

Walter Reuben Inc.



Forty-Eight

FILM NOIR . MUSIC . LGBTQ . AFRICAN AMERICANA . PHOTOGRAPHY

Walter Reuben, Inc. | **Catalog 48** | 2021

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Catalog written by Walter Reuben, Woolsey Ackerman and C. Jerry Kutner. Catalog design and layout by Sean Butay.

Walter Reuben, Inc.

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002.....FEATURED



030.....FILM NOIR



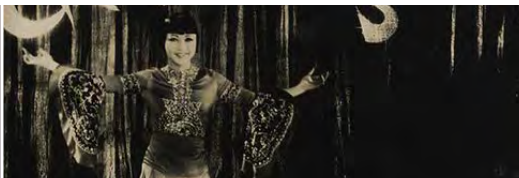
066.....MUSIC



086.....LGBTQ



102.....AFRICAN AMERICANA



110.....PHOTOGRAPHY

For additional information about an item, and to see all of the images mentioned in its description, please visit walterfilm.com or contact us directly at 323.422.1564 or at walter@walterfilm.com.

WALTERFILM

1. COTTON CLUB (ca. 1939) Program

[New York: Cotton Club, ca. 1939]. Printed wrappers, 12 x 9" (31 x 23 cm.), 16 pp., just about fine.

The Cotton Club was a legendary New York nightclub which consistently featured some of the greatest African American performers. It was located in Harlem, on 142nd Street and Lenox Avenue, from 1923 to 1935. It moved to the midtown theater district from 1935 until 1940, when it closed.

This program, which is described as for the "Fifth Edition of the Cotton Club Parade" (the name of

their review) featured a host of luminaries, including Cab Calloway, the Nicholas Brothers, W.C. Handy and the Dandridge Sisters (which included a still-teenaged Dorothy Dandridge).

This is an exceedingly scarce booklet. The OCLC only records one known copy (Harvard). A single known copy is cited of a program from the previous Third Edition, and only single copies are listed of menus for these two reviews.

\$2,500.00



FEATURED

COTTON CLUB

As you enter the Cotton Club you may pause at the bar before being seated in the magnificent room dominated by a raised stage where the Cotton Club Parade is presented to you. There are four entrances to the stage. Stairs rising above the bandstand at the rear of the stage lead to a small balcony. Newly decorated Drops give a beautiful setting for the show. The immense mural covering one entire length of the room is entitled "The Drama of Cotton" and measures 75 feet long by 20 feet high and is the largest mural of its kind in the country. The new murals decorating the bar represent "The Evolution of Swing."




HI DE HO!



One night Hermon Stark sat with Irving Mills in a small cubicle listening to a septet maestro with a queer way of singing. They were advised that he had been a tremendous colored ballroom dancer at Harlem's Savoy ballroom, but Stark felt that the boy had stardom in his blood. He put him in front of a new band of the Cotton Club, and the result was a superb success. The maestro with the queer way of singing was Cab Calloway... his "Hi-De-Ho-ness of Ho-De-Do," America and abroad he and his orchestra are constantly booked... constantly pleasing audiences rightly. Whether you hear him in a theatre, as a user of delightful entertainment, or whether your feet glide to the irresistible sway of his music on a dance floor, Cab always gives you a good show for your money.



alloway

NICHOLAS BROTHERS



It has been truly said that the Nicholas Brothers have given more performances than any other actor since the halcyon days of Marie Dressler. Starting with their dancing debut via the screens... on the Horn and the savoy... and later... on the Hardart Eddie Hour... their rise to fame has been rapid... and deserved. Openings with an unintermitted string of years at the old Cotton Club in Harlem... their triumphs were many and numerous... including three hours of leave's travel... including three hours of leave's travel... including three hours of leave's travel... and back to entertain you in the Cotton Club Parade.




TIMMY and FREDDIE



DANDRIDGE SISTERS

FEATURED

2. PETER FONDA / EASY RIDER (1969) Oversize photo

[Hollywood: Columbia Pictures, 1969]. Vintage original 10 x 13" (26 x 33 cm.) double weight borderless photo, fine.

A pensive portrait of Peter Fonda in his signature role as Wyatt (Captain America), in his famous costume with the multiple stripes on the sleeve. Oversize photos from this film are extremely scarce.

\$500.00



FEATURED

3. IGNORANCE=FEAR / SILENCE=DEATH / FIGHT AIDS / ACT UP (1989)

[New York]: ACT UP, 1989. Vintage original 24 x 43" (60 x 109 cm.) poster, unfolded, very slight bumping at edges, otherwise just about fine with brilliant colors.

American pop artist Keith Haring created this poster for the grassroots political group AIDS Coalition to Unleash Power (ACT UP). Haring himself was already very sick with AIDS, and the last few years of his life saw a huge rush of creative energy as he rushed to complete art before his inevitable passing.

\$1,500.00



FEATURED

4. TO KILL A MOCKINGBIRD First Draft Screenplay by Horton Foote dated Oct. 3, 1961 / Based on the 1960 novel by Harper Lee

[Hollywood]: Universal Pictures, October 3, 1961. Printed wrappers, brad-bound, quarto, mimeograph, 157 pp. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.). A few markings on front cover, generally near fine in very good+ covers. This particular script apparently belonged to Larry Germain, who was the film's hair stylist. It does not have any annotations in his hand.

This is the first draft of Horton Foote's Academy Award-winning screenplay adapted from the Pulitzer Prize-winning novel by Harper Lee, an autobiographical story of a white girl with an attorney father growing up in the 1930s in the segregated South.

Gregory Peck received an Academy Award for playing the role of Atticus Finch, a character based on author Lee's attorney father, and it is still Peck's best remembered role.

There are a number of differences between this early draft and the final film.

The role of friendly neighbor Miss Maudie Atkinson is gradually diminished from the first draft to subsequent drafts to the completed film. In the initial drafts it is Maudie who first talks about the negro Tom Robinson who allegedly beat and raped the white girl, Mayella Ewell. In the movie, we don't hear about Tom Robinson (played in the movie by Brock Peters) until the town judge shows up on Atticus' porch one night asking him to take on Tom's case, essentially marking the beginning of the story's second act.

Discussing his screenplay, screenwriter Foote talked about his efforts to compress the major events of the novel into the space of slightly more than one year. Foote's initial screenplay drafts have notably more scenes of exposition and backstory, in the form of characters gossiping about each other, than are included in the completed film.

Among the deletions – Scout's first day in school in Miss Caroline's class is depicted at length in the screenplay draft (as it is in the book). In the movie, we don't see it, but only hear about it after Scout gets into a fight with one of the boys from her class after school.

To Kill a Mockingbird is many things simultaneously – it's a memoir of growing up in the Depression-era South; it's a Civil Rights story that turns into a courtroom drama; and the treatment of the Boo Radley character adds to the whole story a level of fairytale and myth. Screenwriter Horton Foote's major accomplishment is to give dramatic shape to the characters and events of Harper Lee's classic novel while retaining the book's language, texture, and feeling. While Foote had written numerous teleplays prior to *Mockingbird*, this was the prolific author's first attempt to write a feature film and it remains one of his most impressive achievements.

\$7,500.00

Harry Hermin

FIRST DRAFT SCREENPLAY

TO KILL A MOCKINGBIRD

October 3, 1961

PROPERTY OF
UNIVERSAL-INTERNATIONAL PICTURES
UNIVERSAL CITY, CALIFORNIA

I

FEATURED

TO KILL A MOCKINGBIRD

dh #613

TO KILL A MOCKINGBIRD

FADE IN

1 EXT. MAYCOMB, ALABAMA - DAYBREAK

We are looking down on the small Southern town of Maycomb, Alabama. It is just before dawn and in the half light, we can see cotton farms, pine woods, the hills surrounding Maycomb, and the Courthouse Square of Maycomb itself. The CAMERA STARTS TO SLOWLY MOVE down to the Square. As we begin to see the stores and the offices which comprise the town, a young woman's voice is heard OFF CAMERA:

JEAN LOUISE (VOICE OVER)
In 1932 this was the world I knew.
It wasn't a very big world, but
neither was I.
(a beat)
I was six years old.

THE CAMERA STARTS TO SLOWLY MOVE DOWN the main residential street leading away from the Square.

JEAN LOUISE (VOICE OVER)
They tell me Maycomb was a tired old town then, that people moved slowly. There was no hurry for there was nowhere to go, nothing to buy and no money to buy it with.

During this THE CAMERA HAS COME TO REST ON the Finch house and yard. The Finch house is a small frame house, built high off the ground and with a porch in the manner of Southern cottages of its day. The yard is a large one, filled with oaks, and it all has an air of mystery about it in the early morning light.

JEAN LOUISE (VOICE OVER)
What I remember was that I was to begin school in two weeks, for the first time. What I didn't know was that my whole world was soon to change.

WALTER CUNNINGHAM, a thin, raw-boned farmer in his late fifties, comes into view. He is carrying a crocker sack full of hickory nuts. He passes under the oak tree at the side of the house as a young girl, six, dressed in blue jeans, drops from one of its branches to the ground. She brushes herself off and goes toward Mr. Cunningham.

HF

CONTINUED

89 CONTINUED - 2

She sits down at the table and starts to eat. Jem has eaten his breakfast, all he's going to, and gets up.

JEM

I'm ready.

ATTICUS

Son, it's a half hour before school starts. Now wait for your sister.

JEM

Hurry up, Scout.

SCOUT

I'm trying to.

She takes a few half-hearted

SCOUT

I'm ready.

JEM

Come on.

Jem starts out, Scout follows. Calpurnia goes as far as the screen door. Jem GO OUT the screen door.

90 GROUP SHOT - ATTICUS, CALPURNIA

They stand watching the children

CALPURNIA

Well, there she goes where does the time Weren't no more'n rocking Scout good no more'n yesterday standin' here with leave for school he she said to me then

She looks up at Atticus. She Miss Maudie pretends she does They stand watching in silence

91 INT. THE SCHOOL ROOM OF THE CLASSROOM

Scout Finch is there and a few of the children are country and flour sack shirted. The

HP

191 CONTINUED

JESSIE

(calling)

Jem Finch. Jem Finch.

Jem and Scout hear her and stop.

JEM

Yes?

JESSIE

Would you run home fast as you can and ask your father to come here, please?

JEM

Yes.

He senses Jessie's panic and tears out of the yard, Scout behind him.

DISSOLVE TO

192 INT. FINCH LIVING ROOM - NIGHT

Jem and Scout are there reading. Atticus comes in.

ATTICUS

Mrs. Dubose is dead, children.

JEM

Oh, well --

ATTICUS

Well is right, son. She's not suffering any more. She was sick for a long time. I'll tell you now what her fits were.

193 CLOSE SHOT - ATTICUS, JEM

ATTICUS

Mrs. Dubose was a morphine addict. She took it as a pain-killer for years. The doctor put her on it. She had arthritis. She'd have spent the rest of her life on it and died without so much agony, but she was too contrary. She said she was going to leave this world beholden to nothing and nobody. She said she

HP

CONTINUED

5. TO KILL A MOCKINGBIRD Final Draft Screenplay by Horton Foote dated Dec. 27, 1961) / Based on the 1960 novel by Harper Lee

[Hollywood]: Universal Pictures, December 27, 1961. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), Printed wrappers, brad-bound, quarto, mimeograph, 157 pp. The title page reads "First Draft", a typo corrected in pencil to read "Final Draft". One page has a tear repaired with tape. Many pages have markings in pencil. A few have MS revisions to the script. This script contains various typed & dated revisions on yellow onion skin paper, dated from 12/11/61 to 2/6/62.

This is the final draft of Horton Foote's Academy Award-winning screenplay.

This final draft of Foote's screenplay, notwithstanding some tweaks and revisions, is not substantially different from the completed film – though the film deletes some sequences for the sake of length. Foote's final draft is essentially a more polished version of his earlier drafts, and includes more indications of camera angles.

In the transition from book to first draft screenplay to final draft and completed film, we see an increasingly sharper definition of dramatic structure. The first act introduces young Scout, her brother Jem, their father Atticus, their friend Dill, and their mysterious unseen neighbor, Boo Radley (the screen debut of Robert Duvall). The second and most lengthy act is about the trial, conviction, and ultimate fate of Tom Robinson as perceived by the children. The third act, almost an epilogue, taking place on Halloween some months after the trial, shows the attack on Atticus' children by the alleged rape victim's father, Bob Ewell, and how they are rescued by the hitherto-unseen Boo.

Among the deletions – Scout's first day in school in Miss Caroline's class is depicted at length in the screenplay draft (as it is in the book). In the movie, we don't see it, but only hear about it after Scout gets into a fight with one of the boys from her class after school.

One thematic element that gains increasing importance in the evolution from first draft to final draft to completed film is the gun motif. In every screenplay draft, Jem invites the poor boy, Walter Cunningham, to dinner following his after-school fight with Scout, but only in the final draft does the issue of guns arise during this scene, when Jem learns that the little farmer's boy, unlike Jem, has his own gun. This leads to one of the most famous exchanges in the movie where Atticus talks about the time his father gave him a gun.

The gun motif culminates in the disturbing scene where the sheriff enlists the peace-loving Atticus to shoot a rabid dog. Only then does Jem learn that his father is, in fact, the best shot in the County. (The screenplay's set-up to the dog shooting scene, involving the children and their housekeeper, Calpurnia, is deleted from the completed film. Also cut is a lengthy sequence following the dog-shooting scene where the elderly Mrs. Dubose says that Atticus should be shot like "that dog" for defending a negro, and angry Jem destroys her prized camellia bushes. Atticus, hearing of the incident, makes Jem atone for it by reading to her regularly.)

While this was Horton Foote's first screenplay for a feature film, it remains one of his most impressive achievements – a textbook model of great screenwriting – and in 2018, Lee's novel was adapted by Aaron Sorkin into a successful Broadway play.

\$7,500.00

4588
Cory
M...

FINAL SCREENPLAY

8450

TO KILL A MOCKINGBIRD

December 27, 1961

PROPERTY OF
UNIVERSAL-INTERNATIONAL PICTURES
UNIVERSAL CITY, CALIFORNIA

FEATURED

23 CONTINUED

ATTICUS
 (lifting his hat
 again)
 Grand seeing you, Mrs. Dubose.
 They move on down the street.

24 CLOSE SHOT - MRS. DUBOSE, JESSIE

Mrs. Dubose had a look of senile contentment on her face.

25 EXT. SIDEWALK AND YARD OUTSIDE MISS MAUDIE'S

Miss Maudie is still working in her yard. The children run IN followed by Atticus. He stops to see Miss Maudie. The children run across the street, into their yard.

26 TWO SHOT - MISS MAUDIE, ATTICUS

Miss Maudie calling as she crosses street to him:

Atticus hands her a package
 MAUDIE
 Atticus...

Atticus starts towards her.

MAUDIE
 Stephanie called me awhile ago.
 She was telling me something about
 Tom Robinson and the Ewell girl.
 Have you heard anything about it?

ATTICUS
 Yes. About four this afternoon Bob
 Ewell came running into town looking
 for Sheriff Tate. He claimed Tom
 had raped and beaten his oldest girl,
 Mayella. Heck went out to Robinson's
 and he denied doing it, but Heck
 brought him into jail.

MAUDIE
 I've never heard of Tom in trouble
 before, have you?

ATTICUS
 No.

Calpurnia calls from the Finch yard.

CALPURNIA
 Supper.

CONTINUED

HF

JUDGE (O.S.)
 you heard about Tom Robinson?

ATTICUS (O.S.)

JUDGE (O.S.)
 you will get around to charging
 row. I thought I'd let you know
 case. (X)

TAYLOR AND ATTICUS

JUDGE
 ing about appointing you
 is case. (X)

ATTICUS

ause)
 certainly don't give me business, Judge
 ones do you?
 eeking up at
 e Judge)
 the case. (X)

JUDGE
 I'll send a boy over for
 row when his case comes up.

ATTICUS

ge Taylor gets up.

JUDGE
 you tomorrow.

ATTICUS

JUDGE

And thank you.

ATTICUS

Yes, sir.

Judge Taylor leaves. Again there is silence. Atticus rocks. He listens to the night's SOUNDS. Jem comes TO the porch.

CONTINUED

HF

changed 1/10/62

goc #1919

63
(X)

137 CONTINUED

JEM
Why are you doin' that, sir?

MR. RADLEY
The tree's dyin'. You plug 'em up
with cement when they're sick. You
ought to know that, Jem.

JEM
Yes, sir.

Jem seems withdrawn and dejected. He starts down the street,
toward his house, ~~then starts running~~. SCOUT RUNS AFTER HIM.

138 INT. LIVING ROOM - ATTICUS.
~~MR. FINCH FRONT YARD - MOVING SHOT - JEM, SCOUT~~

Jem and Scout COME IN ~~the yard~~. Atticus is ^{SEATED} on the porch,
reading. Jem goes to his father ~~on the porch~~.

JEM

105

JEM
You know that oak tree by
place that had the knot-
Radley cemented it up.
I told him why, he said it was
tree. Do you think that
seemed?

ATTICUS
You say it was, I guess *it*

JEM

~~WINDOW~~ He seems very puzzled.

SCOUT
How long do I have to keep
you not to fight?

ATTICUS
Out.
~~is Room~~ Scout looks at her father as if she
she has just heard.

SCOUT

ATTICUS
Fully)
er.
ATTICUS FOR A MOMENT AND THEN RUNS
TO THE HOUSE.

B dh #1919

242 CONTINUED

ATTICUS
What did you say then, Tom?

TOM
I said somethin' like, why, Miss
Mayella, that's right smart o' you
to treat 'em. An' she said, you
think so? Well, I said, I best be
goin', I couldn' do nothin' for her,
an' she says, oh, yes, I could. An'
I ask her what, an' she says to jus'
step on that chair yonder an' git
that box down from on top of the
chiffarobe. So I done what she told
me, an' was reachin' when the next
thing I knew she -- grabbed me aroun'
the legs. She scared me so bad I
hopped down an' turned the chair over.
That was the only thing, only furniture
'sturbed in the room, Mr. Finch, I
swear, when I left it.

ATTICUS
What happened after you turned the
chair over?

Tom comes to a dead stop. He glances at Atticus, then at the jury.

ATTICUS
Tom, you've sworn to tell the whole
truth. Will you tell it?

Tom runs his hand nervously over his mouth.

ATTICUS
What happened after that?

JUDGE
Answer the question.

243 ANGLE - TOM

TOM
Mr. Finch, I got offa that chair an'
turned around an' she sorta jumped
on me. She hugged me aroun' the waist.
She reached up an' kissed me on the
face. She says she never kissed a
grown man before an' she might as well
kiss ~~me~~. She says, ~~hiss me back~~
~~hiss me~~. I say, Miss Mayella, let me
out of here, an' tried to run, but she
got her back to the door, when Mr. Ewell
cussed at her from the window an' says
he's gonna kill her.

FOR MR
TO KISS
Her
Back

HP

CONTINUED

FEATURED

6. EVELYN NESBIT THAW (1912) Photo

[New York, 1912]. Vintage original 5 x 7" (13 x 18 cm.) black-and-white print still photo, date stamped on back May 13, 1912.

The earliest photo we have ever seen of the "girl in the red velvet swing," whose abusive husband, millionaire Harry Thaw, murdered her lover, Stanford White (who was, in another manner, also abusive to her). She became the object of a famous tabloid scandal.

With its 1912 date stamp, and with her still using her husband's family name of Thaw, this is the earliest image of Evelyn Nesbit that I have ever handled.

\$500.00



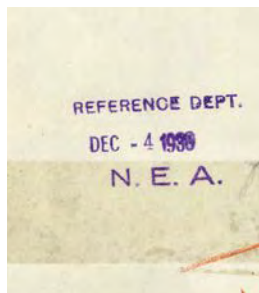
FEATURED

7. JOSEPHINE BAKER (1930) French photo

[Paris, 1930]. Vintage original 9 x 6" (23 x 15 cm.) French black-and-white print still photo. Trimmed for publication, date stamped 1930 on verso, very good+.

A sultry portrait of American-born French entertainer Josephine Baker, then at the height of her early triumphs on the Parisian stage.

