Royal Books

Catalog Thirty-seven



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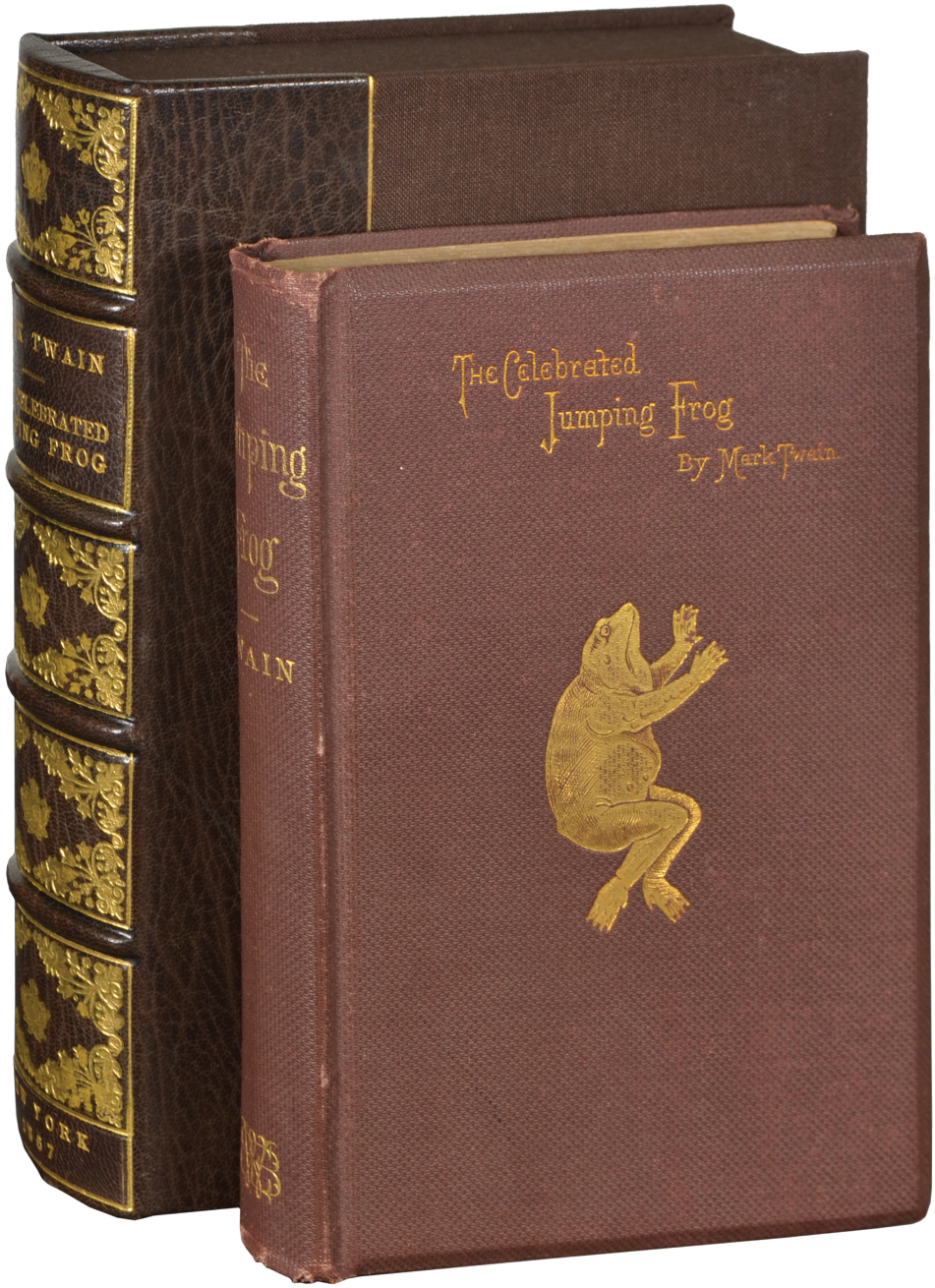
The Royal Books Crew

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

Catalog design and layout by Jason Irla.

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

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



1. Twain, Mark

The Celebrated Jumping Frog

New York: C.H. Webb, 1867. First Edition. First issue, with the inserted ad leaf before the title page, and undamaged type in folio 21 and on the last lines of pp. 66 and 198. Preferred (and much scarcer) gilt illustration on the front board, with the frog facing upward.

The first printing of Mark Twain's first book, published in an edition of only 1000 copies. Issued in 7 colors, with no priority: blue, brown, green, lavender, plum, terra-cotta, and red.

Publisher's brown cloth with beveled edges, gilt titles, rule, and design. Easily Near Fine with gilt stunningly bright, with no repair or restoration whatsoever. We have never encountered an unrestored copy of this quality—the copies we have seen in the past 15 years are either in poor condition, heavily restored, or both. A serious rarity.

In a lovely custom clamshell box, with gilt trim and raised bands.

BAL 3310. Johnson pp. 3–9.

$55,000

2. Hemingway, Ernest

Archive of original unpublished photographs of Ernest Hemingway on location for the shooting of "The Old Man and the Sea" in 1956, with an autograph letter signed

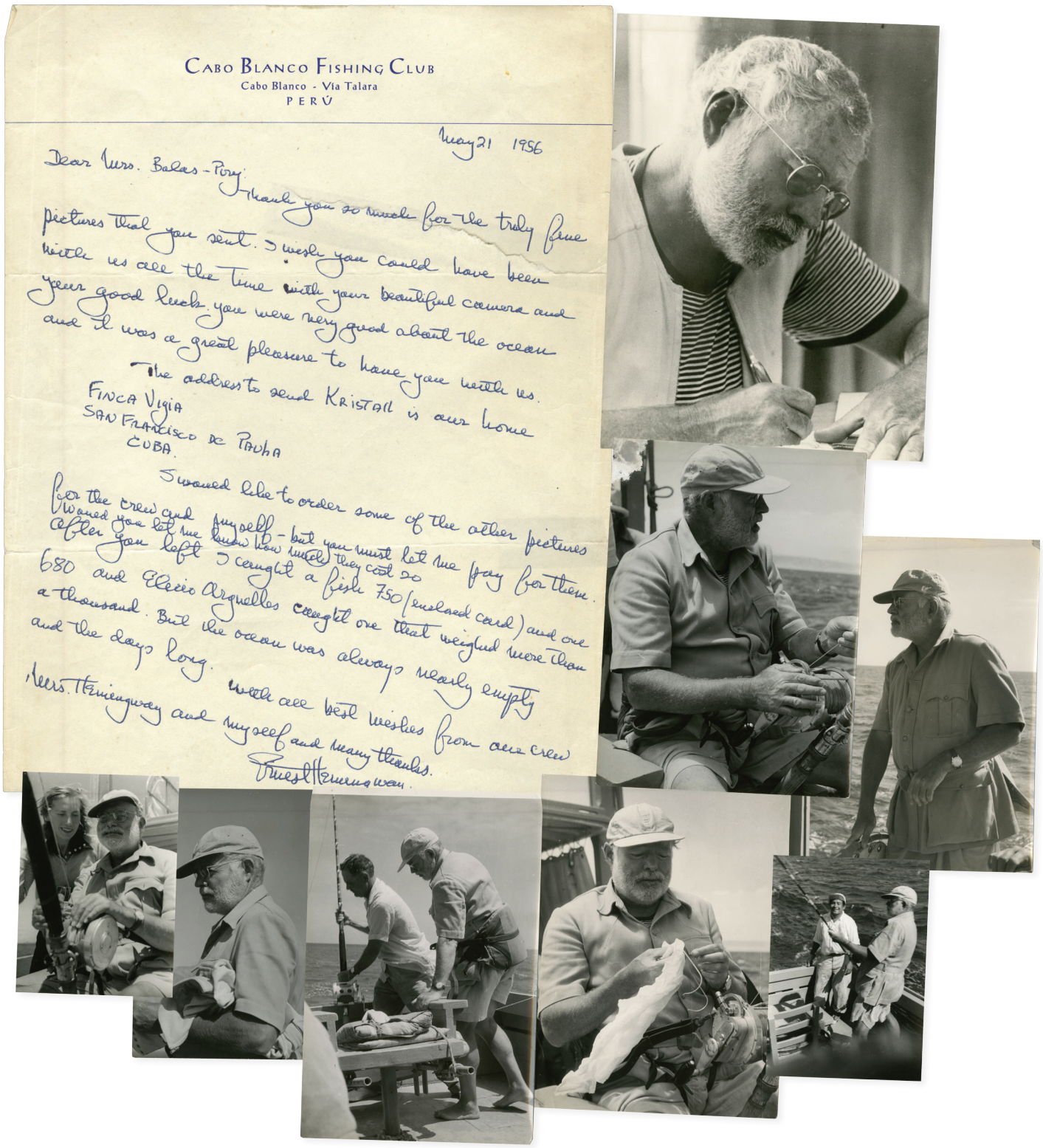
An archive of 8 vintage, unpublished photographs of Ernest Hemingway on location off the coast of Peru in 1956 during the shooting of second unit footage for the film version of his novel, *The Old Man and the Sea,* between April and July 1956. The photographs include images of Hemingway fishing in the bay, and doing what he did best—writing. The photographer was Ms. Modeste von Unruh (then Modeste Balas-Piry), who was on assignment to cover the event for the Peruvian Magazine *Vea*.

Accompanying the photographs is a warm, lengthy autograph letter signed by Hemingway, dated May 21, 1956, on the stationery of his hotel during the shoot (the Cabo Blanco Fishing Club in Via Talara, Peru). Hemingway expresses to the photographer his delight in the prints of the photographs she sent him, and how much he enjoyed her visit. He also mentions two fish he caught after she left (750 and 680 pounds, respectively), then admits "...But the ocean was always nearly empty and the days long." He also notes that Elicio Arguelles, a Cuban senator and father of Rosario Kennedy, was along for the expedition, and "...caught one that weighed more than a thousand."

The prints here are Ms. von Unruh's original reference prints, cut by hand, with her stamp on the reverse (excepting two). The archive includes all rights to republication of both Hemingway's letter and the photographs, and all provenance documentation going back to Ms. von Unruh is included. Details available upon request.

Letter and photographs in Very Good plus condition, with no significant wear to note.

$17,500



CABO BLANCO FISHING CLUB
Cabo Blanco - Via Talara
PERÚ

May 21 1956

Dear Mrs. Bales-Perry

Thank you so much for the truly fine pictures that you sent. I wish you could have been with us all the time with your beautiful camera and your good luck. You were very good about the ocean and it was a great pleasure to have you with us.

The address to send KRISTAN is our home

FINCA Vigia
SAN FRANCISCO de PAULA
CUBA.

I would like to order some of the other pictures for the crew and myself - but you must let me pay for them. Would you let me know how much they cost so

After you left I caught a fish 750 (enclosed card) and one 680 and Alecio Arguellos caught one that weighed more than a thousand. But the ocean was always nearly empty and the days long.

With all best wishes from our crew Mrs. Hemingway and myself and many thanks.

Ernest Hemingway

3. [Arts culture]

Two-decade run of signed menus from the Café Au Pere de Nico, Chelsea

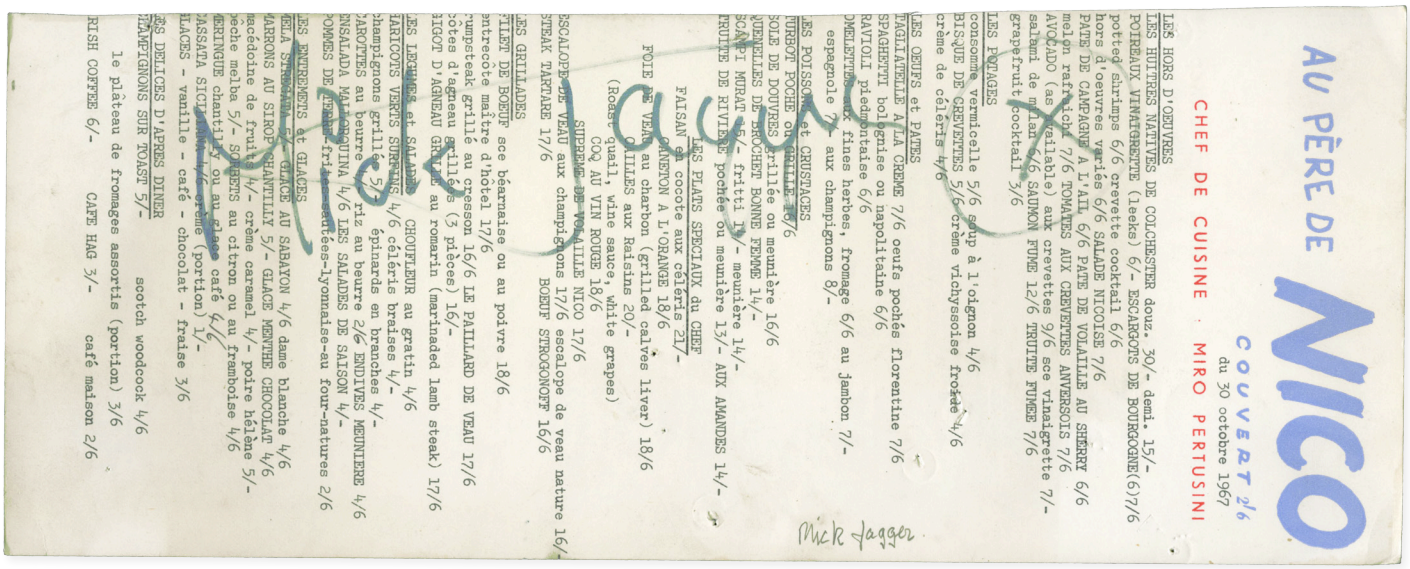
Café Au Pere de Nico, 1956-1974. An archive of 80 daily menus from Café Au Pere de Nico in Chelsea, London, signed by visiting luminaries ranging from political leaders to icons of the entertainment world, displayed in the cafe for nearly two decades between 1956 and 1974. Together with a sketch by Paul Winner of the restaurant's interior, inscribed by Winner and dated August 18th 1973.

At the end of the 1960s and the beginning of the 1970s, Au Pere de Nico was the Chelsea restaurant to be seen in for London society as well as the "court crowd" that made their way over for a meal from The Royal Court Theatre. The menus were hand made on a daily basis, each with the given day's date printed at the top, making for an interesting time-stamp for each autograph. In many instances the date of a signature corresponds to a known production in which a given celebrity appeared at the Royal Court Theatre. A snapshot of celebrity culture during one of London's most vibrant periods as a nexus in the world of the arts.

The autographs include political dignitaries, rock stars, stars of the London stage, and over two dozen Academy Award winners and nominees, as follows: Winston and Arabella Churchill, John Gielgud, Mick Jagger, Laurence Olivier, Rex Harrison, Alec Guiness, Douglas Fairbanks, Jr., Marlene Dietrich, Dirk Bogarde, Andre Previn, Omar Sharif, Louis Armstrong, Rudolf Nureyev, Harold Pinter, Vivien Leigh, Richard Widmark, Susannah York, Sidney Poitier, George Sanders, Donald Pleasance, Diana Rigg, Vincent Price, Peter Cook, Trevor Howard, Claire Bloom and Rod Steiger, Richard Harris, Glenda Jackson, Margaret Court, Janet Suzman, Joan Bakewell, Wolf Mankowitz, Millicent Martin, Micheal Mac Liammoir, Bernard Levin, Celia Johnson, Dave Allen, Robert Morley, Lance Percival, Virginia McKenna and Bill Travers, Beatrice Lillie (Lady Peel), Malcolm Sargent, Michael Rennie, Maggie Smith, Brian Rix, Bill Simpson, Peter Wyngarde, Huw Wheldon, Anthony Quayle, Anthony Steel, Mai Zetterling, Emlyn Williams, Michael Bentine (with drawing), David Tomlinson, Kay Hammond, Susan Hampshire, Clement Freud, Joyce Grenfell, Andrew Cruickshank, Cicily Countneidge, Fenella Feiding, Richard Briers, Kate Boyle, John Betjeman, Francis Chichester, Jack Hawkins, Stanley Holloway, Paul Scofield, Hermione Badeley, Peggy Ashcroft, Max Adrian, Alan Badel, Alan Patrick Herbert, Peter Bull, Barbara Kelly, Sylvia Syms, Osbert Lancaster, Davy Kaye, Corbet Woodall, Googie Withers, and Eric Portman.

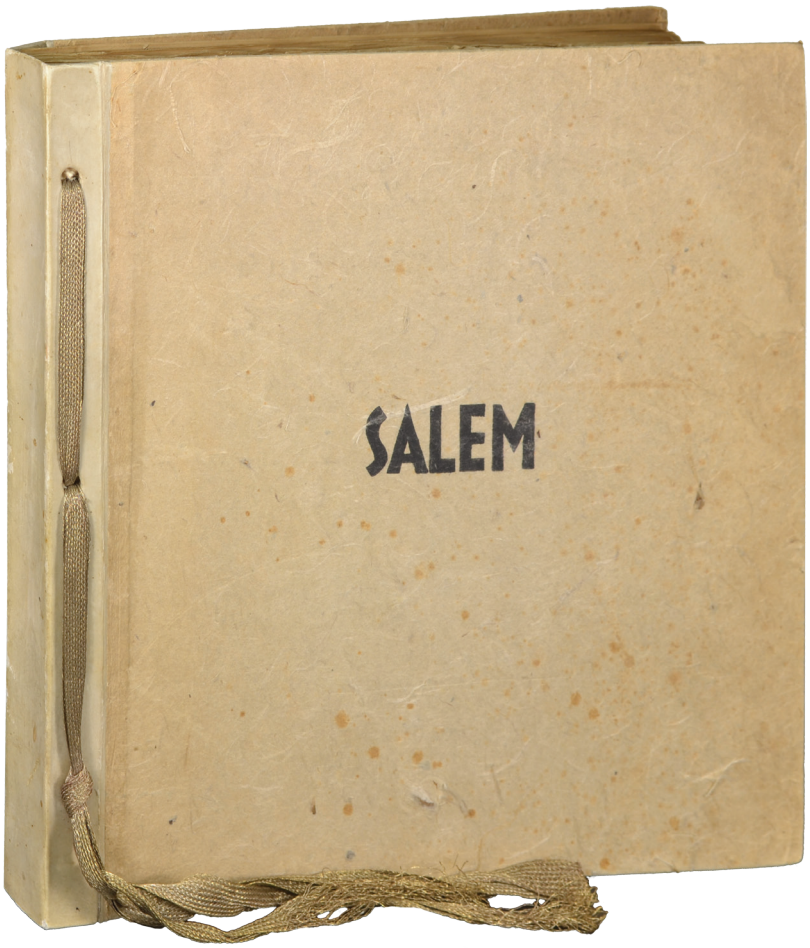
Condition of the menus varies, Very Good to Very Good plus overall, with cropping to some of the menus, pinholes at the corners, and general wear from daily exposure. Housed in a lovely solander box with a design illustrating the restaurant in a Parisian style.

$12,500




AU PÈRE DE
NICO
LOUIS ARMSTRONG

Featured Items



The birth of modern alternative education

4. [Hahn, Kurt]

Salem [Schule Schloss Salem]

Salem, Germany: Schule Schloss Salem, 1930. First Edition. Publisher's half vellum with decorative gold string over textured handmade paper. An album produced in a small limited edition, targeting American supporters for the purpose of raising funds for the then-new school. Though today the school is one of the most elite in all of Europe, with several locations, it had virtually no funding at the time of this volume's publication.

Kurt Hahn and Karl Reinhardt founded the *Schule Schloss Salem* (or Salem School) in 1920 with the support of Prince Maximilian of Baden, introducing an "education reform" which encouraged progressive methods, developing the unique talents of each student. The focus was on academic excellence, but just as much on the development of character and a student's given talents.

Hahn was a key figure in the development of progressive and experiential education, strongly influencing many modern-day alternative educational institutions. He also founded the Atlantic College, Outward Bound, the United World College, and other major worldwide institutions.

Included are sections on "The Seven Laws of Salem," "Salem Certificate of Maturity," and "Reproduction of Kurt Hahn's Film Lecture." The "film lecture" includes 49 original mounted black-and-white photographs in various sizes showing Prince Max von Baden, the faculty, the students, and many shots of the school. Some of the images depict students engaged in activities such as field hockey, skiing, jogging, dancing, archery, or performing a play. Others show students at work and in the classroom.

A rare volume. The text for this example is in English, and though there was presumably a German-language version produced as well, we have never encountered another copy.

Minor soil and some sunning and minor foxing to the boards, slight rubbing to the spine. Some rippling to the leaves around some photographs due to aging of the glue, photographs not affected. Edges of a few photographs slightly oxidized. In Very Good plus condition overall.

$6750



5. Willeford, Charles (author)
Walter Popp (artist)

Honey Gal

Original artwork by Walter Popp for the 1958 paperback original, *Honey Gal* by Charles Willeford.

A similar painting, or perhaps an early version of this one, was submitted by Popp for the 1953 paperback original, *The Lusty Land*. In the earlier painting, the woman being pursued around the hay bale is a caucasian. In this one, she is an African-American. The difference is significant: in *Honey Gal,* Willeford chose to make his female protagonist a modern "victim" in a surreal, existential version of the segregated American South. The typically evasive cover on the published book blurb reads, "He was white, she was beautiful—and bad / A starkly naked novel of sin and segregation."

Willeford's original title for the book was *Nigger Lover,* rejected out hand by the publisher. His second submitted title, *The Black Mass of Brother Springer,* was restored to the book in the Black Lizard edition published over 30 years later.

The only original artwork for a Willeford paperback novel we have ever encountered, for a novel considered one of his finest and most subversive efforts.

Included with the painting is a Fine copy of the first edition of *Honey Gal* and a Very Good plus copy of *The Lusty Land*.

24 x 14.5 inches, executed in oil on board-mounted canvas, with evidence of the artist's original paint mixing at the right and left margins. Colors extremely bright and vibrant, Near Fine overall.

$25,000

6. Biggers, Earl Derr (author)
Warner Oland, Sidney Toler (starring)

Collection of pressbooks from 23 Charlie Chan films, including 4 lost films and the first to star Warner Oland

Los Angeles: Twentieth Century–Fox / Monogram, 1931–1940.

Collection of 40 pressbooks for 23 of the earliest Charlie Chan films, released between 1931 and 1940.

Included are pressbooks for the 4 lost Chan films starring Warner Oland, including Oland's first appearance, *Charlie Chan Carries On,* from 1931. Remaining celluloid or paper evidence of these films, as well as many of those that followed, is rare.

Featured in the collection are both US and UK pressbooks, with variants of each in some cases, representing 15 films to feature Warner Oland as Chan and 8 of the later films starring Sidney Toler.

The following *Charlie Chan* films are represented:

With Warner Oland: *Charlie Chan Carries On* (1931, lost), *Charlie Chan's Chance* (1932, lost), *Charlie Chan's Greatest Case* (1933, lost), *Charlie Chan's Courage* (1934, lost), *Charlie Chan in London* (1934), *Charlie Chan in Paris* (1935), *Charlie Chan in Egypt* (1935), *Charlie Chan in Shanghai* (1935), *Charlie Chan's Secret* (1936), *Charlie Chan at the Circus* (1936), *Charlie Chan at the Race Track* (1936), *Charlie Chan at the Opera* (1936), *Charlie Chan at the Olympics* (1937), *Charlie Chan on Broadway* (1937), *Charlie Chan at Monte Carlo* (1937).

With Sidney Toler: *Charlie Chan in Honolulu* (1938), *Charlie Chan in Reno* (1938), *Charlie Chan's Murder Cruise* (1940), *Charlie Chan at the Wax Museum* (1940), *Charlie Chan in Panama* (1940).

Some folds and wear, but generally in Very Good condition, a handful with damage (mostly with portions clipped out). Most are folio–sized and saddle–stitched, and all are as issued in pictorial or illustrated wrappers.

For a more detailed listing, please inquire.

Mitchell, pp. 23–55, 65–95, 100–105, 110–126, 229–231.

Berlin, pp. 69–93, 95–104.

$6850

Featured Items



Featured Items



7. [Warhol, Andy] Hopper, Dennis

Irving Blum and Andy Warhol Filming, New York City, 1964.

Silver print photograph of Andy Warhol and his Bolex camera, with Irving Blum standing in the background, taken by Dennis Hopper in 1964. **Signed at the lower right margin by Hopper, and with Hopper's original holograph pencil notation of the full title at the verso.** Printed in the early 1970s.

The photograph, titled *Irving Blum and Andy Warhol Filming, New York City, 1964,* was first published in Hopper's monograph, *Out of the Sixties,* a collection of the actor-photographer's photographs from the 1960s, in 1986. From the archives of that book's publisher, Twelvetrees Press, with their rubber stamp at the top left corner of the verso.

1964 found Warhol entering the peak of a relentless filmmaking streak, a time during which he made 23 films, including some of his most important work: *Blow Job, Eat, Batman Dracula, Empire,* and all of the screen tests. Irving Blum met Warhol in 1962, and was the first dealer in New York to put his work in a gallery, suggesting he showcase his then-new "soup can" paintings in groups rather than individually—a concept that would inform Warhol's entire aesthetic.

Hopper was a recurring figure in Warhol's factory. He appeared as a screen test subject, was the subject of one Warhol's early paintings, and was one of the first to buy a "soup can" painting from Blum (for $75). He also once owned a painting of Warhol's *Mao,* into which he fired several bullets one evening in a fit of paranoid rage (instantly adding to its value).

8 x 10 inches, Near Fine with a tiny smudge at the top right corner.

$15,000

8. Warhol, Andy (director)
Viva, Taylor Mead (starring)
The Nude Restaurant

New York: Andy Warhol Films, 1967. Original theatrical poster for 1967 film. The initial release was screened exclusively at the Hudson Theater on West 45th Street in New York City in November 1967, as one of Warhol's series of "nudie" films. An exceptionally rare artifact from Warhol's 1960s film work.

Warhol shot two versions of *The Nude Restaurant*, both on the same day at the Mad Hatter restaurant in Greenwich Village during October 1967. The first version starred an all-nude, all-male cast and was never released publicly. The second version starred a cast of males and females wearing G-strings and featured Viva, a Factory "superstar" in her second Warhol film. Also featured—primarily in lengthy conversations with Viva—is 1960s arthouse favorite Taylor Mead. The first of several pairings of the two in Warhol films.

As with all Warhol's work, the film is as much (or more) a statement than an entertainment, taking on censorship (the comical covered genitalia of the actors), Warhol's notion of a "new pornography," relentless ennui, and the fourth wall (at one point Viva turns to the camera and asks that it be turned off).

25 x 19 inches, rolled, on linen. Fine.

Comenas, "The Nude Restaurant." Koch, p. 103. Watson, p. 346.

$4850





9. Warhol, Andy with Michael McClure, Allen Ginsberg, and The Grateful Dead
Video Sutra II on KQED Channel 9

San Francisco: KQED, 1967. Original poster advertising a live multi-media performance on KQED, San Francisco's public television station outlet. The program featured first screenings of short films by Andy Warhol, readings by Allen Ginsberg (the debut of the poem "Witchita Vortex Sutra" is advertised here) and Michael McClure, and a performance by The Grateful Dead.

Showing extraordinary foresight, KQED shot a multi-media program and aired it two months prior to the Summer of Love in San Francisco, a groundbreaking moment for all the artists involved—and in the case of The Grateful Dead, pivotal in every respect. KQED continued to broadcast Warhol's work, basically acting as his West Coast outlet, throughout the late 1960s and early 1970s.

The earliest such experimental pogramming by KQED, which led to the more formal *Dilexi Series* in 1969 and 1970, produced by Jim Newman of the Dilexi Foundation and John Conley at KQED, featuring first-time video broadcasts by Terry Riley, Captain Beefheart, Frank Zappa, Robert Frank, Walter De Maria, Standish Lawder, and Michael Snow.

Card stock, 14 x 22 inches. Very Good plus with a faint vertical crease at the center, some minor wear at the extremities, a couple of pinholes at the top edge, and tape shadows at the verso. Still quite clean and attractive.

$2450

A landmark period for sexual liberation and gay culture in cinema

10. Warhol, Andy

Andy Warhol and Independent Cinema 1968-1977: Posters

New York: Andy Warhol Film / Factory Films, 1968-1977.

Collection of 28 original posters representing 8 films produced or directed by Andy Warhol between 1968 and 1977, effectively the second half of the artist's output as a filmmaking entity. During this period Warhol's films went from being screened only in a handful of small houses in New York to having distribution to an explosion of arthouse cinemas popping up worldwide.

Represented in the collection are the following Warhol films, in chronological order: *I, a Man* (1967), *Lonesome Cowboys* (1968), *Flesh* (1968), *Loves of Ondine* (1968), *Blue Movie* (1969), *Trash* (1970), *Women in Revolt* (1971), *Heat* (1972), and *Bad* (1977).

Notably rare in the collection are the German Style B poster of *Blue Movie* with the famous portrait of Warhol by Vogelmann, and the German Style C poster of *Flesh* with the nude portrait of Dallesandro with a baby in his arms, credited to Francesco Scavullo.

This collection showcases the colorful advertising perspective lent to Warhol's cinema, not just in the US, but in Germany, Australia, and France. The assemblage also brings into focus the way Warhol's imagery pioneered the look of mainstream film posters that would follow in the mid-1970s.

Condition of the posters is excellent overall, generally Near Fine or better. All are folded as issued with the exception of the US and Australian posters for *Flesh*, which are linen-backed and rolled.

Please inquire for a detailed description of the entire collection.

$7500

Featured Items



Featured Items

11. Warhol, Andy

Andy Warhol and Independent Cinema 1965-1977: Photographs and Lobby Cards

New York: Andy Warhol Film / Factory Films, 1965-1977.

Collection of 30 still photographs and 71 lobby cards for 8 films produced or directed by Andy Warhol between 1965 and 1977.

Represented in the collection are the following Warhol films, in chronological order: *My Hustler* (1965), *Lonesome Cowboys* (1968), *Flesh* (1968), *Blue Movie* (1969), *Trash* (1970), *Heat* (1972), *L'amour* (1973), and *Bad* (1977).

One especially rare piece in the collection is a still photograph from the 1965 Warhol-directed film, *My Hustler*, a landmark film in the history of Gay cinema. This is the first item we have ever encountered promoting the film, and in fact the earliest still from a Warhol film we have ever seen.

An overwhelming assemblage of images that illustrates the essence of Warhol's "new pornography" concept that embraced humor, horror, long conversations, endless ennui, alternative family life, and of course lots of nudity. This collection begins with the final phase of films made with Warhol's Bolex and screened only in New York into a period where, along with Paul Morrissey and a stable of Factory regulars, his work was distributed to arthouses worldwide.

Condition of the stills and lobby cards excellent overall, easily Near Fine to Fine in general, with only a handful falling below that mark.

Please inquire for a detailed description of the entire collection.

$6500

Featured Items



Featured Items



12. Antonioni, Michelangelo (director, screenwriter)
Julio Cortazar (short story)
Herbie Hancock (composer)
Vanessa Redgrave, Sarah Miles, David Hemmings (starring)

Blow-Up

Los Angeles: Bridge Films, 1966. Original British double-crown poster for the 1966 film. A striking and extremely uncommon piece from a film whose imagery and advertising has come to define the London cultural explosion of the mid-1960s.

Michelangelo Antonioni's first English-language film, marking the beginning of the final phase of his work, co-produced by companies in Italy, the US, and the UK, and featuring an international cast. The director's brash use of color, set design, non-standard editing techniques, and typical emphasis of attitude over plot would carry over into the two major films that followed, *Zabriskie Point* (1970) and *The Passenger* (1975).

In his 2009 essay on the film, Danny Lyon notes, "It is apt that through [his established] style Antonioni made a movie that is perhaps closest to communicating the myth of the swinging Sixties scene but also the confusion of the time... Britain's new and very chaotic [cultural] revolution was perhaps most effectively captured by an Italian."

Antonioni's new-found interest in pop music made for an interesting historical footnote in *Blow-Up*. For the club performance in the final third of the film, the director considered using The Velvet Underground and The Animals, then settled on an early band fronted by Steve Howe called The In-Crowd. At the last minute The In-Crowd was replaced by the Jeff Beck/Jimmy Page incarnation of The Yardbirds, who perform "Stroll On," followed by Beck's destruction of a Gibson 175. Antonioni was fascinated with Pete Townsend's guitar-smashing antics, and imposed the activity on Beck, who had probably never destroyed an instrument onstage before or since. Too, the guitar destroyed belonged to Steve Howe, culminating in a scene that funnels the playing style, instrumentation, and attitude of three completely different rock guitarists into one cinematic moment.

30 x 40 inches, rolled, on linen. Fine.

Frame, p. 55. Lyon, p. 180. McFarlane, p. 470.

$2750



13. Antonioni, Michelangelo (director, screenwriter)
Julio Cortazar (short story)
Herbie Hancock (composer)
Vanessa Redgrave, Sarah Miles, David Hemmings (starring)

Blow-Up

London: Bridge Films, 1966. Complete set of 8 original color British front-of-house cards for the 1966 film.

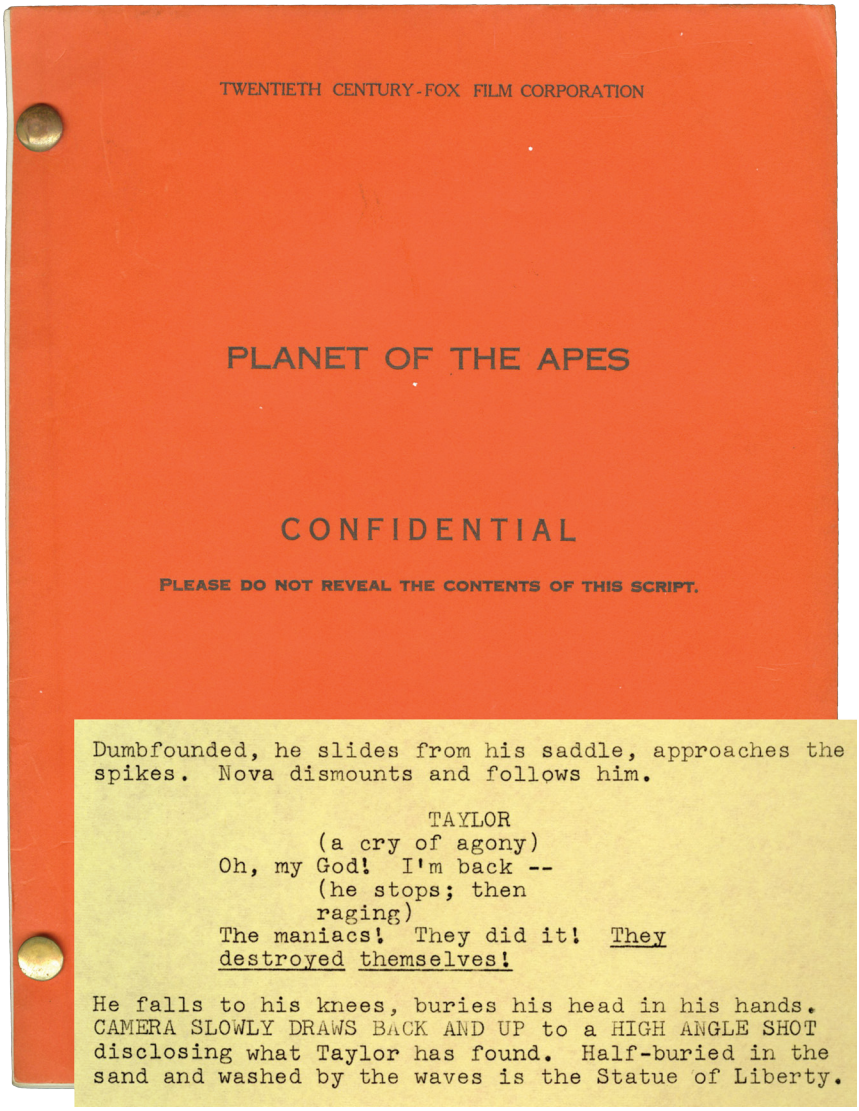
A set of images that put across Antonioni's themes of sexuality, ennui, style, and arrogance by way of David Hemmings, Vanessa Redgrave, and a host of female models—a snapshot of a film where "look" supersedes "story" to the point where the story matters hardly at all.

Front-of-house cards served essentially the same purpose as lobby cards in the US, but were issued in much smaller numbers.

8 x 10 inches. Fine.

$850

Featured Items



Statue of Liberty included

14. Boulle, Pierre (novel)
Schaffner, Franklin J. (director)
Michael Wilson (screenwriter)
Charlton Heston, Roddy McDowell (starring)

Planet of the Apes

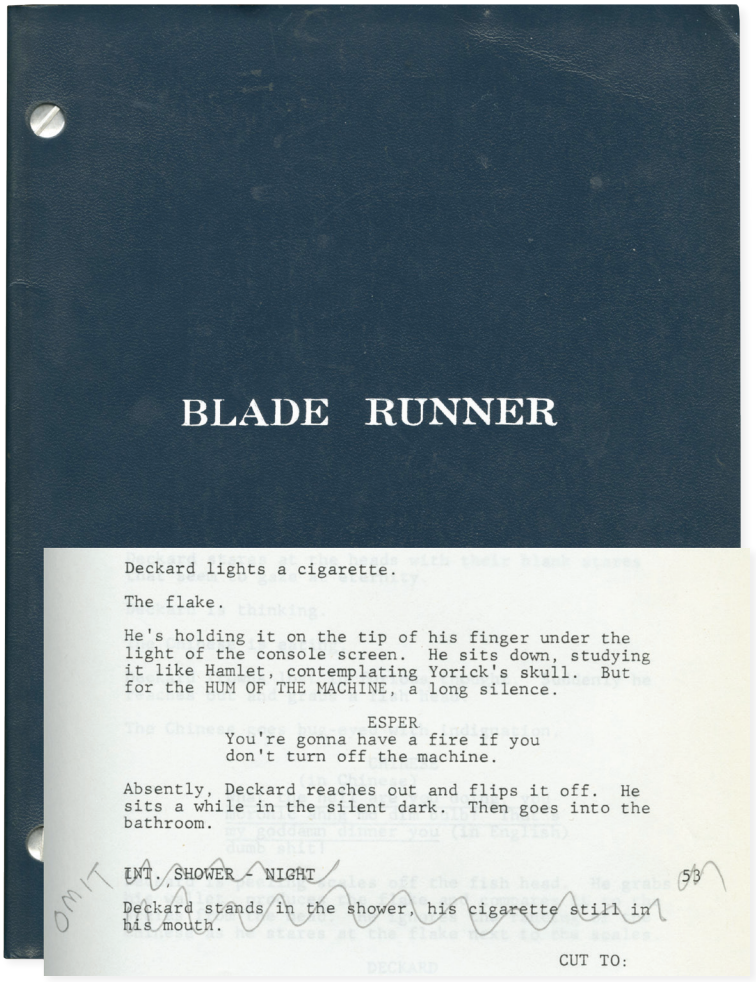
Los Angeles: Twentieth Century-Fox, 1967. Final Shooting script for the 1968 film, rainbow copy. The very scarce last draft of the script, including the final page—not issued to the cast until the scene was shot—in which Charlton Heston comes upon the Statue of Liberty buried in the sand.

A seminal science fiction film, basis for 4 feature film sequels between 1970–1973, a television series between 1974-1981, and two recent remakes (2001 and 2011), depicting a world that, due to misuse of technology and medicine, deconstructs to a place where apes rule and men are hunted.

Orange studio wrappers, noted as SHOOTING SCRIPT on the front wrapper, dated May 5, 1967 (with a holograph notation, "COMPLETED 5-17-67") and with a credit for APJAC Productions. Title page present, with credits for screenwriter Wilson and novelist Boulle. 121 leaves, mechanically reproduced, with yellow, pink, and green revision pages throughout, dated variously between 5/11/67 and 5/23/67. Pages and wrapper Near Fine, bound with two gold brads.

National Film Registry 2001.

$4750



Deckard says no to smoking

15. Dick, Philip K. (novel)
Ridley Scott (director)

Blade Runner

Burbank: Blade Runner, Inc. / Warner Brothers, 1981.

Shooting Script for the seminal 1982 science fiction film, dated one month prior to the commencement of shooting, and with multi-colored revision pages dated well into the production of the film. With a single penciled holograph notation, omitting a passing scene where Deckard (Harrison Ford) is taking shower with a lit cigarette still in his mouth. Throughout the script, interestingly, are references to Deckard smoking—a habit he apparently quit by the time cameras rolled. Eventually omitted from the script as well (see left) are references to Esper (Deckard's photo analysis machine) being a speaking entity.

A script similar to the original cut of the film, but ultimately much nearer to the more complex one that Ridley Scott would not decide to use until his final cut in 2007, wherein Deckard (Harrison Ford) comes to understand he is a replicant. As Ridley Scott continued to re-edit the film decades after it was released, it became clear he had shot many alternate scenes, and most definitely more than one ending, making the identification of various script drafts interesting and challenging.

This version includes small instances of Deckard's noirish voiceover narration, though not nearly to the extent present in the original release of the film. The narration is not present in earlier drafts, and subsequently removed years later by director Ridley Scott in the director's cut (1992) and the final director's cut (2007).

Like Stanley Kubrick's *2001* in 1968, and building on the claustrophobic, dystopian vision Scott had already developed in *Alien* (1979), *Blade Runner* set a standard for science fiction cinema that resulted an irrevocable influence on the genre. The bar was raised not just with regard to visual style, but with the invocation of socio-political themes that had prior to that time only existed in science fiction literature.

Blue leatherette studio wrappers, with titles in white. Title page present, at date of February 23, 1981. 133 leaves, photographically reproduced, with blue and pink revision pages throughout, dated variously between 3/3/81 and 5/6/81. Pages and wrapper Near Fine, bound with two gold brads. Collation available on request.

National Film Registry 1993.

$6750

Featured Items



16. [The Black Power movement]

Angela Davis

New York: Personality Posters, circa 1969.

Vintage oversize poster depicting Angela Davis, with her iconic afro, speaking into a bullhorn microphone. Davis is a Civil Rights activist, Marxist, and former Black Panther Party member who became a cause célèbre for her alleged involvement in the murder of a judge and others at the Marin County Courthouse, CA in 1970. Subsequently placed on the FBI's Ten Most Wanted List, Davis became a fugitive, was caught, tried, and found not guilty, during which her cause became an international rally cry against both the treatment of African-Americans and the US criminal justice system.

The photograph has never been attributed, but was likely taken circa 1969, here subsequently printed the same year by Personality Posters, Inc., a small company that produced, among other prints, a series of posters relating to iconic African-American events from the late 1960s contemporary to their occurrence.

Near Fine condition, lightly but evenly toned, with professional restoration at the edges. Approximately 27.25 x 39.5 inches, linen backed, and rolled.

$850



17. [The Black Power movement]

1968 Olympics Black Power Salute

New York: Personality Posters, Inc., 1969. Vintage oversize poster depicting 1968 Olympic medalists Tommie Smith and John Carlos raising black gloved fists in a Civil Rights protest during the playing of the US national anthem at the medal ceremony for the 200 meter race (Smith won gold with a then-world record time of 19.83 seconds, Carlos took the bronze). The controversial gesture, which caused the athletes to be expelled from the Games and led to death threats at home, was ultimately viewed as an act of bravery in the face of oppression. An iconic image from the Civil Rights era.

Near Fine, lightly but evenly toned, with some professional restoration at the edges. Approximately 29 x 40.5 inches, linen backed and rolled.

$750



18. Hoffmann, Franz

Jazz Advertised in the Negropress: A Documentation with About 21,300 Advertisements and 3,000 Pictures Out of Newspapers of New England and Chicago, 1910–1967

Berlin, Germany: Franz Hoffmann (privately printed), 1989. Volumes 1, 3, 4 and 6 from a series known to have contained 8 volumes. Privately printed, with "private Xerox-Preprint for Information Exchange" noted on the title pages. Four volumes, each over 300 pages, perfect-bound.

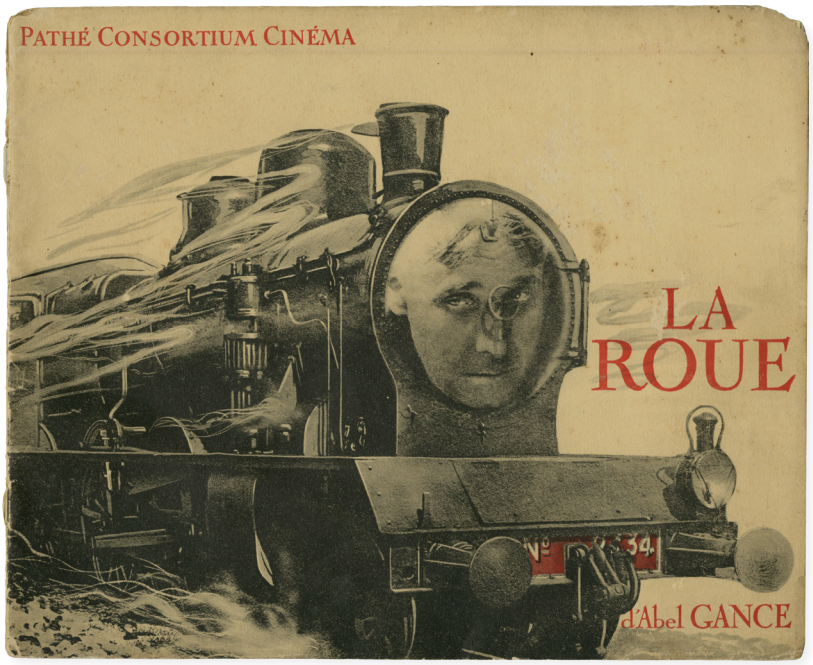
Approximately 21,300 advertisements and 3,000 photos and illustrations Xeroxed from African-American newspapers published between 1910 and 1967, including *New York Age,* Baltimore's *Afro-American Newspaper, Pittsburgh Courier,* and *The Chicago Defender*, as well as general papers like *The Village Voice* and *The New York Times*. Included are listings for hundreds of minor jazz and blues artists, as well as major performers such as Ethel Waters, The Whitman Sisters, Bessie Smith, Duke Ellington, Ella Fitzgerald, Harry Belafonte, Howling Wolf, and many others.

A series seldom found complete, these being the only examples we have encountered. Volumes 1 and 3 are subtitled *Out of the New England Negro Press,* with Volume 1 covering 1910-1934, and Volume 3 covering 1950-1967. Volumes 4 and 6 are subtitled, *Out of the Chicago Defender,* Volume 4 covering 1910-1934, and Volume 6 covering 1950-1967. Index of performers and shows present in Volumes 4 and 6.

Each volume bound in thick card stock wrappers, each of a different color, and illustrated in black-and-white throughout, and each Near Fine and unread in printed wrappers and vellum spines, with the exception of volume 4 (lacking vellum spine).

$425

Featured Items



19. Gance, Abel (director) Séverin-Mars (starring)

La Roue

Paris: Films Abel Gance, 1923.

Original program for the legendary 1923 French silent film, made on the heels of his success with *J'accuse!* (1919) and just prior to *Napoléon* (1927). As Kevin Brownlow notes in his legendary historical study of silent film, *La Roue* is not only the director's masterpiece, but the apex of the era. Originally released at seven hours, today's reconstruction runs about four and a half hours. All paper relating to the film is rare.

Not only revolutionary in its use of editing, lighting, and depiction of passing time, but also one of the bravest stories of the early twentieth century, completely conceived by the director. Railroad engineer Sisif rescues a young girl named Norma from a train wreck when she is a baby, and as she becomes older, he begins to realize he is hopelessly in love with her.

A deluxe program, photo-illustrated throughout with accompanying two-color designs and descriptive text. Oblong card wrappers, saddle-stitched, 16 pages, Very Good plus with some light wear and brief chipping at the corners.

$2000

20. Fellini, Federico (director) Nino Rota (composer) Marcello Mastroianni, Anita Ekberg(starring)

La Dolce Vita

Rome: Riama Film, 1960.

