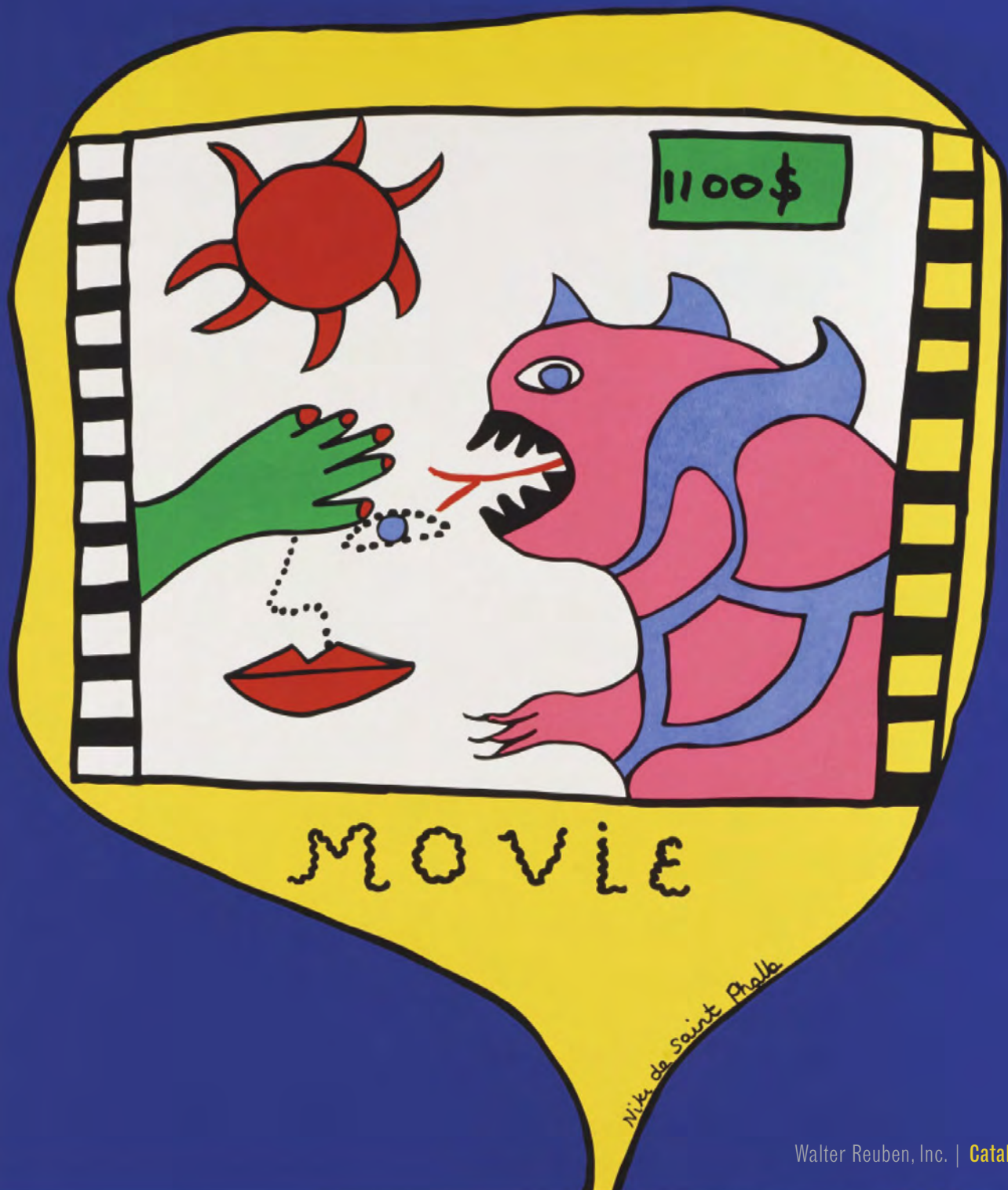


# forty-nine

DIRECTORS . LGBTQ . AFRICAN AMERICANA  
FILM NOIR . PHOTOGRAPHY

walter reuben inc.



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We are available to show our inventory on an appointment basis.

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

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002.....FEATURED



018.....DIRECTORS



040.....LGBTQ



068...AFRICAN AMERICANA



096.....FILM NOIR



116.....PHOTOGRAPHY

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WALTERFILM

## 1. CHARLES MANSON AND FAMILY Photographic archive (ca. 1970-71)

*[Inglewood, CA: Michael Haering, ca. 1970-71] Group of forty-two (42) vintage original black-and-white photos, including thirty-four (34) 11 x 14" (28 x 36 cm.) photos, seven (7) 10 x 8" (25 x 20 cm.) photos, and one 4 x 2 ½" (10 x 6.5 cm.) negative. Twenty-two (22) of the photos have the photographer's stamp on the back. Fine.*

This is a personal archive of file copies of photos taken by Michael Haering, who was then a photographer for the *Los Angeles Herald Examiner*. In the course of his career, he was nominated for a Pulitzer Prize for his work.

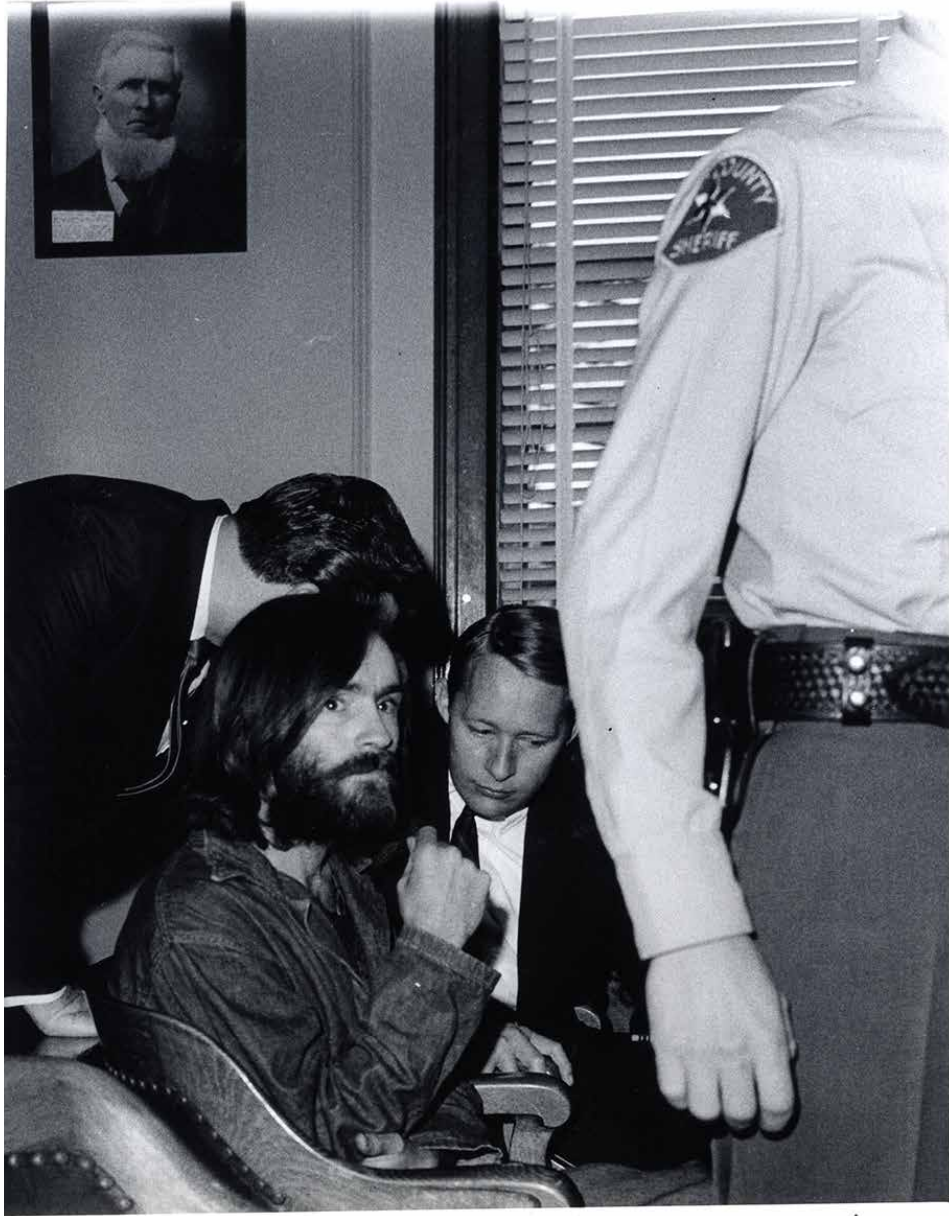
The trial of Charles Manson and various of his followers (then known as the "Manson Family") was a lengthy affair, beginning on July 15, 1970, and only concluding on March 29, 1971, when Manson and three followers were finally sentenced.

Among photos taken at the time of the trial, there are four photos that show Manson (including one with his second lawyer, Irving Kanarek [Manson's followers had previously killed his first lawyer]). There are various other photos of Patricia Krenwinkel, Susan Atkins (one with her attorney Richard Caballero), Linda Kasabian, Tim Watson and Vincent Bugliosi (the lead prosecutor).

Among other photos, there is one of the bathroom sink at the Barker Ranch (where Manson was hiding when he was arrested), along with various other photos of the Barker and Spahn Ranches, in which we see such other family members as Squeaky Fromme, Dianne Lake, Mary Brunner and Steven "Clam" Grogan.

As the personal archive of photographer Haering, this is a remarkable visual compendium of images reflecting this traumatic incident in California history.

**\$15,000.00**



Above: Charles Manson during trial.

FEATURED



**From top down:** Patricia Krenwinkel and Susan Atkins being led to trial; Linda Kasabian at press conference; and, Susan Atkins in courtroom.



FEATURED

**Both images:** Manson family members at Spahn Ranch.



FEATURED

## 2. JAWS (1973) Film script by Peter Benchley

Universal City, CA: Universal Studios, 1973. Vintage original Revised Second draft film script, 11 x 8 1/2" (28 x 21 cm.), pictorial wrappers, brad bound, mimeograph, [1], 121 pp., minor creasing and slight stains to wrappers, near fine in very good+ wrappers.

**A very early draft of the script for Jaws, two years prior to its release in 1975, with an unusual artwork design on the front cover which was not present on subsequent scripts for this classic film.**

*Jaws* was the second feature film directed by the 27-year-old Stephen Spielberg and became one of the highest grossing movies ever made, the prototype of the summer blockbuster, outgrossing even *The Godfather*.

The movie went through a complicated pre-production process involving several directors prior to Spielberg, and numerous screenwriters, most of whom were uncredited.

This is the Second Draft screenplay by Peter Benchley based on his novel, an eventual bestseller, which producers Zanuck and Brown had purchased the rights to some months prior to its publication.

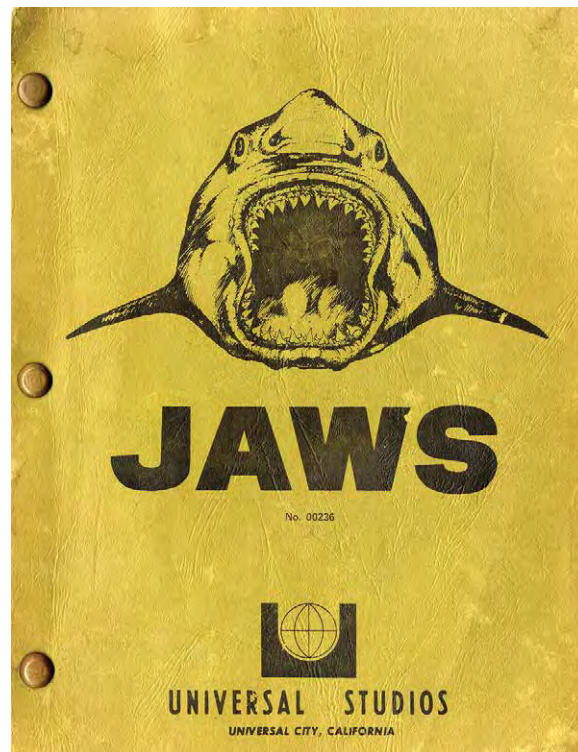
Although Benchley's Second Draft screenplay has the same fundamental structure as the completed film, most of the same incidents, and the same principal characters, it was

substantially revised before reaching the screen. The character who was most altered between the Second Draft screenplay and Spielberg's completed film was Hooper, the young shark expert. In Benchley's screenplay, he is described as "handsome but disheveled". Whereas the Hooper in Benchley's screenplay was a daredevil type, someone who climbed mountains and chased lions before he became interested in sharks, the Hooper in Spielberg's movie, as

played by Richard Dreyfuss, is more of a science nerd, an ichthyologist fascinated by fish. Where the Hooper in Benchley's screenplay is killed before the end of the story, the Hooper in Spielberg's movie makes it out alive.

Finally, where in both Benchley's screenplay and the film Brody is the one who ends up killing the shark, the way he kills it was changed. In the screenplay, Brody kills it with a harpoon through the creature's eye; in the film, more ingeniously, he kills

it by shooting and exploding a canister of compressed air lodged in the shark's mouth.



**\$8,500.00**



J A W S

Revised Second Draft Screenplay

by

PETER BENCHLEY

November 30, 1973

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hb #00236

44

80 EXT. THE BOAT WITH PRATT AND FELIX - DAY

80

The boat has moved close to the shark -- closer than the boat that has hooked it. Pratt leans overboard and fires three quick shots at the shark, and the fish stops thrashing.

PRATT

(exultant)  
That done it! We got him!

One of the other men on the boat grabs a gaff and leans overboard to grab the moribund shark. But the man who has the fish hooked is still hauling on the line.

ANGLER

Hey, get outa there! I caught him!

PRATT

Fuck yourself! We're all in this together.

(to man with gaff)

Go ahead, Richie, grab him.

The man with the gaff swings it, lodges it, and hauls the shark up onto the gunwale. It is a six-foot blue shark, and it's a mess -- spattered with holes and gashes, bleeding from several orifices. The angler still pulls on the line.

ANGLER

Gimme my shark!

Pratt points his pistol at the angler.

PRATT

You let go, motha, or I'll blast ya!

Felix comes up behind Pratt with a pair of wire snips. He cuts the leader, and the line falls into the water. The man with the gaff pulls the shark farther on board.

PRATT

Gimme a knife.

Someone hands Pratt a knife, and the men gather 'round as Pratt clumsily tries to slit the shark's belly open. The other boats are gathering, too, and there is silence as Pratt stabs and cuts. Finally, Pratt makes a rough incision, and the belly opens, spilling its contents overboard into the water.

FELIX

A bone! I saw a bone!

All the men lean overboard, trying to see the contents of the shark's stomach as it dissipates in the water.

CONTINUED

FEATURED

### 3. Alfred Hitchcock (director) REBECCA (Aug 24, 1939) Film script

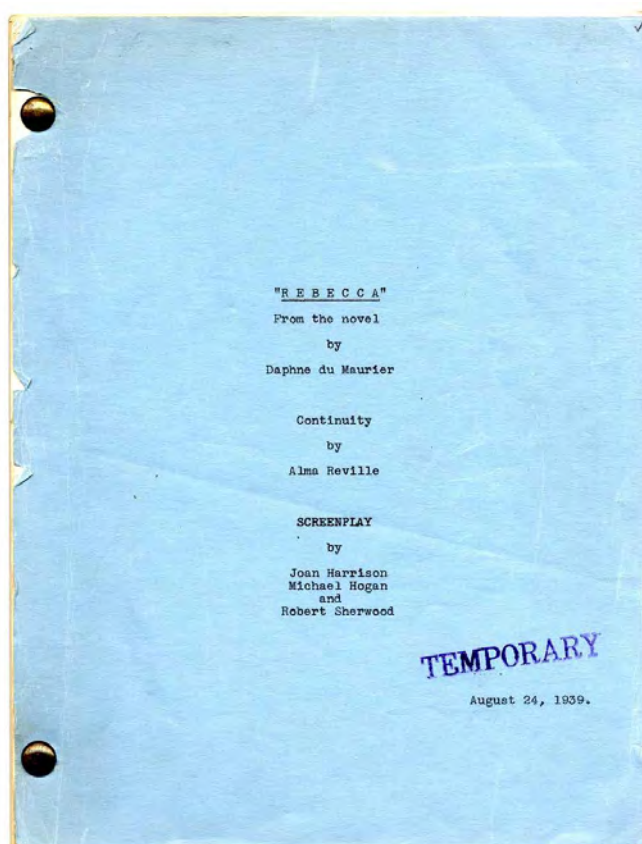
Los Angeles: Selznick International Pictures, 1939. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), printed wrappers, brad bound, mimeograph. 162 pp. Top brad is missing, stamped "TEMPORARY" on front wrapper. With an intact distribution page preceding the script. Overall near fine or better.

The continuity is credited to director Alfred Hitchcock's wife, Alma Reville. The screenplay is credited to Joan Harrison, Michael Hogan and Robert Sherwood, from the novel by Daphne du Maurier.

#### A copious transitional script for Hitchcock's classic masterpiece.

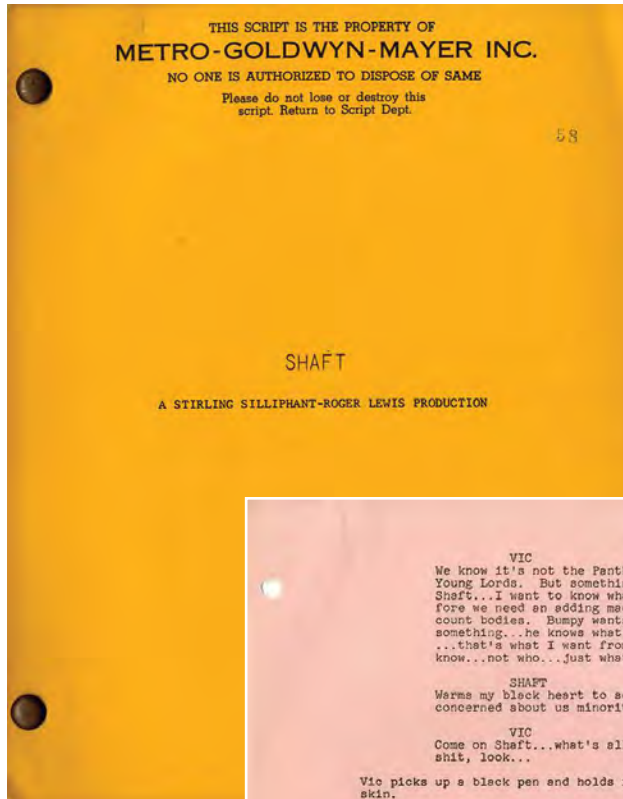
The movie won the 1940 Academy Award for Best Picture; Sherwood and Harrison were nominated for Best Adapted Screenplay; and Joan Fontaine received a Best Actress nomination for playing the protagonist, the second Mrs. deWinter, referred to in the screenplay simply as "I".

**\$6,500.00**



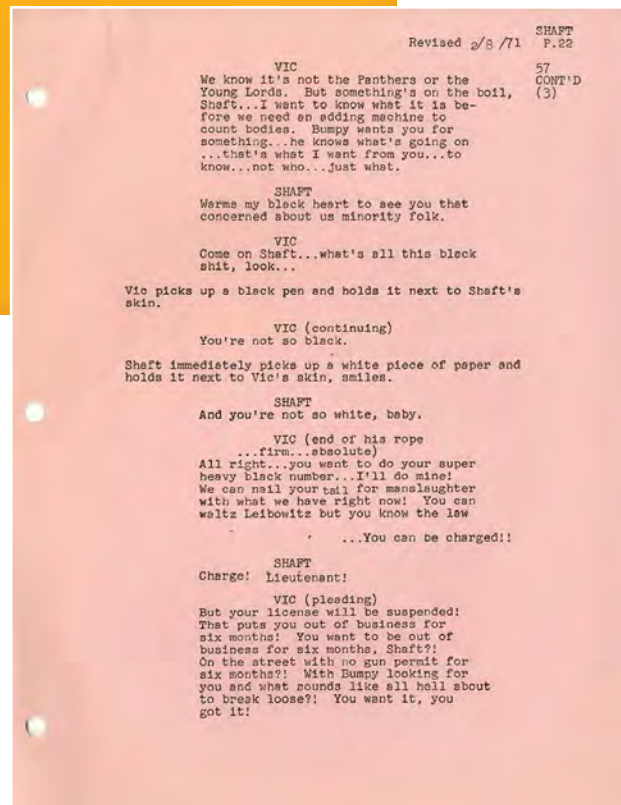
## 4. SHAFT (Jan 13, 1971) Film script by John D. F. Black

[Hollywood]: MGM, 1971. Vintage original film script, 11 x 8 5/8" (28 x 22 cm.), printed wrappers, 116 pp. dated Jan. 13, 1971, mimeograph, with revisions on various colors of paper dated up through 1/21/71. Just about fine.



The classic film directed by Gordon Parks and starring Richard Roundtree, a movie which dramatically jump-started the Blaxploitation cycle.

"Parks' strong identification with Shaft as a slick, pretty, sexy dude gives the picture unexpected heat and zip; it's doubtful any white director would have taken as much relish in the hero's derring-do." (Bogle, *Blacks in American Film*, p. 185.) Parish and Hill 175.



\$3,500.00

FEATURED

## 5. BILLIE HOLIDAY (1958) UK promotional flyer

London: Harold Davison Ltd., [1958]. Vintage original British promotional flyer. There is a hint of creasing in the extreme upper left, just about fine.

An extremely scarce concert flyer for the great Billie Holiday, who had little more than a year left to live. She had been scheduled to do a three week engagement at the Olympia Theatre in Paris, with this concert something extra that her manager had arranged for her.

But the Algerian Crisis happened shortly before her tour was to start; when the French government closed all Parisian concert halls, one ancillary effect was the cancellation of Holiday's entire European concert itinerary. Hence, this is a flyer for a concert which never happened.

**\$1,750.00**



**6. Robert Mapplethorpe (photographer)  
PATTI SMITH GROUP | WAVE (1979) Record store poster**

*[New York]: Arista Records, [1979]. Vintage original 36 x 36" (91.5 x 91.5 cm.) record store poster. Mounted on board, with two grommets at top (so that the poster could be hung for display), and with one horizontal fold, all as issued, with very slight creasing and one tiny closed tear in blank margins, just about fine.*

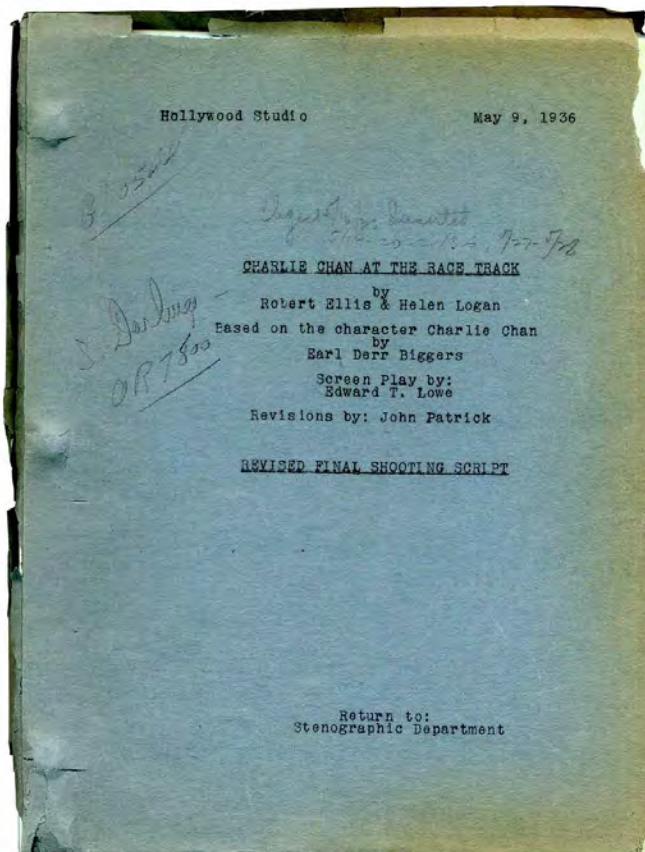
A very scarce record store poster for *Wave*, the fourth album of punk poet-laureate Patti Smith. The image of her holding two white doves was photographed by her close friend, Robert Mapplethorpe.

**\$1,250.00**



## 7. CHARLIE CHAN AT THE RACE TRACK (May 9, 1936) Film script

[Los Angeles: Twentieth Century Fox], 1936. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), blue titled wrappers, noted as *REVISED FINAL SHOOTING SCRIPT* on the front wrapper, dated May 9, 1936, with credits for screenwriters Robert Ellis, Helen Logan, Edward T. Lowe and John Patrick, and novelist credits to Earl Derr Biggers.



Title page integral with the first page of text, as issued. 125 leaves, with last page of text numbered 121. Mimeograph, with blue revision pages throughout, dated variously between 5/16/36 and 5/28/36. Near fine in very good-printed wrappers, chipped on the binding and edges, brad bound.

Script belonging to director **H. Bruce Humberstone**, with his holograph pencil annotations on the front wrapper and a typed note addressed to Humberstone from producer **J.E. Grainger** laid in with the script.

The twelfth film in the long-running *Charlie Chan* detective series, featuring actor Warner Oland as the eponymous Honolulu detective.

**\$2,500.00**

**8. Boris Karloff (actor)**  
**CHARLIE CHAN AT THE OPERA (Aug 31, 1936) Final Shooting script**

(under working title MURDER IN THE OPERA)  
[Los Angeles: Twentieth Century Fox], 1936.  
Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), noted as FINAL SHOOTING SCRIPT on front wrapper and dated August 31, 1936. Title page integral with the first page of text, as issued. 104 leaves, with last page of text numbered 104.

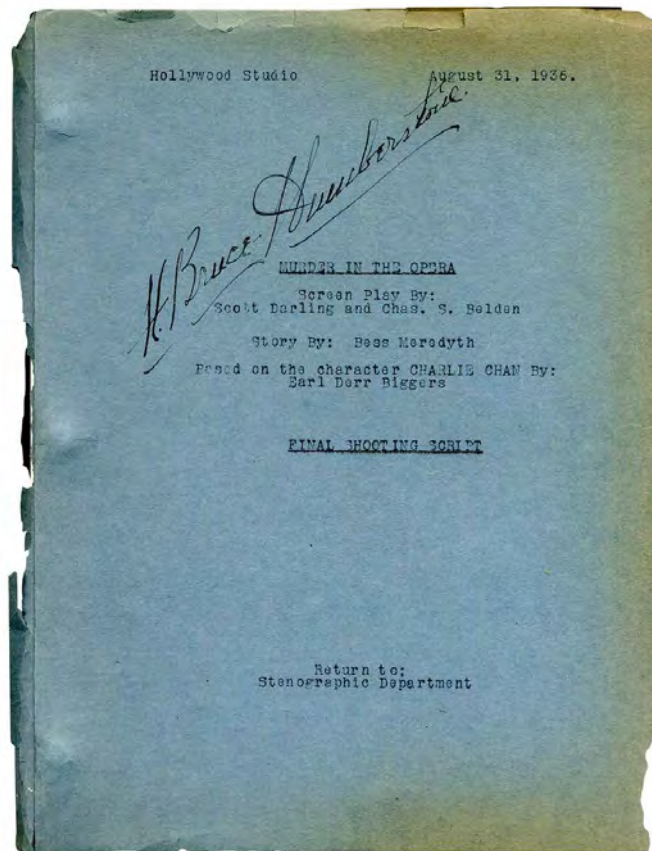
Mimeograph duplication, with one blue revision page, dated 9/3/36. Printed wrappers, with chipping to spine and edges and one tear to back wrapper, brad bound, fine in very good- wrappers.

