

Royal Books

Catalog Thirty-one

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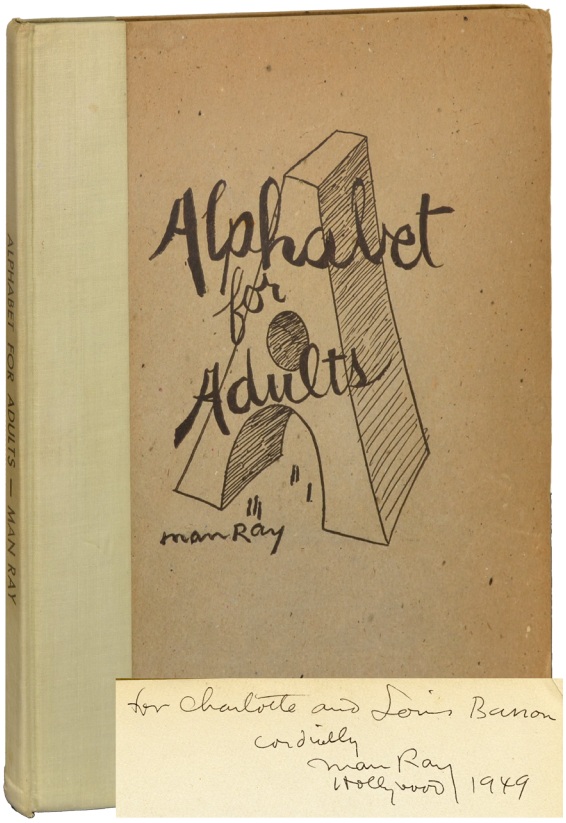
We are always interested in purchase or consignment of libraries or individual titles. We maintain an open store in midtown Baltimore, with hours from 10AM to 6PM Monday through Friday and Saturday by appointment or chance. Previous catalogs available on request for $15 postpaid.

The Royal Books Crew

Kevin Johnson, Amber Fricke, John McDonald, Christopher Reed, Erin Barry-Dutro, Tracy Holden.
Catalog design and layout by Jason Irla.

Royal Books
32 West 25th Street
Baltimore, MD 21218
royalbooks.com

Phone: 410-366-7329
Fax:443-524-0942
mail@royalbooks.com



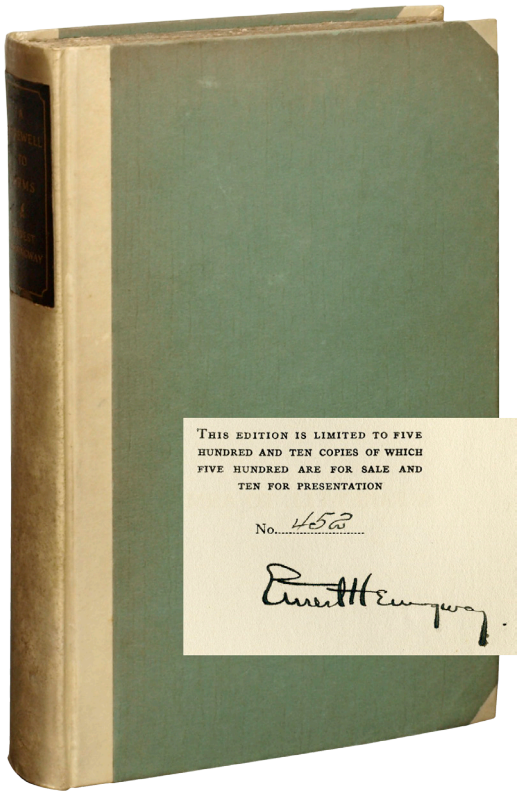
1. Ray, Man

Alphabet for Adults

Beverly Hills, CA: Copley Galleries, 1948. First Edition. One of 500 copies issued. **Inscribed by the author and artist on the front flyleaf: "For Charlotte [Bebe] and Louis Barron. Cordially, Man Ray, Hollywood, 1949."**

An exceptional avant-garde association. Around this time the Barrons were beginning to experiment with electronic music, and were ultimately not only pioneers in that field, but basically its inventors. One year after the date of this inscription, they would compose their first piece, "Heavenly Menagerie," and would subsequently produce the first electronic film score, for the seminal 1956 science fiction film, *Forbidden Planet* (credited as "tonalities" rather than "music" at the time, due to union rules). The Barrons' early work preceded the digital age, and the creation of pieces involved the building of circuits and tape splicing to create even the smallest sequences of sound. In the decades since, electronic composition has become a worldwide phenomenon in every musical category. A tremendous association between pioneers in two major fields of twentieth century artistic endeavor.

$8750



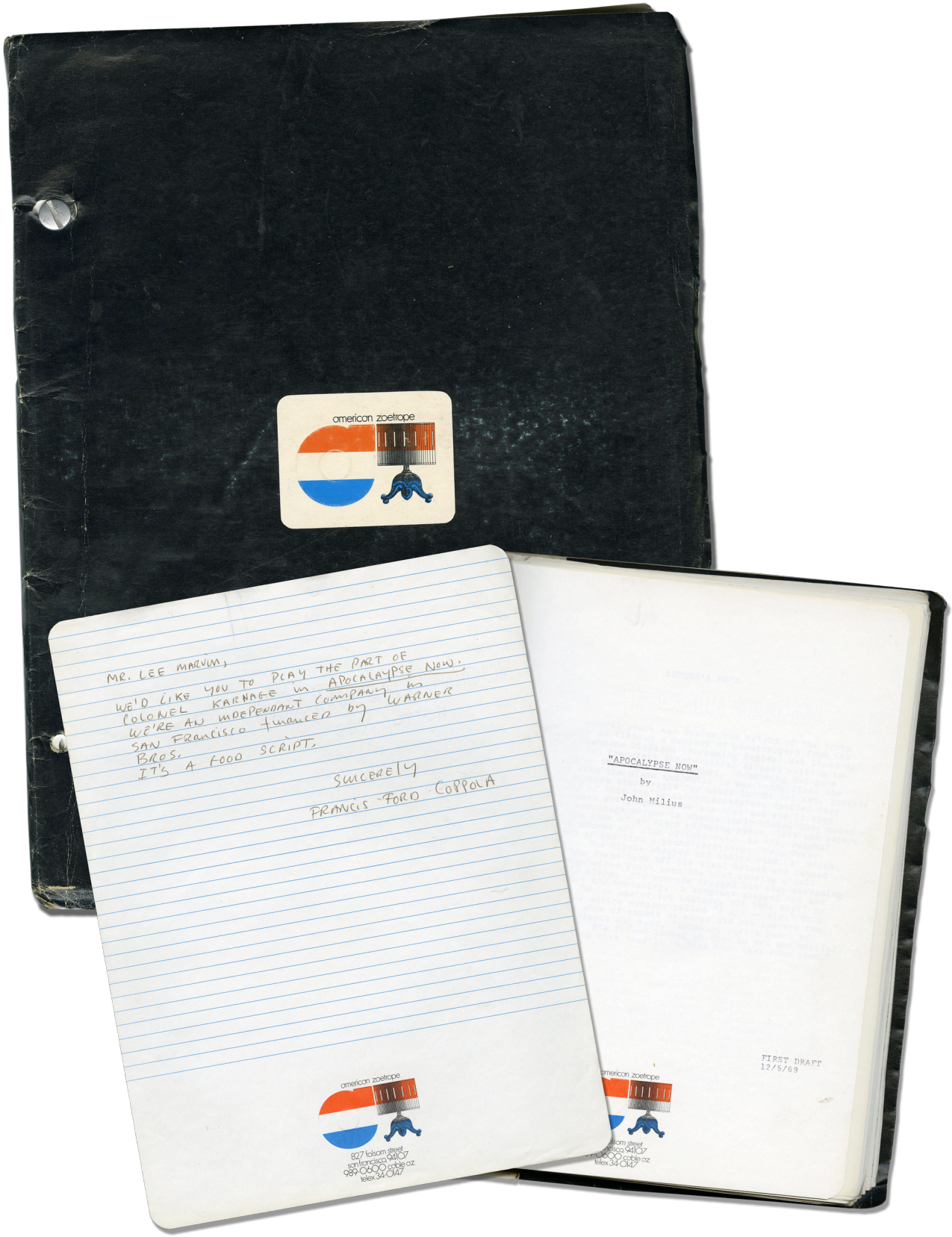
2. Hemingway, Ernest

A Farewell to Arms

New York: Charles Scribner's Sons, 1929. First Edition. **One of 510 numbered copies (this being No. 452) signed by Hemingway on the publisher's limitation page.** Publisher's green cloth-covered boards and half vellum. A bright, clean copy, with some light soil to the spine, easily Very Good+ overall. Hanneman A8b.

$7500

Featured Items



Draft script from 1969 belonging to Lee Marvin, with letter to Marvin from Francis Ford Coppola

3. Coppola, Francis Ford (director, screenplay)
John Milius (screenplay)

Apocalypse Now

American Zoetrope, 1969. Early Draft Shooting Script (dated December 5, 1969) for the 1979 film, *Apocalypse Now,* directed by Francis Ford Coppola, based on the 1899 novella, *Heart of Darkness* by Joseph Conrad, written for the screen by John Milius and Coppola (though only Milius is credited in this draft) and starring Marlon Brando, Martin Sheen, Robert Duvall, Laurence Fishburne, Harrison Ford, and Dennis Hopper.

This is the earliest draft we have ever encountered, preceding the film's release by 10 years, with the wrapper, title page, and stationery all custom-made with the American Zoetrope logo embossed at the bottom in red, white, and blue. **The script is accompanied by an autograph letter signed from Coppola to actor Lee Marvin, which reads: "Mr. Lee Marvin / We'd like you to play the part of Colonel Karnage [sic] in [underlined] Apocalypse Now. We're an independant [sic] company in San Francisco financed by Warner Bros. / It's a good script. / Sincerely / Francis Ford Coppola."**

Those familiar with the finished film would not disagree that Marvin would have been superb in the role, whose napalm- and surf-loving persona was eventually renamed Colonel Kilgore and legendarily played by Robert Duvall. It is well known that production for *Apocalypse Now* was profoundly troubled and lengthy—one of the most expensive and complex location shootings in the history of cinema—but it is less well known that the conception of the film dated back to the founding of American Zoetrope in 1969, pre-dating the release of both *THX-1138 and The Conversation.* The letter is arguably the earliest holograph ink of significance that one could associate with Coppola, who would not come to prominence until the release of *Patton* (for which he wrote the screenplay) in 1970, and of course *The Godfather* in 1972, which catapulted him to international fame as a director. Screenwriter John Milius saw his first full-length screenplay realized as a film (*The Devil's 8*) the same year this one was written, and in the time between its conception and execution, rose to fame with screenplays for *Dirty Harry* (1971, uncredited), *Jeremiah Johnson* (1972), *Magnum Force* (1972), *Dillinger* (1973), and *The Wind and the Lion* (1975).

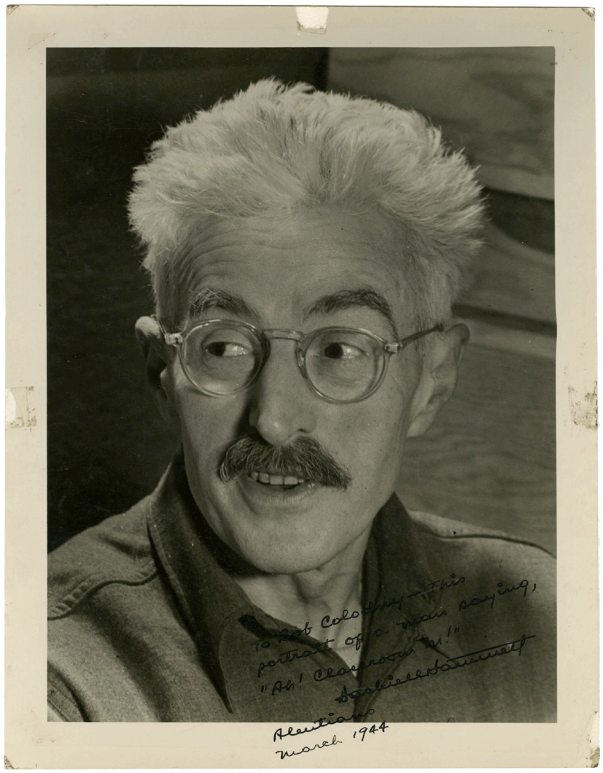
We have seen only a handful of scripts for this film over time, the earliest being dated 1976, and have never before encountered the embossed stationery and wrapper employed here. *Apocalypse Now,* even more than its formidable counterpoint *The Deer Hunter* (1978), remains the ultimate reflection of the American experience in Vietnam, taking Conrad's dark vision of an expedition up the Congo and transplanting it to Vietnam-era Cambodia. It is one of the few films ever to benefit from an expanded director's cut, released in 2001 and employing many sequences cut from the first theatrical release, adding both depth and context to the original version.

Winner of two Academy Awards (for Best Sound and Best Cinematography) and nominated for six others, including Best Picture, Best Director, and Best Screenplay.

Letter to Mr. Marvin on custom American Zoetrope stationery, 8.5 x 11 inches, with the aforementioned embossed logo at the bottom of the front wrapper, and an overall design symbolically inverting standard lined notebook paper, printed upside down and only on the recto, with the logo at the bottom of the page at the center of the "inverted" header space. Script in black leatherette wrappers, with the American Zoetrope logo at the center of the front wrapper. Title page present, with a date of 12/5/69, a credit for screenwriter Milius, and the embossed American Zoetrope logo. 131 leaves, mechanically reproduced, rectos only. Pages Near Fine, wrapper Very Good or better, bound with a single silver screw brad. From the estate of actor Lee Marvin. In a custom quarter-leather clamshell box.

$15,000

Featured Items



4. [Hammett, Dashiell]

Photo of Dashiell Hammett, inscribed to Robert Colodny in 1944

1944. Original silver gelatin photograph of Dashiell Hammett. **Inscribed by Hammett to his friend and co-author Robert Colodny: "To Bob Colodny / This portrait of a man saying, 'Ah! Classroom M!' / Dashiell Hammett' / Aleutians / March 1944."**

The same year, Hammett and Colodny, who served together in the Aleutians conflict, would publish their non-fiction book, *The Battle of the Aleutians: A Graphic History, 1942-1943*. This photograph also appears as the frontispiece in Richard Layman's 1979 Dashiell Hammett bibliography. Some brief evidence of tape removal in three spots of the outer margins (photo not affected), else Near Fine. A unique piece, and a wonderful association.

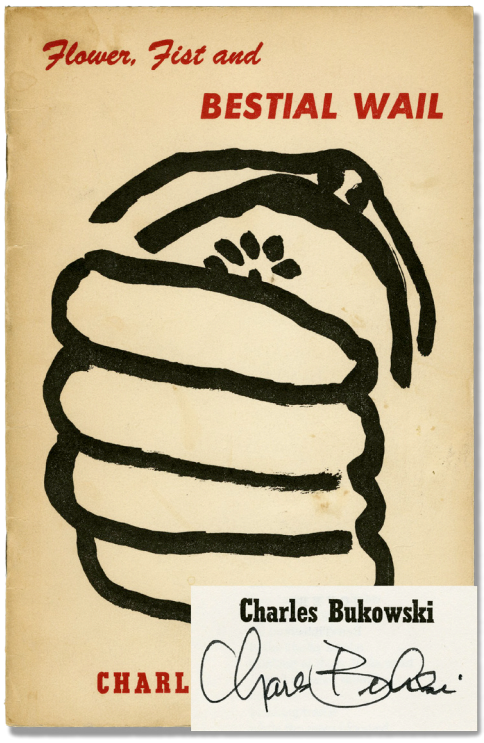
$8500

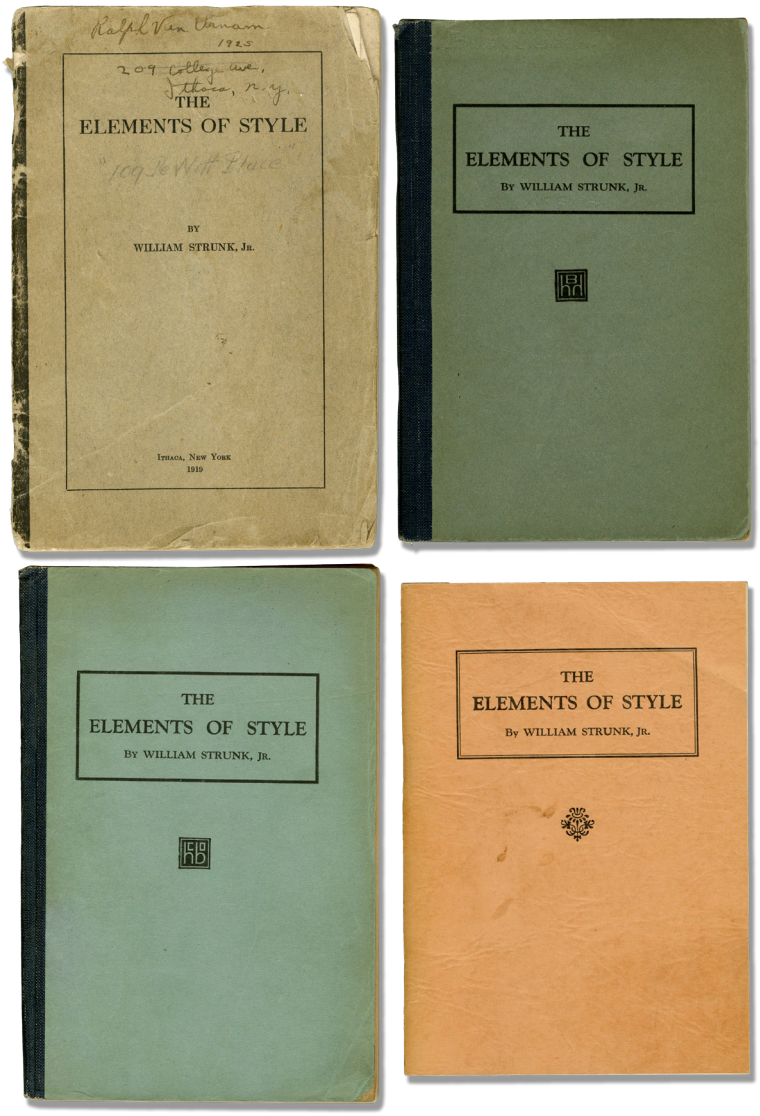
5. Bukowski, Charles

Flower, Fist and Bestial Wail

Eureka, CA: Hearse Press, 1960. First Edition. **Signed by Bukowski on the title page.** One of 200 copies of the author's debut, a chapbook of poetry. Publisher's illustrated saddle-stitched wrappers, 8.25 x 5.35 inches, 28 unnumbered pages. Very Good+ overall, a bright copy with a couple of faint, small stains and a neat erasure to the rear wrapper. Contents are unmarked and clean. Bukowski would go on to become one of the most prolific and influential modern writers on the West Coast, continuing a tradition begun by Kerouac, Ginsberg, and Fante. An attractive copy of the great West Coast poet's first book.

$4500





6. Strunk, Jr., William

The Elements of Style

Ithaca and New York, NY: William Strunk, Jr./ Harcourt, Brace, and Howe/Harcourt, Brace/ The Thrift Press/Cornell Co-Operative Society, 1919, 1920, 1921, 1927, circa 1945. A collection of key editions of William Strunk, Jr.'s famous text on American English language usage, including one of Strunk's two privately printed editions (1919), the first trade edition published by Harcourt, Brace, and Howe (1920), the trade edition published by the newly-formed Harcourt, Brace one year later (1921, after the departure of Howe from the imprint), and finally a private edition published by the Thrift Press circa 1927. Also included is the third edition of Strunk's related title, *English Metres,* published by Cornell in 1927. *The Elements of Style* was revised by Strunk's student, E.B. White in 1954, at which point this guide became the definitive grammar reference for writers and editors in the United States. A remarkable collection of editions, all of which are extremely scarce.

The 1919 privately printed edition: saddle-stitched wrappers, outer wrapper fairly worn but complete, faint tide mark along the page fore-edges, Good condition overall.

The Harcourt, Brace, and Howe edition (1920): 52 pp., publisher's green paper-covered boards with black tape binding, and the "HBH" colophon on the front board. Very Good+ overall, with very light wear at the extremities and a couple of small rubs; small bit of loss to the cloth at the crown, and some brief tearing to the paper at the staples on the title page. Contemporary owner name in pencil on the front flyleaf.

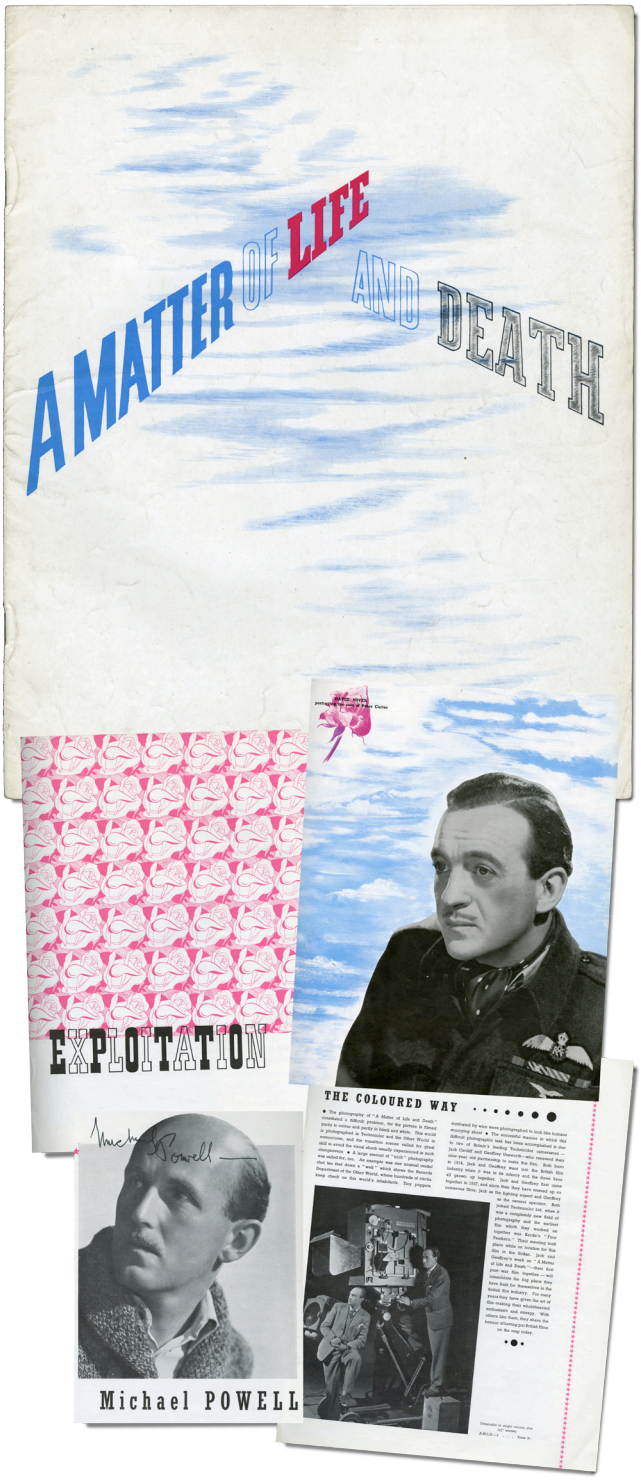
The Harcourt, Brace edition (1921): 52 pp., publisher's green paper-covered boards with black tape binding and the "HB" colophon on the front board, slightly taller and thicker than the 1920 edition. Tiny chip at one corner, slightly shaken, contemporary owner notations on the endpapers.

The Thrift Press edition (undated, circa 1945): orange saddle-stitched wrappers. Very Good+ condition.

English Metres (Cornell Co-Operative Society, 1927): Light brown saddle-stitched wrappers. Very Good with a few splashes, light occasional soil, and a small owner name on the front wrapper and verso of same.

$6250

Featured Items



Signed by Michael Powell

7. Powell, Michael (director) Emeric Pressburger (screenwriter)

A Matter of Life and Death

The Archers/Eagle-Lion, 1946. Original UK Program for the 1946 film, *A Matter of Life and Death* (released in the US as *Stairway to Heaven*), directed by Michael Powell, written for the screen by Emeric Pressburger, and starring David Niven, Kim Hunter, Richard Attenborough, Roger Livesey, and Raymond Massey. **Signed by director Michael Powell on page 12, just above the photo next to his biographical sketch.**

While it is certainly arguable that the greatest Powell-Pressburger film is a 10-way tie for first place, *A Matter of Life and Death* is probably the most philosophically ambitious of their masterpieces. David Niven is a British wartime aviator who unwittingly cheats death, and must ultimately argue for his continued existence before a celestial court. In between these two events is a wildly imaginative and surreal tale, told first in Technicolor (on earth), then in Dye-Monochrome black-and-white (in heaven).

This oversize program book evokes the spirit of the film beautifully, with clever use of two-color processes (mostly pink and blue) throughout. Includes biographies and large photos of the principal actors, reviews, an essay about the techniques used to shoot the film, and credits for the cast and crew. The credits and promotion are specific to the British (not international or American) distribution of the film through Eagle-Lion and General Distributors.

Self-wrappers, 14.5 x 11.5 inches, saddle-stitched. Very Good+ condition with fine shallow creasing at the wrapper extremities.

$3750



8. Newton, Helmut

Four early photographs of Helmut Newton, all signed

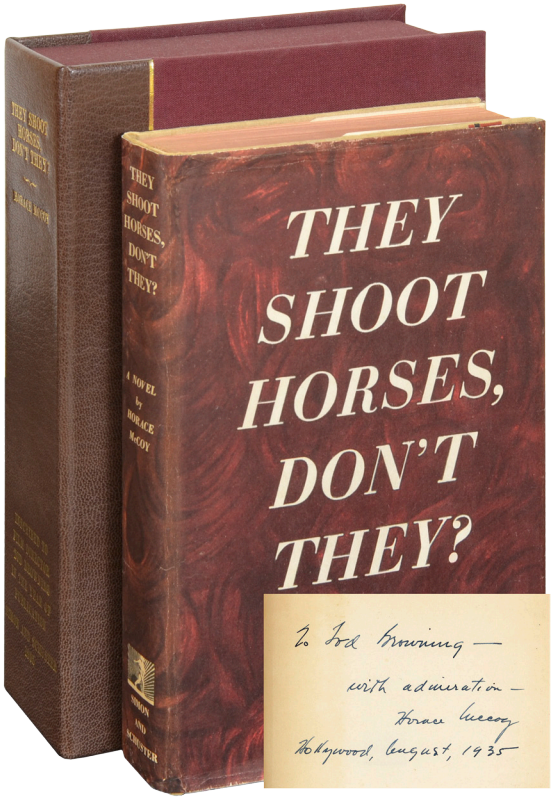
Circa 1935-1939. An archive of four early photographs (two vintage prints, two later prints) of Helmut Newton, each signed by Newton on the verso. The first and most key photograph is a vintage print taken of Newton with 3 girlfriends poolside at Halensee in 1935. The photograph was developed by Newton and given to one of the girls (though we do not know which), and either Newton or the girl wrote the names of each person in the photograph ("Helmi," Xenia, Anni, and Ellen) in white ink directly onto the print. Newton's holograph ink signature is on the verso, and reads: "Bad Halensee, Berlin / Helmut Neustadter / 1936." The same photograph appears at the beginning of the first chapter of Newton's 2003 autobiography, "Part One: The Biography."

The second photograph, also a vintage print, shows Newton playing chess with a friend circa 1936, with "HELMUT" written fainly in holograph ink in the lower margin, and is signed on the verso: "Helmut Neustadter." The third photo and fourth photos are later prints, circa 1970s, both of Newton as a young newspaper photographer. The first (and more famous of the two) shows him in his fedora and tweed coat, with his holograph ink signature on the verso: "Helmut Newton / 1937." The latter is also from 1937, showing a smiling Newton, sans Fedora, standing in front of posters of famous news photographers, and is signed by him on the verso: "Helmut / 1937."

First photograph: 4.5 x 3.25 inches. Second: 8.75 x 7 inches; Third and fourth: 9.5 x 7 inches.The first, third, and fourth photographs are Near Fine; the second is Very Good only, with creasing at the corners. Newton's signature has always been scarce outside of limited editions, and early vintage photographs of him, let alone ones with any with historical significance, are rare.

$22,500

Featured Items



Inscribed to Tod Browning

9. McCoy, Horace

They Shoot Horses, Don't They?

New York: Simon and Schuster, 1935. First Edition. Near Fine in a lovely, Near Fine dust jacket, with just a touch of restoration to the corners. **Inscribed in the year of publication by the author to legendary film director Tod Browning: "To Tod Browning / with admiration / Horace McCoy / Hollywood, August, 1935."** Browning is responsible for some of the greatest early horror films from the Hollywood studios, including *Dracula* (1931), *Freaks* (1932), *The Devil Doll* (1936) and *The Unholy Three* (1925). McCoy's first book, a hard-boiled Depression-era classic, was basis for the 1969 Sydney Pollack film of the same name, starring Jane Fonda, Michael Sarrazin, Susannah York and Gig Young (who won an Oscar for his role as the dance marathon promoter). A fabulous association between a Hollywood legend and one of the greatest west coast writers of the hard-boiled era. In a quarter-leather custom clamshell box.

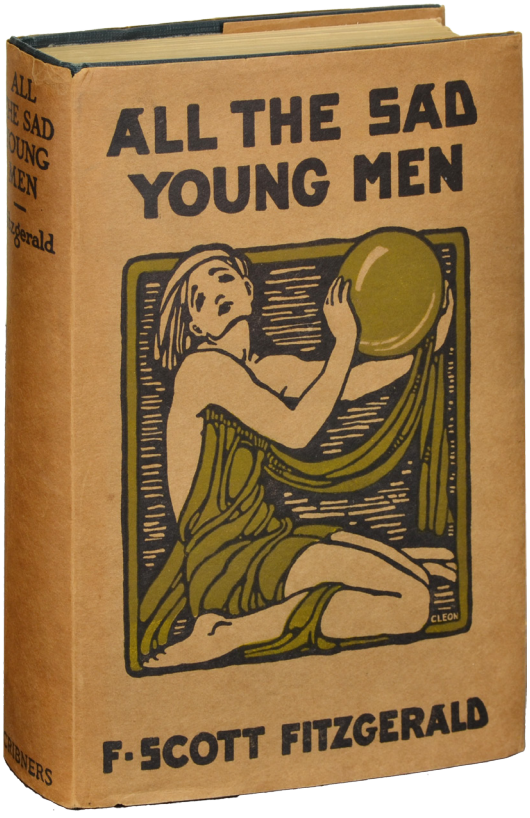
$12,500

10. Fitzgerald, F. Scott

All the Sad Young Men

New York: Charles Scribner's Sons, 1926. First Edition. Fine in a stunning, about Fine dust jacket. First issue binding, with clear, unbattered type on pages 38 and 248. Jacket is unrestored, with just a hint of shallow creasing at the spine, and a nice, full pair of lips on the pretty lady gracing the front panel. The best copy we have handled.

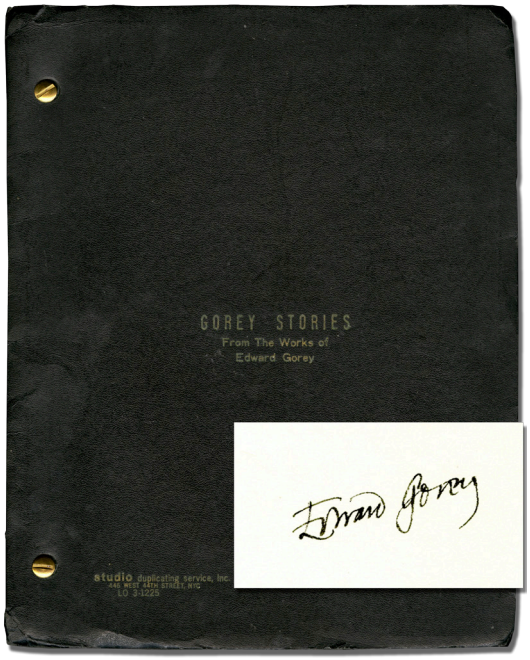
$12,500



Signed by Gorey

11. Gorey, Edward (stories, costumes, set design) Stephen Currens (adaptation) David Aldrich (composer)

Gorey Stories: From the Works of Edward Gorey



New York: Circa 1978. Original play script for the 1978 stage musical, *Gorey Stories,* adapted from 18 stories by Edward Gorey by Stephen Currens, with original songs based on the stories by David Aldrich. **Signed by Edward Gorey on the title page.**

This play was originally produced by the University of Kentucky Department of Theatre Arts by Curren, was first presented in New York City by the WPA Theatre, and ultimately produced on Broadway by Terry Allen Kramer, Harry Rigby, Hale Matthews, and John Wulp at the Booth Theatre, where it opened on October 30, 1978. Costumes and set design for the Broadway version were designed by Gorey, and the stories adapted included "Limericks from the Listing Attic," "The Hapless Child," "The Wuggly Ump" (song), "The Curious Sofa," "The Sinking Spell," "The Gilded Bat," "The Insect God" (song), "The Willowdale Handcar," "The Doubtful Guest," "The Blue Aspic," "The Unstrung Harp," "The Pious Infant," "The Osbick Bird" (song), "The Deranged Cousins," "The Eleventh Episode" (song), "The Lost Lions,""The Loathsome Couple,"and "The Gashlycrumb Tines" (song).

Black leather wrappers with titles and printer credit (Studio Duplicating Service in New York) in gilt on the front wrapper. 45 pages, mechanically reproduced. Pages and wrapper Near Fine, bound with two gold screw brads. In a custom quarter-leather clamshell box.

$1850



12. Hegel, Georg Wilhelm Friedrich

Grundlinien der Philosophie des Rechts

Berlin: Nicolaischen Buchhandlung 1821. First Edition. First issue, with a secondary title page, opposite the primary title page at the left, reading "Naturrecht und Staatswissenschaft im Grundrisse." Publisher's original paper-covered boards, red leather spine panel with title and rule in gilt, page edges stained red. Completely unrestored, with wear along the edges and hinges, and at the spine ends, top and bottom of the spine chipped (though no titling is affected), slight lean. Good to Very Good condition, with a small contemporary owner name on the front pastedown and a small contemporary clipped article about Hegel tipped in at the front flyleaf.

$5000

Adventure



13. Forester, C.S.

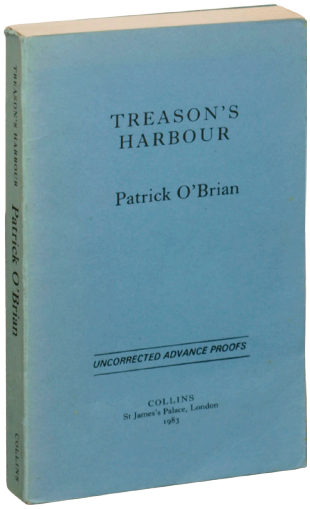
The Captain from Connecticut

London: Michael Joseph, 1941. First UK Edition. Near Fine in a bright Very Good+ dust jacket. Jacket has a price of 8/6 at the bottom right corner of the front flap, and shows only minor wear at the corners and spine ends. A non-Hornblower seafaring adventure. Ahearn APG 31a.

$325

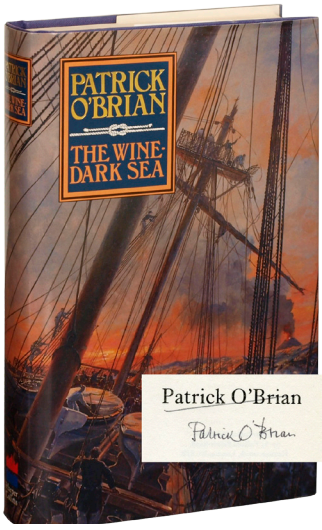
14. O'Brian, Patrick

Treason's Harbour



London: Collins, 1983. Uncorrected Proof, preceding the First UK Edition. Publisher's plain light blue trade wrappers. There was no US equivalent to this title excepting the one included in the set of bound volumes later issued by Norton. Near Fine. The ninth Jack Aubrey novel. Ahearn APG 053a.

$500



15. O'Brian, Patrick

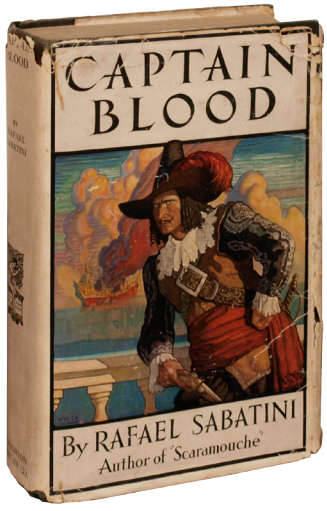
The Wine-Dark Sea

London: HarperCollins,1993. First UK Edition. **Signed by the author on the title page.** Fine and unread in a just about Fine dust jacket, with only a touch of rubbing along the panel edges to note. Sixteenth book in the author's legendary Aubrey-Maturin series. Ahearn APG 063a.

$500

16. Sabatini, Rafael

Captain Blood



Boston: Houghton, Mifflin, 1922. First American Edition. Jacket is a later issue, with the original price of $2.00 on the front flap, but advertises several books from 1923 on the rear panel. About Near Fine in a Very Good, later issue dust jacket. Book is quite clean and bright, with top page edges a bit dusted, with just a hint of foxing. The jacket has small chips at corners and spine ends, with a splash at the top edge of the rear panel (book not affected), one tiny chip at mid-front flap fold and a touch of corner loss at the crown, slightly affecting the word "CAPTAIN." The author's best-loved title, basis for several film versions, the most famous from 1935, directed by Michael Curtiz and starring Errol Flynn and Olivia de Havilland. Frontispiece by N.C. Wyeth.

$750

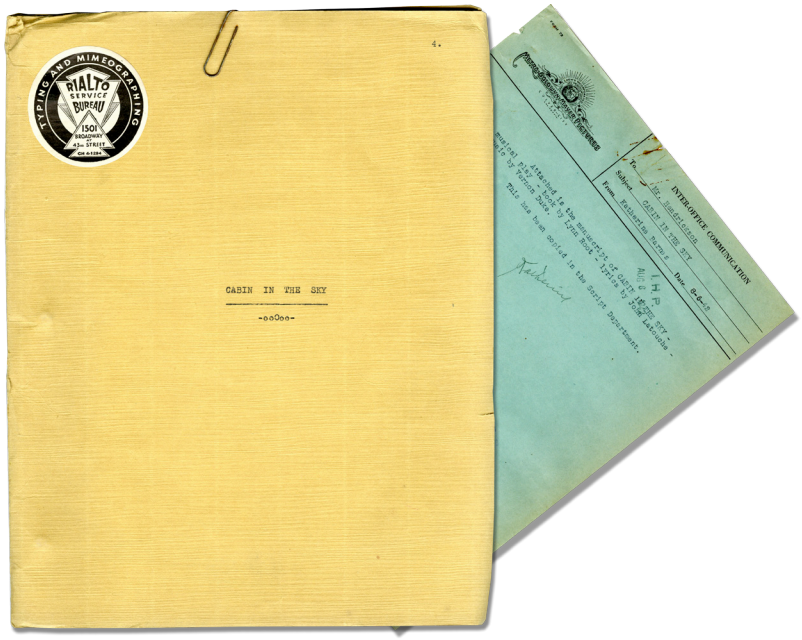
The only all-black musical of Hollywood's golden era

17. Minnelli, Vincente (director)

Vernon Duke, John Latcouche, Lynn Root (play source)

Ethel Waters, Eddie Anderson, Lena Horne, Louis Armstrong, Butterfly McQueen, Oscar Polk, Rex Ingram (starring)

Cabin in the Sky

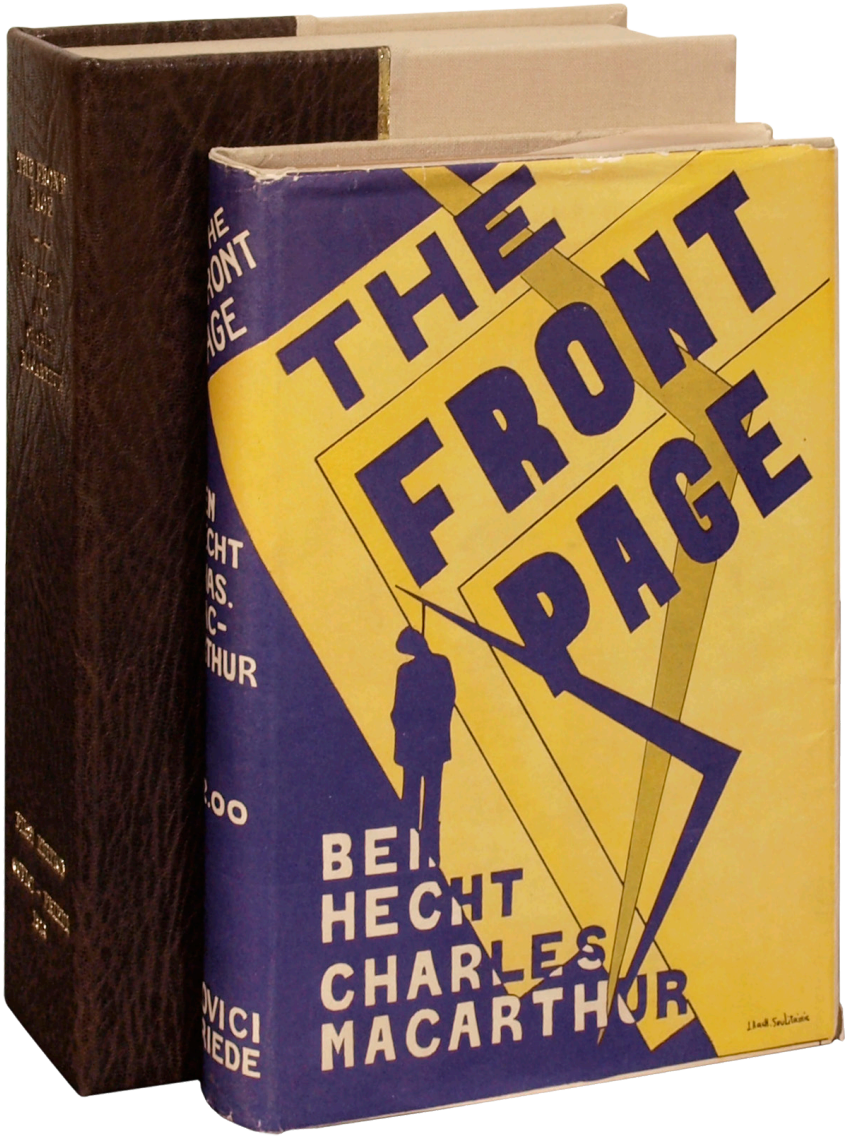


MGM, 1942. Manuscript of the play, produced for internal MGM pre-production use in development of the 1943 film. *Cabin in the Sky* was the only major Hollywood musical from the 1940s to feature an all-black cast, including Ethel Waters, Louis Armstrong, Lena Horne, and Eddie Anderson. This draft, a typewritten carbon copy replete with lyrics to all the musical numbers, is one of what were clearly only a handful of copies of the play made early in the pre-production process. An internal memorandum on MGM stationery is paper-clipped to the front wrapper, reading: "Attached is the manuscript of CABIN IN THE SKY - musical play - book by Lynn Root - lyrics by John Latouche - music by Vernon Duke. / This has been copied in the Script Department." An important document on a brief and significant intersection of African-American culture with the Hollywood musical. All documentation in association with this film is rare—an original one-sheet poster from the film sold at auction in 2008 for $40,000, and one pre-production script for the film was sold privately in 2009.

