It's the End of the Century 1970–1979

Royal Books Catalog Thirty-eight

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The Forty-year Rule

In 1997 I bought a small collection of reasonably scarce books and pamphlets on the Black Panthers, some of it inscribed, some of it even unique. I took the collection to fairs, quoted it to institutions, and offered it in my catalogs. The resounding general response I got was "nobody cares about African-American material produced after the 1950s. It's an important part of history, but nobody is interested in the paper." It took me ten years to sell it.

If I had come to a book fair in 1997 with a pile of punk fliers from the 1970s priced above $10 each, I would have gone back home with them.

Things are a little different today. I won't quote figures, but suffice to say that African-American material from the 1960s and 1970s doesn't ever stay around my shop for longer than about two weeks. When it turns up at book fairs, there is a scramble to purchase it long before the doors open to the public. Christie's and other auction houses have entire sales devoted to punk music. Vintage 1970s muscle cars sell for huge prices. And don't even get me started on Warhol.

What happened? Well, obviously, by the time a given generation comes of age—and I would say the mean age I'm speaking of is about 40-45—that generation is pretty much in charge of assessing its own past. Shelves of collectors and institutions are filled with what has already been assessed. The new guard comes in, decisions get made about what mattered when they were young, and boom, curators and collectors have a whole new decade to obsess over.

So there's that. But there's something else, something bigger I think. If you step back and look at it, it isn't just the new guard looking at its own past. A given decade really and truly takes about 40 years to come into focus. To even begin to come into focus. I was a teenager in the 1970s, and I can tell you that in 1980 we looked back as young adults and generally agreed that there was little good to be said about the decade we had just stumbled out of. Disco, bad hair, bad fashion, Norman Rockwell, the Eagles, you name it. It just all seemed awful and embarrassing. But we weren't thinking about the things that formed us, only the things that annoyed us and, I guess, the things that didn't hold up for long. Today, looking back at the 1970s, the Eagles are still embarrassing, and I don't think 1970s fashion is ever going to become seminal—but the art that rode high, the art that was born, and even the art that was in its twilight is today not just looking solid—it's looking *fabulous*. Punk rock, No Wave, early New Wave, Alex Chilton, James "Blood" Ulmer, Ornette Coleman, Sun Ra. Captain Beefheart, King Crimson, Jeff Beck doing jazz fusion, the Stones in their prime. Early hip-hop, performance art. The New Hollywood cinema, experimental cinema, Eastern European cinema, Zine culture, fliers, the golden age of LP and poster art. God help me, even disco culture is interesting now.

I've always thought it was arbitrary and theoretically silly to divide decades at the rollover mark. Why should 1960 be the beginning of a new era, or 1970? But once the requisite 40 years have passed, there is something undeniable about that mark, something that arts culture involuntary resets its clock by, something we can't see when its happening. Something we can't even evaluate properly until our generation has done its time.night move

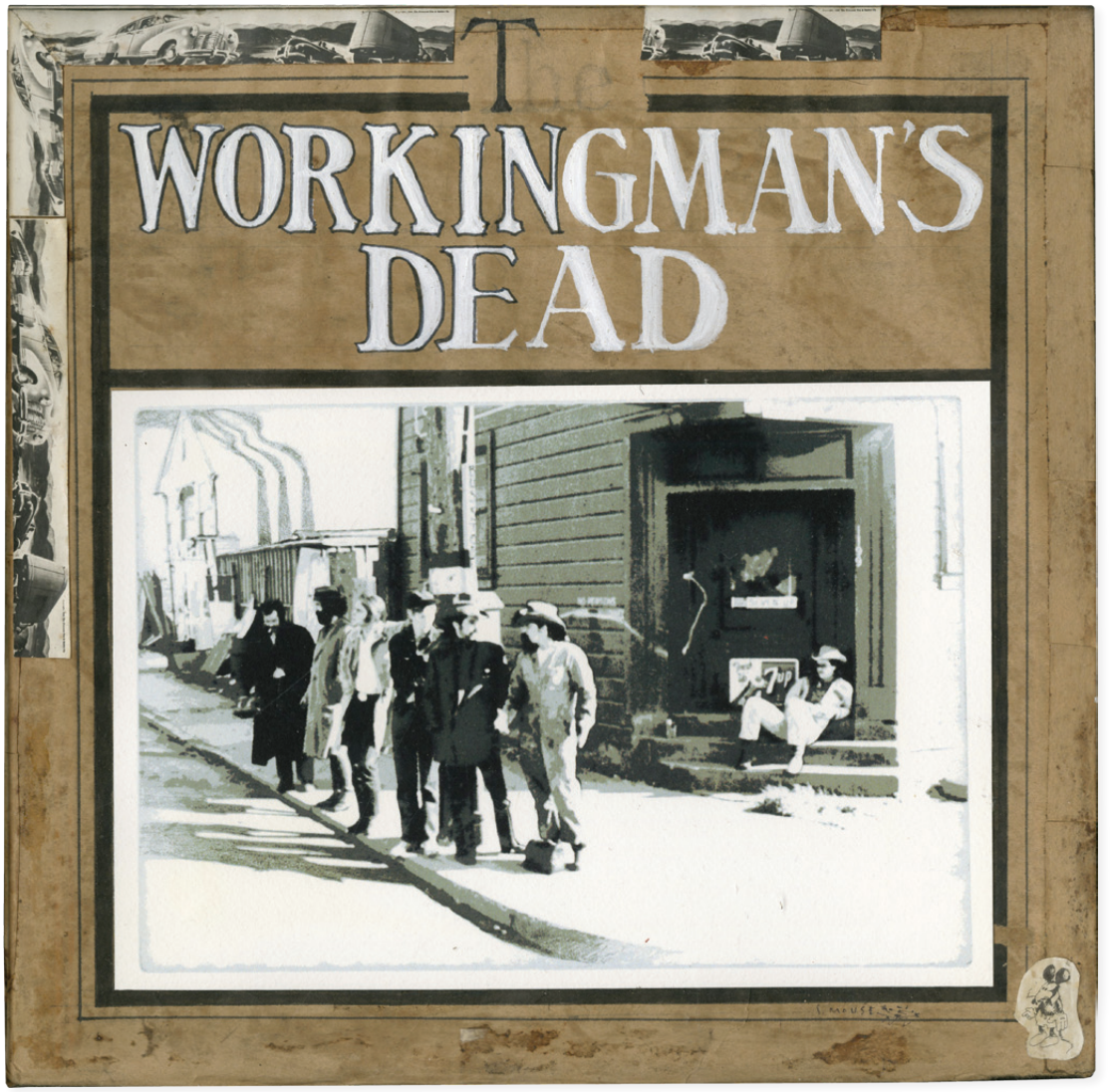
Right now, I struggle with the 1990s, and definitely the aughts. Seems pretty underwhelming, but I know better. If I were a genius or a smart rare paper dealer, I would probably start trying to assemble what seems important about the first decade of the new millineum. But I can only guess. I can only see the early 1980s, dimly, at this point, and even that is populated with only a few candidates. Everything after that is just the world I'm living in. Seminal things did happen in 2003, and 2006, but I'm not qualified to say what just yet. Nobody's qualified, really, if you ask me.

This catalog is one we've been assembling material for in the past couple of years, an intentionally random look at 1970-1979, a decade I now love so dearly that I just want to give it a big bear hug for letting me grow up in it. So if I seem a little overly affectionate, if the adjective-over-adverb density was something I just couldn't edit out, I'm afraid I can't apologize. Sue me, baby, or jump in the pool with the rest of us geeks.

Kevin Royal Johnson
Baltimore, MD

This catalog is dedicated with affection and admiration to Jason Irla, the hardest working man in show business.

Out of the Sixties



The birth of the Dead

1. [The Grateful Dead]

Mouse, Stanley (designer)

Workingman's Dead

1970. Original maquette by artist Stanley Mouse for the Grateful Dead's seminal 1970 album, *Workingman's Dead*. **Signed by Mouse at the bottom right margin.** A fascinating and very telling treatment for an image—and an album—that is today burned into the brain of pop music culture and, along with the previous year's *American Beauty,* is the genesis of the band's signature sound.

Mouse began by shooting a photo of the band in front of Barney's Beanery in San Francisco, across the street from a meat rendering plant, and had the band members all dressed in heavy work overalls. From the photos taken there, he chose a slightly blurry print and touched it up with white and black paint. The original treated photo is present at the center of this design, framed out with Mouse's original design for the album, more conceptual than the finished version, lacking the band's name and simply titled, *The Workingman's Dead*.

12.5 x 12. 5 inches. Fine condition, sealed in archival plastic for presentation, with the maquette construction visible on both the recto and the verso.

Rolling Stone 500.

$45,000

2. [MC5]
Paley, Stephen (photographer)
Back in the USA



1970. Original outtake photograph from the cover photo sessions for the 1970 debut studio album by MC5, *Back in the USA,* by photographer Stephen Paley. Shot in a sauna in stark black-and-white, the photo conveys the raw essence of a band whose essence was, well, rawness.

MC5 exploded onto the psychedelic scene in 1968 with a classic, out-of-control live album, *Kick Out the Jams*. For their studio debut, producer Jon Landau pushed for a less psychedelic, more roots-rock approach which, as is so often the case, was rejected by fans but later embraced as a masterpiece, a seminal record that is today thought of as one of the earliest popular examples of punk rock, though at the time punk rock wasn't even a concept.

Stephen Daley photographed several of the most seminal records of the late 1960s and early 1970s, including Sly Stone's *A Whole New Thing, Live Cream,* the debut album by The Allman Brothers, Laura Nyro's *New York Tendaberry,* Al Green's *Stay with Me,* and Iron Butterfly's *In-A-Gadda-Da-Vida.*

9 x 6.5 inches. Fine condition, archivally mounted in a museum-quality black wooden frame, 17 x 12.75 inches.

Rolling Stone 500.

$850



3. [Mitchell, Joni]
Blue

New York: Reprise Records, 1971. Original poster for Joni Mitchell's fourth album, released in 1971. *Blue* was her final record made for the Reprise label before moving on to Asylum in 1972.

A watershed record for both Joni Mitchell and the singer-songwriter movement. The artist's first three records were grounded firmly in the folk songwriting movement of the late 1960s, but with *Blue* Mitchell took the first steps toward establishing a more experimental sound, spare and yet complex, with elements of jazz and even avant-garde leanings. A conceptual record with a sound completely its own, the beginnings of a style beyond folk music boundaries, and one that would blossom wildly on the records that would follow.

24 x 24 inches. Rolled, on linen. Fine.

Pitchfork 100. Rolling Stone 500.

$675

Out of the Sixties



Signed by Lou Reed and Mick Rock

4. [Reed, Lou]

Mick Rock (photographer)

Transformer

Mick Rock, circa 1972. Double weight silver gelatin photograph of Lou Reed used for the cover of his 1972 album *Transformer*, **One of 50 (this being No. 36) signed by both Lou Reed and Mick Rock and struck by Mick Rock from the original negative.**

Mick Rock began been working with David Bowie in the late 1960s, and Bowie introduced him to Iggy Pop and then Lou Reed, both of whom Rock would photograph throughout the 1970s. The *Transformer* photo was taken at a show in London in July 1972. Reed was wearing white kabuki-style make-up that had started to run, and Rock snapped a photo at what would become a seminal moment—though an element of chance dictated the final image. Rock notes, "Lou had helped me select from the original contact sheet and he had clocked that frame early on. In those days I used to do my own black and white prints. I had one print where it had fallen out of focus in the enlarger. I hadn't noticed until it got into the developer. I liked it, even though it was technically a mistake, so I brought it along with the other stuff, and when he saw it he was again very decisive."

16 x 20 inches. Fine.

Rolling Stone 500.

$2250

5. [The Rolling Stones]

Sticky Fingers

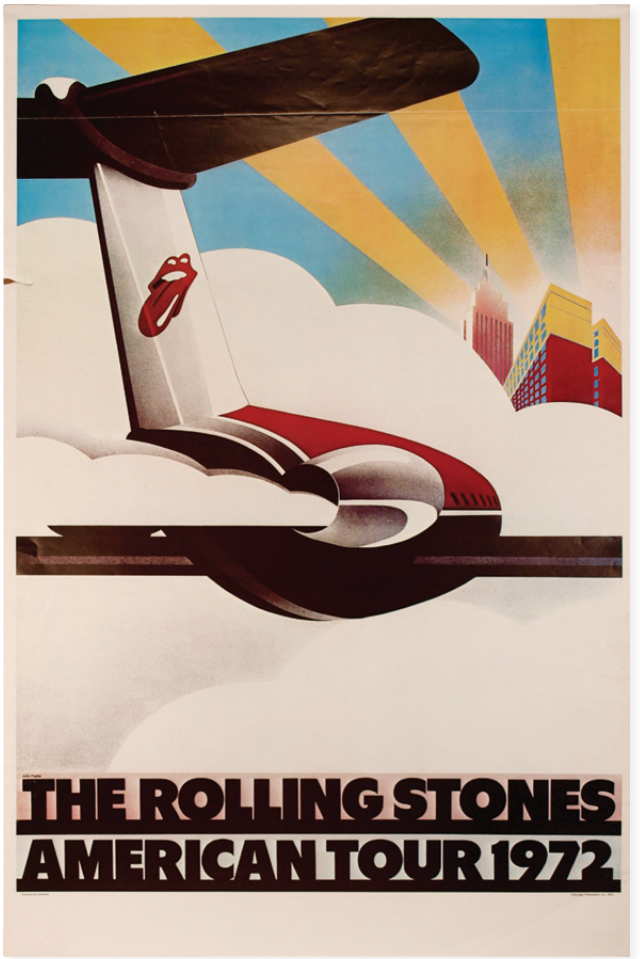


London: Rolling Stones Records, 1971. Promotional poster for the classic 1971 album. A scarce item, made on the London side of the Atlantic to promote the British release. Rather than licking their wounds after Altamont, The Rolling Stones recorded a follow-up that was the equal of *Let It Bleed,* including "Brown Sugar" from a drug-fueled, all-night session in Muscle Shoals, "Sister Morphine" from the *Let It Bleed* sessions, and 8 more blistering tracks recorded in their mobile unit during the summer of 1970, nearly every one a staple of rock radio, including "Bitch," "Sway," "Wild Horses," "Can't You Hear Me Knocking," Dead Flowers," and "Moonlight Mile." Andy Warhol famously designed the jeans-and-zipper cover, which the boys make humorous use of here.

23 x 35 inches, on an unusually thick, textured stock, machine-folded as issued. Fine.

Rolling Stone 500.

$375



6. [The Rolling Stones]

The Rolling Stones American Tour 1972

London: Rolling Stones Productions, 1972. One sheet poster advertising The Rolling Stones American tour following the release of *Exile on Main Street.*

Not only the peak of the band's greatness, but a tour that would generate much internal and external controversy. Robert Frank turned in a brilliant cover design for *Exile,* and was invited to film the band in cinema verite fashion while on this tour. The film he submitted, showing heroin use, groupie sex with the band, and just about everything else except onstage performance, met with the disapproval of the Lads, and after haggling in court an injunction was put in not allowing it to be screened in public. A concert film, *Ladies and Gentlemen, The Rolling Stones,* was shot during several performances in Texas, but was little seen until a recent DVD release that revealed it to be easily the finest known filmed performance of the band ever made.

27 x 41 inches. Folded, Near Fine.

Grushkin 4.263.

$850



7. [The Band] [Laura Nyro]

Laura Nyro and The Band at The Berkeley Community Center

Los Angeles: Bill Graham No. BG-215-OP-1, 1970. First Edition. Vintage single poster for two separate January 1970 concerts by Laura Nyro (January 24th, one performance) and The Band (January 31st, two performances) at one of Bill Graham's alternate venues, The Berkeley Community Center in Berkeley, CA. First issue, per the points in Eric King's poster guide.

The time of these performances found both Ms. Nyro and The Band touring at the peak of their creative powers. Laura Nyro had released *New York Tendaberry* in the fall of 1969, a record that took her already-established gift for songwriting into much darker territory. The Band had released its second eponymous record, also in the fall of 1969, which contained songs that are deeply ingrained classics today, including "Up on Cripple Creek" and "The Night They Drove Old Dixie Down."

A poster that was printed only once, and in small numbers due to it being for an alternate venue. As a result, an item that is somewhat scarcer than other Bill Graham posters from the same period at Winterland and Fillmore West. A superb example.

14 x 22 inches. A few tiny tackholes and one very small bruise (artwork not affected) at the extremities, Near Fine condition overall.

King BG-215-OP-1. Grushkin BG 215.

$625

8. [The Band]

The Last Waltz

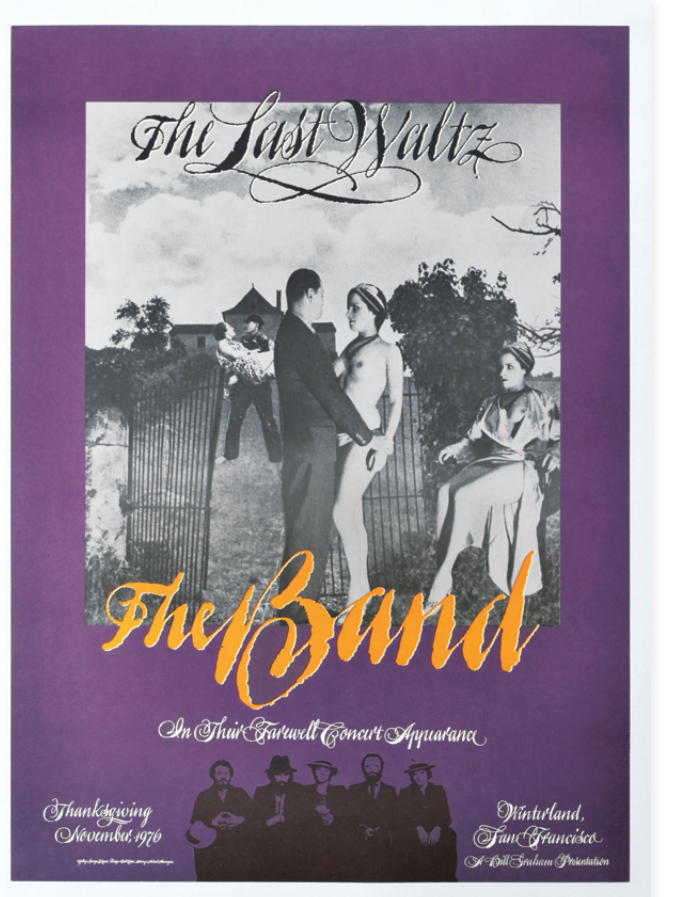
San Francisco: Bill Graham Productions, 1976. Original poster advertising the final performance by The Band at Bill Graham's Winterland in San Francisco on Thanksgiving Day, November 25, 1976. This is a poster for the performance itself, not to be confused with the resulting film of the same name directed by Martin Scorsese.

