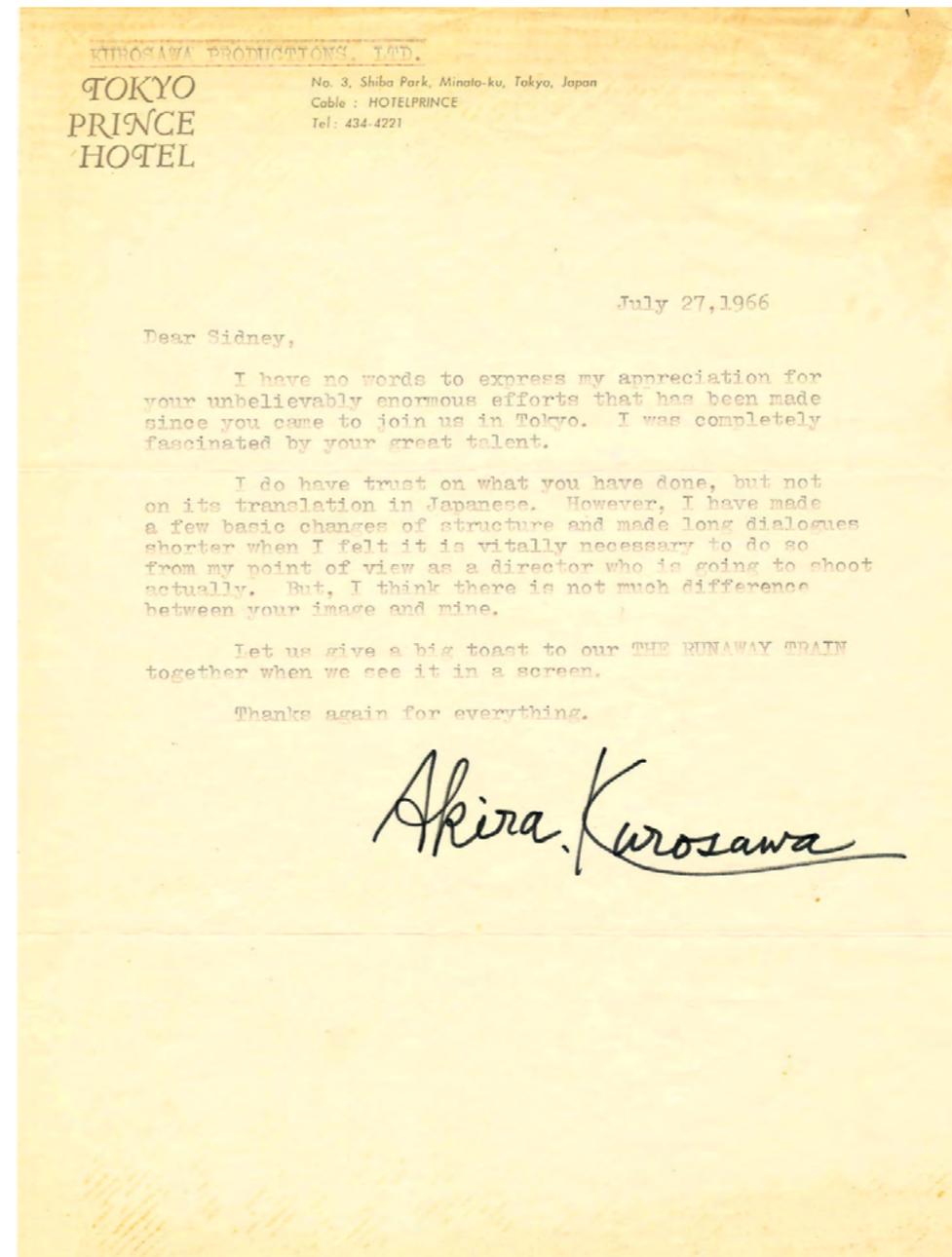


SCHULSON AUTOGRAPHS SALE CATALOG



JUNE-JULY 2015 THE FILM SALE

Schulson Autographs

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André Mora & Goretta Kaomora
Typefaces: Scout and Benton Modern

Abbreviations

A.L.S.

Autograph Letter Signed
[written and signed by the person described].

L.S. [T.L.S.]

Letter Signed
[signed by the person described, but the text or body written by another or typewritten]

D.S.

Document Signed

A.Q.S.

Autograph Quotation Signed

A.N.S.

Autograph Note Signed

Measurements

Vertical measurement given first.

4to

Quarto [approximately 11x8B/c inches]

8vo

Octavo [approximately 8x5 inches]

vn.d.

No date

n.p.

