

Say Baby, Let's Boogie!



Walter Reuben Inc.

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Everything offered is subject to prior sale. Any item can be returned for any reason; notification of return must be made within ten days of receipt and received back by us in the same condition as when it was sent.

All California residents must pay a state sales tax of 9.5%.

If an item is prepaid, shipping is free within the U.S. and Canada. Overseas orders will be shipped at cost. We typically ship via FedEx Ground and USPS Priority Mail. Payment can be made by credit card (Visa, Mastercard, American Express and Discover), PayPal, money order or wire transfer.

Institutions and libraries can be billed as needed. Reciprocal courtesies are extended to fellow dealers.

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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003.....LBTQ WOMEN



010.....FEATURED



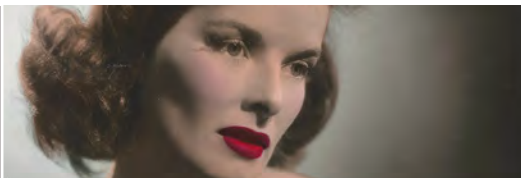
022...AFRICAN AMERICANA



046.....LGBTQ



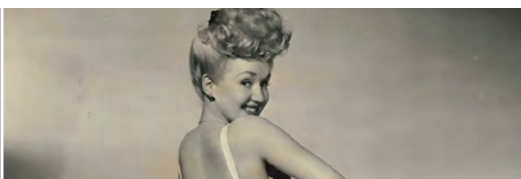
058.....SILENT FILM



068.....THE 1930s

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

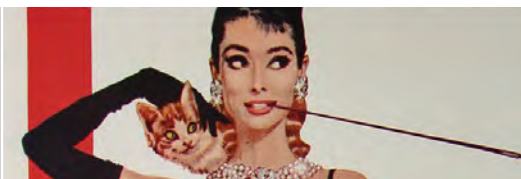
WALTERFILM



088.....THE 1940s



102.....THE 1950s



116.....THE 1960s



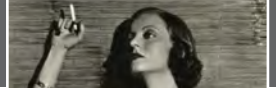
132.....MUSIC



142.....JUDY GARLAND

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

WALTERFILM



1. LBTQ WOMEN IN FILM, THEATER AND MUSIC: An archive (1901-2004)

This is a collection on lesbian and bisexual women in film, theater, and music. It spans a full century, starting with Maud Adams in 1901 and working its way up through a Chantal Akerman film of 2004. This archive has three components:

PART ONE deals with 67 lesbian and bisexual women in film, theater, and music. It contains actresses and singers, but it also includes LBTQ women whose books were adapted to film. We have, in most cases, provided biographical information about these women's lives. In a few cases, where the historical record is unclear, we have listed a few women as subjects for future historical research.

PART TWO is about representation of lesbian and bisexual women in film and theater. This consists of films and plays portraying LBTQ women but, as far as we know, written by and featuring non-LBTQ women and men.

PART THREE is a brief final section of photos of actresses in nonbinary clothing from the early part of the twentieth century.

Except as noted, photos are approximately 10 x 8", scripts and press kits are quarto, pressbooks are folio. Condition varies in a collection of this size but is overall very good or better.

There are 1,607 pieces in this archive, which consists of:

- 1,541 photos
- 24 film and television scripts
- 14 pressbooks, programs
- 19 posters
- 9 flyers

Details on request.

\$50,000.00



Above: Still from *Henry & June*

Clockwise: Maud Adams on stage; theatre poster for Judith Anderson in *Hamlet*; Tallulah Bankhead in *Tarnished Lady*; Dorothy Arzner for *Craig's Wife*



DAME JUDITH ANDERSON



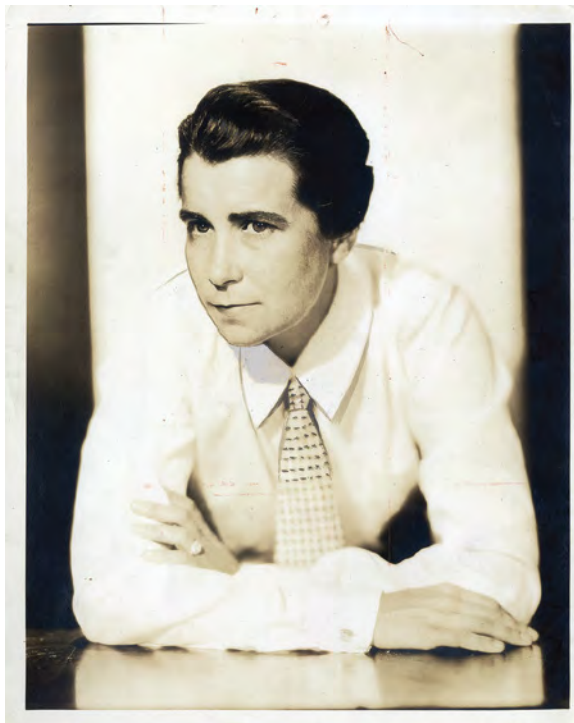
AS

HAMLET

BY WILLIAM SHAKESPEARE

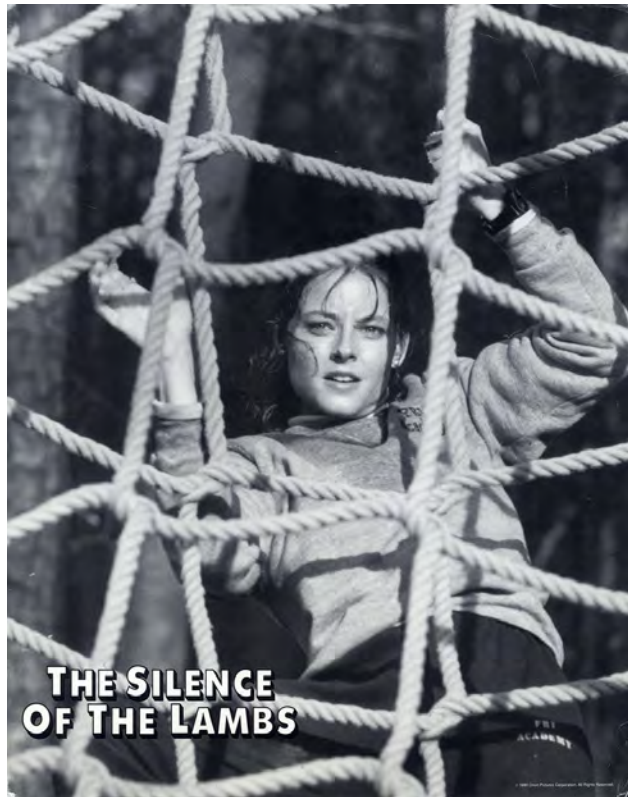
WITH A DISTINGUISHED SUPPORTING CAST
DIRECTION

WILLIAM BALL





Clockwise, from left: Theatre poster for Sandra Bernhard in *I'm Still Here... Damn It!*; Katharine Cornell in *Antony and Cleopatra*; Jodie Foster in *The Silence of the Lambs*; Dolores del Río in *Joanna*



Clockwise, from top: Scene still from Harper Lee's *To Kill a Mockingbird*; *A Curious Evening with Gypsy Rose Lee* theatre poster; Beatrice Lillie in *The Show is On*; flyer for Lesley Gore at Reno Sweeney's





Clockwise, from top: Marjorie Main in *The Egg and I*; Hattie McDaniel; Alla Nazimova in *A Doll's House*; Agnes Moorehead in *The New Penny*



© 1976
 The Killing of Sister George



© 1968
LES BICHES
 Directed by Claude Chabrol



GERTRUDE STEIN LIVES

SEA-KER, INC.
 Mary Ellyn Devery, Producer
 presents

PAT CARROLL in

**GERTRUDE STEIN
 GERTRUDE STEIN
 GERTRUDE STEIN**

by **Marty Martin**
 directed by **Milton Moss**

PROVINCETOWN PLAYHOUSE
 133 MacDougal Street (between W. 3rd & 4th)
 PHONE RESERVATIONS: 777-2571 CHARGIT: 239-7177

"Awesome...four-star anywhere."—Walter Kerr, N.Y. Times
"Pat Carroll triumphs as Gertrude Stein."—Time Magazine

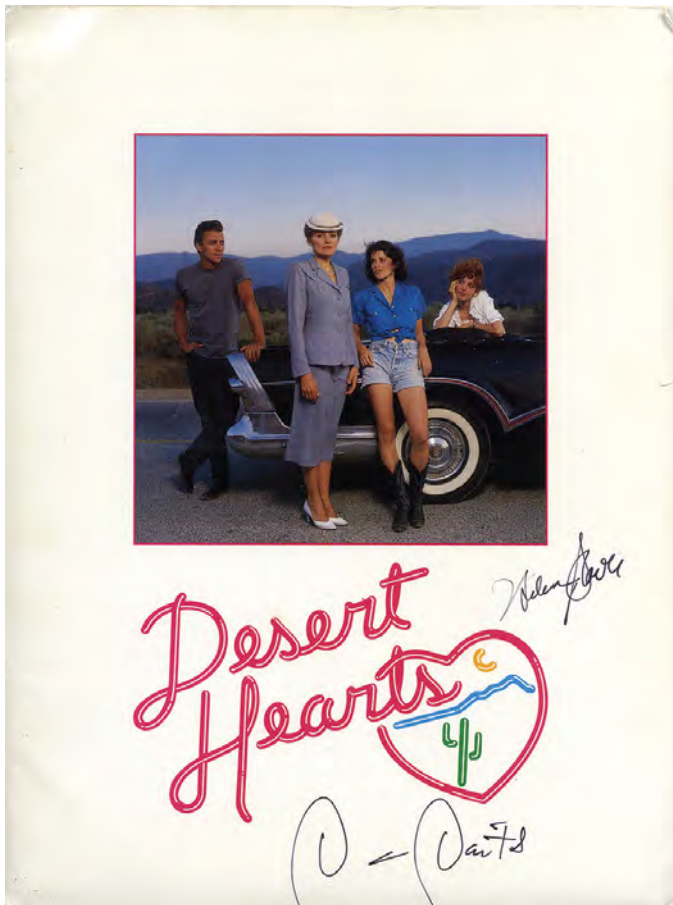


Printed in the U.S.A.
 International Classics Presents
"LA FUGA"
 A Cine 8 Production

Clockwise, from top: Scene still from *The Killing of Sister George*; theatre poster for *Gertrude Stein Gertrude Stein Gertrude Stein*; still from *La Fuga*; still from *From Russia with Love*; still from *Les Biches*



Clockwise, from left: Scene still from *The Conformist*; scene still from *Daughters of Darkness*; Barbara Stanwyck in *Cattle Queen of Montana*; press kit for *Desert Hearts*





2. LAURA (1946) Hand-painted artwork maquette signed by Ercole Brini

[Twentieth Century Fox: Rome, 1946]. Vintage original 39 ¼ x 27 ¼" (100 x 69 cm.) original artwork signed by the artist. Entirely unrestored, the board exhibits some light cracking around the perimeter, none of which impinges on the overall appearance of the artwork, just about fine.

A magnificent rendering of the enigmatic character of Laura (Gene Tierney) in Otto Preminger's film noir classic, here with dark auburn hair and brilliant blue eyes rendered by prolific Italian painter and illustrator Ercole Brini (1913-1980).

The original, hand-painted maquette offered here is for the Italian duo foglio poster. The painting is accomplished in mixed media on lightweight artboard, tipped at the top of the verso to a backing board. The artist has signed at the upper right, "E Brini". The sketchy trench-coated figure looming with a shotgun in the shadows adds the perfect degree of tension to the composition.

\$9,500.00



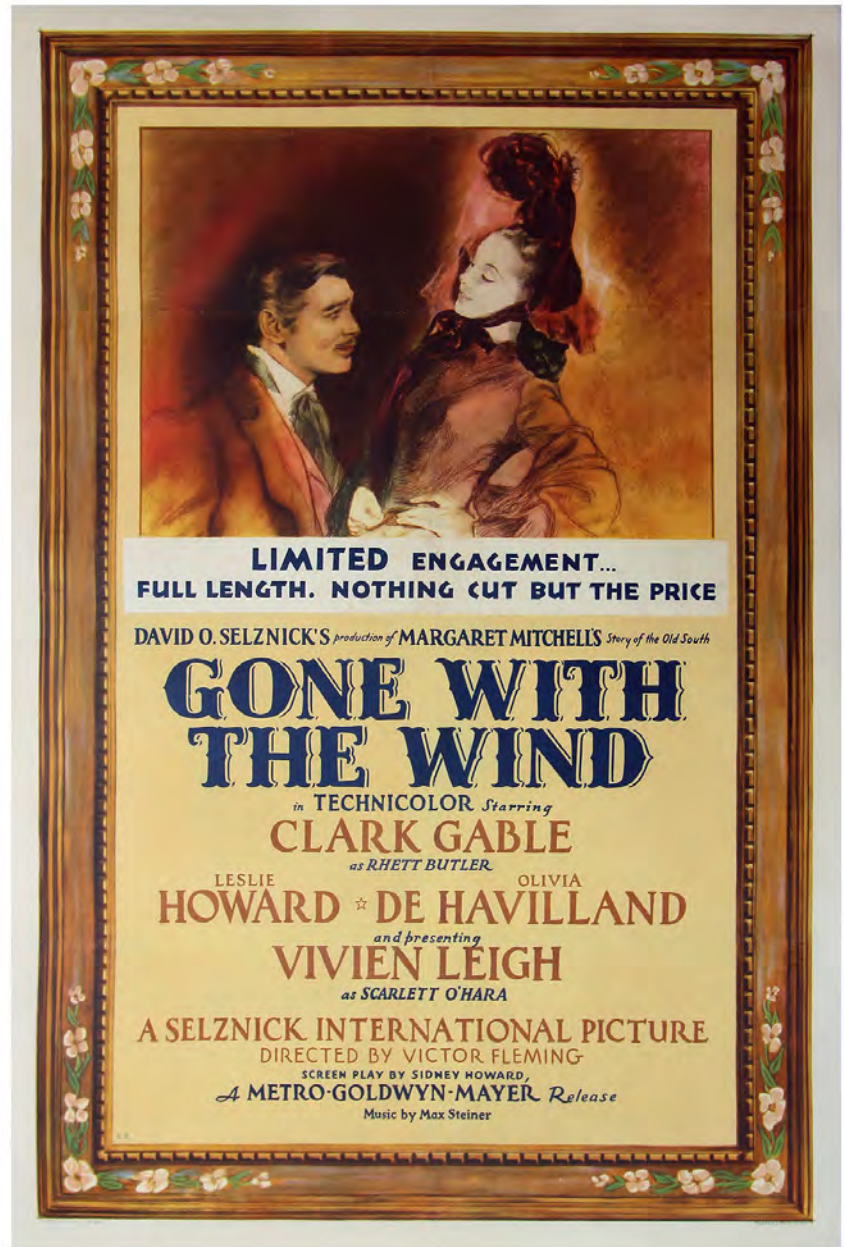
FEATURED

3. GONE WITH THE WIND (1941) Poster by Armando Seguso

[Hollywood]: MGM, [1941]. Vintage original 41 x 27" (104 x 69 cm.) one sheet poster. Conserved on archival linen, near fine.

Poster designed by Armando Seguso for the original release of *Gone with the Wind*. The film, after its world premiere in Atlanta in 1939, played at premium prices for a year in large downtown movie palaces. A year later it continued its release, but to a larger group of theatres and no longer at premium prices. This poster is from that continued first release of the film.

\$5,000.00

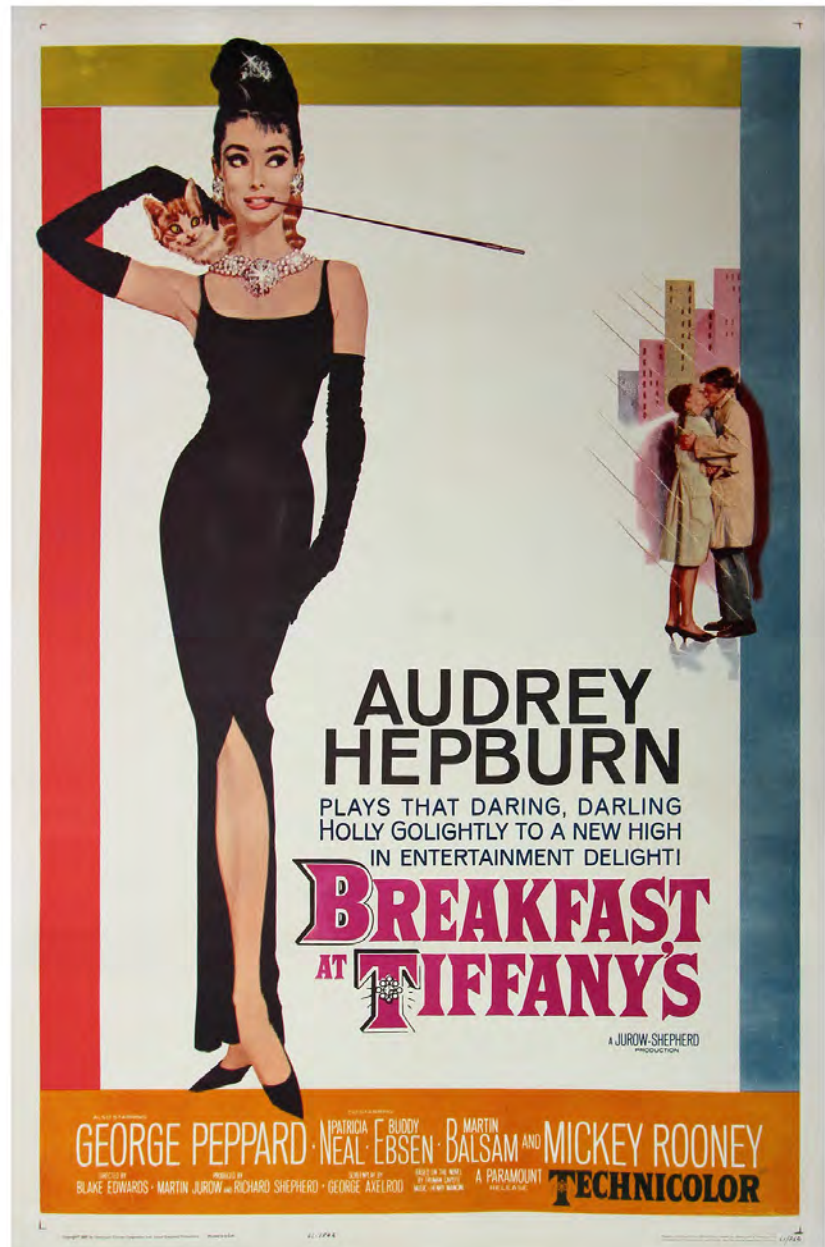


4. BREAKFAST AT TIFFANY'S (1961) Poster by Robert McGinnis

[Hollywood]: Paramount Pictures, 1961. Vintage original 41 x 27" (104 x 69 cm.) one sheet poster. Conserved on archival linen, which addressed some clean fold tears, near fine.

Robert McGinnis created this image of Audrey Hepburn as Holly Golightly posing in her Givenchy gown. This is clearly one of the most iconic of all American film posters of the 1960s, for one of the quintessential New York City films.

\$7,500.00



FEATURED

5. James Joyce (source) PASSAGES FROM FINNEGANS WAKE (1963) Final Shooting script

New York: Expanding Cinema, [1963]. Vintage original film script, 11 x 8 ½" (28 x 22 cm.) Brown untitled wrappers. Title page present, dated March 4, 1963 and December 3, 1962, noted as Shooting Final, with credits for screenwriters Mary Ellen Bute, Romana Javitz, and T. J. Nemeth Jr and editor A.I.M.S. Street. 148 leaves, with last page of text numbered 139. Mimeograph duplication, with onionskin revision pages throughout. Some pages detaching and wrapper slightly cracked. Bound internally with prong binding. This script belonged to actor Peter Haskell, with his holograph annotations throughout and his shooting schedule laid in. Some pages are folded inward, others are laid in loosely. Pages very good+, wrapper very good+.

Director/co-screenwriter Mary Ellen Bute was tasked with transforming James Joyce's impenetrable prose without losing any of the work's surreal, lyrical essence. The subsequent film maintains the original novel's oneiric style.

Mary Ellen Bute (1906-1983) was born in Houston, Texas, and spent most of her creative life in New York City. She was one of America's first important woman filmmakers, a pioneer in the field of experimental animation who specialized in setting abstract images to music.

Bute's last completed film, the feature-length *Passages from James Joyce's Finnegans Wake* (1966), which took two years to shoot, was her magnum opus, based on a modernist novel that most people would have considered unfilmable. Bute relied in part on a theatrical adaptation of Joyce's "word salad" novel by Mary Manning,

The "Shooting Final" screenplay by Bute, et al. does a masterful job of finding and clarifying the essential narrative arc of Joyce's novel. Briefly summarized, the movie tells the story of a pub keeper in Dublin who has a dream vision of his own death—and his subsequent resurrection from that death. To quote from the film's introduction:

Finnegan—otherwise known as H.C. Earwicker, or Here Comes Everybody—has two sons, Shem and Shaun who are also conflicting parts of himself which invade him; and his daughter Iseult, who is a younger manifestation of his wife Anna Livia Plurabelle (ALP), who is also his soul and the River Liffey.

Joyce believed that when we are asleep and dreaming, we come into contact with archetypes universal to mankind throughout its entire history.

Critics praised the movie. Dwight MacDonald of *Esquire* wrote that it "Brings out the meaning and beauty and the comedy with clarity surpassed only by Joyce himself." Dilys Powell of the *London Times* called it "Extraordinary... It is played with delight by an Irish cast and its elusive narrative of nightmare, intimations of human history and hopeful reawakening—half-understood words and mysterious images echoing one another—has sent me scurrying back to Joyce." While Stanley Kauffmann of *New American Review* wrote, "It achieves the innermost effect of the great dream novel." Mary Ellen Bute's adaptation remains one of the few successful attempts to bring Joyce's writings to the movie screen.

\$2,850.00

HASKELL-SINEM
27 W 75
NEW YORK 23,
Passages from
SC-4-7030
JAMES JOYCE'S

PLEASE
RETURN

FINNEGANS WAKE

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SHOOTING FINAL
March 4, 1963
December 3, 1962

By
MARY ELLEN BUTE
ROMANA JAVITZ &
T. J. NEMETH, JR.
Edited by :
A.I.M.S. Street
Based on treatment
by MARY MANNING &
MARY ELLEN BUTE
From the Play by
MARY MANNING

Copy No. _____

Received from: Expanding Cinema
729 Seventh Avenue
New York 19, N.Y.
Circle 5-5147

Copyright Expanding Cinema
All rights reserved

The Screenplay
"PASSAGES FROM FINNEGANS WAKE"

Which is to be returned to the producer
immediately upon the completion of use
of same.

DATE _____ RECEIVED By _____

FEATURED

37. (Cont'd)

2ND DUBLINER
Cave! Scouse us, chorley guy! You tollerday donsk?

N.

1ST DUBLINER
You tolkatiff scowagian?

Nn.

2ND DUBLINER
You spigotty anglease?

(ANGRILY: HE'S AN IRISH MICHINDADDY)
Nnn.

1ST DUBLINER
You phonio saxo?

(WITH RISING RAGE)
Nnnn.

(HAPPILY) 2ND DUBLINER
Clear all so! 'Tis a Jute. Let us swop hats and excheck a few strong verbs weak oach eather...

37A.

CLOSE SHOT OF TWO DUBLINERS as they exchange hats and merge into--
MATCH QUICK DISSOLVE:

38.

CLOSE SHOT MUTT-SHAUN, a lumbering stranger fr thick and sometimes stuttering tongue, taps his himself in Germanic accent.

TILT to include JUTE still seated inside the TV

(A BRIGHT BOY)
Yutah!

MUTT-SHAUN
Mukk's pleasurad.

13.

MED. SHOT (VERY WIDE ANGLE) taken downward from upper rim of framed Humpty-Dumpty picture. SHEM is seen in the corner of the screen from this overhead view. He drains his glass as in a toast and breaks it. At the same time the glass in the picture frame breaks and HUMPTY-DUMPTY, who is in the top of the field near the Camera, falls out, filling the screen like a big cosmic egg; then it falls down, away from Camera.