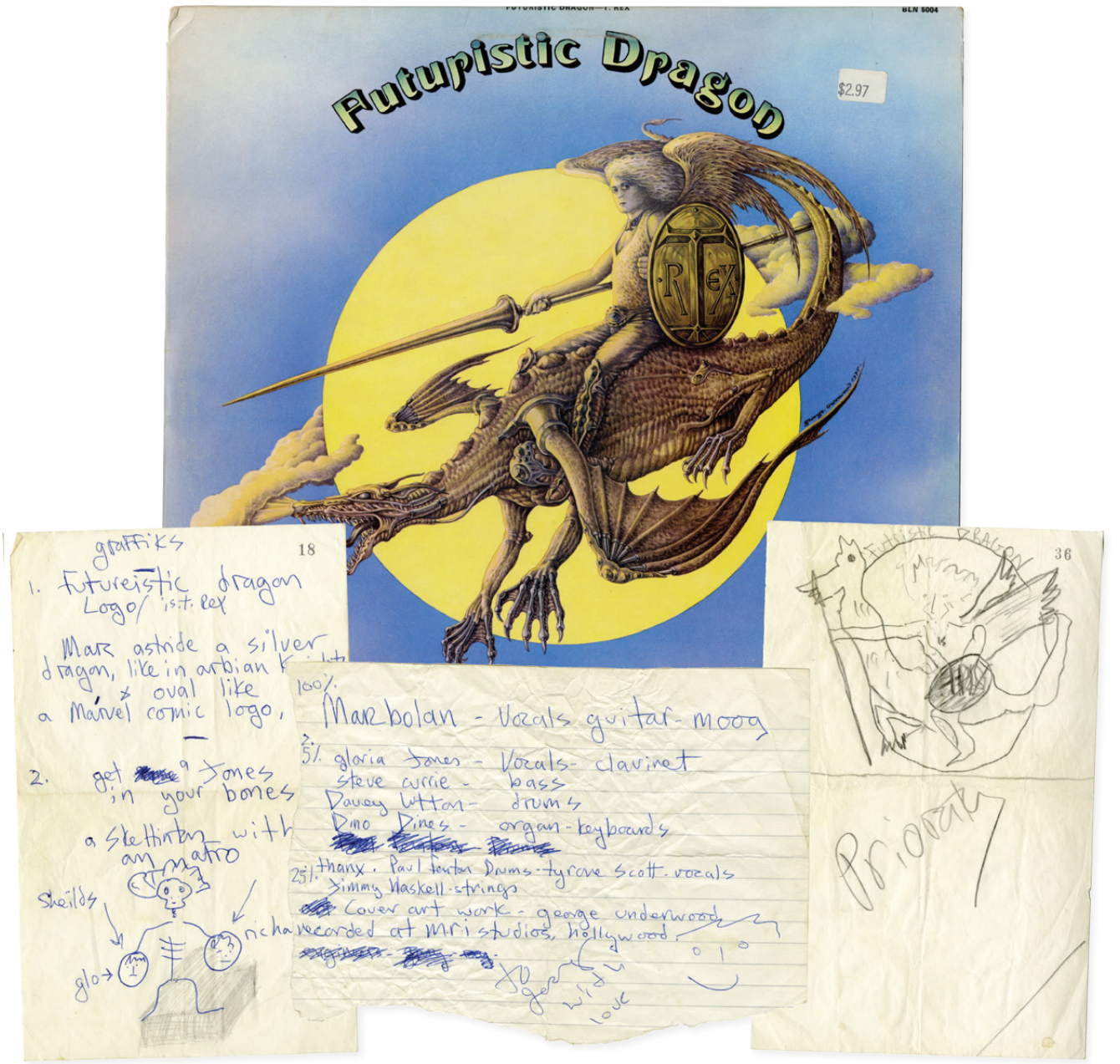
By the mid-1970s, after a nearly a decade's worth of non-stop performances with The Band, Robbie Robertson had become road-shy and wanted to cap the great quintet's career with a grand finale in the place where they had begun. What began as a simple idea turned into a complex and expensive venture, as well as something of an interpersonal emotional tempest. But the performance, and the film that came from it, ironically immortalized The Band in ways that no one—probably not even Scorsese—ever expected.

Poster designed by Bob Cato and Michael Manoogian, using elements from the work French surrealist Georges Hugnet.

20.5 x 28.5 inches. Rolled, on linen. Fine.

$875





9. [T. Rex] Bolan, Marc (designer)

An archive of design notes by Bolan for the 1976 T-Rex album, "Futuristic Dragon"

London: EMI / T. Rex Wax Company, 1976. A small archive of handwritten notations and drawings by Marc Bolan regarding his design wishes for the 1976 T. Rex album, *Futuristic Dragon*. Included is a primitive sketch of the cover design (mirroring very closely the very polished finished product), ideas regarding "graffiks" ("Marc astride a silver dragon, like an arbian [sic] knights and oval like a Marvel comic logo / Got a Jones in your bones / a Skellinton with an afro [accompanied by a drawing]." Lastly, Bolan has written out the band credits, production credits, and thank-you's. At the end of the final leaf, Bolan has added a gift inscription with a small drawing of a face: "To Jerry with love."

Futuristic Dragon was something of a comeback for Bolan, who was at the time briefly on the mend from cocaine addiction, weight gain, and Napoleon complex. The album was driven by the success of two singles that preceded it, "New York City" and "Dreamy Lady." The record is notable for its dense Phil Spector-esque production style, and is today considered one the band's most underrated efforts.

Three sheets of lined notebook paper, purposely torn in half to make said notations and drawings, each Very Good or better. Together with a Fine copy of the original pressing of the LP.

$4500



10. [The Beatles]

Let It Be

London and New York: Apple Corps / United Artists, 1970. Original one sheet poster for the 1970 film documentary.

Some have claimed that *Metallica: Some Kind of Monster* (2004) was the first documentary to inadvertently document the deconstruction of a rock band, but Michael Lindsay-Hogg beat them to it by 34 years. *Let It Be,* originally conceived as a documentary that would accompany a performance broadcast on television, morphed into a feature film when the broadcast idea was dropped. The director had no idea going into the project how much conflict had developed within the band, and unwittingly wound up putting onto celluloid a picture of what was the most acrimonious and confused time in the band's storied 6-year career. A fascinating document that became the fascinating final project to be released by The Beatles.

27 x 41 inches. Folded, Near Fine.

Pitchfork 100.

$650

11. [Badfinger]

Original Hatch-style show print for a 1971 US performance by Badfinger

Fond du Lac, Wisconsin: Fond du Lac Exhibition Hall, 1971. Original Hatch-style two-color show print for a 1971 performance by Badfinger in Fond du Lac, Wisconsin, at the Fond du Lac Exhibition Hall. The print utilizes the Apple logo, an association with The Beatles that was both a blessing and a curse for the band for the entirety of their career.

Badfinger first toured the US in late 1970, and toured extensively for the 5 years that followed. This performance, one of their earliest in America, was in support of their first album, *No Dice* (1970). A few months later, the band would rent Clearwell Castle in Gloucestershire, living and recording there to ultimately produce their masterpiece, *Straight Up,* the album that yielded their biggest singles, "Day After Day" and "Baby Blue." A print representing a pivotal moment for one of England's finest pop bands.

11 x 14 inches, green and black ink on card stock. Fine.

$475



12. [Captain Beefheart and the Magic Band] [Ry Cooder]

In Concert: Comerford Theatre, Tuesday February 2, 1971

New York: Magnus Productions. Original promotional poster for a performance by Captain Beefheart and his Magic Band and Ry Cooder at the Comerford Theatre in Wilkes-Barre, PA, Tuesday, February 2, 1971.

At first blush, a double bill that doesn't quite seem congruous. But on consideration, Captain Beefheart and Ry Cooder had a great deal in common. Beefheart was a experimental blues deconstructionist, and Cooder was a blues historian with deep roots in American folk music. Neither musician performed with any great frequency, and both stopped performing in general (with a few exceptions) in the late 1980s, each more interested in recording and exploring outside the world of touring and promotion. Beefheart gave up music for art, and Cooder gave up making his own records in favor of assisting the work of obscure and undiscovered folk artists the world over.

Beefheart was at this moment in time in between *Lick My Decals Off, Baby* (1970) and *Clear Spot* (1972). Cooder was in between *Into the Purple Valley* (1971) and *Boomer's Story* (1972). Looking at this poster, we are between the devil and the deep blue sea. One wonders if the two men met, and how they got along. A serious rarity, and a moment in time that no vinyl record store clerk, even with the worst hangover of his life, could ever discredit.

12 x 22 inches, rolled. Near Fine.

$825





Whitest shade of Bob

13. Dylan, Bob (director) Sam Shepard (screenwriter)

Renaldo and Clara

New York: Lombard Street Films / Circuit Films, 1978. Original press kit for the 1978 conceptual film directed by Bob Dylan, written by Dylan and Sam Shepard. With 5 silver gelatin double weight still photographs from the film, production notes, a lengthy list of the players, and an even lengthier list of the songs from the soundtrack. Housed in a four-color wrapper with a full-color photographic interior spread.

The crazed cinematic culmination of the tumultuous Rolling Thunder Revue tour, according to Dylan a film heavily influenced by Marcel Carne's *Les enfants du paradis* (1945). Like Carne's masterpiece, *Renaldo and Clara* clocks in at nearly 4 hours, a magnum opus combining elements of concert footage, documentary, interviews, and fictional vignettes. Near Fine.

$975



14. Zappa, Frank (director)
Tony Palmer (director)
Theodore Bikel, Ringo Starr,
Keith Moon (starring)

200 Motels

Los Angeles, CA: United Artists, 1971. Original one sheet poster for the 1971 "surrealist documentary" rock film.

In 1970 Frank Zappa completely re-formed the Mothers of Invention to include drummer Aynsley Dunber, jazz keyboardist George Duke, and three members of The Turtles. Zappa began to write a film for the new lineup, and recorded *Chunga's Revenge* (1970) with them as a "preview." Subsequently Zappa met conductor Zubin Mehta and worked with him to produce a concert in May 1970 wherein the Los Angeles Philharmonic was augmented by the Mothers (or vice versa, as you like), and referred to this as "the second preview."

The film itself, shot in a week at Pinewood Studios outside London, was a tripped-out documentary about life on the road as a musician, and Zappa characteristically chose an eclectic group of celebrities to join the proceedings, including Theodore Bikel, Ringo Starr, and Keith Moon. The resulting soundtrack is a matter of debate among Zappa enthusiasts, but is notable for its orchestral finale, "Strictly Genteel," a touchstone for the variety of classical music experimentations Zappa would subsequently pursue.

27 x 41 inches. Rolled, on linen. Near Fine.

$350



15. [Zappa, Frank]

Mothers 1975

Los Angeles, CA: Discreet, 1975. Original poster promoting Frank Zappa and the Mothers of Invention in support of their 1975 tour with Captain Beefheart.

1975 saw the release of *Bongo Fury* on Discreet, one of the best recordings ever made by Zappa, co-created by his old friend Don Van Vliet (Captain Beefheart) in a relationship that was once described by Zappa as "mutually useful but volatile." The touring with the crazed Beefheart that followed would so irritate and confound the dictatorial Zappa that the two would remain estranged until near the end of Zappa's life.

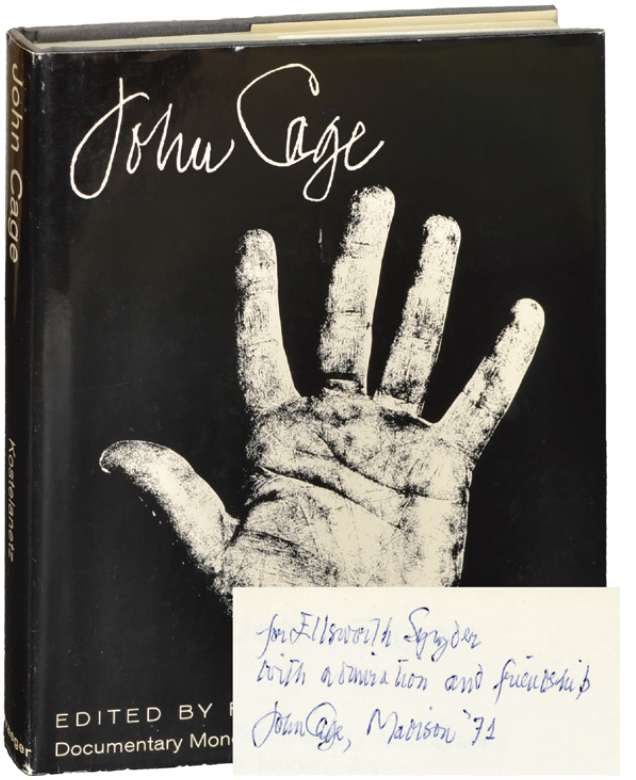
14 x 21.5 inches. Rolled, on linen. Near Fine.

$275

Inscribed to Ellsworth Snyder in 1971

16. [Cage, John] Kostelanetz, Richard

John Cage



New York: Praeger, 1970. First Edition. **Inscribed by Cage in 1971 to Ellsworth Snyder: "for Ellsworth Snyder, / with admiration and friendship / John Cage, Madison '71."**

Ellsworth Snyder and Cage were longtime friends. Snyder performed the composer's work on many occasions, perhaps most infamously at Cage's much-protested 1965 appearance at the University of Illinois: "At one point [Snyder] crawled under the piano, made a show of carefully marking a precise point on the under-body of the instrument with a tape measure, then hit that spot with a mallet. Even more provocative for that particular audience, he had planted a loose piano string in the instrument, and after striking an unusually percussive chord he slowly pulled the ostensibly broken string out of the piano. By this time the audience was screaming and throwing objects at the stage." (Johanne Rivest, *In Advance of the Avant Garde: John Cage at the University of Illinois, 1952–69,* 1999).

Snyder contributes to this volume the essay, "Chronological Table of John Cage's Life." Additionally, he is particularly thanked by editor Kostelanetz for his help in assembling the bibliographic sections at the end of the book. One of the earliest books to consider all aspects of Cage's career as writer, performer, artist, composer. A superb association.

Fine in a Near Fine dust jacket.

$5000



17. [Young, La Monte] [Marian Zazeela]

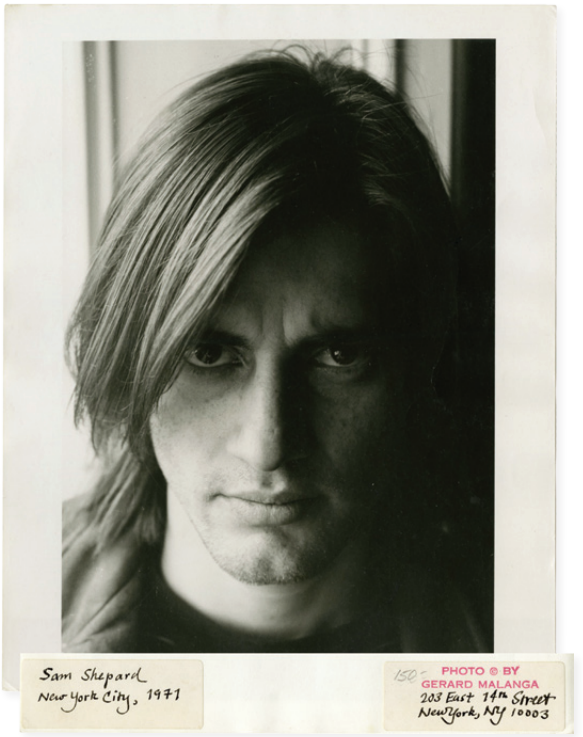
Dream House (1974)
Dream House (1975)
The Well-Tuned Piano (1978)

1974, 1975, 1978. Three posters advertising performances composed by and featuring La Monte Young and Marian Zazeela, all designed by Zazeela. **Each signed by Young and Zazeela in pencil at the bottom margin.** Performances represented include: a set of four September 1978 duet performances of *The Well-Tuned Piano* in 1978 at the Dia Bosendorfer Imperial in New York City; and two performances, from April–May 1974 and March-April 1975, of *Dream House* (at The Kitchen and DIA Art Foundation, respectively, both in New York City) accompanied by *The Theatre of Eternal Music,* a collective featuring Jon Hassell on horn, along with voices, projections, "system design," and "psychoacoustics." A centerpiece for the Fluxus movement in terms of design and intent.

Dream House (1974) measures 11.25 x 14 inches; *Dream House* (1975) measures 11 x 17 inches; and *The Well-Tuned Piano* measures 11 x 14 inches. All three posters Near Fine.

Fleming and Duckworth, pp. 45, 77.

$1750



18. Malanga, Gerard (photographer)
Sam Shepard (subject)

Sam Shepard by Gerard Malanga
New York City, 1971

New York: Gerard Malanga, 1971. Original single weight silver gelatin photograph of Sam Shepard by Gerard Malanga. Two labels are affixed at the verso, one at the bottom left with Malanga's notation in black holograph ink: "Sam Shepard / New York City / 1971," and one with Malanga's rubber stamp on the verso and his 14th Street address in the same black holograph ink just below.

The man behind the curtain, photographed by the other man behind the curtain. Malanga had parted ways with Andy Warhol and the Factory in 1969 to work on his own. He had become well known by this time for his photographs of poets, rock stars, and actors.

An enigmatic, telling photograph of a 1970s renaissance man, then an up-and-coming artist in the New York scene. Shepard began publishing plays in 1965, and had by 1971 begun to establish himself as a tacit power behind several major films and events. He co-wrote Antonioni's *Zabriskie Point* in 1970, documented Bob Dylan's Rolling Thunder tour, and by the time of this photograph his plays were a regular feature of the off-off-Broadway scene. After spending most of the early 1970s in England and San Francisco, he would find yet another career as an actor with his breakthrough role as a handsome land baron in Terence Malick's 1978 debut, *Days of Heaven* (1978).

8 x 10 inches. Near Fine.

$1850



19. Fellini, Federico (director)
Patrick Morin (photographer)
Magali Noël (actress)

Federico Fellini on the set of "Amarcord" with Magali Noël

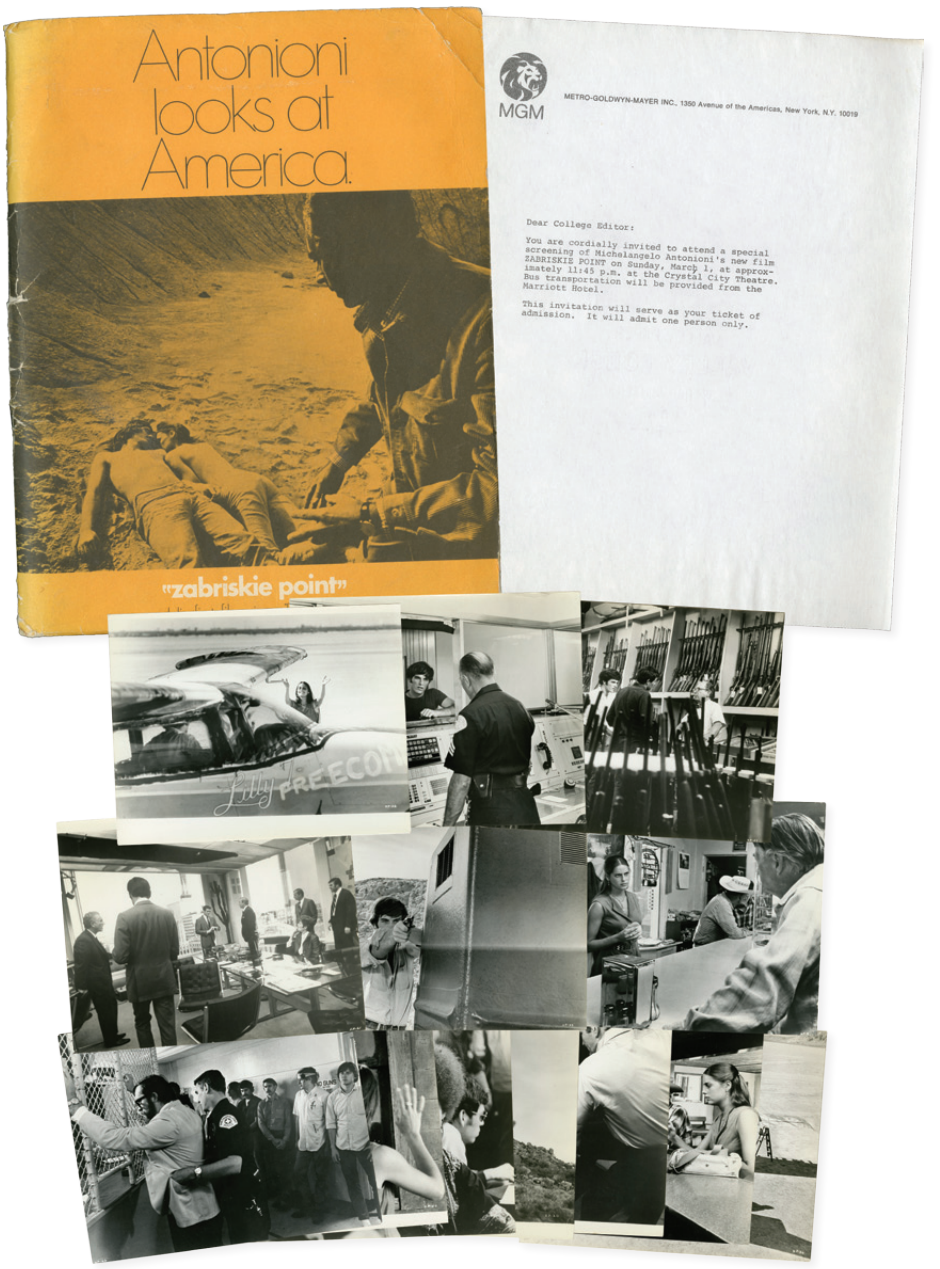
1973. Vintage double weight silver gelatin still photograph of Federico Fellini and actress Magali Noël on the set of *Amarcord*, taken by photographer Patrick Morin. With Morin's stamp on the verso, and importantly, the stamp of the Swedish Magazine Service for whom Morin was working, dated August 3, 1973.

