

# ROYAL BOOKS

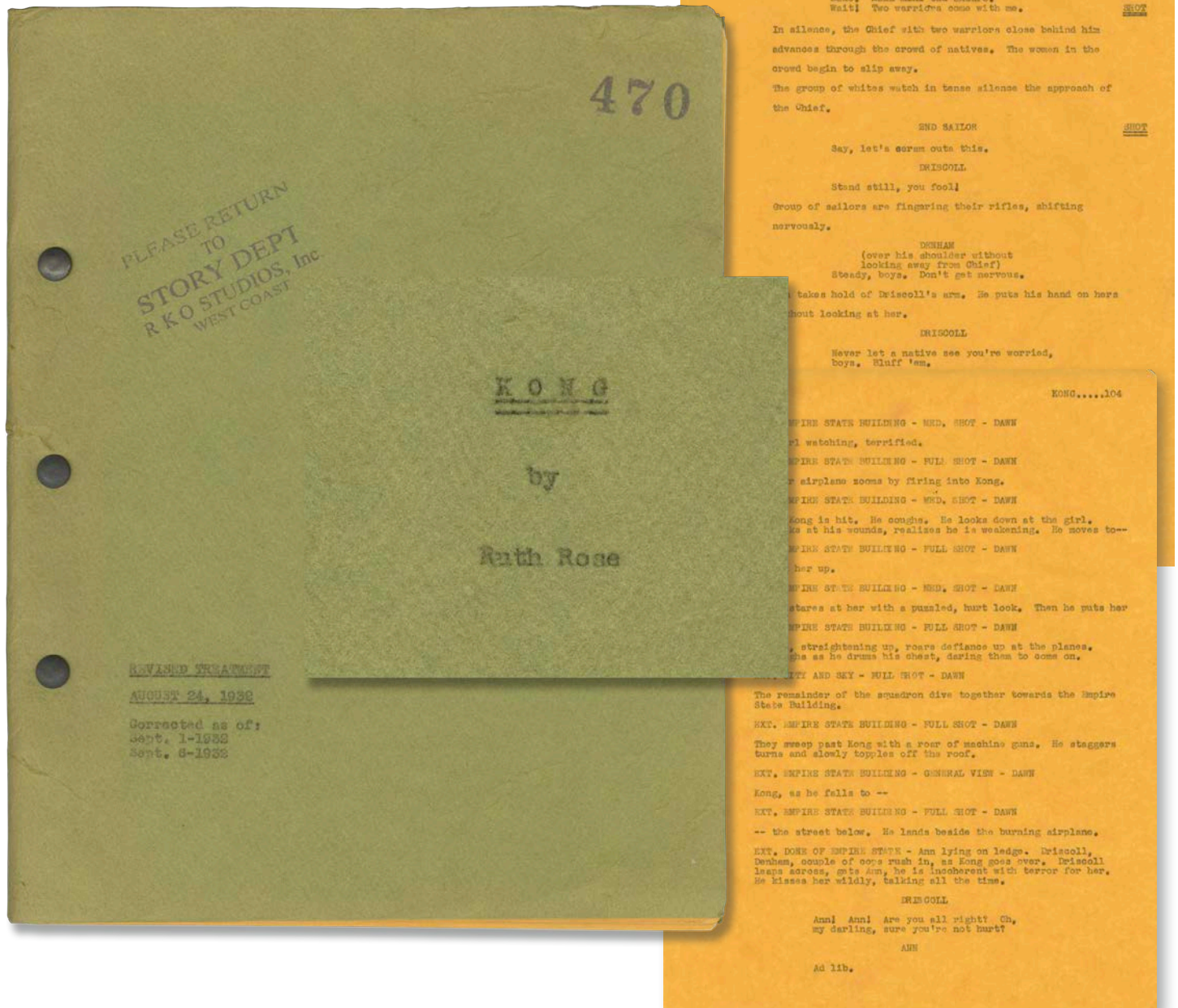
CATALOG EIGHTY-SIX

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# FEATURED



## 1 MERIAN C. COOPER, ERNEST B. SCHOEDSACK (DIRECTORS) FAY WRAY (STARRING) King Kong

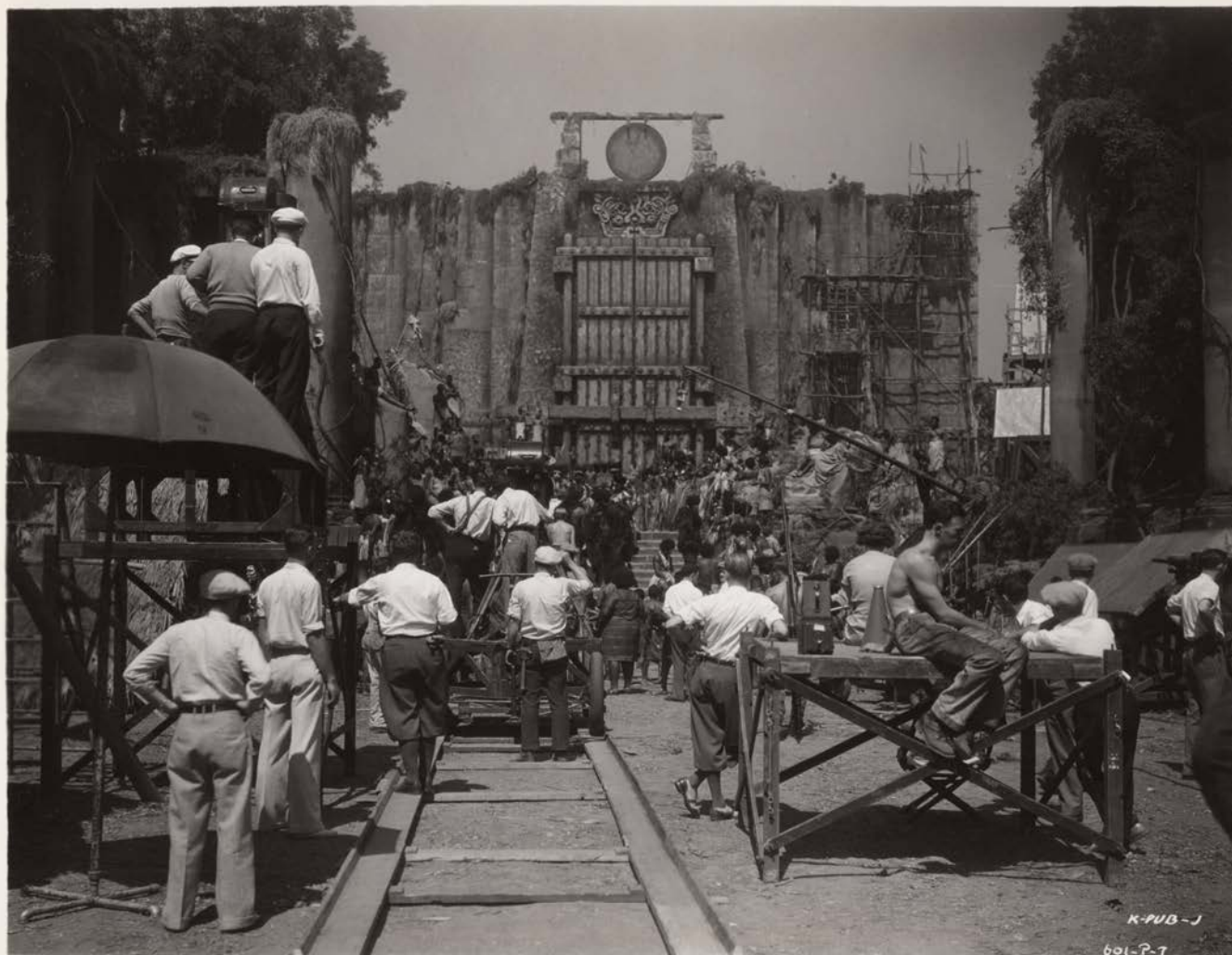
Revised Treatment script for the classic 1933 pre-Code film, dated August 24, 1932.

Under newly appointed freedoms afforded producers by David O. Selznick when he became Production Chief at RKO in 1931, Merian C. Cooper, who had been developing the "Kong" idea as a concept, hatched an idea. He assigned novelist Edgar Wallace, newly hired at RKO as a screenwriter, the task of writing a

treatment for "Kong," while planning a simultaneous "novel" version that would capitalize on Wallace's established fame as a writer. Wallace died a little over a month later, on February 10, 1932, just after beginning revisions on the script.

National Film Registry.

\$35,000



## 2 **MERIAN C. COOPER, ERNEST B. SCHOEDSACK (DIRECTORS)** **FAY WRAY (STARRING)** **King Kong**

Vintage reference photograph from the set of the 1933 film.

A rare glimpse behind the scenes of a film that was a triumph of design, practical effects, and cinematography. The crew and the natives of Skull Island prepare for one of the film's most memorable scenes: Ann Darrow being brought to the altar of Kong, while director Merian C. Cooper and a camera crew capture the shot on rolling mounts and platforms. A

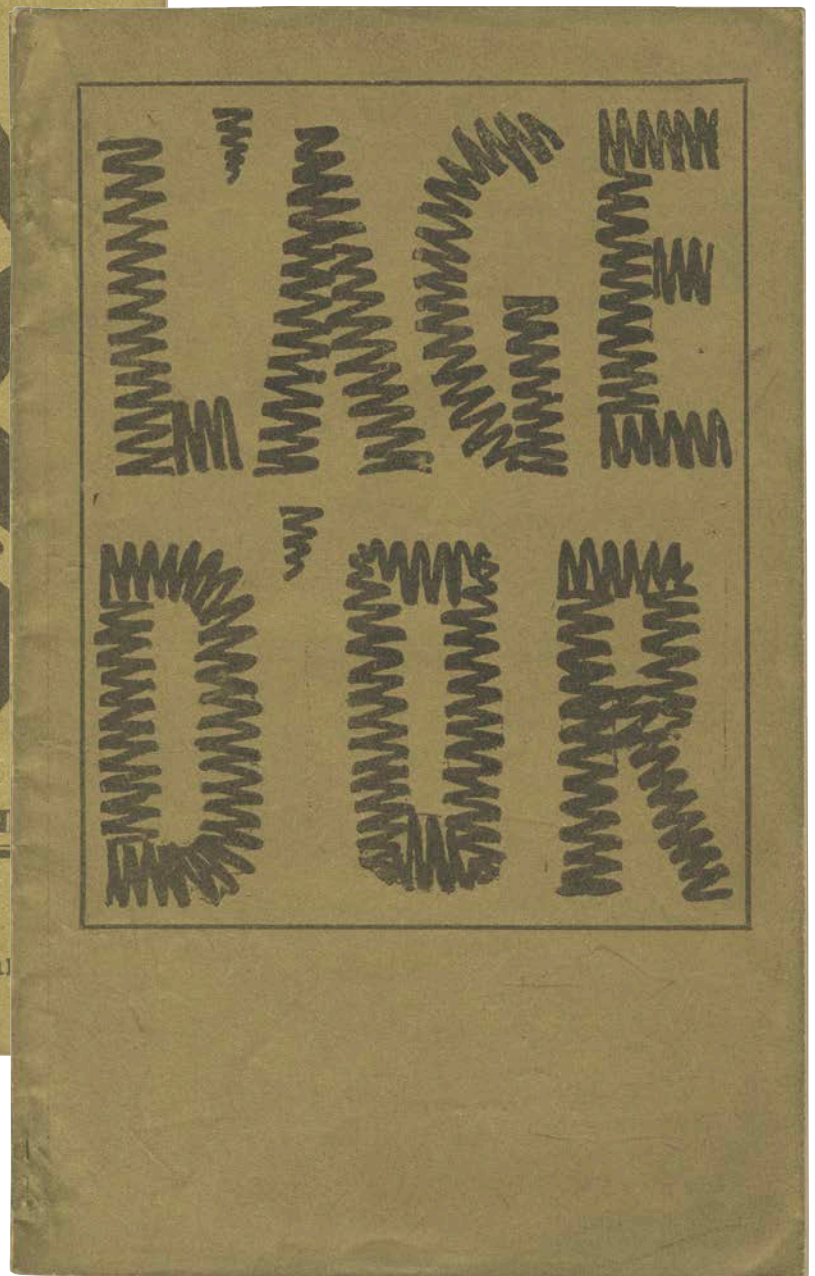
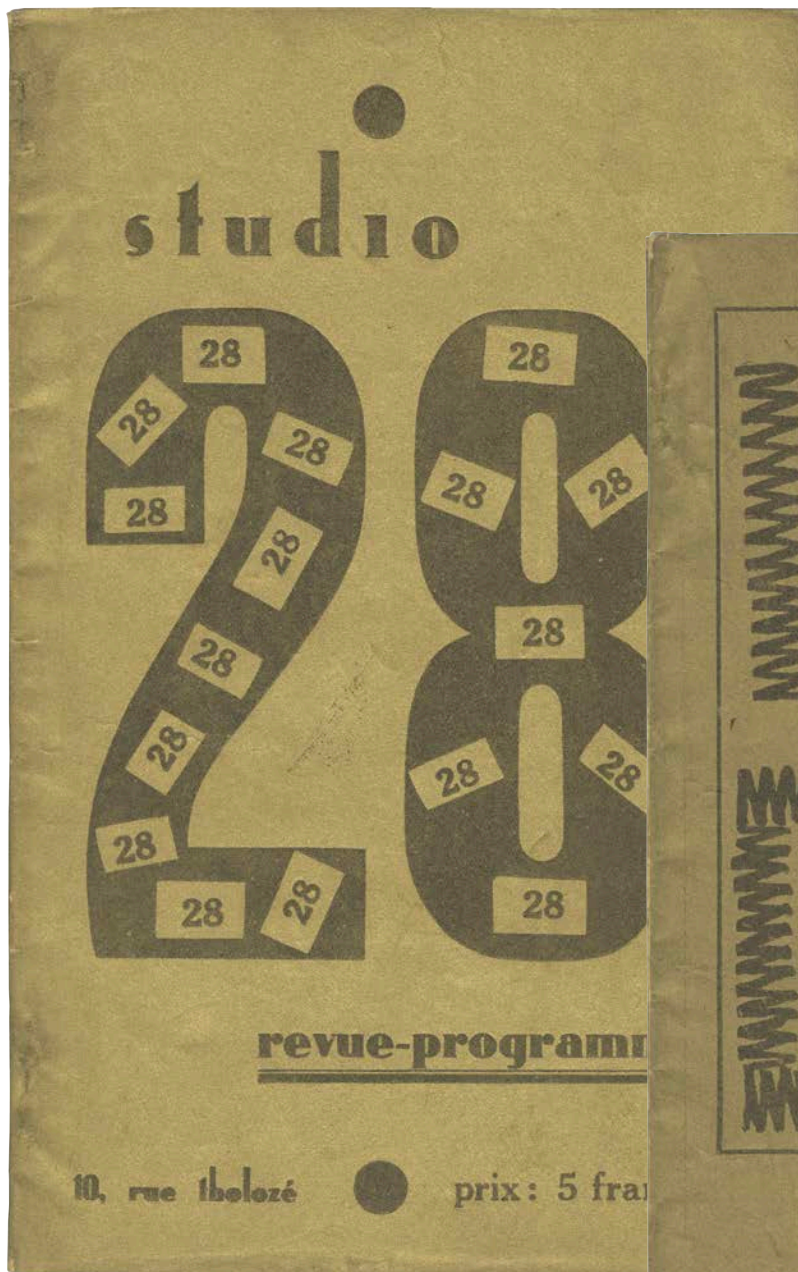
few years later the "great wall" in this image, a cost-effective prop, would come crashing down in flames during the burning of Atlanta in *Gone with the Wind*.

10 x 8 inches. Near Fine.

National Film Registry.

**\$650**





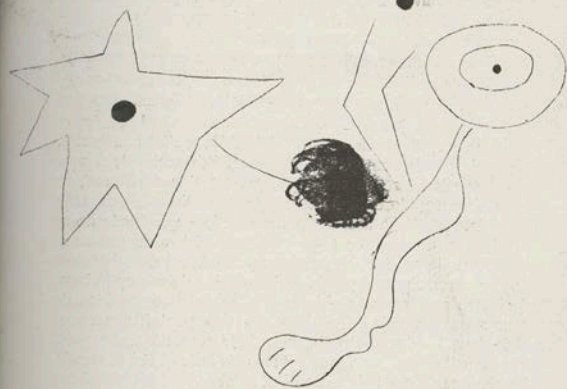
### 3 **LUIS BUÑUEL (DIRECTOR, SCREENWRITER)** **SALVADOR DALI (SCREENWRITER)** L'Age d'or

Vintage review-program for Luis Buñuel's 1930 surrealist masterpiece, created for the film's public premiere at Studio 28 cinema in Montmartre. Program in two parts, bound dos-a-dos. Text in French.

The violence of the uproar *L'Age d'Or* created remains almost as shocking as the film itself: days into the

first screenings at Studio 28, on December 3, 1930, the theatre was stormed by fascist youths, enraged at the film's perceived anti-patriotic and anti-Christian message. Demonstrators threw ink at the screen, shouted antisemitic death threats, smashed the theatre windows, and completely destroyed the exhibition of surrealist books and artwork in the foyer.





JOAN MIRÓ

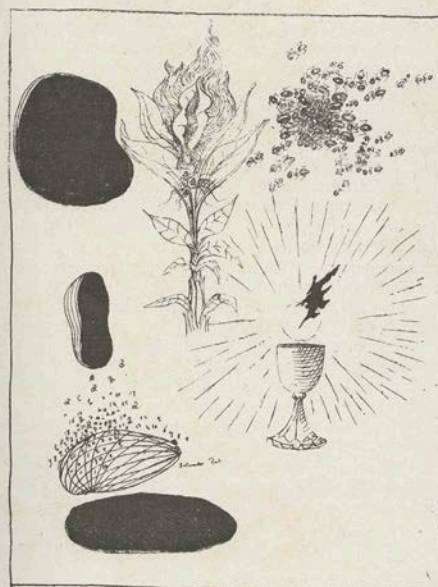
# ASPECT SOCIAL. — ELEMENTS SUBVERSIFS

Il faudra chercher un cataclysme déjà lointain pour trouver à quoi comparer les temps modernes. Il faudra sans doute se reporter à l'écroulement du monde ancien. La curiosité qui nous pousse vers ces époques de grand trouble assez semblables, toutes ces retrouver de christianisme n'ayons déjà sur les roches authentiques grand sismo disparaître a ciété capitali qui il import les « simulac volonté des h tes. Projeté à tes éclatent, l'Age d'or de



Mon idée générale en écrivant avec Bunuel le scénario de l'Age d'Or a été de présenter la ligne droite et pure de « conduite » d'un être qui poursuit l'amour à travers les ignobles idéaux humanitaire, patriotique et autres misérables mécanismes de la réalité.

SALVADOR DALI.



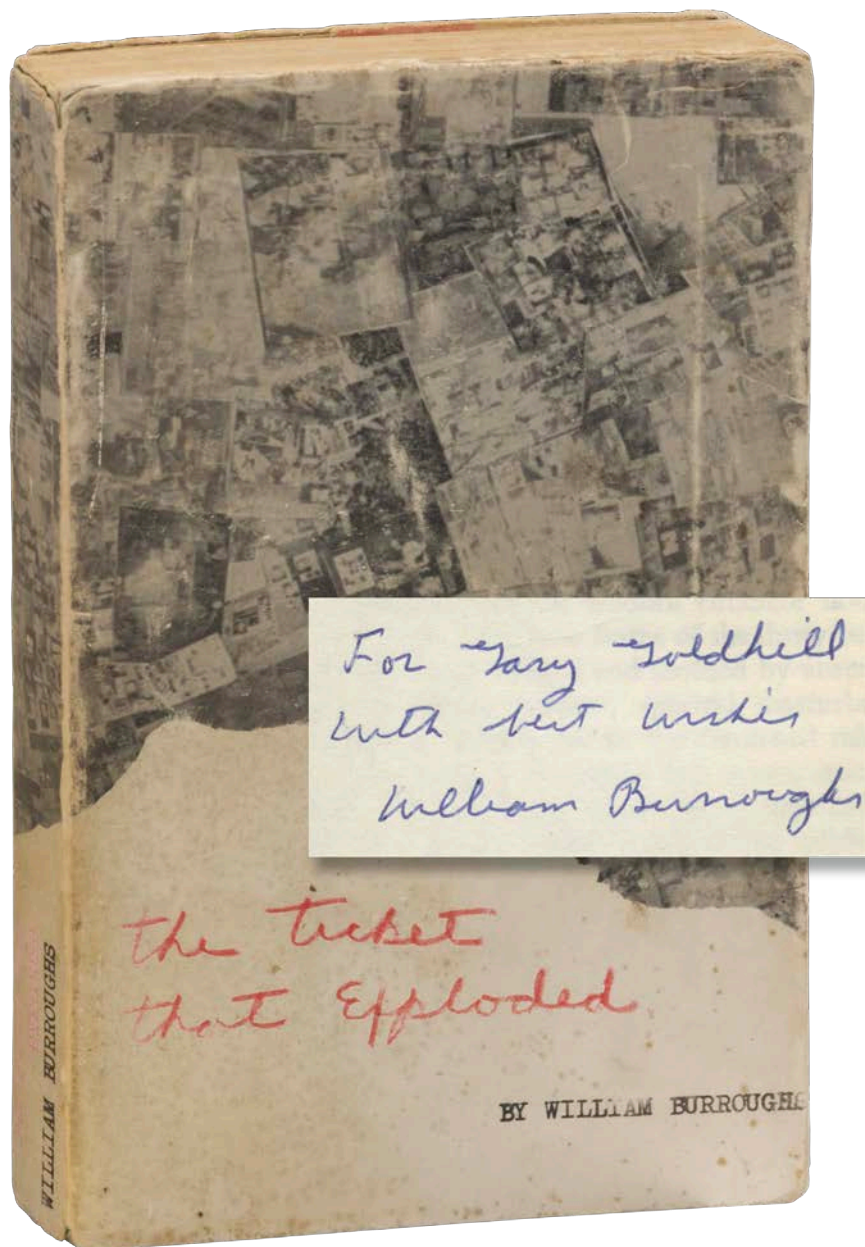
SALVADOR DALI

In response, the Board of Censors re-reviewed the film, and on December 10, the film was banned from further public showings in France. The film's producers subsequently withdrew *L'Age d'or* from commercial distribution and public exhibition for more than 40 years (although three years later, in 1933, the film was privately exhibited at the Museum of Modern Art in New York).

Page edges faintly foxed, else about Near Fine in perfect-bound gold wrappers, with a single annotation in manuscript ink, censoring a line relating to one of the film's characters and Jesus Christ. Lacking the errata slip.

**\$3750**





## 4 Inscribed to a Merry Prankster **WILLIAM S. BURROUGHS** The Ticket That Exploded

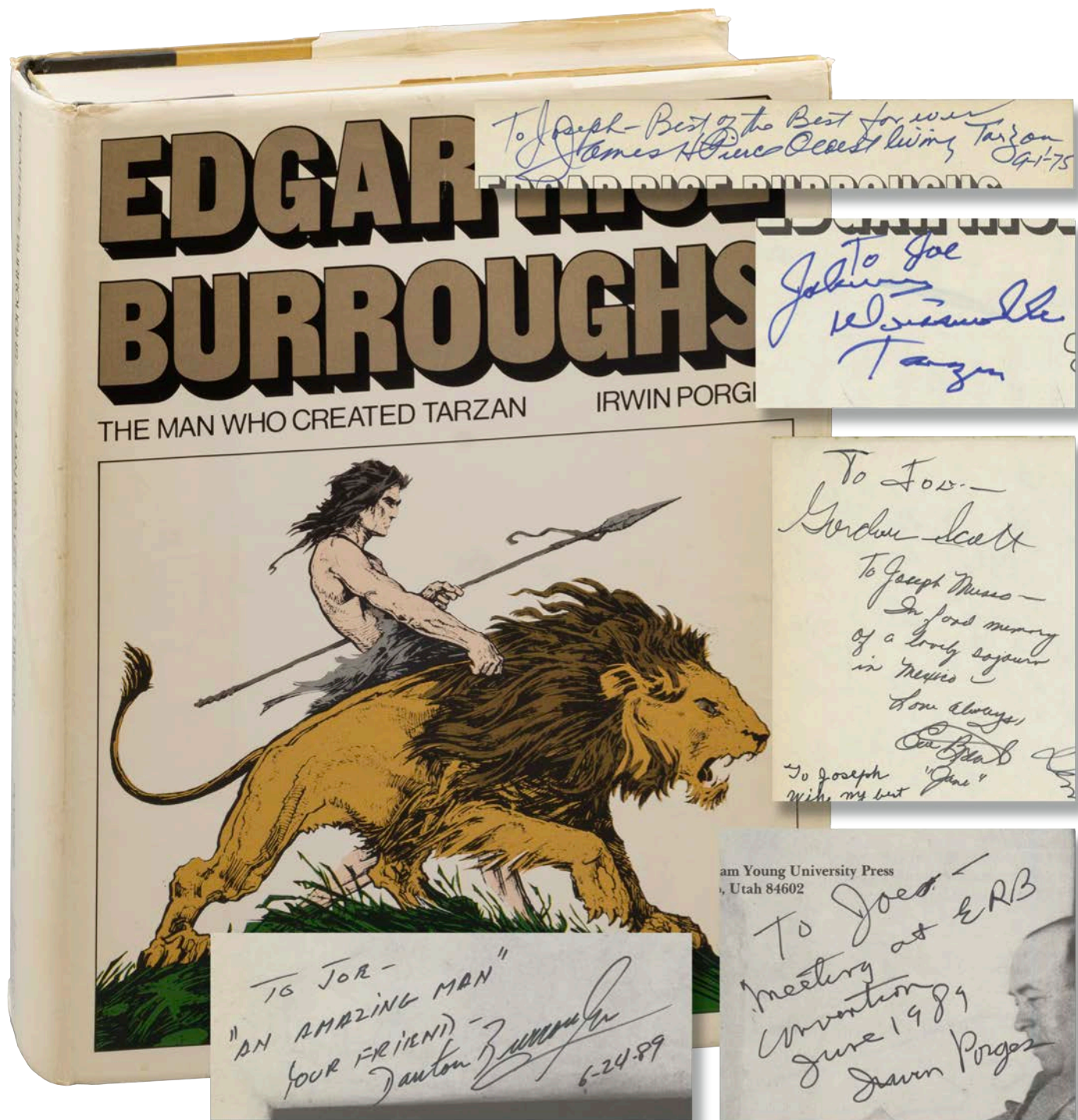
Paris: Olympia Press, 1962. First Edition, preceding all others. Inscribed by author William S. Burroughs to noted Merry Prankster Gary Goldhill: "For Gary Goldhill / With best wishes / William Burroughs." One of 5000 copies printed, with a Byron Gysin printed drawing on the last page of the text and a price of 18 N.F. on the rear panel of the book, as called for in Maynard and Miles.

In 1963, Gary Goldhill, then working as a journalist, sent Burroughs some questions, which is likely when this book was inscribed. Burroughs recorded his responses to Goldhill's questions on a tape recorder, producing some 30 minutes of spoken word material, which subsequently made its way into popular culture through underground magazines, lectures, and more.

Goldhill is one of the figures Tom Wolfe references as a member of the League of Spiritual Discovery in his book, *The Electric Kool-Aid Acid Test*. Goldhill worked for the BBC, Wolfe notes, until he took some magic mushrooms in San Miguel de Allende, and in so doing discovered, as Wolfe put it, "the Management and gave up all, all the TV BBC game, and dedicated himself to The Life." Goldhill is also known for his work as an artist while living in Haight-Ashbury in the 1960s.

Slight lean, else about Near Fine in the trademark green softcover Olympia Press wrappers, in an about Very Good, rubbed card dust jacket, as issued.

**\$3500**



## 5 Edgar Rice Burroughs: The Man Who Created Tarzan

Provo, UT: Brigham Young University Press, 1975. First Edition. An extraordinary autograph copy of this definitive Tarzan overview, signed by a multitude of "Tarzans" from various film versions, including James H. Pierce ("the oldest Tarzan," dated 1975), Johnny Weissmuller, Buster Crabbe, John Mahoney, Denny Miller, Gordon Scott, Casper Van Dien, and Ron Ely. Then by a bevy of "Janes," including Karla Schramm, Louise Lorraine, Bo Derek, Eve Brent, Lydie Denier. And finally, by the grandson of Edgar Rice Burroughs (Danton Burroughs, dated June 24, 1989), illustrator

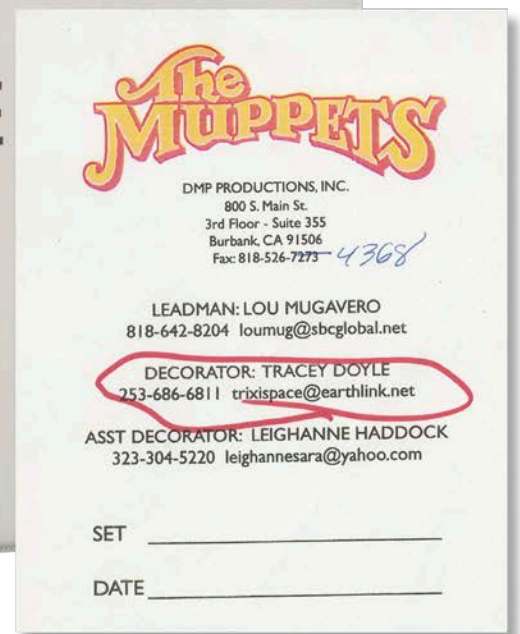
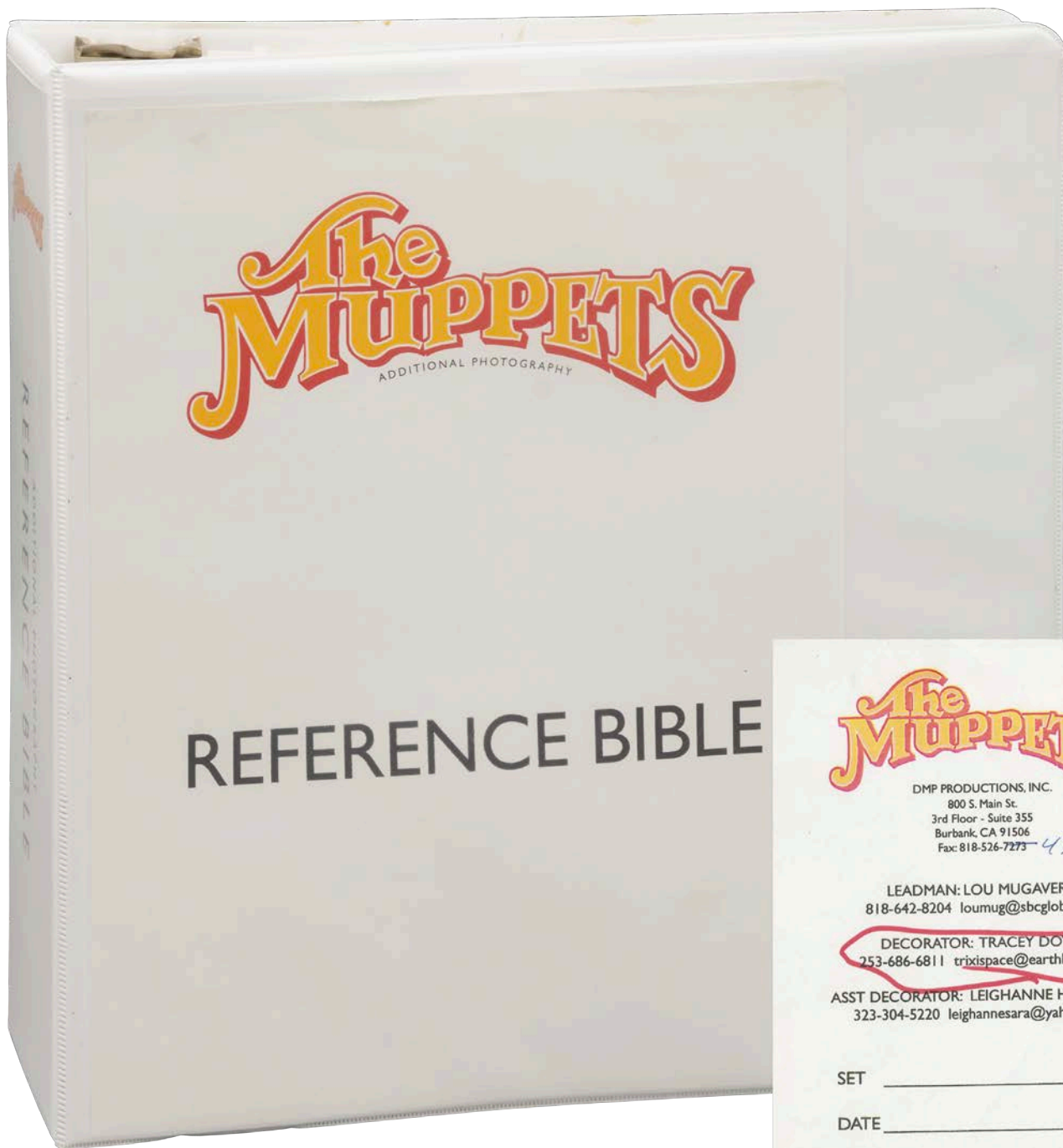
Thomas Yeates, and the author of this formidable tome, Irwin Porges (at the ERB Convention, dated June 1989).

Also laid in is a glossy black-and-white illustrated leaf, measuring 8 x 10 inches, inscribed to "Joe" by Burne Hogarth and dated June 1989. All of the other inscriptions also made to "Joe" (or "Joseph").

Very Good in a Very Good or better dust jacket.

**\$1850**



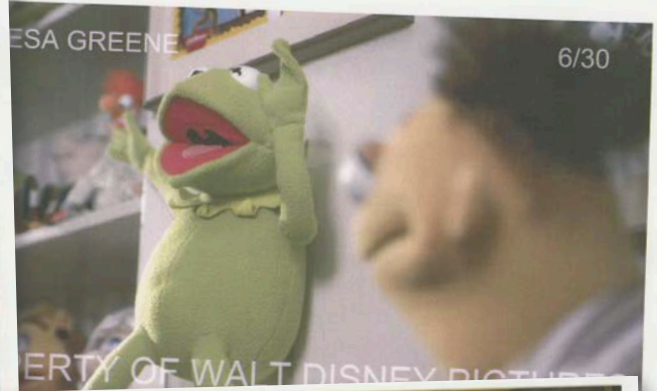


## 6 AMY ADAMS, CHRIS COOPER, RASHIDA JONES (STARRING) JAMES BOBIN (DIRECTOR) The Muppets

Vintage reference bible for the 2011 family film, with 18 sets represented.

The seventh Muppets feature film, in which Kermit and two human friends attempt to reunite the Muppets, who have been disbanded for years, in order to save

the Muppet Theater from destruction. Intended to revive the franchise after years of inactivity following Disney's acquisition of the Muppets in 2004. Winner of the Academy Award for Best Original Song for Bret McKenzie's "Man or Muppet."



Housed in a generic white three-ring binder, with board inserts noting the film's title, and the names, email addresses, and phone numbers of leadman Lou Mugavero, decorator Tracey Doyle, and assistant decorator Leighanne Haddock.

Binder and contents about Fine.

**\$1500**





# 7 **BILLY NAME**

Original photograph of The Velvet Underground in 1968, signed by Billy Name

Original oversize photograph pairing two color images of The Velvet Underground, shot in 1968 at 33 Union Square West in New York City. Signed by photographer Billy Name at the bottom left margin, and struck by him on glossy AGFA stock, circa 1990s.

11 x 14 inches. Fine.

**\$1450**



8

## Original postcard photograph of the Unique Theatre, circa 1908

Vintage postcard photograph of the Unique Theatre, an early nickelodeon theatre, circa 1908.

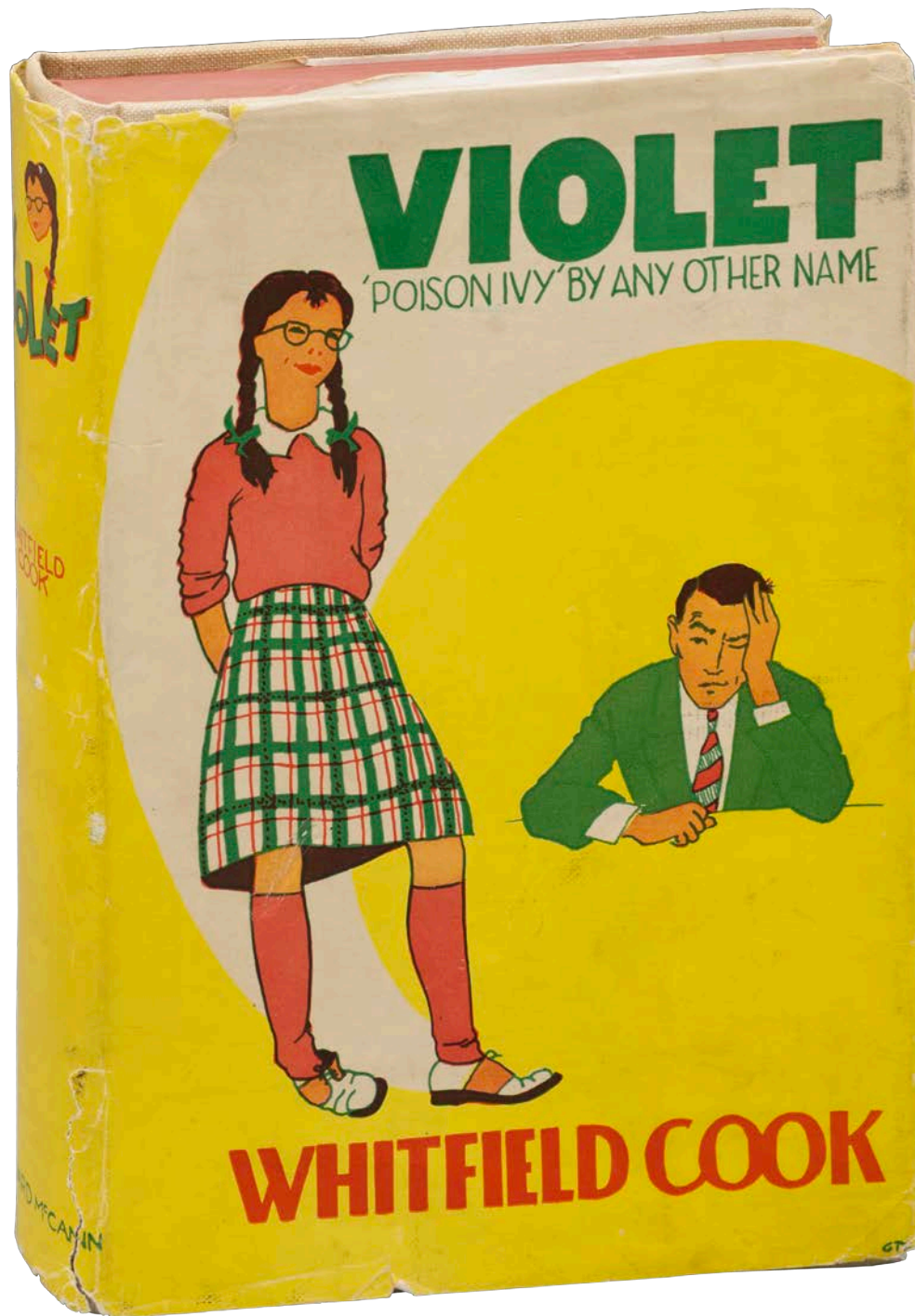
Although there were, ironically, multiple Unique Theatres during the nickelodeon era, the theatre in the photograph on offer appears to be the Unique of Ontario, founded in 1908 at 8 Market Square in

Hamilton. The Unique would go on to be renamed the Little Theatre in 1925, and the New Princess Theatre in 1927, before closing in 1932.

