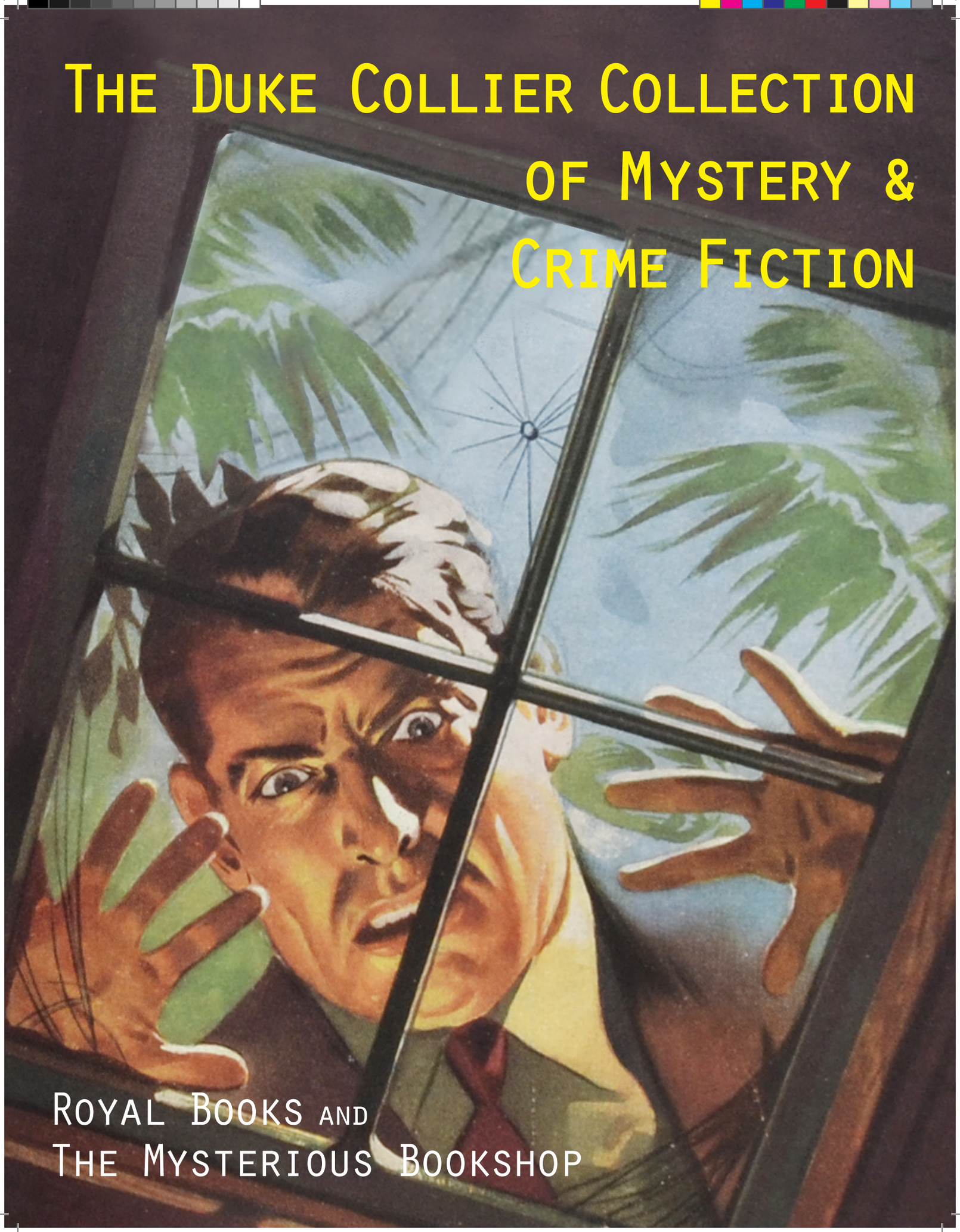
The Duke Collier Collection of Mystery & Crime Fiction



Royal Books and
The Mysterious Bookshop

Terms and Conditions

Books in this catalog may be ordered from either **Royal Books** or **The Mysterious Bookshop**. Contact information can be found below

All books are first editions unless indicated otherwise. All items in wrappers or without dust jackets advertised have glassine covers, and all dust jackets are protected by new archival covers. In many cases, more detailed physical descriptions for archives, manuscripts, film scripts, and other ephemeral items can be found on our website.

Any item is returnable within 14 days for a full refund. Books may be reserved by telephone, fax, or email, and are subject to prior sale. Payment can be made by credit card or, if preferred, by check or money order with a 30-day invoice. Libraries and institutions may be billed according to preference. Reciprocal courtesies extended to dealers.

We accept credit card payments by VISA, MASTERCARD, AMERICAN EXPRESS, DISCOVER, and PAYPAL. Shipments are made via USPS Airmail or Fedex Ground unless other arrangements are requested. All shipments are fully insured. Overnight shipment by Federal Express or USPS, as well as international shipment by FedEx, can also be arranged.

We are always interested in purchase or consignment of libraries or individual titles.

This catalog and previous catalogs available on request for $15 postpaid.

Royal Books

Royal Books is located in midtown Baltimore, with visits by appointment. hours from 10AM to 6PM Monday through Friday, weekends by appointment or chance. Catalogs are issued 5 times per year.

Staff: Kevin Johnson, Amber Fricke, John McDonald, Christopher Reed, Erin Barry-Dutro, Tracy Holden.

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

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

The Mysterious Bookshop

The Mysterious Bookshop is located in the Tribeca area of New York City, open from 11AM to 7PM daily. catalogs are issued monthly highlighting its 6 book clubs, new releases and recently acquired rare books.

Staff: Otto Penzler, Alex Hess, Ian Kern, Sally Owen, Chris Pierce, Dan Seitler.

58 Warren Street
New York, NY 10007
mysteriousbookshop.com

Phone:212-587-1011
Fax:212-587-1126
info@mysteriousbookshop.com

Catalog design and layout by Jason Irla.

Introduction

It is rare to encounter a collector with the necessary combination of intellect, taste, passion, and sufficient wherewithal to assemble a serious and important collection of mystery and crime fiction. The genre's long history of being second cousin to "proper" literature has long affected its preservation, a situation rectified only in recent years.

Duke Collier is one of the few who appreciated its significance early on, and he was determined to assemble books and ephemera in the genre that were distinctive. He quietly sought items that were unique, interesting, or exceptional in terms of condition, and with critical concern that they made a good fit in his collection. He did not leap impulsively into unknown territory then change his mind, nor did he approach new authors or categories without more than a little consideration. He saw his collection as a carefully constructed montage of the best of the best, including books, manuscripts, proofs, and letters.

And he knew how to assemble that montage. Duke didn't collect hacks or ordinary writers. He favored authors who were stylists, whose prose would endure and be read for generations to come. Dashiell Hammett, Raymond Chandler, Dorothy L. Sayers, Rex Stout, Ross Macdonald, John le Carre, Ross Thomas, as well as more recent heavyweights like Alan Furst, Tony Hillerman, Dick Francis, and George P. Pelecanos were among his favorites.

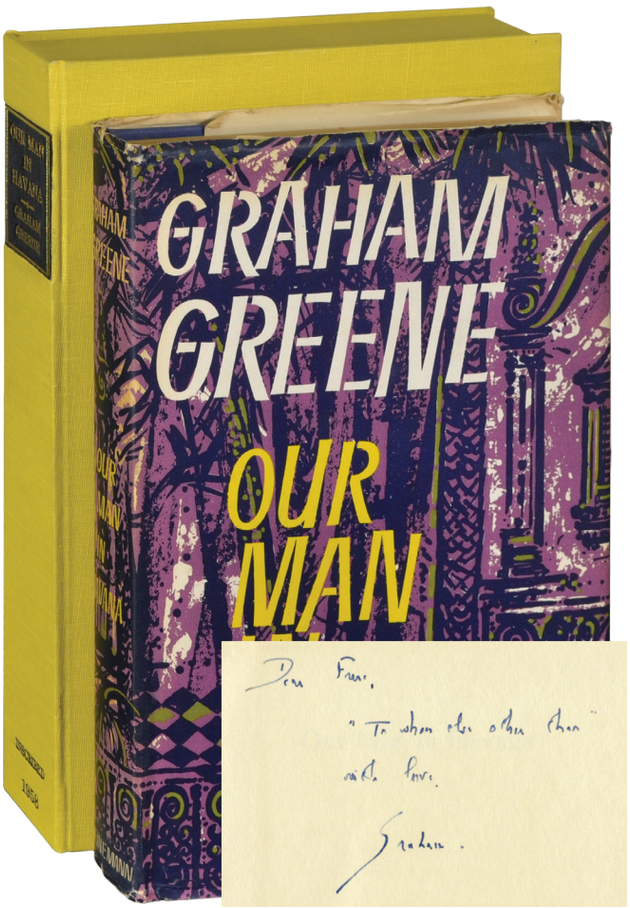
There are gems beyond description in this catalog. What do you say to a jacketed copy of an Erle Stanley Gardner first edition inscribed to Raymond Chandler? Hammett's hand-corrected script submission for his only *Thin Man* screenplay? The first film adaptation of Hammett's *Red Harvest,* from the typewriter of Jonathan Latimer? A 1963 letter from John le Carre to a fan written only months after the author quit his day job, expressing excitement over the pending publication of *The Spy Who Came In from the Cold?* The list goes on, filled with books you would hope to find, along with many pleasant surprises.

We are proud to present one of the most exquisitely well-cultivated collections of American and British crime fiction in private hands, focusing on some of the finest examples of mysteries, thrillers, espionage, hard-boiled fiction produced in the twentieth century.

Otto Penzler
The Mysterious Bookshop
New York City

Kevin Johnson
Royal Books
Baltimore

Featured Items



1. Greene, Graham

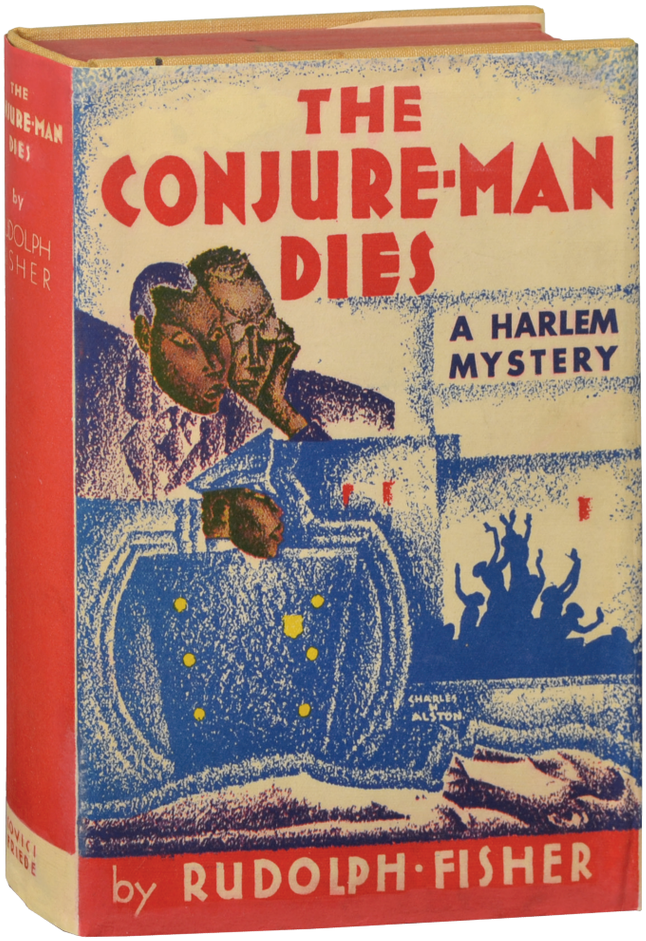
Our Man in Havana

London: William Heinemann, 1958. First Edition. **Inscribed by Greene on the front endpaper: "Dear Frere / 'To whom else other than' / With love / Graham." Alexander Frere was chairman of Heinemann, Greene's publisher and his very close friend.**

Basis for the 1959 film directed by Carol Reed and starring Alec Guinness and Maureen O'Hara, the third of a trilogy Reed made working with Greene that also included *The Third Man* and *The Fallen Idol*. An exceptional copy and a significant association

Fine and unread in a Fine dust jacket. In a custom clamshell box.

$5500



2. Fisher, Rudolph

The Conjure-Man Dies

New York: Covici-Friede, 1932. First Edition. A few small stains to the cloth, else Near Fine in a dust jacket that has been restored at the extremities and presents as Fine.

Often cited as the first African-American detective novel, written by Fisher during the Harlem Renaissance, and set in Harlem. The author was an African-American physician and musician, and died of cancer two years after this book was published, at the age of 37. A cornerstone of any African-American or detective fiction collection.

$7500

Inscribed to John D. MacDonald

3. Williams, Charles

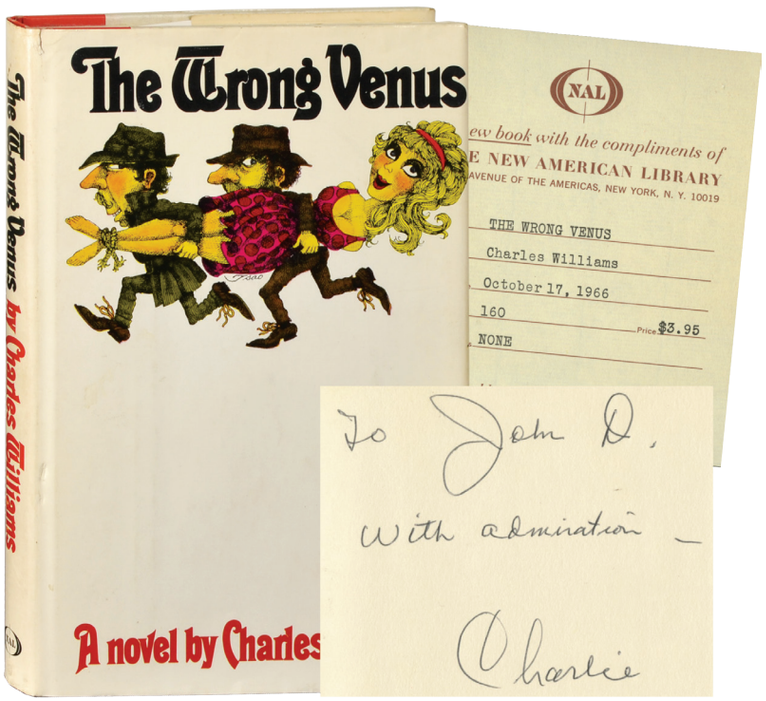
The Wrong Venus

New York: New American Library (NAL), 1966. First Edition. **Inscribed by the author on the front endpaper to fellow mystery writer John D. MacDonald: "To John D. / With admiration / Charlie."** A brief but eloquent inscription, linking two of the best hard-boiled mystery writers of a generation.

Williams also wrote the screenplay for the 1968 film adaptation, *Don't Just Stand There!* starring Robert Wagner and Mary Tyler Moore. Williams is best known for his books *Dead Calm, Aground,* and *The Sailcloth Shroud*. Like other hard-boiled authors, much of his output came in the form of paperback originals, and his books are seldom found inscribed, this being only the second such copy we have seen. On top of that, a stellar association.

Near Fine in a Near Fine dust jacket.

$3500





4. Larsson, Steig

The Girl with the Dragon Tattoo

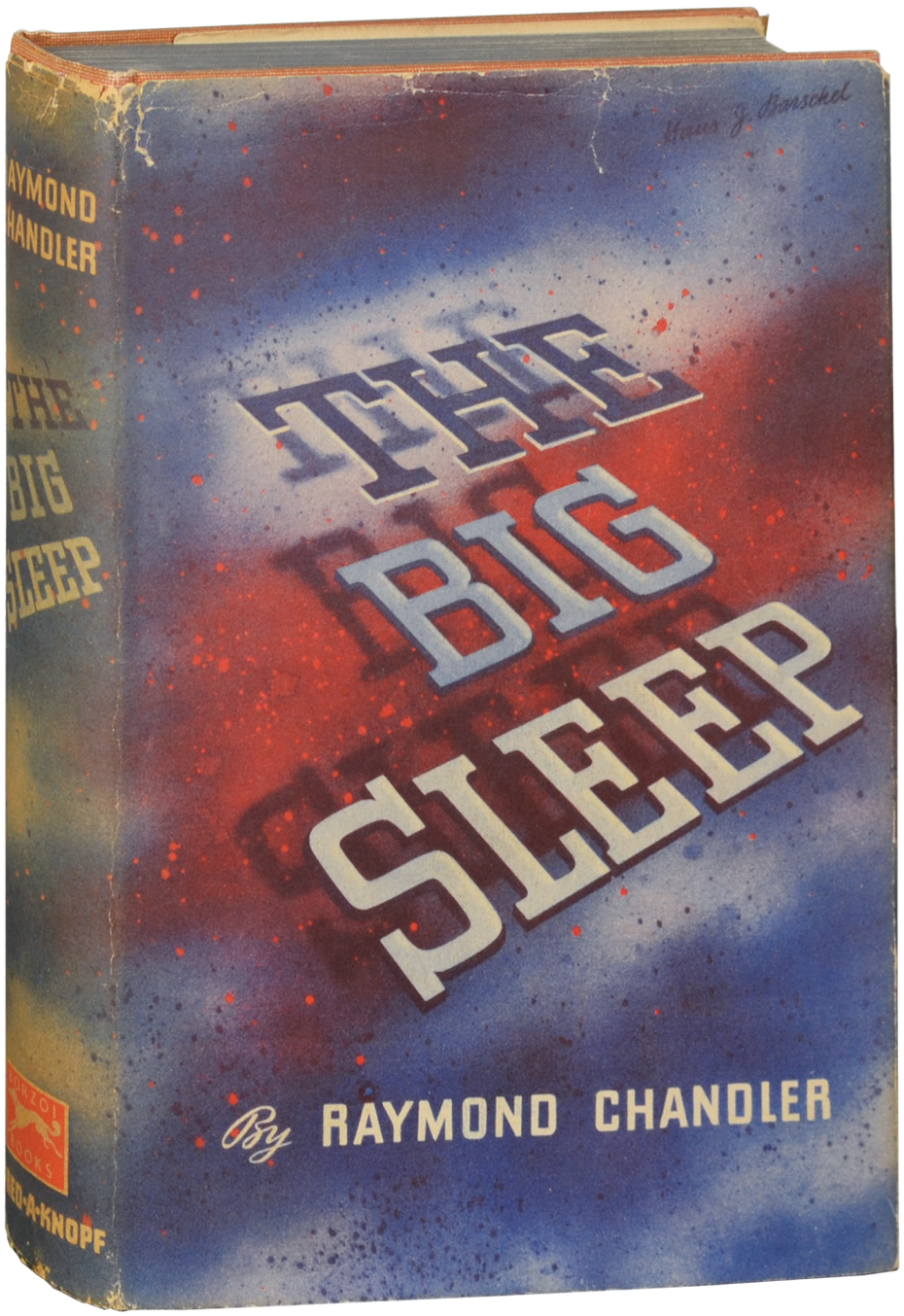
The Girl Who Kicked the Hornet's Nest

The Girl Who Played with Fire

London: MacLehose / Quercus, 2008, 2009. First UK Editions of the three books in Stieg Larsson's trilogy, each volume Fine and unread in a Fine dust jacket, without a trace of wear or the spine bumping endemic to these titles. **The second volume is signed by translator Reg Keeland on the title page.**

Basis for the Swedish television series and resulting film trilogy made in 2009, and for the upcoming American version by director David Fincher. An impeccable set.

$5000



5. Chandler, Raymond

The Big Sleep

New York: Alfred A. Knopf, 1939. First Edition. Near Fine in a Very Good plus dust jacket. Jacket is uniformly toned, but quite nice, with a couple of corner nicks and a few small closed tears. An attractive, unrestored example of the author's first book, a cornerstone of noir detective fiction, and basis for the Howard Hawks film noir, starring Humphrey Bogart and Lauren Bacall.

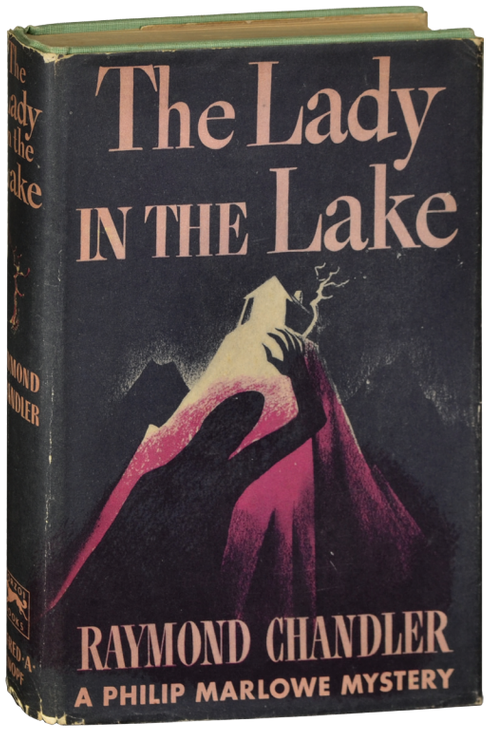
$12,500

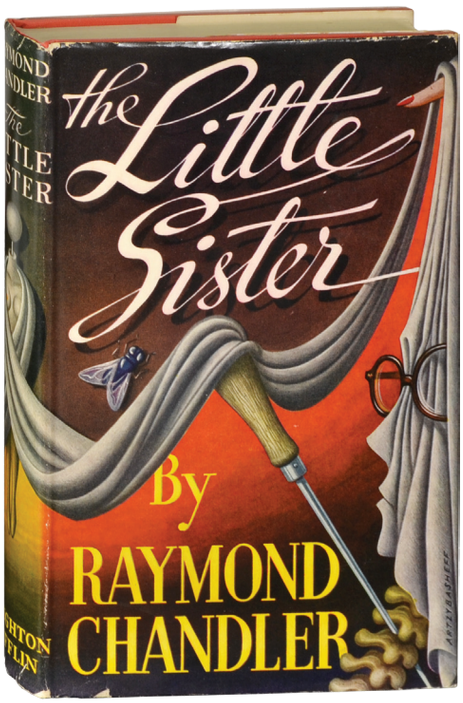
6. CHANDLER, RAYMOND

THE LADY IN THE LAKE

New York: Alfred A. Knopf, 1943. First Edition. Near Fine in a Near Fine dust jacket with minuscule wear at the spine extremities. Scarce in such outstanding condition. The author's fourth book, and the fourth Philip Marlowe mystery.

$8500





7. CHANDLER, RAYMOND

THE LITTLE SISTER

Boston: Houghton, Mifflin, 1949. First American Edition. First issue with the correct date on the title page and in the orange first issue binding. Fine a in Fine, crisp dust jacket that shows only a trace of the usual sunning to the spine and has a couple of tiny dings at edges. Far superior to most copies one encounters.

$2000

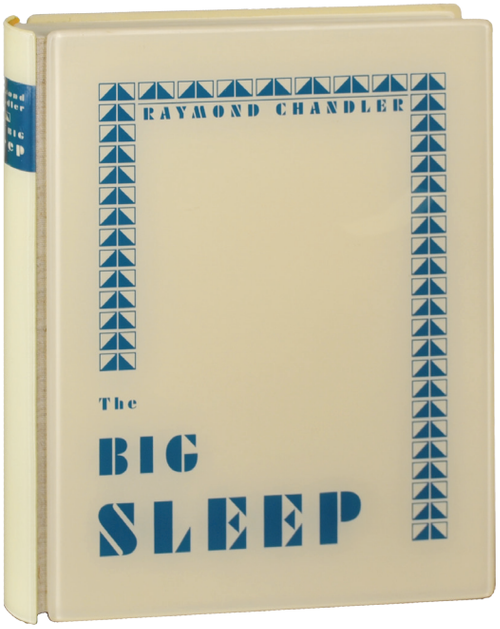
8. CHANDLER, RAYMOND

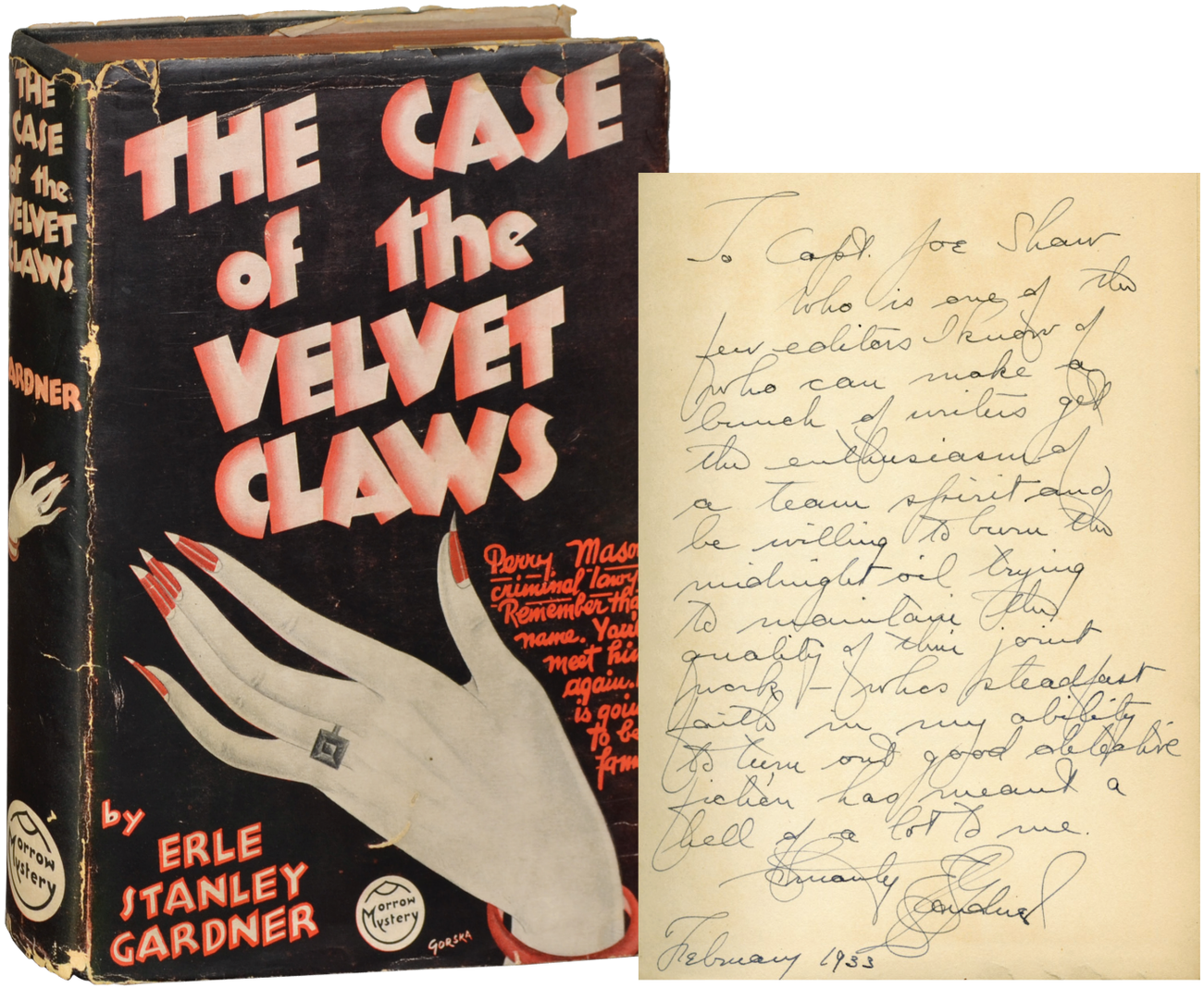
THE BIG SLEEP

San Francisco: Arion Press, 1986. First printing of this edition. One of 425 non-numbered copies signed by photographer Lou Stomen. Fine in cream lucite boards with beveled edges, blue silkscreened titles and design. 252 pages, 10 x 8 inches, with 40 duotone photolithograph illustrations in the style of motion picture publicity stills by Lou Stoumen. Printed in Monotype Scotch Roman and handset Futura Black by letterpress on Mohawk Superfine paper.

The nineteenth Arion Press publication, and third in its series of classic detective novels.

$950





Inscribed to Black Mask editor Joseph T. Shaw

9. Gardner, Erle Stanley

The Case of the Velvet Claws

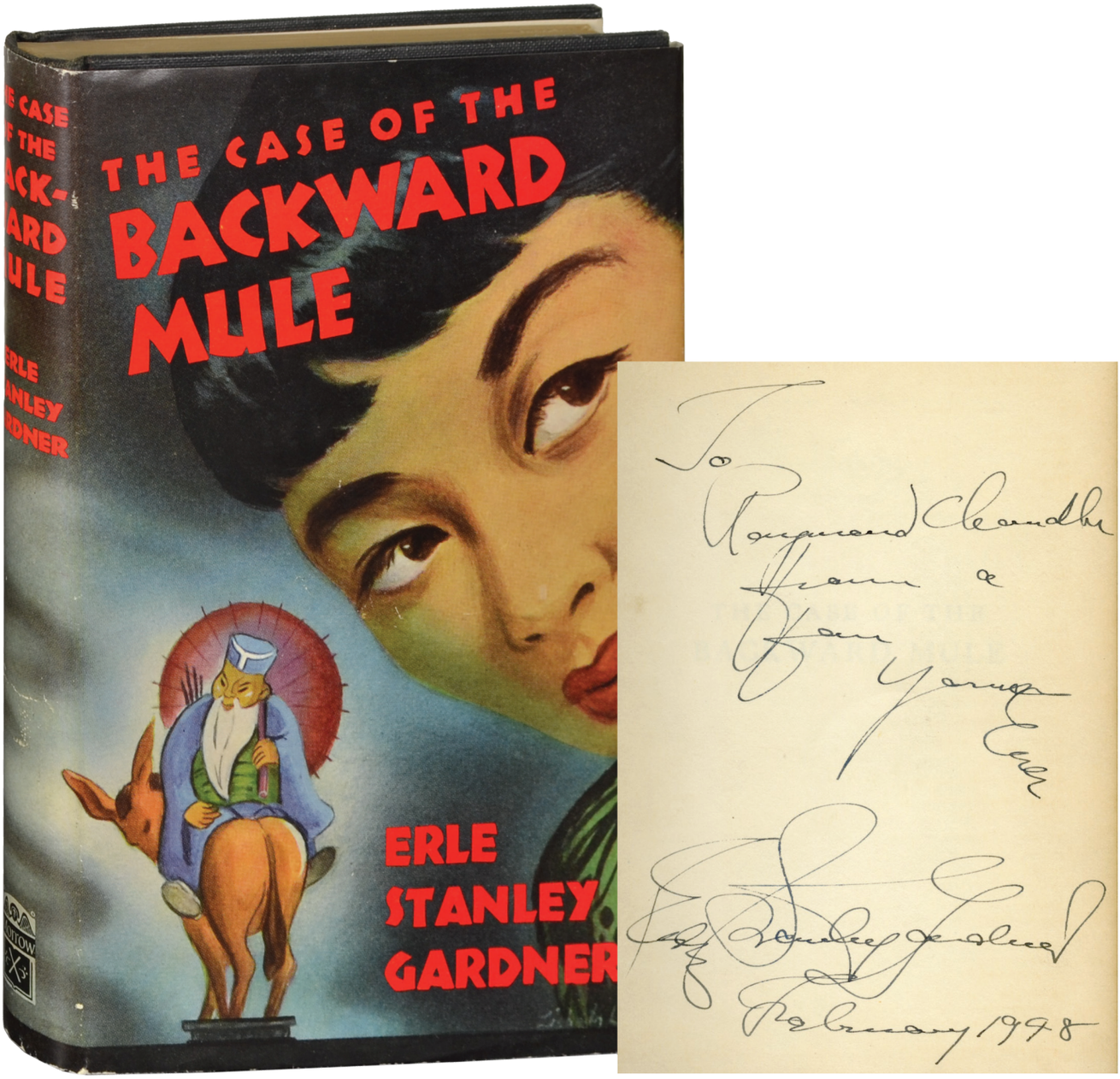
First Edition. **Inscribed by the author to Joseph T. Shaw: "To Capt. Joe Shaw, Who is one of the few editors I know of who can make a bunch of writers get the enthusiasm of a team spirit and be willing to burn the midnight oil trying to maintain the quality of the joint work—whose steadfast faith in my ability to turn out good detective fiction has meant a hell of a lot to me. Sincerely, ES Gardner, February 1955."**

Gardner sold his first story in 1923 and thereafter produced more than a million words a year for a decade, getting into the big-time when he finally sold a story to the greatest of all the pulps, *Black Mask,* where iconic figures such as Dashiell Hammett and Raymond Chandler also achieved prominence. Under the editorship of the legendary Joseph "Cap" Shaw, *Black Mask* became the yardstick against which all pulp magazines were measured. A tremendous association, and the best copy of a book by Gardner one could imagine.

Near Fine in a Very Good plus example of the rare dust jacket. Jacket is quite nice, with slight loss at the crown, just barely touching the word "The" in the title. Light wear at the heel, corners and top of back panel, and a couple of closed tears, otherwise bright and clean.

Gardner's first book and the first appearance of the iconic lawyer, Perry Mason. The Mason novels became a publishing phenomenon, selling more than 200 million copies in America alone as well as being a world-wide success.

$37,500



Inscribed to Raymond Chandler

10. Gardner, Erle Stanley

The Case of the Backward Mule

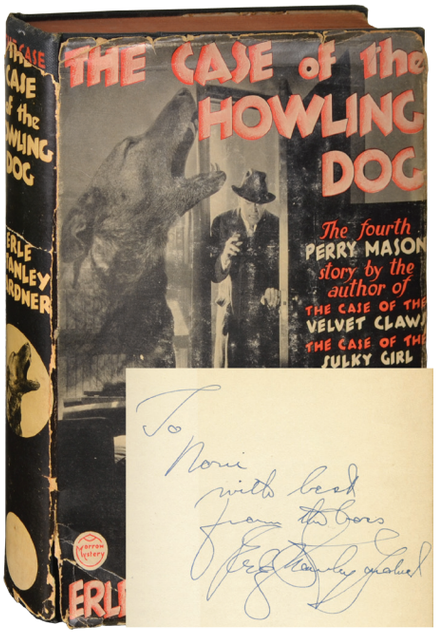
New York: William Morrow, 1946. First Edition. **Inscribed by Gardner to the great American mystery writer Raymond Chandler: "To Raymond Chandler, from a fan. Yours, Erle." Additionally signed in full and dated February 1948.** An extraordinary association copy, linking two of the giants of American detective fiction, both Grand Masters of the Mystery Writers of America.

Fine in a Fine, price-clipped dust jacket.

$20,000

Featured Authors

A run of Perry Mason titles inscribed to an early "Della"



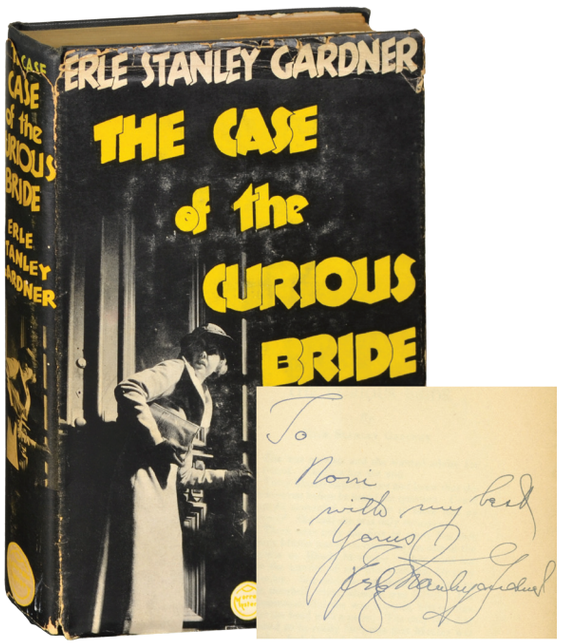
11. Gardner, Erle Stanley

The Case of the Howling Dog

New York: William Morrow, 1934. First Edition. **Warmly inscribed by the author on the front endpaper: "To Noni / With best from the boss / Erle Stanley Gardner."** According to Dorothy B. Hughes' biography of Gardner, Noni Bibler was one of the author's early assistants.

Near Fine in a Very Good example of the scarce dust jacket. Jacket has a couple of neat repairs along two of the folds, with fading to the reds on the spine panel, and chipping at spine ends (affecting just a portion of the word "The" in the title). The fourth Perry Mason mystery, and a great association.

$3250



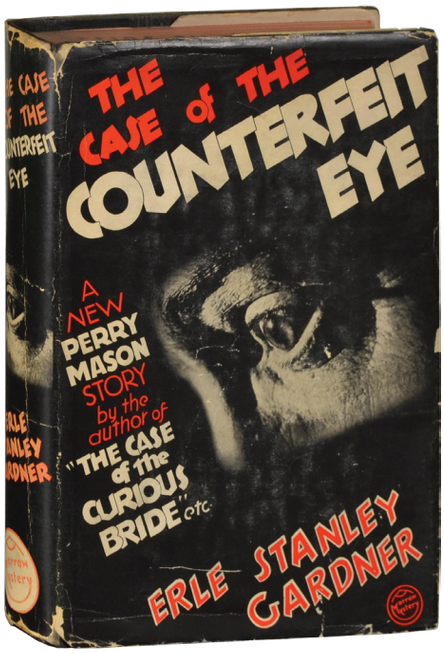
12. Gardner, Erle Stanley

The Case of the Curious Bride

New York: William Morrow, 1934. First Edition. **Inscribed by the author on the front endpaper to an early assistant: "To Noni / With best from the boss / Erle Stanley Gardner."**

Fine in a bright, Very Good dust jacket, with several modest chips, the largest being at the top of the spine, affecting the word "The." All pre-World War II Gardner first editions in dust jackets are very scarce, and this title is no exception. The fifth Perry Mason mystery.

$3000



Publisher's file copy

13. Gardner, Erle Stanley

The Case of the Counterfeit Eye

New York: William Morrow, 1935. First Edition. Publisher's file copy, with "OFFICE FILE COPY" stamped on the rear panel of the jacket and several penciled notations and deletions on the front flap and front endpaper. Near Fine in a Very Good or better dust jacket. Evidence of removal on the front pastedown, else book is quite clean. Jacket has no significant loss, only some rubbing at the folds, light fading to the spine panel, and small chips at the corners. A very presentable—and probably unique—copy of the sixth Perry Mason mystery.

$3500

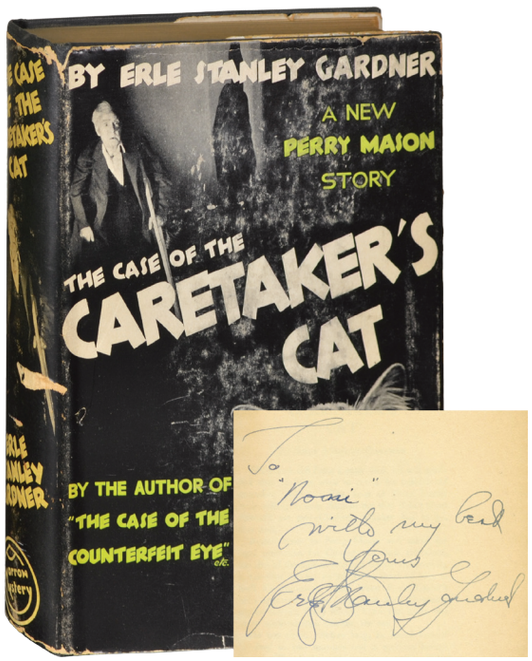
14. GARDNER, ERLE STANELY

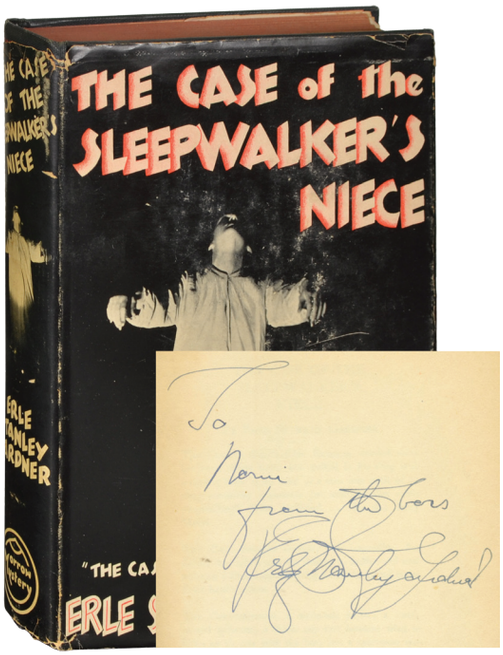
THE CASE OF THE CARETAKER'S CAT

New York: William Morrow, 1935. First Edition. **Inscribed by the author on the front endpaper to an early assistant: "To Noni / With best from the boss / Erle Stanley Gardner."**

Fine in a Near Fine, lightly rubbed dust jacket with light wear at top of spine and corners, and a tiny closed tear on front panel. The seventh Perry Mason mystery.

$3500





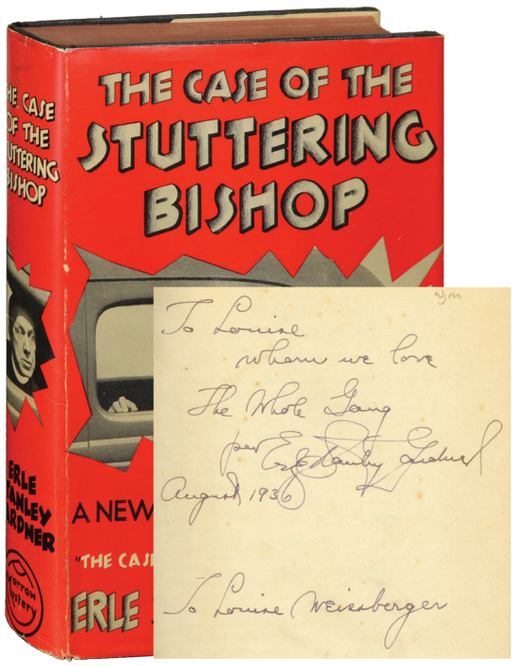
15. GARDNER, ERLE STANLEY

THE CASE OF THE SLEEPWALKER'S NIECE

New York: William Morrow, 1936. First Edition. **Inscribed by Gardner to an early assistant: "To Noni, From the boss, Erle Stanley Gardner."**

Fine in a Near Fine, very lightly rubbed dust jacket, which is lightly chipped at top of spine. The eighth Perry Mason novel.

$3500



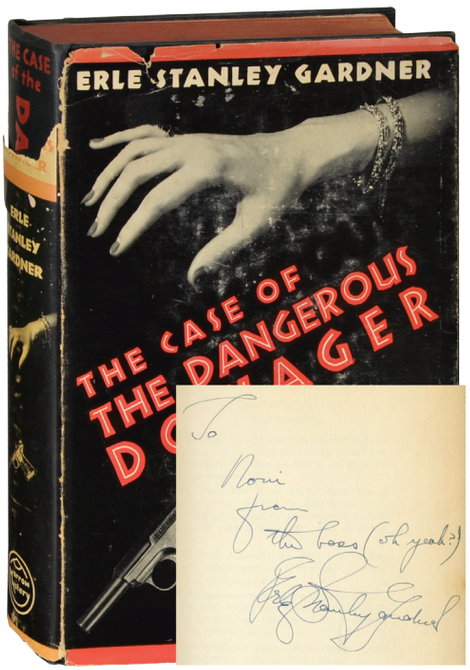
16. GARDNER, ERLE STANLEY

THE CASE OF THE STUTTERING BISHOP

First Edition. **INSCRIBED by Gardner on the front endpaper: "To Louise, whom we love. The whole gang, per Erle Stanley Gardner, August 1936. To Louise Weisberger."**

Small mark on front cover, else about Fine in a bright, unrubbed, price-clipped dust jacket. A gorgeous copy of the ninth Perry Mason mystery.

$3000



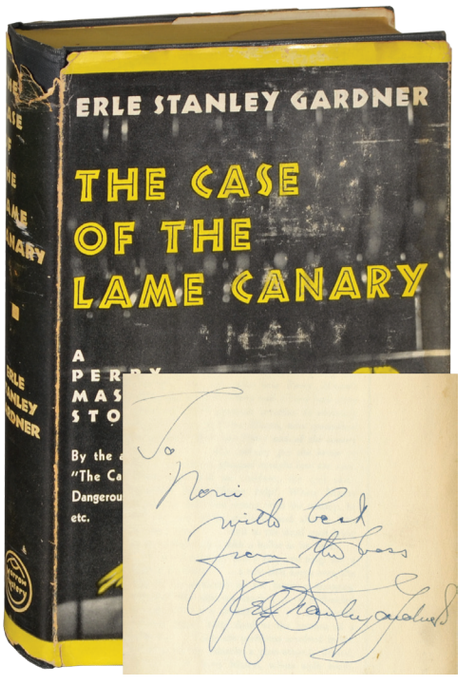
17. Gardner, Erle Stanley

The Case of the Dangerous Dowager

New York: William Morrow, 1937. First Edition. **Warmly inscribed by the author on the front endpaper to an early assistant: "To Noni / From the boss (oh yeah?) / Erle Stanley Gardner."**

Very Good plus in a Good dust jacket. 1-3/4 inch loss to the top portion of the jacket spine, else Very Good a couple of droplet stains on the rear panel and light rubbing overall. The tenth Perry Mason mystery.

$1250



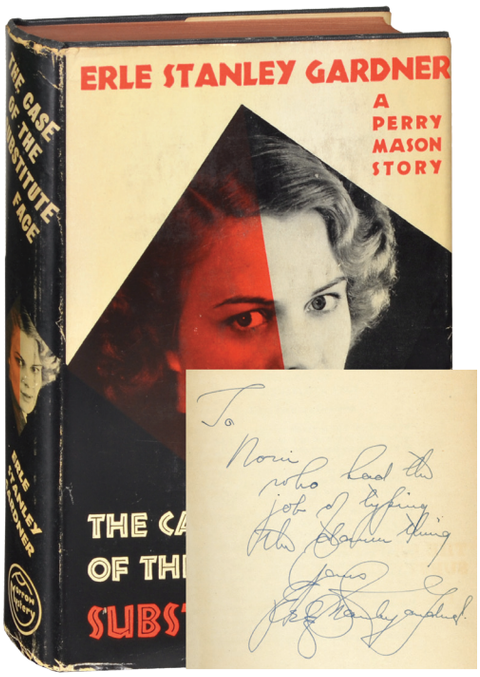
18. Gardner, Erle Stanley

The Case of the Lame Canary

New York: William Morrow, 1937. First Edition. **Warmly inscribed by the author on the front endpaper to an early assistant: "To Noni / With best from the boss / Erle Stanley Gardner."**

Very Good in a Very Good dust jacket. Dampstain along the fore-edges of the boards (and conversely, along the flap folds of the jacket at the verso) and top right corner of the text block. Jacket has two chips, one at the crown and one at the bottom rear panel, neither affecting any titling. Despite noted flaws, a bright copy.

$2250



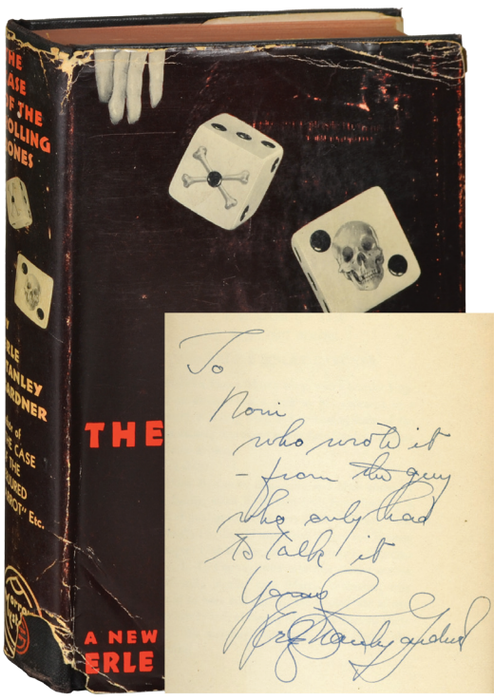
19. Gardner, Erle Stanley

The Case of the Substitute Face

New York: William Morrow, 1938. First Edition. **Inscribed by Gardner to an early assistant: "To Noni, Who had the job of typing the damn thing. Yours, Erle Stanley Gardner."**

Fine in a bright, unrubbed dust jacket, with trivial rubbing to the spine tips. Perry Mason.

$3500



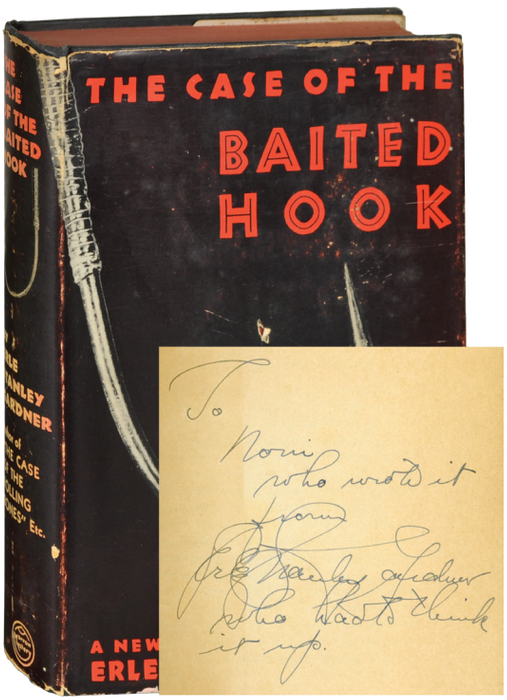
20. GARDNER, ERLE STANLEY

THE CASE OF THE ROLLING BONES

New York: William Morrow, 1939. First Edition. **Inscribed by Gardner to an early assistant: "To Noni, Who wrote it—from the guy who only had to talk it. Yours, Erle Stanley Gardner."**

About Fine in a bright, Near Fine dust jacket, which is lightly worn at top of spine and corners, and with a fingernail-sized chip at base of spine, affecting the publisher's logo. Perry Mason.

$3000



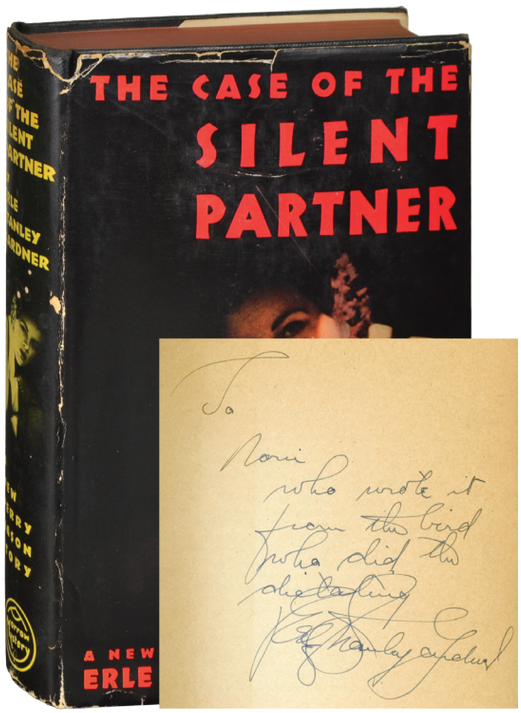
21. GARDNER, ERLE STANLEY

THE CASE OF THE BAITED HOOK

New York: William Morrow, 1940. First Edition. **Inscribed by Gardner to an early assistant: "To Noni, Who wrote it, from Erle Stanley Gardner, who had to think it up."**

A bit of staining at lower edges of cover, else Near Fine in a Near Fine dust jacket with light wear along edges.

$3000



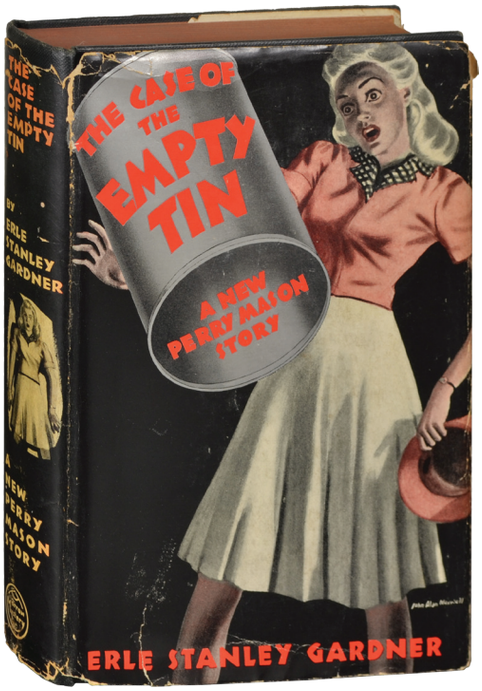
22. GARDNER, ERLE STANELY

THE CASE OF THE SILENT PARTNER

New York: William Morrow, 1940. First Edition. **Inscribed by Gardner to an early assistant: "To Noni, Who wrote it—from the bird who did the dictating. Erle Stanley Gardner."**

Fine in a bright, unrubbed dust jacket. Jacket is lightly worn at spine tips, with a small chip at top of front hinge. Perry Mason.