No place

n.y.

No year

PRICES ARE NET TO ALL.
ORIGINAL PRICES IN BRACKETS, SALE PRICE FOLLOWS.

Shipping charges are additional.
Images available through direct link to website.

ADDINSELL, RICHARD

(1904–77) British composer, best known for film music over a long career spanning almost four decades but especially remembered for his “Warsaw Concerto” for the film, *Dangerous Moonlight* (1941).

Autograph Letter Signed, 2 pp on one 4to sheet, Hotel Bellevue, Var, France, Aug. 13, 1947.

He answers a letter, carbon copy included, regarding a suggestion to turn a book into a musical. He thanks his correspondent for sending the book, *The Countess to Boot*, by American author, Jack Iams and published by the US Armed Services (# 876). Addinsell explains that he is on holiday, enjoying, “complete laziness in the sun...I enjoyed *The Countess*...it would make a fine musical. Though I am not sure that it is quite right for my own purposes. I think it needs someone younger and more with the rhythms of the moment. Though naturally that would depend on the treatment of the story...” He expresses concern about, “the parcel of records,” and continues. “I only saw the out of town opening of *Tuppence Coloured*...and after the usual tightenings and cuttings I would say the Revue has excellent chances...” He signs, “Dick Addinsell.” Addinsell refers to the West End Revue, in 1942, *Tuppence Coloured and Penny Plain* which writer Joyce Grenfell created with the Addinsell. In upper left corner, there are some small punch holes and staple perforation caused a tear, not affecting text, otherwise fine.

ID#2467 [~~\$395.00~~] \$200

[View item online >](#)

ASTAIRE, FRED

(1899–1987) American actor, dancer and choreographer. Best remembered for his relaxed, exuberant dancing style.

Excellent folio Photograph Signed, n.p., n.d.

Astaire is standing, full length in a dancing pose in this large image. He is as crisp and polished as usual. Photograph is circa 1975. A wonderful large format dancing pose perfect for display. Signed in the lower right, “Fred Astaire.”

Astaire is generally acknowledged to have been the most influential dancer in the history of film and television musicals.

ID#1469 [~~\$525.00~~] \$420

[View item online >](#)

CAPRA, FRANK

(1897–1991) Italian-born American film director, famous for his heartwarming stories of people who find their happy ending, with great hilarity along the way.

Typed Letter Signed, on 4to “Frank Capra Productions, Inc.,” stationery, Culver City, January 24, 1940.

To studio executive and producer, Louis B. Mayer, Capra writes, “Dear L.B., As you advised, we have signed a one-picture deal with Warner Brothers, under extremely favorable terms. I understand the situation at MGM quite well, and I know why you couldn’t push our deal through...As a going organization, with one picture under our belt, we will be definitely a producing unit, and perhaps in a better position to talk to you later on...” He thanks Mayer for his efforts from himself and “Bob [Robert Riskin], and continues. “we are still neophytes in producing and organization matters....” He signs, “Frank Capra.” Capra refers to his next film, *Meet John Doe* (1941).

Capra and Riskin started Capra Productions in 1939. The production company’s first film was released the year following this letter and produced at Warner Brothers as referenced here. Robert Riskin (1897-1955) was a screen writer and playwright who long collaborated with Frank Capra on films including *Mr. Deeds Goes to Town* (1936), *You Can’t Take It with You* (1938), and awarded an Oscar for his screenplay for 1934 classic film, *It Happened One Night*.

ID#2249 [\$850.00] \$600

[View item online >](#)

CRAWFORD, JOAN

(1908–77) American actress. In the 1930s, she was one of the biggest movie stars, playing depression era women forced to work during hard times.

Superb original bust-length portrait Photograph by Hurrell, Signed, 4to, n.d., ca early 1930s.

A wonderful vintage 8 x 10 black and white portrait of Crawford wearing a collared stripped blouse and brooch. She is smiling, staring slightly to the side, and her hair is neck length, but flipped. A superb period image signed, “To ...Gratefully Joan Crawford.” Photograph hand-stamped on verso, “Kindly credit Hurrell M.G.M.” Bend in lower left corner.

Portrait photographer George Hurrell (1904–92) is recognized for his stylized images of Hollywood stars in the 1930s and 1940s. He was the photographer for MGM Studios until 1932 when he established his own studio.

ID#2567 [\$625.00] \$475

[View item online >](#)

HAYWARD, SUSAN

(1917–75) American actress, best known for dramatic roles in films of the 1940s and 1950s, won Academy Award for Best Actress in *I Want to Live* (1958).