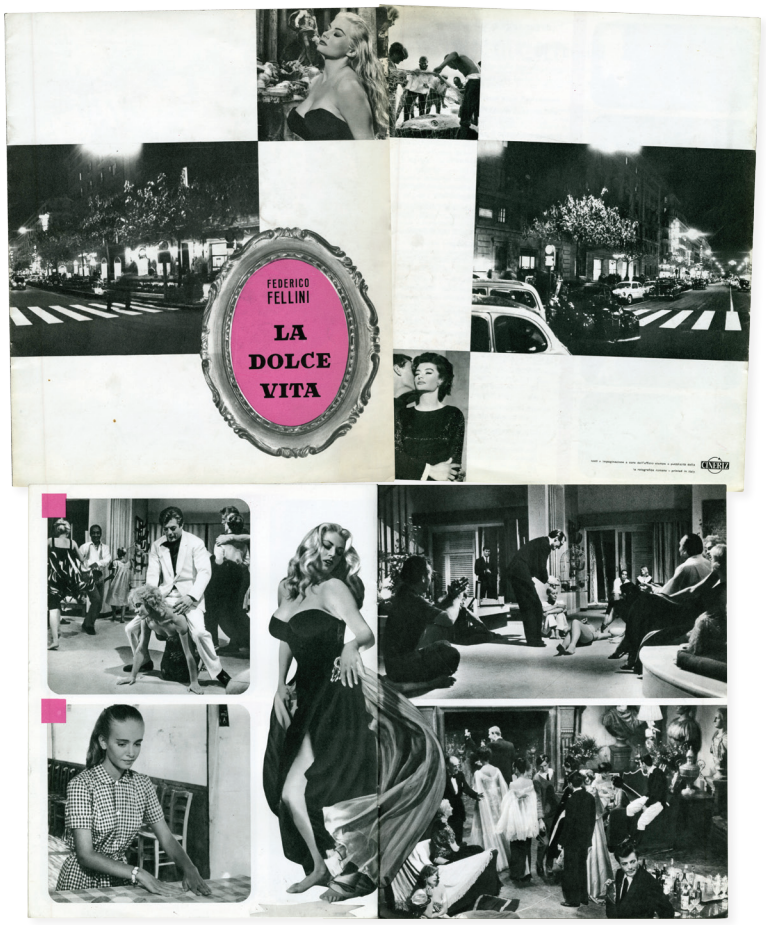
Original Program for the classic 1960 film. A striking and rare first-run program for what can easily be described as Fellini's most pivotal work, if not his finest. Unlike the more sentimental and abstract films that would follow, *La Dolce Vita* is an unflinching seven-day journey through 1960s Rome, with Mastroianni, a jaded journalist at the center of the story, constantly surrounded by a chaos of revelry, beautiful women, and a beautiful city, but no semblance of happiness or love.

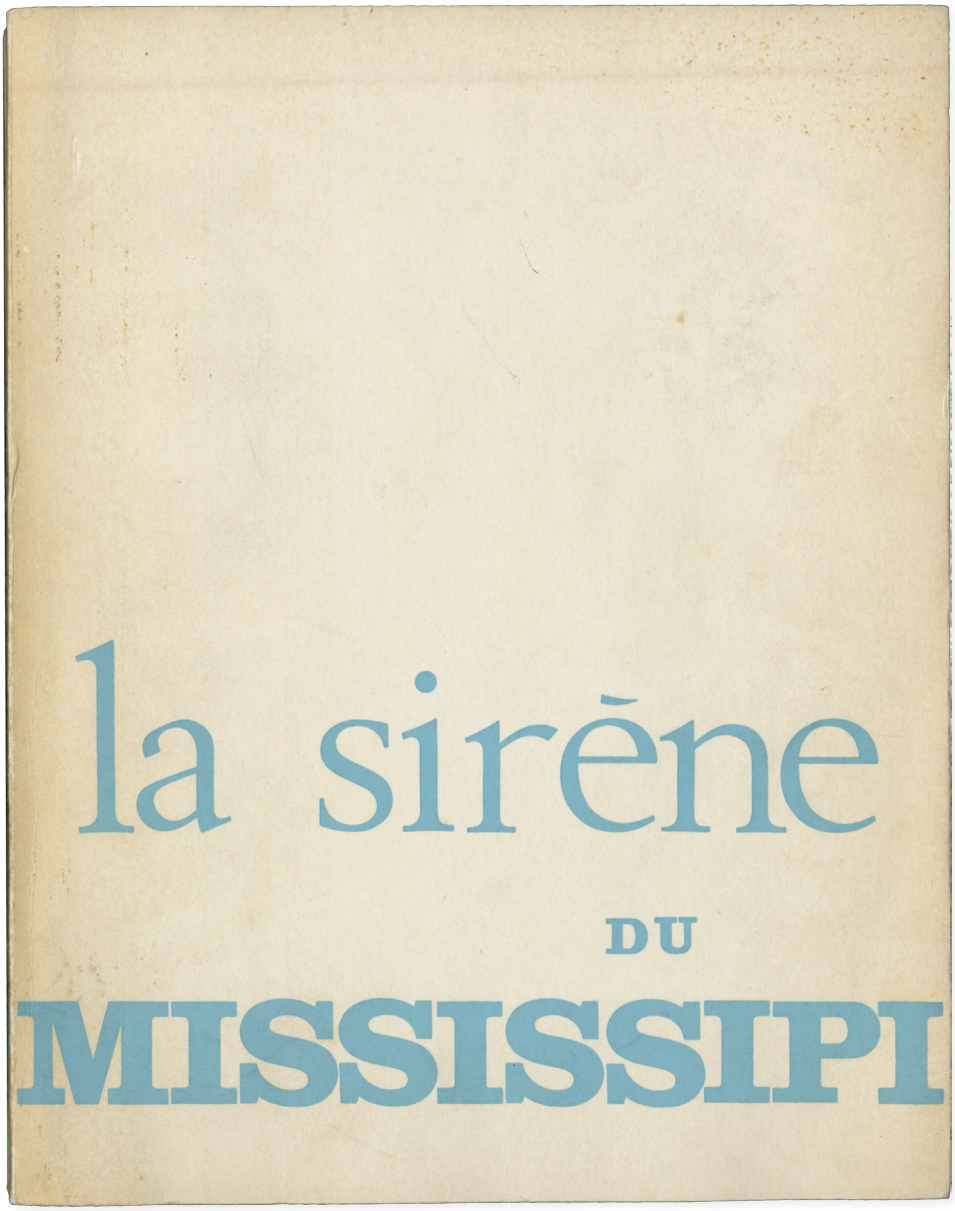
This deluxe program reflects Fellini's use of stark black-and-white throughout the film, with nights that are noirish and daytime sequences that are blindingly, almost uncomfortably bright.

Illustrated, saddle-stitched card wrappers, 10.25 x 12.75 inches. Near Fine with a couple of tiny stains.

Bondanella, pp. 285-292.

$3500





21. Woolrich, Cornell writing as William Irish (novel)
François Truffaut (director, screenwriter)
Jean-Paul Belmondo, Catherine Deneuve (starring)

Mississippi Mermaid

Paris: Les Films du Carrosse, 1969. Original French screenplay for the 1969 film, based on the 1947 novel by Cornell Woolrich.

La sirène du Mississipi was a late *noir*, made at what was arguably the peak of Truffaut's success as a filmmaker, and the unusual quality of the script for the film—the only example we have ever encountered—reflects a better budget than one generally associates with French films from the same period. The typography and paper stock are typical of the late 1960s, but the perfect-bound wrapper and designed titling are of an unusually high quality.

Perfect-bound card wrappers with titles on the front wrapper in chartreuse green. Title page with a screen credit for Truffaut. 96 leaves, with the final leaf showing a printing credit for Solange Vidaud in Paris.

Pages Near Fine, wrapper Very Good plus with a touch of foxing and a few small stains at the edges.

Buss, p. 203. Spicer, p. 456.

$2750

Featured Items

22. Rand, Ayn

Ayn Rand in World cinema 1941—1949

Los Angeles: Warner Brothers / Paramount / Era Film 1941-1949.

A collection of film ephemera documenting the entirety of Ayn Rand's contribution to world cinema during her lifetime, with a focus on the most important adaptation of her work, King Vidor's *The Fountainhead*. This brief but intense period constitutes the author's entire intersection with celluloid.

Vidor's high-concept film version of *The Fountainhead* (1949), based on Rand's 1943 novel and starring Patricia Neal and Gary Cooper, was one of the most literary adaptations of the 1940s. Vidor saw to it that the film was adapted for the screen by the author, and put painstaking detail into its making, particularly in terms of cinematography, architectural accuracy, and an elaborate, post-deco set design.

Representing the film version of The Fountainhead are the following pieces:

A set of 8 reference photographs, all reflecting the intensely detailed architectural designs developed for the film. These photographs were distributed internally, and it is likely that only a handful of sets were made.

A set of 32 still photographs from the film, emphasizing the extreme style imposed by director King Vidor in terms of lighting, set design, and mood.

Two makeup design drawings, executed in holograph pencil and colored markers, reflecting a very careful approach to actress Patricia Neal's appearance in the film.

A still photograph of Patricia Neal as Rand's heroine Dominique Francon, taken by noted Warner Brothers photographer Bert Six, with his stamp at the verso.

An insert poster for the film, two lobby cards, and a French pressbook for the film.

Representing the only other film adaptations of Rand's work in her lifetime are the following:

Two still photographs from *Night of January 16th* (1941) based on the author's 1936 play.

A rare Italian fotobusta for *Noi vivi* (Italy, 1942), based on the author's 1936 novel, *We the Living*.

Representing Ayn Rand's work as a screenwriter adapting the work of others are the following:

A one sheet poster for William Dieterle's atmospheric *noir* entry, *Love Letters* (1945), starring Joseph Cotten and Jennifer Jones. Slight restoration at the edges, rolled, linen-backed.

A one sheet poster for Rand's adaptation of the military-themed romance, *You Came Along* (1945), starring Lizabeth Scott and Robert Cummings.

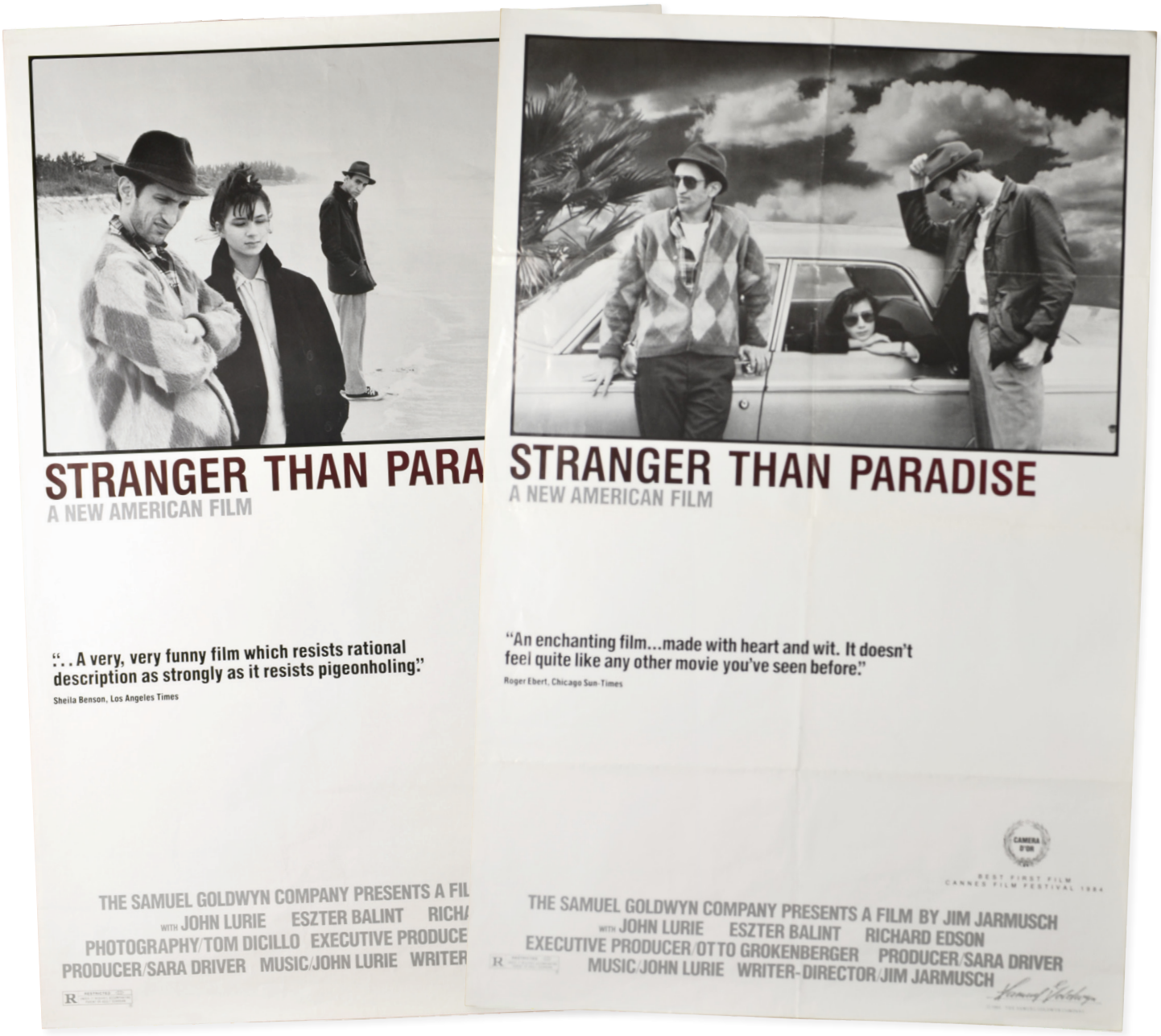
All pieces about Near Fine or better. Please inquire for complete details.

$18,500

Featured Items



Featured Items



23. Jarmusch, Jim (director, screenwriter)

Stranger Than Paradise

Los Angeles: Samuel Goldwyn Company, 1984. Style A and Style B one sheet posters for the 1984 film. First issue of Style A, with both brown and black in the color scheme (reprints were black-and-white only).

Director Jim Jarmusch's first effort, *Permanent Vacation* (1980), was his final thesis at New York University's film school. Echoing the first filmmaking efforts of Jean-Pierre Melville and David Lynch, he then spent four years making *Stranger than Paradise,* shooting as money allowed.

One of the most evocative pairs of film posters produced in the 1980s, the stunning breakthrough of an auteur who both understood his masters and paved the way for a new kind of cinema.

Both posters 27 x 41 inches. Style A originally folded, now linen-backed, Near Fine. Style B rolled, Fine.

Criterion Collection 400. Emily King, p. 155. National Film Registry 2002.

$1250



24. Jarmusch, Jim (director, screenwriter)
John Lurie, Tom Waits, Roberto Benigni (starring)
Down by Law

Los Angeles: Island Pictures, 1986. Set of 20 reference photographs from the 1987 film. Not a set released by the studio, but a raw set of prints likely used by the filmmakers for assessment during the production and ultimately the editing process. Represented here is every essential scene from the film, from the separate stories of the three protagonists at the film's beginning, to their meeting in prison, and finally to the events following their escape.

Several of the photos have numeric notations in pencil and ink on the verso, and one photograph has a tipped-on credit at the recto for Otto Grokenberger, one of the executive producers for both this film and its predecessor, *Stranger than Paradise,* who it would appear acted as the still photographer on the set.

Seventeen 8 x 10 inch prints and three 5 x 7 inch prints. Near Fine.

$1850

Featured Items



The first appearance of Lenny Bruce

25. Bruce, Lenny (screenwriter, starring) Dance Hall Racket

Los Angeles: Screen Classics, 1953. A set of 12 vintage 8 x 10 inch still photographs from the classic sleaze Z-film, *Dance Hall Racket*, written for the screen and starring a young Lenny Bruce. Bruce is present in 6 of the 11 photographs, and his wife Honey Harlow is present in 6. Quite interesting is a single candid shot of a bare-bones office scene with stars Bruce, Harlow, Timothy Farrell, director Phil Tucker, and cinematographer W. Merle Connell present, along with cameras, dolly, and lighting.

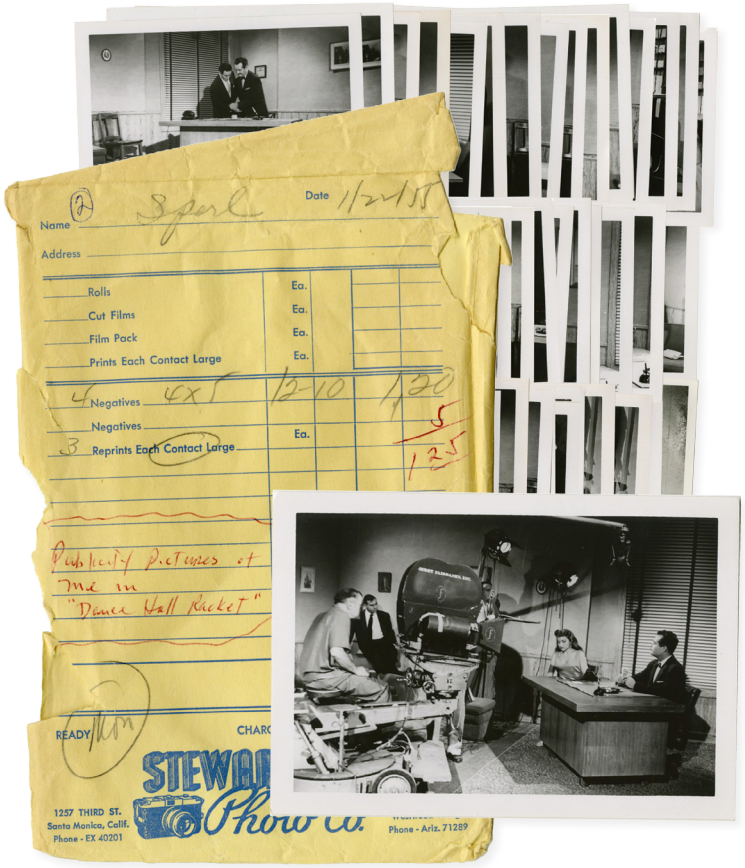
Lenny Bruce met his future wife Honey Harlow while she was working as a stripper in Baltimore in 1951. Determined to find better work for her and for himself, Bruce pursued a variety of projects, some scams and some legitimate, and in 1953 the pair moved from New York City to the Los Angeles area in search of better things. Their arrival on the West Coast found them working at the Cup and Saucer in Los Angeles, then Strip City and the Colony Club. The Colony Club was widely known as the best strip club in Los Angeles at the time, and it gave Bruce the idea for a screenplay set in the burlesque world. Screen Classics, one of the smallest Poverty Row studios in existence at the time, purchased the property, and agreed to have Bruce star in the film along with Harlow and Bruce's mother Sally Marr.

A notorious z-budget production, and Bruce's first effort as a professional writer or performer. Director Phil Tucker would go on the same year to make the infamous (and comparatively high-budget) *Robot Monster*. From the collection of actor Timothy Farrell (the lead in the film).

Fine condition.

Weldon (1983), p. 155. Weldon (1996), p. 133.

$4500

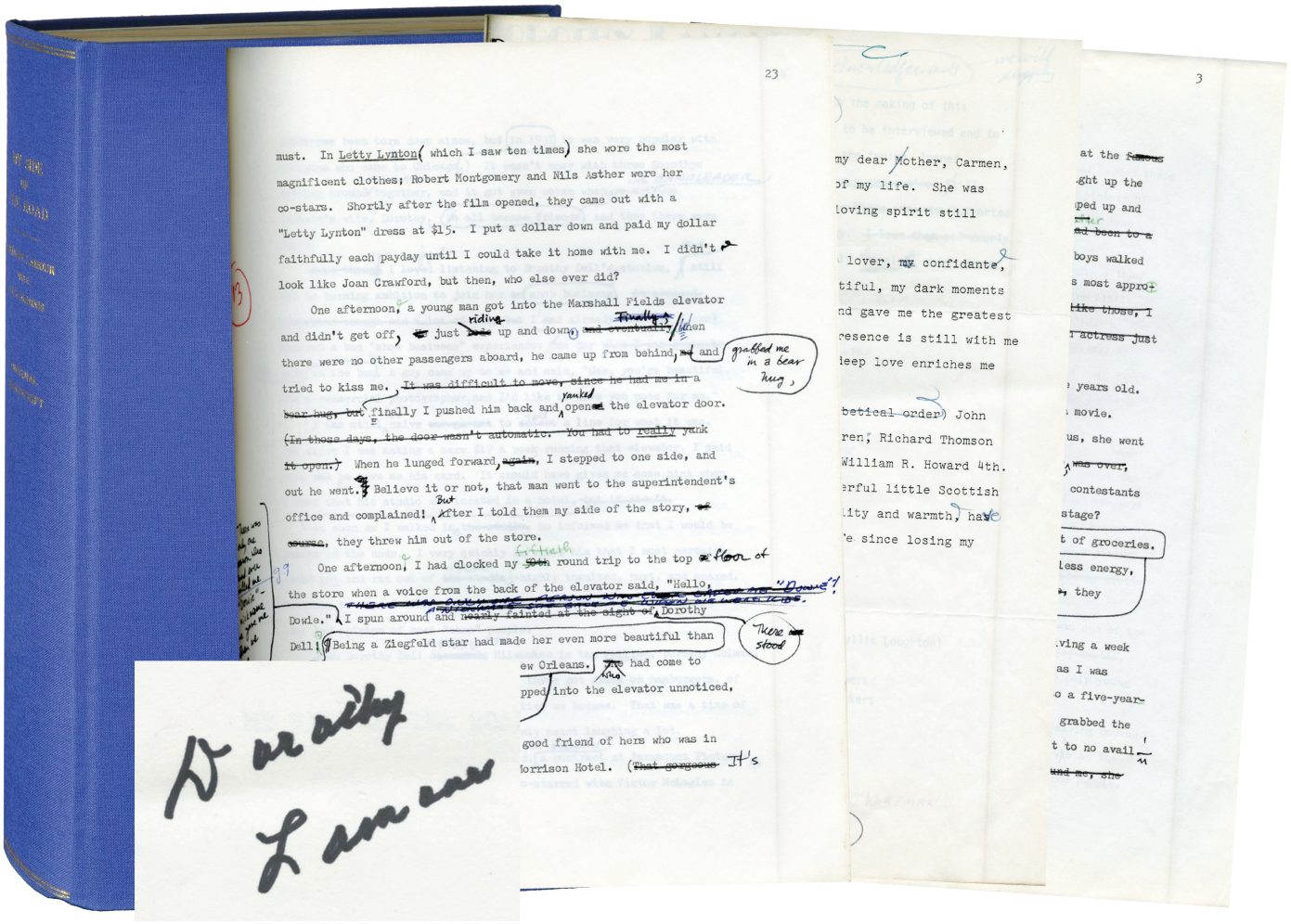


26. Bruce, Lenny (screenwriter, starring) Dance Hall Racket

Los Angeles: Screen Classics, 1953. A set of 51 vintage 3 x 5 inch still photographs from the film. Bruce is present in 37 of the 51 photographs, and his wife Honey Harlow present in 15. All of the shots from the 8 x 10 inch set are represented here, plus dozens of additional still shots, many which amount to entire sequences.

Fine condition.

$2000



27. Lamour, Dorothy

Original Manuscript for Dorothy Lamour's Autobiography, "My Side of the Road"

New York: Prentice-Hall, 1980. Original manuscript for actress Dorothy Lamour's 1980 Autobiography, *My Side of the Road,* published by Prentice-Hall in 1980. **With profuse corrections, additions, and deletions by her throughout in holograph blue ink, and signed on the title page and at the end of the text.** Further corrections are made by the book's editor throughout, including annotations and rearrangements. Finally, many typesetter's notes are present throughout. All told, the final submitted manuscript for the book.

Many interesting deletions and cut sequences are present. For example, there is a two-and-one-half page deleted sequence in which Lamour tells of an amusing experience during an appearance with Clark Gable on the Edgar Bergen-Charlie McCarthy radio show. Another deleted sequence regards filming of director John Ford's *Donovan's Reef* with John Wayne and Lee Marvin: "... my first scene with Lee, was a kind of love scene in which we had to run to each other and kiss. Lee ran so fast [that] when he bent to kiss me, his front tooth nearly went through my lip. It wasn't a serious accident so we laughed it off."

Yet another deleted sequence tells of Bob Hope's special talent for making money: "Bob Hope found some property out near the ranch near Malibu Canyon, and even though it cost him $44,000 he decided to buy it. In the late seventies, he turned down $42 million for it. I don't what he's saving it for..."

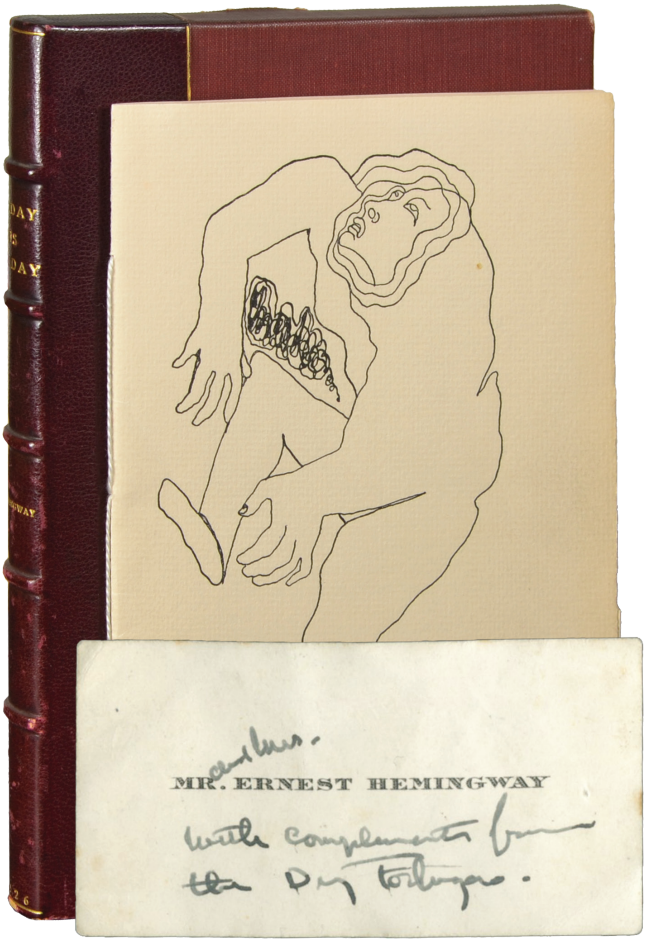
Bound in is a typed letter signed from the publisher to Ms. Lamour, dated 1980, stating that the manuscript is being returned to her, and expressing how enjoyable it was to work with her.

Lastly, laid in is a mocked up set of captions for the book's photo inserts. Each caption is affixed to a card backing, with printer's notations in holograph ink in blue, pink, and green.

A fascinating manuscript for a candid and revealing autobiography by one of the great Hollywood legends. Bound in blue cloth with gilt titles on the spine. 328 pages, Near Fine.

$4500

Featured Items



With an inscribed calling card

28. Hemingway, Ernest

Today is Friday

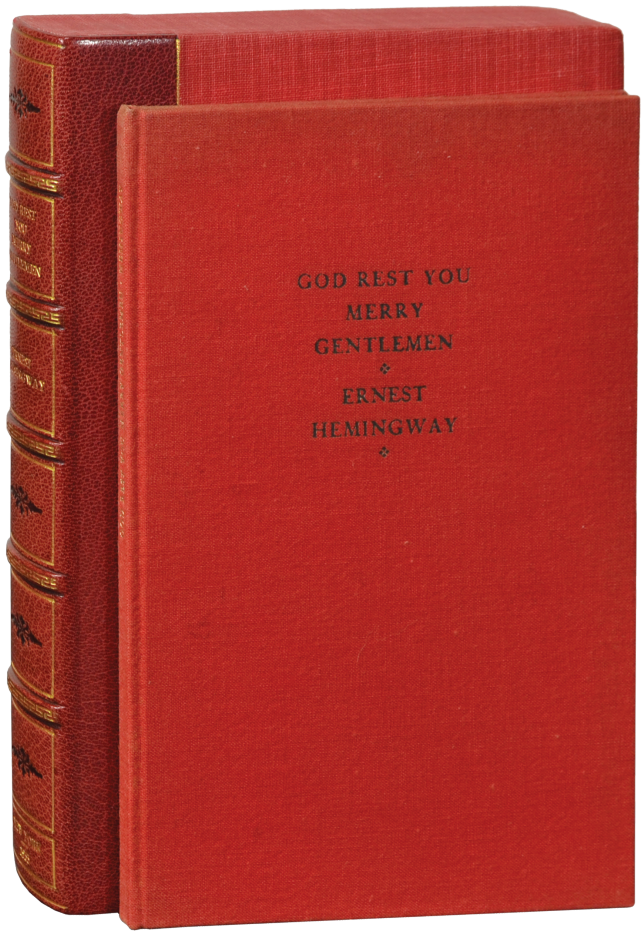
New York: The As Stable Publications, 1926. First Edition. **With Hemingway's calling card, a printed "Mr. Hemingway" on the recto, to which Hemingway has added "and Mrs." after "Mr." and "with compliments from the Dry Tortugas"** just below, a destination Hemingway generally visited with his male friends for fishing expeditions, but in this case likely traveled with his second wife Pauline Pfeiffer, and probably circa early 1930s.

Near Fine in sewn wrappers, original mailing envelope (also Near Fine) and a handsome folding clamshell case with gilt spine lettering. One of 300 copies published (this being No. 172). An early play by Hemingway, extremely scarce, particularly in this condition and including the envelope. Further, we have never before encountered one of Hemingway's cards with any kind of his ink.

In a custom folding chemise and quarter-leather clamshell slipcase.

Hanneman A5.

$9750



One of 300 copies

29. Hemingway, Ernest

God Rest You Merry Gentlemen

New York: House of Books, 1933. First Edition. One of 300 copies issued, the first separate publication of this story, collected the same year in *Winner Take Nothing*. Original tissue jacket is present and in Fine condition (though not shown here).

Fine in orange-red cloth with no jacket as issued. Absolutely none of the usual wear to the boards or oxidization to the black titles is present. An impeccable copy.

In a custom matching chemise and quarter-leather clamshell slipcase.

Hanneman A11.

$4500

Two landmark works of feminist literature

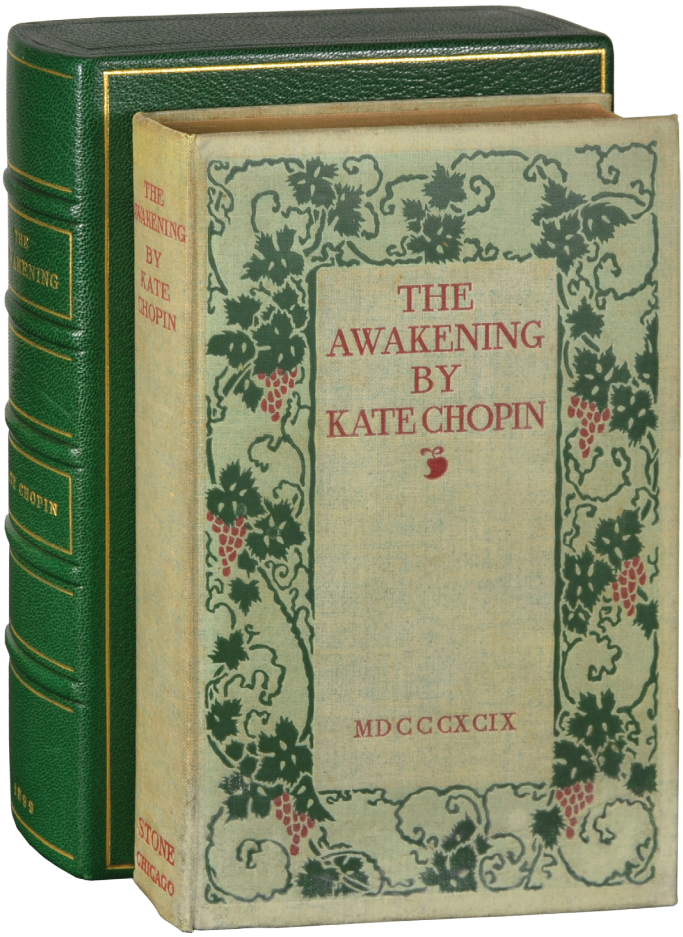
30. Chopin, Kate
The Awakening

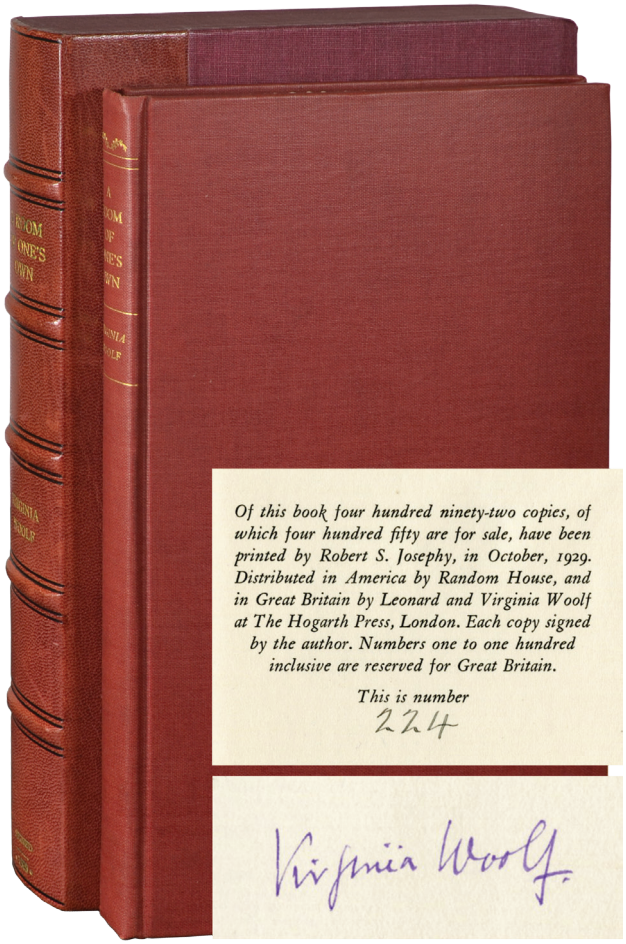
Chicago and New York: Herbert S. Stone, 1899. First Edition. Publisher's green and red decorated cloth.

The Awakening is set in New Orleans and the southern Louisiana coast at the end of the nineteenth century, and concerns a woman struggling to reconcile her unorthodox views on femininity and motherhood with prevailing conservative notions in the American South. Chopin was influenced by Maupassant, Oscar Wilde, Henry James, and Edith Wharton, but built on her influences to produce a novel that would become part of the foundation for modern Southern literature, later expanded upon by William Faulkner, Eudora Welty, and Flannery O'Connnor.

Near Fine, with slightest toning to the spine, with none of the usual toning to the page edges. An impeccable copy. In a matching green cloth chemise and green full leather slipcase with rounded spine, gilt titles and rule.

$12,500





31. Woolf, Virginia
A Room of One's Own

London and New York: The Hogarth Press / The Fountain Press, 1929. First Edition. **One of 492 copies (this being No. 224) signed by the author.** Fine publisher's maroon cloth.

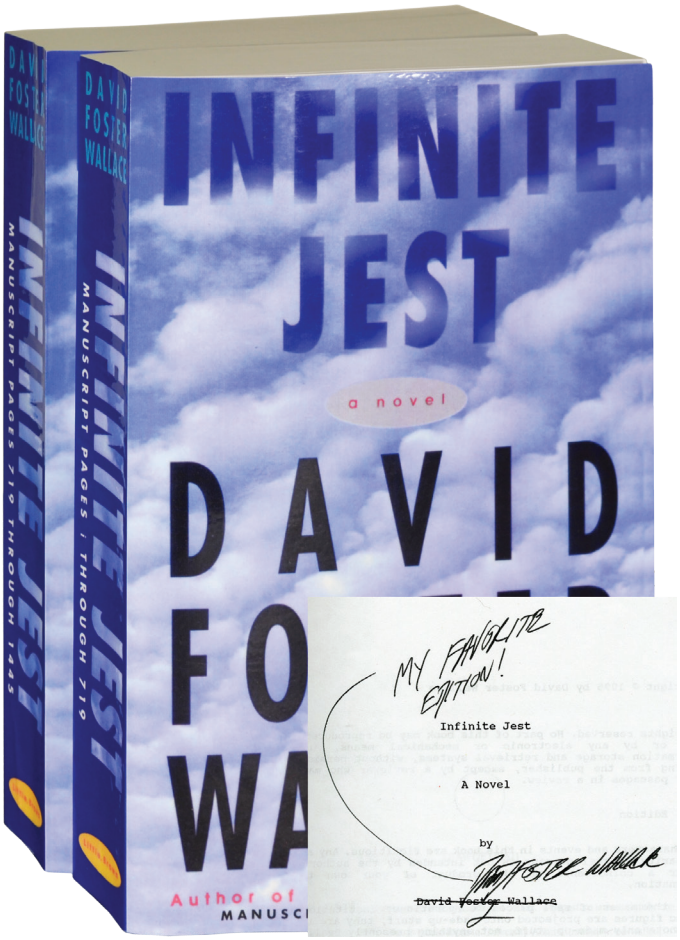
The first 100 copies of *A Room of One's Own* were issued in England by Hogarth, the remaining copies (of which this one) by the Fountain Press in the US. An extended essay based on a series of lectures given by the author at two women's colleges at Cambridge University in October 1928. Generally seen as a feminist text, noted in its arguments for both a literal and figural space for women writers within a literary tradition dominated by men.

In a matching custom cloth folding chemise and slipcase with red leather quarter-binding, raised bands, and gilt titles.

Kirkpatrick A12a.

$9500

Featured Items



The rare two-volume proof

32. Wallace, David Foster

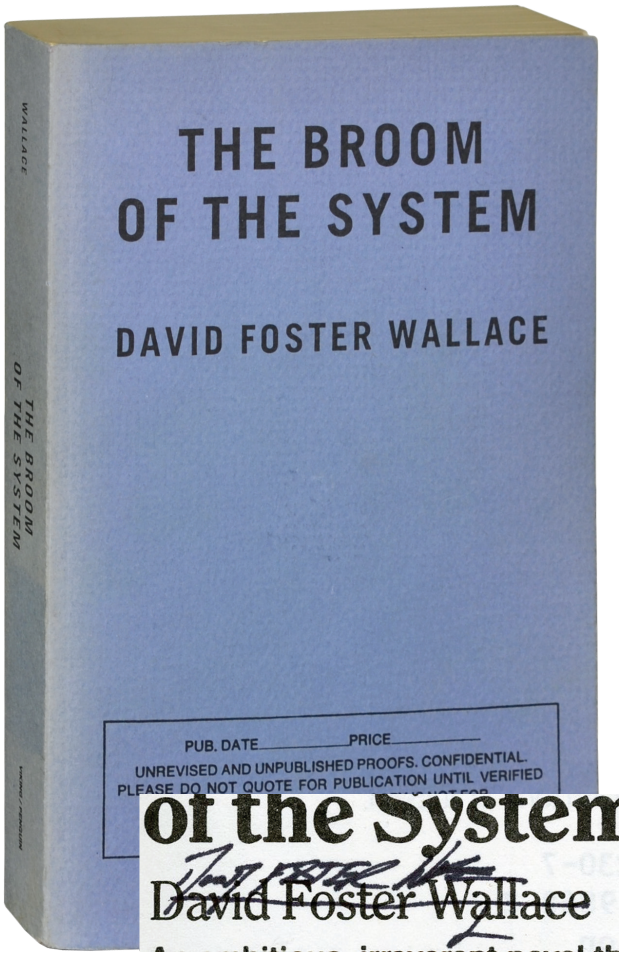
Infinite Jest

Boston: Little, Brown, 1996. Uncorrected Proof, preceding the First Edition, this being the rare two-volume proof issued to only a few reviewers, with a text about 1/3 longer than the edited book that was finally released.

This copy is nicely inscribed by Wallace on the title page of the first volume: "My favorite edition! / David Foster Wallace."

Both volumes Fine in pictorial wrappers as issued. One of only two copies we seen in the past 15 years.

$5500



33. Wallace, David Foster

The Broom of the System

New York: Penguin, 1987. Uncorrected Proof, preceding the First Edition. **Signed by the author on the first leaf.**

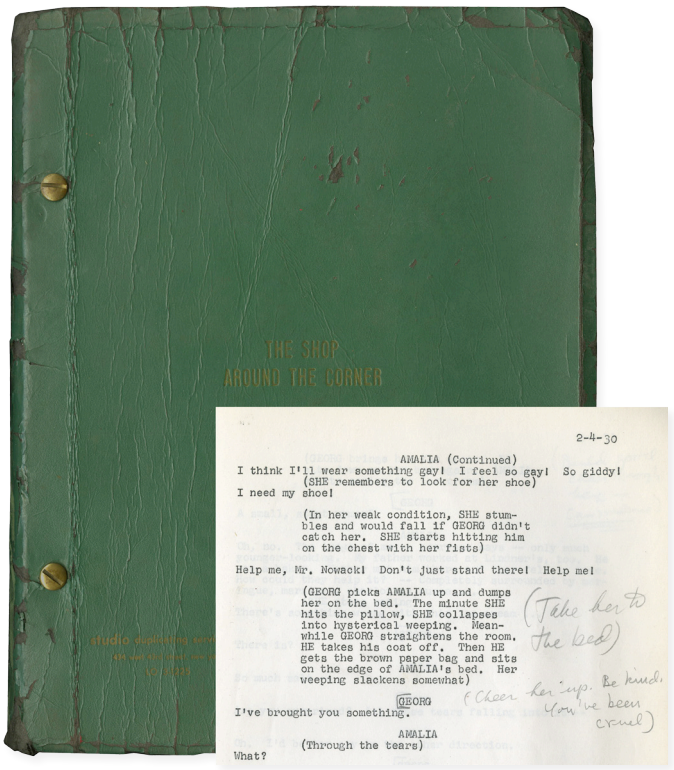
The scarcest state of the late author's first book, only the third copy we have ever encountered. Near Fine and unread in plain blue wrappers, with some color-fading along the spine.

$4500

Actor Daniel Massey's working copy

34. Masteroff, Joe (book)
Daniel Massey (starring)
Jerry Bock and Sheldon Harnick (composers)
Harold Prince (producer)
Miklos Laszlos (play)

She Loves Me

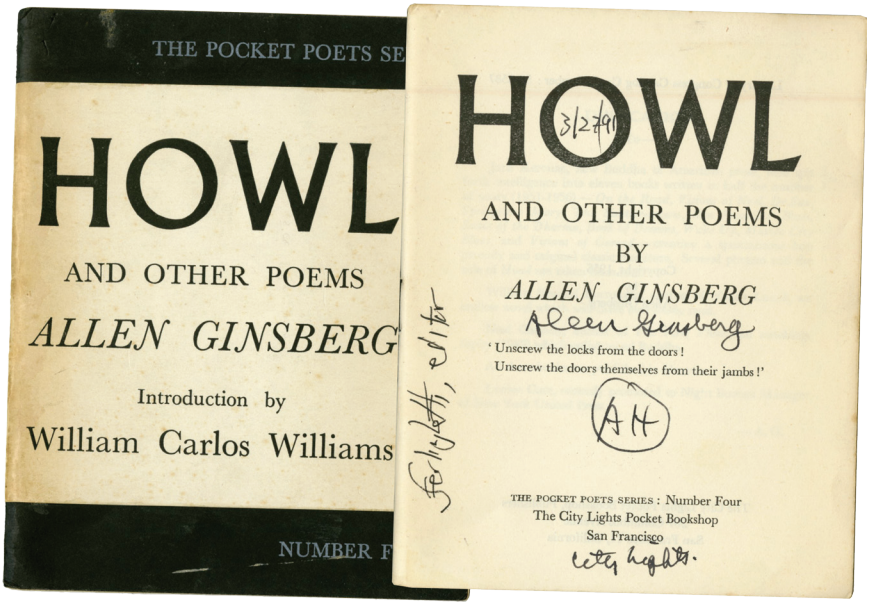


New York: Harold Prince and Kasha-McKenna, 1963. Original script for the 1963 stage musical, *She Loves Me,* here under its original title, *The Shop Around the Corner*. Based on the play by Miklos Laszlo and on the 1940 film by Ernst Lubitsch. Actor Daniel Massey's working copy, with his penciled notes throughout. Massey played the character of Georg.

She Loves Me opened at the Eugene O'Neill Theatre on Broadway on April 22, 1963, and ran for 301 performances through January 11, 1964. Winner of the Tony Award for Best Featured Actor in a Musical, and nominated for 3 others, including Best Direction and Best Producer (Harold Prince) and Best Author (Joe Masteroff).

Green studio wrappers, with the title, "THE SHOP AROUND THE CORNER" in gilt on the front wrapper, along with an address for the printing house, Studio Duplicating Service. Title page present, with credits for author Masteroff, songwriters Bock and Harnick, and the address and phone number for the production company, Harold Prince and Kasha-McKenna in New York. 138 leaves, mimeograph, Pages Very Good plus, wrapper about Very Good, with creasing and wear from use, bound with two gold brads.

$850



Signed at City Lights by Ginsberg and Ferlinghetti

35. Ginsberg, Allen
Lawrence Ferlinghetti (editor)

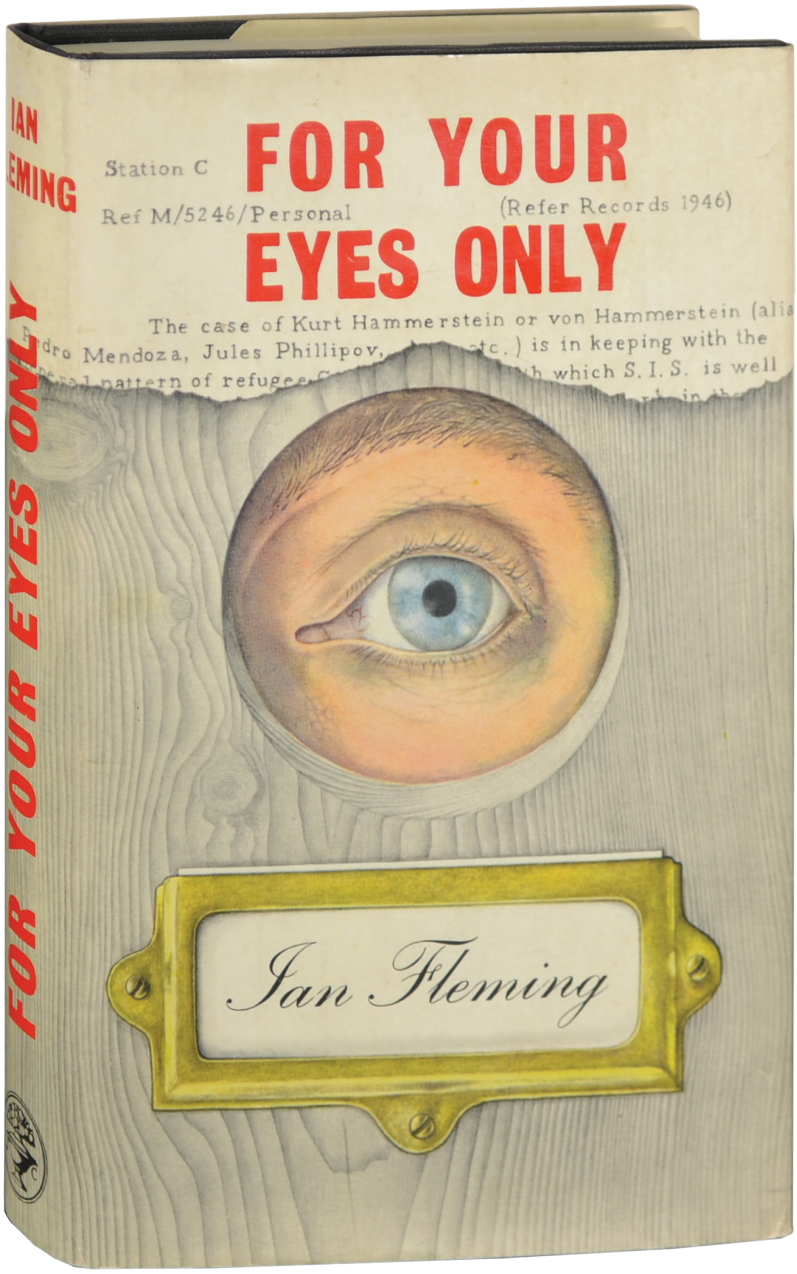
Howl

San Francisco: City Lights, 1956. First Edition. First issue, with Lucien Carr noted in the dedication, 2-page introduction by William Carlos Williams, and no mention of printing on the copyright page. **Signed by Allen Ginsberg and Lawrence Ferlinghetti in the same pen at City Lights. Ginsberg has signed just below his name, and added "AH," the date of the signing ("3/27/91"), and "City Lights" below the publisher's printed information. Ferlinghetti has signed vertically along the left edge: "Ferlinghetti, editor."**

Very Good or better in wrappers with the original white title band. Some light rubbing to the wrappers, some foxing along the spine, and at the rear panel. A very presentable copy of Ginsberg's landmark first book, signed at the legendary location where it was published on the 35th anniversary of its issue.

$5500

Featured Items



The copy you bring home to mother

36. Fleming, Ian

For Your Eyes Only

London: Jonathan Cape, 1960. First Edition. Fine in a simply stunning, Fine dust jacket.

To properly understand the significance of this copy, one must first understand that this is a title for which there is a chasm of difference between Near Fine and Fine. The jacket turns up often enough without significant flaws, but tends to have minute vertical stress cracks along the spine and either fading to the red titles or toning to the spine panel or the entire jacket. This is literally the only copy we have ever seen not affected by these culprits in one way or another. The freshest, brightest copy we have ever seen.