$3000

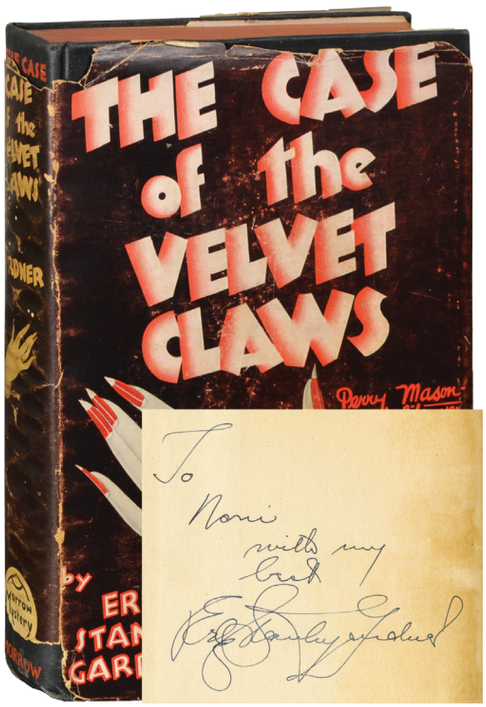


23. Gardner, Erle Stanely

The Case of the Empty Tin

New York: William Morrow, 1941. First Edition. Fine in a bright, unrubbed dust jacket, lightly chipped at top of spine and corners.

$1750



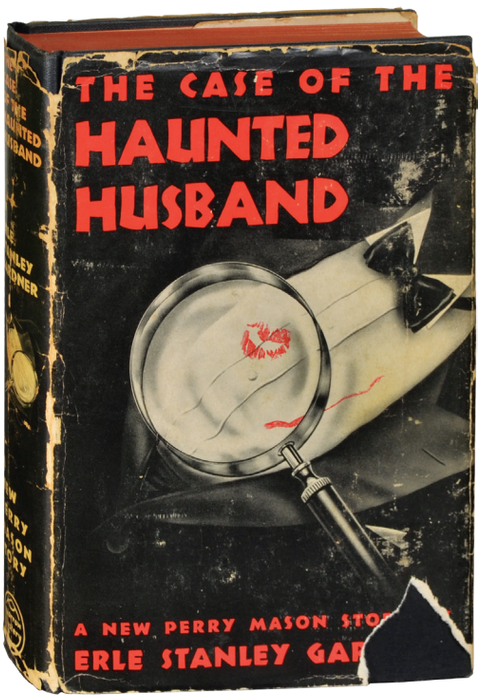
24. Gardner, Erle Stanley

The Case of the Velvet Claws

New York: William Morrow, 1936. Second printing. **Inscribed by the author on the front endpaper to an early assistant: "To Noni / With my best / Erle Stanley Gardner."**

Near Fine in a Very Good dust jacket (both of which clearly state "Second Printing"). Jacket is lightly rumpled along the spine panel, with a small bit of loss at the crown and heel (no titling affected), a shallow rectangular chip at the top rear panel, and light overall rubbing and nicking. A very presentable copy, and a substantially less expensive alternative to the first printing.

$2500



25. Gardner, Erle Stanley

The Case of the Haunted Husband

New York: William Morrow, 1941. First Edition. Near Fine in an about Very Good example of the scarce dust jacket. Jacket is rubbed, with small chips at the spine ends and folds, and one triangular chip at the bottom right corner of the front panel, affecting part of the author's name (the "DNER" in "GARDNER"). The eighteenth Perry Mason mystery.

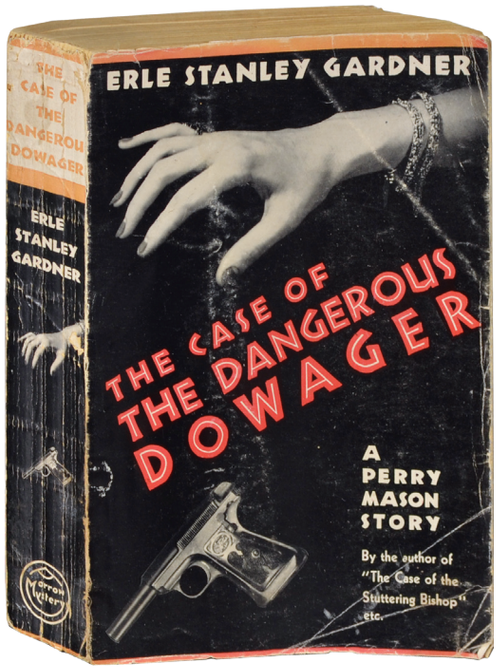
$450

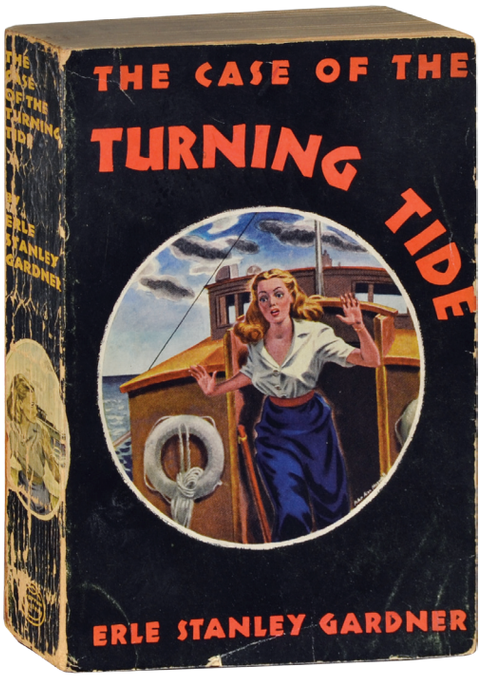
A run of rare proofs for early Gardner titles

26. Gardner, Erle Stanley
The Case of the Dangerous Dowager

New York: William Morrow, 1937. Uncorrected Proof, preceding the First Edition. Good to Very Good in publisher's self-wrappers, with a publication date of April 12, 1937 and projected price of $2.00 rubber-stamped on the front endpaper. Spine lean and roll, vertical creasing to the spine panel, small stain to the fore-edge of the first couple of leaves. The earliest state of the tenth Perry Mason mystery.

$750

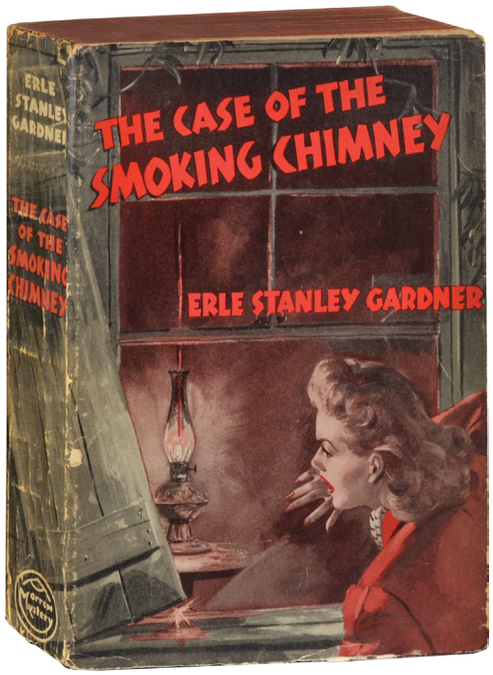




27. Gardner, Erle Stanley
The Case of the Turning Tide

New York: William Morrow, 1941. Uncorrected Proof, preceding the First Edition. About Very Good in publisher's self-wrappers, with a publication date of July 23, 1941 rubber-stamped on the front endpaper. Slight lean, vertical creasing to the spine panel, some splitting to the front flap fold. The first Grandpa Wiggins mystery.

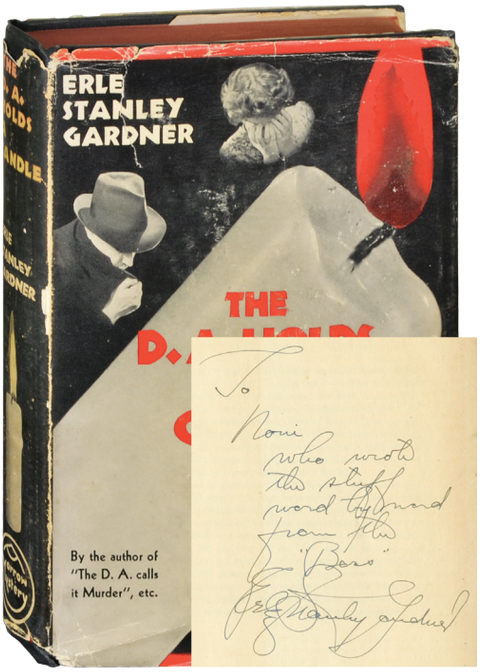
$950



28. Gardner, Erle Stanley
The Case of the Smoking Chimney

New York: William Morrow, 1942. Uncorrected Proof, preceding the First Edition. About Very Good in publisher's self-wrappers, with a publication date of January 6, 1942 and projected price of $2.00 rubber-stamped on the front endpaper. Slight lean, vertical creasing to the spine panel, some splitting to the front flap fold. The second Grandpa Wiggins mystery.

$950



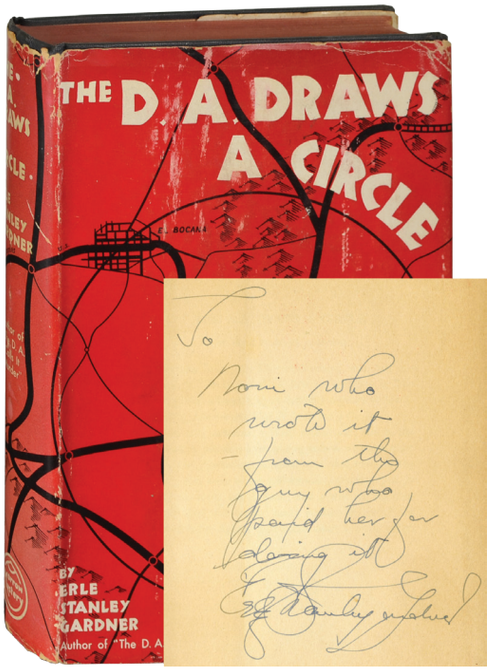
29. Gardner, Erle Stanley

The D.A. Holds a Candle

New York: William Morrow, 1938. First Edition. **Warmly inscribed by the author on the front endpaper to an early assistant: "To Noni / Who wrote the stuff word by word from the 'Boss' / Erle Stanley Gardner."**

Very slightly cocked, else Very Good plus in a Very Good dust jacket with small chips at the extremities and some of the usual color-fading to the pink spine title.

$2250



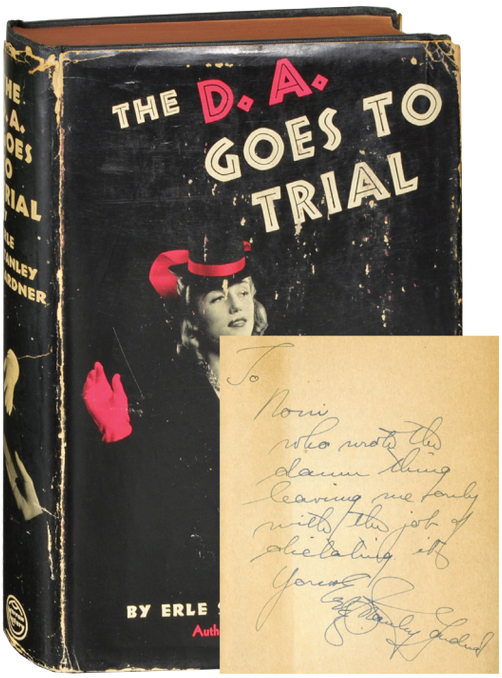
30. Gardner, Erle Stanley

The D.A. Draws a Circle

New York: William Morrow, 1939. First printing of this edition. **Inscribed by the author on the front endpaper to an early assistant: "To Noni / Who wrote it / From the guy who paid her for doing it / Erle Stanley Gardner."**

Near Fine in a Very Good or better dust jacket. Dampstain at the bottom right corner of the front board, affecting the jacket verso in the same spot otherwise only lightly rubbed overall.

$1850



31. Gardner, Erle Stanley

The D.A. Goes to Trial

New York: William Morrow, 1940. First Edition. **Warmly inscribed by the author on the front endpaper to an early assistant: "To Noni / Who wrote the damn thing leaving me only with the job of dictating it / Yours / Erle Stanley Gardner."**

Dampstain to the bottom right corner of the front board, endpapers toned, else Near Fine in an about Very Good dust jacket with small chips at the extremities and some of the usual color-fading to the pink spine title. The fourth Doug Selby novel.

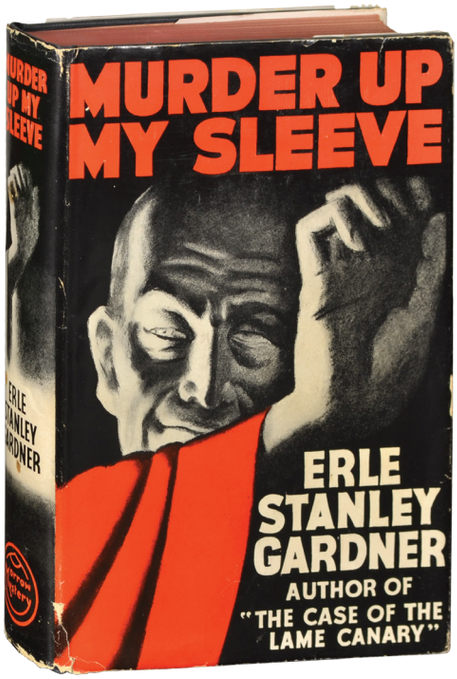
$1850

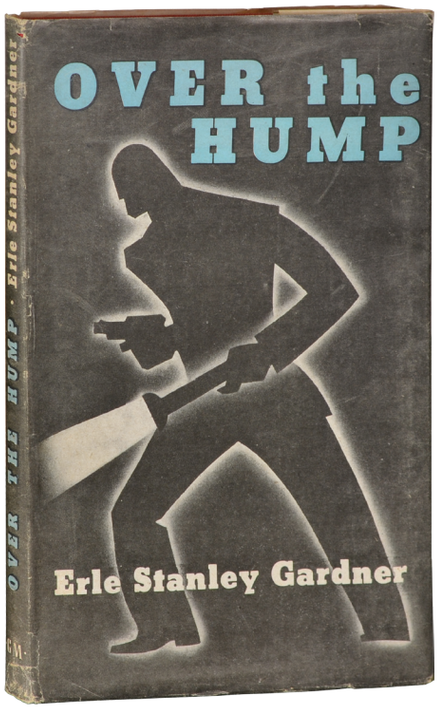
32. Gardner, Erle Stanley

Murder Up My Sleeve

New York: William Morrow, 1937. First Canadian Edition. Fine in a bright, price-clipped dust jacket, lightly worn at spine ends and with three small chips on back panel. An exceptional copy of a very scarce title in dust jacket. The only indication that this the Canadian edition is the clipped price and a small rubber stamp on the copyright page, otherwise it is identical to the US first edition and uses the American sheets, binding and dust jacket.

$2000





33. Gardner, Erle Stanley

Over the Hump

London: Gordon Martin Publishing, 1945. First UK Edition, and first separate edition of this story. Near Fine in a Very Good plus example of the scarce dust jacket. Jacket has light rubbing and a few small cellotape repairs at the verso. An attractive copy of one of the most uncommon Gardner books.

$1250



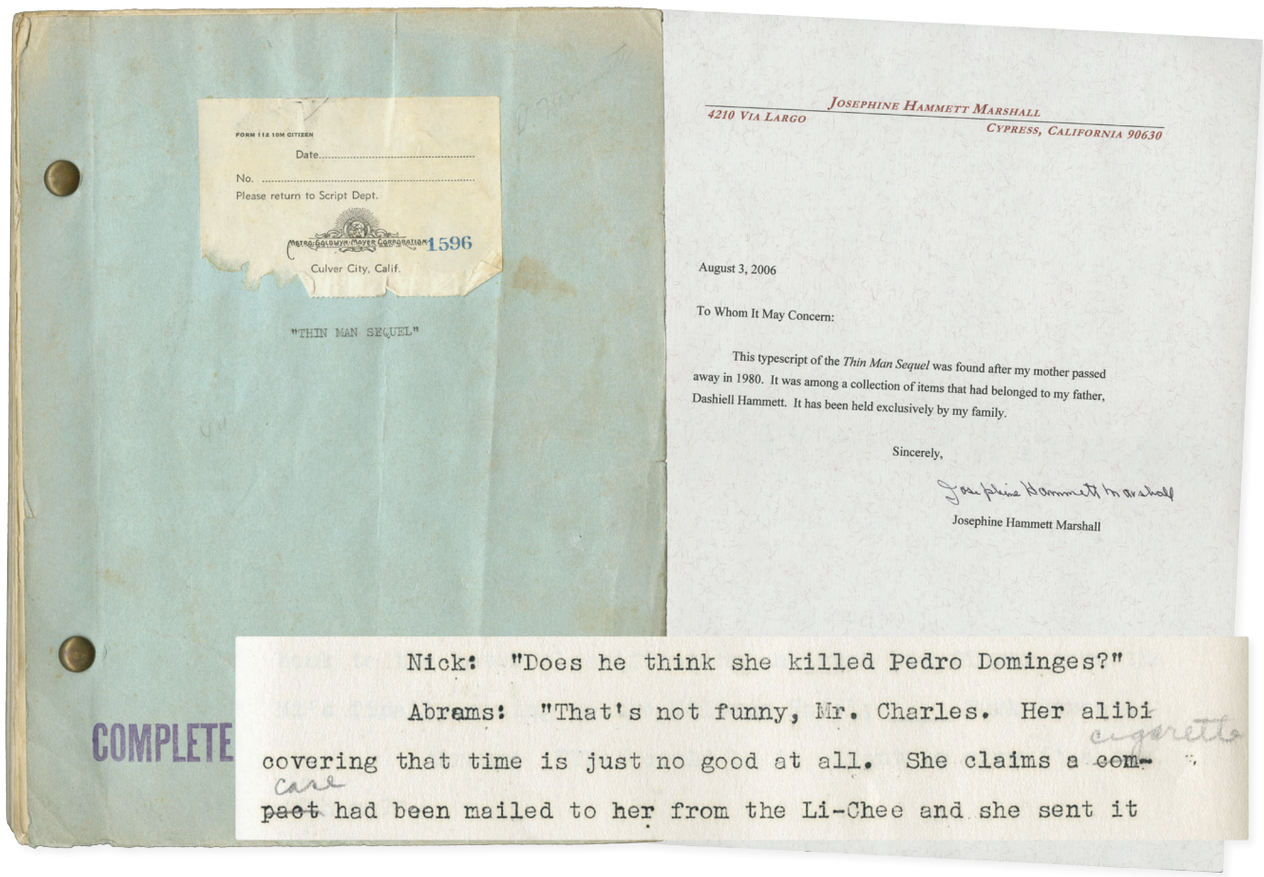
34. [Gardner, Erle Stanley]

Photograph of Erle Stanley Gardner, signed, circa 1940s

Circa early 1940s. Vintage photograph of Erle Stanley Gardner, crime fiction writer and creator of Perry Mason, circa early 1940s. **Signed by the author: "Sincerely yours / Erle Stanley Gardner," and signed by the photographer in pencil just below.**

Silver gelatin print, 5 x 7 inches. Fine.

$650



Hammett's copy, with a single holograph correction

35. Hammett, Dashiell

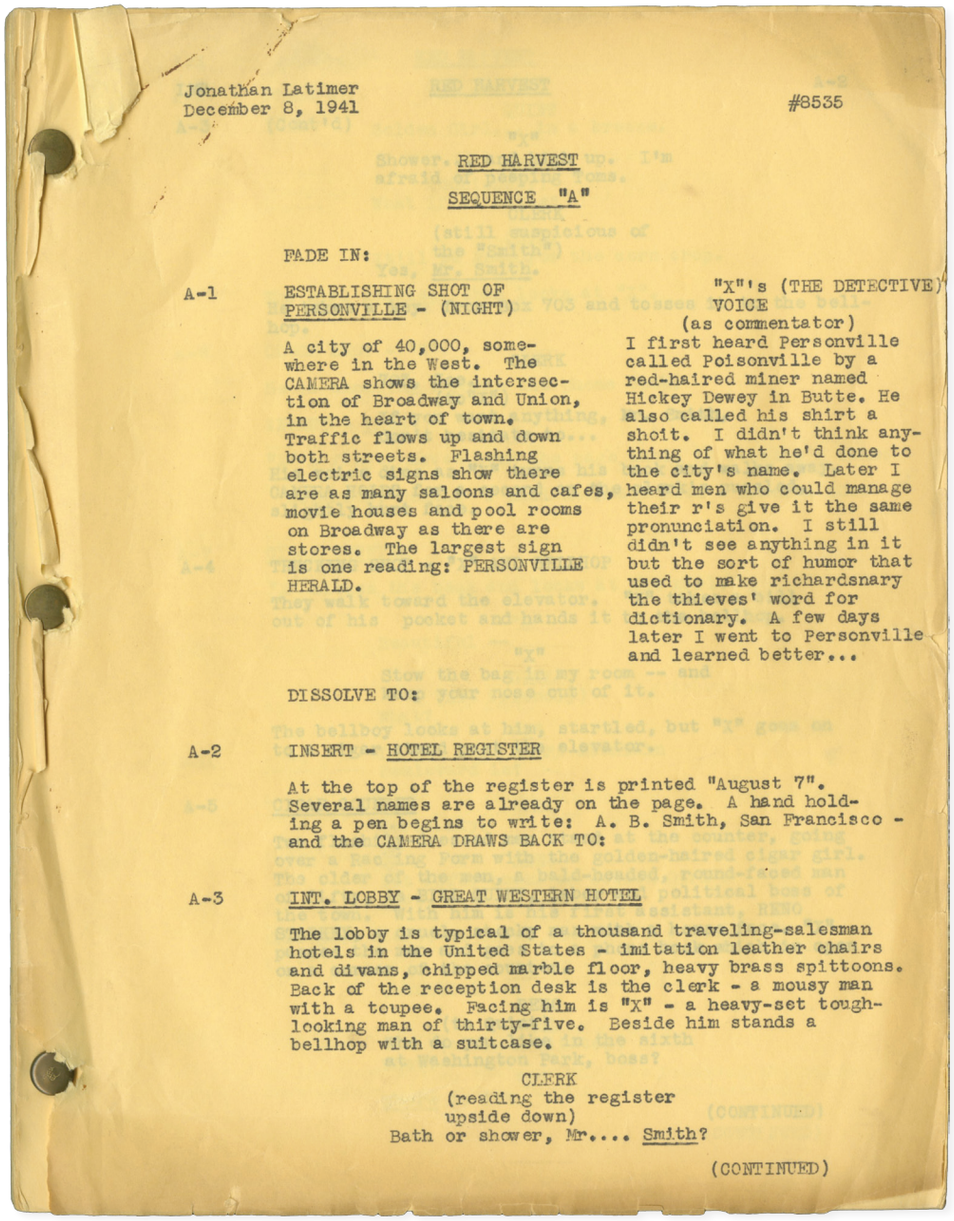
Screenplay for The Thin Man Sequel [After the Thin Man]

Culver City, CA: Metro-Goldwyn-Mayer, 1935. Dashiell Hammett's original submitted treatment for the first sequel to *The Thin Man*, here titled *Thin Man Sequel*, and ultimately titled *After the Thin Man*. With a single holograph correction by Hammett, and letter of provenance from Hammett's daughter Josephine Hammett Marshall, regarding the discovery of the treatment in the family's estate.

The first *Thin Man* film, released in 1934 and based on Hammett's novel, was a smash hit and is today a key film in the American screwball comedy cycle. Five sequels were made between 1936 and 1947 (all starring the original acting team of William Powell and Myrna Loy), and this previously unknown attempt at a sequel by Hammett was clearly commissioned by MGM but never produced. The story is a completely original one, never reworked for the other films, very much written in Hammett's trademark prose style and reading a bit more like a story treatment (i.e., a novel) than a final screenplay, which is likely as far as the story got on the road to production. The piece is dated Sept. 17, 1935 at the lower right corner of the front panel, along with Hammett's name, and Hammett's name is noted in pencil next to the title label (though not in Hammett's hand). There is only one single-word correction to the entire text, at page 83 in Hammett's hand, where the word "compact" is replaced with "cigarette case." Accompanying the screenplay is a typed letter signed from Hammett's daughter (who edited a recently published collection of Hammett's letters), on her personal stationery, stating that the screenplay was discovered by Hammett's wife in 1980, and that it had been a part of the family's estate until that time. Probably one of only 2–3 copies that could have been produced, and very possibly the only copy extant. To our knowledge, no other copy of this story, in any form, has ever been recorded at auction or sold on the market.

Light blue studio wrappers, with the white MGM studio label present, holograph pencil notation of Hammett's name (secretarial), rubber-stamped COMPLETE, dated September 17, 1935, with a single credit for Hammett. 115 leaves, mimeograph. Pages and wrapper Very Good plus, bound with two gold brads. In a custom clamshell box.

$30,000



Jonathan Latimer
December 8, 1941 #8535

RED HARVEST

SEQUENCE "A"

FADE IN:

A-1 ESTABLISHING SHOT OF PERSONVILLE - (NIGHT)

A city of 40,000, somewhere in the West. The CAMERA shows the intersection of Broadway and Union, in the heart of town. Traffic flows up and down both streets. Flashing electric signs show there are as many saloons and cafes, movie houses and pool rooms on Broadway as there are stores. The largest sign is one reading: PERSONVILLE HERALD.

"X"'s (THE DETECTIVE) VOICE
(as commentator)
I first heard Personville called Poisonville by a red-haired miner named Hickey Dewey in Butte. He also called his shirt a shoit. I didn't think anything of what he'd done to the city's name. Later I heard men who could manage their r's give it the same pronunciation. I still didn't see anything in it but the sort of humor that used to make richardsnary the thieves' word for dictionary. A few days later I went to Personville and learned better...

DISSOLVE TO:

A-2 INSERT - HOTEL REGISTER

At the top of the register is printed "August 7". Several names are already on the page. A hand holding a pen begins to write: A. B. Smith, San Francisco - and the CAMERA DRAWS BACK TO:

A-3 INT. LOBBY - GREAT WESTERN HOTEL

The lobby is typical of a thousand traveling-salesman hotels in the United States - imitation leather chairs and divans, chipped marble floor, heavy brass spittoons. Back of the reception desk is the clerk - a mousy man with a toupee. Facing him is "X" - a heavy-set tough-looking man of thirty-five. Beside him stands a bellhop with a suitcase.

CLERK
(reading the register upside down)
Bath or shower, Mr.... Smith?

(CONTINUED)

THE FIRST SCREEN ADAPTATION

36. [HAMMETT, DASHIELL] JONATHAN LATIMER

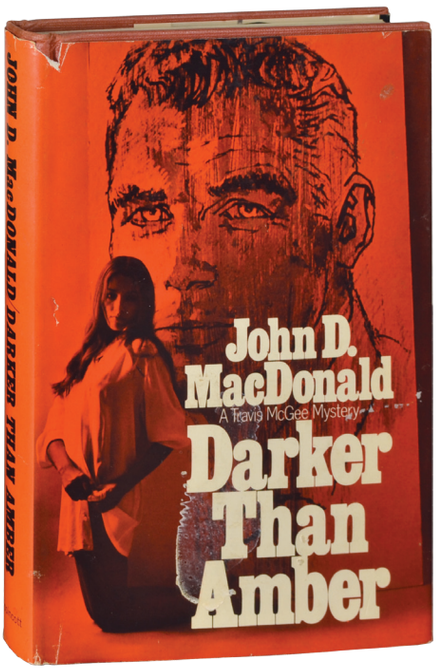
RED HARVEST

1941. Original typescript for Jonathan Latimer's unproduced screenplay treatment of Dashiell Hammett's classic first novel, with penciled substantive (i.e., non-editorial) corrections throughout, some in Latimer's hand. This screenplay was written prior to the one he penned for the well-known 1942 version of Hammett's *The Glass Key,* and may well be one of his first completed efforts.

Like Faulkner, Dorothy Parker, and Chandler, Latimer did time in Hollywood, a long but sporadic tenure that stretched from 1940 to 1959. During this period, he produced many memorable screenplays (Woolrich's *Night Has a Thousand Eyes* and Kenneth Fearing's *The Big Clock* among them) in addition to his extraordinary novels and short stories, several of them among the most sought-after first edition titles in crime fiction. Unique and important.

8.5 x 11 inches, 80 leaves, bound with three gold brads. Very Good overall, pages yellowing, some edge fraying at front and rear, otherwise clean and complete. In a custom quarter-leather clamshell box.

$12,500



37. MacDonald, John D.

Darker than Amber

Philadelphia: J.B. Lippincott, 1970. First American hardcover edition, and the first McGee book to be printed in the Lippincott series. Very Good plus in a bright, Near Fine dust jacket. Jacket is first issue, with a price of $4.95 at the bottom front flap and a printer's code of "470" at the top front flap.

Book is very slightly cocked, and bumped at the crown, else clean. Jacket is quite bright lacking the spine fading that is found on nearly every copy we have encountered, and showing only a small chip at one corner of the crown. Inarguably the most difficult American edition from John D. MacDonald's catalog to find in collectible condition.

Shine, MacDonald Potpourri, p. 155.

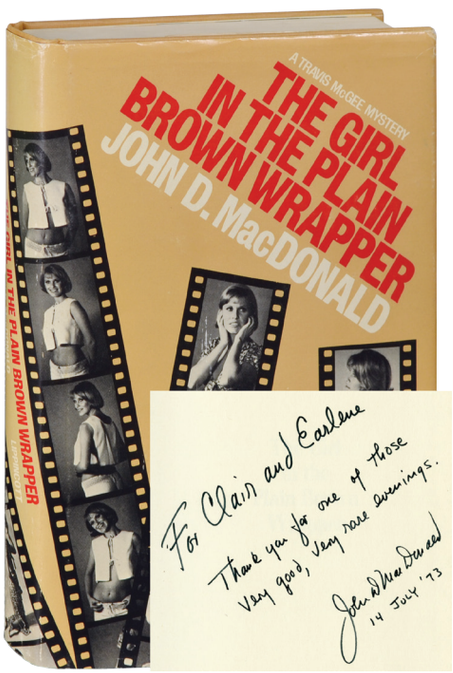
$3500

Inscribed in the year of publication

38. MacDonald, John D.

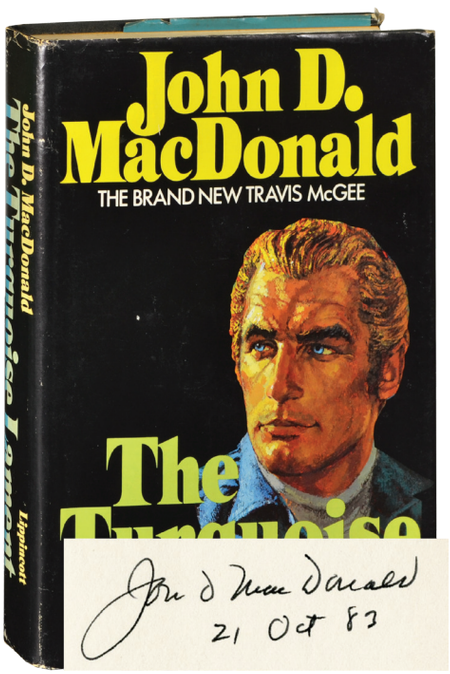
The Girl in the Plain Brown Wrapper

New York: J.B. Lippincott, 1973. First printing of this edition, and first American edition in hardcover. **Inscribed in the year of publication on the front endpaper to Denver Post book editor Clarus Backus: "For Clair and Earlene / Thank you for one of those very good, very rare evenings / John D. MacDonald / 14 July '73."** Laid in is a sheet of *Denver Post* stationery, a clipped article from *The Denver Post* by Ms. Backus about MacDonald's death, and a glossy Doubleday review photo from 1968, for the book *Three for McGee*.



Near Fine in a Very Good plus dust jacket. Bookplate of noted collector Duke Collier on the front pastedown. Jacket is lightly rubbed at the extremities, with a touch of the usual fading on the spine. A very nice and extremely scarce presentation copy of a key Travis McGee title.

$2750



39. MacDonald, John D.

The Turquoise Lament

Philadelphia: J.B. Lippincott, 1973. First Edition. **Signed by the author on the title page and dated 21 October 1983.**

Very Good plus in a Very Good plus dust jacket. Importantly, the dust jacket is not price-clipped and shows a price of $5.95 on the front flap. Only the second such copy we have ever handled. Bookplate of noted collector Duke Collier on the front endpaper. Jacket lightly rubbed at the extremities, with a touch of fading to the colors on the spine.

$2000

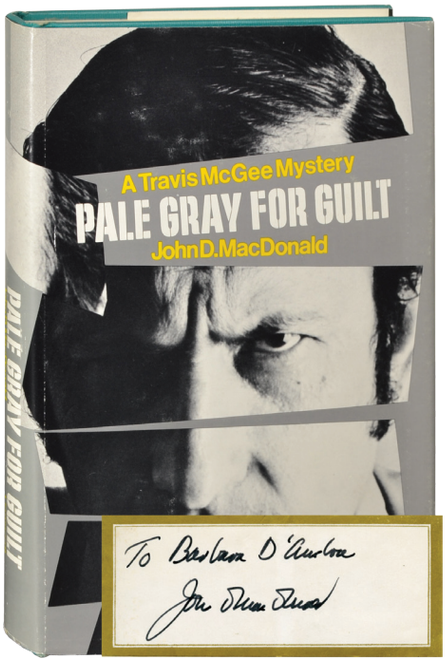
40. MACDONALD, JOHN D.

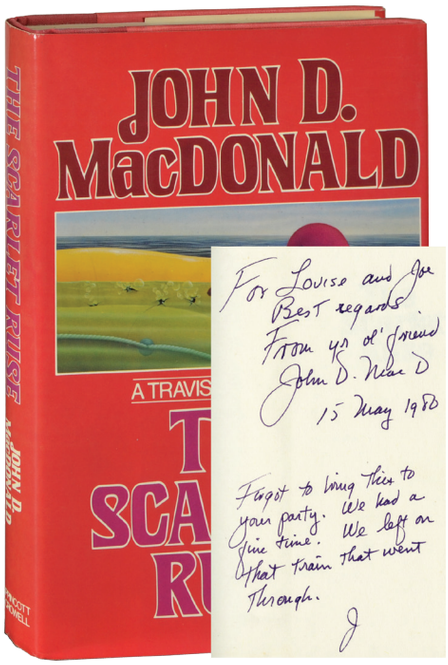
PALE GRAY FOR GUILT

Philadelphia: J.B. Lippincott, 1971. First American edition in hardcover. First issue jacket, with a code of 971 at the top right corner of the front flap, and a price of $5.50 at the bottom of same. **Inscribed by the author on a generic bookplate tipped in at the title page.** Bookplate of noted collector Duke Collier on the front flyleaf.

Fine and unread in an about Fine, minutely rubbed dust jacket. As sharp a copy of this Lippincott series title as we have seen.

$2000





INSCRIBED IN THE YEAR OF PUBLICATION

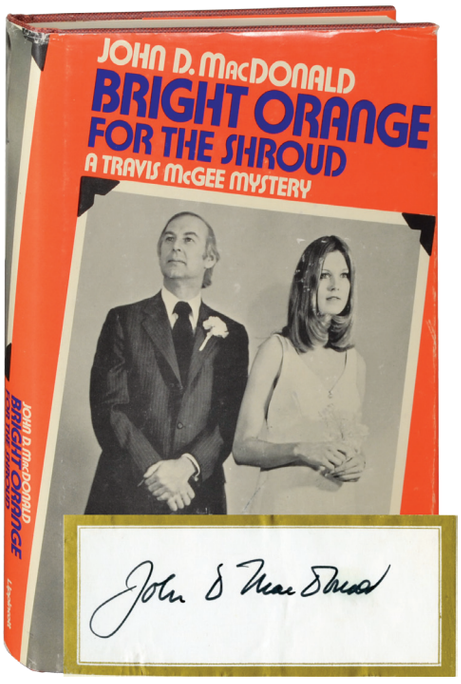
41. MACDONALD, JOHN D.

THE SCARLET RUSE

New York: J.B. Lippincott and Thomas Y. Crowell, 1980. First American hardcover edition. **Very nicely inscribed by MacDonald in the year of publication on the front endpaper: "For Louise and Joe / Best regards from yr ol' friend / John D. MacD / 15 May 1980 / Forgot to bring this to your party. We had a fine time. We left on that train that went through."**

Near Fine in a Near Fine dust jacket. From the library of noted collector Duke Collier, with his bookplate on the front pastedown. A Travis McGee thriller.

$1850

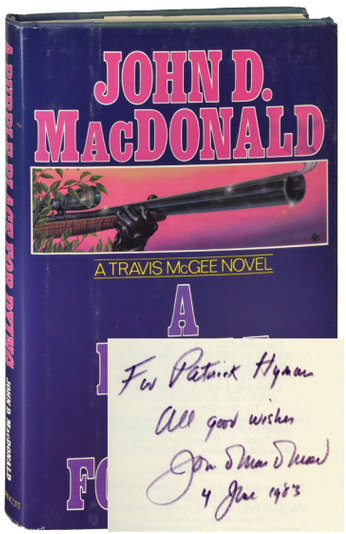


42. MACDONALD, JOHN D.

BRIGHT ORANGE FOR THE SHROUD

Philadelphia: J.B. Lippincott, 1972. First hardcover edition. Fine in a Fine dust jacket, with none of the usual fading to the sensitive jacket spine present. **Signed by the author on a bookplate tipped in at the half title page.** Bookplate of noted collector Duke Collier on the front endpaper. One of the scarcest of the Lippincott editions of MacDonald's work.

$1250

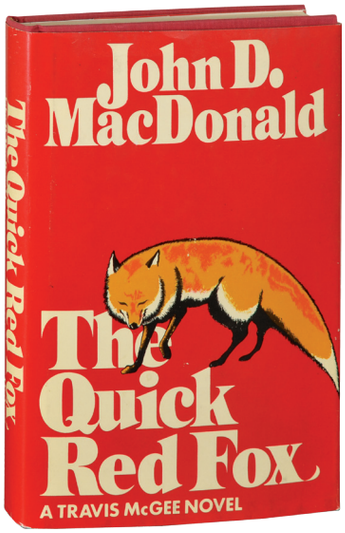


43. MacDonald, John D.

A Purple Place for Dying

New York: J.B. Lippincott, 1976. First American Edition in hardcover. **Inscribed by the author on the half-title page: "For Patrick Hyman / All good wishes / John D. MacDonald / 4 June 1983."** Near Fine in a Near Fine dust jacket. Bookplate of noted collector Duke Collier on the front endpaper. A Travis McGee thriller.

$950

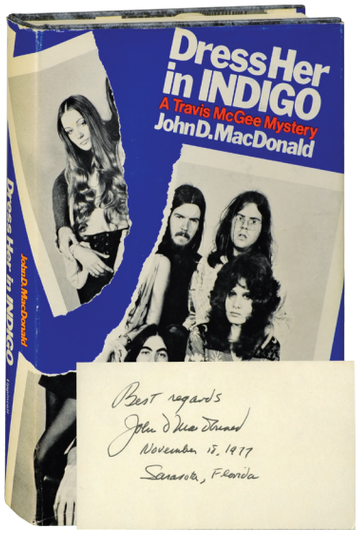


44. MacDonald, John D.

The Quick Red Fox

Philadelphia: J.B. Lippincott, 1973. First Edition in hardcover, originally published as a paperback original by Fawcett in 1964. Fine in an about Fine dust jacket. Bookplate of noted collector Duke Collier on the front endpaper. 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



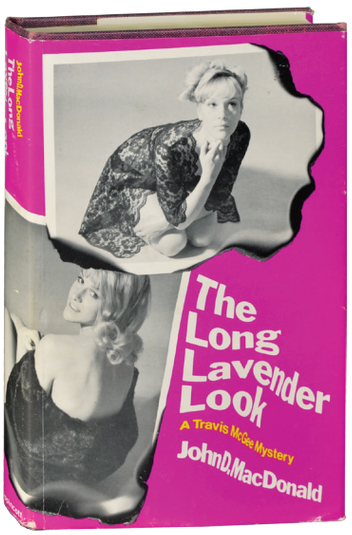
45. MacDonald, John D.

Dress Her In Indigo

Philadelphia: J.B. Lippincott, 1971. First American Edition in hardcover. **Laid in is an autograph card signed by the author that reads "Best regards / John D. MacDonald / November 18, 1977 / Sarasota, FL."**

Very Good in a Very Good plus dust jacket. Spine lean, bookplate of noted collector Duke Collier on the front endpaper. Jacket is lightly rubbed, with an ink price notation on the front flap (offset very slightly to the front endpaper) and a faint vertical crease running parallel to the rear hinge fold. One of the scarcer Travis McGee titles in Lippincott's celebrated hardcover series from the 1970s.

$650

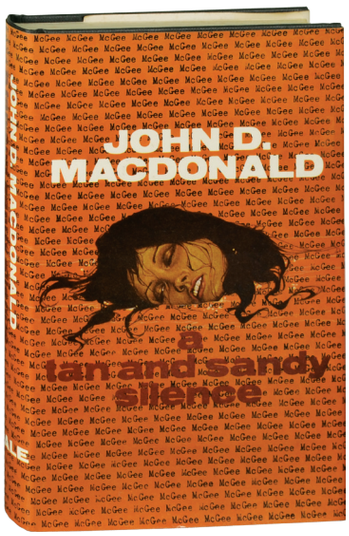


46. MacDonald, John D.

The Long Lavender Look

Philadelphia: J.B. Lippincott, 1972. First hardcover edition. About Fine in a Near Fine, minutely rubbed dust jacket. A Travis McGee mystery.

$550

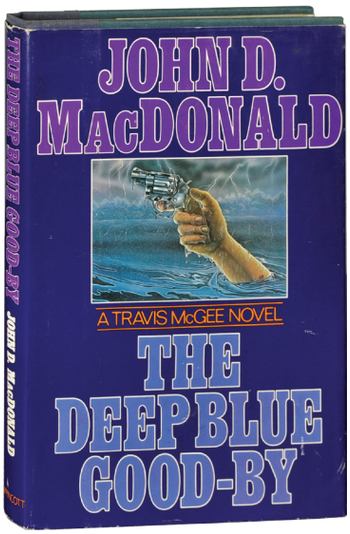


47. MACDONALD, JOHN D.

A TAN AND SANDY SILENCE

London: Robert Hale, 1973. First Edition. A hint of foxing to the page edges, else Fine and unread in a Fine dust jacket. A Travis McGee mystery.

$450

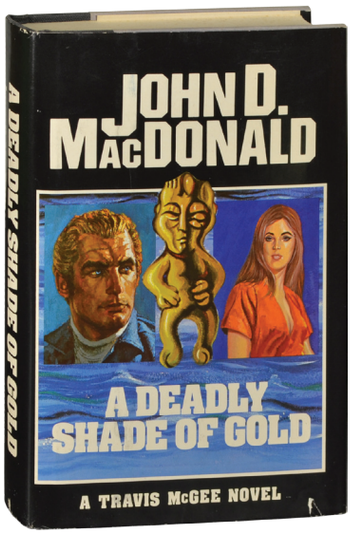


48. MACDONALD, JOHN D.

THE DEEP BLUE GOOD-BY

Philadelphia: J.B. Lippincott, 1975. First Edition in hardcover, originally published as a paperback original by Fawcett in 1964. Near Fine in a bright, Near Fine dust jacket. Some fading to the top edges of the boards. Jacket minutely rubbed at the spine ends. A very colorful example. Travis McGee.

$375

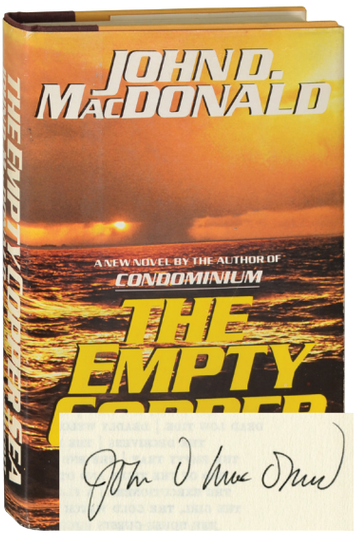


49. MACDONALD, JOHN D.

A DEADLY SHADE OF GOLD

Philadelphia: J.B. Lippincott, 1974. First edition in hardcover, originally published as a paperback in 1965. Near Fine in an about Fine dust jacket, with absolutely none of the rubbing one nearly always finds. An attractive copy, uncommon in this condition. A Travis McGee mystery.

$300

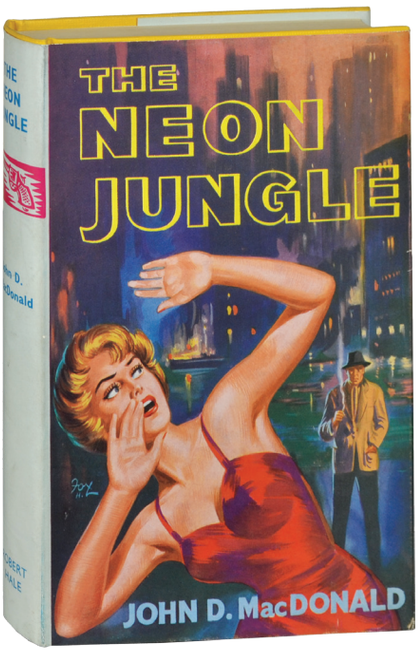


50. MACDONALD, JOHN D.

THE EMPTY COPPER SEA

Philadelphia and New York: J.B. Lippincott, 1978. First Edition. **Signed by the author on the half title page.** Fine and unread in a Fine dust jacket. Bookplate of noted collector Duke Collier on the front endpaper. A Travis McGee mystery.

$325

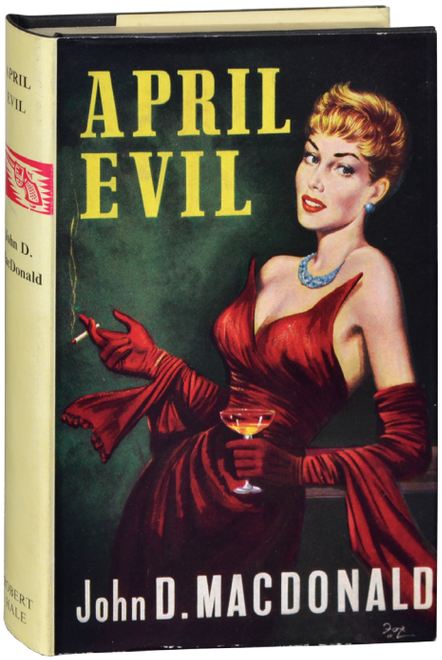


51. MacDonald, John D.

The Neon Jungle

London: Robert Hale, 1962. First UK Edition and first edition in hardcover. Fine and unread in a Fine dust jacket.

$2850

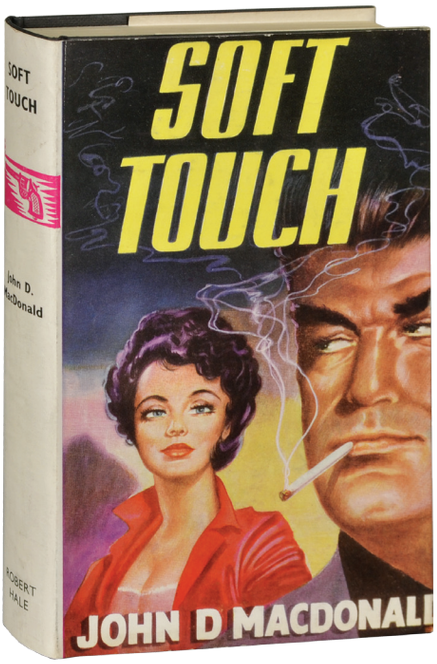


52. MacDonald, John D.

April Evil

London: Robert Hale, 1957. First UK Edition and first edition in hardcover. Fine and unread in a Fine dust jacket.

$2850

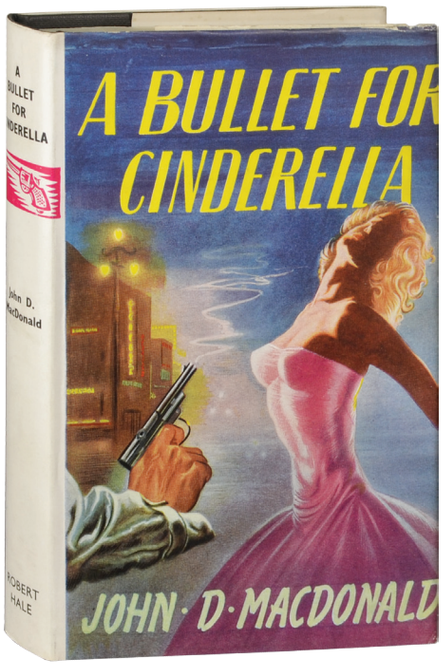


53. MacDonald, John D.

Soft Touch

London: Robert Hale, 1960. First UK Edition and first edition in hardcover. Fine and unread in a Fine dust jacket.

$2000

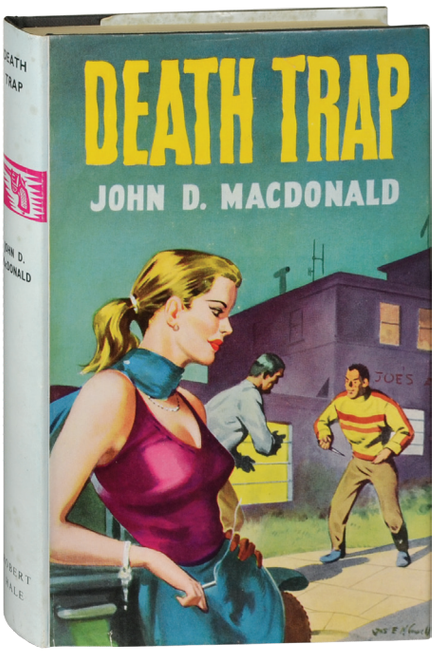


54. MacDonald, John D.

A Bullet for Cinderella

London: Robert Hale, 1960. First UK Edition, and first edition in hardcover. Near Fine in a Fine dust jacket.

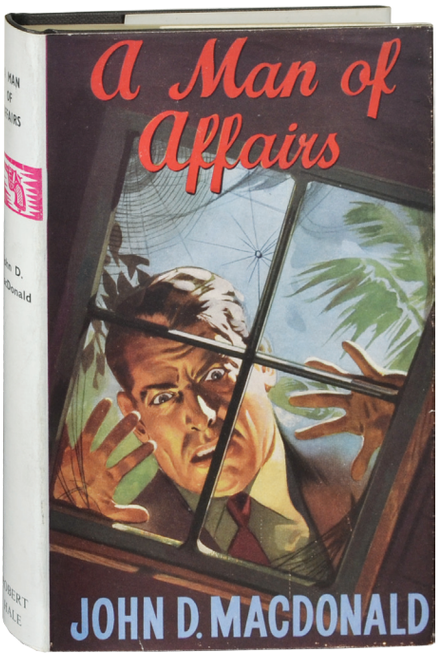
$2500



55. MACDONALD, JOHN D.
DEATH TRAP

London: Robert Hale, 1958. First UK Edition and first edition in hardcover. Fine and unread in a Fine dust jacket.

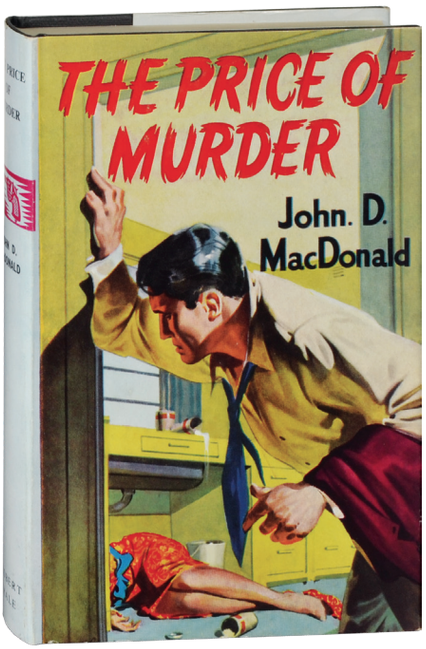
$2500



56. MACDONALD, JOHN D.
A MAN OF AFFAIRS

London: Robert Hale, 1959. First UK Edition and first edition in hardcover. Fine and unread in a Fine dust jacket.

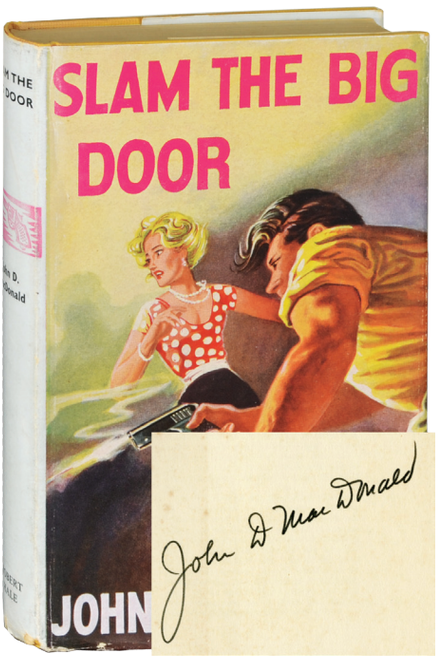
$2500



57. MACDONALD, JOHN D.
THE PRICE OF MURDER

London: Robert Hale, 1958. First UK Edition and first edition in hardcover. Fine and unread in a Fine dust jacket.

