

CATALOG  
FIFTY-FIVE

A WALTER REUBEN  
INC  
JOINT  
NOV 2024



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ULEN  
BERG

## TERMS & CONDITIONS

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

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

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

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

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



### Walter Reuben, Inc.

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West Hollywood CA 90046-4912  
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[walter@walterfilm.com](mailto:walter@walterfilm.com)





002.....FEATURED



020.....METROPOLIS



024.....DIRECTORS



042.....JEWISH CINEMA



050...AFRICAN AMERICANA



066.....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



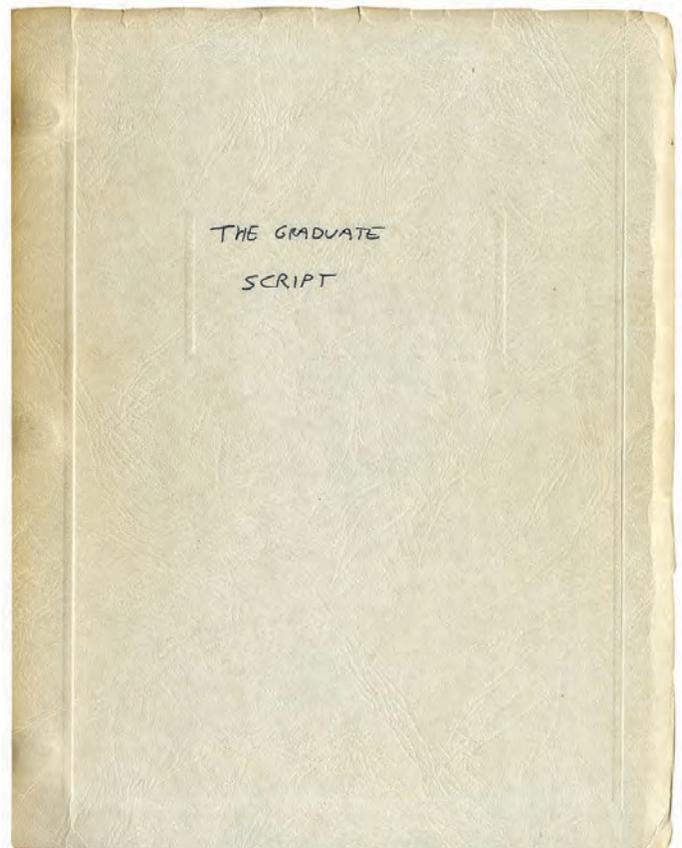
## 1. THE GRADUATE (Mar 29, 1967) Final draft script + breakdown sheets

[Los Angeles], 1967. Vintage original archive of material from the 1967 film belonging to an unknown crew member, including one annotated Final Draft script and a bound set of manuscript breakdown sheets. Screenplay annotations primarily note scene changes, with occasional mentions of transportation in the film.

- **Screenplay:** Beige wrappers with title noted in manuscript ink annotation on the front wrapper. Title page present, noted as Final Draft, dated March 29, 1967, noting production No. 20055, with credit for screenwriter Buck Henry. 162 leaves, with last page of text numbered 176. Early xerographic duplication, rectos only. Light rusting on the wrapper versos near the binding, bound internally with three silver brads, near fine in very good+ wrappers.
- **Bound breakdown sheets:** Beige wrappers with title noted in manuscript ink annotation on the front wrapper. Lacking title page, presumably as issued. 154 leaves, with last page numbered 154. Early xerographic duplication, rectos only. Light rusting on the wrapper versos near the binding, brad bound. Near fine in very good+ wrappers.

Classic 1960s film, a satirical tale of the suffocation of the middle class, told through a recent college graduate's ersatz relationship with an older married woman. Nominated for seven Academy Awards, winning Best Director for Mike Nichols. (Wikipedia)

**\$3,850.00**



Terris Wall

"THE GRADUATE"

Screenplay by

Buck Henry

Prod. No. 20055

FINAL DRAFT

SHERWOOD OAKS EXPERIMENTAL COLLEGE  
8000  
Hollywood, California 90028

March 29, 1967

Property of:

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

FEATURED

75 Cont. 75  
 SOUND of a ZIPPER being pulled up.  
 Mrs. Robinson appears again and passes the other way.  
 SOUND of BRACKLETS being put on.  
 Mrs. Robinson passes back the other way again.  
 SOUND of CLOTHING being put on and a PURSE being snapped closed. Mrs. Robinson, now fully dressed and carrying her purse, passes through again and, without looking at Ben, goes to the door of the hotel room, opens it and exits.

76 INT. BEN'S ROOM - CLOSEUP - BEN - DAY 76  
 SOUND of DOOR closing. Follow Ben as he gets up and moves to the windows of what is now his BEDROOM in the Braddock house. He opens the closed blinds over the window. The sun is bright outside. His bathing suit is on the window sill. He takes the suit and puts it on. He moves to the bedroom door, opens it and goes out.

77 OMITTED 77

78 EXT. BRADDOCK BACKYARD AND POOL AREA - DAY 78  
 We see Mrs. Braddock in the kitchen. Ben comes through the back door, moves to the pool and dives in. The raft floats in the center of the pool.

79 SHOT - UNDERWATER 79  
 Ben swims toward us the length of the pool.

80 SHOT - AT THE WATERLINE 80  
 Ben surfaces and, in one movement, pulls himself up on the raft and -

OUT TO:

81 INT. TAFT HOTEL ROOM - NIGHT 81  
 - lands on top of Mrs. Robinson on the bed. He stays on top of her for a moment.

99.

103

WAITER #2  
 Dinner for two, sir?  
 BEN  
 No. Just for her.

The waiter moves away.

ELAINE  
 Aren't you eating?

BEN  
 No.

ELAINE  
 Why not?

BEN  
 If it's all right with you,  
 I'm not hungry.

The waiter returns with a menu.

ELAINE  
 I've changed my mind. Thank  
 you.

CUT TO:

104 EXT. SUNSET STRIP - NIGHT - SHOTS 104  
 Ben and Elaine walking on the strip.

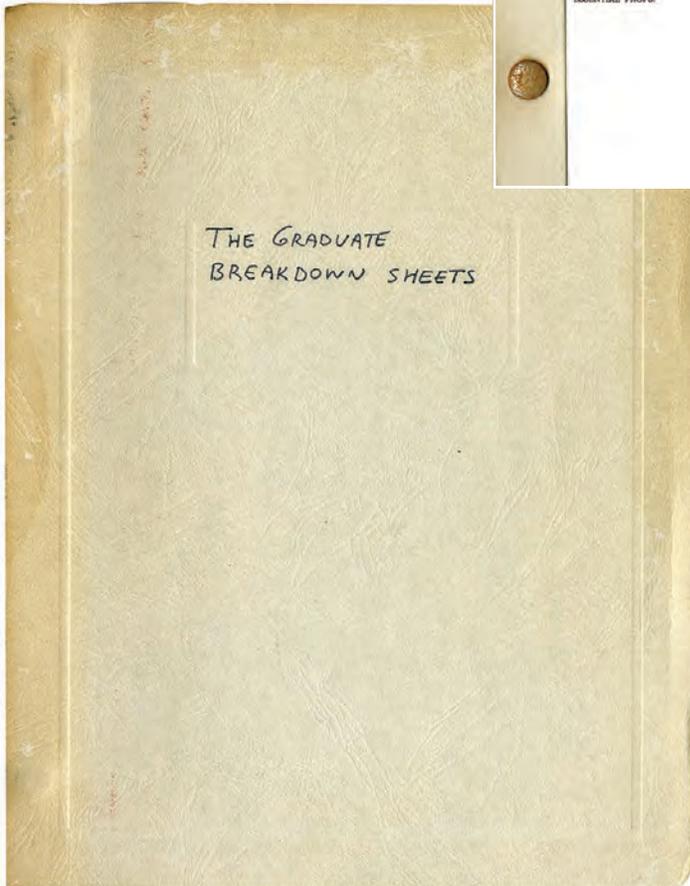
105 EXT. STRIP JOINT - NIGHT 105  
 Ben pushes through the people crowded in around the entrance. Without turning around, he waits for Elaine who has difficulty following him. As she gets to him, he starts forward again. He starts up the stairs. Elaine is just behind him.

CUT TO:

106 INT. STRIP JOINT - NIGHT 106  
 Seedy, ugly, three quarters filled. A tuxedoed HOOD leads them through the tables to a table directly under the stage on which a SCRIPPER is in the process of removing her dress. There is one chair facing the stage, the other with its back to and up against the stage. Ben sits down in the chair facing the stage. Elaine stands for a moment, unsure.

PRODUCTION TITLE _____		SCENE PAGE <u>1</u>
NAME OF SET <u>PODIUM</u>		DAY OR NIGHT <u>D</u>
		NO. OF SCENES <u>15</u>
		NO. OF PAGES <u>178</u>
Extra Talent and Bits	Cost and Wardrobe Changes	Scene Numbers and Short Resumes of Action
BEN		BEN GIVES GRADUATION SPEECH 1-15
EFFECTS		
MUSIC AND MISCELLANEOUS		
CONSTRUCTION ESSENTIALS		
ESSENTIAL PROPS		

*Interior  
Bar only*



## 2. DIRTY HARRY [ca. 1970] Early draft script by Harry J. Fink, Rita M. Fink

*Los Angeles: FCA Agency, [ca. 1970]. Vintage original film script. Mimeograph, brad bound, 112 pp. Plain stiff wrappers with typed label affixed to front wrapper. Minor wear to blank exterior of label, overall fine.*

This undated screenplay draft by Harry Julian Fink and Rita M. Fink was substantially revised prior to shooting. Dean Reisner is credited on-screen as a co-writer. John Milius (*Apocalypse Now*) was also employed uncredited as a script doctor and claims to be responsible, among other things, for the “cop being the same as the killer except he has a badge”, and for the notion of the avenging cop as a loner.

The most significant difference between this draft and the completed film is its setting. The Fink screenplay is set in New York City. The Siegel film takes place in San Francisco, makes splendid use of numerous local landmarks, and positions the city itself as an embodiment of the hippie decadence that opposes cop Harry at every turn. The ultimate embodiment of that decadence is the story’s psychotic villain, a serial killer named Scorpio.

However, in the Fink draft he is referred to only as the Sniper or the Killer, a middle-aged ex-con—not the young deranged hippie with the peace-sign belt buckle portrayed so brilliantly by Andy Robinson in the Siegel film (the name Scorpio is meant to remind viewers of San Francisco’s infamous Zodiac killer). The character of Harry is also somewhat different from his film portrayal by Clint Eastwood. In the Fink draft, Harry is a shabby, middle-aged, cigar-smoking, hot dog-chomping New Yorker, a character more suitably portrayed by someone like Frank Sinatra who was, in fact, the producers’ first choice for the role.

The first two-thirds of the Fink screenplay hits most of the same narrative beats as the Siegel film. It begins with the sniper shooting his first victim. We then get the scene where cop Harry interrupts his lunch mid-way through to foil a bank robbery across the street, shooting the

robbers and concluding the sequence with what would become the movie’s most famous catchphrase, “this is a .44 Magnum and will blow your head into little bitty pieces . . . are you feeling lucky, punk?”

Harry is assigned a younger Latino partner named Chico. In the Fink screenplay, but not the film, Harry recognizes Chico as someone he once arrested for juvenile delinquency. In the movie, Chico is college educated, has a teaching credential and quits the force for the sake of his marriage after being wounded in a battle with the sniper.

In both the Fink screenplay and the Siegel film, Harry talks a jumper off a building ledge (that’s why they call him Dirty Harry—because he gets all the dirty jobs). Also in both, the sniper abducts a young woman, buries her alive and demands a ransom from the City. Harry is chosen to deliver the ransom, manages to overcome the sniper, and tortures him to reveal the girl’s location—which results in the sniper’s conviction being tossed out of court.

The other major difference between this screenplay and the final film is the way they conclude. In the Fink draft, the sniper takes some school children hostage, demands a plane to take him out of the country, and ends with a Western-style shootout between Harry and the sniper on the airport’s tarmac. In the Siegel film the sniper abducts a school bus full of children; Harry single-handedly intercepts the bus, pursues the sniper, and the film ends, unlike the screenplay, with a repetition of Harry’s catchphrase, “Do you feel lucky, punk?” Only the crazed sniper, unlike the bank robber in act one, is not so lucky. After which Siegel’s Harry, unlike the Harry in the Fink screenplay, throws away his badge.

**\$2,000.00**

MADE IN:  
 1 EXT. NEW YORK, NEW YORK - NIGHT  
 ESTABLISHING SHOT, the city.  
 2 EXT. SMALL PARK - NIGHT  
 CAMERA on HOT DOG VENDOR, YOUNG COUPLE buying dogs,  
 munching, moving off past BARREL ORGAN GRINDER and TRAINED  
 MONKEY. Monkey begs. Young man, showing his style, gives  
 him a coin. CAMERA CLOSE ON MONKEY, cavorting, tipping  
 his hat in thank you. SUDDENLY, A SNIPER SCOPE overlays  
 upon monkey, holds for a brief second, moves off to the  
 Organ Grinder, then to a BIG MAN IN UNDERSHIRT, sitting  
 on a bench, drinking beer out of bottle, watching chess  
 players. Now, the scope moves to a BOY and a GIRL, under  
 cover of trees, lying on the grass, kissing, his hand  
 moving under her dress. Scope HOLDS for a long moment,  
 something vaguely seen in the periphery of the scope.  
 SUDDENLY, the scope RAISES, INCREASES MAGNIFICATION with  
 a harsh zoom like motion, thrusting forward onto an EIGHT  
 YEAR OLD GIRL on teeter totter. Up down, up down, up  
 down the scope settling on the place where the girl's  
 head comes at the top of each rise.  
 3 SNIPER  
 on far away rooftop. The SNIPER has pale blond hair,  
 pale blue eyes. He says softly to himself:  
 SNIPER  
 Just right. Just exactly right.  
 He takes a breath, slowly lets it partially out, slowly  
 squeezes the trigger. SUDDENLY, THERE IS A HARSH RATTLING  
 SOUND BEHIND HIM!  
 4 CLOSE ON HIS FACE  
 as he wheels around, eyes wide, the whites showing!  
 5 HIS POV  
 Door to the roof, locked by a padlock, but someone on the  
 other side trying to open it, rattling the door. Suddenly,  
 the noise stops, there is a brief SOUND of feet descending  
 steps... then silence.

DIRT HARRY  
 by  
 Harry Julian Fink  
 and  
 R. M. Fink  
 FCA AGENCY, INC. Property of:  
 Artists Manager  
 9000 Sunset Boulevard Mrs. Rita M. Fink  
 Los Angeles, Calif. 90069  
 Telephone (213) 278-1460

FEATURED

### 3. MURDER À LA MOD (1968) [and] THE SECRET CINEMA (1968) Poster

*[New York, 1968]. Vintage original 26 x 19 3/4" (66 x 50 cm) silkscreen poster. With one horizontal fold and a tiny chip in upper right corner, a minute paper lift in extreme bottom left, a slight bit of wear at fold, just about fine.*

*Murder à la Mod* was Brian De Palma's first feature film. It had a miniscule release. I am only aware of it being played in single movie theaters in New York City and Los Angeles. In both cases, it was shown on a double bill with Paul Bartel's very first film, the short *The Secret Cinema*. De Palma's film, though a very early effort, is already stylishly shot and edited. And *The Secret Cinema* (about a woman who comes to learn that her life is being clandestinely filmed and screened secretly) is a cult classic, whose premise was the basis for various other later films.

This poster is a vibrant silkscreen by Bob Schulenberg. Until encountering this poster, I have never seen or heard of any other example of it coming to light.

**\$1,250.00**



## 4. STREETS OF FIRE (1983) Original production artwork

[Los Angeles: Universal Pictures, 1983]. From the estate of James Allen, the film's art director.

- **Original artwork in colored pencil and ink** measuring 27 9/16 x 15 5/8" titled "Ardmore Police Dept. Streets of Fire", signed and dated "James Allen '83".

- **Original artwork in pencil and ink on vellum** measuring 21 x 10 1/2" (54 x 27 cm). A logo for "Road Masters Chelsea", a gang who threaten Reva's (Deborah Van Valkenburgh) diner, but whom her brother Cody (Michael Paré) makes fast work of.

- **Three pieces of artwork** (color photos printed on art paper of Allen's original designs) ranging in size from 20 x 12 1/2" (51 x 32 cm) to 24 x 20" (61 x 51 cm). These are definitely unique, one of a kind pieces, since Allen had only one of each printed for his internal archive.

"Tonight is What it Means to Be Young" is the glorious anthem with which the film begins and ends in Walter Hill's great, anarchic rock-and-roll epic. The film at the time garnered little critical or

popular attention, but it is now recognized as one of the classics of 1980s Hollywood cinema (a recent 70mm Los Angeles screening at the American Cinematheque, which I attended, was a massive success with an audience of mostly people who had not even been born in 1984 when the film was released).