With credits for screenwriters Scott Darling and Charles S. Belden, story credits to Bess Meredyth, and novel credits to Earl Derr Biggers.

**Director H. Bruce Humberstone's copy, boldly signed by Humberstone on front wrapper.**

The thirteenth film in the long-running *Charlie Chan* detective series to feature actor Warner Oland as the eponymous Honolulu detective. Widely considered to be the strongest entry in the series due to the casting of Boris Karloff as an amnesiac opera star involuntarily committed to a mental institution.

**\$3,500.00**



FEATURED

**9. Andy Warhol (producer)  
CHELSEA GIRLS (1970) UK poster by Alan Aldridge**

[London]: Motif Editions, 1970. Vintage original 30 x 20" (76 x 51 cm.) British double crown poster. Unfolded, fine.

Andy Warhol's massive 3 1/2-hour film *Chelsea Girls* was meant to be presented on two screens with only one of the two available soundtracks being played (the projectionist could choose which of the two soundtracks to use). The film had some kind of truncated showing in London soon after the New York premiere in 1966.

In 1968 it received its first intact screenings in London, with the two screens simultaneously showing the different reels of

film as intended. For that four-day event, pop illustrator Alan Aldridge created this poster for the London Arts Laboratory. The young woman in it is Chare Shentsone, 16, a budding artist who later became close to Francis Bacon.

There was an edition of this poster printed in 1968 to be posted outdoors over London. No examples of that 1968 printing are known to have surfaced. Then, in 1970, Aldridge authorized this second

printing, which is very scarce in its own right. Not in OCLC. This poster is in immaculate condition.

**\$5,000.00**





## 10. 11TH NEW YORK FILM FESTIVAL (1973) Poster by Niki de Saint Phalle

*New York: Film Society of Lincoln Center, 1973.  
Vintage original 36 3/4 x 69" (92 x 174 cm.)  
silkscreen poster. Unfolded, there is some minor  
creasing at edges, just about fine.*

Poster signed and numbered (5 out of edition of 144) by French-American artist Niki de Saint Phalle. This number and the signature of the artist are featured, in pencil, in the white area towards the bottom of the poster.

Saint Phalle is now increasingly recognized as "one of the most significant female and feminist artists of the 20th century, and one of the few to receive recognition in the male-dominated art world during her lifetime." (wikipedia).

In homage to three great women directors, the names Leni [Riefenstahl], Shirley [Clarke] and Agnès [Varda] are at the bottom of poster. Saint Phalle chose to make this poster an homage to women's contributions to world cinema.

**\$3,000.00**



FEATURED

## 10a. THE FRENCH CONNECTION (Nov 16, 1970) Revised screenplay by Ernest Tidyman, based on the book by Robin Moore

*[New York]: November 16, 1970. Vintage original film script, 11 ½ x 9" (29.5 x 23 cm.), imitation leather Studio Duplicating Service-titled wrappers, brad bound, mimeograph, 91 pp. (1-33, 35-37, 39-93.) Lacking pages 34 and 38, as used in production. Wear to edges of wrappers, with creasing and marginal tears, near fine in very good wrappers.*

This script belonged to Randy Jurgensen, the only surviving member of the four NYPD officers who served as technical advisors to the film. It comes with a letter of provenance from Mr. Jurgensen (who also had a cameo role in the film as a police sergeant). With this classic film now in the 50th anniversary of its original release, it has received a lot of added attention, and numerous newspaper articles have appeared about the film and Jurgensen's role in it.

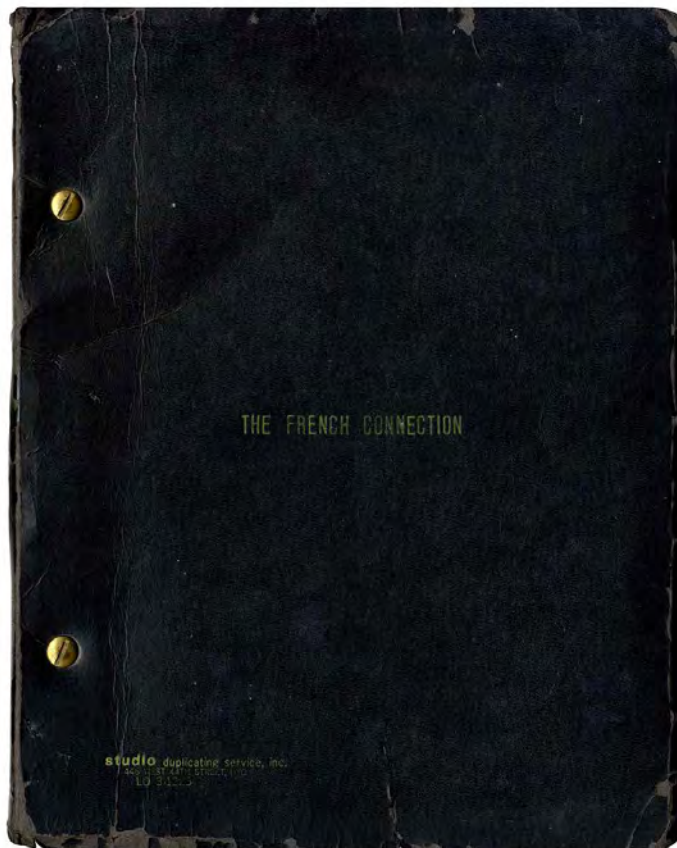
*The French Connection* was a breakthrough film for director William Friedkin (born 1935 in Chicago, Illinois) and star Gene Hackman, playing its cop protagonist Jimmy "Popeye" Doyle. A fact-based policier shot documentary-style on the streets of New York City, it went on to win the 1971 Academy Awards for Best Picture, Best Director (Friedkin), Best Actor (Hackman), Best Adapted Screenplay (Ernest Tidyman) and Best Film Editing. It is considered one of the foundational works of the New American Cinema movement.

The most significant changes between the November 1970 screenplay and the final film involve scenes and lines that were omitted. In the movie, we have a scene with Doyle handcuffed to a bed following a one-night stand, but the screenplay also includes the scene where he picks up the girl. In another scene that was scripted but apparently not shot, Doyle is working undercover in drag as "a lady in a babushka". The assassin Nicoli has a scene that was scripted but not included in the film where he is masochistically whipped by a prostitute.

Perhaps the biggest difference between the November 1970 screenplay and the film is the way the movie ends. Both end with Doyle and Russo chasing Charnier into an abandoned building where he escapes. However, in the movie Doyle disappears into a corridor offscreen and we hear a shot ring out – the film never explains who Doyle was shooting at or if anyone was actually shot. Thus, the film ends on a note of intentional ambiguity that is characteristic of director Friedkin (particularly his later films).

The movie then concludes – unlike the screenplay – with a rundown of what happened to the principal characters after the events in the movie, emphasizing that the villain, Charnier, was never caught.

**\$2,500.00**



77.

REV. NOV 16, 1970

THE FRENCH CONNECTION

by  
ERNEST TIDYMAN

DIRECTOR: William Friedkin  
PRODUCER: Phil D'Antoni

-21-  
CONTD 80

They have a view of the Candy Store across street. Various people go in and out. Next to DOYLE, at a stamping machine, is MRS. LEVENE, the factory owner.

MRS. LEVENE  
What are you fellows looking for? What do you want from that nice candy store?

DOYLE  
We have reason to believe it's a front for the biggest counterfeiting operation in the country.

MRS. LEVENE  
What?

DOYLE  
That's right. They're tryin' to steal the formula for Hershey bars --

DOYLE continues his work at the print-out machine, while observing the candy store.

We see SAL leaving the store. He crosses to his car, near the DOYLE-RUSSO car. As he passes it, he sees RUSSO locked in embrace with a lady in a babushka. As SAL drives off, we get a closer look at the "LADY" in the babushka: DETECTIVE JAMES DOYLE. 80A

INT: DOYLE'S CAR 81

A street in Queens leading to Welfare Island Bridge.

SAL up ahead in the Mercury.

RUSSO  
Oh, oh.

DOYLE  
(at the wheel)  
What?

EXT: WELFARE ISLAND 81A

Helicopter shot of the Mercury crossing the bridge to the Island. Zoom to close shot of the insane asylum.

RUSSO  
He's goin' to Welfare Island. Gonna be tough to follow -- we'll get spotted. What the hell's he goin' there?

FEATURED

**11. F. W. Murnau (director)  
NOSFERATU (1922) German photo of Alexander Granach**



*[Berlin]: Prana Film, [1922]. Vintage original 10 x 8 1/2" (25.5 x 22 cm.) double weight black-and-white borderless matte-finish German photo. With the logo of Prana Film in bottom right corner of recto, and the stamp of Primax Film (a small Austrian film distributor) on verso. Lightly edgeworn, with pinholes to corners and a small splash to upper left, very good+.*

Portrait of Alexander Granach in the role of the sinister real estate agent Herr Knock from F. W. Murnau's horror masterpiece, *Nosferatu*.

The Bram Stoker estate sued the film's producer, Prana Film, for unauthorized copyright infringement from Stoker's novel *Dracula*, and won. The German court ruled that all prints of the film and all posters and advertising paper be destroyed. Fortunately, one print of the film survived. But any original German photos from this film are extremely scarce.

**\$5,500.00**

## 12. G. W. Pabst (director) LOTTE LENYA | THE THREEPENNY OPERA (1931) German photo

[Berlin: National Film, 1931]. Vintage original 11 7/8 x 9 1/4" (30 x 23.5 cm.) black-and-white double weight German photo. Skillful conservation to address small paper loss in the black background at the extreme top right and left of image and blank area directly above, there is slight wear at extreme blank bottom left margin, very good-.

Portrait of Lotte Lenya as Jenny in G. W. Pabst's film adaptation of Bertolt Brecht and Kurt Weill's classic musical. She created this iconic role when the play had its premiere in 1928. The Nazis hated this film and attempted to have all prints (and advertising materials, including photos) destroyed – hence, this still is an especially precious survivor. Many years later, Lenya appeared off-Broadway for an immensely successful revival of the play, in Marc Blitzstein's English-language version.

Holograph notes in German on verso about the photo indicate that it was from the files of *Close Up*, an influential film magazine which existed from 1927 to 1933. Of great rarity.

**\$2,500.00**



# 13. Josef von Sternberg (director) UNDERWORLD (1927) Photo

[Los Angeles]: Paramount Pictures, [1927]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, light crease and rippling from descriptive paper snipe on back, near fine.

A portrait of Evelyn Brent, George Bancroft and Clive Brook from Josef von Sternberg's gangster film, often cited as a proto-film noir.

Grant, p. 675: "Important precursor of the 1930s US gangster movie and, as such, significant to noir's ancestry."

Silver and Ward, p. 301: "Enhanced immeasurably by the exotic visual preoccupations of... Sternberg, which encompass a range of original symbols and imagery... The script, as written by ex-newspaperman Ben Hecht, realistically details the personalities populating the sordid speakeasies and dingy dwellings of the gangsters."

\$750.00



Underworld and Clive Brook, Evelyn Brent, and George Bancroft. A Paramount Picture

George Bancroft, Clive Brook and Evelyn Brent, in "UNDERWORLD" a Paramount Picture, with an All Star Cast, showing at The Metropolitan Theatre for one week starting Thursday Aug. 25, 1927.

**14.** Edgar G. Ulmer (director)  
**STRANGE ILLUSION [SANGUE NEL SOGNO] (1949) Italian poster**

Rome: Minerva Film, 1949. Vintage original 55 x 39" (140 x 100 cm.) Italian 2-fogli poster, conserved on archival linen, very good+ or better.

Edgar Ulmer directed this strange low-budget film for PRC, a kind of modern updating of *Hamlet*, about a young fatherless man who has a recurring violent death dream about his mother and her faceless lover; his mother is then romanced by a strange man who later proves to be a homicidal maniac who not only tries to kill

the mother, but had killed the father years before. The maniac is an outpatient of a sanitarium with a crazy doctor who is the mastermind behind his actions.

From the first Italian release of this 1945 film.

**\$750.00**



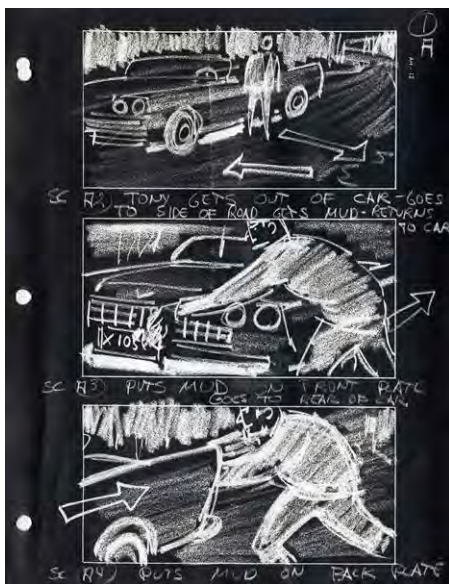
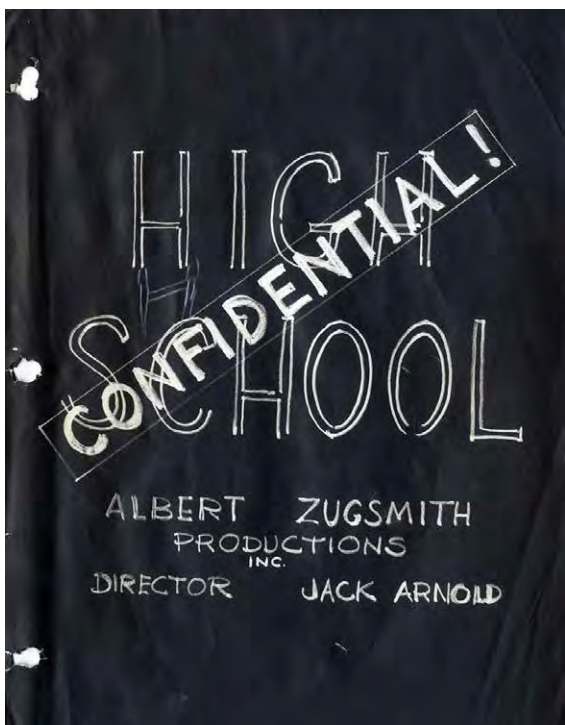
**15. Jack Arnold (director)**  
**HIGH SCHOOL CONFIDENTIAL (1958) Storyboard set**

[Hollywood]: Albert Zugsmith Productions, [1958]. Vintage original set of storyboards, bound in a three-ring spiral imitation leather binding, 11 3/8 x 9 3/4" (29 x 25 cm.), [1], 151 pp., first and final leaves have torn off punch holes but are present, some spotting to plain binder, very good+.

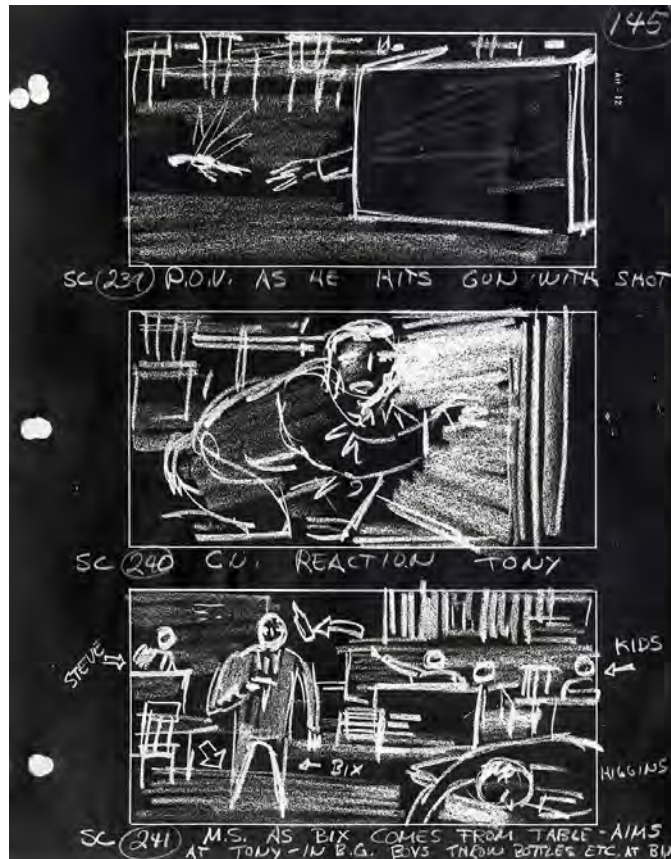
A crime drama directed by Jack Arnold and starring Mamie Van Doren, Russ Tamblyn, Jan Sterling, John Drew Barrymore and Michael Landon. A young police officer infiltrates a high school to investigate a narcotics ring.

Listed in *The Official Razzie Movie Guide* as one of "The 100 Most Enjoyably Bad Movies Ever Made".

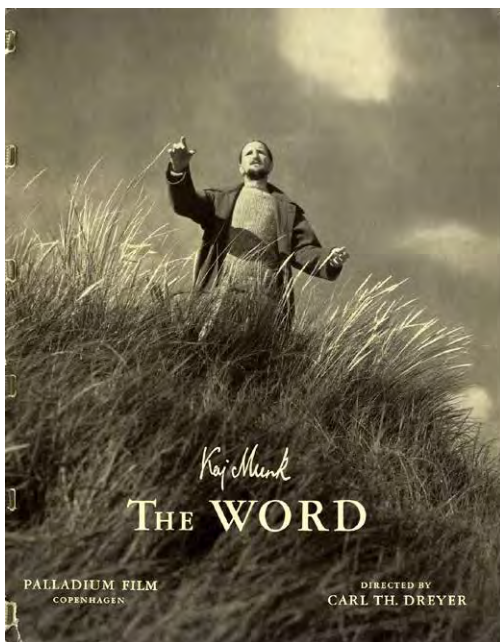
\$950.00







**16. Carl Dreyer (director)**  
**ORDET [THE WORD] (1955) Danish promotional book**



*Copenhagen: Palladium Film, [1955]. Vintage original 11 x 8 3/4" (28 x 22 cm.) Danish promotional book, printed wrappers, spiral bound, front wrapper loose at top and bottom spiral but still attached, near fine in very good+ covers, 36 pp.*

Carl Dreyer's penultimate film about religious faith among the members of a family in rural Denmark in the 1920s.

This exceedingly scarce book, with text in English and Danish, is profusely illustrated with images from this mid-century film masterpiece.

**\$300.00**

# 17. Orson Welles (director) MOBY DICK—REHEARSED (1962) Theatre script

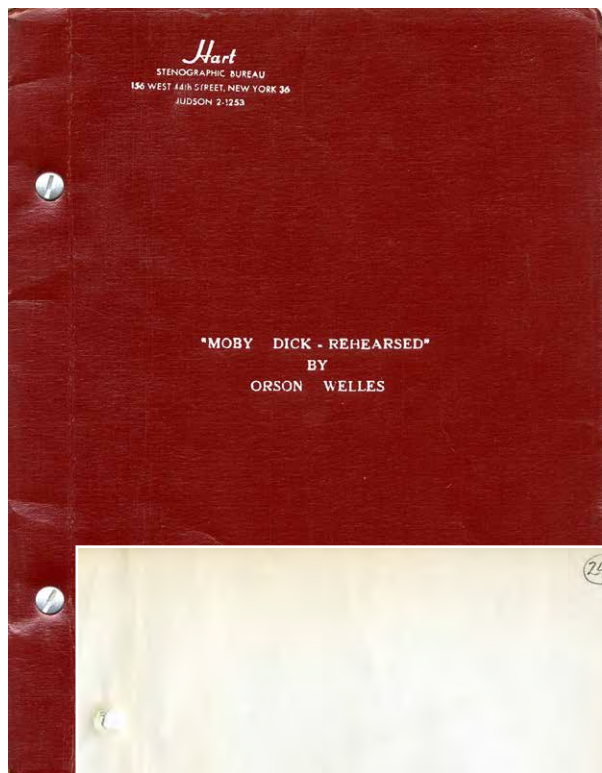
New York: Jerry Adler-Samuel Liff Productions, [1962]. Vintage original theater script, printed leatherette covers, 11 x 8 1/2" (28 x 22 cm.), 45, 37 pp. Moderate creasing to covers, brad bound, mimeograph, near fine in very good+ binding.

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

On a bare stage, actors provided the action, and the audience's imagination provided the ocean, costumes and the whale. The play begins subtly as the audience arrives with the cast milling around an empty stage.

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 his stage adaptation of Herman Melville's 1851 novel *Moby Dick*. 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**



## 18. Sergio Leone (director) A FISTFUL OF DOLLARS (1964) Set of 17 Italian photos

*[Rome: Unidis, 1964]. Set of seventeen (17) vintage original 7 ¼ x 9 ½" (18 x 24 cm.) borderless black-and-white Italian photos, fine.*

A remarkable archive of photos printed in Italy in 1964. When this film was completed, neither its director, Sergio Leone, nor its star, Clint Eastwood, were well known. The film took three years to get to the USA, by which point Leone and Eastwood had developed large international followings.

Original Italian photos from this film are seldom encountered.

\$1,250.00



**19. Mike Nichols (director)**  
**WHO'S AFRAID OF VIRGINIA WOOLF? (1966) Set of 4 photos**

*[Hollywood: Warner Brothers, 1966]. Set of four (4) vintage original 10 3/8 x 13 5/8" (26.5 x 34 cm.) borderless double weight black-and-white print still photos, fine.*

Mike Nichols' first feature film, adapted from Edward Albee, with Elizabeth Taylor, Richard Burton, George Segal and Sandy Dennis. It was nominated for thirteen Academy Awards, and it won 5 (including Best Actress for Taylor and Best Supporting Actress for Dennis).

\$750.00



## 20. Blake Edwards (director) THE PARTY (1968) Poster by Jack Davis

[Los Angeles: United Artists, 1968].  
Vintage original 41 x 27" (103 x 68 cm.)  
one sheet poster, style B, folded (as  
issued), with only minor signs of light  
handling, near fine.

Hrundi V. Bakshi (Peter Sellers) is an actor from India. During the filming of a costume epic a list of those to fire on the film gets confused with the studio head's guest list for a party and Hurndi appears for the party, where everyone assumes he belongs. A series of hilarious slapstick scenarios ensue, making it one of the funniest of the Sellers-Edwards film efforts. There was just a 56-page outline from which the film was improvised.

This style B one sheet poster features fun alternate 1960s art by Jack Davis.

\$500.00



## 21. Blake Edwards (director) THE PARTY [under working title R.S.V.P.] (Apr 12, 1967) Film script

*Los Angeles: Mirisch-Geoffrey, 1967. Vintage original film script, under working title R.S.V.P., 11 x 8 1/2" (28 x 22 cm.), 3, 63 pp., stapled, mimeograph, brad bound, printed wrappers, near fine or better.*

*This script belonged to actor Denny Miller, who memorably played the part of cowboy actor "Wild Bill" Kelso. His name is written on the front wrapper, and there are four pages of handwritten notes in his hand laid in. Those pages show some external creasing.*

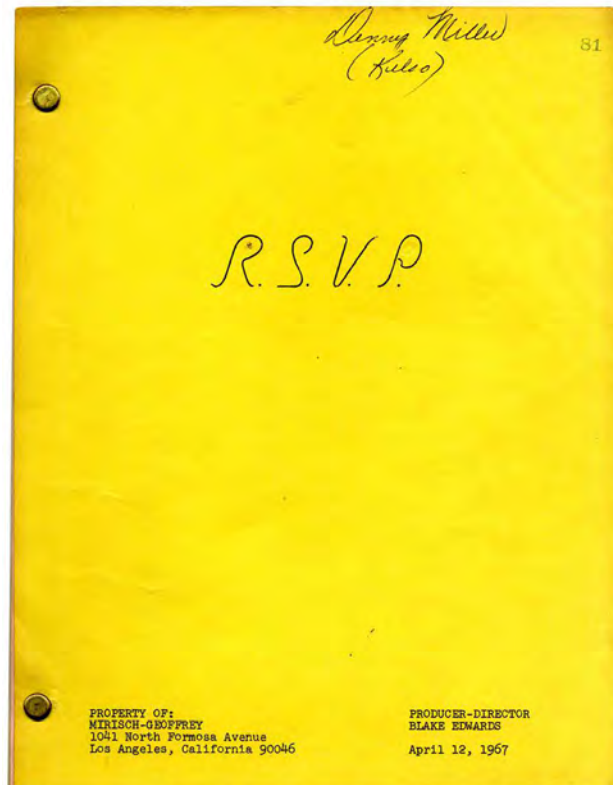
*The title page credits director Blake Edwards and star Peter Sellers for the original story, with screenplay credit to Edwards, Tom Waldman and Frank Waldman. The script is dated April 12, 1967. The film was released a year later, on April 4, 1968.*

Director Blake Edwards altered the script from its original silent film-inspired concept by allowing Peter Sellers and co-star Claudine Longet to improvise as much dialogue as they wanted. This is reflected in the screenplay itself, which has far more descriptive action (visual humor) than written dialogue. Some things barely mentioned in the screenplay, for example, an electronically-controlled sliding floor panel adjacent to the house's interior waterway, become the basis for elaborate comic set pieces in the movie.

The same electronic panel also controls an intercom system which in the movie, but not in the screenplay, comically amplifies Sellers' character Bakshi's nonsensical dialogue with the host's parrot ("Birdie num num") so that is heard by the entire house.

On the other hand, another one of the film's major comic set pieces, involving Bakshi and a malfunctioning toilet, is filmed almost exactly as it was written

**\$2,500.00**



set the Part made into a whole

ask folk about funny things that happen at  
H wood parties —

Library books on parties —

Don McGuire — call and ask advice  
1. Brand 2. Books 3. Flicks 4. Visual sketches (Re)  
Library

Go to Nadie about costume — car — attitude

Stuntman — watch a  
Weights

David M. Allen

Rev. 4/26/67

CAST BREAKDOWN

GUESTS:

**HRUNDI V. BAKSHI**  
A shy, sensitive, polite little man. Imported from his native India, where he had a career of sorts as a character actor in New Delhi stage productions, Bakshi is in Hollywood to play the title role in C. F. Kattelman's Clutterbuck Studios presentation: "Son of Gunga Din."

