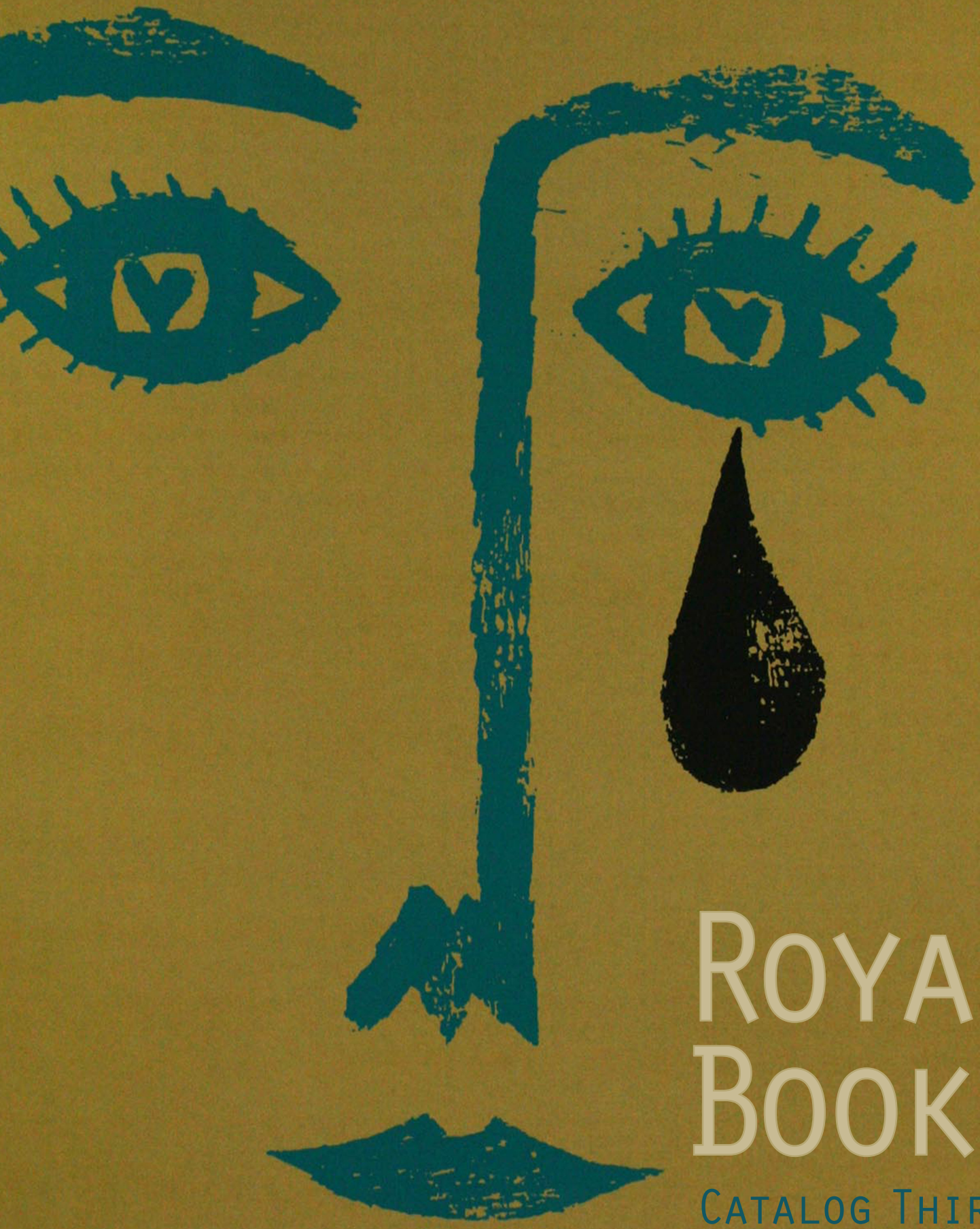


Royal Books

Catalog Thirty

Terms and Conditions

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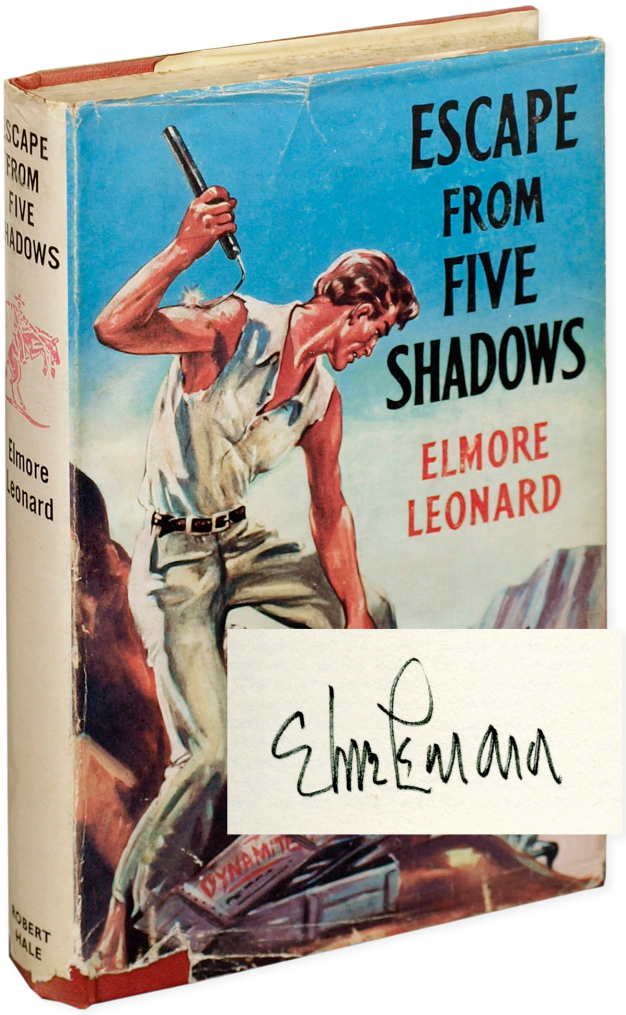
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1. Leonard, Elmore

Escape from Five Shadows

London: Robert Hale, 1957. First UK Edition, and first edition in hardcover. **Signed by the author on the title page.** Very Good+ in a Very Good or better dust jacket. Faint ring stain on the front board, light foxing to the top page edges, else book is bright and clean. Jacket is chipped at the heel, with some associated shallow creasing, and several tiny closed tears at the extremities. A very presentable copy of what is in our experience the author's rarest title, his third novel, a Western. The only copy we have ever seen.

$6500



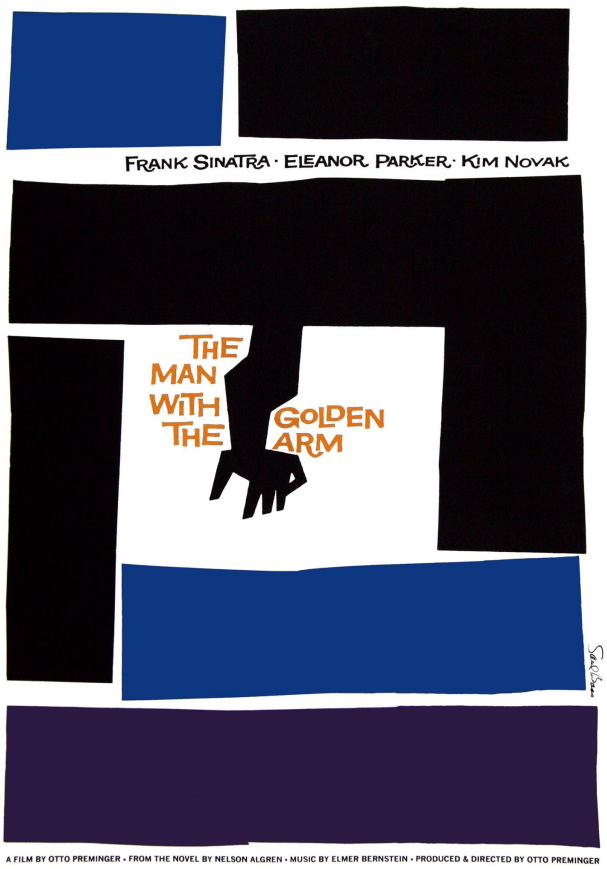
2. Mann, Heinrich

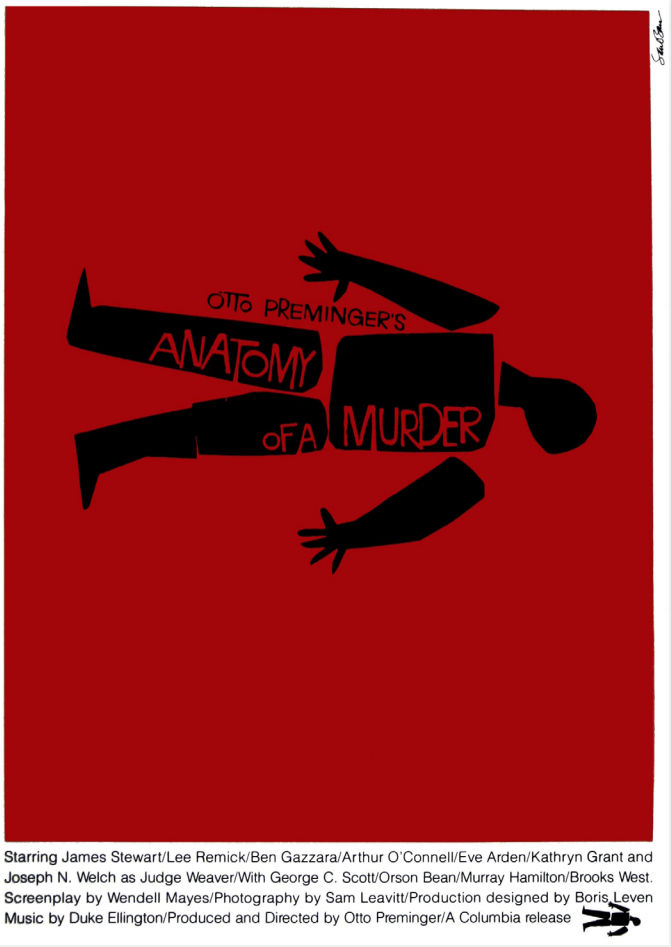
The Blue Angel

London: Jarrolds, circa 1930. First UK Edition. Very Good in a extremely bright and colorful, Very Good+ dust jacket. Boards slightly bowed, with evidence of exposure to moisture at the fore-edges. Jacket has no loss, only a bit of shallow creasing at the spine ends. An edition of this title so rare that we had been heretofore unaware of its existence, issued under the publisher's "Jay Library" series, at a price of 7/6. Basis for the classic 1930 film by Josef von Sternberg, starring Emil Jannings and a very young Marlene Dietrich, filmed simultaneously in both German and English.

$5500

Featured Items





3. Bass, Saul

A Collection of Limited Edition Silkscreen Posters

Self-published, 1955-1966. A collection of 13 original silk-screen lithograph posters by legendary American title sequence and film poster designer Saul Bass. Each of these posters represent Bass' original designs for his many of his most famous illustrations. His initial design proposals were, in general, too radical for film studios to consider for advertisement, and were invariably altered to suit commercial needs. Bass produced these silkscreens himself with his original designs, in non-numbered editions of 50 to 200, and generally gave them as gifts to museums and design magazines.

Few of the posters in this particular collection ever appear on the market, and to our knowledge a collection of this size has never been made available for purchase. Further, this grouping contains two highly unusual rarities: Bass' original, unreleased posters for *The Magnificent Seven* (1960) and John Frankenheimer's *Seconds* (1966), both with designs so provocative and unconventional that they were rejected completely by studio heads at the time.

In the other 11 examples in this collection, the poster design represented by Bass' handmade lithographs is the purest form of his original intention.

All the posters in the collection are in Near Fine to Fine condition (Near Mint to Mint on the poster grading scale). As each silkscreen was a custom design by Bass, the sizes vary slightly. In this collection, the sizes range from 24 x 32 inches (62 x 87 cm) to 26 x 35 inches (65 x 83 cm).

The collection includes: *Advise and Consent* (1962), *Anatomy of a Murder* (1959), *Bonjour Tristesse* (1958), *Bunny Lake is Missing* (1965), *The Cardinal* (1963), *Exodus* (1960), *In Harm's Way* (1965), *The Magnificent Seven* (1960), *The Man with the Golden Arm* (1955), *Seconds* (1966), *Such Good Friends* (1971), *The Two of Us* (1967), and *Very Happy Alexander* (1968).

Altogether, one of the most impressive and important collections of lithograph posters for twentieth century cinema that we have encountered, by a designer who established and maintained the vanguard in his field for over two decades.

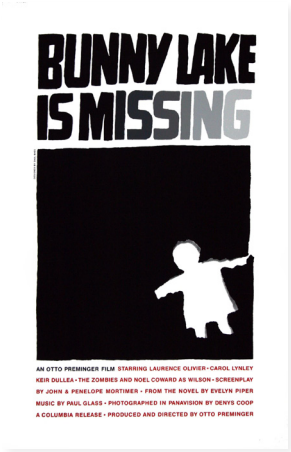
$45,000

Featured Items





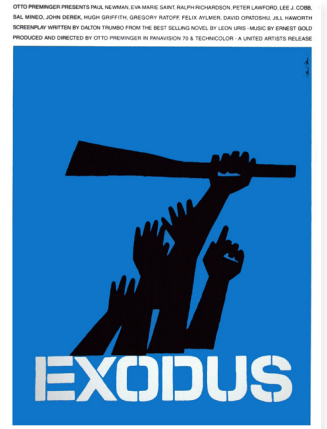


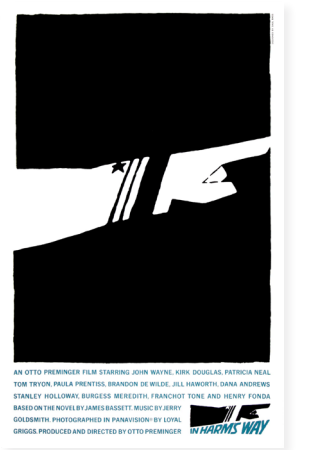










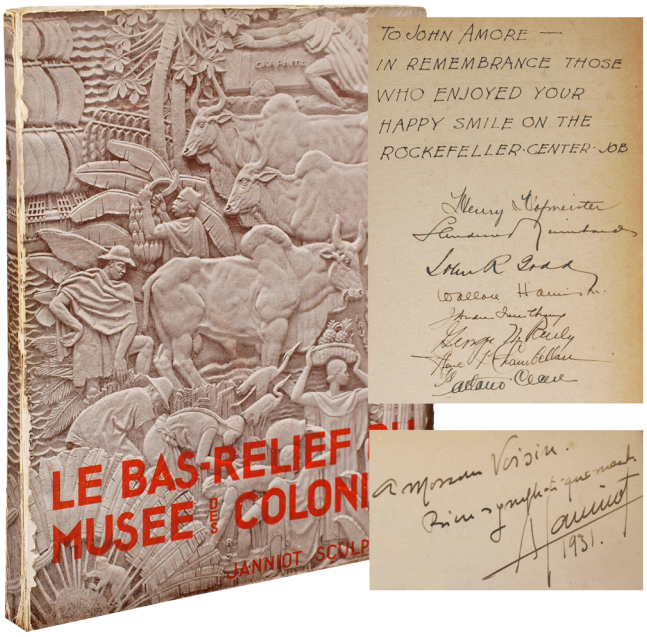


Featured Items

Inscribed by Janniot and all the principal architects of Rockefeller Center

4. Janniot, Alfred with a preface by J. Charbonneaux

Le Bas-Relief du musee des colonies



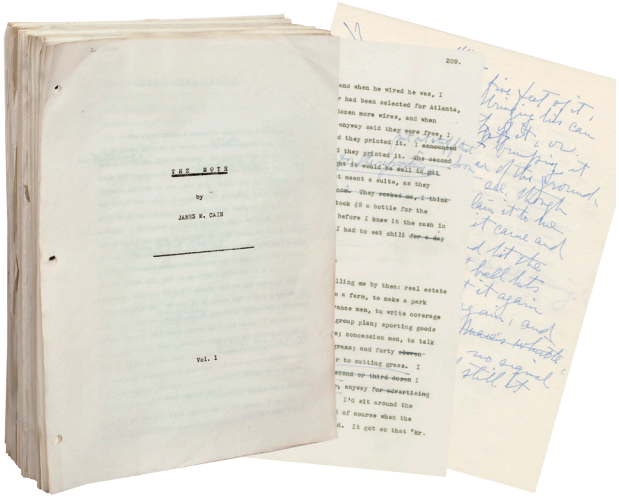
Paris: Librairie d'art Louis Reynaud, 1931. Small folio. Portfolio by Alfred Janniot, French sculptor who contributed to the bas-relief sculptures of Rockefeller Center in New York City. The portfolio is a record of Janniot's bas-reliefs on the Palais de la Porte Dorée in Paris, delivered in 1931 for the Paris Colonial Exposition and designed by Janniot between 1928 and 1931. The work he contributed to Rockefeller Center is the gilded panel, "Paris and New York Joining Hands Above Figures of Poetry, Beauty and Elegance" on the façade of Le Maison Française (circa 1930).

Inscribed by Janniot on the title page. Additionally, an inscription on the front pastedown to John Amore is signed by six of the architects of Rockefeller Center, as well as two of its most important contributing artists. The architects who have signed include John R. Todd, L. Andrew Reinhardt, Henry Hofmeister, Wallace Harrison, J. Andre Fouilhoux, and George N. Pauly. Reinhard and Hofmeister are credited with Rockefeller Center's basic scheme, with Raymond Hood contributing significantly to the design of the main buildings. The artists who have signed are Rene F. Chambellan (who co-designed and cast the Atlas sculpture and designed several promenade fountains) and Gaetano Cecere (sculptor).

Folded title sheet with an introduction (in French) and 66 full-page plates printed on rectos only. In a folding photo-illustrated portfolio with brown silk tie at the fore-edge. Plates Near Fine, portfolio Very Good with some wear along the hinge folds.

$12,500

Original manuscript, with extensive holograph changes throughout

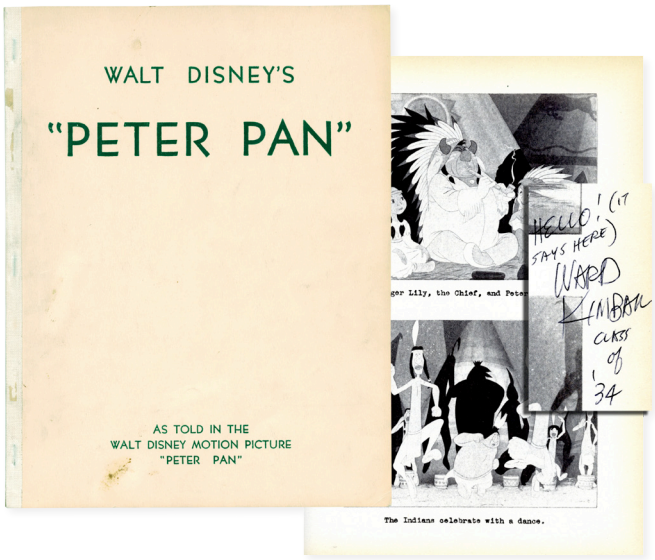


5. Cain, James M.

The Moth

Circa 1947-48. James M. Cain's complete original manuscript for his 1948 novel, *The Moth*, with heavy holograph corrections by the author on every leaf, including several entire manuscript pages of additions. Comparisons to the finished book indicate that this draft was very close to the final one except for minor changes. At this point in the book's development, the story was divided into two volumes, which Cain labeled "Vol. 1" and "Vol. 2," a distinction that was removed prior to publication. This title and the previous one by Cain, *The Butterfly*, were viewed by the author as being thematically related, though the two books have no characters in common. Laid in is a blank piece of Cain's stationery (the caption printed at the bottom is a wry reference to the author's bachelor status after four marriages: "Phone: 301 927 1963 Station to Station does it – – I'm the only one here.") A novel that Cain called his personal favorite, *The Moth* tells the story of an unwilling outsider who, like many of Cain's protagonists, finds that he has almost nothing in common with the world he inhabits. Cain's known manuscripts are nearly all in institutional collections, and this is the first we have seen or offered.

$15,000



Original screenplay, signed by layout artist Ken Anderson and animation director Ward Kimball

6. Barrie, J.M. (author) Ken Anderson (animator) Ward Kimball (animation director)

Peter Pan

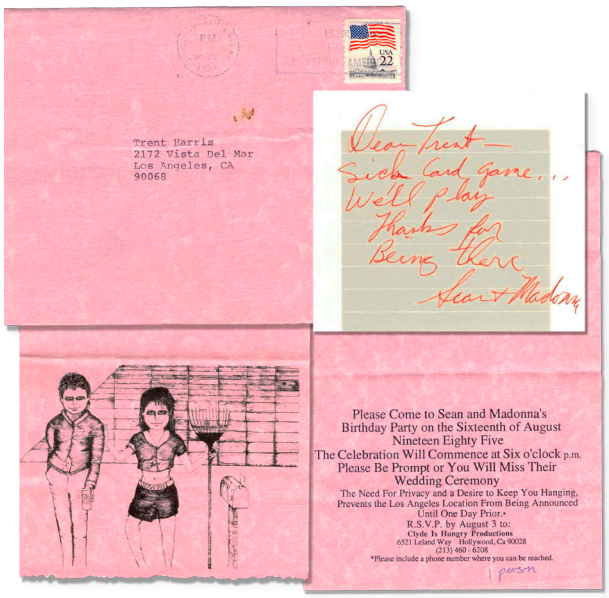
Walt Disney Productions, 1952. Early illustrated story treatment, complete with fully animated black-and-white storyboards, for the classic 1953 animated film, *Peter Pan*, based on Barrie's 1904 stage version of the Peter Pan story, *Peter Pan, The Boy Who Wouldn't Grow Up*. **One of a reported 50 copies produced for internal distribution at Disney, this example signed by layout artist Ken Anderson on the title page and legendary animation director Ward Kimball next to an interior still of Peter Pan smoking a peace pipe with an Indian chief.** Ward's inscription makes reference to the scene in the film where the Indian chief greets Peter and the children, and reads: "Hello! It says here / Ward Kimball / Class of '34." Kimball was one of Disney's most famous founding animators, who were known collectively as the "Nine Old Men." He was called a genius by Walt Disney in Disney's autobiography, and created many of Disney's most famous animated characters, including the Crows in *Dumbo*, Faline from *Bambi*, Tweedledum and Tweedledee, the Mad Hatter and the Cheshire Cat from *Alice in Wonderland*, the Mice and Lucifer the Cat from *Cinderella*, and Jiminy Cricket from *Pinocchio*. Anderson was a major contributor to many of Disney's greatest animated films, including *Snow White and the Seven Dwarfs*, *One Hundred and One Dalmatians*, and *The Jungle Book*. *Peter Pan* was the last of the many classic Disney films produced by RKO prior to Disney forming his own production company in 1953. A rare piece of Disneyana from within the production process, showing great insight into the studio's development process, storytelling style, and storyboarding approach; with autographs from two of Disney's most important early animators.

Cream studio wrappers, side-stitched and quarter-bound in white cloth as issued. 50 leaves, non-numbered, mimeograph, rectos only, with numerous illustrated animation stills throughout. Pages Near Fine, wrapper Very Good+ with light soil.

$4750

7. Penn, Sean and Madonna

Invitation to the Wedding of Madonna and Sean Penn, 1985



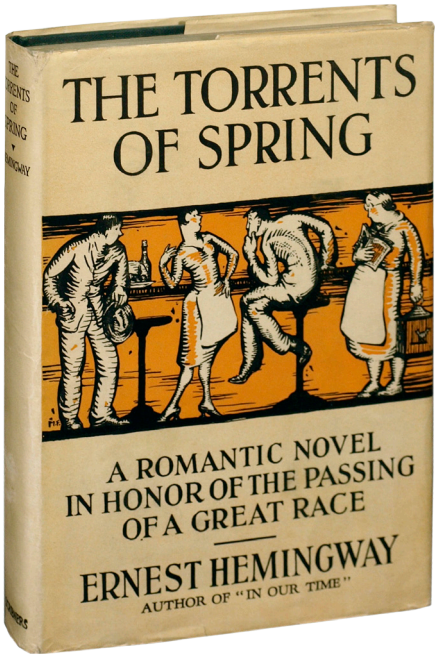
N.p., 1985. Invitation to the August 16, 1985 wedding of Madonna and Sean Penn, sent to independent filmmaker Trent Harris. Invitation and original matching mailing envelope are printed on pink designer paper stock, addressed in ribbon type, and postmarked July 10, 1985. The front of the invitation sports a cartoon drawing of Sean and Madonna by Michael Penn, showing Madonna wearing a belt with a buckle that reads, "Sean Toy." An additional "Thank You" card is enclosed, with a note in holograph red ink, in Madonna's "non-celebrity" hand (for which we have reliable examples for comparison), reading: "Dear Trent – / Sick card game... / We'll play / Thanks for being there / Sean and Madonna." The "game" referenced in the message is a variant on Brian Eno's *Oblique Strategies* card set.

Harris met Penn while making a short film, *The Beaver Kid*, in 1985, which ultimately became the second installment in Harris' "Beaver Trilogy," a series of three films that alternately featured Penn and Crispin Glover as "Groovin' Gary," a real-life character in Salt Lake City with whom Harris was obsessed.

Mailing envelope is 6.25 x 4.75 inches, invitation slightly smaller, Thank You card 5.25 x 4.25 inches. Tiny stain to the envelope, else Fine condition.

$4500

Featured Items



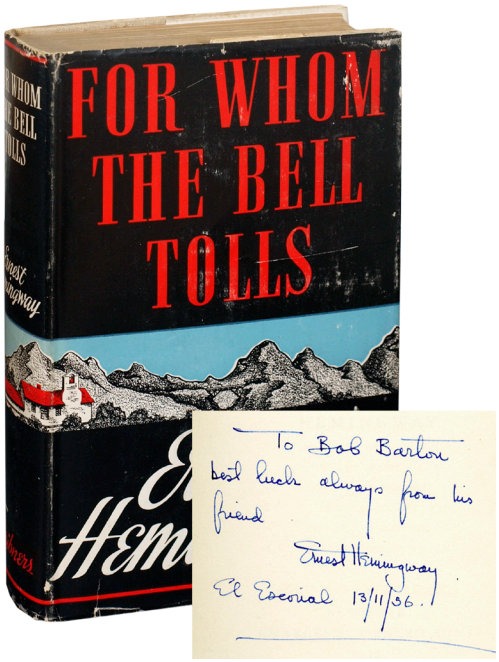
8. Hemingway, Ernest

The Torrents of Spring: A Romantic Novel in Honor of the Passing of a Great Race

New York: Charles Scribner's Sons, 1926. First Edition. One of 1250 copies issued. About Fine in an extraordinarily bright, about Fine dust jacket. Pages 4 and 5 have been opened a bit roughly, with a touch of loss to the fore-edge of each, else book is unread. Jacket is unrestored, with an extremely faint crease along the rear hinge fold, and only the most minute wear. The best copy we have ever handled of this Hemingway high spot. Hanneman A4a.

$16,500

Inscribed by Hemingway in 1956, in El Escorial

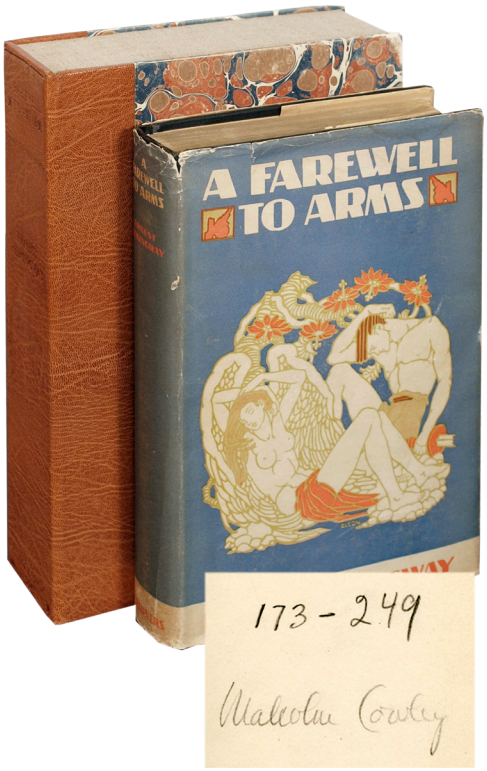


9. Hemingway, Ernest

For Whom the Bell Tolls

First Edition. **Inscribed by Hemingway on the half-title page to Robert Durrie Barton: "To Bob Barton / Best luck always from his friend / Ernest Hemingway / El Escorial / 13/11/56."** Mr. Barton's bookplate is present on the front flyleaf. El Escorial is a monastery in Madrid where Hemingway spent some time during the mid-1950s. Small tear to the leaf opposite the half-title (now expertly repaired), some of the usual rubbing to the red spine coloring, else a bright, clean copy. Jacket is lightly rubbed, with a few tiny closed tears and some foxing at the rear flap fold. An attractive copy of this Hemingway high spot, and nice inscription.

$8250



Malcolm Cowley's copy

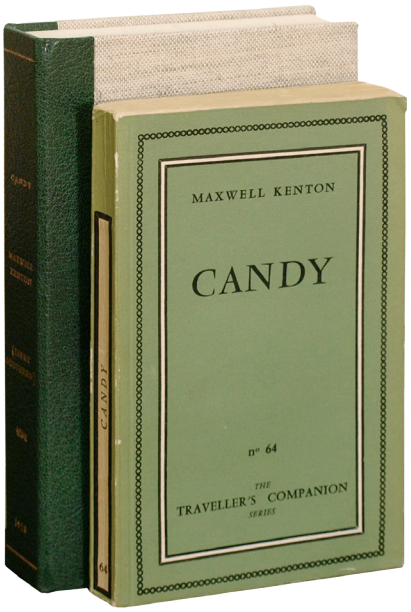
10. Hemingway, Ernest

A Farewell to Arms

New York: Charles Scribner's Sons, 1929. First Edition. First issue book and jacket. **Malcolm Cowley's copy, with his owner name in holograph pencil (above which a page number reference, "173-249" is written) and a few penciled notations throughout the text.** Very Good+ in a Very Good+ dust jacket. Gold labels on the front board and spine are complete and intact, with a few scratches. Jacket shows only light wear at the extremities and a slightly toned spine panel.