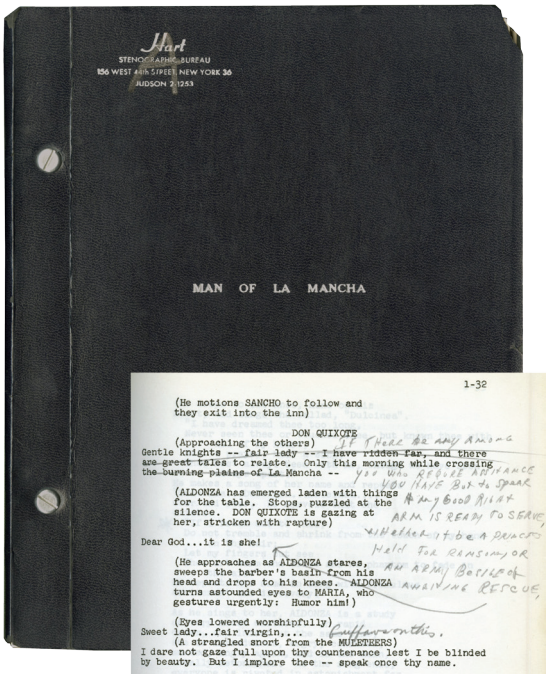
A collection of short Bond adventures, nearly all sources for films, including *From a View to a Kill, For Your Eyes Only, Quantum of Solace, Risico,* and *The Hildebrand Rarity.*

$12,500

Director Albert Marre's working copy

37. Marre, Albert (director)
Dale Wasserman (playwright)
Mitch Leigh (music)
Joe Darion (lyrics)

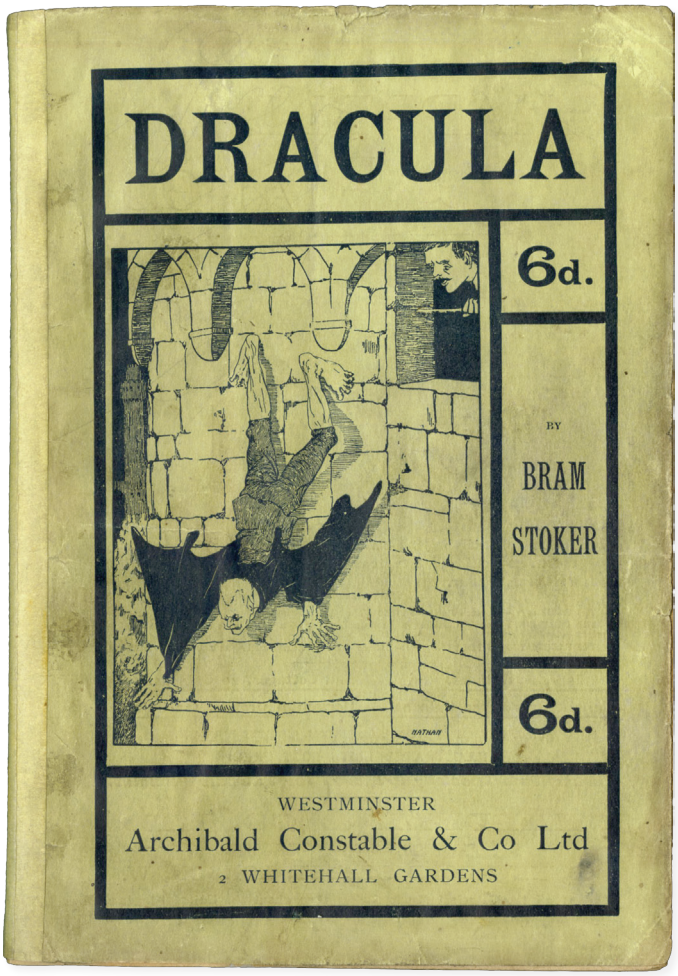
Man of La Mancha: A Musical Play



Black leatherette wrappers with title and a credit for Hart Stenographic Bureau in New York on the the front wrapper. Title page present, dated June 15, 1964, with credits for playwright Dale Wasserman, composers Mitch Leigh and Joseph Darion, and a "Property of:" statement at the bottom right for director Marre, with his office address (Musicmakers, Inc.) in Manhattan. Pages Near Fine, wrapper Very Good with some chipping to the outer corners.

Man of La Mancha: A Musical Play opened at the Goodspeed's Opera House (later the ANTA Washington Square Theatre) on November 22, 1965, and ran for 2329 performances through March 1, 1971, then moving on to runs at the Martin Beck Theatre (March 20, 1968), the Eden Theatre (March 3, 1971), and the Mark Hellinger Theatre (May 26, 1971).

$1250



The rare 1901 edition

38. Stoker, Bram

Dracula

London: Archibald Constable and Company, 1901. First paperback edition. Original wrappers present, with 4 pages of ads at the rear (lacking one leaf of ads, pp. 141-142), 1 ad on the verso of the front wrapper, and 2 ads on the recto and verso of the rear wrapper (the latter being for Monkey Brand cleaner).

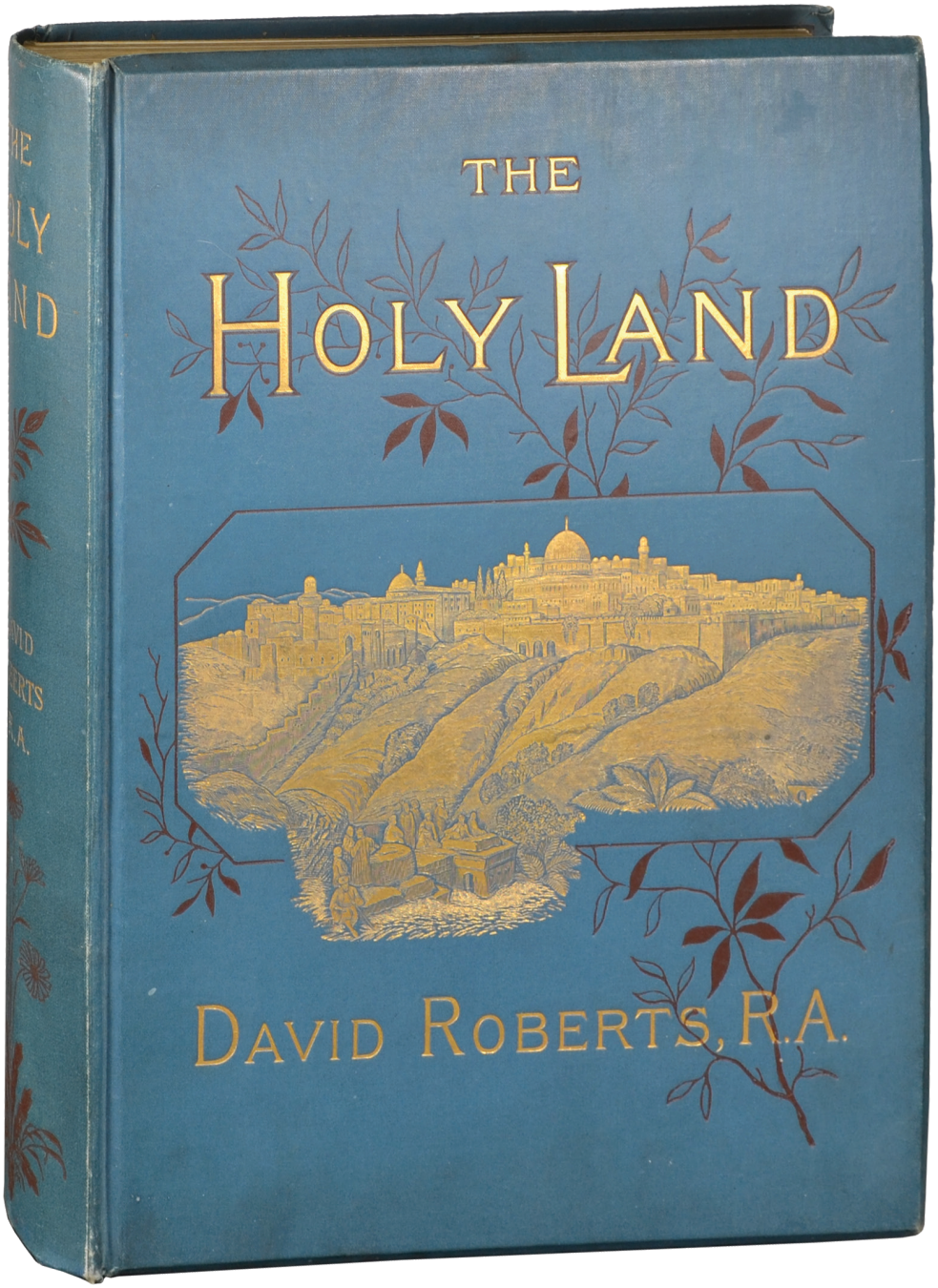
An abridged version of Stoker's original text, and the first to show an illustrated representation of the Count. Edited by Stoker at the publisher's request, approximately 15% shorter than the 1897 edition (also published by Constable), cut from approximately 162,000 to 137,000 words.

Dracula scholar Robert Eighteen-Bisang notes that the 1901 edition removes "some of the lengthy descriptions and conversations which dominate the first edition, in order to concentrate on the action." (Foreword, *Dracula: The Rare Text of 1901*). The abridged edition widened the story's popularity, leading ultimately to Tod Browning's 1931 film adaptation, securing the novel's place in history as the most important literary work associated with vampire lore.

The 1901 abridgement of *Dracula* has been reprinted only once, in 1994 by Transyvlania Press in a limited edition of 500 copies. OCLC locates 2 libraries with copies.

Very Good, with the backstrip and one corner of the rear wrapper restored.

$12,500



39. Roberts, David (illustrator)
George Croly and Louis Haghe (authors)

The Holy Land

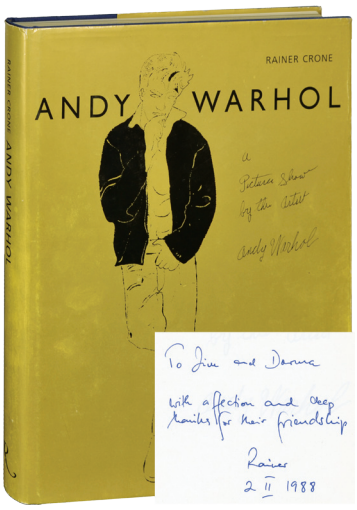
London: Cassell, Petter, Galpin, circa 1889. Three parts in one, preceded by the original 4-volume folio edition published privately in the 1840s and the quarto editions that followed in the 1850s.

120 hand-colored lithographs after Roberts' drawings, with accompanying text by Reverend George Croly. Divided into 3 sections: *I. Jerusalem and Galilee, II. Bethlehem,* and *III. Idumea and Petra.*

Near Fine in publisher's blue cloth with gilt titles and page edges. Spine lightly toned, contemporary gift inscription on the half title page. A lovely copy of this book of lithographic reproductions of Roberts's original drawings, with accompanying text by Reverend George Croly.

$6500

Signed by Rainer Crone



40. Crone, Rainer

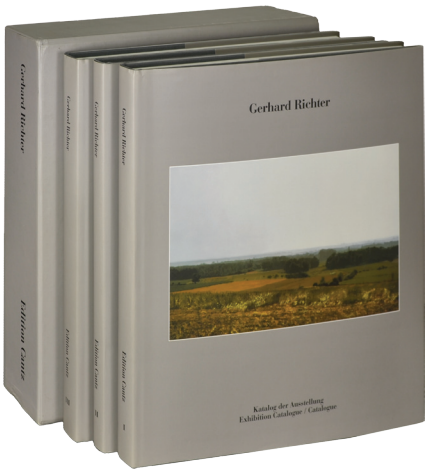
Andy Warhol: A Picture Show by the Artist (1942–1962)

New York: Rizzoli International Publications, 1987. Quarto. First American Edition. **Inscribed by the author on the front endpaper: "To Jim and Darma / With affection and deep thanks for their friendship / Rainer / 2-11-1988."**

Originally published in Germany as an exhibition catalogue in 1976 (*Andy Warhol: Das zeichnerische Werk 1942–1975*). Publisher's dark blue cloth, gilt spine title. Crone begins this pictorial essay with the literature of the 1940s and the Beat Movement, and follows Warhol's career with an emphasis on literature as it applies to the world of art. With over 250 illustrations, many in color, by Warhol, Henri Matisse, Thomas Hart Benton, Ben Shahn, and others. Photographs by Duane Michals, Nat Finklestein, Lawrence Landry, and others.

Fine and unread in a Near Fine dust jacket. Jacket lightly rubbed overall, with a few shallow scratches.

$525



41. Richter, Gerhard

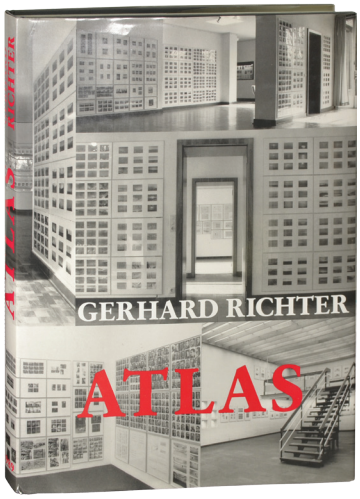
Catalogue Raisonné: 1962–1993

Germany: Edition Cantz, 1993. First Edition. Three volumes.

Perhaps the most comprehensive formal gathering of the boundary-breaking artist's work to date. Text in German, French, and English.

Fine and unread in Fine dust jackets. Housed in a just about Fine publisher's slipcase with a tap at the heel.

$1250



42. Richter, Gerhard

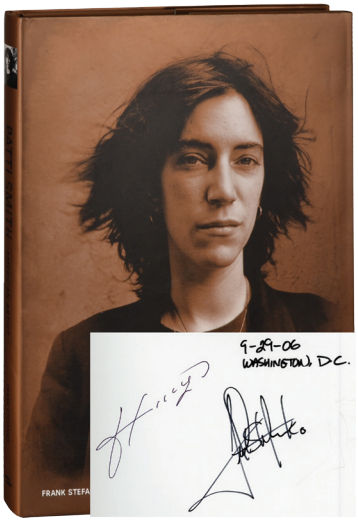
Atlas

Munich: Verlag Fred Jahn, 1989. First Edition. A monumental and comprehensive edition, conceived and edited by Richter, mapping the artist's ideas, processes, and life. Over 5000 photographs, drawings and sketches dating from 1962 forward. 864 pages.

Fine and unread in a Near Fine dust jacket. Jacket has a tiny closed tear to the front spine fold and a hint of laminate lift to the rear corner. Text in German.

$950

Signed by Patti Smith, Frank Stefanko, and Chris Murray



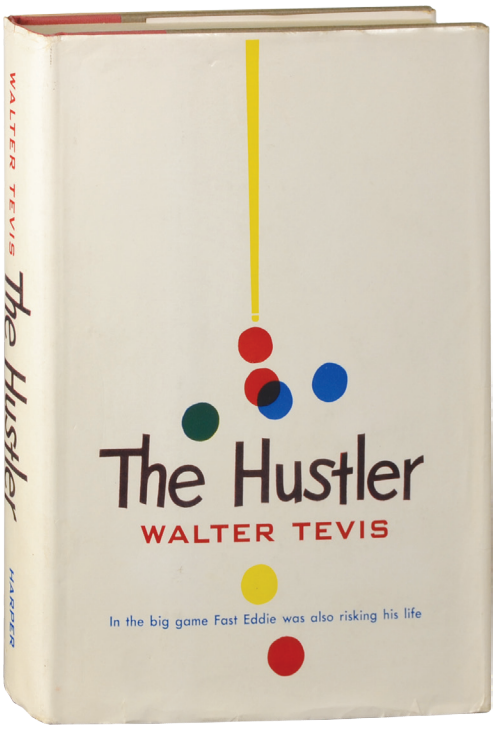
43. Stefanko, Frank (photos and essays) Lenny Kaye (introduction)

Patti Smith: American Artist

San Raphael, CA: Insight Editions, 2006. First Edition. **Signed by Patti Smith and Frank Stefanko on the title page, the latter signature dated in the year of publication. Also signed by Govinda Gallery founder Chris Murray at his contribution.** Laid in is a postcard for the exhibition opening at the Govinda Gallery in Washington DC corresponding to the date (9-29-06) written by Stefanko. A marvelous collection of photos, spanning the length of Smith's career, with a corresponding exhibition held from September 29th to October 28th, 2006.

Fine and unread in a Fine dust jacket.

$500



44. Tevis, Walter

The Hustler

New York: Harper and Row, 1959. First Edition.

The author's best known work, chronicling the rise and fall of pool shark Fast Eddie Felson. Basis for the classic 1961 film, starring Paul Newman, Jackie Gleason, Piper Laurie, and George C. Scott.

Near Fine in a bright, superior, Near Fine dust jacket. A touch of fading to the board edges, else book is quite clean. Only the most minor evidence of wear to the jacket, with one tiny closed tear and the faintest rubbing to the spine ends—absolutely none of the usual toning or discoloration that is found to its sensitive white portions.

$4250



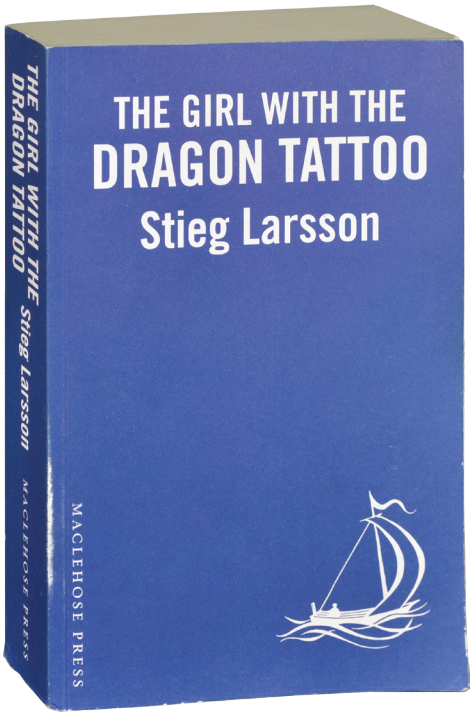
45. Hatch, Eric

My Man Godfrey

Boston: Little, Brown, 1935. First Edition. Basis for the classic 1936 screwball comedy directed by Gregory La Cava and starring William Powell and Carole Lombard. The first jacketed copy we have encountered in many years. Jacket art by Herbert Roese.

Near Fine in a Very Good plus example of the scarce dust jacket. Light foxing at the page edges, spine ends lightly bumped. Jacket extremities slightly toned, faint scattered foxing, and a few small perforations and splashes at the spine panel.

$3250



46. Larsson, Stieg

The Girl With the Dragon Tattoo

London: Maclehose Press, 2008. Uncorrected Proof, preceding the First Edition. Not to be confused with the more common advance reading copy, reportedly only 200 copies of the proof were issued, making this one of the scarcest Larsson items available. The only copy we have ever seen.

A world-wide phenomenon, basis for the superb Swedish television series and resulting film made in 2009, and for the subsequent and equally stunning American version by director David Fincher, released in 2011.

Near Fine in trade-size plain blue wrappers with white lettering. Light rubbing to the edges, sticker shadow on the rear wrapper, and spine corners lightly tapped, otherwise bright and appearing unread.

$4250

Copy No. 1

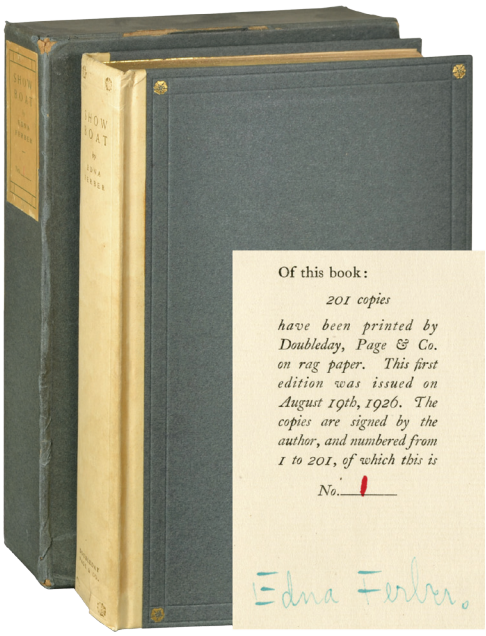
47. Ferber, Edna

Show Boat

Garden City: Doubleday Page and Co, 1926. First Edition. **One of 201 numbered copies signed by the author, this being copy No. 1.** Near Fine in publisher's green paper-covered boards and vellum quarter-binding, in a matching green paper-covered slipcase with paper title label on the spine, as issued.

The play, adapted from Ferber's novel, won the Pulitzer Prize and continues to be produced today. First filmed by Universal studios in 1929, shot as a silent picture, but released with a sound prologue featuring the Jerome Kern and Oscar Hammerstein II score. The mismatch failed miserably but the studio believed in the material and remade it brilliantly in 1936, taking a chance with director James Whale (then-as-now best known for his success with intelligent horror films) and a fine cast including Irene Dunne, Allan Jones and Paul Robeson. It was well-remade again in 1951 by George Sidney with a significantly different script featuring Kathryn Grayson, Ava Gardner, Howard Keel and Joe E. Brown. Scarce in dust jacket.

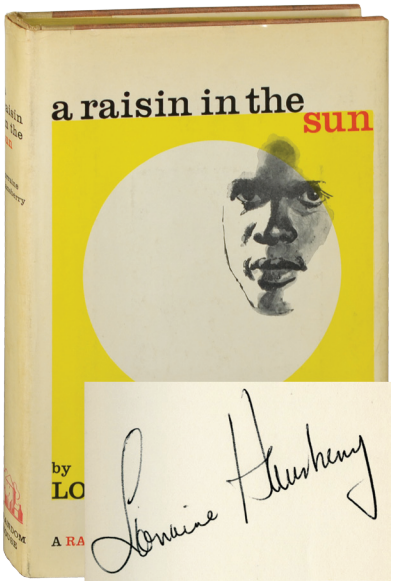
$2750



Signed by Lorraine Hansberry

48. Hansberry, Lorraine

A Raisin in the Sun



New York: Random House, 1958. First Edition. **Signed by the author on the half-title page.**

Basis for the classic 1961 film directed by Daniel Petrie starring Sidney Poitier and Ruby Dee. Hansberry wrote the screenplay for the film as well, and died of cancer a few years later. As a result the book is most uncommon to find signed.

Near Fine in an about Near Fine dust jacket. Brief fraying at the spine ends and corners, else about Fine. Jacket spine slightly toned, with brief shelfwear at the spine ends. An attractive copy.

$2750

Inscribed to David Diamond

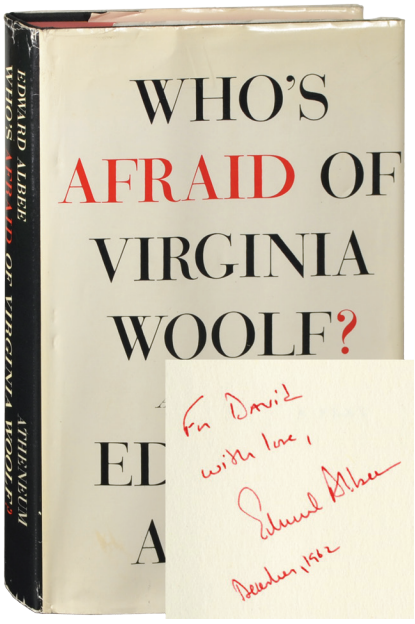
49. Albee, Edward

Who's Afraid of Virginia Woolf?

New York: Atheneum, 1962. First Edition. **Inscribed by the author to David Diamond (with his blindstamp on the title page) on the first blank: "For David / With love / Edward Albee / December 1962."**

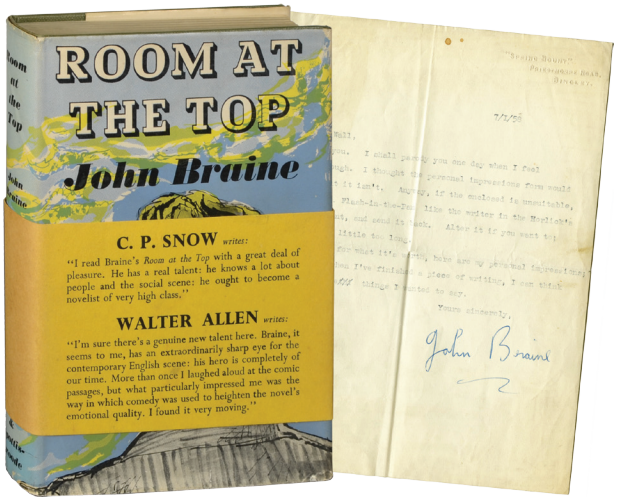
Diamond (1915–2005) was an American composer of classical music, and a supporter of Albee's for much of his life. Thanks to Diamond's connections, Albee's career got the start it needed when he sent Diamond a copy of his first play, *The Zoo Story*. The composer was so taken by the play's ruthless demeanor, he suggested Albee should begin sending the play to other directors, actors, and playwrights, and from that time Albee would become a formidable voice in theatre.

Basis for the 1966 film, the debut of director Mike Nichols, starring Richard Burton and an oddly alluring Elizabeth Taylor.



Near Fine in a Very Good plus dust jacket. Slight spine lean. Jacket extremities with a touch of shelfwear, and a few diagonal creases at the flaps.

$2500



With publisher's band and a typed letter signed by the author

50. Braine, John

Room at the Top

London: Eyre and Spottiswoode, 1957. First Edition. **With original yellow wraparound band sporting blurbs by C. P. Snow and Walter Allen. Laid in is a typed letter signed and dated 1958 on Braine's personal stationery. The letter appears to have accompanied a new manuscript from the author, as he invites the recipient to make any necessary alterations. The opening of the letter is quite humorous, apparently a rejoinder to an previous comment from the recipient: "Dear Mr. Wall / Curse you. I shall parody you one day when I feel strong enough."**

Basis for the 1959 film directed by Jack Clayton and starring Simone Signoret and Laurence Harvey. Jacket design by John Minton. A spectacular copy of the author's first book.

Near Fine and unread in a Near Fine dust jacket. A touch of offsetting at the endpapers, else about Fine. Wraparound a bit toned at the folds, else Fine. Letter twice folded, with a hint of soil.

$2500

51. Chanslor, Roy

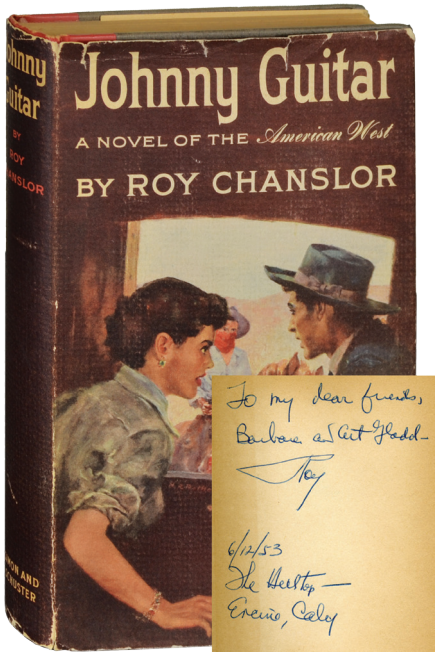
Johnny Guitar

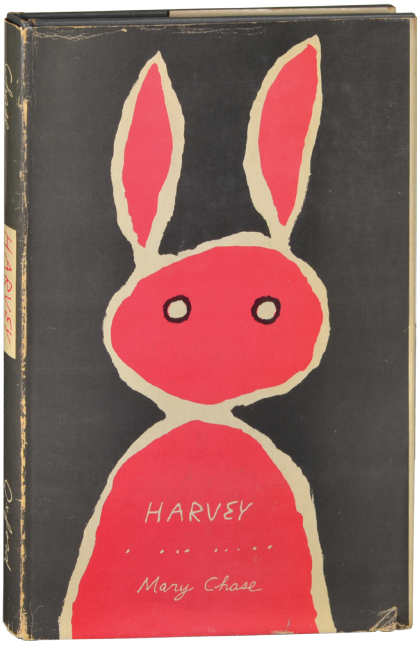
New York: Simon and Schuster, 1953. First Edition. **Inscribed by the author in the year of publication: "To my dear friends, Barbara and Art Gladd / Roy / 6-12-53 / The Hilltop / Encino, Calif."**

Basis for the groundbreaking 1954 Western directed by Nicholas Ray and starring Joan Crawford, Mercedes McCambridge and Sterling Hayden. No matter how many times you watch it, it just gets weirder.

About Near Fine in a Very Good plus dust jacket. Some tanning to the pages, light rubbing and fading at the extremities, and a tiny closed tear at the heel. Light rubbing and a few tiny closed tears at the jacket extremities, with tiny chips at the corners, else Near Fine.

$1850





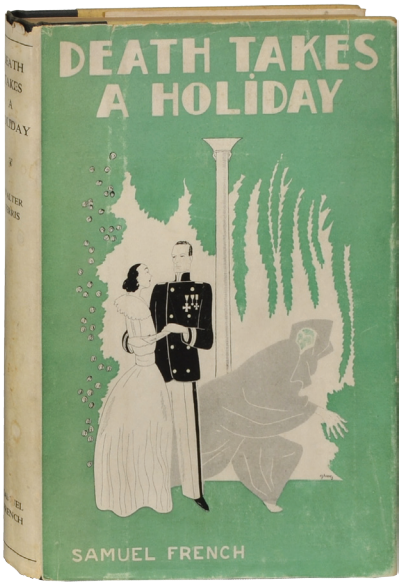
52. Chase, Mary
R.O. Blechman (illustrations)

Harvey

New York: Oxford University Press, 1953. First Edition. Near Fine in a Very Good plus or better dust jacket. Light rubbing at the extremities, and a tiny ding at the front board. Jacket extremities moderately rubbed, with a tiny closed tear. Basis for the 1950 film directed by Henry Koster and starring James Stewart. An attractive example of uncommon title.

$2000

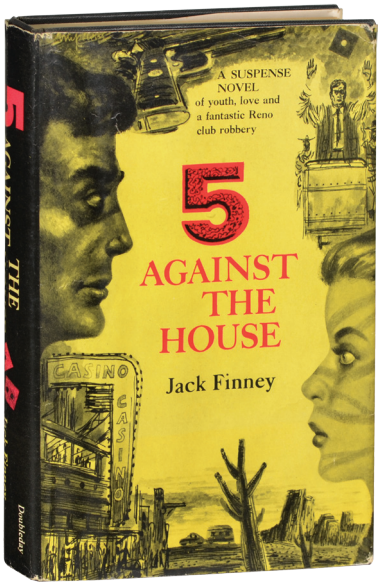
53. Ferris, Walter
Alberto Casella (based on a play by)
Death Takes a Holiday



New York: Samuel French, 1930. First Edition. Ferris based his play on Alberto Casella's *La Morte in vacanza,* providing an English translation for Maxwell Anderson and Gladys Lehman, both of whom wrote the screenplay for the 1934 film directed by Mitchell Leisen, starring Frederic March and Evelyn Venable. A TV movie was made in 1971 directed by Robert Butler and starring B-movie starlet Yvette Mimieux.

Near Fine in a Very Good plus example of the scarce dust jacket. Faint toning and foxing at the top edges, else about Fine. Jacket lightly rubbed overall, with a small chip at one corner, light shelfwear at the extremities, and a few tiny splashes at the spine panel. A lovely copy in an excellent example of the uncommon jacket.

$2000



54. Finney, Jack
5 Against the House

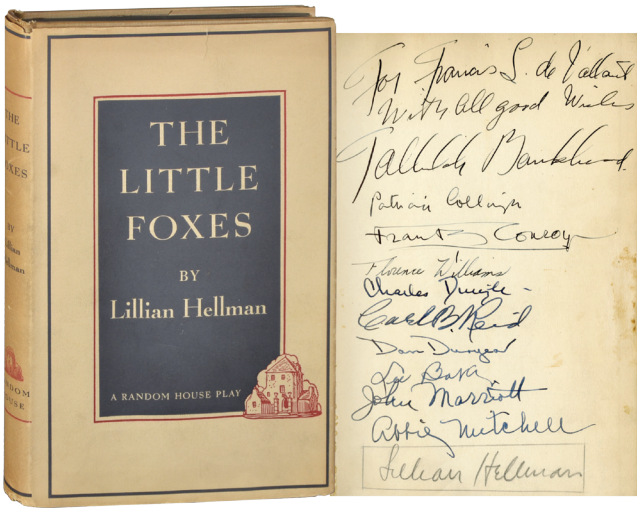
Garden City: Doubleday, 1954. First Edition. Near Fine in an extremely bright, Near Fine dust jacket. Jacket has the tiniest bit of nicking at a couple of corners.

A superior example of Finney's uncommon first book, a trendsetter that inspired the likes of *Ocean's Eleven,* and basis for the unusual 1955 film noir directed by Phil Karlson and starring Kim Novak, Brian Keith, and William Conrad.

$850

Inscribed by Tallulah Bankhead and signed by Hellman and 9 cast members

55. Hellman, Lillian
The Little Foxes

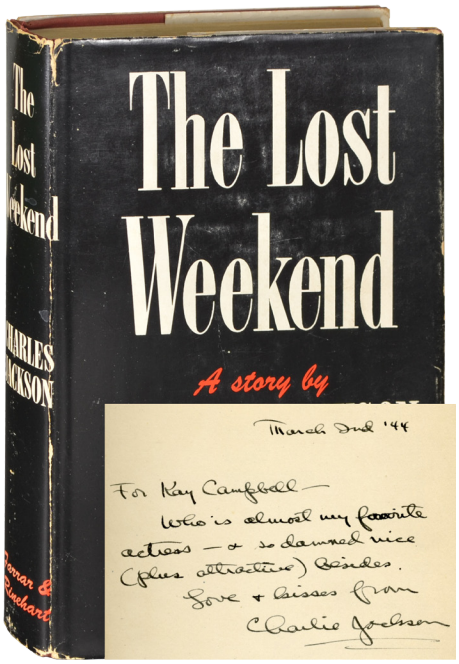


New York: Random House, 1939. First Edition. **Signed by the author and all ten original cast members from the 1939 Broadway play on the front flyleaf, including Patricia Collinge ("Birdie Hubbard"), Frank Conroy ("Horace Giddens"), Florence Williams ("Alexandra Giddens"), Charles Dingle ("Benjamin Hubbard"), Carl Benton Reid ("Oscar Hubbard"), Dan Duryea ("Leo Hubbard"), Lee Baker ("William Marshall"), John Marriot ("Cal"), Abbie Mitchell ("Addie") and Tallulah Bankhead ("Regina Giddens"), who inscribes the book to Francis L. de Vallant.**

Basis for the 1941 film directed by William Wyler and starring Bette Davis and Herbert Marshall.

Very Good plus in a Very Good plus dust jacket. Slight fraying at the spine ends, brief glue staining at the hinges and tape ghosts at the endpapers, slight toning at the extremities. Jacket extremities slightly toned and rubbed, with a few tiny chips.

$1750



Signed and Dated in the Year of Publication

56. Jackson, Charles

The Lost Weekend

New York: Farrar and Rinehart, 1944. First Edition. **Inscribed by the author on the front endpaper in the year of publication to actress Kay Campbell: "For Kay Campbell / who is almost my favorite actress - and so damned nice (plus attractive) besides / Love and kisses from / Charlie Jackson / March 2nd, '44."** Campbell is best known for her television roles in *The Guiding Light* (1957–1964, as Helene Benedict) and *All My Children* (ca. 1981–1983, as Kate Marin); the latter she held until her death in 1983. She began acting in radio serials in the mid 1940s, notably as "Evey Perkins" on the serial, *Ma Perkins* (1945–1960). Since Campbell had yet to hit the big screen, Jackson likely referred to her acting owing to what he heard on the radio.

An attractive copy of the author's best-known title, basis for the 1945 drama directed by Billy Wilder and starring Ray Milland. Jackson's book was an overnight success, and the author went on to become an iconic spokesman for Alcoholics Anonymous, being one of the first to expand the scope of AA to discussion of drug use (something very common today). Early inscriptions by him are uncommon, particularly on this title.

Very Good plus in a Very Good plus jacket. Spine ends lightly bumped, spine moderately faded, with slight discoloration at the top edge of the front board. Jacket lightly rubbed overall, with brief chipping at the extremities, a few tiny closed tears, and slight fading at the lower spine text.

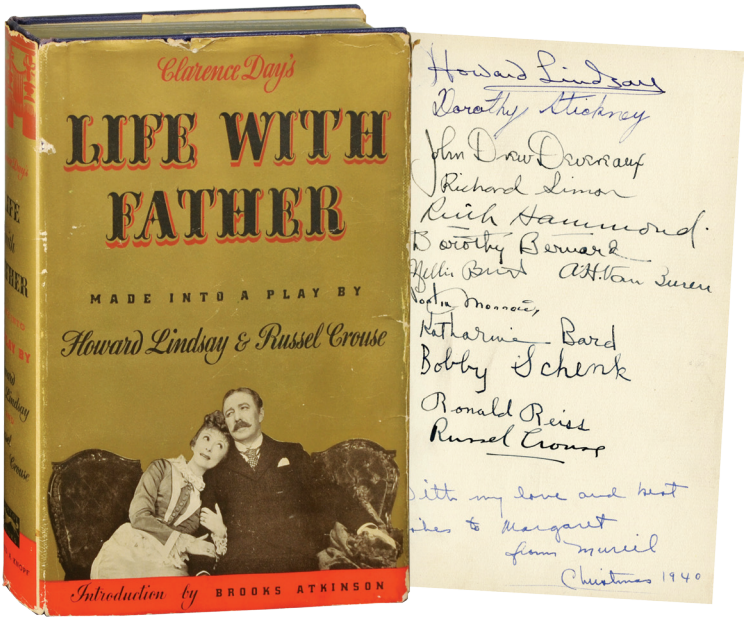
$1250

Signed by Lindsay and Crouse, along with members of the cast from the premiere

57. Lindsay, Howard and Russel Crouse

Life with Father

New York: Alfred A. Knopf, 1940. First Edition. **Signed by Crouse and Lindsay, and by members of the original cast, on the front flyleaf:** Dorothy Stickney, John Drew Devereaux, Richard Simon, Ruth Hammond, Dorothy Bernard, Nellie Burt, A. H. Van Buren, Portia Morrow, Katherine Bard, Bobby Schenk and Ronald Reiss, and Bretaigne Windust (staged by). A brief gift inscription is at the bottom of the front flyleaf (dated 1940). Laid in is a presentation announcement of the Barter Theatre Award to Dorothy Stickney, the award being presented by Mrs. Franklin D. Roosevelt (undated, presumed 1939, folded twice).



Life with Father proved quite popular upon its debut, and was the longest-running nonmusical production on Broadway (a record the play still maintains). Basis for the 1947 film directed by Michael Curtis and starring William Powell, Irene Dunn, and a youthful Elizabeth Taylor in her seventh film role. A lovely association and quite uncommon.

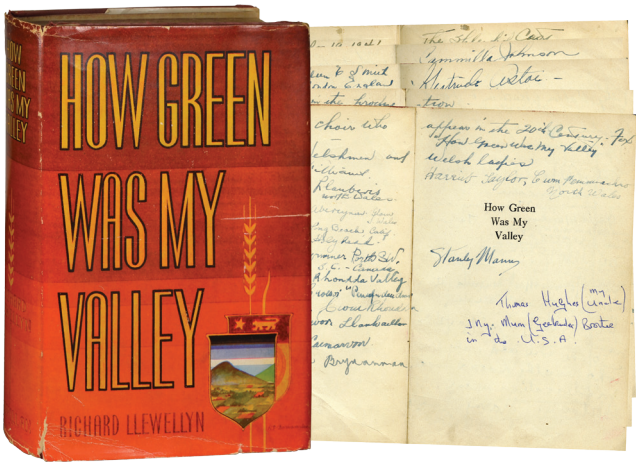
Near Fine in a Very Good plus or better dust jacket. Spine ends lightly bumped, with very faint tape ghosts at the pastedowns. Brief chipping and moderate rubbing at the jacket extremities.

$750

Signed by members of the cast and crew, including Maureen O'Hara and Walter Pidgeon

58. Llewellyn, Richard

How Green Was My Valley



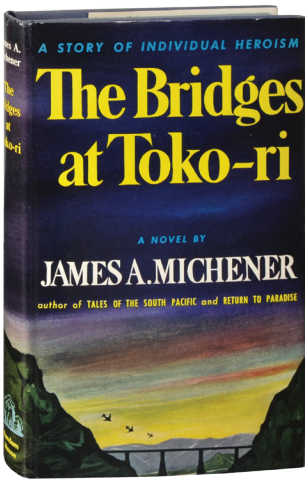
New York: Macmillan, 1941. Later printing. **A round-robin copy of the book signed in fountain pen on location during the making of the film on July 19, 1941.** A gift copy from Freda Knill (niece of cast member Thomas A. Hughes) to her daughter, so noted on the first and last page of autographs. Also telling is the notation in a child's hand on the bottom page edges, "Given by Mom." Autographs and inscriptions begin on the front pastedown and continue for the first nine pages, including the half-title and title page.

The autographs present include Roddy McDowall, Maureen O'Hara, Walter Pidgeon, Donald Crisp, Barry Fitzgerald, Sara Allgood, Anna Lee, T. Arthur Hughes, Richard Fraser, and Evan H. Evans. Many of the singers have added their character names or a brief sentiment. Also signed by members of the Welsh Choir from the film, as well as supporting cast and crew members.

A terrific piece of history from one of the most iconic and best-loved films in Hollywood history, one that captured the 1941 Best Picture, beating out *Citizen Kane, The Maltese Falcon, Suspicion,* and *Sergeant York.*

Fair to Good only, binding intact, shaken and with fraying to the edges of the cloth. In a Very Good, supplied dust jacket, with some rubbing and light wear at the extremities.

$1750



59. Michener, James

The Bridges at Toko-ri

New York: Random House, 1953. First Edition. First issue binding with blue endpapers. Fine and unread in a Fine dust jacket. No statement of First Edition on the copyright page, as called for. Basis for the 1955 war film directed by Mark Robson and starring William Holden. An exceptional copy, the best we have seen.

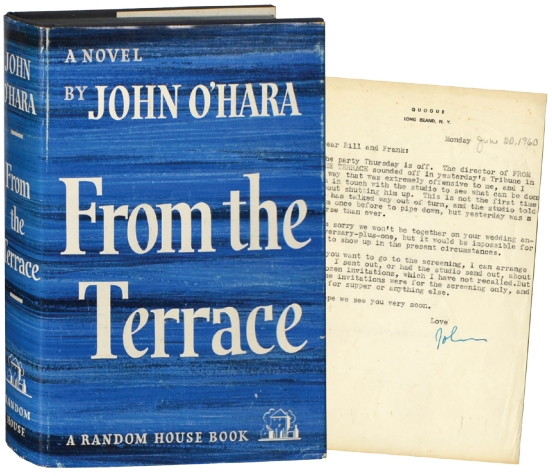
Ahearn APG 007b.

$750

With a typed letter signed regarding Mark Robson

60. O'Hara John

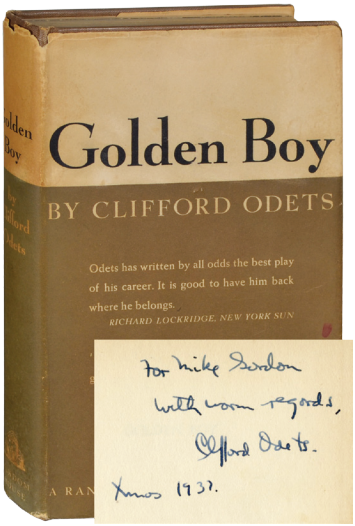
From the Terrace



New York: Random House, 1958. First Edition. **Laid in is a typed letter signed by O'Hara, addressed to "Bill and Frank," on stationery from Long Island, New York.** The letter is dated June 20, 1960 (in pencil), and in it O'Hara expresses his dislike of the public remarks made by Mark Robson, the director of the 1960 film, though Robson's name is not mentioned. It seems Robson "sounded off" in *The Long Island Tribune* (June 19, 1960), and O'Hara took offense, and was soon "in touch with the studio to see what can be done about shutting him [Robson] up." O'Hara also invites the addressees to a private screening of the film.

Very Good plus or better in a Very Good plus or better dust jacket. Spine ends lightly bumped, a few leaves with tiny corner creases, and lightly rubbing overall. A small chip at the jacket rear flap fold, and light rubbing overall, else Near Fine. Letter Near Fine. Jacket design by Philip Grushkin. An attractive copy with an interesting letter connecting the novel to the film.

$675



Signed in 1937

61. Odets, Clifford

Golden Boy

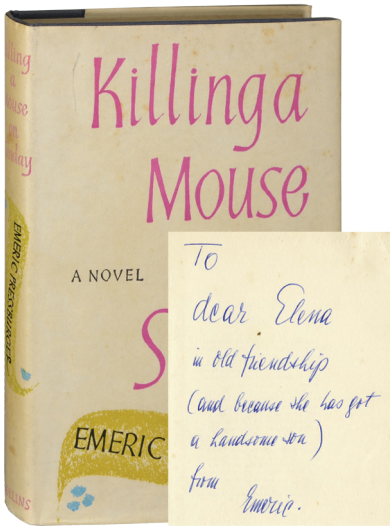
New York: Random House, 1937. First Edition. **Signed by the author on the front endpaper: "For Mike Gordon / With warm regards / Clifford Odets / Xmas 1937."**

Odets originally wrote the play under the auspices of the Group Theatre in 1937, a work of which he was particularly proud, leading to a film version in 1939 starring William Holden.

Very Good plus in a Very Good or better dust jacket. Slight spine lean, light rubbing and bumping at the extremities, faint offsetting to the endpapers, and a tiny dampstain at the fore-edge of a few rear leaves. Jacket spine moderately toned, brief chipping at the extremities, and a couple of small splashes. A very presentable copy.

$450

Inscribed by Pressburger



62. Pressburger, Emeric

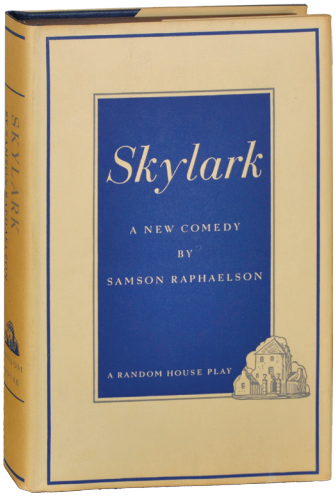
Killing a Mouse on Sunday

London: Collins, 1961. First Edition. **Warmly inscribed by author and screenwriter Pressburger on the front endpaper: "To dear Emma / In old friendship (and because she has got a handsome son) / From / Emeric."**

Pressburger and his partner, director Michael Powell, were responsible for some of British cinema's greatest achievements, including *The Red Shoes, Black Narcissus,* and *The Life and Death of Colonel Blimp.* This little-known novel is the basis for the underrated 1964 film, *Behold a Pale Horse,* directed by Fred Zinneman and starring Gregory Peck and Anthony Quinn.

About Near Fine in a Very Good plus or better dust jacket. Mild foxing at the page edges and endpapers, light bumping at the spine ends. Jacket extremities slightly toned, with similar foxing at the verso. Uncommon in dust jacket, and rare to find signed.

$350

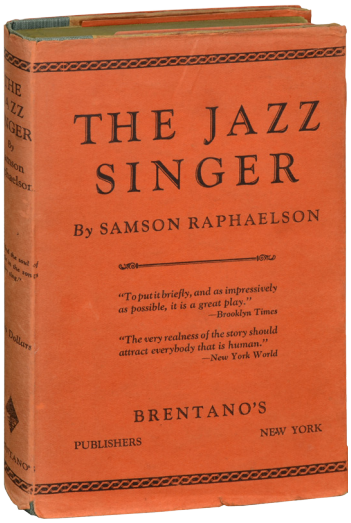


63. Raphaelson, Samson

Skylark

New York: Random House, 1939. First Edition. Near Fine in a Near Fine dust jacket. A small owner stamp at the front endpaper, else about Fine. Jacket extremities moderately toned, else about Fine. Basis for the 1941 screwball comedy starring Claudette Colbert and Ray Milland. Despite a few minor faults, an attractive copy of an uncommon title.