MGM knew it would take a bath on its all-black film musical (few Southern theaters in 1943 would touch it), but the studio still provided its standard A-plus production values. Based on the Broadway musical by Lynn Root, John LaTouche, and Vernon Duke, the film tells the story of Joe (Eddie "Rochester" Anderson), a shantytown denizen torn between the affections of faithful wife Petunia (Ethel Waters) and slinky seductress Georgia (Lena Horne). Seriously injured in a barroom brawl, Joe dreams that he is the centerpiece of a celestial power struggle between a heavenly emissary (Kenneth Spencer) and Lucifer Jr. (Rex Ingram, who ironically had played "De Lawd" in *The Green Pastures*). Louis Armstrong briefly shows up, appropriately cast as "The Trumpeter." Song highlights include "Taking a Chance on Love," "Happiness Is Just a Thing Called Joe," "Life's Full of Consequences," and the title song. Noted director Vincente Minnelli's first feature film.

Tan wrappers, with only the title and notation of Copy No. 4 in manual type on the front wrapper, along with the standard circular Rialto Service Bureau typing and mimeographing sticker at the top left corner of same. MGM memorandum on blue stock attached to the front wrapper with a rusted paper clip, dated 8-6-42. Title page present, with credits for creators Duke, Latouche, and Root. 112 leaves (plus 2 blanks at the front and rear), carbon copy, on thin white stock, last few leaves separated out with a rusted paper clip at the top rear wrapper. Pages Near Fine, wrapper Very Good+, bound with two gold brads. In a custom quarter-leather clamshell box.

$3500



18. Hecht, Ben and Charles MacArthur

The Front Page

New York: Covici-Friede, 1928. First Edition. Near Fine in a Near Fine example of the rare dust jacket. Ben Hecht's toughest title by a country mile, this being the only copy in a collectible jacket we have ever seen. Basis for three key films: *The Front Page* in 1931 with Adolphe Menjou and Pat O'Brien, *The Front Page* in 1974 with Jack Lemmon and Walter Matthau, and most importantly of all, the classic screwball comedy *His Girl Friday* with Cary Grant and Rosalind Russell in 1940. Hecht was arguably the greatest screenwriter of Hollywood's golden era, and this is easily his rarest and most important book, as well as being a cornerstone film source title. In a custom quarter-leather clamshell box.

$18,500

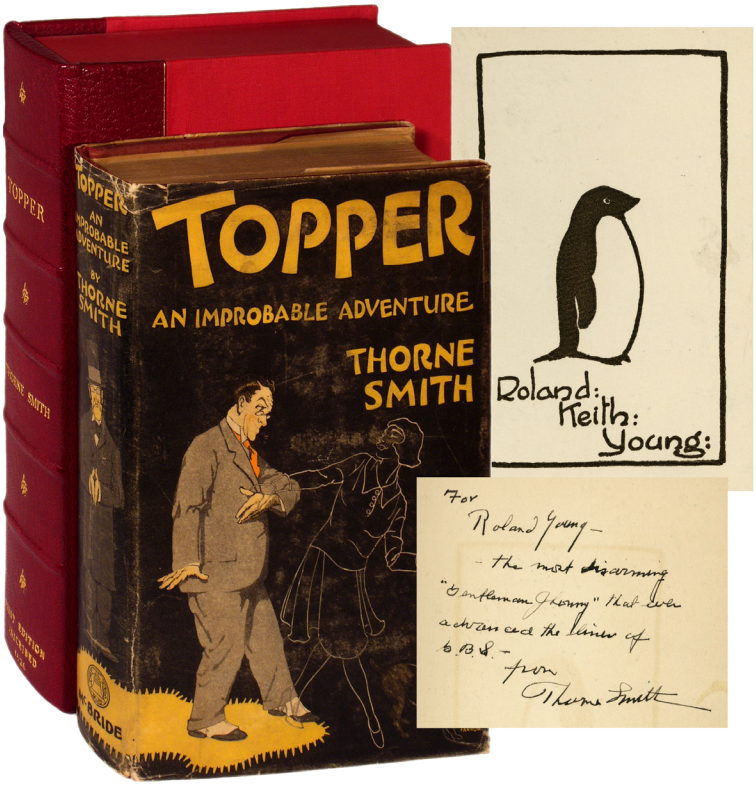
Topper's copy

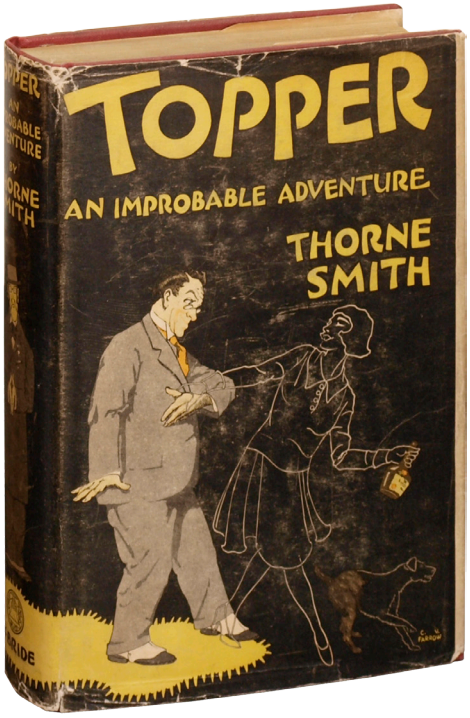
19. Smith, Thorne

Topper: An Improbable Adventure

New York: Robert M. McBride, 1926. Second printing. Very Good in a Very Good+, unrestored example of the rare dust jacket. **Inscribed by the author to Roland Young, who played Cosmo Topper in the legendary 1937 screwball comedy (as well as its two sequels): "To Roland Young: The most disarming 'gentleman Johnnie' that ever advanced the lines of G.B.S. [George Bernard Shaw]. From Thorne Smith."** Roland Young's bookplate is opposite the inscription on the front pastedown. Also included is a first edition of the pamphleted book, *Thorne Smith: His Life and Times,* which includes an interview with Thorne Smith conducted by Roland Young. Jacket is bright, with a few short closed tears and some shallow creasing at the spine ends. Not only the rarest of Thorne Smith's widely sought-after comedies, but also the best imaginable association. In a red quarter-leather clamshell box, with raised bands and gilt titles.

$12,500



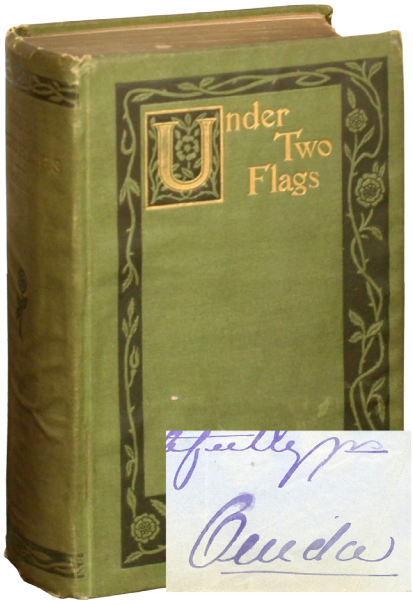


20. Smith, Thorne

Topper: An Improbable Adventure

New York: Robert M. McBride, 1926. First Edition. Fine in a Very Good+, unrestored example of the rare dust jacket. Jacket is bright, with a few short closed tears and some shallow creasing at the spine ends. Basis for the classic 1937 screwball comedy, written for the screen by Eric Hatch (among others) and starring Cary Grant, Roland Young, and Constance Bennett.

$7500



21. de la Ramee, Marie Louise writing as "Ouida"

Under Two Flags

Philadelphia: J.B. Lippincott Company, 1898. Tall 12mo. First combined edition. Originally published in two separate volumes in 1896 and 1897. **Tipped on to the front flyleaf is an autograph letter signed and dated ("April 13, 1886") by the author as "Ouida" and date-stamped by the North American Review on April 29, 1886.**

The *North American Review* is the oldest literary magazine published in the United States, founded in Boston in 1815 by William Tudor (1779-1830), its first editor. The magazine had a significant list of contributors, including the likes of William Cullen Bryant, Mark Twain, John Steinbeck, Walt Whitman, and Ouida on several occasions. Publication was suspended between 1940-1964 after the magazine's owner, J. H. Smythe, was revealed to be a Japanese spy. It resumed publication in 1964 at Cornell College, with editorship assumed by the poet Robert Dana, until the college sold the rights to the University of Northern Iowa four years later, where it continues to operate.

The first mention of Ouida in the *North American Review* seems to have come from Rhoda Broughton in the May 1877 issue, on the topic of censorship of the author's novels. Marie Louise de la Ramee, who wrote as Ouida, would have then been 38 years old. Throughout the late 1870s and into the early 1900s, she would continue to contribute to the magazine, becoming well known for her provocative, sexually inclined adventure literature. *Under Two Flags* has been adapted to film on several occasions, including short-length features, beginning in the early 1900s during the advent of the silent film era.

Publisher's green cloth, with gilt titles, floral stamps in black on the front board and spine, gilt top page edges. Very Good overall. Slight spine lean, extremities bumped and rubbed, light fraying at the spine ends, front hinge split but solid, faint dampstaining to a few leaves, and slight wrinkle to the front board. The autographed letter is lightly toned and has a few small chips at the corners. A nice example of an early piece by this understated author, and a most uncommon autograph.

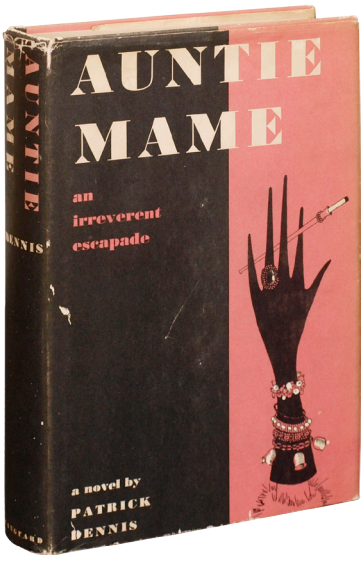
$850

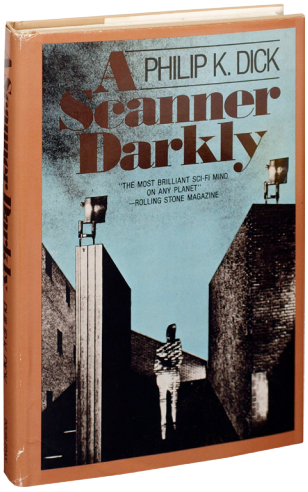
22. Dennis, Patrick

Auntie Mame

New York: Vanguard Press, 1955. First Edition. Very Good+ condition in a Very Good+ dust jacket. Slight lean, extremities lightly rubbed and sunned, spine ends lightly bumped. Jacket has some rubbing at the extremities, slight fading at the flap folds, brief chipping at the crown, minor crease to the upper rear panel. The novel was an instant success upon publication, and went into multiple printings. Dennis wrote a dramatic version in 1957 (also published by Vanguard), and a delightful film version, starring Rosalind Russell, was released in 1958. A very presentable copy, one of only a few jacketed first printings we have seen over the years. Jacket design by Betty Kormusis.

$1250



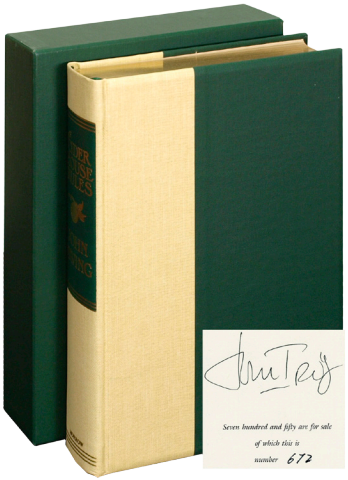


23. Dick, Philip K.

A Scanner Darkly

Garden City: Doubleday, 1977. First Edition. A touch of rubbing at the spine ends, else Fine and unread in a Fine dust jacket. None of the usual fading to the jacket spine, nor the remainder spray that plagues most copies we have encountered. One of Dick's greatest novels, a dark and sometimes comic journey into a world of drugs, misplaced identity and paranoia in an authoritarian state. Basis for the superb 2006 film by Richard Linklater, starring Keanu Reeves, Winona Ryder and Robert Downey, Jr.

$950

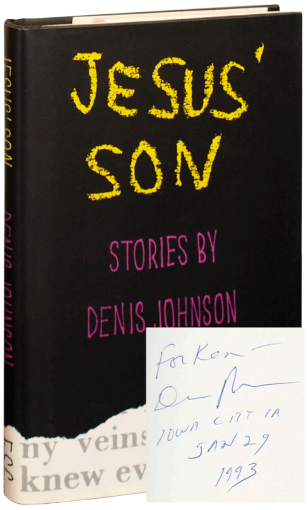


24. Irving, John

The Cider House Rules

New York: William Morrow, 1985. First Edition. **One of 750 copies (this being No. 672) signed and numbered by John Irving.** Fine in green cloth and yellow cloth quarter-binding and gilt stamping, with acetate cover and green cloth-covered slipcase as issued. Acetate cover and slipcase are both Near Fine, each lightly rubbed. Basis for the 1999 film starring Toby Maguire, Charlize Theron, and Michael Caine in an Academy award winning turn.

$325

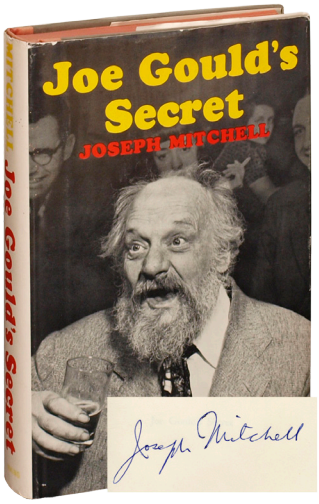


25. Johnson, Denis

Jesus' Son

New York: Farrar, Straus, and Giroux, 1992. First Edition. **Inscribed by the author on the half title page: "For – / Denis Johnson / Iowa City, IA / Jan 29 1993."** Near Fine and unread in a Near Fine dust jacket. A collection of stories, several of which became the basis for the excellent 1999 film directed by Alison MacLean and starring Billy Crudup.

$450

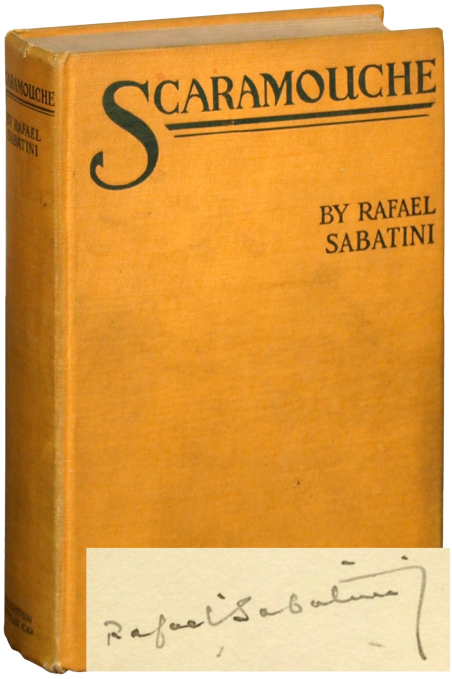


26. Mitchell, Joseph

Joe Gould's Secret

New York: Viking Press, 1965. First Edition. Fine in a Near Fine dust jacket with the slightest of rubbing at the crown. **Signed by the author on the front flyleaf.** Two long essays that originally appeared in the *New Yorker*. Basis for the film with Ian Holm as Gould, and Stanley Tucci (who also directed) as Mitchell.

$650



27. Sabatini, Rafael

Scaramouche: A Romance of the French Revolution

Boston: Houghton, Mifflin, 1921. Tall 12mo. Later printing. **Signed by the author on a bookplate tipped onto the front pastedown. Tipped onto the front flyleaf is an autographed letter signed and dated by the author on a letterhead from the Grand Hotel Kronenhof, now a national landmark in Switzerland: "With compliments / 7th January, 1927 / R. S."** Sabatini spent his adolescence in Switzerland, where he learned to speak French and German, with some of his earliest attempts at writing in French. He and Ruth Goad Dixon, whom he married in 1905, were touring Europe in 1927, the same year his stage production of *Scaramouche* opened in Scotland, and the same year his son, "Binkie," was killed in an automobile accident.

Publisher's yellow cloth with titles in black. Very Good condition, lacking the dust jacket. Spine lean, light soil, slight fraying and bumping at the spine ends and corners, with a couple of brief marginal notations to a few leaves. Letterhead is in Near Fine condition.

Scaramouche, published in 1921 in Cambridge, takes place largely in Paris during the French Revolution, and along with *Captain Blood* is one of the author's best known adventure stories. It has been adapted to film, notably in 1952 starring Stewart Granger and directed by George Sidney (*Showboat, Bye Bye Birdie*), and was a television series during the 1950s and the 1960s. The opening line became Sabatini's epitaph and can be seen on his gravestone in Adelboden: "He was born with a gift of laughter and a sense that the world was mad." A presentable copy, with an interesting autograph piece associated with Sabatini's travels during an important period of his career.

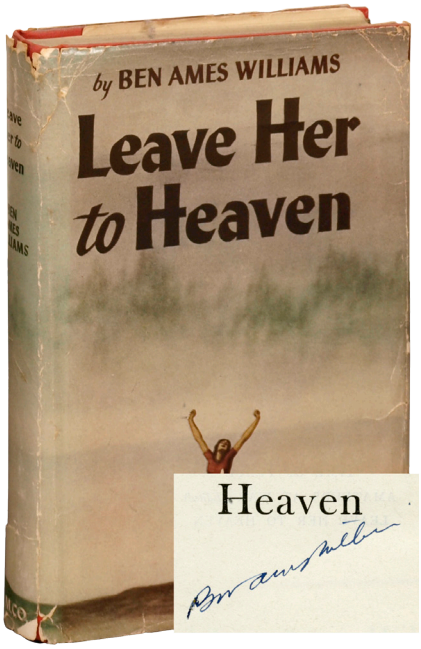
$400

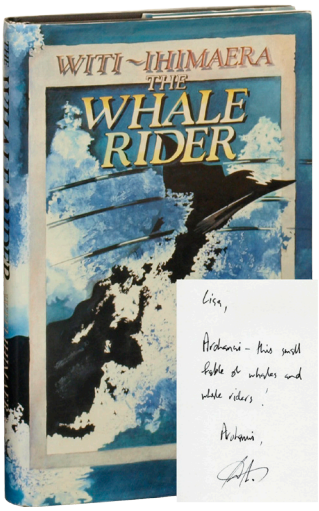
28. Williams, Ben Ames

Leave Her to Heaven

Boston: Houghton, Mifflin, 1944. First Edition. **Signed by the author on the title page.** Meets all first edition points, including: (1) red cloth, with titles stamped in black, (2) date of 1944 at the bottom of the title page, (3) measures roughly 8 by 5.5 inches, (4) 429 pages of text, and (5) price of $2.50 to the front jacket flap. Later editions are often confused with the first, due to the fact that they were made from better materials, the opposite of normal practice. The first printing was printed under wartime restrictions in 1944, then under better circumstances when the war ended in 1945. Near Fine in a Very Good or better dust jacket. Jacket is bright with small chips to corners, light rubbing and a few small closed tears. A book that is found on the market from time to time, but rarely in a dust jacket or in this condition. Basis for the superb 1945 film, a late, blazing-Technicolor noir starring Gene Tierney, Cornel Wilde and Vincent Price.

$1450



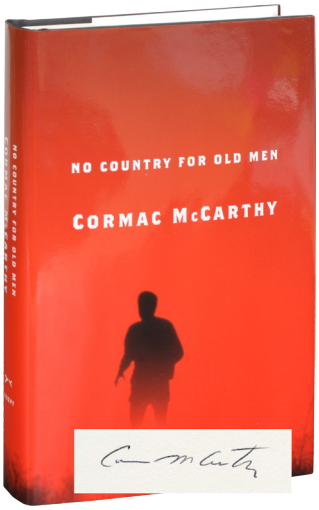


29. Ihimaera, Witi

The Whale Rider

Auckland, New Zealand: Heinemann, 1987. First New Zealand edition (and correct first). **Inscribed by the author on the front flyleaf, "Lisa, / Arohanui - this small / fable of whales and / whale riders! / Arohanui, / Witi Ihimaera."** Fine in a Fine dust jacket. Basis for the notable 2002 New Zealand film directed by Niki Caro.

$1250

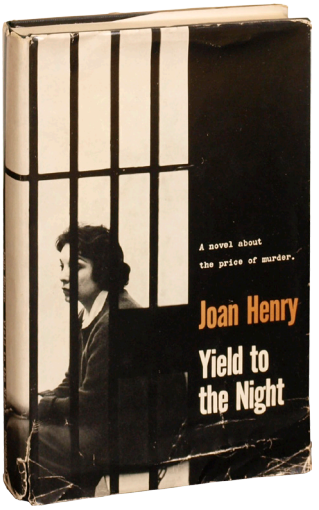


30. McCarthy, Cormac

No Country for Old Men

New York: Alfred A. Knopf, 2005. First Edition. One of fewer than 500 copies **signed by the author on a tipped-in page as issued.** Fine and unread in a Fine dust jacket. Basis for the 2007 film by Joel and Ethan Coen, winner of the Academy Award for Best Picture. McCarthy's signature is now basically not a possibility (the author has stated that he will no longer autograph books). As a result many forgeries exist, making limited signed editions such as this one both legitimate and desirable.

$825

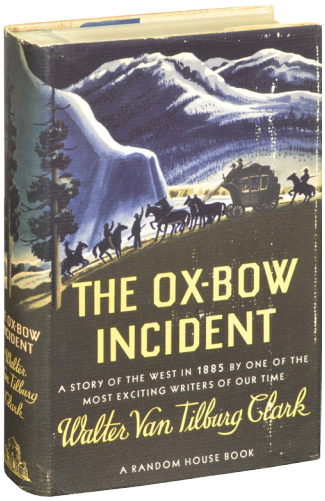


31. Henry, Joan

Yield to the Night

Garden City: Doubleday, 1954. First American Edition. Near Fine in a Very Good+ dust jacket. Jacket is bright, with some creasing along the lower panel edges, and a few short closed tears. Basis for the 1956 British film noir directed by J. Lee Thompson, written for the screen by the author, and starring Diana Dors. Released in the US as *Blonde Sinner*. Extremely scarce.

$600



32. van Tilburg Clark, Walter

The Ox-Bow Incident

New York: Random House, 1940. First Edition. Near Fine in a Near Fine, price-clipped dust jacket. Light toning along the joints, some fading and a small blemish to the topstain, else book is bright and clean. Jacket is exceptionally nice for this title, with only some vertical rubbing and a couple of minute closed tears to note. Basis for the seminal 1943 film directed by William Wellman and starring Henry Fonda and Anthony Quinn. One of the best copies we have encountered.

$1250



33. Vargas, Alberto

Candy-O

Original poster for the 1979 album by The Cars, *Candy-O*,
Signed by the artist at the bottom right corner: "Alberto Vargas / L.A. / 1980."

Vargas was a Peruvian painter who began his career as an artist for the Ziegfield Follies and the Hollywood studios. His career was unexpectedly taken to a defining new level during the 1940s and 1950s when he began painting pin-up girls for Esquire magazine to great acclaim. Playboy magazine furthered that career in the 1960s by promoting his newer work, by which time his "Vargas girls" were a household word. His career flourished to its peak during this time, and his work toured in exhibitions worldwide.

Devastated by the death of his wife in 1974, Vargas went into a self-imposed retirement, but the publication of his autobiography in 1978 brought him back out into the public eye on occasion. During this period he painted very little, but did produce original artwork for a few album covers, including Bernadette Peters, and most famously for The Cars, whose second album cemented the success begun by their first, followed by international stardom. *Candy-O* remains one of the most iconic images of 1980s pop music, one which many fans of the artist's classic work are unaware he even painted. Vargas died in 1982, at the age of 86.

Inscribed copies of Vargas' 1978 autobiography are scarce. Based on the artist's extremely low profile in 1980, we are inclined to think that signed copies of the original *Candy-O* poster are rare.
Certainly this is the only one we have ever seen. Near Fine condition, on linen, 24 inches x 24 inches.

$2250



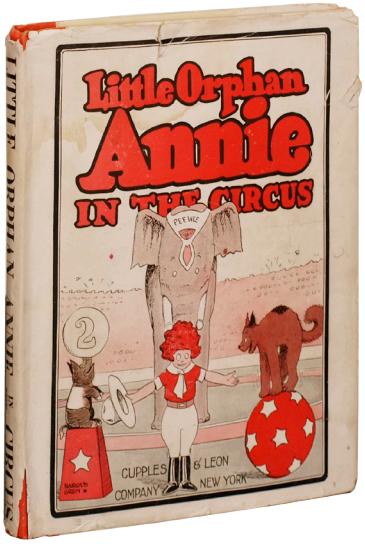
Inscribed with a full-page watercolor illustration

34. Crosby, Percy L

Skippy and other Humor

New York: Greenberg, 1929. First Edition. Very Good lacking dust jacket. Boards lightly spotted and rubbed, else a clean copy. **Full page ink-and-watercolor illustration of Skippy by the author on the front flyleaf, inscribed to the son of newspaper editor Jerome Beatty.**

$675

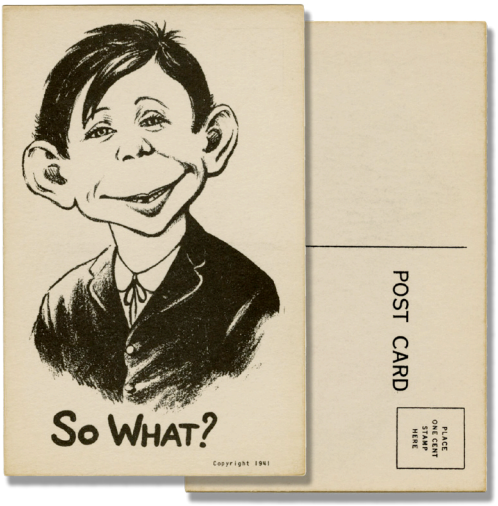


35. Gray, Harold

Little Orphan Annie in the Circus

New York: Cupples and Leon, 1927. First Edition. Very Good+ in an about Very Good example of the scarce dust jacket. Jacket has a brief dampstain along the bottom edge, and a more pronounced one at the top left corner of the front panel (book lightly affected in the same spots), with a small chips and closed tears at the extremities, the most notable being at the front flap fold and the bottom rear panel.

$350



36. [Newman, Alfred E.]

"So What?" Postcard - Circa 1941

Circa 1941. Postcard featuring an early version of Alfred E. Newman, under which the statement, "So What?" is printed. Newman, who is familiar the world over as the mascot for *MAD* Magazine, actually dates back to the early 20th century. His creator is unknown, and his image floated around on buttons and handmade posters for decades until *MAD* founder Harvey Kurtzman noticed him on a bulletin board at Ballantine in 1954. Kurtzman appropriated the image, gave it a name, and the rest is history. The copyright date on the front of this postcard is 1941, which alone does not establish its date of origin; however, the postcard verso shows a placemaker for a postage stamp that reads, "PLACE ONE CENT STAMP HERE." An investigation into postage rates for American postcards reveals that the rate for postcards did not go up until 1952—meaning that this card pre-dates Kurtzman's discovery. More importantly, it sports a phrase far more rare than "What, Me Worry?" which was already in use by 1941. Fine condition, 5.5 x 3.5 inches, white card stock.

$300

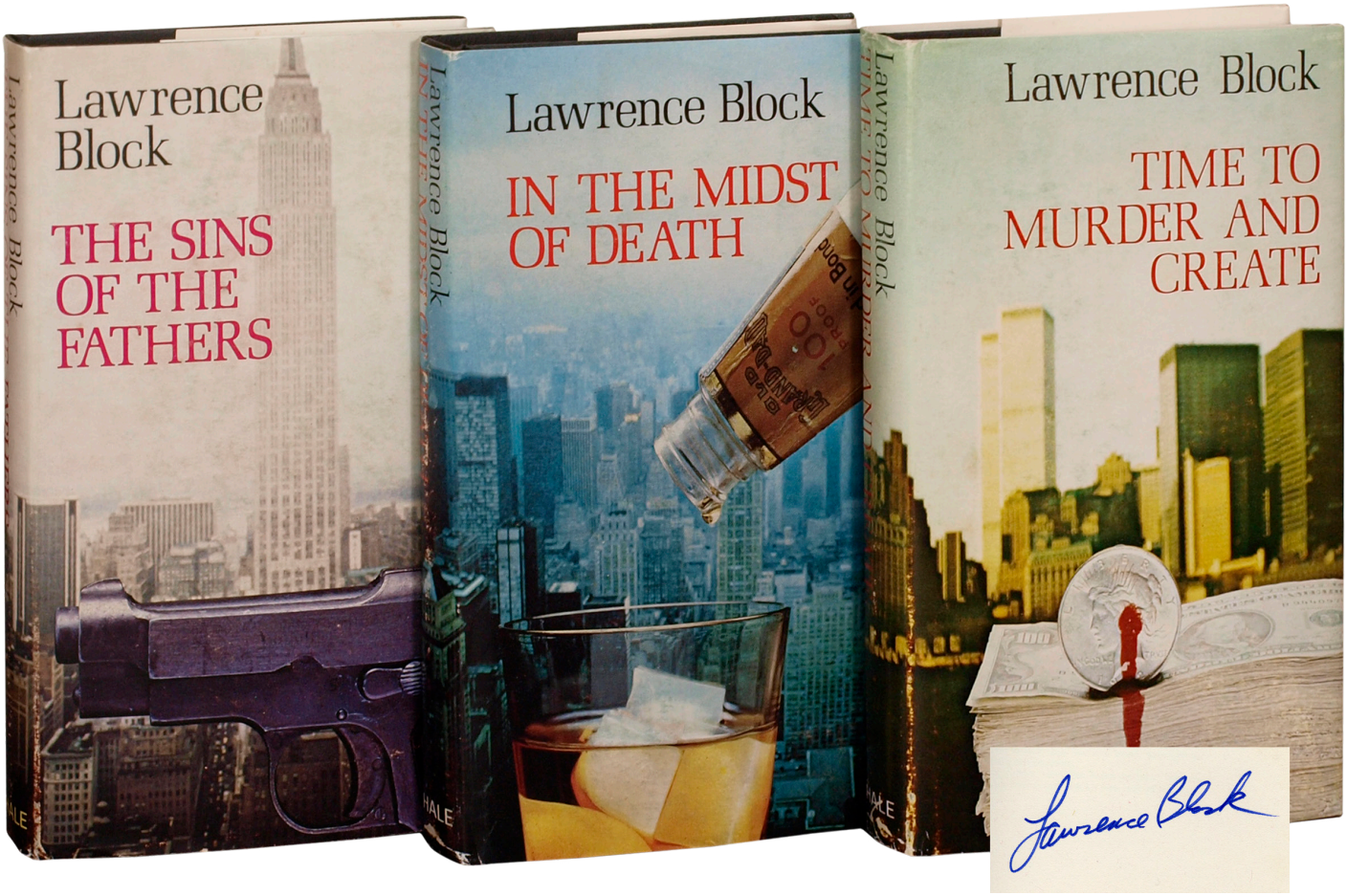


37. Brown, Fredric

Complete Run of the 19-volume Fredric Brown in the Pulps series published by Dennis McMillan, all copy No. 1

Various cities: Dennis McMillan, 1984-1991. A complete run of the lauded 19-volume series of limited edition hardcover titles published by Dennis McMillan in the 1980s and early 1990s, gathering virtually all of the author's short stories, uncollected science fiction, poetry, unfinished novels, and miscellaneous fiction. **Every copy in this collection is copy No. 1.** McMillan gathered a who's-who of authors to write forewords for the book. Each volume is signed by that author, and the list of contributors includes Charles Willeford, Lawrence Block, Bill Pronzini, William F. Nolan, Donald E. Westlake, and others. The best possible collection of this important series.

$7500



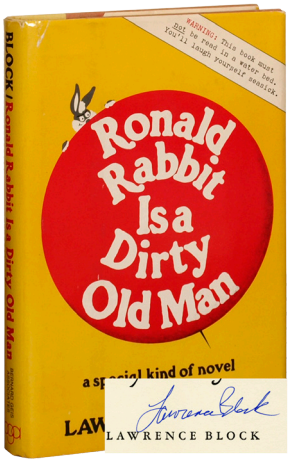
38. Block, Lawrence

The Sins of the Fathers
In the Midst of Death
Time to Murder and Create

London: Hale, 1979. Three volumes. First UK Editions, and first editions in hardcover. **Each volume is signed by the author on the title page.** The first three Matt Scudder novels, all published as paperback originals in the US by Dell in 1976 and 1977, then all by Hale as hardcovers in 1979—but in radically smaller numbers. Each volume easily Near Fine in a Near Fine dust jacket, with light rubbing to the jackets to note. A splendid set, and one of the most difficult pieces of any Block collection.

$5000

Crime Fiction

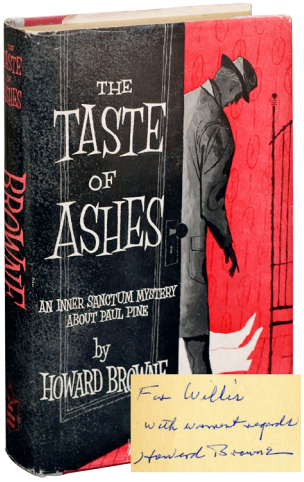


39. Block, Lawrence

Ronald Rabbit is a Dirty Old Man

New York: Bernard Geis Associates, 1971. First Edition. **Signed by the author on the title page.** Near Fine in a Near Fine dust jacket. Jacket is bright but for a short closed tear at the top left corner of the front panel.

$300

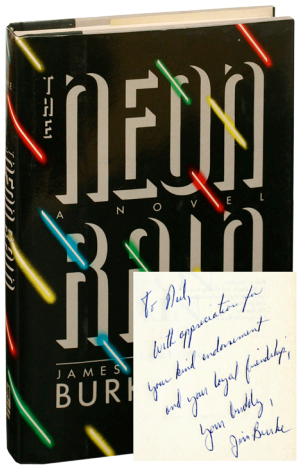


40. Browne, Howard

The Taste of Ashes

New York: Simon and Schuster, 1957. First Edition. **Inscribed by the author on the page opposite the title page, beneath the list of his previous titles: "For Willis / With warmest regards / Howard Browne."** Near Fine in a Near Fine, price-clipped dust jacket. Jacket has some rubbing at the extremities, a tiny closed tear with corresponding crease at the lower front panel, and a very faint, small circular stain to the rear panel. A bright copy of the fourth Paul Pine novel, the previous three written under the pseudonym John Evans.

$425

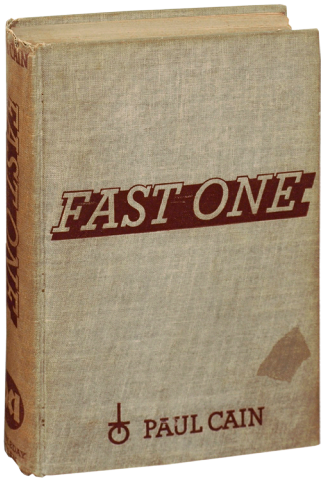


41. Burke, James Lee

The Neon Rain

New York: Henry Holt, 1987. First Edition. **Inscribed by the author on the half-title page: "For Neil / With appreciation for your kind endorsement and your loyal friendship. / Your buddy / Jim Burke."** Fine and unread in an about Fine dust jacket. Just a touch of foxing on the top page edges, very slight toning at the top of the jacket flaps. An attractive copy of the first Dave Robicheaux mystery, and an uncommonly personal inscription.

$325

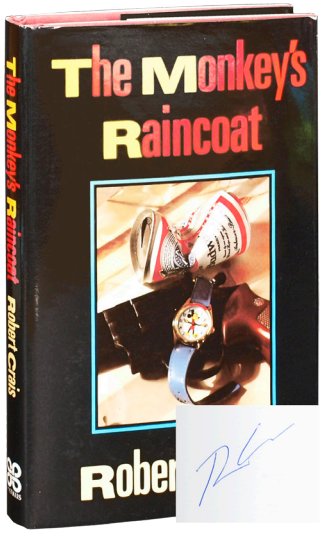


42. Cain, Paul

Fast One

Garden City: Doubleday, Doran, 1933. First Edition. Very Good+ lacking dust jacket, with a lightly toned spine, a sticker shadow on the front board, and a discreet, contemporary gift inscription (dated Christmas 1933) on the front flyleaf, owner name in the same hand and same ink on the front pastedown. One of the most important hard-boiled crime novels of the twentieth century—and one of the rarest—by an author who some claim cornered the invention of the genre along with Dashiell Hammett, and who was a noted inspiration for Raymond Chandler. The only novel (and only hardcover title) issued in the author's lifetime, along with a collection of short stories, issued as a paperback original. Cain was the pseudonym of Peter Ruric, a Hollywood screenwriter, referred to in Bill Pronzini's survey of mystery literature *1001 Midnights* as "(unquestionably)...the hardest of the hard-boiled writers for *Black Mask* in the early 1930s."

$750

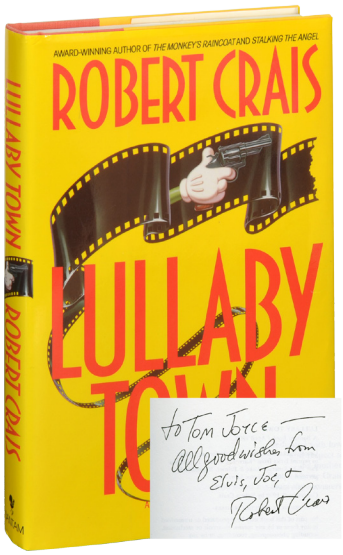


43. Crais, Robert

The Monkey's Raincoat

London: Piatkus, 1987. First UK Edition, and first edition in hardcover (preceded by a paperback original in the US). **Signed by the author on the title page.** Fine and unread in a Fine, price-clipped dust jacket.

$300

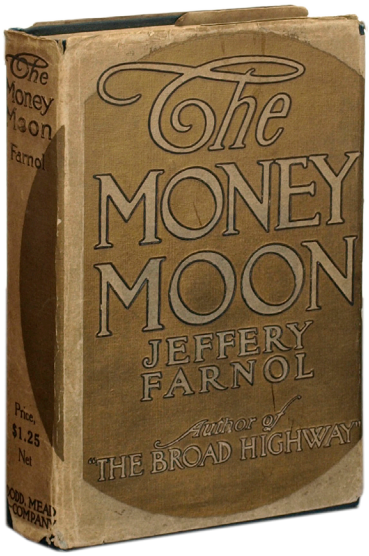


44. Crais, Robert

Lullaby Town

New York: Bantam, 1992. First Edition. **Inscribed by the author on the title page: "To –– –– / All good wishes from Elvis, Joe, & Robert Crais."** A couple of tiny bumps to the book extremities, several small, nearly undetectible impressions and a single pinhead-size bruise to the front panel of the jacket, otherwise Fine and unread in about Fine dust jacket. A lovely copy of the scarcest of the Elvis Cole titles.

$325

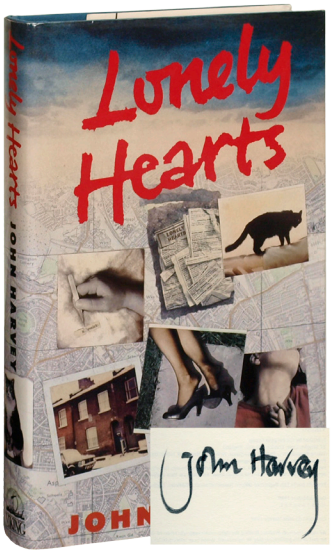


45. Farnol, Jeffery

The Money Moon

New York: Dodd, Mead, 1911. First Edition. Very Good in a Very Good dust jacket. Gilt titles and design to the spine and front board. Bright and fresh with only a bit of overall toning to the book and a slight spine lean. Light offsetting to the endpapers. Jacket faded with light chipping and wear to the extremities. Frontispiece by A. I. Keller. Scarce in jacket.