\$1,000.00



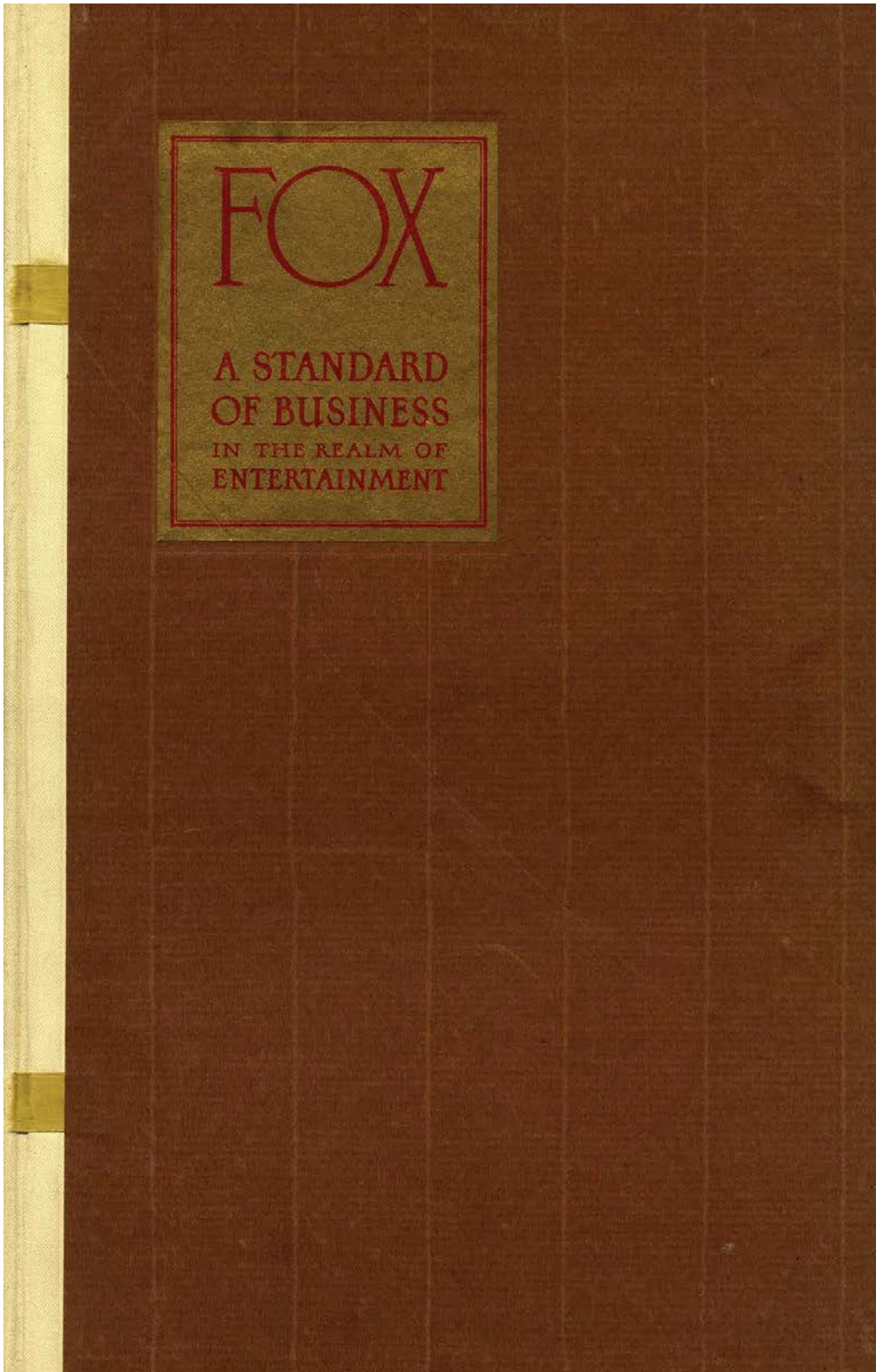
FEATURED

8. FOX: A STANDARD OF BUSINESS IN THE REALM OF ENTERTAINMENT (1926) Studio exhibitor book

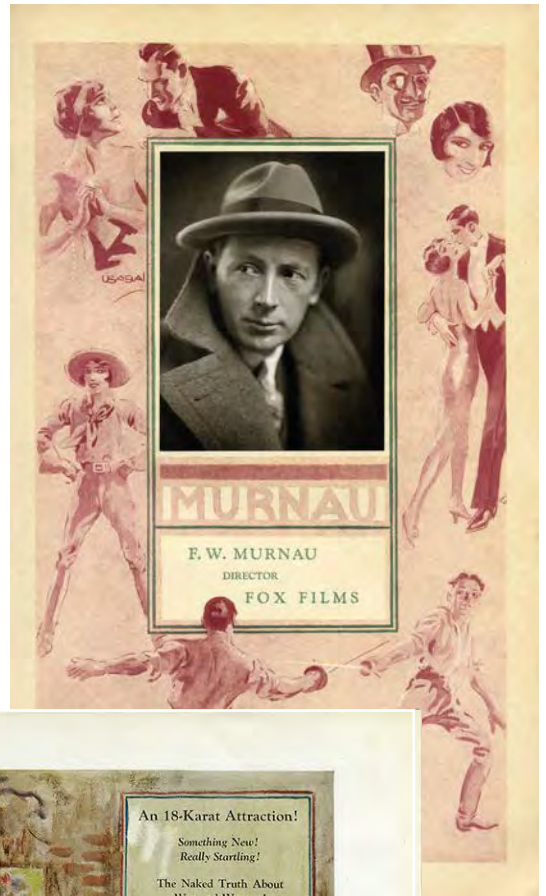
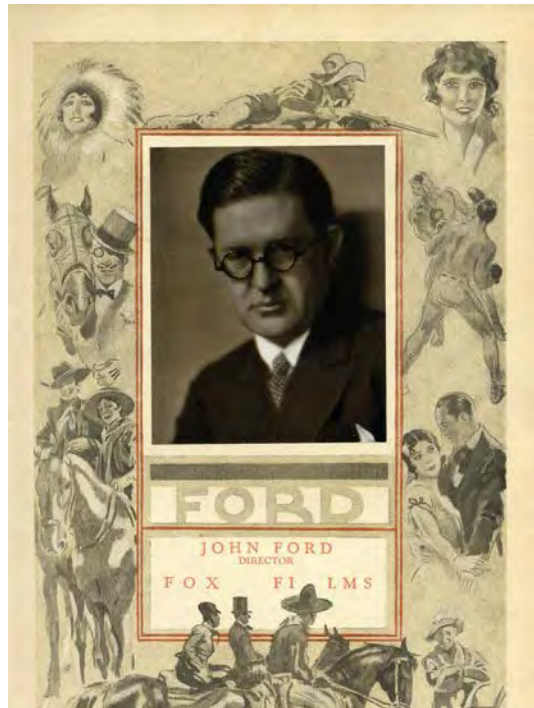
[Hollywood]: Fox Pictures, 1926. Vintage original studio exhibitor book, 15 3/4 x 9 1/2" (40 x 24 cm.), about 120 pp., cloth-backed boards with embossed label on front cover, very minor bumping to covers, free endpapers have toning, but an overall nice example, complete and with bright colors, with various sepia toned and also color plates tipped in, as well as some full page and double page color plates, near fine.

Such illustrious directors as John Ford, Friedrich Murnau, Raoul Walsh and Howard Hawks get pages devoted to them and to such films as *Hangman's House*, *Mother Machree* (Ford), *What Price Glory* (Walsh) and *Fig Leaves* (Hawks). Westerns were a staple at Fox in the 1920s, as is evidenced by double-page spreads, in rich full color, devoted to the movies of Buck Jones and Tom Mix.

\$950.00



FEATURED





FEATURED

9. GRADUATE, THE (1967) Final Draft Screenplay by Buck Henry and Mike Nichols, Mar. 29, 1967

[Hollywood]: Lawrence Turman, Inc., March 29, 1967 [with many pages of revisions dated up through 4-24-67]. Vintage original script, 11 x 8 ½" (28 x 22 cm.), 176 pp. On the title page, Mike Nichols' name has been crossed-out in holograph pencil, and Calder Willingham's name has been written in. Printed wrappers, brad-bound, front wrapper coming loose, near fine in very good wrappers.

Mixing comedy, romance and social satire, *The Graduate* was one of the most iconic and beloved films of its era, a spectacular box-office success, and ranked by the American Film Institute in 2007 as the 17th greatest American film of all-time.

The style of the film is half-Frank Capra (1930s romantic comedy), half-Michelangelo Antonioni (1960s art house alienation). The cultural issues that were tearing the country apart at the time of the film's release are mostly implicit – there is no visible drug use apart from the pervasive alcoholism of the older generation; we see no long-haired hippies other than some of the background extras in the Berkeley sequence; there is no reference to the political upheavals of the time apart from the Berkeley landlord asking whether our hero, Benjamin, is "one of those outside agitators," and the only oblique reference to the Vietnam War is in one of the Simon & Garfunkel song lyrics played over a Nichols montage ("Generals order their soldiers to kill").

Yet the film's depiction of the generational divide is clear and unmistakable – grownups are

uniformly cynical and corrupt, while Benjamin and his girlfriend, Elaine, are innocent *tabulae rasae*, rejecting the "plastic" values of their elders, and representing some kind of hope for an undefined future.

The biggest difference between this script and the final film is the screenplay's opening sequence – Benjamin speaking at his graduation, stumbling over the portion of his speech relating to purpose, "The purpose, my fellow graduates – the purpose is – " (unable to complete the thought). This sequence was omitted from the completed film, which begins with Benjamin arriving in Los Angeles via plane, while the soundtrack plays Simon & Garfunkel's "The Sound of Silence". The sequence in the third act where Benjamin drives to Northern California has extensive voiceovers in the script representing what Benjamin is thinking – not unlike Janet Leigh's driving voiceovers in *Psycho* – that were eliminated from the film's final cut.

For the most part, this Final Draft screenplay is a blueprint for the completed movie. Even the film's montage sequences are carefully scripted.

The Graduate is a wonderful time-capsule screenplay and film that beautifully captures the look, feel and sound of Los Angeles and Bay Area California in the late 1960s.

\$2,500.00

"THE GRADUATE"

Screenplay by
Calder Willingham and
Buck Henry
and
Mike Nichols

Prod. No. 20055

FINAL DRAFT

Property of:
Lawrence Turman, Inc.
Mike Nichols
5451 Marathon St.
Hollywood, California

March 29, 1967

REVISED 4/24/67

7.

28 Cont. 28

MRS. BRADDOCK
They came all the way from
Tarzana. Now let's get cracking.

MR. BRADDOCK
It's a wonderful thing to have
so many devoted friends.

They move out of the door, Mr. Braddock steering Ben.

29 INT. HALLS AND STAIRWAY - NIGHT 29

PHIL and MIMI CARLSON are coming up the stairs as the
Braddocks are moving down.

MR. CARLSON
Hey - there's our award winning
scholar.

MRS. CARLSON
We're all very proud of you,
Ben.

BEN
Thank you, Mrs. Carlson.

MR. CARLSON
Is that the new car out there?
The little red Wop job?

MR. BRADDOCK
That's Ben's graduation present.

MR. CARLSON
(putting his arm
across Ben's shoulder)
Won't have much trouble picking
them up in that, will you?

BEN
Sir?

MR. CARLSON
The girls. The chicks. The -
the teeny boppers.

MRS. CARLSON
I think Ben has gotten beyond
the teeny bopper stage - haven't
you, Ben?

REVISED 4/24/67

79.

91 Cont. 91

At college. BEN

Yes. MRS. ROBINSON

What was your major? BEN

MRS. ROBINSON
Why are you asking me all this?

BEN
Because I'm interested, Mrs. Robinson.
Now what was your major subject at
college?

MRS. ROBINSON
Art.

BEN
Art?

She nods.

BEN
But I thought you - I guess you
kind of lost interest in it over
the years then.

MRS. ROBINSON
Kind of.

BEN
Well how did it happen?

MRS. ROBINSON
What?

BEN
You and Mr. Robinson.

MRS. ROBINSON
How do you think.

BEN
I mean did he take you up to his
room with him? Did you go to a
hotel?

MRS. ROBINSON
Benjamin, what does it possibly
matter?

BEN
I'm curious.

REVISED 3/29/67

19.

36 Cont. 36

MRS. ROBINSON
Sit down.

BEN
Please forgive me. Because I
like you. I don't think of you
that way. But I'm mixed up.

MRS. ROBINSON
All right. Now finish your drink.

BEN
Mrs. Robinson, it makes me sick
that I said that to you.

MRS. ROBINSON
We'll forget it right now.
Finish your drink.

BEN
What is wrong with me?

MRS. ROBINSON
Have you ever seen Elaine's
portrait?

BEN
Her portrait?

MRS. ROBINSON
Yes.

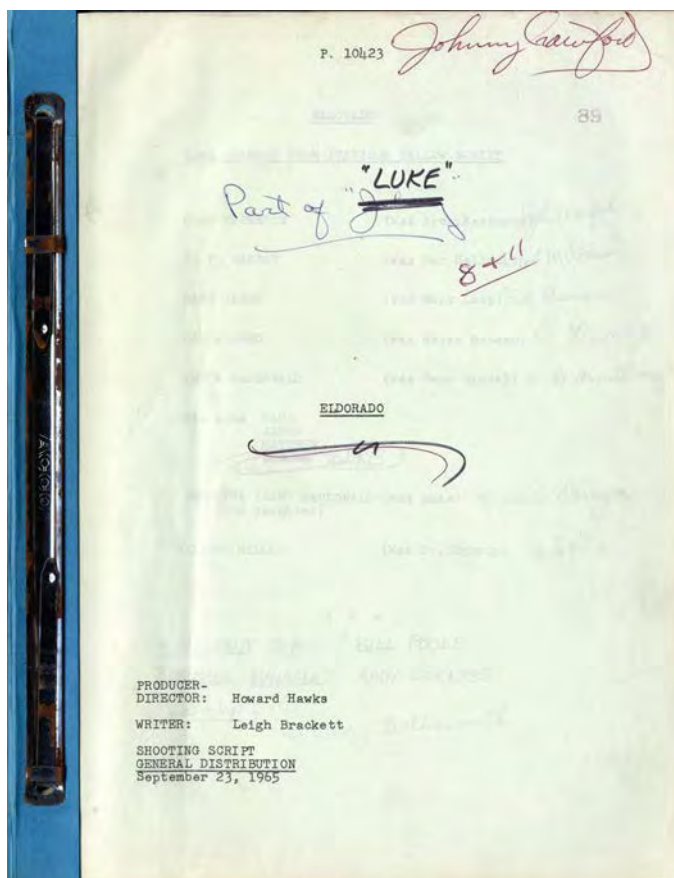
BEN
No.

MRS. ROBINSON
We had it done last Christmas.
Would you like to see it?

BEN
Very much.

FEATURED

10. EL DORADO (1966) (working title: ELDORADO) Shooting Script General Distribution, Sep. 23, 1965



[Hollywood: Paramount Pictures, September 23, 1965, with revisions dated up through 10-14-65] Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), mimeograph, 139 pp. Two pages of revisions are photo-mechanically printed. This script belonged to actor Johnny Crawford, who played the role of "Luke" and has underlined and crossed-out a few lines here and there. Crawford bound the script into stiff plain wrappers, with a typed label on front, with a metal clasp. Near fine.

Screenwriter Leigh Brackett, who had previously worked on such other Howard Hawks films as *The Big Sleep* and *Rio Bravo*, wrote the script for this movie, in which Cole Thornton (John Wayne), a gunfighter for hire, joins forces with an old friend, Sheriff J.P. Hara (Robert Mitchum). Together with an old Indian fighter and a gambler, they help a rancher and his family fight a rival rancher that is trying to steal their water. This was to be Hawks' penultimate film, and it remains a classic western.

Although viewed by some as a kind of remake by Hawks of his previous John Wayne western, *Rio Bravo* (1959), this is a more leisurely, contemplative film. The violent gun battle with which the film inevitably concludes is set within a narrative context of a complex, interconnected community, with a strong, implicit code of ethics.

Filming commenced on October 11, 1965, and ended on January 28, 1966. Hence this script, which contains revisions dated up through October 14, must be considered as extremely close to the final edited film.

\$1,500.00



12. (Cont'd)

~~JOHNNY
Wasn't your name, mister. I
went to sleep...I was only
supposed to shoot in the air...
It's bad, isn't it?
COLE
What's your name, boy?
JOHNNY
Johnny...MacDonald...I live just
over there, beyond the creek...
It is bad.
COLE
Bad enough, son. Bad enough.~~

13. EXT. MACDONALD RANCH - (DAY)

MacDonald and sons and others.

SAUL
There was two shots, Pa.

MACDONALD
I heard them.

SAUL
And I don't see Johnny
coming back.

MACDONALD
I know that...now listen to me,
you all know what to do. And don't
start anything until I...

SAUL
Pa...

A third SHOT sounds o.s., far away.

MACDONALD
Where are you going?

SAUL
Johnny's in trouble...

MACDONALD
If he is, you're not going to be
any help to him now. He went
there to warn us, and he's warned
us. Get to cover.

DISSOLVE TO:

9-23-65

19. (Cont'd)

She goes. The others come up.

HARRAH
Wasn't that the MacDonald girl?

COLE
Yeah.

HARRAH
What did she want?

COLE
It was kind of a new experience.
First time I ever had a woman tell
me she was sorry she shot me.

MAUDIE
I can believe that.

COLE
You're a vindictive old bat.
Hi, Doc.

DOC MILLER
Hi, Cole. Your friends tell me
you're wanting to leave our fair
city.

They go inside.

20. INT. HARRAH'S HOUSE - (EVENING)

Maudie, Harrah, Cole, Doc Miller.

COLE
You got any professional
objections?

DOC MILLER
Hell, no. I'm glad to get you
off my hands. I just came up
for a farewell drink. Where you
going?

Cole shows him a letter.

COLE
Sonora. Some people running a
silver mine down there...having
a little trouble getting their
shipments through. They thought
I might be able to help.

9-23-65

(Continued)

FEATURED

11. BLACKMAIL (1929) UK photo of Alfred Hitchcock cameo

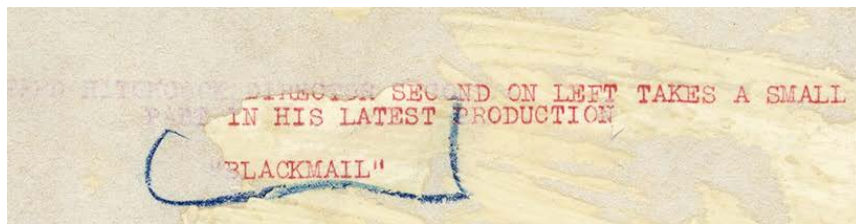
*[London: British International Pictures, 1929].
Vintage original double weight 7 1/4 x 9 3/8" (20 x 24
cm.) British photo. Photo slightly trimmed for
publication and appears to have once been
mounted into an album.*

On the back the stamped text in red ink reads:
"DIRECTOR ALFRED HITCHCOK SECOND ON
LEFT TAKES A SMALL PART IN HIS LATEST
PRODUCTION 'BLACKMAIL'". It is interesting
to note that the text actually feels a need to
indicate that Hitchcock is the second on the left
— because his image was not yet well-known, as
it would soon become.

This is the earliest known photo of one of the
famous Hitchcock cameo appearances, which
started with *The Lodger* (1926). By 1929,
Hitchcock's was becoming well known to UK
audiences, but his face was not yet a familiar one.

This is, in fact, the only Hitchcock cameo photo
which has ever surfaced from any of his British
films, and must be considered a genuine rarity.
Sometime, probably in the 1960s, a small British
company reissued the film and reprinted the
photo. However, the text on the back of photos
from that late re-release clearly refer to the film
having been made "way back in 1929".

\$5,000.00





FEATURED

12. Herman Melville (source)

"MOBY DICK – rehearsed" A PLAY BY ORSON WELLES (1962) Script

[New York: Jerry Adler-Samuel Liff Productions, [1962]. Vintage original theater script, printed leatherette covers, 11 x 8 1/2" (28 x 22 cm.), 45, 37 pp. Moderate creasing to covers, brad-bound, mimeograph, near fine in very good or better binding.

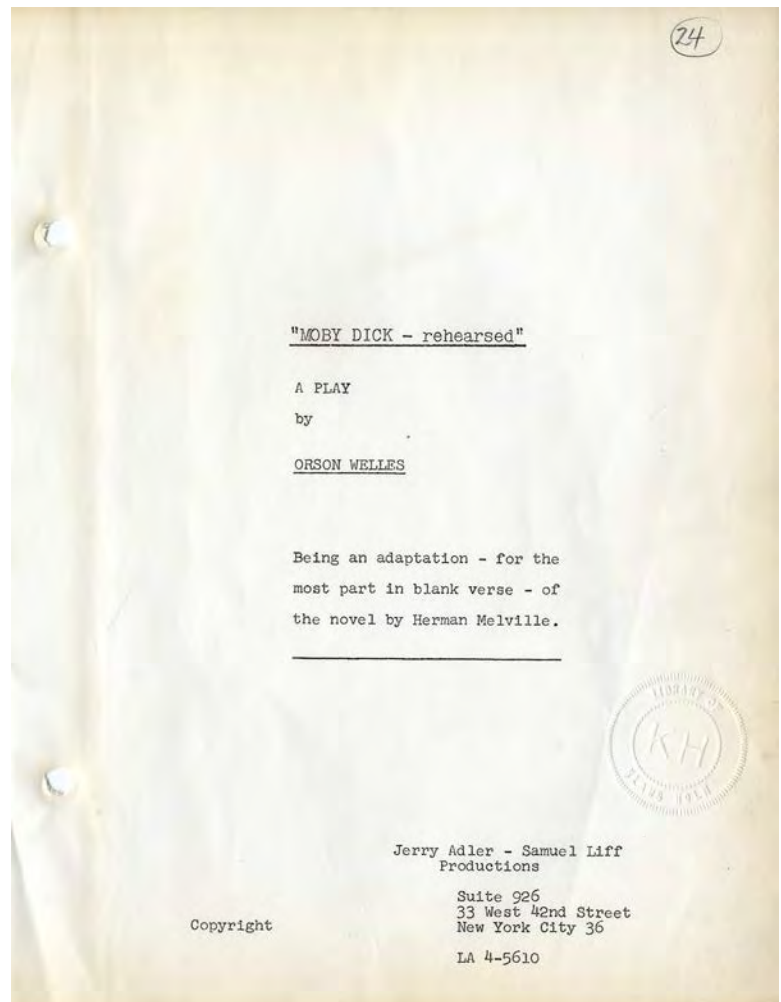
A two-act drama by Orson Welles, originally staged in London in 1955, and then staged by him for its American premiere on Broadway.

Welles used minimal stage design: the stage was bare, the actors appeared in contemporary street clothes, and the props were minimal. For example, brooms were used for oars, and a stick was used for a telescope. The actors provided the action, and the audience's imagination provided the ocean, costumes, and the whale. The setting is a mid-19th-century American repertory theater.

The play begins subtly as the audience arrives with the cast milling around an empty stage. The cast members generally fool around and complain about their boss and their forthcoming production of *King Lear*. Then, making a big dramatic entrance and smoking a cigar, the actor manager of

the time comes on stage and tells them they are going to rehearse a version of Herman Melville's 1851 novel *Moby Dick* that he has been adapting for the stage. The cast grudgingly performs the play, improvising scenery from items lying around, and gradually get more into character as the play develops.

\$3,000.00



Hart
STENOGRAPHIC BUREAU
136 WEST 44th STREET, NEW YORK 36
JUDSON 2-1253

"MOBY DICK - REHEARSED"
BY
ORSON WELLES

ACT ONE

THE CURTAIN RISES on an empty stage . . .

Behind the usual forest of hanging ropes, suspended sandbags, battens, borders, furled back-drops and stacked wings, there is glimpsed the bare brick wall of the theatre.

Here and there are the skeletons of stage platforms, on one of which stands a rather seedy-looking throne.

At least two tables, a number of plain kitchen chairs and the sort of small upright organ called an harmonium. (This is actually an electric organ in disguise.)

Beneath the shaded work-light a YOUNG ACTOR is studying a prompt-book. A YOUNG ACTRESS sits nearby, listening as he reads aloud:

"MOBY DICK - rehearsed"

SCENE: An American theatre at the end of the last century.

THE CAST: A company of actors.

Theatres are often cold during rehearsals, and the actors do not shed their long, dark overcoats except when the action, or the parts they are playing, would seem to demand shirt-sleeves.

No stage properties are used. Harpoons, oars, lances, gold-pieces, prayer-books, charts and telescopes, all are to be indicated in gesture and mime.

For easier reading only a minimum of stage directions are given in the text. The chase in the whale-boat, for example, is referred to briefly as literal action, with no attempt to describe the means by which the actors will suggest this in performance.

It would not be true to say that there is no scenery. The stage is not bare; it is interestingly and even romantically dressed with all the lumber of an old-fashioned theatre.

ACTOR

little

ocean . . . "

sal)

arf;

andsmen,



13. *Ben Hecht, Charles MacArthur (screenwriters, directors)*
CRIME WITHOUT PASSION (1934) Half sheet poster style A

Hollywood: Paramount Pictures, 1934. Vintage original 22 x 28" (56 x 71 cm.) half sheet poster style A. Paper-backed, originally unfolded, minor touch-ups to white margins, near fine.

Controversial screenplay by Ben Hecht (with Charles MacArthur) based on Hecht's story *Caballero of the Law*. Tale of a lawyer who accidentally shoots his girlfriend during an argument. Thinking her dead, he does whatever it takes to cover up the crime as he descends into insanity.

Cinematographer Lee Garmes actually directed much of the film, as filming was scheduled to start at 9 each morning.

Hecht or MacArthur would not show up until 11. By then Garmes had a few scenes in the can.

Poster features an image of Claude Rains as Lee Gentry in an altercation with Margo playing his girlfriend Carmen Brown, and then being questioned by police (this is one of two entirely different half sheet posters done for this film).

\$1,500.00



14. MURDER, MY SWEET (1944) Half sheet poster

[Hollywood]: RKO Pictures, 1944. Vintage original 22 x 28" (55 x 71 cm.) half sheet poster, USA.

Adapted from Raymond Chandler's novel *Farewell, My Lovely, Murder, My Sweet* is the very earliest Chandler adaptation to actually feature the archetypal character of private eye Phillip Marlowe — and one of the acknowledged masterpieces of film noir.

Unfolded, there is a 12" (30 cm.) tear which extends up from middle lower margin above the name "MANDER" in actor credits, mended on verso with brown paper, and there are some scattered creases and minor scuffs. Colors are bright, and this is a very rare poster to find unfolded, very good-.

