

Fifty-One

Fast Times AT RIDGEMONT HIGH

TERMS & CONDITIONS

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

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002.....FEATURED



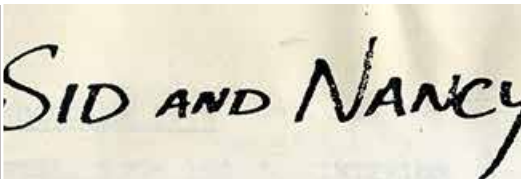
024.....LGBTQ



034...AFRICAN AMERICANA



060.....PHOTOGRAPHY



088.....SCRIPTS



112.....DIRECTORS

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WALTERFILM



1. Dashiell Hammett (screenwriter, source) THIN MAN SEQUEL (Sep 17, 1935) Film script

[Culver City, CA]: MGM, 1935. Vintage original film script, quarto, mimeograph. Light blue titled wrappers, with the white MGM studio label present, holograph pencil notation of Hammett's name (secretarial), rubber-stamped COMPLETE, dated September 17, 1935, with a single credit for Hammett. 115 leaves, mimeograph duplication. Pages and wrapper very good+, bound with two gold brads. In a custom clamshell box. With a single holograph correction by Hammett, and letter of provenance from Hammett's daughter Josephine Hammett Marshall regarding the discovery of the treatment in the family's estate.

An extremely scarce mimeographed script treatment by Dashiell Hammett for what became the first Thin Man sequel film, *After the Thin Man*. This script was eventually published by Mysterious Press in 2012 under the title *Return of the Thin Man*.

The first "Thin Man" film, released in 1934 and based on Hammett's novel, was a smash hit and is today a key film in the American screwball comedy cycle. Five sequels were made between 1936 and 1947 (all starring the original acting team of William Powell and Myrna Loy), and this previously unknown attempt at a sequel by Hammett was clearly commissioned by MGM but never produced, making this script an entire unpublished Hammett work. The story is a completely original one, never reworked for the other films, very much written in Hammett's trademark style and reading a bit more like a story treatment (i.e., a novel) than a final screenplay, which is likely as far as the story got on the road to production.

Differences Between Hammett's Sep. 17, 1935, Screen Treatment and its Published Version

As previously noted, Hammett's treatment—the actual mystery plot—begins after approximately 15 minutes of introductory comedy material written by Hackett and Goodrich. According to Hammett's granddaughter, Julie M. Rivett, the published version of Hammett's *Thin Man Sequel*/*After the Thin Man* incorporates the Hackett and Goodrich material "according to his own instructions." Thus, the first 10 pages of the published version is all Hackett and Goodrich, not from the movie, but from their first "temporary screenplay" dated April 29, 1935, to wit, Nick and Nora's return to San Francisco from New York via train; reporters and acquaintances meeting Nick and Nora at the train station; a scene with Asta, Mrs. Asta and her puppies; and Nick and Nora's arrival home as unrecognized guests at their own surprise party.

Thereafter, the published version is word-for-word identical to Hammett's September 17, 1935 screen treatment, beginning with the murder of Pedro the gardener, and ending after the revelation of the murderer with Lum Kee, one of the owners of the Li-Chee nightclub, standing in a puddle left by the urinating Asta.

\$27,500.00



FEATURED

FORM 112 10M CITIZEN

Date.....

No.

Please return to Script Dept.



Culver City, Calif.

"THIN MAN SEQUEL"

From:
Dashiell Hammett

Sept. 17, 1935

11-13

COMPLETE

FEATURED

THIN MAN SEQUEL

In Scene 30 the bell on SCUND TRACK is the doorbell instead of the telephone.

To follow Scene 30: on SOUND TRACK, 3 pistol reports from front door, followed by the sound of door crashing back against wall, and a man's hoarse exclamation.

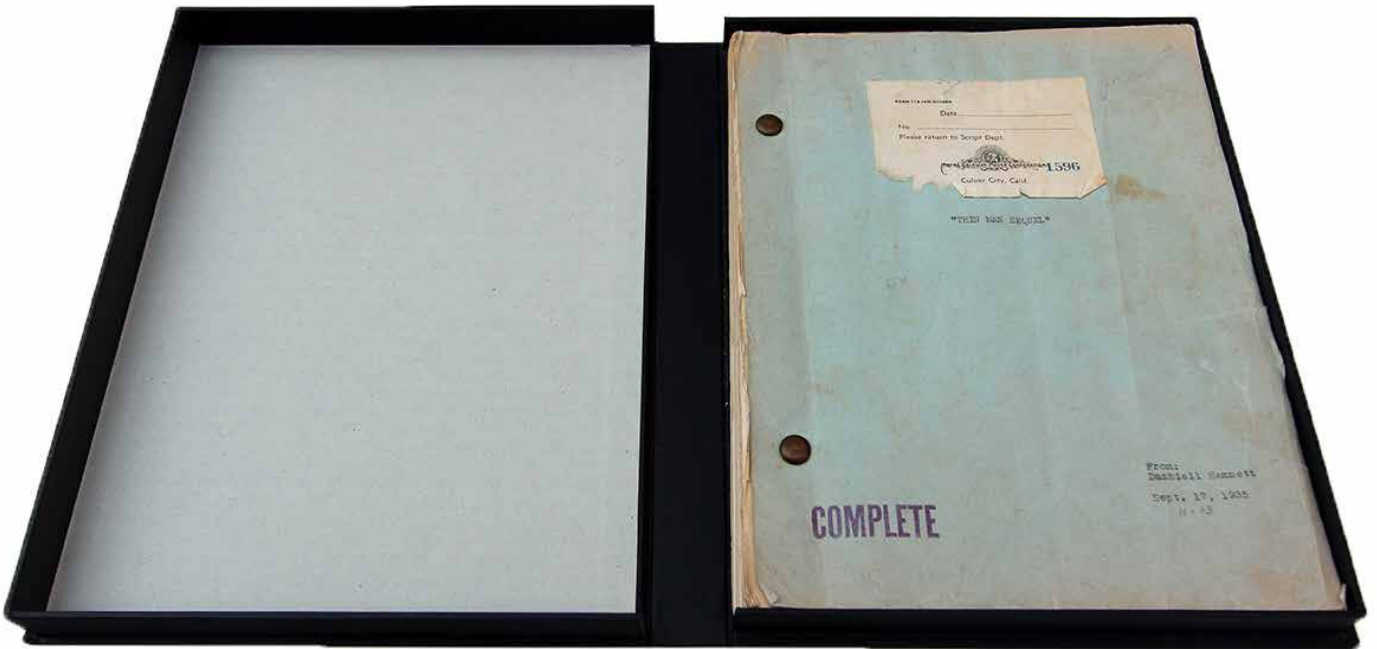
Nick, followed by Nora, goes to the front door. The man who admitted them to the house -- sober now -- is standing at the door staring down with horrified face at a dead man huddled on the vestibule floor at his feet. The man at the door turns his frightened face to Nick and gasps: "I opened the door -- bang, bang -- he said 'Mees Selma Young' and fell down like that."

Nick corrects him mechanically -- "Bang, bang, bang" -- while kneeling to examine the man on the floor. He rises again almost immediately, saying: "Dead." By now guests and servants are crowding around them. Nora, craning her neck to look past Nick at the dead man's face, exclaims: "Nick, it's Pedro!"

Nick: "Who is Pedro?"

Nora: "You remember. Pedro Dominges -- used to be Papa's gardener."

Nick says: "Oh, yes," doubtfully, looking at Pedro again. Pedro is a lanky Portuguese of fifty-five, with a pleasant, swarthy face and gray handlebar mustaches. Nick addresses the butler: "Phone the police, Peters." Then he turns to discover that the man who opened the door has tiptoed past the corpse and is now going down the steps to the street. "Wait a minute," Nick calls. The man turns around on the bottom step and says very earnestly:



JOSEPHINE HAMMETT MARSHALL

4210 VIA LARGO

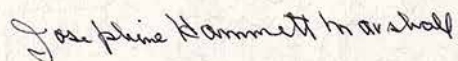
CYPRESS, CALIFORNIA 90630

August 3, 2006

To Whom It May Concern:

This typescript of the *Thin Man Sequel* was found after my mother passed away in 1980. It was among a collection of items that had belonged to my father, Dashiell Hammett. It has been held exclusively by my family.

Sincerely,



Josephine Hammett Marshall

2. Ian Fleming (source) THE SPY WHO LOVED ME (1976) Film script

London: Eon Productions, 1976. Vintage original film script, quarto, die cut wrappers with title showing through from title page, 133 pp., with a revised version of page 133 on pink paper laid in. The name "Desmond Llewellyn" in ink on front wrapper. Laid-in page with marginal tear, otherwise just about fine.

Desmond Llewellyn's script for this James Bond film. He is remembered for having played the role of "Q" in 17 James Bond films between 1963 and 1999. The title page notes this as a "Revised Final Shooting Script", and dated August 23, 1976. Script is sold with a letter of provenance from Claire Llewellyn, the actor's daughter-in-law.

Directed by Lewis Gilbert (*Alfie, You Only Live Twice*), *The Spy Who Loved Me* was the tenth film in the James Bond franchise produced by Albert Broccoli, and the third in the series to star Roger Moore as secret agent James Bond. It was the most financially successful of the Bond films produced to date, and is generally considered to be the finest of the seven films that starred Moore as Bond.

The shooting script and the film (which follows it quite closely) begin with a series of parallel scenes. First, a British submarine is "abducted", causing concern at the British High Command. Then, a Soviet submarine is "abducted", causing the Soviet High Command to send an alert to Agent Triple X, Anya Amasova, whom we first see in bed in Austria with a handsome young man. Then the British send an alert to their Agent 007, James Bond, whom we first see in bed in Austria with an attractive young woman. This leads to the story's first big action sequence, a downhill ski chase in Austria with Bond pursued by enemy agents. He kills several of them, including one who turns out to be the boyfriend of Anya, setting up a motive for her to kill Bond after their joint mission—the main part of the film—to find and eliminate the abductor of the submarines is completed. Will she or won't she?

The only differences between this script and the completed film are minimal. Significantly, almost none of the clever dialogue written for our two main spy characters is changed. Some scenes have been reordered. In the screenplay, Bond's first scene in Egypt comes before the first scene introducing the villains, Stromberg and Jaws. In the movie it comes afterwards. In Stromberg's first scene, he banter with the two scientists who created the system he uses to track submarines and pays them for their services before they leave his underwater headquarters via helicopter. The movie adds a coda, not in the screenplay, where he pushes a button that blows up the scientists' helicopter.

By 1977, the Bond film formula was firmly established, and this Wood/Maibaum shooting script hits all the expected beats. There are beautiful women, exotic locations, car/boat/helicopter chases, fistfights, gunfights, fancy gadgets, a villain who wants to conquer the world, and his technologically elaborate lair. The added elements—the Soviet agent love interest, and the monstrous henchman Jaws—are what distinguish *The Spy Who Loved Me* from the other Bond films of this era and what make it one of the very best of the post-Sean Connery, pre-Daniel Craig Bonds.

\$3,500.00

DESMOND LEWELLYN

97

"THE SPY WHO LOVED ME"

FEATURED

DESMOND LLEWELYN 97.

"THE SPY WHO LOVED ME"

Revised Final Shooting Script

(C) Copyright of Danjaq S.A.

Enquiries to:
Eon Productions Limited,
2 South Audley Street,
LONDON, W.1.

23rd August, 1976.

Tel: 01-493-7953

FEATURED

23 Continued

23

Q
Ah. 'Morning, Double-O-Seven.

BOND
Hello, Q.

Q
Was the mission successful?

BOND
(laconically)
On and off.

Q leads the way across the room towards the group at the chart table. As they approach, BENSON comes forward a step or two.

BENSON
'Morning, Commander.

BOND
(formally)
Sir.

BENSON turns to SIR EDWARD.

BENSON
Commander Bond, sir.
(to Bond)
Sir Edward Masters, First Lord of the Admiralty.

SIR EDWARD holds out his hand to BOND.

SIR EDWARD
How d'you do?

BOND
Good morning, Sir Edward.

They shake hands.

BENSON
(to Bond)
You know Commander Hargreaves, I think.

BOND and HARGREAVES acknowledge each other formally. SIR EDWARD turns to the chart table.

Continued

3. DONALD CAMMELL, DENNIS HOPPER, ALEJANDRO JODOROWSKY & KENNETH ANGER (1970) Photo by Miriam Gibril

London: Miriam Gibril, 1970. Vintage original 8 1/2 x 11" (22 x 28 cm.) black-and-white double weight print still photo. With holograph inscription on verso identifying the subjects in the hand of photographer Miriam Gibril. Fine.

An unusual group portrait of four important figures in film—Donald Cammell (whose co-directed *Performance*, after a two-year delay, finally got released in 1970), Dennis Hopper (whose *Easy Rider* made an enormous impact in 1969), Alejandro Jodorowsky (whose *El Topo* was also released in 1970) and Kenneth Anger (who featured Cammell in his film *Lucifer Rising* in the role of Osiris).

Photographer Miriam Gibril was, for a long time, romantically linked to Cammell. She had a successful career as a model, and also took some very noteworthy photographs of London's burgeoning arts scene. She also appeared in Anger's *Lucifer Rising* as Isis.

\$1,250.00

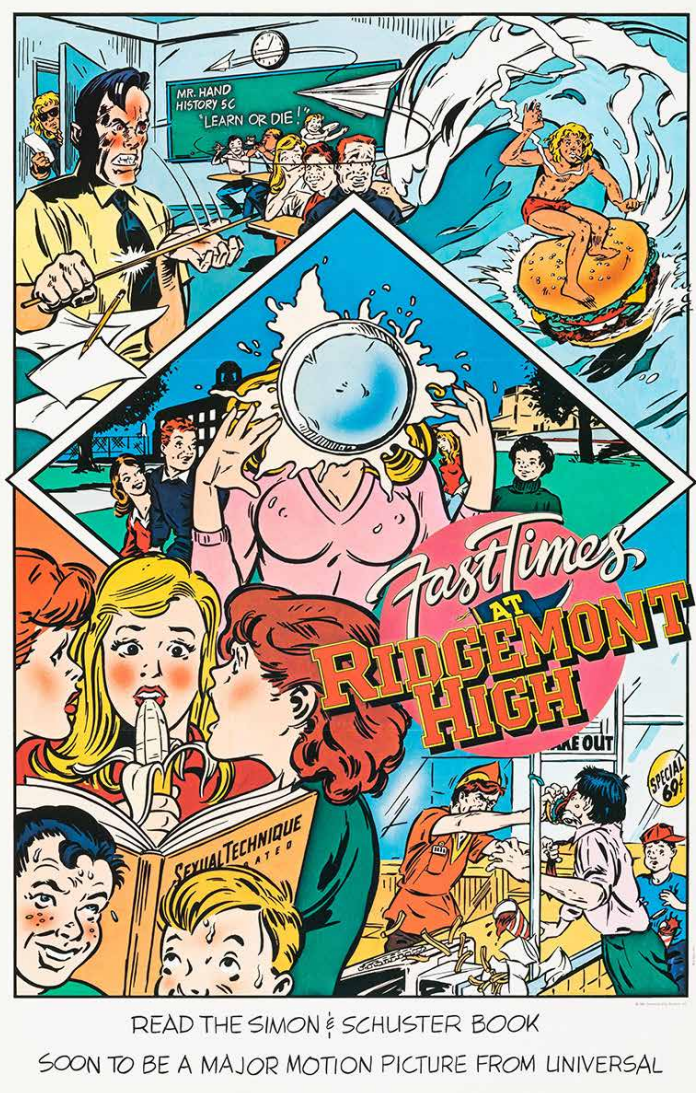


4. FAST TIMES AT RIDGEMONT HIGH [1981] Bookstore poster

[New York]: Simon and Schuster, [1981]. Vintage original 33 x 21" (84 x 54 cm.) bookstore poster, conserved on linen, just about fine.

Wild poster art by Rod Dyer. This poster was sent to bookstores to promote Cameron Crowe's 1981 book, which was already in the process of being adapted to film, here being promoted as an upcoming film. The film is adapted from a book Crowe wrote after a year spent at Clairemont High School in San Diego, California. He went undercover to do research for his 1981 book *Fast Times at Ridgemont High: A True Story*, about his observations of the high school and the students he befriended there. Amy Heckerling's adaptation is now a classic of '80s American film. It was added to the National Film Registry in 2005.

\$1,500.00



FEATURED

5. Alice Walker (source) THE COLOR PURPLE (1985) Script archive

[Hollywood]: Amblin Entertainment, 1985. Set of three (3) vintage original film scripts, quarto, all under working title Moon Song.

- **Revised Second Draft, April 12, 1985.** Printed Amblin wrappers, brad bound, 156 pp., with 2 pp. marked ALTER-NATE SCENE on blue paper bound after p. 132. Red watermarks throughout. Near fine.

- **Third Draft, April 26, 1985.** Printed Amblin wrappers, brad bound, 159 pp. Light spotting to wrappers. Red watermarks throughout. Near fine.

- **Third Draft Revised, May 31, 1985.** Lacks front wrapper, brad bound, title page is loose but present, 149 pp. A few pages of later revisions on yellow paper are included. Laid-in loosely are two crew lists, one 16 pp. list dated 8/15/85 and another FINAL STAFF & CREW LIST, 16 pp., 8/17/85, the latter with a vertical crease. Overall near fine.

Alice Walker's *The Color Purple*, published in 1982, was the first work of fiction by an African-American woman to win the Pulitzer Prize. Walker's story of a black girl growing up in the Deep South in the early 1900s garnered almost universal critical acclaim, and before long, film rights to the book were purchased by executive producers Jon Peters and Peter Guber who hired black composer and music impresario Quincy Jones to produce the movie. Jones, in turn, hired Steven Spielberg, fresh off the critical and popular success of *E.T. the Extra-Terrestrial*, to direct it.

The Color Purple was a landmark film in many respects, one of the most ambitious and successful movies about African Americans made up to that time, with a nearly all-Black cast and, pursuant to a contract stipulation with author Alice Walker, a 50% Black production team. The film was also radical for its time in the way it dealt with LGBTQ themes, specifically, the romance between Celie, the protagonist, and the black female blues singer, Shug Avery. It marked the feature acting debuts of Whoopi Goldberg as Celie and Oprah Winfrey as Sofia.

It was a landmark film for director Spielberg as well, his first serious non-genre movie or, as Spielberg himself put it, his first "adult" film. However, it is very much a Spielberg movie in the way it foregrounds one of his principal thematic obsessions, the separation of children from their families—a motif we see in films as varied as *Close Encounters of the Third Kind* (child abducted by aliens), *Empire of the Sun* (child separated from his parents by war), and *Catch Me If You Can* (teen son separated from his parents by divorce). Less obviously, it deals with another major Spielberg theme, the acceptance of the Other (see *E.T.*).

The screenwriter Menno Meyjes was born in the Netherlands in 1954. *The Color Purple* was his feature debut, his only previous writing credit being for an episode of the Spielberg-produced television series *Amazing Stories*, "The Mission," directed by Spielberg himself.

The Color Purple was a particularly brutal coming-of-age story, beginning with the impregnation of a 14-year-old Black girl by her father, who then gives her away as a wife to the cruel and bullying "Mister." It's a story of self-realization over a period of decades, with the protagonist Celie finally gaining the strength, with the help of Shug Avery and other Black women, to break away from "Mister" and create a life for herself, reuniting with her sister and the children that were taken from her at the story's conclusion. What makes Walker's novel particularly challenging to a would-be adapter is that it is written entirely in the form of letters—at first, from Celie to God, later, from Celie's sister Nettie in Africa to Celie, and from Celie to Nettie.

(cont. p. 16)

M O O N S O N G

Written by
Menno Meyjes

Based on the novel The Color Purple
by Alice Walker
1982

CLY 0057

THIRD DRAFT REVISED
May 31, 1985

NOTICE

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FEATURED

(cont. from p. 14)

Revised Second Draft Screenplay

The first big difference one notices between the 4/12/85 screenplay draft and *The Color Purple* movie is that the movie begins with a sequence of young Celie and her sister Nettie happily running through a field of purple flowers. This scene is not in the 4/12/85 draft, which starts directly with the scene of 14-year-old Celie in a darkened room giving birth.

The title on this draft is *Moon Song*. According to Oprah Winfrey, this title was intentionally deceptive—so that actors who read for parts in the project wouldn't know they were reading for a film based on *The Color Purple* (unless, like Oprah, they were familiar with the book).

Meyjes' screenplay doesn't entirely abandon the letters-to-god format of the novel, but incorporates the language of the letters into the film as Celie's voiceover narration:

CELIE (V.O.)

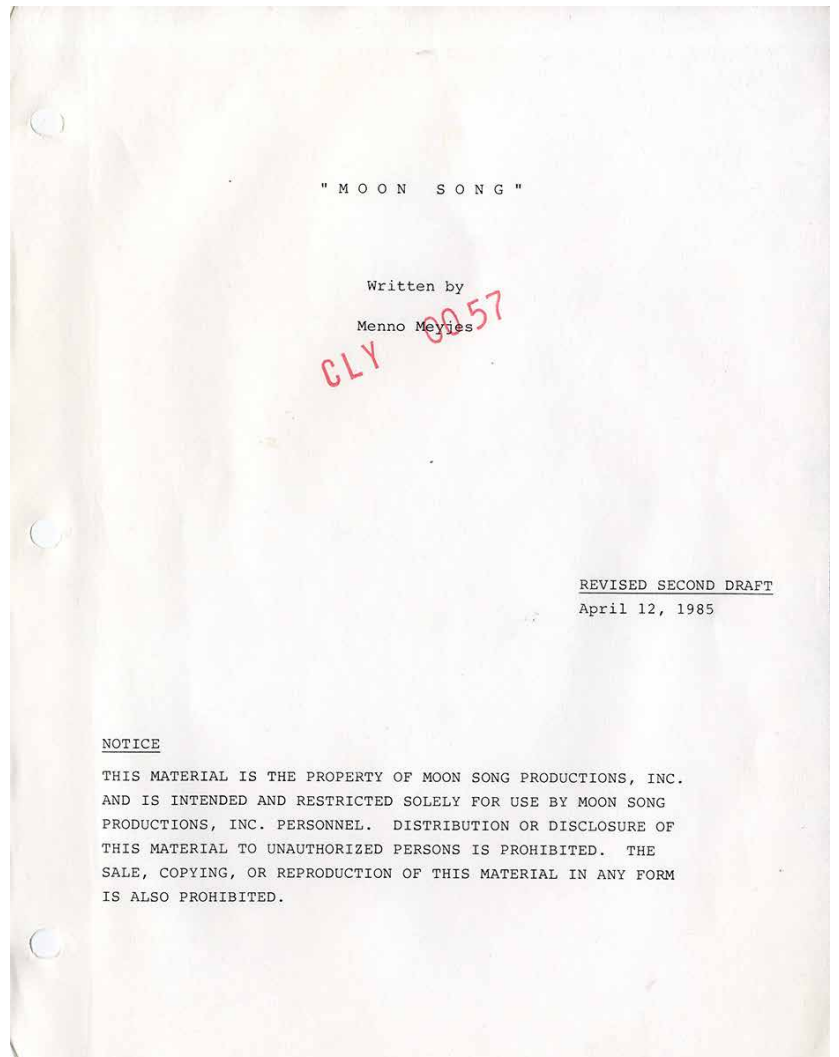
Dear God. I am fourteen years old. I have always been a good girl. Maybe you can give me a sign by letting me know what's happening to me.

Some other differences between the 4/12/85 draft and the completed film:

- A scene early in the screenplay, in which Pa is about to rape 12-year old

Nettie but is distracted (rescued) by Celie wearing a dress that belonged to Pa's late wife, is omitted from the movie.

- The patty cake game that is the visual representation of Celie and Nettie's love for one another appears later in the 4/12/85 draft than in the movie, where it is part of the opening sequence.



-The draft's series of shots showing Nettie teaching Celie how to read by using strips of paper with words printed on them attached to the objects they represent is more effective in the movie where the montage is condensed into one beautiful scene (one of the film's best).

-The draft's scene of Harpo and Sofia violently fighting is spoken about but not actually shown in the film.

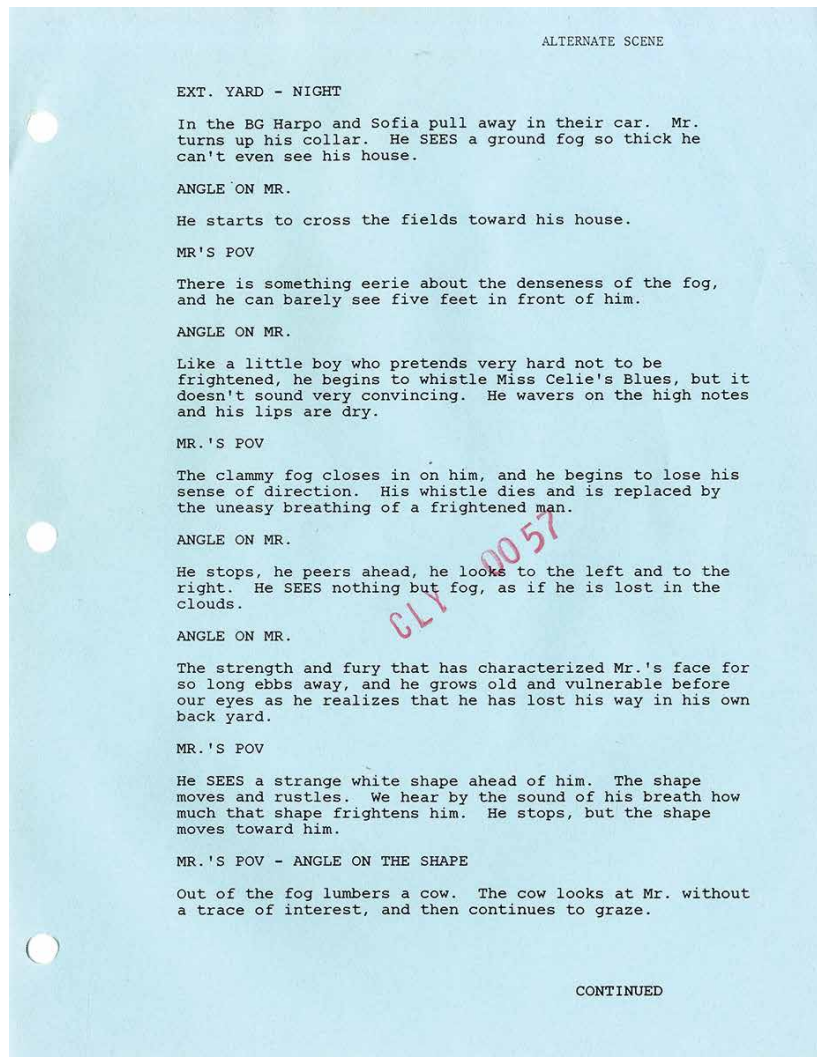
-The film rearranges the events of the story's last act, after Celie leaves Mister. A

- A scene of Shug and Celie quarreling because Shug is going out with a young musician is omitted from the film.

-The events constituting the redemption of Mister have been streamlined and condensed, including the complete omission of a scene showing the older Celie and Mister sitting together on a porch, her sewing pants, him smoking a pipe.

- An "Alternate Scene" printed on blue paper, showing the older, confused Mister getting lost in a fog, was apparently never shot.

