five novels and several collections of poetry between 1933 and 1963.

Basis for the 1953 French film noir masterpiece by Henri-Georges Clouzot, as well as the 1977 neo-noir film *Sorcerer*, directed by William Friedkin.

Overall Very Good plus in two-color wrappers.

**\$3000**

COLUMBIA PROD. NO. 1315

*THE HARDER THEY FALL*

THIS SCRIPT IS THE PROPERTY OF  
COLUMBIA PICTURES CORP.  
WHEN IT HAS SERVED YOUR PURPOSE  
RETURN TO STENOGRAPHIC DEPT.

REVISED FINAL DRAFT  
OCT. 12, 1955

26

**MARK ROBSON (DIRECTOR)**  
**HUMPHREY BOGART, ROD STEIGER (STARRING)**  
**The Harder They Fall**

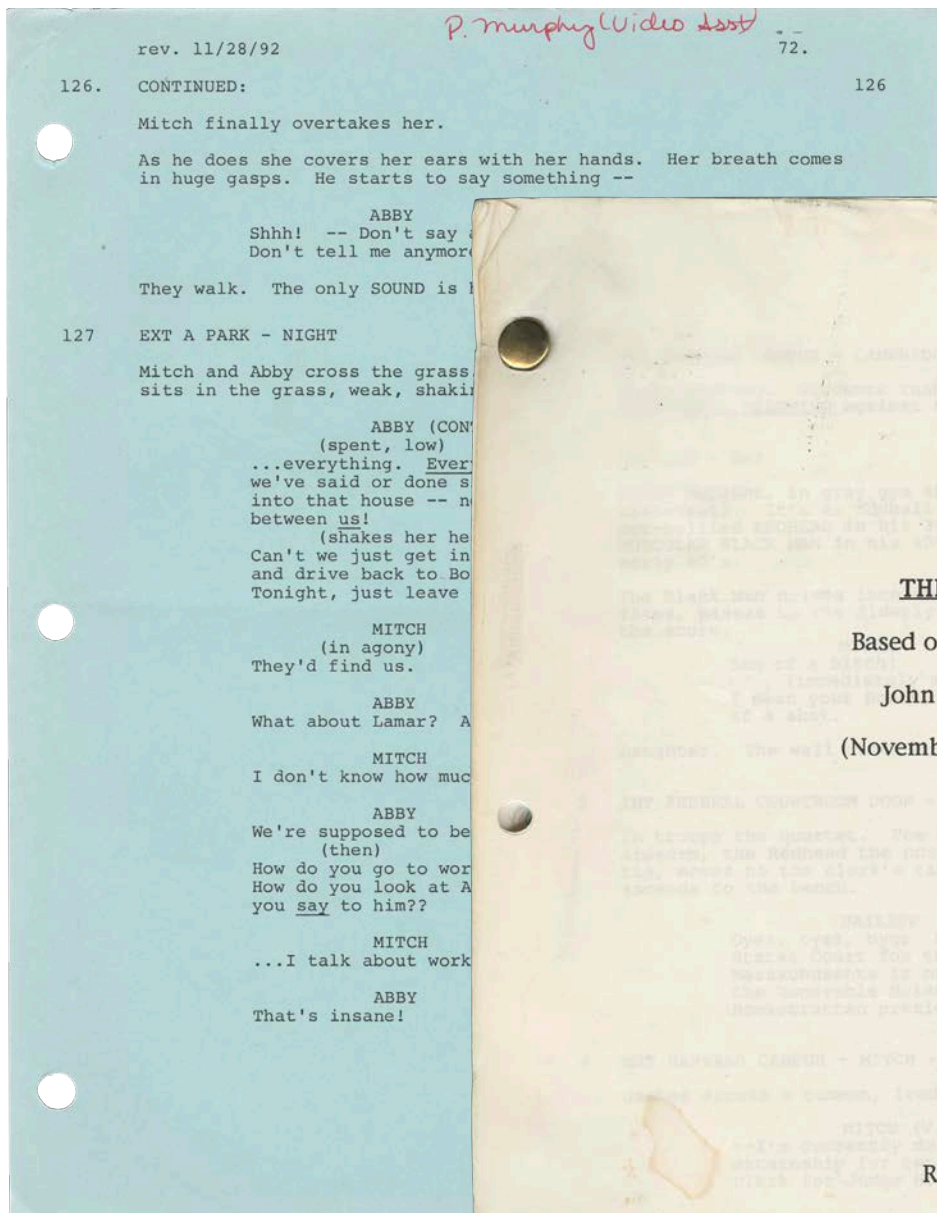
Revised Final Draft script for the 1956 film noir, dated October 12, 1955.

Humphrey Bogart's final film, based on Budd Schulberg's 1947 novel about a once respected sportswriter now forced to work for a crooked

promoter who is taking advantage of a promising young fighter. Released just two years after *On the Waterfront* (1954), and widely seen as a rumination on the Hollywood blacklist trials.

**\$1750**





# 27

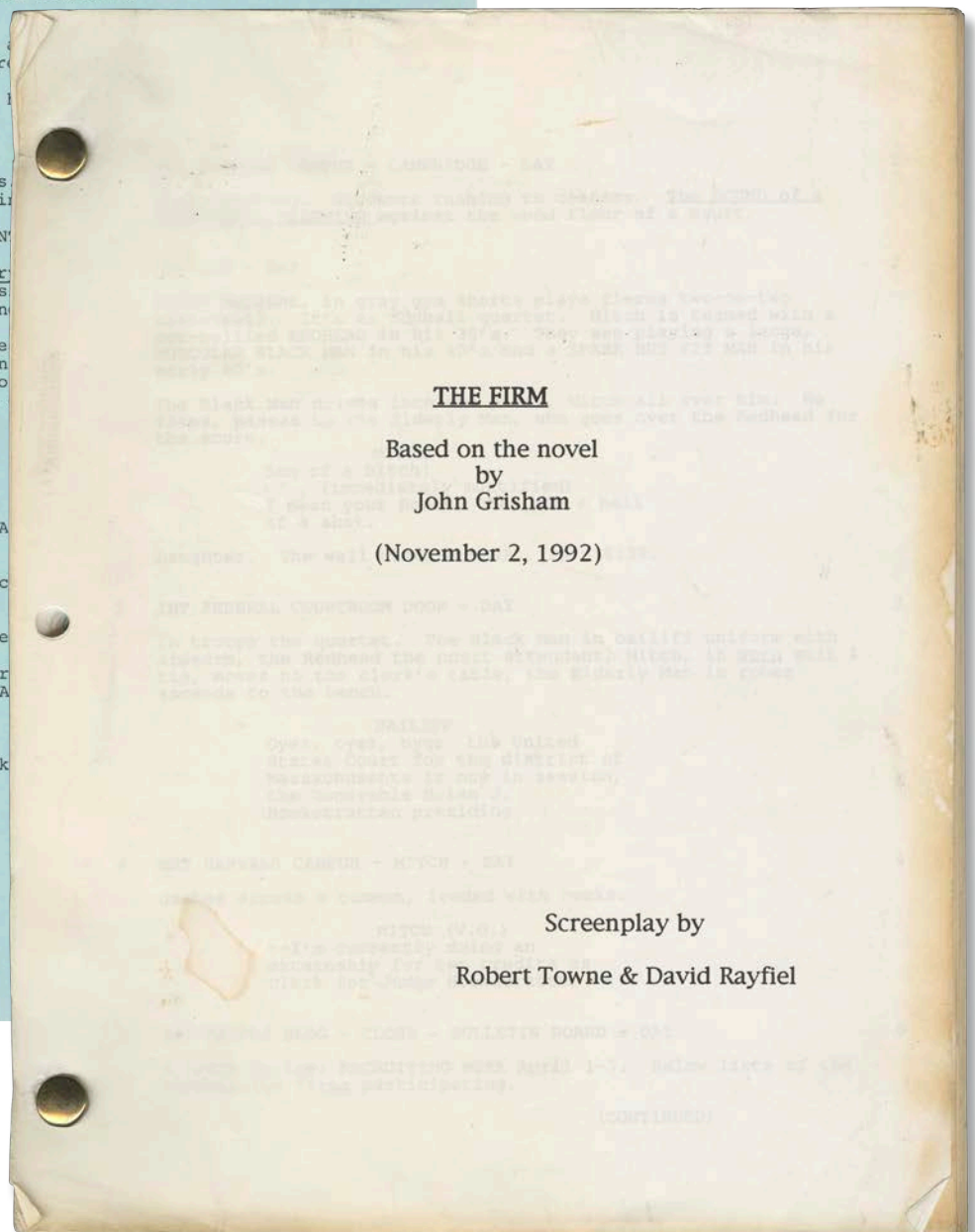
**SYDNEY POLLACK (DIRECTOR)**  
**ROBERT TOWNE, DAVID RAYFIEL (SCREENWRITERS)**  
**TOM CRUISE, GENE HACKMAN, HOLLY HUNTER (STARRING)**  
**JOHN GRISHAM (NOVEL)**  
**The Firm**

Draft script for the 1993 neo-noir film, dated November 2, 1992. Laid in with the script are three blue pages dated February 14, 1992, relating to casting.

Based on John Grisham's 1991 novel, about a promising young lawyer who begins to untangle a web of

conspiracy, secrecy, and violence at his new law firm. Nominated for two Academy Awards, including Best Supporting Actress for Holly Hunter.

**\$1500**



# THE DRIVER

MAY 23, 1977

Property of



28

**WALTER HILL (DIRECTOR)**

**RYAN O'NEAL, BRUCE DERN, ISABELLE ADJANI (STARRING)**

**The Driver**

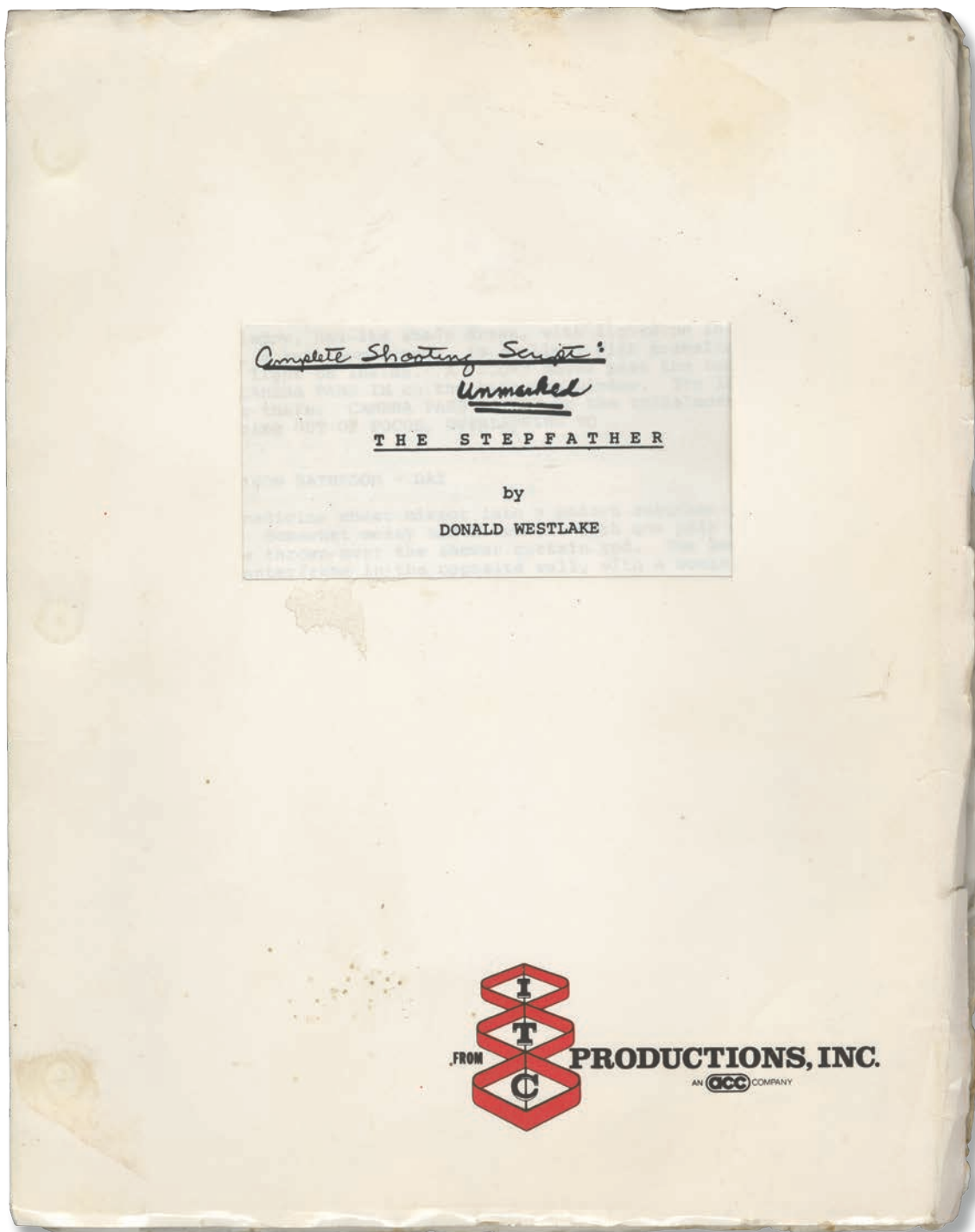
Final Draft script for the 1978 neo-noir film, dated May 23, 1977. A unique script in terms of the narrative, with each scene described in fragmented sentences.

An existential neo-noir, heavily influenced by Jean-Pierre Melville's *Le Samourai* (1967), with some of the

finest car-chase sequences ever committed to celluloid, about a skilled getaway driver whose elusive escapes torment a self-assured police detective, driving the detective to the brink of obsession.

**\$1250**



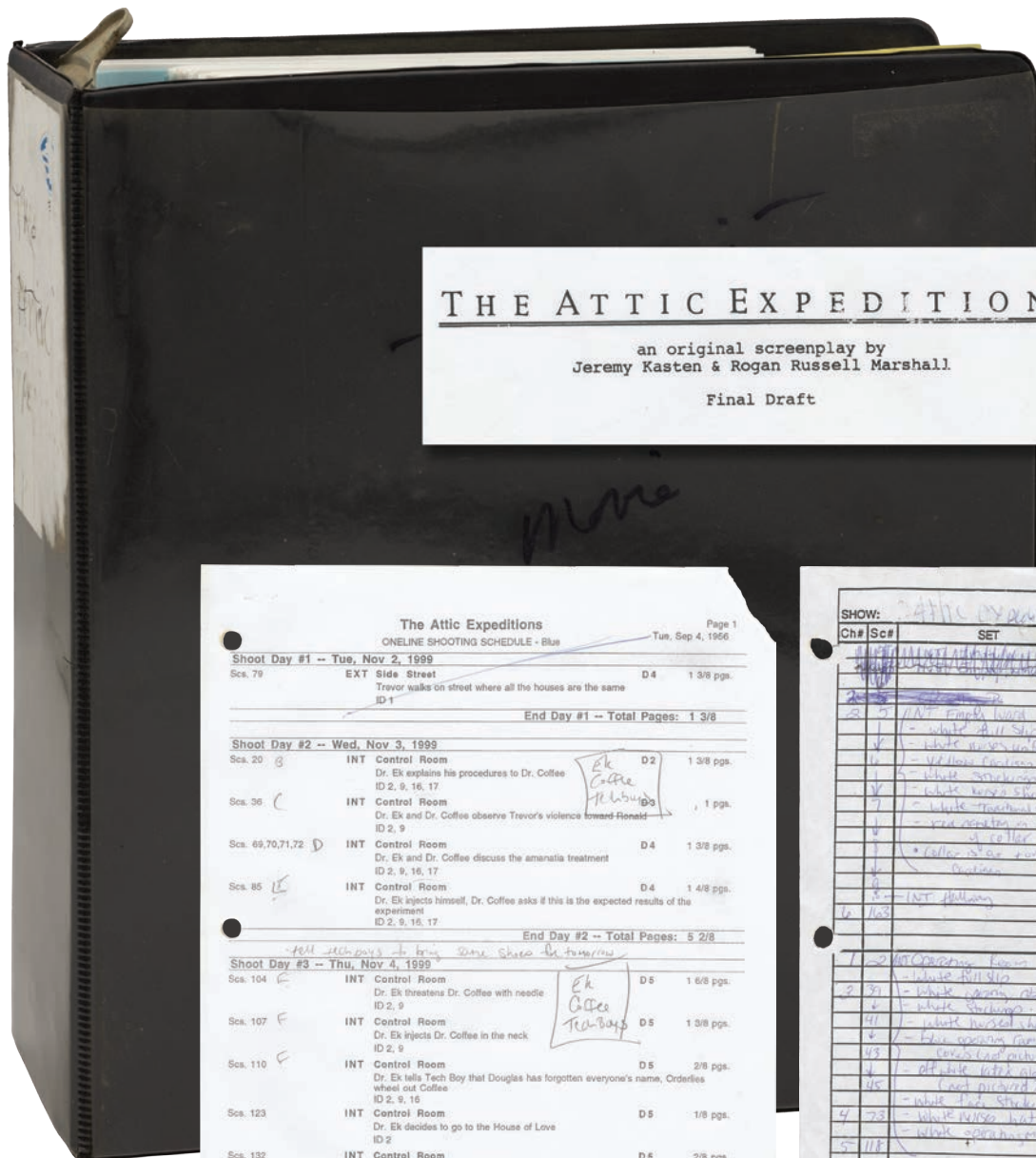


29 **DONALD WESTLAKE (SCREENWRITER)**  
**TERRY O'QUINN (STARRING)**  
**JOSEPH RUBEN (DIRECTOR)**  
**The Stepfather**

Early Draft script for the 1987 film, dated October 15, 1985, preceding the film's release by 2 years. An internally duplicated copy made during production, with copied punch holes and copied annotations on the title page, noting "Complete Shooting Script / Unmarked."

A cult classic slasher about a demented, image-conscious man who, in an attempt to find the perfect family, marries into broken families, becomes disappointed with the results, murders the family, and moves on to the next one.

**\$975**



30

**SETH GREEN, JEFFREY COMBS, TED RAIMI, ALICE COOPER (STARRING)**  
**JEREMY KASTEN (DIRECTOR)**  
**The Attic Expeditions**

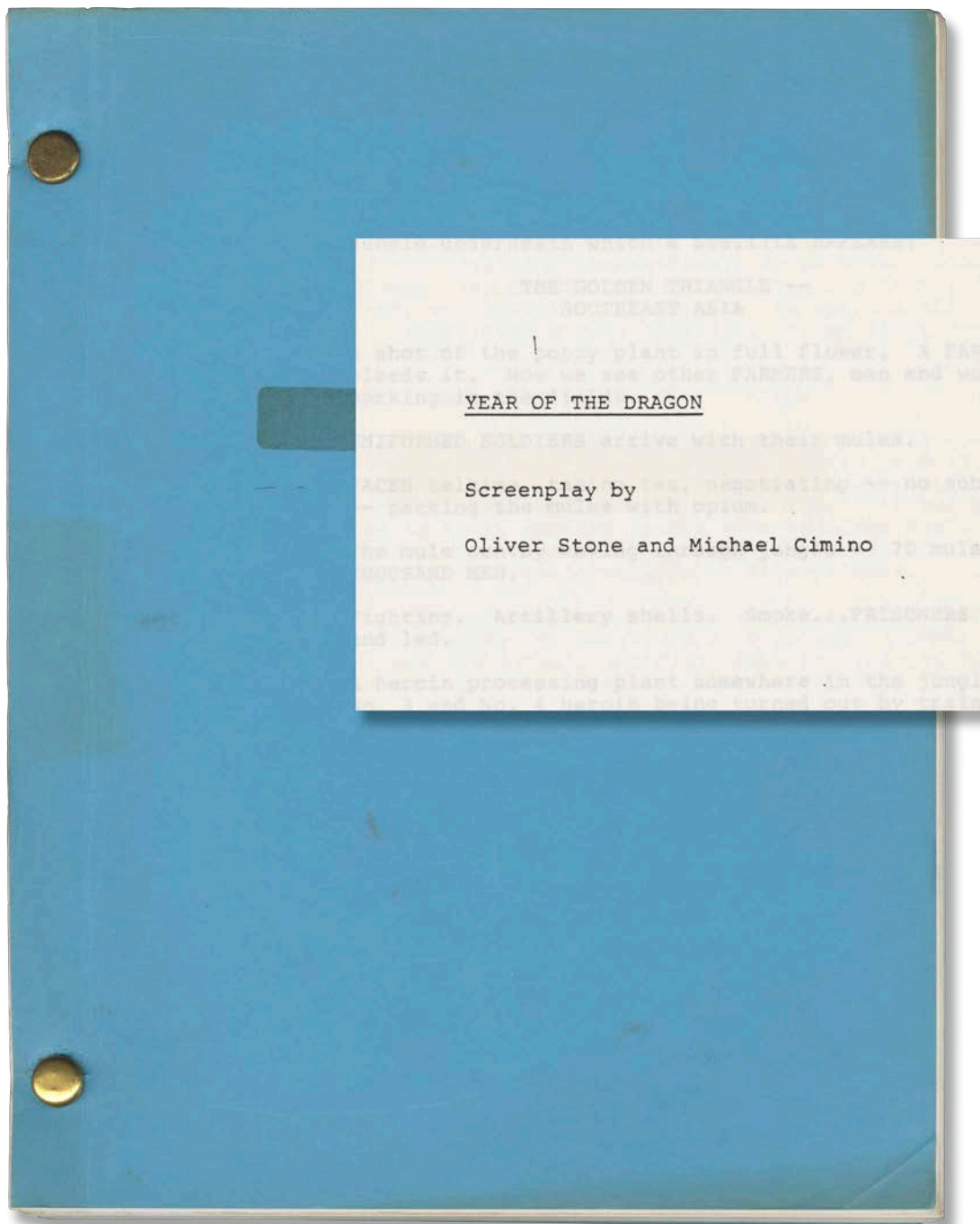
Two Final Draft scripts for the 2002 film, both undated, circa 2002. Scripts belonging to costume designer Judith Brewer Curtis, with her annotations in manuscript ink throughout, and housed in her production binder with wardrobe test photographs and ephemera relating to costuming for the film.

Binder includes an eight page shooting schedule, an eight page continuity breakdown, four pages of Curtis' xerographically duplicated costume design sketches, and 29 Polaroid wardrobe test shots.

An amnesiac wakes up in an asylum for the criminally insane, discovering that he has been found guilty of murdering his girlfriend—a crime he does not recall. As his fellow inmates begin showing up dead, he begins to wonder if the murder is somehow linked to the asylum's sinister director.

**\$1250**





31

**MICHAEL CIMINO (DIRECTOR)**

**MICKEY ROURKE (STARRING)**

**Year of the Dragon**

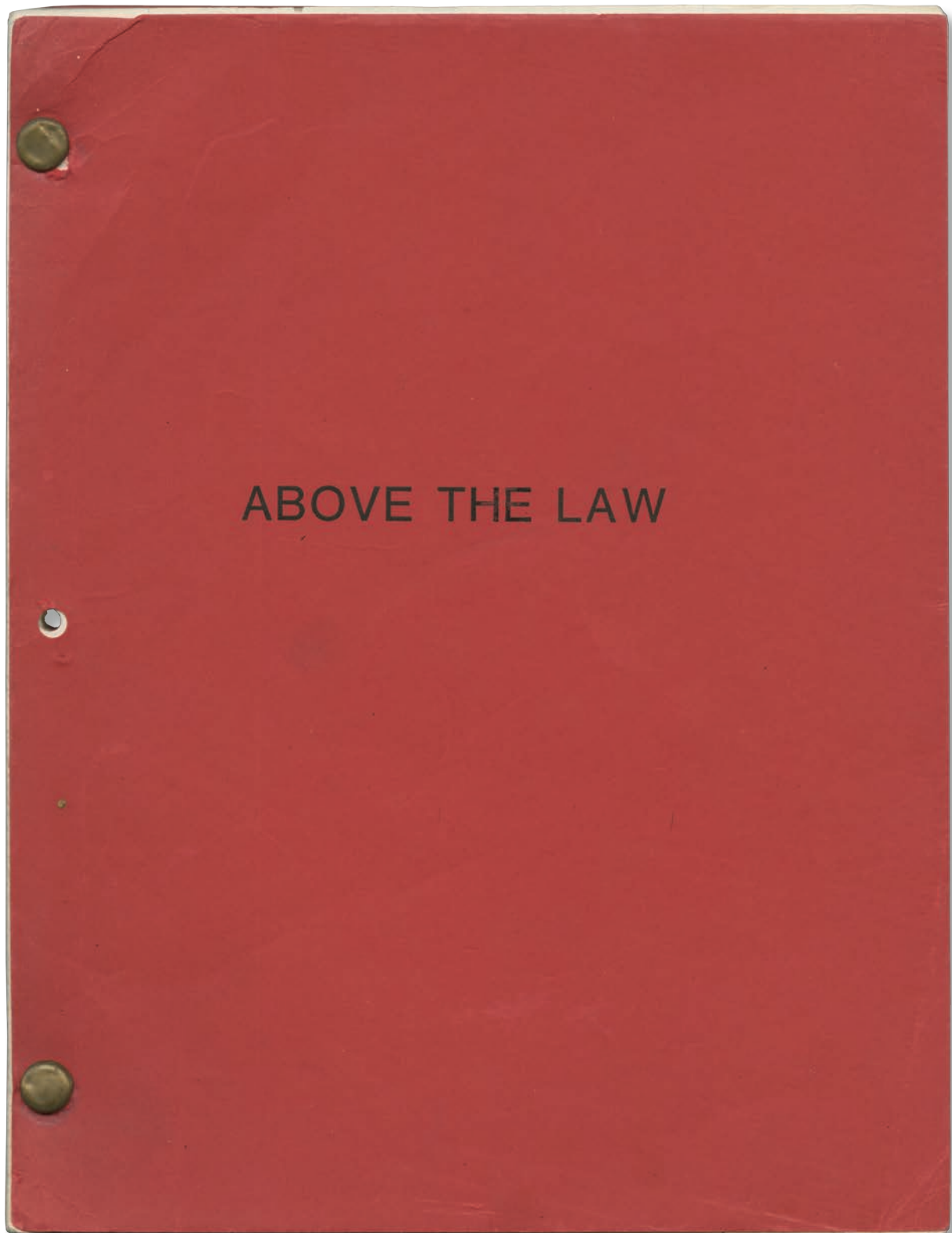
Final Draft script for the 1985 neo-noir film, dated September 4, 1984. Annotations throughout highlighting dialogue related to Mickey Rourke's character, Stanley White.

From the collection of practical effects designer and miniatures specialist Greg Jein. Jein designed the award-winning miniatures in the film that form an elaborate reproduction of New York's Chinatown, reproduced entirely on a soundstage, and so realistic that Stanley Kubrick—born in the Bronx—had to be convinced by

Cimino after seeing the premiere that it was not shot on location. Jein was gifted the script by actor Dennis Dun, who played Herbert Kwong in the film.

Based on the 1981 novel by Robert Daley, about a Vietnam veteran turned New York City police captain who dedicates himself to stopping organized crime in Chinatown.

**\$1250**



32

**PAM GRIER, SHARON STONE, STEVEN SEGAL (STARRING)**  
**ANDREW DAVIS (DIRECTOR)**  
Above the Law

Second Draft script for the 1988 film, dated March 27, 1987.

An Italian-American ex-CIA agent and martial arts expert working for the Chicago police force reveals the

CIA's involvement in an international weapons-trade operation. The film debut of Steven Segal.