$325



64. Raphaelson, Samson

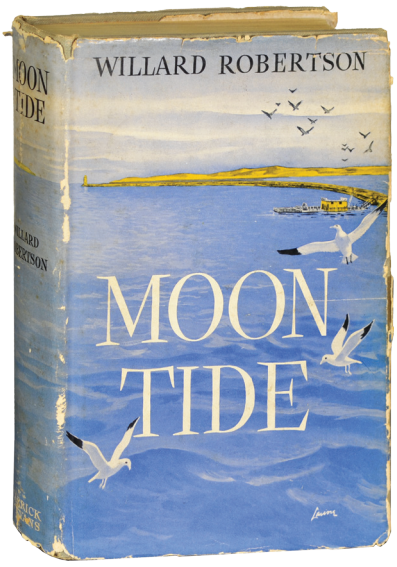
The Jazz Singer

New York: Brentano's, 1925. First Edition. Near Fine in a strong Very Good plus dust jacket, with light chipping to corners. A play that became the basis for the iconic 1927 film starring Al Jolson. Remade twice, in 1952 by Michael Curtiz with Danny Thomas and Peggy Lee, and in 1980 by Richard Fleischer with Neil Diamond and Laurence Olivier. A play based on the author's story, *The Day of Atonement,* which originally appeared in *Everybody's Magazine,* January 1922.

$1500

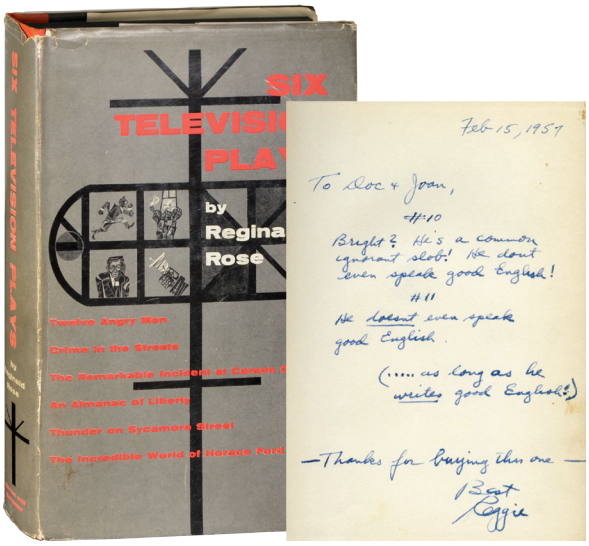
65. Robertson, Willard

Moon Tide



New York: Carrick and Evans, 1940. First Edition. Very Good plus in an about Very Good dust jacket. Jacket is complete but is nicked and worn at the extremities and folds, with a few professional repairs along the folds at the verso. An extremely scarce title, basis for the 1942 film noir directed by Archie Mayo and starring Jean Gabin, Ida Lupino, and Claude Rains.

$450



Inscribed to Neil Simon

66. Rose, Reginald

Six Television Plays

New York: Simon and Schuster, 1956. First Edition. **Inscribed by the author to fellow playwright Neil Simon: "To Doc and Joan / #10 / Bright? He's a common ignorant slob! He dont even speak good English! / #11 / He doesn't even speak good English / as long as he writes good English! / Thanks for buying this one / Best / Reggie / Feb. 15, 1957."**

Doc and Joan are Neil Simon and his first wife, Joan Baim, a dancer. Simon received the nickname as a kid, when he would pretend to be a doctor and always carry a toy stethoscope. The inscription alludes to an inside joke between the three, as well as a close relationship. A notable association between two prestigious screenwriters.

Each of the plays included appeared on *Studio One in Hollywood* (1948–1958), a Columbia-produced television series, with the exception of *Crime in the Streets,* which appeared on *The Elgin Hour,* and which was adapted to film in 1956. One year later, *Twelve Angry Men* was adapted to an Academy Award nominated film (as *12 Angry Men*) directed by Sidney Lumet, and starring Henry Fonda in an iconic performance.

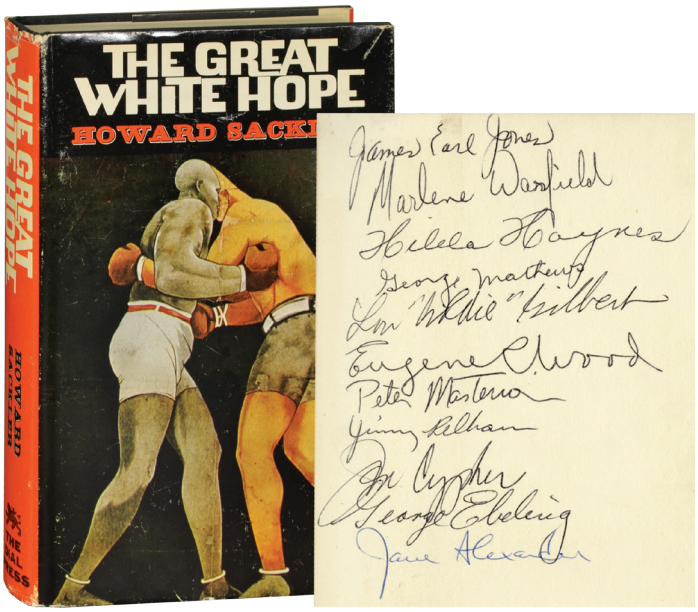
Near Fine in a Very Good plus or better dust jacket. Light rubbing at the extremities, and a few white specks at the rear board. Jacket spine slightly toned, with brief chipping at the crown, and light shelfwear. Jacket design by William Bunce.

$750

Signed by the cast of the premiere, including James Earl Jones

67. Sackler, Howard

The Great White Hope

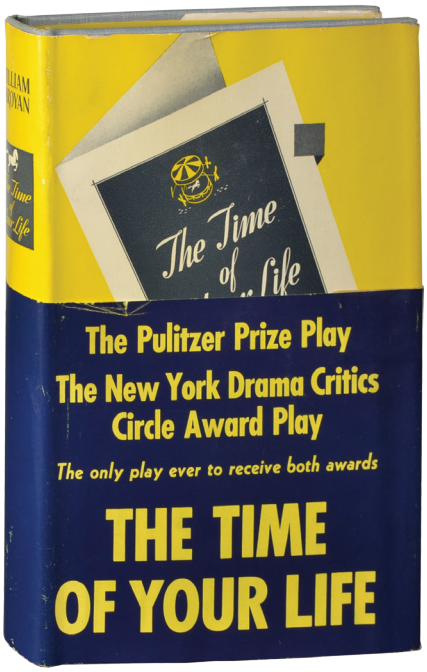


New York: Dial Press, 1968. First Edition. **Signed on the front endpaper by the entire cast of the 1968 Broadway premiere:** James Earl Jones, Marlene Warfield, Hilda Haynes, George Mathews, Lou Gilbert, Eugene R. Wood, Peter Masterson, Jimmy Pelham, Jon Cypher, George Ebeling, and Jane Alexander.

The Great White Hope was awarded the Pulitzer Prize in 1969, and was the basis for the 1970 film directed by Martin Ritt, James Earl Jones and Jane Alexander resprising their roles.

Near Fine in a Very Good plus dust jacket. Spine ends lightly bumped. Jacket lightly rubbed overall, with brief chipping at the crown. A unique set of signatures in one of the great volumes on pugilism.

$550



With the scarce publisher's band

68. Saroyan, William

The Time of Your Life

New York: Harcourt, Brace, 1939. First Edition. With the rare publisher's wraparound band noting that this the only play to have ever received both the Pulitzer Prize and the New York Drama Critics Circle Award (Tennessee Williams' *A Streetcar Named Desire* was bestowed the same honor in 1948). Basis for the 1948 film directed by H. C. Potter and starring James Cagney and William Bendix.

Some offsetting at the front endpapers, else Near Fine and unread in an about Fine dust jacket. The band has been professionally mended at the folds, and has two brown tape mends at the verso. A lovely copy overall.

$950

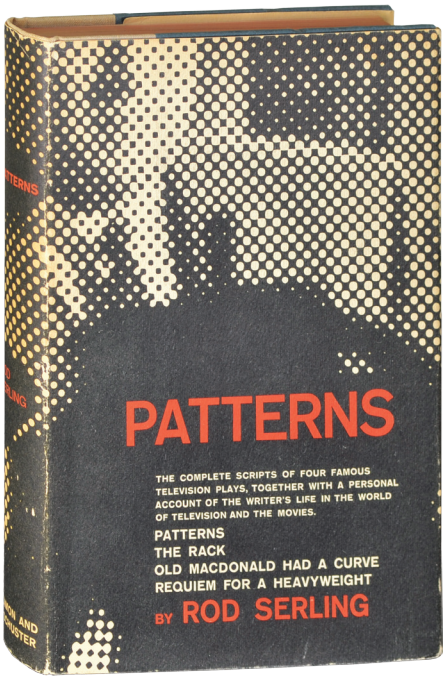
69. Serling, Rod

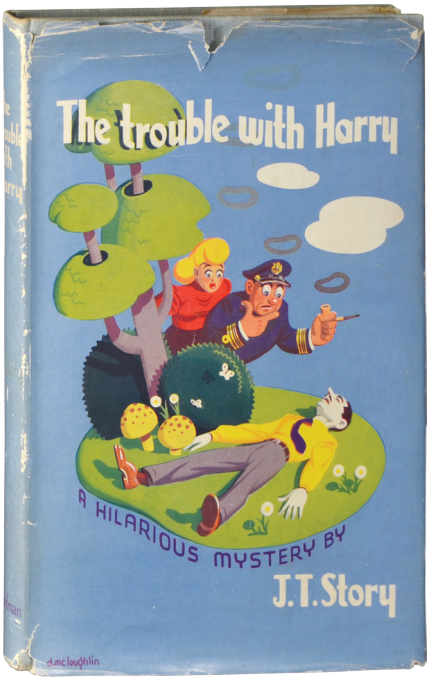
Patterns

New York: Simon and Schuster, 1957. First Edition. The title play is the basis for the caustic, little-known 1956 film for which Serling wrote the screenplay, starring Van Heflin, Everett Sloan, and Ed Begley. *Requiem for a Heavyweight,* the fourth play in this book, is the basis for the 1962 boxing film starring Anthony Quinn, Jackie Gleason, Julie Harris and Mickey Rooney. Along with the two others presented here, *The Rack* and *Old MacDonald Had a Curve,* they were oringally produced for television. Photo-illustrated throughout with stills from the television productions.

Near Fine in a sharp, Near Fine dust jacket. Slight toning and a few light bumps at the extremities, brief offsetting at the endpapers. Jacket is unusually bright for this easily worn title, with just a touch of toning to the spine panel, and a few tiny closed tears at the rear panel.

$300





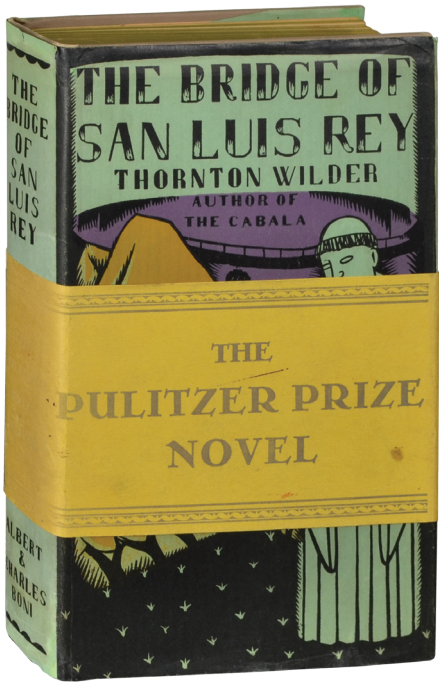
70. Story, Jack Trevor

The Trouble with Harry

London: TV Boardman, 1949. First Edition. Fine in a Very Good or better dust jacket. Jacket has a few small chips at the extremities, with some rubbing along the hinge folds. A bright, very presentable copy.

The scarce UK edition of this title, preceding the American edition by a year. Basis for the 1955 film, a black comedy directed by Alfred Hitchcock and starring Edmund Gwenn and John Forsythe.

$1500



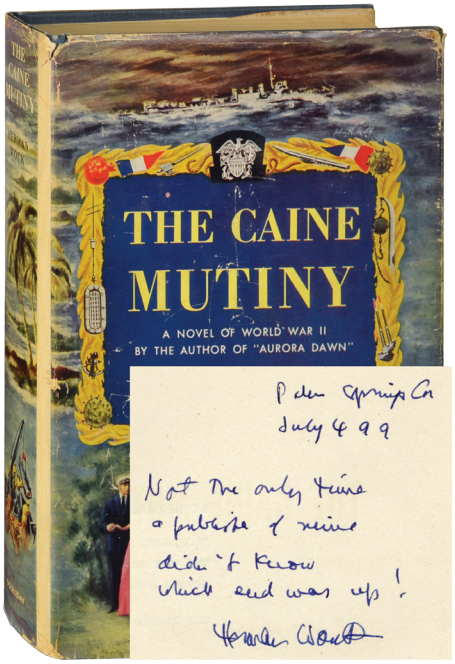
With the scarce Pulitzer wraparound band

71. Wilder, Thornton

The Bridge of San Luis Rey

New York: Albert and Charles Boni, 1927. First American Edition. Stated "1927" on the title page and copyright page with no later printings, with a price of "2.50" at the front flap. Included is an example of the scarce Pulitzer Prize wraparound band, indicating a seventh printing, slightly toned at the folds. Very Good plus in a Very Good plus dust jacket. Extremities lightly bumped, and a faint dampstain at the bottom of the front board. Some professional restoration to the jacket, with two tiny closed tears and a crease at the rear flap, else quite fresh. Winner of Wilder's first of three Pulitzer Prizes, and basis for three film versions.

$925



72. Wouk, Herman

The Caine Mutiny

Garden City: Doubleday, 1951. First Edition. **Bound upside down, and is humorously inscribed by Wouk on the 4th of July 1999 on the leaf opposite the title page: "Not the only time a publisher of mine didn't know which end was up! / Herman Wouk."**

Near Fine in a Very Good or better, first issue dust jacket, with *City Boy* rather than *The City Boy* on the rear flap. Jacket is rubbed and very lightly creased at a few extremities, with soil and some scratching to the rear panel.

Winner of the Pulitzer Prize, and basis for the classic 1954 film directed by Edward Dmytryk and starring Humphrey Bogart and Jose Ferrer. An extremely uncommon title to find signed, this being the first we've handled.

$975

Actress Carroll Baker's copy

73. Wright, Richard

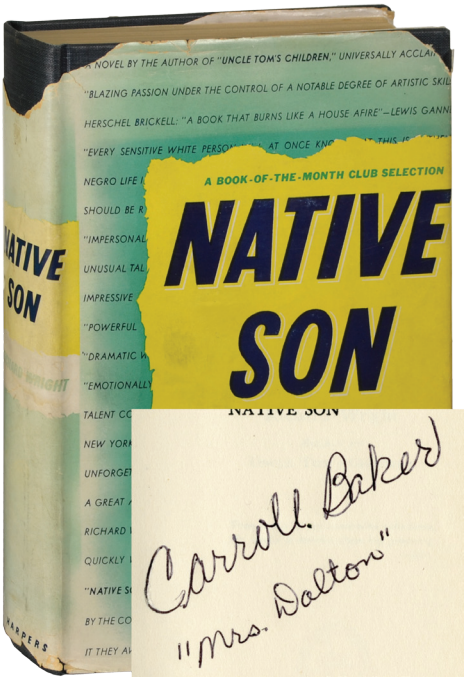
Native Son

New York: Harper and Brothers, 1940. First Edition. First issue binding in blue boards with titles in red and white, in first issue jacket with no reviews on the spine and a green and yellow front panel.

Actress Carroll Baker's copy, signed by her on the half-title page: "Carroll Baker / 'Mrs. Dalton.'" Baker played Mrs. Dalton in the 1986 film adaptation, directed by Jerrold Freedman and starring Baker, Victor Love, and Matt Dillon. Along with Ellison's *Invisible Man* and Baldwin's *Go Tell It On the Mountain,* one of the indisputable classics of African-American literature.

Near Fine in a Very Good or better dust jacket. Spine ends lightly bumped, slight offsetting at the endpapers. Jacket spine moderately faded with a large chip at the crown, and brief chipping at the extremities, with faint dampstaining at the spine.

$725





74. Goodis, David (author)
Perry Peterson (illustrations)

Dark Passage: First appearance in the Saturday Evening Post, in 8 parts

Philadelphia: Saturday Evening Post, 1946. First appearance of David Goodis' classic second novel, *Dark Passage,* published in 8 parts between July 20 and September 7, 1946 in *The Saturday Evening Post,* with each entry lavishly illustrated by Perry Peterson.

The first edition published in book form appeared later the same year, published by Julian Messner in New York.

Basis for the 1947 film classic directed by Delmer Daves, who also wrote the screenplay (with some assistance from Goodis), and starring Humphrey Bogart, Lauren Bacall, and Agnes Moorehead. The film marked the third of four films pairing Bogart and Bacall, and went on to become a cornerstone of the *noir* style.

The complete story appears in the following issues: July 20th, 1946 (part 1), July 27th, 1946 (part 2), August 3rd, 1946 (part 3), August 10th, 1946 (part 4), August 17th, 1946 (part 5), August 24th, 1946 (part 6), August 31st, 1946 (part 7), and the final issue of the series, September 1st, 1946 (part 8).

All issues Very Good plus to Near Fine in saddle-stitched wrappers as issued, three with original address labels, each lightly rubbed overall and with a few tiny closed tears at the extremities. The July 20th, 1946 issue has two tiny bruises, and two small cello tape repairs at the rear leaves. The September 7th, 1946 issue has two faint pencil marks at the front wrapper, and a small professional repair at the crown. All the issues are quite bright overall with no notable loss or wear. Housed in a custom quarter-leather clamshell box.

$2500

In the rare first issue jacket

75. McCoy, Horace

Kiss tomorrow Good-bye

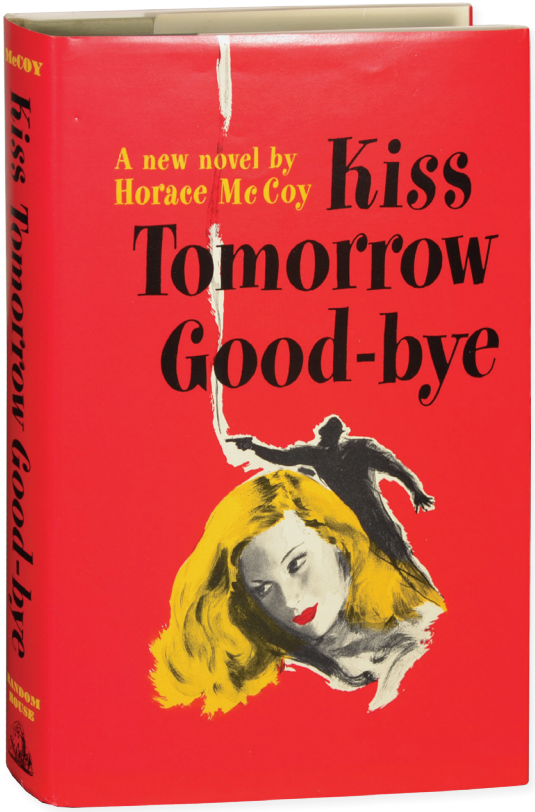
New York: Random House, 1948. First Edition. First issue dust jacket, with a price of $2.75 at the top of the front flap.

Unwilling to use the price printed on the jacket at the time of publication, Random House issued the first printing of *Kiss Tomorrow Good-bye* with the price clipped. This is a rare review jacket, slightly taller than the book, sent out prior to publication. The only copy with a price present we have ever seen.

Considered by many to be McCoy's finest novel, a gangster story with a highly unreliable, psychopathic narrator who takes a left turn midway through the story and goes off the deep end in a beautiful way. Basis for the 1950 film noir starring James Cagney and Barbara Payton.

About Fine in a stunning Fine example of the dust jacket. A faint inked "X" is made through the printed price, evidence in our opinion that the publisher had already decided against it.

$2750



Publisher-issued copy of the original manuscript, with supporting materials, signed by Ellroy

76. Ellroy, James

The Black Dahlia

New York: Mysterious Press, 1987. Publisher-issued copy of the uncorrected typescript for the novel. **Inscribed by Ellroy: "To Mark: / She breathes at last! / James Ellroy." Laid in is a letter from the editor-in-chief of The Mysterious Press to the book's recipient, enthusing about the manuscript.** The book that resulted, of course, went on to become a best seller and a modern classic, perhaps Ellroy's best work.

Included is a 1987 seasonal catalogue from The Mysterious Press featuring the first edition of this book and a promotional flyer from The Mysterious Press promoting same, both signed by Ellroy as well.

Basis for the 2006 film directed by Brian DePalma and starring Josh Hartnett, Aaron Eckhart and Scarlett Johansson. Near Fine.

$2500





Uncorrected Proof, with a trial dust jacket

77. Ellroy, James

The Black Dahlia

New York: Mysterious Press, 1987. Uncorrected Proof, preceding the First Edition. Fine in peach trade softcover binding, with proof dust jacket. One of the scarcest Ellroy proofs. First book in the L.A. Quartet.

The earliest state of a modern classic, perhaps Ellroy's best work, and certainly the book that defined both his writing style and persona. Basis for the 2006 film directed by Brian DePalma and starring Josh Hartnett, Aaron Eckhart and Scarlett Johansson. Near Fine. In a custom clamshell box.

$650

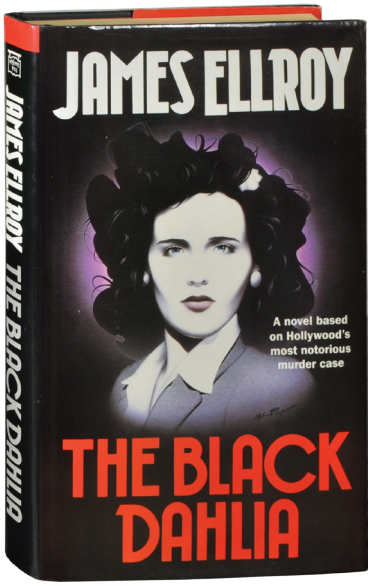
78. Ellroy, James

The Black Dahlia

London: Century / Mysterious Press, 1987. First UK Edition. Fine and unread in a Fine dust jacket. Pages very lightly toned at the edges as usual, else an unread copy. Price of 11.95 net at the bottom of the front flap.

The scarcest edition of this key Ellroy title, the first book in the L.A. Quartet and basis for the 2006 film directed by Brian De Palma and starring Josh Hartnett, Scarlett Johansson, Aaron Eckhart, Mia Kirshner, and Hilary Swank.

$450



Film



A unique set of candid photographs

79. [Sinatra, Frank]
Lewin, Albert (director)
Ava Gardner, James Mason (starring)
Pandora and the Flying Dutchman

1950. An archive of 26 vintage black-and-white photographs, taken from the set of *Pandora and the Flying Dutchman* (Albert Lewin, 1951), shot on location in Cataluna (inland) and the nearby Tossa del Mar (coastal bay) during the summer of 1950. The photographs are truly striking, and include Ava Gardner, Frank Sinatra (not in the film, but visiting with Gardner, who was his wife at the time), James Mason, director Lewin, the cast and crew, and locals.

The archive was a gift to Sinatra from the Mayoress of Tossa del Mar, sent in June 1992, and the photos are included here in their original leather-bound ring binder, with the photos under mylar but unmounted. The first page of the binder holds a typed letter signed from Mayoress Pilar Mundet i Torres to Frank Sinatra, thanking him for an event that caused Tossa to be "made known outside our boundaries and turned over a new page of her history."

A lovely piece both in terms of provenance and lack of polish, showing 3 major actors in their prime in an exotic setting, completely within a context and with superb provenance.

$1500



80. Ulmer, Edgar G. (director)
Martin Goldsmith (novel, screenwriter)
Tom Neal, Ann Savage (starring)
Detour

Los Angeles: Producer's Releasing Corporation, 1945. Set of 2 original still photographs from the 1947 film noir. Photos are rubber-stamped number 4 and 7 on the verso, respectively.

A film that was for many years forgotten, but brought to the attention of the world in the major film noir reassessment that took place in the 1980s. According to director Ulmer, the film was shot in 6 days, and died a quick second feature death at the box office upon its initial release. Ulmer made 3 films noir for PRC, all today considered minor masterpieces, taking advantage of the Poverty Row studio's willingness to allow nearly complete creative control in exchange for a breakneck production schedule and no budget. In this context Ulmer created a film that is in the minds of many the apex of film noir in nearly every aspect of that style's essential elements.

8 x 10 inches. About Near Fine, one photo evenly faded.

$850

81. Goodis, David (author, screenwriter)
Paul Wendkos (director)
Dan Duryea, Jayne Mansfield (starring)
The Burglar

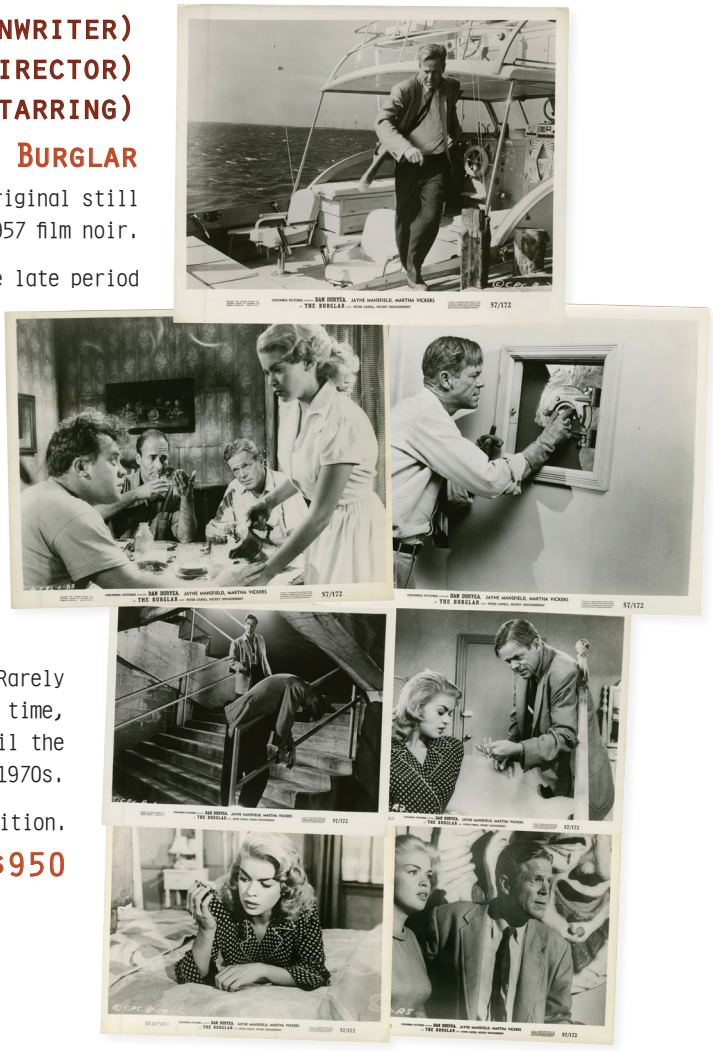
Culver City, CA: Columbia Pictures, 1957. Set of 7 original still photographs from the 1957 film noir.

One of the most important—and most uncompromised—films in the late period of the classic film noir cycle. Director Paul Wendkos was obsessed with making a film that was completely in the spirit of Goodis' novels. Accordingly, he had Goodis adapt the screenplay, and shot the film entirely in Goodis' beloved Philadelphia, featured throughout in all its seedy glory. Completing the picture is Dan Duryea, in one of his last films, cynical as usual but also older and appropriately worn out, as he spends the majority of the film holed up with a gang of restless and distrustful fellow criminals who are waiting for the heat to die down from a jewel heist.

Wendkos' financed the film independently, shot and edited it the way he wanted, and sold the finished product to Columbia. Rarely seen today, the result was astonishing and well ahead of its time, predicting the kind of realism that would not resurface until the early 1970s.

8 x 10 inches. Fine condition.

$950





82. Woolrich, Cornell
Fall Guy

Hacienda Heights, CA: Monogram Pictures, 1947. Set of 20 still photographs from the 1947 film noir, based on one of pulp writer Cornell Woolrich's most famous short stories, "Cocaine."

One of the key films noir produced by the Poverty Row studio Monogram in the late 1940s, and one of the strangest of the many great Woolrich-based *noirs* of the 1940s. The film makes fairly explicit use of Woolrich's plotline, referring to cocaine (only recently made illegal in 1947) as "dope," used here in one of Woolrich's patented "blackout" scenarios, with the dope serving as a substitute for the usual culprit, alcohol.

8 x 10 inches. Near Fine.

Okuda 515.

$850



83. Breer, Robert

Constructions and Films | More Floats

New York: Galeria Bonino, 1965, 1967. Two exhibition catalogs for two separate installations of work by noted (and recently deceased) avant-garde film director Robert Breer. The first of these, from January-February 1965, deals with Breer's "constructions," physical objects that he would design, put into motion, and film and edit using various experimental techniques. The catalog ends with a filmography, including many short pieces not noted in IMDB. Errata card laid in.

The second catalog deals with Breer's "floats," three-dimensional geometric shapes that the director would construct, then roll down a street as one would a float in a parade—though typically Breer chose rural roads as a means of offsetting the sheer modernity of his objects. This catalog ends with a list of Breer's exhibitions between 1926–1967.

Breer's work, though distinctly American, came directly from the tradition of Gerhard Richter and Viking Eggeling, with a strong emphasis on geometric shapes, animation within a confined space, changing lines. This particular work was one of Breer's few ventures outside celluloid and into the world of physical art.

Both catalogs about Near Fine, with light rubbing.

Sitney, p. 271.

$450



84. Greene, Graham (novel, screenwriter)
Carol Reed (director)
Alec Guinness (starring)

Our Man in Havana

London: Kingsmead Productions / Columbia Pictures, 1959. Set of 15 still photographs from the 1959 film, each with film credits at the bottom margin.

The third and final collaboration between director Carol Reed and author Graham Greene, with Guinness starring as a spy caught in the midst of an espionage mechanism far beyond his control. A film that predicted the onslaught of British and American espionage films and television that would follow in the 1960s.

Photos Very Good or better in general, some faded to sepia color, with light wear and occasional tiny stains in the white margins.

$475

85. Powell, Michael and Emeric Pressburger (directors, screenwriters) Rumer Godden (novel) Deborah Kerr, Jean Simmons (starring)

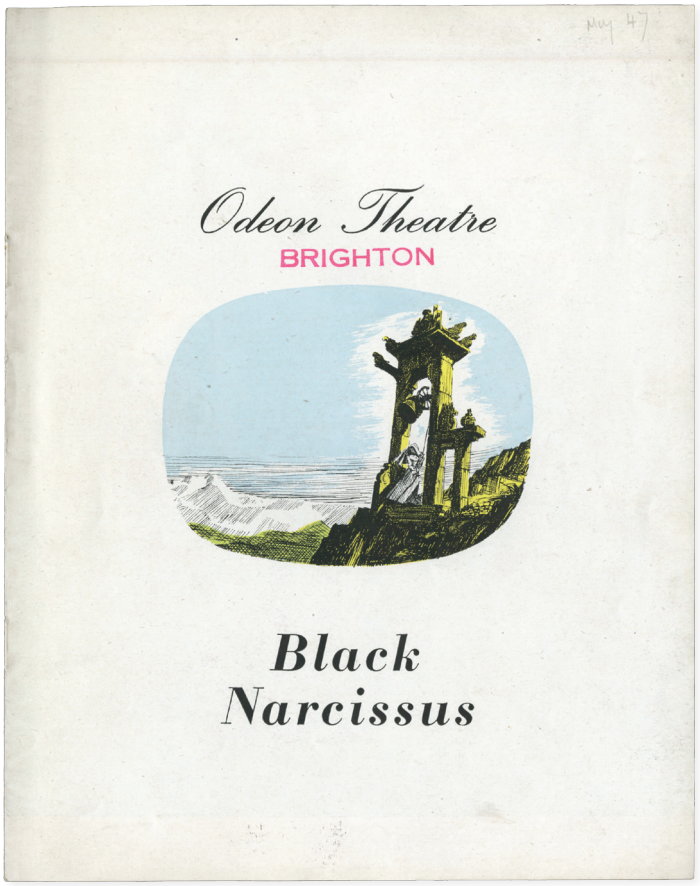
Black Narcissus

London: The Archers, 1947. Film program from a first-run screening of the 1947 film. Produced for the Odeon Theatre chain in the UK, this program is stamped "BRIGHTON" in pink just below the Odeon logo. A stone classic from the Powell-Pressburger canon, about spiritual and dramatic goings-on at a convent in the Himalayas. A key film that Spicer references as classic British film noir.

Self-wrappers, saddle-stitched wrappers. Near Fine with light rubbing.

Spicer, p. 441.

$375





86. Steinbeck, John (novel, screenplay) Lewis Milestone (director) Myrna Loy, Robert Mitchum (starring)

The Red Pony

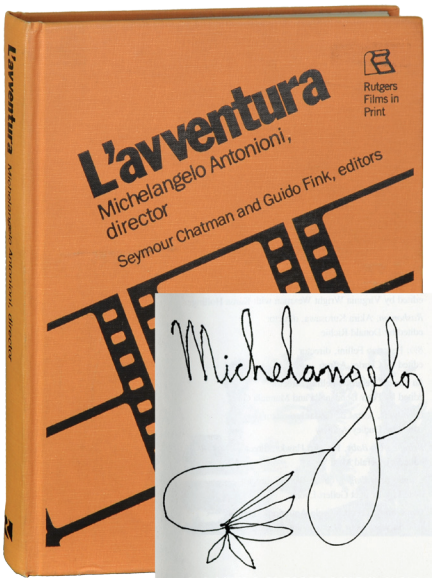
Sherman Oaks, CA: Republic Pictures, 1949. Set of 10 original still photographs from the 1949 film, with credits in the lower margin of each.

One of three screenplays written by Steinbeck adapting one of his own works, the other two being a nonfiction effort (*The Forgotten Village*, a documentary, in 1941) and one for a Spanish film (*La Perla* in 1947). A touching and beautifully drawn adaptation a classic novella.

Very Good plus overall, with pinholes at the extremities, generally bright and well preserved.

Martin 628.

$650



Signed by Antonioni

87. [Antonioni, Michelangelo]
Chatman, Seymour and Guido Fink (editors)
L'avventura

New Brunswick and London: Rutgers University Press, 1989. First Edition. **Boldly signed on the half title page by Antonioni, ending with his trademark drawing of a flower.** The first publication of the complete screenplay in English for the director's seminal 1960 film.

Fine in publisher's orange cloth with black titles and no dust jacket as issued.

Bondanella, pp. 268-272.

$2200

Signed by Robert Towne and Arthur Penn

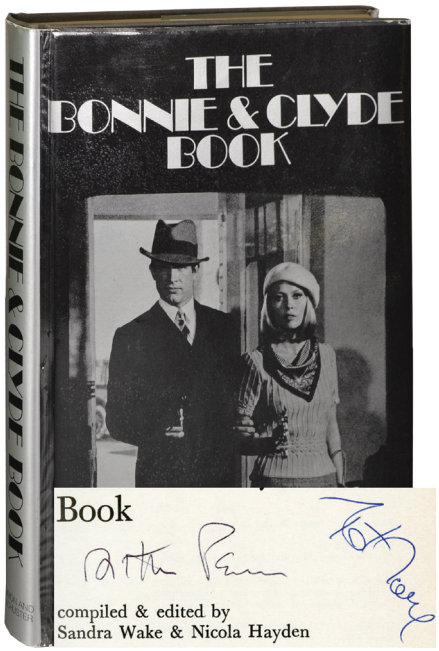
88. Wake, Sandra and Nicola Hayden (editors)
The Bonnie and Clyde Book

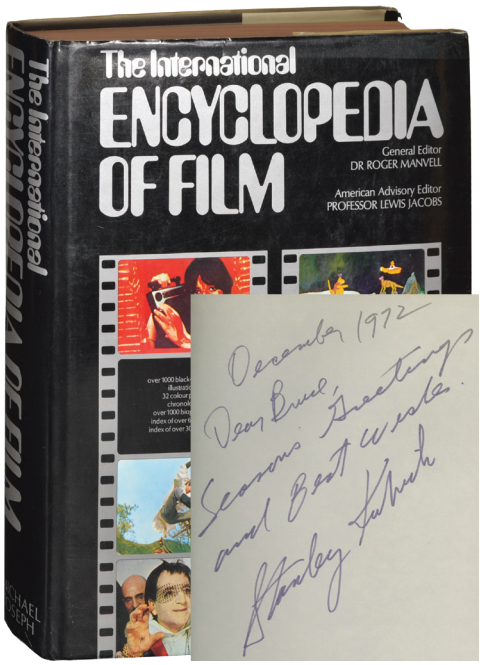
New York: Simon and Schuster, 1972. First Edition. **Signed by director Arthur Penn and screenwriter Robert Towne on the title page.** Penn and Towne launched the New American Cinema era with this controversial and ultimately timeless film in 1967.

The complete screenplay for the film, with still images throughout, along with a transcription of Penn's comments from a press conference in Montreal in 1967, a *Cahiers du cinema* interview with Penn from 1967, interviews with Penn and Warren Beatty by Curtis Hanson, essays on the film by Towne, Robert Benton, David Newman, and Pauline Kael, and criticism by Judith Crist, Tom Milne, Bosley Crowther, Andrew Sarris, and others.

Fine and unread in a Fine, price-clipped dust jacket.

$2200





89. [Kubrick, Stanley]
Dr. Roger Manvell and
Professor Lewis Jacobs (editors)
The International Encyclopedia of Film

London: Michael Joseph, 1972. First UK Edition. Quarto. **INSCRIBED by director Stanley Kubrick in the year of publication on the front endpaper: "December 1972 / Dear Bruce / Seasons Greetings and Best Wishes / Stanley Kubrick."** Kubrick is noted on pages 323-324 of the book.

Near Fine and unread in a Near Fine dust jacket. Light rubbing to the extremities of both book and jacket, with a single tiny closed tear and a couple of tiny bruises at two corners of the jacket.

$2500

FROM JODOROWSKY TO COHEN

90. JODOROWSKY, ALEJANDRO

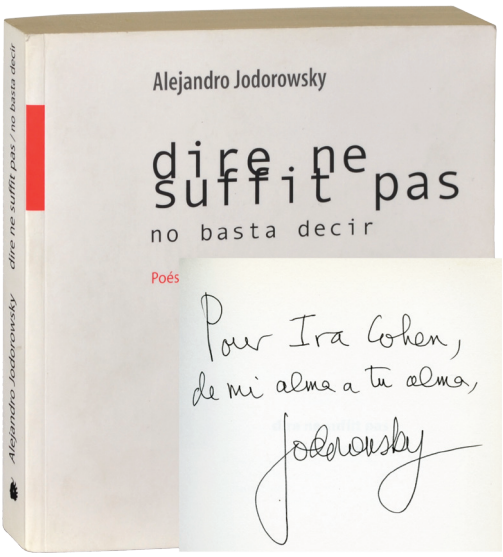
DIRE NE SUFFIT PAS NO BASTA DECIR

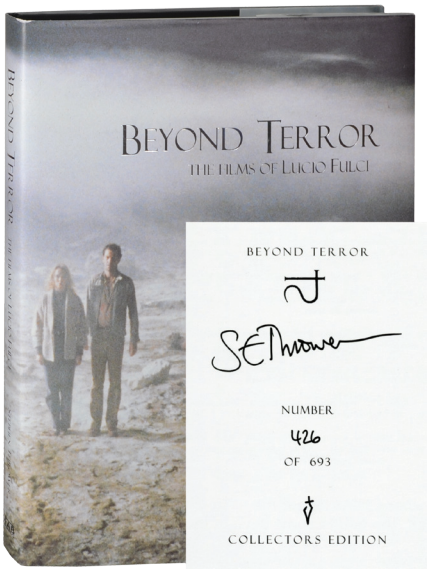
Paris: Le Veilleur Editions, 2003. First Edition. Square 12mo. **Inscribed by Jodorowsky on the front endpaper: "Pour Ira Cohen / de mi alba a tu alma / Jodorowsky" ("From my soul to your soul.")**

A nice association between two experimental filmmakers who both made use of the occult in their respective work. Cohen participated in the landmark interview/event documented in the book associated with Jodorowsky's *El Topo,* and Cohen included a portrait of Jodorowsky in his mylar portrait series.

Near Fine with slightest traces of soil to the white wrappers.

$850





91. [FULCI, LUCIO] THROWER, STEPHEN

BEYOND TERROR: THE FILMS OF LUCIO FULCI

London: FAB Press, 1999. First Edition. **One of 693 copies (this being No. 426) signed by Stephen Thrower.**

A typically exhaustive and definitive production by Thrower, covering every imaginable aspect of the great director's canon.

Along with Mario Bava and Dario Argento, Lucio Fulci is considered one of the fathers of the *giallo* style of filmmaking, beginning with Westerns and thrillers in the late 1960s, followed by a determined detour into horror in the mid-1970s. The director's very specific and unabashedly graphic style takes no prisoners, and has equal numbers of devotees and detractors.

Fine and unread in a Fine dust jacket. A decidedly scarce title, an essential title in the library of any genre film enthusiast.

$850

92. RICHTER, HANS

FILM: GEGNER VON HEUTE - FRUENDE VON MORGEN [ENEMY OF TODAY - FRIEND OF TOMORROW]

Berlin: Verlag Hermann Reckendorf G.M.B.H., 1929. First Edition. Small quarto. A companion volume to Werner Graff's *Es Kommt der Neue Fotograf,* an early and highly influential study of experimental film published to coincide with the 1929 Film und Foto exhibition in Stuttgart. Illustrated with numerous photographs, film stills, and film strips, with photographic reproductions by many of the important avant-garde artists of the era, including Man Ray, Duchamp, Leger, and Richter himself.

A fascinating book from several perspectives. Not only one of the first books to attempt to characterize early avant-garde filmmaking, but a lushly produced volume, with hundreds of stills from various early experimental films, speaking not only to concept but also to technique and method. The stills selected by Richter include not only strips and stills of the films discussed, but also rare images of candid on-set images of the filmmakers at work.

Fine in an Near Fine, exceptionally sharp example of the scarce dust jacket, with only a bit of horizontal creasing on the jacket spine panel to note.

$5500





93. Powell, Michael (director)

Peeping Tom

London: Michael Powell (Theatre), 1960. British Advance Poster for the classic 1960 film. The standard British quad poster for this film turns up from time to time; the theatrical double crown, with credits and a different design, is very seldom encountered. This advance issue, a teaser with no title shown and with an altogether diifferent design, is a distinct rarity.

One of the great examples of late British *noir*, and noted director Powell's most controversial movie, about a serial killer who films his female victims as they are dying. Reviled by critics on its release and today considered a masterpiece, *Peeping Tom* is ostensibly a story about a killer with serious Freudian issues, but later reassessed as much more conceptual and complex. Roger Ebert pointed out famously in his 1999 review of the film that the audience is implicated as much as the killer: "[Movies like this one] make us into voyeurs. We sit in the dark, watching other people's lives. It is the bargain the cinema strikes with us, although most films are too well-behaved to mention it."

Martin Scorsese is probably the most famous fan of the film, and takes Ebert's argument further, saying, "*8½* captures the glamour and enjoyment of film-making, while *Peeping Tom* shows the aggression of it, how the camera violates."

Criterion 58. Spicer, p. 446. Thompson & Christie, p. 20.

$3850

94. Ambler, Eric (screenwriter)
Walter Lord (novel)
Roy Ward Baker (director)
A Night to Remember

London: The Rank Organization, 1958. French theatrical release poster for the seminal 1958 British docudrama, *A Night to Remember,* here under it's French title, *Atlantique Latitude 41 Degrees.*

Probably the most distinctive poster produced for the film. Novelist Ambler and director Baker set out to make a film that depicted the sinking of the Titanic as accurately as possible, with no added fictional subplots. In addition to being massively entertaining, the film is today held in high regard by Titanic historians, compared to the more melodramatic (and big-budget) take by James Cameron in 1997.

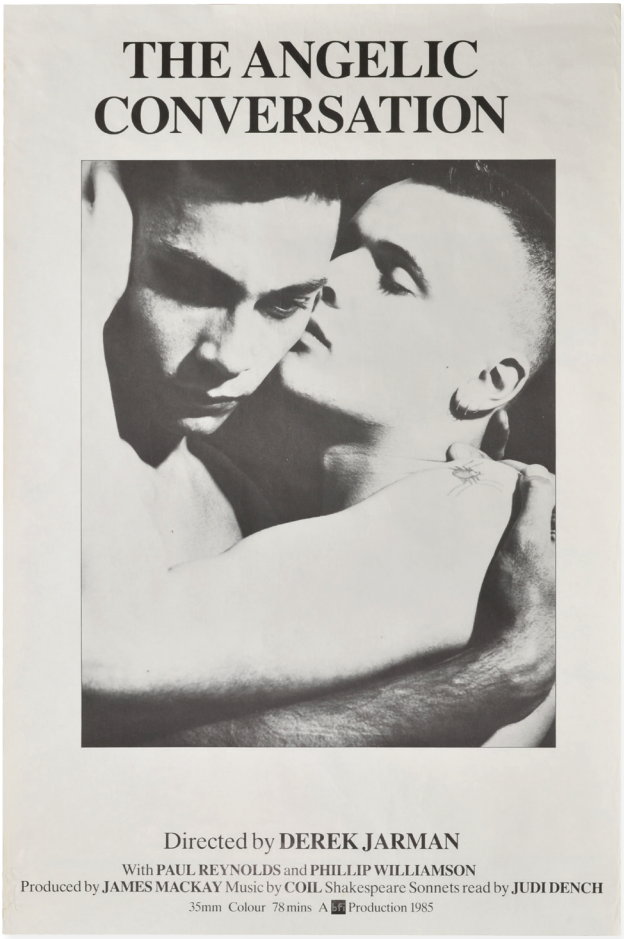
Director Baker noted in a 1991 interview, "The whole purpose of making the film was to show a society [that] had persuaded itself that you could make a ship which could never to be sunk."

34 x 52 inches, on linen, Fine condition.

Criterion 7. McFarlane p. 51.

$2450





95. Jarman, Derek (director)
Judi Dench (narrator)
Coil (composer)
The Angelic Conversation

London: The British Film Institute, 1985. Original British theatrical poster for the 1985 experimental film.

As narrator Judi Dench recites 14 Shakespeare sonnets, Jarman uses stop-motion and still photography in combination to construct a story alternating scenes of homosexuality and opaque landscapes through which two men seek each other on a spiritual level.

Jarman describes this landscape as "a dream world, a world of magic and ritual, yet [with]... images of burning cars and radar systems, which remind you there is a price to be paid in order to gain [your] dream in the face of a world of violence." The soundtrack to the film was composed by the British cross-genre experimental duo Coil.

British film historian Michael O'Pray notes, "Derek Jarman…spent the early 80s evolving a distinctive aesthetic in a series of experimental Super-8 shorts under the influence of New Romantics and new video technologies, memorably with *The Angelic Conversation* (1984) and *Imagining October* (1985)."

Murphy (ed.), p. 345.

$650



96. Spillane, Mickey (novel)
George White, Phil Victor (directors)
My Gun is Quick

Los Angeles: Parklane Pictures / United Artists, 1957. One sheet poster for the 1957 film noir, based on the 1950 novel by Mickey Spillane. The preferred Style A issue.

The last of the four adaptations of Spillane's Mike Hammer stories made by the short-lived Poverty Row studio Parklane Pictures (and distributed by United Artists) between 1954 and 1957, and the only to feature Robert Bray as the hard-boiled lead. Originally slated to have been directed by Robert Aldrich. Considered by fans to be the most to-the-letter adaptation of a Hammer novel, with a jazzy, percussive score by Martin Skiles.

Lyons, p. 120–121. Spicer, p. 415. Weldon (1983), p. 495.

$325



97. Ray, Nicholas (director)
Robert Taylor, Cyd Charisse, Lee J. Cobb (starring)
Party Girl

Los Angeles: Metro-Goldwyn-Mayer, 1958. Original one sheet poster for the 1958 film noir. Shyster lawyer Robert Taylor is convinced by dancer Cyd Charisse that he should quit his shyster lawyer ways. But he soon learns that he is in a profession that he can't retire from—at least not in the way most people retire.

Not one of Nicholas Ray's more personal projects, but one to which he applied his usual intensity and vision, bringing out unusual performances from two leads known for their impassivity. On the fringe of noir, really more an extremely stylized, late gangster film, with stylistic touches throughout from a director who could be held back but never handcuffed. Ray biographer Eisenschitz notes: "Ray organizes a color progression, using clashes and shadings, recurrent motifs and correspondences ... The link forged between the world of show business and the underworld makes *Party Girl* akin to the great musicals of the 1950s, [borrowing]...the characteristics of the genre, the overt display of its formal devices."

Eisenschitz, p. 346. Hardy, p. 255. Silver, et al., p. 224–225. Spicer, p. 416. Stephens, p. 283.

$275

98. Hitchcock, Alfred (director)
Selwyn Jepson (novel)
Jane Wyman, Marlene Dietrich (starring)
Stage Fright

Burbank, CA: Warner Brothers, 1950. Original US half-sheet for the 1950 British film noir, a key Hitchcock film, made during his brief return to the UK between 1948 and 1950. Filmed under the auspices of Warner Brothers, but in London with two non-Brits cast in the lead. For this film, Hitchcock once again made use of unusually long takes, a technique developed in *Rope* (1948) and *Under Capricorn* (1949).