An iconic image of Fellini at his peak. One of the greatest directors of women in the history of world cinema, at the center of his element, projecting confidence and focus, and the subject of female adoration. Noël was a favorite of Fellini, appearing in *La Dolce Vita* (1960), *Satyricon* (1969), and *Amarcord* (1973). She also appeared in a number of other important foreign films, including *Du rififi chez les hommes* (Jues Dassin, 1955), *Les Grandes Manœuvres* (René Clair, 1955), *Boulevard* (Julien Duvivier, 1960), and *Z* (Costa Gavras, 1969).

Morin was one of the first high-end celebrity photographers, capturing classic images of figures including Charles De Gaulle, Erich von Stroheim, Grace Kelly, Jean Cocteau, Kirk Douglas, and Gina Lollobrigida. He is perhaps best known for staging (along with Roger Vadim) a scandalous half-naked-in-Cannes image of Brigitte Bardot on the beach, before the term "paparazzi" was even coined.

7.5 x 11.25 inches. Two tiny surface artifacts, else Fine.

$1500



An Italian discovers America

20. [Antonioni, Michelangelo]

Zabriskie Point: Antonioni Looks at America

Los Angeles, CA: Metro-Goldwyn-Mayer, 1970. Press kit for the 1970 film. A press kit we have never encountered, produced especially for the film's press premiere at a national College Editor's Conference in Washington, DC, on March 1, 1970 (at 11:45PM, an early version of the midnight movie.) With 14 single-weight silver gelatin photos from the film, as issued.

The cover letter, from a MGM publicist addressed "Dear College Editor," points out the potential for mutual interest between the film and the themes of the conference (ecology and the environment), and emphasizes that *Zabriskie Point* is Antonioni's first American film, with a strong focus on American radical and outsider youth culture.

Included in the photo-illustrated two-color folder are the cover letter, an invitation to the 11:45 screening (which serves as a ticket for entry), an offprint of an article on the film by Marsha Kinder (from *Sight and Sound,* Winter 1968–1969) that consists principally of an interview with Antonioni on the set of the film, and numerous "featurettes" about the Death Valley locations, the filmmaking process, the film's love-ins, and Antonioni's work on "the other side of the camera" while making the film (including the casting of Black Panthers and other American radicals).

$1750



Inscribed to Robert Creeley in the year of publication, with a letter

21. Brakhage, Stan

The Seen

San Francisco: Pasteurize Press / Zephyrus Image, 1975. First Edition. An offprint of Brakhage's remarks following a screening of his film, *The Text of Light*, at the San Francisco Art Institute, Nov 18, 1974. **This copy inscribed to Brakhage's friend, poet Robert Creeley and Creeley's wife on the verso of the title page: "For Bob and Bobby / Best memories ever / Blessings, Stan."** With the original mailing envelope, postmarked October 24, 1975, hand-addressed by Brakhage. Brakhage has also tipped on a small image of a projector at the rear of the envelope.

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

"Teter originally proposed the title *Seeing is Believing* which Brakhage rejected as having religious connotations and 'then anyway my concern is to pry words such as 'seeing' FREE from those traditional associations of it which would limit a person.'"

"Upon reviewing the tape to proof-read his first galley, Teter found that the Cinematheque transcriber had edited rather wildly, leaving out chunks and had even interpolated parts from another Brakhage speech at the University of California Berkeley's Pacific Film Archive. Teter re-transcribed the speech, and *The Seen* first appeared in print in late 1975."

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

Fine in saddle-stitched, reflective wrappers with a clear thin mylar wrapper bound just inside the printed wrapper, as called for in the Zephyrus Image bibliography by Alastair Johnston.

$3750

Brakhage unbound, with trial wrapper

22. Brakhage, Stan

The Seen

San Francisco: Pasteurize Press / Zephyrus Image, 1975. Uncorrected page proofs, preceding the First Edition. An offprint of Brakhage's remarks following a screening of his film, *The Text of Light,* at the San Francisco Art Institute, Nov 18, 1974.

One of what could only possibly be a handful of proofs made for Zephyrus Image prior to the publication of the book. The book itself was issued with both an inner and outer wrapper, and was saddle-stitched—these proofs are loose, folded sheets accompanied by a flat, non-folded proof of the delicate aluminum wrapper.

Pages and wrapper Fine.

$1500





23. Cassavetes, John

An archive of 9 still photographs from films directed by John Cassavetes, including "Faces," "A Woman Under the Influence," and "Opening Night"

New York: Faces Distribution, 1968, 1974, 1977. Set of 9 still photographs from independent films directed by John Cassavetes between 1968 and 1974, including 2 stills from *Faces* (1968), 1 still from *A Woman Under the Influence* (1974), and 6 stills from *Opening Night.*

All three films featured Cassavetes' constant muse, Gena Rowlands, and come from the core of the 8 films he made as part of his own production studio, Faces Distribution, between 1968 and 1984.

8 x 10 inches. Near Fine.

$1250



24. Bresson, Robert (director)
Fyodor Dostoevsky (story)

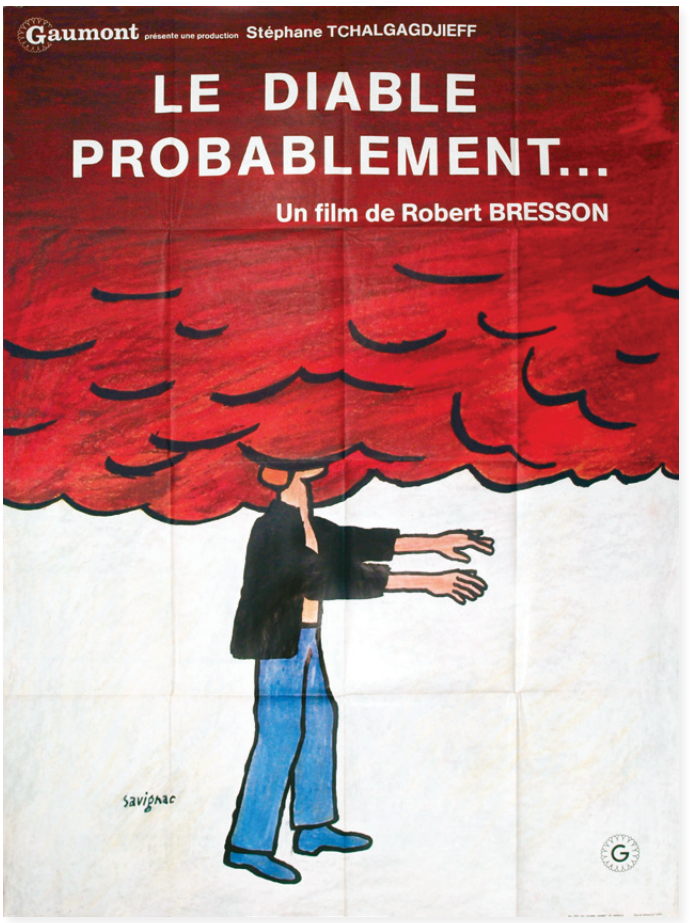
Quatre nuits d'un rêveur
[Four Nights of a Dreamer]

Paris: Albina Productions, 1971. Original French theatrical release poster for the first of three films made by Robert Bresson in the 1970s. *Quatre nuits d'un rêveur* is based on a short story by Dostoevsky titled "White Nights," originally published in the magazine *Annals of the Fatherland* in 1846.

A typically precise, stylized, and carefully choreographed outing by Bresson, rarely screened. The story concerns a four-day (or four-evening) relationship between a young man and a young woman, one that begins with the man saving the woman as she contemplates jumping from a bridge.

24 x 32 inches, folded. Fine.

$875



25. Bresson, Robert (director)

Le diable probablement
[The Devil Probably]

1977. Original French theatrical poster for the 1977 film, *Le diable probablement* [*The Devil, Probably*], written and directed by Robert Bresson.

In this fine outing from a director who basically made no missteps, protagonist Charles drifts Bressonially through politics, religion and psychoanalysis, rejecting them all. Once he realizes the depth of his disgust with the moral and physical decline of the world he lives in, he decides that suicide is the only option. An illustrated poster that has always been extremely scarce.

Bright and clean, easily Near Fine, folded. 47 x 63 inches.

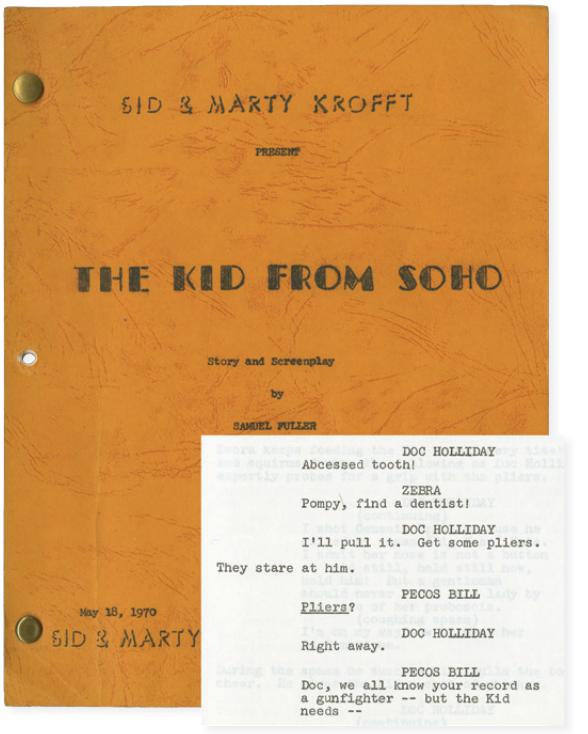
$1250

Samuel Fuller meets Sid and Marty Krofft

26. Fuller, Samuel (screenwriter)
Sid and Marty Krofft (producers)

The Kid from Soho

Los Angeles, CA: Sid and Marty Krofft Productions, Inc., 1970. Draft script for an unproduced television pilot.

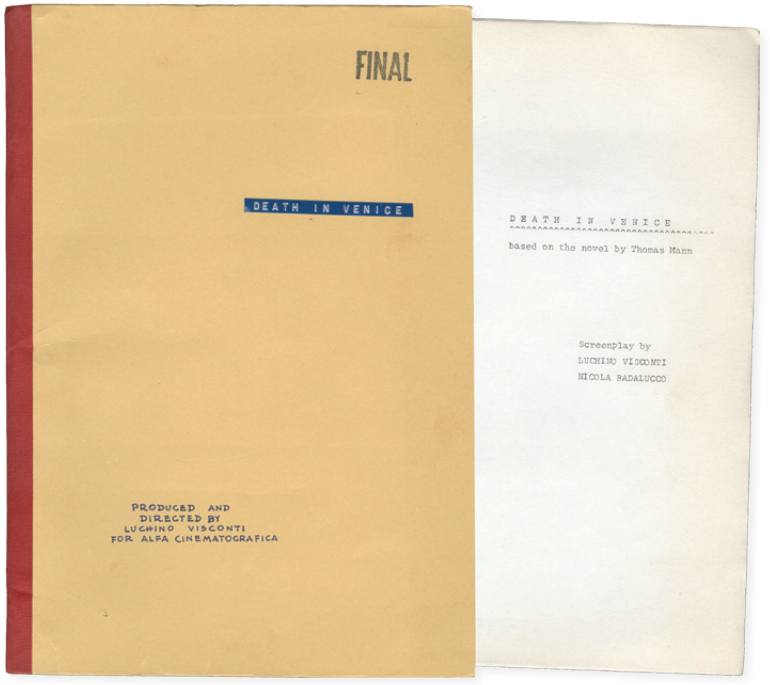


Perhaps the wildest association we have ever handled. At the dawn of the 1970s, maverick film director Sam Fuller was having trouble finding decent work, and apparently writing a pilot for the LSD-infused likes of Sid and Marty Krofft (*H.R. Pufnstuf, Lidsville*) was not beneath him. Those who embrace both Fuller and the Kroffts (as we all do here at Royal Books) can only imagine how wonderful such a series would have been.

The first leaf describes the plot outline as follows: "A boy who grew up too soon meets a man who never grew up in the virgin West of 100 years ago. This is the story of the Kid from Soho, a tough 14-year-old Cockney, who finds himself riding with a legend—Pecos Bill." Also noted among the characters are Wild Bill Hickok and Doc Holliday, along with "seven beautiful international canaries who entertain in the Birdcage Saloon, [ranging] from 18 to 24 years of age." The canaries are an international bunch to say the least, hailing from Paris, Italy, China, Harlem, Spain, Sweden, and Atlanta.

Orange studio wrappers, dated May 18, 1970, with story and screenplay both credited to Fuller. 106 leaves, mechanically reproduced. Pages and wrapper Near Fine, bound with two gold brads.

$1250



27. Visconti, Luchino (director)
Thomas Mann (novel)
Nicola Badalucco (screenwriter)
Gustav Mahler (composer)

Death in Venice

Rome: Alfa Cinematografica, 1970. Final Shooting script for the 1971 film, based on the novella by Thomas Mann, and with music by Gustav Mahler (upon whom the film's principal character is based). English-language script, a typically primitive production for an Italian script from this era, though with far more direction present than one normally finds. Numerous typos, typeovers, and tiny holograph corrections to spelling. As the film is quite sparse on dialogue, the script is mostly filled with detailed description of the action, and settings in particular.

The middle film of Visconit's "German Trilogy," an impressionistic, conceptual cycle that begins with *The Damned* (1969) and ends with *Ludwig* (1972). Thomas Mann's lonely and obsessed novelist was transformed by Visconti into a composer based on Mahler who travels to Venice for his health and becomes increasingly obsessed with an adolescent Polish boy.

Tan wrappers with a red cloth binding, rubber-stamped "FINAL," the film's title affixed on blue vinyl labeling tape, with "PRODUCED AND DIRECTED BY LUCHINO VISCONTI FOR ALFA CINEMATOGRAFICA" in neat holograph ink at the lower left. Title page present, with credits for novelist Mann and screenwriters Visconti and Nicola Badalucco, dated March 21, 1970. 100 leaves, mechanically reproduced. Pages and wrapper Near Fine, bound with glue to the wrapper as issued.

$1850



Ugly, beautiful

28. Michael Caine (starring)
Ted Lewis (novel)

Get Carter

London: Metro-Goldwyn-Mayer [MGM], 1970. Revised Draft UK script for the 1971 film, here under the working title *Carter's the Name*. Based on the 1970 novel, *Jack's Return Home,* by Ted Lewis. **Cameraman Dusty Miller's working copy, signed by director Mike Hodges, the film's star, Michael Caine, producer Michael Klinger, and others.** Included is typed letter signed to Miller from Klinger, dated august 28, 1970, on "Michael Caine is CARTER" stationery (envelope and letter head), thanking him for his work on the film, as well as a very detailed, 10-page document dealing with location details for the shoot.

A rare working script from the greatest British hardboiled crime drama of the 1970s, a turning point for Michael Caine, who had made his share of crime films up until this time, but never as such a grim anti-hero. An auspicious beginning for director Mike Hodges as well, who would go on to work with Caine on a very different British film, *Pulp* (1972) and later direct Clive Owen in his breakthrough film, *Croupier* (1998).

Hardy, p. 146. Spicer, pp. 112-113, 450.

$6500

Smart, grim

29. Hodges, Mike (director)
Michael Caine, Mickey Rooney, Lionel Stander, Lizabeth Scott (starring)

Pulp

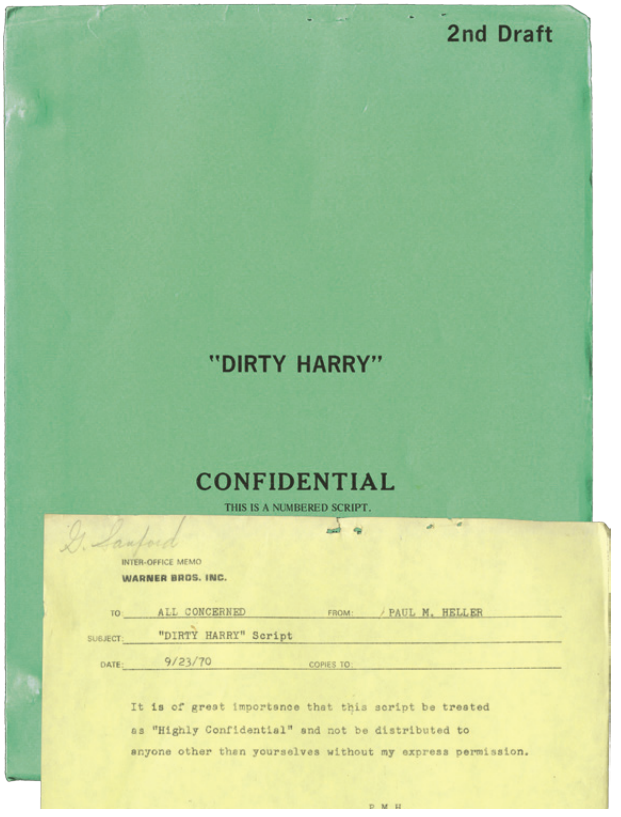


London and Beverly Hills, CA: Three Michaels Film Productions / United Artists, 1971. Revised draft script for the 1972 film, here under the working title *Memoirs of a Ghost Writer*. **Cameraman Dusty Miller's working copy, with his notations throughout. Variously inscribed in round-robin fashion on the title page by director Mike Hodges ("Thank you for coming to my funeral"), cast members Lizabeth Scott, Amerigo Tot, Patrick Browning [Downing], Mickey Rooney, and others.** Included is a call sheet and a set of 5 color Polaroid snapshots showing the setups for a funeral sequence in the film.

A film every bit the equal of its counterpart, *Get Carter*, made by Hodges and Caine the year before, but different in almost every way. Caine effortlessly switches gears from the vigilante killer in *Carter* to a pulp novelist who travels abroad and wanders into a complex murder scenario, unwittingly becoming a part of the puzzle. Grim, funny, and not for the dim.

Spicer, p. 450.

$4250



30. Siegel, Don (director)
John Milius, Harry Julian Fink (screenwriters)
Clint Eastwood (starring)

Dirty Harry

Burbank, CA: Warner Brothers, 1970. Second Draft script for the 1970 film.