$500



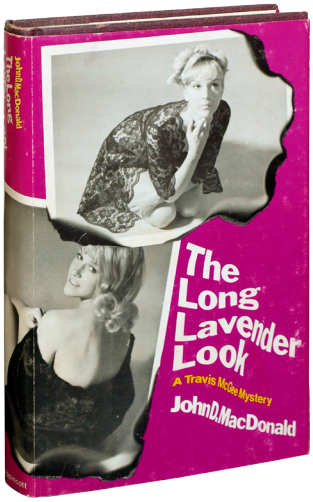
46. Harvey, John

Lonely Hearts

London: Viking, 1989. First Edition. **Signed by the author on the title page.** Fine and unread in a bright, Near Fine dust jacket. The first Inspector Resnick mystery.

$350

Crime Fiction

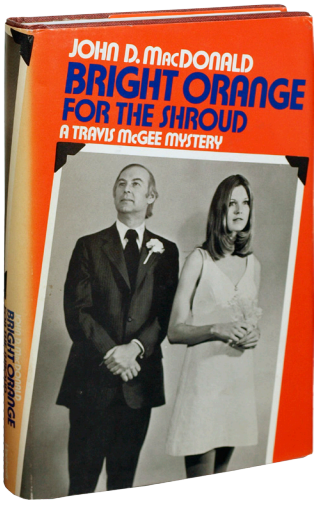


47. MacDonald, John D.

The Long Lavender Look

Philadelphia: J.B. Lippincott, 1972. First edition in hardcover. Near Fine in a strong Very Good+ dust jacket. Boards have just a touch of rubbing to the extremities; jacket is lightly rubbed overall, with a short closed tear at the bottom of the front flap, else bright, with only very minor fading to the spine panel. Travis McGee.

$375

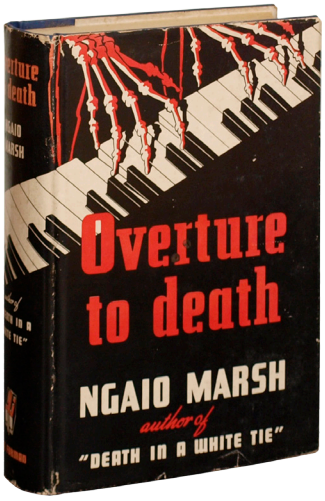


48. MacDonald, John D.

Bright Orange for the Shroud

Philadelphia: J.B. Lippincott, 1972. First edition in hardcover. Near Fine in an about Near Fine dust jacket. Minor bumping to the upper tips. Jacket spine is a bit faded, with a tiny closed tear and some associated creasing to the rear panel. One of the scarcest of the Lippincott editions of MacDonald's Travis McGee books.

$750

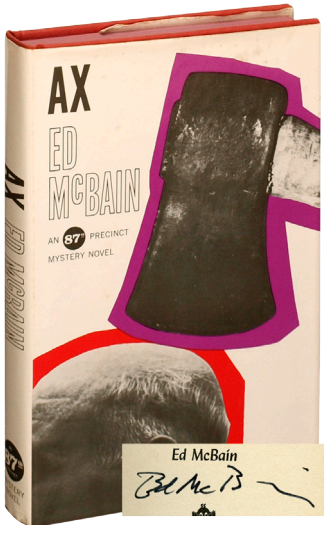


49. Marsh, Ngaio

Overture to Death

New York: Lee Furman, 1939. First Edition. Near Fine in a bright, Very Good+ dust jacket. Some offsetting to the endpapers with a hint of shelf wear. Modest rubbing and wear to the extremities of the jacket with a couple of short closed tears. Haycraft Queen cornerstone, scarce in this condition.

$350

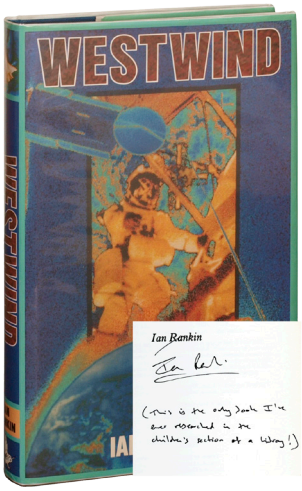


50. McBain, Ed

Ax

New York: Simon and Schuster, 1964. First Edition. **Signed by the author on the title page.** About Fine in a Near Fine dust jacket. Bookplate on the front flyleaf, page edges lightly toned as usual, heel corner lightly bumped. Hint of foxing along the top edge of the jacket. A bright, colorful copy. An 87th Precinct mystery.

$300

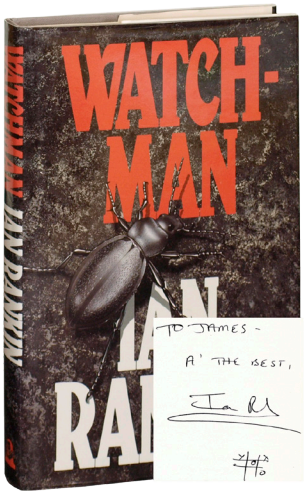


51. Rankin, Ian

Westwind

London: Barrie and Jenkins, 1990. First UK Edition. Just about Fine and unread in a Fine dust jacket. Slight bump to heel of spine with the usual slight toning to the page edges, else Fine. **Signed by the author on the title page with a note that reads, "(this is the only book I've ever researched in the children's section of a library!)."** A non-Rebus thriller involving a spy satellite gone awry.

$400

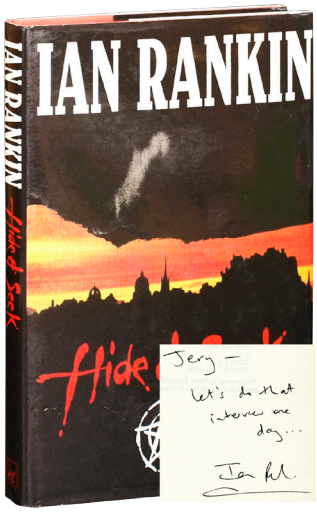


52. Rankin, Ian

Watchman

London: The Bodley Head, 1988. First Edition. **Inscribed by the author on the title page "To – / A' the best, / Ian Rankin," with a small sketch.** Just about Fine in a Fine dust jacket. Only the faintest hint of sunning along the board edges.

$650

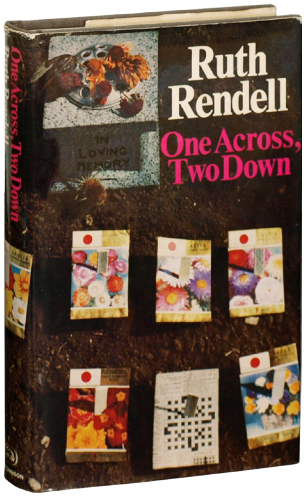


53. Rankin, Ian

Hide & Seek

London: Barrie and Jenkins, 1991. First UK Edition. **Inscribed by the author on the title page, "– / Let's do that /interview one day... / Ian Rankin."** Fine and unread in a Fine dust jacket. The second Inspector John Rebus title.

$750



54. Rendell, Ruth

One Across, Two Down

London, Hutchinson, 1971. First UK Edition. Near Fine in a Near Fine dust jacket. Spine ends bumped with a slight lean to the book. Jacket is bright and unfaded with light wear along the top panel edges.

$350

A run of signed limited editions by Michael Connelly, John Grisham, Ian Rankin, Charles Willeford, R.D. Wingfield, and others

55. Block, Lawrence
Jonathan Kellerman (introduction)
Time to Murder and Create

Arlington Heights: Dark Harvest, 1993. **One of 300 deluxe numbered editions (this being No. 210) signed by the author and by Jonathan Kellerman, who contributes an introduction.** Fine in a Fine dust jacket and slip case as issued.

$350

56. Connelly, Michael
The Overlook

Los Angeles: Steven C. Vascik, 2007. **One of 100 numbered copies (this being no. 36) signed by the author.** Full blue leather with raised bands and design blindstamped on the front board. Fine and unread in a matching full leather clamshell box with gilt spine titles, also Fine, all housed in the publisher's cardboard shipping box. A story originally serialized in New York Times Sunday Magazine.

$450

57. Connelly, Michael
The Lincoln Lawyer

Los Angeles: Steven C. Vascik, 2005. **One of 75 copies (this being No. 36) signed and numbered by the author on the limitation page.** Fine and unread in full leather and gilt titles and leather slipcase as issued.

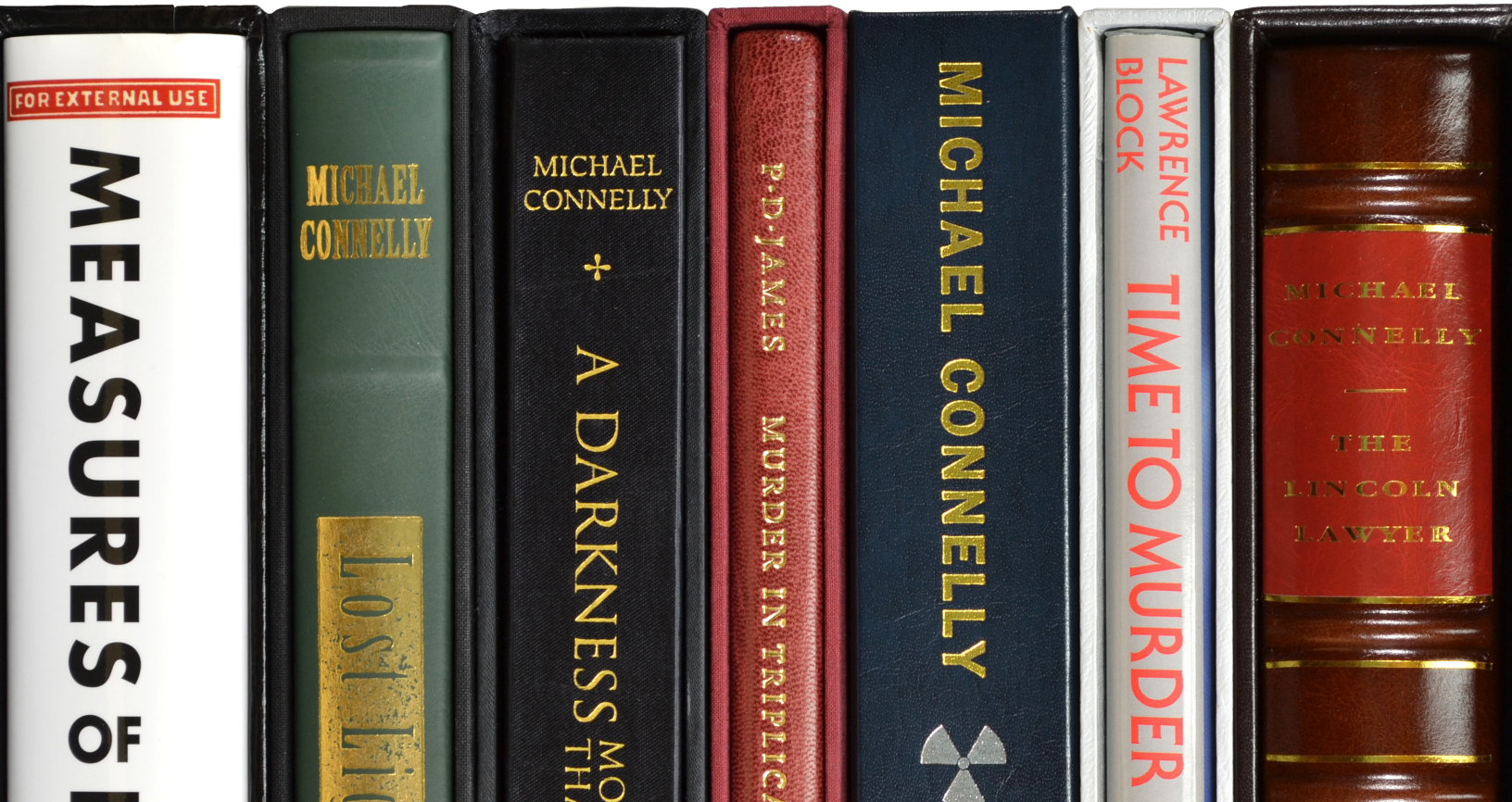
$650

58. Connelly, Michael
A Darkness More Than Night

New Orleans: B.E. Trice, 2000. **One of 100 deluxe numbered copies (this being No.100) signed by the author on the limitation page.** Fine in black silk covered boards and matching slipcase. Slipcase just about Fine with only a hint of rubbing at the corners.

$500

(Continued on next page)



59. Connelly, Michael

Lost Light

New Orleans: B.E. Trice, 2003. **One of 100 deluxe numbered copies (this being No.38) signed by the author on the limitation page.** Accompanied by a CD, *Dark Sacred Night: the Music of Harry Bosch,* as issued. Fine in green quarter leather and black cloth covered boards and an about Fine, matching slipcase.

$375

60. Crais, Robert

The Watchman

Los Angeles: Steven C. Vascik, 2007. First Edition. **One of 100 numbered copies (this being No. 27) SIGNED by the Robert Crais.** Fine in a Fine slipcase.

$400

61. Grisham, John

A Time to Kill

Garden City: Doubleday, 1993. **One of 350 copies (this being No. 289) signed and numbered.** Fine and unread in black leather and gilt titles with tissue dust jacket and blue cloth slipcase as issued (small bump to one corner of the slipcase). Grisham's first book, originally published by the Wynwood Press in 1989, then republished in this edition by Doubleday (there was also a trade edition) following the success of Grisham's second novel, *The Firm.*

$1750

62. Moynihan, Danny

Boogie-Woogie

London: Duck Editions, 2000. First UK Edition. **One of 500 numbered copies (this being No. 32) signed by the author, along with the publisher's chop stamp, on the title page; also signed by the designer Damien Hirst on the dust jacket rear panel as called for.** Fine in red cloth with gilt lettering, in a Fine dust jacket.

$425

63. Willeford, Charles
James Lee Burke (foreword)

Cockfighter Journal

Santa Barbara, CA: Neville Publishing, 1989. **One of 26 lettered copies SIGNED by James Lee Burke.** Fine in black leather with gilt design and no dust jacket as issued. An extremely readable journal of Willeford's experiences on the set of the 1974 Monte Hellman film *Cockfighter,* based on Willeford's novel and for which the author wrote the screenplay. Willeford played a cockfighting referee in the film, and chronicles the highs and lows of the experience in his typically gracious and understated style. The smallest limitation of this title, which also had a printing of 300 numbered copies in cloth, but no trade edition.

$1250

64. Wingfield, R.D.

A Touch of Frost

Sussex: Post Mortem Books, 1998. **One of 350 numbered copies (this being No. 277) signed by the author.** Fine and unread with no dust jacket as issued.

$350

65. McMillan, Dennis (editor)

Measures of Poison

Tucson: Dennis McMillan, 2002. **One of 400 numbered copies (this being No. 114) signed by every contributor living at the time of publication (thus excluding only Charles Willeford and Howard Browne).** Fine in quarter-bound morocco boards and a Fine dust jacket. One of the most remarkable short story collections in the past two decades, issued to celebrate publisher Dennis McMillan's twentieth anniversary in publishing, with every story being a first appearance by the authors noted. And quite a list of authors it is: Charles Willeford (whose story, "Heathscapes," was eventually developed into his novel, *The Burnt Orange Heresy*), George Pelecanos, Michael Connelly, James Crumley, Jon A. Jackson, Kent Anderson, Howard Browne, A.A. Attanasio, Scott Phillips and a host of others. Illustrated throughout by Joe Servello and Scott Musgrove. Striking dust jacket design by Michael Kellner.

$300

Crime Fiction, Ltd.

A run of signed lettered editions and editions of 100 copies published by Dennis McMillan, most volumes being either letter "B" or copy number 2

Each volume is signed by the author, bound in morocco, with dust jacket and slipcase as issued, and all are in Fine condition. A significant collection of limited editions, by a publisher who was responsible for discovering and promoting some of the most significant authors of crime fiction in the past three decades.

66. Connelly, Michael

Echo Park

2006. First Edition. One of 156 lettered copies (this being Letter B).

$450

67. Connelly, Michael

City of Bones

2002. First Edition. One of an unspecified number of deluxe editions issued stating "Author's Presentation Copy." Signed by Connelly on the title page and dated 3-25-02.

$450

68. Cook, Gary J.

Blood Trail

2006. First Edition. One of 104 lettered copies (this being Letter B).

$275

69. Crumley, James

The Final Country

2001. First Edition. One of 52 lettered copies (this being Letter B).

$350

(Continued on next page)



70. Crumley, James

Whores

Missoula, MT: Dennis McMillan, 1988. First Edition. One of 26 lettered copies (this being letter X), signed by the author. This copy additionally inscribed by Crumley.

$400

71. Demarinis, Rick
James Crumley (introduction)

Sky Full of Sand

2003. First Edition. One of 104 lettered copies (this being Letter B) signed by the author and by James Crumley, who contributes the introduction.

$275

72. Harrington, Ken

The Good Physician

2008. First Edition. One of 156 lettered copies (this being letter L).

$225

73. Harrington, Kent

Red Jungle

2004. First Edition. One of 156 lettered copies (this being Letter B).

$275

74. Harrington, Kent

The Tattooed Muse

2001. First Edition. One of 100 numbered copies (this being No. 2). There was no lettered edition of this title.

$275

75. Harrington, Kent

The American Boys

2000. First Edition. One of 150 copies (this being No. 2). There was no lettered edition of this title.

$275

76. Nisbet, Jim

The Syracuse Codex

2005. First Edition. One of 104 lettered copies (this being Letter B).

$275

77. Nisbet, Jim

The Price of the Ticket

2003. First Edition. One of 78 lettered copies (this being Letter B).

$275

78. Nisbet, Jim

The Octopus on my Head

2007. First Edition. One of 104 lettered copies (this being Letter B).

$350

79. Nisbet, Jim

Dark Companion

2006. First Edition. One of 104 lettered copies (this being copy L).

$175

80. Pelecanos, George

The Night Gardener

2006. First Edition. One of 104 lettered copies (this letter B).

$275

81. Pelecanos, George P.

Hard Revolution

2004. First Edition. One of 104 lettered copies (this being Letter B).

$275

82. Pelecanos, George P.

Drama City

2005. First Edition. One of 104 lettered copies (this being Letter B).

$350

83. Pelecanos, George P.

The Sweet Forever

1998. First Edition. One of 52 lettered copies (this being Letter B).

$450

84. Pelecanos, George P.

Shame the Devil

1999. First Edition. One of 52 lettered copies (this being Letter B).

$450

85. Phillips, Scott

Cottonwood

2004. First Edition. One of 104 lettered copies (this being Letter B).

$350

86. Phillips, Scott

The Walkaway

2002. First Edition. One of 104 lettered copies (this being Letter B).

$450

87. Satterthwait, Walter

Dead Horse

2006. First Edition. One of 104 lettered copies (this being letter B).

$275

88. Truluck, Bob

Saw Red

2003. First Edition. One of 104 lettered copies (this being Letter B).

$275

89. Truluck, Bob

The Art of Redemption

2007. First Edition. One of 104 lettered copies (this being Letter B).

$300

90. Woolrich, Cornell
Francis M. Nevins (editor)

Love and Night: Unknown Stories

2007. First Edition. One of 156 lettered copies (this being Letter L) signed on the limitation page by editor Francis M. Nevins, who contributes the introduction.

$250

91. Smith, Anthony Neil (editor)

Plots With Guns

2005. First Edition. One of 156 lettered copies (this being Letter R) signed by all the book's contributors. Signing contributors include editor Anthony Neil Smith, Michael Connelly, Pearce Hansen, Eddie Muller, Tim Wohlforth, Laura Lippman, Patrick J. Lambe, Steve Hamilton, Charlie Stella, Paul A. Toth, Darren Speegle, Reed Farrel Coleman, Victor Gischler, Robert Skinner, Trevor Maviano, Beverly Brackett, Sean Dolittle, Mark T. Conard, Tribe, Jason Starr, Gary Phillips,Jim Nisbet, Kevin James Miller, Scott Phillips, Kent Anderson. An all-new collection of short stories in the noir style, by some of today's finest living crime fiction authors.

$225

A run of signed limited editions published by the Scorpion Press

Each volume is bound in quarter leather and marbled paper covered boards, and signed by both the author and a second writer who contributes an "appreciation." An impressive series of editions, each connecting two important crime novelists.

92. Akunin, Boris
H.R.F. Keating (essay)

The Death of Achilles

2005. One of 15 lettered copies (this being copy L).

$350

93. Billingham, Mark
Karin Slaughter (essay)

Lifeless

2005. One of 14 lettered copies (this being Letter L).

$150

94. Block, Lawrence
Peter Straub (essay)

Hope To Die

2001. One of 15 lettered copies (this being copy L).

$500

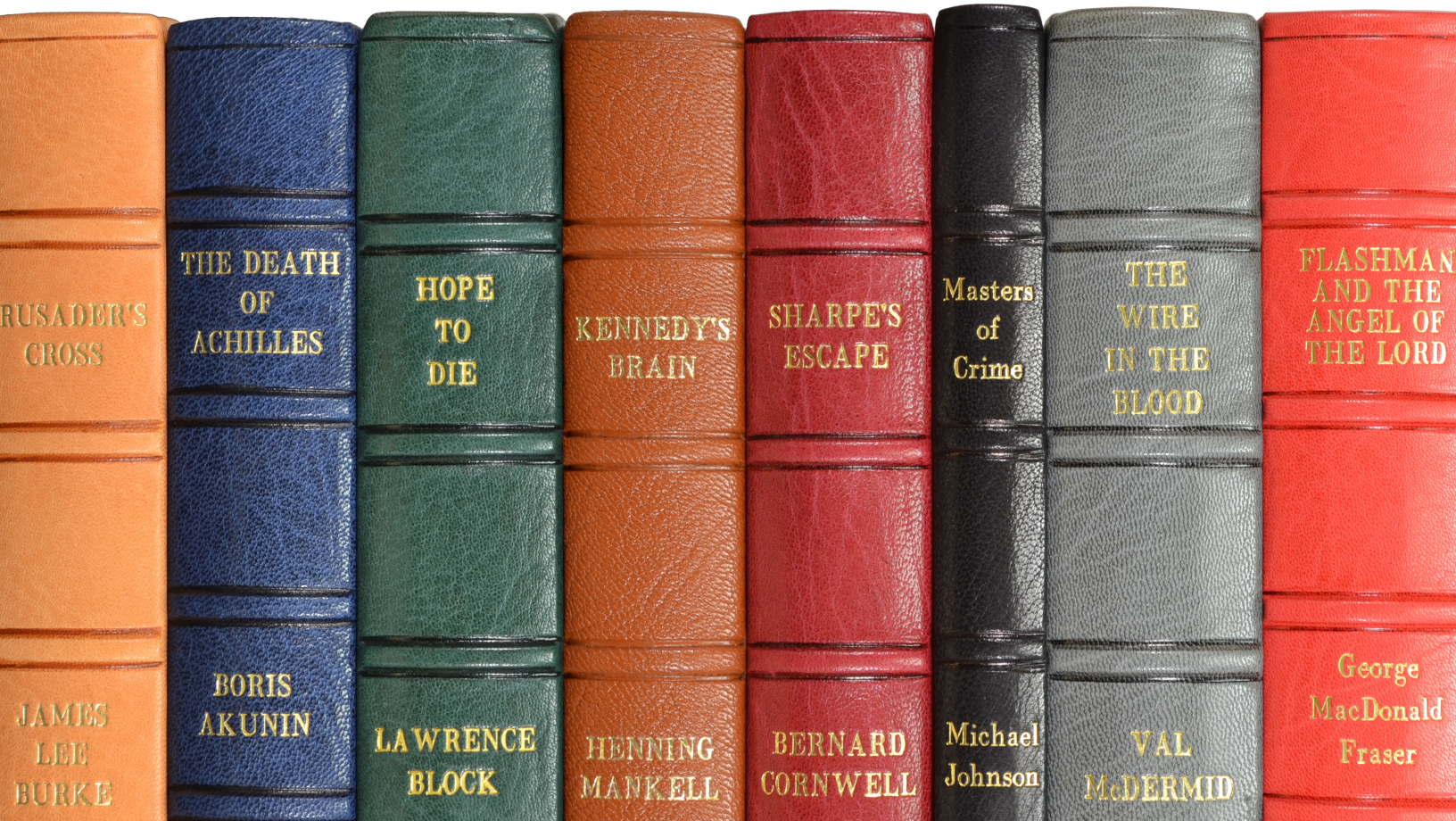
95. Block, Lawrence
Simon Kernick (essay)

All the Flowers are Dying

2005. One of 15 lettered copies (this being letter L).

$500

(Continued on next page)



96. Bruen, Ken
Simon Kern (essay)

Priest

2005. One of 16 deluxe lettered copies (this being letter L).

$325

97. Bruen, Ken
Denise Mina and Michael Johnson (essay)

Cross

2007. One of 16 deluxe lettered copies (this being Letter L).

$325

98. Burke, James Lee
Robert S. Reid (essay)

Crusader's Cross

2005. One of 15 lettered copies (this being copy L).

$250

99. Burke, James Lee
James Sallis (essay)

Pegasus Descending

2006. One of 16 deluxe lettered copies (this being letter L).

$350

100. Burke, James Lee
Michael Johnson (essay)

Swan Peak: A Robicheaux Novel

2008. One of 16 deluxe lettered copies (this being letter L).

$275

101. Burke, James Lee
Phil Rickman (essay)

The Tin Roof Blow Down

2007. One of 16 deluxe lettered copies (this being letter L).

$325

102. Coben, Harlan
Robert Crais (essay)

Just One Look

2004. One of 15 lettered copies (this being copy L).

$350

103. Connelly, Michael
George Pelecanos (essay)

Angels Flight

1998. One of 16 lettered copies (this being letter K).

$450

104. Cornwell, Bernard
Patricia Finney (essay)

Sharpe's Escape

2004. One of 16 lettered copies (this being copy L).

$400

105. Cornwell, Bernard
Michael Jecks (essay)

Sharpe's Fury

2006. One of 15 deluxe lettered copies (this being letter L).

$475

106. Cornwell, Bernard
Simon Scarrow (essay)

Sharpe's Havoc

2003. One of 16 deluxe lettered copies (this being letter L).

$400

107. Crais, Robert
Michael Connelly (essay)

Hostage

2001. One of 16 lettered copies (this being letter M).

$400

108. Dexter, Colin
H.R.F. Keating (essay)

The Jewel That Was Ours

1991. One of 20 lettered copies (this being copy H).

$350

109. Fraser, George MacDonald
Allan Mallinson (essay)
Anthony Price (afterword)

Flashman on the March

2005. One of 20 lettered copies (this being letter L).

$450

110. Fraser, George MacDonald
Peter Lovesey (essay)

Flashman and the Angel of the Lord

1994. One of 20 lettered copies (this being letter L).

$500

111. Gash, Jonathan
H.R.F. Keating (essay)

The Lies of Fair Ladies

1991. One of 20 lettered copies (this being copy M).

$400

114. Hayder, Mo
Margaret Murphy (essay)

Ritual

2008. One of 16 lettered copies (this being copy L).

$325

115. Higgins, Jack
Len Deighton (essay)

Dark Justice

2004. One of 15 deluxe lettered copies (this being letter L).

$350

116. Hill, Reginald
Eric Wright (essay)

Pictures of Perfection

1993. One of 20 lettered copies (this being Letter L).

$245

117. Hill, Reginald
John Baker (essay)

On Beulah Height

1998. One of 16 lettered copies (this being copy N).

$375

118. Hill, Reginald
Peter Lovesey (essay)

Recalled to Life

1992. One of 20 lettered copies (this being letter R).

$375

119. Hill, Reginald
Walter Satterthwait (essay)

The Wood Beyond

1996. One of 15 lettered copies (this being letter L).

$375

120. Lovesey, Peter

The Last Detective

1991. One of 15 lettered copies (this being copy L) signed by both the author and his wife Jax.

$375

121. Maitland, Barry
H. R. F. Keating (essay)

The Chalon Heads

1998. One of 12 deluxe lettered copies (this being letter L).

$340

122. Mankell, Henning
Dan Fesperman (essay)
Kennedy's Brain

2007. One of 16 lettered copies (this being copy L).

$250

123. Mankell, Henning
John Harvey (essay)
The Man Who Smiled

2005. One of 15 lettered copies (this being letter L).

$450

124. Mankell, Henning
Minette Walters (essay)
The White Lioness

2003. One of 15 deluxe lettered copies (this being letter L).

$400

125. McDermid, Val
Reginald Hill (essay)
The Wire in the Blood

1997. One of 15 lettered copies (this being letter E). Basis for the British television series *Wire in the Blood*.

$350

126. Pelecanos, George P.
James Sallis (essay)
King Suckerman

1998. One of 16 lettered copies (this being copy N).

$475

127. Rankin, Ian
Denise Mina (essay)
Doors Open

2008. One of 16 lettered copies (this being letter L).

$475

128. Rankin, Ian
Jeffrey Deaver (essay)
A Question of Blood

2003. One of 15 lettered copies (this being letter L).

$450

129. Rankin, Ian
Lawrence Block (essay)
Beggars Banquet

2002. One of 15 lettered copies (this being letter L).

$350

130. Rankin, Ian
Lee Child (essay)
Fleshmarket Close

2004. One of 15 lettered deluxe copies (this being Letter L).

$350

131. Rankin, Ian
Phil Rickman (essay)
The Naming of the Dead

2006. One of 16 lettered copies (this being copy L).

$165

132. Slaughter, Karin
Val McDermid (essay)
A Faint Cold Fear

2003. One of 15 lettered copies (this being copy L).

$450

133. Wingfield, R.D.
Alex Keegan (essay)
Hard Frost

1995. One of 15 lettered copies (this being copy E).

$325

134. Brett, Simon (editor)

The Detection Collection

2005. One of 16 lettered copies (this being copy L), signed by each contributing author, including Boris Akunin, Michael Johnson, Clare Francis, Robert Goddard, John Harvey, Reginald Hill, P.D. James, H.R.F. Keating, Michael Ridpath, Margaret Yorke, Robert Barnard, Lindsey Davis, Colin Dexter.

$400

135. Jakubowski, Maxim (editor)

No Alibi

1995. One of 15 lettered copies (this being letter L) signed by each contributing author, including Robert Barnard, Larry Beinhart, Lawrence Block, Liza Cody, Mat Coward, Denise Danks, Lindsey Davis, Martin Edwards, Charlotte Elkins, Aaron Elkins, John Harvey, H.R.F. Keating, Reginald Hill, Edward D. Hoch, Jakubowski, J.A. Jance, Alex Keegan, Michael Z. Lewin, Peter Lovesey, Val McDermid, Barbara Taylor McCafferty, Beverly Taylor Herald, Susan Moody, Sara Paretsky, Ian Rankin, Candace Robb, Peter Robinson, Mark Timlin and Margaret Yorke.

$350

136. Johnson, Michael (editor)

Masters of Crime: Lionel Davidson and Dick Francis

2006. One of 52 lettered copies (this being copy L) signed by both the subject authors and all the contributors, including Len Deighton, Michael Johnson, Michael Hartland, H. R. F. Keating, John Cook.

$350

137. Slaughter, Karin (editor)

Like A Charm

2004. One of 20 lettered copies (this being copy L) signed by each contributing author, including Kelley Armstrong, Mark Billingham, Lee Child, John Connelly, Emma Donoghue, Jerrilyn Farmer, Jane Haddam, John Harvey, Laura Lippman, Lynda La Plante, Denise Mina, Fidelis Morgan, Peter Robinson, Peter Moore Smith, and Karin Slaughter.

$250

138. Walters, Minette
Andrew Taylor (essay)

The Scold's Bridle

1994. One of 15 deluxe lettered copies (this being letter D).

$400





139. Ford, John

John Ford's framed International Award from the Venice International Film Festival for *The Quiet Man*

Venice International Film Festival, 1952. Director John Ford's framed International Award from the Venice International Film Festival for his classic 1952 film, *The Quiet Man*. Ford also received a nomination for the Golden Lion Award at the same festival and went on to win the 1953 Academy Award for Best Director for the film. Begun in 1932, the Venice Festival is one of the most prestigious film events in the world, second only to Cannes, and is the world's oldest such event.

28 x 20 inches, original black wood frame. Unexamined out of frame, but the award certificate appears to be in Fine condition. Frame Very Good with a bit of edgewear, with evidence that its backing has been removed. Presumably this is either the frame in which the award was presented or the one Ford had made for it. A unique piece of film history from one of the iconic director's most critically acclaimed films.

$3500



140. Glover, Crispin

A unique set of first editions and ephemera by Crispin Glover, from the collection of filmmaker Trent Harris

Los Angeles: Volcanic Eruptions, 1988-1992. A collection of first editions and ephemera by Crispin Glover, from the collection of filmmaker Trent Harris. Included are Glover's first three avant-garde books, *Rat-Catching, Oak Mott,* and *Concrete Inspection,* all of which were issued in limitations of 1000 copies, and are in this case each the best possible copy, numbered "-01," "0," and "0" respectively, and inscribed in the year of publication (with inscriptions that are colorful to say the least).

Also included is a proof of Glover's first book, *Rat-Catching,* one of reportedly only a handful of copies created by Glover for promotion, in a much larger format than the resulting book, with each page in a plastic protector, bound with silver clasp-rings. Last is an original poster for a 1979 signing event for *Rat-Catching.*

Harris directed a trio of short films between 1979 and 1985 now known as *The Beaver Trilogy,* all featuring an eccentric character named "Groovin' Gary," a resident of Beaver, Utah, with whom the director was obsessed. "Gary" played himself in the first film (*The Beaver Kid,* 1979), and was then represented by Sean Penn in the second film (*The Beaver Kid 2,* 1981), and finally by Glover in the third installment (*The Orkly Kid,* 1985). Glover has continued to make books and films, along with live performance art, all of which challenge conventions and boundaries. His work has its roots in the avant-grade, the early films of Werner Herzog and Frederick Wiseman, and his ongoing interest in the lives of American outsiders and outsider culture.

A remarkable collection of items by one of a challenging and significant artist, and an important association with one of his earliest collaborators.

$4250



141. [RKO Radio Pictures]
1939-1940 Annual

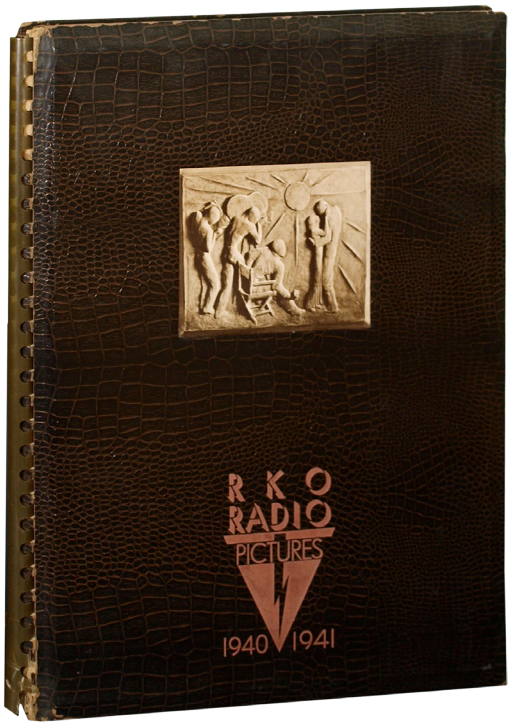
RKO Radio Pictures, 1940. First Edition, large quarto. The deluxe annual for RKO Studios' 1939-1940 season. White linen with embedded spiral binding. 56 pages. Features films such as *The Hunchback of Notre Dame,* numerous literary adaptations with large images of the books themselves (*The Deerslayer, Ivanhoe, The Swiss Family Robinson, Tom Brown's Schooldays*), full-page spreads for directors Garson Kanin, George Stevens, Leo McCarey, and Gregory La Cava; and actors Carole Lombard, Ginger Rogers, Cary Grant, Charles Laughton, Harold Lloyd (in the spotlight as a producer rather than an actor), George Sanders (in *The Saint* series), Anne Shirley, Douglas Fairbanks, Jr., Stan Laurel and Oliver Hardy, Richard Dix, Anne Neagle, Victor McClagen, and Jean Hersholt; and a special section advertising 18 Technicolor Disney features. Very Good+, with a some turning to the outer corners, light scuffing to the cloth, but attractive overall.

$650

142. [RKO Radio Pictures]
1940-1941 Annual

RKO Radio Pictures, 1940. First Edition, large quarto. The deluxe annual for RKO Studios' 1940-1941 season. Brown alligator leather with beveled edges and brown comb binding. 56 pages. Notably, this annual is the earliest advertisement for *Citizen Kane,* with a full-page spread featuring Orson Welles, and the working title, *John Citizen, US.* Featuring literary adaptations with large images of the books themselves (*Little Men*), along with actors Carole Lombard, Charles Laughton, Cary Grant, Jean Arthur (in The Devil and Miss Jones), Jean Hersholt, Ronald Colman, and Charles Boyer; also features unusual, bound-in full-color cutouts of the first editions of *Sister Carrie* and *Kitty Foyle,* along with a spread for 18 single-reel Walt Disney features. Very Good+, with the bottom two rungs of the comb binding damaged, moderate wear at the corners; quite attractive overall.

$750





143. Greene, Graham

Collection of Lobby Card sets and Title Cards from films based on novels by Graham Greene, including *Ministry of Fear, Our Man in Havana,* and *Confidential Agent*

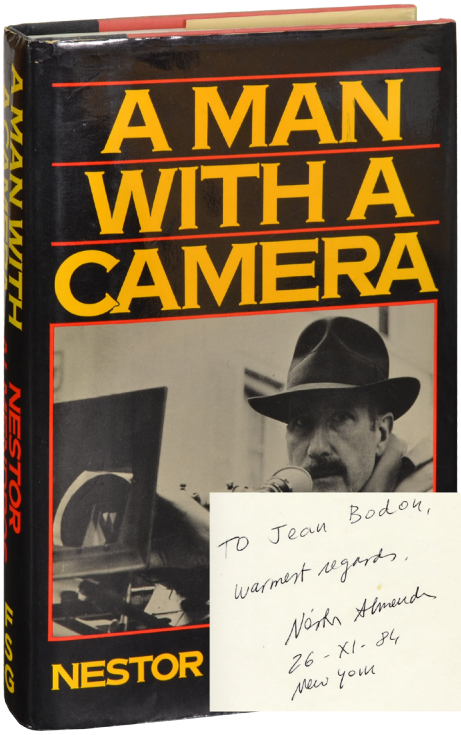
Burbank: Warner Brothers/Associated Artists/Columbia/RKO/ United Artists/Paramount, 1945-1961. A collection of lobby cards and title cards from several key films adapted from the novels of Graham Greene.

Collection includes:Title cards for *Confidential Agent* (Warner Brothers, 1945, starring Charles Boyer, Lauren Bacall, and Peter Lorre), *The Fugitive* (RKO, 1947, based on Greene's novel, *The Power and the Glory,* directed by John Ford and starring Henry Fonda and Dolores Del Rio), and *The End of the Affair* (Columbia, 1954, directed by Edward Dmytryk and starring Deborah Kerr, Van Johnson, John Mills, and Peter Cushing)

Complete set of 8 lobby cards from *Ministry of Fear* (Paramount, 1944, directed by Fritz Lang and starring Ray Milland and Marjorie Reynolds), *The Heart of the Matter* (Associated Artists, 1953, starring Trevor Howard, Denholm Elliott, and Peter Finch), *The Quiet American* (United Artists, 1957, directed and written for the screen by Joseph L. Mankiewicz and starring Audie Murphy and Michael Redgrave), *Our Man in Havana* (Columbia, 1960, written for the screen by Greene, directed by Carol Reed, and starring Alec Guinness, Burl Ives, Maureeen O'Hara, Noel Coward, and Ralph Richardson), and *The Power and the Glory* (1961, starring Laurence Olivier, Julie Harris, George C. Scott, Roddy McDowell, Keenan Wynn, and Patty Duke. A rare set of cards, as this production was made for television and few sets were issued).

All cards are in Near Fine or better condition (Near Mint on the poster grading scale). A superb collection of early ephemera relating to one of the most favorably adapted writers of literature and genre fiction of the twentieth century.