22 x 28 inches, Near Fine.

Hardy, p. 312, Selby 382. Spicer, p. 47.

$425





99. Dmytryk, Edward (director)
Dick Powell (starring)
Cornered

Los Angeles: RKO Radio Pictures, 1945. Original one sheet poster for the 1945 film noir.

An overlooked gem from Dick Powell's second life as a noir icon, an anti-fascist espionage tale with a labyrinthine, Chandler-worthy plot, and an unforgettable standoff at the end. The undisguised, left-leaning overtones throughout contributed significantly to the blacklisting of both producer Adrian Scott and director Dmytryk.

27 x 41 inches. Near Fine, on linen.

Hardy, p. 89. Selby 76. Silver, et al., p. 74. Spicer, p. 407. Stephens, p. 92.

$650



100. Donen, Stanley (director)
Cary Grant, Audrey Hepburn, Walter Matthau (starring)

Charade

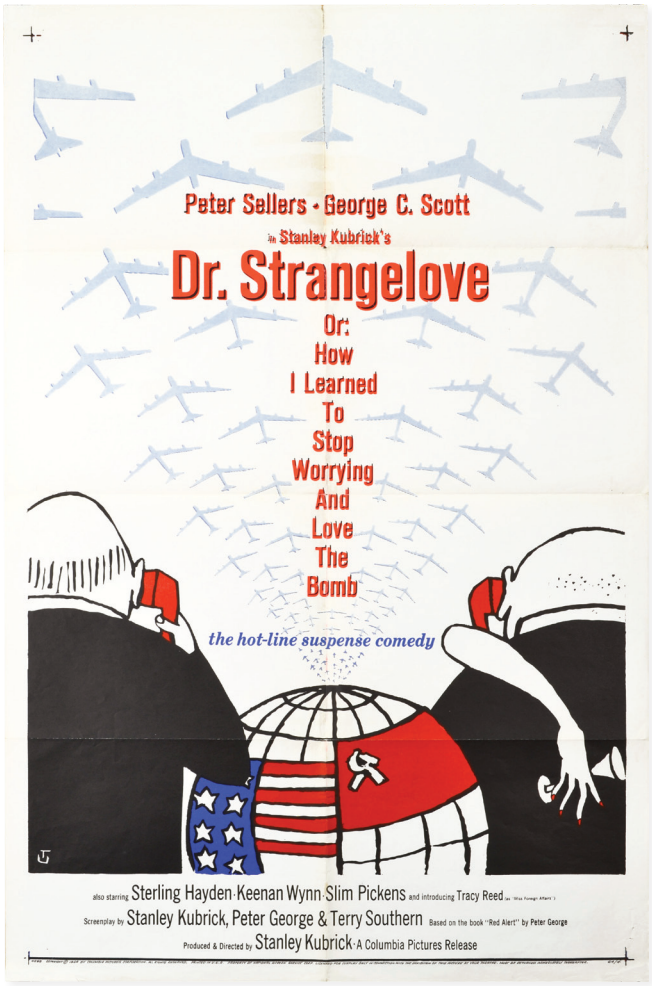
Universal City, CA: Universal Pictures, 1963. Original one sheet poster for the 1963 film.

The greatest box office success of noted director Stanley Donen's career, owing to a great screenplay and what Donen's biographer Stephen M. Silverman refers to as the film's three stars: "Cary Grant, Audrey Hepburn, and Paris." Though very much influenced by Hitchcock's *North by Northwest, Charade* is simultaneously lighter and more complex, with an even more entertaining tailspin of deception than its predecessor.

27 x 41 inches. Near Fine, on linen.

Silverman, pp. 284–285.

$675



101. Kubrick, Stanley (director)
Peter Bryant (novel)
Terry Southern (screenplay)

Dr. Strangelove, Or: How I Learned to Stop Worrying and Love the Bomb

Culver City, CA: Columbia Pictures, 1964. Original One Sheet Poster for the 1964 film.

The less said about *Dr. Strangelove,* perhaps, the better. Preceded even *Bonnie and Clyde* in predicting the New American Cinema, valid as a post-noir, timeless, makes flawless use of a huge cast, makes wonderful entertainment from a huge concept, and most of all, eminently re-watchable, frightening and hilarious every single time. One of the best films of the twentieth century, from any perspective.

27 x 41 inches. about Near Fine with a couple of tiny stains at the extremities, folded.

National Film Registry 1989.

$950

102. Clouzot, Henri-Georges (director)
Abbé Prévost (novel)
Serge Reggiani, Michel Auclair (starring)
Manon

Paris: Alcina / DisCina International, 1949. French theatrical release poster for the 1949 French film noir.

A stunning illustrated poster for the darkest (and oddly, least heralded) of Clouzot's *noirs*, as bleak and relentless as his best work. Transplanting an eighteenth century novel (Prévost's *Manon Lescaut*) into the context of post-World War II France, Clouzot combines the urban environment of *Le Corbeau* with the cruelty of nature found in *The Wages of Fear*. Here, though, the enemy is the desert rather than the jungle, and the journey of two utterly doomed lovers.

24 x 32 inches. Near Fine, rolled, on linen.

Buss, p. 17. Spicer, p. 454.

$1250





103. Tati, Jacques (director, starring)
Playtime

Paris: Jolly Film, 1967. Original French grande poster for the 1967 French film.

Monsieur Hulot first came to the attention of the world during his beach vacation in *Monsieur Hulot's Holiday* (1953), then reappeared in a modern French neighborhood in *Mon Oncle* (1958). The third feature finds him in the city, whose complexities unfold, revolve, deconstruct, and reconstruct before his eyes.

A masterpiece of French cinema. Using his own money, director Tati meticulously constructed a second "Paris" outside of Paris for the third—and most magnificent—of the four Hulot films.

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

Criterion 112.

$850

Film Pressbooks



Three from W.C. Fields in the Silent era

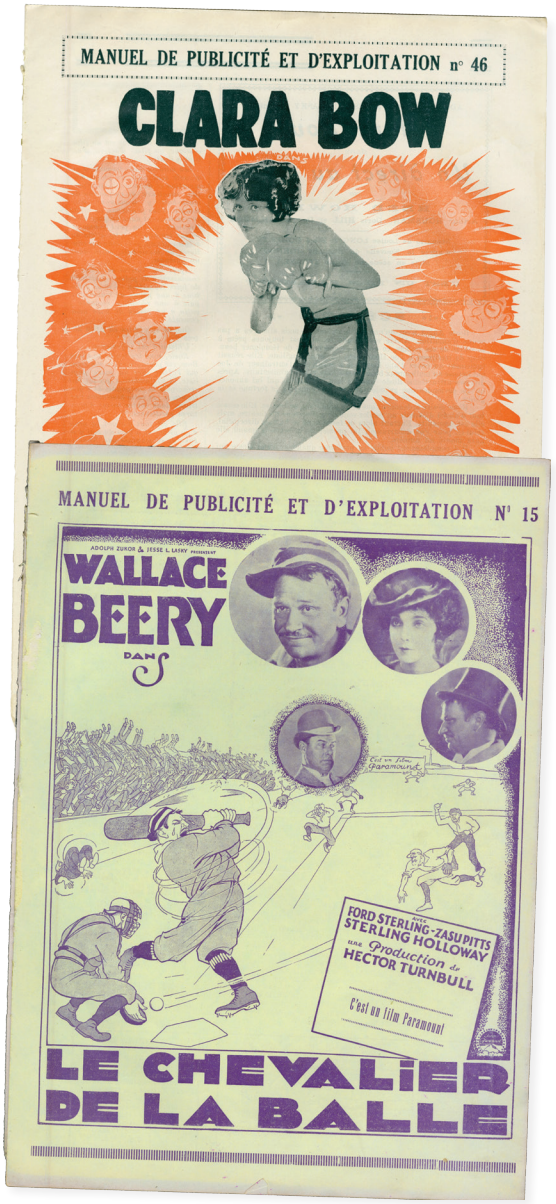
104. Fields, W.C.

It's an Old Army Game | Running Wild | Fools for Luck

Los Angeles: Famous Players-Lasky Corporation / Paramount Pictures, 1926, 1927, 1928. Original French pressbooks for three early silent comedies starring W.C. Fields, two of which (*Running Wild* and *Fools for Luck*) are today lost, and one (*It's an Old Army Game*) starring a young and vibrant Louise Brooks. Each printed in single-color wrappers, but with creative use of alternate-colored stock and/or ink, representing the many faces of the young Fields—who already looked rather old and fussy—as represented to the French, who of course adored him before he became a worldwide sensation.

Each pressbook in self-wrappers, glued binding, 4 pages, with a touch of separation and wear along the spine (though still completely intact).

$425



A collection of French pressbooks, from the Silent era to the 1960s

105. Bow, Clara and Wallace Beery (starring)

Casey at the Bat | Rough House Rosie

Los Angeles: Paramount Pictures, 1927. French pressbooks for two 1927 American silent films dealing with American sports: *Rough House Rosie* with Clara Bow (women's boxing) and *Casey at the Bat* (baseball).

Rough House Rosie was made at the height of Clara Bow's reign as queen at Paramount, and is today a lost film. *Casey at the Bat* is based on the poem of the same name by Ernest Thayer, translated directly to slapstick by the able Beery.

Each pressbook in two-color, saddle-stitched self-wrappers, 4 pages, with decidedly French illustrations for theater owners' use throughout. Near Fine.

$450

106. Olivier, Laurence (director, starring) William Shakespeare (play)

Hamlet

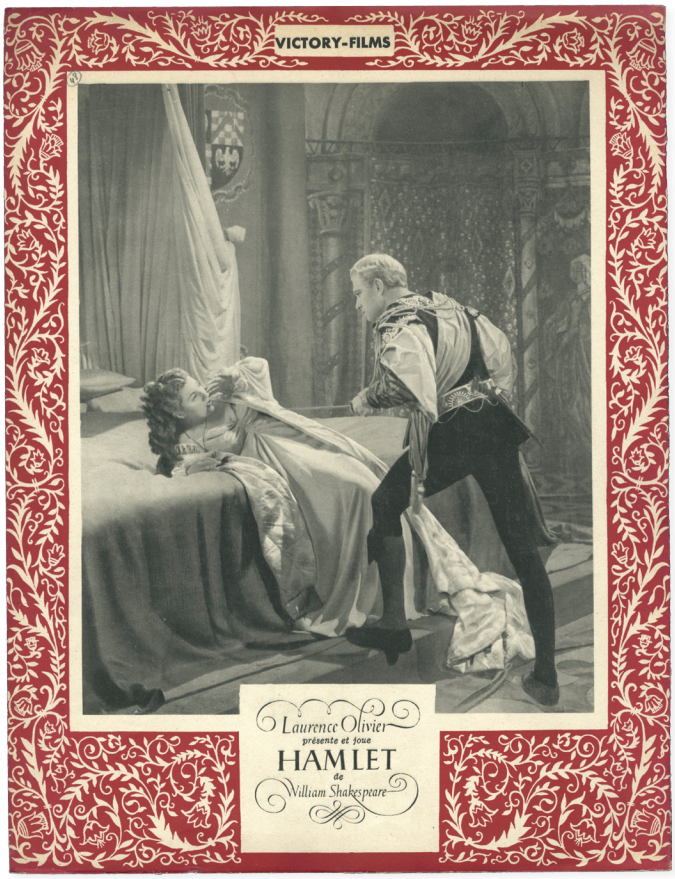
London: Two Cities / The Rank Organization, 1948.

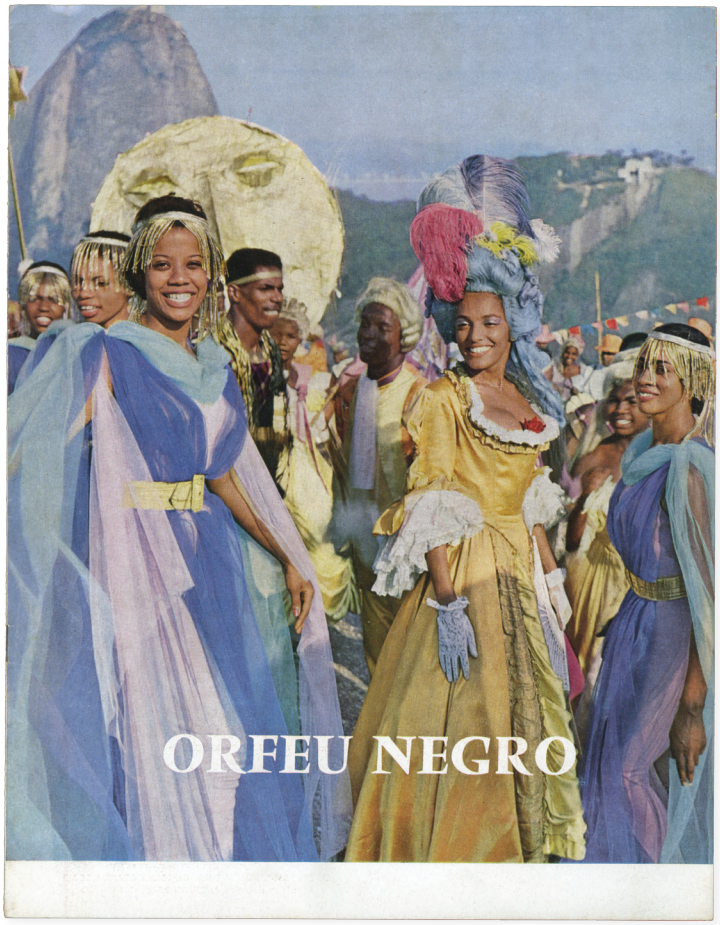
Original French Pressbook for the 1948 film. The second of three Shakespeare adaptations by Olivier, considered not only the best of the trio, but also one of the most inspired adaptations of the Bard's work. Winner of the Academy Awards for Best Picture and Best Actor.

Two-page, two-color fold-out, with vertical half fold-outs at the outer edge of the front and rear wrapper. Near Fine.

Criterion 82.

$375





107. Camus, Marcel (director) Antonio Carlos Jobim, Luis Bonfá (composers) Vinicius de Moraes (play)

Black Orpheus

Paris, Rome, and Rio de Janiero: Dispat Films / Lopert Pictures, 1959. Original Program for the classic 1959 film, directed by French auteur Marcel Camus a joint effort financed by production companies in France, Italy, and Brazil.

A key film that captured the essence of an era, a music, and a place, namely the modern Carnaval, bossa nova, and Brazil, as well as an important intersection of European and Brazilian viewpoints, mixing the talents of French director Camus and Brazilian composer-performers Antonio Carlos Jobim and Luis Bonfá.

A beautiful production, with a bright, four-color wrapper and a striking four-color spread at the center. Thick self-wrappers, saddle-stitched, 4 pages, Near Fine.

Criterion 48.

$675



108. Polanski, Roman (director, screenwriter) Donald Pleasance, Lionel Stander, Françoise Dorléac (starring)

Cul-de-sac

London: Compton Films, 1966.

Original French Pressbook for the 1966 film. Roman Polanski's third film, and second film in English. Compared since its release to Harold Pinter and Samuel Beckett in terms of tone and theme, *Cul-de-sac* is a psychological thriller of the first order, exploring themes of horror, frustrated sexuality, and alienation—concepts the director has mined and evolved for decades with great invention.

In a 1986 interview, Polanski remarked, "[*Cul-de-sac*]...gives me great satisfaction from a filmmaker's point of view. I like its originality and style a lot. It has a truly cinematographic side. It's not theater, it's not...television—it's true cinema."

With a striking illustrated design appropriated from the original poster artwork, with stark photographic images from the film throughout.

Oblong, saddle-stitched, two-color self-wrappers, Near Fine.

Criterion 577. Cronin (ed.), p. 122.

$475



109. Powell, Michael and Emeric Pressburger (directors, screenwriters) Jacques Offenbach (opera) Moira Shearer (starring)

Tales of Hoffman

London: The Archers, 1951. Original French Pressbook for the 1951 film, with a striking two-color wrapper designed by J. Fourastie and G. Allard.

One of the most dense and ambitious efforts by the great British duo of Powell and Pressburger, a thoroughly successful attempt to take opera to a cinematic level, incorporating elements only possible in that medium, as opposed to the normal filming of a staged opera. A "filmmaker's film," one that is noted for having inspired many directors of the following generation, including George Romero, who claims it as his favorite film of all time.

Self-wrappers, saddle-stitched, 4 pages, Near Fine.

$375

Three from the classic American noir cycle

110. Welles, Orson, Jules Dassin, Robert Aldrich (directors) Sherwood King, Mickey Spillane (novels) Orson Welles, Rita Hayworth, Burt Lancaster, Ralph Meeker (starring)

Brute Force | Kiss Me Deadly | The Lady from Shanghai



Los Angeles: Universal Pictures, Parklane Pictures, United Artists, Columbia Pictures, 1947, 1955. Original French pressbooks for three key films noir from the classic American cycle. A nice representation of cinema from the style the French defined for us, involving prison breaks via Jules Dassin, unscrupulous private eye Mike Hammer via Robert Aldrich (in a film that had a huge influence on the French New Wave), and the pure *noir* of Orson Welles, black as the driven-upon snow.

The most striking of these is the pressbook for *Brute Force,* with a die-cut prison bars design for the front wrapper, opening to reveal Burt Lancaster, who has every intention of being free.

Kiss Me Deadly and *The Lady from Shanghai* pressbooks in a two-color fold-out, 4 panels. *Brute Force* in three-color, saddle-stitched card wrappers, with a striking gatefold design in the center. Single small repair to the die-cut design. All 3 items about Near Fine with light rubbing.

$550



Jean Seberg at seventeen

111. Preminger, Otto (director) George Bernard Shaw (play) Graham Greene, Arthur Laurents (screenwriters) Jean Seberg (starring)

Saint Joan | Bonjour Tristesse

Los Angeles: United Artists, Columbia Pictures, 1957, 1958. Original French pressbooks representing a sequence of two very literary dramatic adapatations by director Otto Preminger. Unlike the American advertisements for these films, both of the French pressbooks prominently feature the star of both films, Jean Seberg, at the time very much the "It" girl for the smart set in France.

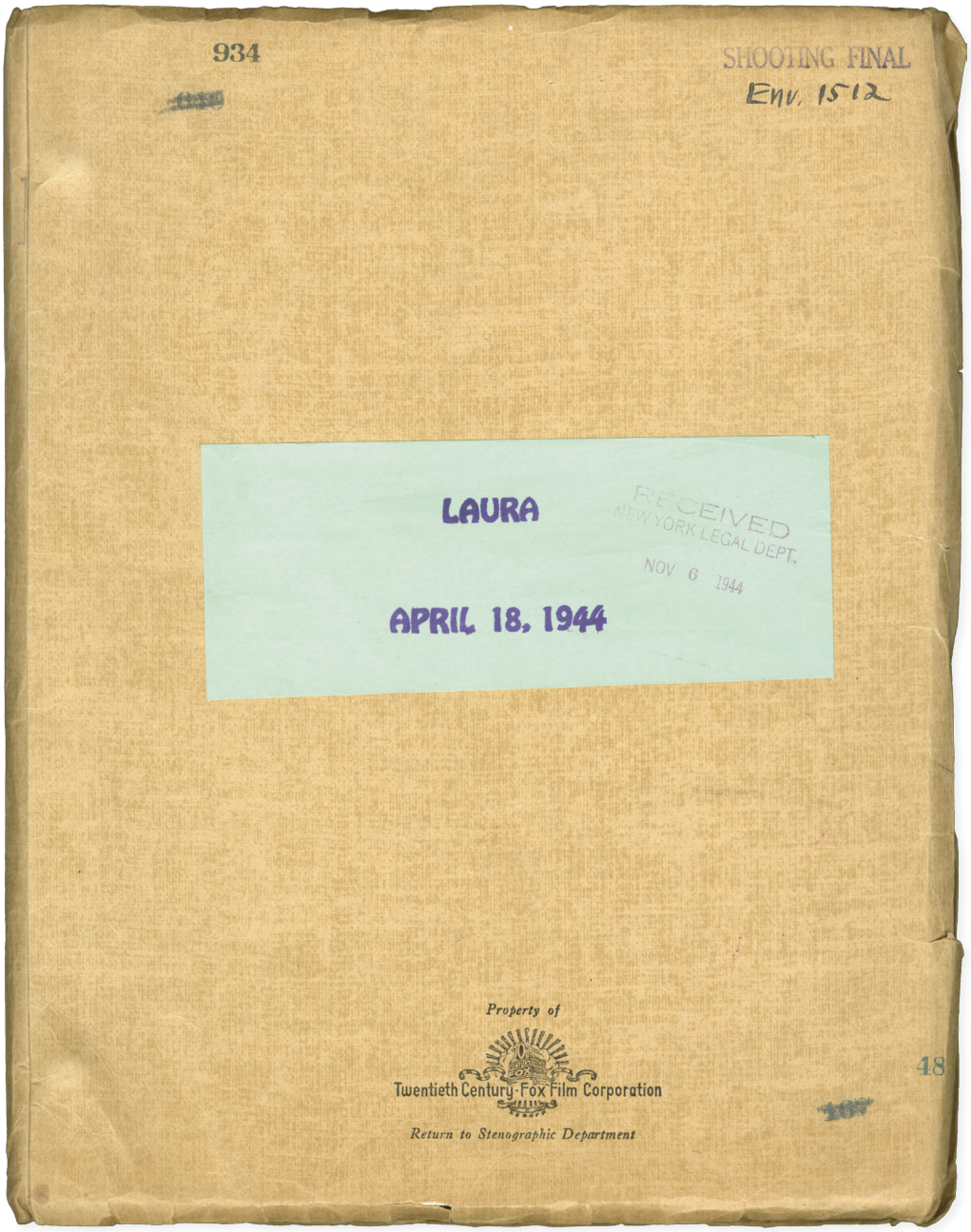
The first, *Saint Joan,* was adapated from George Bernard Shaw's play by Graham Greene, and the second was adapted from a novel by Francoise Sagan by Arthur Laurents.

An interesting pair of items in that they present the French perspective on Jean Seberg three years prior to the making of *Breathless.* For *Saint Joan,* Preminger launched a worldwide call for a "young, virginal actress" to fill the role. Seberg, then 17 years old and with only a couple of small plays on her resume, got the part over literally thousands of others. *Bonjour Tristesse* would be her second film, and in 1960 Godard's *Breathless* would secure the actresses' legend.

Saint Joan is a two-color, three-panel fold-out. *Bonjour Tristesse* is in saddle-stitched self-wrappers, three-color throughout. Both pressbooks about Near Fine, with light rubbing.

Frischauer, pp. 145-146.

$450



112. Caspary, Vera (novel)
Otto Preminger (director)
Jay Dratler, others (screenwriters)

Laura

Los Angeles: Twentieth Century-Fox, 1944. Final Shooting Script for the 1944 cornerstone film noir. In addition to the famed change in directors (from Rouben Mamoulian to Otto Preminger), the script for *Laura* underwent many conceptual and literal drafts before becoming miraculously emerging as a coherent and ultimately classic film.

The most deluxe screenplay for this film, with pink and blue revisions, all screenwriters involved credited, including final re-takes written by Jerome Cady.

Hardy, p. 200. National Film Registry 1999. Selby 229, pp. 21–26. Silver, et. al (2010), pp. 177–178. Spicer, pp. 175–176, Stephens, pp. 222–223.

$7500

"Elementary, my dear Watson."

113. Doyle, Arthur Conan (stories) Basil Dean (director, screenwriter) Oliver H.P. Garrett, F. Hugh Herbert, Garrett Fort (screenwriters) Clive Brook (starring)

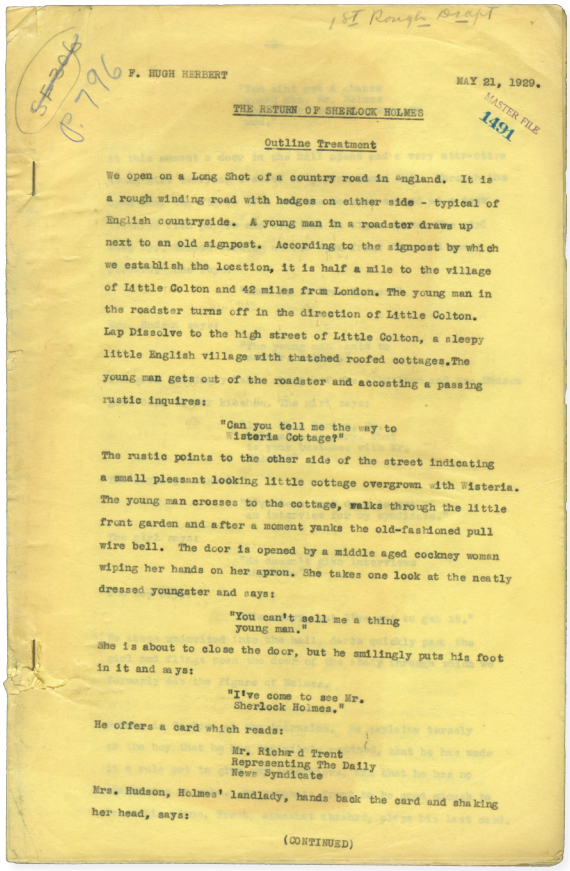
The Return of Sherlock Holmes

Los Angeles: Paramount Pictures, 1929. Early treatment for the 1929 film, the first Sherlock Holmes film to have been produced with sound, and the first to include the Holmes utterance, "Elementary, my dear Watson" (a phrase never used by Doyle), though that statement regrettably does not appear in this draft.

The first known treatment was written by Oliver P. Garrett, followed by this one, scripted by F. Hugh Herbert, and the final writing credits went to Garrett Fort and director Basil Dean. This treatment differs substantially from the finished film, and is more faithful to Doyle's source material. A rare surviving artifact from the great detective's earliest days on the screen.

Barnes, pp. 149-151.

$4500



1st Rough Draft

F. HUGH HERBERT MAY 21, 1929.

THE RETURN OF SHERLOCK HOLMES

MASTER FILE 1491

Outline Treatment

We open on a Long Shot of a country road in England. It is a rough winding road with hedges on either side - typical of English countryside. A young man in a roadster draws up next to an old signpost. According to the signpost by which we establish the location, it is half a mile to the village of Little Colton and 42 miles from London. The young man in the roadster turns off in the direction of Little Colton. Lap Dissolve to the high street of Little Colton, a sleepy little English village with thatched roofed cottages. The young man gets out of the roadster and accosting a passing rustic inquires:

"Can you tell me the way to Misteria Cottage?"

The rustic points to the other side of the street indicating a small pleasant looking little cottage overgrown with Misteria. The young man crosses to the cottage, walks through the little front garden and after a moment yanks the old-fashioned pull wire bell. The door is opened by a middle aged cockney women wiping her hands on her apron. She takes one look at the neatly dressed youngster and says:

"You can't sell me a thing young man."

She is about to close the door, but he smilingly puts his foot in it and says:

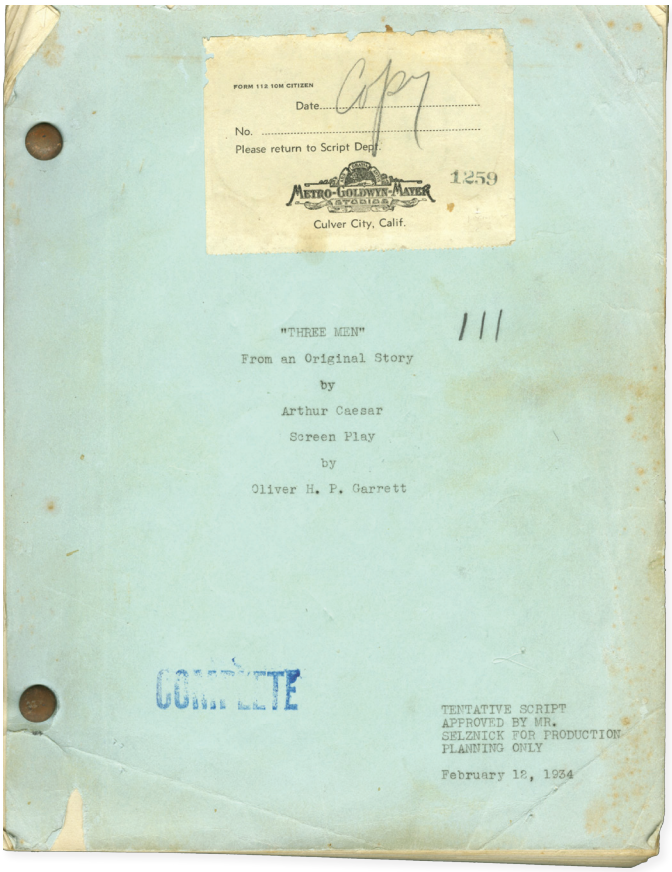
"I've come to see Mr. Sherlock Holmes."

He offers a card which reads:

Mr. Richard Trent
Representing The Daily
News Syndicate

Mrs. Hudson, Holmes' landlady, hands back the card and shaking her head, says:

(CONTINUED)



FORM 112 10M CITIZEN
Date.....
No. .....
Please return to Script Dept.
METRO-GOLDWYN-MAYER STUDIOS
Culver City, Calif.
1259

"THREE MEN"
From an Original Story
by
Arthur Caesar
Screen Play
by
Oliver H. P. Garrett

111

COMPLETE

TENTATIVE SCRIPT
APPROVED BY MR.
SELZNICK FOR PRODUCTION
PLANNING ONLY

February 12, 1934

The first pairing of Powell and Loy

114. Van Dyke, W.S., George Cukor (directors) William Powell, Myrna Loy, Clark Gable (starring)

Manhattan Melodrama

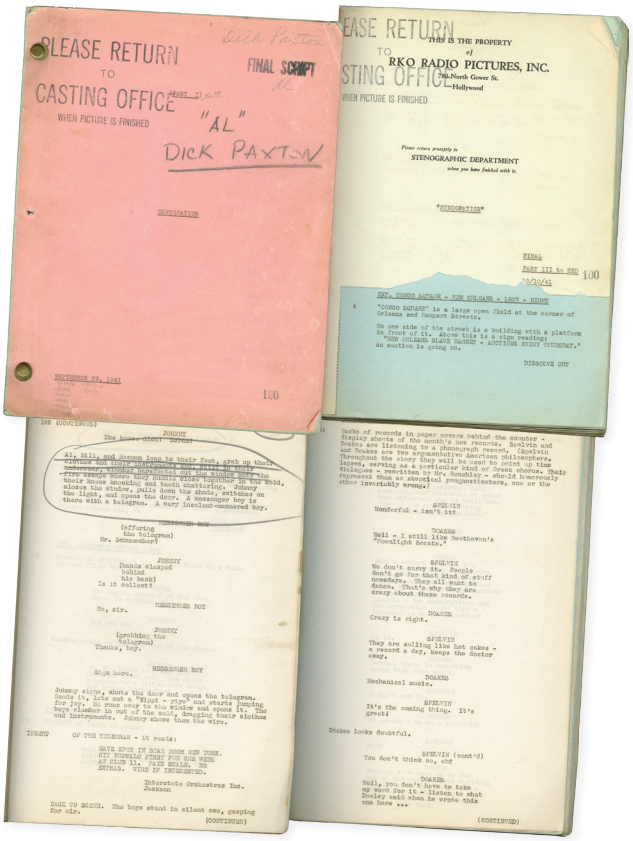
Los Angeles: Metro-Goldwyn-Mayer, 1934. Early draft script for the 1934 film. One of the earliest printed scripts for the film, produced for review by executive producer David O. Selznick, and at 140 pages a good deal longer than the final version, which runs 93 minutes. While not noted, this copy came from the estate of character actor Nat Pendleton, who played the role of "Spud."

The famed first pairing of William Powell and Myrna Loy, who would go on to make 14 films together, including *The Thin Man* series. Clark Gable's stardom at MGM was solidified by the film, and it is notable as being one of the earliest roles for Mickey Rooney, who plays Gable's character as a child. The movie John Dillinger saw in Chicago at the Biograph Theatre (he was reputedly a big fan of Ms. Loy) on the night he was gunned down. Garrett was a screenwriter best known for literary adaptations, including *The Story of Temple Drake* (1933), *A Farewell to Arms* (1932), and *Moby Dick* (1930), and with this film won the Academy Award for Best Original Story.

Doherty, p. 137.

$2000

Film Screenplays



One of the first films to address the history of jazz in America

115. Benchley, Robert (starring, screenwriter) William Dieterle (director) Valentine Davies, Philip Yordan, Frank Cavett (screenwriters) Adolphe Menjou, Jackie Cooper, Bonita Granville (starring)

Syncopation

Los Angeles: RKO Radio Pictures, 1941. Final script for the 1942 film. **Actor Dick Paxton's working copy, with his name in holograph pencil on the front wrappers, and his notes throughout.** Paxton, like many others in the film, portrayed a working musician.

A melodrama by the versatile director Dieterle about the development jazz music, beginning literally with its African origins up to the evolution of the New Orleans and Chicago style. The story focuses on the career of young trumpeter Jackie Cooper, who falls for a stride piano player during World War I, but has a large host of incidental characters. Interestingly, this script contains scenes with dialogue written by Robert Benchley (ultimately deleted) featuring Benchley and Walter Catlett as the story's "Greek chorus," Splevin and Doakes, two argumentative American philosophers who spend all their time in a record shop arguing endlessly about the future (and past) of American music. Unlike most films of its kind, this splendid entry actually addresses attitudes in pre-1950s America about jazz as a 'vulgar' genre.

$1350

Feminism by way of the 1950s

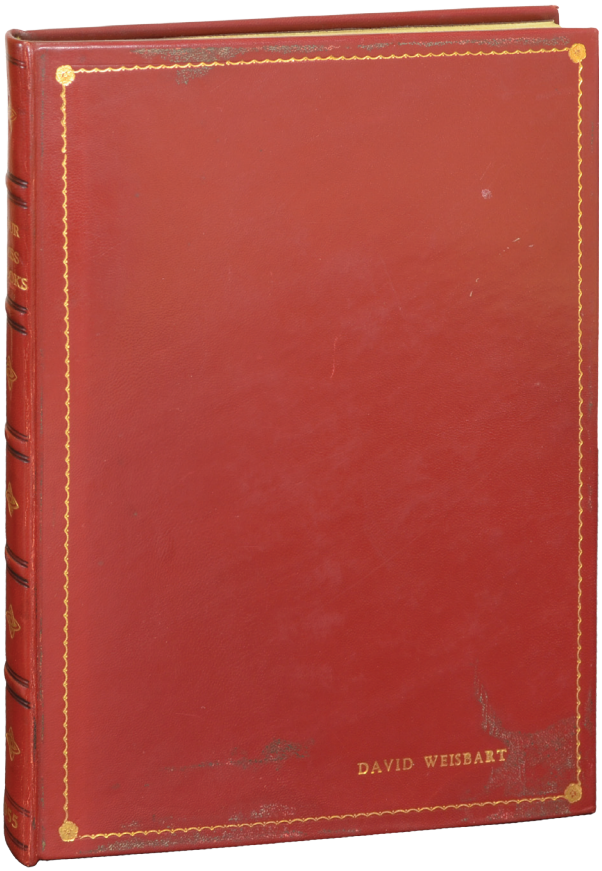
116. Lewis, Al (director, screenwriter) Eve Arden, Richard Crenna (starring)

Our Miss Brooks

Burbank, CA: Warner Brothers, 1955. Final shooting script for the 1956 film, based on the radio and television series of the same name. **Producer David Weisbart's bound presentation copy, including a staff and cast list with contact phone numbers and a page describing the central characters in detail.**

The film version of *Our Miss Brooks* capped several years of a very successful run with the same character, at first on the radio (1948-1955), then on television (1952–1955), with Eve Arden starring as the title character in nearly all its episodes. Arden's Miss Brooks is an English teacher at a midwest high school, an interestingly feminist character stuck in the mid-1950s, who remains steadfastly single but is still charming and with a barbed wit, placing the control of her classroom ahead of all things—though she does secretly pine for the biology teacher Mr. Boynton.

$650



A collection of scripts from the classic film noir cycle, 1940–1965

117. Maugham, W. Somerset (novel)
Herman J. Mankiewicz (screenwriter)
Robert Siodmak (director)

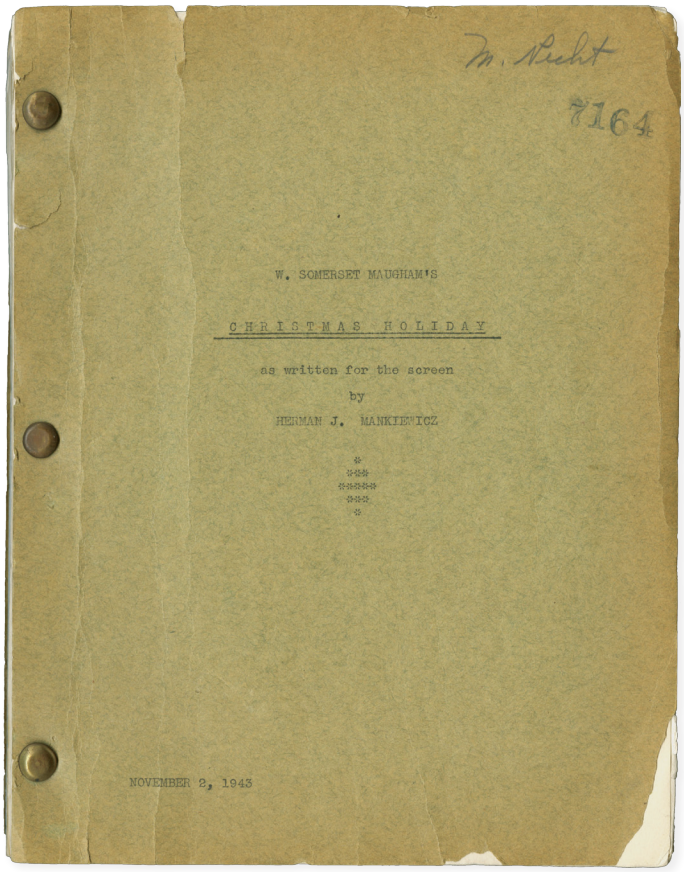
Christmas Holiday

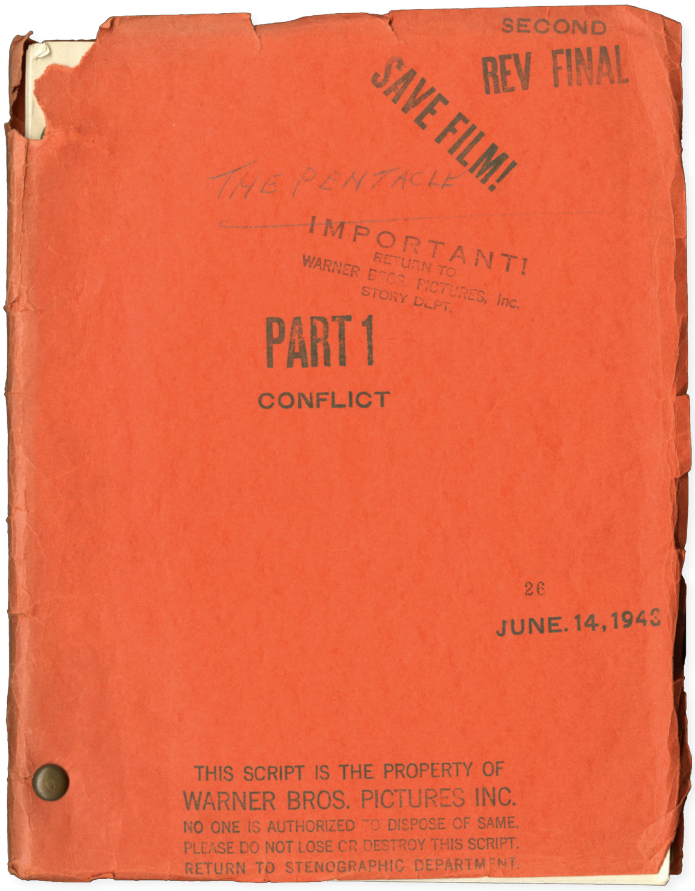
Universal City, CA: Universal Pictures, 1943. Final script for the 1944 film noir, based on the 1939 novel by W. Somerset Maugham. Copy belonging to Universal secretary Marion Pecht, with her name in holograph pencil at the top right corner of the front wrapper, as well as on several leaves.

One of the most important early *noirs*, with a rich, sophisticated adaptation by Mankiewicz from Maugham's novel, shot in heavy noir style by Siodmak in a way that would inform many of the films in the cycle that would follow, and featuring remarkable performances against type by two actors known more for their work in musicals, Deanna Durbin and Gene Kelly.

Selby 66. Silver, Ward, Ursini, Porfirio (2010), pp. 68–69. Spicer, p. 407.

$3000





118. Bernhardt, Curtis (director)
Arthur T. Horman,
Dwight Taylor (screenwriters)
Robert Siodmak (story)
Humphrey Bogart, Alexis Smith,
Sydney Greenstreet (starring)

Conflict

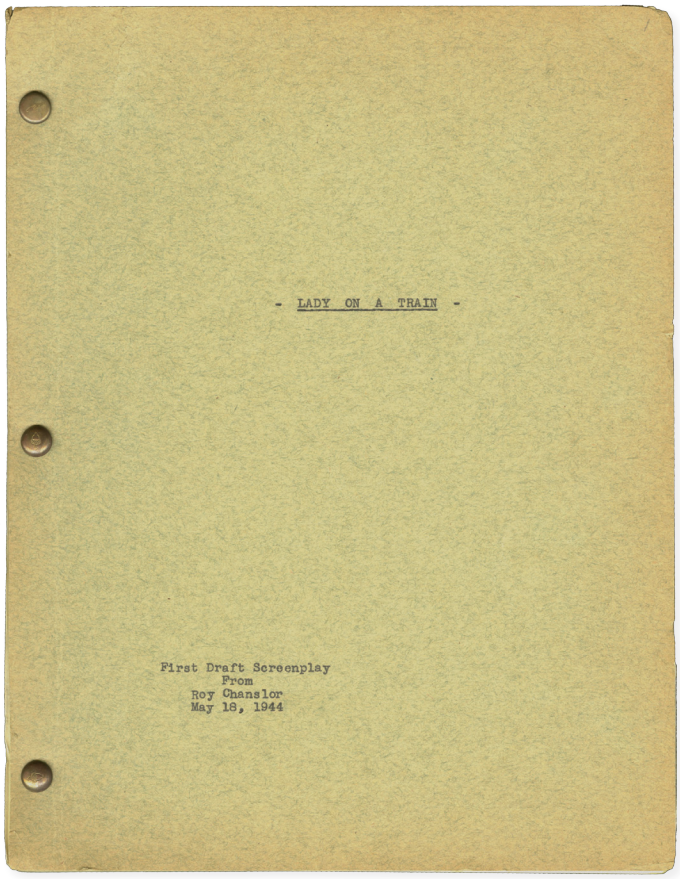
Burbank, CA: Warner Brothers, 1945. Second Revised Final script for the 1945 film, here under its final title as well as the working title, *The Pentacle*. The script is separated into 12 parts, each with its own distribution sheet (except Part 10). Holograph pencil corrections throughout, mostly crossed-out dialogue, with a brief but substantive notation about two of the characters on page 1.

Probably the most unheralded of the noir entries in Humphrey Bogart's filmography, likely because the lovable actor plays a disreputable character, and the story embraces a decidedly downbeat ending. Bogart's frustrated husband is something of a married version of the bachelor he famously portrayed in Nicholas Ray's *In a Lonely Place* (1950).

Selby 74. Silver, Ward, Ursini, Porfirio (2010), pp. 72–73. Spicer, p. 407.

$1850

Film Screenplays



An early draft by Roy Chanslor, unrecorded by AFI or IMDB

119. Charteris, Leslie (novel)
Roy Chanslor (screenwriter)
Deanna Durbin, Ralph Bellamy,
Dan Duryea (starring)

Lady on a Train

Universal City, CA: Universal Pictures, 1944. First Draft script for the 1945 film. Leslie Charteris wrote the original screen story (but not the screenplay) for this film, and subsequently published the story as a novel in conjunction with the film's release. An early draft script, partial but complete as issued, by noted novelist and screenwriter Roy Chanslor, whose contribution to the film remains unrecorded in the AFI catalog and IMDB.

A light mystery with a terrific Woolrich-esque story in which a young girl sees a man being murdered from her train car window. Known for her addiction to mystery novels, she is not taken seriously by the police, and begins her own investigation.

Spicer, p. 413.

$1850

120. Schuster, Harold D. (director)
Dwight V. Babcock, George Bricker,
Warren Douglas (screenwriters)
Barry Sullivan, Dorothy Malone,
Charles McGraw (starring)

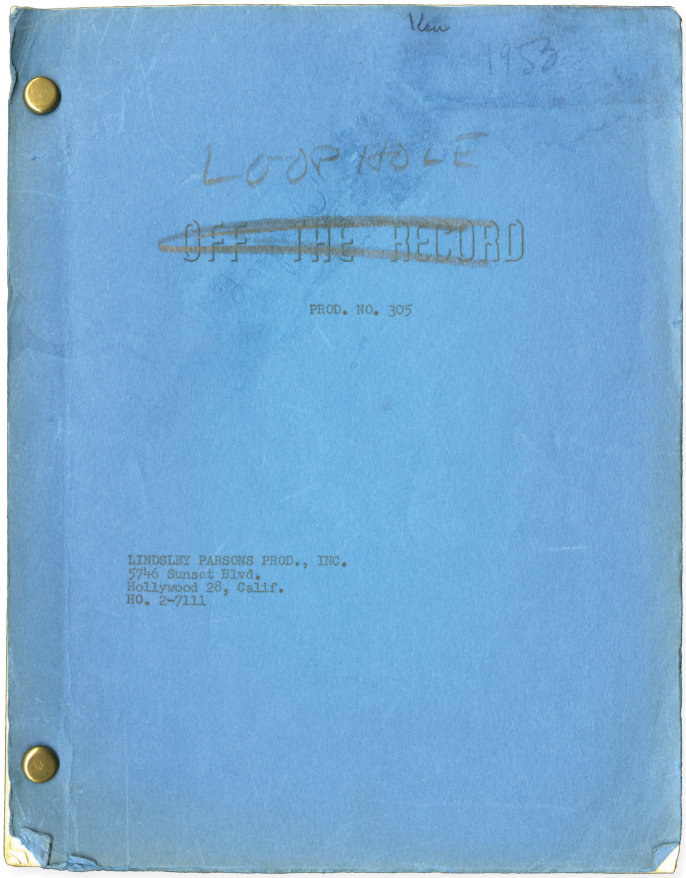
Loophole

Glendale, CA: Allied Artists, 1953. Draft script for the 1954 film noir, with the working title *Off the Record* printed on the front wrapper, the final title *Loophole,* in holograph pencil just above it, and a date of 1953 and the name "Ken" in holograph ink just above that. Likely the working copy belonging to actor Kenner G. Kemp, who played the minor role of a police detective named Jim in the film.

One of best of the efficient B-noirs produced by Allied Artists during the 1950s, with strong performances by Charles McGraw and Dorothy Malone. Something of a noir update to *Les Miserables,* with much location shooting in Los Angeles.

Martin 233. Selby 239. Silver, Ward, Ursini, Porfirio (2010), p. 183. Spicer, p. 413.

$750



121. Carlson, Richard (story)
Paul Landres (director)
Richard Eyer, Stephen McNally, Coleen Gray, Russ Conway (starring)
Richard Carlson, James O'Hanlon, Samuel Roeca (screenwriters)

Johnny Rocco

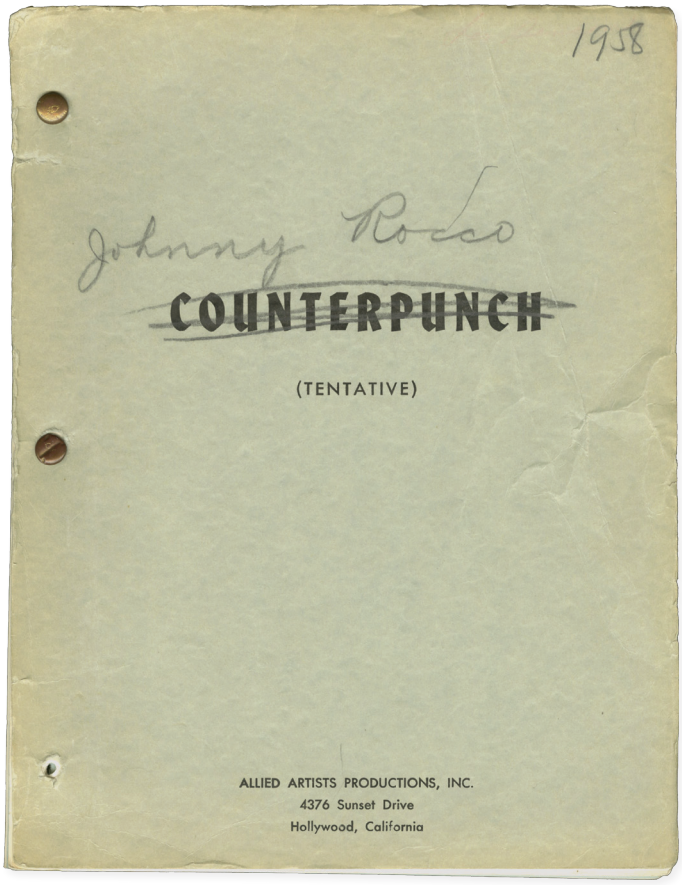
Los Angeles: Allied Artists, 1958. Draft script for the 1958 film noir, based on a story by Richard Carlson, the actor best known for his work in the television series about the Cold War, *I Led Three Lives* (1953–1956).