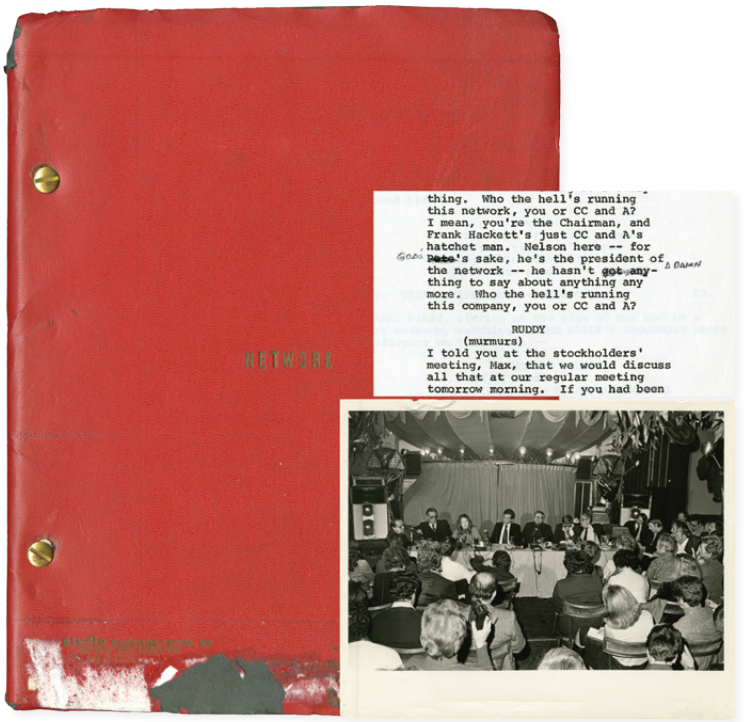
One of the most important films of the New Hollywood movement in the early 1970s, introducing Harry Callahan, a San Francisco cop with little regard for rules, but a great regard for ultra-violent justice. Filmed in an altogether new style that would completely change the way crime dramas were made, and with a nihilistic atmosphere that distinguishes it as much today as it did in 1970. This draft is substantially different from the finished film, with the opening and ending entirely different.

Green studio wrappers, noted as 2ND DRAFT on the front wrapper, rubber-stamped copy No. 8, dated September 23, 1970. An internal Warner Brothers memo from producer Paul M. Heller is stapled to the top edge of same, regarding confidentiality of the script.

Hardy, pp. 107-108. Spicer, p. 427.

$4250

Out of the Sixties



William Holden's working copy

31. Lumet, Sidney (director)
Paddy Chayefsky (screenwriter)
William Holden, Faye Dunaway, Peter Finch, Robert Duvall (starring)

Network

Los Angeles: Metro-Goldwyn-Mayer, 1975. Draft script for the 1976 film. **William Holden's working copy with a few holograph ink notations throughout, an early review draft, from the actor's estate, dated 12/31/75.** With an original photograph from the press conference for the film by Paul Schumach, with his rubber stamp at the verso, and a two-page, two-color fold-out "For Your Consideration" folder for the film, issued just prior to the Academy Awards.

A highspot among director Sidney Lumet's many cinematic achievements, with an original screenplay written by Paddy Chayevsky and a host of major actors all working at the peak of their powers. A savage and very entertaining indictment of American television culture in the mid-1970s. Winner of 4 Academy Awards, including Best Screenplay, Best Actor, and Best Actress, and nominated for 6 others, including Best Picture, Best Director, and Best Cinematography.

Red Studio Duplicating Service leatherette wrappers, with the title embossed in black on the front wrapper. Title page present, with copy No. 39 noted in holograph ink at the top right corner, a credit for screenwriter Chayevsky, and an address and telephone number for Simcha Productions in New York.

National Film Registry.

$6500

32. May, Elaine (director)

Mikey and Nicky

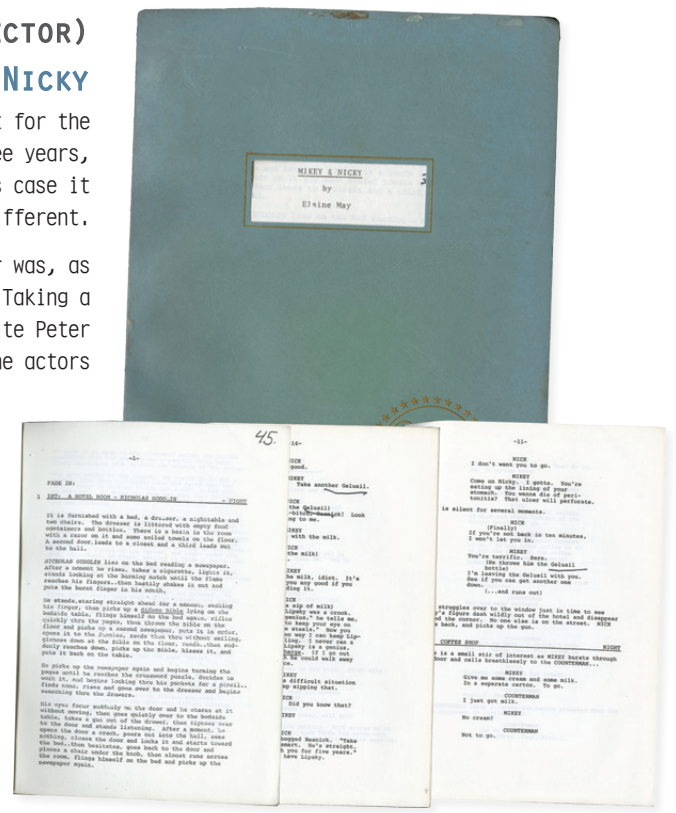
Los Angeles: Paramount Pictures, 1973. Final Shooting script for the 1976 film. The date on the script precedes the release by three years, and while this normally indicates an early draft, in this case it means something entirely different.

The third of Elaine May's four fascinating films as a director was, as always, improvisational and experimental in its approach. Taking a cue from her contemporary John Cassavetes (who co-stars opposite Peter Falk in the film), May wrote a detailed script, but let the actors improvise on it, letting the camera roll freely, ultimately shooting 1.4 million feet of film—three times the amount used for *Gone with the Wind*. The consummate perfectionist, May took a year to edit the picture, and by the time she was ready to release it, the studio had enough and gave the picture almost no promotional support.

Green die-cut studio wrappers, with Paramount logo and rule in gilt. Title page present, with credits for screenwriter May, noted as Final Shooting script, and dated June, 1973.

Hurd, p. 72.

$750



Signed by Matheson

33. Matheson, Richard (novel, screenwriter) John Hough (director) Roddy McDowell (starring)

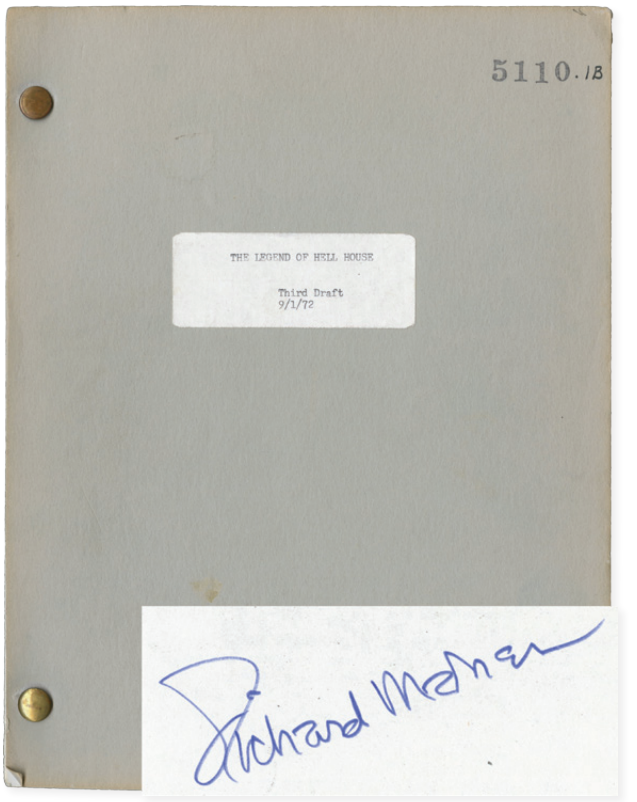
The Legend of Hell house

Los Angeles, CA: Academy Pictures Corporation, 1972. Third Draft script for the 1973 film, written for the screen by Richard Matheson, based on his 1971 novel, *Hell House*. An internal studio copy of the script, with Matheson's copied handwritten corrections throughout. **Matheson has signed the script in blue ink on the title page.**

One of only two films made by Academy Pictures Corporation (the other was *Dirty Mary, Crazy Larry*) prior to the untimely death of its founder and former AIP producer James H. Nicholson. A script generated a month prior to the beginning of production in late October 1972, with Matheson's notes here led to a more formal version of the final shooting script. Matheson's adaptation eliminated much of the novel's more extreme elements, particularly the sexuality, but what remains is a classic haunted house film, one of the best of that sub-genre.

Muir, pp. 283-286

$975







34. Varda, Agnès (director) Shirley Clarke, Viva, Eddie Constantine, Peter Bogdanovich, Carlos Clarens, James Rado, Jerome Ragni (starring)

Lions Love

Philadelphia: Max L. Raab Productions, 1970. Two original single weight still photographs from the 1970 film.

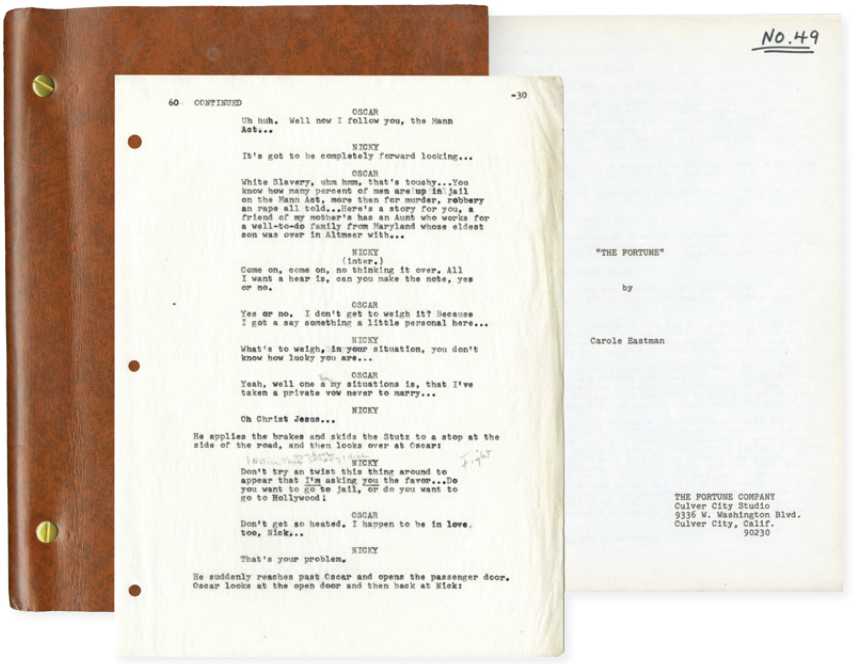
Taking cues from her female counterpart in the United States, Shirley Clarke, Varda created a drama with traditional narrative that incorporated improvisational cinema verite. Bending and blurring the lines further, she included Clarke in her cast as an avant-garde film director who hopes to collaborate with real-life writers James Rado and Jerome Ragni (creators of the musical *Hair*), and hopes to cast real-life Warhol superstar Viva as her leading lady. Tough guy Eddie Constantine, director Peter Bogdanovich (after *Targets* but before *The Last Picture Show*), and screenwriter Carlos Clarens lend their occasional presence to the proceedings.

The super-imposition of reality onto a dramatic structure is laced with newsreel footage and excerpts from the work of poet Michael McClure. All told, an American-French co-production that crosses all kinds of lines between the respective cultures.

8 x 10 inches. Fine.

Neupert, p. 88.

$300



35. Nichols, Mike (director) Carole Eastman writing as Adrien Joyce (screenwriter) Jack Nicholson, Warren Beatty (starring)

The Fortune

Culver City, CA: Columbia Pictures, 1975. Draft script for the 1975 film. A draft from June 1974, from the estate of screenwriter Carole Eastman (credited under the pseudonym Adrien Joyce on this film), with some holograph notes laid in, a separate set of unbound revision pages, and a single sheet of ribbon copy typescript with a few holograph pencil corrections.

Something of a cousin to *Bonnie and Clyde,* Mike Nichols' well and truly forgotten period crime comedy is funny, inventive, and a worthy entry in the New Hollywood era. Jack Nicholson and Warren Beatty are two bumbling hustlers trying to gain the fortune of an heiress at all costs. Featuring an early performance by Christopher Guest as a boy lover.

Brown leatherette wrappers supplied by Ms. Eastman, with no titles. Title page present, with a credit for screenwriter Eastman, dated June 3, 1974. 142 leaves inclusive of 15 uninserted revision leaves, mechanically reproduced with pink and blue revision pages throughout, dated variously between 6/4/74 and 6/21/74. Pages and wrapper Near Fine, bound with two gold brads.

Biskind pp. 194-195.

$1100

36. Penn, Arthur (director) Alan Sharp (screenwriter) Gene Hackman, Jennifer Warren, Susan Clark, Edward Binns (starring)

Night Moves

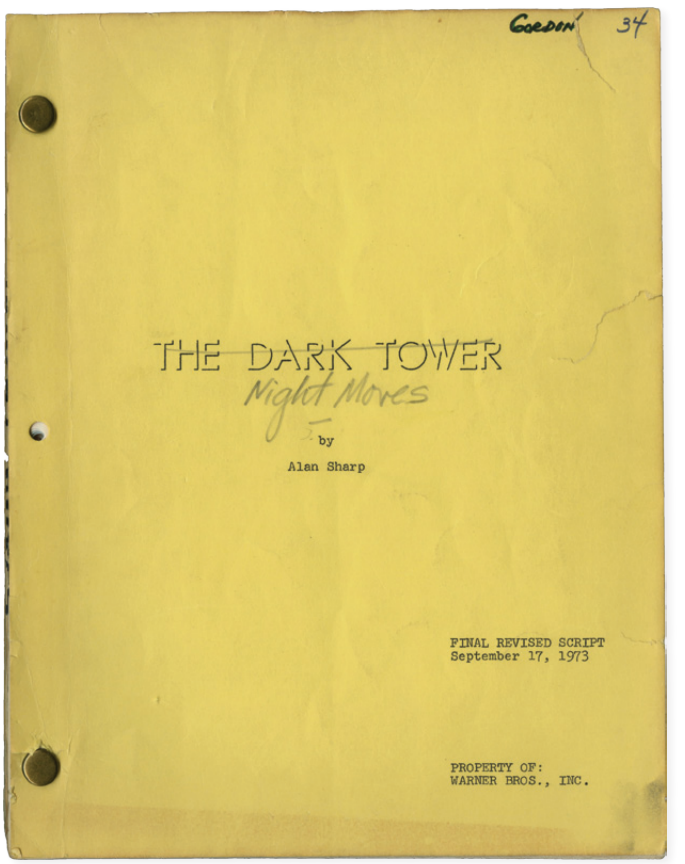
Burbank, CA: Warner Brothers, 1973. Final Revised Shooting script for the 1975 film, here under its working title, *The Dark Tower.* Wiith numerous revision pages on pink and blue stock throughout.

One of the great and still unheralded neo-noirs of the 1970s, and along with *The Conversation* (1974), one of Gene Hackman's finest performances. Arthur Penn's unusual career as a director began with *Mickey One* (1965), *The Chase* (1966), and *Bonnie and Clyde* (1967), three films that amounted to the dynamite under the bridge that was the remnants of the Hollywood studio system, heralding the start of the New Hollywood cinema.

Yellow studio wrappers. Title page present, with a credit for screenwriter Sharp, dated September 17, 1973, and production no. 135038. 126 leaves, mimeograph, with pink, yellow, green, and blue revision pages throughout, dated variously between 9/17/73 and 9/25/73. Pages Near Fine, wrapper Very Good plus or better, bound with two gold brads.

Biskind, p. 281. Hardy, p. 243. Spicer, p. 443.

$850





Out of the tube

37. le Carre, John (novel, screenwriter)
Alec Guinness (starring)

Tinker, Tailor, Soldier, Spy

London: British Broadcasting Corporation [BBC], 1979. Original UK subway poster advertising the 1979 television mini-series.

Alec Guinness played the role of his career not on the silver screen but on the television screen for the BBC, from a screenplay co-written by John le Carre, based on his 1974 novel. A performance so powerful that le Carre said that after seeing it he could no longer visualize his own character, George Smiley, as anyone other than Guinness. Generally thought to be one of the most literate and faithful adaptations from espionage literature ever made, and followed by a sequel in 1982, *Smiley's People,* also adapted for BBC television by le Carre.

30 x 46 inches, double-sided (i.e., mounted on the opposite side of an older poster), on masonite as issued. Very Good and quite striking, but with expected moderate wear. Shipping billed at cost.

$850



38. Corman, Roger (presenter)
Jonathan Demme, Tobe Hooper, Ron Howard (directors)

Collection of pressbooks for exploitation films released in the 1970s via New World Pictures

Los Angeles, CA: New World Pictures, 1974-1978. Caollection of 12 pressbooks sampling the finest of the exploitation films offered by Roger Corman's tireless independent production company, New World Pictures, between 1974 and 1977.

Corman basically invented the exploitation film, and certainly knew how to market them, with pressbooks and posters that went for the viewer's jugular vein. This collection includes a sampling of the nearly endless variety of exploitation New World Pictures pursued, but a secondary silver lining is the evidence that Corman continued to school the next generation of major filmmakers, including a number of female directors.

Featured in the collection is exploitation fare of every variety: sex (Barbara Peeters' *Summer School Teachers,* Cirio Santiago's *Cover Girl Models, Street Girls,*), women's prisons (Jonathan Demme's *Caged Heat*), prison escape during a power outage (*Blackout*), hungry swamp monsters (Tobe Hooper's *Eaten Alive!*), 1920s female gangsters (Angie Dickinson in *Big Bad Mama*), faux feminist bank robbers (*The Great Texas Dynamite Chase*), hot rods (Ron Howard's debut as a young adult, *Eat My Dust*), and hot rods of the future (2 different pressbooks for the cult favorite starring David Carradine, *Death Race 2000*).

Self-wrappers, saddle-stitched, pagination varies. 11 x 17 inches, excepting *Eat My Dust* and *The Great Texas Dynamite Chase,* 10 x 17 inches each. All Near Fine.

$675



39. Corman, Roger (presenter)
Ingmar Bergman, Francois Truffaut, Federico Fellini, Akira Kurosawa, Volker Schlöndorff (directors)

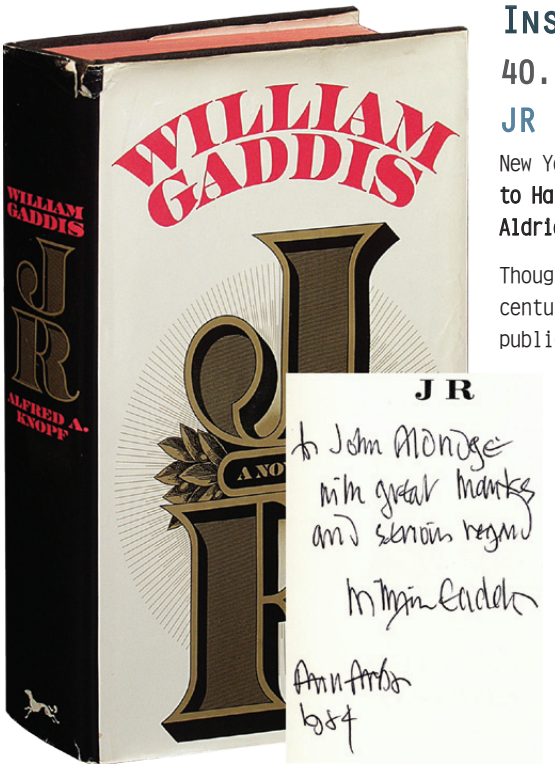
Collection of pressbooks for international arthouse releases in the 1970s via New World Pictures

Los Angeles, CA: New World Pictures, 1972–1976. Collection of 6 pressbooks for the US releases of some of the most important foreign films of the 1970s, all released via Roger Corman's New World Pictures to the the arthouse market that was emerging at the time.

Included are striking color pressbooks for Bergman's *Cries and Whispers* (1972) and *Autumn Sonata* (1978), Truffaut's *The Story of Adele H.* (1975) and *Small Change* (1976), Kurosawa's ambitious Russian production, *Dersu Uzala* (1975), and Fellini's *Amarcord* (1973).

Self-wrappers, saddle stitched, pagination varies, all Near Fine. 11 x 14 inches, excepting *Autumn Sonata* (11 x 15 inches) *Dersu Uzala* (11 x 17 inches). Near Fine.

