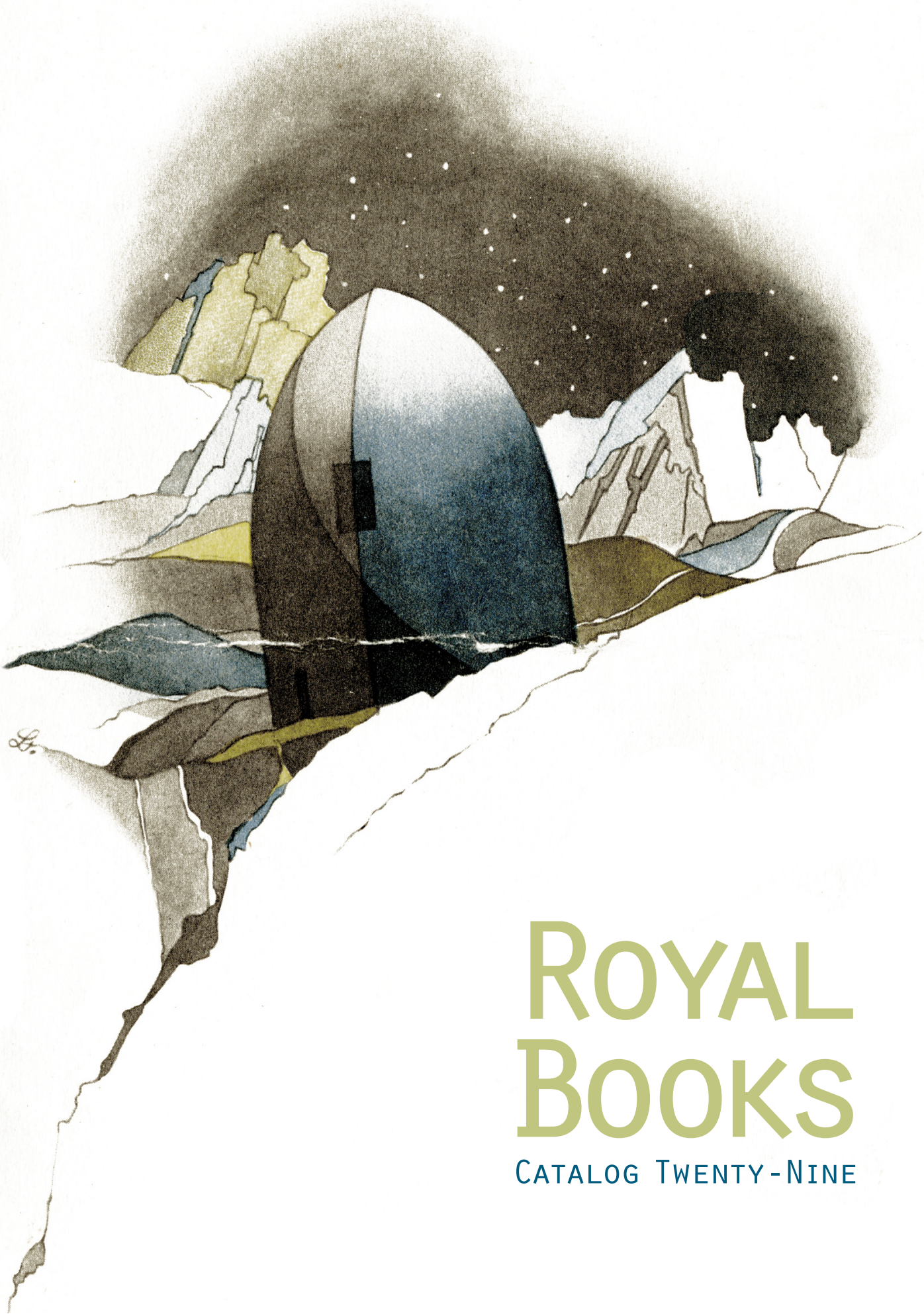


Royal Books

Catalog Twenty-Nine

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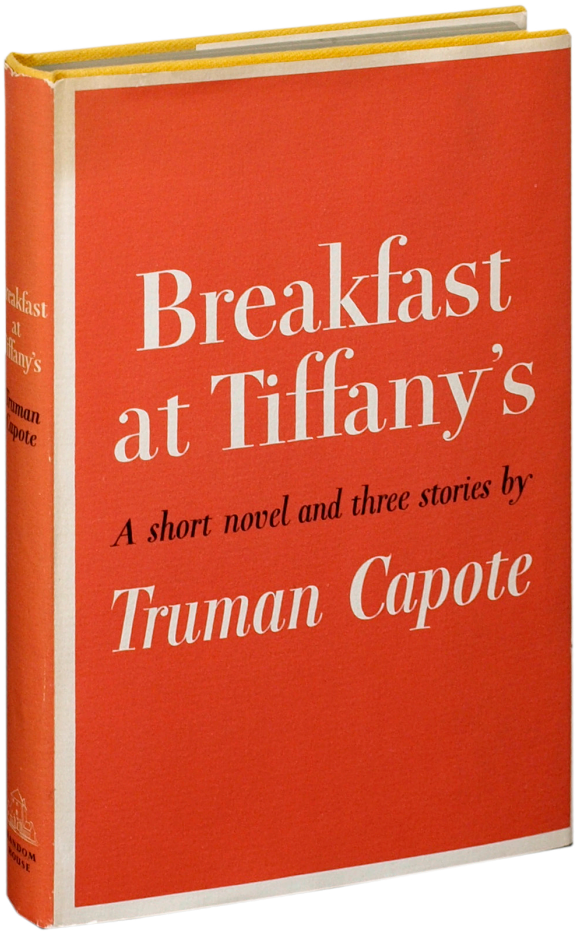
1. Avati, James

An Untitled Painting by Avati, from the Bantam Archives

Circa 1949. An untitled painting by James Avati (who generally painted under the single name "Avati"), from the Bantam archives. Bantam purchased several original paintings by Avati for use on their paperback publications between 1948-49, and the last to be used (as far as is known) appeared on Bantam 1133, Fredric Brown's *The Far Cry,* published in 1953. The original Bantam archives record card accompanies this painting, and is simply labeled "Untitled." The painting depicts a woman preparing for bed in the late evening, sitting at her night table, with a man in the doorway silently looking on. A moody, evocative, and erotic painting, in our opinion one of Avati's finest, never used on a published paperback.

21.5 x 26 inches, archivally mounted and matted in a museum-quality, black wood frame. A tear to the canvas at the top left has been expertly repaired and is essentially invisible. An exceptional work by one of the undisputed masters who contributed to American vintage paperbacks of the 1940s and 1950s.

$6500



Silent, Orange, and Beautiful

2. Capote, Truman

Breakfast at Tiffany's

New York: Random House, 1958. First Edition. A collection that includes the title novella and three short stories: "House of Flowers," "A Diamond Guitar," and "A Christmas Memory." Basis for the 1961 film directed by Blake Edwards, written for the screen by George Axelrod, and starring Audrey Hepburn as the inimitable Holly Golightly, one of the most cherished characters in twentieth century cinema, along with George Peppard, Buddy Ebsen, Patricia Neal...and let's not forget Mickey Rooney. Fine and unread in an about Fine dust jacket. Jacket is extraordinarily fresh, with absolutely none of the usual fading, only a few minute nicks at the crown and a single barely perceptible closed tear at the top of the rear panel. A stunning example of a book that is almost always found with condition problems to spare. In a custom clamshell box.

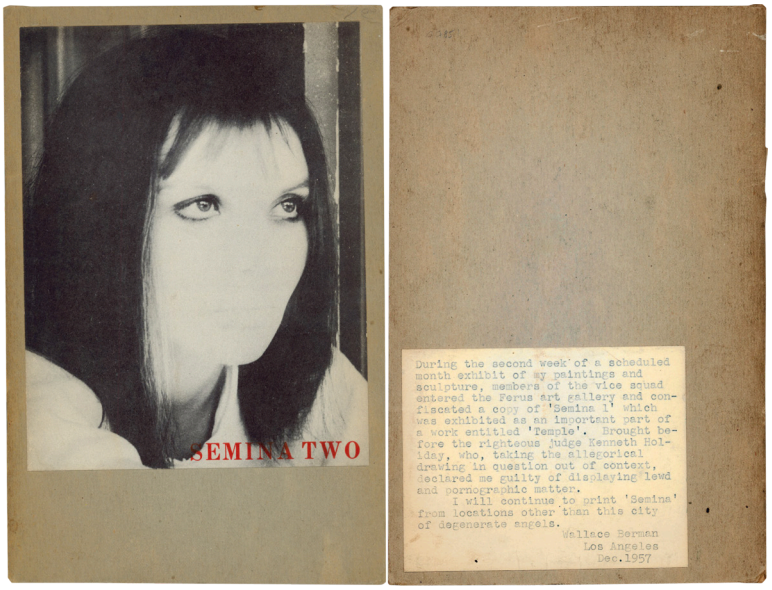
$6250

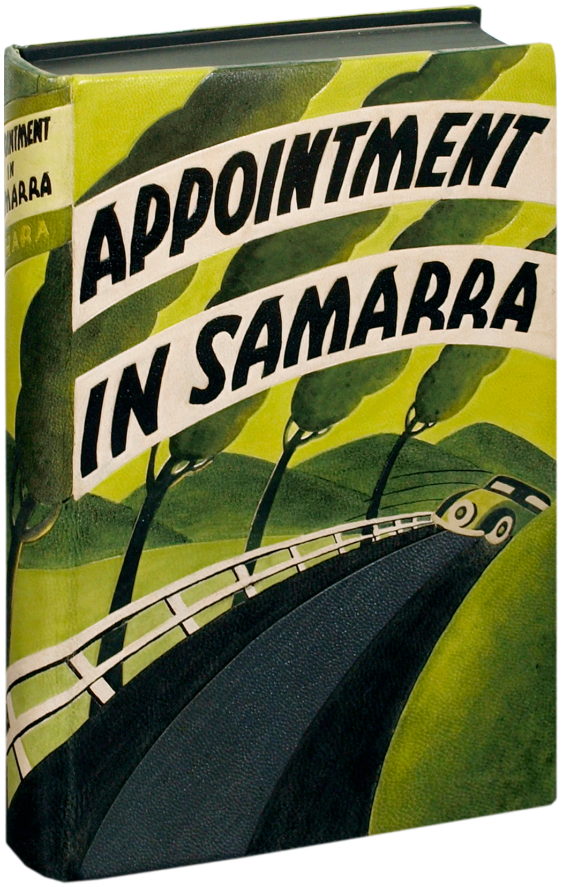
3. Berman, Wallace

Semina Two

Santa Monica: Wallace Berman, 1957. First Edition. Retains the label on the rear wrapper typed by Berman regarding the raid on the Ferus Gallery and his subsequent arrest, the event which led him to take his project to the hills and print *Semina* "from locations other than this city of degenerate angels." As with other issues, *Semina Two* includes work by historical figures, including Hesse, Eluard, and Baudelaire, alongside contributions from Berman's immediate circle, serving to place their work within an historical context of underground art. The second and pivotal installment of what is generally considered to be the most important underground periodical in twentieth century poetry. 8.5 x 12.5 inches, saddle-stitched brown card wrappers with photo-illustrated label on the front wrapper. Bound with individual plates, hand set with "miscellaneous available type and papers." Upper corner lightly bumped, some light toning at the edges, else a Fine copy, better than the example used in the retrospective, *Semina Culture*.

$5200





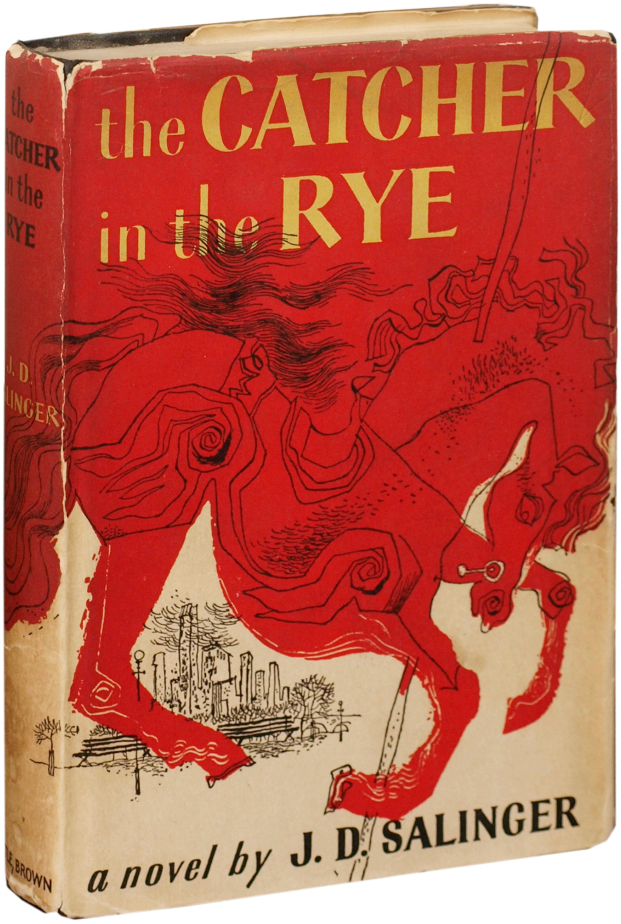
THE POTTSVILLE PUBLIC LIBRARY COPY, IN A STRIKING DECORATIVE LEATHER BINDING

4. O'Hara, John

Appointment in Samarra

New York: Harcourt, Brace, and Company, 1934. First Edition. Fine in full hand-dyed leather with onlay to both the front and rear boards after the striking original dust jacket design. A beautiful modern binding by the Chelsea Bindery. O'Hara's famous first book, realistically detailing the three-day disintegration of Julian English in O'Hara's invented town of Gibbsville, PA. Making this copy even more interesting is the presence of a tiny blindstamp on the title page reading "PUBLIC LIBRARY / POTTSVILLE, PA." Pottsville was O'Hara's birthplace, and the basis for his fictitious "Gibbsville." Publisher's errata slip tipped in after title page, as called for. A unique copy of this high spot, a serious beauty.

$9500

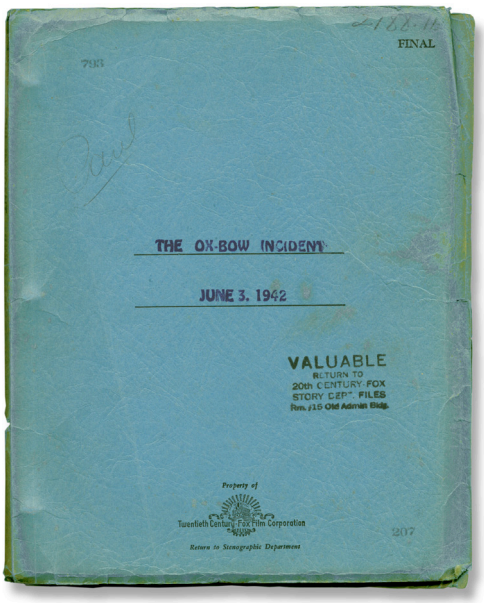


5. Salinger, J.D.

The Catcher in the Rye

Boston: Little, Brown, 1951. First Edition. Near Fine in a Very Good or better, first issue dust jacket, with Salinger's photo on the rear panel and a price of $3.00, properly positioned at the top right corner of the front flap. Book is firm and clean, with spine gilt especially bright; jacket is unrestored, with a bit of the usual toning and a couple of small splashes to the spine panel, tiny nicks at the corners, and a few tiny closed tears. A very presentable copy of the author's first book and only novel.

$6750



6. Wellman, William A. (director) Lamar Trotti (screenplay) Walter van Tilburg Clark (novel) Henry Fonda, Dana Andrews, Anthony Quinn, Harry Morgan (starring)

The Ox-Bow Incident

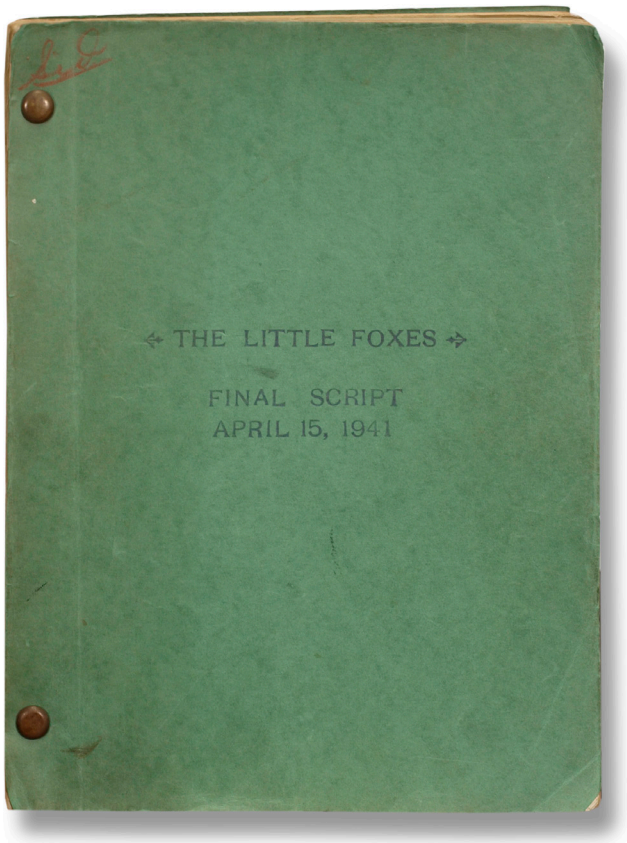
Twentieth Century-Fox, 1942. Final Shooting Script for the 1943 film, *The Ox-Bow Incident,* directed by William A. Wellman, based on the 1940 novel by Walter van Tilburg Clark, written for the screen by Lamar Trotti, and starring Henry Fonda, Dana Andrews, Anthony Quinn, and Harry Morgan. An American classic that began as a pet project by Fonda and Wellman, about mob rule in the nineteenth-century American West. Nearly unique among American films in that it has the setting of a Western, but the tone of a gothic melodrama, and a downbeat ending that was box office poison in its time—yet made the film an American classic in the decades to come. Nominated for an Academy Award for Best Picture.

Blue studio wrappers, stamped FINAL on the front wrapper, rubber-stamped project No. 793 and copy No. 207, and dated June 3, 1942. Distribution page present, with receipt intact. Title page present, with a date matching the front wrapper and credits for Walter van Tilburg Clark (here misspelled "Walter van Pilburg Clark") and screenwriter Trotti. 110 leaves, mimeograph, rectos only, with blue revision pages throughout, dated variously between 6/11/42 and 8/17/42. Pages Very Good to Near Fine; wrapper Very Good with some brief staining and moderate wear to the yapped edges, bound with three gold brads. National Film Registry.

$6750

7. Parker, Dorothy (screenwriter) Lillian Hellman (play) William Wyler (director) Bette Davis, Teresa Wright, Dan Duryea (starring)

The Little Foxes



Samuel Goldwyn, Inc./RKO Radio Pictures, 1941. Final Shooting Script for the 1941 film, *The Little Foxes,* directed by William Wyler, based on the 1939 play by Lillian Hellman, written for the screen by Dorothy Parker, Alan Campbell, and Arthur Kober, and starring Bette Davis, Herbert Marshall, Teresa Wright, Dan Duryea. For Wyler's film version, Bette Davis assumed Tallulah Bankhead's role as the conniving head of the Hubbard family, and Dorothy Parker contributed dialogue, resulting in a first-class picture, which received nine Academy Award nominations (including Best Picture, Best Director, and Best Screenplay) and is a high spot for both Davis and Wyler in anyone's book.

Green studio wrappers, stamped FINAL SCRIPT on the front wrapper, rubber-stamped copy No. 32, and dated April 15, 1941. Title page present (receipt removed), with credits for Lillian Hellman, Dorothy Parker, and Alan Campbell. 181 leaves, mimeograph, rectos only, with yellow and blue revision pages throughout, dated variously between April 21, 1941 and May 5, 1941. Pages and wrapper Very Good+, with original owner's name (an uncredited crew member named "Sid") on the front wrapper, and some penciled accounting notations on the rear wrapper, bound with two gold brads. A rare script from one of the finest stage-to-film adaptations of the 1940s. In a custom quarter-leather clamshell box.