Cowley was part of the great crowd of writers and artists that migrated to Paris after the first World War and congregated in the Montparnasse, known collectively as the "Lost Generation." He stayed on in France for three years with this group, which included Hemingway, F. Scott Fitzgerald and many others that would become legends of the new fiction movement in America. His subsequent influence on literature as an American critic in nearly inestimable; his essays and re-introductions of early twentieth-century American literature are credited with resuscitating interest in William Faulkner, Fitzgerald, and Sherwood Anderson. A superb association. In a custom quarter-leather clamshell box.

$12,500

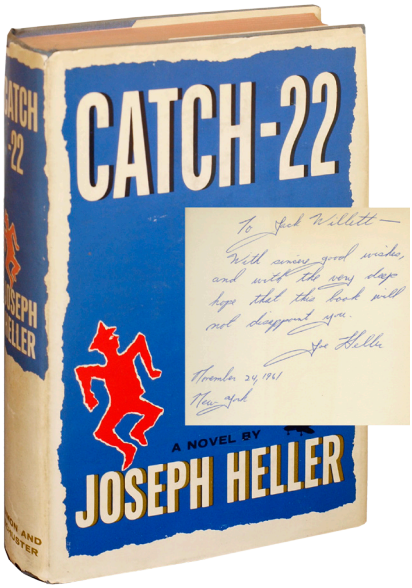


11. Southern, Terry writing as Maxwell Kenton

Candy

Paris: Olympia Press, 1958, No. 64. First Edition. Publisher's green-and-white perfect-bound wrappers. First issue, with no date stamp over the original price of "Francs: 1200" on the rear wrapper. A couple of corners lightly bumped and minutely rubbed, slightest roll and and hint of toning to the spine, overall a bright, clean copy, easily a strong Very Good+ example. Southern's first book, issued as part of the now-legendary "Traveller's Companion" series that included some of the most important literary publications of the 1950s, including "*Lolita*," "*The Ginger Man*," and "*Naked Lunch*." One of only a handful of first issue copies we have encountered for sale in the past decade. In a custom quarter-leather clamshell box.

$8500

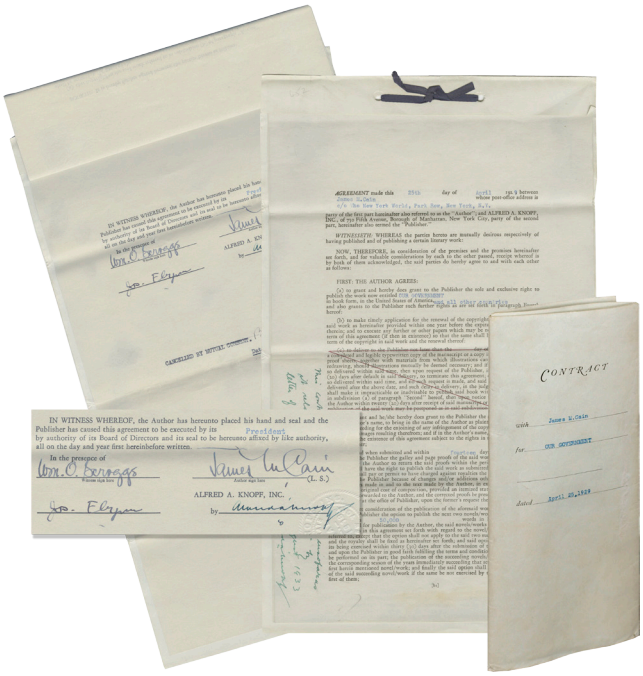


12. Heller, Joseph

Catch-22

New York: Simon and Schuster, 1961. First Edition. **Inscribed and dated in the year of publication by the author on the front flyleaf to a Baltimore collector: "To – / With sincere good wishes, and with the very deep hope that this book will not disappoint you. / Joe Heller / November 24, 1961 / New York."** Near Fine in a Very Good+ dust jacket. Board edges lightly soiled. Jacket is lightly toned overall, with minor chipping at the spine ends. An attractive copy of the author's first book, a twentieth century highspot, and scarce with such an early inscription.

$9750



13. Cain, James M. and Alfred A. Knopf

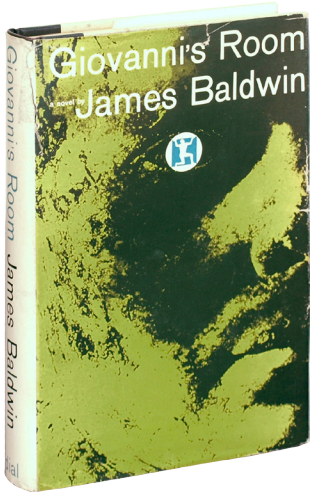
Original Book Contract for "Our Government," signed by Cain and Knopf

April 25th, 1929. Purchase, Rights, and Royalties agreement between James M. Cain and Alfred A. Knopf for Cain's first book, *Our Government*. **Signed by both Cain and Knopf, with numerous hand corrections and initials by both parties, the most notable being a notation by Knopf on the first page that the contract was voided by way of a letter from Knopf in 1933.** On the last page, there is a typed notation that reads, "Canceled by Mutual Consent" and is dated July 1949. Overall, it would appear that the contract was held in place from the time of the book's publication in 1929 through 1933, at which time it was superseded by a new one. The author's copy of his first book contract, one of probably 3-4 copies that have ever existed, preceded only by Cain's magazine and newspaper appearances, most notably in Mencken's *American Mercury*.

Near Fine in an attractive, pre-folded, six-page document with a black ribbon tie, as issued.

$4000

African-American Literature

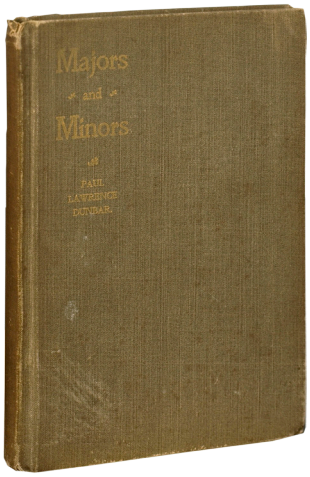


14. Baldwin, James

Giovanni's Room

New York: Dial, 1956. First Edition. Near Fine in a bright, Very Good+ dust jacket. Jacket has a closed tear at the top front hinge fold, with a faint shadow where some tape was expertly removed in the same spot. An attractive copy of Baldwin's second novel, a high spot of African-American and gay literature.

$475

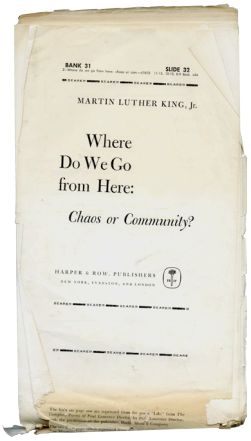


15. Dunbar, Paul Laurence

Majors and Minors: Poems

Self-published (printed by Hadley and Hadley), 1895. First Edition. Presumed variant issue, with tan cloth, gilt titles on the front board, without beveled edges, but with the author's name misspelled "Lawrence." on both the front board and the title page. Very Good overall, with a toned backstrip, some light rubbing to the front board, and a couple of corners slightly turned. Contemporary owner name (dated 1896) on the front pastedown. A very presentable copy of Dunbar's second collection of poems, published when he was 22 years old, typically found in far worse condition.

$850

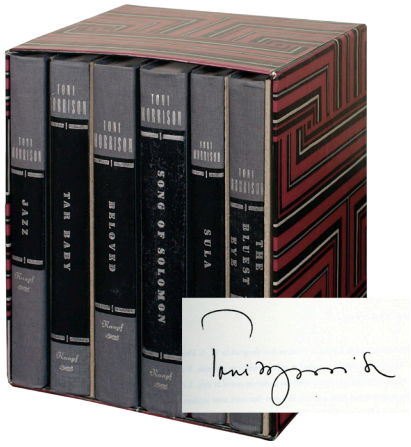


16. King, Martin Luther Jr.

Where Do We Go From Here: Chaos or Community?

New York: Harper and Row, 1967. Original galley proofs. Long galley sheets, folded once. Very Good, with some corners folded on the first few leaves, and the bottom third of the first leaf (i.e., the title page) missing, roughly torn away with some frayed ends. This affects only a portion of the copyright statement, however, and the galleys are otherwise complete.

$750

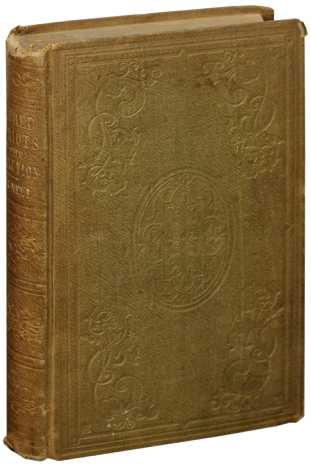


17. Morrison, Toni

The Collected Novels of Toni Morrison: Sula, The Bluest Eye, Song of Solomon, Tar Baby, Beloved, Jazz

New York: Alfred A. Knopf, 1994. **Six volumes, each signed on the title page by Toni Morrison.** Publisher's blue cloth with titles and design in silver and black on the spine, and a decorative "M" in blind on the front board. Issued as a set by Knopf in 1994 to commemorate the author's winning of the Nobel Prize. All volumes Near Fine with light rubbing to the cloth and the black portion of the backstrips, slipcase Near Fine, with a touch of wear at a couple of corners. A very attractive set, issued in a small quantity by the publisher.

$925



18. Nell, William C.

Harriet Beecher Stowe (introduction)

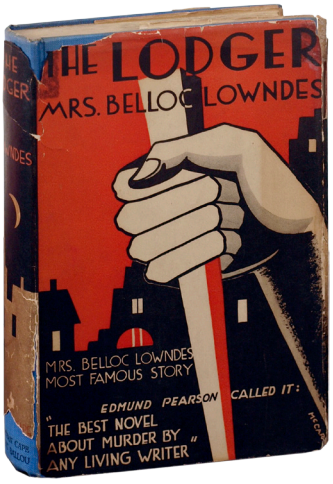
The Colored Patriots of the American Revolution

Boston: Robert F. Wallcut, 1855. First Edition. Good to Very Good condition, with integral facsimile of a military discharge document signed by George Washington completely intact. Backstrip and board edges are toned, some brief chipping to the crown, a couple of corners slightly turned, and brief staining to the margins of a few pages. Binding quite sound, with no repairs. A very presentable copy overall.

$750

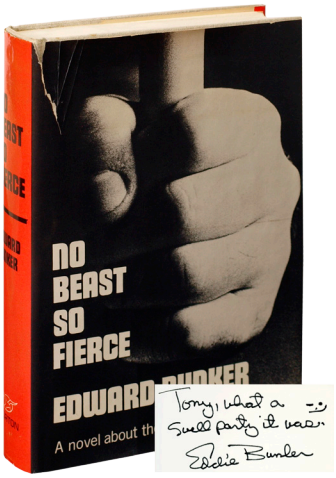
19. Belloc Lowndes, Marie

The Lodger



New York: Jonathan Cape and Harrison Smith, 1931. Second printing of the American edition. Near Fine in an about Good example of the rare dust jacket. Jacket has some loss at the heel and a couple of corners, some separation at the front flap fold, a somewhat toned spine panel, and shadows from a couple of old tape reinforcements (now removed). The only early jacketed copy of Mrs. Belloc Lowndes' famous crime novel that we have ever encountered. Haycraft Queen cornerstone, and basis for two important films: the first a silent in 1927 directed by Alfred Hitchcock, the second a key film noir in 1944 directed by John Brahm and starring Laird Cregar.

$1750

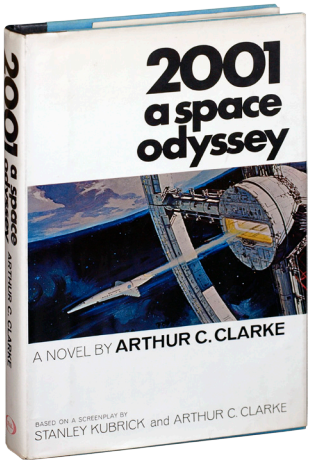


20. Bunker, Edward

No Beast So Fierce

First Edition. **Nicely inscribed by the author to a noted Hollywood filmmaker: "What a swell party it was. Eddie Bunker."** After the inscription is a small drawing of a smirking face. Bunker's first book, a brutal, hard-boiled novel by an ex-con just out of prison, basis for the masterful 1978 film, *Straight Time*, directed by Ulu Grosbard and starring Dustin Hoffman, Teresa Wright, Gary Busey, Harry Dean Stanton, M. Emmet Walsh, and Kathy Bates. Bunker acted as an advisor on the film, and played a key bit part. A title seldom found signed, much less with an interesting association.

$975



21. Clarke, Arthur C.

2001: A Space Odyssey

New York: New American Library, 1968. First Edition. First issue, with price of $4.95 and "NAL" printed in red at the foot of the spine. Near Fine in a Near Fine, price-clipped dust jacket. Jacket has a couple of tiny, nearly invisible closed tears, else a lovely copy. Basis for (and released simultaneously with) Stanley Kubrick's 1968 science fiction classic, written for the screen by Kubrick and Clarke based on Clarke's short story, "The Sentinel." The standard by which all serious sci-fi cinema has since been judged.

$850

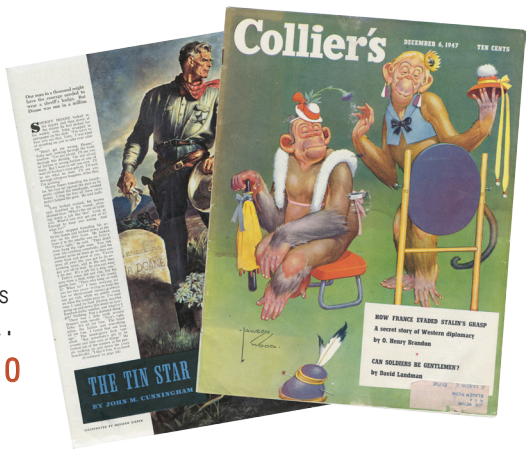


22. Clowes, Daniel

Ghost World

New York: Fantagraphics, 1997. First Edition. **One of 500 numbered copies (this being No. 407), signed by Clowes on a special tipped-in, illustrated color plate.** Fine and unread in a Fine dust jacket. The author's breakthrough book, basis for the 2001 film directed by Terry Zwigoff and starring Thora Birch and Steve Buscemi.

$750

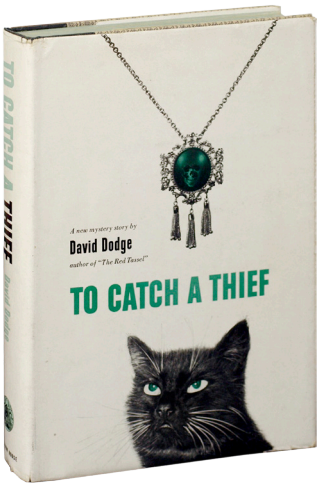


23. Cunningham, John M.

The Tin Star [High Noon]

Collier's Magazine, 1947. First appearance of "The Tin Star" in the December 6, 1947 issue of *Collier's* magazine. Basis for the classic 1952 Western, *High Noon*, directed by Fred Zinnemann and starring Gary Cooper and Grace Kelly. Large format wrappers, saddle-stitched, lightest edgewear, with original address label at the bottom right corner of the front wrapper, about Near Fine overall.

$1500



24. Dodge, David

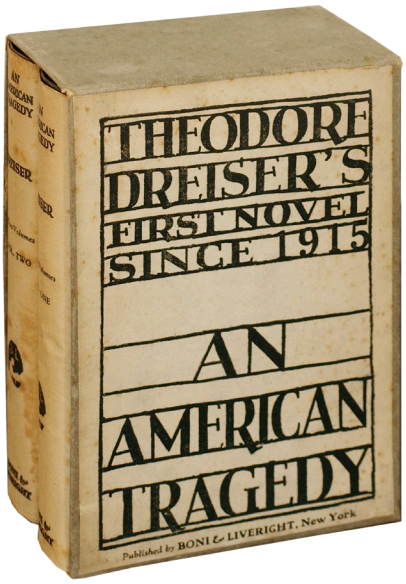
To Catch a Thief

New York: Random House, 1952. First Edition. Near Fine in a bright, Near Fine dust jacket. Slight toning along the top edge of the boards, heel tapped. Jacket is minutely rubbed at the corners and along the folds, with just a touch of color fading to the green portion of the spine titles. Basis for the classic 1952 film directed by Alfred Hitchcock and starring Cary Grant and Grace Kelly. A lovely copy of an extremely scarce title.

$2750

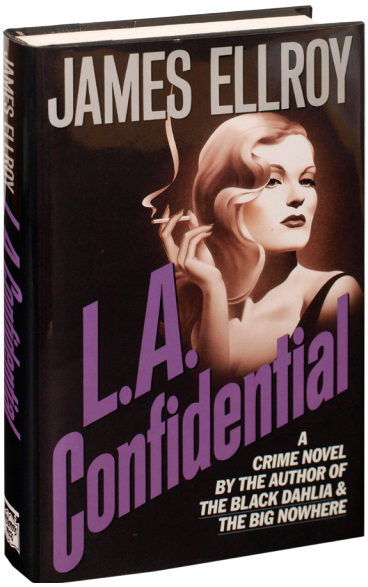
25. Dreiser, Theodore

An American Tragedy



New York: Boni & Liveright, 1925. First Edition. Two volumes, both Fine in about Near Fine dust jackets; in a lightly worn, Near Fine example of the original slipcase. A remarkable example, completely unrestored, with no chips or tears to the jackets, only a touch of scattered foxing and lightest toning to the spine panels. The slipcase, normally such a tight fit that taking the books in and out can be a major operation, is not only completely unrestored, but shows only starting rather than the usual advanced splitting at the upper and lower joints, with just a bit of light wear at the fore-edges. A scathing indictment of the American dream, based on a celebrated murder case, *An American Tragedy* was Dreiser's first novel in a decade and brought him to the zenith of his critical and commercial success. Basis for the stunning, bleak 1951 film noir, *A Place in the Sun*, directed by George Stevens and starring Montgomery Clift and Elizabeth Taylor. An exceptional set.

$7500



26. Ellroy, James

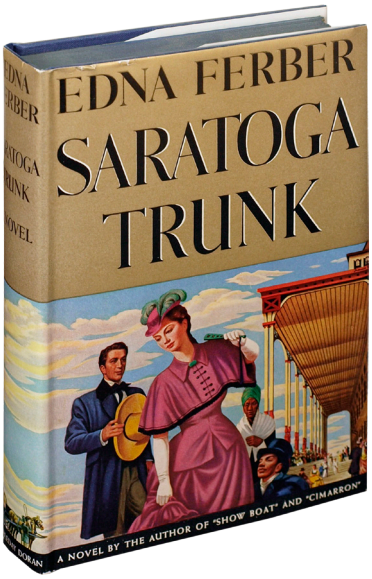
L.A. Confidential

New York: Mysterious Press, 1990. First Edition. Fine and unread in a Fine dust jacket. Ellroy's masterpiece, and the third book in his L.A. Quartet, basis for the superb 1997 film directed by Curtis Hanson and starring Russell Crowe, Guy Pearce and Kim Basinger. Not an uncommon title, but in our experience one that is difficult to find in pristine condition.

$300

27. Ferber, Edna

Saratoga Trunk

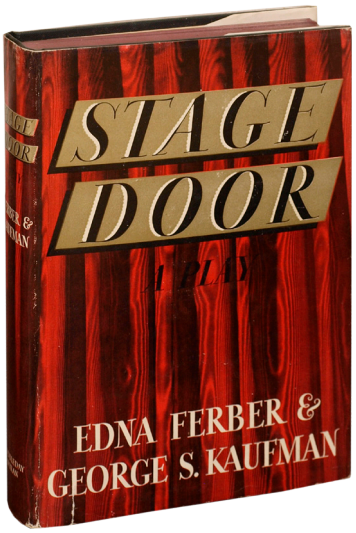


Garden City: Doubleday, 1941. First Edition. Fine and unread in a Fine dust jacket. Basis for the 1945 film starring Gary Cooper, Ingrid Bergman, and Flora Robson. An exceptionally bright and fresh copy, with only a couple of pinhead-size rubs at the extremities.

$325

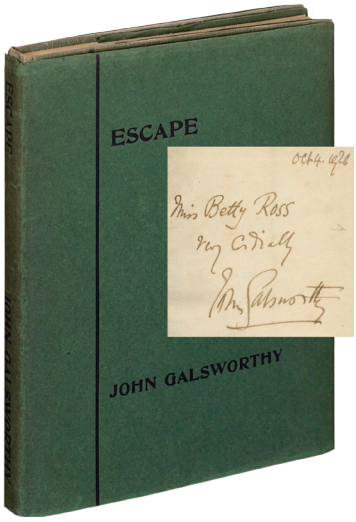
28. Ferber, Edna and George S. Kaufman

Stage Door



New York: Doubleday, Doran, 1936. First Edition. The hit Broadway play that became the basis for the classic, fast-talking 1937 film comedy about a rooming house of wisecracking Broadway hopefuls, starring Katharine Hepburn, Ginger Rogers, Lucille Ball, Eve Arden, and Ann Miller. Something of a Broadway counterpart to *The Women*, which George Cukor would direct for MGM two years later. Fine in a bright, Near Fine dust jacket. As nice a copy as we have seen.

$650



29. Galsworthy, John

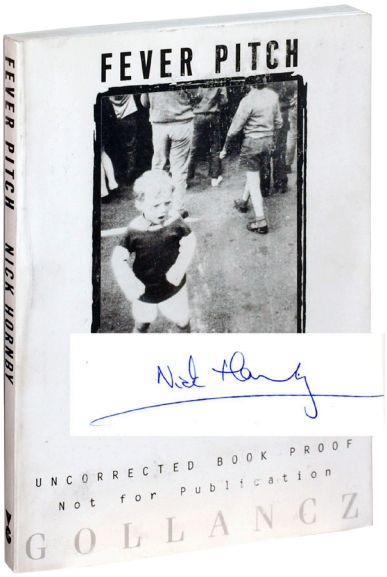
Escape

London: Duckworth, 1926. First UK Edition (and correct first). **Inscribed by the author on the front flyleaf in the year of publication: "Oct 4, 1926 / Miss Betty Ross / Very cordially / John Galsworthy."** A touch of foxing to the page block, front board very slightly bowed, else Fine in a Fine dust jacket. Basis for the 1948 British film noir directed by Joseph L. Mankiewicz and starring Rex Harrison.

$425

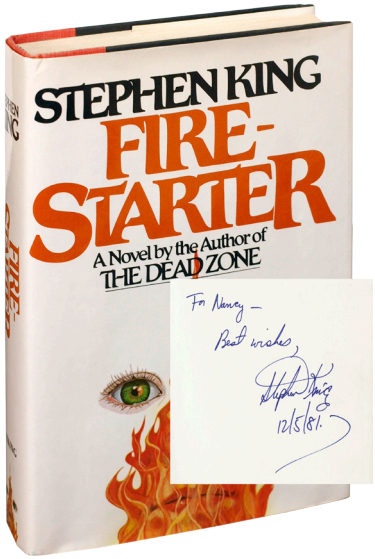
30. Hornby, Nick

Fever Pitch



London: Victor Gollancz, 1992. Uncorrected Proof, preceding the First Edition. **Signed by the author on the title page.** Near Fine in trade-size wrappers with light soiling and rubbing overall. Hornby's first novel, an ode to obsessive love for a losing sports team. Adapted twice, first as a delightful 1997 British film starring Colin Firth and then as a more forgettable 2005 American remake starring Jimmy Fallon and Drew Barrymore.

$850



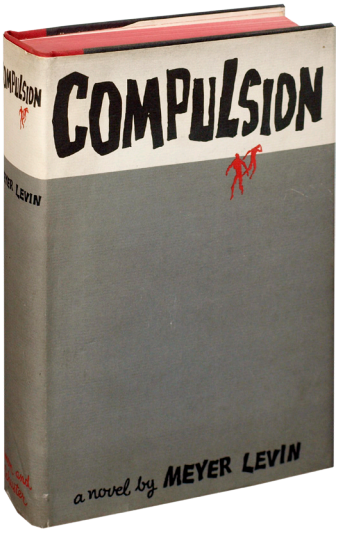
Inscribed in 1981

31. King, Stephen

Fire-Starter

New York: Viking Press, 1980. First Edition. **Inscribed by the author on the front flyleaf in 1981: "For Nancy / Best wishes / Stephen King / 12/5/81."** Fine and unread in a Fine dust jacket. Basis for the 1984 film starring Drew Barrymore. A spectacular copy.

$850

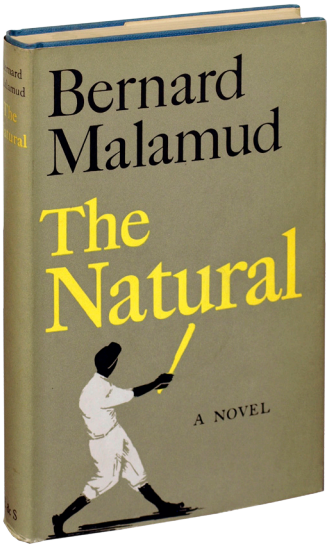


32. Levin, Meyer

Compulsion

New York: Simon And Schuster, 1956. First Edition. Fine in a Fine dust jacket, with just a hint of rubbing to the jacket at a couple of the extremities. A fictionalized account of the Leopold & Loeb case, basis for a subsequent 1959 dramatic version (also written by Levin), then the 1959 film directed by Richard Fleischer and starring Orson Welles. A sharp copy of a title normally found in rough condition.

$550

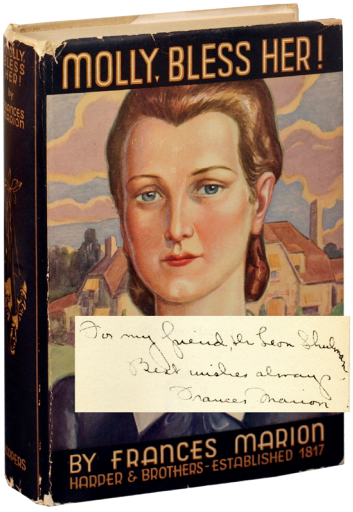


33. Malamud, Bernard

The Natural

London: Eyre and Spottiswoode, 1963. First UK Edition. Fine and unread in a bright, Near Fine dust jacket. This edition includes an afterword and glossary by Malamud not present in the American edition. Slight, almost imperceptible toning to the jacket spine and flap folds; an excellent copy overall. Basis for the iconic 1984 film directed by Barry Levinson and starring Robert Redford, Robert Duvall, Glenn Close, and Kim Basinger.

$750

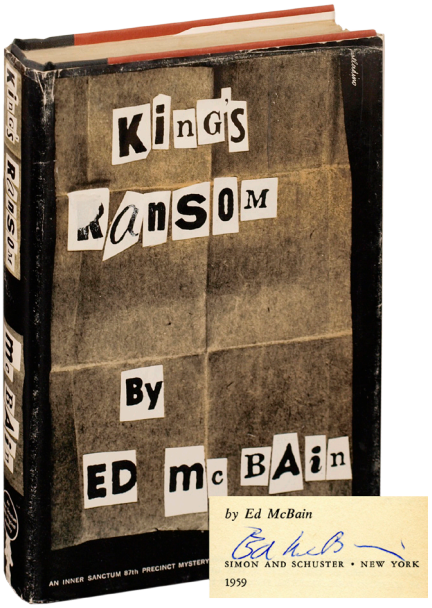


34. Marion, Frances

Molly, Bless Her!

New York: Harper and Brothers, 1937. First Edition. **Inscribed by the author on the half-title page: "For my friend, Dr. Leon Shulman / Best wishes always / Frances Marion."** A story about a fallen comedienne who in desperation takes work as housekeeper to a widower with one son on a Long Island estate. Basis for the 1945 film *Molly and Me*, directed by Lewis Seiler and starring Roddy McDowell and Natalie Schaefer. Marion was one of the earliest successful female screenwriters in Hollywood, authoring books on the subject, and responsible for the film adaptations of *The Wind* (1928), *Anna Christie* (1930), *Dinner at Eight* (1933), and *The Good Earth* (1937). Very Good+ in a Very Good+ dust jacket. Cloth is mottled as usually found, otherwise quite a nice copy; jacket has only a few small chips at the extremities to note. An attractive copy of an uncommon title in jacket.

$350

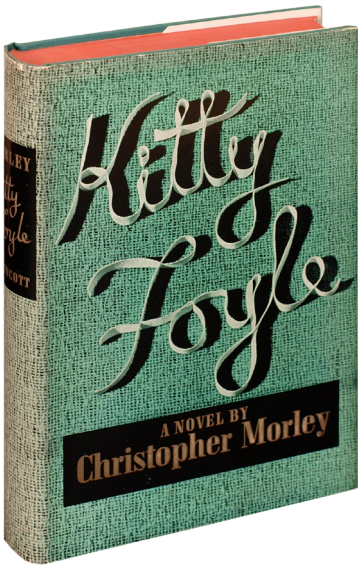


35. McBain, Ed

King's Ransom

New York: Simon and Schuster, 1959. First Edition. **Signed by the author on the title page.** Near Fine in a Very Good+ dust jacket. Jacket is lightly rubbed at the extremities, with a fingernail-size bruise on the front panel, and a couple of faint splashes visible only at the verso. An attractive copy of what has become one of the scarcest McBain titles, basis for Akira Kurosawa's superb 1963 film noir, *High and Low*, starring Toshiro Mifune.