\$1,500.00



15. MURDER, MY SWEET (1944) Campaign book

[Hollywood]: RKO Pictures, 1944. Vintage original 12 x 18" (30 x 45 cm.) campaign book, 20 pages. The book was not folded, and it is uncommon to find it in this condition. There are internal tears to pages 9, 10, 11 and 12 at the centers. There is no paper loss in these areas. Near fine.

This wonderful oversize campaign book includes the full run of intriguing posters, lobby displays and tie-on advertising and merchandising. There are tie-ins to the original novel, as well as magazine and newspaper articles.

\$750.00



A Presold Audience of Over 8,000,000

Which is your type—Shirley, Trevor, Powell?



Smith and striking actress of London in Regent Cigarettes with the stars of "Murder, My Sweet"—Anne Shirley, Claire Trevor and Dick Powell. "Murder, My Sweet" is a production of Raymond Crandall's masterly direction. "Murder, My Sweet" contains your Regent cigarette distribution for special window displays. Here on the magazine ad and display it is right with you. Give together with style and all variety for the picture. Here are the magazine and circulation figures.

COLLIERS Magazine
Dec. 2, 1941
Circulation 1,581,214

LIFE Magazine
Dec. 25, 1941
Circulation 3,715,312

RED BOOK Magazine
January 1942
Circulation 1,591,106

TOTAL CIRCULATION:
8,137,562

TEASER POSTERS

Make an exciting display for your theatre lobby with a set of eight posters for "Murder, My Sweet". Each poster features a different scene from the picture. They are available in two sizes: 11 x 14 and 9 x 12. Order yours today!

Ladies Finger Prints

Arrange your lobby display for "Murder, My Sweet" with a set of eight posters for "Murder, My Sweet". Each poster features a different scene from the picture. They are available in two sizes: 11 x 14 and 9 x 12. Order yours today!

Warning Notice!

Not for those with weak hearts! See Dick Powell, Claire Trevor and Anne Shirley in "Murder, My Sweet", now showing!

INTEREST-AROUSING LOBBY DISPLAY

Build a lobby display that will draw the attention of your audience. Use the posters for "Murder, My Sweet" to create a dramatic and interesting display. Order yours today!

Build two narrow panel boards to mask the corners of your theatre entrance.

Hold a "VELMA PARTY" for your theatre lobby. Display the posters for "Murder, My Sweet" to create a dramatic and interesting display. Order yours today!

Reader Stunt!

Use the posters for "Murder, My Sweet" to create a dramatic and interesting display. Order yours today!

TAXICAB TIE UP
...obscene now showing at the Palace Theatre...
...obscene now showing at the Palace Theatre...
...obscene now showing at the Palace Theatre...

Radio Announcement

...obscene now showing at the Palace Theatre...
...obscene now showing at the Palace Theatre...
...obscene now showing at the Palace Theatre...

MASK YOUR THEATRE DOORS

Use posters for "Murder, My Sweet" to create a dramatic and interesting display. Order yours today!

HOLD A "VELMA PARTY"

Use the posters for "Murder, My Sweet" to create a dramatic and interesting display. Order yours today!



SEAT-SELLING HERALD ON "MURDER, MY SWEET"
SIZE 9 x 12 - \$3.50 PER THOUSAND



FRONT COVER



CENTER SPREAD



STYLE "A"



STYLE "B"



STYLE "C"

POWERFUL LOBBY PHOTOS - 11 x 14 - SET OF EIGHT



FILM NOIR

FORGET THAT FEELING... SHE'S GOT MURDER IN HER HEART!

DICK POWELL
CLAIRE TREVOR · **ANNE SHIRLEY**
MURDER, MY SWEET

OTTO KRUGER · MIKE MAZURKI · MILES MANDER
DOUGLAS WALTON · DON DOUGLAS

Produced by ADRIAN SCOTT · Screen Play by JOHN HAYES · Directed by EDWARD DMYTRYK

24 Sheet

Dick POWELL · **Claire TREVOR** · **Anne SHIRLEY**
Murder, My Sweet

OTTO KRUGER
MIKE MAZURKI
MILES MANDER
DOUGLAS WALTON
DON DOUGLAS

Produced by ADRIAN SCOTT
Directed by EDWARD DMYTRYK

6 Sheet

DICK POWELL
CLAIRE TREVOR
ANNE SHIRLEY
Murder, My Sweet

OTTO KRUGER
MIKE MAZURKI
MILES MANDER
DOUGLAS WALTON
DON DOUGLAS

Produced by ADRIAN SCOTT
Directed by EDWARD DMYTRYK

3 Sheet

Dick POWELL
Claire TREVOR
Anne SHIRLEY
Murder, My Sweet

OTTO KRUGER · MIKE MAZURKI
MILES MANDER · DOUGLAS WALTON
DON DOUGLAS

Produced by ADRIAN SCOTT · Directed by EDWARD DMYTRYK

1 Sheet

Dick POWELL · **Claire TREVOR** · **Anne SHIRLEY**
Murder, My Sweet

OTTO KRUGER
MIKE MAZURKI
MILES MANDER
DOUGLAS WALTON
DON DOUGLAS

Produced by ADRIAN SCOTT · Directed by EDWARD DMYTRYK

Window Card

Copyright, 1945, RKO Radio Pictures, Inc. Permission is hereby granted to newspapers, magazines and other publications, to reprint or reproduce any of the material or photographs contained in this campaign book.

Printed in U.S.A.

16. MURDER, MY SWEET (1944) One sheet poster

[Hollywood]: RKO Pictures, 1944. Vintage original 41 x 27" (103 x 68 cm.) one sheet poster. Pinholes at corners filled in and folds slightly touched up, the bottom fold and juncture a bit more than the others, about fine.

Here is Dick Powell in a romantic clinch with noir *femme fatale* Claire Trevor for RKO's 1944 film *Murder, My Sweet*. A striking and most legendary poster, this copy is beautiful and is professionally conserved on linen.

\$6,500.00



FILM NOIR

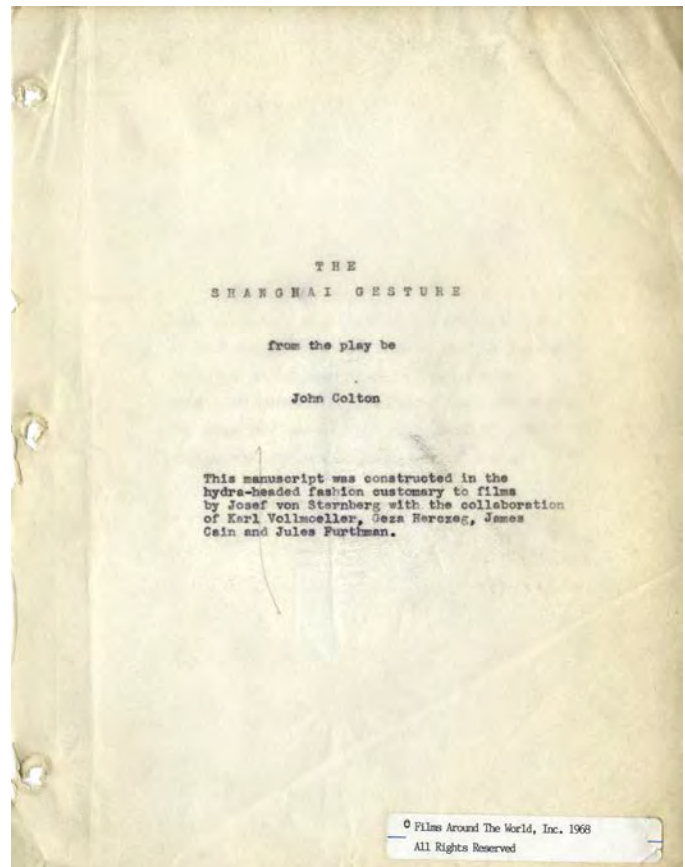
17. SHANGHAI GESTURE, THE (1941) Film script adapted from the play by John Colton

[Hollywood: 1941]. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.). Onionskin typescript, brad-bound, 157 pp. The first 20 pages are rather crudely dogeared at the top, generally near fine. There is a sticker on the bottom right of title page from a film distributor with a 1968 date, but that bears no relation to the actual date of this script. A blank back wrapper is present, there is no front wrapper.

The script has a rather snarky note: "This manuscript was constructed in the hydra-headed fashion customary to films by Josef von Sternberg with the collaboration of Karl Vollmoeller, Geza Herczeg, James Cain and Jules Furthman". Author James M. Cain is known to have indeed worked on this movie, although his work was uncredited in the final film. Furthman was a very frequent collaborator with von Sternberg; in fact, this was his eighth and final von Sternberg film.

Silver and Ward, *Film Noir*, pp. 255-6: "The nightmarish, almost Baroque environment that von Sternberg creates in *The Shanghai Gesture* contains much of what was to become a standard expression of the noir vision... Obviously anticipates and has everything to do with the postwar noir vision fatality and inexplicable malaise".

\$3,500.00



PRINCIPAL CHARACTERS

3.

MOTHER GIN SLING:

A cultivated Chinese woman of extraordinary charm who speaks perfect English without much trace of accent. She is the boss of the Shanghai underworld and her income from her gambling establishment alone runs to \$750,000 gold a year. She pays no taxes and is therefore wealthy. She does, however, generously indulge in a form of graft known in the Orient as "squeeze". She looks anywhere from twenty-five to thirty-eight, and is closer to a panther than any Chinese artist has yet succeeded in delineating. She is immune to everything except her own wish to even up scores. (It is best not to enforce external ideas of justice.)

POPPY:

An exciting girl of nineteen, a vivid brunette with slumbering eyes, who without transition is thrown into the witches' cauldron of Shanghai and destroyed. A careful education and continuous protection prove too weak to withstand the brunt of Mother Gin Sling's deliberate vengeance.

GIR GUY CHARLTON:

Half Australian, half English. From a good family, he has achieved his position through great ability to deal with Oriental speculations. He is a man of about forty-five, who came to China as a youth to specialize in mining engineering under the name of Victor Dawson. The follies of his youth catch up with him when he is least prepared.

NOTE:

"SHANGHAI GESTURE"

1.

If it were possible to build Shanghai and reconstruct its alien flavor out of shadow and light, dust and smoke, it would be more effective and more convincing than were we there and had the doubtful pleasure of having the huge, sprawling city at our disposal. It is a bronze to state that imagination and vision rather than labor and useless expense are irreplaceable requisites of the theatre.

For the information of those who might not wish to take even the trouble of locating Shanghai on the map, it lies on the southeastern coast of China not far from where the Yangtze Kiang turns the sea a yellow ochre with its mud. The harbor city is on the same parallel with Cairo and New Orleans, cold in winter and unbearably hot in the summer. Our story takes place in winter.

It has an International Settlement combined of American and British interests, and a French concession, inhabited by a large colony of White Russians. The famous streets are the Bund along the river Whangpoo, (the Bund houses the largest bank and the longest bar, both of which bear the brunt of the typhoon when it comes), and Bubbling Well Road, which leads at right angles away from the Bund and has nothing on it that is quite picturesque as its name. These foreign settlements are separated from the native quarters by sudden boundaries. Soochow Creek runs through the International Settlement, but the occasional traveler stays on the south embankment.

9. TWO SHOT

The General and Omar.

Seq. A - 10.

OMAR

I saw her first -- let's not forget that!

GENERAL

Next time I go out with you I'll bring a telescope --

He starts out of the car but is restrained by Omar, who pushes him back ...

OMAR

Being a General, you're unable to plan a campaign, so let me make it for you. We'll divide the work evenly -- you take on the armed forces of justice, and I'll tackle the girl.

10 MED. SHOT

Out of the limousine steps Omar, followed by the General as they go...

GENERAL

That battle plan of yours has never worked out to my advantage -- yet! A visiting card offered to the Sikh, and the resulting obsequious salute, instantly demonstrate the importance of the General, who lightly taps the hands of the Chinese police who now stand at attention.

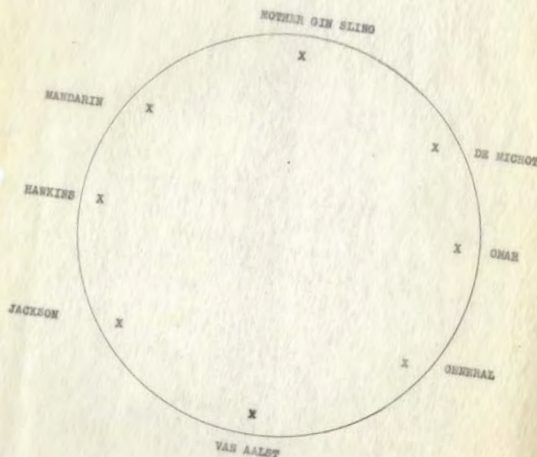
11 CLOSER

An exchange in Chinese takes place between the General and the merchant. Here and there a point is made which creates

(CONTINUED)

CAST TABLE

Seq. B - 32-4



FILM NOIR

18. MILDRED PIERCE (1945) Set of 3 photos

New York: Warner Brothers, [1945]. Set of three (3) vintage original borderless 7 1/2 x 9 1/2" (19 x 24 cm.) photos, all with studio printed text affixed, just about fine.

Joan Crawford as Mildred is in all three photos. Her co-stars Ann Blyth and Zachary Scott are each in two of them. One of them is the crucial scene at the police station at the film's climax. Crawford won the Best Actress Oscar, and the film garnered five additional Oscar nominations.

These three photos are from a scarce set that would have been part of the film's press kit, and are numbered "7(638-85)", "8(638-100)" and "12 (638-187)".

\$300.00

7. (638-85). With the help of Wally, a former associate of Bert's, Mildred rented a desirable property from Monte Beragon, prominent playboy, to open her own restaurant. Business meetings led to social dates and Mildred and Monte soon found themselves in the midst of a strong romantic situation.

From: Warner Bros. Pict., Inc.
321 W. 44th St., N.Y.C.

PRINTED IN U.S.A.





12. (638-187). Who killed Monte Beragon, was the Police Inspector's problem. Was it Mildred in jealousy? Could it have been Veda? Did unhappy Bert Pierce shoot his successor in revenge? In its last climactic sequence-- a surprise ending--the film unravels the tragic story of Mildred Pierce.

From: Warner Bros. Pict., Inc.
321 W. 44th St., N.Y.C.

PRINTED IN U.S.A.

8. (638-100). The cafe opened and was a tremendous success. Mildred soon opened other branches and became a woman of substantial wealth. She lavished more and more gifts on Veda, who became interested in Monte. Mildred had been "lending" money to Monte until he is virtually a kept man.

From: Warner Bros. Pict., Inc.
321 W. 44th St., N.Y.C.

PRINTED IN U.S.A.



638-100

FILM NOIR

19. BURY ME DEAD (1947) Half sheet poster

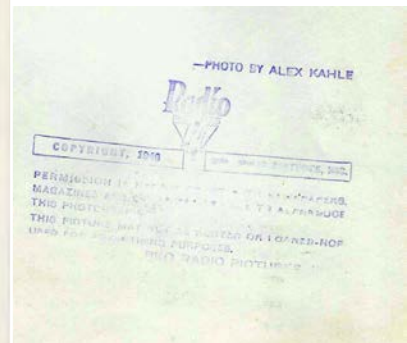
[Hollywood]: Eagle-Lion Pictures, 1947. Vintage original 22 x 28" (56 x 71 cm.) half sheet poster. Folded (as issued), slight repairs on back with archival paper, near fine.

Rarely-seen Poverty Row mystery noir with a complicated plot. A woman attends her own funeral, knowing that her husband attempted to do away with her. She discovers that the woman buried in her place is a glamour girl her husband was having an affair with.

Director Bernard Vorhaus would fall victim to the Hollywood blacklist soon after completion. Two strong female leads and stylish atmospheric cinematography by John Alton highlight this film.

\$150.00





20. ROBERT MITCHUM / THE LOCKET (1946) Photo

[Hollywood: RKO Pictures, 1946]. Vintage original 10 x 8" (25 x 20 cm.) photo, with photographer/studio stamp crediting Alex Kahle and studio text affixed, just about fine.

Moody portrait of Mitchum as Norman Clyde, a painter whose relationship with the film's deranged heroine eventually leads to his suicide. Mitchum was then at the onset of his film career, and single portraits of him from this film are seldom seen. The text uses the working title *What Nancy Wanted*.

\$125.00

21. BORN TO KILL (1947) Set of 10 photos

[Hollywood: RKO, 1947]. Set of ten (10) vintage original photos, of which there are nine 7 3/4 x 9 1/2" (20 x 24 cm.) photos (CONTINUITY LAYOUT #2-10),, all with descriptive studio promotional text attached; and one 8 x 10" (20 x 25 cm.) photo (labeled "DTM-72") with text on the back referring to the film's pre-release title, Deadlier Than the Male, which has been crossed-out in pencil. Also with studio stamp of photographer Oliver Sigurdson. Stamp is faint but still readable. Overall photos near fine or better.

Robert Wise directed this brutal film noir about a calculating divorcée (Claire Trevor) who risks her chances at wealth and security with a man she doesn't love by getting involved with the hotheaded murderer (Lawrence Tierney) romancing her foster sister. A grim and complicated melodrama, the first of a number of noir films directed by Robert Wise, who had previously been associated with Orson Welles and then with the Val Lewton group at RKO.

This leads to the interesting speculation that RKO developed the quintessential noir style of the 1940s due to a unique synthesizing of the expressionistic style of Welles and the moody, Gothic atmosphere of Lewton. *Born to Kill* is an excellent example of an RKO style, not only for its visuals but also for its offhanded depiction of perturbed sexuality and extreme brutality.

Photos in this format would only have been sent to members of the media, and they are extremely scarce, particularly when found in a substantial group like this one.

\$750.00





BORN TO KILL

Story in Pictures

While in a Reno gambling club, Sam Wild (Lawrence Tierney), a good-looking but ruthless gambler, sees his girl friend with another man. Sam goes to her house and kills her and her escort (Tony Barrett) when they return.

(more)

DTM-1

PIX 1-8035





22. BORN TO KILL (1947) Half sheet poster style B

[Hollywood]: RKO Pictures, 1947. Vintage original 22 x 28" (55 x 71 cm.) half sheet poster style B. There is a small chip missing from blank middle right margin, there is a 2" (5 cm.) tear which extends from the top margin down to above the letter "A" of "BULLET-MAN", and some assorted minor smudges and creases, but this is overall a wonderful example of this rare piece, very good+.

RKO created a group of varied posters for this film. This genuinely rare B style half sheet, which we have never seen before, has unusually vivid colors and the extreme prominence on right-hand side of artwork of psychopath Gene Tierney. Also note that this poster is unfolded, which is also highly unusual.

\$1,250.00



23. T-MEN (1947) Pressbook

[Hollywood]: Eagle-Lion Films, 1947. Vintage original pressbook, 17 x 11" (43 x 28 cm.), 32 pp. Just about fine, with remarkably crisp colors on its outer wrappers.

Anthony Mann directed this classic film noir B-movie about treasury agents hunting down a vicious counterfeiting crime ring.

\$500.00



"A showmanship piece of work... lends itself naturally to exploitation, and should click heavily with audiences."—Daily Variety

THIS ONE IS LOADED!

SEE Killers trapped the way it hurts most—through their women!

SEE A squealer gets his... scalding death with live steam!

SEE Hammering fists batter a man to death!

SEE Screaming bullets of vengeance mercilessly riddle a killer!

EDWARD SMALL presents

T-MEN

Starring **DENNIS O'KEEFE**

Mary MEADE - Alfred FYOER
Wally FORD - Jane LOCKHART
Charles MCGRAW

Produced by ROBERT SCHENCK - Directed by ARTHUR SCHENCK
Story by John E. Higgins - Scripted by Henry by Virginia Kellogg
An Eagle Lion Films Release

The searing story of the Treasury's tough guys!

4 COL. AD MAT 403 - 730 LINES

Page Twelve

... PREPARED REVIEWS ...

'T-Men' - Tough, Terrific, True!



Mr. 24 Powerful dramatic sequences from "T-Men," the Edward Small production released by Eagle Lion Film, which based on a complete actual case from official Treasury Department records, are highlighted in this montage from the picture. Filmed with the official cooperation of the Treasury Department and appearing with DENNIS O'KEEFE.

Action-Filled 'T-Men' Playing Soon Locally

"T-Men," a shock-filled, startle drama based on authentic cases from Treasury Department files, begins a...
The picture, starring Dennis O'Keefe, the picture features Mary Meade, portraying new recruits, Alfred Fyodor, the Treasury agent who...
The picture, starring Dennis O'Keefe, the picture features Mary Meade, portraying new recruits, Alfred Fyodor, the Treasury agent who...
The picture, starring Dennis O'Keefe, the picture features Mary Meade, portraying new recruits, Alfred Fyodor, the Treasury agent who...

Apartment Wanted

Add in picture...
The picture, starring Dennis O'Keefe, the picture features Mary Meade, portraying new recruits, Alfred Fyodor, the Treasury agent who...
The picture, starring Dennis O'Keefe, the picture features Mary Meade, portraying new recruits, Alfred Fyodor, the Treasury agent who...

Page Twelve

Exciting, Startling 'T-Men' Season's Top Suspense Hit

(Prepared Review)

Full tribute to the daring, courage and skill of the agents of the Treasury Department is paid for the first time in the annals of motion pictures by the government last night at the...
The picture, starring Dennis O'Keefe, the picture features Mary Meade, portraying new recruits, Alfred Fyodor, the Treasury agent who...

Technical

"T-Men" is a...
The picture, starring Dennis O'Keefe, the picture features Mary Meade, portraying new recruits, Alfred Fyodor, the Treasury agent who...

Suspenseful 'T-Men' One of the Screen's Top Dramatic Hits

(Prepared Review)

Powered in its telling, based in the portrayal of...
The picture, starring Dennis O'Keefe, the picture features Mary Meade, portraying new recruits, Alfred Fyodor, the Treasury agent who...

'T-Men' Reveals Startling Secrets

A startling feature of the operations of Treasury Department agents in handling...
The picture, starring Dennis O'Keefe, the picture features Mary Meade, portraying new recruits, Alfred Fyodor, the Treasury agent who...

TERRIFIC!

T-MEN

Starring **DENNIS O'KEEFE**

Mary MEADE - Alfred FYOER
Jane LOCKHART - WALLY FORD
Charles MCGRAW

Produced by ROBERT SCHENCK - Directed by ARTHUR SCHENCK
Story by John E. Higgins - Scripted by Henry by Virginia Kellogg
An Eagle Lion Films Release

THE 24-SHEET

FILM NOIR

24. *Raymond Chandler (screenplay)*
BLUE DAHLIA. THE (1946) Pressbook

[Hollywood]: Paramount Pictures, 1946. Vintage original pressbook, 15 x 12 1/2" (38 x 32 cm.), 24 pp. Folded once (as issued), printed wrappers, near fine.

Producer John Houseman had to keep screenwriter Raymond Chandler equipped with cases of expensive scotch while Chandler was writing this screenplay. Although Chandler did work on other screenplays in the 1940s and early 50s, all the other efforts were collaborations, and this was Chandler's only solo screenwriting effort, for this now classic film noir which starred Alan Ladd and Veronica Lake.

It is a story of a returning war veteran who discovers his wife is having an affair, and then finds her murdered, with him as the lead suspect.

\$500.00



SELL IT WITH SENSATION!

A Blow-up of Ladd in Action!