$7250



8. Gordon, Dexter

Dexter Gordon's Passport 1987-1997

N.p., 1987. The last passport belonging to legendary tenor saxophonist Dexter Gordon, showing his date of birth, his photograph, and valid from May 27, 1987 to May 26, 1997. Gordon was one of the first tenor saxophonists to embrace bebop, and continued to explore that music throughout his career, even as many of his compatriots went on to do more experimental work. During his Blue Note period, he spent nearly 15 years (from 1960-1976) in Europe, and gained a reputation as something of a American jazz expatriate. He found Europe in the 1960s a much easier place to live, saying that he experienced less racism and greater respect for musicians. He had a prolific spurt of activity toward the end of his life (he passed away in 1990), capped by an Oscar-winning performance as an expatriate saxophonist in Paris in the 1986 film, *'Round Midnight,* directed by Bernard Tavernier. Very Good to Near Fine, in an exquisitely produced, museum-quality black wood frame.

$3000

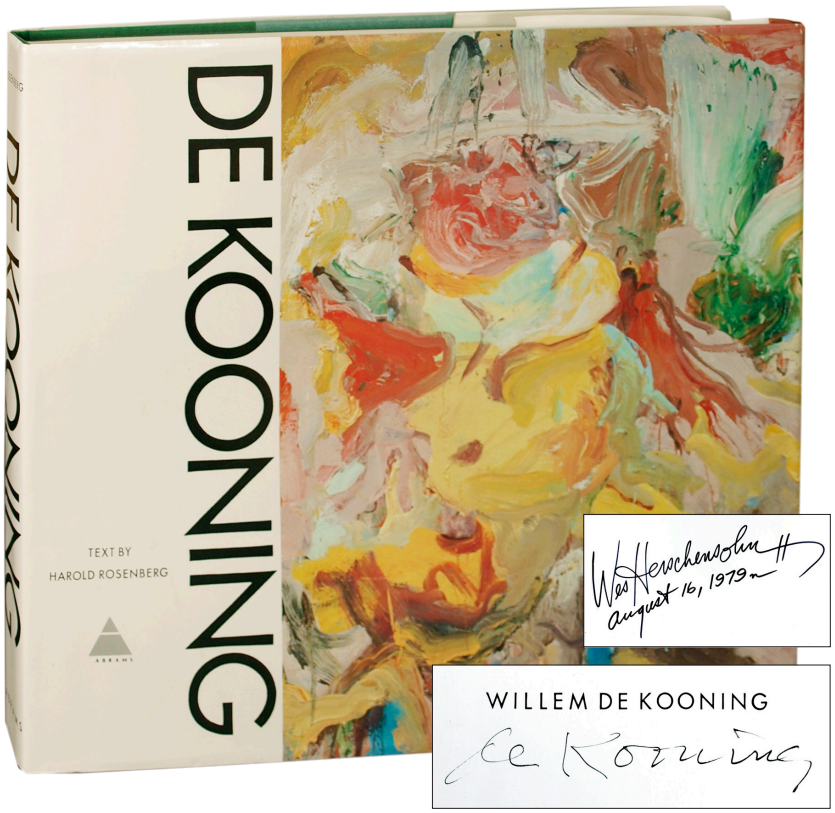
Copy belonging to animator Wes Herschensohn

9. Rosenberg, Harold (editor)

De Kooning

New York: Harry N. Abrams, 1973. First Edition. **Signed by De Kooning on the half title page. Copy belonging to Wes Herschensohn, who has boldly signed his name on the first blank, along with a date of August 16, 1979.** Herschenson was an animator and layout artist who worked for Disney, Filmation, and Hanna Barbara over the course of a thirty-year career. In addition to credits on such classic shows as *Fat Albert and the Cosby Kids, The Smurfs,* and *He-Man,* Herschensohn also produced *The Picasso Summer* (1969), a mix of live action and animation, starring Albert Finney and based on a Ray Bradbury short story. An important monograph by De Kooning, made all the more interesting for having belonged to an important animator. Near Fine in a Near Fine dust jacket. Very slight bowing to the boards. Upper jacket tips are lightly tapped. About as nice a copy as we have seen, and a nice association.

$3850





10. Lang, Fritz (director)
Thea von Harbou (screenplay)

Signed invitation to a premiere Berlin screening of Frau im Mond [The Woman in the Moon], with the original program

Fritz Lang-Film/Ufa Film Company, 1929. A four-color illustrated invitation (with the single word "EINLADUNG" printed below the illustration) to one of the premiere showings for Fritz Lang's 1929 silent film, *Frau im Mond* (released in the US and UK as *By Rocket to the Moon* and *The Woman in the Moon,* respectively), with holograph pencil signatures of both Lang and von Harbou, to which Lang has added a date of 18.XI.29, a little more than one month after the film's documented world premiere in Berlin, on October 15, 1929. Included is the original premiere program for the film. *Frau im Mond* is generally recognized as the first serious film to portray space travel (preceded by Georges Méliès' equally important but more comic 1902 silent, *La voyage dans la lune*). Directed by Lang and written by his then-wife von Harbou (the two were also responsible for *Metropolis*), *Frau im Mond* was the first film to introduce the basics of rocket travel to a mass audience, including the use of a multi-stage rocket, and was the first instance in a film of a "countdown to zero" being used prior to a rocket launch.

Invitation: 9.5 x 6.25 inches (24 x 16 cm), single brochure-style fold-out as issued, interior panels and rear panel blank, bound with a blue cloth tassle tie. Single horizontal fold crease, else Very Good+. Program: 11.75 x 8.5 inches (30 x 22 cm), saddle-stitched self-wrappers (with lower staple now missing), 4 leaves, with a two-color illustrated cover and all other panels with two-color photo-illustrations and accompanying text in German. Some lightly penciled notations in German at the end of the text, horizontal and vertical fold creases, the latter somewhat lighter. In Very Good condition overall. A rare and early piece of ephemera from the last days of Germany's legendary silent film era.

$9500

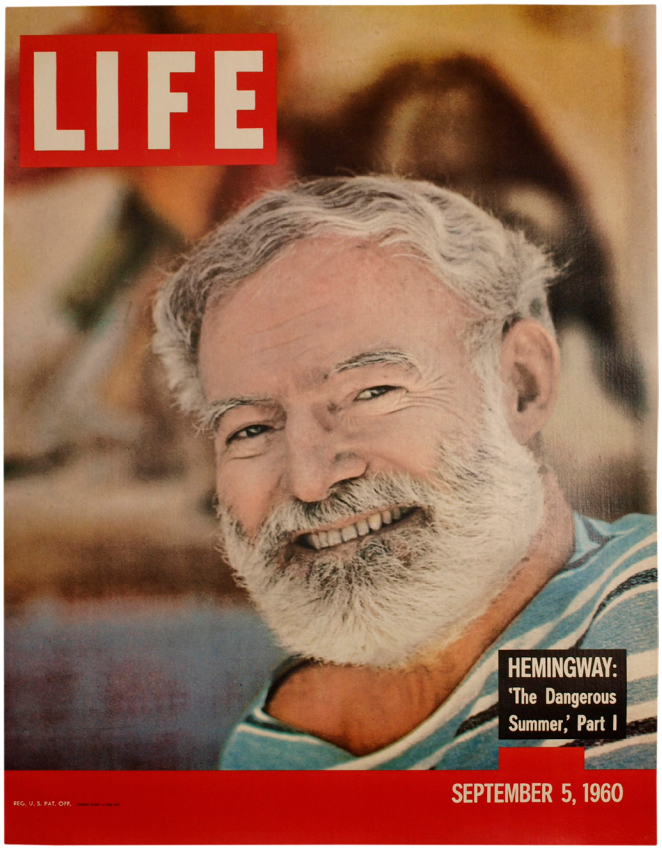
Two scarce promotional posters issued by LIFE magazine

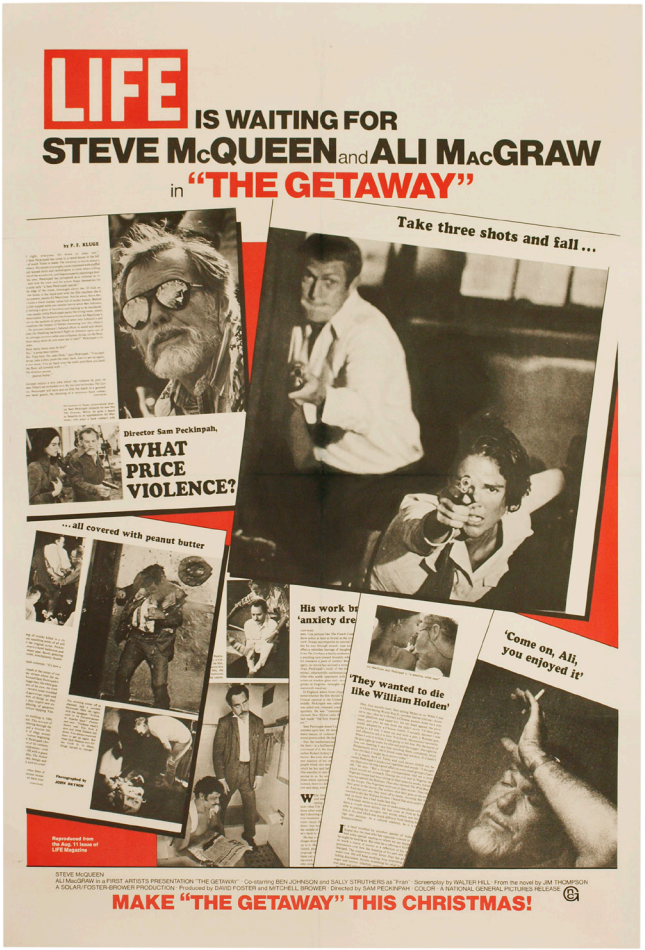
11. Hemingway, Ernest

The Dangerous Summer, Part One

LIFE Magazine, 1960. An extremely uncommon film preview poster issued by LIFE magazine, promoting the first appearance of Hemingway's *The Dangerous Summer*, which first ran in LIFE in two parts, September and October 1960, prior to book publication. The only example we have ever encountered. 26.5 x 34.5 inches (a few inches shorter than the standard poster size for this era), Fine condition, archivally linen-backed and rolled.

$1750



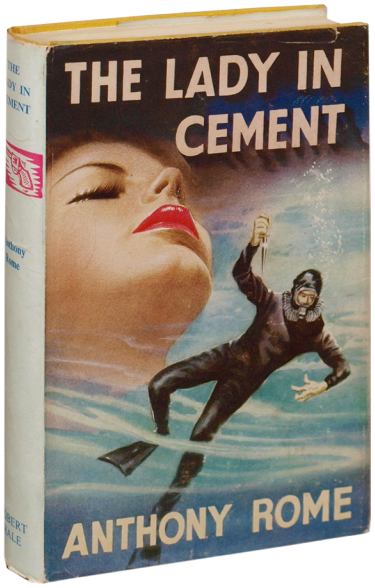


12. Thompson, Jim (novel)
Sam Peckinpah (director)
Walter Hill (screenwriter)

The Getaway

First Artists/National General Pictures, 1972. An extremely uncommon film preview poster issued by LIFE magazine, promoting director Sam Peckinpah's gritty 1972 film adaptation of Jim Thompson's novel, *The Getaway*. The film still stands as one of the most minimal and brutal crime films of that decade, and this poster evokes its essence in an interesting and journalistic way—reminding us too that the film was, oddly enough, released at Christmas. 27 x 39 inches (a few inches shorter than the standard poster size for this era), Near Fine condition overall, with minute wear at the folds, archivally linen-backed and rolled.

$1500

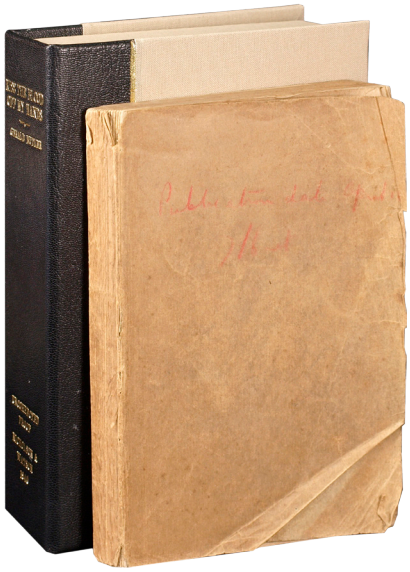


13. Albert, Marvin writing as Anthony Rome

The Lady in Cement

London: Robert Hale, 1962. First UK Edition and first edition in hardcover (preceded by a paperback original in the US). Basis for the breezy 1968 film starring Frank Sinatra as Albert's detective Tony Rome, the second of two films featuring that character. About Near Fine in a like dust jacket. Book has a very slight lean and a touch of foxing to the page edges; jacket is bright, with no chips or tears, only light rubbing overall. A superb example of one the rare "white spine" Hale crime editions, produced in extremely small numbers and supplied mostly to British libraries upon publication. The only jacketed copy we have ever seen.

$1250

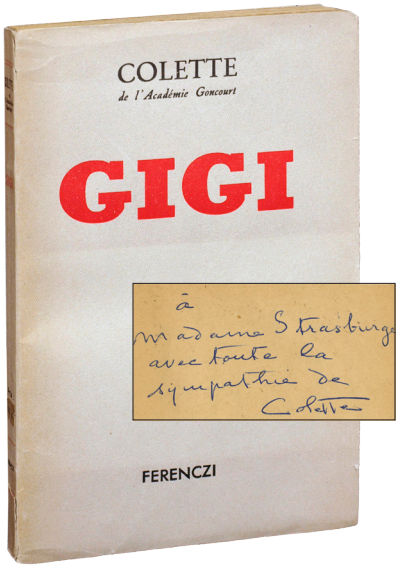


14. Butler, Gerald

Kiss the Blood Off My Hands

London: Nicholson and Watson, 1940. Uncorrected Proof, preceding the UK edition. Fair to Good in plain brown unprinted wrappers, as issued, with a holograph notation on the front panel indicating a publication date of February 6, 1940. Shelfwear, spine lean, creasing and lifting to the spine panel and corners of the wrappers. The earliest edition of one of the rarest film noir sources, basis for the 1948 American film noir starring Joan Fontaine and Burt Lancaster. In a custom quarter-leather clamshell box.

$2250

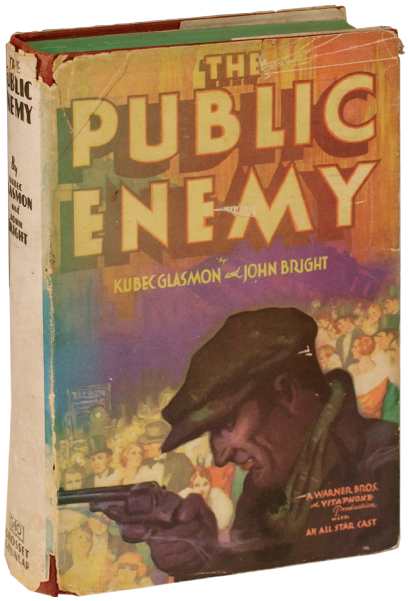


15. Colette

Gigi

Paris: Ferenczi, 1945. First Separate Edition (originally published in 1944 as part of a collection of novellas by La guilde du livre). **Inscribed by Colette on the half-title page: "a Madame Strasburger / avec toute la sympathie de / Colette."** Pages uncut. Near Fine in self-wrappers, with a singly tiny chip at the fore-edge of the front panel. Basis for the 1958 technicolor film directed by Vincente Minnelli and starring Leslie Caron and Maurice Chevalier.

$750

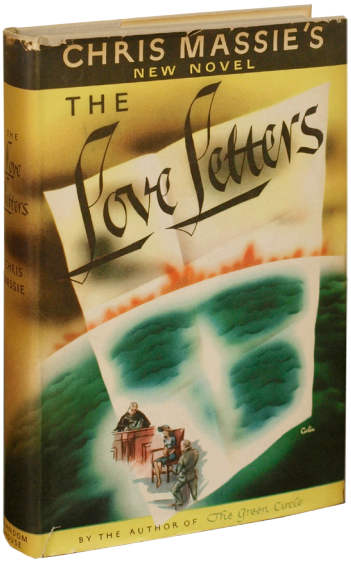


16. Glasmon, Kubec and John Bright

The Public Enemy

New York: Grosset and Dunlap, 1931. First Edition. Photoplay novelization of the legendary 1931 film directed by William Wellman and starring James Cagney. Near Fine in a Good to Very Good example of the extremely scarce dust jacket. Contemporary owner name and date (1931) on the front flyleaf; jacket is moderately worn, with small chips at the spine corners, a couple of closed tears, some shallow creasing, and a split starting up the rear hinge fold. Still, a very presentable copy. In Hubin.

$2250

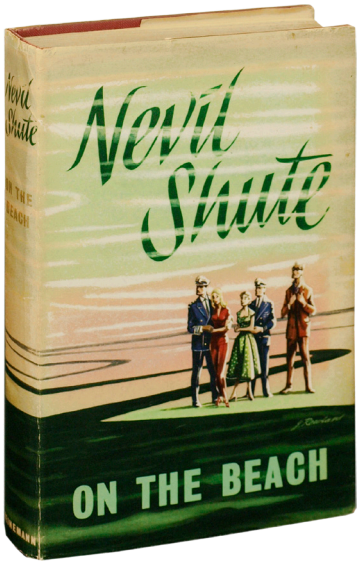


17. Massie, Chris

The Love Letters

New York: Random House, 1944. First American Edition, preceded by the UK edition (which was published under the title, *Pity My Simplicity*). Near Fine in an about Near Fine dust jacket. Jacket is lightly toned at the spine panel, with a couple of nicks and short closed tears at the extremities. Basis for the 1945 film noir, *Love Letters*, directed by William Dieterle, written for the screen by Ayn Rand, and starring Joseph Cotten and Jennifer Jones in the second of their on-screen pairings, and a film that very much predicted the similarly dreamlike *Portrait of Jennie* directed by Dieterle and also starring Cotten and Jones three years later. The only copy we have ever seen.

$475

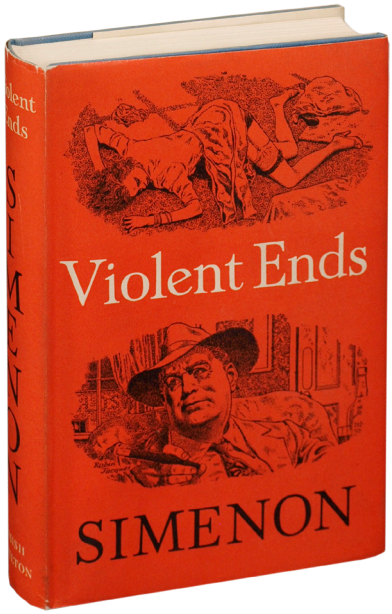


18. Shute, Nevil

On the Beach

London: Heinemann, 1957. First UK Edition (and correct first). Near Fine in a bright Very Good+ dust jacket. Book is bright, bump to spine ends only. Some toning to the jacket spine and panel edges with a bit of light wear to the extremities. A touch of soil to the rear panel. Basis for the 1959 film, starring Gregory Peck, Ava Gardner, Fred Astaire and Anthony Perkins.

$300

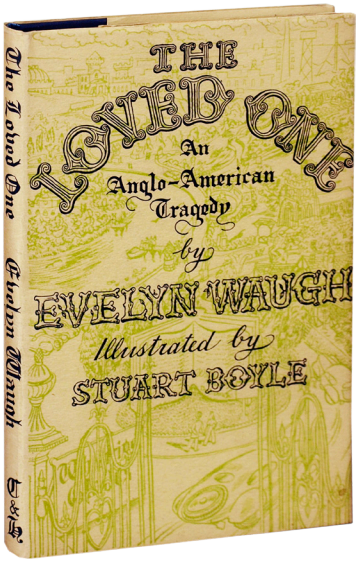


19. Simenon, Georges

Violent Ends: Belle and The Brothers Rico

London: Hamish Hamilton, 1954. First UK Edition (and correct first). Near Fine in an about Fine, price-clipped dust jacket. Binding just slightly cocked, else an exceptionally fresh example. The second novella in this collection is the basis for the 1957 film noir, *The Brothers Rico,* directed by Phil Karlson, written for the screen by Dalton Trumbo, and starring Richard Conte. A bright copy.