3.5 x 5.75 inches. Very Good plus, in a white mat.

**\$950**





## 9 **WHITFIELD COOK** Violet: 'Poison Ivy' by Any Other Name

New York: Coward McCann, 1942. First Edition. A collection of short stories about the title character Violet, a precocious twelve-year-old girl, by "the third Hitchcock," Whitfield Cook, originally published in *Redbook* magazine. Rare with or without dust jacket.

*Violet* was adapted for Broadway two years later after this book's publication, starring Hitchcock's 16-year-old daughter Patricia (who strongly resembled the girl on the front panel of the jacket), with Alfred in the audience on opening night. Hitchcock's wife Alma also

helped with the play's final edits, and the experience helped bolster a working relationship between the Hitchcocks and Cook, who would go on to work together on the screenplays for *Stage Fright* (1950) and *Strangers on a Train* (1951).

Contemporary owner stamp on the front pastedown, else Near Fine in a Very Good plus dust jacket.

**\$875**

608 NORTH ALPINE DRIVE  
BEVERLY HILLS, CALIFORNIA

19th August 1950

Dear Mr. Seward -

Thank you, sir -- very much. Kind words about the book have been few and far between; and although I am an old hand at being bombasted by the reviewers I must confess that their viciousness with this one threw me completely off balance.

It almost makes me wish I were backing making a fast 50 francs a throw from transition: those were experimental days too but at least I had my dreams. Now, I dunno . . .

I am very flattered that you intend to use some of my work in your writing course. I would like to talk to you about that sometime and some theories I have long had about pinning down emotion with words; and I would too like to tell you of a couple of experiences I had with *Kiss Tomorrow Good-Bye* and the publishers, in which a couple of sequences were thrown out as too revolutionary -- whatever that means.

Thank you again and the best of everything to you.

Yours,

*Horace McCoy*

Mr. William W. Seward, Jr.  
Norfolk, Va.

10

**HORACE MCCOY**

Original Typed Letter Signed to William Seward, regarding the 1948 novel *Kiss Tomorrow Goodbye*

Vintage Typed Letter Signed from writer Horace McCoy to William Seward, regarding McCoy's 1948 novel *Kiss Tomorrow Goodbye*. Executed on McCoy's personal, watermarked letterhead, dated August 19, 1950.

A kind and brief letter, thanking Seward for his praise, endorsing the use of his work in a writing course, and

most importantly acknowledging his bitterness of the now-classic novel's poor critical reception.

7 x 10.5 inches. Near Fine, folded twice horizontally for mailing.

**\$750**





# 11

## DAVID BOWIE (STARRING) NICOLAS ROEG (DIRECTOR)

Original stationery created by David Bowie for *The Man Who Fell to Earth*, circa 1975

Two vintage letterhead leaves created by David Bowie to promote Nicolas Roeg's 1976 film *The Man Who Fell to Earth*, each with a trompe l'oeil image of Bowie's thumb at the bottom right corner. Includes two letterhead variants, one with the printed details of the film and a return address along the left edge, and

one blank, with "Please reply to" at the top left corner. Included is a stamped mailing envelope addressed from the film's executive producer Si Litvinoff to writer and filmmaker Shade Rupe.

Full provenance available.

David Bowie  
*in*  
Nicolas Roeg's  
*film of*  
"The Man Who  
Fell To Earth"

Rip Torn  
Candy Clark  
Buck Henry

Directed by Nicolas Roeg  
Screenplay by Paul Mayersberg  
Executive Producer Si Litvinoff  
Producers: Michael Deeley  
and Barry Spikings.  
For Lion International

Location address  
Hilton Inn  
1901 University Blvd. N.E.  
Albuquerque  
New Mexico, 87125  
U.S.A.  
(505) 765-1565

Expanded view from previous page

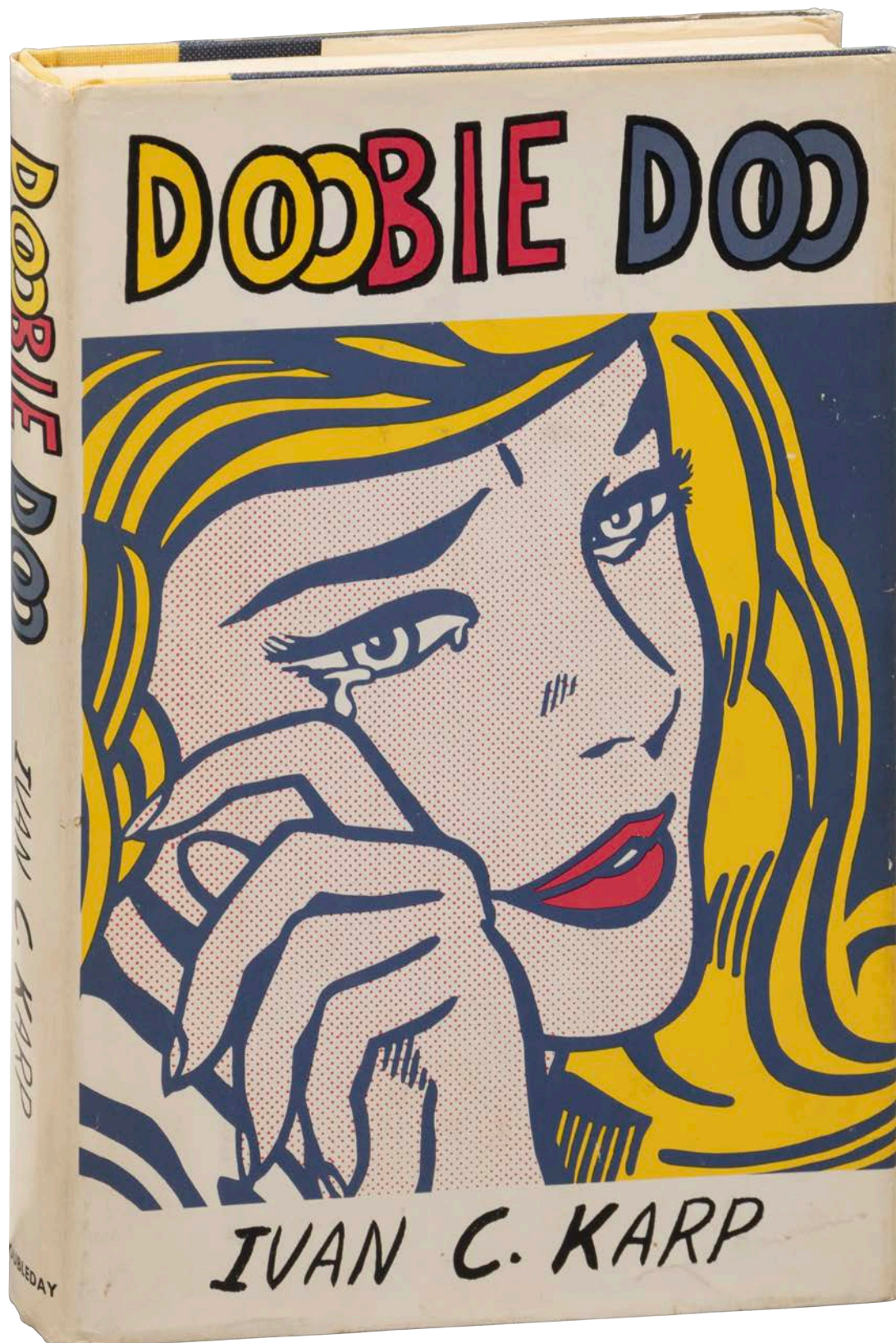
The bottom left corner of the letterhead bears the address of a Hilton Inn in Albuquerque, New Mexico, presumably the hotel used by Bowie and other cast and crew members during filming. The notoriously troubled production ran over its initial eleven-week shooting schedule due to a number of unusual problems, from camera issues to Bowie getting food poisoning after drinking bad milk. Bowie himself claimed to recall little from his time in the desert thanks to copious cocaine use, noting, "My one snapshot memory of that film [was] not having to act. Just being me was perfectly adequate for the role. I wasn't of this earth at that particular time."

Shot on location throughout New Mexico, in Albuquerque, White Sands, Artesia, and Fenton Lake.

Leaves measure 8.5 x 11 inches, mailing envelope measures 12 x 9 inches. Both about Near Fine.

\$650





12

**IVAN C. KARP**  
Doobie Doo

Garden City: Doubleday, 1965. First Edition. A comic novel by New York art dealer Ivan C. Karp, credited with helping popularize the first generation of Pop artists in the 1960s.

Very Good plus in a Very Good plus dust jacket.

**\$675**





Boo-Hoorn Edition 5/20

The Phantom Gives Therapy

Carl In De Geer

13

"Ghost Who Spanks"

**CARL JOHAN DE GEER**

**The Phantom Gives Therapy**

Original color lithographic print created for the Carl Johan De Geer exhibition at Printed Matter's 2014 Los Angeles Art Book Fair, showing Lee Falk's comic strip character The Phantom spanking various women in a collage format. Signed, titled, and numbered by De Geer along the bottom margin, noted in manuscript ink as No. 5 from an edition of 20 copies.

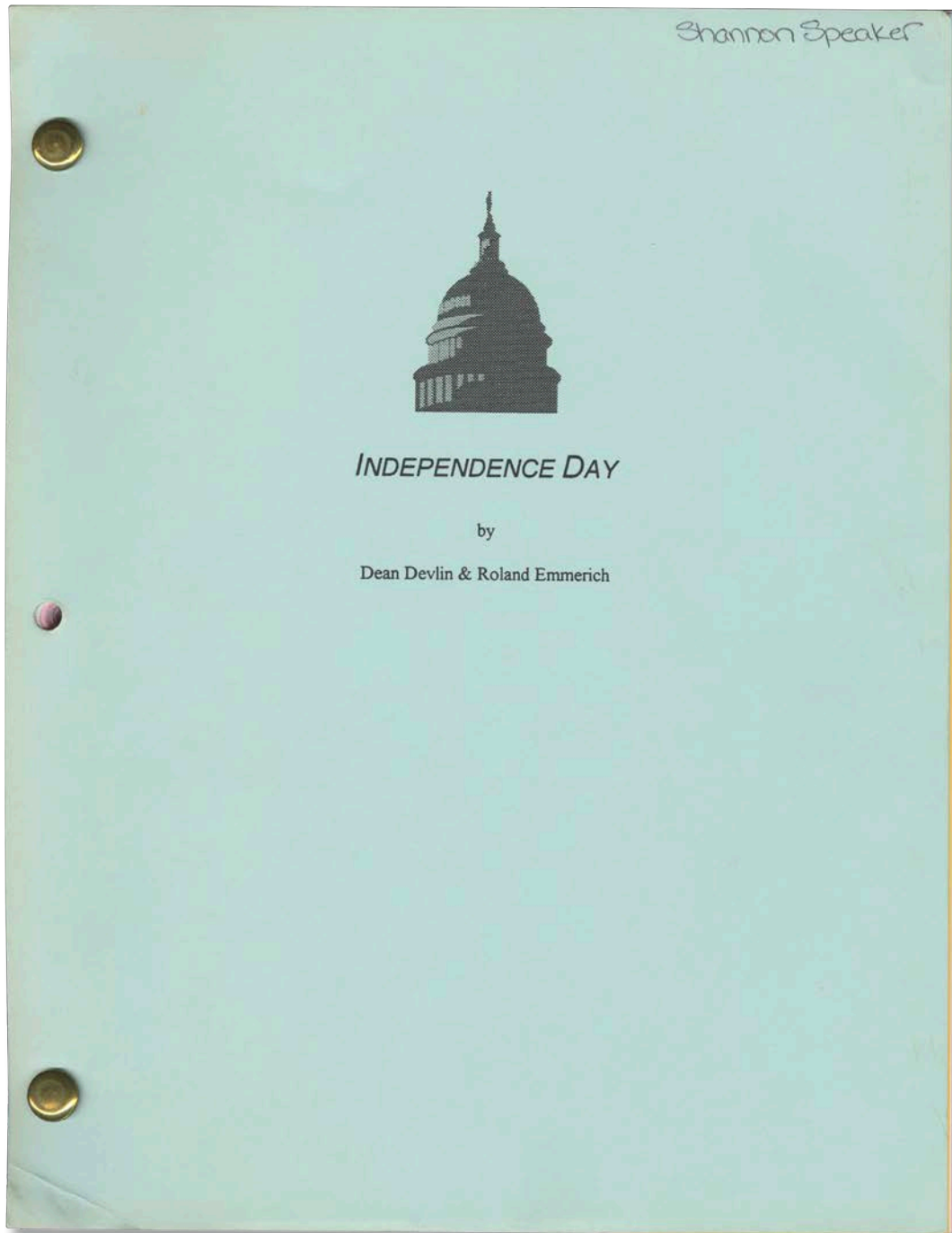
Born in Montreal and raised in a castle in southern Sweden, Carl Johan De Geer is a Swedish baron, artist, musician, and writer known for his leftist, frequently provocative works.

24.75 x 29.75 inches. Fine.

**\$650**



# ACTION FILMS



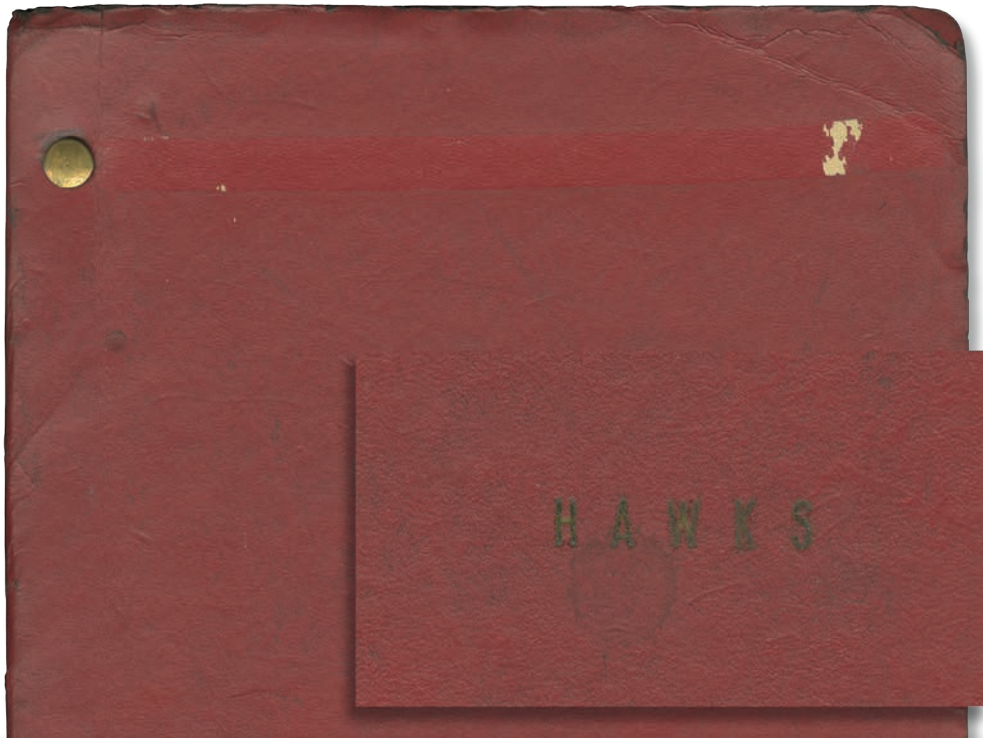
## 14 **WILL SMITH, JEFF GOLDBLUM, BILL PULLMAN (STARRING)** **ROLAND EMMERICH (DIRECTOR)** *Independence Day*

Revised Second Draft script for the 1996 film, dated May 11, 1995. Rainbow revision copy belonging to production assistant Shannon Speaker, with her name in manuscript ink on the front wrapper.

Screenwriters Dean Devlin and Roland Emmerich previously worked together on the 1994 film *Stargate*,

with much of the plot of *Independence Day* conceived by the pair during promotional tours for that movie. Nominated for two Academy Awards, and followed by a 2016 sequel, *Independence Day: Resurgence*.

**\$1750**



MEMO  
FROM: Karen Standard and Nancy Safriet  
TO: CAST AND CREW  
DATE: January 29, 1980  
RE: THE ATTACK SCRIPT

Please note that the following changes should be made in your script:

PAGE 9, SCENE 32: WILLIS FOX is now MATTHEW FOX.  
PAGE 10, SCENE 36: The name "Preston" has been changed to "Carmen".  
PAGE 11, SCENE 38: The name "Preston" has been changed to "Carmen".  
PAGE 19, SCENE 43: See revised page attached.  
PAGE 29, SCENE 63A: Add Scene 63A to your script, after Scene 62.  
SCENE 63A: EXT. DESIGN SHOP - DAY - DA SILVA  
ARRIVES BY CAR  
PAGE 31, SCENE 67A: Scene description should read:  
SCENE 67A: EXT. DESIGN SHOP - 57TH STREET - NIGHT  
PAGE 32, SCENE 67AA: Add Scene 67AA to your script:  
SCENE 67AA: EXT. - DESIGN SHOP - DA SILVA DRIVES OFF  
PAGE 38, SCENE 84A: Scene description should read:  
SCENE 84A: INT./EXT. STREET CRIME UNIT - DAY -  
RANDALL'S ISLAND  
PAGE 42, SCENE 87A: Scene description should read:  
SCENE 87A: INT. DESIGN SHOP - NIGHT  
PAGE 53, SCENE 97: Scene description should read:  
SCENE 97: EXT. STREET - DAY - WULFGAR  
coming up the subway steps onto Ninety-sixth Street  
and Lexington Avenue.

157-247-6224 8-27 DAY 8 AM  
#02133  
38  
84-A INT. STREET CRIME UNIT - RANDALL'S ISLAND - DAY 84-A  
Da Silva and Fox enter the main room. The men are scattered about talking, going into the partitioned offices. Deke sees Mooney who is at the other end of this large room. Mooney is handing papers to one of the desk men and seems harried. Da Silva and Fox run over to him as Mooney is dashing back to his office. All the men are dressed informally except the two uniformed men at the desk. Mooney is wearing a double breasted suit with a white shirt and a tie.  
DA SILVA  
Lieutenant?  
MOONEY  
Right here.  
DA SILVA  
(waving the transfer orders)  
I just got the latest orders from the Captain ---  
MOONEY  
(walking toward his office)  
Look, Da Silva, I don't want no operas, I'm a little rushed right now. I got to go. Don't break up yet.  
DA SILVA  
...C'mon, Mooney, for nine years I've been working decoy. Now we're pulled, and nobody knows what for.  
MOONEY  
(entering his office, taking his overcoat off the clothes tree and putting it on)  
First, you don't know me well enough to call me Mooney -- But I know you, Da Silva, you're the gung-ho Lone Ranger of the Street Crime Unit. Well, you can forget all that. We have been asked to cooperate with a special Federal-State unit -- and we will. You and Fox have been assigned to the A.T.A.C. Group.  
DA SILVA  
What?  
CONTINUED

# 15 SYLVESTER STALLONE, BILLY DEE WILLIAMS, RUTGER HAUSER (STARRING) BRUCE MALMUTH (DIRECTOR) Nighthawks

Final Draft script for the 1981 film, undated, circa 1980, and seen here under the working title *Hawks*. Copy belonging to sound mixer Les Lazarowitz, with his name in manuscript ink on several pages, and his profuse annotations throughout.

Two undercover New York police officers are hired to take down a deadly European terrorist. Actor Rutger Hauer's first American feature film.

\$875





PRODUCTION OFFICE:  
4000 WARNER BLVD.  
PROD. 4 RM. 18  
BURBANK, CA 91522  
818/954-2606  
818/954-2624 FAX

# DEMOLITION MAN

## CALL SHEET

CREW CALL: 7A  
SHOOTING CALL: 9AM  
PRODUCER: JOEL SILVER

NO FORCED CALLS WITHOUT PRIOR  
PRODUCTION MANAGER APPROVAL  
PLEASE TAKE YOUR TURNAROUND  
PROD. # 135184

DAY 13 OF 72 DAYS  
DATE: Mon March 1, 1993  
DIRECTOR: MARCO BRAMBILLA

SET	SCENES	CAST #	D/N	PAGES	LOCATION
-----	--------	--------	-----	-------	----------

Complete:  
Int. City: Phoenix - 1996  
Spartan is put in Prison - 1996

CAST #	CAST & DAY PLAYER	PART OF	M
1	SYLVESTER STALLONE	SPARTAN	
2	WESLEY SNIPES	PHOENIX	
10	MARCO BRAMBILLA	YOUNG SPARTAN	
X1	MARK DELMONICO	ST. DAN SPARTAN	
X2	JEFF WARD	ST. DAN PHOENIX	
Y1	CHARLIE HILLMAN JR.	UTILITY STREET	
Y5	CHARLIE HILLMAN JR.		
Y6	STACE PETERSON		

### ATMOSPHERE & STANDINGS

2 SC (1,10) Rpt Stage C 7A  
14 SC Rpt Stage C 7A  
Inaugural 1 Doctor, 3 Med Techs, 4 Guards  
4 Construction Trucks, 2 Heavy "Guards"  
(All matches from 2/23/93)

### ADVANCE SCHEDULE

Tues March 2 & Wed March 3  
Int. Museum SC 66 CAST #2  
Phoenix is in the Museum  
Int. Museum SC 69 CAST #2, 2, 7, 12  
Phoenix finds the ACMA

Approved:  
Unit Prod Mgr: JAMES HERBERT

SUNRISE: 6:22 AM SUNSET: 5:49 PM  
WEATHER:

### DEMOLITION MAN

Story by:

Peter Lenkov  
Daniel Waters

Screenplay by:

Daniel Waters  
Jonathan Lemkin

No portion of this script may be performed, reproduced,  
or used by any means, or quoted or published in any  
medium without the prior written consent of Warner Bros.

SILVER PICTURES  
in association with:  
WARNER BROS. INC.  
4000 Warner Boulevard  
Burbank, California 91522

### FINAL DRAFT

February 1, 1993  
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# 16

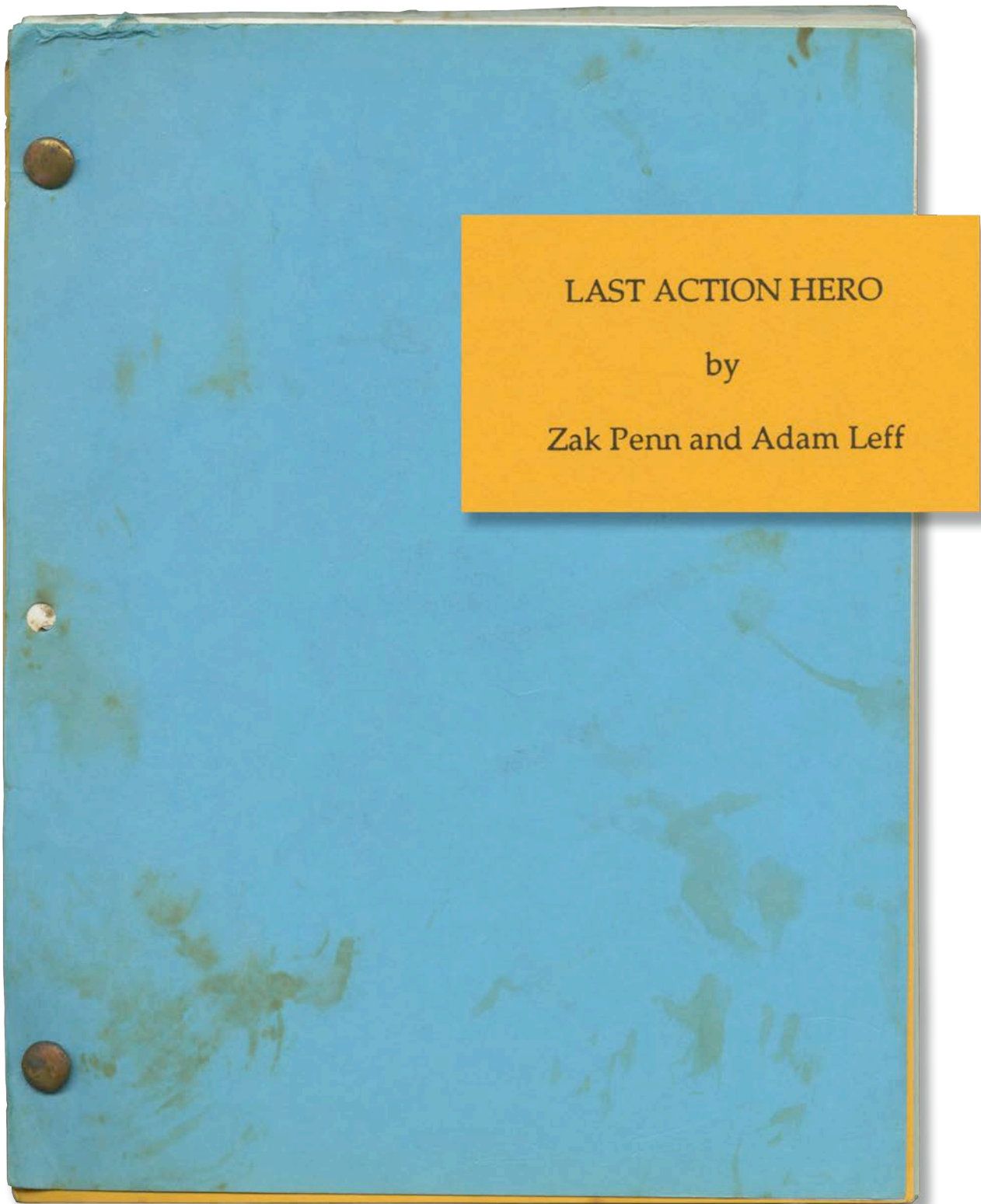
SYLVESTER STALLONE, WESLEY SNIPES, SANDRA BULLOCK (STARRING)  
MARCO BRAMBILLA (DIRECTOR)  
Demolition Man

Final Draft script for the 1993 film, dated February 1, 1993. Laid in with the script is a call sheet dated March 1, 1993.

An overly aggressive police officer and a homicidal crime lord are both cryogenically frozen in the year

1996, reawakening in 2032 to a futuristic supercity known as "San Angeles." Loosely based on Aldous Huxley's 1932 novel *Brave New World*, and on H.G. Wells' 1899 novel *The Sleeper Awakes*.

\$675



LAST ACTION HERO

by

Zak Penn and Adam Leff

17

**JOHN MCTIERNAN (DIRECTOR)**  
**ARNOLD SCHWARZENEGGER (STARRING)**  
Last Action Hero

Rainbow Revision Shooting script for the 1993 film, dated October 20, 1992. First leaf bears a red watermark noting copy No. 259.

A ten-year-old is magically transported into an action movie, teaming up with the film's protagonist to stop a supervillain who has escaped into the real world.

\$650





# PREDATOR 2: THE HUNT CONTINUES



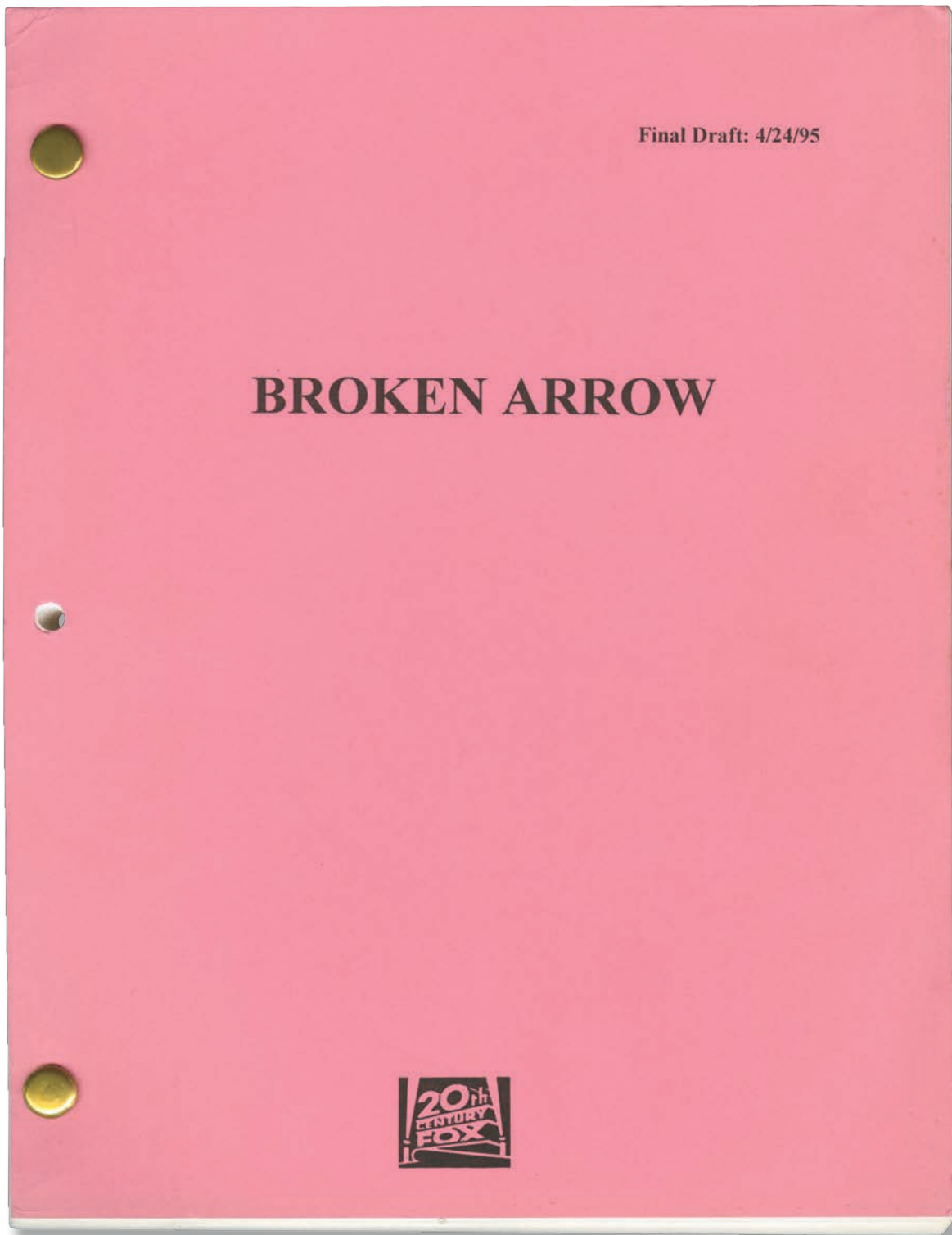
18

**DANNY GLOVER, GARY BUSEY, BILL PAXTON (STARRING)**  
**STEPHEN HOPKINS (DIRECTOR)**  
**Predator 2**

Rainbow Revision Shooting script for the 1990 film, dated January 16, 1990, and seen here under the working title of *Predator 2: The Hunt Continues*. Copy belonging to Second Assistant "B" cameraman Butch Pierson, with his name in manuscript ink on the verso of the front wrapper, and his annotations on page 52.

Sequel to the 1987 film *Predator*, and followed by three sequels, as well as three crossover movies with the alien from Ridley Scott's 1979 classic *Alien*.

**\$875**



19

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

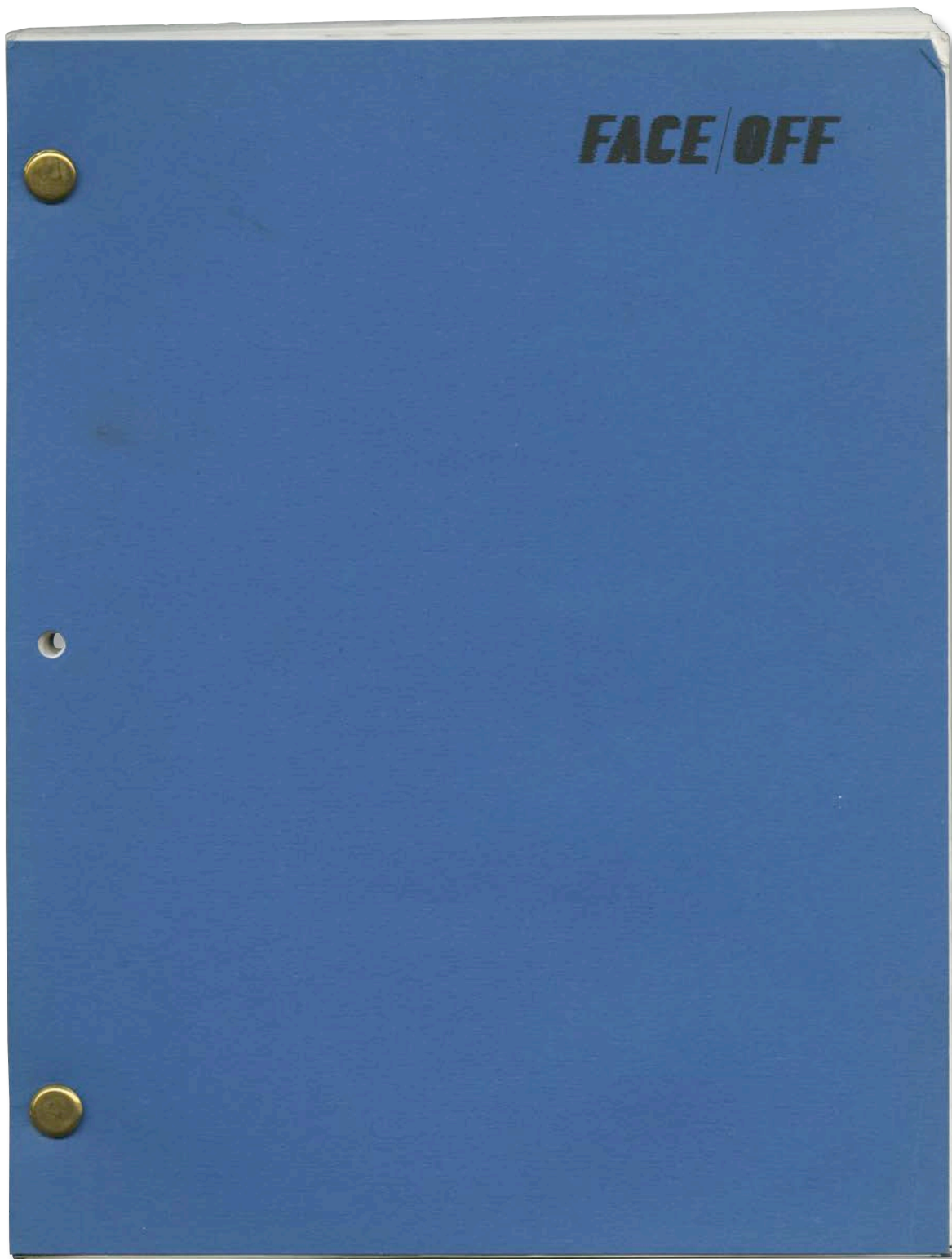
Final Draft script for the 1996 film, dated April 24, 1995.

Hong Kong director John Woo's first American production, an eccentric action film and celebrated favorite of American author David Foster Wallace. Notable also as an early screenplay by writer and

producer Graham Yost, who went on to write and produce a slew of literate television series, including *Justified* (2010-2023), *The Americans* (2013-2018), *Silo* (2023-2025), and *Slow Horses* (2022-2024).