**\$850**



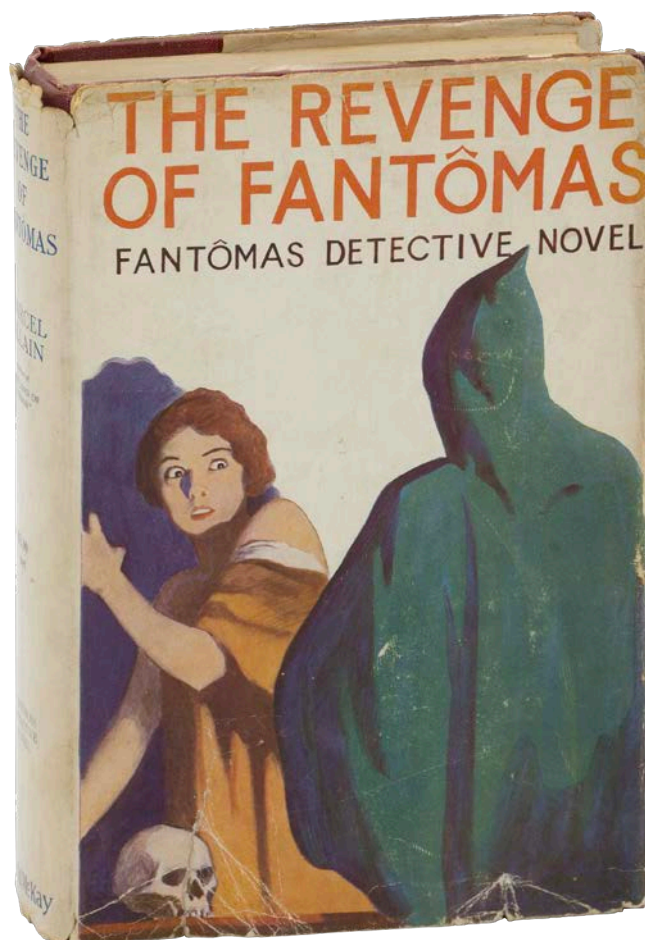
33

**MARCEL ALLAIN****The Revenge of Fantômas**

Philadelphia: David McKay, 1927. First American Edition, preceded by the French First Edition published in 1926. The 36th Fantômas novel, and the fourth in the series to be written solely by Marcel Allain.

Near Fine in a Very Good dust jacket.

\$1250



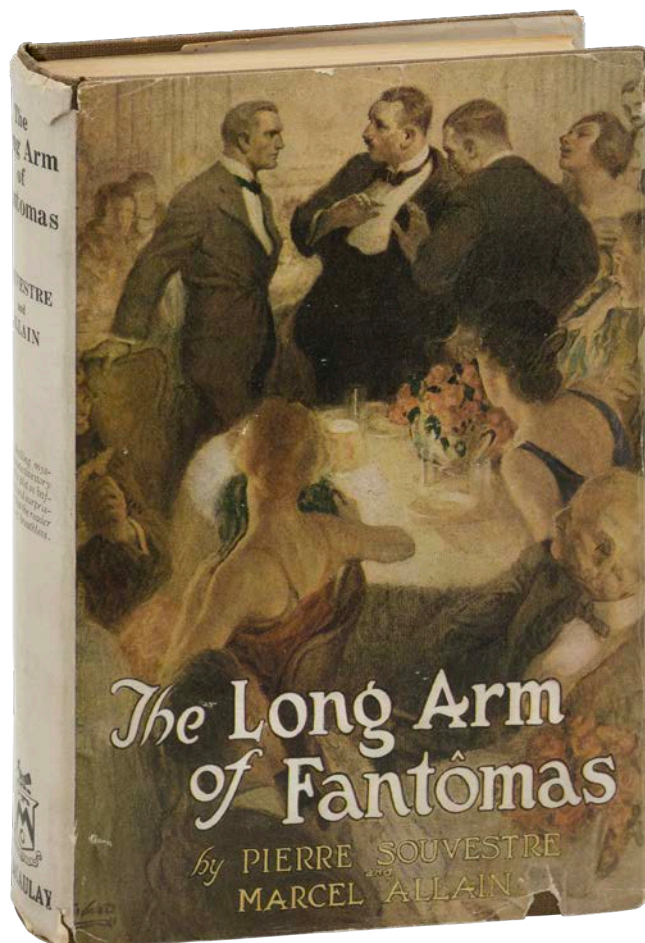
34

**PIERRE SOUVESTRE, MARCEL ALLAIN****The Long Arm of Fantômas**

New York: Macaulay, 1924. First American Edition, preceded by the French edition published in 1911. The sixth Fantômas novel.

Near Fine in a Very Good plus dust jacket.

\$850



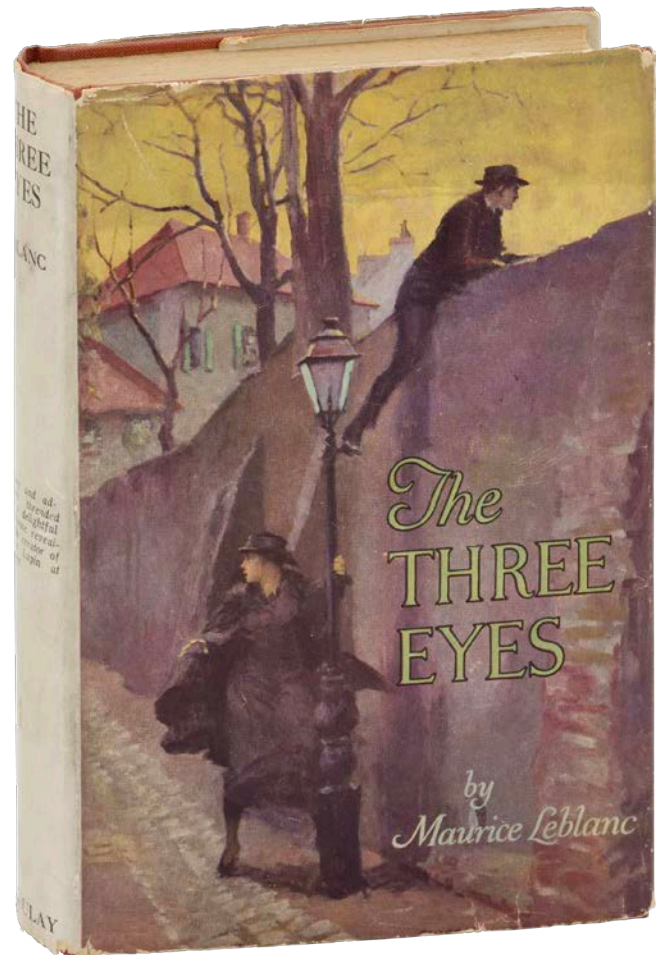
35

**MAURICE LEBLANC****The Three Eyes**

New York: Macaulay, 1921. First American Edition, preceded by the French edition published in 1919.

About Near Fine in a Very Good plus dust jacket.

\$875



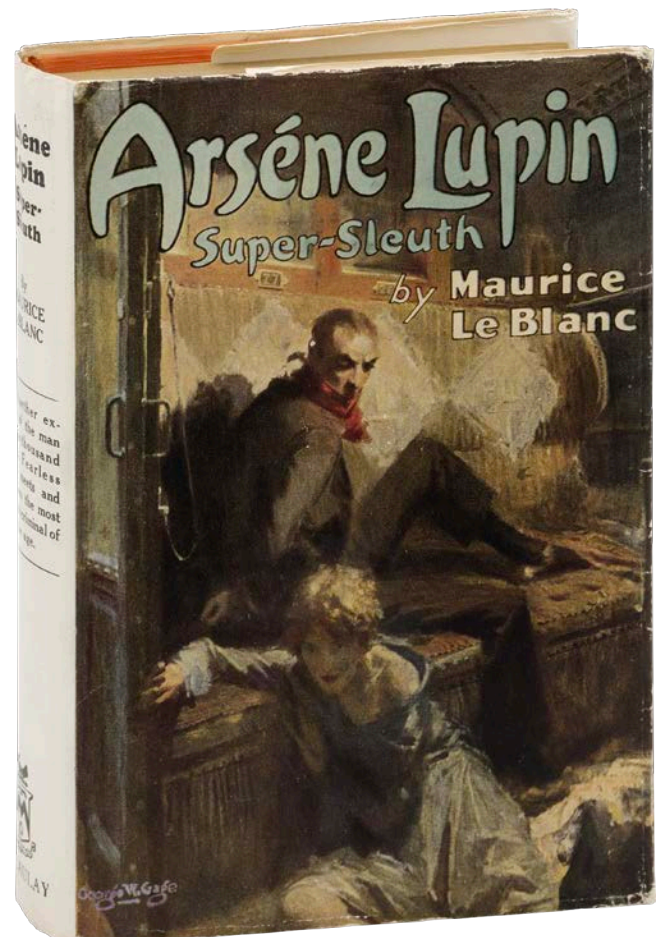
36

**MAURICE LEBLANC****Arsène Lupin, Super-Sleuth**

New York: Macaulay, 1927. First American Edition, published the same year as the French and UK First Editions (under the title *La Demoiselle aux yeux verts*) and its English translation, respectively). The 15th Arsène Lupin novel.

Fine in an about Near Fine dust jacket.

\$850





# PERSONS OF INTEREST



37

## HERMAN LEONARD

Original photograph of Fats Navarro performing at the Royal Roost in New York, 1948

Vintage photograph of Fats Navarro, struck from the original negative and signed and labeled by jazz photographer Herman Leonard on the bottom margin: "Fats Navarro Royal Roost NYC 1948."

Herman Leonard captured numerous images of jazz luminaries over the course of his lengthy career. His photographs are today held at the Smithsonian Museum in Washington DC, and represent a valuable

and unique record of the jazz scene from the late 1940s to the early 1990s.

From the collection of jazz photographer Jeffrey Kliman, friend to Leonard in the 1970s and 1980s.

14 x 11 inches. Fine.

**\$2500**

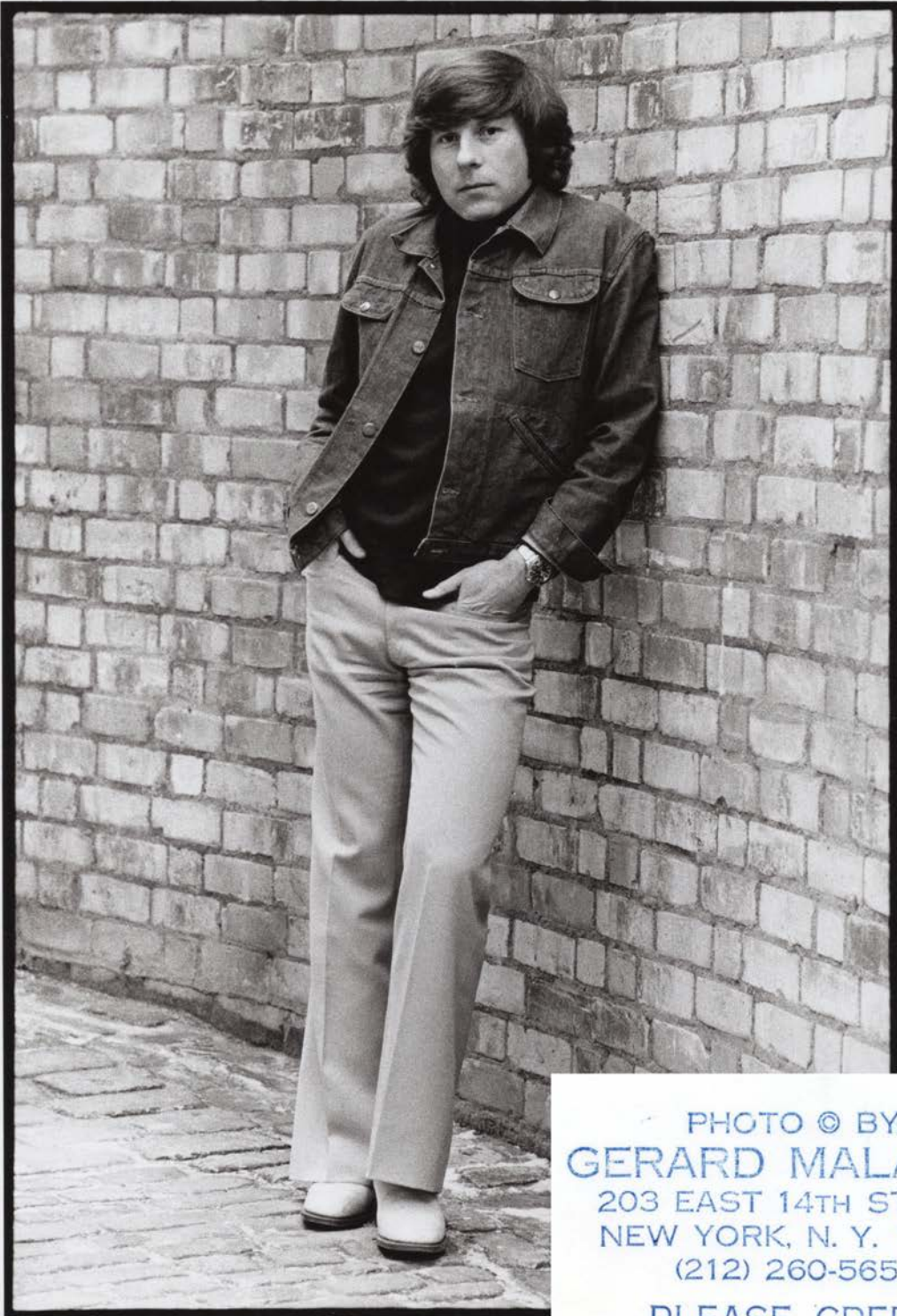


PHOTO © BY  
**GERARD MALANGA**  
 203 EAST 14TH STREET,  
 NEW YORK, N. Y. 10003  
 (212) 260-5659  
 PLEASE CREDIT

38

**GERARD MALANGA**

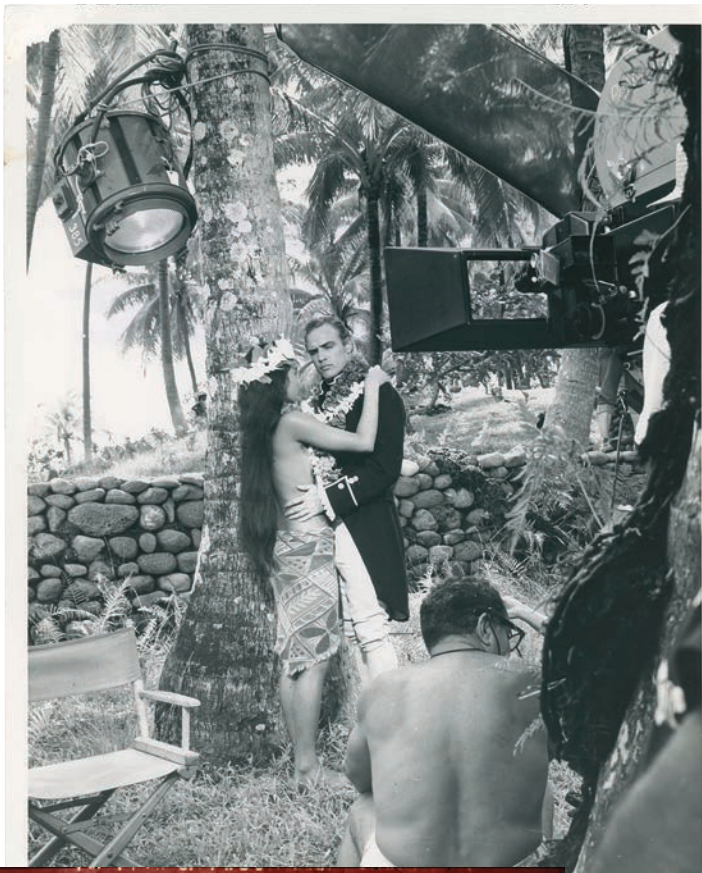
Original portrait photograph of Roman Polanski

Vintage double weight portrait photograph of Roman Polanski, taken by Warhol superstar Gerard Malanga on Polanski's driveway in London. With Malanga's stamp on the verso, along with a printed label identifying Polanski.

8 x 10 inches. Fine.

**\$1250**





# 39

**CAROL REED (DIRECTOR)**  
**MARLON BRANDO, TREVOR HOWARD (STARRING)**  
**Mutiny on the Bounty**

Two vintage reference photographs and three large-format color negatives from the 1962 film. One photograph shows actors Tarita and Marlon Brando with director Carol Reed, the other shows a scene with Brando and Tarita. Mimeo snipes on the versos.

Based on the 1932 novel by Charles Nordhoff and James Norman Hall. First filmed in 1935, directed by Frank Lloyd, and starring Charles Laughton and Clark

Gable. Carol Reed served as the film's original director, leaving the production after three months of filming, to be replaced by Lewis Milestone.

Photographs 8 x 10 inches. Near Fine.

Negatives 5 x 4 inches. About Near Fine.

**\$550**





40

**BERNARD GOTFRYD**

Original oversize photograph of Robert Rauschenberg in his studio, circa 1964

Vintage oversize satin finish photograph of Robert Rauschenberg standing among pieces of his 1962-1965 sculpture assemblage *Oracle*, circa 1964. Signed and stamped on the verso by photographer Bernard Gotfryd.

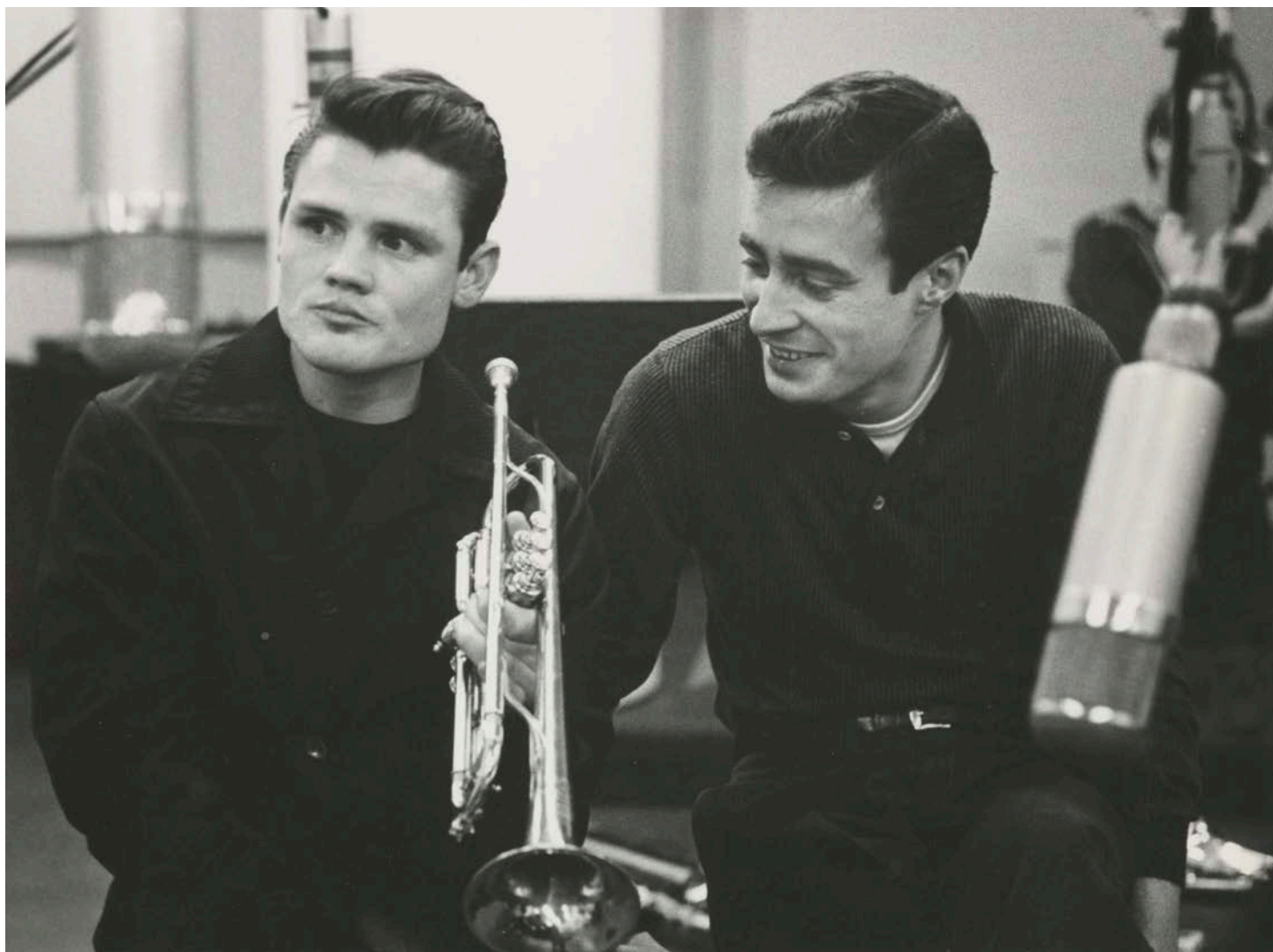
Polish-American photographer Bernard Gotfryd worked as a staff photojournalist for *Newsweek*, operating out of New York, for over three decades. His photographs serve as a document of American popular culture, politics, and art in the 1960s and 1970s, and his work is today held in the Library of Congress,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

11 x 14 inches, archivally matted in a 20 x 16 inch 8-ply white mat. Fine.

**\$1250**





41

**LAWRENCE N. SHUSTAK**

Original photograph of Chet Baker and Johnny Pace, circa 1958

Vintage matte finish borderless photograph of trumpeter Chet Baker and vocalist Johnny Pace in the recording studio, circa 1958. Stamp of photographer Lawrence N. Shustak on the verso, and annotations in manuscript ink noting the return address of now-legendary but then-fledgling Riverside Records in New York.

Baker and Pace's record, *Chet Baker Introduces Johnny Pace*, was released on the Riverside label in 1959.

From the archive of the PIX Agency.

9.75 x 8.5 inches, archivally mounted in a white mat measuring 14 x 11 inches. About Fine.

**\$550**



42

**MIKE MORTON**

Four original photographs of Divine in performance at the London Hippodrome, 1985-1987

Four vintage satin-finish photographs of drag icon Divine in performance at the London Hippodrome, taken variously between 1984 and 1987. Manuscript label of photographer Mike Morton on the versos.

In the 1980s, in addition to film work with director John Waters, Divine embarked on a moderately successful

career as a disco singer, and performed at a number of clubs in the UK.

8 x 10 inches. Fine.

**\$1250**







43

**WALT DISNEY (PRODUCER)**  
**RICHARD FLEISCHER (DIRECTOR)**  
 20,000 Leagues Under the Sea

Three vintage reference photographs relating to the 1954 film, two showing producer Walt Disney with director Richard Fleischer on the set, and one showing the film's British premiere outside of the Odeon cinema in London.

Based on the 1870 novel by Jules Verne. In 1868, off the coast of San Francisco, three men set sail upon an armed frigate to investigate a spate of ship sinkings, rumored to be caused by a sea monster. One of the

most expensive and ambitious productions of its time, and Disney's first CinemaScope motion picture, the film was a resounding success and went on to be considered one of greatest live-action adventure movies ever made.

10 x 8 inches. Near Fine.

**\$450**



# 44

## DIANE KEATON, RICHARD GERE (STARRING) RICHARD BROOKS (DIRECTOR) Looking for Mr. Goodbar

Two vintage borderless reference photographs from the 1977 film.

Based on Judith Rossner's 1975 novel, in turn based on the 1973 murder of Roseann Quinn, about a schoolteacher who begins compulsively cruising singles bars in search of sexual fulfillment.

Restored to a new 4K print by Vinegar Syndrome in 2024.

10 x 8 inches. Near Fine.

**\$325**



# 45

## Original photograph of Franklin D. Roosevelt with a hunting rifle

Vintage press photograph of then-vice presidential candidate Franklin D. Roosevelt aiming a hunting rifle at the photographer during a target practice session at his home in Hyde Park.

Shot circa 1920 and struck circa 1950s. Printed mimeo snipe and International News Photos stamp on the verso.

From the archive of the PIX Agency.

6.5 x 8.5 inches, archivally mounted in a white mat measuring 11 x 14 inches. Very Good plus.

**\$325**



46

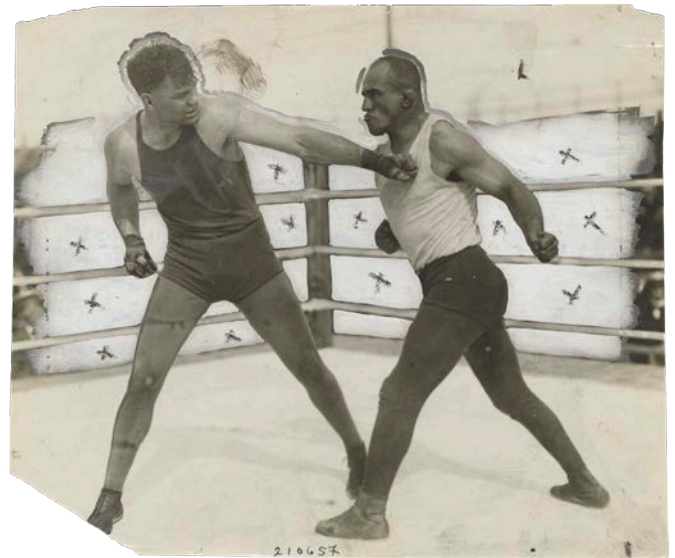
**Original photograph of Jack Dempsey and Bull Montana, 1921**

Vintage press photograph of Jack Dempsey training in the ring with his friend, Luigi "Bull" Montana, in Atlantic City, New Jersey, in 1921. Annotations in manuscript ink and pencil on the verso, along with a small newspaper clipping and the stamp of Kadel and Herbert News Service.

From the archive of the PIX Agency.

9 x 7.5 inches, trimmed irregularly. Very Good, with touchups for print on the recto.

**\$325**



47

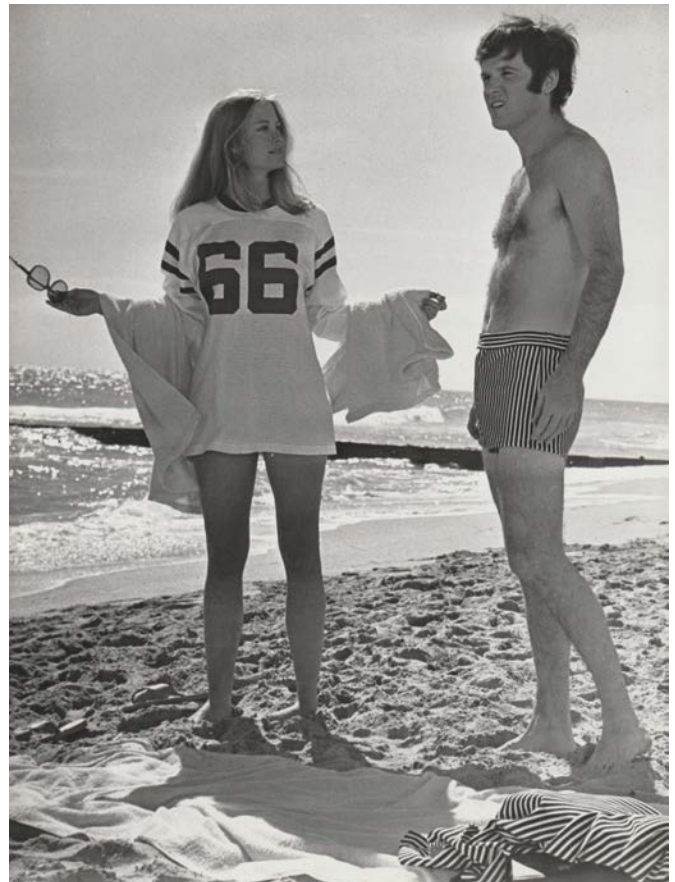
**ELAINE MAY (DIRECTOR)  
NEIL SIMON (SCREENWRITER)  
CHARLES GRODIN, CYBILL SHEPHERD  
(STARRING)  
The Heartbreak Kid**

Three vintage borderless reference photographs from the 1972 film, capturing candid images of actors Charles Grodin and Cybill Shepherd.