$1250

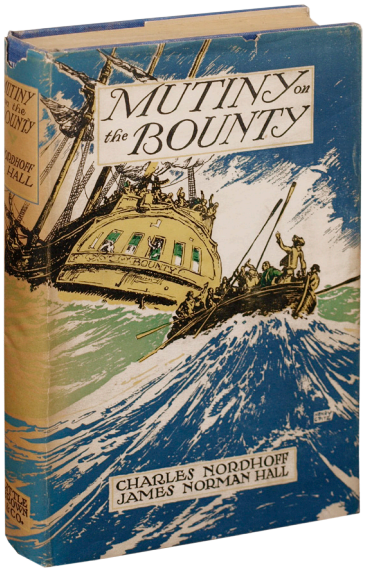


36. Morley, Christopher

Kitty Foyle

Philadelphia: Lippincott, 1939. First Edition. Just a hint of fading to the jacket spine, else Fine and unread in Fine dust jacket. Basis for the 1940 film directed by Sam Wood, starring Ginger Rogers and Dennis Morgan, with a screenplay by Dalton Trumbo and Donald Odgen Stewart. Rogers, in her first starring dramatic role, proved she could carry a film without dancing and won the Academy Award for Best Actress over Katharine Hepburn in *The Philadelphia Story*, Joan Fontaine in *Rebecca,* and Bette Davis in *The Letter*. Also nominated for four more Oscars, including Best Picture, Best Screenplay, and Best Director. The only book by the prolific author to have been filmed. Not a scarce title, but decidedly uncommon in this condition.

$300

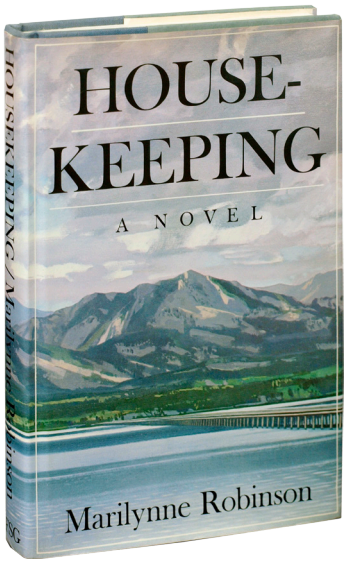


37. Nordhoff, Charles
James Norman Hall

Mutiny on the Bounty

Boston: Little Brown, 1932. First Edition. First issue, with blank endpapers and a price of $2.00 at the top of the front flap. Very Good+ in a Very Good+ dust jacket. Some rubbing to the edges of the cloth and a touch of sunning to the spine, otherwise book is quite nice; jacket spine is slightly toned, with a fingernail-size chip at the crown (no titling affected). Overall a very bright copy of this American classic, basis for two films: the best from 1935 starring Charles Laughton and Clark Gable, the other in 1962, directed by Carol Reed and Lewis Milestone, starring Marlon Brando, Trevor Howard and Richard Harris.

$950

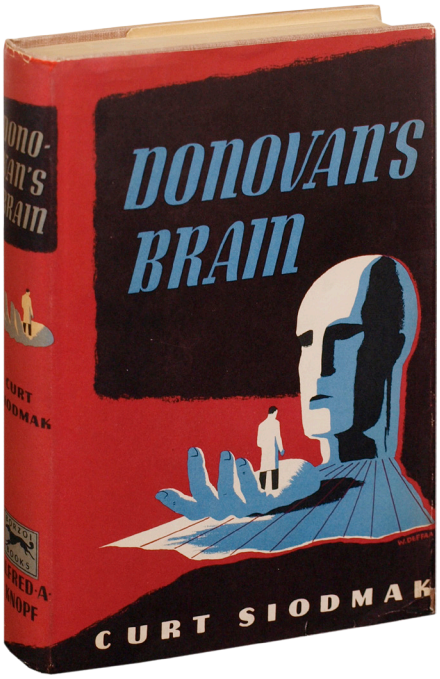


38. Robinson, Marilynne

Housekeeping

New York: Farrar Straus Giroux, 1980. First Edition. Fine and unread in a Fine dust jacket. An extraordinary copy of the Pulitzer Prize-winning author's first book, basis for the wonderful 1987 film directed by Bill Forsyth and starring Christine Lahti.

$1250



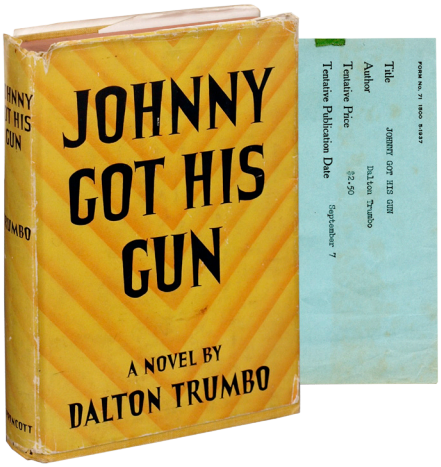
39. Siodmak, Curt

Donovan's Brain

New York: Alfred A. Knopf, 1942. First Edition. Easily Near Fine in an especially fresh and colorful, Near Fine dust jacket. Jacket has a single tiny closed tear at the bottom front flap fold, slightest toning to the spine panel, else about as nice a copy as as we have seen. Classic science fiction novel wherein an evil millionaire's brain is preserved for scientific purposes, but then begins to control the well-meaning scientist toward its own nefarious purposes. Basis for two films: the classic *Donovan's Brain* in 1953, and *The Brain* in 1962.

$1250

Books Into Film



40. Trumbo, Dalton

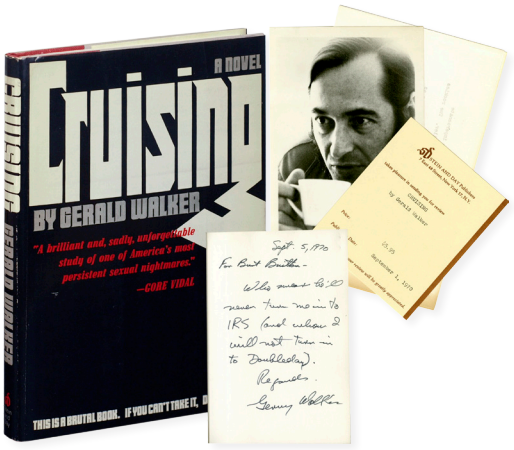
Johnny Got His Gun

Philadelphia: Lippincott, 1939. First Edition. **Review Copy, with publisher's review slip tipped in at the front flyleaf, and in a variant review jacket.** Near Fine in a bright, Very Good or better dust jacket. Jacket is an early review issue, just a bit taller than the book, with only two reviews on the rear flap (the first trade edition has three), and shows some moderate fray at the spine ends and corners, but no significant loss—presenting quite well overall. Trumbo would go on to adapt his novel to film (as both screenwriter and director) over thirty years after its publication, in 1971.

$2750

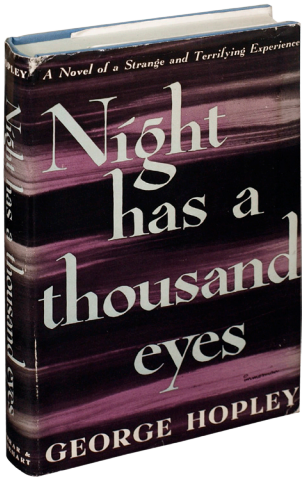
41. Walker, Gerald

Cruising



New York: Stein and Day, 1970. First Edition. **Review Copy, with publisher's slip, author's glossy review photo, and publisher letter laid in. This copy is also humorously inscribed by the author in the year of publication to noted bibliophile Burt Britton: "Sept. 5, 1970 / For Burt Britton – / Who swears he'll never turn me in to IRS (and whom I will not turn in to Doubleday). / Regards, / Gerry Walker."** Britton published a book a few years later, titled, *Self-Portrait: Book People Picture Themselves,* containing hundreds of self-caricatures of authors he had collected over the years. Walker was the editor of *The New York Times Magazine* beginning in 1963, and this was his only novel, a brutal view into the lives of gay male culture in the 1970s (set almost entirely in Manhattan gay bars of the late 1960s), and its relationship to crime and police brutality. Basis for the 1980 film, directed by William Friedkin and starring Al Pacino, Paul Sorvino and Karen Allen. Fine and unread in a Fine dust jacket. Scarce in this condition or any kind of association.

$1250



42. Woolrich, Cornell writing as George Hopley

Night Has a Thousand Eyes

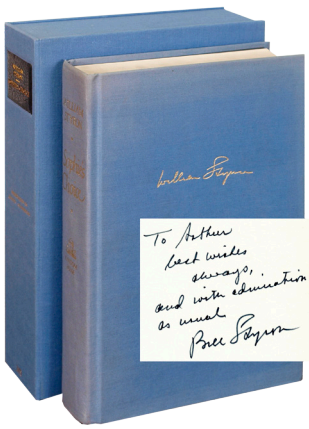
New York: Farrar and Rinehart, 1945. First Edition. Fine in a Near Fine dust jacket. Jacket is minutely rubbed at a couple of corners, but without a trace of the usual fading to the spine panel. An exceptionally bright copy of a book that normally turns up looking the worse for wear. A key Woolrich title, basis for the 1948 film noir written for the screen by Jonathan Latimer and starring Edward G. Robinson.

$1250

Inscribed to Arthur Schlesinger

43. Styron, William

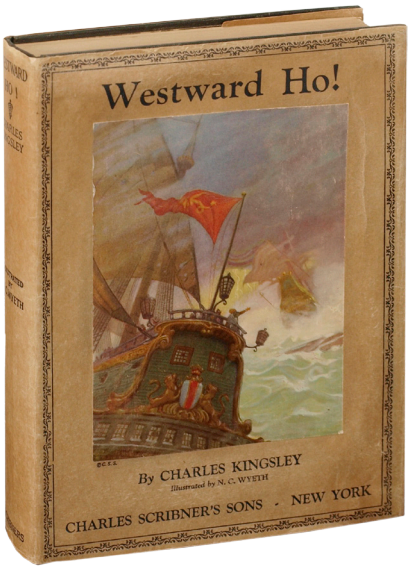
Sophie's Choice



New York: Random House, 1979. First Edition, one of only a few presentation copies issued in blue cloth by the publisher. **Inscribed by the author to Arthur Schlesinger on the publisher's printed presentation leaf at the front of the book: "To Arthur / best wishes always, and with admiration as usual / Bill Styron."** Lacking the tissue jacket (but with a glassine protector), else a Fine copy. In a Near Fine, blue cloth clamshell box with leather title label and gilt titles. Basis for the 1982 film starring Meryl Streep and Kevin Kline. A lovely copy of a scarce volume typically found in rough condition, and a nice association.

$1850

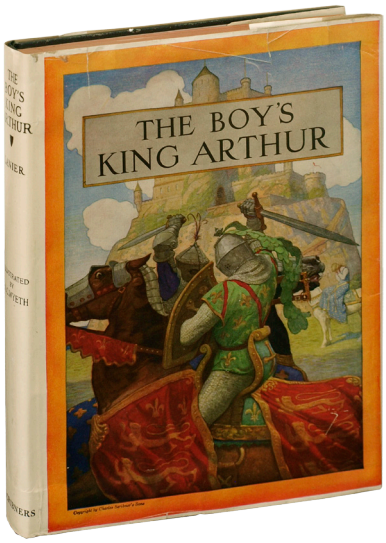
An attractive run of titles for young people published in the 1920s, with illustrations by N.C. Wyeth



44. Wyeth, N.C. (illustrations)
Charles Kingsley (author)
Westward Ho!

New York: Charles Scribner's Sons, 1924 [originally published 1920]. Early printing. Fine in a Near Fine example of the scarce dust jacket. Jacket has some small, neat archival paper tape reinforcements at the verso.

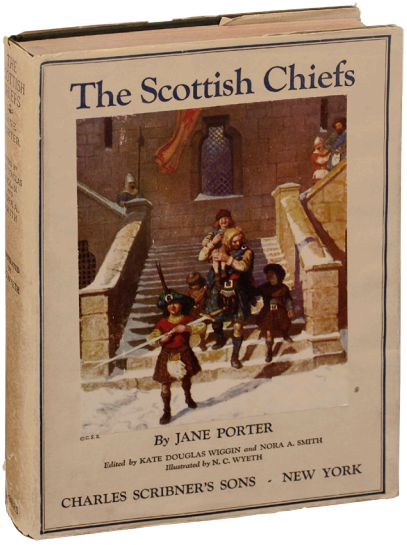
$325



45. Wyeth, N.C. (illustrations)
Sir Thomas Mallory (author)
The Boy's King Arthur

New York: Charles Scribner's Sons, 1945 [originally published 1908]. Early printing. Fine in a Near Fine example of the scarce dust jacket. Publisher's price of $1.75 on the front flap of the jacket. Jacket has some small, neat archival paper tape reinforcements at the verso.

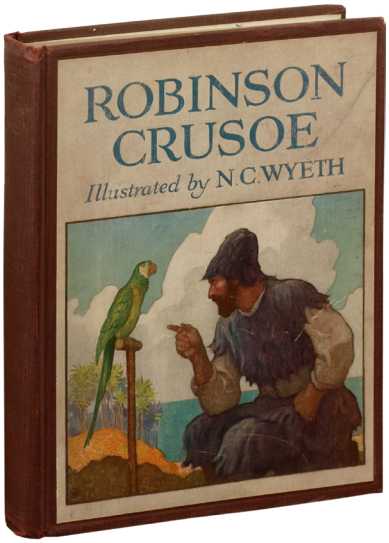
$200



46. Wyeth, N.C. (illustrations)
Jane Porter (author)
The Scottish Chiefs

New York: Charles Scribner's Sons, 1926 [originally published 1921]. Early printing. Fine in an about Near Fine example of the scarce dust jacket. Publisher's price of $2.50 on the front flap of the jacket. Jacket has some tiny chips at the extremities and one small, old tape reinforcement at the verso.

$225

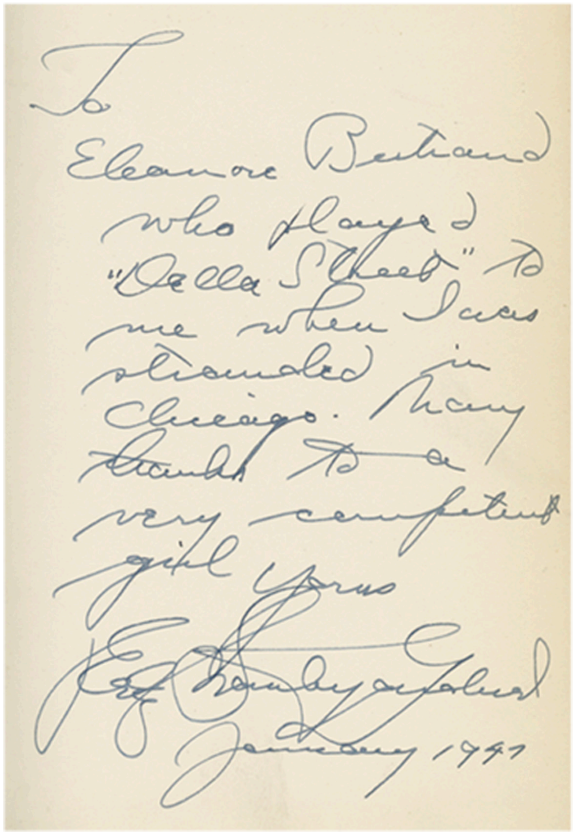


47. Wyeth, N.C. (Illustrations)
Defoe, Daniel (Author)
Robinson Crusoe

New York: David McKay, 1920. First printing of this edition. Publisher's date of 1920 on the title page. Very Good+ lacking dust jacket. Penciled gift inscription in a child's hand on the illustrated front flyleaf, dated 1933. Owner name and address, also in a child's hand, on the front pastedown in ink; gilt titles on the spine dulled. Otherwise a firm, clean copy, with light shelfwear and some darkening to the front board illustration by Wyeth. Uncommon in the first printing.

$325




To
Eleanor Bertrand
who played
"Della Street" to
me when I was
stranded in
Chicago. Many
thanks to a
very competent
girl. Yours
Erle Stanley Gardner
January 1947

48. Gardner, Erle Stanley

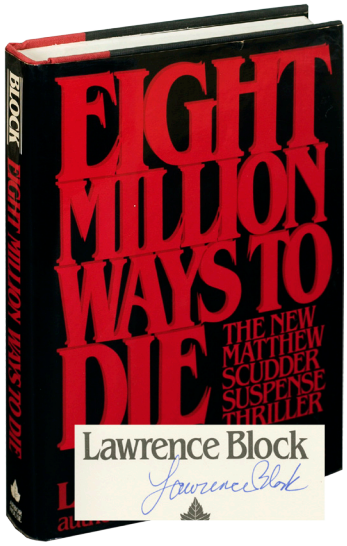
A Collection of 44 inscribed first editions

A collection of 42 first editions by Erle Stanley Gardner, all in dust jacket, and all inscribed to Eleanor Bertrand. Ms. Bertrand's place in the author's life is best described by the inscription in the first title, *The Case of the Borrowed Brunette* (1946): "To Eleanor Bertrand / who played 'Della Street' to me when I was stranded in Chicago." Gardner had many "secretaries" in different cities all over the US, all of whom performed functions similar to that of Perry Mason's famous better half. The author was known for maintaining a list of his favorite people, and would inscribe a copy of each new book to each of them upon publication. All except the first book are inscribed to Ms. Bertrand by her nickname "Nordie" (or sometimes "Nordy"), with many of the inscriptions ending with the author's familiar self-designation, "Uncle Erle."

27 of the books are Perry Mason titles, beginning with *The Case of the Borrowed Brunette* (1946) and ending with *The Case of the Queenly Contestant* (1967). 10 of the titles are from the Bertha Cool & Donald Lam series that the author developed later, beginning with *Some Slips Don't Show* (1957) and ending with *All Grass Isn't Green* (1970). The last 5 titles are from the series of slightly oversize books Gardner published documenting his explorations of the American southwest, beginning with *The Hidden Heart of Baja* (1962) and ending with *Gypsy Days on the Delta* (1965).

An impressive gathering of titles from one of the premiere authors of crime fiction in the twentieth century, the man who is literally responsible for the invention of the modern American legal thriller.

$25,000

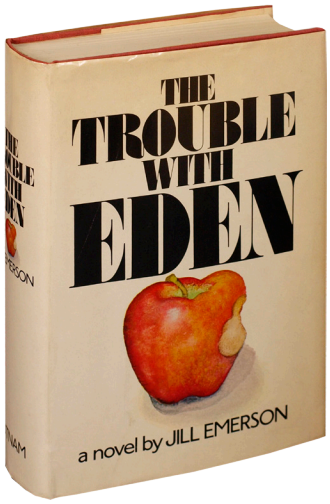


49. Block, Lawrence

Eight Million Ways to Die

New York: Arbor House, 1982. First Edition. **Signed by Lawrence Block on the title page.** The fifth entry in the author's Matthew Scudder series (and the second in hardcover), and often cited as the best, is the first to notably move the author's beleaguered alcoholic police detective forward, concluding with Scudder introducing himself at an Alcoholics Anonymous meeting. Block intended to end the series, with this title, but he resurrected Scudder 4 years later as a recovering alcoholic in *When the Sacred Ginmill Closes*. Near Fine in a Fine dust jacket.

$500

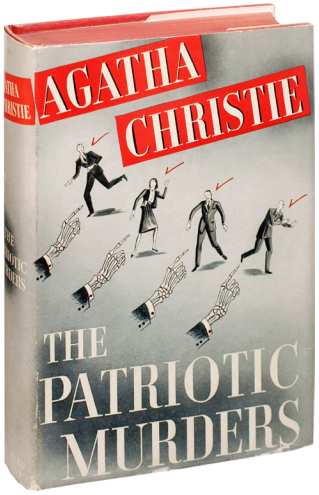


50. Block, Lawrence writing as Jill Emerson

The Trouble with Eden

New York: G.P. Putnam's Sons, 1973. First Edition. Fine in a just about Fine dust jacket with only a hint of rubbing to the panel edges. A beautiful copy.

$450

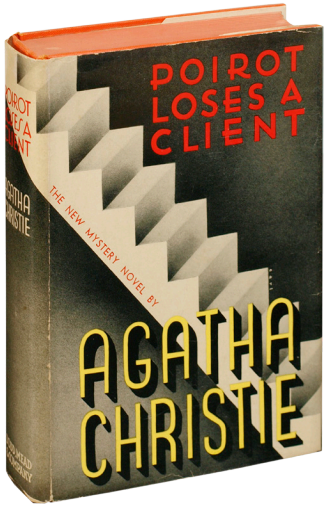


51. Christie, Agatha

The Patriotic Murders

New York: Dodd Mead, 1941. First Edition. Near Fine in a Near Fine, price-clipped dust jacket. Jacket has minor edgewear and a little light soiling to the rear panel. Overall, an exceptionally bright, fresh copy, with a brilliant red topstain. A Hercule Poirot mystery.

$550

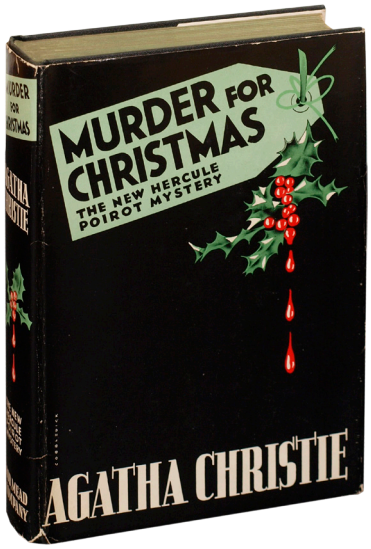


52. Christie, Agatha

Poirot Loses a Client

New York: Dodd Mead, 1937. First Edition. Fine in Near Fine, price-clipped dust jacket. Stamped "First Canadian Edition / For Sale in Canada Only" on the title page. Boards are bright and clean, with only the tiniest bit of rubbing to the extremities and an equally bright topstain. Jacket is lightly rubbed at a couple of corners, else bright and fresh. A Hercule Poirot mystery.

$850



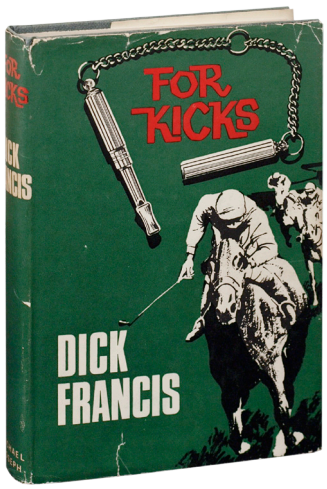
53. Christie, Agatha

Murder for Christmas: A Poirot Story

New York: Dodd Mead, 1939. First American Edition. Fine and unread in a Near Fine, price-clipped dust jacket. Jacket has a few tiny corner rubs, with a single tiny chip to the bottom of the front hinge fold, and a couple of tiny closed tears. Rare in jacket, and the freshest copy we have ever seen. Published in the UK the same year as *Hercule Poirot's Christmas*.

$1850

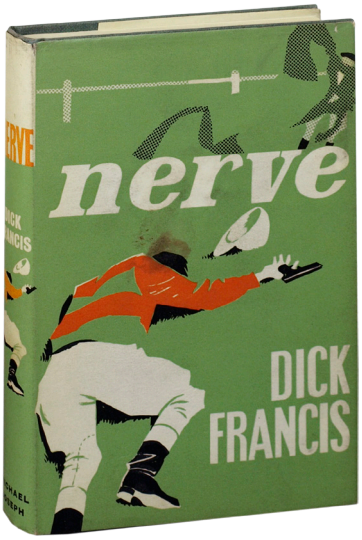
Crime Fiction



54. Francis, Dick
For Kicks

London: Michael Joseph, 1965. First UK Edition. Near Fine in a bright, Very Good+ dust jacket. Small bump to one corner of the heel, else book is Fine; jacket has a couple of short closed tears and corner rubs, with a small dampstain at the bottom corner of the rear panel. An attractive copy.

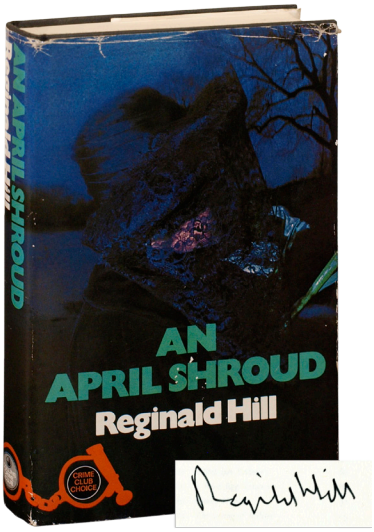
$950



55. Francis, Dick
Nerve

London: Michael Joseph, 1964. First UK. First UK Edition. Binding slightly cocked, else Near Fine in a strong Very Good+ dust jacket. Jacket has no chips or tears, and none of the usual color fading, only a small stain on the front panel and soild moderate soil to the rear panel. An attractive copy of the author's second mystery.

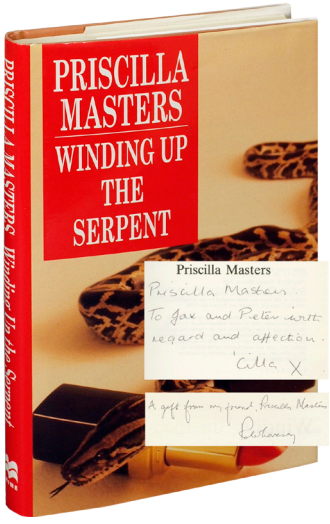
$975



56. Hill, Reginald
An April Shroud

London: Collins Crime Club, 1975. First UK Edition. **Signed by the author on the title page.** Modest lean to book, Near Fine in a Very Good+ dust jacket. Nicks and creasing to the jacket extremities, particularly the top edges and corners. The author's scarcest title. A nice bright copy.

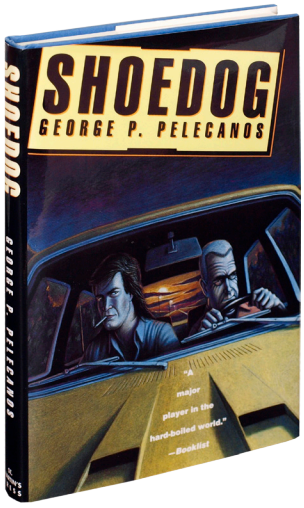
$725



57. [Lovesey, Peter] Masters, Priscilla
Winding Up the Serpent

London: Macmillan, 1995. First Edition. **Inscribed by the author on the title page, "To Jax and Peter with / regard and affection. / 'Cilla X." additionally inscribed by British crime author Peter Lovesey "A gift from my friend, Priscilla Masters / Peter Lovesey."** Fine and unread in a Fine dust jacket. Masters' first mystery, with jacket blurb by Peter Lovesey. An interesting association between two successful British authors, one at the beginning of her career and one an established master of the craft.

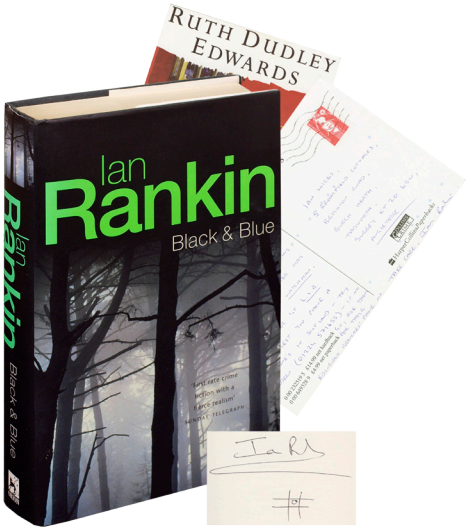
$550



58. Pelecanos, George P.
Shoedog

New York: St. Martin's Press, 1994. First Edition. **Signed by the author on the title page.** Fine and unread in a Fine dust jacket. A pristine copy of the author's third book, published prior to his move to a major publisher and his work on *The Wire*. A non-series novel about a shoe salesman who makes a fateful decision to take part in a dicey road trip.

$325



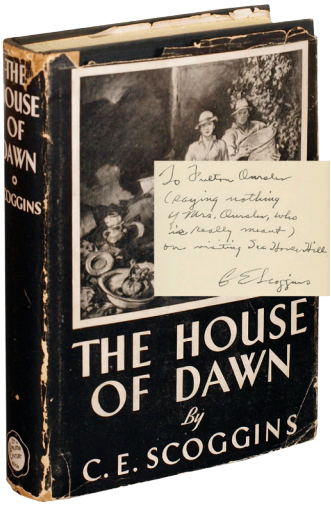
59. Rankin, Ian

Black and Blue

London: Orion, 1997. First UK Edition. **Signed by the author on the title page.** Near Fine in a Near Fine dust jacket. Minor bumping to the spine ends, affecting both book and jacket, else an attractive copy. The author's breakthrough title, a Rebus novel. Postcard with a holograph note from Rankin to an inquiring collector laid in regarding availability of earlier Rankin titles.

$750

Inscribed to Fulton Oursler

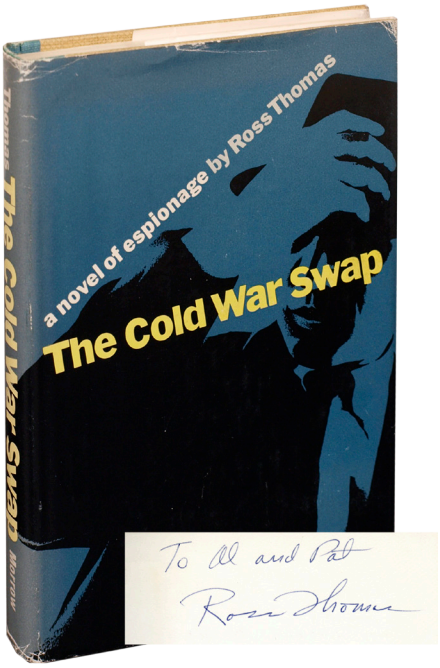


60. Scoggins, C.E.

The House of Dawn

New York: D.E. Appleton-Century, 1935. First Edition. **Inscribed by the author to Baltimore journalist and mystery writer Fulton Oursler: "To Fulton Oursler / (saying nothing of Mrs. Oursler, who is really meant) on visiting Tea House Hill."** Oursler was a regular contributor to mystery pulps during their peak, and often invoked his childhood passion for magic into his plots. Oursler's armorial bookplate is on the front pastedown. Near Fine in a Good dust jacket. Jacket has a few archival tape reinforcements at the verso, with the front flap fold separated, several small chips and closed tears. A very presentable copy, and a nice association between two writers of genre fiction from the 1930s.

