

Royal Books

Catalog Thirty-Two

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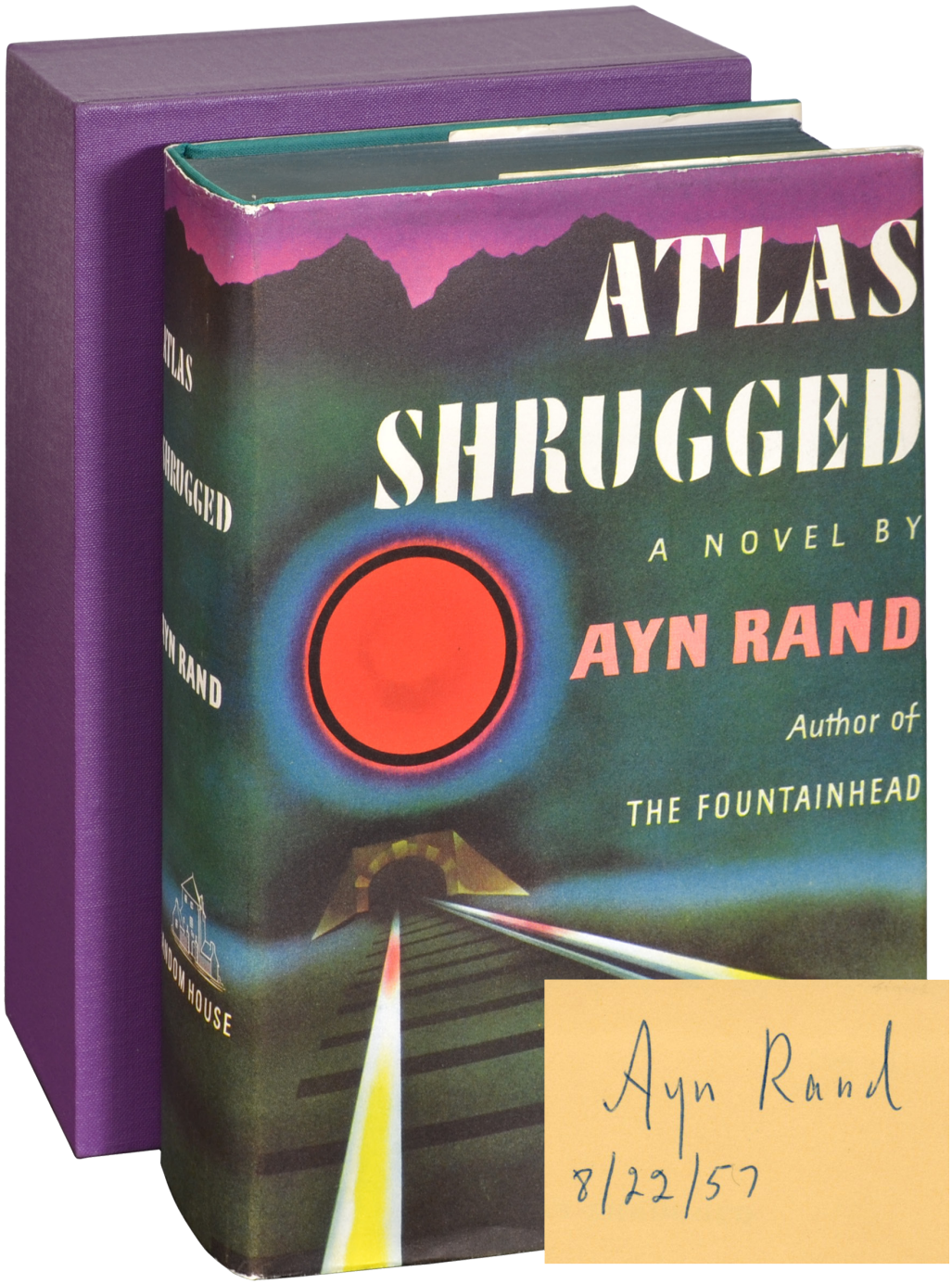
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The finest copy we have ever handled, signed in the year of publication

1. Rand, Ayn

Atlas Shrugged

New York: Random House, 1957. First Edition. **Signed by the author on the front flyleaf, in the year of publication: "Ayn Rand / 8/22/57."** Fine and unread in a Fine dust jacket. A stunning copy in every respect, completely unrestored, with the jacket not only fresh and Fine, but with uniformly deep colors and a brilliant, untouched topstain. By some measure, the finest example we have ever seen or handled of the author's masterpiece. In a custom cloth slipcase.

$25,000

Featured Items



H.G. Wells' copy of the third edition, with extensive holograph revisions for the fourth edition throughout

2. Wells, H.G.

The Outline of History: Being a Plain History of Life and Mankind

London: Cassell and Company, 1920 [New York: The Review of Reviews, 1924]. The third edition of H.G. Wells' ambitious history of mankind, the first part of an encyclopedic educational trilogy, followed by *The Science of Life* (1930) and *The Work, Wealth, and Happiness of Mankind* (1931). The author's working copy of this edition, with extensive revisions by him on virtually every page. Included with the archive are a number of dummies and advertising samples, all related to the 4-volume 1924 edition issued by the American imprint of The Review of Reviews. From the estate of Albert Shaw, editor-in-chief for that publisher from 1891–1937.

The revised manuscript is in the form of a disbound copy of the 1920 Cassell edition, including the original boards and backstrip. Wells' handwritten corrections are in black ink throughout, and include everything from one-word corrections to entire paragraph revisions, chapter name revisions, and rearrangements of text. The author's more extensive changes are in the form of tipped-in typewritten strips; or, in some cases, entire laid-in typewritten pages (or sets of pages), many of which have holograph corrections in black ink as well. There are later markings by editors and proofreaders throughout as well, though these are minimal by comparison, and are all in holograph pencil or blue proofing pencil.

The Outline of History was first published in 24 fortnightly parts, November 1919–November 1920, then in book form in several formats in 1920. The timing of this book was serendipitous with the end of the First World War and it provided an accessible history for the general reader trying to understand the world in

which they now lived. In the January 16, 1921 issue of the *New York Times,* the column "What England Reads" remarked "*The Outline of History* is likely to prove in the long run the most widely read of the books that appeared last Fall [1920]. It has attracted a great deal of attention, and people are reading it and talking about it and its sales are growing in a way that indicates it will prove to be one of the most important books of the time." It was a best selling work from the start, with a million copies sold within the first two years of publication. Already considered a futurist for the prescient anticipations in his fiction, this work expanded Wells' reputation as a thinker and his influence on world affairs. Today the book is still considered to be a valuable learning tool, and certainly a milestone in terms of man's perception of history early in the twentieth century.

Remembered more for his scientific romances, this book, in terms of the attention it brought Wells, was an exceedingly important addition to his body of published work. Numerous revised editions were published during his lifetime, and presumably the revisions present in this archive were used for editions issued subsequent to 1920. The book continued to be a best seller throughout the twentieth century, and remained in print until long after the author's death in 1946.

Pages 81–88 are missing (apparently lost during the revision process), and were replaced prior to publication with publisher's galley sheets. These sheets have holograph pencil corrections by proofreaders, and are folded and laid in. Pages 599–600 are also missing, but comprise only a blank and a section header. The pages are in Good to Very Good condition; dry and flaking but still flexible and useable, all with fraying at the fore-edge, but none with loss to text or corrections. The front endpaper is quite dry and presently in two pieces.

Publisher's promotional materials include:

(1) Two index card-size order forms for the book, both clearly early dummies, in that each offers the book in one volume, whereas it was ultimately published in four volumes; the first card is in black ink on tan card stock, 5 x 3 inches, with two die-cut holders for a down payment of 50 cents (i.e., 2 quarters); the second card, 5.5 x 3.3 inches, made with a 2-color process, has print in black and design in orange, on white card stock.

(2) Two sample 4-page letters, 8.5 x 5.5 inches, folded once, using a 2-color process with highlighted text and underlining in red; the note is addressed to buyers to promote the book (now advertised as a 4-volume set), each ending with a facsimile signature by the publisher F.W. Stone.

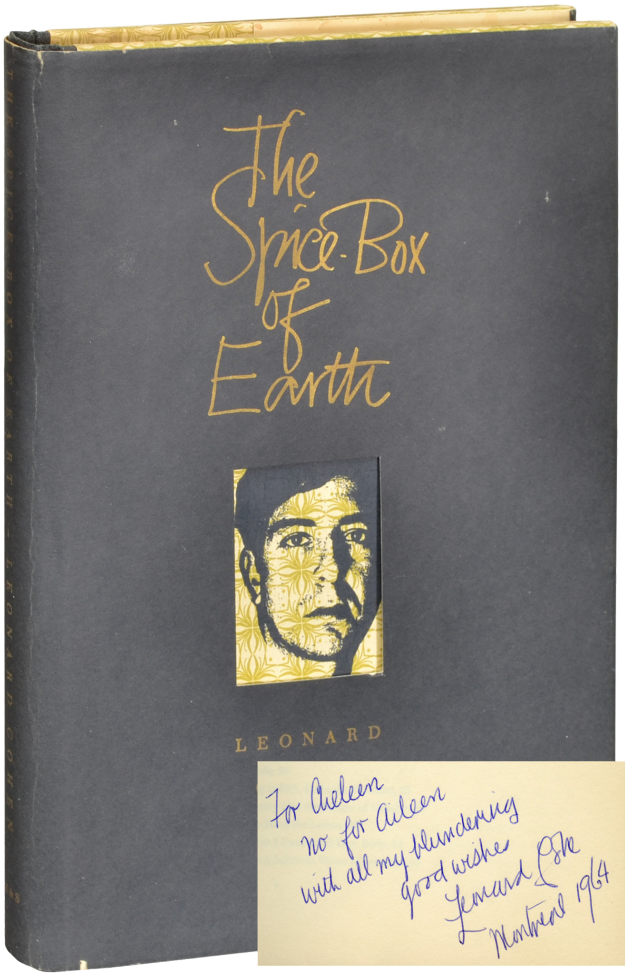
(3) Two fully illustrated advertising fliers for the set, each rather sensational in nature ("Man has lived less than four seconds!"), 17.2 x 11 inches, printed on 2 sides, brown ink on tan stock, machine-folded 3 times vertically and once horizontally.

(4) Three mock-ups of the design of the backstrip, front board, and title page of the book (9.25 x 3.75 inches, 9.5 x 6 inches), and 8.5 x 8 inches, respectively), with black raised type with an illustration tipped-on to the design for the title page, with light penciled draftsman's notations at the margins. All of the promotional materials are in Very Good+ to Near Fine condition, with a few small tears at the folds and light soil in a few spots.

An important archive documenting Wells' revisions to a major edition of his nonfiction masterpiece and one of his greatest commercial successes.

$15,000

Featured Items



Inscribed in 1964

3. Cohen, Leonard

The Spice-Box of Earth

Toronto: McClelland and Stewart, 1961. First Canadian Edition, preceding all others. **Inscribed by Leonard Cohen on the title page: "For Aieleen / no, for Aileen / with all my blundering good wishes / Leonard Cohen / Montreal 1964."** Near Fine in a bright, Near Fine example of the fragile die-cut dust jacket. While books signed by Cohen do turn up, Canadian editions with inscriptions of this vintage are truly scarce. A charming presentation from one of the greatest singer-songwriter-poets of his generation, and a lovely copy.

Cohen's second book of poetry, written six years before he made his first recording, brought him his first measure of literary acclaim. Following the book's pubication, he retreated for three years to the treeless Argolic island of Hydra in Greece, where he began work on more angular and abrasive poems, collected in *Flowers for Hitler*. The inscription on this copy of *The Spice-Box of Earth* was made just after his return from that literary exile.

$2850

Patti Smith's first 7-inch single, signed

4. Smith, Patti with Tom Verlaine, Lenny Kaye, and Richard Sohl

"Hey Joe (Version)" b/w "Piss Factory"

Mer Records, 1974. Patti Smith's first released vinyl 7-inch single, "Hey Joe" and "Piss Factory," released on Mer Records in 1974, prior to her blistering full-length debut, *Radio Ethiopia*. **Signed by Patti Smith on the outer sleeve.** The label identifies the performers on each song, including guitarists Tom Verlaine and Lenny Kaye, and pianist Richard Sohl. Fine condition.

Smith's classic protopunk version of Billy Roberts' oft-recorded classic was based not on the well-known Jimi Hendrix arrangement, but rather the one by Roy Buchanan released the previous year, and includes a monologue about fugitive heiress Patty Hearst, her kidnapping and subsequent participation with the Symbionese Liberation Army.

$975



5. Renoir, Jean (director)
Emile Zola (novel)
Jean Gabin, Simone Simon (starring)

La bête humaine

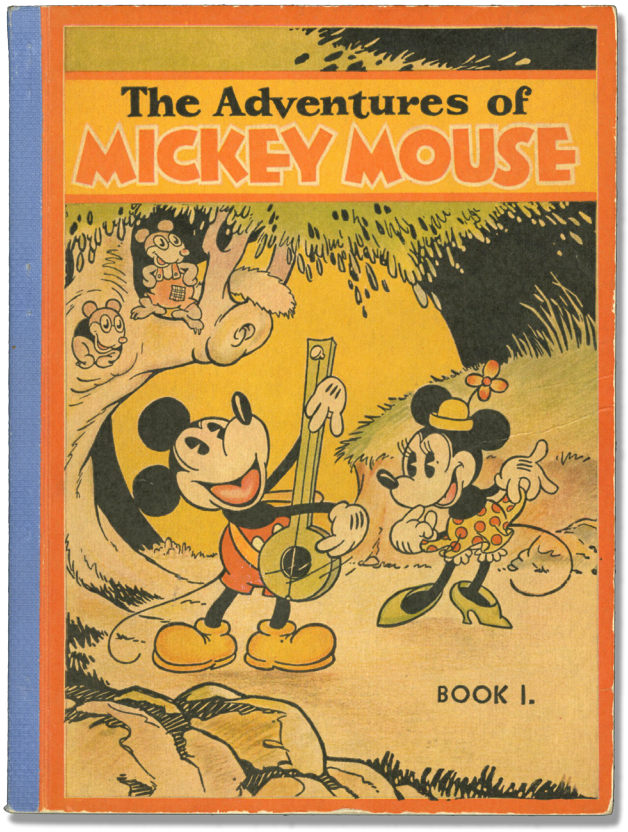
1938. Original French grande poster for the classic 1938 French film, *La bête humaine,* directed by Jean Renoir, based on the novel by Emile Zola, and starring Jean Gabin and Simone Simon.

Jean Gabin had a great desire to star in a film about locomotives, and to that end wrote a screenplay called *Train d'Enfer,* with the intention of having Jean Grémillon direct. Upon reading Gabin's script, Grémillon suggested an adaptation of Zola's *La Bête humaine* instead. After the success of *La grande illusion* (1937), Gabin elected to have Jean Renoir adapt the text and direct him again. Renoir eventually wrote the script in 15 days, in a process that he said brought him "closer and closer" to Zola's original text, which he had read 25 years before.

Near Fine, 47 x 63 inches, on archival linen, rolled.

$3250



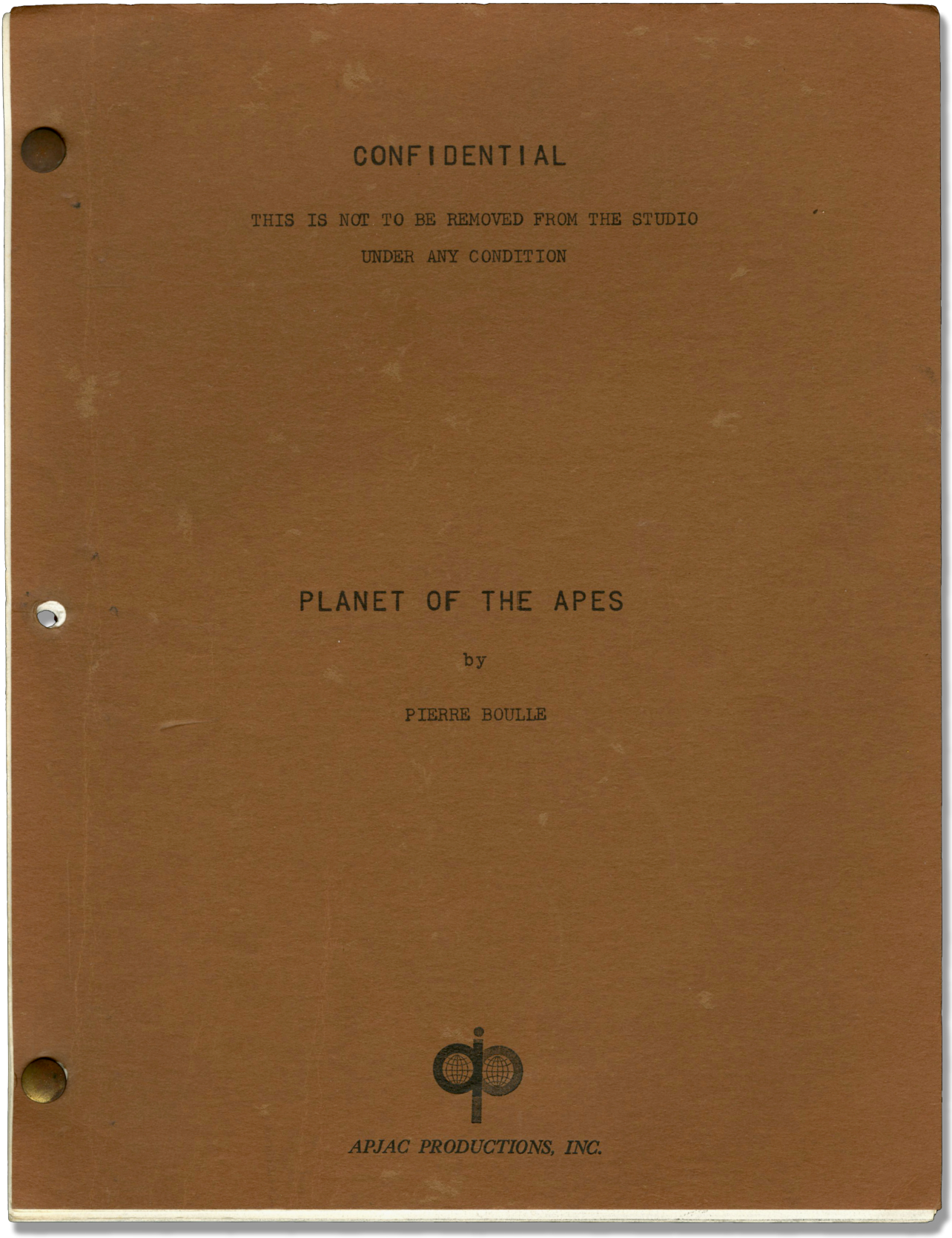


6. [The Staff at Walt Disney Studios]
The Adventures of Mickey Mouse: Book 1

Philadelphia: David McKay, 1931. First Edition, wrappers issue (published with the hardcover edition, with no known priority). About Near Fine in stiff illustrated cardboard wrappers. Lightly toned, with just a touch of rubbing to the edges, and slight separation to the inner front hinge.

The first published Disney trade title, and, more importantly, the first appearance of Donald Duck in any form, preceding his official debut in *The Wise Little Hen* by three years. A significant piece of Disneyana, scarce in anything resembling collectible condition.

$650



CONFIDENTIAL

THIS IS NOT TO BE REMOVED FROM THE STUDIO

UNDER ANY CONDITION

PLANET OF THE APES

by

PIERRE BOULLE

APJAC PRODUCTIONS, INC.

7. Boulle, Pierre (novel, screenwriter)

Planet of the Apes

A little-known effort by author Pierre Boulle to draft a screenplay treatment from his 1963 novel *Planet of the Apes,* written in April 1965, nearly two years before the film was made. This treatment was apparently submitted by Boulle at the invitation of producer Arthur Jacobs, shortly after plans had fallen through for the film to be financed by Warner Brothers and directed by Blake Edwards from a Rod Serling screenplay. Boulle's partial treatment is preceded by a 3-page letter to Jacobs written by Boulle in Paris and dated 29 April 1965. The letter introduces the treatment, which Boulle calls "the result of a few days feverish work" and "my valorous and perhaps ridiculous attempts both at writing in english [sic] and visualizing this silly story as a screenplay." The letter and script are photographically reproduced from a hand-corrected typescript, bound together in printed studio wrappers, very likely the only form in which Boulle's work was distributed in the company; it is also likely that only a small quantity were prepared. Boulle's "Tentative pre-script" contains 36 pages (numbered through 33 plus lettered extensions 3a, 13a, and 15a) and takes the story up to the point where the protagonist is captured by apes. The treatment is not simply a revision of Serling's work: the space travelers in Boulle's version have the same names as those in Serling's, but while Serling's characters showed little personality, Boulle's versions of Thomas (changed to Taylor before filming), Dodge, and Lafever (Landon, in the film) correspond closely to the novel's Ulysse Merou, Arthur Levain, and Professor Antelle. Boulle's treatment hews closely to the novel and includes a lengthy conversational build-up to the astronauts' arrival on the planet.

Boulle's letter touches on a number of topics, but none occupies his attention more than his opposition to the Statue of Liberty revelation that concludes Serling's script and does not appear in the novel. Boulle calls it "a temptation from the devil." Boulle also opposes the upturned hierarchy of man and ape "having happened as a result of any nuclear destruction," preferring instead that it be the "result of a natural oddity in evolution."

There is no evidence that Boulle worked any further on his version of the screenplay. Following the departure of Rod Serling in 1965, writer Charles Eastman was briefly engaged to work on the script. The project remained in limbo, however, until Richard Zanuck at Twentieth Century-Fox agreed to make the film. Writer Michael Wilson was hired to rewrite Serling's screenplay—only Wilson and Serling were given credit in the final film.

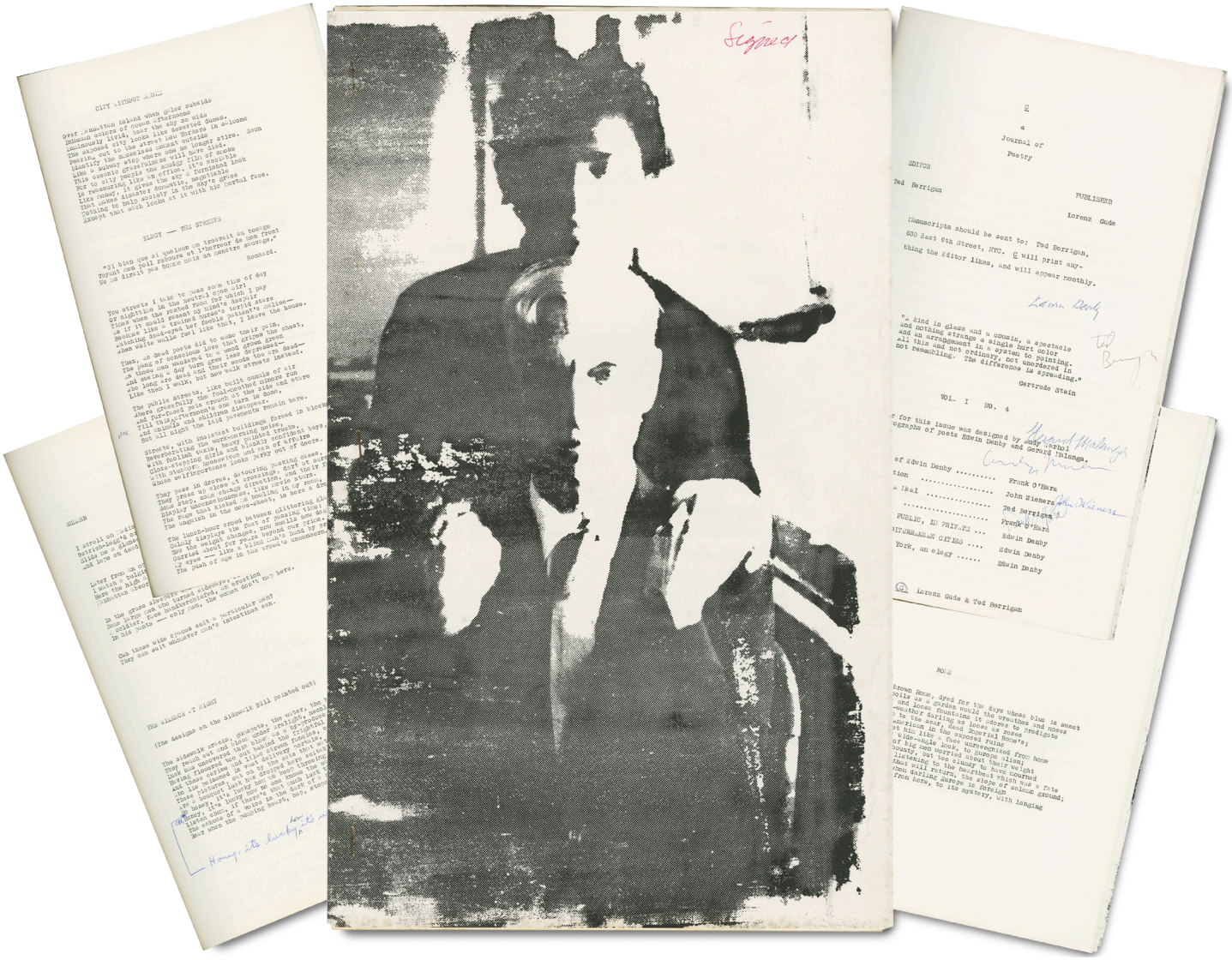
Planet of the Apes was released by Twentieth Century-Fox in 1968. It was directed by Franklin J. Schaffner and produced by Arthur P. Jacobs. Charlton Heston starred with Roddy McDowell, Kim Hunter, and Maurice Evans. The film was a huge success and led to four sequels, two television series, and a remake in 2001 by Tim Burton. In 1972 interviewer Jean Claude Morlot asked Boulle if he ever imagined that *Planet of the Apes* could be filmed when he wrote it. Boulle replied, "I never thought it could be made into a film. It seemed to me too difficult, and there was the chance that it would appear ridiculous. When I first saw the film nothing was ridiculous because it had been very well made." Boulle did not mention having attempted any writing for the film himself, though he does discuss the unused sequel screenplay *Planet of the Men* that he wrote for Jacobs when the first film proved a hit. The only reference found to Boulle's 29 April letter appears in the book *Planet of the Apes Revisited* (New York: Thomas Dunne Books, 2001), the authors of which had access to the archives of Arthur P. Jacobs through his widow, actress Natalie Trundy. Oddly, only a couple brief quotes are used and no mention is made of the fact that the letter preceded a partial screenplay treatment. The letter and treatment constitute a rare glimpse into the mind of a celebrated author attempting to adapt for film a novel that few in Hollywood, let alone himself, considered filmable.