**C. F. KATTELMAN**  
A shrewd, crude producer of motion pictures. Fighting a grim battle to hang onto his middle age, Kattelman wears an expensive toupee, takes rejuvenative injections and is full of lecherous young ideas. At present these ideas are directed toward...

**KATHERINE LEIGH**  
A rising young starlet who knows the score and the ground rules but still hopes to skip over some of the rungs on the ladder of success.

**CONGRESSMAN DUNPHY**  
A man with a small avocado grove and a mind to match.

**ROSALIND DUNPHY**  
A professional club woman who made the mistake of marrying her childhood sweetheart, and has pushed him as far as she can.

**RONNIE SMITH**  
Brilliant, young, British freelance photographer who exploits his social contacts to sell "in" studies of far out celebrities. He brings his camera with him and shoots guests throughout the evening.

**STELLA D'ORO**  
A bored, Italian actress... except when she is eating which is constantly.

**GORE PONTOON**  
The current fad hair stylist (men's and women's).

**WIGGY**  
Pontoon's date and Britain's top teenage model.

**JUNE WALKER**  
A blonde, large busted sex symbol and star of numerous magazine covers and gatefolds.

**WYOMING BILL KELSO**  
The tallest, straight shootingest, dumbest cowboy star in filmdom. A terrible actor and a former stuntman.

**BERNARD STEIN**  
A motion picture studio musical conductor-arranger. A square who considers himself a hippie.

**PRINCESS JASMINE**  
An Eastern Mediterranean beauty, popular at parties in Hollywood, Rome, London and Cannes.

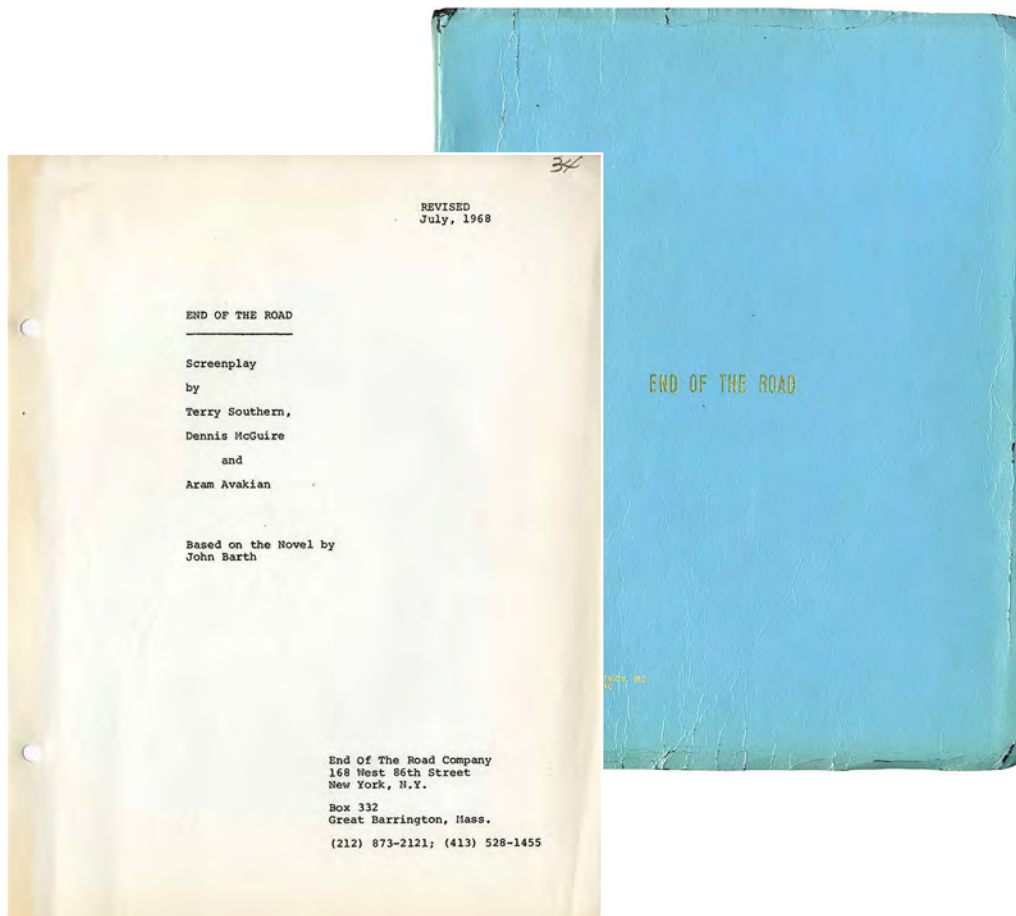
## 22. Terry Southern (co-screenwriter), Aram Avakian (director) END OF THE ROAD (1968) Film script

New York: End of the Road Company, 1968. Vintage original film script, 11 1/2 x 9" (29 x 23 cm.), leatherette Studio Duplicating Service covers with stenciled title, brad bound, mimeograph, 108 pp. Moderate wear to edges of yapped wrappers, number written in ink at top of title page, just about fine in very good wrappers.

Title page credits the screenplay to Terry Southern, Dennis McGuire and director Aram Avakian, adapted from the novel by John Barth.

A groundbreaking indie film made at the onset of the New American Cinema movement. It became a cult favorite at midnight screenings in arthouses, and eventually was rediscovered by Steven Soderbergh who spearheaded its revival. The film starred Stacy Keach, James Earl Jones and Harris Yulin.

\$1,500.00





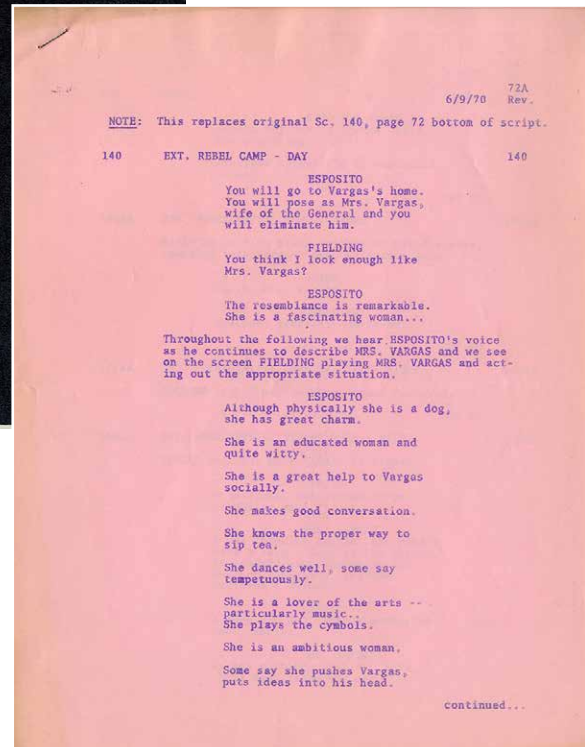
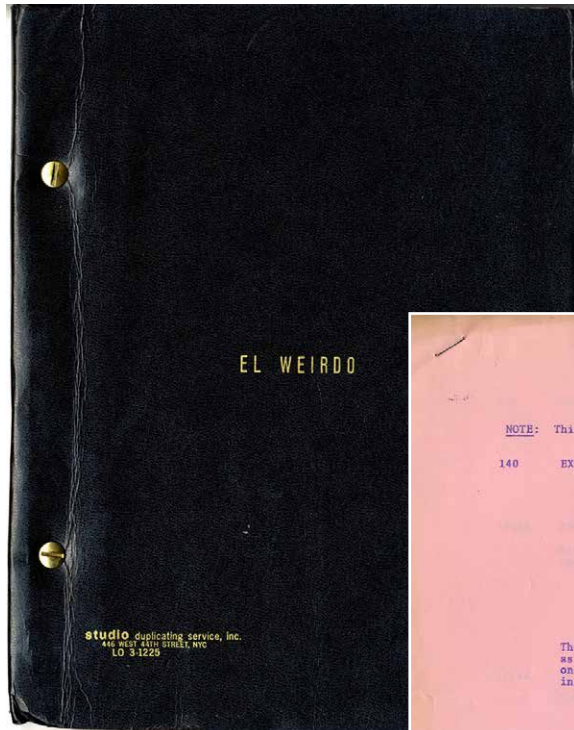
## 23. Woody Allen (director) BANANAS [working title: EL WEIRDO] (Mar 24, 1970) Film script

New York: Rollins & Jaffe Productions, Mar 24, 1970. Vintage original film script (under working title EL WEIRDO), 11 1/2 x 9" (29 x 23 cm.), leatherette Studio Duplicating Service covers with stenciled title, brad bound, mimeograph, 116 pp., minor external creasing to yapped covers, just about fine in near fine covers, including colored revision pages dated up through 4-30-70.

Script belonged to Jack Stager, the film's still photographer; his name appears on p. 7. Laid in are 2 pp. of call sheets, 9 pp. of cast and crew lists; earlier versions of pp. 83-84; and 8 pp. of revisions on pink paper dated 6/9/70.

Bananas was only the second film directed by Woody Allen. It is a comedy about a bumbling, nerdy New Yorker who travels to a small Latin American country and becomes involved in a rebellion there.

**\$3,000.00**



DIRECTORS

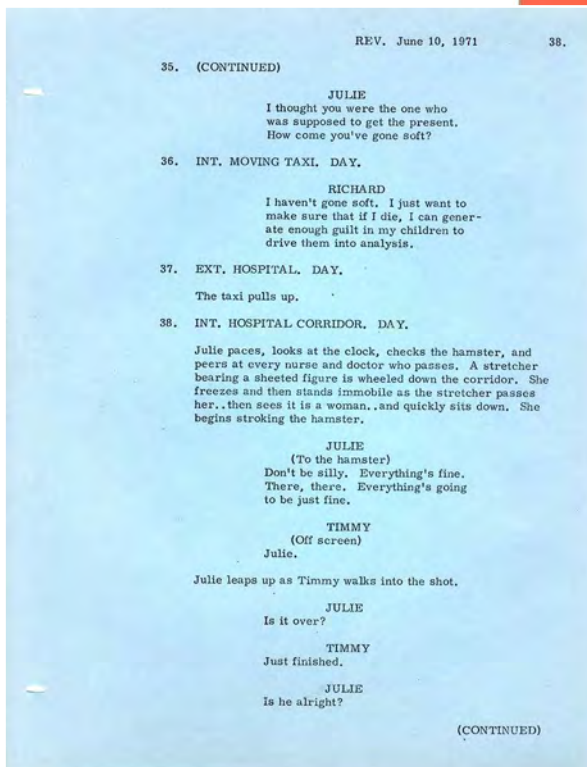
## 24. Elaine May (screenwriter), Otto Preminger (director) SUCH GOOD FRIENDS (1971) Film script

New York: Sigma Productions, 1971. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), 157 pp., staple-bound, stiff pictorial wrappers, with some pages of revisions on blue paper. With two pages of call sheets and a 4-page crew list laid in. This script belonged to Jack Stager, the film's still photographer.

*Such Good Friends* is a feminist black comedy by Otto Preminger. Julie Messinger (Dyan Cannon) has her husband enter a hospital to have a mole removed and, due to absurd medical negligence, he ends up in a coma. In the meantime Julie, who had never suspected her husband of infidelity, discovers that he was a compulsive womanizer who was sleeping with several of her friends.

This was a very early screen credit for Elaine May (here credited under pen name Esther Dale), who went on to a distinguished career as a screenwriter and director.

**\$1,500.00**



## 25. Barbara Loden (director) WANDA (1971) Dutch poster

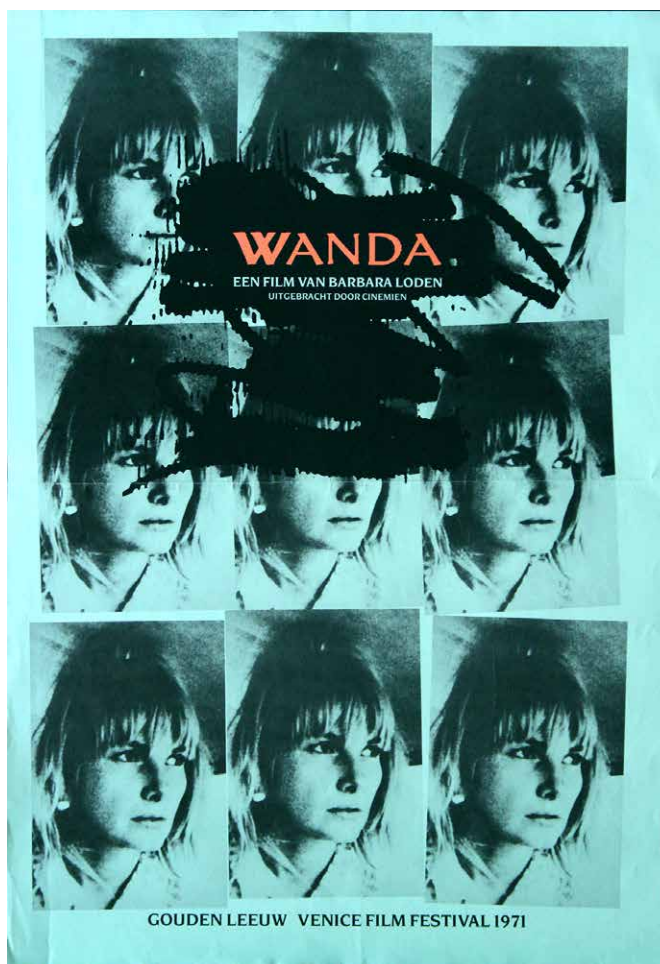
[Amsterdam]: Bardene International Films, [1971].  
Vintage original 24 x 17" (61 x 43 cm.) Dutch  
poster. Folded once horizontally, just about fine.

*Wanda*, which Barbara Loden wrote, directed and starred in, is a landmark in the history of films directed by women. It's a film focused on an apathetic woman with limited options who inadvertently goes on the run with a bank robber.

The film was shot on location with a small crew of around seven people, primarily in eastern Pennsylvania and Connecticut, and much of the dialog and filming was improvised, with Loden only loosely referring to the screenplay.

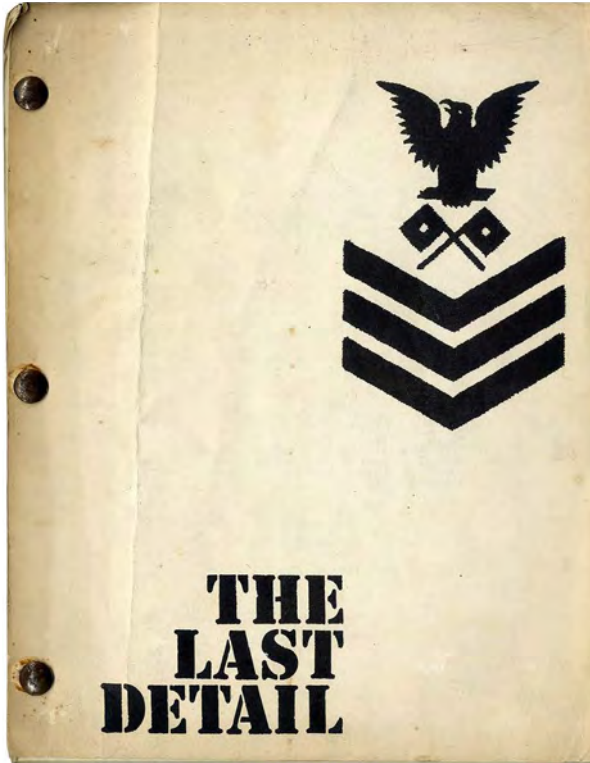
In 2017, the film was selected for preservation in the United States National Film Registry by the Library of Congress.

**\$850.00**



**26. Hal Ashby (director), Robert Towne (screenplay)  
LAST DETAIL, THE (1973) Film script**

*Burbank, CA: Acrobat Films, [1973]. Vintage original shooting script, 11 x 8 1/2" (28 x 22 cm.), pictorial wrappers, brad bound, mimeograph, 135 pp., lacking pages 120-121, perhaps as issued. There is a vertical crease to front wrapper and to first pages of text, overall near fine in very good+ wrappers.*



*The Last Detail (Hal Ashby, 1973) is essentially a road picture, the story of two Navy shore patrolmen, Billy "Badass" Buddusky (Jack Nicholson) and Richard "Mule" Mulhall (Otis Young), who are ordered to transport an 18-year-old sailor prisoner, Larry Meadows (Randy Quaid), from their Norfolk, Virginia, naval base to the Portsmouth Naval Prison in Maine.*

*Their journey, which lasts several days, takes the three of them through Washington, D.C.; New York City; Camden, New Jersey (where the prisoner's mother lives) and Boston, Massachusetts. Buddusky, in particular, feels sorry for the naïve young prisoner and wants to show him a good time in the few days preceding his (obviously unjust) eight-year incarceration.*

*This draft of the script contains much dialogue omitted in the final film, and some sequences that were entirely omitted.*

**\$1,500.00**



## 27. James Bridges (director) THE PAPER CHASE (Aug 1, 1972) Film script

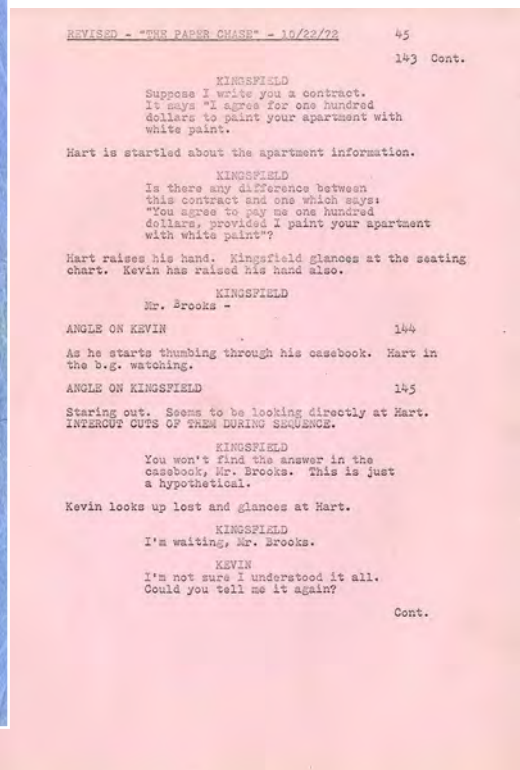
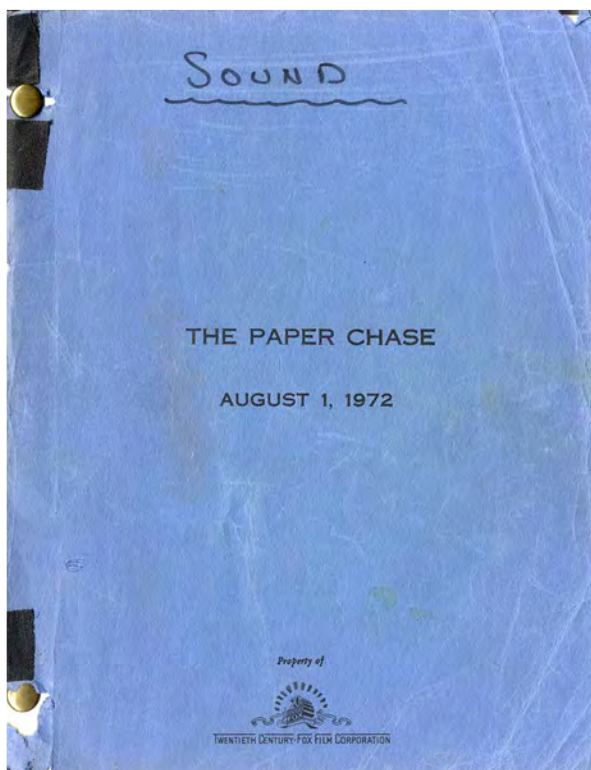
[Los Angeles]: Twentieth Century Fox. August 1, 1972. Vintage original film script, 11 x 8 1/2" (28 x 21 cm.), printed wrappers, brad bound, mimeograph (with a few revision pages in photocopy done in 1972), 135 pp. followed by a 31 pp. shooting schedule.

Various revisions, many on colored paper, are dated up through 10/30/72. Front wrapper partly detached and reinforced with black masking tape over spine, some pages dog-eared, generally very good or better.

The classic film about first-year law school, starring Timothy Bottoms, Lindsay Wagner and John Houseman, and directed by James Bridges.

Based on John Jay Osborn Jr.'s 1971 novel of the same name, it tells the story of James Hart, a first-year law student at Harvard Law School, his experiences with Professor Charles Kingsfield, a brilliant and demanding contract law instructor, and Hart's relationship with Kingsfield's daughter. Houseman earned an Oscar for Best Supporting Actor for his performance as the professor.

**\$750.00**



**28. Ridley Scott (director)**  
**ALIEN (Feb 1978) Film script**

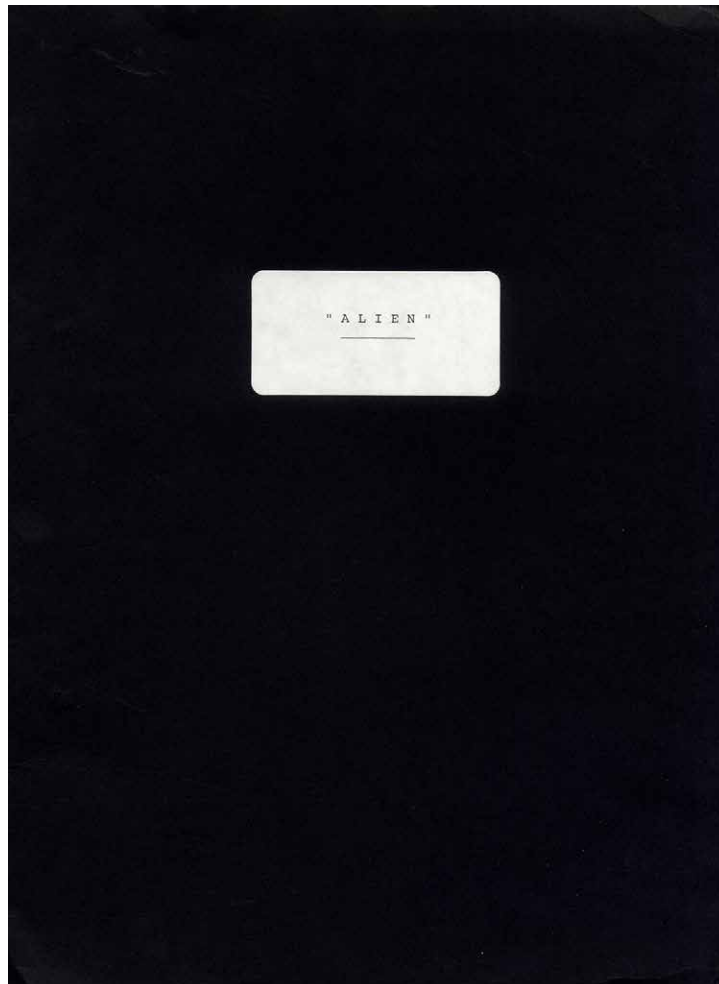
*Los Angeles: Brandywine Productions, February 1978. Vintage original Revised Draft film script, 12 x 8 7/8" (31 x 23 cm.), plain stiff wrappers with affixed label on front cover, brad bound, 99 pp., title written on spine, just about fine.*

*Revised Draft by Walter Hill and David Giler, based on a screenplay by Dan O'Bannon. Story by Dan O'Bannon and Ronald Shusett.*

*Alien* was the second feature film directed by Ridley Scott and—along with Scott's 1982 *Blade Runner*—is considered one of the best written and directed, most beautifully designed, and most influential science fiction movies ever made.

The film is clearly the product of multiple talented auteurs. In addition to director Scott and creature designer H. R. Giger, the movie bears the stamp of four principal screenwriters.

**\$1,250.00**



ALIEN

Revised Draft

by

Walter Hill

and

David Giler

Based on Screenplay

by

Dan O'Bannon

Story

by

Dan O'Bannon and Ronald Shusett

February '78

Brandywine Productions  
10201 West Pico Boulevard  
Los Angeles, California 90064

## 29. James Ivory (director) THE REMAINS OF THE DAY (Aug 1992) British film script

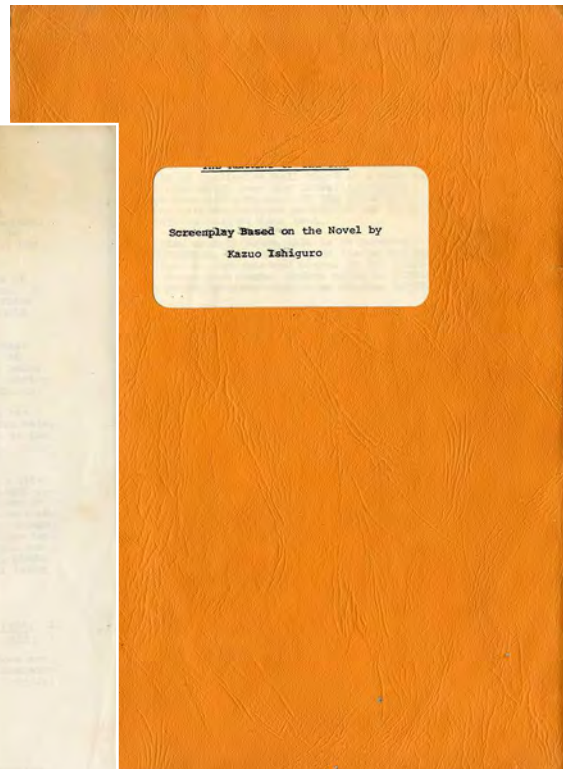
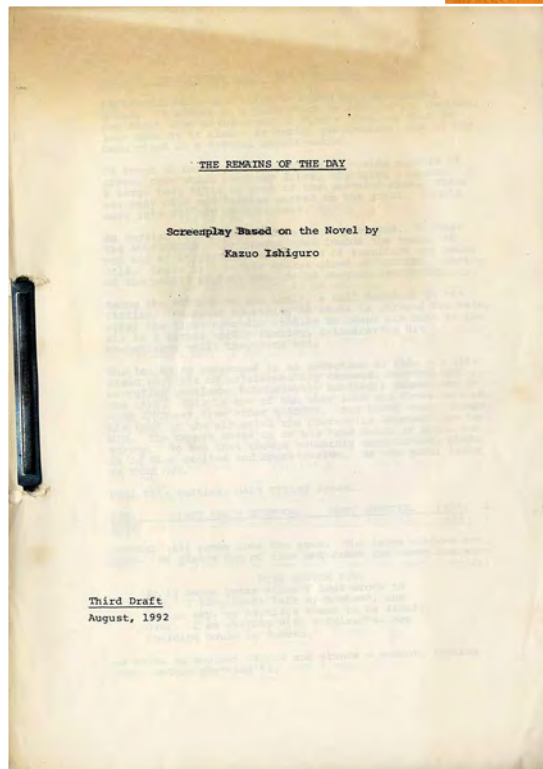
[London]: 1992. Vintage original Third Draft film script. Orange untitled wrappers with die-cut window, 123 leaves, with last page of text numbered 108. Xerographic duplication, rectos only, with blue and pink revision pages throughout, dated variously between 24 Sep 1992 and 29 Sep 1992. Contents near fine, wrapper very good+, with closed tears at the binding, bound with prong binding.