Scarce Signed Vintage Photograph, 8 X 10, black and white glossy. Copyright on lower margin reads “1939, Paramount Pictures.”

Hayward signs her pleasing and young publicity photograph, “With Sincere best wishes—Susan Hayward.” Each corner tip shows slight wear.

ID# 4060 [~~\$675.00~~] \$525

[View item online >](#)

HERRMANN, BERNARD

(1911–75) American composer noted for his work in motion pictures. Herrmann is particularly known for collaborations with director Alfred Hitchcock. He also composed notable scores for many other movies, including *Citizen Kane*, *Cape Fear* and *Taxi Driver*.

Typed Document Signed, 4to, New York, July 17, 1939.

Very early document between Herrmann and CBS for the musical composition entitled, “Incidental Music to: NEVER COME Monday” Used in a nondramatic production...” Signed, “Bernard Herrmann.” The document Along upper left margin, rust stains from paper clip and staples show, and along right margin several chips, a slight tear and browning around partial edge of the chip.

In 1934, Herrmann joined the Columbia Broadcasting System as a staff conductor. Within nine years, he had become Chief Conductor and was responsible for introducing more new works to American audiences than any other conductor. While at CBS, Herrmann met Orson Welles, and wrote or arranged scores for his Mercury Theatre broadcasts which were adaptations of literature. He conducted music for the adaptation of H. G. Wells’ *The War of the Worlds*. When Welles moved to movies, Herrmann went with him, writing the scores for *Citizen Kane* (1941) and *The Magnificent Ambersons* (1942). Documents of Herrmann are uncommon, especially of this date.

ID#1555 [~~\$900.00~~] \$600

[View item online >](#)

HUDSON, ROCK

(1925–85) American actor.

Photograph Signed, black and white matte finish, 8 X 10.

Hudson is shown in bust length profile, smiling. To the left of his image on the light background, he inscribes and signs in red felt tip pen, “For...Best Wishes, Rock Hudson.” Two punch holes in each corner. Docketed on verso, “Ice Station Zebra—MGM October 1967.”

ID#4120 [~~\$675.00~~] \$500

[View item online >](#)

JOLSON, AL

(1886–1950) Russian born, American singer, film actor, and comedian, at his peak in the 1930s, he was considered the best known and most popular entertainer, and is also said to have been highest paid among his contemporaries. Today, he is best remembered as the star of the first talking picture, *The Jazz Singer*, in 1927.

Printed and Typed Document Signed and also initialed, 2 pages on two separate folio sheets, Beverly Hills, CA, Oct. 26, 1949.

This document is a “William Morris Agency” contract between Jolson and the talent agency to represent Jolson, “in the television field throughout the world...” for a period ending on “September 30, 1950.” The year was originally typed as “1952,” but Jolson changed it to “1950” and initialed the change, “A. J.” Also initialed by the agency representative. The document sets the terms of the representation and payment. The contract was prepared in the early years of TV so that the new medium and movies are differentiated in the last paragraph. “The term ‘television’ as used herein shall be deemed to include all methods and devices of every type or nature...by which likenesses, appearances or performances...may be visually presented to persons not immediately present; provided, however, that the direct viewing of motion pictures not designed primarily...for transmission by television shall not be included in the term ‘television’...” Jolson signs above his typed name, “Al Jolson.” Our document was prepared and signed about a year before Jolson’s death from a massive heart attack he suffered after he returned home from performing for the UN troops in Korea in September 1950. Two double punched holes atop each page, staple holes on upper left corner, and a slight diagonal cut along lower empty margin of each page. Lower margin fold on each page with tear at fold on right margin of second page not affecting text. Otherwise, normal aging.

ID#4121 [~~\$500.00~~] \$395

[View item online >](#)

KUROSAWA, AKIRA

(1910–98) Filmmaker whose influential films include *Seven Samurai* and *Rashomon*.

Scarce Typed Letter Signed on “Tokyo Prince Hotel” stationery, 4to, Tokyo, July 27, 1966.