**\$750**





20

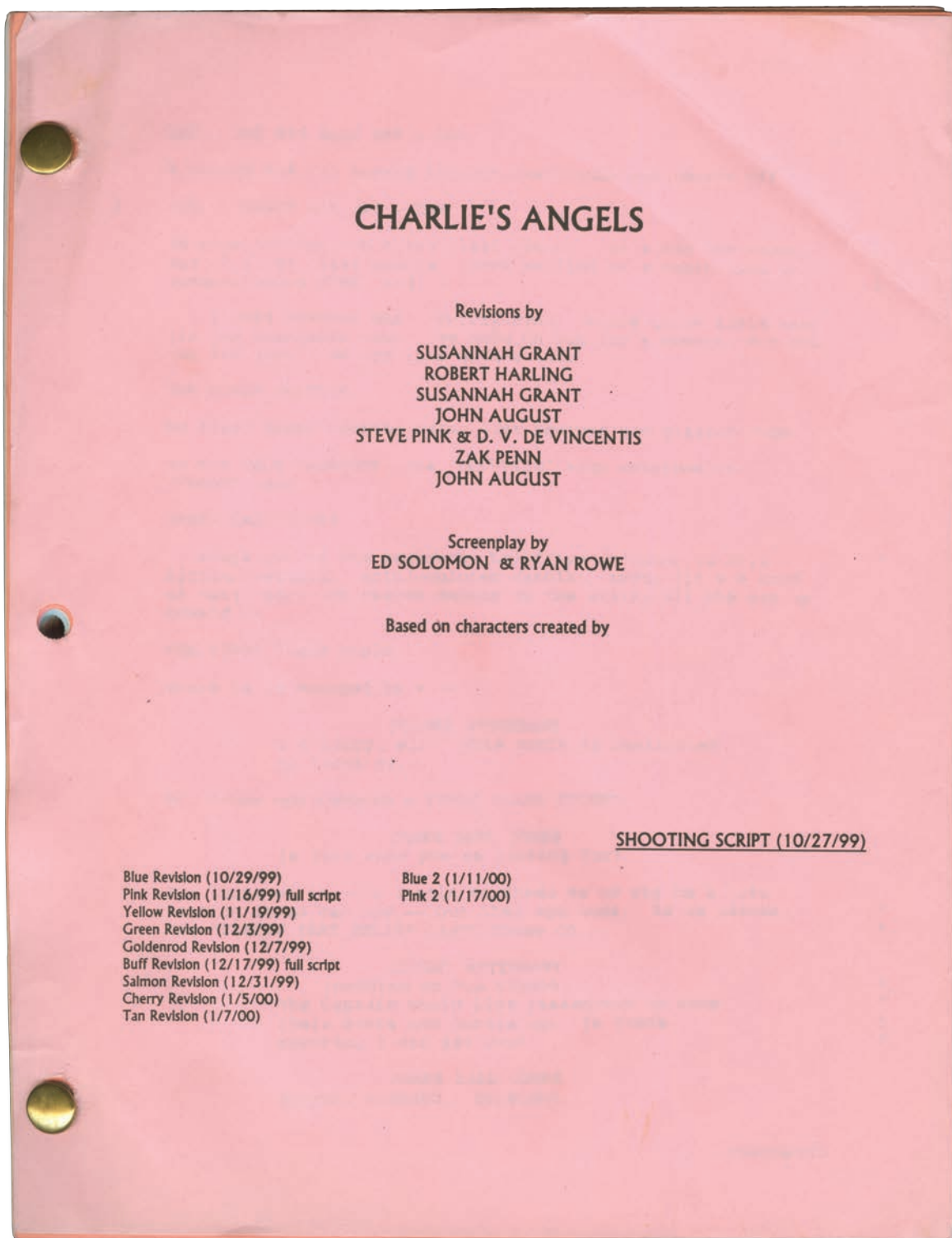
**JOHN WOO (DIRECTOR)**  
**JOHN TRAVOLTA, NICOLAS CAGE (STARRING)**  
Face/Off

Final Draft script for the 1997 film, dated October 17, 1996.

The third and most highly regarded of the six films legendary Hong Kong action director John Woo made in Hollywood, a brisk distillation of the wildly over-the-

top neo-noir aesthetic he pioneered in Hong Kong. It makes no sense for Nicolas Cage and John Travolta to trade faces, but who cares when it's so thrilling?

**\$850**



## 21 CAMERON DIAZ, DREW BARRYMORE, LUCY LIU (STARRING) JOSEPH MCGINTY NICHOL AS MCG (DIRECTOR) Charlie's Angels

Rainbow Shooting script for the 2000 film, dated October 27, 1999. Script incomplete, likely as issued, with last page of the draft being page 85.

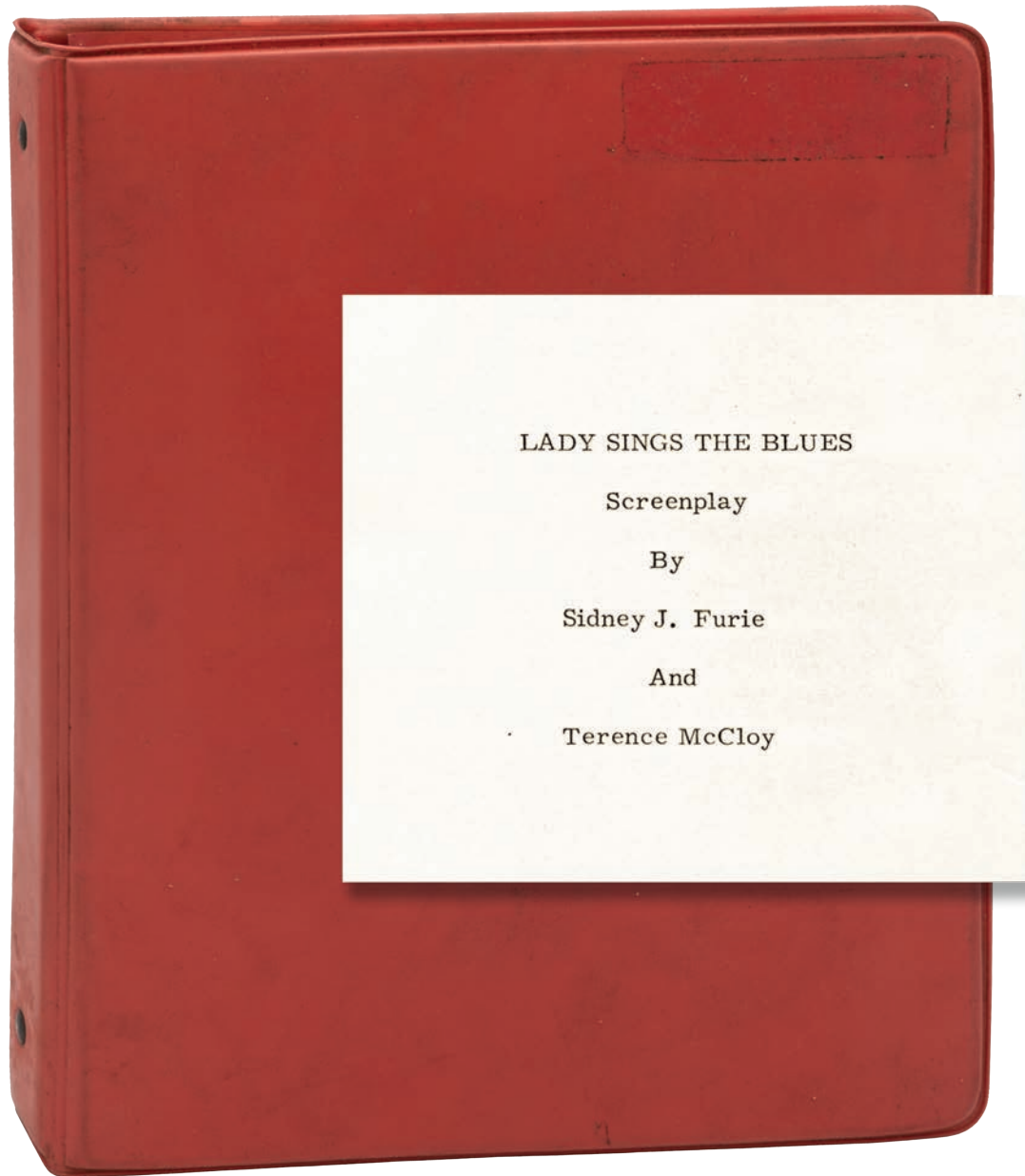
Based on the 1976-1981 television series, and the first in the *Charlie's Angels* film series, followed by *Charlie's*

*Angels: Full Throttle* in 2003 and *Charlie's Angels* in 2019. The film received mixed reviews upon release, but is now considered a classic of the action comedy genre.

**\$650**



# AFRICAN AMERICAN INTEREST



22

**BILLIE HOLIDAY (BOOK)**

**SIDNEY J. FURIE (DIRECTOR)**

**DIANA ROSS, BILLY DEE WILLIAMS, RICHARD PRYOR (STARRING)**

**Lady Sings the Blues**

Final Shooting script for the 1972 film, dated November 11, 1971. Copy belonging to early production designer Harry Horner, with his name in manuscript ink on the title page. Noted as copy No. 23 on the lower right corner of the title page, with manuscript pencil and ink annotations on six pages.

According to the AFI catalog, immediately prior to the commencement of photography several last-minute changes were made to the production crew, including the replacement of Harry Horner with Carl Anderson.

The script found here also co-credits director Sidney J. Furie as screenwriter with Terence McCloy. Furie did not receive a screenwriting credit in the final film.

Based on Billie Holiday's 1956 autobiography, co-authored by William Duffy, which recounts Holiday's troubled rise to fame, failed romantic relationships, and drug addiction. Diana Ross' film debut.

**\$2750**

23

**DIDDY, NOTORIOUS B.I.G., BUSTA RHYMES (STARRING)  
MARCUS NISPEL (DIRECTOR)  
Victory**

Vintage bound two-page treatment, four-page timed lyric breakdown, and forty-page storyboard script for the 1998 music video. Annotations in manuscript ink on the first page.

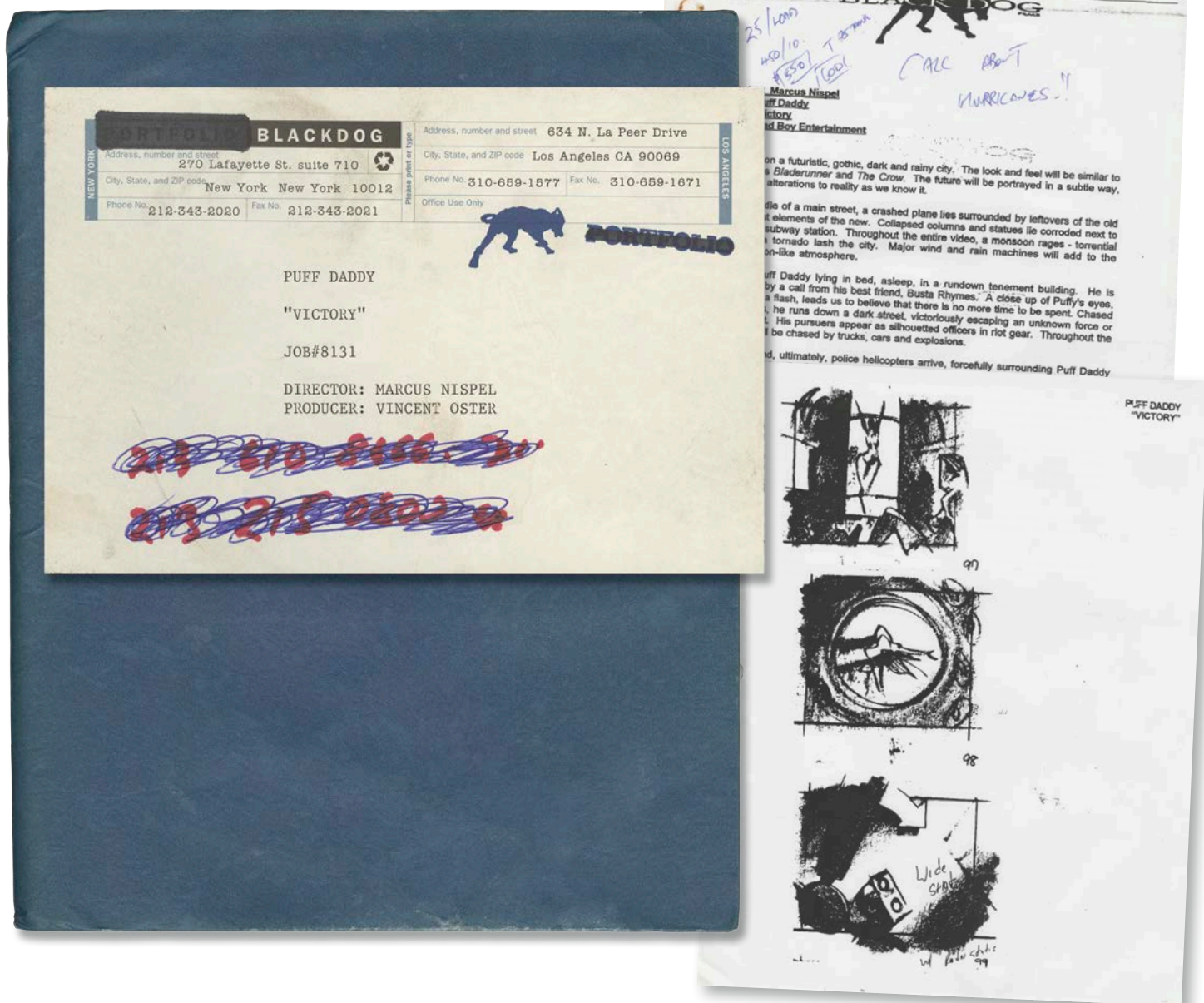
"Victory" was the fifth and final single from Diddy's (then known as Puff Daddy) 1997 debut studio album *No Way Out*. The single featured vocals by Notorious B.I.G.—recorded a day before he was shot and killed on March 8, 1997—and Busta Rhymes.

An overt homage to the film *The Running Man* (1987), the video for the song featured Diddy fleeing a group of hunters on a television show in a dystopian future, and was one of the most expensive music

videos ever made, with production costs of upwards of \$2,700,000. The treatment, while retaining a storyline vaguely similar to *The Running Man*, makes no mention of that film, instead referencing the films *Blade Runner* (1982), *The Crow* (1994), *Rollerball* (1975), and *Armageddon* (1998).

Housed in a generic blue folder with a "Portfolio Blackdog" label, crediting director Marcus Nispel. 47 pages. Xerographic duplication, rectos only. Pages Near Fine, folder Very Good plus, bound internally with three metal brads.

**\$950**







24

**DIAHANN CARROLL**  
Julia

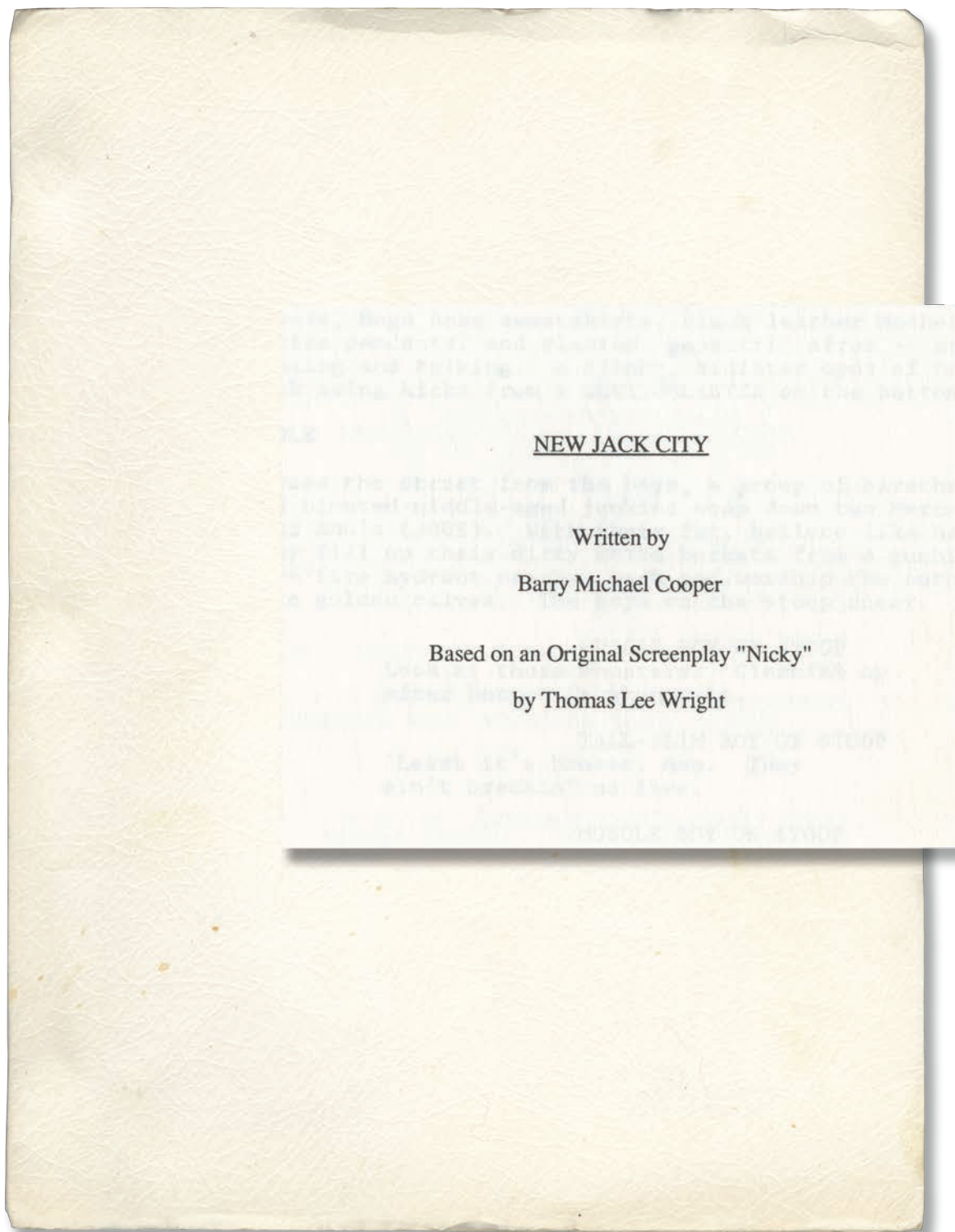
Vintage paper doll activity book based on the landmark 1968-1971 television series, which ran for three seasons on NBC. OCLC locates one copy.

A groundbreaking series, the first weekly television show to star an African-American woman in a non-stereotypical role. The series starred actress and singer

Diahann Carroll as Julia Baker, a widowed single mother who worked as a nurse at a large aerospace company.

Fine and unused in pictorial wrappers.

**\$625**



## 25 **MARIO VAN PEEBLES (DIRECTOR, STARRING) WESLEY SNIPES, ICE-T, CHRIS ROCK (STARRING) New Jack City**

Draft script for the 1991 film, undated, with copyright date noted as 1989.

Mario Van Peebles' directorial debut, about a rising drug lord in Harlem during the crack epidemic of the late 1980s. Loosely based on a 1987 article, *Kids Killing*

*Kids: New Jack City Eats Its Young*, by former *Village Voice* investigative reporter Barry Michael Cooper.

**\$875**





26

ICE-T

Original record store poster promoting the 1993 album *Home Invasion* alongside his first four albums.

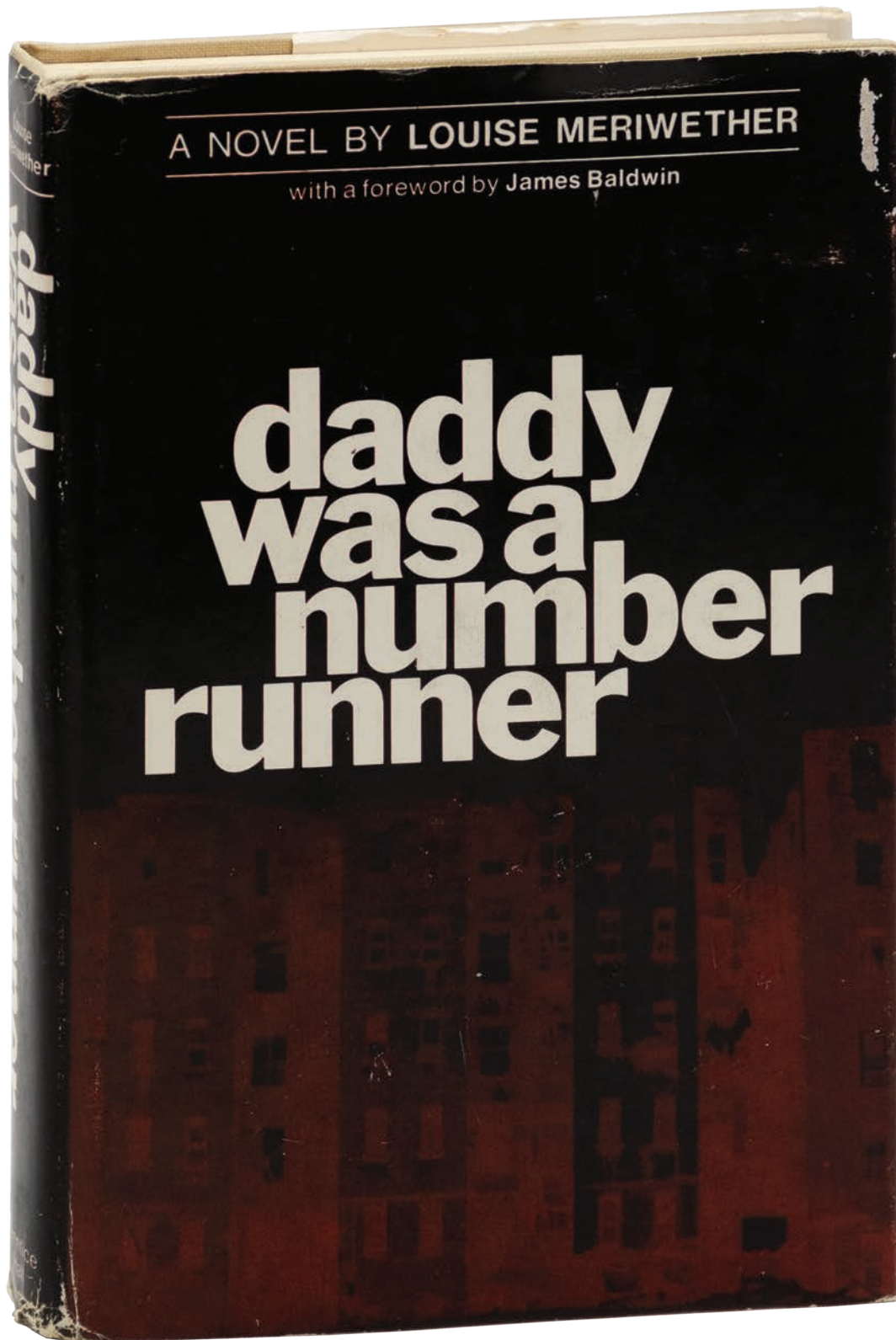
Vintage promotional poster, promoting Ice-T's 1993 album *Home Invasion* alongside his first four albums.

Ice-T's fifth studio album and the first released through his Rhyme \$yndicate record label, following his departure from Sire/Warner Brothers Records. Originally slated for a 1992 Sire/Warner Brothers release, the album was delayed until March of 1993 due to the controversy surrounding the 1992 song "Cop Killer" by the Ice-T-fronted heavy metal band Body Count. Sire/Warner Brothers then refused to release

the album with the planned artwork by illustrator Dave Halili, ultimately leading Ice-T to split with the label. The resulting release was certified gold by the Recording Industry Association of America in June of 1993, and was Ice-T's last studio album to receive certification from the RIAA.

36 x 24 inches. Very Good plus.

\$725



27

**LOUISE MERIWETHER (AUTHOR)**

**JAMES BALDWIN (FOREWORD)**

**Daddy Was a Number Runner**

Englewood Cliffs: Prentice-Hall, 1970. First Edition.  
Louise Meriwether's important first book, a semi-autobiographical novel about a young Black girl growing up in 1930s Harlem.

About Near Fine in a Very Good plus dust jacket.

**\$650**



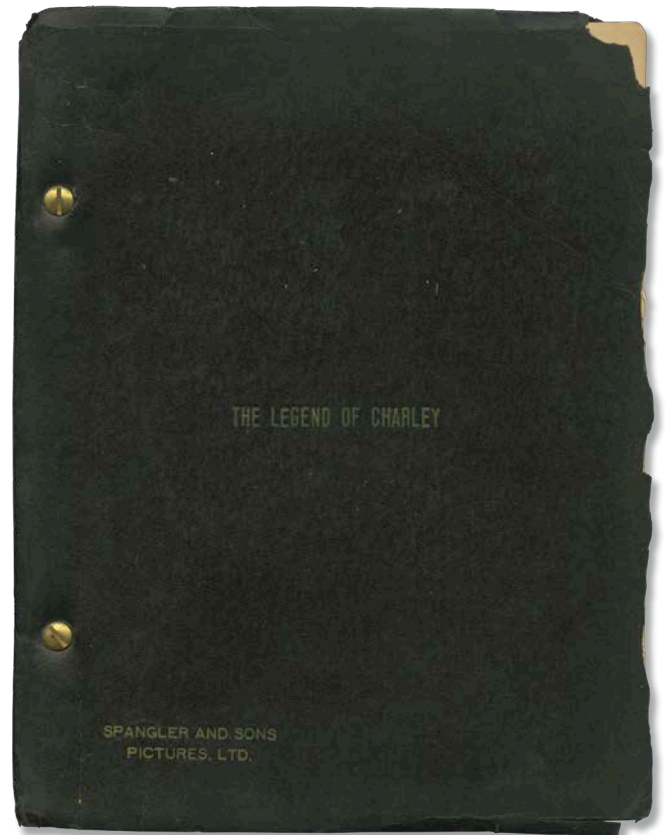
# 28

**FRED WILLIAMSON (STARRING)**  
**MARTIN GOLDMAN (DIRECTOR)**  
**The Legend of Nigger Charley**

Draft script for the 1972 Blaxploitation film, undated, circa 1972, and seen here under the working title *The Legend of Charley*.

An enslaved Black man is freed by his plantation's dying owner, and resolves to free the other slaves at the plantation before they are sold to pay the owner's debts. Followed by two sequels, *The Soul of Nigger Charley* (1973) and *Boss Nigger* (1975).

\$800



# 29

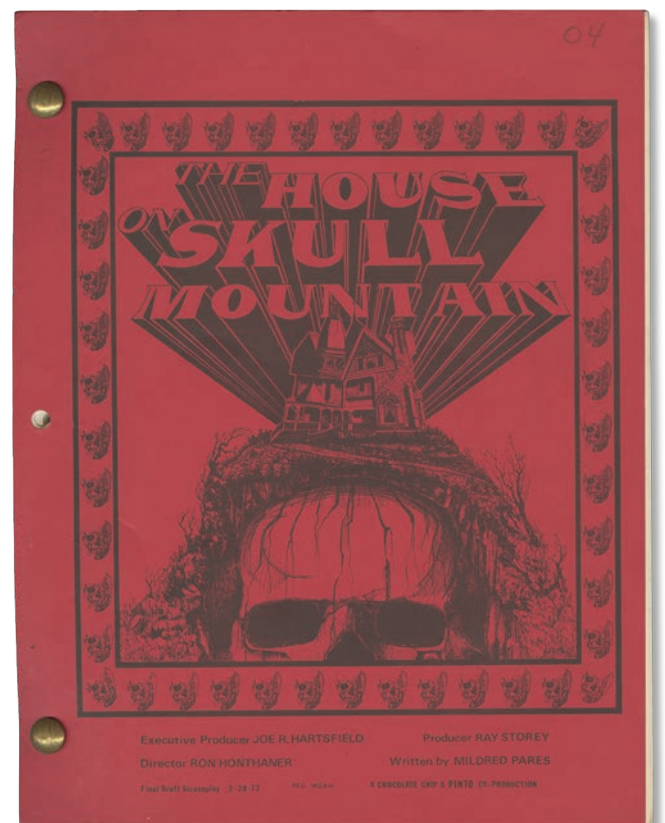
**RON HONTHANER**  
**The House on Skull Mountain**

Final Draft script for the 1974 Blaxploitation film, dated March 28, 1973. Single annotation in manuscript pencil on the front wrapper, noting copy No. 04.

Four estranged cousins (three Black, one white) convene at a mansion called Skull Mountain to attend the reading of their late great-grandmother's will, unaware that her voodoo powers from beyond the grave will involve them in a murderous re-birthing ritual.

Set and shot on location in Atlanta, Georgia.

\$600



# 30

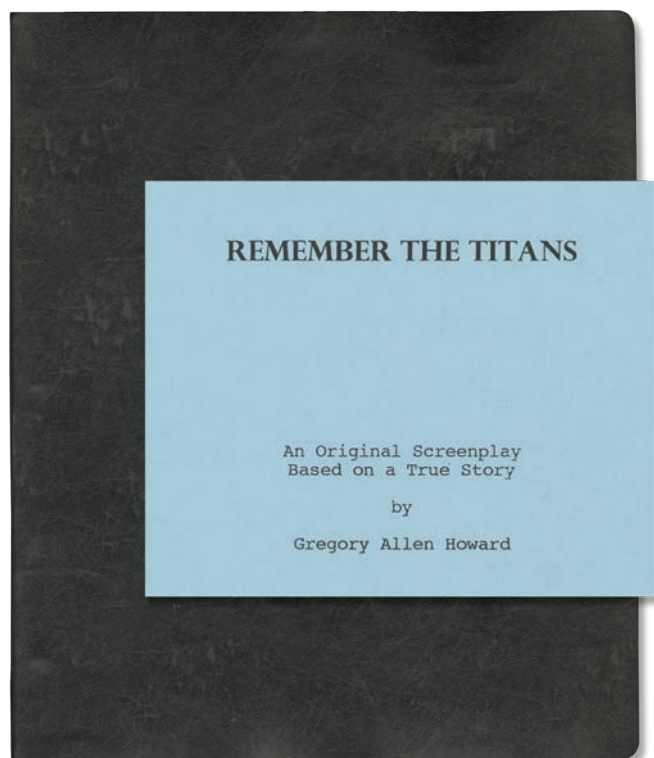
**DENZEL WASHINGTON (STARRING)**  
**BOAZ YAKIN (DIRECTOR)**  
**Remember The Titans**

Revised Draft script for the beloved 2000 film, dated September 10, 1999. Accompanied by a binder of various production documents, along with an Autograph Letter Signed from Set Decoration Buyer Margaret Hungerford, on the film's custom letterhead, dated October 11, 1999.

Based on the true story of coach Herman Boone and his attempt to integrate a high school football team in 1971.

Set in Alexandria, Virginia, and shot on location in Georgia and Virginia.

**\$875**



# 31

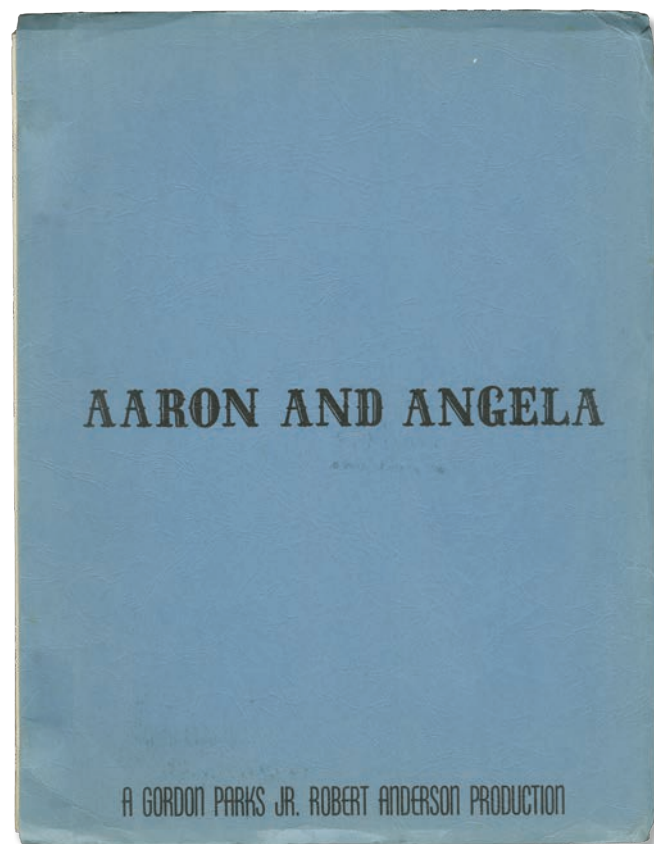
**GORDON PARKS**  
**Aaron Loves Angela**

Draft script for the 1975 film, dated December 1, 1974, and seen here under the working title *Aaron and Angela*.

A coming-of-age story set in Harlem, about the love between a Black basketball player and a Puerto Rican girl, sparking disapproval from their families and neighbors.

Set and shot on location throughout New York.

**\$825**





Art D'Lugoff's  GR 5-5120  
**VILLAGE GATE**  
 185 THOMPSON STREET CALENDAR



SEPTEMBER 8 TO SEPTEMBER 17	<b>GEOFFREY HOLDER</b> • <b>NINA SIMONE</b> <b>BILL HARRIS</b> Jazz Guitarist
SEPTEMBER 19 TO OCTOBER 11	<b>GEOFFREY HOLDER</b> • <b>RAMSEY LEWIS TRIO</b> • <b>ELLY STONE</b>

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**NINA SIMONE**

FRIDAY EVE., OCTOBER 21st, at 8:40 P. M.

• ONLY NEW YORK CONCERT APPEARANCE •

TICKETS: \$3.60 - \$3.45 - \$2.90 - \$2.50 (Tax Included)

**HUNTER COLLEGE**  
 69th STREET & PARK AVENUE **MAIN HALL**

TICKETS AVAILABLE AT • VILLAGE GATE: 185 Thompson Street, N. Y. C., (Bet. Bleecker & Houston) GR 5-5120

## 32 Original flyer for a series of performances by Nina Simone, Geoffrey Holder, and others, 1960

Vintage flyer announcing a series of performances by Nina Simone, Geoffrey Holder, Bill Harris, the Ramsey Lewis Trio, and Elly Stone at the Village Gate, and a concert by Simone at Hunter College, 1960.

The Village Gate performances ran from September 8 through September 17, 1960, and from September

19 through October 11, 1960, with an additional announcement of a Simone concert on October 21, 1960, in the Main Hall at Hunter College.

8.5 x 11 inches. Near Fine.

\$550



33

**TED STRESHINSKY**

Original photograph of Willie Mays rounding the bases, circa 1961

Vintage photograph of baseball legend Willie Mays rounding the bases during an afternoon game, circa 1961. Printed mimeo snipe and PIX stamp crediting photographer Ted Streshinsky on the verso.

From the archive of the PIX Agency, an American photo house that acted as an intermediary between emigré photographers (as well as those still living in Europe)

and the American magazine and newspaper market between 1935-1969.

7.5 x 9.75 inches, archivally mounted in a white mat measuring 11 x 14 inches. Very Good plus.

**\$650**





## 34 ROBERT ABEL, SIDNEY LEVIN Let the Good Times Roll

Seven vintage borderless reference photographs and a pressbook from the 1973 documentary film.

A celebration of 1950s rock 'n' roll music, using both archival footage from the era and contemporary concert footage, and focusing largely on Black musicians from the era. Features performances by Chuck Berry, Little Richard, Fats Domino, Chubby Checker, Bo Diddley, The Shirelles, The Coasters, Bill Haley and the Comets, and many others.

Photographs 9.5 x 7.25 inches. Very Good plus.

Pressbook 11 x 17 inches, folded twice vertically and once horizontally. Good or better.

**\$575**

.... I'm the Blues

# MEMPHIS SLIM

in concert



**Stuttgart**  
Liederhalle Mozartsaal

**1. Nov.**

(Feiertag) Beginn: 19.30 7 Stuttgart 50 Tel: 0711/563339

VERBILIGTER VORVERKAUF: DM 9,-  
Stuttgart: Kartenhäuse am Schloßplatz  
Verkehrsamt, Klett-Passage  
Musik-Mayer, Cannstatt, Marktstr.  
Leonberg: Reisebüro Wilke, Klosterstr. 2  
Walden: Musik-Boutique, Lange Str. 57  
Böblingen: Karten-Boutique Engel, Stadtgrabenstr.  
Ludwigsh.: Plattenschenke, Marktstr. 1  
Erdingen: Melody-Shop, Pflanzstr. 47  
TICKETS FOR AMERICANS:  
Special Services Tours Office, Robinson Barracks,  
Shopping Center

promoted by  
**ANAKONDA-MUSIC**  
Schmidener Str. 58

printed by fastlane verdruck stuttgart

35

Original poster for a performance by Memphis Slim in Germany

Vintage one color West German tour poster for a performance by Memphis Slim at Liederhalle Mozartsaal, Stuttgart, circa 1976. Scarce.

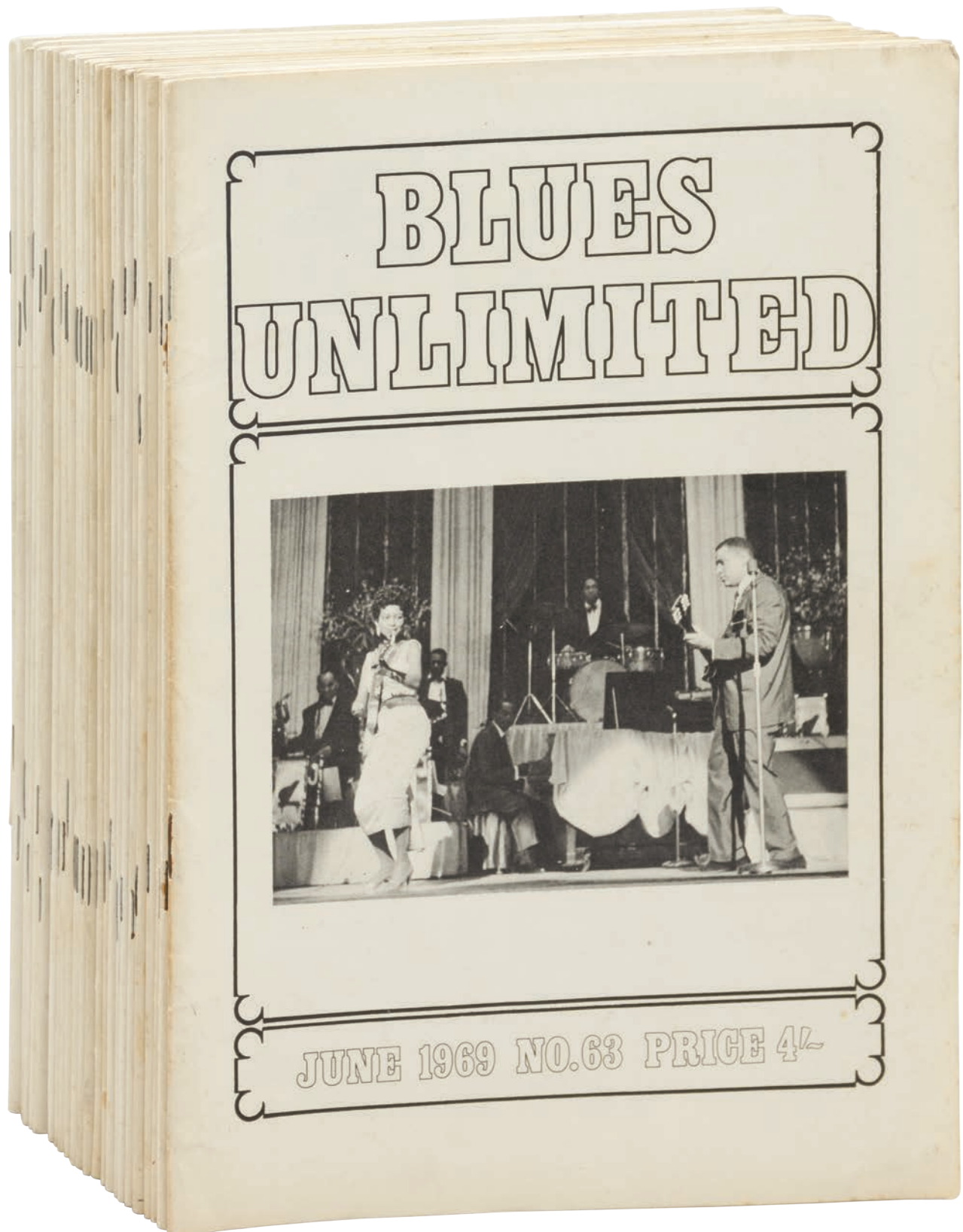
Born John Len Chatman, blues legend Memphis Slim was a pianist, singer, and composer who cut over 500 recordings and released over 40 albums in his lifetime. In 1986, two years before his death, France named Slim

a Commander in the Ordre des Arts et des Lettres, and Slim was posthumously inducted into the Blues Hall of Fame in 1989.