(cont. p. 19)



" M O O N S O N G "

Written by
Menno Meyjes

Based on the novel The Color Purple
by Alice Walker
1982

CLY 0057

Third Draft
April 26, 1985

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(cont. from p. 17)

Third Draft Screenplay

The fundamental difference between the 4/26/85 third draft of *The Color Purple* and the 4/12/85 second draft is that the third draft is more specifically laid out like a shooting script. Unlike the second draft, every anticipated shot is numbered. Where in the second draft, every page has a date on the upper right—from 1909 when the story begins until 1942 when it ends—the dating on each page of the third draft is even more specific, including the season—from 1909 WINTER until 1943 SPRING (ending one year later than the second draft does).

There is an added scene in the third draft where one of Mister's young sons, Bubba, is taken away in handcuffs by the sheriff. In voiceover, Celie quotes Mister saying, "Bubba a bad seed that I tried to raise as best I could..." (The scene of Bubba's arrest does not appear in the completed film).

The third draft adds a scene in which young Celie is following a train, and a black Pullman waiter on the train throws some gold coins at her which turn out to be pieces of chocolate wrapped in gold foil. Later in the draft, we see Celie in her forties, well-dressed and riding a similar train. The movie conflates these two scenes—there is no scene of young Celie following the train, but we do get a scene in the film of older well-dressed Celie on the train throwing gold foil-wrapped chocolates at a young Black girl following the train.

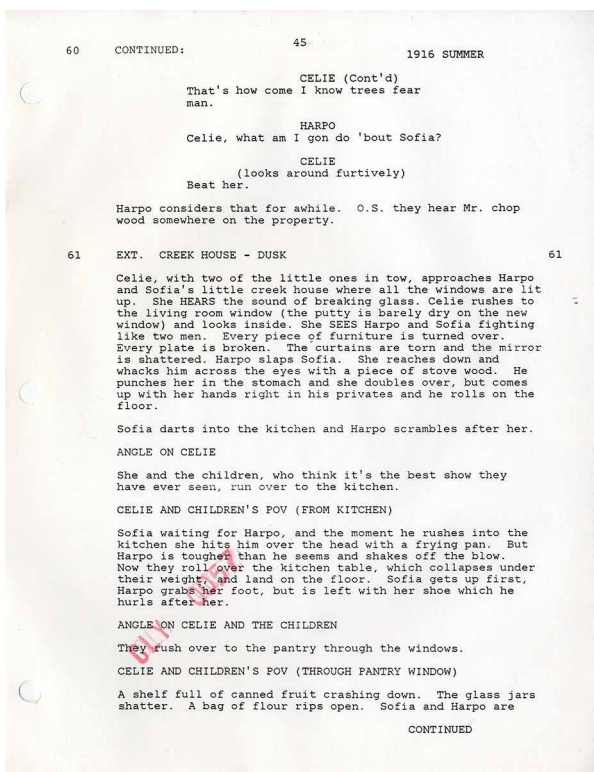
This draft adds a touch to the scene where Shug attempts to talk to her estranged father, the Preacher, in his church. In this draft, there is a 16mm movie projector showing a "black western" on a hanging white sheet. This seems very much like a Spielberg idea, but it does not appear in the completed film.

In one third draft scene, Mister gives advice to his son, Harpo, on how to have the upper hand in his marriage to Sofia, "Nothing can do it better than a good sound beating." Celie, who at this point has internalized the ideology of masculine violence, gives Harpo the same advice, "Beat her." The completed film keeps the scene with Celie and Harpo, but leaves out the earlier scene with Harpo and his father.

The third draft adds a scene (not in the movie) where Celie builds a scarecrow and talks back to it, "Ain't you gon' order me around some?"

A black cat (reminiscent of one of Walt Disney's evil cats) that guards the mailbox, preventing Celie from retrieving Nettie's letters, is omitted from the completed film. Also omitted from the film is a scene of 14-year-old Nettie, on an ocean liner to Africa, tearing up some of her letters to Celie and throwing them in the water to "send them to you o the waves."

The movie's language is more PG-rated than in the screenplay drafts. Words like "bitch" and "fuck" that appear throughout the drafts are not heard in the movie, though the film was, in fact, rated PG-13 for its suggestions of incest and lesbianism.



Third Draft Revised Screenplay (with green pages dated 7/24/85 and orange pages dated 8/1/85)

The 5/31/85 revised third draft is the first draft of *The Color Purple* to include the opening scene that appears in the completed film, showing young Celie and her sister Nettie playing patty cake in a field of beautiful purple flowers.

In this draft, still entitled *Moon Song*, the two scenes of Mister asking Pa for Nettie's hand in marriage and getting Celie instead, are condensed into one scene.

The revised third draft is the first draft to include scenes of Nettie teaching Celie to read with the aid of Dickens' *Oliver Twist* (Celie reads it out loud very awkwardly at first; then we cut to a scene of her reading the same passage more fluently). This is also the first draft that tells us Shug Avery is coming to town, as the film does, by showing a printed flier for her band blowing in the wind.

The revised third draft is the first to include one of Shug's most memorable lines, when Celie is bathing Shug, and Shug starts to talk about her estranged father, the Preacher, "My Pa still love me, 'cept he don't know it."

This is the last draft to include the elaborate comic scene of the three male suitors who come to court Shug at Mister's house while she is sick and being cared for by Mister and Celie. That scene is omitted from the completed film.

The scene where Celie and Shug find the letters from Nettie that Mister has been hiding from her

has been reimagined in the film. In this and earlier drafts, the women find the letters hidden underneath the false bottom of a trunk. In the film, Celie sees a spider crawl out from a hole in a floorboard, inspiring her to look underneath that floorboard. A major difference occurs in the dinner table scene where Celie announces to Mister that she is leaving with Shug. In the movie, not in the script drafts, Spielberg allowed Winfrey as Sofia, reacting to and encouraged by Celie's defiance, to improvise a monologue summing up all of Sofia's anger and frustration over the years. Oprah more than rises to the occasion, and it is one of the film's highlights.

Another key moment in the film is the scene where Shug is performing for the first time at Harpo's "jook joint" and introduces the song, "Miss Celie's Blues", a woman-to-woman love song dedicated to Celie. In every draft up to this point, including this one, Shug says that the tune (actually composed by producer Quincy Jones) was something that Celie used to sing to her "when I was ailing," but in the movie Shug says it was something that Celie "scratched out of my head" while Celie was combing Shug's hair.

The lyrics, which do not appear in this draft, begin with the word "Sister", giving the song a double meaning—it is not only an expression of Shug's love for Celie, but also reminds us of Celie's transcendent love for her lost sister Nettie, one of *The Color Purple's* most powerful themes.

\$8,500.00

41 the wind rustles through them he holds on to his pomaded
Cont hair.

42 EXT. MR.'S HOUSE - PORCH - MORNING 42

Celie and Harpo stand on the porch and look for Mr. but no one is coming down the road. Mr.'s children join them.

LOUISE
Daddy ain't back yet.

CELIE
He will be soon.

LOUISE
That's what you said yesterday.
Soon was yesterday. Today is later.

43 EXT. MR.'S HOUSE - FIELD - AFTERNOON (NEXT DAY) 43

Celie and Harpo are hoeing the field. The blades slap into the clay with a rhythmic sound. They stop working when they see Mr. stagger down the road. You don't have to get close to him to know he smells of liquor, cigarettes, and another woman's perfume. Celie and Harpo look at each other and continue working.

44 EXT. MR.'S HOUSE - FIELD - DUSK 44

MR.'S POV - FROM THE PORCH

The sun sets. Celie and Harpo walk back as slow as the day was long. Behind them the plow sticks from the furrow like an anchor. Both of them are burned by the sun.

ANGLE ON PORCH

Mr. just sits on the porch. He don't even rock no more. Harpo, who hurts in places he didn't know he had, drags himself up the porch steps. Celie goes into the house.

*45 O M I T

89 Celie smiles behind her hand. Mr. glares at her and the smile
Cont quickly fades.

*90 INT. MR.'S HOUSE - STAIRS/STUDY 90

Shug is creeping down the stairs. She hears Mr. off screen. She backs into the study to avoid him. There she finds Celie who is dusting the desk. She furtively looks at some letters that are already on the desk - all addressed to ALBERT.

Celie cringes, expecting to see Mr. in the doorway.

SHUG
Why are you goin' through other
people's mail?

CELIE
I'm lookin' for a letter from somebody
dead.

91 EXT. COUNTY ROAD - AFTERNOON (RAIN) 91

It's a dark and blustery afternoon and the clouds race past a pale, brooding sun as Shug walks toward the church. A black dog bounds out of nowhere and only the long chain around its neck keeps it from sinking its teeth in Shug's leg. Shug gathers her coat around her and shivers. She SEES the church ahead. An unlit lantern sways over the door in the wind.

ANOTHER ANGLE

Like a pilgrim seeking sanctuary, Shug knocks on the door and then opens it.

92 INT. CHURCH - AFTERNOON 92

The preacher is sitting in the front pew going through Sunday's sermon. Shug's shadow falls across the aisle. The preacher looks up. He SEES Shug.

SHUG
Hello.

The preacher looks her up and down. His flinty eyes grow a little colder behind his gold spectacles. Shug walks down the aisle and sits in the pew closest to the altar. Shug's voice echoes through the church.

SHUG
How you been?

The preacher doesn't answer.

6. Pru Heric (artist)
GIRLS IN SERVICE PAINT BOOK (1943) Coloring book

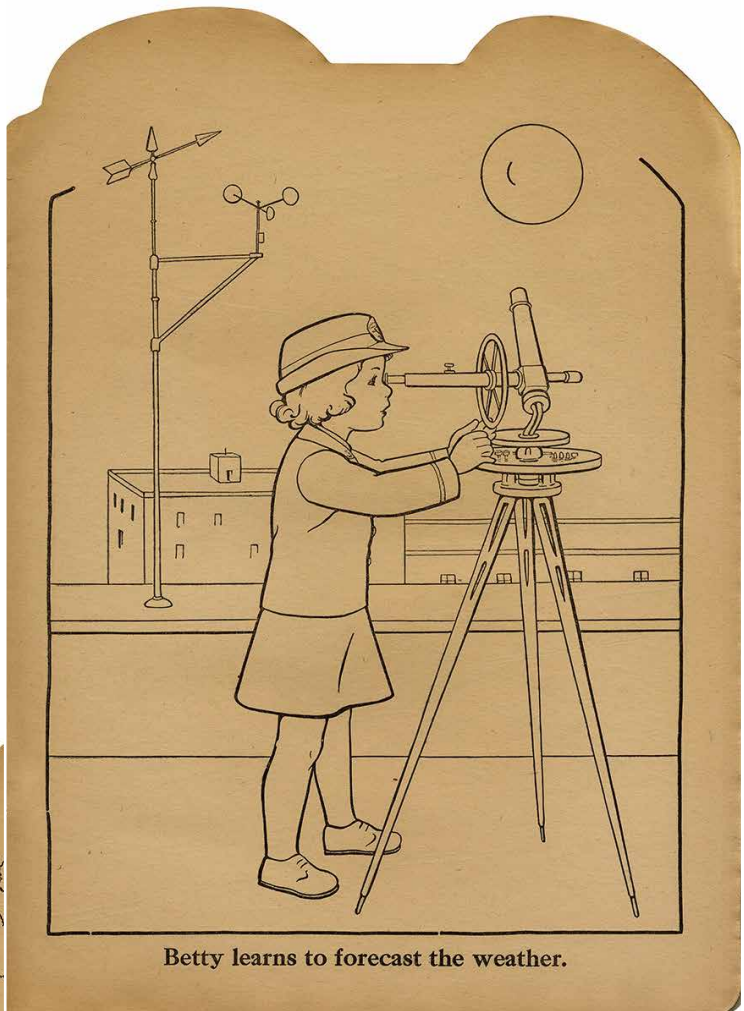
Racine, Wisconsin: Whitman Publishing Company, 1943. Vintage original coloring book, die-cut pictorial wrappers, 15 x 11" (38 x 28 cm.), 48 pp. Modest wear along the spine, but colors of covers are still very fresh, and contents are clean (and untouched).

This appears to be an exceedingly scarce book. I can find no example of it in OCLC, nor any indication of it having appeared at auction.

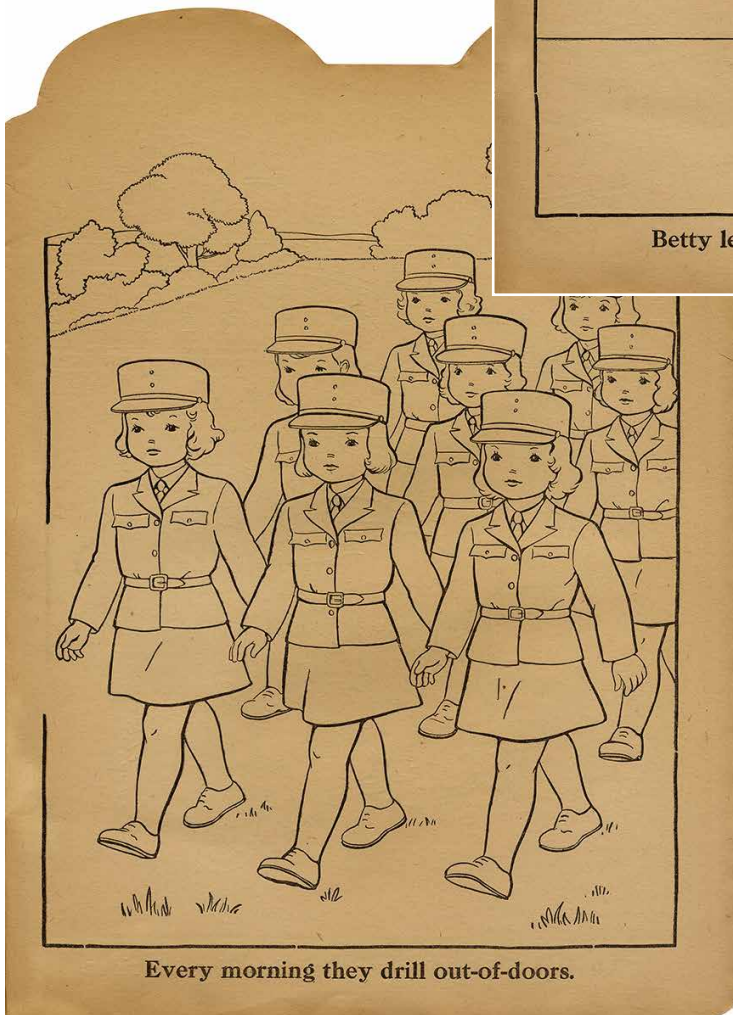
\$500.00

A WWII coloring book honoring American women's contributions to the war effort, with portrayals of women serving as nurses, truck drivers, army photographers, even as weather-casters.





Betty learns to forecast the weather.



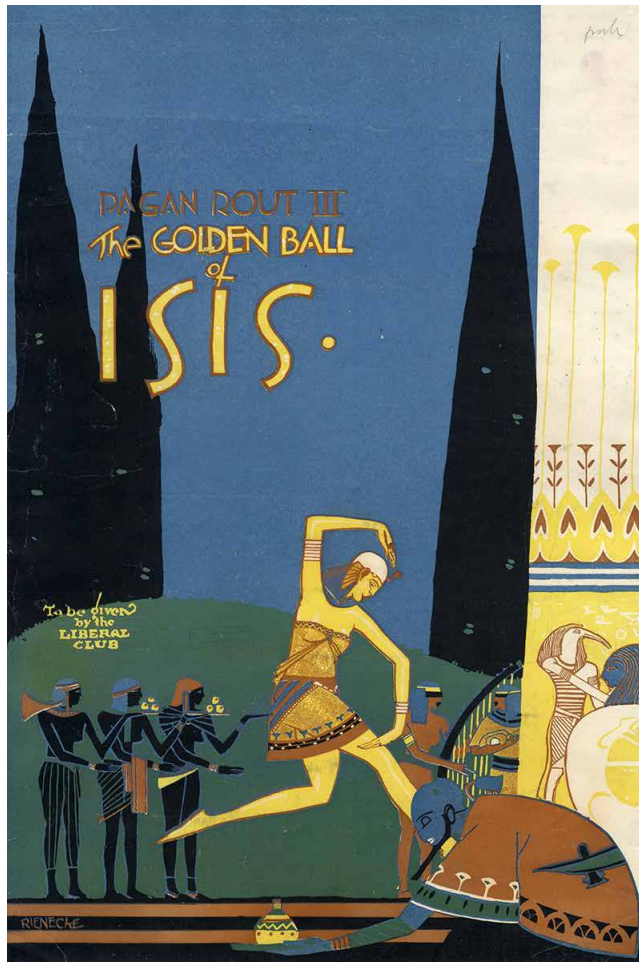
Every morning they drill out-of-doors.

7. PAGAN ROUT III - THE GOLDEN BALL OF ISIS (1917) Lithograph poster

[New York: Liberal Club, 1917]. Vintage original 15 1/8 x 10 1/8" (38 x 26 cm.) lithographed poster. Unfolded, with a minute chip at extreme lower right, one small closed tear at bottom left, with "Withdrawn" New York Public Library stamp on verso, just about fine.

The Liberal Club, begun in 1913 by Henrietta Rodman (also a member of the Heterodoxy Club—a feminist debating society that was a haven for bisexuals and lesbians), played an integral role in establishing Greenwich Village as a bohemian enclave. The club's yearly "Pagan Routs" became one of their most visible activities and were their primary fundraiser. Poster is signed by "Rienecke".

\$1,000.00



8. NIGHT OWL GAY BAR (ca. 1950s) Portrait

*Np, ca. 1950s. 3 7/8 x 4 3/4" (10 x 12 cm.)
black-and-white silver gelatin print still
photo, with numerous closed tears, very
good-*

An image, very clearly pre-Stonewall, of two gay bar customers. They are staring directly forward at the camera but their body language, with legs closely touching, speaks of a shared closeness.

\$1,000.00



9. ANDY WARHOL's MY HUSTLER (1966) Poster

New York: Film-Makers' Cinematheque, [1966].
Vintage original 22 x 13 3/4" (56 x 35 cm.) window
card poster, fine.

"The film is propelled by the sonorous, magnetic acting of 30-year-old Ed Hood interacting with the blonde Hustler, Paul America.

"Joe Campbell ('Sugar Plum Fairy'), Genevieve Charbin and Dorothy Dean also compete for the attentions of the Hustler and provide foils for the interaction of the main characters. The erudite and very funny Hood, a perpetual graduate student in English at Harvard and 'live parody of southern gentility', was recruited by Chuck Wein. Hood's magnetic performance was driven by his deep, mellifluous voice, trained by elocution lessons as a privileged child in Alabama, and lubricated copiously by alcohol. Among his many peculiarities was his habit of drinking beer from the bottle, not by placing the bottle to his lips, but into his mouth, sucking on it, as seen in the film.

"The film is a collaboration between [Andy] Warhol, Chuck Wein and Paul Morrissey, with Morrissey as camera and audio operator and Wein credited as director and was filmed over Labor Day Weekend, 1965, on Fire Island, NY, using a 16mm Auricon news camera. *My Hustler* is the first Warhol film worked on by Paul Morrissey, who introduced, in this film, camera movement and audible sound to Warhol's cinematography." (Wikipedia)

\$4,000.00

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ANDY WARHOL'S

MY HUSTLER

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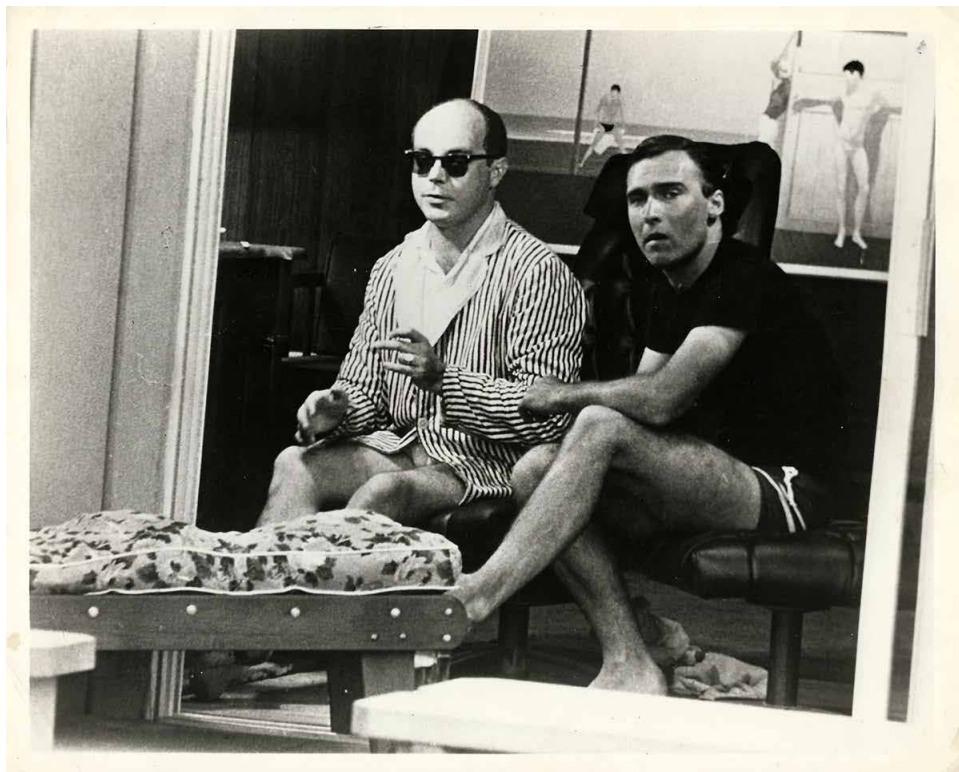
MURRAY POSTER PRINTING Co. Inc. 221 W. 64 St. NYC

10. ANDY WARHOL's MY HUSTLER (1966) Photo

Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, USA. Paul America, Joseph Campbell, Ed Hood, dir: Andy Warhol and Chuck Wein; Andy Warhol Films. Fine.

Extremely rare original photo from, arguably, Andy Warhol's first feature narrative film, which was shot on a totally improvised basis during a weekend on Fire Island. Joseph Campbell plays an older male hustler; in this shot, he is sitting next to Chuck Wein, a middle-aged guy who has called the "Di-al-a-Hustler" phone service for a companion.

\$450.00

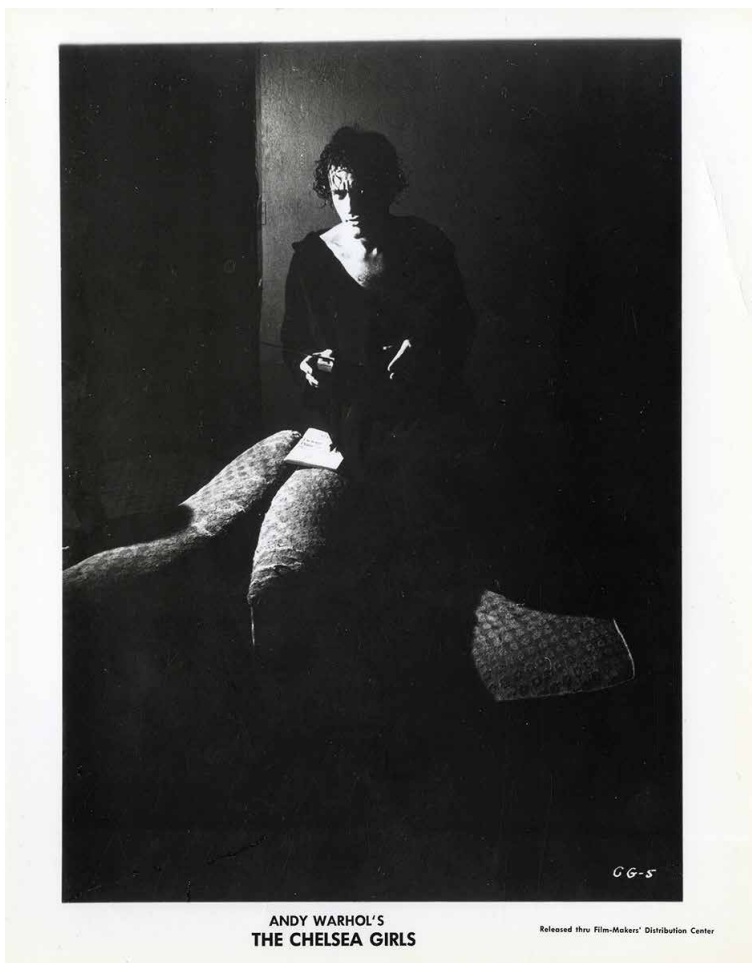


11. ONDINE | ANDY WARHOL'S CHELSEA GIRLS (1966) Photo

[New York]: Film-Makers' Distribution Center, [1966]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, fine.

Ondine in the famous "Pope" sequence of Andy Warhol's three-and-a-half hour epic. I have never personally handled any photo from this film before, nor any original photo of legendary Warhol superstar Ondine.

\$450.00



12. ANDY WARHOL's CHELSEA GIRLS (1966) US poster

[New York]: Film-Makers' Distribution Center, [1966]. Vintage original 29 1/4 x 22 1/2" (75 x 57 cm.) poster, unfolded, minor wear across center, just about fine.

The extremely scarce original American poster for Andy Warhol's sprawling three-and-a-half hour film, directed by him and Paul Morrissey, and which featured Nico, Brigid Berlin, Gerard Malanga, Mary Woronov (as Hanoi Hannah), Ingrid Superstar, International Velvet and Eric Emerson. The film was designed to be shown in a split screen, with alternating soundtracks attached to each scene.

\$5,000.00

ANDY WARHOL'S 'THE CHELSEA GIRLS'



**"TOUR DE FORCE
OF TECHNICAL
AND SEXUAL
INGENUITY"**

— NATIONAL OBSERVER

**"ONE OF THE MOST
POWERFUL, OUTRAGEOUS,
RELEVANT AND
NOTICEABLE MOVIES
ANYONE ANYWHERE
HAS MADE!"**

— NEWSWEEK

*Released through
The Film-Makers'
Distribution Center*

13. THE COCKETTES & SYLVESTER (1971) NY event poster

[New York]: Harry Zerler, [1971]. Vintage original 25 x 20" (63 x 50 cm.) poster, unfolded, just about fine.

Poster for the New York debut of the Cockettes and Sylvester, a legendary fiasco. The Cockettes were a queer avant-garde hippie theatre troupe that formed in the fall of 1969 in San Francisco.

"In November 1971, the Cockettes were booked for performances at the Anderson Theater in New York City. The venue had no sound or lighting systems and needed a curtain. The stage was also twice the size of the Cockettes' usual one, so all the sets had to be rebuilt from scratch in six days. They opened with 'Tinsel Tarts In a Hot Coma', a send-up of films about Broadway in the 1930s. According to accounts of the time, 'Everybody who was anybody' came to the Cockettes' New York opening, including such celebrities as John Lennon and Yoko Ono, Liza Minnelli, Allen Ginsberg, Anthony Perkins, Truman Capote, Gore Vidal and Angela Lansbury. Also attending were Andy Warhol and his own infamous gender-bending drag performers Holly Woodlawn and Candy Darling. But with the Cockettes' loose San Francisco magic, the opening night was a disaster, as New Yorkers expected a tightly performed show. Angela Lansbury walked out on the show, soon followed by Andy Warhol and most of the rest of the audience. After the show Gore Vidal quipped, 'Having no talent is not enough.'" (wikipedia)

\$1,000.00



14. RUPAUL HOMECOMING [1998] Concert poster

*Atlanta: The Tabernacle, [1998].
Vintage original 28 x 22" (71 x 56
cm.) concert poster, near fine.*

Although born in California, RuPaul Andre Charles moved in with one of his elder sisters in Atlanta, GA, and attended a performing arts high school there. He began performing in drag while on the underground nightclub circuit in Atlanta; hence, when he got to Atlanta to headline this benefit concert, its promoters legitimately thought of it as a homecoming (with the "Welcome Home RuPaul" slogan).