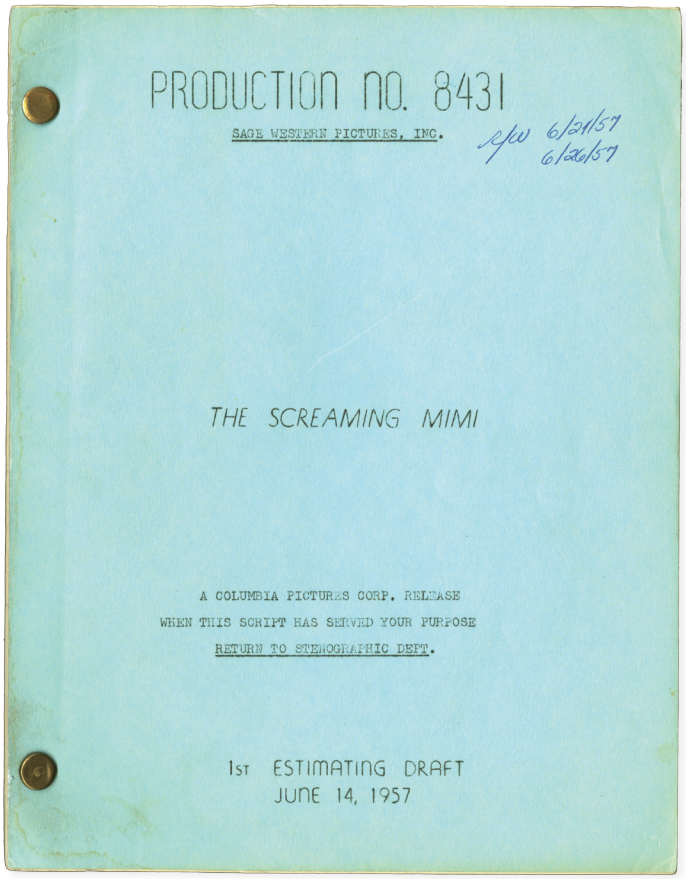
A young boy who is the son of a high-ranking mobster knows too much, and processes his anxiety by way of a stutter. When his teacher (Coleen Gray) investigates the source of the stutter, she becomes a target. A little-seen noir from the last of the Poverty Row studios, Allied Artists.

Distribution page present, receipt removed, dated July 31, 1958. Title page with credits for screenwriters O'Hanlon and Roeca. 253 leaves, mimeograph, with blue and pink revision pages throughout, blue pages dated 8/6/58, pink pages undated.

Martin 206. Spicer, p. 412.

$450





122. Brown, Fredric (novel)
Ger Oswald (director)
Robert Blees (screenwriter)
Red Norvo (composer)
Anita Ekberg, Philip Carey, Gypsy Rose Lee (starring)

Screaming Mimi

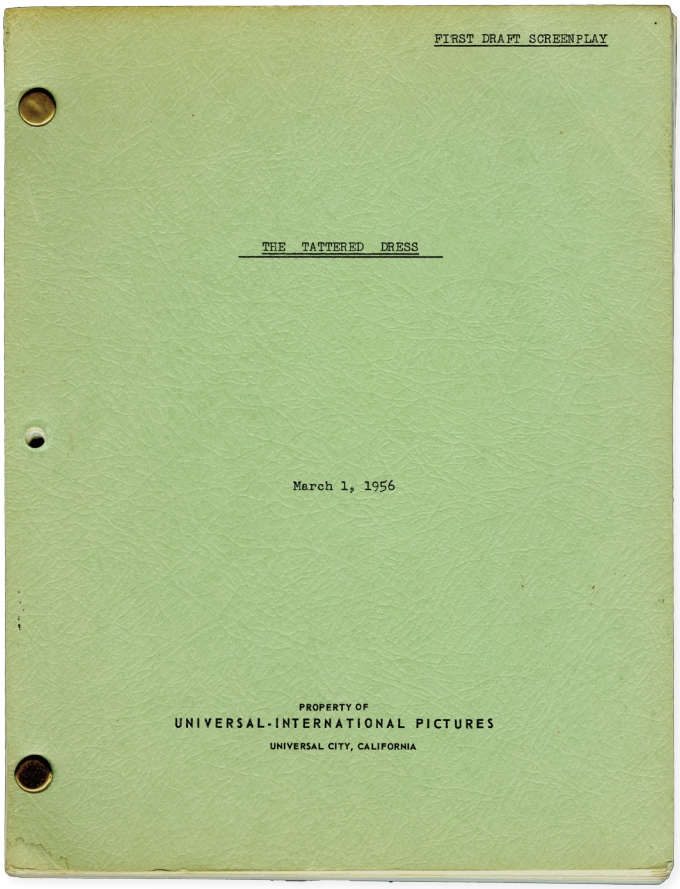
Culver City, CA: Sage Western Productions / Columbia, 1957. First Estimating Draft script for the 1958 film noir.

One of the weirdest and most wonderful of the Columbia B-noirs, a very faithful adaptation of Fredric Brown's byzantine novel, with Anita Ekberg (pre-*La Dolce Vita*) put to good use as a dancing siren, and the Red Norvo Trio performing icy strains of modern jazz both live and in the soundtrack.

Front wrapper with credits for both Sage Western Pictures and Columbia Pictures, dated June 14, 1957. Title page present, with a credit for screenwriter Robert Blees. 123 leaves, eye-rest green stock, mimeograph, with yellow revision pages throughout, dated variously between June 24, 1957 and June 26, 1957. Pages and wrapper Near Fine, bound with two gold brads.

Selby 344. Silver, Ward, Ursini, Porfirio (2010), p. 257. Spicer, p. 418. Weldon (1983), p. 613.

$1850



123. Arnold, Jack (director) Jeff Chandler, Jeanne Crain, Jack Carson, George Tobias (starring) George Zuckerman (screenwriter)

The Tattered Dress

Universal City, CA: Universal Pictures, 1956. First Draft Script for the 1957 film noir.

One of the seedier late *noirs*, with a delightfully tawdry quality that transcended its big studio trappings, *The Tattered Dress* spins a dark tale about a corrupt sheriff in a small Nevada town (Carson) whose principal concerns are the maintenance and upkeep of all illegal activity. Lawyer Chandler and wife Crain stumble into Carson's territory, and conflict ensues.

Green card studio wrappers, noting FIRST DRAFT SCREENPLAY and a date of March 1, 1956 on the front wrapper. Title page present, with a credit for screenwriter Zuckerman. 113 leaves, mimeograph, with blue revision pages throughout, dated variously between 4/19/56 and 7/6/56. Pages and wrapper Near Fine, bound with two gold brads.

Hardy, p. 318. Silver, Ward, Ursini, Porfirio (2010), pp. 293–294. Spicer, p. 420. Weldon (1983), p. 691.

$650

124. Bristow, Gwen (novel) Lenore J. Coffee (screenwriter) Orson Welles, Claudette Colbert, George Brent, Natalie Wood (starring)

Tomorrow is Forever

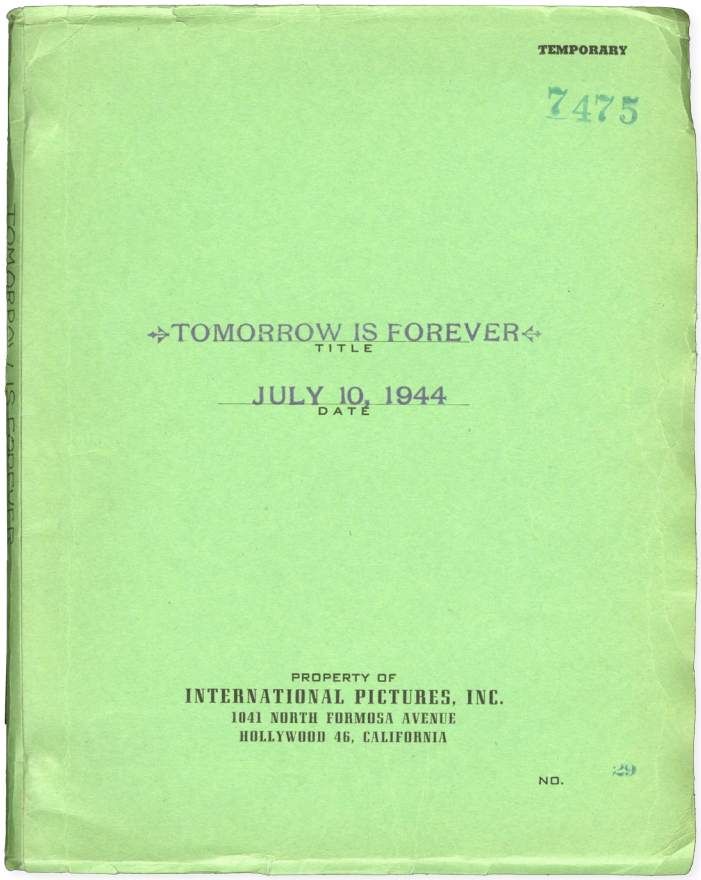
Los Angeles: RKO Radio Pictures, 1944. Early draft script, for the 1946 film noir, based on the 1943 novel by Gwen Bristow, dated two years prior to the film's release.

With sheer acting talent, Orson Welles pulls off one of the most unlikely plotlines in the noir cycle: a man who has faked his own death comes back under a new identity to win back his original fiancee.

Lime green studio wrappers, stamped TEMPORARY on the front wrapper, rubber-stamped copy No. 29 and project No. 7475, and dated July 10, 1944. Distribution page present, with receipt removed. Title page present, with credits for novelist Bristow and screenwriter Coffee. 150 leaves, mimeograph, on white stock. Pages Near Fine wrapper Very Good plus with yapped edges and a few tiny closed tears, internally bound with two gold brads.

Neibaur 909. Spicer, p. 421.

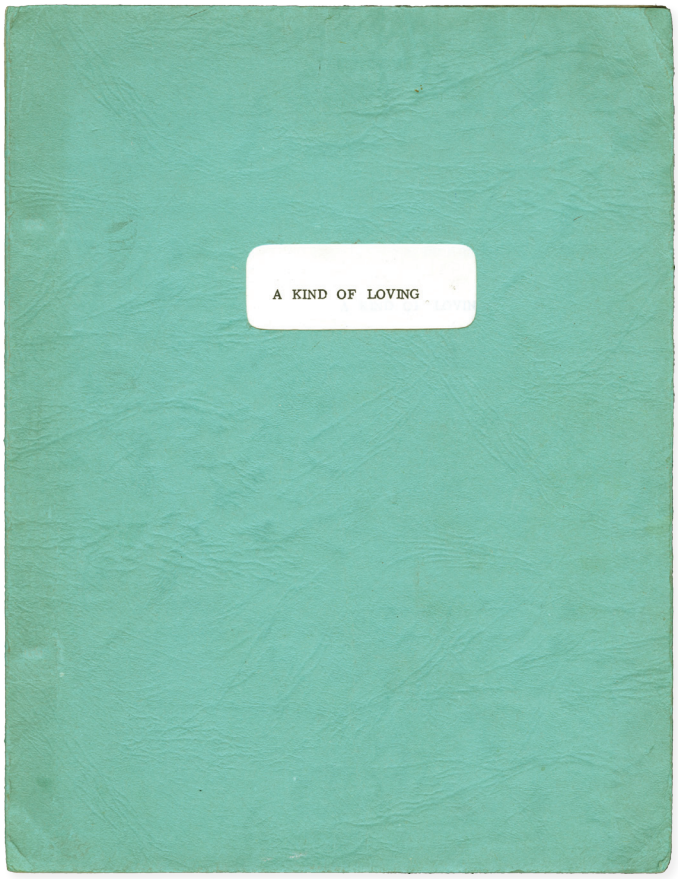
$1250



A run of working scripts for key British films 1962-1988

125. Schlesinger, John (director)
Stan Barstow (novel)
Keith Waterhouse, Willis Hall (screenwriter)
Alan Bates (starring)

A Kind of Loving



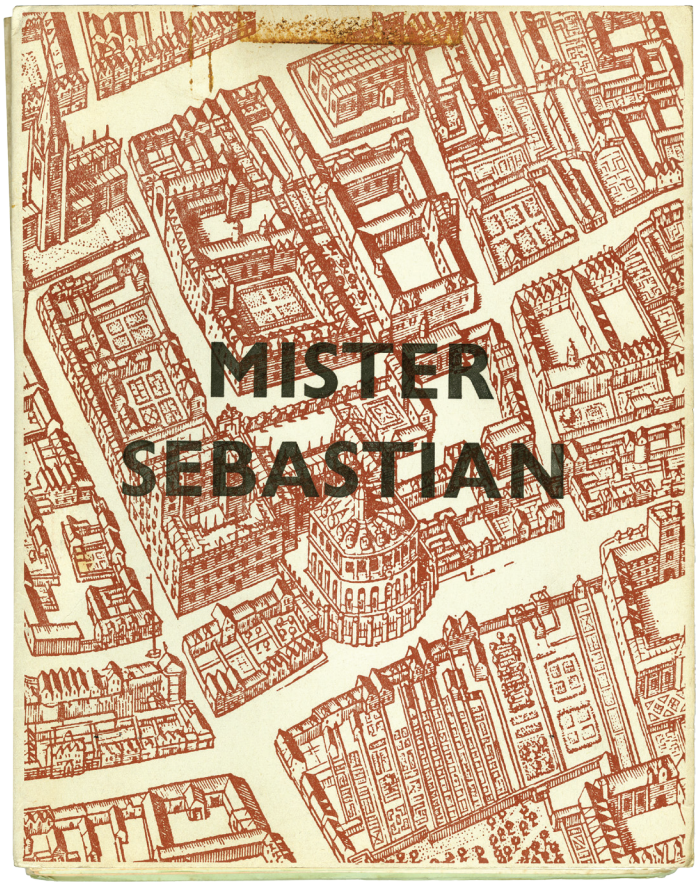
London: Vic Films / Governor Films, 1962. Final British Script for the 1962 film, based on the 1960 novel.

Along with *Billy Liar* (1963), which he would make the following year, John Schlesinger's first feature film is perhaps the quintessential document of middle-class life in Northern England during the early 1960s. Bates plays a young and somewhat ambitious factory worker who becomes carelessly involved with a young woman and gets her pregnant, resulting in suffocating consequences for both parties.

Chartreuse, die-cut studio wrappers. Title page present, with credits for novelist Barstow and screenwriters Waterhouse and Hal. 161 leaves, mechanically reproduced, rectos only. Pages Near Fine, wrapper Very Good plus with light wear at the edges, bound with two silver brads.

Armes, p. 247. McFarlane, p. 510.

$950



John Gielgud's working copy

126. Gielgud, John, Dirk Bogarde, Susannah York (starring)
David Greene (director)
Michael Powell (producer)

Sebastian

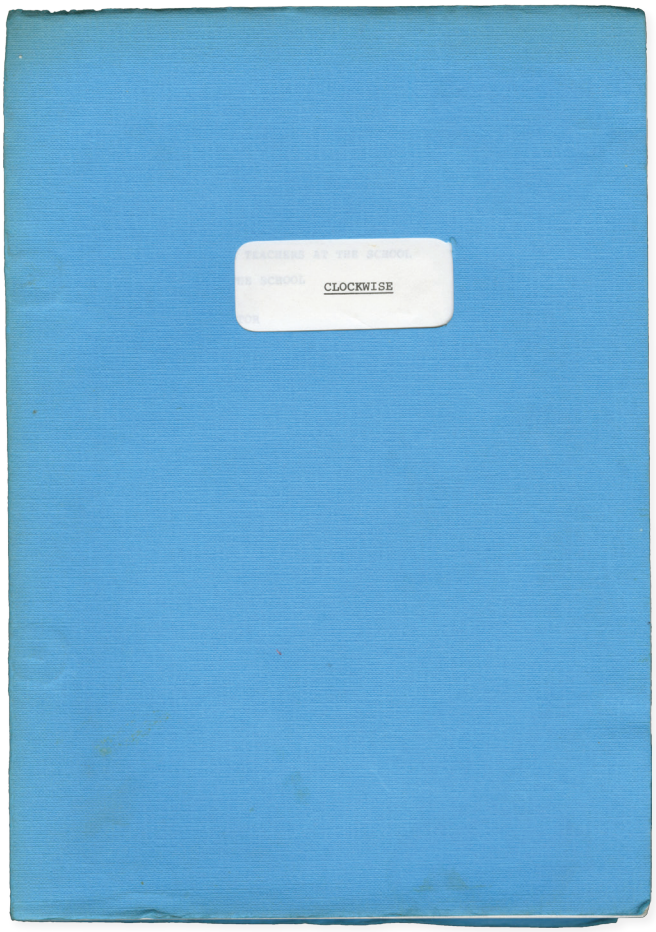
London: Maccius Productions / Paramount, 1967. Final Draft Script for the 1968 film (here under the title *Mister Sebastian*). Actor John Gielgud's working copy, with his name on the title page, and holograph notations next to his lines throughout.

An extremely stylish romp through the ranks of British codebreakers, one of the later and more cynical films shot in the context of Swinging London, with intrigue and romance mixed together nicely, all put to an early score by Jerry Goldsmith.

Illustrated studio wrappers. Title page present, with a date of January 1st, 1967, and credits for the principal cast and crew. 135 leaves, mimeograph, with green, yellow, and peach revision pages inserted throughout. Pages and wrapper Very Good plus, bound with an internal silver brad.

Murphy, p. 323.

$1250



127. Frayn, Michael (screenwriter)
John Cleese (starring)
Clockwise

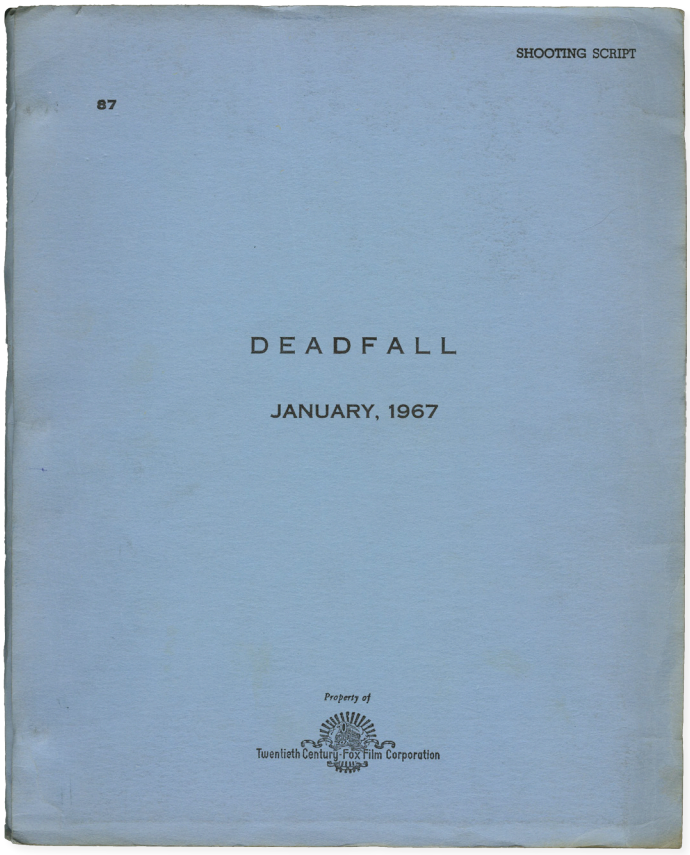
London: Canal / Image UK, 1985. British Script for the 1986 British film comedy, based on an original screenplay by novelist and playwright Michael Frayn.

Monty Python alumnus Cleese exploits to perfection his talent for portraying a composed British gentleman unraveling toward complete collapse, and novelist-playwright Frayn, in one of his few forays onto the screen, delivers a nearly perfect comedy.

Blue British-style studio wrappers, with a die-cut title window. Title page present, with a credit for screnwriter Frayn, a holograph ink notation of copy No. 160, and a date of March 1985. 126 leaves, mechanically reproduced, rectos only. Pages about Near Fine, wrapper Very Good plus with some curling at the corners, internally bound with two silver brads.

McFarlane, p. 598

$650



128. Forbes, Bryan (director, screenwriter)
Desmond Cory (novel)
Michael Caine, Eric Portman (starring)
Deadfall

Los Angeles: Twentieth Century-Fox, 1966. Final Script for the 1968 film, based on the 1965 novel. One of the more unusual serio-comic heist films of the 1960s, *Deadfall* stars Michael Caine as a recently recovered alcoholic who falls into a thieving relationship with a woman and her recently out-of-the-closet husband.

Blue studio wrappers, stamped SHOOTING SCRIPT on the front wrapper, rubber-stamped copy No. 87 and dated January 1967. Title page present, with a copyright date of 1966 and credits for director-screenwriter Forbes and novelist Cory. 119 leaves, mimeograph on eye-rest green stock, rectos only. Pages and wrapper Near Fine, bound with three gold brads.

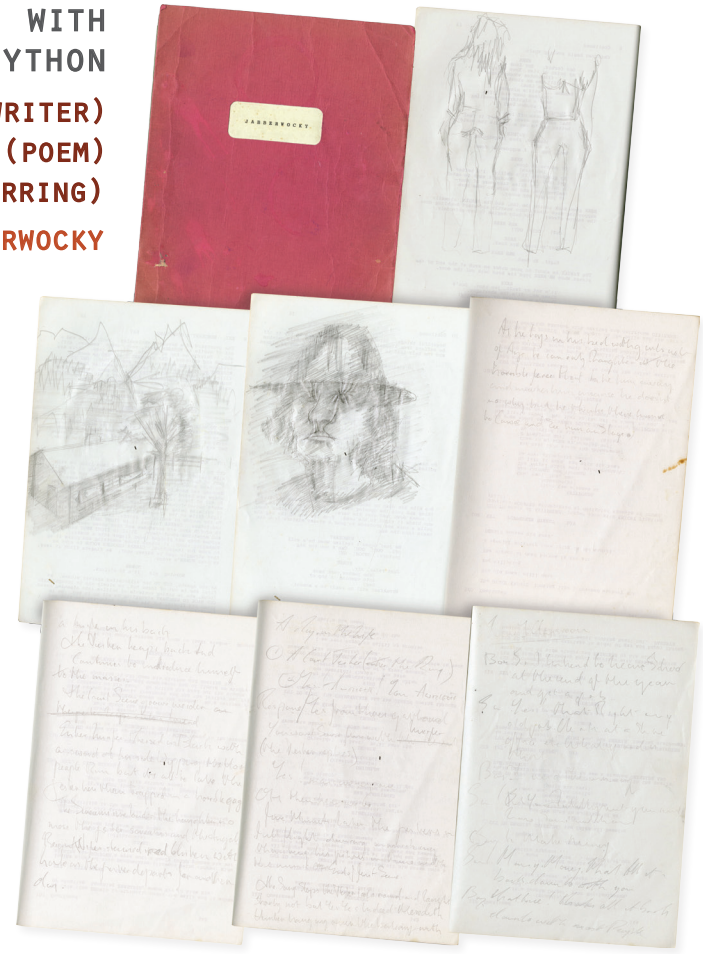
Armes, p. 245. Chibnall & Murphy, p. 12.

$425

Two early films by Terry Gilliam, with assistance from Monty Python

129. Gilliam, Terry (director, screenwriter)
Lewis Carroll (poem)
Michael Palin (starring)

Jabberwocky

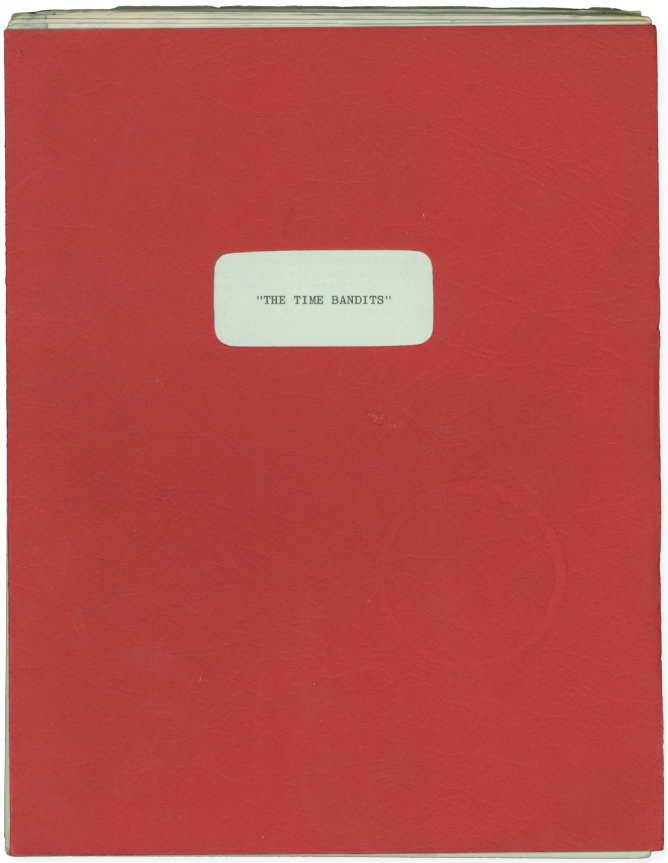


London: Cinema 5, 1977. Early Draft British script for the 1977 comedy directed by Terry Gilliam, based on the poem by Lewis Carroll.

Terry Gilliam's first solo directorial effort after co-directing *Monty Python and the Holy Grail* with Terry Jones. A comedy in the Python style—and with much of the Python cast—owing much to *The Holy Grail,* but with evidence of Gilliam's unique touch, which would come into full bloom with *Time Bandits* (1981) and ultimately *Brazil* (1985).

Title page present, with credits for screenwriters Alverson and Gilliam (holograph ink parenthetical markings to the left and right of their names). Noted as "A Revisedish Sort of Finalish Draft, February 10, 1976" at the bottom right. 147 leaves, roneograph. Pages Near Fine, wrappers Good to Very Good with creasing at the corners and some staining. Holograph notations and pencil sketches in an unknown hand on the verso of 8 leaves, apparently unrelated to the script or the production. Small ink scrawl on the rear panel.

$950



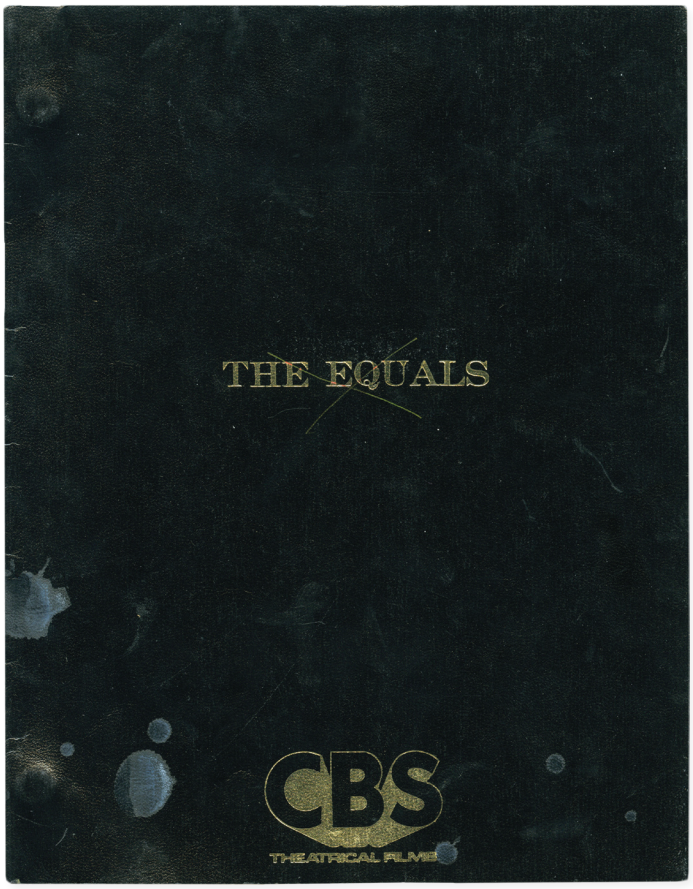
130. Gilliam, Terry (director, screenwriter)
Michael Palin (screenwriter, starring)
John Cleese, Sean Connery, Ian Holm,
Ralph Richardson, Shelley Duvall (starring)

The Time Bandits

London: Handmade Films, 1980. Shooting script for the 1981 British fantasy/adventure film, *Time Bandits,* the third film to be directed by Terry Gilliam, based on an original screenplay by Gilliam and fellow Monty Python alumnus Michael Palin, with a cast that would be quite a bit more expensive today than it was then, including Palin, John Cleese, Sean Connery, Ian Holm, Ralph Richardson, and Shelley Duvall. Script belonging British character actor Derek Lamden, with his name in holograph pencil at the top of the title page.

Gilliam's follow-up to *Monty Python and the Holy Grail,* a dark, irreverent comedy disguised as a family adventure, in which a young boy travels with a group of dwarves through time and encounters various historical figures, including an entertainment-starved Napoleon (Holm), a powerful Agamemnon (Connery), and a surprisingly stuffy Robin Hood (Cleese).

$1250



John Frankenheimer meets John Sayles

131. Sayles, John (screenwriter) John Frankenheimer (director) Scott Glenn, Toshiro Mifune (starring)

The Challenge

Los Angeles: CBS Theatrical Films, 1981. Final Draft Script for the 1982 film. One of director John Frankenheimer's less appreciated films, *The Challenge* concerns a down-and-out boxer (Scott Glenn) who is hired to transport a rare sword to Japan, unaware that he has been set up to referee a blood feud between two Japanese brothers.

Black studio wrappers, with titles in gilt indicated the working title (*The Equals,* faintly crossed through) and the production entity, CBS Theatrical Films. Title page present, with a holograph ink notation of copy number 15, the title crossed through with the final title, *The Challenge,* in holograph pencil stated FINAL DRAFT, with a date of June 1, 1981, and credits for screenwriters Sayles and Maxwell. 145 leaves, mechanically reproduced, rectos only. Pages and wrapper Near Fine, a couple of small splashes to the front wrapper, bound with two gold brads. In a custom quarter-leather clamshell box.

$300

The genesis of three important actresses

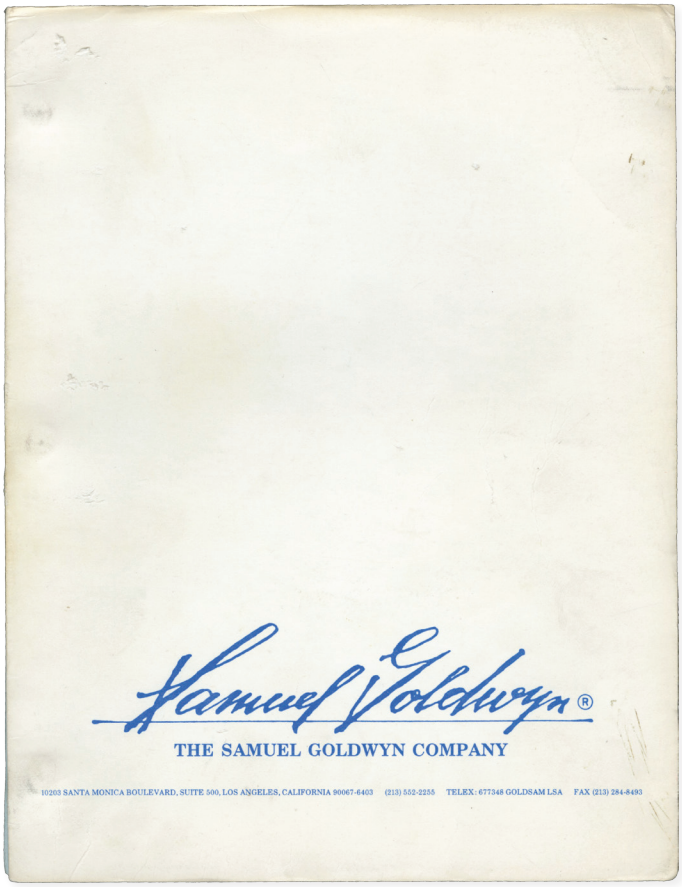
132. Petrie, Donald (director) Annabeth Gish, Julia Roberts, Lili Taylor (starring)

Mystic Pizza

Los Angeles: The Samuel Goldwyn Company, 1987. Final script for the 1988 film. A seminal coming-of-age film that proved to be the launchpad for its three stars (Julia Roberts, Annabeth Gish, and Lili Taylor), all of whom would go on to have significant and very different careers as actresses. The three play teenagers who all work at a pizza shop in Mystic, Connecticut, all facing life and love choices with a host of frustratingly obtuse male candidates.

Rainbow copy. Title page present, with credits for screenwriters Jones, Howze and Howze, and Uhry, and a guide to the various colored revision pages. 150 leaves, some photographically reproduced and some dot-matrix, with revision pages in 16 colors throughout, dated variously between 9/18/87 and 11/2/87. Many "omission" pages are present, some noted with holograph marker.

$550



Set decorator's working copy

133. Potter, Dennis (screenwriter) Herbert Ross (director)

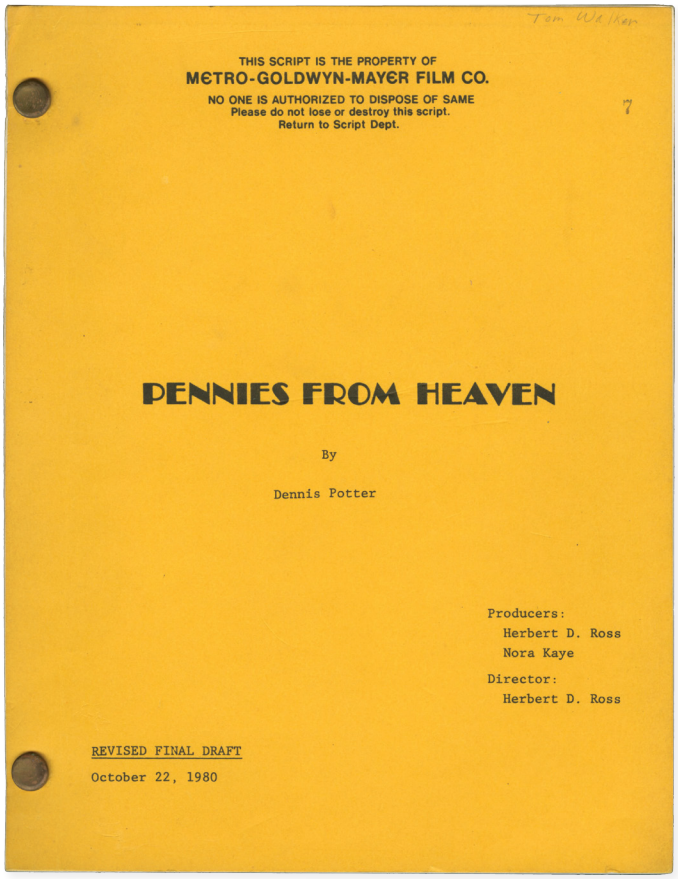
Pennies from Heaven

Los Angeles: Metro-Goldwyn-Mayer, 1980. Revised Final Draft script for the 1981 film, written for the screen by Dennis Potter, based on his screenplay for the 1978 BBC television series. **Copy belonging to assistant set decorator John Thomas Walker, with his holograph name ("Tom Walker") at the top right corner of the front wrapper, and a few holograph notations throughout.**

One of Steve Martin's earliest and most bizarre critical successes, and along with *The Singing Detective* the work for which the late Dennis Potter is best remembered. Potter's trademark dark sensibilities permeate the film's mood, punctuated by wildly complex, choreographed musical numbers. Nominated for three Academy Awards, including Best Screenplay.

Rubber-stamped copy No. 7, and dated October 22, 1980. Some unattributed holograph notations throughout. Credits on the front wrapper for screenwriter Potter, director Ross, and producers Ross and Nora Kaye. Title present, with a credit for screenwriter Potter. 143 leaves, mechanically reproduced.

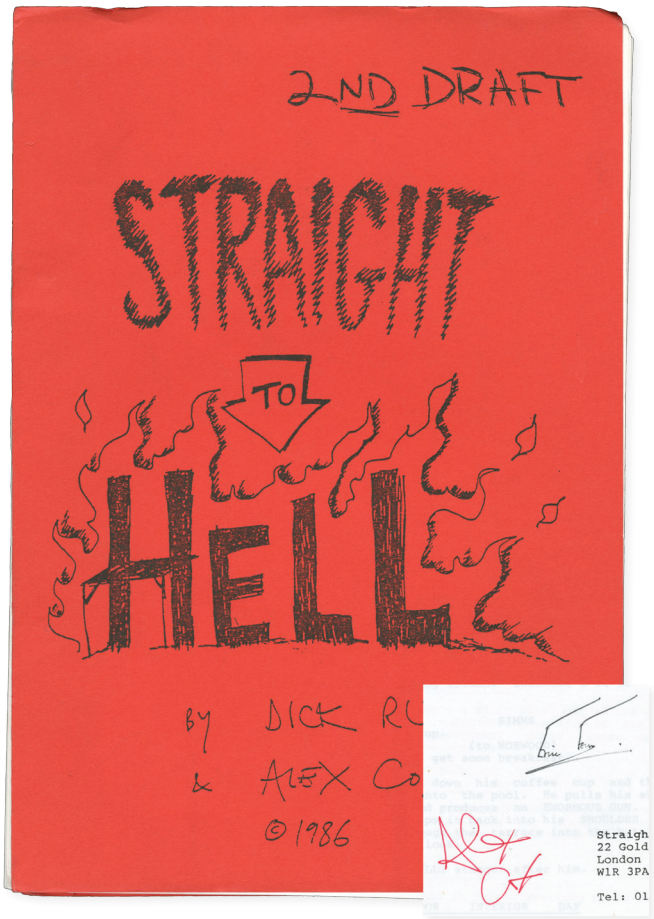
$750



Signed by writer-director Alex Cox and producer Eric Fellner

134. Cox, Alex (director, screenwriter) Joe Strummer, Courtney Love, Elvis Costello, Shane McGowan and the Pogues (starring)

Straight to Hell



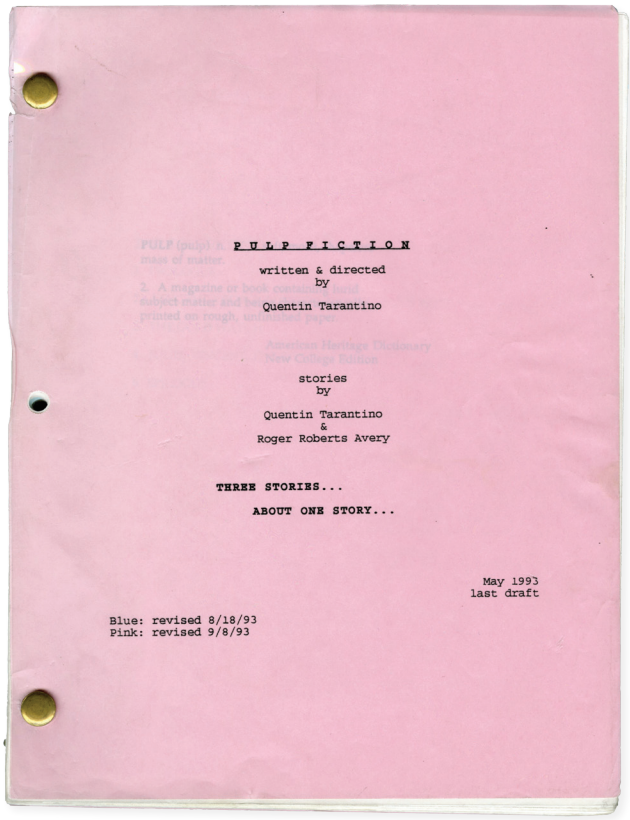
London: Straight Productions / Initial Pictures Limited, 1986. Second Draft UK script for the 1987 film. **Signed by Alex Cox and producer Eric Fellner on the title page, per the norm when the script was submitted to the film's completion guarantor.**

Straight to Hell was arguably the peak of Alex Cox's impressive run as a screenwriter of 1980s counterculture films, which included *Repo Man* (1984), *Sid and Nancy* (1986), and *Walker* (1987). A modern-day tale of outlaw gangs with motorcycles and guns, told as a spaghetti Western, populated with British punk musicians in their prime, and filmed on location in Spain.

Weldon (1996), p. 584.

$650

Film Screenplays


PULP FICTION

written & directed
by

Quentin Tarantino

stories
by

Quentin Tarantino
&
Roger Roberts Avery

THREE STORIES...

ABOUT ONE STORY...

May 1993
last draft

Blue: revised 8/18/93
Pink: revised 9/8/93

135. Tarantino, Quentin (director, screenwriter) Roger Roberts Avery (screenwriter) John Travolta, Samuel L. Jackson, Uma Thurman, Bruce Willis, Harvey Keitel, Tim Roth, Rosanna Arquette, Christopher Walken (starring)

Pulp Fiction

Los Angeles: Miramax Films, 1994. Final Draft Script for the screenplay for the 1994 film. Depending on who you ask, *Pulp Fiction* is Tarantino's masterpiece, and most anyone you ask will agree that it set a new standard for the modern crime film, while pulling elements of B-films of the past into its mix. It revived the career of Bruce Willis, marked career high points for Samuel L. Jackson and the redoubtable John Travolta, and brought the time-cutting device in storytelling to a new level of popular use…not to mention being wildly entertaining.

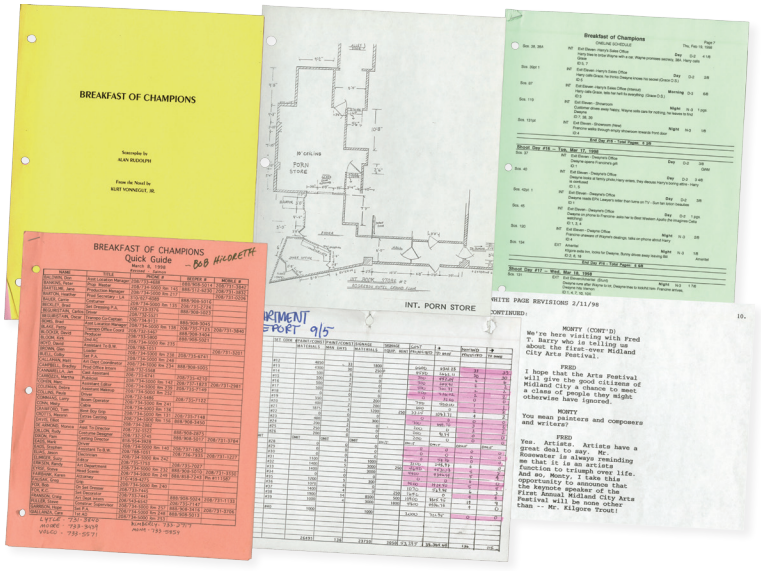
Weldon (1996), p. 445.

$2000

An ambitious and overlooked adaptation of a classic

136. Vonnegut, Kurt (novel) Alan Rudolph (screenwriter, director) Bruce Willis, Albert Finney, Nick Nolte, Barbara Hershey (starring)

Breakfast of Champions



Twin Falls, ID: Sugar Creek Productions, 1998. Shooting script for the 1999 film. **A deluxe working script archive belonging to actor Bob Hildreth, with his name in holograph ink at the top of the first leaf.**

Noted throughout the archive is the contact information for the independent entity that produced the film before it was sold, director Alan Rudolph's Sugar Creek Productions in Twin Falls, Idaho. The production company name is a sly reference reference to the story's protagonist, Dwayne Hoover, and his toxic waste-polluted real estate venture. Archive includes a complete Cast and Crew listing with contact information, a location list, floor plans, calendar of events, oneline schedule, set map, and a complete script with pink and yellow revision pages.

Rudolph's ambitious adaptation of Vonnegut's novel is as close as any filmmaker has ever come to evoking the author's surreal vision onscreen, benefiting from the redoubtable Bruce Willis in the lead, proving yet again his versatility as an actor outside his mainstream persona. An arthouse film mis-marketed as a multiplex feature, *Breakfast of Champions* fared poorly at the box office, and remains unseen and unknown by nearly everyone apart from ardent Rudolph and Vonnegut fans.

White standard vinyl-bound ring binder with title on the spine on labelmaker tape. Photographically reproduced, with pink, yellow, and white revision pages throughout, dated variously between 2/11/98 and 2/20/98. Pages Near Fine, ring binder Very Good plus with some wrinkle to the clear plastic sleeve.

$1250

Rainbow copy, with crew list and shooting schedule

137. Waters, John (director, screenwriter) Kathleen Turner, Sam Waterston, Ricki Lake (starring)

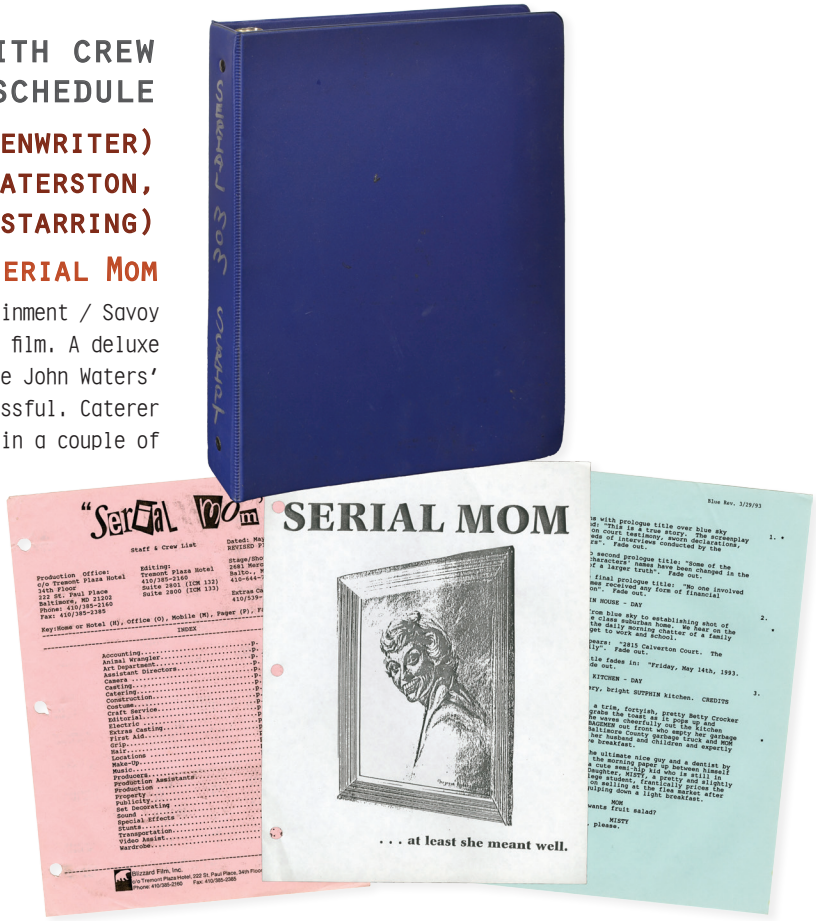
Serial Mom

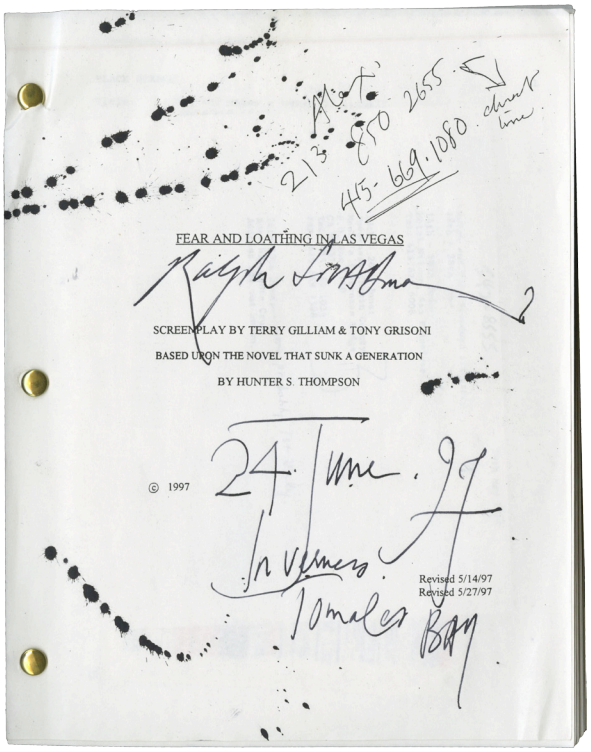
Baltimore, MD: Blizzard Film / Polar Entertainment / Savoy Pictures, 1993. Final Shooting script for the 1994 film. A deluxe working rainbow script for what most consider to be John Waters' most entertaining film, and certainly his most successful. Caterer Mitch Harris' working copy (with his holograph name in a couple of locations), with a 24-page contact list for the cast and crew, and a faxed list of seafood prices from Louis Foehkol's Seafood.