$2500

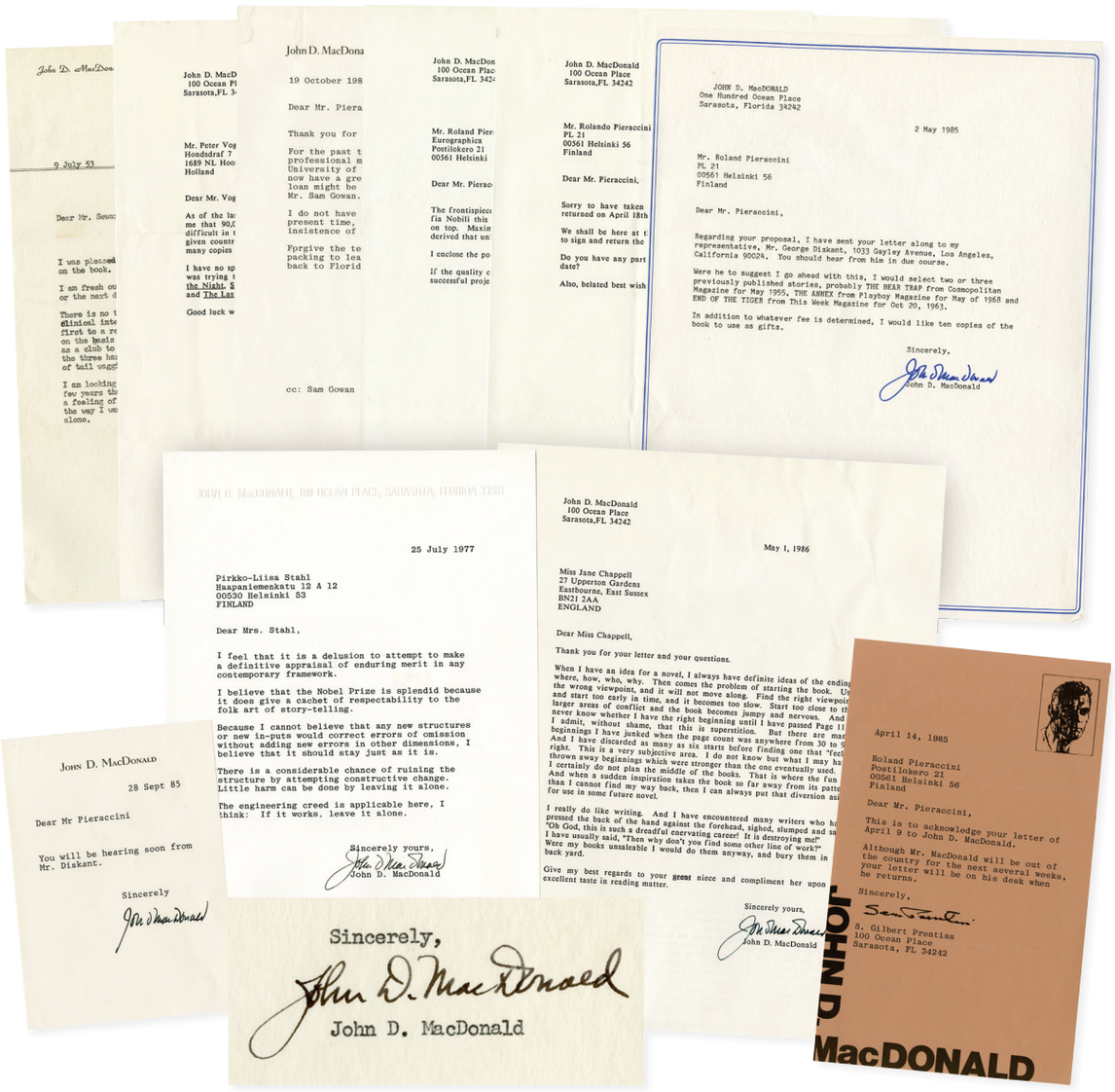


58. MACDONALD, JOHN D.
SLAM THE BIG DOOR

London: Robert Hale, 1961. First UK Edition, and first edition in hardcover. **Signed by the author on the front flyleaf.** Fine in an exceptionally bright, Near Fine dust jacket. The only copy of an early Hale edition we have ever seen signed.

$3250

Featured Authors



59. MacDonald, John D.

An archive of correspondence from the author regarding his writing process, and regarding the publication of the 1987 collection, "The Annex and Other Stories"

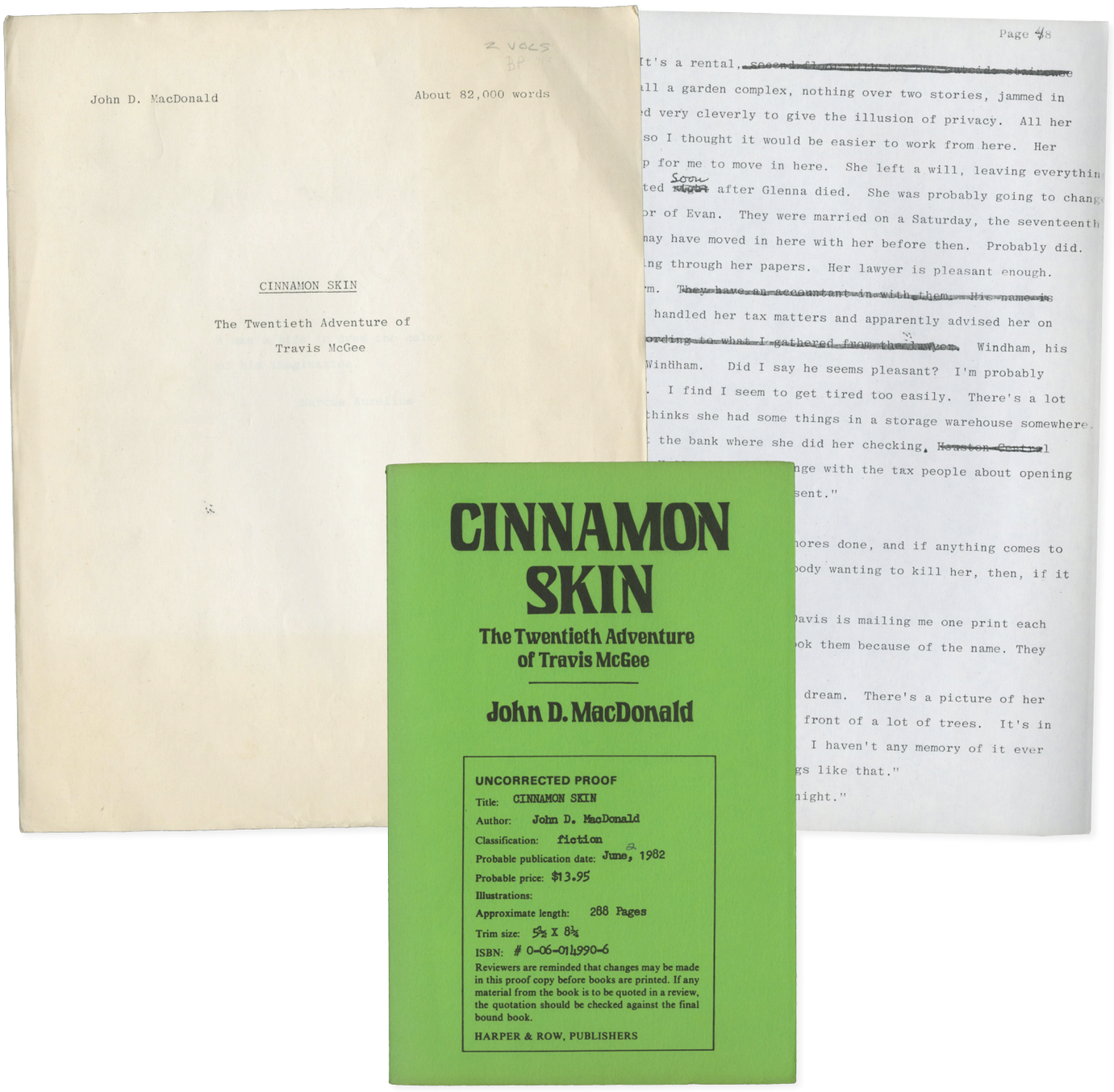
1953–1986. A curated collection of 9 typed letters signed written by John D. MacDonald to various serious inquiries from readers all over the world regarding his fiction, as well as some correspondence with the Finnish publisher Eurographica (who published *The Annex and Other Stories* in 1987), all dating between 1953 and 1986. Quite strong in content, the letters show a very thoughtful side of a writer who was generally very quiet about his process.

Among the topics addressed in the letters are: the novels with which he was the most pleased (*The End of the Night, Slam the Big Door, Please Write for Details, A Key to the Suite,* and *The Last One Left*), the number of his books he believes to have sold as of April 1986 (90,000,000), a philosophical discussion about appraisals of an author's enduring merit ("a delusion"), a fascinating and detailed discussion of his process for conceiving a new novel ("I have thrown away beginnings which were stronger than the one eventually used"), a detailed response to a request from a Finnish publisher about which stories to put in an anthology, and an explanation regarding the location of his archives and "professional materials."

One sentence from a 1986 letter would appear to sum up the author's attitude about his craft the best: "I really like writing… were my books unsalable I would do them anyway, and then bury them in the back yard."

Letters are all Near Fine, some on MacDonald's stationery, some with his typed address at the top left, all dated.

$4500



60. MACDONALD, JOHN D.

CINNAMON SKIN

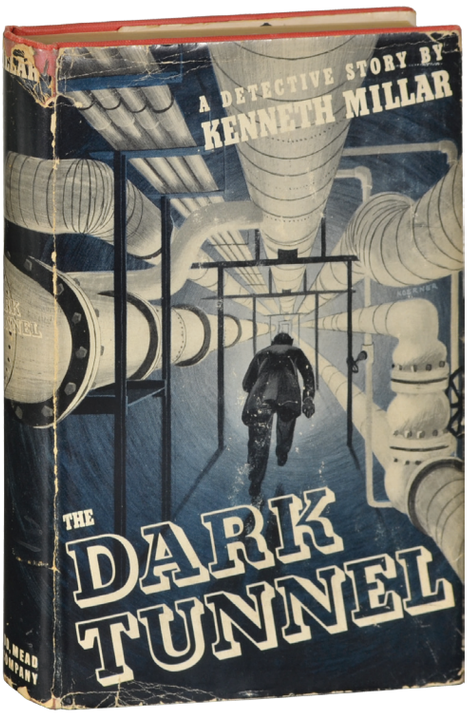
New York: Harper and Row, 1982. Final submission manuscript for John D. MacDonald's *Cinnamon Skin,* the twentieth and penultimate Travis McGee novel, published in book form by Harper and Row in 1982. Mechanically reproduced typescript, with holograph corrections in black ink by the author throughout. 273 pages, Near Fine.

Included with the manuscript is a proof copy of the novel, Near Fine in plain green wrappers as issued.

273 pages, Near Fine.

$2750

Featured Authors

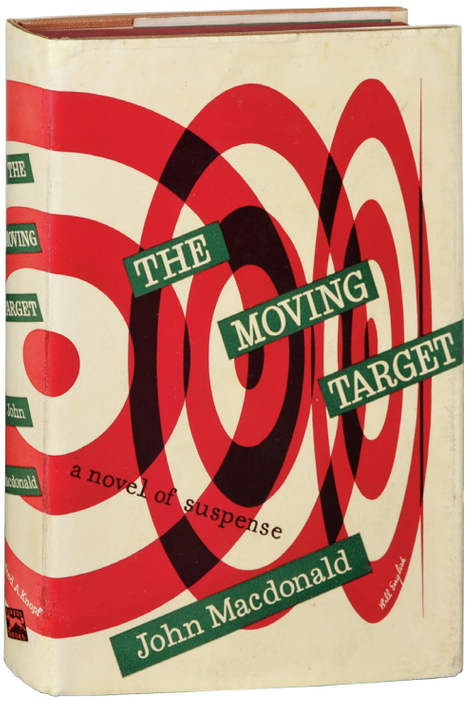


61. Millar, Kenneth

The Dark Tunnel

New York: Dodd, Mead, 1944. First Edition. Fine in a bright, Near Fine dust jacket, lightly chipped at spine ends and lightly rubbed at hinges. The author's first novel, which introduced one of the giants of twentieth century crime fiction to the reading public. Rare.

$15,000

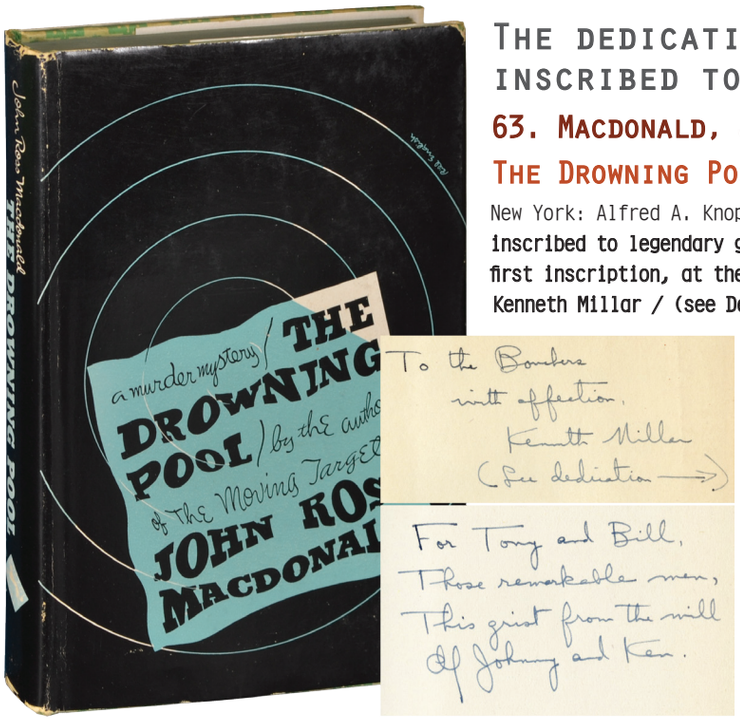


62. MacDonald, John

The Moving Target

New York: Alfred A. Knopf, 1949. First Edition. A Near Fine copy in a dazzling, Near Fine dust jacket. The merest trace of sunning to the red band near the bottom of the spine, otherwise it is as bright and fresh as the day it was issued. The first Lew Archer novel, extremely scarce in this condition.

$12,500



The dedication copy, inscribed to Anthony Boucher

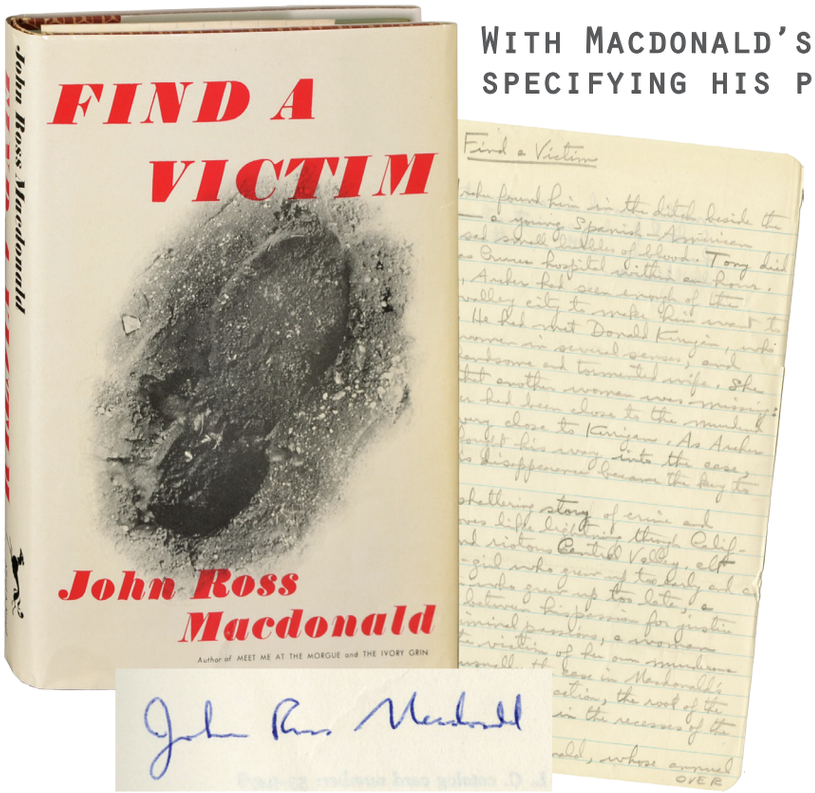
63. Macdonald, John Ross

The Drowning Pool

New York: Alfred A. Knopf, 1950. First Edition. **The dedication copy, doubly inscribed to legendary genre fiction editor and enthusiast Anthony Boucher. The first inscription, at the front endpaper, reads: "To the Bouchers / with affection / Kenneth Millar / (see Dedication →)." The second inscription is at the Dedication page, which reads TO TONY, and very cleverly makes use of both Millar's real name and pseudonym, as well as Boucher's: "For Tony and Bill, / Those remarkable men, / This grist from the mill / of Johnny and Ken."**

Anthony Boucher is today considered one of the great proponents of genre fiction as a literary form. The worldwide mystery conference Bouchercon is named for him. A key Macdonald title and the second Lew Archer novel, basis for the 1975 film, the second of two film adaptations. Near Fine in a bright, Near Fine dust jacket. A unique and important copy.

$25,000



With Macdonald's manuscript notes specifying his preferred jacket text

64. Macdonald, John Ross

Find a Victim

New York: Alfred A. Knopf, 1954. First Edition. **Signed by the author on the title page, presumably quite early on, as "John Ross Macdonald." Laid in is a two-page letter in holograph pencil, in the author's hand, spelling out a variant version of the dust jacket's copy—a provocative piece of ephemera in that it manifests an author's direct involvement in the marketing of his own book.**

Fine and unread in a spectacular, Fine dust jacket. The fifth Lew Archer novel, the best copy we have handled, and the only copy with such an important piece of ephemera.

$5000

Macdonald's annotated review copy, along with a five-page manuscript of his review

65. Winwar, Frances

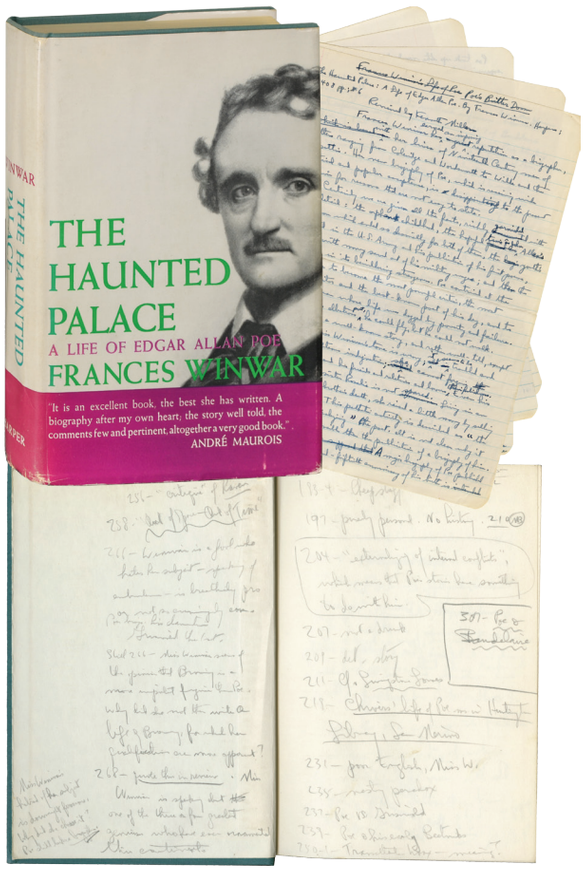
The Haunted Palace: A Life of Edgar Allan Poe

New York: Harper and Brothers, 1959. First Edition. Author Kenneth Millar's review copy, annotated by him in holograph pencil throughout, and profusely so on the endpapers. Laid in is a five-page manuscript letter signed of Millar's review for the book, undated but presumably early 1959. The review, to our knowledge was never published, nor collected in book form.

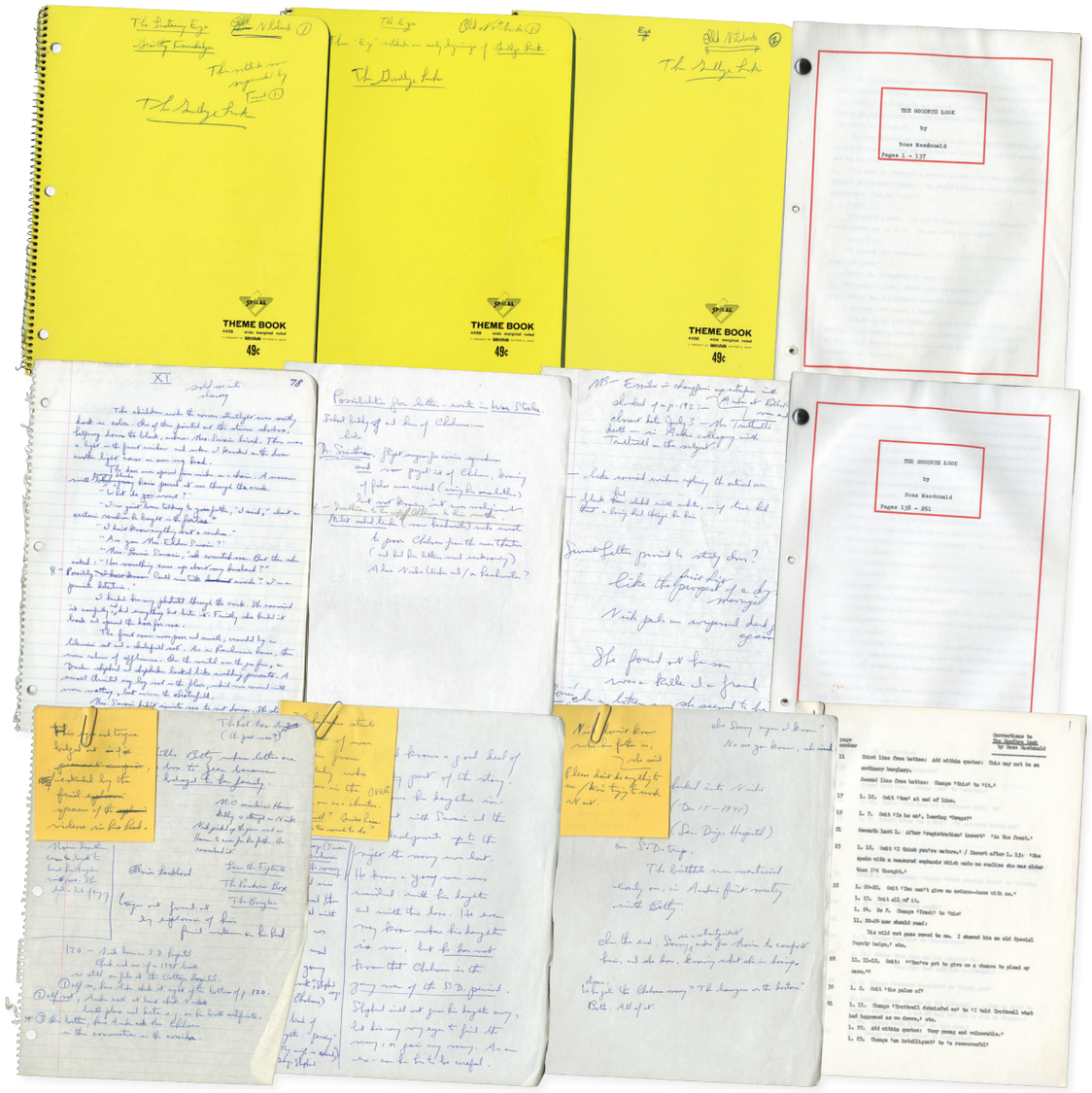
Millar's review demonstrates a broad knowledge of the genre he was instrumental in redefining for his era (writing as Millar, Ross Macdonald, John Macdonald, and John Ross Macdonald), and is an intriguing insight into how such an author viewed the father of that genre.

Book: Near Fine in a Near Fine dust jacket. Letter: Five and approximately 1/4 quarto leaves, lined three-hole notebook paper, rectos only, in blue holograph ink with the exception of the last few sentences, with corrections in the same blue ink throughout. Folded horizontally at the center, else Near Fine.

$4500



Featured Authors



66. Macdonald, Ross

Handwritten manuscript and the complete hand-corrected typescript of "The Goodbye Look"

1968–1969. Hand written manuscript and hand corrected typescript of Ross Macdonald's 1969 novel featuring series character Lew Archer, *The Goodbye Look*. 79 quarto, spiral-bound notebook pages in 3 notebooks, mostly on rectos only, but some on versos as well. Some notebook pages are loose, some are held together in small groups with paper clips, but most are still in the original notebooks. Macdonald's holograph notations are on the covers of the notebooks as well.

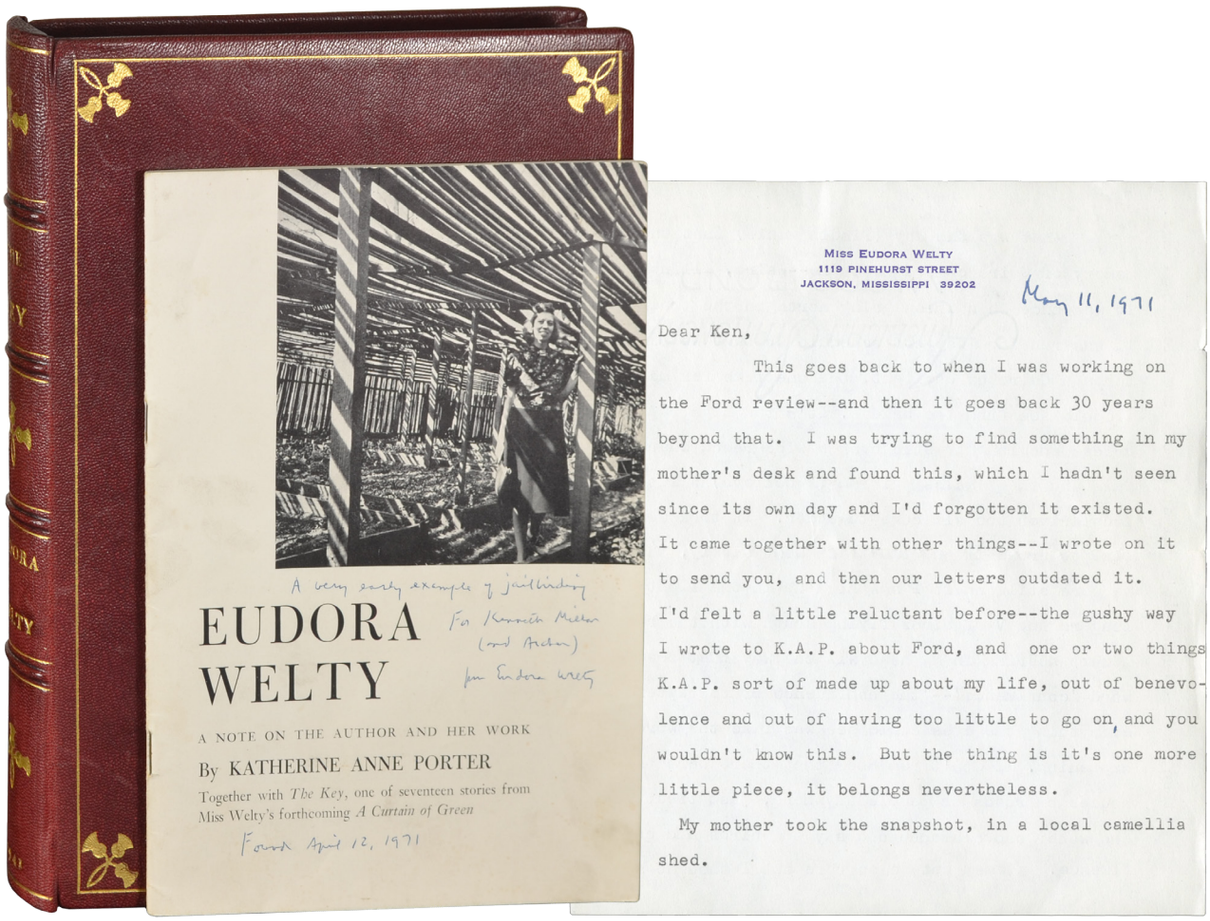
Typescript is 261 typewritten pages, with Millar's holograph corrections throughout. On standard 8.5 x 11 inch typing paper, rectos only. In two parts, with 3-hole punches on left margins, each section of manuscript held together with a brad in the uppermost hole only, and first and last pages encapsulated in Mylar.

Together with 8 pages of original typewritten notes and a few holograph notes on standard 8.5 x 11 inch typing paper, rectos only. Pages paper-clipped at the upper left corner.

Entire collection housed in a custom green cloth clamshell case, with black cloth spine labels and gilt titles. The book was published by Alfred A. Knopf in 1969.

An important and complete working document for a published novel by an author considered to be the third in the "holy trinity" of literary crime novelists, together with Dashiell Hammett and Raymond Chandler.

$12,500



Inscribed by Welty to Millar, with a remarkable typed letter signed

67. Welty, Eudora and Katherine Anne Porter

A Note on the Author with The Key, one of seventeen stories from Miss Welty's forthcoming "A Curtain of Green"

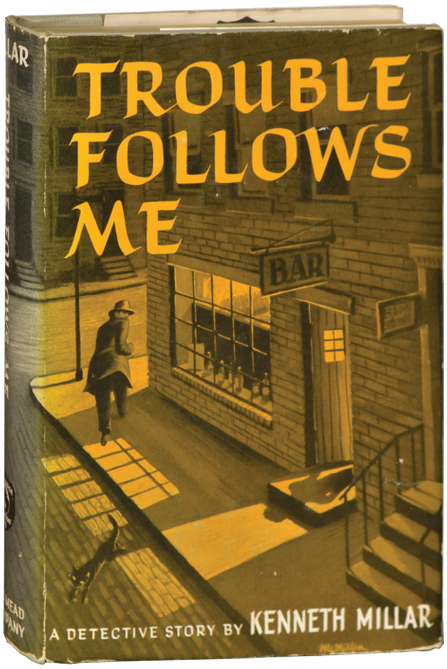
Garden City: Doubleday, Doran, 1941. First Edition. An assessment of the young Eudora Welty by author Katherine Anne Porter issued prior to, and containing an excerpt from, Welty's then-upcoming first book, *A Curtain of Green,* published in 1941. Porter's assessment also appeared in the first edition of that book.

This copy is inscribed by Welty to her longtime friend, author Kenneth Millar on the front wrapper: "A very early example of Jailbirding for Kennth Millar (and Archer) from Eudora Welty / Found April 12, 1971." Laid in is a marvelous typed letter signed from Welty to Millar, dated May 11, 1971, in which she recounts the history of the pamphlet and its cover photo of her: "I was trying to find something in my mother's desk and found this…I'd forgotten it existed… My mother took the snapshot in a local camellia shed." She then recounts in her own style a train ride she made over three merging rivers where "a long ragged V of birds" fly past. "I kept hearing in my head all the way that beautiful word 'confluence'… It's all so rarely the blessing falls."

An important and very intimate association regarding one of Welty's most important pieces, in the light of what is arguably her most important literary relationship. Miss Welty's personal and artistic relationship with Millar is explored at length in Tom Nolan's biography of the former. It should be also noted that a literary irony lies beneath the association: Welty made an endorsement of Millar in *The New York Times* that bore a distinct parallel to the one she received from Porter. Polk A1.

Book: small octavo, saddle-stitched wrappers as issued, Fine condition. Letter: 6 x 7 inches, some 300 words on the author's letterhead, signed "Eudora." One horizontal fold, Fine condition. In a custom folding cloth chemise and a full-leather custom clamshell box, with gilt titles, rule, and decoration, rounded spine and raised bands.

$12,500

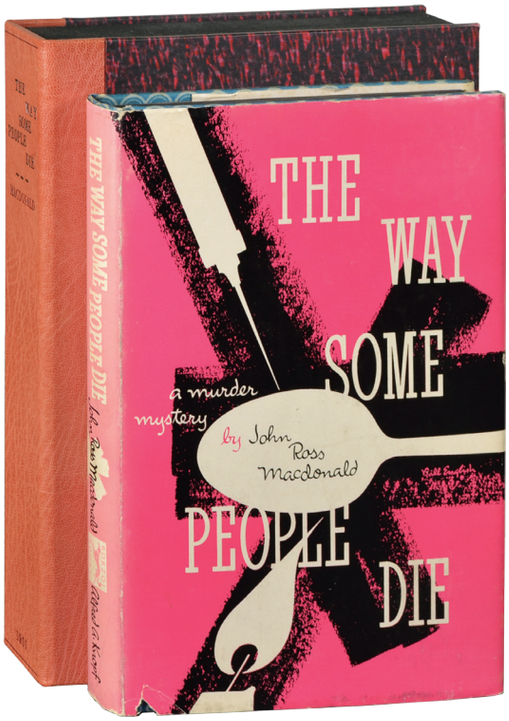


68. Millar, Kenneth

Trouble Follows Me

New York: Dodd, Mead, 1946. First Edition. A Fine, tight copy in a bright dust jacket with no tears or chips but that shows minute wear at the base of the spine. An exceptionally Fine, fresh copy of the author's second novel.

$3500

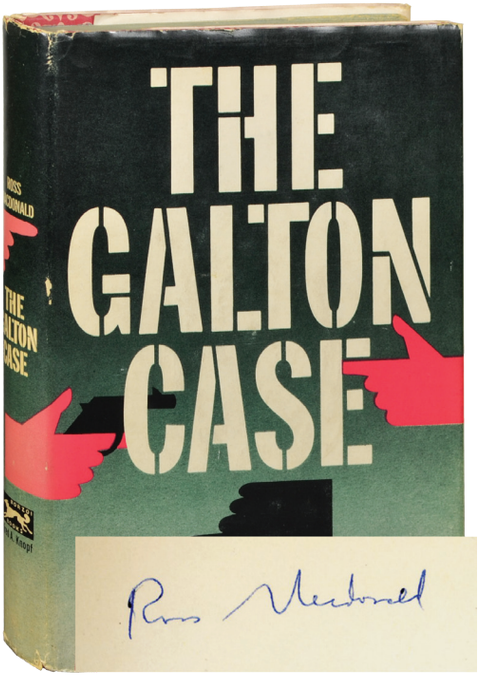


69. Macdonald, John Ross

The Way Some People Die

New York: Alfred A. Knopf, 1951. First Edition. Fine in a bright, Near Fine dust jacket, with a deep black topstain. Jacket has just a touch of the usual spine fading—but much better than usually seen—and a tiny chip at the bottom of the front panel. A nice example of the third Lew Archer novel, one of the most difficult to obtain in collector's condition.

$3500



70. Macdonald, Ross

The Galton Case

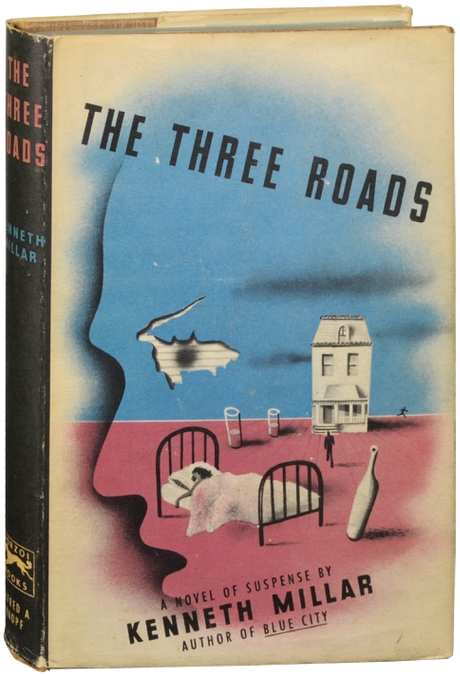
New York: Alfred A. Knopf, 1959. First Edition. **Signed by the author on the front flyleaf.** About Near Fine in a bright, Near Fine dust jacket. The eighth Lew Archer novel, with one of the best jacket designs in the classic series.

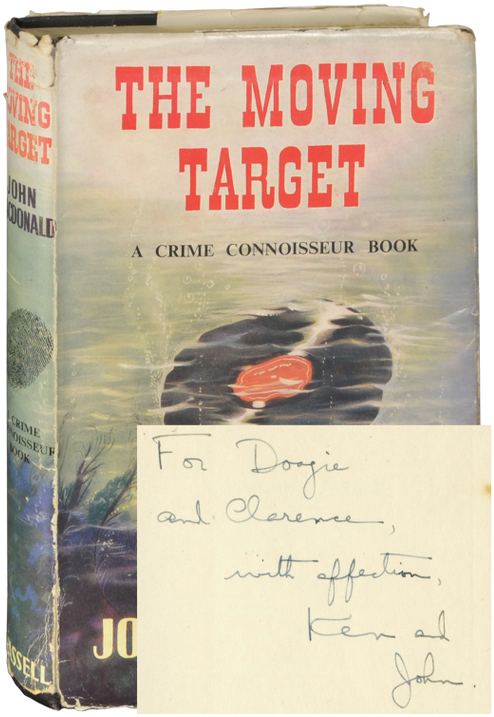
$2500

71. Millar, Kenneth
The Three Roads

New York: Alfred A. Knopf, 1948. First Edition. Fine in a Near Fine dust jacket, with a small rubber stamp for the "Booth Memorial Hospital" on the front endpaper. Bump to the heel, some minute rubbing at the corners. The author's fourth novel.

$1750





72. Macdonald, John
The Moving Target

London: Cassell, 1951. First Edition. **Inscribed by the author to his in-laws, and with reference to both his real name and his pseudonym, on the front endpaper: "For Doagie and Clarence [Strum] / with affection / Ken and John."**

Very Good plus in a Very Good dust jacket. Mild soil to the boards, some foxing to the page edges. Jacket is moderately worn at the extremities, with a few small chips and closed tears. The first Lew Archer title, the only signed copy of the UK edition we have ever encountered.

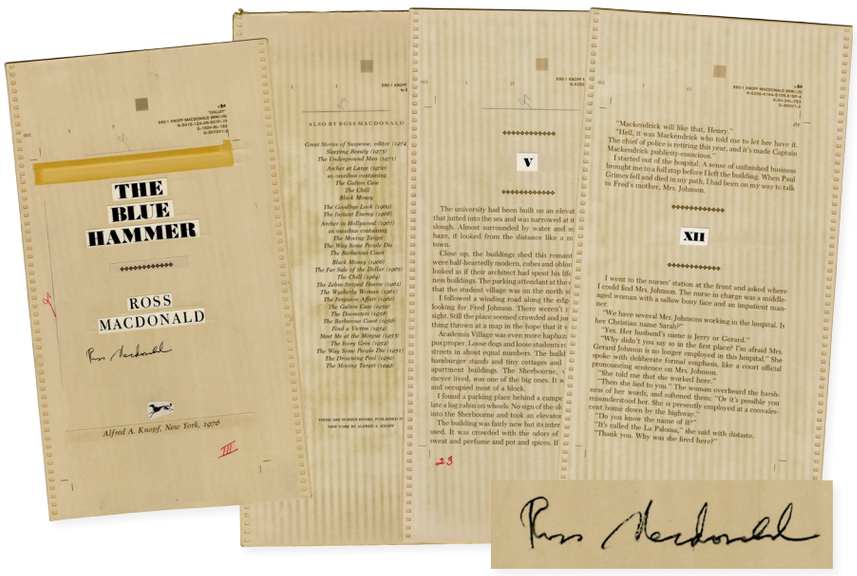
$2000

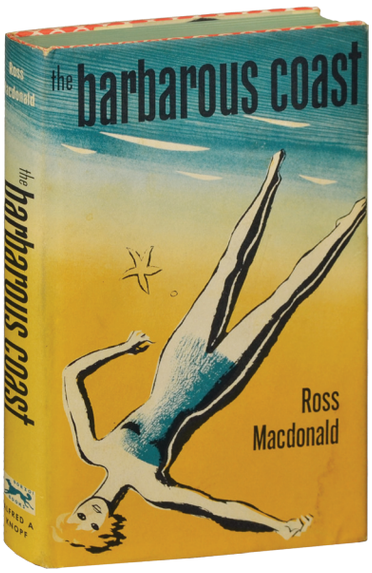
73. Macdonald, Ross
The Blue Hammer

New York: Alfred A. Knopf, 1976. Original galley plates for Ross Macdonald's novel, *The Blue Hammer*, with typesetter's and editor's notes in red pencil throughout. **The title page plate is the original paste-up, with even the Knopf Borzoi label positioned separately into place, and has been signed by the author below his name.** *The Blue Hammer* was the nineteenth and final Lew Archer novel published during the author's lifetime.

Heavy rectangular card stock, Near Fine, stacked and sealed, weighing nearly ten pounds. An absolutely singular item for the serious Ross Macdonald enthusiast.

$1850



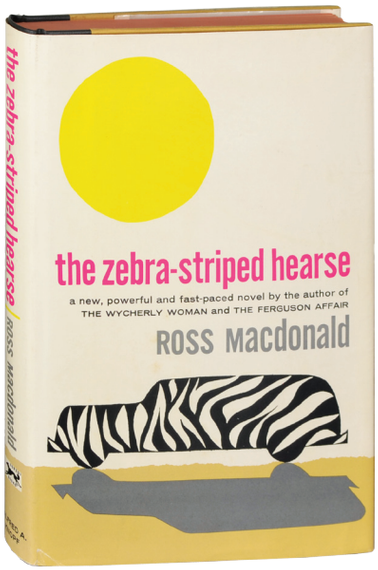


74. Macdonald, Ross

The Barbarous Coast

New York: Alfred A. Knopf, 1956. First Edition. Near Fine in a Near Fine, price-clipped dust jacket. Jacket is bright, but with soil to the rear panel. The sixth Lew Archer novel, one of the more difficult titles in the series to obtain in collectible condition. In a custom clamshell box.

$1250

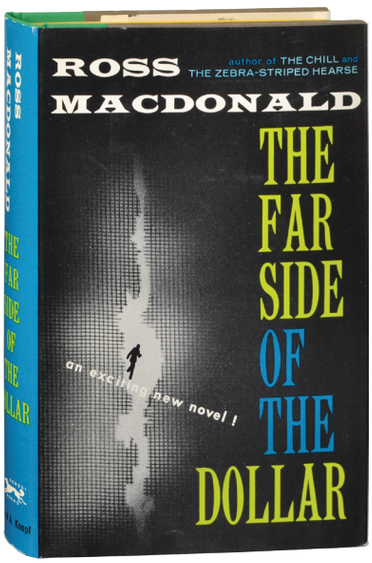


75. Macdonald, Ross

The Zebra-Striped Hearse

New York: Alfred A. Knopf, 1962. First Edition. Fine and unread in a Fine, price-clipped dust jacket. Topstain brilliant, and with none of the usual fading to the pink lettering. The tenth Lew Archer novel.

$950

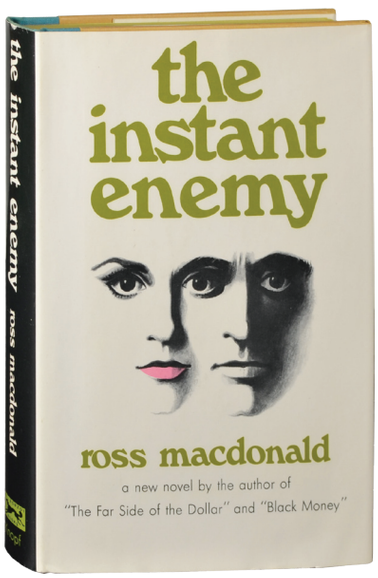


76. Macdonald, Ross

The Far Side of the Dollar

New York: Alfred A. Knopf, 1965. First Edition. Fine and unread in a Fine dust jacket, with a vibrant yellow topstain. The eleventh Lew Archer novel.

$425

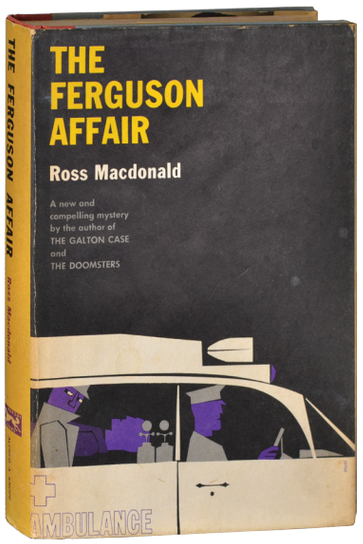


77. Macdonald, Ross

The Instant Enemy

New York: Alfred A. Knopf, 1968. First Edition. Fine and unread in a Fine dust jacket. Lew Archer.

$375

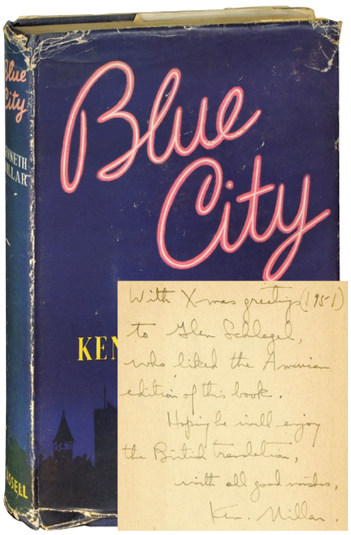


78. Macdonald, Ross

The Ferguson Affair

New York: Alfred A. Knopf, 1960. First Edition. Fine and unread in a Near Fine dust jacket with a touch of overall toning and light soil to the rear panel. An attractive copy of this non-Archer thriller, featuring young California lawyer Bill Gunnarson.

$725



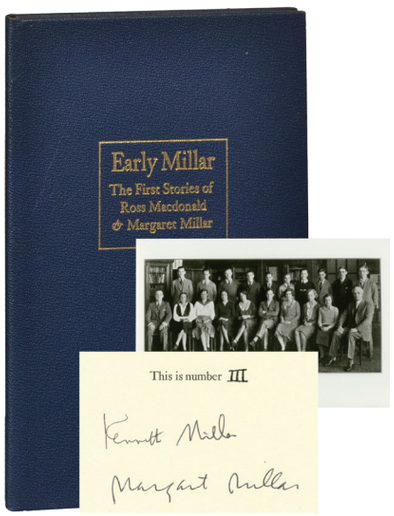
79. Millar, Kenneth

Blue City

London: Cassell, 1949. First Edition. **Inscribed by the author on the front endpaper: "With Xmas greetings (1951) / to Glenn Schlegel, who liked the American edition of this book. Hoping he will enjoy the British translation. / With all good wishes / Ken Millar."**

Very Good in a Very Good dust jacket. Some brief white soil to the boards. Jacket is moderately worn and creased at the extremities. An uncommon edition of an early Millar title, and the only signed copy we've ever seen. Basis for the 1986 film starring Judd Nelson and Ally Sheedy.

$1500

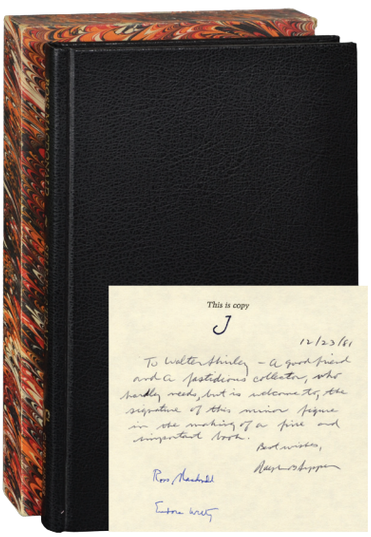


80. Millar, Kenneth and Margaret Millar

Early Millar: The First Stories of Ross Macdonald and Margaret Millar

Santa Barbara, CA: Cordelia Editions, 1982. First Edition. **One of 15 roman-numbered copies issued (this being No. III), signed by both Kenneth Millar and Margaret Millar.** Brief owner notation on the rear endpaper, now partially erased, else Fine in full blue leather, with a photo of the two authors with their high school deabating team laid in, as issued. The first appearance in book form of these stories for both authors, originally issued in their high school magazine, *The Grumbler*.

$1750



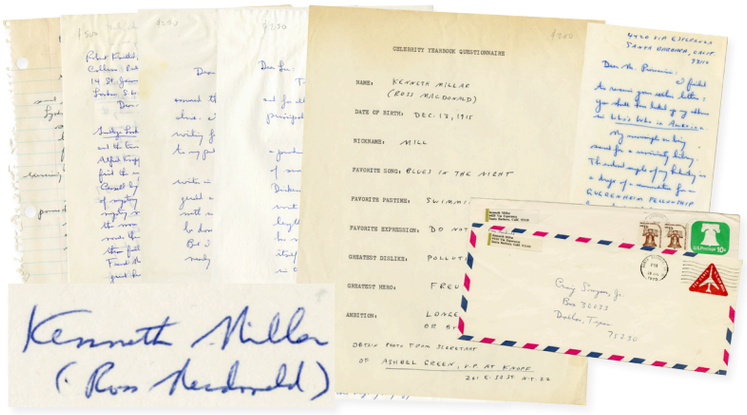
81. Macdonald, Ross
Eudora Welty (foreword)

Self-Portrait: Ceaselessly into the Past

Santa Barbra, CA: Capra Press, 1981. First Edition. **One of 26 lettered copies (this being Letter "J") signed by author Ross Macdonald and Eudora Welty, who contributes the introduction, as well as an additional inscription by the book's publisher, Ralph Sipper, dated 1981.** An original photograph of the two authors is laid into a pocket tipped on to the front pastedown as issued.

An autobiography of sorts for Macdonald, quite elegant, comprised of sections composed by him at various points in his career. Fine in black leather, in a paper-covered slipcase as issued, with the corners of the slipcase lightly rubbed.

$1500



82. Millar, Kenneth

An archive of correspondence from the author

1953–1986. A collection of 4 autograph letters signed by Kenneth Millar, quite strong in content, addressing a wide range of topics. Also included is a very humorous response to a "Celebrity Questionnaire." Ranging from 1955, the letters typically detailed, lengthy, and thoughtful.

Among the topics addressed in the letters are: an effusive recommendation for fellow author Dennis Lynds (a.k.a. Michael Collins) for a Guggenheim fellowship, the deal for the 1973 film version of *The Drowning Pool* ("judged by the principals involved, it looks very promising"), his reading (a long discussion of *The Mystery of Edwin Drood, Tristram Shandy*), reactions to jacket artwork ("'*The Goodbye Look*' seems to me an improvement over that for '*The Instant Enemy*'"), his excitement over seeing praise from Elizabeth Bowen, Charles Portis, and even English poet Donald Davie (who called *The Galton Case* "a great novel"), a review of his work by Ray Bradbury in the *Los Angeles Times*, a hilarious Celebrity Yearbook Questionnaire ("Favorite Expression: 'Do not become alarmed' / Greatest Hero: Freud").

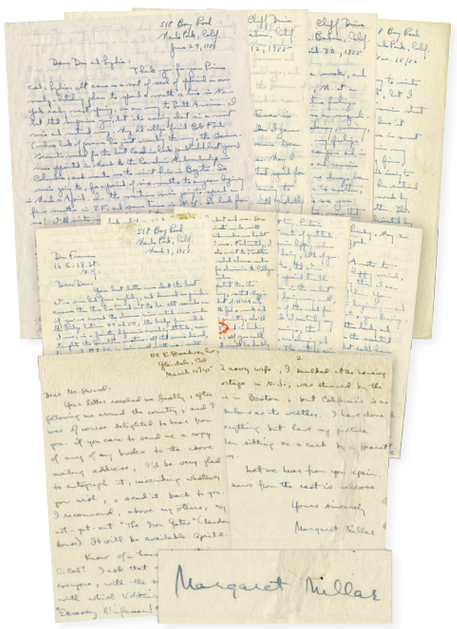
The cornerstone of the collection is a lengthy rumination by Millar on his own standing in the pantheon of crime fiction writers. He is rueful of the fact that the Collins Crime Club editions of his novels in England put across a more "traditional" crime fiction style that leads reviewers to comparisons with Hammett and Chandler. He puts forth the idea (one that is now very much accepted by historians) that his fiction is what American critic Samuel French Morse calls "almost…a new genre." He writes: "This view of me is making great headway in this country at last," and suggests that his British publisher consider publishing "an omnibus of three or four of my best books, suitably introduced, [which might] convey a new message."

Letters are all Near Fine, some on Macdonald's stationery, some with his typed address at the top left, all dated.

$8500

83. Millar, Kenneth

An archive of 6 autograph letters signed to book illustrator and friend Don Freeman, 1956–1957, and academic Frank Stirling



1956–1957. An archive of 6 autograph letters signed by Kenneth Millar, 4 to book illustrator, longtime friend, and Santa Barbara neighbor Don Freeman, and 2 to an old professor and mentor from Ontario, Frank Stirling.