$1750

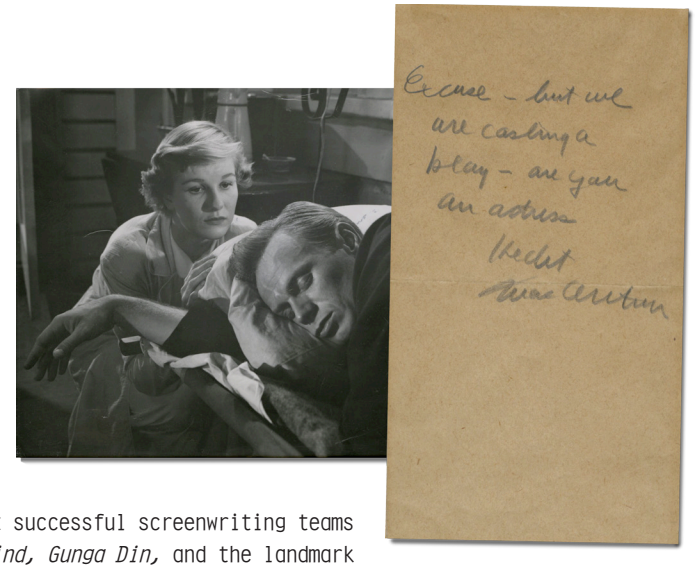


144. Almendros, Néstor
Francois Truffaut (foreword)

A Man with a Camera

New York: Farrar, Straus, and Giroux, 1984. First Edition. **Inscribed by Almendros on the half-title page in the year of publication: "To Jean Bodon / Warmest regards / Nestor Almendros / 26 - XI - 84 / New York."** One of the greatest cinematographers of the latter half of the twentieth century, Nestor Almendros got his professional start working on the films of Francios Truffaut (*The Wild Child, Bed and Board, Confidentially Yours*) and Eric Rohmer (*My Night at Maud's, La Collectioneuse, Claire's Knee, Chloe in the Afternoon, Pauline at the Beach*), then went on to win an Academy Award for his stunning camerawork on Terence Malick's *Days of Heaven,* and was again nominated four years later for *Sophie's Choice*. Other choice work includes *Cockfighter* (Monte Hellman, 1974), *Kramer vs. Kramer* (Robert Benton, 1979), and *Maitresse* (Barbet Schroeder, 1975). Almendros died in New York in 1992 at the age of 61. Jean Bodon is a preeminent film scholar and director of documentaries, whose films have been broadcast on HBO and many other educational channels all over the world. He has also written books on cinema, including a noted biography on Charlie Chaplin that, like this book, includes an introduction by Francois Truffaut. Near Fine in a Near Fine dust jacket, with a touch of wrinkle at the jacket crown. A nice association, likely by way of Truffaut, and an extremely uncommon autograph.

$425

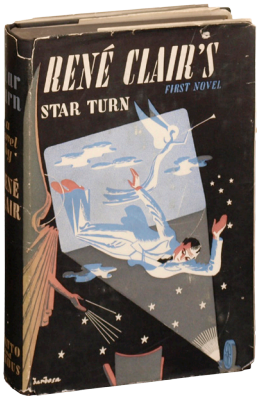


145. Hecht, Ben and Charles MacArthur
Autograph note to Barbara Bel Geddes, 1950

1950. A note in holograph pencil by Ben Hecht, signed by Hecht and his famed writing partner Charles MacArthur, handed to actress Barbara Bel Geddes at a diner in 1950. **The note reads: "Excuse - but we are casting a play - are you an actress / Hecht / MacArthur."** A seminal year for Ms. Bel Geddes, in which she had her first top billing in the film noir *Panic in the Streets* alongside Richard Widmark. Hecht and MacArthur met in 1922 when both men were reporters, and after moving to New York City together to become playwrights produced their first collaboration, *The Front Page,* in 1928. They went on to become one of the most successful screenwriting teams in the history of motion pictures, producing *Gone with the Wind, Gunga Din,* and the landmark screwball comedy, *Twentieth Century*. In 1957, Hecht wrote MacArthur's biography, *Charlie: The Life and Improbable Times of Charles MacArthur*. Accompanying the note is a silver gelatin photograph of Ms. Bel Geddes in a scene with Richard Widmark from *Panic in the Streets,* which hung on the actresses' wall for many years.

The autograph note is on brown paper stock, 5 x 8 inches, uninspected out of its frame, Near Fine condition. Photograph is 8 x 10 inches, with some faint wrinkling from exposure to moisture, else Near Fine, uninspected out of its frame. From the estate of Ms. Bel Geddes. Full provenance available.

$650

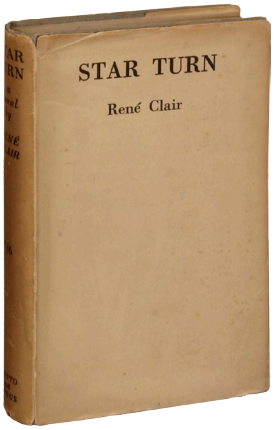


146. Clair, René

Star Turn

London: Chatto and Windus, (1936). First UK edition, and first English-language edition. Author and film director's first novel, never reprinted and with no US equivalent. Near Fine in a bright, Very Good+ illustrated dust jacket, with just the slightest toning to the spine and a few small corner chips. The story involves a film star who becomes lost in his own character, and devises a scheme to make a film with God as a means of escape. Rare in dust jacket.

$750

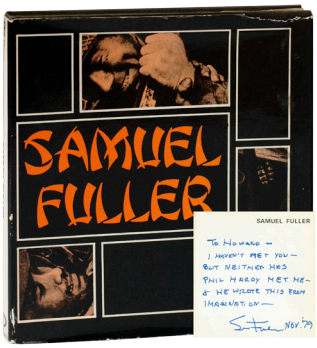


147. Clair, René

Star Turn

London: Chatto and Windus, (1936). First UK edition and first edition in English. Author and film director's first novel, never reprinted and with no US equivalent. Near Fine in a bright, Near Fine dust jacket. A pre-publication copy with both the binding and the jacket differing from that of the final trade edition: the book's binding is powder blue, and the jacket is a plain tan color with simply the book's title and author noted on the front panel and spine. A bit of tanning to the top edges of the boards; jacket shows the faintest amount of foxing at the front panel fore-edge, and a slight, even tan to the spine. One of probably only a few copies produced for advance review.

$750



148. Hardy, Phil

Samuel Fuller

New York: Praeger, 1970. First Edition. Fine in a Near Fine dust jacket. **Inscribed by the book's subject, film director Samuel Fuller, with a great inscription: "To —— : / I haven't met you, but neither has Phil Hardy met me. He wrote this from imagination / Samuel Fuller / 1979."** An uncommon inscription from one of the greatest American filmmakers of the twentieth century.

$675

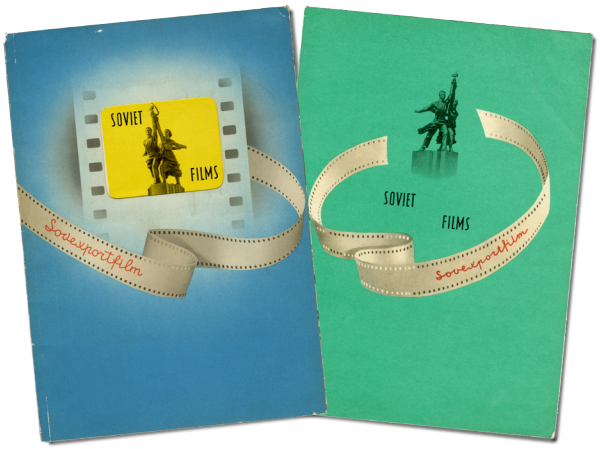


149. Malle, Louis (director)
Drieu La Rochelle (novel)
Erik Satie (composer)

Will-O'-The-Wisp [Le fe follet, The Fire Within]

Paris: Nouvelles editions de films, (1963). Original French Program for the 1963 film, published under the working title *Will-O'-The-Wisp* (but released as *Le feu follet* in France, *The Fire Within* in the US and *A Time to Live and a Time to Die* in the UK), directed by Louis Malle, based on the 1963 novel, *Le feu follet suivi de adieu a Gonzague* by Pierre Drieu La Rochelle. An uncommon program released for international promotion of this film, though perhaps never issued publicly, as this title was ultimately not used for any releases in English-speaking countries. An ambitious Malle project, using only solo piano music by Erik Satie for its score, about an increasingly isolated man quietly fighting the urge to take his own life. 8 x 10.5 inches. Self-wrappers, perfect-bound, 17 leaves. Program Near Fine, envelope Very Good+ with light soil at the edges.

$425



150. None

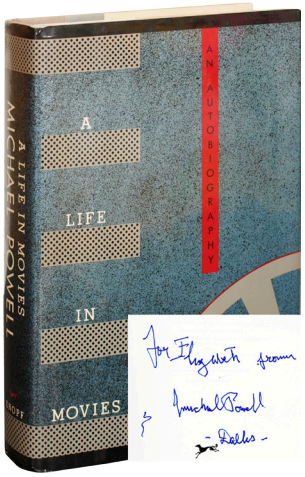
Soviet Films

Moscow: Sovexportfilm, circa 1950. Two volumes, 40 pages and 24 pages respectively, both in illustrated stiff wrappers, one with a clear acetate die-cut window showing an interior mounted photographic image. Sovietexportfilm was a company that handled the export and distribution of Soviet films in markets outside the Soviet Union. The films exported were 35mm and 16mm feature and short subject films, and could be supplied with subtitles. Superior commercial graphic design, not unlike the studio annuals released by the major US studios during this time, making use of photomontage, color backgrounds, and perforated filmstrip motifs. Both volumes in Very Good+ condition, with light rubbing to the extremities of the wrappers.

$450

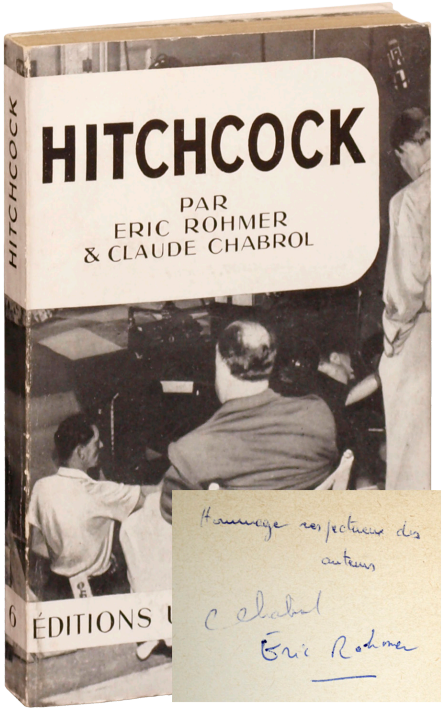
151. Powell, Michael

A Life in Movies



New York: Alfred A. Knopf, 1987. First American Edition. **Inscribed by the author and legendary film director on the title page, in his late (and as with all his autographs from this period, typically unsteady) hand: "For Elizabeth / from Michael Powell / Dallas."** Near Fine in a Near Fine dust jacket. Powell directed many of the 20th century's most enduring British film classics, including *The Red Shoes, Peeping Tom, The Life and Death of Colonel Blimp, Black Narcissus,* and *I Know Where I'm Going.* Jacket has a faint vertical crease to the front flap, and slight toning to the rear panel.

$650



Signed by Rohmer and Chabrol

152. Rohmer, Eric and Claude Chabrol

Hitchcock

Paris: Editions Universitaires, 1957. First French Edition, preceding all others. Near Fine in photo-illustrated wrappers. Precedes the English-language edition by nearly 20 years. **Signed by both Eric Rohmer and Claude Chabrol, who wrote this book near the beginning of their respective careers, and who would both go on to become highly individual and respected filmmakers in their own right.** Just above the signatures is the notation, "Hommage des auteurs." Also laid in is a small publisher's prospectus for this title, with a blurb and information about upcoming titles in the same series on Rene Clair, King Vidor and Eric von Stroheim. Rohmer and Chabrol's classic study of Hitchcock's early-to-mid career films, one of the most important books on cinema printed in the twentieth century. A wonderful section of high-resolution stills from the Hitchcock films discussed ends the book, the last being the famous photo of Hitchcock crossing at the top of a steep stone stairway, from *I Confess.* The only signed copy of this book we have ever encountered.

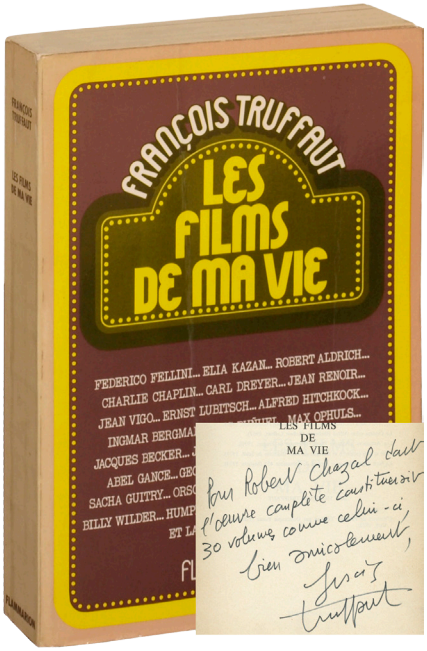
$3500

153. Truffaut, Francois

Les Films De Ma Vie [The Films in my Life]

Paris: Flammarion, 1975. First French Edition, preceding all others. **Inscribed by Truffaut to noted French film critic Robert Chazal: "To Robert Chazal / Whose complete works would constitute over 30 volumes / With admiration / Francois Truffaut."** Truffaut's third and final book, an absolute must for any film lover, comprised of many essays detailing his feelings on a wide variety of American and European film directors and their work. An insightful and incredibly readable look into the mind and heart of a great film director. A couple of very faint vertical creases to front panel, else Fine in trade size wrappers.

$3500

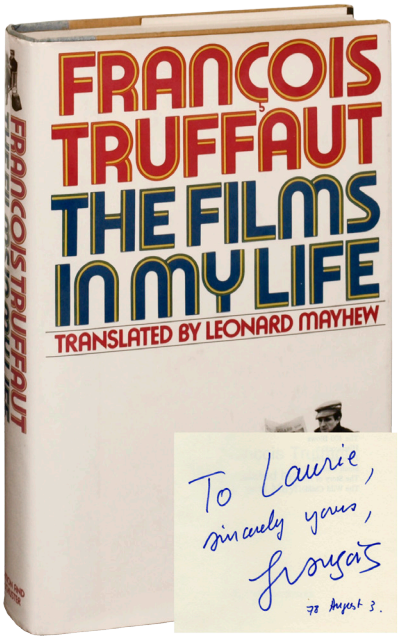


154. Truffaut, Francois

The Films in my Life

New York: Simon and Schuster, 1978. First American edition, and first edition in English. Fine and unread in a Fine dust jacket. **Inscribed by Truffaut on the half-title page in the year of publication: "To Laurie / Sincerely yours / Francois / 78 August 3."**

$2500

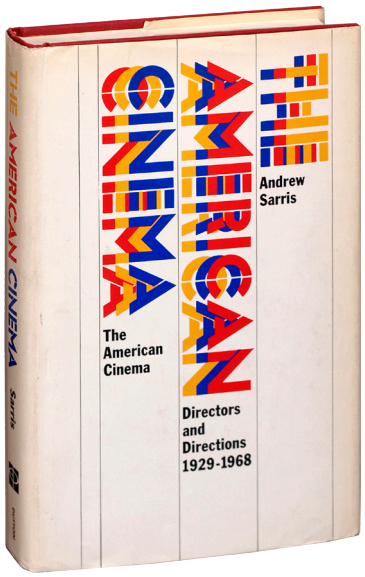


155. Sarris, Andrew

The American Cinema

New York: E.P. Dutton, 1968. First Edition, one of 1500 copies printed. *The American Cinema* introduced auteur theory to America when it was published in 1968, and sparked a long and famous debate between Sarris and Pauline Kael. Auteur theory sees a film director (rather than the producer, studio, screenwriters, or actors) as the author of a film, and was one of the founding principles used by the directors in the French New Wave (Truffaut, Godard, Chabrol, Rohmer, et al). Using the new thinking in this book, Sarris re-evaluated the pantheon of important American directors who had made films between 1929 and 1968. Fine in an about Fine dust jacket. A touch of offsetting to the front endpapers, owner initials on the front flyleaf, and only the most minute wear to the jacket.

$650



THE CONVERSATION

The Directors' Company
827 Folsom Street
San Francisco

156. Coppola, Francis Ford (director, screenplay)
Gene Hackman (starring)

The Conversation

The Directors' Company/American Zoetrope/Paramount, 1972. Final Draft Shooting Script. Along with *The Godfather* and *Apocalypse Now, The Conversation* is widely regarded as director Coppola's greatest achievement, and a high point for actor Gene Hackman, who has never played more against type.

This script was issued four days prior to the commencement of shooting in 1972 (shooting would continue throughout 1973) and follows the film closely, but the important last scene differs from (and is notably inferior to) the one that was ultimately used. While the scene numbers continue unbroken following the first page 100, the pages through to the end of the script are numbered 93-120 (i.e. the script uses the numbers 93 through 100 twice even though the content of the pages is entirely different on each). One possible explanation for all this is that Coppola chose to revise the climax of the film after the draft was issued, so the finale included consists of pages reprinted from the previous draft.

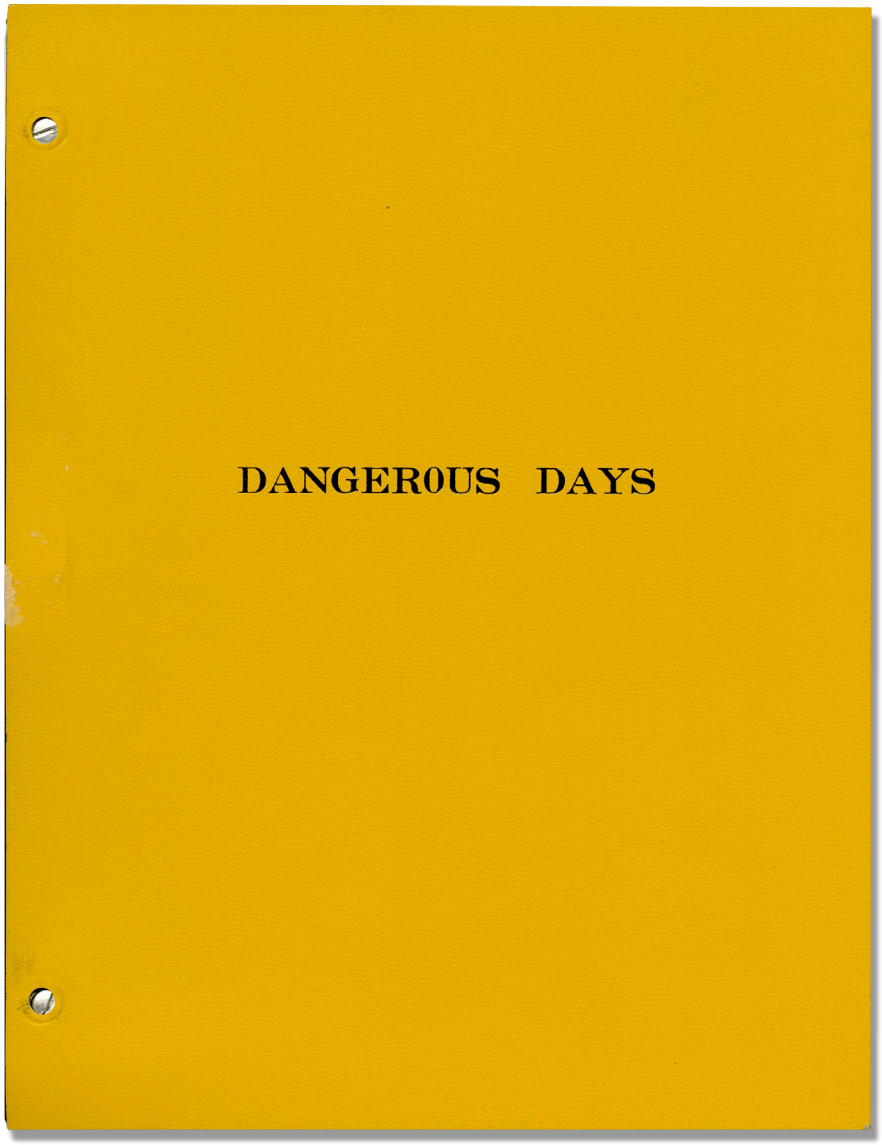
Winner of the highest honor at the Cannes Film Festival (The Golden Palm), and nominated for three Academy Awards, including Best Picture.

Tan vinyl studio wrappers, stamped with the name and address of Coppola's production company, The Directors' Company, on the front wrapper. Title page present, with a date of November 22, 1972 (production began on November 26th), and a screenwriter credit for Coppola. 128 leaves, photographically reproduced, rectos only. Pages and wrapper Near Fine, wrapper with lightly yapped edges, bound with two gold brads. In a custom quarter-leather clamshell box.

$5000

157. DICK, PHILIP K. (NOVEL) HAMPTON FANCHER (SCREENWRITER) RIDLEY SCOTT (DIRECTOR)

BLADE RUNNER [DANGEROUS DAYS]



Warner Brothers, 1980. Early Draft Shooting Script for the defining 1982 science fiction film, *Blade Runner* (here under its working title, *Dangerous Days*), directed by Ridley Scott, based on the 1968 novel, *Do Androids Dream of Electric Sheep?* by Philip K. Dick, written for the screen by Hampton Fancher (and later, David Peoples, who is not credited here). This is a timer's copy, with holograph timing notations throughout at the margins, and just a few notations in holograph ink. Interestingly, this early version of the screenplay lacks Deckard's noirish voiceover narration (added in a later version of the screenplay, and ultimately appearing in the first release of the film). The narration was subsequently removed years later by director Ridley Scott in the director's cut (1992) and the final director's cut (2007). Like Stanley Kubrick's *2001* in 1968, and building on the claustrophobic, dystopian vision Scott had already developed in *Alien* (1979), *Blade Runner* set a standard for science fiction cinema that has yet to be equaled. The bar was raised not just with regard to visual style, but with the invocation of socio-political themes that had prior to that time only existed in science fiction literature. National Film Registry.

Black unprinted vinyl studio wrappers, with a second front wrapper, in the same vinyl format but mustard yellow with "DANGEROUS DAYS" stamped at the center. Title page present, dated January 7, 1980 (18 months prior to the commencement of production, and two and a half years prior to the US release), and credits for novelist Dick, screenwriter Fancher, and the Los Angeles address of producer Michael Deeley. 100 leaves, photographically reproduced, rectos only, with holograph timing notations throughout. Pages and wrapper Near Fine, bound with three silver screw brads.

In a custom quarter-leather clamshell box.

$4250



Rare silent film screenplay typescript, with intertitles in red type

158. Chaney, Lon (starring) Benjamin Christensen (director)

Mockery

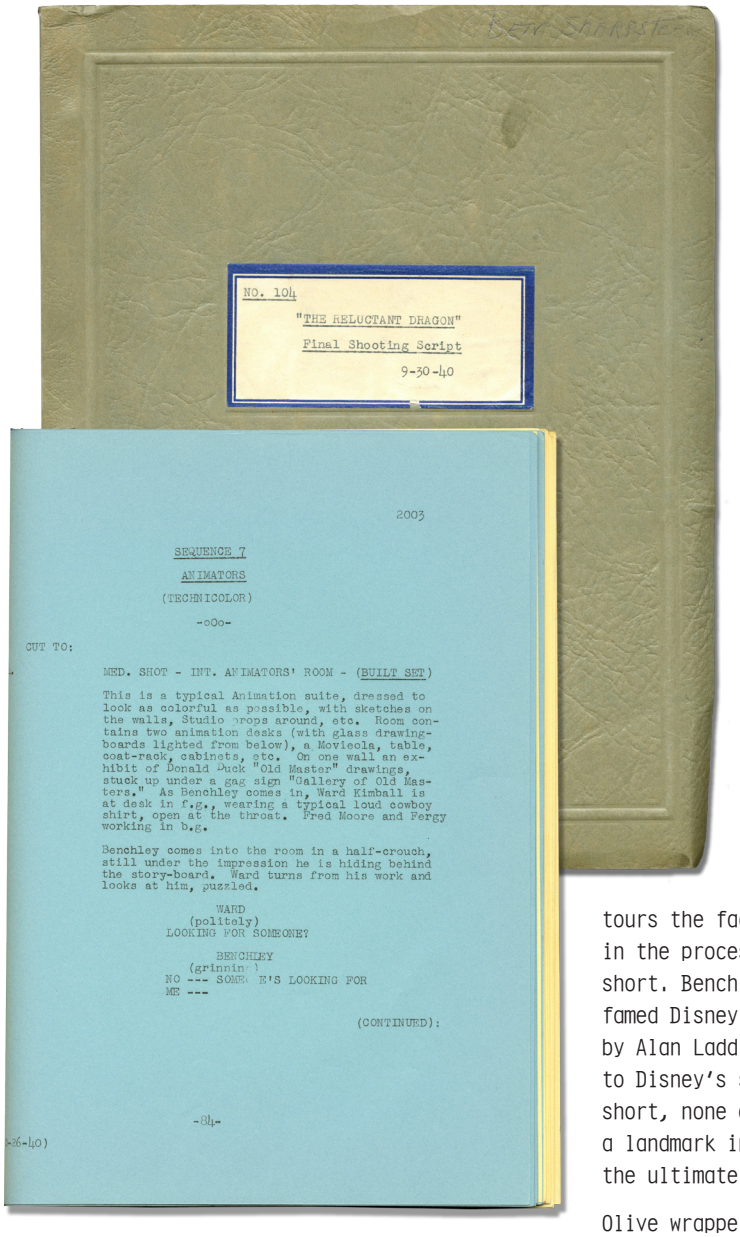
MGM, 1927. Revised Shooting Script for the 1927 film, *Mockery,* directed by Benjamin Christensen, written for the screen by Bradley King, and starring Lon Chaney. A rare example of a silent film screenplay that is an original typescript, with intertitles (i.e., dialogue and narration) in red type, and descriptive text in black type.

Danish director Christensen is best known for his avant garde work, and in particular the seminal documentary, *Haxan: Witchcraft through the Ages* (1922). Between 1922 and 1929 Christensen made films for MGM and Warner Brothers/ First National, this being one of his last silents. Lon Chaney is a half-witted Russian peasant who is hired away from his usual occupation (searching corpses for food) to act as a guide for a lovely countess across the Siberian wasteland. Upon arrival in Siberia, he becomes caught up in the Bolshevik revolution, but even moreso in a case of terminally unrequited love with the countess. Like many of the films from the silent era, many unusually bold turns are made, with many touches that affirm Christensen's status as an auteur.

Mockery was rediscovered and restored in the 1970s, and it would be reasonable to say that this is one of what can at best be a handful of extant scripts, if not unique. Later black leather binding with gilt titles and floral endpapers, blue studio front wrapper bound in, stamped THIRD TEMPORARY COMPLETE, rubber-stamped project No. 1608 and dated May 4, 1927 ("with changes of May 5, 1927"). Two working titles are present on the white MGM title label: "Terror" and "The Harelip." Credits on the front wrapper for screenwriters Christensen and King. Title page integral to the first page of text.

114 leaves, original typescript with intertitles in red type, rectos only, on onionskin stock. Pages Near Fine, front wrapper Very Good+, leather binding Near Fine. The only example of a typescript screenplay from the silent era we have ever encountered.

$3000



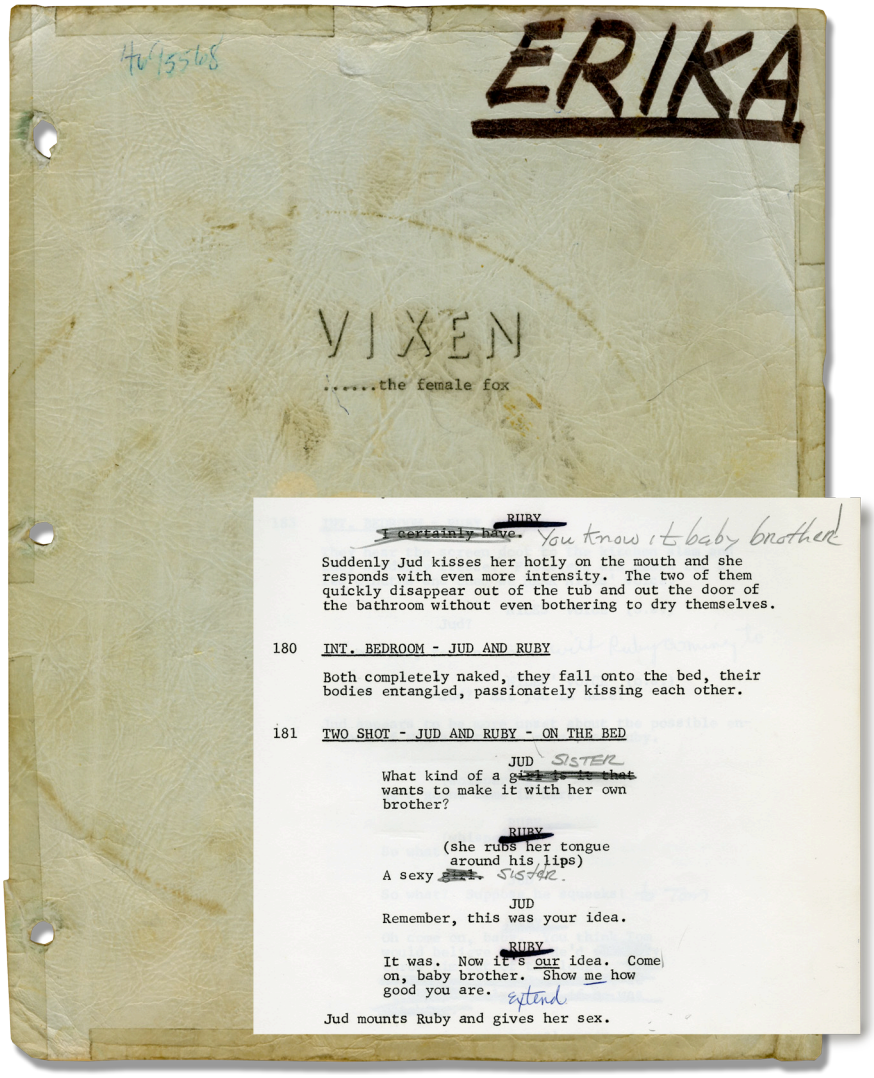
159. Grahame, Kenneth (story) Robert Benchley (screenwriter, starring) Alfred L. Werker (director)

The Reluctant Dragon

Walt Disney Productions/RKO Pictures, 1940. Final Shooting Script for the classic 1941 Disney film, *The Reluctant Dragon,* based on the short story by Kenneth Grahame that originally appeared in the 1930 collection *Dream Days,* directed by Alfred L. Werker, and starring Robert Benchley, Walt Disney, and a host of Disney's greatest animators. Copy belonging to Disney director and producer Ben Sharpsteen (with his name in holograph pencil at the top of the front wrapper), who contributed to over 30 Disney features between 1934 and 1960, including *Snow White and the Seven Dwarfs* (1937), *Fantasia* (1940), *Pinnochio* (1940), *Dumbo* (1941), and *Cinderella* (1950). *The Reluctant Dragon* was the first Disney animated feature to include live-action footage, a behind-the-scenes documentary about the studio's animation process including the cartoon short of the title, which in later years was often exhibited separately from this film. Robert Benchley stars as himself, a visitor to the Disney lot, where he intends to pitch an animated version of the children's fairy tale "The Reluctant Dragon" to Walt Disney. Benchley wanders away from his studio-appointed guide and tours the facilities himself, where he sees various new cartoons in the process of being storyboarded, including a *Baby Weems* short. Benchley meets Clarence Nash (the voice of Donald Duck), famed Disney animator Ward Kimball, another "animator" (played by Alan Ladd), and Walt Disney himself before being corralled to Disney's screening room, where he is shown the company's new short, none other than *The Reluctant Dragon.* In addition to being a landmark in animation development, the film has become perhaps the ultimate record of the Disney studio at work during its peak.

Olive wrappers, with a white title label at the center of the front wrapper in manual type, noting that this is Copy No. 104, the title, "Final Shooting Script," and a date of 9-30-40. Title page present, with a list of screenwriter credits that, interestingly, includes Benchley (who was not credited in the final film). 170 leaves, mimeograph, rectos only, with blue revision pages throughout. Pages Near Fine, wrapper Very Good+ with light yapping to the edges, bound with three silver screw-style brads. In a custom quarter-leather clamshell box.

$3250



160. MEYER, RUSS (DIRECTOR) ERICA GAVIN (STARRING)

VIXEN!

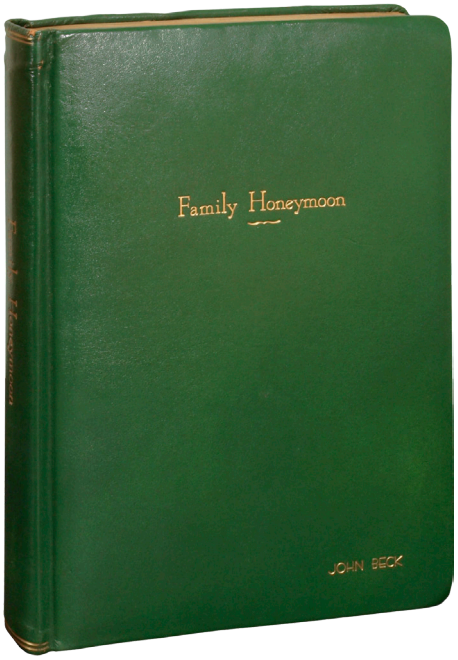
Eve Productions, circa 1968. Directed by Russ Meyer, written for the screen by Meyer, Robert Rudelson, and Anthony James Ryan, and starring Gavin, Garth Pillsbury, and Harrison Page.

Actress Erica Gavin's Shooting Script for her 1968 feature film debut, *Vixen!* (here titled *Vixen! .....the female fox*), with her annotations throughout. Ms. Gavin's notes and corrections are present on virtually every page in black marker and blue ink, with her name *(Erika)* in bold black marker on the front wrapper, which has been separately preserved.

Vixen! was one of Russ Meyer's best, sleaziest, and most commercially successful films, made at pretty much the peak of his independent productions (after *Faster Pussycat! Kill! Kill!* in 1965 and before *Beyond the Valley of the Dolls* in 1970). What is less well known is that this film, by way of Ms. Gavin, marked a breakthrough in the onscreen portrayal of women in terms of sexual aggression, using the then-new platform of late-1960s American independent cinema and the aftermath of the Summer of Love as a canvas. Gavin's character is a married woman whose sexual boundaries are pretty much non-existent, but instead of being a typical sex romp, the film heads off into areas that can be reasonably described as unexplored by sexploitation films, including Communism, race relations, political debate, and terrorist activity. Also included are many of the genre's more well-explored themes (e.g., breast size, incest, non-stop sexual activity) and a generous dose of humor.

Script is complete, with title page showing credits for Meyer and all the screenwriters. 127 leaves, mimeograph, rectos only. Front wrapper separated from the script, mounted with cellotape to an old scrapbook page, with the Gavin's name *(Erika)* in bold black holograph marker at the top right corner, phone number in faded green ink at the top left corner, moderate staining and soil; rear wrapper missing. Pages Very Good overall, with some chipping to the right and left edge of the title page (first leaf).In a custom quarter-leather clamshell box.

$6500



161. COLBERT, CLAUDETTE, FRED MACMURRAY (STARRING)
HOMER CROY (NOVEL)
DANE LUSSIER (SCREENWRITER)
CLAUDE BINYON (DIRECTOR)

FAMILY HONEYMOON

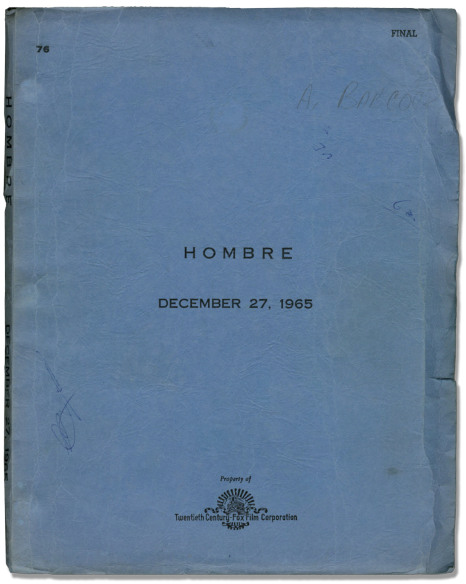
Universal, 1948. Revised Final Shooting Script for the 1949 film. Producer John Beck's copy, bound in green leatherette with the film title and his name stamped in gilt on the front board. This is an original copy of the revised shooting script, with 28 black-and-white silver gelatin still photographs from the film mounted in sequence throughout. Also included is a bookkeeping summary of the film's cost, a record of the amount of film shot (including dates when production began and ended), and a cast and credits list. The last of seven films to pair Colbert and Macmurray, one of the greatest film comedy teams of the 1930s-40s, about a bachelor who marries a widow, followed by a honeymoon that involves all three of her children.

Green padded leatherette, stamped in gilt on the front board and the spine. Title page present, with a credit for screenwriter Lussier. 138 leaves, mimeograph rectos only, with blue and pink revision pages throughout, dated variously between 5/28/48 and 7/27/48. Pages and binding Near Fine, with bruises to the patterned front endpapers, bound with two gold brads.

$2250

162. LEONARD, ELMORE (NOVEL)
MARTIN RITT (DIRECTOR)
PAUL NEWMAN, RICHARD BOONE, FREDRIC MARCH, CAMERON MITCHELL, BARBARA RUSH, AND MARTIN BALSAM (STARRING)
IRVING RAVETCH, HARRIET FRANK, JR. (SCREENPLAY)

HOMBRE

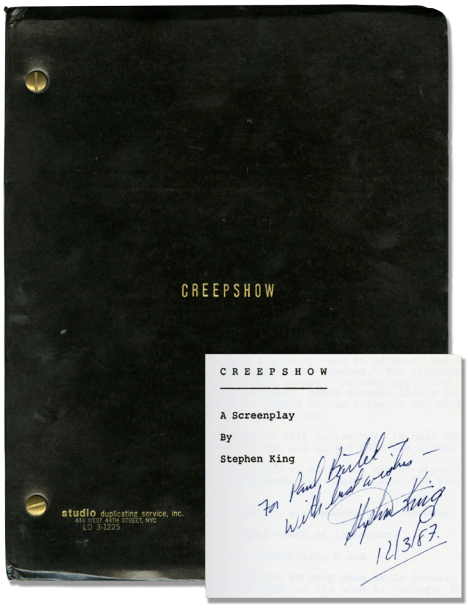


Twentieth Century-Fox, 1967. Final Shooting Script for the 1967 film. Included with this script is a complete shooting schedule. One of the great film Westerns, and one that epitomizes the revisionist trend sparked by Elmore Leonard's early novels of the 1950s and 1960s. Newman plays a white man who was raised by the Apaches, and has since had to straddle two worlds, feeling truly comfortable in neither.

Blue studio wrappers, with FINAL stamped at the top right corner of the front wrapper, with a date of December 27, 1965 (title and date also stamped along the spine) and project No. 76 stamped at the top left corner. Copy belonging to uncredited crew member A. Babcock, with his name in holograph pencil at the top right corner, and a few other light ink scribbles to same. Title page present, with date matching the front wrapper and credits for Ravetch and Frank. 130 pages, all on "eye-rest" green stock. Laid in at the rear is a complete 14-page shooting schedule, mimeograph, saddle-stitched at the top left corner. Pages Near Fine, wrapper Very Good+ with lightly yapped edges, bound with three gold brads. In a custom quarter-leather clamshell box.

$2850

SIGNED BY STEPHEN KING



163. KING, STEPHEN (SCREENWRITER, STARRING) GEORGE ROMERO (DIRECTOR)

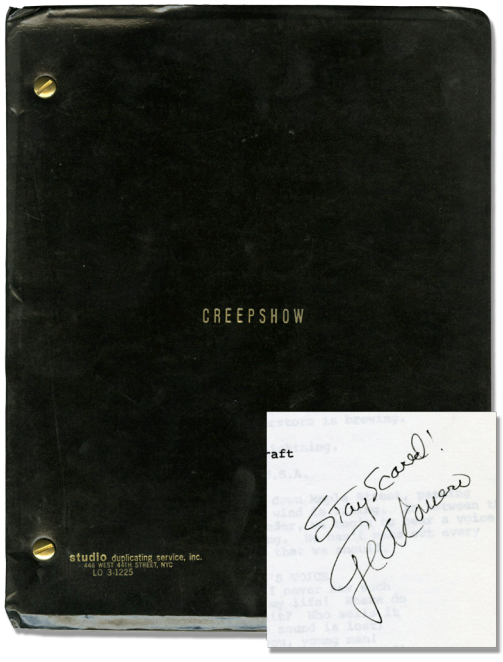
HAL HOLBROOK, ED HARRIS, TED DANSON, ADRIENNE BARBEAU, LESLIE NIELSEN, E.G. MARSHALL (STARRING)

CREEPSHOW

Warner Brothers, 1979. First Draft Shooting Script for the 1982 film. **Inscribed by Stephen King to film director Paul Bartel on the title page: "For Paul Bartel / With best wishes / Stephen King / 12/3/87."** In one of the most successful genre pairings of the 1980s, horror maestros Romero and King came together to write a five-story B-movie anthology that paid tribute to the great E.C. horror comics of the 1950s. The result was a film that belongs in a category with Mario Bava's 1968 *Danger: Diabolik!* and perhaps a few others, wherein the experience of reading a comic book is vibrantly translated to the screen. Another often-ignored fact is this is an original screenplay by King, with only two of the five tales in the anthology ("Weeds" and "The Crate") based on short previously written stories.

Black vinyl studio wrappers, stamped in gilt on the front wrapper. Title page present, with a date of 1979 (3 years prior to the film's release) and a credit for screenwriter King. Tiny holograph ink notation of a first name ("Karen") and a couple of phone numbers at the top of same, indicating that this was probably a working reference copy. 142 leaves, mechanically reproduced, rectos only, white stock. Pages and wrapper Near Fine, bound with two gold screw brads. In a custom quarter-leather clamshell box.