Brown production studio wrappers, with "PLANET OF THE APES by PIERRE BOULLE" printed on the front wrapper, along with the APJAC Productions logo and "CONFIDENTIAL / THIS IS NOT TO BE REMOVED FROM THE STUDIO UNDER ANY CONDITION." 37 leaves, photographically reproduced, the first 3 leaves of which consist of Boulle's introductory letter. Pages and wrapper about Near Fine overall. Bound with two tarnished gold brads.

From the estate of screenwriter Charles Eastman.

$6750

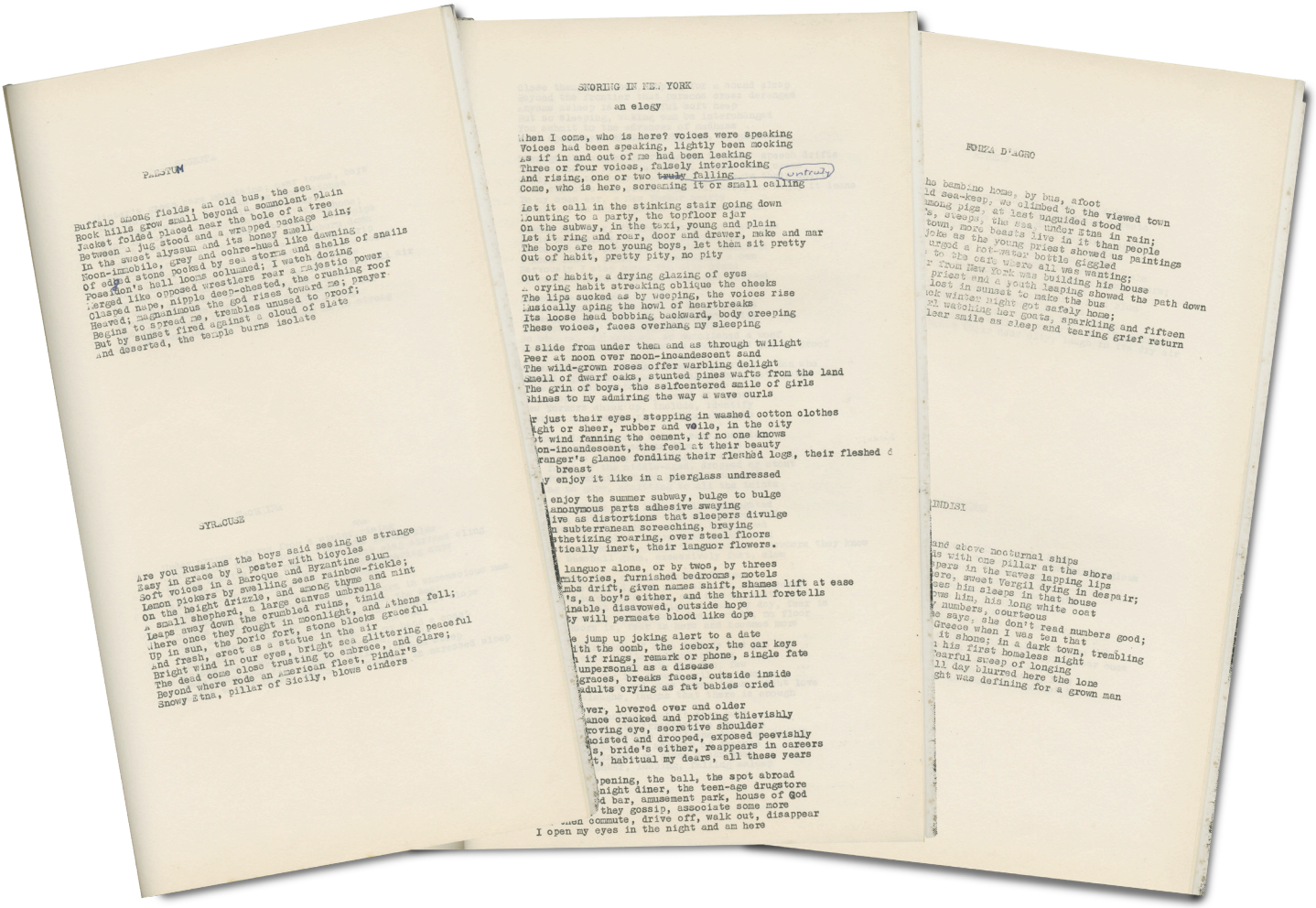
Featured Items



8. Berrigan, Ted (editor)
Andy Warhol (designer)
Edwin Denby, Frank O'Hara, John Wieners et al. (contributors)
"C": A Journal of Poetry - Vol. 1, No. 4 (September 1963)

New York: Lorenz Gude and Ted Berrigan, 1963. Softcover. First edition. Just a trace of rubbing at the extremities, else a bright, Fine copy in wrappers with cover design by Warhol. An unknown hand (probably Berrigan's) has noted "Signed" in the upper right-hand corner of the front cover; below that "AEE" is lightly penciled (and erased). One of an unknown but tiny (one source suggests "a half-dozen or so") number of signed and corrected copies. Issues were signed by a different combination of poets, with O'Hara not signing several, making each copy virtually unique. This copy has been signed by Berrigan, Denby, Wieners, Gerard Malanga, Frank O'Hara and Andy Warhol on the title page. In addition, six poems contain small corrections in Denby's hand, and one poem is revised by both Denby and Berrigan (with Denby correcting Berrigan's correction).

The fourth issue of Berrigan's landmark journal, an issue dedicated to the work of poet and critic Edwin Denby, but most significant for its Warhol-designed cover. Berrigan had met Warhol at a reading by Frank O'Hara earlier that year and a few days later sent the artist the first two issues of his fledgling literary journal. As Berrigan's diary notes soon after: "Andy Warhol said he'd like to do a cover for C 4." Warhol and Gerard Malanga met Denby at his apartment where the photographs for the cover were taken. The process Warhol used in creating and producing the photos would prefigure his more famous silkscreen work by several years. As Reva Wolf--whose book, *Andy Warhol, Poetry, and Gossip in the 1960's* provides the fullest account of the production and importance of these images--explains:

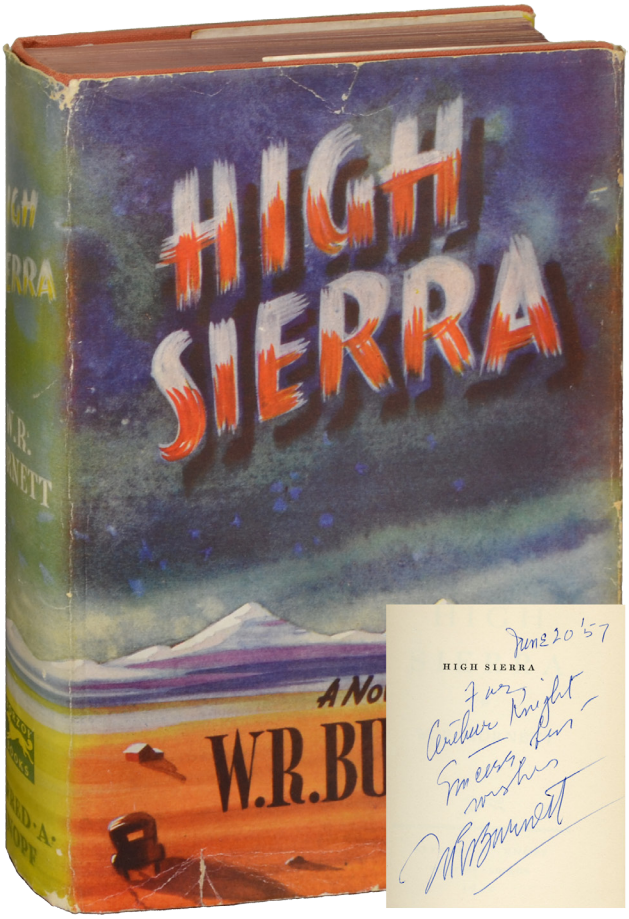


"[Warhol] spontaneously but strategically shot a series of double portraits of Denby and Malanga, using a Polaroid camera and black-and-white film. From these photographs, he selected—again, strategically—two pictures for the C cover, which were then transferred to silkscreen in order to be printed on the cover stock. Regarding technique, these portraits occupy a significant position in Warhol's oeuvre...This is the first-known instance in which Warhol used Polaroids for silkscreen portraits, a practice he did not pursue at the time but one to which he would return and which would become his standard procedure for making portraits, beginning in 1970. Even his editorial approach to the C portraits--thoughtfully selecting a few photographs out of several he had shot--would become a customary step in his production of the later Polaroid portraits." (Wolf, 22)

According to Malanga, it was Berrigan who actually printed the covers--Warhol having dropped the silkscreens off "along with a can of paint, a squeegee, and instructions on how to print it" (Wolf 30) on his way to Los Angeles for his second one-man show--thereby becoming in essence a temporary Warhol studio assistant, another key development in production methods that Warhol would come to explore more fully at The Factory during the height of his career.

Copies of this particular issue of "C" are scarce even unsigned and uncorrected, edition sizes for most issues having been about 250. We have seen only a handful of copies of this issue over the last ten years, most in much worse condition, and are aware of only two other copies of the signed issue having ever been offered for sale. Not appearing in his catalogue raisonné, the cover is one Andy Warhol's earliest silkscreened multiples, representing an influential experiment in the material and methods for which he would become world famous less than a decade later. Rare and important.

$65,000



Inscribed to Arthur Knight in the year of publication

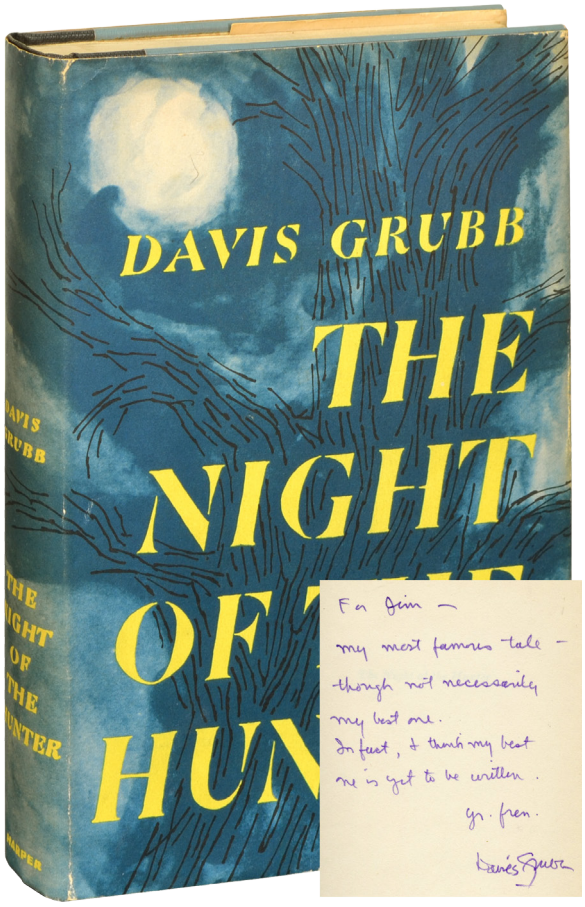
9. Burnett, W.R.

High Sierra

New York: Alfred A. Knopf, 1940. First Edition. **Inscribed by the author to noted film critic and author Arthur Knight on the half-title page: "June 20 '57 / For Arthur Knight / My very best wishes / W.R. Burnett."** Knight was a film historian and critic, professor, and television host. His book, *The Liveliest Art,* also published in 1957, has been used for decades as a text book at colleges and universities throughout the world. Prior to the publication of his book, Knight was the assistant curator at the Museum of Modern Art. He was the host of a syndicated radio series called *Knight at the Movies,* was a member of the jury at the Berlin International Film Festival in 1974, and later in life wrote, produced, and hosted a series titled *Sex in Cinema* for the Playboy Channel.

Near Fine in a Very Good or better dust jacket. Jacket is lightly faded at the spine as almost always found, with a single short closed tear and rubbing at the corners and spine ends. Basis for the 1941 film noir directed by Raoul Walsh, written for the screen by John Huston, and starring Humphrey Bogart. Huston and Bogart became friends on the set of the film, and Huston ultimately cast Bogart in *The Maltese Falcon,* Huston's directorial debut that was released the same year. One of the three titles in Burnett's holy trinity of crime novels, the other two being *The Asphalt Jungle* and *Little Caesar.* In a custom blue cloth clamshell box with title label.

$2250



10. Grubb, Davis

Night of the Hunter

New York: Harper and Brothers, 1953. First Edition. **Inscribed by the author on the front flyleaf: "For Jim / My most famous tale, though not necessarily my best one. In fact I think my best one is yet to be written. / Davis Grubb."**

Near Fine in a lightly rubbed, Near Fine dust jacket. Basis for the now-classic 1955 film directed by Charles Laughton and starring Robert Mitchum and Shelley Winters. While copies of the publisher's signed edition do turn up on the market, this is the first we have ever encountered with an inscription, much less one with interesting content.

$2500

11. Hamilton, Patrick

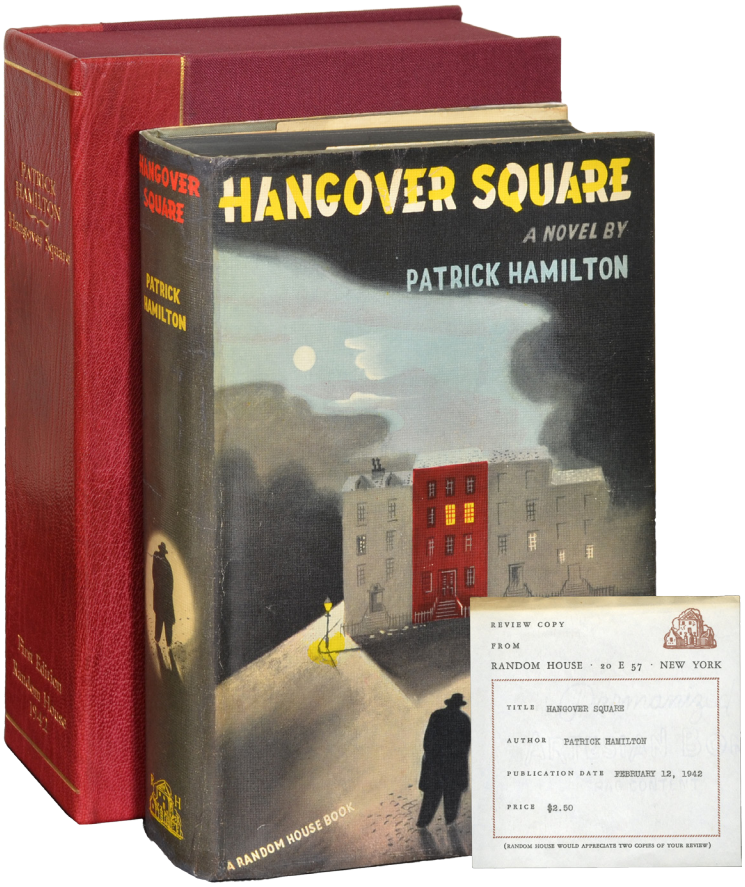
Hangover Square

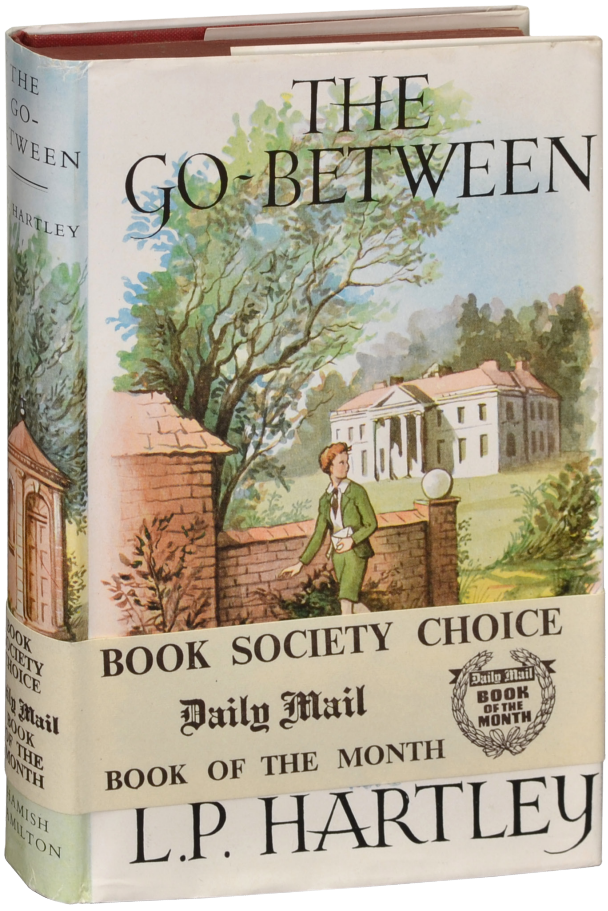
New York: Random House, 1942. First American Edition. **Review copy, with publisher's two-color review slip laid in.**

Near Fine in an about Fine dust jacket. A couple of tiny stains present on the front board, else book is unusually firm and clean. Jacket is by far the best of the few we've seen, bright, fresh, and colorful, with a bit of professional restoration at the crown and top edge (no artwork replaced) and a tiny closed tear at the bottom rear panel.

A very nice example of one of Hamilton's most important novels, basis for the superb and bizarre 1945 film noir directed by John Brahm, scored by Bernard Herrmann, and the great actor Laird Cregar's last film. In a custom quarter-leather clamshell box.

$4500





12. Hartley, L. P.

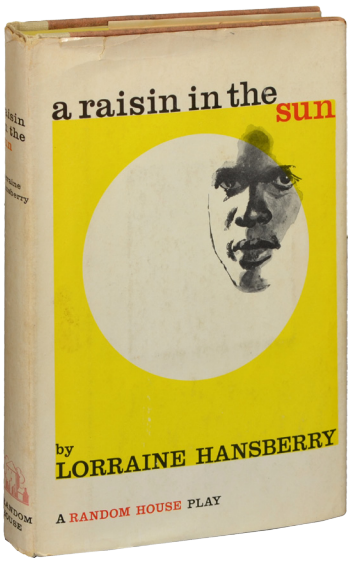
The Go-Between

London: Hamish Hamilton, 1953. First UK Edition, preceding the US, with the scarce Book Society Choice wraparound band present.

Fine and unread in a Fine dust jacket. A superior example of Hartley's well-loved book, basis for the classic 1970 film directed by Joseph Losey, the third of the director's trilogy of films written for the screen by Harold Pinter, starring Julie Christie and Alan Bates.

Pinter's screenplay for the film is largely faithful to the novel, though it alludes to the novel's opening events in dialogue and incorporates events described in the novel's epilogue within the central narrative. Losey and Pinter had always wanted to adapt Proust, and in Hartley's novel they found a means toward a Proustian narrative. Set in 1900, the story concerns a young boy who becomes a go-between for a farmer and a girl belonging to a family of means who are having a secret affair, a relationship ultimately crushed by the greater weight of prejudice and convention.

$1500



13. Hansberry, Lorraine

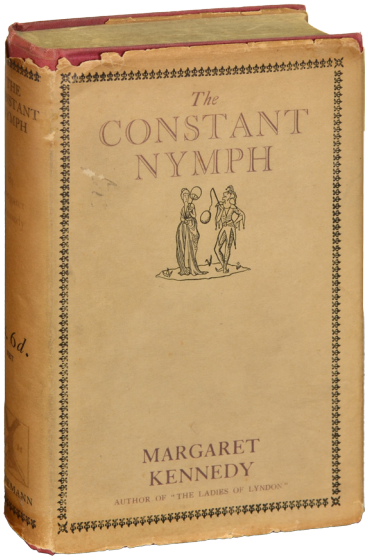
A Raisin in the Sun

New York: Random House, 1958. First Edition. Fine in a Very Good+ dust jacket. Discreet owner name along the gutter of the third (blank) leaf. Jacket is bright and colorful, with light toning along the spine panel and folds, corner crease to the front flap, and a touch of wear at along the top edge. A hit drama that became the basis for the classic 1961 film starring Sidney Poitier and Ruby Dee. Hansberry wrote the film adaptation, her only screenwriting effort prior to her untimely death in 1965.

$450

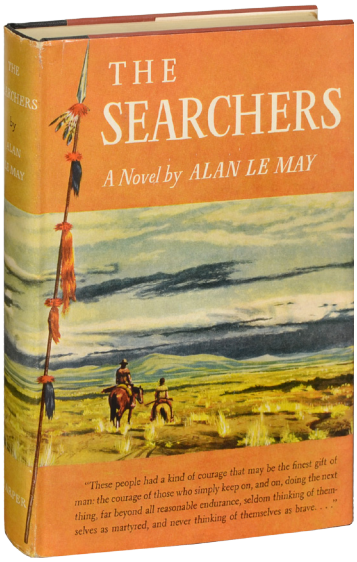
14. Kennedy, Margaret

The Constant Nymph



London: William Heinemann, 1924. First UK Edition, preceding the US. Binding and jacket are both second issue (the first issue is quite rare, issued only in small quantities to reviewers prior to publication). Near Fine in a bright, Very Good or better dust jacket. Faint offsetting to the endpapers; jacket is lightly chipped at the corners and spine ends, modestly toned at the spine panel, and has a tiny bruise to the front panel and a small cello tape repair at the heel. Adapted to the stage early in the 20th century, then filmed several times, most notably in 1943 in a version directed by Edmund Goulding and starring Charles Boyer and Joan Fontaine. Uncommon in jacket, and extremely scarce even in the second issue.

$1750



15. Le May, Alan

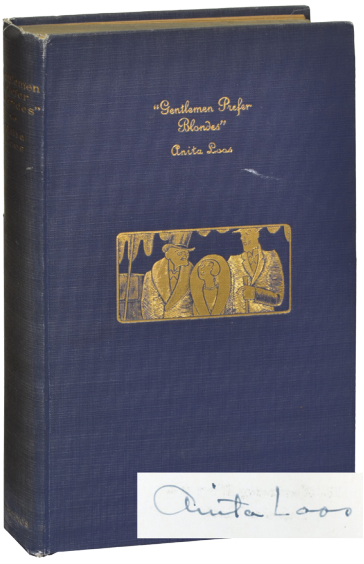
The Searchers

New York: Harper and Brothers, 1954. First Edition. Near Fine in a strong Very Good+, price-clipped dust jacket. Spine ends lightly bumped, light offsetting to the endpapers. Jacket spine is slightly faded, with a touch of rubbing at the extremities. A title that has become quite scarce in collectible condition over the past 15 years, and a key film source (basis for John Ford's classic 1956 film, starring John Wayne and Vera Miles). Not to be confused with the more common presentation edition. A very presentable copy.

$450

16. Loos, Anita

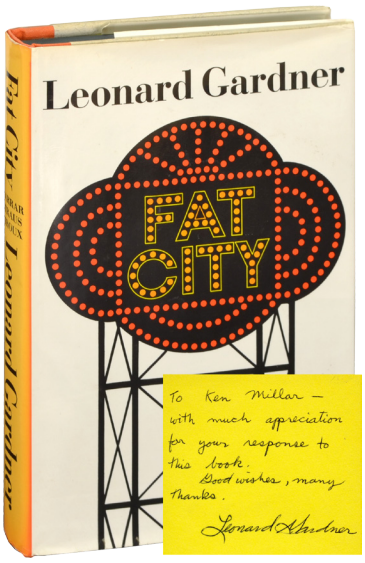
Gentlemen Prefer Blondes



London: Brentano's, 1926. First UK Edition. **One of 1000 copies signed by Loos on the limitation page.** Very Good+ in blue cloth and gilt titles and design, all edges gilt. Spine ends and corner tips moderately rubbed, slight spine lean. Anita Loos' first novel, written well after she had become established as one of the first Hollywood screenwriters. She would go on to co-write the screenplay for the 1928 film version (now "lost"), which was in turn remade more famously by Howard Hawks in 1953, as a Jane Russell vehicle.

$300

Inscribed to Kenneth Millar

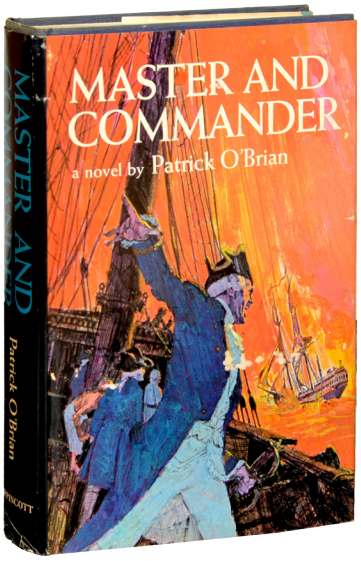


17. Gardner, Leonard

Fat City

New York: Farrar, Straus, and Giroux, 1969. First Edition. **Inscribed by the author to fellow author Kenneth Millar (best known under his pen name, Ross MacDonald): "To Ken Millar / With much appreciation for your response to the book. Good wishes, many thanks / Leonard Gardner."** The blurb to which Gardner refers appears (under the MacDonald pseudonym) on the rear flap, and reads: "In his pity and art Gardner moves beyond race, beyond guilt and punishment, as Twain and Melville did, into a tragic forgiveness. I have seldom read a novel as beautiful and individual as this one." Fine in a lightly spine-faded, else Fine dust jacket. The author's first novel, basis for John Huston's acclaimed 1972 film starring Stacy Keach, Jeff Bridges, Susan Tyrell and Candy Clark.

$1250

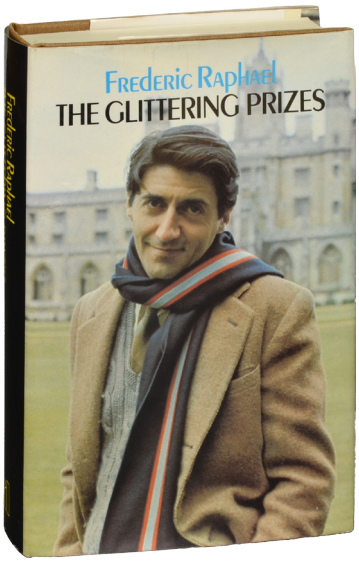


18. O'Brian, Patrick

Master and Commander

Philadelphia: J.B. Lippincott and Company, 1969. First American Edition, preceding the UK edition. Near Fine in a Very Good+ dust jacket. Light fading at the crown, else book is bright and clean. Jacket is minutely rubbed at the corners, with a couple of short closed tears and shallow creases at the heel. The first Jack Aubrey novel and the basis for the 2003 film directed by Peter Weir and starring Russell Crowe. An attractive copy overall.

