

AT! KILL! KILL! FASTER, PUSSYCAT! KILL! KILL! FASTER, PUSSYCAT!

WALTER REUBEN INC. Presents

# ***Faster,*** **CATALOG!** **FIFTY-** **FOUR!**

Don't Race the fastest  
PUSSYCATS — they'll  
beat you — to DEATH!



STARRING

**TURA SATANA • HAJI • LORI WILLIAMS • SUSAN BERNARD**  
**STUART LANCASTER • PAUL TRINKA • DENNIS BUSCH • RAY BARLOW • MICKEY FOXX**

Directed by RUSS MEYER • Screenplay by JACK MORAN • An EVE Production

YCAT! KILL! KILL! FASTER, PUSSYCAT! KILL! KILL! FASTER, PUSSYCAT!

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

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



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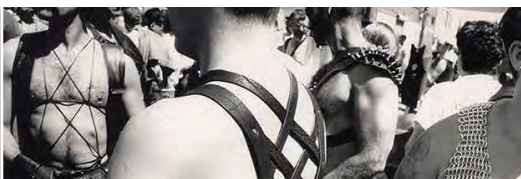




002.....FEATURED



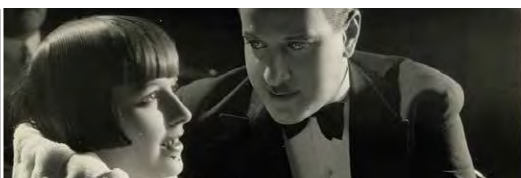
018...AFRICAN AMERICANA



044.....LGBTQ



056.....DIRECTORS



088.....PHOTOGRAPHY

*For additional information about an item, and to see all of the images mentioned in its description, please visit [walterfilm.com](http://walterfilm.com) or contact us directly at 323.422.1564 or at [walter@walterfilm.com](mailto:walter@walterfilm.com).*

WALTERFILM



## 1. Robert Towne (screenwriter) **CHINATOWN [ca. 1973] Jack Nicholson's copy of early draft film script**

[Los Angeles]: Paramount Pictures, [ca. 1973]. Vintage original film script, printed die-cut Paramount Pictures wrappers, 11 x 8 1/2" (28 x 22 cm.). First-generation xerographic printing, 187 pp. Pp. 178-187 are hand-numbered in ink. Light creasing to back cover, last few pages have minute stains at extreme top blank margins, overall near fine.

Jack Nicholson's copy of a very early draft by Robert Towne. The script contains innumerable photocopied revisions, almost certainly in Towne's hand, and some underlinings and notes in ink in Nicholson's hand.

Almost all of the great American private eye films—*The Maltese Falcon*, *Murder My Sweet*, *The Big Sleep*, *Out of the Past*, *Kiss Me Deadly*—are adapted from preexisting works, with one outstanding exception: 1974's *Chinatown*, based on an original screenplay by Robert Towne that is a masterpiece of narrative construction, meta-history, and myth.

This early draft of the *Chinatown* screenplay, with corrections by writer Towne and annotations by star Jack Nicholson, is substantially different from the screenplay that was eventually filmed—rougher and much longer. It has voiceover narration missing from the completed film. Where later versions of the screenplay—and the film—begin with the detective protagonist Jake Gittes (Nicholson) in conference with a cuckolded client (Burt Young), this version, set like the film in the 1930s, begins with the eventual murder victim, water commissioner Hollis Mulwray, examining the bed of the L.A. River.

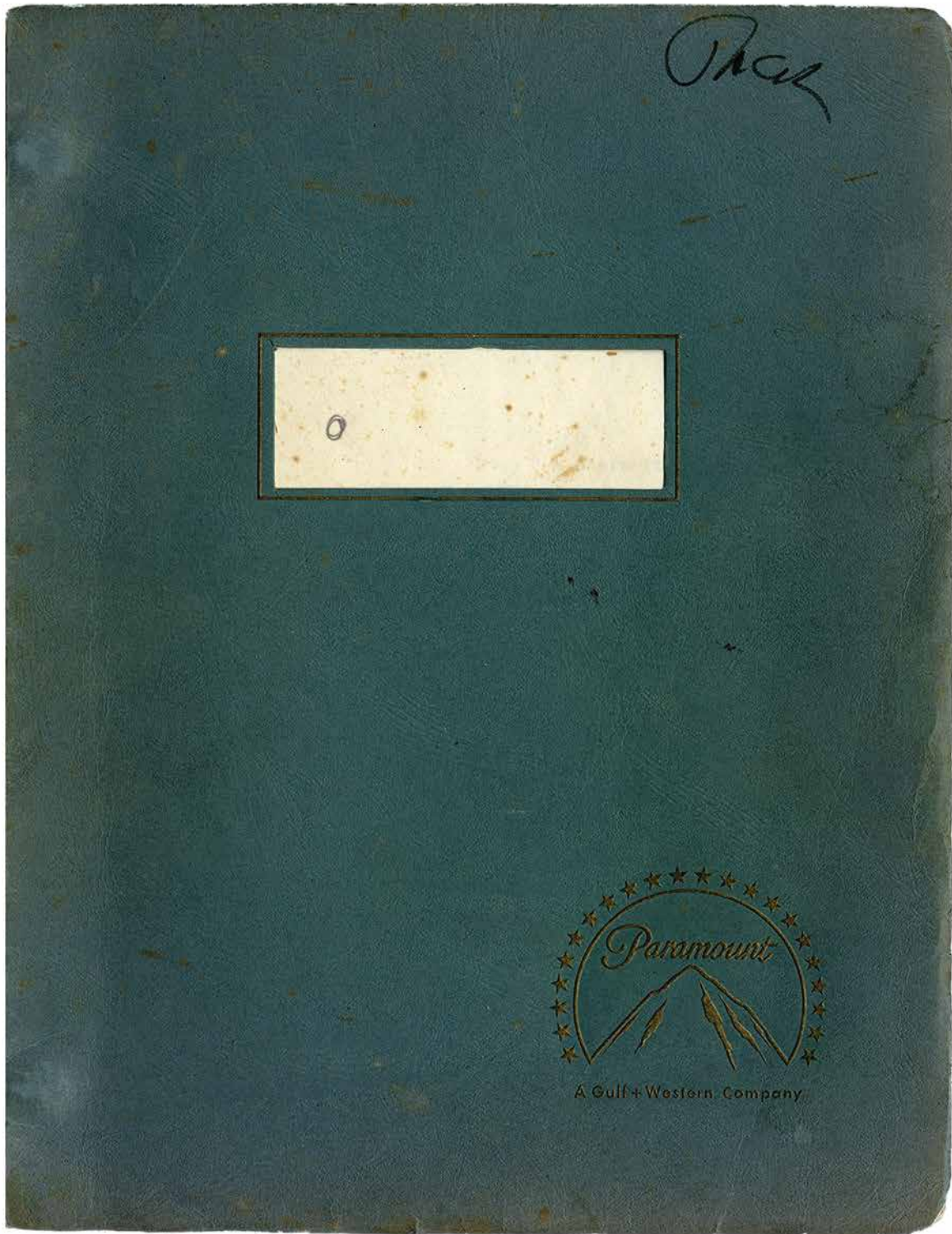
What appear to be Towne's photocopied annotations are essentially corrections (portions of lines crossed out, many hand-printed words added to the dialogue), suggesting this is an early draft, if not the first draft, of the completed script. What appear to be Nicholson's annotations, handwritten in this copy, are comments suggesting a dialogue between Towne and Nicholson (who had been friends and collaborators for many years) regarding the development of the script. The screenplay was clearly written with Nicholson in mind as the lead.

Although the movie is much tighter than this early draft, and scenes have been revised, replaced, or rearranged, the bare bones of the plot are the same as in all later versions—the mystery of why massive amounts of L.A.'s water are being diverted into the ocean, the strange interrelationship of Mulwray and his beautiful wife Evelyn (Faye Dunaway), her monstrously wealthy father and Hollis' former partner Julian Cross (renamed Noah Cross and played by John Huston), and the incest theme, the hidden girl who turns out to be Evelyn's daughter by her own father.

Between this draft and the completed film, some characters were added and others eliminated. Unlike in the movie, the screenplay's patriarchal villain, Cross, doesn't appear until late in the story. And he has far fewer scenes and lines. The most radical difference between this draft, subsequent drafts, and the completed film is its final act and conclusion. In this early draft, Cross is shot dead by Evelyn off-screen—whereas in the completed movie's stunning ending (written by director Roman Polanski), Evelyn is the one who is shot and Cross leaves the scene with Evelyn's terrified daughter in his custody. Evil and corruption prevail.

**\$18,500.00**





FEATURED

*2's more interesting*

*pg 8-1  
1912*

CHINATOWN

12.

S OFFICE GITTES AND CURLY CONT.

CURLY  
Thanks. You know something Jake?

GITTES  
What's that Curly?

CURLY  
I think I'll kill her.

E ~~DUFFY~~ DUFFY & WALSH & MRS. MULWRAY

MRS. MULWRAY  
I was really hoping ~~Mr.~~ Mr. Gittes could see to this personally -

WALSH  
If you'll allow us to ask a few more questions, by then Mr. Gittes will be free -

DUFFY  
What makes you sure that Mr. Mulwray is involved with someone?

MRS. MULWRAY  
I just do. A wife can tell. I mean I followed him.

WALSH  
Your husband's first name, Mrs. Mulwray?

MRS. MULWRAY  
Hollis. H-o-l-l-i-s.

WALSH  
What does he do.

MRS. MULWRAY  
..he..works..for the city.

WALSH  
In what capacity?

MRS. MULWRAY  
- chief engineer for the Department of Water and Power. Is this really necessary?

WALSH  
(smiling still)  
Yes mam it is. Do you have a photo with you?

This last to door. Walsh

INT GITTES

Noticeably overhead. in a white

Curly the f A drop plun

Gittes ~~the~~ notes

lighter in Curly's hands. Curly is holding it. Gittes calculates where he might throw it with quick flicks of his eyes.

Curly suddenly drops the lighter. Gittes catches it before it hits the floor.

Curly turns and rams his fist into the wall. He starts to sob again, slides along the wall where his fist has left a noticeable dent and its impact has sent the signed photos of several ~~xxxxxxx~~ movie stars askew.

Curly slides on into the blinds and sinks to his knees. He's weeping ~~xx~~ now and in such pain that he actually bites into the blinds.

Gittes rises.

GITTES  
All right, enough is enough - you can't eat the Venetian blinds, Curly. I just had 'em installed on Wednesday. C'mon now.

*Thought?  
Put him up  
they wouldn't  
know?*



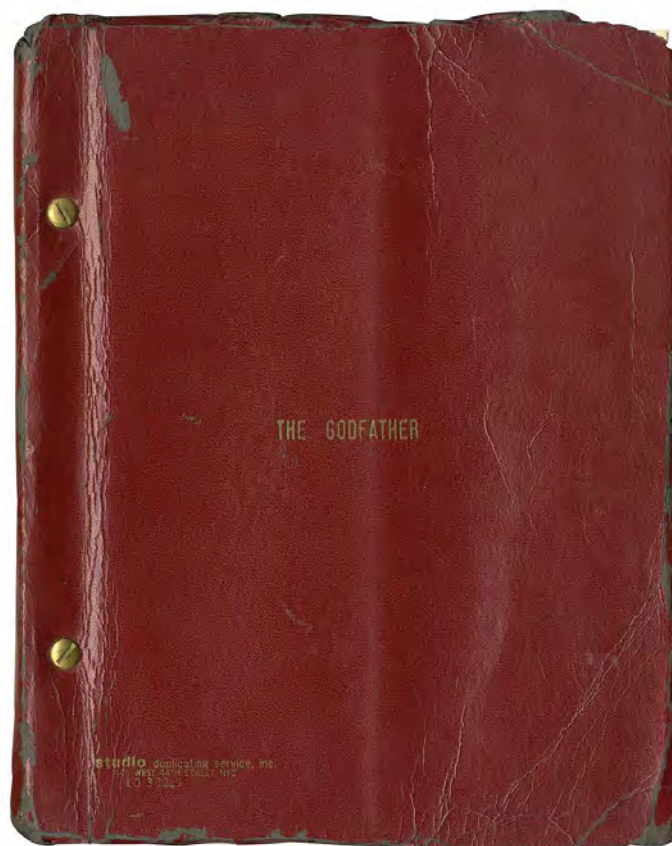
## 2. **Mario Puzo** (*source, screenplay*), **Francis Ford Coppola** (*director, screenplay*) **THE GODFATHER (Mar 29, 1971) Third Draft film script**

*New York: Paramount Pictures, 1971. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), red leatherette Studio Duplicating Service wrappers, 158 pp. Many pages have vertical creases where they were once folded for set use by hair stylist Phil Leto; there are a number of pages with underlinings and a few notes in his hand. Brad bound, considerable wear to back wrapper (with part of leatherette surface worn off). Overall very good+ in very good- wrappers.*

This film about a powerful Mafia family in New York is now acknowledged as one of the great classics of cinema. The film received ten Oscar nominations and won three (Best Picture, Best Actor for Marlon Brando and Best Adapted Screenplay for Puzo and Coppola).

*The Godfather* is regarded as one of the greatest and most influential films ever made, as well as a landmark of the gangster genre. It was selected for preservation in the U.S. National Film Registry of the Library of Congress in 1990, being deemed "culturally, historically, or aesthetically significant" and is ranked the second-greatest film in American cinema (behind *Citizen Kane*) by the American Film Institute. It was followed by sequels *The Godfather Part II* (1974) and *The Godfather Part III* (1990).

**\$7,500.00**



FEATURED

THE GODFATHER

Screenplay  
by  
MARIO PUZO  
and  
FRANCIS FORD COPPOLA

THIRD DRAFT  
March 29, 1971

PARAMOUNT PICTURES  
1 Gulf and Western Plaza  
New York, New York 10019

AY: DON'S OFFICE (SUMMER 1945)

PARAMOUNT Logo is presented austere over a background. There is a moment's hesitation, then the simple words in white lettering:

THE GODFATHER

this remains, we hear: "I believe in America." Only we are watching in CLOSE VIEW, AMERIGO BONASERA, a man of sixty, dressed in a black suit, on the verge of great emotion.

BONASERA

America has made my fortune.

As he speaks, THE VIEW imperceptibly begins to loosen.

BONASERA

I raised my daughter in the American fashion; I gave her freedom, but taught her never to dishonor her family. She found a boy friend, not an Italian. She went to the movies with him, stayed out late. Two months ago he took her for a drive, with another boy friend. They made her drink whiskey and then they tried to take advantage of her. She resisted; she kept her honor. So they beat her like an animal. When I went to the hospital her nose was broken, her jaw was shattered and held together by wire, and she could not even weep because of the pain.

He can barely speak; he is weeping now.

BONASERA

I went to the Police like a good American. These two boys were arrested and brought to trial. The judge sentenced them to three years in prison, and suspended the sentence. Suspended sentence! They went free that very day. I stood in the courtroom like a fool, and those bastards, they smiled at me. Then I said to my wife, for Justice, we must go to The Godfather.



41C INT DAY: BODY IN OFFICE (WINTER 1945)

A MAN, his clothes soaked in blood of an office building, dead, under the desk of Harry S. Truman.

41D EXT DAY: BODY ON STOOP (WINTER 1945)

ANOTHER MAN, his trousers soaked spanning three steps of a front stoop.

40C INT NITE: MATTRESS (WINTER 1945)

TESSIO, sits in a simple straight-backed chair, doing a crossword puzzle.

A thin, boyish BUTTON MAN, writes a letter.

Six or seven empty mattresses, with tossed unmade blankets. Coffee cans beside them serve as ash trays.

A MAN by the table pulls the cork on another bottle of Ruffino, and wine is poured as the MEN eat.

41E EXT DAY: BODY IN ALLEY (WINTER 1945)

A CORPSE is half out of an overturned garbage can in a quiet alley.

41F INT DAY: BODY AT TABLE (WINTER 1945)

A MAN in a formal jacket and tie is slumped over a table, in a pool of blood on the tablecloth.

40D INT DAY: MATTRESS (WINTER 1945)

A neatly stacked pile of newspapers in the corner of an apartment. We catch a glimpse of one headline: "Five Family War..."

The table. The MEN are sitting around cracking nuts. ONE has fallen asleep on his arms at the table.

SEVERAL MEN are taking naps on the Mattresses.

The PIANO PLAYER finishes the tune with finesse. Picks up and takes a drag from his cigarette. The OTHER MAN nods appreciatively.

22H (CONT.)

Outside, we HEAR THERESA cry out, almost a scream of relief. Then open the door and rush out.

Everyone is standing: in the doorway, TOM HAGEN is wrapped in a tight embrace with his WIFE.

HAGEN  
If I plead before the Supreme Court,  
I'll never do better than I did  
tonight with that Turk.

22J EXT NITE: MALL, FEATURING DON'S HOUSE (WINTER 1945)

The windows of the main house are dark except for the DON's study. It stands out against the cold, dark night.

22K INT NITE: DON'S LIVING ROOM (WINTER 1945)

The living room is empty, save for PAULIE GATTO sitting on the edge of the sofa. The clock reads: 4:00 a.m.

22L INT NITE: DON'S OFFICE (WINTER 1945)

SONNY, MICHAEL, HAGEN, CLEMENZA and TESSIO; all exhausted, in shirtsleeves, about to fall asleep. It is four in the morning; there is evidence of many cups of coffee and many snacks. They can barely talk anymore.

HAGEN  
Is the hospital covered?

SONNY  
The cops have it locked in and I got my people there visiting Pop all the time. What about the hit list.

HAGEN widens his sleepy eyes, and looks at the yellow pad.

HAGEN  
Too much, too far, too personal.  
The Don would consider this all purely a business dispute: Get rid of Sollozzo, and everything falls in line. YOU don't have to go after the Tattaglias.

### 3. TORTILLA FLAT (1942) Group of 16 deluxe photos by Clarence Bull

*[Los Angeles]: Metro-Goldwyn-Mayer, [1942]. Set of sixteen vintage original 8 x 10" (20 x 25 cm.) deluxe black-and-white double weight matte photos, each ink stamped by photographer Clarence Bull. Fine.*

Beautiful deluxe quality photos printed at MGM studios for exhibit purposes. Acquired from the collection of a publicist who worked at MGM at the time, and likely all photographed in the photographer's studio or on the soundstage set for the film (depicting an outdoor rural scene) on the same day. These are the best-known photographs which publicized this story and the actors' characterizations based on John Steinbeck's novel.

Please note that a few photos are a bit less than 10 in. vertical but this is a custom printing and not trimmed.

*Photos coded: S1225-1, 2, 3, 4 (Spencer Tracy portraits); S1225-5 (John Garfield portrait); S1225-6, 7, 8, 9 (Hedy Lamarr, Spencer Tracy portraits); S1225-10, 11, 12, 13, 14, 16 (Hedy Lamarr, Spencer Tracy, John Garfield portraits); S1225-23 (Hedy Lamarr, John Garfield portrait).*

**\$1,750.00**

KINDLY CREDIT  
M-G-M  
Photo By CLARENCE S. BULL







FEATURED



## 4. HOLD YOUR MAN | JEAN HARLOW, CLARK GABLE (1933) Lobby card

*[Los Angeles]: Metro-Goldwyn-Mayer, [1933]. Vintage original 11 x 14" (25 x 32 cm.) lobby card. Minor wear and soiling and a single pin hole in each of its four corners, near fine.*

Jean Harlow was well on her way to top box office attraction when she made this, her third film with Clark Gable; there would be three more. This pre-Code melodrama saw lots of naughtiness in the first few reels, with the characters paying for their misdeeds throughout the rest of the reels (even in pre-Code one had to pay for being bad). Anita Loos worked on many Harlow scripts and gave her just the right touch with each characterization.