Laid in are six call sheets, five of which contain the name of Peter Halliday (the actor's name) highlighted, one of which has his name written (incorrectly as "Peter Haliday") on the verso in holograph ink, one 2-page Shooting Schedule and one 6-page Shooting Schedule.

*The Remains of the Day* is a study in self-abnegation, the story of a butler who completely suppresses his individuality for the sake of his profession. According to novelist Kazuo Ishiguro, it is a story of a wasted life, wasted on the personal level—the butler Stevens (Anthony Hopkins) never permits himself to express the love he feels for the housekeeper Miss Kenton (Emma Thompson)—and wasted on the political level—Stevens does nothing to prevent the rise of German Nazism and its appeasement by the naïve British aristocracy whom he serves.

James Ivory directed from a screenplay by Ruth Praver Jhabvala and an uncredited Harold Pinter.

\$750.00





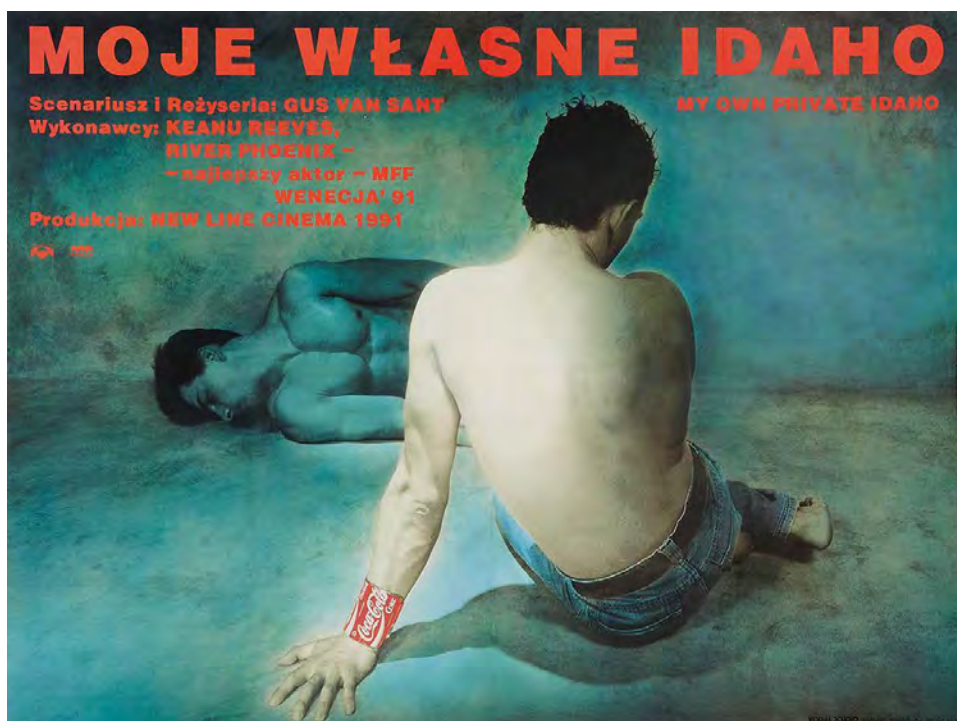
### 30. Gus Van Sant (director) MY OWN PRIVATE IDAHO (1992 1st Polish release) Poster

*[Polish title: MOJE WŁASNE IDAHO] Poster design by Edmund Lewandowski and Maciej Mankowski. [Warsaw, 1992]. Vintage original 27 x 38" (67 x 91 cm.) Polish poster. Conserved on linen, just about fine.*

This haunting Polish poster, by artists Edmund Lewandowski and Maciej Mankowski, has by far the finest artwork done for this film. This has become a very scarce poster in recent years.

Gus Van Sant's landmark 1991 film with River Phoenix and Keanu Reeves, about two young men who are sex workers, one of them gay, the other straight.

**\$1,000.00**





### 31. SAME-SEX COUPLES DANCING (ca. 1950) Photo

*[Np, ca. 1950] Vintage original 8 x 10" (20 x 25 cm.) photo, slight wear to extreme blank edge at lower bottom and light scattered creasing, near fine.*

An extraordinary photo that shows men and women dancing in same-sex couples, possibly at a jazz club. It is important to note that most of the male couples are African American (although there are two pairs of white men, one pair in uniform and holding each other closely, near the top right). There are a few lesbian couples dancing near the bottom left, and one person in drag, with an elaborate headdress.

Although it is not possible to identify where this photo was taken, it would not be impossible to imagine that it might

have been in Harlem. Our tentative date of ca. 1950 is based on clothing, hairstyles and the overall appearance of the photo itself.

This is a very precious artifact.

**\$2,000.00**



## 32. NIGHT OWL GAY BAR (ca. early-1960s) Photo

*Np; [ca. early 1960's] Vintage original 5 x 3 7/8" (13 x 10 cm.) black-and-white print still photo, with marginal tears and creases, very good-*



An extremely scarce example of a photo of a gay male couple (notice how they are standing, with one man's knee right up against the other's knee) in the Night Owl, clearly a gay bar. Although both the place and date are not known, the men's hairstyles are clearly those of the early 1960s or earlier.

Photos of same sex couples have in recent times been the subjects of various books. They were always, for obvious reasons, very scarce, but to find such a photo in a gay bar is exceedingly scarce.

**\$2,000.00**

### 33. ATHLETIC MODEL GUILD (ca. 1950s) Photo archive

[Los Angeles]: Athletic Model Guild, [ca. 1950s]. Set of nine (9) 4 x 5" (10 x 12.5 cm.) photo contact sheets, just about fine. Archive of nine (9) silver gelatin contact sheets, with each contact sheet containing 25-40 photos of male models photographed for the Athletic Model Guild (AMG) during the 1950s. These contact sheets functioned as both an index of models (each sheet has an alphanumeric index number) and a means of advertising photos that could be ordered (pricing and contact information are noted at the bottom of each sheet). 131 photos are coded with "Y" followed by a numeric filing code, and 74 are coded with "Z" in the same fashion.

The Athletic Model Guild was founded by gay photographic pioneer Bob Mizer in December 1945. During the post-war years, censorship laws in the US allowed women—but not men—to appear in various states of undress in what were referred to, with a wink, as “art” photographs. Mizer took the approach of photographing men that he knew, both gay and straight. His subjects would often pose for pictures, which, while ostensibly meant to illustrate fitness tips and the like, were actually produced and published as homoerotic ephemera.

A majority of the early AMG photos were sexually ambiguous in nature. Mizer’s formula was to offer both still and moving images of young men doing bodybuilding poses, or perhaps wrestling in pairs. Often the setup or “plot” of these shoots bordered on the absurd, present only to provide a thin legal pretext for the display of the male physique.

Mizer did appear in court several times over the years, facing charges that included obscenity, drug use and prostitution. Mizer’s AMG models would allegedly sometimes make additional income by “renting” themselves out, but Mizer argued vigorously that it was “not his business what they did on their own time.” Despite some legal setbacks, however, Mizer and AMG survived.

AMG-issued ephemera, sold in the form of photographic prints, magazines and short films, evolved slowly over time towards the explicit, from altered images where the male genitalia were “painted” over to photographic prints where the models wore extremely skimpy posing straps, then finally (as the evolving obscenity laws allowed) to full nudity. Mizer advertised his



material by way of his magazine *Physique Pictorial*, noted for its early publication of the work of artists such as Tom of Finland. It is estimated that he shot over 10,000 men throughout the course of his career.

**\$2,000.00**

# ATHLETIC MODEL GUILD

1834 WEST 11<sup>1</sup>/<sub>2</sub> STREET LOS ANGELES 6, CALIFORNIA



YL1-EJ PAYNE YL13-2-9	YL2-D HAMMER MAN YL13-10-12	YL3-R CANFIELD YL13-13-16	YL4-L EATHERLY YL13-17-20	YL5-A ANDERSON YL13-21-22	YL6-C COOPER YL13-23-25
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YL7-CA CHANDLER YL13-26-31	YL8-BR BARRIN- GER YL13-32-37	YL9-V DELAND YL13-38-39	YL10-AF CHERRONE WARD YL13-41-43	YL11-AX SABAN YL13-45-51	YL12-L WEINDORF YL13-44
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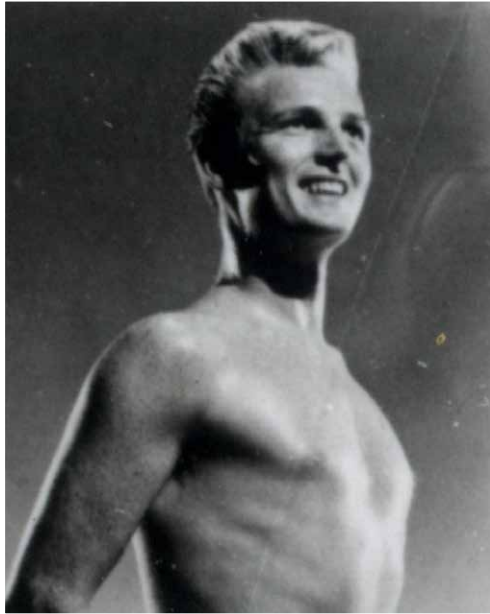


YL14-G FREL YL13-16	YL15-F POLCHER YL13-25	YL16-B KINGSTON YL13-31	YL17-C CHATNAM YL13-37	YL18-A ROSS YL13-37	YL19-A RICE YL13-12
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YL20-A MARKS YL13-25	YL21-A ASHE YL13-22	YL22-A SCHNEIDER YL13-22
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X10', \$1.50 EA.



INDEX  
PG. 1

LGBTQ

YQ1F pp 2-6 FRED REGAN	YQ2J pp 7-12 SANFORD ALCORN	YQ3AI pp 13-16 ROY WHITNEY SHAY	YQ4N pp 18-20 BOB WMS	YQ5R pp 21-27 H. PENDLETON
YQ6A pp 28-33 BILL CLEMONS	YQ7AJ pp 34-36 ROY CHUMI	YQ8AV pp 37-40 BOB VERHEY	YQ9W pp 41-43 RON STINSON	YQ10A pp 44-45 JIM BURCHILL
YQ11J pp 46-48 JIM RICHARDS	YQ12D pp 50-55 PAT ROOT	YQ14C pg 17 GENE STEWART	YQ15A pg 20 TED KEITH	YQ16A ONLY SHOT STAN STANCIYK
YQ17B pp 27 ROY HILLIGEN	YQ19F pg 33 GARI DOLLAR	YQ21A pg 43 CHUCK HILLER	YQ18B pg 27 CLYDE EMRICH	YQ25A pg 12 JOHN ARTEGA
		FIRST NUMBER IDENTIFIES PHOTO. 4X5'S 25¢ 8X10'S \$1.50 EA. CATALOG PAGE NUMBERS FOLLOW PHOTO NUMBERS. CATALOGS ARE 10¢ a PAGE. 30 DAY DELIVERY FOR PHOTOS, BUT CATALOGS RUSHED.		
YQ20B pg 36 JOHN REYNOLDS	YQ22A pg 45 TOMMY LEE	YQ13 INDEX	YQ23A pg 49 JOHN KLAU	YQ24H pg 49 ERNEST ROEBER

## 34. DIRECTORY 43 Second Edition (1964) Gay bar guide

*Minneapolis: Directory Services, 1964. Vintage original 5 1/4 x 3 1/2" (13 x 9 cm.) booklet, 63 pp. Pictorial wrappers, just about fine.*

This is a gay bar guide printed five years before the watershed events of Stonewall. Although most of the establishments listed are bars, other establishments include bath houses, restaurants, clothing stores, etc. There is even a listing for a men's room at the Milwaukee Library-Museum.

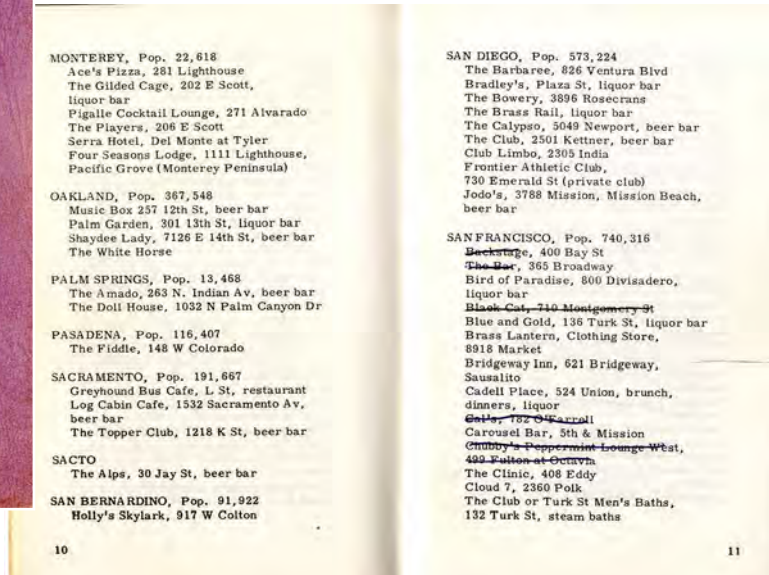
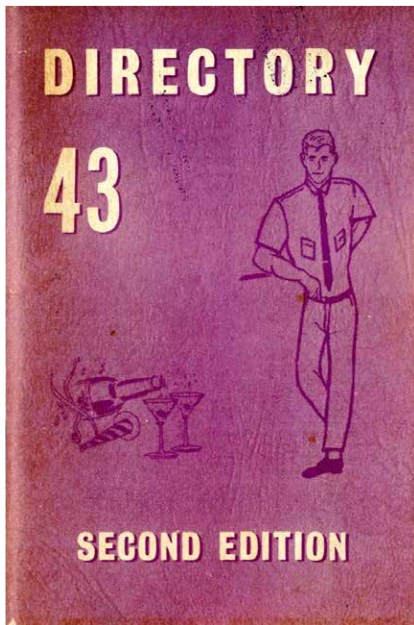
It covers cities in the U.S. and Canada. Although there are many places listed for large cities like New York and Los Angeles, it is very interesting

to notice listings for places like Cedar Rapids, Iowa, Montgomery, Alabama, and Great Falls, Montana.

There are various annotations in pen and ink by a previous owner of the book. In some cases he crosses out a listing (presumably for a place no longer in business) and, at other times, writes in a new listing by hand.

Publisher Directory Services issued other directories, including ones of sources of physique photos and also of gay books. This is a second edition of a booklet which may have been issued yearly. OCLC lists four copies of this book. The University of Minnesota owns a copy of the third edition. For the other three copies (Universities of Illinois, Chicago and Connecticut) information is not immediately available as to date. In any case, clearly a quite scarce book.

\$1,500.00



## 35. FINOCCHIO'S (ca. 1945) Nightclub program

*San Francisco: Finocchio's [ca. 1945]. Vintage original 11 x 8 1/2" (28 x 22 cm.) program, pictorial wrappers, 16 pp., modest creasing, overall very good+.*

Finocchio's was a San Francisco cabaret which offered drag shows and was in business for over three-quarters of a century. Finocchio's was also a San Francisco night club which featured a roster of drag performers. It may well have been the longest-lived club of this kind in the U.S., operating from 1936 to 1999.

The booklet contains portraits of various of the establishment's drag performers. The OCLC lists very few examples of any program from any time frame.

\$800.00

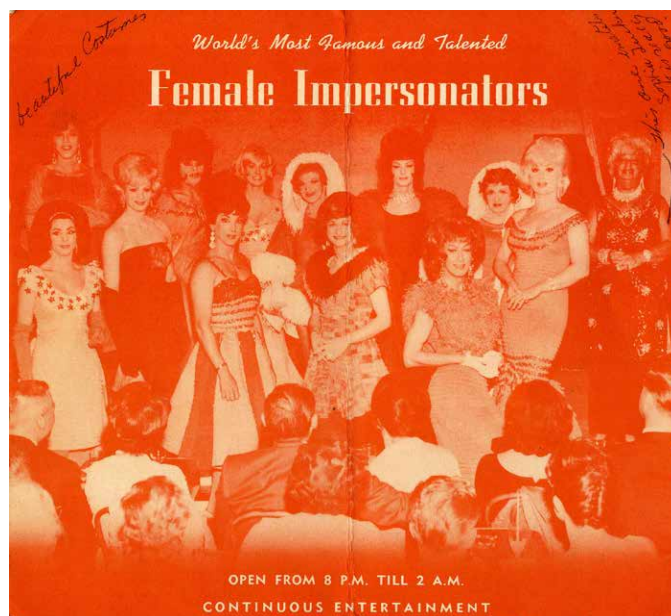






### 36. FINOCCHIO'S (ca. early-1960s) Nightclub promotional flyer

"World's Most Famous and Talented Female Impersonators" San Francisco: Finocchio's [ca. early-1960s].  
 Vintage original 7 x 4" (18 x 10 cm.) flyer on stiff paper,, opens up to 7 x 8" (18 x 20 cm.), near fine. This piece has some charming contemporary inscriptions in ink about the performers.



\$300.00

LGBTQ

# 37. (Chicago LGBTQ history) BLUE DAHLIA (1967) Nightclub program and poster

Chicago: Blue Dahlia, 1967 and [1967]. Vintage original program and poster.

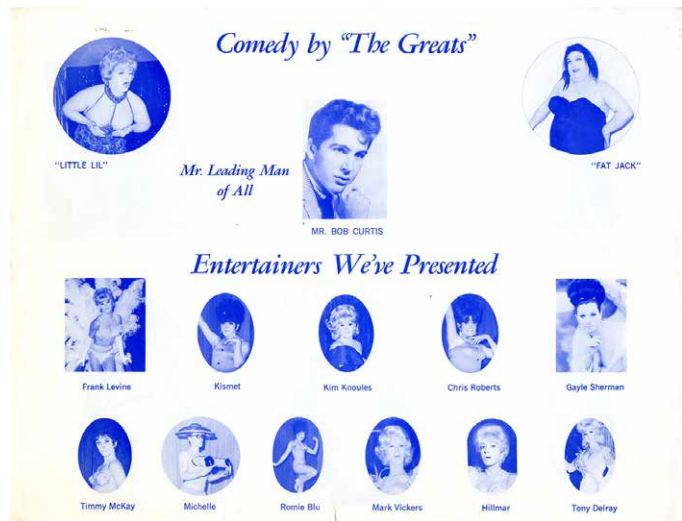
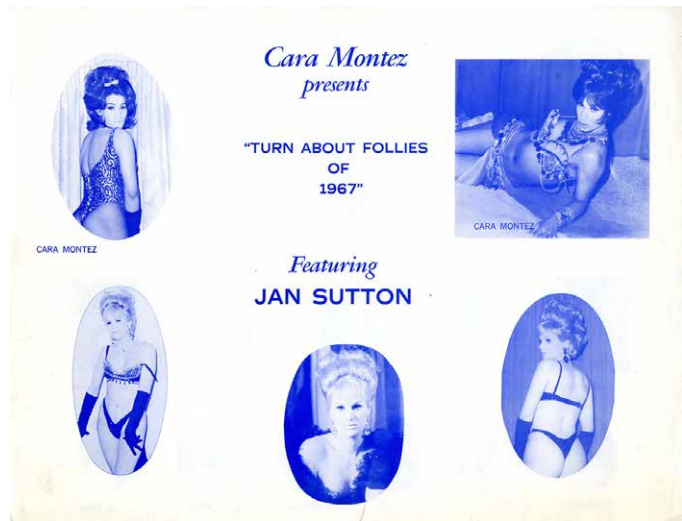
- Poster: 22 x 15 1/2" (56 x 39.5 cm.), folded four times horizontally, as issued, very good.
- Program: 8 1/2 x 11" (21 x 29 cm.), with bumping at edges and small, closed tear at bottom edge not obstructing image or text, very good.

Ephemera for a drag show at the Blue Dahlia Show Lounge, together with a playbill for another series of shows at the club featuring several of the same performers. The Blue Dahlia, a struggling straight bar in the 1950s, began hosting drag shows in the early 1960s and, backed by the mob, became a center of the "female impersonators" performance scene throughout the 1970s.

The superbly designed program features photographs of dancers in various states of undress. The group performed three shows a day Tuesday through Sunday, with two shows on Saturday. Includes sheet advertising the show "Turn About Follies of 1967" with Cara Montez and Jan Sutton, two of the Dahlias advertised in the larger fold-out poster brochure, with a comedy show promoted on verso.

Two rare artifacts from this landmark of queer history in Chicago.

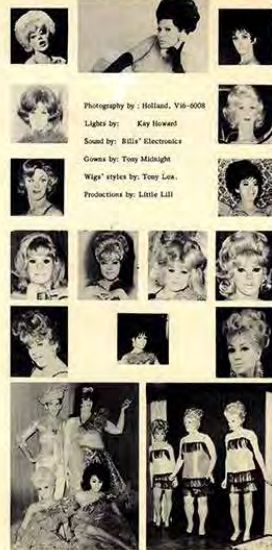
\$650.00



# BLUE D DAH LIA



## FRIENDS OF THE "BLUE DAHLIA"



Photography by: Holland, V8-0008  
 Lights by: Kay Howard  
 Sound by: Billie Electronics  
 Gowns by: Tony Midnight  
 Wigs' styles by: Tony Lee.  
 Productions by: Little Lill

America's Foremost  
 ★ Entertainers ★  
 DANCING PANTOMIME  
 COMEDY  
**STRIP ARTISTRY**

SHOW TIMES  
 Tuesday through Sunday  
 10:30 • 12:30 • 2:30  
 SATURDAY - 5 SHOWS  
 9:00 • 10:30 • 12:15 • 2:00 • 3:45

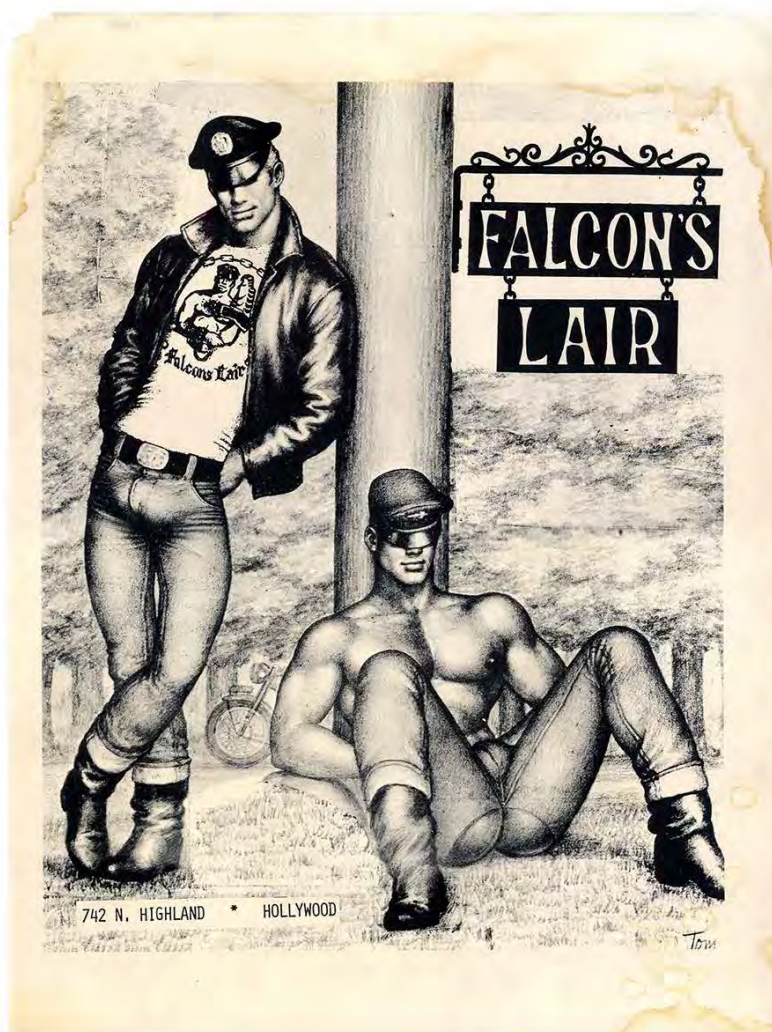
FOR RESERVATIONS  
 812-7-9725  
 5640 W. North Ave.,  
 Chicago, Ill.  
 CLOSED MONDAY

**38.** (Los Angeles LGBTQ history)  
**FALCON'S LAIR** (ca. 1970s) Poster by Tom of Finland

*[Los Angeles]: Falcon's Lair, [ca. 1970s]. Vintage original 22 ½ x 17 ¼" (57 x 44 cm.) poster, unfolded, some marginal damp stains only slightly touching the printed area, one marginal chip at top blank left corner, very good.*

A very scarce poster for a Los Angeles leather bar, located at 742 N. Highland Avenue, and which lasted from approximately 1967 to 1979. Artwork by gay fetish illustrator Tom of Finland.

\$1,500.00



## 39. STICKS AND STONES (1970) Flyer

New York: Garrick Theatre, 1970. Vintage original 8 1/2 x 11" (21 x 29 cm.) flyer printed to recto and verso. Very good; edge toning and lines from folding.

Flyer for Stan Lopresto's 1970 Fire Island film *Sticks and Stones*, which documents a July 4th party thrown by Peter and Buddy, lovers in a strained relationship. Partygoers include leather queen George; a hippie known as "the Lavender Guru"; nervous newcomer Bobby; and Fernando, a biker boy with a new Prince Albert piercing.

This flyer advertises the opening of the rated X film on Monday January 12, 1970, at the Garrick Theatre on Bleecker Street in New York. This very early American LGBTQ film is sometimes referred to as a low-budget *The Boys in the Band*, but with an X-rated finale.