$750

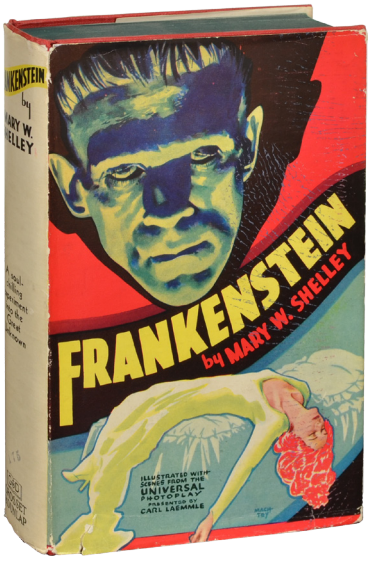


19. Raphael, Frederic

The Glittering Prizes

London: Allen Lane, 1976. First UK Edition. Fine and unread in a Fine dust jacket. Issued to coincide with the superb British mini-series from 1978 starring Tom Conti and Barbara Kellerman. Raphael is a noted British screenwriter, responsible for films as diverse as John Schlesinger's *Darling* (1965) and Stanley Kubrick's *Eyes Wide Shut*. This television series, however, stands as tall as his best film work. An extremely scarce title in any condition.

$750

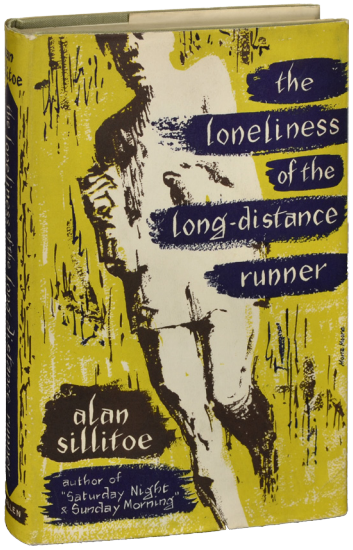


20. Shelley, Mary Wollstonecraft

Frankenstein

New York: Grosset and Dunlap, 1931. First printing of this edition. Released the same year as the classic 1931 film by James Whale. An important photoplay edition, in that it was the first published book to feature an illustration of the Frankenstein monster. Near Fine in a strong Very Good+ dust jacket. Jacket is exceptional for this title, one of the best we have seen, fresh and complete with a few nicks at the corners, some faint stressing to the front panel, a couple of tiny closed tears, and a faint numerical stamp to the spine panel, not obscuring text.

$1450



21. Sillitoe, Alan

The Loneliness of the Long-Distance Runner

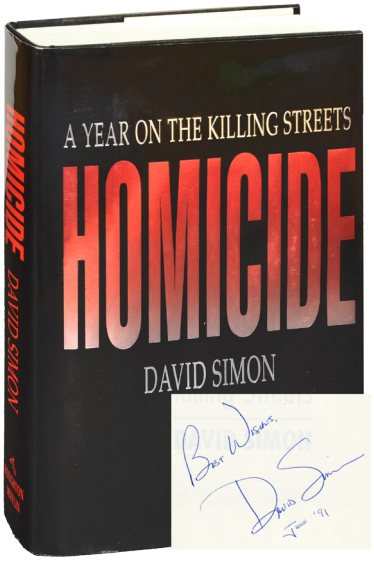
London: W.H. Allen, 1959. First UK Edition, preceding the US. Near Fine in a Near Fine dust jacket. Faint offsetting to the endpapers and only a trace of rubbing to spine ends and corner tips of the jacket.

The author's second book, basis for the 1962 British film directed by Tony Richardson and starring Tom Courtenay and Michael Redgrave.

$350

22. Simon, David

Homicide: A Year on the Killing Streets



Boston: Houghton Mifflin, 1991. First Edition. **Signed by the author and noted creator of *The Wire* in the year and month of publication on the title page: "Best Wishes, / David Simon / June '91."** Fine and unread in a Fine dust jacket, with absolutely none of the tarnishing that tends to affect the sensitive alumninum titles on the jacket. Simon's first book, winner of the Edgar Award and basis for the acclaimed television series, *Homicide: Life on the Street*. Simon went on to write and create *The Corner*, *The Wire*, and *Treme* for HBO. *The Wire*, Simon's unrelentingly sharp five-season story of life in Baltimore, is now taught in high schools and universities, and the author received the prestigious MacArthur Genius Grant in 2010 in the wake of the show's critical acclaim. A scarce title in this condition, and especially so signed.

$450



23. Simpson, Helen

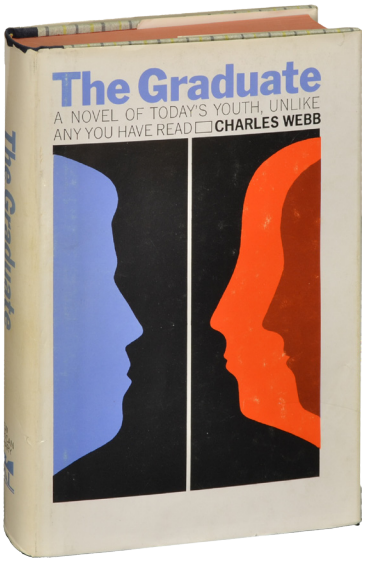
Under Capricorn

London: William Heinemann, 1937. First UK Edition, preceding the US. Very Good+ in a Very Good dust jacket. Book is bright and clean with a slight spine lean and a couple of light scuffs to the upper corner of the front board. Page edges foxed; jacket a bit worn with a couple of small chips at the crown and extremities, lightly rubbed and soiled overall. One of two books that Ms. Simpson wrote that were made into films directed by Alfred Hitchcock (the other being *Enter Sir John*). Later, her association with Hitchcock extended into the writing of dialogue for his films, including *Sabotage* and *Murder*. Uncommon in dust jacket.

$750

24. Webb, Charles

The Graduate



New York: New American Library, 1963. First Edition. Fine and unread in a Near Fine dust jacket. Jacket has a bit of chipping at the crown, otherwise fresh and bright. Basis for the iconic 1967 film directed by Mike Nichols and starring Dustin Hoffman, Anne Bancroft, and Katharine Ross. Director Mike Nichols matched Charles Webb's satirical story of suffocating middle-class shallowness with an anti-Hollywood style influenced by the French New Wave. Using odd angles, jittery editing, and evocative widescreen photography, he welded a hip New Wave style and a generation-gap theme to Henry's fairly traditional screwball comedy script. Adding to the European art film sensibility, the movie offers an unsettling and ambiguous ending with no firm closure.

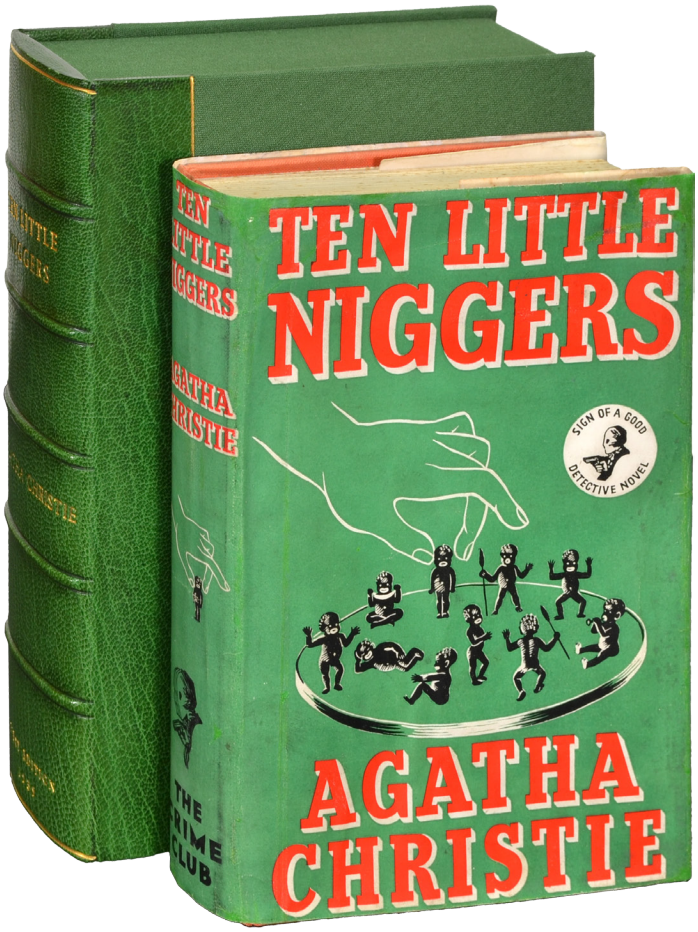
$850

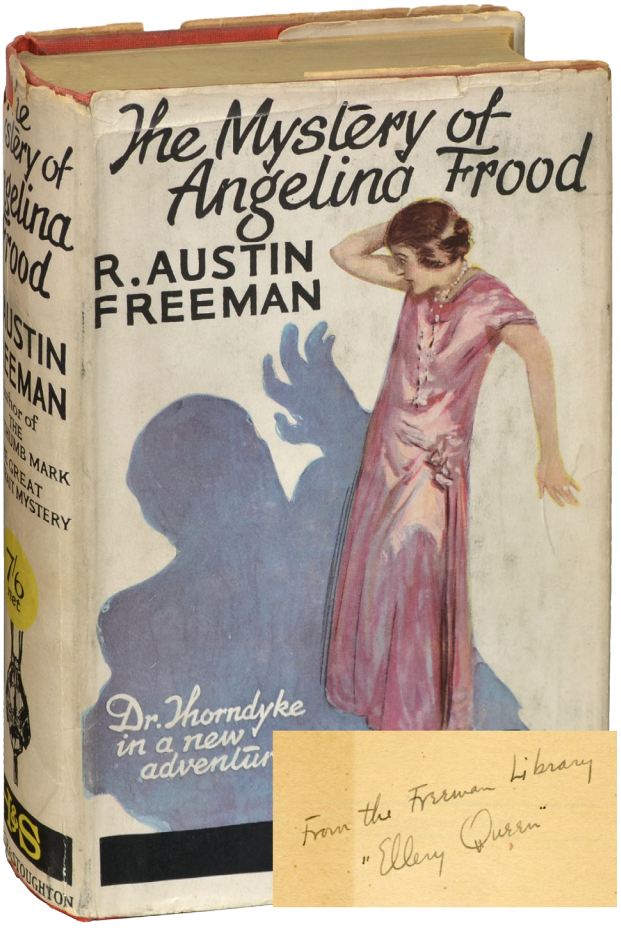
25. Christie, Agatha

Ten Little Niggers

London: Collins, 1939. First UK Edition, preceding the US. First issue jacket with 7s/6d at the bottom of the front flap and eleven titles listed on the rear panel. Very Good+ in a Very Good+, professionally restored dust jacket. Slight lean, a touch of fading along the top edge, light foxing to the page edges and endpapers. Jacket presents beautifully, with some skilled professional repair and restoration work, principally along the top edge. An attractive copy of one of the author's greatest works, a cornerstone of crime fiction in which visitors to an island are picked off one by one as the layers of criminal obfuscation increase. Released in the US as *And Then There Were None* in 1940, then later reissued as *Ten Little Indians*. Basis for no fewer than four film adaptations, the first of which is inarguably the definitive version: *And Then There Were None* (directed by Rene Clair and starring Barry Sullivan, Walter Huston, Judith Anderson, and Louis Hayward), a 1965 adaptation starring Fabian and Stanley Holloway, a 1974 version with Richard Attenborough, Charles Aznavour, and Oliver Reed, and a 1989 version starring Donald Pleasence and Brenda Vaccaro. In a custom quarter-leather clamshell box with gilt titles, rounded spine, and raised bands.

$5500





The "Ellery Queen" copy

26. Freeman, R. Austin

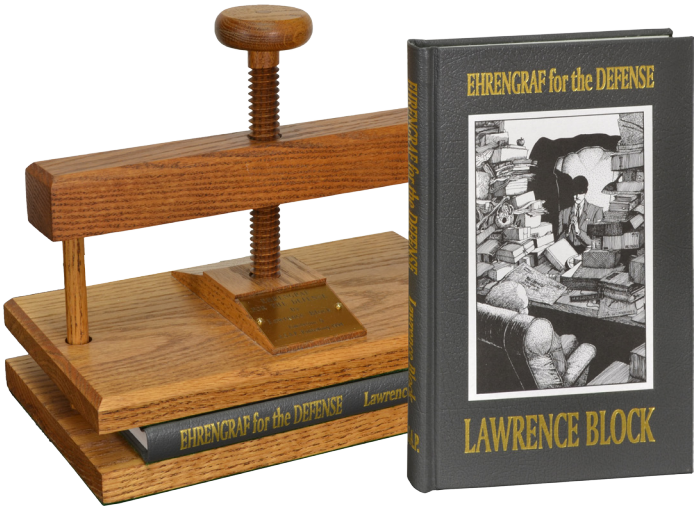
The Mystery of Angelina Frood

London: Hodder and Stoughton, 1924. First UK Edition, preceding the US. **Copy belonging to Frederic Dannay (the more public half of Ellery Queen), inscribed by Dannay on the front flyleaf: "From the Freeman Library, 'Ellery Queen.'"**

Near Fine in a Very Good dust jacket. Small, elegant bookplate on the front pastedown. Jacket has a single chip at the crown, affecting the "T" in "The," along with light edgewear and some rubbing, with several cellotape reinforcements and some moderate foxing at the verso. A very presentable copy of a scarce title in jacket, with the most impeccable crime fiction provenance imaginable.

$2500

Crime Fiction

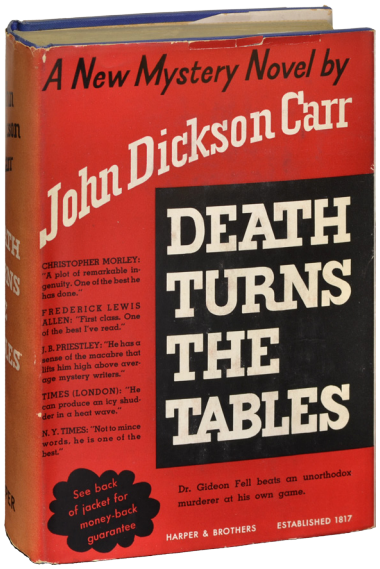


27. Block, Lawrence, Edward Hoch (introduction) Phil Parks (illustrator)

Ehrengraf for the Defense

Royal Oak, MI / Mission Viejo CA: ASAP Press, 1994. First Edition. **One of 26 copies (this being letter Q) signed by Lawrence Block, Edward Hoch (who provides the introduction) and illustrator Phil Parks.** Fine without dust jacket in a Fine, specially-designed wooden book press as issued. A collection of short stories featuring Block's lawyer character Ehrengraf. Extremely scarce.

$975

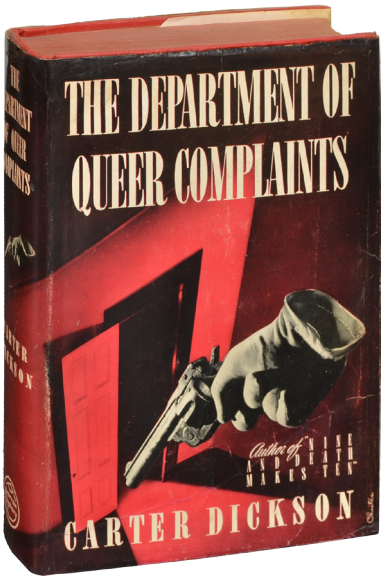


28. Carr, John Dickson

Death Turns the Tables

New York: Harper and Brothers, 1941. First American Edition. Easily Near Fine in an about Near Fine dust jacket. Harper paper seal on the last chapter is intact and unbroken. Jacket is quite fresh, with some light fading to the spine panel and a few tiny chips at the spine ends.

$350

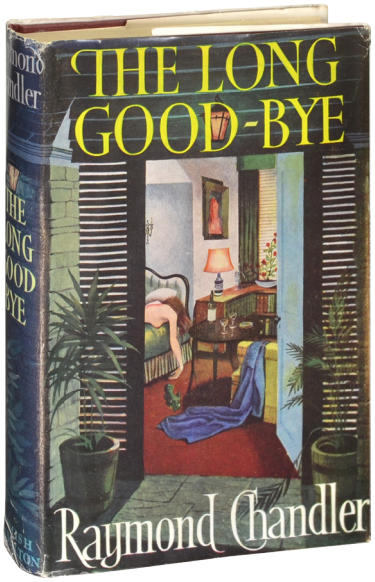


29. Carr, John Dickson writing as Carter Dickson

The Department of Queer Complaints

New York: William Morrow, 1940. First Edition. Near Fine in a Near Fine dust jacket with some expert restoration. Jacket is extremely bright, with professional repairs at the verso along the folds and edges, with some restoration to the top and bottom edge. A very attractive example. Queen's Quorum.

$1450



30. Chandler, Raymond

The Long Good-bye

London: Hamish Hamilton, 1953. First UK Edition, preceding the US. About Near Fine in a Very Good+ dust jacket. Light bump at the heel and very faint staining at the top page edges, else Near Fine. Jacket is lightly rubbed at the extremities, with a lightly faded spine and a few tiny closed tears at heel. Chandler's fifth Marlowe novel, basis for the inventive 1973 film adaptation, directed by Robert Altman and starring Elliott Gould and Sterling Hayden.

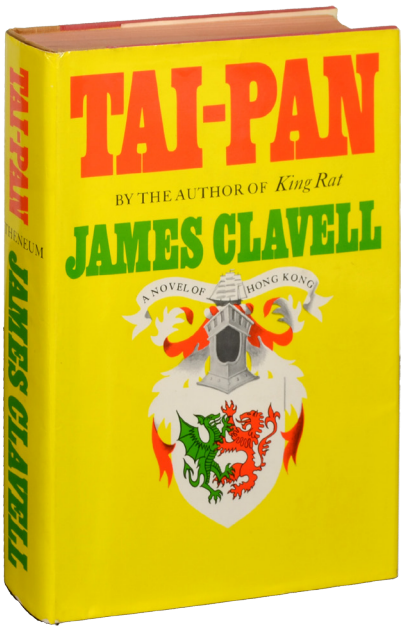
$650

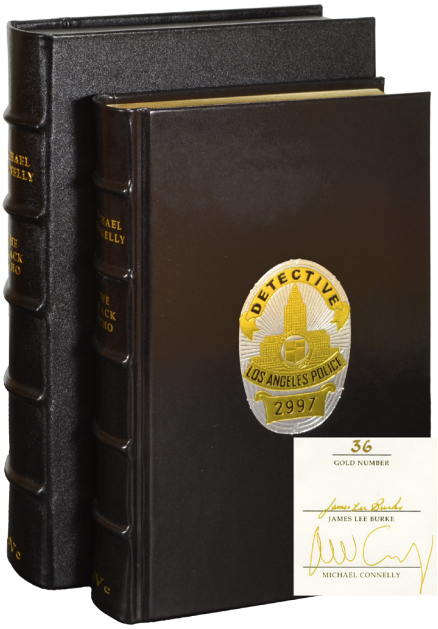
31. Clavell, James

Tai-pan

New York: Atheneum, 1966. First Edition. Bump to the bottom rear board, else Fine and unread in an about Fine dust jacket. A superior copy of the author's second book, uncommon in this condition.

$300





32. Connelly, Michael

The Black Echo

Los Angeles: Steven C. Vascik, 2007. First printing of this edition. **One of 100 numbered copies (this being No. 36) signed by Michael Connelly and James Lee Burke (who writes the foreword) on the limitation page.** Fine in black leather covered boards in a leather clam shell case, with silver and gilt decoration, rounded spine, and raised bands. Small bump at the rear fore-edge of the clamshell box, else a pristine copy.

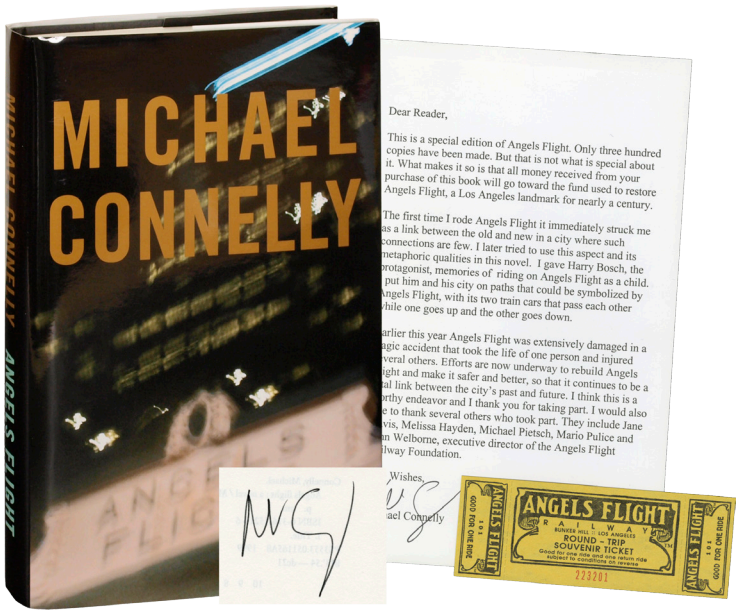
$375

33. Connelly, Michael

Angels Flight

Boston: Little Brown, 2001. First Edition. **One of 300 copies with a variant dust jacket. Signed by the author on both the title page and on a laid in note detailing the fundraising effort to reopen Angels Flight, a funicular in downtown Los Angeles.** Also included is a round trip ticket for Angels Flight from 2001, its centennial year. Spine ends and corners lightly bumped, else Fine and unread in a Fine dust jacket. A Harry Bosch novel.

$600



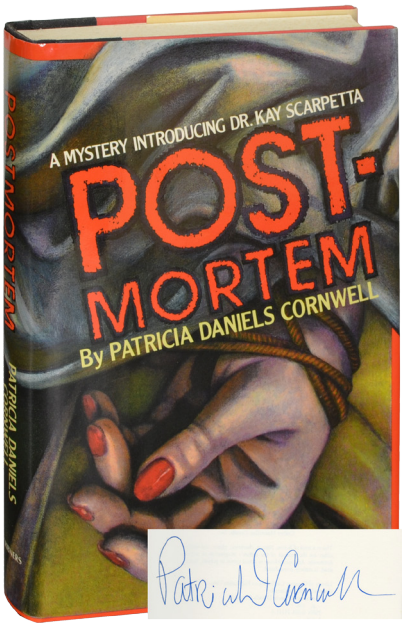
34. Cornwell, Patricia

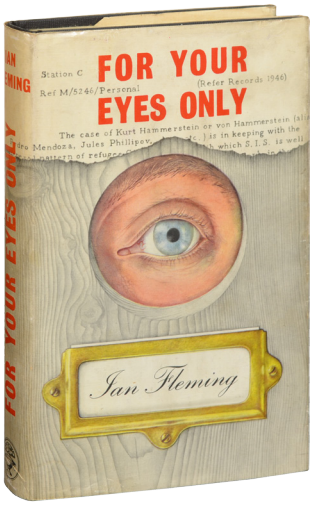
Postmortem

New York: Charles Scribner's Sons, 1990. First Edition. **Signed by the author on the title page.** Light foxing to the top page edges, else about Fine and unread in a Fine dust jacket.

The author's first book, introducing Kay Scarpetta.

$650



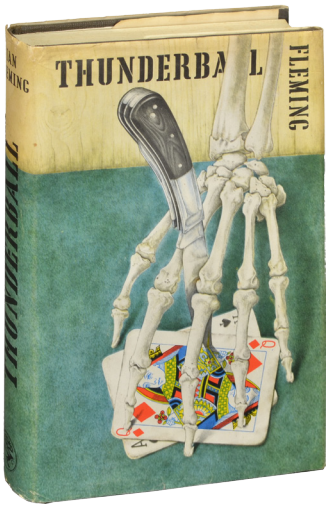


35. Fleming, Ian

For Your Eyes Only

London: Jonathan Cape, 1960. First UK Edition, preceding the US. Some foxing to the top page edges, else Fine in a Near Fine, price-clipped dust jacket, with a bit of the usual rubbing but otherwise bright and colorful. The eighth Bond book, a collection of short Bond adventures that are nearly all sources for films, including "From a View to a Kill," "For Your Eyes Only," "Quantum of Solace," "Risico," and "The Hildebrand Rarity."

$2850

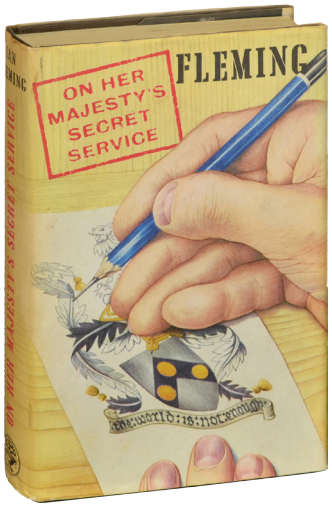


36. Fleming, Ian

Thunderball

London: Jonathan Cape, 1961. First UK Edition, preceding the US. Very Good+ in a bright, Very Good+ dust jacket. Spine ends bumped, affecting book and jacket; some bumping to the fore-edge of the front board, and light occasional soil to the cloth, owner name and city noted in ink on the front flyleaf. Jacket has the lightest wear to the spine ends and corners. The ninth Bond book, basis for the 1965 film starring Sean Connery and Claudine Auger.

$475

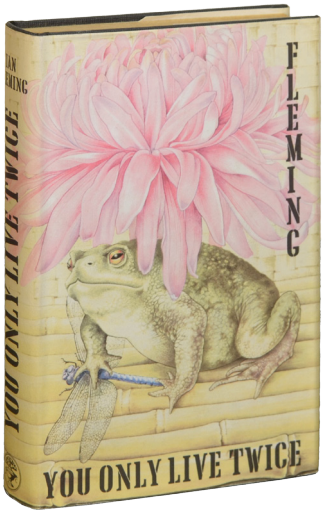


37. Fleming, Ian

On Her Majesty's Secret Service

London: Jonathan Cape, 1963. First UK Edition, preceding the US. Near Fine in a Near Fine dust jacket. Spine ends lightly bumped, affecting book and jacket, a couple of faint corner creases to the front flap, else a very bright copy, with none of the usual fading to the jacket spine lettering. The tenth Bond book, basis for the superb 1969 film that featured George Lazenby as Agent 007.