$375

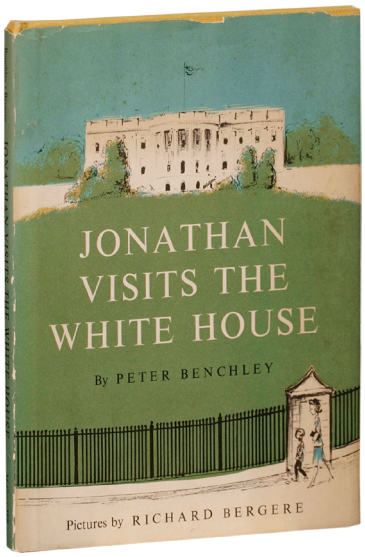


20. Waugh, Evelyn

The Loved One: An Anglo-American Tragedy

London: Chapman and Hall, 1948. First UK Edition. Fine and unread in a Fine dust jacket. Basis for the scathing, classic 1965 black comedy directed by Tony Richardson, written for the screen by Terry Southern, and starring Robert Morse, John Gielgud, Dana Andrews, Milton Berle, James Coburn, Liberace, Tab Hunter, Roddy McDowell, and Jonathan Winters (in two roles). One of the few films ever made that can boast a large, diverse cast as well as timeless elegance and wit, Waugh's story concerns a young man from London who comes to Hollywood to claim an inheritance, and finds insanity lurking behind every door.

$550



21. Benchley, Peter

Jonathan Visits The White House

New York: McGraw-Hill, 1964. First Edition. Near Fine in a Very Good+ dust jacket. Bump to spine ends with neat date in ink to the front flyleaf. Jacket is lightly soiled overall with rubbing and a few tiny chips to the extremities. Best known for *Jaws*, this is Benchley's first book and his only children's title.

$325

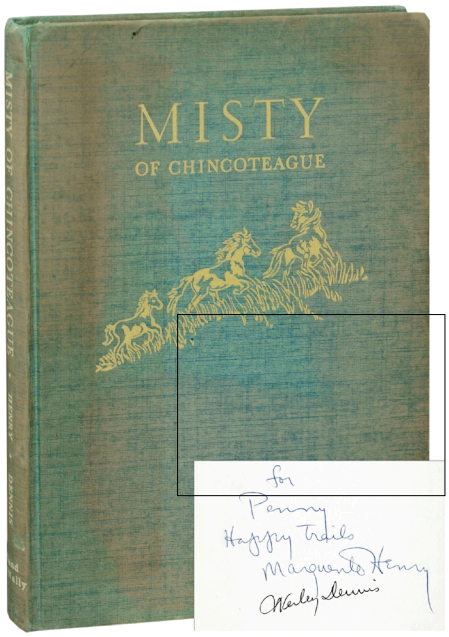


22. Irving, Washington with illustrations by N.C. Wyeth

Rip Van Winkle

New York: David McKay, 1921. First printing of this edition. Fine in a Very Good+ example of the scarce dust jacket. Jacket is bright, with several tiny closed tears and light wear at the spine ends. Illustrated with color plates throughout by N.C. Wyeth. An attractive copy.

$750

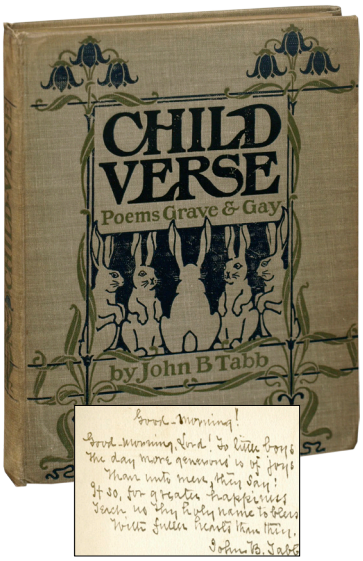


23. Henry, Marguerite with illustrations by Wesley Dennis

Misty of Chincoteague

Chicago: Rand-McNally, 1955. Later printing. Publisher's green cloth with yellow titles and design. **Briefly inscribed by the author and the illustrator on the half-title page.** Very Good condition, lacking the dust jacket. Binding slightly cocked, faint splash stains to the boards, owner inscription in blue ink on the front pastedown, light wear at the extremities. A presentable copy. Uncommon to find signed by both the author and the illustrator.

$300

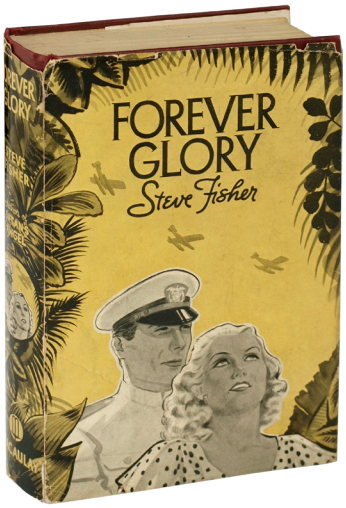


24. Tabb, John B.

Child Verse: Poems Grave and Gray

Boston: Small, Maynard and Company, 1899. Octavo. First Edition. With matching dates on the title page and copyright page (1899), and no additional printings. Publisher's green cloth with designs stamped in black and green, spine titles in green, top edges gilt. **Signed and dated by the author on the front flyleaf, to which the author has added two presumably original poems; the first, on the front flyleaf, is entitled "Good-Morning," and reads: "Good-Morning, Lord! To little boys the day more generous is of joys, than unto men, they say. If so, for greater happiness, teach us thy holy name to bless with fuller hearts than they. John B. Tabb, Nov. 8, 1900," and "Good Night," on the rear pastedown: "Good-Night, dear Lord! and now let them that loved to keep thy little bed in Bethlehem. Be near me when I sleep for I—more helpless, Lord—of them, have greater need than thou."** Very Good+ condition. Light bumping at the extremities, binding slightly cocked, toning to the backstrip. A very presentable copy of a title uncommon to find signed, along with two charming holograph poems.

$350

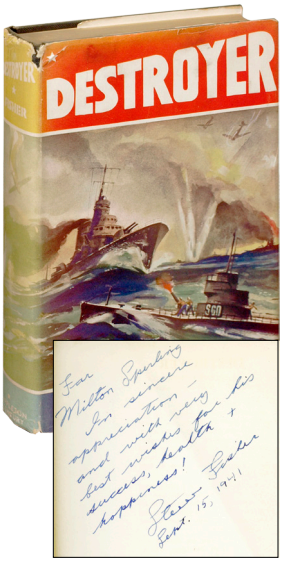


25. Fisher, Steve

Forever Glory

New York: Macaulay, 1936. First Edition. Slight lean, else Near Fine in a bright, Very Good+ dust jacket. Jacket has tiny chips at the corners and spine ends, and a professional repair to a split along the front flap fold. One of the author's early naval adventures, written before he turned his attention to crime fiction and screenwriting.

$400



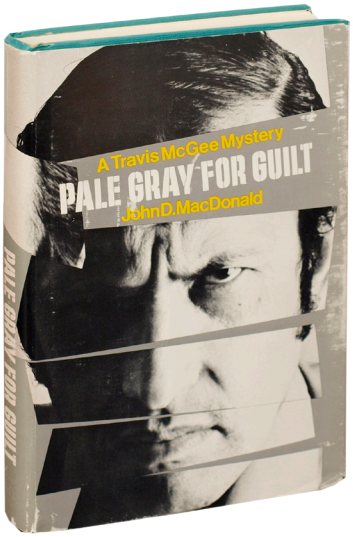
Inscribed to the producer of I Wake Up Screaming

26. Fisher, Steve

Destroyer

New York: D. Appleton-Century, 1941. First Edition. About Fine in a Very Good+, spine-faded dust jacket. **Inscribed by Fisher to Hollywood producer Milton Sperling, who produced the first adaptation of Fisher's fiction to the screen, the seminal 1941 noir, *I Wake Up Screaming*: "For Milton Sperling / In sincere appreciation - and with very best wishes for his success, health and happiness / Steve Fisher / Sept. 15, 1941."** The inscription was likely made near the end of the film's production, as Fisher co-authored the screenplay in addition to having written the novel, and the film opened in the US a little more than a month later, on October 31, 1941. Sperling worked in Hollywood between 1936 and 1971, and also produced such notable films as *Pursued* (1947), *The Enforcer* (1951), and *The Battle of the Bulge* (1965). A tremendous association marking the beginning of Steve Fisher's impressive career as a screenwriter, and an uncommon title in jacket, written the same year—a novel informed by his experiences in the US Navy.

$2750

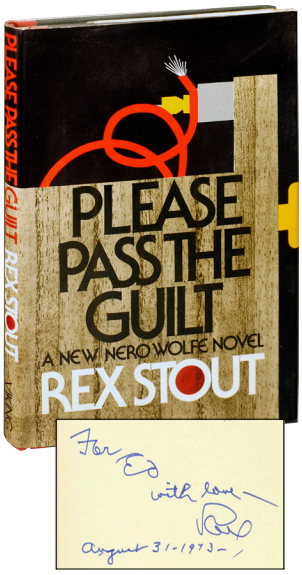


27. MacDonald, John D

Pale Gray for Guilt

Philadelphia: J.B. Lippincott, 1971. First edition in hardcover. First issue jacket, with a code of 971 at the top right corner of the front flap, and a price of $5.50 at the bottom of same. Near Fine in a bright, Near Fine dust jacket. Bookplate on the front flyleaf; jacket is a bit rubbed at the folds. A bright copy of one of the scarcest Travis McGee hardcover titles.

$1850



28. Stout, Rex

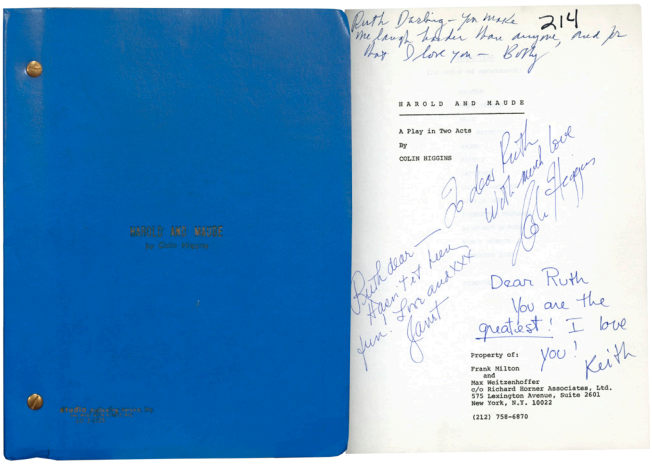
Please Pass the Guilt

New York: Viking Press, 1973. First Edition. **Inscribed by the author in the year of publication, on the half-title page: "For Ed / with love / Rex / August 31, 1973."** Near Fine in a Near Fine dust jacket. Some foxing to the page edges, else a bright copy. Signed Stout titles have become increasingly difficult to obtain in the past several years.

$850

Drama

The script for the 1980 Broadway play, inscribed to Ruth Ford by Colin Higgins, the cast and crew



29. Higgins, Colin (playwright) Ruth Ford, Janet Gaynor (starring)

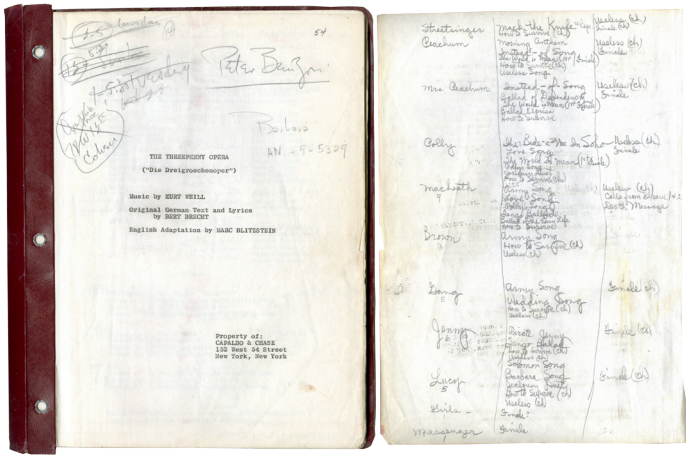
Harold and Maude

1980. Original script for the 1980 play, *Harold and Maude*, adapted by Colin Higgins from his 1971 novel and screenplay. **Actress Ruth Ford's copy, effusively inscribed to her on the title page by Higgins, actress Janet Gaynor (who played Maude in this production, 23 years after her last film appearance), Keith McDermott (who played Harold), and director Robert Lewis.** The film version of *Harold and Maude* was one of the cult classics of early 1970s cinema, directed by Hal Ashby and with unforgettable performances by Ruth Gordon and Bud Cort. This later theatrical version opened on Broadway with a tremendous cast, but did not meet with the same success—it closed after 21 previews and 4 performances. Bound in blue vinyl wrappers with rubbed gilt titles. Title page present, with credits for Higgins and producers Frank Milton and Max Weitzenhoffer, with no date. Pages Fine, wrapper Near Fine. An interesting piece of literary and theatre history, and a wonderful collection of inscriptions to an important American actress.

$2250

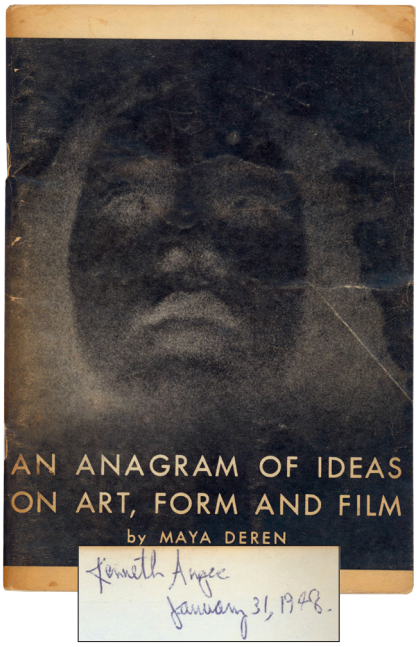
30. Blitzstein, Marc (adaptation) Kurt Weill (music) Bertolt Brecht (lyrics)

The Threepenny Opera [Die Dreigroschenoper]



Capalbo & Chase, 1954. Original script for the 1954 Broadway production of *The Threepenny Opera* (*Die Dreigroschenoper*) by Kurt Weill and Bertolt Brecht, adapted into English by Marc Blitzstein. This production—the first major staging in America after an engagement at Brandeis University, under a young Leonard Bernstein's baton—opened on Broadway on March 10, 1954 at the Theatre de Lys, and ran until May 30, 1954, for a total of 96 performances (with a much longer return engagement from September 20, 1955 to December 17, 1961, for 2611 performances, with the same director and production company). This copy of the script belonged to actor Peter Banzoni, who acted in the role of Walt Dreary, a member of Macheath's gang (better known as "Mack the Knife"). Banzoni's name is written in holograph pencil, with profuse annotations throughout the script on nearly every page, including a date of "[1915]4," Walt Dreary's lines circled throughout, phone numbers, stage directions, song lyrics, corrected lines, and a complete rundown of the song order, written on the leaf opposite the cast listing. Unlike many film and play scripts from this era, this one includes the lyrics to all the songs, including "The Ballad of Mack the Knife," probably the most famous song ever written by Weill and Brecht. Plain brown wrappers, 84 leaves, with credits on the title page for Weill, Brecht, and Blitzstein, along with the production company of Capalbo & Chase (the production was directed by Carmen Capalbo). Pages Very Good+, with light edge and corner wear, wrapper Good to Very Good. An important surviving document that details the development of the first major English-language production of one of the greatest musicals of the Western world.

$2250



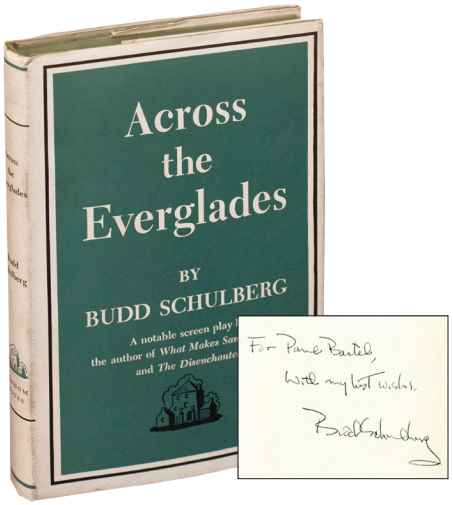
KENNETH ANGER'S COPY

31. DEREN, MAYA

AN ANAGRAM OF IDEAS ON ART, FORM AND FILM

Yonkers, New York: Alicat Bookshop Press, 1946. First Edition. Avant-garde filmmaker Kenneth Anger's copy, with his ownership name and date (January 31, 1948) on the verso of the front wrapper. One of 750 copies, published in the Alicat Bookshop Press' Outcast series. An uncommon and key document in experimental cinema, published the same year Deren released *Ritual in Transfigured Time*. The Anthology Film Archive in New York, the ground floor of which is named after Ms. Deren as the "godmother of American avant-garde cinema," has published a massive ongoing series documenting Deren's work, from her Socialist origins to feminist filmmaking and theory. Very Good to Near Fine in saddle-stitched wrappers, with a small splash at the inside front cover and some toning to the edges of the wrapper. A wonderful coast-to-coast association between two giants of twentieth-century experimental film.

$2250

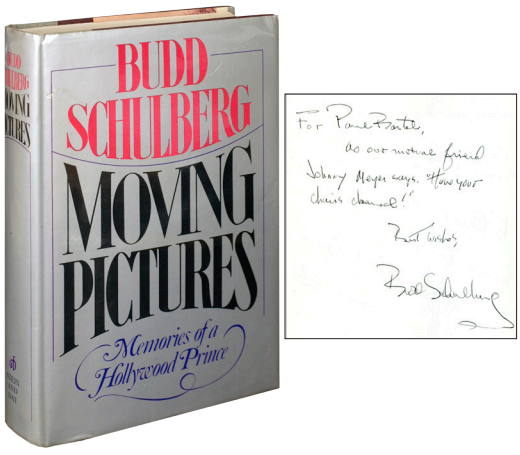


32. SCHULBERG, BUDD

ACROSS THE EVERGLADES. A PLAY FOR THE SCREEN

New York: Random House, 1958. First Edition, first printing. **Inscribed by the author to the actor and director Paul Bartel on the front flyleaf: "For Paul Bartel, with my best wishes, Budd Schulberg."** Near Fine in a Near Fine dust jacket. An early pro-conservation play aimed at the developers and exterminators of bird and wildlife species in the Everglades. Filmed in 1958 as *Wind Across the Everglades,* directed by Nicholas Ray (and reportedly in part by the author himself) and with Burl Ives, Christopher Plummer, Gypsy Rose Lee, and Peter Falk in his first film role.

$125

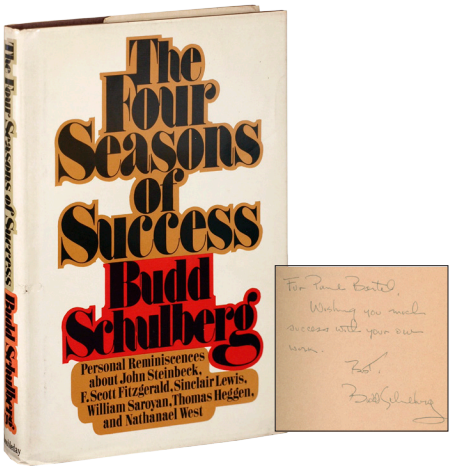


33. SCHULBERG, BUDD

MOVING PICTURES: MEMORIES OF A HOLLYWOOD PRINCE

New York: Stein and Day, 1981. First Edition. **Inscribed to film director Paul Bartel: "For Paul Bartel / Wishing you much success with your own work / Best / Budd Schulberg."** Fine and unread in a Fine, price-clipped dust jacket.