*Streets of Fire* is an action crime neo-noir film directed by Walter Hill, from a screenplay by Hill and Larry Gross. Described on the poster and in the opening credits as "A Rock & Roll Fable", the film combines elements of the automobile culture and music from the 1950s with the fashion style and sociology of the 1980s. Starring Michael Paré, Diane Lane, Rick Moranis, Amy Madigan, Willem Dafoe, Deborah Van Valkenburgh, E. G. Daily and Bill Paxton, the film follows ex-soldiers Tom Cody (Paré) and McCoy (Madigan) as they embark on a mission to rescue Cody's ex-girlfriend Ellen Aim (Lane), who was kidnapped by Raven Shaddock (Dafoe), the leader of an outlaw motorcycle gang called The Bombers. (Wikipedia)

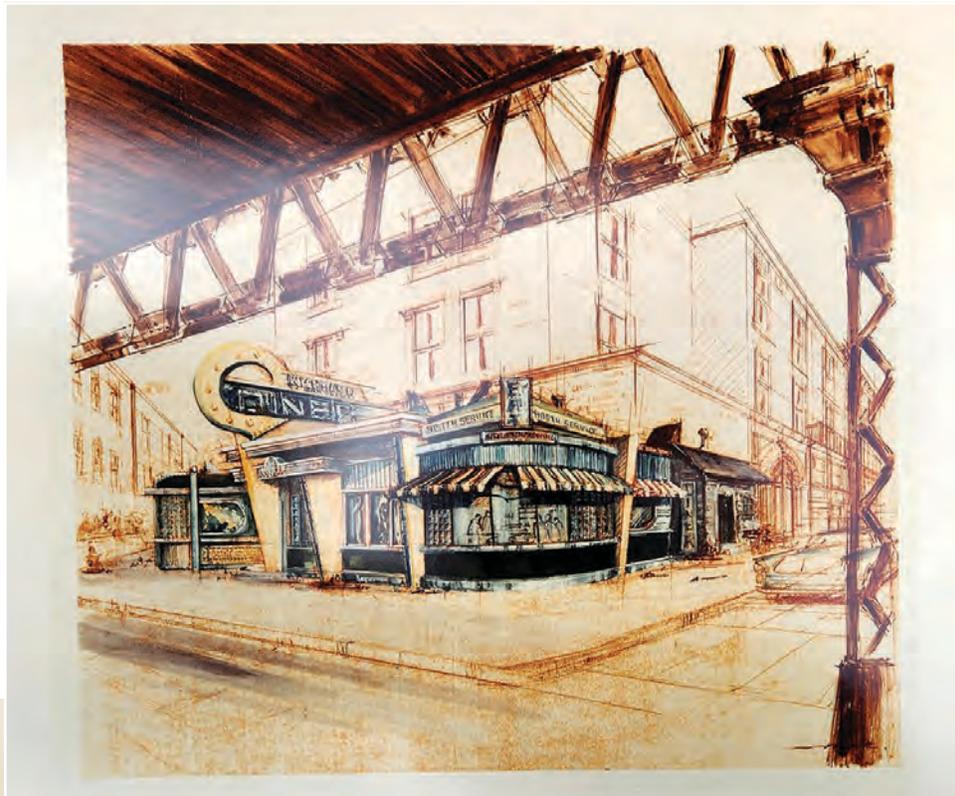
**\$750.00**



FEATURED



FEATURED



FEATURED

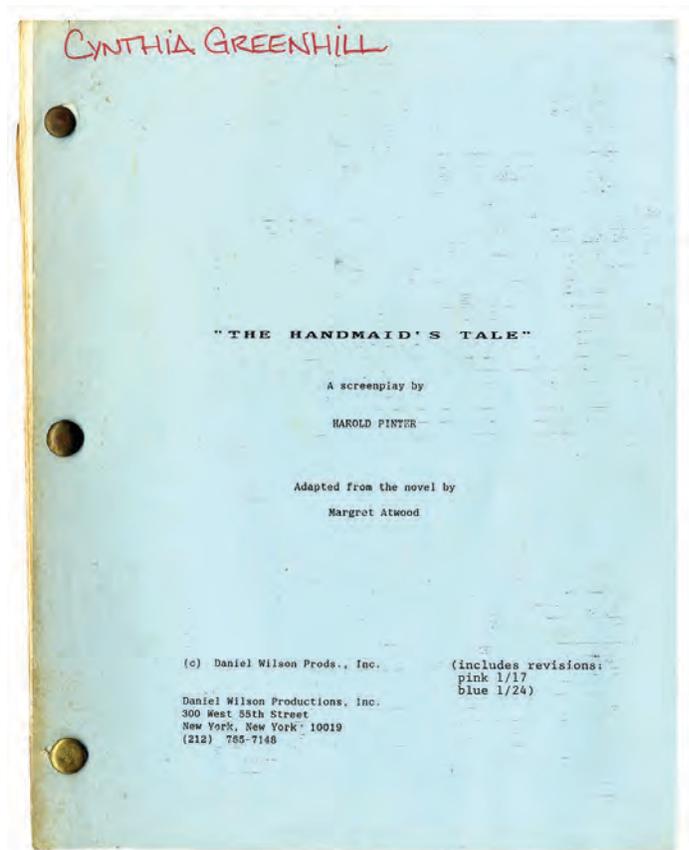
## 5. Margaret Atwood (source, screenplay), Harold Pinter (screenplay) THE HANDMAID'S TALE [1989] Revised draft film script

New York: Daniel Wilson Productions, [1989]. Vintage original film script, 11 x 8 1/2" (28 x 22 cm), 102 pp. The name of Cynthia Greenhill is written on the title page. She worked on a couple of other films in this era, but is not included in this film's credits. The front page notes that this draft includes revisions from 1/17/[89] on pink paper and revisions from 1/24/[89] on blue paper. This example of the script does incorporate those dated revisions, but the entire script is printed on white paper. Printed wrappers, brad bound, a few pages with light marginal spotting, overall near fine.

The completed film does not represent screenwriter Harold Pinter's original vision for this adaptation of Margaret Atwood's dystopian novel. When director Volker Schlöndorff took over the film's direction (which had originally been assigned to Karel Reisz) and requested rewrites, Pinter suggested he enlist the original author and she, among several other people, were responsible for the final shooting script. However, only Pinter received screen credit for the script in the released film.

Thus, this original Harold Pinter screenplay draft—never published—is of tremendous value to scholars or fans of Pinter and his work. And, of course, any adaptation of Atwood's feminist classic is of enduring interest.

\$1,500.00



NOTE:

This story takes place "a few years from now," but the aim is not to show a "futuristic" world. Apart from some special elements -- the clothes, for instance -- appearances are in the main familiar. It is the customs which have changed.

\* \* \*

HANDMAID STUDENTS wear plain oatmeal dresses;

HANDMAIDS are dressed in red, ankle-length dresses and white headresses.

AUNTS are supervisors in charge of the Handmaids and are dressed in brown.

THE WIVES wear blue.

MARTHAS are house servants and wear dull green.

GUARDIANS are the civil police and wear uniforms.

THE EYES are the Secret Service and wear plain clothes.

ECONOMIVES and men, who have not been given women, wear striped dresses, red and blue and green.

ANGELS are regular soldiers.

ANGEL-BOYS are the youth organization.

COMMANDERS belong to the government as well as to the ARMY.

Rev. 1/17

29 CONTINUED:

Aunt Lydia leads the incantation, repeating the words.

HANDMAIDS

Oh God, from whom all blessing  
flow,  
Hear us your daughters here  
Make us the vessels of the  
Of those who come to us in  
Remove our anger, cleanse our will,  
And leave us empty to be filled.

AUNT LYDIA

Let us pray. Oh Lord - make us  
worthy to be filled.

WOMEN

- make us worthy to be filled.

AUNT LYDIA

Of God make us fruitful.

CLOSE-UP

KATE

Oh God make us fruitful.

30 FLASH

Jill skiing down the valley.

Over this: A SUDDEN SCREAM.

31 INT. THE GYM - NIGHT

Kate's head. She turns. The scream has turned to sobs.

At the far end of the gym, Aunt Helena and Aunt Sara  
dragging a girl out by her arms. Aunt Elizabeth opens  
the doors for them and shuts them with a bang. It was  
the young nun with the Rosary.

NUN

(hysterical)  
I won't do it. I won't.  
You can't make me. I won't.

(CONTINUED)

## 6. JIMI HENDRIX ON STAGE [ca. 1969] Set of 4 German photos

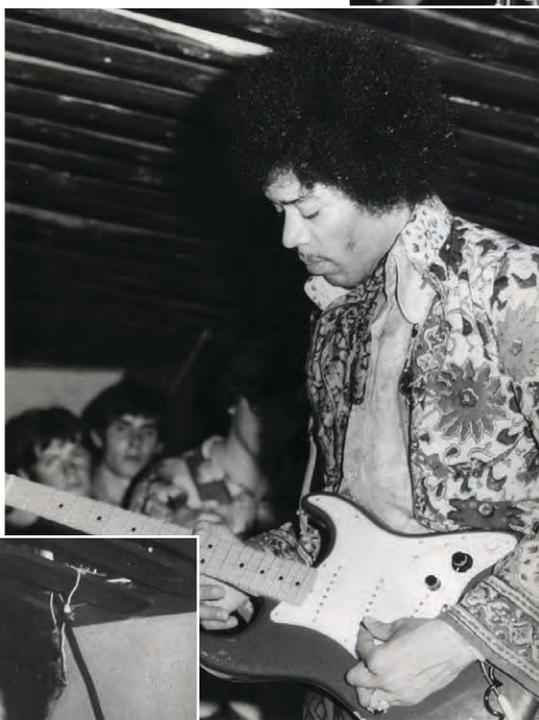
*Munich: Peter Thalhammer, [ca. 1969]. Set of four vintage original 9 3/4 x 7" (25 x 18 cm) borderless German photos. With stamps on verso of photographer Peter Thalhammer. Fine.*

Jimi Hendrix toured Germany in 1969 and 1970 (his The Cry of Love Tour started in Inglewood, CA on April 25, 1970 and concluded at the Love & Peace Festival in Fehmarn, West Germany).  
(Wikipedia)

**\$2,000.00**



AUFNAHME: *Jimi Hendrix*  
© BY PETER THALHAMMER  
8 MÜNCHEN 90, HUMBOLDTSTR. 13  
TELEFON 49 73 93, KONTO 981528  
BAYR. VEREINSBANK MÜNCHEN  
PSCHA. MCHN. KONTO NR. 2216 41



FEATURED

## 7. (African American music)

### VICTOR RACE RECORDS Orthophonic Recording (1929) Catalog

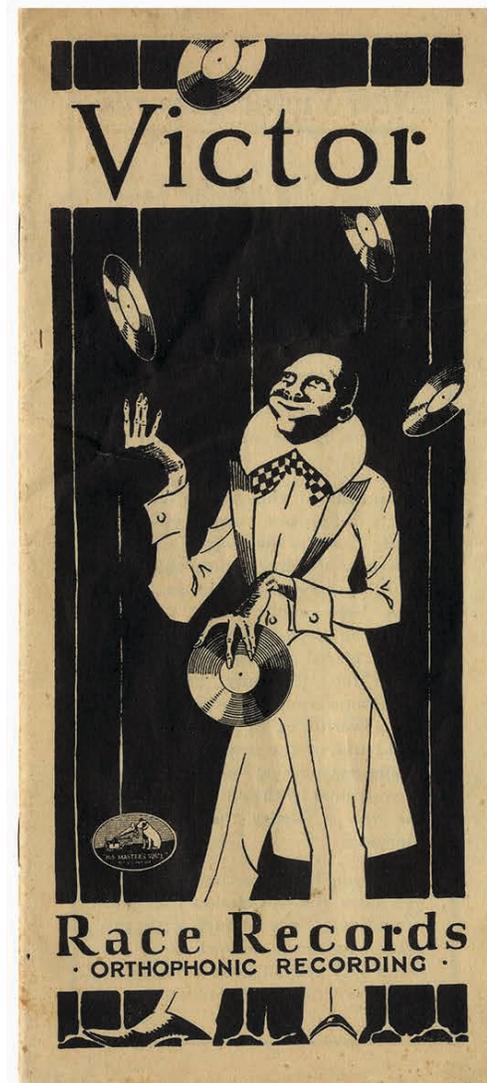
Camden, NJ: Victor Talking Machine Company, 1929.  
Printed wrappers, 8 3/4 x 3 3/4" (22.5 x 9.5 cm), [20] pp.  
Minor occasional spotting, a little rust staining to staples, overall near fine.

This catalog has a date of March 8, 1929. Many legendary African American musicians are listed here, including: Duke Ellington, Jelly Roll Morton, Tommy Johnson, Blind Willie McTell, Mamie Smith and Rev. J. M. Gates.

The Orthophonic Victrola, introduced by Victor in 1925, was the first consumer phonograph that was specifically designed to play electrically recorded phonograph records—a breakthrough in the history of sound reproduction. (Wikipedia)

This is a very scarce pamphlet. WorldCat lists exactly one example of the 1928 edition of this catalog, and none of this 1929 printing. I can also find no example of this having appeared at auction.

**\$1,500.00**



NEW ORTHOPHONIC RACE VICTOR RECORDS		Number	Size	List Price
<b>I Do, Don't You</b> <i>My Lord Is Writin'</i>	Parker-Pace Singers Pace Jubilee Singers	20226	10	.75
<b>I Done Caught You Blues</b> <i>Santa Claus, Bring My Man Back to Me</i>	Ozie Ware Ozie Ware	21777	10	.75
<b>I Don't Care What You Say</b> <i>That Same Cat</i>	Harris and Harris Harris and Harris	21285	10	.75
<b>I Heard the Voice of a Pork-chop</b> <i>Old Dog Blue</i>	Jim Jackson Jim Jackson	21387	10	.75
<b>I Know I Got Religion</b> <i>Funeral Train</i>	Rev. J. M. Gates Rev. J. M. Gates	20217	10	.75
<b>I'll Journey On</b> <i>All the Way</i>	Pace Jubilee Singers Pace Jubilee Singers	20947	10	.75
<b>I'll See You in the Spring</b> <i>Beale Street Mess Around</i>	Memphis Jug Band Memphis Jug Band	21066	10	.75
<b>I'm a Broken-Hearted Blackbird</b> <i>St. Louis Blues</i>	Smith's Or. Leroy Smith's Orchestra	21472	10	.75
<b>I'm a Soldier in Army of Lord</b> <i>Goin' to Die with the Staff</i>	Rev. J. M. Gates Rev. J. M. Gates	20851	10	.75
<b>I Mean, It's Just Too Bad</b> <i>Who's You Tellin'</i>	The Pebbles The Pebbles	21429	10	.75
<b>I'm Going Through Jesus</b> <i>My Lord What a Morning</i>	Pace Jubilee Singers Pace Jubilee Singers	20225	10	.75
<b>I'm Going to See My Ma</b> <i>Police Done Tore My Playhouse Down</i>	Alberta Hunter Elizabeth Smith	21539	10	.75
<b>I'm Goin' to Tell God</b> <i>Slippin' and Sldin'</i>	Daniels-Torrence Daniels-Torrence	20499	10	.75
<b>I'm Gonna Move to Louisiana—Parts 1, 2</b> <i>Jim Jackson</i>	Jim Jackson	21671	10	.75
<b>I'm Looking for the Bully</b> <i>Sunshine Blues</i>	Memphis Jug Band Memphis Jug Band	20781	10	.75
<b>I'm So Glad Today</b> <i>Mother's Prayer</i>	A. C. Forehand A. C. Forehand	20547	10	.75
<b>In Hell He Lifted Up His Eyes</b> <i>Pharaoh Said "Who Is the Lord?"</i>	Rev. Campbell Rev. Campbell	20767	10	.75
<b>I Once Was Yours</b> <i>Goin' Crazy With the Blues</i>	Mamie Smith Mamie Smith	20210	10	.75
<b>I Packed My Suitcase, Started</b> <i>Bob Lee Junior Blues</i>	Memphis Band Memphis Jug Band	21412	10	.75
<b>I Shall Not Be Moved</b> <i>Join That Band</i>	Taskiana Four Taskiana Four	20183	10	.75
<b>I Shall Not Be Moved</b> <i>They Called Me a Liar</i>	Mt. Zion Baptist Quartet Mt. Zion Baptist Quartet	21350	10	.75
<b>It's Gonna Rain</b> <i>The Hem of His Garment</i>	Rev. Campbell and Congregation Rev. Campbell and Congregation	21535	10	.75
<b>It Won't Be Long Now</b> <i>Mistreatin' Blues</i>	Frank Stokes Frank Stokes	21672	10	.75
<b>I Want to Be Like Jesus</b> <i>Go Down Moses</i>	Tuskegee Quartet Tuskegee Quartet	20518	10	.75
<b>I Will Arise and Go to My Father</b> <i>Come Let Us Eat Together</i>	Rev. Campbell Rev. Campbell	35824	12	1.25
<b>I Wonder?</b> <i>Why Did You Leave Me Alone?</i>	Lester Pratt Charles Frazier	21204	10	.75
<b>J</b>				
<b>Jackass Blues—Fox Trot</b> <i>Ham Gravy—Fox Trot</i>	Morris' Hot Babies Morris' Hot Babies	20179	10	.75
<b>JACKSON, JIM</b> Bootlegging Blues I Heard the Voice I'm Gonna Move	21268 Old Dog Blue 21387 Policy Blues 21671	21387 21268		

NEW ORTHOPHONIC RACE VICTOR RECORDS		Number	Size	List Price
<b>Jacksonville Blues</b> <i>Them Piano Blues</i>	Jacksonville Harmony Trio Jacksonville Harmony Trio	20960	10	.75
<b>JACKSONVILLE HARMONY TRIO</b>				
Jacksonville Blues	20960   Them Piano Blues	20960		
<b>Jazzin' Baby Blues—Fox Trot</b> <i>Boar Hog Blues—Fox Trot</i>	Jones' Jazz Wizards Jones' Jazz Wizards	21203	10	.75
<b>Jesus Rose from the Dead</b> <i>Dry Bones in the Valley</i>	Rev. J. M. Gates Rev. J. M. Gates	35810	12	1.25
<b>Jesus, the Light of the World</b> <i>So Glad I've Got the Stone</i>	Bethel Quartet Bethel Quartet	21736	10	.75
<b>JOHNSON'S PARADISE TEN</b>				
Boy in the Boat	21712   Walk That Thing	21712		
Charleston Is the Best	21491   You Ain't the One	21247		
Hot-Tempered Blues	21247			
<b>JOHNSON, TOMMY</b>				
Big Road Blues	21279   Cool Drink of Water	21279		
Bye Bye Blues	21409   Maggie Campbell Blues	21409		
<b>Join That Band</b> <i>I Shall Not Be Moved</i>	Taskiana Four Taskiana Four	20183	10	.75
<b>Jonah in the Belly of the Whale</b> <i>With His Stripes</i>	Rev. F. W. McGee Rev. F. W. McGee	20773	10	.75
<b>JONES AND JONES</b>				
Cicero and Caesar—1, 2	21208   Cicero and Caesar—3, 4	21237		
<b>JONES', RICHARD M., JAZZ WIZARDS</b>				
African Hunch	21345   Hollywood Shuffle	20812		
Boar Hog Blues	21203   Jazzin' Baby Blues	21203		
Dark Alley	20812   Smoked Meat Blues	20859		
Good Stuff	20859			
<b>JORDAN, LUKE</b>				
Church Bells Blues	21076   Pick Poor Robin Clean	20957		
Cocaine Blues	21076   Traveling Coon	20957		
<b>Jubilee Stomp</b> <i>Black Beauty—Fox Trot</i>	Duke Ellington and His Orch. Duke Ellington and His Orch.	21580	10	.75
<b>Jungle Blues</b> <i>African Hunch—Fox Trot</i>	Morton's Red Hot Peppers Jones' Jazz Wizards	21345	10	.75
<b>Just As Soon As My Feet Strike Zion</b> <i>Adam and Eve in the Garden</i>	Gates Rev. J. M. Gates	20365	10	.75
<b>Justrite</b> <i>Trouble in Mind—F.T.</i>	Bennie Moten's Kansas City Or. Bennie Moten's Kansas City Or.	21739	10	.75
<b>K</b>				
<b>Kansas City Blues</b> <i>Hold It Still</i>	Memphis Stompers Memphis Stompers	21270	10	.75
<b>Kansas City Blues</b> <i>Slate of Tennessee Blues</i>	Memphis Jug Band Memphis Jug Band	21185	10	.75
<b>Kansas City Breakdown—Stomp</b>				
Get Low-Down Blues	Moten's Kansas City Orchestra Moten's Kansas City Orchestra	21693	10	.75
<b>Kansas City Shuffle</b> <i>Yazoo Blues</i>	Bennie Moten's Orchestra Bennie Moten's Orchestra	20485	10	.75
<b>Kassie Jones—Parts 1, 2</b> <i>Furry Lewis</i>	Singing with Guttar Furry Lewis	21664	10	.75
<b>K. C. Railroad Blues</b> <i>Bamalong Blues</i>	Andrew and Jim Baxter Andrew and Jim Baxter	20962	10	.75
<b>Kidnapping</b> <i>Somebody's Been Stealing</i>	Rev. J. M. Gates Rev. J. M. Gates	21281	10	.75
<b>Kind Daddy</b> <i>Late Hours Clarinet</i>	Douglas Williams Four Douglas Williams Four	21695	10	.75
<b>KYLE, CHARLIE</b>				
Kyle's Worried Blues	21707   Monkey-Man Blues	21707		
<b>Kyle's Worried Blues</b> <i>Monkey-Man Blues</i>	Charlie Kyle Charlie Kyle	21707	10	.75