$550

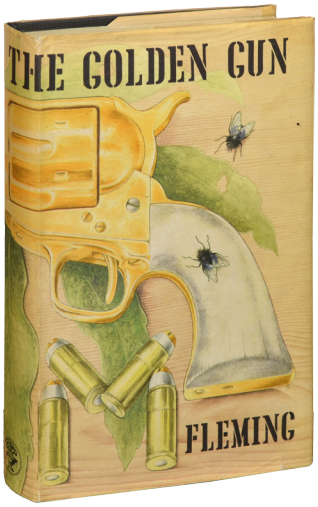


38. Fleming, Ian

You Only Live Twice

London: Jonathan Cape, 1964. First UK Edition, preceding the US. First issue, with "First published 1964" on the copyright page. Some foxing to the top page edges, else Fine in a Fine, price-clipped dust jacket. The twelfth Bond book, basis for 1967 film starring Sean Connery and Donald Pleasance.

$650



39. Fleming, Ian

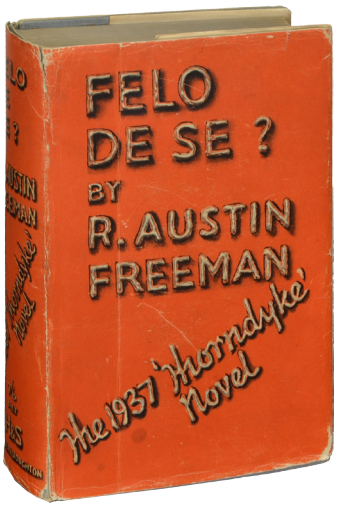
The Man with the Golden Gun

London: Jonathan Cape, 1965. First UK Edition, preceding the US. Binding slightly cocked, else Near Fine in a Near Fine dust jacket, with a single tiny closed tear and shallow creasing at the crown. The thirteenth Bond book, basis for the 1974 film starring Roger Moore.

$300

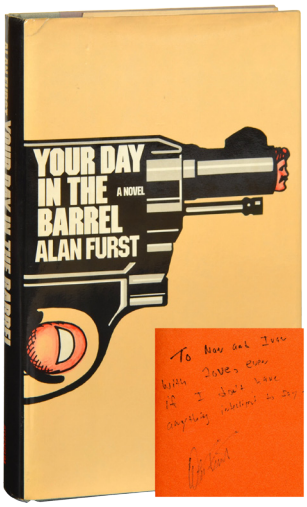
40. Freeman, R. Austin

Felo de Se?



London: Hodder and Stoughton, 1937. First UK Edition, preceding the US. Very Good+ in a bright, Very Good dust jacket. Jacket is starting at the hinge folds, with a couple of shadows from small, older tape reinforcements at the verso; otherwise lightly soiled, with rubbing along the folds and a single closed tear.

$350



41. Furst, Alan

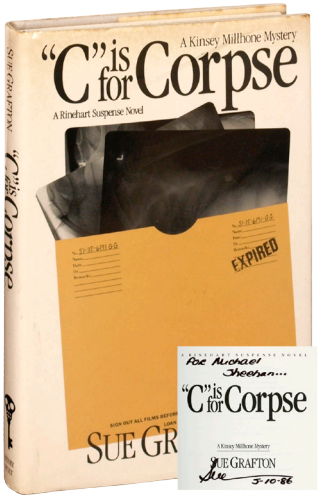
Your Day in the Barrel

New York: Atheneum, 1976. First Edition. **Inscribed by the author on the front flyleaf: "To – and – / With love, even if I don't have anything intelligent to say / Alan Furst."** Fine and unread in a Near Fine dust jacket. Jacket has a single short closed tear at the crown, else a lovely copy of the author's first book.

$450

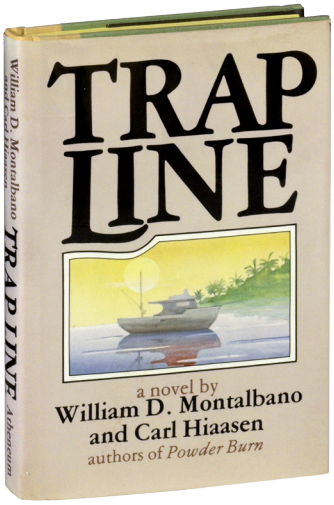
42. Grafton, Sue

C is for Corpse



New York: Henry Holt, 1986. First Edition. **Inscribed by the author on the title page and dated in the year of publication.** Light foxing to page edges, else Fine and unread in an about Near Fine dust jacket. Jacket has a light crease to the top of the front panel, mild toning to the extremities. In our experience, the scarcest of the first three Grafton titles.

$750



43. Hiaasen, Carl and William D. Montalbano

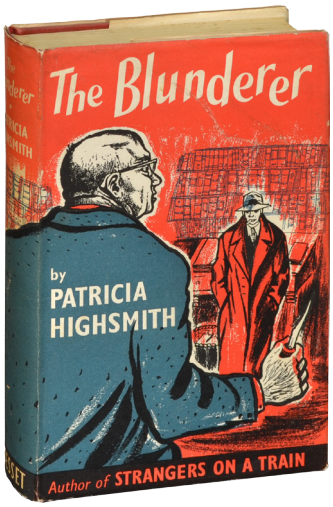
Trap Line

New York: Atheneum, 1982. First Edition. Fine and unread in a lightly spine-faded, Near Fine dust jacket. The second of three mystery novels Carl Hiaasen wrote with Montalbano before embarking on a solo career.

$350

44. Highsmith, Patricia

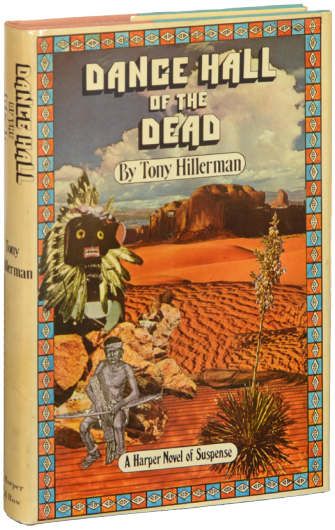
The Blunderer



London: Cresset, 1956. First UK Edition. Slightest lean, and a touch of toning to the jacket spine panel, else Near Fine in a Near Fine dust jacket. An attractive copy of the author's second book.

$425

Crime Fiction



45. Hillerman, Tony

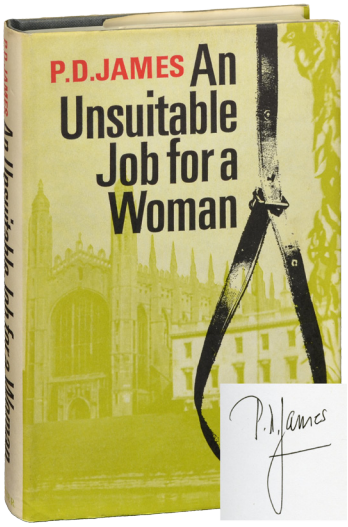
Dance Hall of the Dead

New York: Harper and Row, 1973. First Edition. Near Fine in a Very Good+, price-clipped dust jacket. Jacket is quite nice, just short of Near Fine, with a lightly toned spine, and a faint stain on the spine that extends a little to the rear panel. The second Joe Leaphorn mystery, winner of the Edgar Award, and one of the more difficult Hillerman titles.

$375

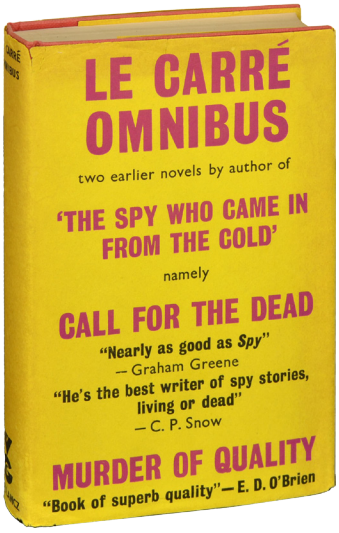
46. James, P. D.

An Unsuitable Job for a Woman



London: Faber and Faber, 1972. First UK Edition, preceding the US. **Signed by the author on the title page.** Near Fine in a bright Near Fine dust jacket. A hint of soil and a faint, tiny stamp to the top page edges, heel lightly bumped. The first Cordelia Gray mystery.

$300



47. Le Carré, John

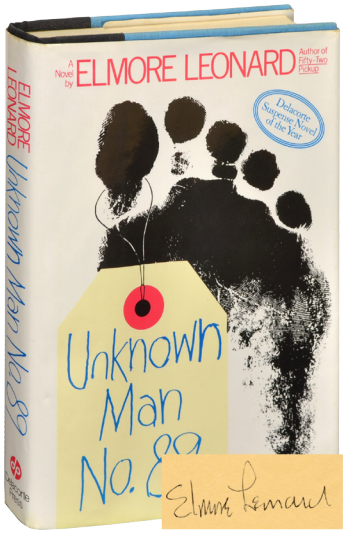
Le Carré Omnibus: Call for the Dead and A Murder of Quality

London: Victor Gollancz, 1964. First UK Edition, no US equivalent. Near Fine in an about Near Fine dust jacket. Jacket spine very lightly toned as nearly always found, a touch of light soil along the bottom edge of the rear panel, a touch of offsetting to the top edge of same, and nicking at the corners. A bright copy of this uncommon early Le Carré title, collecting the author's first two books.

$400

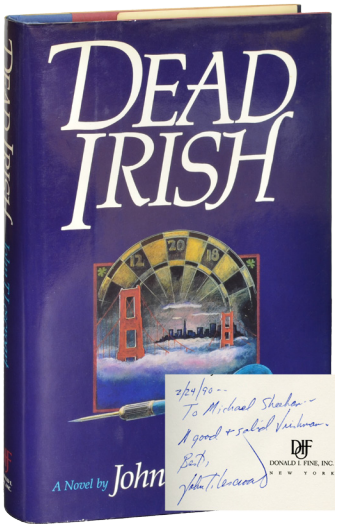
48. Leonard, Elmore

Unknown Man No. 89



New York: Delacorte Press, 1977. First Edition. **Signed by the author on the title page.** Binding slightly cocked, else Near Fine in a bright, Near Fine dust jacket.

$350



49. Lescroart, John T.

Dead Irish

New York: Donald I Fine, Inc, 1989. First Edition. **Inscribed by the author on the title page in the year after publication: "2/24/90 / To – – / A good and solid Irishman / Best / John T. Lescroart."** A touch of foxing on the top page edges, else Fine and unread in a Fine dust jacket. An exceptional copy of the author's first book, nearly always found the worse for wear.

$450

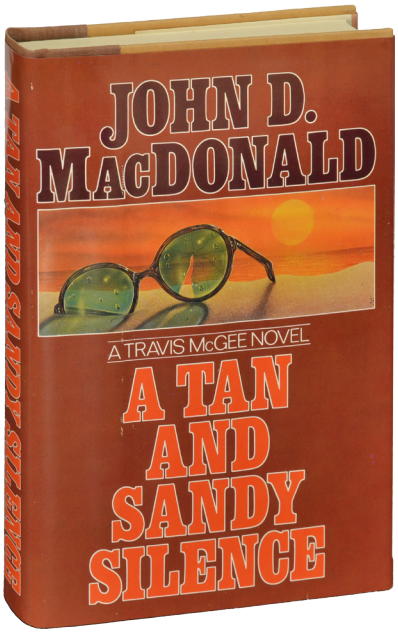
A brief run of Travis McGee titles, each the first Lippincott hardcover edition, published as paperback originals by Fawcett

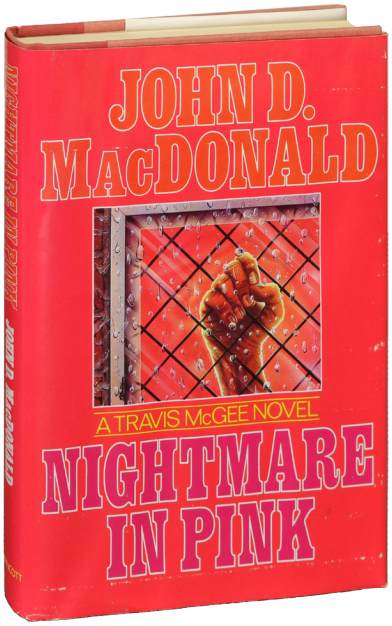
50. MacDonald, John D.

A Tan and Sandy Silence

Philadelphia: Lippincott, 1979. First Edition in hardcover, originally published in 1972. Fine and unread in a Fine dust jacket. A pristine copy, with none of the usual rubbing or fading.

$375





51. MacDonald, John D.

Nightmare In Pink

Philadelphia: Lippincott, 1976. First Edition in hardcover, originally published in 1964. Fine and unread in a Near Fine dust jacket. Jacket is fresh and unfaded, with only some light occasional rubbing to note. A sharp copy.

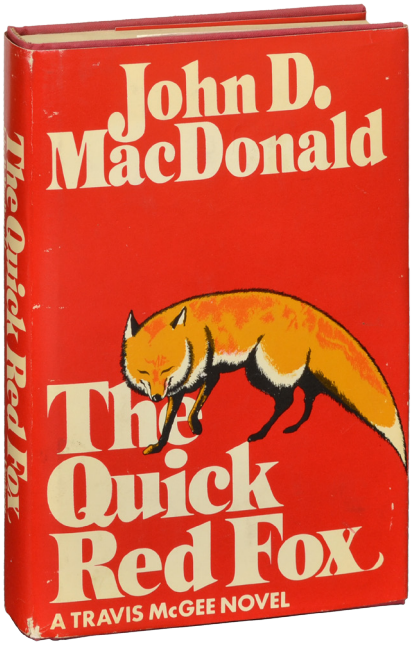
$400

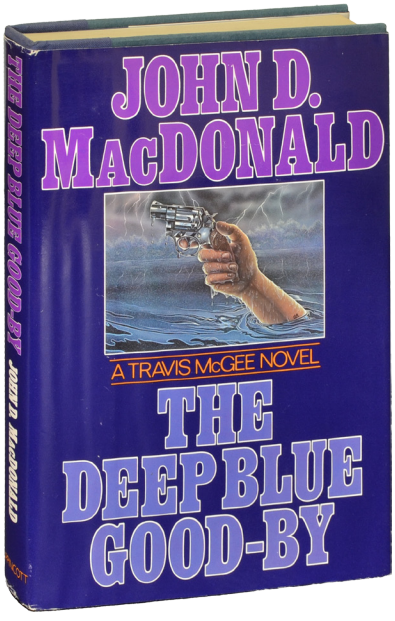
52. MacDonald, John D.

The Quick Red Fox

Philadelphia: Lippincott, 1973. First Edition in hardcover, originally published in 1964. Fine in an about Fine, first issue dust jacket with a printer's code of 374 at the top right corner of the front flap. Just a touch of rubbing in a couple of spots, with none of the usual fading to the sensitive jacket spine. A bright, fresh copy of one of the most difficult Travis McGee hardcovers to find in acceptable condition.

$950



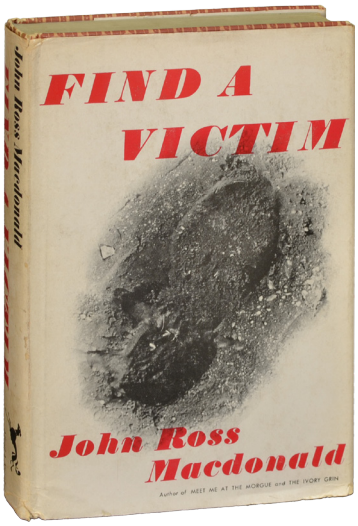


53. MacDonald, John D.

The Deep Blue Good-by

Philadelphia: Lippincott, 1975. First Edition in hardcover, originally published in 1964. Near Fine in a bright, Near Fine dust jacket. Some fading to the top edges of the boards, and jacket is minutely rubbed at the spine ends.

$375



54. MacDonald, John Ross

Find a Victim

New York: Alfred A. Knopf, 1954. First Edition. Very Good+ in a Very Good+ dust jacket. Book spine is lightly toned, with light wear along the bottom edge and several pages roughly separated at the fore-edge (a production flaw). Jacket spine lightly toned as well, with light wear at the extremities but no loss, and some rubbing overall. A presentable copy of the fifth Lew Archer novel.

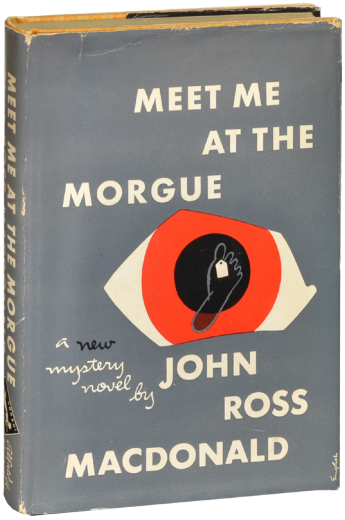
$350

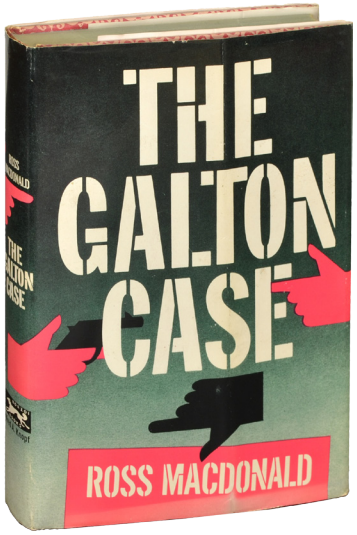
55. MacDonald, John Ross

Meet Me at the Morgue

New York: Alfred A. Knopf, 1953. First Edition. About Fine in a strong Very Good+ dust jacket. Jacket has tiny bits of rubbing and nicking at the corners, and a couple of short closed tears.

$950





56. MacDonald, Ross

The Galton Case

New York: Alfred A. Knopf, 1959. First Edition. Near Fine in an about Near Fine dust jacket. A touch of toning to the spine, small stain to the bottom edge of the second leaf, else book is firm and clean. Jacket is extremely colorful, with no chips, tears, or rubbing, but has four faint vertical crease folds from where it was likely folded at one time, a corner crease to the front flap, and a couple of small splashes that are visible only at the verso. An attractive copy of this key Lew Archer novel, with one of the best jacket designs in this classic series.

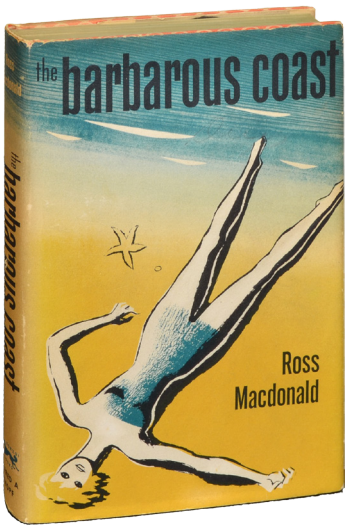
$400

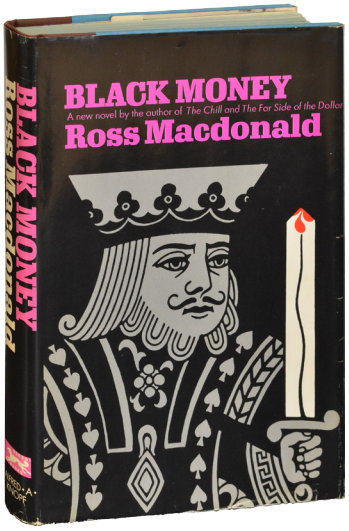
57. MacDonald, Ross

The Barbarous Coast

New York: Alfred A. Knopf, 1956. First Edition. **Review copy, with publisher's date stamp at the top of the front flap.** Topstain lightly faded, else Fine and unread in a Near Fine dust jacket with light occasional rubbing, a tiny bruise to the spine and light toning to same. Apart from *The Moving Target,* perhaps the most difficult Lew Archer title to find in superior condition.

$1850



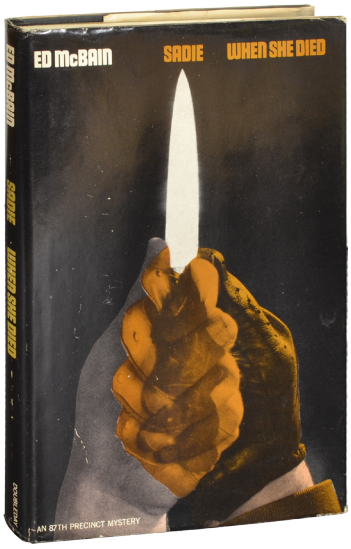


58. MacDonald, Ross

Black Money

New York: Alfred A. Knopf, 1966. First Edition. Near Fine in a Near Fine dust jacket. An extremely bright, clean copy of a title normally found well-worn. Contemporary owner name on the front flyleaf (dated 1966). Some fading to the topstain, and a few tiny closed tears to the jacket, else quite nice.

$375

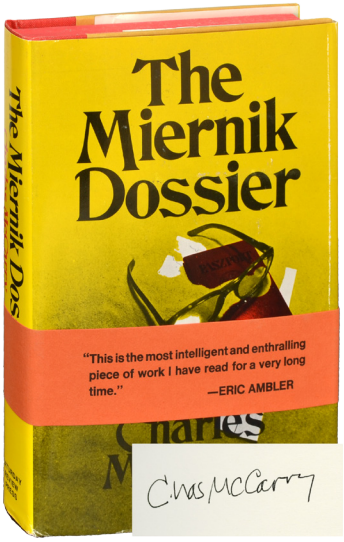


59. McBain, Ed

Sadie When She Died

Garden City: Doubleday, 1972. First Edition. Near Fine in an about Near Fine dust jacket. Contemporary owner name and date to the front flyleaf. Jacket has a touch of nicking to the extremities and a hint of toning to the rear panel, but lacks the rubbing that is almost always is found. One of the scarcest 87th precinct novel published by Doubleday, and notoriously difficult to find in acceptable condition.

$325

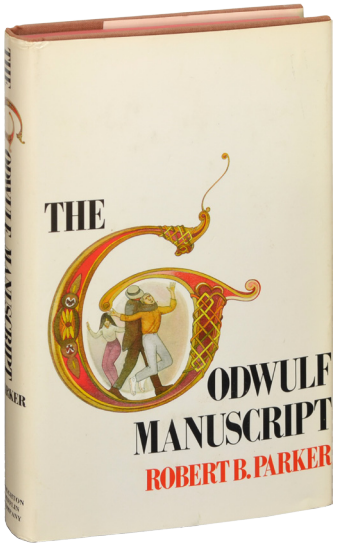


60. McCarry, Charles

The Miernik Dossier

New York: Saturday Review Press, 1973. First Edition. **Signed by the author on the title page.** A touch of foxing to the top page edges, else Fine and unread in a Fine dust jacket, with the uncommon publisher's wraparound band showing a blurb by Eric Ambler. A stunning copy of a key bibliomystery, and the author's first book.

$875

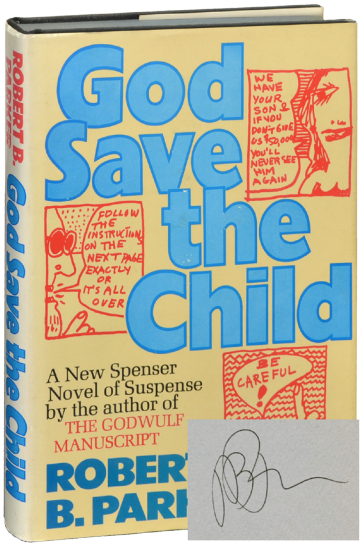


61. Parker, Robert B.

The Godwulf Manuscript

Boston: Houghton Mifflin, 1974. First Edition. Fine in a bright, Near Fine dust jacket. Touch of shallow creasing at the crown, else an exceptional copy of Parker's first book and first Spenser novel.

$650

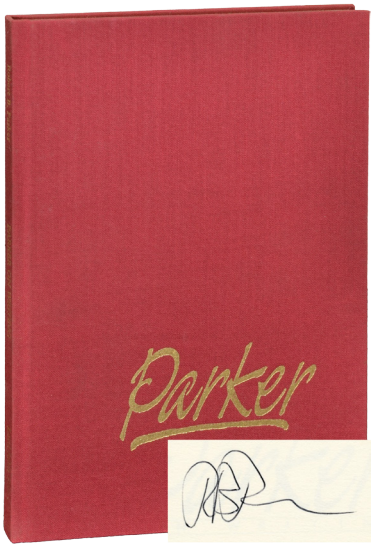


62. Parker, Robert B.

God Save the Child

Boston: Houghton Mifflin, 1974. First Edition. **Signed by the author on the front flyleaf.** Slightest fading to the topstain, else Fine in a Near Fine, lightly spine-faded dust jacket.

$500



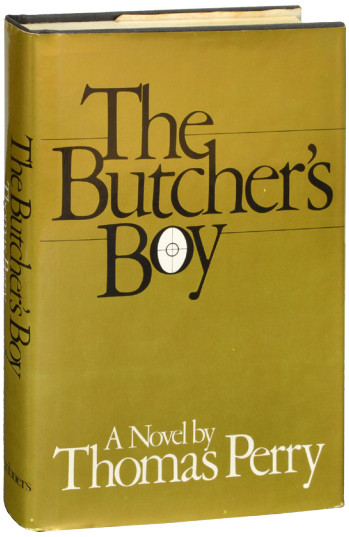
63. Parker, Robert B.

Parker on Writing

Northridge, CA: Lord John Press, 1985. First Edition. **One of 300 copies (this being No. 80) signed by the author.** Publisher's red cloth with gilt titles and no dust jacket as issued. Light foxing to the top page edges, else Fine condition.

$450

Crime Fiction



64. Perry, Thomas

The Butcher's Boy

New York: Charles Scribner's Sons, 1982. First Edition. Some light foxing to the top page edges and a faint sticker shadow on the rear jacket panel, else Near Fine and unread in a Near Fine dust jacket. Author's acclaimed first book, winner of the Edgar Award, a truly unusual cat-and-mouse crime story that never lets up.

$375



65. Queen, Ellery

The American Gun Mystery

New York: Frederick A. Stokes, 1933. First Edition. Near Fine in a Very Good, price-clipped example of the scarce dust jacket. Jacket has small chips at the spine ends and corners, with a few short closed tears, and several small cellotape repairs at the verso. A very presentable copy of one of the more difficult Queen titles to find in jacket.