\$450.00

**FILMED ON FIRE ISLAND**  
WHERE NAMES SHOULD NEVER HURT YOU

# sticks & stones

A Film By STAN LoPRESTO / TOM O'KEEFE / MIRO BARTONIK

**IN COLOR**  
AN X RATED FILM  
OPENS MONDAY JAN.12  
**GARRICK THEATRE** 152 BLEECKER STREET • 533-8270

**The Cast**

Peter	Craig Dudley
Buddy	J. Will Deane
Jimmy	Jimmy Foster
The Guru	Robert Case
Danny	Daniel Landau
Lou	Maureen Sadusk
Irving	Wyn Shaw
June	Kim Pope
Bobby	Robert Nero
Fernando	Fernando Ascencio
George	Gene Edwards
Gary	Gary Bennet

Co-produced and directed by  
Stan LoPresto

Co-produced and written by  
Tom O'Keefe

Co-produced and photographed by  
Miro Bartonik

Edited by  
Ivar Rushevic

"Let It Always Be Summer"  
Sung by Jim Pompeii

Music: Mary Jo Frontiera  
Lyrics: David Newburge

## 40. THE BOYS IN THE BAND (1970) UK poster

[London: Twentieth Century Fox, 1970]. Vintage original 30 x 40" (76 x 101 cm.) British quad poster. Folded as issued, with light wear at fold lines and at blank edges of outer margins, very good or better.

An unusual horizontal poster, with an image of Harold (Leonard Frey) and CowboyTex (Robert La Tourneau) not used on any of the U.S. posters for the groundbreaking LGBTQ film adaptation of Mart Crowley's 1968 play *The Boys in the Band*.

\$500.00



# 41. Jack Smith (filmmaker, poster artist) **HOW CAN UNCLE FISHHOOK HAVE A FREE BICENTENNIAL ZOMBIE UNDERGROUND? (1976) Poster**

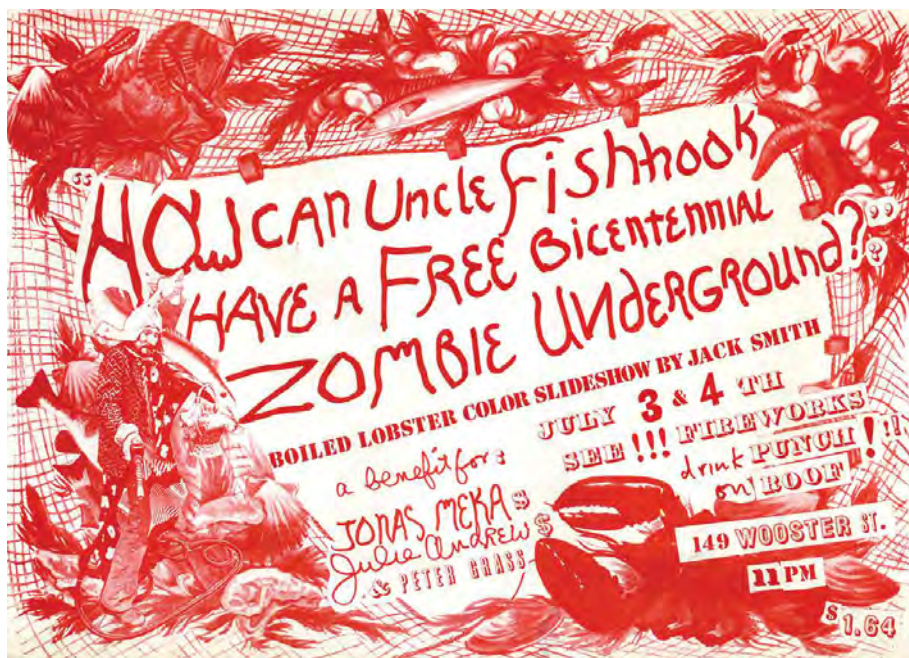
[New York]: Artists Space, [1976]. Vintage original 17 1/2 x 22" (44.5 x 56 cm.) poster, unfolded, just about fine.

Documents a Jack Smith performance which contained a barbed criticism of filmmaker/critic Jonas Mekas. Smith played a covetous trainer parading out a film actress, played by a toy penguin, for his own financial gain—a supposed metaphor for his relationship with Jonas Mekas.

Though both underground sensations, as the story goes, Jack Smith felt that Mekas had drummed up controversy over Smith's *Flaming Creatures*, profiting from control of the print.

Although unsigned, this poster was clearly created by Smith, and hence constitutes a rare example of his graphic work.

**\$1,500.00**



## 42. PARIS IS BURNING (1990) Poster

[New York]: Prestige Pictures, 1990. Vintage original 41 x 27" (104 x 69 cm.) one sheet poster, unfolded, just about fine.

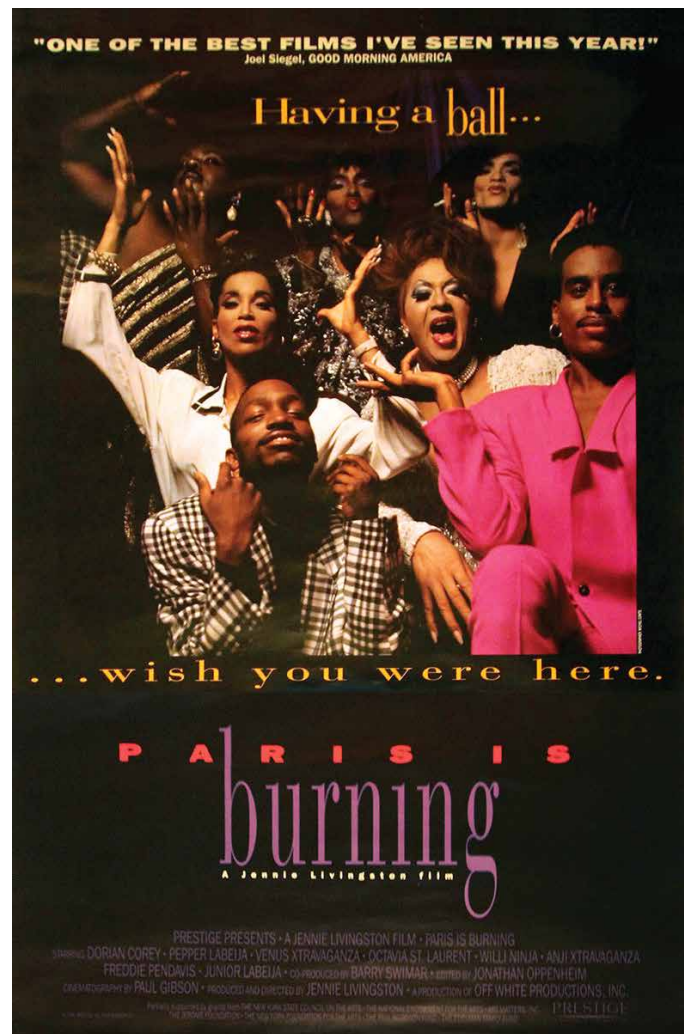
Director Jennie Livingston's classic film about New York City drag balls, shot in the mid-to-late 1980s, now considered the end of the Golden Age of these balls.

*"According to Livingston, the documentary is a multi-leveled exploration of an African American and Latino subculture that serves as a microcosm of fame, race, and wealth in the larger US culture. Through candid one-on-one interviews, the film offers insight into the lives and struggles of its subjects and the strength, pride, and humor they display to survive in a 'rich, white world.'*

*"Drag is presented as a complex performance of gender, class, and race, and a way to express one's identity, desires and aspirations. The African American and Latino community depicted in the film includes a diverse range of sexual identities and gender presentations, from "butch queens" (gay cisgender men) to transgender women, to drag queens, to butch women.*

*"The film also documents the origins of voguing, a dance style in which competing ball-walkers pose and freeze in glamorous positions as if being photographed for the cover of Vogue." (Wikipedia).*

**\$750.00**





## 43. PARIS IS BURNING (1990) Set of 2 Japanese booklets

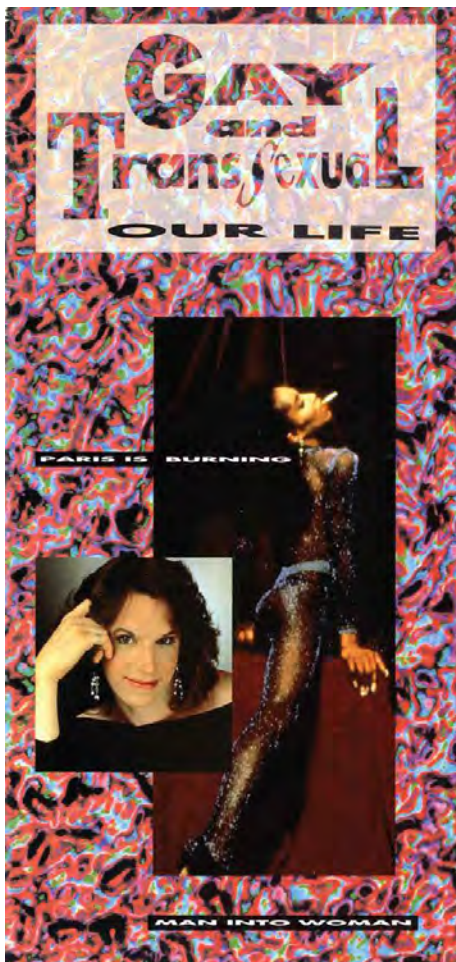
[Tokyo: Alcine Terran, 1992]. Set of two (2) vintage original Japanese booklets, both just about fine.

- Program: 10 x 8" (25 x 20 cm.), 4 pp.
- Pressbook: 11 1/2 x 5 1/2" (29.5 x 14 cm.), opens up to 12 pages.

In Japan, a double bill screening entitled *Our Life: Gay and Transsexual* featured the 1992 Japanese release of the celebrated film *Paris is Burning* [パリ、夜は眠らない]

(1990) about the elaborate drag balls given in Harlem, New York City; along with *Metamorphosis: Man into Woman* [マンイントロマン] (1990), a documentary about a person transitioning from male to female.

\$500.00



## 44. HERB RITTS EXHIBITION STALEY-WISE GALLERY (1988) Poster

*London: Bancrest Worldwide Limited, [1984].  
Vintage original 31 x 24" (79 x 61 cm.) poster,  
unfolded, with just the slightest hint of  
external creasing, fine.*



A very famous image created by Herb Ritts entitled "Fred with Tyres" from the "Bodyshop, 1984" series. This poster was created for an exhibit at the Staley-Wise Gallery in New York.

**It was subsequently signed and dated "1988" by Ritts in ink at the extreme bottom right.**

Later reprints of this poster do turn up. They are considerably smaller and do not give the name of the art gallery where the exhibit was originally done.

**\$750.00**

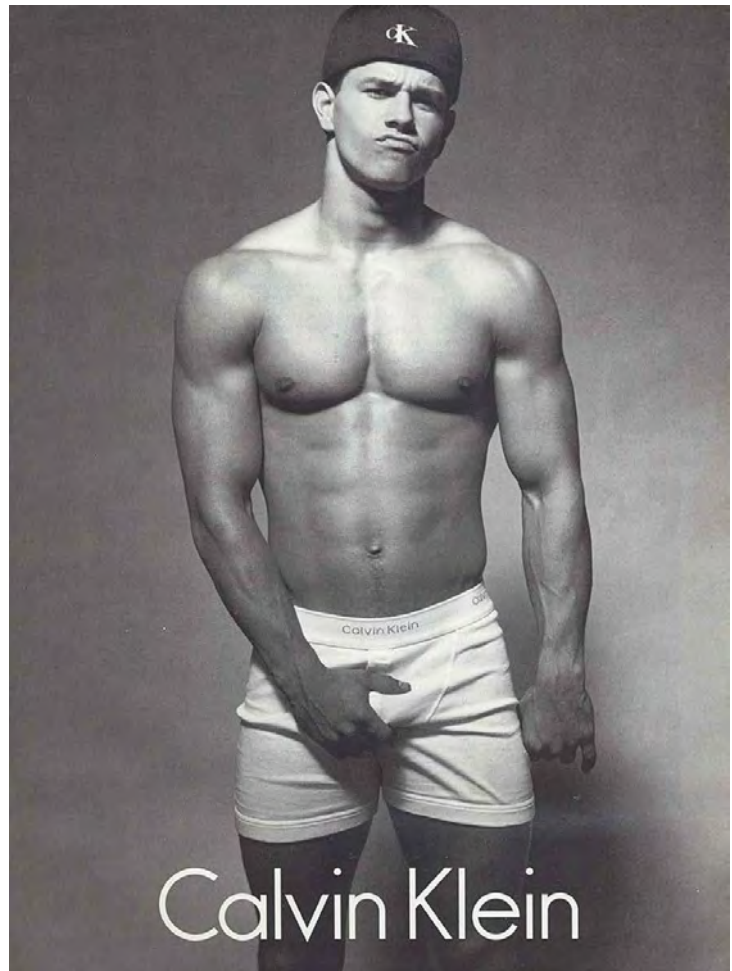
## 45. MARKY MARK | CALVIN KLEIN UNDERWEAR (1992) Poster

*[New York]: Calvin Klein, [1992]. Vintage original 36 x 25 1/2" (91.5 x 65 cm.) poster, unfolded, fine.*

Mark Wahlberg, who was then performing as Marky Mark, shot this iconic image with him grabbing his crotch as part of a marketing campaign for Calvin Klein underwear. This was, to put it mildly, a major attention-getter in the early-1990s.

The poster was originally displayed in clothing stores, and very few of them survived.

**\$1,500.00**



## 46. RITES IV: THE BLACK PARTY at The Saint (Mar 19, 1983) Poster

*New York: The Saint, Mar 19, 1983. Vintage original 34 x 20" (87 x 51 cm.) event poster, only horizontally folded, near fine.*

Poster from this famous New York gay disco, opened on September 30, 1980, closed in 1988, but then continued through a series of pop-up events.

Art by gay fetish artist Rex.

**\$450.00**



# 47. The Saint at Large presents NEW YEAR'S EVE (Dec 31, 1990) Poster

*New York: The Saint at Large at Roxy, Dec 31, 1990. Vintage original 28 x 20" (71 x 51 cm.) event poster, folded, near fine.*

Poster from this famous New York gay disco, opened on September 30, 1980, closed in 1988, but then continued through a series of pop-up events.

Poster designed by Jim Weidinger.

**\$400.00**



## 48. The Saint at Large presents NEW YEAR'S EVE (Dec 31, 1991) Poster

*New York: The Saint at Large at Roseland, Dec 31, 1991. Vintage original 28 x 20" (71 x 51 cm.) event poster, folded, near fine.*

Poster from this famous New York gay disco, opened in 1980, closed in 1988, but then continued through a series of pop-up events.

Poster designed by Jim Weidinger.

**\$450.00**



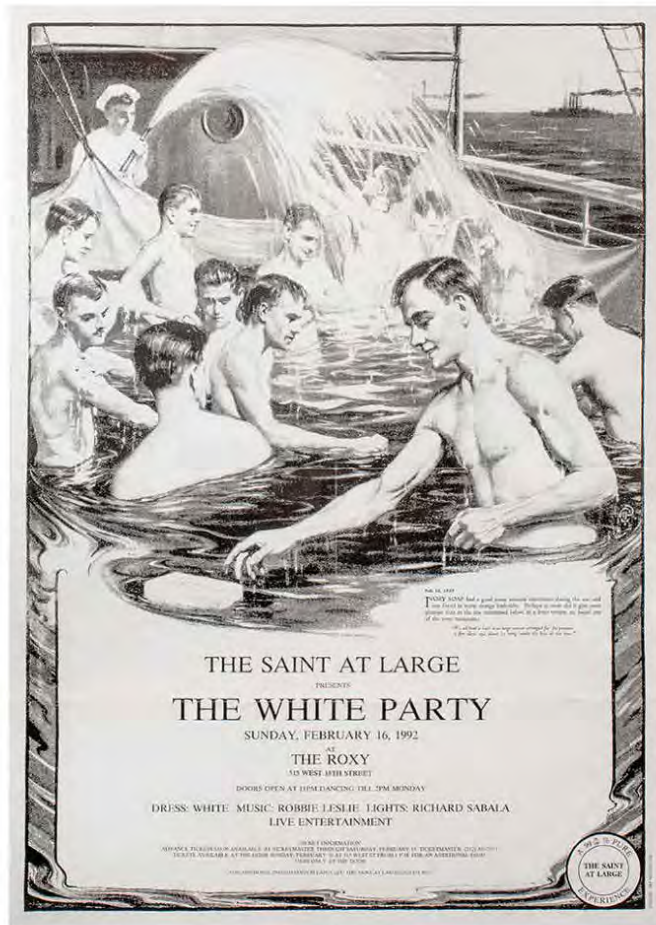
## 49. The Saint at Large presents THE WHITE PARTY (Feb 16, 1992) Poster

*New York: The Saint at Large at Roxy, Feb 16, 1992. Vintage original 28 x 20" (71 x 51 cm.) event poster, folded, near fine.*

Poster from this famous New York gay disco, opened in 1980, closed in 1988, but then continued through a series of pop-up events.

Poster designed by Jim Weidinger.

**\$500.00**



## 50. COLLECTION OF 31 SOUTH FLORIDA AIDS PRESS PHOTOS (1985-1993)

*Broward County Florida: Miami Herald | Broward Weekender, 1985-1993. Set of thirty-one (31) vintage original black-and-white photographs measuring approximately 8 x 10" (20 x 25 cm.), most with detailed captions. Generally very good+ or better.*

A collection of press photographs related to AIDS patients and activists in South Florida. Most show evidence of use by the Miami Herald and/or the Broward Weekender and document awareness events, group homes and other facilities, as well as the patients themselves.

One photo shows Mark Landsfeld on his bicycle; in 1985 he cycled from Anchorage Alaska to Key West as a fundraiser for AIDS. A Damian Von Damico is shown training for a 100 mile run intended for the same purpose.

There's an image of a 1985 fundraising picnic for people with AIDS held at Snyder Park, and one great shot shows a group of African Americans marching in an AIDS awareness walk. Local leaders depicted include activist Bob Kunst speaking for a group called "Cure-Aids Now!" where he handed out condoms, as well as "AIDS Chaplain" Greg Tweed, visiting a man who would die two weeks later.

There are several more moving images of patients in hospital as well as one from 1987 showing patients and staff at Our House. Our House was an AIDS hospice in Broward County that was closed by city officials for violation of zoning regulations. Two photos relate to a special dental ward for AIDS patients including a shot of a dentist and his assistant putting on protective gear prior to working with a patient.

Two more relate to a program called "Victory House". Victory House was actually the Clayton Manor Apartment complex which was leased by a minister and a few others to provide unemployed AIDS victims an affordable place to live. It opened around 1987 and closed in 1990 when the rent could not be met.

A diverse collection which shares the early impact of HIV/AIDS on South Florida.

**\$1,600.00**



2/13/86 BROWARD WEEKENDER AIDS Marc Simpson, ARC patient, in hospital chuck fadely/staff





BROWARD Weekender Phil Cappetta has had AIDS for 4 yrs.  
5-12-89 friend photo



Broward... Photo Mike Stocker...  
Aids Captain Greg Tweed says good-bye to Leonard 'Clayton' after visiting with Leonard and his lover Michael Foster. Foster passed away 2 1/2 weeks after this visit.

BROWARD WEEKENDER - FOR C. MORRIS



TO BROWARD - Bogdan Muro - 1011187 - Dentist, right, & his assistant, left, put on their protective gowns at the dental ward for AIDS patients. (NO NAMES AT THEIR REQUEST)



Nurse Doug Clay with Michael Downey - Aids Victim



MIKE STOCKER PHOTO 4-25-92  
AIDS MARCH DOWN SISKIYOU BLVD.

## 51. DEREK JARMAN Archive of unpublished autograph letters (1985-1988)

[London]: 1985-1988. Set of five (5) autograph signed letters (13 pages in all) and one autograph signed card, all written to gay film critic and historian David Ehrenstein, all in their original hand-addressed envelopes. Generally about fine.

- 1 p., envelope date-stamped 10 January 198-, but Ehrenstein was able to recognize this as the first letter in their correspondence, and from 1985. Jarman responds to Ehrenstein's positive review of his memoir *Dancing Ledge*.

- 3 pp., dated February 26, year of date on envelope smudged, but one can make out the final digit 5, hence 1985. Jarman discusses his recent film *The Angelic Conversations* (a film in which Jarman's onscreen imagery of two young men passionately making out is accompanied by a soundtrack of Judi Dench reading Shakespeare sonnets).

- 3 pp., July 26, 1985. Further discussion of *The Angelic Conversations*. He discusses the question of sex scenes vs. love scenes in his films and the homoerotic elements in the Shakespeare sonnets. He talks about the extreme difficulty with getting backing for films dealing overtly with gay subject matter, as well as copious male nudity. On stationery about 29.5 x 20 cm.

- 1 p. October 8, 1986. Typed signed card, promising a much longer letter to follow.

- 3 pp., 21 x 15 cm. Dated Dec. 25, with no year given, but, considering the content, this has to be from 1989, as he discusses his recently completed film *War Requiem* (in which he juxtaposed Britten's antiwar oratorio with violent war imagery), and also makes reference to an upcoming screening of his 1987 film *The Last of England*.

- 3 pp., undated, but ca. 1988-1989. A charming letter, in which he discusses the favorable audience reaction he recently had when showing his films in New York and Los Angeles, and the pleasure he had in a recent visit to Venice Beach, CA.

Accompanied by a letter of provenance from David Ehrenstein.

Derek Jarman (1942-1994) was one of the preeminent queer filmmakers of the late twentieth century, and one of the great names in British cinema. From the time of his feature film, *Sebastiane* (which rendered the story of Saint Sebastian in what for its time was disturbingly overt homoerotic imagery), Jarman left an indelible imprint on the history of LGBTQ art.

This is a remarkable body of unpublished, and thoughtful, revealing letters, telling us about his art and about him as a person. Jarman was an accomplished visual artist.

**\$4,850.00**

17 Phoenix House  
Charing x Road  
London W22  
01 240 2968

Dear David

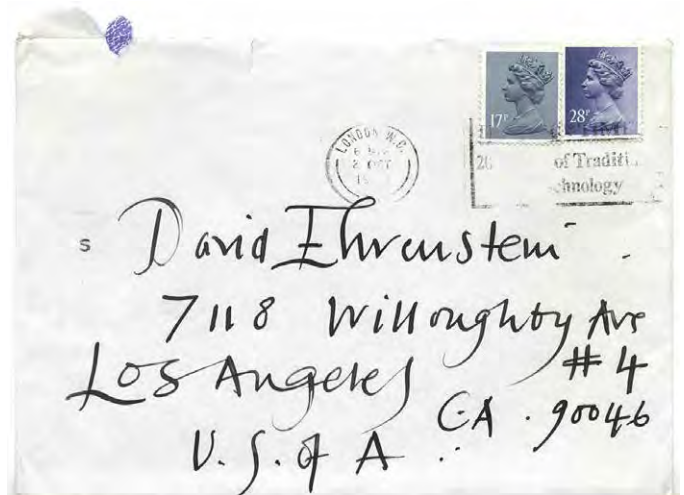
Your look and very kind  
letter were here to greet me yesterday  
when I returned from Berlin. Where we  
screened the 'Angeli Conversation' for the  
first time. I'm glad Dancing hedge  
amused you! I'm also happy that it  
seems to be filtering into the U.S. as  
quartet seem a bit sleepy and I thought  
it might never get as far as L.A. I'm  
half way into the book and I'm very glad  
you have seen fit to criticise the  
Br. Structuralists at my jealously guarded  
New Unity. It's called 'Chapel here' and  
being adept with the pen should we cut  
the rest of it. However time seems to have  
turned things around. David has been  
back in London. 'Mavis' said 'monkeys' yesterday

promised to be in Budapest  
for the opening of the last of  
England exactly that day  
in fact it's but the whole thing  
is already arranged -

War Requiem is now finished  
first show Dec 31. I think  
my infamously me friends  
and an audience here it  
been long enough. not just  
me stalwart but that  
pandulent category me general  
public god bless em -  
everything to do with the  
war seems fair set - I  
don't know how they will  
cope with my version  
No enemies just victims

no script. no plan really just an  
intuitive summer a decision to  
restrain the love scene perhaps separate  
it from a sex scene. repossess the  
homosexual elements in the society  
strike hard at the pist of English  
literary culture. get the firm into  
the homes and boys class out of possible  
from the grounds of gay angst, and  
peculiarly make it a love story for  
the boys at the Bell our local pub  
where I met Paul and Paul.

to eschew excitement and narrative -  
and go for the fugue with its replaying  
of various scenes - the wasteland -  
the abator - ritual ablation -  
~~some~~ Service - a night journey  
in a rowing boat - the struggle  
Narcissus - the touching of hands -  
a final garden of eden - it was to  
be called Psyche bill's Angelic conversation



19 photos & tons

Charming x road

Dear David

Now as the days have  
flown we forgot the questions  
I had to answer and you  
going to have to forgive me.  
Terry is contactable at The B.F.I.  
Now believe it or not it is  
New Year Day as for the very  
first time in 8 years I have  
NOTHING (those are caps) to  
do and NO Prospects. Now  
I'm catching up on the mail  
you first off and I have time.  
The return to the mid west  
was very happy Chicago seemed  
like N.Y.C. before the Yippification.  
That's a really nasty port man can



# 52. Oscar Micheaux (writer, producer, director) LEM HAWKINS' CONFESSION (1935) Set of 8 photos

*Np: Micheaux Productions, [1935]. Set of eight (8) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos, with scattered pinholes and marginal wear, overall very good+ or better.*

Oscar Micheaux' crime drama, also released under the title *Murder in Harlem*, is a remake of his lost silent film *The Gunsaulus Mystery* (1921), a fictionalized account of the 1913 murder trial in Georgia of Leo Frank for the murder of Mary Phagan.

In this film, an African American man is framed for the murder of a white woman, but an author-turned-attorney manages to figure out what really happened, and gets his client acquitted.

**\$1,250.00**



AFRICAN AMERICANA

## 53. GANG SMASHERS (1938) Poster

[New York]: Harry Popkin, [1938]. Vintage original 41 x 27" (104 x 69 cm.) one sheet poster. Conserved on linen, very good+.



Ralph Cooper—who at this time more often served as leading man in Black cast films—wrote the story for this gangster film set in Harlem. Nina Mae McKinney played the film's romantic lead and gets the star treatment in this poster.

After her initial triumph in *Hallelujah* (1929), despite being referred to as “the sepia Garbo”, she could not find more Hollywood work, and she turned to independently produced Black cast films like this one.

\$2,500.00

## 54. BROTHER MARTIN: SERVANT OF JESUS (1942) Poster

[Dallas: Sack, 1942] Vintage original 41 x 27" (104 x 69 cm.) one sheet poster, conserved on archival linen, near fine.

"*Brother Martin: Servant of Jesus* (1942) is a race film written and directed by Spencer Williams. The film was produced in Tulsa, Oklahoma, on the grounds of St. Monica Catholic Church. It featured an all-black cast and was produced exclusively for exhibition in U.S. cinemas serving African American communities. It was among a number of religious-themed feature films created by Williams during the 1940s, who also wrote and directed *The Blood of Jesus* (1941) and *Go Down, Death!* (1944).