# 8. (African American music)

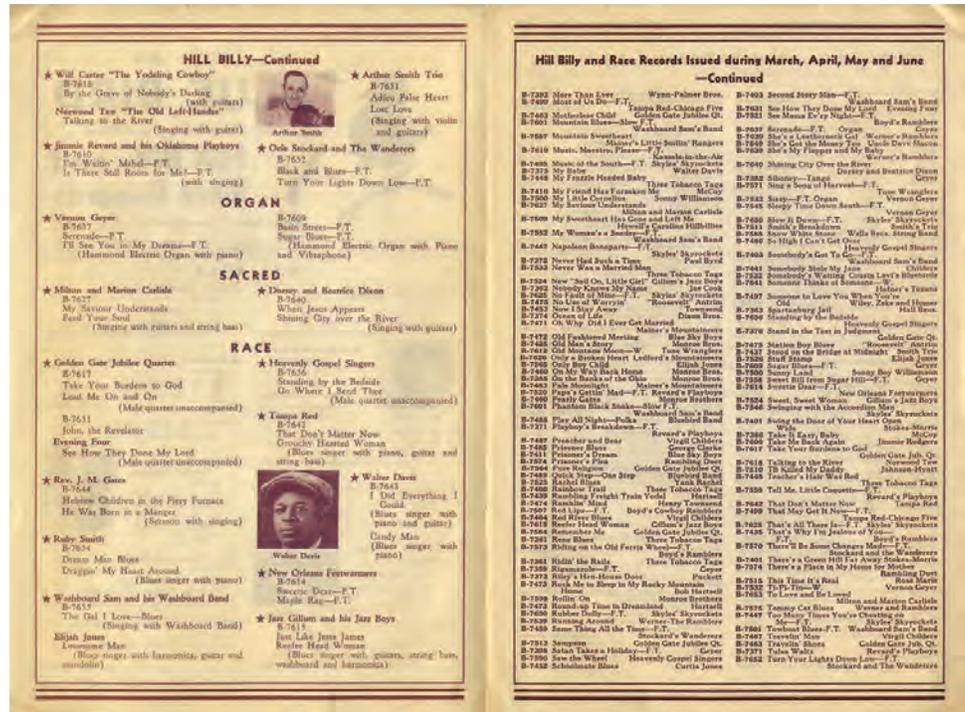
## BLUE BIRD – The World's Finest Low-Priced... (Jul 1938) Catalog

Camden, NJ: RCA Victor, Jul. 1938. Vintage original 8 7/8 x 6" (22.5 x 15 cm) catalog, self-wrappers, opens up to 6 pp. Minor dust soiling in margins, near fine.

This subsidiary of RCA Victor Records specialized in the music of Black and white southerners. Among the Black musicians included in this catalog are: the Golden Gate Jubilee Quartet, Rev. J. M. Gates, Ruby Smith and Tampa Red. The so-called "hill billy" artists include Bob Skyles and His Skyrockets, the Tune Wranglers, Bill Carlisle and Jimmy Revard and His Oklahoma Playboys. There is also a separate small section devoted to Cajun music, including J. B. Fuselier.

Although there were presumably monthly issues of this catalog in the 1930s, I cannot find a single example of any of them listed in WorldCat. As for auction, I can trace exactly one issue—from September, 1935, which appeared on ebay in 2012—and nothing else.

**\$500.00**



FEATURED

JULY • 1938



# BLUE BIRD

The World's Finest Low-Priced

## Hill Billy and Race Records

Leading Artists . . . Finer Recording . . . Better Material

RCA VICTOR DIVISION, RCA MANUFACTURING COMPANY, INC., CAMDEN, N. J.

### HILL BILLY

- ★ Wiley, Zeke and Homer  
(The Smilin' Rangers)  
B-7628  
Under the Old Kentucky Moon  
The Eastern Gate  
(Singing with violin and guitars)



Steve Ledford

- ★ Steve Ledford and the Mountaineers  
B-7626  
Bachelor Blues  
Only a Broken Heart  
(Singing with violin, guitar and banjo)

- ★ Dave Hughs and Band  
B-7638  
Any Time—F.T.  
When the Circus Came to Town—F.T.  
(with singing)

- ★ Hinson, Pitts and Coley  
B-7611  
Central, Hello  
In Old Wyoming  
(Singing with guitars)  
(Singing with guitar)

- ★ The Tune Wranglers  
B-7612  
Chopo—Waltz  
Old Montana Moon—Waltz  
(with singing)



Tune Wranglers

- ★ Bill Carlisle  
B-7613  
I'll Always be your Little Darling  
I Know What it Means to be Lonesome  
(Singing with guitars and string bass)

- ★ Milton and Marion Carlisle  
B-7653  
To Love and Be Loved  
Kentucky Sweetheart  
(Singing with mandolin, guitar and string bass)

- ★ Bob Skyles and his Skyrockets  
B-7650  
Rubber Dolly—F.T.  
Slow It Down—F.T.  
(with singing)  
B-7625  
No Fault of Mine—F.T.  
That's All There Is—F.T.  
(with singing)

- ★ Bill Boyd and his Cowboy Ramblers  
B-7624  
I'm in Love with You, Honey—F.T.  
I'm Jealous of the Twinkle in Your Eye—F.T.



Bill Boyd

- ★ Joe Werner and Ramblers  
B-7639  
She's a Leatherneck Gal  
She's my Flapper and my Baby  
(Singing with violin, guitars and harmonica)

- ★ Adolph Hofner and his Texans  
B-7641  
Someone Thinks of Someone—Waltz  
A Hole in the Wall—Waltz  
(with singing)

FEATURED



# METROPOLIS

## 9. METROPOLIS [1927] Photo ft. Joh, Rotwang and robot

[Los Angeles]: Paramount Pictures, [1927]. Vintage original 8 x 10" (20 x 25 cm) black-and-white photo. Three chips in blank margins, all skilfully conserved with archival paper. A 1928 date stamp is visible on verso. Near fine.

A dramatic image as mad scientist Rotwang shows his robot to industrialist Joh Fredersen, from the 1927 silent science-fiction classic *Metropolis*. Photos that show the robot are extremely scarce.

Photo coded 933-5A.

**\$4,500.00**



METROPOLIS

## 10. METROPOLIS [1927] Photo ft. Rotwang

*[Los Angeles]: Paramount Pictures, [1927]. Vintage original 8 x 10" (20 x 25 cm) black-and-white photo. Tiny chip in upper right blank border, fine.*

A portrait of mad scientist Rotwang in his laboratory, from the 1927 silent science-fiction classic Metropolis.

Photo coded 933-28A.

**\$2,250.00**



METROPOLIS

# 11. METROPOLIS [1927] UK photo featuring Freder at Heart Machine

[London]: Wardour Films, [1927]. Vintage original 8 x 9 3/8" (20 x 24 cm) black-and-white double weight British photo. Stamp on verso for Picturegoer Magazine, a then-monthly British magazine. A single pinhole in middle blank top margin. Very slight irregular trim on right. Near fine.

Freder steps in to assist an injured worker at the infamous Heart Machine, from the 1927 silent science-fiction classic *Metropolis*.

\$2,250.00



METROPOLIS

## 12. METROPOLIS [1927] UK photo featuring Maria with children



[London]: Wardour Films, [1927]. Vintage original 8 x 9 1/2" (20 x 24 cm) black-and-white double weight British photo. Pinholes in each blank corner. Photo not trimmed. Near fine or better.

In this shot from the 1927 silent science-fiction classic *Metropolis*, Maria is surrounded by children.

**\$2,000.00**

## 13. METROPOLIS [1927] UK photo of film's finale



[London]: Wardour Films, [1927]. Vintage original 8 x 9 1/2" (20 x 24 cm) black-and-white double weight British photo. Pinholes in each blank corner, very good+.

At the conclusion of the 1927 silent science-fiction classic *Metropolis*, Freder brings together his father, representing industry, with Grot, who represents labor.

**\$2,200.00**

METROPOLIS

**14. Erich von Stroheim (director), Ernest Bachrach (photographer)  
GLORIA SWANSON | QUEEN KELLY (1929) Oversized portrait**

*[Los Angeles]: United Artists, [1929]. Vintage original 11 x 14" (28 x 35 cm) black-and-white double weight glossy silver gelatin photo. Minor crease at top right corner. Blind stamp of Ernest A. Bachrach at bottom right corner. "Gloria Swanson in QUEEN KELLY, Directed by Erich von Stroheim, United Artists Picture" ink stamped on verso. Fine.*

In 1985 a kind of restoration was produced in which photos depicting some scenes that had gone into production telling the story's original ending were added. The film is immortalized in footage shown in the private screening room of Norma Desmond's mansion in the 1950 film *Sunset Boulevard*.

A supremely rare portrait, not readily available in any format. So entrenched in Erich von Stroheim's wasteful production excesses that the film could never be finished, it is one of the truly legendary aborted films. Not even the wealth of Joseph P. Kennedy and Gloria Swanson's star power could save this ruinous debauchery.

**\$350.00**

Fortunately, much of what was filmed was saved and Swanson was able to cobble together some semblance of a story and release a version of the silent film in 1932, several years after talkies had made their mark. Full of story details and imagery that could only be released prior to the stringent 1934 Production Code, a bit of the extravagant budget was recouped though only released in Europe and South Africa. An alternate ending had been filmed in 1931.



# 15. Raoul Walsh (director)

## GLORIA SWANSON | SADIE THOMPSON (1928) Oversized photo

[Los Angeles]: United Artists, [1928]. Vintage original 11 x 14" (28 x 35 cm) black-and-white single weight glossy silver gelatin photo. A crease near bottom left corner, attached information blurb on verso. Fine.

Gloria Swanson was at the top of her game in her last silent films produced during the late-1920s. With the funds of lover Joseph P. Kennedy (credited as a Gloria Swanson production), she played some of the finest roles on film.

Based on W. Somerset Maugham's *Rain* (which opened on Broadway in 1922), the role of Sadie Thompson—the prostitute who buys into religious faith only to be faced with the hypocrisy it can foster—was originated by Jeanne Eagels, who was in Hollywood at the time turning one of her great plays into a film, *The Letter*. Swanson would be nominated for the very first Academy Award as Best Actress. This film was lost for years but one surviving print was found in Mary Pickford's archive, the last reel disintegrated (it has now been reconstructed using photos).



\$350.00

Gloria Swanson as she appears in "Sadie Thompson", her new picture, adapted from W. Somerset Maugham's famous story, "Miss Thompson". "Sadie Thompson", directed by Raoul Walsh, is Miss Swanson's second independently produced United Artists feature.

**16. Josef von Sternberg (director), Don English (photographer)**  
**MARLENE DIETRICH | BLONDE VENUS [1932] Oversized portrait**

*Hollywood: Paramount Pictures, [1932]. Vintage original 11 x 14" (28 x 32 cm) lightly-tinted sepia double weight glossy silver gelatin photo. Pinholes at each of four corners. Blind stamp of "Don English, Hollywood" at bottom right corner, "Credit will be appreciated Paramount Photo by Don English" and "N.Y. Ex" ink stamps on verso, as well as attached typed paper blurb. "Paramount, Oct. 6" written in pencil. Fine.*

Though not overt, there is no question of the provocative character Dietrich displays in this character sitting as the fallen prostitute Helen Jones.

**\$1,250.00**

*Blonde Venus* is a pre-Code opus which takes star Marlene Dietrich through a gamut of characterizations, from youthful innocence to wealthy socialite to fallen woman to prostitute to celebrated cabaret star to wealthy worldly woman. In a world run by men, she made her own destiny. Such characterizations would not be as blatant once the stringent Production Code of 1934 was enforced. Nor were stars allowed to display in as blatant fashion the depiction of prostitution.



**17. Alfred Hitchcock (director)**  
**SUSPICION | CARY GRANT, JOAN FONTAINE (1941) Photo**

*[Los Angeles: RKO, 1941]. Vintage original 10 x 13" (25 x 32 cm.) black-and-white double weight glossy silver gelatin photo. Small crease at top left corner. Photo coded BT-219. Remnants of attached informational blurb on verso, fine.*

A tense moment between Cary Grant and Joan Fontaine in the story of a wife who believes her husband wants to murder her. Though Grant would work with Alfred Hitchcock again, he was not happy on the set of this film, believing Hitchcock devoted his time to Fontaine. She would win the Academy Award, though critics found Grant perfect in his role.

**\$300.00**



**18. James Cameron** (*writer, director*)  
**TITANIC (May 7, 1996) Film script**

*Santa Monica, CA: Lightstorm Productions, 1996. Vintage original film script, 11 x 8 1/2" (28 x 22 cm), printed production company wrappers, brad bound, 153 pp. Dated May 7, 1996, on title page. Fine.*

A true vintage original *Titanic* script, along with numerous pages of production company printouts. *Titanic* was an enormous commercial success, and it was for a decade the highest grossing film of all time. It received fourteen Academy Award nominations, winning eleven, including for Best Picture and Best Director. In 2017 it was added to the National Film Registry by the Library of Congress. (Wikipedia)

**\$1,000.00**



# TITANIC

A SCREENPLAY  
BY

JAMES CAMERON

May 7, 1996

DIRECTORS

**19. James Cameron** (*writer, director*)  
**AVATAR (Jan 20, 2007) Film script and production archive**

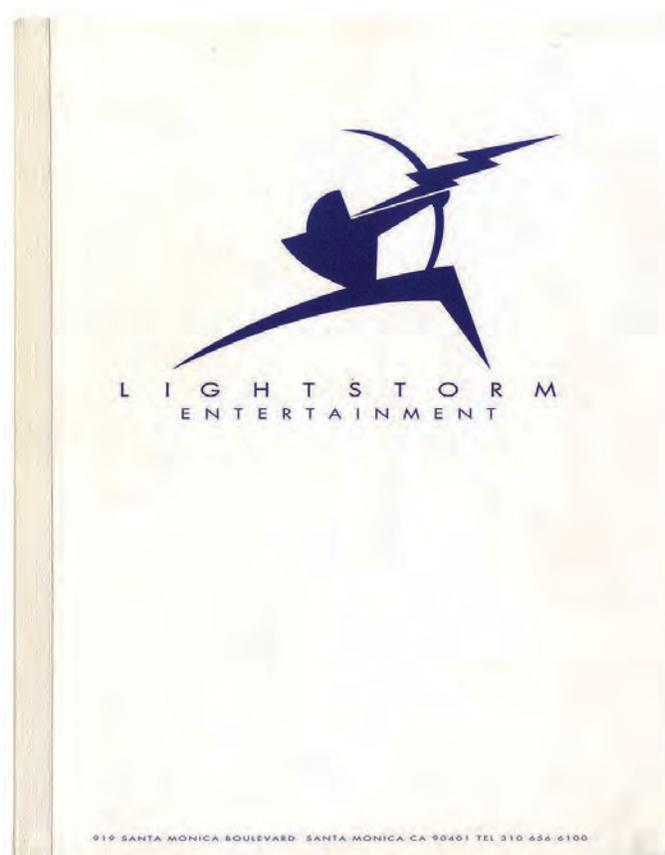
[Los Angeles]: Lightstorm Entertainment, 2007. Vintage original film script, 11 x 8 1/2" (28 x 22 cm), 149 pp. Printed wrappers of James Cameron's Lightstorm production company, spine reinforced with paper tape, just about fine.

[sold with]

Five different contact and crew lists, 23, 26, 16, 5, 3, 3, 3 pp., a few with some handwritten notes by a crew member; and a 6 pp. wrap memo.

The title page credits the story and screenplay to James Cameron with a date of October 17, 2006, but noting that the script was actually run off on January 20, 2007. Every page of the script contains the watermarked name of the film's production coordinator.

**\$1,250.00**



SUSAN
DUKOW

AVATAR

STORY AND SCREENPLAY BY  
JAMES CAMERON

OCTOBER 17, 2006  
NUMBERED JANUARY 30, 2007

PROPERTY OF LIGHTSTORM ENTERTAINMENT, INC.  
EYES ONLY - DO NOT DUPLICATE

**'AVATAR'**  
**WRAP MEMO**

**TO:** PRELIMINARY WRAP BOOKS  
**FROM:** Susan Dukow  
**DATE:** September 18th 2007

At the time of my departure on Tuesday, September 18th this is the

**OUTSTANDING VISA APPLICATIONS**

Edith Viramontes, Production Secretary - Will take over responsibility of Visa Applications. When Edith is finished on the show and if there are any remaining applications... to be advised as to who will be responsible.

1. James Cameron	Director	Terri De Paolo will deal directly with Consulate
2. Vince Pace	Pace	Sent to Consulate on 9/14
3. Steven Quale	2nd Unit Dir.	Sent to Consulate 9/14
4. Dale Hunter	Pace	Need application from NZ
5. Giovanni Ribisi	Actor	Need application from NZ
6. Gene Cato	Giant	Working out a problem/Consulate has everything
7. Michelle Rodriguez	Actor	Sent to Consulate 9/17
8. "Cullimore"	Actor	Waiting to be cast/application from NZ
9. "Fake"	Actor	Waiting to be cast/paperwork from NZ
10. "Wainfleet"	Actor	Waiting to be cast/paperwork from NZ
11. Dennis Rogers	1st AC-B	Need application from NZ
12. Matt Nelson	IT	Need application from NZ
13. Richard Robles	Security	He is waiting for passport/then needs application from NZ
14. Geoff Burdick	LEI	Need application from NZ
15. John Clisham	LEI	Need application from NZ
16. Joe Hagg	LEI	Do we need to process a Visa?
17. Sarah Hayton	Sigourney's	Passport renewal/Need application from NZ
18. James Lu	Editor	Unknown status
19. Alicia Vela Bailey	Sunt	Need application from NZ

**OUTSTANDING CAR BOOKINGS FOR THOSE TRAVELING TO N.Z. FROM L.A.**

Please see car booking document dated September 18th 2007. Everything from this point forward for the New Zealand travel has been turned over to Thea Govorko in New Zealand.