14.

CLOSE SHOT -- ALP'S feet as the Humpty-Dumpty egg falls into scene and breaks.

(SOUND: Crashing of glass; a roll and a rumble; Brief PAUSE -- then EGG BREAKING -- piff!)

SHEM (O.V.) (Cont'd)
How he fell with a roll and a rumble
And curled up like Lord Olofa Crumple
By the butt of the Magazine Wall.

4TH DUBLINER (O.V.) (Singing)
Of the Magazine Wall,
Hump, helmet and all!

C.S. -- ALP'S FACE reacting.

15.

MED. SHOT -- ALP'Slips griddle under frying egg, flips it into plate; carries plate left screen.

(SOUND: The eggs fry and sizzle)

ALP
Look what I found!
And look at here!

CLOSE SHOT SHEM'S UPTURNED FACE AND OPEN MOUTH.

ALP, Madonna-like, enters scene left; approaches Shem and spoons food into his mouth.

ALP
Pretty mites, my sweetthings, was they poor-loves
abandoned by wholawidey world?

ALP finishes feeding SHEM and turns. Her back blacks off view for a moment. Camera turns with her and her black back. WIPES ON

6. ROMAN POLANSKI (1972) Portrait by Gerard Malanga

New York: Gerard Malanga, [1972]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white double weight photo, fine. With photographer's stamp on verso.

Andy Warhol superstar Gerard Malanga took this photo of director Roman Polanski. The photo is identified on Malanga's official website as taken in the driveway to Polanski's home in London, in 1972.

\$750.00

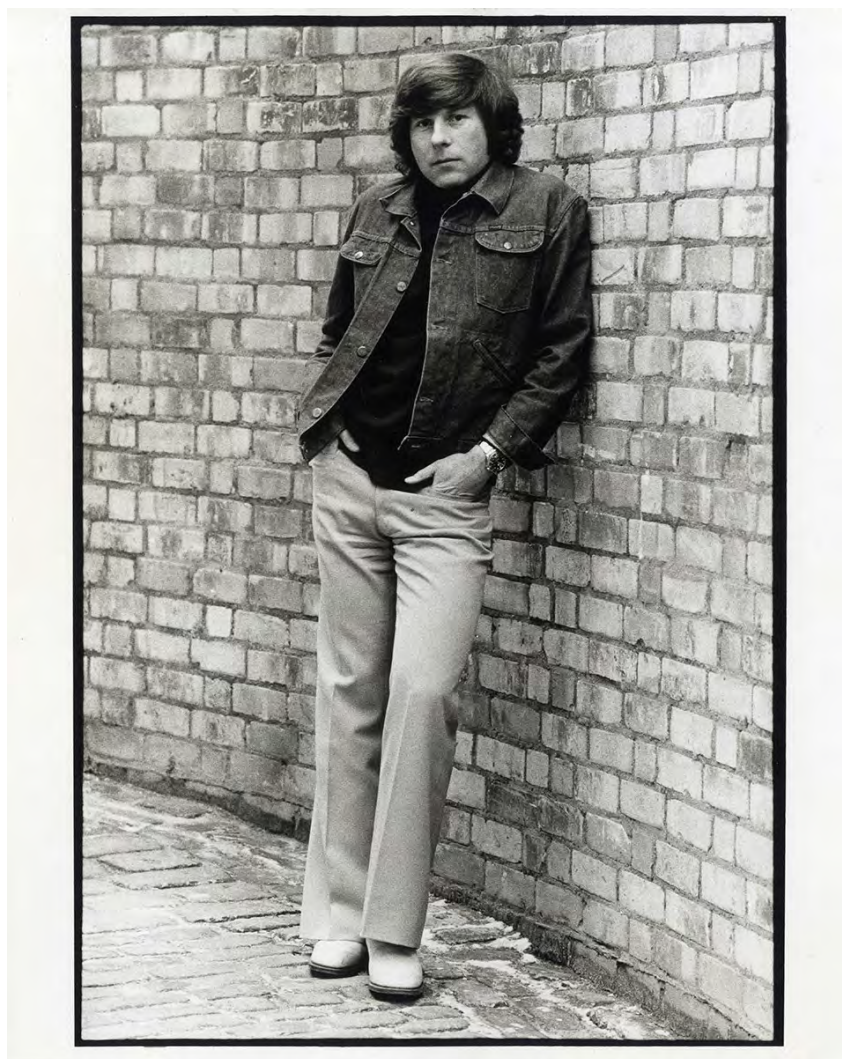


PHOTO © BY
GERARD MALANGA
203 EAST 14TH STREET,
NEW YORK, N. Y. 10003
(212) 260-5659
PLEASE CREDIT

FEATURED

7. Graham Greene (source), Tom Stoppard (screenplay), Otto Preminger (director) THE HUMAN FACTOR (1978) Film script

[London: Wheel Productions], 1978. Vintage original film script, 11 x 8 ½" (28 x 22 cm.), 144 pp. (script ends on p. 146, with pp. 8 and 22 omitted). Illustrated front wrapper based on Saul Bass' poster design for the film. Copy belonging to uncredited crew member David Hitchcock, with his name in holograph ink on the front wrapper. Holograph annotations throughout primarily indicating deleted scenes. Also included is a carbon typed letter signed by Otto Preminger, dated 19th October 1979, to dubbing editor Peter Pennell terminating his employment at the conclusion of production. A few pages have MS deletions of scenes in an unknown hand. Fine in very good+ wrappers, internally bound with a silver prong.

The Human Factor is a neo-noir spy drama, a black comedy, a love story, and ultimately, a tragedy. Castle, the protagonist played by Nicol Williamson, is a bureaucrat, scarcely distinguishable from the other bureaucrats he works with. Except he has a black African wife (Iman). When the government learns that someone is leaking secrets from Castle's African division, the principal suspects are Castle and his younger bachelor colleague Davis (Derek Jacobi). The security chief sent to investigate the matter, Colonel Daintry (Richard Attenborough), is a clueless fool, and eventually Castle's superiors (wrongly) conclude that the leaker is Davis. Rather than arrest Davis and cause a scandal, they coldly decide to "eliminate" him by injecting him with a toxin that will make it look as though Davis died suddenly from natural causes. The real leaker is Castle, who ends up exiled, separated forever from his loved ones, in a hellish apartment in Moscow.

While the film's plot closely follows Graham Greene's novel, screenwriter Stoppard has embellished the dialogue with his own characteristic dry wit. Paradoxically, the screenplay's most sinister character, Dr. Percival (Robert Morley), the physician who administers the deadly toxin to Davis, is also its funniest. He tells Davis, "We medicos love tests. It's the thrill of the chase—tracking down disease in people who think they're perfectly fit."

Preminger's movie does not significantly diverge from Stoppard's brilliant screenplay. Some dialogue and a few scenes have been cut. In this copy of the script, a couple of scenes aboard a train have been crossed out and marked in pencil "Deleted". One noteworthy difference—both the screenplay and the film end with Castle on the telephone in Moscow talking to his wife in London until they are abruptly cut off. Stoppard's screenplay ends with a shot of Castle's hand hanging up the telephone, while in Preminger's movie the last thing we see is a shot of the telephone receiver left dangling, an image so emblematic of the film as a whole that it became the basis of the movie's Saul Bass-designed poster art.

For Preminger, this was a personal project. Many of his films deal with issues of race—and this film is one of the first American films to portray an interracial marriage. In this film, Castle can be considered a traitor (his mother unequivocally refers to him as such), but many viewers might feel sympathy for his actions, since the "secrets" he conveys to the other side are of little value, the agency that Castle betrays is murderous, and his reasons for doing what he does are not ideological but based on loyalty to a friend and the need to protect his wife and adopted son. Characteristically, as in a courtroom trial, Preminger presents all the evidence objectively and lets the audience reach its own verdict.

\$2,850.00

DAVID HITCHCOCK

THE
HUMAN
FACTOR



AN OTTO PREMINGER FILM

FEATURED

INT. CASTLE'S OFFICE. DAY

This is an office normally occupied not only by CASTLE but by DAVIS also. The office contains two desks and is evidently appointed for two people. However CASTLE is alone and at the moment on the telephone. We are quite high up in a not-new building overlooking Piccadilly, London. The office has two doors, one into the main corridor and the other leading to an adjacent room (presumably a bathroom). Both doors are closed. Above THE HUMAN FACTOR coat stand, on which CASTLE'S overcoat is now hanging, CASTLE has a briefcase on his desk, and he may be in the act of closing it as he speaks on the telephone.

Screenplay

by

TOM STOPPARD

(He checks the clock on the wall - It is 11:10)

I'll be out for lunch. Davis will be

Based on the Novel

by

GRAHAM GREENE

from outside the room. Lift doors are heard. CASTLE hangs up and reaches for his briefcase.

INT. THE CORRIDOR OUTSIDE CASTLE'S OFFICE. DAY

DAVIS emerges from the lift and walks towards camera. DAVIS is wearing a raincoat. He does not have a briefcase. The door to CASTLE'S office is now opened. Then he is seen by CASTLE. CASTLE comes out, wearing the overcoat he had seen on the coatstand, and carrying his briefcase. When DAVIS sees him he notices a nervous but almost guilty at his watch.

DAVIS

Sorry.

CASTLE makes a playful grab for DAVIS

DAVIS

Going out to call a few

Copyright (C)

27. INT. HARGREAVES'S OFFICE. DAY

CASTLE comes in and closes the door. HARGREAVES is behind his desk. On the desk are a couple of dead pheasants.

CASTLE

Good morning, sir.

HARGREAVES

(pleasantly)

Sit down, Castle.

CASTLE takes the visitor's chair.

HARGREAVES

Do you remember a chap called Muller? Cornelius Muller?

CASTLE

Yes. Very well.

HARGREAVES

He's coming over from Pretoria. We're going to let him see some of the material you deal with -

CASTLE

He'll know more about Zaire than we do.

HARGREAVES

It's Mozambique he's interested in.

CASTLE

In that case Davis is your man, sir. The other thing is, sir, if you look in my file - I didn't meet Muller under the most agreeable circumstances.

HARGREAVES

I've gone through your file. How is your wife, by the way?

CASTLE

She's well, thank you. It really would be better for Davis to deal with the (South) Africans.

HARGREAVES

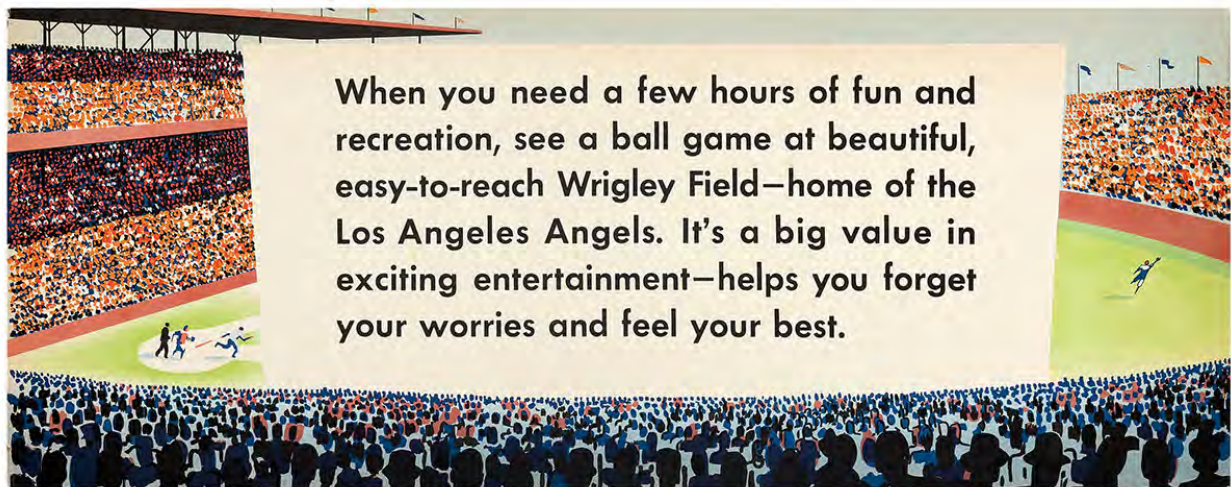
Davis hasn't your personal experience of BOSS.

8. WRIGLEY FIELD BASEBALL (ca. 1951) Trolley car poster by Otis Shepard

Los Angeles: Wrigley Company, [ca. 1951]. Vintage original 11 x 28" (28 x 71 cm.) trolley car poster. Unfolded, with minor signs of handling (slight edge wear, light creases, unobtrusive smudges and a thin scratch at the top), none of them particularly noticeable. This genuinely rare poster is overall in really nice condition, near fine.

This poster was created by Otis Shepard, art director for the Wrigley Company. This was part of a series of posters he created for Wrigley focusing on sports and leisure. Wrigley Field was built in south Los Angeles in 1925 and housed the minor league Los Angeles Angels, until 1957. After the Dodgers arrived, the field remained in use for another decade, until demolition in 1969.

\$1,250.00





9. AFRICAN AMERICAN WOMAN IN PERIOD ATTIRE [ca. 1860-80] Tintype

[Np: ca. 1860-80]. Vintage original 3 1/2 x 2 5/16" (8.4 x 5.7 cm.) tintype photo, near fine.

A portrait of a well-dressed African American woman from the second half of the nineteenth century.

\$450.00



10. JACK JOHNSON BOXING [ca. 1908-15] Set of 2 photos

[Np: ca 1908-15]. Two (2) vintage original 8 x 10" (20 x 25 cm.) black-and-print still photos. Light creasing, near fine.

Two exceedingly scarce vintage photos showing African American boxer Jack Johnson fighting. He was heavyweight champion between 1908 and 1915 at a time of unbelievable racism.

\$1,000.00



11. COLORED MAN IS NO SLACKER (1918) Poster by E.G. Renesch

Chicago: E.G. Renesch, 1918. Vintage original 19 3/4 x 15 3/4" (50 x 40 cm.) poster, backed with conservation paper, just about fine.

A patriotic recruitment poster portraying African American participation in World War I. The Renesch Company created posters such as this to uplift the African American community. OCLC lists nine copies of this scarce poster.

\$2,000.00



12. GOAT ALLEY (1927) Oversized theatre photo

[New York: 1927]. Vintage original 14 x 11" (36 x 28 cm.) black-and-white stage photo. Contemporary MS notes on back, as well as stamps from Brown Brothers photo agency. Small wear to extreme blank edge, one neat mend at extreme bottom with archival paper, overall very good+.

Goat Alley is a Black cast play which first appeared on Broadway in 1921. This photo is from a short-lived revival given in 1927 which lasted for 13 performances. The photo shows stars Evelyn Ellis and Edward Thompson.

\$500.00



AFRICAN AMERICANA

13. ETHEL WATERS SINGS | ON WITH THE SHOW! (1929) Photo

[Los Angeles: Warner Brothers, 1929]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Minor creasing down right-side margin. Near fine.

Ethel Waters performs one of her signature songs, "Am I Blue?", in her standalone number in what was the first all-Technicolor musical film (that was two-strip Technicolor, though today only black-and-white prints exist). As was the practice of the period, Black performers were relegated to standalone musical sequences which had nothing to do with the storyline and could be excised in Southern states.

Still is coded "DWS 67". Library use stamps on verso.

\$650.00



14. ETHEL WATERS, CHORUS BOYS | ON WITH THE SHOW! (1929) Photo

[Los Angeles: Warner Brothers, 1929]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. USA. Joe E. Brown, Ethel Waters, et. al., dir: Alan Crosland. One tear at top blank white margin mended on verso. Bottom right corner is chipped. Very good+.

Ethel Waters performs her signature song "Am I Blue?" with her chorus of male dancers. This was Ethel's film debut.

Still is coded "DWS 72". Collection sticker on verso.

\$500.00



AFRICAN AMERICANA

15. PAUL ROBESON | THE EMPEROR JONES (1934) Keybook photo

[Los Angeles: United Artists, 1934]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin keybook print on linen. Minor wear, just about fine.

From the Eugene O'Neill play with script by Dubose Heyward. In this keybook still, Paul Robeson is pictured in the scene in which his character has escaped from a chain gang. Linen backing adds 1" (2 ½ cm.) at top. Coded "Paul Robeson EJ-7". Original typed attached information blurb on verso.

\$650.00



EJ-7 Paul Robeson in Dolly's cabin after his escape from the chain gang, prepared to strike at sheriff, who is unaware of his presence in the cabin.

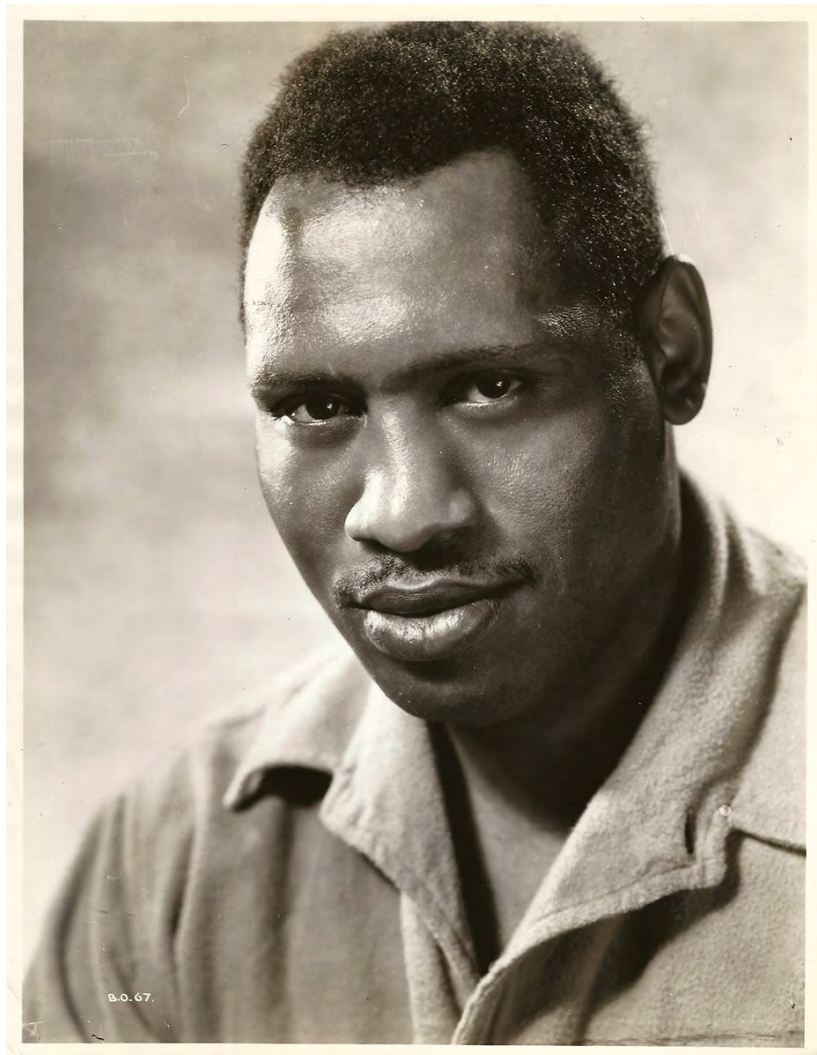
16. PAUL ROBESON | SANDERS OF THE RIVER (1935) UK photo

[London: London Film Productions, 1935]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Minor edge wear, minor crease at top right edge. About fine.

Originally assigned to Alfred Hitchcock for direction, the final production proved unsatisfactory to star Paul Robeson.

Here he is presented in a striking portrait in his role as Nigerian native chief under British rule, Bosambo. Portrait is coded "B.O. 67". London Film Productions ink stamp and library stamp on verso. Original typed information includes the film's original title of *BOSAMBO*.

\$500.00



AFRICAN AMERICANA

17. PAUL ROBESON | JERICHO (1937) UK pressbook

London: General Film Distributors, [1937]. Vintage original British pressbook. 17 1/4 x 11" (44 x 28 cm.), pictorial wrappers, 4 pp., stapled. Light creasing, and a little wear to back outer wrapper, some splitting along spine, very good+.

An extremely scarce promotional pressbook, of particular interest because this British booklet was for a British film, and one of which Robeson was particularly proud.

"A 1937 British drama film directed by Thornton Freeland and starring Paul Robeson, Henry Wilcoxon and Wallace Ford. It was released in the US with the alternative title *Dark Sands*."

"Paul Robeson considered Jericho one of his most positive accomplishments in projecting a screen image of a Black man with courage, honor, self-sacrifice and intelligence who achieves success and happiness." (Wikipedia)

\$1,000.00



**PAUL
ROBESON**

IN

JERICO

WITH

**HENRY
WILCOXON**

WALLACE FORD

A

**CAPITOL BUCKINGHAM
PRODUCTION**

DIRECTED BY

THORNTON FREELAND



GENERAL FILM
DISTRIBUTORS LTD

127-133 WARDOUR ST

LONDON, W. I. Telephone: GERRARD 7311

AFRICAN AMERICANA

18. STORMY WEATHER (1943) Pressbook

[Hollywood]: Twentieth Century Fox, 1943. Vintage original film pressbook, 17 x 11" (43 x 28 cm.), pictorial wrappers, 20 pp. With one horizontal fold (as issued), a small stamp at extreme right top of outer front wrapper, overall an exceptional example of this extremely elusive ephemeral book, near fine.

Stormy Weather, along with *Cabin in the Sky*, is one of only two Black cast films made by major Hollywood studios during the 1940s. Its extraordinary cast includes Lena Horne, Bill Robinson, Cab Calloway, Katherine Dunham, Fats Waller, Dooley Wilson and the Nicholas Brothers.

Not in OCLC, and this is the only one I have ever encountered.

\$2,500.00

JAMmed with JOY!
JAMmed with SONGS!
JAMmed with HEADLINERS!
20th LATEST BOXOFFICE-JAMming Hit!

Copyright MCMXLIII, Twentieth Century Fox Film Corporation

GET IN THE GROOVE

... with "solid sending" showmanship!

Exhilarate Rhythms! The "Blues"! Jazz! Swing! All-Time Hits! New Top Tunes!

They're all in *Stormy Weather*... and they all add up to a brain-busting campaign on the music!

Your older fans will thrill to the memories recalled by the hits of yesteryear... and the younger set will get "out of this world" when they hear the new swing sensations of today!

It's got everything... give it everything you've got!

There's No Two Ways About Love!

While Mills Music, Inc. publishes it this new season, that today is on its way to the "hit parade" stage, is featuring the nation right now with its previous companion designed to make this new season reach the peak of its popularity... coincidentally with your program!

Field representatives of the music industry are visiting city after city, broad based and radio-station oriented and highlighting the number in music shows! Show must be in music to every area of the nation!

Synchronize your own exploitation with the national campaign!

Send timely material on the picture to all local dealers for window and outdoor! Supply show with handouts for package shows! Follow up on local dance bands and make sure the number is being featured locally! Present your copies to records and instrumentalists at your local radio-station! Get your whole store humming and applicable to "There's No Two Ways About Love!"

In addition, there are two other new hits in *Stormy Weather* to announce in your listing, newspaper, ad, and publicity feature! They are "That Ain't Right" and "My My, Ah! That Bonaparte!"

Mill's Music, Inc.
 1818 BROADWAY
 NEW YORK CITY

is publishing "There's No Two Ways About Love" and "Stormy Weather"

GET IN THE GROOVE

... with "solid sending" showmanship!

There's No Two Ways About Love!

New Swing-Time Hits!

There's No Two Ways About Love—and there's no two ways about it being one of this year's biggest hits!

While Mills Music, Inc. publishes it this new season, that today is on its way to the "hit parade" stage, is featuring the nation right now with its previous companion designed to make this new season reach the peak of its popularity... coincidentally with your program!

Field representatives of the music industry are visiting city after city, broad based and radio-station oriented and highlighting the number in music shows! Show must be in music to every area of the nation!

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Mill's Music, Inc.
 1818 BROADWAY
 NEW YORK CITY

is publishing "There's No Two Ways About Love" and "Stormy Weather"

All-Time Hits!

Stormy your ticket-buying public with exploitation on *Stormy Weather*!