A self-absorbed sporting goods salesman tires of his new bride during their honeymoon in Miami Beach, instead deciding to throw himself at a perilously beautiful college student on vacation with her parents. Groundbreaking director Elaine May's second feature film, following *A New Leaf* in 1971, and a classic of twentieth century comedy.

7 x 9.5 inches. Near Fine.

**\$325**





# PHOTO BOOKS



48

**HENRI MATISSE (DESIGN)**

**HENRI CARTIER-BRESSON (PHOTOGRAPHER)**

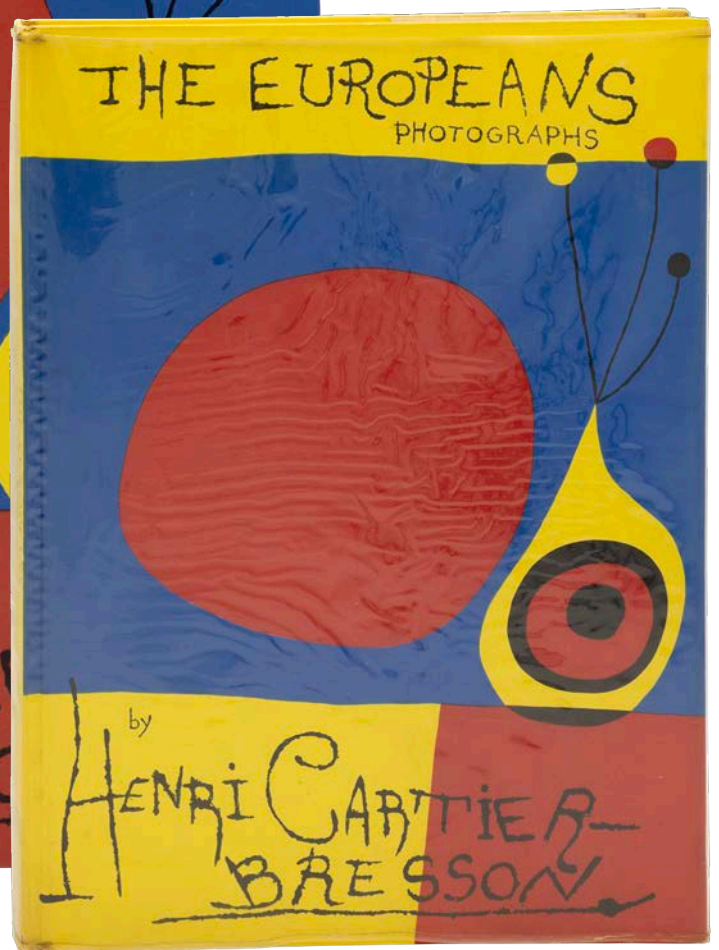
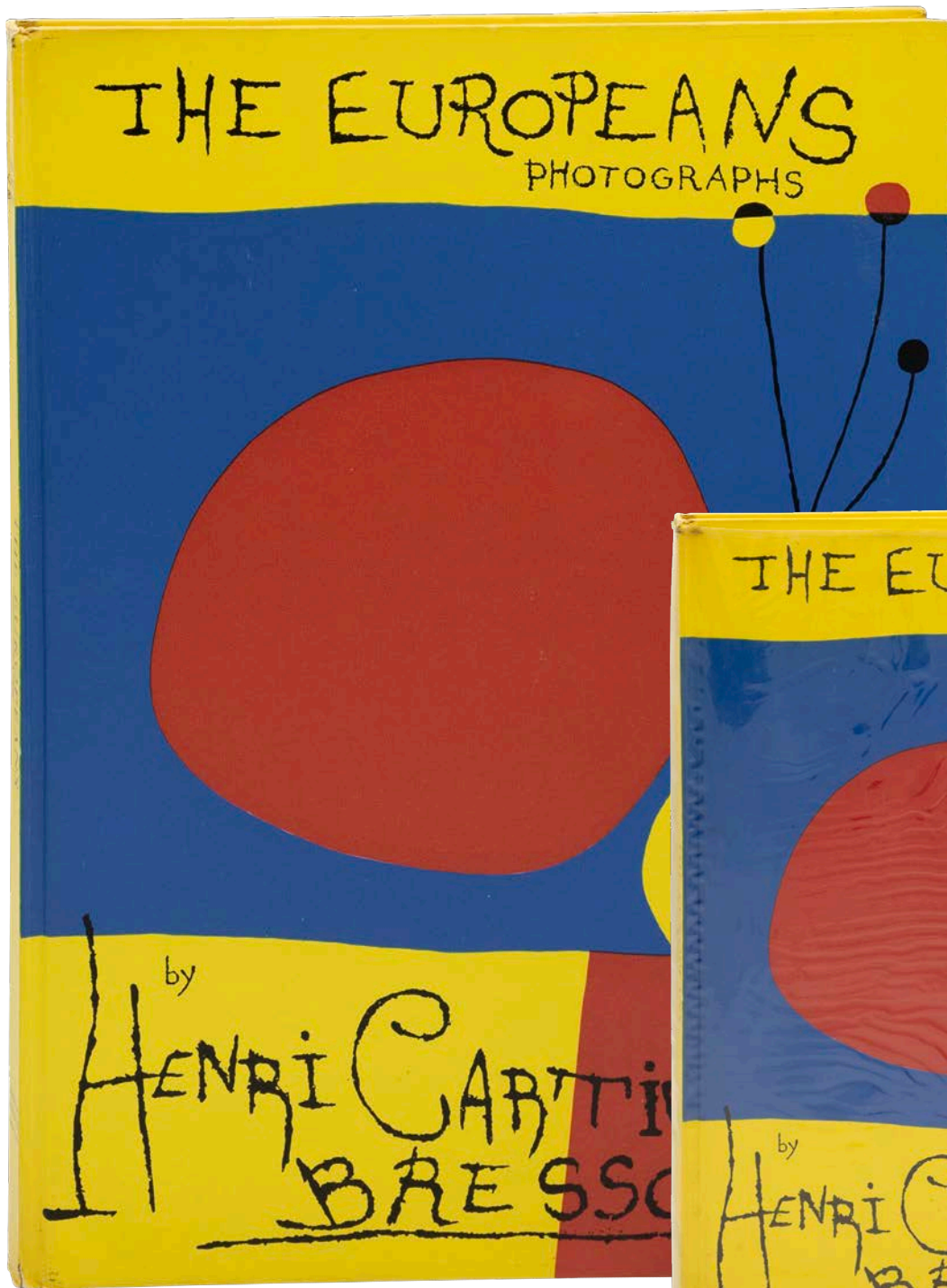
**The Decisive Moment**

New York: Simon and Schuster, 1952. First Edition. Board and jacket design by Henri Matisse. Original "captions" booklet laid in, as issued.

One of the most influential collections of twentieth century street photography, a testament to Henri Cartier-Bresson's unique and discerning eye, and his ability to capture the emotive nature of his subjects.

Near Fine in a spectacular, Near Fine dust jacket. In a custom green clamshell box with a black leather label on the spine, also Fine.

**\$8500**



49

**HENRI CARTIER-BRESSON (PHOTOGRAPHER)**  
**JOAN MIRO (JACKET ARTWORK)**  
 The Europeans: Photographs

New York: Simon and Schuster / Éditions Verve, 1955.  
 First American Edition. With original "captions" booklet  
 laid in, as issued.

The second major monograph by Henri Cartier-  
 Bresson, a collection of 114 gravures capturing life in  
 postwar Europe.

About Near Fine in a Very Good example of the  
 publisher's acetate dust jacket.

**\$1750**





50

**DOMINIQUE AUBIER**

**Séville en fête: Photographies de Brassai [Seville in Celebration: Photographs by Brassai]**

Paris: Robert Delpire, 1954. First Edition. Association copy, inscribed by Brassai to actress Gloria Swanson, at the home of fashion journalist and *Harper's Bazaar* editor Marie-Louise Bousquet: "Pour Gloria Swanson / avec tout mon admiration / Brassai / Paris, le 17 Juin 1954 / chez Marie-Louise / Bousquet" ("For Gloria Swanson / with all my admiration / Brassai / Paris, June 17, 1954 / at the home of Marie-Louise Bousquet").

Bousquet and her husband, playwright Jacques Bousquet, hosted weekly gatherings at their apartment in Paris, inviting the brightest creative luminaries of the period.

Near Fine in a Very Good plus dust jacket.

**\$4500**



51

**LEWIS BALTZ**

The New Industrial Parks near Irvine, California / The Tract Houses / The Prototype Works

Various cities: RAM / Whitney Museum / Steidl / Nash Editions, 2005. Limited Edition, complete in three volumes, one of a numbered edition of 55 (this being No. 42) with an original print signed by the artist. Each volume additionally signed by the artist on the half-title page. Text in English and German.

Each volume Fine in a Near Fine dust jacket, with light toning along the jacket spines. Print Fine, in the publisher's paper folio. Print and volumes housed together in the publisher's white hard plastic slipcase.

**\$4750**





52

**HENRI CARTIER-BRESSON, ROBERT DOISNEAU, GEORGE RODGER**

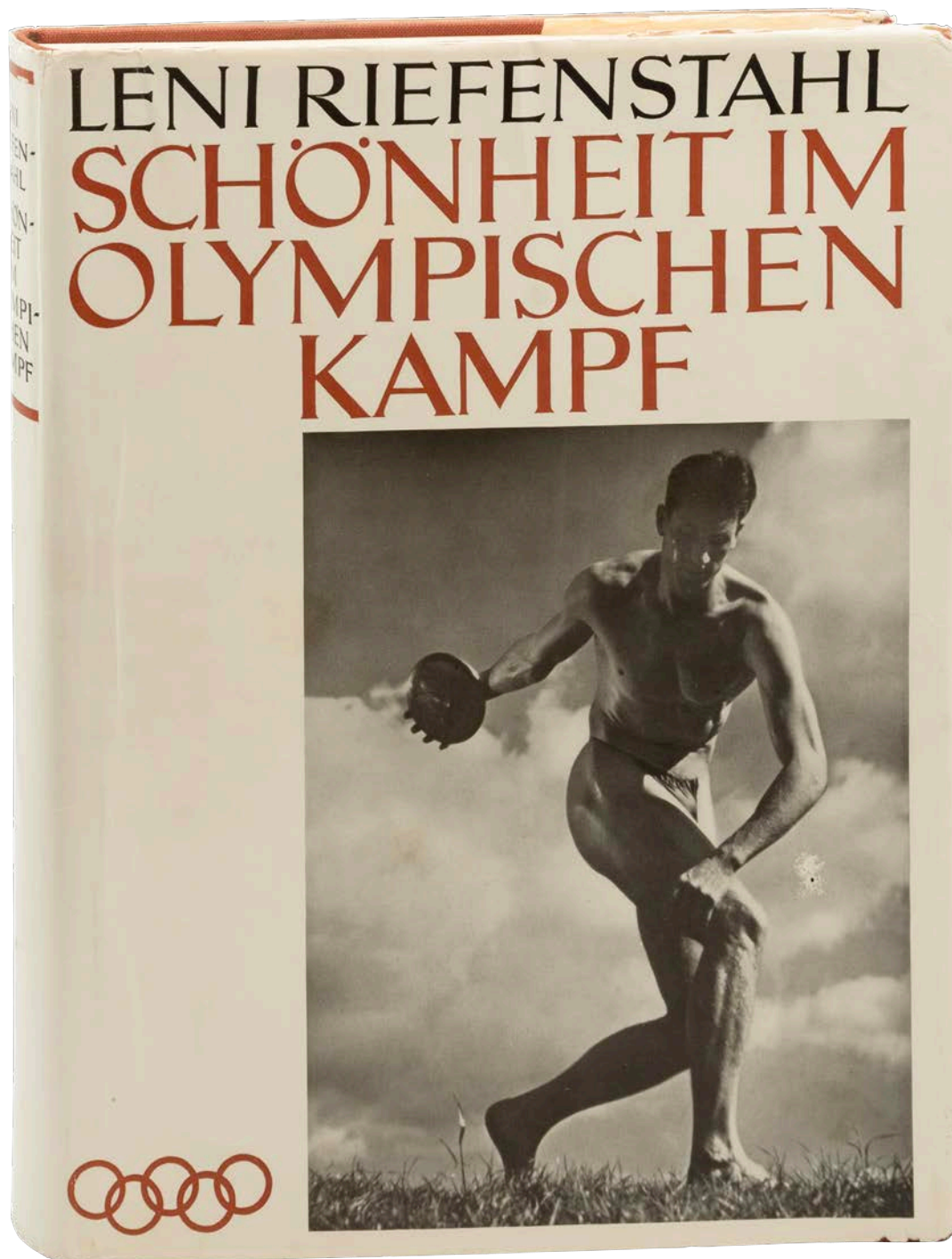
Collection Huit: Les danses à Bali [Dances in Bali] | Les Parisiens tels qu'ils sont [Parisians As They Are] | Le Village des Noubas [Village of the Nubas]

Paris: Robert Delpire, 1954, 1955. First Editions.

Robert Delpire's Collection Huit, complete in three volumes.

An about Near Fine set, with a bit of the usual fading to the spines of the first two volumes.

**\$1250**



53

**LENI RIEFENSTAHL**

**Schönheit im Olympischen Kampf [Beauty in the Olympic Struggle]**

Berlin: Im Deutschen Verlag, 1937. First Edition. A key photo book, capturing the 1936 Summer Olympics held at the Olympic Stadium in Berlin.

Basis for Leni Riefenstahl's groundbreaking three and a half hour documentary, released in 1938 in two parts: *Olympia: Festival of Nations* and *Olympia: Festival of Beauty*.

A rare example of a photobook and a film which stand equally as works of art and historical documents. Riefenstahl made both the book and the film as

propaganda for Hitler, and spent a lifetime trying to live down her devotion to him, but this work in particular is powerful enough to stand apart from the reasons for which it was made. Easily one of the most visceral and important documents of the Olympics and the spirit of human physical achievement produced in the twentieth century.

About Near Fine in a Very Good plus dust jacket.

**\$1100**





54

**CHRIS MARKER**

**Coréennes [Korean Women]**

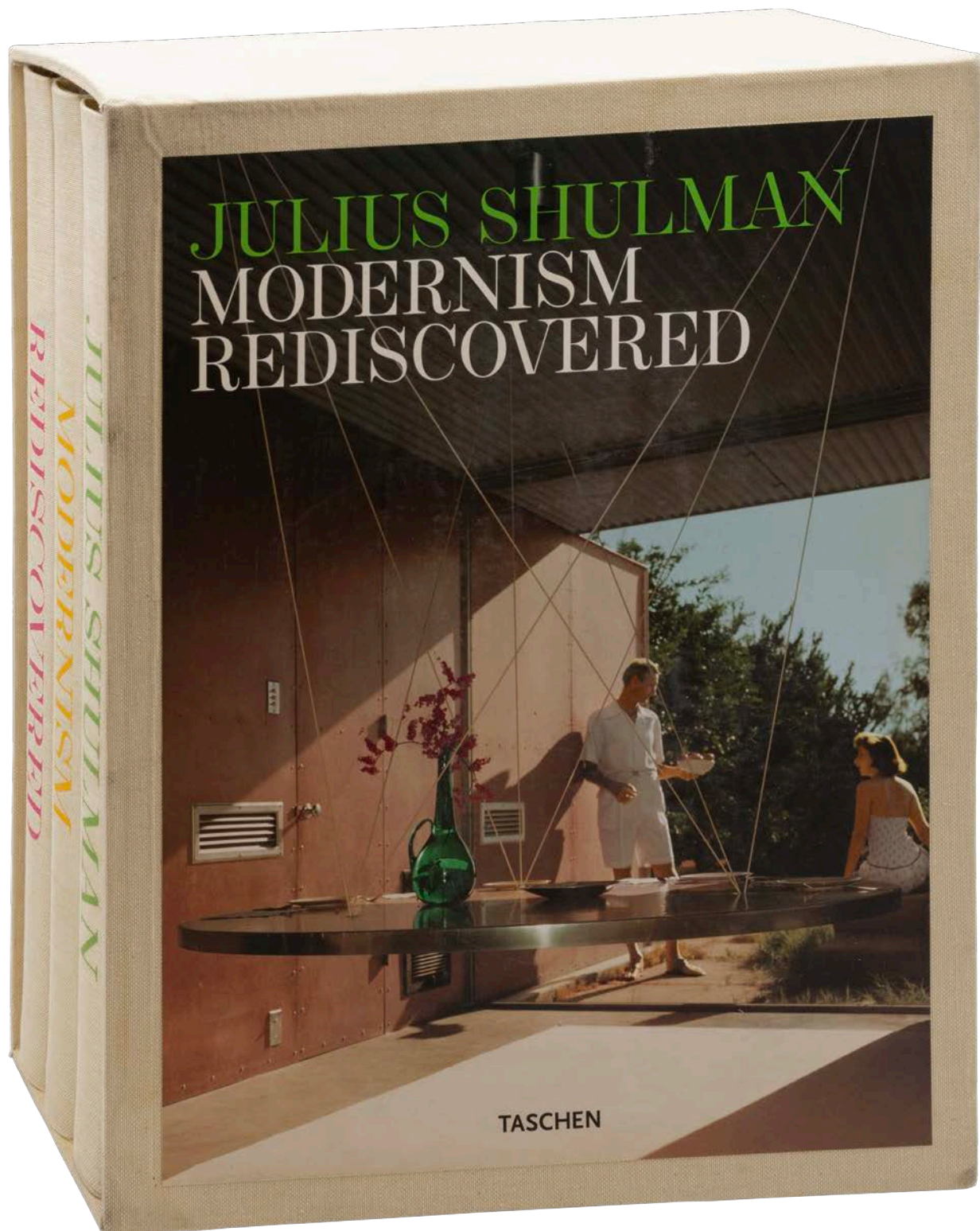
Paris: Éditions du Seuil, 1959. First French Edition, preceding all others. Text in French.

A landmark book of photography and text, documenting photographer and filmmaker Chris Marker's visit to North Korea as part of a small French delegation in 1958.

The trip marked one of the first times that Westerners were permitted to visit the country.

Very Good plus in pictorial boards, with no dust jacket as issued.

**\$975**



55

**JULIUS SHULMAN**  
Modernism Rediscovered

Cologne: Taschen, 2007. First Edition, complete in three volumes. Text in German, French, and English.

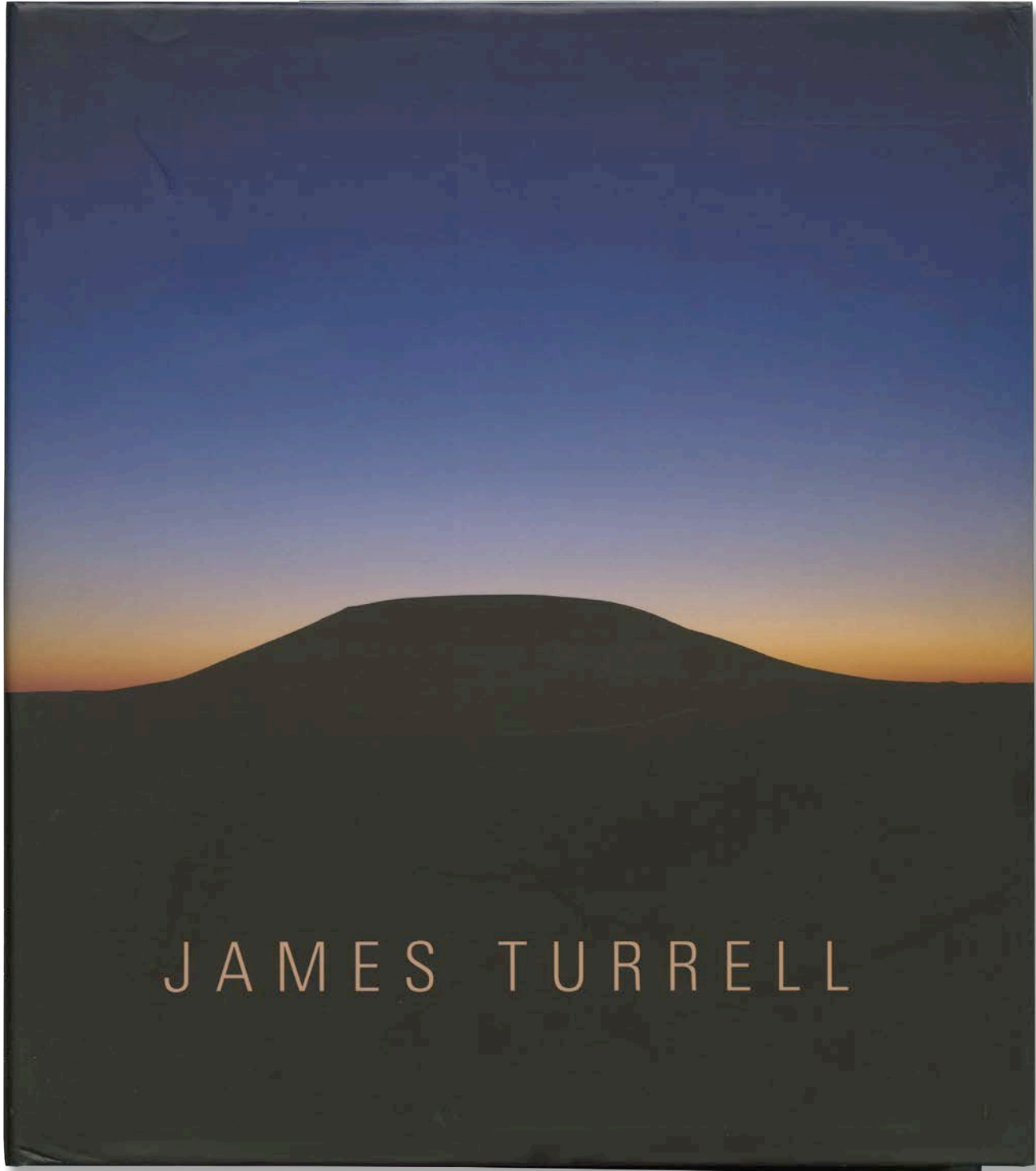
An extensive document of renowned photographer Julius Shulman's work. Schulman is best remembered for his landmark photographs of mid-century modern architecture and design.

Three volumes about Near Fine, all with no dust jacket as issued, housed in the publisher's lightly rubbed cloth slipcase.

**\$550**



# ART BOOKS



56

**ANA MARIA TORRES**  
James Turrell

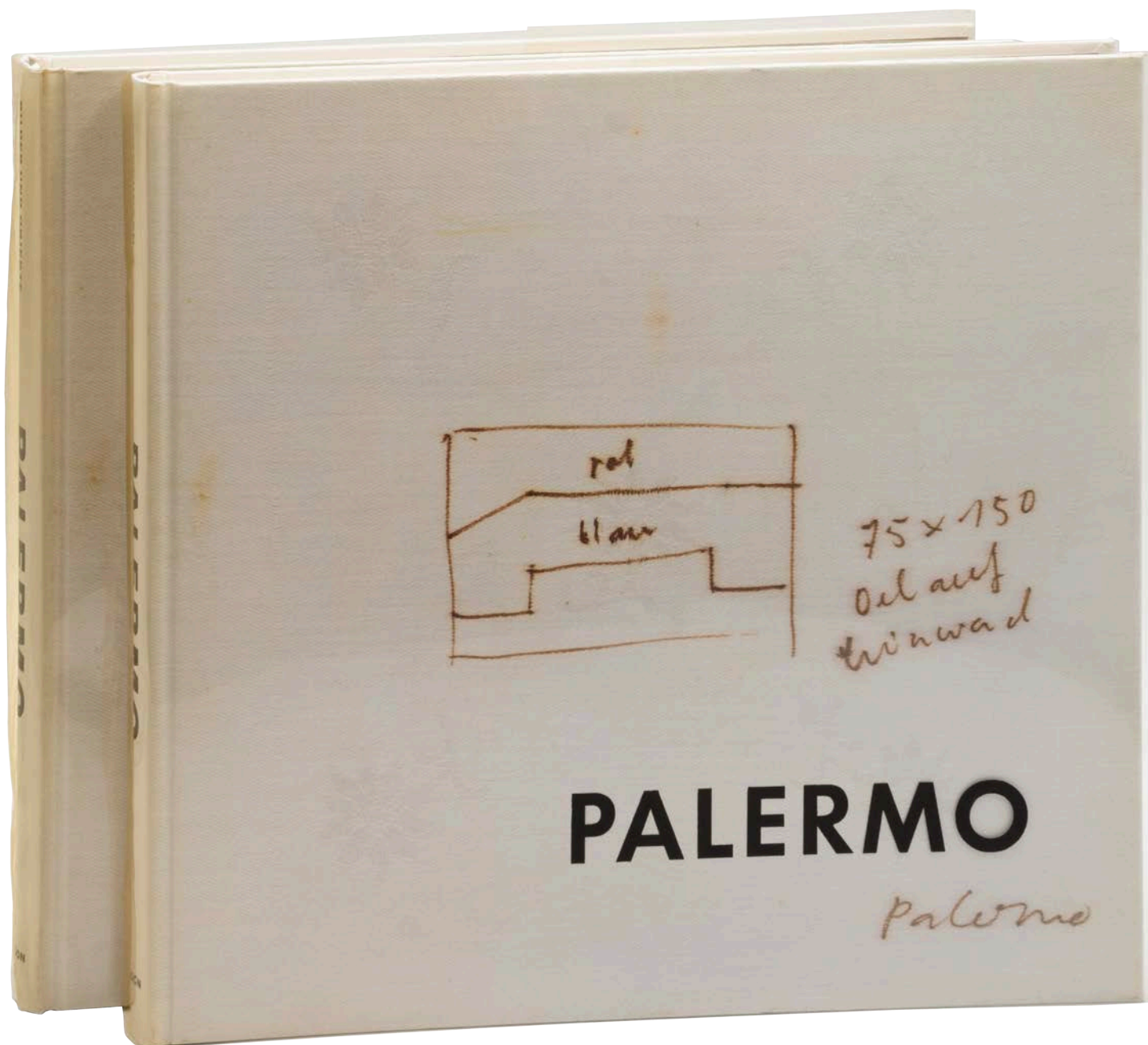
Valencia, Spain: Institut Valencia d'Art Modern, 2004.  
First Edition.

Published in conjunction with an exhibition which ran from from December 14, 2004, through February 27, 2005, at the Institut Valencia d'Art Modern. An

extensive publication, with over 600 of Turrell's works represented.

Fine in a Fine dust jacket.