**\$1,000.00**



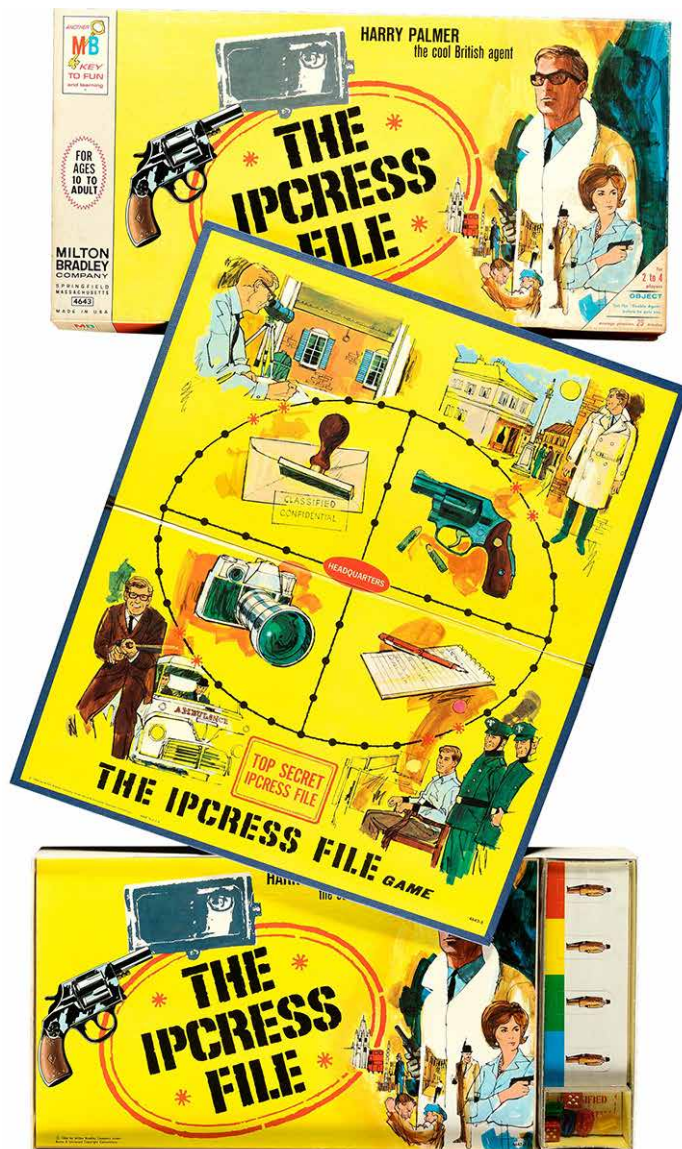
FEATURED

## 5. Len Deighton (source) THE IPCRESS FILE [1965] Board game

Springfield, MA: Milton Bradley Company, [ca. 1965]. Vintage original board game, 10 x 9 x 1 1/2" (26 x 23 x 4 cm.). Original packaging shows minor signs of handling, with a long internal tear at the center front bottom and light signs of aging. The board itself is near fine. Miraculously, all of the game's components (dice, cards, etc.) are still unused and in their original shrink wrap. Overall near fine.

When *The Ipcress File* opened in movie theaters, this board game was rushed out to capitalize on the popularity of Michael Caine in this spy film.

\$800.00



FEATURED

## 6. Larry McMurtry (source) **LONESOME DOVE (1988) TV miniseries screenplay**

*Austin: Hat Creek Company, 1988. Vintage original made-for-TV film script, 11 x 8 1/2" (28 x 22 cm.), printed wrappers, 373 pp. Brad bound, front wrapper partly detached. Title page identifies this as a first draft, but with revisions on blue paper dated 3/4/88. Illegible inscription on front wrapper. Script comes from estate of Phil Leto, who is not credited on this film but was makeup and hair supervisor for a number of other films; he has left a few small notes. Near fine in very good+ wrappers.*

American epic Western adventure television miniseries directed by Simon Wincer. It is a four-part adaptation of the 1985 novel of the same name by Larry McMurtry and is the first installment in the *Lonesome Dove* series. The novel was based upon a screenplay by Peter Bogdanovich and McMurtry. The miniseries stars an ensemble cast headed by Robert Duvall as Augustus McCrae and Tommy Lee Jones as Woodrow Call. The premise is that of two former Texas Rangers who renew their sense of adventure as they and several other residents of a small Texas town join a cattle drive to the Montana Territory.

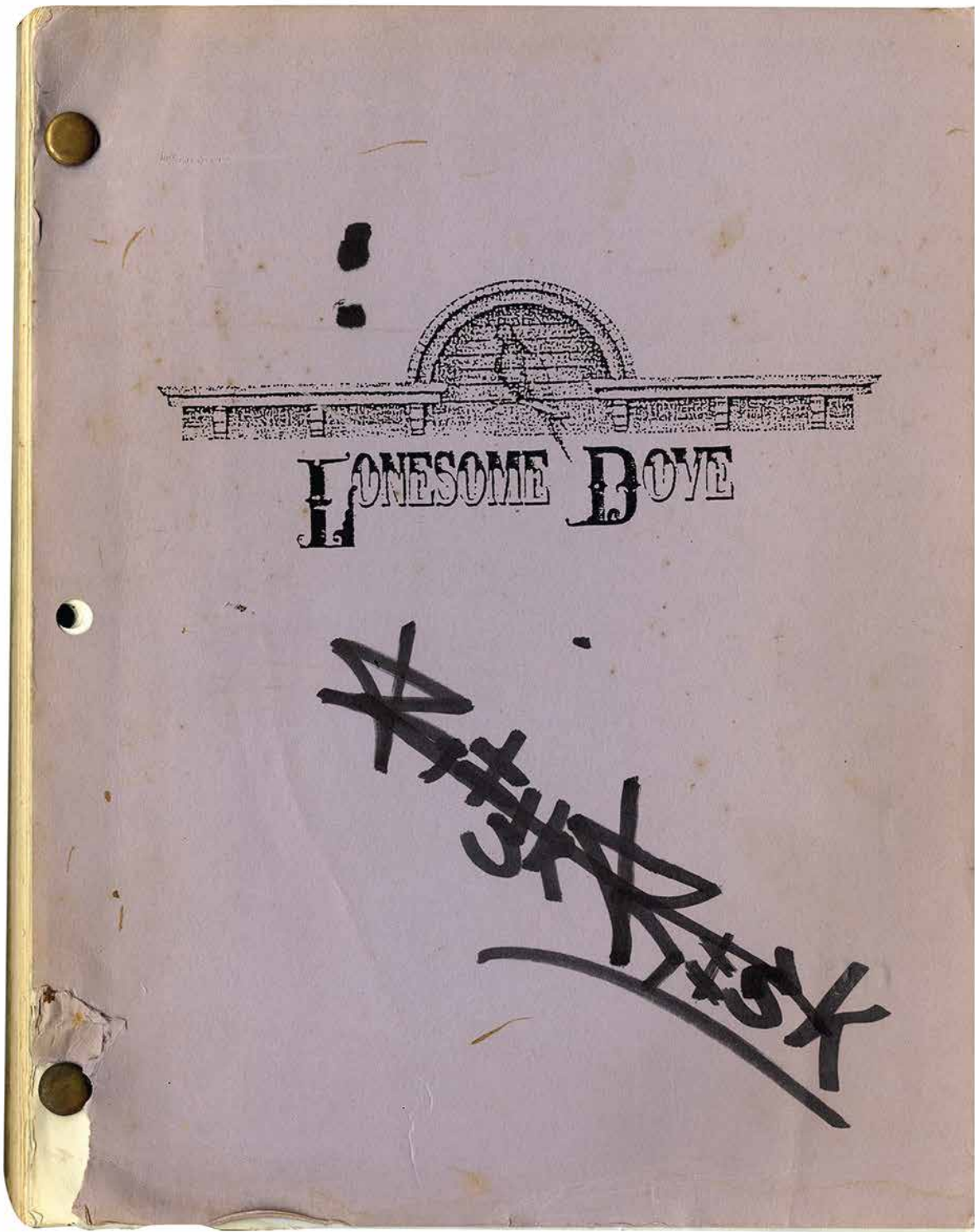
The series was originally broadcast by CBS from February 5-8, 1989, drawing a huge viewing audience, earning numerous awards, and reviving both the television Western and the miniseries format. A favorite with audiences as well as critics, *Lonesome Dove* garnered many honors and awards. At the 1989 Emmy Awards, the miniseries had 18 nominations and seven wins, including one for director Simon Wincer. *Lonesome Dove* also won two Golden Globes for Best Miniseries and Best Actor in a Miniseries (Robert Duvall).

The majority of the miniseries was filmed at the Moody Ranch, located seven miles south of Del Rio, Texas. Other filming locations were ranches in Texas and New Mexico.

Because of the enormous bulk of this script, few intact examples of it have ever surfaced. OCLC does not record any known copies. I find no evidence of an auction record in Rare Book Hub.

**\$3,500.00**





FEATURED

LONESOME DOVE

By Larry McMurtry

Written for television by Bill Wittliff

THE HAT CREEK OUTFIT COMPANY  
701 Brazos Street/Suite 300  
Austin, TX 78701  
512/320-5885

In Association With  
ROBERT HALMI, INC. MOTOWN PRODUCTIONS WITTLIFF / PANGAEA

FIRST DRAFT  
REVISIONS 3/4/88 (blue)\*

rev.3/4/88(blue)

98

LONESOME DOVE

PART II

6. NUECES RIVER - DAY

65

1. Gus, Pea Eye and Deets plunge into the river on their  
sides and begin whipping at the snakes with their coils of  
as Sean, losing consciousness, stops screaming and slips  
death the water...

a Eye, closest, dives off his horse after Sean, then  
after what seems an impossibly long time -- resur-  
ges downriver holding Sean by the collar only to find  
more water moccasins swimming toward him.

a Eye, struggling to stay afloat with Sean's body,  
anticipally tries to swim away, but the snakes -- no  
re than five feet from him now -- are quickly  
ining...

ere are two sudden EXPLOSIONS and the snakes are  
own apart.

a Eye looks over to see Gus with his big dragoon.  
e next instant, Deets splashes over on his horse and  
ches down to help Pea Eye with Sean's body...

7. NUECES RIVERBANK - DAY

66

st rushes over as Deets and Pea Eye drag Sean's body  
t of the river, a moccasin now visible still clinging  
his thigh.

a Eye quickly reaches down with his knife and cuts it  
... and Deets ... to help Deets pull

238.

173

D'D)  
he  
Johnny to  
took

ng at the family  
buried.

is checks, kneels  
body as Gus rips

h horror: there are  
an's neck and chest.

leading for help.

He's

e other cowboys hurry

(CONTINUED)

I'll take Martin if you don't want  
him... but if you do want him, I  
want you to go on and take him  
before I get too attached... I  
can't go through that heartsick of  
losing another one.

July considers a long moment.

JULY

I'd like to ride into Ogallala  
first, see if I can't find Ellie  
... if you'd allow me that.

CLARA

All right.

Clara goes back inside, leaving July on the steps.

174 INT. DOCTOR'S HOUSE, OGALLALA - NIGHT

174

Elmira, looking like a ghost, lies in bed as DOCTOR  
PATRICK ARANDEL gives her a spoonful of medicine.

DOCTOR ARANDEL

There... feeling better?

Elmira doesn't answer. Doctor Arandel glances over to  
see Big Zwey sitting just outside the window.

DOCTOR ARANDEL

(continuing)

He's loyal as any dog, isn't he.  
Been sitting there ever since they  
brought you in. I guess he's  
asked me a thousand times if you  
were going to live... It's a  
wonder you did, of course, what  
with all the blood you lost...

(MORE)

(CONTINUED)

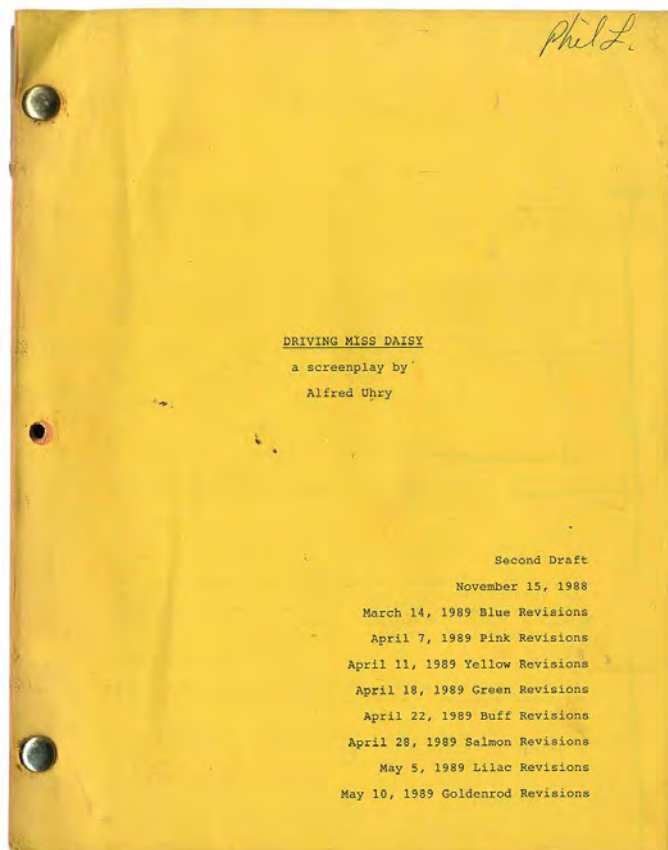
## 7. Alfred Uhry (source, screenplay) DRIVING MISS DAISY (1989) Archive

*Np, 1989. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), self-wrappers, 109 pp. This is a rainbow script, initially noted as Second Draft and dated 11/15/88, and incorporating revisions from 3/14/88 up through 5/10/89 on eight different colors of paper. The script belonged to hair stylist Phil Leto, who has left markings and some annotations throughout the script. Bound in is approximately 60 pp. shooting schedule. Laid in loosely is 11 pp. list of year breakdown (giving time frame of sequences from 1948 through 1973), a day breakdown, a seasonal breakdown, a breakdown of driving sequences and a vehicle breakdown. Overall near fine.*

*Driving Miss Daisy* is a film directed by Bruce Beresford and adapted by Alfred Uhry from his play of the same name. It centers on a Jewish, widowed, retired schoolteacher (Jessica Tandy) and the relationship she gradually develops with an African American chauffeur (Morgan Freeman), who is hired by her son when her driving proves unreliable.

The film explores racism against African Americans and antisemitism in the South. After her synagogue is bombed, Miss Daisy realizes that she is also a victim of prejudice. American society is undergoing radical changes, and Miss Daisy attends a dinner at which Dr. Martin Luther King Jr. gives a speech. The film won Oscars for Best Adapted Screenplay and Best Picture.

**\$1,850.00**



FEATURED



DRIVING MISS DAISY

FADE IN:

## 1 INT. DAISY'S BEDROOM - DAY / AUGUST 1948

A precise, orderly room. Comfortable and well maintained, but not fancy or trendy. Venetian blinds are drawn against the hot August sun. The room seems to be in repose. Suddenly the face of DAISY WERTHAN appears, looking directly at us. She straightens the straw hat on her head. We realize we have been looking at a mirror image of the room.

Daisy is seventy-two years old and apparently in excellent health. She wears a summer street dress, low-heeled white shoes and appropriate summer jewelry -- no makeup.

She does not dwell on her mirror image, once the hat is adjusted. She reaches into a bureau drawer, takes out a pair of white gloves, gets her pocket book from the closet and walks purposefully out of the room.

## 2 A SERIES OF SHOTS

A. Daisy in the upstairs hall.

B. Daisy walking down the carpeted steps.

C. Daisy in the downstairs hall, which contains a commode with a 1930's telephone on it and various objets d'art.

D. OMIT

E. OMIT

She moves briskly through the silent rooms. This is a woman who is never idle. Everything about her suggests energy and purpose. What we see of her house tells us that she is in comfortable circumstances. Bookshelves are evident in many of the rooms. The furniture is overstuffed and/or mahogany.

## 3 INT. THE KITCHEN - DAY

A spacious, black-and-white tiled kitchen -- pre-W.W.I in dimension. The only sign of the times is a fairly modern gas range.

IDELLA, black and close to Daisy's age, stands at the sink, under the window, polishing silver with an old toothbrush. She does not look up, or in any way acknowledge Daisy's entrance into the kitchen.

(CONTINUED)

Rev. 5/10/89  
20.\*

31

BOOLIE  
ss you know who this is.

IDELLA

Hmmm.

her carpet sweeping.

BOOLIE  
be right back, Hoke.

He heads up the steps.

IDELLA

(to Hoke)

I wouldn't be in your shoes if the  
Sweet Lawd Jesus come down and ask  
me hisself!

ON HOKE, sizing up the situation.

## 32 INT. THE UPSTAIRS LANDING - SAME TIME

Boolie knocks on Daisy's closed bedroom door.

BOOLIE

Mama?

DAISY (O.S.)

Come in.

## 33 INT. DAISY'S BEDROOM - SAME TIME

Daisy is seated at a small desk, checkbook open, paying bills. She does not rise when Boolie enters. He bends over and tries to kiss her cheek, but she pulls away.

BOOLIE

Good morning, Mama.

No answer. She continues paying bills.

BOOLIE (CONT'D)

All I'm asking is for you to come  
and say hello.

DAISY

Now you listen here. Unless they  
rewrote the Constitution and didn't  
tell me, I still have rights.

(CONTINUED)

32

33

5/11/89

**Shooting Schedule**

DRIVING MISS DAISY

**DAY: 1**

**Mon.**

**5/15/89**

**INT DAISY'S KITCHEN**

**DAY 1**

**Aug. 1948**

Boolie eats chicken; tries to talk to Daisy.

**SCENE #S: 8**

**CAST**

1 Daisy (O.S.)

3 Boolie

5 Idella

**ATMOSPHERE**

1 Stand-ins #3

**LOCATION**

822 Lullwater

Atlanta

(404) 378-70

**PROPS**

Chicken

Potato salad

Ice tea

Mason jar

New and old china

and silver

**ART**

Ability to raise and

lower kitchen light

'48 wall calendar

**VEHICLES**

Boolie's 1948 American?

(out window)

110 INT. THE WERTHAN

The receptionist w  
corridor to

MISS MCCLATCHEY'S

where she is seate  
the DICTAPHONE mac  
talks. When she s

Well,

**INT DAISY'S PANTRY**

**DAY 1**

**Aug. 1948**

**\* PGS: 3 1/8**

Daisy refuses to accept responsibility for the accident.