One of the biggest hits of the past decade... a song that is still demanded in every dance, in every night club, in every music store... this decade has set an all-time record for its popularity on the air... *Stormy Weather* is generally as popular today as when it was first published.

There's the reason Mills Music, Inc. is including "Stormy Weather"—and including it up in its new cover (Illustrated above) that gives complete credit to the picture and is a terrific record in itself.

Because of the motion picture, Mills Music, Inc. is giving "Stormy Weather" the same type of promotion campaign that it gave "There's No Two Ways About Love" in 1942... and is making it available for your program! Present your copies to records and instrumentalists at your local radio-station! Get your whole store humming and applicable to "There's No Two Ways About Love!"

In addition, there are two other new hits in *Stormy Weather* to announce in your listing, newspaper, ad, and publicity feature! They are "That Ain't Right" and "My My, Ah! That Bonaparte!"

Mill's Music, Inc.
 1818 BROADWAY
 NEW YORK CITY

is publishing "There's No Two Ways About Love" and "Stormy Weather"

PAGE ADS THUNDER "SEE IT!" IN NATION'S TOP FAN MAGAZINES!

The steadiest box-office customers—the 20,000,000 regular buyers of the movie fan magazines—are going to know there's a *Stormy Weather* ahead—and are waiting for it to hit your theater!

In the July issues of all the top-circulation movie publications, full-page ads herald the news that it's on the way—news that will have the public calling up and asking when you're going to play it!

You know the effect of such a campaign nationally—and you know how to get your own local promotion, with selected cards, distributor track barriers and handout inserts, to capitalize fully on it locally!

Here's the complete schedule:

Publication	Issue Date	Page	Publication	Issue Date	Page
SILVER SCREEN	June 4	PHOTOPLAY	June 9		
SCREEN ROMANCES	June 11	MOVIE MIRROR	June 25		
SCREENLAND	June 4	MOTION PICTURE	June 5		
MOVIE LIFE	June 5	MOVIE STORY	June 1		
SCREEN GUIDE	June 5	MOVIES	June 5		
STARDOM	June 15	MOVIE STAR PARADE	June 5		
MOVIE SHOW	June 4	MOVIE & RADIO GUIDE	June 25		
MODERN SCREEN	June 11	CHARM	June 15		

Page Three

THE JAMMIN'EST
JIVIN'EST JUBILEE
IN MUSICAL HISTORY!

THE 20th CENTURY-
FOX FILM CORPORATION
LEGAL DEPARTMENT
FILE NO. 4172 P
189

STORMY WEATHER

Starring

LENA HORNE
BILL ROBINSON
CAB CALLOWAY
AND HIS BAND

with

KATHERINE DUNHAM AND HER TROUPE
FATS WALLER • NICHOLAS BROTHERS • ADA BROWN
DOOLEY WILSON

Directed by Andrew Stone - Produced by William LeBaron
Screen Play by Frederick Jackson and Ted Koehler
Adaptation by H. S. Kraft



20th
CENTURY-FOX
PICTURE

AFRICAN AMERICANA



ONE SHEET



SIX SHEET



TWENTY-FOUR SHEET



THREE SHEET

POSTERS



19. SUN RA ARKESTRA (1983) Belgian concert poster

[Brussels]: Marc Borgers, [1983]. Vintage original 38 3/4 x 27" (98 x 64 cm.) Belgian concert poster. Unfolded, fine.

In October and November 1983, Sun Ra toured Europe with his Sun Ra All Stars band. The band was called "All Stars" because it included such legendary jazz masters as Lester Bowie on trumpet, Don Cherry on trumpet and Archie Shepp on tenor and soprano saxophones, along with Marshall Allen and John Gilmore.

This unusual poster has a deliberately psychedelic look. It is also noteworthy because most of the posters we encounter for the great Sun Ra are in a smaller format.

\$1,000.00



AFRICAN AMERICANA

20. CARMEN JONES (1954) Set of 34 photos

[Hollywood]: Twentieth Century Fox, 1954. Set of thirty-four (34) vintage original mostly 8 x 10" (20 x 25 cm.) black-and-white print still photos, with a few slightly smaller borderless photos. Near fine.

Otto Preminger directed Dorothy Dandridge in her most legendary film role, supported by Harry Belafonte, Pearl Bailey and Diahann Carroll.

\$1,250.00





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AFRICAN AMERICANA

21. PRINCE | LOVESEXY '88 (1988) Belgian concert poster

Denze: On the Rox, 1988. Vintage original 39 x 27" (99 x 67 cm.) Belgian concert poster, unfolded, minor creasing at extreme bottom, just about fine.

Lovesexy was Prince's tenth studio album. Most of the tracks are solo efforts. The album was released in May, 1988, and was followed up with a critically acclaimed concert tour.

Poster for the July 22-23, 1988 concert performances at the Sportpaleis in Antwerp, Belgium.

\$500.00



AFRICAN AMERICANA

22. PRINCE AND THE REVOLUTION (1986) Belgian concert poster

Brussels: Sound & Vision, [1986]. Vintage original 27 1/2 x 39 1/4" (70 x 100 cm.) Belgian concert poster, unfolded, fine.

Poster for a November 27, 1986, concert in Belgium featuring Prince and the Revolution. Promoting their *Parade* album (which doubled as the soundtrack for the *Under the Cherry Moon* film), they played the Forest/Vorst National arena, where many sporting events and concerts have been held.

With the momentum of the hit single "Kiss" and the heat still from the mainstream breakthrough of *Purple Rain*, the flame would go out for the

Revolution only a few months later. In the fall, Wendy and Lisa were fired, and the rhythm section left.

This poster is a great document of the end of a crucial era for Prince.

\$550.00



AFRICAN AMERICANA

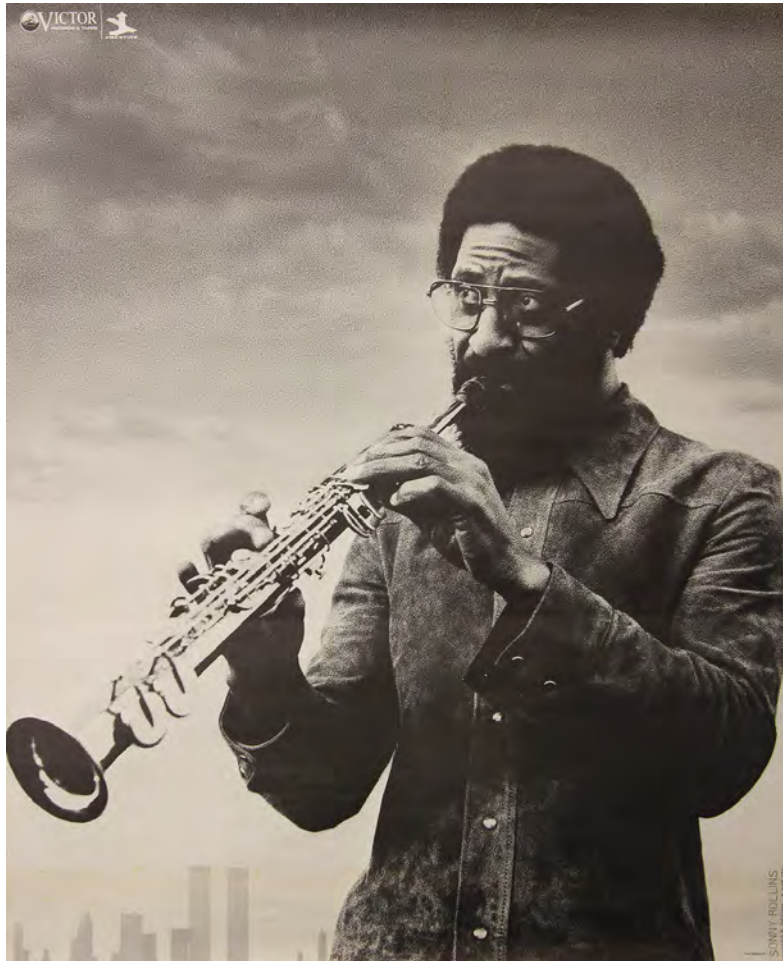
23. SONNY ROLLINS (1975) Japanese concert poster

[Tokyo: Victor Records/Prestige], 1975. Vintage original 24 $\frac{3}{4}$ x 20 $\frac{1}{4}$ " (63 x 51 cm.) Japanese record store poster. Unfolded, slight marginal creasing, just about fine.

Rollins recorded for Prestige from 1953-56. Albums recorded during this period include *Moving Out* (1954), *Work Time* (1955), *Saxophone Colossus* (1956), *Rollins Plays for Bird* (1956), and *Tour de Force* (1956). The poster features artwork by K. Abe, with the artist's imprint to the bottom right corner.

"The New York saxophonist recorded as a teenager with Bud Powell and J.J. Johnson, later with Miles Davis and Thelonious Monk, before working in Max Rauch's group for two years. Since 1957, he has been his own leader. Although famously inscrutable at times, Rollins' music has been—in its virtuoso command of the horn and in the calibre of his improvising—enormously influential." (Cook & Morton, p. 1264)

\$300.00



24. IKE & TINA TURNER SHOW '74 (1974) German concert poster

Hamburg, [1974]. Vintage original 32 3/4 x 23 1/2" (84 x 60 cm.) German concert poster. Unfolded, there is a tiny crease in upper right blank corner, fine.

A very dynamic portrait of the great Tina Turner performing. Poster art/design by Gunther Kieser.

\$750.00



AFRICAN AMERICANA

25. ROBERT GUILLAUME | PURLIE (1971-72) Artwork by Sam Norkin

Vintage original pen and ink caricature, 23 x 21" (59 x 54 cm.) on artboard. Light wear and creasing at extreme blank edges, near fine.

Purlie is a musical with a book by Ossie Davis, Philip Rose and Peter Udell, lyrics by Udell and music by Gary Geld. It is based on Davis's 1961 play *Purlie Victorious*. *Purlie* is set in an era when Jim Crow laws were still in effect in the American South. Its focus is on the dynamic traveling preacher Purlie Victorious Judson, who returns to his small Georgia town hoping to save Big Bethel, the community's church, and emancipate the cotton pickers who work on oppressive Ol' Cap'n Cotchipee's plantation.

With the assistance of Lutiebelle Gussie Mae Jenkins, Purlie hopes to pry loose from Cotchipee an inheritance due his long-lost cousin and use the money to achieve his goals. Also playing a part in Purlie's plans is Cotchipee's son Charlie, who ultimately proves to be far more fair-minded than his Simon Legree-like father and who saves the church from destruction with an act of defiance that has dire consequences for the tyrannical Cap'n.

Although Davis did not participate actively in the creation of the musical, so much of his original script was included in the final project that Peter Udell and Philip Rose felt he should share credit for the book.

Samuel Norkin (1917–2011) was a Brooklyn, New York-born cartoonist who specialized in theater caricatures for more than seven decades. From 1940 to 1956, his theatrical illustrations were a regular feature in the *New York Herald Tribune*. Then, for the next 26 years, he covered the performing arts for the *Daily News*.

This artwork is for a 1972 Broadway revival of the play. In that production, Robert Guillaume and Patti Jo (both of whom were in the original production, which ran from 1970 to 1971, and who then were in a national tour), were joined by Art Wallace.

\$1,500.00



AFRICAN AMERICANA

26. SAY BABY, LET'S BOOGIE! (1972) Silkscreen poster

Seattle: AA Sales, Inc., 1972.
Vintage original 35 x 24" (89 x 58
cm.) poster, unfolded, fine.

What an emblematic image from the early 1970s! This silkscreen poster, with bright day-glo colors, shows two African American characters: a man dancing while a woman stands under a streetlight.

This is a very scarce poster, not listed in OCLC, and with no record of it having appeared at auction.

\$1,250.00



27. PAM GRIER | SHEBA, BABY (1975) Oversized photo

[Hollywood: American International Pictures, 1975]. Vintage original 14 x 11" (36 x 28 cm.) black-and-white double weight photo. The photo has various creases which are not noticeable until held up to the light, very good-



Pam Grier sits behind a desk—and you know that she is not somebody to mess with—in this Blaxploitation film about a Chicago private detective who returns to Kentucky to help her father fight mobsters.

\$500.00

28. YOUNG MAN IN NON-TRADITIONAL ATTIRE [ca. 1870-80] Albumin print

[Np: ca. 1870-80]. Vintage original 3 3/8 x 2 3/16" (8.2 x 5.2 cm.) albumin photo on 4 1/4 x 2 1/2" (10.2 x 6.2 cm.) cardstock. Near fine.

A very unusual image of a young man presenting himself in what was, in the nineteenth century, non-traditional attire.

\$500.00



29. THE QUEEN (1968) UK poster

[London]: Contemporary Films, [1968]. Vintage original 30 x 20" (76 x 51 cm.) British double crown poster. Unfolded, there is one minor horizontal crease in upper portion, just about fine.

The first American feature film about drag, in this case documenting the 1967 Miss All-America Camp Beauty Contest held in New York City at Town Hall. Frank Simon was the director of this groundbreaking film, which in recent years received a full restoration.

\$1,500.00



30. A CELEBRATION WITH MISS TALLY BROWN AT THE CONTINENTAL CHRISTMAS SHOW (1972) Concert poster

[New York]; Steve Ostrow, [1972]. Vintage original 22 1/2 x 15 1/2" (57 x 39.5 cm.) concert poster. Unfolded, fine.

"The Continental Baths was a gay bathhouse in the basement of the Ansonia Hotel in New York City, which was operated from 1968-1976 by Steve Ostrow. It was advertised as reminiscent of 'the glory of ancient Rome... It opened after Ostrow observed the crowds at Everard Baths and he wanted to improve on the Everard atmosphere of being 'sleazy, secretive, unkempt, not to mention unfriendly.'

"While the baths utilized the Ansonia's lavish Gilded Age décor for a Roman style bath, it is probably best remembered as being an influential offbeat music venue. He began showcasing live acts which were the launching points for Bette Midler, Barry Manilow, Patti La Belle and Peter Allen." (Wikipedia)

Tally Brown was a singer and actress associated with the Warhol circle and the New York underground performance scene. She appeared at notable New York nightclubs such as Reno Sweeney's and S.N.A.F.U.

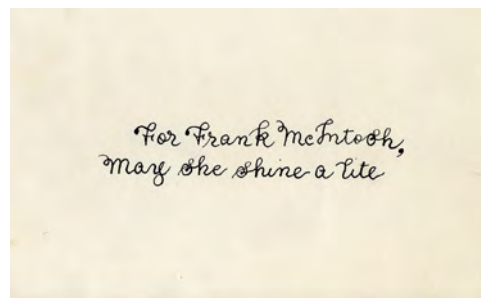
This poster was designed by Chinese-American artist Ching Ho Cheng. The charming inscription on the back appears to be in Cheng's hand.

"Cheng returned to New York [in 1976] and checked into the Chelsea Hotel intending to remain for two months; he lived and worked there until his death in May 1989. Rosa von Praunheim portrayed Cheng in his studio in the Chelsea Hotel for his award-winning film Tally Brown, New York (1979).

"At a time when Asian-Americans were nearly absent from the contemporary art scene, Cheng was highly regarded by peers and by prominent art historians such as Gert Schiff and Henry Geldzahler, the first curator of twentieth-century art at the Metropolitan Museum of Art." (Wikipedia)

Posters advertising concerts at the Continental Baths are terribly scarce. I have never seen any other. Not in OCLC.

\$1,850.00





a Celebration with Miss Tally Brown ching *
at the Continental Christmas Show
a Steve Ostrow production *Cheryl Hardwick, Music Director*
Saturday, Dec. 23 *Showtime* *Midnite* *Ladies Welcome* *230 W. 74 St* *799-2688*

LGBTQ

31. ROBERT MAPPLETHORPE FOTOTENTOONSTELLING [PHOTO EXHIBITION] (1979) Signed exhibit poster

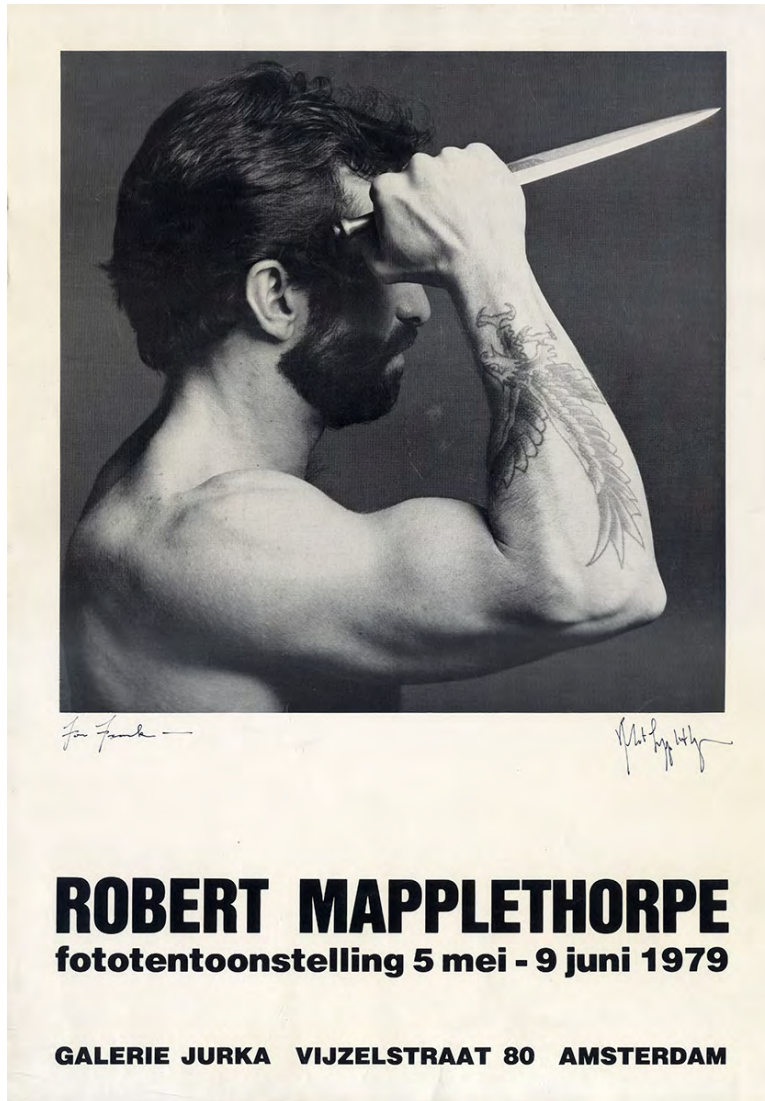
Amsterdam: Gallerie Jurka, 1979. Vintage original 19 3/4 x 13 3/4" (50 x 35 cm.) Dutch art gallery exhibit poster. Unfolded, fine.

Boldy autographed and inscribed "For Frank/Robert Mapplethorpe".

Gallery owner Rob Jurka "was one of Mapplethorpe's earliest supporters in Europe, having exhibited his work... and published a catalogue of it." (Morrisroe, Mapplethorpe, p. 246)

Not in OCLC. I can find no record of this poster having appeared at auction, nor can I find it listed for sale on the Internet..

\$2,500.00



For Frank —

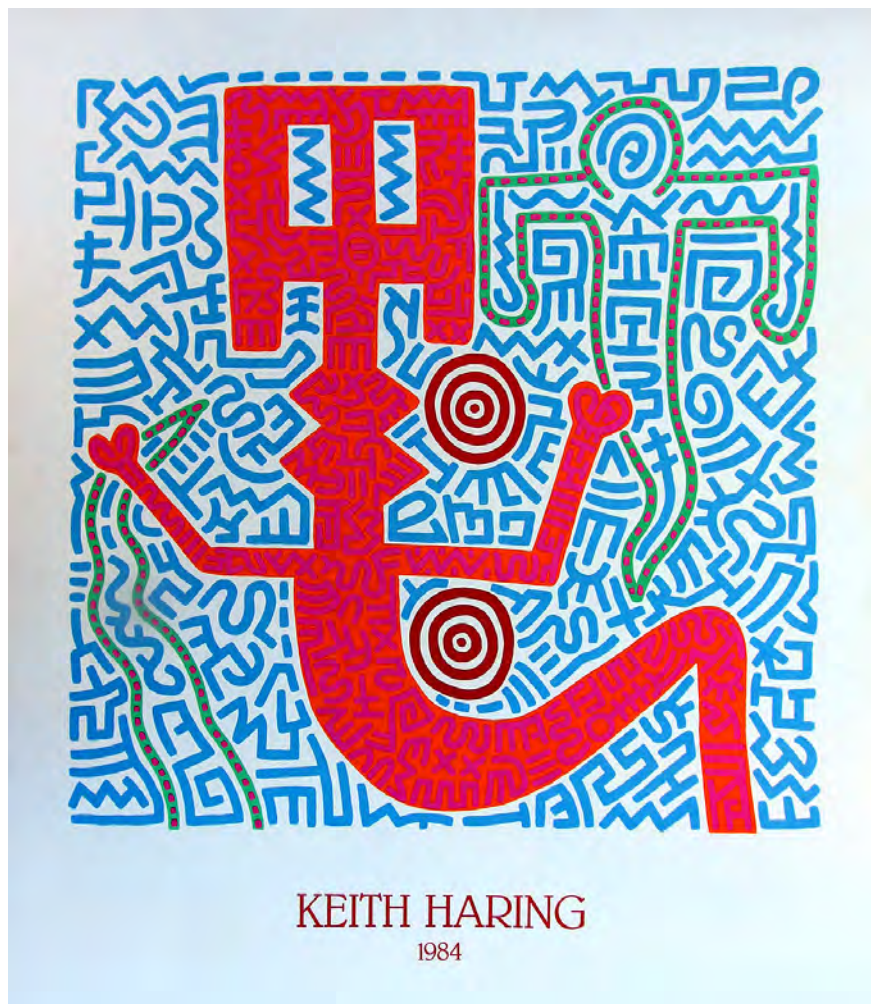
Robert Mapplethorpe

32. KEITH HARING 1984 (1986) French poster

Lombreuil, France: Nouvelles Images, 1986. Vintage original 31 x 27" (79 x 69 cm.) poster, unfolded, fine.

A poster printed in France in 1986 based on a 1984 Keith Haring painting which showed his interest in Aboriginal art.

\$750.00



33. I WANT WHAT I WANT (Apr, Jun 1970) Screenplay archive

Both the script and the breakdown were the property of Ken Bray, who was still photographer for this film.

- Screenplay by Gillian Freeman. Adapted From the Novel by Geoff Brown, April 28, 1970. [London]; Marayan Productions Ltd, 1970. Plain wrappers with die cut window displaying title, 11 x 8 5/8", mimeograph, brad-bound, 113 pp. Minor wear to die cut window, just about fine.

- Breakdown. 29th June, 1970. Twickenham: Twickenham Studios, 1970. Printed wrappers, bound with a metal clasp, 13 x 8", 45 pp., with a 3 pp. supplement REPORT ON LOCATIONS AND FACILITIES. Contains a detailed summary of locations, characters and extras required for each scene, construction requirements, and special requirements for each scene. There is modest wear to blank margins, and slight scattered creasing, generally near fine.

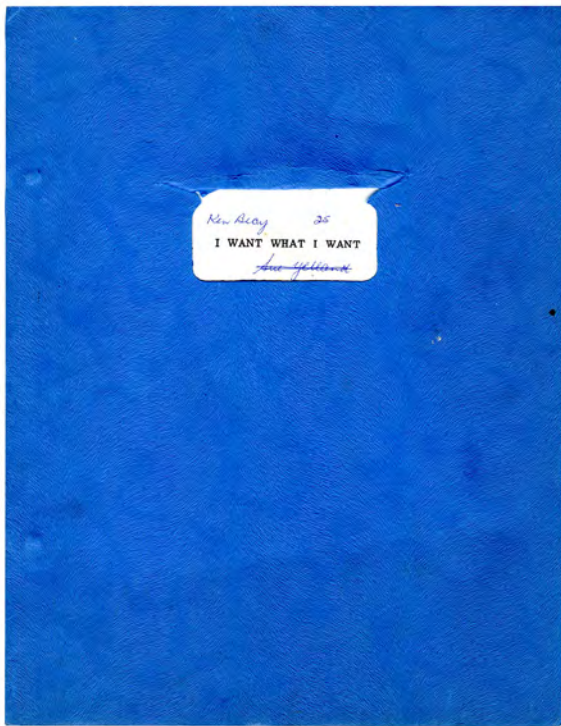
An important early entry in trans cinema, a film about a young British man who feels trapped in his male body and begins a journey toward sexual self-actualization, which segues from cross-dressing to eventual surgery.