$750

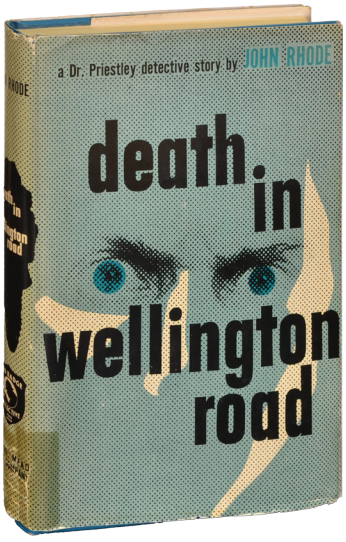


66. Queen, Ellery

The Chinese Orange Mystery

New York: Frederick A. Stokes, 1934. First Edition. Very Good in a Good to Very Good dust jacket. Book is Near Fine but for a fairly serious stain to the rear board; jacket is moderately worn, but with no loss, some creasing and a diagonal tear at the crown, and light wear at the extremities. A very presentable copy of the eighth novel featuring the great Ellery Queen.

$450

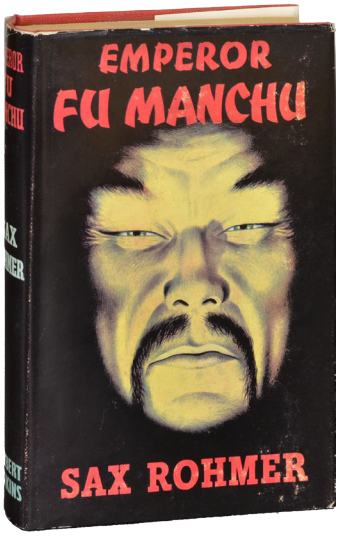


67. Rhode, John

Death in Wellington Road

New York: Dodd, Mead, 1952. First American Edition. Near Fine in a Very Good+ dust jacket. Jacket has a neat but old tape repair at the verso heel, the shadow of which shows through a bit on the recto, and a professional repair to a long tear along the front flap; spine panel lightly faded, and a touch of creasing to the top rear panel. A bright copy of an especially uncommon Rhode title.

$325

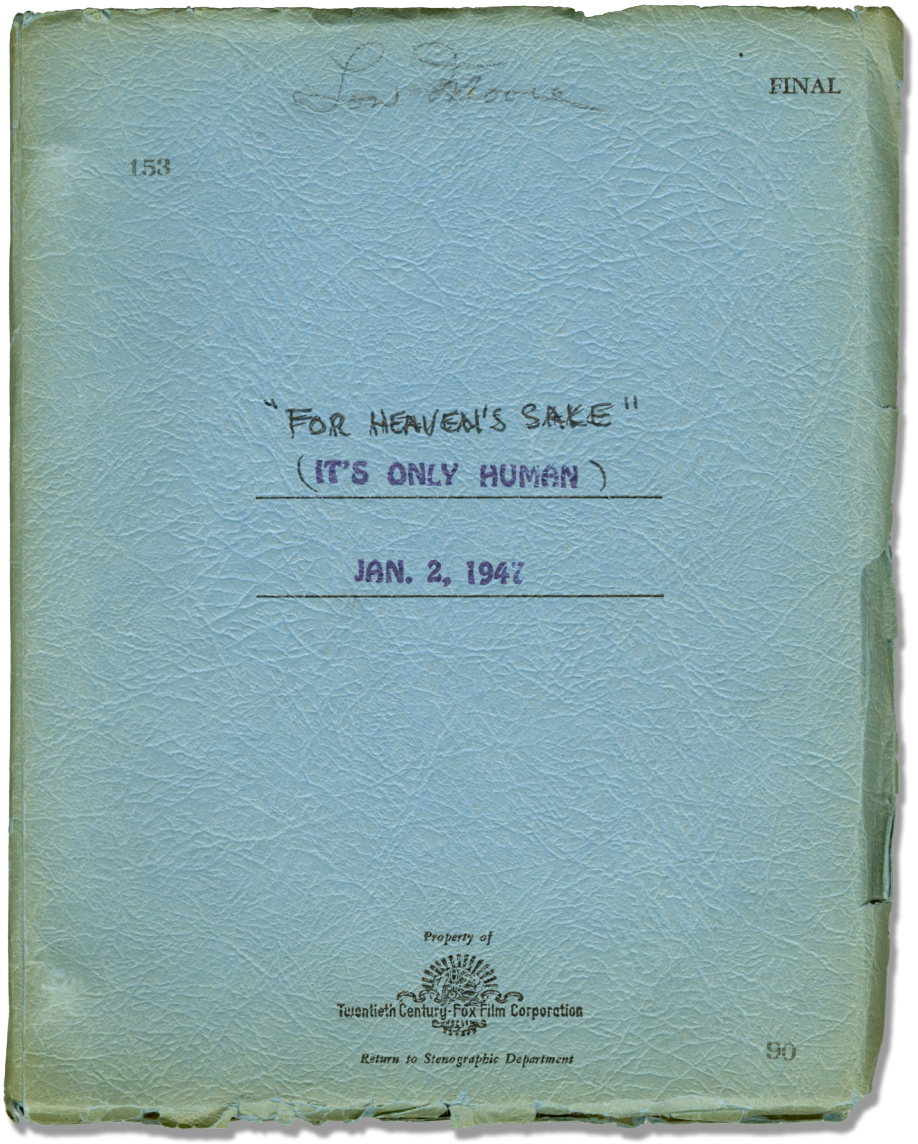


68. Rohmer, Sax

Emperor Fu Manchu

London: Herbert Jenkins, 1959. First UK Edition. Fine and unread in a Near Fine dust jacket. Jacket is minutely rubbed, else quite fresh, with the uncommon distinction of having the price of 12/6 net intact at the bottom front flap.

$350



69. Seaton, George (director, screenwriter)

Miracle on 34th Street

Twentieth Century-Fox, 1947. Final Script for the 1947 film classic, *Miracle on 34th Street* (here under the working title, *It's Only Human*). Directed by George Seaton, written for the screen by Seaton and Valentine Davies, and starring Maureen O'Hara, John Payne, Edmund Gwenn, and a young Natalie Wood.

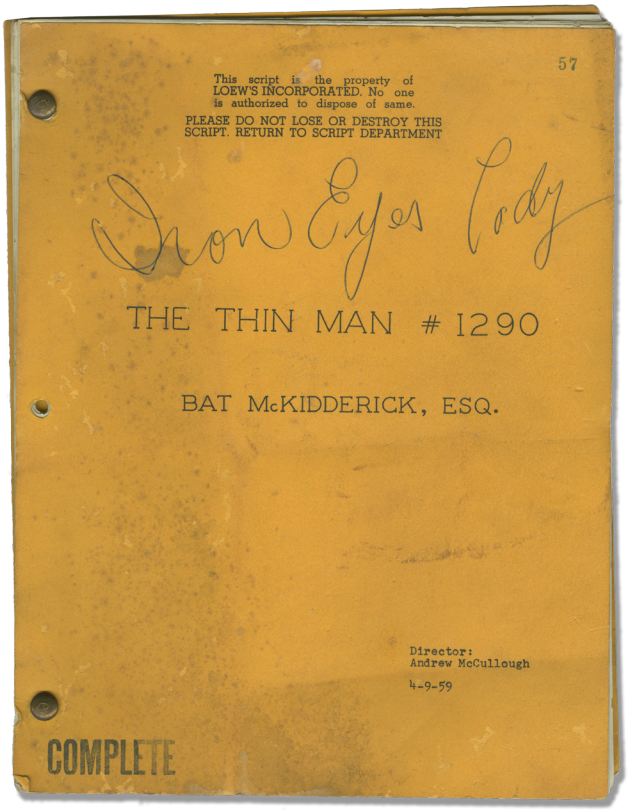
The AFI Catalog notes that the working titles for this holiday favorite were *The Big Heart, My Heart Tells Me,* and *It's Only Human.* In the minds of many, this film, along with *It's a Wonderful Life,* ranks as the greatest Christmas film of the 1940s. When a lovable old man claiming to be Santa Claus is thrown in the loony bin, a young lawyer decides to defend him in court, and slowly discovers that Mr. Claus may not be as crazy as he sounds.

Blue studio wrappers, stamped FINAL on the front wrapper, rubber-stamped copy No. 90 and project No. 153, and dated January 2, 1947. Above the printed title is a holograph ink correction reading *For Heaven's Sake,* made in error at some point by a previous owner assuming this was the 1950 film with that title (also directed by George Seaton). The name "Lon Moore" (likely an uncredited crew member) is present in holograph pencil near the top edge. Distribution page present, with receipt removed. Title page present, with credits for screenwriters Seaton and Davies. 149 leaves, with 5 pages of retakes at the rear, the latter on blue stock and dated 3/20/47 and 3/21/47. Mimeograph. Pages Near Fine, wrapper Very Good, internally bound with two gold brads. In a custom quarter-leather clamshell box.

$4500

Film Screenplays

Four slices of film noir, from Max Cady to Nick and Norah



70. Hammett, Dashiell (characters)
Andrew McCullough (screenwriter)
Peter Lawford, Phyllis Kirk (starring)

The Thin Man Television Series: Bat McKidderick

Burbank, CA: Clarington Productions / NBC, 1959. Final script for the June 12, 1959 episode of the television series, *The Thin Man*, which aired for two seasons and a total of 72 episodes between 1957 and 1959. Based on characters created by Dashiell Hammett and the six wildly popular films that followed between 1936 and 1947.

This script is from Episode 33 of Season 2, and belonged to actor Iron Eyes Cody (who of course played the part of an American Indian in this episode), with his holograph name in ink at the top of the front wrapper, and a penciled notation in the same hand on the rear wrapper reading, "745 / makeup." Cody appeared in over 200 films, and was the "crying Indian" in a memorable series of anti-pollution public service announcements on American television during the 1970s.

Yellow studio wrappers, stamped COMPLETE on the front wrapper, rubber-stamped copy No. 57 and dated 4-9-59. Credits on the front wrapper for director McCullough. Title page integral to the first page of text, with a date matching the front wrapper. 38 leaves, mimeograph, with blue revision pages throughout, all dated 4-14-59. Pages and wrapper Very Good+, bound with two gold brads. In a custom quarter-leather clamshell box.

$325

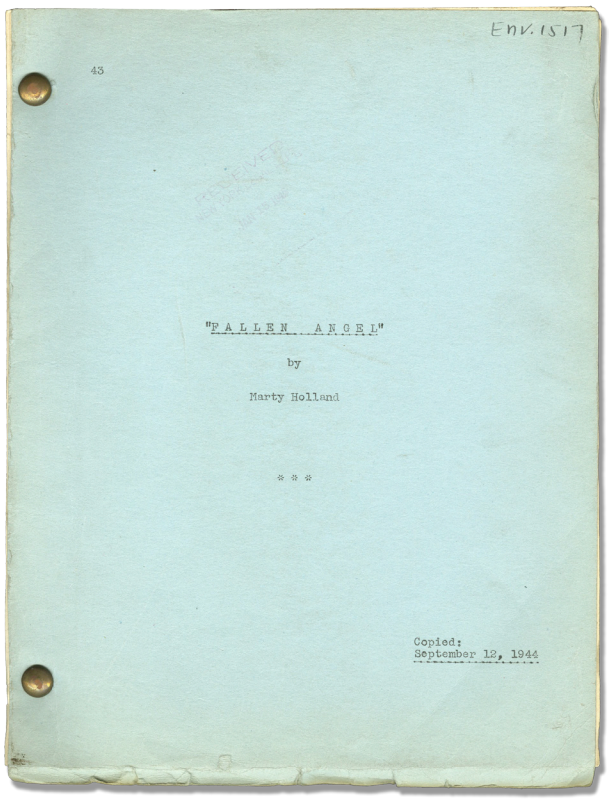
71. Holland, Marty (author)
Otto Preminger (director)
Alice Faye, Dana Andrews, Linda Darnell (starring)

Fallen Angel

Los Angeles: Twentieth Century-Fox, 1944. Original Story script for the 1945 film noir, *Fallen Angel*. Marty Holland wrote the story for Fox, and rights for the novel were sold immediately in conjunction with the production of the film, which became the second of Otto Preminger's seven classic noirs made between 1944 and 1952. This is Holland's original treatment, written in the form of a novel, with significant differences from the published book.

Light blue studio wrappers, dated September 12, 1944, noted as project No. 43, and a credit on the front wrapper for Holland. Title page present, also with a credit for Holland. 253 leaves, mimeograph. Pages Very Good+ (some creasing to the last leaf), wrapper Very Good (corner crease to the rear wrapper, light wear to the yapped edges), bound with two gold brads. Presumably the earliest form of this novel. In a custom quarter-leather clamshell box.

$2200



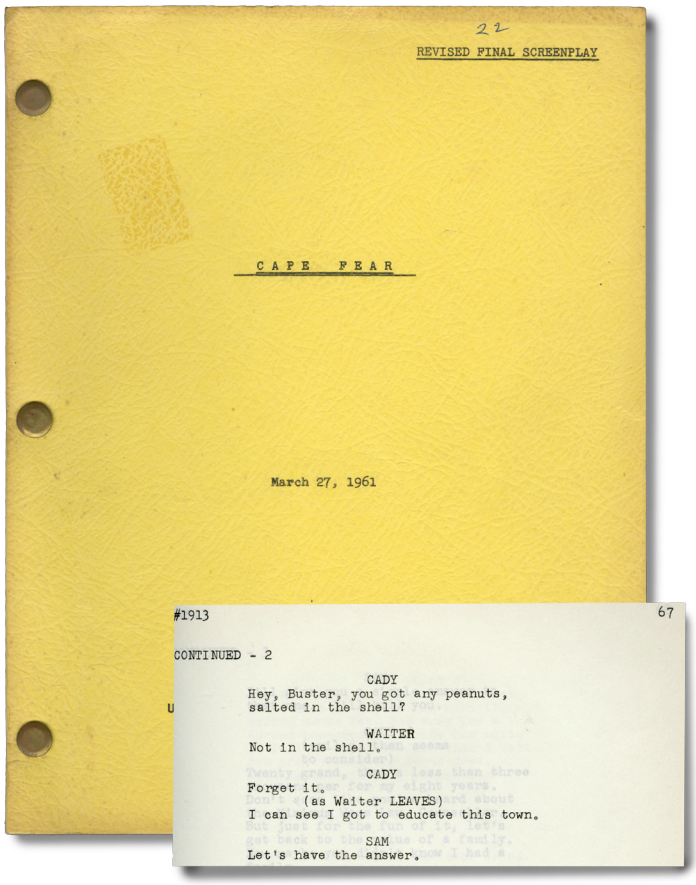
72. MacDonald, John D. (novel) J. Lee Thompson (director) Gregory Peck, Robert Mitchum, Martin Balsam (starring)

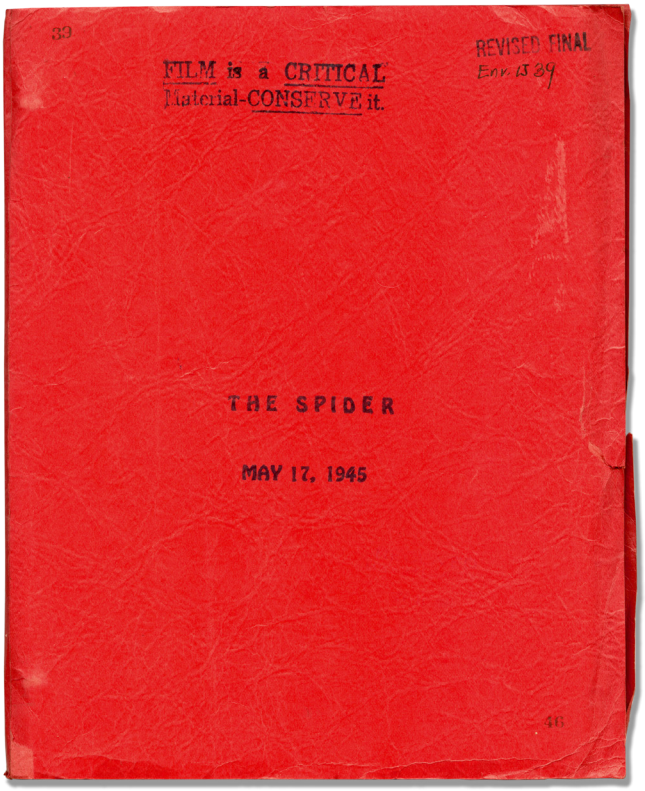
Cape Fear

Los Angeles: Universal-International Pictures, 1961. Revised Final script for the 1962 film noir, *Cape Fear,* written for the screen by James Webb. Gregory Peck was cast as an attorney twice in 1962: as the mild-mannered yet intense Atticus Finch in *To Kill a Mockingbird,* and before that, as the desperate and perhaps doomed Sam Bowden in *Cape Fear*. Opposite Peck, in a career-defining role, was Robert Mitchum as Max Cady, a psychopathic killer put away by Bowden years ago who is once again a free man. From the collection of Robert Willoughby, who was the still photographer for the film.

Yellow studio wrappers, noted as REVISED FINAL SCREENPLAY on the front wrapper, dated March 12, 1961, and with the holograph ink notation of Copy No. 22 at the top right corner. Title page present, with a credit for screenwriter Webb. 109 leaves, eye-rest green stock, mimeograph. Pages Near Fine, wrapper Very Good+ with some toning at the edges and a small sticker shadow to the front, bound with three gold brads. In a custom quarter-leather clamshell box.

$3500


22
REVISED FINAL SCREENPLAY
CAPE FEAR
March 27, 1961
#1913 67
CONTINUED - 2
CADY
Hey, Buster, you got any peanuts, salted in the shell?
WAITER
Not in the shell.
CADY
Forget it.
(as Waiter LEAVES)
I can see I got to educate this town.
SAM
Let's have the answer.


39
FILM is a CRITICAL Material-CONSERVE it.
REVISED FINAL
Encl 39
THE SPIDER
MAY 17, 1945
46

73. Webb, Robert (director) Richard Conte, Ann Savage (starring)

The Spider

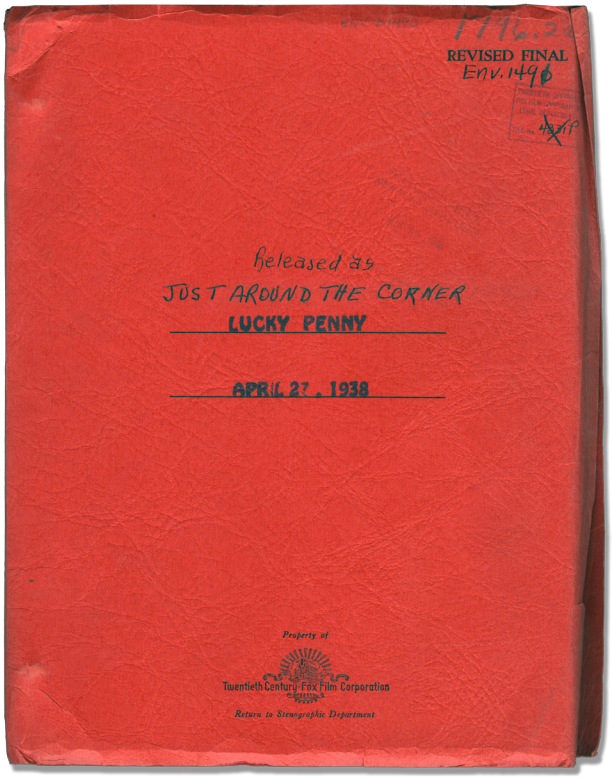
Los Angeles: Twentieth Century-Fox, 1945. Revised Final script for the 1945 film noir, *The Spider,* written for the screen by Lowell Brentano, Irving Cummings, Jr., W. Scott Darling, Jo Eisinger, and Charles Fulton Oursler (with only Cummings credited here). Perhaps the only crime film of the 1940s to be shot on location in New Orleans, *The Spider* features Richard Conte as a gumshoe hired by a carnival psychic to find a long-lost sister.

Red studio wrappers, stamped REVISED FINAL on the front wrapper, rubber-stamped project No. 39 and copy No. 46 and dated May 17, 1945. Distribution page present, with receipt intact. Title page present, with a credit screenwriter Cummings (who was hired late in the story development process to revise dialogue). 111 leaves (with 5 pages of added scenes stapled to the inside rear wrapper), mimeograph, with a large number of blue revision pages throughout, dated variously between 5/22/45 and 6/19/45. Pages Near Fine, wrapper Very Good+ with a single closed tear at the fore-edge of the front wrapper, bound with two gold brads. In a custom quarter-leather clamshell box.

$850

Film Screenplays

Four classic films featuring Shirley Temple



74. Cummings, Irving (director)
Shirley Temple, Bert Lahr (starring)

Just Around the Corner

Los Angeles: Twentieth Century-Fox, 1938. Revised Final script for the 1938 film, *Just Around the Corner* (here under the working title, *Lucky Penny*), directed by Irving Cummings, based on a story by Paul Girard Smith, written for the screen by Ethel Hill, J.P. McEvoy, and Darrell Ware, and starring Shirley Temple, Joan Davis, Charles Farrell, and Bert Lahr.

Shirley Temple ends the Depression all by herself, starting with a determined search for Uncle Sam. A delightful entry, including many of the famed dance duets with Temple and Bill "Bojangles" Robinson.

Red studio wrappers, stamped REVISED FINAL on the front wrapper, and dated April 27, 1938. Title page present, with a date matching the front wrapper. 155 leaves, mimeograph, with blue revision pages throughout, all dated 4/23/38. Pages and wrapper Very Good+, bound with two gold brads. In a custom quarter-leather clamshell box.

$1250

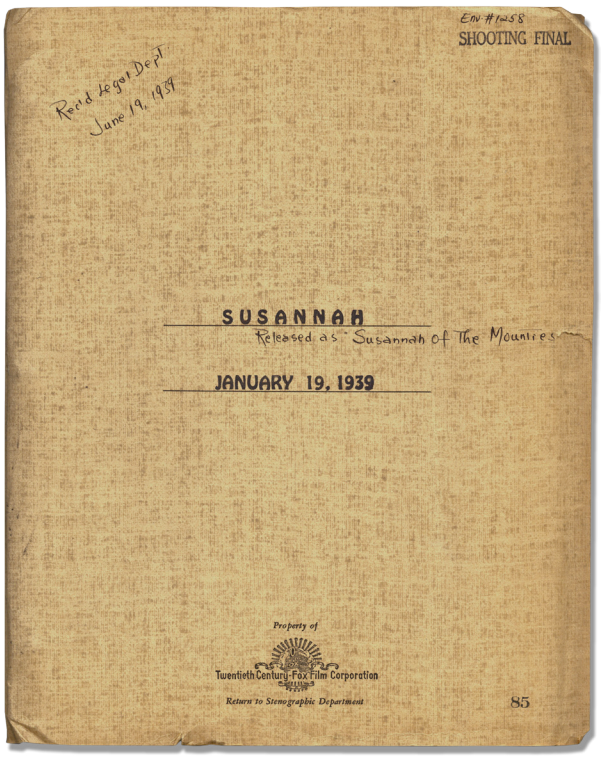
75. Lang, Walter and William A. Seiter (directors)
Shirley Temple, Randolph Scott (starring)

Susannah of the Mounties

Los Angeles: Twentieth Century-Fox, 1939. Final script for the 1939 film, *Susannah of the Mounties,* written for the screen by Muriel Dennison, Robert Ellis, Walter Ferris, Fidel LaBarba, and Helen Logan (with only Ellis and Logan credited here). Shirley Temple is orphaned after an Indian attack, but subsequently becomes the mascot of a Canadian Mountie outpost headed by Randolph Scott, and is ultimately responsible for establishing peace between the Mounties and the Blackfleet—but not before Scott is nearly burned at the stake, and not before Shirley can smoke a peace pipe with a Blackfoot Indian. Originally released in the short-lived sepiatone format.

Light brown studio wrappers, stamped SHOOTING FINAL on the front wrapper, rubber-stamped copy No. 85 and dated January 19, 1939. Distribution page present, with receipt intact. Title page present, with credits for Ellis and Logan. 155 leaves (with 17 pages of retakes and added scenes bound in at the rear), mimeograph, with blue revision pages throughout, dated variously between 1/24/39 and 3/28/39. Pages and wrapper Near Fine, bound with three gold brads. In a custom quarter-leather clamshell box.

$1750



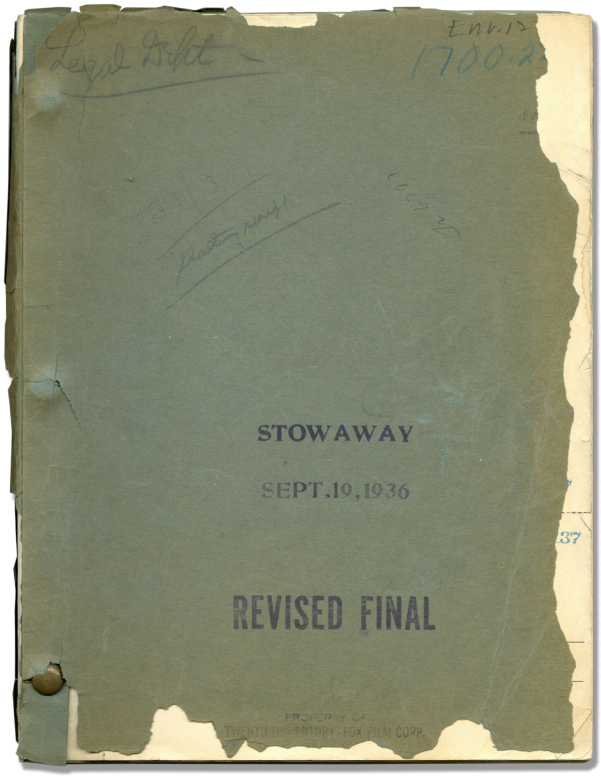
76. Seiter, William A. (director) Shirley Temple, Robert Young, Alice Faye (starring)

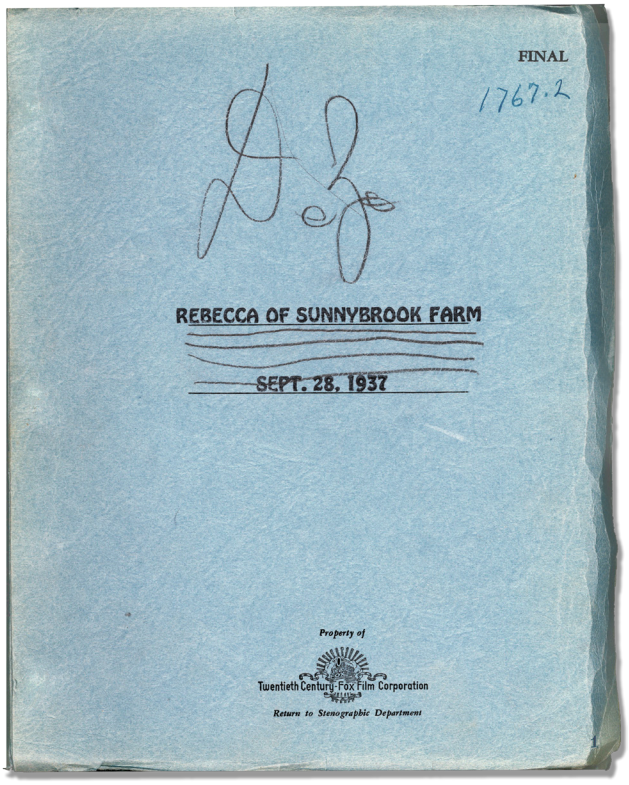
Stowaway

Los Angeles: Twentieth Century-Fox, 1936. Revised Final script for the 1936 film musical, *Stowaway*, written for the screen by William M. Conselman, Samuel G. Engel, Nat Perrin, and Arthur Sheekman. A Shirley Temple classic, and the debut of the song, "Good Night, My Love" by Mack Gordon and Harry Revel. Temple plays a Chinese orphan, Ching-Ching, who manages to play cupid to Alice Faye and Robert Young while stowing away on a ship to the US, along with getting into various kinds of trouble.