**SCENE #S: 9**

**CAST**

1 Daisy

3 Boolie

5 Idella

**ATMOSPHERE**

2 Stand-ins #1.3

**PROPS**

Pickles and crock

Plate

Rock

Jars and lids

Ladle

Fork

Mason jar of pickles

**MAKEUP**

Daisy - I

Boolie - I

**HAIR**

Daisy - Wig 1

**SPECIAL EFFECTS**

Smoke

End of Production Day: 1

\* Pages: 3 6/8

107	CONTINUED:	73.
	DAISY (CONT'D)	107
	I have to hang up, Boolie. I'll tell him. Yes, we will. All right. You, too. Bye.	
	The cake procession and the singing continue.	
	ON UNCLE WALTER, his blind, pink face lit by the glow of ninety candles.	
	ON DAISY, also lit by the candles, her face soft with love and pride for the occasion. She looks across the room.	
108	DAISY'S POV	108
	Hoke standing by the kitchen door with MINNIE and a couple of other family servants. Hoke nods gravely at Daisy, acknowledging the importance of the moment.	
	ON DAISY. She nods imperceptibly, but gratefully, back at Hoke, still lit by the candles.	
	ON UNCLE WALTER, guided by Slick, leans over to blow the candles out.	
109	EXT. THE WERTHAN COMPANY - DAY	109
	The same exterior, but with a few changes. A very large billboard in front of the factory entrance reads: "CONSTRUCTION BY A. R. EDWARDS, INC. - COMPLETION FALL 1962." The rest of the old Werthan plant and the projected modern addition at the rear.	
	The Cadillac that was driven to Mobile pulls into an empty space. It is older now and a little worse for wear, but it is kept well. It now belongs to Hoke. He emerges from the car, a bit greyer, but spry. He is up in his seventies. He waves to some men on the loading dock, who wave back. He heads into the building.	
110	INT. THE WERTHAN COMPANY / THE RECEPTION AREA - DAY	110
	The receptionist waves Hoke in and he proceeds down the corridor to	
	MISS MCCLATCHEY'S DESK	
	where she is seated, typing letters. Boolie's voice is HEARD on the DICTAPHONE machine by her side. She types as fast as she talks. When she sees Hoke she smiles, turns off her machine.	
	MCCLATCHEY	
	Well, good morning to you.	
	(CONTINUED)	





## 8. (African American film) **HALLELUJAH [1929] Photo archive**

[Los Angeles: Metro-Goldwyn-Mayer, 1929]. Set of eight vintage original 8 x 10" (20 x 25 cm.) black-and-white photos. There are photo agency stickers on verso, a few have signs of light handling, overall near fine.

A classic early talking film, *Hallelujah* is only the second Black cast feature film made by a major Hollywood studio. "One of Hollywood's most important all-black films... Having grown up exposed to black culture in Galveston, Texas, [director King Vidor] felt that the new medium of sound motion pictures was an ideal way to explore 'real Negro culture' in America—through black America's music, its internal and external rhythms, its rituals and religion." (Bogle, *Blacks in American Film and Television*, p. 102)

"The film is the story of a decent, religious young man who falls for the charms of a young temptress, eventually leaves home, church, and family, and eventually finds redemption... An authentic American classic. In 2008, *Hallelujah* was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant." (Wikipedia)

**\$1,850.00**







## 8. (African American film)

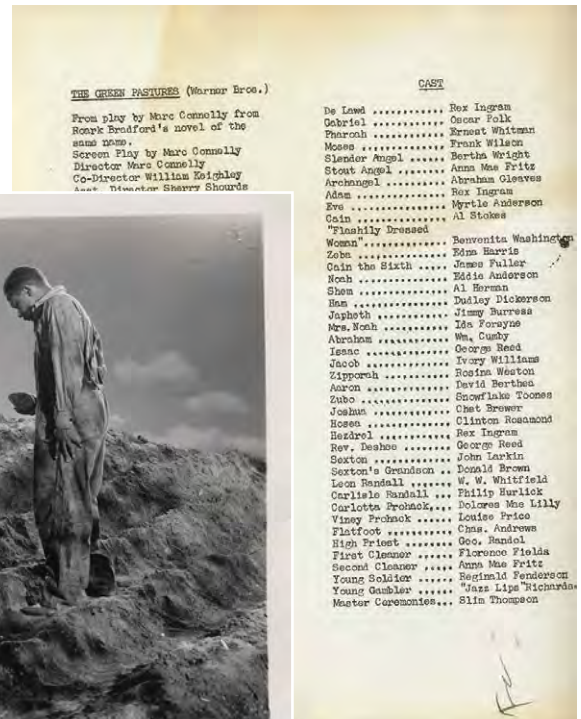
### THE GREEN PASTURES [1936] Set of 8 photos

[Los Angeles]: Warner Brothers, [1936]. Set of eight vintage original 8 x 10" (20 x 25 cm.) black-and-white photos, six with mimeographed credits on verso. With later photo agency stickers or stamps on verso. A few with marginal chips, generally near fine.

*The Green Pastures* was the only Black cast film made by a major Hollywood studio in the 1930s. It is a 1936 American film depicting stories from the Bible as visualized by Black characters. The film starred Rex Ingram (in several roles, including "De Lawd"), Oscar Polk, and Eddie "Rochester" Anderson. It was based on the 1928 novel *O! Man Adam an' His Chillun* by Roark Bradford and the 1930 Pulitzer Prize-winning play of the same name by Marc Connelly.

Elements of the film were criticized by civil rights activists at the time and subsequently. In Donald Bogle's *Blacks in American Film and Television*, he criticizes the film for its racial stereotyping, but then adds: "The actors transcend [the script]. Playing three different roles, Rex Ingram is a stately Lawd; he elevates the entire picture, giving it substance, weight, and durability." (p. 100).

\$950.00









## 10. COUNT BASIE (1942) Autographed portrait

*William Morris Agency, 1942. Vintage original 10 x 8" (25 x 20 cm.) black-and-white photo by Bloom of Chicago, archivally matted. Fine.*

A remarkably early autographed portrait, signed "To Betty Parker who knows all the records and bands - Swingcerely, Count Basie 3-10-42".

Ms. Parker clearly was a jazz aficionado.

**\$2,000.00**



## 11. BEALE STREET MAMA (1946) Lobby card

[Dallas]: Sack Amusement Enterprises, [1946]. Vintage original 11 x 14" (28 x 36 cm.) lobby card. There is minor damage to the extreme left bottom of the border art, overall very good+.

*Beale Street Mama* is one of a series of films directed in the 1940s by Spencer Williams, who was one of a small number of African Americans then working as a director. Any advertising paper from this film is extremely scarce.

\$500.00



AFRICAN AMERICANA

## 12. HAZEL SCOTT AT CAFÉ SOCIETY UPTOWN (1942-45) 3 photos

*[New York: Ivan Black, New Color Studio, 1942-1945]. Date stamps, agency information and paper blurbs attached to two photos. Minor wear, with one showing wrinkling at top and bottom blank white margins. Overall near fine.*

These portraits, including one of Hazel Scott at the piano, capture her effervescent, sassy and charismatic personality which made her a top favorite for radio, film and—what one of the image's attached paper blurb indicates—star of Café Society Uptown. She performed as the resident pianist/vocalist for five years by 1945 and earned a place at the top of show biz.

Originally from Trinidad and Tobago, Scott moved to the US and was a child prodigy. The classic and jazz musician became one of America's premier pianists of her time.

One portrait announces her marriage to Congressman Adam Clayton Powell, Jr. Two are agency portraits while the third shows her at the piano.

**\$750.00**







AFRICAN AMERICANA

# 13. BUCK AND BUBBLES | VARSITY SHOW (1937) Photo

[Los Angeles]: Warner Brothers, 1937. Vintage original 8 x 10" ( 20 x 25 cm.) black-and-white glossy silver gelatin photo. Tiny crease to lower right corner, fine.

Warner Brothers put much of their music and comedy talents to work in this college-based musical. When Fred Waring and the Pennsylvanians became a big rage, the studio cut the film for re-release in 1942, deleting 40 minutes from the camera negative which have never been found.

Besides the Busby Berkeley-inspired finale, the true reason to watch the film is for the musical segment featuring Buck and Bubbles, which fortunately did survive. Fred Astaire studied the dance master John Bubbles, who revolutionized the art of tap dancing. Prior to Bubbles, tap dancers tapped on their toes with wood in the toe of their shoe in a technique called "buck and wing". Bubbles was the first to drop the heel and tap on the heel.

The Warner Brothers Vitaphone information is on the front of the photo, and an attached typed blurb on the verso gives all the production credits and dates this as coming to the New York Strand theatre on Sept. 1, 1937.

\$450.00



## 14. CARMEN MCRAE AT THE PIANO (1957) Glamour portrait

*New York, Chicago, Los Angeles: Associated Booking Corp., 1957. Vintage original 8 x 10" (20 x 25 cm.) black-and-white glossy silver gelatin photo. Wear and use including a few inner creases in blank white margin and creasing at bottom right corner, very good+.*

This lovely portrait of Carmen McRae, as the ink dated stamp of Aug 18, 1957, and newspaper notice indicates, is to publicize her appearance during the second annual New York Jazz Festival on Randall's Island at the John Downey Stadium.

Carmen Mercedes McRae (1920-1994) was an American jazz singer. Considered one of the most influential jazz vocalists of the twentieth century and remembered for her behind-the-beat phrasing and ironic interpretation of lyrics.

Joe Glaser (1896-1969) formed Associated Booking Corporation in 1940 with Louis Armstrong, after having managed Armstrong's career. Many top jazz artists worked through Glaser. (Wikipedia)

**\$450.00**



AUG 18 1957

Carmen McRae will sing Friday in the first evening of the two-day Second Annual New York Jazz Festival on Randall's Island at the John Downey Stadium.



## 15. HAZEL SCOTT | I DOOD IT (1942) Photo

*[Los Angeles]: Metro-Goldwyn-Mayer, [1942]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white glossy silver gelatin photo. Typed information blurb and ink stamp of 604 on verso. Minor wear, near fine.*

Lovely portrait of the talented pianist of New York's Café Society nightclub. *I Dood It* was the second of her very few screen appearances. A child prodigy born in Trinidad and known for jazz and blues, she could perform all genres of music including classical.

**\$150.00**





AFRICAN AMERICANA

## 16. (Lorraine Hansberry) **MASSES & MAINSTREAM** Volume 3, Number 9 (1950) Magazine

*New York: Masses & Mainstream, Inc., 1950. First and only edition. Pictorial wrappers, 8 x 5 1/4" (203 x 135 cm.), 96 pp., perfect-bound. Minor wear and rubbing to wrappers, overall near fine.*

*Masses & Mainstream* was a Marxist monthly periodical. Lorraine Hansberry's first appearance in print, here described as "a twenty-year-old art student living in Chicago". She contributes a three-page poem, "Flag from a Kitchenette Window".

"The poem was a sparse indictment of American militarism and hypocritical proclamations of liberty in the face of Jim Crow: an ironic commentary on Memorial Day." (Perry, *Looking for Lorraine*, 2018, p. 44.)

"[This poem] was a public declaration of being affiliated with the Left." (Shields, *Lorraine Hansberry*, p. 102).

This is a scarce volume. WorldCat lists twenty-two libraries with runs of this periodical. I can find no examples of it available for sale online, nor any record of it appearing at auction.

**\$850.00**





## AMONG THE CONTRIBUTORS

LORRAINE HANSBERRY is a twenty-year-old art student in Chicago. The poem in this issue is her first published work.

WILL HAYETT is a New York writer now associated with the Civil Rights Congress.

JOHN PITTMAN is Associate Editor of *The Worker* and a columnist for the *Daily Worker*.

JOSEPH REYAL, a leading Hungarian Marxist, is the author of *Marxism and Populism* and other theoretical works. He is now Minister of Culture in the Hungarian government.

HARRY K. WELLS teaches philosophy at the Jefferson School of Social Science. His new book, *Process and Unreality*, is a critique of Whitehead's philosophy.

THE DRAWINGS by Jadwiga Walker of outstanding Polish workers are reproduced from postcards sold in bookshops in Poland.

COVER: William McCarthy, American seaman, victim of police brutality at August 2 Peace Demonstration in New York.

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## Flag from a Kitchenette Window

by LORRAINE HANSBERRY

NOTHING encouraging about the day  
Gray, the consistent overcast  
The people on the curbs with the  
Picnic bags and baseball bats but  
Without the picnic in their eyes.

On Michigan, two boys in high school  
Military uniforms with  
Bugles under their arms.  
The white belts, the marching brass buttons.  
Young boys.

Outside the car window  
Someone singing God Bless America  
Deep, sleepy alto that stumbles over the words and  
Breaks into laughter before the song is finished.  
Among my people, laughter is a simple ritual  
We tell our children: In the harder times  
We laughed  
All else was forbidden.  
The ears of the soulless who deemed themselves  
Our masters  
Wilfully translated the cries of the  
Tortured  
As the joyous shout of the  
Contented.  
Now from the brick hell hangars

38

## 17. LORRAINE HANSBERRY (ca. 1960) Portrait



[New York?: ca. 1960]. Vintage original 9 7/8 x 7 3/4" (25 x 20 cm.) mostly borderless black-and-white print still photo. Light diagonal creasing in lower right, near fine.

A strong portrait of playwright Lorraine Hansberry, most likely soon after *A Raisin in the Sun* opened its historic run on Broadway.

**\$500.00**

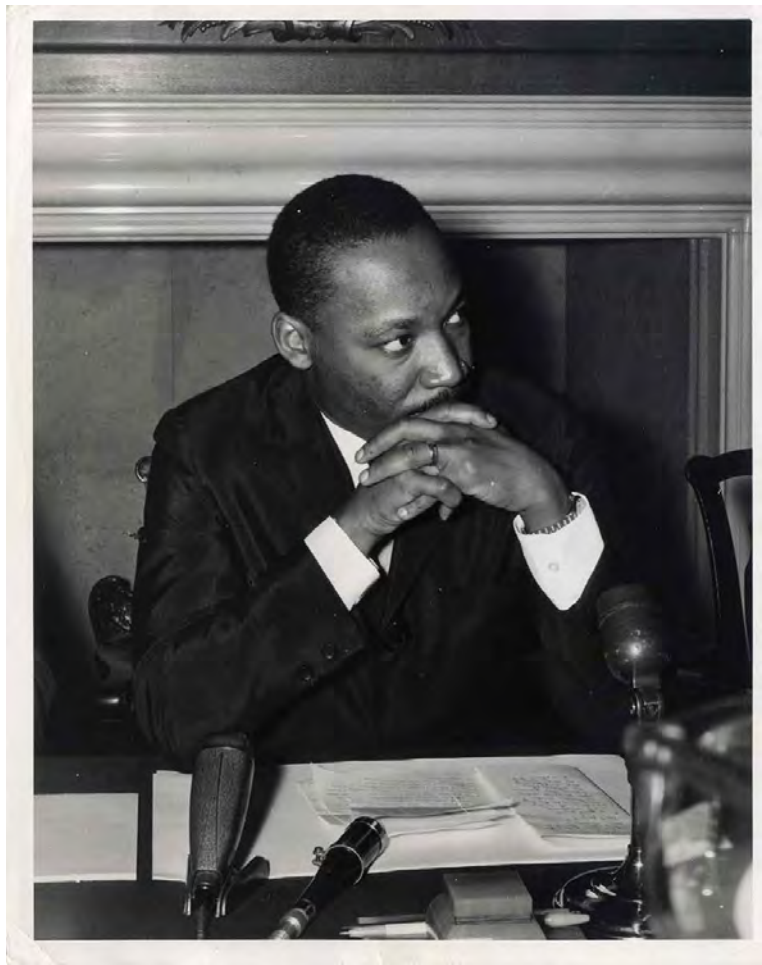
AFRICAN AMERICANA

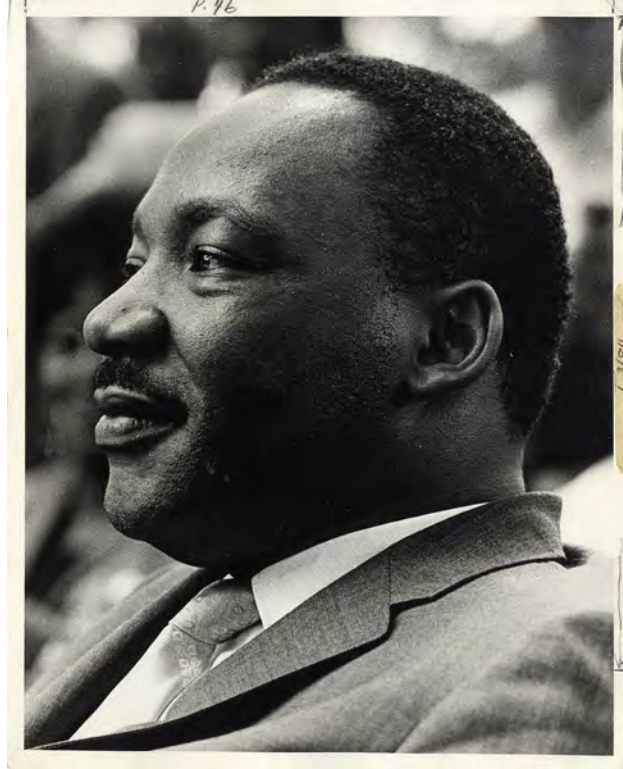
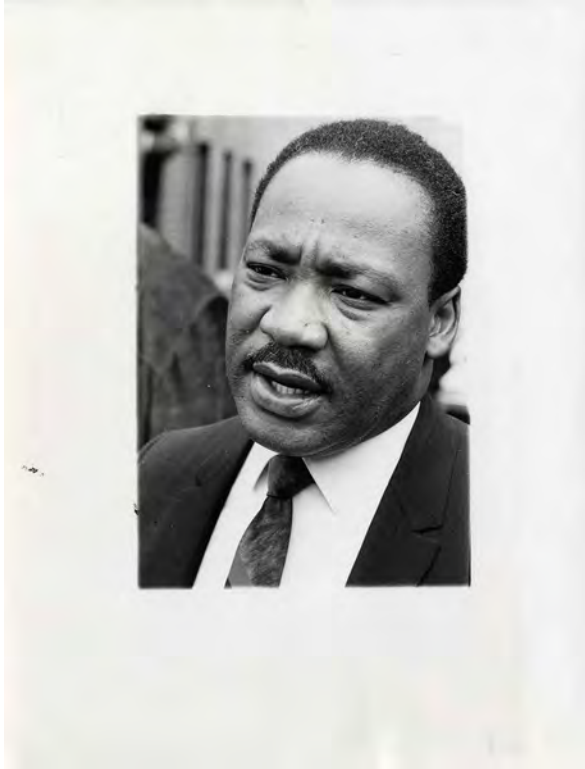
## 17A. MARTIN LUTHER KING JR. (1964-75) Photo archive

*Np, 1964-1975. Set of twelve vintage original black-and-white photos, mostly about 10 x 8" (25 x 20 cm.), three are about 9 x 7" (23 x 18 cm.). A few have printing notations in blank versos, seven have mimeographed text on verso. Near fine.*

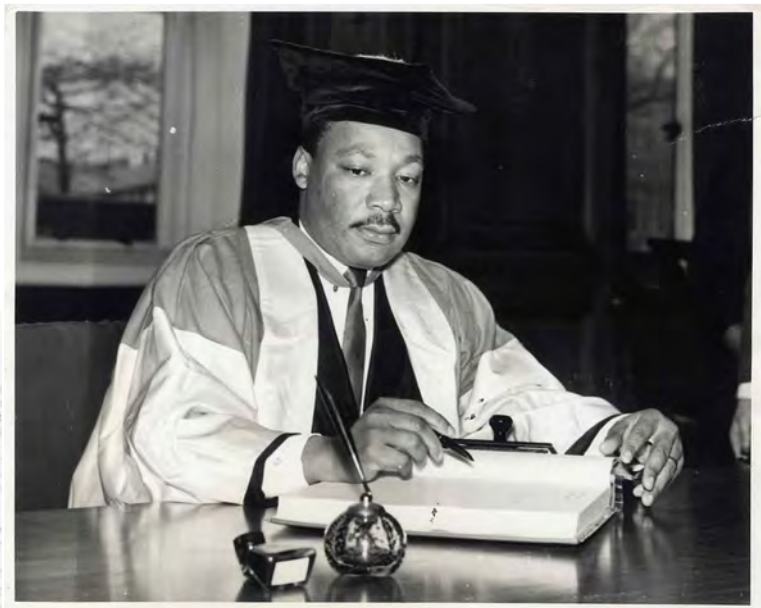
A solid archive of twelve photographs of Dr. Martin Luther King Jr. from the last five years of his life. Nine are solo portraits of King. A number are from a 1968 visit to England where he received an honorary degree and spoke at a press conference. One is from 1975, a striking portrait printed when news media began to report on the FBI's harassment campaign against King.