$3000



SIGNED BY GEORGE ROMERO

164. KING, STEPHEN (SCREENWRITER, STARRING) GEORGE A. ROMERO (DIRECTOR)

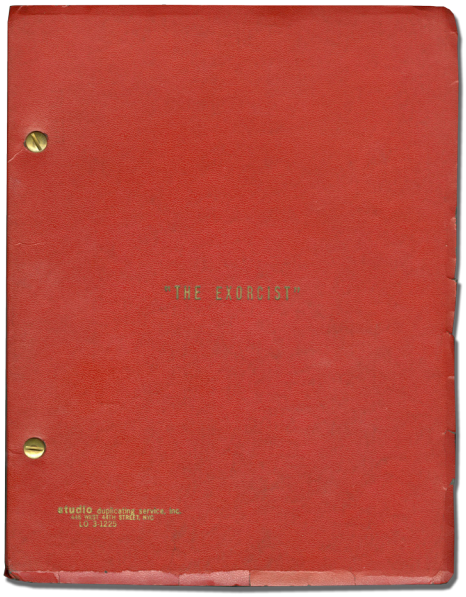
HAL HOLBROOK, ED HARRIS, TED DANSON, ADRIENNE BARBEAU, LESLIE NIELSEN, E.G. MARSHALL (STARRING)

CREEPSHOW

Warner Brothers, 1979. First Draft Shooting Script. **Signed by George Romero on the title page: "Stay scared! / George Romero."**

Black vinyl studio wrappers, stamped in gilt on the front wrapper. Title page present, with a date of 1979 (3 years prior to the film's release) and a credit for screenwriter King. Tiny holograph ink notation of a first name ("Karen") and a couple of phone numbers at the top of same, indicating that this was probably a working reference copy. 142 leaves, mechanically reproduced, rectos only, white stock. Pages and wrapper Near Fine, bound with two gold screw brads. In a custom quarter-leather clamshell box.

$3000



TWO BY WILLIAM FRIEDKIN

165. BLATTY, WILLIAM PETER (NOVEL, SCREENPLAY) WILLIAM FRIEDKIN (DIRECTOR)

THE EXORCIST

Warner Brothers, 1972. Early Draft Shooting Script for the 1973 film. Bound in at the end of the script is a single non-numbered page titled APPENDIX that includes a proposed long speech by Merrin to the Satanic hordes, imploring them in lofty language to exit the confines of little Linda Blair. One of the great genre films of the 1970s that accomplished the uncommon feat of being an over-the-top sensation upon its release and gaining subsequent status as a classic film, with a strangeness and depth supplied by Burstyn and Sydow that only increases with repeated viewings. Another distinction of *The Exorcist* was that it walked away 2 Academy Awards (including Best Screenplay for Blatty), along with 8 nominations (including Best Picture), a feat nearly unheard for a horror film.

Red leather studio wrappers stamped in gilt, produced for location shooting on the east coast by Studio Duplicating Service, dated December 1972. Title page present, with a date of December 1972 and a credit for novelist-screenwriter Blatty. 137 leaves, mechanically reproduced, rectos only. Pages Near Fine, wrapper Very Good+ with some small closed tears and yapping at the wrapper edges, bound with two gold screw brads. In a custom quarter-leather clamshell box.

$1850

166. FRIEDKIN, WILLIAM (DIRECTOR) GEORGES ARNAUD (NOVEL)

SORCERER



Universal, 1975. Revised Shooting Script for the 1977 film, based on the 1950 novel, *The Wages of Fear,* by Georges Arnaud. The plot of William Friedkin's suspense thriller originated with the same Georges Arnaud novel that inspired Henri-Georges Clouzot's French suspense classic *The Wages of Fear* (1953). Roy Scheider, Bruno Cremer, Francisco Rabal, and Amidou play four men who, for various reasons, cannot return to their own countries. They end up in a dismal South American town where an American oil company is seeking out courageous drivers willing to haul nitroglycerin over 200 miles of treacherous terrain. The four stateless men have nothing to lose, and besides, they'll be paid $10,000 apiece and be granted legal citizenship if they survive. The suspense is almost unbearable at times, even outdistancing the tension level of *The Wages of Fear* in certain scenes, in particular a famous set piece wherein one of the trucks must cross a rope bridge in the middle of the Amazon—and in the middle of a monsoon.

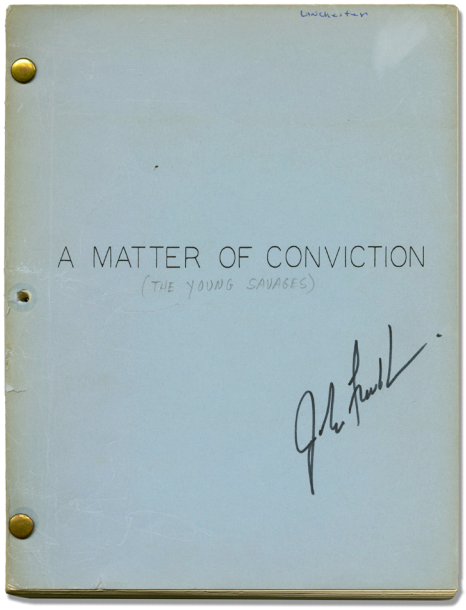
Olive wrappers with no titles. Title page present, with a date of August 1, 1975 and credits for screenwriter Green and novelist Arnaud. 156 leaves, mimeograph, rectos only, eye-rest green stock with blue, pink, and yellow revision pages throughout, dated variously between 8/28/75 and 9/8/75. Pages Near Fine, wrapper Very Good+ with yapped edges and a few short closed tears, bound with three gold brads. In a custom quarter-leather clamshell box.

$550

TWO SIGNED BY JOHN FRANKENHEIMER

167. HUNTER, EVAN (NOVEL)
JOHN FRANKENHEIMER (DIRECTOR)

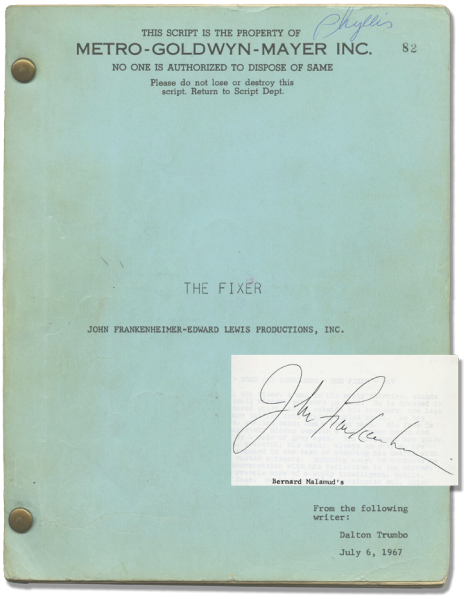
THE YOUNG SAVAGES [A MATTER OF CONVICTION]



ABC/Contemporary Productions/Harold Hecht Productions, 1960. Draft Shooting Script for the 1961 film. **Signed by director John Frankeheimer on the front wrapper.** Based on the 1959 novel, *A Matter of Conviction,* by Evan Hunter (who also wrote as Ed McBain). One of the first "thinking person's pictures" of the 1960s, addressing the topic of juvenile delinquency head-on, with Lancaster as a lawyer initially bent on prosecuting a group of young thugs, then coming around to them as he studies the details of the case. The first of four films that Lancaster would make with director Frankenheimer.

Light blue studio wrappers, with only the title on the front wrapper, and a holograph ink notation at the top edge of same reading, "Lanchester" [sic], which is possibly contemporary to the script's use, and possibly later. Title page present, with a date of April 9, 1960 and a credit for Harold Hecht Productions. 131 leaves, mimeograph, rectos only. Pages Near Fine, wrapper Very Good+ with light fading and a couple of short closed tears at the edges, bound with two gold brads. In a custom quarter-leather clamshell box.

$650



168. MALAMUD, BERNARD (NOVEL)
DALTON TRUMBO (SCREENWRITER)
JOHN FRANKENHEIMER (DIRECTOR)

THE FIXER

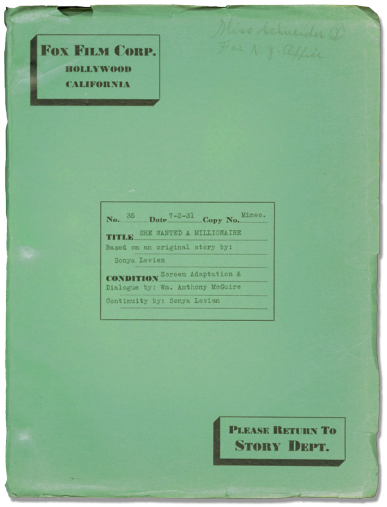
MGM, 1967. Draft Shooting Script for the 1968 British film. **Signed by director John Frankenheimer on the front wrapper.** Set in the era of Czarist Russia, Frankeheimer's adaptation is a brutal realization of Malamud's novel, wherein a poor Jew named Yakov Bok assumes the identity of a Gentile after moving from the country to Kiev, in order to secure a job working for a drunken anti-Semite. When Bok is wrongfully accused of murder, he winds up having to go to prison to avoid stigmatizing the entire Jewish community. Alan Bates was nominated for an Academy Award for Best Actor for his portrayal of Bok.

Light blue studio wrappers, rubber-stamped copy No. 82 and dated July 6, 1967, with a credit for screenwriter Trumbo at the bottom right corner, and the holograph ink name "Phyllis" at the top right corner. Title page present, with a credit again for Trumbo, as well as the production company John Frankenheimer-Edward Lewis Productions. 128 leaves, mimeograph, rectos only, with blue and pink revision pages throughout, all dated 8/7/67. Pages and wrapper Very Good+, bound with two gold brads. In a custom quarter-leather clamshell box.

$1750

Screenplays

Please visit our website for more detailed descriptions of the following scripts. All scripts have their original studio wrappers, and each is housed in a custom quarter-leather clamshell box.

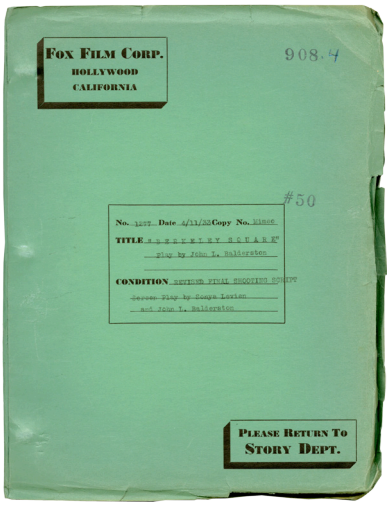


169. Blystone, John G. (director)
William Anthony McGuire, Sonya Levien (screenwriters)
Joan Bennett, Spencer Tracy (starring)

She Wanted a Millionaire

Fox Film Corporation, 1931. Shooting Script for the 1932 film. A pre-code drama featuring early performances by Bennett and Tracy, this film tells the story of the extreme hazards of marrying for money. Bennett begins as a poor girl from Missouri, the daughter of a railway brakeman. Spencer Tracy works for the same railway line as an engine driver, who loves Bennett but knows he can't afford her. Bennett eventually works her way into the arms of a wealthy man (James Kirkwood), who turns out not only to be the "wrong man," but is patently insane, demonstrating his husbandly villainy in full-on pre-code fashion. Meanwhile, Spencer Tracy waits in the wings.

$1750

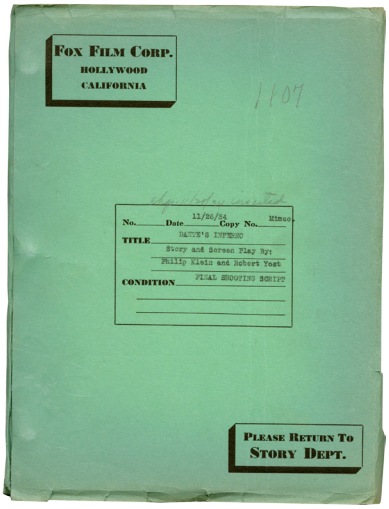


170. Lloyd, Frank (director)
John L. Balderston, Sonya Levien (screenwriters)
Leslie Howard (starring)

Berkeley Square

Fox Film Corporation, 1933. Final Shooting Script for the 1933 film. A pre-code film adaptation of Balderston's stage fantasy in which a scientist (Leslie Howard) is fascinated by the 18th century and winds up being propelled there by a freak accident, where he then assumes the identity of one of his own ancestors.

$1350



171. Lachman, Harry (director)
Philip Klein, Robert M. Yost (screenwriters)
Spencer Tracy, Claire Trevor (starring)

Dante's Inferno

Fox Film Corporation, 1935. Final Shooting Script for the 1935 film. Carnival barker Spencer Tracy befriends an elderly concessionaire and turns the old man's picturesque but stodgy display depicting Dante's Inferno into a major attraction, complete with full orchestra and scantily clad "devil girls." He eventually buys up the rest of the carnival, using cold-blooded tactics that result in the suicide of a fellow concessionaire, and within five years is a millionaire tycoon of the entertainment industry. In an important sequence, for nearly ten minutes, the movie audience is treated to a lavish depiction of hell wherein Tracy is warned of the dangers of hell, magnificently photographed by cinematographer Rudolph Maté.

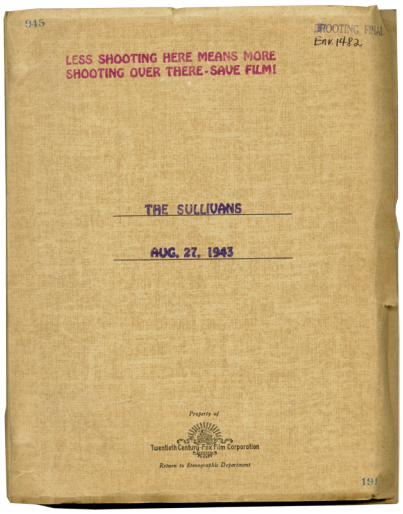
$2000

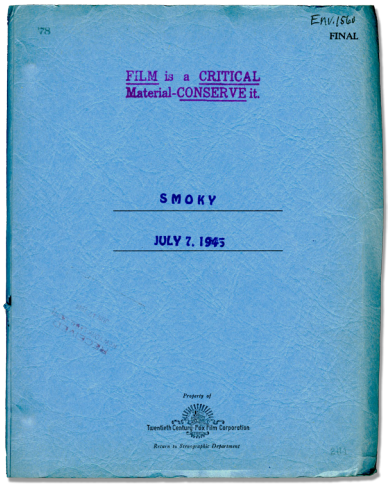
172. DOHERTY, EDWARD (STORY)
MARY C. MCCALL, JR., JULES SCHERMER (SCREENWRITERS)
ANNE BAXTER, THOMAS MITCHELL, WARD BOND (STARRING)

THE SULLIVANS [THE FIGHTING SULLIVANS]

Twentieth Century-Fox, 1943. Final Shooting Script for the 1944 film, *The Sullivans* (also released as *The Fighting Sullivans*), based on a true story and a script by Irish-American screenwriter Edward Doherty. A memorable film about the lives of a close-knit group of five Irish brothers growing up in Iowa during the Great Depression, and their eventual deaths in action in the Pacific theatre during World War II. The brothers all served on the American light cruiser USS Juneau (CL-52), which was torpedoed and sunk in the South Pacific on November 13, 1942, during the Battle of Guadacanal. Doherty's story was nominated for an Academy Award.

$1250





173. JAMES, WILL (NOVEL)
LOUIS KING (DIRECTOR)
LILLIE HAYWARD (SCREENWRITER)
FRED MACMURRAY, BRUCE CABOT (STARRING)

SMOKY

Twentieth Century-Fox, 1945. Final Shooting Script for the 1946 film. A Technicolor adaptation (and the definitive version) of Will James' beloved horse story, first filmed in 1933 and remade in 1966, in which Fred MacMurray plays a cowboy who is intrigued by a wild black stallion that refuses to be tamed.

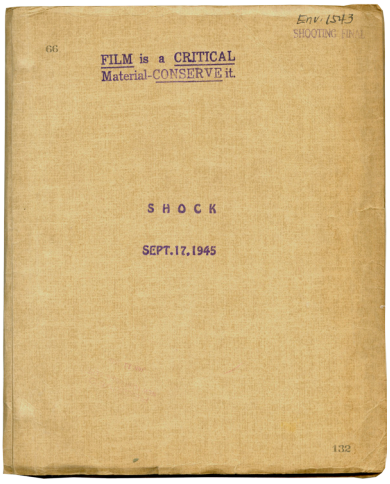
$600

174. WERKER, ALFRED (DIRECTOR)
MARTIN BERKELEY, EUGENE LING, ALBERT DEMOND (SCREENWRITERS)
VINCENT PRICE, LYNN BARI (STARRING)

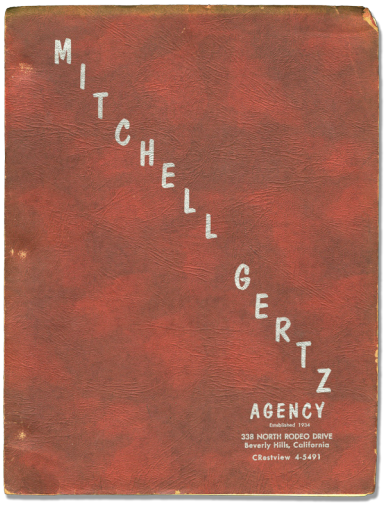
SHOCK

Twentieth Century-Fox, 1945. Final Shooting Script for the 1946 film noir. In something of a reverse-perspective version of *Rear Window* (which wouldn't appear until eight years later), Vincent Price realizes that someone has witnessed him murdering his wife, and decides to cover his tracks. A snappy little second feature from the golden age of Fox noirs, shot in 19 days, and the film debut of film noir icon Colleen Gray.

$1650



Screenplays



175. Hathaway, Henry (director)

Gary Cooper, Susan Hayward, Richard Widmark, Hugh Marlowe, Cameron Mitchell, Rita Moreno (starring)

Frank Fenton, Fred Freiberger (screenwriters)

Bernard Herrmann (composer)

Garden of Evil [The Fifth Rider]

Twentieth Century-Fox, 1954. Early Draft Shooting Script for the 1954 film Western, *Garden of Evil* (here under its working title, *The Fifth Rider)*. A character-driven, revisionist Western about the influence of gold, and the only Western for which Bernard Herrmann composed an original score.

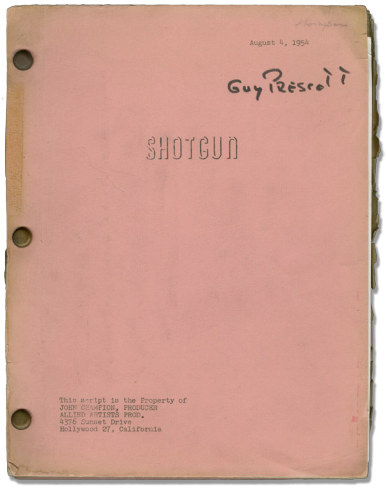
$850

176. Selander, Lesley (director)

Rory Calhoun, Clark Reynolds (screenwriters)

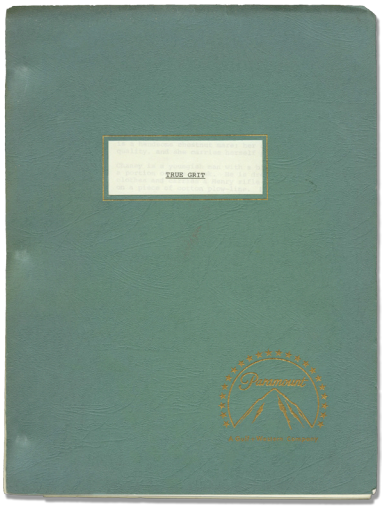
Sterling Hayden, Zachary Scott, Yvonne De Carlo (starring)

Shotgun



Allied Artists, 1954. Shooting Script for the 1955 film Western. **This is the copy belonging to the "bad guy" in the film, character actor Guy Prescott, with his notations throughout, as well as laid-in call sheet.** Prescott covered the waterfront with regard to genre films, starring in westerns, crime films, and science fiction films, including *The Robe* (1953), *Rogue Cop* (1954), and *Queen of Outer Space* (1958). While John Ford and Howard Hawks received all the critical plaudits, Lesley Selander quietly went about his business directing some of the best westerns of the 1950s. In Selander's *Shotgun,* deputy sheriff Clay (Sterling Hayden) embarks upon a long, vengeful journey to track down Thompson (Guy Prescott), the man responsible for his boss' murder. A superb working screenplay from what most cinephiles consider to be the finest and most creative independent studio of the 1950s.

$1750



177. Portis, Charles (novel)
Henry Hathaway (director)

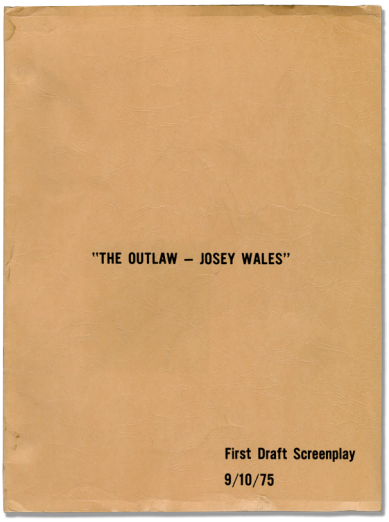
John Wayne, Kim Darby, Glen Campbell, Robert Duvall, Dennis Hopper (starring)

Marguerite Roberts (screenwriter)

True Grit

Paramount Pictures, 1968. Second Draft Shooting Script for the 1969 film. John Wayne delivers one of his finest performances here, in the role that finally won him an Oscar. Unusually good performances from Kim Darby and Glen Campbell (on the good side) and young men Robert Duvall and Dennis Hopper (on the very bad side) make this a highly entertaining film that has stood the test of time quite well. The climatic face-off between Duvall and company and John Wayne, whose "Fill your hand, you son of a bitch!" is not only a classic bit of dialogue, but the apotheosis of the Wayne mystique.

$1500

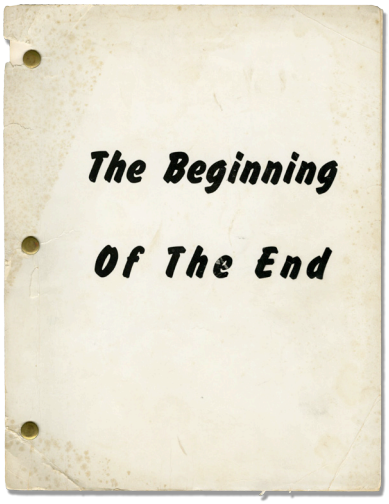


178. EASTWOOD, CLINT (DIRECTOR, STARRING)
FORREST CARTER (NOVEL)
PHIL KAUFMAN (SCREENWRITER)

THE OUTLAW JOSEY WALES

Malpaso Company/Warner Brothers, 1975. First Draft Shooting Script for the 1976 film, based on the 1973 novel, *The Rebel Outlaw Josey Wales* (later retitled *Gone to Texas*) by Forrest Carter. Copy belonging to a crew member who clearly dealt with horses used in the film, with holograph pencil notations regarding numbers of soldiers and associated horses throughout. Eastwood's fifth film as a director, and a Western that ended his ties with the "man with no name" character that became wildly popular in the years he worked with Sergio Leone, christening a new, more personal anti-hero that he would perfect with *Unforgiven* in 1992. *Josey Wales* stands as that film's equal today, with a reputation as a classic that seems to grow with every passing year. National Film Registry.

$1250

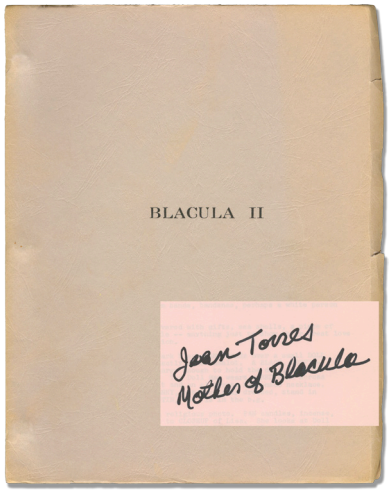


179. GORDON, BERT I. (DIRECTOR, SCREENWRITER)
PETER GRAVES (STARRING)

THE BEGINNING OF THE END

Republic Pictures, 1957. Early Draft Shooting Script for the 1957 film, based on a story by Gordon (indicated here, though not credited in the film). One of two Republic features produced by AB-PT (or American Broadcasting-Paramount Theatres), *The Beginning of the End* is one of the more famous monster cheapies, in which Department of Agriculture functionary Graves and photojournalist Castle discover huge grasshoppers that are part of a gone-awry experiment in radioactivity. The US Army finds out too late, and the first target is Chicago.

$850



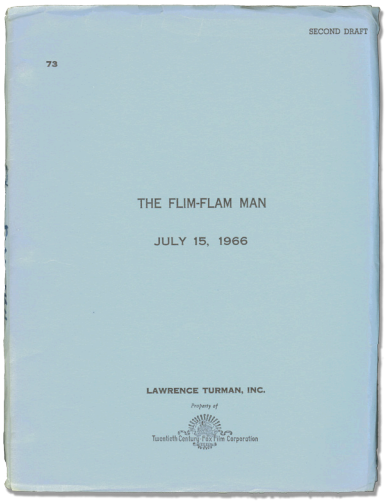
180. GRIER, PAM, RICHARD LAWSON,
WILLIAM MARSHALL (STARRING)
BOB KELLJAN (DIRECTOR)
JOAN TORRES (SCREENWRITER)

SCREAM BLACULA SCREAM [BLACULA II]

American International Pictures, 1973. Revised Shooting Script for the 1973 film, *Scream Blacula Scream* (here under the working title, *Blacula II*). **Signed by screenwriter Joan Torres: "Joan Torres / Mother of Blacula."** The sequel to *Blacula* (1972) was every bit as appealing an entry into the Blaxploitation canon of the 1970s as its predecessor, enjoyable as both an escapist horror entertainment and cultural comedy. It even one-ups the other films in its category by taking many cues from the later Hammer horror films of the 1960s. And how can you not love Prince Manuwalde?

$850

Screenplays



181. Kershner, Irvin (director)
Guy Owen (novel)
William Rose (screenwriter)

George C. Scott, Michael Sarrazin, Sue Lyon, Harry Morgan (starring)

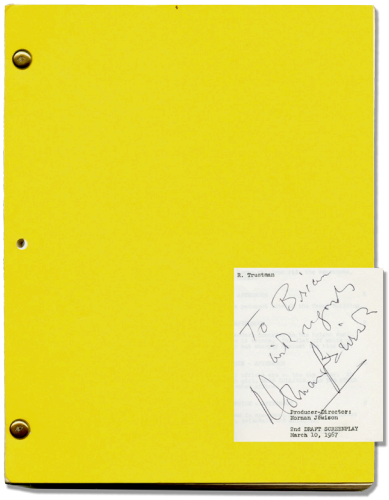
The Flim-Flam Man

Twentieth Century-Fox, 1966. Second Draft Shooting Script for the 1967 film comedy, based on the 1972 novel, *The Flim-Flam Man and the Apprentice Grifter,* by Guy Owen. Michael Sarrazin plays a young man gone AWOL from the Army who makes the acquaintance of George C. Scott, a veteran confidence man. Scott takes a liking to Sarrazin, and offers to show him the tricks of the trade as they drift through the American South, pulling one scam after another.

$550

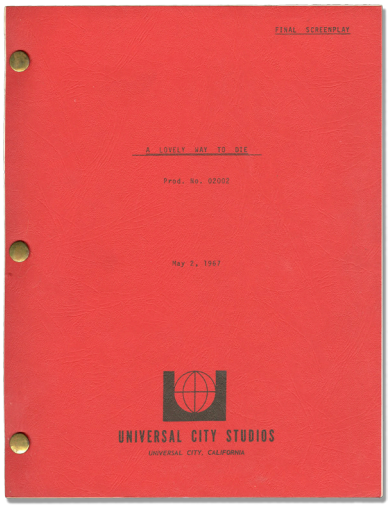
182. Jewison, Norman (director)
Alan R. Trustman (screenwriter)
Steve McQueen, Faye Dunaway (starring)

The Thomas Crown Affair [The Crown Caper]



Los Angeles: United Artists/The Mirisch Corporation, 1967. Second Draft Shooting Script for the 1968 film, *The Thomas Crown Affair* (here under its working title, *The Crown Caper*.) **Inscribed on the title page by director and producer Norman Jewison: "To — / With regards / Norman Jewison."** At or near the top of a distinguished and polished pile of heist films from the late 1960s that combined humor, style, and suspense, and the film that was the first to employ split-screen imagery (a technique devised by the film's editor, Hal Ashby, who would soon become a prominent director). This particular heist film is of the variety where the heist is loaded up front, with the majority of the film devoted to its aftermath. Winner of the Academy Award for Best Original Song ("The Windmills of Your Mind," by composer Michel Legrand, Alan Bergman, and Marilyn Bergman), and nominated for Best Original Score.

$1500



183. Rich, David Lowell (director)
A.J. Russell (screenwriter)
Kirk Douglas, Eli Wallach, Ali McGraw (starring)

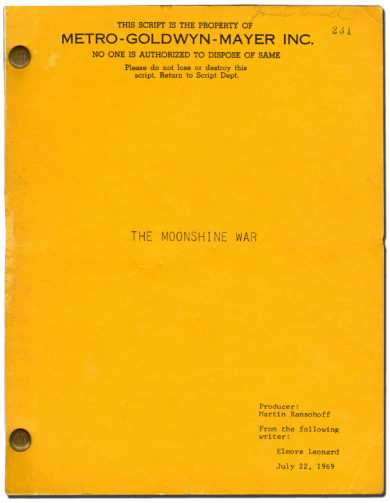
A Lovely Way to Die

Universal, 1967. Final Shooting Script for the 1967 film. An important transitional crime film, borrowing the "hard-boiled cop turns in his badge and does things his way" theme that was introduced during the film noir era (e.g., *Rogue Cop, The Big Heat*) and transitioning it to the color film era, predicting a new kind of film that would come in the early 1970s, the most notable example being *Dirty Harry*. In this case, the cop is Kirk Douglas, with Eli Wallach in a typically fascinating role as a disarming but ruthlessly effective private investigator. The titular opening song is delivered by Jackie Wilson, and this was the film debut of Ali McGraw.

$650

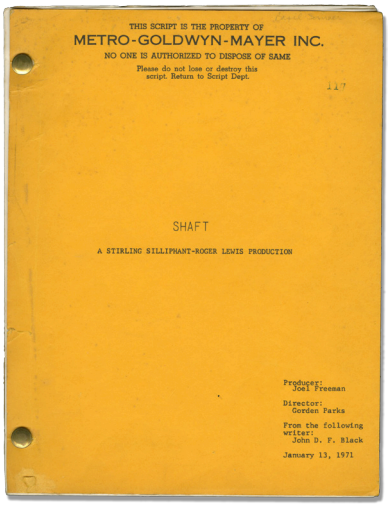
184. LEONARD, ELMORE (NOVEL, SCREENWRITER)
RICHARD QUINE (DIRECTOR)
ALAN ALDA, RICHARD WIDMARK, PATRICK MCGOOHAN (STARRING)

THE MOONSHINE WAR



MGM, 1969. Shooting script for the 1970 film. *The Moonshine War* is an early example of the character-driven insanity that would become Elmore Leonard's trademark as he rose from being more than just a writer of Westerns. A federal agent during the Prohibition era, looking to make a quick buck before the ban is lifted, finds himself in competition with two ruthless thugs over the same property. Cameraman James Connell's working script, with his ownership name in holograph pencil at the upper right corner of the front wrapper.

$850



185. PARKS, GORDON (DIRECTOR)
ERNEST TIDYMAN (NOVEL, SCREENWRITER)
JOHN D.F. BLACK (SCREENWRITER)
ISAAC HAYES (COMPOSER)
RICHARD ROUNDTREE (STARRING)

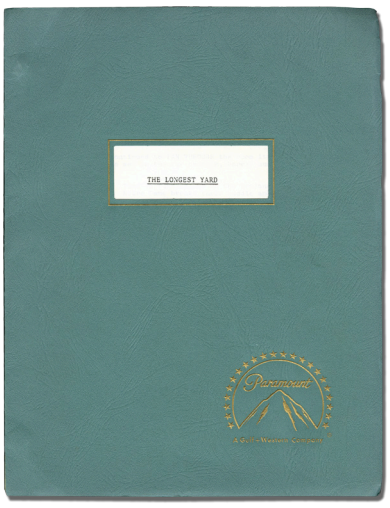
SHAFT

MGM, 1971. Shooting Script for the 1971 film. One of the best and most enduring films from the "blaxploitation" wave of the early 1970s, and no surprise, as director/photographer/cinematographer extraordinaire Gordon Parks was at the helm, along with an Oscar-winning soundtrack by Isaac Hayes and a magnetic performance by Roundtree.

$850

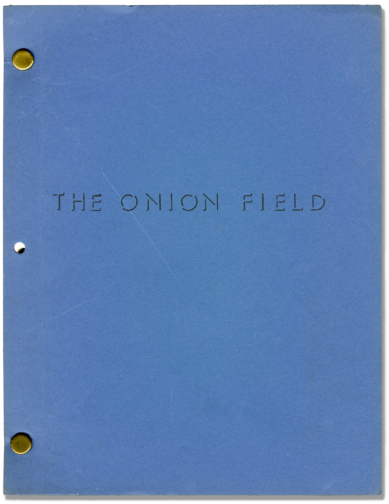
186. ALDRICH, ROBERT (DIRECTOR)
TRACY KEENAN WYNN, ALBERT S. RUDDY (SCREENWRITER)
BURT REYNOLDS, EDDIE ALBERT, BERNADETTE PETERS (STARRING)

THE LONGEST YARD



Paramount, 1973. Revised Final Shooting Script for the 1974 film. Ex-football star Burt Reynolds ends up in a prison run by sadistic sports-nut Warden Eddie Albert. Reynolds is strong-armed into forming an inmate football team, which instills an unexpected esprit de corps previously lacking in the prisoners' lives. Using an element normally only found in boxing pictures, Reynolds is pressured by the opposing team (run by the prison guards, of course) to throw the game or else forfeit his parole. The football game that consumes the last third of the film is one of the more impressive set pieces of early 1970s cinema.

$1250



187. WAMBAUGH, JOSEPH (NOVEL, SCREENWRITER)
HAROLD BECKER (DIRECTOR)
JOHN SAVAGE, JAMES WOODS, TED DANSON, RONNY COX, CHRISTOPHER LLOYD (STARRING)

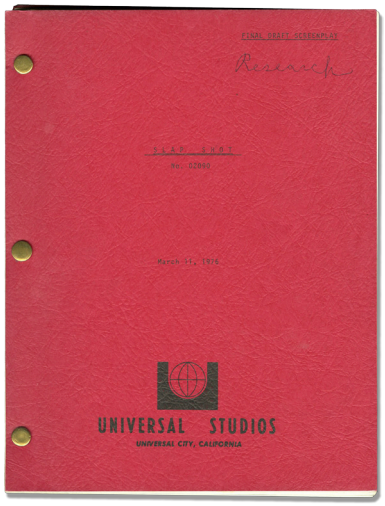
THE ONION FIELD

Black Marble Productions, 1978. Revised Final Shooting Script for the 1979 film. **Inscribed by Wambaugh on the title page: "24 Apr 1983 / To Wayne and Carol / If you liked the movie, you should see the book! / Joseph Wambaugh."** The author adapted his own bestselling novel to the screen, resulting in a memorable film that was overlooked in the clutch of stellar crime films made in the early 1970s. An examination of the lives of policemen without excessive drama, a model that had been developed in literature but was in 1973 still uncommon onscreen.

$1250

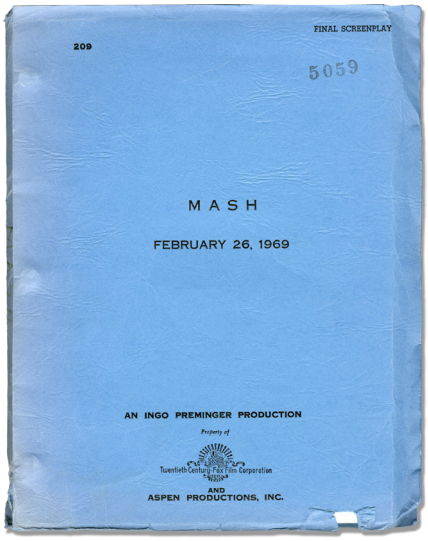
188. HILL, GEORGE ROY (DIRECTOR)
NANCY DOWD (SCREENWRITER)
PAUL NEWMAN, MICHAEL ONTKEAN, LINDSAY CROUSE, JENNIFER WARREN, STROTHER MARTIN (STARRING)

SLAP SHOT



Universal, 1976. Final Draft Shooting Script for the 1977 film. Probably the greatest film about hockey that will ever be made, certainly the funniest and most brutally genuine. In what is basically the antithesis of the *Hoosiers* model, a downtrodden hockey team attempts to win the interest of a new owner—with decidedly mixed results. One of the last great films of the 1970s, playing out both as comedy and drama, rich in location and period detail. Nancy Dowd was nominated for the Writer's Guild of America award for Best Comedy Screenplay.

$750

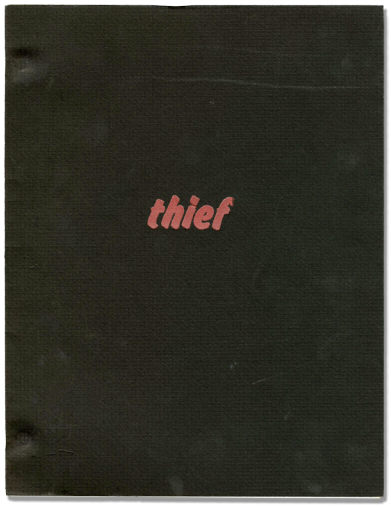


189. HOOKER, RICHARD (NOVEL)
ROBERT ALTMAN (DIRECTOR)
RING LARDNER, JR. (SCREENWRITER)

M*A*S*H

Twentieth Century-Fox, 1969. Final Shooting Script for the 1970 film. It's a little difficult to believe the Robert Altman was not the first choice to direct *M*A*S*H,* as it became the film that, as much as any of his best work, has come to epitomize a patented style of "controlled chaos" as a means of narrative storytelling. In this case, the "chaos" is a medical camp situated in the middle of the Korean conflict, and rarely has an American film walked the line between comedy and drama with such grace. A film that kickstarted a great decade of cinema, and one that still defines it. Winner of the Academy Award for Best Screenplay, and nominated for four others, including Best Director and Best Picture.

$1750

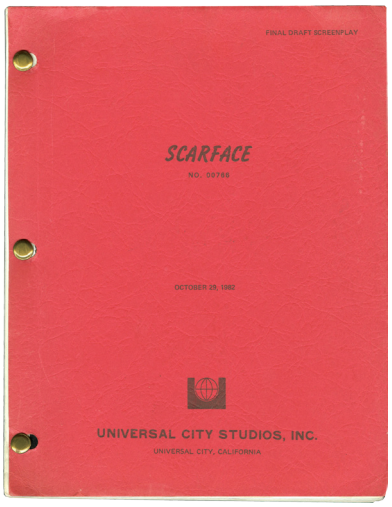


190. MANN, MICHAEL (DIRECTOR, SCREENWRITER)
FRANK HOHIMER (AUTHOR)
TANGERINE DREAM (COMPOSER)
JAMES CAAN, TUESDAY WELD (STARRING)

THIEF

United Artists, 1979. Revised Second Draft Shooting Script for the 1979 film, based on the 1975 novel *The Home Invaders* by Frank Hohimer. Michael Mann's debut as a director found his trademark slick and atmospheric style fully formed on arrival, and as source material for a screenplay he chose a nonfiction memoir of a notorious Chicago jewel thief. An understated and intelligent film, with a score by Tangerine Dream and featuring one of James Caan's best performances.

$850

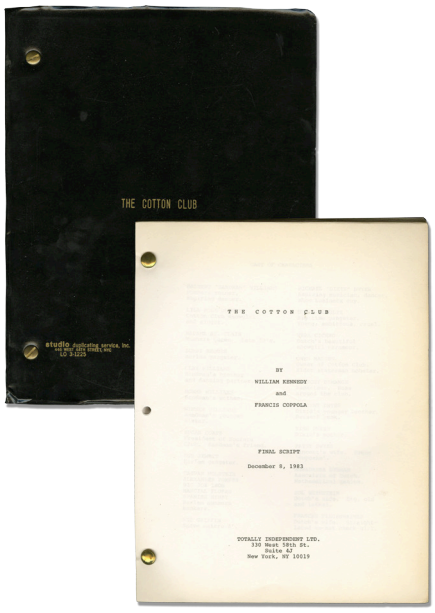


191. STONE, OLIVER (SCREENWRITER)
BRIAN DE PALMA (DIRECTOR)
AL PACINO, MICHELLE PFEIFFER,
MARY ELIZABETH MASTRANTONIO (STARRING)

SCARFACE

Unviersal, 1982. Final Draft Shooting Script for the 1983 film. Reviled upon its release by some, and perhaps the only picture to have ever been nominated for 3 Golden Globes and also a Razzie award. *Scarface* is today generally considered a classic, visceral crime film in which Pacino inhabits the title role to the hilt, a young punk who rises to power in the drug world of the late 1970s-early 1980s. The character has since become iconic to many subcultures, rap and hip-hop not being the least of them. One of a number of key screenplays written by Stone, who would make his debut as a director three years later, with *Salvador* and *Platoon*.

$1850



192. COPPOLA, FRANCIS FORD (DIRECTOR, SCREENWRITER)
MARIO PUZO, WILLIAM KENNEDY (SCREENWRITERS)

RICHARD GERE, GREGORY HINES, DIANE LANE,
BOB HOSKINS, NICOLAS CAGE (STARRING)

THE COTTON CLUB

Zoetrope Studios/Orion Pictures, 1982-83. Two volumes. Final Third Draft Shooting Script and Final Shooting Script for the 1984 film, based on the non-fiction book by James Haskins. The former in black leatherette studio wrappers adn the latter in self-wrappers with title page integral to fron wrapperLucia Bozzola: "Combining electric song and dance performances with drama (both on and off screen), Francis Ford Coppola's *The Cotton Club* looks back to the 1920s-1930s peak of the legendary Harlem nightclub where only blacks performed and only whites could sit in the audience. Mixing historical figures with characters loosely based on actual people, Coppola and co-writers William Kennedy, and Mario Puzo (who Coppola worked with on the *Godfather* films) created a panorama of love, crime, and entertainment centered on the Club."