Pages housed in a standard 3-hole clip binder, with cast and crew contact list (24 leaves), script (106 leaves), shooting schedule (37 leaves), uninserted revision pages (15 leaves). Title page present, with a credit for screenwriter Waters. Pink, blue, yellow, and green revision pages throughout, dated variously between 3/29/93 and 4/14/93. Near Fine.

Weldon (1996), p. 492.

$1500





With Steadman's copied notes, signed and splattered prior to the film's release

138. [Steadman, Ralph] Thompson, Hunter S. (novel) Terry Gilliam (director, screenwriter)

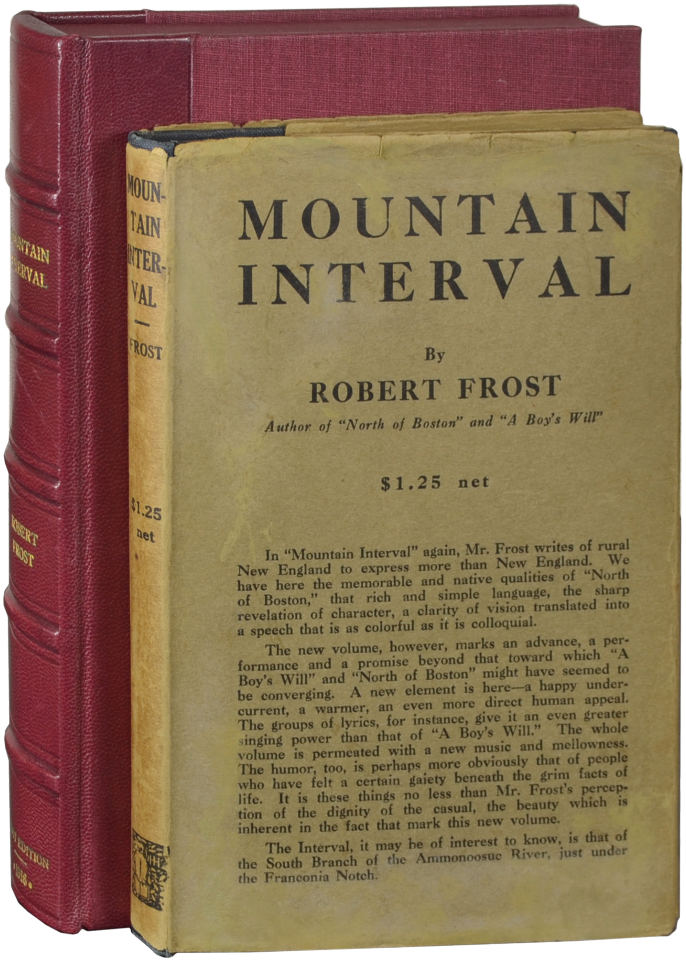
Fear and Loathing in Las Vegas

Los Angeles: Rhino Films, 1997. Revised script for the 1998 film. A draft originally sent to Steadman by Alex McDowell at Rhino Films/ Fear and Loathing LLC, the film's production company, for Steadman's review and input. With Ralph Steadman's handwritten notes (photocopied) throughout, and his holograph signature with splatter on the front wrapper, dated June 24, 1997 at Tomales Bay, Inverness, California. A photocopy of McDowell's original note to Steadman, dated June 16, 1997 is bound in at the rear.

Also with the carbon of the original Federal Express waybill, dated 6/16/97, from McDowell at Rhino in Los Angeles to Steadman at the Hotel Milano in San Francisco and a photocopy of Steadman's 1997 summer itinerary, which consisted mostly of a stay at Hotel Milano followed by a stay at Manka's Inverness Lodge, a hunting and fishing lodge.

By all appearances, Steadman photocopied his annotated script and then signed it as a gift for a fellow lodger at Manka's, putting with it the aforementioned ephemera. Principal shooting began in August 1997 in Los Angeles and Nevada, two months later.

$1850



139. Frost, Robert

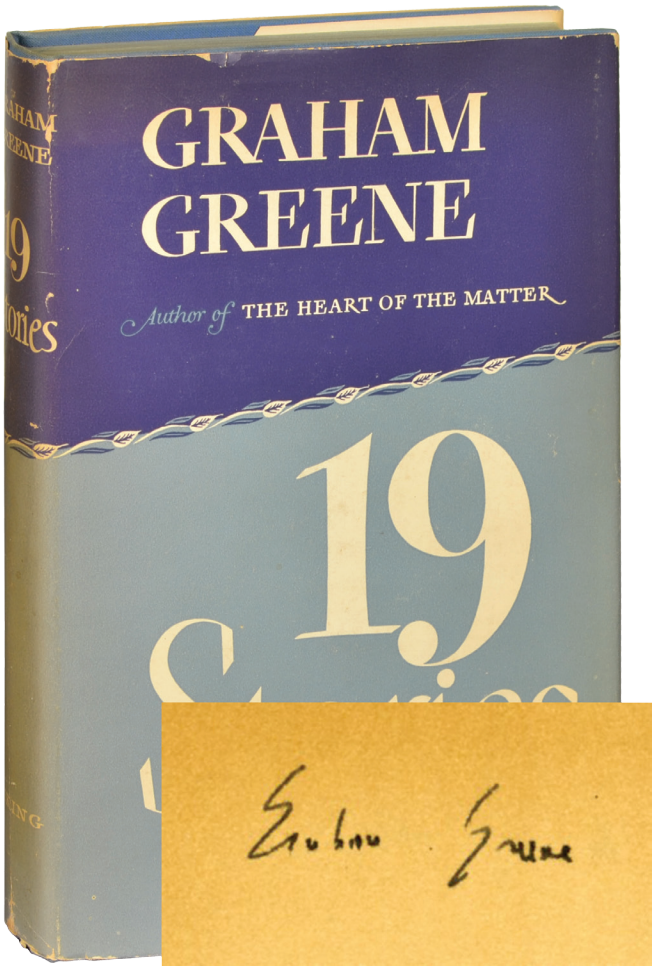
Mountain Interval

New York: Henry Holt, 1916. First Edition of the poet's third book. First issue, with a duplicated line on page 88 and "Come" for "Gone" on page 93.

Near Fine in an attractive about Near Fine dust jacket with some tiny chips at the corners and spine ends. About as nice a copy as one could imagine for this fragile title. In a custom quarter-leather clamshell box. Ahearn APG 004a.

Crane A4.

$6750



140. Greene, Graham

19 Stories

New York: Viking Press, 1949. First American Edition. **Signed by the author on the front endpaper, one of a small number of copies signed by the author for presentation.**

An attractive copy of this short story collection. Contains the first US appearance of "The Basement Room," basis for the classic 1948 British film noir, *The Fallen Idol,* directed by Carol Reed and starring Michele Morgan and Ralph Richardson.

Near Fine and unread in a bright, Very Good plus dust jacket. Significant offsetting to the front endpapers, touch of soil to the cloth. Jacket quite clean, with slight toning to the spine panel and light rubbing at the corners.

Wobbe A20.b.

$1250

141. MAUGHAM, W. SOMERSET

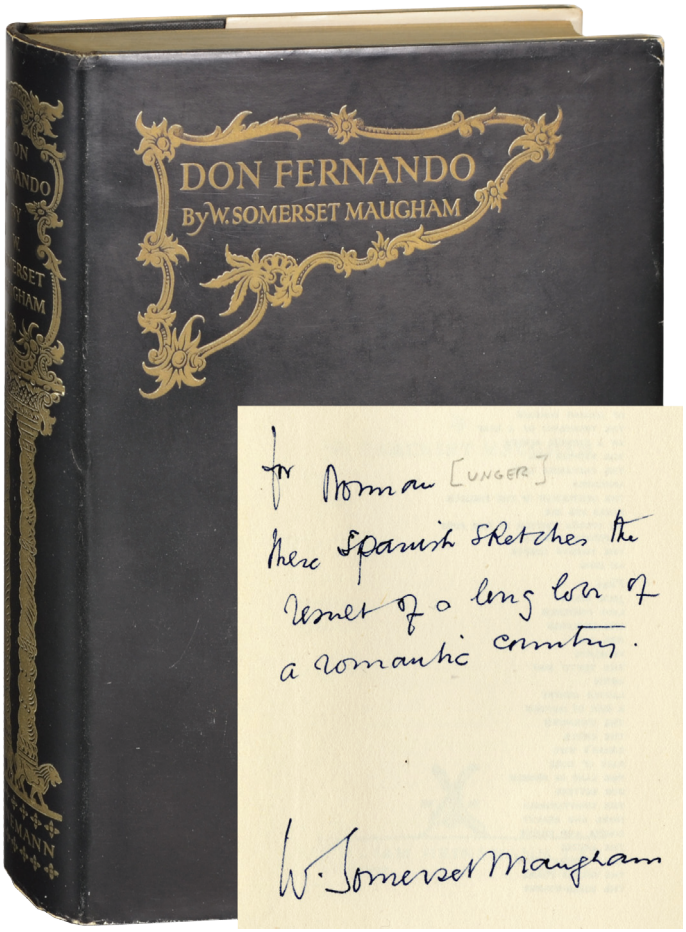
DON FERNANDO

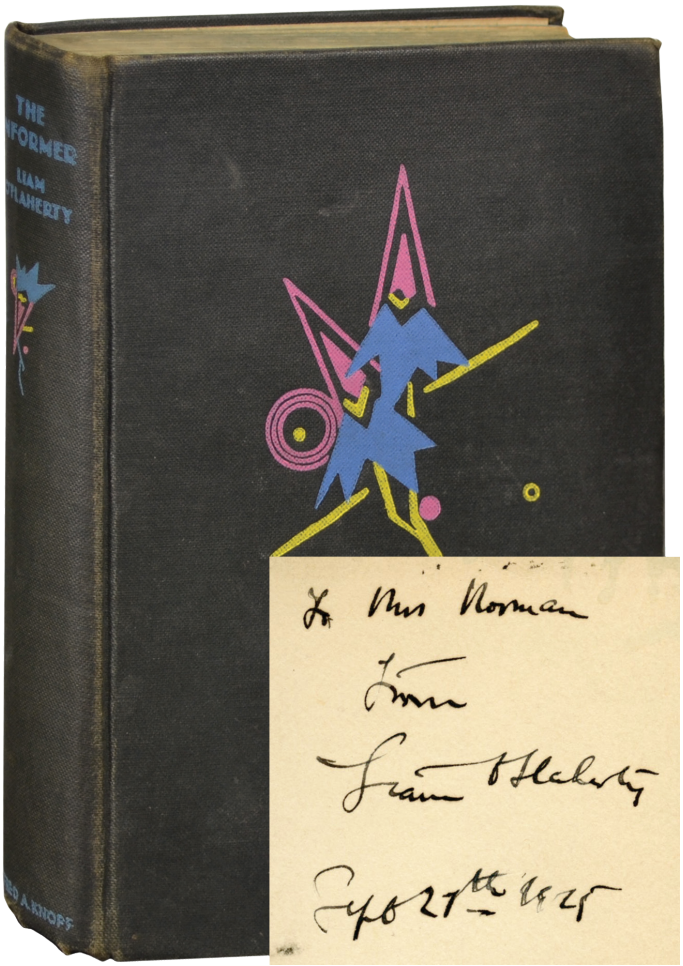
London: Heinemann, 1935. First Edition. **Inscribed by the author to Norman Unger on the title page: "For Norman / These Spanish sketches, the result of a long love for a romantic country / W. Somerset Maugham."**

About Fine in a Fine dust jacket. A spectacular copy of a title particularly susceptible to wear, and not commonly found signed.

Stott A49.

$2850





142. O'FLAHERTY, LIAM

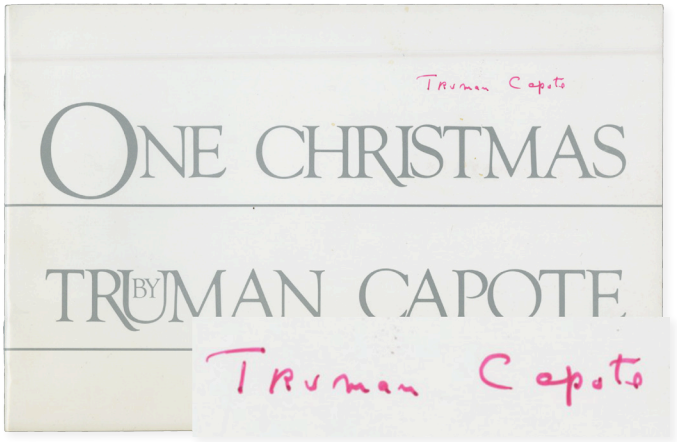
THE INFORMER

New York: Alfred A. Knopf, 1925. First American Edition. **Inscribed in the year of publication by the author on the front endpaper: "To Mrs. Norman / from / Liam O'Flaherty / Sept 27th 1925."**

The author's landmark first novel, a Haycraft Queen cornerstone, and basis for two films, one in 1929 and a better one in 1935 directed by John Ford with Victor MacLaglen in the lead.

Publisher's black cloth. Very Good lacking the scarce dust jacket. Slightly shaken and somewhat cocked, some spotting to the top page edges, else clean and presentable, with color design on the front board and spine completely intact.

$1850



A stopper for Capote collectors

143. Capote, Truman

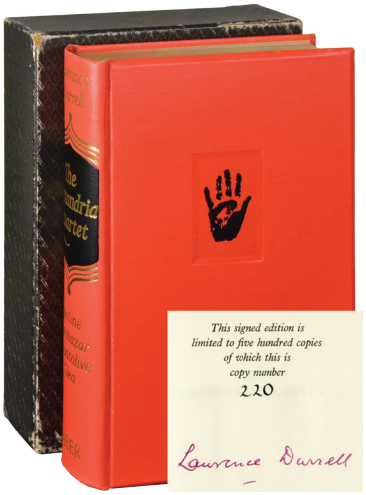
One Christmas

New York: Ladies' Home Journal, 1982. First Separate Edition. **Signed by Truman Capote in red ink on the front wrapper.**

A very classy offprint issued by *Ladies' Home Journal,* previewing the appearance of this late short story by the author in their December 1982 issue. A stopper for Capote collectors.

12 pages. Fine in oblong, saddle-stitched card wrappers, 8.75 x 5.5 inches.

$1250



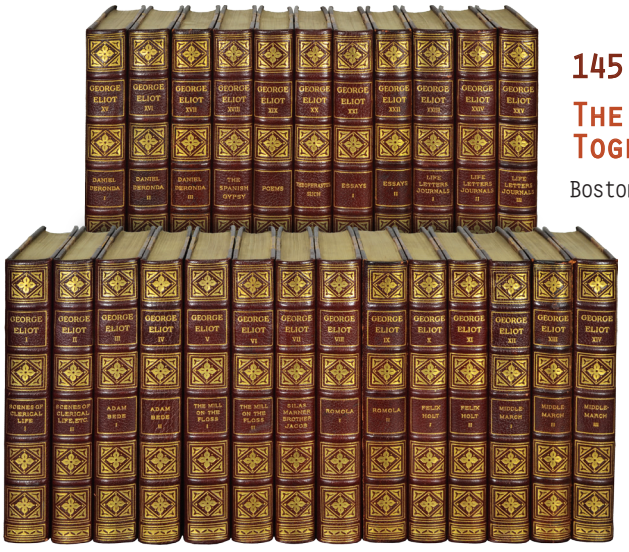
144. Durrell, Lawrence

The Alexandria Quartet: Justine, Balthazar, Mountolive, and Clea

London: Faber and Faber, 1962. First Edition. **One of 500 numbered copies (this being No. 220) signed by Durrell.**

Publisher's orange cloth with original acetate. Fine in the publisher's slipcase, which is Very Good with some rubbing and wear at the extremities, but still completely intact.

$1500



145. Eliot, George and J.W. Cross

The Writings of George Eliot, Together with The Life by J.W. Cross

Boston: Houghton, Mifflin, 1907-1908. First Edition. Warwickshire Edition. Twenty-five volumes. An attractive and comprehensive set of Eliot's work, together with a biography of her life written by her husband, which includes entries from her letters and journals.

All volumes Near Fine to Fine and unread, with maroon half leather and marbled paper covered boards, gilt topstains and titles. Just a hint of rubbing to a couple of front joints and boards.

$1850

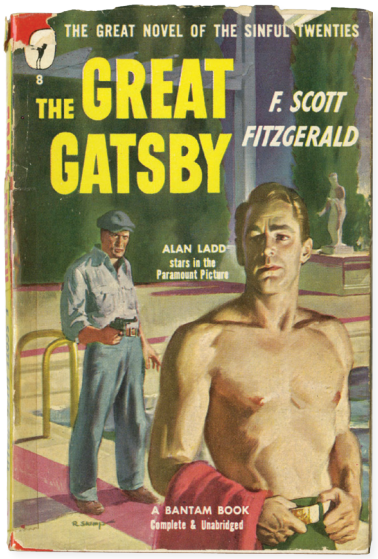
In the scarce dust jacket

146. Fitzgerald, F. Scott

The Great Gatsby

New York: Bantam Books No. 8, 1946. Vintage paperback. Third printing of this Bantam edition. About Fine in a Very Good dust jacket. Spine just slightly cocked, with a hint of laminate lift at the spine ends and corners, else book is Fine. Jacket has cello tape repair to the spine, with a few small chips to the top edge and a snag to the rear spine joint. An attractive copy in the scarce dust jacket.

$450



One of 1000 copies signed by Garcia Marquez

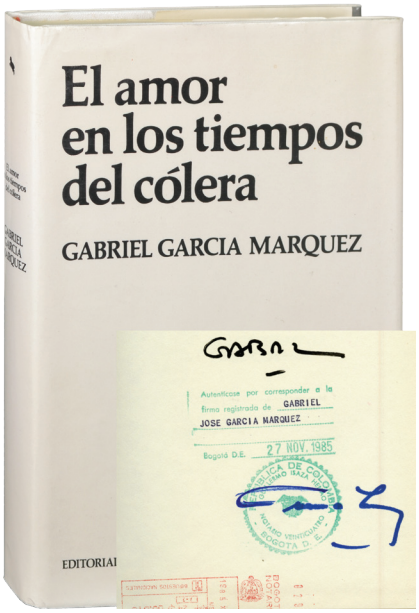
147. Garcia Marquez, Gabriel

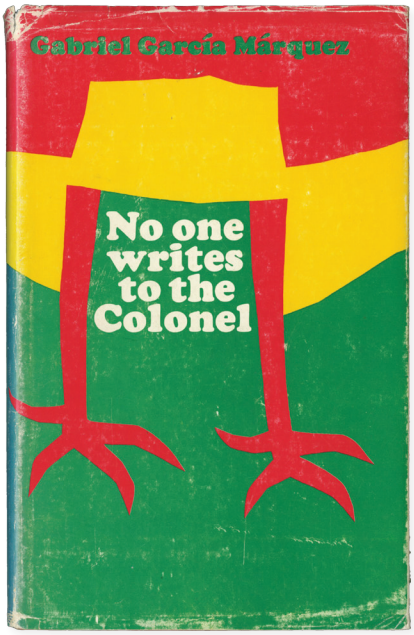
Elen los tiempos del colera

Bogota, Colombia: Editorial Oveja Negra, 1985. First Edition. **One of 1000 unnumbered copies signed by the author, the proceeds of which went to the victims of the 1985 eruption of the Nevado del Ruiz, said to be Colombia's largest natural disaster and the second-deadliest volcanic eruption of the 20th century.**

Lightly bumped at the spine ends, affecting both book and jacket, with lightly toned pages, else Fine in a Fine dust jacket. A lovely copy of this uncommon edition. Text in Spanish.

$1500





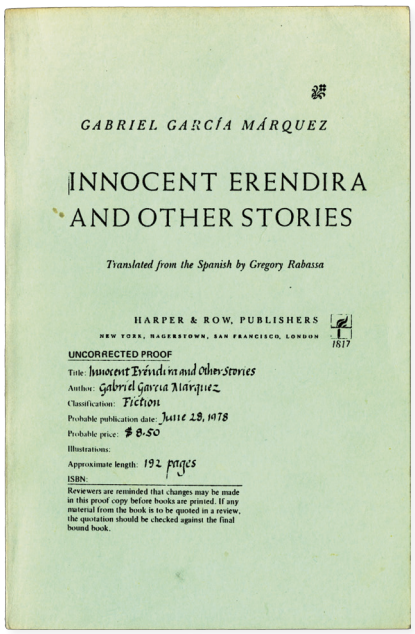
The British proof, in the proof jacket

148. Garcia Marquez, Gabriel

No One Writes to the Colonel

London: Jonathan Cape, 1971. Uncorrected Proof, preceding the First Edition. Just about Fine in red publisher's wrappers and a Very Good plus proof dust jacket. Light reading creases to the spine panel. Jacket has a few short closed tears and shallow creasing at the extremities, with light rubbing and mild fading to the spine. A very presentable copy.

$650

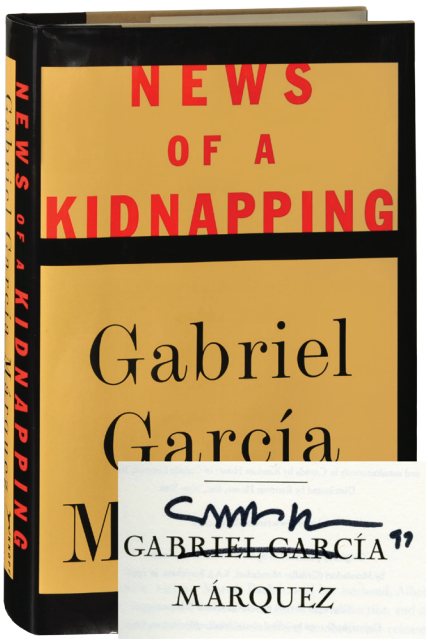


149. Garcia Marquez, Gabriel

Innocent Erendira and Other Stories

New York: Harper and Row, 1978. Uncorrected Proof, preceding the First Edition. Light fading at the spine and extremities, else just about Fine and unread in light green wrappers. A lovely copy of a scarce proof.

$325



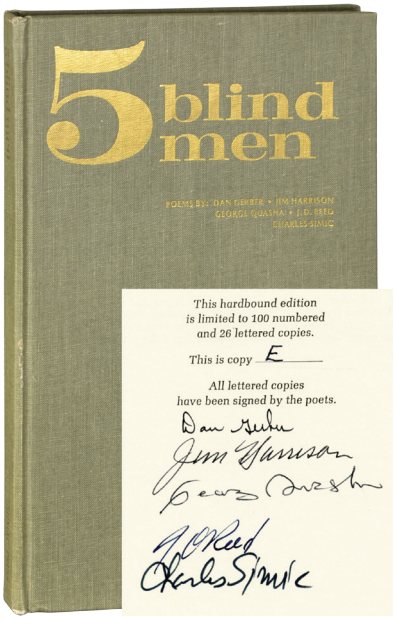
150. Garcia Marquez, Gabriel

News of a Kidnapping

New York: Alfred A. Knopf, 1997. First American Edition. **Signed by the author and dated in the year of publication.**

Fine and unread in a Fine dust jacket. An attractive copy.

$550



151. HARRISON, JIM
GERBER, DAN, GEORGE QUASHA, J.D. REED, CHARLIE SIMIC
5 BLIND MEN

Fremont, MI: Sumac Press, 1969. First Edition. **One of 26 lettered and 100 numbered copies (this being letter E) signed by all five poets.** Just the slightest hint of bowing to the front board, with light rubbing to the front joint, else Fine without dust jacket as issued. A lovely copy.

$1450

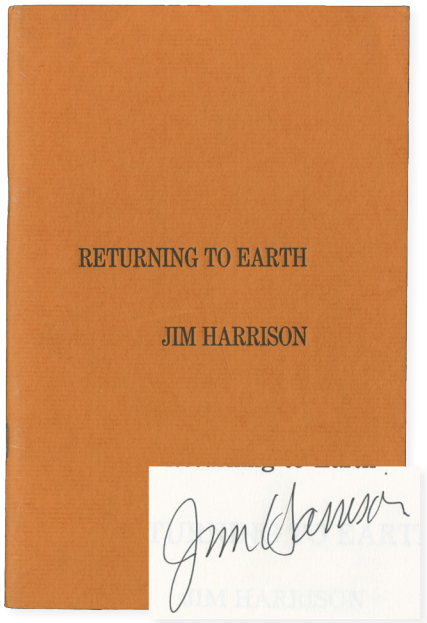
152. HARRISON, JIM
RETURNING TO EARTH

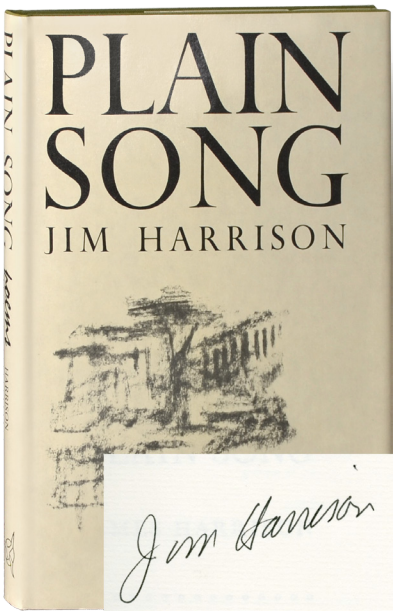
Berkeley, CA: Ithaca House Publications, 1977. First Edition. **Signed by the author on the title page.**

A small chapbook of poetry, scarce even unsigned. Just about Fine in terra cotta colored saddle-stitched wrappers. A bright copy.

Orr & Torrey A.52.c.

$475





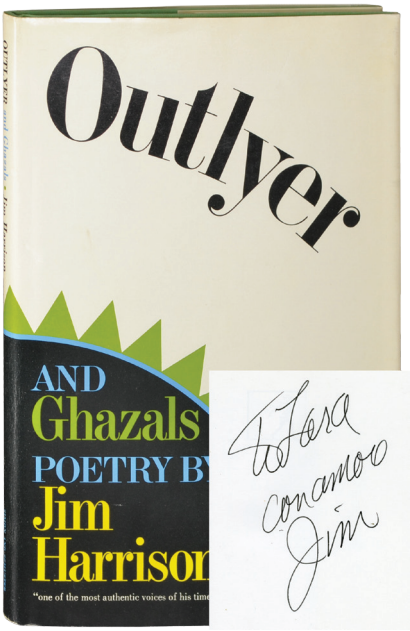
153. HARRISON, JIM
PLAIN SONG

New York: W.W. Norton, 1965. First Edition. **Signed by the author on the half-title page.**

Light toning to the rear jacket panel, else Fine and unread in a Fine dust jacket. An attractive copy.

Orr & Torrey A.1.b.

$750



154. HARRISON, JIM
OUTLYER AND GHAZALS

New York: Simon and Schuster, 1971. First Edition. **Inscribed by the author on the front endpaper: "To — / con amor / Jim."** About fine in a just about Fine dust jacket. Spine ends lightly bumped, else book is Fine. A lovely copy.

Orr & Torey A.6.b.

$600

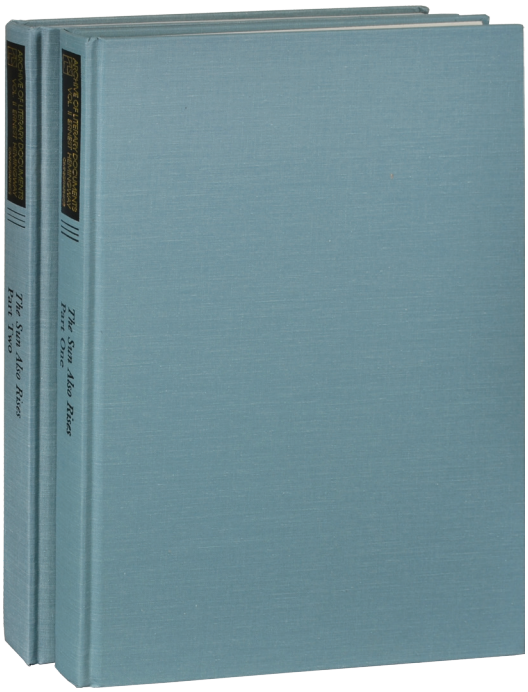
155. HEMINGWAY, ERNEST

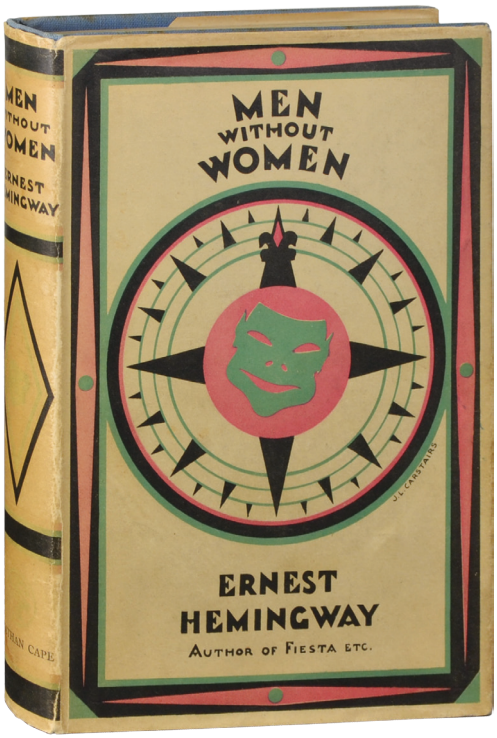
THE SUN ALSO RISES: A FACSIMILE EDITION OF THE ORIGINAL MANUSCRIPT

Detroit, PA: Omnigraphics, 1990. First Edition, in two volumes. Quarto. Publisher's teal cloth with titles in black and gilt on the spine. The first book publication of the original corrected manuscript. Published in an edition of 712 copies.

Fine with no dust jacket as issued.

$850





156. HEMINGWAY, ERNEST

MEN WITHOUT WOMEN

London: Jonathan Cape, 1928. First UK Edition. Very Good plus in a Very Good plus dust jacket. Slight spine lean, some very brief offsetting to the endpapers. Jacket has no loss, but does have a lightly toned spine, a splash at the heel and a few more along the rear hinge fold. A bright, clean copy.

First appearance of Hemingway's classic short story, *The Killers,* which was the springboard for the classic 1946 film noir, directed by Robert Siodmak and starring Burt Lancaster, Ava Gardner and Edmond O'Brien.

Hanneman A34A.

$1850

157. HEMINGWAY, ERNEST (INTRODUCTION)

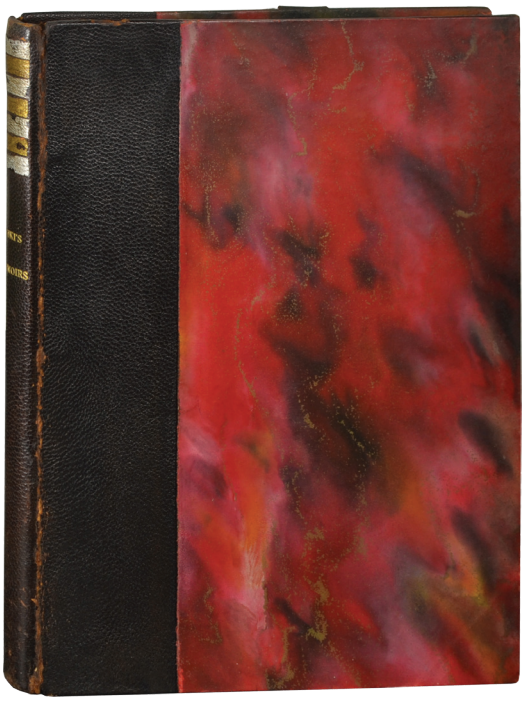
KIKI'S MEMOIRS

Paris: Edward W Titus/ At the Sign of the Black Manikin Press, 1930. First Edition. Near Fine in wrappers, quarter-bound in black leather with gilt and silver spine lettering and rule, with paper-covered boards decorated in red, black and gold. Spine gilt slightly rubbed in a few spots.

One of 1000 copies printed. Translated from the French by Samuel Putnam.

Hanneman B7.

$450





158. HILTON, JAMES

GOODBYE MR. CHIPS!

London: Hodder and Stoughton, 1934. First Edition. **Signed by the author at the top right corner of the front endpaper.**

An iconic British novel, made into two significant films, the first one in 1939 in the UK, which starred Robert Donat, Greer Garson, Paul Henreid and John Mills, and the second 30 years later in the US, starring Brits Peter O'Toole and Michael Redgrave, along with Petula Clark. A handsome copy of the first edition of a book that strikes right at the heart of why education is such an important and sentimental thing to those who have benefited from it.

Fine in a bright, Near Fine dust jacket. A small chip at the jacket crown, else as nice a copy as we've seen. With illustrations and jacket design by Bip Pares not found in the US edition.

$2750

THE AUTHOR'S SCARCE FIRST BOOK

159. HORNBY, NICK

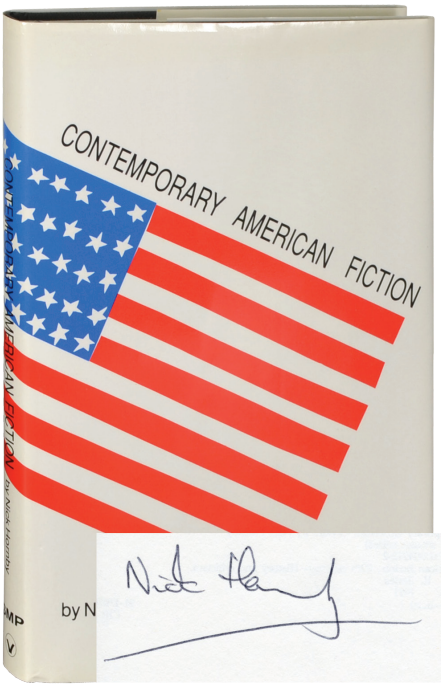
CONTEMPORARY AMERICAN FICTION

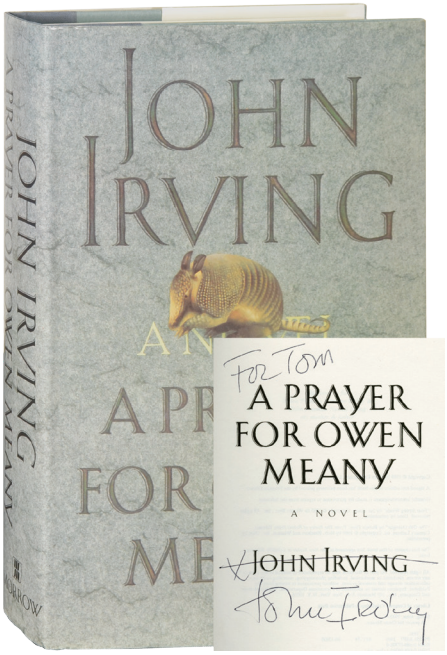
New York: St. Martin's Press / Vision Press, 1992. First Edition. **Signed by the author on the title page.**

Hornby's scarce first book, a collection of critical essays by the soon-to-be novelist on a variety of literary topics, including "the New Yorker short story," and American authors Richard Ford, Anne Tyler, Raymond Carver, Tobias Wolff, Andre Dubus, Jayne Anne Phillips, Joy Williams, and Bobbie Ann Mason.

Fine and unread in a Fine dust jacket. A lovely copy.

$400





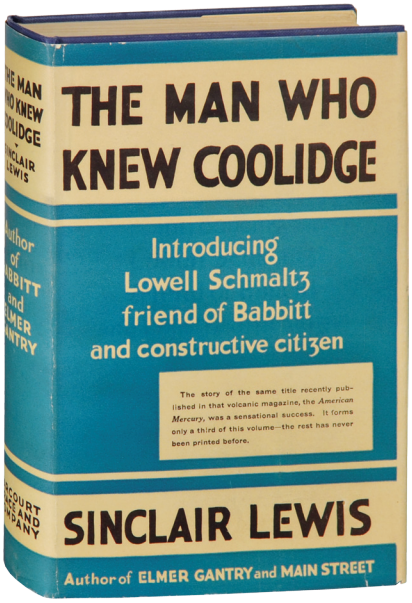
160. IRVING, JOHN

A PRAYER FOR OWEN MEANY

New York: William Morrow 1989, Inc. First Edition. **Inscribed by the author on the title page: "For Tom / John Irving."** The recipient worked for William Morrow, Irving's publisher, at the time the book was signed, and a letter of provenance to this effect is included. Considered by many to be the author's best novel.

Fine in a Fine dust jacket.

$625



161. LEWIS, SINCLAIR

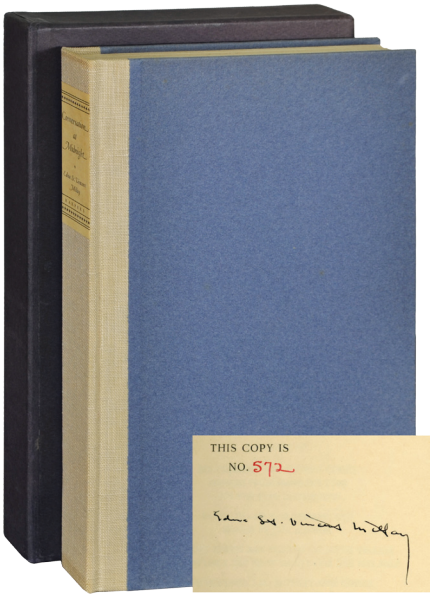
THE MAN WHO KNEW COOLIDGE

New York: Harcourt 1928, Brace. First Edition. Publisher's dark blue cloth with titles and rule in reverse on the front board and spine. Fine in a Fine dust jacket.

Lewis' fictitious account of Lowell Schmaltz, "a friend of Babbitt and constructive citizen." First written as a short story, then expanded by the author into a novel. A superb copy.

Pastore, pp. 153–161.

$1500



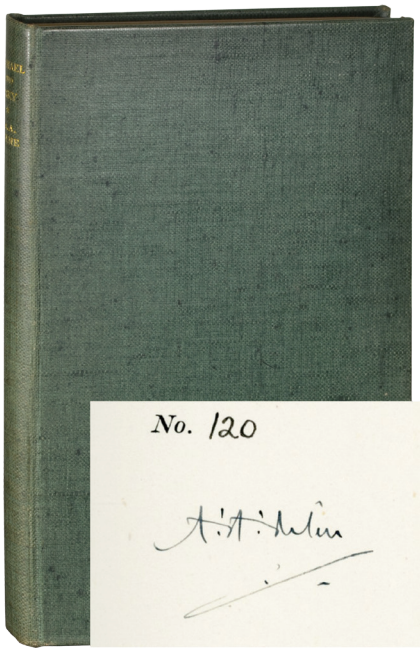
162. MILLAY, EDNA ST. VINCENT

CONVERSATION AT MIDNIGHT

New York: Harper, 1937. First Edition. **One of 579 copies (this being No. 572) signed by the author.** Printed on Worthy Charta paper.

Fine and unread, with uncut page edges, in tan quarter cloth and blue paper covered boards. Original glassine dust jacket and slipcase, both Near Fine. Jacket has a two inch snag to the top of the front panel. Slipcase lightly faded at the spine and extremities, else Fine. A lovely copy.

$750

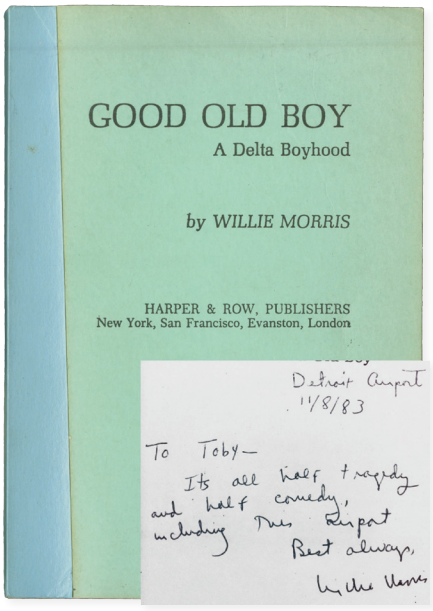


163. MILNE, A.A.

MICHAEL AND MARY: A PLAY

London: Chatto and Windus, 1930. First Edition. **One of 260 copies (this being No. 120) signed by the author.** Light fading to the spine, else a bright Fine copy. A lovely copy of this play by the author of *Winnie the Pooh*.

$875



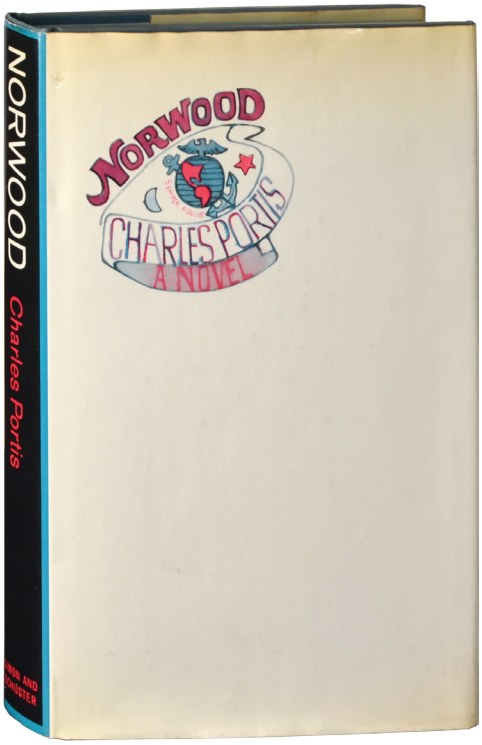
164. MORRIS, WILLIE

GOOD OLD BOY: A DELTA BOYHOOD

New York: Harper and Row, 1971. Uncorrected Proof, preceding the First Edition. **Inscribed by the author on the half title page to noted curator Toby Holtzman: "Detroit Airport / 11/8/83 / To — / It's all half tragedy and half comedy, including this airport. / Best always, Willie Morris."**

Near Fine in green wrappers, with a small repair to the spine.

$475



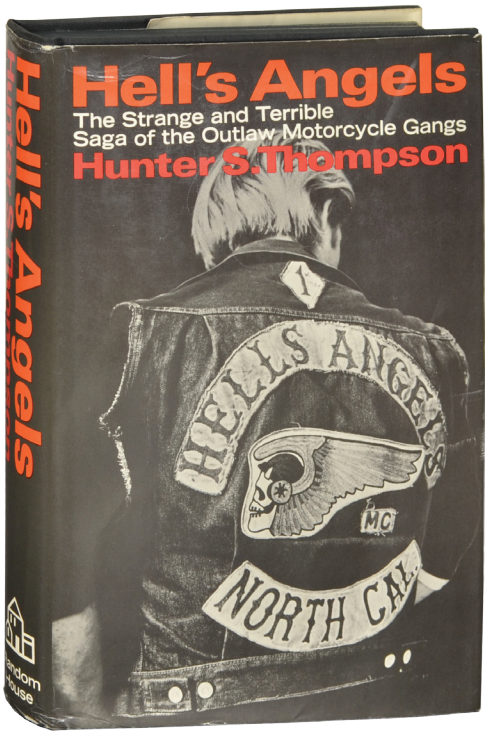
165. PORTIS, CHARLES

NORWOOD

New York: Simon and Schuster, 1966. First Edition. Near Fine in a Near Fine dust jacket. Slightest lean, with some vertical creasing to the front flap.

A bright copy of Portis' first book, a poignant and side-splitting comedy about an southerner who journeys from Arkansas to New York City under orders to retrieve a used automobile. Lacking the yellow remainder spray dot that curses nearly every copy of this book that turns up, extremely scarce thus. Basis for the 1970 film starring Glen Campbell, Kim Darby, Joe Namath and Dom DeLuise.

$1250



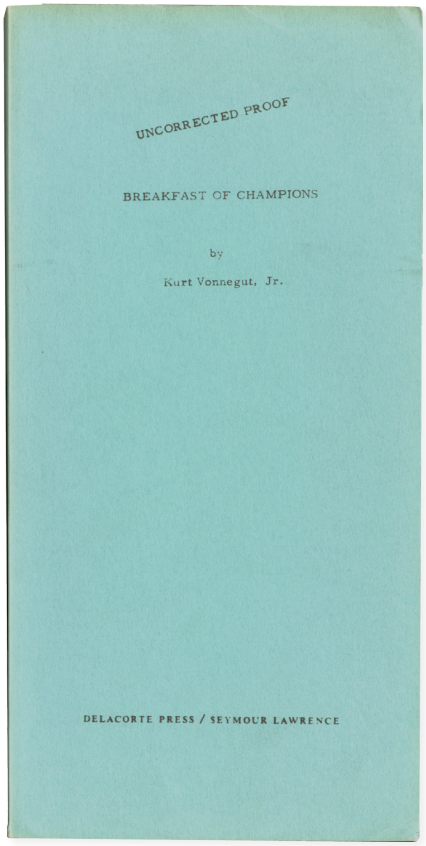
166. THOMPSON, HUNTER S.

HELL'S ANGELS

New York: Random House, 1967. First Edition. Near Fine and apparently unread in a Near Fine dust jacket. Just a touch of creasing and minute rubbing at the jacket spine extremities.

A very attractive copy of the iconic journalist's first book, nicer than usually found.

$975



167. VONNEGUT, KURT JR.

BREAKFAST OF CHAMPIONS

New York: Delacorte, 1973. Uncorrected Proof, preceding the First Edition. Near Fine in tall, plain green wrappers as issued.

The earliest published state of Vonnegut's chaotic and best selling follow up to *Slaughterhouse-Five,* and his last great novel. The only proof copy we have ever encountered.

$750

168. WOLFE, TOM

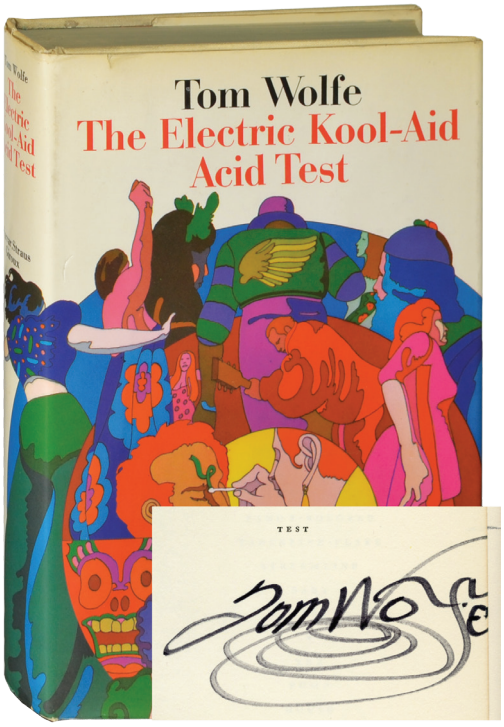
THE ELECTRIC KOOL-AID ACID TEST

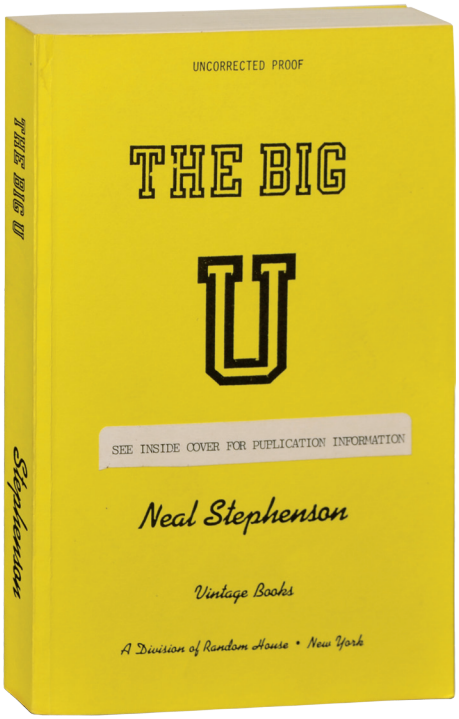
New York: Farrar, Straus, and Giroux, 1968. First Edition. **Signed by the author on the half-title page.**

Near Fine and unread in a Near Fine dust jacket. Blue topstain lightly faded, with a tiny tear at the crown and mild toning at the extremities. Jacket has a tiny closed tear at the top edge, a short snag to the front joint, and a holograph notation to the price on the front flap.

A bright copy of the author's first book.