$350

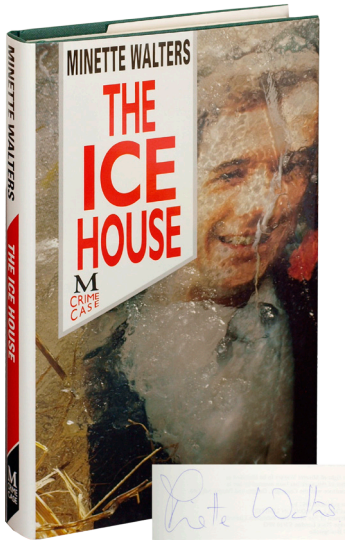


61. Thomas, Ross

The Cold War Swap

New York: William Morrow, 1966. First Edition. First issue, with no reviews on the front or rear flaps. **Inscribed by the author to noted booksellers and fellow DC-area residents Allen and Pat Ahearn on the front flyleaf: "To Al and Pat / Ross Thomas."** Near Fine in a bright, Very Good+ dust jacket. Only a touch of the usual spine fading, with some rubbing and shallow creasing at the spine ends and corners. An attractive copy of the author's uncommon first book.

$1250



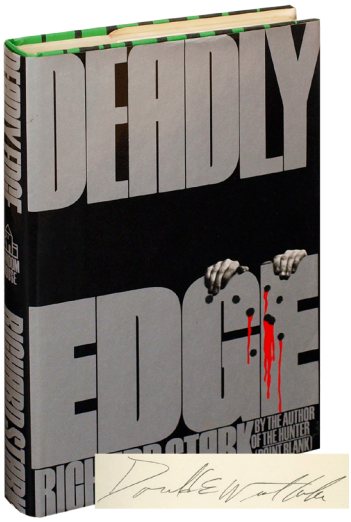
62. Walters, Minette

The Ice House

London: Macmillan, 1992. First UK Edition. **Signed by the author on the title page.** The correct first edition of the noted crime author's first novel, winner of the John Creasey award for best debut. Fine and unread in a Fine dust jacket.

$750

A nice run of signed Donald Westlake titles, all in Near Fine or better condition

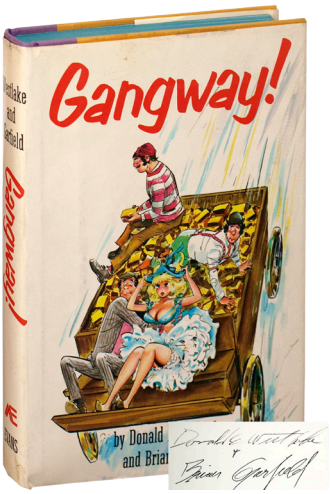


63. Westlake, Donald writing as Richard Stark

Deadly Edge

New York: Random House, 1971. First Edition. **Signed by the author on the title page.** Tiny bump to one corner, else Fine and unread in a Fine dust jacket. Along with *Butcher's Moon*, one of the scarcest Parker novels in hardcover. As nice a copy as we have handled.

$1250

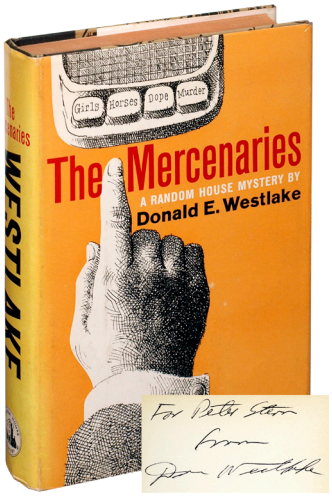


64. Westlake, Donald and Brian Garfield

Gangway!

New York: M. Evans, 1973 (distributed by J.B. Lippincott). First Edition. Fine and unread in a Near Fine dust jacket. **Signed by both authors on the title page.** A bright, fresh copy, with just a touch of wear at the jacket crown.

$275

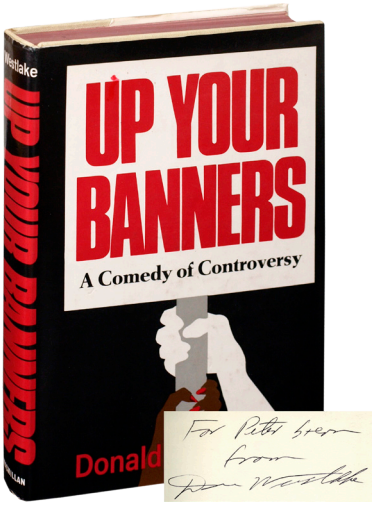


65. Westlake, Donald E.

The Mercenaries

New York: Random House, 1960. First Edition. **Inscribed by the author to a noted east coast bookseller on the front flyleaf.** Near Fine in a Near Fine dust jacket. Page edges very slightly toned, and jacket spine very slightly faded, as almost always found. A very attractive copy of Westlake's first hardcover mystery.

$500

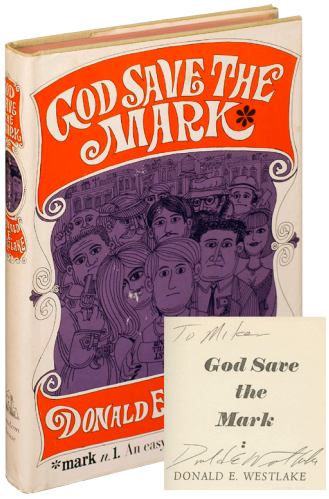


66. Westlake, Donald E.

Up Your Banners

New York: Macmillan, 1969. First Edition. **Inscribed by the author to a noted east coast bookseller on the front flyleaf.** Near Fine in a Near Fine dust jacket. Page edges very slightly toned, and jacket spine very slightly faded, as almost always found.

$275

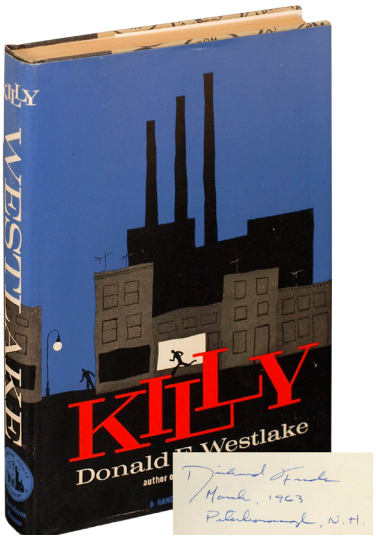


67. Westlake, Donald E.

God Save the Mark

New York: Random House, 1967. First Edition. **Inscribed by the author on the title page: "To Mike / Donald Westlake."** Extremely faint price notation in colored pencil on the front flyleaf, a few tiny rubs to the jacket, else Fine and unread in a Fine dust jacket. Winner of the Edgar Award for Best Novel in 1968. Pronzini and Muller, 1001 Midnights, pp. 831-832.

$275

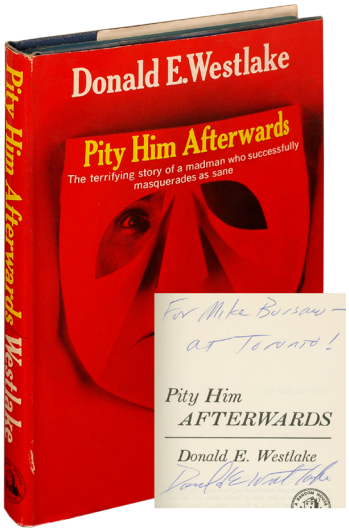


68. Westlake, Donald E.

Killy

New York: Random House, 1963. First Edition. **Inscribed by the author on the title page: "To Mike / Donald Westlake."** Neat contemporary owner name and address (dated 1963) on the front flyleaf. Fine in an exceptionally fresh, Near Fine dust jacket. A superb copy of a scarce Westlake title.

$300

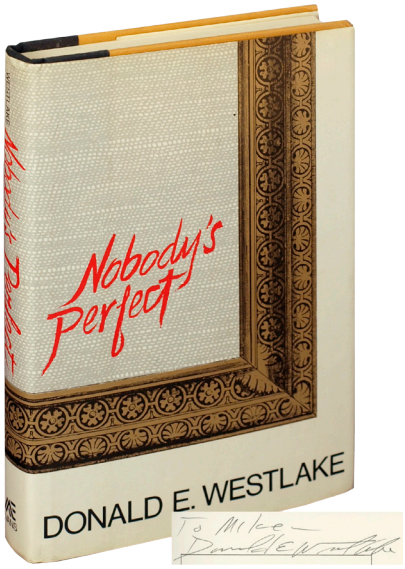


69. Westlake, Donald E.

Pity Him Afterwards

New York: Random House, 1964. First Edition. **Inscribed by the author on the title page: "For – / At Toronto! / Donald Westlake."** Fine in a very fresh, just about Fine dust jacket, with only some light crease to the front flap to note.

$475

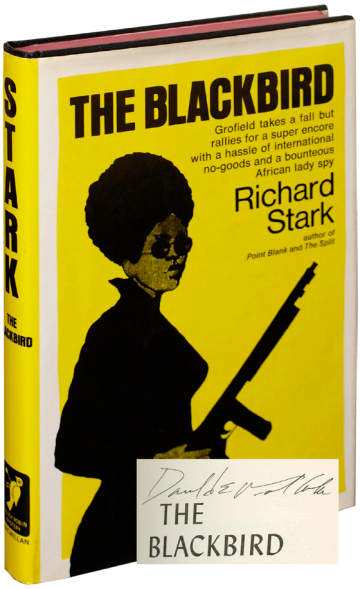


70. Westlake, Donald E.

Nobody's Perfect

New York: M. Evans and Company/J.B. Lippincott, 1970. First Edition. **Inscribed by the author on the title page: "To Mike / Donald Westlake."** Just a touch of soil on the front flyleaf, else Fine and unread in a Fine dust jacket. A Dortmunder novel.

$475

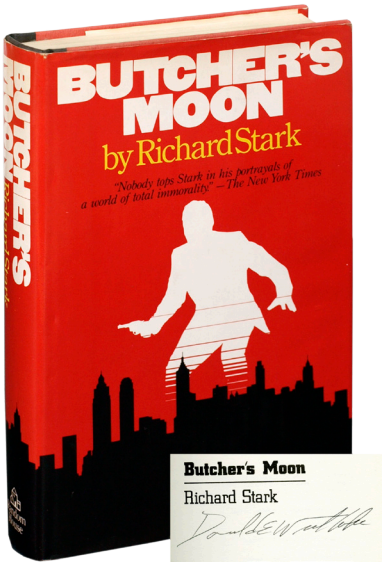


71. Westlake, Donald E. writing as Richard Stark

The Blackbird

Macmillan, 1967. First Edition. **Signed by the author on the title page.** Fine and unread in a Fine dust jacket. An Alan Grofield novel.

$300

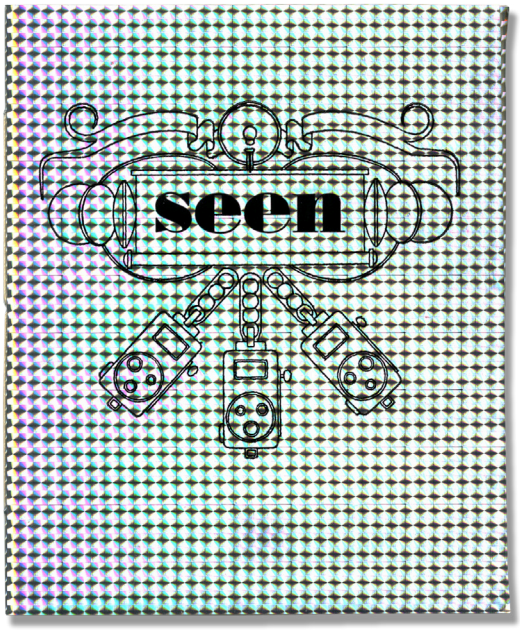


72. Westlake, Donald writing as Richard Stark

Butcher's Moon

New York: Random House, 1974. First Edition. **Signed by the author on the title page (as Donald Westlake).** Fine unread in a Fine, unfaded dust jacket. The last of Westlake's 1970s Parker novels under the Stark pseudonym, and one of the scarcest. An exceptional copy.

$850



73. Brakhage, Stan

The Seen

San Francisco, Pasteurize Press [Zephyrus Image], 1975. First Edition. Fine in saddle-stitched, reflective wrappers. An offprint of Brakhage's remarks following a screening of his film, *The Text of Light*, at the San Francisco Art Institute, Nov 18, 1974.

A variant of the first edition described in the Zephyrus Image bibliography by Alastair Johnston, this copy without the inner printed mylar wrapper and printed envelope. Probably the rarest Brakhage item extant, and an extraordinary example, given nature of the fragile wrapper. Not in OCLC.

Johnston's entry for this title notes that after the film screened at Canyon Cinematheque in 1975, Holbrook Teter of Zephyrus Image decided to publish a transcript of Brakhage's accompanying talk. Teter said: "Stan Brakhage showed a movie of light refracted in a glass ashtray. You couldn't tell it was an ashtray. The whole movie was just the shifting light in the ashtray for a very lengthy time. After he showed the movie he talked about his own life and development as an artist and what he had to say was so turned on, so accurate and beautiful. Somebody had taped it so we transcribed it and put out the book."

Brakhage was thrilled, and wrote in a letter to Teter, "Bless you for this beauty," and said that of all the books that had been inspired from his films, that Teter's was "easily the most beautiful of all." The Criterion Collection released a collection of 26 key works by Brakhage, titled *By Brakhage*, in 2003, allowing frame-by-frame digital examination of his work for the first time. In 2010, Criterion released a second volume, curated by his wife, with an additional 30 films.

$1500

74. Herring, Robert

Films of the Year: 1927-1928



London: The Studio, Ltd., 1928. First Edition. Near Fine in a bright, Near Fine dust jacket. Coming from an era when books on cinema tended to focus on what turned out to be the wrong actors, the wrong films, and the wrong directors, this title may stand above all others in terms of pure predictive genius, as well as quality of presentation. Looking only at the films of 1927-1928 and beginning with an essay completely devoid of pretension, Herring's book focuses on cinema as an art form rather than as entertainment, with a strict focus on the directors he considers to be the leaders in the field, including Charlie Chaplin, Man Ray, G.W. Pabst, Alfred Hitchcock, Frank Borzage, Fritz Lang, F.W. Murnau, Erich Pommer, Raoul Walsh, Rex Ingram, Fritz Werdhausen, Herik Galison, Constantin Eggert, Edwin Carewe, Herbert Brenon, Victor Seastrom, and others. The introductory essay is followed by 32 full-page duotone plates featuring stunning still photographic images from the films of the directors noted. Laid in are two advertisements for other books by the publisher, and a vintage label from a French bookseller is present at the bottom right corner of the front pastedown. A cornerstone volume for any library on world cinema.

$1250



PROGRAM, TICKET, AND PREMIER PAMPHLET FOR THE HOLLYWOOD PREMIERE

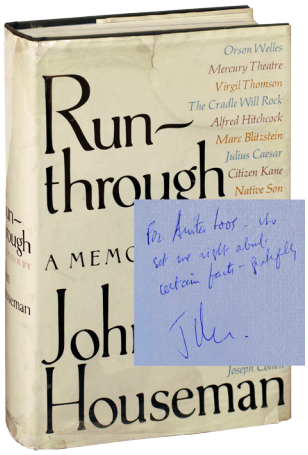
75. MANKIEWICZ, JOSEPH L. (DIRECTOR, SCREENPLAY) BETTE DAVIS, ANNE BAXTER, GEORGE SANDERS, CELESTE HOLM, MARILYN MONROE, AND THELMA RITTER (STARRING)

ALL ABOUT EVE

Twentieth Century-Fox, 1950. Program, premier pamphlet, and ticket for the 1950 Hollywood premiere of *All About Eve* at Grauman's Chinese Theatre. Included is the program with stills, biographies of the cast, director, producer, and essays about the making of the film; the invitation pamphlet; and a complete, un-torn orchestra seat ticket. 8.5 x 11 inches. Ticket and pamphlet are in Fine condition, program is Near Fine with light rubbing. A superb and rare grouping of items from the premier of a film that is today considered nearly perfect in its balance of storytelling, Hollywood cynicism, direction, writing, and acting perfection.

$2250

INSCRIBED TO ANITA LOOS



76. HOUSEMAN, JOHN

RUN-THROUGH: A MEMOIR

New York: Simon and Schuster, 1972. First Edition. **Association copy, inscribed by Houseman to legendary screenwriter Anita Loos: "For Anita Loos, who set me right about certain facts / Gratefully / John Houseman."** Ms. Loos' tiny red ownership stamp also appears at the bottom of the second blank. The first volume of the legendary producer-actor Houseman's memoirs, covering the years 1902-1942. Houseman began his career as a key member of Orson Welles' Mercury Theatre (Houseman's name originally appeared on Mercury Theatre letterhead), and he went on to produce some of the most significant films of the 1940s and 1950s, including *Citizen Kane* (1941), *The Blue Dahlia* (1946), *They Live by Night* (1948), *On Dangerous Ground* (1952), and *The Bad and the Beautiful* (1952). Anita Loos was one of Hollywood's most prolific and successful screenwriters, one of the founders of the art, whose many accomplishments include *Intolerance* (1916), *Gentlemen Prefer Blondes*, and *The Women* (1939). She also co-authored two of the earliest texts on the art of screenwriting, *How to Write Photo Plays* (1920) and *Breaking into Movies* (1921). Very Good in a Very Good dust jacket, with some laminate lift as usually found on this title, along with a couple of small bruises and closed tears. A superb association between two of Hollywood's most significant contributors.

$1500



RARE BROADSIDE FOR THE FIRST FILM OF THE NEW AMERICAN CINEMA MOVEMENT

77. MEKAS, ADOLFAS (DIRECTOR, SCREENPLAY) KENNETH ANGER (DIRECTOR, SCREENPLAY)

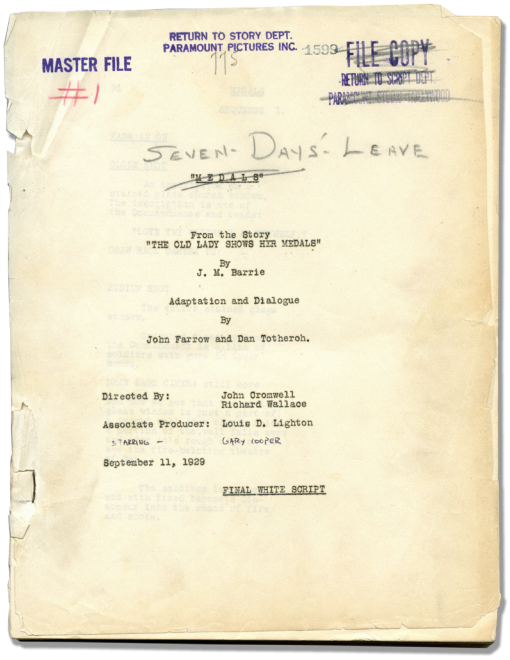
HALLELUJAH THE HILLS WITH SCORPIO RISING

Vermont, 1963. Promotional broadside, designed to resemble an oversized postcard, for the Los Angeles premiere of Adolfas Mekas' feature film debut, *Hallelujah the Hills*, along with the debut of Kenneth Anger's short film, *Scorpio Rising*. Mekas was the brother of Jonas Mekas, a film critic, filmmaker, and essentially father figure of the avant-garde New American Cinema of the 1960s, which in turn spawned the underground film movement that continued into the 1970s. *Hallelujah the Hills*, a surreal comedy satirizing politics, American pop culture, religion, and sexual mores, was the first feature film in that movement.

11.5 x 9.25 inches, black and white type and illustrations on brown card stock, printed on recto only. Slight toning at the edges, brief creasing to one corner, else Near Fine. The only promotional text we have ever encountered with regard to either of these films.

$1250

Film Screenplays



78. Barrie, J.M. (play)
John Farrow and Dan Totheroh (screenplay)
John Cromwell and Richard Wallace (directors)
Gary Cooper (starring)

Seven Days' Leave [The Old Lady Shows Her Medals]

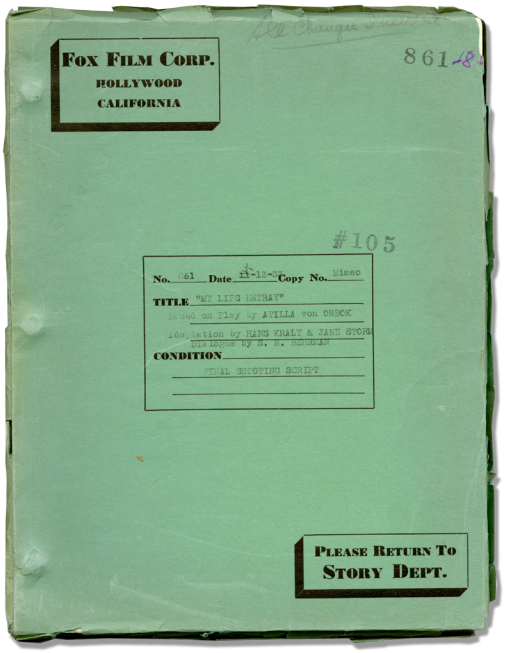
Paramount, 1929. Final White Shooting Script for the 1930 film, *Seven Days' Leave*. Director Cromwell is credited here, but not in the film. Based on the 1918 play, *The Old Lady Shows Her Medals*, by J.M. Barrie. The second talkie to be based on a J.M. Barrie story, which like the first (*The Doctor's Secret* in 1929) was produced by Paramount and was issued in both silent and sound versions. A young Gary Cooper starred in the film, on the heels of his performance in the first adaptation of *The Virginian* the year before.

White studio self-wrappers as issued, stamped FILE COPY and MASTER FILE on the front wrapper, rubber-stamped copy No. 1599 and dated September 11, 1929. Holograph penciled notation of the film's title (*Seven Days' Leave*) just above the printed working title (*Medals*), with credits on the front wrapper for playwright Barrie, screenwriters Farrow and Totheroh, and directors Cromwell and Wallace (Gary Cooper's name is added in holograph ink). Noted at the bottom of the front wrapper as FINAL WHITE SCRIPT. 149 leaves, mimeograph, rectos only, side-stitched. Title page detached but otherwise complete, Good to Very Good, with loss at the staple holes, now preserved in a separate mylar protector; remainder of the script Very Good to Near Fine. In a custom quarter-leather clamshell box.

$2850

79. Behrman, S.N. (screenplay)
Jacques Natanson and Attila Orbók (play)
Hans Kraly and Jane Storm (adaptation)

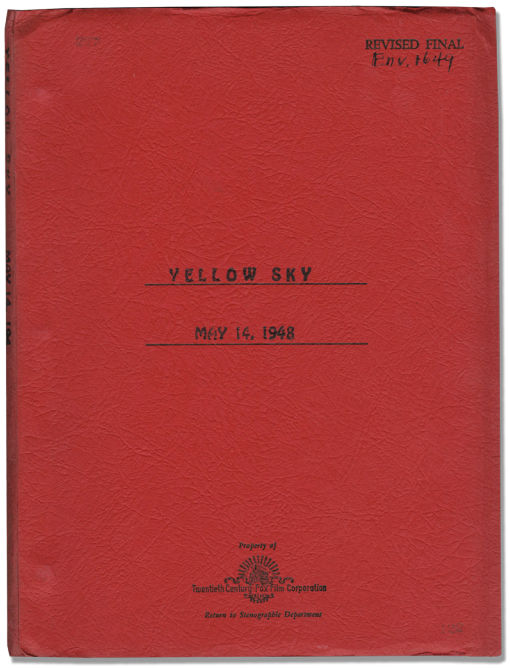
My Lips Betray



Fox Film Corporation, 1933. Final Shooting Script for the 1933 film, *My Lips Betray*. A pre-code film with dialogue written by noted playwright, screenwriter, and *New York Times* and *New Yorker* contributor S.N. Behrman; also the Hollywood debut of German star Lillian Harvey (though it was released subsequent to her second outing, *My Weakness* also in 1933). In *My Lips Betray*, Harvey plays Lili, a café singer mistakenly believed to be the mistress of King Rupert of Rutania. A composer of love songs in his spare time, the King (John Boles) is immediately smitten with Lili, but Lili takes him for a mere captain of the guard and keeps up the charade that has made her popular all over the land. Harvey and Boles take time out from the romantic proceedings that follow to sing "I'll Build a Nest," "To Romance," and "Why Am I Happy?," all by William Kernell, while comic relief El Brendel performs "His Majesty's Car" (Hans J. Wollstein).

Green studio wrappers, rubber-stamped project No. 861 and copy No. 105, and dated 3-13-33 (with a holograph pencil correction to a typo). Holograph notation "All changes inserted" at the top right corner, with credits in manual type for Behrman, Orbok, Kraly, and Jane Storm. Distribution page present, with receipt intact. Title page is integral to the distribution page, and shows credits for Behrman, the writers, and much of the rest of the crew, including cameraman Lee Garmes. 108 leaves, mimeograph, rectos only, with revision pages throughout (some with brief holograph pencil corrections to page and scene numbers), dated variously between 3/24/33 and 4/1/33. Pages Near Fine wrapper about Very Good, with some flaking to the yapped edges, bound with three gold brads. In a custom quarter-leather clamshell box.

$1850



80. Burnett, W.R., Lamar Trotti (screenplay)
William Wellman (director)
Gregory Peck, Richard Widmark (starring)

Yellow Sky

Twentieth Century-Fox, 1948. Revised Final Shooting Script for the 1948 film, *Yellow Sky*. An extremely effective, minimal Wellman Western, with a typically superior story by W.R. Burnett, in which Gregory Peck is cast against type as a bank robber—albeit an honorable one—who must go head-to-head with Richard Widmark. One of the classics of the late 1940s, overshadowed by *Treasure of the Sierra Madre*, which was released the same year and is much better remembered today.

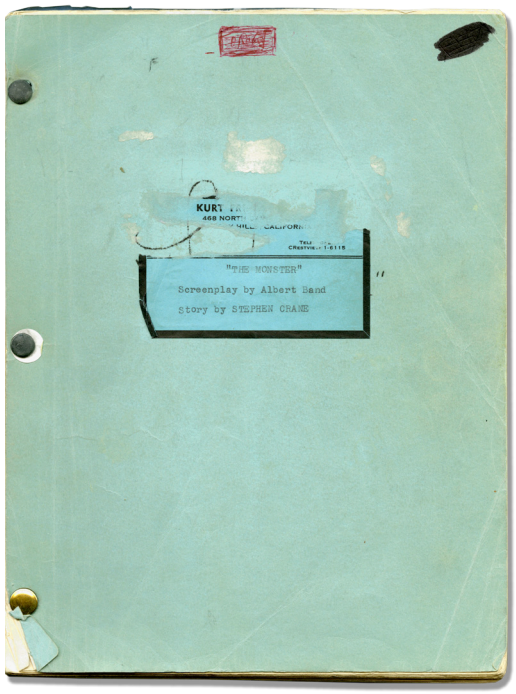
Red studio wrappers, stamped REVISED FINAL on the front wrapper, rubber-stamped project No. 227 and copy No. 122, dated May 14, 1948, with the holograph notation "Env. 1649" at the top right corner. Distribution page present, with receipt intact. Title page present, with a date matching the title page and a credit for screenwriter Trotti. 131 leaves, mimeograph, rectos only, Pages and wrapper Near Fine, bound with two gold brads. In a custom quarter-leather clamshell box.

$1750

81. Crane, Stephen (story)
Albert Band (screenplay, director)
James Whitmore (starring)

Face of Fire [The Monster]

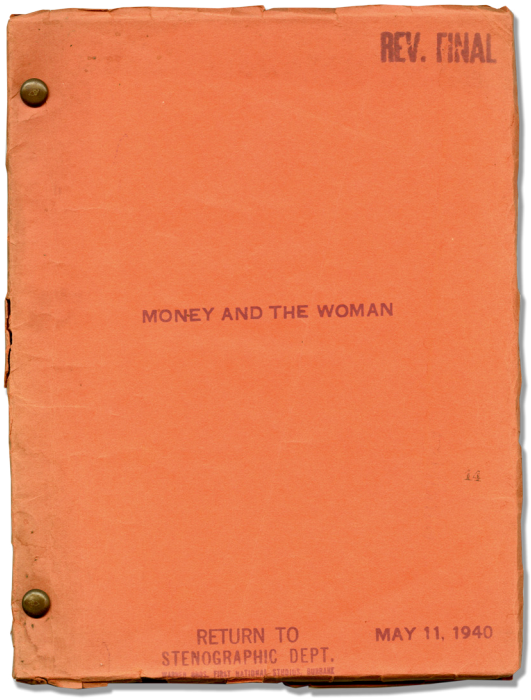
Allied Artists, 1959. Draft Shooting Script for the 1959 film, *Face of Fire* (here still under its working title, *The Monster*), based on the 1899 short story, "The Monster," by Stephen Crane. One of the great (and today rarely seen) films from what may be the most creative and adventurous poverty row studios, Allied Artists, based on one of Stephen Crane's last short stories. Henry Johnson, a handsome, intelligent handyman in a small town, saves a child from a burning building, only to incur brain damage and disfiguration of his face. His appearance and strange actions—including an inadvisable visit to his former fiancée lead to a panicked and fear-driven reaction by the townspeople. Screenwriter-director Albert Band, who penned the screenplay for John Huston's equally poignant adaptation of *The Red Badge of Courage* in 1951, shot the film on location in Sweden (substituting for small-town America), resulting in an eerie ambiance that brings to mind the best work of James Whale, Frank Borzage, and William Dieterle. Crane's peculiar view of America is nicely preserved as well, with a tone that is neither damning nor excessively melodramatic.