$125



34. SCHULBERG, BUDD

THE FOUR SEASONS OF SUCCESS

Garden City: Doubleday, 1972. First Edition. **Inscribed to film director Paul Bartel: "For Paul Bartel / As our mutual friend Johnny Meyer says, 'Have your chairs cleaned!' / Best wishes / Budd Schulberg."** Fine and unread in a Fine dust jacket. Personal reminiscences by Schulberg about literary figures who spent time in Hollywood, including John Steinbeck, Sinclair Lewis, William Saroyan, Thomas Heggen, and Nathanael West.

$125

Film Press Kits

About Film Press Kits

In the last half of the twentieth century, press kits were created for most big-budget films produced in America. Typically they were issued in small numbers, for use by reviewers and distributors. They served a different purpose than pressbooks, which were produced to support advertisement of the film and printed in larger quantities. Press kits from this era nearly always contain glossy black-and-white silver gelatin photographs, with varying amounts of information, sometimes printed at the foot of the photo, sometimes on a sheet folded at the bottom of the photograph (there are examples of both following). These photographs were often placed into the kits in a somewhat haphazard fashion, and the kits that surface can have anywhere from six to two dozen different photo stills—there is rarely a "correct" number, due to the nature of the initial assembly. The photographs were taken from the set of the film, by a photographer (as opposed to screen shots), and offer an interesting insight into the characters and atmosphere of a given movie. In a few instances, press kits have only photographs, but typically the photographs are accompanied cast and crew information, plot summaries, and director and producer commentaries.

The press kits that follow came from a private collection, assembled over a number of years. All of them are for major American films, and all of them are quite scarce.

35. Coen, Joel and Ethan (director, producer, screenwriter) John Turturro, John Goodman, Judy Davis, Tony Shalhoub, Steve Buscemi (starring)

Barton Fink



Circle Films/Twentieth Century Fox, 1991. Original Press Kit for the 1991 film, *Barton Fink*, directed, produced, and written for the screen by Joel and Ethan Coen, and starring John Turturro, John Goodman, Judy Davis, Tony Shalhoub, and Steve Buscemi. 8 still photographs from the film, all black-and-white silver gelatin prints, with descriptive information at the bottom of each. The photographs are housed in a sack paper envelope, rubber-stamped "BARTON FINK/ MINI SET 10 STILLS." Laid in beside the photographs are three announcements for the film's release, including film credits, production information, and press releases. Photos and documentation housed in a 2-color pocketed Twentieth Century-Fox folder as issued. Photographs are in Fine condition; folder is about Near Fine, with some brief stressing at a couple of edges. One of the more ambitious films in the Coen Brothers' oeuvre, a key film about Hollywood that is a meditation on the long-standing frustration serious writers have had when confronted with the task of screenwriting. Based largely on the experiences of playwright and erstwhile screenwriter Clifford Odets.

$850

36. Coppola, Francis Ford (director)
Mario Puzo (novel)
Robert De Niro, Al Pacino, Diane Keaton, Robert Duvall (starring)
The Godfather, Part II

Paramount Pictures, 1974. Original Press Kit for the 1974 film, *The Godfather, Part II,* directed by Francis Ford Coppola, based on the novel by Mario Puzo, written for the screen by Coppola and Puzo, and starring Robert De Niro, Al Pacino, Robert Duvall, and Diane Keaton. 52 stills from the film, black-and-white silver gelatin prints, each with a folding Paramount label describing the details of the shot. Housed in a gold and blue pocketed folder as issued. Photographs are Near Fine with some curl to the corners, folder is Very Good, with wear at the spine ends and corners and shallow creasing at the extremities. Ranked among the greatest crime films of the twentieth century, which, along with *The Godfather,* established a genre that evolved into the next century with Martin Scorsese's *Goodfellas* and David Chase's *The Sopranos.*

$1250



37. DePalma, Brian (director)
Oliver Stone (screenwriter)
Al Pacino, Michelle Pfeiffer, Mary Elizabeth Mastrantonio (starring)
Scarface

Universal Pictures, 1983. Original Press Kit for the seminal 1983 crime film, *Scarface,* directed by Brian DePalma, written for the screen by Oliver Stone, and starring Al Pacino, Michelle Pfeiffer, and Mary Elizabeth Mastrantonio. 18 still photographs from the film, all black-and-white silver gelatin prints. Alongside the photographs are three sets of promotional information (biographies, plot summary, release details), all housed in a 2-color, illustrated, pocketed folder as issued. Photographs are in Fine condition; folder is Near Fine, with a couple of short closed tears. A high spot for both DePalma and Pacino, the film and its main character have become iconic among rappers over last quarter-century, breathing new pop cultural relevance into the film.

$1500



Film Press Kits

38. Kubrick, Stanley (director, screenwriter)
Stephen King (novel)
Jack Nicholson, Shelley Duvall (starring)
The Shining

Warner Brothers, 1980. Original Press Kit for the 1980 film, *The Shining*, directed and written for the screen by Stanley Kubrick, based on the novel by Stephen King, and starring Jack Nicholson and Shelley Duvall. 20 still photographs from the film, all black-and-white silver gelatin prints. Photos are housed in a tissue envelope, and the envelope, along with documentation and a preview card, are housed in a 2-color, illustrated, pocketed folder as issued.

Photographs are in Fine condition; folder is Near Fine, with a single corner crease at the bottom right front panel. Probably the last truly great horror film of the twentieth century, *The Shining* remains a highspot for both Kubrick and Nicholson.

$1850



39. Malick, Terence (director, producer, screenwriter)
Ennio Morricone (composer)
Sam Shepard, Richard Gere, Brooke Adams (starring)
Days of Heaven

Paramount Pictures, 1978. Original Press Kit for the 1978 film, *Days of Heaven*, directed, produced, and written for the screen by Terence Malick, and starring Sam Shepard, Richard Gere, and Brooke Adams. 16 still photographs from the film, all black-and-white silver gelatin prints, each varying somewhat in size, with descriptive information attached on a studio label at the bottom of each. Laid in next to the photographs are two 3-color announcements for the film's release, including film credits, production information, and press releases. Photos and documentation housed in a duotone photo-illustrated, pocketed folder as issued.

Photographs are in Fine condition; folder is Near Fine. The hugely talented Malick's second film as a director, following and matching his auspicious debut, *Badlands*, about two young people who escape the poverty of Chicago during the Depression, and become employed by a farmer in the rural South.

$1250



40. Malick, Terence (director, producer, screenwriter)
Martin Sheen, Sissy Spacek, Warren Oates (starring)
Badlands

Jill Jakes Productions/Warner Brothers, 1973. Original Press Kit for the 1973 film, *Badlands*, directed, produced, and written for the screen by Terence Malick, and starring Martin Sheen, Sissy Spacek, and Warren Oates. 10 still photographs from the film, all black-and-white silver gelatin prints, each varying somewhat in size, with descriptive information at the bottom of each. Laid in behind the photographs are several announcements for the film's release, including film credits, production information, and press releases. Photos and documentation housed in a 2-color pocketed Warner Brothers folder as issued.

Photographs are in Near Fine condition; folder is Near Fine. Malick's first feature film as a director, an immediate masterpiece, about two young people raised in an uncaring rural area who recognize a mutual latent cynicism in one another, and act on it accordingly.

$1250



41. Scorsese, Martin (director, screenwriter)
Nicholas Pileggi (novel)
Robert De Niro, Joe Pesci, Ray Liotta, Lorraine Bracco (starring)
Goodfellas

Warner Brothers, 1990. Original Press Kit for the 1990 film, *Goodfellas*, directed and written for the screen by Martin Scorsese, based on the novel by Nicholas Pileggi, and starring Robert De Niro, Joe Pesci, Ray Liotta, Paul Sorvino, and Lorraine Bracco. 19 still photographs from the film, all black-and-white silver gelatin prints with descriptive information at the bottom of each. Laid in behind the photographs are four announcements for the film's release, including film credits, production information, and press releases. Photos and documentation housed in a 4-color pocketed folder as issued.



Photographs are in Fine condition; folder is Very Good+, with some shallow creasing at the corners. One of the keystone crime films of the twentieth century, which, along with *The Godfather* and *The Godfather, Part II*, evolved a genre that continued into the next century with David Chase's *The Sopranos*.

$1250

42. [Film Press Kit] Scott, Ridley (director, producer) Hampton Fancher, David Peoples (screenwriters) Harrison Ford, Sean Young, Rutger Hauer, M. Emmet Walsh, Edward James Olmos, Darryl Hannah (starring)

Blade Runner



The Ladd Company/Warner Brothers, 1982. Original Press Kit for the 1982 film, *Blade Runner*, directed by Ridley Scott, written for the screen by Hampton Fancher and David Peoples, and starring Harrison Ford, Sean Young, Rutger Hauer, M. Emmet Walsh, Edward James Olmos, and Darryl Hannah. 20 still photographs from the film, all black-and-white silver gelatin prints, each varying somewhat in size, with descriptive information at the bottom of each. Photos are housed in a 4-color illustrated, pocketed folder as issued.

Photographs are in Near Fine condition; folder is about Very Good, with moderate wear and some brief tearing at the corners. Perhaps the most visually influential science fiction film of all time, one whose look continued to be refined by director Scott in recut and remastered versions, released in 1992 and 2007.

$1750

43. [Film Pressbook] Milestone, Lewis (director) Robert Rossen (screenplay) Barbara Stanwyck, Van Heflin, Kirk Douglas (starring)

The Strange Love of Martha Ivers

Paramount Pictures, 1946. Original pressbook for the classic 1946 film noir, *The Strange Love of Martha Ivers*, directed by Lewis Milestone, based on the Oscar-nominated story "Love Lies Bleeding" by John Patrick (credited here as Jack Patrick). Written for the screen by Robert Rossen and an uncredited Robert Riskin. Starring Barbara Stanwyck, Van Heflin, Lizabeth Scott, and Kirk Douglas.

30 pages, saddle stitched, 12 1/4 x 15 inches. Very Good condition. Wrappers are moderately soiled, with some separation at the hinge fold, the bottom quarter of which has been neatly repaired with cello tape; one other cello tape repair to a chip at the fore-edge of the front wrapper. Closed one inch tear to front wrapper edge. Faint horizontal fold crease at the center of the wrapper and pages. Selby 393. Silver and Ward, pp. 266-268.

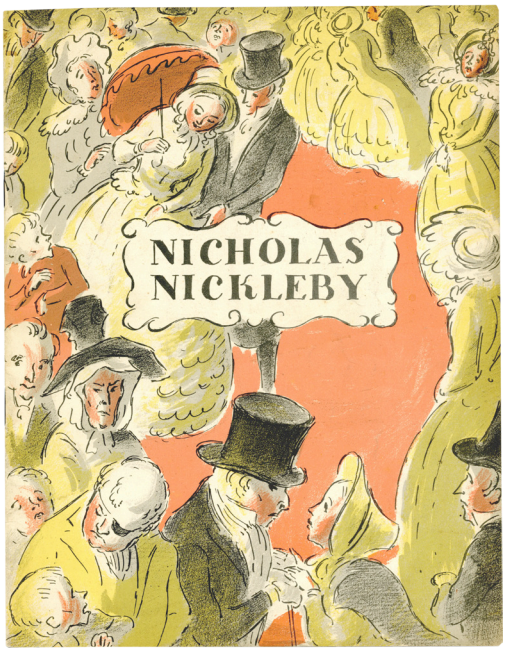
$1500



About Film Programs

Film programs (sometimes referred to as "souvenir programs") were issued for films all over the world, typically at premieres, beginning as early as 1912-1913 and continuing well into the 1960s. They were designed to introduce the viewer to the film in much the same way a program at an opera—or even a sports event—is. They were sometimes handed out and sometimes sold, and the quality of the programs varied from simple fold-outs to highly sophisticated, full-color productions.

The programs that follow are all from the premieres of twentieth-century films that are all today classics of world cinema, with England, America, and particularly France represented.



44. Cavalcanti, Alberto (director) Charles Dickens (novel)

The Life and Adventures of Nicholas Nickleby

Ealing Studios, 1947. Original British program for the 1947 film, *The Life and Adventures of Nicholas Nickleby,* directed by Alberto Cavalcanti, based on the novel by Charles Dickens, and starring Sir Cedric Hardwicke and Sally Ann Howes. This Dickens adaptation has gone down in critical history as being truly one of the most Dickensian, with a dark mood and attention to the author's lowdown characters throughout. A colorful program, with cover design and original four-color illustrations throughout by Edward Ardizzone.

Saddle-stitched wrappers, 16 pages, 10.75 x 8.5 inches. Near Fine condition. A scarce piece from Ealing Studios at the height of its glory.

$1250

45. Clair, Rene (director, screenwriter) Gina Lollobrigida (starring)

Les Belles de Nuit [The Beauties of the Night]

Franco London Films, 1952. Original French program for the 1953 film, *La Belles de Nuit,* directed, produced, and written for the screen by Rene Clair, and starring Gina Lollobrigida. A typically artful Rene Clair production, which like the director's earlier *Le Silence est d'Or* presents a highly stylized (and lushly romanticized) vision of a bygone France. In this film, a young composer, bored and irritated with the world of the present, gives himself over completely to daydreams of romance and adventure, hopping through time from the French Revolution to the Jazz Age. A lush program, with a lovely tipped-on cover plate illustration by French poster artist Georges Allard, and a clear mylar outer wrapper card covers, then a thinner, blue-tinted inner mylar wrapper. Content includes an introductory essay by Clair, and lush duotone full-size photos of the cast.

Saddle-stitched wrappers, 16 pages, 12.25 x 9.5 inches. Near Fine condition, with just a touch of fading to the card wrappers and a faint corner crease to the front and rear of the outer mylar wrapper. A rare artifact from the 1950s French cinema that exemplifies Rene Clair's artistry and sense of beauty.

$1750



Film Programs

46. Ophuls, Max (director, screenwriter)

Madame De... [The Earrings of Madame De...]



Franco London Films, 1953. Original French program for the 1953 film, *Madame De...* (released in the US and UK as *The Earrings of Madame De...*), directed and written for the screen by Max Ophuls, based on the novel by Louis de Vilmorin, and starring Charles Boyer, Danielle Darrieux, and Vittorio de Sica. *Madame De...* is generally considered to be Max Ophuls' masterpiece, the third of four acclaimed films he made after his return to France in 1950, and has been appraised by Andrew Sarris as no less than "the greatest film of all time." A beautifully designed program, with duotone stills from the film juxtaposed with two-color flourishes throughout. Tall card wrappers with a circular die-cut at the upper center of the front panel that reveals the film's star, Danielle Darrieux (for whom Ophuls said he wrote the part), with a troubled expression.

Saddle-stitched, 18 pages, 12.25 x 9.5 inches. Clear mylar leaves bound in between the wrapper and text. Fine condition. A stunning piece from one of the gems of twentieth century French cinema. Criterion Collection 445.

$2750



47. Renoir, Jean (director)
Ingrid Bergman, Jean Marais, Mel Ferrer (starring)

Elena et les Hommes [Elena and Her Men]

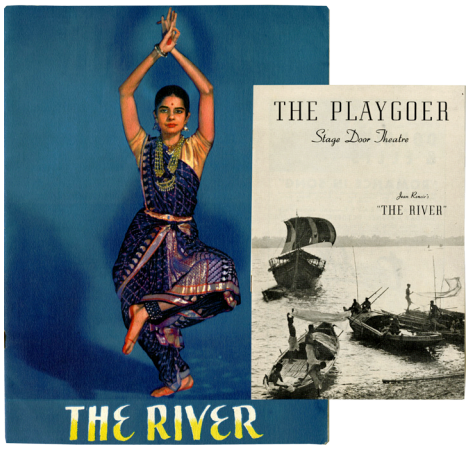
Franco London Films, 1956. Original French program for the 1956 film, *Elena et les Hommes,* the third of a trilogy of films directed by Jean Renoir (the others being *The Golden Coach* and *French Cancan*), starring Ingrid Bergman at the peak of her career, in which the director envisioned a very lush and stylized version of eighteenth-century France. A beautiful and interestingly designed program, with a lovely illustration of Elena (Ingrid Bergman) with her "men" hanging from the ties of her bodice.

Saddle-stitched, 16 pages, 12 x 9.5 inches. Two-color informational leaves interspersed with pairs of bound-in, full-color matte stills from the film, with a clear mylar protector (as issued) on the front panel and a gold comb binding. Laid in are three two-color French foldouts, all specifically advertising the film. 5 leaves, with 8 smaller photo-illustrated leaves interspersed throughout, all bound in Near Fine condition. A rare program from Jean Renoir's brief and fascinating exploration of historical drama. Criterion Collection 241.

$1750

48. Renoir, Jean (director)
Rumer Godden (novel, screenplay)

The River



United Artists, 1951. Original program for Jean Renoir's classic 1951 film, *The River,* based on the novel by Rumer Godden, who co-wrote the screenplay with Renoir. With original essays by Renoir, Godden, and producer Kenneth McEldowney. The film, which was an international co-production distributed by United Artists, concerned three young girls (two British, one Indian) in Bengal who become infatuated with an ex-soldier who comes into their lives. A scarce piece of ephemera from a film that had the unusual distinction of premiering, in many cases, in play houses (rather than cinemas).

Saddle-stitched, full-color card wrappers, 16 pages, 12 x 9 inches. Included is a black-and-white theatre program from the San Francisco debut of the film, at the Stage Door Theatre (12 pages, 8.5 x 6 inches, saddle-stitched). Both programs in Very Good+ to Near Fine condition. Criterion Collection 276.

$650



49. Rossellini, Roberto (director) Ingrid Bergman (starring)

Jeanne au bucher [Joan of Arc]

Produzioni Cinematografiche Associate, 1954. Original program for the rarely-seen 1954 film, *Giovanni d'Arco al rogo* (here titled *Jeanne au bucher,* or *Joan of Arc*). In a rather bold film experiment for its time, Rossellini filmed a French stage production of the Joan of Arc story, with an Italian cast and Ingrid Bergman as Joan (in a strange reprisal of the character she played in the 1948 US film directed by Victor Fleming). Rossellini intended the film to transcend its stage trappings through careful use of the camera, and careful juxtaposition of silence with original music by modernist composer Arthur Honegger. Some screenings were reportedly preceded by footage of the applauding opera house audience and a smiling Bergman in her dressing room—though the film has rarely seen the light of a repertory house since its original release, owing perhaps to the fact that Rossellini used Eastmancolor film stock that faded precipitously over time. Presumably programs were made for both French and Italian audiences (as the film was a co-production involving both countries), this being the French version.

Oblong card wrappers in full color, saddle-stitched with a green cloth tassle, 8 pages on thick two-color stock, 10.75 x 8.5 inches. A promotional piece from one of Rossellini's rarest films, and an early experiment in stage-to-film adaptations.

$1450

50. Tati, Jacques (director, starring)

Jour de fete

Cady Films, 1949. Original French program for the 1949 Jacques Tati film, *Jour de Fete,* the director's first feature-length movie, about a day in the life of a rural French postman, illustrated throughout in color by Rene Peron. Rather than being a typical program with biographies, photographs, film stills, and essays, Tati's approach is to introduce the film's cast and crew details, then tell its story along with illustrations, in the manner of a children's book. *Jour de fete* was shot in both Thomson-Color and black-and-white, and due to processing difficulties with the former, only the black-and-white version was seen for decades, until 1995 when the color version was restored. Fascinatingly, this rare program clearly illustrates the vivid color that Tati intended audiences in France and Europe to see—though no one did.



Tall card wrappers in full color, saddle-stitched, with full-color illustrations throughout and photomontages from the film printed on the wrapper verso. 12 x 8 inches. About Near Fine. A unique piece from one of the most important French films of the twentieth century.

$2250



51. Tati, Jacques (director, starring)

Mon Oncle

Gaumont, 1958. Original French program for the 1958 Jacques Tati film, *Mon Oncle,* the director's second of four films featuring the inimitable Monsieur Hulot. In this chapter, Hulot strays from his rather ordinary Paris neighborhood and into a modern, suburban one, where technological chaos reigns. A delightfully designed program, with four 5.5 x 4.25 inch color stills from the film tipped in amongst the text and line illustrations.