**\$750.00**









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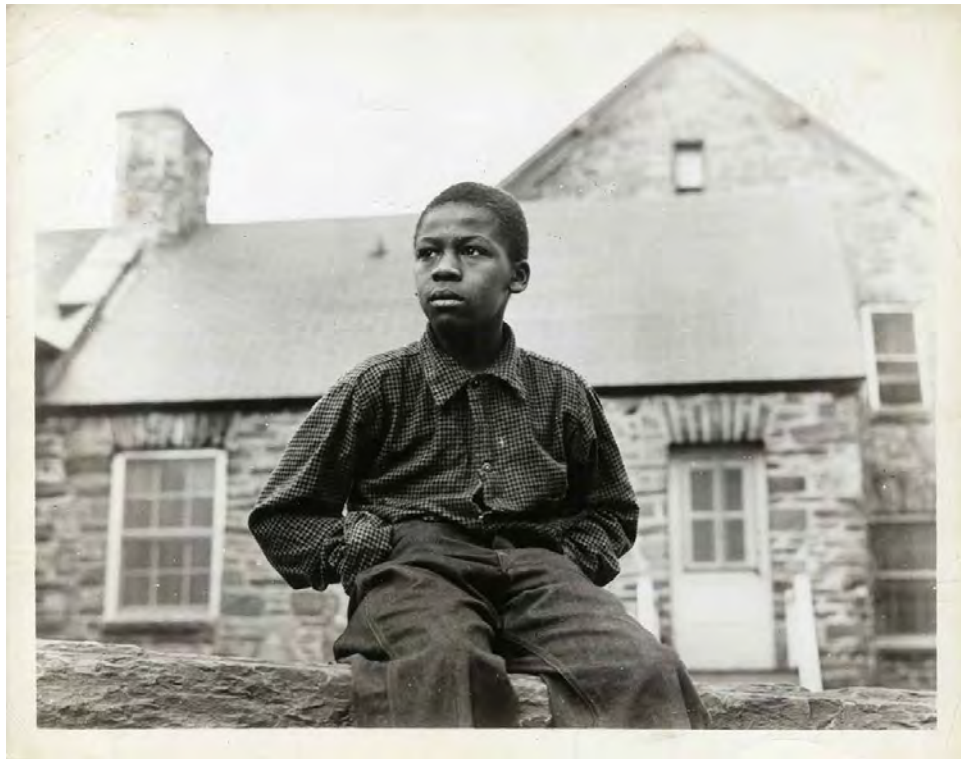
**17B. Helen Levitt, James Agee, et al. (screenplay)  
THE QUIET ONE (1948) Set of 5 photos**

*[New York: Arthur Mayer & Joseph Burstyn, 1948]. Set of five (5) vintage original 8 x 10" (20 x 25 cm.) black-and-white photos. One with a photo agency sticker and one with a Dell Publishing 1948 date stamp on verso. Near fine or better.*

*The Quiet One* is a documentary film about the rehabilitation of a young, emotionally troubled young African American boy growing up in Harlem. Still photographer Helen Levitt co-wrote the script with James Agee, painter Janice Loeb and Sidney Meyers. Cinematography was by Levitt, Loeb and Richard Bagley. Meyers also directed the film.

The film received two Academy Award nominations and won two awards at the 1949 Venice Film Festival. Richards 935.

**\$1,250.00**





"THE QUIET ONE"



"THE QUIET ONE"





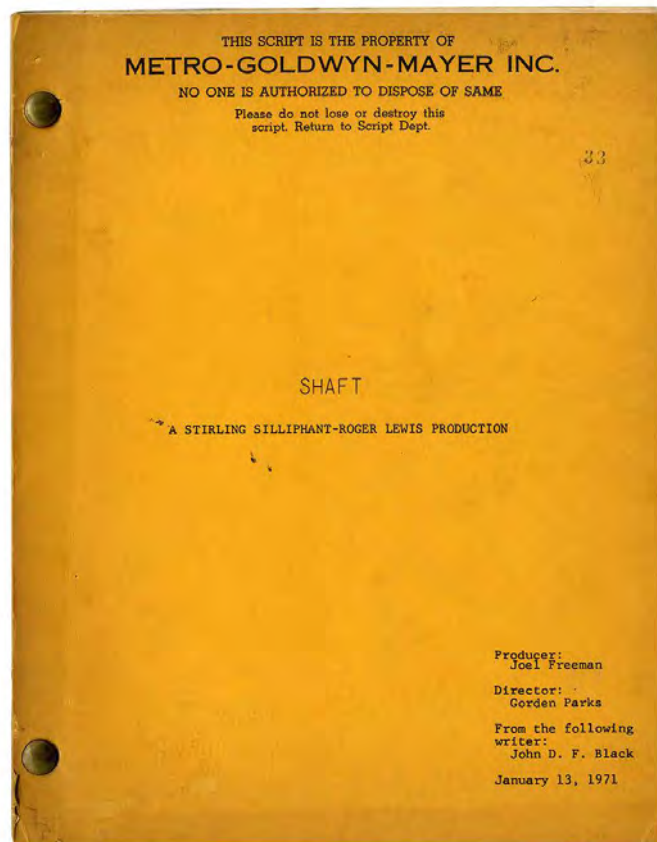
## 18. Gordon Parks (director) SHAFT (Jan 13, 1971) Film script by John D. F. Black

[Hollywood]: 1971. Vintage original film script, 11 x 8 5/8" (28 x 22 cm.), 116 pp. Printed wrappers, mimeograph, brad bound. Blank back wrapper torn and detached. Just about fine in very good- wrappers.

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

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

**\$3,500.00**



SHAFT  
P.1

SMASH FADE IN:  
EXT. ALLEY - CLOSE ANGLE - NIGHT

Light source so dim and far away it barely penetrates this place...shadows thick...angle just wide enough to reveal a .32 caliber, snub-nosed revolver in the hand of the dominant and only visible figure (BODYGUARD)...the gun being brought up by him as a pistol barrel slams across his jaw, spinning his face into FULL SCREEN C.U. ...eyelids quarter dropped...unconsciousness a tenth of a second away... jaw askew and dropping open...

ANOTHER ANGLE

As a car roars into FRAME and pulls to a screeching stop in f.g.

ANOTHER ANGLE

Across the hood of the car...to the alley door from a posh apartment building...as the door bursts open and MARCY JONAS is shoved out into the alley and toward the car by two hatted, overcoated and gloved figures (MEN) who are looking back into the innards of the apartment building, disallowing us any look at their faces. Marcy is 22...college girl...in a state of panic.

ANOTHER ANGLE

The rear door of the car flies open...a man's gloved hand and top coated arm reaches out and catches hold of Marcy...hauls her toward the car...

ANOTHER ANGLE

On the alley door...the Man who shoved Marcy out in to the alley is backing toward the car...BODYGUARD II (black...47...ex-boxer) is just rushing out...in pursuit of the kidnapers...the Man fires a SHOT, catching Bodyguard II full in the chest.

P.23

SHAFT (can't back off  
...won't...never has...  
never will)  
You scare me to death, Lieutenant.

VIC  
You're buying trouble for yourself and a bloodbath up in Harlem. You want that? All I'm asking you to do is tell me what's going on...no names...no places...just what! I'm not asking you to sell out...just give me the name of the damn game so I know the rules!

SHAFT (a long beat...  
studying Vic, then)  
I'll think about it.

VIC  
I'll settle for that now...that buys you forty-eight hours on the street, then we'll talk again. Have you got the number of Bumpy's private phone?

SHAFT  
Yeah.

VIC  
All right. Take off. I'll see to Lebowitz.

Shaft rises...Vic attacks his hand out, palm up...  
Shaft looks at it...slaps it.

SHAFT  
Right on!  
(Vic is cool...half smiles  
...Shaft half smiles)  
You're a bad mother, Vic.

VIC  
See you.

And Shaft starts out.

INT. BUMPY'S OFFICE - FULL SHOT - DAY

On an old style desk phone...RINGING...CAMERA PULLS BACK to reveal a large room with no windows...in black and white and steel gray...long room...with an immense desk that is a thick sheet of plexiglass

## 18A. GORDON PARKS ON SET | SHAFT (1971) BTS photo



[Hollywood]: MGM, 1971.  
Vintage original 10 x 8" (25 x 20 cm.) black-and-white photo, fine.

A pensive behind-the-scenes portrait of Gordon Parks, whose directing of *Shaft* was a major moment in the creation of Blaxploitation cinema.

\$150.00

AFRICAN AMERICANA



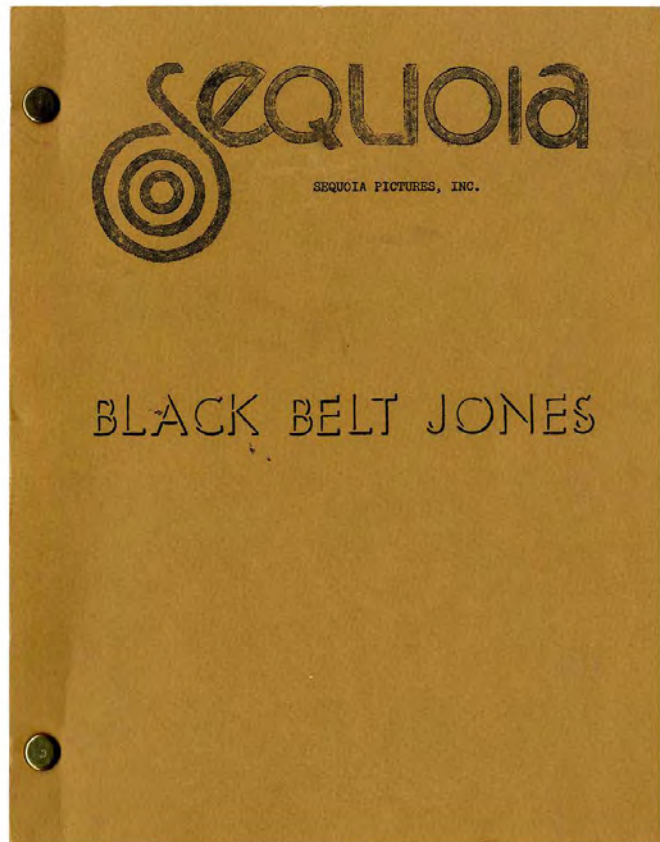
**19.** (*Blaxploitation film*)**BLACK BELT JONES [1974] Film script by Oscar Williams**

[Los Angeles]: Sequoia Pictures, [1974]. Vintage original film script, 11 x 8 ½" (28 x 22 cm.), 87 pp. Screenplay by Oscar Williams, from an original story by Alex Ross and Fred Weintraub. Printed wrappers, mimeograph, an illegible notation is crossed out in ink on title page, overall fine.

Blaxploitation martial arts film directed by Robert Clouse and starring Jim Kelly and Gloria Hendry. The film is a spiritual successor to Clouse's prior film *Enter the Dragon*, in which Kelly had a supporting role. Here, Kelly features in his first starring role as the eponymous character, a local hero who fights the Mafia and a local drug dealer threatening his friend's dojo.

"It's popcorn, comic-strip entertainment that moves swiftly and has a good kick now and then." (Bogle, *Blacks in American Film*, p. 22).

**\$750.00**



BLACK BELT JONES

Screenplay by

Oscar Williams

From an original story by  
Alex Rose and Fred Weintraub

CONTINUED:

PINKY  
I don't have that kind of

BIG TUNA  
Awright! Awright! Or get  
a building where he can  
open a club in your community.  
He says you can even run it  
but no skinning.

PINKY  
What building he want?

BIG TUNA  
I dunno, some Karate place on  
Crenshaw. Somebody name Byrd  
owns it.

PINKY  
Poppa Byrd, sheed, why didn't  
you say so? That old son-of-  
a-bitch owes me a grand. I  
got a note for that somewhere.

They all laugh. Big Tuna thumps him.

BIG TUNA  
See, I knew you were our man.  
If you have any trouble, let  
us know.

As they exit, he exhales and wipes the sweat from his forehead, then searches.

PINKY  
Where's that damn I.O.U.?

EXT. HIP POCKET - DAY

Big Tuna and Blue Eyes come out and as they head towards their cars:

BLUE EYES  
What if he can't do it?

BIG TUNA  
Then he comes up with a quarter  
of a million dollars, because  
we gotta do the job.

(CONTINUED)

**20.** *(Blaxploitation film)***SPARKLE (Apr 9, 1975) Final Draft film script by Joel Schumacher**

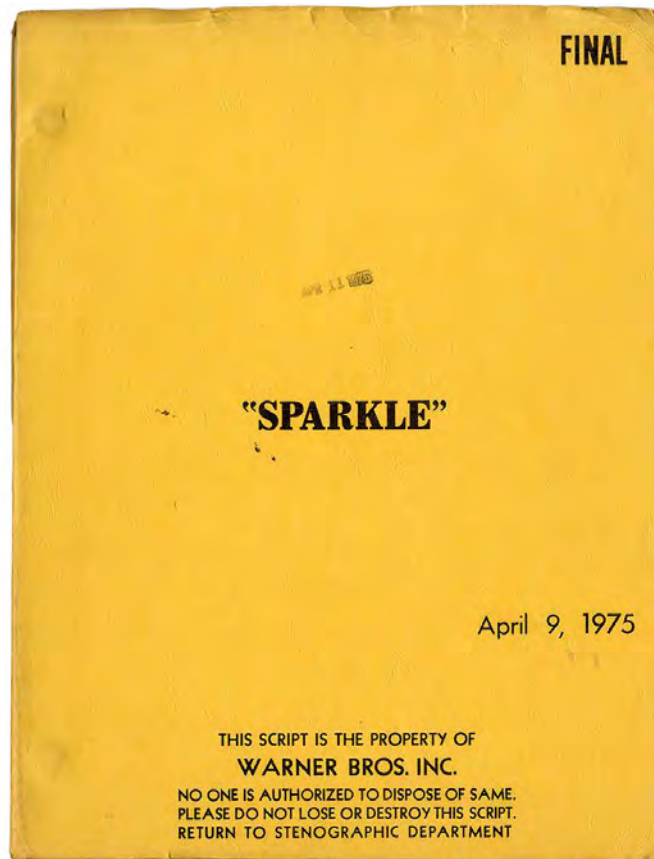
*[Los Angeles]: Warner Brothers. 1975. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), 103 pp. Dated April 9, 1975, and noted as Final Draft by Joel Schumacher. Printed wrappers, brad bound, mimeograph. Title lettered in ink on spine, just about fine.*

"With a plot inspired by the history of the Supremes, *Sparkle* is a period film set in Harlem, New York, during the late-1950s and early-1960s. It presents the story of a musical girl group that ends up breaking apart due to individual issues each member faces. This film not only 'recreates the magic of a special period in American history, but it explores the effect of Harlem's musical and social culture on the rest of the world,' as well as the linkages to black power.

"The film stars Irene Cara, Philip Michael Thomas, Lonette McKee, Dwan Smith, Mary Alice, Dorian Harewood, and Tony King. Curtis Mayfield served as the composer and producer of *Sparkle*'s songs and score." (Wikipedia)

The film has now attained something of a cult status.

**\$750.00**





"SPARKLE"

by  
Joel Schumacher

FINAL DRAFT

Apr 11 9, 1975

PROPERTY OF:

WARNER BROS., INC.

SISTER  
Hi, yourself.

SMOOTH BLA  
How come you so late?

SISTER  
I ain't late. You ain't  
yet, have you?

SMOOTH BLA  
Just about to.

He is joined now by THREE OTHER MEN in black tie and a pretty BLACK GIRL with red hair. They are all part of a singing group.

SMOOTH BLACK MAN  
(continuing; to  
the group)  
You all remember Sister.

MALE MEMBERS OF GROUP  
Hi, Sister. What'd you say, babe?  
How you doin'?

The red-haired singer pays no attention to Sister.  
→She adjusts her sequin-covered dress. Sister watches  
all this with envy.

I'm doin' jus' fine. SISTER

38 ON STAGE

Lloyd Price has finished, and the APPLAUSE and SHOUTING is just dying down.

EMCEE  
And now the bossiest boss group you  
ever heard. From Blue Jay Records,  
the incomparable, and I know you  
gonna not know what hit you, "The  
Satinaires."

The audience goes wild. The Satinaires take center stage and begin their song. From the wings we can see Sister watching the Girl Singer with chills and envy.

39 EXT. PARAMOUNT

Levi makes his way to the stage door through the mob.

(CONTINUED)

38

39



## 21. [Reed Erickson] COUNSELING THE TRANSEXUAL [1973] Pamphlet

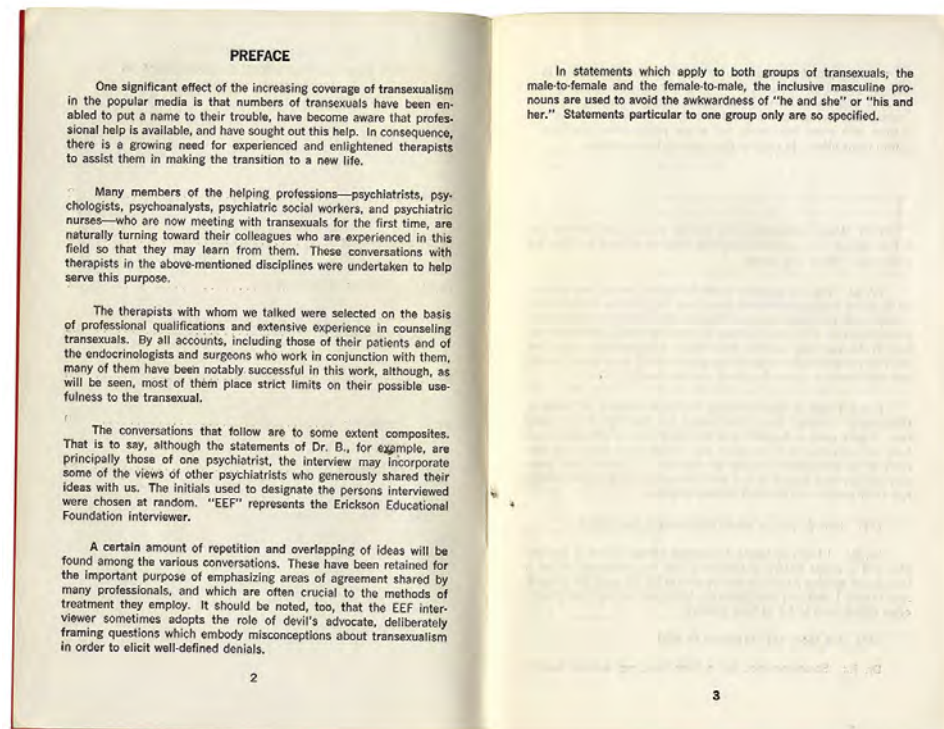
Baton Rouge, LA: Erickson Educational Foundation, [1973]. Vintage original pamphlet, printed wrappers, stapled, 8 1/2 x 5 1/2" (22 x 14 cm.), 37 pp. Very slight soiling to wrappers, previous owner signature on top right front wrapper, just about fine.

A remarkable document by a remarkable person. Reed Erickson was a trans man and philanthropist. His foundation was opened in 1964 and had a Manhattan office from 1967 to 1976. His mission was to provide support, education, and referral services to trans people. Clearly he was by any standards a trailblazer. This pamphlet contains conversations with various people who also were involved in supportive efforts to the trans community.

It ends by saying "Transsexuals are, indeed, members of the human race and their rehabilitation by means of sex reassignment is a significant mode of rehabilitative medicine." Such thoughts were not exactly mainstream when this was published.

This was not printed in a large edition, and it is not particularly common.