\$500.00

Welcome Home RuPaul
RuPaul Homecoming at
The TABERNACLE
152 Lucky St.

SAT. JUNE 27
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DURING PRIDE WEEK

RUPAUL

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&
BUGEE

Doors Open at 10:00 p.m.
Concert Starts at 11 p.m. until 12 p.m.
RUPAUL Will Host PRIDE PARTY
Party Starts 12 p.m. Until

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BRUSH STROKES (404) 876-6567 BOYNEXTDOOR (404) 873-2664
MENSWEAR
For More Info. Call (404) 659-9022 * Proceeds Benefit AID ATLANTA

15. COTTON CLUB WORLD'S FAIR EDITION [1940] Program

[New York: Cotton Club, 1940]. Vintage original program, pictorial wrappers, 16 pp. 12 x 9" (31 x 23 cm.), light discoloration to front wrapper, very good+.

A very scarce program for the legendary Cotton Club, which showcased many of the foremost African American performers of the time. This New York World's Fair was held in 1939 and 1940. This iteration of the *Cotton Club Review* featured Cab Calloway and Bill Robinson, as well as Glenn & Jenkins (a minstrel duo, in the traditional burnt cork make up), Sister Tharpe, and Katherine Perry.

This appears to be the final program of the Cotton Club, which closed in 1940. We previously offered a Fifth Edition, which we dated as ca. 1939. That is an entirely different booklet for a

quite different review, as it featured the Dandridge Sisters and the Nicholas Brothers, neither of whom appeared in this review. Also, Bill Robinson was not in that 1939 version.

Although the New York World's Fair was held in 1939 and 1940, we date this as from 1940 (because Bill Robinson was busy in 1939 as the star of *The Hot Mikado*). All of the various editions of Cotton Club programs are genuinely scarce (OCLC lists only three copies. However, one of the three refers to the Nicholas Brothers and Dandridge Sisters, which tells us that this is from a previous 1939 edition, with very different contents).

\$2,500.00



AFRICAN AMERICANA

BILL ROBINSON

A magic name . . . "Bojangles" . . . a name that conjures up the world's most famous feet . . . the ever-tapping toes of Bill Robinson. No lover of entertainment needs to be told of the wizardry of those agile limbs . . . of the flashing action and infectious good humor that pervades any atmosphere in which Bill Robinson is present. That "Bojangles" is known and loved as much for his generous spirit as for his art. To you in front he is a star in the firmament of entertainers . . . to thousands in his outside life he is the object of honor and adoration. Nearing sixty and just at his prime . . . no man has done more good for his profession and for his people than Bill Robinson. The COTTON CLUB considers it a supreme honor to present Bill Robinson to its patrons.

CAB CALLOWAY

One night Herman Stark sat with Irving Mills in a small cabaret listening to a sepien maestro with a queer way of singing. They were advised that he had been a tremendous, colossal failure at Harlem's Savoy ballroom, but Stark felt that the boy had stardust in his blood. He put him in front of a new band at The Cotton Club, and the result was a superb success. This maestro with the queer way of singing was Cab Calloway . . . his "Hi-de-Highness of Ho-de-Ha." Today Calloway is one of the most sought-after entertainers in the world. In America and abroad he and his orchestra are constantly booked . . . constantly pleasing audiences nightly. Whether you hear him in a theatre, as a unit of delightful entertainment, or whether your feet glide to the irresistible urge of his music on a dance floor, Cab always gives you a good show for your money.

THE COTTON CLUB GIRLS



KATHERINE PERRY

SISTER THARPE

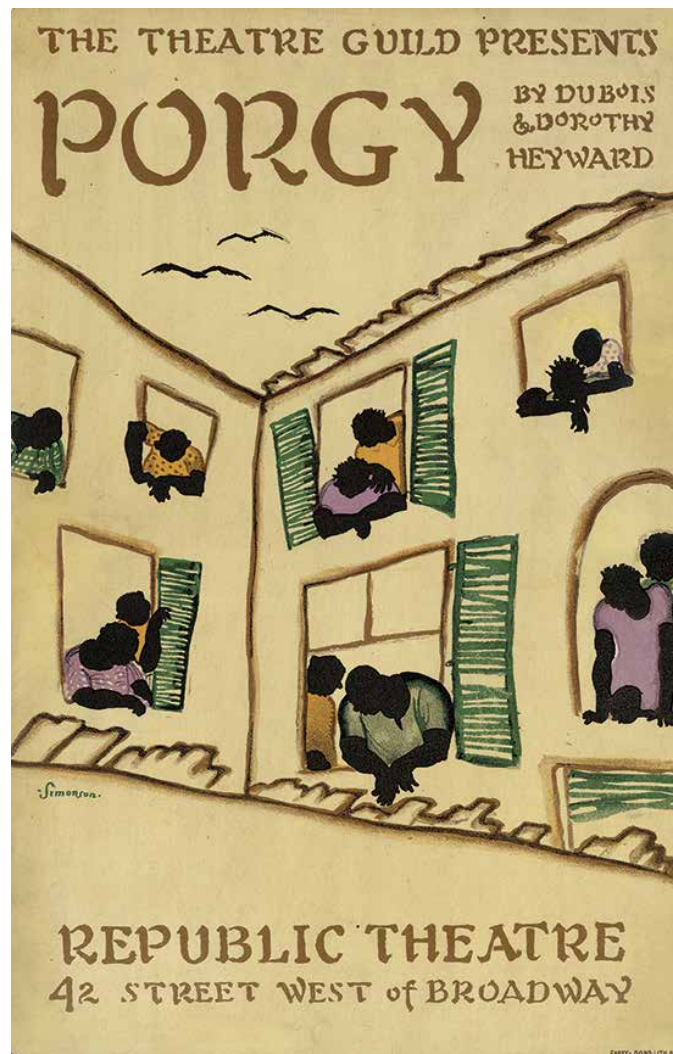
The girls of the Cotton Club Parade are more than a chorus and a line of show girls . . . they are a group of potential stars . . . any one of whom might step out tomorrow in a specialty role and stop the show. This is the type of girl selected for the Cotton Club Parade . . .

16. PORGY (1927) Theatre Guild poster

New York: Theatre Guild, 1927. Vintage original 22 x 14" (56 x 36 cm.) Theatre Guild window card poster, USA Backed with conservation paper, near fine.

Distinctive artwork by Simonson for the original play by Dorothy and DuBose Heyward, which became the source for the subsequent George Gershwin opera.

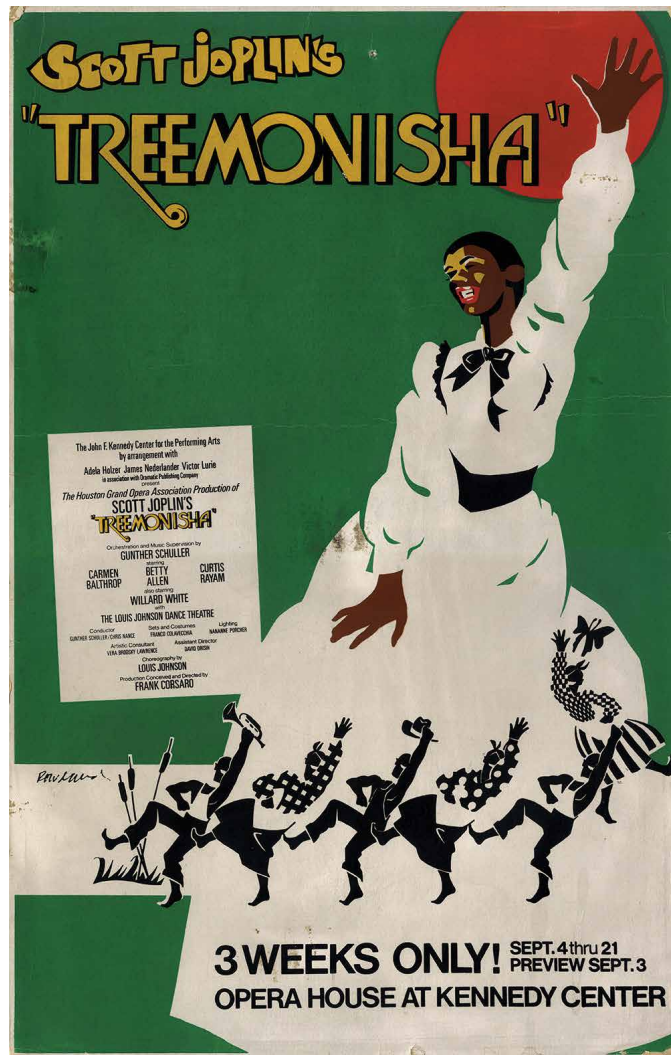
\$1,000.00



17. TREEMONISHA (1975) Theatre poster

Washington, D.C., 1975. Vintage original 22 x 14" (56 x 36 cm.) window card poster, some wear and handling at edges, some light creases, but very good or better, with bright colors.

Scott Joplin, master of ragtime music, wrote this opera in 1911, a celebration of African-American life and culture set on an Arkansas plantation, in a variety of musical styles. It never got a full performance in his lifetime. In the 1970s the opera began to be rediscovered. This poster is for a Washington, D.C., tryout of a Houston Grand Opera production, prior to a Broadway run.



\$500.00

AFRICAN AMERICANA

18. BILL "BOJANGLES" ROBINSON | HOORAY FOR LOVE (1935)
Set of 5 photos

[Los Angeles, RKO Pictures, 1935]. Set of five (5) vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photos. All include RKO publicity still code numbers and RKO copyright information on bottom margins, three are coded with their NY RKO photo codes. Very minor wear. just about fine.

In this group are three scene stills of the great Bill Robinson in musical performance and two behind-the-scenes photos with dancer Jeni LeGon. It is likely that it is Fats Waller rehearsing with them at the piano as he plays for them during their dance number in the film.

\$500.00





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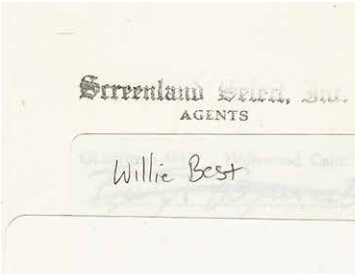
AFRICAN AMERICANA

19. WILLIE BEST (ca. late-1930s) Portrait

[Los Angeles, Screenland Select Agents, ca. late-1930s]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white double weight semi-glossy print still photo. "Screenland Select, Agents, Hollywood" ink stamp on verso. Photographer's signature is hidden under photo agency sticker. Fine.

Character portrait of Willie Best as a prisoner sporting handcuffs.

\$200.00

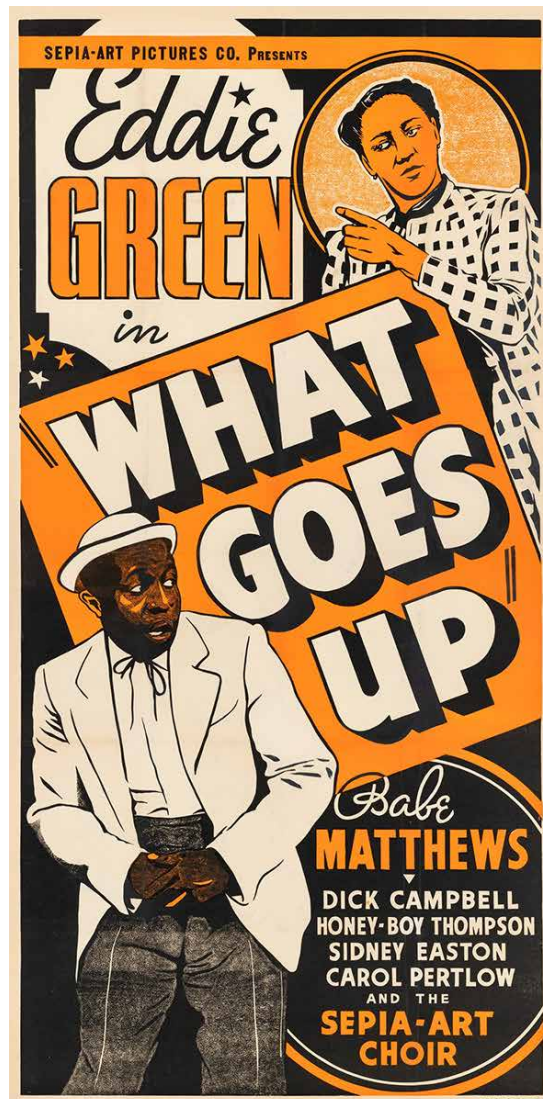


20. WHAT GOES UP (1939) Poster

[New York]: Sepia Art Pictures, [1939]. Vintage original 78 x 41" (198 x 104 cm.) three sheet film poster, conserved on linen, very good.

A genuinely scarce poster for a pre-WWII Black cast feature comedy film written, directed by, and starring Eddie Green—demonstrating that Oscar Micheaux was not the only African American film director in the 1930s. Very little information is available about this comedy, which appears to be itself every bit as elusive as this poster.

Costar Babe Matthews was married to Green and, in the 1930s, she was a very popular vocal artist whose repertoire contained everything from gospel to blues.



\$1,250.00

AFRICAN AMERICANA

21. THE GIRL IN ROOM 20 (1949) Poster

[New York: 1949]. Vintage original 55 x 42" (140 x 107 cm.) two sheet poster, conserved on linen, with modest conservation to address various foldline tears, very good+.

Spencer Williams directed and co-starred in this Black cast musical romance film, also starring Geraldine Brock and July Jones.

\$2,000.00

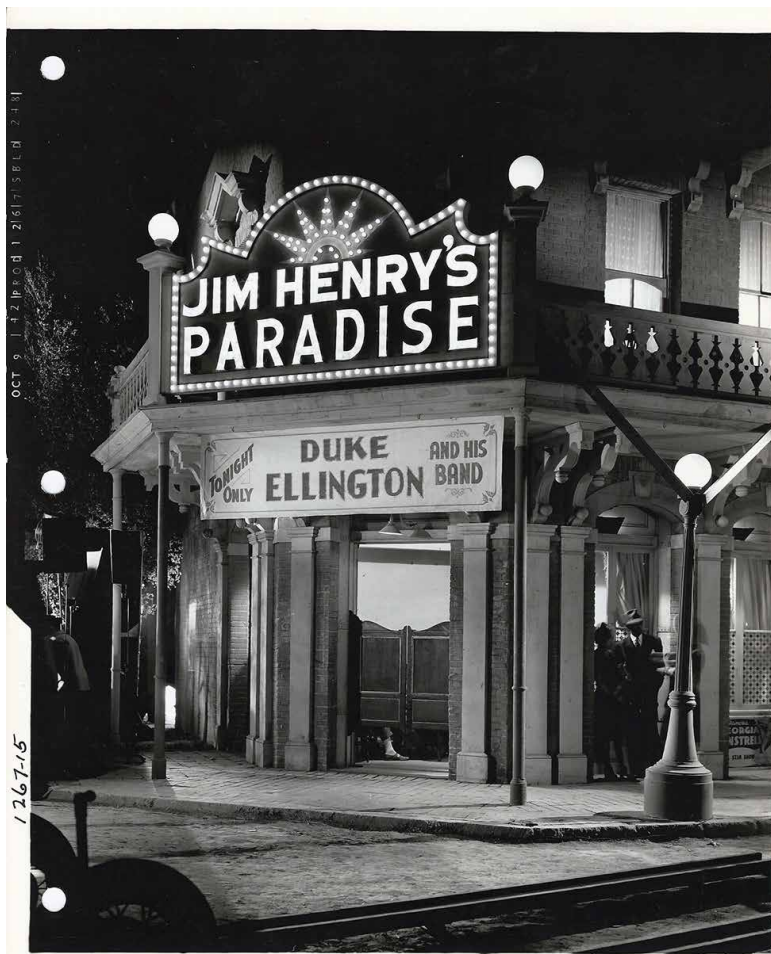


22. CABIN IN THE SKY (1942) Duke Ellington set photo

[Los Angeles, Metro-Goldwyn-Mayer, 1942] Vintage original 8 x 10" (20 x 25 cm.) black-and-white keybook single weight glossy silver gelatin print still photo. Just about fine.

A keybook set photo from the MGM prop department as stamped on the verso. This contact photo off negative is dated October 9, 1942 and hand-numbered "1267-15". Three hole-punched, having come from the department's files. Image of sound stage set with extras outside of Jim Henry's Paradise, the nightclub featuring Duke Ellington and his band. Lena Horne, Ethel Waters, Eddie Anderson, John Bubbles, Louis Armstrong and others perform in Vincente Minnelli's classic MGM musical.

\$500.00



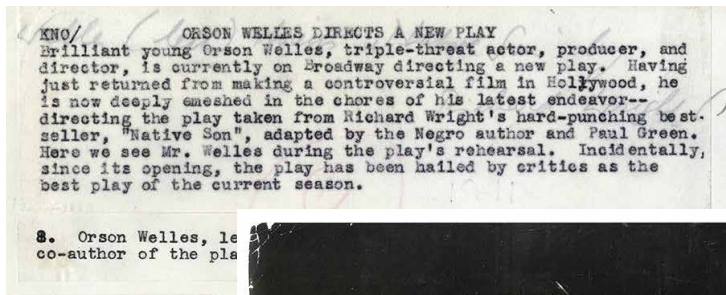
AFRICAN AMERICANA

23. ORSON WELLES, RICHARD WRIGHT (1941) Photo

[New York; 1941]. Vintage original borderless 7 1/2 x 9 1/2" (18 x 24 cm.) black-and-white print still photo, mimeographed descriptive text and photographer stamp on verso, minor wear at edges, near fine.

A remarkable image of director Orson Welles with author Richard Wright, as Welles was rehearsing the world premiere of this play adapted by Wright and Paul Green from Wright's novel.

\$1,500.00

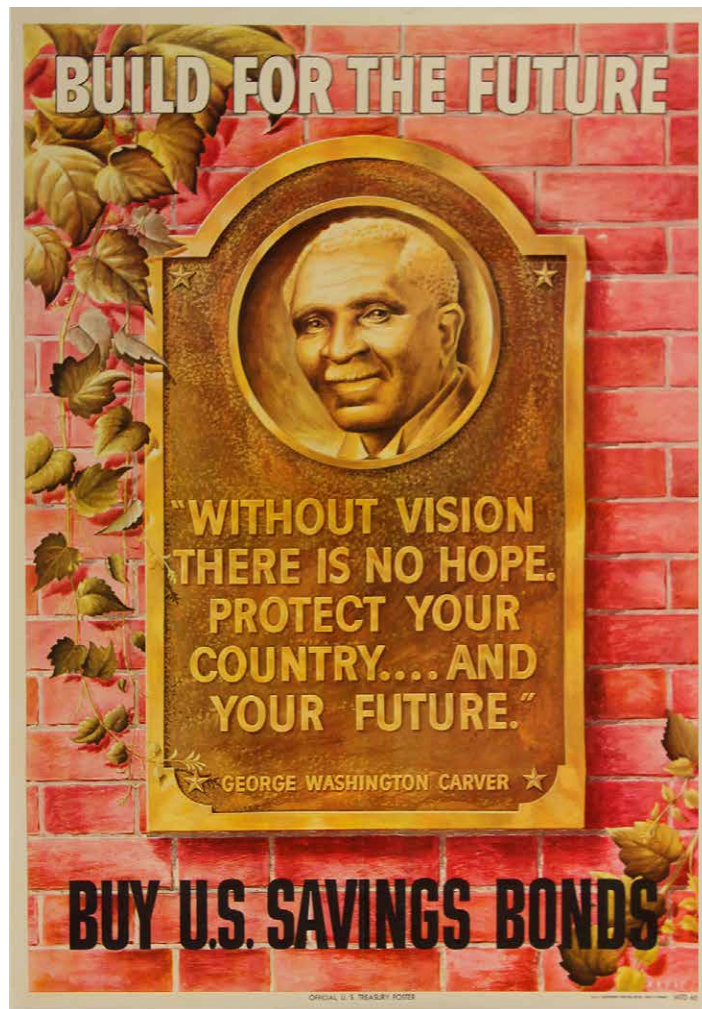


24. GEORGE WASHINGTON CARVER (1945) WWII savings bond poster

Np: U.S. Treasury, 1945. Vintage original 26 x 18" (66 x 46 cm.) poster, folded (as issued), with some small marginal tears mended with archival paper, very good+.

Poster designed by Kautz commemorating African American agricultural scientist and inventor George Washington Carver, who had died only two years earlier. Although the US government issued many posters during the war to promote purchase of US savings bonds, it is highly unusual to see one like this, which promotes the achievements of an African American.

\$2,000.00



AFRICAN AMERICANA

25. EARTHA KITT | ST. LOUIS BLUES (1958) Set of 3 photos

[Los Angeles, Paramount Pictures, 1958]. Set of three (3) Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photos. Coded 11528-nps-2, 26 and 27. Each with their original paper blurb attached on verso or at bottom. One has a 1958 publication stamp on verso. Very minor usage, about fine.

Though the original text promotes her film appearance in *St. Louis Blues* with two dance glamour poses, the third image shows her backstage in the same costume with a mantel of pristine Academy Awards behind her. The type does not mention these.

\$500.00





11528-nps-27

NO APRON STRINGS: Here's that St. Looney Woman as played by Eartha Kitt in Paramount's "St. Louis Blues," dramatized life story of famed jazz composer W.C. Handy, in which the voluptuous Eartha is co-starred with Nat King Cole (Handy), Cab Calloway, Ella Fitzgerald, Pearl Bailey, and Mahalia Jackson, "world's greatest gospel singer."

(PLEASE CREDIT "ST. LOUIS BLUES")

26. ANNA LUCASTA (1958) Set of 19 photos

New York: United Artists, 1958. Set of nineteen (19) vintage original 8 x 10" (20 x 25 cm.) black-and-white photos, 11 with mimeographed descriptive labels on verso (two of them loose but present), with three pages of mimeographed descriptions of some of the photos. Very good+.

Anna Lucasta is one of a tiny number of Black cast films made by a Hollywood studio in the 1950s, and a major cast was assembled, starring Eartha Kitt and Sammy Davis, Jr., with supporting work from Rex Ingram, Georgia Burke, and James Edwards. The film is a family drama about a headstrong young woman whose father will not forgive her for her supposedly "immoral" past life and who falls in love with a carefree sailor.

\$500.00

UA UNITED ARTISTS CORP., 729 SEVENTH AVE., NEW YORK 19, N. Y. - TEL. C
from Mort Nathanson, Publicity Manager

THE INFINITE EARTHA

Ever since Leonard Sillman had the good sense to head a young singer named Eartha Kitt in his "New Faces" revue, country's been pulsing to the sotto rhythms of "I Wanna Be Evil" and watching Miss Kitt undulate through a string of nightclubs from Cope East to Cope West. Eartha was a rare find - infinitely talented (sings, dances and acts beautiful with a savage rumble of sex appeal running through everything she does.

With this exciting background in mind, producer Sidney Harman and author Philip Yordan selected Eartha for the starring title role in "Anna Lucasta," Yordan's stage classic which is now on the screen as a United Artists release. Eartha's appeal even comes across off-stage in the following series of photographs, taken by a cagey still photographer while "Anna Lucasta" was underway.

CAPTIONS
 1) AL-(133-12)-08-84

DOLLS ON THE DOLLY: The slice-eyed pulchritude behind the camera is Miss Eartha Kitt watching a scene from "Anna Lucasta," in which she stars with Sammy Davis, Jr.

(more)



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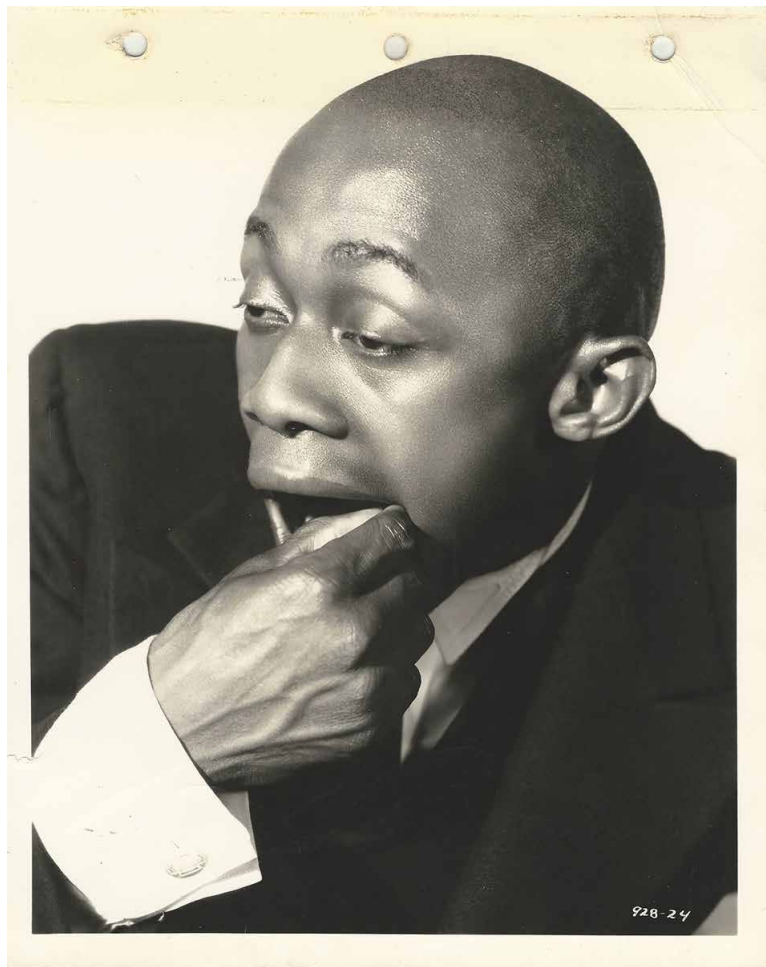


27. STEPIN FETCHIT (ca. 1935) Portrait

[Los Angeles: Twentieth Century Fox, ca. 1935] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin keybook print still photo. Three-hole punches at top margin of image, remnants of linen tape on verso. Clear tape covers the holes from the verso. Minor corner creasing and soiling, near fine.

Still is coded "928-24". African American actor Stepin Fetchit appeared in top films starring Shirley Temple and Will Rogers.

\$200.00



28. STEPIN FETCHIT, CASSIUS CLAY (1965) Photo

New York: UPI, 1965. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, date stamp and mimeographed text affixed to verso. There is some waviness caused by the attached text, very good+.

Unusual dual portrait of Cassius Clay (before he changed his name to Muhammad Ali) clowning around at the piano with Stepin Fetchit looking on. Fetchit had been a great African American film star in the 1930s, known for his stereotyped caricature of a lazy, witless Black man. Clay and Fetchit became friends in the early-1960s. Fetchit was frequently present at Clay's training camp and even participated in some of his press conferences.