$950



Inscribed to his first champion

40. Gaddis, William

JR

New York: Alfred A. Knopf, 1975. First Edition. **Warmly inscribed by Gaddis in 1984 to Harper's Magazine and Saturday Review literary critic John Aldridge: "To John Aldridge / with great thanks and serious regard / William Gaddis / Ann Arbor / 1984."**

Though later considered one of the most important literary works of the twentieth century, Gaddis' debut novel, *The Recognitions,* was effectively lambasted upon publication. Only a few critics, including Aldridge and a young David Burnett, gave good notices. Aldridge's review was eventually published in his collection of essays, *In Search of Heresy* (McGraw-Hill, 1956). Gaddis took little notice of the lack of public interest in his first novel, and started work on his second, *JR,* not published until 20 years later, again reviewed by Aldridge, and ultimately winning the National Book Award.

Beginning in 1976 and throughout the 1980s, Gaddis and Aldridge maintained contact, and became friends. A superb association between one of the most important literary figures of the second half of the twentieth century and one of the first major critics to champion his work. Winner of the National Book Award.

About Near Fine in a like dust jacket. Small tear at the top right corner of both the book and the jacket, else lightly worn.

$1750

Inscribed by Garcia Marquez

41. García Márquez, Gabriel

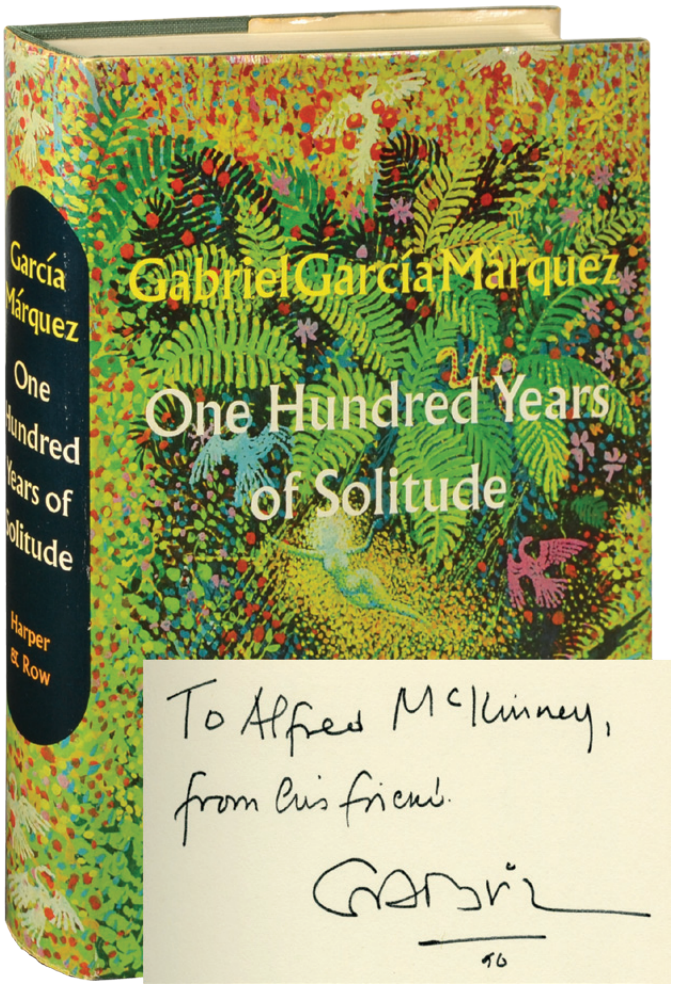
One Hundred Years of Solitude

New York: Harper and Row, 1970. First Edition. First issue, with no number line at the end of the text, a price of $7.95 and an exclamation point ("!") at end of first paragraph on the front jacket flap. **Inscribed by the author on the dedication page: "To — / from his friend / Gabriel / 90."**

A superb copy of the author's masterpiece, a foundational work in the literary realm of magical realism, uncommon to find inscribed.

Fine in a Near Fine dust jacket. Jacket has light rubbing at the spine ends and corners, with just a hint of toning to the spine.

$8500





42. Grass, Günter

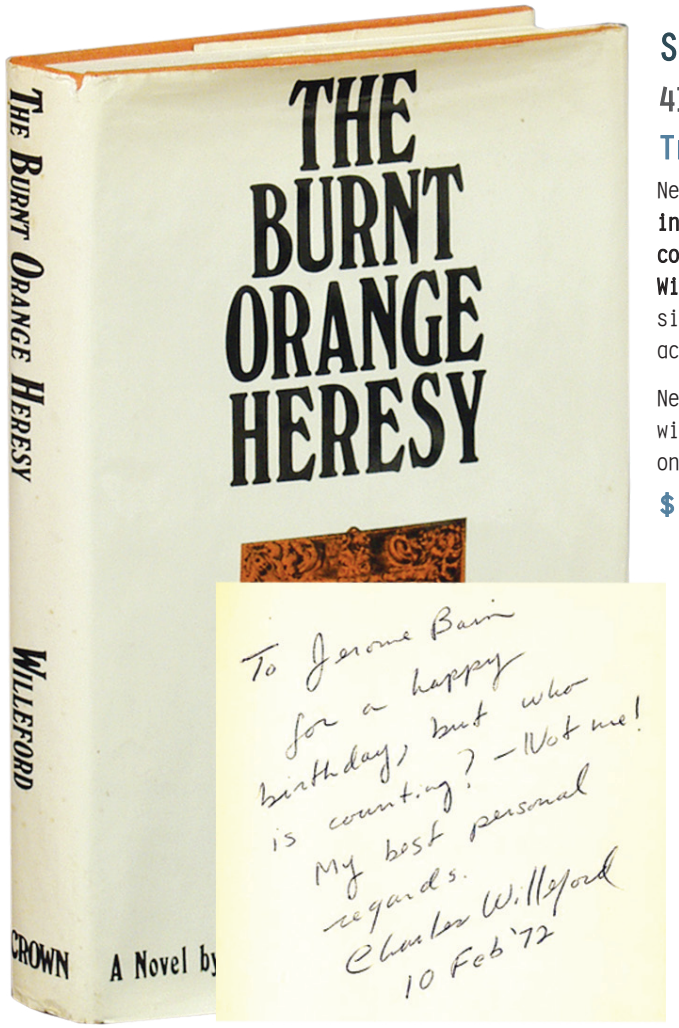
Liebe geprüft

Berlin: Carl Shunemann, 1974. Elephant Folio. First printing of this edition. **One of 120 copies (this being No. 104) signed and numbered by the author.**

A portfolio of six poems and six corresponding original etchings by Gunter Grass in unbound sheets in an oatmeal linen tray case. Each etching is signed and numbered by Grass. A beautiful production that puts the author's distinctive and bracing artwork side by side with his poetry.

Fine in a Near Fine tray case. Case shows just a hint of soil.

$2450



Signed in 1972

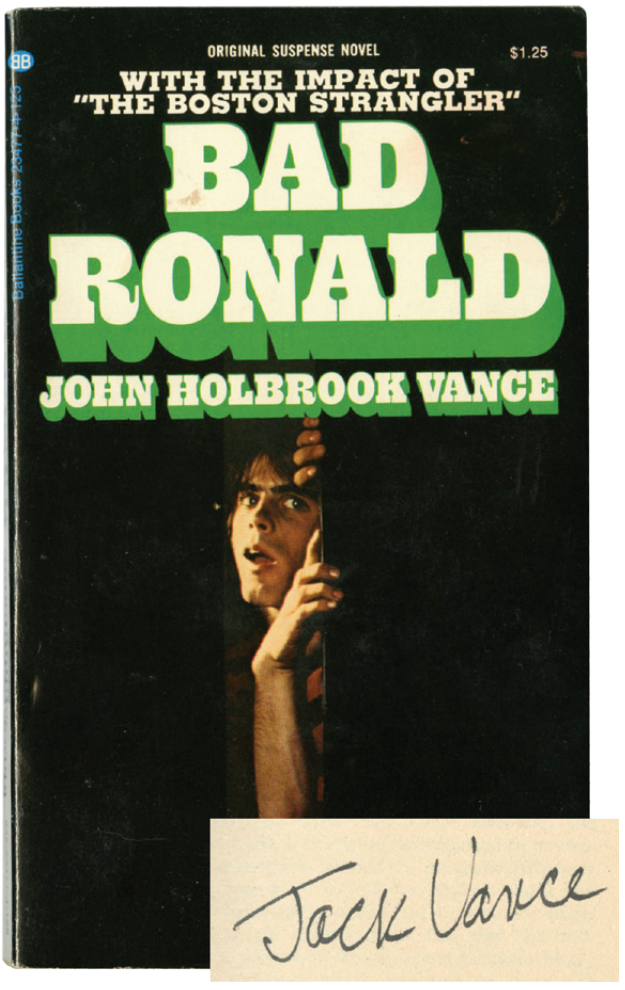
43. Willeford, Charles

The Burnt Orange Heresy

New York: Crown, 1971. First Edition. **Inscribed by the author in 1972: "To Jerome Bain / for a happy birthday, but who is counting? - Not me! / My best personal regards. / Charles Willeford / 10 Feb '72."** A pleasing copy, and an uncommon early signature from the author, who did not receive widespread acclaim until the mid-1980s.

Near Fine in a Very Good plus dust jacket. Jacket is bright, with none of the usual toning, but has several vertical creases on both flaps, and a short closed tear at the bottom rear panel.

$1250



44. Vance, Jack writing as John Holbrook Vance

Bad Ronald

New York: Ballantine, 1973. First Edition, a paperback original. **Signed by the author (as Jack Vance) on the title page.** Uncommon to find in this condition, and quite scarce signed.

Basis for the classic 1974 horror film, made for television, directed by Buzz Kulik and starring Scott Jacoby, Dabney Coleman, and Kim Hunter. A shy teenager accidentally kills a fellow student who is mocking him, and with the help of his mother, hides in a spare room in their house. One thing leads to another.

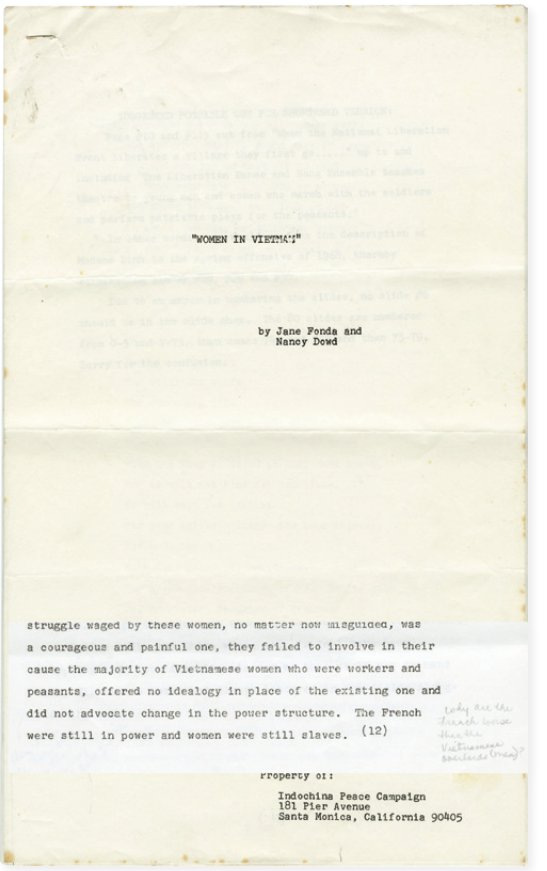
About Fine and unread in wrappers.

$450

Hanoi Jane, stateside

45. Fonda, Jane and Nancy Dowd

Women in Vietnam


"WOMEN IN VIETNAM"

by Jane Fonda and
Nancy Dowd

struggle waged by these women, no matter how misguided, was a courageous and painful one, they failed to involve in their cause the majority of Vietnamese women who were workers and peasants, offered no idealogy in place of the existing one and did not advocate change in the power structure. The French were still in power and women were still slaves. (12)

Property of:

Indochina Peace Campaign
181 Pier Avenue
Santa Monica, California 90405

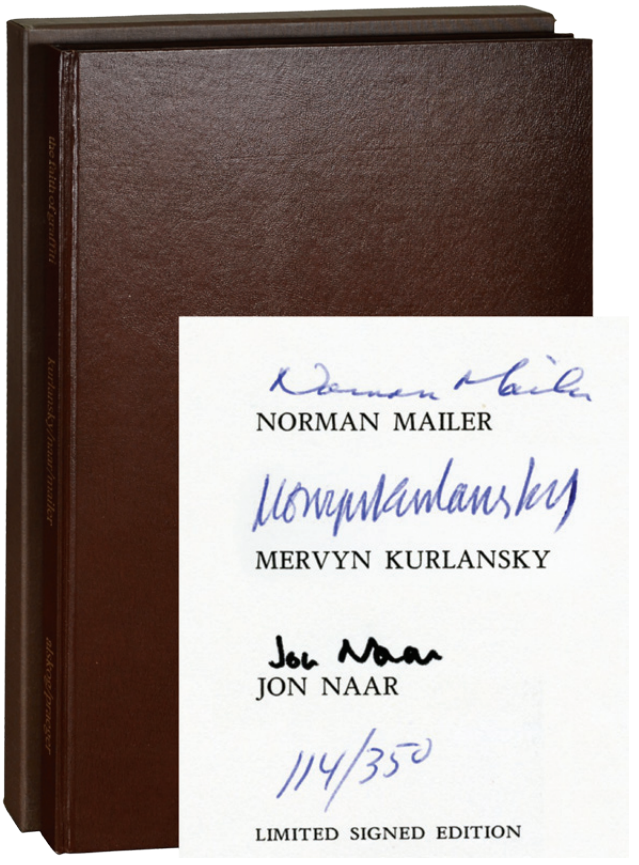
Santa Monica, CA: Indochina Peace Campaign, circa 1973. Draft script written to accompany a slide show created and written by Jane Fonda and Nancy Dowd. With substantive holograph corrections throughout (not in Fonda's hand, but perhaps in Dowd's or that of an editor) indicating this was a work in progress. Undated, but with references at the end of the script to photographs taken by Fonda as late as 1972.

The physical manifestation of the "Hanoi Jane" controversy created when Fonda traveled to Hanoi in July 1972, taking many photographs and seeking to substantiate a the idea that the US was responsible for war crimes against the Vietnamese. While today the subject of some regret and revision by Fonda, at the time she made radio broadcasts denouncing American officials, was photographed sitting on an anti-aircraft battery, and said that POWs were "military careerists and professional killers," among other newsworthy statements.

Upon her return to the US from this visit, the presentation was created by Fonda and Dowd, designed to educate Americans about the abuse of women in Vietnam by way of a slide show that could be distributed, shown, and narrated. The document was never legitimately published, and today there is virtually no record of the program, so it is difficult to say how successful or extensive its reach was. The final leaf of the script does refer to an old version of the women's slide show, indicating that it did have at least two short generations of presentation.

8.5 x 14 inches, corner stitched, 40 pages inclusive of 3 appendices: Description of Slides, Suggestions for Further Reading, and technical guide to replacing slides from the old version with slides from the new one. Very Good with light wear at the edges and a few stains.

$385



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

The Faith of Graffiti

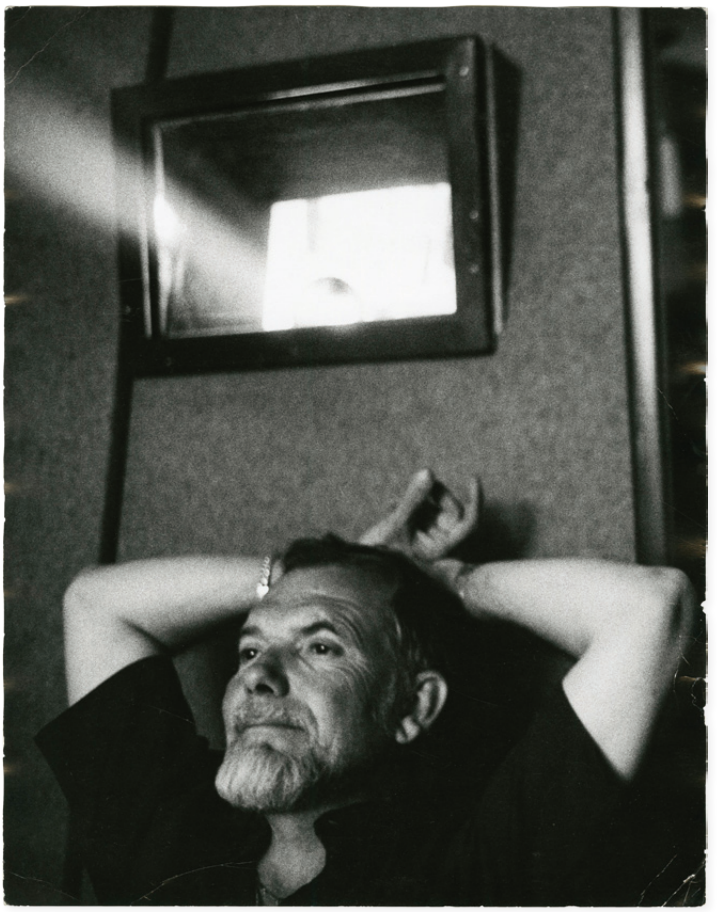
New York: Praeger, 1974. Limited Edition. **One of 350 copies (this being No. 114) signed by Mailer, Naar, and Kurlansky.**

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

New Gods



47. Peckinpah, Sam (director)
Jim Thompson (novel)
Steve McQueen (starring)

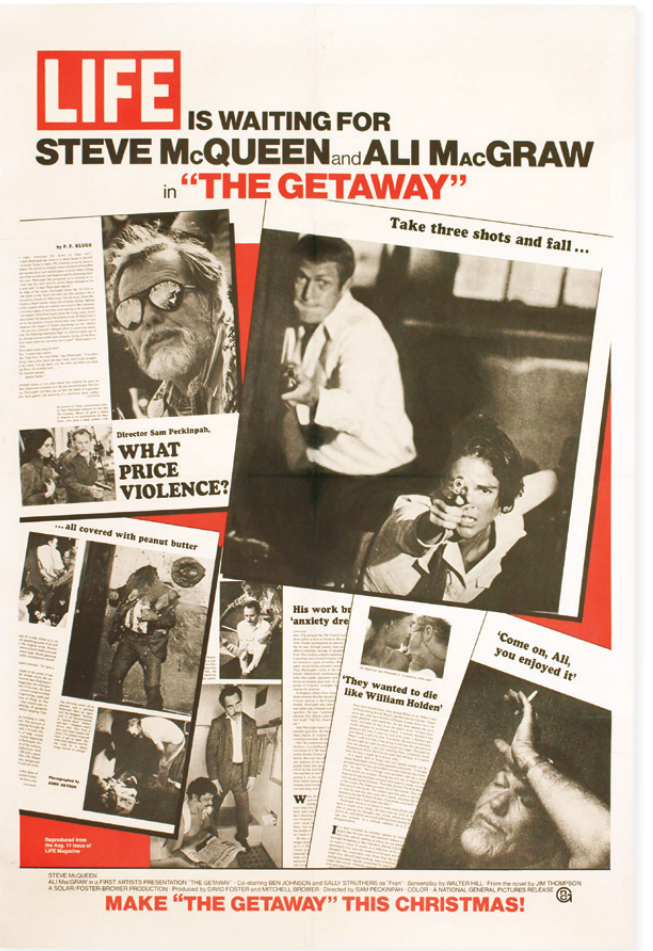
Sam Peckinpah views an early edit of "The Getaway" in 1972

Paris: Cinéma 72, 1972. Vintage silver gelatin double-weight photograph of director Sam Peckinpah, seated happily in his viewing room watching an early edit of his 1972 film, *The Getaway*. Taken by an unidentified photographer for the French journal *Cinéma 72*, with the journal's stamp and the title of the film in black holograph ink on the verso.

Cinéma 72 was a long-running, auteur-oriented French film journal published monthly by Fédération française des ciné-clubs between 1954 and 1999.

11 x 14 inches. Near Fine, with a a couple of small, faint corner creases.