21.25 x 31 inches. About Near Fine.

\$600





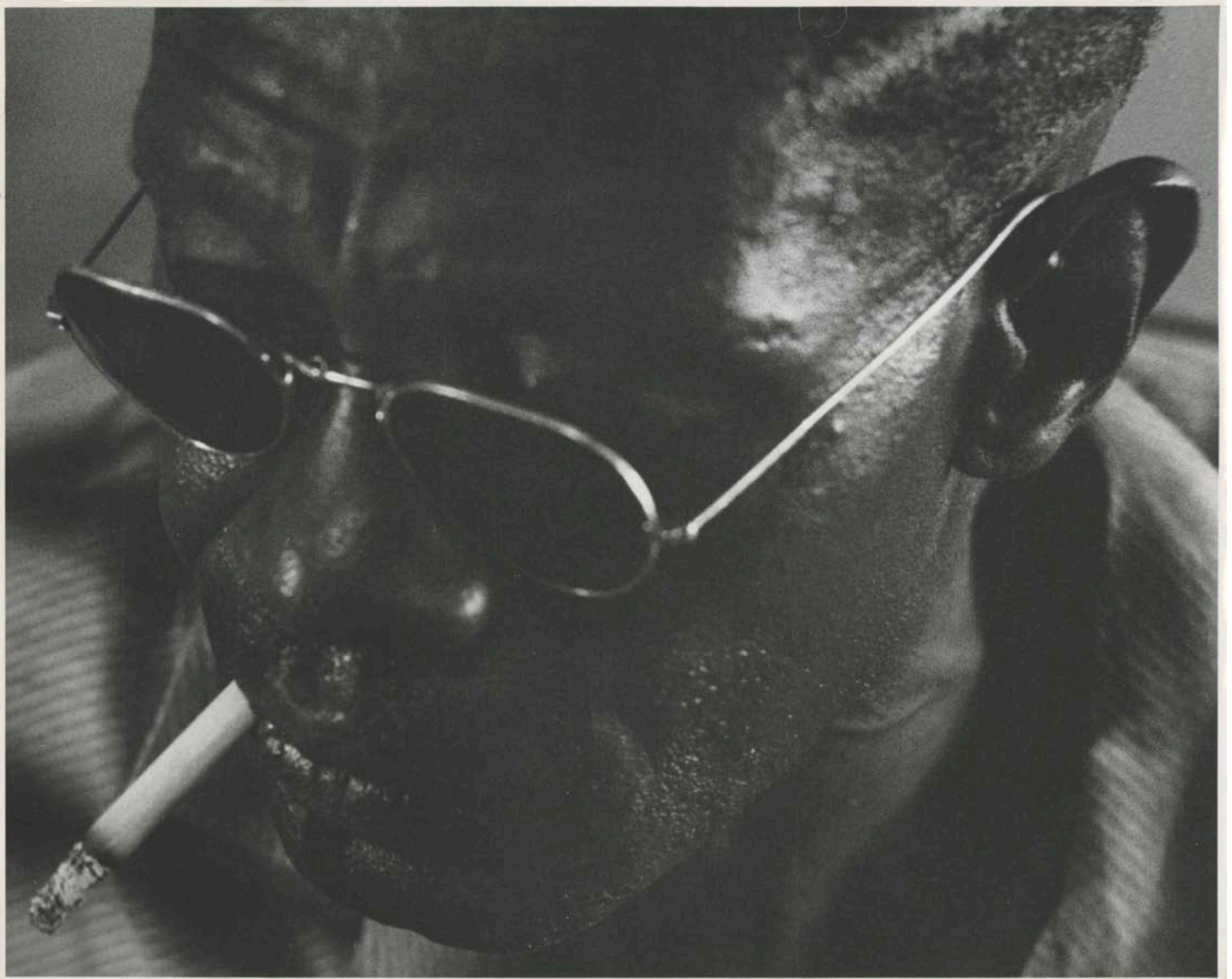
36

**SIMON NAPIER, MIKE LEADBITTER (EDITORS)**  
Collection of 26 issues of Blues Unlimited

London: Blues Unlimited Publications, 1969-1973. First Edition. 26 issues of the acclaimed British monthly magazine, a publication devoted to American blues artists, known for its in-depth historical detail.

Saddle-stapled wrappers, a few issues with annotations in manuscript ink, Very Good to Near Fine overall.

**\$900**



## 37 Original photograph of Lightnin' Hopkins, circa 1970s

Vintage photograph of country blues musician Lightnin' Hopkins smoking a cigarette in his customary dark shades, circa 1970s.

Born Sam John Hopkins in Centerville, Texas, in 1912, Lightnin' Hopkins was influenced at an early age by Blind Lemon Jefferson, whom he met at a church picnic in Buffalo, Texas. He attempted to break into the music industry several times throughout the 1930s and early 1940s, ultimately unsuccessful until he was signed by Aladdin Records of Los Angeles in 1946. His prodigious output gained him acclaim throughout the 1950s, and

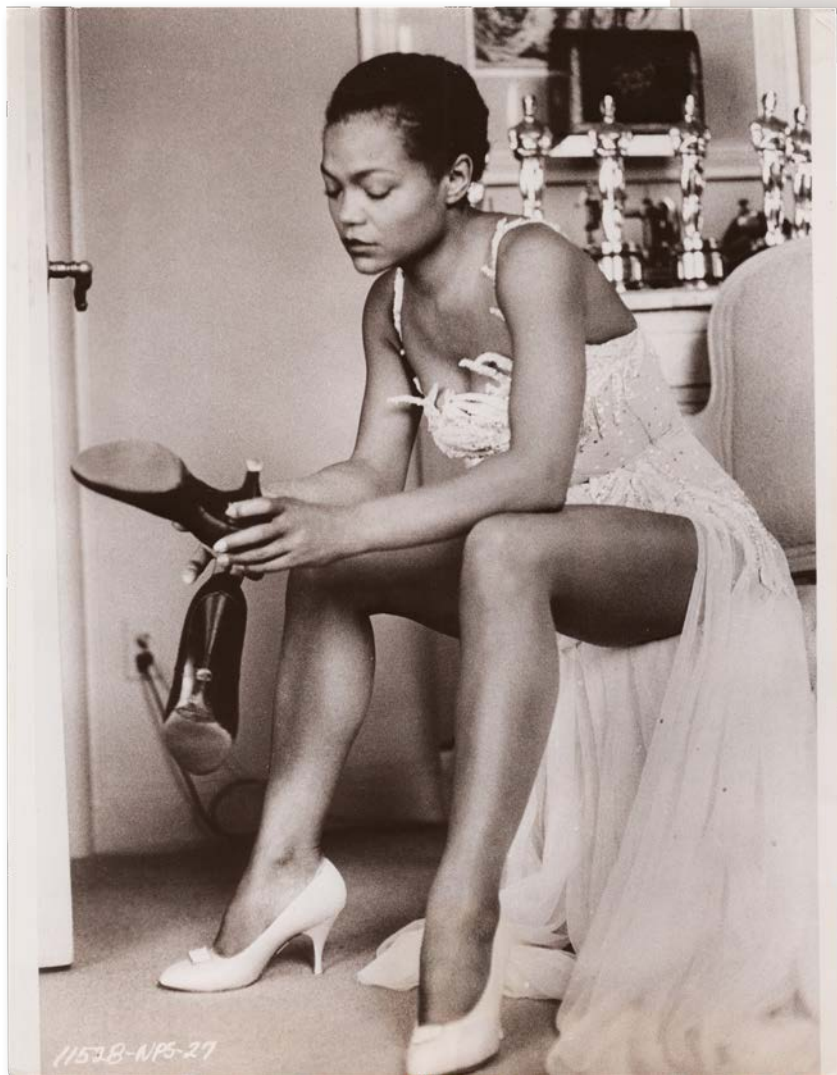
he would also enjoy a period of renewed success in the 1960s, during the folk revival.

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

10 x 8 inches, housed in an archival frame. Near Fine.

**\$1200**





# 38 **EARTHA KITT, NAT KING COLE (STARRING) ALLEN REISNER (DIRECTOR) St. Louis Blues**

Two vintage borderless publicity photographs and one vintage borderless reference photograph from the 1958 film, all three showing actress Eartha Kitt. All with printed mimeo snipes affixed to the versos.

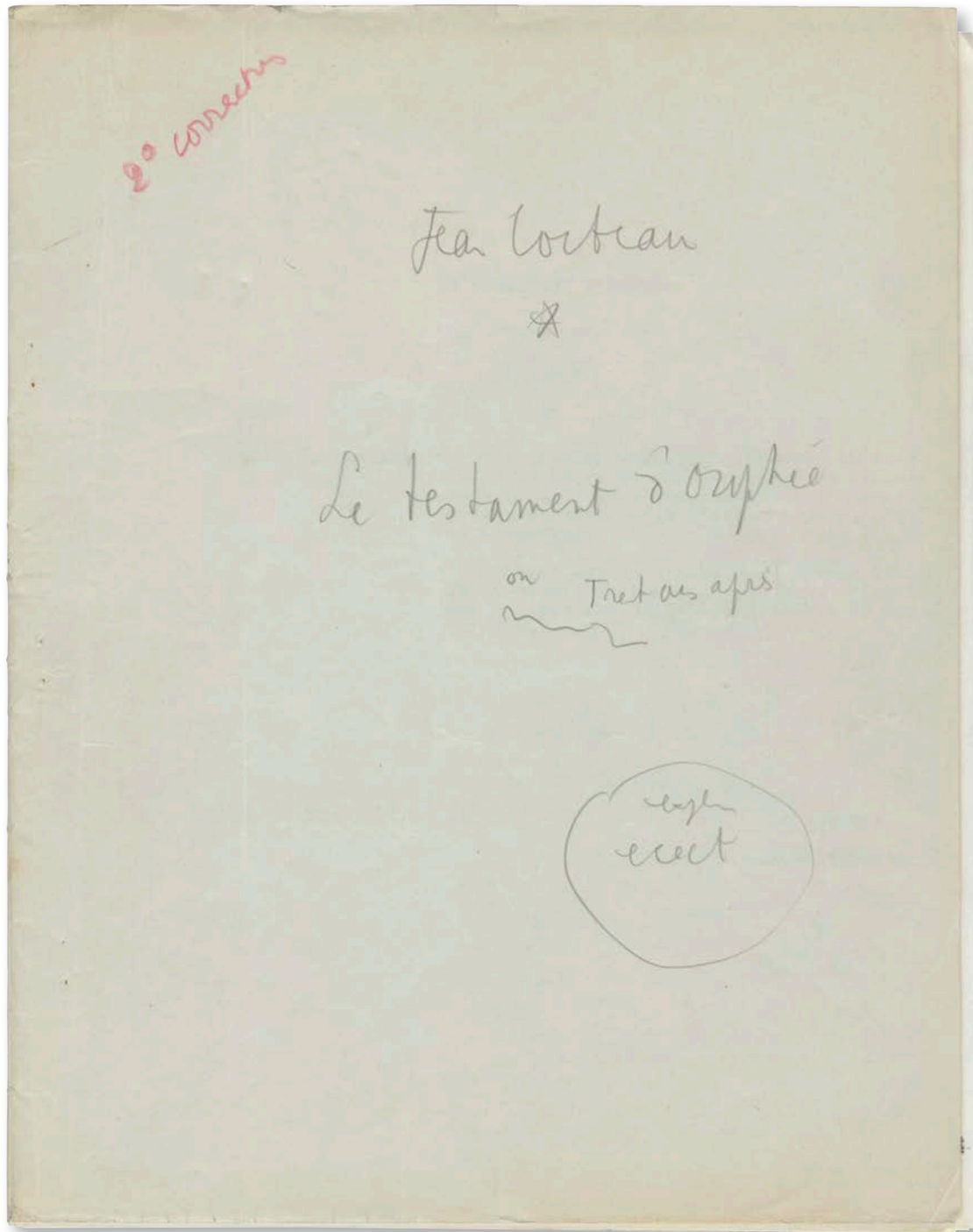
A dramatization of the life of African-American composer and musician W.C. Handy, from his early

experiences with his preacher father to his success as a blues songwriter.

7.5 x 9.5 inches. Near Fine.

**\$625**

# DIRECTORS



39

Cocteau's annotated working copy

**JEAN COCTEAU**

Testament of Orpheus

Vintage ribbon copy typescript treatment for the 1960 French film. With substantive annotations in director Jean Cocteau's hand throughout, noting deletions and amending dialogue.

Full provenance available.

The final film in Cocteau's "Orphic" trilogy, following *The Blood of a Poet* (1930) and *Orphée* (1950). The only film in the trilogy featuring Cocteau himself, as an aging poet who knows he is dying (as indeed he was), his greatest desire being to experience rebirth so that he can qualify for celestial immortality.



## LE TESTAMENT D'ORPHEE

+  
F I L M  
+

Note Personnelle : "Ce premier manuscrit fut noté en deux jours le 30 et 31 Janvier après de longues recherches dans l'inquiétude et l'angoisse presque insurmontable d'avoir à me mettre au travail.

Pendant que je l'achevais, Denise TUAL dut recevoir la lettre où je lui déclarais mon impuissance et l'impossibilité de la vaincre.

ESQUISSE  
Pour "Le Testament d'Orphée"

La reliure  
marque déposée  
0 0  
Spirale  
N°1.575.

Jean : Reste avec nous

C : Crois tu qu'à quinze ans j'ai le temps d'attendre ?  
- 22 -

CRISTE

Il reste beaucoup de choses que tu ignores.

JEAN

Ne me quitte plus CRISTE.

CRISTE

Adieu. Je retourne où tu m'as mis.

(Il disparaît à tour de manivelle)

75)- Autre angle.

Violent recul de JEAN. Il jette le masque tête de mort et regarde autour de lui. Il appelle:

JEAN

CRISTE! .....

VOIX de CRISTE (lointaine comme celle de la Déesse)  
..... Où tu m'as mis.....

76)- JEAN, regardant plusieurs fois en arrière, longe une muraille comme fuyant un danger terrible qui le menace et....

77)- L'appareil le voit disparaître avec une extrême prudence à l'angle de cette muraille en continuant à regarder en arrière.

53)- L'appareil cadre la tête à trois visages du devin <sup>Tivv</sup> ~~WKK3296S~~ et recule lentement pour prendre un ensemble des BAUX. A droite et à gauche, Oedipe et Jocaste tirant les rubans qui sortent des bouches de profil, semblent lire les messages de bandes télégraphiques. On entend la voix:

La VOIX: Et comme je demandais: Suis-je digne d'être un de ceux qui écriront des chiffres dans le livre? Il dit: En vérité, il n'y a ni passé, ni présent, ni futur, et ceux qui écriront des chiffres dans le livre, les ont toujours écrits et les écriront toujours. Vous avez écrit des chiffres dans le livre et ces chiffres deviennent des nombres: et je vous ai rendu invisible pour protéger le livre et je vous ai rendu visible pour qu'en puisse vous bafouer, car si vous n'étiez pas bafoués, les chiffres s'effaceraient d'eux-mêmes dans le livre et vous auriez rien écrit. Et comme je demandais Seigneur, ais-je commis la faute de me croire libre de désobéir à vos ordres? Il dit: Oui dans le livre.

*Toute adie*  
*autobibliotèque*

108)- La dernière image du film sera celle de la bulle irisée disparaissant vers le haut de l'écran sur lequel apparaissent les mots: : Sans Fin: :-----!

Jean COCTEAU  
+  
31 Janvier 1958

## Musiques du Film

Rossini:	Ouverture de Cendrillon
*****	Boutique fantasque
	Tarentelle
Boccherini:	Quintette en "C" Majeur for strings
	Pastorale Opus. 37
Beethoven:	Concerto N° 1 en "Ut" Majeur.
*****	
Jean-Sébastien BACH:	Suite n° 2 en "Si" Mineur.
*****	
	Menuet et Badinerie
Mozart: ?	
*****	
	et JAZZ-TAMBOUR
	FLAMENCO de GITANS

Having run out of funds in mid-production, Cocteau was given money to complete filming by François Truffaut, who used the prize money he had won at Cannes, for *Les Quatre Cents Coups* (1959).

Unbound, housed in a gray paper folder. Title and Cocteau's name in manuscript pencil on the front of the folder. 31 leaves, with last page of text numbered 28. Ribbon copy typescript on onionskin stock, rectos only. Pages Near Fine, unbound.

\$8500



40

**JEAN COCTEAU (DIRECTOR)**  
**JEAN MARAIS, MARIA CASARES (STARRING)**  
**Orpheus**

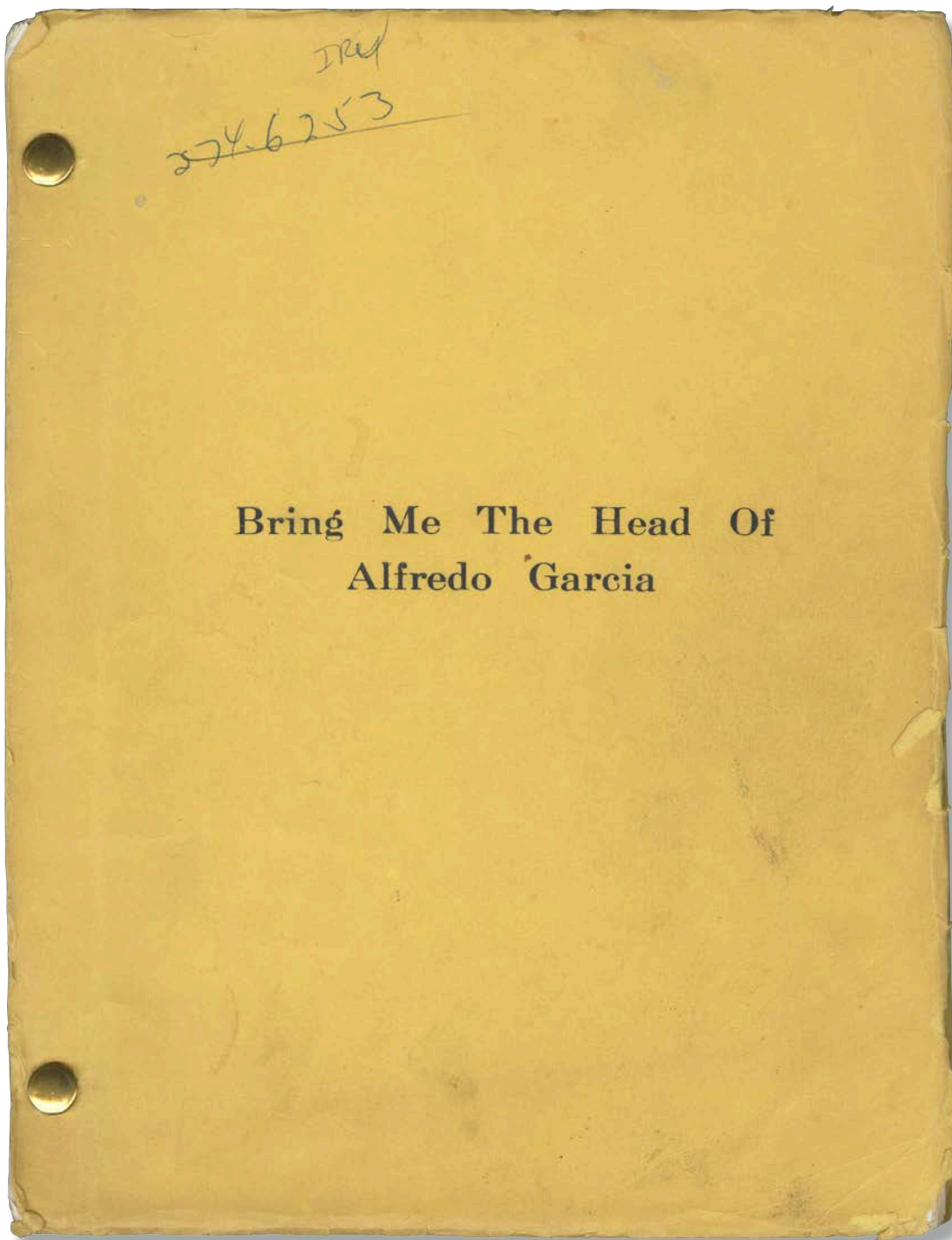
Vintage borderless reference photograph from the 1950 film, an extraordinary image of actress Maria Casares. Annotations in manuscript ink on the verso, along with the stamp of photographer Roger Corbeau.

The second film in director Jean Cocteau's Orphic trilogy, following *The Blood of a Poet* (1930) and preceding *Testament of Orpheus* (1960).

7 x 9 inches. Very Good plus.

**\$850**





41

Peckinpah's working copy

**SAM PECKINPAH (DIRECTOR)**

**WARREN OATES (STARRING)**

**Bring Me the Head of Alfredo Garcia**

Early Draft script for the 1974 film, dated July 8, 1972, a little over a year before production commenced. File copy belonging to director Sam Peckinpah, with his brief annotations in manuscript ink on the title page and two leaves of the script.

This draft notably features the original ending with Bennie getting away. But in true Peckinpah fashion,

he would later rewrite the ending to show Bennie dying in a shootout. The only Peckinpah film not re-cut by a studio.

Shot on location in Mexico.

**\$4500**

THIS SCRIPT IS THE PROPERTY OF  
**METRO-GOLDWYN-MAYER INC.**

NO ONE IS AUTHORIZED TO DISPOSE OF SAME

Please do not lose or destroy this  
script. Return to Script Dept.

**PAT GARRETT  
and  
BILLY THE KID**

WE ALL LOST WHEN THE STUDIO  
TOOK THIS PICTURE AWAY FROM  
PECKINPAH THE HED

Producer:

Gordon Carroll

Director:

Sam Peckinpah

From the following  
writer:

Rudolph Wurlitzer

July 7, 1972

42

**SAM PECKINPAH (DIRECTOR)**

**RUDOLPH WURLITZER (SCREENWRITER)**

**HARRY DEAN STANTON, BRUCE DERN, KRIS KRISTOFFERSON, BOB DYLAN, JASON ROBARDS,**

**JAMES COBURN (STARRING)**

**Pat Garrett and Billy the Kid**

Draft script for the 1975 film, dated July 7, 1972.  
Annotation in manuscript ink on the front wrapper,  
noting "We all lost when the studio took this picture  
away from Peckinpah the hed" [sic].

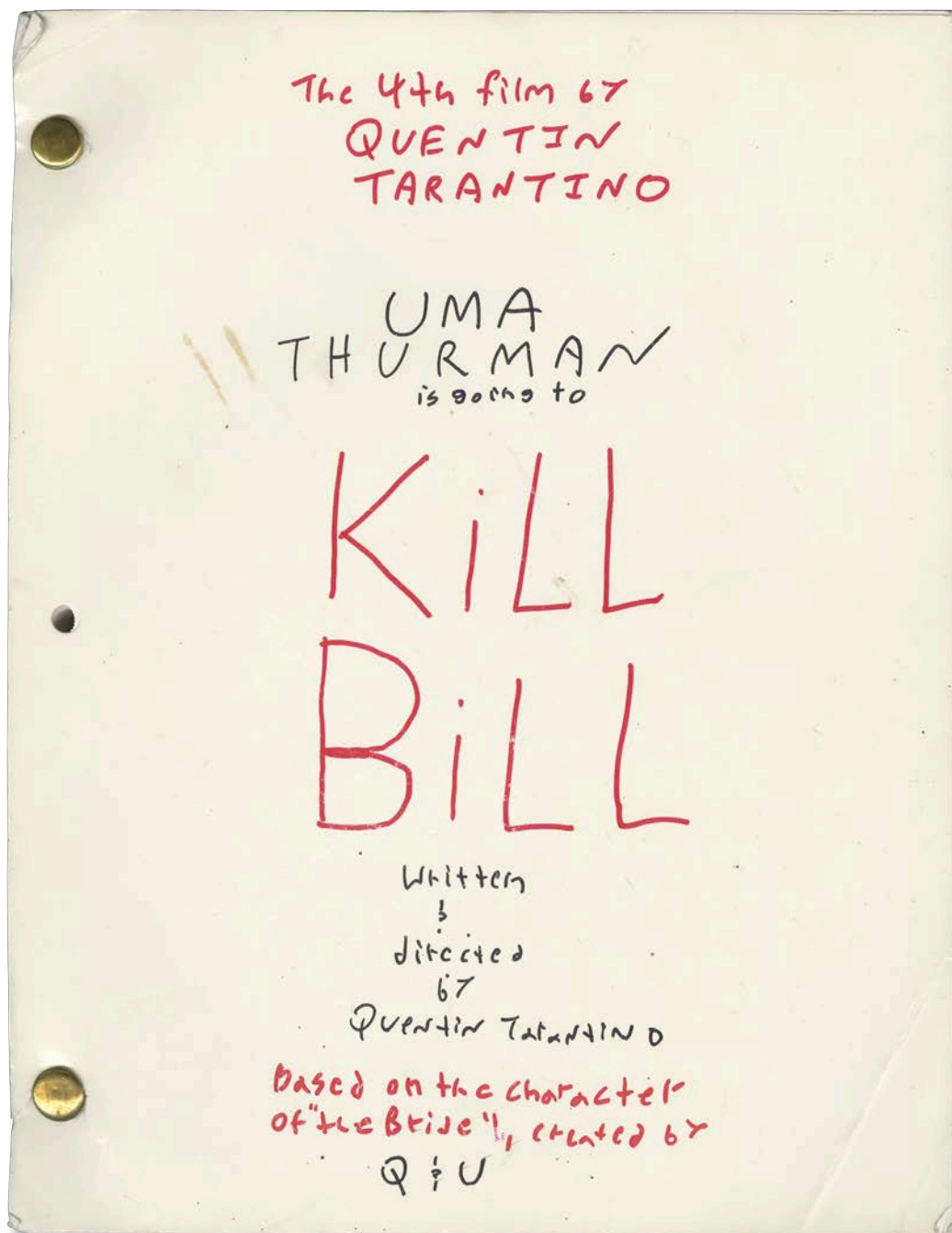
A very nearly experimental Western made by Sam  
Peckinpah at his peak, sufficiently strange to have  
remained of interest only to the most intense fans of

Western revisionism. Comparable only to *McCabe and  
Mrs. Miller* (1971) and *The Shooting* (1966) in terms of  
sheer impressionism being laid upon the genre, with  
iconic imagery and super-stylization in every frame.

Shot on location in Durango, Mexico.

**\$4850**





43

The whole tomato

**QUENTIN TARANTINO (DIRECTOR)**

**UMA THURMAN, JOHN CARRADINE (STARRING)**

**Kill Bill**

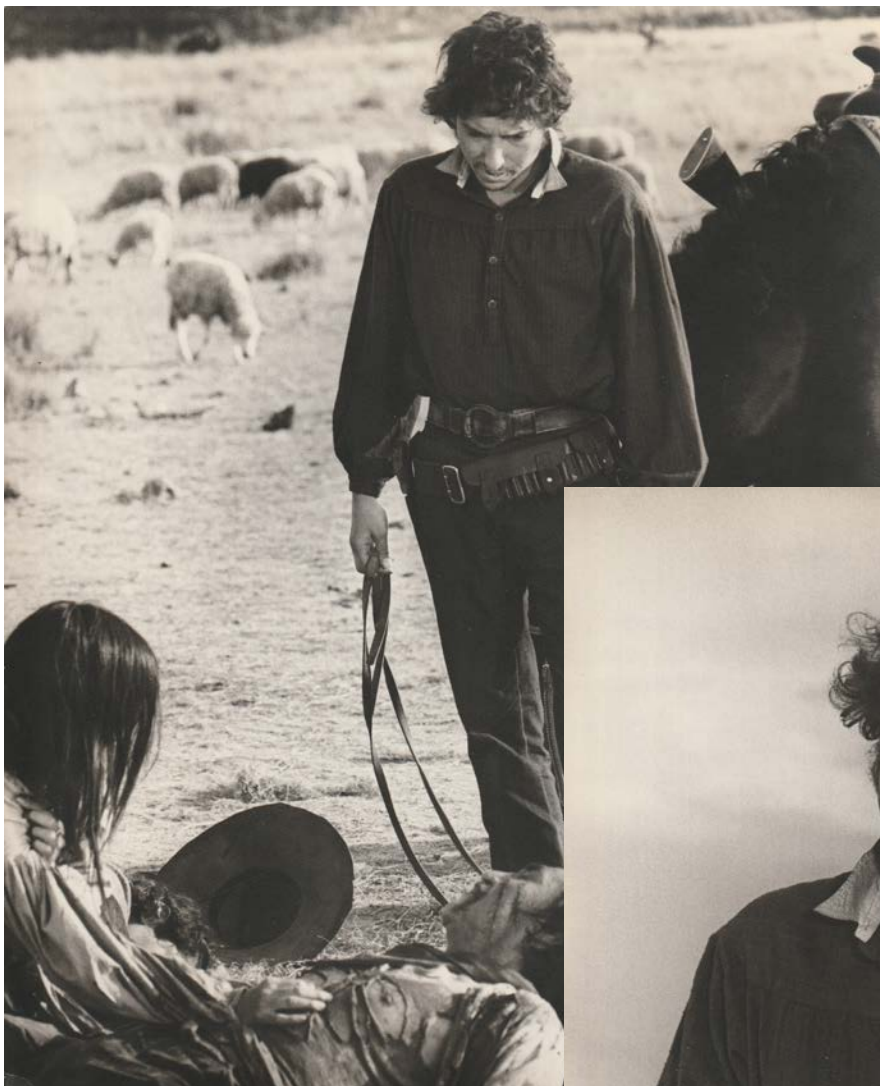
Final Shooting script for what became the 2003 and 2004 films *Kill Bill, Part 1* and *Kill Bill, Part 2*, originally conceived as a single movie. The first leaf is a "Table of Contents" with nine chapters—the first four representing what became the first film, the final five the second film. Internally produced, with copied notations throughout, indicating scene numbers.

A samurai assassin wakes from a four-year coma after a sadistic attack, and resolves to seek revenge

on her former colleagues for their betrayal. A love letter to the glory days of martial arts cinema of the 1970s and 1980s, with a grindhouse temperament and nods to giallo, incorporating practical effects in lieu of computer-generated imagery.

Shot on location in Los Angeles, Pasadena, and Lancaster, California, in Tokyo, Japan, and in Austin, Texas.

**\$1850**



44

**BOB DYLAN (STARRING)**  
**SAM PECKINPAH (DIRECTOR)**  
 Pat Garrett and Billy the Kid

Two vintage matte-finish borderless reference photographs from the 1973 film, both showing actor Bob Dylan. We have never before encountered vintage examples of these images previously.

Annotations in manuscript ink and pencil on the versos.

8 x 10 inches. Near Fine.

**\$875**





## B O T T L E   R O C K E T

Screenplay by Wes Anderson and Owen Wilson

45

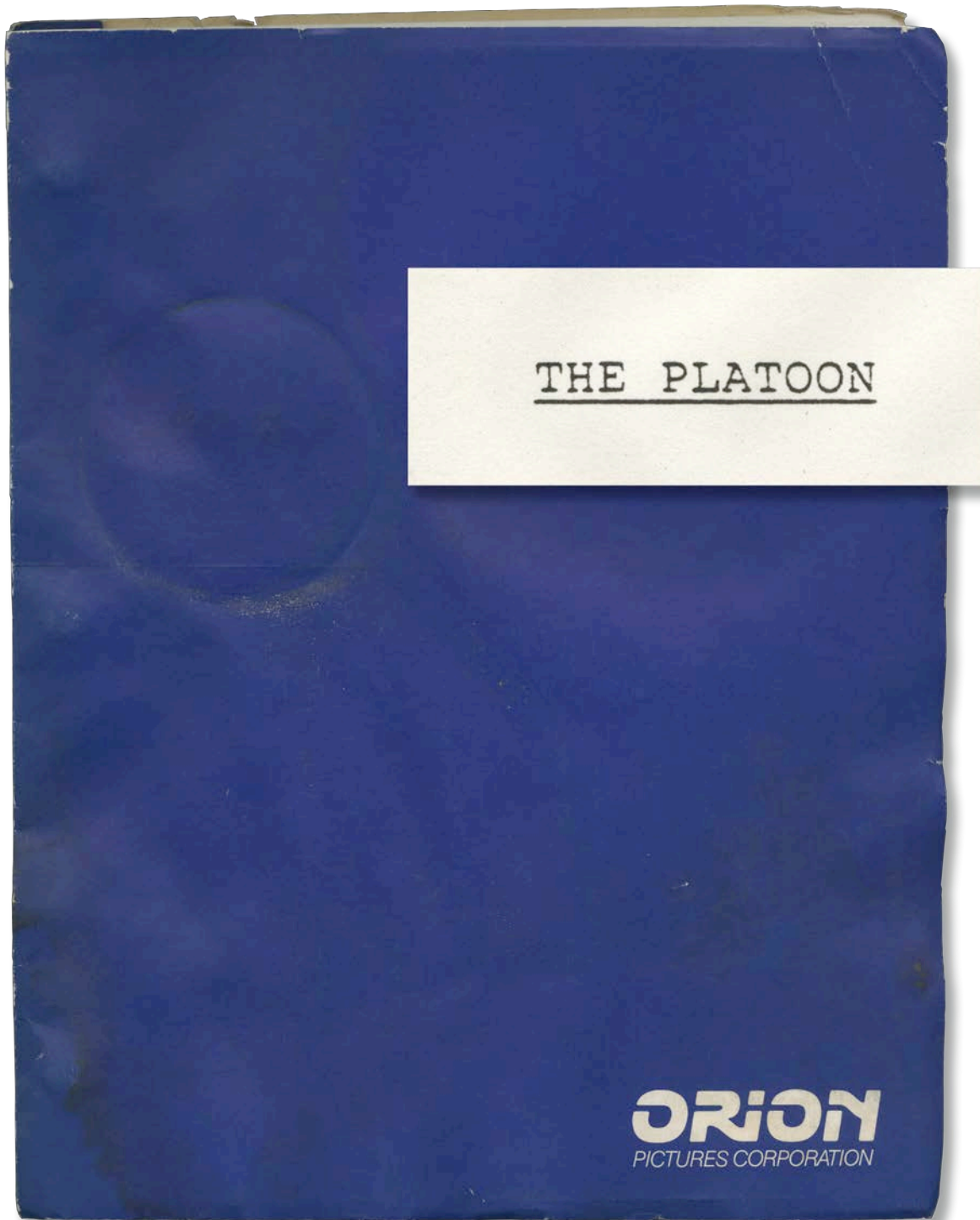
**WES ANDERSON (DIRECTOR)**  
**OWEN WILSON, LUKE WILSON (STARRING)**  
Bottle Rocket

Revised Shooting Draft script for the 1996 film, dated September 20, 1994.

Wes Anderson's feature directorial debut, co-written with Owen Wilson, about three friends who plan a heist in the southwestern suburbs. Based on Anderson's 1992 short film of the same title.

Shot on location in Dallas, Fort Worth, and Hillsboro, Texas, and at the Camarillo State Mental Hospital in California.

**\$1250**



46

**OLIVER STONE (DIRECTOR)**

**TOM BERENGER, WILLEM DAFOE, JOHNNY DEPP (STARRING)**

**Platoon**

Draft script for the 1986 film, dated February 10, 1986. According to the AFI catalog, principal shooting took place between March 20 and May 31, 1986, thus dating this script to a little over one month prior to commencement of filming.

The first film in Oliver Stone's Vietnam War trilogy, based on his own experiences as a US infantryman,

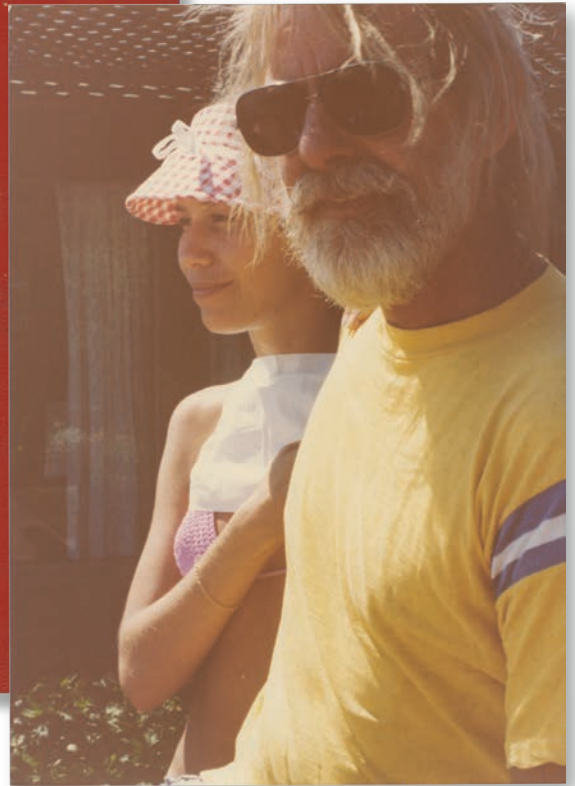
followed by *Born on the Fourth of July* (1989) and *Heaven and Earth* (1993). Nominated for eight Academy Awards, winning four, including Best Picture and Best Director.

National Film Registry.

**\$950**



## COMING HOME



47

**HAL ASHBY (DIRECTOR)**

**JANE FONDA, JON VOIGHT, BRUCE DERN (STARRING)**

**Coming Home**

Draft script for the 1978 film, undated, circa 1977. Copy belonging to Lucile Jones, credited in the film as a "friend who did everything," with her first name in manuscript ink on the title page. Laid in with the screenplay are three photographs from the set of the film: one black-and-white studio still photograph showing actors Bruce Dern and Jane Fonda, and two borderless color reference photographs of director Hal Ashby with an unknown woman (possibly Jones) on the set.