MAKE a large cutout for your lobby of Alan Ladd with a gun and frame the title in graphik. A target being a blue Dahlia for the half copy would add no effect. You may also use: **THAT LADD WITH THE GUN HITS A NEW, DRAMATIC BULL'S-EYE.** See with all the other players around the house with your caption. Include the three featured players who were most common in that picture. Finish off your display with the copy: **A NEW, FANTASTIC CHANGING MYSTERY WITH ALL THE SOCK AND SHOCK OF "DOUBLE INDEMNITY."**

Stress New Finds



In addition to the star names in the picture get as much as you can use of the title of the featured player who gave excellent characterization in "The Lost Weekend." Try including Howard da Silva, Doris Dowling and Frank Faylen on a lobby board with this copy: **THE TERRIFIC TRIO OF "THE LOST WEEKEND"—THE "NASH" GIRL—NOW, the Blue Dahlia—The Male Nurse TOGETHER AGAIN IN SUPPORT OF ALAN LADD, VERONICA LAKE, WILLIAM BENDIX, in "THE BLUE DAHLIA."** All three have starred parts in this picture, a reward for the picture with which critics and public alike responded to their "Weekend" performances.

Page 1

Plug The Title With Teaser Campaign!



POSTERS should be used all over town pitched to the mystery angle of the picture. Take advantage of every bit of available space to post these teasers. Put them in store windows, on fences, posts and along roads leading into town, in lobbies, terminals and all public meeting places. Illustrated here is a variety of copy you can use. The greatest effect can be gotten by a series of these single line posters along one certain road or street. The repetition of the title is important. This same copy can be used for a series of small type teasers. They could be scattered throughout a newspaper for an effective campaign.

Classified Readers

IN the Classified Section try running these teaser lines. They get attention, they're unusual enough to stop the reader, and they do a selling job.

WANTED: The secret to **"THE BLUE DAHLIA."** Notify Alan Ladd or William Bendix at the . . . Theatre.

LOST: The clue to **"THE BLUE DAHLIA"** murder of the "Nash" girl. Notify . . .

FOUND: The lady of the "Nash" girl. Murderer at large. **"THE BLUE DAHLIA"** the only clue. Notify . . .

WARNING: **"THE BLUE DAHLIA"** murderer of the "Nash" girl at large! Notify . . .

PERSONAL: Meet me at **"THE BLUE DAHLIA"** Town's a mystery to solve there.

Home Towns of Players

| | | | |
|-----------------|-------------------|----------------|------------------|
| Alan Ladd | Los Angeles, Ark. | Don DeLoach | Detroit, Mich. |
| Veronica Lake | Brooklyn, N. Y. | Tom Powers | Deerfield, Ill. |
| William Bendix | New York, N. Y. | Frank Faylen | Deerfield, Mich. |
| Howard da Silva | Cleveland, O. | Walter Catlett | St. Louis, Mo. |
| | | Seamus Cahn | Scranton, Pa. |

Lucky Three Display



IN featuring Ladd and Lake in your lobby, tie it up with the fact that this is their third picture together. Use the lobby number shown on your leaf with this copy: **FOR THE THIRD LUCKY TIME IN THEIR THIRD GREAT HIT, VERONICA LAKE, ALAN LADD in "THE BLUE DAHLIA."** In Ladd's first picture, "The Gun for Hire," he was teamed with Lake and it was one of the most popular pictures he ever made. "The Gun for Hire" was the lead.

TWO-WAY PICTORIAL PLANT...

We have worked out here a Photometric Quiz which can also be used as a publicity layout. The stills cover the main action in the story and the player credits. Plant it in one form or another in your local paper. It will do more to sell the picture than almost any other type of pictorial.

NOTE: Use the "Don't tell the ending" gag on this picture, particularly in connection with the running of your photometric quiz. The following copy can also be adapted for a poster in your lobby to catch those leaving the show.

SHHHHH!

If you're one of the lucky ones to have guessed the identity of the murderer, please cooperate with us and do not tell any of your friends. Great care was taken at the Paramount Studios to keep all visitors off the set during shooting of the final scene. Prop men, cameramen and grips were asked to keep the ending a secret and motion picture critics who attended special advance screenings took particular care in their reviews not to divulge the mystery.

Use the above copy in a special box with your photometric quiz. Change the first sentence for your lobby poster.

All contest art on MAT E421 - 60

WIN GUEST TICKETS SOLVE THE MURDER IN "THE BLUE DAHLIA" Photo Quiz!

ALAN LADD is deeply involved in "THE BLUE DAHLIA" murder mystery. He solves it! Can you? Study the characters carefully and look for a motive. It is actually shown in these stills. Name the murderer and win two guest tickets to Paramount's "THE BLUE DAHLIA" opening at the . . . Theatre. But hurry! The first right answer wins!



1. Johnny Morrison (Alan Ladd) returns from the South Pacific to find his wife, Helen (Veronica Lake), missing. He does not know who she is.

2. Johnny's body and evidence. Photo (Veronica Lake) is shown, suffering from a head injury received in a car crash, near the apartment the first night.

3. The next morning Helen's body is found. Johnny leaves the scene once the body and hearing that the police suspect him of her murder. He goes into hiding.

4. Johnny meets Janet Harwood (Veronica Lake) and knowing that she is Ladd's wife, although Johnny gives her a fictitious name, she recognizes him as the famous husband.

5. The private detective, Bob Smith (Frank Faylen), remains hidden there, so that he can later enter the Morrison apartment the first night.

6. Pop collects again by telling Johnny's new name where they saw that Harwood, direct them to the Blue Dahlia Club. He also tells them of seeing Johnny at a different hotel.

7. Buzz is questioned by the D.A. but he becomes almost drunk with booze. The D.A. learned of his visit to the Morrison apartment that night through Pop Smith.

8. Joyce, separated from Eddie, suspects him about her murder. Johnny meets with intent to kill Harwood. He believes that she has been murdered.

9. Johnny eventually puts all the pieces together and solves the murder. He tells the D.A. about his murder. He tells the D.A. about his murder to the Pacific Editor of this paper and who gave tickets.

Page 3

THAT LADD IS MIXING IN MURDER!

The Big Three . . . in a rough, tough shocker by Raymond Chandler, one of the greatest hard-boiled mystery writers that ever lived!

"You ought to know that you can't take chances with a stranger..."

PARAMOUNT presents
**ALAN LADD
VERONICA LAKE
WILLIAM BENDIX**
"THE BLUE DAHLIA"
A GEORGE MARSHALL PRODUCTION
HOWARD DA SILVA - DORIS DOWLING - TOM POWERS - FRANK FAYLEN
Produced by JOHN HOUSERMAN - Directed by GEORGE MARSHALL - Written by RAYMOND CHANDLER
THEATRE

4 COLES x 150 LINES... 601 LINES MAT 402 - 60

LADD'S HOT...

When anyone tries to move in on Ladd's affairs— it's move over or else! The way he handles his gun and his fists—and the way he holds a woman—is so terrific you'd better have your blood-pressure checked at the door!

ALAN LADD
VERONICA LAKE
WILLIAM BENDIX
"THE BLUE DAHLIA"
A GEORGE MARSHALL PRODUCTION
HOWARD DA SILVA - DORIS DOWLING - TOM POWERS - FRANK FAYLEN
Produced by JOHN HOUSERMAN - Directed by GEORGE MARSHALL - Written by RAYMOND CHANDLER - A PARAMOUNT PICTURE
THEATRE

With these 3 famous finds from "The Lost Weekend"

4 COLES x 200 LINES... 800 LINES MAT 404 - 60

FILM NOIR

25. *Kenneth Fearing (source)*
BIG CLOCK, THE (1948) Pressbook

[Hollywood]: Paramount Pictures, 1948. Vintage original pressbook, printed wrappers, 15 x 12 1/4" (38 x 31 cm.), 20 pp., just about fine.

Kenneth Fearing's classic crime novel was the basis for this film noir thriller directed by John Farrow and starring Ray Milland, Maureen O'Sullivan and Charles Laughton — a story of a ruthless magazine publisher who commits murder and then frames his lead editor for it.

\$375.00

"THE BIG CLOCK"
 Running Time
 95 Minutes

Paramount **Press Book**

Publicity - Pgs. 1-9
 Advertising - Pgs. 5-14
 Exploitation - Pgs. 15-18
 Accessories - Pgs. 19-20

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RAY MILLAND AND CHARLES LAUGHTON

In One of the Strangest and Most Savage Manhunts Ever Filmed!

THE BIG CLOCK

THE MASTERS OF MYSTERY HAIL A MYSTERY MASTERPIECE

Paramount's film version of Kenneth Fearing's bestselling novel, "The Big Clock," was screened for the top mystery writers and radio personalities in the country. The men and women who make their living by writing mystery stories, and those who have become famous for their character delineation on the air, hailed it as one of the great suspense pictures of all time.

Unanimous in their praise of this unique thriller were such well-known mystery authorities as the officers of the Mystery Writers of America, Inc. J. Scott Smart—known as "The Fox Man" on the radio; William Woodson—the Voice of Authority on "This is Your F. B. I.," Don McLaughlin who portrays David Harding in the Coloney Spy and William Glasgow as Ross Dallas, Detective, in these top mystery radio shows.

A lot of their, and other, endorsements can be found in the Exploitation Section of this Press Book, together with a wide variety of suggested ways they can be used to advantage in selling "The Big Clock."



Paramount offers something different in suspense pictures—an entirely new approach to the murder mystery that guarantees your patrons edge-of-the-seat thrills and sustained interest from its unique start to its sensational finish.

Adapted to the screen by famous mystery writer Jonathan Latimer (from the best-selling novel by Kenneth Fearing), "The Big Clock" is packed with dramatic know-how. Even the men who make their living by writing mystery thrillers have hailed it as the acme of suspenseful melodrama.

You're safe in going all out on the performances delivered by co-stars RAY MILLAND and CHARLES LAUGHTON. Not since "The Lost Weekend" has Milland had a role of such dramatic intensity. As the desperate man who is placed in the terrifying position of having to trap himself for a crime he did not commit, Milland is as far from the beaten path of film performance as he was with his Academy Award-winning portrayal of the tragic alcoholic. Laughton plays the heavy (tycoon of a vast publishing empire) in a way reminiscent of his memorable Captain Bligh in "Mutiny on the Bounty."

"The Big Clock" is another feather in the directorial cap of John Farrow. It will go down in the books as one of the greatest suspense thrillers of all times.

Paramount is going all out with another saturation campaign plus important full page advertising in Life, Saturday Evening Post, etc., to help you set this up as one of our biggest box-office successes. Every bit of cooperation you give toward this end will be well repaid.



RAY MILLAND is the central figure in Paramount's unique thriller, "The Big Clock," due to arrive at the Theatre. In it he portrays a man in the strange and terrifying position of having to trap himself for a crime he didn't commit.

The promotion on "The Big Clock" includes a RADIO SATURATION CAMPAIGN comparable to the campaign which was so effective in establishing "Dear Ruth" as one of the biggest box-office draws of the past year.

26. CROSSFIRE (1947) Pressbook

[Hollywood]: RKO Radio Pictures, 1947. Vintage original pressbook, printed wrappers, 18 x 12" (46 x 30 cm.), 16 pp. Folded once horizontally (as issued), very good+.

A classic film noir, *Crossfire* is one of the few noir films of the 1940s to be nominated for a Best Picture Oscar.

A story about a serviceman on leave who kills a Jewish man due to anti-Semitic hatred. It was adapted from the Richard Brooks novel *The Brick Foxhole* (in which the serviceman kills a gay man, but that was too controversial for a Hollywood studio to contemplate in those days).

\$325.00

"Some people carry blind, ugly HATE inside of them... like a loaded gun. And when they carry it around too long, it goes off AND KILLS... the way it killed a stranger last night!"

DORE SCHARY presents
ROBERT YOUNG · ROBERT MITCHUM · ROBERT RYAN
 in
"Crossfire"
 with **GLORIA GRAHAME · PAUL KELLY · SAM LEVENE**
 Produced by **ADRIAN SCOTT** · Directed by **EDWARD DMYTRYK**
 Screen Play by **JOHN PATTON**

...the hero who recovered the rage he thought he lost on the battlefield — to help avenge the killing!
 ...the ex-Army sergeant who thought he knew all the answers!
 ...the dance-hall girl who met a lot of men — but how was she to remember all of them?
 ...the wife who begged on kalls from her husband — she saved her husband from the chair!

This full-page advertisement appeared in THE SATURDAY EVENING POST, issue of July 26th, and in other publications — a part of the national advertising campaign which brought CROSSFIRE to the attention of theatre-goers everywhere, well in advance of the picture's appearance on the screen.
 FOR DETAILS OF THIS CAMPAIGN SEE PAGE 8

EXHIBITORS MANUAL
Crossfire
 RKO RADIO PICTURES



His Feet "Dick"
Robert Young is seen in his first screen picture, one in "Crossfire," but RKO Radio knew of a killing "age" picture... Robert Young, who... in the film... MAT 1-C



Seen as "Doll"
In "Crossfire" Gloria Grahame does her most mature work on the screen as a cold and demure... MAT 1-B



Two Ladies and a Man Who Asks Questions!
Here are Gloria Grahame, as a distinguished... MAT 2-B



A Trap Is Set!
"Crossfire" RKO Radio's... MAT 1-E

FOR ADVANCE USE

"Crossfire"—Tense Thriller, Courageous Attack on Bigotry

Robert Young, Robert Mitchum and Robert Ryan... MAT 1-E



Detective and Quarry
Robert Young, homicide... MAT 2-D



Prelude to a Murder!
A cocktail is spilled on a lady's sleeve—and thus, unbelievably, is set in motion this... MAT 2-A



Homicide Quiz Session
Robert Ryan (seated) skillfully parries the searching questioning of detective Robert Young... MAT 2-F



Crime Thriller, "Crossfire" Packs Big Moral Punch
"In addition to offering a gripping... MAT 2-E

Robert Mitchum Scores Again

Robert Mitchum, who has had an... MAT 2-E

Tense Mystery Drama, "Crossfire" Vigorously Attacks Taboo Theme!

Robert Young, Robert Mitchum and Robert Ryan... MAT 2-D



Dares Bigger's Role
Deliberately choosing to play a role of a highly... MAT 1-C



Impressive Again!
Robert Mitchum, costarring with... MAT 1-D



Bigot's Victim
Sam Levene... MAT 1-A

Suave Robert Young Serious Guy

For years a screen symbol of the... MAT 1-E

Bigotry Blasted in Murder Film, "Crossfire"

Robert Young, Robert Mitchum and Robert Ryan... MAT 1-E

These are the people who tell the screen's most daring story! WHOSE WERE THE HANDS THAT KILLED THIS MAN... WHAT WAS THE MOTIVE? DORE SCHARY... ROBERT YOUNG... ROBERT MITCHUM... ROBERT RYAN... "Crossfire" with GLORIA GRAHAME, PAUL KELLY, SAM LEVENE... ADRIAN SCOTT... EDWARD DMYTRYK... DIRECTED BY JOHN PATRICK

SCREEN'S MOST DARING DRAMA! CROSSFIRE... MAT 102... MAT 219... MAT 101... GENERAL STAR TIE-UP STILLS FOR WINDOW DISPLAYS... CROSSFIRE: A shocking demonstration of hatred within our midst... CROSSFIRE: Starring Robert Young, Robert Ryan and Robert Mitchum... CROSSFIRE: In a scene from a hysterical horror... CROSSFIRE: Starring Robert Young, Robert Ryan and Robert Mitchum

27. FORCE OF EVIL (1948) Contact sheet photo

[Hollywood: Enterprise Studios, 1948]. Vintage original 10 x 8" (25 x 20 cm.) contact sheet photo, near fine.

This contact sheet contains numerous images of star John Garfield and very seldom-seen images of director Abraham Polonsky, for whom this was his debut as director. Tragically, the Hollywood blacklist abruptly ended his career, which did not resume for twenty years.

This great film noir is about a crooked lawyer who works for the mob and is attempting to consolidate all the small-time numbers operators, but finds himself in conflict with his older brother who, in fact, is also running a small numbers operation. The dialogue in this film rises almost to the level of blank verse.

\$450.00



28. WHITE HEAT (1949) Half sheet poster

[Hollywood]: Warner Brothers, 1949. Vintage original 22 x 28" (55 x 70 cm.) half sheet poster, USA. Poster has been archivally paper-mounted. There is a crease to the top left corner. The top blank white border and fold lines have been conserved, near very good.

Raoul Walsh directed this classic story of Cody Jarrett, a ruthless (and psychopathic) gang leader who has a mother fixation. The characters were based on real-life criminals Ma Barker and her sons. Many consider James Cagney's performance his finest.

\$650.00



29. RAW DEAL (1948) Pressbook

[Hollywood]: Eagle Lion, 1948. Vintage original pressbook, 17 x 11" (43 x 28 cm.), 24 pp. pictorial wrappers, near fine.

Anthony Mann directed this brutal film noir. A man is in prison who was framed, and the man who framed him helps him escape because he is sure he will be killed during the escape attempt. The man survives and goes looking for revenge, but complicating matters are his bad girl girlfriend and the kindly social worker who helped him.

The perverse love triangle between escaped convict Dennis O'Keefe, his gun moll girlfriend Claire Trevor, and social worker Marsha Hunt is just one of the many unique elements to this noir classic.

\$375.00



A DOUBLCROSS THAT BACKFIRED...IN BULLETS!



EDWARD SMALL presents
RAW DEAL
Blasting the screen with

A RELIANCE PICTURE
Dennis O'KEEFE · Claire Trevor
with **JOHN IRELAND · RAYMOND BURR**
Directed by **ANTHONY MANN** · Written by **ARNOLD B. ALTMAN**
Suggested by a Story by **ARNOLD B. ALTMAN**
An **EAGLE LION** FILM

4 Col. Ad Mat 402—428 Lines

Page Twelve

PICTORIAL TEASERS

Four top scenes dramatized in Newspaper treatment for maximum reader attention. Ads do not include theatre imprint space. Ads are 100 lines each.

ALL ADS AVAILABLE ON COMP MAT C



THE POLICE close the doublet over tighter as Dennis O'Keefe and Marsha Hunt battle their way out in "RAW DEAL", the Edward Small Production released by Eagle Lion Films.

THEATRE COMING

PUBLICITY

'InT-Men' Team's Newest Is Taut 'Raw Deal' Movie
Dramatic 'Raw Deal' Tells Rugged Story Of Love, Vengeance

Dennis O'Keefe, movie mogul Edward Small, Director Anthony Mann and cameraman John Alton—that terrific "InT-Men" team who brought to the screen the revealing story of the Treasury's tough guys—have joined forces again to turn out another power-packed drama. This time it's "Raw Deal," a five-chapter serial story of love and vengeance on the wrong side of the law, which opens at the Theatre.

The Edward Small production, a Reliance Picture, is released through Eagle Lion Films.

Co-starring with O'Keefe are Claire Trevor and Marsha Hunt as the women whose lives become tangled up with a guy who couldn't stay away from guns or women. John Ireland heads a supporting cast that includes Raymond Burr, Bert Conroy and Cliff Williams.

His movie and quietly falls in love with Marsha Hunt, his lawyer's secretary, and also despite the fact that the realist he's not her kind of a guy, decides to help him in the hope that it will mean the beginning of his redemption.

In the heart-breaking climax, the other reaches open lengths of heart-breaking realism, according to advance notices that the picture has already achieved.

"Raw Deal" was written for the screen by Leopold Alton and John C. Higgins. The film is based on a story by Arnold B. Altman, double-crossed by assistant Barrister and a story by Alton.

The Cast

| | |
|--------------|----------------|
| Joe Sullivan | DENNIS O'KEEFE |
| Fat | CLAIRE TREVOR |
| Ann Martin | MARSHA HUNT |
| Fantail | JOHN IRELAND |
| Rich Cogle | RAYMOND BURR |
| Spider | CURT CONROY |
| Marcy | CLIFF WILLIAMS |

The Story

Joe Sullivan (Dennis O'Keefe) breaks out of jail when his escape is engineered by Rich Cogle (Raymond Burr), for whom he took the rap. He is helped in his getaway by Fat (Claire Trevor), his beautiful sweetheart, who drives the escape car.

Joe and Fat are successfully escaping the police despite the grim laws when the getaway car runs out of gas. Joe decides to hide out at the apartment of Ann Martin (Marsha Hunt), his lawyer's secretary, who has been friendly to him.

With the police closing in on the apartment house, Joe and Fat, with Ann as hostage, successfully elude them in Ann's van. Joe is unable to get away from a pursuing car. He is able to follow the highway patrol and pass through the roadblock.

Rich is informed of Joe's escape, but not what he had in mind when he engineered the escape plan. Figuring Joe must be a "double-cross" because of being killed, Rich had hoped for that in order not to pay off the \$50,000 owed Joe. Rich dispatches his hit man, Fantail (John Ireland), to meet Joe at the Crescent City rendezvous for the payoff—only that the police finally and unfortunately catch him.

Joe, Fat and Ann, having gotten through the tight police snare, head toward Crescent City, and the payoff. Joe holds a pistol to Ann's head, but she is not to be fooled. She and Ann take a two back home. At the payoff Joe is met by Fantail who has a gun pointed at the job ordered by Rich. A fight ensues between Joe and Fantail in the middle of which Ann shoots Fantail so he is out of the job with a scratch.

In haste she runs away. Joe runs after her and tells her that Fantail only has a scratch wound and she will kill him. They realize they are in love and, Ann returns Joe's kisses and promises.

They return to pick up Fat and Joe sends Ann away, explaining that his life is not for someone like her. They part, Joe and Fat heading toward San Francisco and Ann heading home.

Joe and Fat are in a San Francisco hotel room getting ready to take a bath in Patton, when a cell room from one of Rich's men, Pat moves and takes the message that Rich has been captured. Pat moves and tells Joe that he will go back in five days and probably get killed.

In the hotel, at the same time, San Francisco, Pat and Ann's whereabouts that Joe is ready to leave with Ann, and that for the first time they together she will only be able to get out of her mind. She tells Joe that Rich has captured Ann and is holding her at his hotel.

Joe goes back for Ann and Fat follows to try to help him. Rich has planned for this and has his gunmen in ambush. Joe fights his way through the ambush, getting wounded by one of the gunmen.

He reaches Rich's apartment and in the pitched battle between the two gangsters, Rich falls through a window in his death. Joe returns Ann and they both get out of the building which caught fire from a snuff which was overturned during the struggle.

In the street Joe changes to the ground finally wounded, it is late three o'clock. Pat comes along and the two women who loved him watch sorrowfully as he passes his last breath.

Production Credits

Directed by Anthony Mann. Production supervision, James F. Vaughan. Director of photography, John Alton, A.S.C.; Film editor, Alfred De Gasparo; Art direction, Edward L. Hunt; Decorations, Arthur MacIver and Clarence Stevenson; Special photographic effects, George J. Trugan, A.S.C.; Special art effects, Jack H. Robbins; Dialogue director, Leslie Urick; Costume supervision, Frances Ebert; Makeup, Erin Westmore and Ted Lawrence; Hair styling, Joan St. Oeger and Anna Malin; Sound, Leon S. Becker and Earl Sitar; Music, Paul Sawtell.

Page Nineteen

THEATRE COMING



GLASS, cops, dandy... nothing can stop a guy like this... Dennis O'Keefe, Marsha Hunt and Claire Trevor slip through another trap in "RAW DEAL", the Edward Small Production released by Eagle Lion Films.

THEATRE COMING

ANNOUNCEMENT AD . . .

Intended to run in advance of opening—preferably on the preceding Sunday. Can easily be increased to 3 columns by using title from one of the three column ads, and blowing up body and headline type.