Olive studio wrappers, stamped REVISED FINAL on the front wrapper, with a date of September 19, 1936, holograph pencil notations reading "Shooting Script," "Legal Dept." and a holograph ink file number at the top right corner. Distribution page present, with receipt intact. Title page present, with a date matching the front wrapper. 156 leaves, mimeograph, with blue revision pages throughout, dated variously between 9/24/36 and 10/6/36. Pages Very Good wrapper Fair to Good, with dryness and edge chipping common to the wrappers from this era, bound with two gold brads. In a custom quarter-leather clamshell box.

$1250





Producer Darryl F. Zanuck's copy

77. Wiggin, Kate Douglas (novel) Allan Dwan (director) Shirley Temple, Randolph Scott (starring)

Rebecca of Sunnybrook Farm

Los Angeles: Twentieth Century-Fox, 1937. Final script for the classic 1938 film, *Rebecca of Sunnybrook Farm,* based on the novel by Kate Douglas Wiggin, directed by Allan Dwan, produced by Darryl F. Zanuck, and starring Shirley Temple, Randolph Scott, Jack Haley, and Gloria Stuart.

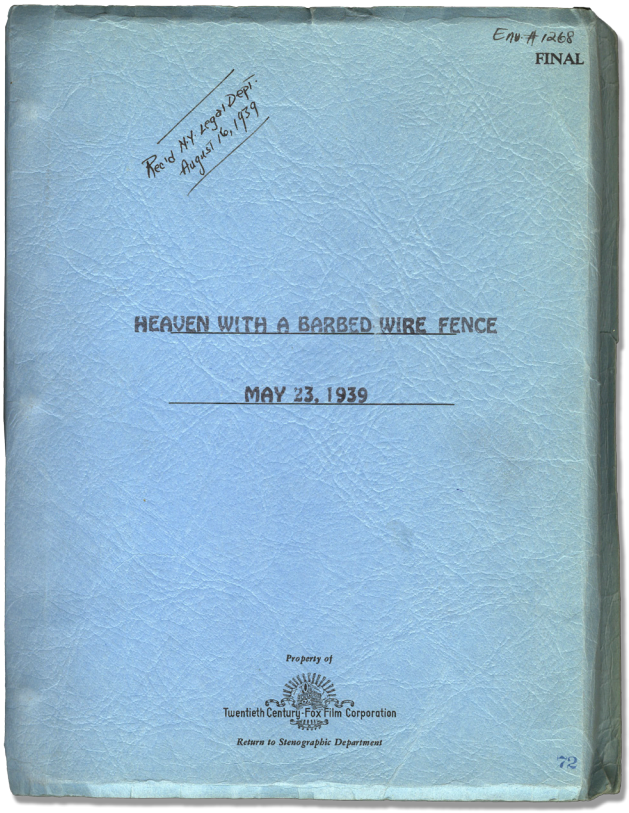
This is Darryl F. Zanuck's copy, with his large holograph initials on the front wrapper (as was his practice), and penciled holograph notes throughout, most of which are deletions. Interestingly, Zanuck has written "cast boy" on the first blank, with a doodle, indicating that it is likely a reminder (i.e., "cast" being a verb).

Blue studio wrappers, noted as FINAL on the front wrapper and dated September 28, 1937. Pages Near Fine, wrapper Very Good+ with yapping at the edges, bound with three gold brads. In a custom quarter-leather clamshell box.

$1750

Film Screenplays

Four key scripts by Hollywood Ten writer Dalton Trumbo



78. Trumbo, Dalton (story)
Glenn Ford, Ward Bond, Jean Rogers (starring)
Heaven with a Barbed Wire Fence

Los Angeles: Twentieth Century-Fox, 1939. Final script for the 1939 film, *Heaven with a Barbed Wire Fence,* directed by Ricardo Cortez, adapted from a story by Dalton Trumbo, and written for the screen by Leonard Hoffman and Ben Grauman Kohn. In his feature film debut, Glenn Ford plays a department store clerk who saves up enough money to buy a small patch of land in Arizona. Unable to afford a car, he hitchhikes to his new home, and along the way teams upwith a transient (Conte) and an illegal alien (Rogers). Director Ricardo Cortez was a former silent film star.

Blue studio wrappers, stamped FINAL on the front wrapper, rubber-stamped copy No. 72 and dated May 23, 1939. Distribution page present, with receipt intact. Title page present, with credits for screenwriters Hoffman and Kohn. 129 leaves, mimeograph, with one set of blue revision pages dated 6/21/39, along with a 10-page revised ending, dated 7/18/39, also on blue stock, at the rear. Pages Near Fine, wrapper Very Good+ with yapped edges, bound with two gold brads. In a custom quarter-leather clamshell box.

$1500

Inscribed in 1970 by Trumbo to set decorator George R. Nelson

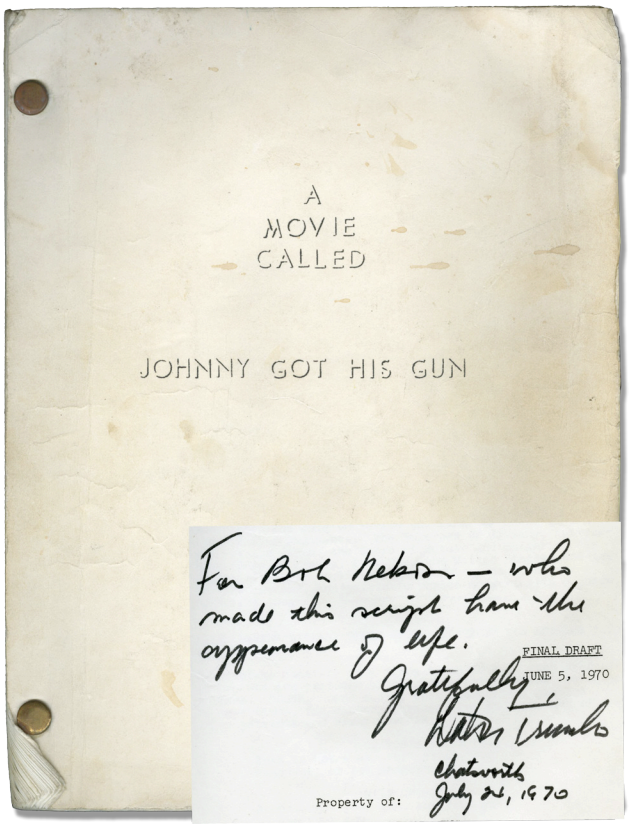
79. Trumbo, Dalton (director, screenwriter)
Johnny Got His Gun

World Entertainment / Robert Rich Productions, 1970. Final Draft script for the 1971 film, *Johnny Got His Gun,* directed and written for the screen by Dalton Trumbo based on his 1939 novel, and starring Timothy Bottoms, Donald Sutherland, and Donald Barry.

This is set decorator George R. Nelson's working copy, inscribed to Nelson by Trumbo on the title page during the production of the film: "For Bob Nelson / who made this script have the appearance of life / Gratefully / Dalton Trumbo / Chatsworth / July 24, 1970." Nelson's notes are in holograph blue ink throughout, noting various props needed for various scenes (e.g., "Artillery", "war poster", "machine gun," etc.) Trumbo's classic meditation on the horror of war was first published in 1939 by J.B. Lippincott, winning the National Book Award (then called the American Book Sellers Award), and subsequently serialized in the leftist newspaper *The Daily Worker* in 1940. Thirty years after the book's publication, Trumbo himself directed the film adaptation of his novel, which won the Grand Prize of the Jury at Cannes.

White production company wrappers. Title page present, stated FINAL DRAFT, with a date of June 5, 1970. 134 leaves, mechanically reproduced. Pages and wrapper Very Good, well used but completely intact, bound with two tarnished gold brads. In a custom quarter-leather clamshell box.

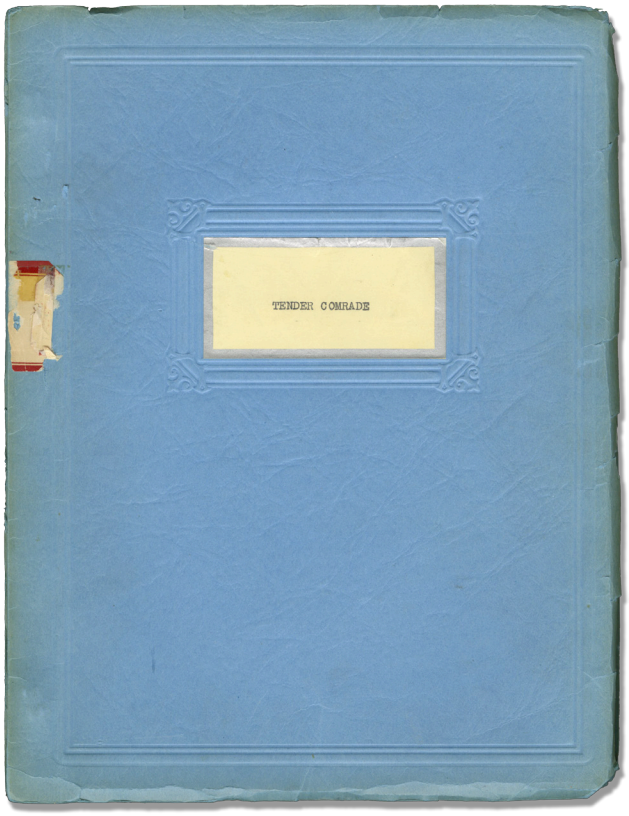
$3500



TWO OFFICE COPIES, FROM THE COLLECTION OF TRUMBO'S SECRETARY MINNABELL CLINE

80. TRUMBO, DALTON (SCREENWRITER) EDWARD DMYTRYK (DIRECTOR) GINGER ROGERS, ROBERT RYAN, KIM HUNTER, JANE DARWELL (STARRING)

TENDER COMRADE

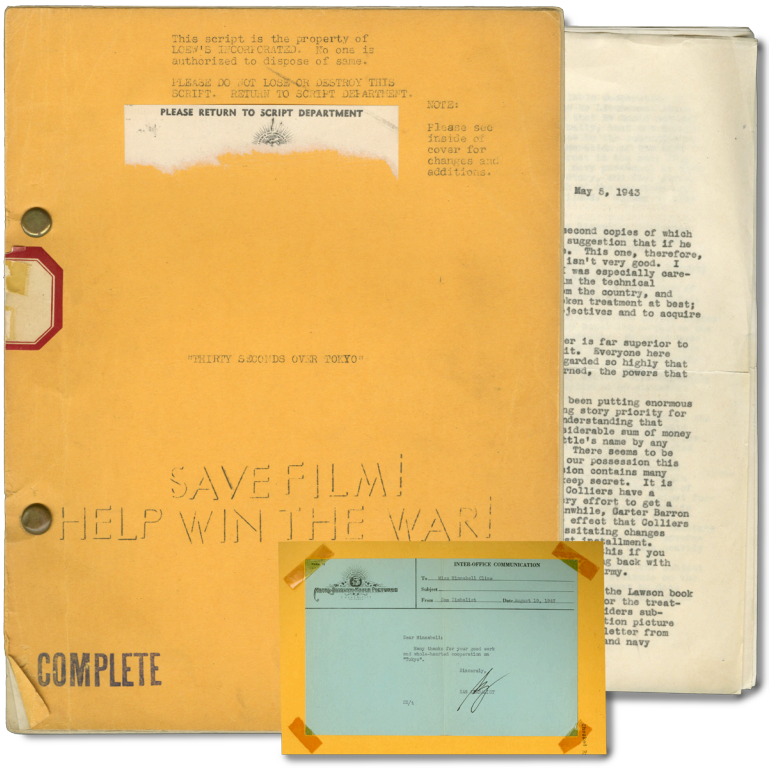


Los Angeles: RKO Radio Pictures, 1943. Draft script for the 1943 film, *Tender Comrade,* written for the screen by Dalton Trumbo.

This is Dalton Trumbo's office copy, with inserted carbon copy revisions and a handful of small holograph ink corrections in his hand. Blue card wrappers with a title label applied to the front wrapper. An overlooked wartime film, a simple and moving slice of high-minded American propaganda, mirroring many of the issues addressed in the better known *Since You Went Away* (1944). Ginger Rogers, Kim Hunter, and Jane Darwell portray wives trying to hold things together while their husbands are on the battlefront during World War II.

Blue wrappers with a plain white title label on the front wrapper. Title page present, with a credit for screenwriter Trumbo. 149 leaves, mimeograph, with additional carbon-copy inserted revisions throughout, some with new page numbers in holograph pencil (8 leaves: 57, 57A–57F, 60; 3 leaves: 63, 64, 65–6; 2 leaves: 113–114). Pages Near Fine, wrapper Very Good, bound with two gold brads. In a custom quarter-leather clamshell box.

$3500



81. TRUMBO, DALTON (SCREENWRITER)

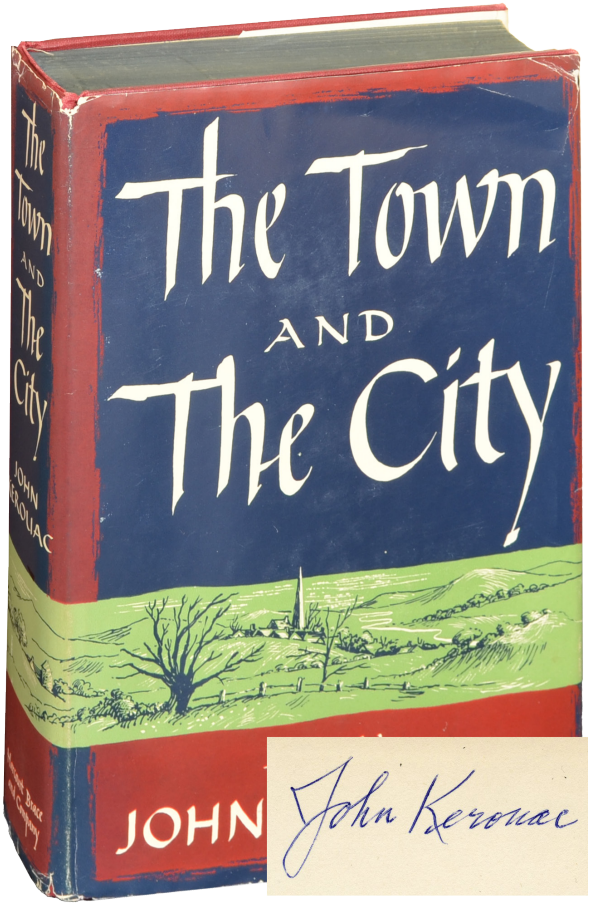
THIRTY SECONDS OVER TOKYO

Los Angeles: MGM, 1943. Shooting script for the seminal 1944 war film, *Thirty Seconds Over Tokyo,* directed by Mervyn LeRoy, based on the book by Captain Ted W. Lawson, written for the screen by Dalton Trumbo, and starring Van Johnson, Robert Walker, Robert Mitchum, and Spencer Tracy.

This is Dalton Trumbo's office copy of the script, with a typed memorandum signed, dated August 19, 1943, from producer Sam Zimbalist to Trumbo's secretary Minnabell Cline (thanking her for her "good work and whole-hearted cooperation") tipped inside the front wrapper, and a very detailed, 5-page letter (mimeograph, unsigned), dated May 5, 1943, from Trumbo to Zimbalist addressing numerous issues he was facing during the treatment stage of the script's development and the kinds of themes it was hoped the film would advance.

Goldenrod studio wrappers. The first leaf indicates that this is Copy No. 2, with a new date of 1-17-44 and a detailed notation of revision pages that have been added up to that time. The second leaf is a detailed cutaway diagram of the "Ruptured Duck" (the bomber plane at the center of the story), and the third leaf is a "Preface" reflecting many of the same sensitivity concerns addressed in Trumbo's earlier letter. 203 leaves, mimeograph. Pages and wrapper Very Good+, bound with two gold brads. In a custom quarter-leather clamshell box.

$7500



82. KEROUAC, JACK WRITING AS JOHN KEROUAC

THE TOWN AND THE CITY

New York: Harcourt Brace and Company, 1950. First Edition. **Signed by the author as "John Kerouac" (indicating an early signature) on the front flyleaf.**

Near Fine in a strong Very Good+ dust jacket. A few bumps to the extremities, front hinge just barely starting. Jacket is quite fresh, lightly nicked and rubbed at the extremities, with a tiny stray ink mark on the spine (not obscuring text). In a custom quarter-leather clamshell box with marbled boards.

Author's first book, written in a style heavily influenced by Thomas Wolfe, detailing his earliest associations with fellow Beats Allen Ginsberg, William Burroughs, and Lucien Carr, and preceding his second novel, the iconic *On the Road,* by seven years.

$6750

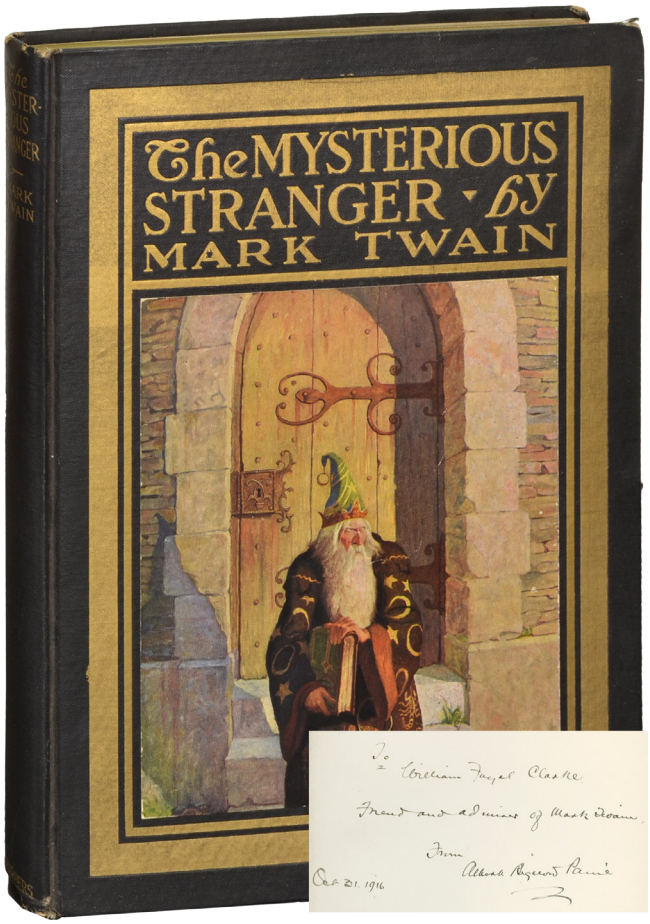
INSCRIBED BY TWAIN'S LITERARY EXECUTOR ALBERT BIGELOW PAINE IN THE MONTH OF PUBLICATION

83. TWAIN, MARK
N.C. WYETH (ILLUSTRATIONS)

THE MYSTERIOUS STRANGER

New York: Harper and Brothers, 1916. First Edition. **Inscribed and dated in the year and month of publication by Twain's official biographer and literary executor Albert Bigelow Paine to William Fayal Clarke: "To William Fayal Clarke, / Friend and admirer of Mark Twain, / from / Albert Bigelow Paine / Oct. 31, 1916."** Clarke was the longtime editor of *St. Nicholas* magazine, where he oversaw the publication of several Twain pieces, including the serialization of *Tom Sawyer Abroad* in 1894, and is mentioned in Paine's biography of Twain. In addition to his work with and on behalf of Mark Twain, Albert Bigelow Paine was an accomplished author in his own right, and, after Twain's death, edited and combined three unpublished manuscripts to create the text of *The Mysterious Stranger,* and oversaw many of Twain's posthumous publications. About Near Fine lacking the scarce dust jacket. Light fray to the tips and spine ends, a touch of rubbing to the gilt on the front panel. The true first of this posthumously published title, in much nicer condition than is usually found, with an interesting association between two key figures in Twain's literary life.

$2250





84. WODEHOUSE, P.G.

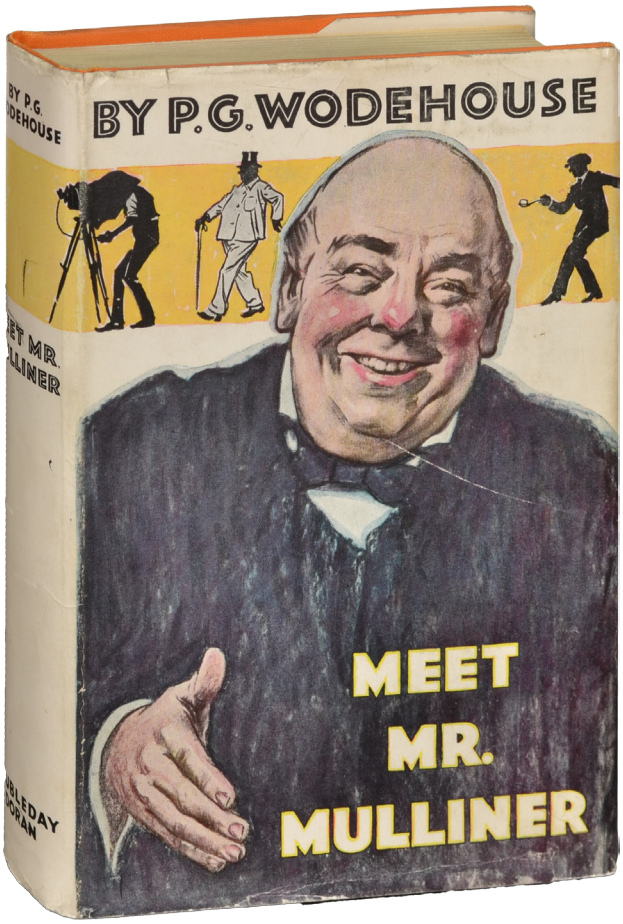
BIG MONEY

New York: Doubleday Doran, 1931. First American Edition, preceding the UK edition. Big Money was first published in book form in the US on January 30, 1931 by Doubleday, Doran, then two months later in the United Kingdom on March 20, 1931 by Herbert Jenkins, London. Prior to book publication it was serialized in *Collier's* (US) from 20 September to 6 December 1930 and in the *Strand* (UK) between October 1930 and April 1931.

The story concerns two young men, Godfrey, Lord Biskerton "Biscuit" and his one-time inseparable comrade John Beresford "Berry" Conway, and their competitive and hair-raising efforts to earn money in order to woo their respective girls.

Near Fine in an exceptionally bright, Fine example of the scarce dust jacket. A superb copy.

$1500



85. WODEHOUSE, P.G.

MEET MR. MULLINER

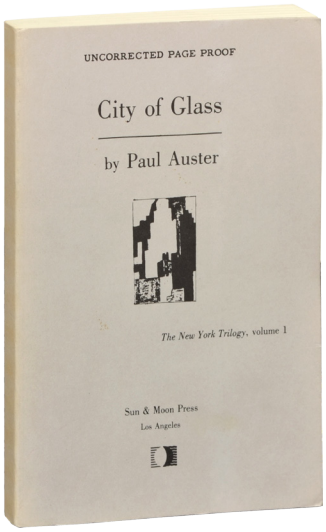
New York: Doubleday Doran, 1928. First American Edition, preceded by the UK edition. First published in the UK on September 27, 1927 by Herbert Jenkins, and in the United States on March 2, 1928 by Doubleday, Doran.

This volume introduces the irrepressible pub raconteur Mr. Mulliner, who narrates all nine of the book's stories. The last story, "Honeysuckle Cottage", was not originally a Mr. Mulliner story; it was given a "Mulliner frame" for the book, and is the only one of the stories which is not explicitly narrated from the bar-parlour of the Anglers' Rest public house.

Slightest lean, else Near Fine in a lightly rubbed, Near Fine dust jacket. An exceptional copy.

$1750

Literature



86. Auster, Paul

City of Glass

Los Angeles: Sun and Moon Press, 1985. Uncorrected Proof, preceding the First Edition. Fine in plain gray wrappers. Easily the rarest edition of this key Auster title, certainly the only copy we have ever encountered.

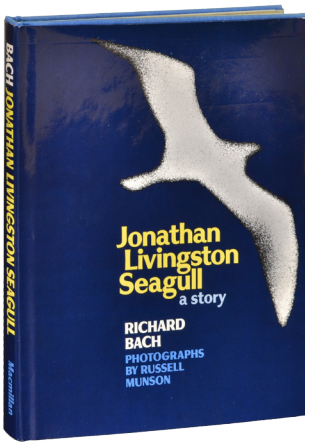
$1250

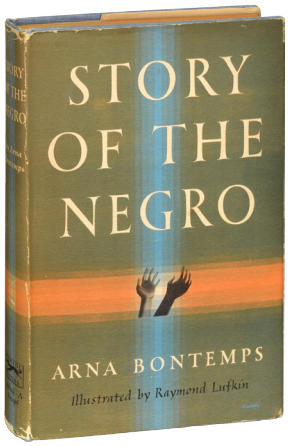
87. Bach, Richard

Jonathan Livingston Seagull

New York: Macmillan, 1970. First Edition. Fine and unread in a Fine dust jacket. An attractive copy of this enormously popular book from the 1970s, something between a cult classic and a cultural phenomenon.

$325





88. Bontemps, Arna

Story of the Negro

New York: Alfred A. Knopf, 1948. First Edition. Near Fine in a Very Good+ dust jacket. Jacket has light wear and chipping to spine ends and corners, light toning to the spine.