\$375.00



AFRICAN AMERICANA

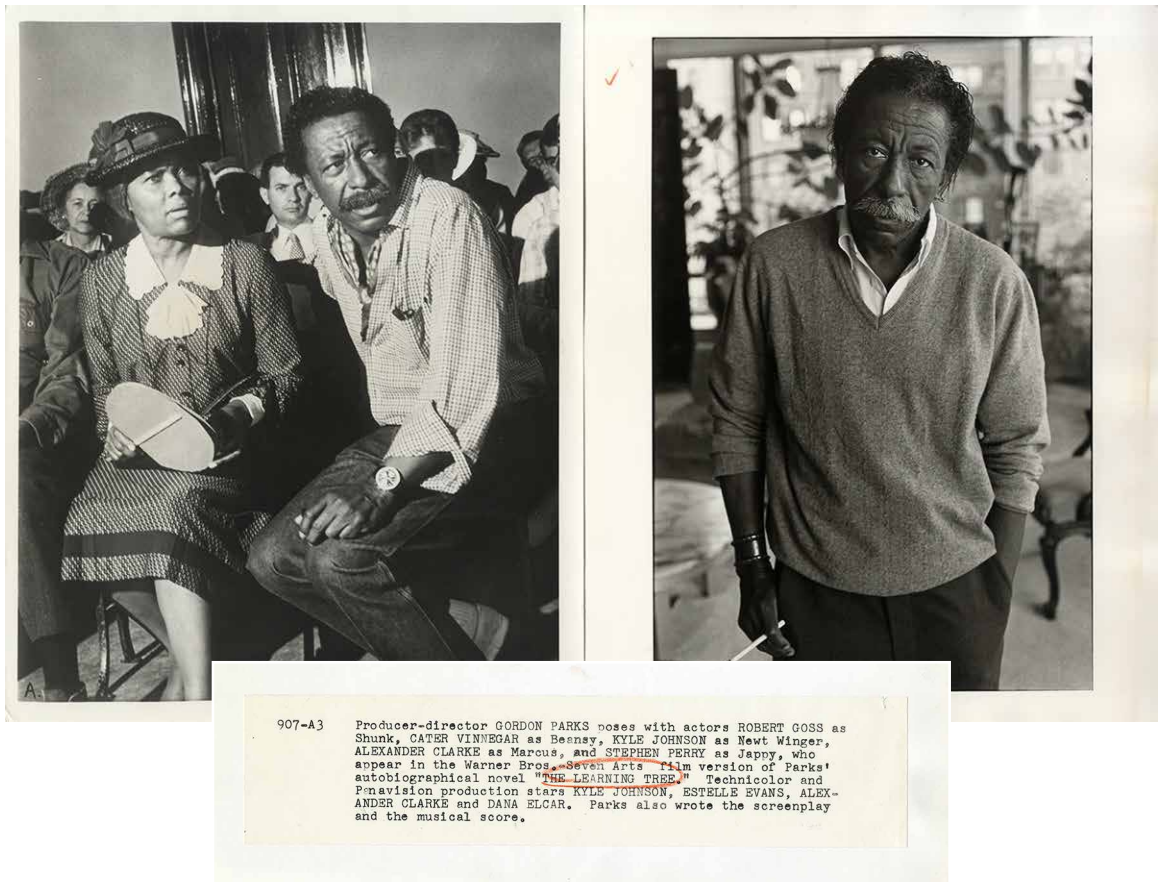
29. GORDON PARKS DIRECTING (1969) Set of 4 photos

[Burbank, CA]: Warner Brothers, 1969. Set of four vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos, fine. One photo is double weight, the other three have printed studio text on verso.

Gordon Parks was the first African American to direct a feature film for a major Hollywood studio, and the result was *The Learning Tree*, a coming-of-age story about a Black teenager in Depression-era Kansas.

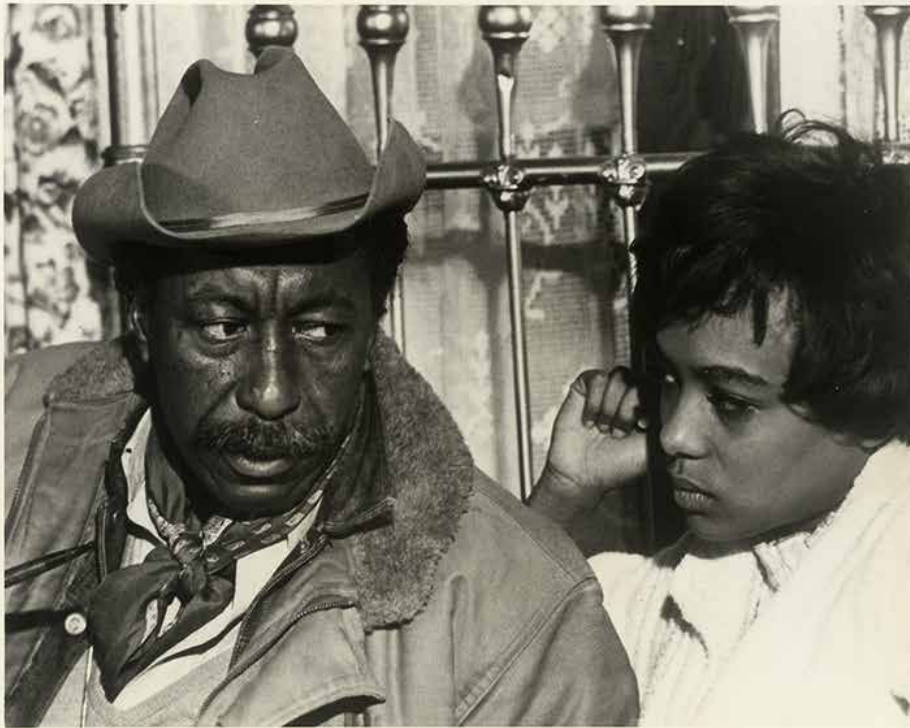
Although photos from this film do turn up from time to time, these are the first photos showing Parks that I have, to date, encountered. The double weight photo is a moody portrait of Parks. The other three show him with various cast members.

\$1,250.00





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AFRICAN AMERICANA

30. TWO TRAINS RUNNING (1992) Los Angeles theatre poster

Los Angeles: Center Theatre Group, [1992]. Vintage original 22 x 14" (56 x 36 cm.) window card poster, fine.

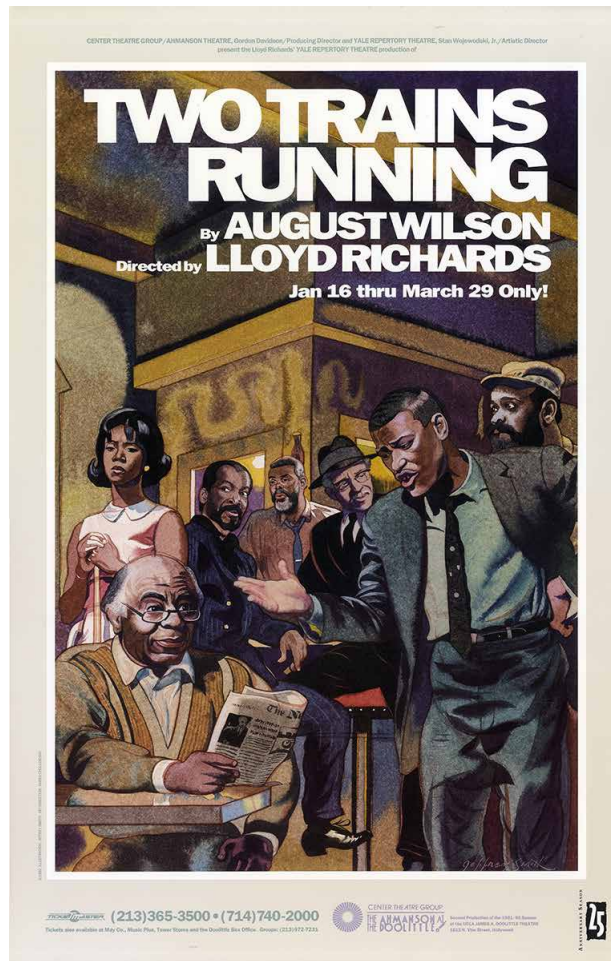
Two Trains Running is August Wilson's play from his ten-part series *The Pittsburgh Cycle*. Each of his plays takes place in a different decade of the past century, and this play is set in 1968. The play had its world premiere at the Yale Repertory Theatre in New Haven in 1990. A few regional productions of it followed, including this one in Los Angeles, which was directed by Lloyd Richards, and who was responsible for helming many of Wilson's plays on Broadway. This production, which ran from January 16 through March 29, 1992, was immediately followed by the Broadway premiere, also directed by Richards, which occurred on April 13, 1992. The Broadway cast was

identical to this Los Angeles cast (which headlined Roscoe Lee Browne, Anthony Chisholm, Larry Fishburne, and Cynthia Martells), and this was clearly a try out for the upcoming New York premiere.

The notable artwork by Jeffrey Smith of all the play's principals was only used for the Los Angeles run. An entirely different poster was created for New York. Although the New York poster is hardly common, this Los Angeles poster is quite a bit scarcer. The poster features striking

artwork of the principals, including Browne, Fishburne, and Chisholme.

\$400.00

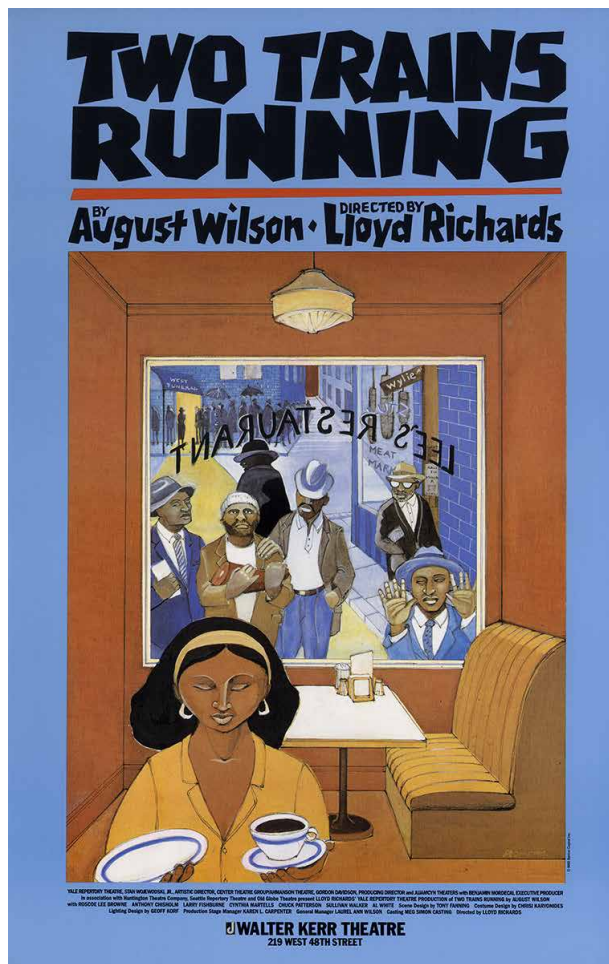


31. TWO TRAINS RUNNING (1992) New York theatre poster

[New York]: Walter Kerr Theatre, [1992]. Vintage original 22 x 14" (56 x 36 cm.) window card poster, fine.

Artwork by Serino Coyne for this August Wilson play, set in Memphis Lee's restaurant in the Hill District of Pittsburgh in 1969. The opening night cast for the play's Broadway debut included Roscoe Lee Browne and Lawrence Fishburne.

\$350.00



AFRICAN AMERICANA

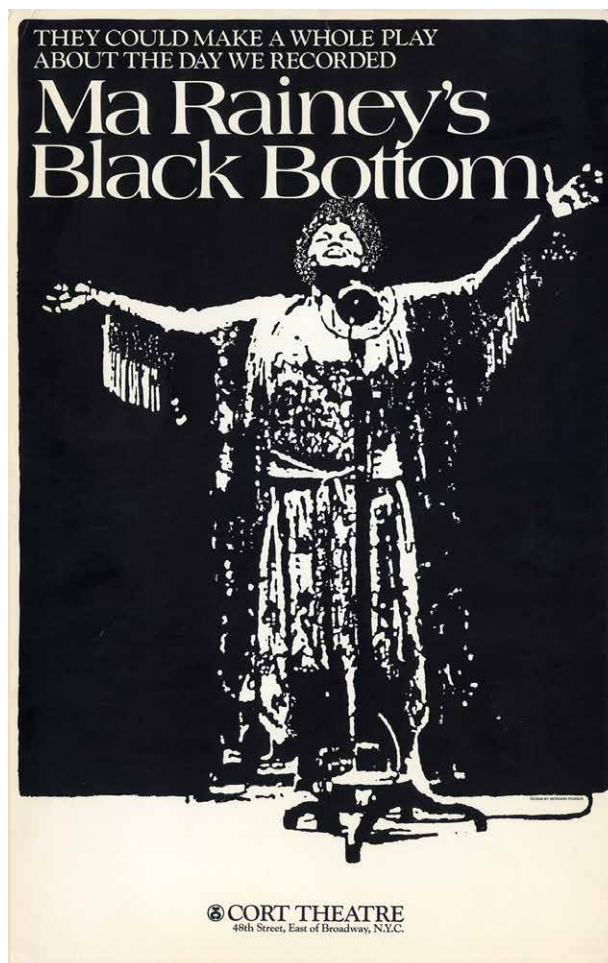
32. MA RAINEY'S BLACK BOTTOM (1984) Theatre poster

[New York: 1984] Vintage original 22 x 14" (56 x 36 cm.) window card poster, fine.

The only play in August Wilson's *Century Cycle* not set in Pittsburgh, *Ma Rainey's Black Bottom* focuses on a Chicago recording session of blues artist Ma Rainey.

There exist two different versions of this poster: one printed in red and this one, printed in black. They were both printed simultaneously.

\$350.00

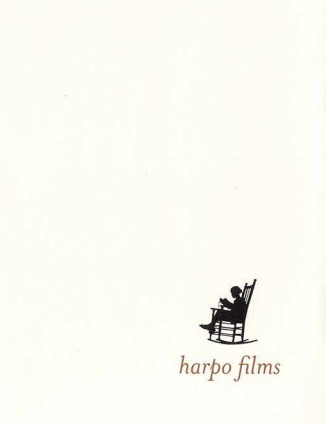
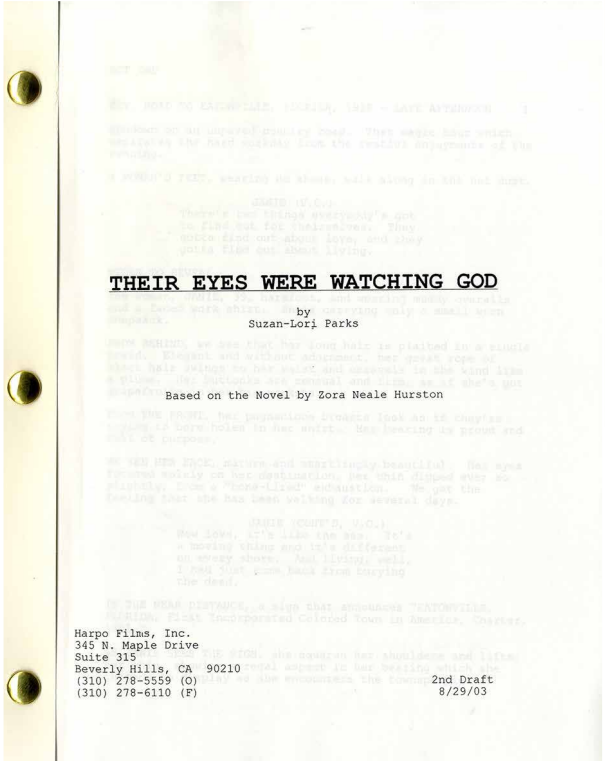
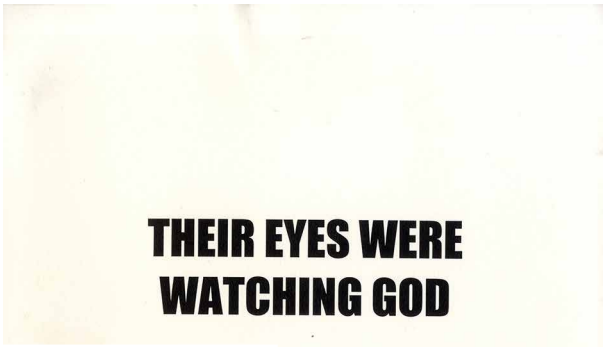


33. Zora Neale Hurston (source) **THEIR EYES WERE WATCHING GOD (2003) Film script**

Beverly Hills, CA: Harpo Films, 2003. Vintage original film script, printed wrappers. Brad bound, 118 pp., fine.

A drama set in the 1920s, where free-spirited Janie Crawford's search for happiness leads her through several different marriages, challenging the morals of her small town, adapted from Hurston's now classic novel.

\$375.00



AFRICAN AMERICANA

34. LOUISE BROOKS (ca. 1928) Exhibition portrait

[Los Angeles: Claire Van Scoy | Eugene Richee, ca. 1928]. Vintage original 7 ¼ x 9 ½" (18 x 23 cm.) double weight glossy silver gelatin print still photo on 11 ½ x 14 ¼" (29 x 36 cm.) original art board backing, USA. Small archival tape repair to matte mount at verso near top left edge. Some waviness to the original backing, near fine.

Iconic image of a forward-glancing Louise Brooks in this exquisite portrait by Eugene Richee, photographed against a backdrop painted by Claire Van Scoy. This is one of the very few of Van 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.

Following her work at Paramount, Van Scoy traveled to Spain and is believed to have possibly been involved in the Spanish Civil War, as were a number of other figures from the world's literary and artistic scene. Upon returning to America, she participated in art exhibitions in Southern California and elsewhere, taught art classes and is reported to have led a bohemian lifestyle until her passing in 1968.

\$2,500.00



PHOTOGRAPHY

35. LOUISE BROOKS (ca. 1928) Photo

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

This portrait of Louise Brooks, coded "3703-25", has the name of photographer Edward Thayer Monroe present in the bottom right of the image.

\$1,500.00



36. ANNA MAY WONG (ca. 1932) Glamour portrait

New York: Paramount Pictures, [ca 1932]. Vintage original 9 x 7" (23 x 18 cm.) black-and-white print still photo, trimmed for publication, mimeographed text on verso, very good+.

A glamorously posed portrait of Asian American actress Anna May Wong, at a time when she appeared in a number of Paramount films.

SOLD



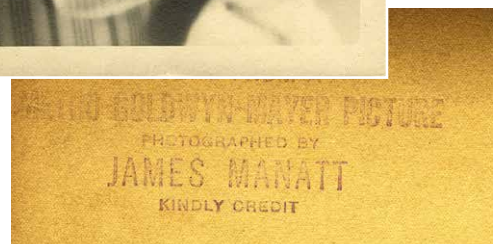
PHOTOGRAPHY

37. DOLORES DEL RÍO (ca. 1928) Oversize portrait

[Hollywood, ca 1928]. Vintage original 14 x 11" (36 x 28 cm.) double weight matte finish black-and-white print still photo. With the stamp of James Manatt on verso. Slight tanning to upper left blank margin, overall just about fine.

A strong early portrait of Dolores del Río, in a particularly scarce oversize format.

\$1,000.00



38. DOLORES DEL RÍO | JOANNA (1925) Early portrait

[Los Angeles, First National, 1925]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Chips at top left, bottom left and bottom right corners. Minor margin tear at mid-right edge. Very good or better.

A beautiful portrait of Hollywood's first Mexican-born female star. In her very first film, she starred as a millionairess flapper who falls in love with a guy without a dime to his name.

\$400.00



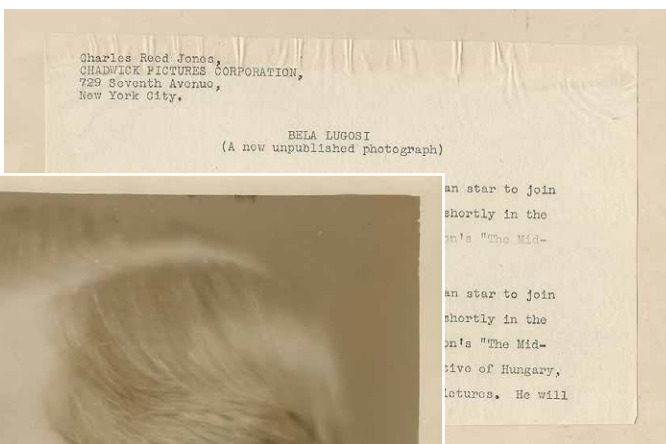
PHOTOGRAPHY

39. BELA LUGOSI (1925) Early profile portrait

[New York, Chadwick Pictures, 1925]. Vintage original 8 x 10" (20 x 25 cm.) tinted double weight glossy silver gelatin print still photo. Attached paper blurb referring to the stage star appearing in Chadwick Pictures' *The Midnight Girl*. Very good+ or better.

In 1925, Bela Lugosi had just arrived from Hungary and was billed as the movies' latest European serious actor. He would soon gain American citizenship. A rare profile portrait of Lugosi in *The Midnight Girl*, several years before his success as *Dracula*.

\$500.00



PHOTOGRAPHY

40. MARY ASTOR | ENTICEMENT (1925) Early portrait

[Los Angeles, First National, 1925]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Soiling to white borders, minor creasing. Very good+.

Lovely portrait of Mary Astor dressed in a flapper style gown and holding a pug dog. Thomas Ince produced this, his last film, which was released after his controversial death. Photo is coded "177-77".

SOLD



PHOTOGRAPHY

41. KATHARINE HEPBURN IN MALE GARB | SYLVIA SCARLETT (1935) Behind-the-scenes photo

[Los Angeles, RKO Pictures, 1935]. Vintage original 7 1/4 x 9" (18 x 23 cm.) borderless black-and-white single weight glossy silver gelatin print still photo. Remnant of paper blurb on and Associated Press date stamp of Oct. 1935 on verso. Minor wear, near fine.

Rare and what may be an exclusive behind-the-scenes image of Katharine Hepburn looking very boyish as she takes a break on set while playing her gender bending role in SYLVIA SCARLETT. Images of Hepburn in the role are very popular today and this may well be a one of a kind newspaper photographer's observation of her while at work.

\$400.00



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The Associated Press

PHOTOGRAPHY

42. HOLIDAY | CARY GRANT, KATHARINE HEPBURN (1938) Portrait

[Los Angeles, Columbia Pictures, 1938]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Original attached paper blurb on verso with photo code number "D-col-17-314" and ink stamp of photographer A. L. Schafer, Columbia Pictures. Tiny edge tear mid left margin, very good+.

Katharine Hepburn and Cary Grant made one of the most charismatic couples in movie history. Today, *Holiday* is considered one of the top films of the screwball comedy genre.

\$400.00



D-Col-17-314 - Cary Grant and Katharine Hepburn as they appear in the Columbia production, "Holiday," in which they are co-starred. George Cukor directs.

43. KATHARINE HEPBURN (ca. 1935) Portrait

[Los Angeles, RKO Pictures, 1935]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Coded "KH 586" and with ink stamp of photographer Ernest S. Bachrach for RKO on the verso. Flawless, fine.

It is likely that this exquisite portrait of Katharine Hepburn was made during production of *Sylvia Scarlett*, as her hair styling is close to that of her appearance in her gender-bending performance directed by George Cukor.

SOLD



REG. U.S. PAT. OFF.
— LV —
ERNEST A. BACHRACH
CREATIVE LABOR IN FULL ASSOCIATION

44. ERROL FLYNN | DODGE CITY (1939) Oversize portrait

[Los Angeles, Warner Brothers, 1939]. Vintage original 10 ¼ x 13 ½" (26 x 32 cm.) black-and-white double weight glossy silver gelatin print still photo. Remnants of original attached paper blurb on verso. Ink stamped "Please Credit 'MUKY' from Warner Bros". Fine.

Errol Flynn is caught by one of the popular Warner Brothers photographers on location set in the San Fernando Valley area near Burbank, CA. Still photographer Martin "Muky" Munkácsi, born in Hungary, worked in New York then came to Los Angeles to work at Warner Brothers during the mid-1930s on many of their great films as still photographer.

\$500.00



45. JOHN WAYNE as RINGO KID | STAGECOACH (1939) Portrait

[Los Angeles, United Artists, 1939] Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Coded "John Wayne @ 1938 6300-106". Minor wear, just about fine.

Though John Wayne had nine years of moviemaking in his holster, mostly in B serial Westerns, it was John Ford's now classic 1939 "Grand Hotel on wheels" which moved him to star status. Here is a wonderful portrait of him in the star-making role of Ringo Kid.

\$350.00



PHOTOGRAPHY

46. RAYMOND CHANDLER (1945-46) Set of 2 portraits

Los Angeles: Paramount Pictures, 1945-6. Set of two (2) vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photos, one with photographer stamp of John Engstead and another with stamp of World Wide Photos on verso.

Two portraits of a pipe-smoking Raymond Chandler around the time he worked on *Double Indemnity* and *The Blue Dahlia*. In one, he looks over a revised script; in another he pets his cat.

\$1,250.00





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PHOTOGRAPHY

47. AVA GARDNER (1944) Early beach portrait

[Los Angeles, Metro-Goldwyn-Mayer, 1944]. Vintage original 7 ½ by 9" (18 x 22 cm.) black-and-white single weight glossy silver gelatin print still photo. Minor waviness at bottom edge due to attached paper blurb on verso, which is partially detached. Wide World News Agency stamp on verso as well, about fine.

Ava Gardner is shown in her youthful glory in a posed but rather candid beach photo. Likely photographed at the beach in Santa Monica, it is a bit rare to find an image which combines this type of glamour and candidness. Her stunning beauty, which brought her to the attention of MGM executives in 1941, is vividly displayed.

\$300.00



48. LUCILLE BALL & ALL-STAR GANG AT GAY 90s BIRTHDAY (1944)

[Los Angeles, Metro-Goldwyn-Mayer, 1944]. Vintage original 7 x 9" (17 x 22 cm.) black-and-white single weight glossy silver gelatin print still photo. Newspaper stamp on verso as well as detached original paper blurb. Near fine.

From a series depicting Lucille Ball's Gay 1890s-themed birthday party. In the photo are MGM co-workers including director Eddie Buzzell, actress Jean Porter, hairdresser Sidney Guilaroff, Ish Kabibble, Buster Keaton and Lucille Ball being spanked by Lionel Barrymore. Ball was known to have wonderful costume-themed parties at her Chatsworth, CA, ranch during her marriage to Desi Arnaz.

\$375.00



49. VERONICA LAKE LETS HER HAIR DOWN AT WAR'S END (1945) Photo

[Los Angeles, Paramount Pictures, 1945]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Fine.

Veronica Lake's iconic long hair flowing over the eye made her famous. Women adopted this cool look, but when some went to work in factories to assist in the war effort, their hair was caught in the machines. Showing her patriotism, Lake pulled her hair back during the war. Still is coded "P2745-N669".

SOLD



50. THE LADY FROM SHANGHAI | ORSON WELLES (1947) Photo

[Los Angeles, Columbia Pictures, 1947]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Photo is coded "D-1126-66" and features the original attached paper blurb on verso as well as photographer Cronenweth's stamp. Near fine.

One of film noir's grandest convoluted romantic thrillers was made because Orson Welles needed \$55,000 to open his musical stage version of *Around the World in 80 Days*, as the costumes were being confiscated. Harry Cohn wired the money and Welles was obligated to make the film version of the novel *If I Die Before I Wake* which Cohn bought at his direction.

\$500.00



D-1126-66 .. A SINISTER PLOT .. Orson Welles and Glenn Anders in an exciting scene from Columbia's action-packed drama of love and crime, "The Lady from Shanghai," which stars Rita Hayworth and Welles.