A fascinating and unique collection of correspondence from Millar, full of personal inquiries, casual observations, and progress reports on children and mutual friends. Important, however, is a subtext regarding the author's ongoing psychoanalysis and the effect it was having on his life and work: "Heavens, you'd think from that remark that I was being analyzed... [I am] rediscovering the country of my childhood which isn't so very different from adult country, as Salinger people like you would be the first to agree. I'd say I'm well on through into the middle of it, too, and just wrote a good book [*The Galton Case*] quite fast by way of proving it." And again, "I suppose my best personal news is that the effect of analysis (I'm approaching termination) has been to reawaken, by some of the most extraordinary experiences, my interest in writing poetry, and I've come back after twenty years not with a whimper but a bang."

The 2 letters to Frank Stirling come just before and just after a trip that reunited Millar with his old friend, respectively, and say much about the author's frustrations over trying to express himself in a literary fashion within the restrictions of the crime fiction genre.

More than 2500 words in all, with each letter signed, "Ken." An intimate set of documents revealing much about a very private man, today a legend in the pantheon of literary crime fiction.

Near Fine, onionskin stock, each letter dated with the author's address in Menlo Park.

$6500

In the same high school, but not yet sweethearts

84. Millar, Kenneth and Margaret Millar (contributors)

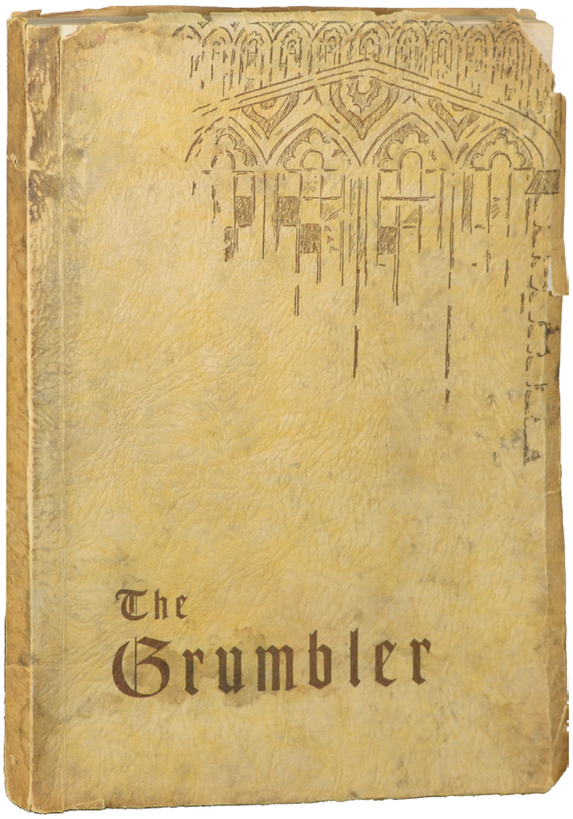
The Grumbler: The Waterloo College Yearbook

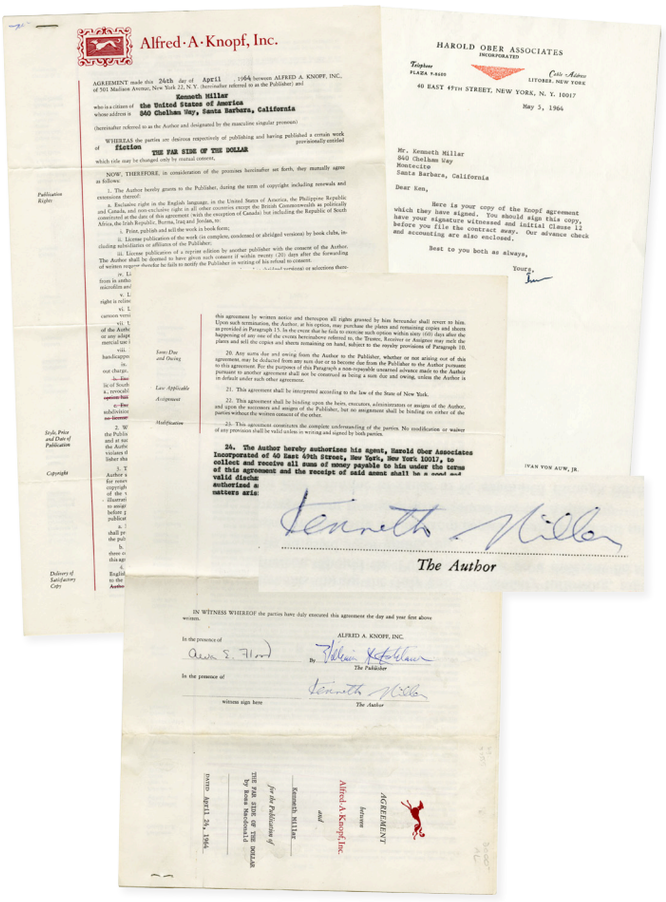
Kichener, Ontario: Waterloo College, 1932. Yearbook for the high school in Kichener, Ontario, where Kenneth Millar and Margaret Millar (née Margaret Sturm) met. Both were on the yearbook staff, and this volume contains Kenneth Millar's first two stories (one a Philo Vance satire) and Margaret Millar's first four published works, all poems.

The two pieces published here, both noted in the Bruccoli bibliography, are "Phil France, in the Zuider Zee" and "To the Damned Their Due…"

About Very Good in moderately edge-chipped wrappers, pages supple and Near Fine. Bruccoli C2, C3.

$1250





85. Millar, Kenneth

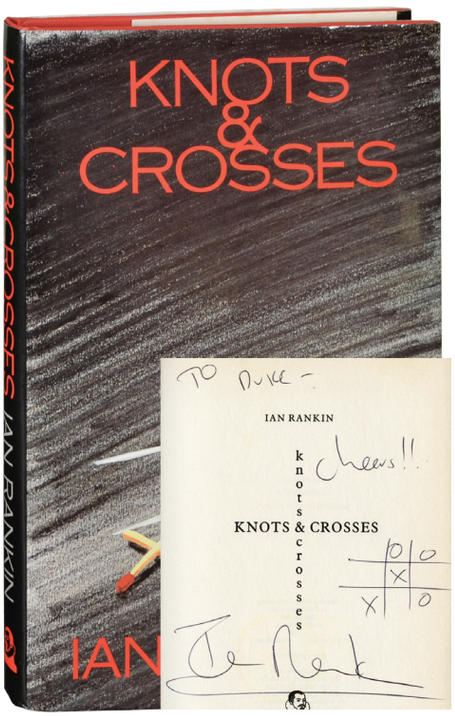
Original signed contract for the 1964 Lew Archer novel, "The Far Side of the Dollar"

New York: Alfred A. Knopf, 1964. Original contract agreement between Kenneth Millar (writing as Ross Macdonald) and Alfred A. Knopf, dated April 24, 1964, for the publication of the thirteenth Lew Archer novel, *The Far Side of the Dollar*. Signed by Macdonald, a publisher's representative, and a witness. Several clauses in the contract are struck out in red holograph ink, with a few ribbon copy typed emendations.

Accompanying the contract is a typed letter signed from Millar's agency, Harold Ober Associates, dated May 5, 1964, stating that the contract is enclosed.

8.5 x 14 inches, folded twice, stapled once at the top left corner.

$1250



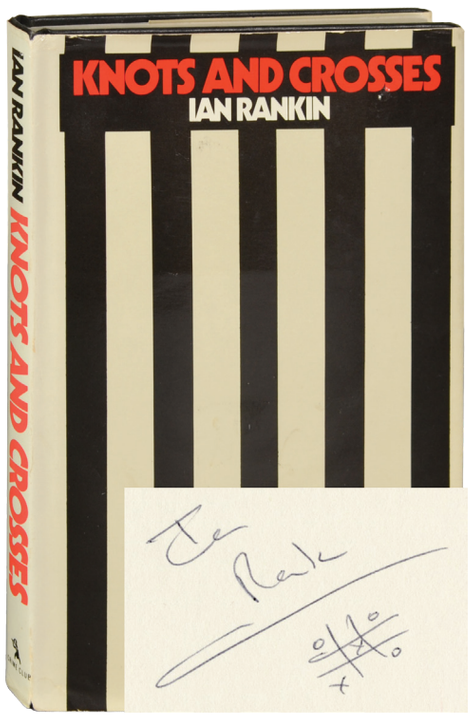
86. Rankin, Ian

Knots and Crosses

London: The Bodley Head, 1987. First Edition. **Inscribed by the author on the title page: "To Duke / Cheers! / Ian Rankin" along with his trademark knots-and-crosses drawing.**

Fine and unread in a Fine dust jacket, with absolutely none of the usual fading at the spine panel. Rankin's second book, and the first Rebus novel.

$2750



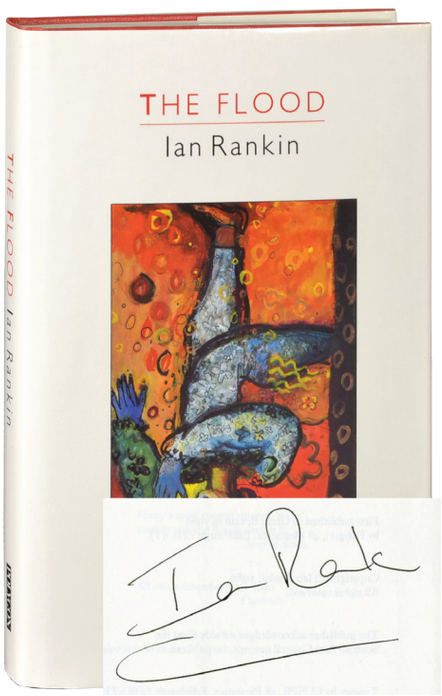
87. Rankin, Ian

Knots and Crosses

Garden City: Doubleday, 1987. First American Edition. **Signed by the author on the title page, along with his trademark "knots-and-crosses" drawing.**

Fine and unread in a Near Fine dust jacket. Just a hint of fading to the red titles on the jacket spine. In our experience, the most difficult of the two English-language first editions to find in superior condition.

$550



88. Rankin, Ian

The Flood

London: Polygon, 1986. First Edition. **Signed by the author on the title page.** Fine in a Fine dust jacket. Rankin's first book.

$2500

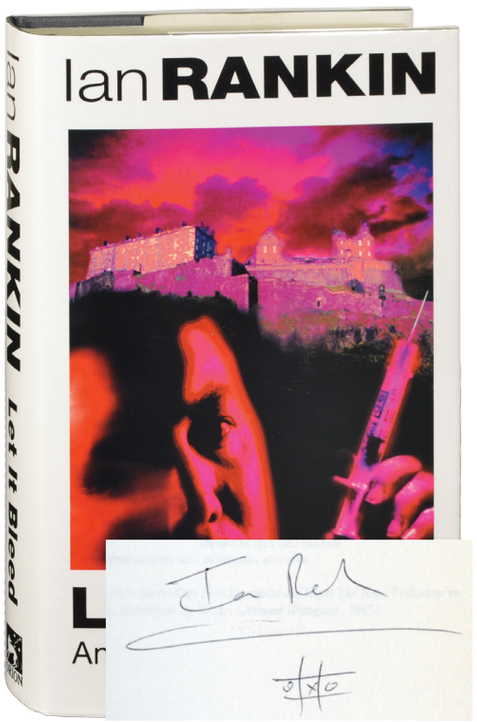
89. Rankin, Ian

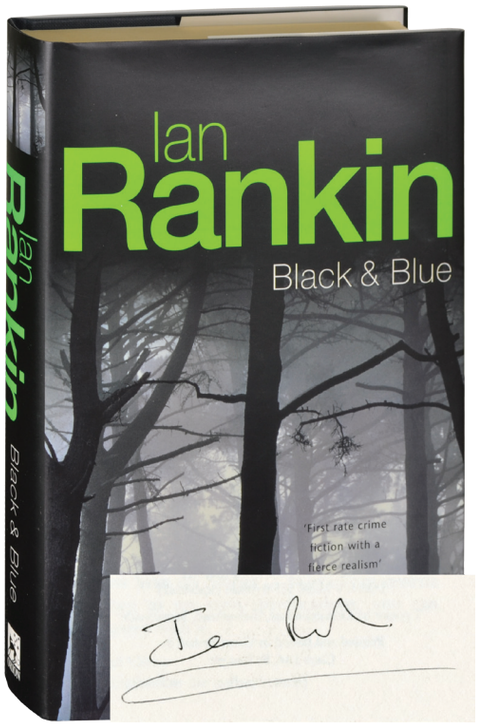
Let It Bleed

London: Orion, 1995. First Edition. **Signed by the author on the title page, along with his trademark knots-and-crosses drawing.**

Fine and unread in a Fine dust jacket. The eighth Rebus novel.

$800



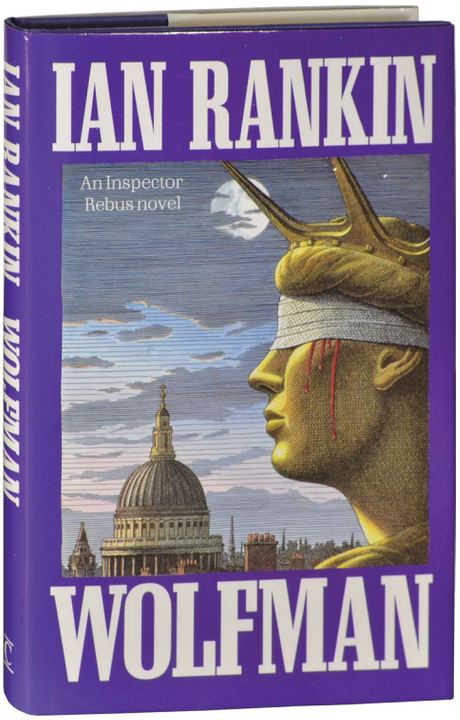


90. Rankin, Ian

Black and Blue

London: Orion, 1997. First Edition. **Signed by the author on the title page.** Fine and unread in a Fine dust jacket. The author's breakthrough title, a Rebus novel.

$550

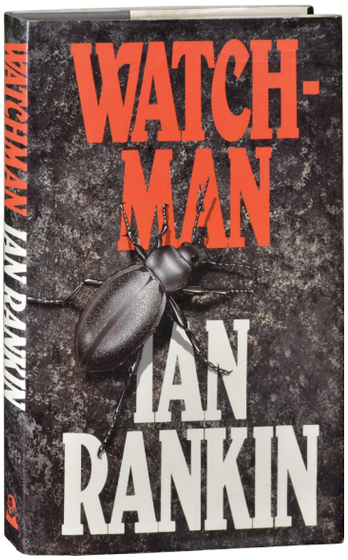


91. Rankin, Ian

Wolfman

London: Century, 1992. First Edition. Fine and unread in a Fine dust jacket. The third Inspector Rebus novel, quite scarce.

$550

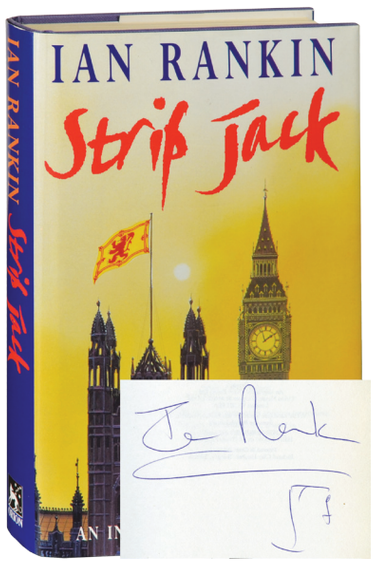


92. Rankin, Ian

Watchman

London: The Bodley Head, 1988. First Edition. Fine and unread in a Fine dust jacket, with none of the usual fading to the red titling on the jacket spine.

$450



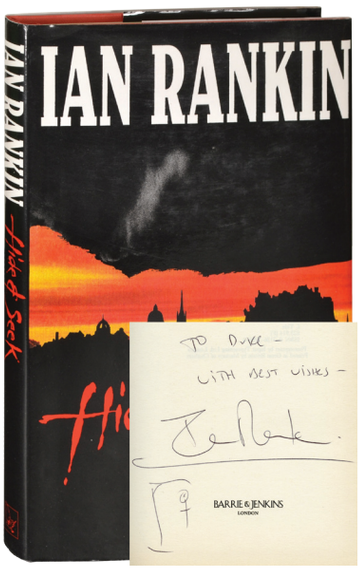
93. Rankin, Ian

Strip Jack

London: Orion, 1992. First Edition. **Signed by the author on the title page, with his "hangman" motif.**

Near Fine in a Fine dust jacket. None of the usual toning to the page edges is present. Jacket is the export variant, with no price on the front flap. The fourth Inspector Rebus novel.

$450



94. Rankin, Ian

Hide and Seek

London: Barrie and Jenkins, 1991. First Edition. **Inscribed by the author on the title page: "To Duke / With best wishes / Ian Rankin," followed by a drawing of the author's trademark hangman motif.**

Fine and unread in a Fine dust jacket. Only a hint of the usual toning to the page edges. The second Inspector John Rebus thriller.

$450

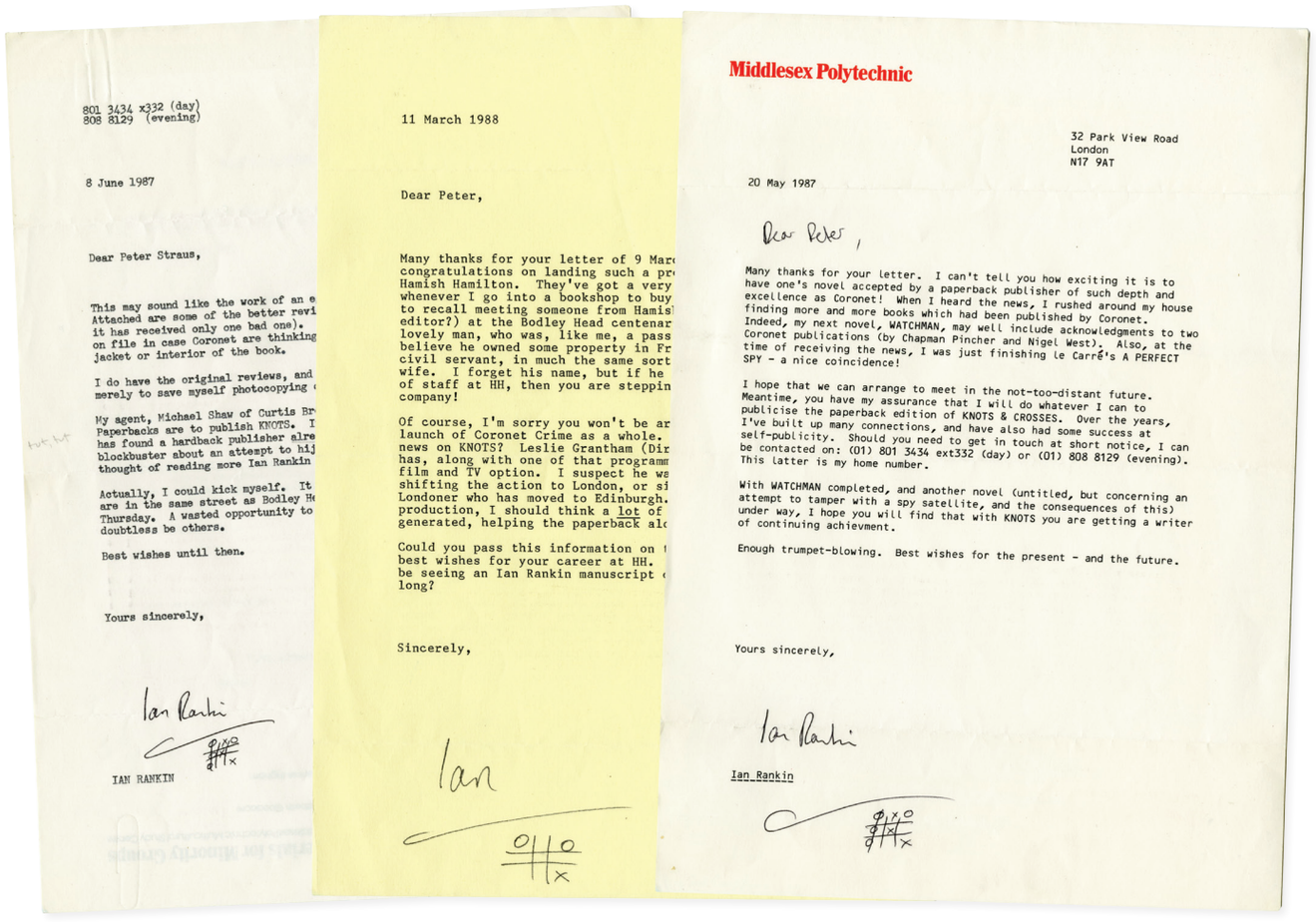


95. Rankin, Ian

Westwind

London: Barrie and Jenkins, 1990. First Edition. Fine and unread in an about Fine dust jacket. Jacket is Fine but for the tiniest crease to one corner of the crown. A non-Rebus thriller involving a spy satellite gone awry.

$325



801 3434 x332 (day)
808 8129 (evening)

8 June 1987

Dear Peter Straus,

This may sound like the work of an e
Attached are some of the better revi
it has received only one bad one).
on file in case Coronet are thinking
jacket or interior of the book.

I do have the original reviews, and
merely to save myself photocopying

My agent, Michael Shaw of Curtis Br
Paperbacks are to publish KNOTS. I
has found a hardback publisher alre
blockbuster about an attempt to hij
thought of reading more Ian Rankin

Actually, I could kick myself. It
are in the same street as Bodley H
Thursday. A wasted opportunity to
doubtless be others.

Best wishes until then.

Yours sincerely,

Ian Rankin

IAN RANKIN

11 March 1988

Dear Peter,

Many thanks for your letter of 9 Mar
congratulations on landing such a pr
Hamish Hamilton. They've got a very
whenever I go into a bookshop to buy
to recall meeting someone from Hamis
editor?) at the Bodley Head centenar
lovely man, who was, like me, a pass
believe he owned some property in Fr
civil servant, in much the same sort
wife. I forget his name, but if he
of staff at HH, then you are steppin
company!

Of course, I'm sorry you won't be ar
launch of Coronet Crime as a whole.
news on KNOTS? Leslie Grantham (Dir
has, along with one of that programm
film and TV option. I suspect he ws
shifting the action to London, or si
Londoner who has moved to Edinburgh.
production, I should think a lot of
generated, helping the paperback alc

Could you pass this information on
best wishes for your career at HH.
be seeing an Ian Rankin manuscript
long?

Sincerely,

Ian

Middlesex Polytechnic

32 Park View Road
London
N17 9AT

20 May 1987

Dear Peter,

Many thanks for your letter. I can't tell you how exciting it is to have one's novel accepted by a paperback publisher of such depth and excellence as Coronet! When I heard the news, I rushed around my house finding more and more books which had been published by Coronet. Indeed, my next novel, WATCHMAN, may well include acknowledgments to two Coronet publications (by Chapman Pincher and Nigel West). Also, at the time of receiving the news, I was just finishing le Carré's A PERFECT SPY - a nice coincidence!

I hope that we can arrange to meet in the not-too-distant future. Meantime, you have my assurance that I will do whatever I can to publicise the paperback edition of KNOTS & CROSSES. Over the years, I've built up many connections, and have also had some success at self-publicity. Should you need to get in touch at short notice, I can be contacted on: (01) 801 3434 ext332 (day) or (01) 808 8129 (evening). This latter is my home number.

With WATCHMAN completed, and another novel (untitled, but concerning an attempt to tamper with a spy satellite, and the consequences of this) under way, I hope you will find that with KNOTS you are getting a writer of continuing achievment.

Enough trumpet-blowing. Best wishes for the present - and the future.

Yours sincerely,

Ian Rankin

Ian Rankin

96. RANKIN, IAN

ARCHIVE OF THREE TYPED LETTERS SIGNED TO HIS PUBLISHER'S REPRESENTATIVE AT CORONET, PETER STRAUS, CIRCA 1987–1988

1987–1988. An archive of 3 typed letters signed by British crime fiction author Ian Rankin to his first paperback publisher, Peter Straus at Coronet Books, regarding three early books: *Knots and Crosses, Watchman,* and *Westwind.*

Three letters that reveal a progression of enthusiasm and planning from the young author that is difficult not to love. The first letter, dated May 20, 1987, is in response to Coronet's acceptance of Rankin's first John Rebus novel, *Knots and Crosses,* for paperback publication. Rankin's enthusiasm is palpable, and he excitedly notes that he has just finished reading the Coronet edition of John le Carre's *A Perfect Spy,* and that his next novel to be published in hardcover, *Watchman,* may contain blurbs by Coronet authors Chapman Pincher and Nigel West.

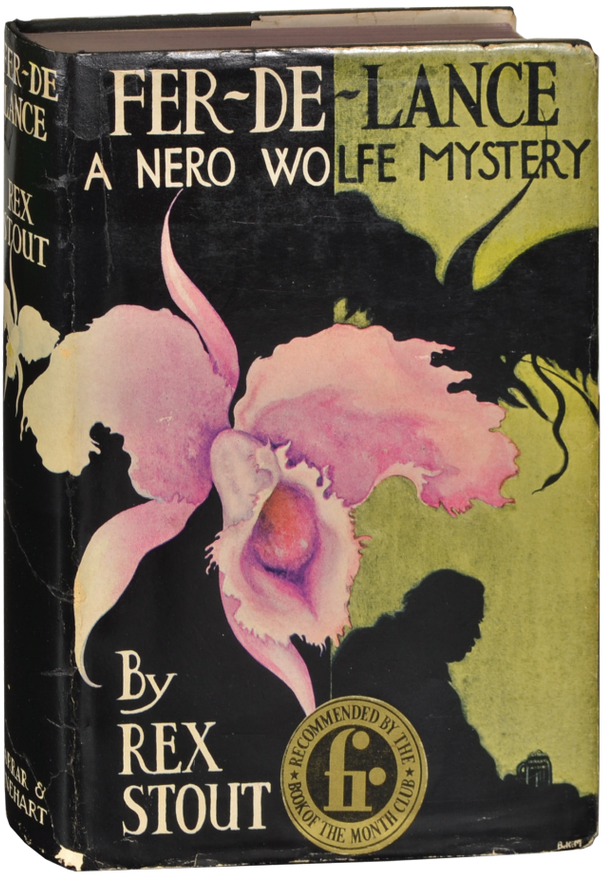
The second letter, dated June 8, 1987 (a month after the first), contains a typed summary of effusive reviews on Rankin's work, assembled by the author to send to Coronet. He mentions that *Watchman* has found a hardcover publisher, and describes the plot of *Westwind* (though he had not yet come up with that title), and ends with his typical humor, "I do hope the thought of reading more Ian Rankin novels doesn't fill you with horror."

The third letter, dated March 11, 1988 (about 9 months later), congratulates Mr. Straus on having landed a new position with Hamish Hamilton. He goes on to mention that *Knots and Crosses* is slated to launch the new Coronet Crime series imprint under the auspices of Hodder and Stoughton, and that Leslie Grantham (of the series *EastEnders*) has bought the screen option for same.

A terrific grouping of three letters from a young author who shows an enthusiasm and aggression that no doubt played a part in his eventual position as one of the best selling authors in England, and the world.

8.5 x 11 inches, Near Fine.

$3000

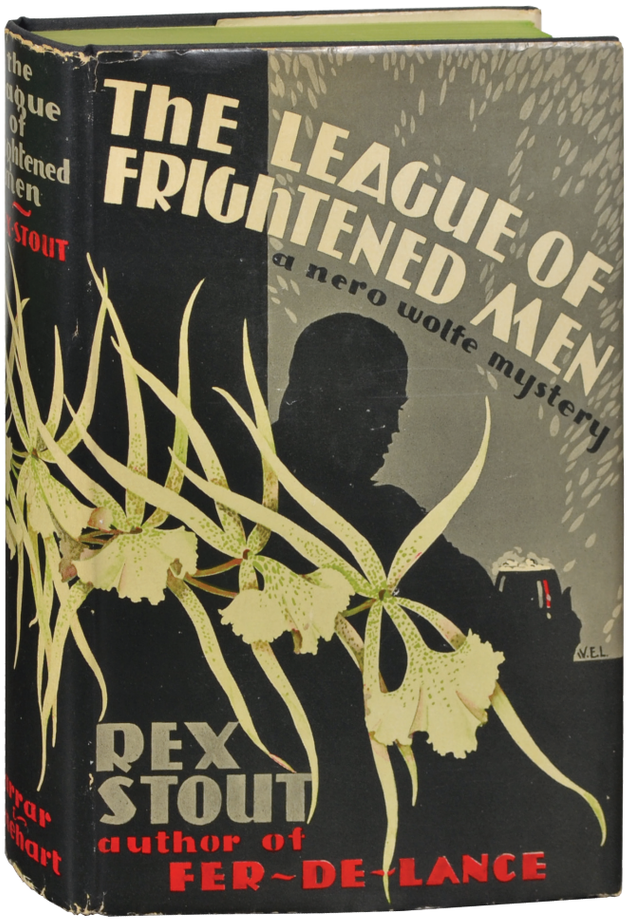


97. Stout, Rex

Fer-de-lance

New York: Farrar and Rinehart, 1934. First Edition. Near Fine in a Near Fine example of the rare dust jacket with the Farrar and Rinehart circular "recommendation" sticker on the front panel (issued with most known copies of the jacket). Pink topstain very bright, gilt bright and complete. Jacket with only a couple of tiny chips and some expert repairs (not restoration) at the upper spine panel. The first Nero Wolfe mystery, a Haycraft-Queen cornerstone.

$25,000



Review copy

98. Stout, Rex

The League of Frightened Men

New York: Farrar and Rinehart, 1935. First Edition. **Review copy, with publisher's slip with a rubber-stamped date of publication, along with a slip containing a quote by William Lyons regarding Stout's first book, *Fer-de-lance*.** Fine in a Near Fine dust jacket. An absolutely stunning copy of the second Nero Wolfe novel, easily the best we have ever seen or handled.

$20,000

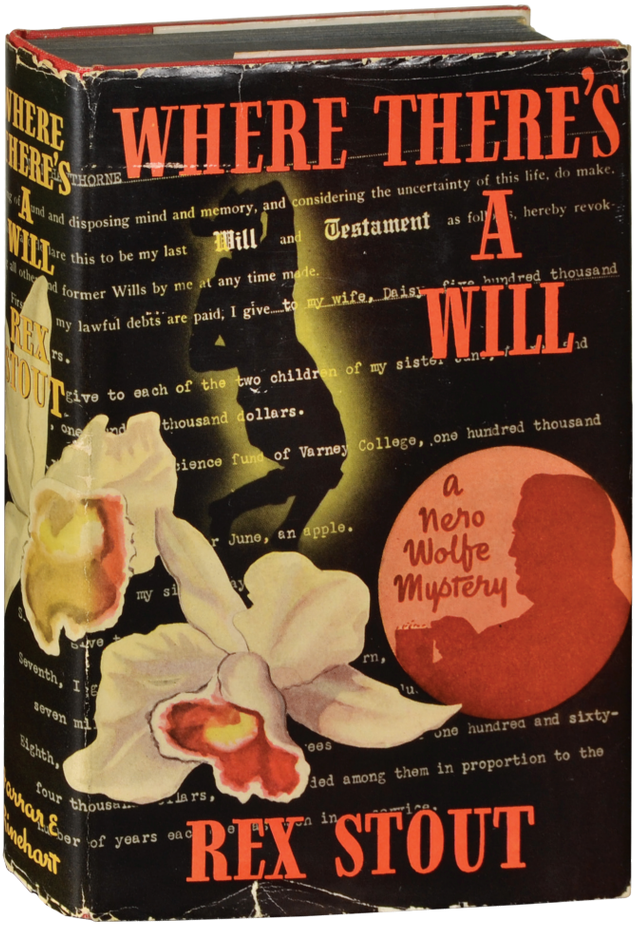
99. Stout, Rex

The Red Box

New York: Farrar and Rinehart, 1937. First Edition. Very Good in a Very Good dust jacket. Spine lean, and some wear along the joints, else book is bright and clean. Jacket is complete, with a touch of fading to the red titling on the spine, small chips at a couple of corners, and a split along the front flap fold running about halfway down. A bright, presentable copy of one of the scarcest Stout titles, the fourth Nero Wolfe mystery.

$9500





100. Stout, Rex

Where There's a Will

New York: Farrar and Rinehart, 1940. Near Fine in a Near Fine dust jacket. The usual slight fading to the jacket's red spine title, attractive owner bookplate on the front pastedown, else a superior copy, with a couple of tiny closed tears and corner rubs to note. The eighth Nero Wolfe mystery.

$6500



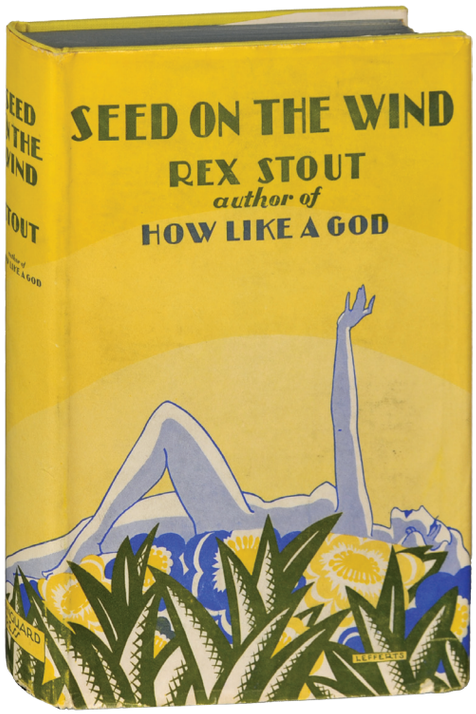
101. Stout, Rex

The Hand in the

New York: Farrar and Rinehart, 1937. First Edition. Near Fine in a Very Good example of the rare dust jacket. Jacket has some chipping at the spine ends and corners, though no titling is affected. In a custom clamshell box.

Stout's fourth novel, the first (and only) Dol Bonner mystery, published in between two Nero Wolfe novels, *The Rubber Band* and *The Red Box*.

$7500

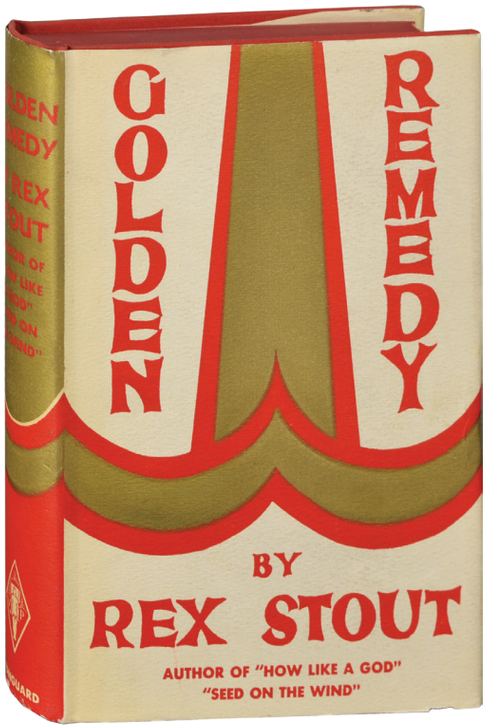


102. Stout, Rex

Seed on the Wind

New York: Vanguard Press, 1930. First Edition. Fine copy, with no soiling to the fragile yellow cloth and the top edge still richly colored. In the rare dust jacket, Near Fine, which is remarkably clean and bright, with no tears, chips or rubbed spots. Of the few copies we have ever seen, easily the best. Stout's sixth novel.

$6000

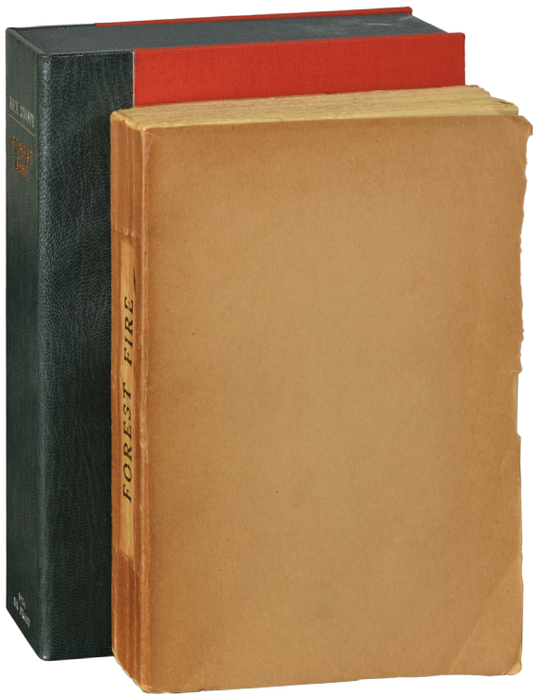


103. Stout, Rex

Golden Remedy

New York: Vanguard, 1931. First Edition. Fine in an about Fine dust jacket, with only minute traces of soil on the rear panel. Stout's seventh book and third hardcover title, one of eight novels written prior to his first mystery, *Fer-de-lance,* in 1934. The story concerns Marvin Tasker, director of the Marvin Tasker Musical Institute, who spends a lifetime in an effort to break down love into verifiable, scientific terms.

$4750



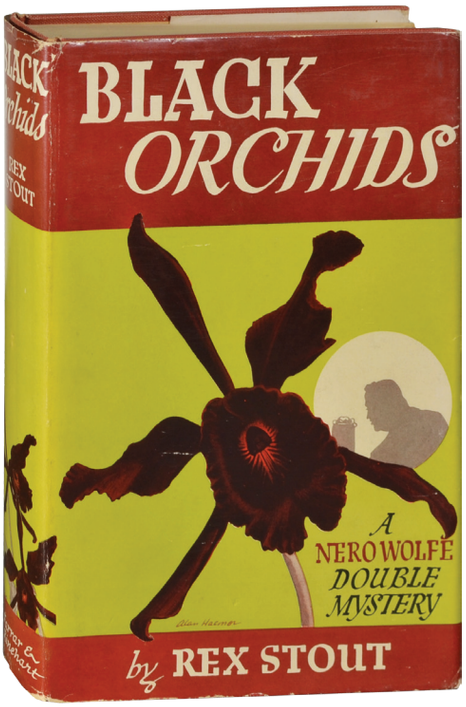
104. Stout, Rex

Forest Fire

London: Faber and Faber, 1934. Uncorrected Proof, preceding the first UK edition. Very Good in plain brown wrappers, title label on the spine. Square and tight with a few creases to the spine panel. In a custom quarter-leather clamshell box.

The UK edition of Stout's book is itself a rarity, this proof likely the only surviving copy. Found in the author's attic after his death.

$4500

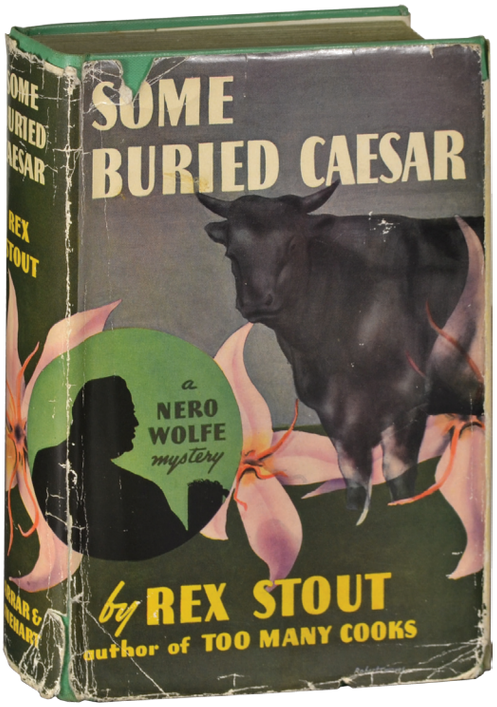


105. Stout, Rex

Black Orchids

New York: Farrar and Rinehart, 1942. First Edition. Fine in a Near Fine dust jacket. Jacket is extremely fresh and colorful, with only a touch of rubbing to a couple of corners. A stunning copy of the ninth Nero Wolfe mystery.

$4500

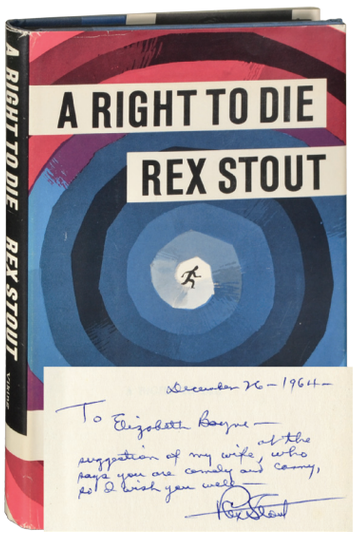


106. Stout, Rex

Some Buried Caesar

New York: Viking Press, 1939. First Edition. Binding very slightly cocked, else Near Fine in a bright, Very Good dust jacket. Jacket has small chips and some shallow creasing at the corners, but is quite colorful overall. The sixth Nero Wolfe mystery.

$2750



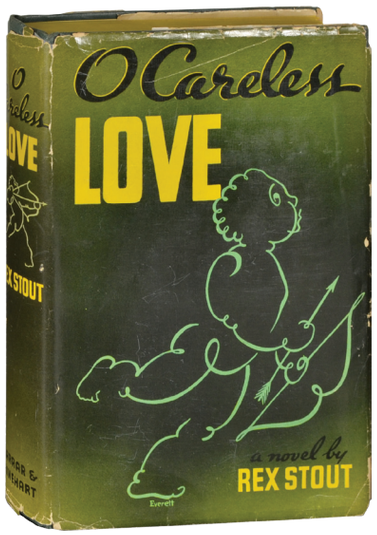
107. Stout, Rex

A Right to Die

New York: The Viking Press, 1964. First Edition. **Inscribed by the author on the front endpaper on the day after Christmas, in the year of publication: "December 26 – 1964 – / To Elizabeth Boyne – / at the / suggestion of my wife, who / says you are comely and canny / so I wish you well – / Rex Stout."**

Fine in a Fine dust jacket.

$2500

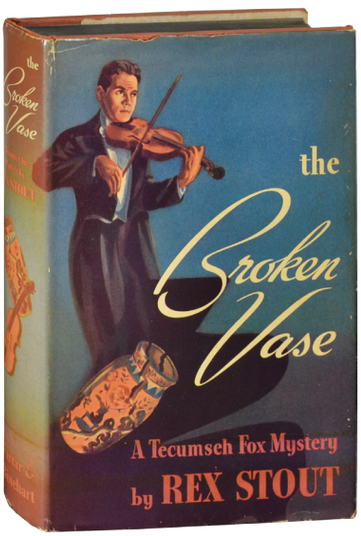


108. Stout, Rex

O Careless Love

New York: Farrar and Rinehart, 1935. First Edition. Very Good in a Very Good dust jacket. Binding slightly cocked, with a touch of soil to the front endpaper. Jacket has a few small chips at the spine ends and extremities and a bit of rubbing to the front flap fold. A departure from the Nero Wolfe series, chronicling the adventures of three Kansas school teachers who visit New York City for the first time. Uncommon in jacket.

$2000

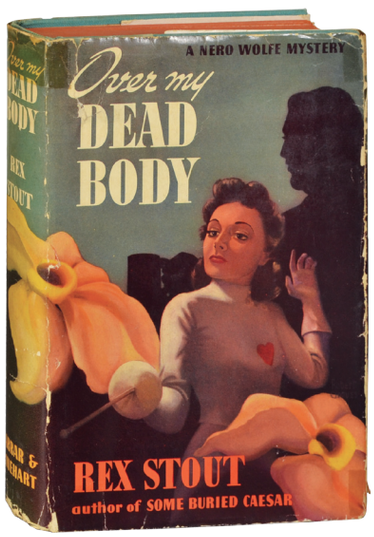


109. Stout, Rex

The Broken Vase

New York: Farrar and Rinehart, 1941. First Edition. Fine in an exceptionally bright, Near Fine dust jacket. A spectacular copy of the third Tecumseh Fox mystery, notorious for turning up in sub-standard condition.

$2000



110. Stout, Rex

Over My Dead Body

New York: Farrar and Rinehart, 1940. First Edition. Very Good in a Very Good dust jacket. Slight lean, very light soil to the book, single lending library stamp at the top of the front endpaper. Jacket is complete but with archival tape mends on the verso, and one mend to the recto at the crown.

$1850

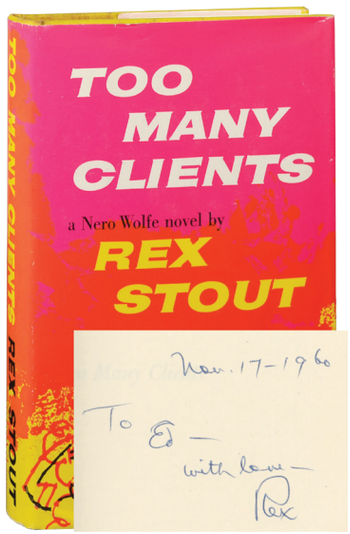
111. Stout, Rex

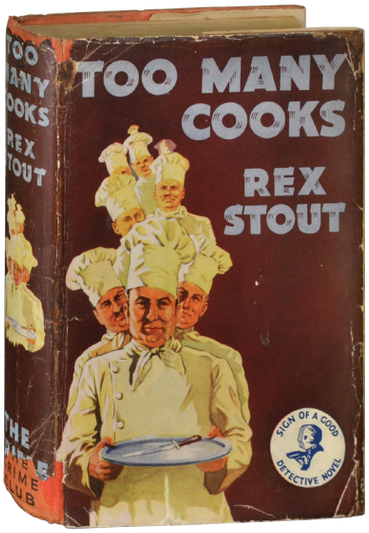
Too Many Clients

New York: The Viking Press, 1960. First Edition. **Inscribed by the author in the year of publication on the front endpaper: "Nov. 17 - 1960 / To / Ed - / with love - / Rex."**

Fine in a Fine dust jacket, one of the brightest and cleanest copies of this title we have ever encountered. A Nero Wolfe mystery.

$1750



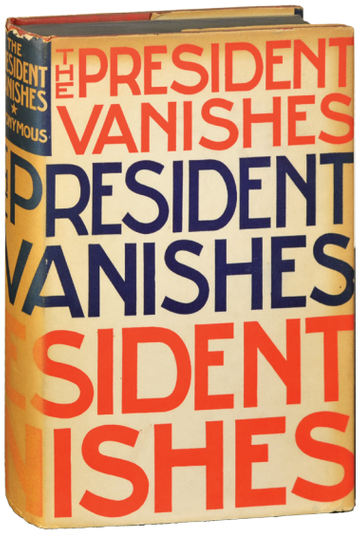


112. Stout, Rex

Too Many Cooks

London: Collins, 1938. First Edition. Very Good in a Good dust jacket. Foxing to the preliminary leaves, binding a bit cocked, some discoloration to the cloth at the heel. Jacket is moderately worn, with chipping at the spine ends the chip at the heel affects a portion of the publisher's device. Scarce in any condition.

$1750

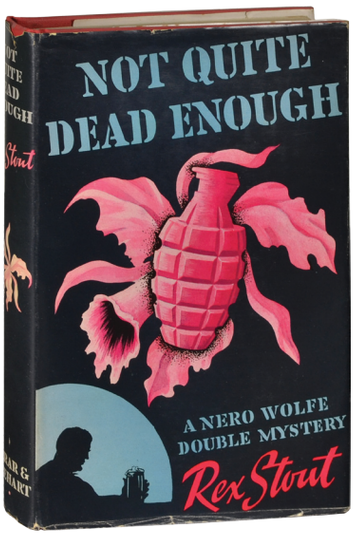


113. Stout, Rex
writing as Anonymous

The President Vanishes

New York: Farrar and Rinehart, 1934. First Edition. Fine in a Near Fine dust jacket, lightly worn at the top of the spine and is toned at the spine and edges of front panel. The author's anonymously published first mystery novel.

$1500



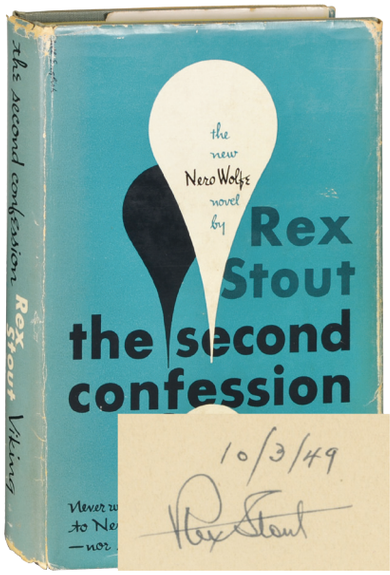
114. Stout, Rex

Not Quite Dead Enough

New York: Farrar and Rinehart, 1944. First Edition. Fine in a Near Fine dust jacket. Attractive bookplate to the front pastedown, tiny date notation on the front endpaper, else book is quite clean. Jacket has a single very tiny chip at the crown (no titling affected), else Fine. A Nero Wolfe double mystery.

$1500

Featured Authors



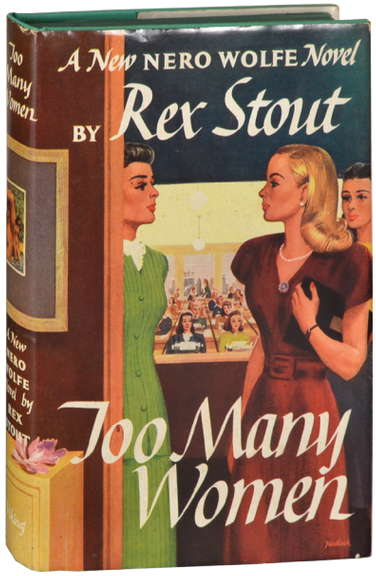
115. Stout, Rex

The Second Confession

New York: Viking Press, 1949. First Edition. **Signed and dated in the year of publication by the author on the front flyleaf: "10/3/49 / Rex Stout."**

Spine a bit cocked, else Near Fine in a Very Good, price-clipped dust jacket with moderate shelfwear, slight fading to the spine, and rubbing at the spine ends and extremities.

$1250

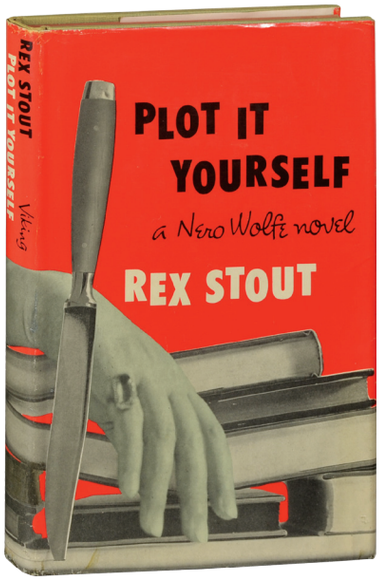


116. Stout, Rex

Too Many Women

New York: The Viking Press, 1947. First Edition. Fine and unread in a Fine dust jacket. A touch of foxing to the endpapers, else as nice a copy as we have seen, unworn and especially colorful. A Nero Wolfe novel.

$650

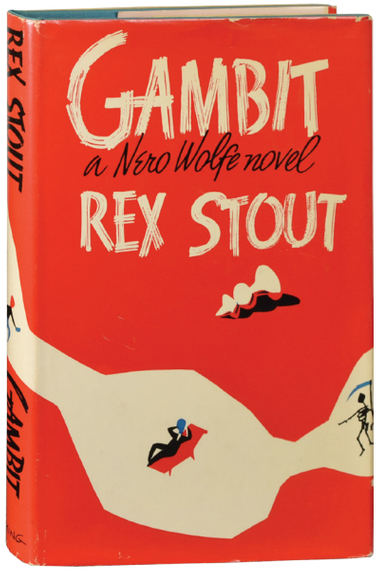


117. Stout, Rex

Plot it Yourself

New York: The Viking Press, 1959. First Edition. Near Fine in a Fine dust jacket. Faintest bit of toning at the edge of the rear jacket flap, else a superb, fresh copy, without a trace of the usual fading to the jacket spine. A Nero Wolfe mystery.

$550



118. Stout, Rex

Gambit

New York: The Viking Press, 1962. First Edition. Fine and unread in a Fine dust jacket. A pristine copy, with only a hint of rubbing at a couple of spine corners to note, and absolutely none of the color-fading usually found. Nero Wolfe.

$475

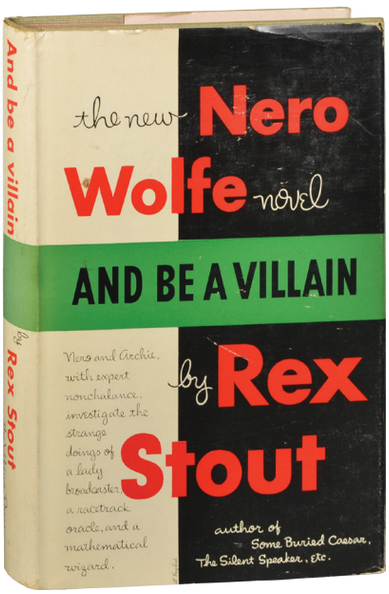
119. Stout, Rex

Double For Death

New York: Farrar Rinehart, 1939. First Edition. Slightly cocked, else Near Fine in a bright, about Near Fine dust jacket with some very shallow creasing at the crown and top front panel. The first Tecumseh Fox mystery.