The highly influential director writes to Sidney, most likely Sidney Carroll, American screenwriter best known for *The Hustler*. Kurowsawa discusses his script, *The Runaway Train*, that would not be made into a film until 1985. Kurosawa wrote the screenplay with Hideo Oguni and Ryuzo Kikushima in 1965. Carroll’s task was to convert the dialogue into American vernacular and the structure into American production standards. American producer Joseph E. Levine became interested in making the film, which would have been Kurosawa’s first outside of the Japanese studio system. The film was to be shot in the US between October 1966 and February 1967 for a late 1967 release. It would be Kurosawa’s first film shot in color, but predominantly dominated by black train engines and a white snow covered landscape. Various problems ensued, which prompted Kurosawa to request a one year delay and Levine to ultimately cancel production. The screenplay circulated for the next fifteen years, was ultimately picked by the Cannon Group and turned into a film released in 1985. The film’s director, Andrei Konchalovsky, sought and gained Kurosawa’s approval for the project. (see Hiroshi Tasogawa’s book *All the Emperor’s Men*, 2012, Applause). Kurosawa writes, “Dear Sidney... I was completely fascinated by your great talent. I do have trust on what you have done, but not on its translation in Japanese. However, I have made a few basic changes of structure and made long dialogues shorter when I feel it is vitally necessary to do so actually. But, I think there is not much difference between your image and mine. Let us give a big toast to our *THE RUNAWAY TRAIN* together when we see it in a screen....” He signs in his bold hand, “Akira Kurosawa.” Type has somewhat faded but all words remains clear. Sunning evident across top margin and, on verso, at top left corner, some uneven browning.

ID#4125 [~~\$2,350.00~~] \$1850

[View item online >](#)

LAUGHTON, CHARLES

(1899–1962) English actor. Best remembered as Captain Bligh in *Mutiny on the Bounty* and as Quasimodo in *The Hunchback of Notre Dame*. In 1955 he directed, the gripping move, *The Night of the Hunter*.

Typed and Printed Document Signed, 4 pages 4to, N.Y., Jan. 11, 1956.

This is a “standard AFTRA engagement contract television” between National Broadcasting Company and Charles Laughton for *Festival of Music*. Laughton was hired to be “master of ceremonies”. Laughton has both initiated this document under a rider and signed in full, “Charles Laughton”. With post card photograph of the actor. Laughton’s film, *The Night of the Hunter*, had just opened.

ID# 184 [~~\$300.00~~] \$215

[View item online >](#)

NEGULESCO, JEAN [CLIFTON WEBB]

(1900–93) Romanian born American film director and screenwriter, best remembered for his films of the 1940s and 1950s including *Johnny Belinda*, (1948) *How to Marry a Millionaire* (1953), *Three Coins in a Fountain* (1954), *Daddy Long Legs* (1955), and *A Certain Smile* (1958).

Autograph Letter Signed, 2pp on one 8vo sheet of “Hotel Excelsior” stationery, Rome, Sept. 14, n.y.

Negulesco writes to Clifton Webb, using very little punctuation. In part, “You misunderstood my cable the part is great through page 79 All I want is to be assured that any ensuing scenes will have the same import...in content...that the character be kept alive and consistent ...as for Wyman I couldn’t care less about her or her Oscar Louise Reiner won two in succession and where is she please show cables to Sam after all he is the producer. Salute.” He signs on the first page above the date, “Negulesco.”

Negulesco likely refers to his 1957 film, *Boy on a Dolphin*, which starred Webb and was produce by Sam Engel. Sophia Loren made her American film debut in this film. Wyman won an Oscar for her performance in Negulesco’s film, *Johnny Belinda*, in 1948. The letter is from a correspondence of Clifton Webb letters.

ID#2476 [~~\$450.00~~] \$325

[View item online >](#)

PRICE, VINCENT

(1911–93) American dramatic actor best remembered for his role in horror films. His long acting career included one of his final roles in the film, *Edward Scissorhands* (1990).

Original Self-Portrait Sketch Signed, 4 X 6 inches, n.d.

Price draws his well known profile, showing one eye wide open, and signs below, “Vincent Price.” Drawn in blue ink.

ID#4119 [~~\$350.00~~] \$280

[View item online >](#)

SKLADANOWSKY, MAX

(1863–1939) German film maker and inventor of the movie camera known as the bioscope.

Signed Post Card Photograph with Biographic Notation, in German, and Signed 12 mo card with same notation dated, Berlin, May 3, 1933.

On the lower white margin of the post card photograph, Skladanowsky has written, “A souvenir from the inventor of motion pictures, Max Skladanowsky.”

Skladanowsky played an important role in the invention and early development of motion picture technology. Max and his brother Emil Skladanowsky used their bioscope camera to display the first moving picture show to a paying audience on November 1, 1895. Because this occurred just before the December 28, 1895 public debut of the Lumière Brothers’ technically superior Cinématographe in Paris, Skladanowsky could make the claim that he and his brother “invented” motion pictures. However, the Lumiere brothers had held a private viewing of their camera earlier in March of the same year.