Blue agency wrappers, with the agency's label (now partially torn away) on the front wrapper, with a phone number (CRestview 1-6115) dating the document to the mid-late 1950s, prior to production of the film. Credits on the wrapper label for Band and Crane. Title page present, with credits matching those on the front wrapper. 125 leaves, mimeograph, rectos only. Pages and wrapper, Very Good, showing heavy use but completely intact, rear wrapper appears to have been replaced at some point early on, bound with three gold brads. In a custom quarter-leather clamshell box.

$1450

Two scarce screenplays based on stories by James M. Cain



82. Cain, James M. (short story)
Robert Presnell (screenplay)
Money and the Woman

Warner Brothers, 1940. Revised Final shooting script for the 1940 film, *Money and the Woman*, based on the short story, "The Embezzler" by James M. Cain, and written for the screen by Oscar-winning screenwriter Robert Presnell. A melodrama that brings James M. Cain's torrid *Double Indemnity*-era short story to life, in which the wife of an embezzling bank employee begs her husband's employer for forgiveness, only to discover the employer has his own dark side—a discovery that is unfortunately made after she's fallen in love with him.

Orange studio wrappers, stamped REV. FINAL on the front wrapper, rubber-stamped copy No. 14, and dated May 11, 1940. Distribution page present, with receipt removed. Title page present, with a date matching the one on the front wrapper and a credit for screenwriter Presnell. 130 leaves, mimeograph, rectos only. Pages Near Fine, wrapper Very Good or better, bound with two gold brads. In a custom quarter-leather clamshell box.

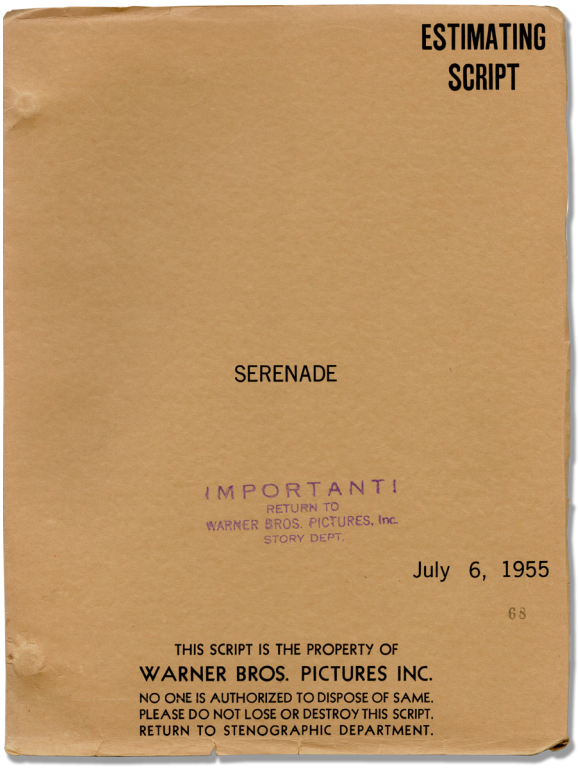
$750

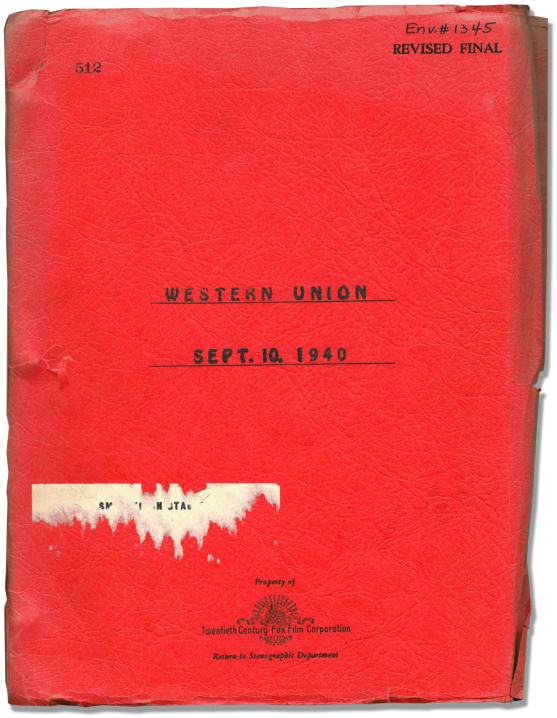
83. Cain, James M. (novel)
Anthony Mann (director)
Ivan Goff, Ben Roberts (screenplay)
Mario Lanza, Joan Fontaine (starring)
Serenade

Warner Brothers, 1955. Estimating script for the 1956 film, *Serenade*. Anthony Mann's version of Cain's intense, hard-boiled novel about a fallen opera singer who goes south of the border, finds love, and attempts a return to fame in the US is by no means a faithful adaptation—gone are Cain's brothels, prostitution, bisexuality, and illegal aliens—but is nonetheless considered to be one of Mario Lanza's greatest performances. And by any reckoning it is a lush, assured, and no-holds-barred Technicolor melodrama.

Tan studio wrappers, stamped ESTIMATING SCRIPT on the front wrapper, rubber-stamped copy No. 68, and dated July 6, 1955. Stamp reading "IMPORTANT! / Return to Warner Bros. Pictures, Inc. Story Dept." just below the title. This script has the unusual quality of having three distribution pages present, one for each section of the script, dated 7/5/55, 7/19/55, and 8/16/55 respectively, each with the receipt intact. Title page present, with a date matching the title page and credits for Goff and Roberts. 96 leaves, mimeograph, rectos only, with revision dates on every page. Pages Fine, wrapper Near Fine with lightly yapped box.

$1750





84. Gray, Zane (novel)
Fritz Lang (director)
Robert Carson (screenplay)
Randolph Scott, Robert Young, Dean Jagger, John Carradine (starring)

Western Union

Twentieth Century-Fox, 1940. Revised Final Shooting Script for the 1941 film, *Western Union*, based on the 1939 novel by Zane Grey. Several initials and check marks in holograph pencil are present throughout, including the unmistakable initials of executive producer Darryl F. Zanuck on the verso of the last leaf; also present is a single holograph ink notation regarding a music cue. This was likely reviewed late in the final stages of the development of the final shooting script. Fritz Lang's second Technicolor Western (following *The Return of Frank James*) starred Scott and Barton MacLane as brothers on opposite sides of the law, with Scott (the good guy, as always) working for the newly developed Western Union, which runs telegraph wires between Omaha and Salt Lake City.

Orange studio wrappers, stamped REVISED FINAL on the front wrapper, rubber-stamped project No. 512 and copy No. 44, dated Sept. 10, 1940, and with the holograph notation "Env. #1345" at the top right corner. Distribution page present, with receipt intact. Title page present, with a date matching the front wrapper. 135 leaves, mimeograph, rectos only, with blue revision pages throughout, dated variously between 9/20/40 and 12/4/40. Pages Near Fine wrapper Good to Very Good with some paper loss to the lower portion of the spine, rough removal of a small white paper label on the front wrapper, and a few short closed tears to the edges; bound with two gold brads. In a custom quarter-leather clamshell box.

$1450

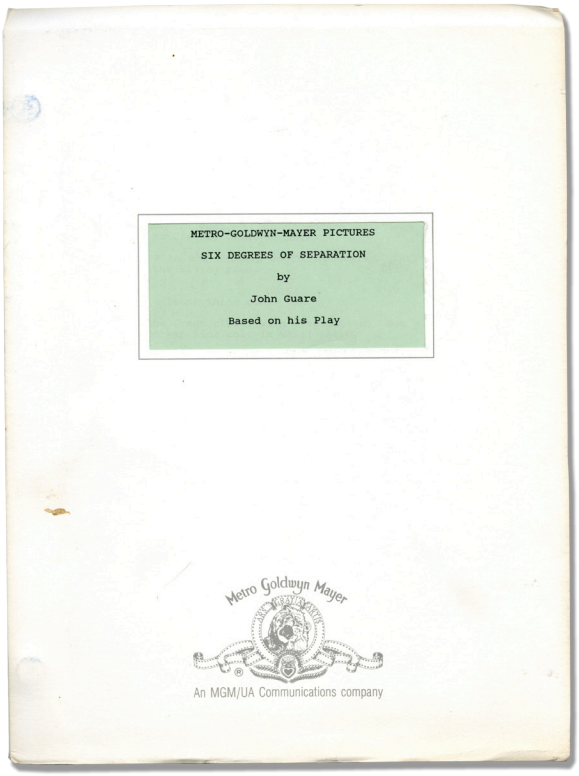
85. Guare, John (play, screenplay)
Fred Schepisi (director)
Stockard Channing, Will Smith, Donald Sutherland, Ian McKellen, Mary Beth Hurt (starring)

Six Degrees of Separation

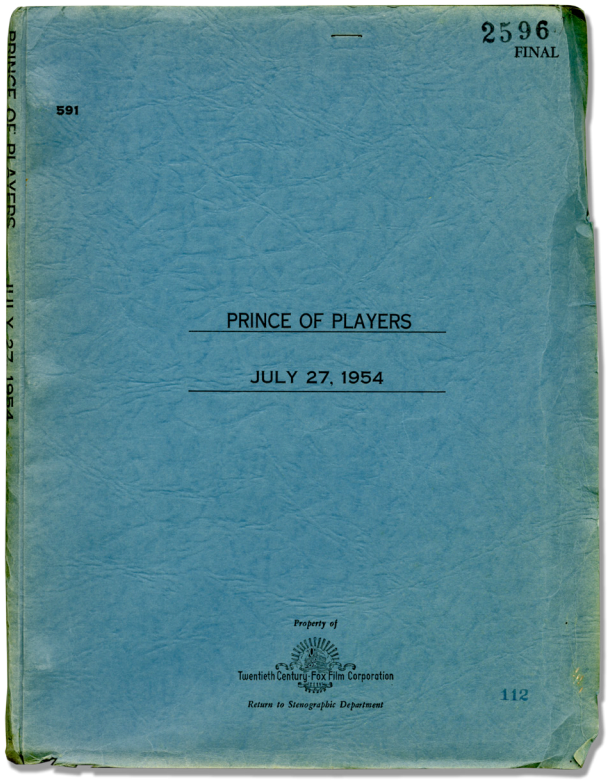
MGM, 1993. Draft Shooting Script for the 1993 film, *Six Degrees of Separation*, based on the 1990 play by John Guare, who also wrote the screenplay. One of the best independent films of the 1990s, a warm yet sober look at modern preconceptions about race and class, with a title that became a cultural pass-phrase referring to the connections between seeming strangers. Channing and Sutherland are pedigreed parents who become the mark of a grifter (Smith) who charms his way into their lives and is ultimately revealed as a living urban legend, having lived for years off the fat of the upper class.

White windowed studio wrappers. Title page present, with a date of January 25, 1993 (shooting began on March 4, 1993), and a credit for Guare as both screenwriter and playwright, followed by a guide to the color scheme used for the pages in the script. 137 leaves, mechanically reproduced, rectos only, with yellow, green, salmon, pink, and blue revision pages throughout, dated variously between 3/19/93 and 4/27/93. Pages Fine, wrapper Near Fine, bound with two gold brads. In a custom quarter-leather clamshell box.

$450



Film Screenplays



86. Hart, Moss (screenplay)
Eleanor Ruggles (author)
Philip Dunne (director)
Richard Burton (starring)

Prince of Players

Twentieth Century-Fox, 1954. Final Shooting Script for the 1955 film, *Prince of Players*, based on the 1953 biography, *Prince of Players: Edwin Booth*, by Eleanor Ruggles. An interesting representation of the work of some key players of 1950's theater on the screen, *Prince of Players* is an account of the early career of the nineteenth century American actor Edwin Booth (Richard Burton), thought at an early age to be the greatest Hamlet of his day, but who had the misfortune of being the brother of an equally charming figure, John Wilkes Booth (John Derek).

Blue studio wrappers, stamped FINAL on the front wrapper, rubber-stamped project No. 2596 and copy No. 112, and dated July 27, 1954. Distribution page present, with receipt intact. Title page present, with a date matching the front wrapper and credits for Moss Hart. 120 leaves (118 pages, with 2 pages of retakes, both dated 10/25/54, appended at the end of the text), mimeograph, rectos only, with blue revision pages throughout, all dated 8/5/54. Pages Fine, wrapper Very Good+, lightly faded at the extremities with yapped edges, bound with three gold brads. In a custom quarter-leather clamshell box.

$1250

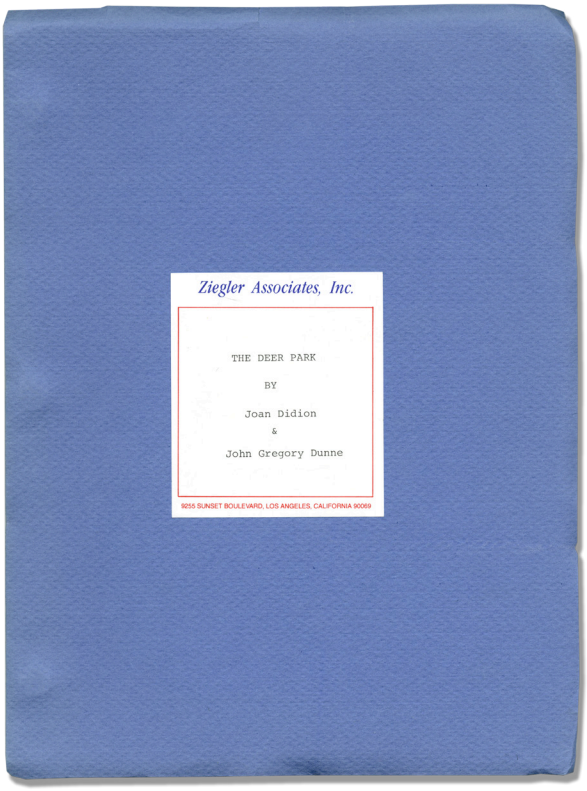
87. Mailer, Norman (novel)
Joan Didion and John Gregory Dunne (screenplay)

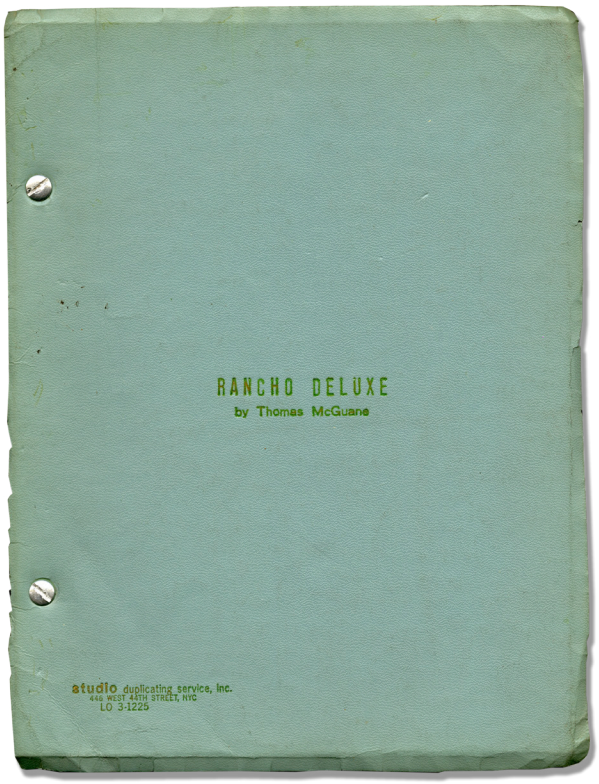
The Deer Park

Ziegler Associates, 1984. Second Draft film treatment for an unproduced adaptation of Norman Mailer's 1955 novel, *The Deer Park*, written by Joan Didion and John Gregory Dunne. Didion and her husband Dunne were a husband-and-wife writing team whose work stretched over a 25-year period, beginning with their adaptation of *The Panic in Needle Park* in 1971. An interesting association as well, as Didion and Mailer are both credited with the origins of the New Journalism movement. This unproduced screenplay is noted with some pride by Dunne in his 1997 memoir, *Monster*, about he and Didion's adventures in the Hollywood skin trade during the 1980s and 1990s.

Original blue wrappers, with a two-color label for Ziegler Associates stating the title, with credits for Didion and Dunne and an address for the production company. Title page present, with a date of July 23, 1984, credits for Dunne and Didion, and a diagonal holograph pencil notation reading, "2nd draft / Do not send out." 148 leaves, mechanically reproduced, rectos only. Pages and wrapper Near Fine, with a couple of the wrapper corners lightly turned, bound with two gold brads. In a custom quarter-leather clamshell box.

$850





88. McGuane, Thomas (screenplay)
Frank Perry (director)
Jeff Bridges, Sam Waterston, Elizabeth Ashley, Slim Pickens, Harry Dean Stanton (starring)

Rancho Deluxe

Elliott Kastner Productions/United Artists, 1975. Draft Shooting Script for the 1975 film, *Rancho Deluxe*, directed by Frank Perry, based on an original screenplay by novelist Thomas McGuane, and starring Jeff Bridges, Sam Waterston, Elizabeth Ashley, Slim Pickens, and Harry Dean Stanton. One of only two original screenplays written solely by the noted author McGuane (the other was *The Missouri Breaks* in 1976). A cult favorite among cinephiles, and one of a string of wonderful films with literary origins to be directed by Frank Perry between 1968 and 1987, *Rancho Deluxe* is a delicious satire of modern-day, decidedly non-traditional ranchers in Montana.

Blue studio wrappers, with screenwriting credit for McGuane just below the title on the front wrapper. Title page present, again crediting McGuane, with contact information for PerryFilms, the production company helmed by Perry at the time. 99 leaves, mimeograph, rectos only. Pages Near Fine with light toning to the first leaf, wrapper Very Good+ with yapped edges and a few closed tears, bound with two silver brads. An extremely scarce piece for the McGuane collector (there was no equivalent book source published), and an important 1970s film source. In a custom quarter-leather clamshell box.

$950

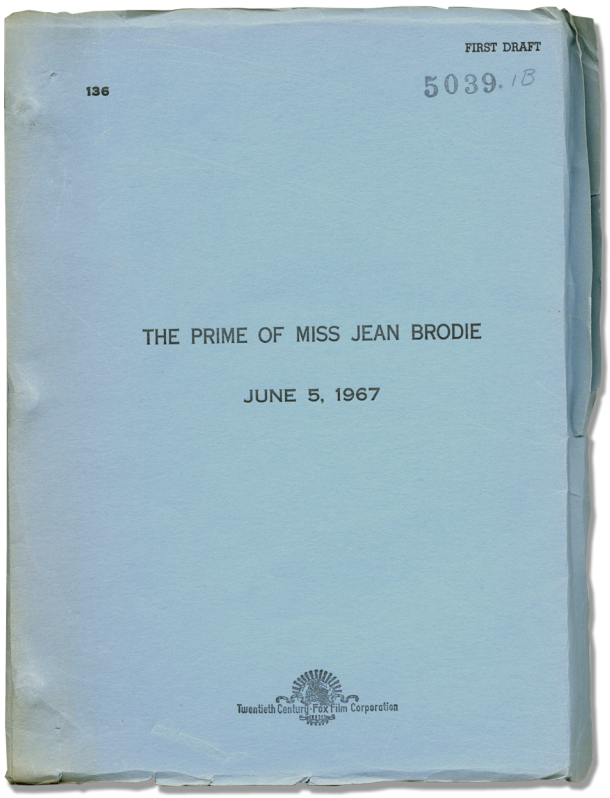
89. Spark, Muriel (novel)
Ronald Neame (director)
Jay [Presson] Allen (play, screenplay)
Maggie Smith (starring)

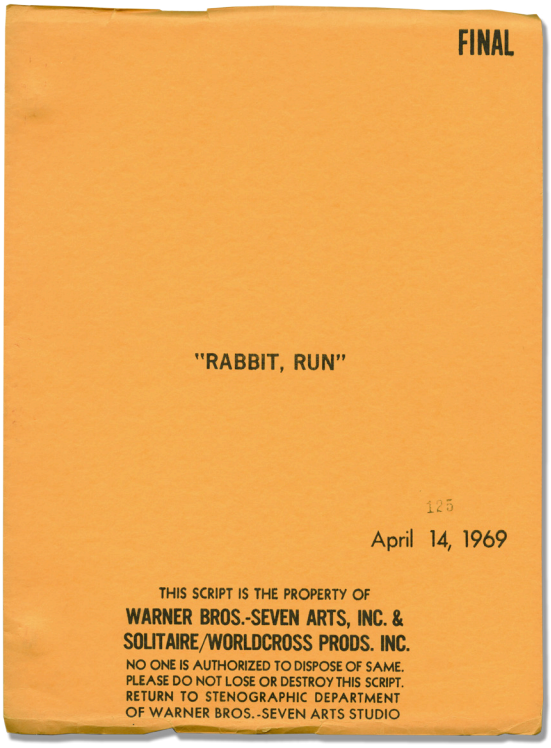
The Prime of Miss Jean Brodie

Twentieth Century-Fox, 1967. First Draft American Shooting Script for the 1969 film, *The Prime of Miss Jean Brodie*, based on the 1961 novel by Muriel Spark, written for the screen by Jay Presson Allen (here identified as Jay Allen), based on his dramatic adaptation of Sparks' novel. Ronald Neame brings a typically sure hand to the classic story, about a liberated young schoolteacher at an Edinburgh girls' school in the period between the two World Wars who ignores more mundane subjects and goes about teaching her students about love, politics, and art. A powerhouse performance brought Maggie Smith an Academy Award for Best Actress. A prime example of the many successful (and today, memorable and re-watchable) co-productions by Twentieth Century-Fox during the 1960s.

Blue studio wrappers, stamped FIRST DRAFT on the front wrapper, rubber-stamped file No. 5039 at the top right corner, and dated June 5, 1967. Title page present, with a date matching the front wrapper, and credits for novelist Spark and playwright-screenwriter Allen. 171 leaves, mimeograph, rectos only. Page Fine, wrapper Very Good+ with moderately yapped edges, bound with three gold brads. In a custom quarter-leather clamshell box.

$475





90. Updike, John (novel)
Howard B. Kreitsek (screenplay)
Jack Smight (director)
James Caan, Carrie Snodgrass, Arthur Hill, Jack Albertson (starring)

Rabbit, Run

Warner Brothers, 1969. Final Shooting Script for the 1970 film, *Rabbit, Run*, based on the 1969 novel by John Updike. A grim domestic drama based on Updike's famous novel, wherein a young married couple struggles with the birth of an unwanted child, with the wife an alcoholic and the husband a former high school basketball star who is unable to leave his glory days behind and focus on adult life.

Yellow studio wrappers, stamped FINAL on the front wrapper, rubber-stamped copy No. 125, and dated April 14, 1969. Distribution page present, with receipt intact. Title page present, with a date matching the front wrapper; the following page is unusual in that it shows a facsimile of the 1965 Fawcett Crest paperback edition of the book, below which is a credit for screenwriter Kreitsek—clearly the studio was intent on promoting the literary origins of the film. 174 leaves, mimeograph, rectos only, with numerous blue revision pages throughout, dated variously between 5/7/69 and 6/9/69 (principal pages are all dated 4/14/69). Pages Fine wrapper Near Fine with lightly yapped edges, bound with two gold brads. Rare. In a custom quarter-leather clamshell box.

$1750

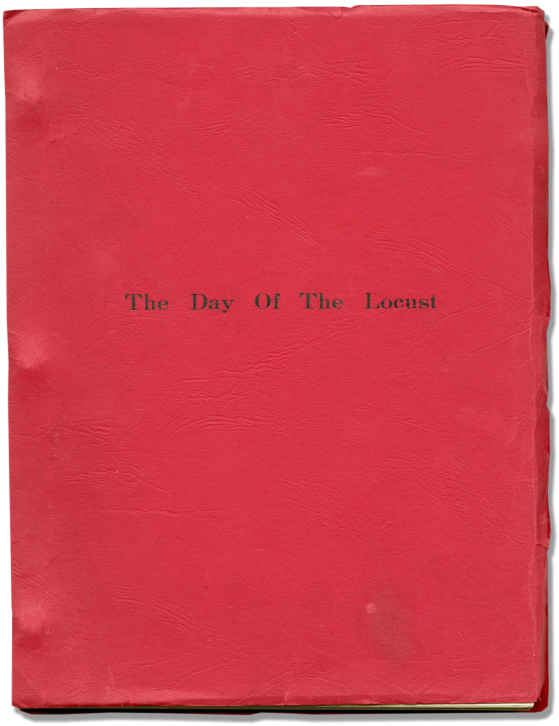
91. West, Nathanael (novel)
Waldo Salt (screenplay)
John Schlesinger (director)
Donald Sutherland, Karen Black, Burgess Meredith, Geraldine Page (starring)

The Day of the Locust

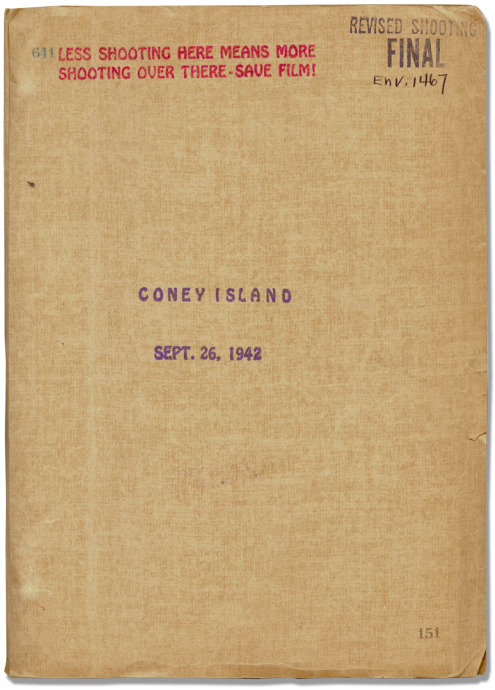
Paramount, 1975. Final Shooting Script for the 1975 film, *The Day of the Locust*, based on the 1939 novel by Nathanael West. One of the most haunting and truly underrated films of the 1970s, Schlesinger's *The Day of the Locust* translates Nathanael West's masterpiece into a dark, funny, and ultimately devastating commentary on the Hollywood system and its effect on the lives and dreams of an array of characters lost in it. Since its release, the film has come to be considered by many Donald Sutherland's finest performance, as well as a grand achievement in terms of script, cinematography, acting, and design. Nominated for two Academy Awards.

Red wrappers, with the title printed on the front wrapper. Title page present, copy No. 28 noted in holograph ink, with credits for novelist West, screenwriter Salt, director Schlesinger, and producer Jerome Hellman. 118 leaves, mimeograph, rectos only. Pages Near Fine, wrapper Very Good+ with yapped edges, bound with three gold brads. In a custom quarter-leather clamshell box.

$1250



A run of original screenplays from MGM, Twentieth Century-Fox, and Paramount film musicals of the 1930s, 1940s, and 1950s



92. Lang, Walter (director)
George Seaton (screenplay)
Betty Grable, George Montgomery, Cesar Romero (starring)

Coney Island

Twentieth Century-Fox, 1942. Revised Final Shooting Script for the 1943 film musical, *Coney Island*. One of Betty Grable's best films and biggest box office successes, wherein she plays a Pygmalion-esque dancing girl at the carnival who is made over into a refined entertainer.

Tan studio wrappers, stamped REVISED SHOOTING FINAL on the front wrapper (along with the studio's paper-conservation stamp), rubber-stamped project No. 641 and copy No. 151, and dated September 26, 1942, with the holograph notation "Env. 1467" at the top right corner. Distribution page present, with receipt intact. Title page present, with a date matching the front wrapper, and a credit for screenwriter Seaton. 122 leaves, mimeograph, rectos only, with one set of blue revision pages at the end, dated 11/13/42. Pages and wrapper Near Fine, bound with two gold brads. In a custom quarter-leather clamshell box.

$1850

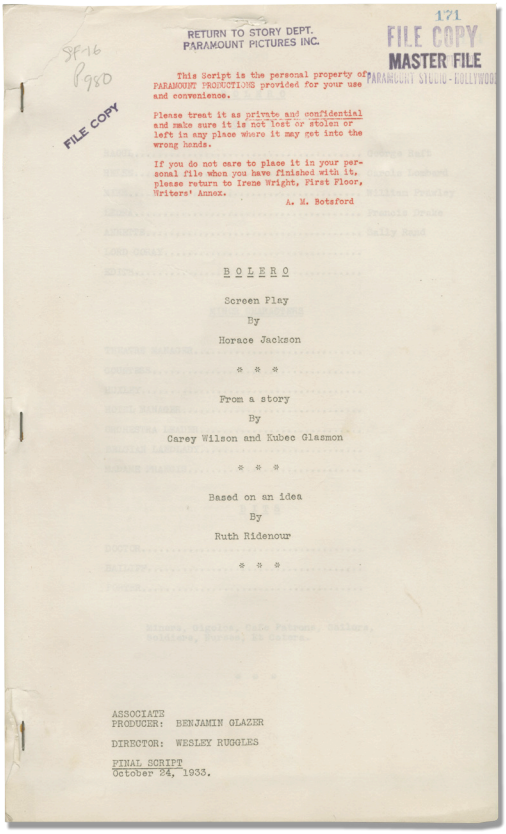
93. Ruggles, Wesley (director)
George Raft, Carole Lombard, Sally Rand (starring)

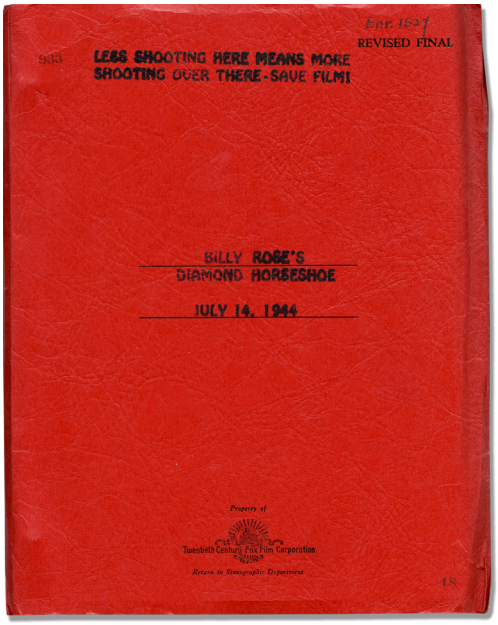
Bolero

Paramount, 1933. Final Shooting Script for the 1934 film musical, *Bolero*, directed by Wesley Ruggles and written for the screen by Horace Jackson, Kubec Glasmon, Carey Wilson, and Ruth Ridenour. A stylish Paramount musical that, unlike so many others from its time, came with a great storyline. George Raft rises from coal mine laborer to be a top dancer in pre-Great War Europe. While weaving his way through romantic entanglements (including a fling with Sally Rand, who performs her famous fan dance here), he secures his own nightclub, at which point he meets the real love of his life, Carole Lombard. One of the best and moodiest "A" musicals produced by Paramount in the 1930s.