\$750.00



*Ag. M. Montemore*

# COUNSELING THE TRANSEXUAL

FIVE CONVERSATIONS WITH  
PROFESSIONALS IN  
TRANSEXUAL THERAPY

*Erickson*

*Educational*

*Foundation*

A NON-PROFIT ORGANIZATION



## 22. Kenneth Anger (director) **SCORPIO RISING [1964] Set of 5 photos**

[Los Angeles: Metro-Goldwyn-Mayer, 1929]. Set of eight vintage original 8 x 10" (20 x 25 cm.) black-and-white photos. There are photo agency stickers on verso, a few have signs of light handling, overall near fine.

A classic early talking film, *Hallelujah* is only the second Black cast feature film made by a major Hollywood studio. "One of Hollywood's most important all-black films... Having grown up exposed to black culture in Galveston, Texas, [director King Vidor] felt that the new medium of sound motion pictures was an ideal way to explore 'real Negro culture' in America—through black America's music, its internal and external rhythms, its rituals and religion." (Bogle, *Blacks in American Film and Television*, p. 102)

"The film is the story of a decent, religious young man who falls for the charms of a young temptress, eventually leaves home, church, and family, and eventually finds redemption... An authentic American classic. In 2008, *Hallelujah* was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant." (Wikipedia)

**\$1,850.00**





SCORPIO RISING An Impact Films Release



SCORPIO RISING An Impact Films Release



SCORPIO RISING An Impact Films Release



SCORPIO RISING An Impact Films Release

## 23. PORTRAIT OF JASON (1967) Photo of Jason Holliday

[New York]: New Yorker Films, [1967]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white photo, fine.

An extremely scarce portrait of Jason Holliday, a Black gay man who is the hero and subject of Shirley Clarke's harrowing documentary which explores issues of race, sexual orientation and class.

"A stuffy room at the Chelsea Hotel is the stage for the magnetic Jason Holliday and his profound discourses on sexuality, race, and class. Over the course of a long December night auteur Shirley Clarke crafts a singular commentary on cinematic spectatorship as she and her partner, Carl Lee, train the camera's gaze on Jason while he tells us stories: his upbringing as a queer black man,

aspirations of being a cabaret dancer, otherness in a ceaselessly hostile world. When refraction from Jason's fervency threatens to reveal their intentions, Clarke and Lee warp their own notions of authorship, confronting Jason from behind the camera in increasingly lacerating ways. *Portrait of Jason* is a herald of modern identity politics, in which Clarke fires a dire warning shot about the differences between representation and characterization."

<<https://www.moma.org/calendar/events/6356>>

**\$400.00**



**Jason Holliday in Shirley Clarke's PORTRAIT OF JASON**

A New Yorker Films Release



## 24. PINK NARCISSUS (1971) Photo

[New York]: Sherpix, 1971. Vintage original 8 x 10" (20 x 25 cm.) black-and-white print photo, fine.

Classic and very early gay underground movie.

"Between visits from his keeper (or john) a handsome male prostitute (Bobby Kendall), alone in his apartment, lounges, fantasizing about worlds where he is the central character. For example, he pictures himself as a matador, a Roman slave boy and the emperor who condemns him, and the keeper of a male harem for whom another male performs a belly dance.

"The film is mostly shot on 8 mm film with bright, otherworldly lighting and intense colors. Aside from its last, climactic scene (which was shot in a downtown Manhattan loft), it was produced in its entirety (including outdoor scenes) in director James Bidgood's small New York City apartment over a seven-year period (1963-70). It was ultimately released without the consent of the director, who therefore had himself credited as Anonymous.

He stated in an interview, 'See, why I took my name off of it was that I was protesting, which I'd heard at the time that's what you did...'

"Because the name of the filmmaker was not widely known, there were rumors that Andy Warhol was behind it. In the mid-1990s, writer Bruce Benderson began a search for its maker based on several leads and finally verified that it was James Bidgood, who was still living in

Manhattan and was working on a film script. In 1999, a book researched and written by Benderson was published by Taschen about Bidgood's body of photographic and filmic work.

"Bidgood's unmistakably kitschy style was later imitated and refined by artists such as Pierre et Gilles." (Wikipedia)



The tiny cast included the legendary Charles Ludlam. This film barely received a theatrical release, and so any original American paper from it is really rare.

**\$300.00**

**25.** (LGBTQ film)**SOME OF MY BEST FRIENDS ARE... (Mar 19, 1970) Revised film script**

New York: Bluebird Productions, 1970. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), 139 pp. Under working title *The Bar* by Mervyn Nelson, noted as *REVISED*, March 19, 1970. Mimeograph, in a spring binding (modest wear to extremities of spine with some spotting on exterior back cover), internally fine in near fine binding.

The first American feature film entirely set in a gay bar. Its premise is that on a Christmas Eve, a group of gay men and lesbians meet at the mob-owned "Blue Jay Bar" where they talk about their lives, their relationships, and their dreams and sadnesses. (Wikipedia)

This script belonged to the film's producer, John Lauricella, whose name is written on the title page. It contains many holograph revisions. The film had a curious cast, including Candy Darling (as a shy "spinster" who turns out to be trans), Cal Culver (who went on to a major gay porno career under the name of "Casey Donovan") and Fanny Flagg.

**\$2,500.00**



98

CONTINUED

*2 Shot*  
BARRETT and MICHEL start to cross to bar and the CAMERA PANS with them.

MICHEL  
Two scotch on the rocks, please.

*98A from opp. level*

BARRETT  
Michel, I'm like an addict and it's cold turkey time.

SADIE walking past them, stops moment

SADIE  
You'll have - you'll have by 8:30

MICHEL  
Sadie, bless you.

SADIE  
You're welcome. Michel-elle, bubbie. What a ~~pink~~! Where were you twenty years ago?

MICHEL  
Looking for a Sadie.

MICHEL kisses the palm of her hand.

Smiling, SADIE goes off into the kitchen.

PHIL sashays past singing

PHIL  
(singing)  
"Some day he'll come along, the man I love,  
And he'll be big and strong..."

CAMERA FOLLOWS PHIL as he reverses his course and hands menus to MICHEL and BARRETT.

PHIL  
(continuing)  
"...And when he comes my way,  
I'll do my best to make him stay..."

PHIL exits scene.

61 CONTINUED

Wilkins, a soft-spoken church organist, enter the bar loaded down with Christmas decorations and paint supplies. They are helped by Helen, back at her Cloak Room, and Ernie to divest themselves of parcels and coats. Clint has meanwhile resumed his station behind the bar.

TERRY  
(to Helen)  
Hello, darling!

HOWARD  
Good evening, Miss Helen.

ERNIE  
(to Howard)  
We certainly missed you, Pink Lady.

HOWARD  
Thank you, Ernie - I hope you protected my little corner.

CLINT  
Kept it in reserve.

HOWARD  
Thank you, Clint. It's good to be back. Oh mercy....

62 TWO SHOT - TERRY AND HELEN

TERRY  
(holds out Christmas flowers)  
For you Mildred - Merry Everything.

HELEN  
Oh is that ever dreamy!

They kiss.

63 FULL SHOT - ANOTHER ANGLE, TOWARDS BACK

as the telephone RINGS. Ernie, *moves to answer it*, answers reflexively. Phil rushes into focus, leaving *Kitchen* ~~Sadie on the upper level.~~ He charges down the stairs, in the b.g.

ERNIE  
Hullo....



## 26. SAN FRANCISCO LEATHERMEN (1992) Two photos by Rick Gerharter

*San Francisco: Rick Gerharter, 1992. Set of two vintage original 8 x 10" (20 x 25 cm.) black-and-white photos, both with photographer stamp on verso and holograph notations, fine.*

One photo shows "members of SF's leather community turn[ing] out for a summer street fair". The other is of erotic dancers performing at a small AIDS fundraiser in a San Francisco bar.

**\$300.00**



## 27. GAY ACTIVISTS IN MANHATTAN (1977) Two photos by Jim Anderson

*[New York: Jim Anderson, 1977]. Set of two vintage original 8 x 10" (20 x 25 cm.) black-and-white photos, both with holograph notes on verso "Credit Jim Anderson".*



After the Stonewall riots, gay activism very quickly began to make its way to the streets of New York City, such as at this gay rights demonstration in NYC's Greenwich Village on June 8, 1977. These two photos almost certainly are from those early, heady days. Slogans on signs like "Gay Is Good" and "Closets are for Clothes" would have been typical of the early years of street activism, where acceptance of LGBTQ life, out in the open, was something rarely seen up until then.

**\$450.00**



## 28. GAY MAN DANCING AT THE COCK RING [ca. 1970s] Photo

*New York: Morton Dennis Wax & Associates, [ca. late-1970s]. Vintage original 8 x 10" (20 x 25 cm.) double weight black-and-white photo, with promotional text affixed to the verso, fine.*

The Cock Ring was a gay dance bar on Christopher Street at West Street, in NYC's West Village. Some women did go to this bar, and we can see a woman dancing in the background of this image.

**\$300.00**



7S  
Bacon  
& Potholes

Gay Film

## 29. TWO GAY MEN IN WEST VILLAGE, SUMMER '77 (1977) Photo

*New York: Joseph Stevens, 1977. Vintage original 8 x 10" (20 x 25 cm.) double weight black-and-white photo. With stamp on verso of photographer Joseph Stevens and his holograph notation in ink "NYC Summer—77". Fine.*

Almost certainly a photo taken on a hot, sweaty summer night in New York City. Gay liberation made a noticeable mark on gay life in New York by this time, and two men (at least in the West Village) could feel entirely comfortable walking shirtless and with their arms around each other.

**\$300.00**



NYC Summer-77

PIC: JOSEPH STEVENS  
104 W. Houston St., N.Y.  
10012 N.Y., U.S.A.



## 30. PARIS IS BURNING (1991) One sheet poster

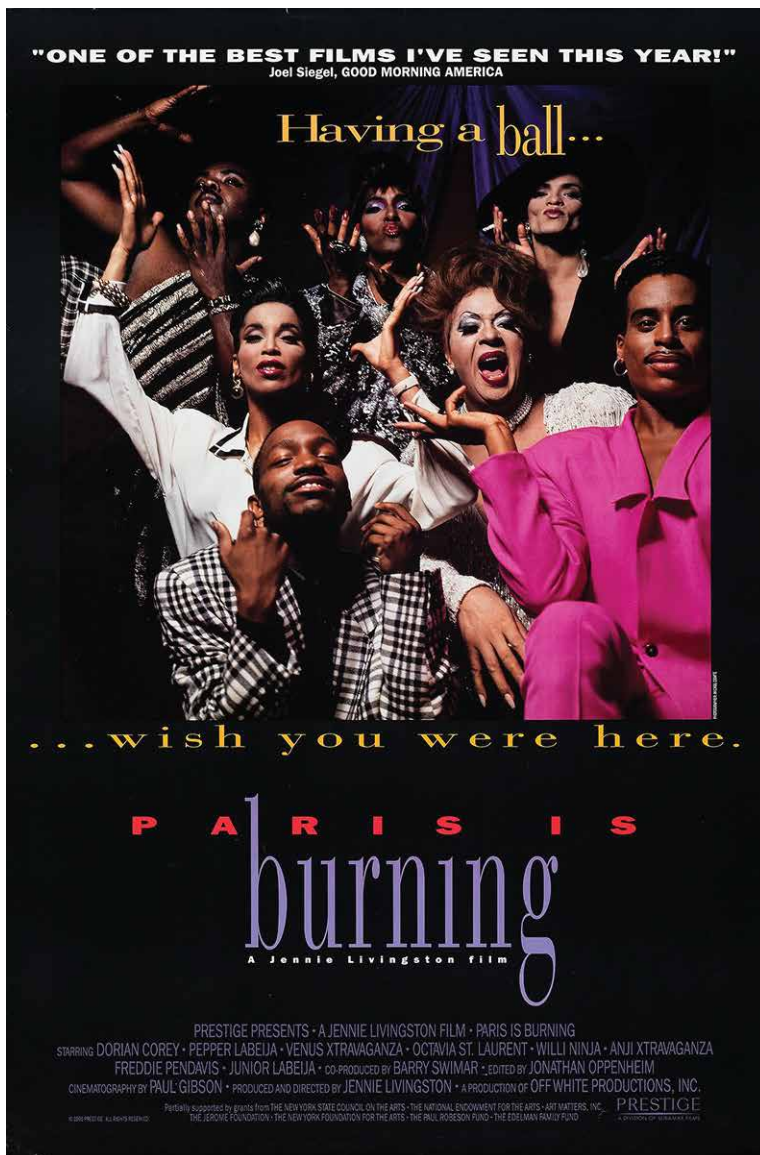
[New York]: Prestige, 1991. Vintage original 41 x 27" (104 x 69 cm.) one sheet poster, unfolded, fine.

An immaculate example of the theatrical poster for this now classic documentary by Jennie Livingston.

"Filmed in the mid-to-late 1980s, it chronicles the ball culture of New York City and the African-American, Latino, gay, and transgender communities involved in it. Critics consider the film to be an invaluable documentary of the end of the 'Golden Age' of New York City drag balls, and a thoughtful exploration of race, class, gender, and sexuality in America.

"In 2016, the film was selected for preservation in the United States National Film Registry by the Library of Congress as being 'culturally, historically, or aesthetically significant'." (Wikipedia)

\$750.00





## 31. F. W. Murnau (*director*)

### 4 DEVILS (1928) Set of 4 photos

[Los Angeles: Fox Films, 1928]. Set of four vintage original 8 x 10" (20 x 25 cm.) black-and-white glossy silver gelatin photos. One is borderless, one has pin holes at top corners, chips to bottom corners and border tear near bottom left side (mended with archival paper), the rest are in fine condition. Overall about fine.

Four orphans raised by an aging clown become a highwire act in a circus. The adult orphans are played by Janet Gaynor, Nancy Drexel, Charles Morton and Barry Norton. This Academy Award-nominated film (for Cinematography) is one of the most legendary of lost films, and photos such as these give an impression of what the film was like.

Photo coded M-2-94 (of Gaynor and Drexel) is borderless, with the credits typed on verso and ink date stamped for July 13, 1929. M-2-103 is of Gaynor and Morton, M-2-111 is of Morton with *femme fatale* Mary Duncan and M-3-33 is of J. Farrell MacDonald as the aging clown.

**\$500.00**



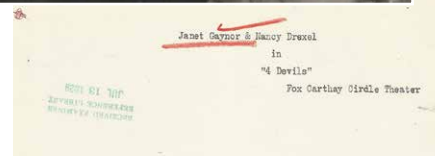
William Fox presents 4 DEVILS



William Fox presents 4 DEVILS



William Fox presents 4 DEVILS



**32. Ernst Lubitsch (director)**  
**THE SHOP AROUND THE CORNER (1940) Title lobby card**

[Los Angeles]: Metro-Goldwyn-Mayer, [1940]. Vintage original 11 x 14" (25 x 32 cm.) lobby card. Rare title card displays vivid colors. Both top corners are chipped, minor creases repaired with brown tape on verso, tiny tear along top blank white margin, a one-inch (2.5 cm.) tear to right side blank white margin mended with archival paper. Very good+.

Delightful Ernst Lubitsch drama comedy which he directed and produced. The original script by Samson Raphaelson (with uncredited assistance from Ben Hecht) was so popular that it was remade as the musical *In the Good Old Summertime*, the Broadway musical *She Loves Me* and the modern-day romantic comedy *You've Got Mail*. Two feuding store employees do not realize they are each other's perfect pen-pal mates.

**\$1,000.00**





### 33. Abraham Polonsky (director) FORCE OF EVIL (1948) Set of 10 photos

[Los Angeles]: Metro-Goldwyn-Mayer, 1948. Set of ten vintage original 8 x 10" (20 x 25 cm.) black-and-white photos. A few with perforated censor approval stamps, overall near fine.

Abraham Polonsky's directing debut was this film noir masterpiece starring John Garfield, who plays a crooked lawyer working for a crime syndicate. As his bosses move to tighten their control of the numbers racket and squeeze out smaller independents, which include his own brother, tragedy ensues.

Photos coded: TPR-9, 22, 31, 34, 41, 44, 46, 48, 50, 72.

\$450.00









TAR-46

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48/1465



TAR-80

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## 34. Abraham Polonsky (*director*) **FORCE OF EVIL [1948] Contact sheet**

*[New York: Enterprise Studios, 1948]. Vintage original 10 x 8" (25 x 20 cm.) black-and-white photographic contact sheet. Later photo agency sticker on verso, just about fine.*

Eleven images, mostly candid behind-the-scenes shots, including some of director Abraham Polonsky working with his actors and crew, are featured in a contact sheet for this almost Shakespearean film noir masterpiece starring John Garfield.

**\$450.00**



### 35. Anthony Mann (*director*) **WINCHESTER '73 (1950) Set of 14 photos**

[Los Angeles]: Universal-International, 1950. Set of fourteen vintage original 8 x 10" (20 x 25 cm.) black-and-white photos. A few have marginal pinholes, overall near fine.

Photos coded: 1629-2, 4, 9, 13AD, 16, 23, 24, 32AD, 38, 40, 50, 52AA, 56, 60.

Anthony Mann, who made a name for himself with modestly budgeted film noirs such as *T-Men* and *Raw Deal*, here made the transition to big-budget Westerns with *Winchester '73*, the first of a series of psychologically intense Westerns, almost all of them starring James Stewart.

**\$450.00**





DIRECTORS



# **36. Budd Boetticher (director)** **BUCHANAN RIDES ALONE (1958) Set of 9 photos**

*[Los Angeles]: Columbia Pictures, 1958. Set of nine vintage original 8 x 10" (20 x 25 cm.) black-and-white photos. Five have photographer's stamps and mimeographed studio text on verso. One has a small marginal tear. Overall near fine.*

This is one of seven classic Western films that Budd Boetticher directed with Randolph Scott, which are noted for their spare minimalism.

*Photos coded: C.P.C. 8450-10, 15, 20, 21, 27, 30, R1, R2, R8.*

**\$450.00**





DIRECTORS

# 37. Orson Welles (director) THE TRIAL (1962) Photo archive

*Set of sixteen vintage original 8 x 10" (20 x 25 cm.) black-and-white glossy silver gelatin photos. Eight have production information in bottom margin, overall about fine.*

Orson Welles directed and wrote, with Pierre Cholot and based on Franz Kafka's novel, this nightmare tale about a man who awakens to police at his door and learns he will be put on trial, but for what he does not know. He cannot determine what crime he is accused of and there seems to be no answer nor escape.

The darkness of the story is well represented in this collection of scene stills featuring the major players Anthony Perkins, Jeanne Moreau, Elsa Martinelli, Romy Schneider and Orson Welles.

\$750.00









ANTHONY PERKINS in **THE TRIAL** • A Film By **ORSON WELLES**

Based on the novel by Franz Kafka with Jeanne Moreau • Elsa Martinelli • Suzanne Flon • Akim Tamiroff and Romy Schneider with Orson Welles  
Produced by Alexandre Salkind • An Actor Productions release



ANTHONY PERKINS in **THE TRIAL** • A Film By **ORSON WELLES**

Based on the novel by Franz Kafka with Jeanne Moreau • Elsa Martinelli • Suzanne Flon • Akim Tamiroff and Romy Schneider with Orson Welles  
Produced by Alexandre Salkind • An Actor Productions release



### 38. Orson Welles (director) THE IMMORTAL STORY (1968) Set of 5 French photos

*[France: ORTF, 1968]. Set of five vintage original 8 x 10" (20 x 25 cm.) black-and-white glossy photos. One has label on verso for use in London. Fine.*

Set in the nineteenth century, this is Orson Welles' original tale of a wealthy man who puts into motion making a legend come true so he can have an heir. Much of this French television movie was filmed in Welles' home in Spain. The stars—Welles, Jeanne Moreau and Roger Corgio—are featured in these images. One image depicts Welles working behind-the-scenes.