$450



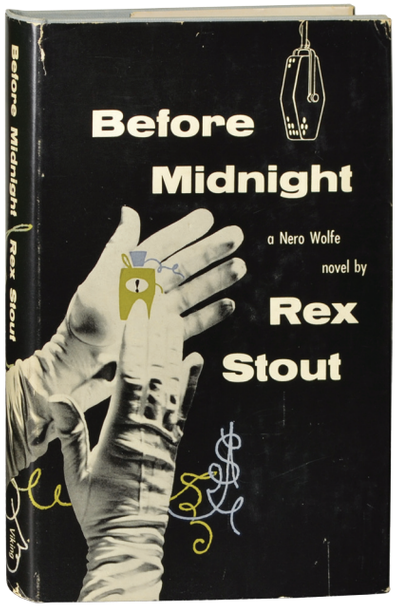


120. Stout, Rex

And Be a Villain

New York: Viking Press, 1948. First Edition. Fine in a Near Fine, very lightly rubbed dust jacket. Nero Wolfe.

$450

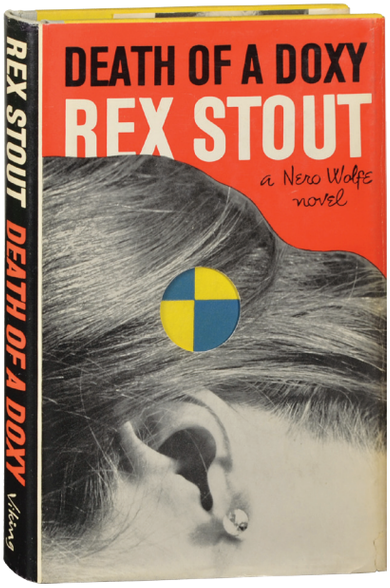


121. Stout, Rex

Before Midnight

New York: The Viking Press, 1955. First Edition. Fine in a Near Fine, very lightly corner-rubbed dust jacket. Nero Wolfe.

$350



122. Stout, Rex

Death of a Doxy

New York: The Viking Press, 1966. First Edition. Fine in a Near Fine dust jacket. Some faint rubbing to the rear jacket panel, and a tiny closed tear at the bottom front hinge fold (with associated small, neat cello tape repair at the verso). Nero Wolfe.

$325

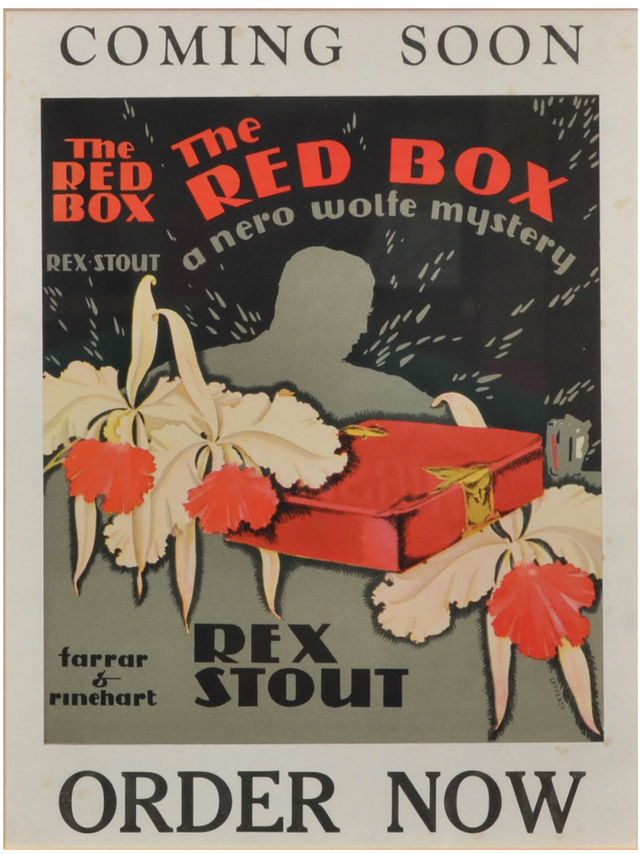


123. [Stout, Rex]
Lefferts, Winfred Earl
The League of Frightened Men

New York: Farrar and Rinehart, 1935. Original dust jacket artwork by Winfred Earl Lefferts, for the first edition of Rex Stout's *The League of Frightened Men*. Beautifully executed in oil and colored marker in post-deco style. We consider this to be the best of the early jacket designs by Lefferts for the Nero Wolfe novels, displaying a bright thread of orchids, behind which one sees a silhouette of Nero Wolfe, pondering, his bubbling brew at this side. The only example of Lefferts' work known by us to have been offered for sale.

10.5 x 12 inches, attractively and archivally double-matted. Fine condition.

$13,500



The original publisher's advertisement

124. [Stout, Rex]
Liefferts, Winfred Earl
The Red Box

1935. Original advertisement by artist-designer Winfred Earl Lefferts, issued to bookstores in 1935, for the fourth Rex Stout novel to feature his legendary series character Nero Wolfe. Wolfe is portrayed in silhouette (as was the tradition on the first few jacket designs), a mug of frothing beer to his right, with a red box lying amidst the great man's orchids.

8.5 x 11 inches. Archivally and attractively double-matted, in a beautiful wooden frame treated in gray. Fine condition.

$2000

Inscribed by Joseph Freeman to Rex Stout

125. [Stout, Rex] Nearing, Scott and Joseph Freeman

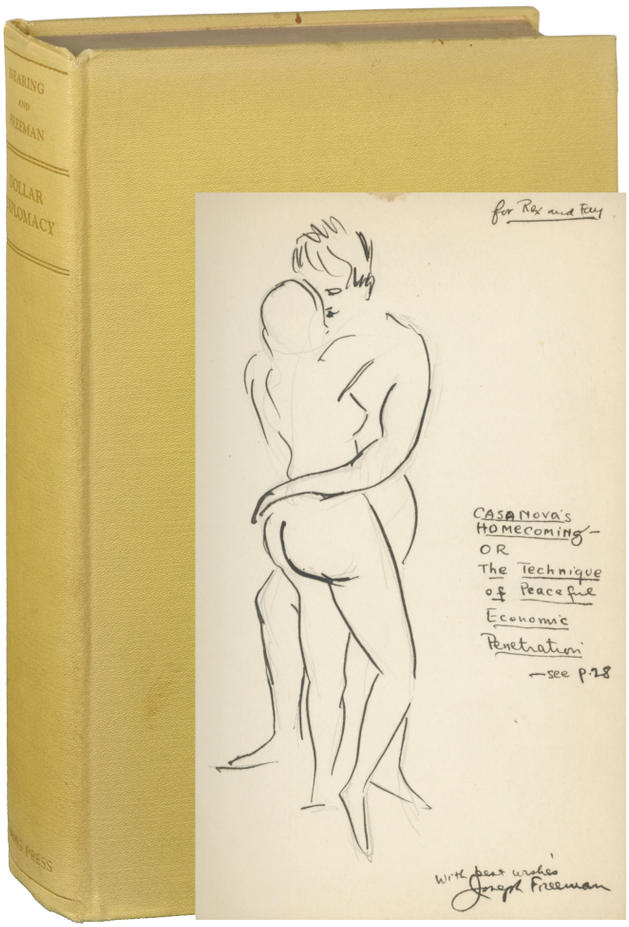
Dollar Diplomacy

New York: B.W. Huebsch and The Viking Press, 1925. First Edition. **Humorously inscribed by co-author Joseph Freeman to Rex Stout and his wife on the front endpaper, with a drawing of a naked man and woman embracing: "For Rex and Fay / Casanova's Homecoming; or, The Technique of Peaceful Economic Penetration / see p. 28 / With best wishes / Joseph Freeman."** Turning to page 28, one can read about successful economic penetration, though it is much less interesting than the kind Mr. Freeman suggests in his drawing.

Among the earliest titles published by the Viking Press, issued in their first year of existence, one of a handful of jointly-published books with B.W. Huebsch.

Near Fine lacking the rare dust jacket. Attractive octagonal bookplate on the front pastedown, small numeric ink notation to same, at the top left corner.

$1500





126. Stout, Rex (novel)
Alfred E. Green (director)
Guy Endore, Edward Chodorov (screenwriters)
Walter Connolly, Lionel Stander (starring)

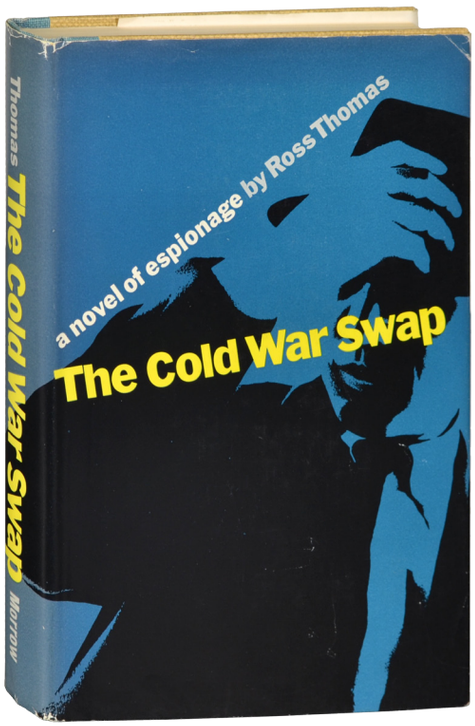
The League of Frightened Men

Los Angeles: Columbia Pictures, 1937. Original half-sheet poster for the 1937 film, based on the 1935 novel by Rex Stout.

The second film adaptation to feature Stout's beloved character Nero Wolfe. The first adaptation was *Meet Nero Wolfe* in 1934, where Wolfe was played by Edward Arnold. Arnold, however, did not wish to become identified with one character, and the role was handed to Walter Connolly for the second film, with Lionel Stander as Wolfe's cohort Archie Goodwin.

22 x 36 inches, in a wooden, paper-backed frame. Unexamined out of frame, but presents as Very Good plus. Two crease folds, one horizontal and one vertical, with some faint dampstaining visible at the white outer edges at the left and right. Quite presentable.

$300

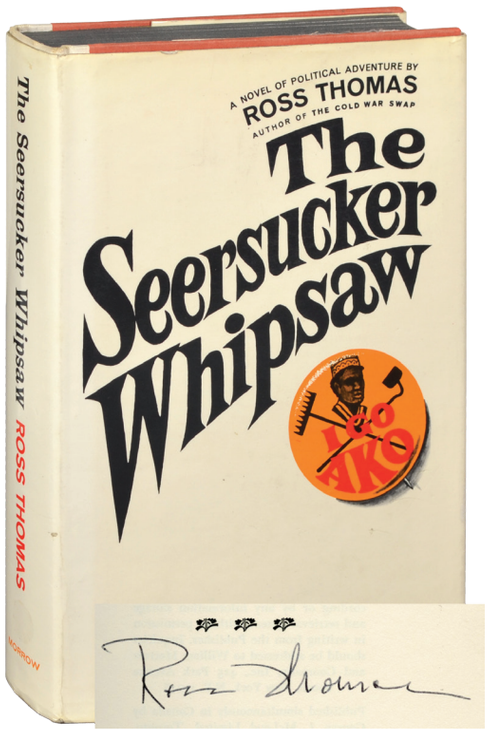


127. Thomas, Ross

The Cold War Swap

First Edition. Fine in a Near Fine dust jacket with light wear at spine ends and one corner, and mild sunning to the spine. The author's first novel, a classic of Cold War fiction, winner of the Edgar Award.

$1000



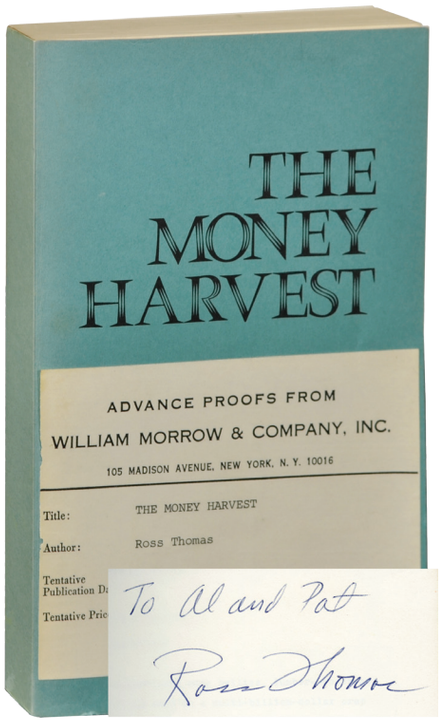
128. Thomas, Ross

The Seersucker Whipsaw

New York: William Morrow, 1967. **Signed by the author on the title page.**

Fine in a Fine dust jacket, with none of the usual yellowing to the white background. Thomas' second novel.

$650



129. Thomas, Ross

The Money Harvest

New York: William Morrow, 1975. Uncorrected Proof, preceding the First Edition. **Inscribed by the author on the front endpaper.**

Fine and unread in green wrappers.

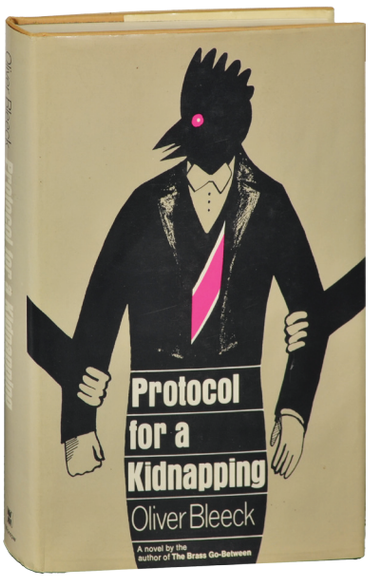
$450

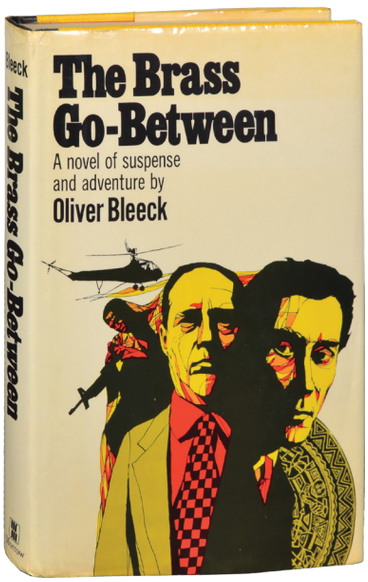
130. Thomas, Ross writing as Oliver Bleeck

Protocol for a Kidnapping

New York: William Morrow, 1971. First Edition. Fine in a Fine dust jacket. The second Philip St. Ives suspense novel.

$450



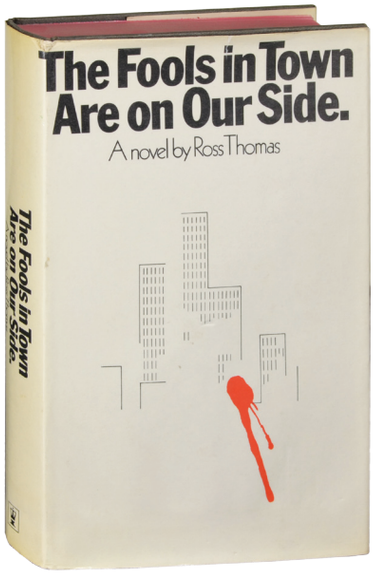


131. Thomas, Ross writing as Oliver Bleeck

The Brass Go-Between

New York: William Morrow, 1969. First Edition. Fine in a Fine dust jacket, unusual in that the laminate has not rippled as a production flaw, as with most copies. The first Philip St. Ives suspense novel.

$400

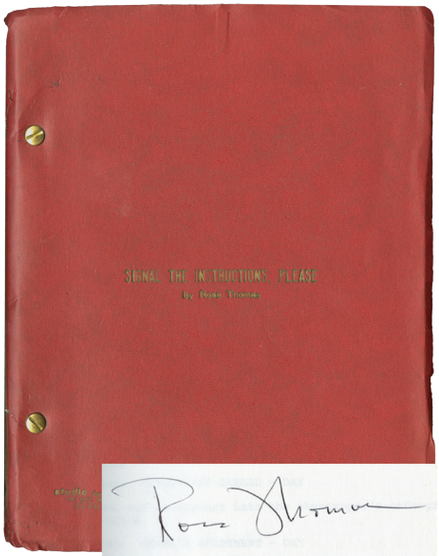


132. Thomas, Ross

The Fools in Town are on Our Side

London: Hodder and Stoughton, 1970. First Edition, preceding the American edition. Near Fine in a Near Fine dust jacket. Quite uncommon thus.

$375



133. Thomas, Ross

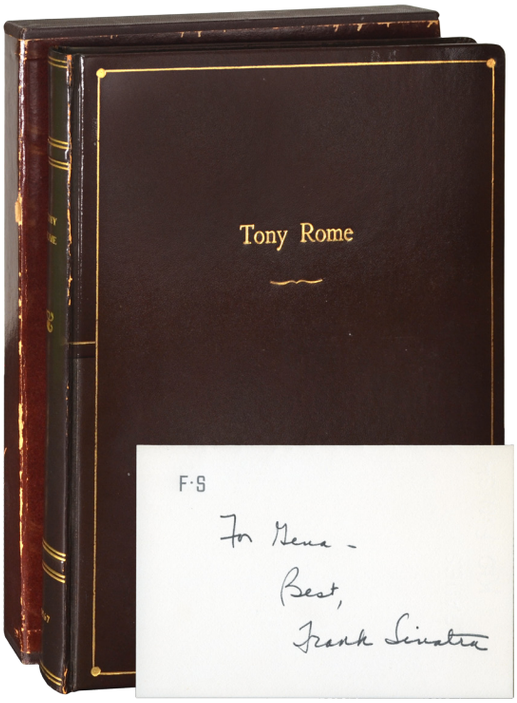
Signal the Instructions, Please

New York: Frank Perry Films, 1973. Draft script for an unproduced film, issued in 1973, by the noted crime fiction author. **Signed by Thomas on the title page.**

The film was to have been made by director Frank Perry, responsible for several significant literary adaptations of the 1960s and 1970s, including *The Swimmer* (1968), *Diary of a Mad Housewife* (1970), *Play It As It Lays* (1972), and *Rancho Deluxe* (1975).

Red studio wrappers with titles and author name in gilt on the front wrapper. Title page present, with credits for screenwriter Thomas and the address of Frank Perry Productions in New York City. 133 leaves, mechanically reproduced, Pages and wrapper Near Fine, bound with two gold screw brads.

$975



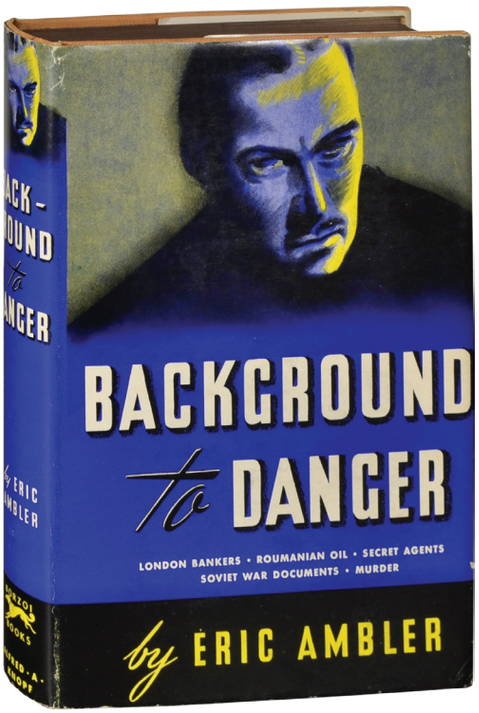
Gena Rowlands' presentation copy

134. Albert, Marvin (novel)
Frank Sinatra, Gena Rowlands (starring)
Richard Breen (screenwriter)
Tony Rome

Los Angeles: Twentieth Century-Fox, 1967. **Actress Gena Rowlands' presentation script for the 1967 film, with her name in gilt at the bottom right corner of the front board. Laid in to the script is a autograph note signed from Sinatra to Rowlands on Sinatra's card stationery, reading, "For Gena / Best, Frank Sinatra."**

Brown leather with gilt titles and rule. Title page present, with credits for screenwriter Breen and novelist Albert. 141 leaves, eye-rest green stock, mimeograph. Pages Fine, binding Near Fine. In original brown paper-covered slipcase, Very Good plus with wear along the edges.

$2500

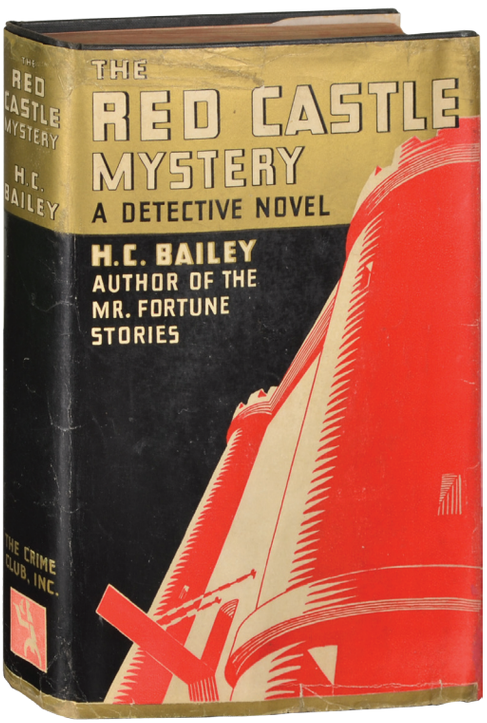


135. Ambler, Eric
Background to Danger

New York: Alfred A. Knopf, 1937. First American Edition. Fine in an exceptionally fresh, about Fine dust jacket, with only a tiny bit of rubbing to a couple of corners to note.

Basis for the 1943 film directed by Raoul Walsh, written for the screen by W.R. Burnett, and starring George Raft, Sydney Greenstreet, Peter Lorre, and Turhan Bey. A superior copy, the best of the few we have handled.

$2500



136. Bailey, H.C.
The Red Castle Mystery

New York: Doubleday, 1932. New York: Doubleday Crime Club, 1932. First American Edition. Red topstain mottled, else Near Fine in a Near Fine, price-clipped dust jacket with professional restoration to spine ends, and extremities. Haycraft-Queen Cornerstone.

$750

ORIGINAL MANUSCRIPT WITH AUTHOR'S CORRECTIONS

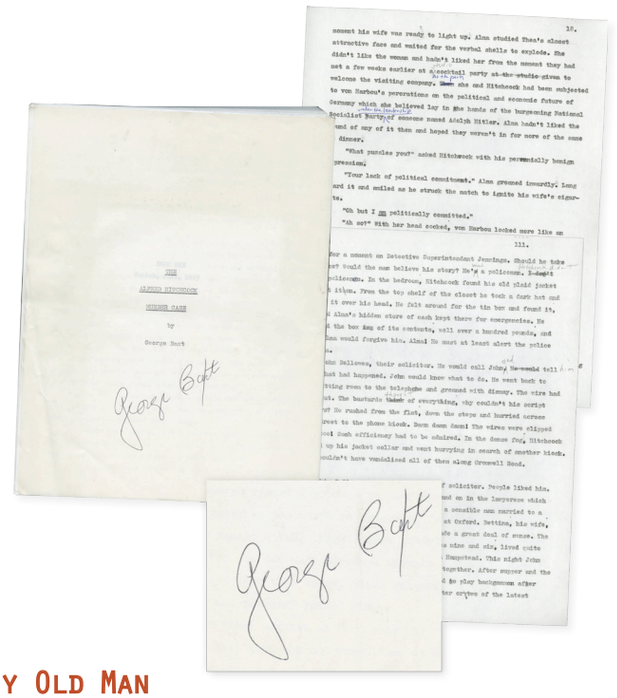
137. BAXT, GEORGE

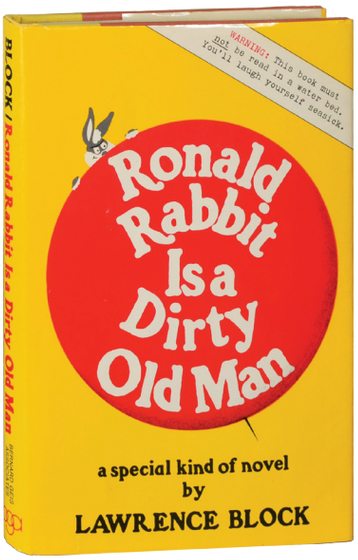
THE ALFRED HITCHCOCK MURDER CASE

New York: St. Martin's Press, 1986. Final corrected manuscript for George Baxt's novel, *The Alfred Hitchcock Murder Case,* featuring his series character Jacob Singer, set in England between 1925–1936. Ribbon copy typescript, with holograph pencil corrections by the author throughout. First published in 1986 by St. Martin's Press.

251 pages, Near Fine. In a custom clamshell box, with red leather title labels, titles and rule in gilt.

$1750



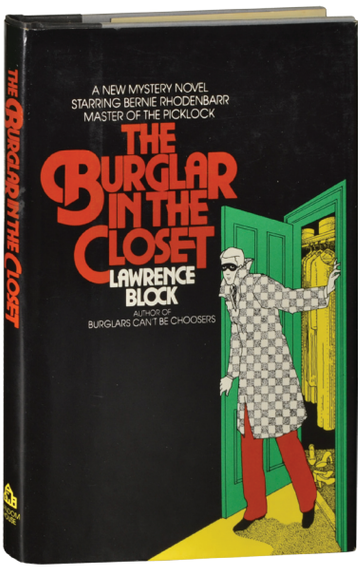


138. BLOCK, LAWRENCE

RONALD RABBIT IS A DIRTY OLD MAN

New York: Bernard Geis Associates, 1971. First Edition. Fine and unread in a Fine dust jacket.

$400

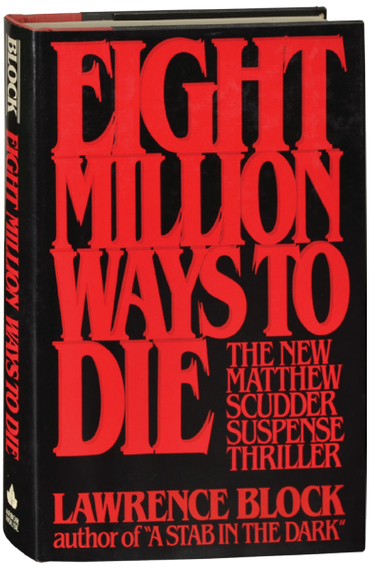


139. BLOCK, LAWRENCE

THE BURGLAR IN THE CLOSET

New York: Random House, 1978. First Edition. Fine and unread in a very lightly rubbed, Near Fine dust jacket. The second Bernie Rhodenbarr "burglar" mystery, a title that always seems to be accompanied by significant condition issues.

$450

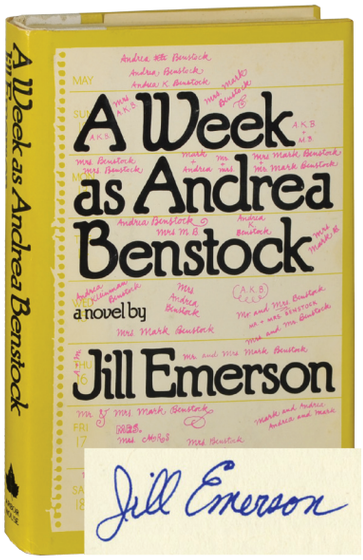


140. BLOCK, LAWRENCE

EIGHT MILLION WAYS TO DIE

New York: Arbor House, 1982. First Edition. Slight lean, else Near Fine in a Fine dust jacket. A bright, clean copy of the second Matt Scudder mystery.

$325

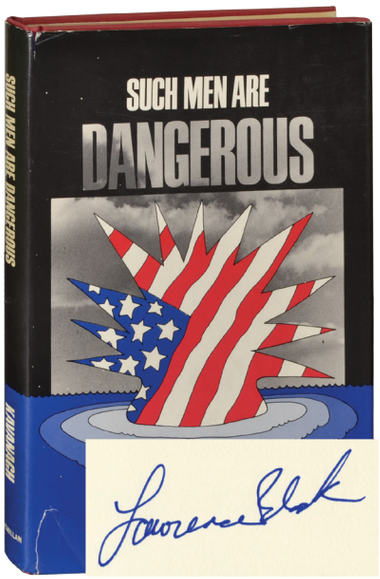


141. BLOCK, LAWRENCE WRITING AS JILL EMERSON

A WEEK AS ANDREA BENSTOCK

New York: Arbor House, 1975. First Edition. Fine and unread in a Fine dust jacket. **Signed by Block as Jill Emerson on the title page, executed with his left hand as is his wont.** The author's second book under this female pseudonym, as nice a copy as we have seen.

$675

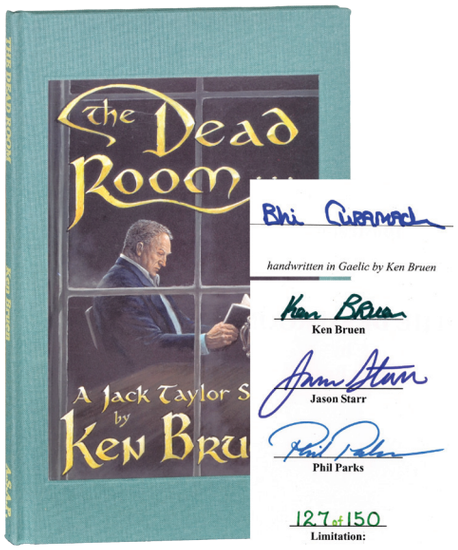


142. BLOCK, LAWRENCE WRITING AS PAUL KAVANAGH

SUCH MEN ARE DANGEROUS: A NOVEL OF VIOLENCE

New York: Macmillan, 1969. First Edition. **Signed by the author on the title page as Lawrence Block.** Fine and unread in a Very Good plus dust jacket with a couple of closed tears. One of many pseudonyms used by Block over the years. Jacket design by Merle Peek.

$325

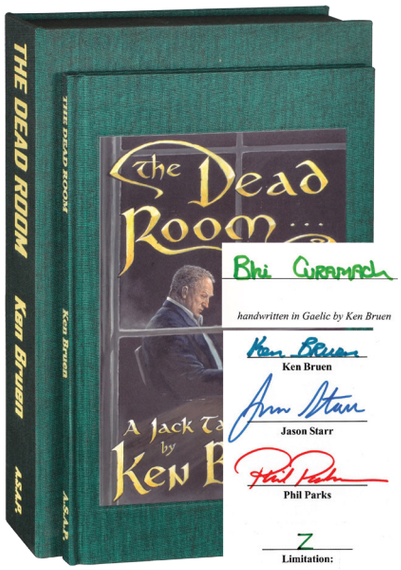


143. BRUEN, KEN

THE DEAD ROOM

Mission Viejo, CA: ASAP Press, 2005. First Edition. **One of 150 numbered copies signed by Bruen, Jason Starr (who wrote the introduction) and Phil Parks (the illustrator).** Fine in publisher's green linen-covered boards. A Jack Taylor short story.

$750



144. BRUEN, KEN

THE DEAD ROOM

Mission Viejo, CA: ASAP Press, 2005. First Edition. **One of 26 lettered copies signed by Bruen, Jason Starr (who wrote the introduction) and Phil Parks (the illustrator).** Fine in publisher's green linen-covered boards and a matching clamshell box with a wooden cross and printed bronze plate affixed to the inside front panel. A Jack Taylor short story.

$1500

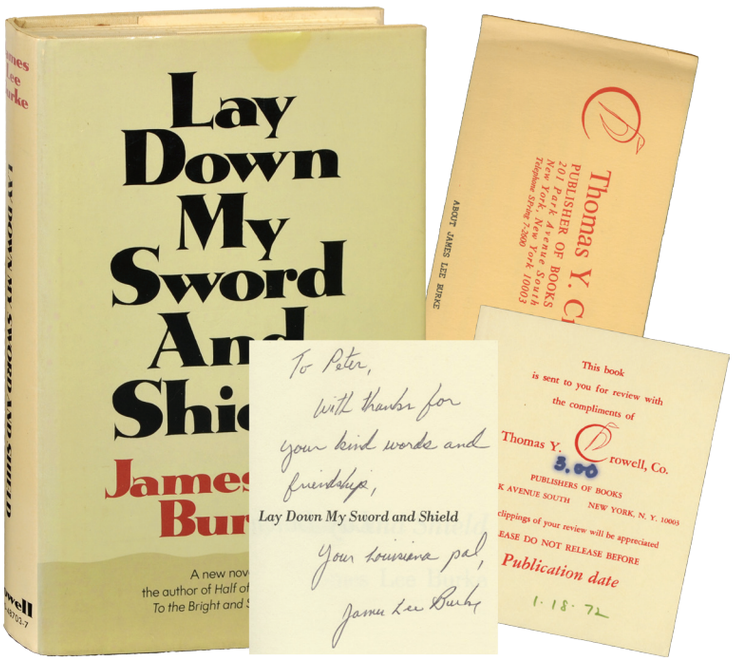
145. BURKE, JAMES LEE

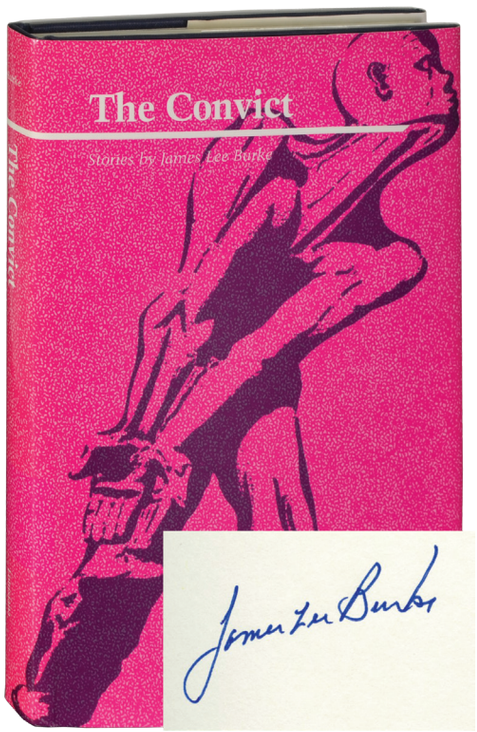
LAY DOWN MY SWORD AND SHIELD

New York: Thomas Y. Crowell, 1971. First Edition. **Inscribed by the author. Review copy with a publisher's slip and promotional letter laid in.**

Fine in a Fine dust jacket. The author's third book.

$2000





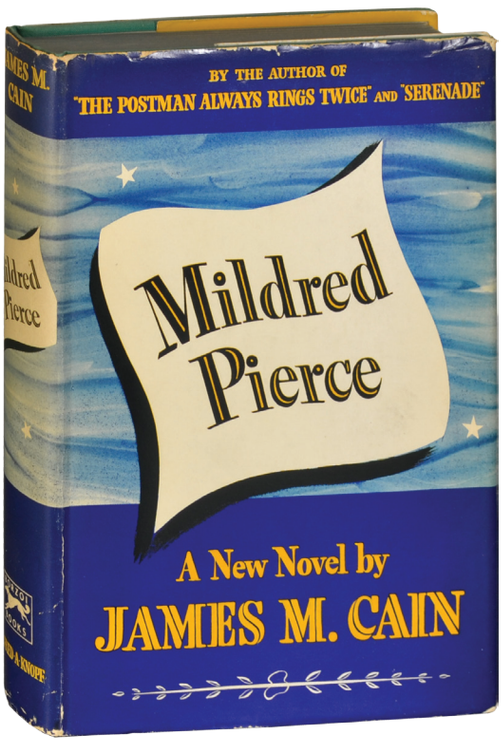
146. BURKE, JAMES LEE

THE CONVICT

Baton Rouge, LA: Louisiana University Press, 1985. First Edition. **Signed by the author on the title page.** The reported first printing of only 500 copies were mainly shipped to libraries. An early collection of stories by the author.

Fine in a Fine dust jacket.

$4000



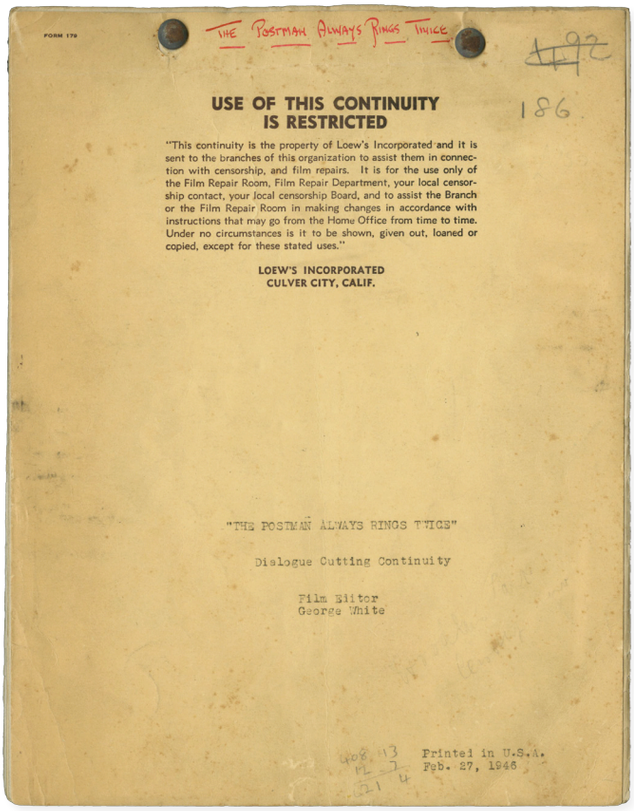
147. CAIN, JAMES M.

MILDRED PIERCE

New York: Alfred A. Knopf, 1941. First Edition. Near Fine in an about Near Fine, lightly rubbed dust jacket. A much brighter copy than usually found.

Cain's second novel, considered by many to be his finest work. Basis for the classic 1945 film noir, directed by Michael Curtiz and starring Joan Crawford and Ann Blyth as mean, mean daughter Vida. Remade with grace and intelligence by noted director Todd Haynes for HBO in 2011, carefully restoring the novel's third act.

$1500



148. Cain, James M. (novel)
Tay Garnett (director)
Harry Ruskin and Niven Busch (screenwriter)
George White (editor)

The Postman Always Rings Twice

New York: Metro-Goldwyn-Mayer, 1946. Dialogue Cutting Continuity script for the 1946 film noir, the definitive adaptation of James M. Cain's legendary first novel.

Card wrappers, noted as "Dialogue Cutting Continuity" on the front wrapper, dated February 27, 1946, credit for film editor George White, and several numeric holograph pencil notations, and with the title in red holograph ink along the top edge. Collates complete, detailing 6 reels, mimeograph. Bound at the top edge with two gold brads.

$1500

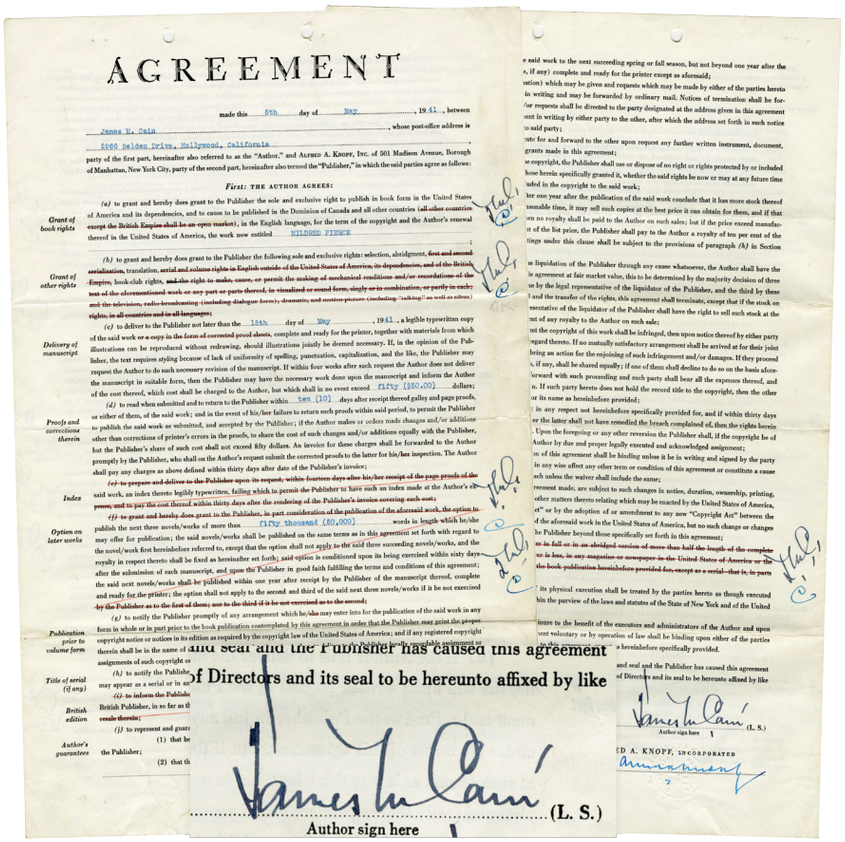
149. Cain, James M. and Alfred A. Knopf

Original Book Contract for "Mildred Pierce," Signed by Cain and Knopf

1941. Purchase, Rights, and Royalties agreement between James M. Cain and Alfred A. Knopf for Cain's book, *Mildred Pierce*, **signed by both Cain and Knopf, and dated May 8, 1941.** Cain has also initialed several corrections and deletions.

Near Fine in an attractive, pre-folded, six-page contract document with Knopf corporate seal. The book went on to become one of Cain's best-loved and best-selling titles, the film version of which ressurected the career of Joan Crawford and became a milestone in film noir. Remade as a critically acclaimed mini-series in 2011 by Todd Haynes, starring Kate Winslet, restoring the intended third act from Cain's novel.

$6500

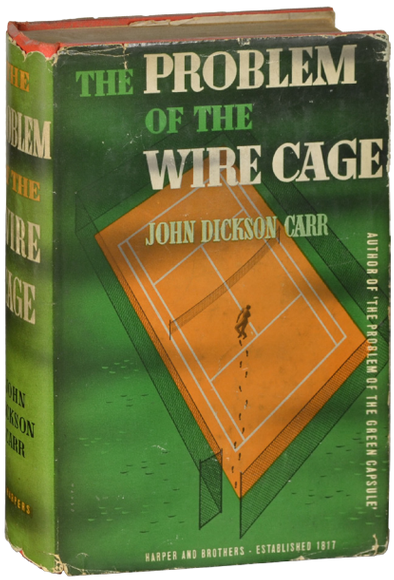


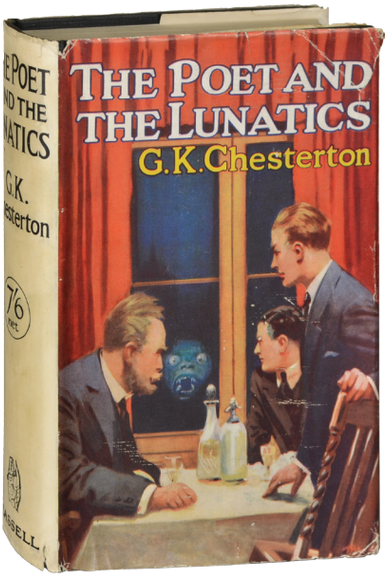
150. Carr, John Dickson

The Problem of the Wire Cage

New York: Harper and Brothers, 1939. First Edition. Very Good in a Very Good plus dust jacket, with light wear at spine ends, corners and edges. The eleventh book in Carr's classic series featuring Dr. Gideon Fell.

$500



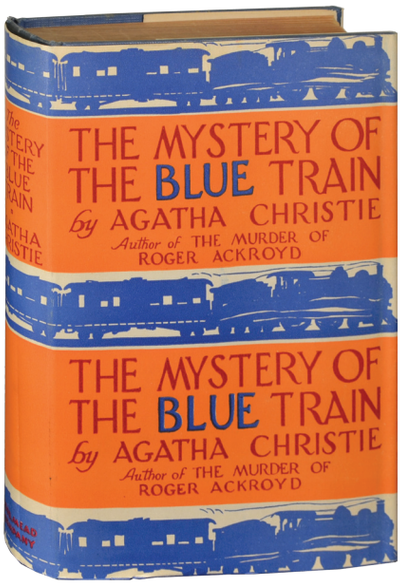


151. Chesterton, G. K.

The Poet and the Lunatics

London: Cassell, 1929. First Edition. Fine in a Near Fine dust jacket with very light wear at base of spine and both corners of front panel. First appearance of this classic short piece by Chesterton.

$1500

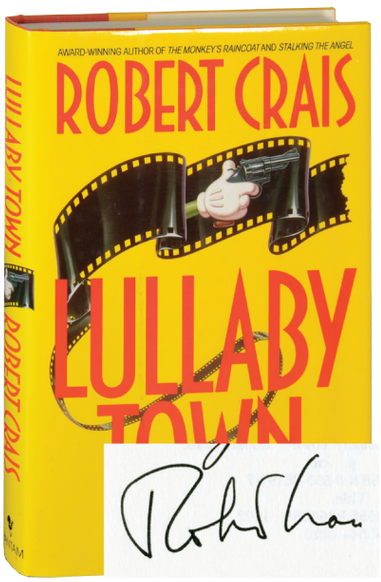


152. Christie, Agatha

The Mystery of the Blue Train

New York: Dodd, Mead, 1928. First American Edition. Near Fine in a Fine dust jacket. Backstrip very slightly toned, else book is quite clean and bright. Jacket is exceptional, without wear, bright and colorful. Hercule Poirot.

$2000

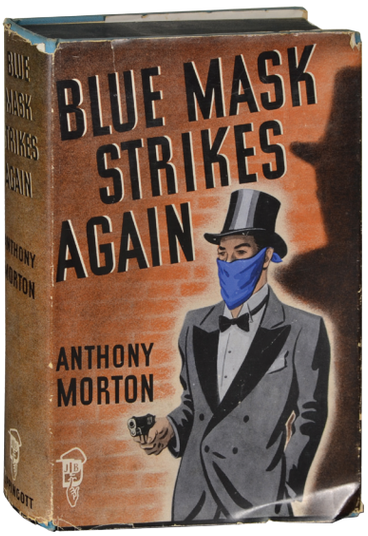


153. Crais, Robert

Lullaby Town

New York: Bantam Books, 1992. First Edition. **Signed by the author on the title page.** Fine and unread in a Fine dust jacket.

$450



154. Creasey, John writing as Anthony Morton

Blue Mask Strikes Again

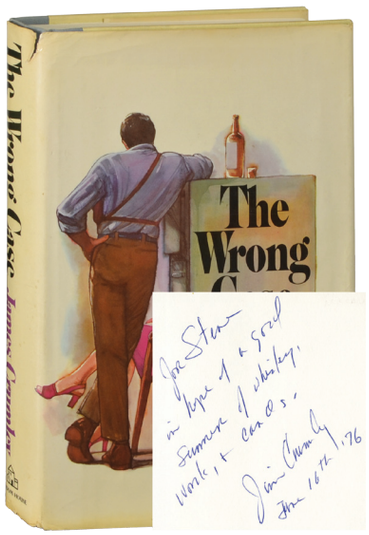
Philadelphia: J. B. Lippincott, 1940. First American Edition, published in the UK the same year as *Versus the Baron* by Sampson Low. Very Good plus in a Very Good plus example of the scarce dust jacket. Jacket is bright and complete, with minor rubbing and nicking at the extremities. The seventh Baron novel by Creasey under the Morton pseudonym, retitled for the US edition and with the Baron character renamed Blue Mask.

$325

Inscribed in 1976

155. Crumley, James

The Wrong Case



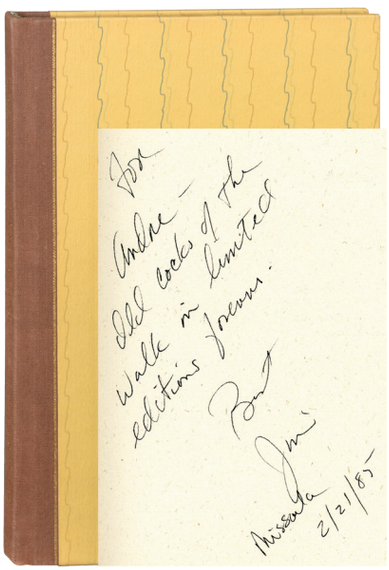
New York: Random House, 1975. First Edition. **Inscribed by Crumley on the front endpaper, in the year after publication: "For Steve / In hope of a good summer of whiskey, work, and cards / Jim Crumley / June 16th, '76."**

The earliest inscription we have seen from this author by about 15 years. Crumley's second book, first mystery and scarcest title, introducing his character Milo Milodragovitch.

About Very Good in a Very Good plus dust jacket. Spine lean, with light shelfwear and edge-toning. Jacket is bright with a little toning at the extremities, a crease to the rear flap, and a small dampstain at the bottom of the front flap fold.

$1250

Inscribed to Andre Dubus



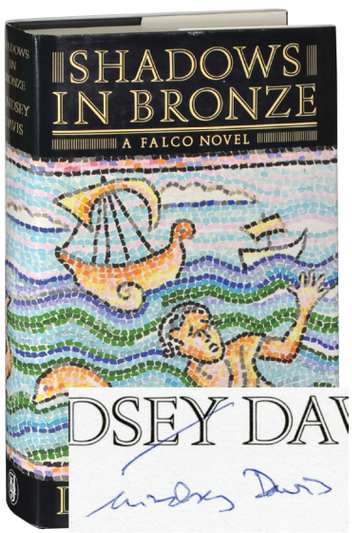
156. Crumley, James

The Muddy Fork and Other Things

Northridge, CA: The Lord John Press, 1984. First Edition, preceding the trade edition by seven years. **One of 200 numbered copies signed by Crumley, this copy is designated as an unnumbered "Presentation Copy" and additionally inscribed to his friend, American writer Andre Dubus: "For Andre—old cocks of the walk in limited edition forever. Best, Jim, Missoula, 2/21/85."** The inscription alludes to Dubus' limited edition publication, *Land Where My Fathers Died,* which was dedicated to Crumley. A collection of short fiction and non-fiction pieces. A wonderful association between two major authors from the same generation.

Fine with no dust jacket as issued.

$850



157. Davis, Lindsey

Shadows in Bronze

London: Sidgwick and Jackson, 1990. First Edition. **Signed by the author on the title page.** The second Gideon Falco ancient Rome novel. Fine in a Fine dust jacket.

$500

WITH TWO SCARCE PROMOTIONAL ITEMS ISSUED AT PUBLICATION

158. DEIGHTON, LEN

BILLION DOLLAR BRAIN

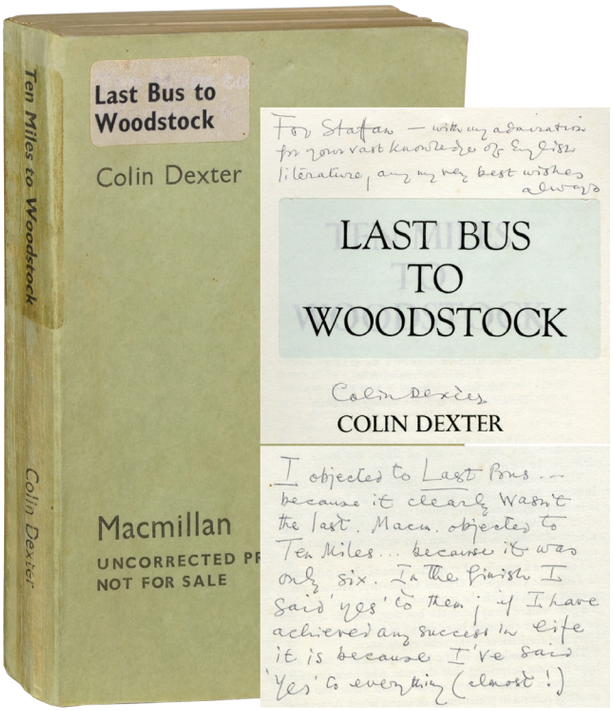


London: Jonathan Cape, 1966. First Edition. Laid in are two scarce pieces of ephemera issued as promotional items for this title: (1) a facsimile of a Deighton notebook, and (2) a facsimile of a typed letter signed from Deighton describing the notebook.

Edward Milward-Oliver notes in *Len Deighton: An Annotated Bibliography 1954–1985,* "A replica of one of Deighton's small tan coloured notebooks containing—in addition to notes and drawings related to the novel—facsimiles of an Aeroflot baggage ticket, a ticket to Verdi's *Otello* at Leningrad's Maly Opera House, and a Finnish ferry ticket. [These pieces were] produced by Jonathan Cape as an advance promotional item and not issued with the book (so convincing was the notebook that some bookshop owners returned their copy to the publisher, with a note of thanks to Deighton for lending it to them)." Fine in a Near Fine example of the fragile foil dust jacket.

Basis for the third of a trilogy of British films based on Deighton's "nameless spy" novels starring Michael Caine, this entry directed by a young Ken Russell. A former British spy stumbles onto a plot to overthrow Communism with the help of a supercomputer. An exceptional copy, and the only time we have encountered these ephemeral items.