Tall self-wrappers as issued, stamped FILE COPY, MASTER FILE, PARAMOUNT STUDIO-HOLLYWOOD, and RETURN TO STORY DEPT. / PARAMOUNT PICTURES, INC., on the front wrapper, rubber-stamped copy No. 171, and dated October 24, 1933. Holograph pencil notation at the top left corner reading, "SF-16 / P 980." Credits on the front wrapper for screenwriters Jackson, Wilson, Glasmon, and Ridenour. Mimeograph, rectos only, side-stitched. Near Fine condition, with a tiny tear at the top of the first leaf. In a custom quarter-leather clamshell box.

$2000





94. Rose, Billy (impresario)
George Seaton (director, screenplay)
John Kenyon Nicholson (play)
Betty Grable, Dick Haymes, Phil Silvers (starring)

Diamond Horseshoe [Billy Rose's Diamond Horseshoe]

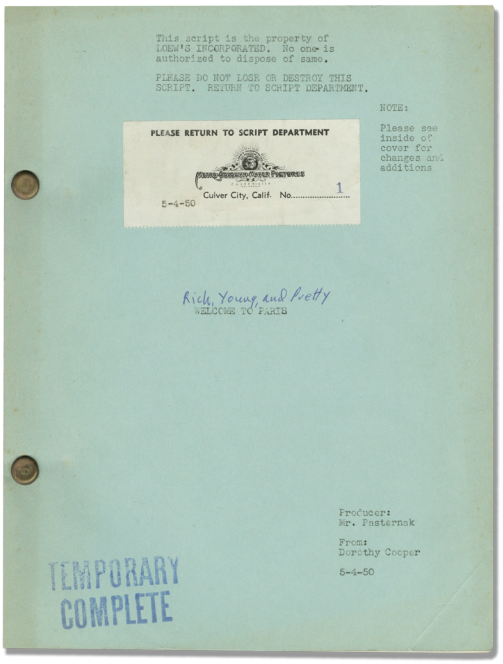
Twentieth Century-Fox, 1944. Revised Final Shooting Script for the 1945 film musical, *Diamond Horseshoe* (here titled *Billy Rose's Diamond Horseshoe*) based on the play, *The Barker*, by John Kenyon Nicholson. *Diamond Horseshoe* is a Technicolor musical that combines the storyline from the 1933 Clara Bow vehicle, *Hoop-la* (which was also based on the 1928 film and play, *The Barker*) with the 1940s Las Vegas nightclub owned by Billy Rose. The film was a huge success in 1945, marking the film debut of the standard, "The More I See You," and was one of the first Hollywood films to satirize Freudian psychoanalysis.

Orange studio wrappers, stamped REVISED FINAL on the front wrapper, rubber-stamped project No. 933 and copy No. 18, and dated July 14, 1944, with the holograph notation "Env. 1524" at the top right corner. Distribution page present, with receipt intact (and rubber-stamped No. 18). Title page present, with a date matching the front wrapper, with a screenwriter credit for Seaton. 101 leaves, mimeograph, rectos only, with blue revision pages throughout, dated variously between 7/18/44 and 11/6/44. Pages and wrapper both Near Fine, bound with two gold brads. In a custom quarter-leather clamshell box.

$850

95. Sheldon, Sidney (screenplay)
Sammy Cahn and Nicholas Brodszky (songs)
Norman Taurog (director)
Jane Powell, Wendell Corey,
Fernando Lamas (starring)

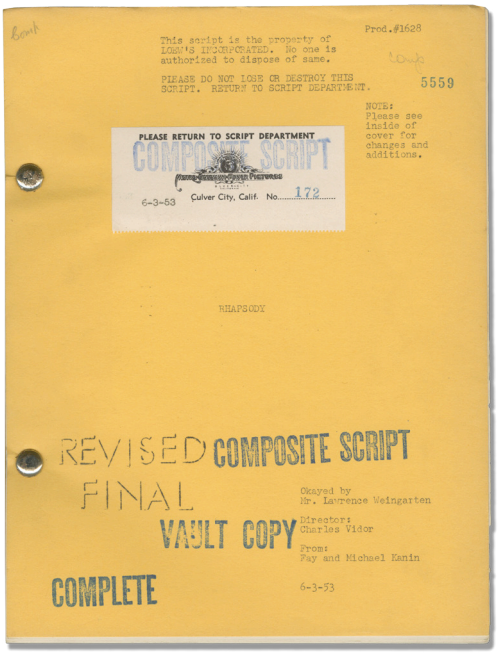
Rich, Young, and Pretty [Welcome to Paris]



MGM, 1950. Draft Shooting Script for the 1951 MGM musical, *Rich, Young, and Pretty* (here under the working title, *Welcome to Paris*). *Rich, Young and Pretty* succinctly describes Jane Powell, the heroine of this frothy MGM musical. Vacationing in Paris with her father (Wendell Corey)—a cattle baron-turned-politician—Elizabeth Rogers (Powell) falls in love with handsome Andre Milan (Vic Damone, in his film debut). She also learns to her surprise that her Gallic mother, Marie (Danielle Darrieux), is not dead as she's been led to believe, but very much alive and very much involved with suave South American Paul Sarnac (Fernando Lamas). The plot is only a means to provide breathing space for the film's ten musical numbers. If *Rich, Young and Pretty* resembles a Deanna Durbin picture at times, it may because it was produced by Durbin's discoverer, Joseph Pasternak. The song "Wonder Why," by Nicholas Brodszky and Sammy Cahn, was nominated for an Academy Award.

Blue studio wrappers, stamped TEMPORARY COMPLETE on the front wrapper, with white MGM studio label stamped No. 1, and dated 5-4-50. Holograph notation of the final title (*Rich, Young, and Pretty*) in blue ink above the original title in manual type (*Welcome to Paris*). Credits on the front wrapper for producer Pasternak and screenwriter Cooper. 100 leaves, mimeograph, rectos only, dated variously between 5-4-50 and 7-14-50 (with the last page noting "Script completed 6-23-50"). Pages Near Fine, wrapper Near Fine (light offsetting at the edges), bound with two gold brads. In a custom quarter-leather clamshell box.

$650



96. Vidor, Charles (director) Elizabeth Taylor, Vittorio Gassman (starring)

Rhapsody

MGM, 1953. Final Shooting Script for the 1954 film, *Rhapsody*, based on the 1908 novel *Maurice Guest* by Henry Handel Richardson. *Rhapsody* is high-gloss soap opera in the grand MGM manner, starring Elizabeth Taylor as Louise Durant, the beautiful but spoiled daughter of millionaire Nicholas Durant (Louis Calhern). Accustomed to getting whatever she wants, Louise sets her sights on violin student Paul Bronte (Vittorio Gassman). Before long she tires of Paul's all-consuming devotion to his music, and pianist James Guest (John Ericson) comes into her sights.

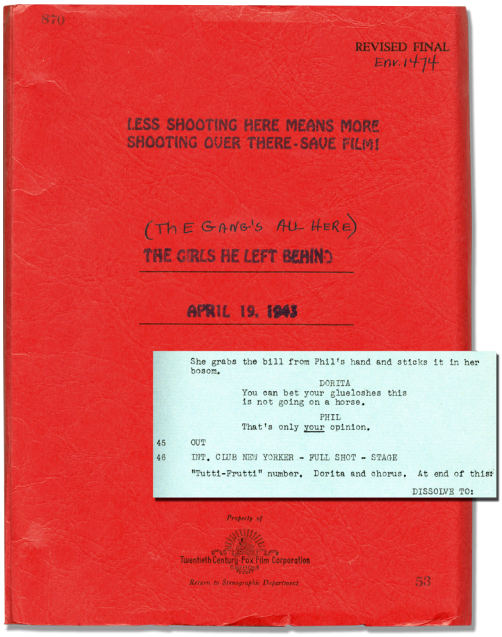
Goldenrod studio wrappers, stamped VAULT COPY, COMPOSITE SCRIPT, COMPLETE on the front wrapper (with REVISED FINAL printed), rubber-stamped copy No. 172 on the MGM title label and 5559 on the wrapper, and dated 6-3-53. Holograph notation "comp" in pencil at the upper right corner. Credits on the front wrapper for screenwriters Fay and Michael Kanin, director Vidor and producer Weingarten. 115 leaves with pink revision pages dated 6-15-53 to 7-22-53. Pages and wrapper Near Fine, bound with two gold brads. In a custom quarter-leather clamshell box.

$1250

97. Berkeley, Busby (director) Alice Faye, Carmen Miranda, and featuring Benny Goodman and his orchestra (starring)

The Gang's All Here [The Girls He Left Behind]

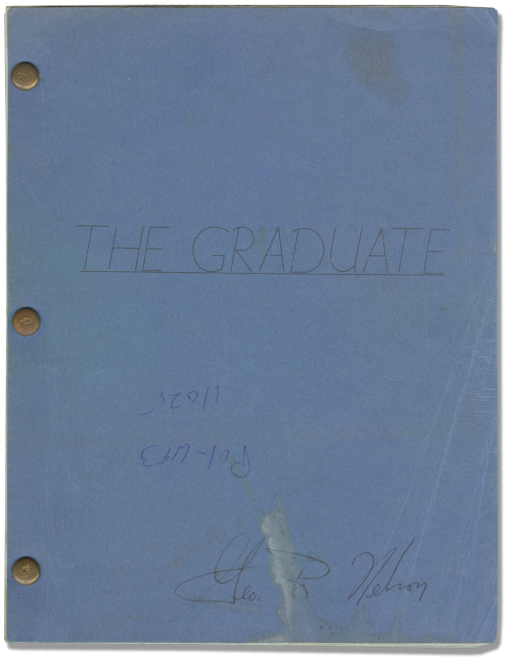
Twentieth Century-Fox, 1943. Revised Final Shooting Script for the 1943 film musical, *The Gang's All Here* (here under its working title, *The Girls He Left Behind*), directed by Busby Berkeley, written for the screen by Walter Bullock, Tom Bridges, George Root, Jr., and Nancy Wintner (with only Bullock credited here), and starring Alice Faye, Carmen Miranda, and featuring Benny Goodman and his orchestra. Considered by many to be Busby Berkeley's masterpiece (though there are several high spots to choose from), *The Gang's All Here* is indisputably the master film choreographer's wildest and most ambitious effort, with staging and camerawork that are still somewhat unexplainable today, and shot in blazing Technicolor to boot. The film also boasts Carmen Miranda's finest hour, the sparkling *Girl in the Tutti-Frutti Hat*.



Red studio wrappers, stamped REVISED FINAL on the front wrapper, rubber-stamped project No. 870 and copy No. 53, dated April 19, 1943, and with the holograph file notation "Env. 1474" at the top right corner, and the correct final title, *The Gang's All Here* in the same hand just above the printed working title. Distribution page present, with receipt intact. Title page present, with a credit for screenwriter Bullock. 115 leaves, mimeograph, rectos only, with blue revision pages throughout, dated variously between 4/26/43 and 6/2/43, Pages and wrapper Near Fine, bound with two gold brads.

$5500

Film Screenplays



Set decorator Geroge G. Nelson's copy

98. Willingham, Calder and Buck Henry (screenplay)
Charles Webb (novel)
Mike Nichols (director)
Dustin Hoffman, Anne Bancroft (starring)

The Graduate

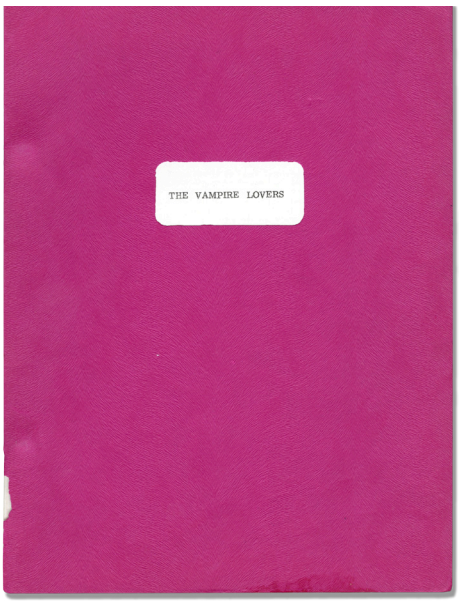
Embassy Pictures, 1967. Draft Shooting Script for the 1967 film, *The Graduate*, directed by Mike Nichols, based on the 1963 novel by Charles Webb, written for the screen by Calder Willingham and Buck Henry (though only Buck Henry is credited here), and starring Dustin Hoffman, Anne Bancroft, and Katharine Ross. **Copy belonging to set decorator George R. Nelson.** In an introduction to a 2010 screening of the film Buck Henry noted that it was not until he had completed his version of the script (from Charles Webb's novel) that he discovered Calder Willingham had written an earlier one—meaning there was no collaboration between the two writers whatsoever. Though Henry's was the script used for the film, both screenwriters were ultimately credited. Director Mike Nichols matched a satirical story of suffocating middle-class shallowness with an anti-Hollywood style influenced by the then-voguish French New Wave. Using odd angles, jittery editing, and evocative widescreen photography, he welded a hip New Wave style and a generation-gap theme to Henry's fairly traditional screwball comedy script (Lucia Bozzola). Nichols won the Academy Award for Best Director, and the film received 6 nominations, including Best Screenplay and Best Picture.

Dark blue studio wrappers, with the holograph name of set decorator George R. Nelson at the bottom of the front panel, along with a numeric notation just above it. Title page present, with a date of March 15, 1967, and a credit for screenwriter Henry. 176 leaves, mimeograph, rectos only. Pages Near Fine, wrapper Very Good with some creasing to the outer corners, bound with three gold brads. In a custom quarter-leather clamshell box.

$3250

99. Baker, Roy Ward (director)
Tudor Gates (screenplay)
Ingrid Pitt, Peter Cushing, George Cole, Jon Finch (starring)

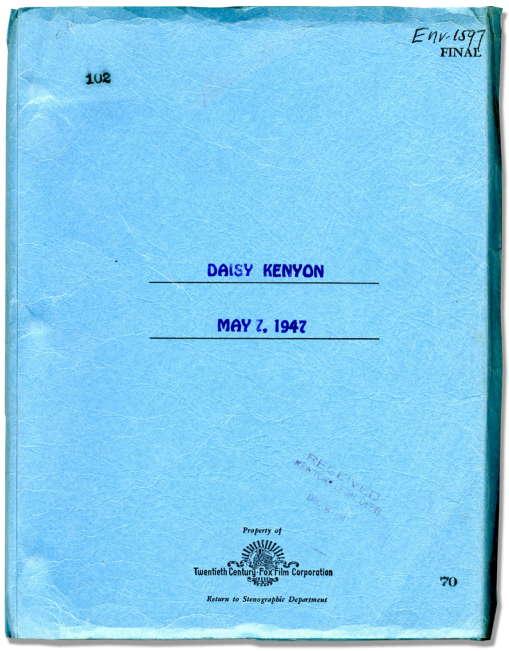
The Vampire Lovers



American International Pictures, 1969. Final Shooting Script for the 1970 Hammer horror film, *The Vampire Lovers,* directed by Roy Ward Baker, based on the 1872 story, *Carmilla,* by Sheridan Le Fanu, written for the screen by Tudor Gates, Harry Fine, and Michael Style (with only Gates credited here), and starring Ingrid Pitt, Peter Cushing, George Cole, and Jon Finch (in his first screen role). Possibly the screenwriter's copy, with authorial holograph corrections to dialogue and screen direction throughout, along with tipped-in changes to same. Le Fanu's legendary story of a female vampire was a major influence on Stoker's *Dracula,* and was first adapted to the screen by Carl Theodor Dryer as *Vampyr* in 1922. Hammer Productions, having pretty much exhausted the *Dracula* franchise by 1970, turned a corner with this film by introducing a superior script and production values, new elements of eroticism, and of course the angle of the principle vampire being a ravishing female.

Red studio wrappers, with a die-cut window to the title on the title page. Title page present, with a date of December 15, 1969, a holograph notation of copy No. 18, and a credit for screenwriter Gates. A "rainbow" copy, 120 leaves, mechanically reproduced, rectos only, with blue, pink, and yellow revision pages throughout, dated variously between January 9, 1970 and February 3, 1970. Pages Near Fine, wrappers Very Good+ with some brief fraying to the left edge of the front wrapper, bound with two gold brads.

$2450



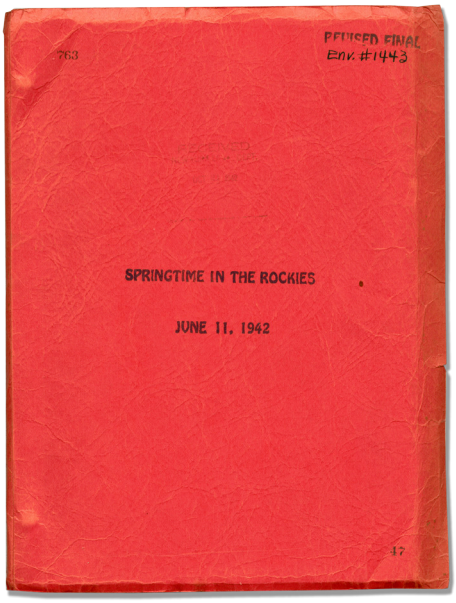
100. Preminger, Otto (director)
Elizabeth Janeway (novel)
David Hertz (screenplay)
Joan Crawford, Dana Andrews, Henry Fonda (starring)
Daisy Kenyon

Twentieth Century-Fox, 1947. Final Shooting Script for the 1947 film, *Daisy Kenyon,* directed by Otto Preminger, based on the 1945 novel by Elizabeth Janeway, written for the screen by David Hertz, and starring Joan Crawford, Dana Andrews, and Henry Fonda. The third of seven classic films made by Otto Preminger between 1944 and 1952 that explored urban life and relationships, and perhaps the best scripted, *Daisy Kenyon* belongs in a rare class with ambitiously literate, almost perfectly made films such as *A Woman's Face* (1941), *Letter to Three Wives* (1949) and *All About Eve* (1950), and like those films, explores ambition, romance, and post-World War II urban life without the usual Hollywood boundaries. Joan Crawford stars as Daisy Kenyon, a commercial illustrator living in Greenwich Village—married to Dana Andrews and a mother—who is having an affair with Henry Fonda, and must decide between the two men. Rather than being a delirious, rules-driven screen romance, however, *Daisy Kenyon* is about an independent woman of independent means who is determined to chart her own course.

Blue studio wrappers, stamped FINAL on the front wrapper, rubber-stamped project No. 102 and copy No. 70, and dated May 7, 1947, and with the holograph notation "Env. 1597" at the top right corner. Distribution page present, with receipt removed. Title page present, with a credit for screenwriter Hertz. 130 leaves, mimeograph, rectos only, with blue revision pages throughout, dated variously between 5/14/47 and 6/2/47. Pages and wrapper Near Fine, bound with three gold brads.

$2250

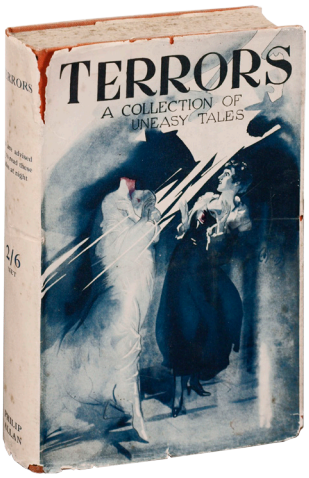
101. Cummings, Irving (director)
Betty Grable, Carmen Miranda, Cesar Romero, Harry James and his orchestra (starring)
Springtime in the Rockies



Twentieth Century-Fox, 1942. Revised Final Shooting Script for the 1942 film musical, *Springtime in the Rockies,* directed by Irving Cummings, based on the screenplay for the 1936 comedy *Second Honeymoon,* written for the screen by Walter Bullock, Ken Englund, Jacques Thery, and Philip Wylie and starring Betty Grable, Carmen Miranda, John Payne, Cesar Romero, Edward Everett Horton, and Harry James. Betty Grable's starring debut remains one the greatest Technicolor musicals produced by Fox in the 1940s, making grand use of the "let's move the action from the city to the country" approach, employing Harry James and his orchestra at their peak, and pulling out all the stops on the musical numberswith Carmen Miranda's version of *Chattanooga Choo-Choo* and the debut of the classic song, *I Had the Craziest Dream* topping things off.

Red studio wrappers, stamped REVISED FINAL on the front wrapper, rubber-stamped project No. 763 and copy No. 47, dated June 11, 1942, and with the holograph file notation "Env. #1443" at the top right corner. Distribution page present, with receipt intact. Title page present, with a date matching the front wrapper. 129 leaves, with 1 retake page paper-clipped to the rear wrapper, mimeograph, rectos only, with blue revision pages throughout, dated variously between 6/13/42 and 7/20/42. Pages Near Fine, wrapper Very Good+, bound with two gold brads.

$2850

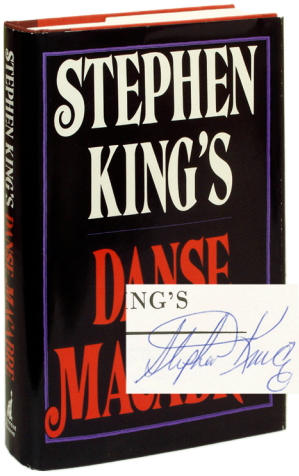


102. Birkin, Charles Lloyd (editor)

Terrors: A Collection of Uneasy Tales

London: Philip Allan, 1933. First UK Edition (and correct first). Sixth in the fourteen-volume *Creeps* series published by Philip Allan in the 1930s. A collection of eleven horror stories by different authors, including Charles Lloyd, Guy Preston, Francis H. Sibson, Andre de Lorde, Phyllis Stone, Ursula Gwynne, Margery Lawrence, Pamela James, John Ratho, Phyllis Stone, Elliott O'Donnell. Near Fine in a Very Good+ dust jacket. Foxing to page edges and the first several leaves. Jacket is a bit nicked at the spine ends and corners, with a closed tear at the top front hinge fold. Scarce in dust jacket. A bright, colorful example.

$875

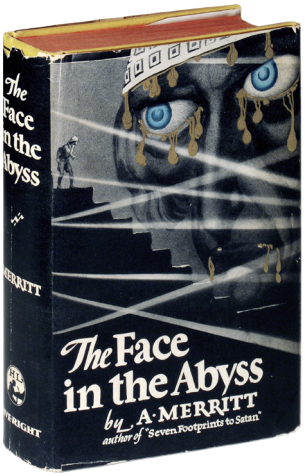


103. King, Stephen

Danse Macabre

New York: Everest House, 1981. First Edition. **Signed by the author on the title page.** A nonfiction book by King about horror fiction in print, radio, film, television, and comics, and its influence on United States popular culture. The author discusses at length the important genre fiction of the nineteenth and twentieth century, addressing with informal academic insight its various archetypes, important authors, narrative devices, and his personal theory of "Dionysian horror." An important book from an author who has single-handedly revived the careers of forgotten authors (Jim Thompson being a notable example), and who has put modern horror into a revised historical context. Fine and unread in a Fine dust jacket. Not to be confused with the more common signed limited edition.

$475



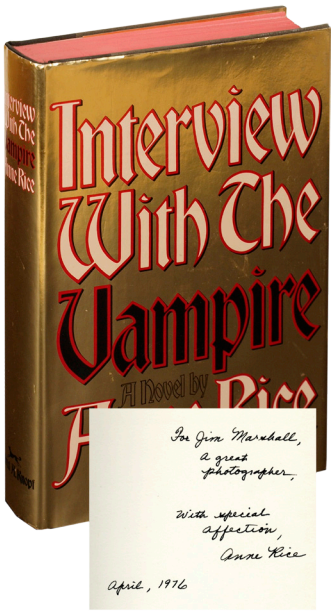
104. Merritt, A.

The Face in the Abyss

New York: Horace Liveright, 1931. First Edition. Very Good+ in a Very Good+ dust jacket. Boards are faintly rubbed in spots, but still quite bright, with a tiny corner chip at the bottom of the Table of Contents page. Jacket is extremely bright and colorful, with some minor chipping to the crown, some faint vertical to the flaps from an old jacket protector, and nicking at the corners. A pleasing copy of this Merritt high spot, generally quite fresh and colorful.

$1275

Inscribed by Anne Rice to noted photographer Jim Marshall in the year of publication



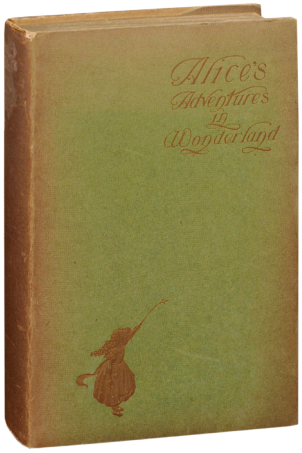
105. Rice, Anne

Interview with the Vampire

New York: Alfred A. Knopf, 1976. First Edition. **Inscribed and dated in the year of publication by the author to photographer Jim Marshall on the front flyleaf: "For Jim Marshall / a great photographer / with special affection / Anne Rice / April, 1976."** Anne Rice was still attending school in San Francisco at this time. Jim Marshall was responsible for some of the most iconic images in rock and roll, including Jimi Hendrix setting his guitar on fire at the Monterey Pop Festival and Johnny Cash flipping the bird at San Quentin—a photographer who is a legend in his own right, and whose work has become an indelible part of music history. Near Fine in a Near Fine jacket. The gold foil jacket is just lightly rubbed overall, else very bright without any fading or tears. On it's own, an exceptional copy of a book and jacket usually found worse for wear, with a strong and unusual association.

$3500

THE EARLIEST TWENTIETH CENTURY EDITIONS OF THE TWO ALICE IN WONDERLAND NOVELS, BOTH IN JACKET, WITH ILLUSTRATIONS BY PETER NEWELL



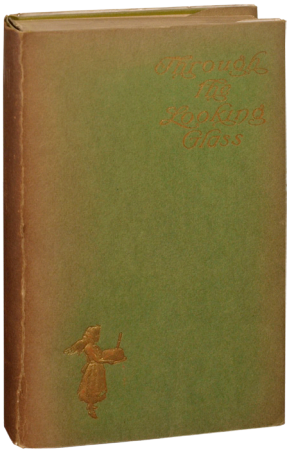
106. CARROLL, LEWIS

ALICE'S ADVENTURES IN WONDERLAND

New York: Harper and Brothers, 1901. First printing of this edition. Very Good in a Very Good dust jacket. Publisher's vellum with design and titles in gilt on the front board and spine, top page edges gilt. Slight lean, backstrip very lightly toned, light foxing to the board edges, front board gilt bright. The jacket is heavy stock, lined in moire cloth as issued, and is complete but with a spine panel that has darkened to a solid brown, with similar darkening at the edges. Jacket gilt is still intact though somewhat dulled. A very presentable copy of an uncommon and beautifully-made edition.

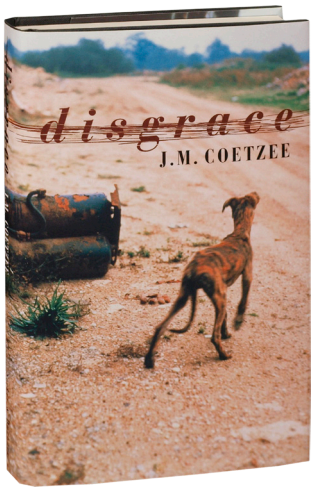
107. CARROLL, LEWIS

THROUGH THE LOOKING GLASS



New York: Harper and Brothers, 1902. First printing of this edition. About Fine in a Very Good dust jacket. Publisher's green cloth with design and titles in gilt on the front board and spine, top page edges gilt. Book is practically as new, with only slightest dulling to the page edge gilt and light offsetting to the endpapers. The jacket is heavy stock, lined in moire cloth as issued, and is complete but with a spine panel that has darkened to a solid brown, with similar darkening at the edges and an archival cloth reinforcement on along the front hinge fold, at the verso. Jacket gilt is still intact though partially dulled. An attractive copy as uncommon and beautifully-made as its companion.

FOR BOTH BOOKS: $1000

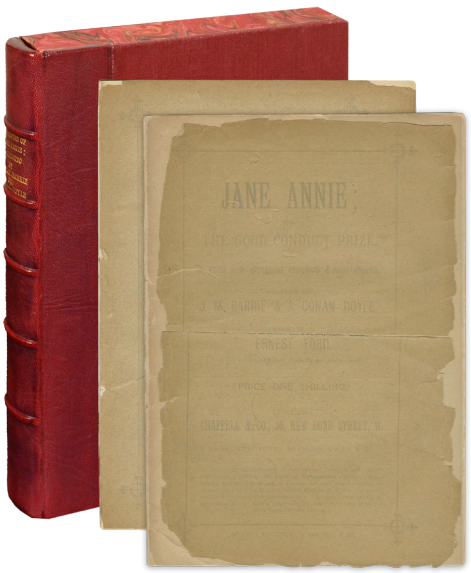


108. COETZEE, J. M.

DISGRACE

London: Secker & Warburg, 1999. First UK Edition. First issue binding, printed by Biddles. Fine and unread in a Fine dust jacket. Winner of the Booker Prize, and basis for the superb 2008 film directed by Steve Jacobs and starring John Malkovich.