$750

193. Garrow, David J (series editor, contributor)

J. Mills Thornton III, William D. Barnard, David R. Colburn, Joan Turner Beifuss, Aimee Isgrig Horton, Rev. Ralph D. Abernathy, Irwin Klibaner, James H. Laue, Martin Oppenheimer, Emily Stoper, Ira G. Zepp, Jr, Rev. Allan Boesak, Howard Zinn, et al (contributors)

Martin Luther King, Jr. and the Civil Rights Movement

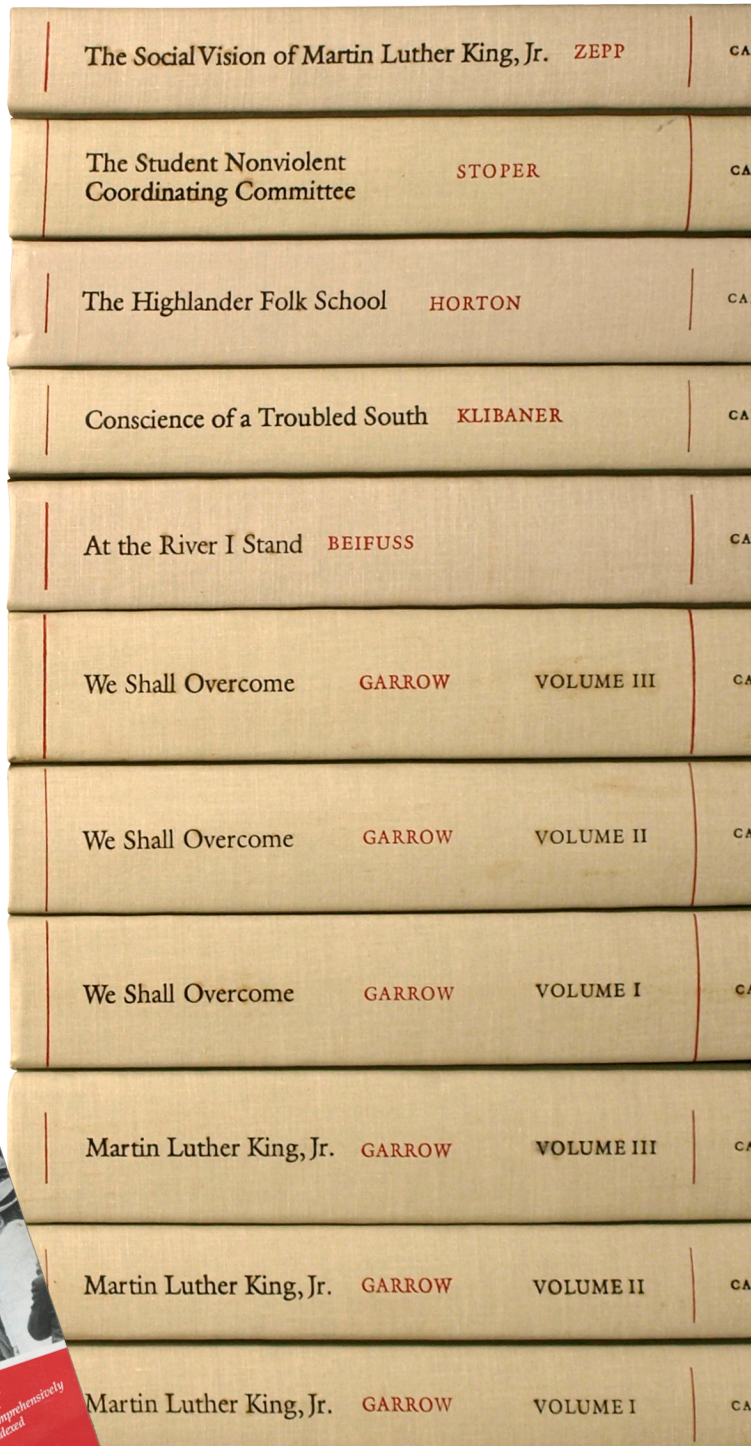
New York: Carlson Publishing, 1989. 18 volumes, all First Editions. All volumes Near Fine, many appearing unread, a few with small splashing to the top page edge or boards. Included is a 14 page publisher's brochure, side stapled, also in Near Fine condition, containing brief descriptions of the contents of each volume, complete tables of contents, and short biographies of the main contributors.

The most comprehensive resource on Dr. King and the Civil Rights Movement imaginable, containing over 150 pieces in 18 volumes covering the length of King's career, and featuring oral histories, an unpublished speech, and several Ph.D. dissertations representing important scholarly contributions to the field and likely unpublished elsewhere. Each volume is exhaustively indexed and cross-referenced with other volumes in the set. Although individual volumes can be found, this is the first time we have encountered a complete set.

Series editor David J. Garrow is a Pulitzer Prize winning historian and author specializing in the Civil Rights Movement and the Supreme Court, a frequent contributor to the *New York Times, The Nation,* and T*he New Republic,* and served as the senior advisor to the 1987 PBS documentary *Eyes on the Prize.*

$3000



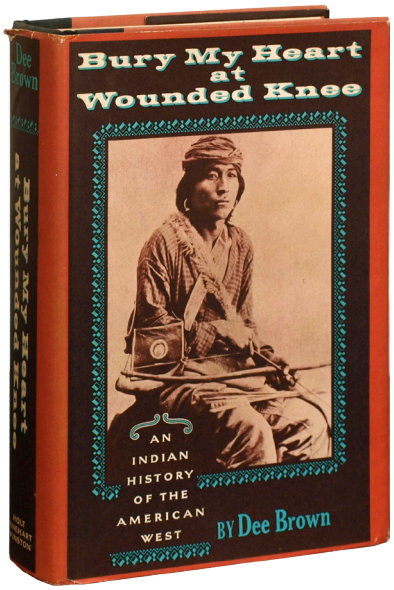


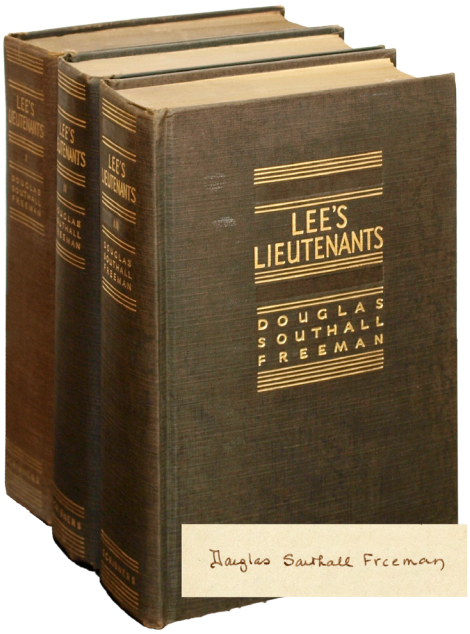
194. Brown, Dee

Bury My Heart at Wounded Knee

New York: Holt, Rinehart, and Winston, 1970. First Edition. About Near Fine in a Very Good+ dust jacket. Extremities lightly rubbed and bumped, owner name and date (1973) at the top front flyleaf, light foxing at the page edges. Jacket has a lightly toned spine, with brief wear at the crown and corners, and a small bruise to the upper front flap (not obscuring text). With this title, Brown established himself as both a popular author of nonfiction and a noted scholar with regard to the American West and its history. Since its publication *Bury My Heart at Wounded Knee* has sold over four million copies. An attractive example.

$350



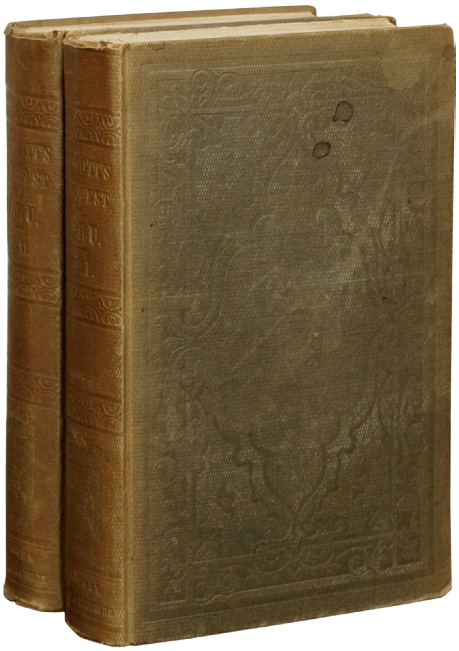


195. Freeman, Douglas Southall

Lee's Lieutenants

New York: Charles Scribner's Sons, 1942, 1943, 1944. Three volumes. Volumes 1 and 3 are first printings, volume 2 has a date of 1943 on the title page, but is a later printing from the year of publication. **Volume 1 is signed by Freeman on the front flyleaf.** All three volumes are Near Fine lacking dust jackets. Tiny name stamp on the front flyleaf of volume 3, bookplate on the front pastedown of volume 2. An attractive set.

$375

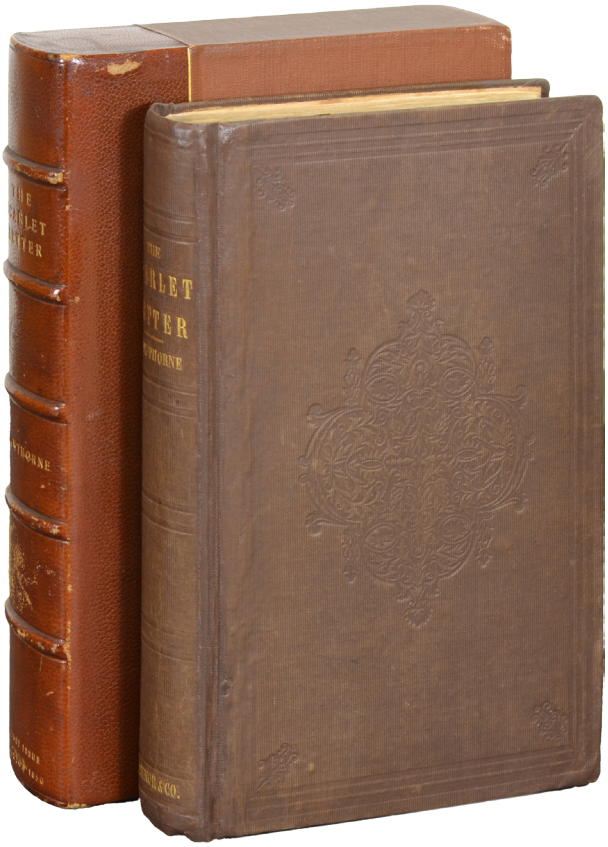


196. Prescott, William H.

History of the Conquest of Peru, with a Preliminary View of the Civilization of the Incas

New York: Harper and Brothers, 1847. First Edition. First issue, State B, lacking colophon on the copyright page of volume one, and lacking the period on page 467 of the second volume. Publisher's brown cloth, with designs in blind, titles gilt on the spine, yellow endpapers. Very Good+ condition. Each volume has spine and extremities sunned and rubbed, moderate foxing, spine gilt fairly bright, bindings solid. Frontispieces and tissue guards intact. Prescott's lengthy addition to early Central American history. BAL 16346.

$475

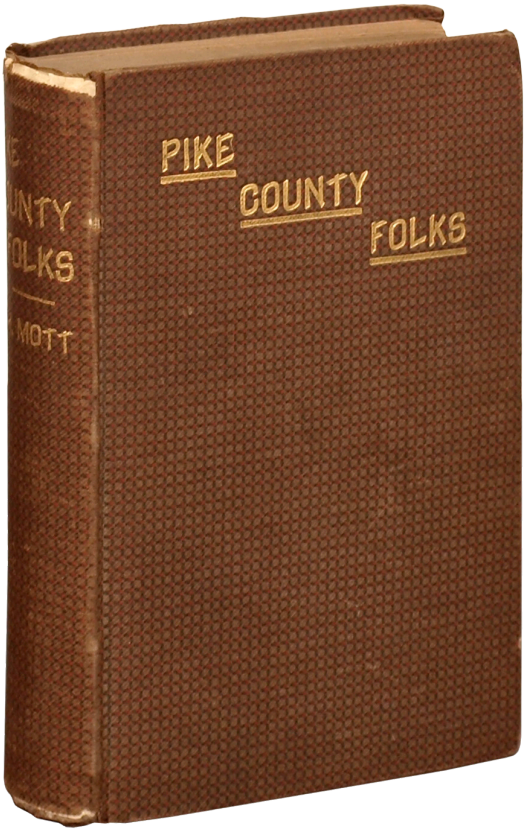


197. Hawthorne, Nathaniel

The Scarlet Letter

Boston: Ticknor Reed and Fields, 1850. First Edition, one of 2500 copies printed. First issue with ads at the front dated March 1, 1850 and all textual variants present. Beautifully re-backed publisher's brown cloth with titles in gilt, design in blind. About Near Fine condition. Several contemporary owner names on the preliminary pages, a hint of light bumping at the extremities with virtually no rubbing, and a tiny ink spot on the page fore-edges. A high spot of mid-nineteenth century American literature. In a folding chemise and a slightly rubbed custom quarter-leather brown slipcase. BAL 7600.

$5500



198. Mott, E. H.
F. Opper (illustrations)

Pike County Folks

New York: John W. Lovell Company, 1883. First Edition. Very Good+ condition. Publisher's brown plaid cloth, with titles in gilt, floral patterned endpapers. Contemporary owner name on the first blank. A touch of loss at the spine ends, light bumping and rubbing to tips, front hinge slightly tender. An humorous regional tale written in dialect with black and white illustrations throughout. Mott worked for the New York, Lake Erie and Western Railroad passenger department in the late 1800s, contributing to many travel guides during that period. Illustrator Frederick Burr Opper (F. Opper) is best known for his comic strip *Happy Hooligan,* which debuted in 1900. Uncommon.

$1850

In an attractive full-leather binding

199. Twain, Mark

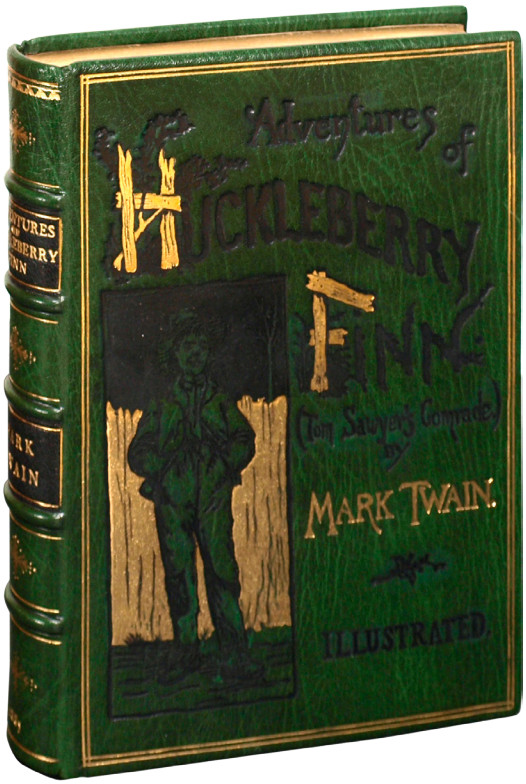
Adventures of Huckleberry Finn

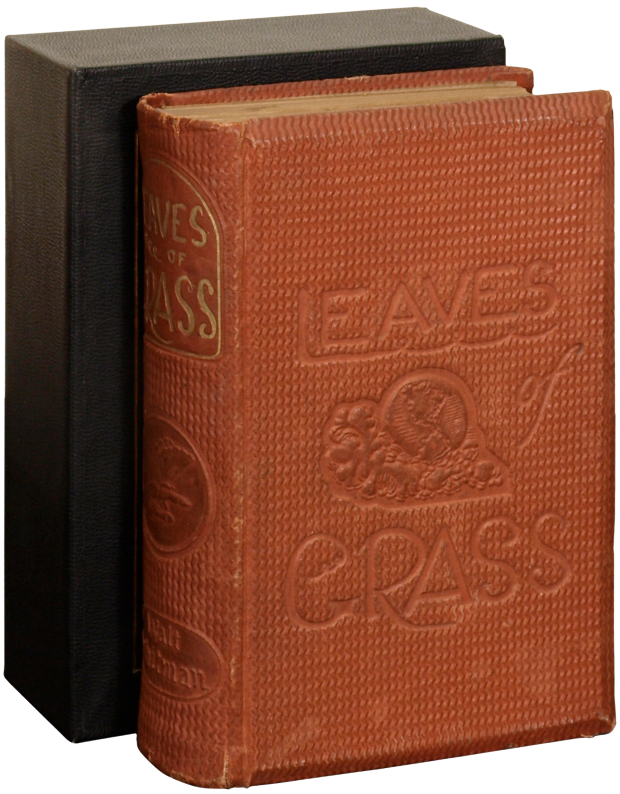
New York: Charles L. Webster and Company, 1885. First American Edition. Beautiful modern leather binding by H and H Book Services in Glendale, California, with a facsimile illustrated design after that of the first edition. First issue with the exception of page 283, which is tipped in (leather-bound and later states had this leaf bound in). All other first issue points and textual variants present, tissue guard intact.

Full green Moroccan leather, with double rule in gilt and titles and designs in black and gold on the front board, double rule in gilt on the rear board, five raised bands and six compartments on the spine, with titles and designs in gilt, combed marbled endpapers, binder's stamp at the lower rear pastedown, all page edges gilt. About Fine condition, with just a hint of expected aging and soil to the interior.

A beautifully designed leather-bound edition of an American classic, in one of its earliest states. Ahearn APG 035f, BAL 3415.

$8000



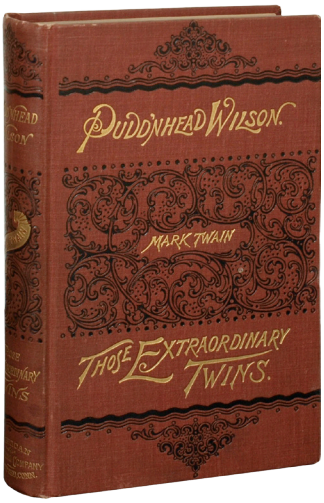


200. Whitman, Walt

Leaves of Grass

Boston: Thayer and Eldridge, 1860-61. First trade edition (also known as the "Thayer" edition). Publisher's heavily embossed brick color cloth with title embossed on the front board. *Leaves of Grass* was first self-published by Whitman in 1855 in an edition of 200 copies, and contained 12 untitled poems. The second appearance in 1856 was expanded to 20 poems. This is the first edition to contain all 146 poems, the complete contents which is today associated with this work, and is the first appearance of many of Whitman's most famous poems, including "The Children of Adam" poems, the 45 "Calamus" poems, "Out of the Cradle Endlessly Rocking," "Staring from Paumanok," and 120 additional poems that did not appear in the 1855 and 1856 editions. Generally considered the most important volume of American poetry published in the nineteenth century. Slight lean, just a touch of wear to the extremities of the cloth, light soil, neat contemporary owner name on the front flyleaf. In a black leather slipcase with gilt rule and a ribbon pull.

$6000

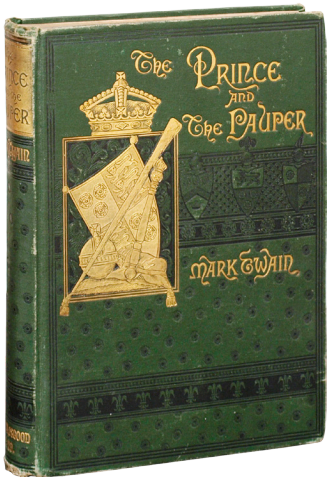


201. Twain, Mark

The Tragedy of Pudd'nhead Wilson and the Comedy, Those Extraordinary Twins

Hartford, CT: American Publishing Company, 1894. First American Edition. First issue with a points present. Publisher's brick cloth, with board and spine titles gilt and blindstamped designs in black. About Near Fine condition. Binding slightly cocked, light rubbing to the extremities, tiny closed tear to the frontispiece tissue. A bright example. BAL 3442. Ahearn APG 049c.

$675

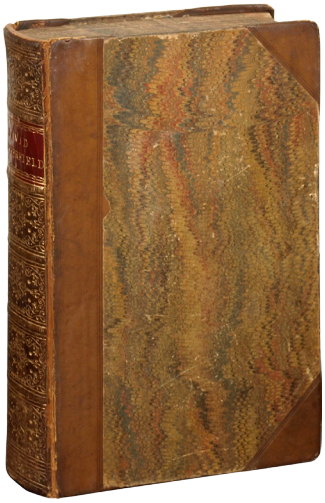


202. Twain, Mark

The Prince and the Pauper

Boston: James R. Osgood and Company, 1882. First Edition. All first issue points and textual variants present, with the sole exception of the uppermost rosette on the spine being 1/16 of an inch below the fillet. Publisher's green cloth, with board titles and design in gilt, blindstamped design in black, and the spine titles in gilt, blindstamped design in black. Very Good condition. Contemporary owner name on the front flyleaf. Rubbing to the board edges and slightly fraying to the extremities, front inner hinge is slightly tender, tiny faint stain to the bottom page edges. A presentable copy of one of Twain's best-loved novels. Ahearn APG 032g. BAL 3402.

$375

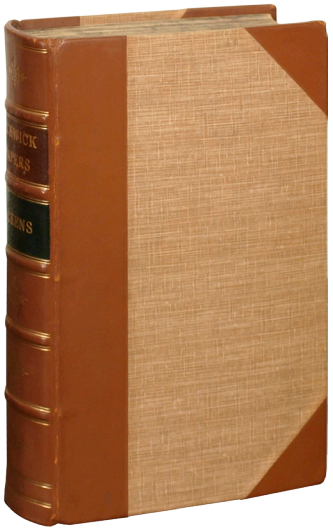


203. Dickens, Charles

The Personal History of David Copperfield

London: Bradbury and Evans, 1850. First Edition. All first issue points and textual variants present except 'screamed' for 'screwed' (p. 132). Half-calf with combed marbled paper-covered boards, raised bands, red leather title compartment, titles and all compartments decorated in gilt. Very Good condition. Small bookplate to the front pastedown. Some toning to the binding and moderate rubbing overall, inner hinges reinforced. In a moderately worn blue cloth folding chemise and matching slipcase, with gilt titles on the spine. Smith, pp. 67-68.

$600

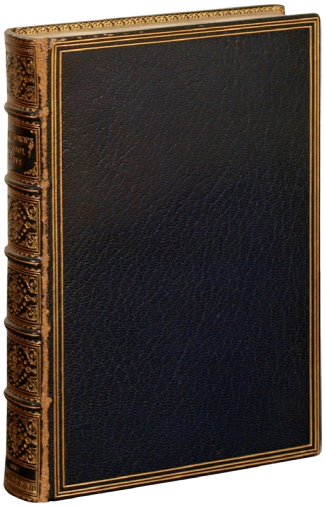


204. Dickens, Charles

The Posthumous Papers of the Pickwick Club

London: Chapman and Hall, 1837. First Edition. Mixed issue with respect to illustrations and textual points. Imitation brown half calf, with light brown cloth, raised bands with title and author compartments in a darker brown and black leather, respectively; titles, rule, and compartment designs in gilt, marbled page edges and endpapers. Near Fine condition with the slightest bowing to the boards. An attractive example.

$475

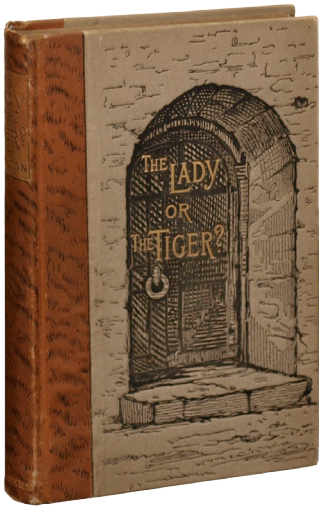


205. Hughes, Thomas

Tom Brown's School Days: By an Old Boy

Cambridge: Macmillan and Company, 1857. First Edition, with no advertisements at the rear. Contemporary blue morocco, with gilt rule on the front and rear boards, spine with raised bands, gilt titles and design, all page edges gilt. Some wear along the outer hinges, else a Near Fine copy. Hughes' novel about public school life in England during the 1830s, based on the his and his brother's experiences, is perhaps the most influential of early British "school novels," and the one which firmly established the genre that now includes such fictional schools as St. Trinians, Greyfriars, Mr. Chips' Brookfield, and even Hogwarts. Sadleur 1235, Wolff 3332.

$600

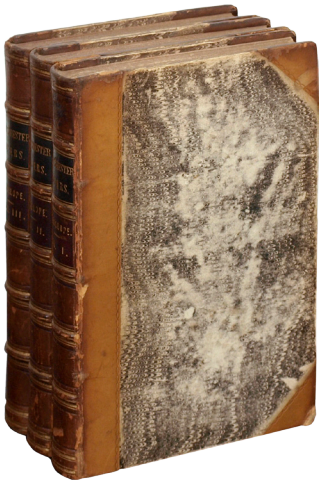


206. Stockton, Frank R.

The Lady or the Tiger? and other stories

New York: Charles Scribner's Sons, 1884. First Edition. One of 1500 copies printed. About Near Fine lacking the dust jacket. Publisher's illustrated olive cloth-covered boards with titles in gilt and illustration in black, quarter bound in orange patterned cloth. Two penciled owner names on the first blank, lightest wear at the corners. An important early collection of mystery stories, the title story being the most famous in Stockton's career, and a foundational piece in the history of psychological crime fiction. BAL 18880, Bleiler, p. 187.

$350

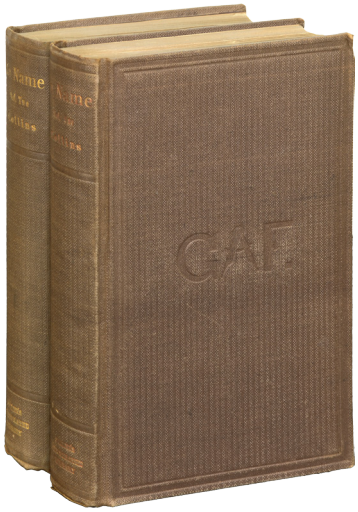


207. Trollope, Anthony

Barchester Towers

London: Longman, Brown, Green, Longmans and Roberts, 1857. First Edition in three volumes. Contemporary half-calf with combed marbled paper-covered boards, raised bands with title compartments in black and red, titles and rule in gilt. About Very Good overall. Backstrips darkened, boards and leather moderately rubbed, with some wear at the outer corners, but bindings quite firm with no cracking to the hinges. Trollope's fifth novel and the second Barsetshire novel.

$1850

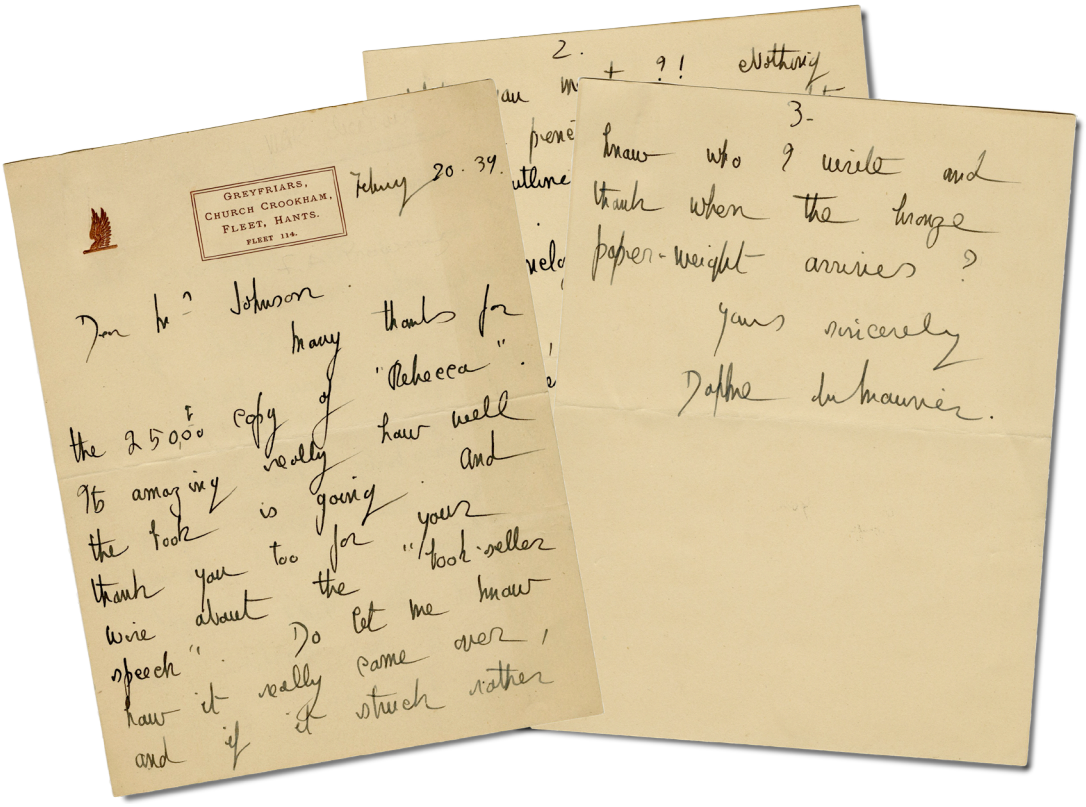


208. Collins, Wilkie

No Name

Boston: Gardner A. Fuller, 1863. First American Edition (presumed, precedence over Harper and Row edition unknown), and only illustrated edition, in two volumes. About Near Fine in brown cloth with copper spine titles as issued. Tissue guards and frontispiece present and completely intact, cloth and pages quite clean, copper gilt bright and complete. Bookplate of noted collectors Florence and Edward Kaye at the front pastedown of both volumes. A lovely set.

$1250



209. DU MAURIER, DAPHNE

1939 AUTOGRAPH LETTER SIGNED REGARDING *REBECCA*

1939. Five-page Autograph Letter Signed from Daphne Du Maurier to her agent, entirely regarding *Rebecca,* written within a year of the book's publication. The letter addresses interesting details relating to the composition of the novel, its early reception, and offers a glimpse into the author's personal bibliophilic preferences.

The letter reads: "February 20, '39 / Dear Mr. Johnson / Many thanks for the 250,000[th] copy of 'Rebecca.' It's amazing really how well the book is going. And thank you too for your wire about the 'book-seller speech.' Do let me know how it really came over, and if it struck rather an incongruous note at such a cheerful luncheon! / I think if the Renaissance idea could only catch on, it would do a world of good in every trade. This depression phobia just gets everybody down. / Do you really want a page of the 'Rebecca' m.s. [manuscript]? Because I typed the thing straight off on to my machine, and I feel that's not quite what you meant?! Nothing exists in pencil or pen, except chapter outlines in an old note-book. / By the way, you see the enclosed letter - I'm afraid I never did anything about it, and I feel rather mean never having answered it. Could you send the lady a copy of 'Rebecca,' with 'The Author's Compliments' slip inside? / Do you think (and this is very cadging?) there is any chance of Doubleday sending me a leather-bound copy of 'Rebecca'?! He's always done so every new year with other books, but so far no 'Rebecca,' and I wonder if he's not going to do it anymore! The bound-books are a feature of my drawing-room, and if he's not likely to send one I'll have one done myself! Can you possibly find out in a tactful round-about way, I couldn't possibly ask him myself! Could you also let me know who I write and thank when the bronze paper-weight arrives? / Yours sincerely / Daphne du Maurier."

Executed on the author's personal stationery, with her Greyfriars address in Hants printed at the top of the first leaf in brown. Leaves about Near Fine, with no significant wear or soil to note, only the slightest toning at the edges and a paper-clip impression at the rear of the last leaf.

$2750

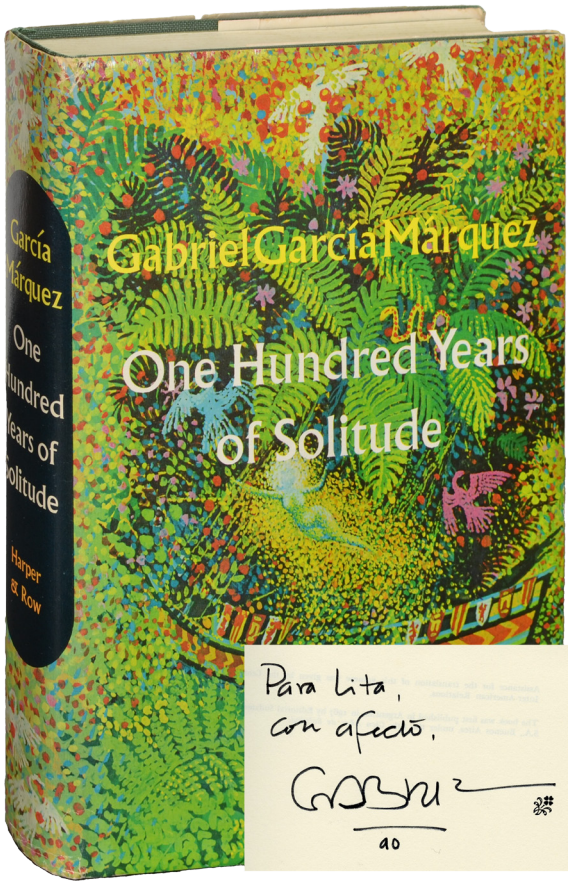
210. GARCIA MARQUEZ, GABRIEL

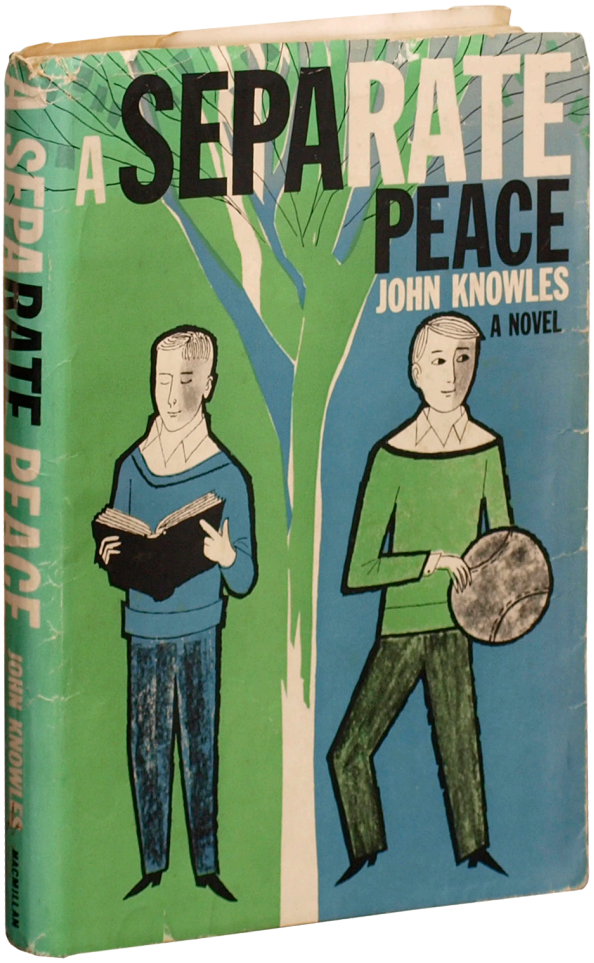
ONE HUNDRED YEARS OF SOLITUDE

New York: Harper and Row, 1970. First Edition. First issue, with no number line at the end of the text, a price of $7.95 and an exclamation point ("!") at end of first paragraph on the front jacket flap.

Inscribed by the author on the title page: "Para Lita / con afecto / Gabriel Garcia Marquez / 90." Fine in a Near Fine dust jacket. Jacket is very slightly faded at the spine, with some brief, shallow creasing at the crown and the top of the rear panel. A superb copy of the author's masterpiece, a foundational work in the literary realm of magical realism, most uncommon to find inscribed.

$9500





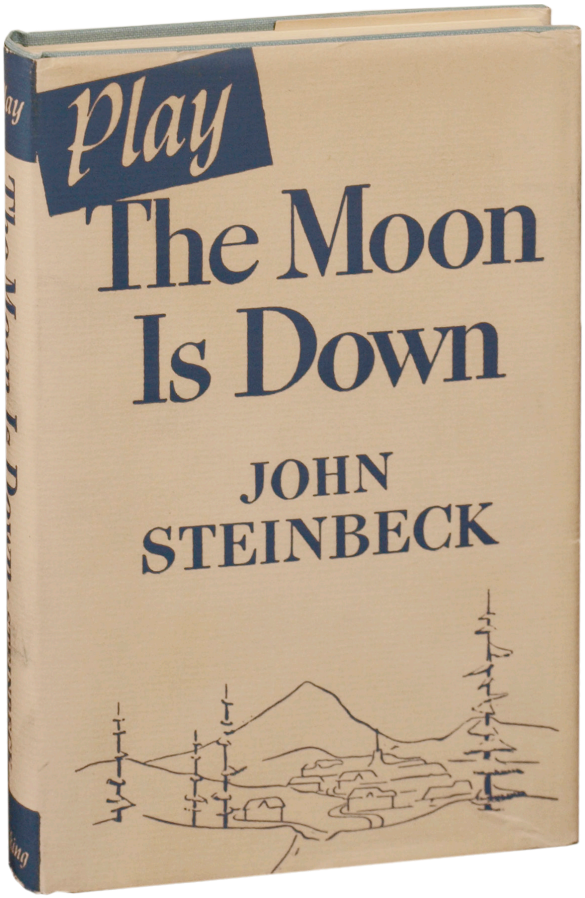
RARE GALLEY PROOF, IN A TRIAL DUST JACKET

211. KNOWLES, JOHN

A SEPARATE PEACE

New York: Macmillan, 1960. Uncorrected Galley Proof preceding the First American Edition. Fine in unbound signatures in a Very Good+ example pictoral trial jacket (which uses the same illustration now associated with the scarce first issue jacket on the trade edition, sent primarily to reviewers). Jacket has a slight color fade to the spine panel, with nicking and rubbing at the extremities. Publication date stamped in blue on the title page. An interesting and very early state of the author's classic novel, a highspot of twentieth century American literature.

$4500

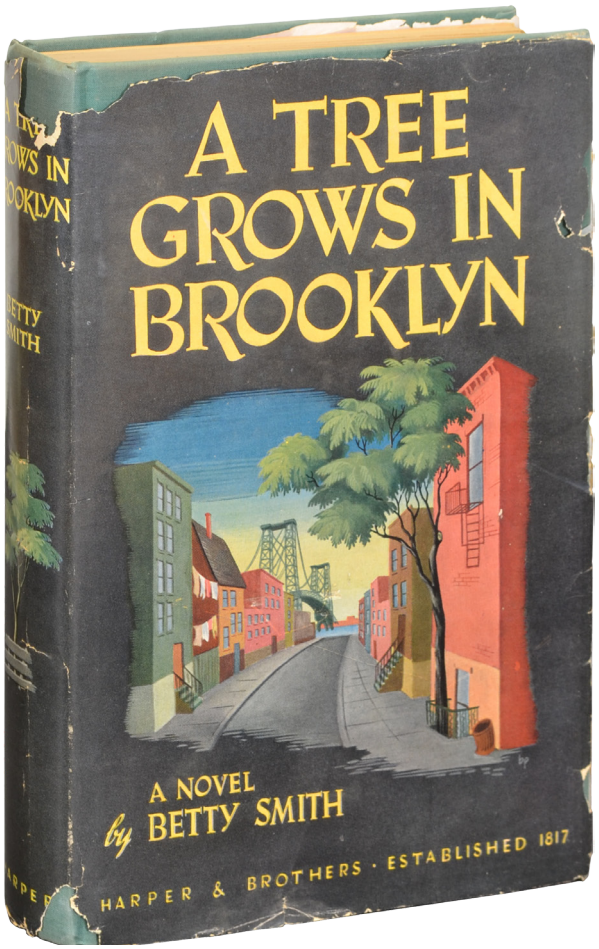


212. STEINBECK, JOHN

THE MOON IS DOWN: A PLAY

New York: Viking, 1942. First Edition. One of 250 copies of the play bound by Viking Press from the original sheets printed by Dramatists' Play Service. Near Fine in a Fine dust jacket. Slightest fading to the backstrip, one outer corner lightly bumped, some of the usual offsetting to the endpapers. A stopper for Steinbeck collectors.

$2500

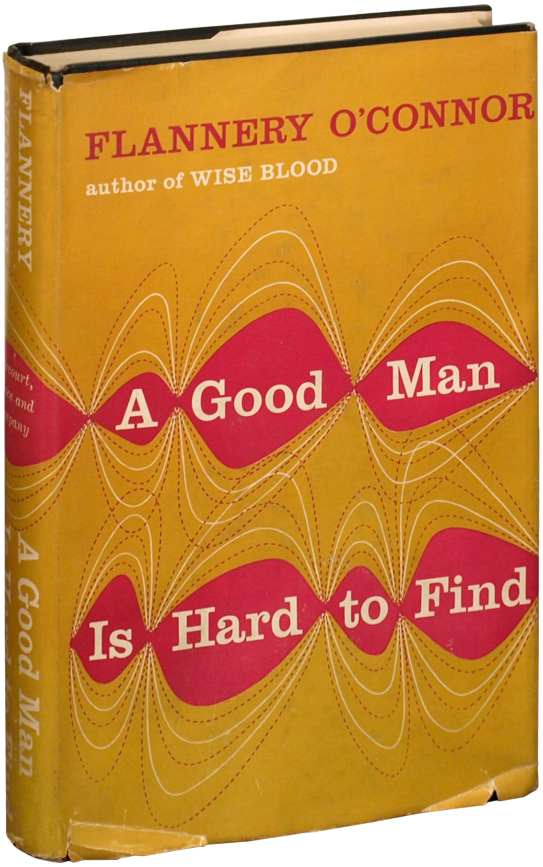


213. SMITH, BETTY

A TREE GROWS IN BROOKLYN

New York: Harper and Brothers, 1943. First Edition. About Near Fine in a Good dust jacket. Colorful child's bookplate to the front pastedown ("This is mine / Merc Relvas"), very slight rumple to the cloth at the rear board, else book is bright and clean. The rare jacket has no major loss, but does have a couple of chips at the crown (affecting the top portion of "TREE" in the title), a chip at the heel, and small chips along the front flap fold amounting to near-separation, with some discreet archival tape mends at the verso. Still, overall, a pleasing copy of a classic American novel, the first example we have seen in a presentable jacket in many years.