**\$1850**



57

**THORDIS MOELLER**  
[Blinky] Palermo: Works

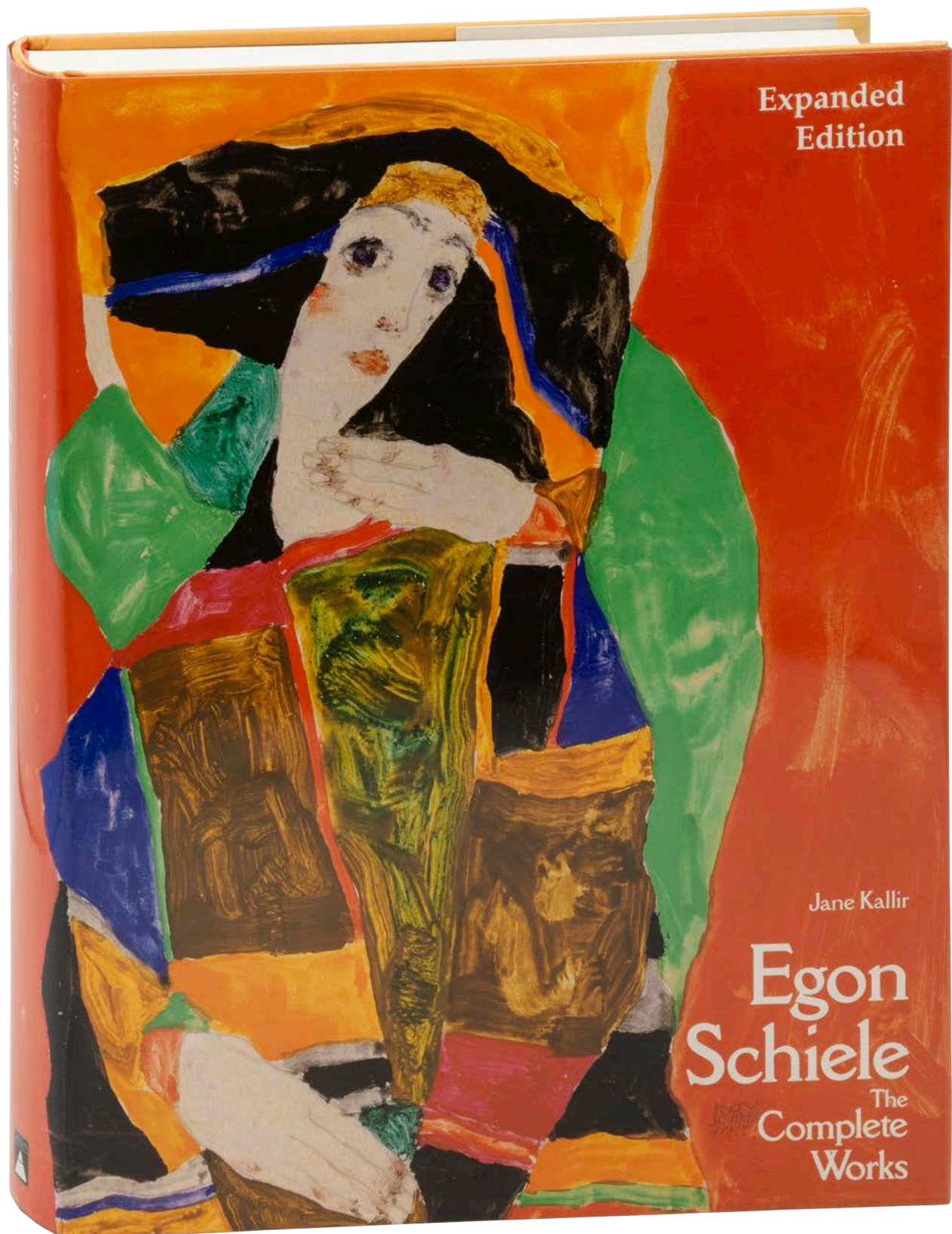
Cologne: Oktagon, 1995. First German Edition, complete in two volumes. Text in German and English.

Catalogue raisonné of the art of German abstract painter Blinky Palermo, documenting his 15-year art career, before his untimely death in 1977, at the age of 33. Published in conjunction with a show held at the Kunstmuseum Bonn from November 4, 1994, through January 1, 1995.

Both volumes about Very Good plus in Very Good plus clear acetate dust jackets. Both volumes housed in the publisher's cardboard slipcase.

**\$1750**





58

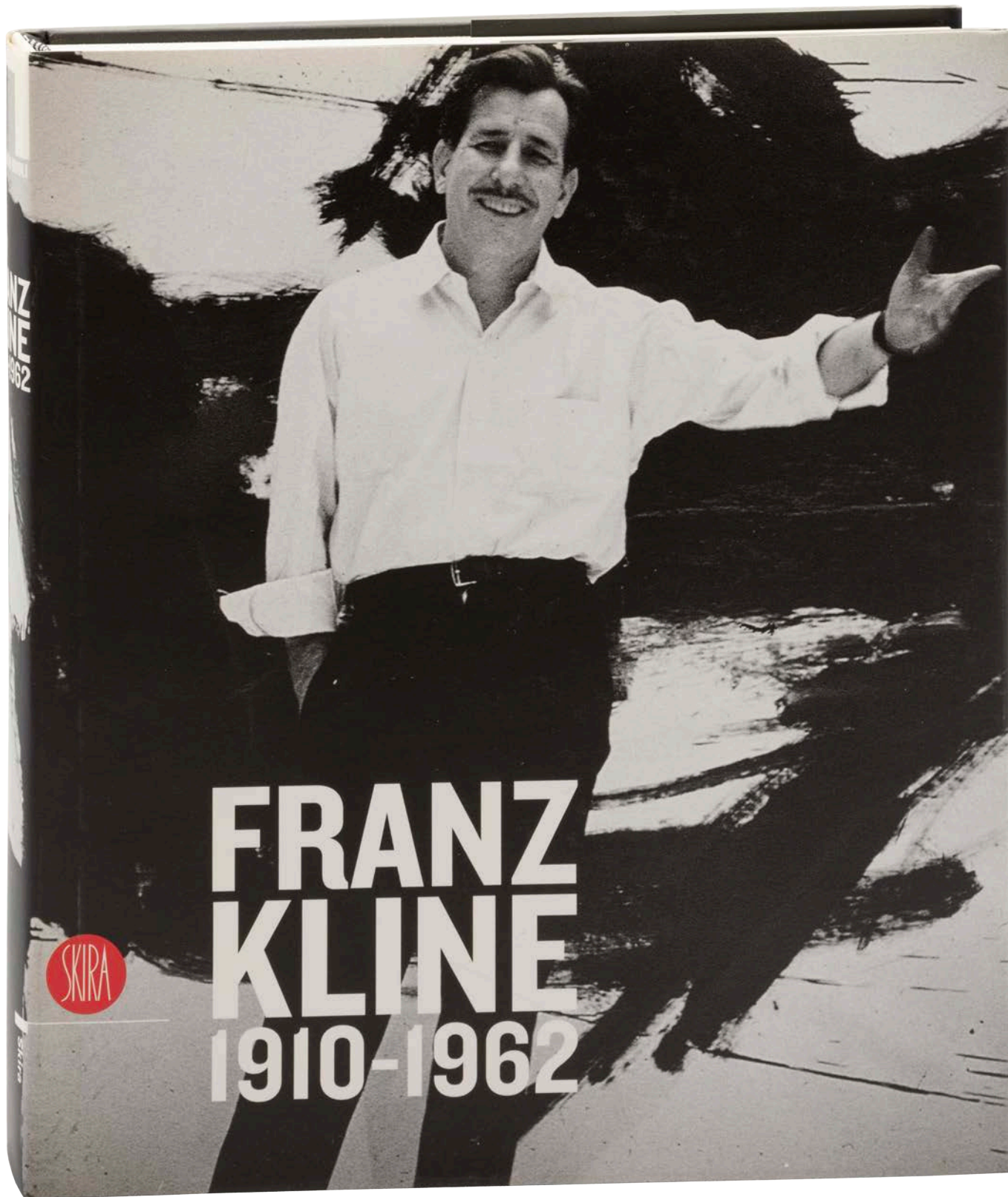
JANE KALLIR

Egon Schiele: The Complete Works

New York: Harry N. Abrams, 1998. First Expanded Edition. Biography and catalogue raisonné, copiously illustrated with over 3000 illustrations, including 94 plates in colour and 107 in duotone.

Fine in a Fine dust jacket.

\$950



59

Franz Kline 1910-1962

Milan, Italy: Skira Editore, 2004. First Edition.

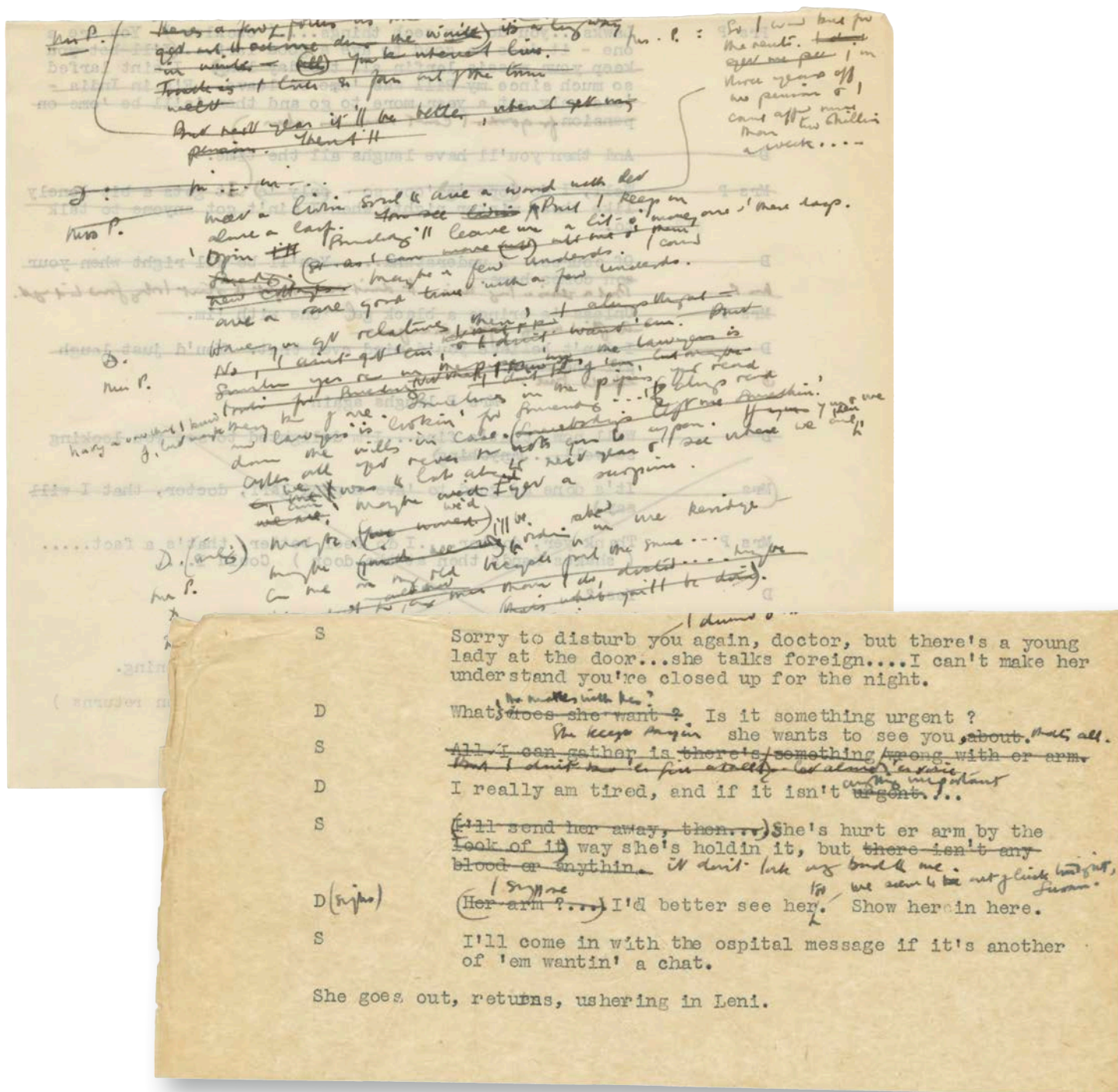
Exhibition catalog devoted to the work of Abstract Expressionist painter Franz Kline, with over 70 of his paintings, drawings, sketches, and documentary material represented.

Fine and unread in a Fine dust jacket.

\$675



# FILMS WITH LITERARY SOURCES



60

**JAMES HILTON (NOVEL)**  
**PAUL MUNI (STARRING)**  
**EDMUND GOULDING (DIRECTOR)**  
**We Are Not Alone**

Vintage typescript draft screenplay for the 1939 film. Working copy belonging to James Hilton, who adapted the script from his own 1937 novel—the only such adaptation he ever completed. With Hilton's profuse annotations in manuscript ink (as well as many pages executed entirely in manuscript ink) throughout.

Included is a privately commissioned essay by Hilton scholar Kurt Kausler detailing both the history of Hilton's work on the film, an analysis, and a breakdown of the text and its corrections.



Well I

Pause

Anybody would think we hadn't got a servant....or a waiting  
room for patients. Haven't I told you before I don't  
care to have them plumped down in my drawing-room when I'm  
talking with friends.

D. <sup>him</sup> I thought as Miss <sup>Miss</sup> ~~Mims~~ <sup>Worms</sup> came in afterwards it  
you didn't have a word with Mrs Hogarth too.

E. Is my friend. Mrs Hogarth is....barely an  
old woman that.

Wait?

room....and there's  
I suppose I'd  
who isn't gone in a  
ted urgently at the

oment later with an  
y-English women of  
throughout his scene  
der talk is incessant.

to see me seem as  
ere in time but for  
I know or I long you  
one I see to myself  
as your parst the  
bed but then I see  
erin as ow -

h weary cheerfulness )  
Parkins. ( She does  
can see. ( He gives

doctor, and it does  
of a corf, though.

n years at least,

deaf as a post.

is a little woman came in afterwards it  
you didn't have a word with Mrs Hogarth too.  
is my friend. Mrs Hogarth is....barely an  
old woman that.  
on you, too, about the things you say to people  
with. She repeated to me something you said  
got to be sure of the Dean....would shock  
you have a little shock  
it does. I've always thought (but what) he  
is a big shock.  
as you're in one of your awkward moods.  
is just a bit tired, that's all. Dosing out  
lot of people to read nothing but six  
times plenty of good food and no conversation  
with them that.  
believes in it if I did. They believe in the  
mistle. I sometimes think I ought to have  
a bottle stuck on the top of the roof....like  
the Cathedral.  
be irreverent.  
come yet?  
it has. I shall have to speak to that man  
right we got on from Rennoch.  
changed. I can't support a man who wilfully  
shut -  
that novel <sup>now, we all</sup> ~~about~~ talking about? Rennoch  
the street about it the other day - lent me a

X. <sup>to</sup> What goes to pains, plays a bit tell him or enter under offer.  
 Then  
 Very good, in. Shall I put it 'ere, in (under pains)  
 Then  
 No... I'm just going to drink it. O.K. & bed.  
 Then  
 A little goes you that got a great cold.  
 Then  
 I along here I don't ... but I was there do... I'm,  
 about then... you see him a few days, then I do.  
 Tell me... is he very... different?  
 Then  
 Well, in, he's different in a way, or in another way, or  
 not different. The way I always 'im is he let 'im  
 'ave his trousers if he ~~like~~ wants, or as late as and  
 'ell suddenly drink or it'll be all over. But then  
 'ere, 'im, she don't 'old with that. She  
 'eats 'im all the time, or 'eats the same she  
 talks the same 'e gets company.  
 Then  
 (see...  
 Then  
 Of course, with a present to all that I don't get  
 'im, then I look after 'im ... I wish I did  
 It's a dear little boy. I think I ought of you  
 to be a little more.  
 Then  
 Yes, that's rather what I think to... well,  
 thank you, then.  
 Then  
 Not at all, in. After all you'll be away.  
 Then  
 No, not at all... I'm just.  
 Then  
 I agree in. b. brother. me and bell.

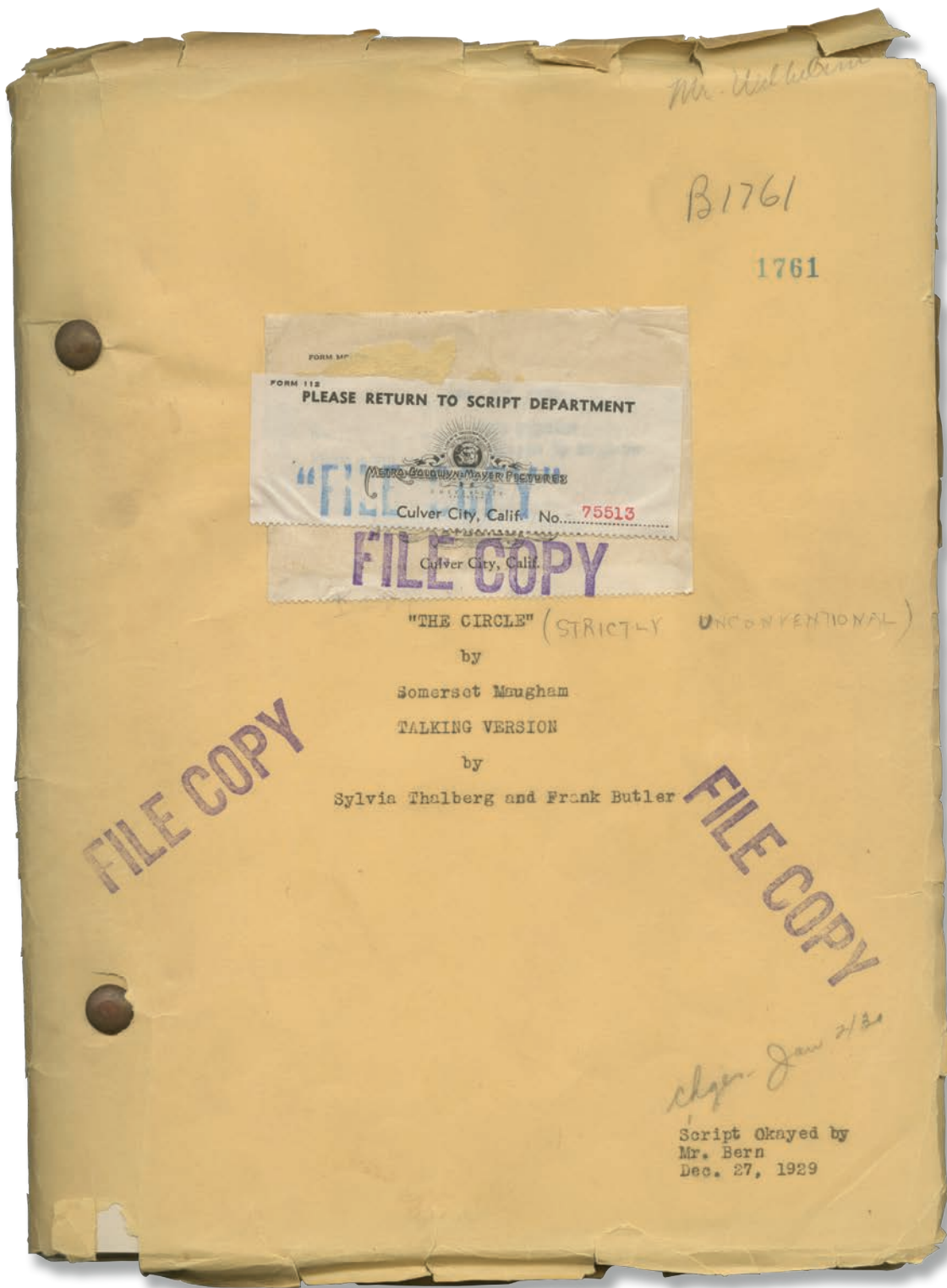
Sam <sup>3</sup> ~~carried~~ <sup>if I promise you now</sup> ~~it'll be glad when tomorrow comes and get it over quickly~~  
 Sam ~~Well, I don't get the right man, and that's a fact. I want~~  
 Susan ~~stand any nonsense. I wouldn't care if it was the bishop~~  
 Susan ~~himself. He should hang properly if he does~~  
 Susan ~~that's a big if.~~ <sup>use a pretty, etc.</sup>  
 Susan ~~So you think.~~  
 Susan ~~And why shouldn't I? 'E never done me no harm, and what harm~~  
 Susan ~~as 'e done you, either?~~ <sup>hasn't pretty clear.</sup>  
 Susan ~~He was carrying on with that German girl, that's what they all~~  
 Susan ~~saw. And if he was, then I've no use for him. I ain't got no~~  
 Susan ~~use for any man who has anything to do with~~  
 Susan ~~German. I ain't got one boy already.~~ <sup>that's all right, I say.</sup>  
 Susan ~~if I can or you're talkin' about, then I say the same. But~~  
 Susan ~~let's say, not let's~~ <sup>enter Caroline</sup>  
 Susan ~~is not supposed to talk about~~  
 Susan ~~Oh good evening, Susan...can I see the doctor, do you~~  
 Susan ~~suppose?~~  
 Susan ~~You can wait to see him.~~ <sup>He'll be some time yet, Miss Martin.</sup>  
 Susan ~~Oh, I don't mind waiting...Many's the time I've sat in~~  
 Susan ~~this room with poor dear Jessica... (sniffs) Oh dear,~~  
 Susan ~~I can't believe it really happened...he was such a nice~~  
 Susan ~~man...I never could have thought he would do a thing like~~  
 Susan ~~that.~~ <sup>unhappy</sup>  
 Susan ~~And how do you know he did do it?~~  
 Susan ~~Well, who else could have done it, (sigh) Susan, except the~~  
 Susan ~~two of them?...I well remember the first day she entered~~  
 Susan ~~this house. (sighs) and Jessica was quite taken aback~~  
 Susan ~~when she first saw her - she had naturally expected some~~  
 Susan ~~one much older...But of course we can see now it was only~~  
 Susan ~~an excuse to get her into the house...all the pretence~~  
 Susan ~~of her being a governess, I mean...~~  
 Susan ~~Say what you like about 'er, but don't you say nothing~~  
 Susan ~~against him - it wasn't 'is fault. He wouldn't have hurt~~  
 Susan ~~a fly.~~  
 Susan ~~What do you think, Mr Weldon?~~  
 Susan ~~I'm on the jury tomorrow - it isn't proper for me to discuss~~  
 Susan ~~the case.~~  
 Susan ~~Well, I hope you find her guilty, (sighs) that's all.~~  
 Susan ~~She lured him to destruction...like many another woman~~  
 Susan ~~when she gets hold of a wonderful man.~~  
 Susan ~~Trust me to do my duty, mam.~~  
 Susan ~~We must all do our duty. I pray for him every night,~~  
 Susan ~~along with our poor soldiers at the Front - all of them~~  
 Susan ~~victims of the cowardly Hun German~~  
 Susan ~~hacking.~~  
 Susan ~~You're so kind, Mr Weldon. I'm sure you'll be a~~  
 Susan ~~very good juryman.~~ <sup>very, very good, I'm sure.</sup>

Almost certainly Hilton's first corrected manuscript screenplay for the film. After Jack Warner raised concerns about the script being too long, screenwriter Milton Krims was employed to clean up and shorten it, though in the end Hilton received sole credit as screenwriter.

Manuscript leaves Very Good to Fine. Housed in a modern white three-ring binder, with leaves individually held in modern mylar page protectors.

\$5500





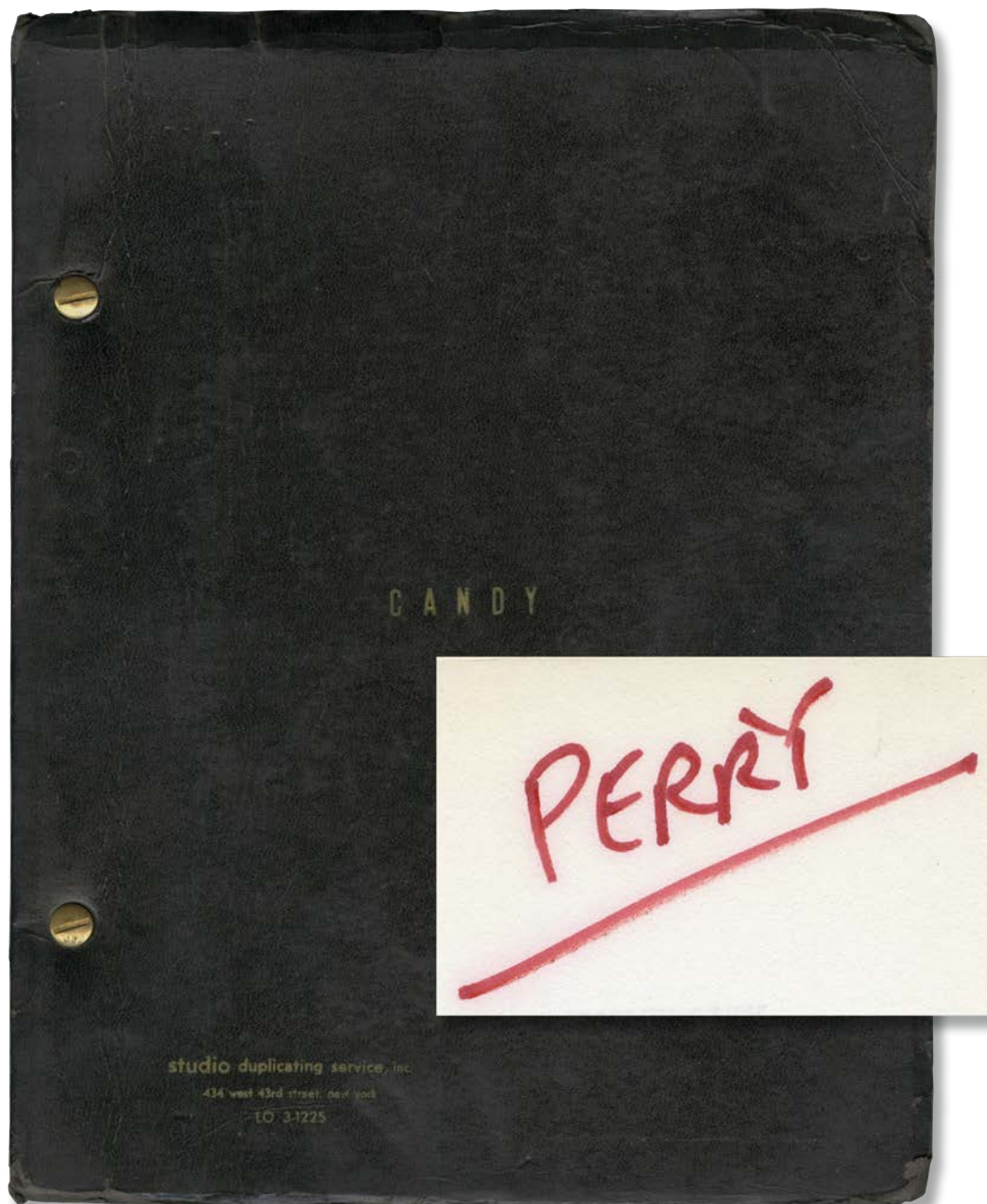
61

**W. SOMERSET MAUGHAM (PLAY)**  
**DAVID BURTON (DIRECTOR)**  
Strictly Unconventional

Draft script for the 1930 film, dated December 27, 1929, seen here under the working title *The Circle*. Partial unsigned distribution receipt laid in.

Based on the 1921 play by W. Somerset Maugham, about a young woman who decides to leave her dull, aristocratic husband behind for a romance with a Canadian.