A DOUBLCROSS that backfired in bullets! Dennis O'Keefe and Marsha Hunt cornered by a ruthless enemy in "RAW DEAL", the Edward Small Production released by Eagle Lion Films.

THEATRE COMING



GUNN (SHIELD) narrowed... Dennis O'Keefe fights his bullet-riddled way to revenge in "RAW DEAL", the Edward Small Production released by Eagle Lion Films.

THEATRE COMING

THIS IS YOUR ANNOUNCEMENT AD . . .

THAT 'T-MAN' IS BACK AGAIN . . . ON THE WRONG SIDE OF THE LAW!

Screen dynamic to set your heart pounding with excitement! A picture made by the team that gave you "T-MEN" . . . with twice its terrific thrill!

Claire Trevor and Marsha Hunt . . . two women fighting for the love of a wrong guy . . . scene-after-scene of suspense-shot drama make "RAW DEAL" the hardest-hitting picture of the year!

IT'S "T-MEN" PLUS!



Dennis O'KEEFE · Claire TREVOR · Marsha HUNT · JOHN IRELAND · RAYMOND BURR · CURT CONROY · CLIFF WILLIAMS

2 Col. Ad Mat 209—200 Lines

Page Nine

FILM NOIR

30. STRANGE LOVE OF MARTHA IVERS, THE (1946) Poster

[Hollywood]: Paramount Pictures, 1946. Vintage original 22 x 28" (55 x 70 cm.) half sheet poster.

Psychological noir about a domineering woman and her alcoholic husband — her childhood friend and the only witness to her murdering of her rich aunt when they were adolescents. Atmospheric cinematography by Victor Milner and music score by Miklós Rózsa were highlights. John Patrick was nominated for an Academy Award for original story.

This poster is rolled and has some signs of creasing, notably at the right side near the blank margin. Poster has quite a bit of soiling to the background overall, very good-fine.

\$385.00



31. I WALK ALONE (1948) Half sheet poster style B

[Hollywood]: Paramount Pictures, 1948. Vintage original 22 x 28" (56 x 71 cm.) half sheet poster style B.

When Frankie is sprung out of prison after 14 years, he expects his bootlegging partner, who has since made good, to stick to their 50/50 agreement. Noll Turner has no intention of doing that, even though torch singer *femme fatale* Kay does her best to intervene. Their first film together, Kirk Douglas and Burt Lancaster would form a company and make six more films.

Lancaster appears on this poster with Liz Scott. This is by far the best poster for this film which we have ever seen. Paper-backed, originally twice folded, with very minor touch-ups, about fine.

\$800.00



32. *Clifford Odets (source)*
BIG KNIFE, THE (1955) Set of 28 photos

[Hollywood]: United Artists, 1955. Set of twenty-eight (28) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos, just about fine.

Robert Aldrich directed this devastating film noir, in which movie star Charles Castle (Jack Palance) is being blackmailed by studio boss Stanley Shriner Hoff (Rod Steiger) into renewing his contract, even though it goes directly against all his professional and artistic aspirations — and his wife (Ida Lupino) is threatening to divorce him if he does.

The film, masterfully adapted by James Poe from Clifford Odets' 1949 play, is a true ensemble film, with a host of venal and troubled characters, played by Wendell Corey, Jean Hagen, Shelley Winters, Ilka Chase, and others.

This very substantial body of photos represents a substantial visual archive for this movie. Photos are numbered BK-(R22)-3,4,33,37,39,46,47,49,51,59,62-65,75,76,78-82,85,92,96,98,111,130.

\$750.00





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Mag



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33. Clifford Odets (source)
BIG KNIFE, THE (1955) Pressbook

[Hollywood]: United Artists, 1955. Vintage original pressbook, 16 3/4 x 11" (43 x 28 cm.), 20 pp.. pictorial wrappers, light creasing at spine, near fine.

This unusual film got its share of diverse poster art, as represented in this pressbook.

\$300.00



FROM THE STAGE PLAY
BY CLIFFORD ODETS WHO GAVE YOU
"THE COUNTRY GIRL"
COMES THE SCORCHINGLY REAL STORY
OF A SLICE OF HOLLYWOOD LIFE!



The ASSOCIATES and ALDRICH presents

THE BIG KNIFE

RAGING EXCITEMENT ABOUT THE MOST-TALKED-ABOUT FILM HIT IN YEARS!

The BUILD-UP Begins!

Mouth after mouth the press from New York to Los Angeles has reported the big news that "The Big Knife" was in production—without pulling any punches! "The Big Knife" in the News ... climaxed with a nationwide telecast on the Ed Sullivan Show on the CBS-TV Network!

The AUTHOR Cheers!

Odets to Aldrich: "AS THE AUTHOR OF 'GOLDEN BOY' AND 'COUNTRY GIRL' I AM DEEPLY IMPRESSED BY THE POWERFUL MOTION PICTURE YOU HAVE MADE OF MY STAGE PLAY, 'THE BIG KNIFE'. IT HAS A FEROCIOUS EXCITEMENT COMPARABLE IN RECENT PICTURES ONLY TO AN 'ON THE WATERFRONT'."

The TRADE PRESS Raves!

"Certain to create headlines! Could climb high on the ladder of financial success! Sure to stir interest and controversy wherever it plays! Interesting fact and fiction ... suspense throughout! Grade A performances."
... FILM DAILY

"Should do well! Well directed and splendidly acted! The Palace, Lapino and Winters names should help fine sale."
... SHOWMEN'S TRADE REVIEW

"Should generate a good deal of word of mouth. Added prestige should be found in film's winning of Venice Festival Award. A strong and over-sounding sensation of tension ... builds to the shattering personal climax! Dialogue is crisp, biting and generally cutting! Carefully chosen cast leads box office value and dramatic virtue. Highly professional performance! Clever dramatic pacing ... adept direction ... keeps things moving from one dramatic surprise to another! Highly absorbing!"
... INDEPENDENT FILM JOURNAL

"Powerful ... gripping drama from start finish! Acting is superb! Palace is most-likely; Lapino is first rate!"
... HARRISON'S REPORTS

"FILM OF DISTINCTION Selected! Deeply gripping version of Clifford Odets' 'expose' of Hollywood. Superb cast, performing brilliantly, give this drama head-biting impact. Should roll up top grosses. One fact is abundantly clear: it is a dramatic 'blockbuster'. Controversy will be rampant ... but in the final analysis ... the film is a stirring examination of a man's head-long plunge to wards self-destruction."
... FILM BULLETIN

"Highly dramatic ... realistically scripted and impressively and sincerely performed! Will develop into a substantial grosser! May be loudly acclaimed and generously patronized!"
... BOXOFFICE

"Abounding ... grasps the interest and emotions of viewers and tightly holds on until the very end! Stirring and highly emotional climax! Cost is fine."
... EXHIBITOR

The WORLD Acclaims!



"THE ONLY AMERICAN MOTION PICTURE TO WIN AN AWARD AT THE 1955 VENICE INTERNATIONAL FILM FESTIVAL!"
Winner of The Silver Lion of St. Mark

**THE BIG STORY!
THE BIG CAST!
Now ...
THE BIG CAMPAIGN!
... to carry the excitement right to your boxoffice!**

STORY-IN-PICTURES



1 Charlie (Jackie Clark Palmer) has just signed a three-year contract with the studio and she and her husband (Ida Lupino) are both set to be in the picture, Columbia Early Release. (Big Knife) stars in motion picture that he will see with an opportunity.

'THE BIG KNIFE' DRAMA OF BEHIND-SCENES LIFE OF A HOLLYWOOD STAR

"The Big Knife," which opens at the Theatre through United Artists release, is the hard-hitting, explosive motion picture version of Clifford Odets' powerful behind-the-scenes drama of a Hollywood star. The picture stars Jack Palmer, Ida Lupino, Jean Hagen, Shelley Winters, Wendell Corey and Rod Steiger. The large supporting cast is headed by Everett Sloane, Ilka Chase, Wesley Addy and Paul Langton. Robert Aldrich produced and directed the film and James Poe wrote the screenplay.



2 Charlie and his wife (Ida Lupino) are both set to be in the picture, Columbia Early Release. (Big Knife) stars in motion picture that he will see with an opportunity.



3 The picture involved in this Hollywood drama. Ida Lupino, at Palmer's request with Jack Palmer, in motion picture, the film, a producer's career, Jean Hagen, a girl, Wendell Corey, Shelley Winters, Rod Steiger, Ilka Chase, Everett Sloane, Wesley Addy and Paul Langton. (Big Knife) stars in motion picture that he will see with an opportunity.



4 Charlie (Jackie Clark Palmer) has just signed a three-year contract with the studio and she and her husband (Ida Lupino) are both set to be in the picture, Columbia Early Release. (Big Knife) stars in motion picture that he will see with an opportunity.



5 Charlie (Jackie Clark Palmer) has just signed a three-year contract with the studio and she and her husband (Ida Lupino) are both set to be in the picture, Columbia Early Release. (Big Knife) stars in motion picture that he will see with an opportunity.

This page can be printed as is, or Mats used individually. Order individual Still or Mats by number from National Screen exchange. Page Eight

ADVERTISING • TV & RADIO AIDS

THE HOTTEST HUNK OF FILM HOLLYWOOD EVER SHOT!

THE BIG KNIFE

JACK PALMER-IDA LUPINO
WENDELL COREY-JEAN HAGEN-ROD STEIGER-MISS SHELLEY WINTERS AS THE GIRL

Produced and Directed by ROBERT ALDRICH

6 Cols. x 112 Lines—56 Lines

Make Radio and TV Work for You With These Special Aids!

TELOP OR SLIDE FOR TV SPOTS!

FREE RADIO SPOTS
All the excitement and stirring drama of "The Big Knife" is sold in these FREE radio spot announcements. The disc allows for five policy announcements at the top end and contains 15-minute, 30-second and 15-second announcements.

FREE LOBBY RECORD
All the sounds and excitement of the picture on a continuous automatic record, including special vocal effects, music and narration. Use as lobby trailer on your box office.

FREE 5-MINUTE STARS INTERVIEW!
Jack Palmer and Ida Lupino each giving a five minute radio interview, approved. Available on double-faced platter with one interview on each side.

FREE! TV SPOT TRAILERS
Specially dramatic highlights from the picture in 16mm ready to run. This reel contains four 1-minute spots and two 30-second spots, all allowing plenty of time for local tag reading on theater slide.

FREE! 2 1/2-MINUTE TV FEATURETTE!
A 2 1/2-minute 16mm film strip from the picture for working on the air.

All TV or radio transcriptions described here will be shipped FREE while supplies last. Write Exploitation Dept., United Artists Corp., 757 Seventh Avenue, New York, N.Y.

Page Nine

FILM NOIR



34. EARL HINES (ca. 1940) Photo

New York: Consolidated Radio Artists, [ca. 1940]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, a couple of marginal spots, near fine.

Portrait of a young Earl "Fatha" Hines. "Along with [Art] Tatum, the greatest piano innovator and stylist of the pre-Bop era, who outlived most of his contemporaries". (Cook and Morton, p. 720)

\$125.00

35. JOHN AND YOKO LENNON (ca. 1972) Set of 2 photos

[New York, ca. 1972]. Set of two (2) vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photos, fine.

A pair of portraits of John and Yoko, him beardless and both of them in military garb. Although reprints of these images are widely available, vintage originals are scarce.

\$375.00



36. JUSSI BJÖRLING (New York, ca. 1955) Record store poster

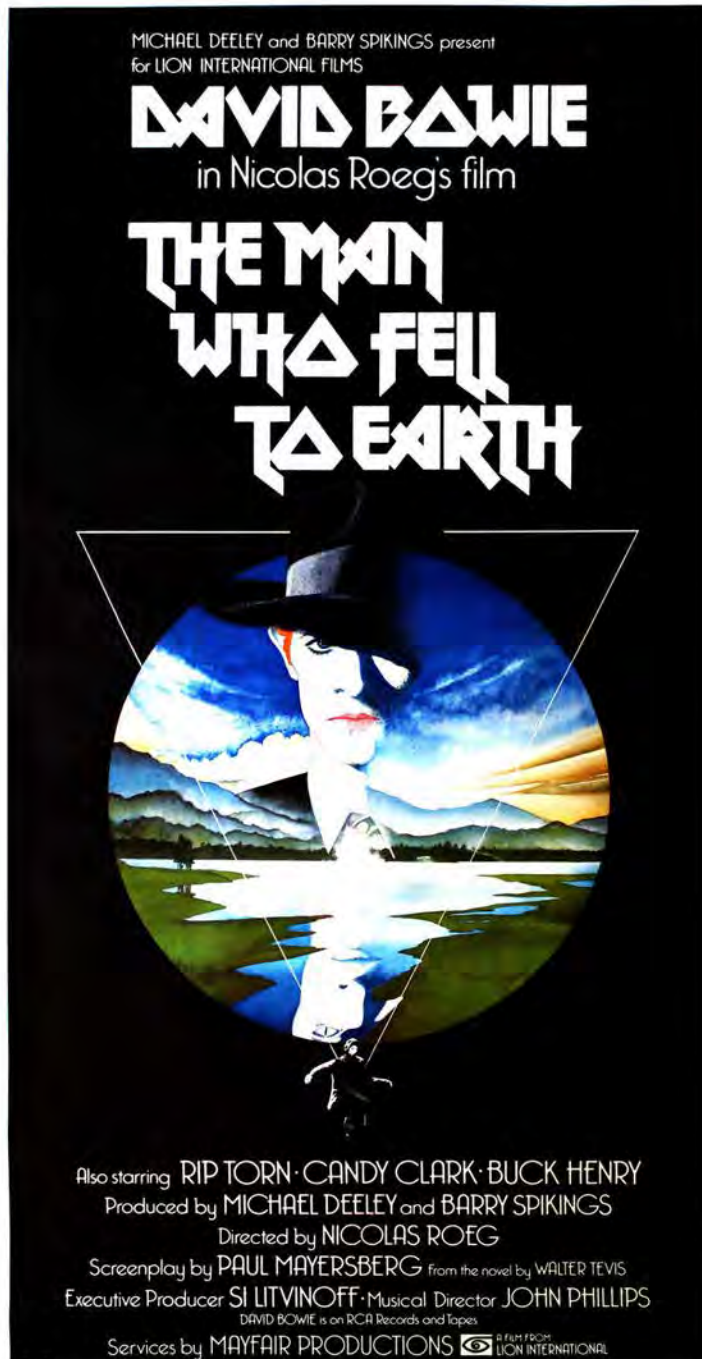
Vintage original 20 x 16" (51 x 41 cm.) record store poster, mounted on heavy artboard (as issued), minor spotting at bottom and small pinholes at extreme edges, near fine.

A poster almost certainly used for record store displays of the great Swedish tenor whose stentorian voice graced many of the great dramatic roles of the Italian and French operatic repertory in the 1940s and 1950s.

\$300.00



37. MAN WHO FELL TO EARTH, THE (1976) UK poster



[London]: British Lion International Films, 1976. Vintage original 80 x 40" (200 x 100 cm.) British three sheet poster, on linen, just about fine.

David Bowie's single most important work on screen. Now viewed as one of the seminal science fiction films of the 1970s, and one of the few films from that era that successfully transplanted a rock musician to a new context.

Director Nicholas Roeg managed to take the relatively straightforward novel by Walter Tevis and impose a wide array of new political and philosophical subtexts. In Roeg's interpretation, Bowie arrives on earth determined to bring water to his dying home planet, only to become addicted to alcohol and television, and ultimately remains trapped due to his own limitations and the efforts of a paranoid government to prevent his return. (Weldon 1983, *Criterion Collection*, p. 304)

This poster, with its exceptional artwork of Bowie, and its large format, is the definitive David Bowie movie poster.

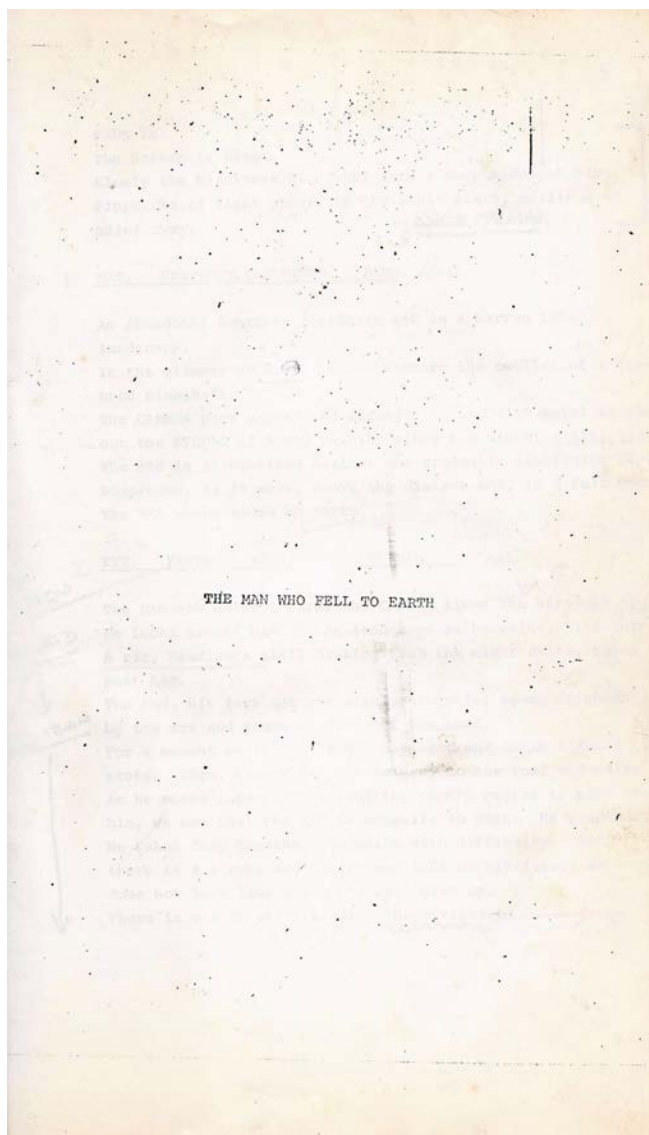
\$1,500.00

38. MAN WHO FELL TO EARTH, THE (1976) Film script

[London]: British Lion Film, 1976. Vintage original film script, quarto, 118 leaves, with last leaf of text numbered 117. Pages near fine, boards near fine, housed in a green spring binder.

This script belonged to set decorator Simon Wakefield, with his name in holograph ink on the page preceding the title page and his notations in holograph ink throughout.

\$3,000.00



This time he is awkwardly carrying a small parcel of groceries. He is still slightly nervous of passing cars and still obviously tired.

The sun is up now. His shadow is dense. NEWTON stops to rest for a few seconds before going on. We see that he is now wearing dark glasses.

6 EXT. KENTUCKY COALFIELD

NEWTON is alone. He is near the head of a dis He cannot be seen from In front of him NEWTON eggs, potatoes, celery Eventually, he opens t He begins to eat the c As he eats, NEWTON cou

As the WOMAN'S fingers rest on the forehead of the CHILD, the WOMAN starts to emit the same squeaking noises we heard from NEWTON when he remembered how he fell to earth. The CHILD is dead.

99 EXT. DESERT. LATE AFTERNOON.

An arid South-Western desert landsc in the sinking sunlight. Far in th through the landscape, pulling a tr Strangely, we hear the sound, not o of galloping horses followed by gun. The CAMERA pulls back from the view the doorway of a shack.

100 INT. DESERT SHACK. LATE AFTERNOON

NEWTON is sitting on a canvas chair powered television set which is show Through the open door NEWTON sees th car. He gets to his feet.

101 EXT. DESERT SHACK. LATE AFTERNOON

The car pulls up in a cloud of dust BRYCE emerges from the dust cloud, and walks towards NEWTON.

NEWTON I'm glad you came. I would.

BRYCE says nothing.

NEWTON I realise you've made assumptions about me.

152 EXT. LANDSCAPE. DAY.

Far away in the desert landscape beneath the blue-green sky is the stationary train. In the foreground is the tent we saw previously where the WOMAN and her TWO CHILDREN were living.

The WOMAN is lying on her back staring up at the sky. The TWO CHILDREN are lying near her. They are all dead, their eyes wide open.

We hear the crackling voice of an AMERICAN TV NEWSCASTER. THE VOICE comes from the radio-TV unit which is on the ground nearby.

153 INT. NEWTON'S SUITE : BEDROOM. NIGHT.

CLOSE UP: A huge glass case crammed with a thousand butterflies pinned to a dead tree branch.

We see the reflection of NEWTON'S face as he comes up to examine the glass case.

The CAMERA pulls back and we see NEWTON alone in his bedroom. He leaves the case and wanders about the chaos of his once-ordered room.

He pours himself a drink.

There isn't enough in the bottle. He looks around and finds a case. He pulls out another bottle and opens it. He completes the drink.

NEWTON crosses to the window and presses a button. The drapes open electronically. Through the window we see the star-studded heavens.

154 INT. NEWTON'S SUITE : ROOM. DAY

We see snow is falling outside the window of the Bauhaus Room. The tubular furniture is dull now and cobwebs join the frames. There is no sign of NEWTON.

MSD

7. EXT. KENTUCKY STREAM

NEWTON is bending down a vacuum flask with fr He drinks a cupful. T He screws the cup back back on the bank. He trash in the river.

NEWTON looks around the pleasure.

Then he takes from his them out into singles, puts an elastic band at it away carefully in hi Then he pulls from his

39. DAVID BOWIE (ca. 1970s) Photo archive

London: London Features International, [ca. 1970s]. Collection of fourteen (14) vintage original black-and-white print still photos, mostly 8 x 10" (20 x 25 cm.), one is 8 x 6" (20 x 15 cm.). All have stamps on verso of the photo agency London Features International, several also have photographers' stamps. Just about fine.

These photos document the many different looks that the eternally shape-shifting David Bowie adopted during the period of his meteoric rise to pop stardom, including an image of him in his Ziggy Stardust persona.

\$2,500.00









40. FREDDIE MERCURY / QUEEN (ca. 1976-86) Photo archive

London: London Features International, [ca. 1976-86]. Collection of eighteen (18) vintage original photos, of which twelve are 8 x 10" (20 x 25 cm.) and six are about 8 x 6" (20 x 15 cm.). With stamps on back of photo agency London Features International, and many of them also with photographers' stamps, one with a holograph notation in ink in blank margin. Overall, fine.

Freddie Mercury, alongside his band Queen, was one of the quintessential stadium rock performers of the 1970s and 1980s. Mercury, who had a number of long-term same sex romantic relationships, died of AIDS in 1991.

"Mercury was noted for his live performances, which were often delivered to stadium audiences around the world. He displayed a highly theatrical style that often evoked a great deal of participation from the crowd. A writer for The Spectator described him as 'a performer out to tease, shock and ultimately charm his audience with various extravagant versions of himself.'

"David Bowie, who performed at The Freddie Mercury Tribute Concert and recorded the song 'Under Pressure' with Queen, praised Mercury's performance style, saying: 'Of all the more theatrical rock performers, Freddie took it further than the rest... he took it over the edge. And of

course, I always admired a man who wears tights. I only saw him in concert once and as they say, he was definitely a man who could hold an audience in the palm of his hand.'

"Queen guitarist Brian May wrote that Mercury could make 'the last person at the back of the furthest stand in a stadium feel that he was connected'. Mercury's main prop on stage was a broken microphone stand, which after accidentally snapping off the heavy base during an early performance, he realized could be used in endless ways."