Tall card wrappers in with a modernist die-cut at the bottom of the front panel that reveals the film's title, saddle-stitched, 8-pages, with a laid-in card reporting early reviews from the French press. 12 x 9.5 inches. Fine condition. A unique piece from the third of Tati's five masterpieces. Criterion Collection 111.

$2250

Film Screenplays

About Screenplay Identification

Original scripts for films, also referred to as "screenplays," have seen a great increase in collector interest during the past 15-20 years, as twentieth-century cinema has passed the century mark and has begun to be viewed by the world as an art form rather than simply an entertainment medium.

Until 1970s, the dominant form of script reproduction was by mechanical means, typically either the mimeograph or multilith process. Beginning in the early-mid 1970s (and in the UK, even a bit earlier), Xerox copying became the favored means of reproduction, and today scripts are actually often distributed as digital PDF documents and printed in the homes or offices where they are received.

Thus, the kind of paper used in a script is the first step in identification. Since Xerox copying is far easier to accomplish than mimeograph duplication, a "Xeroxed" script requires more evidence of authenticity, such as the presence of the original studio wrapper, holograph working notes (i.e., notes written directly onto the script in pencil or ink by a cast or crew member during production), fading to the pages, different-colored change pages, and even a Xerox process that is clearly from, say, the 1970s-1980s rather than a later date.

It is more accurate to think of an original film script as a manuscript than a published edition, as nearly every such script one encounters has anywhere from a few to a great many distinctive traits. Though it was originally created from a template, it was ultimately used for a specific, "living" purpose, and can have added pages, deleted pages, and holograph corrections and additions—much like a manuscript would.

Kinds of scripts

A movie script goes through a systematic evolution, beginning with the original film story or idea (often called a "treatment"), and through to early screenplay drafts, later drafts (sometimes numerous), revised drafts, censoring scripts, estimating scripts, final shooting scripts, and revised final shooting scripts. Different collectors prize different kinds of scripts—some seek only the final shooting script, and some like early treatments and drafts, as they present a version of the film that differs significantly from the final edit.

Early treatments are produced by a studio or production company for the purpose of reading or "pitching," and usually read like a short story or novel, though often much more informal. At a certain point the treatment is converted to an actual screenplay (which reads like a play, but with specific cinematic direction included). Once the script is in the screenplay format, it is generally referred to as a "draft." Sometimes treatments and drafts will have holograph notations, but mostly they are read for the purposes of review and revision.

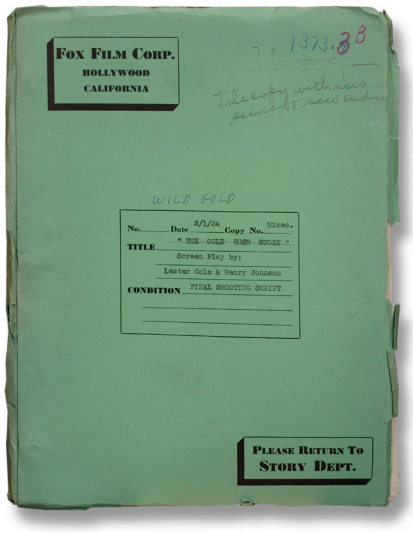
Typically, once a script has been revised and finessed to the point of being ready for use in the actual making of a film, it is designated a "final shooting script," though films have been shot from revised drafts, temporary drafts, and revised final shooting scripts. Revised shooting scripts are often identifiable by change pages that are dated and on a different color stock, so that actors and crew members can clearly distinguish what has been changed in the midst of production. Shooting scripts with numerous sets of these different-colored change pages are referred to by collectors as "rainbow scripts."

Unlike first editions, scripts that show significant use and have holograph markings are sometimes considered even more valuable than unmarked scripts, particularly if the script clearly belonged to an actor, producer, director, or other crew member of any significance. Even a script belonging to, say, a 3rd cameraman has significance, as it proves beyond any doubt that the script was used in the making of a given film.

Post-production scripts

After a film has been shot and edited (generally referred to as "post-production"), scripts are issued to reflect the film precisely as it has been edited and released. These scripts are referred to most often as "Cutting and Continuity" scripts, but may also have titles such as "Dialogue Continuity," "Release Dialogue Scripts," and other designations. Because these scripts have little or no content related to the ideas and development of a film prior to its completion, they are almost always placed at a significantly lower value by collectors—though they are still quite collectible, and can in some cases be just as scarce as pre-production scripts.

Within the definitions and parameters noted here, as with first editions, there are endless exceptions, variations, and singular instances that a collector can expect to find. And like first edition identification, the process of discovery is a deductive and evolutionary one.



A pre-code film script by Hollywood Ten writer Lester Cole

52. Cole, Lester (screenplay)
George Marshall (director)
Claire Trevor (starring)

Wild Gold [The Gold Rush Story]

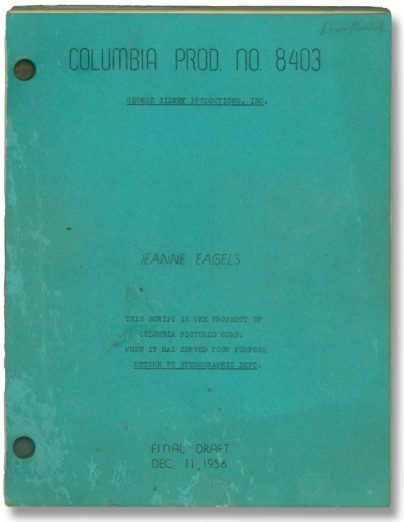
Fox Film Corporation, 1934. Final Shooting Script for the 1934 pre-code film, *Wild Gold* (here also titled *The Gold Rush Story*), directed by George Marshall, written for the screen by Lester Cole and Henry Johnson (earlier treatments were done by Dudley Nichols and Lamar Trotti), and starring Claire Trevor. The film was released on June 8, 1934, less than a month before the Production Code would go into effect. Written by Hollywood Ten writer Lester Cole, and contemporary to his *Sleepers East*, in which a young man, desperately in love with a nightclub singer, sees an opportunity to spend some time alone with her while they are traveling through the Nevada "gold country." He takes the carburetor off her car and throws it in the river, stranding them there. The pair winds up staying at the cabin of a crusty old prospector, and soon afterward the manager of a nightclub act shows up with his bevy of beautiful showgirls.

Green studio wrappers, noted as "Final Shooting Script" on the front wrapper, and dated 2/1/34. Holograph notations include a numeric notation of 1373.33 in colored pencil at the top right corner, a penciled notation "File copy with new scenes and new ending" just below, and the working title *The Gold Rush Story* crossed through, with *Wild Gold* written in ink just above it. Credits on the front wrapper for Cole and Johnson. Title and screenwriter credits at the top of the first leaf, followed by the first scene. 102 leaves, white paper stock, mimeograph, rectos only, with non-colored revision pages throughout, all dated 2/6/34. Also laid at the front are in are 15 pages on onionskin stock, with the number "1373" in colored holograph pencil on the first leaf (corresponding to the number on the front wrapper). The change pages are labeled in three sections: Changes (4/27/34), New Ending (3/17/34) and New Scene (3/15/34). Pages Near Fine, wrapper Very Good with yapped edges, small chips and short closed tears, bound with three gold brads. A rare screenplay from a rarely-seen pre-code film, primarily written by one of the Hollywood Ten. In a custom quarter-leather clamshell box.

$1250

53. Fante, John with Daniel Fuchs

Jeanne Eagels



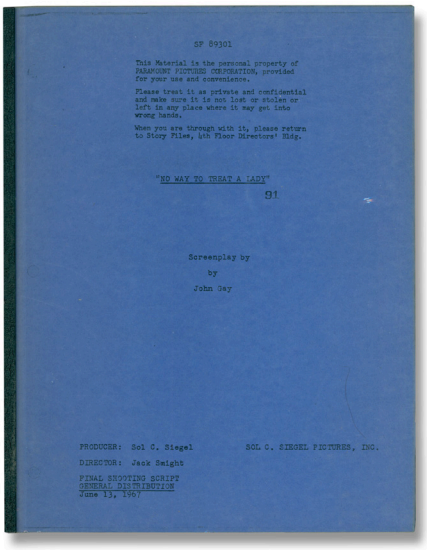
Columbia Pictures, 1956. Final draft script for the 1957 film, *Jeanne Eagels,* directed by George Sidney, based on an original story by Daniel Fuchs, written for the screen by Fuchs, John Fante, and Sonya Levien, and starring Kim Novak, Jeff Chandler, and Agnes Moorehead. A film based on the life story of 1920s actress Jeanne Eagels, who bounced from beauty contest loser to carnival dancer to stage actress to Hollywood starlet, only to lose in the end to depression, alcohol, and drugs. Producer-director George Sidney found this ideal material for the literary likes of Fuchs and his contemporary Fante, and the resulting film is a dark but somewhat campy biopic that is rarely seen today. An important intersection between two major literary figures; Fuchs was a key New York writer of mid-century proletarian fiction, and Fante a west coast novelist whose star rose toward the end of his life. Fante's legacy today is due largely to the accolades of Robert Towne and, in particular, Charles Bukowski, who discovered Fante's *Ask the Dust* at an early age, and later famously called Fante his "god."

Green studio wrappers, lacking rear wrapper but otherwise complete, stamped FINAL DRAFT on the front wrapper, and dated December 11, 1956. **This was Art Director Ross Bellah's copy, with his holograph pencil name on the front wrapper, and numerous penciled sketches and notations by him throughout, on both rectos and versos.** Credit on the front wrapper for "George Sidney Productions," no screenwriter credits are present on the front wrapper or title page, but being that all three screenwriters were credited in the film and that this is the final draft, it would be correct to assign credit to all three for the content. Title page present, with a date of December 11, 1956, and credits for George Sidney Productions, 165 leaves, mimeograph, rectos only, a "rainbow copy" with numerous white pages and blue, pink, and yellow revision pages throughout, dated variously between December 12, 1956 and March 1, 1957. Pages Very Good front wrapper about Very Good, bound with two tarnished gold brads. In a custom quarter-leather clamshell box.

$950

Film Screenplays

54. Goldman, William (novel)
Rod Steiger, Lee Remick, George Segal (starring)
No Way to Treat a Lady


SF 89301

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"NO WAY TO TREAT A LADY"

91

Screenplay by

by

John Gay

PRODUCER: Sol C. Siegel SOL C. SIEGEL PICTURES, INC.

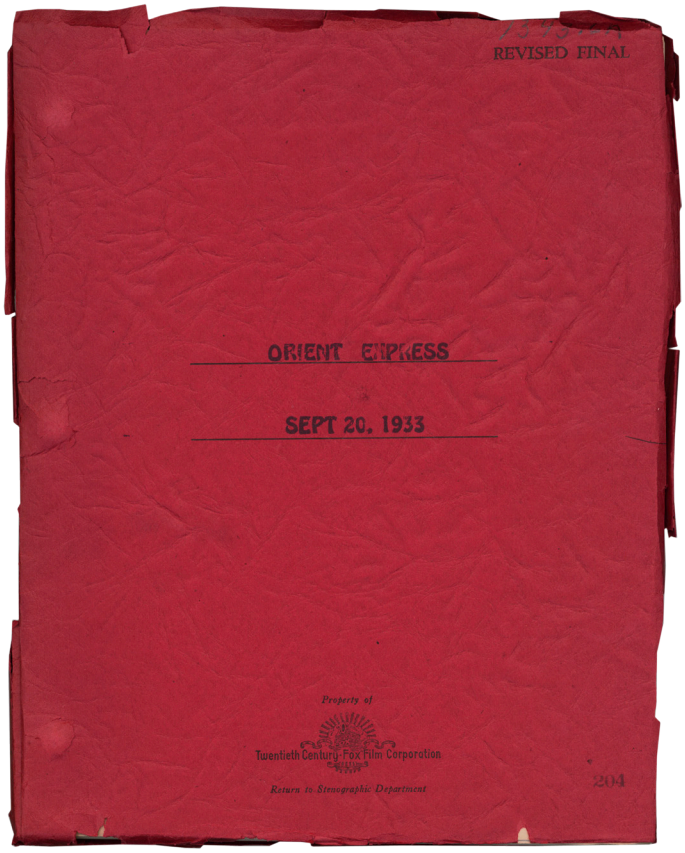
DIRECTOR: Jack Smight

FINAL SHOOTING SCRIPT
GENERAL DISTRIBUTION
June 13, 1967

Paramount Pictures, 1967. Final Shooting Script for the 1968 film, *No Way to Treat a Lady,* based on the 1964 novel by William Goldman, written for the screen by John Gay, and starring Rod Steiger, Lee Remick, and George Segal. One of the best unsung crime films of the 1960s, wherein Rod Steiger was given an opportunity for a field day as a serial killer who is a master of disguise; one of the few later roles he didn't overplay, and one of Segal's best performances as well. One of many fine adaptations of novels by William Goldman (*Marathon Man, The Princess Bride*), who was also a very successful screenwriter.

Dark blue studio wrappers, stamped "FINAL SHOOTING SCRIPT" on the front wrapper, and dated June 13, 1967 on both the front wrapper and title page. Credits on the front wrapper and title page for screenwriter Gay and producer Sol C. Siegel. 144 leaves, all eye-rest green, mimeograph, rectos only. Pages and wrapper Near Fine, with a glassine cover bound in ahead of the front wrapper, as issued. In a custom quarter-leather clamshell box.

$650


REVISED FINAL

ORIENT EXPRESS

SEPT 20. 1933

Property of

Twentieth Century-Fox Film Corporation

Return to Stenographic Department

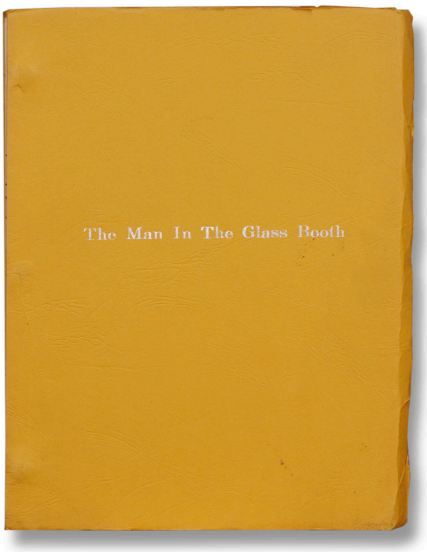
204

55. Greene, Graham (novel)
Orient Express [Stamboul Train]

Fox Studios, 1933. Revised Final Shooting Script for the 1934 film, *Orient Express,* directed by Paul Martin, based on the 1932 novel, *Stamboul Train,* by Graham Greene, written for the screen by Oscar Levant, William M. Counselman, and Carl Hovey, and starring Heather Angel and Norman Foster. The first of long series of Graham Greene's novels to be adapted to film, *Orient Express* plays out somewhat like *Grand Hotel,* except on a train running from Constantinople to Ostend. The characters include a covetous dancer (Heather Angel), a naïve date merchant (Norman Foster), an erudite anarchist (Ralph Morgan), a homicidal sneak thief (Roy D'Arcy), and an abrasive blue-collar couple (Herbert Mundin and Una O'Connor, who co-starred the year before in *Cavalcade* and were later re-teamed in *The Adventures of Robin Hood*). Though the picture was no more than a Fox programmer, it was well done and well received, setting the tone for many films that would follow over the next three decades, and assured Greene's inevitable ascendancy as a major contributor of stories to the screen.

Red studio wrappers, stamped REVISED FINAL on the front wrapper, rubber-stamped copy No. 204, and dated September 20, 1933. Title page present, with a date of September 20, 1933, and credits for Hovey and Levant. 113 leaves, mimeograph, rectos only. Pages Near Fine, wrapper Good, though quite dry, with flaking and some loss at all the edges, including a strip missing from the spine panel. The merger of Twentieth Century Studios and Fox did not occur until 1935; thus, since the Twentieth Century-Fox logo is present at the bottom of the front wrapper, it stands to reason that the wrapper was not created until that time (i.e., during reorganization), and that the script was subsequently kept on file. In a custom quarter-leather clamshell box.

$2750



56. Hiller, Arthur (director)
Robert Shaw (play)
Edward Anhalt (screenplay)
Maximilian Schell (starring)

The Man in the Glass Booth

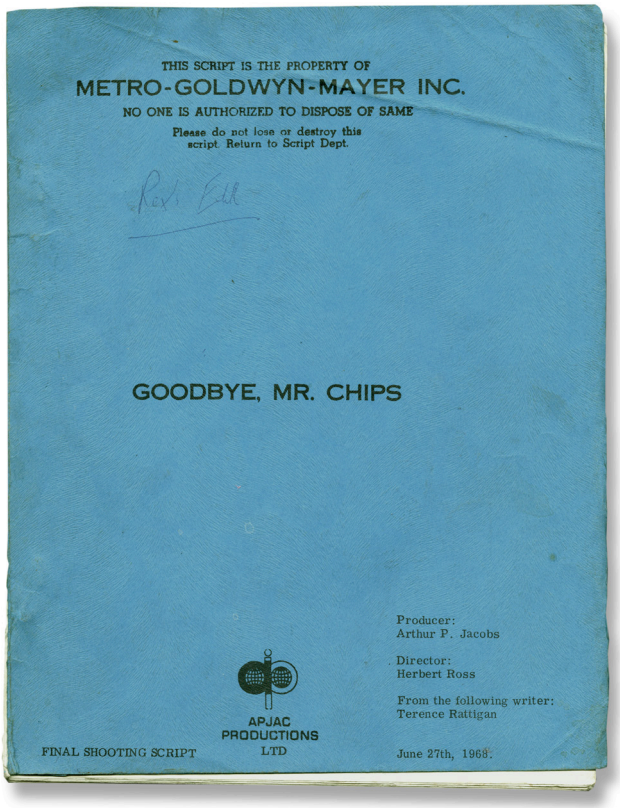
The American Film Theatre, 1974. Final Shooting Script for the 1975 film, *The Man in the Glass Booth,* directed by Arthur Hiller, based on the play by Robert Shaw, written for the screen by Edward Anhalt, and starring Maximilian Schell. Shaw's play is a complex suspense thriller built around a Jewish businessman who survived the concentration camps in World War II. Well-known for being bizarrely and viciously anti-Semitic, he is unexpectedly put on trial for reputed war crimes. The film version was initially disowned by the playwright, likely due to the near-riots and early closure of the play due to misunderstandings and misinterpretations over its meaning. Shaw changed his mind after seeing the finished film, but it was by that time too late to add his name to the credits, and he died a few years later. The film did quite well upon its release, and Maximilian Schell was later nominated for an Academy Award for Best Actor in a Leading Role. Almost completely unavailable for viewing in any form for nearly twenty years, the film has recently been remastered and released on DVD, and is considered by many to be a career performance for Schell.

Yellow studio wrappers, with titles stamped in silver on the front wrapper. Title page present, with a date of 4/10/74 and credits for Anhalt and Shaw. 107 leaves, mechanically reproduced, rectos only, with non-colored revision pages throughout, dated variously between 4/3/74 and 4/9/74. Pages Near Fine wrapper, Very Good+ bound with two gold brads. In a custom quarter-leather clamshell box.

$325

57. Hilton, James (novel)
Terence Rattigan (screenplay)
Peter O'Toole (starring)

Goodbye, Mr. Chips



Metro-Goldwyn-Mayer, 1968. Final Shooting Script for the 1969 film, *Goodbye, Mr. Chips,* directed by Herbert Ross, based on the 1934 novel by James Hilton, written for the screen by Terence Rattigan, and starring Peter O'Toole. This second of two film adaptations of James Hilton's masterpiece was a more epic interpretation (it casts the story as a widescreen musical, with a 144-minute running time) than its Oscar-winning 1940 predecessor. It was nominated for two Academy Awards, one of which was for O'Toole's unforgettable performance as Arthur Chipper, a shy and withdrawn teacher at a boys' school whose life changes radically when he marries a music hall singer.