A key Vietnam-era film, and one of Ashby's finest efforts. Winner of three Academy Awards, including Best Screenplay, and nominated for five others, including Best Picture and Best Director. Nominated for the Palme d'Or.

**\$1250**



48

**JACQUES DEMY (DIRECTOR)**  
**CATHERINE DENEUVE (STARRING)**  
**The Umbrellas of Cherbourg**

Five vintage borderless photographs from the 1964 film, including three reference photographs showing Jacques Demy on the set and one showing Demy and composer Michel Legrand. Three with French release stamps on the verso, and one with a provenance stamp on the same.

One of Demy's most beloved films, a classic of French cinema, with every word of dialogue sung in recitative. The first French film musical shot in color, and a breakthrough performance by Catherine Deneuve.

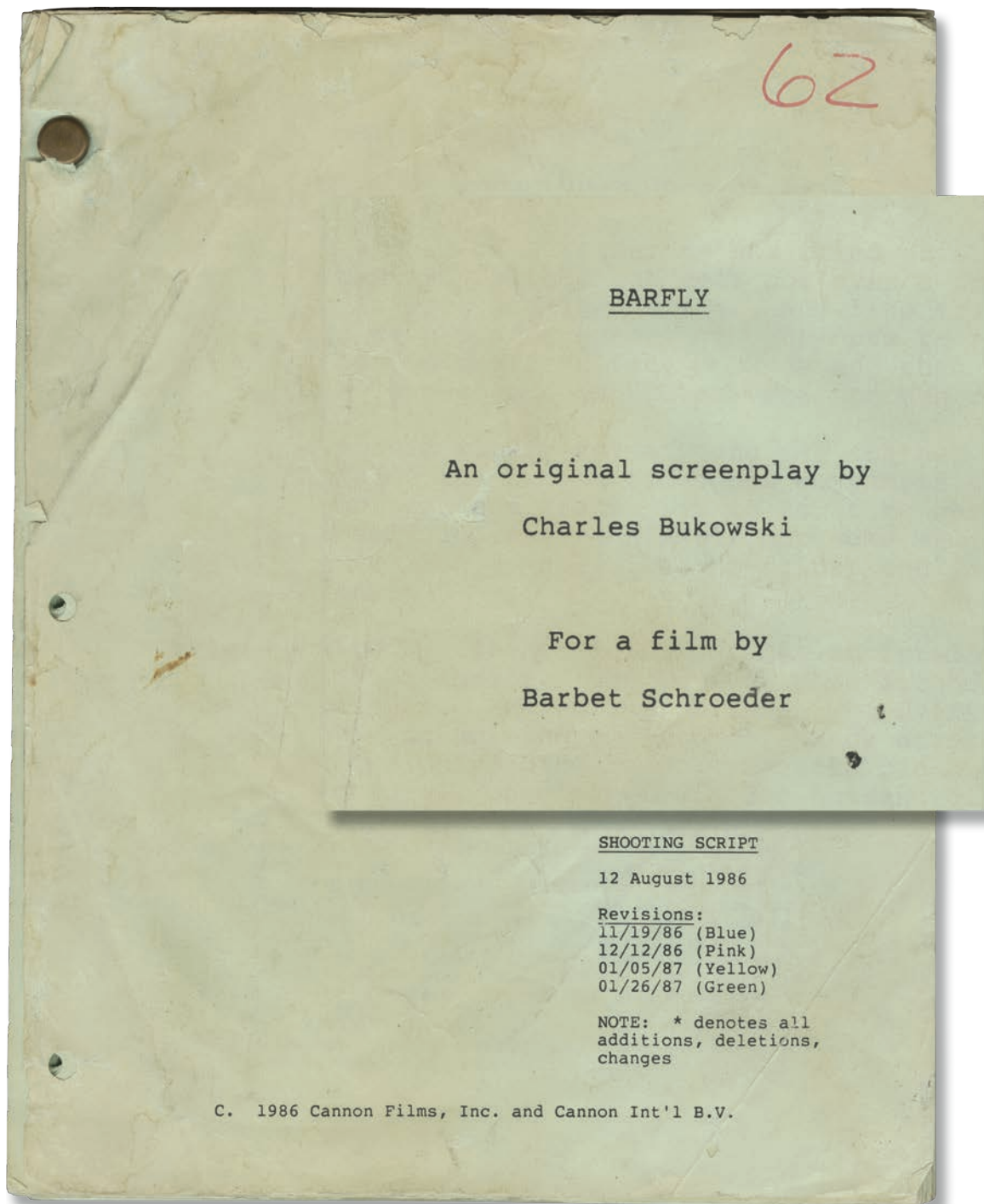
Winner of the Palme d'Or and two other prizes at the 1964 Cannes Film Festival, and nominated for five Academy Awards, including Best Screenplay.

Set and shot on location in Cherbourg, France.

Photographs range in size from 7 x 5 inches to 9.5 x 7.25 inches. Near Fine overall.

**\$600**





49

**BARBET SCHROEDER (DIRECTOR)**  
**CHARLES BUKOWSKI (SCREENWRITER)**  
**MICKEY ROURKE, FAYE DUNAWAY (STARRING)**  
**Barfly**

Shooting script for the 1987 film, dated August 12, 1986. The last three pages of the script are an epilogue entitled "Background Bar Talk," a series of two character jokes and dialogue "to be barely heard, if needed, in various bar scenes."

Largely based on screenwriter Charles Bukowski's life in Hollywood during the 1970s, about a misanthropic

alcoholic (Bukowski's literary alter-ego Henry Chinaski) who spends his evenings drinking at a dreary Los Angeles watering hole, where he enjoys a romance with a fellow barfly. Nominated for the Palme d'Or.

**\$750**



PHOTO  
AGNÈS VARDA  
86.  
R. DAGUERRE  
PARIS-14  
SEG. 57-17

# 50

Photo by Agnès Varda  
**AGNÈS VARDA (PHOTOGRAPHER)**  
**JACQUES DEMY (DIRECTOR)**  
**Bay of Angels**

Vintage reference photograph from the set of the 1963 film, showing actors Jeanne Moreau and Claude Mann. Stamp of photographer Agnès Varda, film director and wife of Jacques Demy, on the verso.

Varda and director Jacques Demy were married from 1962 until Demy's death in 1990.

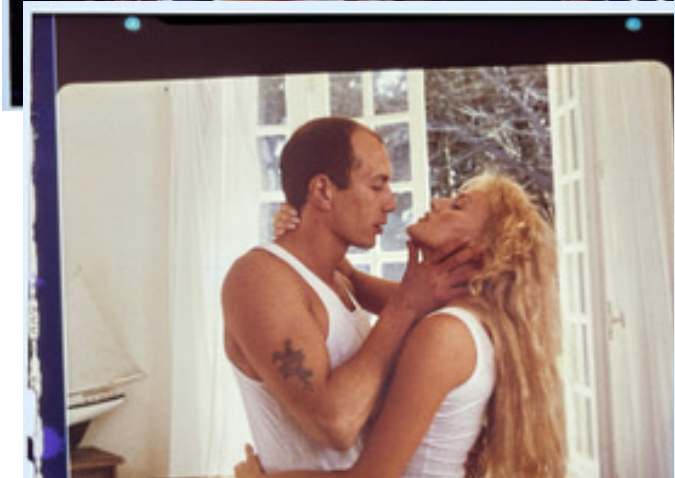
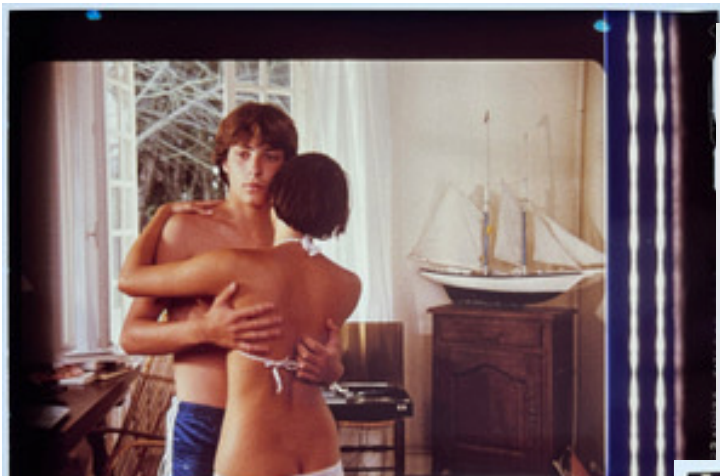
While vacationing in Nice, a quiet young bank employee begins an affair with a gambler whose addiction and despair mirrors his own.

Set and shot on location in Alpes-Maritimes, Val-d'Oise, and Paris, France, and in Monte Carlo, Monaco.

9.5 x 6.5 inches. Near Fine.

**\$950**





51

**ÉRIC ROHMER**

**Pauline at the Beach**

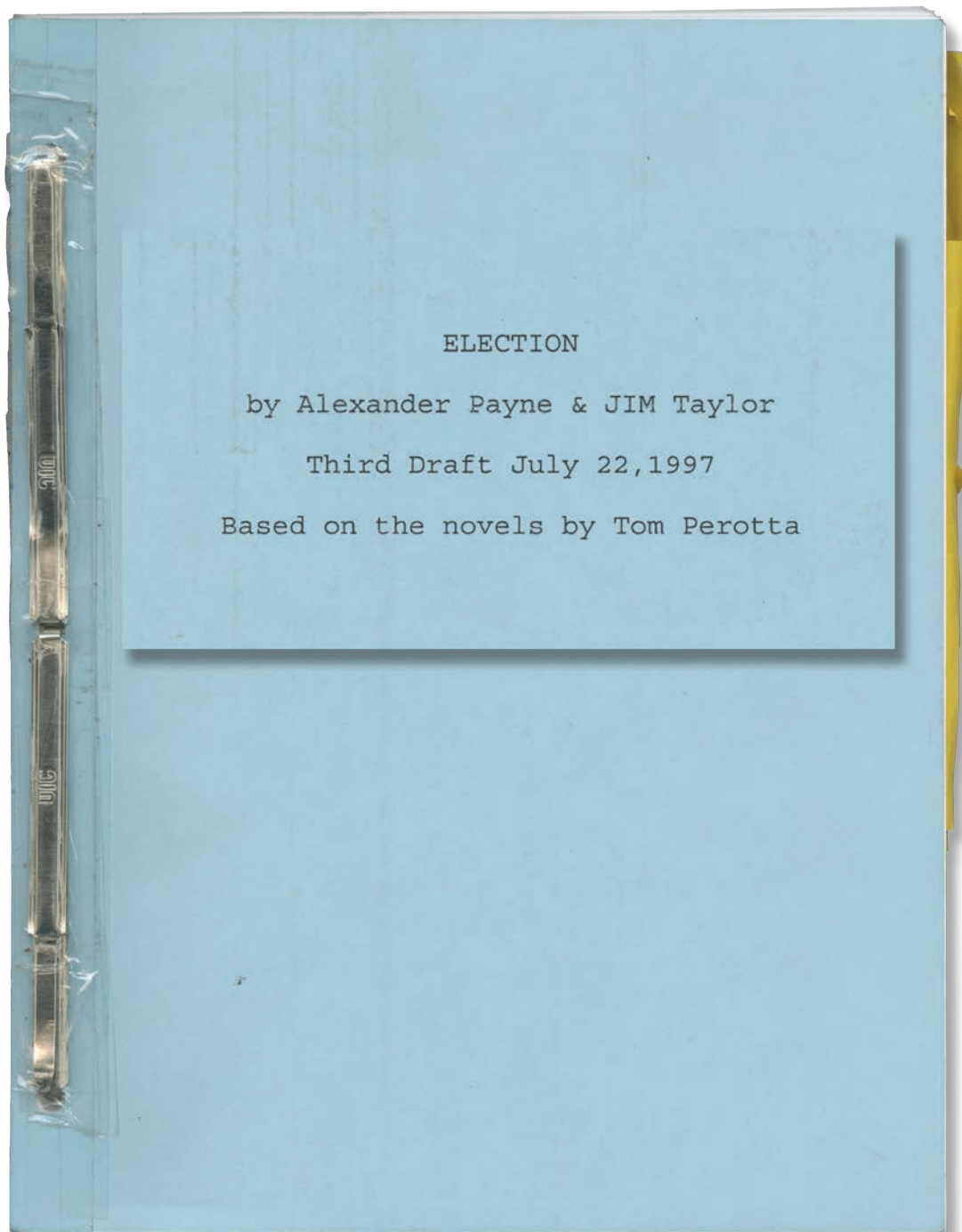
Nine vintage color transparencies from the 1983 French film.

A woman on the verge of divorce takes a trip to the beach with her teenage niece, rekindling an old flame during the course of the vacation. The third film in Éric Rohmer's *Comedies and Proverbs* film series, following

*The Aviator's Wife* (1981) and *Le Beau Mariage* (1981). Winner of the Silver Bear for Best Director.

4 x 5 inches. Near Fine.

**\$625**



52

**ALEXANDER PAYNE (DIRECTOR)**  
**REESE WITHERSPOON, MATTHEW BRODERICK (STARRING)**  
**Election**

Third Draft script for the 1999 film, dated July 22, 1997. With annotations in manuscript ink relating to the character of Jim McAllister on several pages, and sticky notes with annotations in the same hand attached to five pages.

Based on the 1998 novel by Tom Perrotta, loosely based in turn on Budd Schulberg's 1941 novel *What Makes Sammy Run?* A pitch-black comedy about a washed-up high school history teacher who forms a

pathetic and increasingly desperate vendetta against an overachieving student.

Set in Omaha, shot on location in Washington DC, in Omaha, Bellevue, LaVista, and Papillon, Nebraska, in Carter Lake, Iowa, and in New York City.

**\$825**





"MARNIE" A Universal Release

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# 53

**ALFRED HITCHCOCK (DIRECTOR)**  
**TIPPI HEDREN, SEAN CONNERY (STARRING)**  
**Marnie**

Vintage studio still photograph from the set of the 1964 film, showing director Alfred Hitchcock and a camera crew capturing a shot of actress Tippi Hedren at an office desk that figures significantly into the plot. Mimeo snipe and Culver Pictures stamps on the verso.

Based on Winston Graham's 1961 novel, about a wealthy businessman's unwanted, often cruel attempts to help a troubled young woman come to terms with her dark past.

10 x 8 inches. Near Fine.

**\$650**

54

FRANCIS FORD COPPOLA (DIRECTOR)

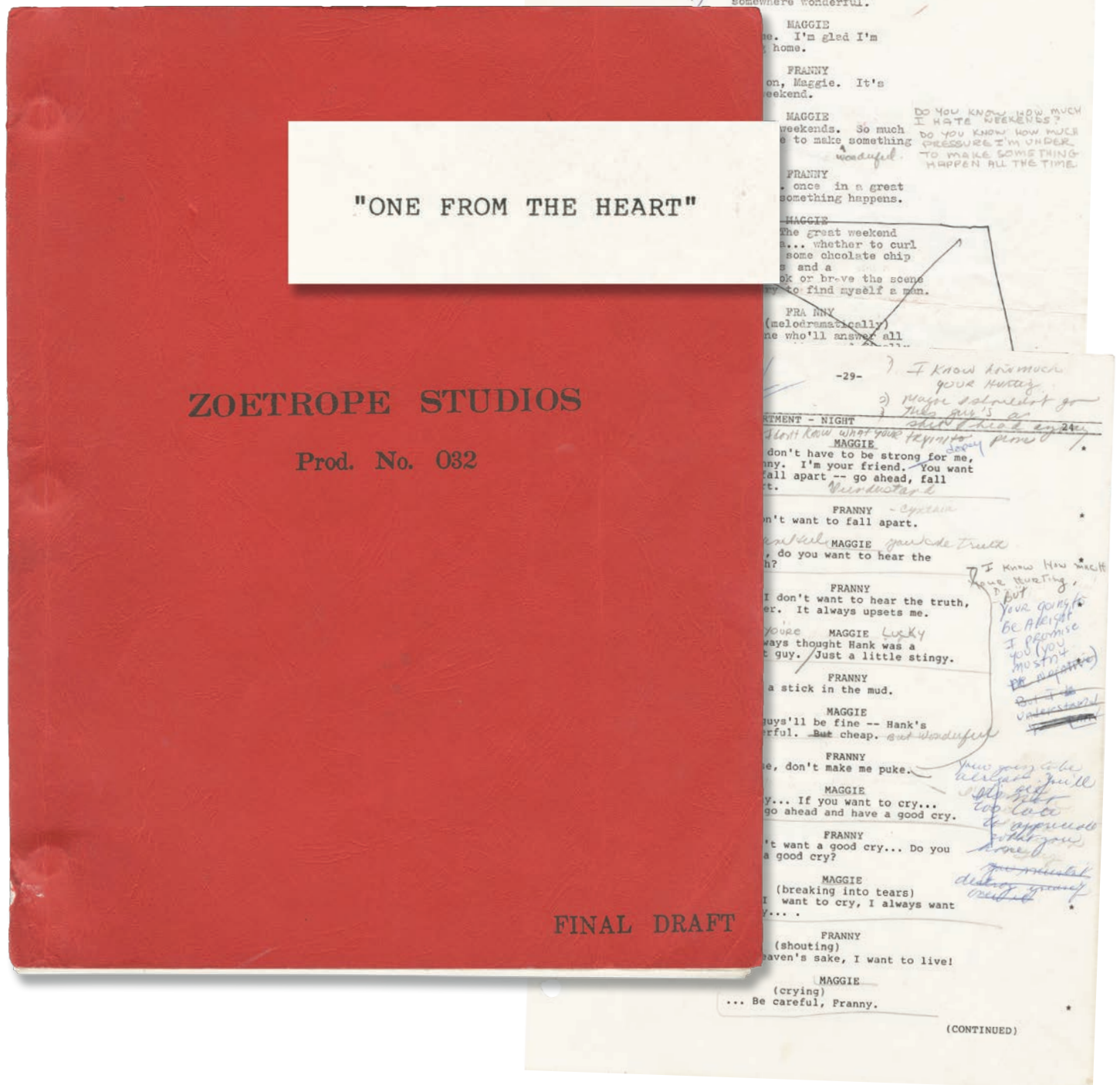
TERI GARR, RAUL JULIA, NASTASSJA KINSKI, HARRY DEAN STANTON (STARRING)

One from the Heart

Final Draft script for the 1981 film musical, dated January 1, 1981. Copy belonging to actress Lainie Kazan, with her name on the title page in manuscript ink, and her annotations throughout. Laid in with the script are a single revision page annotated by Kazan, and a Paradise Travel Agency envelope covered with annotations regarding line changes.

Francis Ford Coppola's first directorial effort after his 1979 masterpiece *Apocalypse Now*, shot on strikingly stylized sets at his newly opened Zoetrope Studios.

\$1200







55

**JIM JARMUSCH**  
Permanent Vacation

Five vintage borderless color photographs from the 1980 film, with title labels affixed to the verso of each.

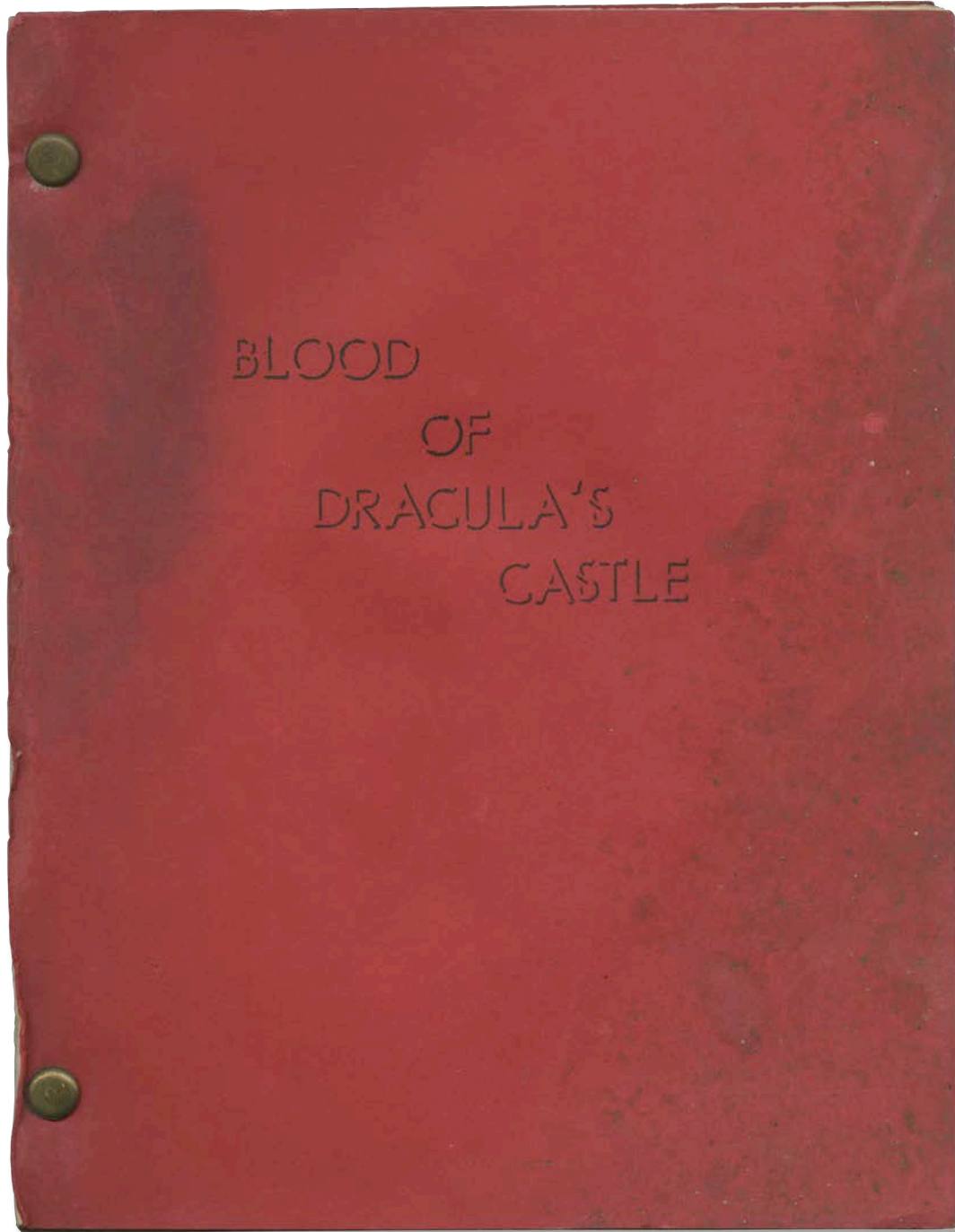
Jim Jarmusch's directorial debut, fresh from dropping out of film school, with his signature patient, ambling, and dry approach to storytelling alive on arrival.

Set and shot on location in New York City.

Four photographs 5.5 x 3.75 inches, one 5.25 x 3.5 inches. Near Fine.

**\$375**

# EXPLOITATION



56

**AL ADAMSON (DIRECTOR)**  
**JOHN CARRADINE (STARRING)**  
Blood of Dracula's Castle

Draft script for the 1969 film, undated, circa 1969. Rare.

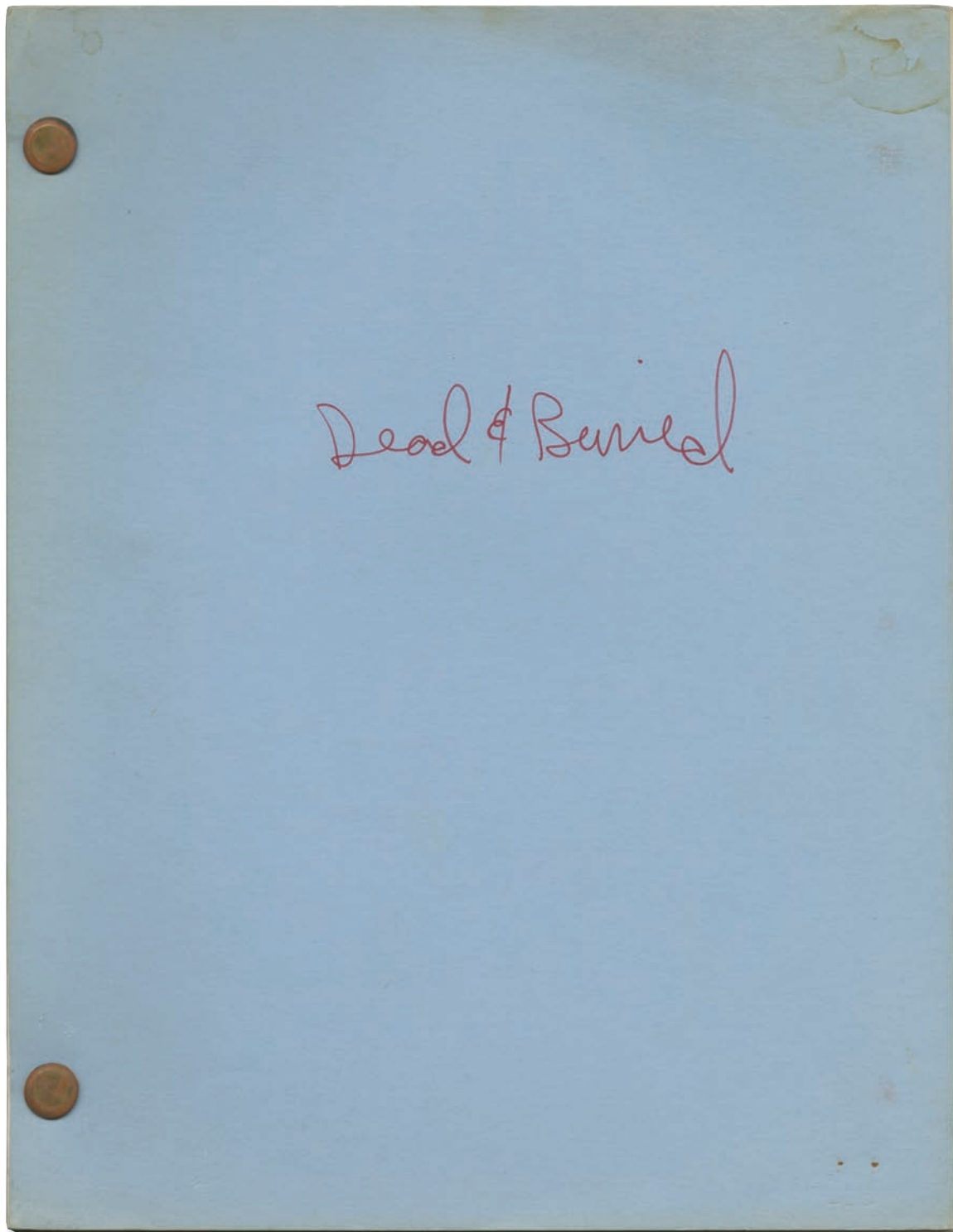
Count Dracula and his wife are alive (or undead) and well in modern-day Arizona, where they use their hunchbacked butler to capture and kill young girls, allowing them to drink the victims' blood in martini glasses as Bloody Marys.

A humorously campy entry in the Dracula canon, directed by the notorious Al Adamson and produced by noted exploitation studio Crown International Pictures.

Set in Arizona, shot on location in Lancaster, California.

**\$2450**





57

**GARY SHERMAN**  
**Dead and Buried**

Draft script for the classic 1981 horror film, undated, circa 1981. With the name of cast or crew member Jim Brown (presumably not the actor) in manuscript ink on the title page.

A small coastal town is beset with the reanimated corpses of tourists that have been killed by the townspeople, resulting in civic concerns.

Set in the fictional town of Potter's Bluff, shot on location in Los Angeles and Mendocino.

**\$950**



# KINGDOM OF THE SPIDERS

58

**WILLIAM SHATNER, ALAN HALE (STARRING)**  
**JOHN 'BUD' CARDOS (DIRECTOR)**  
Kingdom of the Spiders

Draft script for the 1977 film, undated, circa 1977. Copy belonging to actor Altovise Davis, with her first name in manuscript ink on the second leaf, and with her notes throughout. Laid in is an annotated call sheet dated Friday, April 8, 1977.

One of the best remembered of the "nature on the rampage" films of the 1970s, in no small part due to William Shatner in a starring role as veterinarian Dr. Rack Hansen.

Actress Altovise Davis starred in six films and made several guest appearances on television shows in the 1970s and 1980s, but is today best remembered as Sammy Davis Jr.'s third wife.

Set in Verde Valley, Arizona, and shot on location in Camp Verde, Oak Creek Canyon, and Sedona, Arizona.

**\$875**



ROGAILAN PRODUCTIONS, INC.  
(AVCO-EMBASSY PRODUCTIONS)

CALL SHEET

DATE TUESDAY APRIL 28, 1970

PRODUCER: ROGER SMITH/ALLAN CARR

DIRECTOR: SEYMOUR ROBBIE

TITLE: "C.C. RYDER & COMPANY"

CONT SET EXT. MOTO CROSS COURSE SCS. 11/2 thru

SET SCS.

MAY SHOOT (EXT. MOTO CROSS COURSE) SCS. 278 thru  
PTS. Parts of

SET SCS.

CAST & DAY PLAYERS

PART OF

ANN MARGRET -	Ann
JOE NAMATH -	C.C.
BILL SMITH -	Moon
GREG MULLAVEY	Lizard
SID HAIG -	Crow
BRUCE GLOVER -	Midnight
TEDA BRACCI -	Pig
JENNIFER BILLINGSLEY - -	Pom Pom
MIKE BATTLE -	Rabbit
JACKIE ROHR -	Zit Zit
NIVA KELLY -	Fwa
PAUL MUCKLES -	Stunt
ROGER CREED -	Stunt
JACK VERLOIS -	Stunt
HAL NEEDHAM -	Stunt
GARY McLAERTY -	Stunt
GARY LITTLEJOHN	Sitting Bull
FRANK NOEL -	Kraut
TED KING -	Suicide Sam
N. DIMITRI	Stunt

CREW CALL 7 AM LEAVE  
CATERING LEAVE 6 AM 110 LUNCHES  
CAMERA ASSTS. 6:30 AM LEAVE

ADVANCE SCS

WED. THURS. FRI April 29, 30 May 1 Moto cross

PRODUCTION MANAGER: FRANK BAUR

ASST. DIRECTORS: DENNIS DONNELLY/JOE NAYFACK

# C.C. RYDER AND COMPANY

59

SEYMOUR ROBBIE (DIRECTOR)  
ANN-MARGRET (STARRING)  
C.C. and Company

Fourth Draft script for the 1970 film, dated April 3, 1970, seen here under the working title *C.C. Ryder and Company*. Bound in with the script is a two-page call sheet.

A biker falls in with the "Heads Company," a notorious biker gang, and must save a young woman and defeat the gang's leader in a motorcycle race.

Set and shot on location in Arizona.

\$800

REVENGE OF THE NERDS

by

Steven Zacharias

and

Jeff Buhai

*Property of*



60

**ROBERT CARRADINE (STARRING)**

**JEFF KANEW (DIRECTOR)**

**Revenge of the Nerds**

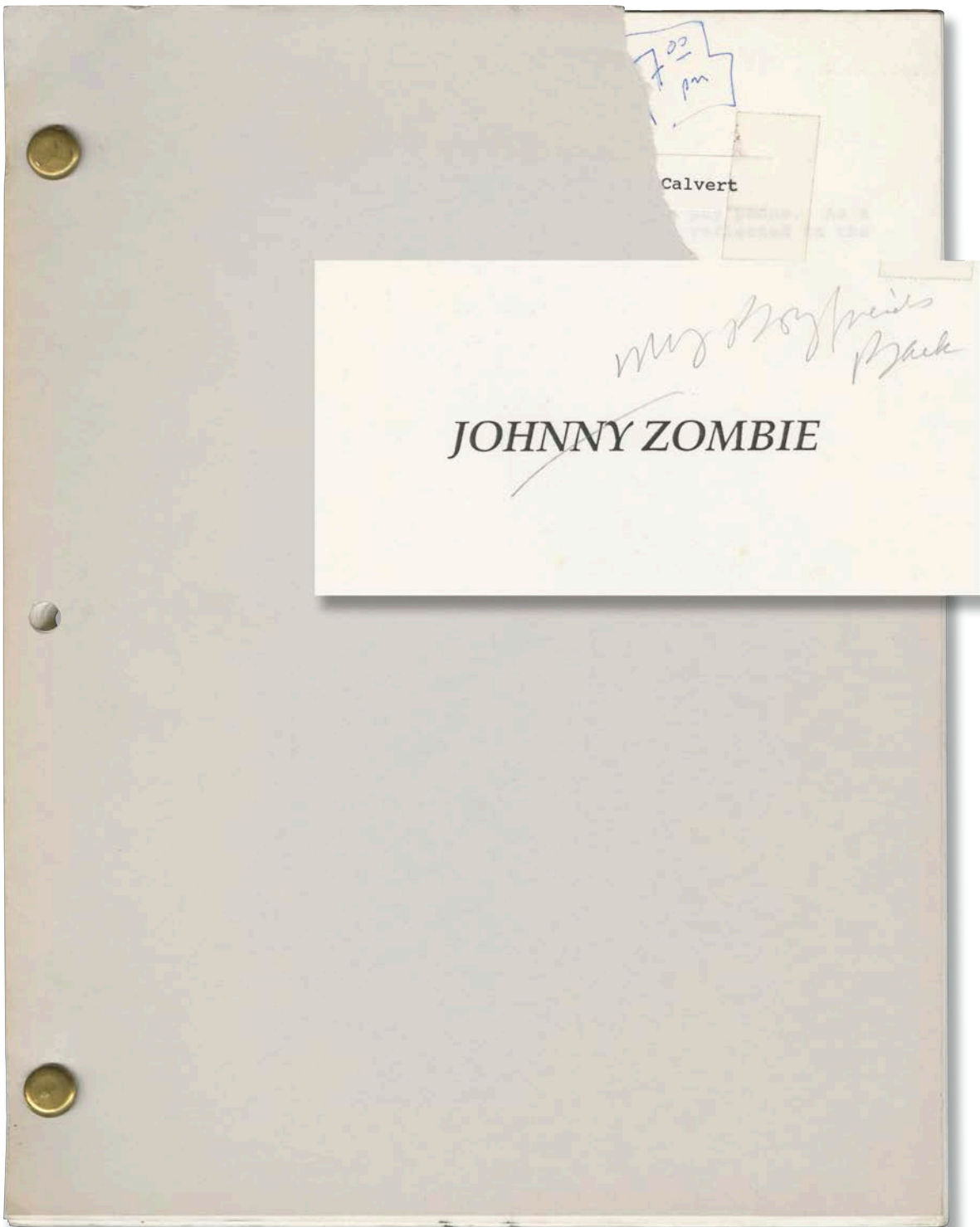
Draft script for the 1984 film, dated November 7, 1983.

At the fictional Adams College, a group of nerdy underdogs pull pranks on the football-playing Alpha Beta fraternity brothers as revenge for the jocks' increasing abuse and harassment.

Shot at the University of Arizona in Tucson.

**\$875**





61

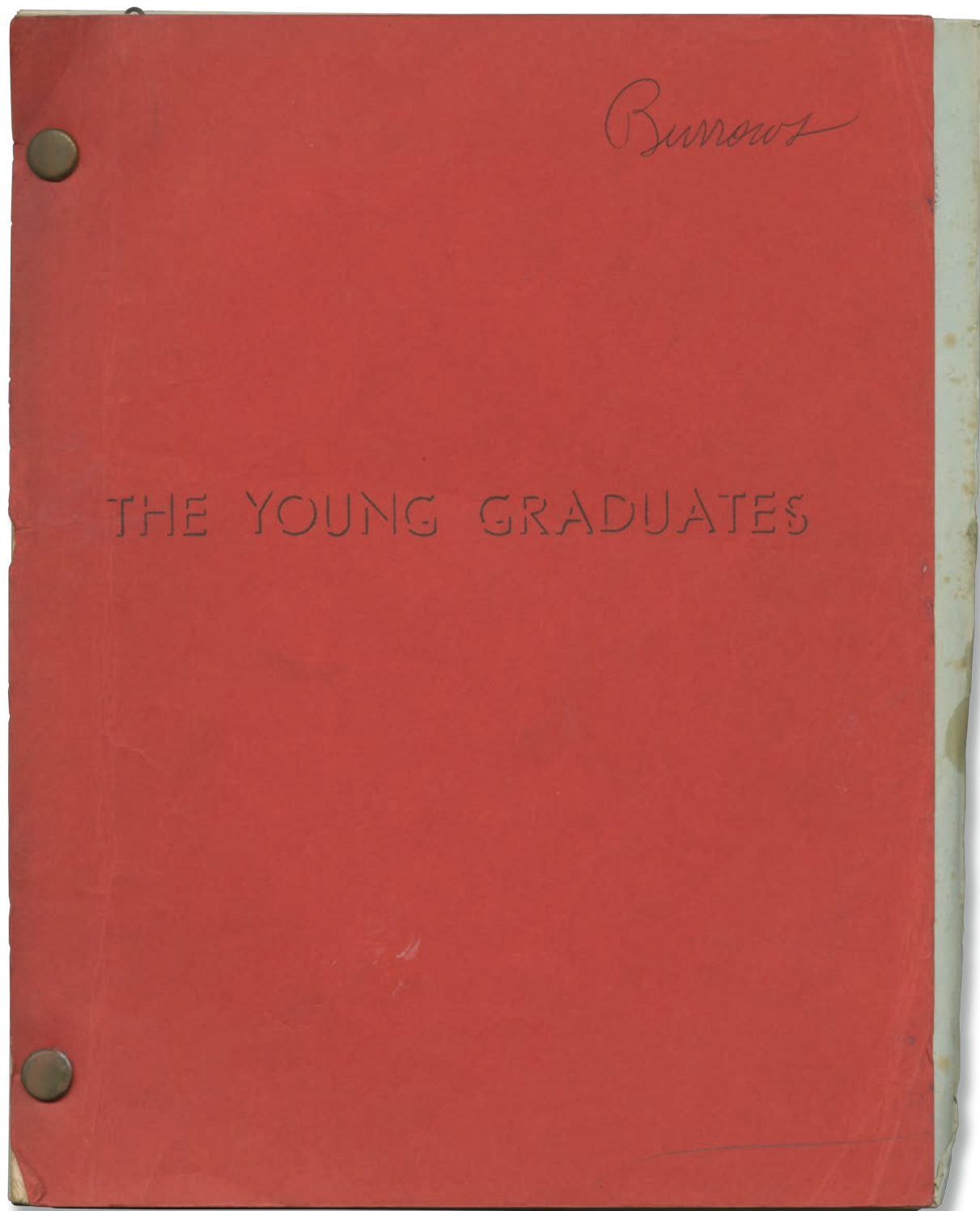
**PHILIP SEYMOUR HOFFMAN, CLORIS LEACHMAN (STARRING)**  
**BOB BALABAN (DIRECTOR)**  
 My Boyfriend's Back

Early Reading Draft script for the 1993 film, dated August 27, 1991, and seen here under the working title *Johnny Zombie*. Copy belonging to uncredited actor Jim Calvert, with his name and role on a tipped-in credit on the title page, and his manuscript annotations throughout, likely used for a casting read-through of the script during pre-production.