\$3500



62

**TERRY SOUTHERN (NOVEL)**

**CHRISTIAN MARQUAND (DIRECTOR)**

**MARLON BRANDO, RICHARD BURTON, EWA AULIN (STARRING)**

**Candy**

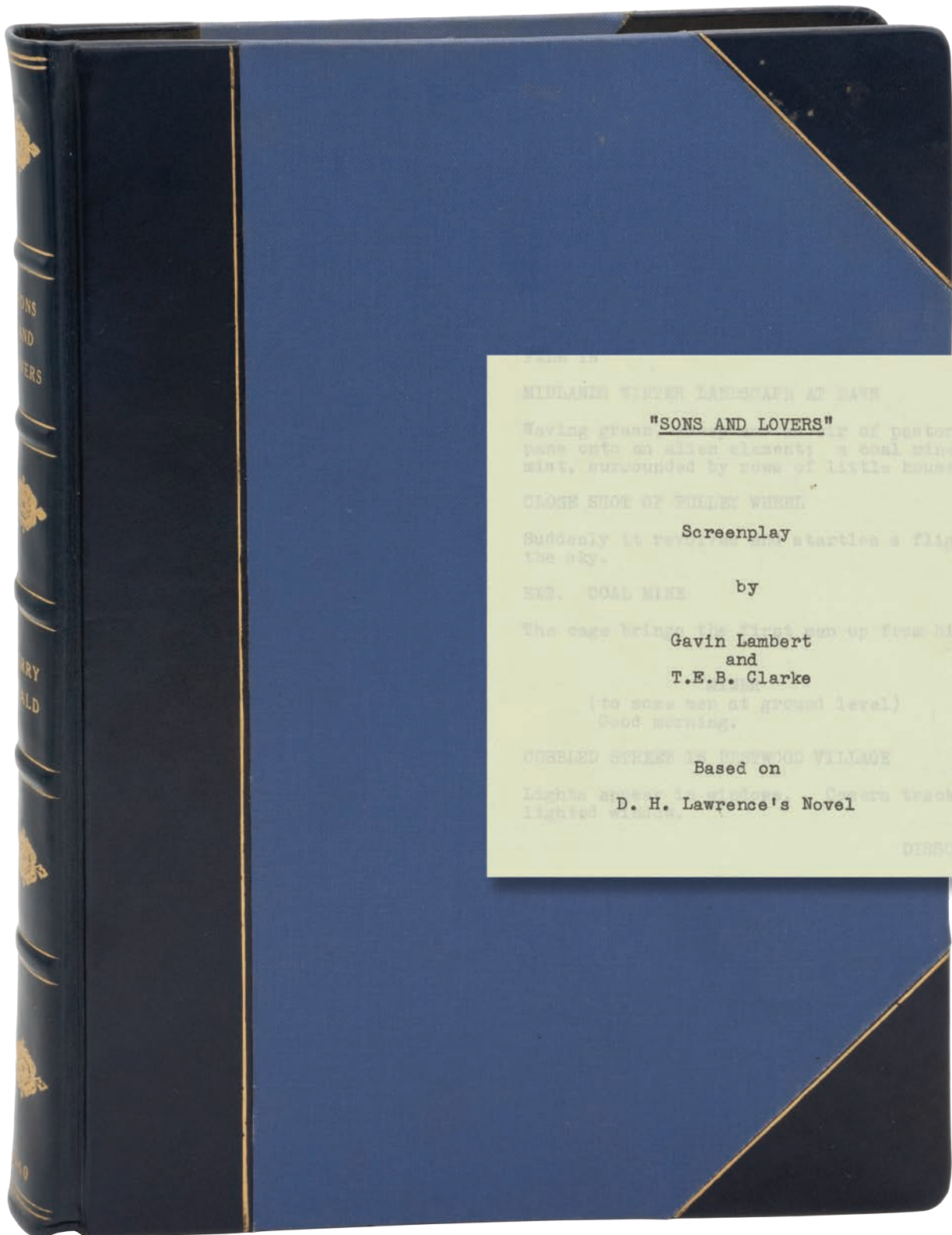
First Draft script for the 1968 film, undated, circa 1967. Copy belonging to film director Frank Perry, with his name in red manuscript ink on the title page. Perry considered making the film, but it was ultimately directed by Christian Marquand. This draft is credited solely to Southern, though Buck Henry was given full credit for the adaptation from the novel by Southern and Mason Hoffenberg.

In her memoir, *Trippin' with Terry Southern: What I Think I Remember*, Gail Gerber details at some length the tangle of legal problems over the publication of

*Candy* in the US and abroad. Publication was poorly controlled, resulting in numerous pirated editions and lawsuits involving Maurice Girodias (Olympia Press), Putnam, and small US paperback publishers such as Lancer, Greenleaf, and Brandon House. Gerber notes, "Despite the popularity of the novel, Hollywood was always leery about getting involved with properties that have 'clouded title,' so it was no surprise that Frank Perry gave up on the idea of directing the film version of *Candy*, much to Terry's disappointment."

**\$2750**

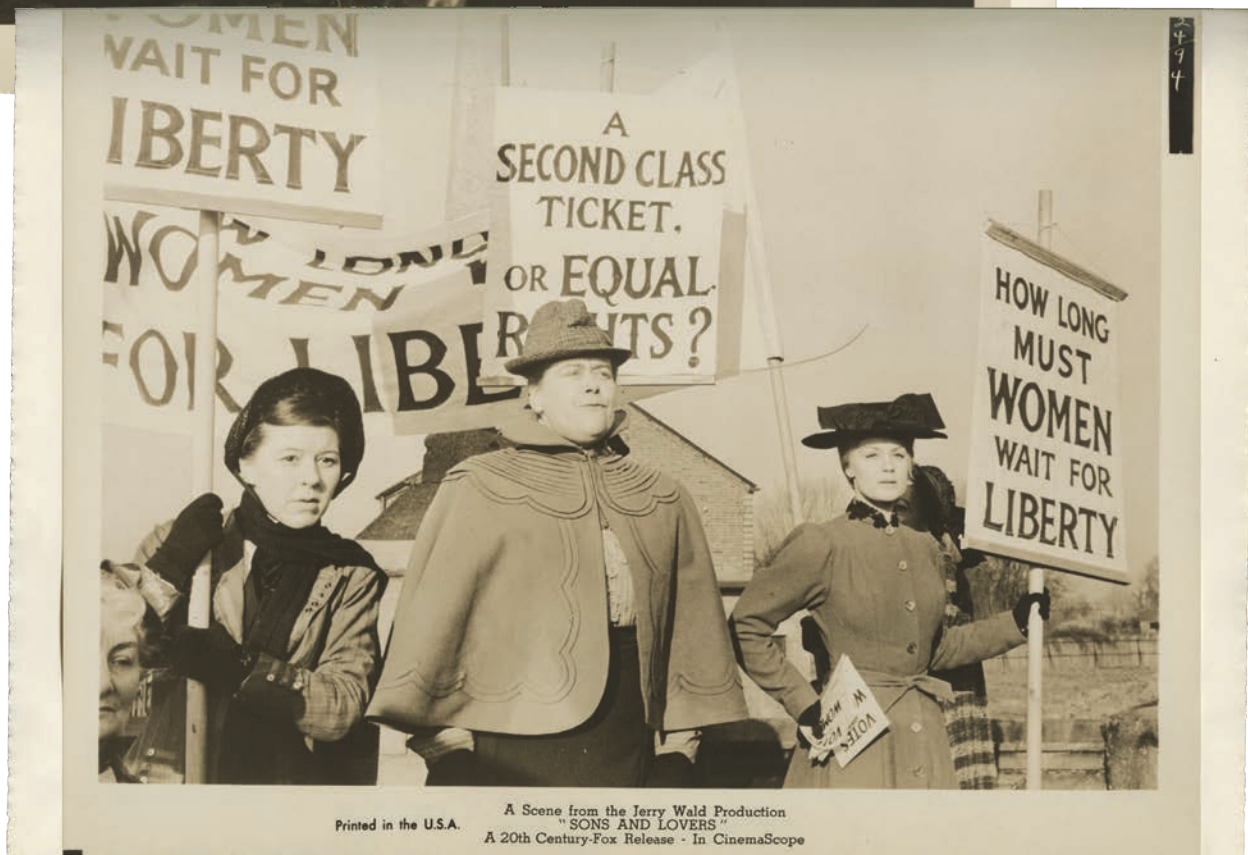




**63** **D.H. LAWRENCE (NOVEL)**  
**TREVOR HOWARD, DEAN STOCKWELL (STARRING)**  
**JACK CARDIFF (DIRECTOR)**  
**Sons and Lovers**

Final Shooting script for the 1960 film, dated December 8, 1959. Specially bound copy belonging to producer Jerry Wald, with his name in gilt on the spine. 20

reference photographs bound in variously among the script pages.

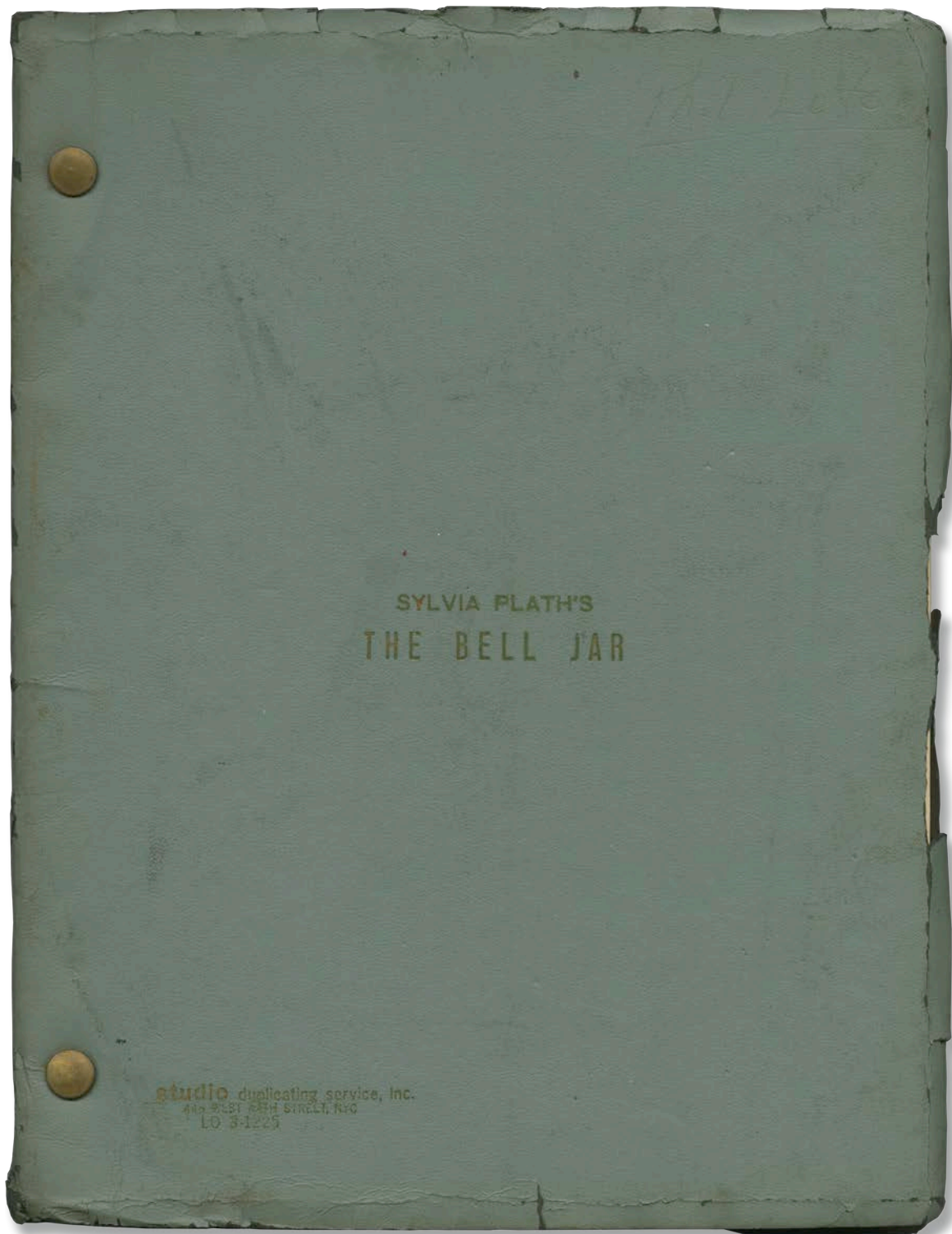


Jerry Wald is best remembered for his long and successful association with Warner Brothers as both a screenwriter and producer of a number of notable films, including *Mildred Pierce* (1945), *Humoresque* (1946), *Key Largo* (1948), and *Flamingo Road* (1949). In the 1950s he moved to Twentieth Century-Fox, and was the producer there for *An Affair to Remember* (1957), *Peyton Place* (1957), and *Sons and Lovers* (1960).

Based on the 1913 novel by D.H. Lawrence, about a young man caught between his domineering mother, his repressed ex-girlfriend, and an independent but married coworker. Nominated for seven Academy Awards, and nominated for the Palme d'Or.

**\$1850**





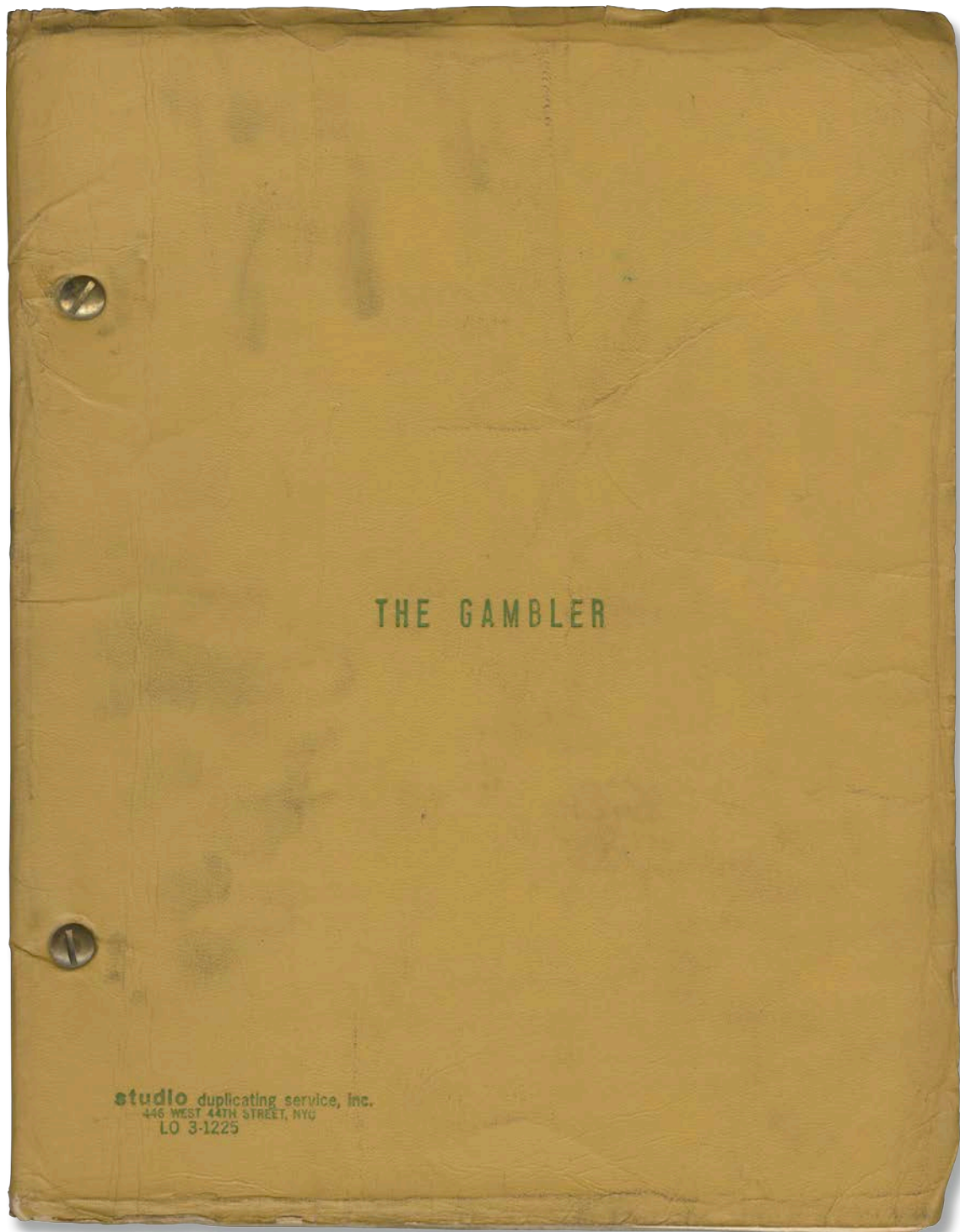
64

**SYLVIA PLATH (NOVEL)**  
**LARRY PEECE (DIRECTOR)**  
**The Bell Jar**

Second Draft script for the 1979 film, dated April 17, 1978. Copy belonging to hair stylist Philip Leto, with his annotations in manuscript ink throughout.

Based on Sylvia Plath's classic semi-autobiographical 1963 novel about a young woman who suffers a series of mental breakdowns at her family's home in New England during the 1950s.

**\$1750**



65

**FYODOR DOSTOEVSKY (NOVEL)**  
**KAREL REISZ (DIRECTOR)**  
**JAMES CAAN (STARRING)**  
**The Gambler**

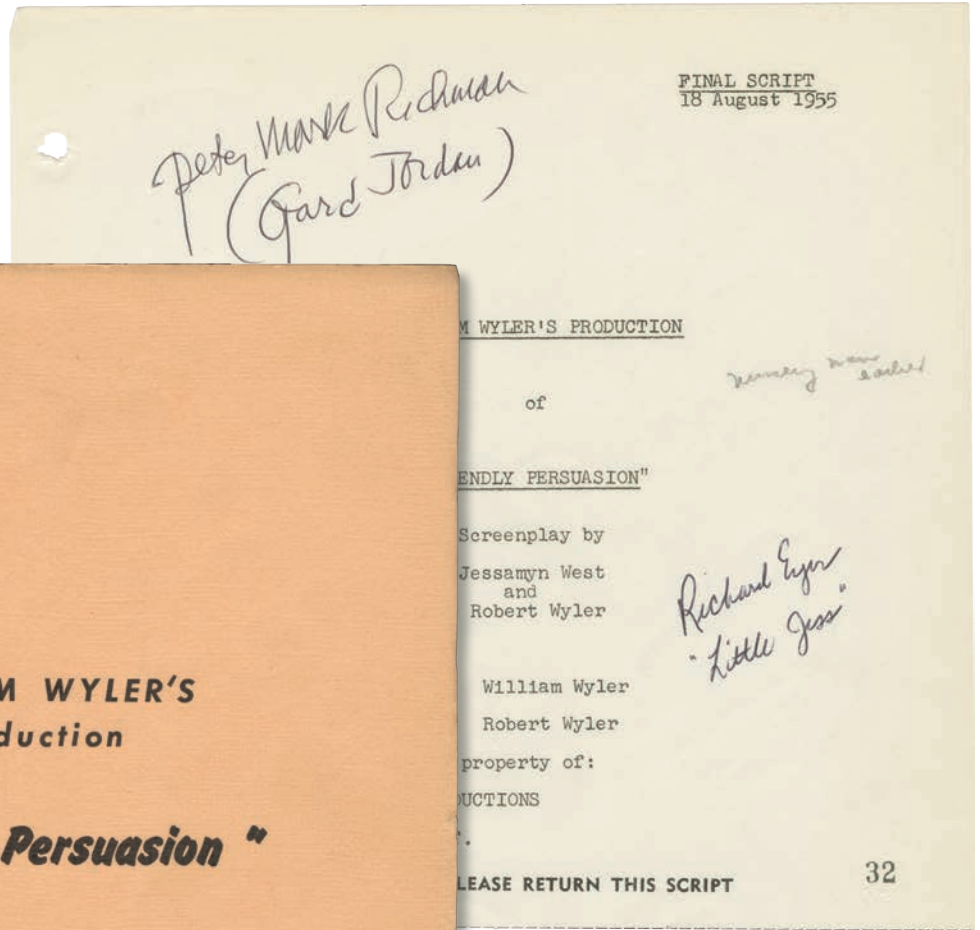
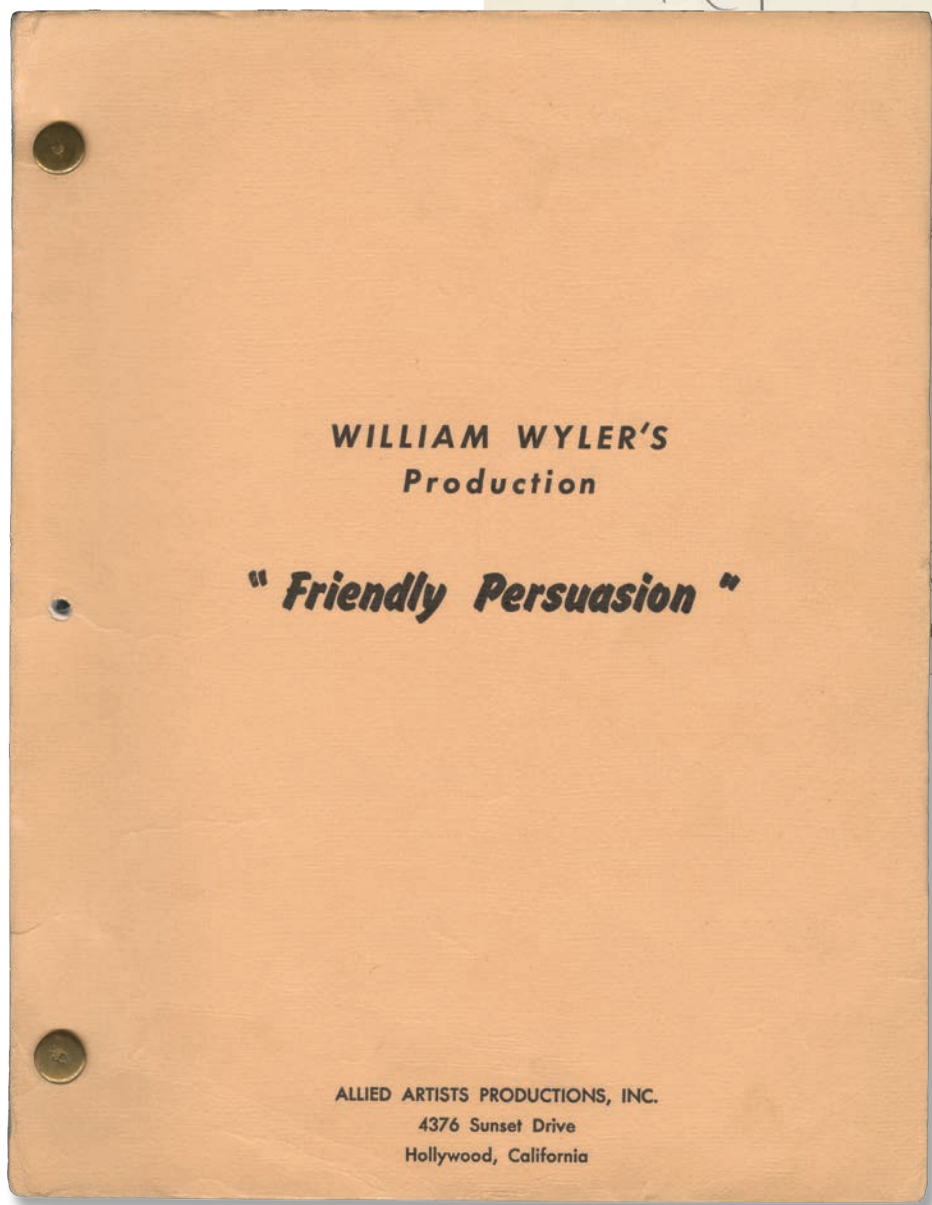
Revised Draft script for the 1974 film, dated July 26, 1973. Noted as copy No. 118 in manuscript ink on the title page.

A classic film of the New Hollywood cinema. Loosely based on Fyodor Dostoevsky's 1866 novel.

A successful, Harvard-educated literature professor finds himself deep in debt as his gambling addiction begins to spiral out of control. The first American film made by Czech-British filmmaker Karel Reisz.

**\$1650**





66

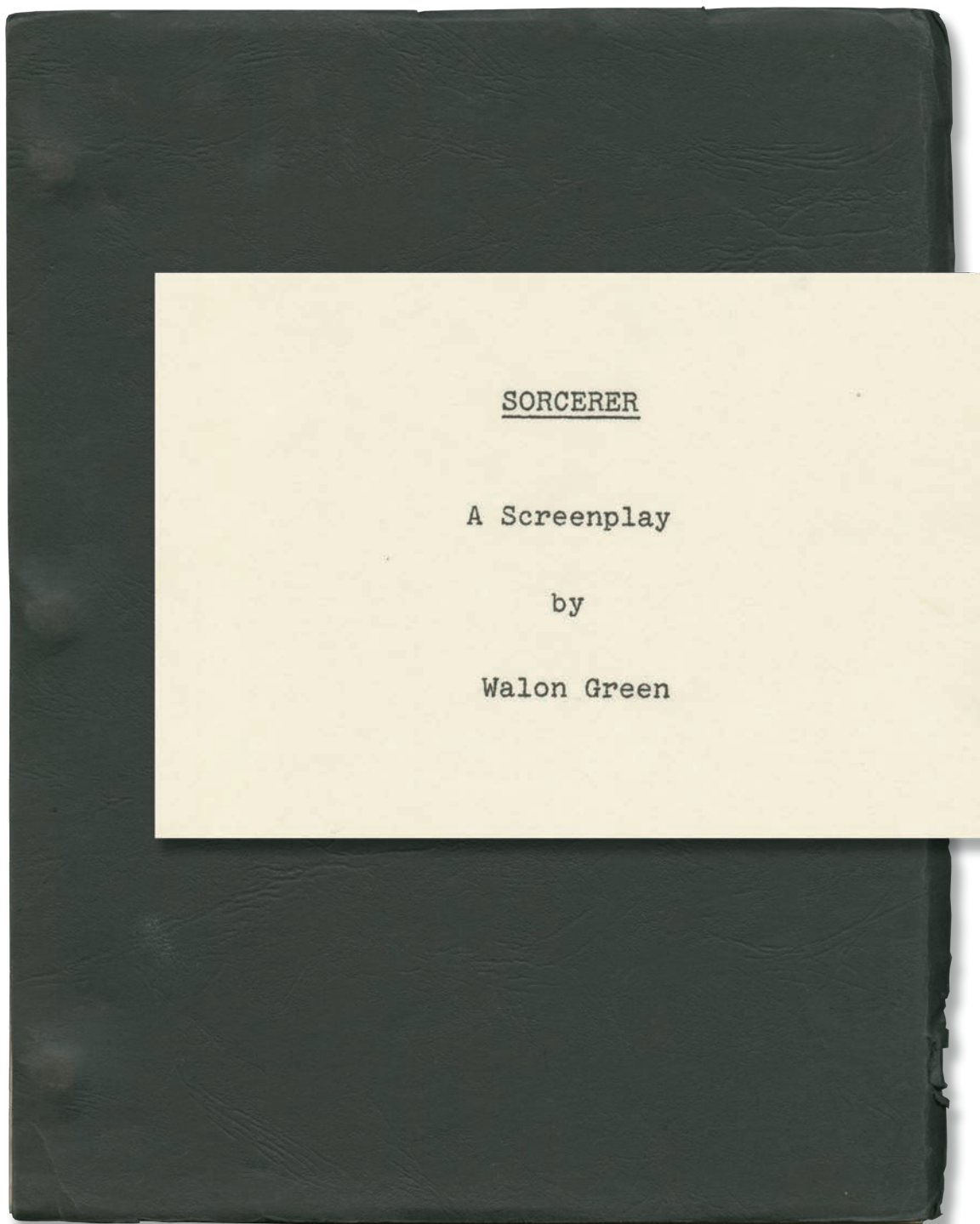
**GARY COOPER (STARRING)**  
**JESSAMYN WEST (NOVEL)**  
**WILLIAM WYLER (DIRECTOR)**  
**Friendly Persuasion**

Final script for the 1956 film, undated, circa 1955. Signed by actors Peter Mark Richman (who played the role of Gard Jordan) and Richard Eyer (who played the role of Little Jess) on the distribution page.

Based on the 1945 novel by Jessamyn West. In spite of his family's pacifist wishes, a Quaker decides to

join the Home Guard during the early days of the Civil War, but struggles with the dictates of his faith when confronted with violence. Nominated for six Academy Awards, including Best Picture, Best Screenplay, and Best Director.