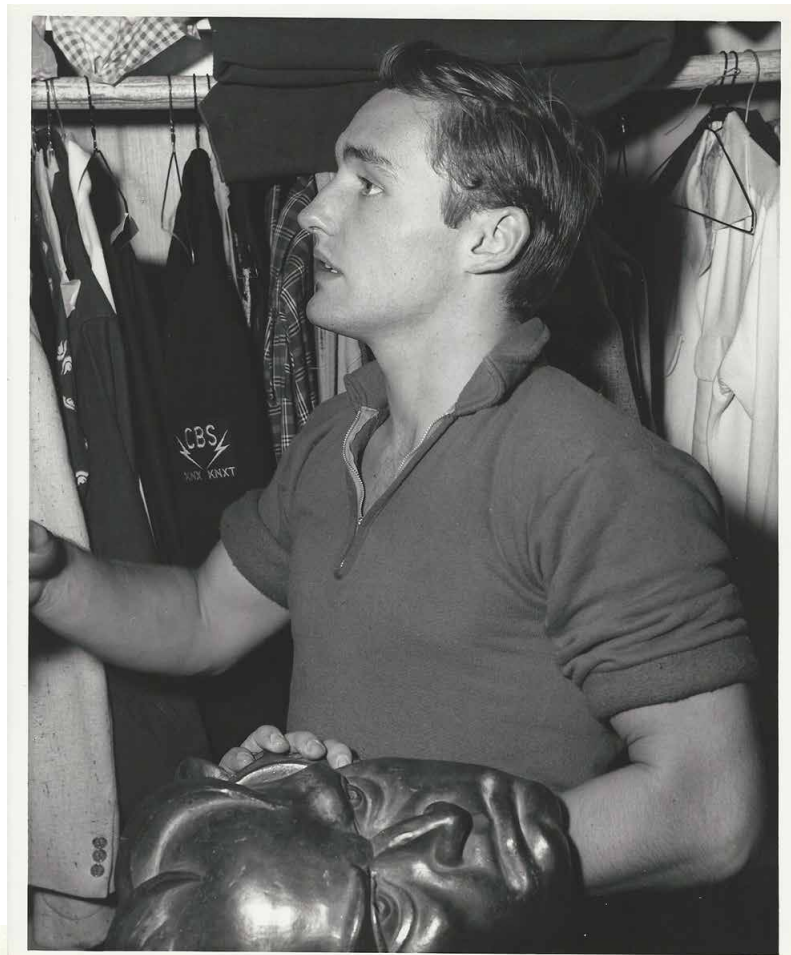
PHOTOGRAPHY

51. DENNIS HOPPER AT HOME (ca. 1955) Set of 7 photos

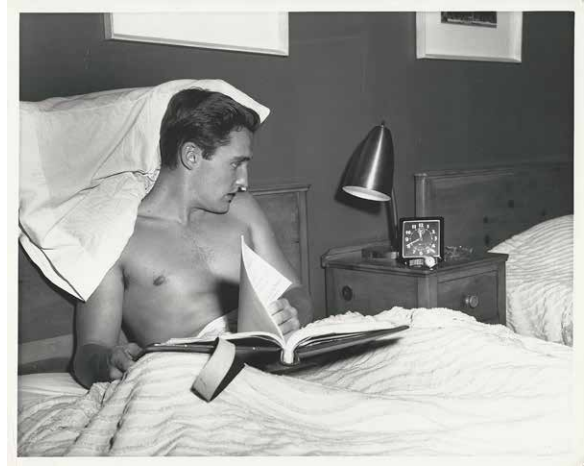
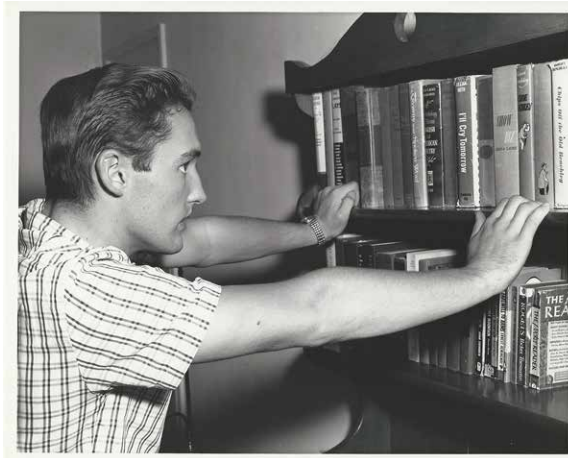
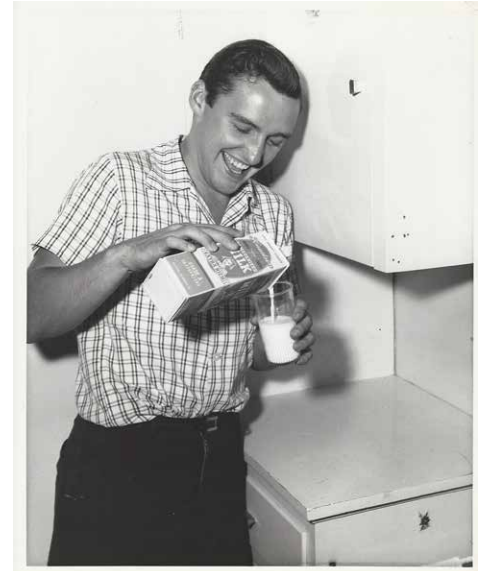
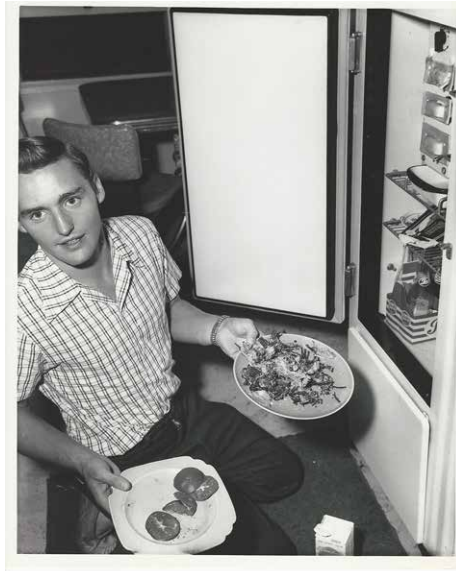
[Burbank, CA]: Warner Brothers, [ca 1955]. Set of seven (7) 10 x 8" (25 x 20 cm.) black-and-white print still photos, fine.

Dennis Hopper would have been about 19-years-old when these photos were taken. He began his film career with appearances in *Rebel Without a Cause* and *Giant*, and Warner Brothers released these images, mostly of him at home, to promote his fledgling career.

\$750.00



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DENNIS HOPPER — Warner Bros. Pictures



DENNIS HOPPER — Warner Bros. Pictures

52. BOB FOSSE & CAST (1954) Set of 6 photos

[Los Angeles]: Columbia Pictures, 1954. Set of six (6) vintage original 10 x 8" (25 x 20 cm.) black-and-white photos, five with photographer stamps and descriptive text on verso, fine.

Richard Quine directed from a screenplay by Blake Edwards. Six images of Bob Fosse rehearsing various dance numbers for the musical film *My Sister Eileen*, which was his first screen credit for choreography.

\$500.00





53. MARILYN MONROE BATTERS UP (1952) Photo

[Los Angeles, Twentieth Century Fox, 1952]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Minor wear at corners and to borders. Coded "F-889 S". Fox Film ink stamp on verso, near fine.

Photo from July 1952 of Marilyn Monroe, wearing shorts and high heels, preparing to swing a baseball bat during a 20th Century Fox Studio baseball league game. Studio employees play umpire and catcher.

\$450.00

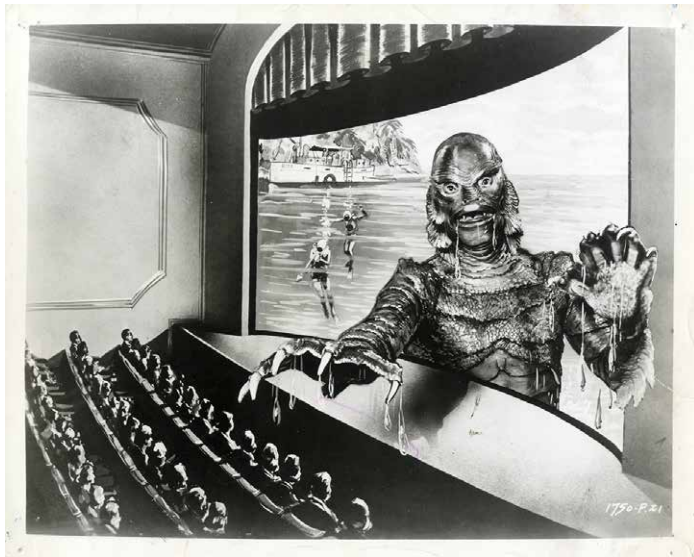


54. THE CREATURE FROM THE BLACK LAGOON (1954) Art photo

[Universal City, CA: Universal-International, 1954]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photo, two marginal tears mended with tape on verso, a few marginal pinholes, very good+.

An unusual artwork image of the Creature reaching out of the screen in a 3-D projection. Coded "1750-P21".

\$500.00



55. HOW TO MARRY A MILLIONAIRE (1953) Cinemascope photo

[Los Angeles, Twentieth Century Fox, 1953]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Fine.

Marilyn Monroe, Betty Grable and Loren Bacall appear in close-up as well as in a collage of scenes for this promotional photo which illustrates a movie theatre presentation of the movie in the new format, Cinemascope. This musical comedy from Twentieth Century Fox was the second film to use the process.

\$350.00



PHOTOGRAPHY

56. PILLOW TALK (1959) Oversize portrait

[Los Angeles, Universal Pictures, 1959]. Vintage original 11 x 14" (28 x 35 cm.) black-and-white single weight glossy silver borderless gelatin print still photo. Original paper blurb is attached to verso. Light soiling and minor creasing, overall very good+.

Doris Day and Rock Hudson display their playful romantic chemistry for each other, as well as their charismatic personalities, in this publicity portrait to promote the first of their winning team films. Still is numbered "1891-B-18".

\$450.00



1891-B-18 PILLOW TALK UNIVERSAL-INTERNATIONAL
NEW TEAM - Rock Hudson and Doris Day, the nation's most popular male and female stars, are teamed for the first time in the Universal-International-Arwin comedy, "Pillow Talk" which also marks Hudson's first appearance in a comedy role. Tony Randall and Thelma Ritter also are starred in the color CinemaScope laugh-

2.1

57. BREAKFAST AT TIFFANY'S (1961) Audrey Hepburn with Cat

[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. Just about fine.

Holly Golightly wearing her little black dress after her breakfast at Tiffany's comes home to feed her friend, confidante and roommate, Cat. Full studio text at the bottom. Photo is coded "10372/30".

\$500.00

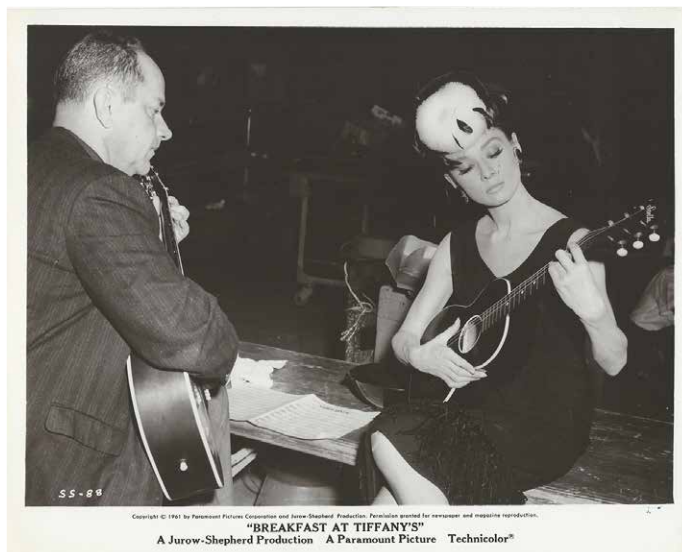


58. BREAKFAST AT TIFFANY'S (1961) Audrey Hepburn guitar lessons

[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. Paper blurb is present on verso of photo coded "SS-88". Fine.

Here Audrey Hepburn takes guitar lessons to be used in her singing scene. Interestingly, she takes her lesson while wearing her famous little black dress.

\$375.00



In a key scene of her new picture for Paramount, Jurow-Shepherd's "Breakfast at Tiffany's," Audrey Hepburn sings a beautiful song titled "Moon River," to guitar accompaniment. Here she is, striding on the instrument. Generally known as a dramatic soprano, Miss Hepburn did sing in a picture before -- in "Funny with Fred Astaire."

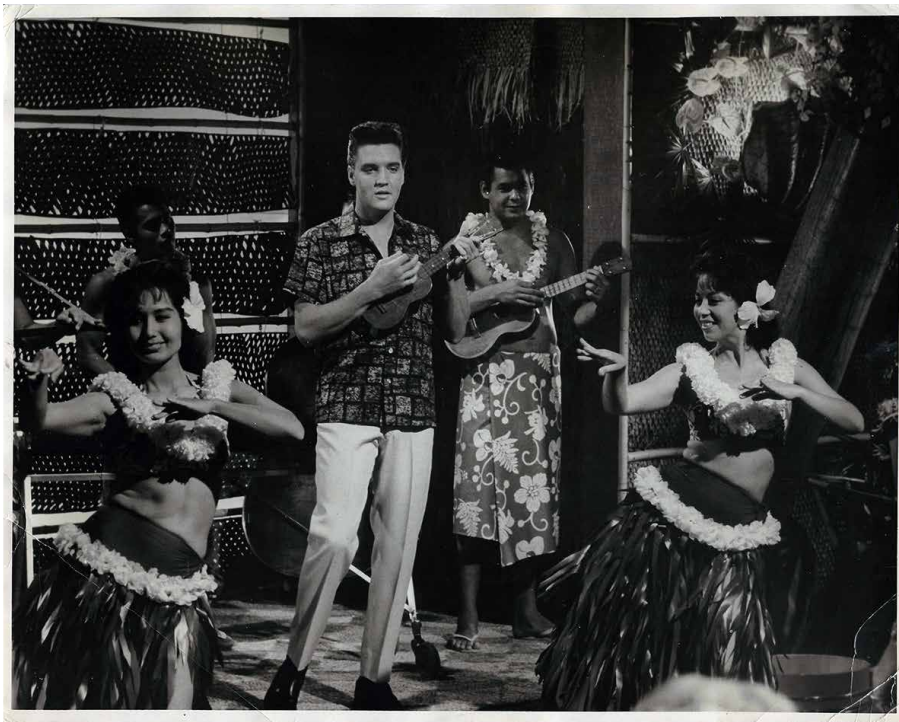
PHOTOGRAPHY

59. ELVIS PRESLEY | BLUE HAWAII (1961) Oversize portrait

[Los Angeles, Paramount Pictures, 1961]. Vintage original 11 x 14" (28 x 35 cm.) black-and-white double weight glossy silver gelatin print still photo. Hand-lettered in pencil on verso with code "10224-69". Original paper blurb attached to verso, cloth tape at left edge, tape rubs at right edge verso. Wear at top left edge, significant creases at both right and left bottom corner areas. Very good.

With this film a special box office formula was set in motion: star Elvis Presley, surround him with great looking girls, film at an exotic location, and include enough songs to fill out a double-sided record album. Elvis was then a top-ten box office attraction.

\$500.00



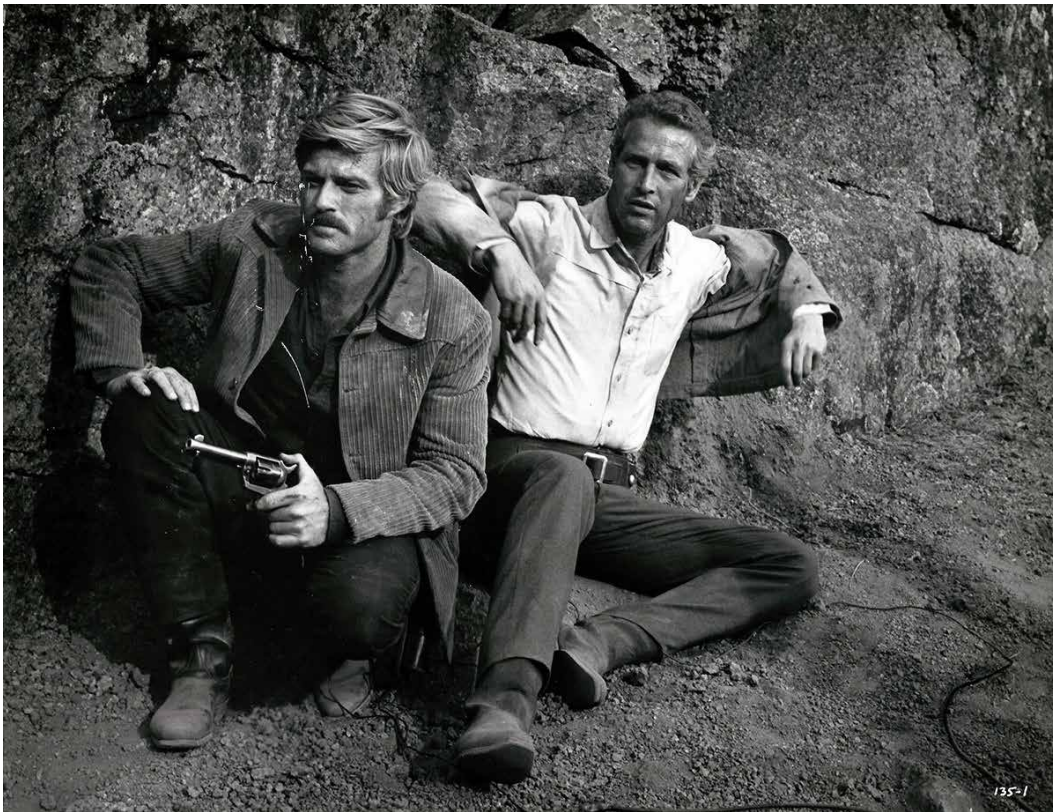
(10224-69) ELVIS PRESLEY, who plays a free-singing ukulele-playing lava boy, does a number in a Hawaiian nightclub in Hal Wallis' "Blue Hawaii," Panavision-Technicolor musical comedy which also stars Joan Blackman. The Paramount release was directed by Norman Taurog from a screenplay by Hal Kanter.

60. BUTCH CASSIDY AND THE SUNDANCE KID (1969) Portrait

[Los Angeles, Twentieth Century Fox, 1969]. Vintage original 10 x 13 1/2" (25 x 32 cm.) black-and-white double weight matte finish print still photo.

Trailed by a special posse out to capture the infamous train-robbing duo, Robert Redford (Sundance) and Paul Newman (Butch) are seen during an action-packed pursuit. Photo is coded "135-1".

\$400.00



PHOTOGRAPHY

61. SHALL WE DANCE [under working title: STEPPING TOES] (Dec 7, 1936) Estimating script by Allan Scott, Ernest Pagano

Culver City, CA: RKO Radio Pictures, 1936. Vintage original estimating script for the 1937 film, here under the working title Stepping Toes. Blue titled wrappers, noted as "Screen Play" on the front wrapper, rubber-stamped "PLEASE RETURN TO RKO STORY FILES" and production No. 880, dated December 7, 1936 and "CHANGES DEC 11 1936", and with a credit for screenwriters Allan Scott and Ernest Pagano. Title page integral with the first page of text. 151 leaves, with last page of text numbered 153. Carbon typescript, all leaves, including revisions dated 12/11/36, on goldenrod stock. Pages near fine, wrappers very good+, with a few small chips at the extremities, bound with three gold brads with washers.

Shall We Dance was Fred Astaire's eighth motion picture and the seventh in which he co-starred with dance partner, Ginger Rogers. Even more significantly, the film had an original score by George Gershwin, the last major work completed by the great composer before his untimely death that same year.

New Jersey-born screenwriter Allan Scott (1906-1995) is primarily known today for his work with Fred Astaire and Ginger Rogers. In addition to writing the screenplays for the Astaire/Rogers musicals, *Roberta*, *Top Hat*, *Follow the Fleet*, *Swing Time* and *Carefree*, he scripted the Ginger Rogers vehicles, *5th Avenue Girl* and *Primrose Path*. Scott's screenplay for the 1943 womens' war film, *So Proudly We Hail!*, was nominated for an Academy Award.

Scott's co-scripter, Ernest Pagano (1901-1953), had previously adapted Buster Keaton's last silent feature, *Spite Marriage*, went on to co-write one other Astaire/Rogers musical, *Carefree*, and helped script the Astaire vehicles, *A Damsel in Distress*, *You'll Never Get Rich* and *You Were Never Lovelier*.

Fred Astaire is Pete Peters, an American in Paris posing with great success as a Russian ballet dancer named Petrov. He falls in love with Ginger's character, an American tap dancing star named Linda Keene. Unable to get anywhere with her in Paris, and learning she is about to travel from Paris to New York via ocean liner, he books a ticket to New York for himself on the same voyage. In the meantime, Petrov's bumbling manager (Edward Everett Horton), trying to extricate Petrov from another romantic entanglement, starts a rumor that Petrov and Linda Keene are married. Linda and Petrov, who were actually beginning to fall for each other, are perturbed by all the tabloid publicity surrounding their "marriage", and Linda almost marries someone else, deciding the best way to end her non-existent marriage to Petrov is to actually marry him and then divorce him. Inevitably, after even more complications, Linda and Petrov reconcile, and the Linda/Petrov marriage becomes genuine.

The fact that Petrov is a ballet dancer and Linda a tap dancer provides an excuse for several dance numbers that combine the two forms. Fred's first big dance number, "Slap That Bass", finds him jazz-dancing in the ocean liner's engine room backed by an all-black ensemble of ship workers.

Shall We Dance is an outstanding entry in the Astaire/Rogers canon, not only for its dancing, set design, and magnificent Gershwin score, but for its verbal humor. If one reads this script while mentally hearing the distinctive voices of the comic principals—Astaire, Rogers, Edward Everett Horton, Eric Blore, et al.—speaking their lines, it is a screenplay that reads almost as funny as it plays.

\$3,000.00

ESTIMATING SCRIPT

880

PLEASE RETURN
TO
RKO STORY
FILES

STEPPING STONES

Screen Play

by

Allan Scott and Ernest Pagano

DECEMBER 7, 1936

NUMBER OF PAGES - 153

NUMBER OF SPEECHES - 153

CHANGES DEC11 1936

SCRIPTS

STEPPING TOES

Screen Play

by

Allan Scott and Ernest Pagano

FADE IN

EXTERIOR - NIGHT

1 FULL SHOT establishing our locale as Paris, France. We see in these OPENING SHOTS the characteristic roof tops, flowered penthouses, and so forth, as well as other details to be worked out later.

On top of a building is a huge Electric Sign, which reads:

"ACADEMIE DE BALLET"

DISSOLVE

EXT. BALLET ACADEMY - NIGHT

2 PAN SHOT - beautiful oil paintings of the following great ballet dancers of the past: Nijinsky, Mordkin, Pavlova, Karsavina. The last is of Petroff, in a characteristic ballet pose. The pictures are in niches in the wall of the building, with fluted columns at the side, framing them.

EXT. BALLET ACADEMY LOBBY - NIGHT

3 The CAMERA now CENTERS on a painting over which is a sign: "Jeffrey Baird, Managing Director". A Small Boy is busily drawing a mustache on Jeffrey's face.

CAMERA SWINGS around to introduce Jeffrey Baird (Edward Everett Horton), impresario de Luxe. His eyes are open wide with amazement as he sees what the Boy is doing to his picture.

CAMERA TRUCKS ahead as Jeffrey, greatly disturbed, hurries toward the Boy.

(CONTINUED)

pv

PETROFF

Mine's already been granted.

LINDA

Aren't you lucky!

PETROFF

That's because I'm a beginner.

(he goes into the song)

"At any gambling casino
 "From Monte Carlo to Reno
 "They tell you that a beginner
 "Comes out a winner.
 "Beginner fishing for a flounder
 "Will catch a seventeen pounder.
 "That's what I always heard
 "And always thought absurd -
 "But now - I believe ev'ry word,
 "For

(refrain)

"I've got beginner's luck -
 "The first time that I'm in love
 "I'm in love with you.
 "Gosh, I'm lucky!
 "I've got beginner's luck -
 "They told me beginners win
 "Now I know it's true.
 "Gosh, I'm fortunate!
 "This thing we've begun
 "Is much more than a pastime
 "For this time is the one
 "Where the first time is the last time!
 "I've got beginner's luck-
 "Lucky through and through -
 "'Cause the first time that I'm in love
 "I'm in love with you."

As Petroff finishes his song, a chorus of Dog's YELPING is heard. Petroff reacts accordingly, and looks out of scene.

NEXT. UPPER BOAT DECK - NIGHT

78 CLOSE SHOT - Group of Dog Kennels. The dogs are yelping.

79 CLOSE SHOT - Petroff and Linda. As Petroff smiles sheepishly -

FADE OUT

tt

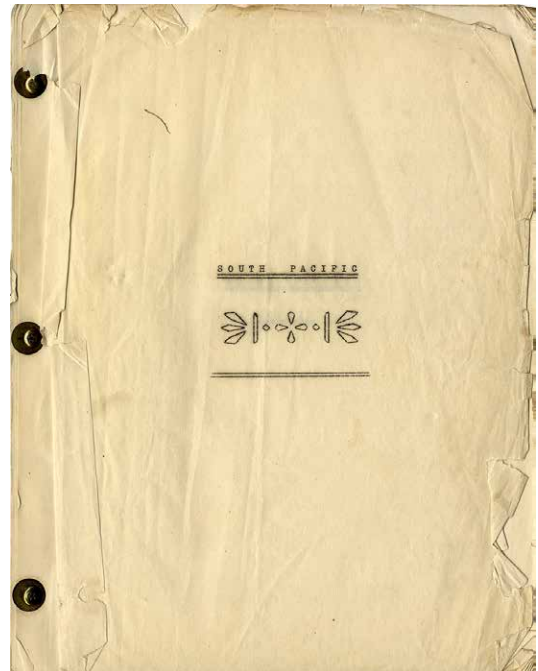
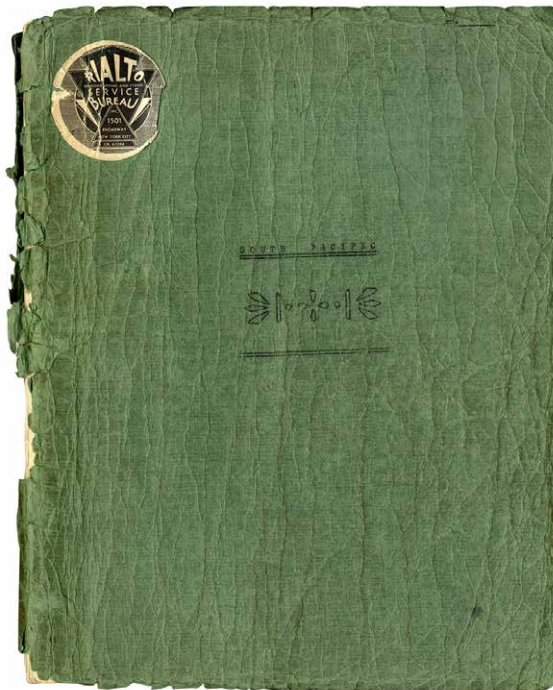
62. SOUTH PACIFIC (1949) Theatre script

New York: Rialto Service Bureau, [1949]. Vintage original theater script. Quarto, wrappers with stenciled title and sticker attached of Rialto Service Bureau, 66, 36 pp. Wrappers worn with front wrapper detached, title page detached and worn at edges, the body of the script solid and nice, overall very good-.

Rodgers and Hammerstein's legendary musical about an American nurse stationed on a South Pacific Island during WWII, who falls in love with a middle-aged French plantation owner—and a young Marine lieutenant who falls in love with a young Tonkinese woman. This remains a remarkably daring play, with its intertwined themes of racism and racial prejudice, wartime heroism and romance under dangerous and extreme conditions.