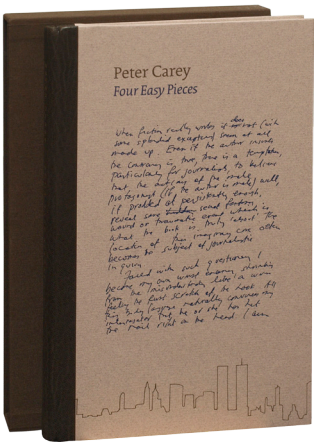
$325

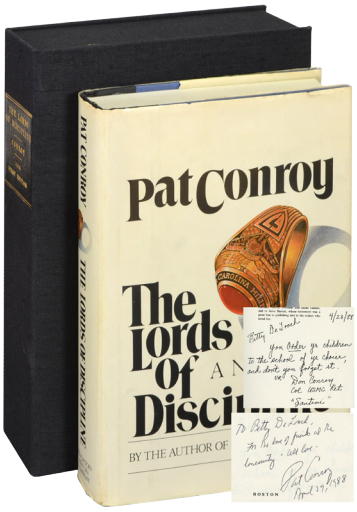
89. Carey, Peter

Four Easy Pieces

London: Belmont Press, 2002. First Edition. **One of 26 lettered copies (this being letter I) signed by both the author and illustrator Eileen Hogan, with two signed prints by Hogan laid in.** Fine and unread in quarter leather binding and illustrated boards with gilt spine titles. In a Fine cloth-covered slipcase.

$825





Inscribed by Pat Conroy and by his father, "The Great Santini"

90. Conroy, Pat

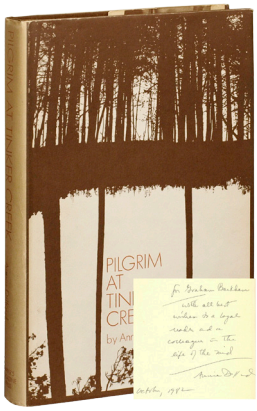
The Lords of Discipline

Boston: Houghton Mifflin, 1980. First Edition. **Inscribed by both Pat Conroy and his father, Don Conroy, also known as "The Great Santini," a US Marine whose life inspired elements of this book along with the Conroy book named after him.** Near Fine in a Near Fine dust jacket. Conroy's inscription is on the title page, and reads: "To Betty DeLoach / For the love of friends at the lowcountry [sic] / All love / Pat Conroy / April 29, 1988." Conroy's father's inscription is on the dedication page, and reads: "4/23/88 / Betty DeLoach / You [underlined] order your children to the school of your choice, and don't you forget it! / UR / Don Conroy / Col USMC Ret / 'Santini.'" Basis for the 1983 film starring Robert Duvall. In a black cloth clamshell box.

$650

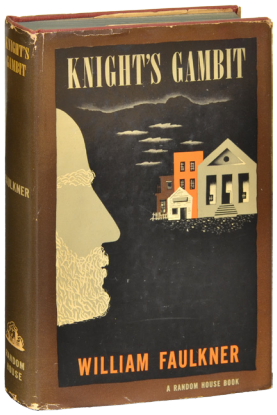
91. DILLARD, ANNE

PILGRIM AT TINKER CREEK



New York: Harper and Row, 1974. First Edition. **Inscribed by the author in 1982 on the half-title page: "For – – / With all best wishes to a loyal reader and a colleague in the life of the mind / Annie Dillard / October 1982."** Number line running to "1" on the last page of text, as called for. Near Fine in a Near Fine, spine-toned dust jacket.

$350



92. FAULKNER, WILLIAM

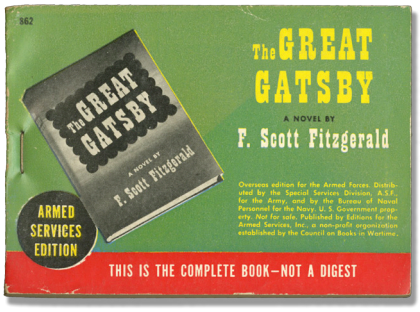
KNIGHT'S GAMBIT

New York: Random House, 1949. First Edition. About Fine in a Very Good+ dust jacket. Jacket is lightly nicked and rubbed at the spine ends and corners, spine titles color-faded. Queen's Quorum.

$325

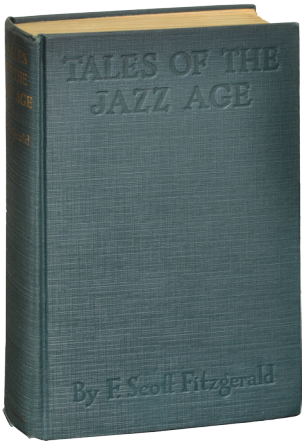
93. FITZGERALD, F. SCOTT

THE GREAT GATSBY



New York: Armed Services Editions No. 862, circa 1943. Vintage paperback. First printing of this edition. Some light creasing to the spine and light rubbing overall, else Near Fine condition. Armed Services Editions were printed by the Council on Books in Wartime for distribution within the American military between 1943 and 1947, and were designed to provide entertainment to soldiers serving overseas, while also educating them about political, historical, and military issues. The program was a massive success, and as a result few of the copies that survive remain in collectible condition. An attractive copy, uncommon in any condition.

$375



94. FITZGERALD, F. SCOTT

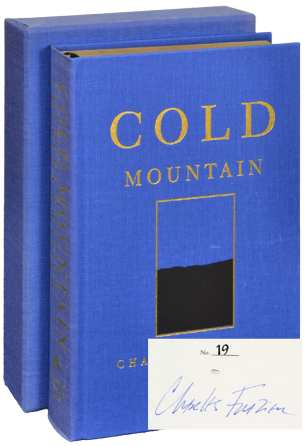
TALES OF THE JAZZ AGE

New York: Charles Scribner's Sons, 1922. First Edition. First issue, with "an" on page 232, line 6 [Bruccoli A9.I.a]. But for a touch of rubbing to the gilt spine titles, a Fine copy, lacking the scarce dust jacket.

$2000

95. FRAZIER, CHARLES

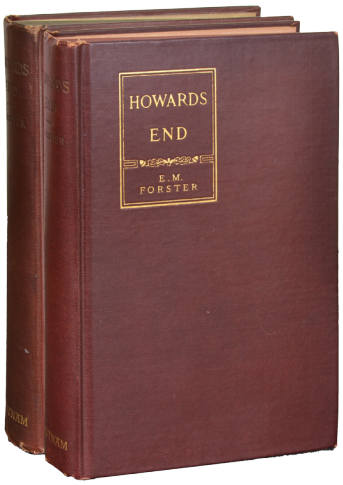
COLD MOUNTAIN



New York: Atlantic Monthly Press, 1997. Limited Edition. **One of 500 copies (this being no. 19) signed by the author on the limitation page.** Publisher's blue cloth with gilt titles and designs, gilt top page edges. Near Fine and unread in a Near Fine blue cloth slipcase. Spine mildly faded. Slipcase has similar fading at the extremities. Basis for the 2003 film, directed by Anthony Minghella and starring Jude Law, Nicole Kidman, and Renee Zellweger, who won an Academy award for her role.

$325

Literature



The rare second printing, first and third issue

96. Forster, E.M.

Howards End

New York: G.P. Putnam's Sons, 1910. Two volumes, comprising the first and third issue of the second printing, unseen according to the Kirpatrick bibliography.

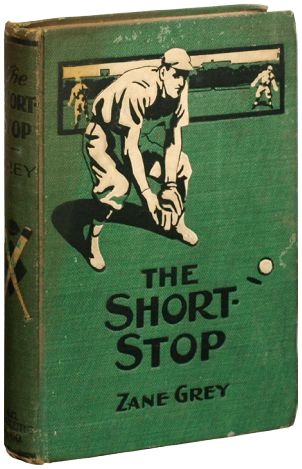
Kirkpatrick states: "It is probable that the contents-pages, chapter titles, and chapter running heads were deleted at the second printing, of which a copy has not been seen; they [are known to have been] ...deleted by the third printing in February 1911." Both of these examples bear a date of January 1911; the first states, on the copyright page, "Reprinted, January 1911" and the second states, "Reprinted January 1911 / Reprinted twice January 1911." The chapter heads, contrary to Kirkpatrick's assumption, are present in both copies, with two pages of advertisements at the rear. The third issue has the publisher's errata slip regarding the chapter heads; the first issue does not. Thus, the two issues offered here are ostensibly missing from the known Forster bibliography.

Both volumes easily Very Good+ with light soil, else bright and clean. The first issue has a front hinge that is starting and a cracked rear hinge. Two early issues, both bibliographically significant, of Forster's masterpiece. Fitzpatrick, 1985 [A4b].

$650

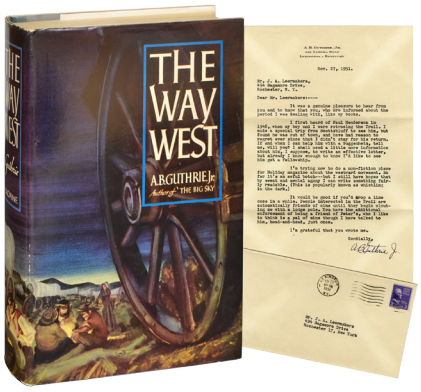
97. Grey, Zane

The Short-Stop



Chicago: A.C. McClurg and Company, 1909. First Edition. Very Good lacking dust jacket. Boards are rubbed overall, with spotting to the rear board, and some minor darkening to the spine. A scarce baseball novel by a writer best known for Westerns, including *Riders of the Purple Sage*.

$400



98. Guthrie, A. B., Jr.

The Way West

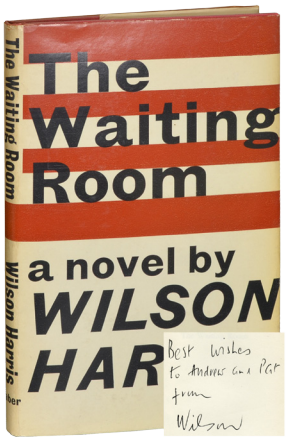
New York: William Sloane Associates, 1949. First Edition. Near Fine in a Near Fine dust jacket, without a trace of the fading to the jacket spine one typically finds. **Laid in is a typed letter signed by the author, dated November 27, 1951, on his personal cream stationery stock and mailing envelope with a Lexington, Kentucky address.** The letter is addressed to Mr. J. A. Leermakers of Rochester, New York, a former research director at the Eastman Kodak Company. Guthrie discusses his attempts at writing a nonfiction piece for *Holiday* magazine, presumably a 1953 article titled "U. S. A.: Adventure with History." The author also makes reference to Paul Henderson, a noted Oregon Trail historian and friend of Mr. Leermakers. TLS is in Fine condition, folded twice, envelope postmarked November 28, 1951. A bright, fresh copy of a title typically found only in Very Good condition. Winner of the Pulitzer Prize. Jacket art by Alan Haemer.

$800

Inscribed to Andrew Salkey

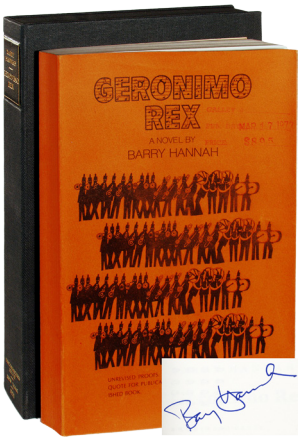
99. Harris, Willson

The Waiting Room



London: Faber and Faber, 1967. First Edition. **Inscribed by the author to Jamaican novelist Andrew Salkey: "Best Wishes / to Andrew and Pat / from / Wilson."** Fine in a Near Fine dust jacket with a little light wear.

$350

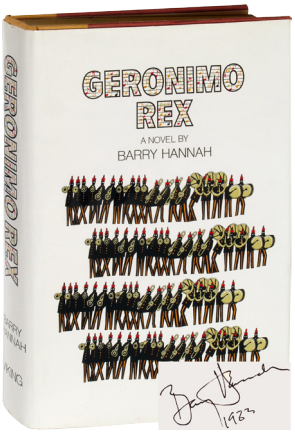


100. HANNAH, BARRY

GERONIMO REX

New York: Viking Press, 1972. Uncorrected Proof, preceding the First Edition. Fine in brown wrappers with a very slight lean, housed in a Fine custom clamshell case. **Signed by the author on the half-title page.** A scarce item, this being the only proof copy we have handled.

$575

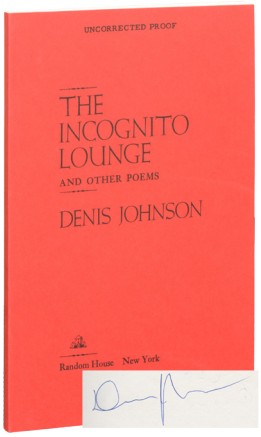


101. HANNAH, BARRY

GERONIMO REX

New York: Viking Press, 1972. First Edition. Near Fine in a Near Fine dust jacket. **Signed and dated 1983 by the author on the front flyleaf, and additionally inscribed and dated by him on the title page.** A tiny bump to one corner of the book, and the jacket is superb, with only a faint vertical crease to the front flap to note. An exceptionally sharp copy of the author's first book, winner of the Faulkner prize.

$700

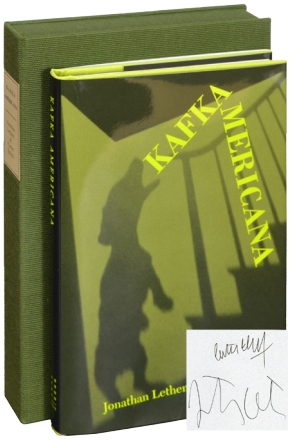


102. JOHNSON, DENIS

THE INCOGNITO LOUNGE AND OTHER POEMS

New York: Random House, 1982. Uncorrected Proof, preceding the First Edition. **Signed by the author on the half title page.** Fine in red wrappers (softcover).

$350

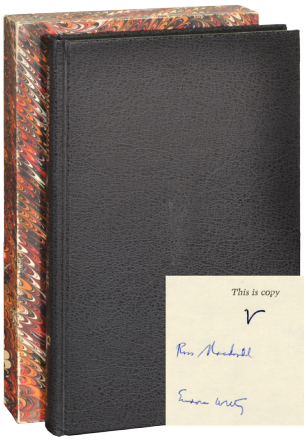


103. LETHEM, JONATHAN AND CARTER SCHOLZ

KAFKA AMERICANA

Burton, MI: Subterranean Press, 1999. First Edition. **One of 26 lettered copies (this being letter N) signed by both Lethem and Scholz.** Fine and unread in a Fine dust jacket, housed in publisher's cloth-covered clamshell box, also Fine.

$375



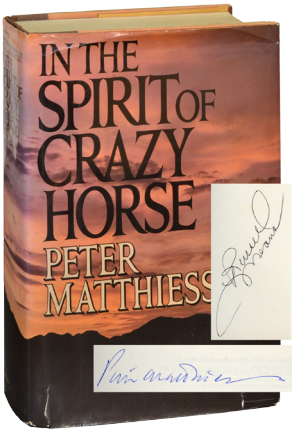
104. MACDONALD, ROSS; EUDORA WELTY (FOREWORD)

SELF-PORTRAIT: CEASELESSLY INTO THE PAST

Santa Barbra, CA: Capra Press, 1981. First Edition. **One of 26 lettered copies (this being Letter "V") signed by author Ross MacDonald and Eudora Welty, who contributes the introduction.** An autobiography of sorts for MacDonald, quite elegant, comprised of sections composed by him at various points in his career. Fine in black leather and paper-covered slipcase as issued, with the corners of the slipcase lightly rubbed.

$1850

SIGNED BY MATTHIESSEN AND AIM LEADER RUSSELL MEANS



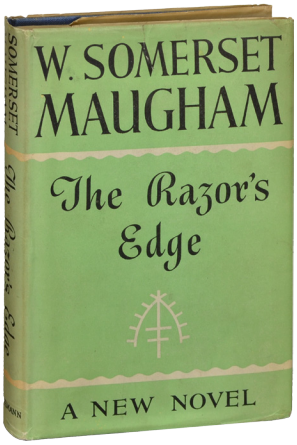
105. MATTHIESSEN, PETER

IN THE SPIRIT OF CRAZY HORSE

New York: Viking Press, 1983. First Edition (and true first, suppressed edition). **Signed by both Peter Matthiessen and AIM leader Russell Means.** Near Fine in a Near Fine dust jacket. Jacket modestly rubbed at the extremities with a couple of closed tears to the bottom edge of the front panel.

$650

Literature

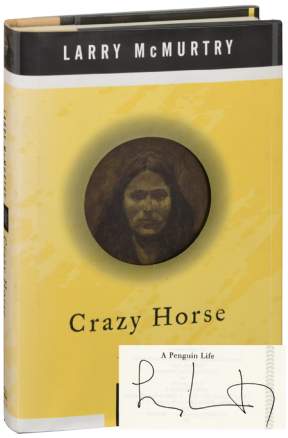


106. Maugham, W. Somerset

The Razor's Edge

London: William Heinemann, 1944. First UK Edition, preceding the US. Fine in a Near Fine dust jacket with price of 12s 6d on the front flap. Jacket is lightly rubbed on the rear panel, some toning to the flap edges, with the lightest wear and none of the usual fading to the spine. A sharp copy of the author's most famous work, basis for two film versions, the first made in 1946 by Edmund Goulding and starring Tyrone Power and Gene Tierney, the second from 1984 starring Bill Murray and Theresa Russell.

$1250

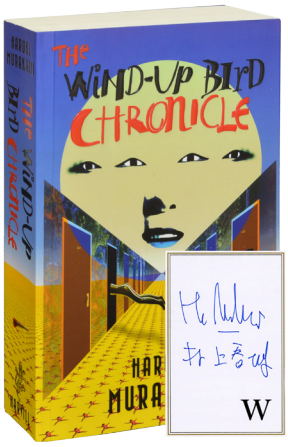


107. McMurtry, Larry

Crazy Horse

New York: Viking Press, 1999. First Edition. **Signed by the author on the title page.** Fine in a very lightly spine-faded, else Fine dust jacket. A later McMurtry title, quite uncommon to find signed.

$400

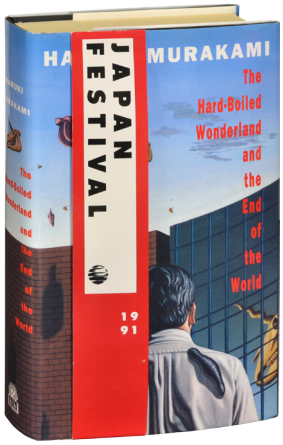


108. Murakami, Haruki

The Wind-Up Bird Chronicle

London, Harvill Press, 1998. First UK Edition, preceding the US, a trade softcover original. **Signed by the author in both English and Japanese on a Waterstone's bookplate on the half title page.** Just about Fine in French flaps as issued.

$325

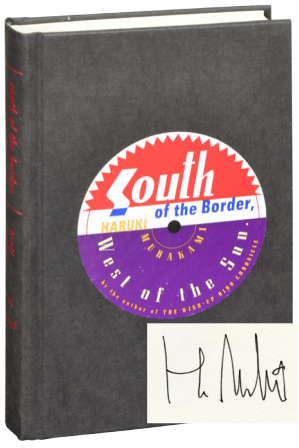


109. Murakami, Haruki

The Hard-Boiled Wonderland and the End Of The World

London: Hamish Hamilton, 1991. First UK Edition, preceding the US. Fine and unread in a Fine dust jacket. Includes the publisher's vertical wraparound band commemorating the 1991 Japan Festival. Murakami's second book.

$300

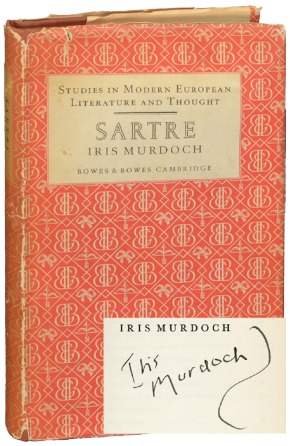


110. Murakami, Haruki

South of the Border, West of the Sun

New York: Alfred A. Knopf, 1999. First Edition. **One of an unspecified number of copies SIGNED by the author on a publisher's tipped-in page and with a special title sticker to the front board.** Just about Fine and unread with no dust jacket as issued. Almost none of the rubbing to the label on the front board that is generally associated with this title.

$450

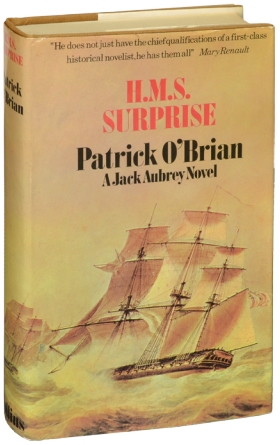


111. Murdoch, Iris

Sartre: Romantic Rationalist

Cambridge: Bowes and Bowes, 1953. First UK Edition, preceding the US. **Signed by the author on the title page.** Very Good+ in a Very Good+ dust jacket. Attractive bookplate to the front pastedown. Jacket is lightly worn at the spine ends and corners, with a lightly toned spine panel, some rubbing along the hinge folds, with a single cellotape repair to the verso. The author's first book.

$725



112. O'Brian, Patrick
H.M.S. Surprise

London: Collins, 1973. First UK Edition, preceding the US. About Fine in a lovely, Near Fine dust jacket. A touch of soil and a small scrape to the rear panel, else an especially fresh example of the third Aubrey-Maturin adventure.

$1250

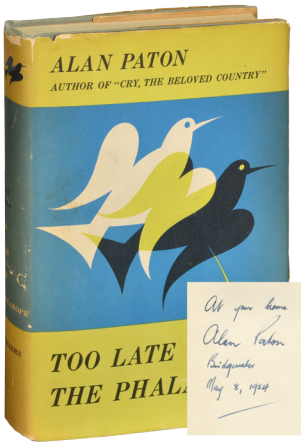


113. Orczy, Baroness
The Way of the Scarlet Pimpernel

London: Hodder and Stoughton, 1933. First Edition. Publisher's light blue cloth with black titles. About Near Fine in a Very Good+ dust jacket. Jacket is nicked at the corners, with a fingernail-size chip at the crown (titles not affected), else only the lightest wear and a couple of small cellotape reinforcements at the verso. Price of 7/6 on the jacket spine.

$650

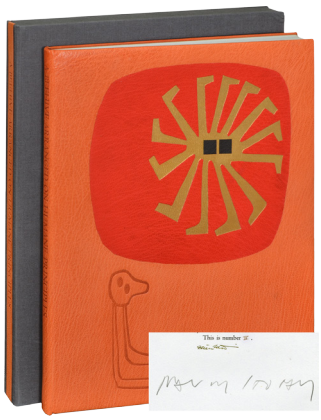
Inscribed to Van Wyck Brooks



114. Paton, Alan
Too Late the Phalarope

New York: Charles Scribner's Sons, 1953. First Edition. **This is author and scholar Van Wyck Brooks' copy, with his owner name on the front flyleaf, and just underneath, very nicely inscribed by Alan Paton the year following publication: "At your home / Alan Paton / Bridgewater / May 8, 1954."** Fine in a Very Good dust jacket with a lightly faded spine and several small chips and closed tears. A nice association.

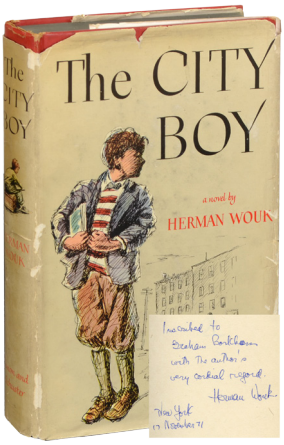
$500



115. Sorrentino, Gilbert
David Story (artist)
A Beehive Arranged on Humane Principles

New York: Grenfell Press, 1986. Deluxe Edition. **One of 15 numbered copies (this being No. IV) signed by the author and the artist on the limitation page** and bound in full inlaid morocco. Fine and unread in a Near Fine clamshell box. Clamshell has a few light scuffs and a bumped corner, else Fine. Story contributes a frontispiece and three linocut illustrations.

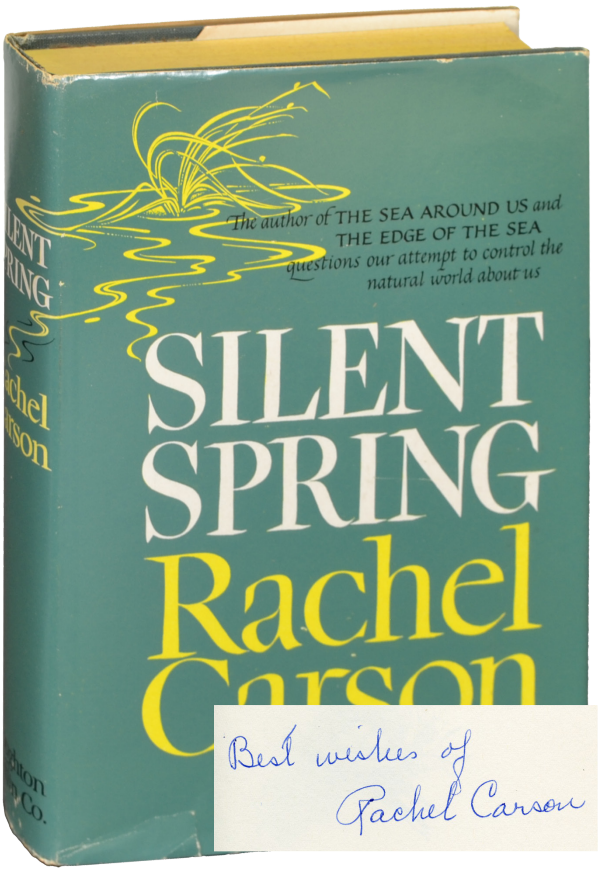
$1250



116. Wouk, Herman
The City Boy

New York: Simon and Schuster, 1948. First Edition. **Inscribed by the author on the front flyleaf: "Inscribed to – – / with the author's very cordial regards / Herman Wouk / 17 November 1971."** Very Good in a Very Good dust jacket. Book is lightly worn at the extremities, with a small black stain at the heel; jacket has small chips at the spine ends and corners, and is moderately rubbed (and in a couple of spots, bruised) along the folds. A presentable copy of the author's first book, most uncommon to find inscribed.

$850



117. CARSON, RACHEL

SILENT SPRING

Boston: Houghton Mifflin, 1962. First Edition. **Signed by the author on the half-title page: "Best wishes of / Rachel Carson."**

Easily Near Fine in a Very Good+ dust jacket. Jacket is lightly rubbed at the spine ends and a couple of corners, with a single short closed tear and associated crease at the bottom front panel.