A teenage boy rises from the grave as a zombie in order to ask his crush out on a date.

Shot on location in Lockhart, Bastrop, Austin, Round Rock, and Georgetown, Texas.

**\$800**



62

**ROBERT ANDERSON**  
**The Young Graduates**

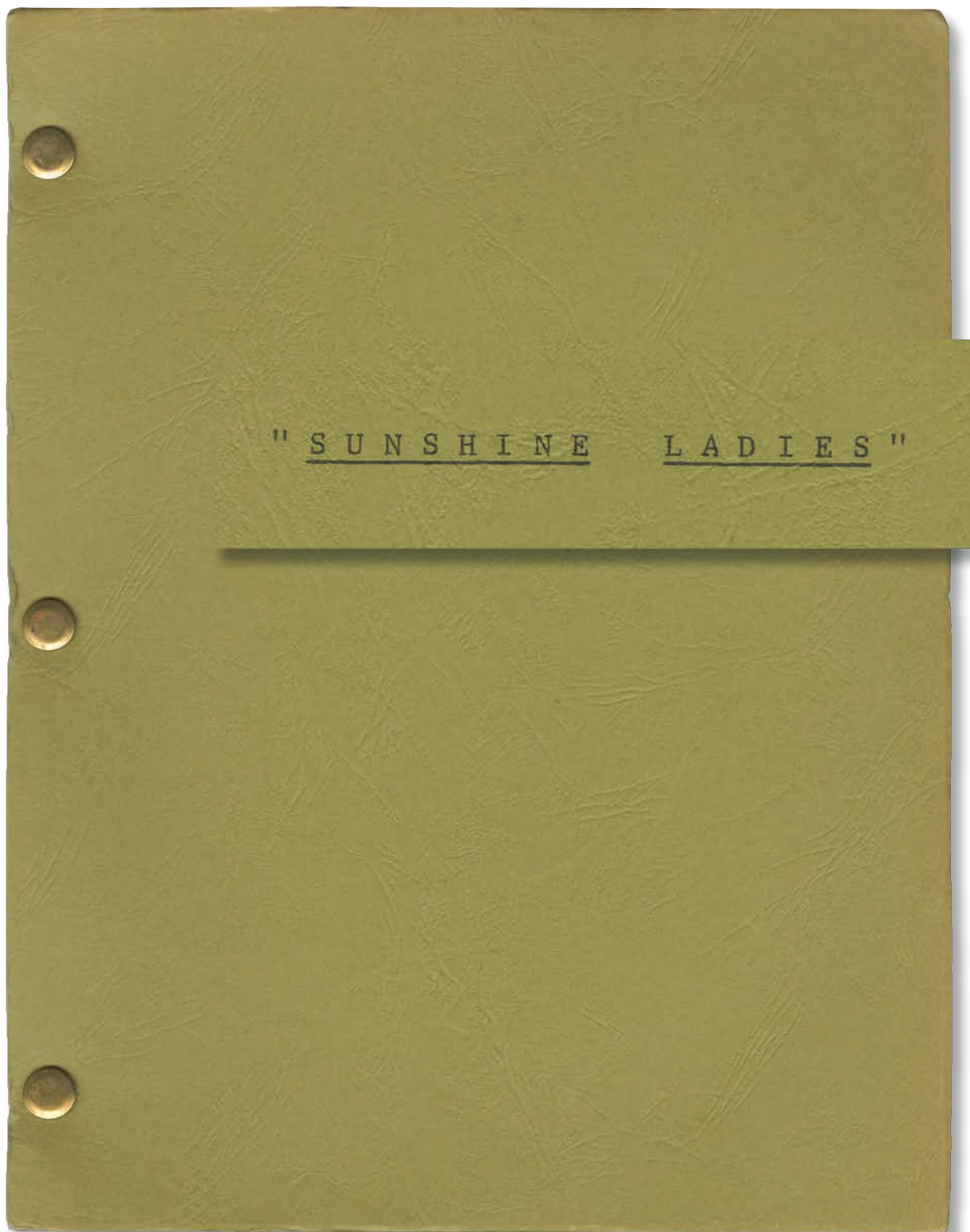
Revised Final Draft script for the 1971 film, undated, circa 1971. Copy belonging to an unidentified crew member, with their name in manuscript ink on the front wrapper and title page, and their annotations throughout regarding plot points in the script.

An attractive undergraduate seduces her married professor and brings him along with her on the road to

Big Sur, encountering drag races, hippies, and groovy pot parties along the way.

Shot on location in Big Sur, Santa Clarita, and Covina, California.

**\$875**



63

**GEORGE ARMITAGE**  
**Private Duty Nurses**

Shooting Draft script for the 1971 film, dated February 2, 1971, and seen here under the working title *Sunshine Ladies*.

The second film in producer Roger Corman's "nurse quartet," preceded by *Student Nurses* (1970), and

followed by *Night Call Nurses* (1972) and *Candy Stripe Nurses* (1974). George Armitage's directorial debut, and the second film released by Corman's New World Pictures.

**\$850**





64

**KŌJI WAKAMATSU**  
The Love Robots

Vintage US one sheet poster for the 1966 Japanese pink film. Modified by the distributor, with red shorts drawn onto the body of the female figure in red pencil in order to dissuade censors.

In a futuristic world, young women are abducted and transformed into Love Robots, living sex dolls available for sale. Pink film auteur Koji Wakamatsu was one of the most successful Japanese filmmakers of the 1960s,

directing a number of notable erotic, politically charged films, including *Go, Go, Second Time Virgin* (1969) and *Ecstasy of the Angels* (1972), as well as producing Nagisa Oshima's controversial film (today an international classic) *In the Realm of the Senses* (1976).

27 x 41 inches, folded. About Near Fine.

**\$750**



## SUMMER SCHOOL



65

**MARK HARMON, KIRSTIE ALLEY (STARRING)**  
**CARL REINER (DIRECTOR)**  
Summer School

Fourth Draft script for the 1987 film, dated July 14, 1986. Included with the script is a small promotional sign for the film, featuring an illustration of a swimsuit-clad woman lounging at the beach.

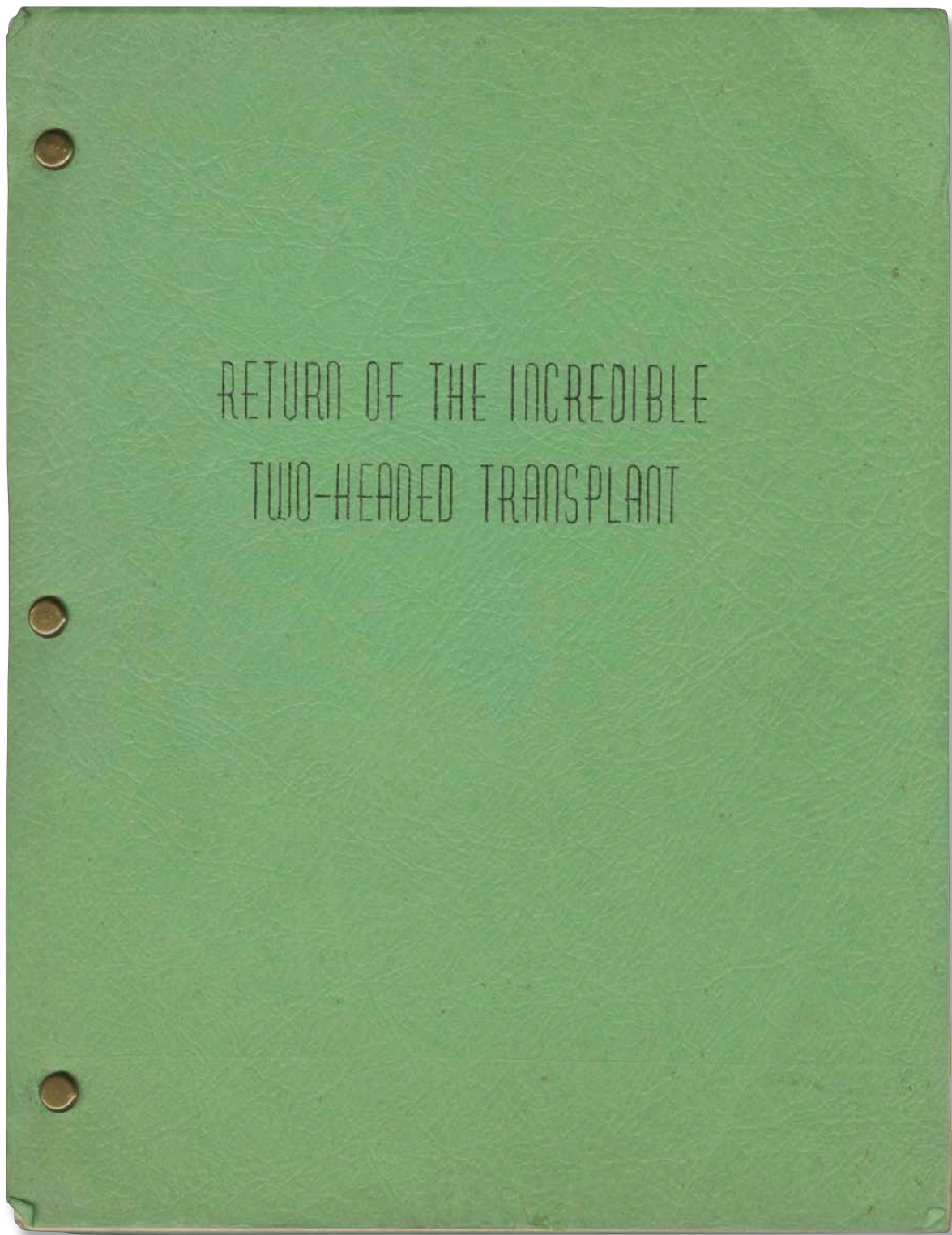
A high school gym teacher finds himself saddled with the task of teaching remedial English for summer school in order to get tenure.

Shot on location in San Pedro, Los Angeles, and Santa Monica.

Sign measures 14 x 6 inches. Very Good plus.

**\$850**





66

**JAMES GORDON WHITE, JOHN LAWRENCE**  
**Return of the Incredible Two-Headed Transplant**

Shooting script for an unproduced film, undated, circa 1970s.

A planned sequel to the successful horror exploitation film *The Incredible Two-Headed Transplant* (1971), starring Bruce Dern, about a wealthy scientist who grafts the head of a serial murderer onto a man with

an intellectual disability. Screenwriter James Gordon White would go on to write the thematically similar Blaxploitation comedy film *The Thing With Two Heads* (1972) starring Ray Milland and Rosey Grier.

**\$750**





## 67 The Village People

Collection of eight vintage borderless photographs of disco supergroup Village People, circa 1979. Collection includes two oversize photographs taken during sold-out shows at Madison Square Garden in June of 1979, with mimeo snipes stating the same on the versos.

The band's success peaked in 1979, culminating in a three-month North American tour and a planned film, *Can't Stop the Music*. Unfortunately, by 1980, when the

latter was released, disco had largely fallen from public favor, and the film is today remembered as a notorious box-office bomb.

Photographs range in size from 7 x 5 inches to 11.75 x 7.75 inches. Generally Near Fine.

**\$650**



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	10 "HOUSE VIDEO" DAY #1 CARL MURRAY - CARL - STREET - DODGER STADIUM	11 "HOUSE VIDEO" DAY #1 CARL BAR - CASTING	12 "TITAN MAN" DAY #1 2 CAMS	13 "TITAN MAN" DAY #2 2 CAMS	14 "TITAN MAN" DAY #3 2 CAMS	15
				20 "MURRAY IN VIDEOCAND" DODGER STADIUM AIRFORCE ONE GEORGETOWN TOWN/HOT TIES	21 "PUBLIC REP" CARL T.S.P. - KOP FILM, DUB DODGER STADIUM	22 "PUBLIC REP" CARL T.S.P. - KOP FILM, DUB DODGER STADIUM
				23 "MURRAY IN VIDEOCAND" DODGER STADIUM AIRFORCE ONE GEORGETOWN TOWN/HOT TIES	24 "PUBLIC REP" CARL T.S.P. - KOP FILM, DUB DODGER STADIUM	25 "PUBLIC REP" CARL T.S.P. - KOP FILM, DUB DODGER STADIUM
				26 "MURRAY IN VIDEOCAND" DODGER STADIUM AIRFORCE ONE GEORGETOWN TOWN/HOT TIES	27 "PUBLIC REP" CARL T.S.P. - KOP FILM, DUB DODGER STADIUM	28 "PUBLIC REP" CARL T.S.P. - KOP FILM, DUB DODGER STADIUM
				29 "MURRAY IN VIDEOCAND" DODGER STADIUM AIRFORCE ONE GEORGETOWN TOWN/HOT TIES	30 "PUBLIC REP" CARL T.S.P. - KOP FILM, DUB DODGER STADIUM	31 "PUBLIC REP" CARL T.S.P. - KOP FILM, DUB DODGER STADIUM

UNTITLED PRODUCTIONS, INC.

1149 N. McCadden Place  
Hollywood, California 90038  
(213) 461-0109

2/26/86

REVISED SHOOTING SCHEDULE 2/27 - 3/12

Thursday February 27  
INVISIBLE MAN - Complete - GMT Stage 3

Friday February 28  
VIDEO PIRATES - Complete the Int. Ships Hold - S&A Stage 1  
MURRAY IN VIDEOCAND - Ape hand grabs Murray (Sc.69) - S&A Stage 2  
- Murray yelling out window (Sc.67) - S&A Stage 2

Monday March 3 and Tuesday March 4  
MURRAY IN VIDEOCAND - Murray's Living Room (Sc's 66,66a,66b,66ca,66da,66g,70,70b,71b,72a)

Wednesday March 5  
AMAZON WOMEN - Ext. Moon - Vasquez Rocks (Sc's 272,273,293,293a,294,295,297)

Thursday March 6  
AMAZON WOMEN - Int. Observatory/ Warehouse - S&A (Sc. 264)  
- Int. Spaceship - S&A (Sc's 267,267a,267b)  
- Int. Spaceship - S&A (Sc's 269,296,298,300,302,302a)

Friday March 7  
AMAZON WOMEN - Int. Moon Palace - S&A (Sc's 281,283)  
- Int. Queen's Boudoir - S&A (Sc's 290,292)

Monday March 10  
SILLY PATE - Int. Living Room - S&A Stage 1 (Sc's 19,20,20a,21,22,23)

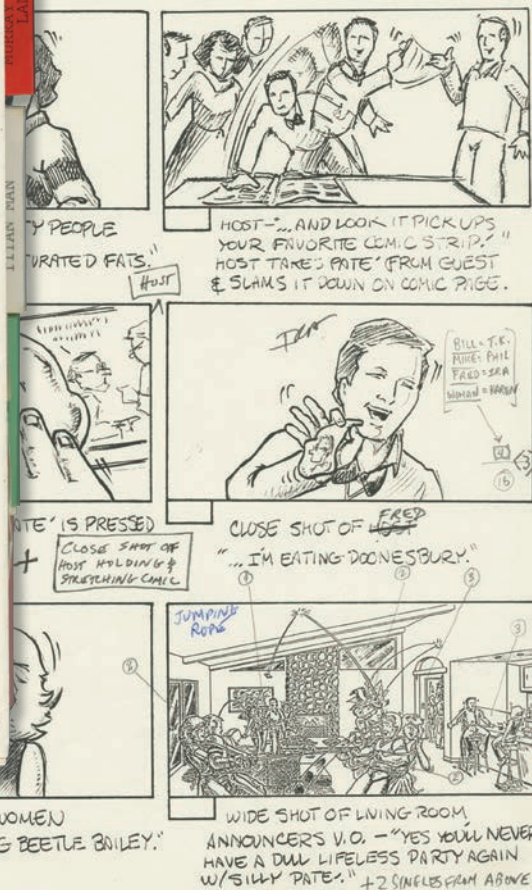
Tuesday March 11  
MURRAY IN VIDEOCAND - Ext. Baseball Field  
- Ext. Airforce One - Dodger Stadium  
TITAN MAN - Ext. Drug Store to complete

Wednesday March 12  
THEATER PITCH - Ext. Movie Set - S&A (Sc's 19,20,20a,21,22,23)  
MURRAY IN VIDEOCAND - Int. Fred Astaire's  
- Bambi Cartoon - (Sc's 19,20,20a,21,22,23)  
- In front of Crawl (Sc's 19,20,20a,21,22,23)  
- Murray over credits  
- Ext. Theater Billboard

NOTE: There is a possibility that Titan Man will be switched, however, we will be warning. (Titan Man would be played in Videoland)

File  
shly Binder

PG. 3



68

JOE DANTE, CARL GOTTLIEB, PETER HORTON, JOHN LANDIS, ROBERT K. WEISS (DIRECTORS)  
ARSENIO HALL, ROSANNA ARQUETTE, CARRIE FISHER (STARRING)  
Amazon Women on the Moon

Draft script for the 1986 film, undated, circa 1985, with storyboards for sketches in the film variously bound in with the script pages. Copy belonging to an unidentified crew member, with their manuscript pencil and ink annotations throughout regarding camera angles, scene sequencing, and dialogue.

A spoof of 1950s Z-budget sci-fi movies, interspersed with 21 comedy sketches parodying late-night cable television, mimicking the viewer "channel surfing" while waiting for the film to resume.

\$875



69

**WILLI SCHAEFFERS**

**Cocaine**

Vintage borderless double weight publicity photograph from the lost 1921 German film, showing actress Ursel Renate Hirt slouched in a chair on the down slope of a cocaine binge.

Signature of photographer Alexander Binder from the negative at the bottom right corner of the recto, with Binder's stamp and a printed mimeo snipe on the verso.

Noted portrait and film photographer Alexander Binder studied photography in Munich before relocating to Berlin, where he captured images of many of Europe's first stars of the burgeoning film industry.

Willi Schaeffers' first and only directorial effort.

9 x 6.5 inches. Very Good plus.

**\$650**



70

**BUNNY YEAGER****Original photograph of Bettie Page on the beach, 1954**

Original photograph of Bettie Page, nude on the beach, shot in 1954. Stamp of photographer Bunny Yeager on the verso.

Bunny Yeager was one of the first pinup photographers to work outdoors, in natural light, and subsequently became one of the most successful and prolific pinup photographers of the 1950s and 1960s. Yeager photographed a then little-known Bettie Page over 15 sessions, between March and December, 1954. Several of these images would run in *Playboy* magazine, paving the way to Page's later stardom.

8 x 10 inches. Near Fine.

**\$750**



71

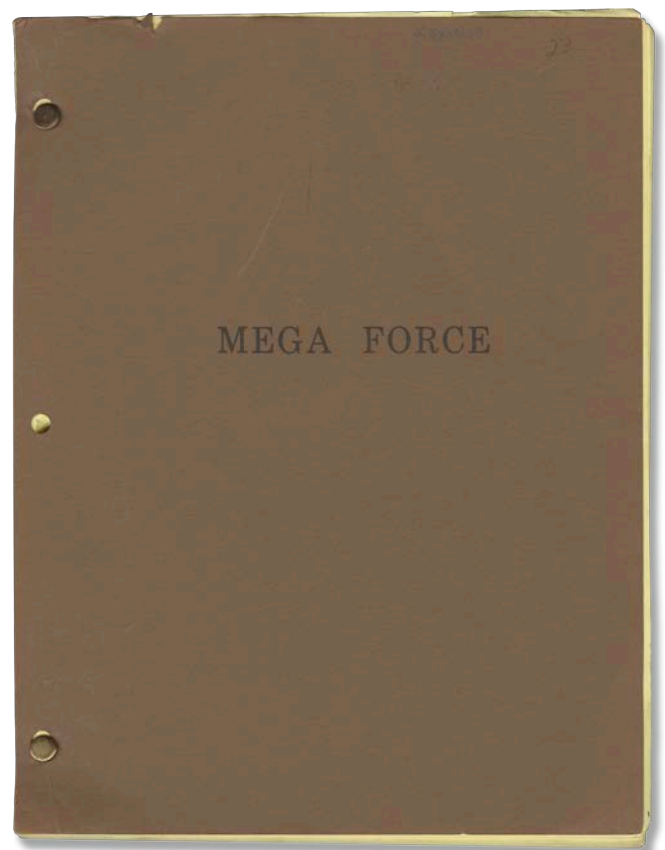
**HAL NEEDHAM****MegaForce**

Revised Draft script for the 1982 film, dated September 29, 1981. Copy belonging to set construction coordinator Hendrik "Hank" Wynands, with his name in manuscript pencil on the top right corner of the front wrapper.

A notorious and beloved obscurity, directed by former stuntman Hal Needham, with costumes designed by toy company Mattel, about a group of highly specialized American soldiers who travel the world fighting evil.

Shot on location in Las Vegas, Nevada, and on the Hualapai Reservation in Arizona.

**\$650**



72

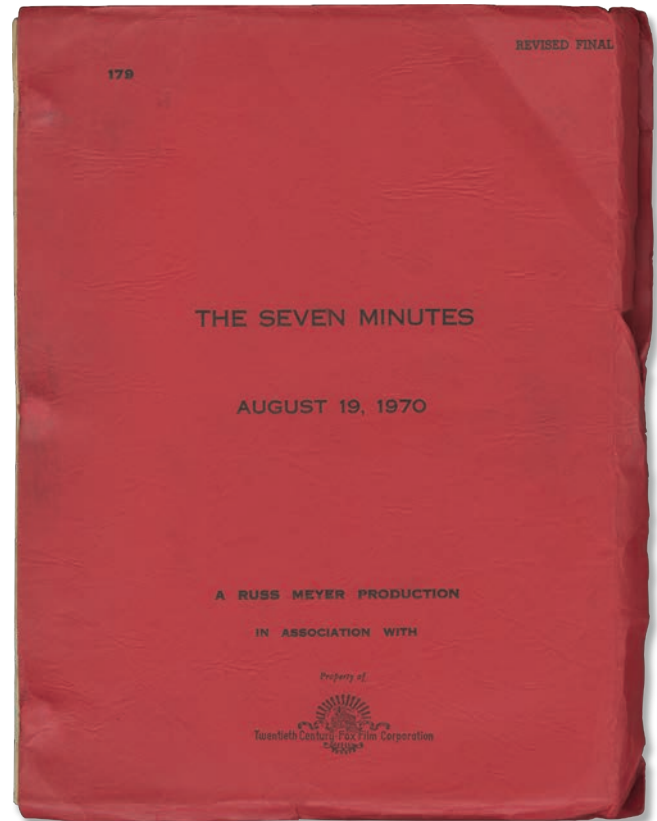
**RUSS MEYER**

**The Seven Minutes**

Revised Final script for the 1971 film, dated August 19, 1970.

Based on the 1969 novel by Irving Wallace, about an unassuming bookstore clerk who is pulled into a highly publicized pornography trial.

**\$600**



73

**RAQUEL WELCH, HARVEY KEITEL (STARRING)**

**PETER YATES (DIRECTOR)**

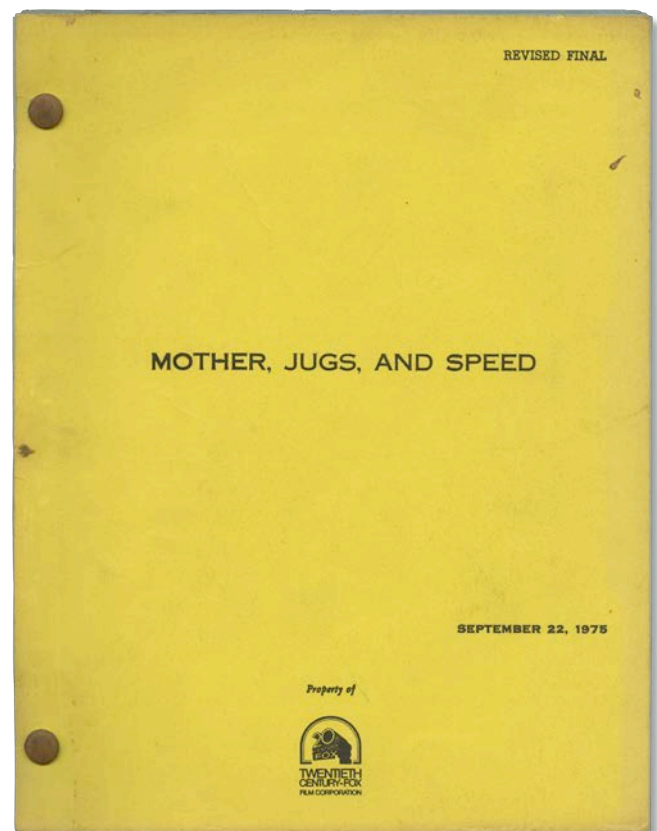
**Mother, Jugs, and Speed**

Revised Final Draft for the 1976 film, dated September 22, 1975. Copy belonging to an unidentified cast or crew member, with their annotations in manuscript ink throughout.

A New Hollywood Black comedy about two privately owned ambulance companies competing for a Los Angeles city contract.

Set and shot on location throughout Southern California, in Venice, Oxnard, Los Angeles, and Santa Monica.

**\$650**





# 74

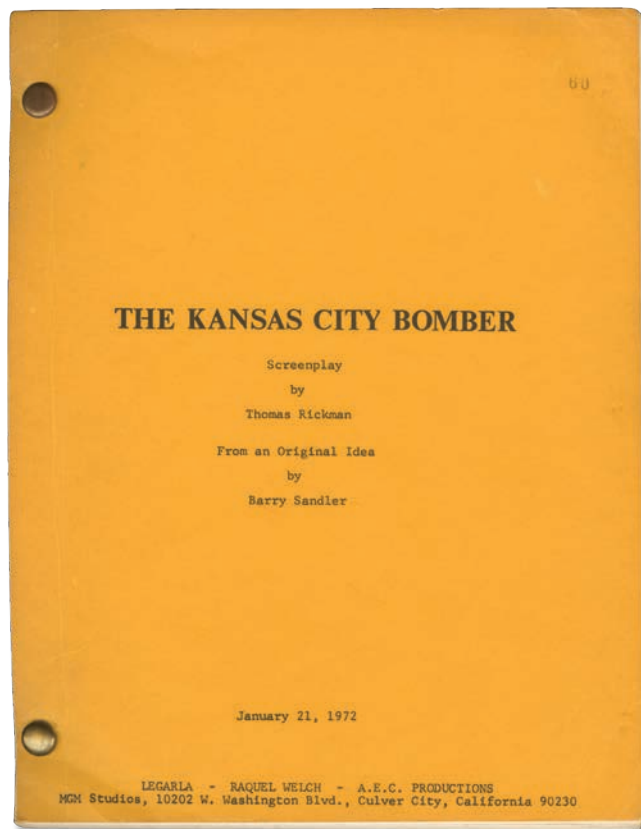
**RAQUEL WELCH (STARRING)**  
**JERROLD FREEDMAN (DIRECTOR)**  
**The Kansas City Bomber**

Draft script for the 1972 film, dated January 21, 1972.

After moving to Portland from Kansas City, a young single mother struggles to balance her personal life with her desire to become a national roller games champion.

Shot on location in Portland, Oregon, in Fresno, California, and in Kansas City, Kansas.

**\$675**



# 75

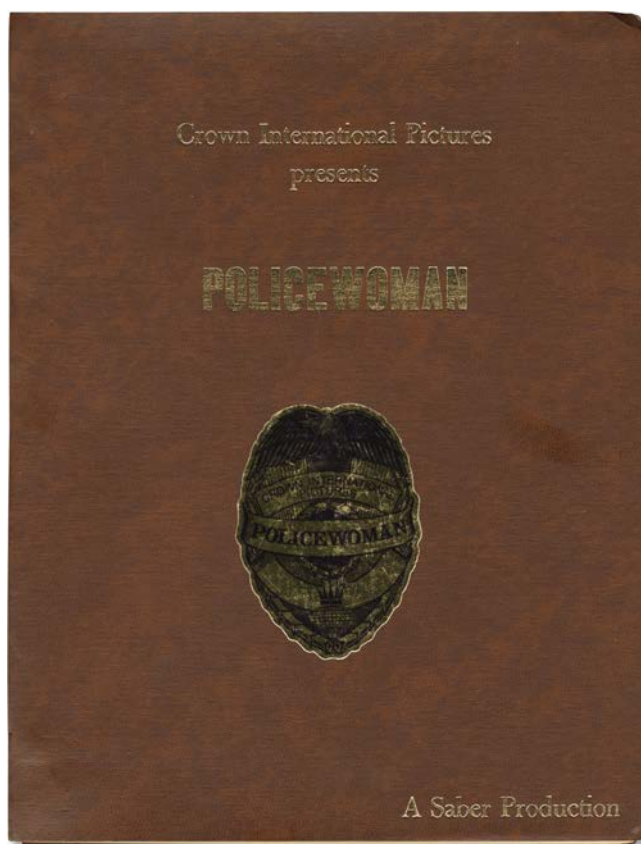
**LEE FROST**  
**Policewomen**

Draft script for the 1974 film, dated August, 1973, and seen here under the working title *Policewoman*. Annotations in manuscript ink on every page, checking scene numbers. Included with the script are a pressbook and 15 vintage reference photographs from the film.

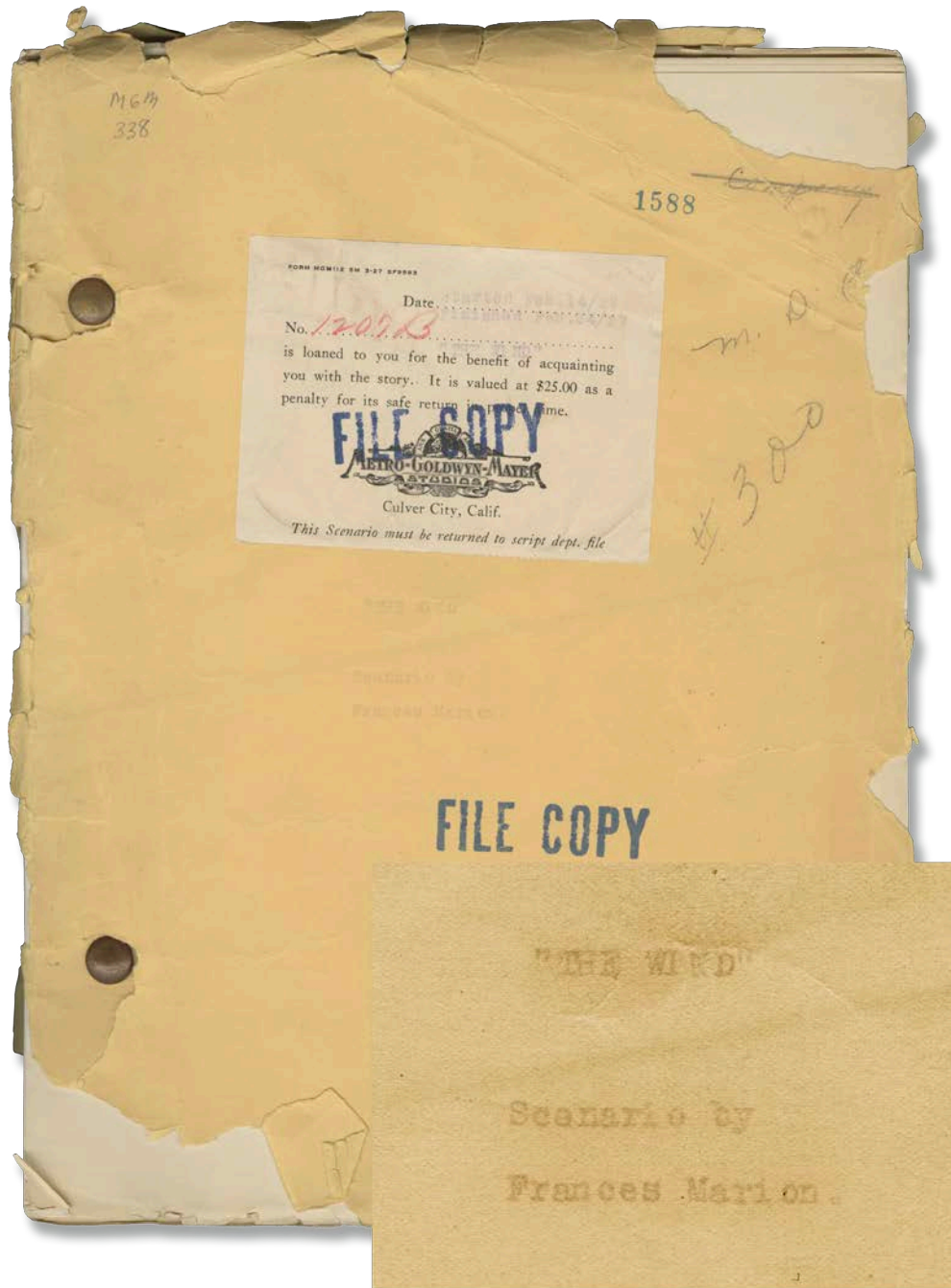
A policewoman infiltrates an all-women criminal gang, resulting in kung fu, car chases, and more.

Shot on location in Los Angeles and the Channel Islands, California.

**\$700**



# FILMS WITH LITERARY SOURCES



## 76 LILLIAN GISH (STARRING) DOROTHY SCARBOROUGH (NOVEL) VICTOR SJÖSTRÖM (DIRECTOR) The Wind

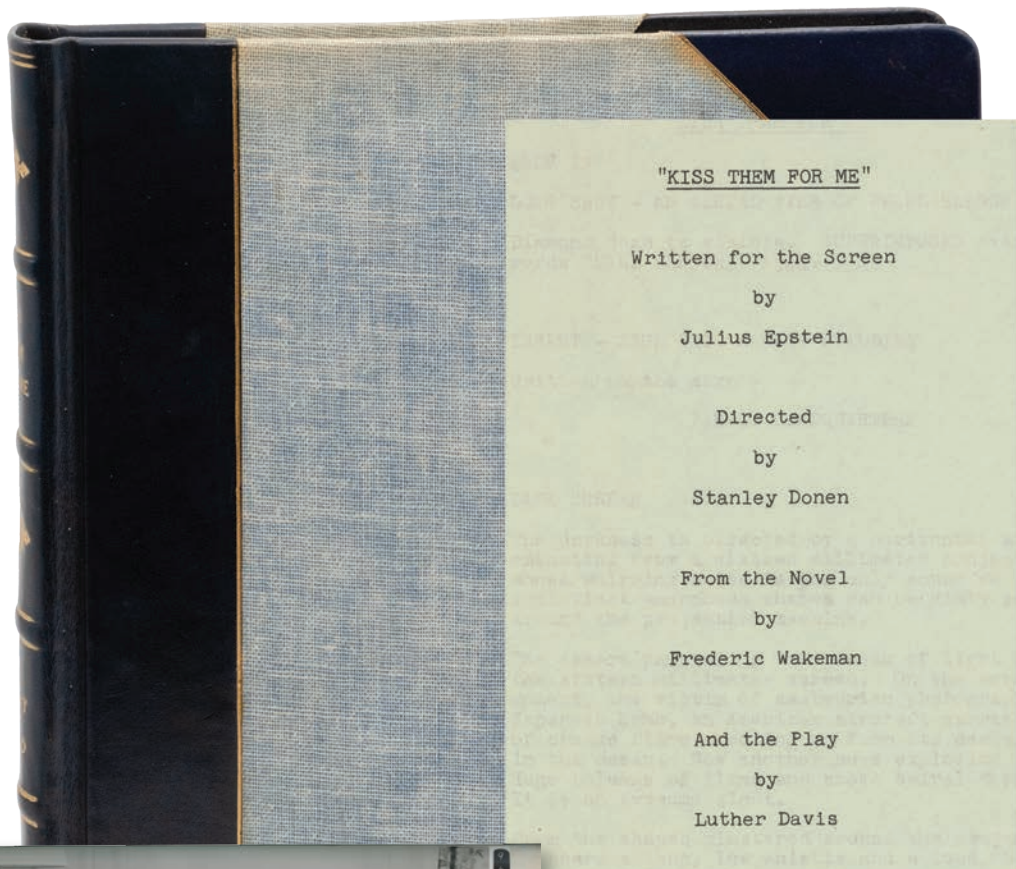
Sixth Draft script for the 1928 film, dated February 24, 1927. Released in both a silent version and a synchronized musical sound version (i.e., music but no dialogue).

Based on Dorothy Scarborough's 1925 novel, about a frail young woman who faces hardship and isolation after moving from her home in Virginia to her cousin's

remote Texan farm. One of the last silent films released by Metro-Goldwyn-Mayer, widely considered to be among the greatest of the silent films.

National Film Registry.

\$5500



## 77 CARY GRANT, JAYNE MANSFIELD (STARRING) STANLEY DONEN (DIRECTOR) Kiss Them for Me

Revised Final script for the 1957 film, dated April 5, 1957. Specially bound copy belonging to producer Jerry Wald, with his name in gilt on the spine. Eight reference photographs from the film 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 1945 Broadway play by Luther Davis, in turn based on Frederic Wakeman's 1944 novel *Shore Leave*. Three Naval pilots on a four-day leave in San Francisco attempt to ignore the distant call of war, instead drinking, dancing, and seducing local women.