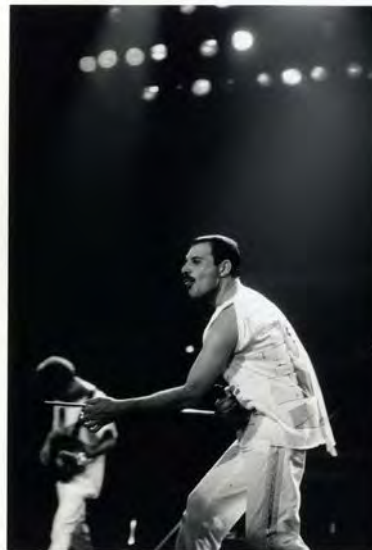
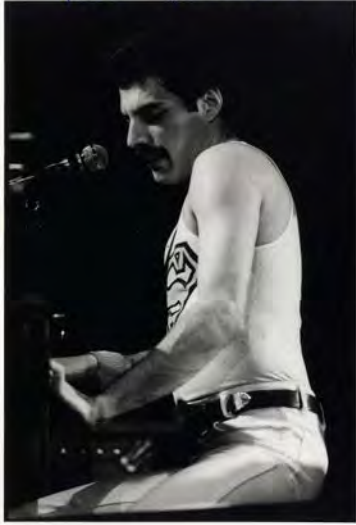
Mercury is featured in many of the photos. Some of them spotlight other band members. Many of the photos show the band onstage. One of them documents their famous performance at the 1986 Live Aid concert.

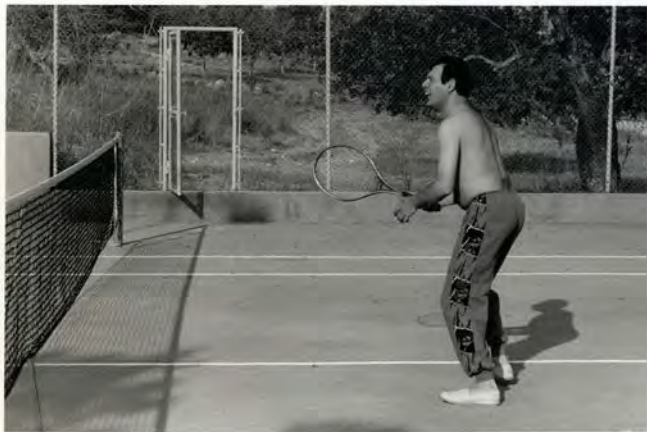
\$1,800.00





QUEEN (SIMON FOWLER. 12/80)





41. ELTON JOHN (ca. 1970s) Photo archive

London: London Features International, [ca. 1970s]. Collection of thirteen (13) vintage original black-and-white print still photos, of which nine are 8 x 10" (20 x 25 cm.) and four are about 8 x 6" (20 x 15 cm.). With stamps on back of photo agency London Features International, and many of them also with photographers' stamps or holograph notations, fine.

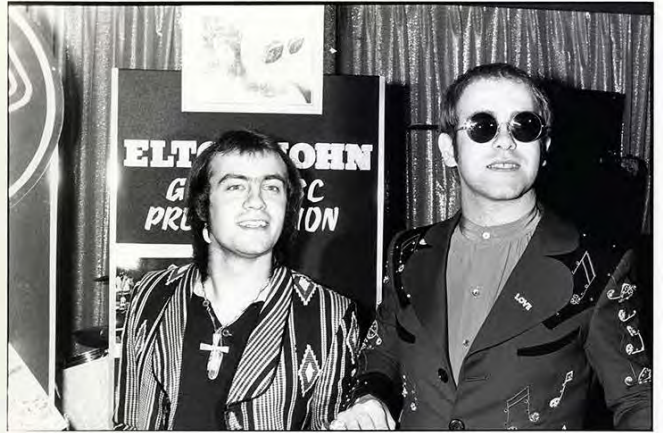
Flamboyant singer-songwriter, one of the great pop stars, and a person with a wide variety of looks. He has been openly gay since the 1980s.

This little photo archive conveys the many different looks which John portrayed onstage. A few also show his writing partner Bernie Taupin.

\$1,000.00









42. RENO SWEENEY (1975) Postcard archive

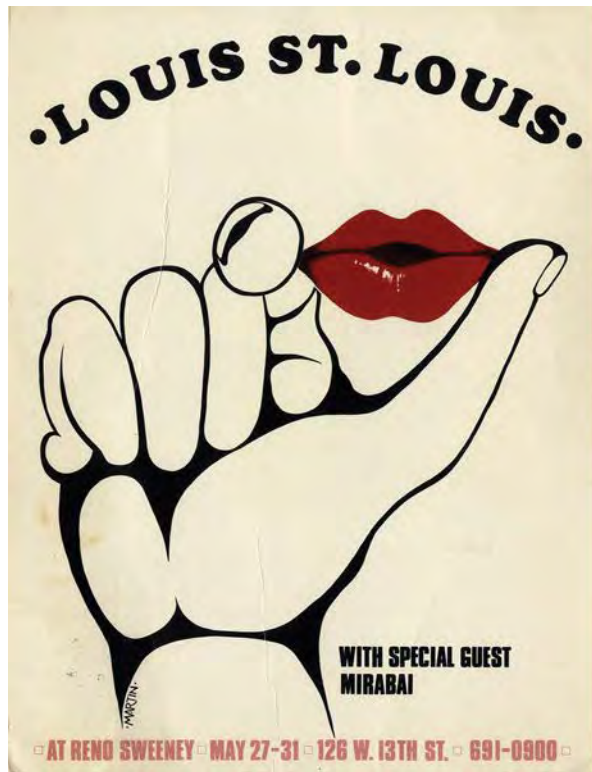
New York: Reno Sweeney, 1975. A group of twelve (12) vintage original promotional postcards for upcoming performances, varying from about 7 x 5" (18 x 13 cm.) to 8 x 8" (20 x 20 cm.), a few have creases and marginal tears, overall very good+.


Reno Sweeney was a cabaret in New York's West Village which catered to a gay and hip audience.

The cards include performances by: Peter Allen (two different cards for two different engage-

ments); Martin Mull and Diana Marcovitz; Novella Nelson; Joan Hackett; Anita O'Day (this card exhibits more wear than any of the others); Marilyn Sokol; Mercedes Hall; Michael Federal; Louis St. Louis; Baby Jane Dexter; and The Manhattan Transfer.

\$375.00





**NOVELLA NELSON
AT RENO SWEENEY**
special return engagement!
MARCH 4-15
126 W. 13TH. ST. Reservations: 691-0900

THE MUSICIANS ARE RICHARD DAVIS, BASS • LEOPOLDO FLEMING, PERCUSSION • LINDA THISE, PIANO

Mercedes Hall



APPEARING FOR A (MONTH OF SUNDAYS)
MARCH 30 thru APRIL 20
at
Reno Sweeney
126 West 13th St.
N. Y. C.

Reservations 691-0900
Show Time 9:00 & 11:00

(between 6th & 7th Ave.)

Victor Gligan (Photographer)



**BABY JANE
DEXTER**

at Reno Sweeney
With Special Guest Bruce Vilanch
October 29 - November 9
126 West 13th Street - Reservations 691-0900



MARILYN
SOKOL

AUG. 5-16
AT RENO SWEENEY
126 W. 13th St
RESERVATIONS 691-0900
WITH JOHN SHINE - 1st Week
WITH KEITH GREEN - 2nd Week



43. ALLA NAZIMOVA (ca. 1930) by Maurice Goldberg

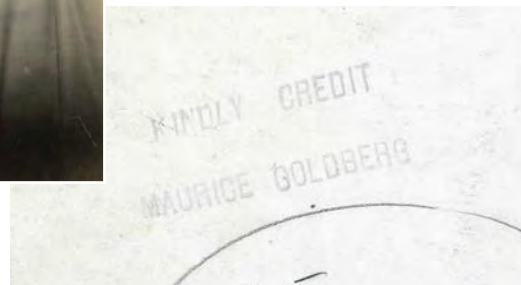
[New York: ca. 1930]. Vintage original 9 x 7 1/2" (23 x 19 cm.) borderless black-and-white print still photo, with stamp on verso of Broadway photographer Maurice Goldberg.

A holograph pencil note on verso reads "10 March 1930". This corresponds to a two-month Broadway run of Ivan Turgenev's *A Month In the Country*, in which Nazimova starred as Natalia Petrovna.



After her years of stardom in Hollywood, Nazimova increasingly found little film work for herself and returned to the stage in productions of Eugene O'Neill, Anton Chekhov, Henrik Ibsen, as well as new plays.

\$500.00



44. JUDITH ANDERSON / REBECCA (1940; ca. 1960 reissue) Photo

[Hollywood; Selznick, ca. 1960] Vintage original borderless 9 x 7 1/2" (23 x 19 cm.) black-and-white print still photo, fine.

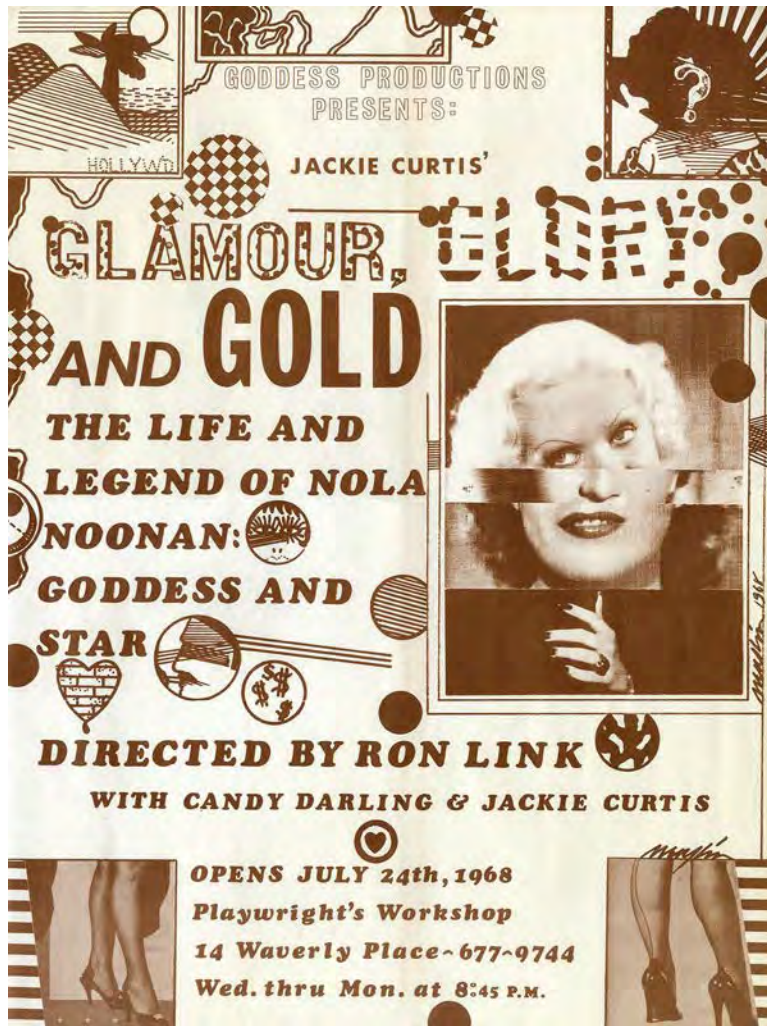
An extremely scarce portrait of Judith Anderson as "Mrs. Danvers".

"Rebecca has an obvious onscreen queer — Rebecca's housekeeper and personal maid... in a long black skirt and a tightly-pulled back hair bun... Mrs. Danvers never specifically says that she was in love with her former companion, and the word lesbian is never spoken. But her obsessive, creepy devotion to Rebecca is made quite clear." (Benshoff and Griffin, *Queer Images*, p. 32)

Portraits of Anderson in this role are exceedingly scarce. Although it is clear to me (from the paper used for this photo) that it dates from maybe a couple of decades after the film's initial release, it still represents the only such image that I have encountered from any of the film's releases.

\$375.00





45. GLAMOUR, GLORY AND GOLD: THE LIFE & LEGEND OF NOLA NOONAN, GODDESS & STAR (1968) Poster

[New York]: Playwrights' Workshop, [1968]. Vintage original 24 x 16" (61 x 41 cm.) poster, unfolded, fine.

Very scarce poster (the OCLC records no known copy) for a 1968 run of the first play written by and starring Andy Warhol superstar Jackie Curtis. This play had had its world premiere a year before, also at the Playwright's Workshop, and an entirely different poster was created for this 1968 revival.

While performing in drag, Curtis would typically wear lipstick, glitter, bright red hair, ripped

clothes and stockings. Curtis pioneered this combination of trashy and glamour, a style that has prompted assertions that Curtis inspired the glitter rock or glam rock movement of the 1970s.

Andy Warhol said of Curtis, "Jackie Curtis is not a drag queen. Jackie is an artist. A pioneer without a frontier".

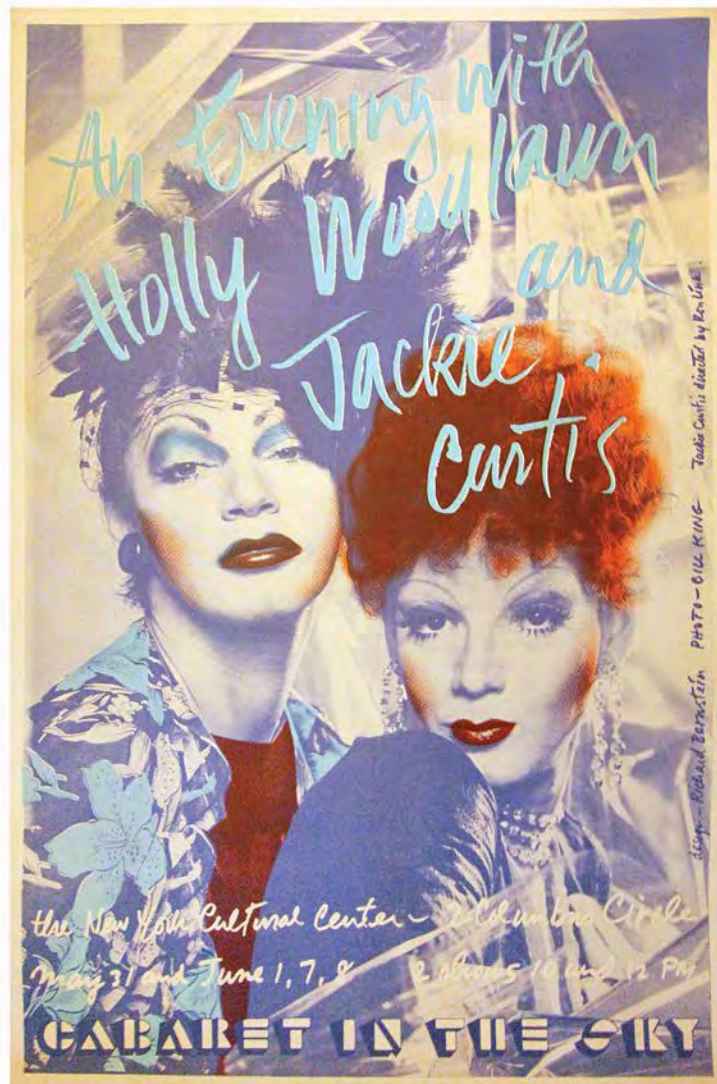
\$500.00

46. CABARET IN THE SKY: AN EVENING WITH HOLLY WOODLAWN AND JACKIE CURTIS (1974) Poster

New York: New York Cultural Center, [1974]. Vintage original 35 x 23" (88.9 x 58.4 cm.) color screenprint poster, conserved on archival linen, with discreet touch ups at edges, very good+ or better.

Poster designed by artist Richard Bernstein for a now legendary live performance by Andy Warhol superstars Holly Woodlawn and Jackie Curtis.

\$1,500.00



47. HOLLY WOODLAWN! at RENO SWEENEY (1975) Postcard

New York: Reno Sweeney, 1975. Vintage original promotional postcard, very good+.

Reno Sweeney was a cabaret in New York's West Village which catered to a gay and hip audience.

Here we have a portrait of former Andy Warhol superstar Holly Woodlawn for a cabaret performance at New York's Reno Sweeney.

\$150.00





48. LESLEY GORE at RENO SWEENEY (1975) Postcard

New York: Reno Sweeney, 1975. Vintage original promotional postcard.

Reno Sweeney was a cabaret in New York's West Village which catered to a gay and hip audience.

Wonderful artwork of entertainer and activist Lesley Gore from a rare cabaret appearance, a decade after songs like "It's My Party" originally made her a teenage pop music star.

\$125.00

49. ADVISE AND CONSENT (1962) Set of 32 photos

[Hollywood]: Columbia Pictures, [1962]. Set of thirty-two (32) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos, fine.

An exceptionally large set of images from director Otto Preminger's classic film about Washington, D.C. politics. A crucial aspect of the plot is a narrative thread about a young Mormon senator from Utah who once had a gay romance while serving in World War II, and who is now being blackmailed.

The film, very daringly for 1962, included what is Hollywood's first scene in a gay bar — which is portrayed .

SOLD





Una Paragona: Francis FORD & JOHN HAYES
© 1954, Warner Bros. Inc.

1604



Una Paragona: Francis FORD & JOHN HAYES
© 1954, Warner Bros. Inc.

1604



Una Paragona: Francis FORD & JOHN HAYES
© 1954, Warner Bros. Inc.

1794



Una Paragona: Francis FORD & JOHN HAYES
© 1954, Warner Bros. Inc.

1804



Una Paragona: Francis FORD & JOHN HAYES
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1814



Una Paragona: Francis FORD & JOHN HAYES
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1824



Una Paragona: Francis FORD & JOHN HAYES
© 1954, Warner Bros. Inc.

1834



Una Paragona: Francis FORD & JOHN HAYES
© 1954, Warner Bros. Inc.

1844



Una Paragona: Francis FORD & JOHN HAYES
© 1954, Warner Bros. Inc.

1934

LGBTQ

50. FEMALE TROUBLE (1975) Set of 5 photos

[Hollywood]: New Line Cinema, 1975. Set of five (5) vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photos, fine.

John Waters' trash classic follow-up to *Pink Flamingos*. With three portraits of Divine and two of Edith Massey.

\$450.00





LGBTQ



51. ROCKY HORROR PICTURE SHOW, THE (1975) Set of 12 photos

[Hollywood]: 20th Century Fox. 1975. Set of twelve (12) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos, fine.

The original 1970s transgressive classic.

"Uses the icons and conventions of two different genres in order to contrast and critique the social and cultural meanings found in them... by com-

binning the horror film and the musical and by demonstrating that, although they are both queer in many ways, they are ultimately incompatible". (Benshoff and Griffin, *Queer Images*, pp. 147-8).

SOLD



©1978 Columbia Pictures
THE ROCKY HORROR PICTURE SHOW
Photo by Don Kauf



©1978 Columbia Pictures
THE ROCKY HORROR PICTURE SHOW
Photo by Don Kauf



©1978 Columbia Pictures
THE ROCKY HORROR PICTURE SHOW
Photo by Don Kauf



©1978 Columbia Pictures
THE ROCKY HORROR PICTURE SHOW
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THE ROCKY HORROR PICTURE SHOW
Photo by Don Kauf



©1978 Columbia Pictures
THE ROCKY HORROR PICTURE SHOW
Photo by Don Kauf



©1978 Columbia Pictures
THE ROCKY HORROR PICTURE SHOW
Photo by Don Kauf

LGBTQ

53. RUDI GERNREICH with EARTHA KITT as CATWOMAN (1967) Photo

[New York]: ABC-TV, [1967].
Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, near fine.

Rudi Gernreich was one of the leading mid-century fashion designers.

"Avant-garde clothing designs are generally regarded as the most innovative and dynamic fashion of the 1960s. He purposefully used fashion design as a social statement to advance sexual freedom, producing clothes that followed the natural form of the female body, freeing them from the constraints of high fashion."
(Wikipedia)

He was also a very early proponent of gay rights and one of the founders of the Mattachine Society, the first major gay rights organization in the USA.

Here he is posed with Eartha Kitt (as Catwoman from the 1960s live-action Batman TV series) and various models, all posed in his trendy designs.

\$150.00



54. BIGGER SPLASH, A (1974) Set of 4 photos

[Hollywood: New Line Cinema, 1974] Set of four (4) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos, fine.

Jack Hazan directed this quasi-documentary about gay artist David Hockney at a moment when he was going through a painful break-up with his lover, Peter Schlesinger.

\$350.00





LGBTQ

55. WILLIAMS AND WALKER (ca. 1899-1909) Photo

[New York: ca. 1899-1909]. Vintage original 8 x 10" (20 x 25 cm.) double weight photo, fine.

A photo showing (from left to right) George Walker, Ada Overton Walker and Bert Williams performing a dance number on stage. George Walker and Bert Williams met in 1893 and soon joined forces to become a vaudeville act known as the "Two Real Coons".

Williams, who was actually light-skinned, had to don a burnt cork blackface (as in this photo) to perform. Ada Overton Walker was married to

George in 1899, and she was one of the very first professional African American choreographers.

Williams and Walker formed a production company, of which their first effort was the 1899 *The Policy Makers*. Their 1903 musical, *In Dahomey*, is considered the first full length musical written and performed by African Americans to appear on Broadway.

\$1,000.00





56. VALAIDA SNOW / THE CHOCOLATE DANDIES (1924) Oversize photo

[New York: B.C. Whitney, 1924]. Vintage original oversize sepia-tinted 13 x 10" (33 x 26 cm.) borderless photo, fine. On verso there are two stamps, one of White Photographic Studio, and one of the show itself.

The Chocolate Dandies was a musical review with music by ragtime master Eubie Blake and book by Noble Sissle and Lew Payton. B.C. Whitney was the producer, and the show had a Broadway run at the New Colonial Theatre between September 1

and November 22, 1924.

Blues trumpeter W.C. Handy called Snow the "queen of the trumpet". She was one of the great female jazz musicians and, at the time, one of very few women prominent in jazz. Photos of Snow are extremely scarce.

\$1,500.00

57. KATHERINE DUNHAM (ca. 1950) by Carl Van Vechten

[New York]: Carl Van Vechten, [ca. 1950]. Vintage original borderless 10 x 7 1/2" (25 x 19 cm.) double weight matte finish photo, fine. With stamp on verso of photographer Carl Van Vechten.

Katherine Dunham was an African American dancer, choreographer, creator of the Dunham Technique, author, educator, anthropologist and social activist. Dunham had one of the most successful dance careers in African American and European theater of the 20th century, and

directed her own dance company for many years. She has been called the matriarch and queen mother of Black dance.

Here is a portrait of her in a Brazilian costume, possibly done at the time of her *Bal Negre* review.

\$500.00



Katherine Dunham in a Brazilian costume
 PHOTOGRAPH BY CARL VAN VECHTEN
 101 CENTRAL PARK WEST
 CANNOT BE REPRODUCED WITHOUT PERMISSION
 X R-30

58. TROPICAL REVUE "BAL NEGRE" WITH THE DUNHAM DANCERS, SINGERS AND MUSICIANS (ca. 1950) Program

[New York, ca. 1950] Vintage original program, pictorial wrappers, 16 unnumbered pages, 10 3/4 x 8 1/4" (27 x 21 cm.), minor tubbing and occasional tanning, very good+.

The Katherine Dunham Dance Company was the only self-supported Black dance troupe in its time. This heavily-illustrated program was issued for one of the troupe's many mid-century performance tours.