$375

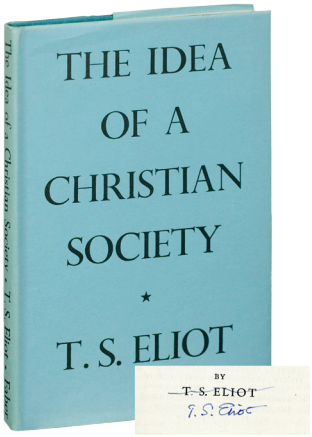


109. DOYLE, ARTHUR CONAN AND BARRIE, J.M.

JANE ANNIE: THE CONDUCT PRIZE – A NEW AND ORIGINAL COMIC OPERA

London: Chappell & Company, 1893. First Edition, fourth issue. Octavo. Sewn wrappers. Two copies, one Very Good and one only Fair. A one-time collaboration between the two British literary giants, a play written when both worked for the London magazine *The Idler*. Barrie began the work, but fell ill, at which point it was completed by Doyle. The better copy has the publisher's stamp on the front wrapper, perhaps a review copy, with small chips at the extremities of the wrapper. The second copy has a detached front wrapper with a horizontal split, chipped at the edges, lacking the rear wrapper. Both copies are housed together in a half-leather clamshell box with red leather, raised bands, gilt titles, and marbled paper-covered edges and cloth-covered boards. Owner name in gilt at the bottom of the front board of the box.

$1500

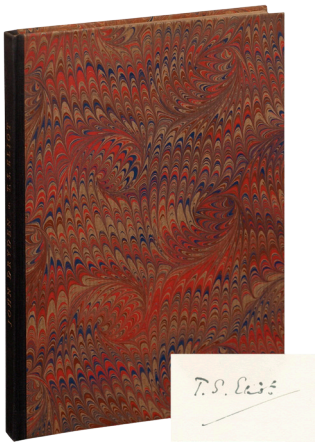


110. ELIOT, T.S.

THE IDEA OF A CHRISTIAN SOCIETY

London: Faber, 1954 [1934]. Later printing. **Signed by Eliot on the title page.** Fine and unread in a Fine dust jacket. A collection of three lectures given by Eliot at Corpus Christi College in Cambridge during March 1939.

$1450

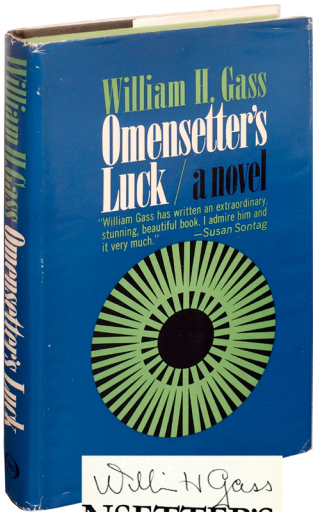


111. ELIOT, T.S.

JOHN DRYDEN: THE POET, THE DRAMATIST, THE CRITIC – THREE ESSAYS BY T.S. ELIOT

New York: Terence and Elsa Holliday, 1932. **One of 100 numbered copies (this being No. 83) signed by Eliot.** Near Fine condition, with an owner's Japanese chop stamp at the top right corner of the first leaf. Original plain cellophane wrapper is present, but is missing a good portion of the front flap and a strip from the spine panel. A very attractive copy.

$1250

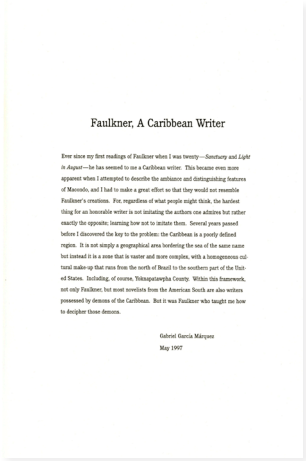


112. GASS, WILLIAM H.

OMENSETTER'S LUCK

New York: New American Library, 1966. First Edition. **Signed by Gass on the title page.** The author's first book, which takes place in the 1890s at the fictitious town of Gilean, Ohio. The story follows the character Brackett Omensetter as he arrives with his family in Gilean, whereupon his actions lead to supernatural events that are at first harmless and fascinating, then progressively darker and more unsettling. Bottom corners bumped, else Fine in a very Near Fine, price-clipped dust jacket with a bit of rubbing. An attractive copy of a modern classic, hailed by David Foster Wallace and Susan Sontag as one of the best American novels written after 1960.

$325



113. [FAULKNER, WILLIAM] GARCIA MARQUEZ, GABRIEL

FAULKNER, A CARIBBEAN WRITER

Oxford, MS: University of Mississippi, 1997. First Edition. Broadside. 6.75 x 10.75 inches. Fine condition. Originally issued as a separate item laid into a catalog issued by the University of Mississippi at Oxford, celebrating William Faulkner's centennial in 1997. One of approximately 200 unnumbered copies printed. A scarce an uncommon broadside, and a nice literary association between great writers of two different generations.

$325

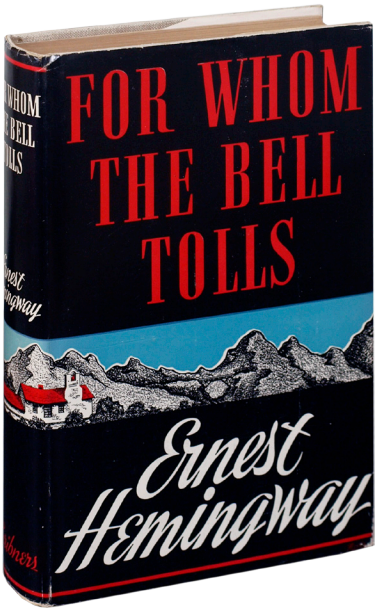


114. [HELLER, JOSEPH] VONNEGUT, KURT, JR.

ONE GREAT NOVELIST OF THE 70'S WRITES ABOUT ANOTHER: KURT VONNEGUT, JR. ON JOSEPH HELLER'S NOVEL, SOMETHING HAPPENED

New York Times Book Review, 1974. First Edition, 12mo. An offprint of a review of Heller's book by Vonnegut, first published in *The New York Times Book Review* on October 6, 1974. Near Fine in saddle-stitched, two-color, photo-illustrated self-wrappers.

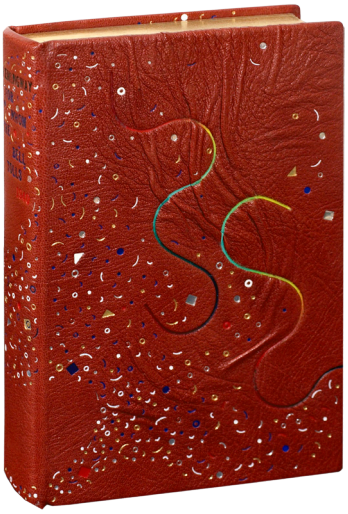
$325



115. HEMINGWAY, ERNEST
FOR WHOM THE BELL TOLLS

New York: Charles Scribner's Sons, 1940. First Edition, first printing, with Scribner's "A" present on the copyright page. Near Fine in a Near Fine dust jacket. Jacket is lightly rubbed, with a single short closed tear to the rear panel, but still bright and unfaded. An exceptional example of this Hemingway high spot, scarce in this condition.

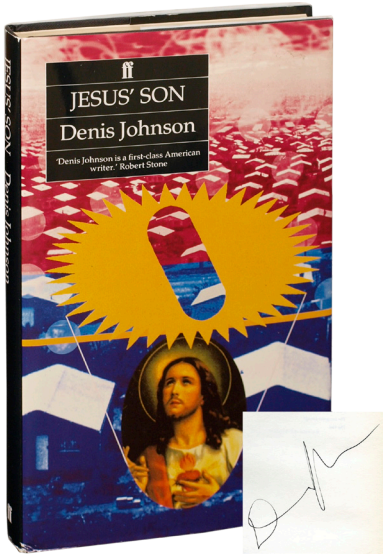
$1850



116. HEMINGWAY, ERNEST
FOR WHOM THE BELL TOLLS

New York: Charles Scribner's Sons, 1940. First Edition, with Scribner's "A" present on the copyright page. Fine in a decorative leather binding with marbled endpapers.

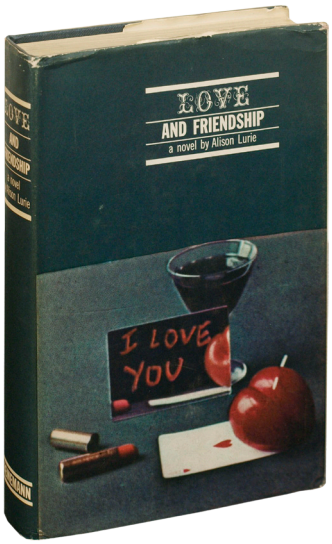
$1650



117. JOHNSON, DENIS
JESUS' SON

London: Faber and Faber, 1993. First UK Edition. **Signed by the author on the title page.** Fine and unread in a Near Fine dust jacket with light rubbing to the extremities. Basis for the 1999 film starring Billy Crudup.

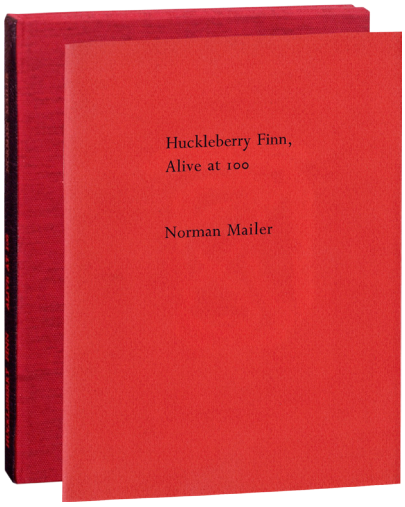
$425



118. LURIE, ALISON
LOVE AND FRIENDSHIP

London: Heinemann, 1962. First UK Edition (preceding the US edition). Near Fine in a bright, Near Fine dust jacket. Jacket is lightly rubbed along the top edge of the jacket, with light soil to the white rear panel. An attractive copy of the author's first book.

$325



119. MAILER, NORMAN
HUCKLEBERRY FINN, ALIVE AT 100

Montclair, NJ: The Caliban Press, 1985. Sewn printed wrappers. First edition in book form, one of 200 numbered copies in wrappers (this being No. 95), from a total edition of 250. Bookplate of James S. Copley Library bit of anomalous fiber inherent in front fibrous endpaper, else Fine in a very attractive custom chemise and slipcase with a leather spine onlay, titles in gilt. Uncommon.

$325

Literature

An attractive run of British first editions by Iris Murdoch, all signed

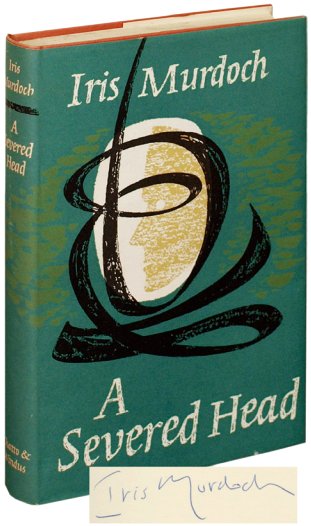


120. Murdoch, Iris

The Bell

London: Chatto and Windus, 1958. First UK Edition. **Signed by the author on the title page.** A touch of foxing to the top page edges, else easily Near Fine in a Near Fine dust jacket, with none of the toning to the jacket spine panel that one nearly always finds.

$1250

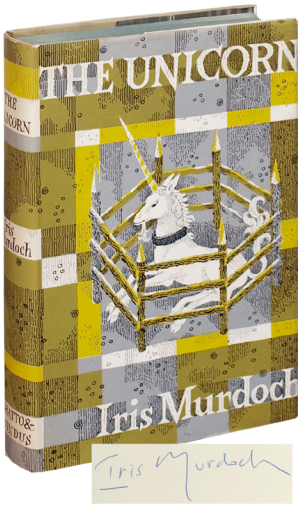


121. Murdoch, Iris

A Severed Head

London: Chatto and Windus, 1961. First UK Edition. **Signed by the author on the title page.** A touch of foxing on the top page edges, else Fine in a Fine dust jacket.

$925

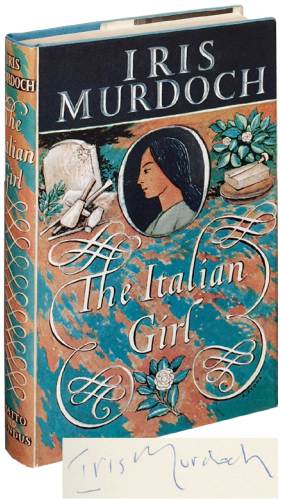


122. Murdoch, Iris

The Unicorn

London: Chatto and Windus, 1963. First UK Edition. **Signed by the author on the title page.** Fine and unread in a Fine dust jacket.

$975

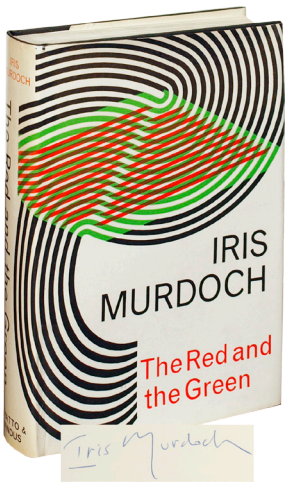


123. Murdoch, Iris

The Italian Girl

London: Chatto and Windus, 1964. First UK Edition. Fine in a Fine dust jacket. **Signed by the author on the title page.** Iris Murdoch's eighth novel is set in an old rectory-style home in northern England, where a wayward son returns to see the family he had once tried to escape in order to be present for his mother's memorial service. On arrival he discovers the extended family to be the same nest of vipers they have always been, only worse, and a world of histrionic inter-family chaos is set in motion.

$550

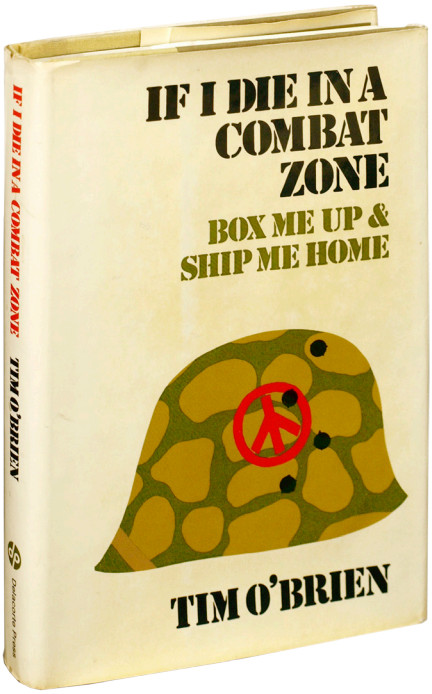


124. Murdoch, Iris

The Red and the Green

London: Chatto and Windus, 1965. First UK Edition. **Signed by the author on the title page.** Fine and unread in a Fine dust jacket. Jacket is exceptionally fresh and bright, with none of the usual fading at the spine, and has only two small corner creases on the rear flap to note.

$600

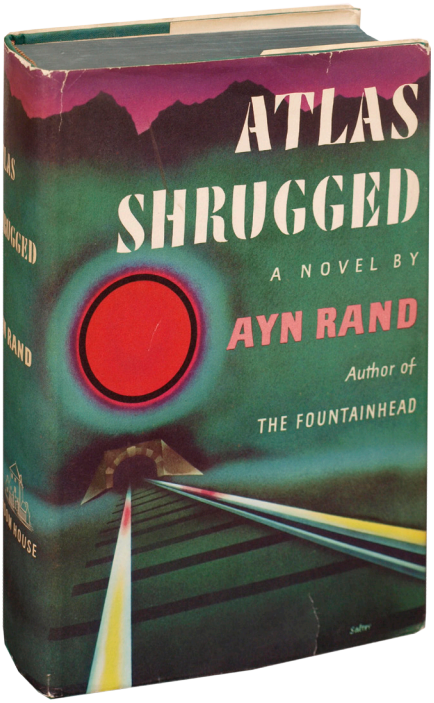


125. O'Brien, Tim

If I Die in a Combat Zone

New York: Delacorte, 1973. First Edition. Near Fine in a Near Fine dust jacket. Only a touch of the usual fading to the boards and endpapers, small splash to the top page edges near the crown, else book is crisp and bright. Jacket is almost imperceptibly toned at the edges, with a tiny nick at the crown. An attractive copy of O'Brien's important first novel.

$1250

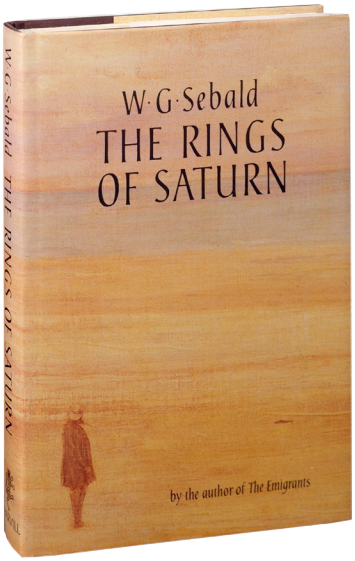


126. Rand, Ayn

Atlas Shrugged

New York: Random House, 1957. First Edition. Near Fine in a Near Fine, price-clipped dust jacket. Requisite first issue code of 10/57 is present at the bottom of the front flap. Fresh and with none of the usual toning to the jacket spine, only a couple of closed tears to note. A very attractive copy of what has over time become the author's foundational work.

$1500

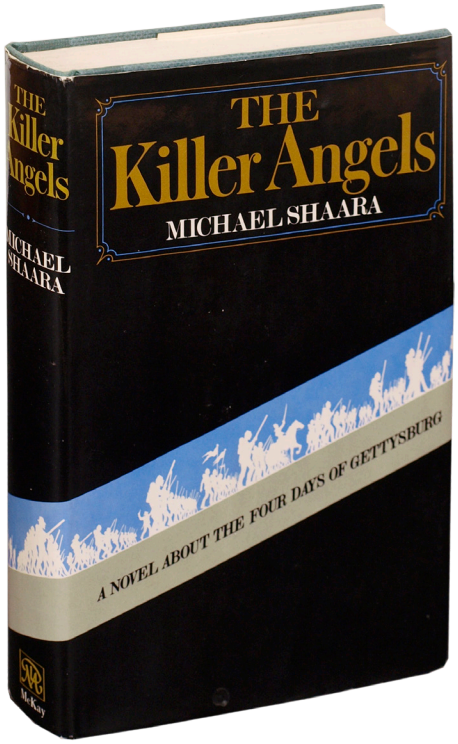


127. Sebald, W. G.

The Rings of Saturn

London: Harvill, 1998. First UK Edition, and first in English. Fine and unread in a Fine dust jacket. A lovely, fresh copy of the scarcest Sebald novel.

$750

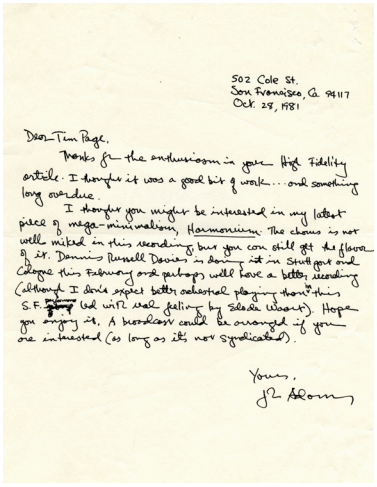


128. Shaara, Michael

The Killer Angels

New York: David McKay, 1974. First Edition. Near Fine in a bright, Near Fine dust jacket. Basis for the 1993 film *Gettysburg*, and easily one of the very best and most beloved novels of the Civil War—also one of the scarcest American first editions of the 1970s and a surprise winner of the Pulitzer Prize.

$2750



502 Cole St.
San Francisco, Ca 94117
Oct. 28, 1981

Dear Tim Page,

Thanks for the enthusiasm in your High Fidelity article. I thought it was a good bit of work...and something long overdue.

I thought you might be interested in my latest piece of mega-minimalism, Harmonium. The chorus is not well miked in this recording, but you can still get the flavor of it. Dennis Russell Davies is doing it in Stuttgart and Cologne this February and perhaps we'll have a better recording (although I don't expect better orchestral playing than in this S.F. performance, led with real feeling by Edode Woort). Hope you enjoy it. A broadcast could be arranged if you are interested (as long as it's not syndicated).

Yours,
J. Adams

Two autograph letters signed to Pulitzer Prize-winning biographer and music critic Tim Page

129. Adams, John

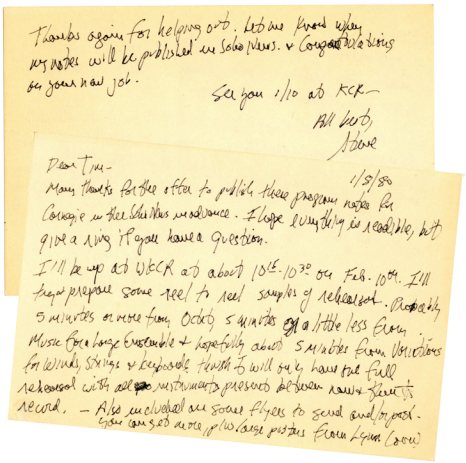
Autograph letter signed

1981. Autograph letter signed by minimalist composer John Adams, written to Pulitzer Prize-winning critic and biographer Tim Page. Page is best known for his biographies of Glenn Gould and Dawn Powell, as well as being an early champion of minimalist composers such as Steve Reich and Philip Glass. The letter is dated October 28, 1981 and with Adams' San Francisco address, and reads: "Dear Tim Page / Thanks for the enthusiasm in your *High Fidelity* article. I thought it was a good bit of work...and something long overdue. / I thought you might be interested in my latest piece of mega-minimalism, *Harmonium*. The chorus is not well miked in this recording, but you can still get the flavor of it. Dennis Russell Davies is doing it in Stuttgart and Cologne this February and perhaps we'll have a better recording (although I don't expect better orchestral playing than in this S.F. performance, led with real feeling by Edode Woort). Hope you enjoy it. A broadcast could be arranged if you are interested (as long as it's not syndicated). / Yours / John Adams." One leaf, recto only, Near Fine. An early letter from a composer who would in the two decades that followed become a major figure in contemporary music, with mention of one of his most important works.

$475

130. Reich, Steve

Autograph letter signed



Thanks again for helping out. Let me know when my notes will be published in Soho News. + Congratulations on your new job.

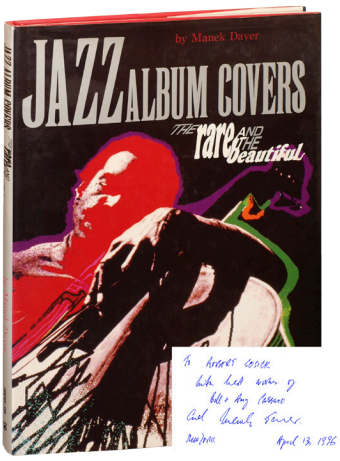
See you 1/10 at KCR —

All best,
Steve

Dear Tim —
1/8/80
Many thanks for the offer to publish these program notes for Carnegie in the Soho News in advance. I hope everything is readable, but give a ring if you have a question.

I'll be up at WKCR at about 10:15-10:30 on Feb. 10th. I'll try and prepare some reel to reel samples of rehearsal. Probably 5 minutes or more from Octet, 5 minutes or a little less from Music for a Large Ensemble + hopefully about 5 minutes from Variations for Winds, Strings + Keyboards — though I will only have the full rehearsal with all instruments present between now and then to record. Also included are some flyers to send and/or post. You can get more, plus large posters from Lynn. / Thanks again for helping out. Let me know when my notes will be published in *Soho News*, and congratulations on your new job. / See you 1/10 at KCR / All best, Steve." A superb ALS from Reich demonstrating the effort he put into his early work in New York City, not only as a composer but as a promoter. Note card, 5 x 7 inches, with holograph note on both recto and verso. Near Fine.

$550

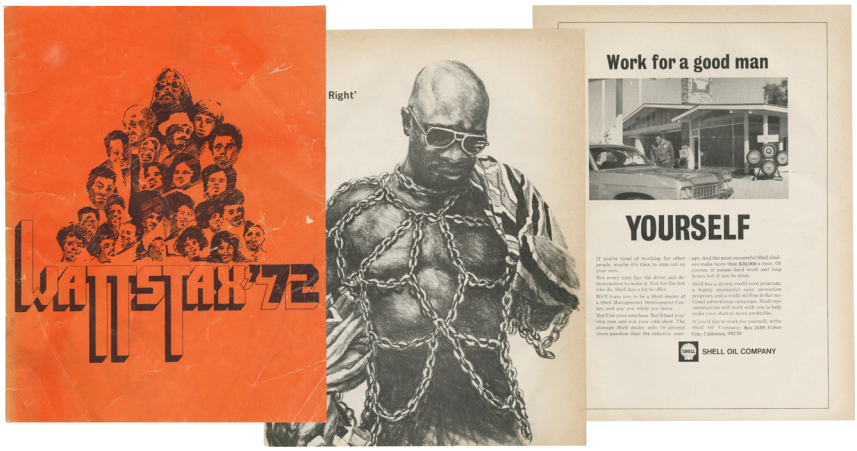


131. Daver, Manek (author)
Andy Warhol, Herman Leonard, K. Abe, David Stone Martin, Gil Melle, Pierre Merlin, Frank Gauna (designers)

Jazz Album Covers: The Rare and the Beautiful

Japan: Graphic-sha Publishing, 1994. First Edition. **Inscribed by editor Manek Daver on the half-title page.** One of the best conceived and executed references ever published on the design work behind classic American jazz albums, focusing on some of the best designers (Andy Warhol, Herman Leonard, David Stone Martin) and labels (Blue Note, Debut, Southland). Illustrated in color and black-and-white throughout, combining thorough scholarship with an impressive design. Fine in an about Fine dust jacket.

$875



132. Jacquette, Tommy and Al Bell (producers) Isaac Hayes, The Staple Singers, Billy Eckstine, Luther Ingram, Richard Pryor, Rufus and Carla Thomas, The Bar-Kays, Albert King, Jesse Jackson (performers)

Wattstax '72

Los Angeles: N.p., 1972. First Edition. Quarto. The original program for the seminal African-American musical/political event, Wattstax, held in the Watts neighborhood of Los Angeles in 1972 to commemorate the 1965 riots. One of the most significant cultural gatherings of the twentieth century, and a singular event in the history of rhythm and blues music, produced by the founders of the legendary Stax label, Tommy Jacquette and Al Bell. This is not the program for the film, but for the event itself, with illustrations of the performers (including Isaac Hayes in his famous gold chain vest), a promotional ad for the Jackson 5 at the Los Angeles Forum, and many advertisements for local and national African-American interests, including gasoline stations, record outlets, banks, and department stores. The concert, which was the basis for a major motion picture released the same year, featured Isaac Hayes, The Staple Singers, Billy Eckstine, Luther Ingram, Richard Pryor, Rufus and Carla Thomas, The Bar-Kays, and Albert King, along with a speech by a young Jesse Jackson. Orange illustrated wrappers, saddle-stitched, 28 pages. Very Good condition, with no loss, but some creasing and rubbing from use. OCLC locates no holdings.

$450



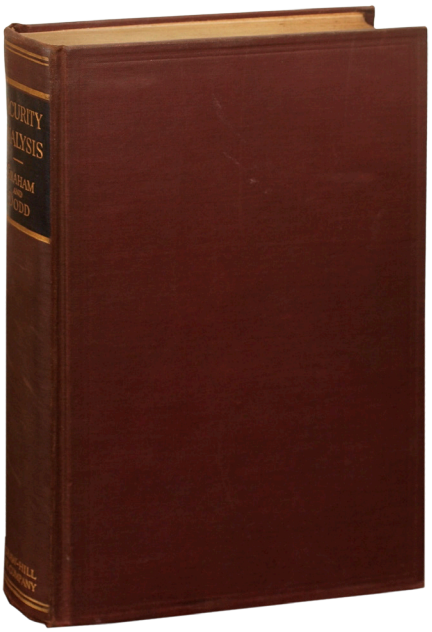
133. Wenner, Jan (editor)

Large run of Rolling Stone magazine, in original publisher's bindings

San Francisco: Rolling Stone, 1968-1974. 12 volumes, elephant folio. A near-complete run of issues of Rolling Stone magazine from August 24, 1968 through September 26, 1974, beginning with Issue Sixteen and ending with Issue One Hundred Seventy. In the publisher's large-format buckram cloth, with gilt titles, bound by the Cardoza-James Bindery in San Francisco, printed on newsprint stock. Nine of the volumes contain 15 issues. The two containing 10 issues, and the one containing 6 issues are slightly smaller folios. The two containing 10 issues are slightly smaller folios. All pages in Near Fine condition, with normal age toning; bindings are Very Good to Near Fine condition, with extremities lightly bumped and rubbed, with the exception of a few volumes where the wear is slightly more advanced. A complete run of Rolling Stone for the years cited, with the following exceptions: November 9, 1967 through August 10, 1968 (issues 1-15); September 20, 1969 through January 21, 1970 (issues 42-50); and every issue after September 26, 1974. An impressive collection of original issues of the foundational rock music publication, the magazine that was the program guide to the Summer of Love and shepherded pop music through the remainder of the twentieth century. Shipping billed at cost.

$2200

Nonfiction



134. Graham, Benjamin and David L. Dodd

Security Analysis: Principles and Technique

New York: McGraw-Hill, 1934. First Edition, fourth impression (normally we would not make an edition distinction in the case of a later printing, but in the case of this title there were numerous printings within each edition, so it is warranted). Publisher's burgundy cloth with titles and rule in gilt on the spine against a black background. Very Good copy, quite clean, with only light shelfwear and page edges slightly dusted, endpapers lightly foxed at the edges, slightest lean. Numerous tick marks, underlinings, and very brief notations throughout, all in light pencil and with a careful hand.