This script belonged to Roslynd Lowe, who was a member of the Broadway opening night cast, where she played Ensign Dinah Murphy. There are a few manuscript notes in her hand.

\$2,000.00



Nellie (Cont'd)

I'm gonna wave that man right outa my arms,
 I'm gonna wave that man right outa my arms,
 I'm gonna wave that man right outa my arms,
 And send him on his way.

(SHE returns to the shower, and goes back to the job
 of washing her hair, as the girls continue)

Cora

Don't try to patch it up,
 Tear it up, tear it up!

Edna

Wash him out, dry him out,
 Push him out, fly him out,

~~Betty~~ *Dinah Key*

Cancel him and let him go!

All

Yea, sister!

Nellie

(Rubbing her hair again)
 I'm gonna wash that man right outa my hair,
 I'm gonna wash that man right outa my hair,
 I'm gonna wash that man right outa my hair
 And send him on his way!

Dinah *Key*

If the man don't understand you,
 If you fly on separate beams,
 Waste no time!
 Make a change,
 Ride that man right off your range,
 Rub him outa the roll call
 And drum him outa your dreams!

All

Oh - ho!

Nellie

(Poking her head out from the shower, just long
 enough for this.)
 If you laugh at diff'rent comics,
 If you root for diff'rent teams,

Dinah *Key*

Waste no time,
 Weep no more,
 Show him what the door is for!

All

Rub him outa the roll call
 And drum him outa your dreams!

Cora

You can't light a fire when the wood's all wet!

Betty

You can't make a butterfly strong.

Edna

You can't fix an egg when it ain't quite good.

63. BEETLEJUICE (Aug 4, 1986) Second Draft screenplay by Malcolm McDowell, rev. by Warren Skaaren

Culver City, CA: Geffen Company, 1986. Vintage original film script (under working title Beetle Juice), quarto, brad bound, 137 pp. With 16 pp. of cast and crew list (in two batches, each stapled, with pagination irregular). Script near fine, cast and crew list vertically creased, very good. Screenplay dated 8-4-86, credited to Warren Skaaren, "From an Original Screenplay by Michael McDowell Based on a Story by Michael McDowell and Larry Wilson."

Beetlejuice was the second feature film directed by Tim Burton (born Burbank, California, August 25, 1958), following *Pee-Wee's Big Adventure* (1985), and the first to completely express his singular sensibility, derived in equal parts from Charles Addams, Edward Gorey and Dr. Seuss. In addition to establishing Burton as a major talent, the film made a star out of 15 year-old Winona Ryder, who was cast as the young Goth protagonist, Lydia Deetz.

The imaginative story and screenplay of *Beetlejuice* was written by Michael McDowell, known primarily as a paperback novelist specializing in mysteries and Southern Gothic horror. He had previously worked with director Burton on an adaptation of Ray Bradbury's "The Jar" written for the 1980s TV revival of *Alfred Hitchcock Presents*. Later, he collaborated with Burton on *The Nightmare Before Christmas* and wrote a screen adaptation of Stephen King's *Thinner*, before dying from an AIDS-related illness at the age of 49.

McDowell's original *Beetlejuice* screenplay was much darker than the revised version of this horror comedy scripted by writer/producer Warren Skarren (*Beverly Hills Cop II* and Burton's *Batman*). Skarren's revised second draft screenplay begins, as the film does, with the camera flying above a perfect New England town that turns out to be a scale model located in the attic of a happy couple, Adam and Barbara Maitland (Alec Baldwin and Geena Davis). When the Maitlands are killed in an auto accident, they

return *Topper*-style as ghosts to the home they used to inhabit but, unfortunately, have to deal with the new owners from the city, the pretentious Deetzes (Catherine O'Hara and Jeffrey Jones), who move in and drastically remodel the place. The Deetzes' sympathetic daughter, Lydia (Ryder), is the only one who can see the phantom Maitlands, because she is "strange and unusual". In desperation, the ghostly couple seek the help of the demented and demonic "bio-exorcist" Beetlejuice (Michael Keaton) to extricate the intruders.

One major difference between the screenplay and the film is the choice of music to accompany certain scenes. The screenplay indicates R&B groups like The Inkspots and Percy Sledge, while the movie is all Harry Belafonte calypso tunes. Another major difference is the conception of the after-life dimension that the Maitlands enter from time to time. In the screenplay, it is an almost empty void except for giant gears and the sound of a ticking clock. In the movie, it looks like the cartoon-colored landscape of an alien planet.

Looked at from an auteurist perspective, Burton's directorial sympathies in *Beetlejuice* lay not so much with the conventionally likeable Maitlands or the entertainingly obnoxious Deetz couple, but with Lydia, their alienated daughter, a prototypical Burton outsider, and, of course, with Beetlejuice himself, an anarchic id figure who anticipates the Joker and other freakish villains in Burton's subsequent movies.

\$2,000.00

REV'D

PAGE 191

EXT. WINTER RIVER, CONNECTICUT - DAY

A crisp and perfect New England town. Almost too neat to be real. No visible townships. CAMERA EXPLORES town.

DANCA FLIES

Over a rickety bridge -- past the Waitland Hardware and appliance store -- past the church -- the Historical Society -- UP over the hill on the hill and finally --

BEETLE JUICE

To the Waitland House. The perfect Victorian house -- surveying the perfect village. Suddenly --

A SHINY DADDY LONGLEGS SPIDER

SECOND DRAFT SCREENPLAY
REVISED 8-4-86

BY WARREN SKAAREN

FROM AN ORIGINAL SCREENPLAY
BY
MICHAEL McDOWELL

based on a story by
Michael McDowell and Larry Wilson

REV'D 3-11-87

1.

THE GEFFEN FILM COMPANY

"BEETLE JUICE"

Laird International Studios
9336 W. Washington Blvd.
Culver City, CA. 90232

202-3447: Producer, Director	202-3542: Art Dept.
-3526: Production Office	-3528: Set Dressing / Props
-3231: A.D.'s	-3566: Wardrobe
-3327: Accounting Office	-3284: Editing
-3550: Transportation	-3217: Publicity

STAGE 15: 202-3222	STAGE 12: 202-3373	STAGE 9: 202-3289
Producer	RICHARD HASHIMOTO 11351 Rose Avenue Los Angeles, CA. 90066	(213) 391-3659
Producers	LARRY WILSON MICHAEL BENDER Pecos Productions, Inc.	(213) 461-8817
Director	TIM BURTON (East Side address) 99 S. Raymond Avenue Apt. 208 Pasadena, CA. 91105	(818) 449-6801
	(West Side address) 312 S. Carmelina (entrance on 6th Helena) Brentwood, CA.	(213) 472-6447
Production Manager	DON HEITZER 4190 Colbath Avenue Sherman Oaks, CA. 91423	(818) 789-5673
Prod. Coordinator	LUBA DMYTRYK 1433 Santa Monica Blvd. #263 Santa Monica, CA. 90404	(213) 394-6405
Prod. Associate	JUNE PETERSEN 2506 Strongs Drive Venice, CA. 90291	(213) 827-5531
First Asst. Director	BILL SCOTT 6938 Burnet Avenue Van Nuys, CA. 91405	(818) 988-7152
Key Second Asst. Director	K.C. COLWELL 193 E. Mendocino Altadena, CA. 91001	(818) 798-5222

SCRIPTS

64. EDWARD SCISSORHANDS (1989-90) Script archive

[Los Angeles: Twentieth Century Fox], 1989-1990. Archive of vintage original film scripts. Bound in a large loose leaf notebook, overall near fine.

Tim Burton's second feature, *Beetlejuice* (1988), heralded the arrival of a filmmaker with a singular visual style and a distinctively macabre sense of humor. His third feature, *Edward Scissorhands* (1990), showed he was also a filmmaker with heart. With a story co-written by Burton, inspired by his own misfit adolescence, it remains his most personal movie to date.

Edward Scissorhands' screenplay is the work of Caroline Thompson, based on a story that Burton invited Thompson to co-write with him after being impressed by her short novel *First Born* about an aborted fetus that returns to life. The title character, Edward, is an artificial human created by an eccentric Inventor played by Vincent Price, a character who synthesizes aspects of *Pinocchio's* Geppetto and *Frankenstein's* Dr. Frankenstein, and the story of *Edward Scissorhands* recalls both of those classic works. Unfortunately, the Inventor dies before Edward (Johnny Depp) is complete, leaving him with pairs of scissors for hands. He is discovered living alone in the Inventor's castle by a compassionate Avon Lady (Diane Weist) who brings him home to the suburbs.

This archive of *Edward Scissorhands* materials includes the following:

Caroline Thompson Screenplay dated 12/15/89 (121 white pages)

Thompson's 12/15/89 draft begins, as the movie does, with a framing sequence, an elderly woman telling the story of Edward to her granddaughter. The woman turns out to be an older version of Edward's great love, Kim (Winona Ryder), the teenaged daughter of the Avon Lady who brought Edward home with her.

This draft is fairly close to what was actually filmed with some minor differences, particularly with regard to Edward's creation. This draft describes the Inventor actually making skin, a brain, a heart, and so on. The movie merely implies how Edward was created, beginning with the Inventor looking at a human-like component of his cooking-making machinery; then later we see the turning pages of a book with the Inventor's drawings illustrating the gradual evolution of the cookie-cutting mechanism into something human.

In this draft, Edward talks a lot more than he does in the movie. Apparently, director Burton, in collaboration with actor Johnny Depp, came to realize that Edward's mute reactions were generally more effective than spoken dialogue. This was the first of eight films Burton would make with Depp.

The character of Joyce, the neighborhood sexpot (Kathy Baker), has been slightly altered. In this draft, she has a husband. In the movie, she has no spouse, and her marital status (divorced?) remains uncertain. The movie omits a scene in this draft where the Avon Lady's husband, Bill (Alan Arkin), attempts to show Edward how to play pool. The movie also omits some scenes in this draft dealing with Edward's growing celebrity, for example, a scene in a hospital where he is hounded by journalists.

The entire film, as written by Thompson, maintains a careful balance between lyrical fairytale, gothic horror (the Frankenstein elements), and a satire of American suburban life.

(cont. p. 99)

EDWARD SCISSORHANDS
by
Caroline Thompson

story by Caroline Thompson and Tim Burton

Revised
2/22/90
Blue

25

JOYCE'S VOICE
(very drawly)
Hey there, darlin'. The gals are
all in a tizzy about your secret
visitor. You can't keep him a
secret forever...

CUT TO:

53 EXT. BACKYARD. LATER.

53

Bill is now sprawled on a lawn chair, the ball game beside him on a portable t.v. He pops open a beer. He tries to watch the action on the t.v. set, but neither he nor the boys can keep their eyes off Edward.

A dynamo, he snips and cuts and trims, sculpting the dull bushes and hedges into art -- a monkey, a swan, four tall side-by-side bushes into a man, a woman, a teenage girl, and a little boy.

KEVIN

It's us!

Edward trims another hedge into a perfect cube.

EDWARD

(modestly explains)
For contrast.

Page 25
The rose garden is shabby and poorly kept. With frightening speed, Edward cuts away the dead wood, thins out the stalks, digs up the choking weeds, stabs aeration holes into the ground, snips newspaper into mulch and works it into the soil.

By the time Peg steps out of the backdoor, bright, heavy rose blossoms weigh down every stalk.

PEG

(awed)
My heavens, Edward...!

Flushing with pride, Edward rinses his scissor hands under the hose and carefully dries them, lovingly attentive, like a master craftsman with his tools.

BILL

Kevin, run get Ed the can of oil
out of the garage.

Kevin clammers down and scurries off.

SCRIPTS

June 5, 1990

'EDWARD SCISSORHANDS'

Los Angeles Production Office

Twentieth Century Fox Film Corporation
10201 West Pico Boulevard
Building #59
Los Angeles, CA 90035
213/203-4289
213/277-2211

Tampa Production Office

'EDWARD SCISSORHANDS'
c/o Saddlebrook
100 Saddlebrook Way, Room #
Wesley Chapel, Florida 3345
813/973-4828

Warner Hollywood Lot

TIM BURTON PRODUCTION
1041 North Formosa Avenue
Writer's Building
Los Angeles, CA 90046
213/850-2665

INDEX TO STAFF & CREW

DEPARTMENT	PAGE	DEPARTMENT
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ART DEPARTMENT	3,4	PLASTERER
ASST. DIRECTORS	3	PRODUCER
CAMERA DEPARTMENT	4,5	PRODUCTION
CASTING	3	PROPS
CATERING	13	PUBLICITY
CRAFT SERVICE	9	PUPPETEERS
CRANE OPERATOR		
CONSTRUCTION		
DIRECTOR		
EDITORIAL		
ELECTRIC		
EXTRAS CASTING		
FIRST AID		
GREENS		
GRIP		
HAIR		
LOCATIONS		

GREENS BREAKDOWN

MANSION GARDEN:

SC. 18(D) PERFECTLY MAINTAINED
 - ROSES + TOPIARY (BEARS, RABBITS, BIRD)
 - EXOTIC FLOWERS
 - BOXWOOD HEDGE HAND IMPLORING HEAVEN

TOPIARY

RUN DOWN

SC. 196(N) KIM ENTERS - GARDEN IN BAD SHAPE
 SC. 203(N) JIM LANDS IN GARDEN (SAME CONDIT. @ SC. 196)
 SC. 206(N) AMBULANCE REMOVES JIM'S BODY (" " ")
 SC. 209() LUSH GARDEN AGAIN

FLOWERS + WEEDS + SWEEP CREATURES

64

TINKA
Welcome home, Edward!...

HELEN
You're back!

JOYCE
Oh, Edward!

JIM
Here they come.

* A mobile news unit arrives. They duck inside. *

112 OUTSIDE, 112
undaunted, the women and the mini-cam crew scurry around to the back.

113 IN THE LIVING ROOM, 113
Jim slides his arms around Kim.

JIM
(rubs noses)
When's your Mom coming home?

* He draws her to him for a kiss. She resists, embarrassed in front of Edward, aware of him. Jim persists, persuasively. He presses against her. Edward can't help staring. Jim turns on him. *

JIM
Don't you think you ought to go meet your public?

Caught watching, Edward jumps. He backs awkwardly out of the room. In the background, through the bay window, people can be seen streaming into the backyard.

(cont. from p. 96)

Location and Shot Lists

- Five pink pages indicating the locations and scenes that will be shot on which days, from 4/4 (day 8) through 6/14 (day 57).
- A one-page graph on white paper correlating locations (Ext. Mansion, Ext. Neighborhood/Front Yards, etc.) with scene numbers.
- Seven white pages, hand-printed, with scene numbers in order, indicating locations and what happens (briefly) in each scene for purposes of green screen work.

Caroline Thompson Revised Screenplay dated 2/22/90 (116 blue, pink, and green pages)

Unlike the 12/15/89 draft, Thompson's revised screenplay begins with a description of the movie's credit sequence – a series of paperweights with snow swirling inside them. While this has the same general feeling as the movie's actual credit sequence, it is not, in fact, what we see in the film, which begins with imagery of the Inventor's gothic castle and his cookie-making machinery, foreshadowing Edward's creation.

When Peg the kind Avon Lady first encounters Edward in this draft, "his clothes are in tatters, hanging in threads from his thin body." He is not wearing the signature black leather punk quasi-bondage outfit that he wears in the movie..

One scene written for this draft (green pages) that never made it into the completed film has the family playing "Twister" (it replaces the pool playing scene in the 12/15/89 draft). In another scene that didn't make it into the completed film, Edward makes a celebrity appearance at the opening of a shopping mall store called "Cloth World" In this draft, Edward still talks significantly more than he does in the film.

The ending of the script and film overtly recalls *Frankenstein*, with the neighbors storming Edward's castle like the angry villagers in Universal's *Frankenstein* movies. However, unlike *Frankenstein*, this tale has a happy ending. Kim convinces the mob that Edward is dead while, in fact, he remains in his castle, alone and eternally alive, using his scissor hands to carve beautiful sculptures out of ice.

Miscellaneous

- Location List – Six typewritten pages with the addresses and telephone numbers of the locations in and around Tampa, Florida where the movie was shot.
- Memorandum 3/1/90 – Attaching blue page describing the last shot of the film (slightly revised version of pink page that concludes 12/22/90 draft).
- Memorandum 2/23/90 – One page describing two minor script changes.
- Beeper List – One page with paper numbers of transportation coordinator, art director, set dresser, wardrobe, and other crew.
- Preliminary Stunt Breakdown – Three yellow pages listing stunts and their scene numbers.
- Staff and Crew List – Ten green pages with names, addresses, and telephone numbers of all production personnel.

\$2,500.00

65. SID AND NANCY [under shooting title: LOVE KILLS] (1985) Third Draft script by Alex Cox, Abbe Wool

London: Commies from Mars | Initial Pictures, 1985. Vintage original film script for the 1986 film Sid and Nancy, here under the working title Love Kills. Illustrated titled self wrappers, noted as 3RD DRAFT on the front wrapper, dated 1985, with credits for screenwriters Cox and Wool. Title page integral with front wrapper. 113 leaves, with last page of text numbered 107. Mechanical duplication. Very good+, bound with a single black cloth-covered twist tie (in true punk fashion).

No filmmaker embodied the '80s punk scene more thoroughly than Alex Cox. Born in Bebington, Cheshire, England in 1954, Cox attended film school at UCLA where he produced his first film, a surreal short entitled *Edge City*. Cox's feature-length screenplay, *Repo Man*, attracted the attention of producer (and former Monkee) Mike Nesmith, who convinced Universal Studios to finance it. Though not immediately successful, Cox's *Repo Man*, released in 1984, eventually became a profitable cult classic, enabling Cox to obtain backing from an English production company for his 1986 feature, *Sid and Nancy* (aka *Sid and Nancy: Love Kills*).

Alex Cox's and Abbe Wool's *Sid and Nancy* screenplay was inspired by the real-life relationship of English punk rocker, Sid Vicious, notorious bassist for the Sex Pistols, and his American girlfriend, Nancy Spungeon. Both were heroin addicts. The film, shot cinema verite style in New York and London, featured breakout performances by Gary Oldman as Sid and Chloe Webb as Nancy.

The screenplay begins on October 13, 1978 in a room in New York's Chelsea Hotel. The police have arrived to discover the body of Sid's girlfriend, Nancy Spungeon, who has bled to death from a knife wound. Although the film later shows her being accidentally killed in a struggle with Sid, there are multiple theories as to how

she actually died. The mystery was never resolved insofar as Sid himself died of a heroin overdose in February 1979, shortly before the murder case was scheduled to be tried.

The bulk of the story takes place in flashback, beginning in the movie with how Sid and Nancy met in London, and beginning in the screenplay before they met with Nancy working as a dancer in a New York go-go club. And so it goes throughout the screenplay. The movie follows the screenplay more or less, but some scenes were added and some subtracted, and a fair amount of dialogue was improvised while the scenes were being shot.

The screenplay divides roughly into two parts: Part One – Life as a Sex Pistol, anarchic fun, culminating with Sid's iconic performance of "My Way." Part Two – Life as a junky, not fun at all, with Sid and Nancy holed up in New York's Chelsea Hotel, waiting for the next fix, as things degenerate from bad to worse. Even a fire in their hotel room (true incident) is not enough to stir Sid and Nancy from their drug-induced haze.

The punk philosophy, to the extent it had one, was a negation of everything that came before it. *Sid and Nancy* is an exemplary time capsule film, precisely capturing how a particular generation reacted to the injustices of the Reagan/Thatcher era.

And yet, the movie is oddly upbeat, in spite of itself – maybe because it seems to say that no matter how awful your life is or how awful you are, there may be somebody out there who is perfect for you. As Sid and Nancy were for each other.

\$1,000.00

SID AND NANCY

BRD
DRAFT

LOVE

KILLS

By ALEX COX
& ABBE WOOL

© COMMIES FROM MARS INC. 1985
REG. WGA-W

SCRIPTS

66. DIE HARD (Oct 2, 1987) Second Revised Draft adapted by Jeb Stuart and Steven E. de Souza

[Los Angeles]: Twentieth Century Fox, 1987. Vintage original film script, quarto, brad bound, printed wrappers, 123 pp. Light spotting to front wrapper, fine in near fine wrappers. A rainbow script, with revisions on blue, green, and yellow paper. Stated as Second Revised Draft dated October 2, 1987, with revisions dated up through November 5, 1987. Screenplay credited to Jeb Stuart, with revisions by Steven E. de Souza.

The much-imitated *Die Hard* (1988) is rightfully considered the definitive action film of the late 1980s. Deftly combining action with comedy and suspense, it made a major star out of Bruce Willis who plays the film's lead, a New York policeman named John McClane.

Die Hard's director, John McTiernan, had scored a major hit one year earlier with *Predator*, a sci-fi/action thriller produced by the same team, Lawrence Gordon and Joel Silver, who produced *Die Hard*. It was the maiden effort of screenwriter Jeb Stuart (adapting a novel by Roderick Thorp) who went on to co-write the screenplays of action thrillers like *The Fugitive* and *Another 48 Hours*. The screenplay's co-writer, Steven E. de Souza, was a comparative veteran, who was brought in to polish and revise Stuart's original scenario, and add more comedic elements. The revisions continued well into the shooting of the film.

Die Hard's brilliantly constructed screenplay is rich with subtext, most of it, in one way or another, an attack on modernity. Almost all of the film's story takes place in a skyscraper, a quintessential symbol of the modern world. However, the attacks on modernity begin in the script's very first scene, which finds our hero, John McClane, aboard an airliner – he's an old-fashioned kind of guy terrified by flying.

In the meantime, we are introduced to another facet of the modern world – gender equality – here represented by McClane's wife, Holly (Bonnie Bedelia), who is a high-ranking executive

of the Takagomi Corporation, the owners of the high rise who are having a Christmas party as the story unfolds. Her boss, Mr. Takagi, played by the great James Shigeta, is benevolent enough, but he represents another facet of our modern era, the infiltration of American culture by foreigners, which is exemplified more malignantly by the movie's bad guys, a mostly German group led by the cultured, intellectual, Hans Gruber (Alan Rickman). The essence of the story is the conflict between the evil technocratic Europeans invading the building to rob it (while posing as terrorists), and McClane, a one-man army who opposes them, old school cowboy-style. Hence, McClane's most famous line, "Yippee-ki-yay, motherfucker!"

This particular copy of the screenplay is divided into roughly two halves. The first half, consisting mainly of orange pages 10 to 54, dated 11/5/87, is nearly identical to what was actually filmed. The second half, light green pages 55 to 123, dated 11/4/87, is part of an earlier draft, with some significant differences from what appears in the completed film. Notably missing from this draft is one of the movie's key scenes where McClane comes face to face with the villainous Gruber, who affects a perfect American accent and pretends to be one of the hostages in order to gain McClane's trust. Also missing from this draft, is the movie's climactic set piece, where the villains lead the hostages onto the building's roof, undermined with explosives set to go off as soon as rescue helicopters arrive, and how McClane saves the hostages from that fate.

All of the script's Christmas imagery adds another level of complexity and resonance to what is indisputably a classic of the American action film.

\$1,000.00

DIE HARD



REVISED - "DIE HARD" - 11/2/87

2

*

3 CONTINUED:

3

The plane stops. Passengers rise, start to take down overhead luggage. McClane does this, but as he opens the door above, the businessman BLANCHES seeing:

3-A HIS P.O.V. - MCCLANE'S BARETTA PISTOL

3-A

Peeking out from his jacket.

3-B BACK TO SCENE

3-B

Recognizing the look, McClane smiles reassuringly.

MCCLANE

It's okay.

(showing badge)

I'm a cop.

(pause)

Trust me. I've been doing it for eleven.

The businessman relaxes, moves off. McClane now wrestles down the biggest Teddy Bear FAO Schwartz had to offer. Balancing this, he moves down to another overhead, takes out a topcoat and an overnighter. Barely managing all this, he turns, COLLIDING WITH:

3-C A PRETTY STEWARDESS

3-C

She bumps noses with the bear, gives it a look.

STEWARDESS

(smiling, about the bear)

Maybe you should have bought her a ticket.

MCCLANE

Her?

He scrutinizes the nether regions of the bear, shrugs.

MCCLANE

She doesn't complain.

STEWARDESS

(eying him)

Neither would I.

McClane smiles, with just enough of a sigh to know he's as wistful about things-that-might-have-been as she is...moves down the aisle.

CUT TO:

A-98

SCRIPTS

67. HOOK (Feb 7, 1991) 3rd Draft Technical script, 1st Rev. by Jim V. Hart, Malia Scotch Marmo

[Los Angeles]: Amblin Entertainment, 1991. Vintage original film script, quarto, printed wrappers, brad bound, 135 pp. All pages with a characteristic Amblin red watermark, Front wrapper detached, overall very good+. With 13 pp. of cast and crew lists (somewhat creased), very good-.

One of Steven Spielberg's most controversial films, one that divided critics and audiences alike, *Hook* was also one of his most personal movies, with a screenplay credited to Jim V. Hart, Malia Scotch Marmo and Nick Castle that is extraordinarily rich in ideas. The film was released one year before two of Spielberg's greatest commercial and artistic successes, *Jurassic Park* and *Schindler's List*.

Though presented in the form of a fantasy adventure/fairytale inspired by the novels and plays of James M. Barrie, *Hook* deals with some of Spielberg's most profound obsessions – children in peril, the dissolution of the family, and the gulf between childhood and becoming an adult.

Among the screenplay's interesting ideas:

- The protagonist is an adult named Peter Banning (Robin Williams), a former orphan who has completely forgotten he was once Peter Pan.
- Wendy (Maggie Smith) is now a grandmother in her 90s. It was she who found orphan Peter and saw that he was adopted by American parents..
- Peter has grown up to be a successful lawyer, not only that, but he's a corporate raider which, as Granny Wendy points out, makes him a "pirate" like Captain Hook (Dustin Hoffman).
- Where young Peter Pan could fly with ease, adult Peter, as we learn when he boards a flight to England with his family, is afraid of flying.

- The first fantastic incident in the screenplay, Captain Hook's abduction of Peter's children from Granny Wendy's home in London, is written and filmed like the abduction of the child by aliens in Spielberg's *Close Encounters of the Third Kind*.

- Once Peter returns to Neverland with Tinkerbell (Julia Roberts), he discovers the Lost Boys have rallied around a new leader in his absence, a Latino teenager named Rufio (in many ways anticipating Bernardo in Spielberg's 2022 remake of *West Side Story*). Naturally, Pan will have to fight Rufio to reassert his leadership of the Boys, and in the film's climactic battle – Hook and his pirates vs. Pan and the Lost Boys – Rufio will be killed.

- One of the screenplay's most disturbing elements has the villainous Hook attempting to become a substitute father to Peter's estranged son Jack, even dressing him like a miniature version of Hook.

- As in Barrie's novel, Hook's mortal enemy is a man-eating Crocodile with a clock ticking inside him, a handy metaphor for mortality and the passage of time. In this version of the story, the Crocodile is dead and stuffed. Nevertheless, at the screenplay's conclusion, Hook meets his end when the huge stuffed Crocodile tips over and "swallows" him, foreshadowing various characters' death by dinosaur in the following year's *Jurassic Park*.

The completed film is a revised and polished version of the Hart/Marmo 3rd draft technical script, with some dialogue and elements omitted, and other elements added. Looked at in the context of his most recent work, e.g., *The Fabelmans*, Spielberg's *Hook* appears more personal than ever.

\$850.00

D.O.