**\$1500**



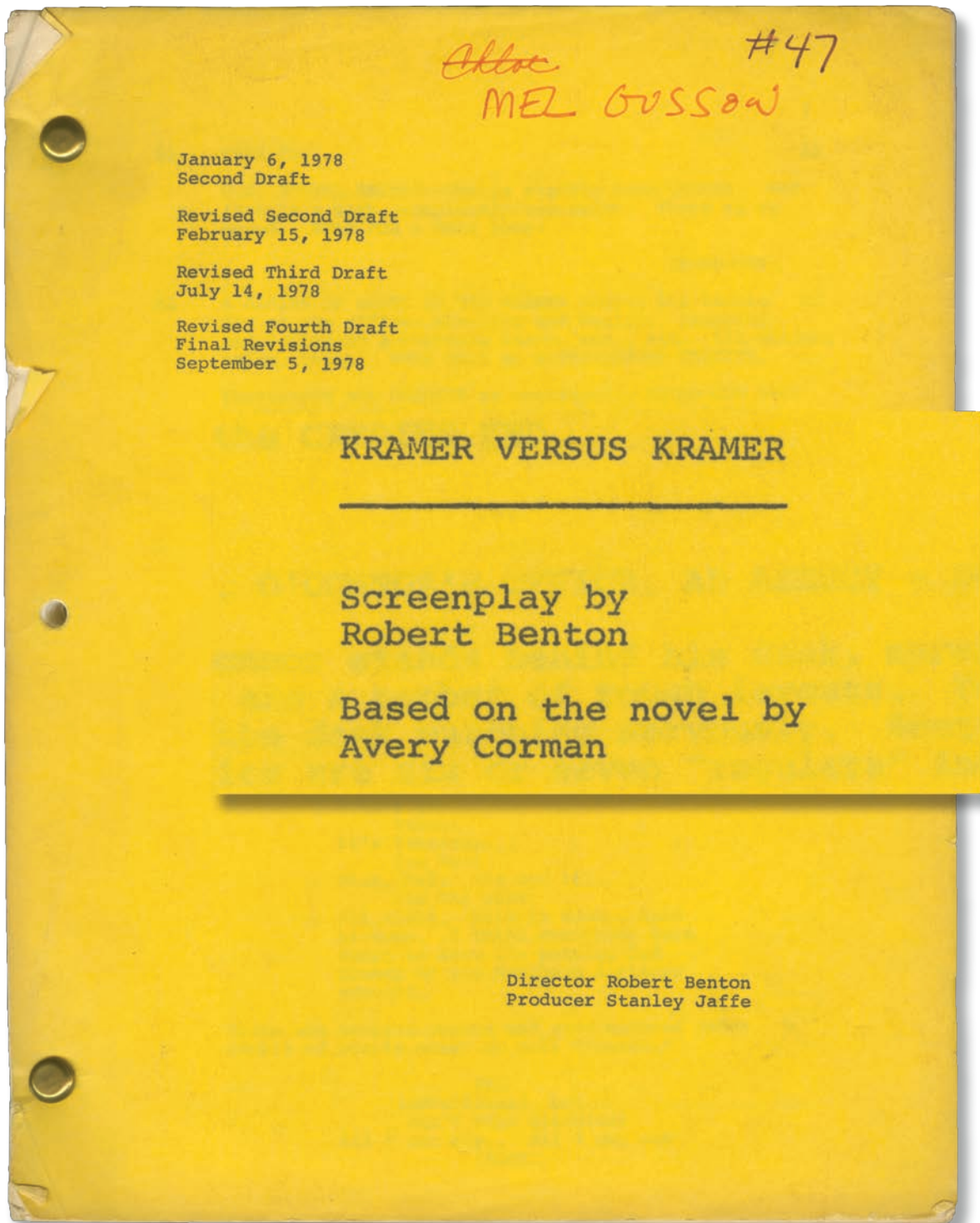
**67** **WILLIAM FRIEDKIN (DIRECTOR)**  
**GEORGES ARNAUD (NOVEL)**  
**ROY SCHEIDER (STARRING)**  
Sorcerer

Draft script for the 1977 neo-noir film, undated, circa 1976. Copy belonging to uncredited production designer Alex Tavoularis, with his name in manuscript ink on the title page.

Based on Georges Arnaud's 1950 novel *Le Salaire de la peur* (*The Wages of Fear*). Four corrupt men band together to transport two trucks of nitroglycerin up a rocky mountain path in order to extinguish a fire at a South American oil refinery.

**\$1850**





68

**ROBERT BENTON (DIRECTOR)**

**AVERY CORMAN (NOVEL)**

**MERYL STREEP, DUSTIN HOFFMAN (STARRING)**

**Kramer Versus Kramer**

Revised Fourth Draft script for the 1979 film, dated September 5, 1978. Copy belonging to noted New York Times theatre critic and cultural writer Mel Gussow, with his name in manuscript ink on the title page, along with a notation indicating copy No. 47.

Based on Avery Corman's 1977 novel, about a divorced couple's vicious custody battle for their son. Nominated for nine Academy Awards, winning five, including Best Picture, Best Screenplay, Best Actor, and Best Actress.

**\$975**

219

PORTNOY'S COMPLAINT

CHENAULT PRODUCTIONS, INC.



69

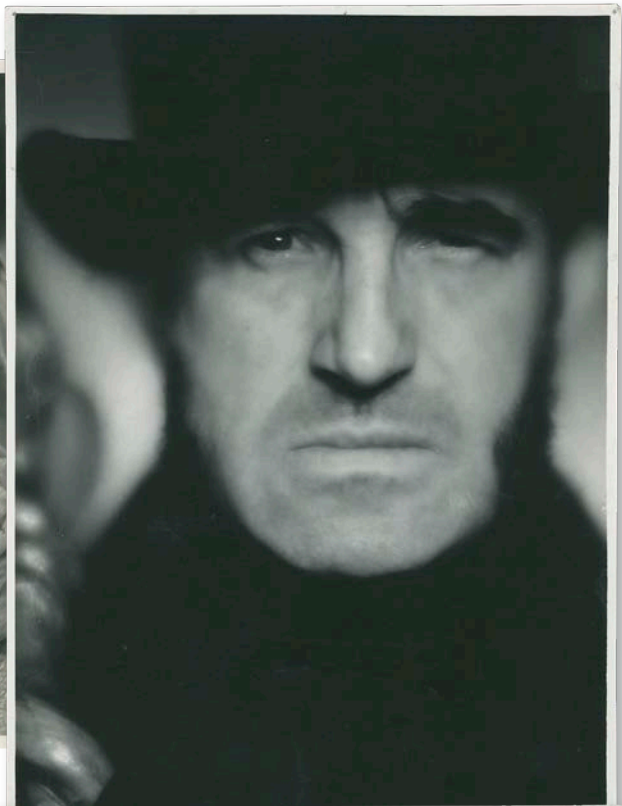
**PHILIP ROTH (NOVEL)**  
**ERNEST LEHMAN (DIRECTOR)**  
**RICHARD BENJAMIN, KAREN BLACK (STARRING)**  
Portnoy's Complaint

Draft script for the 1972 film, dated August 3, 1970.  
An early example of the film's script, still slated to be a  
Twentieth Century-Fox production, with their imprint  
on the front wrapper.

The fourth Roth novel (after *Goodbye, Columbus* in  
1972) to be adapted for the screen, and the sole  
directorial effort for noted screenwriter Ernest Lehman.

**\$750**





**70** **VICTOR HUGO (NOVEL)**  
**CHARLES VANEL (STARRING)**  
**RAYMOND BERNARD (DIRECTOR)**  
**Les Misérables**

Four vintage reference photographs from the 1934 French film, variously showing actors Charles Vanel, Oranes Demazis, and others. Three photos with Pathé-Natan stamps on the verso, and all four with annotations in manuscript pencil to the same.

Based on the classic 1862 novel by Victor Hugo, and considered by many to be the greatest of the several film adaptations of the novel.

**\$450**



"THE BLACK CAT" — A Universal Production PRINTED IN U. S. A.

71

**EDGAR ALLAN POE (STORY)**  
**EDGAR G. ULMER (DIRECTOR)**  
**BORIS KARLOFF, BELA LUGOSI (STARRING)**  
**The Black Cat**

Vintage studio still photograph of a camera crew on the set of the 1934 film, capturing a scene with actors Bela Lugosi, David Manners, and Julie Bishop.

One of several great films by director Edgar G. Ulmer, and along with his 1945 noir classic *Detour*, probably his finest achievement—an efficient tale in which a

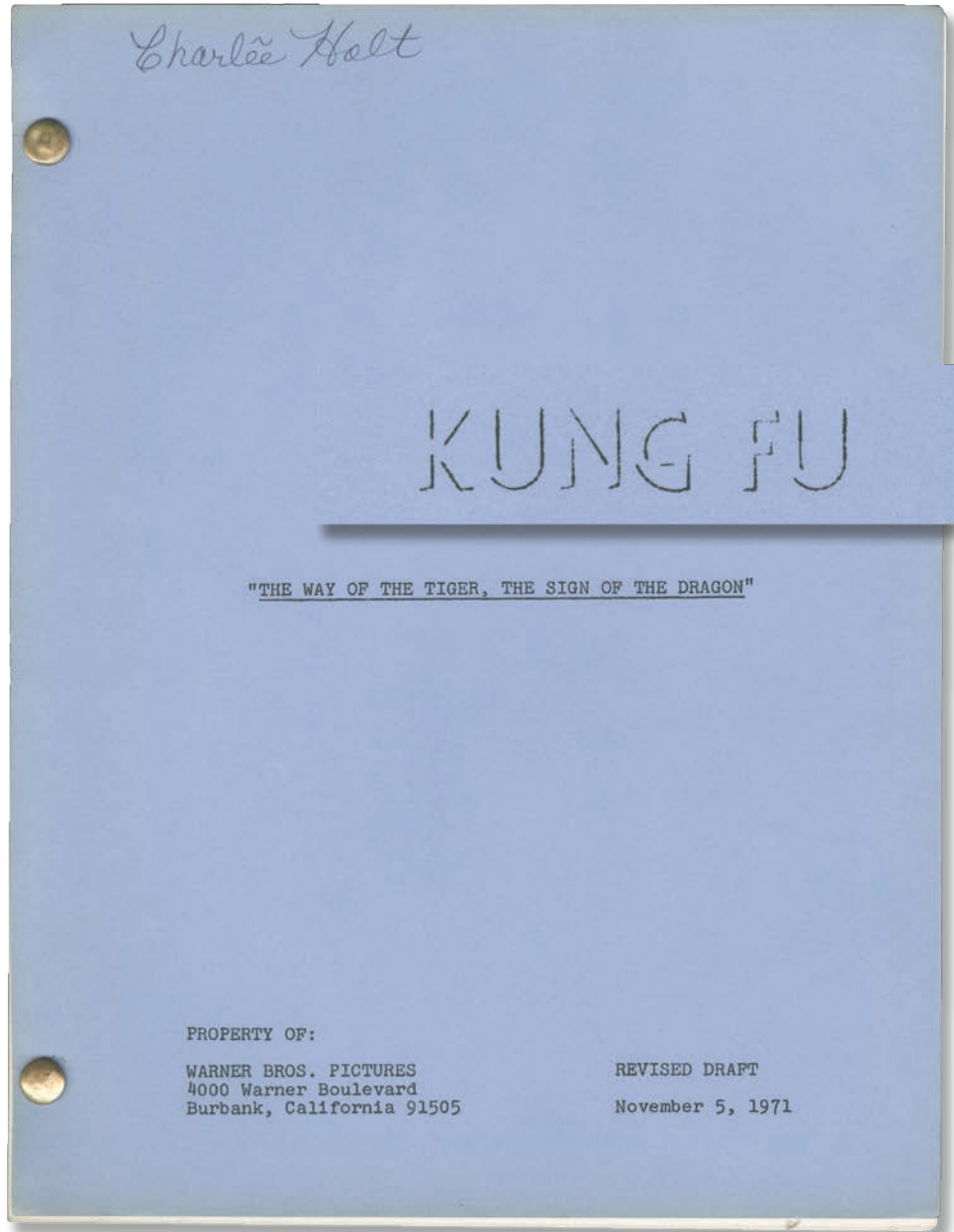
young couple with a broken-down automobile land in a decidedly art deco haunted house, where Karloff resides and Lugosi is visiting.

10 x 8 inches. Near Fine.

**\$450**



# EXPLOITATION



72

Draft script for the pilot episode

**DAVID CARRADINE (STARRING)**

**JERRY THORPE (DIRECTOR)**

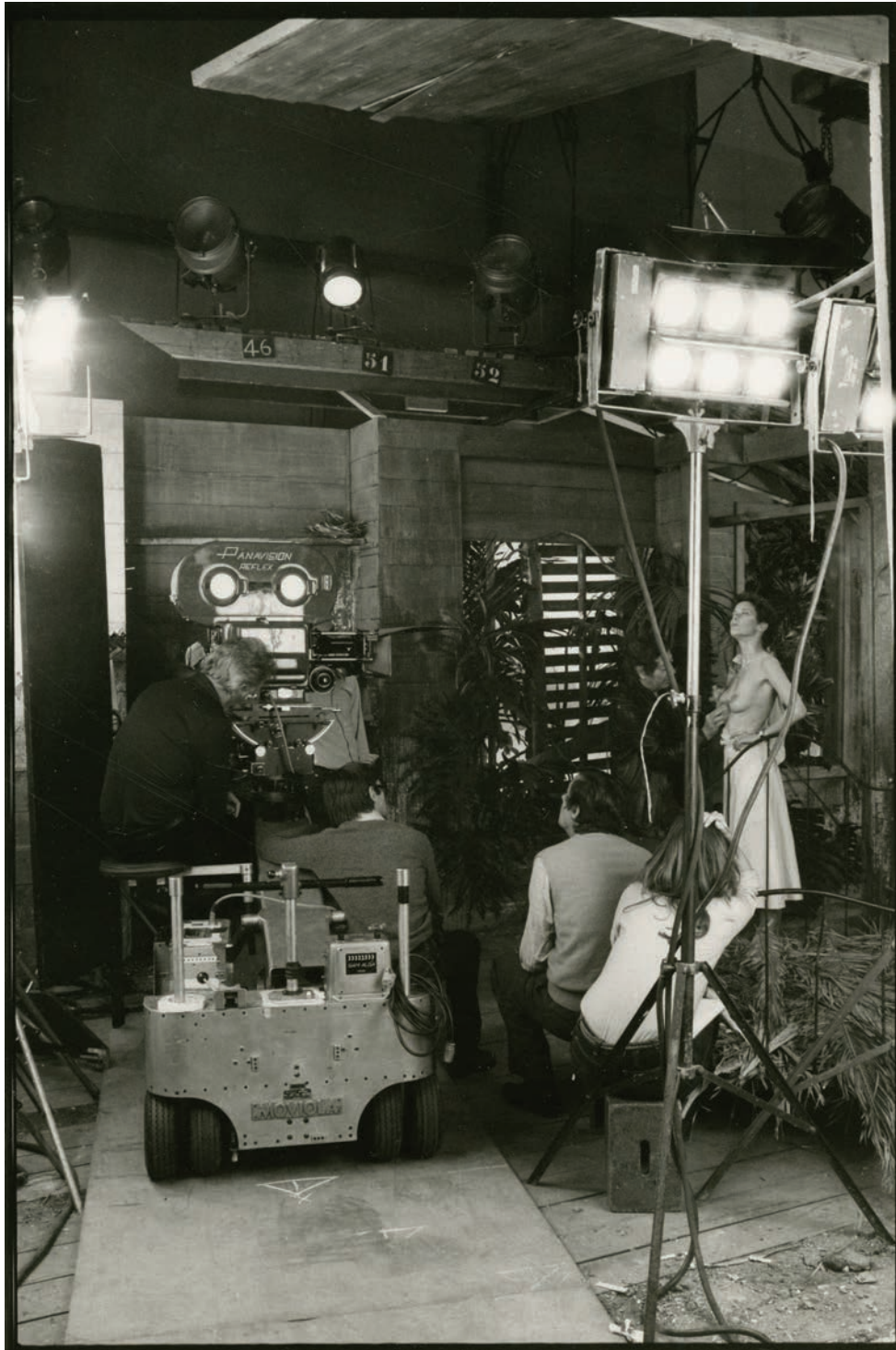
**Kung Fu: The Way of the Tiger, the Sign of the Dragon**

Final Draft script for the pilot episode of the 1972-1975 television show, dated November 5, 1971. Name of uncredited crew member Charlee Holt on the front wrapper.

Released as a television movie ahead of the series' debut in the fall of the same year, the pilot established the rhythms of what would become a popular series, as David Carradine's Kwai Chang Caine arrives in America intent on searching for his family, but finds he

can't remain neutral when people need his help, while flashbacks to his training in a Shaolin monastery fill in clues to his past and provide thematic parallels to the ongoing story. The pilot would win an Emmy Award, and across three seasons, the series was nominated for a total of seven Emmys, including both Outstanding Drama and Outstanding Lead Actor in Drama for Carradine, winning two.

**\$1250**



73

**SYLVIA KRISTEL (STARRING)**  
**FRANCOIS LETERRIER (DIRECTOR)**  
**Goodbye Emmanuelle**

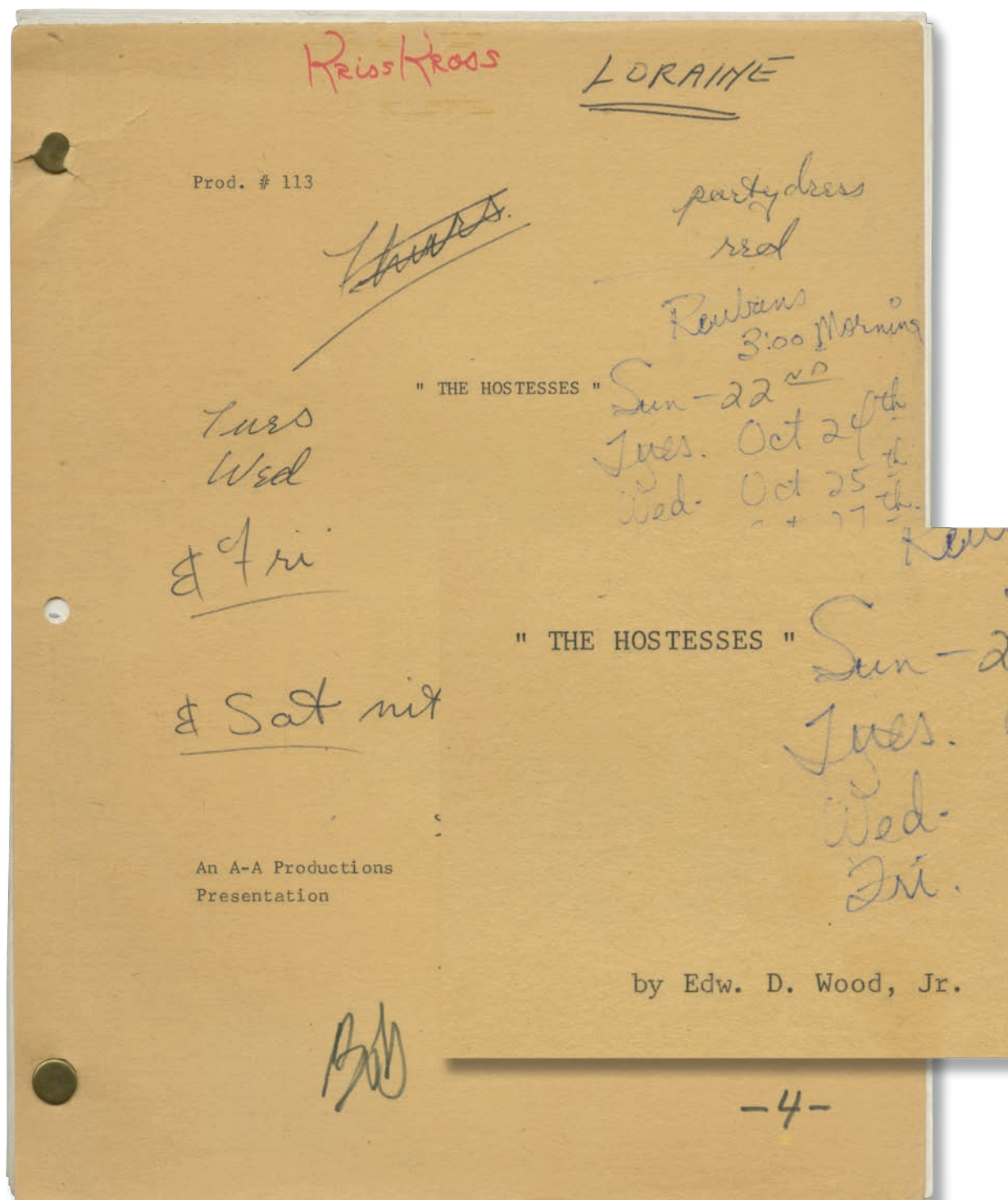
Vintage double weight photograph from the set of the 1977 film, showing director Francois Leterrier and his crew on a dolly, and actress Sylvia Kristel on the right.

The last film in the original *Emmanuelle* trilogy. Miramax film founders Bob and Harvey Weinstein acquired the rights to the film at the 1977 Cannes Film Festival, capitalizing on the popularity of the franchise.

9.5 x 12 inches, with wide margins (not shown), housed in an archival mat. About Near Fine.

**\$975**





## 74 ED WOOD JR. (SCREENWRITER) STEPHEN C. APOSTOLOF (DIRECTOR) The Cocktail Hostesses

Draft script for the 1973 film, undated, circa 1972, and seen here under the working title *The Hostesses*. Copy belonging to actress Kathy Hilton, with her annotations in manuscript ink on the front wrapper and throughout.

A softcore sexploitation film about a woman who decides to become a cocktail waitress in order to

get closer to wealthy, amorous men. Screenwriter Ed Wood Jr.'s fifth collaboration with director Stephen Apostolof, following *Orgy of the Dead* (1965), *The Class Reunion* (1972), *Drop-Out Wife* (1972), and *The Snow Bunnies* (1972).

\$1250



75

**JIM SHARMAN (DIRECTOR)**

**TIM CURRY, SUSAN SARANDON, RICHARD O'BRIEN (STARRING)**

**The Rocky Horror Picture Show**

Seven vintage reference photographs from the 1975 film. Notable among the set is a striking shot of the altered RKO Radio Pictures logo, one of the earliest examples of a stately studio logo being customized for a particular film.

A cult film favorite, based on a now lesser-known 1973 stage musical by Richard O'Brien. On a dark and stormy night, an uptight young couple finds that their car has broken down in the middle of nowhere, forcing

them to seek shelter at the weird and wonderful home of Dr. Frank-N-Furter, a mad and perverse scientist.

Photos vary from 9.25 x 7 inches to 10.25 x 8 inches. About Near Fine.

National Film Registry.

**\$975**



# HELL'S ANGELS RIDE AGAIN

Screenplay  
by  
Michael Fisher

DICK CLARK PRODUCTIONS  
9125 Sunset Boulevard  
Los Angeles, Calif. 90069  
CRestview 8-0311

Second Draft

76

**RICHARD RUSH (DIRECTOR)**

**ROBERT WALKER JR., LARRY BISHOP, JOANNA FRANK (STARRING)**

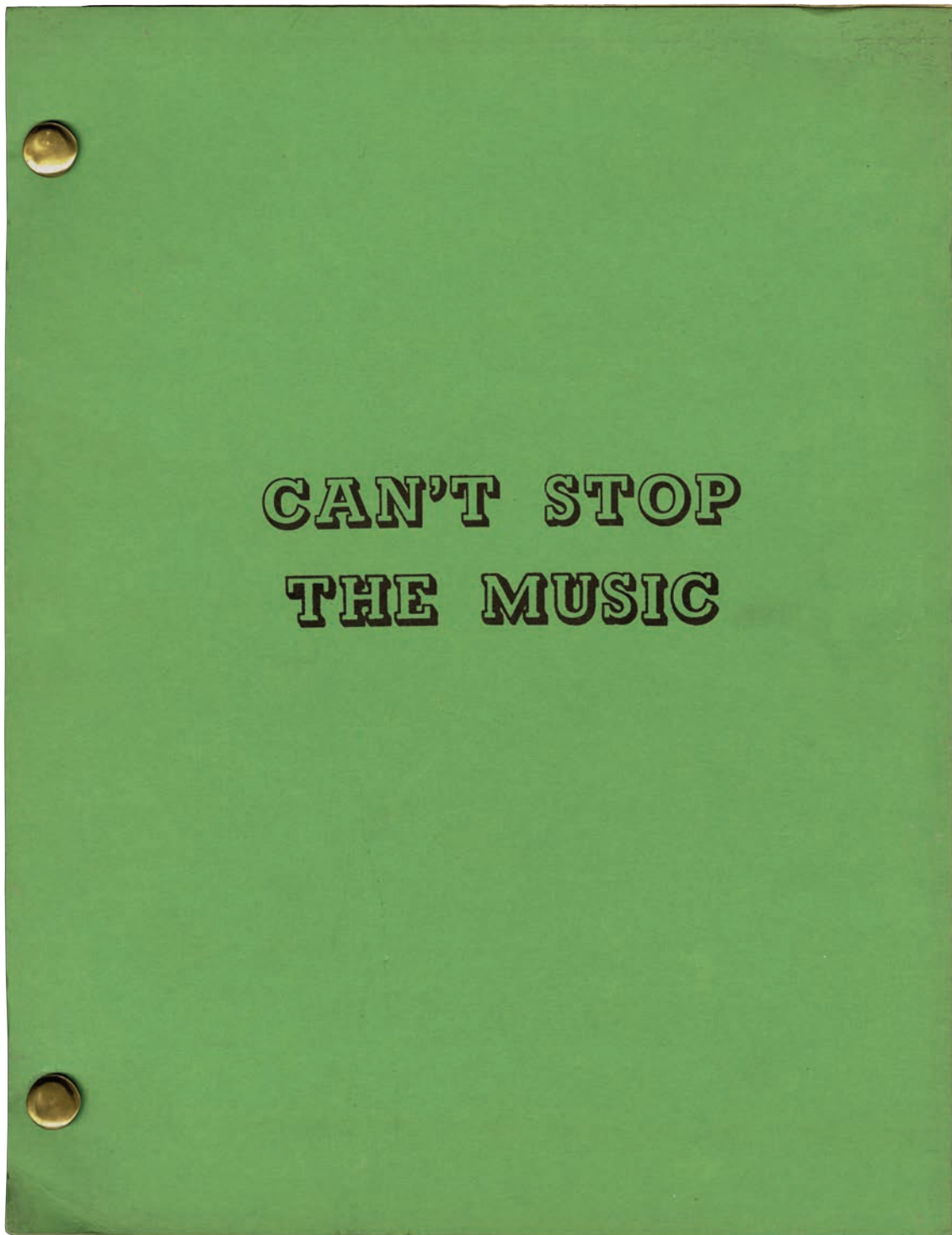
**The Savage Seven**

Second Draft script for the 1968 film, undated, and seen here under the working title *Hell's Angels Ride Again*.

Loosely based on Akira Kurosawa's 1954 classic *Seven Samurai*, about the leader of a motorcycle gang's romance with an American Indian waitress. Hot on the

heels of the biker films of the same era, but in particular the 1967 exploitation film *Hells Angels on Wheels*, also directed by Richard Rush.