Skladanowsky’s trade license was eventually not renewed, and the Lumiere camera won the contest for best motion picture camera of the time. Skladanowsky’s company, Projektion für Alle, produced a number of short films between 1895 to 1905. “.of the many inventors who tried to adapt the double-projection system of dissolving magic lanterns, only Skladanowsky produced a commercially used and widely seen apparatus.” [<http://www.victorian-cinema.net/skladanowsky>.]

ID#4126 [\$1000.00] \$700

[View item online >](#)

Inscription on 8vo sheet to which is affixed a newspaper photo of him holding film, Copenhagen, Oct. 11, 1936.

“For. Souvenir of Max Skladanowsky, Inventor of the Bioscope.” Below the inscription a newspaper image showing him holding a film has been affixed. Anything signed by Skladanowsky is considered rare.

ID#283 [\$500.00] \$375

[View item online >](#)

TRUFFAUT, FRANCOIS

(1932–84) French film director and film critic; a leader of the French ‘New Wave’ of the 1950s and 1960s.

Candid Photograph Signed, 3.5 X 5 inches, black and white glossy.

Truffaut is shown on an elevated camera mount, with camera and two others, leaning over the mount pointing. This image appears to be a candid shot of Truffaut directing. No date is indicated. He inscribes and signs in full, “Francois Truffaut.”

ID#4118 [\$600.00] \$450

[View item online >](#)

WELLES, ORSON

(1915–85) Academy Award-winning American director, writer, actor and producer for film, stage, radio and television. In 1941, he co-wrote, directed, produced and starred in *Citizen Kane*, often chosen in polls of film critics as the greatest film ever made.

Signed Photograph, bust length, sepia toned, 8vo, ca 1940–45.

Welles is shown seated, chest length, with a serious expression, looking towards the camera over the back of his chair. In the upper left corner on a light background, he has inscribed and signed in red ink, “for...regards thanks and good luck, Orson Welles.” Welles is widely acknowledged as one of the most important dramatic artists of the 20th century.

ID#4031 [\$780.00] \$600

[View item online >](#)

WOOD, NATALIE

(1938–81) American actress best remembered for her roles in *Miracle on 34th Street*, *Splendor in the Grass*, *Rebel Without a Cause*, and *West Side Story*.

**Autograph Letter Signed, 2 pp on one sheet of monogrammed stationery
“NWW,” n.p., March 21, 1975.**

The renown actress writes a chatty, friendly letter to her longtime friend, Ruth Gordon, the film, stage and TV actress, also known as a screenwriter and playwright. Wood and Gordon had been friends for many years, cementing their friendship in 1965 during the filming of “Inside Daisy Clover” where Gordon played Natalie Wood’s mother. In this letter, Wood tells Ruth Gordon family news, including news of Wood’s children, the oldest of which, Natasha, is Ruth Gordon’s goddaughter. Natalie Wood writes from her home in Beverly Hills and begins by saying that she “just heard from Edie who said you sent your love.” This is possibly Edie Adams, with whom Natalie Wood appeared in the 1963 film, *Love With the Proper Stranger*. Wood then tells Gordon about the family. “We are all terrific—Courtney Brooke is walking & has 5 teeth & Natasha is a genius with huge long eyelashes!” Natasha Gregson Wagner was born September 29, 1970. Her father was Richard Gregson, the film producer who was married to Natalie Wood from 1969 to 1972 in between the two times she was married to Robert Wagner. Wagner adopted Natasha when he and Wood remarried in 1972. Courtney Brooke Wagner was born to Natalie Wood and Robert Wagner on March 9, 1974. Here, she is just one year old. Wood then mentions upcoming acting roles her and her husband, Robert Wagner (R.J.). “R.J. just did a pilot... with Eddie Albert & I’ve got *Fat Chance* with Michael Caine coming out in July & maybe gonna do a movie with Hitchcock next month....” She refers to the pilot Wagner did for the TV show *Switch* which actually aired on March 21, 1975, the date of this letter. He and then Wood herself appeared in *Switch* throughout 1975–1978. She mentions her film with Michael Caine which came out in 1976 as *Peeper*. And as to possibly doing a film with Hitchcock, that never worked out. She then says that she would like to “do another movie fairly soon & then have one more baby! But at the moment I’m trim (104)....” She did the TV movie *Cat on a Hot Tin Roof* with Wagner in 1976, but did not have another child. She then refers to Ruth Gordon’s husband, Garson Kanin, the writer and director of plays and films. “Edie said Garson wrote a new book—I can hardly wait to read it.” She signs “Natalie” and ends by sending love and sending love from her husband. Also signed “N. Wagner” on envelope above return Beverly Hills address.

ID#4122 [\$750.00] \$600

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