$1850



THE RARE UNCORRECTED PROOF, WITH A LENGTHY AND CHARMING INSCRIPTION

159. DEXTER, COLIN

LAST BUS TO WOODSTOCK

London: Macmillan, 1975. Uncorrected Proof, preceding the First Edition. The proof was printed with the title *Ten Miles to Woodstock,* then the publisher made labels with the final title, *Last Bus to Woodstock,* and applied them to the front panel, the title page, and the spine. The label on the spine panel was at some point removed, leaving both titles in view on the wrapper.

Lengthily and interestingly inscribed by the author on the leaf opposite the title page: "I objected to Last Bus…because it clearly wasn't the last. Macm. objected to Ten Miles… because it was only six. In the finish I said 'yes' to everything (almost!)" The inscription continues on the title page: "For Staffan / with my admiration for your vast knowledge of English literature, and my very best wishes always / Colin Dexter." Though the inscription is not dated, we think it likely to be from the year of publication or shortly thereafter.

Good to Very Good in publisher's plain green wrappers with black titles. Spine lean, some vertical creasing to the spine panel, and light soil. In our estimation, about as unique, early, and important as a Colin Dexter item can be.

$6500

Warmly inscribed to an Oxford colleague, Christmas 1975

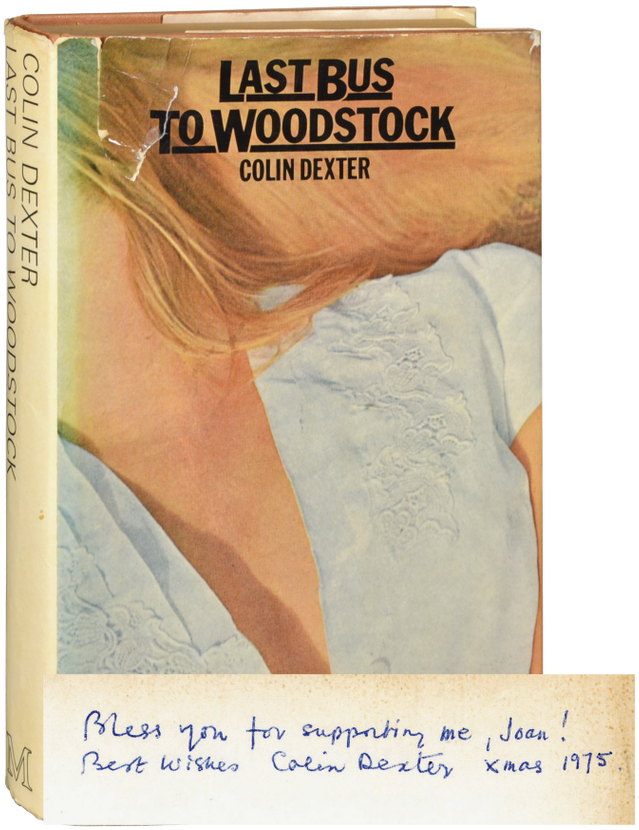
160. Dexter, Colin

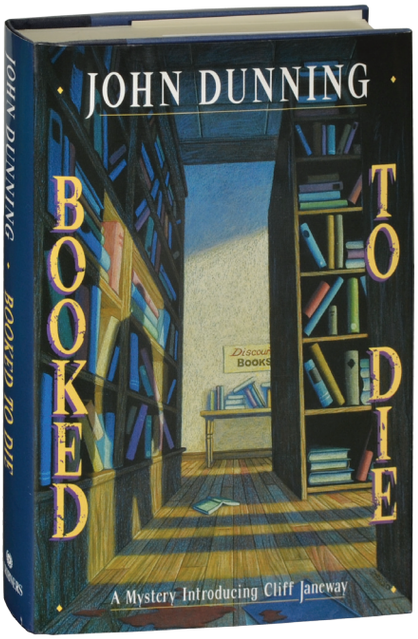
Last Bus to Woodstock

London: Macmillan, 1975. First UK Edition of the author's first book. **Inscribed by Dexter on the front endpaper in the year of publication to Joan Spencer: "Bless you for supporting me, Joan! / Best wishes / Colin Dexter / Xmas 1975."** Ms. Spencer was a colleague of Dexter's at the Oxford and Cambridge Joint Examination Board, where she ran the Modern Languages section. A tremendous contemporary association.

Very Good in a Very Good dust jacket. Slight spine lean, bumped at the corners with mild shelfwear. Jacket shows some fading along the left edge of the front panel, with a 2-inch closed tear at the top of same and light soil overall.

$3500



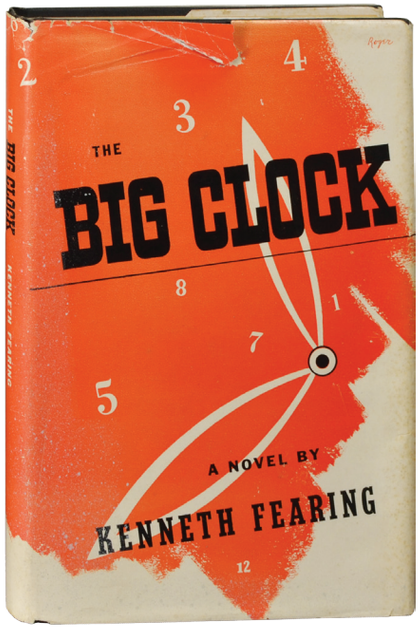


161. Dunning, John

Booked to Die

New York: Charles Scribner's Sons, 1992. First Edition. Fine in a Fine in dust jacket. Perhaps the greatest bibliomystery of the latter half of the twentieth century.

$850



162. Fearing, Kenneth

The Big Clock

New York: Harcourt, Brace, 1946. First Edition. Near Fine in a strong Very Good plus dust jacket. Jacket is bright and lovely, with none of the spine fading nearly always found on this title, and only a short closed tear and associated crease at the top front panel and some rubbing to the crown.

Basis for the nail-biting 1948 film noir directed by John Farrow, scripted by Jonathan Latimer and starring Ray Milland, Charles Laughton and Elsa Lanchester, as well as 1987's suspenseful *No Way Out*, starring Kevin Costner, Gene Hackman and Sean Young.

$1500

163. Francis, Dick

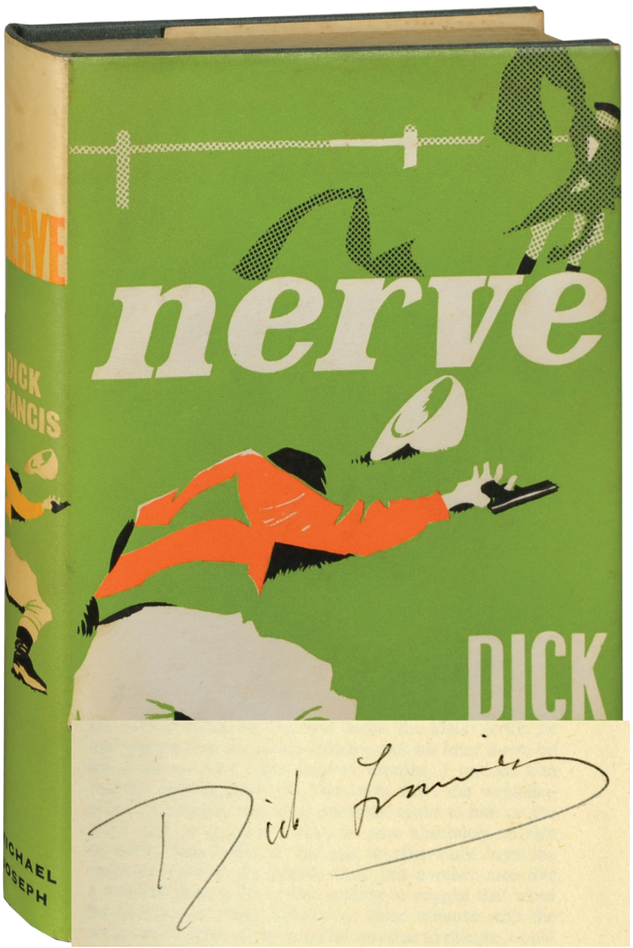
Dead Cert

London: Michael Joseph, 1962. First Edition. **Inscribed by the author on the title page: "Hi Elaine and Michael / Dick Francis."**

Near Fine in an about Near Fine dust jacket. Boards very slightly bowed, else book is clean and bright. Jacket shows none of the usual fading, nor any chips or tears, just a bit of uniform rubbing. The noted author's first mystery.

$8500



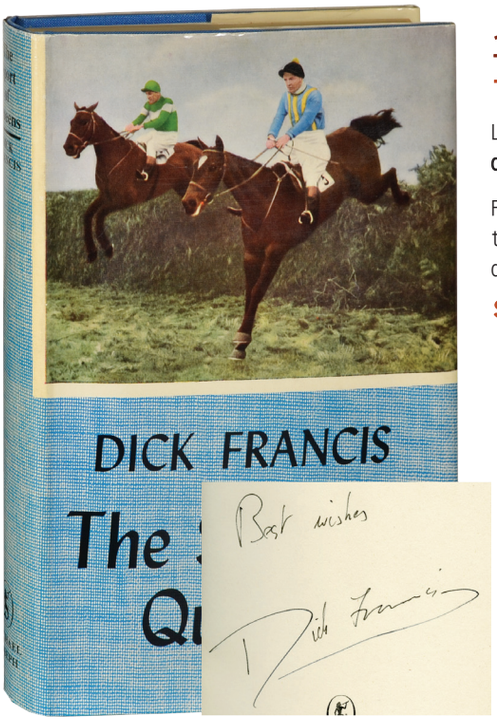


164. Francis, Dick

Nerve

London: Michael Joseph, 1965. First Edition. **Signed by the author on the title page.** Near Fine in a Near Fine, price-clipped dust jacket. A touch of foxing to the page edges, else book is bright and clean. Jacket is exceptionally nice, with only a small amount of the toning usually found. The author's second mystery.

$1500



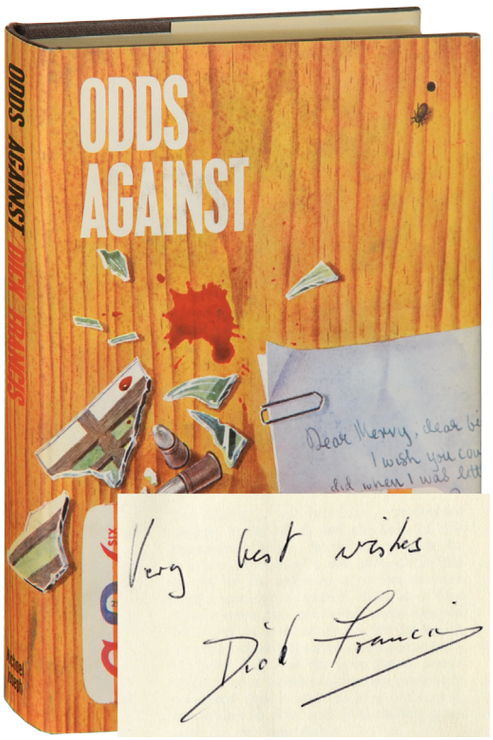
165. Francis, Dick

The Sport of Queens

London: Michael Joseph, 1957. First Edition. **Signed by the author on the title page: "Best wishes / Dick Francis."**

Fine in a Fine dust jacket. A truly superior copy of the author's scarce first book, a memoir of his days as a jockey in England.

$850



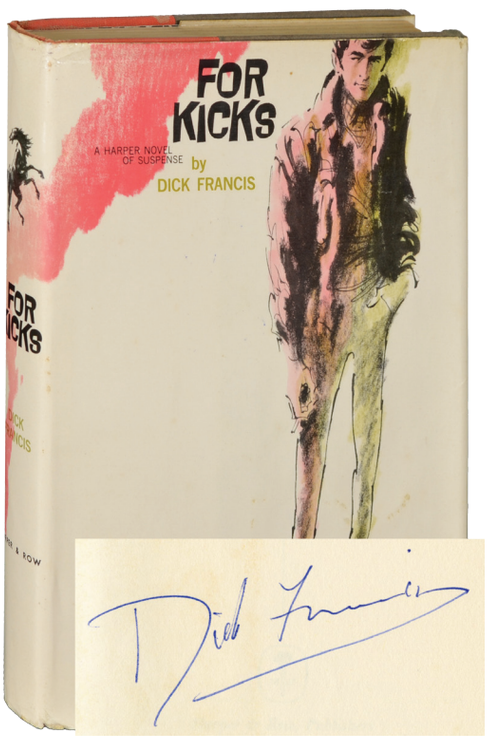
166. Francis, Dick

Odds Against

London: Michael Joseph, 1965. First Edition. **Inscribed by the author on the front endpaper: "Very best wishes / Dick Francis."**

Near Fine in a bright, easily Near Fine dust jacket. The author's fourth mystery.

$825

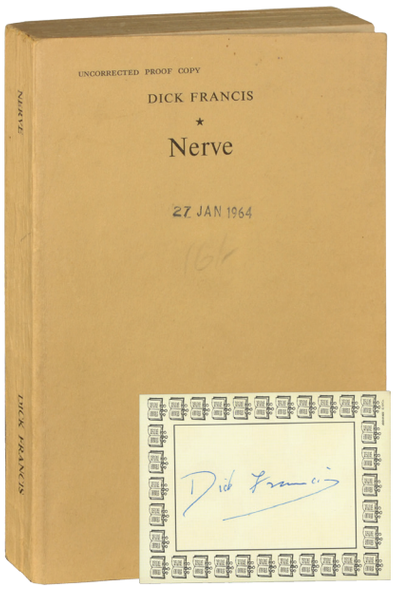


167. Francis, Dick

For Kicks

New York: Harper and Row, 1965. First American Edition. **Signed by the author on the half title page.** Near Fine in a Near Fine dust jacket, with only a touch of the usual fading to the jacket spine, and a diagonal crease fold at the top of the front flap. The author's third mystery.

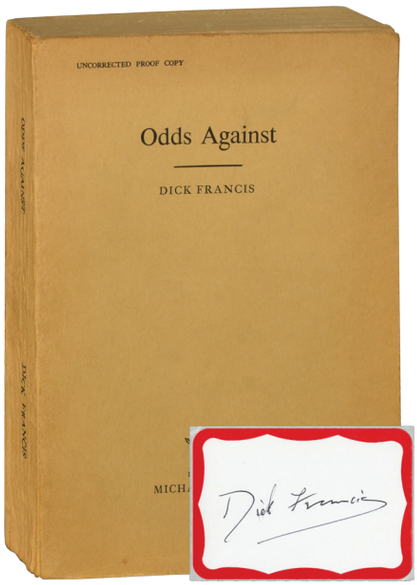
$425



168. Francis, Dick
Nerve

London: Michael Joseph, 1965. Uncorrected Proof, preceding the First Edition. Very Good in plain brown wrappers as issued. Spine lean and some vertical wrinkling to same. Generic bookplate signed by the author laid in. The earliest state of this title.

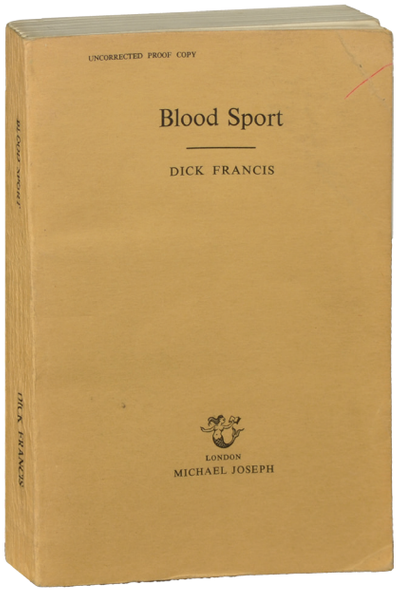
$1850



169. Francis, Dick
Odds Against

London: Michael Joseph, 1965. Uncorrected Proof, preceding the First Edition. Very Good in plain brown wrappers as issued. Spine roll and associated vertical wrinkling to same. Generic bookplate signed by the author laid in.

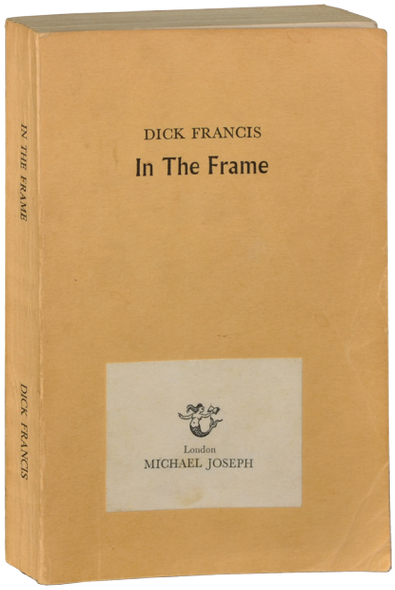
$425



170. Francis, Dick
Blood Sport

London: Michael Joseph, 1967. Uncorrected Proof, preceding the First Edition. Very Good plus in plain brown wrappers as issued. Very slightly cocked, small stray red pen mark near the fore-edge of the front wrapper, vertical wrinkling at the spine.

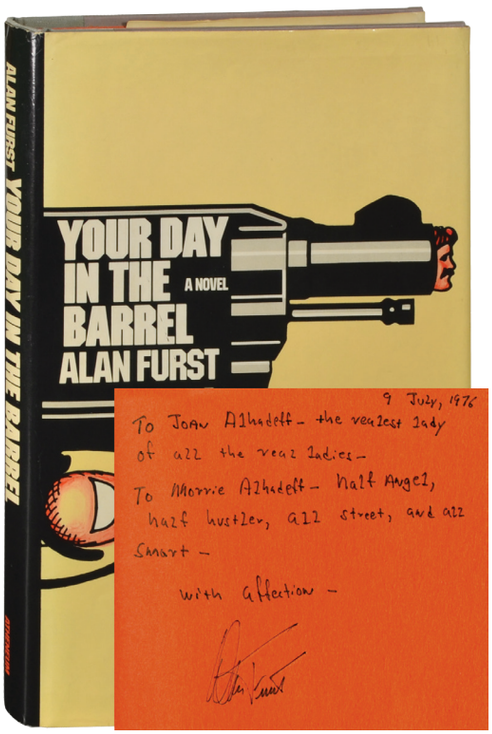
$300



171. Francis, Dick
In the Frame

London: Michael Joseph, 1976. Uncorrected Proof, preceding the First Edition. Very Good in plain brown wrappers as issued. Spine roll and associated vertical wrinkling to same.

$300

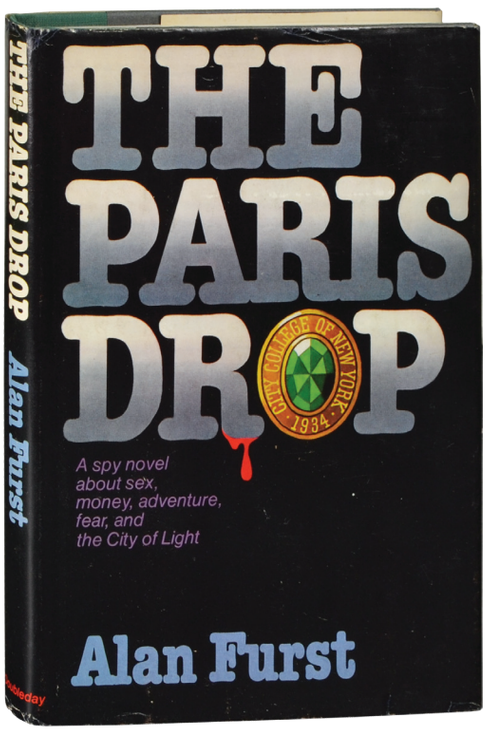


172. Furst, Alan

Your Day in the Barrel

New York: Atheneum, 1976. First Edition. **Lengthily inscribed on the front flyleaf in the year of publication: "9 July, 1976 / To Joan Alhadeff - The realest lady of all the real ladies - / To Morrie Alhadeff - Half angel, half hustler, all street, and all smart - / With affection - / Alan Furst."** Fine in a Fine dust jacket. As nice a copy of the author's first book as we have seen, and certainly the only contemporary inscription.

$1500

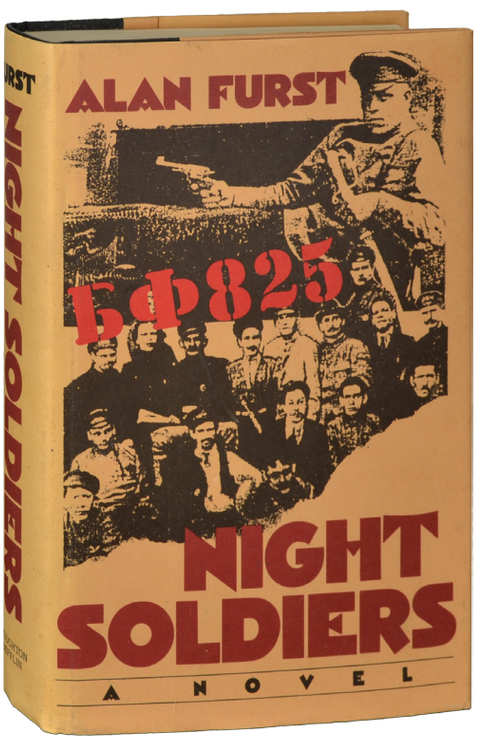


173. Furst, Alan

The Paris Drop

Garden City: Doubleday, 1980. First Edition. Fine in an about Fine dust jacket. Jacket has the faintest crease at the heel, else lovely. As nice a copy as we have seen of the author's uncommon second book.

$850



174. Furst, Alan

Night Soldiers

Boston: Houghton, Mifflin, 1988. First Edition. Fine and unread in a Fine dust jacket. Fursts's second World War II spy thriller.

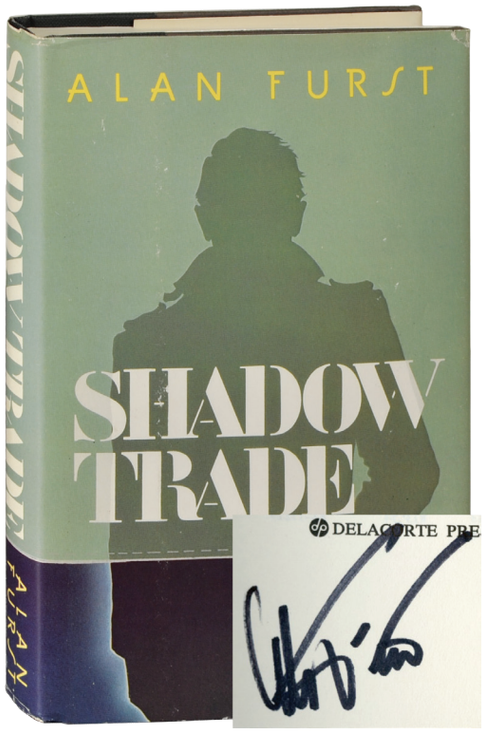
$500

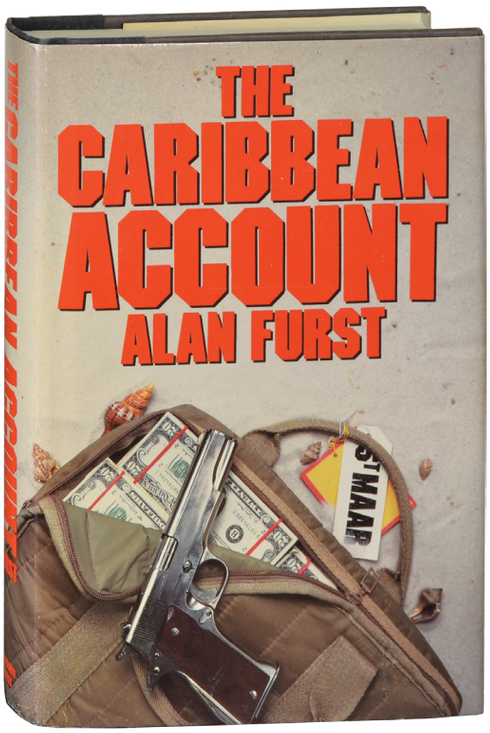
175. Furst, Alan

Shadow Trade

New York: Delacorte, 1983. First Edition. **Signed by the author on the title page.** Fine in a Near Fine dust jacket. A touch of rubbing to the jacket corners, but none of the usual spine fading. The author's fourth book.

$500



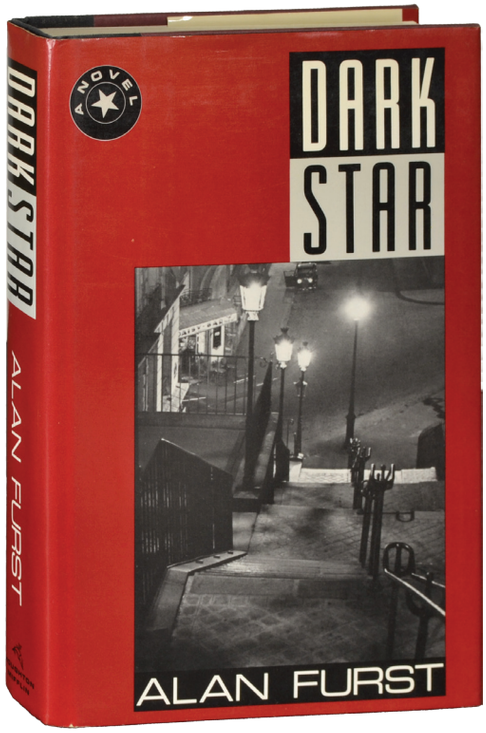


176. Furst, Alan

The Caribbean Account

New York: Delacorte Press, 1981. First Edition. Spine ends tapped, else Fine in a Fine dust jacket. The author's third book.

$500

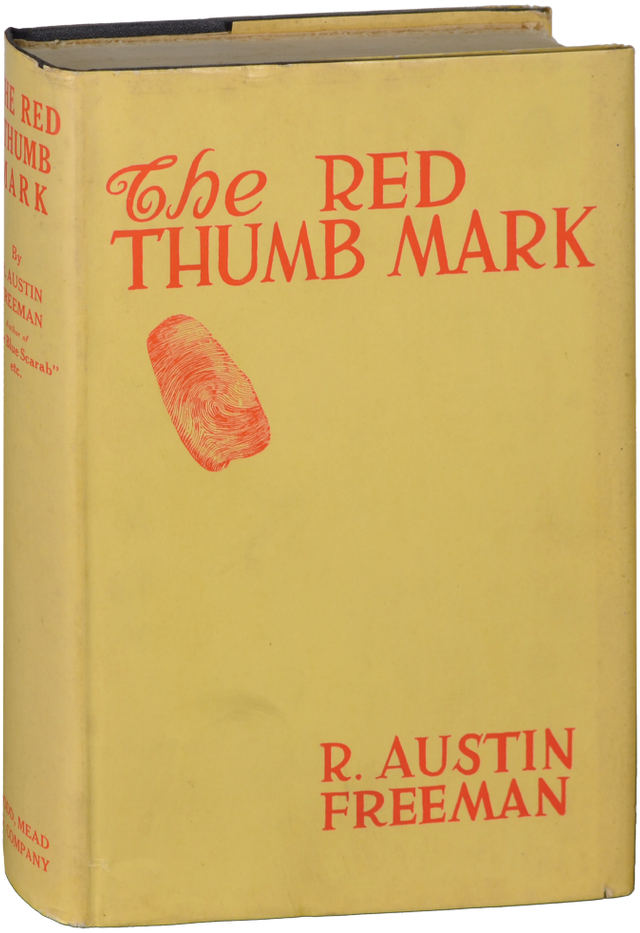


177. Furst, Alan

Dark Star

Boston: Houghton, Mifflin, 1991. First Edition. Fine and unread in Fine dust jacket. Furst's third World War II spy thriller.

$400

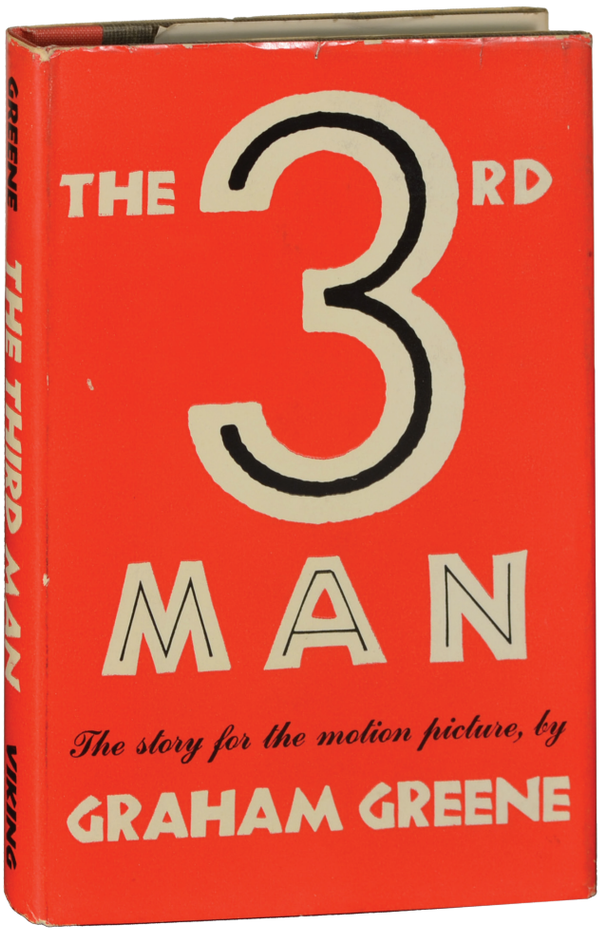


178. Freeman, R. Austin

The Red Thumb Mark

New York: Dodd, Mead, 1924. First printing of this edition, first published in the UK by Collingwood in 1907 and then by Newton in the US in 1911. Most likely the only edition of this title one is likely to see in a dust jacket—we have never seen either the 1907 or 1911 editions with one. Fine, bright copy in an equally Fine dust jacket. The first Dr. Thorndyke mystery. Haycraft-Queen cornerstone.

$1500



179. Greene, Graham

The 3rd Man

New York: The Viking Press, 1950. First Edition, and first separate edition after being published jointly with *The Fallen Idol* by Heinemann earlier the same year. Fine in a stunning, about Fine dust jacket. Owner name on the front endpaper. Jacket shows absolutely none of the spine fading endemic to this title, only a few pinhead-size rubs and minute wear at the extremities.

Basis for Carol Reed's classic 1949 film noir, starring Joseph Cotten and Orson Welles at the peak of their respective powers, and the second of three films in which Graham Green collaborated directly with Reed.

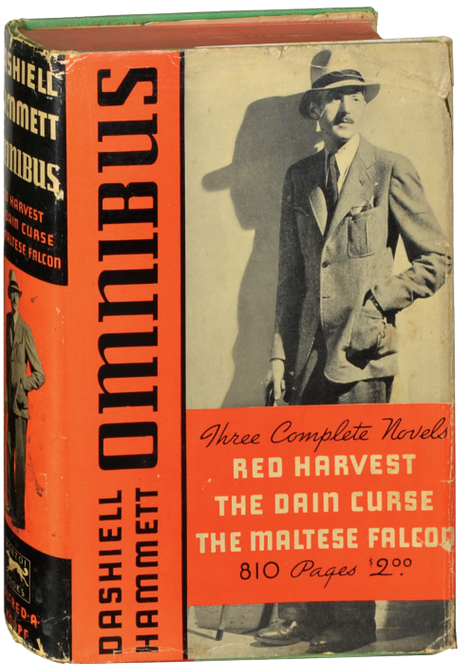
$950

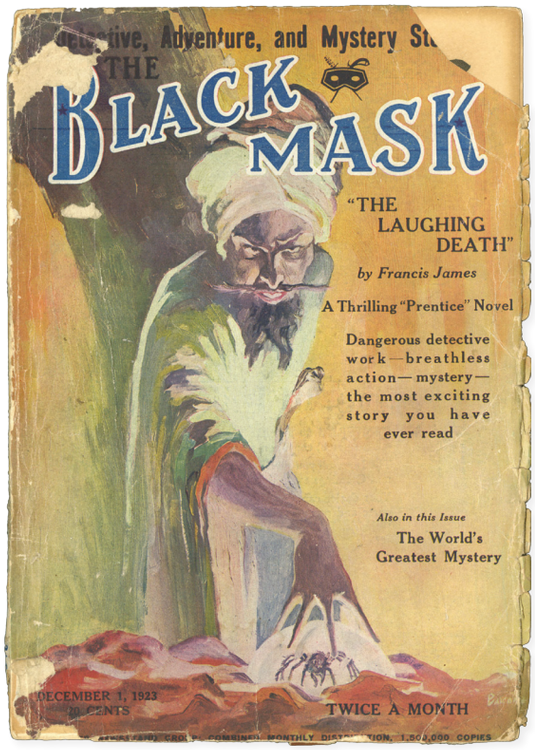
180. HAMMETT, DASHIELL

THE DASHIELL HAMMETT OMNIBUS

New York: Alfred A. Knopf, 1935. First Edition of this collection of Hammett's first three novels: *Red Harvest, The Dain Curse* and *The Maltese Falcon*. Trace of shelf wear at base of spine, else a Fine, tight copy in a bright dust jacket, with very light wear to spine ends and a closed tear at front hinge.

$2000





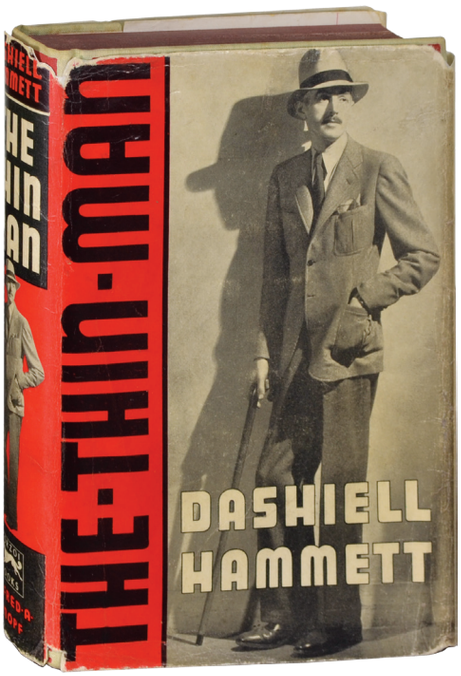
181. HAMMETT, DASHIELL

"BODIES PILED UP" IN BLACK MASK, DECEMBER 1, 1923

New York: Pro Distributors, 1923. First appearance of the Hammett story, "Bodies Piled Up," in the December 1, 1923 issue of *Black Mask*. This marked Hammett's seventh appearance in the noted magazine, and the fourth Continental Op story. Hammett's first appearance in the magazine was in June of the same year. Hagemann 1092.

Good in perfect-bound wrappers, with a corner chip at the top right front panel, a bruise at the top left of same, and light fray to the outer edges. Pages dry but still somewhat supple, some light chipping to the edges of preliminary leaves.

$750



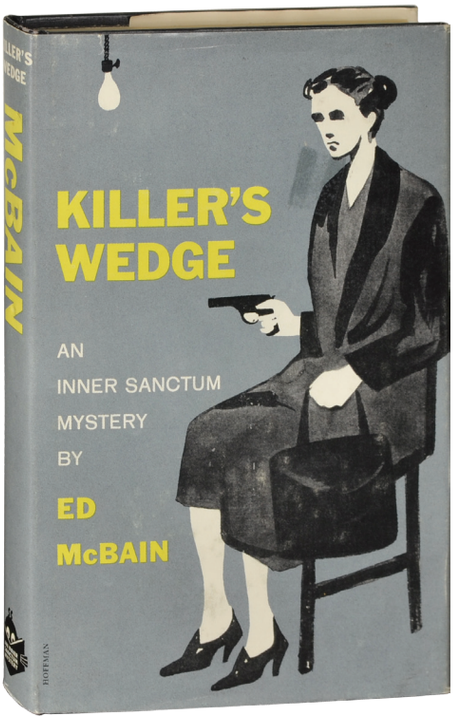
182. HAMMETT, DASHIELL

THE THIN MAN

New York: Alfred A. Knopf, 1934. First Edition. There are four jacket variants, of no established priority—green or red, with or without blurbs, this one is in red and with no blurbs. Basis for the 1934 film, and the characters that would populate five delightful sequels between 1939-1947.

Cloth a bit mottled as always found, else Near Fine in a Very Good plus dust jacket. Jacket has small chips at the corners, one at the crown which affects the "DA" in "DASHIELL," the others much smaller and not disagreeable.

$4000

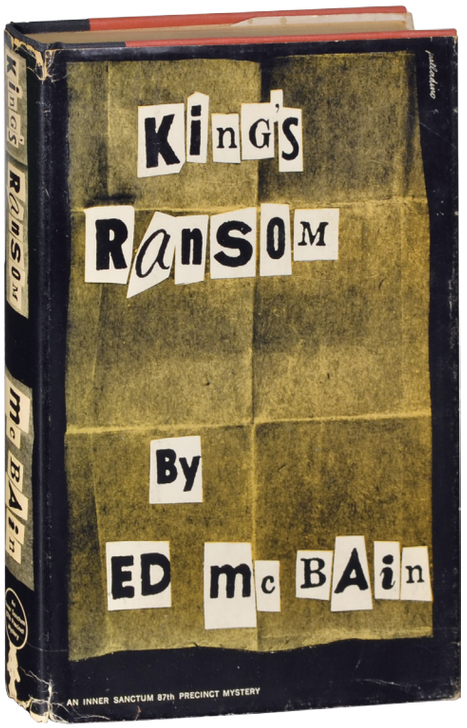


183. McBain, Ed

Killer's Wedge

New York: Simon and Schuster, 1959. First Edition. Fine and unread in a Fine dust jacket. Published the same year as McBain's *King's Ransom,* but even scarcer, this being one of only a handful of collectible copies we have seen in fifteen years. A single, small price sticker shadow to the front panel, else a pristine copy.

$1500



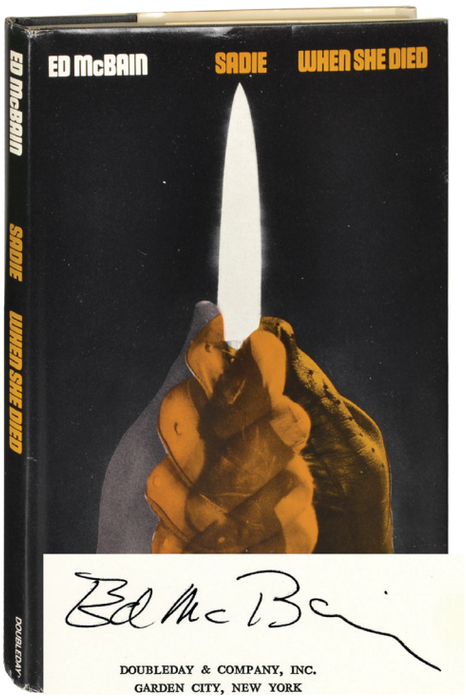
184. McBain, Ed

King's Ransom

New York: Simon and Schuster, 1959. First Edition. Near Fine in a Very Good plus dust jacket. A touch of toning to the edges of the text block. Jacket is bright, with some nicks at the spine ends and a couple of corners.

A bright copy of this scarce McBain title, basis for Akira Kurosawa's superb 1963 film noir, *High and Low,* starring Toshiro Mifune.

$950



The literary agent's copy

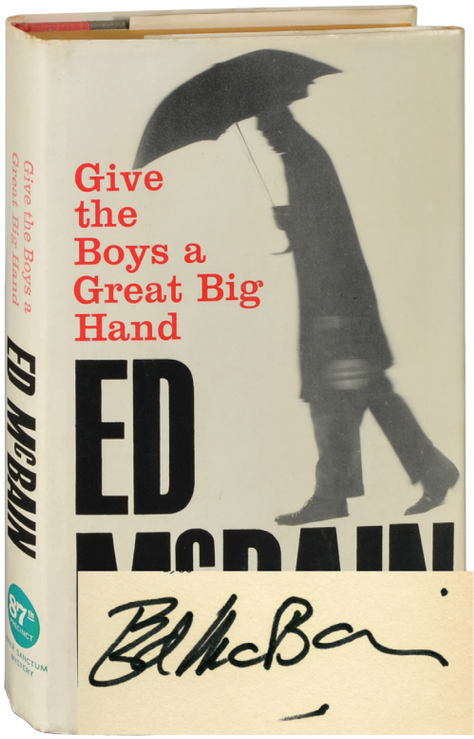
185. McBain, Ed

Sadie When She Died

Garden City: Doubleday, 1972. First Edition. **Signed by the author on the title page. Label of Evan Hunter's (i.e. Ed McBain's) literary agent, the Scott Meredith Literary Agency in New York, on the front pastedown.**

Fine and unread in a Fine dust jacket with only the tiniest pinpoint rubbing at the spine ends. A remarkable copy of a McBain title normally found the worse for wear. 87th Precinct.

$450



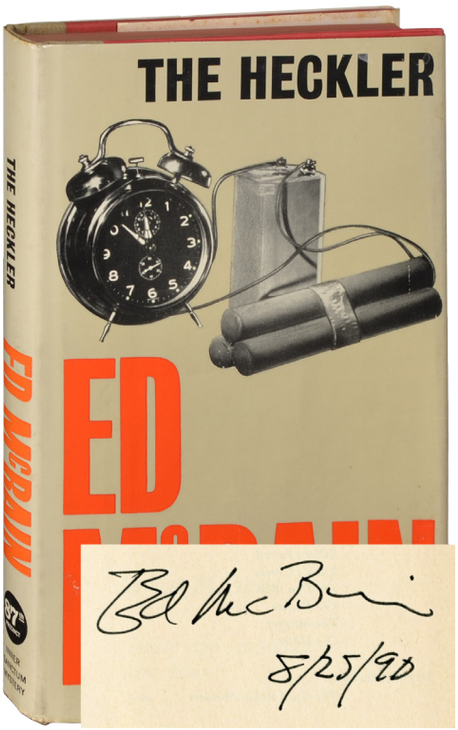
186. MCBAIN, ED

GIVE THE BOYS A GREAT BIG HAND

New York: Simon and Schuster, 1960. First Edition. **Signed by the author on the title page.**

Very faint tide mark along the bottom of the front endpaper, else book is quite clean. Jacket is Fine but for very slight fading to the red titles. 87th Precinct.

$450

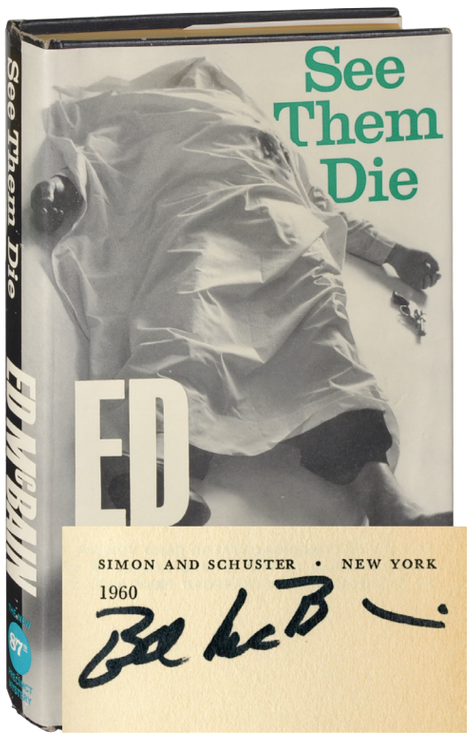


187. MCBAIN, ED

THE HECKLER

New York: Simon and Schuster (Inner Sanctum), 1960. First Edition. **Signed by the author on the half title page, dated 8/25/90.** Fine and unread in a Fine dust jacket. 87th Precinct.

$375



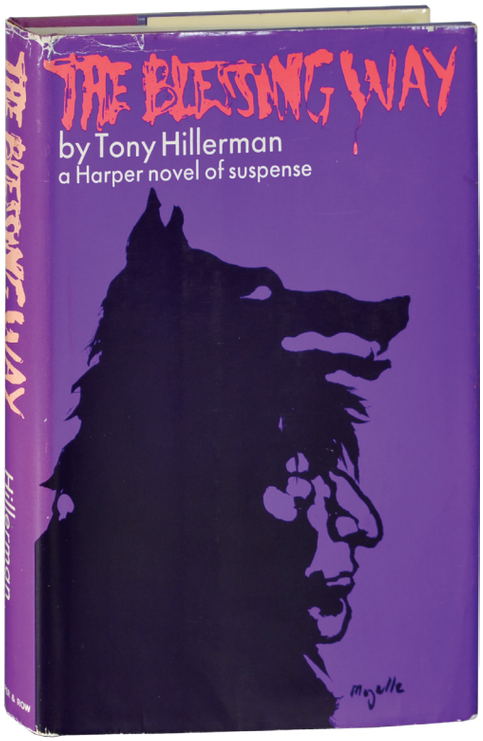
188. MCBAIN, ED

SEE THEM DIE

New York: Simon and Schuster, 1960. First Edition. **Signed by the author on the title page.**

About Near Fine in a Fine dust jacket. Some of the usual toning to the text block edges, spine ends bumped, else book is clean. Jacket is colorful and fresh. 87th Precinct.

$325

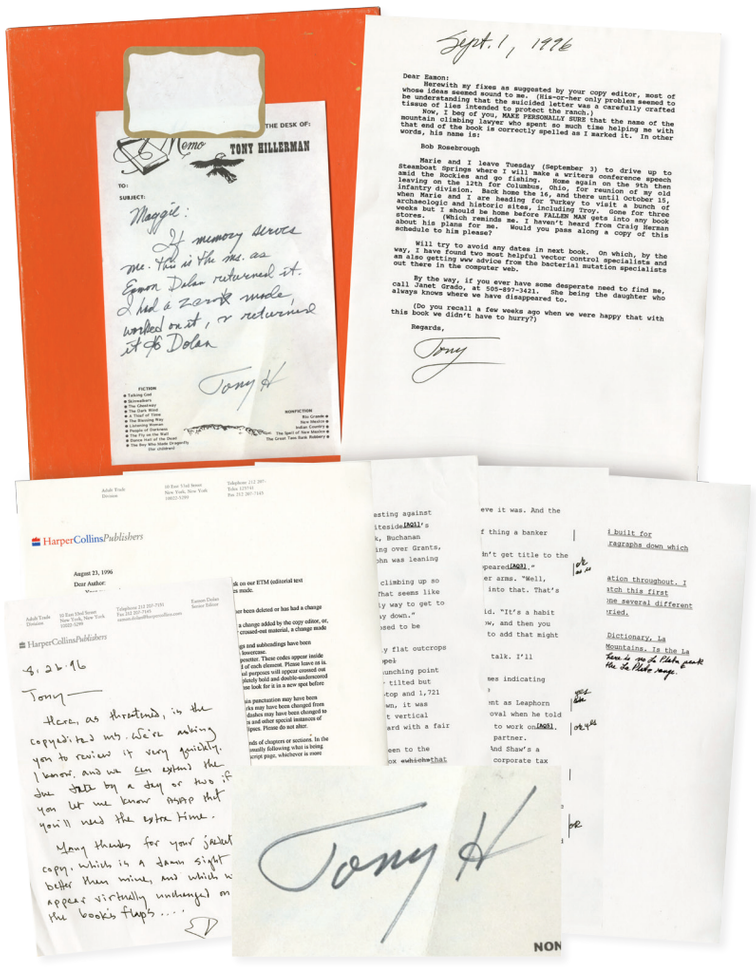


189. Hillerman, Tony

The Blessing Way

New York: Harper and Row, 1970. First Edition. Fine in a lovely, Near Fine dust jacket. A bit of the usual fading to the jacket spine (but only to the titling), some slight rubbing at the spine ends and corners, else an exceptionally sharp, unread copy of Hillerman's first book.

$3000



The Author's Manuscript, with His Corrections

190. Hillerman, Tony

The Fallen Man

New York: HarperCollins, 1996. Tony Hillerman's original typescript for his novel *The Fallen Man,* with his original holograph corrections in ink. Housed in a plain orange publisher's box, with a memo from Hillerman, on his stationery, affixed to the lid.

The history of the manuscript is explained in three documents that accompany the typescript: (1) a letter from the editorial staff at HarperCollins, on the publisher's stationery, stating that this the most recent copy-edited typescript, (2) an autograph note on publisher's memo stationery from Hillerman's editor Eamon Dolan, asking Hillerman to provide final changes, and thanking him for providing jacket copy, which he says is superior to his, and will appear "virtually unchanged on the book's flaps," and (3) an autograph note on Hillerman's personal stationery to a bookseller friend, stating that it is his copy of the final corrected typescript (which was ultimately returned to him by the publisher, after the changes were made for the book). Finally, the box has a plain white label affixed to the front panel, on which the author has written in holograph ink: "*Fallen Man* (corrected from *Fallen Men*) - copy edited and revised ms.," followed by the author's Albuquerque address from that time.

Hillerman is well-known for making constant revisions to his novels, and in many instances the endings to his books are found to be changed completely between the issue of the proof and the hardcover edition, and even between the hardcover edition and the paperback edition. A unique item, and evidence of a completed work from one of the key mystery writers of his generation, one unique in his perspective regarding American Indian culture and the American Southwest.

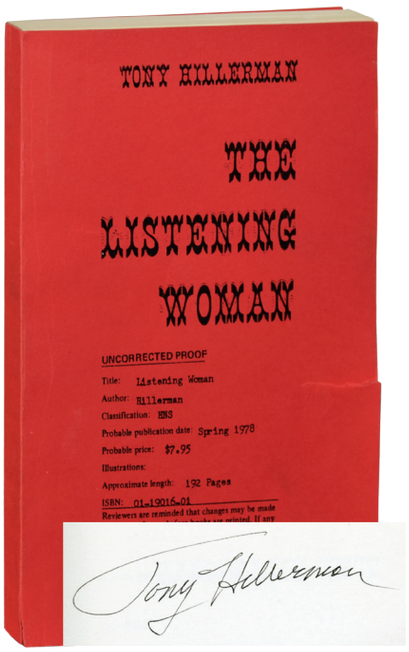
$2750

191. HILLERMAN, TONY
LISTENING WOMAN

New York: Harper and Row, 1978. Uncorrected Proof, preceding the First Edition. **Signed by Hillerman on the title page.**

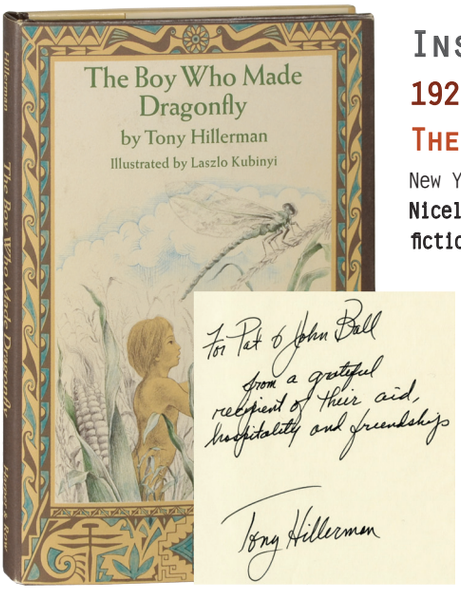
Small closed tear at the fore-edge of the front wrapper, else Fine in plain red wrappers as issued. Author's fourth book, and the third Joe Leaphorn mystery.

$1750



INSCRIBED TO JOHN BALL

192. HILLERMAN, TONY
THE BOY WHO MADE DRAGONFLY



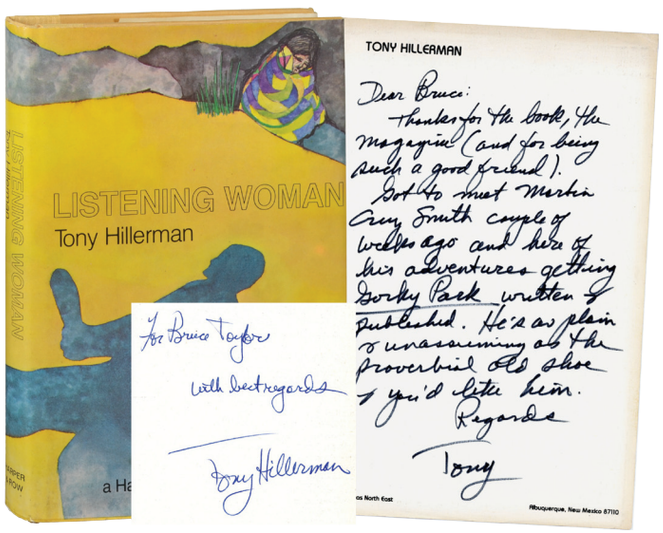
New York: Harper and Row, 1972. First Edition. **Nicely inscribed by the author to fellow crime fiction author John Ball, on the front endpaper: "For Pat and John Ball / From a grateful recipient of their aid, hospitality, and friendship / Tony Hillerman."**

John Ball is best remembered as being the author of the seminal novel and film source, *In the Heat of the Night* in 1965. Near Fine in a Near Fine dust jacket. A terrific association between two crime fiction authors of the same generation.