HOOK!
Technical Script
3rd Draft - 1st Rev. (Blue)
2/07/91



HOK

TECH SCRIPT 3rd Draft 1. 1st Rev. (BLUE) 2/07/91

SUPER ON BLACK: "ALL LITTLE CHILDREN, EXCEPT ONE, GROW UP"
SFX: THE CHIMES OF BIG BEN TOLL MIDNIGHT

1 FADE IN: TIGHT ON BIG BEN - NIGHT - INT. SCHOOL STAGE 1

The most famous "tick tock" in the real world. But the chimes sound like a bad recording and Roman numerals on the face look crooked. Suddenly, PETER PAN flies into view. A wire is clearly visible holding him up.

Pan flies through the Darling's window and lands with less than precision in the Nursery. He's not really Pan, he's a Second Grader. TINKERBELL is a flashlight beam.

While WENDY (MAGGIE BANNING, AGE 7), JOHN and MICHAEL sleep, Pan pulls his shadow from a bureau shutting Tink in the drawer. Pan cries, unable to stick his shadow on. Wendy wakes on cue. She belts her line extra loud, "projecting".

WENDY
Boy, why are you crying?

Pan hops up and politely bows in the faerie way.

PAN
I'm not crying. What is your name?

WENDY
Wendy Moira Angela Darling. What's yours?

PAN
Peter Pan.

WENDY
Where do you live?

PAN
Second to the right and then straight on til morning.

SUPER: BEGIN CREDITS

Wendy sews the shadow on Pan's feet.

WENDY
I will sew it on for you my little man. It may hurt a little.

DO

HOK 0110

SCRIPTS

68. FORREST GUMP (Apr 23, 1992) Second Draft screenplay adapted by Eric Roth

[Hollywood: Paramount Pictures, 1992]. Vintage original film script, quarto, brad bound, 139 pp., with a blank back wrapper. Title page a bit soiled with marginal creasing, overall near fine or better. The title page states Second Draft, 4/23/92, and credits the screenplay to Eric Roth.

Winner of the 1994 Academy Award for Best Picture, *Forrest Gump* presents an epic cultural history of the United States from roughly the end of World War II through the 1980s as seen through the eyes of a tender-hearted innocent with an IQ of 75. The film also received Academy Awards for Best Actor in a Leading Role (Tom Hanks as Forrest Gump), Best Director (Robert Zemeckis), Best Editing, Best Visual Effects, and Best Adapted Screenplay (Eric Roth, adapting Winston Groom's 1986 novel).

Robert Zemeckis (*Back to the Future*, *Who Framed Roger Rabbit?*) was not the producers' first choice to direct *Forrest Gump*. Nevertheless, he proved to be the perfect man for the job, providing a compelling narrative flow, deftly blending emotional commitment with subverting irony, and seamlessly integrating crucial yet "invisible" special effects into the movie's storyline.

Screenwriter Eric Roth (born New York City, March 22, 1945) is one of Hollywood's most in-demand professionals. This particular copy of Roth's script, labeled "Third Draft", is not a complete screenplay. Rather, it is a compilation of revised pages – the first part (orange pages 20-75a, dated 7/30/93) beginning with young Forrest meeting Jenny, his sweetheart-for-life, aboard a school bus, and ending during the Vietnam War sequence, with Forrest and Lieutenant Dan (Gary Sinise) recuperating in a Saigon hospital; the second part (light green pages 78-151, dated 7/20/93) starting with Forrest receiving the Congressional Medal of Honor from President Johnson, and ending, as the film ends, with Forrest putting his son, Forrest, Jr., aboard a school bus, and the white feather that Forrest

picked up at the beginning of the film floating back into the blue sky.

Among the things missing from the first part of this draft is the opening sequence that frames the film, with Forrest sitting on a bus stop bench, narrating his life story to whoever happens to be sitting next to him. The revised orange pages also skip directly from Forrest and Jenny as children aboard the school bus to Forrest in Vietnam.

The light green revised pages which constitute the majority of this "Third Draft" are substantially complete, and are, apart from a few trims, what was actually filmed. One of the story's most engaging conceits is to have Forrest witness and occasionally interact with some of the most significant cultural touchstones of the past half century: Elvis Presley, George Wallace and desegregation, John F. Kennedy, Lyndon Johnson, an anti-war march on Washington, drug-abusing hippies, Richard Nixon and Watergate, John Lennon, ping-pong playing in Red China, Apple computers, and Nike running shoes.

Eric Roth was not the first screenwriter hired by the producers to adapt Groom's novel but, according to Zemeckis, he was the first to solve the problem of adaptation by emphasizing the romance between Forrest and Jenny as the story's through-line. Having a mentally challenged individual - essentially a blank slate - as a protagonist allows the filmmakers to look at the historical events of the past fifty years without expressing a particular point of view. The film can therefore be all things to all viewers. Regardless, *Forrest Gump* has become a cultural touchstone in its own right.

\$2,000.00

"FORREST GUMP"

FADE IN:

There's nothing but blue sky. And a legend appears: "A lot of this is true...."

And we see a feather, lighter than air, floating, like time passing, slowly floating by. And we see it's over a city. A breeze catches it, moving it here and there above the city. It slowly floats down past the buildings. It seems to hover for a moment over a busy sidewalk. It floats among the people hurrying by. It starts to land on a man's head, but as if it had a mind of its own, it changes direction. It starts to land on a woman's shoulder, but it changes its "mind" again. And taken by a small breeze it lightly falls, and silently lands, by "chance," at this time, at this place, on this street, at a MAN'S FEET, wearing a pair of dilapidated running shoes, sitting on a BUS BENCH, in Savannah, Georgia.

1 EXT. A SAVANNAH STREET, 1981 - DAY 1

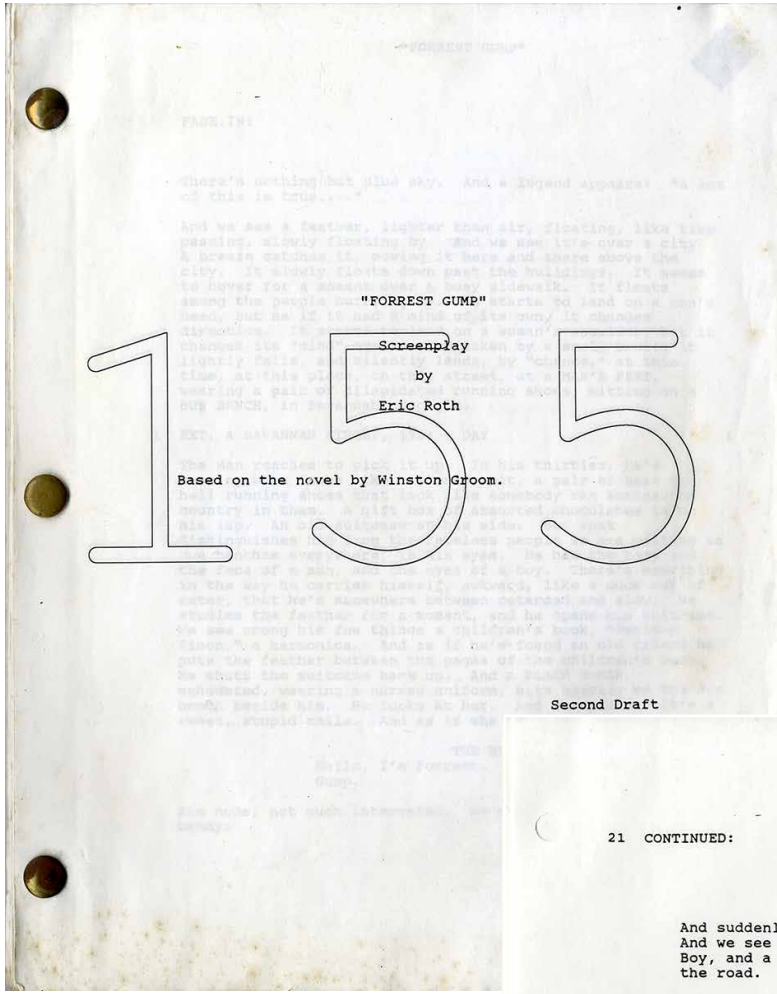
The Man reaches to pick it up. In his thirties, he's wearing what looks like his only suit, a pair of beat to hell running shoes that look like somebody ran across the country in them. A gift box of assorted chocolates is on his lap. An old suitcase at his side. But what distinguishes him from the faceless people we see waiting on bus benches everywhere, is his eyes. He has the body and the face of a man, and the eyes of a boy. There's something in the way he carries himself, awkward, like a duck out of water, that he's somewhere between retarded and slow. He studies the feather for a moment, and he opens his suitcase. We see among his few things a children's book, "Serious Simon," a harmonica. And as if he's found an old friend he puts the feather between the pages of the children's book. He shuts the suitcase back up. And a BLACK WOMAN, exhausted, wearing a nurses uniform, sits heavily on the Bus bench beside him. He looks at her. And he smiles. It's a sweet, stupid smile. And as if she cared:

THE MAN

Hello, I'm Forrest. I'm Forrest
Gump.

She nods, not much interested. He offers her the box of candy:

(CONTINUED)



17.

21 CONTINUED:

21

FORREST (OVER)
Now mama always said God watches
out for little children...

And suddenly a rock hits Forrest on the side of the head.
And we see some Boys on bicycles, a Red Headed Boy, a Fat
Boy, and a Boy wearing a cross outside a tee-shirt, across
the road.

THE RED HEADED BOY
(calling to
Forrest)
Hey, dummy...

THE BOY WITH THE CROSS
Are you retarded or just plain
stupid?

Forrest isn't really sure.

THE FAT BOY
Look, I'm "Forrest Gump..."
And he imitates Forrest's stilted walk.

JENNY
(to Forrest)
Just ignore them.

FORREST
What does ignore mean?

JENNY
Don't pay any attention.

FORREST
(guileless)
I don't ever pay any attention to
anything...

And the boys throw rocks at him. He lets them bounce off of
him, smiling. They keep pelting him. He starts to bleed.

JENNY
Run, Forrest, run...

But he just stupidly smiles, the rocks bouncing off of him.

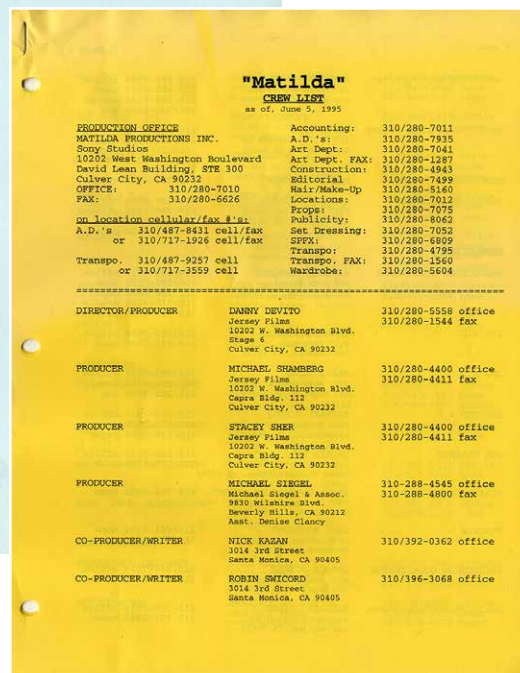
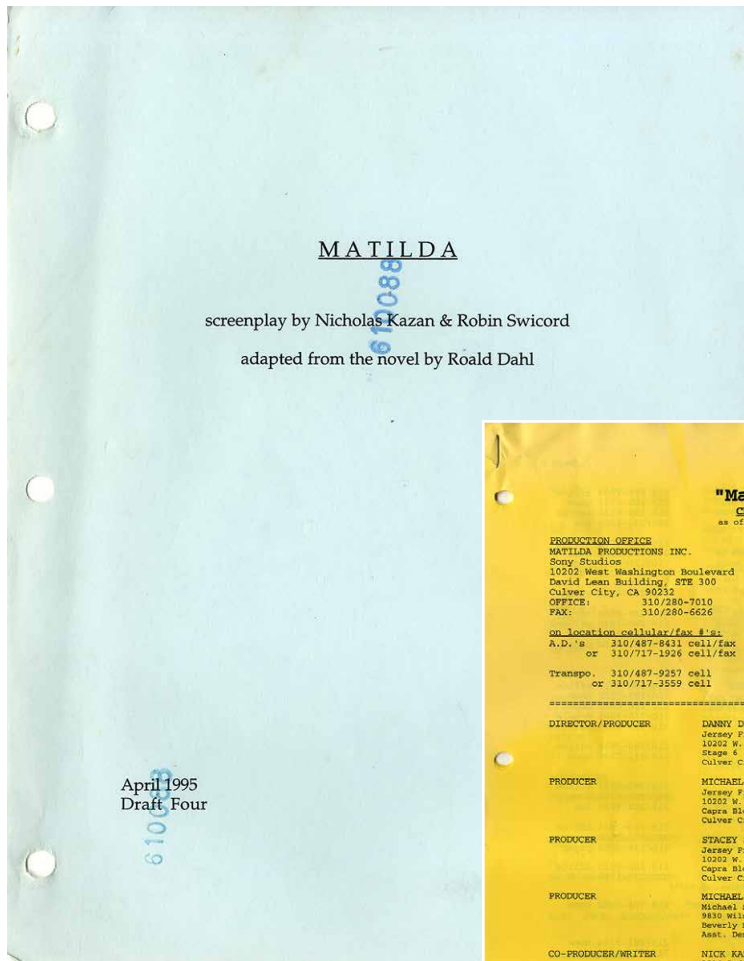
(CONTINUED)

69. Roald Dahl (source)
MATILDA (Apr 1995) Fourth draft screenplay

[Culver City, CA: Jersey Films], 1995. Vintage original film script, quarto, brad bound, 110 pp, quarto, self-wrappers, near fine. Laid in are about 30 pages of cast and crew lists.

Danny DeVito produced, directed and starred in this beloved children's film (about a girl gifted with a keen intellect and psychic powers, who uses both to deal with her crude, distant family and free her kind teacher from their sadistic headmistress). This script is denoted as Draft Four on the title page, with a date of April 1995. All the pages are printed on light blue paper and have watermarks in dark blue ink. The screenplay is by Nicholas Kazan and Robin Swicord.

\$750.00



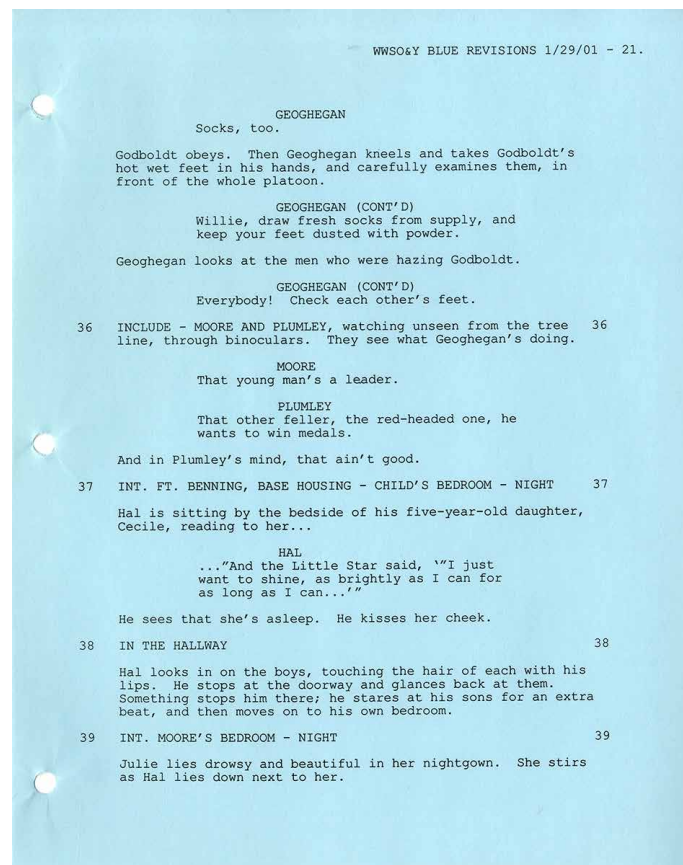
SCRIPTS

70. WE WERE SOLDIERS (2001) Blue revised film script adapted by Randall Wallace

Sherman Oaks, CA: The Wheelhouse, 2001. Vintage original film script, printed wrappers, quarto, brad bound, 118 pp., just about fine. Screenplay by Randall Wallace, this draft stated as Blue Revisions, and is entirely printed on blue paper.

The story of the first major battle of the American phase of the Vietnam War, and the soldiers on both sides that fought it, while their wives wait nervously and anxiously at home for the good news or the bad news. Film was released in 2002. This script is under the longer working title *We Were Soldiers Once... and Young*.

\$375.00



WE WERE SOLDIERS ONCE... AND YOUNG

*Based on the book by
Lt. General Harold G. Moore (Ret.)
and
Joseph L. Galloway*

Screenplay by Randall Wallace

Blue Revisions - January 29, 2001

SCRIPTS



71. KING VIDOR & CAST ON SET | SHOW PEOPLE (1928) Photo

[Los Angeles, Metro-Goldwyn-Mayer, 1928]. Vintage original 7 ¼ x 9" (18 x 23cm.) sepia-tinted double weight matte finish print still photo. Near fine.

Director King Vidor shares a lunch hour with costumed stars Marion Davies and William Haines. Also with them is writer Wanda Tuchock, who is credited with writing the scenario for *Show People*. She would go on to work with Vidor on several films. Photo was likely shot outside star Marion's spacious MGM lot bungalow.

\$375.00



72. KING VIDOR & CAST ON LOCATION | THE CROWD (1927) Photo

[Los Angeles, MGM, 1927] Vintage original 6 1/2 x 9" (16 x 22 cm.) black-and-white print still photo. With date stamp and attached paper blurb and still code number of "293-x-46". Pinholes at corners, minor wear. Very good+.

Director King Vidor and crew work with stars James Murray and Eleanor Boardman in his classic film about an alienated common man.

\$450.00



293-x-46 On location the King Vidor company during the filming of "The Crowd," Vidor's latest production for Metro-Goldwyn-Mayer. Vidor is seen here directing the featured players in a beach scene, James Murray and Eleanor Boardman.

431

73. KING VIDOR & CAST | DUEL IN THE SUN (1946) Set of 4 photos

Culver City: Selznick-International, [1946]. Set of four (4) vintage original black-and-white print still photos. Three are linen-backed keybook photos. Three have promotional text, one a photographer credit, all have photo agency stamps, all on verso. One has a slight loss of linen on back not affecting image on front, overall near fine.

Four photos all documenting King Vidor directing this epic Western. Gregory Peck and Joseph Cotton are each in two of the photos.

\$1,450.00





ICTURE

S-DB-X-112--DEEP DISCUSSION--Joseph Cotten, who portrays a lawyer in David O. Selznick's "Duel in the Sun," a story of the Southwest of the 1880's, and Director King Vidor talk about camera angles while leaning against a billiard table of 1880 vintage which is used in the film. 1946

DUEL IN THE SUN
KING VIDOR



DIRECTORS

74. WILLIAM WELLMAN CAMEO | LEGION OF THE CONDEMNED (1928)

[Los Angeles, Paramount, 1928] Vintage original 7 1/2 x 9 3/4" (18 x 24 cm.) black-and-white single weight glossy silver gelatin print still photo. Fine.

Encouraged to cut costs, director William A. Wellman used stock footage from the still-in-release-at-the-time mega hit, WINGS.. He cut costs further by acting in a small role.

This is an unusually early portrait of Wellman. He started directing movies in 1923 but was not immediately noticed, and portraits of him from this period are seldom encountered. Still is coded "681-125".

\$375.00



75. WILLIAM WELLMAN, CAROLE LOMBARD HAVE LUNCH | NOTHING SACRED (1937) Photo

[Los Angeles, David O. Selznick Productions, 1937]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Still coded "SIP 104 P166" and original paper blurb is attached. Linen tape along the right side of the verso. Near fine.

Director William A. Wellman and art director Lyle Wheeler have lunch in the Selznick Studio commissary with the star of their Technicolor comedy, Carole Lombard. Lombard considered this her favorite film.



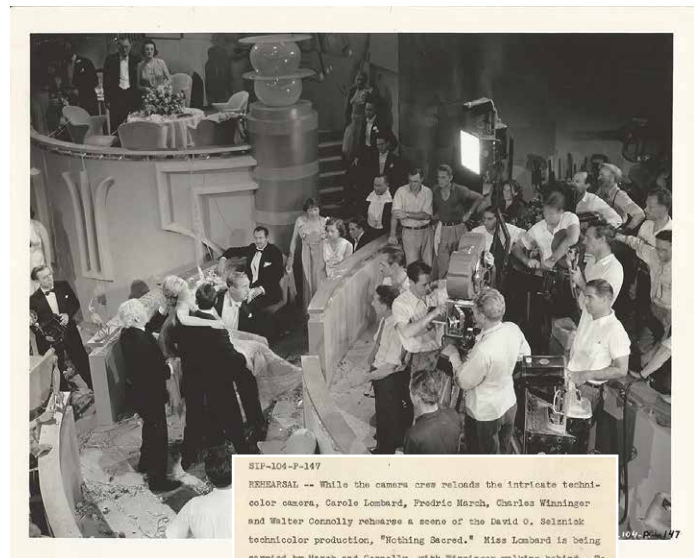
\$250.00

SIP 104-P-166
 From Russell Hieswell
 Selznick International Pictures
 8. Glendale City, Calif.
 SIP 104-P-166
 CAROL LOMBARD -- Carole Lombard, costarred with Fredric March in "Nothing Sacred," David O. Selznick's technicolor production, lunches at studio cafe with William A. Wellman (right) director, and Lyle Wheeler, art director of Selznick International Pictures.

76. WILLIAM WELLMAN, CAST & CREW REHEARSE | NOTHING SACRED (1937) Photo

[Los Angeles, David O. Selznick Productions, 1937]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Still is coded "SIP 104 P 147". Original paper blurb attached to back. Linen tape along the verso right edge. Near fine.

Director William A. Wellman, at right with microphone, directs a lively scene with Carole Lombard and cast on the set of Cafe Moderne for this Technicolor comedy classic.



\$375.00

SIP-104-P-147
 REHEARSAL -- While the camera crew reloads the intricate technicolor camera, Carole Lombard, Fredric March, Charles Winninger and Walter Connolly rehearse a scene of the David O. Selznick technicolor production, "Nothing Sacred." Miss Lombard is being carried by March and Connolly, with Winninger walking behind. To the right, microphone in hand, is Director William A. Wellman. The setting is the spacious "Cafe Moderne."

DIRECTORS

77. GEORGE STEVENS DIRECTING | PENNY SERENADE (1941) Photo
ft. Irene Dunne, Cary Grant



CARY GRANT -- offers an idea to Producer-director George Stevens and Irene Dunne to improve a scene for "Penny Serenade" at Columbia.
(U-Col-96-p-18)

[Los Angeles, Columbia Pictures, 1941].
Vintage original 8 x 10" (20 x 25 cm.)
black-and-white single weight glossy silver
gelatin print still photo. Text of the original
attached paper blurb says that it is Cary Grant
offering directorial advice. Original photogra-
pher stamp by Lippman on verso. Minor
creases at lower right side, near fine.

This beautiful story of a couple who lose their
child to illness inspired many couples who
could not have children to adopt. Photo is
coded "D-Col-96-18".

\$350.00

78. GEORGE STEVENS DIRECTING | TALK OF THE TOWN (1942) Photo
ft. Cary Grant, Ronald Coleman and Jean Arthur

[Los Angeles, Columbia Pictures, 1942]. Vintage original
8 x 10" (20 x 25 cm.) black-and-white single weight
glossy silver gelatin print still photo. Very minor wear,
just about fine.

Director George Stevens studies the set model,
which features Cary Grant, Ronald Coleman and Jean Arthur.
Much of the action of this romantic comedy took place
on this very set.



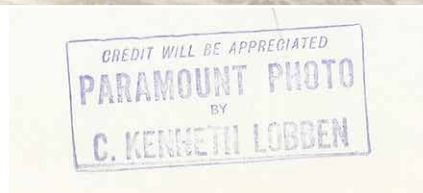
\$300.00

79. FRITZ LANG DIRECTS SYLVIA SIDNEY | YOU AND ME (1938) Photo

[Los Angeles, Paramount Pictures, 1938]. Vintage original 7 3/4 x 9 3/4" (19 x 24 cm.) borderless black-and-white single weight glossy silver gelatin print still photo. Coded "P1230-901". Original blurb photoed on verso, as well as ink stamp of Paramount still photographer C. Kenneth Lobben. About fine.

Director Fritz Lang works closely and intensely with Sylvia Sidney in a scene where she examines a wound. A make-up lady assists.

\$400.00



DIRECTORS

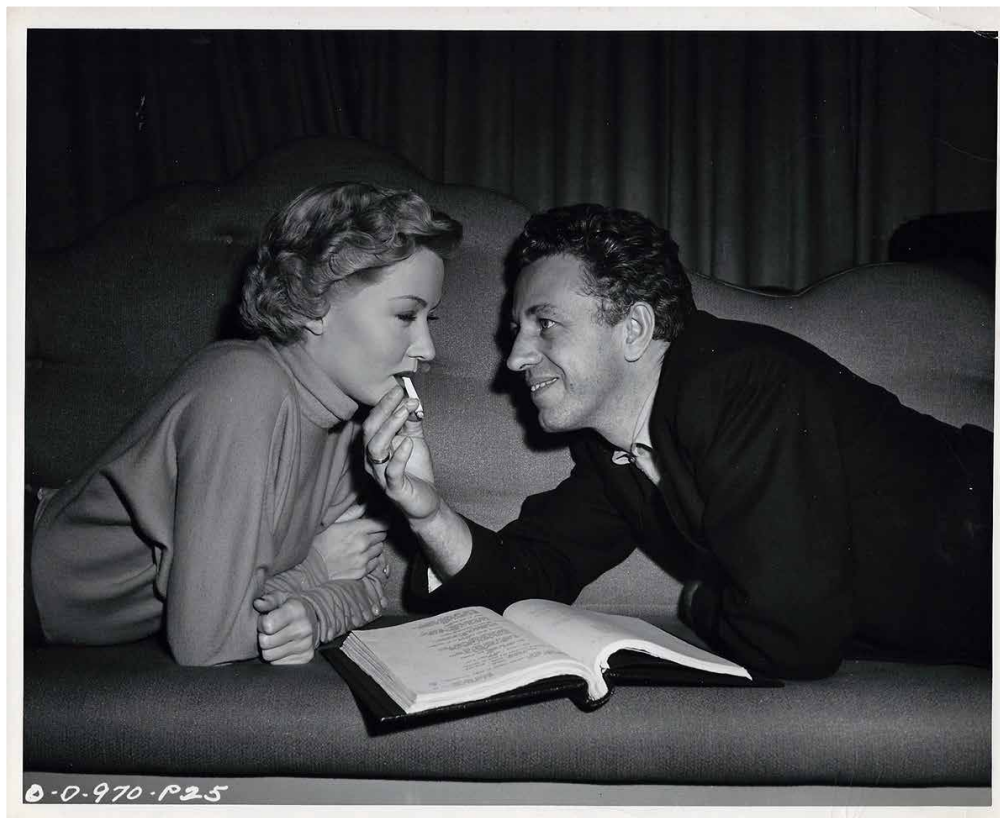
80. NICHOLAS RAY, GLORIA GRAHAME | IN A LONELY PLACE (1950)
Set of 2 photos

[Los Angeles: RKO Pictures, 1950]. A pair of vintage original photos, both fine:

- 10 x 8" (25 x 20 cm.) photo, with actual image size of 4 3/8 x 3 1/2" (11 x 8 cm.).
- 8 x 10" (20 x 25 cm.) photo.