"A surprisingly touching, respectful, and accurate fictional portrayal of the coming out of a transgender woman in England in the early-1970s. This film avoids nearly all of the 'transploitation' themes of most works up to the 2000s and is a 'must see' for anyone interested in a transgender coming out story..."

"The film is surprising in its sensitivity, avoidance of common tropes, and realism—especially for a film released in 1972. It covers the themes of family rejection, inability to find work, ostracism and loneliness, uncaring medical practitioners, and even sexual assault."

<<https://transascity.org/movie-review-i-want-what-i-want-1972/>>

\$1,850.00



New Reel 35
I WANT WHAT I WANT
Ann Hildred

Screenplay
 by
 Gillian Freeman

Adapted From The Novel
 by
 Geoff Brown

970

MARAYAN PRODUCTIONS LTD
 FOR WORLDWIDE
 DISTRIBUTION BY
 CINERAMA RELEASING
 CORPORATION

I WANT WHAT I WANT
BEFORE ANYTHING APPEARS ON THE SCREEN, WE HEAR THE SOUND OF HIGH HEELS ON A PAVEMENT.

FADE IN

EXT. MAIN SHOPPING STREET, BRACKNELL DAY 1

It is five-thirty in the afternoon, the end of the working day. The last shoppers are emerging from the stores, the shutters are going up. ZOOM IN on a bow-fronted shop window, displaying photographs of modern apartment blocks and country houses. Painted black on cream is the sign: "EVANS, HASLETT AND BROWN JOHN, ESTATE AGENTS." A pretty GIRL passes the window. It is her heels we have heard. MOVE IN CLOSER. Through the glass we see a BOY inside, watching the girl.

CUT TO

CLOSE UP ROY 2

watching appreciatively. As the heels grow fainter,

MAIN TITLE

EXT. SHOP DAY 3

Roy comes out into Bracknell High Street. He is a non-descript boy, thin, dressed unadventurously, his hair brushed back. He locks the shop door after him, and walks down the street.

EXT. HIGH STREET TRACKING SHOT DAY 4

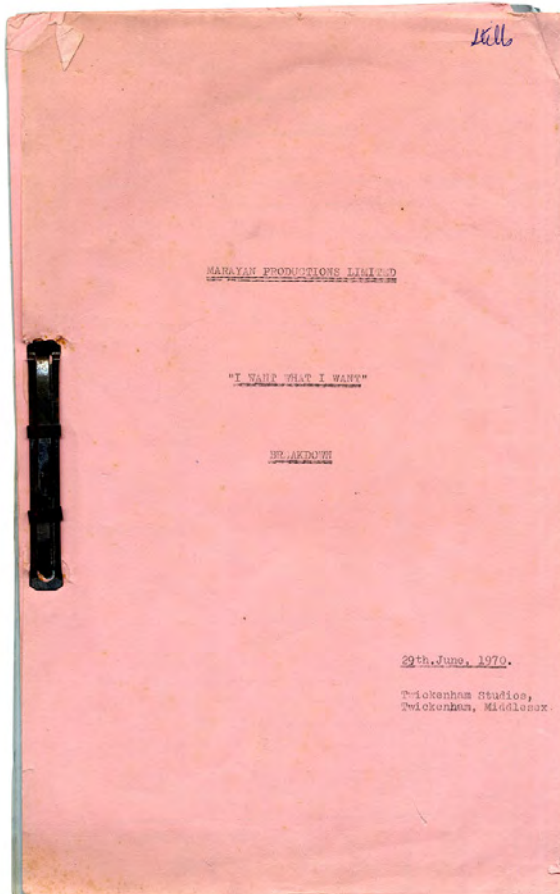
Roy is walking along the street. He turns to look after an attractively dressed woman - elegant rather than swinging, long hair in a chignon, full pleated skirt, silk shirt with scarf at the throat.

He pauses for a moment in front of a window displaying lingerie, nightdresses, etc. CLOSE IN ON transparent, frilly nightdress.

CREDIT OVER

EXT. HIGH STREET BRACKNELL TRACKING SHOT DAY 5

Roy walking. FROM ROY'S POV, CAMERA TRACKS along shop fronts. Roy moves to avoid a mother with a pram, a crying toddler, two schoolgirls around fourteen, berets on the backs of their long hair.



MARAYAN PRODUCTIONS LIMITED
"I WANT WHAT I WANT" 26th June 1970

REPORT ON LOCATIONS AND FACILITIES

"LOVE SCRIPT" (Second Unit)

LOCATION: "ASHBURN", Felix Lane, Shopperton, Middlesex.

OWNER: C.R. Holmwood, Beechdale, Highfield Road, Sunbury-on-Thames
 TEL: WINDSOR-ON-THAMES (76) 84685

FACILITIES AND FEES:
 Century Club,
 Watlington-Thames,
 Surrey.

PROVIDER:
 Mr. Tolson
 Make-up Chalets
 MALDEN-ON-THAMES (98) 26090

RECORDED LOCATIONS

(a) INT./EXT. ESTATE OFFICE
 (b) EXT. SQUARE
 (c) EXT. SCHE HOUSE
 (d) INT. SUPERMARKET

(A) **INT./EXT. ESTATE OFFICE (Shopping Precinct, Bracknell)**
 Set construction on vacant office site to commence on Monday the 29th June 1970.
 Required as background for Wednesday the 1st July 1970.
 Shooting on set on Thursday the 2nd July 1970

(B) **EXT. SQUARE (Shopping Precinct and Charles Square)**
 Routine - as discussed with cameraman and construction Department to be started on Tuesday the 30th June 1970 for shooting on the 1st July 1970.
OWNER: DOMONIKI INTERIORS LIMITED
 COMPTONHEATH SQUARE

(C) **EXT. ROY'S HOUSE** - Hillside, Church Road, Bracknell, Berks.

(D) **INT./EXT. SUPERMARKET** - Pineface Supermarket, The Precinct, Bracknell.

FACILITIES (BRACKNELL)

OVERALL PERMISSION FOR SHOOTING IN BRACKNELL:
 Mr. R.F. Hinkley
 Bracknell Development Corporation,
 Park 1/2 Bell,
 Bracknell TEL. NO: BRACKNELL (0544) 3161

CONTACT: Mr. D. Reed - Estate Department

POLICE FACILITIES:
 Inspector S.H. Day,
 Police Station Bracknell TEL. NO: BRACKNELL (0544) 21311

PROPERTY FURNISH LTD. (MISS AVIATT)
 Mrs. Sutton (Manager)
 Shopping Precinct,
 Bracknell. TEL. NO: BRACKNELL (0544) 3131

LGBTQ

34. PARIS IS BURNING (1991) Set of 11 photos

[New York]: Prestige Films, 1991. Set of eleven (11) 8 x 10" (20 x 25 cm.) black-and-white print still photos, fine.

Jenny Livingston's groundbreaking documentary about the drag ball culture as it then existed in Harlem. This film is now considered a landmark movie, and it was selected for preservation in the United States National Film Registry by the Library of Congress in 2016.

Photos from this film have always been very scarce, and a complete set, like this one, of the eleven photos distributed is especially so. This is only the second such set which I have ever handled.

\$1,500.00



From left to right: Octavia Saint Laurent, Freddie Pendavis, Kim Pendavis, Pepper Labelija, Dorian Corey and Willi Ninja, co-stars of *PARIS IS BURNING*, a film by Jenny Livingston.

PRESTIGE
A DIVISION OF MIRAMAX FILMS
A Prestige Release © 1991



za, co-star of *PARIS IS BURNING*, a film by Jenni



Octavia Saint Laurent, co-star of *PARIS IS BURNING*, a film by Jennie Livingston.

PRESTIGE
A DIVISION OF WEINSTEIN FILMS
A Prange Release © 1991



Dorian Corey and Willi Ninja, co-stars of *PARIS IS BURNING*, a film by Jennie Livingston.

PRESTIGE
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A Prange Release © 1991

PARIS IS BURNING



ng as futuristic

PRESTIGE
A DIVISION OF WEINSTEIN FILMS
A Prange Release © 1991



Children from the House of Pendavis, co-stars of *PARIS IS BURNING*, a film by Jennie Livingston.

PRESTIGE
A DIVISION OF WEINSTEIN FILMS
A Prange Release © 1991

LGBTQ

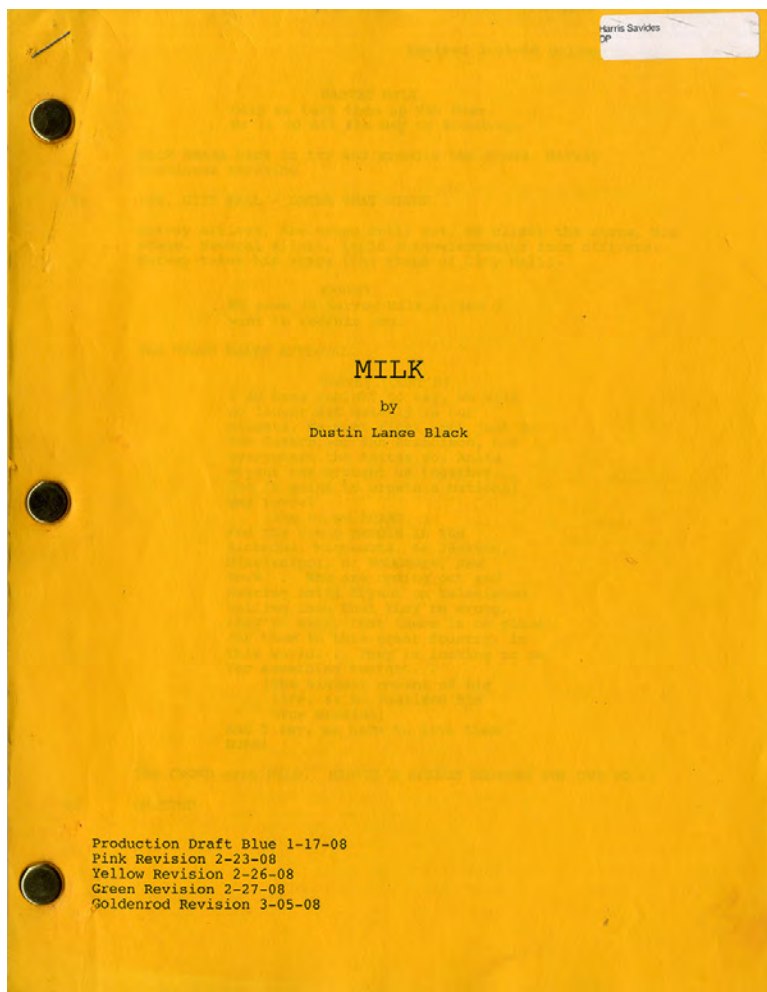
35. MILK (2008) Rainbow film script by Dustin Lance Black

Groundswell Films: Np, 2008. Vintage original film script, 11 x 8.5" (28 x 22 cm.), self-wrappers, rainbow script, 129 leaves, with last page of text numbered 100. Goldenrod revisions of 3-05-08 (which include an additional title page) precede the script and include two copies of page 89. Mimeograph, brad-bound, with blue, pink, green, and goldenrod revisions throughout.

This script belonged to director of photography Harris Savides, with his name on labels on the top right of goldenrod revision title page and blue revision title page.

Screenwriter Dustin Lance Black won a Best Original Screenplay Oscar, and Sean Penn garnished a Best Actor Oscar, for this film about legendary gay activist Harvey Milk.

\$1,250.00



Revised 2-27-08 green 7.

Harvey lifts a Nikon camera and starts SNAPPING PHOTOS of Castro street.

WE SEE WHAT HARVEY SEES THROUGH THE LENS: A HARDWARE STORE, a LIQUOR STORE, empty buildings, boarded windows...

Harvey points the camera toward -- The MARQUEE of the Castro Theater, big letters spelling out... "C A S T R O..."

Harvey points his camera across the street at -- The gray-haired, OWNER of a liquor store. Harvey snaps PHOTOS of this guy's face -- an expression of distrust.

Harvey SNAPS a SIGN in the liquor shop window that reads: "EUREKA VALLEY MERCHANTS SOCIETY." *

Harvey's CAMERA focuses on -- TWO CUTE, YOUNG, HIPPIE BOYS WALKING PAST, one puts his arm over the other. To Harvey's eyes it's a very new site. It's overt. Thrilling.

18 INT. HARVEY'S AND SCOTT'S EMPTY APARTMENT -- LATE NIGHT

Scott awakens, finds himself alone...

He sees Harvey sitting in the moonlight with a GIANT JIG SAW PUZZLE laid out on the floor of the near-empty room.

SCOTT
Harvey? What is it...?

HARVEY
(Hiding something)
Nothing.

SCOTT
Nothing? You're shaking. Tell me.

HARVEY
It's just a recurring dream. But I have it sometimes, when I'm awake, like something's chasing me and I have to run away from it, but I can't move, my legs are frozen.
(Beat)
I thought it might go away here

SCOTT
(Trying to laugh it off)
Oh, come on... you're fine.

HARVEY
(making light as best he can)
I know. It sounds funny, but en

Revised 2-23-08 pink 53.

JIM RIVALDO
Dan White won't vote for this.

Harvey puts his fingers to his lips and points down the hall, indicating Dan is down there. Harvey whispers:

HARVEY
Dan's fine. He's just uneducated.
We can teach him.

Dan pops his head into Harvey's office.

DAN WHITE
Harvey, committee meets at 9:30. *
Oh, hi Michael, Jim. *
(to Harvey.) *
Hey, did you get the invitation to *
my son's christening? I invited a *
few of the other supes as well. *

HARVEY
I'll be there.

DAN WHITE
Great!

All smiles, Dan leaves. Cleve mocks him. OFF Mike Wong, that was bizarre. *

ANNE KRONENBERG
Are you going?

HARVEY
Hey. I'll let him christen me, if he'll vote for my gay rights ordinance. We need allies. We need everyone. *

84 EXT. THE CASTRO - TWILIGHT

The neighborhood is booming. Storefronts and sidewalks filled. This is not the rundown Castro Harvey moved into 3 years ago.

Harvey heads home, greeted by his PROUD CONSTITUENTS.

He stops at the CAMERA SHOP when he notices a BROKEN WINDOW near the side entrance.

36. LOUISE BROOKS (ca. 1928) Exhibition portrait by Van Scoy/Richee

[Los Angeles: Claire Van Scoy | Eugene Richee, ca. 1928]. Vintage original 7 1/4 x 9 1/2" (18 x 23 cm.) double weight glossy silver gelatin print still photo on 11 1/2 x 14 1/4" (29 x 36 cm.) artboard backing, USA. Minor diagonal scratch at lower right side. Some waviness to the original backing, near fine.

Louise Brooks is presented here in her most iconic state, contemplative as she looks to the side in this exquisite portrait by Eugene Richee photographed against a backdrop painted by Claire Van Scoy. This is one of the very few of Von Scoy's personal exhibition prints from her estate to be offered for public sale.

Claire Van Scoy was born in Iowa in 1885. In 1926 she settled in Los Angeles, where she studied at the Chouinard School of Art.

Van Scoy became the key set designer and background painter for Paramount Pictures in the late-1920s, working especially closely with glamour photographer Eugene Robert Richee. To preserve her own work in this endeavor, Richee provided Van Scoy with 7 x 9" (17 x 22 cm.) custom proof prints prior to studio publication, which she personally mounted on 11 x 14" (28 x 35 cm.) double weight art paper for exhibition and archiving. She worked for the Federal Art Project during the late-1930s and created stunning figurative works. But as her work is rare, it is not readily categorized.

\$5,000.00



SILENT FILM

37. LOUISE BROOKS (1931) Original maquette artwork by R. Polleunus

Vintage original 14 3/8 x 10 3/4" (36.5 x 27.5 cm.) French artwork, graphite and charcoal pastel on paper. Near fine.

Signed and dated by French artist R. Polleunus, this is artwork which would have been used for the continuing release of Louise Brooks' last starring film, *Prix de beauté* (1930), which was still showing in cinemas, or as artwork for a French film magazine.

\$2,500.00



SILENT FILM

38. ANNA MAY WONG (ca. 1922) Portrait by Paralta, LA

Los Angeles: Paralta, ca. 1922]. Vintage original 7 1/2 x 9 1/2 (18 x 23 cm.) sepia-tinted double weight bromide custom print. "PARALTA, LA" was etched into the negative and on the front of the print, fine.

Born in Los Angeles' Chinatown, and a third generation Chinese American, Anna May Wong was fascinated by the movies and watched as they were filmed in her own backyard. She would become the first Chinese American star of Hollywood films, coming to prominence in the 1922 romantic story set in China, *Toll of the Sea*.

This portrait taken in Los Angeles by famed Paralta Studios (known for theatrical photography) is likely publicity for that film.

\$2,500.00



SILENT FILM

39. LON CHANEY | THE PHANTOM OF THE OPERA (1925) Portrait

[Los Angeles: Universal, 1925]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Tear at upper right edge is mended on verso. Minor edge wear. Near fine.

Lon Chaney as the Phantom, dressed as walking death, as he reaches his descent down the opera house staircase to meet the costumed crowd.

Original typed description on verso which is also handwritten in pencil.

\$1,000.00



THE PHANTOM OF THE OPERA
THE JESTER BRAVES THE PHANTOM AND COURTS DISASTER

40. LON CHANEY (ca. 1926) Early portrait

[Los Angeles: Metro-Goldwyn-Mayer, ca. 1926]. Vintage original 10 1/2 x 13 1/2" (26 x 33 cm.) sepia-toned double weight glossy silver gelatin print still photo, USA. Minor border wear, minor crease at bottom right corner, near fine.

Early MGM portrait of Lon Chaney, most likely to publicize his 1926 film *The Blackbird*. The film gave him the opportunity to play contrasting dual personalities: as the villainous deformed Blackbird and the saintly Bishop.

"Lon Chaney Metro Goldwyn Mayer" printed on bottom left. Still is coded "LC-2". Ink country-of-origin stamp on verso.

\$850.00



41. JEANNE EAGELS | THE WORLD AND THE WOMAN (1916) Photo

[New York]: Thanhouser Film Corporation, [1916]. Vintage original 10 x 8" (25 x 20 cm.) double weight black-and-white print still photo, just about fine.

Jeanne Eagels at the dawn of her film career, in only her second feature film, in which her lead character is identified as "A Woman of the Streets", a prostitute turned faith healer..

\$500.00



42. WHAT PRICE GLORY? (1926) Lobby card

*[Los Angeles: William Fox Pictures, 1926].
Vintage original 11 x 14" (28 x 35 cm.) lobby
card printed on heavy textured stock. Diagonal
scratch at center going through the image of
del Río. Crease at bottom right corner.
Stunning colors. Near fine.*

Classic silent film by Raoul Walsh which depicts a passionate moment between stars Dolores del Río and Edmond Lowe in this WWI story from the play by Maxwell Anderson and Laurence Stallings. A claim to fame of this silent film was that the actors used much profanity, not reflected in the title cards but which those who could read lips were amused—or enraged—by.

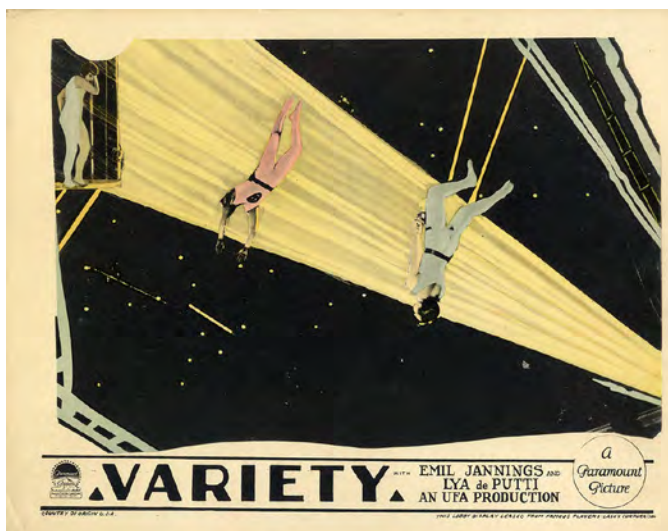


\$300.00

43. VARIETY (1926) Lobby card

*[Los Angeles: UFA|Paramount, 1925]. Vintage
original 11 x 14" (28 x 35 cm.) lobby card, USA.
Emil Jannings, Lya De Putti, dir: Ewald Andre
Dupont. Very minor corner wear, just about
fine.*

E.A. Dupont directed Emil Jannings and Lya de Putti in this German expressionist film set in the world of the trapeze artist, involving an ex-con re-entering the tawdry circus world, leaving his wife and son when he meets an up-and-coming lady trapeze artist, only to have her taken from him by a more accomplished trapezist.



\$300.00

SILENT FILM

44. TARZAN, THE APE MAN (1931) Film script by Cyril Hume, Ivor Novello

[Hollywood: MGM, 1931]. Vintage original film script, quarto, printed wrappers, brad-bound, mimeograph, 116 pp., with white revision pages throughout dated between 11-20-31 and 12-16-31. Front wrapper detached (but present), overall near fine in very good wrappers. With two vintage original photos laid in, both fine.

Tarzan, the Ape Man is loosely based on Edgar Rice Burroughs' 1912 serialized novel, *Tarzan of the Apes*, a story that had already spawned several adaptations during the silent era. The 1932 *Tarzan, the Ape Man* is not particularly faithful to Burroughs' original. Much of the movie's lasting appeal lies in the inspired iconographic casting of Olympic swimmer Johnny Weismuller as the inarticulate Tarzan, and vivacious Irish actress Maureen O'Sullivan as Jane.

Director W.S. "Woody" Van Dyke (*The Thin Man*) keeps things moving and was probably responsible for the trims of the screenplay's dialogue. He is particularly adept in the scenes where Jane teaches Tarzan a few words of English (parodied as "Me, Tarzan. You, Jane"), and where the couple frolic erotically in a river. More distressing are the scenes involving black people, reflecting the casual racism of the era. The "good" black people who serve their white masters are treated as barely human, and the scenes involving "bad" black people—in particular a violent sequence involving dwarfs wearing blackface—are extremely difficult to watch. The imperialist assumptions that underlie the story are never questioned.

The screenplay and film end on a lyrical note with Tarzan and Jane silhouetted against the sunset: "There is exultance and joy."

\$5,500.00

FORM 112 10M CITIZEN

Date Oct. 28 1931

No. 4608 TARZAN, THE APE MAN

Please return to Script Dept.

ELITE COPY
VAULT COPY
Culver City, Calif.

1250
RAW

1871

B1871

TARZAN, THE APE MAN

VAULT COPY

From

Ivor Novello

Oct. 28, 1931
with changes of Nov. 20/31
Dec. 4/31
Dec. 11/31

clips 12-16-31

VAULT COPY

THE 1930S

1.

1 FADE IN ON:
 SHOTS OF TRADING POSTS ON AN AFRICAN RIVER --
 EXTERIOR OF THE LAST, LARGEST BUILDING....

 A sign above the door, which reads:

 JAMES PARKER
 General Store Trading

2 INTERIOR OF THE STORE --

 Parker is sitting at a table, studying a map.
 Holt sits on the edge of the table. He has a
 drink in his hand. He also is looking down at
 the map. An old native stands on the other
 side. In a sing-song voice, he is explaining
 something.

3 CLOSEUP OF PARKER'S HAND

 His first finger is indicating a spot on the
 map.

 Parker
 Somewhere around there?

 Z'wanga

 Apana.

 Parker
 (moving his finger to another spot on the
 map)
 Well, there!

 Z'wanga

 Apana.

 Holt
 Not very helpful, is he?

 Parker
 Perhaps he doesn't want to be.
 (he points to another place on the map,
 looks up at Z'wanga -- there is a gleam
 of something in Z'wanga's eyes)

 Ah -- not so certain about that, are you?

 Z'wanga breaks into voluble speech in Swahili.
 Parker smiles.