Susan Dukow has booked most of the cars with Irene Cruz (Fox Travel Department). All confirmations have been forwarded to Thea Govorko in New Zealand, who is the person responsible for all travel between the States & New Zealand. As things change, Thea will be in direct contact with Irene Cruz. The following still need to be booked:

- Sam Worthington - Routing/date may change from L.A.
- Ryan Champney - Return car needs to be booked
- Giovanni Ribisi (AKA Brandy Lewis)
- "Wainfleet"
- "Fake"
- "Cullimore"
- Dennis Rogers
- Richard Robles (may not need car... traveling with Jim?)
- Sarah Hayton (Sigourney's assistant - not yet confirmed)
- John Clisham
- James Lu
- Alicia Vela Bailey

DIRECTORS

## 20. Sam Raimi (director) SPIDER-MAN 2 (Jul 24, 2003) Shooting script and production archive

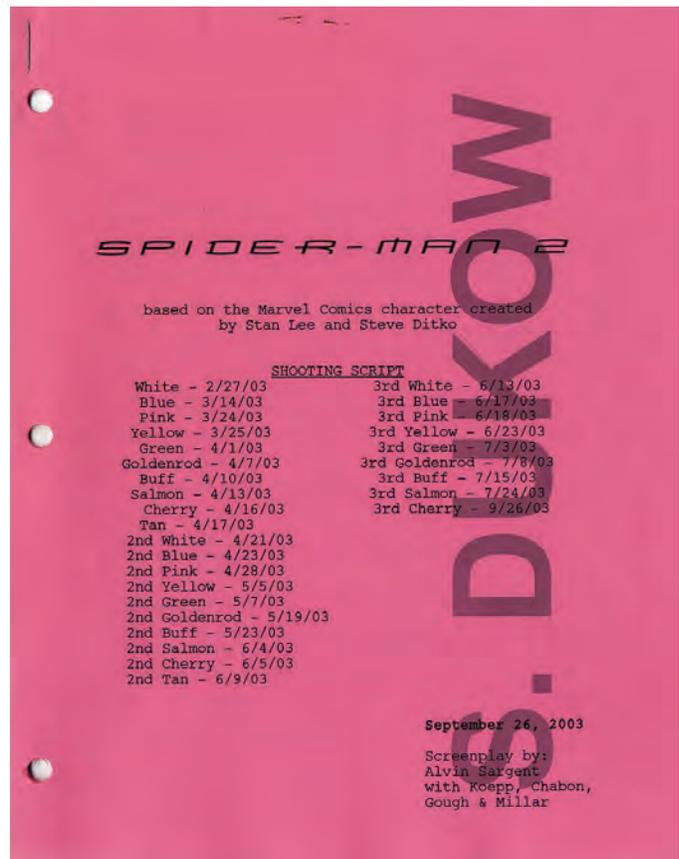
[Los Angeles]: 2003. Vintage original shooting script dated July 24, 2003, 11 x 8 1/2" (28 x 22 cm), 121 pp., bound in a plain vinyl loose leaf binder. Although the title page indicates the many colors of revisions, the basic script at this point was printed on white paper. However, bound in front of the script are 16 pp. of revisions on cherry paper, dated 9/26/03 and 13 pp. of revisions on tan paper, dated 10/9/03. Fine.

[sold with]

A contact list, 13 pp. 5/20/03; final crew list, 52 pp., 8/13/03; final cast list, 47 pp., 10/30/03.

Sam Raimi directed this Marvel Comics superhero adaptation, with Tobey Maguire, Kirsten Dunst, James Franco and Alfred Molina starring. It was released to great popular and critical acclaim.

\$900.00



09/26/03 3rd Cherry 50.

The tentacles spring into action, mimic his horror and despair.

(NOTE: OTTO is now referred to as OCK)

63 OMITTED 63

64 EXT. MIDTOWN HOSPITAL - SIDE ENTRANCE - NIGHT 64

A BLAST OF LIGHTNING as the doors explode outward. A bloodied Ock stumbles from the building. The tentacles wave about erratically, expressing his confusion. He's blinded by the light. He turns, revealing that he is in the

65 EXT. CENTER OF A STREET - NIGHT 65

A van is headed directly at him. Ock raises his hands in fear. Brakes SQUEAL but the van is already upon him. The Tentacles lash out at the van, knocking it away. It flips on its side.

OCK stands in the middle of the street taking it all in. He stares down at the arms, incredulous. Staggers onward.

A66 EXT. CITY SKYLINE - NIGHT A66

Lightning flashes.

66 EXT. STREET NEARBY - NIGHT - RAIN 66

It begins to rain.

A BROKEN shop window. Inside we SEE a fully dressed mannequin. Next to it a second BARE mannequin lays on its side. Broken glass around it.

Doc Ock enters frame as he finishes buttoning his new coat. He turns and walks away.

CAMERA BOOMS DOWN to reveal his bare feet and the tips of the tentacles hanging just below the coat's hem.

He disappears into the rainy night.

A67 EXT. PIER RIVERFRONT - FOGGY NIGHT A67 \*

SIRENS cut through the fog hanging over the dilapidated, tilted ruin of a once proud pier. \*

10/09/03

73 EXT. PIER ESTABLISHING - DAY

The NY skyline silhouetted in BG. This is the B abandoned tug boats. The abandoned PIER HOUSE 51 sunken into the river. Dilapidated. Beautiful. circle the area.

74 OMITTED

75 INT. PIER 56 - (MINIATURE/SET COMPOSITE) - DAY 75

FIND OCK, wrapped in a blanket, the debris of former homeless occupants scattered nearby, the arms wrapped around him. Ock looks up at the gull, his own grieving cry resounds throughout the hollow, tilted building:

OCK  
My Rosie is dead! My dream for mankind...dead! All my fault...  
These monstrous creations of mine have murdered. They belong at the bottom of the river along with me!

He weeps.

The arms begin to move. Have a little meeting. They start to buzz. Speak in Ock's ear. \*

OCK  
Not my fault? Who's saying that? Something in my head. Who's talking to me? The inhibitor chip, where's the...  
(touches where it was) \*  
It's gone...melted. REBUILD? Why? \*  
It didn't work. Peter Parker was right. I miscalculated, and now they're all laughing at me.  
(the arms continue their persuasion)  
I didn't miscalculate? It can work? Spider-Man? \*

(MORE)

**W.D. KROWE**

**SPIDER-MAN 2**

based on the Marvel Comics character created  
by Stan Lee and Steve Ditko

**SHOOTING SCRIPT**

White - 2/27/03	3rd White - 6/13/03
Blue - 3/14/03	3rd Blue - 6/17/03
Pink - 3/24/03	3rd Pink - 6/18/03
Yellow - 3/25/03	3rd Yellow - 6/23/03
Green - 4/1/03	3rd Green - 7/3/03
Goldenrod - 4/7/03	3rd Goldenrod - 7/8/03
Buff - 4/10/03	3rd Buff - 7/15/03
Salmon - 4/13/03	3rd Salmon - 7/24/03
Cherry - 4/16/03	
Tan - 4/17/03	
2nd White - 4/21/03	
2nd Blue - 4/23/03	
2nd Pink - 4/28/03	
2nd Yellow - 5/5/03	
2nd Green - 5/7/03	
2nd Goldenrod - 5/19/03	
2nd Buff - 5/23/03	
2nd Salmon - 6/4/03	
2nd Cherry - 6/5/03	
2nd Tan - 6/9/03	

July 24, 2003

Screenplay by:  
Alvin Sargent  
with Koepp, Chabon,  
Gough & Millar

GOLDENROD - 10/30/03

**COLUMBIA PICTURES**



Production Coordinator

**FINAL CAST LIST**  
**10/30/03 - GOLDENROD**

Director: Sam Raimi  
Producers: Laura Ziskin, Avi Arad  
Executive Producer: Joe Caracciolo  
Co-Producer: Grant Curtis  
Casting Directors: Dianne Crittenden, Karen Rea

ROLE	ACTOR	AGENT/MANAGER
1. PETER PARKER	TOBEY MAGUIRE	MANAGEMENT 360 MANAGER: Eric Kranzler Assistants: Ben & Rachel 9111 Wilshire Blvd. Beverly Hills, CA 90210 (310) 272-0234 (O) (310) 272-0071 (F)
	Assistant: Melissa St. Onge 9220 Sunset Blvd. Suite 300 Los Angeles, CA 90069 (310) 717-2698 (C)	
	Assistant: Nina Lenders (323) 573-4024 (C)	
2. MJ	KIRSTEN DUNST	WMA AGENT: Theresa Peters 151 El Camino Dr. Beverly Hills, CA 90212 (310) 859-4012 (O) (310) 248-5812 (F) Assistant: Kelly
		MANAGEMENT 360 MANAGER: Eric Kranzler Assistants: Ben & Rachel 9111 Wilshire Blvd. Beverly Hills, CA 90210 (310) 272-0234 (O) (310) 272-0071 (F)

COLUMBIA PICTURES



**SPIDER - MAN II**

**FINAL CREW LIST**  
8/13/03

ACCOUNTING	4-5	MEDICAL	27
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CAST ASSTS.	3	PROPS	27-28
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DIRECTOR'S ASST.	2	STORYBOARD / ANIMATIC ARTISTS	37-38
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MARINE SPECIALISTS	27	2 <sup>ND</sup> UNIT	43-50
MARKETING	27		

H= Home • HF=Home Fax • P=Pager • C=Cellular • O=Office • F=Fax • HL=Hotel • S=Service • VM=Voice Mail



**SPIDER-MAN II**

**CONTACT LIST**

**5/20/2003 - BLUE**

**PRODUCTION OFFICE:**

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(310) 244-0858 FAX

**DIRECTOR/PRODUCERS:**

10202 W. Washington Blvd.  
David Lean Bldg / Rm. 300  
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J. Casco (310) 244-2767  
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**IMAGWORKS**

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(310) 940-8121 (F)

**DEPARTMENT**

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ART DEPT. (310)244-2759  
ART DEPT. FAX (310)244-4793  
ASST. DIRECTOR (310)244-1044  
AD SET PHONE (310)244-3516  
AD SET FAX (310)244-0462  
CAMERA (310)244-3849  
CASTING (310)244-0383  
CASTING FAX (310)244-2797  
CONSTRUCTION (310)244-0422  
CONSTRUCTION FAX (310)244-3823  
COSTUME DEPT. (310)244-8723  
COSTUME FAX (310)244-2947  
EDITORIAL (310)244-4067  
EDITORIAL FAX (310)244-0963  
GRIP (310)989-8998  
GRIP COLORROOM/STG. (310)244-2509  
LOCATIONS (310)244-6783  
PROP. DEPT. (310)244-5439  
PROP. FAX (310)244-0983  
PROP. WAREHOUSE (310)955-9654  
PUBLICIST (310)244-8339  
PUPPETEERS #1 (310)244-3145  
PUPPETEERS #2 (310)244-2714  
SET DECORATING (818)787-0883  
SET DECORATING FAX (818)787-1290  
SET DEC WAREHOUSE (818)787-0790  
SET LIGHTING (310)244-8912  
SET LIGHT-GOLDROOM/STG. (310)244-4738  
SFX SHOP (310)244-0784  
SFX SHOP FAX (310)244-2914  
SFX/GOLDROOM/STG. (310)244-0839  
STUNT DEPT. (310)244-4738  
TRANSPORTATION (310)244-0784  
TRANSP. FAX (310)244-2914  
2ND UNIT (310)244-0839  
2ND UNIT FAX (310)244-0839

**ADI** AMALGAMATED DYNAMICS, INC. (818) 852-8638 (O)  
20100 Plummer Street (818) 852-7327 (F)  
Chatsworth, CA 91311  
Contact: Tom Woodruff

**AERIAL (AIRPLANE CHARTER)** AV JET (818) 841-5190 (O)  
4301 Empire Ave. (818) 841-8316 (F)  
Burbank, CA 91505  
Contact: Leslie

DIRECTORS

# 21. Sam Peckinpah (director) PECKINPAH DIRECTS | MAJOR DUNDEE (1964) BTS photo

[Hollywood]: Columbia Pictures, 1964. Vintage original 10 x 8" (25 x 20 cm) black-and-white print still photo. Fine, with stenciled date stamp from Dell Publishing on verso.

Director Sam Peckinpah conferring with Charlton Heston behind-the-scenes on the set of his third feature film, *Major Dundee*.

\$250.00



PHOTO LIBRARY  
ALL PUB. CO., INC.  
RE: MAJOR-DUNDEE  
FR: Peckinpah-Heston  
C'D: 1965 FROM  
AID: PHOTO  
SIG: 1965

DIRECTORS

**22. Sam Peckinpah (director)**  
**PECKINPAH DIRECTS | STRAW DOGS (1971) BTS photo**

*[Hollywood]: Cinerama Releasing, [1971]. Vintage original 8 x 9 1/4" (20 x 24 cm) borderless black-and-white print still photo, photo agency sticker on verso, just about fine.*

Director Sam Peckinpah rehearses Dustin Hoffman behind-the-scenes on the set of this tense action thriller.

**\$200.00**

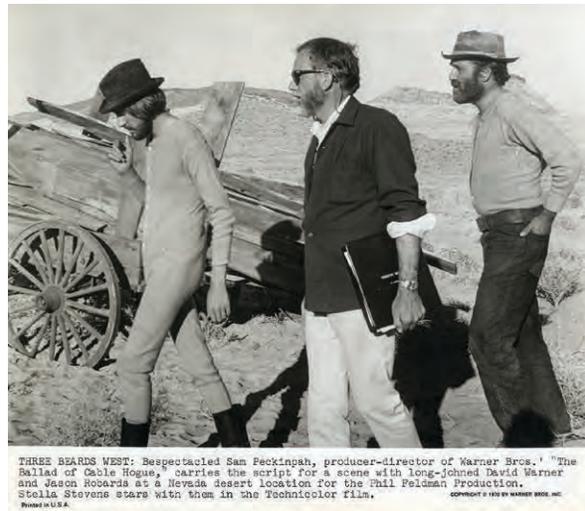


**23. Sam Peckinpah (director)**  
**PECKINPAH DIRECTS | BALLAD OF CABLE HOGUE (1970) Photo**

*[Hollywood]: Warner Brothers, 1970. Vintage original 8 x 9 1/4" (20 x 24 cm) borderless black-and-white print still photo, photo agency sticker on verso, just about fine.*

Director Sam Peckinpah on-location working with David Warner and Jason Robards behind-the-scenes for his surprisingly gentle Western set in the Arizona desert at the beginning of the twentieth century.

**\$200.00**



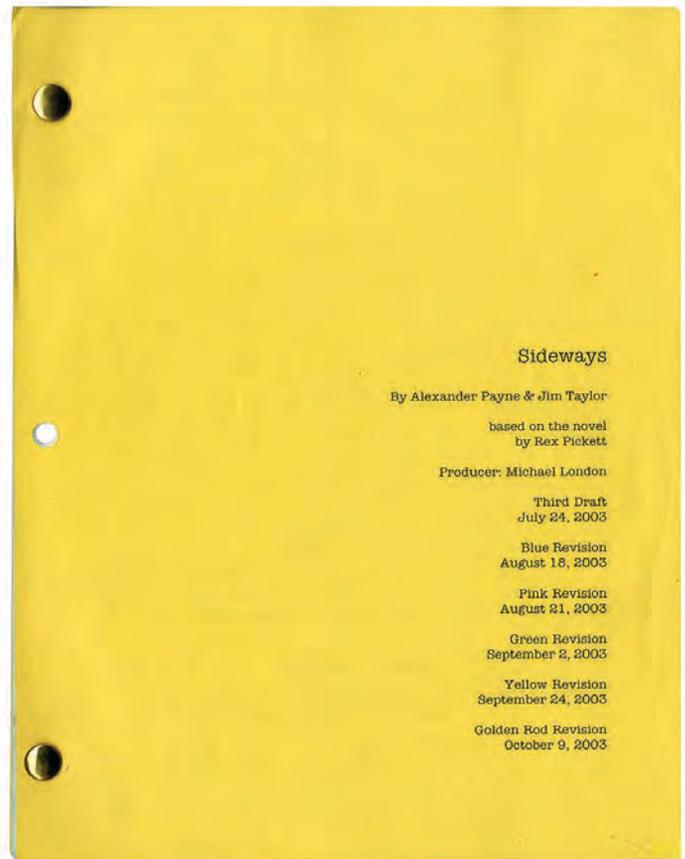
## 24. Alexander Payne (*director*) **SIDEWAYS (Jul 24, 2003) Third Draft film script**

[Los Angeles]: 2003. Vintage original film script, 11 x 8 1/2" (28 x 22 cm), 137 pp., brad bound. Title page credits screenplay to director Alexander Payne and Jim Taylor, based on the novel by Rex Pickett. It is designated as Third Draft, July 24, 2003, with revisions on blue, pink, green, yellow and goldenrod paper, dated up through October 9, 2003.

*Sideways* follows two men in their forties, Miles Raymond (Paul Giamatti), a depressed teacher and unsuccessful writer, and Jack Cole (Thomas Haden Church), a past-his-prime actor, who take a week-long road trip to Santa Barbara County wine country to celebrate Jack's upcoming wedding. Sandra Oh and Virginia Madsen also star as women they encounter during their trip.

The film was nominated for four Oscars and won for Best Adapted Screenplay. (Wikipedia)

**\$850.00**



24 EXT. MILES'S MOTHER'S CONDO - DUSK 24

Approaching the front door, Miles pulls a BOUQUET OF FLOWERS out of a plastic grocery store bag. Jack carries a bottle of CHAMPAGNE.

Miles pulls a BIRTHDAY CARD out of the bag too.

MILES

Wait a second.

He pulls a PEN from his pocket and signs it. As he licks the envelope, Jack rings the bell.

Moments later PHYLLIS comes to the door. She is a matronly older woman in a nightgown and housecoat.

MILES AND JACK

Surprise! Happy birthday!

The boys offer up the flowers and champagne. Phyllis slurs slightly as she speaks -- she's been doing some celebrating of her own.

PHYLLIS

My God. Miles. And Jack! What a surprise. I can't remember the last time you brought me flowers.

They hug.

JACK

They're from both of us.

PHYLLIS

A famous actor bringing me flowers on my birthday. Don't I feel special?

MILES

A famous actor who's getting married next week.

PHYLLIS

Oh, that's right. Isn't that nice? I hope that girl knows how lucky she is, marrying no less than Derek Summersby.

The boys follow her inside.

Miles sucks something from between his two front

MILES

Whatever you say, Vicki. You're the k

He HANGS UP as nonchalantly as if it had been a call and heads back to the table.

70 EXT. DEEP CANYON - DAY 70

For a flash, Miles is walking an unstable, narrow ROPE BRIDGE extending vertiginously across a great CHASM.

71 INT. LOS OLIVOS CAFE - BACK AGAIN 71 \*

Miles reaches the table, tries to sit and SLIPS ONTO THE FLOOR. Although at first Jack blinks heavily in disgust, the girls burst into hysterical LAUGHTER. Jack then laughs too, perhaps OVER-LAUGHING.

JACK

Easy, boy. Easy.

Maya helps him back into the booth.

MAYA

Are you all right?

MILES

Fine. Just slipped.  
(picking up his glass)  
This is my blood.

Miles drinks. Stephanie makes a head gesture to Maya, who nods in return.

STEPHANIE

(to the guys)  
Excuse us.

MAYA

Sorry to make you get up again, Miles.

MILES

That's okay.

Miles and Jack allow the girls to pass. Then --

JACK

What the fuck, man? What is up?