$1250



48. Thompson, Jim (novel)
Sam Peckinpah (director)
Walter Hill (screenwriter)

The Getaway

New York: LIFE Magazine, 1972. An extremely uncommon film preview poster issued by *LIFE* magazine, promoting director Sam Peckinpah's gritty 1972 film adaptation of Jim Thompson's novel.

The Getaway still stands as one of the most minimal and brutal crime films of the 1970 and this poster evokes its essence in an interesting and journalistic way—reminding us that the film was, oddly or appropriately, released at Christmas.

27 x 39 inches (a few inches shorter than the standard poster size for this era), Near Fine condition overall, with minute wear at the folds, archivally linen-backed and rolled.

$1500

Don't get weird on me, babe

49. Scorsese, Martin (director) Robert De Niro, Liza Minelli (starring)

New York, New York

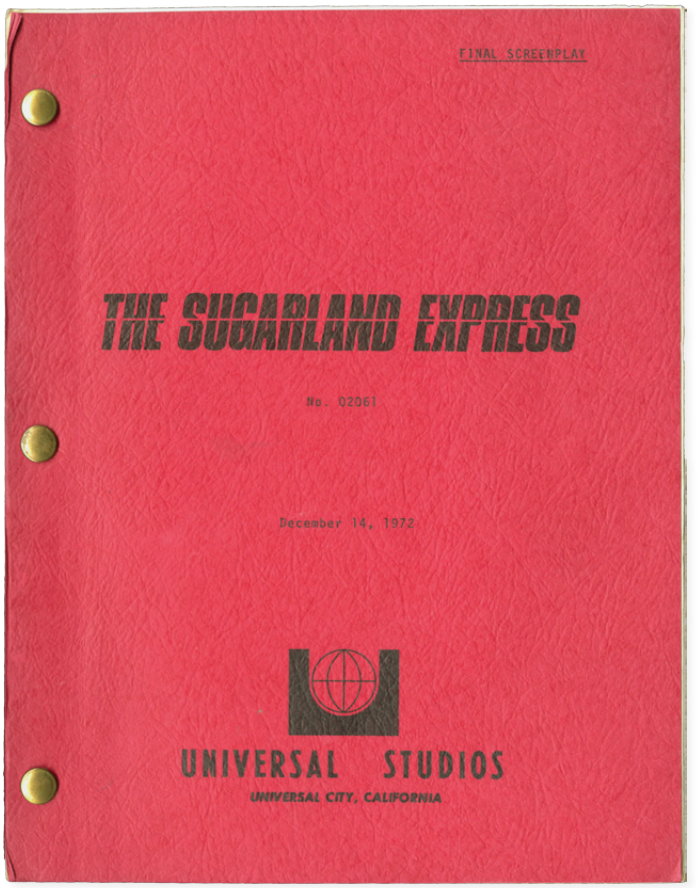
Los Angeles, CA: United Artists, 1978. Original Polish B1 poster for the 1978 film.

A typically wonderful interpretation of an American film by the Poles, somehow putting across the hope, the jazz, and the angst of Scorsese's dark, kinetic tribute to the American musical. A misunderstood work on its release, as audiences were expecting a bright, uplifting afternoon at the movies and instead got De Niro and Minelli screaming at each other. You would think *All That Jazz* would have had us trained by that time. Frank Sinatra recorded his last great song, "New York, New York" exclusively for this film, a fact that most people find surprising.

26.5 x 38 inches. Fine condition, on linen, rolled.

$300





50. Spielberg, Steven (director) Hal Barwood, Matthew Robbins (screenwriters)

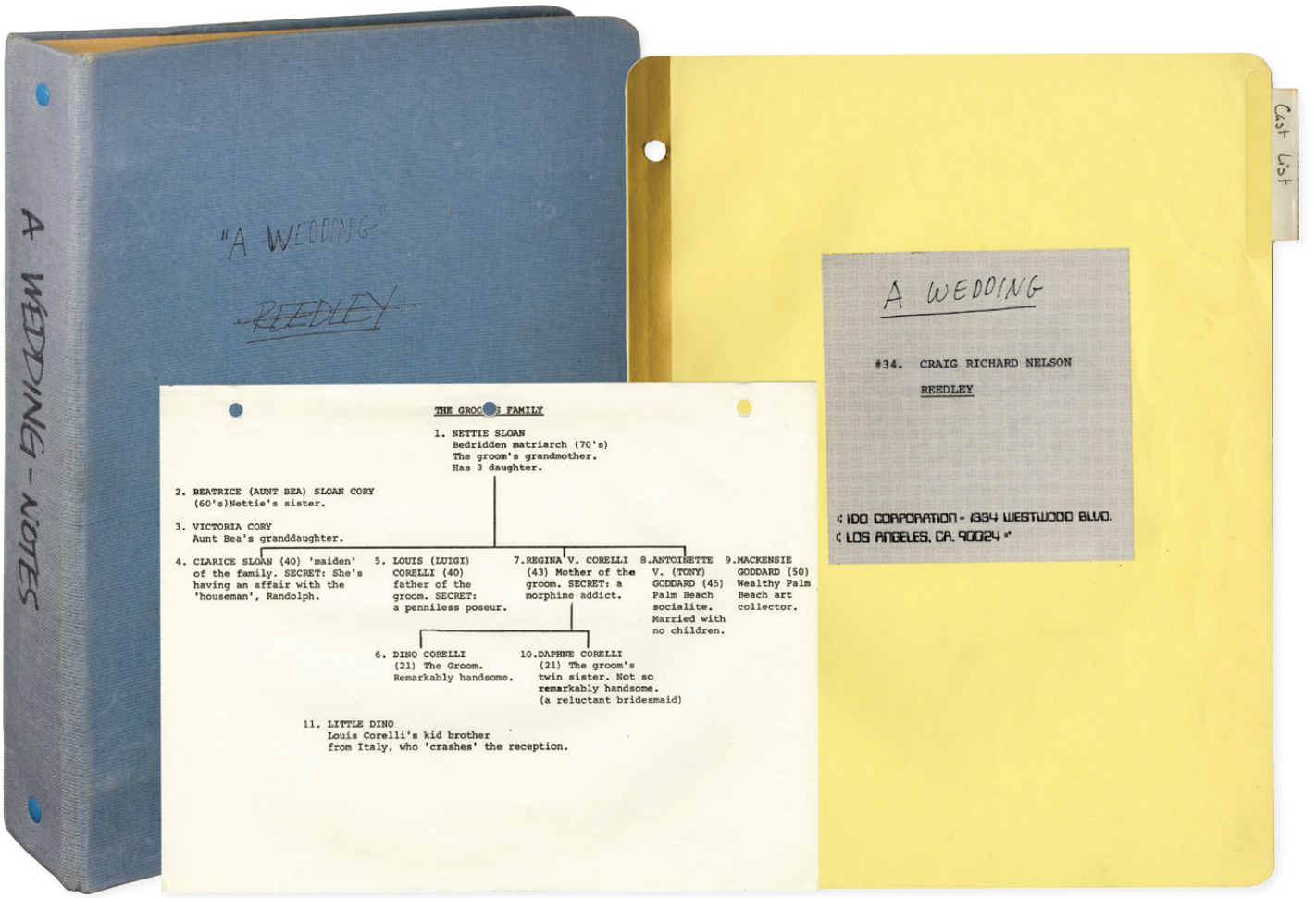
The Sugarland Express

Universal City, CA: Universal Pictures, 1972, 1973. Draft script (though noted as "Final") for the 1974 film, pre-dating its release by nearly two years.

Steven Spielberg's first major motion picture, an uncharateristically nihilistic entry about a violent crime spree that ends in a house shot up more full of holes than any house before or since. Conceptually, a follow-up to his brilliant television film *Duel* (1971), and a warm-up for the film that would make his name, *Jaws* (1975). Winner of the award for Best Screenplay at the 1974 Cannes Film Festival.

Red studio wrappers, dated December 14, 1972 on the front wrapper. Title page present, with credits for screenwriters Barwood, Robbins, and Spielberg. 143 leaves, mechanically reproduced, with pink, dark green, and blue revision pages throughout, dated variously between 12/26/72 and 1/3/73. Pages and wrapper Near Fine. Corner crease to the rear wrapper, bound with three gold brads.

$1250



An early and illuminating working script

51. Altman, Robert (screenwriter, director)

A Wedding

Los Angeles, CA: Twentieth Century-Fox, 1978. Archive of various preliminary script and setup elements for the 1978 film, *A Wedding,* written and directed by Robert Altman. Working copy belonging to actor Craig Richard Nelson, who played Captain Reedley Roots in the film. A clip binder with tabbed sections including cast list, character descriptions, family trees, and an interesting "point outline." The point outline lies somewhere between a treatment and a completed script, basically detailing the action of the film but with no dialogue.

A fascinating insight into Altman's script development process, a combination of improvisation within a very carefully defined structure. Put another way, a regrettably old-fashioned approach of careful setups that leave space for dialogue to develop, and little to be edited. This document reveals that the plot and resulting sequence of the film is of paramount importance, with dialogue coming later.

Blue cloth-covered clip binder with the title in holograph ink on the front board and spine. Four tabbed sections. 52 leaves. Pages and dividers Near Fine, binder Very Good.

Berliner, p. 175. Biskind, p. 341.

$1350

52. Altman, Robert (director)
Raymond Chandler (novel)
Leigh Brackett (screenwriter)
Elliott Gould, Sterling Hayden (starring)

The Long Goodbye

Los Angeles, CA: Lion's Gate Films / United Artists, 1973. Original one sheet poster for the 1973 film, one of several illustrated variants issued as United Artists desperately tried to figure out how to market such an offbeat film to American audiences.

Robert Altman's style was alive on arrival when he debuted with *MASH* in 1970, setting a tone that conveyed paranoia, deep comedy, deep tragedy, California, and an intensely personal style. *The Long Goodbye,* a deconstruction of the detective story rivaled in the 1970s only by Arthur Penn's *Night Moves,* has over time come to rival any adaptation of Chandlers' work.

27 x 41 inches. Rolled, on linen. Fine.

Berliner, pp. 94-95. Biskind, p. 214. Elsaesser, Horwath, & King, pp. 80-81

$375





53. Boorman, John (director)
Burt Reynolds, Jon Voight,
Ned Beatty (starring)

Deliverance

Burbank, CA: Warner Brothers, 1972. Original international poster for the 1972 film.

A striking and extremely uncommon illustrated poster for the seminal entry in the early days of the New Hollywood cinema movement. As with *Point Blank* in 1967, British director John Boorman demonstrated a stunning instinct for American idioms and even American cultural undercurrents. And perhaps most importantly of all, he had the stuff required to order the book's author James Dickey off the set.

The US one sheet poster design features a much less interesting photographic image of the story's protagonists in a struggle. The design for the international release, with striking artwork by Bill Gold, has always been one of the most prized, and scarcest, of 1970s film posters. Difficult to obtain in superior condition, about as fine an example one could hope to find.

27 x 41 inches, horizontal tri-fold. A few small tears (repaired on the verso), a couple of small splashes at the verso.

Biskind, pp. 85-86. Tyler, pp. 132-133.

$3850



54. Ashby, Hal (director)
Waldo Salt (screenwriter)
Robert C. Jones (screenwriter)
Jane Fonda, Jon Voight (starring)

Coming Home

Beverly Hills, CA: United Artists, 1976. Early Draft Script for the 1978 film, preceding the film's release by two years. This draft, by Waldo Salt, has a radically different ending in terms of the fate of the character Bob Hyde (played by Bruce Dern). Rudolph Wurlitzer and Robert C. Jones would ultimately work on the script.

A key Vietnam-era film, and one of noted director Hal Ashby's finest efforts. Though ostensibly a war film, *Coming Home* is really much more a woman's picture, tracking the progress of Sally (Jane Fonda), a war wife who finds herself unexpectedly liberated in her husband's absence, falling into an affair with a wounded veteran (Jon Voight) that has unexpected consequences when her husband returns.

Winner of 3 Academy Awards, including Best Screenplay, and nominated for 5 others, including Best Picture and Best Director.

Biskind, p. 170.

$675

55. Eastwood, Clint (director, starring)
Forrest Carter (novel)
Phil Kaufman (screenwriter)

The Outlaw Josey Wales

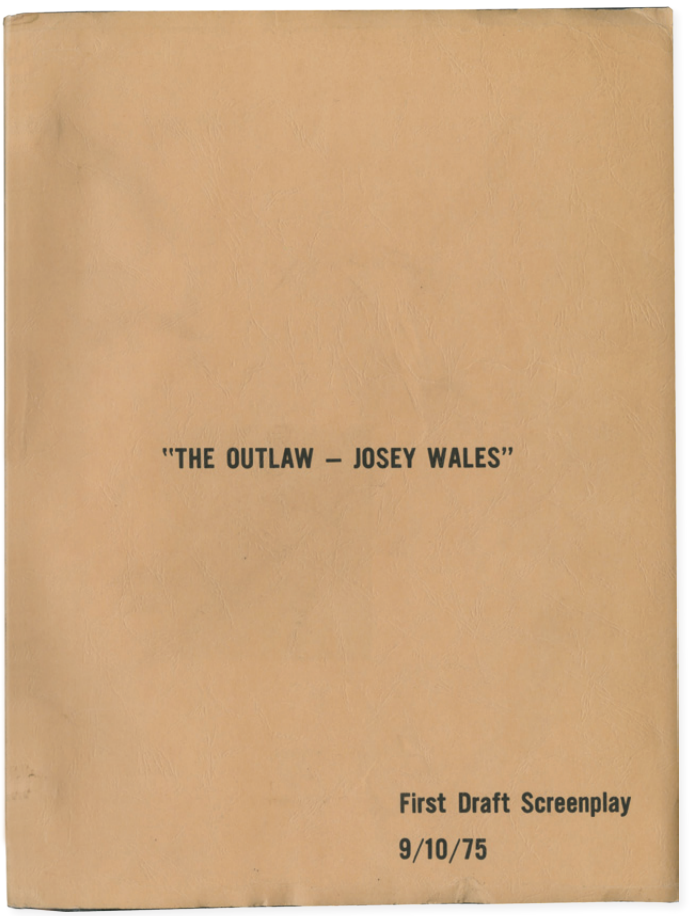
Burbank: Malpaso Company / Warner Brothers, 1975. First Draft Script for the 1976 film, *The Outlaw Josey Wales*, directed by Clint Eastwood, based on the 1973 novel, *The Rebel Outlaw Josey Wales* (later retitled *Gone to Texas*) by Forrest Carter, written for the screen by Phil Kaufman (and later Sonia Chernus, who is not credited here), and starring Clint Eastwood.

Eastwood's fifth film as a director, and a Western that ended his ties with the "man with no name" character that became wildly popular in the years he worked with Sergio Leone, christening a new, more personal anti-hero that he would perfect with *Unforgiven* in 1992. *Josey Wales* stands as that film's equal today, with a reputation as a classic that seems to grow with every passing year.

Tan studio wrappers, stamped FIRST DRAFT SCREENPLAY on the front wrapper, dated 9/10/75. Title page present, with a credit for screenwriter Kaufman. 112 leaves, mechanically reproduced, with yellow revision pages throughout, all dated 9/22/75.

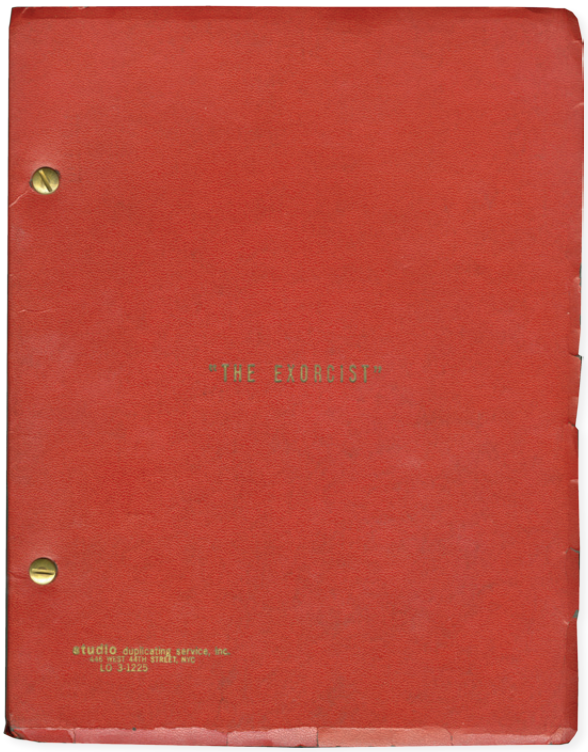
National Film Registry.

$975



East coast

56. Blatty, William Peter (novel, screenwriter)
William Friedkin (director)
The Exorcist



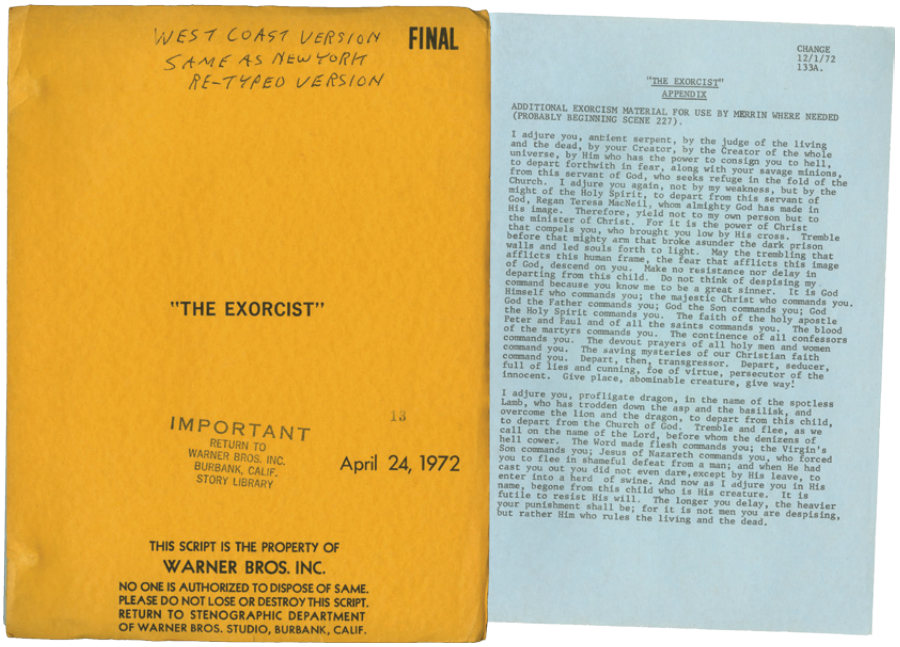
Burbank: Warner Brothers, 1972. Revised Final script, produced for use on the east coast during production, for the 1973 film, directed by William Friedkin, based on the 1971 novel by William Peter Blatty, written for the screen by Blatty, and starring Ellen Burstyn, Max von Sydow, Lee J. Cobb, and Linda Blair.

One of the great genre films of the 1970s that accomplished the uncommon feat of being an over-the-top sensation upon its release and gaining subsequent status as a classic, with a strangeness and depth supplied by Burstyn and Sydow that only increases with repeated viewings. Another distinction of *The Exorcist* was that it walked away with 2 Oscars (including Best Screenplay for Blatty), along with 8 nominations (including Best Picture), a feat nearly unheard for a horror film.

Red leather studio wrappers stamped in gilt, produced for location shooting on the east coast by Studio Duplicating Service, dated December 1972. Title page present, with a date of December 1972 and a credit for novelist-screenwriter Blatty. Bound in at the end of the script is a single non-numbered page titled APPENDIX that includes a proposed long speech by Merrin to the Satanic hordes, imploring them in lofty language to exit the confines of little Linda Blair.

Berliner, pp. 119-145. Biskind, pp. 216-224. National Film Registry.