"No archive or private collection is known to have a print of *Brother Martin: Servant of Jesus*, and it is now believed to be a lost film." (Wikipedia).

\$1,800.00





## 55. TAKE MY LIFE (1941) Poster

[New York]: Consolidated National Film Exchanges, [1941]. Vintage original 41 x 27" (104 x 69 cm.) one sheet poster, on archival linen, minor conservation has been done to address scattered stains, near fine.

An African American "all colored cast" film made during World War II, in which a group of young delinquents come to respect the military.

\$2,500.00



AFRICAN AMERICANA

## 56. SOULS OF SIN (1949) Poster

[New York]: William D. Alexander, [1949]. Vintage original 22 x 14" (56 x 36 cm.) window card poster, with one horizontal fold at center, poster shows some wear along fold line and staple holes in blank right margin, very good-.

William D. Alexander was a very important early African American film producer. In 1941, Alexander moved to Washington, D.C., where he worked for a radio program where his responsibilities involved interviewing African Americans who worked for the federal government and producing stories about Washington's Black middle class.

During World War II, Alexander worked for the Office of War Information, producing press releases and newsreels relaying news concerning African American soldiers and sailors. Alexander and his colleagues produced more than 250 newsreels, which were released under the title *All-American News*.

In 1945 Alexander relocated to New York City, where he established his own production company, Alexander Productions, and founded the Associated

Film Producers of Negro Motion Pictures. He produced musical shorts and feature films.

This film has been described as the last race movie made by a Black producer. It is a film about three men (a writer, a musician and a gambler) living in a Harlem rooming house.

**\$1,250.00**



## 57. ROMANCE ON THE BEAT (1945) Poster

*[New York]: All American Varsity Productions, [1945]. Vintage original 22 x 14" (56 x 36 cm.) window card poster. On archival board, with conservation addressing a couple of marginal tears and wear to extreme blank margins, very good-.*

Very scarce poster for a jazz film featuring Ida James, then referred to as a "honey-tongued singer".

\$1,500.00

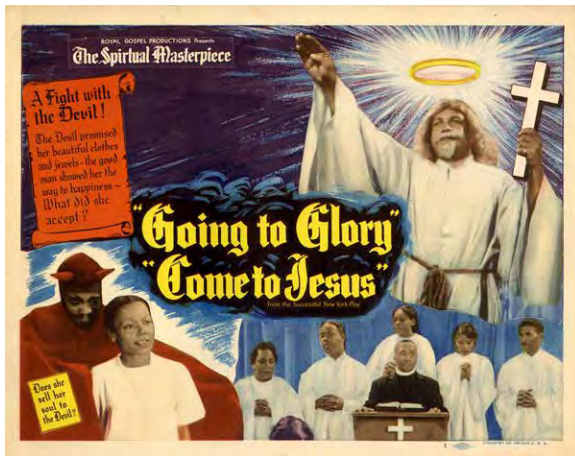


## 58. GOING TO GLORY, COME TO JESUS (1947) Set of 8 lobby cards

[New York: Toddy Pictures, 1947]. Set of eight (8) vintage original 11 x 14" (28 x 36 cm.) lobby cards. Just about fine.

An unusual morality film, in which a young woman is tempted by the Devil, but righteousness wins out in the end. The film was promoted as having "an all-colored cast of 30 and a choir of 40". That choir interspersed the dramatic sequences with gospel numbers. (Richards 432).

\$800.00



## 59. GOING TO GLORY, COME TO JESUS (1947) Pressbook

[New York: Toddy Pictures, 1947]. Vintage original 14 x 10 1/2" (36 x 27 cm.) pressbook, inside opens up to become a large 28 x 20 1/2" (71 x 52 cm.) poster. A few scattered creases and signs of light handling, very good+.

A Black cast film with a religious theme and a gospel choir for musical uplift.

\$450.00



**60. Langston Hughes, Clarence Muse (screenwriters)  
WAY DOWN SOUTH (1939) Poster**

*[Hollywood]: RKO Pictures, 1939. Vintage original 81 x 41" (206 x 104 cm.) three-sheet poster, folded, very good.*

A very scarce large-format poster for this film co-authored by Langston Hughes and actor Clarence Muse. This was Hughes' only screen credit during his lifetime. He worked here with Muse, himself a distinguished film actor, to create a film with a more three-dimensional portrayal of African American life in the Old South.

Their screenplay was inevitably compromised by the timidity of the studio, but the film, just the same, is arguably the only one written by African Americans and produced by a major studio in the 1930s.

**\$1,500.00**



**61.** Richard Wright (source, screenplay, actor)  
**NATIVE SON (1951) Poster**

*[New York]: Classic Pictures, [1951]. Vintage original 54 x 41" (137 x 104 cm.) two-sheet poster. On linen, with minor conservation to address slight wear at foldlines and blank margins, near fine, with bright colors.*



Richard Wright co-wrote the adaptation of his novel with director Pierre Chenal. Although the great African American actor Canada Lee had originally been scheduled to play the lead role of Bigger Thomas, Lee experienced visa problems which forced him to decline the part. And Chenal and Wright wound up having to shoot the film in Argentina, with Buenos Aires locales being used to represent the film's setting of Chicago.

All posters for this film are quite scarce, but this particular two-sheet is unusually so. It is the only one this cataloguer has ever seen, and it is, both in its layout and its bright coloring, entirely different from any of this film's other posters.

**\$5,000.00**

## 62. AMOS 'N' ANDY (1951-1953) Set of 15 photos

*New York: CBS, 1951-1953. Collection of fifteen (15) vintage original photos, mostly 7 x 9" (18 x 23 cm.). Most of the photos have promotional text affixed on back, some are also date-stamped. There is some rippling due to snipes attached to versos. General condition is very good+ or better.*

*Amos 'n' Andy remains a landmark in African American television history, as the first Black-cast television show (there were a few other shows in the 1950s with Black actors, but this was definitely the first with almost entirely African American ensembles).*

*It was reviled at the time for what was considered ethnic stereotyping. Bill Cosby is alleged to have belatedly bought the rights to the show so as to prevent it from being shown.*

*But that was a long time ago, and this program is now rightfully being given its place in history. Bogle, *Blacks in American Films and Television*, p. 253: "The entire cast is an example of an ideal*

*ensemble acting troupe. They bring an inspired sense of the outrageous to their roles. Their timing is perfect. The doubletakes, the sly winks, the rapid interplay among characters are skillfully executed... It's like watching ethnic theater, the type that black audiences saw at the Apollo and other black theaters."*

*The ensemble included such brilliant comic actors as Spencer Williams (as Andy Brown), Tim Moore (as "the Kingfish") and Alvin Childress (as Amos).*

*Any vintage photos from early television are extremely scarce, and photos from this program are unusually so.*

**\$3,000.00**







AFRICAN AMERICAN

### 63. THE COOL WORLD (1963) Set of 11 photos

[New York]: Cinema V, [1963]. Set of eleven (11) 8 x 10" (20 x 25 cm.) black-and-white print still photos. One photo shows some rippling, a few have marginal chips or other signs of light handling, overall very good+.

Director Shirley Clarke's harrowing film about African American teenage gang life in Harlem was released nearly sixty years ago, and this program is now rightfully being given its place in history.

Bogle, *Blacks in American Films and Television*, pp. 64: "Blistering, unsettling, ironic, *The Cool World's* semi-documentary approach to ghetto life and ghetto inhabitants was, in the 1960s, totally new to American cinema."

Selected in 1994 for the United States National Film Registry.

\$600.00





Directed by Shirley Clarke  
 Produced by Frederick Wiseman  
 Music by Mal Waldron featuring Dizzy Gillespie

**THE COOL WORLD** Copyright © The Cool World Co., N.Y.  
 A Cinema V R



Directed by Shirley Clarke  
 Produced by Frederick Wiseman  
 Music by Mal Waldron featuring Dizzy Gillespie

**THE COOL WORLD** Copyright © 1964 The Cool World Co., N.Y., N.Y.  
 A Cinema V Release



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 A Cinema V R

## 64. JULIA (1968-1971) Set of 11 photos

[Hollywood]: NBC-TV, [1968-1971]. Set of eleven (11) vintage original black-and-white photos, of which there are two (2) 7 x 9" (18 x 23 cm.) and nine (9) 8 x 10" (20 x 25 cm.) photos. Some with affixed studio text, and some are date-stamped, just about fine.

Diahann Carroll starred as a widowed African American woman working as a nurse while raising her young son.

Bogle, *Blacks in American Films*, pp. 284-5: "Here for the first time [since the early 1950s] was a series starring a black woman. The woman,

Diahann Carroll, was, however, not a cheery domestic; instead, she was an educated, independent professional wage-earner. Audiences had not been exposed to this kind of character."

**\$650.00**



NBC

EXCLUSIVE TO YOU IN YOUR AREA

CHRISTMAS STORY---Julia (Diahann Carroll) reads the Christmas story to son Corey (Marc Copage) in the "Julia" colorcast of I'm Dreaming of A Black Christmas" over NBC-TV Tuesday, Dec. 24 (8:30-9 p.m. PST-EST; 7:30-8 p.m. CST).

A81612-9.



R.N. - REAL NICE -- Lovely Diahann Carroll, who stars as nurse Julia Baker in 20th Century-Fox Television's "Julia" series, is one of television's real live visitors both on and off the video screen. Diahann is seen every Tuesday at 8:30 p.m. over NBC-TV.



DIAHAN CARROLL  
"JULIA"  
20TH CENTURY-FOX TELEVISION  
NBC-TV

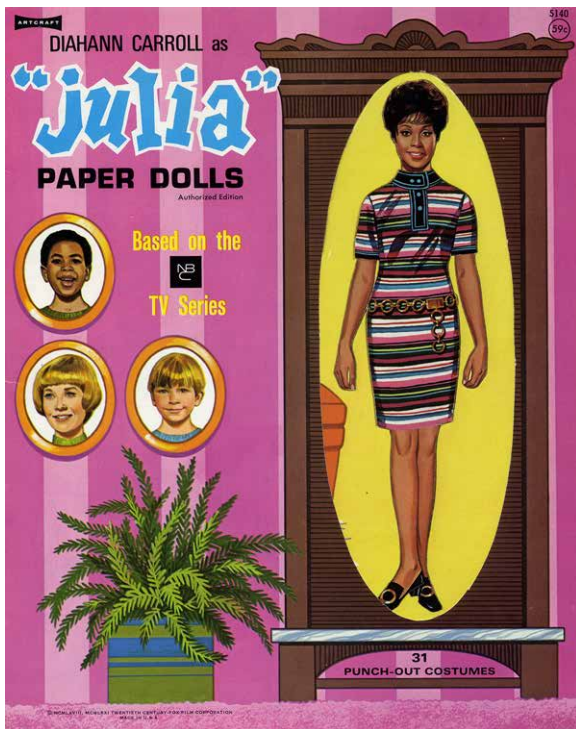
AFRICAN AMERICAN

## 65. DIAHANN CARROLL as "JULIA" PAPER DOLLS (ca. 1968)

*Authorized Edition based on the NBC TV series. [New York?]: Artcraft, [ca. 1968]. Printed wrappers, 12 1/2 x 10" (32 x 25.5 cm.) paper doll book, 6 pp., with 4 punch-out dolls and 31 punch-out costumes. Fine.*

When *Julia* became a hit on NBC, various merchandising items were created to reflect Diahann Carroll's popularity, and that included this paper doll book, which possibly may be the first such book ever created for an African American. The OCLC only records one known copy (Harvard).

\$375.00





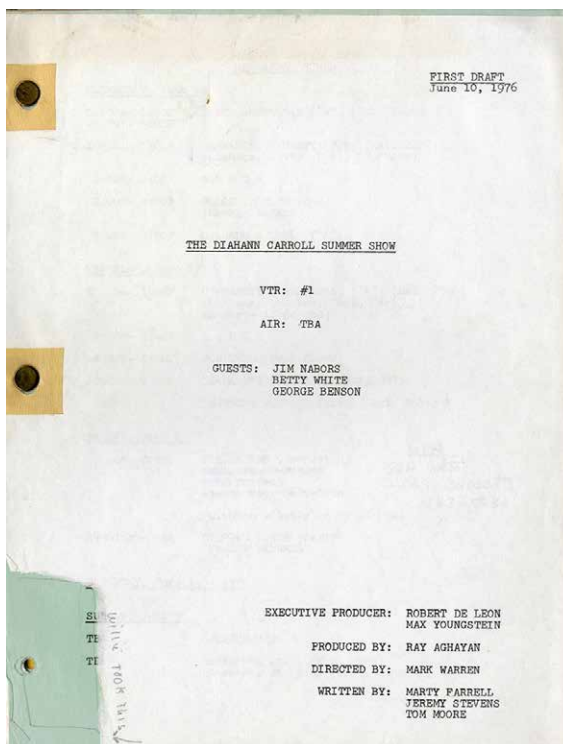
## 66. DIAHANN CARROLL SUMMER SHOW (Jun 10, 1976) Television script

*Hollywood, June 10, 1976. Vintage original television script, brad bound, mimeograph, 11 x 8 1/2" (28 x 21 cm.), 64 pp. One lower brad missing, a blank inner corner of the title page torn off, a few underlinings in an unknown hand, very good+.*

After her triumph in the Julia series on NBC, Diahann Carroll hosted this four-week mini-series in the late summer of 1976.

For this show, her guests were Jim Nabors, Betty White and George Benson.

**\$300.00**



AFRICAN AMERICAN

## 67. ROOTS (1977-ca. 1980) Set of 15 photos

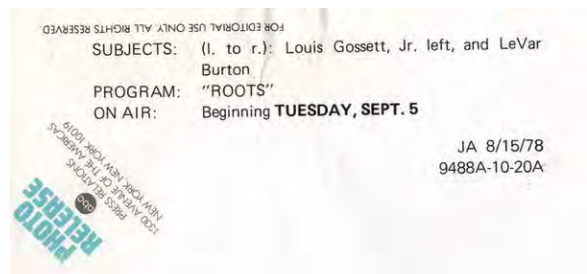
*New York: ABC, 1977-ca. 1980. Set of fifteen (15) vintage original black-and-white print still photos, of which there are six (6) 7 x 9" (18 x 23 cm.) and nine (9) 8 x 10" (20 x 25 cm.) photos. Many with affixed descriptive text, near fine.*

*Roots*, a television miniseries, was a landmark event in American television history—a sweeping look at the life of an African American family, over more than a century, starting with the birth of Kunta Kinte in Africa, and ending at the time of the emancipation of slaves at the conclusion of the Civil War. American cinema had never before attempted to tell the story of the slave experience from the point of view of the enslaved.

*Roots* featured an extraordinary range of African American actors, among them: Richard Roundtree, Louis Gossett Jr., LeVar Burton (who made an enormous impression as the young Kunta Kinte), Madge Sinclair, John Amos, Lesley Uggams, Cicely Tyson, Georg Stanford Brown and O. J. Simpson.

The photos are a mix of ones from the original 1977 broadcast, a rerun from 1978, and two from a slightly later broadcast on a local New York City station.

**\$850.00**







**SCOUT PREVIEWS:** SUNDAY, JAN. 30



CICELY TYSON IN A FAMILY SCENE FROM WARNER BROS. TELEVISION SERIES, "ROOTS"  
RELEASED BY WARNER BROS. TELEVISION DISTRIBUTION, INC. PRINTED IN U.S.A.



John Amos appears as the mature Kunta Kinte in ROOTS. Living on Dr. William Reynolds' plantation with his wife, Nell, played by Judge Sinclair (left), and their beloved daughter, Kizzy, portrayed by Leslie Uggams (right), the family shares relatively peaceful years as loved and respected slaves. These tranquil times come to an abrupt end when Kizzy is blamed for helping her boyfriend, Noah, escape and then is sold to another master. For the despondent Kunta, the loss of his daughter is the final tragedy in a life of pain and separation. ROOTS will air on WABC-TV's "The 4:30 Movie," weekdays, Nov. 5-13 and Nov. 15 and 16, 4:30-6pm on Channel 7.



LESLIE UGGAMS AS KIZZY IN WARNER BROS. TELEVISION SERIES, "ROOTS"  
RELEASED BY WARNER BROS. TELEVISION DISTRIBUTION, INC. PRINTED IN U.S.A.



LOUIS GOSSETT, JR. AS FIDDLER IN THE WARNER BROS. TELEVISION SERIES, "ROOTS"  
RELEASED BY WARNER BROS. TELEVISION DISTRIBUTION, INC. PRINTED IN U.S.A.

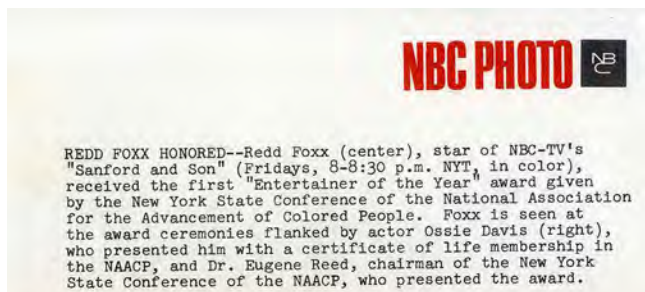
## 68. SANFORD AND SON | SANFORD (1971-1980) Set of 15 photos

New York and Los Angeles: NBC-TV and Tandem Productions, 1971-1980. Set of fifteen (15) vintage original black-and-white print still photos, of which there are eleven (11) 7 x 9" (18 x 23 cm.) and four (4) 8 x 10" (20 x 25 cm.) photos.

Most of the photos date from when the show aired on NBC (with one issued a month before the show's debut). Three photos with affixed snipes from Tandem Productions are from around 1978, as the show began to be syndicated. Finally, two photos are from the show's short-lived sequel, simply titled Sanford. Many photos with descriptive paper snipes attached, near fine.

Bogle, *Blacks in American Films*, pp. 303-4: "The principal reason for its enduring popularity... was Redd Foxx's performance. There was nothing whitewashed about it... Foxx's Sanford was a black man living as much as possible as he pleased, delighting in his own foolishness, refusing to go by anyone else's books, propelling himself through the inane plotlines and shenanigans with crusty high style."

\$750.00



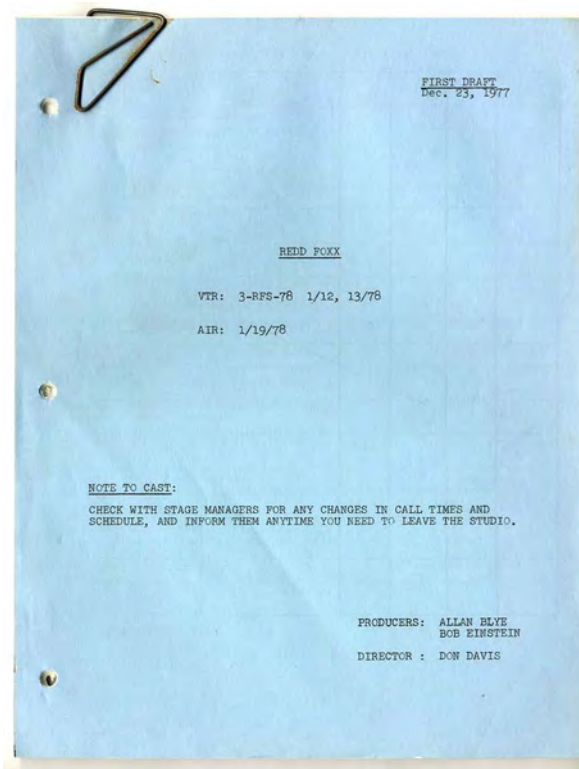


## 69. REDD FOXX (1977) Television script

[Hollywood: ABC], 1977. Vintage original 11 x 8 1/2" (28 x 21 cm.) television script, printed self-wrappers, bound at top with one metal clasp, mimeograph, 39 pp., final page has a bit of wear to extreme blank right margin, near fine.

After the vastly successful *Sanford and Son* eventually ended its long run, Redd Foxx hosted this hour-long variety show. This episode contained a spoof entitled "Idi Amin Roast".

**\$250.00**



AFRICAN AMERICAN

## 70. Pat Conroy (source) CONRACK (1972-1973) Set of 3 variant scripts

[Hollywood]: Twentieth Century Fox, 1972-3. Set of three (3) vintage original variant film scripts by Irving Ratchetch, Harriet Frank Jr. and Pat Conroy, all in printed wrappers, brad bound, mimeograph, 11 x 8 ½" (28 x 21 cm.), two with title labeled on spine, one with "Third Version" in ink on front wrapper, just about fine.

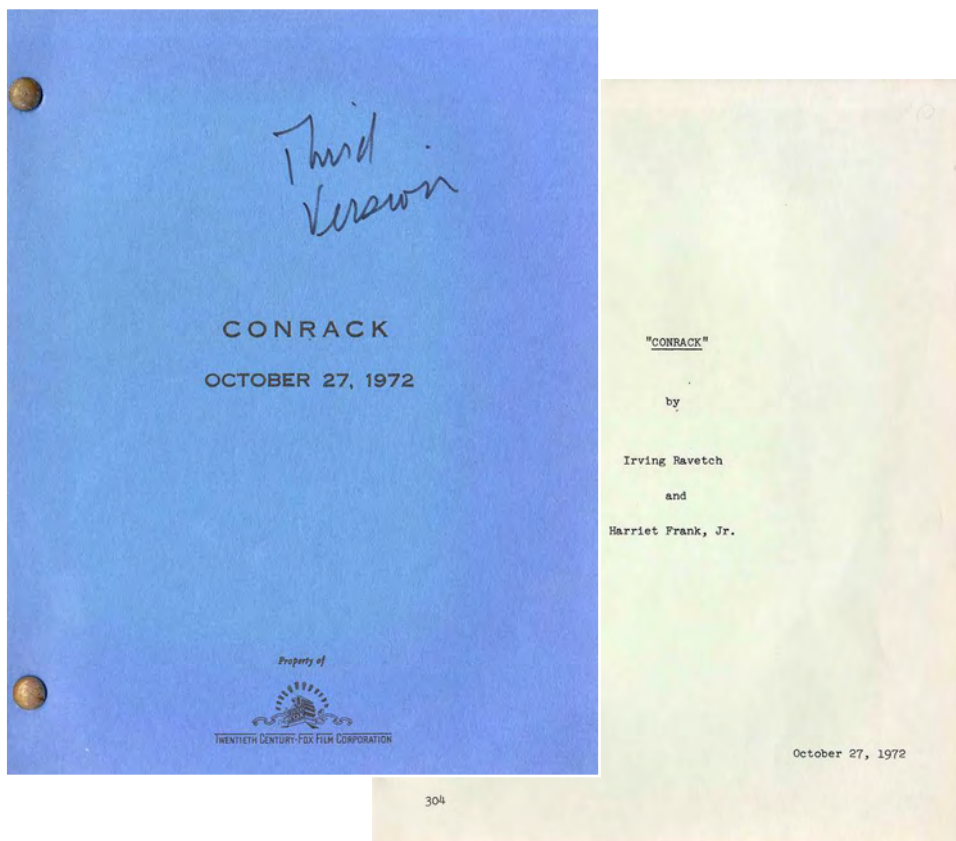
- October 27, 1972, 120 pp.
- November 27, 1972, 114 pp.
- March 5, 1973. REVISED FINAL, 114 pp.

Adapted from Pat Conroy's 1972 novel *The Water is Wide*, and directed by Martin Ritt. A young teacher in 1960 works with poor African American kids on an isolated island off the coast of South

Carolina. Jon Voigt played the teacher, with a supporting cast which included Paul Winfield, Antonio Vargas and Madge Sinclair.

Bogle, *Blacks in American Films*, p. 63: "Funny and frequently affecting because Voigt and the young actors respond so well to each other. Madge Sinclair also gives a startling performance that is played, as Pauline Kael has said, with 'magnificent physical authority'."

**\$1,250.00**



REVISED FINAL

CONRACK

MARCH 5, 1973

Property of



CONRACK

NOVEMBER 27, 1972

Property of



AFRICAN AMERICAN

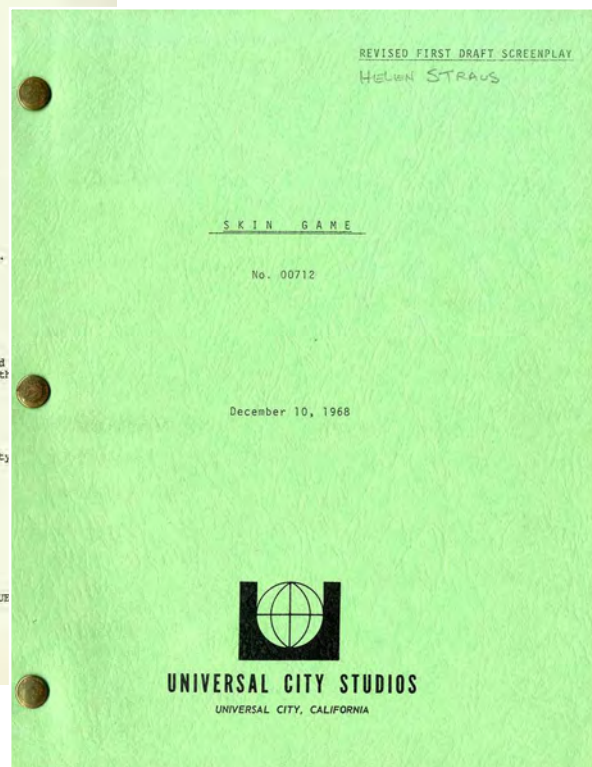
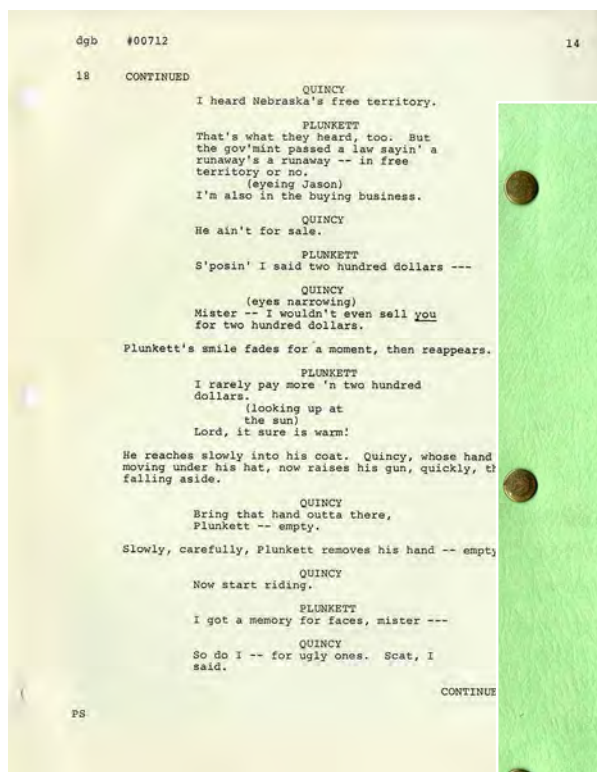
# 71. SKIN GAME (Dec 10, 1968) Film script

Universal City: Universal Studios, Dec 10, 1968. Vintage original Revised First draft film script by Peter Stone, 11 x 8 1/2" (28 x 21 cm.), printed wrappers, brad bound, mimeograph, 148 pp. Just about fine.