## 25. Paul Thomas Anderson (*writer, director*) **BOOGIE NIGHTS (May 1996) Revised draft film script**

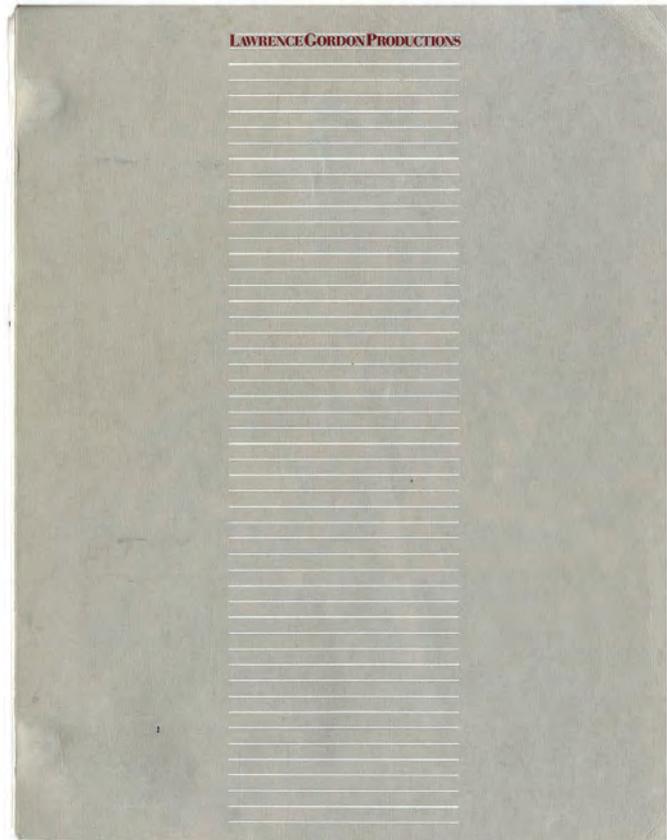
[Los Angeles]: Lawrence Gordon Productions, 1996. Vintage original film script, 11 x 8 1/2" (28 x 22 cm), brad bound, 152 pp. Internally duplicated copy made during production, with copied punch holes, housed in the wrappers of Lawrence Gordon Productions (Gordon produced in association with Ghoulardi Film Company). Title page present, dated May 1996, noted as REVISED DRAFT, with credits for screenwriter Paul Thomas Anderson. 151 leaves, with last page of text numbered 152. Xerographic duplication, rectos only, with revision pages noted as "Revised Pink" dated June, 26, 1996 and "Revised Blue" dated September 26, 1996 throughout. Near fine.

Director Paul Thomas Anderson's second film, bringing him to widespread acclaim, about a young man's career in the porn industry during the late 1970s and early 1980s. Nominated for three Academy Awards, including Best Original Screenplay for Anderson, Best Supporting Actress for Julianne Moore, and Best Supporting Actor for Burt Reynolds, which reinvigorated his career. This is by now an acclaimed classic of late-20th century American film, and one of the quintessential Los Angeles films.

Scripts for all of Paul Thomas Anderson's films are notoriously scarce, and this is the only script for *Boogie Nights* which I have ever handled.

Pagination: [title]; 1-8\*, 11-26, "27 & 28," 19-74, 75A, 75, 75B, 76-117, "118 & 119," 120-152. There is a note at the end of page 8 that pages 9 and 10 have been omitted in this draft.

**\$500.00**



BOOGIE NIGHTS

PAUL THOMAS ANDERSON  
COPYRIGHT © 1995, 1996  
PUSHING THIRTEEN, INC

REVISED DRAFT  
MAY, 1996

REVISED PINK PAGES JUNE, 26 1996  
REVISED BLUE PAGES SEPTEMBER 26 1996

REVISED BLUE PAGES 9/26/96

DIRK  
I take the bus.

JACK  
So what do you wanna do?

DIRK  
What?

JACK  
You take the bus from Torrance  
in Reseda, why don't you work in Torrance?

DIRK  
I don't want to.

JACK  
...ok...

DIRK  
So...you want five or ten?

JACK  
...what...?

DIRK  
If you wanna watch me jack off  
it's ten bucks. If you just wanna  
look at it then it's five.

JACK  
Guys come in, ask you to jack off  
for them, ask to see it?

DIRK  
Yeah.

JACK  
Have you done it tonight?

DIRK  
Couple times.

JACK  
And you can do it again?

DIRK  
If you want, if you got ten bucks.

BEAT. Jack extends his hand...

## 26. CROSSFIRE (1947) Pressbook

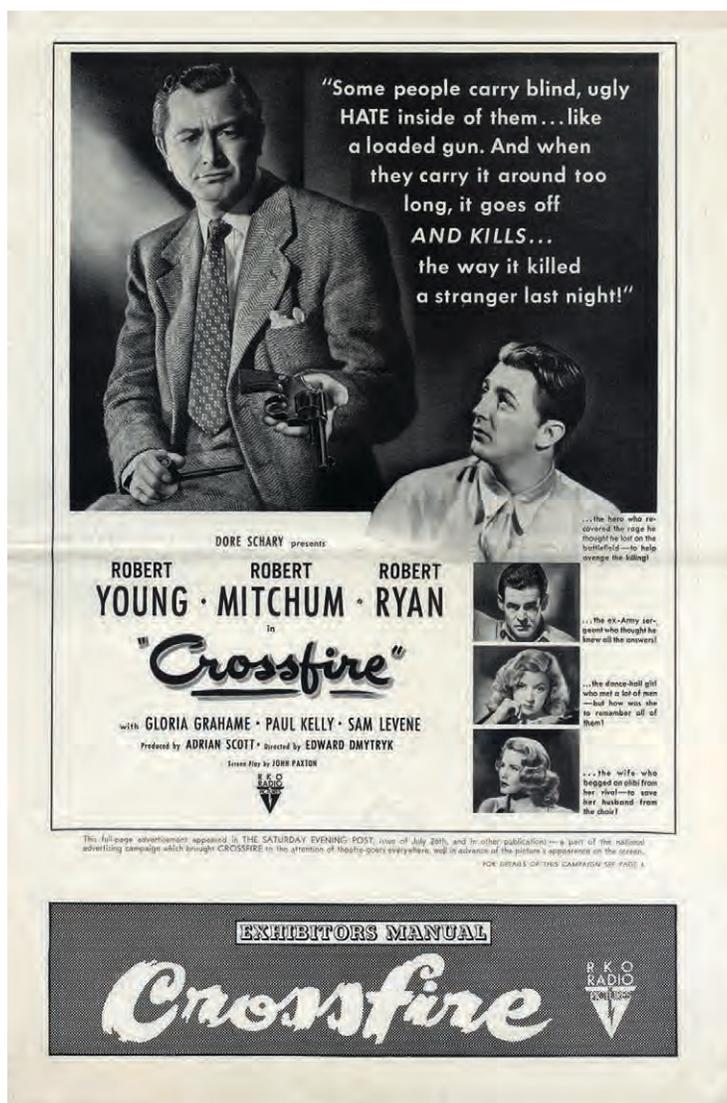
[Hollywood]: RKO Radio Pictures, 1947. Vintage original pressbook, printed wrappers, 18 x 12" (46 x 30 cm), 16 pp. Folded once horizontally (as issued), very good+.

Classic film noir, one of the few noir films of the 1940s to be nominated for a Best Picture Oscar.

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

\$325.00

JEWISH CINEMA





His Flat 'Dink' ...



Suave as 'Dink' ...



Two Ladies and a Man ...



Prude to a Murder! ...



Homicide Quiz Season ...



Dare Right's Role ...



Impressive Again? ...



Right's Vow ...



WHOSE WERE THE HANDS THAT KILLED THIS MAN ...

DRAMATIC BLOW UP DISPLAY

Has the movie ...

MONTAGE BOARD FOR ESTIMATE CONTEST

This is based in your ...

AD ENLARGEMENT DISPLAY

Ad size ...

TRANSCRIPTION

All RED ...

Matched Star Portraits

For ...

Lobby Clue Display

Make ...

RADIO SPOTS

This ...

SPOTS

For ...

GENERAL STAR TIE-UP STILLS FOR WINDOW DISPLAYS

For ...

These are the people who tell the secret most daring story! ... ROBERT YOUNG, ROBERT MITCHUM, ROBERT RYAN ... Crossfire

WHOSE WERE THE HANDS THAT KILLED THIS MAN ... WHAT WAS THE MOTIVE? ... DORE SCHARY ... Crossfire

FOR ADVANCE USE ... 'Crossfire'—Tense Thriller, Courageous Attack on Bigotry ... Dore Schary ... Crossfire

Tense Mystery Drama, 'Crossfire' Vigorously Attacks Taboo Theme! ... Robert Young, Robert Mitchum and Robert Ryan ... Crossfire

SCREEN'S MOST DARING DRAMA ... Crossfire ... MAT 102

Suave Robert Young Serious Guy ... Crossfire ... MAT 101

Added Significance Given Crime Film By Doural Theme ... Crossfire ... MAT 101

Bigotry Blasted in Murder Film, 'Crossfire' ... Crossfire ... MAT 101

JEWISH CINEMA

## 27. CROSSFIRE (1947) Archive of 7 photos

[Hollywood]: RKO Pictures, 1947. Set of seven (7) photos: six 8 x 10" (20 x 25 cm) and one borderless 7 1/4 x 9 1/8" (19 x 23 cm) black-and-white print still photos. One with text affixed on front, 3 with date stamp, 3 with photographer's stamp on verso, and 3 with studio text on verso. One with neatly mended archival paper to address marginal tear. Overall very good+.

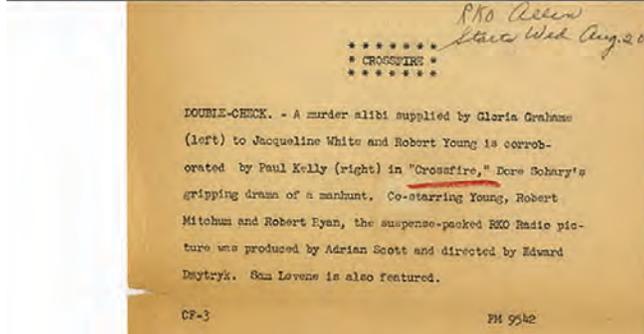
Edward Dmytryk directed Robert Ryan, Robert Mitchum, Robert Young and Gloria Grahame in this film noir.

Selby, p. 36: "One of four soldiers on a binge beats Jewish man to death. Homicide detective and army sergeant investigate."

Grant, p. 150: "Crossfire is littered with excellent performances and one truly terrific one: Ryan as the cold-hearted bigot Montgomery."

Photos coded: CF-3, 17, 21, 28, 45, ADV-80, ADV-134.

**\$375.00**





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**"CROSSFIRE"**  
An RKO Radio Picture

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**"CROSSFIRE"**  
An RKO Radio Picture

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JEWISH CINEMA

## 28. CROSSFIRE (1947) Half sheet poster style A

[Los Angeles]: RKO, 1947. Vintage original 22 x 28" (56 x 71 cm) half sheet poster. Conserved on linen, with a light vertical crease at center, overall in very nice condition with bright colors. There has been minor touch up in blank lower margins. Near fine.

Edward Dmytryk directed this searing film noir, in which a Jewish man is murdered by a violently anti-Semitic GI. The cast included Robert Mitchum, Gloria Grahame, Robert Young and Robert Ryan as the murderer.

\$450.00



## 29. CROSSFIRE (1947) Half sheet poster style B

[Los Angeles]: RKO, 1947. Vintage original 22 x 28" (56 x 71 cm) half sheet poster, style B. Conserved on linen, with a light vertical crease at center, overall in very nice condition with bright colors. Just about fine.

Edward Dmytryk directed this searing film noir, in which a Jewish man is murdered by a violently anti-Semitic GI. The cast included Robert Mitchum, Gloria Grahame, Robert Young and Robert Ryan as the murderer.

\$500.00



## 30. THE MORTAL STORM (1940) Half sheet poster

[Los Angeles]: MGM, [1940]. Vintage original 22 x 28" (56 x 71 cm) half sheet poster. Conserved on linen, with a light vertical crease at center, overall in very nice condition with bright colors. Just about fine.

Frank Borzage directed this anti-Nazi film which starred Margaret Sullivan, James Stewart and Robert Young. A professor, his daughter and her boyfriend see the rise of a violent fascist group in their country, speak out against it, and ultimately seek to escape it. MGM, which was still exporting films to Germany, tried to have it both ways by making the film in the first place, but then making the country a fictional one, not naming the Nazis as such and, while portraying persecutions, not identifying the victims as Jewish.

Posters for this film have always been extremely scarce.

\$750.00



### 31. THE HOUSE I LIVE IN (1945) One sheet poster

[Los Angeles]: RKO Pictures, 1945. Vintage original 41 x 27" (105 x 69 cm) one sheet poster. Conserved on linen, near fine or better.

"Frank Sinatra, apparently playing himself, takes a smoke break from a recording session. He sees more than 10 boys chasing a Jewish boy and intervenes: first with dialogue, then with a little speech. His main points are that we are all Americans and that just one American's blood is as good as another, all our religions are equally to be respected. (The film was made to oppose anti-Semitism and racial prejudice at the end of World War II.)" (Library of Congress)

In 2007, this film was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant". Posters for this short film have always been extremely elusive. HA records only one copy sold in 2007 for \$5,975.00.

\$2,000.00



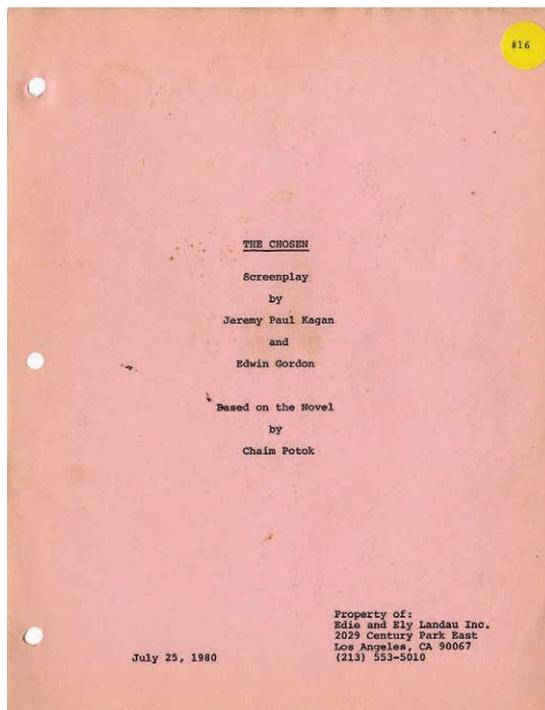
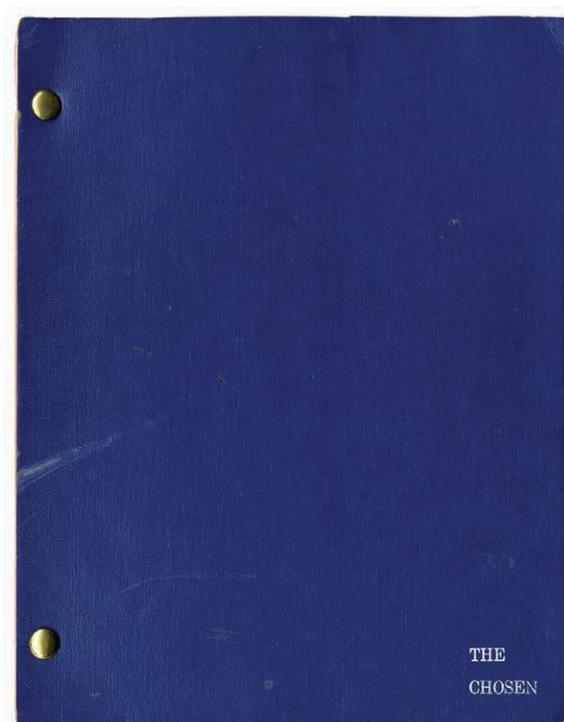
**32.** (*Jewish American film*), **Chaim Potok** (*source*)  
**THE CHOSEN (Jul 25, 1980) Film script**

*Los Angeles: Edie and Ely Landau Inc., 1980. Vintage original film script, 11 x 8 5/8" (28 x 22 cm), 112 pp. Printed wrappers, brad bound, mimeograph on pink paper, just about fine in near fine wrappers.*

“Adapted from Chaim Potok’s best-selling novel, this film examines the differences among Orthodox Jews and conflicts between fathers and sons. Set in Brooklyn in the 1940s, the story focuses on two sons (Robbie Benson and Barry Miller) and two fathers (Maximilian Schell and Rod Steiger): Danny, the brilliant scion of a Hasidic dynasty in training to succeed his formidable father as Grand Rabbi; and Reuven, the son of a worldly progressive scholar.

“The boys develop a strong friendship and find themselves influenced by the other’s father. When the fathers enter into a bitter, passionate conflict over the issue of Zionism, their devoted and dutiful sons must part ways—until one makes the painful choice to oppose his father and claim his own destiny.” (National Center for Jewish Film).

**\$400.00**





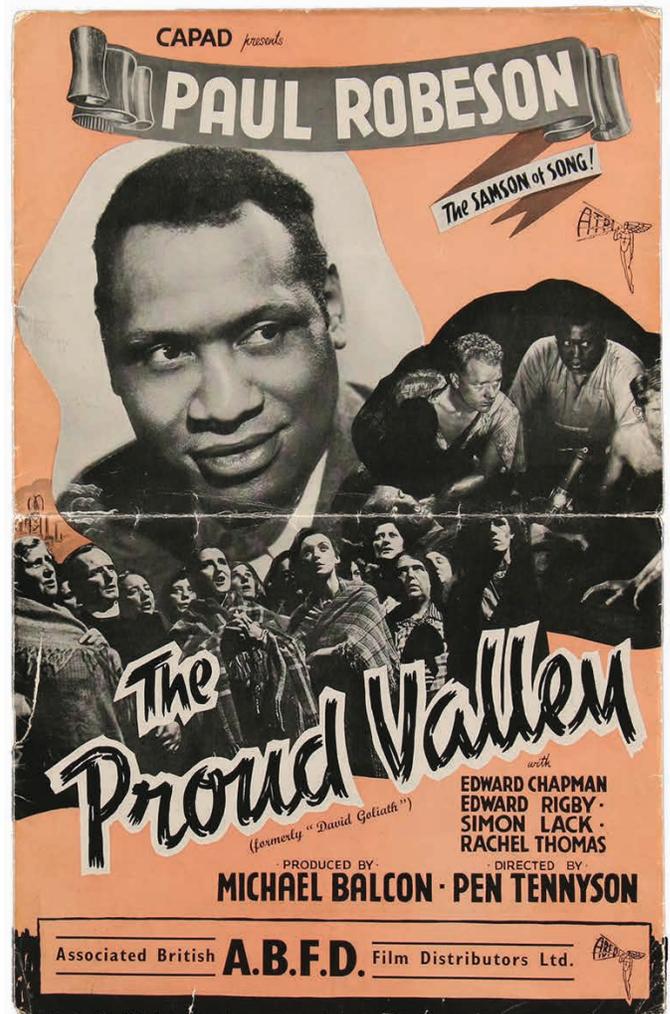
### 33. Paul Robeson (actor) THE PROUD VALLEY [1940] UK pressbook

London: A.B.F.D., [1940]. Vintage original 17 1/2 x 11 1/4" (44 x 29 cm) British pressbook, 8 pp. Folded (as issued), covers separated but present, with wear around edges and where folded, overall very good-.