\$500.00



AFRICAN AMERICANA

59. MAHALIA JACKSON (ca. 1960s) German printer's proof poster

Norman Granz, [ca. 1960] Vintage original 33 3/4 x 24" (86 x 61 cm.) German printer's proof poster, unfolded, uncut, a few minor tears on left mended on back with archival paper, very good or better.

Norman Granz was the impresario of the famous *Jazz at the Philharmonic* series, and many prominent African American musicians also toured under that aegis.

Here is a magnificent image of the resplendent queen of gospel, Mahalia Jackson.

\$850.00



60. BLUES UNDER THE SKIN (1973) UK poster

[London, 1973]. Vintage original 22 3/4 x 16" (58 x 41 cm.) British poster, unfolded, fine.

Poster for the British release of a French film by Roviros Manthoulis about the African American blues tradition. Poster features charming caricature artwork of such luminaries as B.B.King, Robert Pete Williams, Sonny Terry, Junior Wells and Buddy Guy.

\$250.00

BLUES UNDER THE SKIN



B.B. KING
"I walked up and down the floor,
turned my head and cried,
just because I had the blues.
And I just wasn't satisfied.
I need my woman, I ain't lying.
If I don't hurry up and find her,
You know, I think
I'm going out of my mind.

I need my baby,
I said I need my baby,
Can you hear me?
I need my baby.

"If I don't hurry up and find her,
You know, I think
I'm going out of my mind."



MANCE LIPSCOMB
"I has a poem for all my boys.
I always keep it here.
Every time I look at it,
I have a sorrow tear."

"All night long, all night long
I'm dreaming of my Honey Boy."

"She know I don't want of her,
That's the reason she goes away,
She is way off my mind."



JUNIOR WELLS & BUDDY GUY
"But you know that I know,
that they know, that she know,
that he know that somebody's trying
to do me wrong."

"Tell me what's inside of you
Listen, I want to say one more thing!
Got to get you, baby then it'll do.
You don't want "chaw", woman.
I'm going to stick to you,
to you,
Woman, I'll stick to you.
Tell me what's inside you."

A FILM BY ROBERT MANTHOULIS



ROOSEVELT SYKES
"Well, I got a girl and I ain't
coming back no more!
Going to ride on the boogie,
right to my baby's door.
Oh, we're drinking last night
been drinking all the night before.
Going to turn in early
and I ain't coming no more!

Ride, Ride, let it ride awhile,
Oh, yea, let it ride, oh boy...
Shake it but don't break it!
Get it, but don't break it!
Oh yea, what a time, yea...
No, my, let it roll, all right there,
now, my, my, my, yash, ride,
mercy, mercy, mercy!"



BUKKA WHITE
"I woken up this morning
I woke up with my sweet jelly roll."

"I woken up this morning
I was looking for my sweet jelly roll.
Woman is strolling all over town,
Looking for a job,
knocking on my door.

"Jelly roll is my birth mark,
I got to have my Jelly Roll
three times a day."

"Well, my mother told me
one Sunday morning, she said, son,
you got to get off that jelly roll,
I said, mother how can I get off
That sweet jelly roll,
Jelly roll is my birth mark."



SONNY TERRY
"I went home last night
at about half past ten,
I tried to get the key in the lock
and I couldn't get it in
'cause the woman done changed,
she done changed the lock on the door,
"Well, she said: "The key you got, buddy,
went in this old lock no more."

"I walked 'round to my window
to see what I could see,
She huggin' and kissin' another man
And I knowed it wasn't me
'Cause she done changed!
She done changed the lock on the door
I did never get in my house."



ROBERT PETE WILLIAMS
"Looks here, oh woman,
Why you treat me so low down mean?
Oh, why you treat me so mean?
I been your dog woman
Ever since I been a man!

Ya, I am down, Lord, I won't be
down always.
When time quit you woman
think about poor me sometimes."



Plus
BROWNIE Mc GHEE
"FURRY" LEWIS
JIMMY STREETER

Plus
AMELIA CORTEZ
ONIKE LEE
ROLAND SANCHEZ

The Other Cinema

COLLEGIATE THEATRE

Dec 2nd 6.00 pm
Dec 9th 3.30 pm
Dec 16th 8.30 pm

Graphic Design: G. Savaris

Illustrations: H. H. Johnson, J. Minton, G. Zarbo

AFRICAN AMERICANA



Morris Day, leader of one of the hottest funk bands in America, The Time, as Day seeks to pass Prince professionally and capture the affections of Prince's girlfriend, the beautiful Apollonia Kotero (lead singer of Apollonia 6).

"Purple Rain" is a Cavallo, Ruffalo and Fargnoli Production, distributed by Warner Bros. Directed by Albert Magnoli, produced by Robert Cavallo, Joseph Ruffalo and Steven Fargnoli, and written by Albert Magnoli and William Blinn, the film also stars Apollonia Kotero, Morris Day, Olga Karlatos and Clarence Williams III.

-wb-



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PR-11



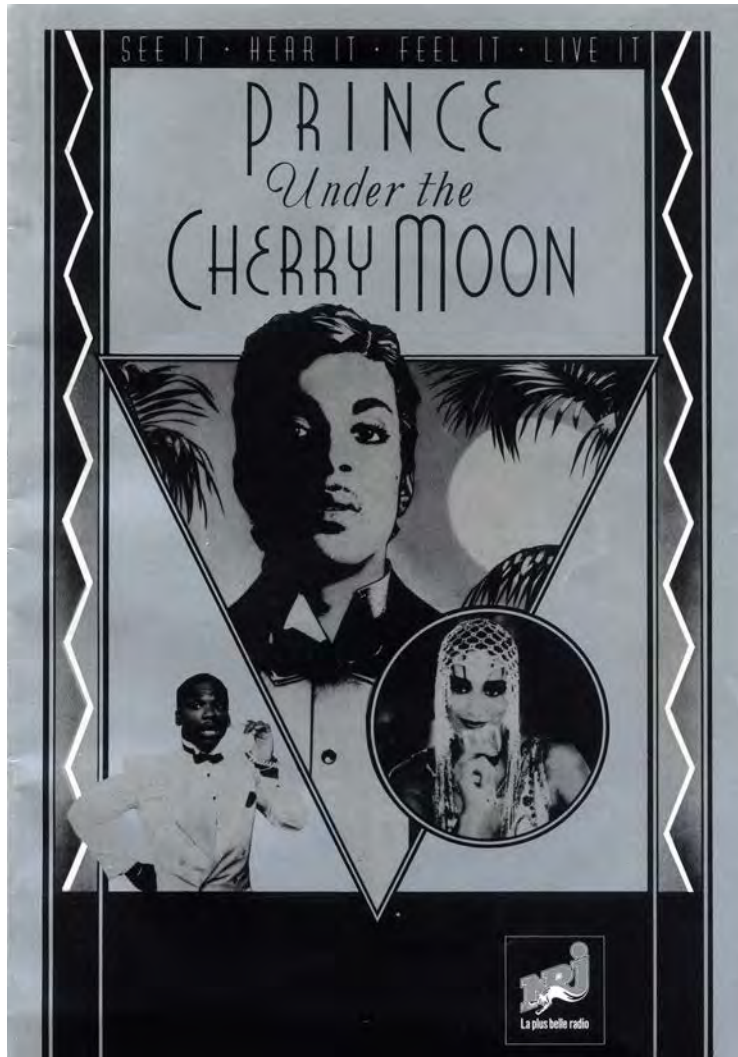
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PR-7

61. PURPLE RAIN (1984) Press kit

[Hollywood]: Warner Brothers, 1984. Vintage original press kit, 12 x 9" (30 x 23 cm.) printed folder, with eleven 8 x 10" (20 x 25 cm.) black-and-white print still photos laid in, and four printed supplements, varying from 1 to 13 pp. each. Light creasing to edges of outer folder, generally just about fine.

\$375.00



62. UNDER THE CHERRY MOON (1986) French promotional book

Paris: Warner Brothers, [1986]. Vintage original French promotional book, 12 x 8 1/2" (31 x 21 cm.), printed wrappers, 14 pp., fine.

Prince's second film, a romantic story set in southern France, was poorly received at the time but is gradually being revisited and reevaluated. It was Prince's only outing as a movie director.

\$100.00



63. LOUISE BROOKS (ca. 1927) Photo

[Los Angeles: Pacific and Atlantic Photos], [ca. 1927]. Vintage original 8 5/8 x 6 1/2" (22 x 17 cm.) black-and-white print still photo, near fine. With stamp on back of P & A Photos.

A glamor shot of the young Louise Brooks during her brief stint under contract at Paramount.

\$1,450.00



64. LOUISE BROOKS / BEGGARS OF LIFE (1928) Photo

[Hollywood]: Paramount Pictures, [1928]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, just about fine.

Louise Brooks confronts her sinister stepfather (Wallace Beery) in this William Wellman film, widely considered to be Brooks' finest American movie.

\$575.00



65. KING VIDOR / HALLELUJAH (1929) Behind-the-scenes photo

[Los Angeles, 1929] Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, USA. Small marginal tear in middle blank left margin, just about fine.

In this rare behind-the-scenes image, director King Vidor stands with lead actor Daniel Haynes to his right and camera operators at the front of the shot, all knee deep in the swamp. Photo coded "394-X32".

\$1,000.00

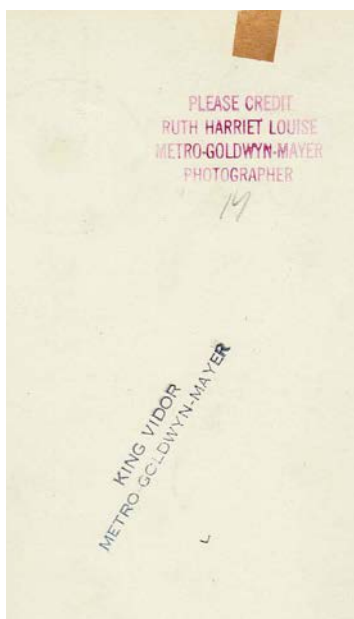


66. KING VIDOR (ca. 1928) by Ruth Harriet Louise

[Los Angeles, MGM] Vintage original 8 x 10" (20 x 25 cm.) double weight print still photo, USA. With photographer's stamp on back, as well as one for MGM, and a few traces of a descriptive snipe about Vidor, about fine.

Portrait of the great director King Vidor during his early glory days at MGM, where he directed a series of major films including *The Big Parade* (1925) and *The Crowd* (1928). The photo has at bottom right the blind stamp of Ruth Harriet Louise, whose entire photographic career began in 1925 and only lasted for five years.

\$300.00



PHOTOGRAPHY

67. EAST OF SUEZ (1925) Behind-the-scenes photo of Raoul Walsh

[Los Angeles: Paramount, 1925] Vintage original 8 x 10" (20 x 25 cm.) linen-backed black-and-white keybook photo, USA. Very good.

Director Raoul Walsh with three Asian American cast members for this lost film adapted from W. Somerset Maugham's play of the same name.

\$300.00



68. FLAME OF LOVE, THE (1930) Photo of Anna May Wong

[London, 1930] Vintage original 8 x 10" (20 x 25 cm.) double weight black-and-white silver gelatin photo, UK. A minor thumbtack hole to bottom right edge has been carefully conserved, near fine. Anna May Wong, George Schnell, dir: Richard Eichberg; British International Pictures.

A British-German co-production done in the early days of talking films, with a story set in Imperial Russia. Anna May Wong, for whom this was her first talking film, had a brief flurry of starring roles during this period of transition to sound, of which this is a very scarce example.

\$1,000.00



69. HORSE FEATHERS (1932) Photo

[Los Angeles: Paramount, 1932] Vintage original 7 1/2 x 9 1/2" (19 x 24 cm.) black-and-white single weight glossy silver gelatin borderless photo, USA, about fine.

Two bumpkins (Harpo and Chico Marx) are hired by the president of Huxley University (Groucho Marx) to win a football game. Coded "1376-32".

\$300.00



70. DENTIST, THE (1932) Photo



[Los Angeles: Paramount, 1932] Vintage original 7 x 9" (19 x 24 cm.) black-and-white double weight glossy silver gelatin keybook photo on linen, USA. Photo has a code of "MS-15-2", near fine.

Any original paper from *The Dentist* is pretty much non-existent — this is the first piece that we have ever handled from any of the classic W.C. Fields shorts.

\$450.00

71. MARIE DRESSLER, WALLACE BEERY / TUGBOAT ANNIE (1933)

[Los Angeles; MGM, 1933] Vintage original 10 x 13" (25 x 32 cm.) black-and-white double weight glossy silver gelatin print still photo, USA. Marie Dressler, Wallace Beery, Robert Young, Maureen O'Sullivan, dir: Mervyn LeRoy; Metro-Goldwyn-Mayer. Still is coded "MG30776". Minor creasing along the top blank white margin and at the four corners, near fine.

A wonderfully rare behind-the-scenes look at these engaging character stars on the set of *Tugboat Annie*. Both had recently won Academy Awards and were amongst the top box office stars of 1933.

A very rare still format showing a sweet moment between the co-stars. The attached paper blurb on the verso reads:

"Together again Marie Dressler and Wallace Beery, seen together in the Metro-Goldwyn-Mayer picture "Tugboat Annie", catch forty winks between scenes in their latest picture."

They made *Min and Bill* a few years before. Dressler, suffering from cancer at this time, would die a year later.

\$750.00



72. RAQUEL TORRES (1928) by Ruth Harriet Louise

[Los Angeles; MGM, 1928] Vintage original 10 x 13" (25 x 32 cm.) black-and-white double weight glossy silver gelatin print still photo, USA. There is a blind stamp at the bottom right edge as well as a "Ruth Harriet Louise" ink stamp on the verso and the "Raquel Torres Metro Goldwyn Mayer" ink stamp as well. There are two light inter creases: one at the center of her chest and a diagonal one at the center of her face. Neither show unless held up to the light, near fine.

Memorable for her run-in with the Marx Brothers in 1933's *Duck Soup*, Raquel Torres had a Hollywood film career for five years which encom-

passed the very end of the silent era and early talkies, between 1928-1933. Born in Mexico, she had the distinction of appearing in MGM's first synchronized sound film, *White Shadows in the South Seas* (1928).

While at MGM in 1928 she had her portrait done by MGM's most prestigious photographer, Ruth Harriet Louise. Raquel is likely in costume for *The Bridge of San Luis Rey*.

\$450.00



RAQUEL TORRES
METRO-GOLDWYN-MAYER

8967
PLEASE CREDIT
RUTH HARRIET LOUISE
METRO-GOLDWYN-MAYER
PHOTOGRAPHER



73. THELMA TODD (ca. 1929) by George P. Hommel

[Los Angeles, 1929] Vintage original 11 x 14" (28 x 35 cm.) sepia-tinted silver bromide double weight matte print still photo, USA.

Starting in films in 1927, in 1929 alone Thelma Todd was making some 20 features and shorts. A girl of great intelligence, Thelma started her working career in pursuit of a teaching degree, but the winning of beauty contests (and her mother's aspirations) changed that. Though she appeared in dozens of shorts and features of various genres, it was her humor — both physical and verbal — which was popular with audiences then and is appreciated to this day.

Her business savvy in opening her own café is what likely led to her tragic — and to this day unsolved — death. When gangsters attempted to

turn her business into a front for gambling, she refused and was found dead in her own garage from carbon monoxide poisoning soon after. The cursory investigation into her death (ruled a suicide) by the notoriously corrupt Los Angeles District Attorney's Office of the time is seen today as evidence that her death was gang-related. Her last three films were not released until after her death in 1936.

During his early days as a portrait photographer, George P. Hommel captured a very elegant Todd. His courtesy ink stamp appears on verso.

\$550.00

74. KATHARINE HEPBURN / SYLVIA SCARLETT (1935) Photo

[Hollywood: RKO Radio Pictures, 1935]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, with two RKO studio stamps on back, just about fine.

A handsome image of Katharine Hepburn in this film about a female con artist disguised as a boy to evade the police. This is a sepia-toned photo, and the print quality is even, with no hint of fading.

\$375.00



PHOTOGRAPHY

75. KATHARINE HEPBURN, CARY GRANT / SYLVIA SCARLETT (1935)

[Hollywood: RKO, 1935]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, near fine.

Portrait of Katharine Hepburn and Cary Grant in this George Cukor film, which was the first time that the two paired up.

\$300.00



76. KATHARINE HEPBURN, EDMUND GWENN / SYLVIA SCARLETT (1935)



[Hollywood: RKO, 1935]. Vintage original 7 3/4 x 9 7/8" black-and-white print still photo, slightly trimmed for publication, near fine.

Katharine Hepburn and Edmund Gwenn in this George Cukor film about con artists, in which Hepburn is disguised as a boy to evade capture by the police.

\$250.00

PHOTOGRAPHY

77. KATHARINE HEPBURN / ALICE ADAMS (1935) Set of 5 photos

[Hollywood: RKO Radio Pictures, 1935] Set of five (5) vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photos, just about fine.

After her first films were well received, Katharine Hepburn's popularity had begun to decline — until RKO released this romantic drama, adapted from Booth Tarkington and directed by George Stevens, co-starring Fred MacMurray. Hepburn received a Best Actress Academy Award nomination, as did the film itself.

\$400.00





AA-7
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"ALICE ADAMS" — An RKO Radio Picture

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PHOTOGRAPHY

78. Collection of 6 photos documenting the Hollywood studios (ca. 1930s)

[Hollywood:1935] Set of six (6) vintage original 8 x 10" (20 x 25 cm.) black-and-white prints, just about fine.

Three of the photos can be clearly identified as being single images of the lots of Warner Brothers, Columbia and Republic Pictures. There are an additional three on double weight paper, which are almost certainly additional images of the burgeoning Warner Brothers lot, but all taken from differing angles.

\$350.00



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6040 Hollywood Blvd. Hollywood, Calif.



PHOTOGRAPHY

79. WOMEN, THE (1939) Group cast climactic scene photo

[Los Angeles; MGM, 1939] Vintage original 8 x 10" (20 x 25 cm.) black-and-white double weight glossy silver gelatin print still photo, USA. Norma Shearer, Joan Crawford, Rosalind Russell, Mary Boland, Paulette Goddard, Joan Fontaine, Phyllis Povah, Virginia Weidler, Lucile Watson, Marjorie Main, dir: George Cukor: MGM. Very minor wear, about fine.

One of the most famous films of the 1930s with the wittiest of scripts and dialogue. F. Scott Fitzgerald contributed to the script based on Clare Booth Luce's Broadway play. Superb in every respect, the film nonetheless was released during the most competitive year of superb film works and did not receive a single Academy nomination.

Still labeled "1091x174" depicts the climatic final scene in which there is a major showdown amongst the film's main characters in a New York City nightclub's ladies powder room. Joan Crawford and Norma Shearer were allowed to

play out in character their dislike for each other in this scene. Queens of MGM, their reign would be over in two years: Shearer would retire while Crawford re-invented herself and moved on to an entirely new film career. Rosalind Russell's career would flourish as she went on to starring roles in films for another 25 years, while Paulette Goddard would have a leading lady reign throughout the 1940s. Others in the scene include Phyllis Povah, Mary Boland and Florence Nash. Hedda Hopper, not seen here, also appeared in this scene. Adrian gowned all the actresses.

This photo, part of a series which told the plot of the film, includes its original typed blurb on the verso and also features the Hollywood Advertising Council Approval stamp, dated July 10, 1939.

\$350.00



80. MR. SMITH GOES TO WASHINGTON (1939) Stewart at U.S. Senate

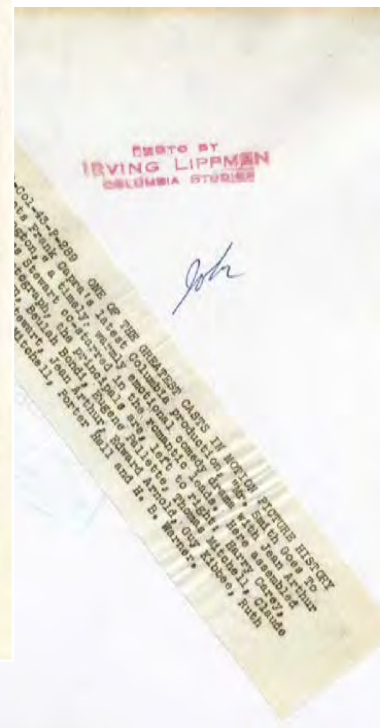
[Hollywood; Columbia Pictures, 1939] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo, USA. James Stewart, Jean Arthur, Claude Rains, Edward Arnold, Guy Kibbee, Thomas Mitchell, Beulah Bondi, dir; Frank Capra; Columbia Pictures.

James Stewart as appointed senator Jefferson Smith is overcome with wonder as he enters the U. S. Senate for the first time. He would soon learn of the corruption in the government system. One of Hollywood golden year 1939's top contend-

ers for the Academy Awards , the story rings as true today as it did at the time.

This photo includes Irving Lippman's photography stamp and the original attached paper blurb on the verso. Photo code is "D-Col-43-495". Minor creases and dings, outline of paper on verso visible if held up to light, near fine.

\$350.00



PHOTOGRAPHY

81. ALEXIS SMITH (1943) Glamour portrait by Bert Six

[Hollywood; Warner Brothers, 1943] Vintage original 10 x 8" (25 x 20 cm.) black-and-white single weight glossy silver gelatin print still photo, USA.

Found in drama school by Warner Brothers scouts in 1940, Alexis Smith paid her dues at the studio for three years playing bits and roles in shorts. By 1943 she had been dubbed the "dynamite girl" and was moved to roles as leading lady. She felt this label held her career back, but Warner sometimes cast her in rewarding roles which ran the gamut of comedy, melodrama, musicals, noir and costume pieces.

Portrait photographer Bert Six photographed her in the most glamorous of 1940s modes to promote her in *The Adventures of Mark Twain*, the period biography which allowed her to show her acting range. Original paper snipe on the verso and the ink stamp of Bert Six, Warner Bros. Slight edge wear at the top, slight corner creasing, about fine.

\$350.00



SULTRY SIREN SMITH -- This photograph of Warner Bros. star Alexis Smith shows what she looked like before the makeup men started aging her for her role in "The Adventures of Mark Twain," in which Fredric March portrays Twain. In her characterization of Olivia Langdon Clemens, Twain's sweetheart and wife, Miss Smith more than trebled her 21 years.

Warner Bros. Studio
Burbank, California

82. BALL OF FIRE (1941) Photo

[Hollywood; Goldwyn, 1941] Vintage original 9 x 7" (23 x 19 cm.) black-and-white single weight glossy silver gelatin print still photo, USA. Gary Cooper, Barbara Stanwyck, Henry Travers, S.Z. Sakall, Tully Marshall, Leonid Kinsky, dir: Howard Hawks; Samuel Goldwyn | RKO.

Outrageously funny film with script by the great team of Charles Brackett and Billy Wilder is a re-telling of the *Snow White and the Seven Dwarfs* story.

Eight scholars are writing a new encyclopedia and Professor Bertram Potts (Gary Cooper) is assigned to the section on slang. To help him learn the modern terms, he employs nightclub singer/stripper Katherine "Sugarpudding" O'Shea (Barbara Stanwyck) who needs to be in hiding when her mobster boyfriend is charged with murder.

In what appears to be an image of a rehearsal, Stanwyck in burlesque costume frustrates Cooper. Photo is borderless. Some writing in pencil on verso, about fine.