$1750

INSCRIBED, WITH AN AUTOGRAPH LETTER SIGNED RECOUNTING HIS FIRST MEETING WITH MARTIN CRUZ SMITH

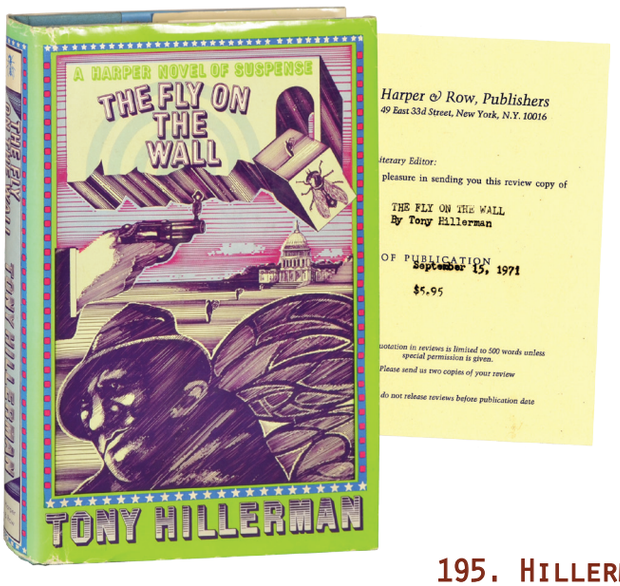
193. HILLERMAN, TONY
LISTENING WOMAN



New York: Harper and Row, 1978. First Edition. Near Fine in a Fine dust jacket. **Inscribed by the author on the half title page: "For Bruce Taylor / With best regards / Tony Hillerman."** **Laid in is an autograph note signed on Hillerman's stationery that reads: "Dear Bruce / Thanks for the book, the magazine (and for being such a good friend). Got to meet Martin Cruz Smith couple of weeks ago and here [sic] his adventures getting Gorky Park written and published. He's as plain and unassuming as the proverbial old shoe and you'd like him. / Regards / Tony."**

Some loss to the titling on the backstrip (a problem endemic to this title), else Near Fine in a Fine dust jacket, with none of the usual spine fading. An attractive copy of the author's fourth book, and the third Joe Leaphorn mystery.

$1250

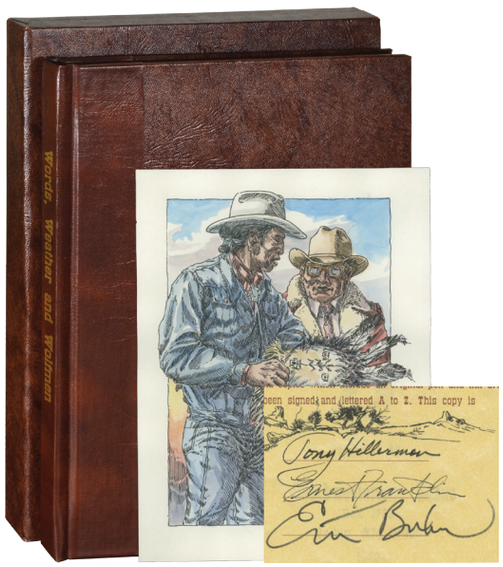


194. Hillerman, Tony

The Fly on the Wall

New York: Harper and Row, 1971. First Edition. Review copy, with publisher's slip laid in. Fine in a bright, Very Good plus dust jacket with light rubbing and shallow creasing at spine ends and soil to the rear panel.

$1000



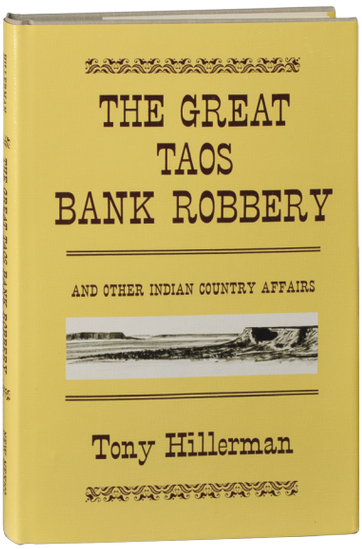
195. Hillerman, Tony with Ernie Franklin (illustrations)

Words, Weather, and Wolfmen

Gallup, NM: Southwesterner Books, 1989. First Edition. One of 26 lettered copies, this being a non-lettered presentation copy, with a full-color drawing by Franklin laid in. **Signed by Hillerman, Franklin, and the publisher.**

Fine in a Fine slipcase. A collection of in-depth interviews with the author about his writing process, illustrated throughout.

$750

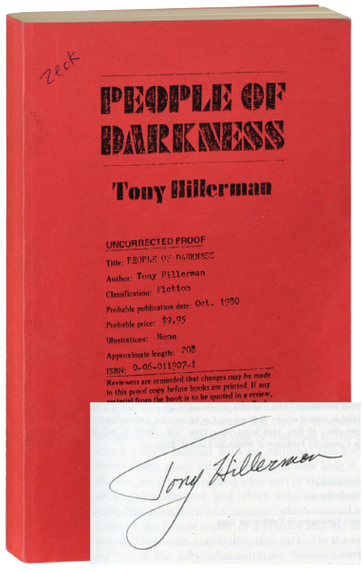


196. Hillerman, Tony

The Great Taos Bank Robbery and Other Indian Country Affairs

Albuquerque, NM: University of New Mexico Press, 1973. First Edition. Fine and unread in a Fine dust jacket. First issue dust jacket with only one image (of Shiprock) on the rear panel.

$650



197. Hillerman, Tony

People of Darkness

New York: Harper, 1980. Uncorrected Proof, preceding the First Edition. **Signed by Hillerman on the title page.**

Fine in plain red wrappers. The only proof copy we have ever seen. The first Sergeant Jim Chee mystery.

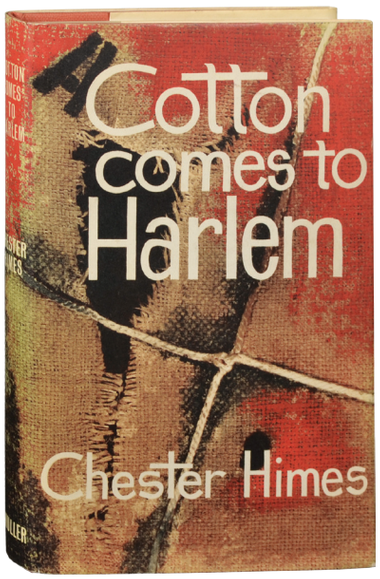
$450

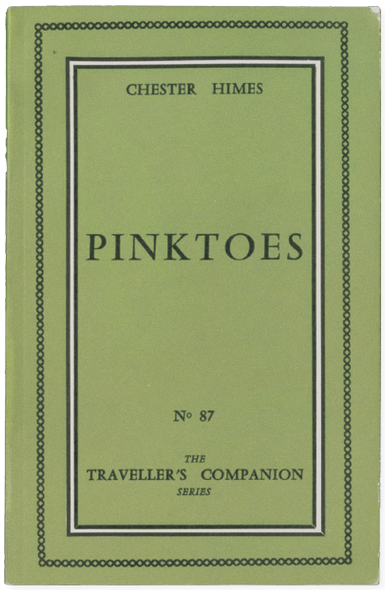
198. HIMES, CHESTER

COTTON COMES TO HARLEM

London: Frederick Muller, 1965. First Edition. Fine and unread in a Fine dust jacket. A Coffin Ed Johnson and Gravedigger Jones adventure, basis for the 1970 film directed by Ossie Davis and starring Godfrey Cambridge.

$650



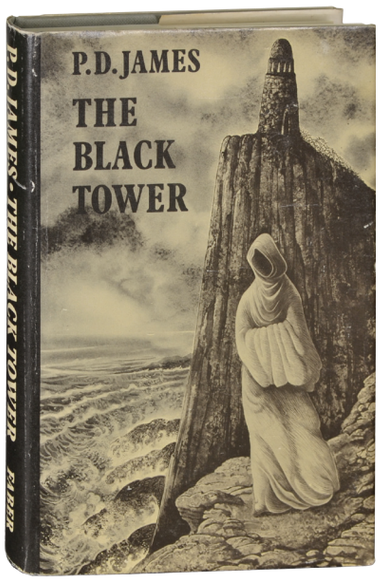


199. HIMES, CHESTER

PINKTOES

London: Olympia Press, 1961. First Edition, a paperback original. Fine and unread in green standard Olympia Press wrappers with black and white title, rule, and design as issued. "New price" stamp at the bottom right corner of the rear wrapper, else a pristine copy, most uncommon thus.

$550

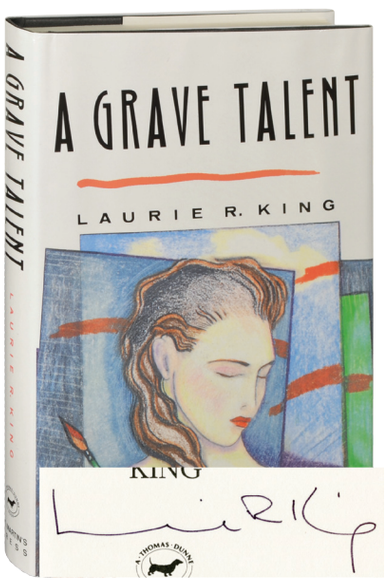


200. JAMES, P.D.

THE BLACK TOWER

London: Faber and Faber, 1975. First Edition. Fine in a Near Fine dust jacket. Jacket is minutely rubbed at the corners and at the rear panel. An attractive copy of a book normally found the worse for wear. An Adam Dalgliesh mystery.

$325



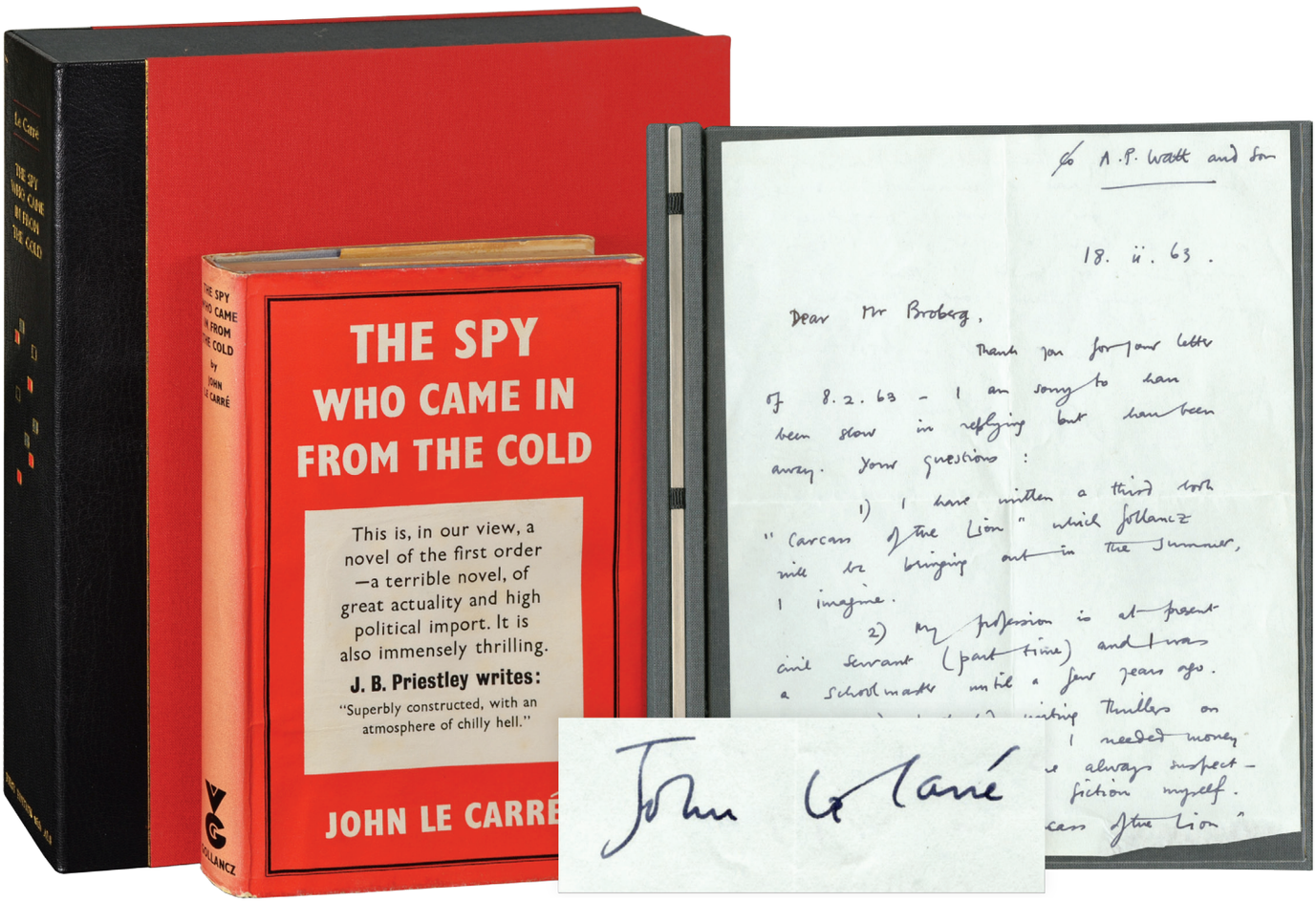
201. KING, LAURIE R.

A GRAVE TALENT

New York: St. Martin's Press, 1993. First Edition. First issue, with Hebrew text on the dedication page inverted. **Signed by the author on the title page.**

Fine and unread in a Fine dust jacket. The author's first book.

$325



WITH AN AUTOGRAPH LETTER SIGNED, DATED WELL PRIOR TO PUBLICATION, DISCUSSING IN THE DEVELOPMENT OF THE BOOK

202. LE CARRE, JOHN

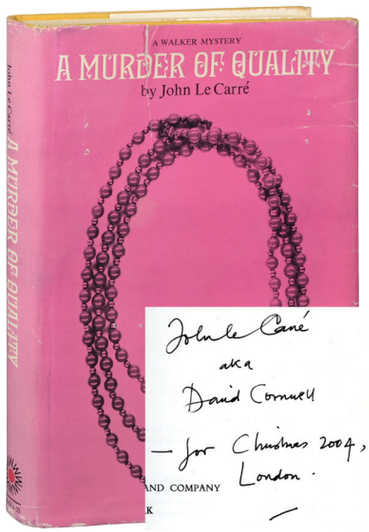
THE SPY WHO CAME IN FROM THE COLD

London, 1963. Autograph letter signed by le Carre discussing development of a new book called *Carcass of the Lion* (which would eventually be published as *The Spy Who Came in From the Cold*), his current and past professions (part-time civil servant and schoolmaster, respectively), how he began writing books (on trains), and reasons for writing fiction (he can't bear to read it). He ends by making a prescient statement: "I think 'Carcass of the Lion' is well away the best - unfortunately you haven't had a chance to read it!" A singular letter, from an author who would become an international sensation upon publication of the book he assesses so humbly, and go on to a brilliant career as author of more than twenty novels.

Included is a First UK Edition copy of *The Spy Who Came in from the Cold* (Victor Gollancz, 1963). Very Good plus in a Very Good plus dust jacket. Binding slightly cocked, backstrip (and jacket spine) faded, strips of staining at the top and bottom edge of the jacket verso from an old jacket protector. Basis for the 1965 film directed by Martin Ritt and starring Richard Burton and Claire Bloom. In a custom clamshell box designed to display both the book and the letter when opened.

$8500

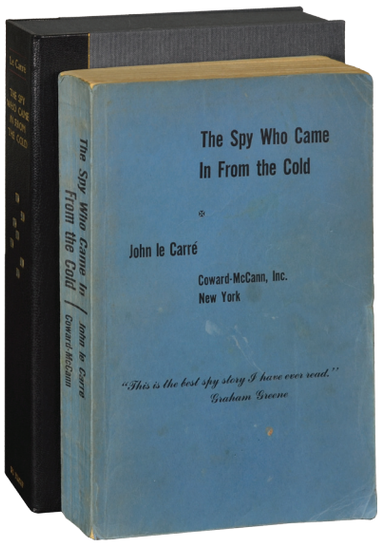
203. le Carre, John
A Murder of Quality



New York: Walker, 1963. First American Edition. **Signed by the author on the title page with both his pen name and his real one: "John le Carre / aka / David Cornwell / for Christmas 2004 / London."**

Very Good plus in a Very Good plus dust jacket. Moderately cocked, with some light soil to the cloth. Jacket is bright and unfaded, with a few tiny stresses at the front flap folds, a 2-inch closed tear at the top front panel, and light rubbing at the extremities. The author's uncommon second book, featuring George Smiley.

$3500



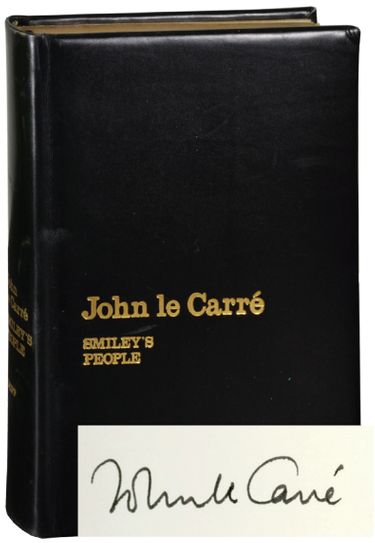
204. le Carre, John
The Spy Who Came in from the Cold

New York: Coward-McCann, 1964. Uncorrected Proof, preceding the First American Edition. Fine in publisher's wrappers. A seminal espionage novel and the basis for the dark thriller starring Richard Burton. In a quarter-leather clamshell box.

$1500

The publisher's scarce black leather presentation copy

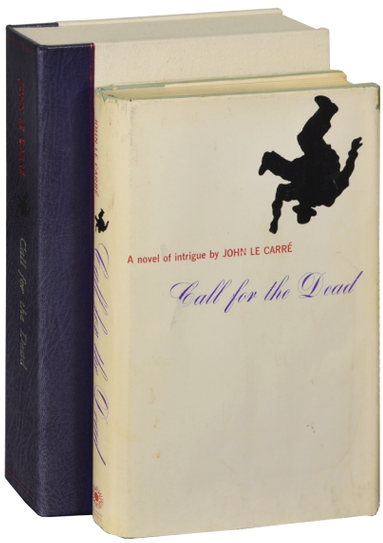
205. le Carre, John
Smiley's People



New York: Alfred A. Knopf, 1980. First American Edition. Publisher's presentation copy of this title, issued in a reported quantity of fewer than 500 copies. **Signed by the author on the second blank.**

Fine in black leather with gilt titles as issued. A "stopper" for John le Carre collectors.

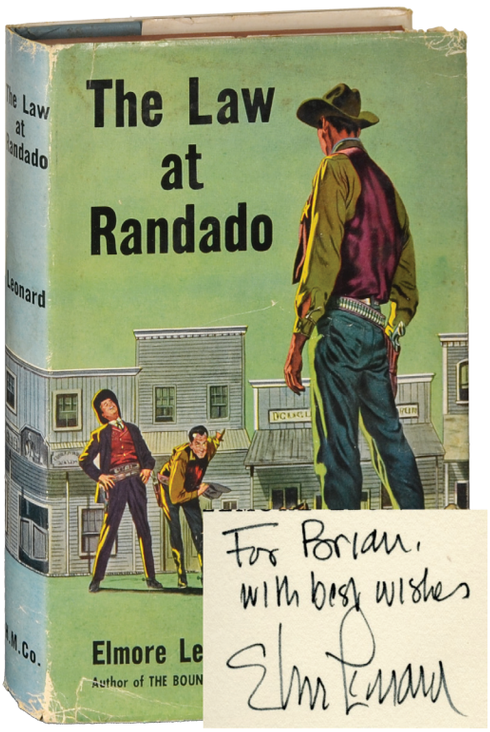
$1500



206. le Carre, John
Call for the Dead

New York: Walker, 1962. First American Edition. Very Good plus in a Very Good plus dust jacket. Book very slightly cocked, with a hint of fading at the edges, but otherwise quite clean. Jacket is bright, with a closed tear starting at the top of the front flap fold and running into the middle of the front flap. The author's uncommon first book and the introduction to the world of George Smiley. Basis for the 1966 film, *The Deadly Affair,* directed by Sidney Lumet and starring James Mason, Simone Signoret, and Maximilian Schell. In a custom clamshell box.

$950



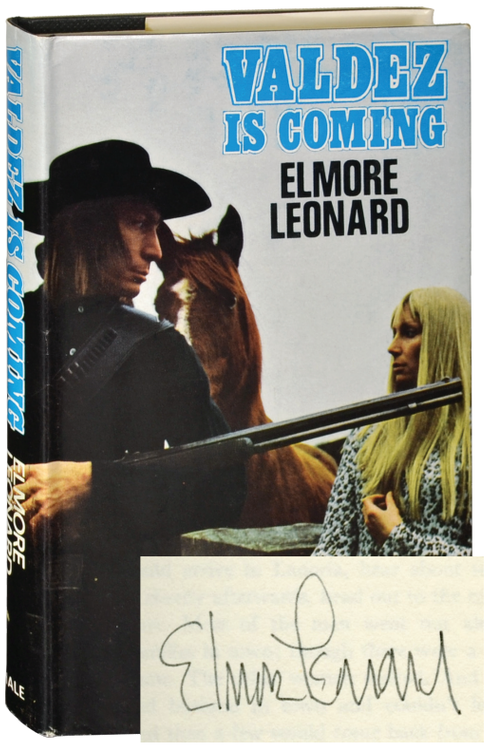
207. Leonard, Elmore

The Law at Randado

Boston: Houghton, Mifflin, 1955. First Edition. **Signed by the author on the title page.**

Fine in a Near Fine example of the scarce dust jacket, with only light wear at the spine ends and corners. The author's second book, one of several seminal Westerns written early in his career.

$7500



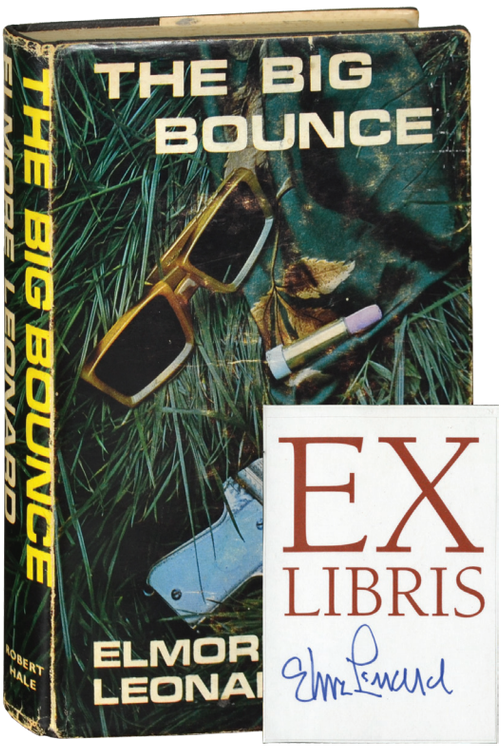
208. Leonard, Elmore

Valdez is Coming

London: Robert Hale, 1969. First UK edition and the first hardcover edition. **Signed by the author on the title page.**

Fine in a Fine dust jacket. Hale customarily printed 1000 copies of American titles, virtually all of which were earmarked for the British library system.

$5000



209. Leonard, Elmore

The Big Bounce

London: Robert Hale, 1969. First UK edition and the first hardcover edition of the author's first crime novel. **Signed by the author on a laid-in bookplate.**

Fine in a Fine dust jacket. Hale customarily printed 1000 copies of American titles, virtually all of which were earmarked for the British library system.

$3500

The dedication copy

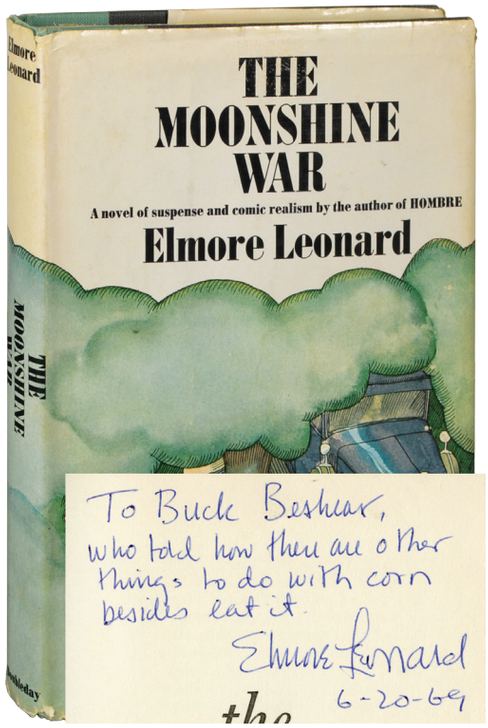
210. Leonard, Elmore

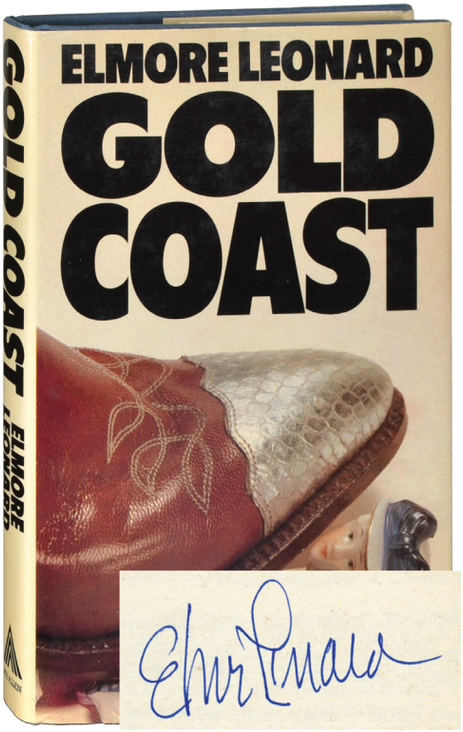
The Moonshine War

Garden City: Doubleday, 1969. First Edition. **Inscribed by Leonard in the year of publication to one of the book's two dedicatees, Buck Beshear: To Buck Beshear, who told how there are other things to do with corn besides eat it. Elmore Leonard. 6–20–69."**

Near Fine in a Near Fine dust jacket. Basis for the 1970 film directed by Richard Quine and starring Patrick McGoohan, Richard Widmark and Alan Alda.

$3250





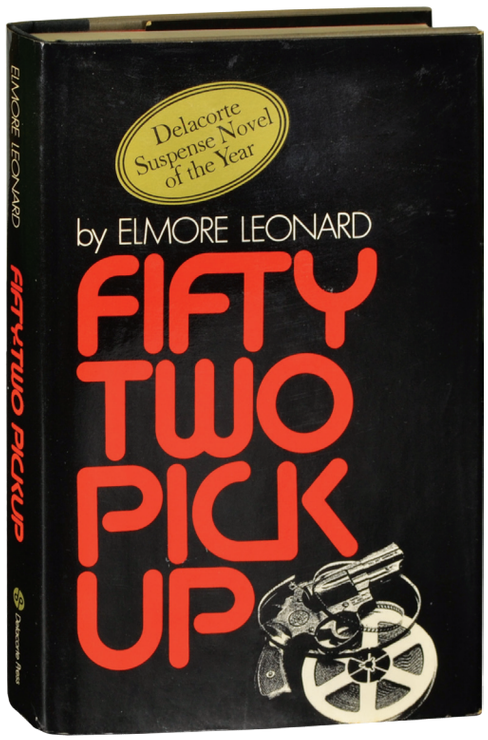
211. Leonard, Elmore

Gold Coast

London: W.H. Allen, 1982. First UK edition and the first hardcover edition. **Signed by the author on the title page.**

Fine in a Fine, price-clipped dust jacket.

$1500

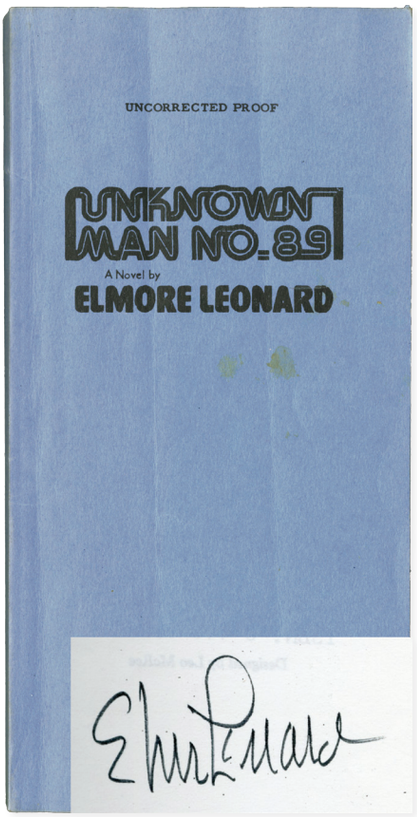


212. Leonard, Elmore

Fifty-Two Pickup

New York: Delacorte Press, 1974. First Edition. Near Fine in a Fine dust jacket. A sharp copy of this early Leonard title, basis for the overlooked 1986 film directed by John Frankenheimer and starring Roy Scheider and Ann-Margret.

$500



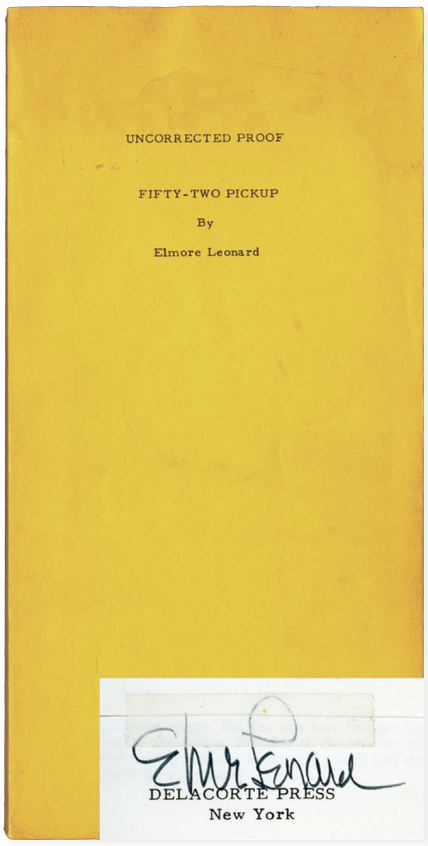
213. Leonard, Elmore

Unknown Man No. 89

New York: Delacorte Press, 1977. Uncorrected Proof, preceding the First Edition. **Signed by Leonard on the title page.**

Near Fine in tall plain blue wrappers, with a small stain at the top of the front wrapper. The only proof copy we have ever seen.

$1450



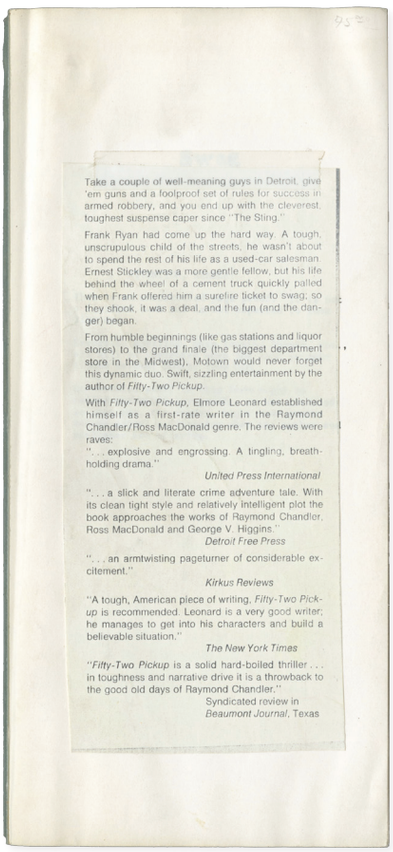
214. Leonard, Elmore

Fifty-Two Pickup

New York: Delacorte Press, 1974. Uncorrected Proof, preceding the First Edition. **Signed by Leonard at the bottom of the first leaf.**

Near Fine in tall plain mustard wrappers. Some brief staining to the top front wrapper, else a bright copy. Basis for the overlooked 1986 film directed by John Frankenheimer and starring Roy Scheider and Ann-Margret. The only proof of this title we have ever seen.

$1250


Take a couple of well-meaning guys in Detroit, give 'em guns and a foolproof set of rules for success in armed robbery, and you end up with the cleverest, toughest suspense caper since "The Sting."

Frank Ryan had come up the hard way. A tough, unscrupulous child of the streets, he wasn't about to spend the rest of his life as a used-car salesman. Ernest Stickley was a more gentle fellow, but his life behind the wheel of a cement truck quickly palled when Frank offered him a surefire ticket to swag; so they shook, it was a deal, and the fun (and the danger) began.

From humble beginnings (like gas stations and liquor stores) to the grand finale (the biggest department store in the Midwest), Motown would never forget this dynamic duo. Swift, sizzling entertainment by the author of *Fifty-Two Pickup*.

With *Fifty-Two Pickup*, Elmore Leonard established himself as a first-rate writer in the Raymond Chandler/Ross MacDonald genre. The reviews were raves:

"...explosive and engrossing. A tingling, breath-holding drama."
United Press International

"...a slick and literate crime adventure tale. With its clean tight style and relatively intelligent plot the book approaches the works of Raymond Chandler, Ross MacDonald and George V. Higgins."
Detroit Free Press

"...an armtwisting pageturner of considerable excitement."
Kirkus Reviews

"A tough, American piece of writing, *Fifty-Two Pickup* is recommended. Leonard is a very good writer; he manages to get into his characters and build a believable situation."
The New York Times

"*Fifty-Two Pickup* is a solid hard-boiled thriller... in toughness and narrative drive it is a throwback to the good old days of Raymond Chandler."
Syndicated review in
Beaumont Journal, Texas

215. Leonard, Elmore

Swag

New York: Delacorte Press, 1976. Uncorrected Proof, preceding the First Edition. Near Fine in tall plain light green wrappers, with the front wrapper removed and substituted with a page of early reviews for the book tipped on to the first leaf—clearly as issued, though whether all the proof copies were issued in this format we do not know, as this is the only proof copy we have ever seen.

$650

216. NEBEL, FREDERICK

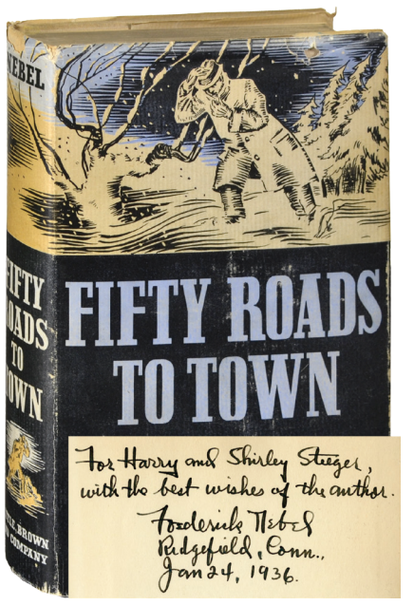
FIFTY ROADS TO TOWN

Boston: Little, Brown, 1936. First Edition. **Inscribed by the author in the year of publication on the front endpaper: "For Harry and Shirley Steeger / With the best wishes of the author / Frederick Nebel / Ridgefield, Conn. / Jan 24, 1936."**

Very Good plus in a Very Good plus dust jacket. Slightest lean, light toning and faint soil to the backstrip and board edges. Jacket is as nice as we have seen on this title, with only a small chip at the crown and light edge rubbing to note. An attractive copy.

One of two mysteries by Nebel, a charter member of the Black Mask school. This novel involves a group of strangers snowbound in a Maine village.

$1250

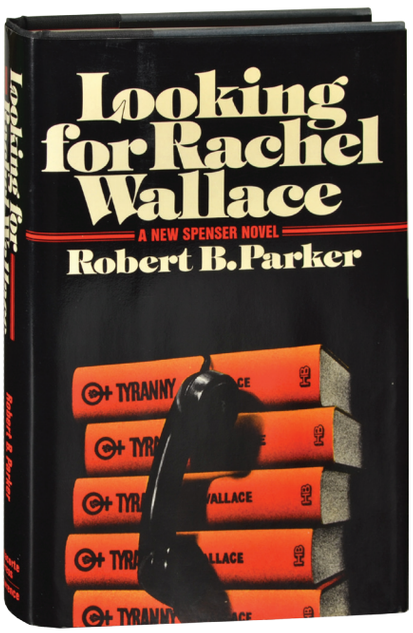


217. PARKER, ROBERT B.

LOOKING FOR RACHEL WALLACE

New York: Delacorte, 1980. First Edition. Fine and unread in a Fine dust jacket. One of the most difficult of the Spenser novels to find in collectible condition.

$350

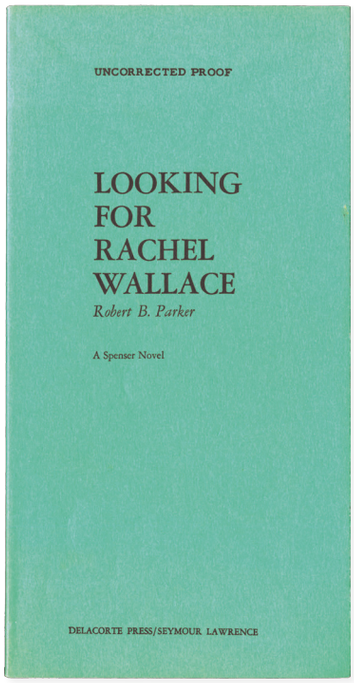


218. PARKER, ROBERT B.

LOOKING FOR RACHEL WALLACE

New York: Delacorte, 1980. Uncorrected Proof, preceding the First Edition. Fine in plain tall green wrappers as issued. The only proof copy we have ever seen of this title. A Spenser novel.

$650

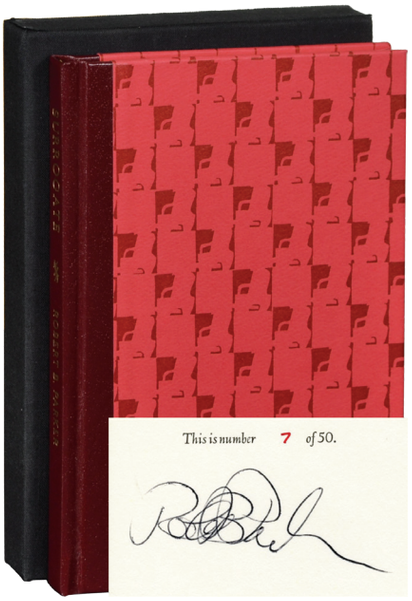


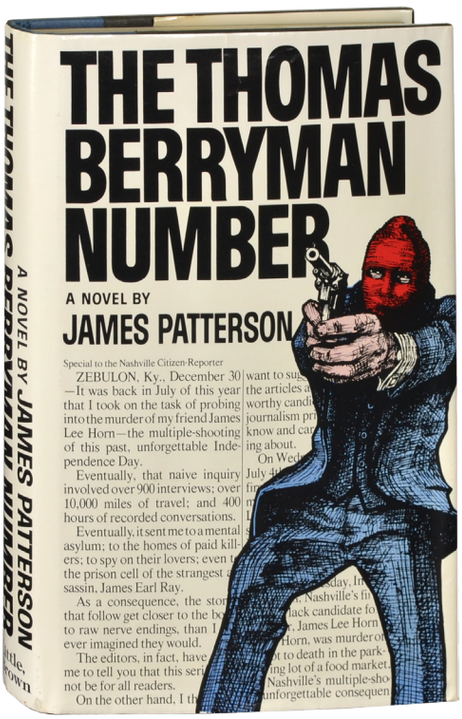
219. PARKER, ROBERT B.

SURROGATE

Northridge, CA: Lord John Press, 1982. First Edition. **One of 50 numbered copies (this being No. 7) signed by the author.** Fine in red patterned, paper-covered boards and maroon quarter-leather, in a Near Fine, black cloth slipcase as issued.

$2000



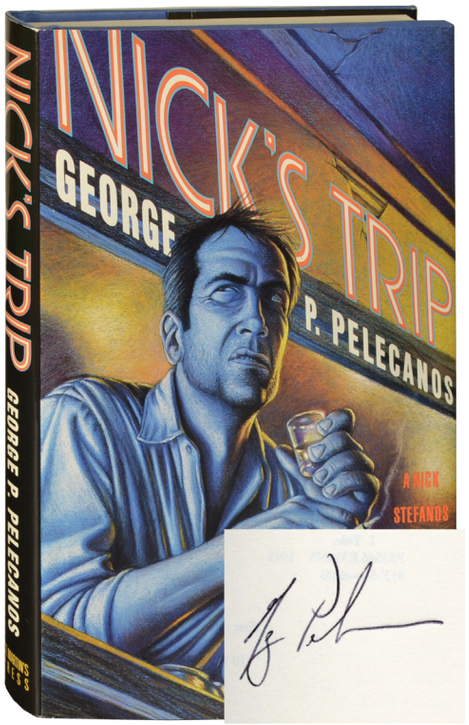


220. Patterson, James

The Thomas Berryman Number

Boston: Little, Brown, 1976. First Edition of the author's superb first novel, winner of the Edgar Allan Poe Award. Fine in a Fine dust jacket.

$1750



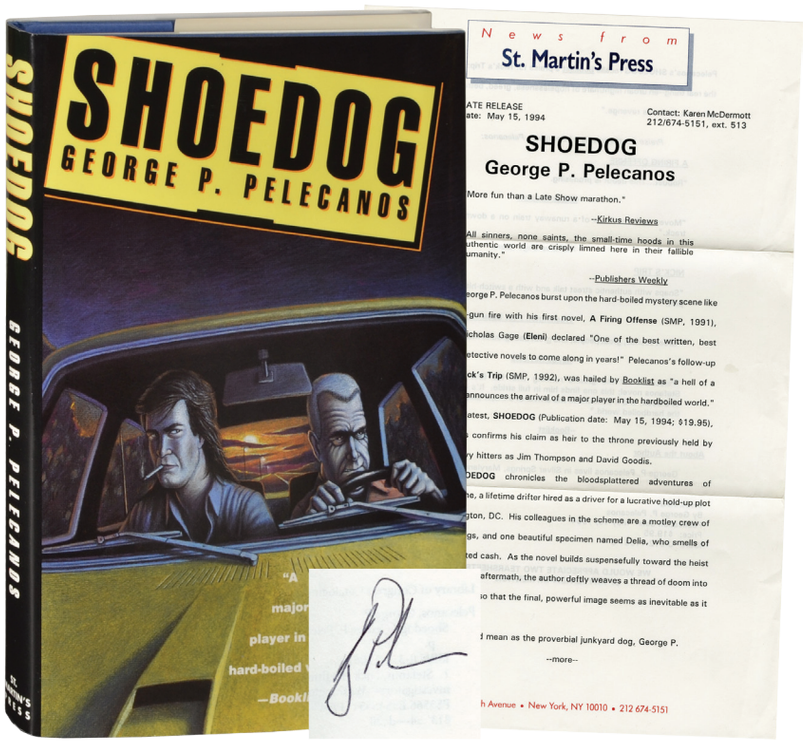
221. Pelecanos, George P.

Nick's Trip

New York: St. Martin's Press, 1993. First Edition. **Signed by the author on the title page.**

Fine and unread in a Fine dust jacket, without a trace of wear, and none of the usual bumping to the spine ends. A superior example of the author's second and most difficult title.

$1250



222. Pelecanos, George P.

Shoedog

New York: St. Martin's Press, 1994. First Edition. **Signed by the author on the title page. Review copy, with publisher's announcement specific to this title laid in.**

Fine and unread in a Fine dust jacket.

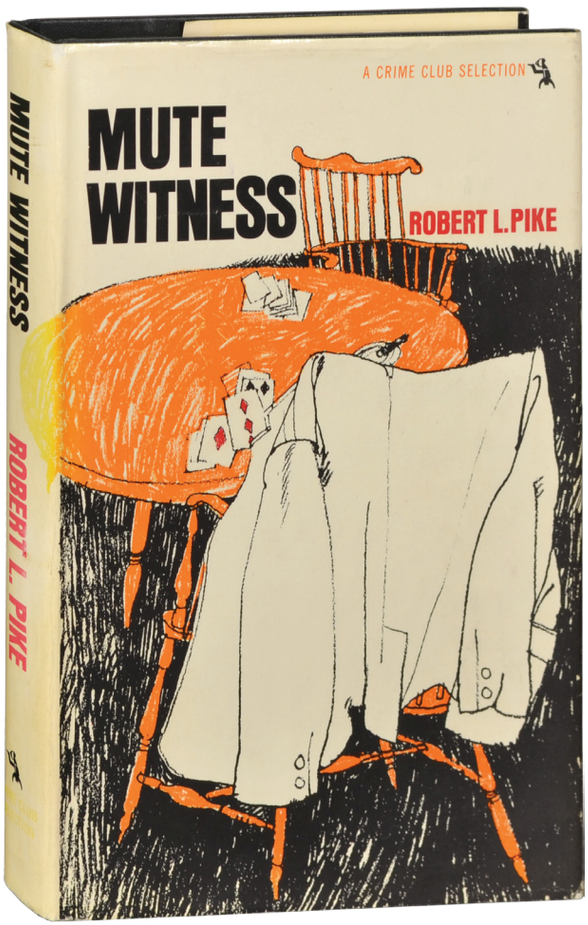
$350

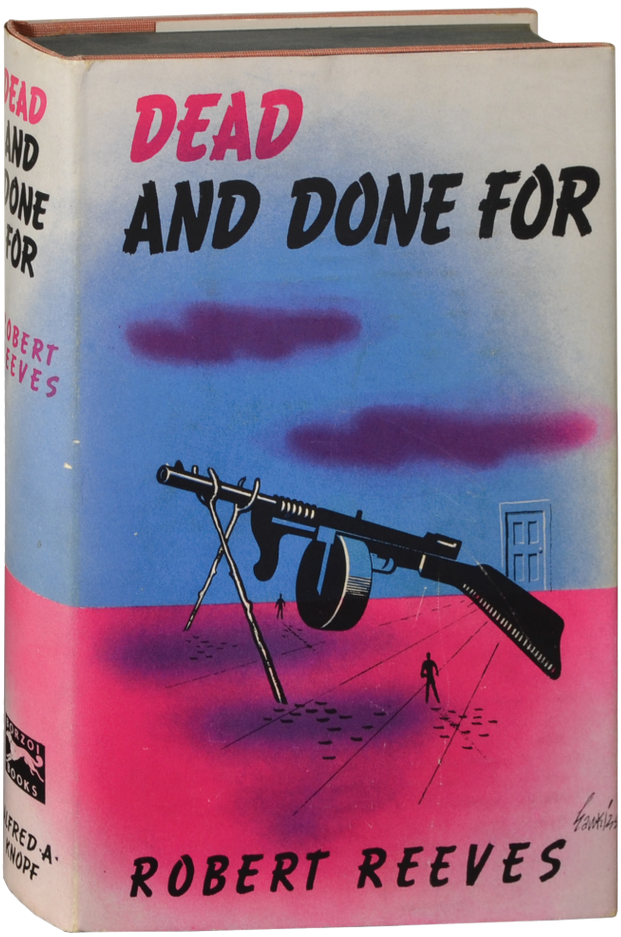
223. Fish, Robert L. writing as Robert L. Pike

Mute Witness

New York: Doubleday, 1963. First Edition of this inexplicably scarce title, filmed in 1968 as *Bullitt,* directed by Peter Yates and starring Steve McQueen. Owner name on the front endpaper, else Fine in a Near Fine dust jacket with a trace of rubbing to corners and some sunning to the small bit of orange coloring on the spine.

$1750



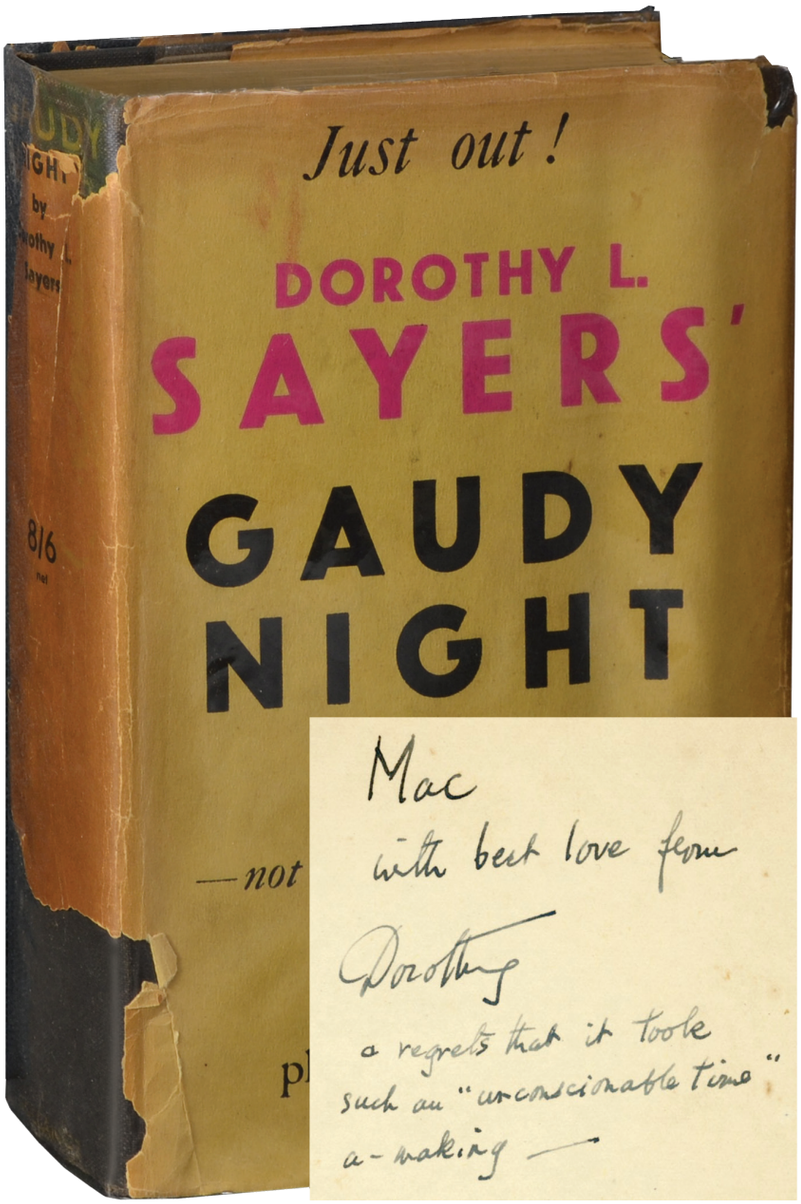


224. Reeves, Robert

Dead and Done For

New York: Alfred A. Knopf, 1939. First Edition. Fine and unread in a Fine dust jacket. The first of the three Cellini Smith novels by Reeves, an important author who wrote hard-boiled fiction for both *Black Mask* and *Dime Detective*. Anthony Boucher wrote: "One of the last of the writers developed by *Black Mask,* and one of the best, was Robert Reeves, who began pulp writing with the offbeat equipment of a degree in anthropology and a career as stage manager for the Theatre Guild. Today he's possibly the least known of the major tough writers—probably because he died young without going on to the great success in slicks or films or radio that so many others achieved."

$400



Inscribed by the author to her husband

225. Sayers, Dorothy L.

Gaudy Night

London: Victor Gollancz, 1935. First Edition. **Inscribed by the author to her husband on the front endpaper: "Mac / with best love from / Dorothy / and regrets that it took such an "unreasonable time" a-making."**

In 1926, Sayers married Captain Oswald Atherton "Mac" Fleming, a Scottish journalist who wrote under the name Atherton Fleming. Mac was divorced with two children, which in those days meant they could not have a church wedding. Despite this disappointment, her parents welcomed Mac into their fold. Mac and Dorothy lived in the flat at 24 Great James Street in St Pancras, London that Dorothy maintained for the rest of her life.

Very Good plus in a Poor example of the scarce dust jacket. Jacket is basically in pieces, lacking a significant portion at the top and bottom of the spine, detached at the folds. A rare signed example of one of the author's key mysteries. In a custom quarter-leather clamshell box.

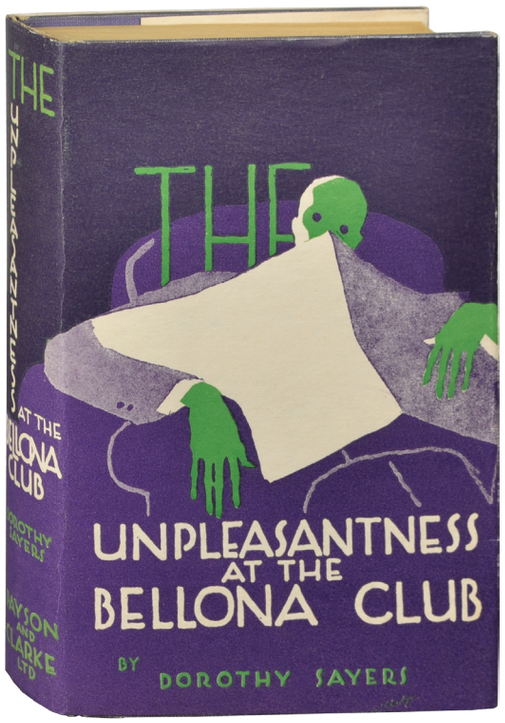
$6500

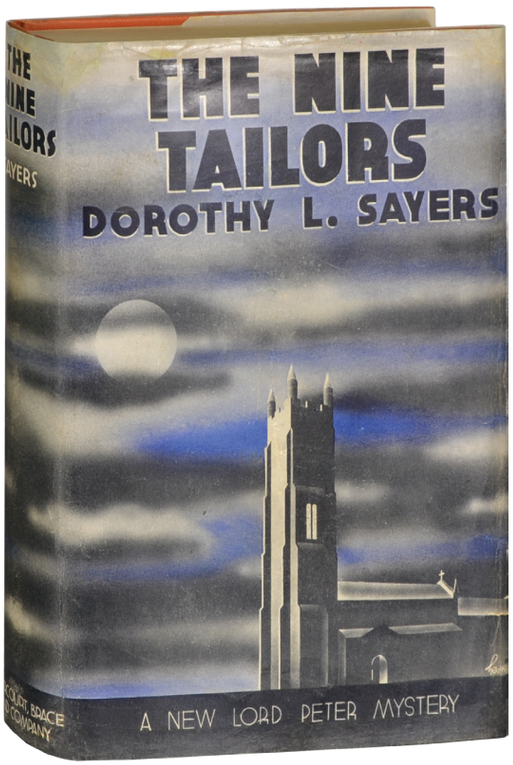
226. Sayers, Dorothy L.