*The Proud Valley* is the last of a series of British films that Paul Robeson starred in. Bogle, *Blacks in American Films and Television*, pp. 169-170: "In this British film (said to have been Paul Robeson's favorite among his movies), Robeson stars as an American seaman working in a Welsh coal mine. Robeson's impressive... dignified, and self-contained."

As is typical with all British pre-WWII film ephemera, this is an exceedingly scarce booklet (because of wartime paper shortages, most British film materials were recycled during the war).

\$850.00





## 34. THE BIGGEST RHYTHM & BLUES SHOW OF '54 (1954) Concert poster

Baltimore, [MD]: Globe Poster, 1954. Vintage original 24 x 22" (61 x 56 cm) concert poster. There are a few light, primarily marginal damp stains, very good. .

A genuinely scarce poster for a concert lineup which featured, among others: Roy Hamilton, the Drifters, the great jazz trumpeter Erskine Hawkins and His Orchestra and Big Maybelle.

This poster, no kidding, is a rarity. HA has auctioned six copies of a 1955 poster with a somewhat different lineup, but has never had this one. There is no record of it having been auctioned either in Worthpoint or Rarebookhub. And there are zero copies listed in WorldCat.

\$850.00



**35.** (*Blaxploitation film*) **John O. Killens** (*writer*)  
**SLAVES (Jul 5, 1968) Film script**

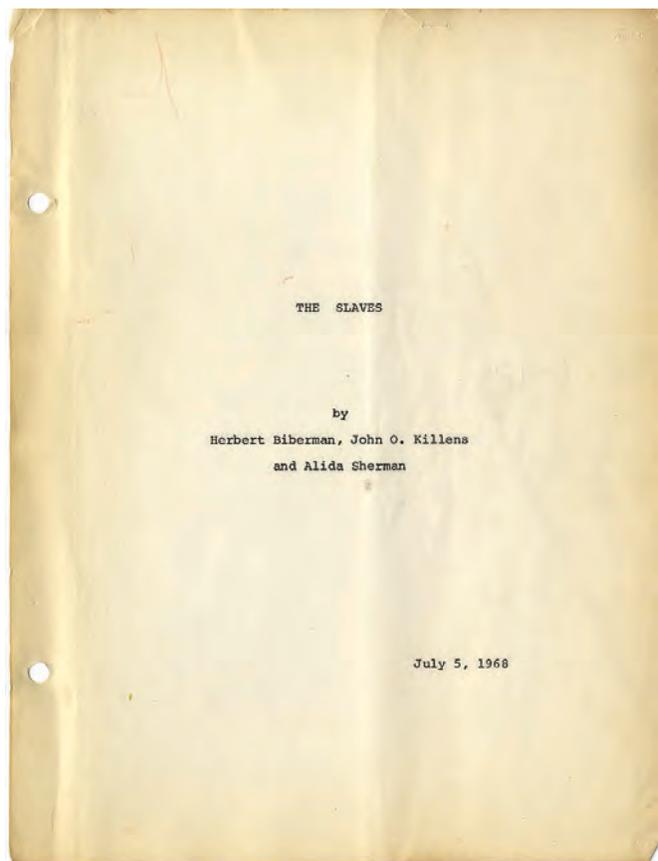
*Np: [Slaves Production Company], 1968. Vintage original film script, plain wrappers, brad bound, mimeograph, 113 pp. Title page dated July 5, 1968, and credited to director Herbert Biberman, John O. Killens, and Alida Sherman. With a 5 x 7" (13 x 18 cm) production photo laid in. Under working title The Slaves. This script belonged to Phil Leto, who was the film's hairdresser. He has left various hair and makeup notes on the versos of the script. With various creases to text, and vertical creases to wrappers, very good.*

Herbert Biberman was a formerly blacklisted writer-director. John O. Killens is recognized as having been the spiritual father of the Black Arts Movement.

The film stars Dionne Warwick (in her screen acting debut), Ossie Davis and Stephen Boyd. Set in the 1850s Southern United States, the film follows Cassy and Luke, two black slaves who are sold to the sadistic plantation owner MacKay. He wants labor from the men and sex from the women. On this, he is determined to exploit both Cassy and Luke. The film depicts a Kentucky slave who ends up on the Mississippi plantation of a brutal sadistic man. (Wikipedia)

The historical value of the script lies in Killens' contribution as well as its being so early an entry in the Blaxploitation cycle. Bogle, *Blacks in American Films*, p. 192: "An early attempt to reach the then-new evolving black movie audience."

**\$500.00**



#90 D.W. Curly wig with Bang  
ACROSS FRONT

42

89 CLOSE SHOT - LUKE  
His weary, dust-caked face. CAMERA MOVES IN to a CLOSEUP of him.

90 INT: MACKAY'S HOUSE - CASSY'S ROOM - FULL SHOT - NIGHT  
CASSY is seated at her dressing table, a thin robe about her, staring into the mirror making up her face, when MACKAY enters. The sculpture of the African woman is on her dressing table. BEULAH and a 9-year-old GIRL are taking things out of MACKAY'S bag. He addresses the child.

MACKAY  
Find it, Sukie?

SUKIE  
No, Mass'r.

MACKAY goes to the bag, fishes in it, and comes out with two paper sacks and a small velvet jewel box. CASSY pays no attention to him, sipping her rum, staring at her face in the mirror.

MACKAY  
(to Sukie)  
Lemon wafers. The kind you like.

He hands her a bag and reaches the other to BEULAH.

MACKAY  
Ribbons.

He studies SUKIE.

MACKAY  
She's growing into a beautiful child. Teach her to read. If she shows any gift I might send her to Paris.

He nods to BEULAH, who takes SUKIE out with her. When the door closes, he looks at CASSY.

MACKAY  
I may send you to accompany her.

(pause)  
I've brought some good news and I feel like celebrating.

He places the velvet box on the dressing table before her. He starts to shave.

#137 D.W. Short Hair wig with  
braids: behind right ear.  
Bang in center of head

62

136 INT: KITCHEN - MED. SHOT - NIGHT  
A row of bells are nailed to the wall -- cords go to them. One is ringing -- as a number of WOMEN sit about sewing at dresses and sheets. JULIA leaves as the bell tings again. Two children follow her.

137 MED. SHOT - STAIRS - NIGHT  
From the door to the kitchen, with two children clinging to her skirts, comes JULIA.

MACKAY  
I have my books to do tonight. Stay with that child up there.

He walks into the living room. She puts the children back of the kitchen door, and is about to go up the stairs, when CASSY comes down. JULIA goes to her.

CASSY  
There's laudanum on my dressing table. Maybe she'll take it from you.

JULIA  
Don't go makin' trouble for that black man because you in one of your tempers. Next time -- you both --

CASSY puts her hand up for silence. JULIA goes up the stairs; CASSY goes slowly into living room.

138 INT: MACKAY LIVING ROOM - FULL SHOT ACROSS MACKAY - NIGHT  
MACKAY sits at his piano playing the Lacrimae Movement from Mozart's Requiem. CASSY walks down the stairs and to the arch of the room -- listening to the excellent playing -- eternally studying, appraising this complex man. MACKAY sees her, speaks as he plays:

MACKAY  
The fields. Woman like you! You have nothing in common with those darkies.

CASSY  
Got a common master -- almost had the common whip.

She comes into the room -- sits, watching him play.

MACKAY  
Quoting the Bible at me!  
(he can't resist a laugh)  
Give a darkie a verse of Scripture and --

#149 Same as #148

149 CONTD 69

LUKE  
Miss Julia. You think it'd be all right, if we named her after my wife, back in Kentucky ... Esther?

JULIA  
I'm sure it'll be, Luke. Master Mackay got his eyes on you. He say tell you, you gon' work at the Party at the Big House Sunday. (starts off)

LUKE starts off -- but stops, turns toward CASSY.

LUKE  
Cassy, now -- now I know -- you gonna take good care of that little baby!

Suddenly, uncontrolledly, CASSY bursts into tears and casts herself upon LUKE and clings to him.

CASSY  
Luke, Luke -- I'm afraid to -- I can't die all over again!

She runs from him. He stares after her, his face hopeful.

SLOW DISSOLVE

150 INT: MACKAY'S PLANTATION HOUSE - CASSY'S BEDROOM - CLOSE SHOT - DRESSING TABLE MIRROR - NIGHT

A black hand smears the mirror, and a second later CASSY's face comes into the MIRROR as she smears her own image. LUKE'S FACE SLOWLY DISSOLVES out. CASSY picks up a box of powder and other objects on the table and hurls them at her image. MACKAY's hand comes into the SHOT and grabs her hand. CAMERA PULLS BACK and MACKAY pulls CASSY to him.

MACKAY  
Disgust? It makes you look so womanly. Fired up. A promising prelude to some man-woman truth. Don't waste it on a mirror. Give it to me. You've been as uninspired as a wife lately.

CASSY (pushing him away)  
No.

#150 B.W. - Short curly wig  
There  
#155  
Wig with braids on top + back of  
Laying on bed.



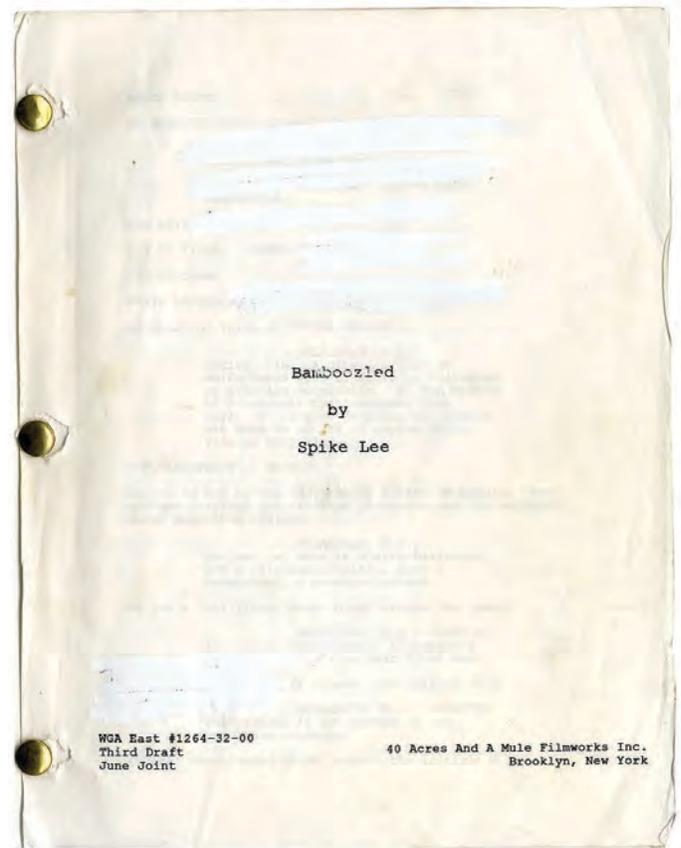
**36. Spike Lee (writer, director)**  
**BAMBOOZLED (Jun 1999) Third draft film script**

*Brooklyn, NY: 40 Acres and a Mule Filmworks, 1999. Vintage original film script, 11 x 8 1/2" (28 x 22 cm), 135 leaves, with last page of text numbered 134, brad bound. Third Draft script for the 2000 film, noted as "June Joint" on the front wrapper. Title page with manuscript ink annotations of the name, address and phone number of film sculptor Fred Arbegast (here listed as "Arbergast") at the top of the page, and two phone numbers at the bottom left, all struck with white-out ink. Extensive manuscript ink annotations of reader's notes throughout. Front wrapper integral with title page, with credits for screenwriter Spike Lee. Xerographic duplication, rectos only. Near fine.*

Spike Lee's blistering satire of US racism, wherein an African American television writer, Pierre Delacroix (Damon Wayans), frustrated with the rejection of his scripts which portray black people as positive and intelligent, pitches the most offensive and racist idea he can devise, a 21st century minstrel show, which of course the white network executives love, as does the American public.

Released to mixed reception upon release, the film has since been reappraised and is now considered a cult classic. *Rolling Stone* senior editor and critic David Fear noted in a 2020 article that "the really scary thing is that, 20 years on, 'Bamboozled' feels incredibly contemporary. It doesn't look so extreme at all... and when you consider the content of this film, that's a very troubling thing." (Wikipedia)

**\$985.00**





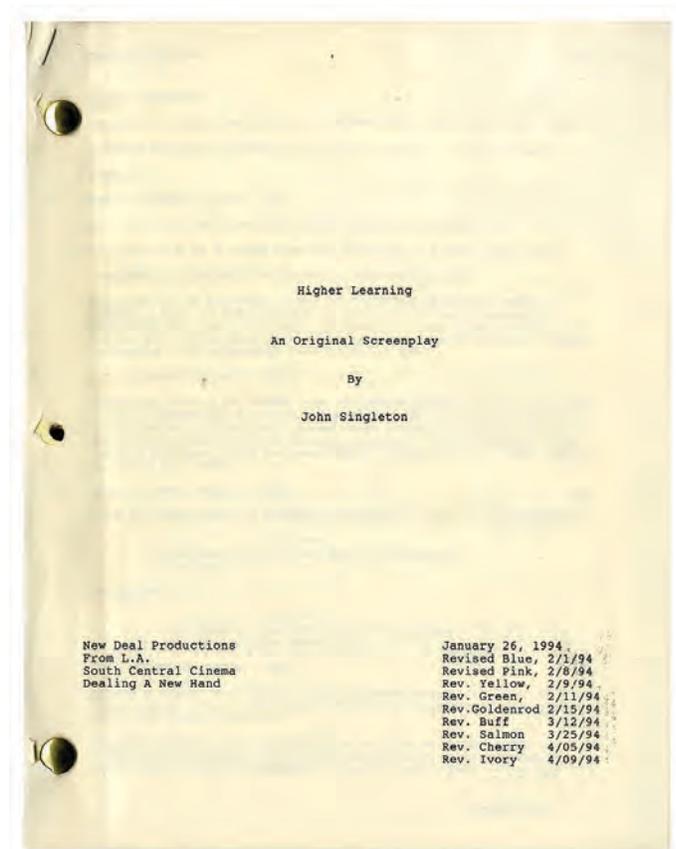
### 37. John Singleton (*writer, director*) **HIGHER LEARNING (Jan 26, 1994) Rainbow film script**

*Los Angeles: New Deal Productions, 1994. Vintage original film script, 11 x 8 1/2" (28 x 22 cm), 114 pp. Dated January 26, 1994, a true rainbow script (with dated revisions on many colors of paper, incorporating rewrites of nine different dates, each on a different color of paper, ranging from 2/1/94 to 4/9/94). Brad bound, title page coming loose from bottom brad, near fine.*

In the same way that Spike Lee galvanized the film world with a series of films of African American interest, all set on the East Coast (though mostly in New York City), John Singleton in turn created a series of important African American films set in California. After his debut with the groundbreaking *Boyz n the Hood*, he followed up with a series of provocative films, of which the socially conscious *Higher Learning* was his third feature – a film set at a fictional

university in which racial conflicts between students are highlighted in the storyline. The hero of the film, Malik Williams (Omar Epps), is a black track star who struggles with his academics. The drama depicts the difficult status of black students, who feel competing needs for separatism and for integration with the general student body. (Wikipedia)

**\$500.00**



Revised 2/15/94

92B INT. BILLY'S ROOM - NIGHT

BILLY  
Put her on the phone you Black bitch!

92C INT. KRISTEN'S DORM ROOM - NIGHT

The frame with Monet's face FREEZES for a moment as we see the SHOCK that covers it then back to normal speed.

MONET  
(calmly)  
What did you say?

BILLY (O.S.)  
You heard me! Put her on the phone!

Monet HANGS up then she looks at her WATCH.

LEFT WIPE TO:

93 INT. FUDGE'S APARTMENT - COMMON AREA - NIGHT

We hear the soft TICKING of a CLOCK.

PUSH IN ON:THE CLOCK:On the wall reads 2:30am.

LOW ANGLE:MONET:Stands with her arms folded. She is pissed to the T.

WIDER -- The room is full of BRUTHAS. Kristen STANDS nearby. She is still is upset. The room is silent save the sound of the clock and of the breathing of gathered folk. The DRUNK STUDENT in the corner wakes up.

DRUNK STUDENT  
Why y'all so quiet?

Fudge gets up. Puts on his LONG THICK COAT and a HAT.

FUDGE  
Lets go.

DREADS  
To kick some ass. Booika!! Booika!!  
Booika!!

94 INT. THETA KAPPA HOUSE - NIGHT

Where the party is still dying down. We hear the strains of a SONG. We see Remy talking to another OBVIOUS LOSER who is halfway listening.

(CONTINUED)

Revised 2/11/94

61 CONTINUED: 23.  
61

From behind we follow Malik as he walks into the TRACK STADIUM then he leaves frame and we reveal the whole field.

We see Coach Davis on the field. There are two runners going around the track. He shouts out at them with a BULLHORN.

ANGLE ON the two runners going around the track as we follow them to reveal the Coach.

ANGLE ON:MALIK STANDING IN THE STANDS. He begins making his way towards the field.

WIDE SHOT - Malik walks onto the field and WE PAN with him as Coach Davis notices him turns around and puts his hands on his hips.

ANGLE ON:COACH DAVIS:He looks at Malik.

ANGLE ON:MALIK:He looks down then up again.

NEW SHOT:MALIK:Wearing his WORKOUT CLOTHES. He walks back and forth then puts his leg up on a HURDLE to begin stretching. Aretha's voice on the track gets louder.

62 EXT. TRACK FIELD - DAY 62

STRETCH MONTAGE: Malik does a HURDLE STRETCH. He lays back with one leg to the side. Shoot OVERHEAD.

Malik on the grass STRETCHING his legs. The CAMERA SKIMS across the grass as we PUSH IN to him. Quickly!

62A EXT. TRACK FIELD - DAY 62A

MOTOCAM:We START on Malik from behind as we SLOWLY come around to the front of him and he STARTS to RUN. He begins running faster, and faster.

From BEHIND we follow Malik as he goes into the turn very fast.

ON THE SIDE:MALIK:runs for a while. We hear his conversation with the coach.

COACH DAVIS  
You want what? A full scholarship? \*  
With your attitude? ...I'll see what I \*  
can do. If you get lax in your studies \*  
or on the field you got problems! You \*  
gonna have to work for yours young \*  
brother! \*

MOVING P.O.V.:We go PAST Deja walking on the field to practice.

ANOTHER ANGLE:Deja walking onto the field and Malik in the background running in the straightway.