$1850



West coast

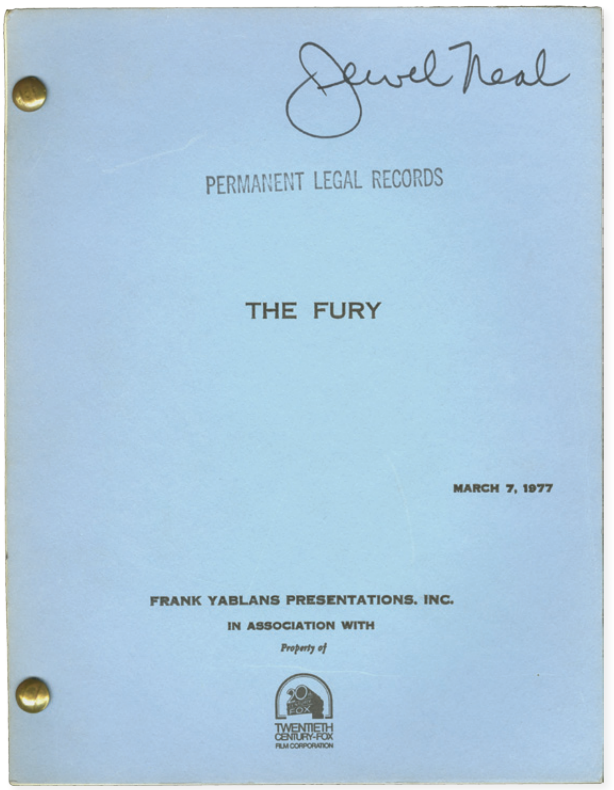
57. Blatty, William Peter (novel, screenwriter)
William Friedkin (director)
The Exorcist

Burbank: Warner Brothers, 1972. Early version of the final script for the 1973 film, produced for development on the west coast.

Yellow studio wrappers with titles in black, stated FINAL, dated April 24, 1972, rubber-stamped copy No. 13, and holograph ink notation reading: "WEST COAST VERSION / SAME AS NEW YORK RE-TYPED VERSION." Distribution page present. Title page present, with a credit for novelist-screenwriter Blatty. 137 leaves, mechanically reproduced, with blue revision pages throughout dated between 6/22/72 and 12/1/72, and some undated with "File Copy Change" noted at the top center. The revisions include a character name memo bound in just after the title page ("Cardinal" to "Bishop"), and a single-leaf Appendix with Merrin's speech to Satan.

Pages Near Fine, wrapper Very Good plus with some small closed tears and yapping at the wrapper edges, internally bound with two gold screw brads.

$1750



58. De Palma, Brian (director) John Farris (screenwriter) Kirk Douglas, John Cassavetes, Carrie Snodgrass, Charles Durning, Amy Irving (starring)

The Fury

Los Angeles: Frank Yablans Presentations / Twentieth Century-Fox, 1977. Draft script for the 1978 science fiction/horror film, *The Fury,* directed by Brian DePalma, based on the 1976 novel by John Farris, written for the screen by Farris and DePalma, and starring Kirk Douglas, John Cassavetes, Carrie Snodgrass, Charles Durning, and Amy Irving. Holograph ink name of unidentified cast/crew member Jewel Neal at the top of the front wrapper.

This script precedes the final script by 3 months, and is over 20 pages longer (representing about 20 minutes of screen time). Literally a "mind-blowing" film, in which two young psychic savants (Amy Irving and Andrew Stevens) possess the ability to blow up the head of a another person by means of telekinesis. Douglas and Cassavetes play two men (one good, one evil) battling for control over the youngsters, with Cassavetes on the nefarious side of the line. One of DePalma's most entertaining genre films, pre-dating Cronenberg's slightly more intellectual *Scanners* by 3 years.

Biskind, pp. 328, 333. Muir, pp. 529-534.

$375

Signed by screenwriter Joan Torres

59. Grier, Pam (starring) Bob Kelljan (director)

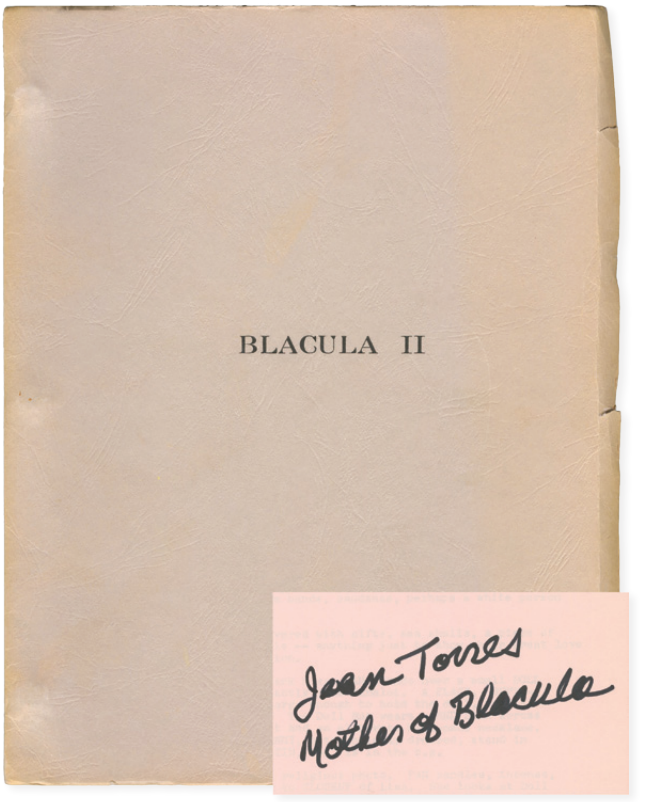
Scream Blacula Scream

Los Angeles, CA: American International Pictures, 1973. Revised Script for the 1973 film, *Scream Blacula Scream* (here under the working title, *Blacula II*). **Signed by screenwriter Joan Torres: "Joan Torres / Mother of Blacula."** Directed by Bob Kelljan, written for the screen by Torres, Raymond Koenig, Leon Capetanos (uncredited in the final film), and Maurice Jules, and starring Pam Grier, Richard Lawson, and William Marshall.

The sequel to *Blacula* (1972) was every bit as appealing an entry into the blaxploitation canon of the 1970s as its predecessor, enjoyable as both an escapist horror entertainment and cultural comedy. It even one-ups the other films in its category by taking many cues from the later Hammer horror films of the 1960s. And how can you not love Prince Manuwalde?

Flynn, p. 184. Muir, pp. 292-295.

$850



60. Kristofferson, Kris (starring) Harry Dean Stanton, Karen Black, Gene Hackman (starring) Norton, B.L. (director)

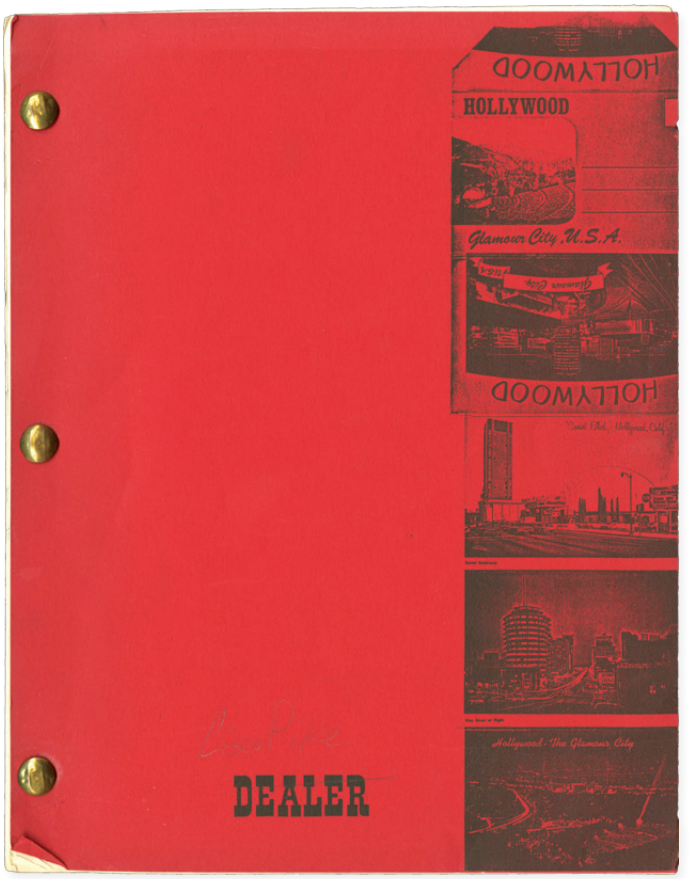
Cisco Pike

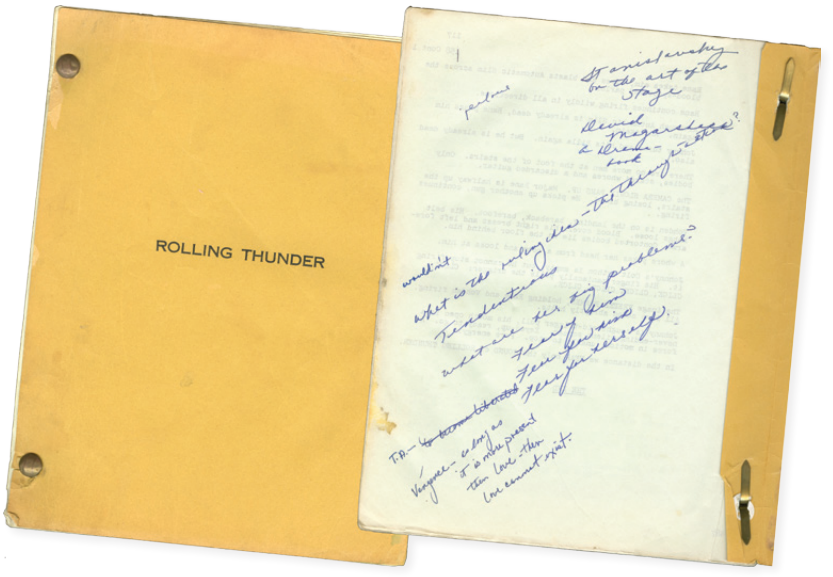
Culver City, CA: Columbia Pictures / Acrobat Films, 1970. Final Draft script for the 1972 film. This draft dated in 1970, under the working title *Dealer*. An underrated gem of the New Hollywood era, wherein Kristofferson plays Cisco Pike, an ex-rock star who has become a drug dealer and is a blackmail target for corrupt cop Hackman. A moody and affecting film, alternating between humor and geniune tension, shot on location in Los Angeles in the wild and woolly early 1970s. Kristofferson's screen debut, and a show-stealing performance from Harry Dean Stanton (as usual).

Red illustrated studio wrappers. Title page present, with a credit for screenwriter Norton. 122 leaves, mimeograph on eye-rest green stock, with yellow revision pages throughout, all dated 10/26/70. Pages mostly Near Fine, with creasing to the fore-edges of the first few leaves. Wrapper Near Fine, bound with two gold brads.

Biskind, p. 179.

$675





61. Schrader, Paul (screenwriter) John Flynn (director) William Devane, Tommy Lee Jones, Dabney Coleman (starring)

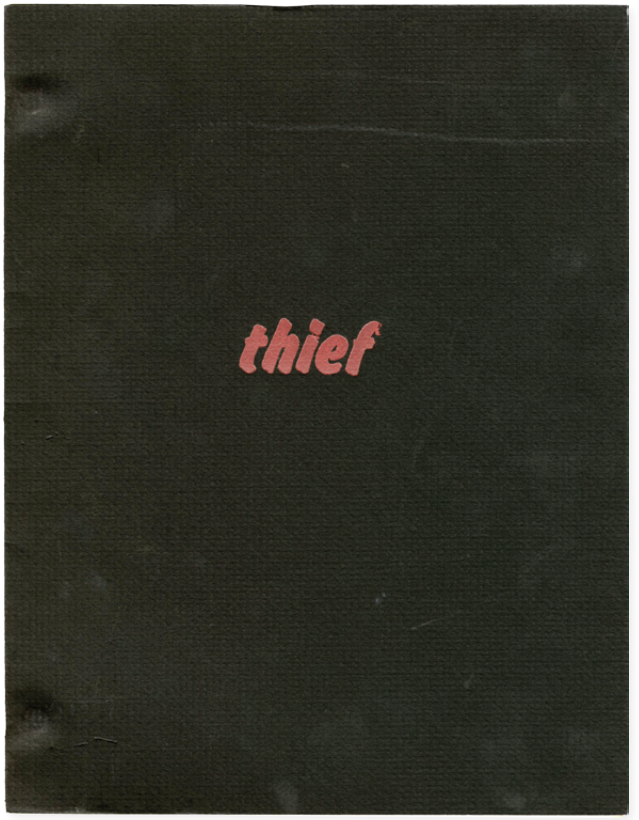
Rolling Thunder

Los Angeles: American International Pictures [AIP], 1976. Draft script for the 1977 film. This copy was likely used for review of content, with notes in holograph ink on the verso of the last page regarding character motivations ("What are her big problems?" "Vengeance - as long as it is more present than love, then love cannot exist").

One of the best unheralded revenge thrillers of the 1970s, with William Devane taking an unusual turn as a sympathetic character—though no less cold-blooded. Playing a Viet Nam veteran with absolutely nothing left to lose, he beats a warpath from Texas to Mexico in pursuit of a gang of murderous thugs who killed his family in order to steal a box of silver coins. Paul Schrader's fourth produced screenplay, but written several years before the film's release, around the same time he penned *Taxi Driver*. Pale yellow studio wrappers, stamped with the title on the front wrapper. Title page present, with a credit for screenwriter Schrader and dated April 16, 1976.

Spicer, p. 434.

$550



62. Mann, Michael (director) Frank Hohimer (book) Tangerine Dream (composer) James Caan, Tuesday Weld, Willie Nelson, James Belushi, Dennis Farina (starring)

Thief

Los Angeles: United Artists, 1979. Revised Second Draft Script for the 1979 film, directed and written for the screen by Michael Mann, based on the 1975 novel *The Home Invaders* by Frank Hohimer.

Michael Mann's debut as a director found his trademark slick and atmospheric style fully formed on arrival, and as source material for a screenplay he chose a non-fiction memoir of a notorious Chicago jewel thief. An understated and intelligent film, with a score by Tangerine Dream and featuring one of James Caan's best performances.

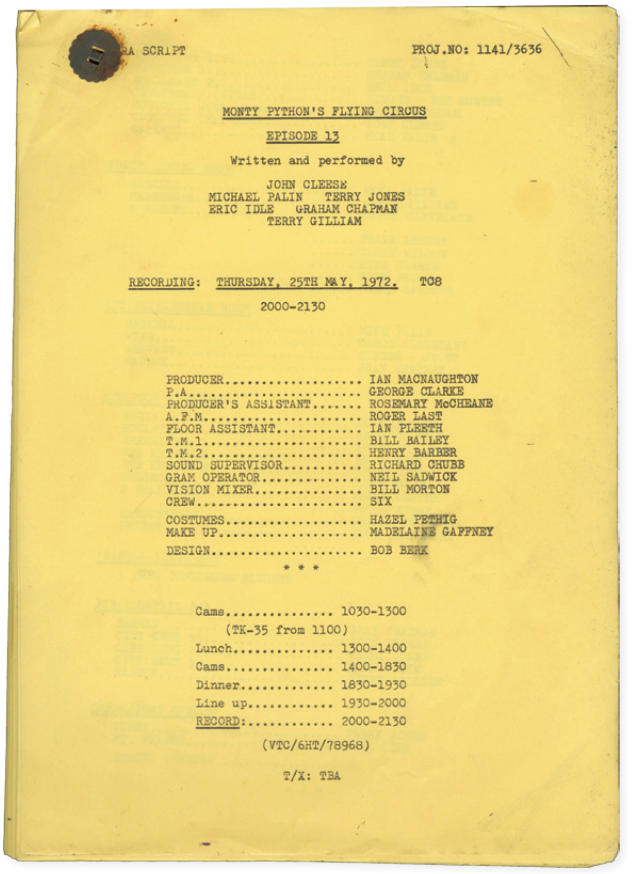
Black studio wrappers with red titling on the front wrapper. Title page present, with a date of September 2, 1979, and credits for screenwriter Mann along with the address of the production entity, The Michael Mann Company.

Spicer, p. 436.

$850

63. [Monty Python's Flying Circus] John Cleese, Michael Palin, Terry Jones, Eric Idle, Graham Chapman, Terry Gilliam

Monty Python's Flying Circus Episode 36: "E. Henry Thripshaw's Disease"


A SCRIPT PROJ.NO: 1141/3636

MONTY PYTHON'S FLYING CIRCUS

EPISODE 13

Written and performed by

JOHN CLEESE
MICHAEL PALIN TERRY JONES
ERIC IDLE GRAHAM CHAPMAN
TERRY GILLIAM

RECORDING: THURSDAY, 25TH MAY, 1972. TOB

2000-2130

PRODUCER..... IAN MACNAUGHTON
P.A..... GEORGE CLARKE
PRODUCER'S ASSISTANT..... ROSEMARY McCHEANE
A.F.M..... ROGER LAST
FLOOR ASSISTANT..... IAN PLEETH
T.M.1..... BILL BAILEY
T.M.2..... HENRY BARBER
SOUND SUPERVISOR..... RICHARD CHUBB
GRAM OPERATOR..... NEIL SADWICK
VISION MIXER..... BILL MORTON
CREW..... SIX
COSTUMES..... HAZEL PETHIG
MAKE UP..... MADELAINE GAFFNEY
DESIGN..... BOB BERK

* * *

Cams..... 1030-1300
(ZK-35 from 1100)
Lunch..... 1300-1400
Cams..... 1400-1830
Dinner..... 1830-1930
Line up..... 1930-2000
RECORD:..... 2000-2130

(VTC/6HT/78968)

T/X: TEA

Cleese was once asked in an interview what he felt was the difference between the development of comedy for Saturday Night Live (which he hosted several times) and Monty Python's Flying Circus. His response was that SNL would "write the show in a day, rehearse for a week, and perform it live," while the Python troupe would "write the show for a year, build the sets in a day, and record it in an hour and a half." A meticulously detailed script from the legendary series, which notes every detail of the preparation to which Cleese referred, including exactly 90 minutes during which the content was actually recorded.

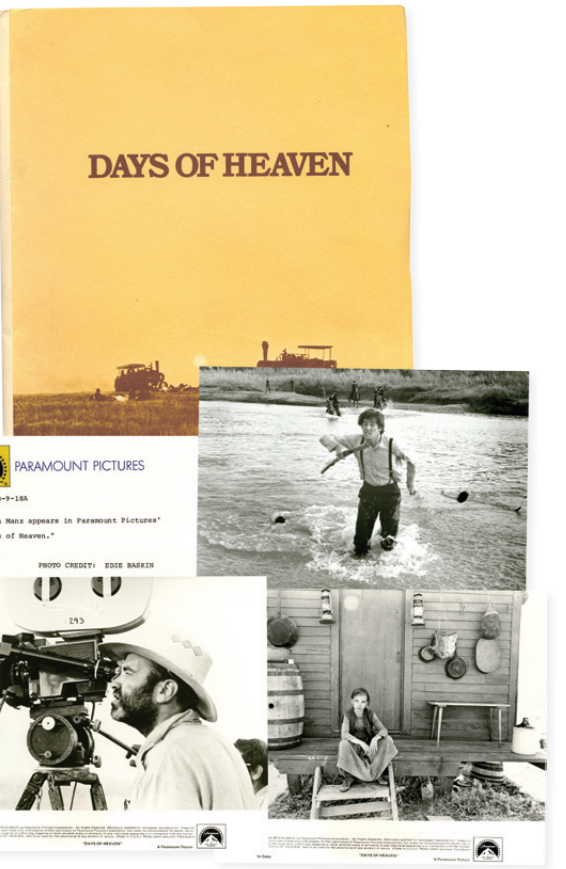
London: British Broadcasting Corporation [BBC], 1972. Original script for the 36th episode of the British comedy series. John

The BBC censored this episode more than any other in the series, cutting three sketches ("Big Nosed Sculptor," "Revolting Cocktails," and "Wee-Wee Wine Cellar"), as well as much of Terry Gilliam's animation, all now believed to be lost. All of these missing sketches appear in this script. The episode that aired contained the remaining sketches: "Tudor Jobs Agency," "Pornographic Bookshop," "Elizabethean Pornography Smugglers," "Silly Disturbances," "The Free Repitition of Doubtful Words," "'Is There?'…Life after Death?," "The Man Who Says Things in the Wrong Order," "Thripshaw's Disease," "Silly Noises," and "Sherry-drinking Vicar."