$3250

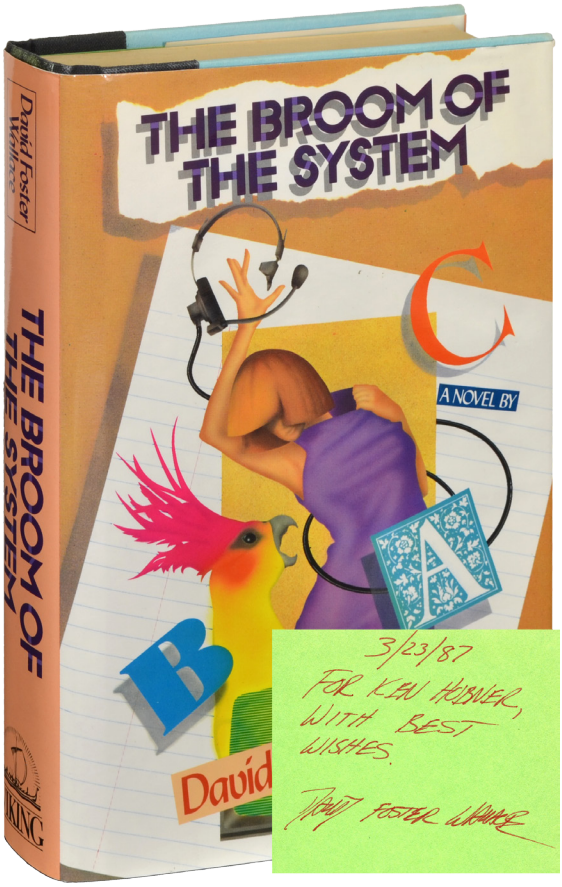


214. O'Connor, Flannery

A Good Man is Hard to Find

New York: Harcourt, Brace, 1955. First Edition. Near Fine in a Very Good+, first issue dust jacket. Jacket is lightly soiled, with a short closed tear to the rear panel, and minor chipping. Importantly, the jacket has absolutely none of the fading nearly always found at the spine, making it uncommon in our experience. In a custom quarter-leather clamshell box.

$2250



215. Wallace, David Foster

The Broom of the System

New York: Viking Press, 1987. First edition. **Inscribed by the author in the year of publication: "For -- -- / With best wishes / David Foster Wallace.** A single tiny stain on the front board, else about Fine in a Fine dust jacket. Wallace's debut novel was also the debut of his distinctive style, wherein events transpire at a microscopic level (both physical and metaphysical) rather than the ground level to which a reader of fiction is accustomed. In this book, a telephone switchboard operator named Lenore Stonecipher Beadsman is having issues with whether she is real or perhaps a linguistic construct. We have seen several signed copies of this title over the years, but inscribed copies from the beginning of the late, great author's career are scarce.

$3500



216. CHABON, MICHAEL (EDITOR)

McSWEENEY'S MAMMOTH TREASURY OF THRILLING TALES [McSWEENEY'S No. 10]

New York: McSweeney's, 2002. First Edition, preceding all others, notably the very common Vintage edition. **Signed by Michael Chabon and Dave Eggers on the title page and by Glen Gold, Elmore Leonard, Neil Gaiman, Michael Crichton, Dave Eggers, Aimee Bender and Sherman Alexie at their contributions.** Fine and unread in perfect bound wrappers. This edition has the same artwork as the Vintage edition, but sports the McSweeney's chair logo at the spine, is larger in format, and was printed by Oddi in Iceland on much higher-quality paper. Sent only to subscribers, and quite scarce in our experience. In a glassine protector.

$650

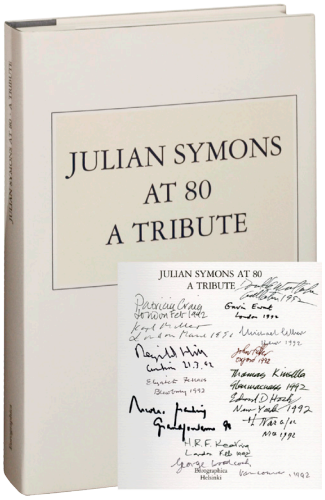
COPY NUMBER 1, WITH AN ORIGINAL ETCHING BY JEFFREY MORGAN

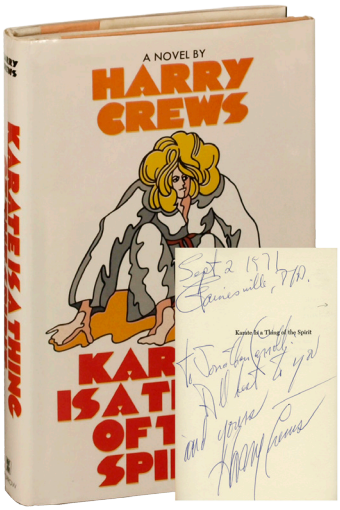
217. CRAIG, PATRICIA (EDITOR)

JULIAN SYMONS AT 80: A TRIBUTE

Helsinki: Eurographica, 1992. First Edition. **One of 1000 copies (this being No. 1) signed by all of the contributors except Patricia Highsmith, and including an original etching of Julian Symons by artist Jeffrey Morgan.** Contributors include Reginald Hill, Edward D. Hoch, Thomas Narcejac, Elizabeth Ferrars , Donald E. Westlake, Michael Gilbert, Thomas Kinsella, John Fuller, Gavin Ewart, Patricia Highsmith, Karl Miller, H.R.F. Keating, Nicholas Freeling, and George Woodcock. Fine and unread in a Fine dust jacket.

$1500





218. CREWS, HARRY

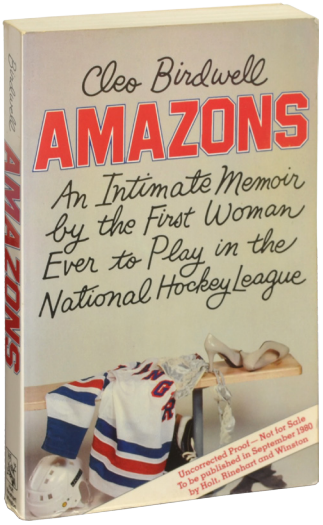
KARATE IS A THING OF THE SPIRIT

New York: William Morrow, 1971. First Edition. **Inscribed by the author in the year of publication, in his home state, on the half-title page: "Gainesville, FL, Sept 2, 1971 / To — / All the best to you and yours / Harry Crews."** Near Fine in a Near Fine dust jacket. The author's fourth novel.

$325

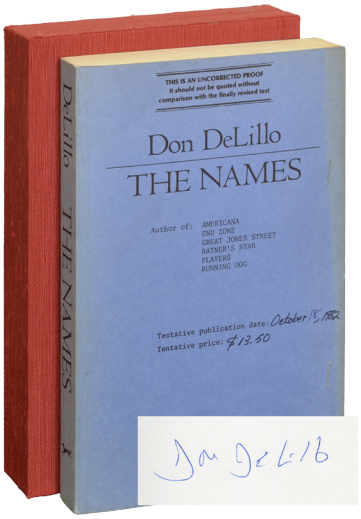
219. DELILLO, DON WRITING AS CLEO BIRDWELL

AMAZONS



New York: Holt, Rinehart, Winston, 1980. Uncorrected Proof, preceding the First Edition. Near Fine in pictorial wrappers as issued, with a bump at the heel and minute wear to a couple of corners. Delillo's pseudonymously written, fictitious autobiography of the first woman to play in the National Hockey League. A bright copy.

$120

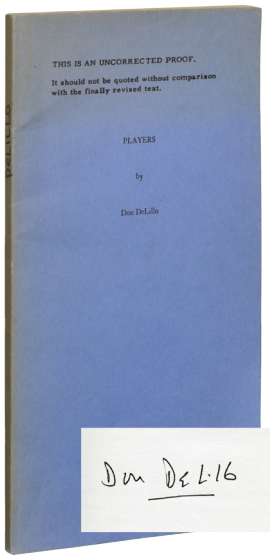


218. DELILLO, DON

THE NAMES

New York: Alfred A. Knopf, 1982. Uncorrected Proof, preceding the First Edition. **Signed by Delillo on the title page.** Lightly faded at the edges, with publisher's materials stapled to the inside front cover as issued. Near Fine overall. The book that, for Delillo fans, has always been what separates the dedicated readers from those who are just window-shopping. In a red linen-covered clamshell slipcase, lined with marbled paper and with a blue pull ribbon.

$350

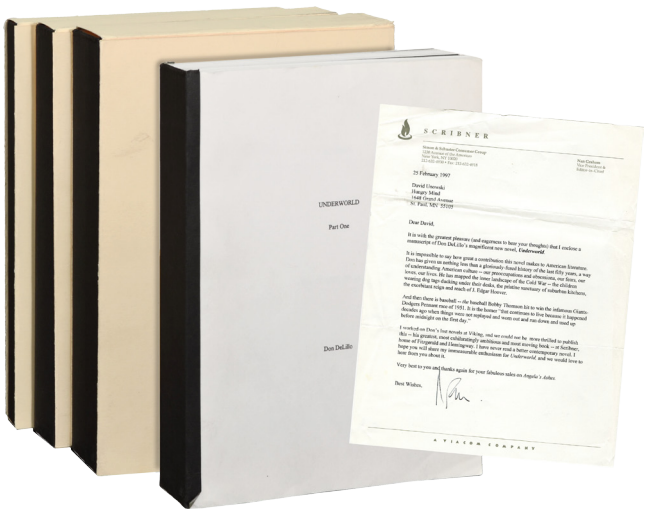


221. DELILLO, DON

PLAYERS

New York: Alfred A. Knopf, 1967. Uncorrected Proof, preceding the First Edition. **Signed by Delillo on the title page.** Some fading to the top edge, else Near Fine in tall blue wrappers as issued. One of Delillo's scarcest proofs, this being the only example we have ever seen.

$1250



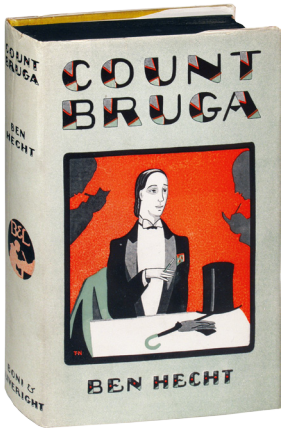
222. DELILLO, DON

UNDERWORLD

New York: Charles Scribner's Sons, 1997. Uncorrected Proof, preceding the First Edition. Three volumes, printed on white stock with black tape binding, each in a plain manila card slipcase. The three volumes are designated as "Book One," "Book Two," and "Book Three," and the first volume has laid in a typed letter signed from the Vice-President and Editor-in-Chief of the publisher, on Scribner's stationery, pointing out the book's great potential as an important contribution to serious American fiction. We have heard of only one other such set, and this is the first example we have handled or seen. Volumes Near Fine, slipcases Very Good+ with the light wear at the extremities and a few small bruises. The earliest published version of Delillo's magnum opus.

$1500

Literature

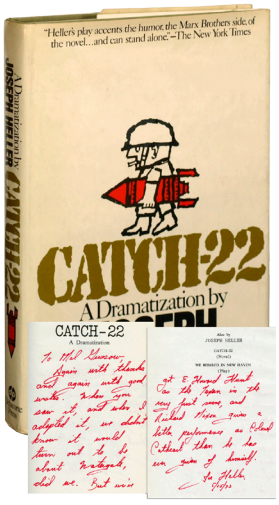


223. Hecht, Ben

Count Bruga

New York: Boni and Liveright, 1926. First Edition. Fine in an extremely bright, Fine dust jacket. Faint crimp to the crown, tiny chip to the bottom rear panel, else a superb, unread copy of this early Hecht novel, which he describes as a "humorous and grotesque book, which might appeal to people tired of the realistic toothaches and garrulous seductions of modern fiction." A collector's copy.

$650

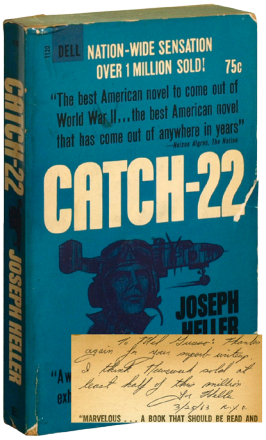


224. Heller, Joseph

Catch-22: A Dramatization

New York: Delacorte Press, 1972. First Edition. Review copy, with publishers material laid in. **Inscribed by Heller to noted critic Mel Gussow: "To Mel Gussow / Again with thanks and again with good wishes. When you saw it, and when I adapted it, we didn't know it would turn out to be about Watergate, did we? But we've got E. Howard Hunt as the Texan in the very first scene, and Richard Nixon gives a better performance as Colonel Cathcart than he has ever given of himself. / Joe Heller / 5/15/73."** Gussow was a theatre critic and cultural writer for The New York Times from 1969 until his death in 2005. He authored 8 books, served as editor for many others, and his reviews and interviews (with the likes of Arthur Miller, Beckett, Pinter, and Stoppard) became staples of students and fans of theatre for decades. Near Fine in a Near Fine dust jacket. Jacketlightly toned with a touch of rubbing along the panel edges.

$600



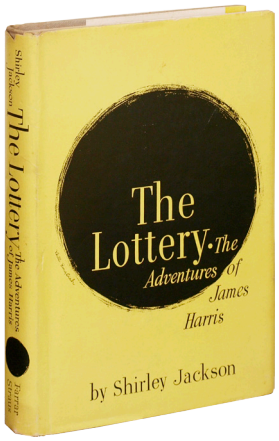
Inscribed to Mel Gussow in 1963

225. Heller, Joseph

Catch-22

New York: Dell No. 1120, 1970. Eighth printing. **Inscribed by the author to noted critic Mel Gussow, "To Mel Gussow: Thanks again for your superb writeup. I think Newsweek sold at least half of this million / Joe Heller / 3/25/63 / n.y.c."** The inscription refers to Gussow's very favorable review of Heller's now-legendary first novel, and the statement on the front wrapper panel of this copy in large white letters claiming, Nation-Wide Sensation Over 1 Million Sold!" Very Good+ in wrappers. Nicking and wear at the extremities. A nice association.

$350

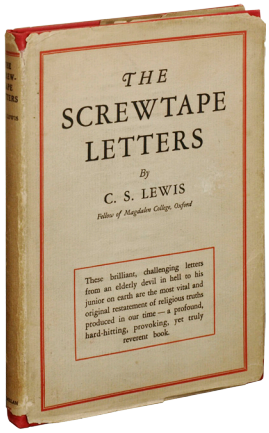


226. Jackson, Shirley

The Lottery or, the Adventures of James Harris

New York: Farrar, Strauss, and Company, 1949. First Edition. Very Good+ condition in a Very Good+ dust jacket. Slight spine lean, some foxing at the extremities. Jacket has tiny chips at the spine ends, foxing on the verso, and a very faint stain at the heel. Overall, an attractive example of the author's classic collection, which includes the titular novella and several short stories.

$975



227. LEWIS, C. S.

THE SCREWTAPE LETTERS

New York: The Macmillan Company, 1943. First American Edition. Eleanore M. Jewett's bookplate on the upper front pastedown. Jewett was born in New York City in 1890, and during her college years found an interest in medieval culture. She wrote *The Hidden Treasure of Glaston,* set around 1171, a story of the days of King Henry II, which received a Newbery Medal in 1947. Publisher's red cloth, with spine titles in black. **Very Good+ in two dust jackets.** Slight spine lean, brief rubbing to the rear board, light foxing. The two jackets are both Good or better, both with archival and cello tape repairs to the folds, small chips and closed tears at the extremities, moderate toning overall (commonly seen with this title). The outer jacket—the nicer of the two—has some chipping and creasing at the extremities, a small chip at the upper spine just obscuring the word "The" in the title, and is clipped at the upper front flap. The inner jacket has slightly wider flaps (but no other differences), a 2-inch chip at the lower rear panel just obscuring the second to last line of the panel's text, and a faint bruise to the front panel. A presentable copy of this Lewis high spot, and an interesting association.

$875

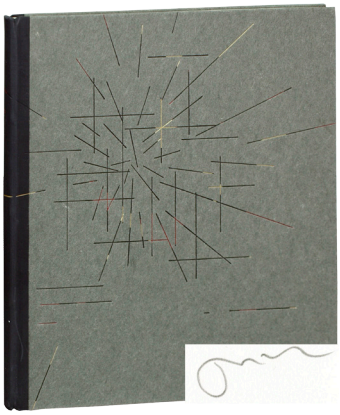


228. MILNE, A.A.

WINNIE THE POOH, NOW WE ARE SIX, WHEN WE WERE VERY YOUNG

London: Methuen, 1927, 1928. Three volumes. Later printings, issued as a set in publisher's matching blue deluxe leather with gilt titles and illustrations and publisher's paper-covered slipcase. Sixth, fourth, and sixteenth editions, respectively. Illustrations in each volume by E.H. Shepard, including illustrated endpapers. Books are Near Fine, backstrips slightly toned, slipcase Very Good with some wear at the extremities. An attractive set.

$750

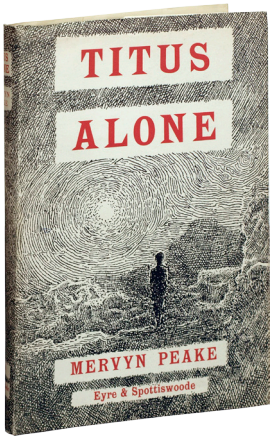


229. MOODY, RICK

FAIR USE: POEMS AND AN AFTERWORD

Boston: Ben Canard, 2001. First Edition. **One of 20 specially bound copies (this being No. 7) signed by Rick Moody at the limitation page and with an original etching signed and numbered by John Hudak.** Fine and unread in black cloth and gray paper covered boards with gilt, red and black design.

$375



UK PROOF, IN A TRIAL DUST JACKET

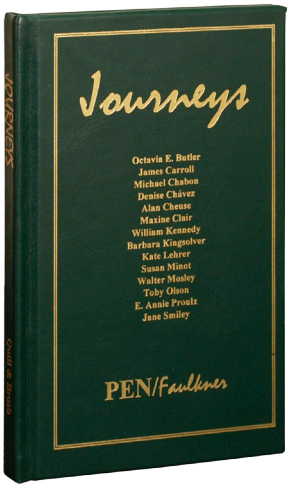
230. PEAKE, MERVYN

TITUS ALONE

London: Eyre and Spottiswood, 1950. Uncorrected Proof, preceding the First UK edition. Fine in plain brown wrappers and a Near Fine example of the proof dust jacket. Publication date of Oct. 29 noted in holograph ink at the bottom of the front jacket flap. The only proof of this title we have ever encountered, and a stunning copy. Third and final book in the Gormenghast trilogy.

$1500

Literature

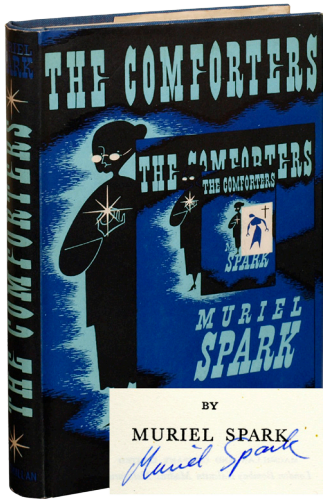


231. Proulx, E. Annie, Jane Smiley, Walter Mosley, Susan Minot, Barbara Kingsolver, William Kennedy,Michael Chabon, Octavia Butler, James Carroll, Denise Chavez, Alan Cheuse, Maxine Clair, Kate Lehrer, Toby Olson (contributors)

Journeys

Rockville: Quill and Brush, 1996. First Edition. **One of 26 deluxe lettered copies (this being Letter U), signed by all the authors at their contributions.** Fine and unread in full green leather. A collection of brief essays on the topic of "journeys" presented during the 1995 gala fundraiser for the PEN/Faulkner awards.

$550

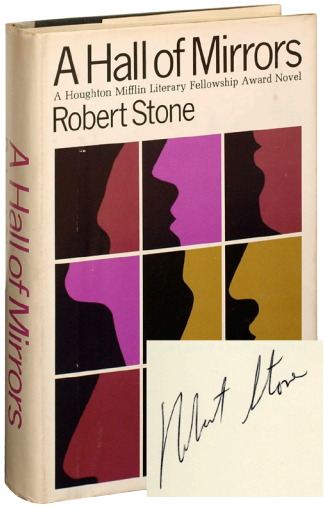


232. Spark, Muriel

The Comforters

London: Macmillan, 1957. First Edition. **Signed by the author on the title page.** A touch of dusting on the top page edges, slightest lean, else Fine in a Fine dust jacket. An especially fresh, bright copy of the author's first book, extremely uncommon to find signed.

$1250



233. Stone, Robert

A Hall of Mirrors

Boston: Houghton, Mifflin, 1967. First Edition. First issue jacket with "$5.95" and Wallace Stegner blurb on the front flap. **Signed by Stone on the title page.** Near Fine in a Near Fine dust jacket. Light rubbing at the extremities. Jacket spine is slightly toned, as is commonly found with this title. Beat-style writing about right-wing activism in 1960s New Orleans. An attractive example of the author's debut.

$425

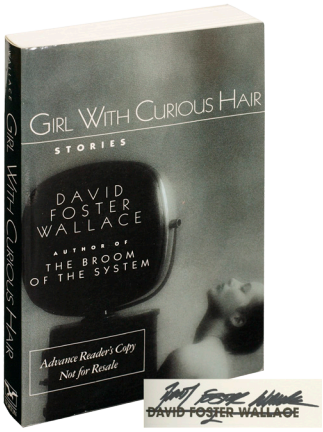


234. Van Vechten, Carl

Spider Boy: A Scenario for a Moving Picture

New York: Alfred A. Knopf, 1928. First Edition. **Inscribed by Van Vechten in 1928. "To Florence and Percy Hammond, / With love from / Carlo / July 22 - '28 / [illegible]."** Very Good in a Very Good dust jacket. Boards lightly soiled, spine dulled; else a tight, square copy. Jacket moderately toned with some minor chipping and edgewear, evidence of repairs in a few places at the verso and a bit of soil to the rear panel.

$400

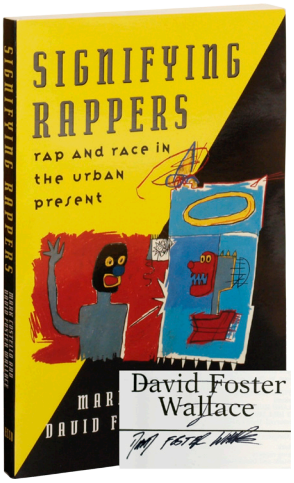


235. WALLACE, DAVID FOSTER

GIRL WITH CURIOUS HAIR

New York: W.W. Norton and Company, Inc., 1989. Advance Reading Copy, preceding the first edition. **Signed by the author on the title page.** Just about Fine in pictorial wrappers, with minor wear to the extremities. The author's second book and first collection of short stories.

$750



236. WALLACE, DAVID FOSTER AND MARK COSTELLO

SIGNIFYING RAPPERS

New York: Ecco, 1990. First Edition, a trade softcover original. **Signed by the author on the title page.** Just about Fine in illustrated wrappers.

$400

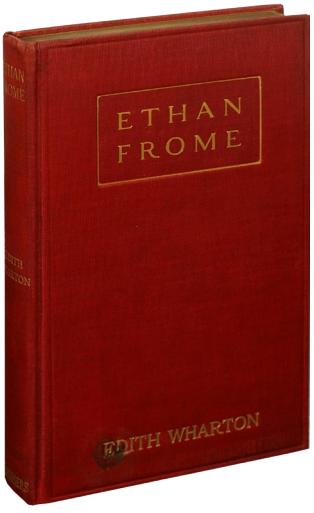


237. WELLES, ORSON AND ROGER HILL

EVERYBODY'S SHAKESPEARE: THREE PLAYS EDITED FOR READING AND ARRANGED FOR STAGING - TWELFTH NIGHT, JULIUS CAESAR, THE MERCHANT OF VENICE

Woodstock, NY: The Todd Press, 1934. First Edition in three volumes, preceding the later uniform hardcover edition. Publisher's printed blue wrappers with gilt paper labels on the front panel. Each volume Very Good, with yapped edges and some splashes and dampstaining to the edges of the wrappers (pages not affected), light wear. An uncommon set.

$325

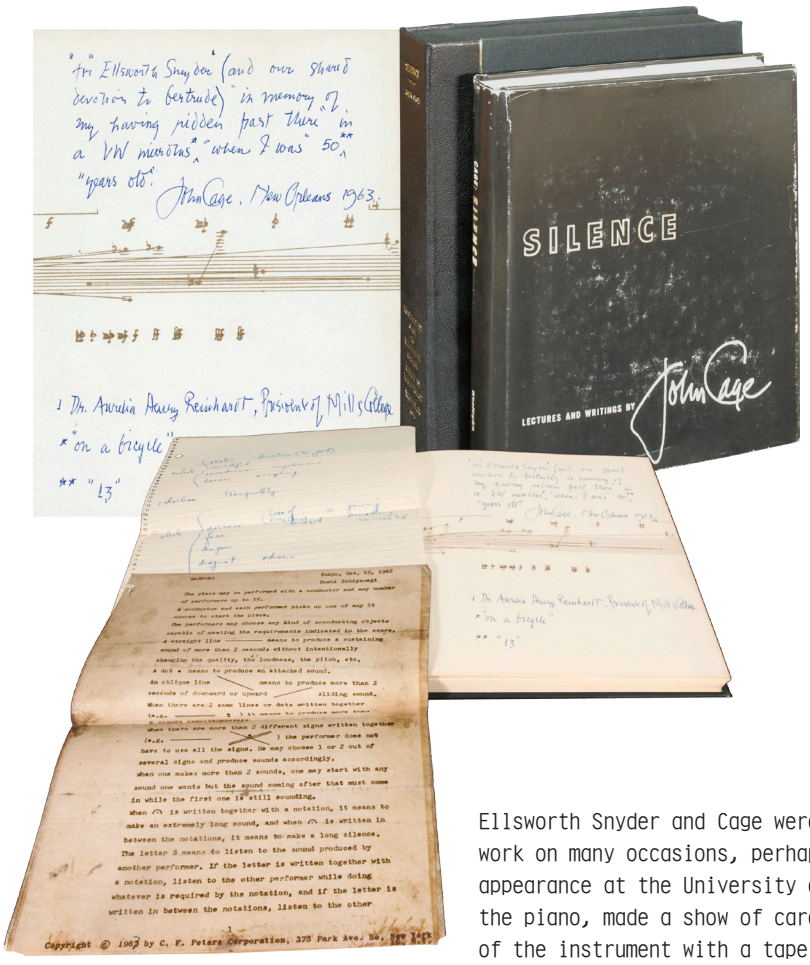


238. WHARTON, EDITH

ETHAN FROME

New York: Charles Scribner's Sons, 1911. First Edition, first issue. With perfect type on page 135, ads at the rear, and same date on the title and copyright page. Small stain at the bottom front board, just barely obscuring titles, and faint, partially removed ink notations to the front pastedown and endpaper; otherwise Near Fine lacking the dust jacket, with a tiny vintage bookseller sticker on the rear pastedown. Publisher's red cloth with front and spine titles in blind and gilt, top edge in gilt. A quite bright and crisp copy of this Wharton high spot. Garrison, page 139.

$675



Inscribed to Ellsworth Snyder, signed by David Tudor

239. Cage, John

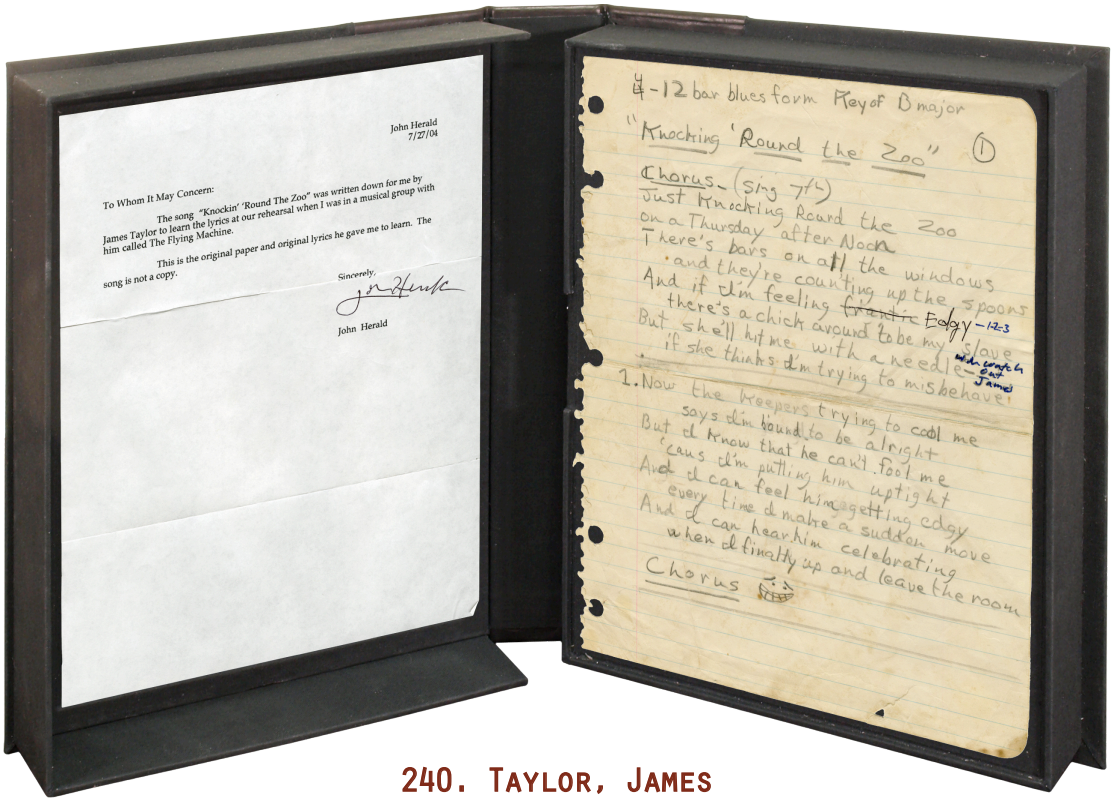
Silence

Middletown, CT: Wesleyan, 1961. First Edition. Fine in a Near Fine, price-clipped dust jacket. Jacket has just a touch of the usual rubbing. **Beautifully and cryptically inscribed by Cage to friend Ellsworth Snyder, on the printed front flyleaf, thus (single quotations are Cage's): "'for' Ellsworth Snyder [1] (and our shared devotion to Gertrude) 'in memory of my having ridden past there' in a VW microbus *'when I was' 50* 'years old.' / John Cage / New Orleans 1963." Footnotes imbedded in the inscription above read as follows: "[1] Dr. Aurelia Henry Reinhardt, President of Mills College / *'on a bicycle'* / '13'." Additionally signed by David Tudor on the front pastedown, with a page of his holograph performance notes laid in. Also laid in is a two-page carbon typescript of composer Toshi Ichiyanagi's instructions for his composition, *Sapporo*.**

Ellsworth Snyder and Cage were longtime friends. Snyder performed the composer's work on many occasions, perhaps most infamously at Cage's much-protested 1965 appearance at the University of Illinois: "At one point [Snyder] crawled under the piano, made a show of carefully marking a precise point on the under-body of the instrument with a tape measure, then hit that spot with a mallet. Even more provocative for that particular audience, he had planted a loose piano string in the instrument, and after striking an unusually percussive chord he slowly pulled the ostensibly broken string out of the piano. By this time the audience was screaming and throwing objects at the stage." (Johanne Rivest, *In Advance of the Avant Garde: John Cage at the University of Illinois, 1952-69*,1999). Snyder interviewed Cage, wrote the first doctoral thesis on him in 1970, contributed the Cage timeline to Richard Kostelanetz's monograph, *John Cage*, authored several other works on the composer, and was the dedicatee of Cage's piece, *ONE*. David Tudor was Cage's premiere interpreter and performer in the 1960's. He gave the premiere of Cage's *Music of Changes*, *Concerto For Piano and Orchestra* and the notorious *4'33"*. Cage said that many of his pieces were written either specifically for Tudor to perform or with him in mind. The two worked closely together on many of Cage's pieces, both works for piano and electronic pieces. Upon Cage's death in 1992, Tudor took over as music director of the Merce Cunningham Dance Company. Among many works created for the company, Tudor composed *Soundings: Ocean Diary* (1994), the electronic component of *Ocean*, which was conceived by John Cage and Merce Cunningham.

At the time of this inscription (1963), Snyder was teaching music at Tulane University. Though not specifically dated, this book was almost certainly inscribed on April 8th, 1963 when Cage performed with Tudor (and others) at Dixon Hall Auditorium in New Orleans. Along with Ichiyanagi's *Sapporo*, Tudor that night also performed Cage's *Atlas Eclipticalis with Winter Music*, as well as Christian Wolff's *For 5 or 10 Players*. The page of Tudor's notes, however, seems to best refer to Cage's *Variation II*, which the pianist also regularly performed on tour in 1963. A superb association.

$12,500



240. Taylor, James

Original manuscript for "Knocking 'Round the Zoo"

Original manuscript for a draft of legendary singer-songwriter James Taylor's early song, "Knocking 'Round the Zoo," composed shortly after his stay at the Belmont Psychiatric Hospital for severe depression when he was 17 years old. Taylor recorded this song on his first album, *James Taylor and the Flying Machine,* and the lyric was written out for John Herald (noted songwriter and bluegrass musician in his own right). Herald was playing in an early version of Taylor's short-lived first band, and the lyric was written for purposes of recording a demo. In Herald's detailed letter of provenance, he confirms that this manuscript page was written and given to him in 1967 on the day Taylor first recorded this song, which was the first to be recorded at the session. To the best of our knowledge, this is Taylor's earliest known handwritten lyric to have ever appeared for sale. "Knocking 'Round the Zoo" is a droll but angry look at Taylor's depression and subsequent hospitalization at a mental institution, a theme later made poignant in Taylor's now famous breakout hit "Fire and Rain." The holograph additions made in this particular manuscript appear in both recorded versions of the song, which appear on Taylor's first solo record, *James Taylor* (Apple Records, 1968), and *James Taylor and the Flying Machine* (Euphoria, 1971, recorded prior to Taylor's first solo album, but released a few years later). Other lines in this original draft do not appear on either version of the song, and are unique to this manuscript. A historically important and unique piece from one of the greatest and most influential singer-songwriters in rock history. In a custom quarter-leather clamshell box.

John Herald is a legendary folk musician whose roots go back to the late 1950's bluegrass scene. He was a major player in the Greenwich Village folk scene of the early 1960's, where he attended jam sessions with the likes of Bob Dylan, Rory Block and Ramblin' Jack Elliott. In addition to the long-term association with his band The Greenbriar Boys, he has recorded with Jack Elliott and Doc Watson, managed bluegrass legend Bill Monroe, and written songs recorded by Linda Rondstadt, Jonathan Edwards, Maria Muldaur and Joan Baez.

8 x 10 inches, somewhat worn and slightly foxed manuscript lyric sheet in holograph pencil on lined paper, with several holograph corrections. Separate letter of provenance from John Herald. In a custom quarter-leather clamshell box.

$6500



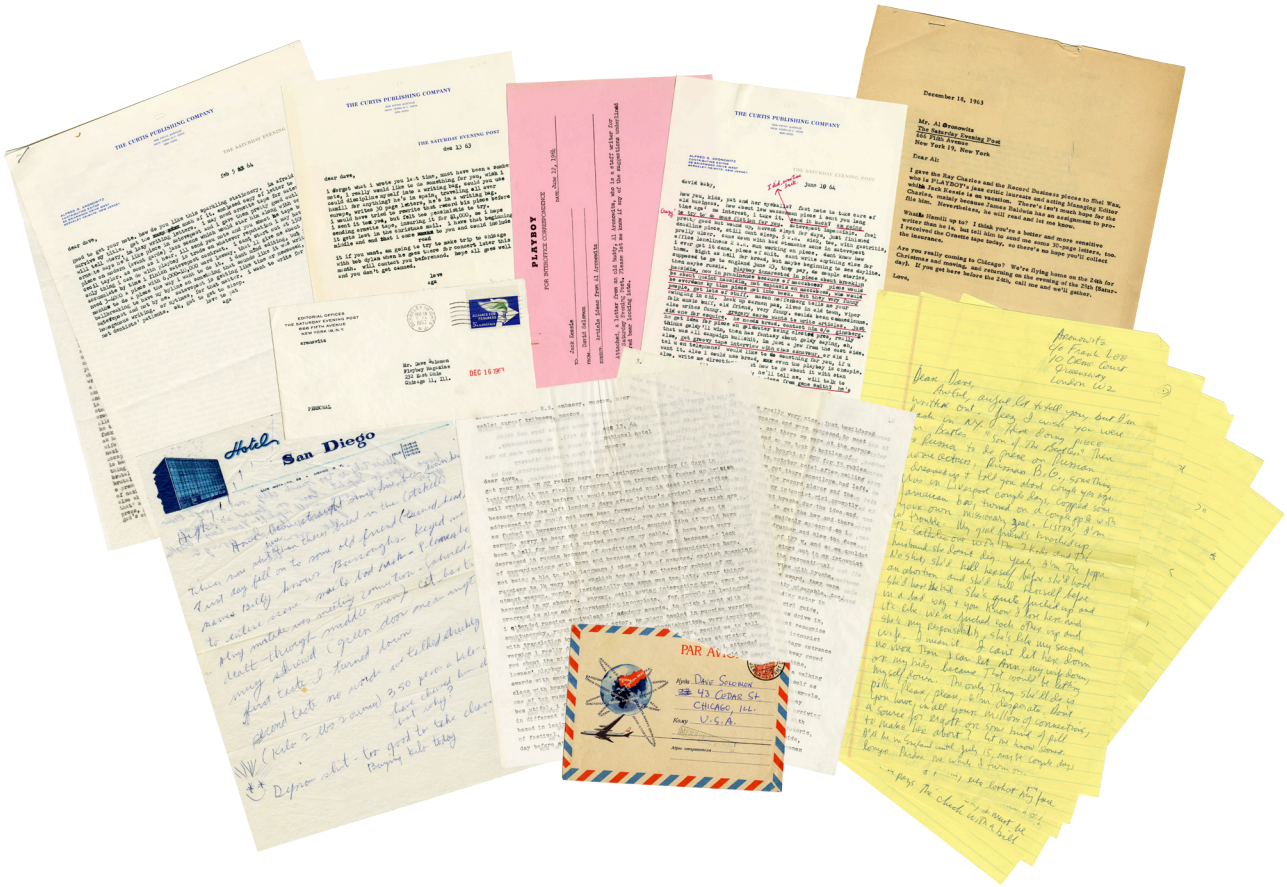
One of 15 copies issued, with an original etching

241. Vliet, Don Van (Captain Beefheart)

Stand Up to Be Discontinued

Germany: Cantz, 1993. First Edition. Fine and unread in a Fine dust jacket, with card slipcase as issued. **One of 15 copies with a print signed and numbered by Don Van Vliet, in a matching card folder.** CD with previously unreleased spoken word material by Van Vliet mounted at the rear pastedown, as issued. A pretty glorious retrospective on Van Vliet's career, both as a musician (under the better known name Captain Beefheart) and an artist, replete with photos from throughout his career and full-color monographs of his artwork.

$3750



242. Aronowitz, Al[fred]

The Beatles, Bob Dylan, Allen Ginsberg, Gregory Corso, Velvet Underground, Charles Aznavour, Ray Charles, Pete Hamill (subjects)

Collection of Autograph and Typed Letters Signed concerning encounters with key counter-culture figures of the 1960's and a wide variety of other topics

1963-1965. A superb collection of seven autograph and typed letters by famed rock journalist Al Aronowitz. Best known for introducing the Beatles to both Bob Dylan and marijuana in 1964, Aronowitz became a journalist during the 1950s, and his work during that decade included a iconic, 12-part series on the Beat Generation for the *New York Post*. He went on to become the original manager for the Velvet Underground, getting the band their first gig at a high school auditorium (after which he was quickly replaced by Andy Warhol). According to his own journal entries, Aronowitz brought Bob Dylan—with whom he frequently traveled—to meet the Beatles at the Delmonico Hotel in New York City on August 28, 1964. In a later interview with Rolling Stone magazine, John Lennon said that Dylan "...thought 'I Want to Hold Your Hand'—when it goes 'I can't hide'—he thought we were singing 'I get high.' So he turns up with Al Aronowitz and turns us on, and we had the biggest laugh all night—forever." Aronowitz also notes that Dylan wrote the song "Mr. Tambourine Man" while staying in Aronowitz's Berkeley Heights, NJ home. All of the letters are written to Aronowitz's friend David Solomon, an editor at *Playboy* magazine in the 1960s. All but two are typed, typically executed entirely in lower-case letters, with a writing style very much influenced by Beat poetry, only the content is entirely non-fictional. A dizzying array of topics are covered, with letters from London, Moscow, and Mexico City that include coverage of the Beatles' first visit to America and their rehearsals for *The Ed Sullivan Show*, journalist Pete Hamill, Allen Ginsberg, traveling with Bob Dylan, interviews with Ray Charles, Ornette Coleman, and Charles Aznavour, Gregory Corso, attending the Russian Academy Awards with actors Innokenti Smoktunovsky and Tatyana Samojlovas, the low cost and high quality of marijuana in Mexico, and personal problems that would make most suicide candidates glad to be alive. A fascinating archive, and a direct look into the heart of pop culture in the early-mid 1960s.