Carson's groundbreaking treatise on agriculture, the use of poisonous chemical fertilizers, and their potential effects on bird, animals, and humans. An attractive copy, much nicer than usually found.

$2850

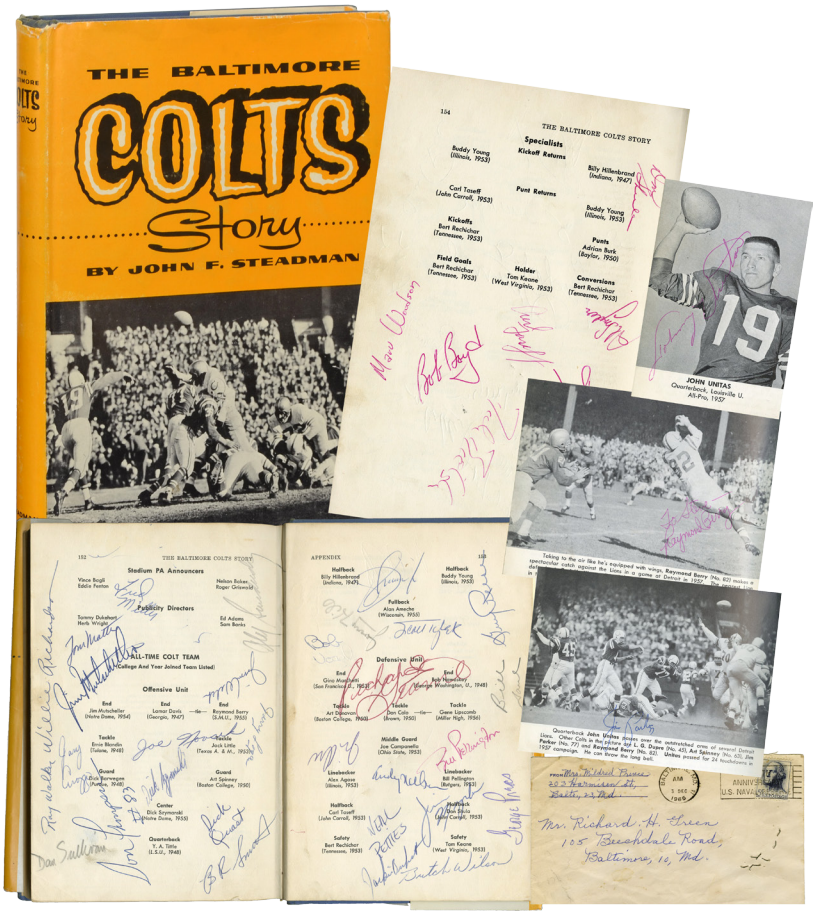
SIGNED BY 40 MEMBERS OF THE TEAM AND STAFF FROM THE 1962–1964 SEASONS

118. STEADMAN, JOHN F.

THE BALTIMORE COLTS STORY

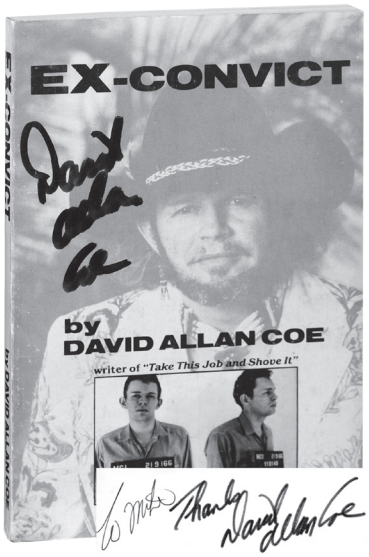
Baltimore: Press Box, 1958. First Edition. **Signed by 40 players and coaches from the legendary Colts lineup, including Johnny Unitas, Jim Parker, Raymond Barry, Tom Matte, Don Shula, and many others. Also laid in is a posted envelope, dated December 1965, signed by 6 members of the coaching staff, including Don Shula, Charley Winner, Don McCafferty, and John Sanduskey.** Very Good+ in a Very Good+ dust jacket. An uncommon book in jacket, but we find it reasonable to assume that there may not be another copy with even half as many autographs.

$1500



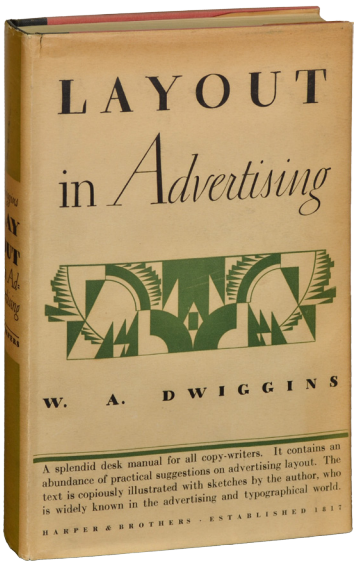
119. COE, DAVID ALLEN

EX-CONVICT



Privately published, 1982. First Edition. Near Fine in trade wrappers as issued. **Signed by David Allen Coe on the front wrapper, and separately inscribed on the title page.** The maverick country singer's autobiography, detailing his time in 11 different correctional institutions—from juvenile detention centers to prison—beginning at age 9, followed by a career as something of a renegade country singer. Coe's biggest single was "Take This Job and Shove It" in the 1970s, but his career as an underground hero among truck drivers, criminals, and outcasts of every variety is a good bit more interesting. Bookstore stamp on the title page, light rubbing at the corners, else a very attractive copy.

$750



120. DWIGGINS, W. A.

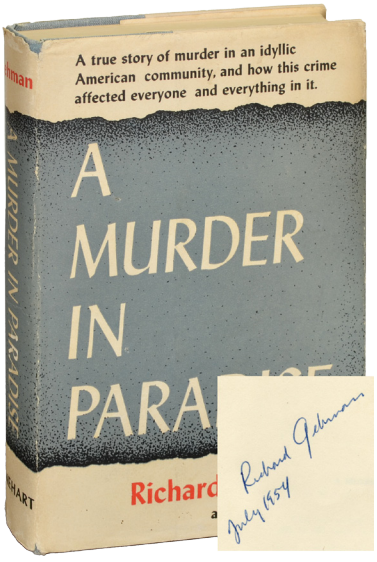
LAYOUT IN ADVERTISING

New York: Harper and Brothers, 1928. First Edition. Near Fine in a Very Good+, price-clipped dust jacket. Sticker shadow to the front pastedown, else book is Fine. Jacket is lightly toned at the spine and extremities, with a few short closed tears and a row of debossed braille text on the rear panel near the spine. One of the primary texts in the early "modern" era of advertising, a "splendid desk manual for all copy-writers." The first two-thirds of the book is a profusely illustrated glossary of advertising terminology, followed by a section of illustrated examples and an exhaustive index. Scarce in dust jacket.

$475

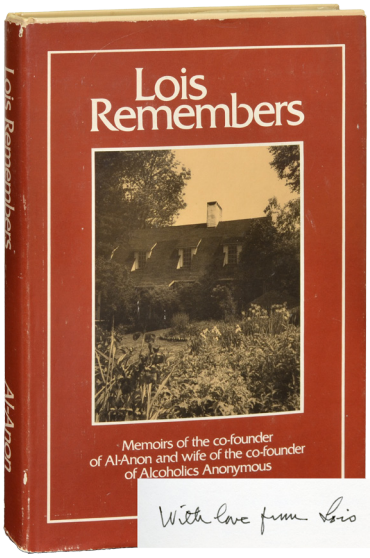
121. GEHMAN, RICHARD

A MURDER IN PARADISE



New York: Rinehart, 1954. First Edition. **Signed and dated in the year of publication by the author on the front flyleaf.** Near Fine in a Very Good+ dust jacket. Jacket is lightly chipped and rubbed, with some minor bruising to the spine near the crown. An important true crime title, scarce in jacket, and the only signed copy we have ever seen.

$650



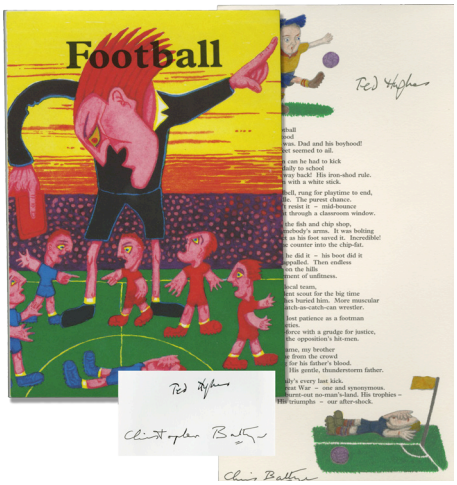
122. [LOIS W.]

LOIS REMEMBERS: MEMOIRS OF THE CO-FOUNDER OF AL-ANON AND WIFE OF THE CO-FOUNDER OF ALCOHOLICS ANONYMOUS

New York: Al-Anon Family Group Headquarters Inc, 1979. First Edition. **Signed by the author on the front flyleaf.** Near Fine in a Very Good+ dust jacket. Jacket is lightly rubbed overall with some minor nicking to the edges.

$850

Poetry



123. Hughes, Ted

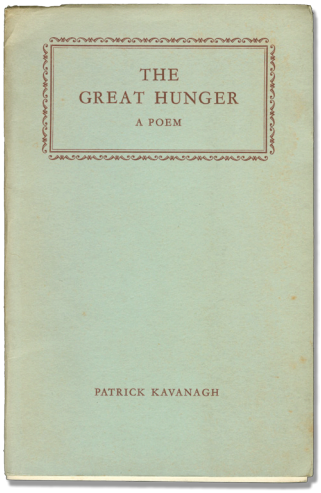
Football

Alton: Prospero Poets, 1995. First Edition. **One of 60 numbered copies (out of a total limitation of 499), this being No. 40, signed by the author and artist, Christopher Battye.** Accompanied by a loose print—really more a broadside—that reproduces the text of the poem in its entirety along with two illustrations from the book. The print is also signed by both Hughes and Battye. Fine in illustrated boards and bound "with considerable difficulty" by Chris Hicks.

$500

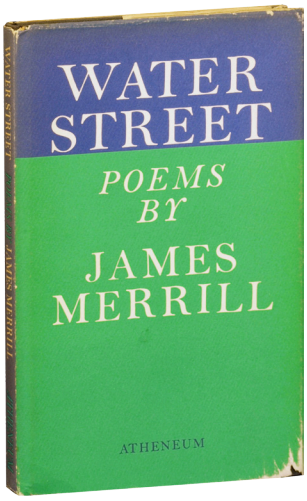
124. Kavanagh, Patrick

The Great Hunger



London: Macgibbon and Kee, 1966. First printing of this edition. Previously published by the Cuala Press in 1942 and again in 1964. Near Fine in side stapled wrappers and a Very Good+ dust jacket. Lightest foxing to the page edges and to the front and rear panels of the chapbook, else Fine. Jacket lightly faded with a bit of foxing and rubbing at the extremities.

$950



125. Merrill, James

Water Street

New York: Atheneum, 1962. First Edition. Merrill's third regularly published book of poetry and scarcest trade publication in cloth. **The poet Paul Zimmer's copy with his ownership name, dated in the year of publication, in holograph pencil on the front pastedown.** Near Fine in a Very Good+ jacket, a little toned at the spine as usual, with a small chip at the bottom front flap, a bit worn and nicked at the extremities.

$600

126. [Wieners, John]

Pressed Wafer Broadsides for John Wieners



N.P.: Pressed Wafer, 2000. First Edition. **Suite of 52 broadsides published as a tribute to poet John Wieners, all signed by their respective authors (except Robert Duncan and Ed Dorn who died while the book was being made).** One of 26 lettered copies, this being copy W. Contributors include John Ashbery, Paul Auster, James Tate, Robert Creeley, Amiri Baraka, Bill Berkson, Larry Fagin, Thom Gunn, John Yau, and others. Some of the broadsides have personal inscriptions or small drawings, doodles, etc. All sheets 8 x 11 inches, housed in a Small stain at one corner, else Fine in portfolio as issued.

$950

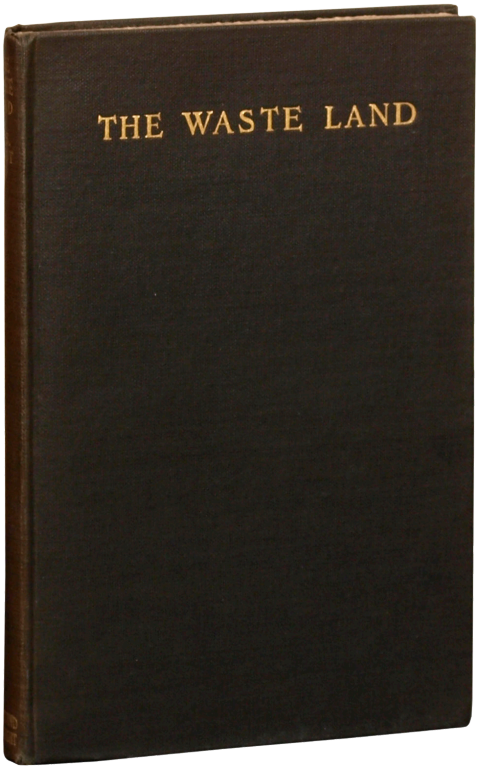
127. Eliot, T. S.

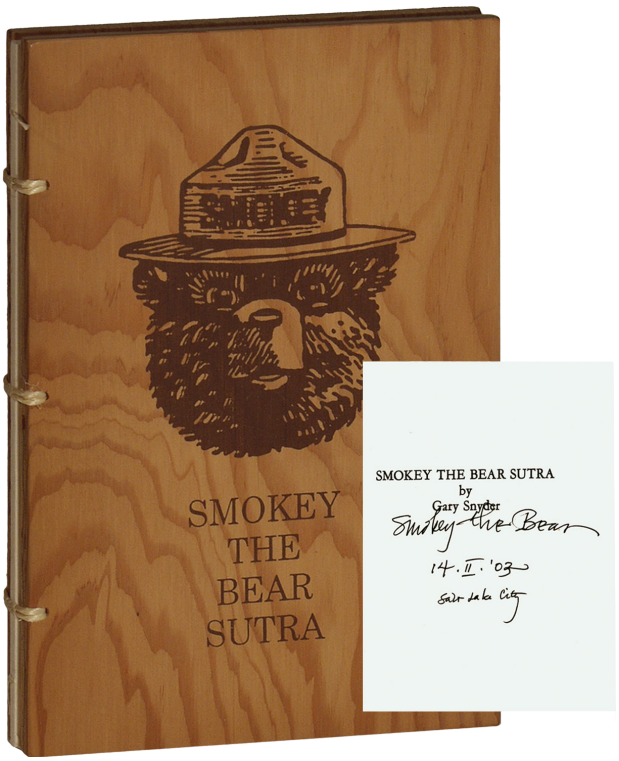
The Waste Land

New York: Boni and Liveright, 1922. First American Edition. One of 1000 copies printed (this being No. 776). The first 500 copies were issued in flexible boards, the last 500 in hardcover boards; this copy is from the latter set.

Near Fine condition, lacking the rare dust jacket. Some of the last leaves uncut at the top edges, spine cloth lightly faded (but with gilt still bright). A superior copy. Gallup A6a, Hayward 332.

$5000





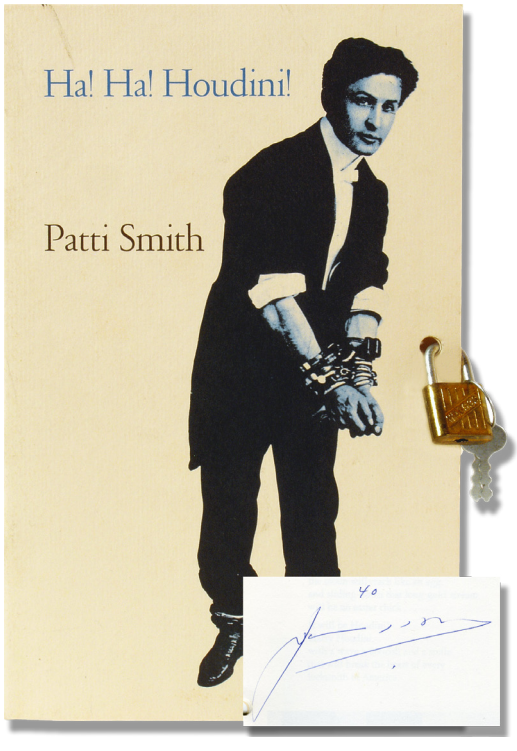
128. Snyder, Gary

Smokey the Bear Sutra

Oakland, CA: RatArt Press, 1993. First Edition. **One of 25 numbered copies (this being No. 22) bound in wooden boards and twine ties.**

Although not called for this copy has been SIGNED by Snyder on the title page: "Smokey the Bear / 14.II.'03 / Salt Lake City." Fine condition.

$2500



129. Smith, Patti

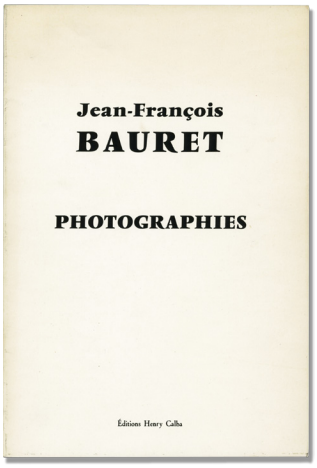
Ha! Ha! Houdini!

New York: Gotham Book Mart, 1977. First Edition. Fine in card wrappers as issued. **One of 100 copies (this being No. 40) signed by the author, with lock and key attached.**

A light, heartfelt rumination on the life and mystery of Houdini by the musician and poetess. A few light scuffs, otherwise a Fine copy.

$950

Photography

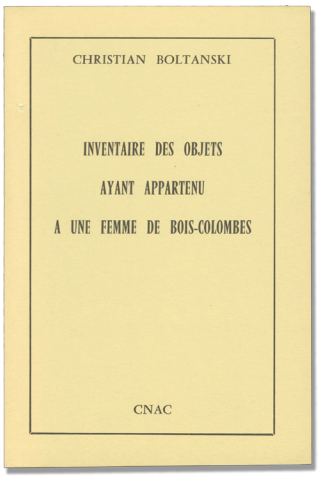


130. Bauret, Jean-Francois

Jean-Francois Bauret: Photographies

Paris: Editions Henry Calba, 1971. First Edition. Fine in white, saddle-stitched wrappers as issued. Fine condition. A rare early monograph by Bauret, featuring his usual array of interesting and sometimes very intense nudes.

$350

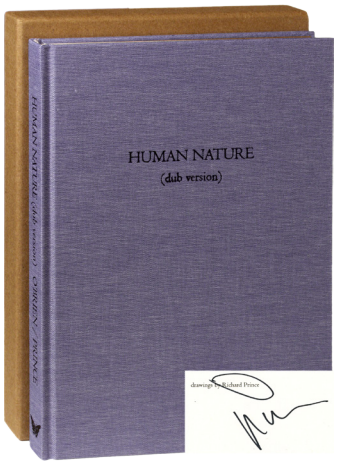


131. Boltanski, Christian

Inventaire Des Objets Ayant Appartenu A Une Femme De Bois-Colombes

CNAC, 1974. First Edition. One of four photobooks published by photographer and artist Boltanski designed to demonstrate a person by way of photographing all their worldly possessions. In this case, the person was a single woman living in a flat in Bois-Colombe, a suburb of Paris. Fine in tan perfect bound wrappers as issued. Parr, Vol. 2.

$1250

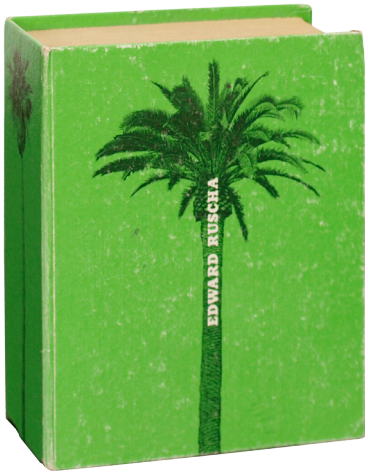


132. Prince, Richard (drawings) and Glenn O'Brien (text)

Human Nature (dub version)

Los Angeles: Greybull Press, 2001. First Trade Edition. Fine in blue cloth-covered boards, illustrated brown paper slipcase and no dust jacket as issued. **Signed by Richard Prince on the title page.** Not to be confused with the limited edition.

$350

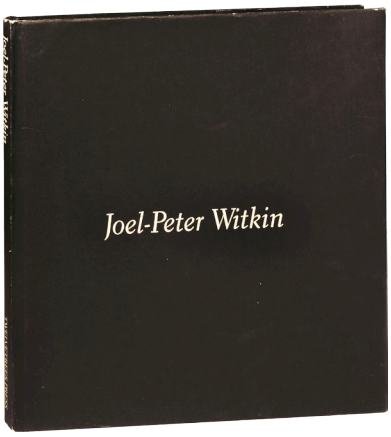


133. Ruscha, Edward

Edward Ruscha (Ed-Werd Rew-Shay): Young Artist

Minneapolis: Minneapolis Institute of Art, 1972. First Edition. Very Good in illustrated green boards with no dust jacket as issued. Pocket sized, approximately 4.5 inches x 3.75 inches. Light rubbing to the boards, some toning to the page edges, and slight separation to both hinges, all of which are typical for this title. Published in conjunction with an exhibition at the Minneapolis Institute of Arts, April 18 to May 28, 1972. Scarce.

$550



134. Witkin, Joel-Peter

Joel-Peter Witkin: Photographs

Pasadena: Twelvetrees Press, 1985. Near Fine in a Near Fine dust jacket. Bound in black cloth with blind stamped spine. Contains full-page duotones after photographs by Witkin. One of 4000 copies printed.

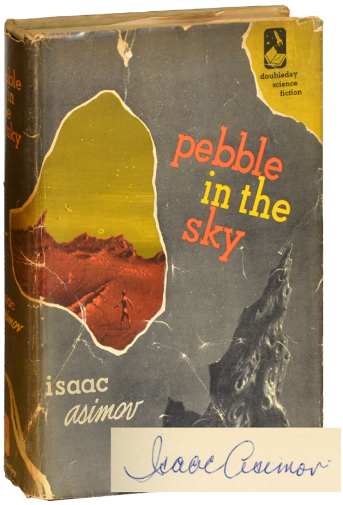
$350

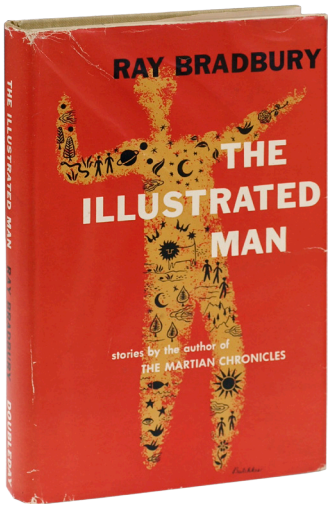
135. Asimov, Isaac

Pebble in the Sky

Garden City: Doubleday and Company, 1950. First Edition. **Signed by the author on the title page.** Very Good+ in a Very Good dust jacket. A slight bump to the crown, with light foxing to the top page edge. Jacket is lightly chipped and rubbed, with a few small splashes and a two inch closed tear to the rear panel at the spine. Asimov's first novel, uncommon to find signed.

$875





136. Bradbury, Ray

The Illustrated Man

Garden City: Doubleday, 1951. First Edition. Near Fine in an about Near Fine dust jacket. Owner stamp to front flyleaf. Dust jacket shows very faint wrinkling to the front panel. An exceptional copy, showing none of the spine-fading endemic to this title.

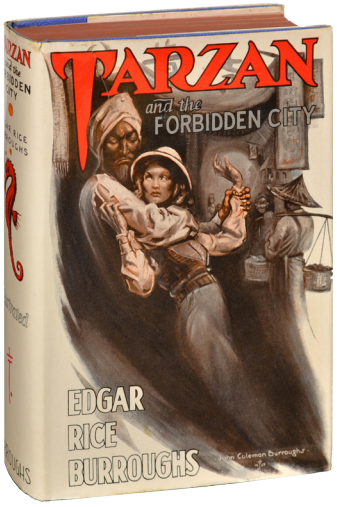
$975

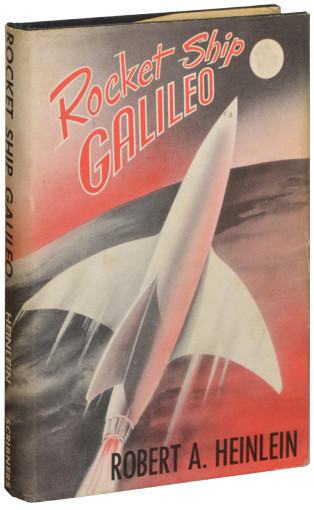
137. Burroughs, Edgar Rice

Tarzan and the Forbidden City

Tarzana, CA: Edgar Rice Burroughs, 1938. First Edition. Fine and unread in a Near Fine, first issue (laminated) dust jacket. Contemporary owner name and address on the front flyleaf. Jacket has the slightest bit of rubbing at the crown and a short closed tear at the front panel (with a cellotape mend to same at the verso). A lovely, fresh copy.

$750





138. Heinlein, Robert A.

Rocket Ship Galileo

New York: Charles Scribner's Sons, 1947. First Edition. Near Fine in a Near Fine, price-clipped dust jacket. Tiny vintage bookseller label at the top right corner of the front flyleaf. Jacket has no price stamped below the clip (generally the indicator of the second issue jacket), and is first issue in all other respects, with only occasional light rubbing to note. A lovely, fresh copy of Heinlein's first book.

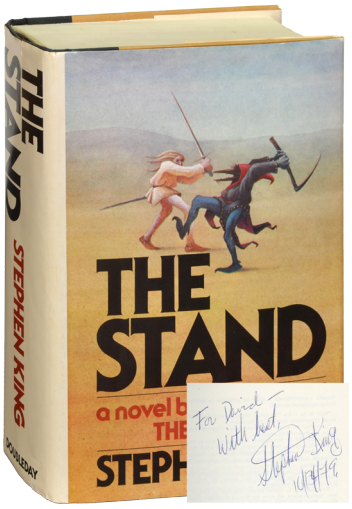
$1250

139. King, Stephen

The Stand

Garden City: Doubleday, 1978. First Edition. **Inscribed by the author the year after publicatgion: "For David / With best / Stephen King / 10/14/79."** Near Fine in a bright, Near Fine dust jacket. Backstrip is a touch rumpled at the crown, else book is bright and clean. Jacket is quite nice, with only a few tiny closed tears to note. Uncommon to find with such an early inscription.

$3250




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