Photos from this, Welles' last fiction film, are terribly uncommon. None have ever appeared for auction and I have never handled any.

*Photos coded: immortal 5, 9, 13, 20 and 22.*



**\$500.00**



**DIRECTORS**



# **39. Russ Meyer (director)** **FASTER, PUSSYCAT! KILL! KILL! (1965) One sheet poster style B**

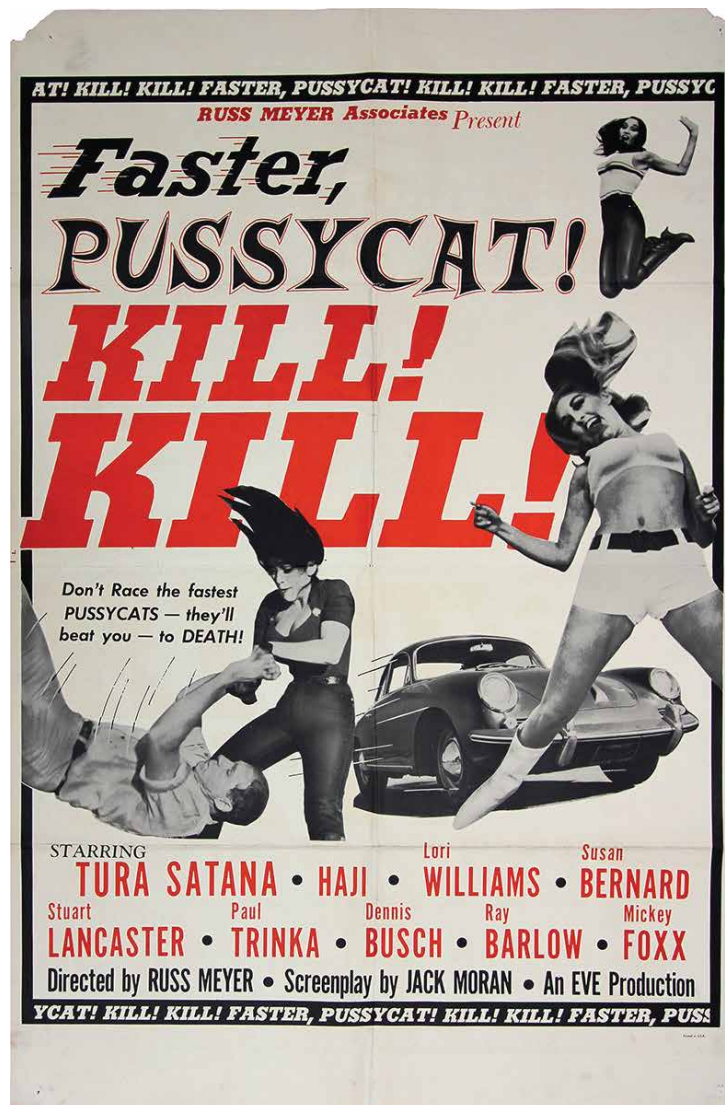
[Hollywood]: Eve Productions, [1965]. Vintage original 41 x 27" (104 x 69 cm.) one sheet poster style B, folded (as issued), with light wear in blank margins, paper loss at top corners, near fine.

Director Russ Meyer's cult classic about three go-go dancers who embark on a wild spree of kidnapping and murder in the California desert. The film was not really appreciated at the time of its 1965 release, but it has come to be recognized as a

forward-looking vision of a female-centric world, in which all the tropes of '60s exploitation,

including violence against women, are turned upside down.

\$2,500.00



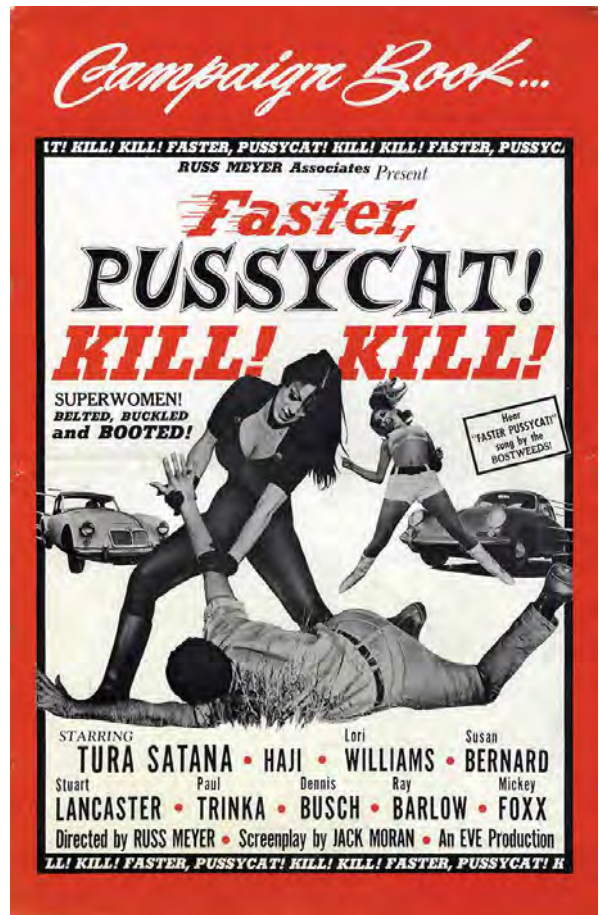
## 40. Russ Meyer (director) FASTER, PUSSYCAT! KILL! KILL! (1965) Pressbook

[Hollywood]: Eve Productions, [1965]. Vintage original 17 x 11" (43 x 28 cm.) campaign book, pictorial wrappers, 8 pp., light creasing, near fine.

Director Russ Meyer's cult classic about three go-go dancers who embark on a wild spree of kidnapping and murder in the California desert. The film was not really appreciated at the time of its 1965 release, but it has come to be recognized as a forward-looking vision of a female-centric world, in which all the tropes of '60s exploitation, including violence against women, are turned upside down.

This is a very scarce book.

\$500.00



## 41. Sidney Lumet (*director*) SERPICO (May 23, 1973) Film script

*New York: Produzioni De Laurentiis, 1973. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), 128 pp. Dated 5/23/73 on page 1 of script. Leatherette Studio Duplicating Service wrappers, bound into a spring binding with hair stylist Phil Leto's name stamped on front wrapper. Mimeograph (with only the title page some kind of vintage xerography), chipping to extremities of wrappers, script has been bound inside a blank set of wrappers, which in turn are attached with masking tape to the spring binding (which shows light signs of handling at extremities). Various pages have underlinings and small notes in Leto's hand. Overall near fine in very good+ wrappers and binding.*

This copy belonged to Philip Leto, credited on film as hair stylist, and has occasional handwritten annotations by him indicating changes of shooting location. Leto's contribution to the project was, in fact, significant, since Pacino's evolving hair, mustache and beard style turned out to be one of the movie's most noticeable elements.

*Serpico* was based on the bestselling biography of New York police officer Frank Serpico, written by Peter Maas. To adapt the book, producers Martin Bregman and Dino De Laurentiis hired director John G. Avildsen (who would later direct *Rocky*) and veteran (formerly blacklisted) screenwriter Waldo Salt (*Midnight Cowboy*, *Coming Home*). However, Avildsen was not satisfied with Salt's work and insisted that it be rewritten by screenwriter Norman Wexler, with whom he had previously collaborated on the sleeper hit *Joe* (1970). *Serpico*'s final screenplay is credited to both Wexler and Salt.

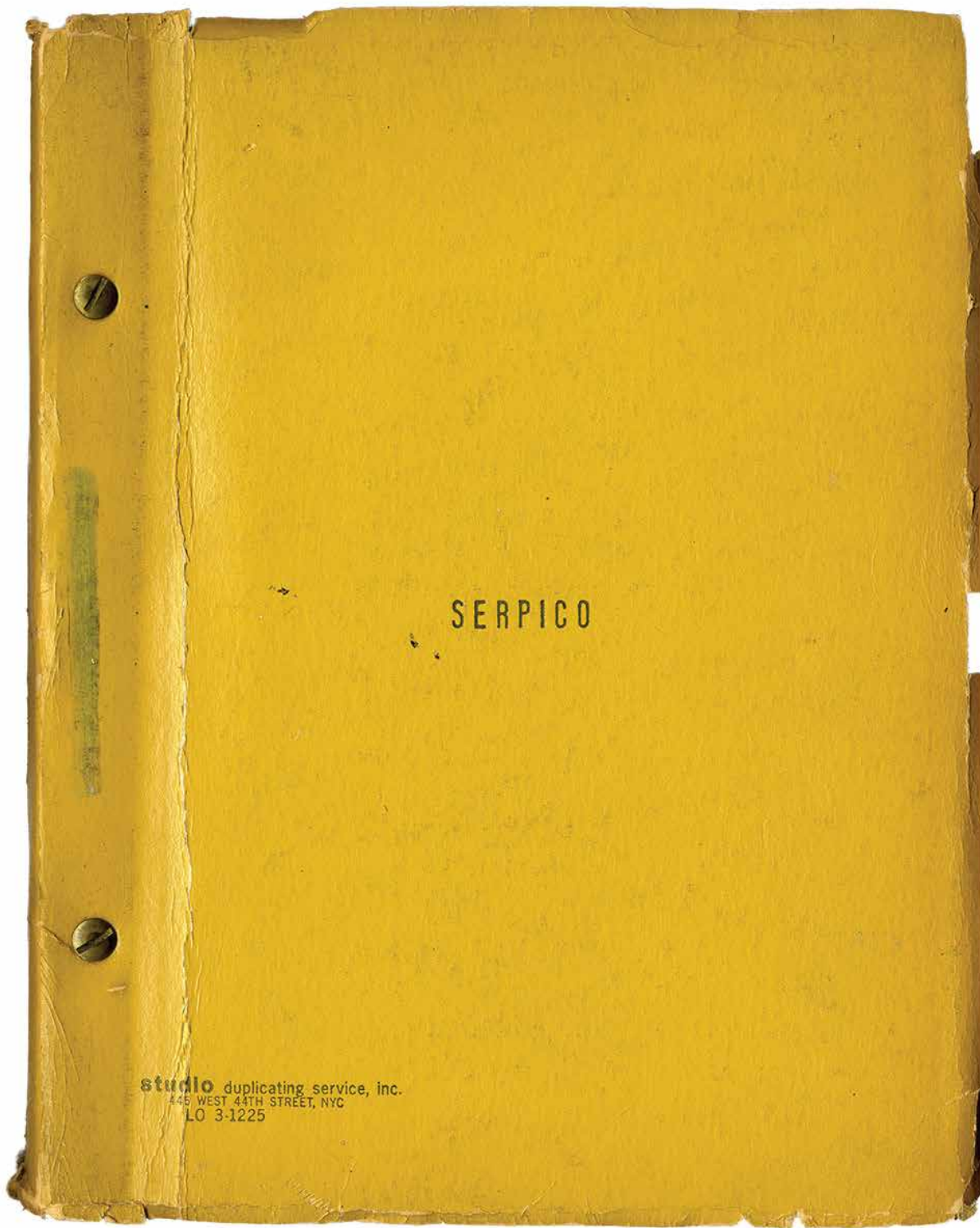
Disagreements with Bregman led to Avildsen being replaced by Sidney Lumet (*12 Angry Men*, *The Pawnbroker*), who turned out to be the perfect man for the job. Lumet was not only a master of New York location shooting, but also extremely

skilled at working with improvisational method actors like Pacino. Moreover, Lumet had a genuine affinity for the film's subject matter—systemic police corruption—and would return to it in at least three subsequent features: *Prince of the City*, *Q & A*, and *Night Falls on Manhattan*.

*Serpico*'s May 23, 1973, screenplay, most likely a shooting script, is fairly close to what was actually filmed. The movie, in some cases—as in the opening sequence which intercuts a wounded Serpico being brought to the hospital with a flashback to his graduation from the police academy—follows the screenplay almost shot for shot. Lumet will sometimes remove dialogue in sequences where the images speak for themselves. Other sequences were eliminated, trimmed, replaced, or their order rearranged. Sequences involving Serpico's first girlfriend were completely cut, but the sheepdog puppy she buys him, named Alfie, remains a significant character—in the movie, Serpico buys the little dog himself—and is seen growing older throughout the entire film. Serpico's increasing alienation from the rest of the police department and its corrupt practices is shown through his change of residence—from the old neighborhood to Greenwich Village—and his evolving physical appearance, first a mustache, later, long hair and a beard, working in plain clothes, dressed like a hippie or a street person. Most of the changes from script to screen are reflective of Lumet's working methods, the authenticity of the locations and the extras who populate them, the insertion of naturalistic behavioral details, and the way he lets Pacino and the other actors improvise around the lines of the script.

(cont. p. 75)





SERPICO

PROPERTY OF:  
PRODUZIONI DE LAURENTIIS  
INTER. M.A. CO. S.P.A. ROME

PRODUCER:  
MARTIN BREGMAN

SCRIPT DATED: 5/23/73

64

SERPICO'S APARTMENT NIGHT

aces the room, smoking, starts for the door.  
door, Alfie tries to go out with him. Serpico  
him back inside.

SERPICO

Uh...huh...

out.

VILLAGE STREET NIGHT

He walks aimlessly, stopping now and again, looking  
around blankly.

118 EXT. ST. VINCENT'S HOSPITAL NIGHT

He walks to the entrance, hesitates, then goes in.

119 INT. ST. VINCENT'S HOSPITAL LOBBY NIGHT

He goes up to the receptionist.

SERPICO

Can you see if Laurie Perlo can  
come down.

120 INT. HOSPITAL CAFETERIA NIGHT

Serpico and Laurie sit at a table, drinking coffee.  
Serpico stares into his cup, then looks up at her  
gravely, lowers his eyes again. She watches him,  
concerned, silent.

121 EXT. VILLAGE STREET NIGHT

He walks the length of a block, enters a phone booth.

122 EXT. McCLAIN'S APARTMENT NIGHT

W.66 ~~McClain on phone.~~ ERIC LACKAWANA (D)

McCLAIN

...you're sure of your facts,  
Frank? That's pretty hard to  
believe.

SERPICO (OS)

(restraining himself)  
I wasn't dreaming, Inspector,  
I was there.

(cont. from p. 72)

Films like *Serpico* and *The French Connection* (1971) marked a change in American cinema, a new frankness and realism, reliance on location shooting, and an anti-establishment attitude that came to be known as the American New Wave. Like *The French Connection*, *Serpico* has its share of chases and action sequences—one sequence scripted as a brief pursuit and capture is elaborated by the moviemakers into a full-blown car chase with Serpico's partner speeding their car down a busy city street in reverse. The film does not shy away from racial issues. Many of the suspects pursued and brutalized by the police are black.

As Serpico moves from division to division he keeps encountering the same problem: cops who take regular bribes and expect him to do the same, "Who can trust a cop who won't take money?" His repeated attempts to report the pervasive corruption to his superiors, up to and including the Commissioner and the Mayor's office, are futile, resulting in a pat on the back for being an honest cop, but no real investigation—"Nothing about the brass, the bosses, how corruption like that could exist without anybody knowing."

Eventually, with the help of a couple other men in the department he has learned to trust, Serpico takes his story to *The New York Times* and, as happened in real life, this leads to the formation of the Knapp Commission. But it's a qualified happy ending. Soon thereafter, while making a narcotics bust with some other policemen (providing only indifferent support), Serpico gets shot in the face. Leading us back to where the story begins.

*Serpico* proved to be a triumph for everyone concerned, particularly director Lumet and star Pacino. Between the two of them, the writers Waldo Salt and Norman Wexler created a screenplay that plays as well as it reads.

**\$2,000.00**



## 42. Sidney Lumet (*director*)

### DOG DAY AFTERNOON [1973] Film script by Frank Pierson

*New York, [1973]. Vintage original film script, 11 x 8 ½" (28 x 22 cm.), 128 pp. Script has name of Phil Leto, the film's makeup artist, on front cover. A few pages have underlinings in Leto's hand. Mimeographed script, complete as issued without title page, in Studio Duplicating Service leatherette wrappers, which are affixed to a spring binding within plain green wrappers and then attached to the binding with masking tape. Script is fine, leatherette wrappers have chipping at edges, spring binding shows light signs of use, overall fine in very good wrappers and outer binding.*

*Dog Day Afternoon* was the second collaboration of film producer Martin Bregman, director Sidney Lumet, and star Al Pacino, following the success of their first joint effort, *Serpico* (1973). Like *Serpico*, the movie of *Dog Day Afternoon* was based on fact—a bank robbery that occurred in Brooklyn, NY, on a hot August day in 1972. The Academy Award-winning screenplay was by Frank Pierson, whose prior credits included *Cat Ballou* (1965), *Cool Hand Luke* (1967), and Lumet's *The Anderson Tapes* (1971).

Like many of director Lumet's best movies (e.g., *12 Angry Men*), *Dog Day Afternoon* is a "closed system ensemble film", a film with a tight ensemble of actors that takes place within a circumscribed area within a circumscribed period of time. In the case of *Dog Day Afternoon*, almost all of the significant action takes place inside a bank and on the Brooklyn city block outside the bank within the space of a single afternoon and evening.

Inside the bank we have an ensemble consisting of two robbers, Sonny (Al Pacino) and Sal (John Cazale), a bank manager, a black security guard, and seven female employees. Outside the bank we have a harried police lieutenant (Charles Durning), two FBI men, a crowd of hundreds including police and other onlookers (played mostly by professional New York actors), and

three of the people closest to robber Sonny: his female wife (Susan Peretz), his male wife (Chris Sarandon), and his mother (played by legendary Living Theater co-founder Judith Malina).

Like many of director Lumet's best movies (*The Pawnbroker*, *Serpico*, *Prince of the City*), *Dog Day Afternoon* is a quintessential New York film. Critic Pauline Kael called it "one of the best 'New York' movies ever made."

Producer Bregman, director Lumet, and star Pacino agreed that Frank Pierson's original screenplay was "brilliant", and the movie follows it scrupulously—with one significant difference. In his quest for absolute naturalism, Lumet told his core ensemble during their three weeks of rehearsal that they should not play "characters" but should be themselves. One actor responded, "Can we use our own words?", and director Lumet agreed, allowing the actors to improvise around the written dialogue. Their improvisations were recorded, and much of their improvised dialogue was incorporated into a final shooting script.

The other major difference between this screenplay and the completed film was the final telephone conversation between Sonny and his male wife, Leon. That part of Pierson's screenplay is intentionally left blank with the note "Dialogue between Sonny and Leon to be written", and was ultimately scripted based on the improvisational work of actors Pacino and Sarandon.

(cont. p. 75)

DOG DAY AFTERNOON

studio duplicating service, Inc.  
446 WEST 44TH STREET, NYC  
LO 3-1225

29 CONTD

He hangs up and immediately begins thumbing through a POCKET PHONE BOOK. Throughout this Cop is engaged in personal business on the fringe of this affair, and though he's on duty he hardly knows what's happening on the robbery. He's trying to get his brother-in-law with the ice cream truck down here, etc.

30 Moretti has got the crowd cleared back, so that now we SEE why this has been chosen as a tactical command post. From here, while talking on the phone, Moretti can see the bank, and through the uncurtained door he can even see some distance inside.

Moretti picks up the phone.

MORETTI  
(to phone cop)  
You get the phone company?

PHONE COP  
It's being set up ... this phone'll  
be a direct line into the bank.

Moretti is already dialing. The phone is answered.

31 INT. BANK - DAY

(Re Moretti's 3rd conversation on phone with Sonny.)

The group inside the bank have now been waiting approximately twelve minutes since anything last happened. Sonny is seated at Mulvaney's desk, all the phones off the hooks. The rest of the group is huddled around the vault area where Sal is keeping his eye on them.

Suddenly, Sonny jumps up and puts all the receivers back on the hooks, crossing back to sit at Mulvaney's desk again.