**\$1250**



77

**STEVE GUTTENBERG, CAITLYN JENNER, VALERIE PERRINE (STARRING)**  
**NANCY WALKER (DIRECTOR)**  
**Can't Stop the Music**

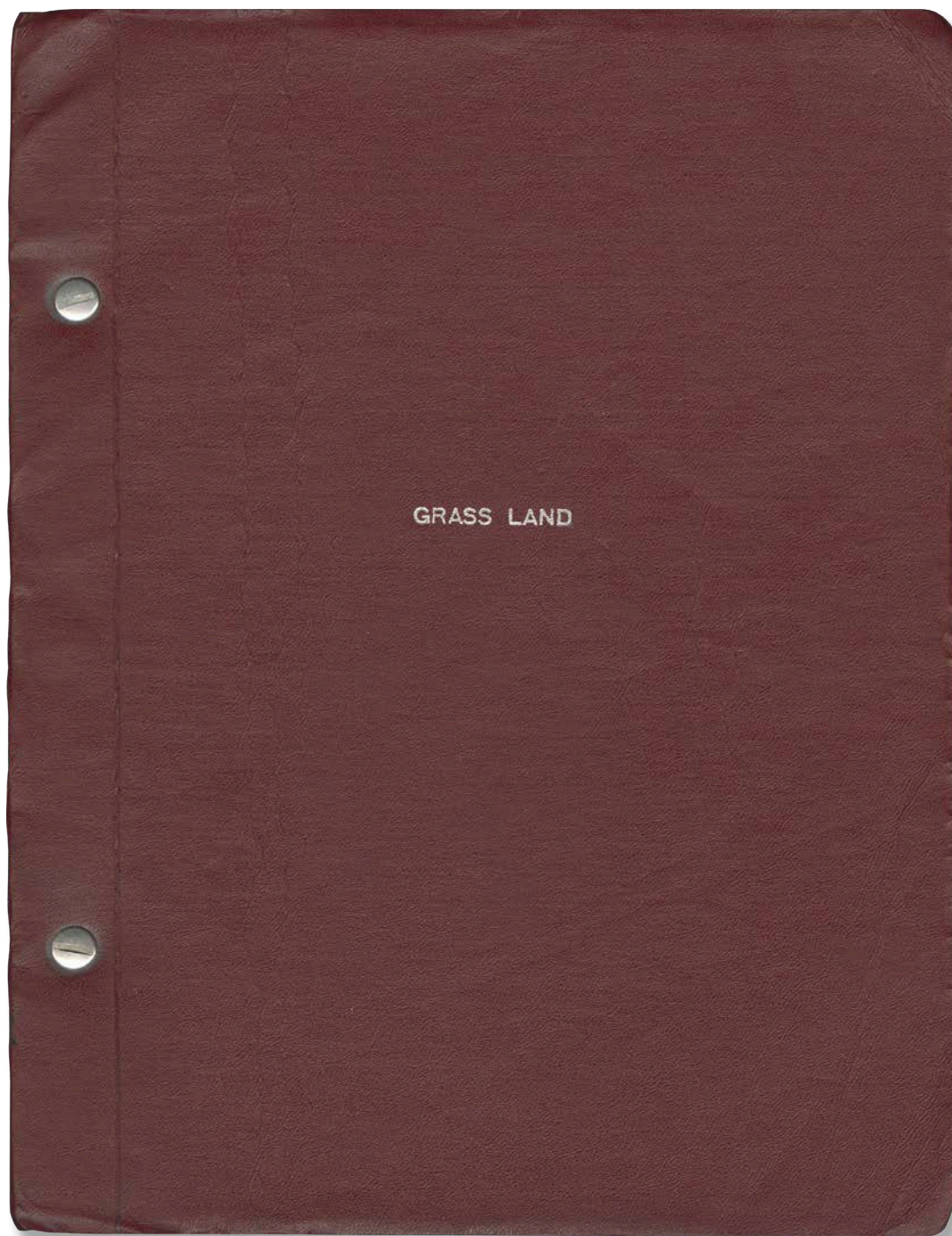
Final Draft script for the 1980 film, undated, circa 1979. Manuscript note laid in with the script, noting the name, address, and telephone number of a hotel in San Francisco.

A fictionalized account of the rise to fame of disco supergroup the Village People. Produced by Thorn

EMI Screen Entertainment, the film was released after disco's peak and is now largely remembered (and adored) for being a box-office bomb, inspiring the creation of the Golden Raspberry Awards.

**\$975**





**78** **KEITH CARRADINE, GARY BUSEY (STARRING)**  
**LEO GAREN (DIRECTOR)**  
Hex

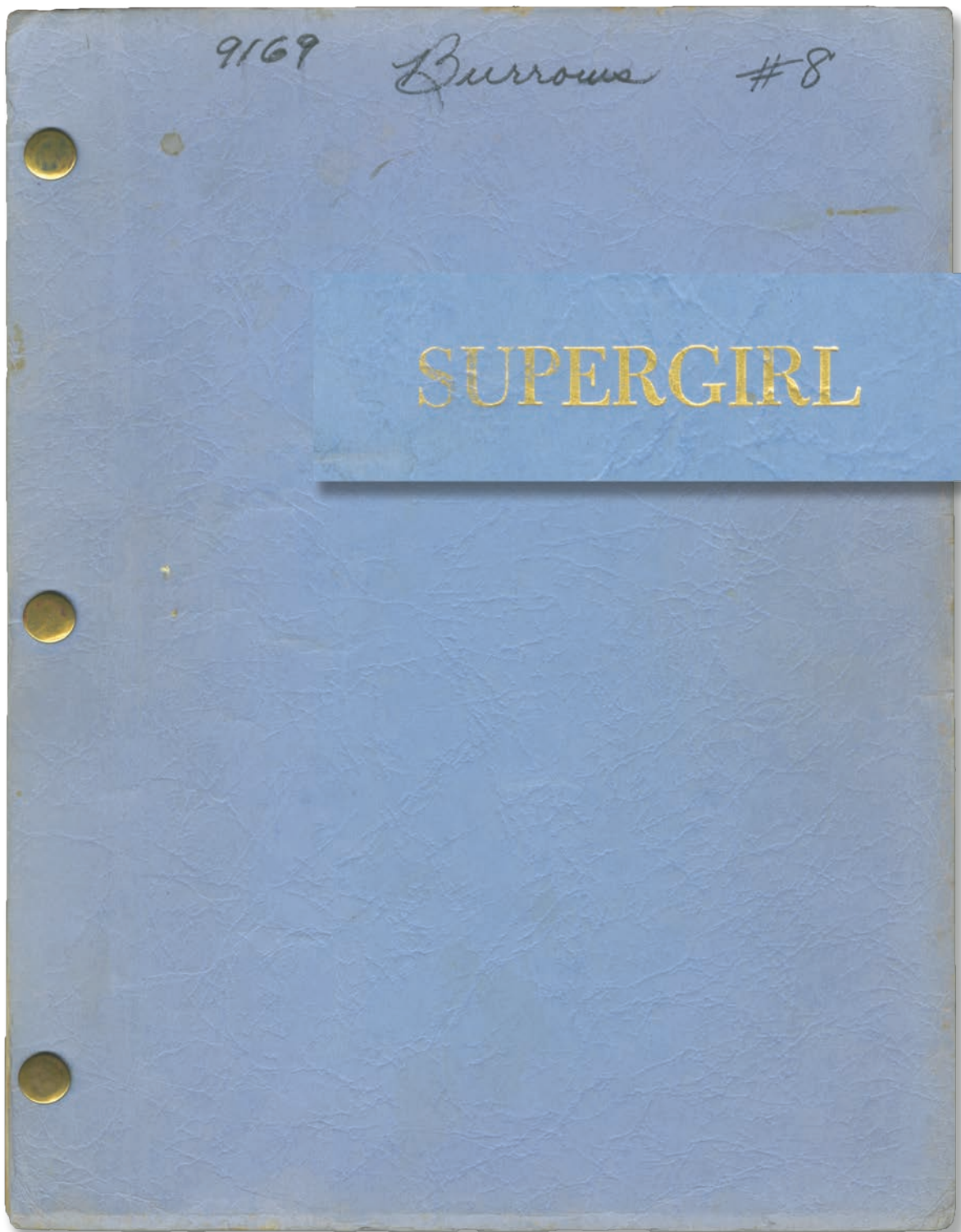
Revised First Draft script for the 1973 film, dated May, 1971, and seen here under the working title *Grass Land*. Copy belonging to a crew member, with his name in manuscript ink on the title page, and annotations on the verso of the final page, regarding accommodations during filming.

Additionally laid in with the script are two manuscript leaves regarding sets for the film, and a spirit duplication pamphlet generated by the

Native American Student Union at the University of California, Berkeley.

In 1919, while traveling to California to make their fortunes, a group of motorcyclists seek refuge at a remote farmhouse owned by two mysterious American Indian sisters.

**\$1250**



79

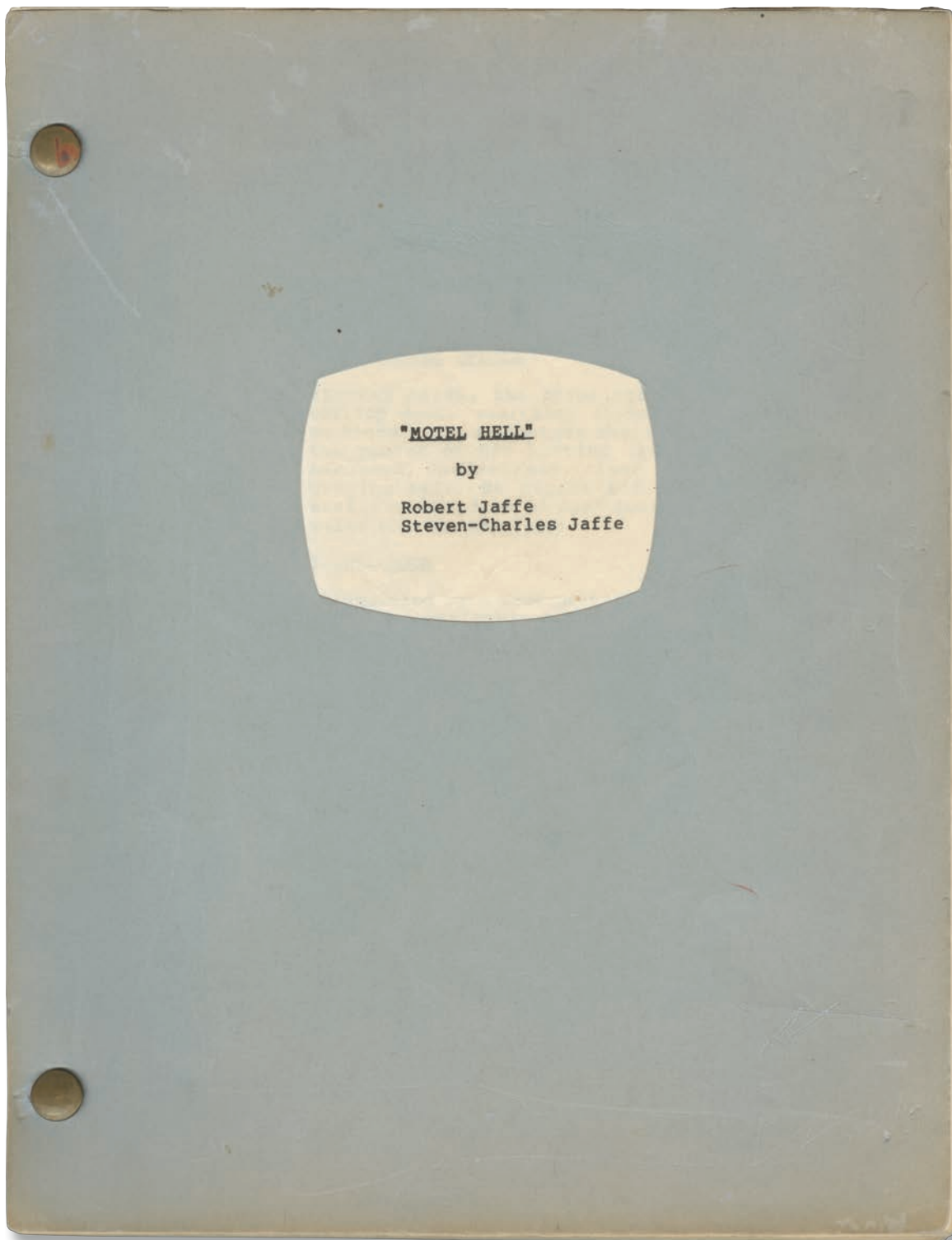
**JOYCE JILLISON, LOUIS QUINN (STARRING)**  
**ED FORSYTH (DIRECTOR)**  
Superchick

Revised Final Shooting Draft script for the 1973 film, dated October 5, 1972, and seen here under the working title *Supergirl*. Copy belonging to story writer John Burrows, with his name in manuscript ink annotation on the front wrapper and his annotations throughout.

An attractive, free-spirited flight attendant with boyfriends in New York, Miami, and Los Angeles unwittingly becomes involved in an in-flight robbery.

**\$950**





80

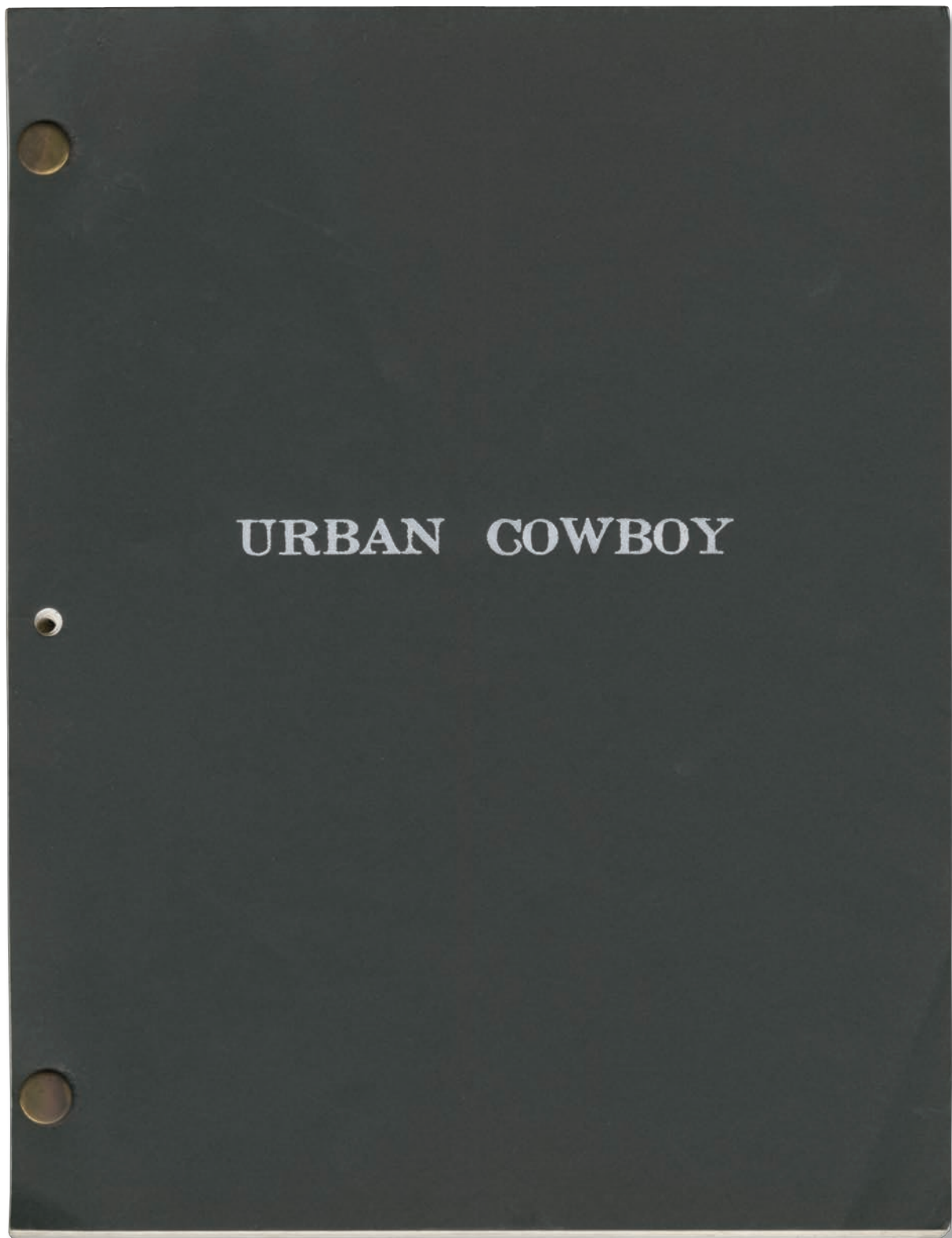
**RORY CALHOUN, WOLFMAN JACK (STARRING)**  
**KEVIN CONNOR (DIRECTOR)**  
**Motel Hell**

Draft script for the 1980 film, dated March 1, 1980.  
Single annotation in manuscript ink on the title page,  
noting copy No. 53.

A low-budget, pitch-black entry in the cannibal canon,  
today often cited as a satire of modern horror films

like *Psycho* and *The Texas Chain Saw Massacre*, about  
a farmer who uses a motel on his property to trap  
unsuspecting guests, who are promptly buried alive,  
fattened, and slaughtered for sausage meat.

**\$975**



81

**JAMES BRIDGES (DIRECTOR)**  
**JOHN TRAVOLTA, DEBRA WINGER (STARRING)**  
Urban Cowboy

Final Draft script for the 1980 film, dated May 7, 1979.

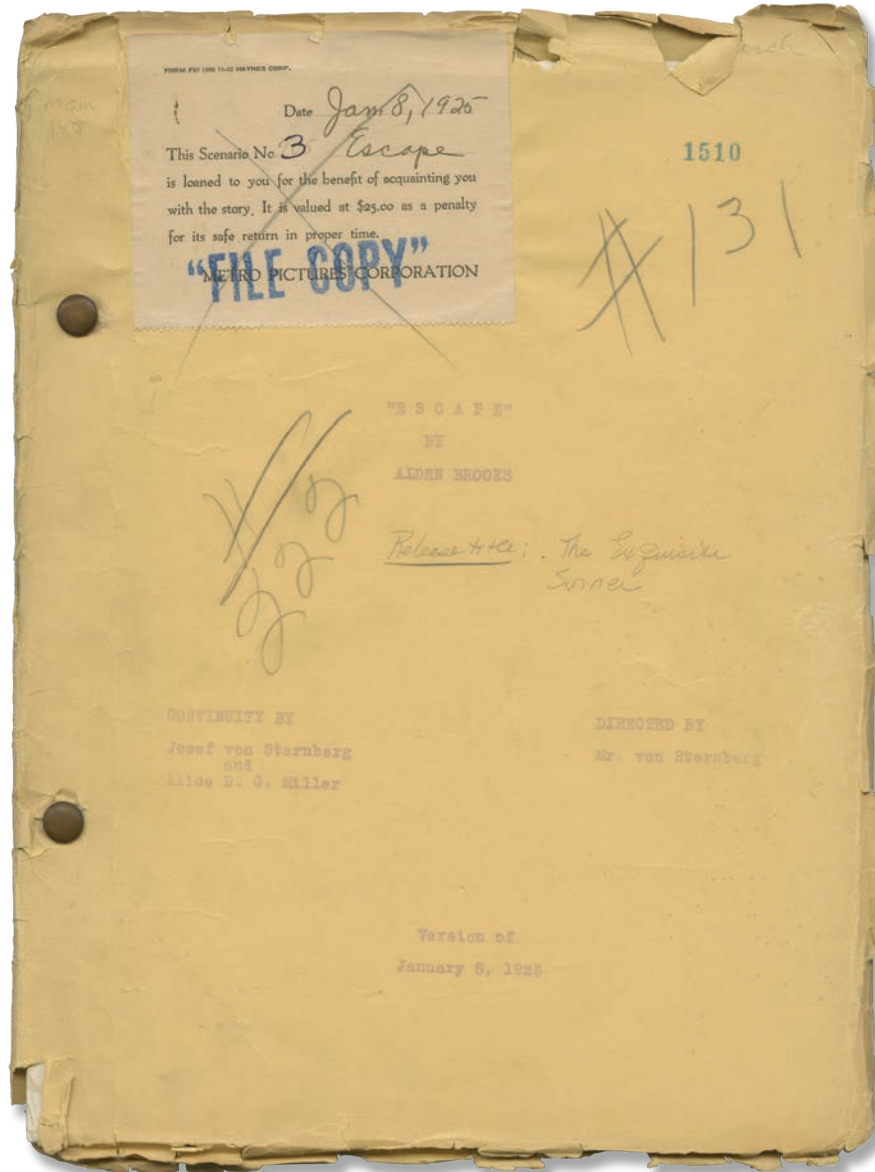
A country boy whose marriage is nearly torn apart by his violent temper and jealousy wins his wife's

love back by triumphing at a mechanical bull-riding competition at a local bar.

**\$950**



# DIRECTORS



## 82 JOSEF VON STERNBERG, PHIL ROSEN (DIRECTORS) MYRNA LOY, RENEE ADOREE (STARRING) The Exquisite Sinner

Two vintage scripts for the 1926 film, including one Continuity Sketch script dated January 8, 1925, and one Continuity script dated December 12, 1925. Secretarial annotations in an unknown hand on front wrappers of both scripts.

Continuity script here is not to be confused with what "continuity" would mean beginning a decade later (i.e. a post-production script).

Based on the 1924 novel *Escape* by Alden Brooks. Midway into shooting Josef von Sternberg was fired by MGM and replaced by Phil Rosen. Rosen's many changes completely altered von Sternberg's version to

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

AFI Catalog notes that von Sternberg was replaced as director on January 17, 1926, placing both of these scripts firmly within the period that von Sternberg was still directing the film.

**\$5500**

LW  
22F

8/17 — 11/24 1990

AUGUST, 1990

## HOMICIDE

an original screenplay by

David Mamet

copyright © Bison Films, Inc.  
1988, 1989, 1990

Ed Pressman Productions

Bison Films, Inc.  
Tremont Plaza Hotel  
222 St. Paul Street  
Baltimore, MD 21202  
Tel: 301/625-7575  
FAX: 301/625-9070

or Cinehaus, Inc.  
245 West 55th Street, Rm 1011  
New York, NY 10019  
Tel: 212/245-9060  
FAX: 212/265-9831

# 83

**DAVID MAMET (DIRECTOR)**  
**JOE MANTEGNA, WILLIAM H. MACY (STARRING)**  
Homicide

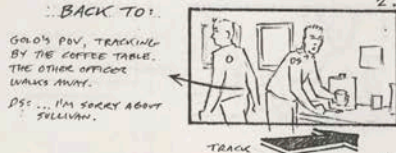
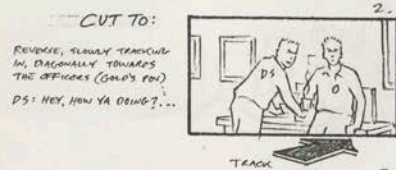
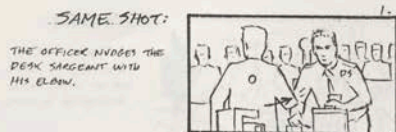
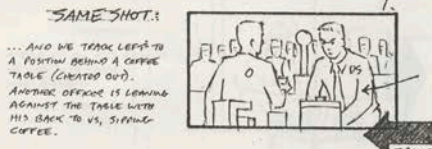
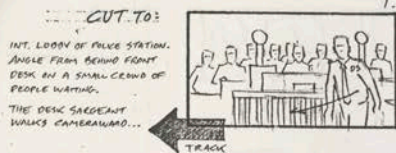
Draft script for the 1991 film, dated August, 1990.  
Working copy belonging to property master Lorrie

Walker, with her extensive annotations in manuscript  
ink and pencil throughout.



# THUMBNAILS FOR SCENE: 92

P: 140 -



FADE IN:

INT. TENEMENT HALLWAY - NIGHT

filled wall. A MAN'S back comes into the frame begins to move along the wall. Camera begins panning past the backs of several more MEN, all moving down the wall. On the back of the jacket of two MEN is stencilled in large letters.

A BASEBALL CAP, looking down at his watch. He

MAN, behind him the line of F.B.I. AGENTS against in the hallway. Another MAN is setting charges of against the door. This MAN retreats. The first Days bring Plastic? THE BASEBALL CAP nods back. Looks down at his

AGENTS, carrying an assault rifle, eases back the back that his weapon is loaded.

THE BASEBALL CAP. Looks down at his watch.

second hand. comes up on three seconds to twelve.

THE WATCH looks up. Holds his hand up - "Get

AGENTS holding an electronic detonator.

IN THE WATCH points to the MAN WITH THE DETONATOR.

blow off the hinges. (at door - Budy's not

INT APARTMENT LIVING ROOM - NIGHT

asleep on a couch in the cheap room, a light

he looks toward the door.

lies beneath the couch.

GUN

870

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

gun

Included with the script is two bound sets of notes about the film's relationship to mythology, totaling 43 leaves altogether, one noted as being from "D.M." (David Mamet) and addressed to "Heads of Departments, and all interested parties." Also bound in with the script are several bound production documents, including a "Day Breakdown" schedule, a map, and three pages of storyboards for the film's ending sequence.

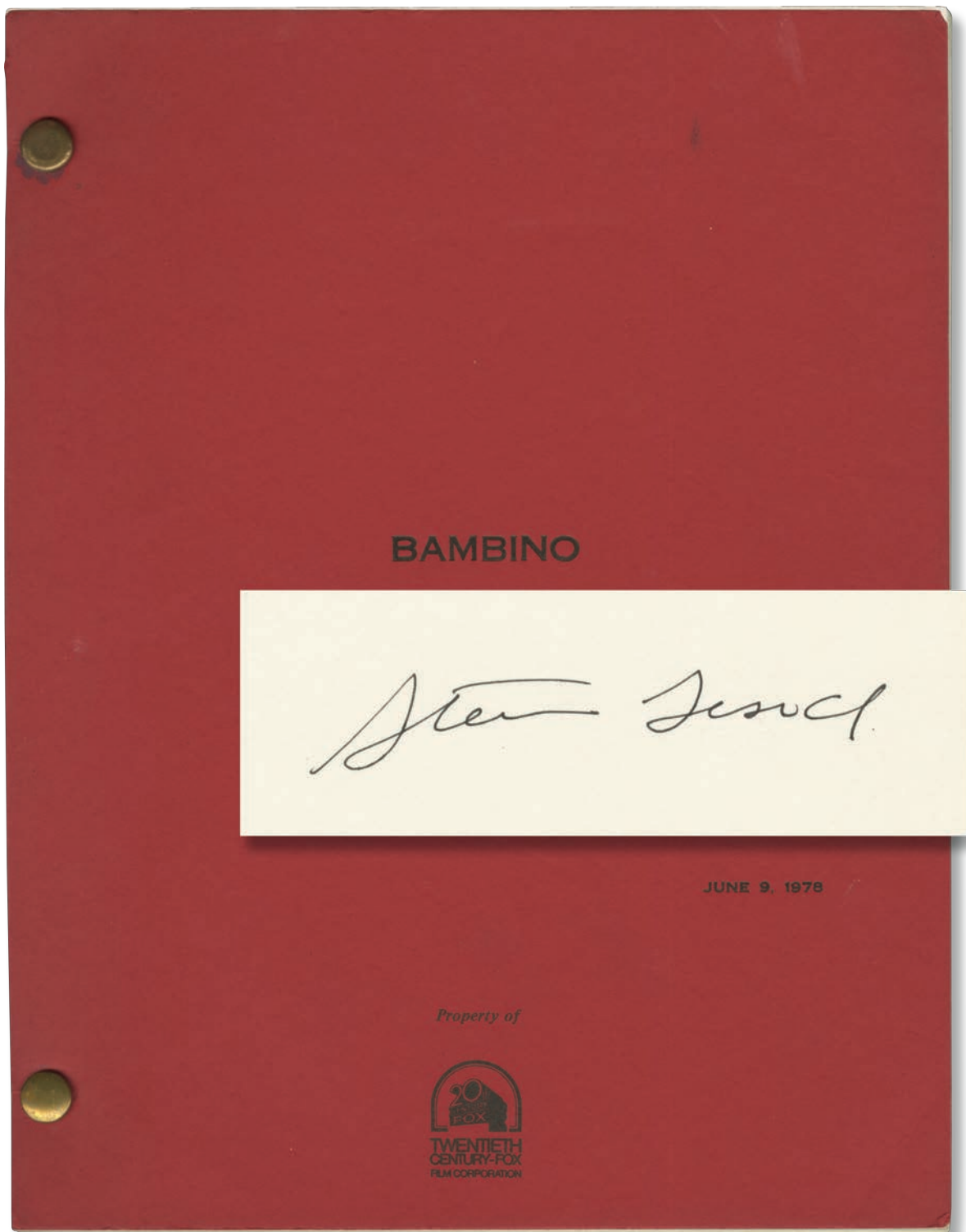
Mamet's electrifying third film, about a Jewish police detective who falls in with a Zionist organization during his search for a cop-killing drug dealer. Nominated for the Palme d'Or.