\$250.00



83. POSTMAN ALWAYS RINGS TWICE, THE (1946) Prison hospital scene

[Hollywood: MGM, 1946] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo, USA Lana Turner, John Garfield, Leon Ames, Cecil Kellaway, Hume Cronyn, dir: Tay Garnett; MGM. Minor crease at top left corner, about fine.

Scene still from the noir drama based on the James M. Cain novel. The story of an unhappily married woman who, with a drifter, plans and carries out the murder of her husband, is one of the best remembered, most atmospheric and sexually tense films (even within the restraints of the Production Code) of this period genre.

It took twelve years to bring the notorious James M. Cain novel to the screen because of the code restrictions. So stringent were they that every page of every script draft was scrutinized by the Breen office. Once filmed, each and every bit of footage and every still photo was submitted for approval.

There were no objections to this posed moment of Lana Turner visiting John Garfield in the hospital.

\$250.00



"THE POSTMAN ALWAYS RINGS TWICE"
An M-G-M Picture

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84. RAYMOND CHANDLER (ca. 1945) by John Engstead

[Los Angeles, 1945] Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, USA. Stamped on verso "Photograph by JOHN ENGSTEAD", fine.

Wonderful portrait of novelist-screenwriter Raymond Chandler, pipe in mouth and black cat nestled on his right arm, in a moment of repose. This looks to be from the period when he wrote various screenplays for Paramount productions that included *Double Indemnity* (1944) and *The Blue Dahlia* (1946).

Photographer John Engstead did much Hollywood portrait photography in the 1940s, including many celebrity photographs like this one, taken at home.

\$1,250.00

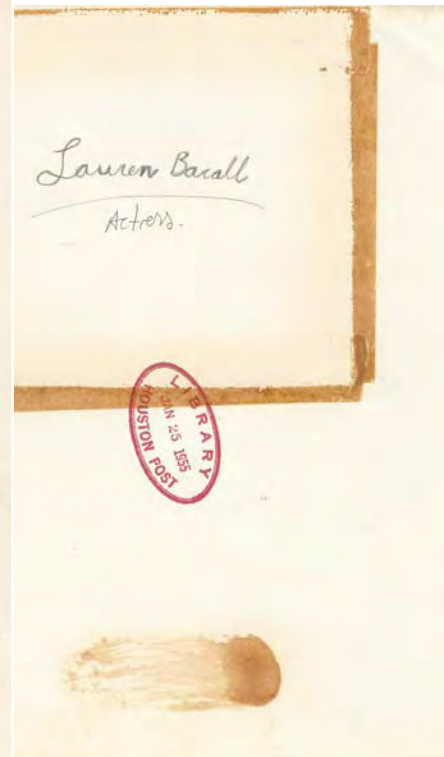


85. LAUREN BACALL (ca. 1948) Photo

[Hollywood: Warner Brothers, ca. 1948]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, fine.

A strong image of Lauren Bacall from her early days at Warner Brothers. There is a 1955 date stamp on back, but the photo clearly is from earlier than that.

\$750.00



86. LAUREN BACALL / CONFIDENTIAL AGENT (1945) Photo

[Hollywood; Warner Brothers, 1945]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo, USA. Charles Boyer, Lauren Bacall, Victor Francen, Wanda Hendrix, Peter Lorre, dir: Herman Shumlin; Warner Brothers. Portrait is coded "Bacall 74". There are numerous tiny pinholes at each of the four corners, about fine.

During her first year of film stardom, Lauren Bacall was successfully paired with a second leading man, though she had become a movie

team with new husband Humphrey Bogart. This film, based on a novel by Graham Greene, was about espionage during the Spanish Civil War.

Former model Bacall was right at home posing for glamour shots such as this which would also be used to publicize her next film, *The Big Sleep*.

\$450.00



PHOTOGRAPHY

87. MAJOR AND THE MINOR, THE (1942) Billy Wilder, Ginger Rogers

[Hollywood; 1942] Vintage original 10 x 8" (25 x 20 cm.) black-and-white single weight glossy silver gelatin print still photo, USA. Ginger Rogers, Ray Milland, Rita Johnson, Robert Benchley, Diana Lynn, dir: Billy Wilder; Paramount. Still is coded "P1143-61" and it includes the original attached paper studio publicity blurb. There is a bit of waviness to the bottom of the still caused by the attachment of the blurb, about fine.

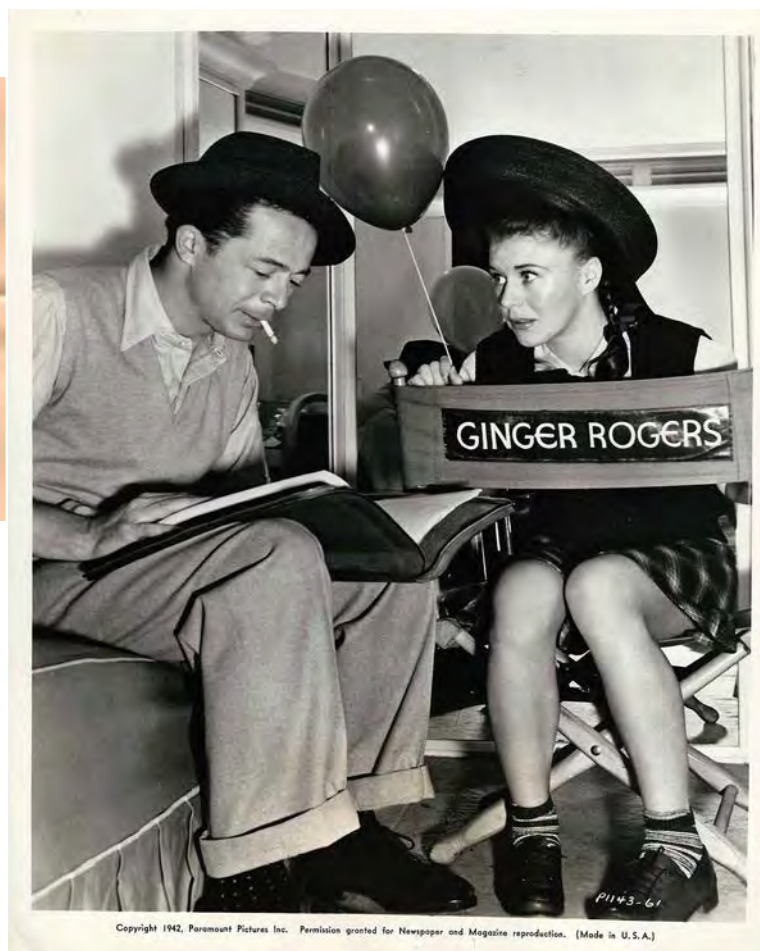
The screwball comedy about a woman who disguises herself as a child to save train fare and ends up being mistaken for an actual child by an

Army man who takes charge of her, complete with all the complications Billy Wilder and Charles Brackett could muster.

For his film directorial debut, Wilder works on the set with star Ginger Rogers in this rare behind-the-scenes photo. Rogers related to the role as, when a young woman in Vaudeville, she had done the same thing to save train fare.

\$375.00

STAR GETS IN CHARACTER FOR DIRECTOR -- Ginger Rogers takes on the characterization of a comical little girl during a dressing-room rehearsal with Billy Wilder who makes his directing debut on this picture, "The Major and the Minor", which he wrote with Charles Brackett and Wilder is of an adult girl who is forced to pretend she is a minor. The major is Ray Milland, her co-star, and the whole thing is riotous comedy.



88. LOST WEEKEND, THE (1945) Billy Wilder behind-the-scenes

[Hollywood, 1945] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo, USA. Ray Milland, Jane Wyman, Phillip Terry, Doris Dowling, dir: Billy Wilder; Paramount. Light crease at bottom right corner, about fine.

The rare instance in which the life of a chronic alcoholic was realistically examined — at least as far as the 1944 Motion Picture Production Code would allow. Still, even today the subject has not been approached as realistically nor as sympathetically.

Billy Wilder, here with stars Ray Milland and Doris Dowling, wrote and directed. This is a rare behind-the-scenes glimpse of Wilder putting the actors through their paces. A United Press International stamp is on the verso. There were several Academy Award wins, including for Best Picture.

\$300.00



PHOTOGRAPHY

89. JEAN SEBERG / BREATHLESS [À BOUT DE SOUFFLE] (1959)

Paris: SNC, [1959] Vintage original 9 1/2 x 7 1/4" (24 x 19 cm.) borderless black-and-white French photo. With stamp on back (which does not show through) of the film's distributor, fine.

Jean-Luc Godard's first feature, one of the films which ushered in the French New Wave and also gave Jean Seberg a signature role as the callous and immoral Patricia Franchini, an American journalism student in Paris who has an affair with thief Michel Poiccard (Jean-Paul Belmondo) and ultimately betrays him.

Original French photos of Seberg in this film are very scarce.



\$750.00

90. JEAN SEBERG / BREATHLESS [À BOUT DE SOUFFLE] (1959)

[Paris: SNC, 1959] Vintage original 7 1/4 x 9 1/2" (19 x 24 cm.) borderless black-and-white French photo, fine.

Jean-Luc Godard's first feature, one of the films which ushered in the French New Wave and also gave Jean Seberg a signature role as the callous and immoral Patricia Franchini, an American journalism student in Paris who has an affair with thief Michel Poiccard (Jean-Paul Belmondo) and ultimately betrays him.

Original French photos of Seberg in this film are very scarce.



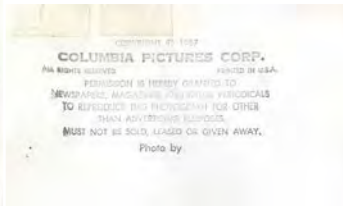
\$650.00

91. JEAN SEBERG / BONJOUR TRISTESSE (1957)



[Hollywood]: Columbia Pictures, 1957. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, small mended tear in blank top, near fine.

An unusual portrait of Jean Seberg immaculately dressed in a costume by Hope Bryce, appropriate to her character Cécile's summer sojourn on the French Riviera, in Otto Preminger's 1958 *Bonjour Tristesse*. Photo is coded "BT-3-AD".



\$450.00

92. JEAN SEBERG / BONJOUR TRISTESSE (1957)



[Hollywood]: Columbia Pictures, 1957. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, fine.

Portrait of Jean Seberg in an evening dress, from Otto Preminger's 1958 *Bonjour Tristesse*. Photo is coded "BT-P23".

\$400.00

PHOTOGRAPHY

93. ALFRED HITCHCOCK / STAGE FRIGHT (1950) Photo of director on set

[London, 1950] Vintage original 10 x 8½ (25 x 20 cm.) black-and-white single weight glossy silver gelatin print still photo, UK. A British periodical ink stamp appears on the verso. Very minor handling, about fine.

cock, deep in concentration, as he observes the out-of-camera action on set in England while filming his suspense thriller *Stage Fright*.

A large crew surrounds director Alfred Hitch-

\$350.00



94. ALFRED HITCHCOCK / PSYCHO (1960) Director clowning around

[Hollywood, 1960] Vintage original 10 x 8" (25 x 20 cm.) black-and-white single weight glossy silver gelatin print still photo, USA. Janet Leigh, Anthony Perkins, Vera Miles, John Gavin, dir: Alfred Hitchcock; Paramount. Slight crease at bottom left corner, about fine.

tor Alfred Hitchcock appears to be having some fun. Still is coded "5061-47". Attached blurb is from Universal Studios. Image appears a bit faded, but it seems to be the original printing.

In a light moment on the *Psycho* set (as described in the attached paper blurb on the verso), direc-

\$300.00



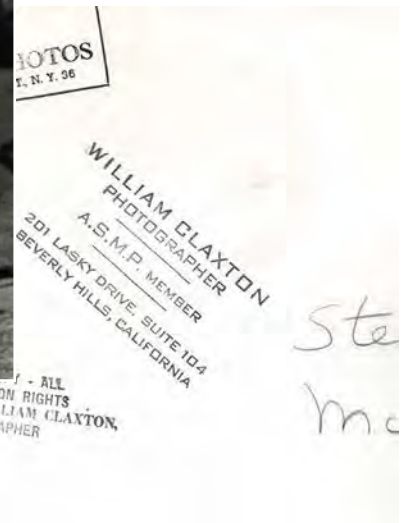
PHOTOGRAPHY

95. STEVE MCQUEEN (ca. 1965) by William Claxton

[Beverly Hills, CA: William Claxton, ca. 1965]. Vintage original borderless double weight 8 x 10" (20 x 25 cm.) black-and-white print still photo, just about fine.

A smiling portrait of Steve McQueen, stamped twice on back by celebrity and fashion photographer William Claxton.

\$650.00

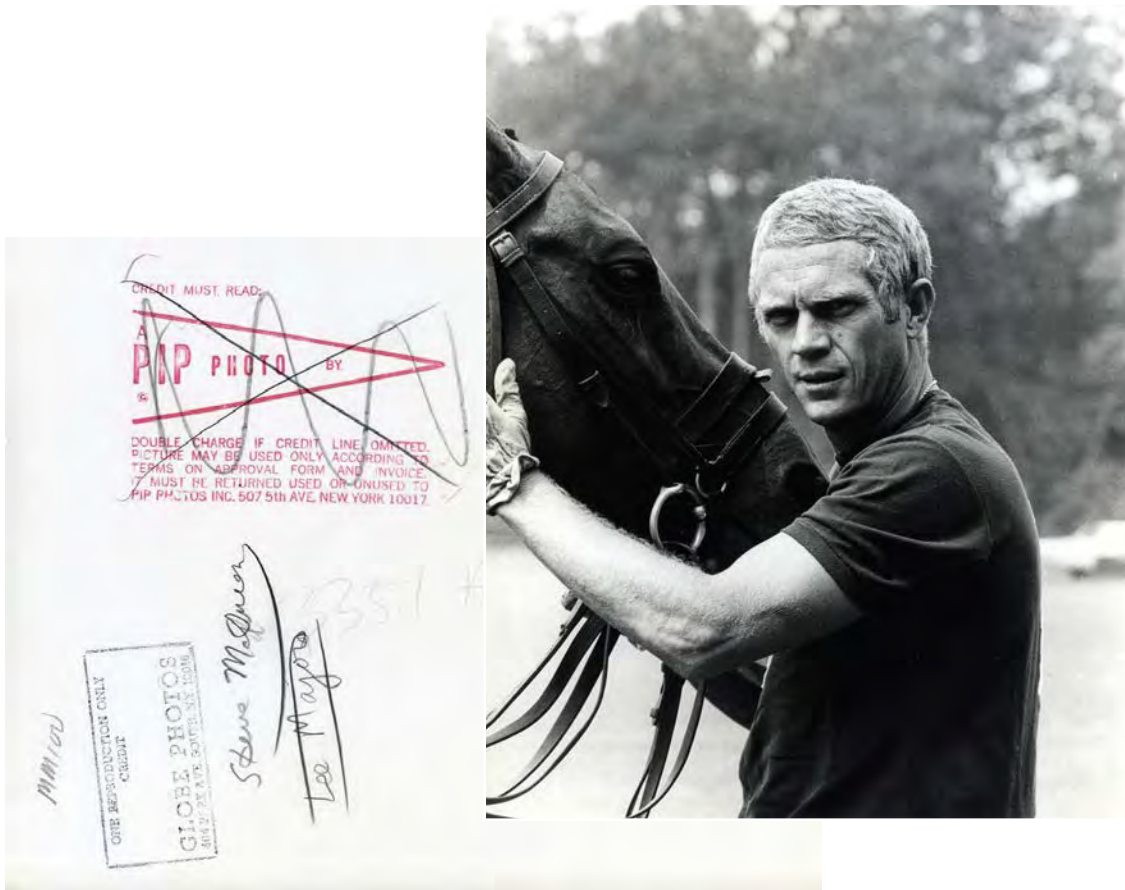


96. STEVE MCQUEEN / THE THOMAS CROWN AFFAIR (1968) Photo

[Hollywood: United Artists, 1968]. Vintage original borderless 8 x 10" (20 x 25 cm.) black-and-white print still photo, just about fine.

Portrait of Steve McQueen as he embraces his horse while about to play polo, in the classic caper film *The Thomas Crown Affair*.

\$375.00



97. ALEXIS SMITH / FOLLIES (1971) Broadway photo

[New York City, 1971]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white double weight glossy silver gelatin print still photo, USA. About fine.

Alexis Smith took over Broadway in Harold Prince's production of Stephen Sondheim's musical Follies. It is the story of a reunion of the performers of Weismann's Follies at the theatre in which the shows were performed. The theatre is about to be torn down and the group remembers the good and bad times.

Alexis was in good company with a few of the stars of her Hollywood heyday including Gene Nelson, Yvonne De Carlo and Fifi D'Orsay. The show ran for 522 performances between April 4, 1971, and July 1, 1972. Though it won seven Tony Awards, the show was a financial failure — but has been revived numerous times since.

A nice image of the elegant Alexis in performance. Attached paper blurb on verso is dated 1972 and appeared to be used during the show's run.

\$200.00



Alexis Smith

the new Harold Prince musical, "Follies," named
1971 by the N.Y. Drama Critics' Circle, currently
Inter Garden Theatre on Broadway. The large cast,
Smith, Gene Nelson, Dorothy Collins, John McMartin,
Flo, also features Fifi D'Orsay, Mary McCarty, Ethel
Ross, Terry Saunders, Michael Bartlett and Marion
Original story of two ex-Follies beauties meeting at
written by James Goldman, music and lyrics are by
Sondheim, and choreography is by Michael Bennett, who also
"Follies" with Mr. Prince. The scenic production is
by Robert Aronson, with costumes by Florence Klotz and
John Musser.

Photo by Stanley F. Kaminsky
New York City, 5/31-2/30
1972. - "Follies"

98. ANGELA LANSBURY / MAME (1966) Broadway photo

[New York, 1966]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo, USA. Minor wear, about fine.

Upon arriving from London in 1943, Angela Lansbury started her acting career as a leading character in the MGM film *Gaslight*. She was just eighteen, and for the next 20+ years played a great variety of characters on film and television.

She conquered Broadway in 1966 with *Mame*, the Jerry Herman musical based on the novel (and film) *Auntie Mame* by Patrick Dennis. Written for Judy Garland (who sang the entire score at an audition), Lansbury was felt to be more able to endure the rigors of Broadway. She won the Tony Award for her performance and performed the

role at the Winter Garden Theatre between May 24, 1966, and March 30, 1968.

The musical role of Mame Dennis then became a plumb role for the middle-aged actresses of the day, with Celeste Holm, Ann Miller, Janis Paige, Ginger Rogers, Susan Hayward, Ann Southern and others taking it on in various productions.

This image of Lansbury with Frankie Michaels as Patrick is from UPI and is stamped. The attached paper blurb is for the photo's use in an article from 1/28/71.

\$300.00

HXP 1692760. UPI
ANGELA (5)
N.Y. YORK: In 1954 Angela Lansbury made her Broadway debut in "Anyone can Whistle." Two years later triumphed in title role of "Mame." She's now scope from the musical with her "nephew," ports Frankie Michaels. This was the role that brought her first Tony Award.
NY-1-2-3 PS
CREDIT (UPI PHOTO) 1/28/71 hgr



PHOTOGRAPHY

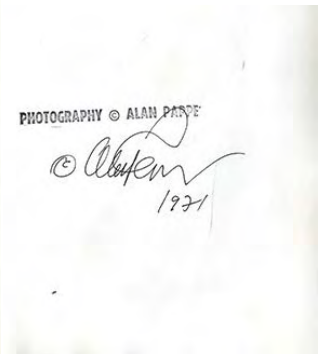
99. SWEET CHARITY (1969) Oversize photo with Bob Fosse

[Los Angeles, 1969]. Vintage original 13 ¼ x 10 3/8" (34 x 26.5 cm.) oversize black-and-white photo, USA. Shirley MacLaine, dir: Bob Fosse; Universal. Just about fine.

A rare oversized photo of Shirley MacLaine rehearsing a dance number with director Bob Fosse, for Universal's 1969 musical film *Sweet Charity*.

\$500.00





100. LIZA MINNELLI / CABARET (1972) by Alan Pappé

[Germany, 1972]. Photographer Alan Pappé's images regularly appeared on the covers of publications like *Time* and *Newsweek*. His work on such famous films as *Cabaret*, *Grease* and *The Blues Brothers* are now iconic. His work is included in the National Portrait Gallery. From the late-1960s onward Pappé was at the forefront of the New Hollywood movement, as well as the evolving counterculture.

This photo is of special interest because its provenance is from the Pappé estate, and it is a special print which Pappé himself made for his

personal archive. Liza Minnelli in her signature Academy Award-winning role of Sally Bowles is seen performing the "Mein Heir" number on the stage of the cabaret. This print is 11 x 14" (28 x 35 cm.) on double weight paper and is stamped on the verso "Photography@ Alan Pappé" as well as featuring his signature and the date 1971 in pen, fine.

SOLD

101. BLOW-UP (1966) Model shot of Peggy Moffitt

[London, 1966]. Vintage original 7 x 10" (20 x 25 cm.) black-and-white borderless glossy silver gelatin print still photo, UK. Vanessa Redgrave, Sarah Miles, David Hemmings, John Castle, Jane Birkin, Verushka, dir: Michelangelo Antonioni; MGM. Creasing at top of still and at top and bottom right borders, very good-fine.

The story of a mod London photographer who believes he has photographed a murder. Forever controversial and even hated, particularly when first released, it is director Michelangelo Antonioni's comment on society (particularly of the time) and human nature.

The film was made by MGM in the UK under a newly-created company called Premier Productions. Because this company had no agreement with the Production Code office (as MGM did), the frontal nudity



and explicit scenes were allowed to remain in the film. Some of these nude scenes included the famous international models cast in the film. Hemmings' character also shot fashion photography with them. The best, and sexiest, photos from the film, like this one, were produced in the UK (the film's country of origin), as they were far too racy for use in the US back then.

Still labeled "BU-30" features one of the most famous models of all time, Peggy Moffitt. She immortalized herself in the 1960s as designer Rudi Gernreich's main model (her Kabuki-style makeup and asymmetrical hair-cut, designed by Vidal Sassoon, also helped). She appeared in twelve films between 1955-67.

\$375.00

102. LAUGH-IN (1970) Goldie Hawn, Ruth Buzzi and Judy Carne by Peter Borsari

[Hollywood, 1970]. Vintage original 11 x 14" (28 x 35 cm.) black-and-white double weight glossy silver gelatin print still photo, USA. There are slight corner creases and rubs, about fine.

The highly politically satirical TV comedy show *Rowan & Martin's Laugh-In* ran for six seasons between 1967 and 1973, making memorable stars of the very talented sketch performers who played throughout the run.

Three of the top female stars were Goldie Hawn, Ruth Buzzi and Judy Carne. Goldie became — and remains — a top film actress. Ruth remains active in episodic television. British-born Judy worked in television throughout the 1970s and passed away in her Northamptonshire birthplace in 2015.

American-Swiss photographer Peter Borsari was a top celebrity photographer of this time, often allowed access to behind-the-scenes photo taking due to his endearing charm. Fully stamped on back with Borsari's address label as well.

\$250.00



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For additional information about an item in this catalog, to see all of the images mentioned in its description or to view our entire collection, please visit <https://walterfilm.com>.

And while you're there please sign up for our newsletter and visit our blog, where you'll be kept up-to-date on our new offerings as well as thoughts and information about curatorship, the business of collecting and various aspects of the market we serve.

Front cover:
detail from British-release three-sheet
poster for **The Man Who Fell to
Earth** (1976).

Back cover:
cover of program for New York
nightclub **The Cotton Club** (ca.
1939).