**\$2500**





78

**LOUISE BROOKS (STARRING)**  
**JIM TULLY (NOVEL)**  
**WILLIAM WELLMAN (DIRECTOR)**  
**Beggars of Life**

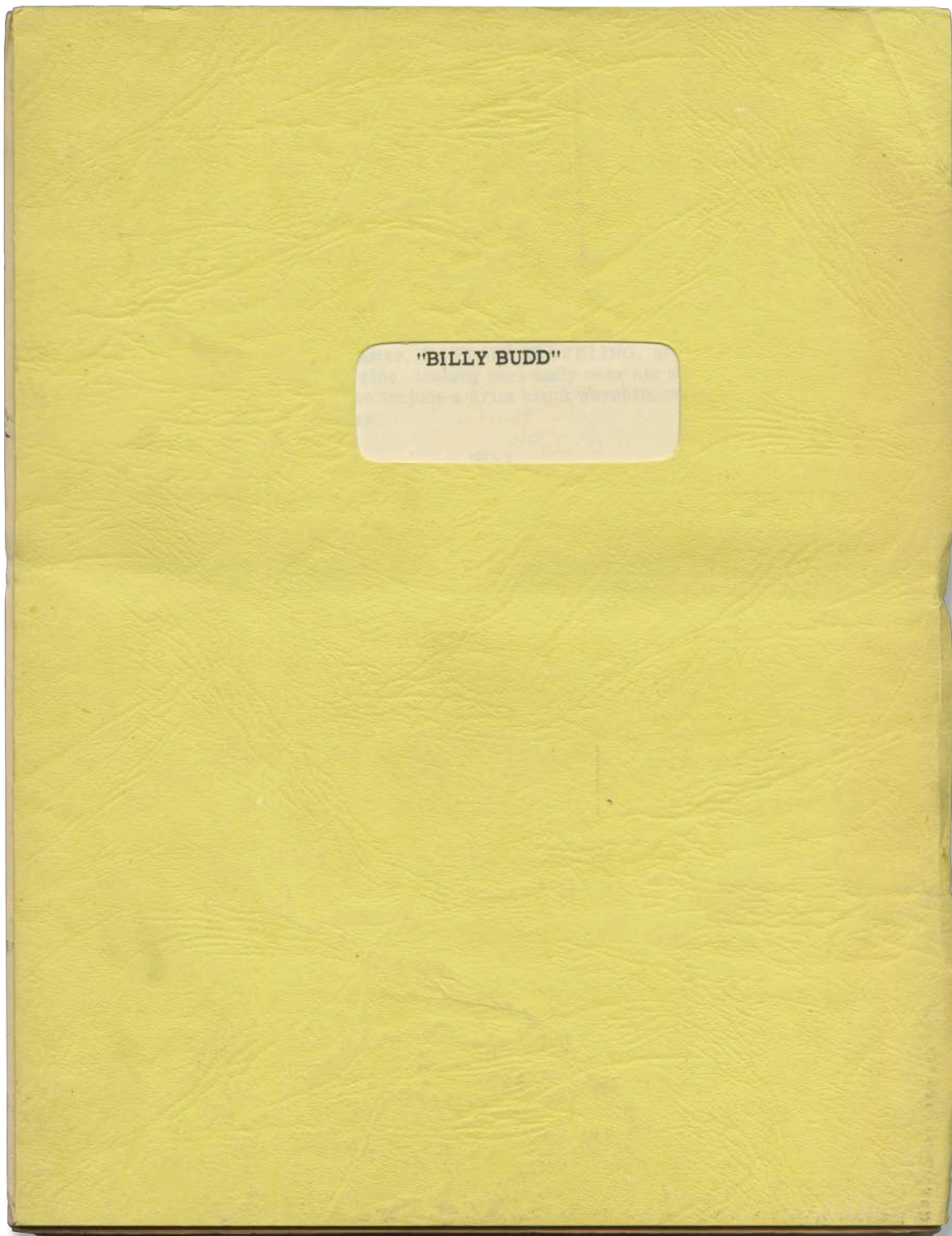
Vintage reference photograph from the 1928 silent film (with musical score and talking sequences).

Based on Jim Tully's 1924 book *Beggars of Life: A Hobo Autobiography*, about a girl who disguises herself as a boy and strikes out as a vagabond after killing her treacherous stepfather. The first Paramount film to have a small amount of spoken dialogue, added in

post-recording to the music and effects track. Much of it was filmed on location, including footage of an actual train derailment.

8 x 10 inches. Near Fine.

**\$975**



79

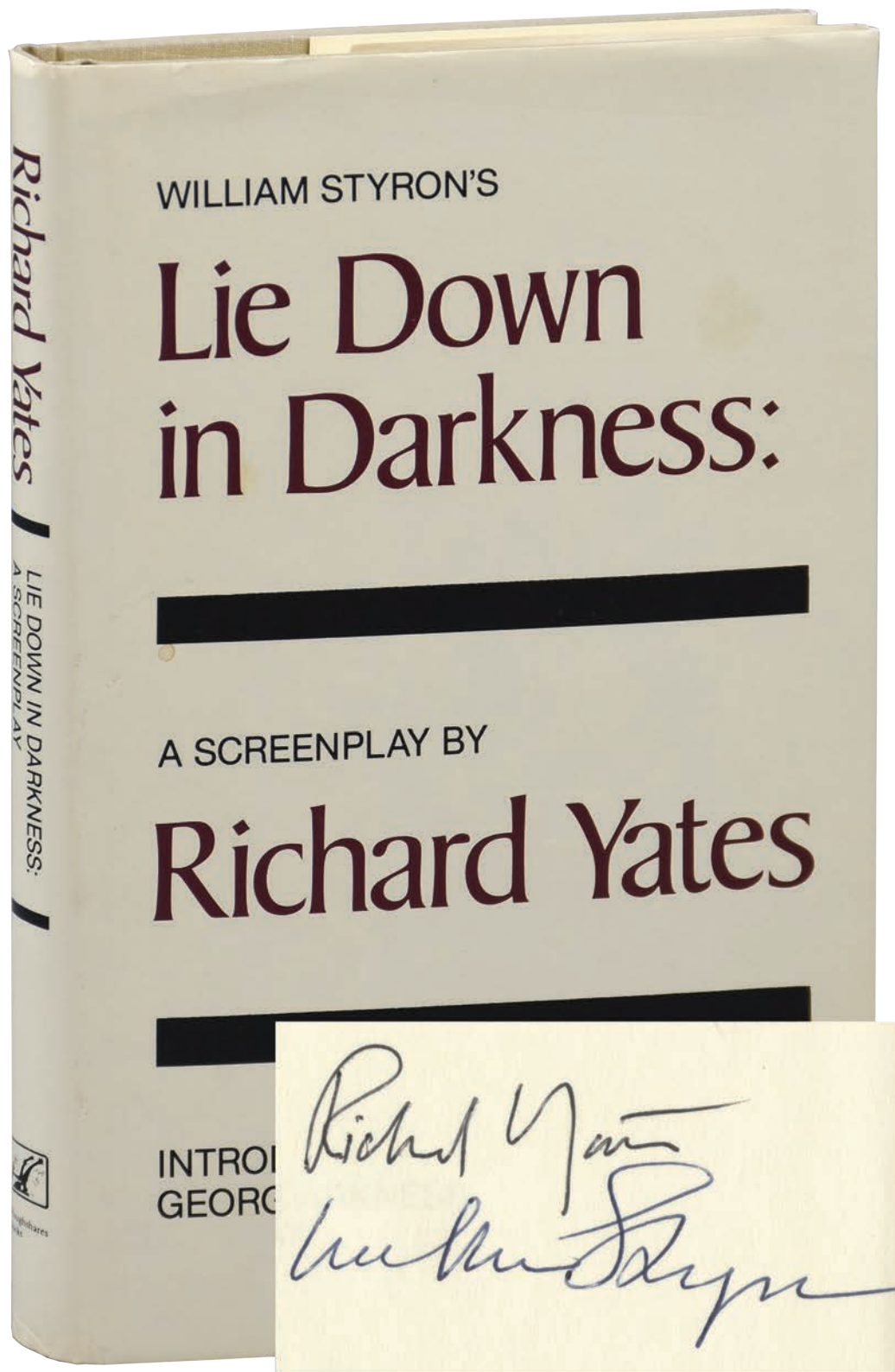
**HERMAN MELVILLE (NOVELLA)**  
**PETER USTINOV (DIRECTOR, STARRING)**  
**TERENCE STAMP, ROBERT RYAN, MELVYN DOUGLAS (STARRING)**  
Billy Budd

First Draft script for the 1962 film, dated March 21, 1961.

Based on Louis O. Coxe and Robert H. Chapman's 1949 play, which was based in turn on Herman Melville's 1924 novella. The feature film debut of Terence Stamp,

who was nominated for a Best Supporting Actor Academy Award for his performance.

**\$750**



80

**RICHARD YATES**

**William Styron's Lie Down in Darkness: A Screenplay**

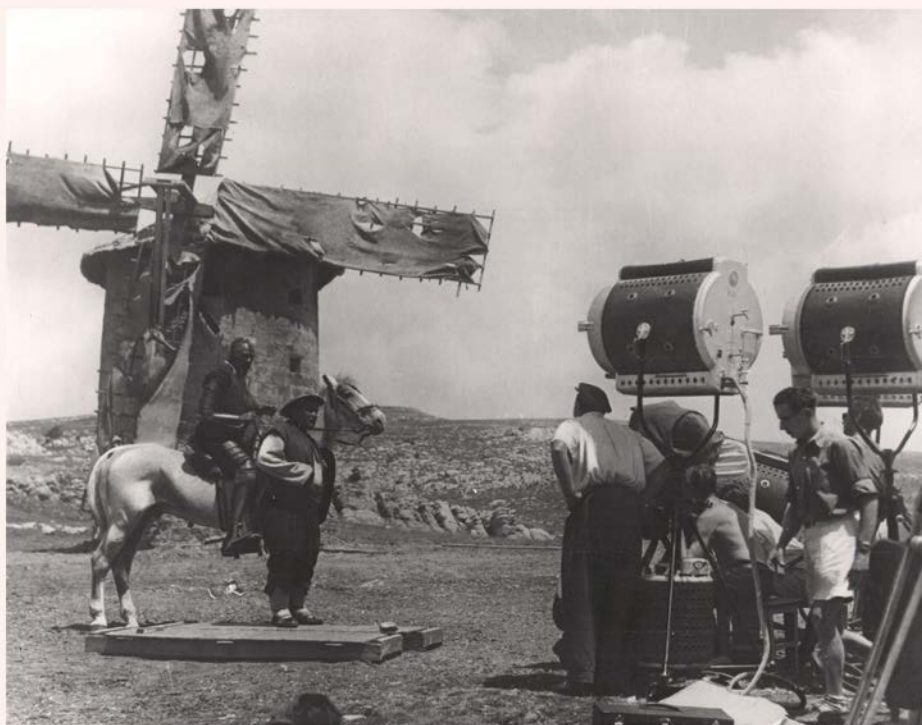
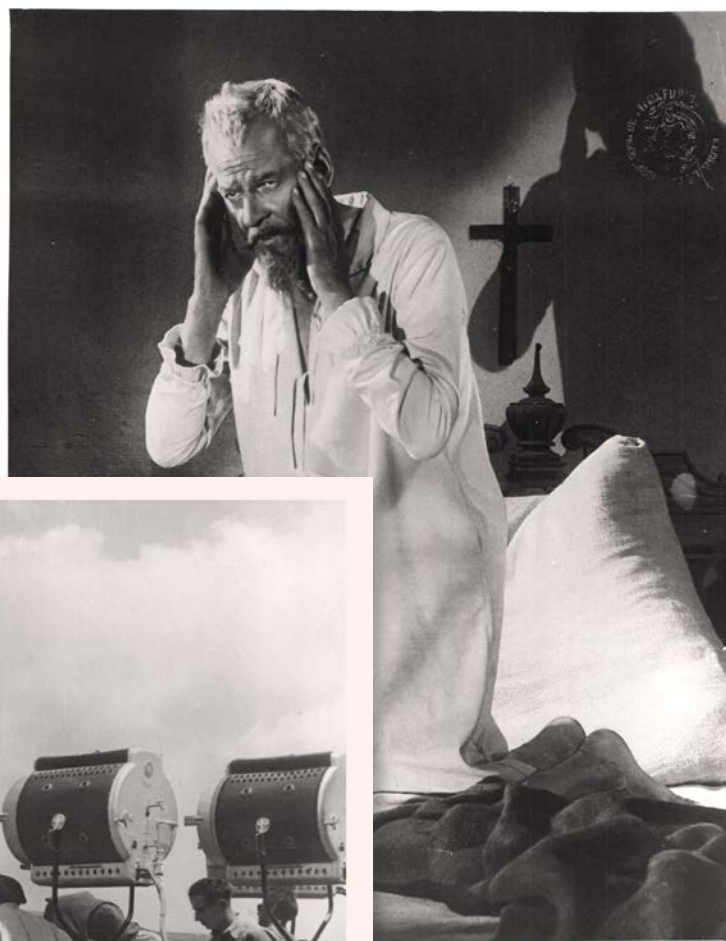
Watertown, MA: Ploughshares Books, 1985. First Edition. Signed on the front endpaper by authors Richard Yates and William Styron.

Fine in an about Fine dust jacket.

**\$850**

A screenplay by Yates based on Styron's 1951 novel.





81

**MIGUEL DE CERVANTES (NOVEL)**  
**GRIGORIY KOZINTSEV (DIRECTOR)**  
**Don Quixote**

Collection of six vintage double weight reference photographs from the 1957 Soviet film, including four oversize prints. Two photos with provenance blindstamps at the corners and distributor stamps on the versos.

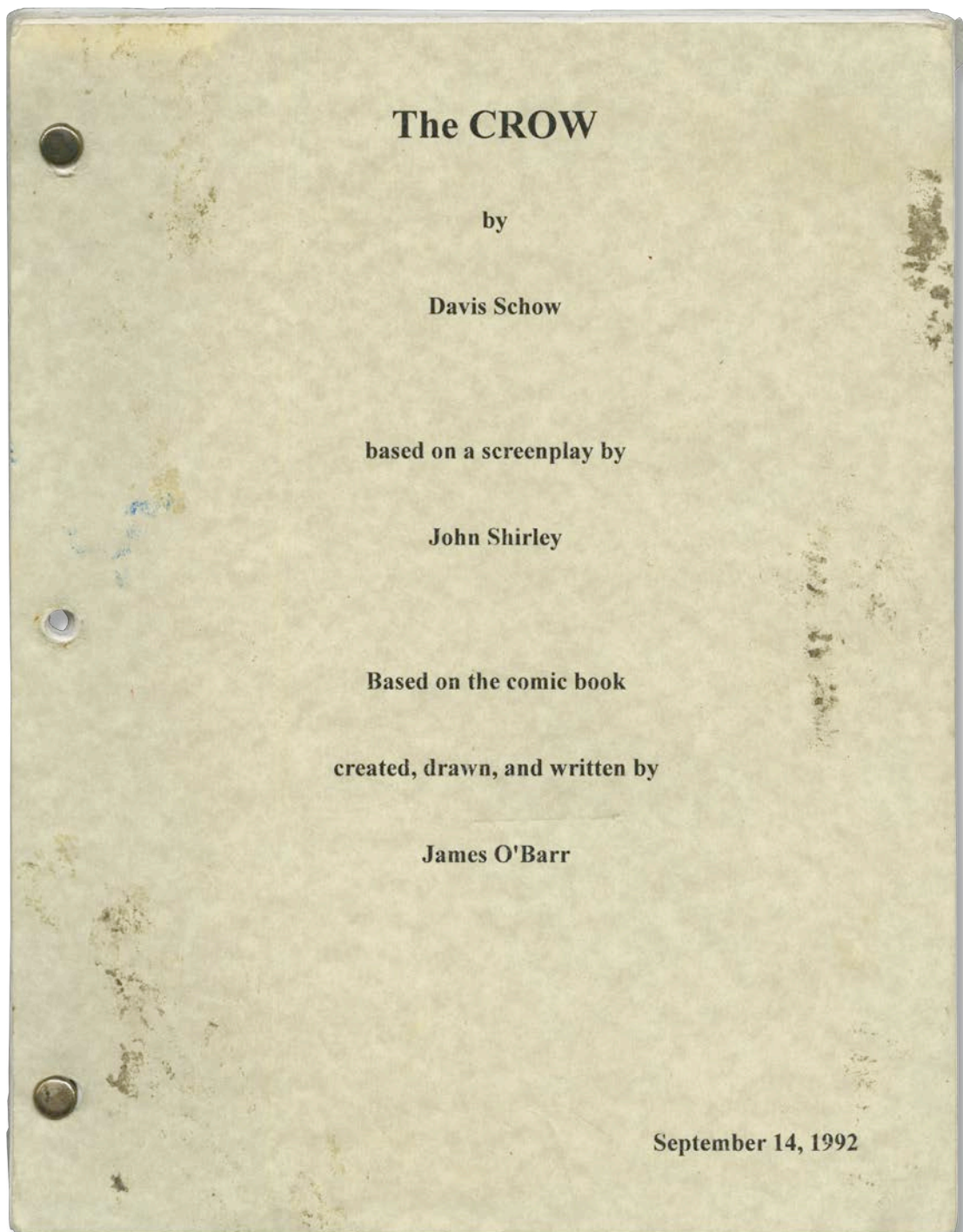
Based on the classic novel published in 1605 and 1615 by Miguel de Cervantes. The first adaptation of Cervantes' novel to be filmed in widescreen and color.

Nominated for the Palme d'Or.

Shot on location in Crimea.

Four photographs 12 x 9.5 inches, two 4.5 x 6.75 inches. Very Good plus.

**\$750**



82

**BRANDON LEE (STARRING)**  
**JAMES O'BARR (COMIC)**  
**ALEX PROYAS (DIRECTOR)**  
**The Crow**

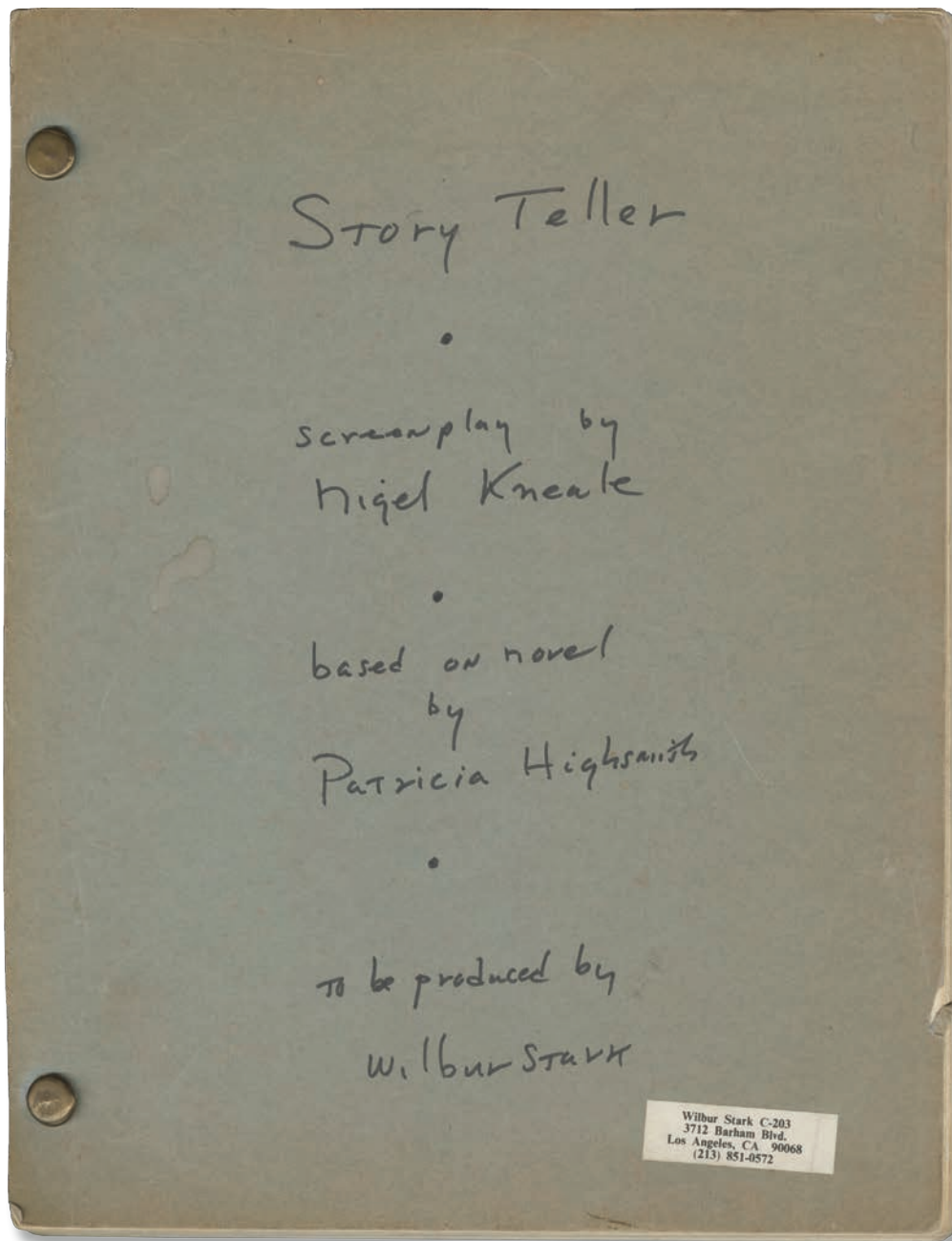
Draft script for the 1994 film, dated September 14, 1992.

Based on the 1989 supernatural comic book series by James O'Barr, a gothic cult classic about a rock musician who comes back from the dead to seek revenge for his own murder and the murder of his fiancée. Lead actor Brandon Lee, son of martial arts star Bruce Lee, was accidentally injured by a prop gun

at the end of the film's production, leading to his death on March 31, 1993.

Set in Detroit, and shot on location in Castle Hayne and Wilmington, North Carolina.

**\$650**



83

**PATRICIA HIGHSMITH (NOVEL)**  
**NIGEL KNEALE (SCREENWRITER)**  
**The Story-Teller**

Draft script for the 1989 German film, for which Nigel Kneale was an uncredited screenwriter, undated, circa 1988. Title and credits in manuscript ink on the front wrapper, with the label of American producer Wilbur Stark at the bottom right corner.

Stark eventually produced the film for Common Film in Germany, using German screenwriters to write a new adaptation.

A virtually unknown adaptation of Patricia Highsmith's 1965 novel *A Suspension of Mercy*, published in the US under the title *The Story-Teller*, about an American

novelist who is suspected of murdering his wife during a trial separation.

Noted Manx screenwriter Nigel Kneale is today best remembered for his work in television, particularly for the successful science fiction *Quatermass* series, as well as the well-regarded folk horror BBC television film *The Stone Tape*. He was twice nominated for the BAFTA Award for Best British Screenplay, and also penned several collections of short stories, one of which won the Somerset Maugham Award in 1950.

**\$750**



SHOELESS JOE

Based on the Novel

by

W. P. Kinsella

Screenplay

by

Phil Alden Robinson

84

**KEVIN COSTNER, JAMES EARL JONES, RAY LIOTTA, BURT LANCASTER (STARRING)**

**PHIL ALDEN ROBINSON (DIRECTOR)**

**W.P. KINSELLA (NOVEL)**

Field of Dreams

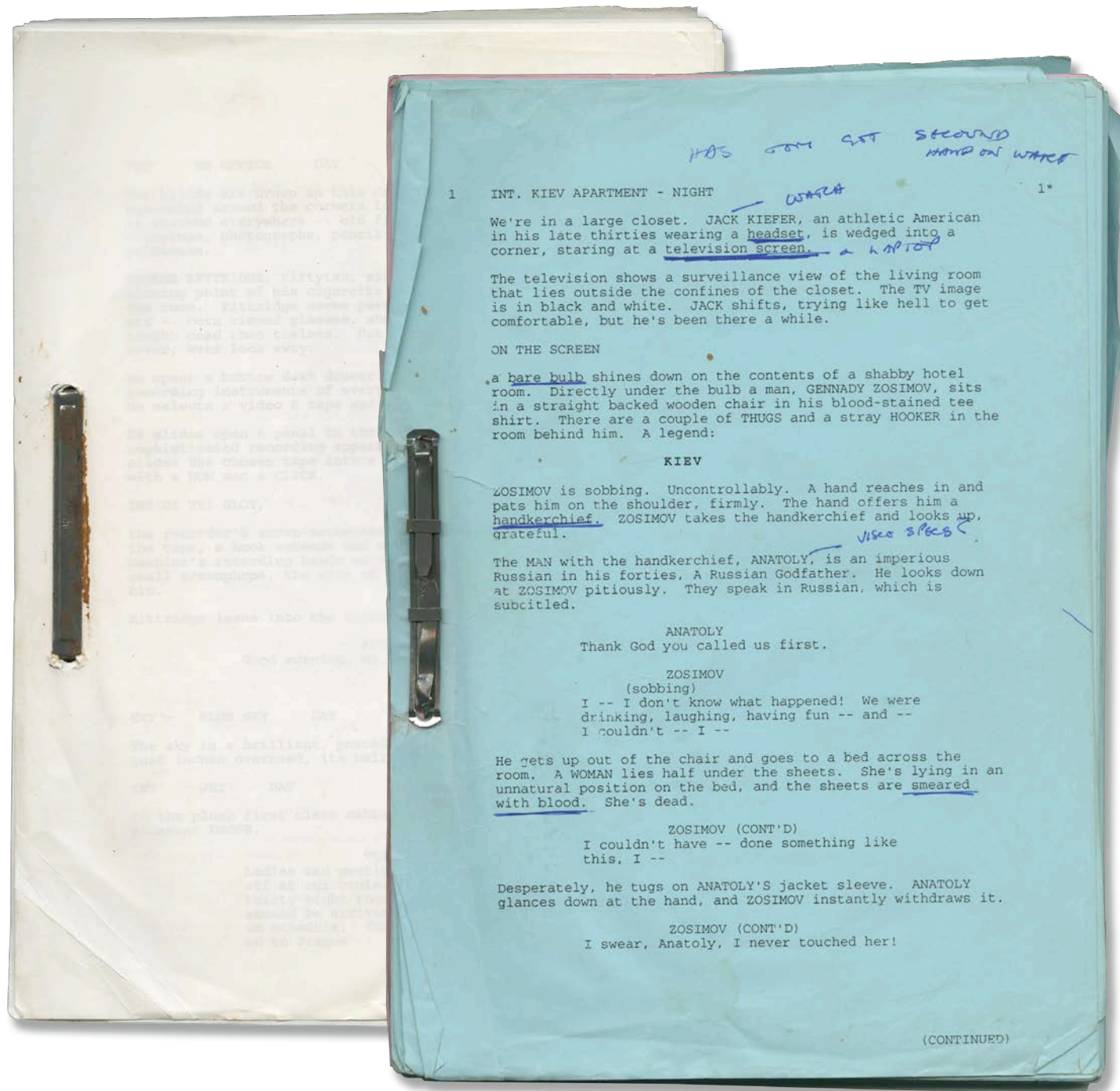
Final Draft script for the 1989 film, dated March 9, 1988, and seen here under the working title *Shoeless Joe*.

Based on the 1982 novel *Shoeless Joe* by W.P. Kinsella, about a farmer who is mysteriously compelled by the ghosts of baseball legends to build a baseball diamond in his cornfield.

Shot on location in Dubuque, Dyersville, and Farley, Iowa, in Galena, Illinois, and in Boston, Massachusetts.

**\$650**

# FRANCHISE FILMS



85

**BRIAN DE PALMA (DIRECTOR)**  
**TOM CRUISE, JON VOIGHT, JEAN RENO (STARRING)**  
**Mission: Impossible**

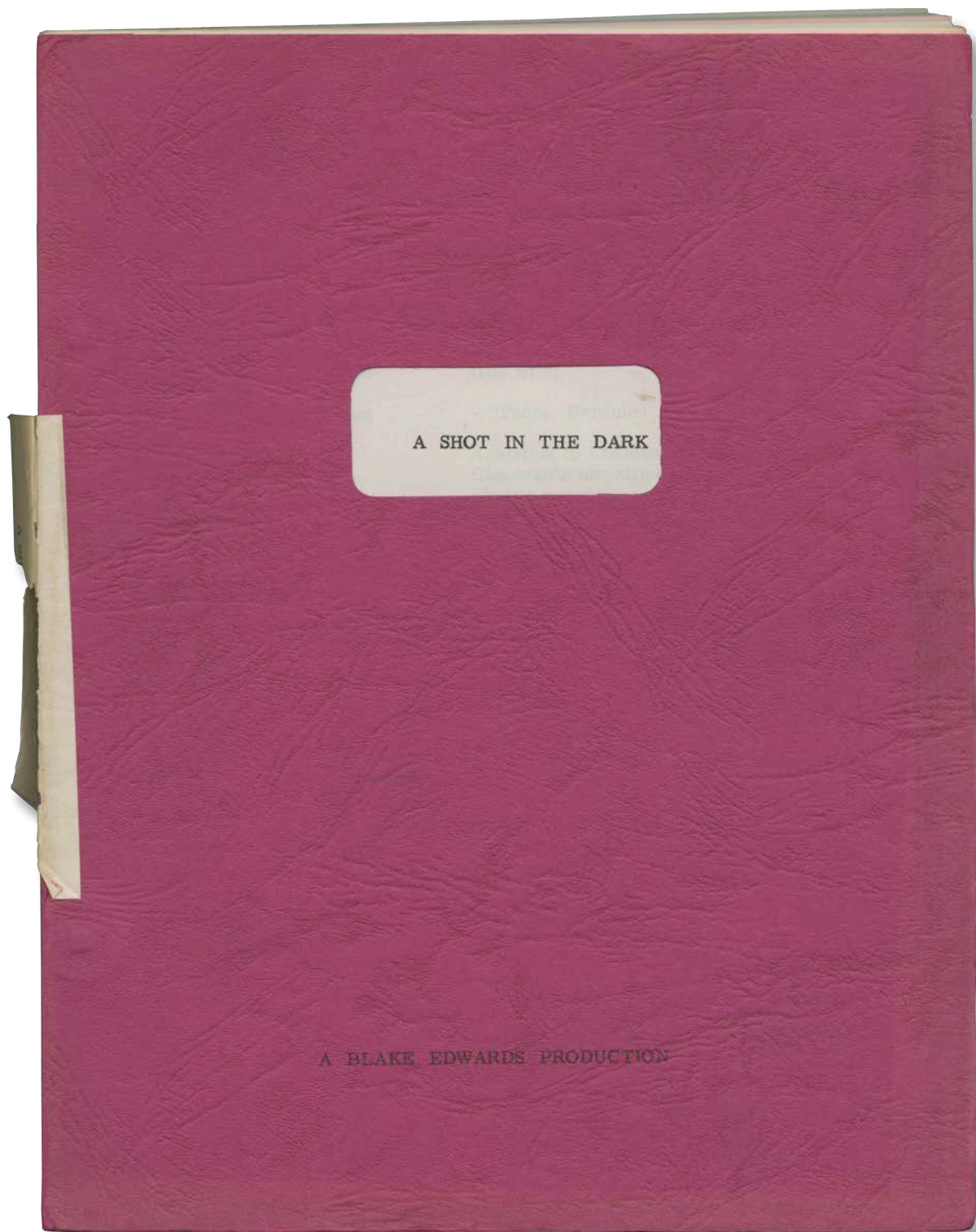
Two Draft scripts for the 1996 film, both undated, one on blue stock, one on white stock. Blue script belonging to standby props master Mickey Pugh, with his annotations in manuscript ink throughout, and his name on page 19. White script with a single annotation in manuscript ink, noting copy No. 53, and copied notations throughout, marking scene numbers, likely used by Pugh for reference.

The first entry in the wildly successful espionage film series, based on the 1996-1973 television series.

Shot on location in California and Prague, with additional location shooting in London and Scotland.

**\$3000**





86

**PETER SELLERS, ELKE SOMMER (STARRING)**  
**BLAKE EDWARDS (DIRECTOR)**  
**A Shot in the Dark**

First Draft script for the 1964 film, dated October 14, 1963.

Based on Harry Kurnitz's 1961 American stage adaptation of Marcel Aichard's 1960 French play *L'Idiote*. One of the funniest films of the 1960s, and

the defining installment in the well-loved Pink Panther series. The only script for this film we have ever handled.

**\$2750**



"DIE HARD"

Screenplay

by

Jeb Stuart

Revisions by

Steven E. DeSouza

based on the novel

Nothing Lasts Forever

by

Roderick Thorp

WITH REVISION #1  
November 2, 1987

(Blue)

WITH REVISION #5 (Goldenrod)  
November 5, 1987

WITH REVISION #2  
November 4, 1987

(Pink)

WITH REVISION #6 (Salmon)  
November 17, 1987

WITH REVISION #3  
November 4, 1987

(Green)

WITH REVISION #7 (Blue)  
November 23, 1987

WITH REVISION #4  
November 5, 1987

(Yellow)

WITH REVISION #8 (Pink)  
November 30, 1987

SECOND REVISED DRAFT  
October 2, 1987

on Company/Silver Pictures Production

87

**JOHN McTIERNAN (DIRECTOR)**

**BRUCE WILLIS, ALAN RICKMAN (STARRING)**

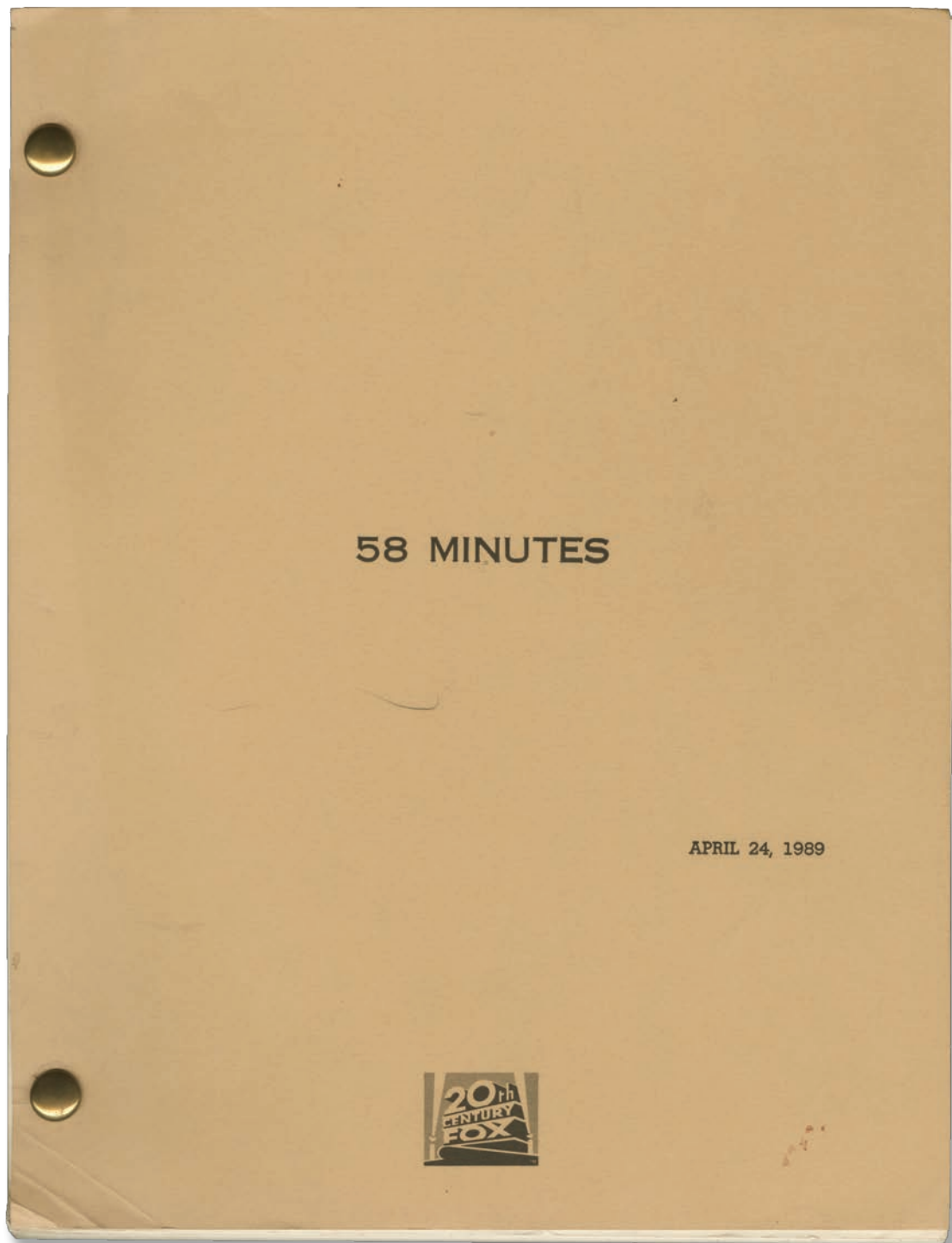
Die Hard

Second Revised Draft script for the 1988 film, dated October 2, 1987.

Based on the 1979 novel *Nothing Lasts Forever* by Roderick Thorp. A crackerjack thriller and one of the

best action films of the 1980s, transforming Bruce Willis, then primarily a television actor, into an A-list box office star. Nominated for four Academy Awards.