\$2000









86

**PETER YATES (DIRECTOR)**  
**DENNIS QUAID, JACKIE EARLE HALEY (STARRING)**  
**Breaking Away**

Draft script for the beloved 1979 film, dated June 9, 1978, and seen here under the working title *Bambino*. Signed by Academy Award-winning screenwriter Steve Tesich on the title page.

Four small-town teenage boys become involved in a bicycle race against an Italian cycling team. Nominated for four Academy Awards, winning one for Best Screenplay.

**\$1350**





**87** **PIER PAOLO PASOLINI (DIRECTOR)**  
**ORSON WELLES (STARRING)**  
 Ro.Go.Pa.G.: La Ricotta

Two vintage borderless reference photographs from the 1963 film, showing director Pier Paolo Pasolini on the set with actor Orson Welles. Both with provenance labels on the verso, and one with a printed mimeo snipe.

An anthology film with four segments: "Illibatezza," directed by Roberto Rossellini, "Il Nuovo Mondo," directed by Jean-Luc Godard, "La Ricotta," directed by Pier Paolo Pasolini, and "Il Pollo Ruspante," directed by Ugo Gregoretti.

A scathing rebuke of social inequality and religious hypocrisy, "La Ricotta" followed a lavish film production depicting the crucifixion of Christ, in a poor region outside Rome, led by Welles' bombastic, insufferable director. The film resulted in Pasolini being convicted of blasphemy, and the film being banned in Italy.

9.5 x 7 inches. Near Fine.

**\$1250**



88

**JACQUES DEMY (DIRECTOR)**  
**CATHERINE DENEUVE, GEORGE CHAKIRIS (STARRING)**  
**The Young Girls of Rochefort**

Seven vintage reference photographs, including six borderless, taken on the set of the 1967 film. Photographs variously show director Jacques Demy and

actors Catherine Deneuve, Françoise Dorleac, Gene Kelly, and Michel Piccoli. Provenance stamps on versos.





In search of love, two sisters leave their small hometown and begin working as traveling carnival singers. Director Jacques Demy's charming follow-up to his 1964 film *The Umbrellas of Cherbourg*, also starring Deneuve.

Photographs variously measuring between 6.5 x 4.75 inches and 10.25 x 8 inches. Near Fine.

**\$1100**

THIRD DRAFT

# BROKEN ARROW

February 13, 1995



89

**JOHN WOO (DIRECTOR)**  
**JOHN TRAVOLTA, CHRISTIAN SLATER (STARRING)**  
Broken Arrow

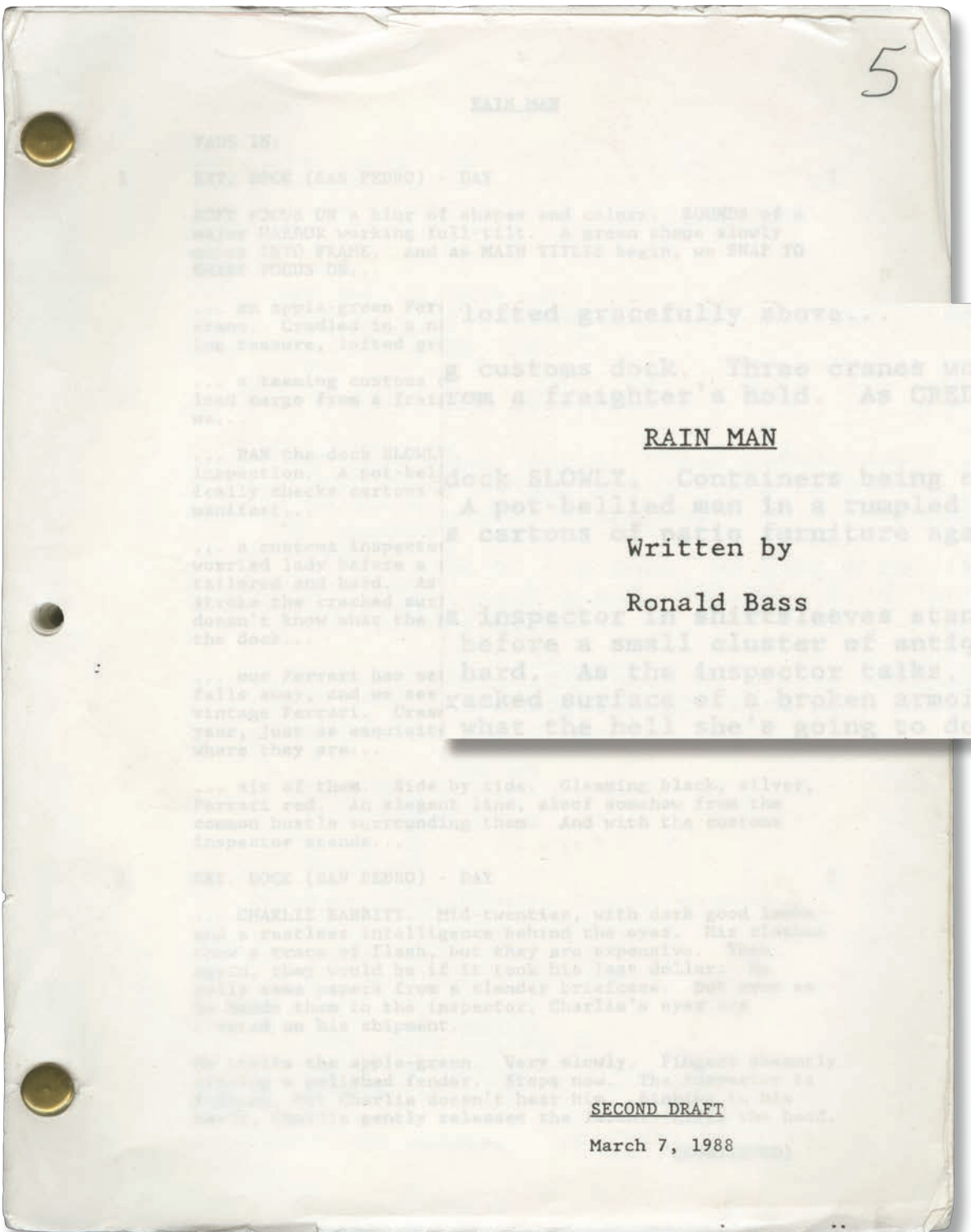
Third Draft script for the 1996 film, dated February 13, 1995.

A corrupt Air Force pilot holds two nuclear warheads ransom after intentionally crashing a stealth bomber in the desert, ejecting himself and his copilot. Noted Hong Kong director John Woo's first American film, and an early screenplay by writer and producer Graham

Yost, who went on to write and produce many other renowned television adaptations, including *Justified* (2010-2023), *The Americans* (2013-2018), *Silo* (2023-2025), and *Slow Horses* (2022-2024).

**\$1250**





90

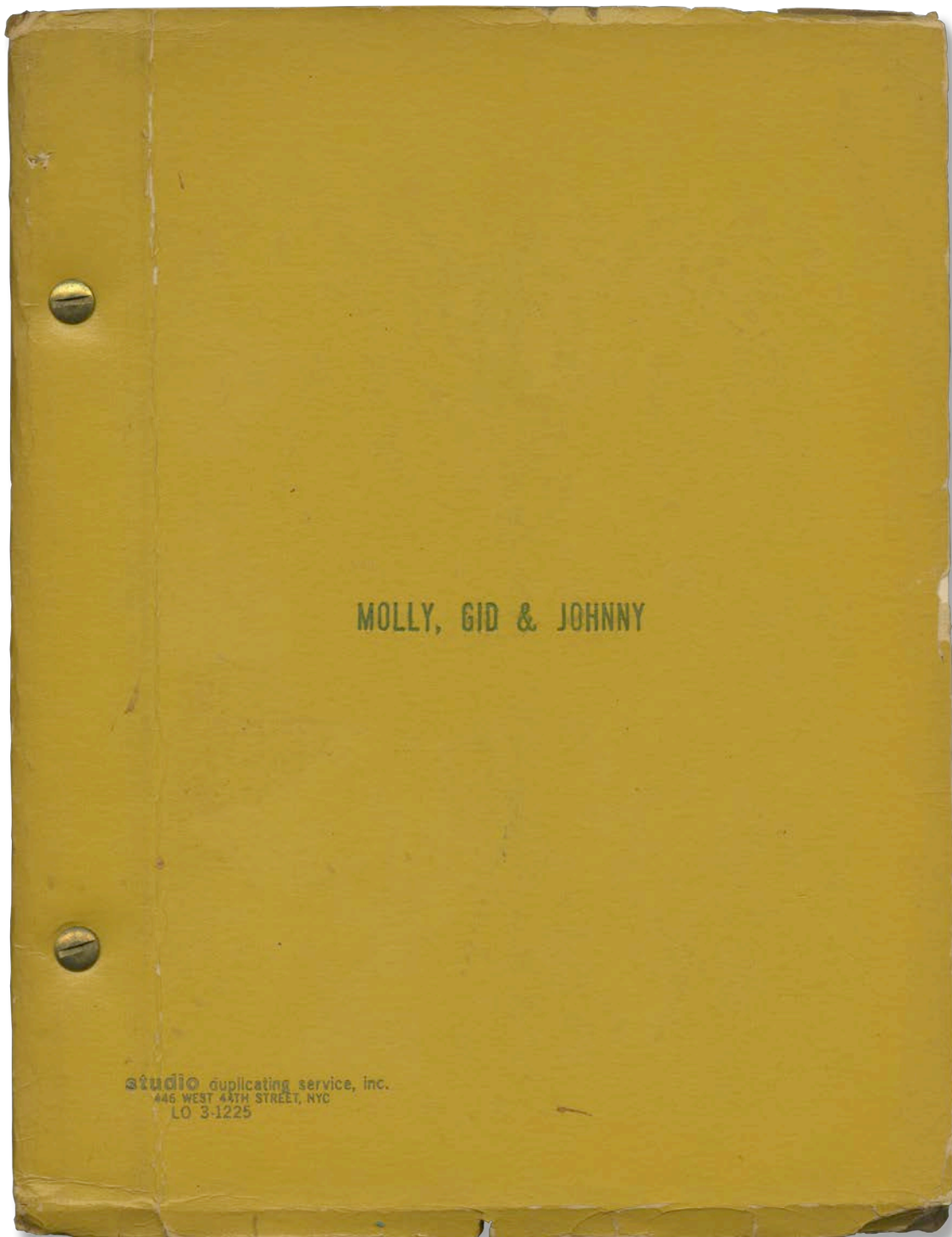
**BARRY LEVINSON (DIRECTOR)**  
**DUSTIN HOFFMAN, TOM CRUISE (STARRING)**  
 Rain Man

Second Draft script for the 1988 film, dated March 7, 1988. Single annotation in manuscript ink on the title page, noting copy No. 5.

A selfish yuppie learns that the inheritance he expected to gain after his father's passing has instead gone to

his estranged brother, an autistic savant. Nominated for eight Academy Awards and winning four, including Best Director, Best Screenplay, and Best Director.

**\$1250**



91

**SIDNEY LUMET (DIRECTOR)**

**LARRY MCMURTRY (NOVEL)**

**ANTHONY PERKINS, BEAU BRIDGES, SUSAN SARANDON (STARRING)**

**Lovin' Molly**

Draft script for the 1974 film, undated, and seen here under the working title *Molly, Gid & Johnny*. Copy belonging to hair stylist Philip Leto, with his annotations in manuscript ink throughout, marking completed scenes.

Based on Larry McMurtry's 1962 novel *Leaving Cheyenne*. A pair of Texan farm boys vie for the affection of the beautiful and headstrong Molly, with their rivalry spanning nearly 40 years.

**\$975**







93

**DAVID LYNCH (DIRECTOR)**

**SHERYL LEE, KYLE MACLACHLAN, MÄDCHEN AMICK (STARRING)**

**Twin Peaks**

Collection of 19 vintage color slides from the beloved 1990-1991 television series. Represented in the slides are actors Mädchen Amick (1), Sheryl Lee (4), Kyle MacLachlan (4), Lara Flynn Boyle (2), Michael Ontkean (3), Joan Chen (1), Warren Frost (2), Piper Laurie (2),

Richard Beymer (2), and James Marshall (1). Each slide housed individually in cardboard sleeves, with photographers for each image on ten of the sleeves, either printed or annotated in manuscript ink.



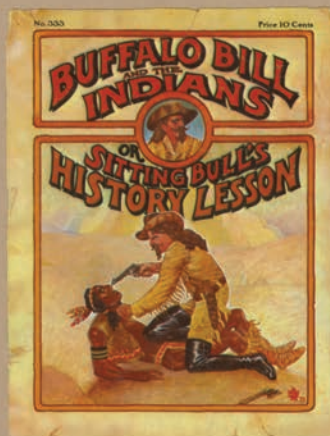


Following much of David Lynch's other work, notably his 1986 thriller *Blue Velvet*, the series explored the juxtaposition between small-town respectability and the seedier layers of life lurking underneath. The first season received 14 Emmy nominations, winning two, and served as the basis for a well-regarded 2017 revival, with much of the original cast returning.

Collection includes one image from the second season of the show, and one from the film *Fire Walk with Me* (1992), but the balance are images from the show's first season.

Each slide 1.5 x 1 inches, in sleeves measuring 2 x 2 inches.  
Near Fine.

**\$675**



94

**ROBERT ALTMAN (DIRECTOR)**

**PAUL NEWMAN, JOEL GREY, HARVEY KEITEL (STARRING)**

**Buffalo Bill and the Indians, or Sitting Bull's History Lesson**

Shooting script for the 1976 film, dated July 17, 1975.  
Copy belonging to title designer Dan Perri, with his  
signature in black manuscript ink on the front wrapper.

Bill hires Chief Sitting Bull to star in his Wild West  
Show, but finds himself frequently butting heads with  
Sitting Bull's own vision of the American West.

Based on Arthur Kopit's 1968 play *Indians*. A revisionist  
look at the Buffalo Bill legend, in which the buffoonish

**\$1250**





OK, 35, is at the wheel. His  
 stated quietly beside him. He se  
 es at his son.

GERALD  
 don't know UNTITLED Saturday  
 ve sold more. You didn't  
 ink I'd sell that Health  
 restaurant, did you?

TOM

95

**JAMES L. BROOKS (DIRECTOR)**

**WILLIAM HURT, ALBERT BROOKS, HOLLY HUNTER (STARRING)**  
 Broadcast News

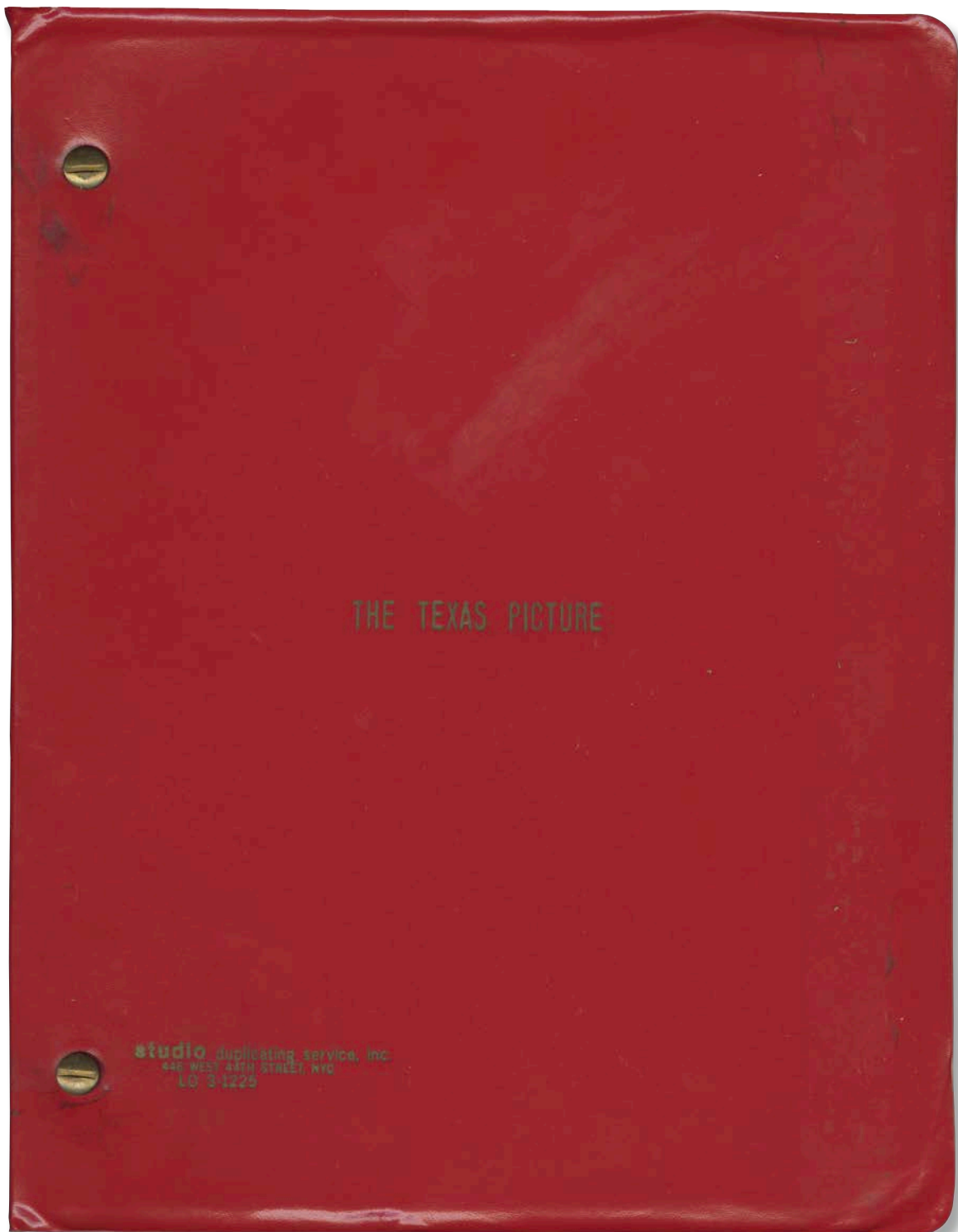
Second Draft script for the 1987 film, dated April, 1986, this draft still untitled. With copied manuscript annotations noting the date on many pages. Laid in with the script is a single page of ribbon copy typescript note, likely from an agent or producer.

A whip-smart young television producer is torn between the affections of two rival news anchors—

one a talented but cynical older reporter, the other a charismatic, inexperienced anchorman. A breakthrough role for actress Holly Hunter.

National Film Registry.

**\$950**



96

**ROBERT BENTON (DIRECTOR)**

**SALLY FIELD, ED HARRIS, JOHN MALKOVICH, DANNY GLOVER (STARRING)**

**Places in the Heart**

Third Draft script for the 1984 film, dated August 12, 1983, and seen here under the working title *The Texas Picture*. Single annotation in manuscript ink on the title page, noting copy No. 39.

During the Great Depression, a recently widowed mother fights to defend her family farm from repossession. Nominated for seven Academy Awards, winning two, including Best Actress for Sally Field and Best Screenplay.

**\$750**



97

**ROUBEN MAMOULIAN (DIRECTOR)**  
**FREDRIC MARCH, MIRIAM HOPKINS, ROSE**  
**HOBART (STARRING)**  
**Dr. Jekyll and Mr. Hyde**

Vintage reference photograph from the 1931 film, showing director Rouben Mamoulian on the set. Provenance stamp and annotations in manuscript pencil on the verso.

Based on Robert Louis Stevenson's classic 1886 novella, and considered by many to be the definitive adaptation. A pre-Code film, the adaptation is often remembered for its strong sexual content, heavily edited after the film's 1936 re-release. Nominated for three Academy Awards, winning one for Best Actor for Fredric March.

8 x 10 inches. About Near Fine.

**\$650**



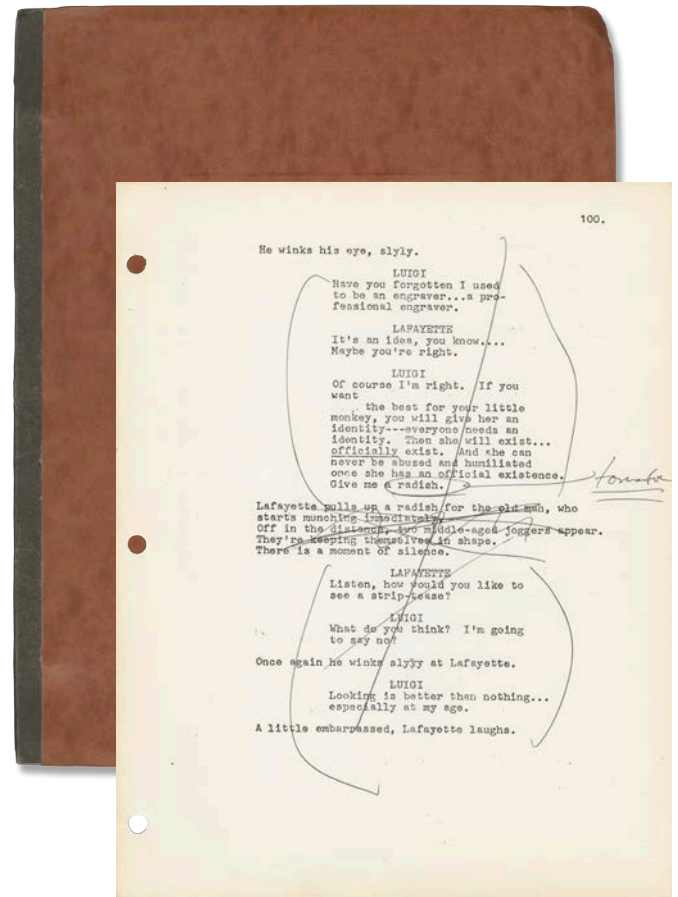
98

**MARCO FERRERI (DIRECTOR)**  
**GÉRARD DEPARDIEU, MARCELLO**  
**MASTROIANNI (STARRING)**  
**Bye Bye Monkey**

Draft script for the 1978 English-language film, an international US-French-Italian co-production, undated, circa 1977. Script belonging to an unidentified cast or crew member, with manuscript ink annotations throughout, striking pages and occasionally amending dialogue, and copied annotations on fifteen pages.

One of director and screenwriter Marco Ferreri's most ambitious films, and his first English-language release (dubbed in French and Italian for their respective countries' releases). A darkly comic and surreal depiction of a vacant and dystopian 1970s New York City. Winner of the Grand Prix and nominated for the Palm d'Or at the 1978 Cannes Film Festival.

**\$550**



99

**CARROLL BAKER, RALPH MEEKER (STARRING)**  
**JACK GARFEIN (DIRECTOR)**  
*Something Wild*

Vintage borderless reference photograph of actress Carroll Baker talking with director Jack Garfein on the set of the 1961 film. Stamp of photographer Fredric Franklin on the verso.

Based on Alex Karmel's 1958 novel *Mary Ann*. A traumatized college student is held captive by a mechanic after he witnesses her attempting to commit suicide on the Manhattan Bridge.

10 x 8 inches. Very Good plus.

**\$375**



100

**DARIO ARGENTO (DIRECTOR)**  
**IRENE MIRACLE, ELEONORA GIORGI (STARRING)**  
*Inferno*

Vintage borderless reference photograph from the set of the 1980 Italian film, showing director Dario Argento working with actress Eleonora Giorgi, while crew members adjust her makeup.

The second installment in Argento's "Three Mothers" trilogy, preceded by *Suspria* (1977) and followed by *Mother of Tears* (2007). Partially derived from Thomas De Quincey's 1845 prose poetry essay collection *Suspria de Profundis*, the trilogy was inspired by De Quincey's concept of three "Ladies of Sorrow": an all-powerful triumvirate of ancient witches and Satanists.

10 x 8 inches. Fine.

**\$325**





## TERMS AND CONDITIONS

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

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

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

We accept all major credit cards, Paypal, Zelle, and ACH wire transfer. Shipments are made via USPS priority mail or Fedex Ground unless other arrangements are requested. All shipments are fully insured. Oversize items are billed at cost, otherwise shipping within the US is \$25 for the first item and \$5 for each item thereafter. For international destinations, shipping is \$75 for the first item and \$10 for each item thereafter. Overnight shipment by Federal Express or USPS, as well as international shipment by FedEx, can also be arranged and is billed at cost.

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

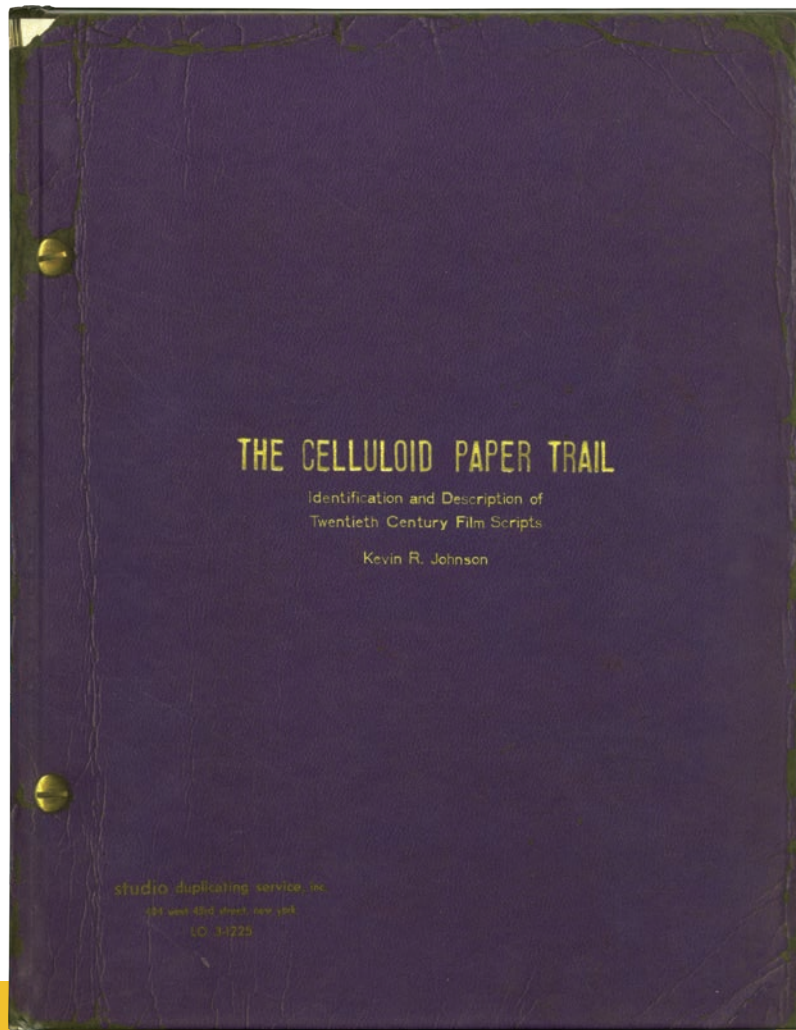
## THE ROYAL BOOKS CREW

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

Catalog design and layout by Lucy Nguyen.



# THE CELLULOID PAPER TRAIL



The first book ever published on film script identification and description, lavishly illustrated and detailed. Designed for any book scholar, including collectors, archivists, librarians, and dealers.

Available now at [royalbooks.com](http://royalbooks.com) or by calling 410.366.7329.

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

## ABOUT THE BOOK

The twentieth century film script is a rare paper object 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 typically many drafts that guide the development and production of a motion picture. Adding to its complexity is a myriad of methods, styles, and duplication processes relating to its issuance, all of which evolved considerably over the course of the twentieth century.

*The Celluloid Paper Trail* was written specifically to aid scholars in the identification and description of this most fascinating of documents. Visually sumptuous, methodical, and detailed, it is a guide designed to help the investigator ask the right questions leading to

identification and codification of its content, construction, and history. Scripts considered in the book range from the 1920s to the 1980s, the period during which the art of cinema was birthed, developed, and perfected.

## ABOUT THE AUTHOR

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





ROYAL BOOKS