$4500



243. Glass, Philip (music) Robert Wilson (design) Andrew de Groat (choreography)

Einstein on the Beach: An Opera in Four Acts

New York: EOS, 1976. First Edition. **One of 100 numbered copies (this being No. 5) signed by Philip Glass, Robert Wilson, and Andrew de Groat. Accompanied by a limited edition print of a stage design drawing by Wilson, signed by him and laid in as called for.** Near Fine in perfect-bound, oblong wrappers as issued. Just a hint of soil and a touch of rubbing along the edges. Glass' seminal first operatic work, a 5-hour magnum opus that revolutionized the very concept of a musical story, and the work that essentially introduced Glass and Wilson to the world. Using a combination of voices, primitive synthesizers, organ and winds to accompany dance, staging and set designs, *Einstein on the Beach* was designed as an experience where a "sequence of events developed in the form of a musical score in which language is not a subject but a means of expression dependent on a series of mathematical conventions." This book, published to document the piece, alternates illustrations of Glass' score with librettos, drawings representing Wilson's stage design, Andrew de Groat's complex choreography, and finally, a full-color mathematical pattern demonstrating the intention of the work. A key document in the history of twentieth century classical music.

$3500

244. Hovhaness, Alan

One-page musical quotation from Sonata on the Long Eclipse of the Moon, July 6, 1982 (Opus 367 for Piano)

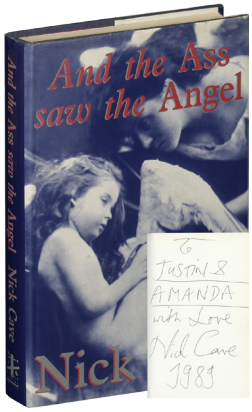
None, 1982. One page musical manuscript quotation, executed in ink by Hovhaness. 11x14 inches, from *Sonata on the Long Eclipse of the Moon, July 6, 1982. (Opus 367 for piano).* **Inscribed by Hovhaness at the bottom of the page: "To the Word Book Store / To Mr. V.E. Moody: from Sonata on the Long Eclipse of the Moon / July 6, 1982 / Alan Hovhaness / Copyright 1982, By Fujihara Music Co., Inc."** A 6-line autograph quotation, with each line bearing two treble clefs, totaling 12-lines, written out in the composer's very neat hand. Entire manuscript pages by the composer are extremely uncommon.

$1500



A selection of early titles by Nick Cave, all signed

Nick Cave is best known as the creative force behind the seminal rock band Nick Cave and The Bad Seeds. Additionally, he has composed the soundtracks for several films, written screenplays, appeared as an actor, and released two novels. Cave's often dark, violent, and literate lyrics and stories, as well as his multi-faceted talent, have drawn numerous comparisons to Tom Waits, Johnny Cash, Leonard Cohen, and Bob Dylan. An uncommon signature and an increasingly important artist.

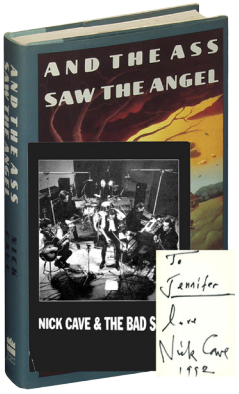


245. Cave, Nick

And the Ass Saw the Angel

London: Black Spring Press, 1989. First UK Edition of Cave's first novel. **Inscribed and dated in the year of publication, in London, by the iconic singer/songwriter and novelist on the front flyleaf: "To – and – / with Love / Nick Cave / 1989."** Near Fine in a Very Good+ dust jacket. Jacket has no chips or tears, but is lightly creased at the spine ends and a couple of corners.

$750

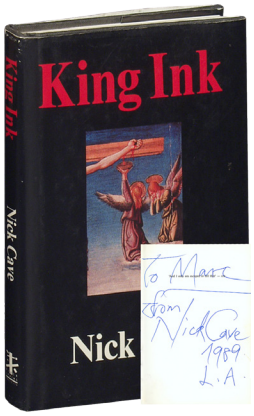


246. Cave, Nick

And the Ass Saw the Angel

New York: HarperCollins, 1989. First American Edition. **Boldly inscribed on the front flyleaf.** Laid in is a glossy black-and-white card advertising Cave's tour dates in the United States for the 1992 album, *Henry's Dream,* during which this book was signed at San Francisco's Rough Trade records. Near Fine in a Fine dust jacket, with a touch of foxing at the top page edges and a small bump to the heel of the book.

$450

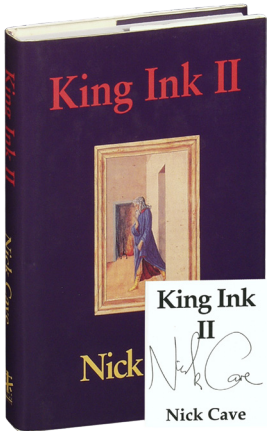


247. Cave, Nick

King Ink

London: Black Spring Press, 1988. First UK Edition (no US equivalent). **Boldly inscribed by Nick Cave in 1989 on the front flyleaf: "To / – / from / Nick Cave / 1989 / L.A."** Laid in is a postcard advertisement for the show at which the book was signed, at Club with No Name in Los Angeles. Author and singer/songwriter Cave's first book, which collects early lyrics from his recordings with The Birthday Party and the Bad Seeds (up to and including the Bad Seeds' record, *Your Funeral, My Trial*), short stories and short plays. Fine in a lightly rubbed, Near Fine dust jacket.

$650



248. Cave, Nick

King Ink II

London: Black Spring Press, 1997. First UK Edition, first printing. **Boldly signed by Nick Cave on the title page in black ink.** The author and singer-songwriter's third book, a sequel to *King Ink,* which, though published nine years later, impressively retains exactly the same publication format. This volume collects lyrics from the period beginning with Cave's ground-breaking album *Tender Prey* through *The Boatman's Call,* as well as unrecorded work, material written for other artists, and material from Wim Wenders' films, *Faraway, So Close* and *Until the End of the World.* Oddly, this volume appears to be even scarcer than its predecessor. Fine in a Near Fine dust jacket, with bound-in purple ribbon marker as issued.

$650

Music



249. Fahey, John

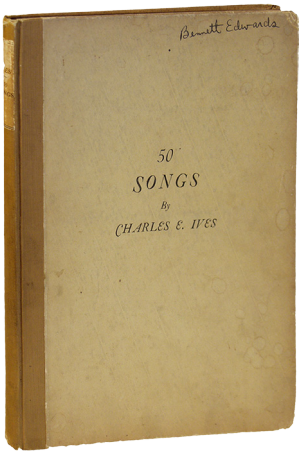
An Archive of Ephemera Belonging to John Fahey

1979-1987. An archive of ephemera belonging to musician John Fahey, including five contracts (one signed by Fahey, the rest by agents, all from 1986-87), three checks (all signed by Fahey, one made out to "Lucky's," all from 1979), a sheet of Takoma Records stickers (each with the label's dragon moniker, Santa Monica address and phone), and a two-color (orange and red) Takoma Records Christmas card. Takoma Records was the label established by Fahey primarily to release his own recordings, and the ephemeral items noted above were presumably printed prior to 1979, when Fahey sold the label to Chrysalis Records. Born in 1939 and passing away in 2001 after decades of alcohol abuse, Fahey was an American fingerstyle guitarist and composer who pioneered the steel-string guitar as a solo instrument. His style has been described as "American primitive," a term borrowed from painting and referring to the self-taught nature of his art. Fahey himself borrowed from the folk and blues traditions of America but incorporated classical, Brazilian, Indian and abstract music into his eclectic oeuvre, with recordings that were at first very austere and traditionalist, but became increasingly experimental over time. An interesting collection of ephemera from one of the greatest and most influential guitarists of the twentieth century.

$400

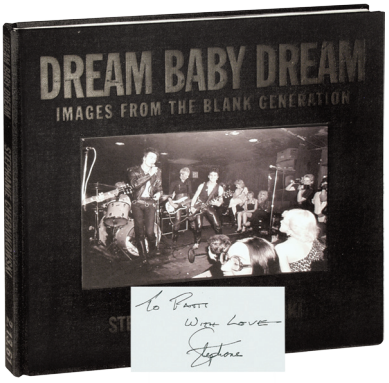
250. Ives, Charles

50 Songs



Redding, CT: C.E. Ives, 1922. First Edition. A self-published volume of songs by Charles Ives, selected from a volume published earlier the same year, titled *114 Songs*. This title was printed for distribution among the composer's friends, and judging from the small number of copies in world libraries (OCLC locates 12 libraries with copies, whereas 106 are listed with copies of *114 Songs*) it must surely have had a much smaller printing. Very Good, moderately worn at the corners, light soiling to the front board, and a touch of wear to the paper spine label, firm and clean overall. Contemporary owner name in fountain pen at the top right corner of the front board and the front flyleaf. A selection of "folk songs" by Ives, many dedicated to the work of literary greats of the generation that preceded him (Shelley, Wordsworth, Goethe, Longfellow). Characteristically, simple melody lines are played against a complex and sometimes argumentative accompaniment.

$1750



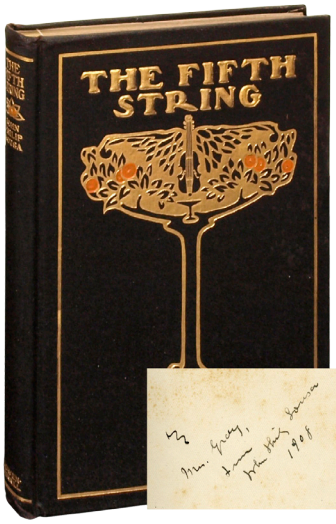
Inscribed to Patti Smith

251. Smith, Patti (subject)
Stephanie Chernikowski (photographs)

Dream Baby Dream: Images from the Blank Generation

Los Angeles: 2.13.61 Publications, 2007. First Edition of the uncommon hardcover issue. **Inscribed by the author at the first blank to one of the book's subjects, Patti Smith: "To Patti / with Love / Stephanie."** Chernikowski's photo monograph documents the New York punk scene of the late 1970s and early 1980s with candor and heartbreaking affection, capturing a world that has been forever erased. Featured in their glorious youth are the expected (Stiv Bators, Johnny Ramone, Johnny Thunders, Patti Smith, John Lydon, David Byrne) and the somewhat unexpected (Brian Eno, Marianne Faithfull, Glenn Branca, William S. Burroughs). A great association. Fine with no dust jacket as issued.

$850



252. Sousa, John Philip
Howard Chandler Christy (illustrations)
The Fifth String

New York: Bowen-Merrill, 1902. First Edition. **Inscribed by Sousa and dated 1908 on the third blank.** Fine and unread lacking dust jacket. Signed binding by J. Alden Piersen as issued. Gilt design and titles exceptionally bright and clean. A superb copy, and an uncommon early inscription.

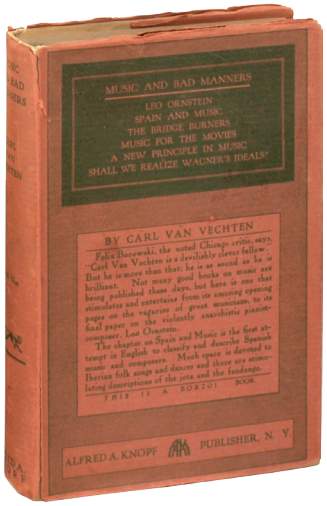
$1250



253. Sun Ra
The Immeasurable Equation

Chicago: Ihnfinity, Inc./Saturn Research, 1972. First Edition. Near Fine in stapled illustrated wrappers as issued. Slight toning along the spine edge, contemporary gift inscription on the inside front panel. The first published collection of Sun Ra's poetry, issued by Saturn in 1972. Saturn was the same label/publisher that released some of the jazz enigma's most sought-after recordings during this era. Only the second copy we have ever encountered.

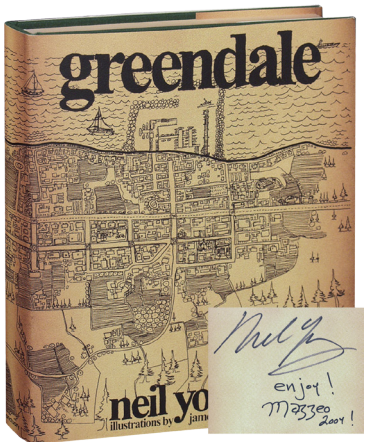
$1250



254. Van Vechten, Carl
Music and Bad Manners

New York: Alfred A. Knopf, 1916. First Edition. Near Fine in a bright, Near Fine example of the rare dust jacket. Small separation at the bottom front hinge of the jacket and a couple of short closed tears to same. A book of essays on music, including pieces about Leo Ornstein, Spain, film music, and Wagner, among other things. Van Vechten's second book. A superb example.

$400

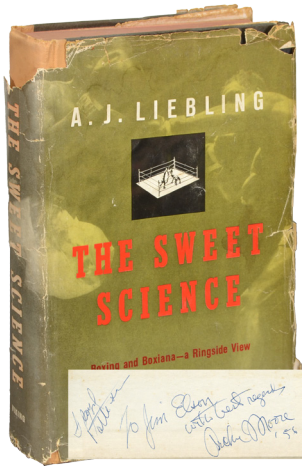


255. Young, Neil
Greendale

London: Sanctuary Publishing, 2004. First Edition. **Signed by Neil Young and illustrator James Mazzeo on the front flyleaf and dated 2005.** Mazzeo is the illustrator for the classic Neil Young album, *Zuma*. One of 1000 copies published, a lovely production fully bound in green cloth, with jacket design and a number of full-color illustrations by Mazzeo at the rear. Accompanies the 2004 film and soundtrack that Neil Young produced under this title. Fine and unread in a Fine dust jacket.

$450

Nonfiction

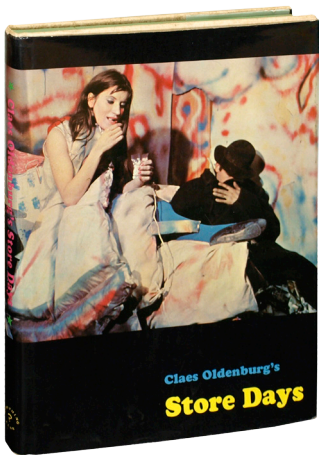


256. Liebling, A. J.

The Sweet Science

New York: The Viking Press, 1956. First Edition. **Signed by Floyd Patterson on the front flyeaf, and inscribed just below by Archie Moore: "To Jim Elson / with best regards / Archie Moore '56."** On November 30, 1956, Patterson would make history by knocking out Moore in five rounds to become the youngest heavy weight champion of all time. Very Good in a Poor, price-clipped dust jacket. Bookplate on the front flyleaf, bumping to the top rear board and upper front tip. Jacket is significantly worn, with a faint dampstain to the rear panel. A key contribution to boxing literature, named by *Sports Illustrated* as one of the 100 Top Sports Books of All Time, and a remarkable pair of signatures by two fighters whose legacies are forever linked, in the year of their legendary match.

$500

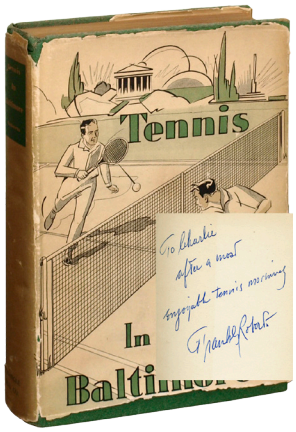


257. Oldenburg, Claes (editor)
Robert R. McElroy (photographs)

Store Days: Documents from The Store (1961) and the Ray Gun Theater (1962)

New York Villefranche-sur-mer and Frankfurt am Main: Something Else Press, 1967. First Edition. Near Fine in a Near Fine dust jacket. Laid in is the original printed blue ticket to the December 1961 opening of *The Store*, in a tissue envelope affixed to the front flyleaf as issued.

$425



258. Roberts, Frank G.

Tennis in Baltimore

Baltimore: Dulany-Vernay Company, 1928. First Edition. **Inscribed by the author on the front flyleaf: "To Charlie / After a most enjoyable tennis morning / Frank G. Roberts."** Publisher's green cloth with black titles, light red topstain. Very Good+ condition in a Very Good dust jacket. Front board slightly bowed, light rubbing at the extremities with a touch of fray at the corners, spine and upper edges slightly faded. Jacket has scattered chipping along the top and bottom edges with a large horizontal chip at the lower front panel, closed tears to the front flap fold, moderate toning to the spine. A very presentable copy in the uncommon jacket, scarce to find signed.

$400

259. [Wilson, Bill, et al]

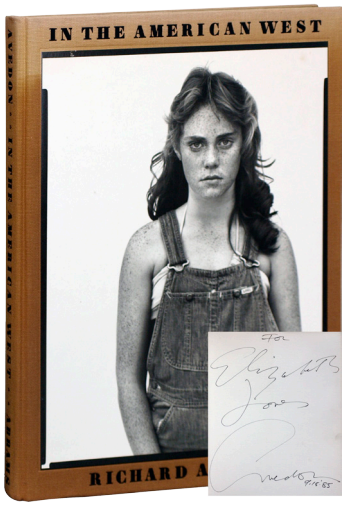
Alcoholics Anonymous: The Story of How More than Six Thousand Men and Women have Recovered from Alcoholism

New York: Works Publishing, 1942. Third printing. Very Good+ in the variant light blue cloth lacking dust jacket. The front pastedown, recto and verso of the front flyleaf are covered with contemporary owner names in holograph pencil, presumably members of the original owner's AA group (making this a somewhat ironic copy). Boards are lightly rubbed, with slight bumping to the tips, and light fray at the heel with an accompanying bump to the text block. An early edition of the founding title for one of the 20th century's most important social movements, one whose influence and value are inestimable.

$2500

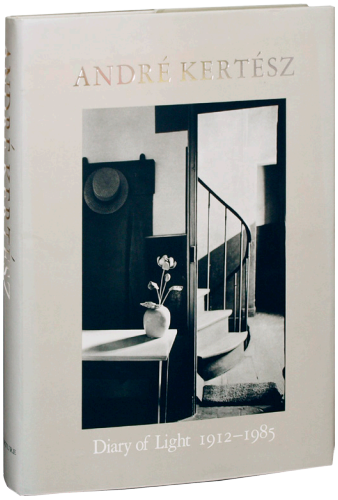


260. AVEDON, RICHARD
IN THE AMERICAN WEST



New York: Harry N. Abrams, 1985. First Edition. **Inscribed by Avedon in the year of publication on the front flyleaf: "For Elizabeth / Love / Avedon / 9.15.85."** Very Good+ in a Very Good+ acetate dust jacket as issued. Some offsetting to the top edge of the front board and some light creasing and rubbing to the jacket. Considered by many to be one of Avedon's best work, a cross-section of non-celebrities the photographer met while traveling in the American West.

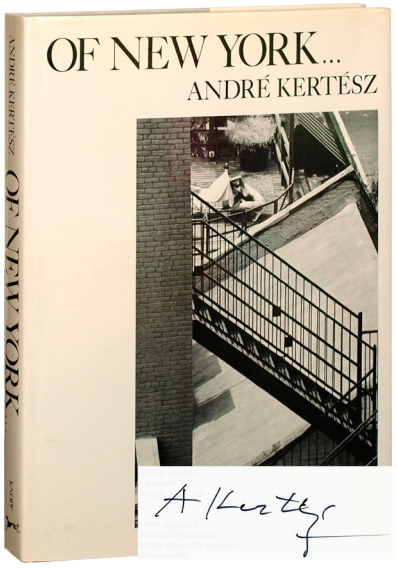
$425



261. KERTESZ, ANDRE
CORNELL CAPA (FOREWORD)
ANDRE KERTESZ: DIARY OF LIGHT 1912-1985

New York: Aperture Foundation Inc., 1987. Folio. First American Edition. One of 3000 unnumbered copies. About Fine and unread in a Near Fine dust jacket. Jacket spine and extremities lightly faded and very lightly rubbed, and an almost imperceptible shallow scratch at the upper spine, not obscuring text. First published in Japan in 1986, this is a must for any photographer or Kertesz enthusiast.

$400



262. KERTESZ, ANDRE
OF NEW YORK

New York: Alfred A. Knopf, 1976. First Edition. **Signed by the photographer on the title page.** Fine and unread in a lightly toned, Near Fine dust jacket.

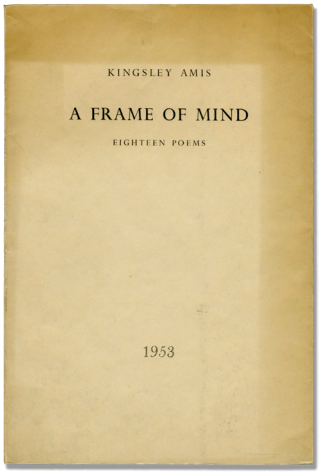
$1150



263. KOUDELKA, JOSEF AND AYMERIC FOUQUEZ
EN CHANTIER: UNE UNIVERSITÉ ET UN QUARTIER—PARIS 13E, MASSENA

Massena Paris: Textuel, 2002. First Edition. Long oblong foilio, panoramic format. Printed paper-covered boards with elastic bands for closure. Features thirty accordion-fold panoramic pages showing the transformation of an industrial Parisian area into a university neighborhood. Minute wear at the extremities, else Near Fine with no dust jacket as issued. Text in French. Extremely scarce.

$1250



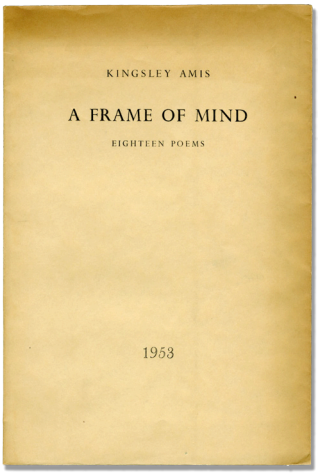
The proof and the first edition

264. Amis, Kingsley

A Frame of Mind

London: University of Reading, 1953. Uncorrected Proof, preceding the first edition, Near Fine in white, perfect bound wrappers with offsetting to top edge and fore-edge. This edition is the same as the limited edition, except that the word "Proof" is written in the limitation blank (ostensibly in Amis' hand). The author's second book, a collection of poems. Published in the same year as the author's first novel, *Lucky Jim*.

$475

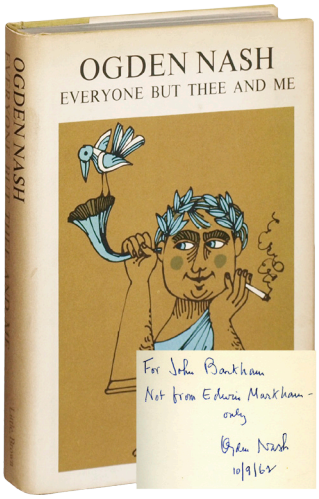


265. Amis, Kingsley

A Frame of Mind

London: University of Reading, 1953. First Edition, one of 150 copies (this being No. 124). Near Fine in white, perfect bound wrappers with offsetting to top edge and fore-edge.

$650

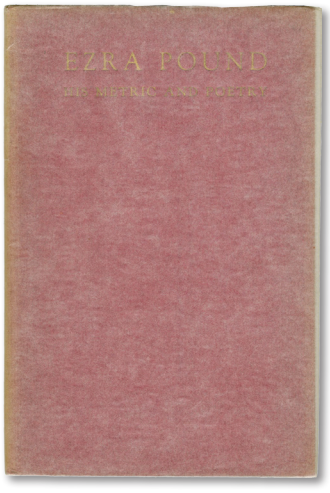


266. Nash, Ogden

Everyone But Thee and Me

Boston: Little, Brown, 1962. First Edition. **Inscribed by Nash in the year of publication on the front flyleaf to Saturday Review columnist John Barkham: "For John Barkham / Not from Edwin Markham / only Ogden Nash / 10/9/62."** Near Fine in a Near Fine, spine-toned dust jacket. An uncommon title to find inscribed, especially in verse or at this early date.

$500

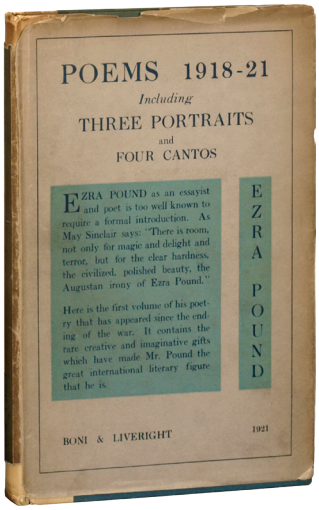


267. [Pound, Ezra] T. S. Eliot

Ezra Pound: His Metric and Poetry

New York: Alfred A. Knopf, 1917. 12mo. First Edition. One of 1000 unnumbered copies printed. Publisher's red paper boards, with titles in gilt. Published anonymously in connection with the publications of Pound's *Lustra*. Very Good in a Near Fine example of the scarce tissue dust jacket. Front hinge expertly repaired at the title page, frontispiece not present, board extremities lightly rubbed and a bit faded. Gallup A2.

$575

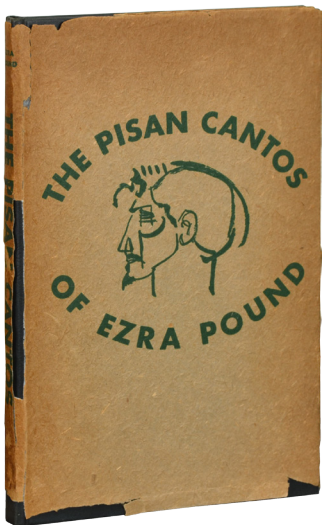


268. Pound, Ezra

Poems 1918-1921, Including Three Portraits and Four Cantos

New York: Boni and Liveright, 1921. First Edition. Very Good+ condition in a Good example of the very scarce dust jacket. Some rubbing at the spine ends and corners, a small closed tear at the lower front joint, faint stain along the top edges. Jacket has professional repair to the front spine edge, a large chip at the crown (obscuring the "p" in "Poems") continuing into the top rear panel, and light toning overall. Contains cantos four through seven. Uncommon in jacket. Gallup A21.

$500

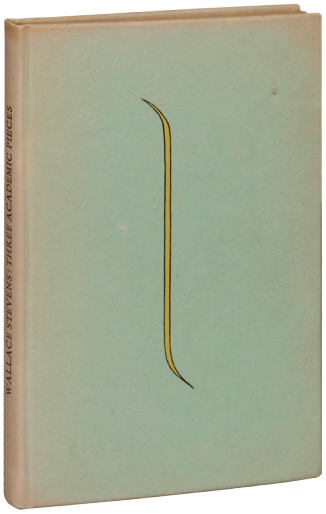


269. Pound, Ezra

The Pisan Cantos

New York: New Directions, 1948. Octavo. First Edition. One of 1525 copies printed. About Fine in a Very Good dust jacket. Jacket has heavy toning, a small chip at the lower front panel and one at the heel (obscuring text), and a few tiny silverfish holes to the flap folds. Professional repair to the front hinge fold. Comprising cantos 74 -84, *The Pisan Cantos* were begun by Pound during his internment for treason by the US Army in Pisa and, when published 3 years later, became the controversial winner of the first Bolligen Prize. Gallop A60.

$300

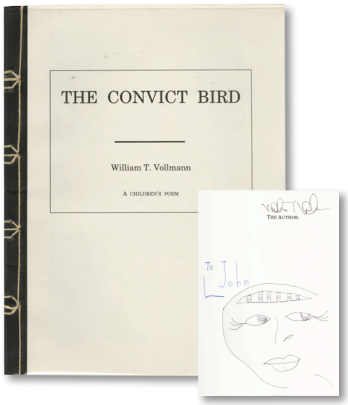


270. Stevens, Wallace

Three Academic Pieces

Cummington: Cummington Press, 1947. **Limited Edition, one of 92 copies (this being No. 50) on Beavais Arches paper.** Near Fine in original paper covered boards in a Very Good example of the scarce brown wrapper. Some fading to spine and panel edges, else fine.

$1500

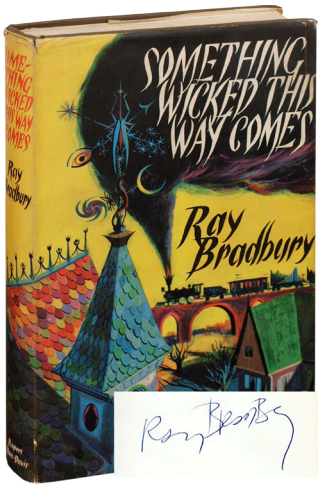


271. Vollmann, William

The Convict Bird: A Children's Poem

San Francisco: CoTangent Press, 1987. First Edition. **One of 100 copies (this being no. 44) signed by Vollman. Though not called for, this copy additionally inscribed by Vollmann "To John" with an original ink illustration of a woman's face just below.** Near Fine is self-wrappers, bound in string with black tape reinforcement, as issued.

$450

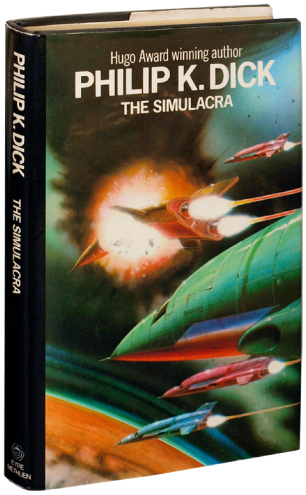


272. Bradbury, Ray

Something Wicked This Way Comes

London: Rupert Hart-Davis, 1963. First UK Edition. **Signed by Ray Bradbury on the the front flyleaf.** Very Good+ in a Very Good+, price-clipped dust jacket. Binding a bit cocked, discreet gift inscription on the front flyleaf (dated 1963). Jacket has a faint, very shallow crease at the crown and along the top edge of the rear panel. Basis for the 1983 film starring Jason Robards, Jonathan Pryce, and Diane Ladd.

$650

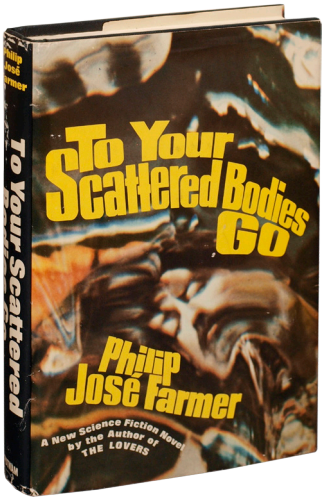


273. Dick, Philip K.

The Simulacra

London: Eyre Methuen, 1977. First UK Edition and first edition in hardcover. Fine and unread in a Fine dust jacket. Quite scarce, particularly in this condition.

$450

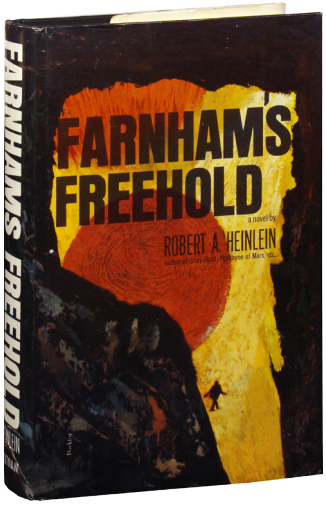


274. Farmer, Philip Jose

To Your Scattered Bodies Go

New York: G.P. Putnam's Sons, 1971. First Edition. Review copy, with a small stamp reading, "REVIEW COPY / Materials Center / Broward County Schools / Jan 20 '71." The date corresponds to the month of publication, indicated by the code "7101" at the bottom of the front flap. Near Fine in a Near Fine dust jacket. Spine ends very lightly bumped, with some associated rubbing at the jacket crown and heel, else a superb copy of this science fiction high spot, the first book in the author's *Riverworld* series, and winner of the Hugo Award.

$1450

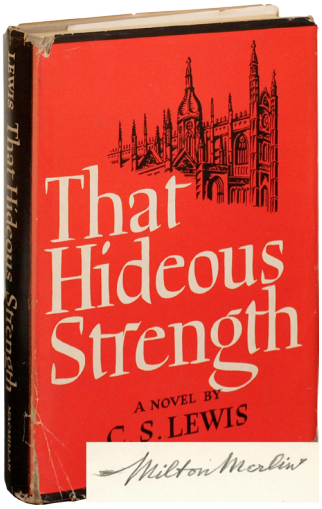


275. Heinlein, Robert A.

Farnham's Freehold

New York: G.P. Putnam's Sons, 1964. First Edition. Fine in a Near Fine, price-clipped dust jacket. Only a small crease at the jacket heel to note. One of two Heinlein novels, (the other being *Sixth Column*) to deal explicitly with race, and one popular with survivalists for its depiction of life in a fallout shelter.

$650

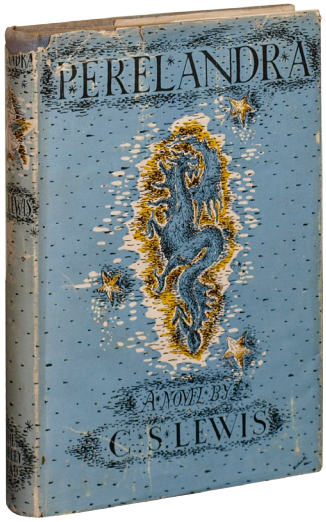


276. Lewis, C. S.

That Hideous Strength

New York: The Macmillan Company, 1946. First American Edition. Review copy, with publisher's material laid-in. **Signed by Milton Merlin in pencil on the front flyleaf.** Merlin was a television producer and writer during the 1950s and 1960s, most notably for *The Millionaire, I Spy,* and *Bonanza,* as well as the screenplay for the 1939 film, *The Kid from Texas.* Near Fine in a Very Good dust jacket. Jacket is chipped, with a few short closed tears, two of which have been repaired with cello tape on the jacket verso. The scarcest volume in Lewis's Cosmic Trilogy, and the only copy we have seen in dust jacket. A presentable copy, and an interesting association.

$650

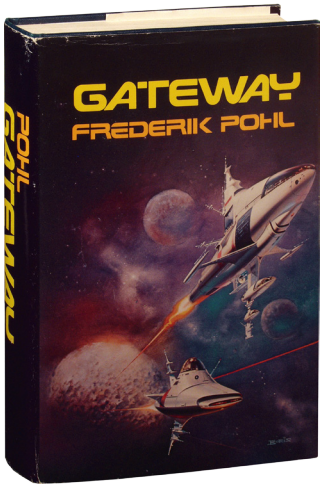


277. Lewis, C. S.

Perelandra

London: John Lane and The Bodley Head, 1943. First UK Edition (and correct first). Very Good+ in a Very Good dust jacket. Light fading to the spine and front board, very faint sticker shadow to front pastedown, light foxing overall. Jacket is chipped overall, with a few short closed tears and a tape-repair to the verso of the front panel near the crown. The second book in the author's Cosmic Trilogy.

$575

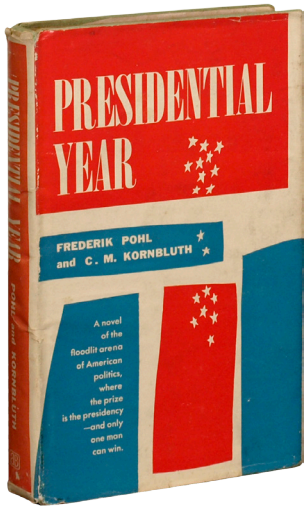


278. Pohl, Frederik

Gateway

New York: St. Martin's Press, 1977. First Edition. Near Fine and unread in a bright, Near Fine dust jacket. Jacket is exceptional but for a touch of rubbing to the heel and some rubbing and light scratching to the rear panel. First book in Pohl's Heechee series, and winner of both the Hugo and Nebula Awards.

$550



279. Pohl, Frederik and C.M. Kornbluth

Presidential Year

New York: Ballantine, 1956. First Edition. Very Good+ in a Very Good+ dust jacket. Very slight lean, with some foxing to the edges of the endpapers and usual toning to the page edges. Jacket has no loss, only a bit of foxing to the flaps, some shallow creasing at the crown, and a couple of tiny closed tears. A bright example of this early title by two science fiction giants, an uncommon Ballantine hardcover.

$750

Yearbooks



280. Beatty, Warren

1955 Blue and Gray: Washington-Lee High School, Arlington, Virginia

Arlington, VA: Washington-Lee High School, 1955. First Edition. Yearbook featuring future actor Warren Beatty in his senior year of high school. **Inscribed by Warren Beatty next to his Senior Year photo: "Don't forget our soph. English class. It's been swell knowing you. / Good luck / Warren Beatty."** Unsurprisingly, Beatty was active in his high school—he was the Senior Class President and was voted "Best All-Around"; but surprisingly his principal extracurricular activity was as a varsity athlete. No mention of interest in hair-dressing, expatriate Communist activism, or robbing banks. 5 photos of Beatty throughout. Very Good+ condition, with only light wear at the corners, binding slightly canted.

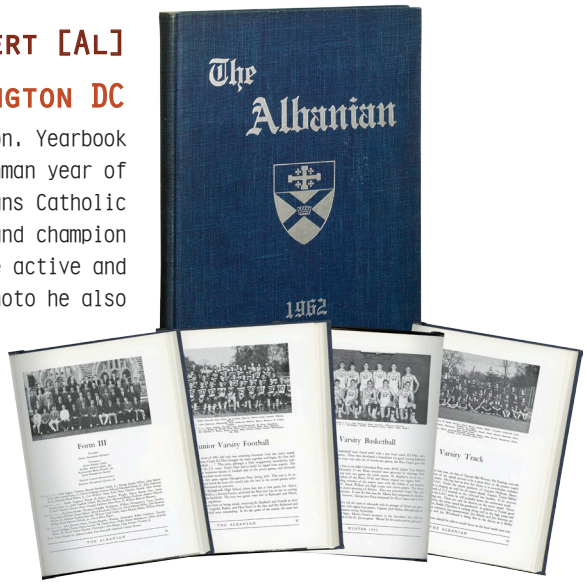
$325

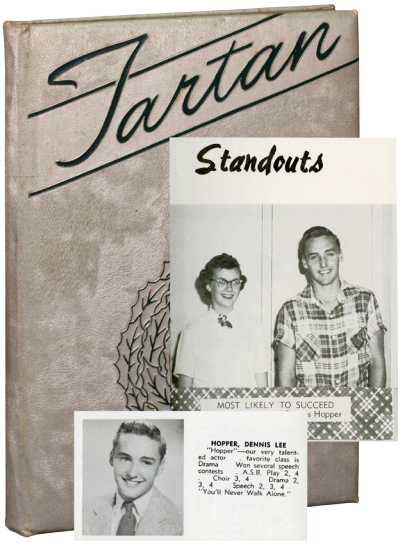
281. Gore, Albert [Al]

The Albanian 1962: St. Albans School, Washington DC

Washington DC: St. Albans School, 1962. First Edition. Yearbook featuring future Vice President Albert Gore in his freshman year of high school (a group here identified as Form III) at St. Albans Catholic School for Boys in Washington, DC, 1962. The future leader and champion of global warming awareness was, not surprisingly, quite active and athletic: in addition to his small Underclassman group photo he also appears in photos of Junior Varsity Football, Varsity Basketball, and Varsity Track. Near Fine condition.

$350





282. Hopper, Dennis

1954 Tartan: Helix High School, La Mesa, California

La Mesa, CA: Helix High School, 1954. First Edition. Yearbook featuring future actor Dennis Hopper in his senior year of high school. 3 photos of Hopper throughout: his senior year photo, the "Senior Play Committee," and a larger photo where he has been chosen "Most Likely to Succeed" (who edited this thing, Nostrodamus?). Hopper narrowly missed out on other desirable categories, such as "Prettiest Eyes" and "Best Groomed"; our choice would have been "Most Likely to Huff Nitrous Oxide in Order to Revive Career." This copy belonged to a student on the yearbook staff, with several inscriptions to her in that section. Very Good condition, with some wear at the corners, moderate lean to the binding, rear hinge cracked but holding.

$550

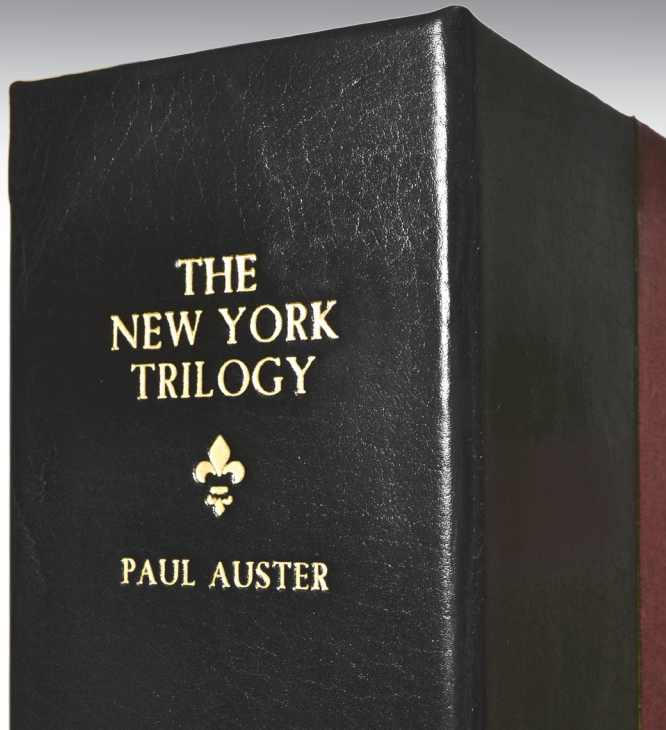


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