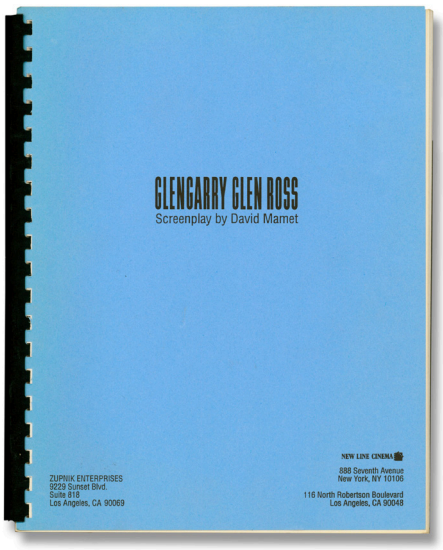
Blue studio wrappers, stamped FINAL SHOOTING SCRIPT on the front wrapper and dated June 27th, 1968. Copy belonging to an uncredited cast member, "Rex F.," with his holograph name on the front wrapper and title page (which also includes a phone number). Credits on the front wrapper for producer Arthur Jacobs, director Ross, and screenwriter Rattigan. Title page present, with a matching date, and credits again for Jacobs, Ross, and Rattigan. 149 leaves, mechanically reproduced typescript, rectos only. Principal pages are eye-rest green, all dated 6-27-68, with blue revision pages throughout, all dated 7-5-68. Pages about Near Fine, wrapper Very Good to Near Fine bound with two interior brads, both a bit rusted. Apart from the film's considerable merit, the script itself is significant, as it marks the adaptation of a famous literary property by a major dramatist (Rattigan). In a custom quarter-leather clamshell box.

$1750

Film Screenplays

58. Mamet, David (play, screenwriter) Alec Baldwin, Jack Lemmon, Al Pacino, Jonathan Pryce, Alan Arkin, Ed Harris (starring)

Glengarry Glen Ross



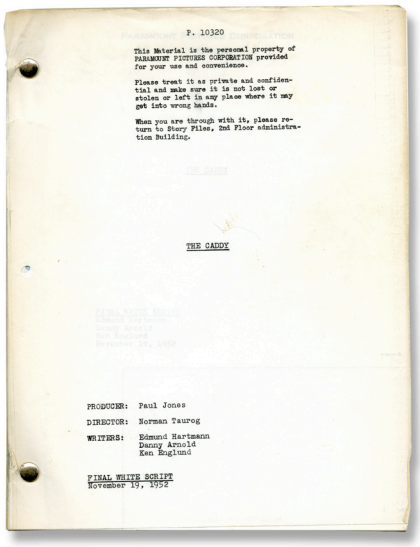
New Line Cinema, 1991. Revised draft screenplay for the 1992 film, *Glengarry Glen Ross,* adapted for the screen by David Mamet based on his play, directed by James Foley, and with one of the most formidable casts of male actors ever assembled: Alec Baldwin, Jack Lemmon, Al Pacino, Jonathan Pryce, Alan Arkin, Ed Harris, and Kevin Spacey. The Foley/Mamet adaptation of Mamet's masterpiece—considered by some to be the late century equivalent of Arthur Miller's *Death of a Salesman*—stands as perhaps the finest representation of Mamet's world on celluloid.

Comb-bound in blue studio wrappers, with a credit for screenwriter Mamet and producer Stanley R. Zupnik (Zupnik Enterprises) on the front wrapper. Revision date of 8/5/91 noted on over half the pages at the top right. 126 leaves, photographically reproduced, rectos only. Pages and wrapper in Fine condition. In a custom quarter-leather clamshell box.

$675

59. Martin, Dean and Jerry Lewis (starring)

The Caddy


P. 10320

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THE CADDY

PRODUCER: Paul Jones
DIRECTOR: Norman Taurog
WRITERS: Edmund Hartmann
Danny Arnold
Ken Englund

FINAL WHITE SCRIPT
November 19, 1952

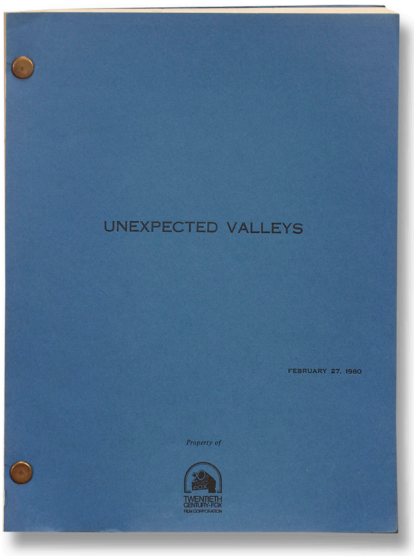
Paramount Pictures, 1952. Final Shooting Script (here called "Final White Script") for the 1953 film comedy, *The Caddy*, directed by Norman Taurog and starring Dean Martin, Jerry Lewis, and Donna Reed. *The Caddy* marked the third pairing of the hit comedy team, and featured a number of real-life professional golfers in cameo roles, including Ben Hogan, Sam Snead, Byron Nelson, and Julius Boros. This film also marked the debut of what is inarguably Dean Martin's most famous song, "That's Amore." A script that offers interesting insight into the unusual process of making a comedy, especially one in which a great deal of improvisation—the hallmark of the Martin and Lewis style—was involved.

Plain studio self-wrappers as issued, noted as "Final White Script" on the front wrapper and dated November 19, 1952. Credits on the front wrapper for producer Paul Jones, director Taurog, and screenwriters Edmund Hartmann, Danny Arnold, and Ken Englund. Title and distribution page present, with receipt removed. 125 leaves, mimeograph, rectos only, with numerous blue and yellow revision pages throughout, dated variously between 11-21-52 and 11-28-52. Very Good+ condition overall. In a custom quarter-leather clamshell box.

$650

60. Potter, Dennis (screenwriter)

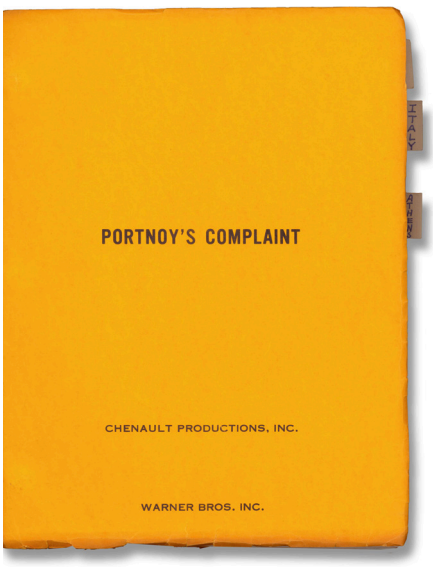
Unexpected Valleys



Twentieth Century Fox, 1980. Draft Shooting Script for an unproduced film, *Unexpected Valleys* by Dennis Potter. Bound in blue studio wrappers and dated February 27, 1980. One of the noted screenwriter's earliest efforts, dating prior to his first produced feature film, *Pennies from Heaven*, based on the British mini-series (also written by Potter). Potter passed away at 59, but by that time managed to amass an impressive body of work, including *Brimstone and Treacle* (1982, based on his play), *Gorky Park* (1983), *Track 29* (Nicholas Roeg, 1988), and his final (and finest) achievement, the British mini-series, *The Singing Detective,* a noirish drama starring Michael Gambon.

Blue studio wrappers, dated February 27, 1980. Title page present (noting an earlier title, *Next Step*), with a credit for Potter. 146 leaves, mechanically reproduced, rectos only. Pages and wrapper just about Fine. In a custom quarter-leather clamshell box.

$350



61. Roth, Philip (novel) Ernest Lehman (screenwriter)

Portnoy's Complaint

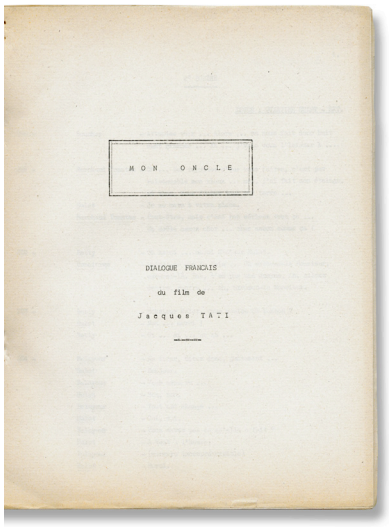
Warner Brothers, 1970. Early draft script for the 1972 film, *Portnoy's Complaint,* based on the 1969 novel by Philip Roth, written for the screen and directed by Ernest Lehman, and starring Richard Benjamin, Karen Black, and Lee Grant. **Cinematographer Philip Lanthrop's working copy, with his holograph name at the top of the title page.** A planning script likely used well prior to shooting, with very neat holograph annotations by Lanthrop on virtually every page regarding sets, locations, day/night shoots, etc., and with three tabs manually appended at the page fore-edge to indicate the three principal shooting locations: Vermont, Italy, and Athens. At the rear are 8 pages of detailed equipment orders, all relating to photographic hardware and associated shipping charges to various locations. The second Roth novel (after *Goodbye, Columbus* in 1972) to be adapted to the screen, and the sole directorial effort for noted screenwriter Ernest Lehman *(North by Northwest,The Sweet Smell of Success, Sabrina, West Side Story, The Sound of Music).*

Yellow studio wrappers, with credits on the front wrapper for Warner Brothers and the Chenault Productions. Title page present, with a date of August 3, 1970 and credits for Lehman, (as screenwriter) and Roth (as novelist). 149 leaves, mechanically reproduced, rectos only. Pages Near Fine, wrapper Very Good+ with lightly yapped edges. In a custom quarter-leather clamshell box.

$1850

62. Tati, Jacques

Mon Oncle



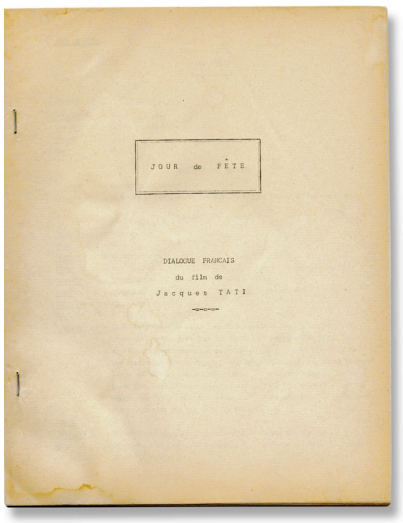
Gaumont, 1958. Original French dialogue script for the 1958 Jacques Tati film, *Mon Oncle,* the second in the director's acclaimed series featuring himself starring as the inimitable Monsieur Hulot. An extremely literal script, with no cinematic direction (not uncommon for Western European scripts from this period), noting only changes in location.

Side-stitched wrappers, 51 pages (followed by 7 pages at the rear, separately numbered, that appear to be modifications to dialogue), undated. Very Good+, with the lightest wear and toning to the edges. French scripts of any kind from the 1950s are rare. In a custom quarter-leather clamshell box. Criterion Collection 111.

$850

63. Tati, Jacques

Jour de Fete



Cady Films, 1949. Original French dialogue script for the 1949 Jacques Tati film, *Jour de Fete,* the director's first feature-length movie, about a day in the life of a rural French postman. The film was shot in both Thomson-Color and black-and-white, and due to processing difficulties with the former, only the black-and-white version was seen for decades, until 1995 when the color version was restored. An extremely literal script, with no cinematic direction (not uncommon for Western European scripts from this period), noting only changes in location.

Side-stitched wrappers, 31 pages, undated. Very Good, with toning to the edges, some tiny closed tears, and creasing to the top edge of the last leaf, and a small dampstain at the bottom edge of same. An old tape reinforcement is present over the staple prongs on the verso of the last leaf, which would seem to confirm that the script is complete (i.e., that none of the rear leaves were lost).
In a custom quarter-leather clamshell box.

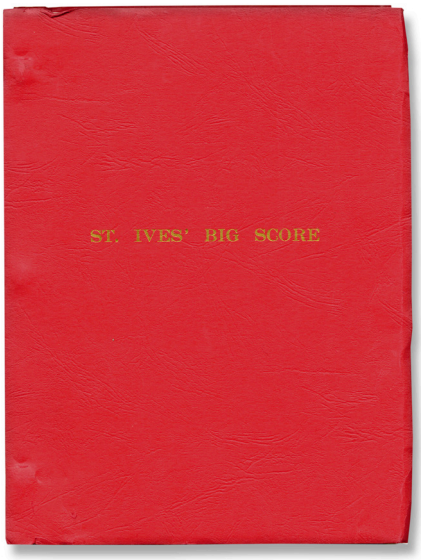
$1450

Film Screenplays

64. Thomas, Ross writing as Oliver Bleeck (novel)
J. Lee Thompson (director)
Charles Bronson, Jacqueline Bissett (starring)

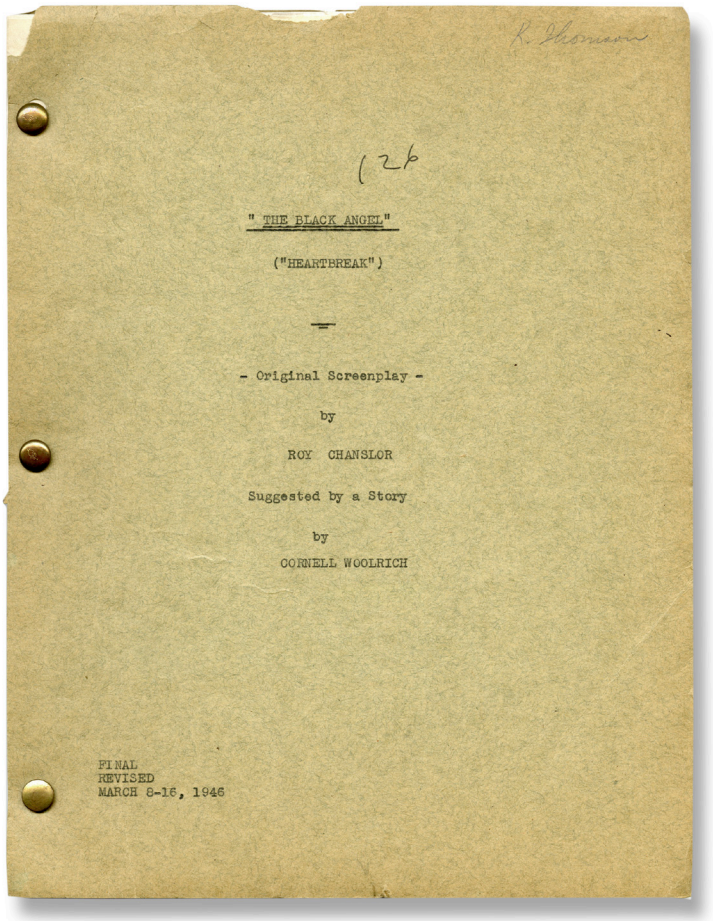
St. Ives Big Score [St. Ives]

Warner Brothers, 1975. Draft shooting script for the 1976 film, *St. Ives* (here with the preliminary title, *St. Ives Big Score*), directed by J. Lee Thompson, based on the 1972 novel, *The Procaine Chronicle* by Ross Thomas (written under the pseudonym Oliver Bleeck), and starring Charles Bronson, Jacqueline Bissett, and Maximilian Schell. The first of no fewer than ten films director J. Lee Thompson would make with badass Charles Bronson, and ironically, one of the last with a major studio behind it. The pair would go on to make taut, violent potboilers such as *10 to Midnight, The Evil That Men Do,* and *Murphy's Law*.



Red studio wrappers, stamped simply with the title on the front wrapper. Title page present, with a date of September 22, 1975, and credits for Bronson, Thompson, screen writer Barry Beckerman and producers Pancho Kohner and Stan Canter. 121 leaves, mechanically reproduced. Pages Fine, wrapper Very Good+ with yapped edges, bound internally with three gold brads. In a custom quarter-leather clamshell box.

$325



65. Woolrich, Cornell (novel)
Roy Chanslor (screenplay)
Dan Duryea, June Vincent, Broderick Crawford, Peter Lorre (starring)

Black Angel

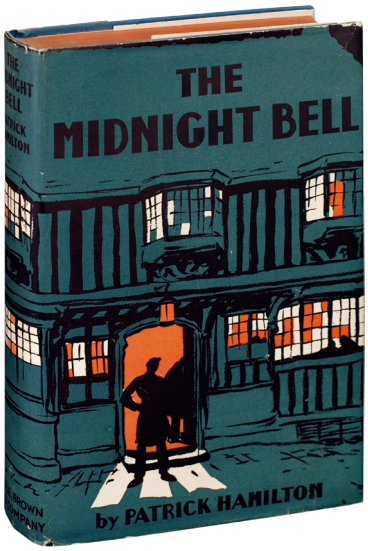
Universal, 1946. Revised Final Shooting Script for the 1946 film noir, *Black Angel,* directed by Roy William Neill, based on the 1943 novel by Cornell Woolrich, written for the screen by Roy Chanslor, and starring Dan Duryea, June Vincent, Broderick Crawford, and Peter Lorre. *Black Angel* was director Roy William Neill's last directorial effort, and one of the best and most faithful of the many Woolrich noir adaptations, pulling Dan Duryea from his usual supporting cast status into a leading role, working his way through a dark alcoholic maze of murder and mayhem. Adapted to the screen by noted Western novelist Roy Chanslor, author of *Johnny Guitar*.

Stiff tan studio wrappers, marked FINAL REVISED on the front wrapper, the film title (and an alternate title, *Heartbreak,* just below), and a date of March 8-16, 1946 (the film was released on August 2, 1946). Copy belonging to unidentified crew member K. Thomson, with his/her holograph name in pencil at the top right corner, and noted copy No. 126 in ink just above the title. Credits on the front wrapper for Chanslor and Woolrich. Title page present, with credits again for Chanslor and Woolrich. 126 leaves, onionskin stock, most ribbon copy but some original typescript, rectos only, dated variously between 3/8/46 and 3/16/46. Pages Near Fine, wrappers fragile and Very Good+, with a few small chips at the edges, bound with three gold brads.
In a custom quarter-leather clamshell box.

$3250

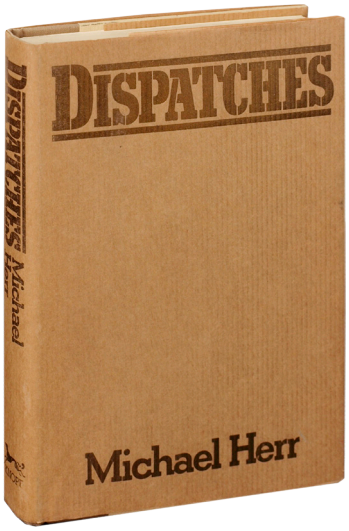
66. HAMILTON, PATRICK

THE MIDNIGHT BELL



Boston: Little, Brown, 1930. First American Edition. Very Good+ in a Very Good+ dust jacket. Book has a bit of foxing to the backstrip, else easily Near Fine; similarly, the jacket has a fingernail-size chip at the top rear panel and a couple of tiny closed tears to the bottom of same, else Near Fine. An exceptionally scarce Hamilton title, set in a London public house called The Midnight Bell, in the 1920s.

$850

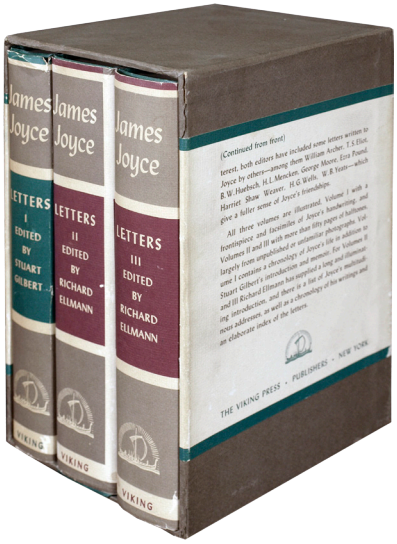


67. HERR, MICHAEL

DISPATCHES

New York: Alfred A. Knopf, 1977. First Edition. Fine in a just about Fine dust jacket. An influential pioneer of the "non-fiction novel," along with such luminaries as Capote, Mailer, and Wolfe, Herr served as a war correspondent for *Esquire* from 1967-69. After publishing *Dispatches*, he co-wrote the script for *Full Metal Jacket*, based on his book *The Short-Timers*, and contributed the narration to Coppola's 1979 film, *Apocalypse Now*. A sharp copy of a key Vietnam title, which John LeCarre called "The best book I have ever read on men and war in our time."