$1250





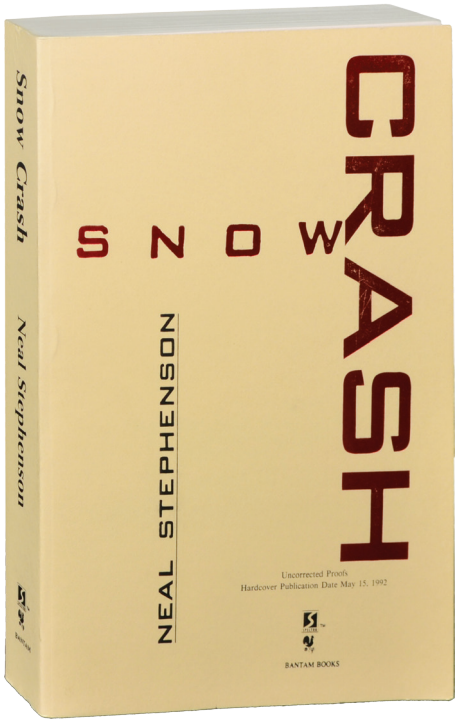
PROOFS OF TWO EARLY BOOKS BY STEPHENSON

169. STEPHENSON, NEAL

THE BIG U

New York: Vintage, 1984. Uncorrected Proof, preceding the First Edition. Small crease to the first leaf, else Fine in plain yellow wrappers. Stephenson's first book, an *Animal House*-esque college satire the he reputedly now dislikes with great intensity. The only proof copy we have ever encountered, one of presumably only a few that were produced.

$1500



170. STEPHENSON, NEAL

SNOW CRASH

New York: Bantam, 1992. Uncorrected Proof, preceding the first edition. Stephenson's breakthrough title, one that saw him move away from the straightfoward satire of his first two novels into the action-packed and idea-heavy speculative fiction for which he would become known, while simultaneously putting the final exclamation point on the cyberpunk genre. Only the second proof copy we have handled.

About Fine in off-white wrappers with red metallic titles as issued. Titles very faintly rubbed, else a bright, clean copy.

$750



171. Steve Reich and Musicians

Three New Works: Music for a Large Ensemble (1978), Octet (1979), Variations for Winds, Strings and Keyboards (1979) - Carnegie Hall 1980

New York: Carnegie Hall, 1980. Original poster for an early, seminal performance by the Steve Reich and Musicians ensemble, premiering what amounted to the second phase of his compositions for large ensembles.

Music for a Large Ensemble and *Octet* were both built on ideas formed in Reich's first "large ensemble" piece, *Music for 18 Musicians* (1974), experimenting with what the composer described as "...the human breath as the measure of musical duration...the chords played by the trumpets are written to take one comfortable breath to perform." As with *Music for 18 Musicians,* human voices were part of the palette, but wordless, forming a part of the texture as much as any instrument. The human voice would go on to become a major component in Reich's work in the 1980s.

The third piece debuted at this performance (from which a few excerpted staves appear on the poster), *Variations for Winds, Strings and Keyboards,* was Reich's first orchestral work, using an expanded version of his established large ensemble. Indeed, part of what makes this particular poster interesting is that every one of the 40 musicians in the ensemble is named.

Steve Reich's debut at Carnegie Hall was on January 18, 1973, performing his piece *Four Organs.* Reich played electric organ with Michael Tilson Thomas and members of the Boston Symphony Orchestra. The performance, extremely avant-garde at the time, met with boos and a snooty review by Harold C. Schonberg in the New York Times.

Reich notes on the Carnegie Hall website, "It was quite a different situation [on] February 19, 1980, when my ensemble, Steve Reich and Musicians, performed an all-Reich program of three of my then new works: *Octet, Variations for Winds, Strings, and Keyboards,* and *Music for a Large Ensemble.* Mr. Schonberg changed his tone a bit, writing 'Last night, Carnegie Hall saw the premieres of three pieces by Steve Reich, and just about every seat in the hall was taken. It was a young audience, and an attentive one. During each piece, everybody listened quietly, obviously absorbed, with an almost religious kind of dedication ... Most listeners seem to enjoy experiencing this kind of music with their eyes closed ... Whatever his music means, however, is lost to these ears. Perhaps he composes meta-music. It is a strange phenomena.'"

In 2006, Reich's music was celebrated throughout Manhattan, in a series of performances at major venues throughout the city, including a new piece co-commissioned by Carnegie Hall.

A fascinating piece of ephemera representing a turning point in the career of one of the twentieth century's most important composers, at the venue that not only debuted his music to the world at large, but defended it repeatedly until the world was listening.

23.5 x 34.5 inches. Fine condition, on linen.

$1500

Satchmo hangs out at home

172. [Armstrong, Louis] Adams, Eddie

Photograph of Louis Armstrong with trumpet and with his wife, Lucille

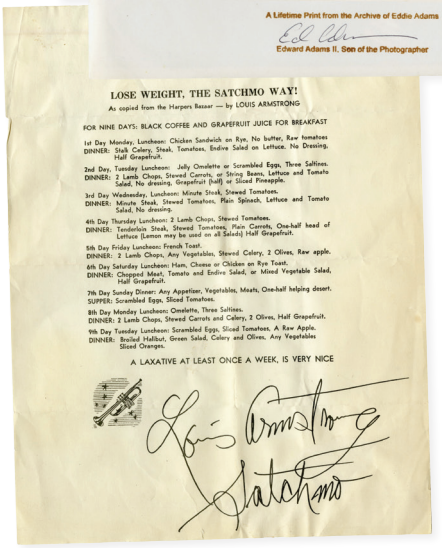
Circa 1960s. Photograph of Louis Armstrong at home, holding his trumpet, with his wife Louise. Taken by noted jazz photographer Eddie Adams in the mid-1960s, printing date unknown. With the Eddie Adams Archive stamp on the verso, signed just below by his son, Edward Adams II. An unusually candid image we have never seen, to our knowledge unpublished.

Included is a printed sheet describing Armstrong's 9-day diet plan, titled "Lose Weight, the Satchmo Way!" that is signed by Armstrong (with both his full name and "Satchmo"). An interesting plan that would today be considered Atkins-esque, heavy on black coffee, fruit, vegetables, meat, eggs, and cheese, ending with "A laxative at least once a week, is very nice."

Vintage silver gelatin print, 7.5 x 9.5 inches. Fine condition.

$6000





LOSE WEIGHT, THE SATCHMO WAY!

As copied from the Harpers Bazaar — by LOUIS ARMSTRONG

FOR NINE DAYS: BLACK COFFEE AND GRAPEFRUIT JUICE FOR BREAKFAST

1st Day Monday, Luncheon: Chicken Sandwich on Rye, No butter, Raw tomatoes
DINNER: Stalk Celery, Steak, Tomatoes, Endive Salad on Lettuce, No Dressing, Half Grapefruit.

2nd Day, Tuesday Luncheon: Jelly Omelette or Scrambled Eggs, Three Saltines.
DINNER: 2 Lamb Chops, Stewed Carrots, or String Beans, Lettuce and Tomato Salad, No dressing, Grapefruit (half) or Sliced Pineapple.

3rd Day Wednesday, Luncheon: Minute Steak, Stewed Tomatoes.
DINNER: Minute Steak, Stewed Tomatoes, Plain Spinach, Lettuce and Tomato Salad, No dressing.

4th Day Thursday Luncheon: 2 Lamb Chops, Stewed Tomatoes.
DINNER: Tenderloin Steak, Stewed Tomatoes, Plain Carrots, One-half head of Lettuce (Lemon may be used on all Salads) Half Grapefruit.

5th Day Friday Luncheon: French Toast.
DINNER: 2 Lamb Chops, Any Vegetables, Stewed Celery, 2 Olives, Raw apple.

6th Day Saturday Luncheon: Ham, Cheese or Chicken on Rye Toast.
DINNER: Chopped Meat, Tomato and Endive Salad, or Mixed Vegetable Salad, Half Grapefruit.

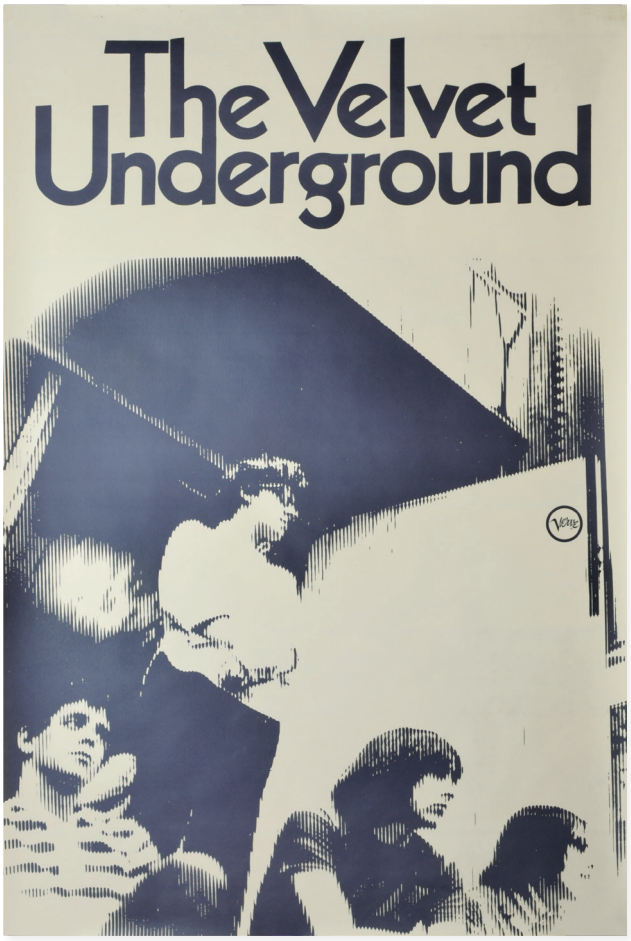
7th Day Sunday Dinner: Any Appetizer, Vegetables, Meats, One-half helping desert.
SUPPER: Scrambled Eggs, Sliced Tomatoes.

8th Day Monday Luncheon: Omelette, Three Saltines.
DINNER: 2 Lamb Chops, Stewed Carrots and Celery, 2 Olives, Half Grapefruit.

9th Day Tuesday Luncheon: Scrambled Eggs, Sliced Tomatoes, A Raw Apple.
DINNER: Broiled Halibut, Green Salad, Celery and Olives, Any Vegetables Sliced Oranges.

A LAXATIVE AT LEAST ONCE A WEEK, IS VERY NICE

Louis Armstrong
Satchmo



Finest hour

173. The Velvet Underground

White Light/White Heat

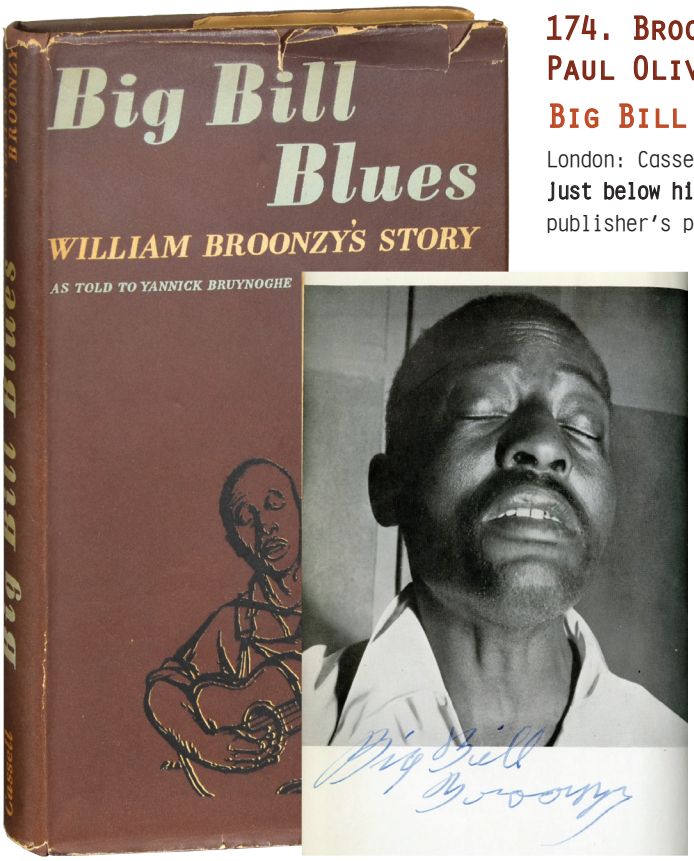
New York: Verve Records, 1968. Original poster advertising the Velvet Underground's second album, *White Light/White Heat,* released on the Verve label in 1968.

After parting ways with Andy Warhol and Nico, The Velvet Underground took to performing live often, though they drew poorly. Their performances became more intense, louder, and with extended improvisations, resulting in single songs that bordered on 30 minutes in length. The result of the band's growth is the essence of *White Light/White Heat,* a record that is heard less often today but is easily their most daring and experimental effort. The recording was raw and oversaturated, a sound that John Cale dubbed "anti-beauty." John Cale was eased out of the group later the same year, and the last two records were much more conservative and radio-friendly, focusing more on Lou Reed's pop songs than a group sound.

A striking poster, capturing one of the most important bands in twentieth century pop music at the peak of their powers.

30 x 46 inches, rolled. Near Fine.

$3500



174. Broonzy, William "Big Bill"
Paul Oliver (illustrations)
Big Bill Blues: William Broonzy's Story

London: Cassell, 1955. First Edition. **Boldly SIGNED by "Big Bill" Broonzy just below his frontis photo opposite the the title page.** Jacket with the publisher's price of 12/6 net at the bottom of the front flap.

The great Chicago bluesman's autobiography. Broonzy made numerous recordings in the 1930s and 1940s, and in the 1950s became part of the American folk revival. An uncommon book and very scarce signature.

The Cassell edition precedes all others. Grove published the book simultaneously in the US using the Cassell sheets and binding but with a different jacket design. With 9 pages of half-tone illustrations and 4 drawings by noted blues biographer Paul Oliver.

Near Fine in a Very Good plus dust jacket. Jacket is toned at the rear panel, with a few tiny chips and closed tears at the extremities.

$1850

Dylan takes electric guitar and The Hawks on the road

175. [Dylan, Bob] Burns, Tito
Tito Burns Presents Dylan '66



London: Tito Burns, 1966. Original program published by British impresario Tito Burns in 1966 to promote Bob Dylan's tour dates in 13 cities in England, Scotland, and Ireland. Featured in D.A. Pennebaker's landmark 1965 Dylan documentary, *Don't Look Back*, Burns was one of the first and biggest promoters for American artists in the UK and Europe.

Impressionistic and forward-looking, this program reflects Dylan's change in direction in 1965, with the release of *Highway 61 Revisited* (*Blonde on Blonde* would be recorded and released after this tour). The shows on this tour were divided into two parts: the first half of the show Dylan performed solo, and in the second half he was backed by a young band from Arkansas called The Hawks. The Hawks would soon debut under a new name, The Band.

The London date on this tour is the one where an audience member shouted "Judas!" to which Dylan famously responded, "I don't believe you—you're a liar!"

Self-wrappers, saddle-stitched, 12 pages, 8 x 10.25 inches. Near Fine, with a faint vertical crease down the middle (only visible on close inspection).

$850

176. MacLean, Bonnie (artist)

Jefferson Airplane and The Paupers at the Fillmore West, May 12–14, 1967

San Francisco: Bill Graham, 19. Original silkscreen poster for a performance by the Jefferson Airplane with The Paupers at the Fillmore West, May 12-14, 1967. King designation BG-63-OP-1.

The poster that introduced noted psychedelic artist (and wife of Bill Graham) Bonnie MacLean to the poster world, "...the first of the sequence for which she is famous. It is based on one of the elements which she introduced to psychedelic posters, the use of Gothic imagery, designs which appear to be parts of the walls of cathedrals." (King)

13.75 x 23 inches. About Near Fine, with a few tiny pinholes and bruises at the corners.

Grushkin, p. 122. King, pp. 328–329.

$450





177. [Psychedelic Rock]

Poster advertisement for the 1968 debut album by The Move

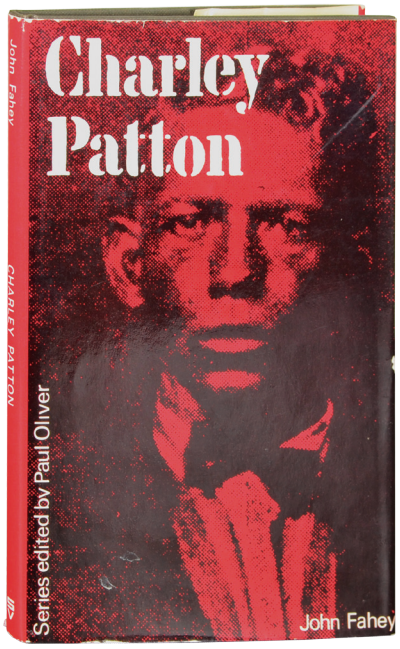
London: EMI Records, 1968. Original poster advertising the 1968 eponymous debut LP of the British Invasion band, The Move. The poster depicts the band's principal songwriter Roy Wood in a Dylanesque pose, and on a Dylanesque motorcycle, noting at the bottom the Regal Zonophone release IDs of both the mono (LRZ1002) and stereo (SLRZ1002) pressings of the album. An image we have never seen for a band whose ephemera and existing promotional material are exhaustively documented online.

The Move were so named because the five musicians in its charter lineup left existing Birmingham groups in order to form the band. Under the wing of manager Tony Secunda, the group moved to London and crafted an explosive act, heavily influenced by The Who. The difference between the two bands was that The Move favored poppier, lighter subject material, almost a rock version of The Zombies.

After this release, The Move would continue to shift their lineup, with Wood being the common denominator, morphing into a band that was less popular but more interesting, writing and recording songs with denser and more ambitious arrangements. This change in approach crystallized with the arrival of member Jeff Lynne, with whom Wood would later form The Electric Light Orchestra. The band's final two outings, *Shazam* (1970) and the *Message from the Country* (1971) today hold cult status as classics. An important band that bridged the gap between late 1960s British Invasion pop and the progressive rock movement of the early 1970s.

15 x 20 inches, folded twice (presumably as issued). Very Good, with chips at the lower corners and the upper corners neatly clipped. The Regal/EMI device at the bottom left is missing its lower left corner, but still plainly recognizable.

$325



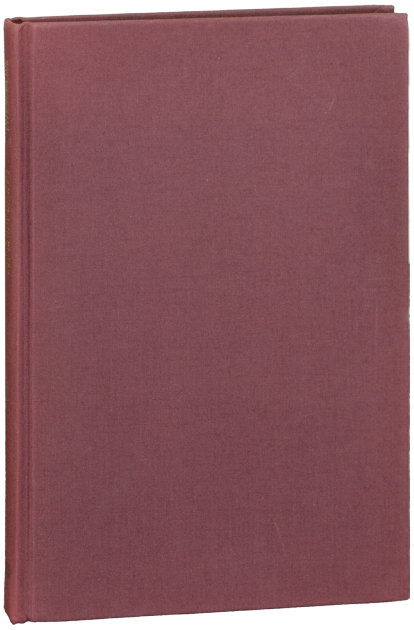
178. Fahey, John

Charley Patton

London: Studio Vista, 1970. First Edition. The scarce hardcover edition (also published in a slightly more common softcover variant) of folklorist and noted musician John Fahey's brilliant, loving analysis of his hero Charley Patton's catalogue. One of the most important books on American blues published in the twentieth century, only the third example we have encountered in the past decade. Photo-illustrated throughout. Part of the series of books on American Blues edited by Paul Oliver and published in the late 1960s and early 1970s.

Fine in a bright, Near Fine dust jacket.

$1750



179. Glass, Philip, Constance DeJong

Satyagraha: M. K. Gandhi in South Africa 1893–1914

New York: Tanam, 1983. First Edition. The second in Glass's "Portrait Trilogy," along with *Einstein on the Beach* and *Akhnaten*, about people who changed the world. Based on the life of Mohandas Gandhi and featuring text from the Bhagavad Gita sung in Sanskrit, the opera premiered in Rotterdam, Netherlands on Sept. 5 1980.

Boards very slightly bowed, else Fine and unread with no dust jacket, as issued.

$350



Inscribed in 1971

180. Harrison, Lou

Nineteen Items

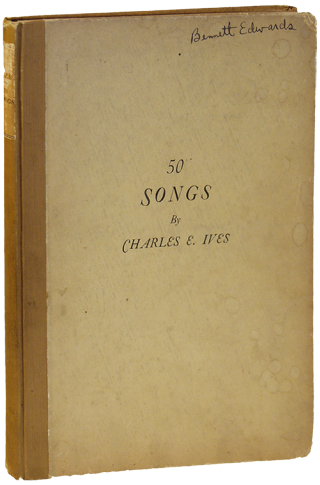
Aptos, CA: Lou Harrison, 1970. First Edition. **One of 200 numbered copies signed by Harrison. This copy is additionally inscribed on the front endpaper: "7.1.71 / For Julie Newman / with pleasure and admiration / from / Lou."**

A beautiful, complex, and deeply personal private publication by the American composer, a series of "items" that range from poetry to complex musical ideas to philosophy to art. Harrison was an American composer who advanced compositional ideas from his mentors Henry Cowell and Arnold Schoenberg. He was one of the first composers of the twentieth century to incorporate elements of non-Western cultures into his work, and one of the most prominent composers to work with microtones. Though he began working in the more widespread style of "equal temperament," he later began writing in "just intonation," and by the end of his career the majority of his works were written in the latter style. In addition to his work as a composer, Harrison had much to do with bringing his friend Charles Ives to public attention during the mid-1940s, and was outspoken in terms of politics and gay liberation.

Near Fine in string-bound card covers, with an original acrylic frontispiece painting by Harrison.

$950

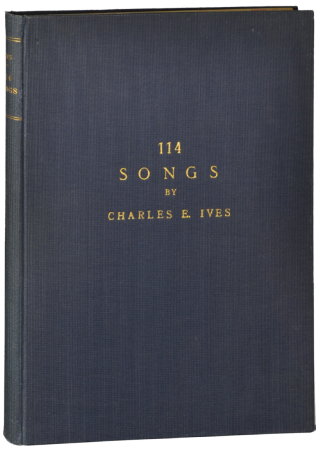
181. Ives, Charles
50 Songs



Redding, CT: C.E. Ives, 1922. First Edition. A self-published volume of songs by Charles Ives, selected from a volume published earlier the same year, titled *114 Songs*. Like *114 Songs*, this was printed for distribution among the composer's friends, and judging from the small number of copies in world libraries (OCLC locates 12 libraries with copies, whereas 106 are listed with copies of *114 Songs*) it must surely have had a much smaller printing. Rare.

Very Good in tan paper-covered boards, with a brown quarter-binding, moderately worn at the corners, brief spotting to the front board, and a touch of wear to the paper spine label, firm and clean overall. Contemporary owner name in fountain pen at the top right corner of the front board and the front endpaper. A selection of "folk songs" by Ives, many dedicated to the work of literary greats of the generation that preceded him (Shelley, Wordsworth, Goethe, Longfellow).

$1400



182. Ives, Charles
114 Songs

Redding, CT: Charles Ives, 1922. First Edition. Second issue, in publisher's blue cloth with titles and rule in gilt on the front board and spine, with pages 37–39 printed (i.e., not blank), and no dust jacket as issued. Fine condition.

A collection of avant-garde short pieces in every imaginable format (marches, violin sonatas, group sing-a-longs, etc.) written by Ives using classic 19th century poetry as lyrics. Notable as much for musical content as for the long essay by Ives at the rear regarding his typically involved conceptual intentions for this particular gathering. An eccentric publication by one of the greatest twentieth century composers.

$2500



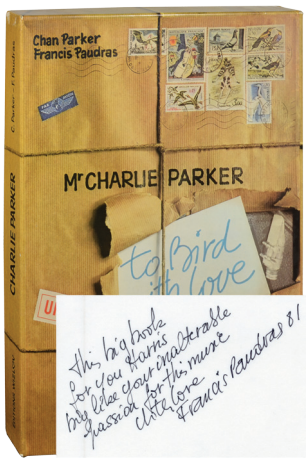
183. Lerner, Alan Jay
The Street Where I Live

London: Hodder and Stoughton, 1978. First Edition. **Signed by Alan Jay Lerner on the title page.**

A memoir by lyricist and librettist Lerner, who in collaboration with his writing partner Frederick Loewe created some of the most enduring works of the American stage and cinema. Winners of 3 Tony Awards and 3 Academy Awards, he and Loewe are responsible for musicals (all subsequently adapted to the screen) such as *My Fair Lady, Brigadoon, Gigi,* and *Camelot,* as well as original scores for films including *Royal Wedding, Paint Your Wagon,* and *The Little Prince*.

Fine and unread in a Fine dust jacket.

$550



184. [Parker, Charlie]
Parker, Chan and Francis Paudras
To Bird with With Love

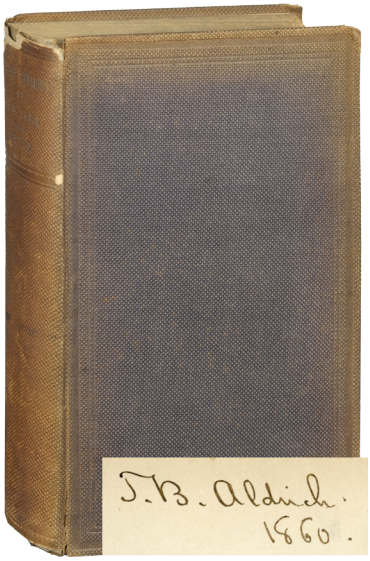
Poitiers, France: Editions Wizlov, 1981. First Edition. **Inscribed and dated in the year of publication by the book's designer Francis Paudras to his fellow designer Harris Lewine: "This big book for you Harris / big like your unalterable passion for this music / with love / Francis Paudras / 81."**

Lewine is a New York City graphic designer and art director who over the course of several decades created dust jackets and album covers for everyone from Harcourt Brace to Riverside Records, where he was instrumental in designing the sleeves for Bill Evans' *Portrait in Jazz* and *The Unique Thelonius Monk* among others. Near Fine without dust jacket as issued. An astonishing collection of photos selected by Paudras and Parker's widow, and an interesting association with an artist who's work helped define the look of some undeniably classic albums from the 1950s through 1980s.

Spine slightly shaken, else Fine. In a Near Fine publisher's pictorial box with professional repairs to the corners.

$950

Non-fiction



Copy belonging to Thomas Bailey Aldrich

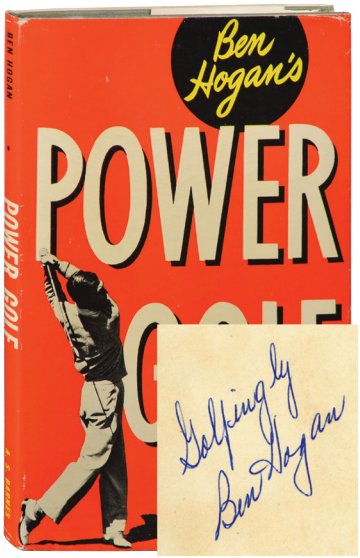
185. Wynne, James

Private Libraries of New York

New York: E. French, 1860. First Edition. **Copy belonging to noted travel writer and poet Thomas Bailey Aldrich, signed on the title page in the year of publication.**

Very Good with no dust jacket as issued. Light wear at the spine ends and corners, with a chip at the crown and light fading to the spine and extremities.

$450



186. Hogan, Ben

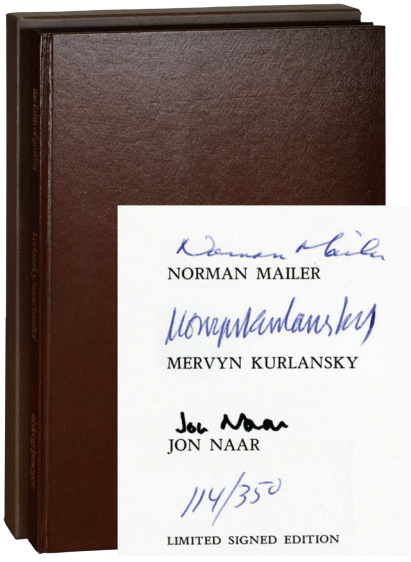
Power Golf

New York: A.S. Barnes, 1948. First Edition. **Signed on the front endpaper in blue ink by Hogan: "Golfingly / Ben Hogan."**

One of the most popular golfing books ever published, Hogan's book went into over a dozen hardcover printings. The first edition is uncommon in any kind of collectible condition, and the presence of a signature in this example makes for a striking copy indeed.

A few small stains on the front board, some foxing to the endpapers, else Near Fine in a bright, Near Fine dust jacket with minute rubbing at the corners.

$2500



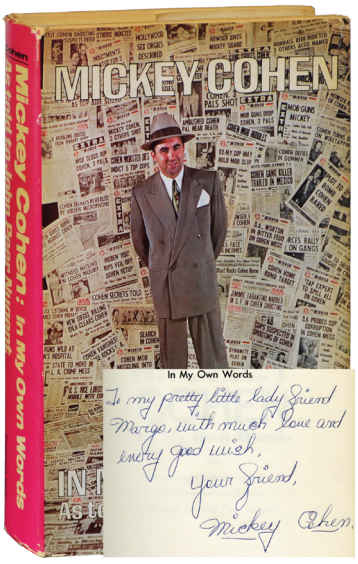
187. Kurlansky, Mervyn and Jon Naar (photographs) Norman Mailer (text)

The Faith of Graffiti

New York: Praeger, 1974. First Edition. **One of 350 copies (this being No. 114) signed by Mailer, Naar, and Kurlansky.** An exploration of New York graffiti and graffiti artists, illustrated with full page photographs of graffiti tags, and with accompanying text by Norman Mailer.

Fine in a just about Fine slipcase.

$375



188. Cohen, Mickey with John Peer Nugent

Mickey Cohen: In My Own Words

Englewood Cliffs, NJ: Prentice-Hall, 1975. First Edition. **Inscribed by notorious mobster Mickey Cohen to a presumed goomah on the half-title page: "To my pretty little lady friend Mago, with much love and every good wish. / Your friend / Mickey Cohen."** Two sections of 8-page black-and-white photographs on glossy stock.

Very Good plus in a Very Good plus dust jacket. A few nicks to the board edges, jacket with lightest wear at the extremities and lightly toned spine panel.

$450

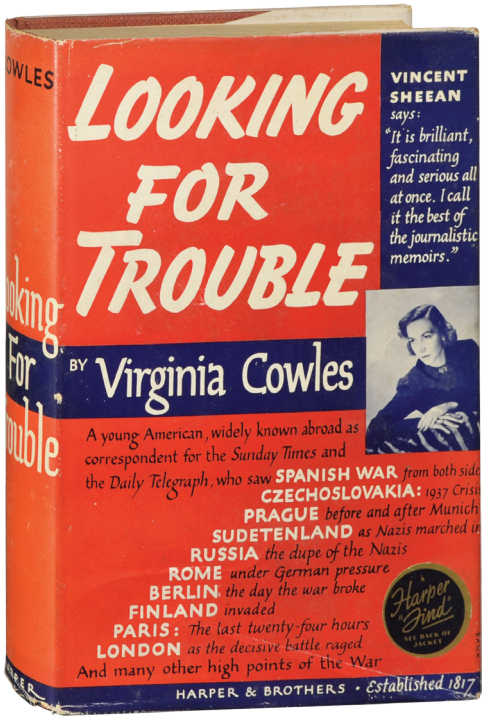
189. COWLES, VIRGINIA

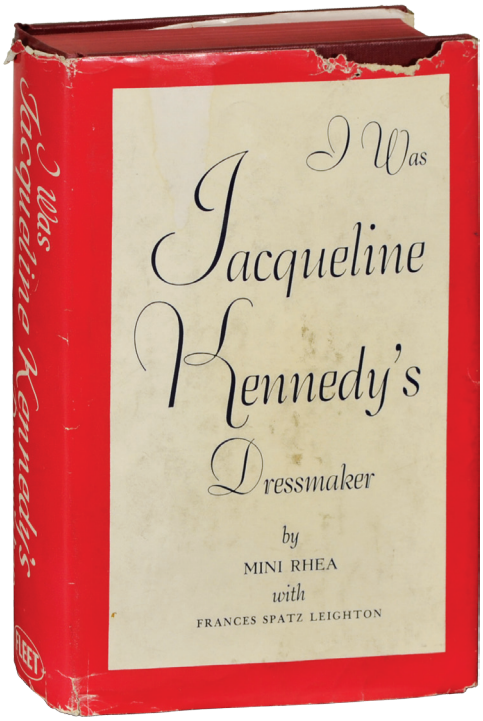
LOOKING FOR TROUBLE

New York: Harper and Brothers, 1941. First Edition. An unaccountably scarce title, the autobiography of the one of the pioneering American female journalists, who trotted the globe in the 1920s and 1930s for the Sunday Times and the Daily Telegraph, documenting both World War I and World War II.

Some foxing to the page edges, else Fine in a bright, Near Fine dust jacket.

$325





190. RHEA, MINI
FRANCES SPATZ LEIGHTON

I WAS JACQUELINE KENNEDY'S DRESSMAKER

New York: Fleet Publishing, 1962. First Edition. An in-depth look at Jacqueline's effect on the fashion of the 1960s, containing multiple black-and-white illustrations of her wardrobe as well as chapters on developing a personal style and what styles best suit one's body type.

Near Fine in a Very Good plus dust jacket. Spine ends and one corner lightly bumped. Jacket has rubbing and a few tiny closed tears at the spine ends and corners, with a few chips to the top edge and mild soil. An attractive copy, with a bright red stain to the page edges.

$550



191. JACOBS, HELEN HULL

BEYOND THE GAME

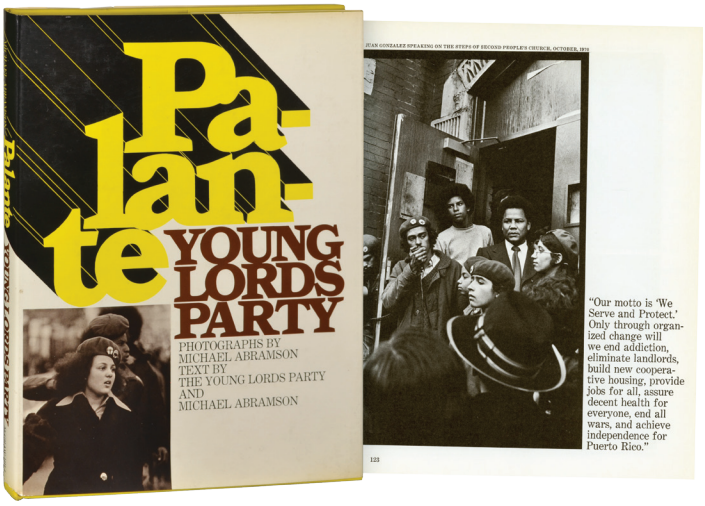
London: Sampson Low, Marston & Company, 1936. First UK Edition.

The great American tennis player's autobiography, with a striking jacket design the improves greatly on the American edition (published the same year).

Near Fine in a Near Fine example of the scarce dust jacket. Faint splash on the front board, some light foxing the first few leaves and the page edges, else book is quite bright and clean. Jacket has a faint vertical crease near the rear hinge fold, else quite bright.

$650

Photography



192. Abramson, Michael (photographs, text) Young Lords Party (text)

Palante: Young Lords Party

New York: McGraw-Hill, 1971. Slim quarto. First Edition.

The first book to be published on the Puerto Rican revolutionary political entity, the Young Lords Party, with great black-and-white photographs throughout by Abramson. Compiles interviews, poems, and biographical accounts from the party, at once violent and peaceful. Art direction by Harris Lewine, designed by Herb Lubalin. An attractive copy of an important volume on Puerto Rican political and social culture.

Near Fine and unread in a Very Good plus or better dust jacket. Slight fraying at the heel, else about Fine. Tiny chip at the jacket heel, and a few tiny closed tears with short corresponding creases at the top edge of the rear panel, else about Fine.

$525

Alfonso Ossorio's copy

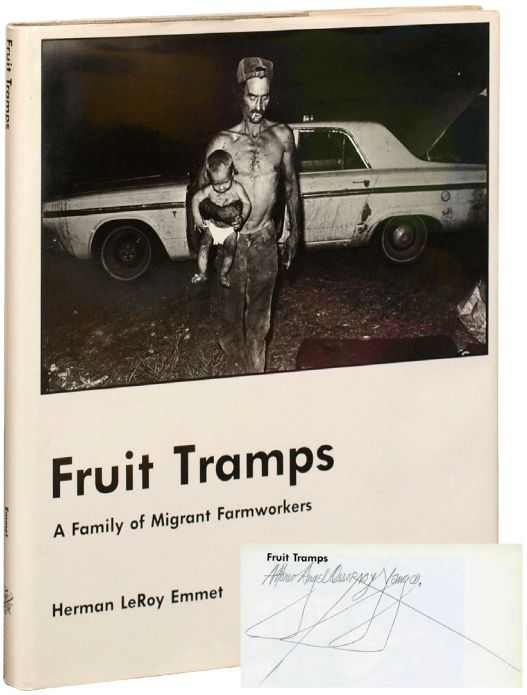
193. Emmet, Herman LeRoy

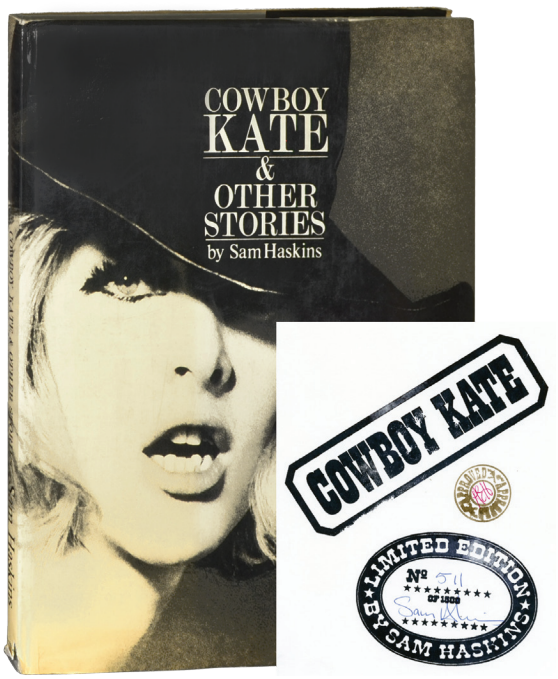
Fruit Tramps

Albuquerque, NM: University of New Mexico Press, 1989. First Edition. An important monograph on the American farm subculture in the southwest United States. **From the collection of abstract expressionist Alfonso Ossorio, with his ownership signature on the half title page.**

Near Fine in a Near Fine dust jacket. Jacket has just a touch of rubbing, and a minute crimp at the crown and outer tips. An attractive copy.

$650





194. Haskins, Sam

Cowboy Kate and Other Stories

London: Haskins Press, 1975. Limited Edition, preceded by the original 1965 edition. **One of 1500 copies numbered copies (this being No. 511) signed by Haskin.**

Fine in an about Near Fine jacket. Jacket lightly toned and rubbed, with a few short closed tears at the spine ends and a light crease to the bottom of the front panel. An attractive copy.

$950

195. RUSCHA, ED

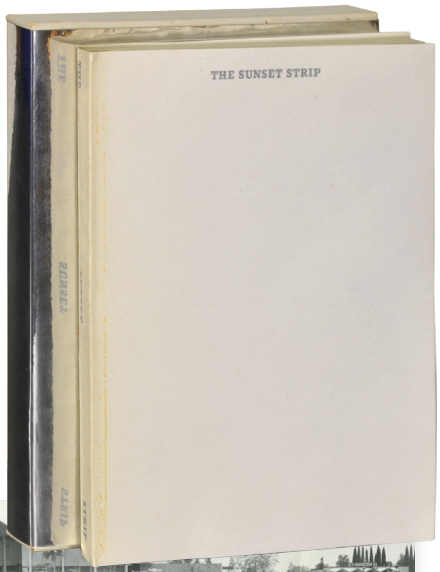
EVERY BUILDING ON THE SUNSET STRIP

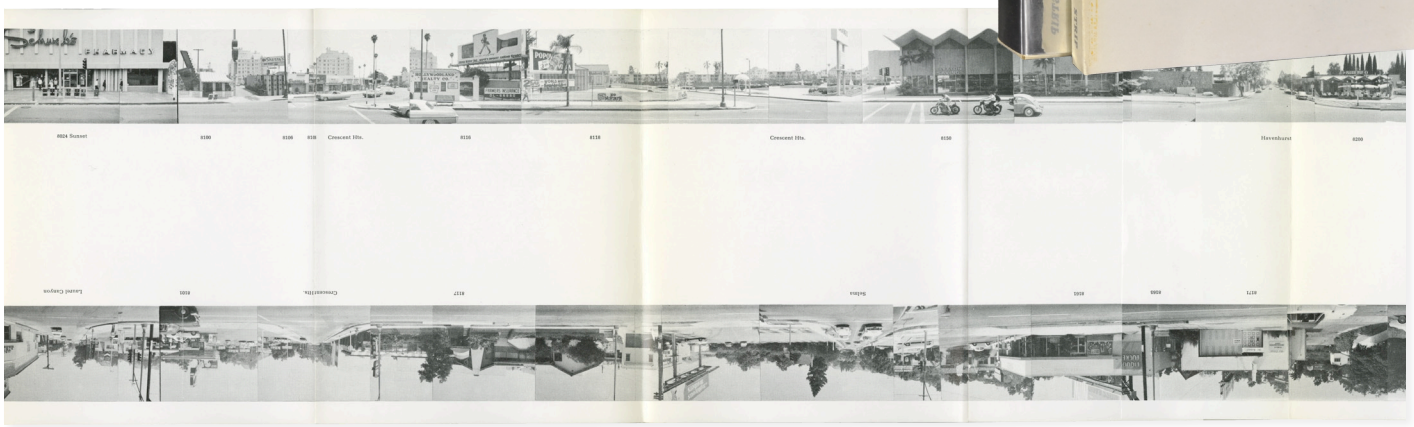
Los Angeles: Ed Ruscha, 1966. First Edition. Second issue, lacking the two inch tab at the right edge of the last panel. One of 5000 copies printed. Bound accordion-style as one continuous folding strip extending to 27 feet, as issued.

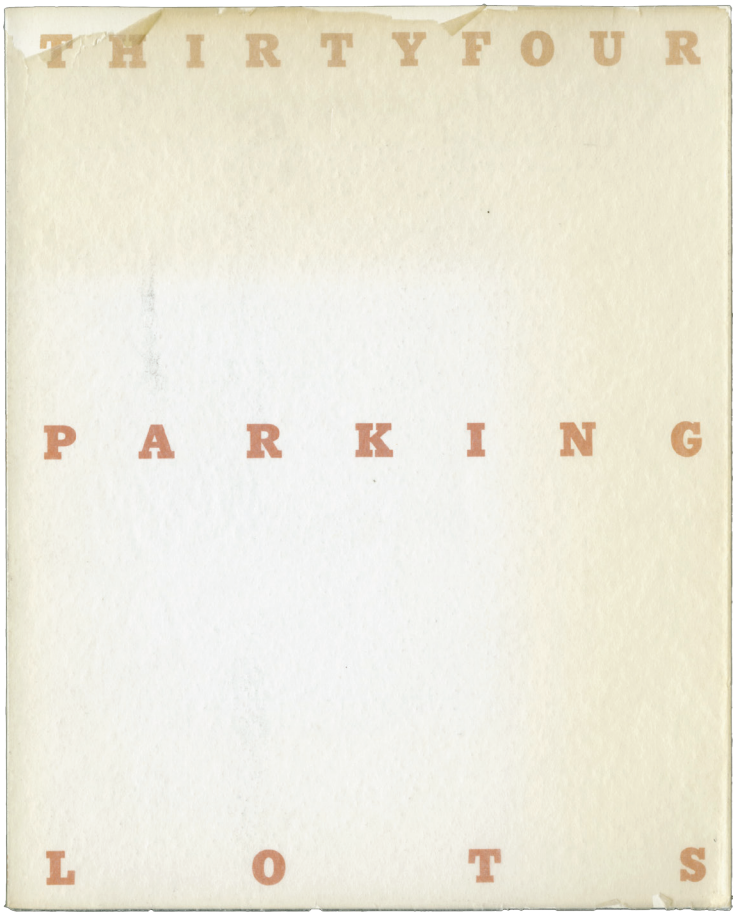
Vertical crease to the book spine panel, faint stain along the front hinge fold, else Near Fine in a Near Fine example of the original silver foil-covered slipcase with a few small tears at the open corners and a bit of the usual lift to the foil at the open end of the box.

Parr & Badger, pp. 142–143. Roth pp. 182–185. Open Book pp. 198-199. Auer p. 463.

$1650







196. RUSCHA, ED

THIRTYFOUR PARKING LOTS IN LOS ANGELES

Los Angeles: Ed Ruscha, 1967. First Edition, with the fold-out flap at the right edge of the last leaf as called for.

Ruscha's fifth book, following his iconic *Every Building on the Sunset Strip,* containing aerial photographs of mostly empty parking lots and the adjacent structures, from the famous (The Hollywood Bowl, Dodger Stadium) to the mundane (retail and office buildings).

About Fine in a Very Good plus example of the original glassine dust jacket. Jacket has a bit of fray along the top edge of the front panel, and is lightly toned at the edges. A very attractive example of a key Ruscha work.

Parr & Badger, pp. 140-141.

$2250

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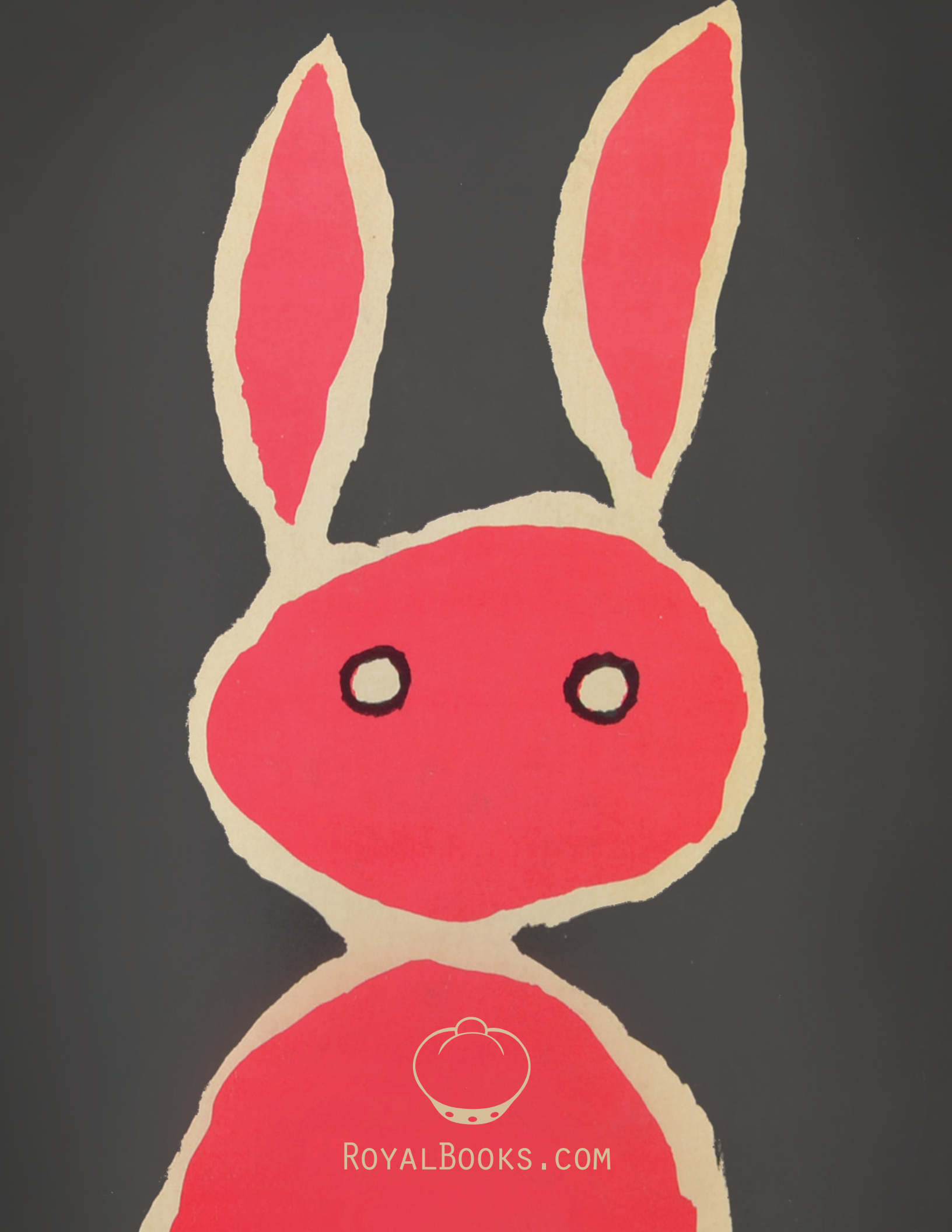
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