PHONE STARTS TO RING and Sonny picks it up.

MORETTI  
Okay, you're in there and  
we're out here. What do we do  
now?

SONNY  
I told you -- keep away. I  
don't know what we do now.

37

44

MORETTI  
Sonny - come out here a minute.

point, he removes his jacket and drops it to the floor, showing Sonny that he is unarmed.

SONNY  
You get these cops outta here.  
They're comin' in too close.

MORETTI  
Come on. I want you to see something.

SONNY  
You want me to give up, huh? Look,  
Sal's in back with the girls.  
Anything happens to me - one move  
- and Sal gives it to them. Boom  
boom. How do I know you won't  
jump me?

MORETTI  
I don't forget about Sal and the  
boom boom room. I want you to  
see this.

Sonny turns back to tell Sal he's going outside. Moretti stands well out in the street, to reassure Sonny nobody is going to try to jump him. Sonny stares around; he nudges Sylvia out ahead of him. As they edge into sight of the Media across the street:

NEWSMEN AND PHOTOGRAPHERS  
Out in the light. Hey, Lady!  
You're on TV, Lady! Smile, any  
... god damn thing ...

38 ANGLES - SHOWING CROWDS

straining against police lines: this is where we begin to sense the size of the event. People are eating popsicles and ice cream. They are diverted and excited. Sonny and Sylvia begin to emerge; CATCALLS and HOOTS of greeting ....

39 CLOSER - SONNY AND SYLVIA

as he looks around, and the impact of his situation really hits him: he's not only totally surrounded, he's an event. Some of the crowd CHEER him. An army of Cops, and guns all levelled on Sonny.



(cont. from p. 76)

The movie is alternately hilarious and moving, a tragic comedy of errors that deftly interweaves several significant thematic threads:

- **LGBTQ issues:** Producer Bregman claimed that “no major star had ever played a gay”, and while there had been gay characters in movies played by major actors before, those portrayals were generally “coded” and resorted to stereotypes. There were no stereotypes in Pacino’s characterization as scripted or portrayed. In fact, members of the audience who were not previously aware of Sonny’s orientation were utterly surprised when they learned of it approximately halfway through the movie, complicating their attitude toward the character just as many of the onlookers within the movie, who had unambiguously supported Sonny up to that point, reevaluate their response to the character, some of them turning against him. Moreover, *Dog Day Afternoon* was arguably the first Hollywood film to portray a transsexual—soon after we learn about Sonny’s male wife Leon, we learn that Sonny’s principal motivation for the robbery was to fund Leon’s sex-change operation.

- **Media circus:** *Dog Day Afternoon* is not just about a bank robbery. It is just as much about the media circus that surrounds the bank robbery, particularly the non-stop television coverage and how it affects the participants—the way Sonny plays to the television cameras and the crowd, the way a boy who delivers pizza to the hostages turns to the cameras and shouts, “I’m a star!”—its effect on law enforcement, and its effect on all of us. It’s a theme that Lumet would explore further in his next film, *Network*.

- **Stockholm Syndrome:** One of the most intriguing (and true) aspects of the story is how the bank employees came to bond with the robbers who held them hostage (just as the actors bonded with each other during their three weeks of rehearsal). We see Sonny, a Vietnam vet, handing a rifle to one of the employees and teaching her how to present arms. In one of the script and film’s most moving moments, just before the robbers and their hostages are supposed to board a plane, Sonny sets one of the hostages, Maria, free, and she hands the other robber, Sal, her rosary because she knows he is afraid of flying.

To counter the outrageousness of its true story, Lumet strove to make *Dog Day Afternoon* the most naturalistic movie he ever shot. There’s no music other than a song heard on the radio during the opening credits. The actors wore their own clothes. All the lighting comes from natural sources. Frank Pierson’s inspired and superbly structured screenplay won not only an Oscar, but the Writers Guild of America Award for Best Drama Written Directly for the Screen. Today, the film stands as a masterpiece of the 1970s American New Wave.

**\$4,500.00**

# 43. Sidney Lumet (director) **DOG DAY AFTERNOON (1975) Set of 29 photos**

*[Hollywood: Warner Brothers, 1975]. Set of twenty-nine vintage original black-and-white print still photos, mostly 8 x 10" (20 x 25 cm.) and 9 x 7 1/2" (23 x 19 cm.), just about fine. With three 2 pp. flyers of descriptive text. A few of the photos duplicate the images, but in slightly different formats.*

Sidney Lumet's masterpiece about a bank robbery which goes awry, as robber Al Pacino attempts to raise funds so that his boyfriend can get a sex-change operation.

*Photos coded: Comp., B-A4, B-7 (also an uncoded 7 x 9" version of the same image), B-28, B-45, B-58, 42-25A; 049-3, 7, 8, 15, 17, 21, 25, 33, 40, 41, 44, 53, 55, 57, 58 and an uncoded 7 x 9" image of Pacino coming through a door.*

**\$450.00**







## 44. Robert Altman (*director*) NASHVILLE (1975) Group of 55 photos

[Los Angeles]: Paramount Pictures, 1975. Set of fifty-five vintage original 8 x 10" (20 x 25 cm.) black-and-white photos. Near fine.

A vast group of images which capture many of the key moments and characterizations of Robert Altman and writer Joan Tewkesbury's opus focusing on five days at the Nashville Country and Gospel Music Festival. The story of stars, wannabe stars and hangers-on, and their individual and group stories, all a commentary on American society.

Amongst the stars present in these images are Karen Black, Keith Carradine, Lily Tomlin, Shelley Duvall, Ronee Blakely, Keenan Wynn and others. All but two include their wraparound printed paper Paramount publicity blurbs.

Photos coded: NV3-8, 5-19A, 10-34A, 11-1, 26-7A, 27-9, 56, 30A, 58-8, 61-5A, R66-5, 75-15, 75-35, 76-17A, 82-31A, 82-34A, 86-17A, 89-21A, 100-6, 111-31-2, 112-3A, 115-14A, 139-9, 146-30A, 147-15, 149-27, 160-17A, 162-7A, 169-25A, 180-12, 180-22, 182-7, 198-34, 199-32, 201-9, 204-R-4, 211-12-10, 220-R-2, 223-25, 223-33, 223-36, 226-16A, 229-R-8, 232-12-R, 235-15A, 237-5A, 237-6A, 238-19A, 239-6, 245-4, 246-22, 249-34, 255-15, 256-11; NV-SP-1, 2.

\$500.00

DIRECTORS





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## 45. Steven Spielberg (*director*), J. G. Ballard (*source*) **EMPIRE OF THE SUN (Sep 12, 1986) Revised Third Draft screenplay**

[Los Angeles]; Amblin Entertainment, 1986. Vintage original film script, 11 x 8 1/2" (28 x 22 cm.), [4], 162 pp. Designated as *Third Draft*, credited by Meyjes, and with credits to Stoppard for the screenplay and its previous *Second Draft*. Brad bound, with clear glassine wrappers (torn) at front and blank green wrappers at back. Overall just about fine in very good+ wrappers.

*Empire of the Sun* was J. G. Ballard's autobiographical novel, published in 1984, based largely on Ballard's experiences as a young boy imprisoned in a Japanese internment camp during World War II. Although the movie version was originally intended to be directed by David Lean with Steven Spielberg acting as producer, artistic differences between Lean and Spielberg led to Spielberg taking over the direction. Reflecting Spielberg's affinity for coming-of-age stories and his fascination with aviation and World War II, it proved to be an ideal project for the young auteur, resulting in one of his finest films, and his most mature up to that point.

J. G. Ballard, referred to only as Jim or Jamie in the story, was born to an English family living in China in 1930. The screenplay and film based on Ballard's novel divide neatly into four acts: Act I - December 1941, Jim and his mother and father are living a comfortable life in the British sector of Shanghai, until the Japanese invasion separates the 11-year-old Jim (played by a young Christian Bale) from his family. Act II - Jim alone in Shanghai, a child trying to survive in the midst of chaos. Act III - Jim is captured by the Japanese. His four years in an internment camp. Act IV - Liberation of the camp. Jim witnesses (from a great distance) the explosion of the Nagasaki atomic bomb and is ultimately reunited with his parents.

*Empire of the Sun's* first and second screenplay drafts were written by Sir Tom Stoppard, the Czech-born playwright and screenwriter who had

more than ample reason to identify with Ballard's novel since he, too, had been displaced from his home during World War II, forced to emigrate to England—by way of Japanese-occupied Singapore—as a child refugee fleeing the invasion of Czechoslovakia by the Nazis.

The screenplay's third and revised third drafts were written (uncredited on-screen) by Menno Meyjes, who had previously worked for Spielberg as the screenwriter of *The Color Purple*. In light of Stoppard's background as a stage dramatist (*Rosencrantz and Guildenstern Are Dead*, *Arcadia*) known for his wordplay, the most surprising thing about this project is how much of the story is told without dialogue in purely visual terms, reflected in the screenplay's many detailed descriptive passages. Clearly Spielberg, a master visual storyteller, played a prominent role in this screenplay's conception.

This draft is fairly similar to the completed film, though some lines have been cut, others rearranged and elaborated, and there are several major changes. Good visual ideas in the screenplay are replaced by better ones in the epic film.

- **First Act:** The movie omits a scene from the screenplay, an image very typical of Spielberg's work, where young Jim observes his mother removing her makeup. The movie cuts a reference to Jim's "girlfriend". Also omitted from the movie is a brief moment where Jim, riding with his parents in a chauffeured car, sees "two or three Jewish boys being chased by a gang of German boys with swastika armbands".

(cont. p. 87)





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INTER-OFFICE MEMO

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Distribution

From: Robin Skelton

Date: September 12, 1986

EMPIRE OF THE SUN - SCRIPT (REVISED 3RD DRAFT 9/12/86)

The following are revisions that have been incorporated into the attached version of the EMPIRE OF THE SUN script. The pages reflecting changes have been asterisked in the right margin. A list of those changes are indicated respectively as follows:

- Page 4 - INT. JIM'S HOUSE (DINING ROOM) - DAY  
(Blitz Krieg scene) entire scene has been deleted.
- Page 11 - EXT. LOCKWOOD HOUSE - DAY  
JIM'S POV - LIVING ROOM  
Additional dialogue added for Lt. Price
- Page 16 - INT. STATIONARY/MOVING PACKARD - DAY  
Revision to Jim's dialogue.
- Page 28 - EXT. RESIDENTIAL STREET - DAY  
thru 30 Combined both of Jim's journeys into the streets  
of Shanghai into one.
- Page 38 - INT. LORRY CAB - DAY  
Revision to Jim's dialogue.
- Page 42 - INT. DETENTION CENTER  
Cuts. Scene now begins with movie on screen.
- Page 47 - INT./EXT. DETENTION CENTER - DAY  
Addition dialogue added for Basie.
- Page 54 - EXT. DETENTION CENTER (GATE) & JAPANESE LORRY -DUSK  
Character clarification.
- Page 61 - EXT. WOOSUNG CAMP - DAY  
Entire scene has been deleted.

DIRECTORS

"EMPIRE OF THE SUN"

Revised 3rd draft  
September 12, 1986

Screenplay by  
Tom Stoppard

Second Draft  
Tom Stoppard

Third Draft  
Menno Meyjes

Based Upon the Novel by

J.G. Ballard

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19

USE (KITCHEN) - DAY

He enters the kitchen of the house, and goes straight to the refrigerator. When he opens the refrigerator we SEE all of good things. Jim drinks from a bottle, takes the bottle, closes the refrigerator, and eats a morsel from under the busy hands of a

USE (JIM'S BEDROOM) - DAY

Jim enters the bedroom, hurrying.

JIM  
Thanks, Amah.

As he takes off his shirt, the Amah is carefully folding his school blazer, with the badge of the Cathedral School on the pocket, into the suitcase. Jim's father appears in the doorway, half-dressed.

JIM'S FATHER  
Come on, Jamie, get a move on.

The Amah picks up a balsa-wood plane, perhaps because it is lying on top of the school cap which she needs to pack.

JIM  
Don't touch it, Amah, or I'll kill you!

JIM'S FATHER  
Jamie! Don't ever say that! You're not going to kill anyone!

He has moved toward Jim as though to strike him, but at the last moment, embraces him tightly.

JIM'S FATHER  
You must be kind. Everything is going to depend on kindness now.

He releases Jim and relents.

JIM'S FATHER  
You can take one plane. A small one.

FADE OUT

(cont. from p. 84)

Maybe the most surprising difference between this third draft screenplay and the completed film is how they respectively depict the key emotional moment when, during the frenzy of the Japanese invasion, Jim is separated from his parents. In the screenplay, Jim becomes lost while his father is assisting some wounded British sailors. In the movie, as Jim and his mother are being swept along by the frantic crowd, Jim is torn from her when he lets go of her hand to pick up a small model plane that he has dropped (one of the movie's most affecting scenes). As the crowd carries the two of them in separate directions, she shouts at him to wait for her at home.

- **Second Act:** Jim alone wandering the streets of occupied Shanghai. Jim riding a bicycle through the rooms of his empty house. This portion of the film, with almost no dialogue, elaborates on Jim's efforts to keep from starving, for example, in the movie, but not the screenplay, he feeds on little foil-wrapped chocolates filled with liquor that make him sick. Eventually he hooks up with two opportunistic American soldiers, Frank (Joe Pantoliano) and Basie (John Malkovich), who unsuccessfully attempt to sell him. They are captured by the Japanese and taken to an internment camp.

- **Third Act:** Jim adapts surprisingly well to life in the camp by making himself useful to the other prisoners. He finds parental substitutes in the form of Mrs. Victor (Miranda Richardson), an attractive British woman who is both a mother figure and Jim's first object of sexual desire, and two opposing mentor/father figures, Basie (Malkovich) the pragmatic survivalist, and Dr. Ransome the altruist (renamed Dr. Rawlins in the movie and played by Nigel Havers). In the screenplay, Mrs. Victor repays Jim's interest in her by protecting his belongings and sharing a potato

that he brings to her. In the movie, her character is too ill or self-absorbed to acknowledge his attentions.

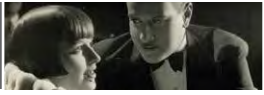
In both screenplay and movie, Basie and the other Americans convince Jim to go outside the camp's perimeter to catch a pheasant, knowing the area may be laced with landmines, and they bet each other on whether Jim will survive. The movie adds a scene, after Jim returns from his dangerous excursion, where the American soldiers salute him for his bravery and permit him to join them in their dormitory—a rite of passage that does not appear in this screenplay draft.

- **Fourth Act:** When American bombers appear the Japanese desert the camp. Jim joins the other hungry British prisoners making their way "home", caring in particular for the dying Mrs. Victor. Her death coincides with Jim witnessing from China the flash of the Nagasaki atomic bomb, and thinking it is Mrs. Victor's soul ascending to heaven. When Jim re-encounters Basie up to his usual scrounging and looting in the outside world, we see that Jim has outgrown him. The reunion of Jim and his parents gains additional poignance from Jim being hardly able to remember what they looked like.

Spielberg's most recent film, *The Fabelmans* (2023), is an autobiographical story about the future director's uneasy relationship with his parents. *Empire of the Sun* anticipates it in many fictional ways. Comparing this third revised draft screenplay of *Empire of the Sun* to the completed film, it becomes clear how much Spielberg creates during the course of shooting when a project genuinely engages him.

**\$1,500.00**





## 46. THE BLACKBIRD (1926) Lobby card ft. Lon Chaney

[Los Angeles]: Metro-Goldwyn-Mayer, [1926]. Vintage original 11 x 14" (25 x 32 cm.) lobby card. Top right corner was torn and/or creased and mended with white archival tape on verso, as well as entire length of blank white left margin. Touch-up along fold on front, very good.

A silent melodrama about a disfigured criminal, "The Black Bird", who falls in love with a French cabaret performer. One of Tod Browning's original stories for his star Lon Chaney. Before there were Academy Awards there were *Photoplay* Magazine awards, and this film won Best Picture of the Month for April 1926.

In this card are Lon Chaney and leading lady Renée Adorée.

\$750.00

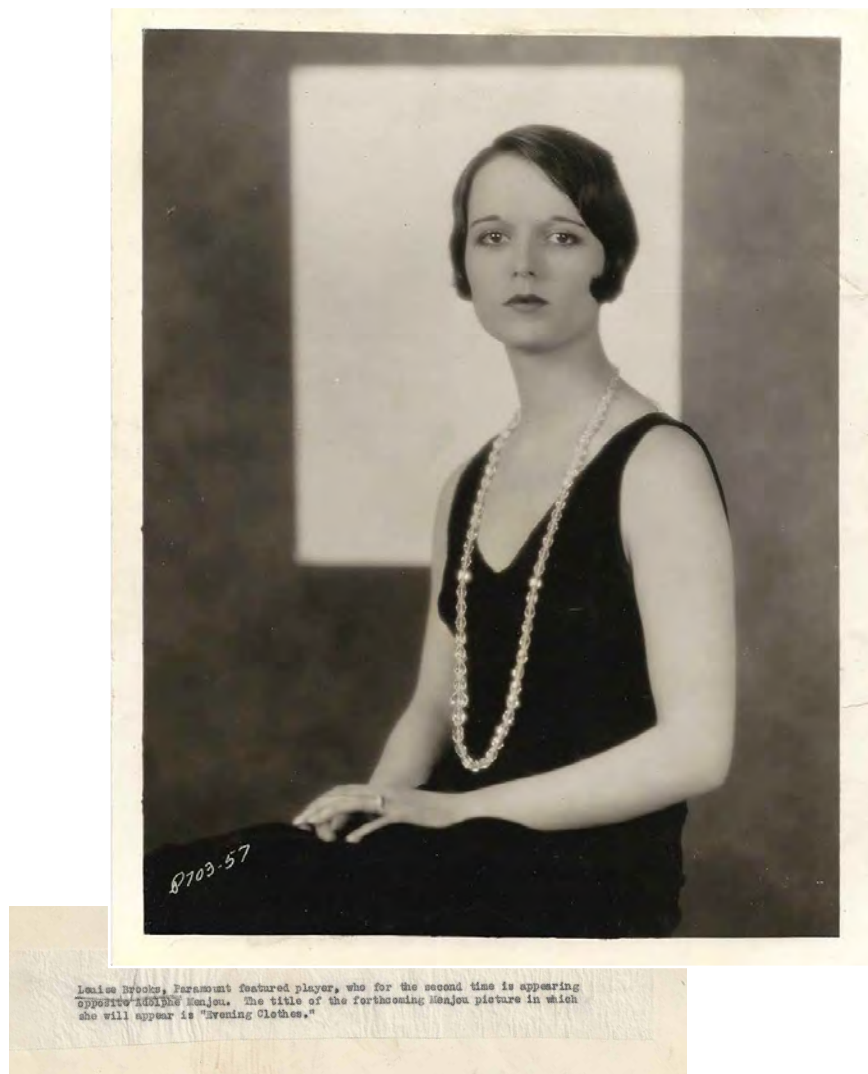


## 47. LOUISE BROOKS WEARING GLASS BEADS (1927) Portrait

[Los Angeles]: Paramount Pictures, 1927. Vintage original 8 x 10" (20 x 25 cm.) slightly sepia-tinted matte photo. Minor creases at top right and left corners and two small tears on right side blank margin which have both been professionally conserved. Near fine.

The original typed attached paper blurb and an ink date stamp of March 30, 1927, add provenance to this portrait of an elegant and regal Louise Brooks. She is the ultimate flapper wearing her waist-length glass beaded necklace. This portrait, as the typed blurb indicates, is to promote her latest Paramount film, *Evening Clothes*.