A gentle comedy set in Missouri in 1857 and starring James Garner and Louis Gossett Jr. as con men. Garner "sells" Gossett (in fact, a freeman born in New Jersey) in one slave town after another to a succession of witless slave owners. Gossett repeatedly escapes, teaming up with Garner to scam somebody else in another town. This script is a Revised First Draft by Peter Stone.

Bogle, *Blacks in American Films*, p. 191: "The two leads work well together, making this a... likable comedy."

\$1,000.00



AFRICAN AMERICANA

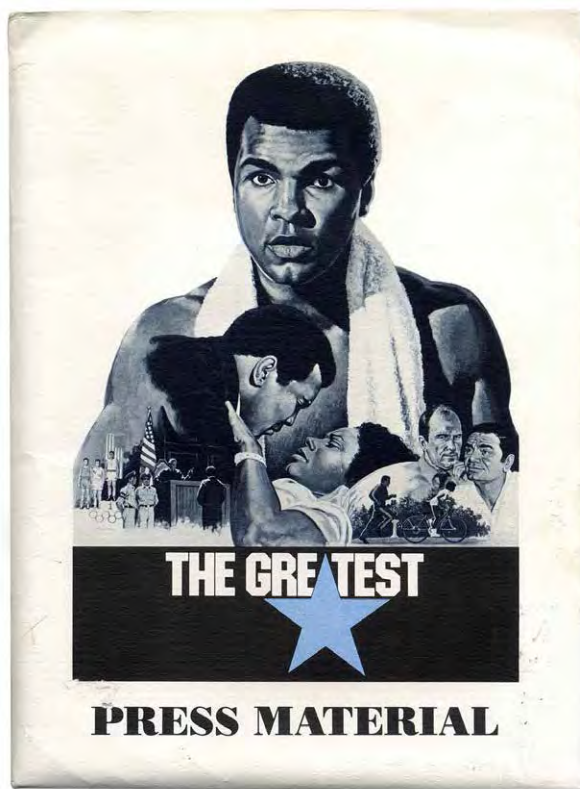
## 72. THE GREATEST (1977) Press kit

Burbank: Columbia Pictures, 1977. Vintage original 12 x 9" (31 x 23 cm.) press kit, printed folder, fourteen (14) 8 x 10" (20 x 25 cm.) black-and-white print still photos laid in brown envelope, 11,3,2,2,2,2 pp. Some creasing to edges of folder, near fine or better.

Muhammad Ali starred as himself in a dramatized version of his life story, adapted from Ali's autobiography, *The Greatest: My Own Story*, with screenplay by Ring Lardner, Jr.

A number of distinguished African American actors appeared in supporting roles, among them James Earl Jones, Paul Winfield and Roger Mosley.

\$450.00



AFRICAN AMERICAN

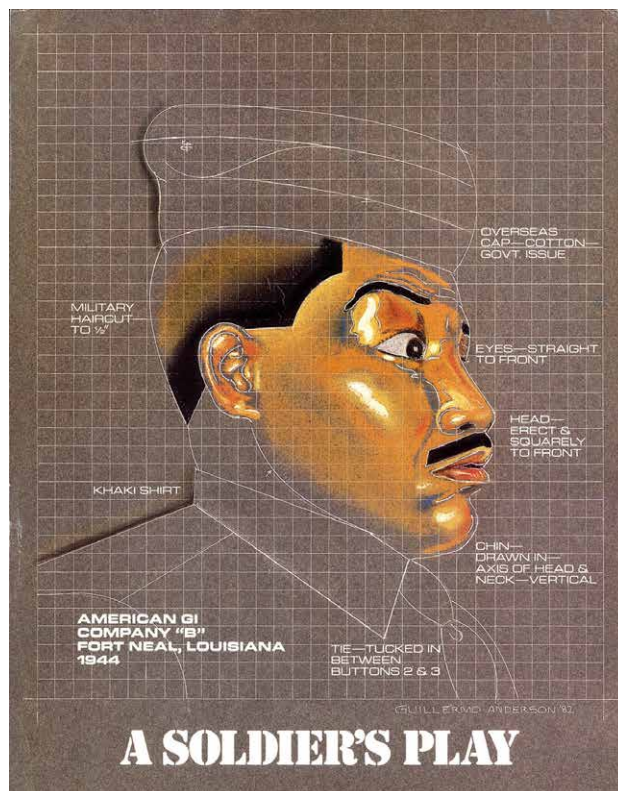
**73. Charles Fuller (playwright)  
A SOLDIER'S PLAY (1982) Theatre poster**

Los Angeles: Mark Taper Forum, 1982. Vintage original 22 x 14" (56 x 36 cm.) window card theatre poster. Slight bumping at extreme edges, just about fine.

Charles Fuller's *A Soldier's Play*, a loose adaptation of Herman Melville's *Billy Budd*, uses a murder mystery set on a military fort in Louisiana in 1944 to "explore the complicated feelings of anger and resentment that some African Americans have toward one another, and the ways in which many black Americans have absorbed white racist attitudes." (Wikipedia)

The play had its original production off-Broadway, under the aegis of the Negro Ensemble Company, and opened on November 20, 1981. This poster is for the play's West Coast premiere, which ran from August 29-October 2, 1982. The notable design of the poster is by Guillermo Anderson.

**\$300.00**



**BY  
CHARLES  
FULLER**

**MARK  
TAPER  
FORUM**

**AUG 19-  
OCT 2,  
1982**

Mark Taper Forum, Presenting  
in association with The  
Negro Ensemble Company, Inc.

General Director, Artistic Director  
Mark Taper, Artistic Director  
William H. Sledge, Managing Director

First production of the Negro Ensemble  
Company, August 29-October 2, 1981  
Negro Ensemble Company, Inc.

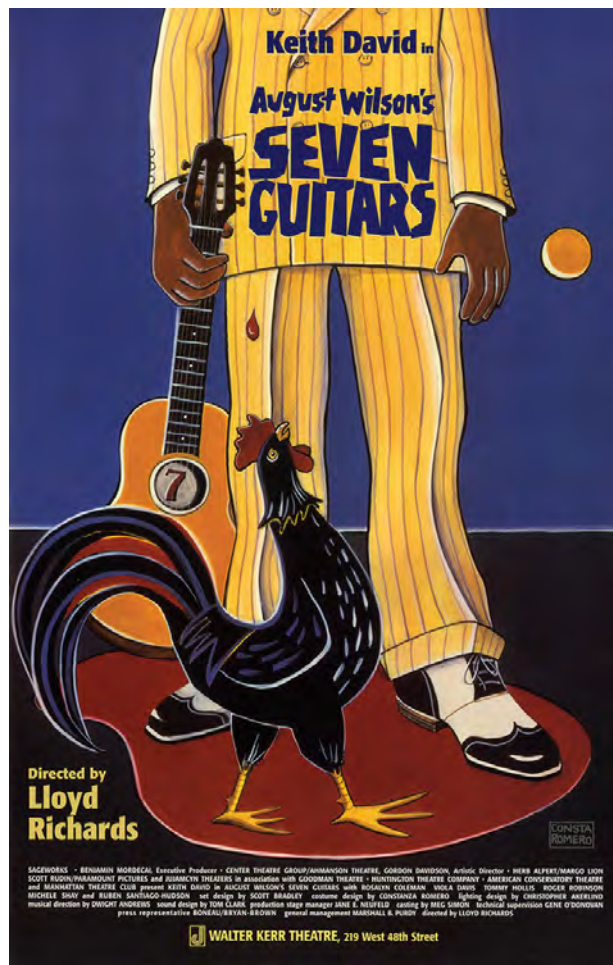


# 74. August Wilson (playwright) SEVEN GUITARS (1996) Theatre poster

[New York]; Walter Kerr Theatre, [1996]. Vintage original 22 x 14" (56 x 36 cm.) window card theatre poster, fine.

The original theatrical window card poster for the New York premiere of this play, one of August Wilson's series of ten plays about African American life, this one set in Pittsburgh in 1948. Artwork by Constanza Romero, who also designed the costumes for this production.

\$325.00



AFRICAN AMERICAN



# 75. THIS GUN FOR HIRE (1942) Photo

Los Angeles: Paramount Pictures, [1942]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Crease at bottom right edge. Just about fine.

One of movie history's most iconic couplings was that of Veronica Lake and Alan Ladd. They first appeared together during their first year of stardom in this now classic noir based loosely on a Graham Greene novel. Edith Head designed Lake's gowns for both her previous film *I Wanted Wings* and this film.

For publicity photos such as this she wore the iconic beaded gown which Head had made for the earlier film. Photo is coded 1932-109. Information typed on verso. NEA Ref. Dept. ink stamp with date of 4/10/42.

\$500.00



REF. DEPT. 4-10-42  
N. E. A.

Copyright 1942, Paramount Pictures Inc. Permission granted for Newspaper and Magazine reproduction. (Made in U. S. A.)  
"Inspired And Based Upon The Story By"

## 76. HIGH SIERRA (1941) Photo

[Los Angeles: Warner Brothers, 1941]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Some wear at edges, "1941" written in pen above the title at bottom margin. Near fine.

This is the film which placed Humphrey Bogart in star status category. He had been working in films for more than 10 years, but this proved to be the perfect lead vehicle for him.

Bogart as Roy Earl plays a criminal with a humane side, brought out by Ida Lupino as Marie, in a very strong performance. Here we have them in a tense moment. Photo is coded HS-31. Warner Brothers copyright information is at the bottom margin. Ink stamp of 85-202 on verso.

**\$375.00**



## 77. DARK PASSAGE (1947) Photo

New York: Warner Brothers Pictures, [1947]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Light marginal creasing, near fine.

Wrongly imprisoned for murdering his wife, Vincent Parry (Humphrey Bogart) escapes prison to seek revenge. He goes through plastic surgery to change his appearance and in a unique cinematic invention the entire first part of the film is viewed through his eyes. Only once he is bandaged do we see him from the audience perspective.

In still 675-51 we see the friendly artist Irene Jansen (Lauren Bacall) attending to him. Theatre advertising ink stamp is on the verso. Distribution imprint blindstamp is at bottom right corner.

**\$350.00**



## 78. DARK PASSAGE (1947) Photo

New York: Warner Brothers Pictures, [1947]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Light creasing at blank edges of photo, near fine.

Wrongly imprisoned for murdering his wife, Vincent Parry (Humphrey Bogart) escapes prison to seek revenge. He goes through plastic surgery to change his appearance and in a unique cinematic invention the entire first part of the film is viewed through his eyes. Only once he is bandaged do we see him from the audience perspective.

In photo 675-37 Bacall is feeding Bogart with a tube device, as he cannot move his bandaged face. Theatre advertising ink stamp is on the verso. Distribution blindstamp is at bottom right corner.

\$400.00



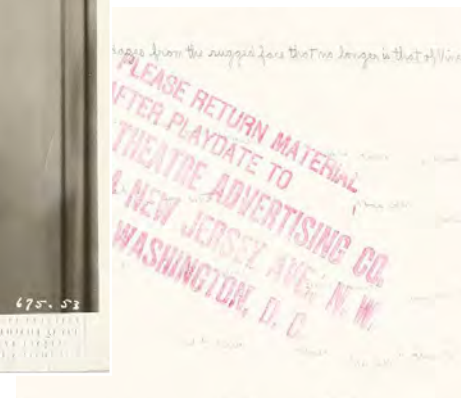
## 79. DARK PASSAGE (1947) Photo

New York: Warner Brothers Pictures, [1947]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Minor creasing at lower left side margin. Near fine.

Wrongly imprisoned for murdering his wife, Vincent Parry (Humphrey Bogart) escapes prison to seek revenge. He goes through plastic surgery to change his appearance and in a unique cinematic invention the entire first part of the film is viewed through his eyes. Only once he is bandaged do we see him from the audience perspective.

In still 675-51 we see the friendly artist Irene Jansen (Lauren Bacall) attending to him. Theatre advertising ink stamp is on the verso. Distribution imprint blindstamp is at bottom right corner.

\$400.00



## 80. DARK PASSAGE (1947) Photo

*New York: Warner Brothers, [1947]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Some wear and two tiny tears to the right side blank white margin, near fine.*

With face fully revealed, Humphrey Bogart draws a pistol as he and Lauren Bacall come through a door. Often pointed guns were censored in still photography. This still is coded 675-529. There is an original ink stamp on the verso but there are collection labels over it.

**\$350.00**



## 81. DARK PASSAGE (1947) Photo

New York: Warner Brothers, [1947]. Vintage original 7 1/2 x 9 1/2" (18 x 23 cm.) black-and-white single weight glossy silver gelatin print still photo. Fine.

A wonderful pant suit in velvet is modeled by Lauren Bacall which was designed for her by Bernard Newman as wardrobe for this film. A very detailed description of the ensemble is featured on the attached paper blurb on the verso. Bacall's career began as a model and she was always a great photographer's subject. This smart costume would definitely be in style today.

Photo is coded LB 189. This likely was for a key book.

\$550.00



LB  
189 Chinese rod lounging pajamas in velvet are dramatically beautiful on glamorous star, Lauren Bacall who wears this ensemble in the new Warner Bros. film, DARK PASSAGE. The jacket has a double poplin flared in fish-tail-fashion in back, buttoned up to the oblong neckline in front; its pajama pants are stitched down the front to insure a sharp crease. Bernard Newman design.

From: Warner Bros. Pictures, Inc.  
321 West 44th Street  
New York, N.Y.

Printed in U.S.A.



## 82. DARK PASSAGE (1947) Photo

New York: Warner Brothers, [1947]. Vintage original 7 1/2 x 9 1/2" (18 x 23 cm.) black-and-white single weight glossy silver gelatin print still photo, fine.

Lauren Bacall poses in a smart wool beige day suit designed by Bernard Newman for her role in this film. A complete description of the fashion is included on the attached paper blurb on the verso.

\$450.00

LB  
188 An all wool beige suit adaptable to any season of the year is worn by glamorous star Lauren Bacall in the new Warner Bros. film, DARK PASSAGE. Designed by Bernard Newman, the draped-shoulder elegance and soft full sleeves highlight the jacket that boasts huge patch-pockets and round collar of same material. Semi-flared skirt has double stitched center seam down the front.

From: Warner Bros. Pictures, Inc.  
321 East 44th Street  
New York, N.Y.

Printed in U.S.A.



## 83. THE BIG SLEEP (1946) Photo

[Los Angeles: Warner Brothers, 1946]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo, fine.

One of the most controversial of all noir films due to the jigsaw presentation of the story. The second film to feature Humphrey Bogart and Lauren Bacall, it was filmed in 1944 but would not be released until 1946. Bogart became legendary in his portrayal of private eye Phillip Marlowe.

In still coded 636-30x, Phillip Marlowe (Bogart) is involved in a confrontation with Carmen Sternwood (Martha Vickers).

**\$300.00**



## 84. THE BIG SLEEP (1946) Photo

*[Burbank: Warner Brothers, 1946]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Minor wear to right margin and an inner crease/tear at Bogart's ear. About fine.*

Lauren Bacall wears her popular houndstooth pattern suit and black beret as she holds hands with Humphrey Bogart. The attached typed paper blurb attached to the verso makes mention that the couple is now married. Photo also has the ink stamp of Warner Brothers photographer Lloyd MacLean.

**\$375.00**



### ON THE SETS

Mr. and Mrs. (nee Lauren Bacall) Humphrey had a day off during production of their big Warner Bros.' co-starrer, "The Big Sleep" they spent most of it on the set watching the players do their stuff. Film is to be around Sept. 1. In it Bogart portrays the Bacall is after, just as he did in their triumph, "To Have and Have Not."

From: Warner Bros. Studio  
Burbank, California

(in U.S.A.)

## 85. THE BIG SLEEP (1946) Photo

[Los Angeles]: Warner Brothers, [1946]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. The photo is a bit wavy due to the original paper blurb which is affixed to the verso and covers much of the size of the photo. About fine.

Absolutely stunning portrait of a sultry Lauren Bacall, utilized to promote this classic noir. The attached paper blurb on the verso titles this pose as "The Look's Look". It goes on to say that her "look" is for Humphrey Bogart. There is also a Ref. Dept NEA ink stamp dated 9-6-46.

\$850.00



## 86. Cornell Woolrich (source) THE GUILTY (1947) Film script

*Hollywood: Jack Wrather Productions, nd [1947].  
Vintage original film script, quarto, mimeograph.  
Printed wrappers, this script was subsequently  
bound into stiff plain boards with cloth spine, front  
blank later wrapper is missing, there is wear to the  
later cloth spine. 123 pp., a few pages are dog  
eared, one page has marginal chipping, overall  
internally near fine or better in good+ later binding.*

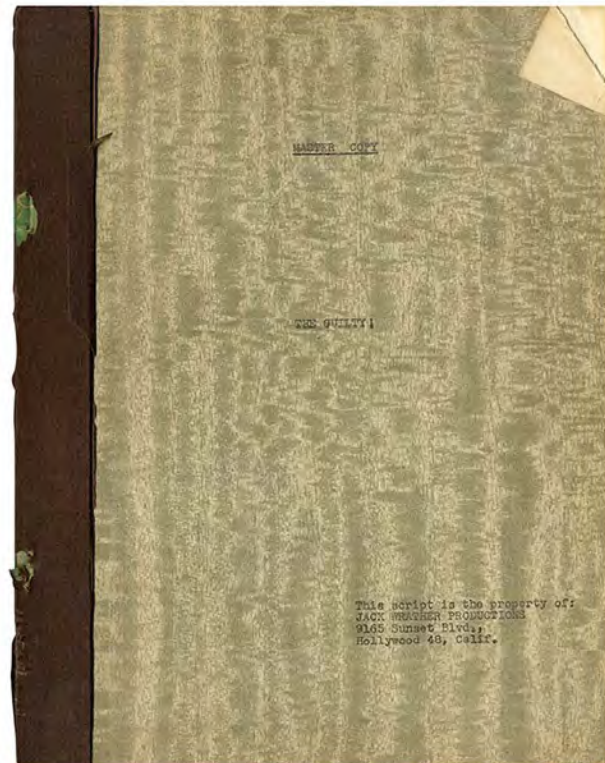
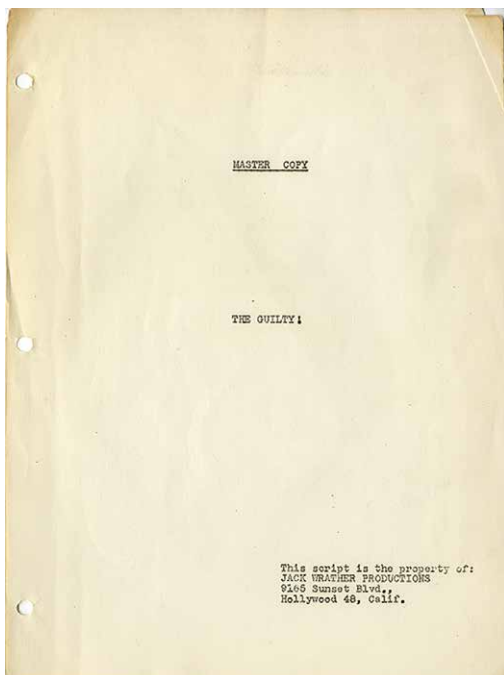
*This script belonged to actor Wally Cassell, who  
played the role of "Johnny Dixon". Cassell  
underlined some dialogue and left a page of MS  
notes about locations on the back of the final page  
of text.*

Selby, p. 63: "Man has romance with woman  
whose identical sister is murdered. Both he and

another suspect confuse the good twin with her  
evil sibling."

Grant, p. 275: "There's a good twist at the end of  
what is... a quite successful piece of noir: Bonita  
Granville, best known for portraying Nancy Drew,  
is surprisingly good as the femme fatale."

**\$2,000.00**



# 87. QUICKSAND (Mar 5, 1949) Film script

Hollywood: Rooney-Stiefel Productions, March 5, 1949. Vintage original Final film script by Robert Smith. Quarto, mimeograph, brad bound, printed wrappers, 127 pp. A few pages are dog-eared, back wrapper has come loose at bottom brad, overall near fine. There are a few MS notes in an unknown hand.

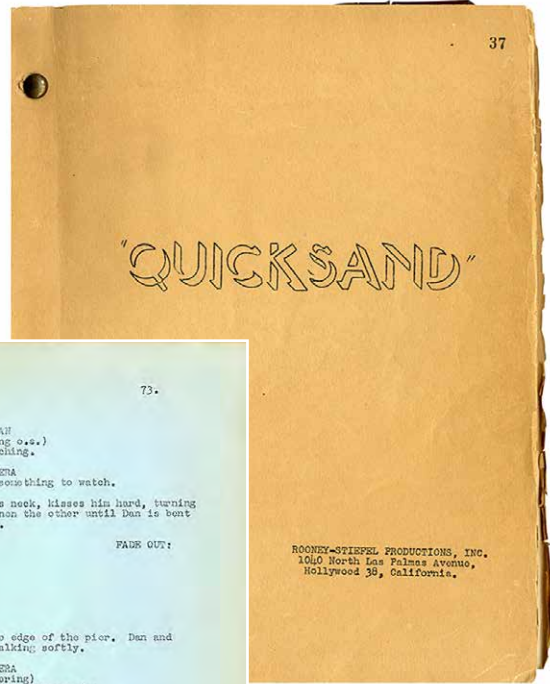
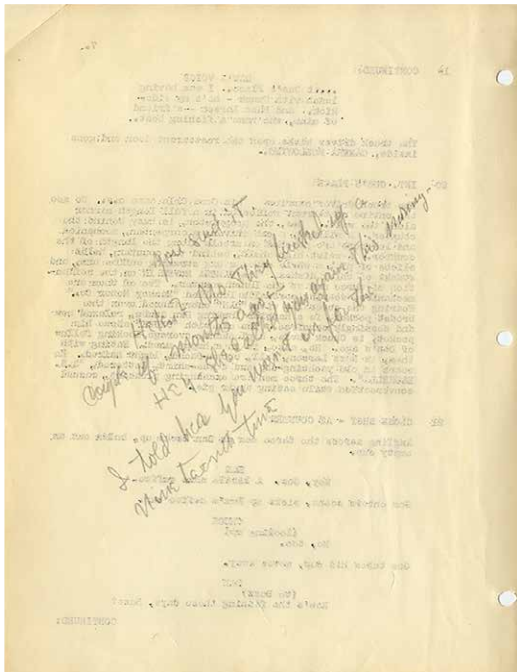
Selby, p. 96: "Garage mechanic [Mickey Rooney] steals money to impress waitress, gets in deeper and deeper, clashing with romantic rival and vindictive boss." Silver, Ward, Ursini, Porfirio, p. 239: "This film is about the post-war consumer society and what it did to those on the fringe of it." Grant, p. 527.

Most of the individual pages of the script are undated; however, the following pages of revisions on blue paper are dated as follows:

03/09/49: pp. 50, 73, 75-76, 78, 107

03/10/49: pp. 55, 60-63, 66 .

**\$2,000.00**



FILM NOIR

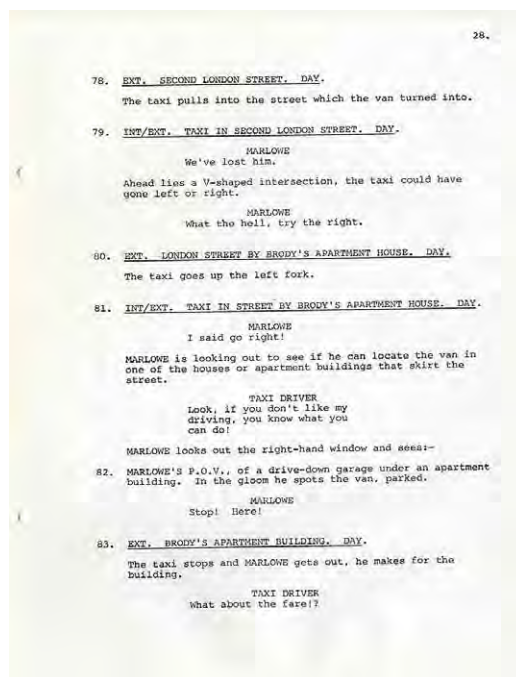
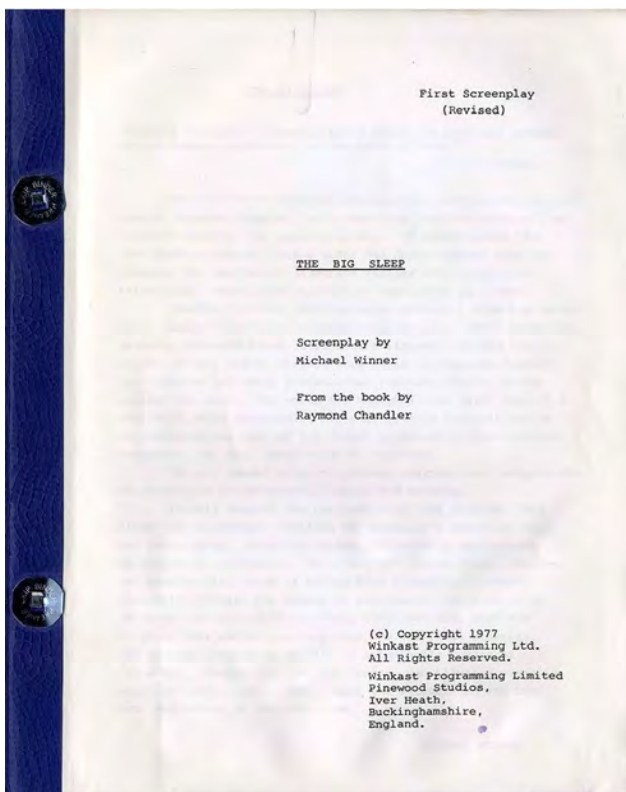
# 88. Raymond Chandler (source) THE BIG SLEEP (1977) Film script

Iver Heath:Winkast Programming Ltd., 1977.  
Vintage original Revised First film script by  
Michael Winner, 11 x 8 5/8" (28 x 22 cm.), 120 pp.  
Plain wrappers with die-cut window, wrappers with  
moderate creasing and light edge wear, near fine in  
very good+ wrappers.