CONTINUED:

74

SEVERAL OF THE BEARERS

 picking up fire-wood in the jungle. One of
 them is a little separated from the others. As
 he passes under a tree, he stoops to pick up an-
 other stick. Tarzan drops down upon him.

CUT as the man goes down TO:

ANOTHER MAN

 Who is gathering fire-wood. He has a spear with
 him. Over the shot comes Riano's voice calling
 in Swahili. He listens for a moment, shows fear,
 picks up his armful of wood in one hand and his
 spear in the other, and starts slowly and a
 little fearfully toward camp.

CUT BACK TO:

55 THE OTHER MAN

 Upon whom Tarzan has dropped...as he is dis-
 covered by Riano, Parker and Holt. They say
 nothing, but look seriously at each other and
 bend to examine him.

CUT BACK TO:

56 THE MAN WITH THE SPEAR

 He is suddenly confronted by Tarzan. He is
 terrified. Tarzan advances slowly toward him.
 The man manages to pull himself together and
 throws his spear at Tarzan, who easily dodges it.
 The man staring at him, wide-eyed in terror,
 crumples slowly to his knees. Tarzan advances,
 with his eyes fixed on him.

CUT TO:

57 THE CAMP

 Holt, Parker and Riano are returning.
 Jane stands rigidly looking at them.

continued...

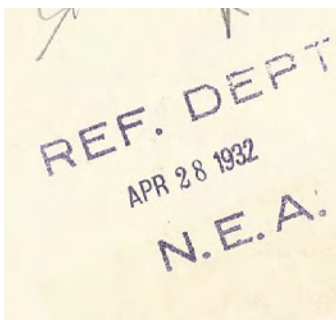
45. JOHNNY WEISSMULLER | TARZAN, THE APE MAN (1932) Portrait

[Los Angeles: Metro-Goldwyn-Mayer, 1932]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Very minor edge wear. Just about fine.

Portrait of Johnny Weissmuller, champion of the 1924 and 1928 Summer Olympic Games, as Tarzan in the first MGM Tarzan film, *Tarzan, the Ape Man*. MGM started their franchise of exquisitely produced *Tarzan* films starting in 1932, which would last for ten years. Weissmuller would become the movie's most famous Tarzan.

This portrait is likely by photographer Clarence Sinclair Bull and has the "Ref. Dep. NEA dated" in stamp on verso for April 28, 1932.

\$450.00



46. LIBELED LADY (1936) Portrait

[Los Angeles: Metro-Goldwyn-Mayer, 1936].
 Vintage original 9 3/4 x 13" (24 x 32 cm.) double
 weight matte print photo. Near fine.

This was the fifth of 14 film pairings of team
 William Powell and Myrna Loy. They are forever
 remembered as the perfect Nick and Nora
 Charles of the *Thin Man* series. Their characters
 were at odds with each other in this highly
 regarded screwball comedy. One would not know
 that with this exquisite portrait of the couple,
 likely by photographer László Willinger.

Still is coded #939-90X. "NEA Ref. Dept 10/25/36"
 ink date stamp and remnants of original attached
 paper blurb on verso. Right and left blank white
 borders slightly trimmed for publication.

\$750.00



47. THE INVISIBLE RAY [DEN OSYNLIGA STRÅLEN] (1935) Swedish poster

Stockholm: Universal Film, [1935]. Vintage original 39 x 27" (100 x 69 cm.) Swedish one sheet poster. On linen, with conservation to tears along fold line, very good+.

Art by Swedish poster artist Walter Fuchs on this scarce poster for the classic Universal Boris Karloff-Bela Lugosi science fiction film.

\$1,500.00



48. MURDER (1930) UK photo

[London]: Wardour Films, [1930]. Vintage original 8 x 10" (20 x 25 cm.) British black-and-white double weight photo, fine.

An extremely scarce photo showing Herbert Marshall shaving in this very early Alfred Hitchcock talking film, and one of his first thrillers.

\$750.00



Wardour presents
"MURDER"
Adapted from Clemence Dane's Mystery Thriller
"Enter Sir John."

WITH HERBERT MARSHALL, NORAH BARING
PHYLLIS KONSTAM, EDWARD CHAPMAN
MILES MANDER, ESME PERCY
& DONALD CALTHROP.
An Alfred Hitchcock Production.

A BRITISH
INTERNATIONAL
PICTURE.

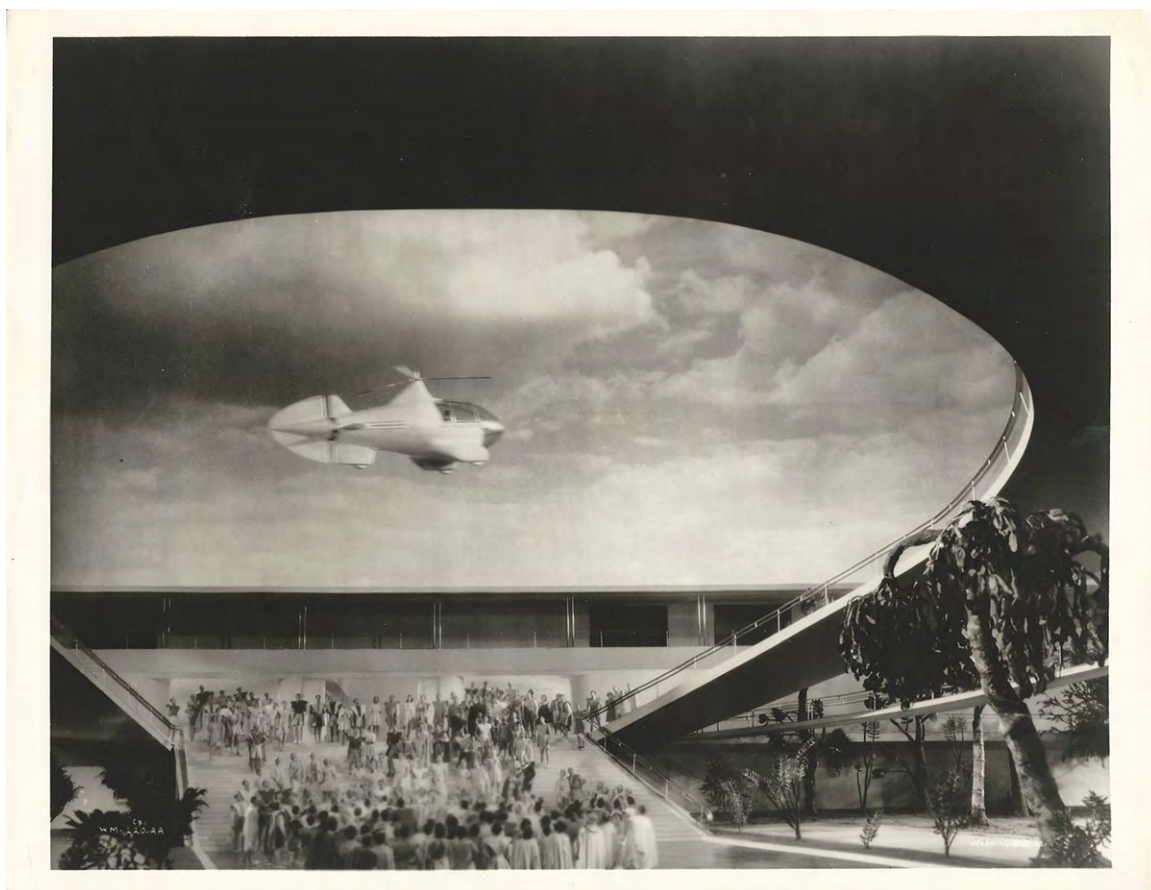
**49. H.G. Wells (source, screenplay)
THINGS TO COME (1936) Set photo**

[Hollywood: United Artists, 1936.]. Vintage original 11 x 14" (28 x 35 cm.) black-and-white single weight glossy silver gelatin photo. Light diagonal crease near the lower right side. Minor crease at bottom left edge. Near fine.

Epic futuristic science fiction from a screenplay by H.G. Wells adapted from his 1933 book of the same name, populated by the imaginative artistry of director and scenic artist William Cameron Menzies, made this classic film special.

Here is one of those grand sets constructed for the story telling, much of which has come true. As in the film, this scene still is likely the result of collaging images. Still is coded "WM 220 AA".

\$750.00



THE 1930S

50. SERGEI EISENSTEIN (1929) Portrait

[Los Angeles: 1929]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Trimmed for publication at extreme left top and bottom and right bottom corners, very good.

Director Sergei Eisenstein arrived in the United States in 1929, accompanied by Grigoriy Aleksandrov and Eduard Tisse. Douglas Fairbanks and Mary Pickford praised Eisenstein during a 1926 trip to Moscow, and after visiting Hollywood he was given a contract by Paramount "to direct several films at the convenience of the contractee." His proposed projects—film adaptations of H.G. Wells' *War of the Worlds*, Theodore Dreiser's *An American Tragedy* and *Gold* (aka *Sutter's Gold*)—were rejected as being too socially conscious and not commercial enough to justify their length and expense.

Paramount canceled the contract, and then, on November 18, 1930, the State Department announced it was deporting Eisenstein and his companions because they were communists.

"S. M. Eisenstein" printed at lower right of photo. Original attached paper blurb on verso. Ink date stamp is not readable.

\$750.00



THE GENIUS OF RUSSIA'S CINEMA, S. M. EISENSTEIN, DIRECTOR OF "Potemkin," is coming to America to make a film for United Artists. In that company he will be associated with Mary Pickford, Norma Talmadge, Gloria Swanson, Charlie Chaplin, Douglas Fairbanks, Max Reinhardt, and other celebrities. Joseph M. Schenck signed him to a contract last summer, in Russia.

51. ALEXANDER NEVSKY (1938) Russian photo

[Moscow]: Mosfilm, [1938]. Vintage original 8 1/2 x 11 " (22 x 32 cm.) black-and-white double weight Russian photo. Light creasing to blank edges, near fine.

Nickolay Cherkasof (as Nevsky) in Sergei Eisenstein's historical epic about an attempted invasion of Novgorod in the 13th century, which was repulsed by Russians under Nevsky's command.

A year after the film was released, Stalin signed a non-aggression pact with Hitler—and suddenly this film (showing Russians defeating Germans) was removed from cinemas, because it no longer reflected the party line. As a result, original Russian photos from this film are particularly scarce. This is the first such photo which this cataloguer has ever seen.

\$750.00



THE 1930S

52. TWENTIETH CENTURY (1934) Photo of classic scene

[Los Angeles: Columbia, 1934]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Fine.

Charles Bruce Millholland, Ben Hecht and Charles MacArthur delivered a grand work for Carole Lombard and John Barrymore to sink their teeth into—the pre-Code story of a temperamental actress and her overbearing director working things out as they traveled by train on the *20th Century Limited*.

Still is coded "C-17-46". Typed description on back with date of May, 1934.

\$750.00



JOHN BARRYMORE IN "20TH CENTURY" WITH CAROLE LOMBARD, WALTER CONNOLLY AND ROSCOE KARNS.
This advertising is the property of Columbia Pictures Corporation and is leased pursuant to an agreement for use only in connection with the exhibition of the above motion picture and prohibiting its sale or resale. Made in U. S. A.

53. TWENTIETH CENTURY (1934) Close-up photo

[Los Angeles: Columbia, 1934]. Vintage original 7 1/2 x 9 1/2" (18 x 23 cm.) double weight sepia-tinted matte photo. In flawless condition, fine.

A pinnacle pre-Code film of the screwball comedy genre. It concerned the love/hate relationship between bombastic controlling director Oscar Jaffe (John Barrymore) and his star Lily Garland (Carole Lombard).

\$750.00

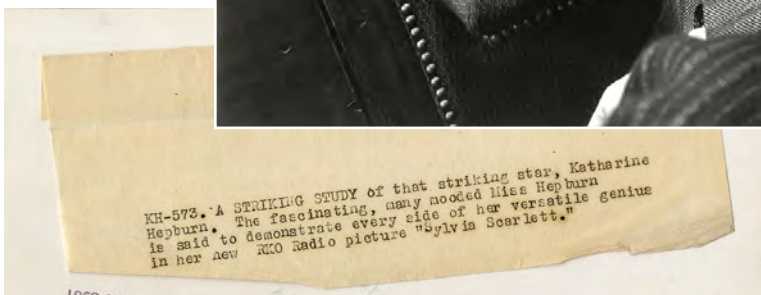


54. KATHARINE HEPBURN | SYLVIA SCARLETT (1935) Photo - 1

[Hollywood: RKO, 1933]. Vintage original 9 1/2 x 7 1/2" (24 x 19 cm.) black-and-white print still photo, trimmed for publication, near fine.

Portrait of Katharine Hepburn for this George Cukor film. This photo reflects a part of the film in which she is disguised as a young man. With photographer stamp and date stamp on verso,

\$500.00



55. KATHARINE HEPBURN | SYLVIA SCARLETT (1935) Photo - 2

[Hollywood: RKO, 1933]. Vintage original 9 1/2 x 7 1/2" (24 x 19 cm.) black-and-white photo, trimmed for publication, near fine.

A glamorous portrait of Katharine Hepburn for this George Cukor film. With photographer stamp and studio text on verso.

\$375.00



56. KATHARINE HEPBURN | HOLIDAY (1938) Hand-colored portrait

[Los Angeles: Columbia, 1938]. Vintage original 8 x 10" (20 x 25 cm.) hand-colored color-gloss single weight glossy silver gelatin print still photo. Minor edge wear, just about fine.

Katharine Hepburn in this exquisite color publicity portrait in the role of Linda Seton for this film version of Phillip Barry's play.

"KATHARINE HEPBURN CP Corp F Col. Number" cut off on front. Columbia Pictures credit at bottom margin.

\$750.00



57. BRINGING UP BABY (Sep 17, 1937) Revised Final script

[Hollywood]: RKO, September 17, 1937. Carbon onionskin typescript, printed wrappers, 202 pp. (with three pages of revisions on blue paper), 11 x 8 1/2" (28 x 22 cm.), front wrapper reattached with archival paper, brad-bound, internally just about fine in very good- wrappers.

Director Howard Hawks's *Bringing Up Baby* is now considered to be one of the great screwball comedies. Specifically tailored to its stars Katherine Hepburn and Cary Grant, the film showcases the two actors, who worked remarkably well together, at their verbal and physical comic peaks.

The 202-page screenplay that Wilde and Nichols wrote for *Bringing Up Baby* is clearly much longer than the movie that was eventually released. The plot is comparatively simple. A studious paleontologist (Grant), who is trying to secure funds for the museum that employs him, runs into a wacky heiress (Hepburn) who causes him one humiliating disaster after another, not the least of which involve a pet leopard (the "Baby" of the title) who runs away from them and is confused with an actual wild leopard that escapes from a circus. Aside from a brief epilogue, the entirety of the action takes place over a period of two days and two nights.

Differences between the "Revised Final Script" and the completed film are due not only to trimming of the dialogue, but extensive revamping and improvisations by the actors and director during shooting, and ad-libs by the actors. For example, when Grant is seen by Hepburn's aunt wearing one of Hepburn's negligees (his own clothes having been sent to the cleaners), Grant famously ad-libs, "I just turned GAY all of a sudden." Another significant difference—the movie's leopards were, in fact, panthers in the "Revised Final Script."

The chief reasons why this 202-page script runs only 102 minutes on screen are a general streamlining of the dialogue and the fact that director Hawks had his actors deliver the dialogue at a mile-a-minute pace. Few scenes in the screenplay are omitted from the movie altogether. One scene that was omitted has the hunter Major Applegate (Charlie Ruggles) and Gogarty the gardener (Barry Fitzgerald) looking for the big cat—not knowing that there are actually two of them on the loose. Applegate does his version of a panther cry and is satisfied to hear a response. Then, to his surprise, he hears another panther cry from the opposite direction. As the screen directions indicate, "The place is lousy with panthers." Also omitted from the movie is a comparatively lengthy scene where a psychiatrist attempts to psychoanalyze Hepburn's character regarding her panther "delusion."

Of all the comedies directed by Howard Hawks, *Bringing Up Baby* stands out as his masterpiece. In his filmed version of this brilliantly constructed screenplay (which he undoubtedly contributed to), there isn't one wasted moment or a single unfunny scene.

\$4,000.00

REVISED
FINAL SCRIPT

1018

PLEASE RETURN
TO
RKO STORY
FILES

BRINGING UP BABY

Screen Play

by

Hagar Wilde and Dudley Nichols

SEPTEMBER 17, 1937

NUMBER OF PAGES - 102

NUMBER OF SPEECHES - 1001

BRINGING UP BABY

Screen Play

by

Hagar Wilde and Dudley Nichols

FADE IN

1 STOCK SHOT Museum of Natural History in New York.

DISSOLVE THROUGH ESTABLISHING SHOTS to door lettered:

DAVID HATCHER HUXLEY
Curator of Fossil Reptiles
PRIVATE

Prof. Digges LaTouche, who is bald-headed and looks as if he might be a Museum exhibit himself, enters from one side and knocks tentatively on the door, which is immediately opened by Miss Alice Swallow -- on her way out. She is carrying a notebook and wears a tailored waist with a tie, tailored suit, flat-heeled oxfords. Her hair is drawn back very severely from her face in a knot and she wears pince-nez glasses.

PROP. LATOUCHE
Oh, Miss Swallow -- is Huxley in?

MISS SWALLOW
(indicating by a
nod across the
corridor)
He's in the brontosaurus room.

PROP. LATOUCHE
I was just wondering if he'd
heard anything from Utah.

(CONTINUED)

fb

Changes
"BRINGING UP BABY"

9/17/37
115

SUSAN
(clapping her head
frantically)
I haven't lost my head! I
haven't!

DAVID
(shaking her)
Collect yourself, Susan!
Nothing is to be gained by
uncontrolled hysteria. Stop
shaking!

SUSAN
I - I'm not -- s-shaking. You
- you're - s-shaking me.

He drops his hands. For the first time Susan has met her Waterloo. She is willing to turn to David for a solution.

INT. VANCE DINING ROOM - NIGHT

144 Mrs. Gogarty enters from the pantry with a platter of roast squab.

AUNT ELIZABETH
(helping herself)
One reason why I'd like to go
on this expedition, Horace,
is that it would make Drusilla
Voorhies green with jealousy.
She's always bragging about her
experiences - but the only
primitive life she's ever had
was when she was living with
that fat tenor what's-his-name.

APPLEGATE
Oh! Was he - primitive?

Susan enters and slides into her seat behind Mrs. Gogarty.

SUSAN
Oh, Squab.

(CONTINUED)

bn

THE 1930S

58. ANNA MAY WONG | DAUGHTER OF SHANGHAI (1937) Pressbook

[Hollywood]: Paramount Pictures, 1937. Vintage original pressbook, die-cut cover which opens up, 14 x 11" (36 x 28 cm.), 22 pp. Clear tape on inner of die cut cover, otherwise in excellent overall condition, near fine.

Anna May Wong starred in this film about the smuggling of immigrants into the US. She did not get too many starring vehicles during her career which lasted for multiple decades.

\$750.00





**SHE BARED
THE SECRET OF A
THOUSAND DEATHS!**

DAUGHTER OF SHANGHAI"

THE 1930S

61. BETTY GRABLE ICONIC WWII PIN-UP (1943) Photo by Frank Powolny

*[Los Angeles: Twentieth Century Fox, 1943].
Vintage original 7 1/2 x 9 1/2" borderless
black-and-white single weight glossy silver gelatin
photo. Minor edge wear, minor left edge corner
crease, a bit of emulsion loss at top left corner. A
bit of waviness to the paper blurb. About fine.*

An original print of perhaps the most popular and iconic pin-up of all time, and one of history's most famous images. Taken as a publicity image in 1943 by Frank Powolny, it (as the original attached paper blurb indicates) was to promote her 1943-44 film efforts *Coney Island*, *Sweet Rosie O'Grady* and *Pin-Up Girl*.

The unique angle of her looking over her shoulder was necessitated by her pregnancy and the photo took on a life of its own—the most requested and collected by soldiers of WWII, lauded by *Life* magazine and the inspiration for Hugh Hefner to launch *Playboy* magazine.

\$1,000.00

QUEEN OF THE TECHNICURVES. Betty Grable
to this new title by starring
for 20th Century-Fox. The film
glorifying the famous resort in
the century. The second, "Sweet
and deals with a similar era of
Up Girl," was inspired by her
belongs decidedly to this age
are permitted to triumph over
definitely out of all three wo



62. VERONICA LAKE | THIS GUN FOR HIRE (1942) Portrait

[Los Angeles: Paramount, 1942]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Minor wear at bottom left corner, just about fine.

Presented is one of the most iconic portraits of Lake to publicize this film noir classic. Her gown, designed by Edith Head, is a fashion classic.

Still is coded "P2745-61". Complete 1942 copyright information at blank white margin.

\$1,000.00



63. JANE RUSSELL | THE OUTLAW (1942) Pin-up portrait

[Los Angeles: RKO, 1942]. Vintage original 10 x 13 1/2" (25 x 32 cm.) black-and-white oversized double weight glossy silver gelatin photo.. Light wear, borders slightly trimmed for publication, near fine.

Filmed in late-1940 and early-1941, *The Outlaw* received a very limited release in 1941 and 1943. Jane Russell's notoriety was based upon the publicity that Howard Hughes generated with very revealing photos like this, and, though she did not appear in another film until 1945, she was kept busy in front of the still photographer's lens.

"REF DEPT 8/7/42 NEA" ink date stamp on verso, Pencil markings on verso.

\$1,000.00



64. JANE RUSSELL | THE OUTLAW (1941) Photo

[Los Angeles: RKO, 1941]. Vintage original 9 x 13 " (22 x 32 cm.) black-and-white oversized double weight vintage original photo. Crease at bottom right corner and top right edge. Straight line light crease down half of the image starting about 2" (5 cm.) from the right side. Two mended tears, one at top edge near right corner and one at middle edge right side. Trimmed for publication, very good.

This is a definitive iconic image of Jane Russell for her notorious role of Rio in *The Outlaw*: dress falling, hair over the eye, barefoot in the sand, guns drawn and a haystack background. Audiences may have had to wait 2-5 years to see her in the actual movie; images like this kept them in anticipation.

\$1,000.00



THE 1940S

65. CASABLANCA (1942) Iconic climactic scene photo

[Los Angeles: Warner Brothers, 1942]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Minor edge wear, just about fine.

A tense moment during the film's final scene sees most of the principal stars as the story comes to a conclusion. Present are Claude Rains, Humphrey Bogart, Paul Henreid and Ingrid Bergman.

Still is coded "C 94".

\$850.00



66. TO HAVE AND HAVE NOT (1944) Contact sheet

[Hollywood: Warner Brothers, 1944]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white contact sheet photo. Very good+ or better.

Contact sheet with four images of Humphrey Bogart and Lauren Bacall kissing in their first film together, and her film debut, directed by Howard Hawks and adapted from Ernest Hemingway.

This sheet was used for a 1949 issue of the magazine *Quick*, and it has ink printer's notations. The photo has a descriptive label on the back and a date stamp.

\$750.00



67. HENRY V (1946) Set of 8 hand-colored photos

[Hollywood: United Artists, 1946]. Set of eight (8) vintage original 14 x 11" (36 x 28 cm.) double weight color photos. The photos display some moderate waviness, one photo has a small tear mended with archival paper, overall near fine.

An extremely scarce set of hand-tinted color photos on double weight paper used for this film's first run showings on a roadshow basis in the US. Lawrence Olivier's adaptation of Shakespeare is still highly respected.

\$1,500.00





68. Orson Welles (director)
MACBETH (1948) Set of 2 photos

[Hollywood: Republic Pictures, 1948]. Set of two (2) vintage original black-and-white double weight print still photos, one 14 x 11" (28 x 36 cm.) and one 13 ¼ x 10 ¼" (34 x 26 cm.). One with photographer stamp and holograph notes on verso. Light creasing at extreme edges, near fine.