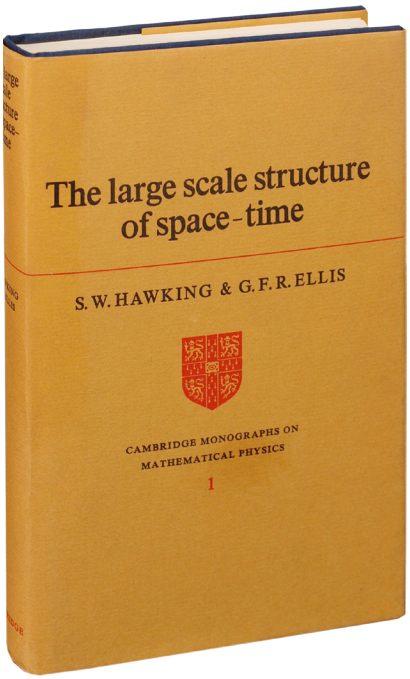
$1500

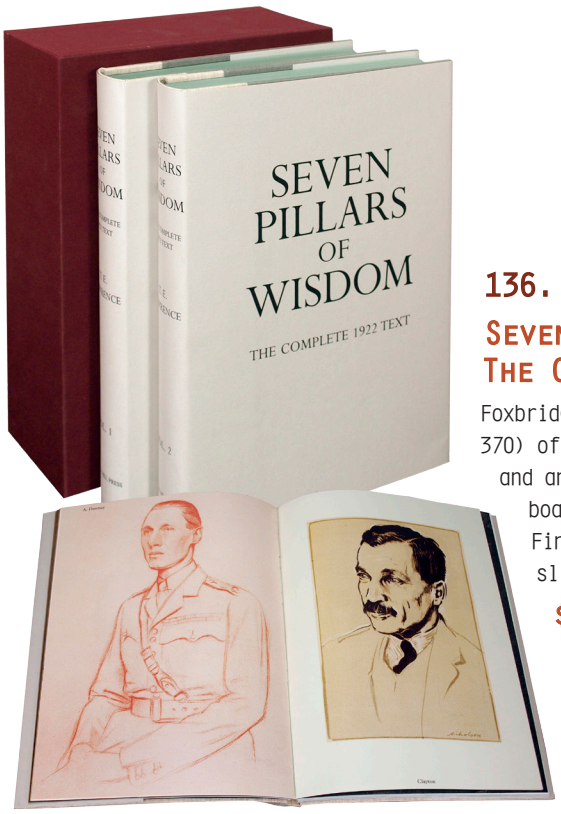
135. Hawking, Stephen and G.F.R. Ellis

The Large Scale Structure of Space-Time

New York and London: Cambridge University Press, 1973. First Edition. The jacket was designed with both a US and UK price (at the top and bottom of the front flap, respectively); this copy has the UK price clipped away, and the US price present. Fine and unread in a Fine dust jacket. Simply a pristine copy of this landmark book, Hawking's first publication as an author. Using principles that rely heavily on theoretical physics, Hawking and Ellis attempt to describe the foundation of space itself and its nature of infinite expansion, mathematically as well as theoretically.

$1250





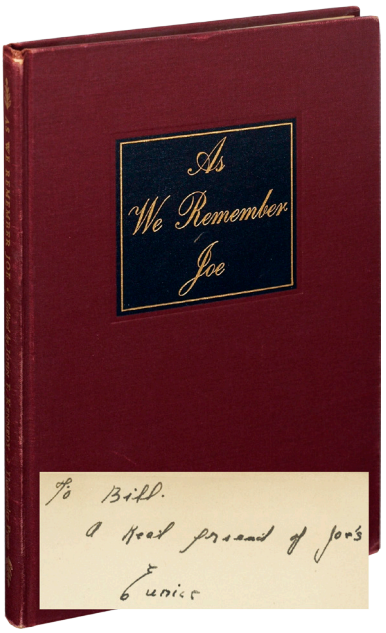
136. Lawrence, T. E.

Seven Pillars of Wisdom: The Complete 1922 Text

Foxbridge, UK: Castle Hill Press, 1997. 3 volumes. One of 650 sets (this being no. 370) of the complete 1922 text in two volumes, bound in quarter cloth and gray boards, and an accompanying volume of illustrations and photographs in cloth covered flexible boards. Slight bowing to the boards of the third volume, else all three volumes Fine and unread in Fine dust jackets. In a very slightly rubbed, about Fine slipcase. A lovely presentation of Lawrence's masterpiece.

$1200

JOE, AS REMEMBERED BY JOHN, TED, HENRI, AND EUNICE

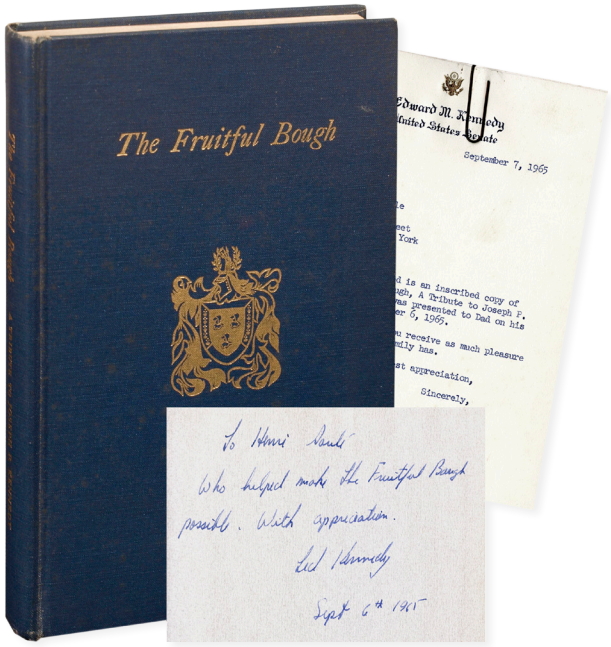


137. KENNEDY, JOHN F. (EDITOR)

AS WE REMEMBER JOE

Cambridge, MA: University Press (privately printed), 1945. First Edition. First issue, with the winged device on the title page printed in red. One of 360 copies issued. **This copy is inscribed by Eunice Kennedy (later Eunice Kennedy Shriver) on the front flyleaf: "To Bill / A real friend of Joe's / Eunice."** Eunice Kennedy was the fifth of Rose and Joseph Kennedy's nine children and their third daughter. A privately printed book by the University Press and edited by John F. Kennedy, memorializing the oldest brother of the Kennedy clan, a Navy pilot killed in action during World War II. With numerous memorial essays by members of the Kennedy family and circle. Near Fine in publisher's maroon cloth, with titles and rule in gilt against a square panel of black, with only light wear at the spine ends and corners to note. An attractive copy, and a nice association.

$3250



138. KENNEDY, EDWARD M. (EDITOR)

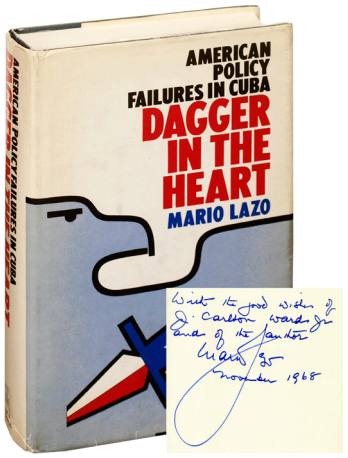
THE FRUITFUL BOUGH

Privately printed, 1965. First Edition. **Inscribed by Ted Kennedy to restaurateur Henri Soulé on the front flyleaf: "To Henri Soulé / Who helped make The Fruitful Bough possible / With appreciation / Ted Kennedy / Sept 6th 1965."** Paper-clipped to the blank after the half title page is a short typed letter signed to Soulé, also signed by Kennedy on his Senate letterhead, which reads: "September 7, 1965 / Dear Henri: / Enclosed is an inscribed copy of The Fruitful Bough, A Tribute to Joseph P. Kennedy, which was presented to Dad on his birthday, September 6, 1965. / I hope you receive as much pleasure from it as our family has. / With deepest appreciation / Sincerely / Ted." Soulé, who contributes one of the remembrances in this volume (Joe Kennedy was a longtime patron), ran Le Pavilion, a restaurant that opened in Manhattan after Soulé debuted with an eatery at the 1939 New York World's Fair. About Near Fine, one corner bumped, very slightly cocked, with some light rubbing to a couple of corners and a hint of foxing to the page edges. An attractive copy of an important, foundational title in the history of the Kennedy family.

$2250

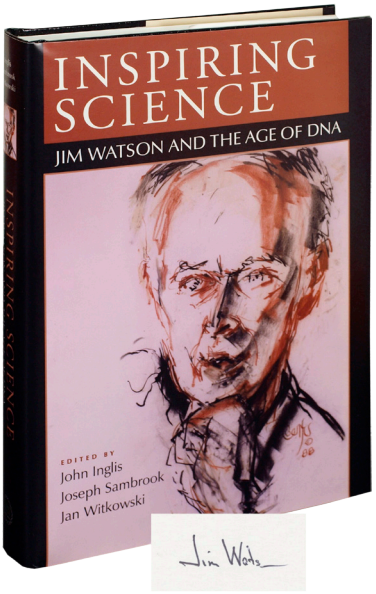
139. LAZO, MARIO

DAGGER IN THE HEART: AMERICAN POLICY FAILURES IN CUBA



New York: Funk and Wagnalls, 1968. First Edition. **Inscribed and dated in the year of publication by the author on the front flyleaf: "With the good wishes of J. Carlton Ward Jr. and of the author / Mario Lazo / November 1968."** Near Fine and appearing unread in a Near Fine dust jacket. Board edges lightly rubbed, else Fine with very bright spine titles and design in silver and red. Jacket is lightly soiled, with bumping to the upper tips, and minor rubbing to the edges, and a bright front panel. Mario Lazlo was a Cuban-American lawyer and one of the era's foremost experts on Cuba and Castro. J. Carlton Ward Jr. served for many years in the US defense and intelligence communities, and was one of the members who authored the Eberstadt Report on national intelligence in 1949. A key title on the US-Cuba relationship and an interesting association between two influential Cold War figures.

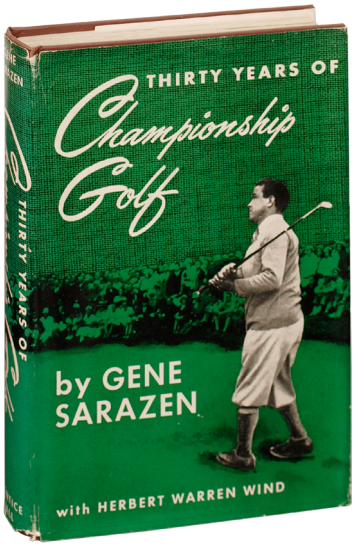
$350



140. INGLIS, JOHN (AUTHOR)
JAN WITKOWSKI, JOSEPH SAMBROOK (EDITORS)
JIM WATSON AND THE AGE OF DNA

Woodbury, NY: Cold Spring Harbor Press, 2003. First Edition. **Signed by Jim Watson on the half-title page.** Fine and unread in a Fine dust jacket. A collection of essays that probe Jim Watson's intriguing and outspoken career in science, from its early days to the momentous events of 2003.

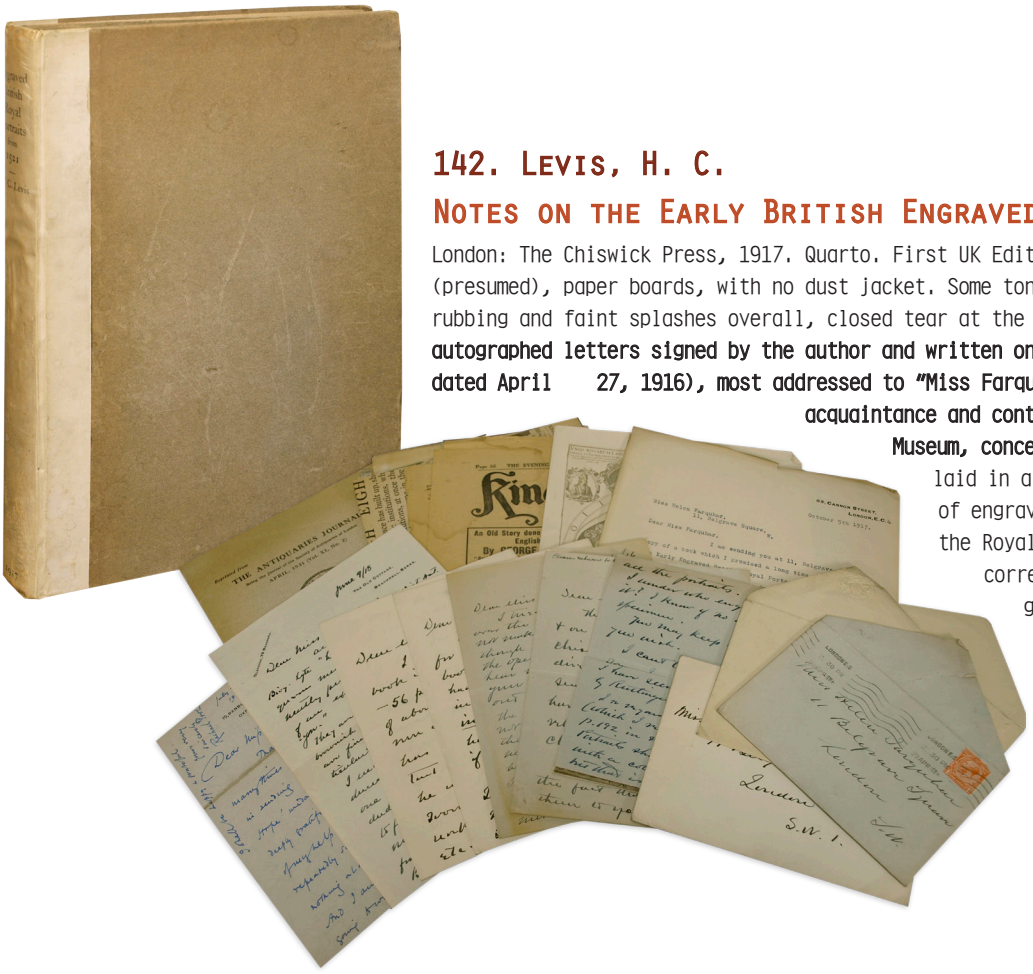
$325



141. SARAZEN, GENE WITH HERBERT WARREN WIND
THIRTY YEARS OF CHAMPIONSHIP GOLF

New York: Prentice-Hall, 1950. First Edition. Near Fine in a bright, about Near Fine dust jacket. Jacket has nicks at the corners and a bit of light rubbing at the extremities, else quite nice. Reprinted many times, extremely uncommon in the first edition.

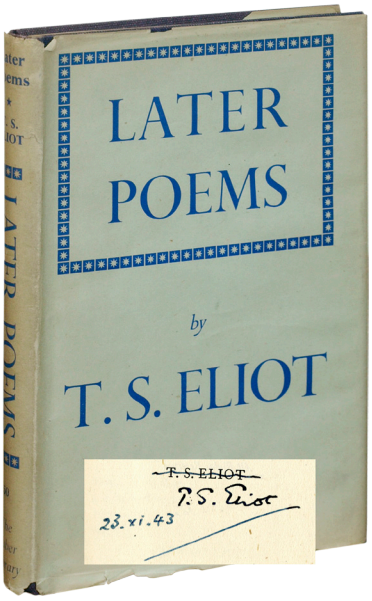
$650



142. LEVIS, H. C.
NOTES ON THE EARLY BRITISH ENGRAVED ROYAL PORTRAITS

London: The Chiswick Press, 1917. Quarto. First UK Edition. Quarter-bound in white buckram (presumed), paper boards, with no dust jacket. Some toning to the spine panel, light rubbing and faint splashes overall, closed tear at the front inner hinge. **Laid are several autographed letters signed by the author and written on the author's stationery (earliest dated April 27, 1916), most addressed to "Miss Farquhar" of Belgrave Square, a presumed acquaintance and contributor to the British Natural Museum, concerning the book's publication.** Also laid in are several photographic reproductions of engravings and portraits related to the Royals. A fascinating collection of correspondence, and a nice addition to the growing inundation of Royal ephemera.

$750



143. ELIOT, T.S.

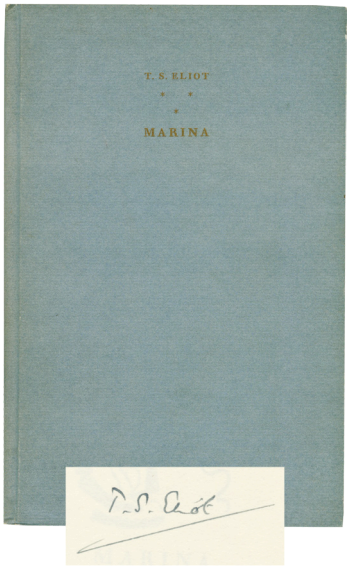
LATER POEMS: 1925-1935 [THE FABER LIBRARY, NO. 50]

London: Faber, 1941. First separate edition (originally issued as part of *Collected Poems 1909-1935*). **Signed by Eliot and dated 1943 on the title page.** Very Good+ in a Very Good+ dust jacket. Binding somewhat cocked, else quite clean; jacket is lightly toned at the edges and spine panel, with nicks at the corners. A bright, clean copy overall.

$1650

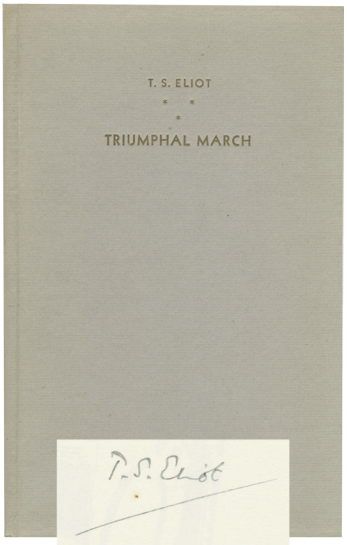
144. ELIOT, T.S.

MARINA



London: Faber, 1930. First UK Edition. **One of 400 numbered copies signed by Eliot.** About Fine in blue paper-covered boards as issued. With a frontispiece by E. McKnight Kauffer. Gallup A17b.

$850



145. ELIOT, T.S. (POEM)
E. MCKNIGHT KAUFFER (DRAWINGS)

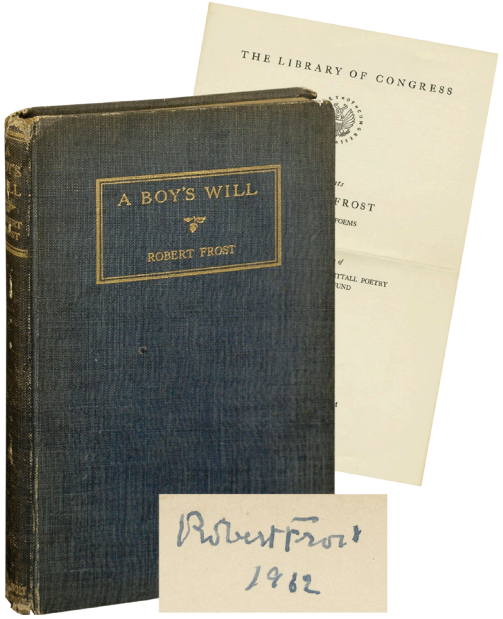
TRIUMPHAL MARCH

London: Faber, 1931. **One of 300 numbered copies (this being No. 110) signed by Eliot.** Fine in publisher's light gray boards, with gilt titles on the front board. A three-page poem by Eliot, with two illustrations by E. McKnight Kauffer, one in color.

$485

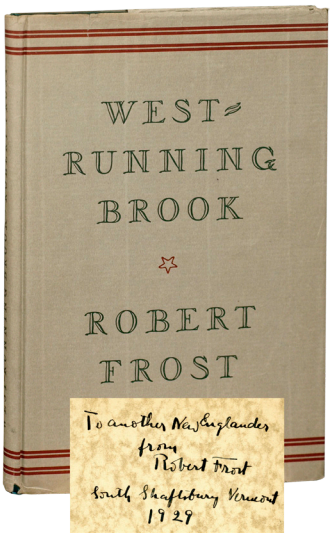
146. FROST, ROBERT

A BOY'S WILL



New York: Henry Holt, 1915. First American Edition, first printing. Second state with correction on page 14. **Signed by Frost and dated 1962 on the front flyleaf.** Laid in is an invitation to a Robert Frost reading at the Library of Congress, on Monday, May 7, 1962. Good to Very Good condition lacking the dust jacket. Bookplate to the front pastedown. Front hinge tender, spine ends and corners moderately frayed, light bits of soil overall. A presentable copy of the poet's first book. Ahearn APG, 002g.

$2500



147. FROST, ROBERT

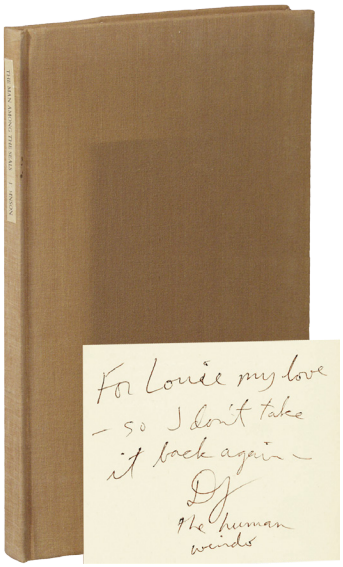
WEST-RUNNING BROOK

New York: Henry Holt, 1928. First Edition. First issue, lacking the "first edition" statement on the copyright page. **Inscribed by Frost on the front flyleaf: "To another New Englander / from Robert Frost / South Shaftsbury, Vermont / 1929."** Near Fine in a Near Fine dust jacket. A very attractive copy.

$1850

Poetry

A run of uncommon titles by novelist, playwright, and poet Denis Johnson, including two association copies of his first book, inscribed to his first wife and father-in-law, respectively

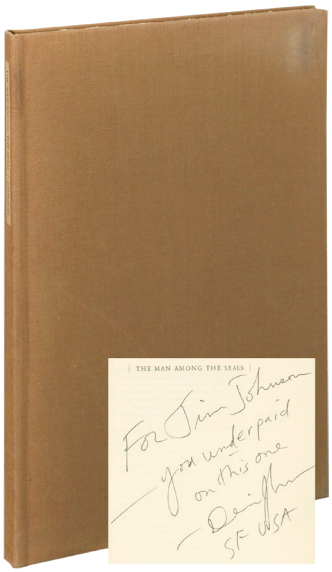


148. Johnson, Denis

The Man Among the Seals

Iowa City: The Stonewall Press, 1969. First Edition. One of 260 copies in brown cloth with paper spine labels and no jacket as issued. **Association copy, inscribed by the author to his first wife Lucinda (whose nickname was Louie) on the title page: "For Louie my love / – so I don't take / it back again – / DJ / the human weirdo."** Very Good+, moderately sunned at the spine and around the edges, with a small scrape on the spine label affecting only the first "o" in Johnson. The author's first book, a collection of poetry written at the age of 20, only at the beginning of his academic career, which would go on to include an association with Raymond Carver. His second collection, *Inner Weather*, would not follow until 1976. A superb association.

$1750

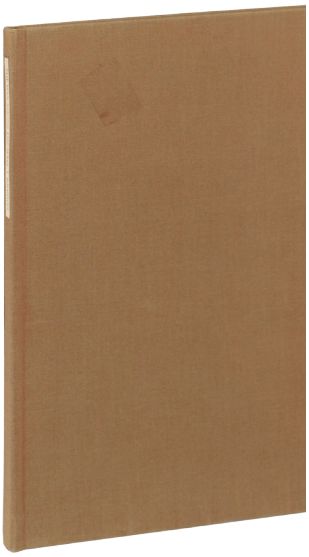


149. Johnson, Denis

The Man Among the Seals

Iowa City: The Stonewall Press, 1969. First Edition. **Association copy, inscribed by the author to his father-in-law, Jim Johnson, on the title page: "For Jim / You underpaid on this one / Denis Johnson / SF USA."** Near Fine with just a bit of sunning to the spine and along the edges with one small spot of soil to the top front corner.

$1500

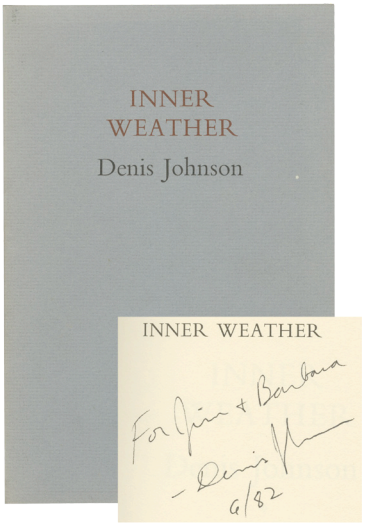


150. Johnson, Denis

The Man Among the Seals

Iowa City: Stone Wall Press, 1969. First Edition. An unsigned copy. The noted author's first book, a collection of poetry, published long before he came to notoriety with *Jesus' Son* in 1992. Very faint shadow on the front board, else an fresh, Fine example.

$750

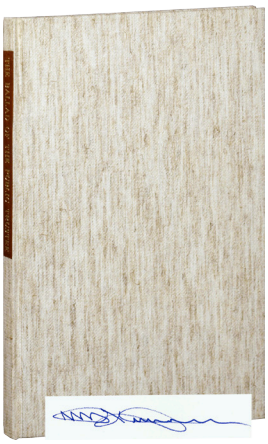


151. Johnson, Denis

Inner Weather

Port Townsend, WA: Graywolf Press, 1976. First Edition. **Inscribed by the author on the title page.** Near Fine in wrappers with light fading to the spine. Johnson's second book publication, a collection of poetry, published seven years after his debut.

$425



152. Kinsella, W.P.

The Ballad of the Public Trustee

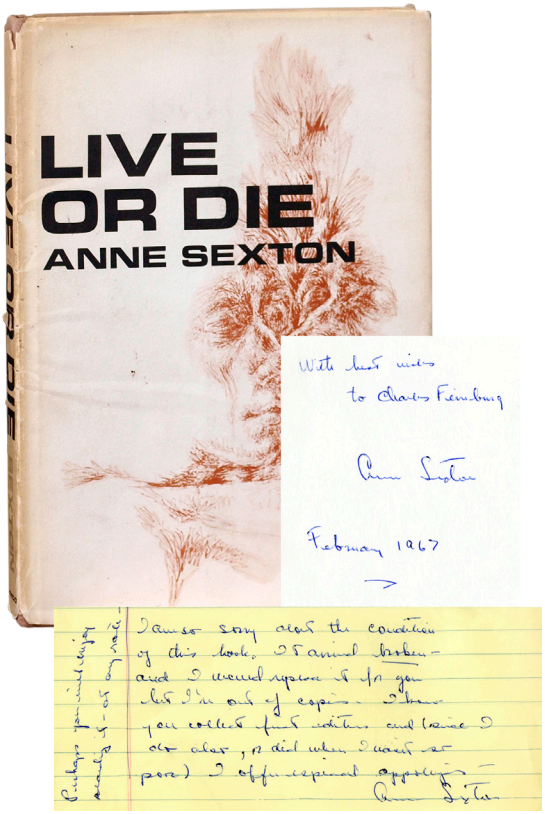
Vancouver: Standard Editions, 1982. First Edition. **One of 26 lettered copies (this being Letter S) signed by the author on the colophon page.** Fine in cloth boards with a leather spine label. Uncommon in the lettered edition.

$500

Inscribed to Charles Feinberg in the year after publication

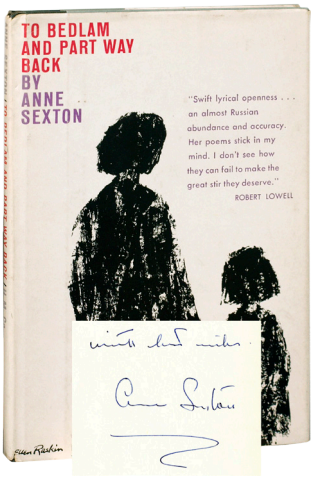
153. Sexton, Anne

Live or Die



Boston: Houghton Mifflin, 1966. First Edition. **Inscribed by the author to Charles Feinberg in the year after publication on the front flyleaf: "With best wishes to Charles Feinberg / Anne Sexton / February 1967."** Laid in is a separate and somewhat humorous note to Feinberg: "I am sorry about the condition of this book. It arrived broken [underlined] and I would replace it for you but I've run out of copies. I know you collect first editions and (since I do also, or did when I wasn't so poor) I offer special appologies [sic]. Perhaps you will enjoy reading it – at any rate. / Anne Sexton." Feinberg was an American Biblical scholar and professor of Semitics and Old Testament, and an authority on the Jewish history, languages and customs of the Old Testament, and Biblical prophecies. Very Good to Near Fine in a Very Good dust jacket. The "broken" quality Ms. Sexton refers to in her note probably has to do with a couple of small bumps along the backstrip, incurred during production. Jacket is complete, but lightly toned at the spine, with wear at the spine ends and a tiny chip in the middle of same (which looks like it may be related to the aforementioned bump to the backstrip). A very presentable copy of the author's Pulitzer Prize-winning collection, and a nice association. Sexton committed suicide in 1974, and her autograph has always been uncommon.

$1250



154. Sexton, Anne

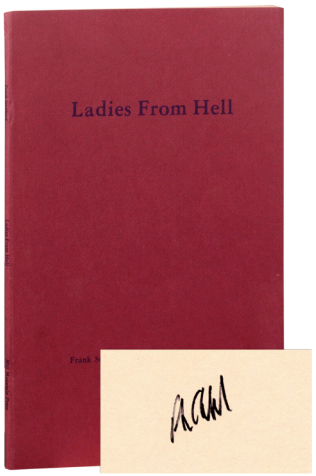
To Bedlam and Part Way Back

Boston: Houghton Mifflin, 1960. First Edition. **Signed by the author on the half-title page: "With best wishes / Anne Sexton."** Near Fine in an about Near Fine dust jacket, with some rubbing and minute nicks at the spine ends. A bright copy of the Sexton's first book.

$500

155. Stanford, Frank

Ladies from Hell



Seattle, WA: The Mill Mountain Press, 1974. First Edition. **Signed by Frank Stanford on the half-title page (simply as "Frank").** Fine in tall red saddle-stitched wrappers as issued. Stanford's second book publication, out of seven books he would ultimately release via the Mill Mountain Press before his suicide at the age of 29 in 1978. With illustrations throughout by Stanford's wife, Ginny Crouch Stanford, who he met and married the same year this title was published.

$3750



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