**\$2000**



88

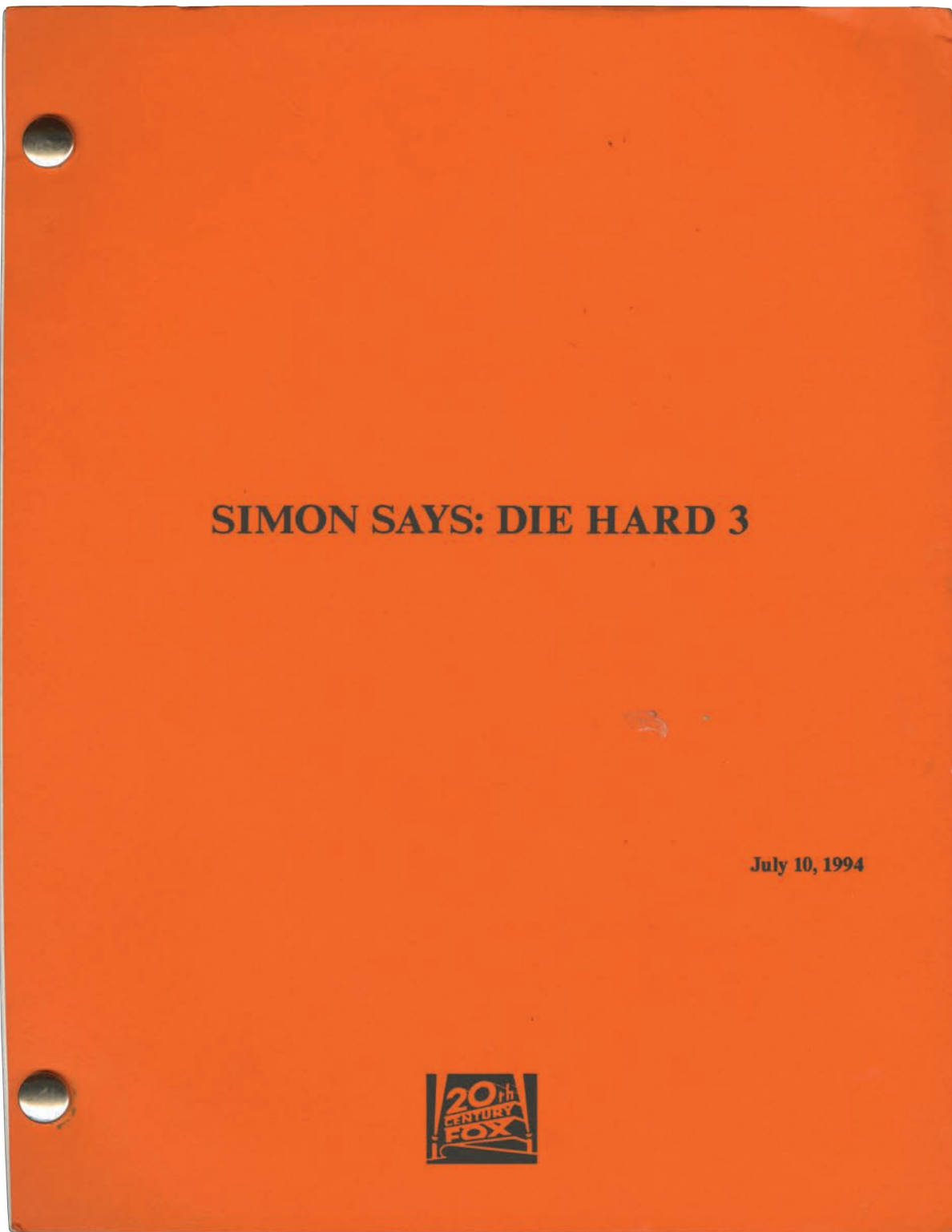
**RENNY HARLIN (DIRECTOR)**  
**BRUCE WILLIS (STARRING)**  
Die Hard 2

Draft script for the 1990 film, dated April 24, 1989, and seen here under the working title *58 Minutes*.

Based on the 1987 novel *58 Minutes* by Walter Wager. Two years after the Nakatomi Tower incident, hard-nosed cop John McClane returns to save Dulles International Airport from grenade-wielding ex-military mercenaries.

Set in Washington, DC, and shot on location in Colorado, California, and Michigan.

**\$550**



89

**BRUCE WILLIS, JEREMY IRONS, SAMUEL L. JACKSON (STARRING)**  
**JOHN McTIERNAN (DIRECTOR)**  
Die Hard with a Vengeance

Draft script for the 1995 film, dated July 10, 1994, and seen here under the working title *Simon Says: Die Hard III*.

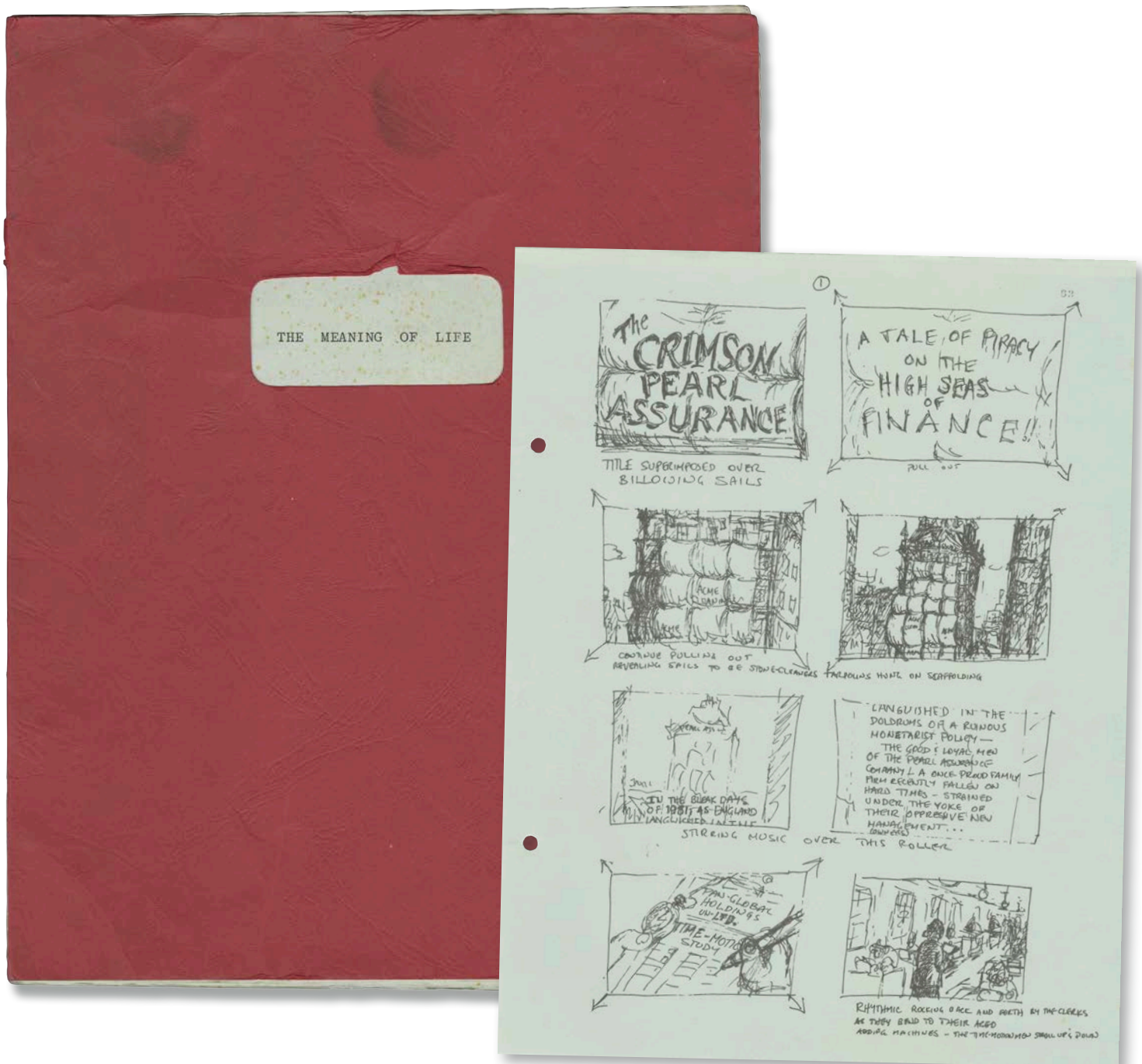
The third film in the Die Hard series, followed by *Live Free or Die Hard* (2007) and *A Good Day to Die Hard* (2013). In

this installment, McClane teams up with an electrician to stop a mysterious terrorist from setting off bombs across New York City.

**\$750**



# MONTY PYTHON DURING & AFTER



90

**TERRY JONES (DIRECTOR, STARRING)**

**GRAHAM CHAPMAN, JOHN CLEESE, TERRY GILLIAM, ERIC IDLE, MICHAEL PALIN (STARRING)**  
Monty Python's *The Meaning of Life*

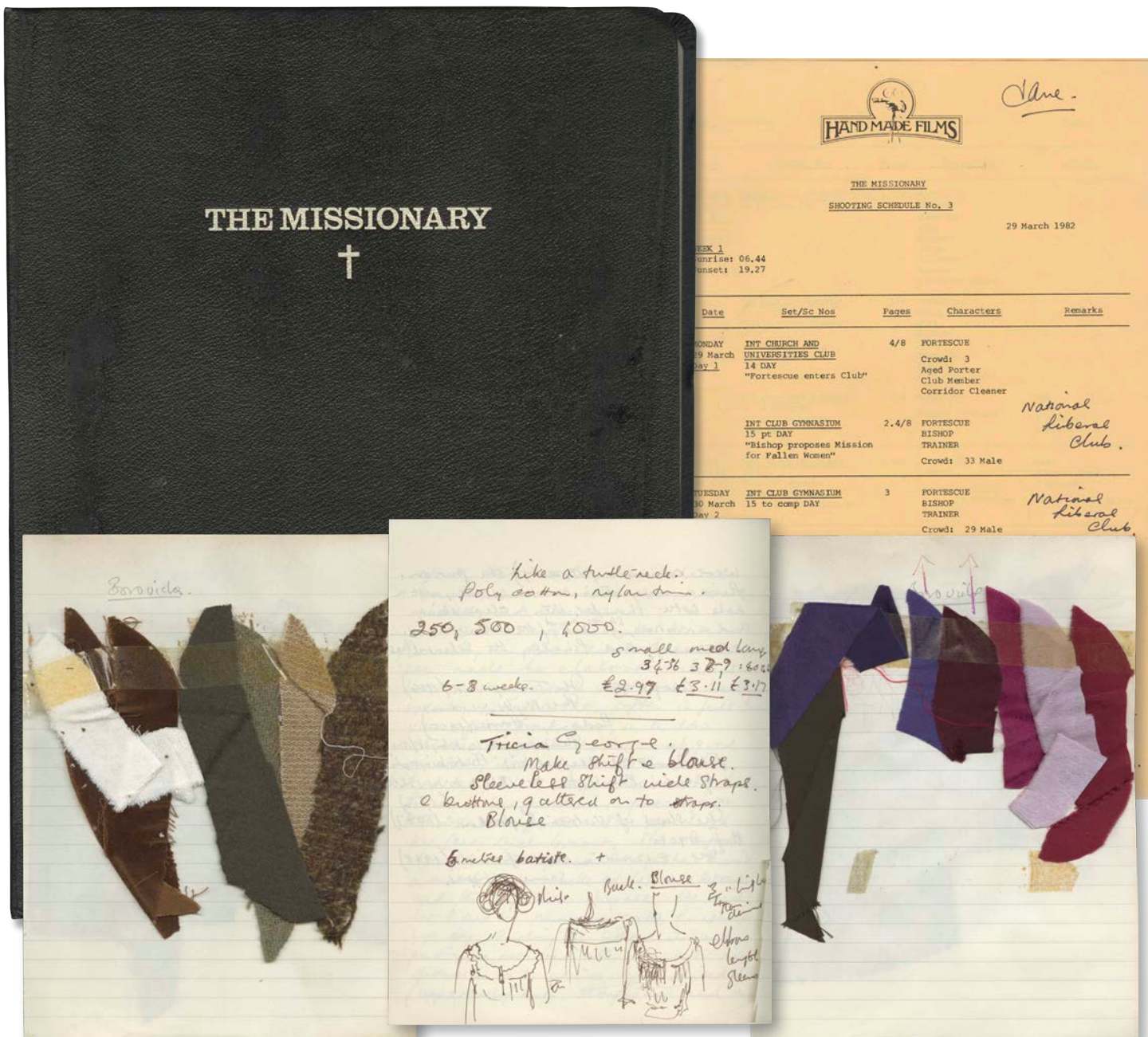
Draft script for the 1983 British comedy film, dated March, 1982. Noted as copy No. 58 in manuscript ink on the title page. Bound in with the script are ten pages of copied storyboards for the short film-within-the-film, *The Crimson Permanent Assurance*.

The final Monty Python film to star actor and writer Graham Chapman before his death in 1989,

and a return to the sketch comedy format which characterized the group's earlier television series.

Shot on location in Queensway, Strathblane, and Lancashire, England.

**\$2500**



# 91

**MICHAEL PALIN (SCREENWRITER, STARRING)**  
**MAGGIE SMITH, TIMOTHY SPALL (STARRING)**  
**RICHARD LONCRANE (DIRECTOR)**  
**The Missionary**

Archive of material from the 1982 film, including two screenplays and multiple production documents, as well as a manuscript costume design book with fabric samples and notes regarding costuming. Archive belonging to assistant costume designer Jane Hamilton, with her name in manuscript ink on the title page of one script.

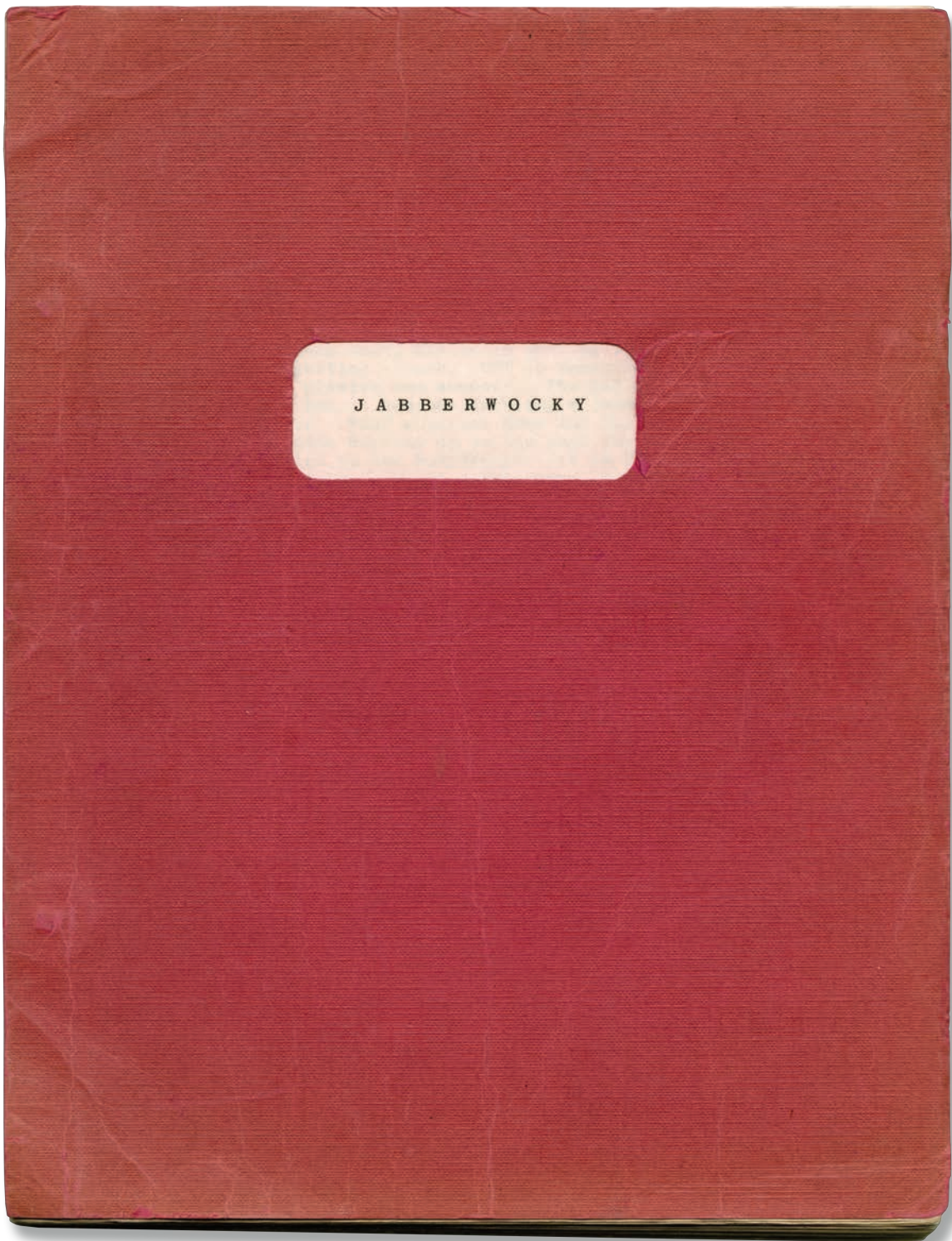
Archive includes several production documents, including a list of revisions to the script, call sheets, a directory and location contact sheet, a map, a shooting schedule, and production memos.

After a decade of missionary work in Africa, an Anglican priest returns to London and attempts to adjust to his new assignment: ministering to the city's prostitutes.

Set in turn-of-the-century London, and shot on location in London, Hampshire, and Surrey, England.

**\$1850**





92

**TERRY GILLIAM (DIRECTOR)**

**MICHAEL PALIN, TERRY GILLIAM, TERRY JONES (STARRING)**

**Jabberwocky**

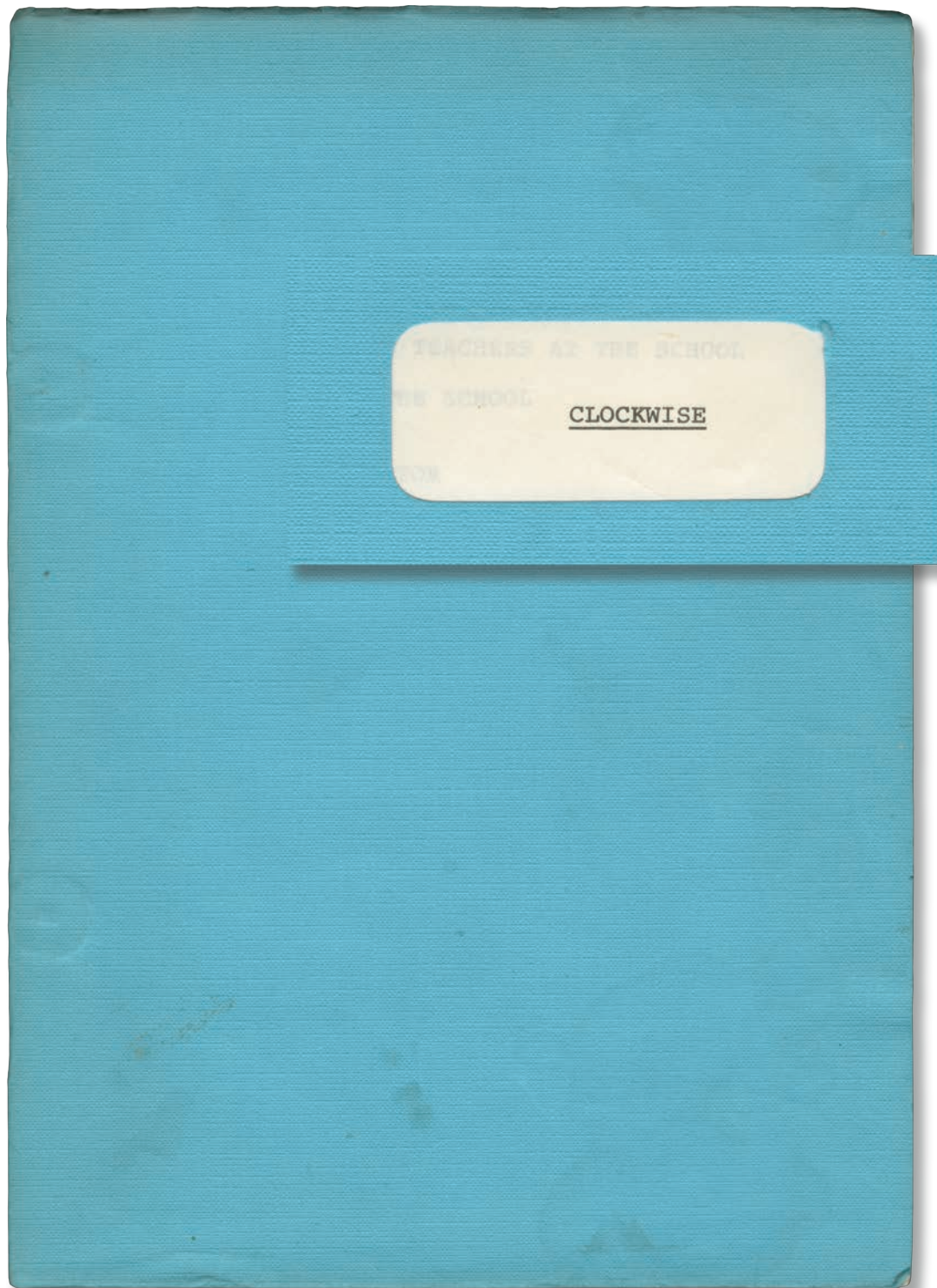
Revised Final script for the 1977 comedy film, undated, circa 1977.

Based on the poem by Lewis Carroll from *Through the Looking Glass* (1871). Terry Gilliam's first solo directorial effort after co-directing *Monty Python and the Holy Grail* with Terry Jones. A comedy in the Python style—and

with much of the Python cast—owing much to *The Holy Grail*, but with evidence of Gilliam's unique touch, which would come into full bloom with *Time Bandits* (1981) and *Brazil* (1985).

**\$950**





**93** **JOHN CLEESE, PENELOPE WILTON (STARRING)**  
**MICHAEL FRAYN (DIRECTOR)**  
**Clockwise**

Draft script for the 1986 comedy film, dated March, 1985.

A headmaster of a British school is trying to get to a conference for school headmasters where he is meant to give a speech. He runs into a number of obstacles that delay him, resulting in one of the most hilarious, stressful movies ever made.

Shot on location in West Midlands, Shropshire, Worcestershire, and Yorkshire, England.

**\$675**



# 94 **RICHARD LESTER, PETER SELLERS** The Running Jumping and Standing Still Film

Three vintage reference photographs from the 1959 short film. Printed mimeo snipes affixed to the verso.

A surreal, slapstick sketch comedy film, shot over two days on a shoestring budget of approximately 70 British pounds. Considered influential on mid-century British comedy, particularly Monty Python's Flying Circus, and a purported favorite of The Beatles.

Two photographs approximately 10 x 8 inches, one photograph 8.25 x 6.5 inches. Very Good plus.

**\$375**





95

**PHILIPPE LEDRU**

Original photograph of Monty Python in Cannes, 1983

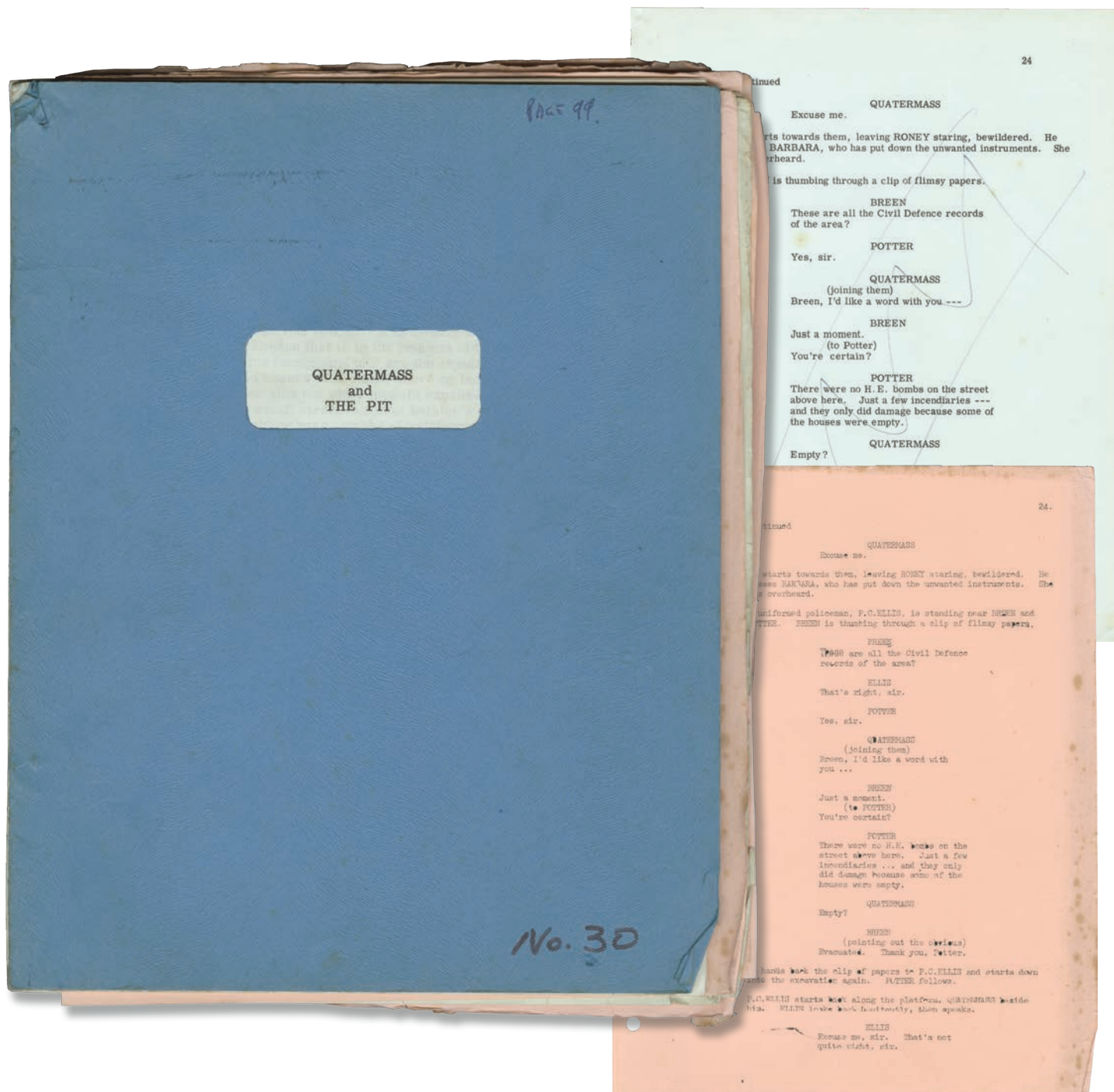
Original oversize borderless photograph of Python members Eric Idle, Terry Gilliam, Graham Chapman, Terry Jones, and Michael Palin, taken during the group's stay in Cannes for the 1983 film festival. Mimeo snipe on the verso.

*Monty Python's The Meaning of Life* would land the group the Grand Prix at Cannes. The film was the last to star all six Python members, before Chapman's death in 1989.

11.75 x 8 inches. Near Fine.

**\$325**

# SCIENCE FICTION



## 96 ANDREW KEIR (STARRING) ROY WARD BAKER (DIRECTOR) Quatermass and the Pit

Draft script for the 1967 film, dated January 25, 1967. Working script belonging to an unidentified cast or crew member, with annotations in manuscript pencil and ink throughout, largely noting deletions.

A gathering of ancient human remains and a mysterious metallic object are discovered buried beneath the site of a planned extension to the London

Underground. Renowned scientist Bernard Quatermass is called in to investigate. Based on the successful 1950s British science fiction serial *The Quatermass Experiment*, and a follow-up to the films *The Quatermass Xperiment* (1955) and *Quatermass 2* (1957).

**\$5500**





# 97 **DWAYNE JOHNSON, SARAH MICHELLE GELLAR, MANDY MOORE (STARRING)** **RICHARD KELLY (DIRECTOR, SCREENWRITER)** Southland Tales

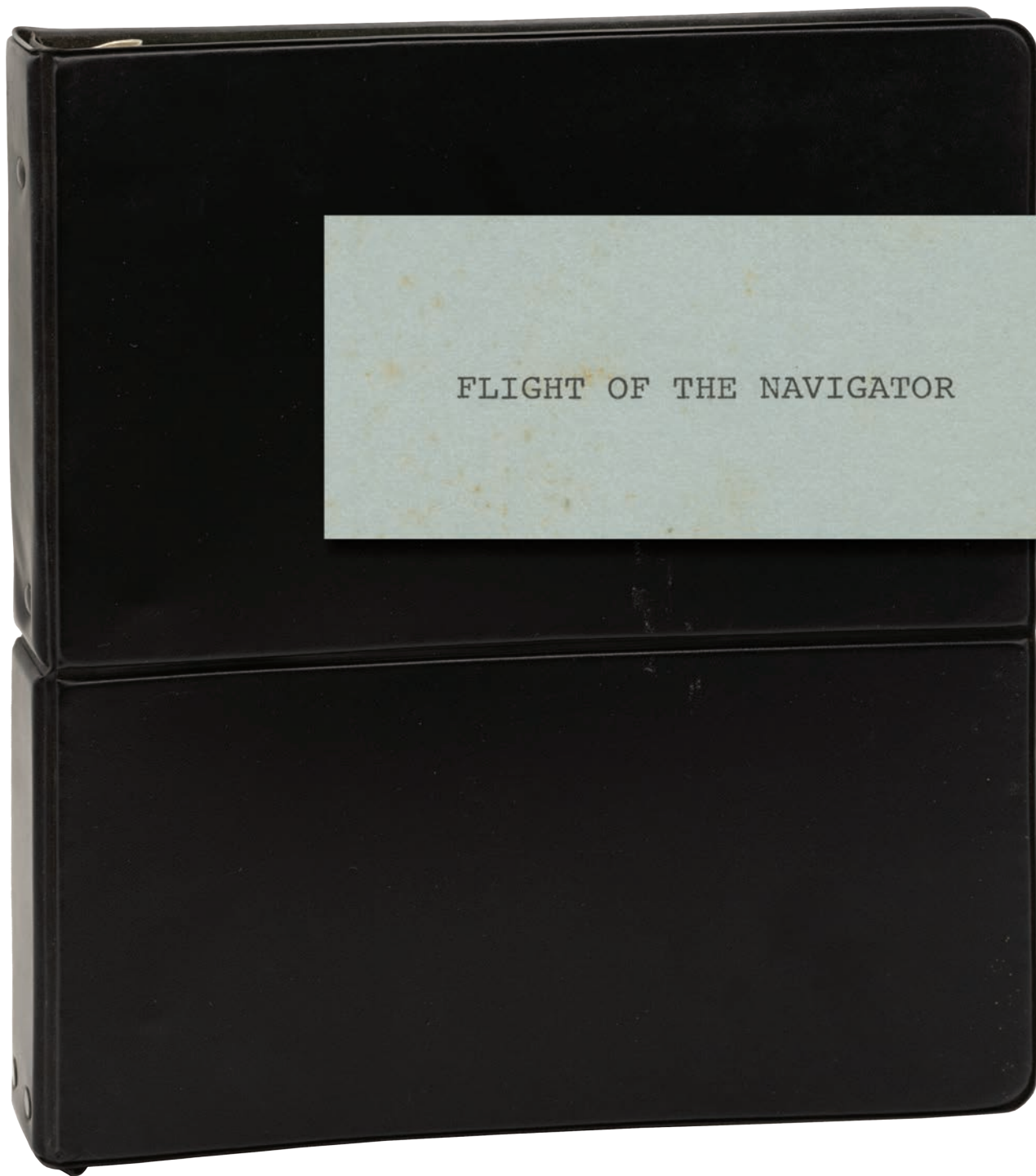
Revised Draft script for the 2006 film, dated June 24, 2005. Working copy belonging to set decorator Tracey A. Doyle, with her name on a printed label affixed to the front wrapper, and her name watermarked on every page. Laid in with the script is a bound set and location list, dated July 14, 2005.

In post-apocalypse Los Angeles, an action film actor with amnesia becomes involved with a former porn star

developing her own political pundit television show and a psychic police officer who holds the key to a time-traveling conspiracy.

Set and shot on location in Los Angeles, Malibu, Manhattan Beach, Venice, and Hermosa Beach, California.

**\$1500**



98

**SARAH JESSICA PARKER, VERONICA CARTWRIGHT, PAUL REUBENS (STARRING)**

**RANDAL KLEISER (DIRECTOR)**

**Flight of the Navigator**

Revised Draft script for the 1986 film, dated January 13, 1986. Copy belonging to First Assistant Camera Egon Stephan, with his name in manuscript ink on the front wrapper.

A young boy travels eight years into the future, and becomes entangled with an alien craft in the process. One of the first major Hollywood films to use computer-generated imagery extensively, and

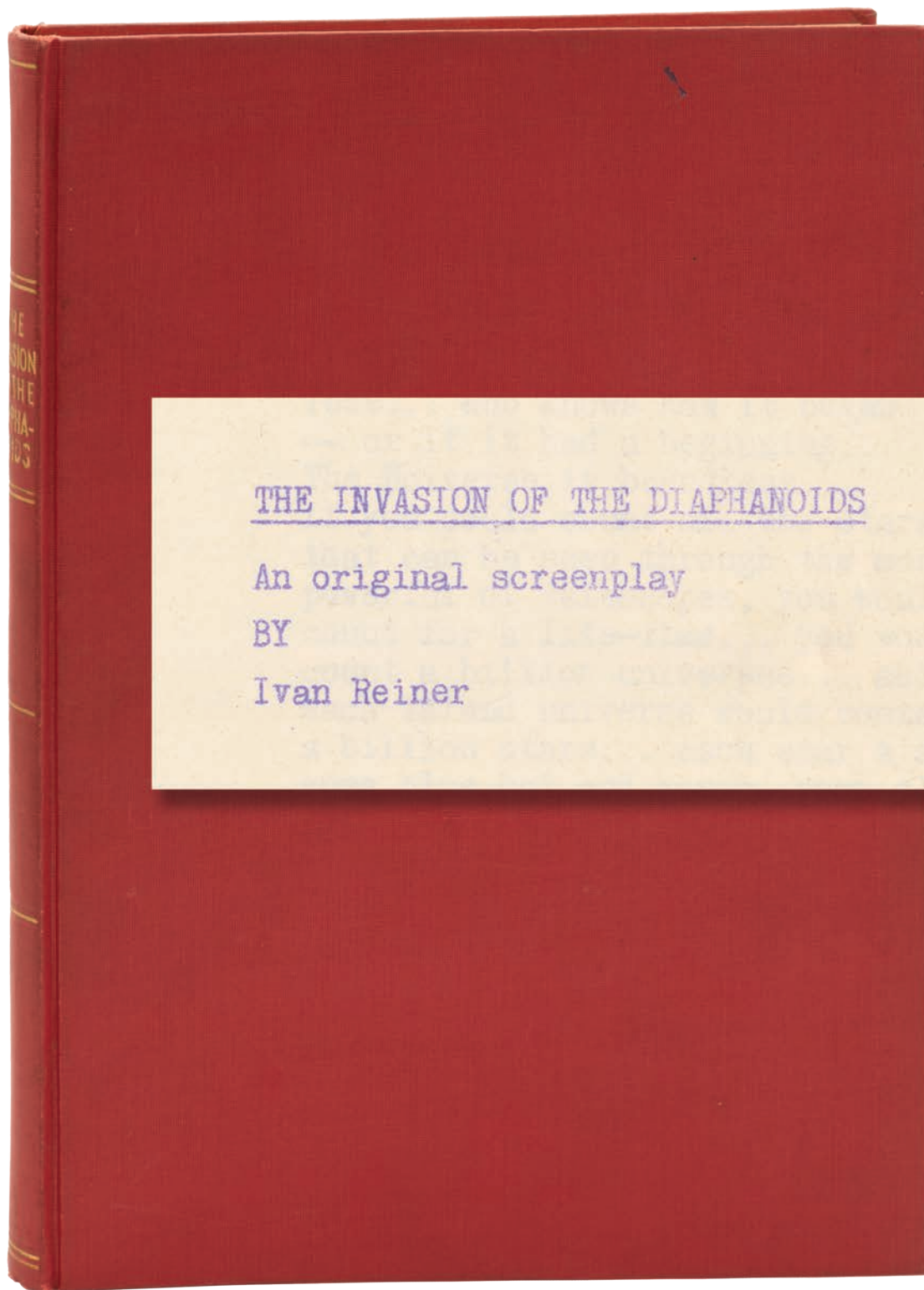
one of the first Hollywood films to feature an entirely electronic musical score.

Shot on location in Miami, Jupiter, Fort Lauderdale, Opa-Locka, and Hollywood, Florida, in San Francisco and San Diego, California, and in Tårnåsen, Norway.

**\$1250**







100

**IVAN REINER**

**The Invasion of the Diaphanoids**

Draft script for an unproduced film. Copy belonging to an unidentified cast or crew member, with annotations in manuscript pencil throughout 31 leaves. Specially bound copy, likely belonging to screenwriter Ivan Reiner.

Reiner was a producer and screenwriter best known for the low budget sci-fi *Gamma One* film series with director Antonio Margheriti, as well as the films *The Wild, Wild Planet* (1966), *The War of the Planets* (1966), *War Between the Planets* (1966), and *Snow Devils* (1967).

**\$750**



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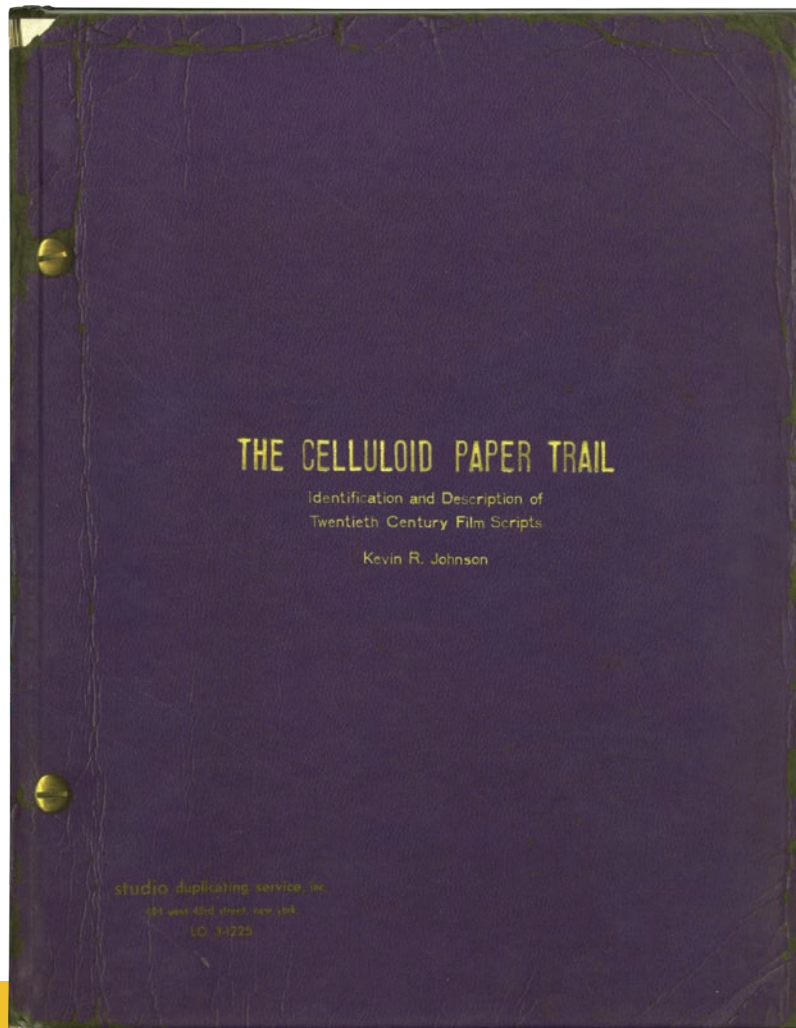
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# THE CELLULOID PAPER TRAIL



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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.





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