The Unpleasantness at the Bellona Club

New York: Payson and Clarke, Ltd., 1928. First American Edition. Very Good in a Fine, supplied dust jacket. Book has a slight lean, and is faded at the spine and board edges, with a small stain on the backstrip. Jacket is impeccable, quite fresh, with no wear to note. A Lord Peter Wimsey mystery.

$2250



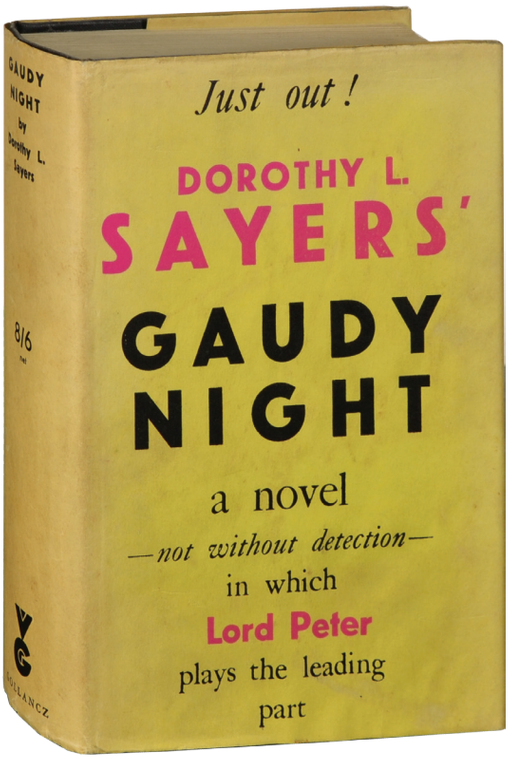


227. Sayers, Dorothy L.

The Nine Tailors

New York: Harcourt, Brace, 1934. First American Edition. Very Good plus in a Fine dust jacket, with some professional restoration at the extremities. Binding very slightly cocked. A Lord Peter Wimsey mystery.

$1750

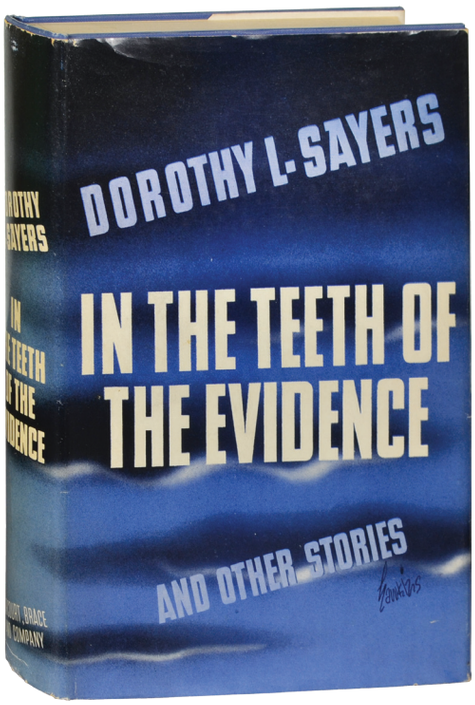


228. Sayers, Dorothy L.

Gaudy Night

London: Victor Gollancz, 1935. First Edition. Very Good plus in a Very Good example of the scarce dust jacket. Neat contemporary gift inscription, dated Christmas 1935, in fountain pen on the front endpaper, spine gilt bright. Jacket has no loss whatsoever, but is lightly faded at the spine, and shows moderate, uniform soil. A key Lord Peter Wimsey title.

$1500

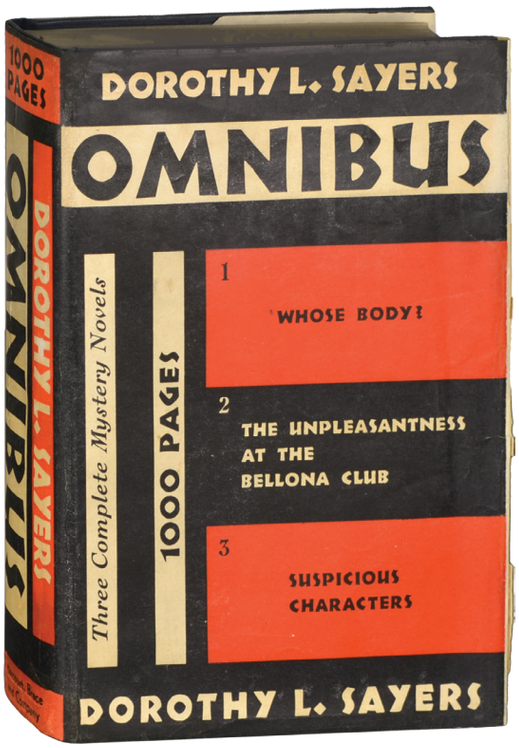


229. Sayers, Dorothy L.

In the Teeth of Evidence

New York: Harcourt, Brace, 1940. First American Edition. Fine and unread in a Fine dust jacket. Lord Peter Wimsey.

$1500

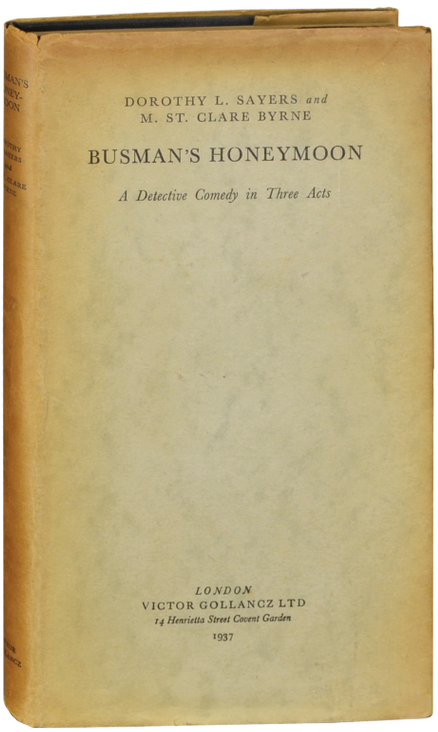


230. Sayers, Dorothy L.

Dorothy L. Sayers Omnibus

New York: Harcourt, Brace, 1934. First Edition. Review copy, with publisher's slip affixed to the lower portion of the front flap. Fine in a Near Fine dust jacket that has had minor professional restoration at spine ends. A remarkably scarce omnibus containing the author's first three novels: *Whose Body?, The Unpleasantness at the Bellona Club* and *Suspicious Characters*.

$750

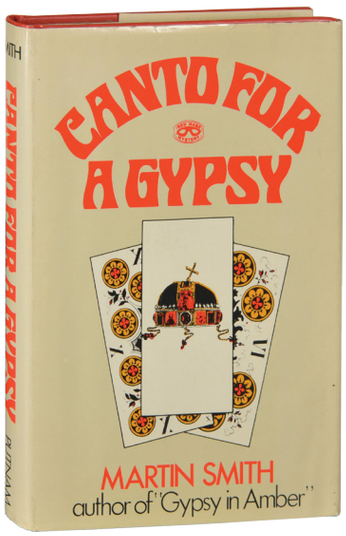


231. Sayers, Dorothy L.

Busman's Honeymoon

London: Victor Gollancz, 1938. First UK Ediiton, preceding all others. Very Good plus in a Very Good plus, price-clipped example of the scarce dust jacket. Owner name, slight lean, a touch of foxing to the front endpapers, else book is quite clean. Jacket has only the slightest fray at the crown, with some toning to the spine and at the extremities.

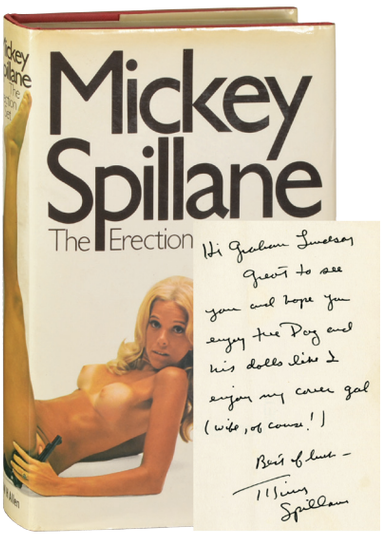
$375



232. SMITH, MARTIN
CANTO FOR A GYPSY

New York: G.P. Putnam's Sons, 1972. First Edition. Fine and unread in an about Fine dust jacket. The author's uncommon second book. An exceptionally bright, fresh copy, with absolutely none of the usual fading to the jacket spine panel.

$325

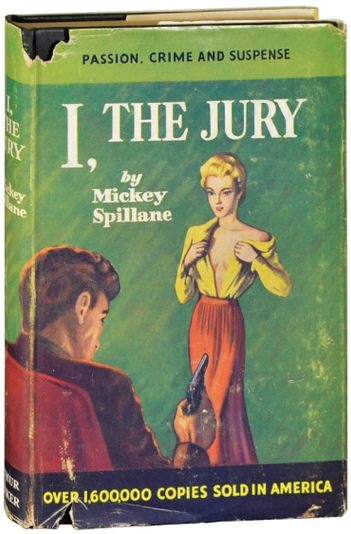


233. SPILLANE, MICKEY
THE ERECTION SET

London: W.H. Allen, 1972. First Edition. **Nicely inscribed by Spillane on the front endpaper: "Hi Graham Lindsay / Great to see you and hope you enjoy the Dog and his dolls like I enjoy my cover gal (wife, of course!!) / Best of luck / Mickey Spillane."**

The "Dog" to which Spillane refers is Dogeron Kelly, a character introduced by Spillane in this novel, and the nude cover gal is Mickey's wife as stated, Sherri Spillane. Near Fine in a Near Fine dust jacket.

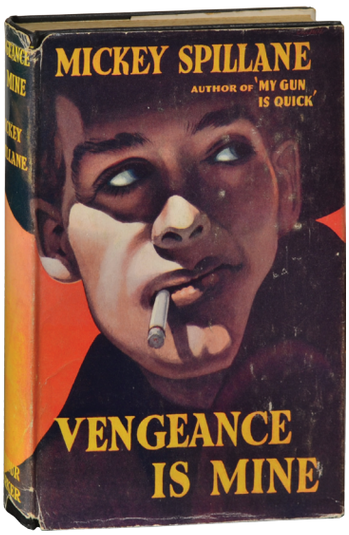
$650



234. SPILLANE, MICKEY
I, THE JURY

London: Arthur Barker, 1952. First Edition. Very Good plus in a Very Good dust jacket. Some light soil to the boards. Jacket has a chip at the crown (titling not affected) and a couple of smaller chips at the corners, with light rubbing overall. Spillane's first book, the first Mike Hammer mystery, and the progenitor to a whole generation of books featuring ultra-violent detective heroes. Basis for the 1953 film noir.

$950



235. SPILLANE, MICKEY
VENGEANCE IS MINE

London: Arthur Barker, 1951. First Edition. Near Fine in a Very Good dust jacket. Light foxing to the preliminary leaves, page edges, and jacket verso. Jacket is lightly rubbed overall, with some fading to the spine and light wear at corners and spine ends. Spillane's third book, a Mike Hammer mystery.

$550

Various Authors

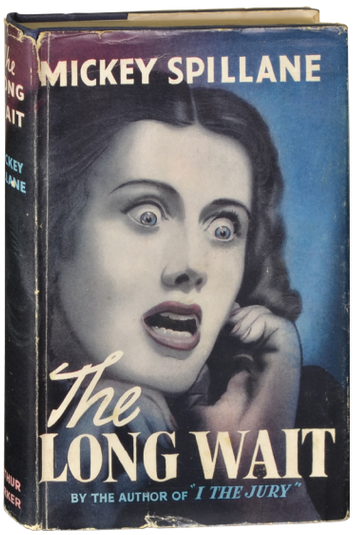


236. Spillane, Mickey

One Lonely Night

London: Arthur Barker, 1952. First Edition. Fine in a Very Good plus jacket. Jacket has no loss, only some light wear at the extremities and light rubbing. The fifth Mike Hammer novel, and Spillane's sixth book.

$450

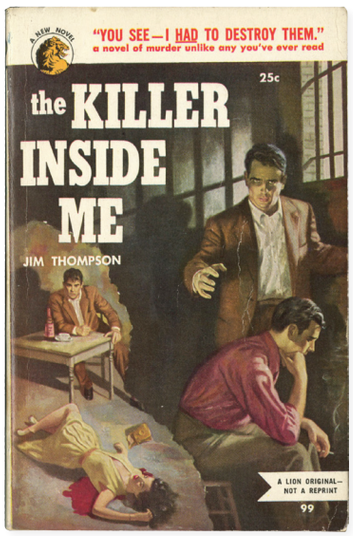


237. Spillane, Mickey

The Long Wait

London: Arthur Barker, 1953. First Edition. Fine in a Very Good plus jacket. Jacket has no loss, only some light fray at the crown and light wear at a few extremities. Spillane's fifth mystery, basis for the 1954 film noir starring Anthony Quinn and Charles Coburn.

$300

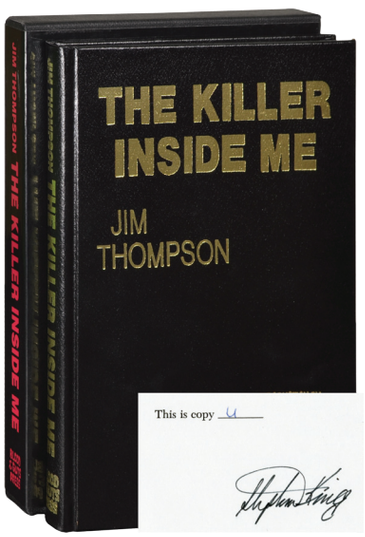


238. Thompson, Jim

The Killer Inside Me

New York: Lion No. 99, 1952. First Edition, a paperback original. Very Good plus condition, tight and square, with a couple of very faint vertical creases (paper not broken) on the front and rear panel, and a touch of wrinkle to the spine. A superior copy of Jim Thompson's signature book, justly famous and replete with all of his favorite themes: multiple homicides, marginalized female characters, and a murderous anti-hero who doesn't know why he is killing but keeps doing it anyway. A high spot of twentieth century hard-boiled crime fiction at its mid-century apex.

$1850



Signed by Stephen King

239. Thompson, Jim

The Killer Inside Me

Los Angeles: Blood and Guts Press, 1991. First Edition in hardcover, **one of 26 lettered copies (this being Letter U) signed by Stephen King,** who contributes the introduction, validating what he has said many times since: that this one of his favorite pulp novels of all time. Fine with no dust jacket and black leather-bound slipcase as issued.

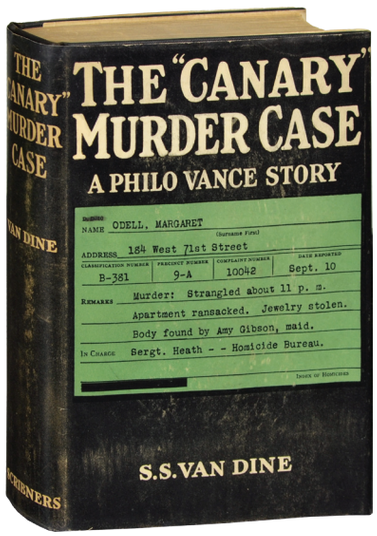
$650

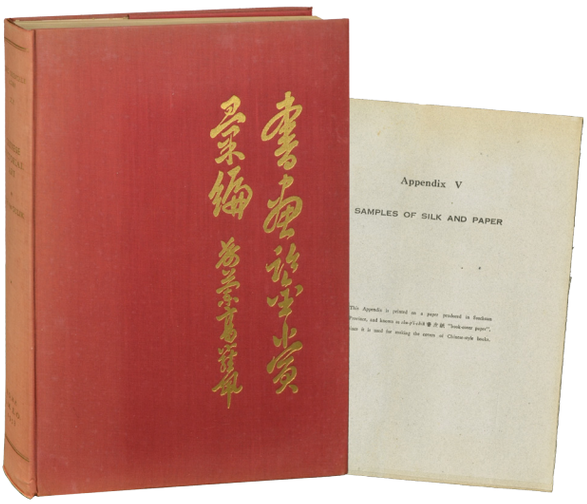
240. Van Dine, S.S.

The "Canary" Murder Case

New York: Charles Scribner's Sons, 1927. First Edition. Blind stamp on title page, else Fine in a lightly rubbed, Near Fine dust jacket with professional and virtually invisible restoration to spine ends. The second Philo Vance novel, a Haycraft-Queen cornerstone.

$1500



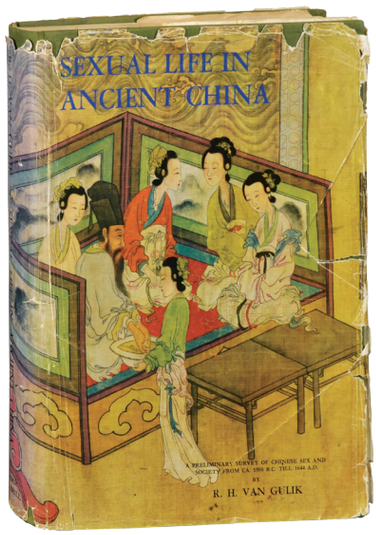


241. van Gulik, R. H.

Chinese Pictorial Art as Viewed by the Connoisseur: Notes on the Means and Methods of Traditional Chinese Connoisseurship of Pictorial Art, Based upon a Study of the Art of Mounting Scrolls in China and Japan

Rome: Istituto Italiano Per Il Mediio Ed Estremo Oriente, 1958. First Edition. One of 950 numbered copies. 160 illustrations, 42 paper samples mounted in separate booklet housed in the rear pocket. Spine slightly faded, else a Fine copy.

$1500

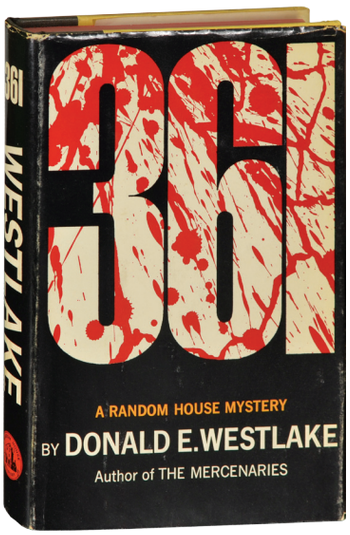


242. Van Gulik, R. H.

Sexual Life in Ancient China

Leiden, Netherlands: E.J. Brill, 1961. First Edition. A large (nearly 400 over-sized pages) scholarly work, heavily illustrated with plates and drawings of a singularly modest nature. A small rubber stamp on front endpaper, water stains to covers, else Very Good in a chipped, about Very Good dust jacket with some staining to the verso.

$650

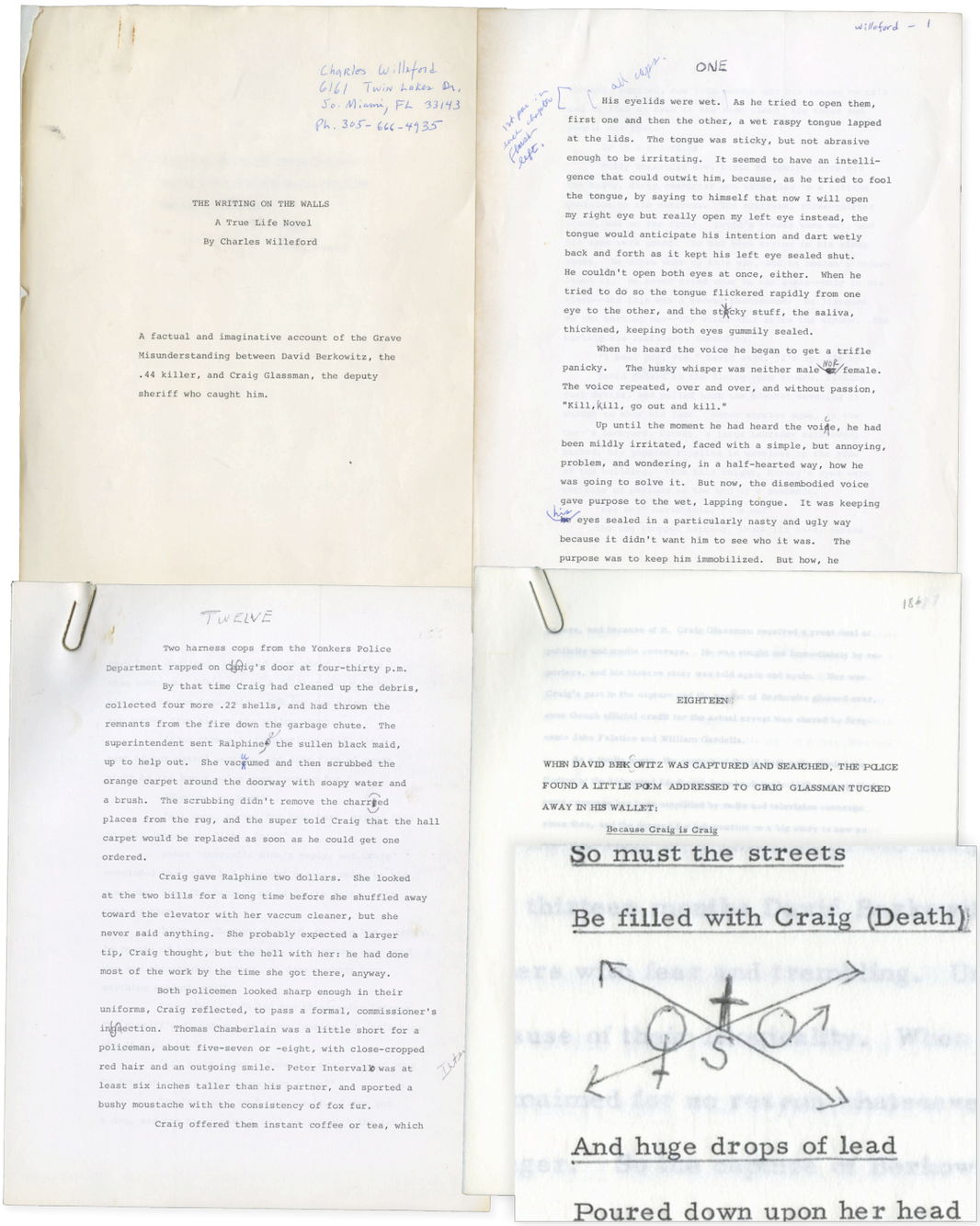


243. Westlake, Donald E.

361

New York: Random House, 1962. First Edition. Fine and unread in an about Fine dust jacket. An exceptional copy of Westlake's third hardcover mystery.

$350


Charles Willeford
6161 Twin Lakes Dr.
So. Miami, FL 33143
Ph. 305-666-4935

THE WRITING ON THE WALLS
A True Life Novel
By Charles Willeford

A factual and imaginative account of the Grave Misunderstanding between David Berkowitz, the .44 killer, and Craig Glassman, the deputy sheriff who caught him.

Willeford - 1

ONE

His eyelids were wet. As he tried to open them, first one and then the other, a wet raspy tongue lapped at the lids. The tongue was sticky, but not abrasive enough to be irritating. It seemed to have an intelligence that could outwit him, because, as he tried to fool the tongue, by saying to himself that now I will open my right eye but really open my left eye instead, the tongue would anticipate his intention and dart wetly back and forth as it kept his left eye sealed shut. He couldn't open both eyes at once, either. When he tried to do so the tongue flickered rapidly from one eye to the other, and the sticky stuff, the saliva, thickened, keeping both eyes gummily sealed.

When he heard the voice he began to get a trifle panicky. The husky whisper was neither male nor female. The voice repeated, over and over, and without passion, "Kill, kill, go out and kill."

Up until the moment he had heard the voice, he had been mildly irritated, faced with a simple, but annoying, problem, and wondering, in a half-hearted way, how he was going to solve it. But now, the disembodied voice gave purpose to the wet, lapping tongue. It was keeping the eyes sealed in a particularly nasty and ugly way because it didn't want him to see who it was. The purpose was to keep him immobilized. But how, he

TWELVE

Two harness cops from the Yonkers Police Department rapped on Craig's door at four-thirty p.m.

By that time Craig had cleaned up the debris, collected four more .22 shells, and had thrown the remnants from the fire down the garbage chute. The superintendent sent Ralphine, the sullen black maid, up to help out. She vacuumed and then scrubbed the orange carpet around the doorway with soapy water and a brush. The scrubbing didn't remove the charred places from the rug, and the super told Craig that the hall carpet would be replaced as soon as he could get one ordered.

Craig gave Ralphine two dollars. She looked at the two bills for a long time before she shuffled away toward the elevator with her vaccum cleaner, but she never said anything. She probably expected a larger tip, Craig thought, but the hell with her: he had done most of the work by the time she got there, anyway.

Both policemen looked sharp enough in their uniforms, Craig reflected, to pass a formal, commissioner's inspection. Thomas Chamberlain was a little short for a policeman, about five-seven or -eight, with close-cropped red hair and an outgoing smile. Peter Intervalo was at least six inches taller than his partner, and sported a bushy moustache with the consistency of fox fur.

Craig offered them instant coffee or tea, which

EIGHTEEN

WHEN DAVID BERKOWITZ WAS CAPTURED AND SEARCHED, THE POLICE FOUND A LITTLE POEM ADDRESSED TO CRAIG GLASSMAN TUCKED AWAY IN HIS WALLET:

Because Craig is Craig

So must the streets

Be filled with Craig (Death)

And huge drops of lead

Poured down upon her head

244. Willeford, Charles

The Writing on the Walls [Off the Wall]

Circa 1979. Charles Willeford's original, heavily hand-corrected submission to his one-time publisher, Pegasus Rex, for *The Writing on the Walls,* eventually re-titled *Off the Wall.* Willeford's name, address, and phone number are in blue holograph ink at the top of the title page, and each of the eighteen chapters (each grouped with paper clips at the top left) have numerous corrections in the author's hand. Chapters 2, 16, 17, and 18 are the original typescript, the remaining chapters are copies (but with holograph hand corrections). All told, Willeford's own assemblage of his final manuscript for the book.

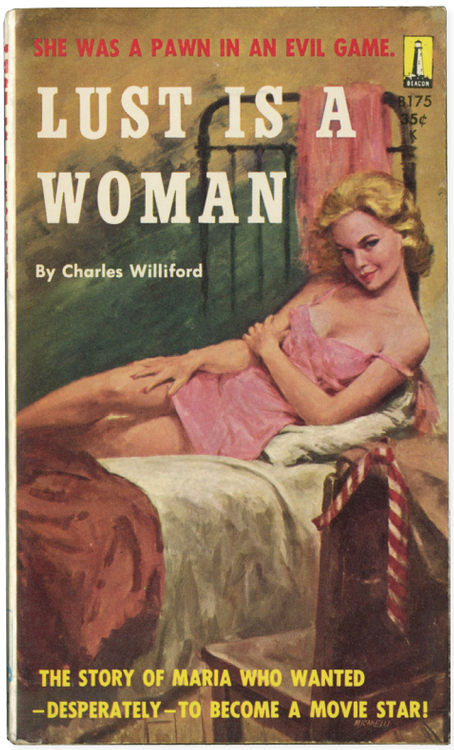
8.5 x 11 inch sheets, bound by paper clips separately by chapter, Very Good to Near Fine overall.
In a custom quarter-leather clamshell box.

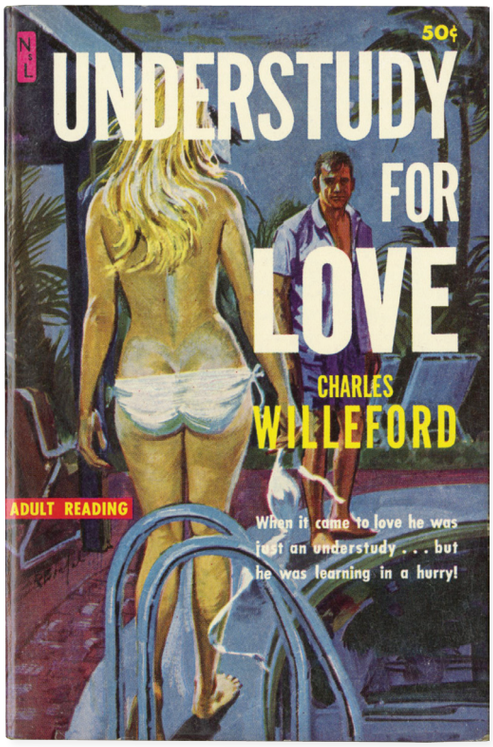
$13,500

245. Willeford, Charles
Lust is a Woman

New York: Beacon No. B175, 1958. First Edition, a paperback original. Fine and unread, with the tiniest bit of rubbing at the spine ends. Traditionally the most difficult Willeford title to find in superior condition. Superb cover art by Micarelli.

$650



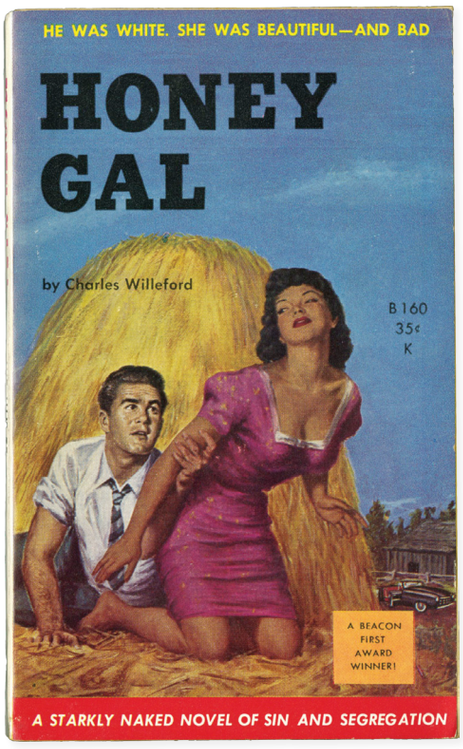


246. Willeford, Charles
Understudy for Love

Chicago: Newsstand Library No. U170, 1961. First Edition, a paperback original. Fine and unread.

One of the scarcest Willeford titles, featuring classic sleaze cover art wherein a man standing poolside is about to get very lucky.

$450

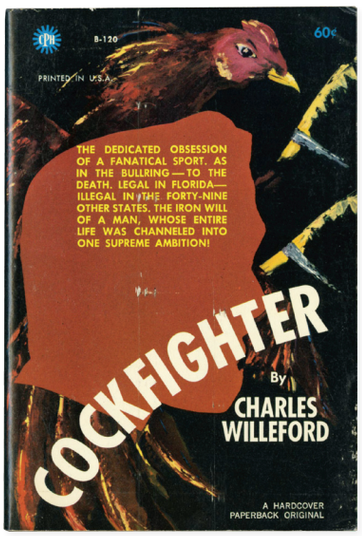


247. Willeford, Charles
Honey Gal

New York: Beacon No. B160, 1958. First Edition, a paperback original. Fine and unread, with a touch of production wrinkle to the spine panel.

A Willeford classic, weaving together elements of crime, sleaze, racism, segregation, and Florida-centric mystique.

$475



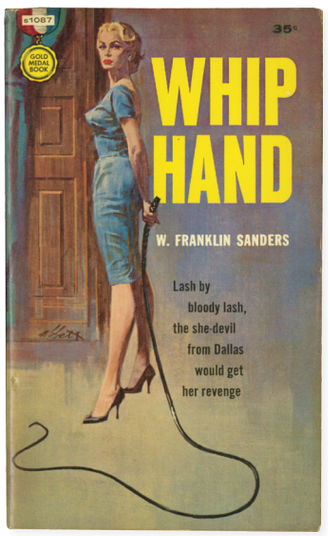
248. Willeford, Charles

Cockfighter

Chicago: Chicago Paperback House, 1962. First Edition, a paperback original. Fine and unread.

The beginning of Willeford's second phase, turning away from bizarre crime fiction to focus on the hard-as-nails world of the cockfighting circuit. Basis for the 1972 Monte Hellman film, for which Willeford wrote the screenplay and took an acting turn as a cockfighting judge, and starring Warren Oates in a little-known but brilliant performance as a worn-out cockfighting champion who no longer utters a word.

$325



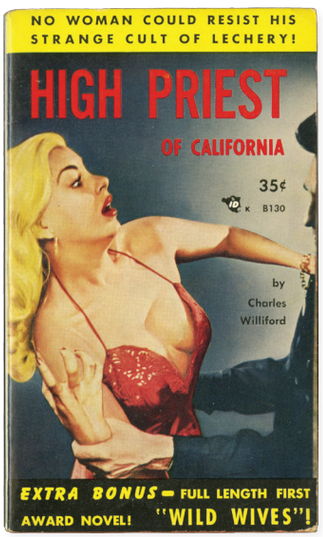
249. Willeford, Charles with W. Franklin Sanders

Whip Hand

New York: Gold Medal Books No. S1087, 1961. First Edition, a paperback original. Fine and unread.

A novel with unacknowledged co-authorship by Willeford, published many years later under the author's intended title, *Deliver Me From Dallas!* Cover art by Abbett.

$325



250. Willeford, Charles

High Priest of California / Wild Wives

New York: Beacon No. B130, 1956. First Edition, a paperback original. Fine condition.The first appearance of Willeford under his own name, preceded by a book issued by Royal Giant in 1953 that combined Willeford's *High Priest of California* with Talbot Mundy's *Full Moon*. This issue includes the first appearance of what is probably Willeford's most straightforward (though nonetheless wildly entertaining) pulp story, "Wild Wives."

$375

Inscribed in the year of publication

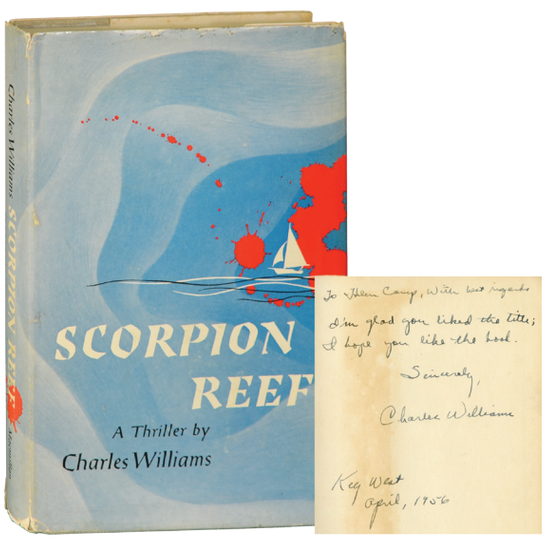
251. Williams, Charles

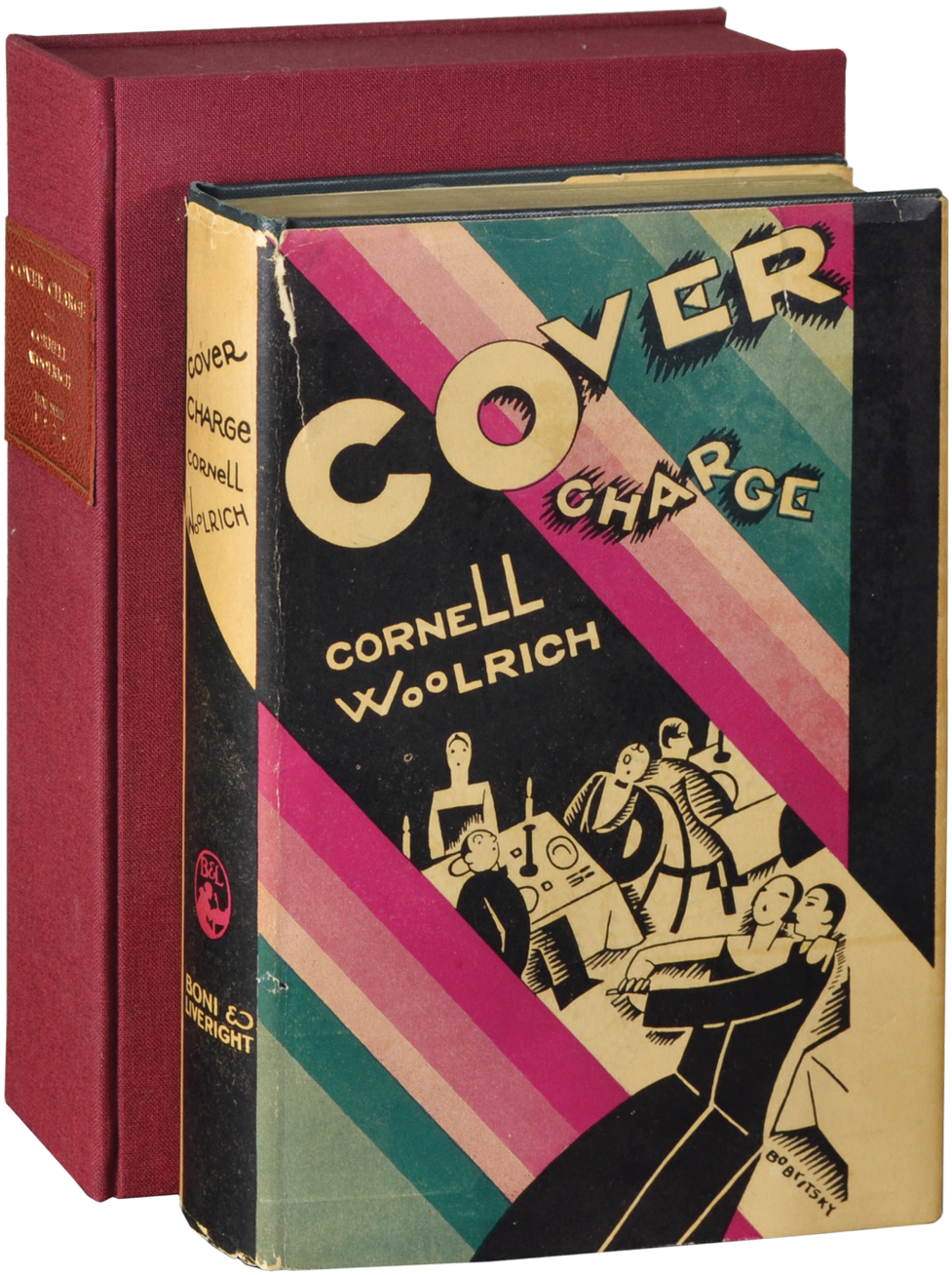
Scorpion Reef

New York: Macmillan, 1955. First Edition. **Inscribed by the author in the year of publication on the front endpaper: "To Helen Camp, with best regards. I'm glad you liked the title. I hope you like the book. Sincerely, Charles Williams. Key West, April 1956."**

Very Good plus in a Very Good plus dust jacket. Board edges lightly faded as usual; only minor rubbing and nicking to jacket extremities. A very nice copy of a scarce title, and an extremely uncommon signature.

$1850





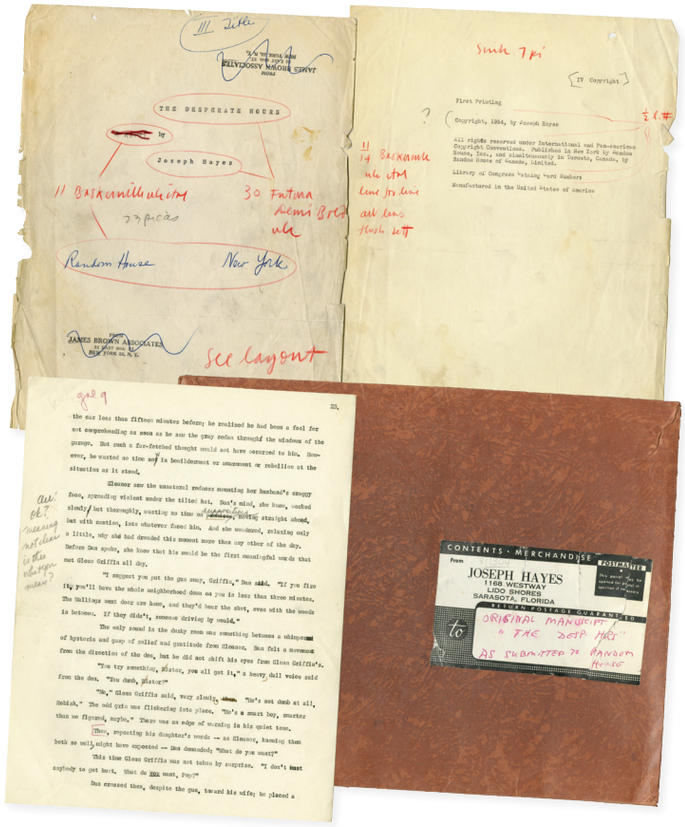
252. Woolrich, Cornell

Cover Charge

New York: Boni and Liveright, 1926. First Edition. Near Fine in a superb, about Near Fine dust jacket. Woolrich's first book, one of six Fitzgerald-esque novels he would publish before moving to mysteries with *The Bride Wore Black*. With a striking deco jacket design by Bobristky. Jacket has no loss and no toning, only a few nicks and tiny closed tears. In a custom clamshell box.

$7500

Manuscripts and Letters



Author's Original Typescript, with numerous corrections

253. Hayes, Joseph

The Desperate Hours

New York: Random House, 1953. Joseph Hayes' original typed manuscript for his most famous novel, *The Desperate Hours,* with numerous authorial typeovers and editorial corrections. Stamps from the James Brown Agency (author's agent), date stamp of Sep 15 1953 and hand notation "Random House New York" to the title page.

The book was published by Random House in 1954, and was so popular upon its release that the author rewrote it as both a play and a movie screenplay within a year of publication. Basis for the classic 1955 film noir directed by William Wyler and starring Humphrey Bogart and Arthur Kennedy, a story of home invasion by a group of ruthless prison escapees, that was in some ways the pinnacle of American urban paranoia in the 1950s. Housed in Hayes' original brown file folder, with his personal return label affixed (indicating a home address in Sarasota, Florida), marked in the author's hand: "ORIGINAL MANUSCIPT [sic] 'THE DESP. HRS' AS SUBMITTED TO RANDOM HOUSE."

Unbound pages, Very Good condition overall, with title page and last page of text in lesser condition due to bearing most of the wear, but complete with no missing leaves. In a custom quarter-leather clamshell box.

$6500

254. Pronzini, Bill

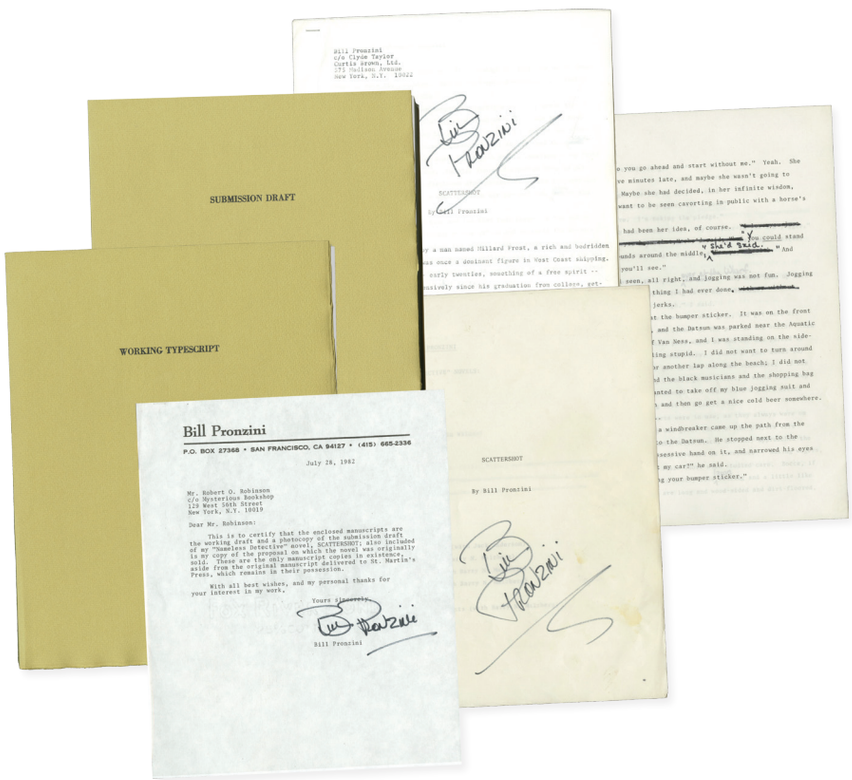
Scattershot

New York: St. Martin's Press, 1982. Final corrected manuscript for Bill Pronzini's novel, *Scattershot,* ultimately published in book form by St. Martin's Press in 1982. Included is a typed letter signed by Pronzini, on his stationery, addressed to Robert O. Robinson at the Mysterious Bookshop in New York, stating that this the only working manuscript in existence.

Ribbon copy typescript, with holograph pencil corrections by the author throughout. Also included is the author's completed submission draft, photographically reproduced and with no corrections.

Working draft: 209 pages. Submission draft: 212 pages. Near Fine. In a custom chemise and slipcase, with rounded spine, red leather title labels, titles and rule in gilt.

$1500



255. KAMINSKY, STUART

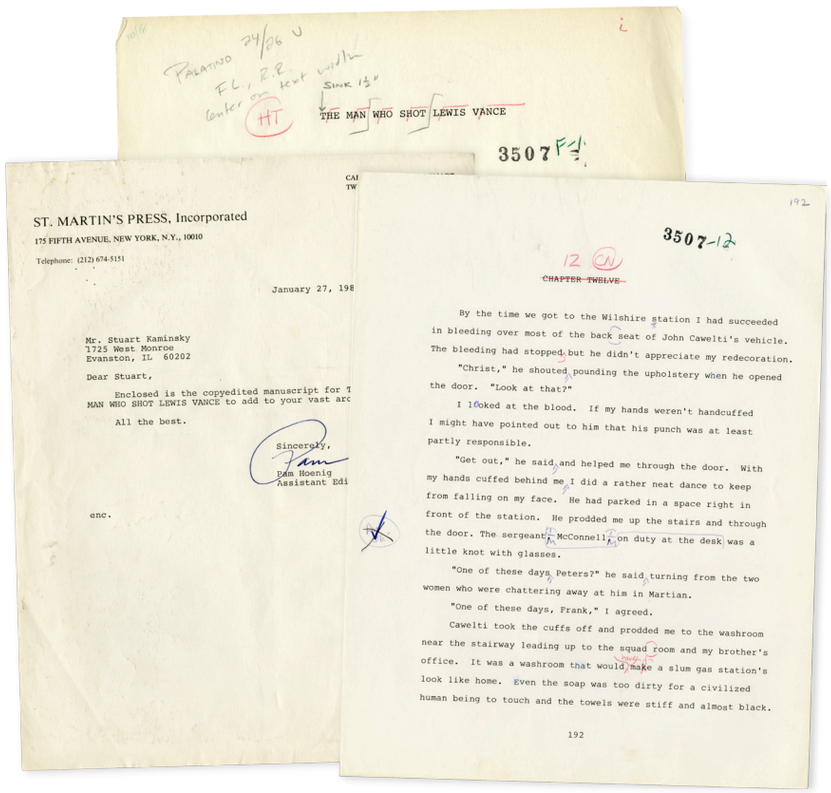
THE MAN WHO SHOT LEWIS VANCE

New York: St. Martin's Press, 1986. Final corrected manuscript for Stuart Kaminsky's novel, *The Man Who Shot Lewis Vance,* ultimately published in book form by St. Martin's Press in 1986. Included is a typed letter signed by Pam Hoenig, assistant editor at St. Martin's Press, on the publisher's stationery, dated January 27, 1986, addressed to Kaminsky and confirming that the manuscript is enclosed for addition to what she describes as his "vast archive."

Mechanically reproduced typescript, with profuse holograph corrections by the author in blue ink throughout, and proofreader's corrections in red pencil. Other kinds of corrections, such as whited-out text with ribbon copy typeovers, are present as well.

251 pages. Very Good overall, with some curl and light wear at the corners.

$1500


THE MAN WHO SHOT LEWIS VANCE

3507 F-1

ST. MARTIN'S PRESS, Incorporated
175 FIFTH AVENUE, NEW YORK, N.Y., 10010
Telephone: (212) 674-5151

January 27, 198

Mr. Stuart Kaminsky
1725 West Monroe
Evanston, IL 60202

Dear Stuart,

Enclosed is the copyedited manuscript for T
MAN WHO SHOT LEWIS VANCE to add to your vast arc

All the best.

Sincerely,

Pam Hoenig
Assistant Edi

enc.

3507-12

CHAPTER TWELVE

By the time we got to the Wilshire station I had succeeded in bleeding over most of the back seat of John Cawelti's vehicle. The bleeding had stopped but he didn't appreciate my redecoration.

"Christ," he shouted pounding the upholstery when he opened the door. "Look at that?"

I looked at the blood. If my hands weren't handcuffed I might have pointed out to him that his punch was at least partly responsible.

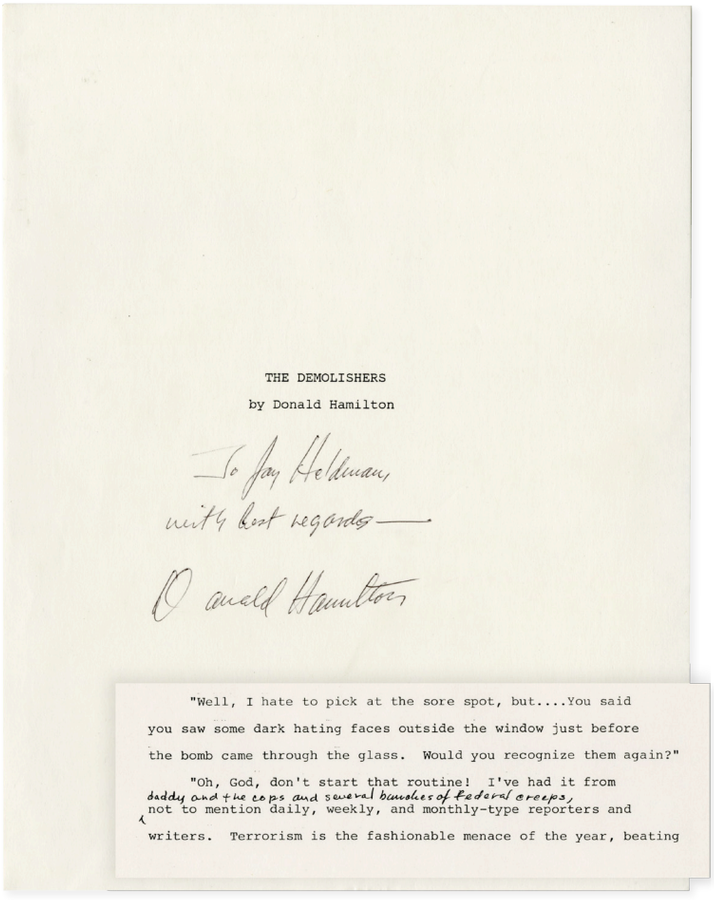
"Get out," he said and helped me through the door. With my hands cuffed behind me I did a rather neat dance to keep from falling on my face. He had parked in a space right in front of the station. He prodded me up the stairs and through the door. The sergeant, McConnell, on duty at the desk was a little knot with glasses.

"One of these days Peters?" he said turning from the two women who were chattering away at him in Martian.

"One of these days, Frank," I agreed.

Cawelti took the cuffs off and prodded me to the washroom near the stairway leading up to the squad room and my brother's office. It was a washroom that would make a slum gas station's look like home. Even the soap was too dirty for a civilized human being to touch and the towels were stiff and almost black.

192


THE DEMOLISHERS
by Donald Hamilton

To Jay Heldman,
with best regards—

Donald Hamilton

"Well, I hate to pick at the sore spot, but....You said you saw some dark hating faces outside the window just before the bomb came through the glass. Would you recognize them again?"

"Oh, God, don't start that routine! I've had it from daddy and the cops and several bunches of Federal creeps, not to mention daily, weekly, and monthly-type reporters and writers. Terrorism is the fashionable menace of the year, beating

256. HAMILTON, DONALD

THE DEMOLISHERS

New York: Fawcett Gold Medal, 1987. Final corrected manuscript for Donald Hamilton's novel, *The Demolishers,* ultimately published in book form, as a paperback original, by Fawcett Gold Medal in 1987, the twenty-fourth Matt Helm novel.

Mechanically reproduced typescript, with holograph corrections in black ink by the author throughout.

423 pages, Near Fine.

$1250



RoyalBooks.com