\$1,500.00



## 48. LOUISE BROOKS | PRIX DE BEAUTÉ [1930] Oversized French portrait

*[Paris: SOFAR, 1930]. Vintage original 9 x 11" (23 x 28 cm.) French double weight black-and-white photo. Writing on verso is only visible on front if held up at a specific angle to light. A few small entirely marginal chips, overall near fine.*

A very distinctive image of Louise Brooks with supporting actor Jean Bradin in her final major film appearance, 1930's *Prix de beauté* directed by Augusto Genina. Photos from this film are extremely hard to find.

**\$1,250.00**





## 49. RKO SOUND RECORDING BOOTH (1929) BTS photo

[Los Angeles]: RKO Studios, 1929. Vintage original 8 x 10" (30 x 25 cm.) black-and-white glossy silver gelatin photo. N.E.A. ink date stamp of Dec. 3, 1929, and attached paper blurb appear on verso. Minor corner chips and crease at top right corner, near fine.

Rare behind-the-scenes look at early talkie studio innovations. Actor Owen Moore is photographed listening in as dialogue is recorded on set. He is shown with sound technician John Tribby, an RCA photophone expert. Both elegantly dressed, they demonstrate the ultra-modern photophone sound recording booth. Moore is acting in a film with his brothers Tom and Matt to be called *Side Street*.

Photo coded 473-P-12.

\$250.00



212. Owen Moore (with headphones) featured with his brothers, Tom and Matt in "Side Street", a new all-talking Radio Picture, is shown with John Tribby, RCA Photophone sound expert, "listening in" on recording of dialogue in one of the new ultra-modern photophone recording booths used at the RKO Studios. Tribby was formerly announcer at Station WBBM in Indianapolis.

PHOTOGRAPHY

## 50. GONE WITH THE WIND | MARGARET MITCHELL (1939) Photo + bio

New York: Metro-Goldwyn-Mayer, Dec 11, 1939.  
Vintage original 8 x 10" (20 x 25 cm.)  
black-and-white photo and four-page memo (one  
page typed and 3 pp. mimeograph copy). About  
fine.

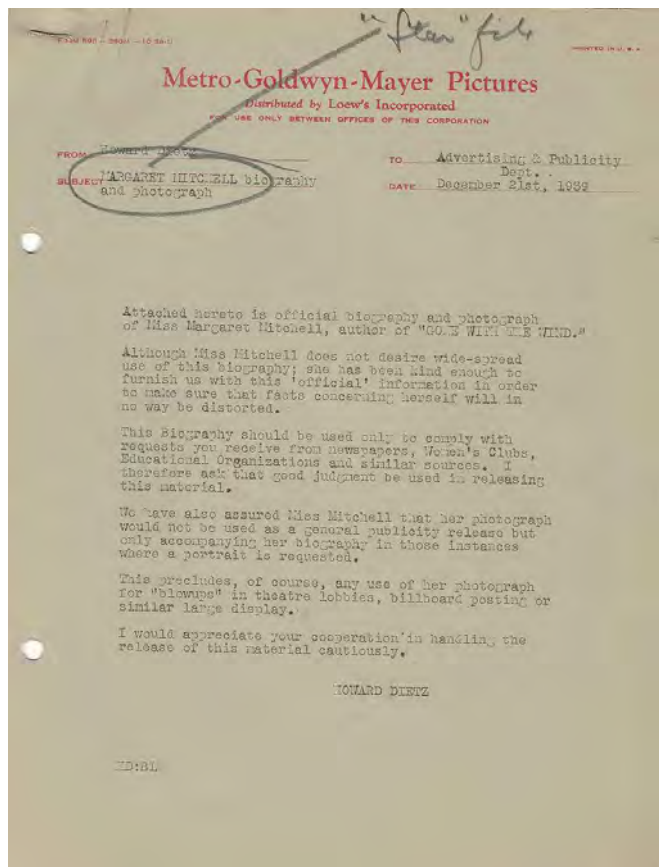
Presented is Margaret Mitchell's biography file  
with her headshot portrait, typed memo from  
Howard Dietz' MGM Advertising and Publicity  
department and a three-page typed biography.  
Dated 12-11-39, this is the release which went to  
all advertising departments to publicize the  
premiere of the epic film adaptation of her  
bestselling novel *Gone with the Wind*.

The bio tells of her life as a writer,  
taking ten years from 1926-36 to write  
her Pulitzer Prize-winning book,  
which would be her only published  
novel. The photo and bio come in its  
original file folder and the cover letter

has "Star File" written at top.

*Gone with the Wind* would have its world premiere  
in Atlanta, GA, on Dec 15, 1939. Mitchell,  
producer David O. Selznick and much of the main  
cast would attend. The publicity and advertising  
campaign for the film were the biggest achieved  
for a film up to that time.

**\$650.00**





Photograph by Asasno

MARGARET MITCHELL  
Author of "Gone With the Wind" → *file*  
(Macmillan)

PHOTOGRAPHY



## 51. DOROTHY PARKER, ALAN CAMPBELL (1936) Publicity photo

*[Los Angeles]: Walter Wanger Productions, 1936. Vintage original 8 x 10" (20 x 25 cm.) black-and-white double weight glossy photo. Some wear at top blank margin near left side, about fine.*

The famed married screenwriting team of Dorothy Parker and Alan Campbell hold script pages in this pose to publicize their contract to write for Walter Wanger Productions in 1936. According to the printed text on verso, they are writing the film *The Moon's Our Home*. Wanger must have felt that the married team would be perfect to write the dialogue for the Henry Fonda and Margaret Sullavan comedy about everything to do with marriage. Sullavan and Fonda had been briefly married.

The marriage between Parker and Campbell was far from conventional, though the relationship spanned thirty years. The unconventionality of it had them divorce and marry twice. It is felt that Campbell was gay and hung on the coattails of the brilliant, sensitive and eccentric Parker.

\$450.00

FAMOUS MARRIED WRITING TEAM---Dorothy Parker, noted wit, and her husband, Alan Campbell, whose most recent assignment was the additional dialogue for Walter Wanger's production, "The Moon's Our Home." They are now under a long term contract to Wanger.



Cover, 1936, Walter Wanger Productions. Permission granted for Newspaper and Magazine reproductions. (Made in U.S.A.)

## 52. HEDY LAMARR SEXY PIN-UP (ca. 1943) Publicity photo



*[Los Angeles: Metro-Goldwyn-Mayer, ca. 1943]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white glossy silver gelatin photo. Wear along top left side margin, minor corner creases, near fine.*

Hedy Lamarr poses for pin-up publicity to market her current MGM feature, *The Heavenly Body*. Vintage studio print but without ink stamps or blurbs on verso.

**\$100.00**

## 53. HEDY LAMARR AS HOLLY WREATH (1943) Publicity photo



*[Los Angeles]: Metro-Goldwyn-Mayer, [1943]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white glossy silver gelatin photo. Typed blurb on verso, photo coded 2779. Minor creases, filled-in pin hole at bottom left corner, about fine.*

Hedy Lamarr poses for Christmas holiday art framed by a Yuletide wreath. Such was the responsibility for MGM stars to promote their films, in this case *The Heavenly Body*, and the holidays!

**\$100.00**

## 54. THE PHILADELPHIA STORY (1940) Cast photo by Clarence Bull

*[Los Angeles]: Metro-Goldwyn-Mayer, [1940]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Original attached paper blurb, printed blurb on verso and ink stamp of MGM photographer Clarence S. Bull on verso. Nearly flawless, fine.*

The main cast of the award-winning and Academy Award-nominated film, directed by George Cukor from the play by Phillip Barry, are game for an amusing publicity still. John Howard, Cary Grant, Katharine Hepburn and James Stewart are present.

\$200.00





## 55. KATHARINE HEPBURN | THE PHILADELPHIA STORY (1940) Portrait by Clarence Bull

*Hollywood: [Metro-Goldwyn-Mayer, 1940]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Typed blurb on verso, some soil at very top edge on verso. About fine.*

A stunning portrait of Katharine Hepburn by Clarence Bull (ink stamp on verso) for her return to Hollywood after a two-year absence. So popular was she on Broadway with *The Philadelphia Story* that she arranged to buy the property's movie rights and sailed upon a revived movie career which would last the next dozen years with Metro-Goldwyn-Mayer.

\$200.00



KATHARINE HEPBURN RETURNS TO HOLLYWOOD FROM BROADWAY...For the picturization of her famous Broadway stage success, "The Philadelphia Story," One of Miss Hepburn's greatest stage triumphs, by Philip Barry, played for more than a year in New York. The first time Miss Hepburn has been on the screen in two years, she stars with James Stewart and Cary Grant in the picture. Oddly enough, Miss Hepburn's leading man in her last two film successes, "Holiday" and "Bringing Up Baby," was Grant. George Cukor directs the film, with Joseph Mankiewicz producing.

PHOTOGRAPHY

## 56. JUDY GARLAND, LANA TURNER, HEDY LAMARR (1941) BTS photo



*[Los Angeles: Metro-Goldwyn-Mayer, 1941].  
Vintage original 8 x 10" (20 x 25 cm.)  
black-and-white double weight matte photo. Ink  
stamp of 1165×48 appears on verso, minor  
border wear. About fine.*

Judy Garland and Lana Turner observe Hedy Lamarr as she touches-up her makeup behind-the-scenes on the set of *Ziegfeld Girl*. All are in costume for the scene in which the showgirls and dancers rehearse for the big show!

**\$225.00**

## 57. AVA GARDNER AS DREAM GIRL (1943) Photo



*[Los Angeles]: Metro-Goldwyn-Mayer, [1943]. Vintage  
original 8 x 10" (20 x 25 cm.) black-and-white glossy photo.  
Some border wear, about fine.*

She is seen at left sitting in the first row. Amongst those showgirls, who are called "Dream Girls" for their stint in *Two Girls and a Sailor*, are Kay Williams (who would be Clark Gable's last wife) and Hazel Brooks (who would be featured in a few B noir films). Typed blurb on verso gives all of the girls' names. A very rare Ava Gardner image.

**\$200.00**

## 58. ESTHER WILLIAMS' ICONIC BATHING SUIT POSE (1943) Photo

*[Los Angeles]: Metro-Goldwyn-Mayer, [1943]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Minor soil and corner bends, about fine.*

Eric Carpenter captures the youthful beauty of swim champ Esther Williams during her early career. The Red Skelton comedy that she was about to film called *Co-Ed* would develop into her first star vehicle, *Bathing Beauty*. The custom-made swimsuit designed by Irene is described in printed blurb on verso. Ink stamped still number also present.

\$200.00



## 59. ESTHER WILLIAMS ON AQUATIC SET (1943) Oversized photo

*[Los Angeles: Metro-Goldwyn-Mayer, 1943]. Vintage original 10 x 13" (25 x 32 cm.) black-and-white double weight glossy silver gelatin photo. Minor edge and border creases, near fine.*

Esther Williams poses in an elaborate set-up by photographer Eric Carpenter. This is one of her first specialty sittings and is for her very first film vehicle. At this early point the film was to be called *Co-Ed*, becoming *Mr. Co-Ed* with star Red Skelton, but so popular did Esther become during production that the film was finally released as *Bathing Beauty*. Typed blurb crediting photographer Carpenter, as well as ink stamped photo number, on verso.

\$275.00



PHOTOGRAPHY



## 60. CLARK GABLE | HONKY TONK (1941) BTS photo

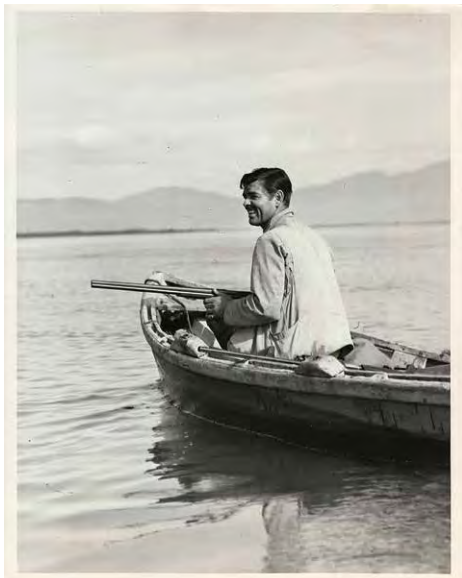


*[Los Angeles]: Metro-Goldwyn-Mayer, [1941]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white glossy silver gelatin photo. About fine.*

Blurb on verso of this behind-the-scenes photo states that Clark Gable is cleaning his gun in his spare moments, but it is most likely a prop pistol for the Western film *Honky Tonk*. Set in the American West of the 1890s, Gable's character touted his pistol. Full blurb on verso and production number ink stamp.

**\$150.00**

## 61. CLARK GABLE ON VACATION (1941) Photo



*[Los Angeles: Metro-Goldwyn-Mayer, 1941]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Near fine.*

Information blurb on verso indicates that Clark Gable is on vacation in Mexico before starting his next film, *Honky Tonk*. Even on vacation it seems an MGM photographer follows him. Production number ink stamp is also on verso.

**\$150.00**

## 62. LUCILLE BALL (1943) Casual portrait

*[Los Angeles: Metro-Goldwyn-Mayer, 1943]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white single weight glossy silver gelatin photo. Fine.*

Casual sitting with Lucille Ball wearing a blouse and trousers against an art-directed bedroom setting. Lucy was appearing in *Du Barry Was a Lady* at this time. Ink stamp publicity photo number on verso.

**\$150.00**



## 63. LUCILLE BALL (1942) Glamour portrait

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

After rising from showgirl to bit player to leading lady in B-films to star at RKO, Lucille Ball left in 1942 and came to Metro-Goldwyn-Mayer. Though MGM featured her and her spectacular looks in a few musicals, they were not sure what to do with her so she moved on just a few years later.

While at MGM she posed for a plethora of fantastic portraits, including this one. Though there is no blurb nor photographer's stamp, this is likely the work of Clarence Bull.

**\$150.00**



## 64. YOUR SHOW OF SHOWS (1950-53) Set of 5 TV photos

*New York: NBC-TV, 1950-1953. Set of five vintage original 7 x 9" (17 x 22 cm.) black-and-white glossy silver gelatin photos. Near fine.*

This group of images showcases the great talents of the groundbreaking TV variety show, all in their vibrant youth and at the top of their form. In various costumed comedy routines and behind-the-scenes we see Sid Caesar, Carl Reiner, Howard Morris and Imogene Coca. Three include their typed attached credit blurbs and ink stamped dates on verso. The group includes images from episodes between 1950 and 1953.

**\$350.00**







## 65. JAZZ ON A SUMMER'S DAY (1959) Set of 16 photos

*[Rhode Island]: New Yorker Films, [1959]. Set of sixteen vintage original 8 x 10" (20 x 25 cm.) black-and-white photos. Fine.*

Images of the jazz greats from Bert Stern's film about the artists who performed at the Rhode Island Newport Jazz Festival on July 3-6, 1958.

Without much dialogue or narration, the film mixes images of water and the city with the performers and audience at the festival. Those

featured include Louis Armstrong, Gerry Mulligan, Anita O'Day, Dinah Washington, Mahalia Jackson, audience members and others. A truly remarkable ensemble of images.

**\$750.00**





**"JAZZ ON A SUMMER'S DAY"**  
 In vibrant color and living sound  
 starring: Louis Armstrong, Mahalia Jackson, Gerry Mulligan, Dinah Washington,  
 George Shearing, Chico Hamilton, Anita O'Day, Jack Teagarden and Thelonius



**BERT STERN'S "JAZZ ON A SUMMER'S DAY"** A New Yorker  
 Films Release



**BERT STERN'S "JAZZ ON A SUMMER'S DAY"** A New Yorker  
 Films Release



**"JAZZ ON A SUMMER'S DAY"**  
 In vibrant color and living sound  
 starring: Louis Armstrong, Mahalia Jackson, Gerry Mulligan, Dinah Washington,  
 George Shearing, Chico Hamilton, Anita O'Day, Jack Teagarden and Thelonius Monk



## 65A. GERRY MULLIGAN (1956-60) Set of 3 photos

*New York: Np, 1956-1960. Set of three (3) vintage original photos: one 7 x 10" (18 x 26 cm.) and one 8 x 8" (20 x 20 cm.), both borderless and with Robert Parent photographer stamps on verso; and one 8 x 10" (20 x 25 cm.) double weight with mimeographed text and date stamp on verso. Generally near fine.*

Gerry Mulligan was one of the great mid-century jazz musicians; he played saxophone and clarinet. One photo shows him with his group playing at a

club called the Music Inn, one shows them in a recording session, and the third is of Mulligan's appearance at the 1959 Newport Jazz Festival as documented in the 1959 film *Jazz On a Summer's Day*.

**\$400.00**





Robert Parent 3/4  
 Box 99, Prince Sta.  
 New York 12, N. Y.  
 50002-3/4-32

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Music Inn



PHOTOGRAPHY

## 66. LANA TURNER ON SET | ZIEGFELD GIRL (1941) BTS photo

[Los Angeles]: Metro-Goldwyn-Mayer, [1941]. Vintage original 8 x 10" (20 x 25 cm.) black-and-white glossy silver gelatin photo. About fine.

Lana Turner poses backstage on the Ziegfeld Follies practice stairs. The original attached paper blurb (also printed on verso) talks of her winning the coveted role, which is the most important characterization of her career. MGM photographer Clarence S. Bull's ink stamp is also present.

\$175.00





## 67. MGM STARS for MGM's 20TH ANNIVERSARY (1943) Photo

*[Los Angeles]: Metro-Goldwyn-Mayer, [1943]. Vintage original 8 x 10" (20 x 25 cm) black-and-white double weight matte finish photo. About fine.*

In anticipation of Metro-Goldwyn-Mayer's 20th anniversary in 1944, a *LIFE* magazine photographer came to the studio in July or August 1943 and staged this group photo which included many of MGM's stars and contract players. Studio executive Louis B. Mayer is at front center. Amongst the top stars not present that day were Clark Gable (serving with the Army Air Forces), Lana Turner (having a baby) and Judy Garland (on a war camp tour).

Color images were also made and have been printed over the years for many MGM-related events. This, with the original text on verso, is an original 1943 release print.

**\$150.00**



Picture taken by "Life" photographer in August, 1943, showing the largest gathering of stars ever photographed. Louis B. Mayer, vice-president in charge of production at M-G-M is shown center front row, surrounded by this galaxy of Metro-Goldwyn-Mayer stars.

PHOTOGRAPHY

AGEE, JAMES .....	16
ALTMAN, ROBERT .....	44
ANGER, KENNETH .....	22
BALL, LOUISE .....	62, 63
BOETTICHER, BUDD .....	36
BRANDO, MARLON .....	2
BROOKS, LOUISE .....	47, 48
CHANEY, LON .....	46
GABLE, CLARK .....	4, 61, 62
GARDNER, AVA .....	57
GARFIELD, JOHN .....	3, 33, 34
HANSBERRY, LORRAINE .....	14, 14A
HARLOW, JEAN .....	4
HEPUBURN, KATHARINE .....	54, 55
KING, MARTIN LUTHER JR. ....	15
LAMARR, HEDY .....	3, 52, 53
LEAVITT, HELEN .....	16

LUBITSCH, ERNST .....	32
LUMET, SIDNEY .....	42, 43
MANN, ANTHONY .....	35
POLANSKI, ROMAN .....	5
MEYER, RUSS .....	39, 40
MURNAU, F. W. ....	31
NICHOLSON, JACK .....	1
PACINO, AL .....	2, 42, 43
PARKS, GORDON .....	17, 18
SPIELBERG, STEVEN .....	45
STEWART, JAMES .....	32, 35
WELLES, ORSON .....	37, 38

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







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

Front cover:

One sheet poster style B for  
**Faster, Pussycat! Kill! Kill!** (1965)  
directed by Russ Meyer.

Back cover:

Autographed 8 x 10" portrait of  
American jazz musician and bandleader  
Count Basie (1942).





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And His Orchestra

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