This Raymond Chandler adaptation updated the story to a contemporary London, and featured a stellar cast including Robert Mitchum (as Philip Marlowe), Sarah Miles (as Charlotte Sternwood), Richard Boone, Candy Clark, Joan Collins, John Mills, James Stewart, Oliver Reed, Richard Todd and Harry Andrews.

This script has several pages of MS notes on the verso and a couple of pages with MS notes on post-its attached to the text, in an unknown hand.

**\$500.00**



## 89. SUNSET BOULEVARD (1950) Set of 17 photos

[Los Angeles]; Paramount Pictures, 1950. Set of seventeen (17) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos, one photo has a couple of tears at bottom, mended with archival paper, overall near fine.

A remarkably extensive series of photos from this ultimate film noir classic by Billy Wilder. Gloria Swanson is present in every photo. There are two photos of her scene with Cecil B. DeMille, and two photos of her "ready for my close up" scene.

Code numbers 11454-7, 30, 42, 52, 65, 80, 88, 97, 109, 118, 122, 141, 147, 149, 158, 295, 297.

**\$1,850.00**



Paramount presents WILLIAM HOLDEN, GLORIA SWANSON, ERICH von STROHEIM  
in "SUNSET BOULEVARD" with NANCY OLSON, FRED CLARK, LLOYD GAYTON,  
JACK WEBB and Cecil B. DeMille, Madge Rippey, Buster Keaton, Amy Q. Nichols,  
W. E. Warren, Frankie Farnum. Produced by Charles Brackett. Directed by Billy Wilder.  
Written by Charles Brackett, Billy Wilder and D. M. Marshman, Jr.

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11454-109



11454-65



11454-122

Presented in Technicolor by Paramount Pictures Corporation  
 in "TAMM AND BROWN" with HENRY FONDA, FRED CLARK, GUYTON  
 JACK WEBB and Carl E. Linder, Music by Max Baer, Lyrics by  
 M. B. Wexler, Directed by Charles Brackett, Produced by Billy Wilder

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11454-97

Presented in Technicolor by Paramount Pictures Corporation  
 in "TAMM AND BROWN" with HENRY FONDA, FRED CLARK, GUYTON  
 JACK WEBB and Carl E. Linder, Music by Max Baer, Lyrics by  
 M. B. Wexler, Directed by Charles Brackett, Produced by Billy Wilder

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FILM NOIR

## 90. REAR WINDOW (1954) Photo archive

[Los Angeles: Paramount, 1954]. Group of twenty-five (25) vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photos. All are in overall near fine or better condition.

The luminous star Grace Kelly appears in all but one of these photos from Alfred Hitchcock's suspenseful thriller. Some photos include ink publishing stamps on the verso and various copyright information is on the front bottom borders of most, all dated 1954.

Code numbers 10331-1, 2, 35, 41, 57, 60, 61, 63, 75, 77, 82, 86, 87, 90, 92, 99, 113, 119, 123, 145, 149, 152, 167, 168, along with one poster art image which is not numbered. Image 10331-60 shows all the neighbors from the window view at night; Kelly is not present in that photo, and she is present in all the other 23 photos.

**\$2,500.00**









## 91. THEDA BARA | SALOMÉ (1918) Photo

*[Los Angeles]: Fox Film Corp., [1918]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Photo has full information ink stamp on the verso. Top right and bottom left corner are chipped. About fine.*

During her five-year reign as Queen of the American Cinema, Theda Bara enjoyed playing in films in which she got to portray all of the greatest roles of theatre history, including *Romeo and Juliet*, *East Lynne*, *Camille*, *Cleopatra*, *Madame Du Barry* and perhaps the greatest, *Salomé*. Unfortunately, most of her work is considered lost and it is photos such as this original by which we have some record of this film's opulence.

Art director George James Hopkins, who would eventually win four Academy Awards, started his career designing sets and costumes, such as this one, for Theda Bara films.

**\$800.00**



**92. BUSTER KEATON, FATTY ARBUCKLE | GOOD NIGHT, NURSE!  
(1918) Photo**

*[Hollywood: Paramount Pictures, 1918].  
Vintage original 8 x 10" (20 x 25 cm.)  
black-and-white single weight glossy silver  
gelatin print still photo. There is a minute  
chip in blank left bottom corner and slight  
creasing, just about fine.*

An extremely scarce photo that shows two of the legends of American silent film comedy. In this film, the action centers in a sanitarium that Fatty Arbuckle's character was involuntarily brought to by his wife to be operated on by Buster Keaton's character for alcoholism.

It is highly unusual to find a photo showing the two of them.

**\$1,000.00**



## 93. ANNA MAY WONG, DOUGLAS FAIRBANKS | THE THIEF OF BAGDAD (1924) Photo

*[Los Angeles: United Artists, 1924]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo. Skillful conservation has addressed paper loss to parts of the blank margins, very good.*

An extremely scarce image of Douglas Fairbanks with Anna May Wong in this Raoul Walsh fantasy silent classic. Photo is coded #TB-134.

\$550.00





## 94. ANNA MAY WONG as KEOK | THE ALASKAN (1924) Photo

*[Los Angeles: Paramount Pictures, 1924]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. There are a few abrasions at the top left corner and wear along the right side and there is a hole at the bottom left corner next to the logo. There are some brown tape remnants on the verso. This appears to be a contact print and includes a Paramount logo at bottom left corner and the code 655-56 at the bottom right corner. Very good+.*

America's first Asian American female movie star. The epic tale, filmed in Alberta, Canada, was from a book by popular writer James Oliver Curwood.

Because of her unconventional look, Wong was cast as several ethnicities during her early career, including the Eskimo Keok in this story.

**\$450.00**



## 95. ANNA MAY WONG | SHANGHAI EXPRESS (1932) Photo

*[Hollywood]: Paramount Pictures, [1932]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo. Two small chips in blank margins, near fine.*

A very striking portrait of Anna May Wong in this Josef von Sternberg-Marlene Dietrich classic. Solo portraits of Wong in this film are very scarce.

With stamp on back: "ANNA MAY WONG PARAMOUNT PICTURES". Coded 13-98.

**\$800.00**



## 96. MARLENE DIETRICH, ANNA MAY WONG | SHANGHAI EXPRESS (1932) Photo

*[Los Angeles: Paramount, 1932]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Pinhole at center top blank white margin, crease at bottom right corner. There are photo archive labels on verso. Near fine.*

Set during 1931 China civil war, a variety of types who are passengers on a train seem more concerned over the presence of notorious Shanghai Lily until they are invaded enroute and a doctor is taken hostage.

The perfect role for Marlene Dietrich and one of her iconic and mimicked characterizations. Anna May Wong gave her a run in the acting and glamour department and here they both are in a tense moment from the film.

**\$625.00**



PHOTOGRAPHY



## 98. THE IRON HORSE (1924) Photo of John Ford directing

*[Hollywood: Fox Film, 1924]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo. Minor creasing to top left blank margin, a few minute internal creases, just about fine.*

A behind-the-scenes photo of John Ford directing this epic Western. Behind him is actor J. Farrell MacDonald; the costume he is wearing, and the rifle which he is holding, clearly identify this film (in which he can be seen with both).

Also, to MacDonald's left is a man holding an American flag, who is almost certainly "Lefty" Hough, who was this film's prop master.

Photos of John Ford in the silent era are very scarce.

**\$1,000.00**



## 99. JOHN LENNON (1968) Oversize photo signed by Chuck Boyd

*Np: Chuck Boyd, nd. Vintage original 16 x 20" (41 x 51 cm.) black-and-white print still photo, very slight rippling, just about fine.*

Photographer Chuck Boyd shot this image of John Lennon in 1968. He subsequently printed it ca. 1980 in a signed and limited edition. It is signed on the back by Boyd and designated as #35 of an edition of 115.

**\$500.00**

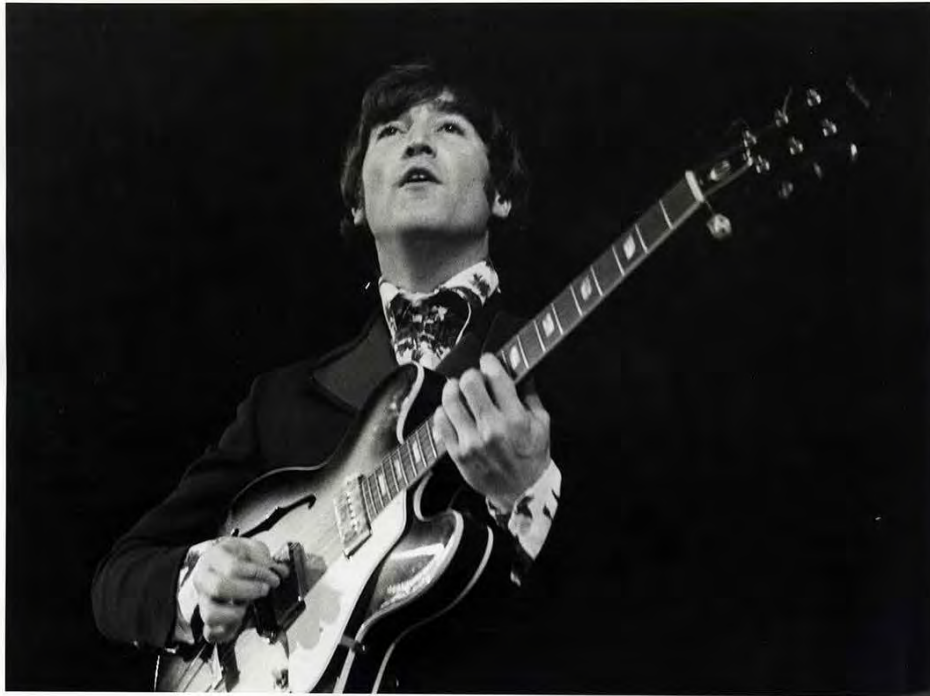


Photo By  
© CHUCK BOYD  
1968

115/35

## 100. THE PHANTOM OF THE OPERA (1925) Photo

*[Los Angeles: Universal Studios, 1925] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. There is some modest wear and aging to the image. Near fine.*

Vintage contact print shows much of the detail of Lon Chaney's make-up in the sequence after his mask has been ripped off by Christine (Mary Philbin).

Because the studio wanted his make-up to be a shock to audiences, photos like this one are exceedingly scarce.

**\$1,500.00**



PHOTOGRAPHY

## 101. FRED and ADELE ASTAIRE in VAUDEVILLE (ca. 1912) Photo

*New York, [ca. 1912]. Vintage original 6 1/4 x 8 3/4" (15 x 20 cm.) black-and-white single weight glossy silver gelatin print still photo. Some spotting behind and on left side of Fred's image. Near fine.*

Prior to their Broadway careers (1917-1932), the brother and sister duo honed their talents playing the vaudeville circuits. Three years apart, with Adele born in 1896 and Fred in 1899, they found it difficult getting bookings prior to 1911 because of their awkward growing spurts.

Once Fred appeared to be taller than his sister, the two learned some new dance routines with the help of dance instructor Aurelio Coccia and became a hit on the circuit, which led to them being noticed by the Shuberts and to the start of their Broadway reign.

This portrait appears to capture them in their adolescence, likely at ages approximately 12 and 15 years-old.

**\$1,250.00**





## 102. THE BAND WAGON (1931) Broadway photo

*New York, [1931]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. There are several archival use ink stamps on the verso as well as some tape stain remnants. There is minor corner creasing and a minor crease at bottom middle margin. Near fine.*

After 14 years performing in Broadway's top shows, including those written by the Gershwins, Fred and Adele Astaire ended their performing career together with this musical by George S. Kaufman and Howard Dietz. Adele then decided to end her career in show biz, and Fred was soon called to Hollywood.

Fred and Adele pose for the musical number "Hoops" in which they play two French children at play.

**\$750.00**



PHOTOGRAPHY

# 103. ROBERTA (1935) Photo | Fred Astaire, Ginger Rogers in dance pose

*[Los Angeles: RKO Studios, 1935] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Back of photo includes a few different publishing stamps, including a Sept. 1951 Enquirer article on Ginger Rogers' roles. Minor creases at edges. Just about fine.*

Fred Astaire and Ginger Rogers in a beautiful dance pose for this publicity photo for the musical featuring the songs of Jerome Kern. This, their third pairing, presented the dance duo as second leads but they were given most of the score's prime songs and dances, and the film gave Ginger a great acting role as she imitated a Polish fashion model. Bernard Newman designed the gowns which included an extensive fashion show sequence.

Photo is coded R-91.

**\$650.00**



PHOTOGRAPHY

# 104. CAREFREE (1938) Color-glos photo

[Los Angeles: RKO, 1938] Vintage original 8 x 10" (20 x 25 cm.) color-glos silver gelatin print still photo. About fine.

Fred Astaire and Ginger Rogers dance to an Irving Berlin tune in this eccentric musical with a plot involving psychoanalysis. Though color tests were made to either produce the film or the dream sequence in Technicolor, the tests proved unsatisfactory.

\$700.00



PHOTOGRAPHY

## 105. THE MASK OF FU MANCHU (1932) Oversize photo

*[Los Angeles: Metro Goldwyn Mayer, 1932]. Vintage original 10 x 13" (25 x 32 cm.) black-and-white double weight glossy silver gelatin print still photo. Minor edge and corner wear. Tiny tear at top right margin. About fine.*

MGM had a go at horror with this classic, for which they hired Boris Karloff for the occasion. Myrna Loy was being cast in exotic roles in pre-Code Hollywood and played the man-eating daughter of Manchu, Fah Lo See.

This rare, oversized moody image of Loy in Asian garb designed by Gilbert Adrian is not stamped but is probably the work of Clarence Bull.

**\$900.00**



## 106. A BILL OF DIVORCEMENT (1932) Photo

*[Los Angeles: RKO Pictures, 1932]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Minor soiling to borders, crease at top border. Near fine.*

Katharine Hepburn's first film role, here with John Barrymore. Coded BOD-14.



**\$350.00**

## 107. A BILL OF DIVORCEMENT (1932) Photo

*[Los Angeles: RKO Pictures, 1932]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. About fine.*

Katharine Hepburn with David Manners. Photo is coded BOD-109.

**\$275.00**



PHOTOGRAPHY

## 108. MONKEY BUSINESS (1931) Photo

*[Los Angeles]: Paramount Pictures, [1931]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, near fine.*

The four Marx Brothers starred in one of their best remembered zany ventures about stowaways on a luxury liner.

Chico views a chessboard while Harpo is up to his old tricks. Code # 1325-28.

**\$450.00**



THE FOUR MARX BROTHERS in "MONKEY BUSINESS" © Paramount Picture 1931 U.S.A.

## 109. MONKEY BUSINESS (1931) Photo

*[Los Angeles: Paramount Pictures, 1931]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, near fine.*

The four Marx Brothers starred in one of their best remembered zany ventures about stowaways on a luxury liner

Thelma Todd attempts to seduce Groucho. Coded # 1325-50.

**\$500.00**



PHOTOGRAPHY

# 110. MONKEY BUSINESS (1931) Photo

[Los Angeles]: Paramount Pictures, [1931]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. There is wear, creasing, and chipping at the four corners and pin holes at each top right and left corner. Very good+ or better.

In still 1325-53, Harpo and Chico are up to antics while Tom Kennedy is miffed at not finding them. This scene may have been posed for publicity only as the shot does not seem to appear in the final film.

The four Marx Brothers starred in one of their best remembered zany ventures about stowaways on a luxury liner.

**\$450.00**





# 111. MONKEY BUSINESS (1931) Photo

[Los Angeles: Paramount Pictures, [1931]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Right bottom corner is creased, with a chip along blank bottom border, reinforced on back with a small piece of white tape. Very good+.

The four Marx Brothers starred in one of their best remembered zany ventures about stowaways on a luxury liner.

In still 1325-69, Harpo and Chico cut up at a costume party, though this exact scene does not appear in the film.

\$425.00



PHOTOGRAPHY

## 112. MONKEY BUSINESS (1931) Photo

*[Los Angeles: Paramount Pictures, [1931]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Minor wear, tiny chip to top left corner. About fine.*

In still 1325-130, Harpo attempts to assist the barber's patron who claims to have a frog in his throat.

The four Marx Brothers starred in one of their best remembered zany ventures about stowaways on a luxury liner.

**\$450.00**



## 113. MONKEY BUSINESS (1931) Photo

*[[Los Angeles: Paramount Pictures, [1931]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Top right and left edge corners are missing. Bottom left corner is chipped. Very good+.*

The four Marx Brothers starred in one of their best remembered zany ventures about stowaways on a luxury liner.

In still 1325-22, Chico and Harpo harass a good-natured Rockliffe Fellowes.

**\$475.00**



PHOTOGRAPHY

# 114. CAROLE LOMBARD, GEORGE RAFT (1934) Photo

[Los Angeles: Paramount, 1934] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Minor crease at top left corner. Just about fine.

Though not known as musical dancing stars, Carole Lombard and George Raft made two musical dancing films together (*Bolero* in 1934 and *Rhumba* in 1935). They were made to compete with the Fred Astaire and Ginger Rogers films,

though they were not overall musicals. Raft was deft at the dance style and Lombard kept up with him.

This publicity still demonstrates the dance footing for their routine in *Bolero*.

**\$375.00**



## 115. CASABLANCA (1942) Photo

*Burbank, CA: Warner Brothers, [1942] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Minor creases at white margins, a few unobtrusive scratches on extreme middle left (only visible if held up at an angle). Near fine.*

An iconic publicity image of Paul Henreid, Ingrid Bergman and Humphrey Bogart toasting at the entrance to Rick's Café Americain.

Photo is coded C-69.

**\$600.00**



# 116. SULLIVAN'S TRAVELS (1941) Photo

[Los Angeles: Paramount Pictures, 1941] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Crease at bottom right corner. About fine.

For this early scene, she wears just a pool robe and shows off her iconic blonde locks. Photo is coded 1908-13 with Paramount copyright information and date in bottom margin.

Preston Sturges' comedy with a social message is often called a perfect film. Veronica Lake, during her first year of movie stardom, is billed simply as "The Girl". The movie queen accompanies Joel McCrea as film director John L. Sullivan on his journey as a hobo to learn about the common man, her wardrobe a hobo costume.

**\$1,250.00**



# 117. SULLIVAN'S TRAVELS (1941) Photo

[Los Angeles: Paramount Pictures, 1941] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Minor crease at bottom right corner. About fine.

Preston Sturges' comedy with a social message is often called a perfect film. Veronica Lake, during her first year of movie stardom, is billed simply as "The Girl". The movie queen accompanies Joel McCrea as film director John L. Sullivan on his journey as a hobo to learn about the common man, her wardrobe a hobo costume.

Besides the Paramount copyright information at the bottom margin, there is an NEA Ref. Dept. stamp on the verso dated 2/13/42.

**SOLD**



PHOTOGRAPHY

# 118. SULLIVAN'S TRAVELS (1941) Photo

[Los Angeles: Paramount Pictures, 1941] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. There is a tear at center top blank white margin, some internal creasing and scratches on the image and creasing at all four blank white margins. Very good-.

Preston Sturges' comedy with a social message is often called a perfect film. Veronica Lake, during her first year of movie stardom, is billed simply as "The Girl". The movie queen accompanies Joel McCrea as film director John

L. Sullivan on his journey as a hobo to learn about the common man, her wardrobe a hobo costume.

In photo coded 1908-20, Joel McCrea and Veronica Lake are shown in jail cells.

**\$400.00**





# 119. SULLIVAN'S TRAVELS (1941) Photo

[Los Angeles: Paramount Pictures, 1941] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo, creasing at edges of all four corners, near fine.

For still coded 1908-38, Joel McCrea and Veronica Lake appear on the street in their hobo garb while traveling to discover the story of the common man. REF ink date stamp on the verso.

Preston Sturges' comedy with a social message is often called a perfect film. Veronica Lake, during her first year of movie stardom, is billed simply as "The Girl". The movie queen accompanies Joel McCrea as film director John L. Sullivan on his journey as a hobo to learn about the common man, her wardrobe a hobo costume.

**\$400.00**



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JOEL MCCREA and VERONICA LAKE in "SULLIVAN'S TRAVELS" with Robert Warwick, William Damarest, Margaret Hayes, Porter Hall, Franklin Pangborn, Eric Blore - Written and Directed by Preston Sturges  
A Paramount Picture

41/522

PHOTOGRAPHY

## 120. VERONICA LAKE (1944) Portrait

*[Los Angeles: Paramount, 1944] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight semi-glossy semi-silver gelatin print still photo. Minor signs of handling, just about fine.*

Beautiful and elegant profile portrait of Veronica Lake sporting her iconic blonde hairstyle. Though the War Department requested that she pose for photos in 1943 demonstrating to those women who had adapted her unique look the dangers of working in the war factories while wearing the style, she maintained her appearance for publicity and movie roles.

*The Hour Before the Dawn* was the film she appeared in when this portrait was released. Photo is coded P2745-N671, with Paramount copyright on bottom margin.

**\$1,250.00**

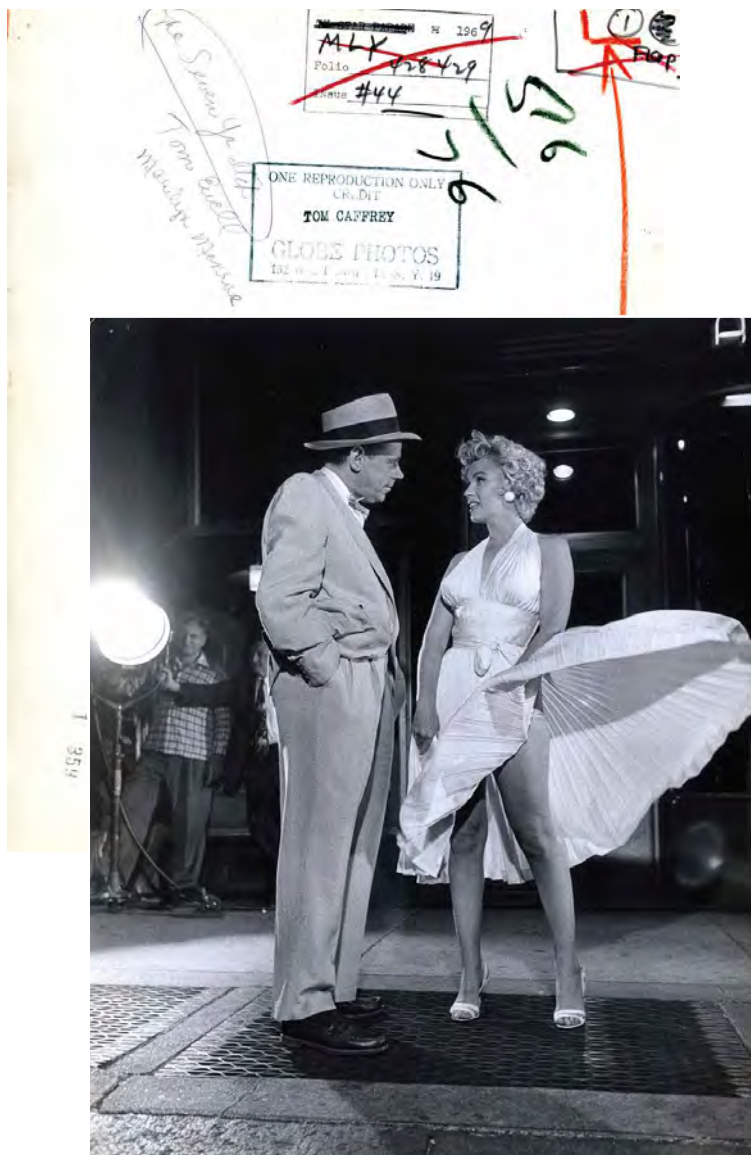


# 121. THE SEVEN YEAR ITCH (1954) Photo by Tom Caffrey

New York: Globe Photos, [1955]. Vintage original 10 x 8" (25 x 20 cm.) borderless black-and-white photo, just about fine.

The famous image of Marilyn Monroe's dress blowing up, here in the original candid shot by Tom Caffrey, with his stamp on back. There are various date stamps, including for the photo's original use in December 1954 for *Movie Life* magazine.

\$1,500.00



PHOTOGRAPHY

## 122. BREAKFAST AT TIFFANY'S (1961) Photo

[Los Angeles: Paramount Pictures, 1961] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Light signs of handling at top left edge. Near fine.

Here is one of the most famous images of Audrey Hepburn, and one of the most famous images in film history, a publicity presentation of Hepburn as Holly Golightly having her breakfast at a table inside Tiffany's. She is dressed in her little black dress, opera glove and tiara with a long cigarette holder in her hand.

\$1,500.00



PHOTOGRAPHY

## 123. EARTHA KITT (ca. 1960s) Talent agency photo

*[Los Angeles, Shiffrin Agency, ca. 1960s] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo, fine.*

Born in poverty, Eartha Kitt used her natural talent and was accepted to Katharine Dunham's dance group as a young woman. Her career took off from there and she appeared on Broadway by the early-1950s, then movies, TV, recordings and nightclubs.

When she spoke out about the U.S. involvement in Vietnam at a White House dinner, she was blacklisted from working in the country and went to Europe.

This portrait, with her Los Angeles agency stamp and her name typed on the label on verso, is from a time during which she was popular for playing Catwoman on the hit TV series *Batman*, and precedes the time when she left the U.S.

**\$375.00**



ALLEN, WOODY.....	23
ASTAIRE, FRED.....	101-104
BACALL, LAUREN.....	77-82, 84, 85
BARA, THEDA.....	91
BOGART, HUMPHREY. 76-80, 83, 84, 115	
CHANEY, LON.....	100
DIETRICH, MARLENE.....	96
DREYER, CARL.....	16
EASTWOOD, CLINT.....	18
HEPBURN, AUDREY.....	122
HEPBURN, KATHARINE.....	106, 107
HITCHCOCK, ALFRED.....	3, 90
HUGHES, LANGSTON.....	59
KARLOFF, BORIS.....	8
KEATON, BUSTER.....	92
KELLY, GRACE.....	90
LAKE, VERONICA.....	75, 116-120
LENNON, JOHN.....	99
LOY, MYRNA.....	105
MARX BROTHERS.....	108-113
MONROE, MARILYN.....	121
MURNAU, F. W. ....	11
SOUTHERN, TERRY.....	22
VON STERNBERG, JOSEF.....	13
TAYLOR, ELIZABETH.....	19
WARHOL, ANDY.....	9
WELLES, ORSON.....	17
WILDER, BILLY.....	89
WONG, ANNA MAY.....	93-96
WRIGHT, RICHARD.....	61

*\* listed by item number, not page number*






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Front cover:

Detail from poster for **11th New York Film Festival (1973)**.

Back cover:

British poster for Andy Warhol's film **Chelsea Girls (1970)**.

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