$325

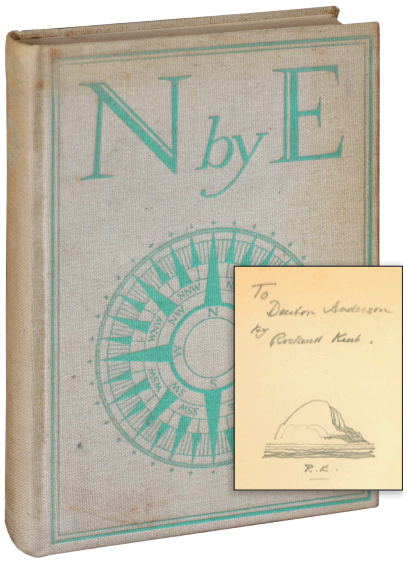


68. JOYCE, JAMES

LETTERS OF JAMES JOYCE

New York: Viking Press, 1966. Three volumes. First printing of this edition, Vol. 1 being a revised and expanded edition originally published in 1957, and Vol. 2 and 3 published for the first time with this set. All three volumes Fine and unread in Near Fine dust jackets. Brief gift inscriptions to the front flyleaf of Vol. 1 and 3. Vol. 2 and 3 are price clipped. Jacket spines are lightly toned. Vol. 1 has some minor nicking and wear the crown and front hinge, else Near Fine. In a Very Good+, toned and edgeworn slipcase.

$275

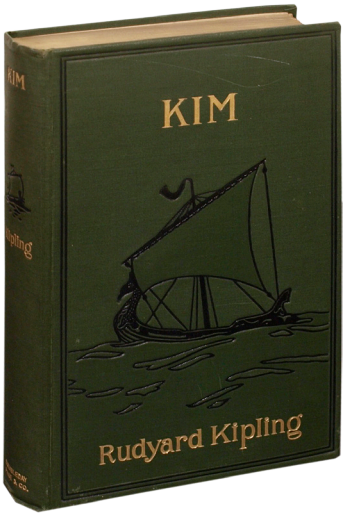


69. KENT, ROCKWELL

N BY E

New York: Literary Guild, 1930. First printing of this edition. **Inscribed by the author on the front flyleaf, with an original illustration and his initials underneath.** Very Good+ condition lacking the dust jacket. Neat owner name, matching the inscription, at the top of the front pastedown. Boards are lightly foxed with some fading and darkening to the backstrip. Short closed tear at the bottom of some interior pages but the text block and illustrations are clean and bright. All in all, a very presentable copy. Uncommon to find signed.

$425



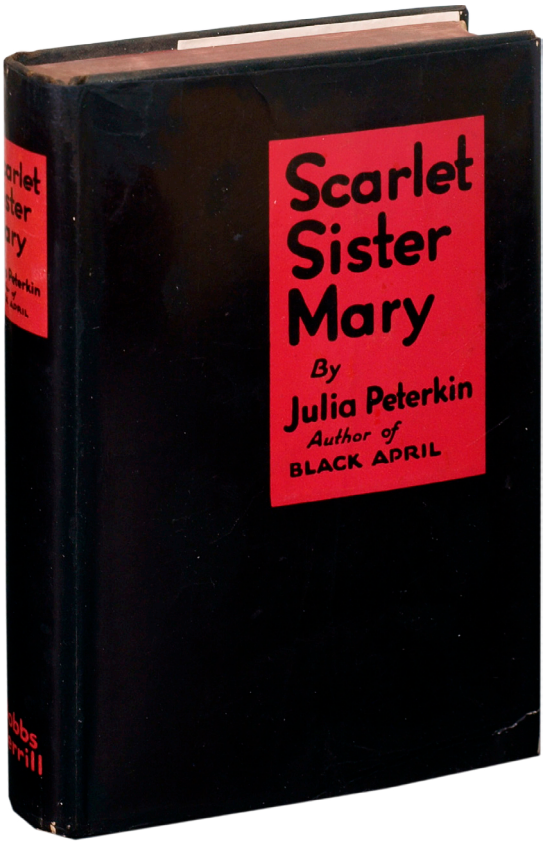
70. KIPLING, RUDYARD

KIM

New York: Doubleday, Page, 1901. First American Edition. First Issue with rhymed chapter headings for Chapters VIII (p. 207) and XIII (p. 364) only. An easily Near Fine copy in publisher's dark green cloth, with design in black and titles in gilt on the front board and spine. An exceptionally bright, fresh copy, with a tiny owner name stamp on the front flyleaf, and only the lightest wear to note.

$325

An uncommon Pulitzer Prize winner



71. Peterkin, Julia

Scarlet Sister Mary

New York: Bobbs Merrill, 1928. First Edition. Near Fine in a Near Fine, price-clipped dust jacket. Some professional restoration to the spine ends and extremities of the jacket. An attractive copy of Peterkin's most important book, written in black dialect. Winner of the Pulitzer Prize in 1929.

$3250



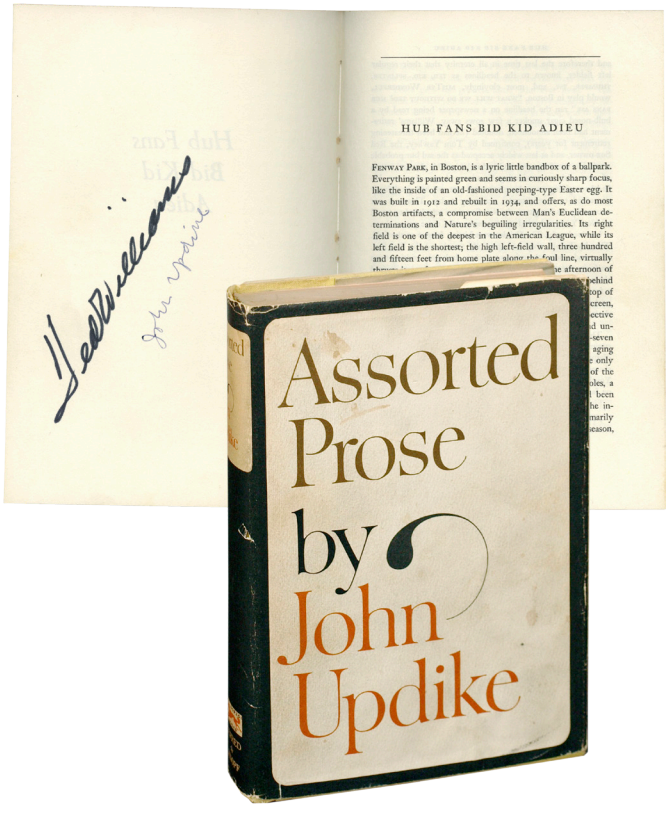
72. Salinger, J.D.

The Complete Uncollected Short Stories, Volumes 1 and 2

N.p., circa 1974. Second Edition, meeting points for same, with title page present in both volumes, and both volumes perfect-bound. Both volumes Near Fine, with a bump at the bottom right corner of Volume 1, and light soil to the rear panel of both volumes. An attractive example of this famed piracy, an attempt by an anonymous entity to publish Salinger's short stories not included in his only collection (*Nine Stories*), most of which were originally seen in The New Yorker.

$325

Signed by John Updike and Ted Williams

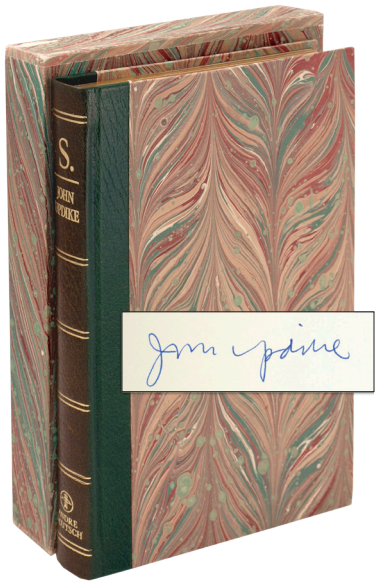


73. Updike, John

Assorted Prose

New York: Alfred A. Knopf, 1965. First Edition, first printing. **Signed by both John Updike and Ted Williams at the inclusion of Updike's story, "Hub Fans Bid Kid Adieu," Updike's assessment of the great baseball player's final game in 1960.** The story first appeared in the New Yorker, and made its first book appearance in this collection. Near Fine in a Very Good or better, price-clipped dust jacket. Owner name on the front flyleaf; jacket is lightly toned at the spine panel, with scattered soil. In our experience with this title, a unique and significant pairing of autographs.

$1500



74. UPDIKE, JOHN

S.

London: Methuen, 1988. The British limited edition of this title, **one of 75 numbered copies (from a total limitation of 97) signed by Updike, this being No. 53.** Green quarter-leather with marbled paper-covered boards and a matching marbled, paper-covered slipcase. Near Fine condition, with the leather spine lightly sunned, in a Near Fine slipcase with a small bruise to the top and minute wear overall. A very attractive copy of an uncommon edition.

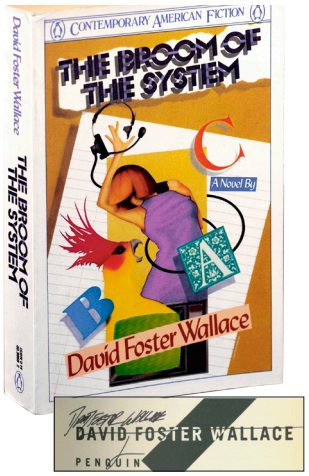
$350

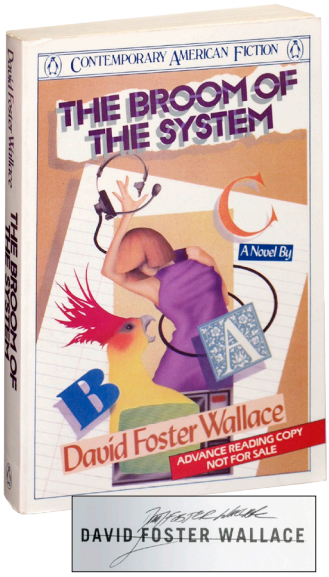
75. WALLACE, DAVID FOSTER

THE BROOM OF THE SYSTEM

New York: Penguin, 1987. First Edition, wrappered issue (published simultaneously in hardcover). **Signed by the author on the title page.** Slightly cocked, with two small corner bumps, else Near Fine in illustrated perfect bound wrappers. The late author's first book.

$375





76. WALLACE, DAVID FOSTER

THE BROOM OF THE SYSTEM

Viking/Penguin, 1987. Advance Reading Copy. **Signed by the author on the title page.** Fine in laminated pictorial trade softcover binding as issued. The second printed version of this title, preceded only by the proof edition, and followed by the first trade edition.

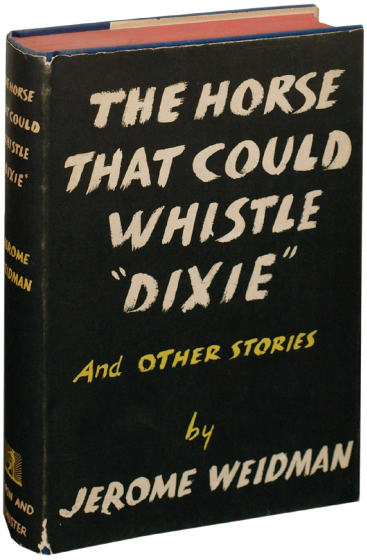
$850

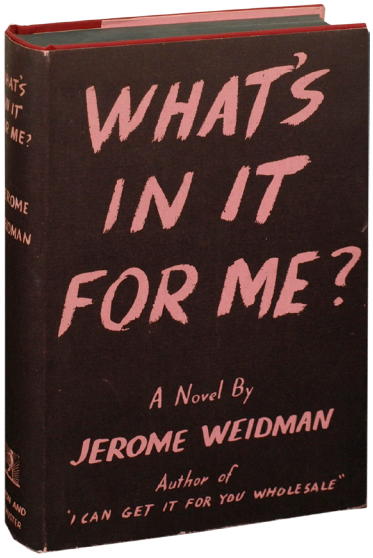
77. WEIDMAN, JEROME

THE HORSE THAT COULD WHISTLE "DIXIE" AND OTHER STORIES

New York: Simon and Schuster, 1939. First Edition. Fine and unread in a Fine dust jacket. Jacket has a touch of wear at the heel, else an exceptionally fresh, bright copy. Writing stories about the seamy underside of life in New York, Weidman was frequent contributor to *The New Yorker* under legendary editor Harold Ross, and won the 1960 Pulitzer Prize for Drama for his work with George Abbott on the musical *Fiorello!*

$225





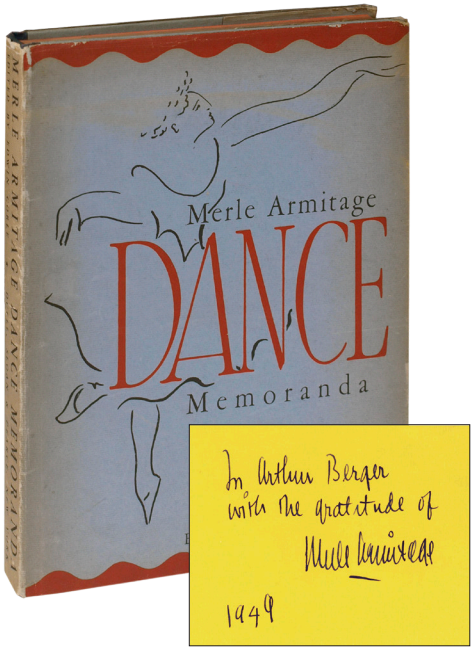
78. WEIDMAN, JEROME

WHAT'S IN IT FOR ME?

New York: Simon and Schuster, 1938. First Edition. Fine and unread in a Fine dust jacket. An impeccable copy of Weidman's second novel, a humorous tale of a man whose rise from the gutter to the top is harshly interrupted by a member of the fairer sex.

$300

Inscribed to composer Arthur Berger



79. Armitage, Merle; Edwin Corle (editor)

Merle Armitage: Dance Memoranda

New York: Duell, Sloan and Pearce, 1947. First Edition. Near Fine in a Very Good+ dust jacket. **Inscribed by the author on the front flyleaf in 1949 to composer Arthur Berger: "For Arthur Berger / with the gratitude of / Merle Armitage / 1949."** Berger and Armitage were not only contemporaries in the New York arts scene of the 1940s, they had a strong connection in a composer that had just preceded them, Igor Stravinsky. The work of both men—Armitage's work as an impresario and Berger's compositions—strongly reflected his influence, and both wrote essays on him, captured in the noted collection of essays on Stravinsky edited by Edwin Corle and published in 1949, the same year the book offered here was inscribed. Jacket is moderately faded at the spine panel and folds, but has no chips or tears. A survey of dance profusely illustrated with photographs and works of art from diverse cultures and periods throughout. Yellow pictorial endpapers by Picasso. A tremendous association.

$675





80. Eno, Brian and Peter Schmidt

Oblique Strategies: Over One Hundred Worthwhile Dilemmas

Self-published, 1978. Second edition, revised (first published in 1975). A rare item self-published and given as gifts by avant-garde composer and musician Brian Eno at the apex of his career in the mid-late 1970s. The piece consists of a small black box, stamped in silver, which opens to reveal a set of cards, each of which proposes a very simple idea for redirecting or refocusing the creative act. The cards are meant to be shuffled at the moment of artistic indecision; the concept on the chosen card is used as the basis of implementation, regardless of the artists' agreement or disagreement with the approach. The idea behind the cards is that it releases the artist from the predictable nature of the will, or the inevitable patterns the creative mind is inclined to follow. The content of the cards was developed by Eno for use as part of his creative process, but since its publication (which had no copyright restrictions) it has become a staple with artists everywhere, republished in every imaginable form. Taking a cue from Erik Satie, who developed in 1917 what he called "furniture music" Eno is credited with coining the term "ambient music" in the mid-1970s. Eno's experiments in ambient music began the same year this set was released, 1975, with *Discreet Music,* and went on to create a series of formally titled "ambient" records, beginning with *Music for Airports,* that are now legendary. Eno's influence and work laid the foundation for work by Terry Riley, Philip Glass, and many others who embraced his thinking, and his work as a producer shaped the careers of many important pop artists, notably David Bowie, Talking Heads, and U2. Box and cards are in Fine condition.

$2750

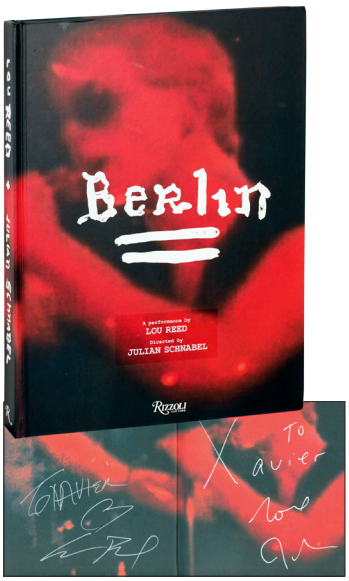
81. [Music] [Beatles, The] The General Register

The Beatles: Facsimiles of the Birth Certificates of John, Paul, George, and Ringo from the General Register

London: The Glenlock Press, 1968. Four separate booklets, 7.5 x 6.5 inches, each in color illustrated card wrappers, saddle stitched, with a four-panel paper foldout bound into each, with facsimiles of the birth certificates of the four Beatles from the UK General Register. Released in the style and spirit of *Sgt. Pepper's Lonely Heart's Club Band* (released the same year), each booklet has a biography and discography of the respective Beatle up until the release of that recording. Each booklet is easily Near Fine, bright and colorful, with only occasional light rubbing to note. Uncommon.

$325





Signed by Lou Reed and Julian Schnabel

82. [Music] Reed, Lou and Julian Schnabel

Berlin: A Performance by Lou Reed, Directed by Julian Schnabel

New York: Rizzoli, 2009. First Edition. Quarto. **Inscribed by Lou Reed ("To Xavier / Lou Reed") and Julian** Schnabel **("To Xavier / Julian Schnabel") across the illustrated front endpapers in silver marker.** Publisher's paper-covered, illustrated boards with a small transparent front board label and no dust jacket as issued. A highly impressionistic photo monograph by director Schnabel, taken during the 2006 anniversary performances of Reed's 1973 concept album at St. Ann's Warehouse in Brooklyn. Schnabel's film version of the performance was released in 2008, followed by an album version later that year. This book is the final document of the performance. Single production wrinkle to the paper on the rear board, else about Fine.

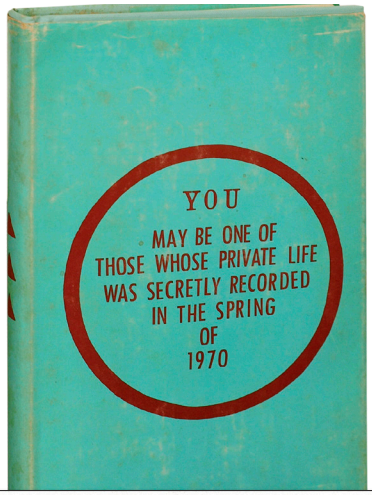
$550

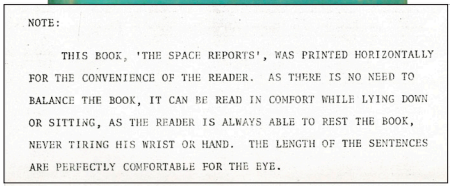
83. [Nutcases] Tyson, Vivian

The Space Reports

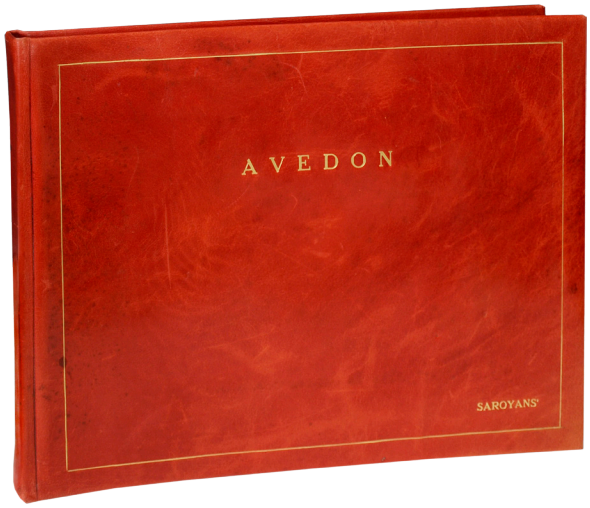
New York: The Express Press, 1970. First Edition. Very Good+ in a Very Good+ dust jacket. A bit of rubbing to the spine ends of the book with some foxing to the front boards. Jacket is toned at the spine with some light soil and rubbing overall. Written as reports on earthlings from the perspective of alien researchers living among us. The entire text is formatted horizontally across the page to be read sideways. Laid in is the original publisher's slip explaining the horizontal print format of the text.