Two dramatic photos of Orson Welles in the first of his three film adaptations of William Shakespeare. Welles appears in both photos, one with Jeannette Nolan (his Lady Macbeth) behind him and urging him on

\$850.00



THE 1940s

69. John Steinbeck (source) TORTILLA FLAT (Jul 16, 1941) Film script by John Lee Mahin

[Hollywood]: MGM, 1941. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), goldenrod studio wrappers, noted as COMPLETE, rubber-stamped copy No. 139 and production No. 4852, dated 7/16/41, with credits for screenwriter John Lee Mahin and producer Sam Zimbalist. Title page present, dated 7/16/41. 131 leaves, mimeograph, with white revision pages throughout, dated 7-18-41. Brad-bound, holograph notations in pencil and red pencil to the front wrapper. Black rubber stamp to the title reads: "AFI CENTER FOR ADVANCED FILM STUDIES | CHARLES K. FELDMAN LIBRARY". Pages fine, wrapper very good+.

Tortilla Flat, published in 1935, was Steinbeck's first major critical and commercial success, based on the stories he heard growing up in the Salinas/Monterey area. Steinbeck's 1935 novel is about a group of "paesanos" (Mexican Americans) who live in the Tortilla Flat area of Monterey Bay. The three main characters—Pilon, Danny Alvarez, and Pablo (Spencer Tracy, John Garfield and Akim Tamiroff, respectively)—are all veterans of the First World War, but now, in the early-1920s, they no longer have jobs and live happily, drinking wine and singing songs under the stars.

The novel is essentially a series of quixotic episodes, structured around the inheritance by Danny from his "viejo" (grandfather) of two houses that Danny will come to share with his homeless friends. For Steinbeck, a socialist, property was a burden and a curse. One of the houses Danny inherits burns down almost immediately after his friends move into it. In the novel's final chapters, Danny, driven mad by the burden of ownership, falls off a cliff to his death, and his friends watch in approval as the other house burns to the ground.

Director Victor Fleming and screenwriters John Lee Mahin and Benjamin Glazer, chose to emphasize the comic and romantic aspects of Steinbeck's novel in their vivid adaptation of it, and to provide the movie with a redemptive happy ending. Where Steinbeck's novel is episodic, the screenplay provides the characters with a strong narrative arc. For example, the character of Dolores "Sweets" Ramirez (Hedy Lamarr) who mainly appears in only one chapter of the novel becomes the love interest of Danny (Garfield) throughout the entire film, and their turbulent relationship culminates in marriage.

The story's religious angle—a character named Pirate Frank Morgan—is saving money to purchase a gold candlestick to dedicate to St. Francis, who he believes saved the life of one of his dogs—though viewed with affectionate skepticism by Steinbeck, is taken seriously by the filmmakers. When Danny is gravely injured by a machine at the cannery where Dolores works, Pilon (Tracy) prays to St. Francis for his recovery, and though he has previously avoided labor at all costs, gets a job so that he, too, can buy a gold candlestick to dedicate to the saint. When Danny miraculously survives (rather than dying as he does in the book), the local priest wisely suggests that Pilon instead use what he has earned to buy Danny a fishing boat so the young man can make a living for Dolores and himself.

\$3,750.00

M.G.M.
72

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NOTE: 4852

Please see
inside of
cover for
changes and
additions.

FORM 112

PLEASE RETURN TO SCRIPT DEPARTMENT



Culver City, Calif. No. 139

9-13-41
1:00

"TORTILLA FLAT"

*Done for
Legal Review*

*Kestenbaum
Ari 31733
272 Conway
Westwood*

Script Okayed By:
Mr. Zimbalist

From:

John Lee Mahin

7/16/41

COMPLETE

"PROPERTY OF
METRO-GOLDWYN-MAYER, INC."

THE 1940S

Danny
Sure.

Pilon
But comes the winter. What good is seven o'clock then? It is dark. And cold. You want to get up at seven o'clock in the winter?

Danny
No.

Pilon
See? You cannot trust a watch. All you can trust is the sun. It's gold, too. But it's bigger -- and always costs nothing!

Danny (doggedly)
This watch cost me nothing.

Pilon
You'll find out. It will break. You know what you pay to fix an old watch like this?

Danny
No, but -

Pilon (piling it on)
You carry it around and you are its slave. You have to wind it. You polish it. And always you are afraid it will be stolen. It is a load on your back that is never taken off.
(hands it to Danny with the tips of his fingers as though it were repellent to him)
Keep it. It will make a burro of you...

Danny (suddenly indignant)
I never asked to be left this watch!

Pilon (shrugging casually)
The watch or some wine. Which do you wish then?

Danny
Wine!

Pilon quickly grabs his arm and starts out.

Pilon
We don't get wine here!

Danny
And I can get my guitar back from Torrelli, too!

CONTINUED:

70. LETTER FROM AN UNKNOWN WOMAN (1948) Poster

[Hollywood]: Universal-International, 1948. Vintage original 81 x 41" (203 x 103 cm.) three sheet poster on linen, with light conservation to address minor fold wear in a few places, near fine.

Director Max Ophuls' genius for camera movement was never more exquisitely used than in this heartbreaking romantic masterpiece about Joan Fontaine's hopeless infatuation with the narcissistic Louis Jourdan.

\$750.00



71. THIS ISLAND EARTH (1955) Poster

Vintage original 40 x 30" (100 x 75 cm.) poster, USA. Jeff Morrow, Faith Domergue, Rex Reason, Lance Fuller, Russell Johnson, dir: Joseph M. Newman, Jack Arnold: Universal. Poster is rolled. It displays a fair amount of creasing, at edges particularly at the top and bottom. There is inner creasing, more evident in the title box area. Tears at edges have been repaired with brown tape and there are a few small unrepaired edge tears. The top image portion with portrait of Domergue and Reason and the alien to the right is a pasteover and the foot area of the alien has lifted slightly. very good.

One of the top science fiction classics of the 1950s. Here is a very rare poster indeed.

The story involved aliens coming to Earth to engage scientists in a scheme to wage war and destroy the planet. The film, made on a very modest Universal budget, was likely not really in the making for 2 years, but the studio was dissatisfied with director Newman's work and hired Jack Arnold to reshoot a great portion of the film. Wolfgang Amadeus Mozart supplied the music score.

\$6,850.00



72. I MARRIED A MONSTER FROM OUTER SPACE (Apr 10, 1958) Final White script by Louis Vittes

[Hollywood]: Paramount Pictures, 1958. Vintage original film script, dated April 10, 1958, 11 x 8.5" (28 x 22 cm.), 116 pp. There are pages of revisions on orange paper dated April 15, 1958, and April 17, 1958. Self-wrappers, brad-bound, mimeograph, minor smudging to title page, otherwise script is in immaculate condition, just about fine.

I Married a Monster from Outer Space may have one of the most lurid titles in the annals of 1950s sci-fi, however, as film historian Gerald Peary notes in his book *Cult Movies*, "Only in the last few years have horror and science fiction fans come to realize the outrageous title is totally unsuited for what is basically an intelligent, atmospheric, subtly made sci-fi thriller."

The movie itself is a fascinating hybrid of genres, blending sci-fi and horror with the Sirkian woman's film and elegant film noir visuals. The story's central conceit, a young bride (Gloria Talbott) who begins to notice something odd about her husband after their marriage, has its roots in such classic woman-centered melodramas as *Gaslight*. The problem is that the husband is actually a space alien.

The husband's secret "alien-ness" could be a metaphor for any number of real-life situations, including closeted homosexuality. This interpretation of the story is bolstered by numerous factors, including Tom Tryon's stilted performance (the actor was himself a closeted gay), the way the husband Bill and other husbands-possessed-by-aliens like to gather nightly at a roadhouse away from their wives, a scene in which Sam, another husband-possessed-by-an-alien, has a coy conversation with Bill meant to tease out his secret "alien-ness", and finally, the way the screenplay differentiates "real men" from aliens—"real men" have children, drink alcohol, have dogs, and like to carry guns.

There are some minor differences between the screenplay and the completed film. At the start of the story's second act, beginning one year after the couple's marriage, the film inserts a scene not in the screenplay where the bride, Marge, composes a letter to her mother complaining about her husband's strangeness. Some of the dialogue has been trimmed.

Vittes' screenplay, particularly as realized on-screen, is genuinely scary (the flashes of lightning that reveal the alien face behind the human one), as anyone who saw it as a youngster can attest. Some have identified *I Married a Monster from Outer Space* as a proto-feminist film in the way it so closely aligns with its female protagonist's point of view, a woman who is intelligent and actively responds to her dilemma. It is she who gathers a posse of real men to defeat the alien invaders.

\$3,750.00

P. 11530

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JAN BENSON

HELEN RHODES 62

DR. WAYNE

COLLINS

SWANSON

SCHULTZ

TED HANKS

HARRY I MARRIED A MONSTER FROM OUTER SPACE

MAG BRODE

IRSON

FRANCINE

WELDON

PRODUCER: Gene Fowler, Jr.
 DIRECTOR: Gene Fowler, Jr.
 WRITER: Louis Vittes

FINAL WHITE SCRIPT
 April 10, 1958

1st Change I MARRIED A MONSTER FROM OUTER SPACE 4-17-58 7.

13. (Cont'd)

density and begins to billow up around Bill's chest, he screams. But the black smoke continues its upward movement, cutting his screams short as it covers his face. Then the envelope of smoke which Bill's body presumably is in, rises slowly upward until it disappears from the top of the frame. There is no sign of Bill. CAMERA HOLDS for a moment, then quickly RISES AND TILTS into a LONG OVERHEAD SHOT, showing, as though in miniature, Bill's car, its headlights blazing as they light up the completely empty road in front of it, and we

FADE OUT:

14. OMITTED.

15. OMITTED.

FADE IN:

16. INT. VESTRY ROOM - (DAY) - FULL SHOT

In the vestry room are Marge Bradley, an attractive girl in her twenties, in bridal dress and definitely angry. With her is Mrs. Bradley, her mother. They look up as Ted comes into the vestry room. Ted shakes his head in the negative.

MARGE

(Impatiently; to
Mrs. Bradley)

For Pete's sake, mom, will
you stop with that dirge.

MRS. BRADLEY

It isn't a dirge, dear, it's the
Wedding March.

(Continued)

THE 1950S

73. CONQUEST OF SPACE (Nov 9, 1958) Film script by James O'Hanlon

[Hollywood]: Paramount Pictures, 1953. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), 108 pp., self-wrappers, brad-bound, mimeograph, on yellow paper, light occasional creasing, dated November 9, 1953 (with some revisions, dated November 7, 1953 and November 10, 1953). Near fine or better.

Conquest of Space was producer George Pal's docudrama follow-up to his early 1950s science fiction hits, *Destination Moon* (1950) and *The War of the Worlds* (1953). Just as *Destination Moon* had depicted as realistically as possible (for the time) how man might travel by rocket to the moon, *Conquest of Space* showed the next logical steps in the space travel narrative, life aboard a space station orbiting the Earth, and a rocket flight to Mars.

The film was loosely based on the non-fiction book *The Conquest of Space* by Willy Ley and Chesley Bonestell. However, since the book had no story as such, adaptation to the screen proved difficult. Producer Pal hired four different writers to prepare screenplay drafts: Barre Lyndon (*Hangover Square*), Phillip Yordan (*Johnny Guitar*), George Worthing Yates (*Them!*), and finally James O'Hanlon (*Destination Moon*) whose script was the one that Pal ultimately used.

O'Hanlon's screenplay is noteworthy for its essentially realistic approach. It dispenses with many of the more pulpish aspects of the genre, i.e., there are no Nazi or communist saboteurs, no space aliens. The conflicts that drive the story are either physical and technological in nature (tiny meteors that tears a fatal hole in the suit of a crew member) or come from within the crew themselves (an attack of "space fatigue" that causes the captain of the ship to go destructively insane).

The O'Hanlon screenplay dated November 9, 1953, is fairly close to what Pal and his director, Byron Haskin, actually filmed—with one major twist. When the ship's captain (named Lewis in this draft) goes mad, turning into a religious

maniac, and attempts to destroy the vehicle before it can reach its destination, he is stopped by the first mate Merritt who kills him in defense. The major change between this draft and the completed film is that in the movie the captain has been renamed Merritt and is supposed to be the first mate's father!

Conquest of Space is a fascinating curio, very much a reflection of the era in which it was made. The crew is a stereotypical bunch, reminiscent of WWII platoon movies. We have the wise-cracking Jew from the Bronx, the studious Asian, and the tough middle-aged Irish sergeant. The only women in the film are the wives, mothers and girlfriends who communicate with the crew via telescreen from planet Earth.

Aside from reimagining the captain and first mate as father and son, the completed film is simply a tauter, more polished version of this screenplay draft. The first act introduces us to the crew aboard the space station and sets up the conflicts between them. The second act follows the crew as they rocket from the space station to Mars, land there, and after overcoming various technical and psychological obstacles, begin their return flight home.

Though not as well-known or beloved as some of George Pal's other movies, *Conquest of Space* proved to be a major influence on subsequent films in the genre, particularly Stanley Kubrick's *2001: A Space Odyssey*, which borrows some of its imagery (the wheel rotating in space), its serious documentary approach to space travel, and its sense of mystery and awe.

\$1,750.00

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CONQUEST OF SPACE

CONQUEST OF SPACE

LIMITED DISTRIBUTION
James O'Hanlon
November 9, 1953

Received from Secretarial Dept.
James O'Hanlon
November 9, 1953

PRODUCER: George Pal
DIRECTOR: Byron Haskin
WRITER: James O'Hanlon

LIMITED DISTRIBUTION
November 9, 1953

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THE 1950S

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CONQUEST OF SPACE

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James O'Hanlon
November 9, 1953

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59

59

ds CONQUEST OF SPACE 29.

67. (Cont'd)

SIEGLE
Whatsamatter -- the U.S.A. runnin'
outta soldiers?
(To Imoto, interrupting
conversation)
Where's he from?

IMOTO
San Francisco.

During above, elevator descends INTO SHOT, bringing
down Fenton and a young officer -- the rocket pilot.
As elevator stops and they step out, Capt. Merritt and
a Wheel Lieutenant walk INTO SHOT to greet them.

MERRITT
(To pilot)
Hiya, Johnnie. Got you back on the
milk-run, I see?

PILOT
Somebody's got to service this
box-kite. Oh -- brought you a
visitor --
(Introduces)
Professor Fenton -- Captain Merritt.

MERRITT
(Salutes, shakes hands)
The Colonel's expecting you, sir. If
you'd like to freshen up, first --

FENTON
(Gravely)
I think I'd better see the Colonel
at once, if it's possible.

MERRITT
Of course.
(To Lieutenant)
You take charge of the new men,
Lieutenant.
(To Fenton)
This way, sir.

CAMERA, MOVING with Merritt and Fenton, brings Siegle,
Imoto and others INTO SHOT -- Siegle reacting sharply
to the appearance of the visitor and, with soldier's
intuition, focussing his gaze on Fenton's briefcase.
He nudges Imoto, points as officers go OUT OF SHOT, and,
CAMERA MOVING CLOSE, exchanges concerned glances with
the Japanese.

11-10-53

74. TRUMAN CAPOTE (1958) Portrait by Phyllis Cerf

[New York: Phyllis Cerf, 1958]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Scattered creasing and some light waviness, very good.

Popular publisher Phyllis Cerf has captured the elfish charm of the younger Truman Capote in this portrait. Cerf and Capote both worked for Random House in 1958, the year his most popular work, *Breakfast at Tiffany's*, was published.

Ink date-stamped "Dec. 8, 1958" and pencil markings for publication on verso.

\$500.00



**75. Luis Buñuel (director)
EL [THIS STRANGE PASSION] (1955 1st US-release) Photo**

[New York]: Omnifilms, [1955]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo. A descriptive paper snipe describing this photo is affixed to verso, along with stamps of a photo agency.

Shows director Luis Buñuel, the great cinematographer Gabriel Figueroa, and his female lead Delia Garcés, in this black comedy about an insanely jealous husband.

\$500.00



**76. Luis Buñuel (director)
NAZARIN (1959) Mexican poster**



[Mexico City]: Pel Mex, [1959]. Vintage original 37 x 26" (94 x 66 cm.) Mexican poster., very good.

One of Luis Buñuel's classic Mexican films—a savage tale about an innocent young priest who strives to live a pure life in accordance with Christian teachings, but encounters only cruelty and indifference from all except for a prostitute, who becomes his only actual friend

\$250.00

77. BABY FACE NELSON (Jul 11, 1957) Film script by Irving Shulman

Hollywood: F-ZS Productions, 1957. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.) dated July 11, 1957 (with one blue page dated 7/15/57). Printed wrappers, mimeograph, brad-bound, 109 pp., just about fine.

By the time Don Siegel directed *Baby Face Nelson* in 1957, he had already made half a dozen crime films, including the classic *Riot in Cell Block 11* (1954). In 1956, he directed what many consider to be his masterpiece, *The Invasion of the Body Snatchers*, a science fiction thriller. Still ahead were more classics like *The Lineup* (1958), *The Killers* (1964), and *Dirty Harry* (1971). He was an acknowledged master of the genre movie.

Shulman's economical and effective *Baby Face Nelson* screenplay was adapted from his own unpublished novel. It closely follows the real-life story of gangster Lester Gillis aka George Nelson aka "Baby Face" Nelson, an associate of notorious 1930s gangster John Dillinger, who was dangerous enough in his own right to be briefly labeled "Public Enemy No. 1" by J. Edgar Hoover's FBI. The principal female character, Sue, played in the movie by Carolyn Jones, is loosely based on Nelson's real-life wife, Helen.

This screenplay draft was clearly tailored to the talents and persona of Mickey Rooney who plays the title role. The fact that Rooney was already attached to the project at the time this draft was written is confirmed by the interior title page which reads, "Mickey Rooney as Baby Face Nelson." In contrast to many of the Westerns and crime thrillers of the 1940s and 1950s, Shulman's screenplay provides no sociological or psychological explanation for the characters' behavior. Nelson is a murdering psychopath simply because that is who he is. His girlfriend Sue loves him unconditionally because that is what she does. In that sense, the screenplay feels very modern, looking forward to the existential

crime thrillers of directors like Jean-Pierre Melville and Walter Hill who define their characters solely by their actions.

Shulman's screenplay is unusually violent for the time when it was made. While the movie follows this screenplay draft quite closely—it was apparently the shooting script—at least two of the more gruesome murders described in the script are not shown on-screen in the completed film, leading one to believe they were shot, but removed later for censorship reasons (in 1957, the Production Code was still in force).

The screenplay's narrative arc is a classically Shakespearean rise-and-fall story. Small-time crook Nelson is released from prison and immediately establishes his reputation by killing another hood. He reaches the big-time when he joins forces with bank robber John Dillinger and, after Dillinger is gunned down outside a movie theater, becomes Public Enemy No. 1. He grows increasingly ruthless and unsympathetic. He is pursued relentlessly by the FBI, whose agents he has murdered, and when he is finally cornered by them in a country cemetery, persuades his girlfriend to shoot him so he won't be taken alive—ending the story on a grim but romantic note.

\$1,500.00

July 11, 1957

"BABY FACE NELSON"

F-ZS PRODUCTIONS
4376 Sunset Drive
Hollywood 27, Calif.
NO 2-9181

Script no. 90

33 CONTINUED:

the button. The buzzer sounds. The man goes into the speak. Nelson comes up to the counter.

NELSON
Haven't they knocked that speak off yet?

SUE
Every couple of weeks.

NELSON
This is no good... let's get out of here.

SUE
I'm the only one around tonight who can pass 'em through. I'll be out of here in three hours.

NELSON
You know how long three hours is to me?

SUE
(softly)
No longer than it is to me.

NELSON
Your place?

SUE
I got a roommate.
(he tenses)
Female.

NELSON
Room 306 - - The Sterling. Don't knock- - I won't be sleeping.

During this a boy enters the pool room with a bundle of papers and puts them on the counter, walks out. Nelson takes a playful swing at her, then turning away, sees the papers.

34 INSERT - CHICAGO POST-DISPATCH

A studhorse headline screams: UNION ORGANIZER MURDERED - the sub-head names him: Steve Guareri. Alongside the story is a three-column cut of the man.

35 TWO SHOT - NELSON AND SUE

Nelson looks up from the paper, indicates the picture.

(CONTINUED)

78. MARILYN MONROE | THERE'S NO BUSINESS LIKE SHOW BUSINESS
(1954) Oversized photo

[Los Angeles: Twentieth Century Fox, 1954]. Vintage original 11 x 14" (28 x 35 cm.) single weight black-and-white print still photo. Minor creasing at corners, just about fine.

Marilyn Monroe wears her gown for the finale of this musical populated with great Irving Berlin songs. The dress was designed by Travilla.

\$1,250.00



79. MARILYN MONROE | THE SEVEN YEAR ITCH (1955) Oversized photo

[Los Angeles: Twentieth Century Fox, 1955]. Vintage original 11 x 14" (28 x 35 cm.) black-and-white double weight print still photo. Some waviness to upper third of photo. There is a light diagonal crease at the top left side, near fine.

In this popular Broadway comedy custom-made for Marilyn Monroe, her character the Girl becomes a fantasy figure for Richard Sherman (Tom Ewell), her neighbor who has been left to his own devices while his wife and son go on a summer vacation.

For one of the film's dream sequences, he envisions the Girl in this costume, which does not appear in the final film. An entire scene was built and filmed around Monroe impersonating Mae West.

\$1,250.00





80. IAN FLEMING (ca. 1960) Oversized UK portrait

[London: Mark Gerson, ca. 1960]. Vintage original 12 x 16" (31 x 42 cm.) black-and-white double weight oversized British photo. Some waviness to the print and slight wear., with small margin tear at mid-right edge mended on verso. About fine.

Oversized portrait of James Bond creator Ian Fleming, one of an edition of 5.

"London" and what appears to be "Mark Gerson, FIIP" are etched or autographed into the photo at the bottom right and left corners. Original photographer's ink stamp on verso by Mark Gerson. Print is pencil marked "3/5".

\$2,000.00



81. SEAN CONNERY | DR. NO (1962) Oversized UK portrait

[Los Angeles: United Artists, 1962]. Vintage original 11 x 14" (28 x 25 cm.) black-and-white oversized print still British photo. Minor creasing at edges and borders. Two small border tears along the left side. Crease at lower right edge. Very good+.



Though Ian Fleming presented his character as a dapper Englishman and was taken aback by the casting of Scottish Sean Connery, to movie audiences he is now the iconic and most suave of James Bond characterizations.

This image of Connery was used to promote his first appearance as Bond

\$1,000.00

82. PSYCHO (1960) Oversized photo

[Hollywood: Paramount Pictures, 1960]. Vintage original 14 x 11" (36 x 28 cm.) double weight oversized black-and-white print still photo, with printed studio text on the back, light creasing at the edges, near fine.

Norman Bates (Anthony Perkins) in conversation with increasingly assertive detective Milton Arbogast (Martin Balsam) in Bates' office (notice the keys on the back wall and the folded sheets in his left arm). As we know, things do not work out well for Arbogast in this 1960 Alfred Hitchcock psychological horror thriller.

\$750.00



(49087-57) In PSYCHO, Alfred Hitchcock's new shocker for Paramount, Martin Balsam, a private investigator, questions motel-owner Anthony Perkins about the whereabouts of a beautiful guest, Janet Leigh. Opening date for PSYCHO is June 16 at the DeMille and Baronet Theatres.

83. IT'S A MAD, MAD, MAD, MAD WORLD (1963) Oversized photo

[Los Angeles: United Artists, 1963]. Vintage original 10 1/2 x 13 1/2" (26 x 32 cm.) oversized borderless black-and-white print still photo. Fine.

Much of the all-star cast is present in this oversized photo from this madcap race caper. Dick Shawn, Sid Cesar, Spencer Tracy, Mickey Rooney, Terri-Thomas, Phil Silvers, Buddy Hackett, Milton Berle, Jonathan Winters and others are depicted.

\$750.00



84. 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. Near fine.

A classic, iconic moment and image as Holly Golightly (Audrey Hepburn) has her early morning breakfast of benne and coffee at the window of Tiffany's.

Still is coded #10372/26 along right side margin. Full copyright and information text at bottom white margin. Diagonal crease at bottom left corner reinforced on verso.

\$850.00



85. BREAKFAST AT TIFFANY'S (1961) Fashion shot

[Los Angeles: Paramount Pictures, 1961]. Vintage original 8 x 10" (20 x 25 cm) black-and-white print still photo, fine.