## 38. SARAH VAUGHAN (ca. 1950s) Photo archive

*Collection of eight approximately 8 x 10" (20 x 25 cm) black-and-white photos of jazz vocalist Sarah Vaughan, generally very good or better, with photo agency stickers on verso, ca. 1950s.*

- In an elaborate long gown. With photographer stamp on verso and printing notations.
- Duke Ellington, George Shearing, Sarah Vaughan and Billy Eckstine. From a Carnegie Hall concert of 1/1/57. With stamps on back from a magazine file.
- Vaughan and Eckstine singing into a microphone for MGM Records. With stamps on back from a magazine file.
- Vaughan with Jimmy Jones at piano and arranger Tadd Dameron. Photo was published in *Metronome* magazine, April 1950.
- Vaughan seated, singing. Printing notations on front with stamps on back from a magazine file.
- A close-up of Vaughan singing into a microphone, printed very dramatically in dark shades of black and gray.
- Two different shots of Vaughan (one of them double weight) with a matching dress and turban, singing from a score.

Critic Gary Giddins described her as the “ageless voice of modern jazz – of giddy postwar virtuosity, biting wit and fearless caprice”. He concluded by saying that “No matter how closely we dissect the particulars of her talent... we must inevitably end up contemplating in silent awe the most phenomenal of her attributes, the one she was handed at birth, the voice that happens once in a lifetime, perhaps once in several lifetimes. Her voice had wings: luscious and tensile, disciplined and nuanced, it was as thick as cognac, yet soared off the beaten path like an instrumental solo... that her voice was a four-octave muscle of infinite flexibility made her disarming shtick all the more ironic.”

**\$1,500.00**



M Sarah  
- under Sarah VAYBlin  
index



**39. August Wilson (playwright)**  
**MA RAINEY'S BLACK BOTTOM (1984) Theatre poster**

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

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

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

**\$350.00**



AFRICAN AMERICANA

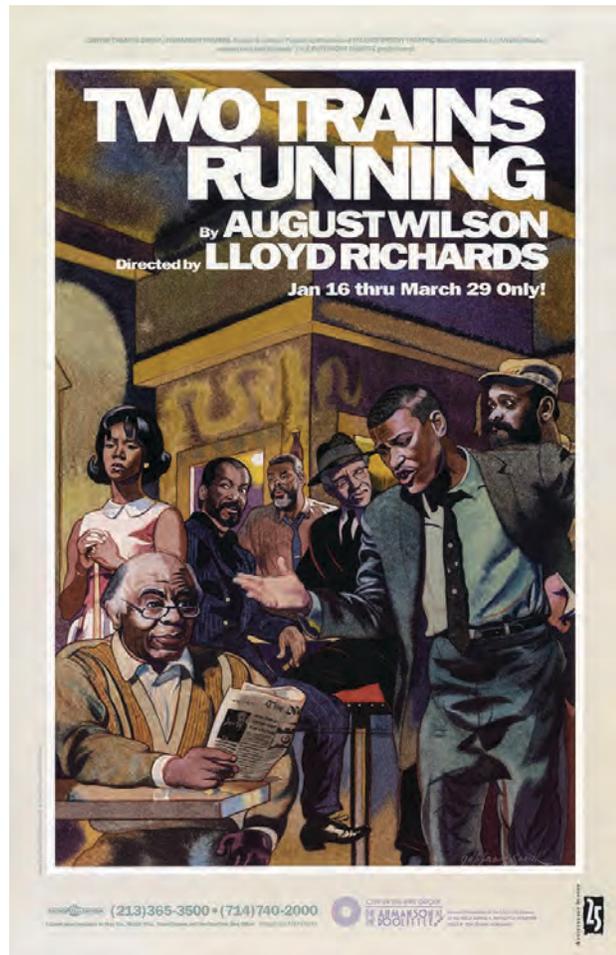
## 40. August Wilson (playwright) TWO TRAINS RUNNING (1992) LA theatre poster

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

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

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

\$400.00

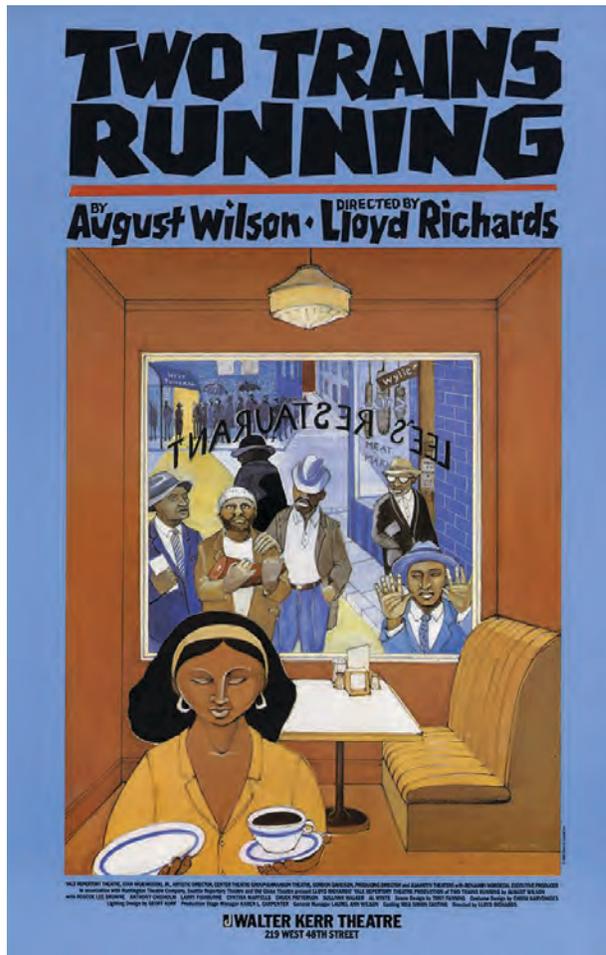


**41. August Wilson (playwright)**  
**TWO TRAINS RUNNING (1992) NY theatre poster**

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

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

\$350.00



AFRICAN AMERICANA



## 42. LOUISE BROOKS (Jun 6, 1929) Hand-dated portrait

[Los Angeles: Paramount], 1929. Vintage original 8 x 10" (20 x 25 cm) black-and-white glossy silver gelatin photo. Minor crease at top left and bottom right edges, about fine.

Louise Brooks displays her iconic Buster Brown bob in this portrait, likely photographed by Eugene Robert Richee. The handwritten date of 6/6/29 on verso indicates it was likely used in promotion of her 1929 Paramount film *The Canary Murder Case*, which was released in April of that year.

Finished in 1928, it was held for release in order to turn the silent film into a talkie. Brooks had gone to Europe and was in the middle of making three films. Because she refused to return to Hollywood to dub dialogue for the film (Margaret Livingston did so for her), Paramount sabotaged her American film career.

This portrait was likely shot in 1928. It is coded P703-118.

\$1,500.00



## 43. LOUISE BROOKS CURLS HER BOB [1927] Stamped portrait

[Los Angeles]: Paramount Pictures, [1927]. Vintage original 7  $\frac{3}{4}$  x 9  $\frac{1}{2}$ " (20 x 25 cm) black-and-white double weight glossy silver gelatin photo. Ink stamped on verso "Louise Brooks in Paramount Pictures". Just about fine.

For her role in the silent comedy *Evening Clothes*, Louise Brooks donned this fashionable curled hairstyle in contrast to her bone straight bobbed coif. In her role as Fox Trot, Brooks played a Parisian clothes horse to Adolph Menjou. A lost film.

\$1,300.00



LOUISE BROOKS  
IN PARAMOUNT PICTURES

## 44. LOUISE BROOKS | GOD'S GIFT TO WOMEN (1931) Fashion portrait

[Los Angeles: Warner Brothers], 1931. Vintage original 6 3/4 x 9 1/4" (16 x 23 cm) glossy silver gelatin photo. "Louise Brooks GGW PUB A1" coded at bottom right corner. There are three date use stamps on verso including the original of March 21, 1931. Borders trimmed, about fine.

Owing one film to Paramount upon her return from making films in Europe, Louise Brooks appeared in *It Pays to Advertise* in 1930 and was let go by her home studio. Warner Brothers gave her a chance with *God's Gift to Women* in 1931. Brooks was presented with a supporting role in this musical comedy which, by the time it was released in America, had all of the songs cut.

Pre-Code antics abound in Michael Curtiz' film, including a cat fight in bed amongst the three leading ladies over Frank Fay. Brooks wears a gown designed by Earl Luick.

\$1,150.00



PHOTOGRAPHY

## 45. ANNA MAY WONG | DRIFTING (1923) Photo by Freulich

[Los Angeles: Universal Pictures], 1923. Vintage original 8 x 10" (20 x 25 cm) black-and-white double weight semi-glossy silver gelatin photo. Minor diagonal crease at top left corner, small crease at bottom left corner, small indent at top right edge. Fine.

As written on the verso in pencil, this image represents Anna May Wong in her native costume. Also typed at the bottom on verso: "Anna May Wong Drifting Feb. 1923". Three credit ink stamps for Brown Brothers including those from New York City and Sterling, PA. Photo is signed on front by photographer Freulich.

At age 18, Wong was appearing as Asian character Rose Li in a supporting role in the Tod Browning-directed Universal film *Drifting*. The story was about the horrors encountered when an American girl becomes involved in a drug ring in Shanghai. A Jewel Production.

Universal, not owning a theater chain, devised a three-tiered brand system that helped it market its feature product to independent theater owners: Red Feather (low-budget), Bluebird (mainstream releases) and Jewel (prestige productions). Jewels would often receive special promotion and be marketed with an eye for higher roadshow ticket prices. Brown Brothers, the nation's oldest stock photo agency established in New York in 1904, appears to have had an exclusive use of this photo as granted by the Jewel status afforded the production by Universal for use in publications.

**\$750.00**



**46.** Irving Chidnoff (*photographer*)  
**ANNA MAY WONG in PARAMOUNT PICTURES [ca. 1925] Photo**

*[Los Angeles]: Paramount Pictures|Chidnoff Studio, [ca. 1925]. Vintage original 8 x 10" (20 x 25 cm) black-and-white glossy silver gelatin photo. Stamped on verso "Anna May Wong, Paramount Pictures". Minor blank white margin scratch near top left corner, fine.*

Anna May Wong became the first Chinese American movie star when she played the lead in the first Technicolor (two-color) production, *The Toll of the Sea*, in 1922. By 1925 she was making five films a year, including two box office spectacles in 1924: *The Thief of Bagdad* and *Peter Pan*.

This portrait is from her earlier days with Paramount between 1924 and 1926. Russian-born celebrity photographer Irving Chidnoff founded his studio in New York City in 1925 and Wong became one of his first portraiture subjects.

**\$750.00**



ANNA MAY WONG  
 IN PARAMOUNT PICTURES

**47. Clarence Sinclair Bull (photographer)**  
**ANNA MAY WONG | MR. WU [1927] Oversized portrait**

*[Los Angeles]: Metro-Goldwyn-Mayer, [1927].  
Vintage original 13 1/2 x 10 1/2" (34 x 27 cm) double  
weight black-and-white photo. With mimeographed  
text and stamp of photographer Clarence  
Sinclair Bull on verso. Minor blemish at  
extreme bottom right resulting in small  
stain in blank border and slight smudge in  
the black background, otherwise flawless.  
Just about fine or better.*

In this silent MGM Lon Chaney vehicle, Anna May Wong had the small role of Loo Song (while all the important Asian characters were portrayed by white actors, including Chaney and Renée Adorée). Wong would have been about 22 years-old when this film was shot. As always, she presents splendidly for the camera.

**\$2,500.00**



Anna May Wong, who is playing in "Mr. Wu", a Metro-Goldwyn-Mayer production.

## 48. ANNA MAY WONG | DAUGHTER OF THE DRAGON (1931) Photo

*[Los Angeles]: Paramount Pictures, [1931]. Vintage original 8 x 11" (20 x 28 cm.) double weight black-and-white keybook photo, mimeographed text on verso, fine.*

Anna May Wong left Hollywood for Europe in 1928 in search of better (and very specifically, less racially-stereotyped) roles, and she made a few notable films there. But she was back in Hollywood to make this film, a Fu Manchu mystery, in which she again played a stereotypical Asian femme fatale. However, Paramount certainly did create some impressive imagery of her, like in this portrait.

**\$1,300.00**



Anna May Wong wears one of the screen's most colorful costumes as the Oriental Princess and stage dancer in Paramount's "Daughter of the Dragon," in which she is featured with Warner Oland and Sessue Hayakawa.

**49.** John Ellis (photographer)  
**JOHN BARRYMORE | THE MAD GENIUS (1931) Oversized portrait**

*[Los Angeles]: Warner Brothers First National, [1931]. Vintage original 11 x 14" (28 x 35 cm.) black-and-white double weight glossy silver gelatin photo. Creasing at all four edges, more significant at top and bottom left. Attached paper blurb (which uses the film's original title The Genius) and "Photo by John Ellis, Warner Bros. and First National" ink stamps on verso. About fine.*

A crippled puppeteer finds and trains a young man to become a ballet dancer. When the young man falls in love with a young woman the puppeteer also loves, madness ensues. A companion piece to John Barrymore's other 1931 film, *Svengali*, with similar themes. Directed by Michael Curtiz, with art direction by Anton Grot, the film had the feeling of German expressionism.

Here as the mad genius, Barrymore is the master of his ballet puppets. Photo coded TG-1.

**\$250.00**

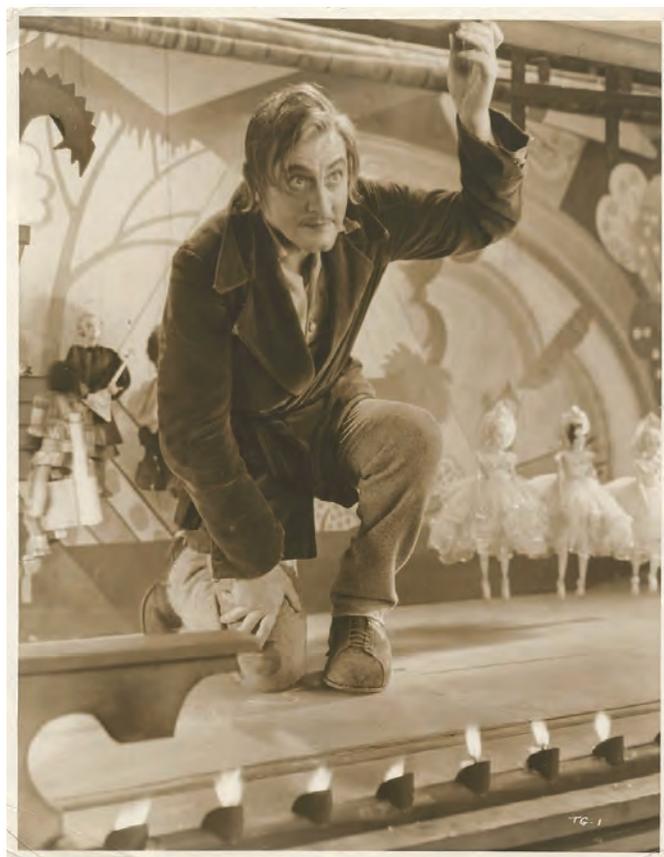


PHOTO BY  
**JOHN ELLIS**  
WARNER BROS. AND FIRST NATIONAL

## 50. CHING WAH LEE [1937-49] Autographed postcard group

*[Los Angeles: Metro-Goldwyn-Mayer | United Artists, 1937-1949]. Set of three vintage original 3 x 5" (9 x 15 cm) postcards, about fine.*

San Francisco-born Ching Wah Lee (1901–1980) made just seven films between 1937 and 1946, with a return in 1961 for *Flower Drum Song*, but they are prominent films featuring Chinese characters. A gifted scholar, he spent much of his life giving tours of his native San Francisco's Chinatown.

This group features three movie postcards which Lee has autographed. They are for his work on *The Good Earth* (1937), *Little Mr. Jim* (1946) with Butch Jenkins, and on the set of *Impact* (1949), a noir story set in San Francisco for which he was a consultant. He is shown on set with the film's leading lady Ella Raines and fellow Asian American star Anna May Wong.

**\$200.00**



**51.** Russell Ball (*photographer*)  
**TALMADGE, ROLAND | THE WOMAN DISPUTED (1928) Portrait**

*[Los Angeles: United Artists, 1928]. Vintage original 11 x 14" (28 x 35 cm.) sepia-tinted double weight semi glossy silver gelatin photo. Minor waviness at edges. Photo attributed to photographer Russell Ball. About fine.*

Based on Denison Clift's 1926 play, in turn loosely based on Guy de Maupassant's 1880 short story "Boule de Suif", this is the story of an Austrian sex worker who finds herself the subject of two men's competing romantic attentions on the eve of World War I. This film would signal the end of silent star Norma Talmadge's career; she would not make the transition to sound successfully.

Though not blatantly sexual, it would be portraits and scenes such as this which would give a sense of torrid storytelling in pre-Code Hollywood.

**\$225.00**



## 52. GARBO, NOVARRO | MATA HARI (1931) Oversized pre-Code portrait

[Los Angeles]: Metro-Goldwyn-Mayer, [1931]. Vintage original 10 x 13" (25 x 32 cm) black-and-white double weight glossy silver gelatin photo. Hand numbered 579-117 in pencil. Original paper snipe attached to verso. Fine.

MGM and Greta Garbo glamourized seduction in this romantic image of Garbo as notorious spy Mata Hari. With her is Ramon Navarro as Lt. Alexis Rosanoff. Pre-Code era images such as this, with soft diffused lighting and provocative imagery, are quite desirable.

\$250.00



TRAGIC LOVE -- Greta Garbo and Ramon Navarro in a dramatic scene from "Mata Hari" in which they are co-starred by Metro-Goldwyn-Mayer under direction of George Fitzmaurice.

## 53. GARBO, NOVARRO ARE ROMANTIC | MATA HARI (1931) Portrait

[Los Angeles]: Metro-Goldwyn-Mayer, [1931]. Vintage original 10 x 13" (25 x 32 cm) black-and-white double weight glossy silver gelatin photo. Hand numbered 579-117 in pencil. Original paper snipe attached to verso. Fine.

MGM and Greta Garbo glamourized seduction in this romantic image of Garbo as notorious spy Mata Hari. With her is Ramon Navarro as Lt. Alexis Rosanoff. Pre-Code era images such as this, with soft diffused lighting and provocative imagery, are quite desirable.

\$275.00



TRAGIC LOVE -- Greta Garbo and Ramon Navarro in a dramatic scene from "Mata Hari" in which they are co-starred by Metro-Goldwyn-Mayer under direction of George Fitzmaurice.

**54. Milton Brown (photographer)**  
**GARBO, NOVARRO | MATA HARI (1931) Oversized pre-Code portrait**

[Los Angeles]: Metro-Goldwyn-Mayer, [1931]. Vintage original 10 x 13" (25 x 32 cm) black-and-white double weight semi-glossy silver gelatin photo. Attached informational paper blurb on verso. Handwritten in pencil is code "579-18". Ink stamped on verso "Photographed by MILTON BROWN, credit appreciated". Fine.