Nicholas Ray had directed Gloria Grahame in his previous film *A Woman's Secret*, and they got married. He then directed her and Humphrey Bogart in this film noir classic.

SOLD





DIRECTORS

81. NICHOLAS RAY DIRECTING | FLYING LEATHERNECKS (1951) Photo

[Los Angeles: RKO Pictures, 1951]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white photo, with actual image size of 4 3/8 x 3 1/2" (11 x 8 cm.), fine. Printed studio text on verso.

Portrait of director Nicholas Ray in helmet and Marine uniform as he worked on this WWII film about the Battle of Guadalcanal.

\$200.00



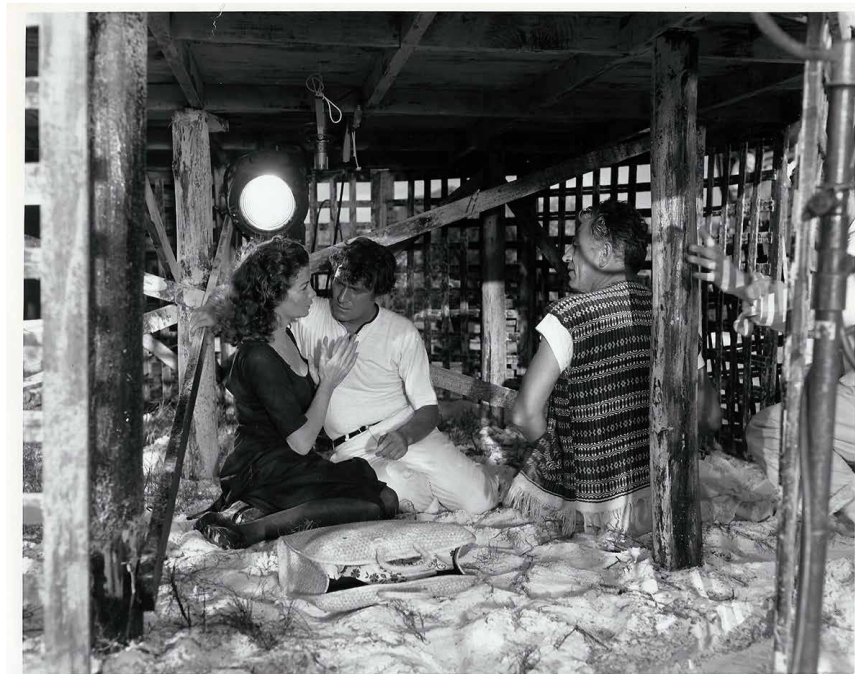
FL-26-29
NICHOLAS RAY, director of Edmund Grainger's "Flying Leathernecks" for RKO Radio, wore this helmet and Marine outfit when he engineered the filming of battle scenes in the Technicolor epic.
F 2840

82. NICHOLAS RAY DIRECTING | WIND ACROSS THE EVERGLADES (1958) Photo

[Burbank, CA]: Warner Brothers, 1958. Vintage original 8 x 10" (20 x 25 cm.) black-and-white photo, fine. Studio text affixed to verso.

Nicholas Ray directing a scene with Christopher Plummer and Chana Eden for this very early film to have an ecological theme. Ray's substance abuse problems became so severe during this film that producer Budd Schulberg finally had to dismiss him.

\$500.00



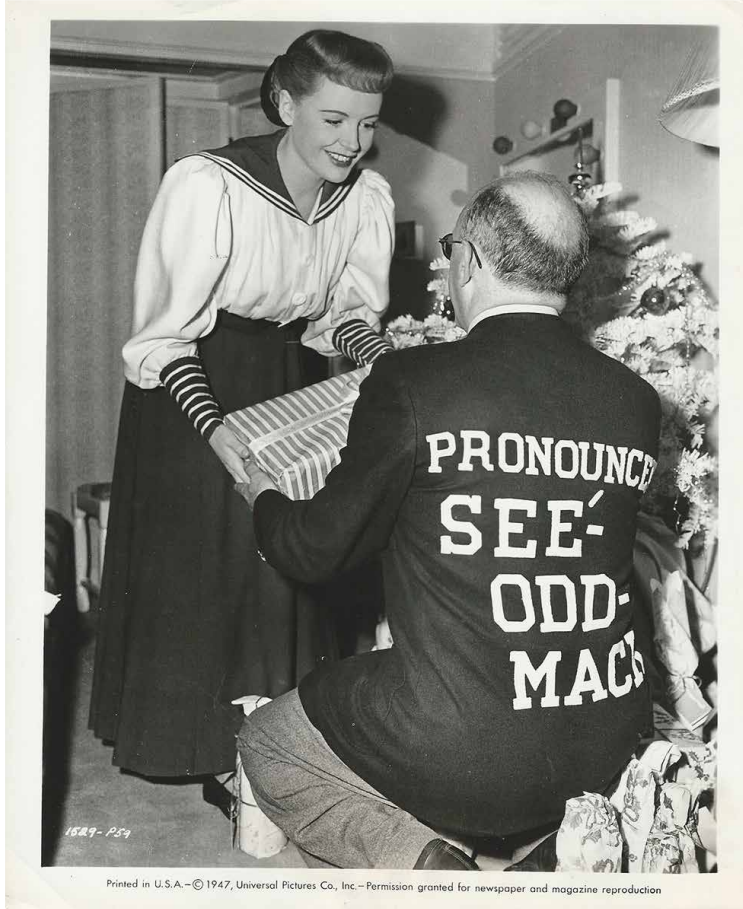
Director Nicholas Ray, watches as Chana Eden and Christopher Plummer re-act next scene for ACROSS THE EVERGLADES, A Schulberg Production for Warner

83. ROBERT SIODMAK DIRECTING | TIME OUT OF MIND (1947) Photo

*Universal City, CA: Universal-International, [1947].
Vintage original 10 x 8" (25 x 20 cm.)
black-and-white print still photo. Studio text and
photo agency stamp on verso, near fine.*

Time Out of Mind was director Robert Siodmak's eighth noir film and, by now, Universal was promoting him with this unusual image showing how to pronounce his name.

\$350.00



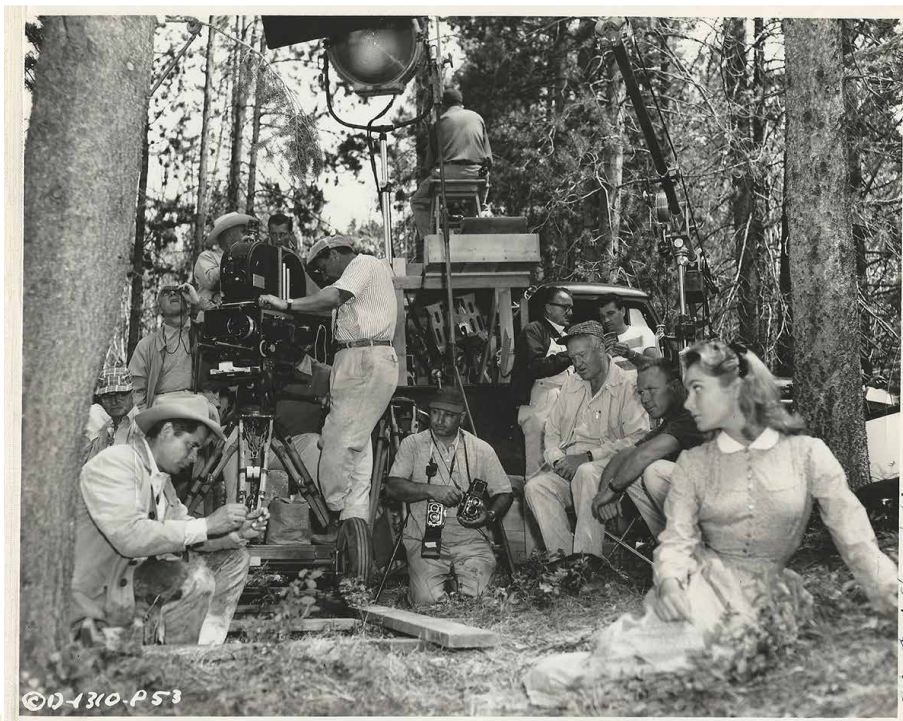
"ODD" MR. SIODMAK WELCOMES PHYLLIS CALVERT TO HOLLYWOOD
English actress Phyllis Calvert received a warm welcome when she arrived in Hollywood for her American film debut in Rachel Field's "Time Out of Mind." The auburn-haired leading lady, considered England's most beautiful dramatic actress, is pictured receiving an arrival remembrance from Producer-Director Robert Siodmak. Siodmak, born in Tennessee but raised in Germany, wore his self-pronunciation jacket for the gala event. In the past, Siodmak has always encountered difficulty with new players in the proper verbal execution of his name.

84. DELMER DAVES DIRECTING | JUBAL (1955) Photo

[Hollywood]: Columbia Pictures, 1955.
Vintage original 8 x 10" 920 x 25 1cm.)
black-and-white keybook print still
photo. Holograph notation in blank
lower right, studio stamp and printed
descriptive text on verso, near fine.

Director Delmer Daves and his cameraman Charles Lawton wait for clouds to pass on this Western film. Stars Glenn Ford and Felicia Farr look on.

\$375.00



©D-1310-P53

WAITING FOR THE SUN - Doleful expressions on cast and crew of Columbia's "Jubal" company are result of clouds covering sun and holding up production while on location at Jackson Hole, Wyoming. That's star Glenn Ford, leaning against tree, while his leading lady Felicia Farr watches him. The dejected-looking man in cap is director Delmer Daves, and cameraman Charles Lawton is checking sun through filter to see how much longer they'll have to wait.

five 7

(D-1310-P-53)

DIRECTORS

85. SAM FULLER | PARK ROW (1952) Set of 2 publicity photos

[Hollywood]: United Artists, 1952. Set of two (2) vintage original 8 x 10" (20 x 25 cm.) black-and-white print still photos, each with affixed descriptive text on verso and stickers of a photo agency. The horizontal photo is a bit creased in the area where the paper snipe was attached on back; the vertical photo has a crease at top middle, overall near fine or better.

ground a display of nineteenth century newspapers with troubling headlines. The vertical photo shows Fuller with the *New York Post* columnist Leonard Lyons as they hold up an 1869 *New York Post*. The horizontal photo shows Fuller with Richard Berlin (who was head of the Hearst media empire) and *New York Post* columnist George Sokolsky.

Writer-director Sam Fuller's fifth feature film, about a small, visionary newspaper editor facing ruthless competition in late-nineteenth century New York City. Both photos have in the back-

\$375.00



SF-560 left to right: PRODUCER-DIRECTOR SAMUEL FULLER AND N.Y. POST COLUMNIST LEONARD LYONS HOLD UP COPY OF N.Y. POST DATED 1869 AT SPECIAL PREMIERE OF FULLER'S MOTION PICTURE "PARK ROW" HELD AT THE WALDOREASTORIA. MORE THAN 600 PUBLISHERS AND EDITORS ATTENDED THE SHOWING OF THE FIRST FILM DEPICTING BIRTH AND RISE OF AMERICAN JOURNALISM. EX-NEWSPAPERMAN FULLER WROTE, PRODUCED AND DIRECTED THE UNITED ARTISTS' RELEASE STARRING GENE EVANS AND MARX WELCH.

DIRECTORS

SF-606 Left to right: MR. RICHARD BERLIN, MR. SAMUEL FULLER, AND MR. GEORGE SKOLSKY, KING FEATURES SYNDICATE COLUMNIST AT SPECIAL PREMIERE FOR PUBLISHERS AT FULLER'S SHOWING OF HIS LATEST HOLLYWOOD PRODUCTION "PARK ROW". THE SCREENING, HELD AT STARLIGHT ROOF, WALDORF-ASTORIA IN N.Y. WAS ATTENDED BY MORE THAN 600 NEWSPAPER PUBLISHERS DURING ANPA CONVENTION WEEK. FIRST FILM DEPICTING BIRTH OF AMERICAN JOURNALISM, THE UNITED ARTISTS RELEASE WAS WRITTEN, PRODUCED AND



SF-606

DIRECTORS

86. SAM FULLER DIRECTING | CHINA GATE (1957) Set of 4 photos

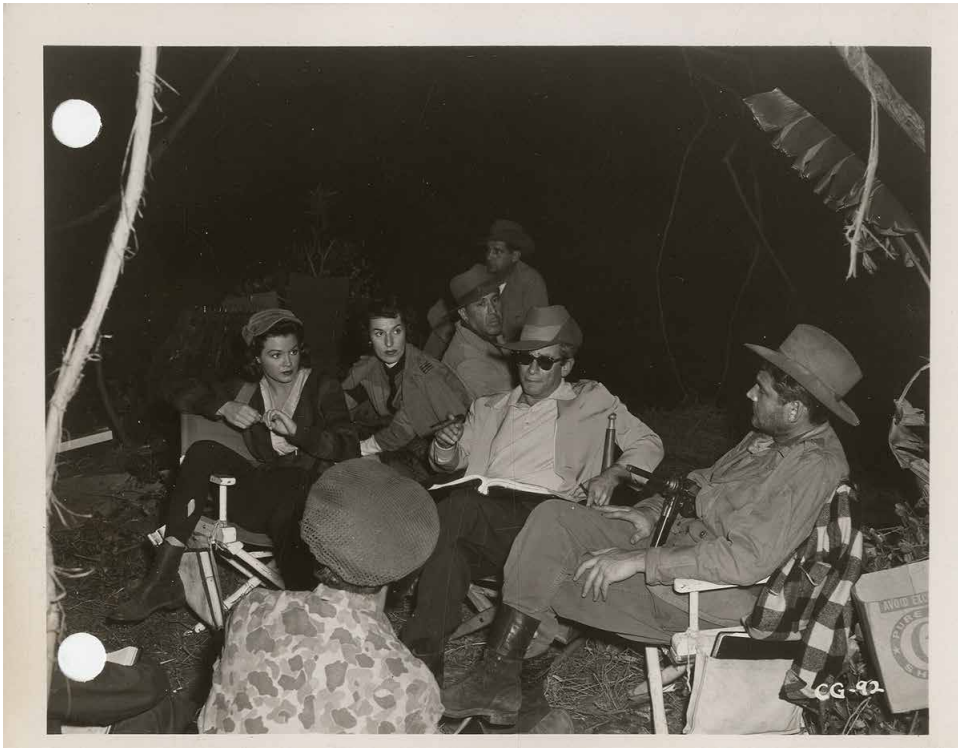
[Hollywood: Twentieth Century Fox], 1957. Set of four (4) vintage original 4 x 5" (11 x 13 cm.) black-and-white print still photos. Three are date stamped on verso, all have stickers of a photo agency and punch holes (most likely because they were part of a keybook set). Near fine or better.

China Gate is a Sam Fuller film set during the First Indochina War. All photos show Fuller interacting with various cast members, including one showing him having a meal with Nat King Cole and other actors.

\$500.00



DIRECTORS

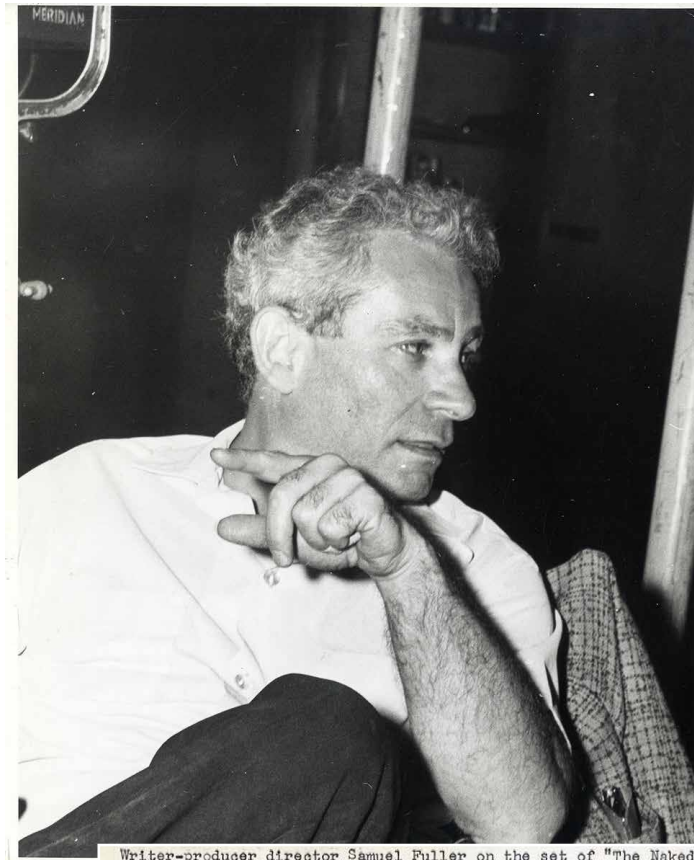


87. SAM FULLER DIRECTING | THE NAKED KISS (1964) Photo

[Hollywood: Allied Artists, 1964]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white print still photo, with text and sticker of photo agency, on verso. Just about fine.

A strong portrait of Sam Fuller as he directs his low-budget film noir classic, about an ex-prostitute who moves to a conservative suburban town, where she wants to fit in and live a "normal" life, but with a terrible outcome.

\$450.00



Writer-producer director Samuel Fuller on the set of "The Naked Kiss" for Allied Artists release.

88. JOHN FORD DIRECTING | HOW THE WEST WAS WON (1961) Cinerama image

[Los Angeles, Metro-Goldwyn-Mayer, 1961]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin print still photo. Photo is coded "1778X1" and includes typed blurb on verso explaining the location rehearsal with John Ford and his cast and the Cinerama technique which the photo, with its large top and bottom margins, displays.

John Ford, the Cinerama camera and crew photograph a location scene for the story's Civil War-period sequence.

\$350.00



1778X1

REHEARSAL....Director John Ford (center) explains to his players how he wants a scene done in the Civil War era of Metro-Goldwyn-Mayer-Cinerama's "How the West Was Won." They are Carroll Baker, as a pioneer mother, and her two sons, George Peppard, sitting and Claude Johnson, right; Andy Devine, in Civil War uniform, watches from behind the huge Cinerama camera.

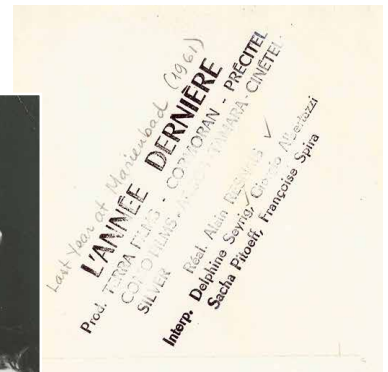
DIRECTORS

89. ALAIN RESNAIS DIRECTING | LAST YEAR AT MARIENBAD (1960)

[Paris]: Terra Films, [1960]. Vintage original 7 x 9 1/2" (18 x 24 cm.) black-and-white borderless French photo. Film credits stamped on verso, fine.

Alain Resnais with Delphine Seyrig as he directs *L'Année dernière à Marienbad* (*Last Year at Marienbad*).

\$450.00



90. PIER PAOLO PASOLINI DIRECTING ORSON WELLES | RO.GO.PA.G. (1963) Set of 2 photos

[Rome: Arco Film, 1963]. Set of two (2) vintage original 7 1/4 x 9 3/8" (18 x 24 cm.) black-and-white borderless Italian photos, one with affixed mimeographed text on verso and stickers of photo agency, near fine.

Ro.Go.Pa.G. was an anthology film with four sequences, each helmed by a different director. Pier Paolo Pasolini directed the episode "La ricotta" starring Orson Welles as a director making a film about the crucifixion of Jesus Christ.

Here are two photos of Pasolini with Welles, one of them has Welles with a lit cigar.



\$750.00

ORSON WELLES TO STAR IN "LA RICOTTA" SECTION OF "ROGO.PA.G."
Film Orson Welles plays the director of a super colossal biblical epic in the "La Ricotta" section of the new collection film of Alfredo Bini, "Rogopag", Pier Paolo Pasolini directs the segment in which Welles is the star. Co starring with Welles in this satire will be Italian singer Laura Banti and young actors Garofolo who recently played with Anné Magnani in "Mama Roma".



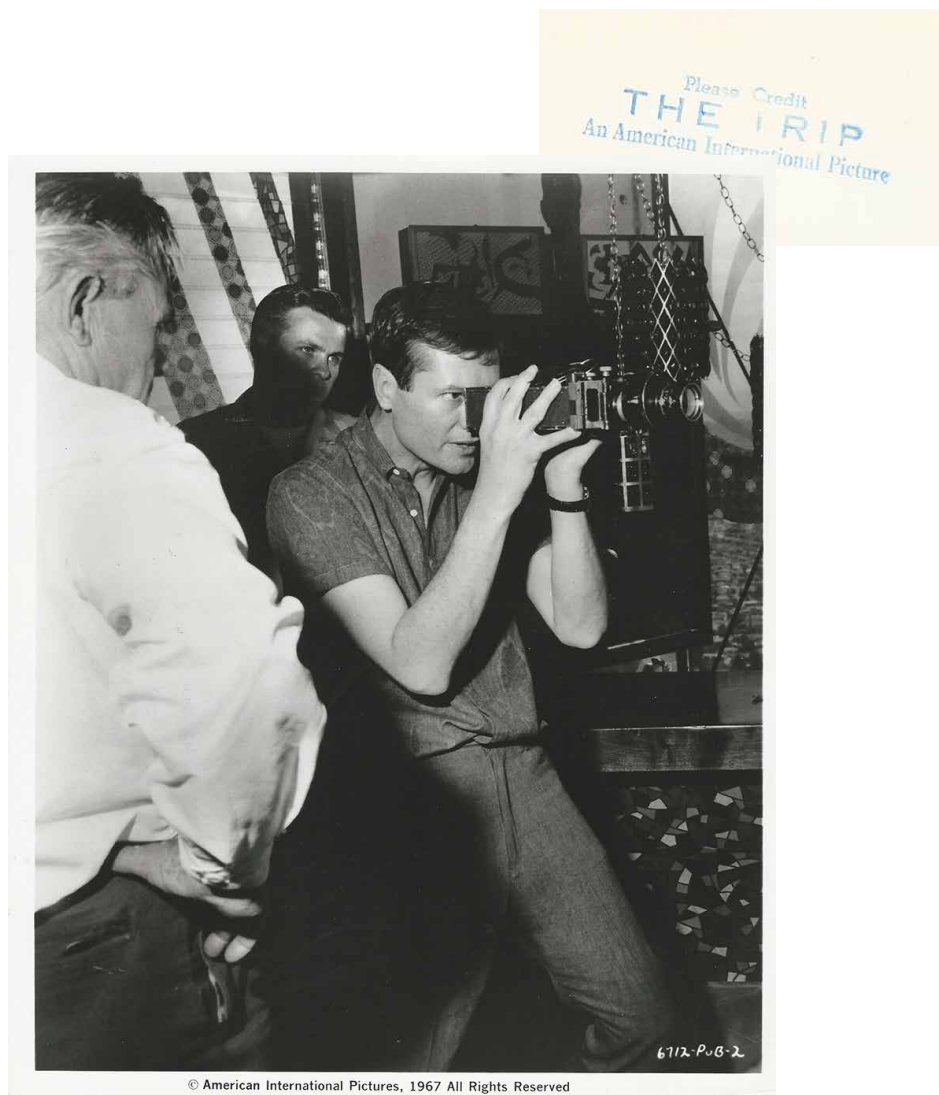
DIRECTORS

91. ROGER CORMAN ON SET | THE TRIP (1967) Photo

[Los Angeles]: American International Pictures, [1967]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white photo, studio stamp, descriptive text and photo agency sticker on verso, just about fine.

Director Roger Corman lines up a shot on the set of his psychedelic film *The Trip*, in which Peter Fonda, unhappy with his life and career, takes an LSD trip. Photos of Corman on set are very scarce.

\$375.00

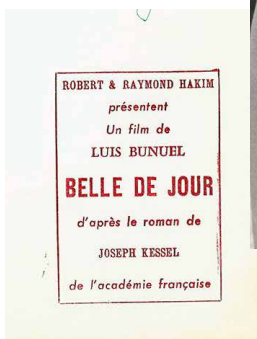


92. LUIS BUÑUEL DIRECTS CATHERINE DENEUVE | BELLE DE JOUR (1967) Photo

[Paris]: Robert and Raymond Hakim, [1967]. Vintage original 11 ½ x 9" (29 x 23 cm.) black-and-white doubleweight borderless French photo. With producer's stamp and credits on verso. Fine.

One of Luis Buñuel's flat out masterpieces, about a young married woman who takes on part-time work in a brothel. This photo, which is uncommon to begin with, is known in both a smaller and singleweight version which is 7 x 5", and this one.

\$500.00



DIRECTORS

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** listed by item number, not page number*







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Rare Books, LGBTQ History, African Americana

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As part of our Curatorial Services, we advise libraries, museums, universities, individuals and business clients in the selection of material for their collections.

Collections

	<p>Memorabilia</p> <p>WalterFilm's focus is on both international and Hollywood movie memorabilia that touches on the history of motion pictures as well as objects that were part of the movie making process.</p> <p>Sketch art renderings of proposed costumes for each character are executed by each film's costume designer (or in some cases, the sketch artist for the designer.) Very often, dozens of sketches are made, some which become built costumes, and many which do not. This is all part of the creative process of motion picture making.</p> <p>SHOP NOW</p>		<p>In this medium and each is highly collectible.</p> <p>Preproduction on movies included photography of rehearsals, of sets being built, of costumes being made. Such photos created a visual history of what went into making a movie. Photo stills were also used to test costumes, hair, make-up and to capture an image of a set once it was finished and decorated.</p> <p>SHOP NOW</p>
	<p>African American Collectibles</p> <p>WalterFilm.com offers a range of African-American Cultural History that includes African-American Collectibles and Black Memorabilia.</p> <p>WalterFilm's focus is on vintage African Americana. Particularly high valued are items celebrating the achievements of black actors, black artists, black musicians, black athletes, black politicians, and other members of this country's African-American Community.</p> <p>SHOP NOW</p>		<p>Lobby Cards</p> <p>Lobby cards are a uniquely American creation. They are a hybrid of movie posters and photographs. One early author on the subject described them as akin to antique Persian miniatures.</p> <p>Sometime around 1913, lobby card sets started to be produced, and they were, basically, photographs printed on a heavy paper resembling cardboard. For several years, lobby sets were done in both an 11" x 14" (about 28 x 36 cm.) format and also a smaller 8" x 10" (about 20 x 26 cm.) version. Eventually, the larger 11" x 14" size became the standard size for American lobby cards. Sets usually contained 8 cards, but sets of as few as four and as many as 15 have been produced!</p> <p>SHOP NOW</p>
	<p>LGBTQ Collections</p> <p>Walter Reuben, Inc. has been a resource for those collecting LGBTQ related material long before the LGBTQ designation came into use. As a result of the Stonewall Riot in June of 1969 along with the AIDS epidemic that followed, Gay Pride has grown to become a driving force in the LGBTQ community, which has translated into growing interest in collecting LGBTQ related material.</p> <p>SHOP NOW</p>		<p>Movie Scripts & Rare Books</p> <p>We only offer vintage original movie scripts and, multiple drafts of the same script, early rare books and magazines and press book, which were used to market films to theatre owners.</p> <p>There are scripts that are clean with nothing added while others might have highlighting—actors often highlight their lines or have handwritten notes or various last minute changes to the dialogue. If a script belonged to someone in the costume department, you could</p>

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

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

Front cover:

Bookstore poster for **Fast Times at
Ridgmont High (1931).**

Back cover:

WWII-era **George Washington
Carver (1945) savings bond poster.**



OFFICIAL U. S. TREASURY POSTER