Known as a fashion icon in her own right, Audrey Hepburn always insisted that Hubert de Givenchy design her movie wardrobe. Edith Head may have been given costume supervision credit, but Givenchy made the clothes.

\$750.00

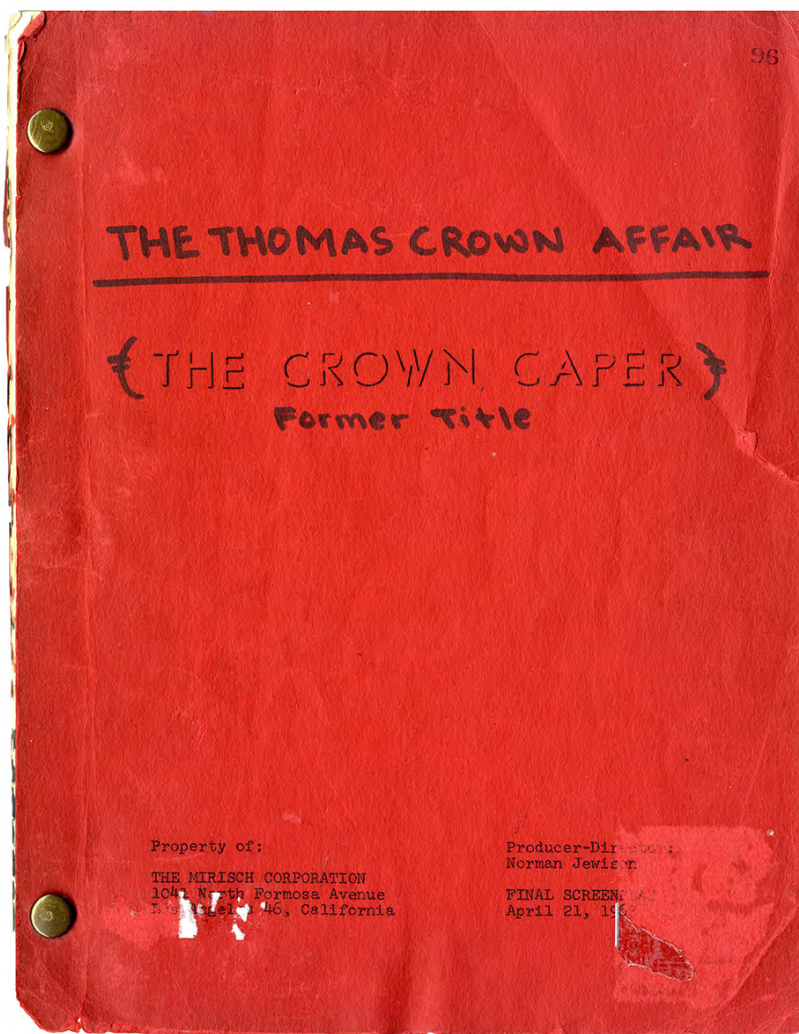


86. THE THOMAS CROWN AFFAIR (Apr 21, 1967) Final screenplay

Los Angeles: Mirisch Corporation | United Artists, 1967. Vintage original film script, 11 x 8 1/2 (28 x 22 cm.), printed wrappers, brad-bound, 109 pp., brad-bound, mimeograph. The script has the signature of James Pasternak, who we believe was an uncredited production assistant on the film. Title page has a marginal tear and some other tears mended with tape on verso. Wrappers also have some tape repairs. Overall, very good-.

Norman Jewison directed Steve McQueen and Faye Dunaway in this classic, which combines elements of a heist film with a sizzling onscreen romance. Script is under the working title *The Crown Caper*, labeled FINAL SCREENPLAY and dated April 21, 1967.

\$750.00

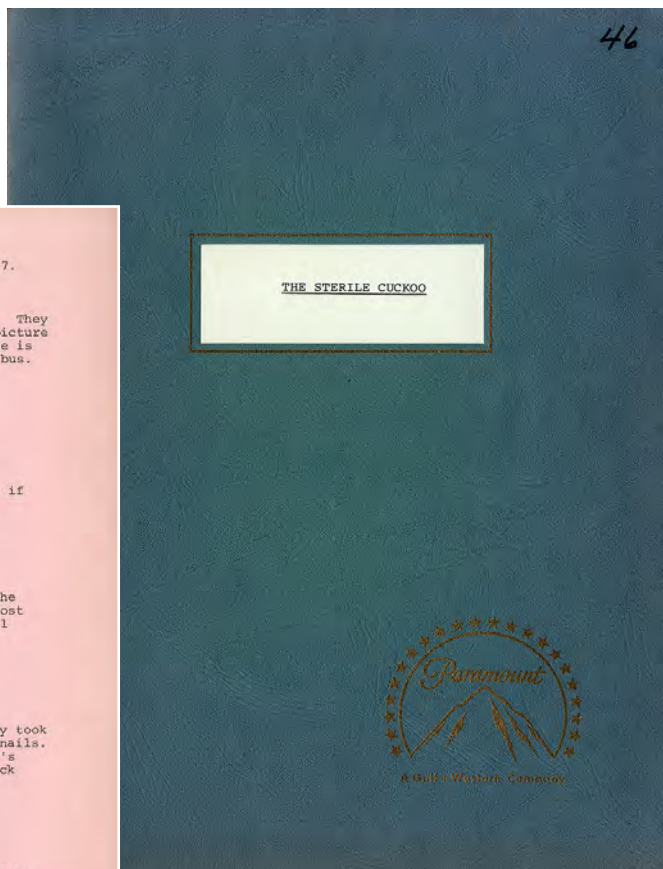
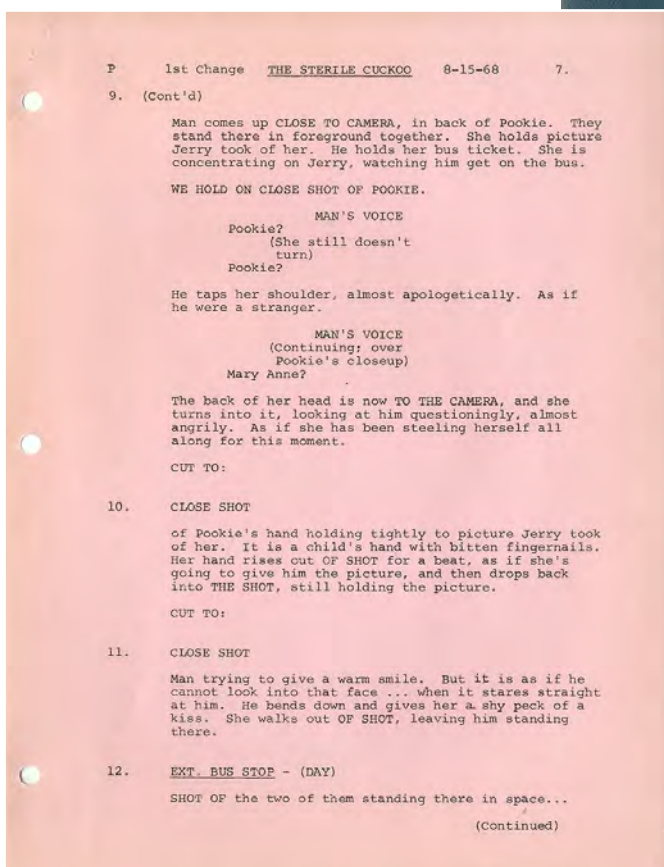


87. THE STERILE CUCKOO (Jul 29, 1969) Second Draft script by Alvin Sargent

[New York]: Boardwalk Productions, July 29, 1969. Vintage original film script, die-cut stenciled stiff wrappers, 11 x 8 1/2" (28 x 21 cm.), 148 pp., with a few pages of revisions on pink paper and dated 8-15-68, and with two additional pages of Oct 7, 1968, revisions laid in, along with a 5 pp. cast and crew list and a folding map of Rome, New York (where much of the film was shot). Just about fine.

Liza Minnelli's first starring film role, and one of her earliest movies (for which she received an Academy Award nomination for Best Actress). This is a second draft by Alvin Sargent, dated July 29, 1969.

\$850.00



THE 1960S

88. Evelyn Waugh (source), Terry Southern, Christopher Isherwood (screenwriters) THE LOVED ONE (Jul 21, 1964) Film script

Culver City, CA: Filmways, Inc., 1964. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), plain wrappers, brad-bound, mimeograph, 154 pp. Script belonged to uncredited crew member William Todd Mason, with his name and phone number in holograph ink on the title page, and some brief penciled annotations on three pages. Laid in is a corner-stapled three-page staff and crew list, with two name additions in holograph red ink on the second page. Fine.

From Waugh to Isherwood to Southern

The Loved One: An Anglo-American Tragedy (1948) was a short satire by British author Evelyn Waugh, inspired by a 1947 visit to Los Angeles. Christopher Isherwood, an English expatriate living in L.A., was a perfect choice to write the initial screenplay draft. At that point, Isherwood was best known for writing *The Berlin Stories*, an observational semi-autobiographical work that was eventually adapted into the play, *I Am a Camera*, and later a famous musical, *Cabaret*. He was particularly well-suited for the “English” aspects of Waugh’s story. One suspects it was Isherwood who was responsible for modeling certain characters after real life figures. Youthful studio executive D.J., Jr. (Roddy MacDowall) appears to be based on Darryl F. Zanuck, Jr., the son of mogul Darryl F. Zanuck, while Sir Francis Hinsley (John Gielgud) in Isherwood’s screen adaptation combines elements of two other English expatriates working in Hollywood, designer Cecil Beaton and film director James Whale (the swimming pool suicide), both—like Isherwood—gay.

Terry Southern, the American hipster co-author of the porn pastiche, *Candy*, and the cinematic black comedy, *Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb*, was brought in to punch up the satire and black humor. Thanks to Southern, the movie lived up to its tag-line, “The Motion Picture with Something to Offend

Everyone!” Isherwood and Southern’s smart screenplay thoroughly modernizes Waugh’s plot, adding such ideas as the Blessed Reverend’s plan to clear his cemetery property for redevelopment by blasting the “stiffs” into outer space!

Script vs. Screen

This appears to be the final, or close-to-final, shooting script. The scene structure and dialogue are fairly close to the completed film, and the script even indicates specific L.A. locations where certain scenes were expected to be shot. It’s clear, however, that the script continued to be modified during the shooting and editing process, and a number of gags and bits of business were added—most likely by Southern—although director Tony Richardson and improvisational actors like Jonathan Winters (playing two roles) should also be credited. Another key collaborator was maverick cinematographer Haskell Wexler, who was one of the film’s producers and responsible for its distinctive black and white look, a look that borrowed heavily from contemporary European art films like *Last Year at Marienbad* and Fellini’s *8 1/2*.

Different drafts of this film script exist, and his is the only draft known to this cataloguer credited to both Southern and Isherwood.

\$4,500.00

William Todd Mason OL 6-3000

THE LOVED ONE

Property of:

Filmways, Inc.
Metro-Goldwyn-Mayer Studios,
Culver City,
California

Producers:
John Calley and
Haskell Wexler

From the following
writers:

Terry Southern and
Christopher Isherwood

July 21, 1964

A MARTIN RANSOHOFF PRODUCTION

THE 1960S

EXT. PARKING LOT OF THE GASLIGHT CLUB ON LA CIENEGA 15

GUESTS are waiting for their cars, five couples, two or three businessmen. Dennis, trying to be very brisk and snappy as a car parking attendant, backs a Lincoln Continental into a lamp post. Lamp post crashes on the hood of another car. Inside is Harry.

INT. GYMNASIUM BEVERLY HILLS HEALTH CLUB BICYCLE AND STEAM ROOM 16

Dennis is now a gym attendant. He rushes wildly about with towels and linen amongst grotesquely cycling OLD MEN (ten). In a room with six steam boxes, he accidentally pushes a switch which starts to broil the clients, including Harry. Dennis, who is now jet-hosing a disapproving Sir Ambrose, turns the jet on the boxes in an attempt to cool them off. The boxes, which are on small display turntables, revolve wildly.

INT. GAY BAR 17

Dennis is a waiter in drag at a gay bar, with Wild West decor and costumes. All of the WOMEN in the room are dressed as cowboys, gunfighters, etc., except for one attractive girl who wears modern feminine clothes. Dennis makes a pass at her, and the girl knocks him out with a terrific uppercut. She then exits on the arm of the SHERIFF who is a girl in drag.

18 OUT

INT. D.J., JR'S. OFFICE 19

D.J., Jr. is at the desk as before. Also present are those from the previous scene in this office -- Harry, Sir Francis, Dusty, Bert, etc. Harry is pacing the floor. Seated side by side on the couch are Sir Francis and Dusty, both with scripts in their hands, reading alternate lines from a Noel Coward (or similar) play. Sir Francis has a pained look, and each of Dusty's laborious and mutilated lines causes him almost to wince.

89. Terry Southern (source, screenwriters) CANDY (ca. 1967) First Draft screenplay

New York: Francis Productions, [ca 1967]. Vintage original film script, black titled Studio Duplicating Service leatherette wrappers. 136 leaves, mimeograph duplication, brad-bound. Pages near fine, wrapper very good+.

The book *Candy* was Terry Southern and Mason Hoffenberg's bestselling pornography satire published pseudonymously by Olympia Press in 1958. In many ways it was an update of Voltaire's 1759 novel, *Candide*. (Innocent encounters various corrupt representatives of the real world. Loses innocence.) At the time of its publication, it was considered unfilmable due to its sexual explicitness.

By the late 1960s, the Texas-born novelist, journalist, and short story writer, Terry Southern (1924-1995), had also achieved phenomenal success as a screenwriter (*Dr. Strangelove, The Loved One*), Southern's First Draft adaptation of *Candy* was commissioned by American director Frank Perry (*David and Lisa, The Swimmer*) who eventually had to abandon the project due to rights issues. The movie was ultimately directed as a French/Italian/American co-production by actor Christian Marquand with a screenplay solely credited to Buck Henry (*The Graduate*).

Though it retains some of Southern's material, Buck Henry's screenplay is radically different from Southern's First Draft, written in a pastiche of Southern's style, but with characters, situations, and dialogue that were entirely Buck Henry's inventions. The whole psychedelic aspect of the movie can be attributed to Marquand and Henry. The Terry Southern First Draft screenplay is a separate and distinct work that would have resulted in a very different (and probably superior) film.

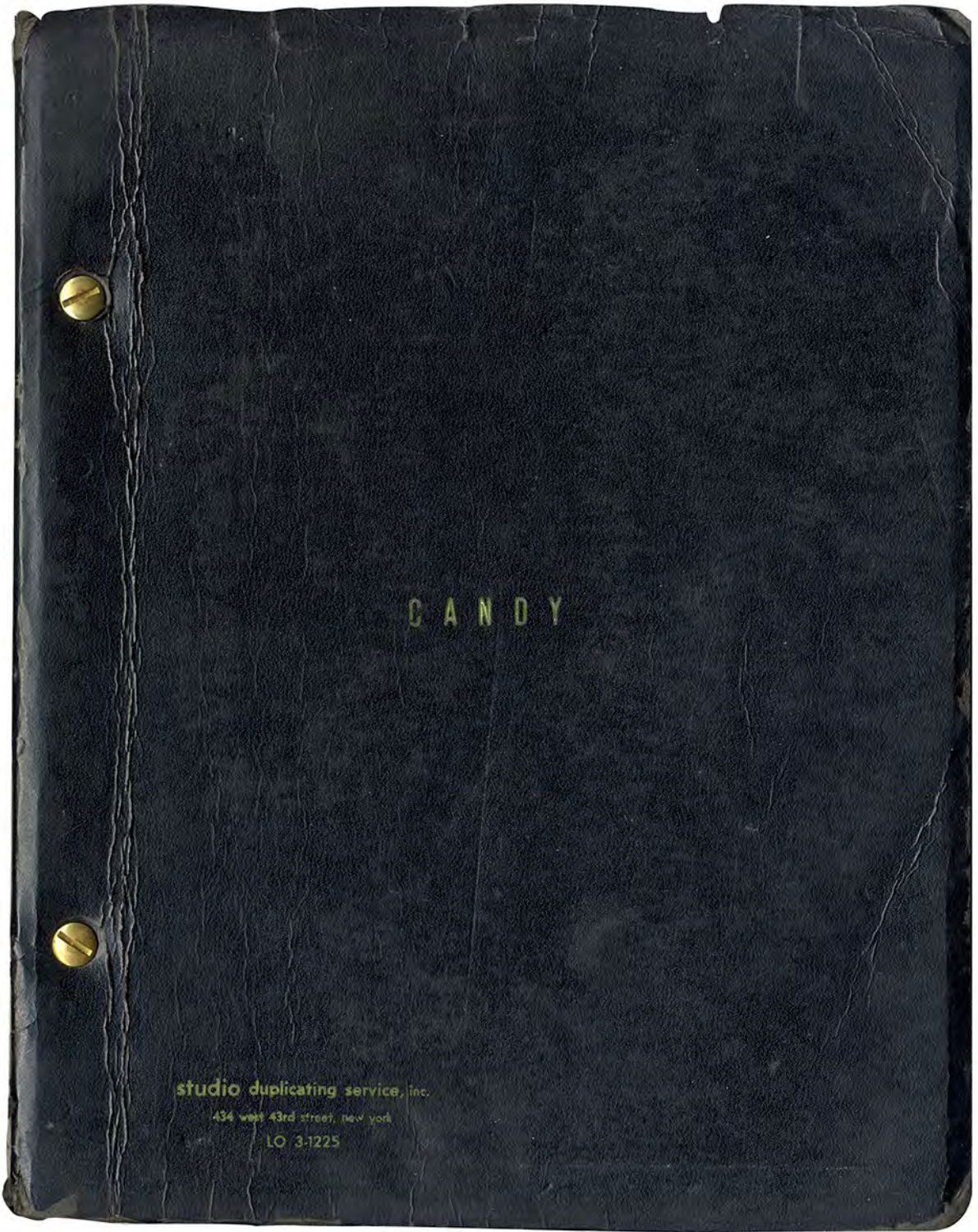
The chief characters in the Southern screenplay in order of the sequences they appear in are as follows:

- MEPHESTO: Candy's college professor. Becomes a Welsh poet named McPhisto in the Marquand/Henry movie,
- DADDY CHRISTIAN: Candy's middle-class father.
- EMMANUEL: Their Mexican gardener.
- UNCLE JACK: Daddy Christian's identical twin brother. Hip where Daddy is square.
- AUNT LIVIA: Uncle Jack's wise-cracking, sexually voracious wife.
- DR. KRANKHEIT: A gynecologist, author of the book *Masturbation Now!* who practices acupuncture on Candy and, later, Aunt Livia.
- HUMPBACK: So wretched in Southern's book and screenplay that Candy has sex with him out of pity.
- GRINDLE: A self-styled guru played by Marlon Brando in the movie.
- HOLY MAN: A mysterious silent figure, his face covered in clay, whom Candy meets in Calcutta in the story's finale. Caught in an earthquake and thunderstorm which somehow leads them to sex, Candy recognizes him as the rain washes the clay off his face and utters the book and screenplay's famous last line, "Good grief, it's Daddy!"

Among the characters added to the story in the Marquand/Henry movie are a Dr. Strangelove-like General played by Walter Matthau, a trio of Mexican biker women, a Mafia boss, and a fanatical Italian film director.

Aficionados of Terry Southern's literary work would certainly prefer Southern's original First Draft screenplay to Buck Henry's occasionally clever imitation of his style. *Candy* was Southern's first attempt to adapt one of his own works to the screen, and it's a pity the Southern version was never filmed—but at least we have this early draft in which the characteristic Terry Southern tone and voice are present throughout.

\$2,750.00



PERRY

C A N D Y

Screenplay

by

Terry Southern

From the Novel by

Terry Southern & Mason Hoffenberg

First Draft

Retur

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New 1

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4 CONTD (5)

10

CANDY
(wide-eyed)
Oh no. No, of course not.

Professor Mephesto nods, resumes pacing -- now moving around her chair.

MEPHESTO
(thoughtfully)
Yes, I really believe that you
have the ... true insight ...
the true wisdom ...
(pause)
... the true feeling.

He stops, directly behind her chair, and adds in a whisper:

MEPHESTO
(continuing)
And I believe that you know my
great need of you ...

As he speaks, his hands move stealthily forward over her shoulders. Candy is startled, drops her glass.

CANDY
Oh my goodness!
(goes forward
after it)
Oh I'm sorry, I didn't mean ...

She is on her knees, to recover the glass and dab at the spilled sherry. Mephesto quickly (considering his girth) drops down beside her.

MEPHESTO
(huskily)
Never mind about that -- it is
nothing, only a material object ...
merely the illusion of reality!

He seizes her, presses his lips to her neck, pleads with great urgency:

MEPHESTO
(continuing)
The burdens ... the needs of Man
... are so deep, my dear ... so
profound! I know you won't deny
me. You are too wise and too good
to be selfish enough to deny me.

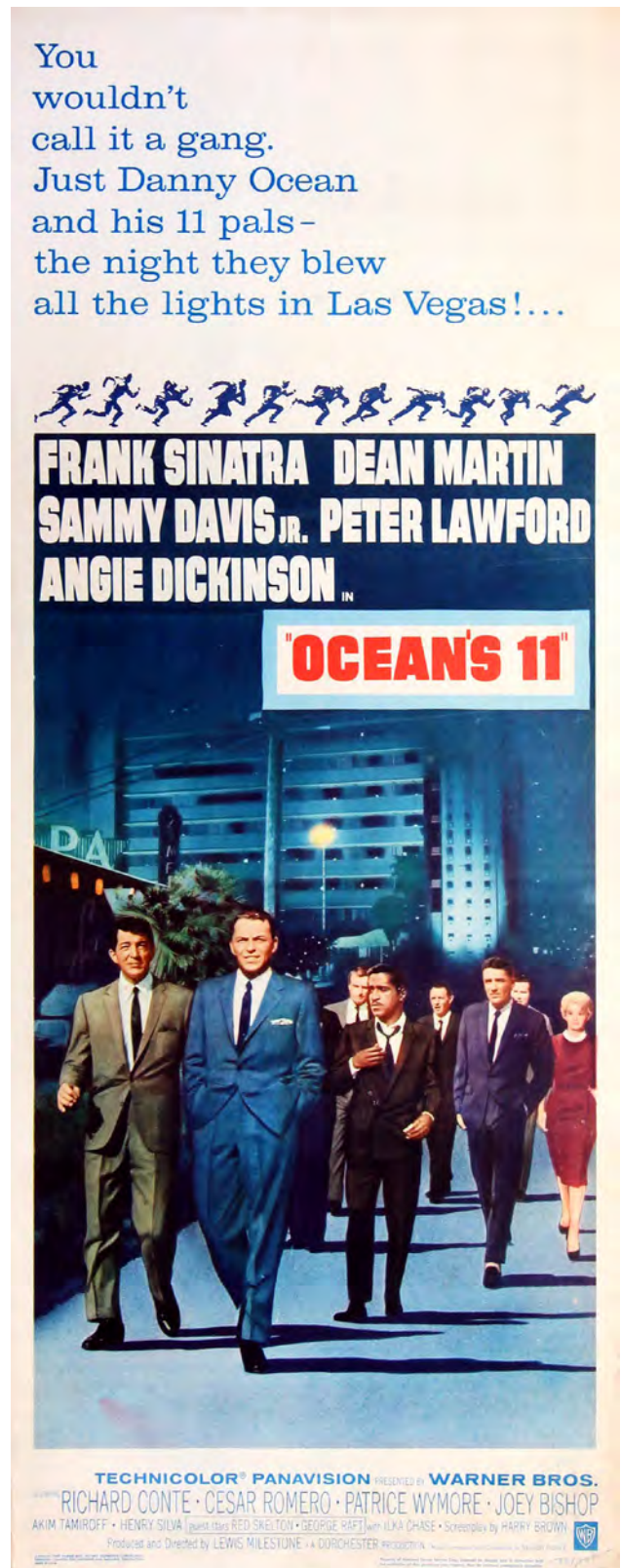
THE 1950S

90. OCEAN'S 11 (1960) Poster

[Hollywood]: Warner Brothers, 1960. Vintage original 14 x 36" (35 x 90 cm.) insert poster, folded, but with very light creasing, near fine.