So censored was *Mata Hari* even in pre-Code Hollywood (and though allowed in a few released photographs), the footage of Greta Garbo wearing this most revealing négligée designed by Adrian was cut. The highly fictionalized story of the exotic dancer-turned-spy was one of the top box office attractions of 1931.

In 1936 a re-release was allowed, minus three minutes of footage which included scenes in which Garbo, seen here with Ramon Novarro, wears this costume.

**\$400.00**



579-17 ECSTASY - Greta Garbo and Ramon Novarro surrender to love in this scene from "Mata Hari" in which they are co-starred by Metro-Goldwyn-Mayer under direction of George Fitzmaurice.

## 55. GARBO, AYRES | THE KISS (1929) Torrid pre-Code moment

[Los Angeles: Metro-Goldwyn-Mayer, 1929]. Vintage original 11 x 14" (28 x 35 cm) black-and-white double weight glossy silver gelatin photo. Hand numbered 440-24 in pencil. Original paper snipe attached to verso. Title The Kiss is handwritten. Fine.

A scandalous pre-Code story, *The Kiss* was MGM's last non-talking picture. Garbo would talk soon after. In this she plays an unhappily married woman caught up in a murder trial. In this scene which was prominently used in poster and publicity art, Lew Ayres (in his first role) mistakes her intentions and is killed soon after.

\$350.00



440-32-25-24-26...INFATUATION..Lew Ayres allows his mad worship to overwhelm judgement in this scene with Greta Garbo from her new Metro-Goldwyn-Mayer starring vehicle. → "The Kiss"

**56.** Milton Brown (photographer)  
**GARBO, NAGEL | THE KISS (1929) Oversized photo**

*[Los Angeles]: Metro-Goldwyn-Mayer, 1929. Vintage original 11 x 14" (28 x 32 cm.) black-and-white double weight glossy silver gelatin photo. Minor edge and corner wear. Ink stamp "Photograph by Milton Brown, Credit appreciated" and attached typed paper informational blurb on verso. Handwritten code of "440-72" in pencil. Fine.*

Not only was this Greta Garbo's last silent film, but it was the last silent film produced by MGM. Full of pre-Code elements – a married woman not only committing adultery with a full-time lover, but who also accidentally kills a young man who forces himself on her, ending in courtroom dramatics. MGM pulled out all the stops in production with the unbelievable art deco sets and beautiful costuming of Garbo. Garbo may have been one of the few who welcomed the stringent Code a few years later. So tired was she of playing women of ill repute that she went on strike until MGM (the studio for which she made millions, particularly from Europe) agreed to worthier material.

Greta Garbo and Conrad Nagel are beautifully captured in this romantic moment.

**\$200.00**



...Greta Garbo and Conrad Nagel in one of their dramatic love moments in Miss Garbo's new Metro-Goldwyn-Mayer picture, a romance of European life directed by the famous French director Jacques Feyder.

**57.** George Hurrell (*photographer*)  
**NORMA SHEARER | STRANGE INTERLUDE [1932] Oversized photo**

*[Los Angeles]: Metro-Goldwyn-Mayer, [1932]. Vintage original 13 x 10" (32 x 25 cm) black-and-white double weight glossy silver gelatin photo. Fine.*

Lovely and unusual pose from the back of a contemplative Norma Shearer to publicize MGM's reworking of the Eugene O'Neill play *Strange Interlude*. Dealing with taboo pre-Code subject matter (a woman having a baby by her lover when the man she married carries a genetic disease), the film utilized a technique whereby the characters' thoughts were revealed in voiceover.

Photographer George Hurrell's embossed stamp appears in the lower right blank white margin. His ink stamp is on verso along with "Norma Shearer, Metro-Goldwyn-Mayer". Hand numbered in pencil X-362.

**\$250.00**

PLEASE CREDIT  
HURRELL  
M. G. M.



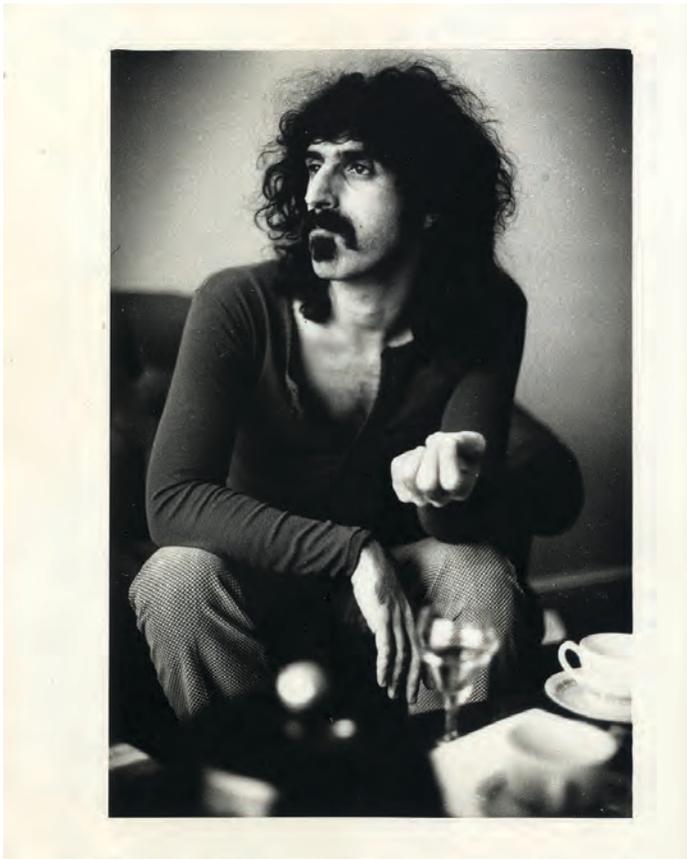
PHOTOGRAPHY

## 58. FRANK ZAPPA [ca. 1970] British photo

*London: London Features International, [ca. 1970]. Vintage original 10 x 8" (25 x 20 cm) double weight black-and-white UK photo. Stamp on verso of London Features. Fine.*

A very striking portrait of a pensive Frank Zappa. A musician with a career spanning 30 years, "his work is characterized by nonconformity, improvisation, sound experimentation, musical virtuosity and satire of American culture. He is considered one of the most innovative and stylistically diverse musicians of his generation." (Wikipedia)

**\$400.00**



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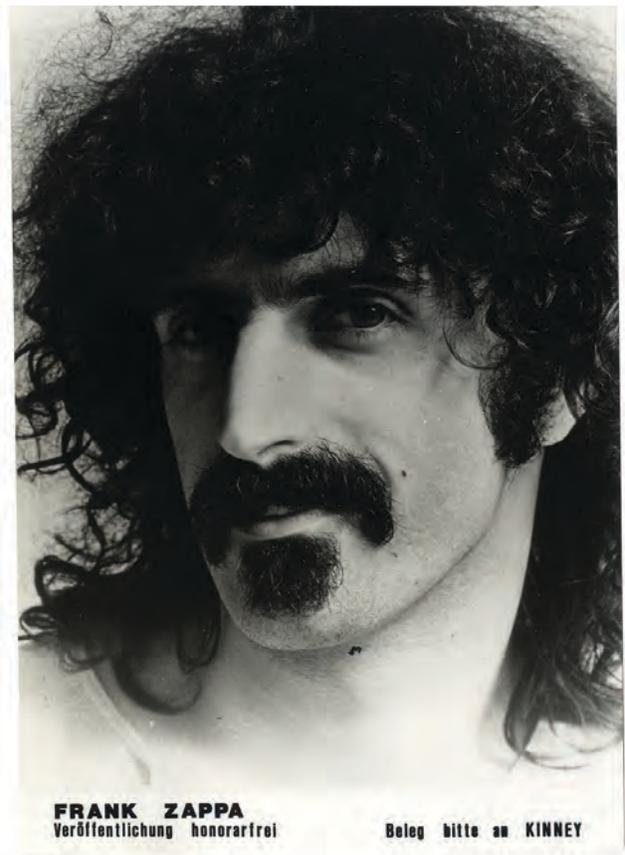
FRANK ZAPPA

## 59. FRANK ZAPPA and THE MOTHERS OF INVENTION [ca. 1970s] Set of 3 photos

*Three vintage original borderless black-and-white photos, fine.*

- One 10 x 8" (20 x 25 cm) UK photo, stamp on back of British music photographer Andre Csillag and of a German photo agency, 1970.
- Two German photos, approximately 5 x 7" (13 x 18 cm), one with stamp on verso of German photo agency. The group photo was taken in 1968 at the Los Angeles Whiskey a Go Go nightclub. The portrait was used for publicity for the 2016 live album Little Dots, which consists of recordings from his 1972 Petit Wazoo tour. (Wikipedia)

**\$400.00**





PHOTOGRAPHY

## 60. OCEAN'S 11 [1960] BTS photo featuring Frank Sinatra, Peter Lawford

[Los Angeles]: Warner Brothers, [1960]. Vintage original 8 x 10" (20 x 25 cm) black-and-white photo, with mimeographed descriptive text on verso, fine.

An outdoors behind-the-scenes shot of Frank Sinatra and Peter Lawford in front of the Riviera Hotel, Las Vegas, for Warner Brothers' 1960 heist film *Ocean's 11*.

\$300.00



Frank Sinatra and Peter Lawford are the center of interest in this bit of New Year's Eve action in front of the Riviera Hotel in Las Vegas for the filming of a scene for OCEAN'S ELEVEN, a Dorchester Production for Warner Bros. in Technicolor.

## 61. GLORIA GRAHAME | THE COBWEB (1955) Photo

[Los Angeles]: Metro-Goldwyn-Mayer, 1955. Vintage original 10 x 8" (25 x 20 cm) black-and-white photo, near fine.

Portrait of Gloria Grahame in Vincente Minnelli's delirious all-star cast melodrama about a psychiatric facility, MGM's 1955 *The Cobweb*.

\$250.00



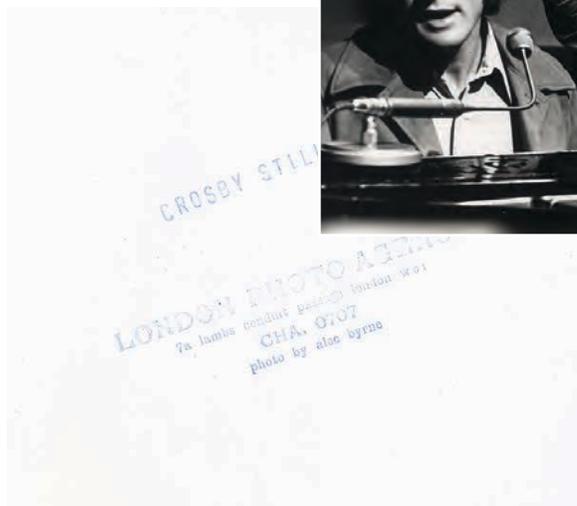
PHOTOGRAPHY

## 62. CROSBY, STILLS & NASH [ca. 1969] UK photo

*London, UK: London Photo Agency, [ca. 1969].  
Vintage original 8 x 10 1/4" (20 x 26 cm) borderless  
black-and-white British photo. Fine. With stamp on  
verso of photo agency and photographer credit.*

Promotional photo done for the band's  
appearance on the BBC television music show  
*Top of the Pops*.

**\$500.00**

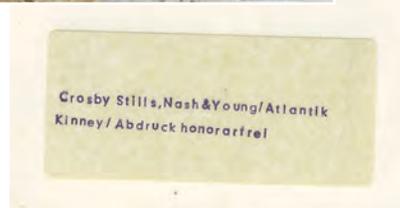


## 63. CROSBY, STILLS, NASH & YOUNG [1969] German photo

*[Munich?]: Atlantic Records, [1969]. Vintage original 7 x 9 1/4" (18 x 23.5 cm) double weight borderless black-and-white German photo. A few areas of slight oxidation, overall near fine.*

With a sticker on verso from the German branch of Atlantic Records. This photo sitting produced the image used for the band's 1970 *Déjà vu* album cover.

**\$500.00**



PHOTOGRAPHY

## 64. SONNY AND CHER [ca. 1966-67] Set of 3 German photos

*Three vintage original 5 x 7" (13 x 18 cm) borderless black-and-white German photos, fine.*

All are portraits of Sonny and Cher from very early in their career. Two feature the pair in very op art matching suits, and have on verso the stamp of German photographer and music promoter Hans J. Hoffmann. These two photos coincide with their first concert tour of Germany, and their outfits were considered scandalous at the time.

The other photo has stamp on verso of the German office of record label EMI.

**\$450.00**





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**65.** Norbert Unfried (*photographer*)  
**SONNY AND CHER** [ca. 1966] German photo

*Hamburg: Norbert Unfried, [ca. 1966]. Vintage original 10 ¼ x 8 ¼" (26 x 21 cm) borderless black-and-white German photo, with photographer Norbert Unfried's stamp on verso. Just about fine.*

**\$400.00**

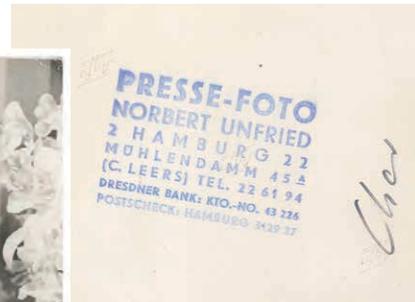


**66. Norbert Unfried (photographer)  
CHER [ca. 1966] German photo**

*Hamburg: Norbert Unfried, [ca. 1966]. Vintage original 10 ¼ x 8 ¼" (26 x 21 cm) borderless black-and-white German photo, with photographer Norbert Unfried's stamp on verso. Just about fine.*

An early portrait of a young Cher in the first stage of her career, photographed by Norbert Unfried.

**\$450.00**



## 67. THE ROLLING STONES [ca. 1965] Set of 3 UK photos

*Three vintage original 8 x 10" (20 x 25 cm) black-and-white British photos, all with photographer stamps on back and printed with small margins but untrimmed, near fine.*

- Portrait of Mick Jagger by Ivan Keeman, for British TV show *Ready Steady Go!*, 11/20/64.
- Portrait of Mick Taylor by London Photo Agency.
- Portrait of Brian Jones by Ivan Keeman, for British TV show *Ready Steady Go!*, `10/7/66.

**\$750.00**





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PHOTOGRAPH BY  
IVAN KEEMAN  
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MELBOURNE 3002



PHOTOGRAPHY

## **68. THE ROLLING STONES [ca. 1966] Set of 2 German photos**

*Hamburg: Teldec, [ca. 1966]. Two vintage original 7 1/8 x 9 1/2" (18 x 24 cm) borderless black-and-white German photos, with Teldec photo agency stamps on verso, fine.*

The close-up photo was taken on 1/1/64, the other on 1/1/66 and is by Pierre Fournier. Both are British photos being circulated in Germany as the Stones began to get recognition on the continent.

**\$500.00**

Zur Veröffentlichung  
Foto: Taldac  
Nach Veröffentlichung Balage  
TELDE  
TELEFUNKEN- &  
SCHALLPLATTEN-G.  
HAMBURG IP - HEUSE

ARCHIV NR. Archiv



## 69. JIM MORRISON and THE DOORS [ca. 1967-72] Set of 5 photos

*Collection of five vintage original black-and-white photos, all fine, ca. 1967-1972.*

- Two 10 x 8" (20 x 25 cm) publicity portraits of Jim Morrison for Elektra Records, both ca. 1967. One has stamp on verso of "Edith Dahlfeld Hollywood – USA". Dahlfeld was a Hollywood photographer, who also did portraits of such luminaries as the Beach Boys and Sharon Tate.
- Two 10 x 8" (20 x 25 cm) publicity portraits of the entire band. Both have ink inscriptions on verso indicating a German photo archive in March, 1970.
- One borderless 7 x 9 3/8" (18 x 25 cm) photo of the band with three members, after they briefly attempted to continue after Jim Morrison's death in 1971, ca. 1972.

**\$1,000.00**





Edith Dahlfeld  
Hollywood - USA

PHOTOGRAPHY

## 70. CHARLES BUSCH [ca. 1978-94] Photo archive

*Set of five vintage original photos: four 8 x 10" (20 x 25 cm) and one 5 x 7" (12 x 17 cm) black-and-white glossy photos. All include original attached paper information agency blurbs. Fine.*

From Charles Busch's official biography: "Charles Busch has forged a unique place in the world of entertainment as playwright, actor, director, novelist, cabaret performer and drag icon. He is the author and star of over twenty-five plays including *The Divine Sister*, *The Lady in Question*, *Red Scare on Sunset*, *The Tribute Artist*, *The Confession of Lily Dare* and *Vampire Lesbians of Sodom* (one of the longest running plays in the history of Off-Broadway). His play *The Tale of the Allergist's Wife* ran for 777 performances on Broadway, won the Outer Circle Critics' John L. Gassner Award for Playwriting, received a Tony nomination for Best Play and is the longest running Broadway comedy of the past twenty-five years.

"He wrote and starred in the film versions of his plays, *Psycho Beach Party* and *Die, Mommie, Die!*, the latter of which won him the Best Performance Award at the Sundance Film Festival. For two seasons, he appeared as Nat Ginzburg on the HBO series *Oz* and is the author of the auto-biographical novel *Whores of Lost Atlantis*. He has directed two films; the Showtime short subject *Personal Assistant*, and a feature, *A Very Serious Person*, which won an honorable mention at the Tribeca Film Festival. His most recent film is the comedy caper *The Sixth Reel* starring Charles along with Julie Halston, Margaret Cho and Tim Daley. In 2003, Mr. Busch received a special Drama Desk Award for career

achievement as both performer and playwright and was given a star on the Playwrights Walk outside the Lucille Lortel Theatre. He is also the subject of the documentary film *The Lady in Question is Charles Busch*.

"He is a two-time MAC Award winner, a Bistro Award Honoree and has performed his cabaret act in many cities including San Francisco, Los Angeles, Chicago, New Orleans, Philadelphia, London, Paris, Barcelona and New York. In winter of 2016 his show *The Lady at the Mic* premiered at Jazz at Lincoln Center's American Songbook series.

"His autobiography *Leading Lady: A Memoir of a Most Unusual Boy* was published by BenBella Books." (Wikipedia)

Charles was among the 2024 inductees to New York's Theater Hall of Fame.

A wonderful group of Charles in several depictions as female characters. Included is a portrait from *The Lady in Question* (1989) with paper blurb and ink stamps; *Red Scare on Sunset* (1991); *Spring into Summer Party* (1994); *Charles Busch's Dressing Up!* (1994) and *Hollywood Confidential* (1978).

**\$500.00**



**SPRING INTO SUMMER PARTY!**

June 3, 1994  
Evening begins 7pm. Charles Busch performs 8 & 10pm.





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 BARRYMORE, JOHN ..... 49  
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*\* listed by item number, not page number*

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Rare Books, LGBTQ History, African Americana

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## Collections

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

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

Front cover:

Silkscreen poster for double bill showing of  
**Murder à la Mod (1968) [and] The Secret  
Cinema (1968)**. Artwork by Bob  
Schulenberg.

Back cover:

German photo of **Jimi Hendrix on stage**  
[ca. 1969] by photographer Peter  
Thalhammer.

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