$325




NOTE:

THIS BOOK, 'THE SPACE REPORTS', WAS PRINTED HORIZONTALLY FOR THE CONVENIENCE OF THE READER. AS THERE IS NO NEED TO BALANCE THE BOOK, IT CAN BE READ IN COMFORT WHILE LYING DOWN OR SITTING, AS THE READER IS ALWAYS ABLE TO REST THE BOOK, NEVER TIRING HIS WRIST OR HAND. THE LENGTH OF THE SENTENCES ARE PERFECTLY COMFORTABLE FOR THE EYE.





84. AVEDON, RICHARD

A COLLECTION OF 35 UNPUBLISHED PHOTOGRAPHS OF ARAM SAROYAN AND HIS FAMILY BY RICHARD AVEDON

1977. A collection of 35 unpublished photographs of noted poet and playwright Aram Saroyan and his family by Richard Avedon, created and given by Avedon to Saroyan in May 1977. The photographs were taken by Avedon as a remembrance of three days the photographer spent with the Saroyans in Bolinas, a small town in the San Francisco Bay Area. **The first photo in the set, of the Saroyans' home, is inscribed by Avedon at the bottom edge, "Saroyans' / Avedon." The last photo is inscribed by Saroyan at the bottom left corner: "27 28 29 77 / Dick / xxx / ooo."**

Accompanying the book of photographs is a small wrappered book, *My Own Avedon,* a short memoir of Saroyan's lifelong relationship with the photographer, published for his friends and family in 2009.

Aram Saroyan (son of playwright and novelist William Saroyan) first came to know Avedon as a teenager, where he worked as an assistant in the photographer's studio at 49th Street and 3rd Avenue beginning in 1956, just above Manny Wolf's Steak House. During his time there, Saroyan was present during some of Avedon's most famous shoots, including the photographer's legendary session with Marilyn Monroe.

A close friendship continued between the two men well into Saroyan's early adult life, and the photographs in this collection show a side of Avedon rarely seen in his well-known and more distant iconic photographs, evoking a warmth, affection, and carefree spirit that is comparatively unique to his known body of work. It is known that Avedon would from time to time take personal photographs such as these and develop them himself as gifts for friends. This work was typically suppressed by him, as he did not want it to become associated with higher-profile work at Avedon Studios.

Three sets of the photographs were made by Avedon and assembled into books that were sent to the Saroyans as a surprise gift shortly after the visit. By this time in Avedon's career, most of the developing work for his photographs was handled by assistants; in this case, it seems probable that he developed the photographs himself. The negatives were destroyed; one copy of the photo-set is lost, and the second belongs to the Saroyan family. This final set is the first to have ever been offered to the market.

Aram Saroyan's reputation as a poet, biographer, playwright, and memoirist has been established over four decades quite apart from his father's fame, beginning with the 1965 publication of a one-word poem, "Lighght," a work that defined him as a major minimalist poet and won him a grant from the National Endowment for the Arts, an award created the same year. He went on to publish several well-received collections of poetry, as well as a memoir of his father's last days, *Last Rites*.

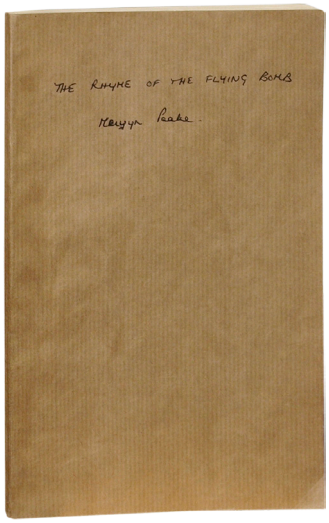
A marvelous association between one of the greatest photographers of the twentieth century and a writer who was strongly shaped and influenced by him, not only as an artist, but as a friend, mentor, and confidant.

35 photographs, most 10.25 x 7 inches, silver gelatin prints, developed personally by Avedon and mounted on card stock. Bound into an oblong orange leather folder with gilt titles and rule, and matching marbled endpapers.

$110,000

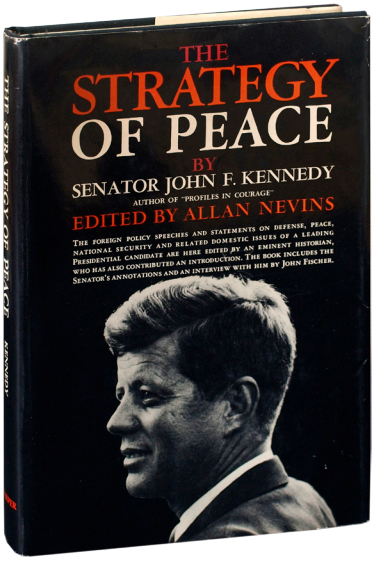
85. [Poetry] Peake, Mervyn

The Rhyme of the Flying Bomb



London: J. M. Dent and Sons, 1962. Uncorrected Proof, preceding the First Edition. Near Fine in brown paper wrappers. Title and author written in ink on the front wrapper, presumably by the publisher or a publicist. Faint vertical creasing to the spine and faint diagonal creases to a couple of corners. Written in 1947, the poem draws from Peake's experiences during WWII, but also contains fantastical elements (such as a levitating baby) that Peake would explore more fully in his *Gormenghast* series. With illustrations by Peake throughout. A scarce item, particularly in this condition.

$275



86. [Politics] Kennedy, John F.

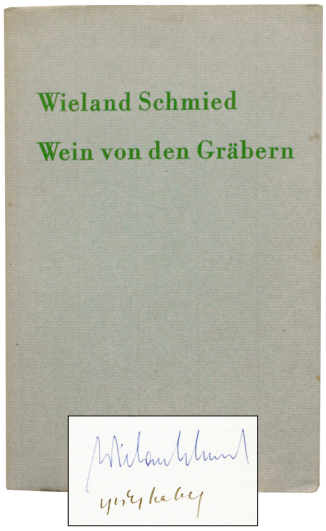
The Strategy of Peace

New York: Harper and Brothers, 1960. First Edition. Publisher's review slip laid in. Just about Fine in a like dust jacket. Jacket shows the tiniest bit of rubbing at the spine ends and corners. A collection of speeches and statements on national security and foreign policy by then-Senator Kennedy, with his annotations throughout, and edited by Pulitzer Prize winning historian Allan Nevins.

$250

87. [Private Press] Shmied, Wieland
H.A.P. Grieshaber (illustrations)

Wein Von Den Grabern



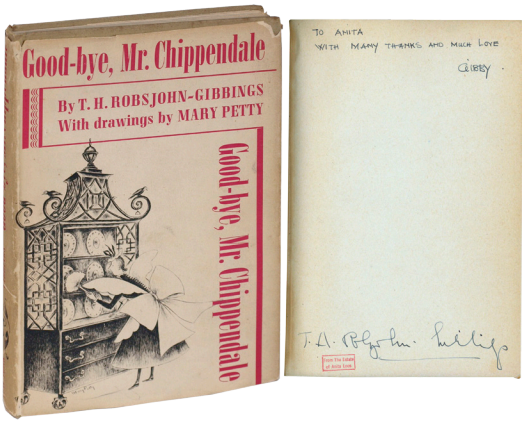
Wulfrath: Heiderhoff and Marschner, 1962. Quarto. This edition limited to 165 copies of which this is No. 90. **Signed by both the poet and artist on the colophon page.** Near Fine and unread in perfect bound stiff laid paper wrappers. Minor toning to the spine and panel edges with light soil and a few tiny nicks at the spine ends. Illustrated with four woodblock prints by H.A.P. Grieshaber. Text in German.

$750

Anita Loos' annotated copy

88. [Satirical Nonfiction] [Loos, Anita] Robsjohn-Gibbings, T.H.

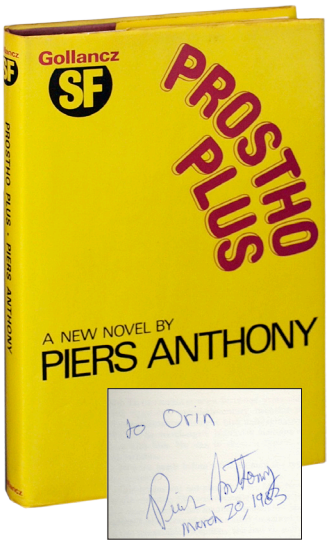
Good-bye Mr. Chippendale



New York: Alfred A. Knopf, 1944. First Edition. **Inscribed by the author to Anita Loos on the front flyleaf: "To Anita / With many thanks and much love / Gibby." Below the inscription is the author's full signature, next to which is a tiny stamp reading "From the Estate of Anita Loos." Ms. Loos' full-color library bookplate is present on the front pastedown, opposite the inscription. Ms. Loos' profuse holograph notes, along with paper-clips at the fore-edge of each notated page, are present throughout the text, as the author used this book, a satirical non-fiction study of the high-end antique furniture and interior decoration industry, as a reference in the writing of her play, *Daisy*.** Gibbings' book takes on the mightiest men in the design world of its day, including Chippendale, Hepplewhite, and Sheraton. Very Good+ in a Very Good+ dust jacket. Jacket is lightly toned at the folds and the spine panel, with small chips at the extremities. A nice association, with content that sheds new light on Anita Loos' non-cinema predilections. With dust jacket design and illustrations throughout by Mary Petty.

$450

Science Fiction

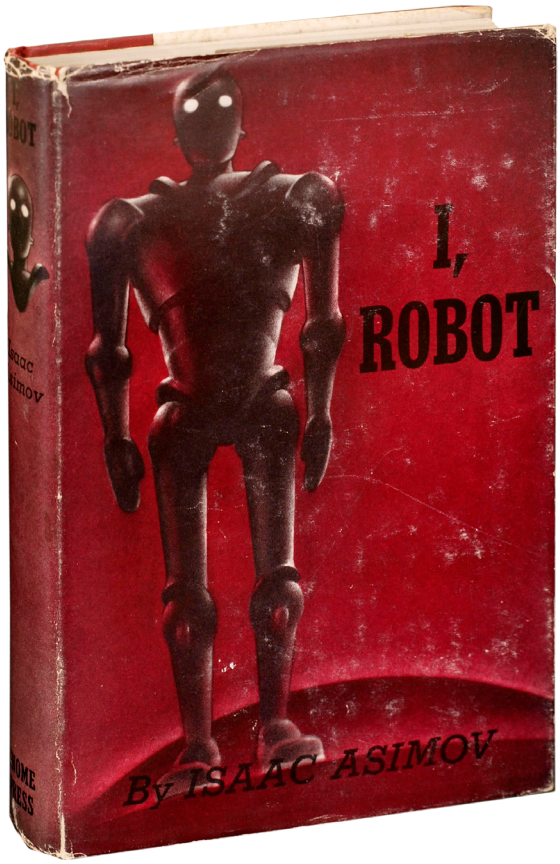


89. Anthony, Piers

Prostho Plus

London: Victor Gollancz, 1971. First Edition. **Inscribed by the author on the title page: "To Orin / Piers Anthony / March 20, 1983."** Near Fine in a Near Fine dust jacket. Some foxing to the top page edges of the book and some offsetting to the front flyleaf. Jacket is nice and bright with just a touch of rubbing along the panel edges to note. The author's fourth novel.

$350

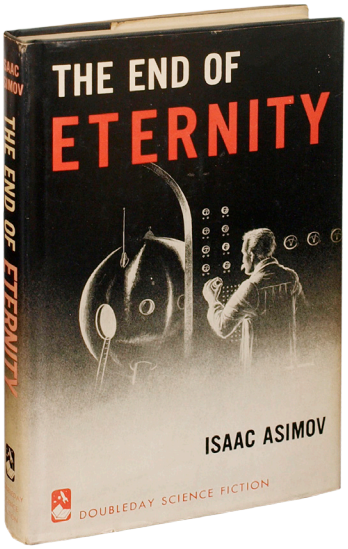


90. Asimov, Isaac

I, Robot

New York: Gnome Press, 1950. First Edition. Near Fine in a Very Good or better dust jacket. Small bump to the bottom of the rear board, else book is quite nice. Jacket is rubbed overall, with shallow creasing, nicking, and tiny closed tears at the extremities; verso and flaps show scattered foxing, and the spine panel has just a touch of the usual color-fading. A very presentable copy of Asimov's classic work, a collection of short stories with interrelated themes based on the concept of a robot-controlled future.

$2750



91. Asimov, Isaac

The End of Eternity

Garden City: Doubleday, 1955. First Edition. Just about Fine in a Near Fine dust jacket. Jacket is bright and unclipped with only minor rubbing along the panel edges and a bit of toning to the spine and flap folds. An attractive copy of a key Asimov title.

$600

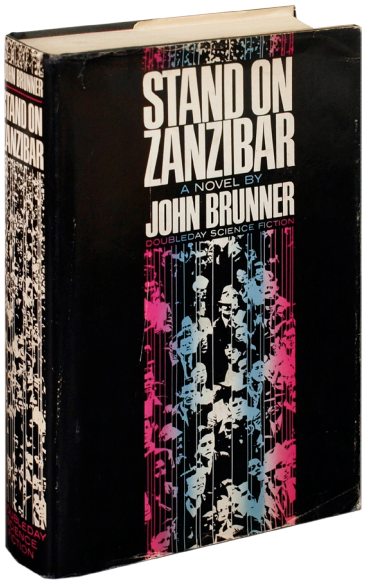


92. Asimov, Isaac

Earth Is Room Enough

Garden City: Doubleday, 1957. First Edition. Fine in a Near Fine dust jacket. Jacket is bright and complete with just a hint of rubbing along the panel edges and a single slit down the center of the spine, neatly repaired with cellotape to the jacket verso.

$400

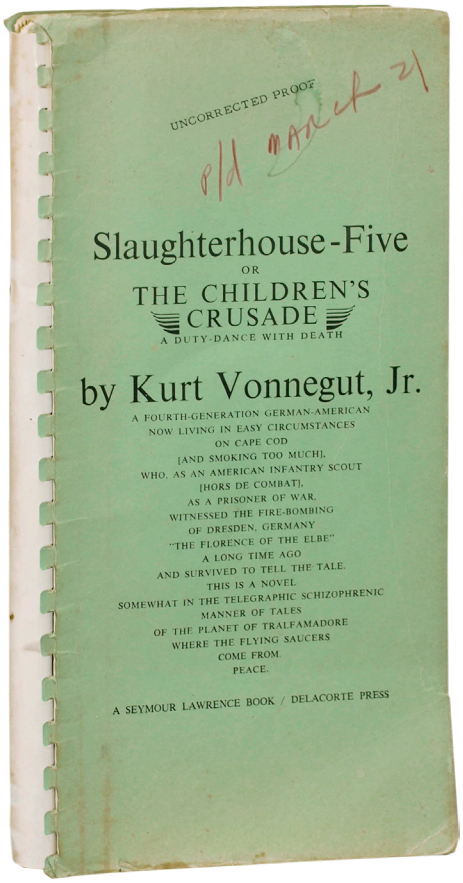


93. Brunner, John

Stand on Zanzibar

Garden City: Doubleday, 1968. Hardcover. First Edition, first printing. Near Fine in a Very Good+ dust jacket. Slightest bow to the front board, else Fine. Jacket rubbed at the extremities with a few nicks and edge creases. Some touch-up to the black background ink at the spine ends. Overall a bright copy of this easily-worn title. Generally considered one of the most influential science fiction novels of the 60's, Brunner appropriated the literary techniques of Dos Passos's *U.S.A.* trilogy to genre fiction, and won the 1969 Hugo Award for his efforts.

$350



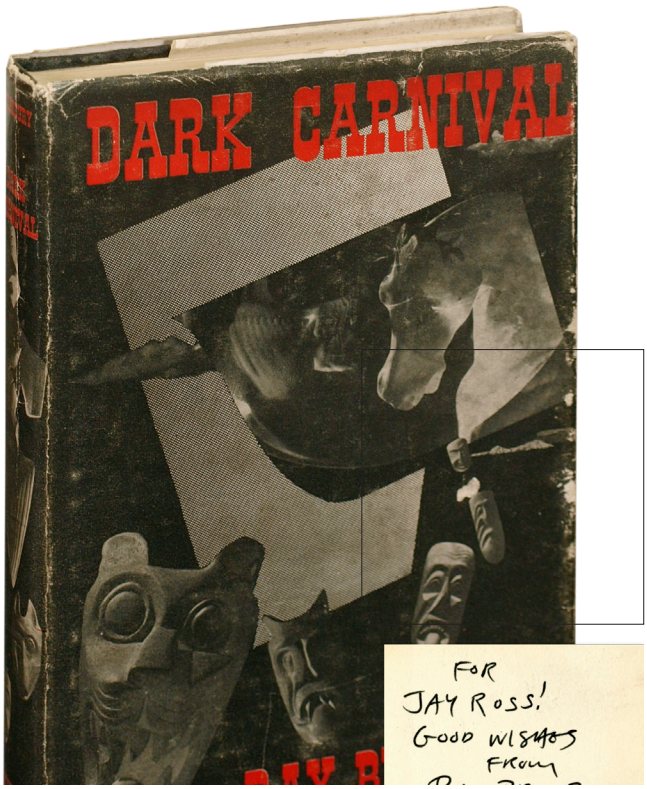
One of 39 copies issued

94. Vonnegut, Kurt

Slaughterhouse-Five

New York: Delacorte, 1969. Uncorrected Proof, preceding the First Edition. One of only 39 copies produced for review. Tall green wrappers, white comb binding, with publication date written in holograph red pencil on the front wrapper. Light foxing and some brief offsetting to the wrappers, with light fray at the corners, and a small semi-circular ring stain to the front wrapper. One of the most uncommon Vonnegut pieces, and the earliest edition of what is arguably his most important book. Pieratt and Klinkowitz, AH1.

$3750



95. Bradbury, Ray

Dark Carnival

Sauk City, Wisconsin: Arkham House, 1947. First Edition, first printing. **Inscribed by Bradbury in 1975 on the front flyleaf: "For Jay Ross! / Good wishes from / Ray Bradbury / Nov. 1975."** Very Good+ in a Very Good or better dust jacket. Book is lightly shelfworn and spine gilt is lightly dulled, else book is clean and firm; jacket has no loss, but is nicked at the corners and moderately rubbed overall, particularly at the flap folds. A very presentable and nicely inscribed copy of Bradbury's first book, a collection of now-classic short stories.

$2850

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NAME—NOM
DEXTER KEITH GORDON

SEX—SEXE
M

BIRTHPLACE—LIEU DE NAISSANCE
CALIFORNIA,U.S.A.

BIRTH DATE—DATE DE NAISSANCE
FEB. 27, 1923

ISSUE DATE—DATE DE DELIVRANCE
MAY 27, 1987

NATIONALITY—NATIONALITÉ
UNITED STATES OF AMERICA

EXPIRES ON—EXPIRE LE
MAY 26, 1997

Dexter K. Gordon

SIGNATURE OF BEARER—SIGNATURE DU TITULAIRE

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