Ocean's 11 has in time become a mythic film, with its portrayal of mid-century Las Vegas, and with its cast of all the varied members of the famous Rat Pack. Here they all are walking down the Las Vegas strip in this delightful poster.

\$3,500.00



91. LAWRENCE OF ARABIA (1962) Oversized color photo

[Hollywood: Columbia Pictures, 1962]. Vintage original 14 x 11" (36 x 28 cm.) oversized color photo. Minor creasing at extreme blank edges, just about fine.



A striking portrait of Peter O'Toole in the title role. This photo was only used for the film's original roadshow release, and it is quite scarce.

\$450.00

92. OSCAR PETTIFORD, BILLY STRAYHORN, DUKE ELLINGTON and LLOYD TROTMAN (1952) Photo

[New York: Mercer Records, 1952]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, with descriptive text on back and the stamp of photographer "POPSIE" (under stamp of a photo agency). Minor creasing at edges, near fine.

Duke Ellington and Billy Strayhorn played piano to Oscar Pettiford, here in one of the early examples of cello in jazz. Lloyd Trotman was on bass for this historic session.

\$750.00



Left to right, Oscar Pettiford, cellist, Billy Strayhorn and Duke Ellington, pianists, Lloyd Trotman, bassist, and Leonard Feather, who supervised the historic record session for Mercer Records which featured Pettiford on cello. This marked the first time in jazz that the cello was featured as a solo instrument.

93. DUKE ELLINGTON & BILLY STRAYHORN (1959) Set of 2 photos

[Hollywood: Columbia Pictures, 1959]. Two vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photos. Both with production company and photographer's stamps on verso, with one code notation in blank bottom right, just about fine.

When Duke Ellington created the soundtrack for Otto Preminger's *Anatomy of a Murder*, he was the first African American to write the music for a major Hollywood film.

Here is one pensive photo of Ellington, and a portrait of him with Billy Strayhorn, who wrote his arrangements (and wrote many of his most famous tunes, sometimes uncredited). Photos of Strayhorn are quite scarce.

\$500.00



94. JIM MORRISON PERFORMING ONSTAGE (1968) Photo

Minneapolis: Mike Barich, [1968]. Vintage original 10 x 8" (25 x 20 cm.) photo. There is tanning at the edges of the back of the photo, which does not show through, overall just about fine.

Portrait of Jim Morrison of The Doors performing at a concert in Minneapolis on November 10, 1968. With stamp on back of photographer Mike Barich.

\$750.00



Photo By
MIKE BARICH
4800 E. Maric Lane
Mpls, Minn. 55422
Ph. (612) 588-0445

**USE OF THIS PHOTO
REQUIRES PHOTO CREDIT**

94a. NEIL YOUNG IN EUROPE '76 WITH CRAZY HORSE (1976) Poster

Np [West Germany], 1976. Vintage original 23 x 30" (58.5 x 77 cm.) German concert poster. Folded (as issued), near fine.

Poster for Neil Young and Crazy Horse's four-date German tour during March 1976—a tour set up to promote the *Zuma* album. With the backing of a reunited Crazy Horse, Frank Sampedro replacing the late Danny Whitten, *Zuma* was the first album after the famed "Ditch Trilogy", comprising the albums *Time Fades Away* (1973), *On the Beach*

(1974) and *Tonight's the Night* (1975), and had an overall more upbeat atmosphere, with a combination of country-tinged rock acoustics and lumbering hard-rock pieces similar in style to songs on the *Everybody Knows This is Nowhere* album from 1969.

\$450.00



95. EURYTHMICS | TOUCH (1983) Belgian concert poster

Deinze, [1983]. Vintage original 39 x 27 1/2" (99 x 70 cm.) Belgian concert poster. Unfolded, very minor creasing in blank corners, just about fine.

The Eurythmics' second album, *Sweet Dreams (Are Made of This)*, was released in January, 1983, and it was a great success. This concert, at the Brielpoort in Deinze, Belgium, on February 25, 1983, followed very shortly afterwards.

\$375.00

EURYTHMICS
touch

NEW ALBUM *touch* INCLUDING THE HIT *here comes the Rain again* MARKETED BY RCA BENELUX PL 70109

DEINZE BRIELPOORT ZATERD. SAMEDI 25 FEBRUARI VRIER 20 U H

TICKETS AVAILABLE AT THE USUAL AGENCIES

96. NIRVANA (1991) Belgian concert poster

Ghent: On the Rox, [1991]. Vintage original 37 1/2 x 26 1/4" (95 x 66 1/2 cm.) Belgian concert poster, unfolded, fine.

After signing with DGC Records in 1991, Nirvana issued their second album *Nevermind*, which contained their single "Smells like Teen Spirit", and they were suddenly catapulted to international success, which in turn led to a European tour and this appearance in Belgium.

The show, on November 23, 1991, at the Vooruit in Ghent, Belgium, occurred only two months after the release of that album. The opening act was Hole, whose frontwoman, Courtney Love, wound up marrying Nirvana frontman Kurt Cobain.

\$1,500.00



97. QUEEN IN CONCERT (1979) Belgian concert poster

Forest-Vorst: Lion Concerts, [1979]. Vintage original 24 x 33 3/4" (61 x 86 cm.) Belgian concert poster. Unfolded, minor creasing at extreme bottom left, overall just about fine.

Poster for Queen's January 26-27 concert shows in Forest/Vorst, Belgium, in 1979.

"Queen are a British rock band formed in London in 1970. The band comprised Freddie Mercury (lead vocals, piano), Brian May (guitar, vocals), Roger Taylor (drums, vocals) and John Deacon (bass).

"The band's 1977 album *News of the World* contained 'We Will Rock You' and 'We Are the Champions', which have become anthems at sporting events. By the early 1980s, Queen were one of the biggest stadium rock bands in the world." (Wikipedia)

\$750.00



98. THE SUGARCUBES (1988) Belgian concert poster

Ghent: Belga Live, [1988] Vintage original 28 x 20" (71 x 50 cm.) Belgian concert poster, unfolded, fine.

A poster from early in the career of the Sugarcubes, which in turn launched the career of Björk. They were an Icelandic alternative rock band, around from 1986 until 1992, the year when they disbanded.

This December 11, 1988 concert in Ghent, Belgium, is from the same year as the release of their debut album, *Life's Too Good*, which was an unexpected international success and which contained their signature song, "Birthday".

\$300.00



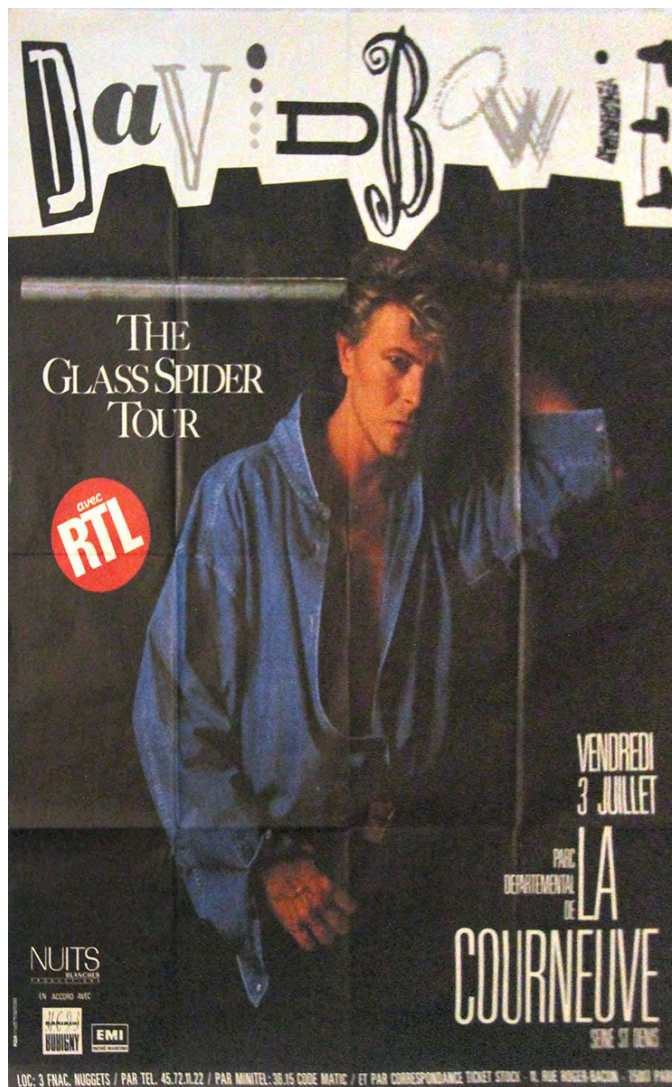
99. DAVID BOWIE | THE GLASS SPIDER TOUR (1987) French concert poster

Paris: Nuit Blanches Productions, [1987]. Vintage original 62 1/2 x 46 1/2" (159 x 118 cm.) French concert poster. Folded (as issued), with a 2.5" (6 cm.) tear at extreme upper right margin, slightly touching the top of the letter "E" in "BOWIE", neatly mended with archival paper, near fine.

Bowie conceived the tour (launched in support of the album *Never Let Me Down*) as a theatrical show, and included spoken-word introductions to some songs, vignettes, and employed visuals including projected videos, theatrical lighting and stage props. On stage, Bowie was joined by guitarist Peter Frampton and a troupe of five dancers (choreographed by long-time Bowie collaborator Toni Basil). With the theme "Rock stars vs. Reality", the show was divided into two acts and an encore.

The tour's set, described at the time as "the largest touring set ever", was designed to look like a giant spider. It was 60 feet (18.3 m) high, 64 feet (19.5 m) wide and included giant vacuum tube legs that were lit from the inside with 20,000 feet (6,096 m) of color-changing lights.

\$300.00



100. DAVID BOWIE "DAY-IN DAY-OUT" (1987) Record store poster

Vintage original 60 x 39 3/4" (153 x 101 cm.) British record store poster. Folded (as issued), with very slight wear at foldlines, near fine or better.

“‘Day-In Day-Out’ is a song that was the opening track for Bowie’s seventeenth studio album, *Never Let Me Down* (1987). An R&B track, ‘Day-In Day-Out’ criticizes the treatment of the homeless in the United States at that time, and deals with the depths to which a young mother sinks to feed her child. The singer penned the song out of concern for the treatment of the homeless in the United States.” (Wikipedia)

\$300.00



**JUDY GARLAND: 100 YEARS**

This summer saw a plethora of grand celebrations in honor of Judy Garland's 100th birthday. Gala events honored her legacy in entertainment history, focusing on the historic archival exhibit of costumes and artifacts from her legendary career which our archivist Woolsey Ackerman co-curated. Very few of Hollywood's great stars have ever been honored with such an outpouring of love and enthusiasm. Los Angeles saw an epic Vanity Fair-style gala with a perfume and fashion launch with the archival exhibit on display at a theatre where Judy first performed as a child, the Wilshire-Ebell. New York City's Empire State Building was lit in rainbow lights for all of June, film festivals played her movies and many of the places Judy performed in concert celebrated her.

Judy Garland's career spanned Vaudeville, short and feature film, radio, records, television, and concert, opera and cabaret halls throughout the world. A creation of the star system at its best, and at its worst, she became beloved to many. Her film musicals with Mickey Rooney—classics such as Meet Me in St. Louis, Easter Parade and A Star is Born—are acknowledged masterpieces. And then there is The Wizard of Oz, one of the ultimate and most beloved of all classic films.

101. A STAR IS BORN (1954) Record store poster



[Los Angeles: Warner Brothers, 1954]. Vintage original 12 x 26" (30 x 67 cm.) tri-folded record store display poster. Overall minor edge wear, a bit more at top-right side and mid-left side. Wear at fold creases, very good.

An extremely scarce record store poster for the 1954 Columbia Records first release of this historic film soundtrack, one previously unseen by this cataloguer.

In 1953 Garland signed a contract with Columbia Records, recorded four sides of pop songs, then embarked on the challenge of making her musical film version of *A Star is Born*. As she was signed with Columbia for recordings, they made a deal with Warner Brothers to release a soundtrack album in 1954. It was released in 33 rpm and in a box set of 78 rpm records. It reached fourth place on the Billboard chart when first released.

\$1,500.00

JUDY GARLAND

102. JUDY GARLAND'S 17th BIRTHDAY PARTY (1939) Photo

[Los Angeles, 1939]. Vintage original 8 x 10" (20 x 25 cm.) silver gelatin photo. Fine.

Garland and her family moved into 1231 Stone Canyon Road while still working on *The Wizard of Oz*. Though the original paper and printed text blurbs say that this party was for her 16th birthday, it was really her 17th birthday in June 1939. She is seen dancing in her living room with co-star Mickey Rooney. Paper blurb on verso. Still is coded #1088 x 48.

\$200.00



103. JUDY GARLAND FASHION SHOT (1940) Photo

[Los Angeles, 1940]. Vintage original 8 x 10" (20 x 25 cm.) silver gelatin photo. Printed text on verso, minor wear, about fine.

Under the studio system, stars were obligated to endlessly pose for publicity, including fashion shots like this one. Garland had a flower shop on Wilshire Blvd. in Los Angeles, and this photo was taken near that location.

\$175.00



104. JUDY GARLAND AT HOME (1939) Publicity photos

[Los Angeles, 1939]. Two vintage original 8 x 10" (20 x 25 cm) photos. Fine.

The golden year of Hollywood film is 1939, and it was Judy Garland's golden year as well. She reached star status, had her hand and footprints and signature placed at Grauman's, won an Academy Award and with just her \$500-per-week salary was able to have famed architect Wallace Neff design and build her a Bel-Air home on Stone Canyon Road with her own separate bedroom suite. The house stands nearly unchanged to this day.

The photo of her relaxing in her suite has not been seen before. The other shows her in the backyard of the estate which included a tennis court and swimming pool. Both include their original attached paper blurbs and studio printed text. Stills are coded 5364 and 5375.

\$400.00



JUDY GARLAND

105. JUDY GARLAND & MICKEY ROONEY MUSICALS (1939-40) Photos

[Los Angeles: MEtro-Goldwyn-Mayer, 1939-4040].
Set of two (2) vintage original 8 x 10" (20 x 25 cm.)
black-and-white print still photos. Just about fine.

With *The Wizard of Oz* and four other films during the 1939-40 season, Judy Garland achieved a place on the box office top ten roster for 1940. These included the Busby Berkeley-directed *Babes in Arms* (they are seen with Douglas McPhail and Betty Jaynes) and *Strike Up the Band*.

Both photos feature printed text on verso. Stills are coded "1088-117" and "S1141-143".

\$275.00



106. THE WIZARD OF OZ (1939) Tin Man dance

[Los Angeles: Metro-Goldwyn-Mayer, 1939]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Fine.

Judy Garland and Ray Bolger as Dorothy and the Scarecrow assist Jack Haley as the Tin Man in his dance as he laments his fate of being rusted. Photo includes its original attached paper blurb, printed text and ink code stamp on verso. Photo is coded #1060-84.

\$450.00



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M-G-M THE AWAKENING AND DANCE OF THE TIN WOODMAN...When Dorothy and the Scarecrow discover a Woodman, completely made of tin, standing rusted in the enchanted forest, they get busy with an oil can to liberate him. Here is the awakening and dance of the Tin Man as shown in the Metro-Goldwyn-Mayer all Technicolor production, "The Wizard of Oz." Judy Garland appears as Dorothy, Jack Haley as the Tin Woodman and Ray Bolger as the Scarecrow. The film is produced by Mervyn LeRoy and directed by Victor Fleming.

6. "Whoops, here I go again!" shouts the Tin Woodman to Dorothy and the Scarecrow, as he tries to walk after having stood rusted, in a forest for years.

JUDY GARLAND

107. THE WIZARD OF OZ (1939) Judy Garland scolds Toto

[Los Angeles: Metro-Goldwyn-Mayer, 1939].
Vintage original 8 x 10" (20 x 25 cm.)
black-and-white single weight glossy silver gelatin
photo. Fine.

The photo includes its original paper blurb,
printed text and ink code stamp on verso. Photo
is coded #1060 x 40.

While between takes on the Oz soundstage, the
set photographer shot a series of photos with
Judy Garland and her co-star Terry (as Toto)
which were used for pre-release publicity. This is
one of the most charming.

\$600.00



OH WHERE HAS MY LITTLE DOG GONE"...Little
and sings this old favorite while Toto plays
his young mistress as Dorothy, in the Metro-
Gwynn-Mayer all Technicolor production, "The Wizard
of Oz". Other favorite characters in the story are
played by Frank Morgan, Jack Haley, Ray Bolger, Bert
Lahr, Billie Burke. The film is produced by Mervyn
Lapine and directed by Victor Fleming.

5. "Don't you ever, ever, frighten me again," warns
Judy, and Toto promises to be good.

108. THE WIZARD OF OZ (1939) Judy Garland plays with Toto

[Los Angeles: Metro-Goldwyn-Mayer, 1939].
Vintage original 8 x 10" (20 x 25 cm.)
black-and-white single weight glossy silver gelatin
photo. Fine.

The MGM set photographer captured Judy Garland in a series of photos with her co-star Terry (as Toto) in which they played together while waiting to film their next scene. Garland became so close to Terry that she asked if she

could buy her but the dog, which appeared in many films, was too valuable to her trainer. Photo includes its original attached paper blurb, printed text and ink code stamp on verso. Photo is coded #1060 x 49.

\$600.00



M-G-M "OH WHERE, OH WHERE HAS MY LITTLE DOG
Judy Garland sings this old favorite v
a trick on his young mistress as Dorot
Goldwyn-Mayer all Technicolor producti
of Oz." Other favorite characters in
portrayed by Frank Morgan, Jack Haley,
Lehr and Billie Burke. The film is pr
LeRoy, directed by Victor Fleming.

2. "Here, Toto," she calls, while Toto, enjoying the
joke, sneaks around to her side.

JUDY GARLAND

109. THE WIZARD OF OZ (1939) Meeting the Wizard four-shot

[Los Angeles: Metro-Goldwyn-Mayer, 1939]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Pinholes at all four corners. Collector labels on verso. Very good+.

A wonderful publicity image of the four main characters enacting their trepidation at meeting the Wizard. Still is coded #1060-205.

\$475.00



JUDY GARLAND

110. THE WIZARD OF OZ (1939) The Wicked Witch

*[Los Angeles: Metro-Goldwyn-Mayer, 1939].
Vintage original 8 x 10" (20 x 25 cm.)
black-and-white single weight glossy silver gelatin
behind-the-scenes photo. There is loss of image
due to emulsion rubs along the top edge of the
photo as is visible in the scan. Very good.*

This is one of the very few images released for publicity of the Wicked Witch. Shown about to fly from her turret room, it is the stunt double who

appears in this image. Still is coded #1060-24 and ink stamped with still number on verso. Original printed text on verso mentions that it is Margaret Hamilton in the photo, but it is actually her stunt double, Betty Danko, depicted.

\$525.00



MARGARET HAMILTON...As the Wicked Witch, takes off for a flight on her broomstick in Metro-Goldwyn-Mayer's "The Wizard of Oz," directed by Victor Fleming and produced by Mervyn LeRoy.

111. THE WIZARD OF OZ (1939) Poppy field with snow

[Los Angeles: Metro-Goldwyn-Mayer, 1939]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Lower left corner is creased at a diagonal from about 3" (8 cm.) up on left side and 3" (8 cm.) into the bottom, very light and not particularly noticeable. Very good+.

The four characters joyfully make their way out of the poppy field on their way to the Emerald City. The snowflakes, which awakened them from the Wicked Witch's spell, were asbestos flakes floating down and coating the hotly-lit-for-Technicolor-photography soundstage set.

\$275.00



112. THE WIZARD OF OZ (1939) Tin Man in forest

*[Los Angeles: Metro-Goldwyn-Mayer, 1939].
Vintage original 8 x 10" (20 x 25 cm.)
black-and-white single weight glossy silver gelatin
photo. About fine.*

Judy Garland is featured with co-stars Ray Bolger and Jack Haley in their respective iconic roles in the scene where Dorothy and the Scarecrow first meet the Tin Man. Still is coded #1060-77.

\$325.00



113. THE WIZARD OF OZ (1939) Dorothy, Scarecrow in cornfield

*[Los Angeles: Metro-Goldwyn-Mayer, 1939].
Vintage original 8 x 10" (20 x 25 cm.)
black-and-white single weight glossy silver
gelatin photo. Near fine.*

Judy Garland as Dorothy meets Ray Bolger as the Scarecrow in a cornfield. This is the first sequence which was filmed. Principal photography for the film started in Oct. 1938 and finished in Mar. 1939. Still is coded #1060-60

\$450.00



JUDY GARLAND

114. THE WIZARD OF OZ (1939) Ray Bolger with raven

[Los Angeles: Metro-Goldwyn-Mayer, 1939] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Creases along right side blank white margin and center top above Bolger's hat. Near fine.

Ray Bolger as the beloved Scarecrow strikes a frightened pose as a raven perches on his hand in the publicity still. As assistant director Wallace Worsley Jr. once revealed, the raven had a specific trainer, and on the very first day of filming the raven proved to be uncooperative and

flew into the flies of the stage; the entire day was spent getting the bird to come down.

Still is coded #1060-199 and has the typed studio blurb on the verso as well as date stamps of "Sept. 20, 1939" and for a later use in Aug. 1950 as well.

\$500.00



RAY BOLGER AS HE APPEARS IN THE TITLE OF THE SCARECROW WHO SEEKS A BRAIN...In Metro-Goldwyn-Mayer's all-Technicolor production, "The Wizard of Oz," produced by Mervyn LeRoy and directed by Victor Fleming. Other members of the cast include Judy Garland, Frank Morgan, Jack Haley, Bert Lahr, Billie Burke and Margaret Hamilton.

115. JUDY GARLAND | I COULD GO ON SINGING (1963) Set of 2 UK photos

[London: United Artists, 1963] Set of two (2) vintage original 10 1/2 x 13 1/2" (26 x 34 cm.) oversized black-and-white print still photos, UK. Fine.

Riding the wave of another surge in her success due to epic concert touring, Judy again returned to filmmaking in the early-1960s. Venturing to England to work on this semi-autobiographical film, Judy performed as she did live at the famed Palladium.

In these two images Judy performs the title song.

\$300.00



JUDY GARLAND

BARRYMORE, JOHN	52, 53	WAUGH, EVELYN	88
BOGART, HUMPHREY	65, 66	WELLS, H.G.	49
BOND, JAMES	80, 81	WELLES, ORSON	68
BOWIE, DAVID	99, 100	WONG, ANNA MAY	38, 60
BROOKS, LOUISE	36, 37		
BUNUEL, LUIS	75, 76		
CAPOTE, TRUMAN	74		
CHANEY, LON	39, 40		
DANDRIDGE, DOROTHY	20		
DEL RÍO, DOLORES	42		
EISENSTEIN, SERGEI	50, 51		
ELLINGTON, DUKE	92, 93		
FLEMING, IAN	80, 81		
GARLAND, JUDY	101-115		
GREENE, GRAHAM	7		
HARING, KEITH	32		
HEPBURN, AUDREY	4, 84, 85		
HEPBURN, KATHARINE	54-57		
HITCHCOCK, ALFRED	48, 82		
ISHERWOOD, CHRISTOPHER	88		
JOYCE, JAMES	5		
KARLOFF, BORIS	47		
LAKE, VERONICA	62		
LOMBARD, CAROLE	52, 53		
LOY, MYRNA	59		
MAPPLETHORPE, ROBERT	31		
MCQUEEN, STEVE	86		
MONROE, MARILYN	78, 79		
MORRISON, JIM	94		
NIRVANA	96		
PRINCE	21-22		
QUEEN	97		
ROBESON, PAUL	15-17		
RUSSELL, JANE	63, 64		
SOUTHERN, TERRY	88, 89		
STEINBECK, JOHN	69		
STOPPARD, TOM	7		

** listed by item number, not page number*







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

Front cover:

Detail from **Say Baby, Let's Boogie!**
(1972) silkscreen poster.

Back cover:

Original maquette artwork of **Louise Brooks** (1931) by R. Polleunus.