$825

64. Malick, Terence (director)
Ennio Morricone (composer)
Sam Shepard, Richard Gere, Brooke Adams (starring)

Days of Heaven



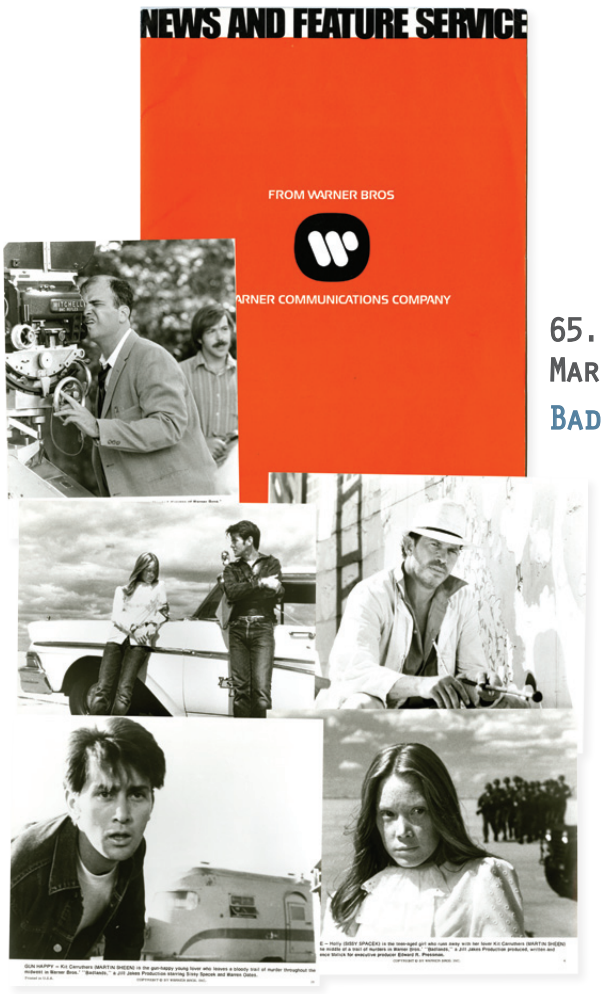
Los Angeles: Paramount, 1978. Original Press Kit for the 1978 film. Includes 16 still photographs from the film, all black-and-white silver gelatin single weight prints, each varying somewhat in size, with descriptive information attached at the bottom margin. Laid in next to the photographs are two 3-color announcements for the film's release, including film credits, production information, and press releases. Photographs and documentation housed in a duotone photo-illustrated, pocketed folder as issued.

An impressive piece of ephemera from the hugely talented Malick's second film as a director, following and matching his auspicious debut, *Badlands*, about two young people who escape the poverty of Chicago during the Depression, and become employed by a farmer in the rural South.

Photographs are in Fine condition, folder Near Fine.

Biskind, pp. 296-298. Criterion 409.
Elsaesser, Horwath, and King, p. 100.

$1250



65. Malick, Terence (director)
Martin Sheen, Sissy Spacek, Warren Oates (starring)

Badlands

Los Angeles, CA: Jill Jakes Productions/Warner Brothers Pictures, 1973. Original Press Kit for the 1973 film. Includes 10 still photographs, all black-and-white silver gelatin single weight prints, each varying somewhat in size, and each with descriptive information at the bottom margin. Laid in behind the photographs are several announcements for the film's release, including film credits, production information, and press releases. Photos and documentation housed in a 2-color pocketed Warner Brothers folder as issued.

An impressive piece of ephemera from the hugely talented Malick's first film as a director, preceding *Days of Heaven*, about two young people raised in an uncaring rural area who recognize a mutual latent cynicism in one another, and act on it as a sort of mutual birthright.

Photographs are in Near Fine condition, folder is Near Fine.

Biskind, p. 249. Elsaesser, Horwath, and King, p. 100.

$1250



Tony Masica's copy, with two original photographs

66. Roeg, Nicholas (director)
Walter Tevis (novel)
Paul Mayersberg (screenwriter)
David Bowie, Rip Torn (starring)

The Man Who Fell to Earth

London: British Lion Film Corporation, Circa 1975–1976. Final Shooting script for the 1976 film. Actor Tony Mascia's copy, with his name in holograph pencil at the top left corner of the title page. Accompanied by two vintage single-weight silver gelatin photographs. The first is of Mascia sitting on a stone wall in Berlin with David Bowie, Iggy Pop, Bowie's partner and assistant Corrinne "Coco" Schwab, and Bowie's manager Patrick Gibbons, with a rubber stamp crediting American photographer Andy Kent. The second is uncredited, showing Mascia with the film's female lead, Candy Clark. Mascia portrays the valet for Thomas Jerome Newton (Bowie), known only as Arthur, in the film.

The Man Who Fell to Earth, now viewed as one of the seminal science fiction films of the 1970s, is one of the few films from that era that successfully transplanted a rock musician to a new context (though certainly Bowie had been camera-ready for most of his career). Roeg managed to take the relatively straightforward novel by Walter Tevis and impose a wide array of new political and philosophical subtexts, effectively making the film more similar than anything else to Heinlein's *Stranger in a Strange Land,* wherein an alien from another planet comes to earth with a specific mission, only to be overwhelmed with unexpected obstacles and distractions.

In the case of Roeg's interpretation, Bowie arrives on earth determined to bring water to his dying home planet, only to become addicted to alcohol and television, and ultimately remains trapped due to his own limitations and the efforts of a paranoid government to prevent his return.

Deep maroon studio wrappers, with a die-cut title window on the front wrapper in the British style. Title page present, with

Criterion 304. Newland, pp. 147-151.

$4750

Rare poster for the New York premiere

67. Roeg, Nicholas (director)
David Bowie (starring)
The Man Who Fell to Earth

New York: Cinema I and Cinema II, 1976. Original poster for the US premiere of *The Man Who Fell to Earth* at Cinema I and Cinema II in New York City.

A rare and striking poster for one of the most important science fiction films of the 1970s. In his review for *The New York Times,* Richard Eder wrote: "When science fiction writing enlisted such authors as Ray Bradbury, the emphasis on space machines, time warps and little green men gave way to more philososhical and emotional approaches. It was man or Martian, not as physical but as metaphysical travelers. Space was filled with loss and melancholy as well as gadgets." Nicholas Roeg abandoned none of his avant-garde leanings for the film, but instead brought an experimental, impressionistic style to a larger audience by way of David Bowie, who lent his other-worldly persona to a literally other-worldly character.

29.5 x 44 inches, rolled. Near Fine.

$1850





68. Roeg, Nicholas (director)
David Bowie (starring)
The Man Who Fell to Earth

London: British Lion Film Corporation, 1976. UK illustrated three-sheet poster for the 1976 film.

An extremely uncommon poster, and an interesting interpretation of the film, in that it leans more toward Bowie's *Station to Station* persona than it does the film itself. Then again, Bowie was also dressing a bit like this in the film—which leads one to wonder whether he was living in the real world, or the film, or both.

40 x 80 inches, folded. Near Fine.

Edwards, p. 219.

$1750



69. [Blondie]

Pressbook for Blondie in support of "Parallel Lines," circa 1978

New York: Chrysalis Records, 1978. Original pressbook for the tour supporting Blondie's third album, *Parallel Lines,* released by Chrysalis Records in 1978.

Named after an unfinished song, a record that saw Blondie at the peak of its powers, containing the lion's share of the band's most famous singles, including "Hanging on the Telephone," "One Way or Another," and "Heart of Glass." Along with Talking Heads, Blondie was probably the most successful act to bring the spirit of the CBGBs scene to a much wider audience, helping to invent a danceable sound that included elements of punk, and virtually defined popular new wave.

Self-wrappers, saddle stitched. 20 pages. 9 x 12 inches. Fine.

Rolling Stone 500. NME 100. Blender 100

$275

70. [Devo] Mothersbaugh, Mark

Original photograph of Devo in San Francisco, circa 1977



Circa 1977. Vintage silver gelatin photograph of Devo, taken by John Tremblay backstage at Mabuhay Gardens in San Francisco. A photograph from the same session was used for the flyer advertising the band's October 9, 1977 show headling over The Razz Band and The Ready Mades.

Though formed in 1972, Devo performed at the cult level until 1978, putting out singles on their own independent label. In 1977, about the time of this photograph, the band was asked by Neil Young to take part in his film, *Human Highway,* where they performed in the role of "nuclear garbagepersons." In 1978, some months after this photo was taken, the band released their now-classic first LP, *Q: Are We Not Men? A: We Are Devo!* followed by an appearance on Saturday Night Live in October 1978 that stamped their images on the hipper minds of the public consciousness.

The band continued to release albums and perform around the world until 1990. As a solo artist, band member Mark Mothersbaugh birthed a second career composing soundtracks for film and television, most notably for Wes Anderson's films *Bottle Rocket* (1996), *Rushmore* (1998), *The Royal Tenenbaums* (2001), and *The Life Aquatic with Steve Zissou* (2004). He has also been a staple of several inventive children's television shows, both as a songwriter and a presence.

9.5 x 7.5 inches. Fine.

$375

71. [King Crimson]

King Crimson at Fairfield–Croydon, Sunday, May 30th



London: Fairfield Hall, 1971. Original 1971 poster promoting a performance by King Crimson at Fairfield Hall in Croydon, London. The performance followed the release of the band's third album, *Lizard*, and was one of the first shows with the Robert Fripp/Pete Sinfield/Boz Burrell/Ian Wallace/Mel Collins lineup. The opening act, mentioned in the bottom left corner, is Roger Ruskin Spear and His Giant Kinetic Wardrobe (ex-Bonzo Dog Band.)

King Crimson in transition. The band had found great success with *In the Court of the Crimson King,* but moved into the first of what would be several interesting transformations in the 1970s that would end in 1974 with the peerless *Starless and Bible Black* and *Red*. The only poster from the 1970s with a band photo that we have ever encountered.

31 x 39.5 inches. Some color loss along the three the horizontal folds, a tiny bit of loss at the bottom edge, Very Good plus overall, archivally mounted on rice paper.

$1375



72. [Springsteen, Bruce]

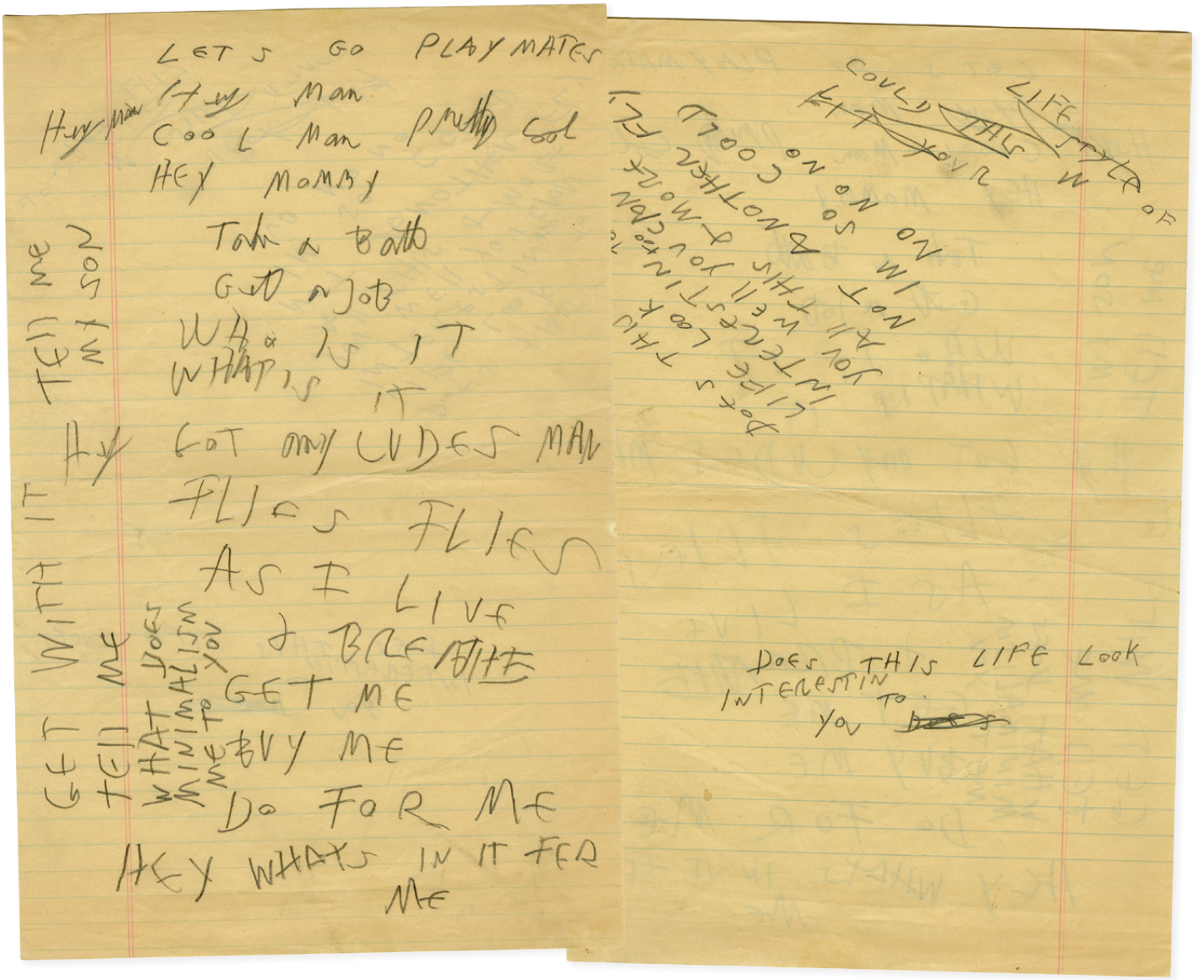
Performing at La Troubadour on Monday, February 26, 1973

New York: Columbia Records / Mike Appel (presumed), 1973. Postcard advertising Bruce Springsteen's 1972 debut LP, *Greetings from Asbury Park,* with printed text on the verso inviting the holder to bring the card to The Troubadour in West Hollywood on Monday, February 26, 1973 for a performance by The Boss, and with a faux postage stamp with a photo of a smiling, bearded Springsteen.

An important piece of ephemera from Springsteen's first year as a recording artist touring under the auspices of a record label, and evidence of the kind of grass roots promotion employed by his management in those days. Likely these postacards were printed for Springsteen's first promoter, Mike Appel, who then re-ran the cards to have invitations printed for specific shows. The club noted here, The Troubadour, has fathered many important acts since 1957, and still operates today.

6.5 x 4 inches, mechanically reproduced. Near Fine.

$975



Joey composes in the green room

73. [The Ramones] Ramone, Joey

Let's Go Playmates

Circa 1977. Original manuscript by Joey Ramone for an unrecorded Ramones song, "Let's Go Playmates," executed by the punk legend in holograph pencil on both the recto and verso of a legal size sheet of lined notebook paper. The lyrics appear in every orientation, a beautiful, messy gathering of ideas—some crossed through—rather than a finished song. They read, variously: (Recto) "Let's go playmates / Hey man / Cool man / Pretty cool / Hey Mommy / Take a bath / Get a job / What is it / Hey got my ludes man / Tell me my son / Flies flies / As I live and breathe / Get me / Buy me / Do for me / Hey what's in it fer me / Get with it / Tell me / What does minimalism me to you." Verso: "Does this life look interestin to you well you too can [have] all this and more / Not another fly / Im so cold / No no no."

A rare example of the songwriting process of a writer for a band whose work stands not only at the top of the punk ladder, but really in a realm of its own. The manuscript is not dated, but judging from the content it could not have been written after 1978, though probably not prior to the 1977. The final lyric, "Does this life look interestin to you," puts it right on the borderline between the band's early fun-drug-crazed songs and the later, more goofily philosophical ones. In any case, one hell of a piece of paper.

Lined legal size notebook paper, 8 x 12.5 inches. Fine.

$6500

74. The Ramones (subject) Bob Gruen (photographer)

The Ramones, 1976

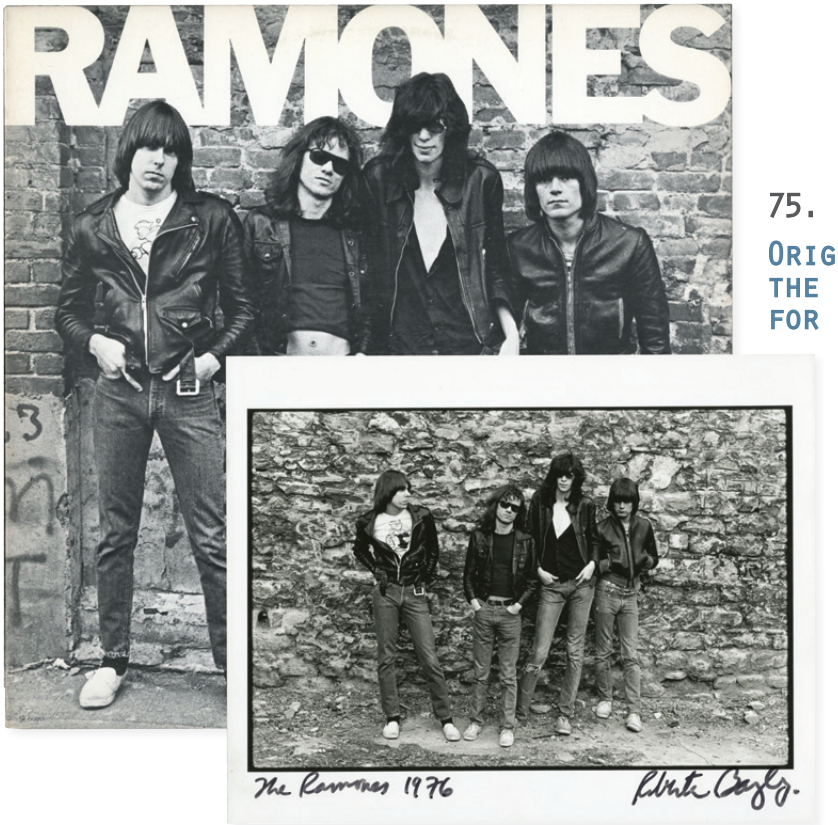
New York: Bob Gruen, 1976. Vintage silver gelatin photograph of the Ramones onstage in 1976 by Bob Gruen, with Gruen's rubber stamp, dated 1976, on the verso.

A beautiful and virtually unseen moment in the Ramones early days, the year of the release of their first album, *Ramones*, by one of the great rock photographers. Gruen is known for many classic photographs, but is most famous for his candid shot of John Lennon wearing a New York City t-shirt during his time as Lennon's personal photographer.

8 x 10 inches. Near Fine.

$1500





75. [The Ramones] Bayley, Roberta

Original outtake photograph of the Ramones from cover session for "Ramones" (1976)"

New York: Roberta Bayley, 1976. Original matte finish black-and-white single weight photo of The Ramones by Robert Bayley, an outtake photo from the session that produced the famous image of the boys in front of a stone wall for their debut album, *Ramones* (1967). **Signed by Roberta Bayley at the bottom margin on the right, with the notation "The Ramones 1976" on the left.** Accompanied by a Fine copy of the first pressing of *Ramones*.

Bayley: "I made the Ramones image for a shoot for *Punk* magazine. It was never meant to be the album cover, so there was no pressure on me. ... Sire [Records] had already hired a 'professional' photographer to shoot the album cover but the band hated the photos and were desperate enough to call me! I was paid $125 for that image and one other to be used for publicity—take it or leave it. I took it."

8 x 10 inches. Fine.

Pitchfork 100. Rolling Stone 500.

$1275



76. [Talking Heads]

Talking Heads 77

New York: Sire Records, 1977. Original UK tour poster for *Talking Heads 77,* promoting Talking Heads' first album and first tour outside US borders in—you guessed it—1977. Any vintage posters from the first year of the band's existence are uncommon; this is one we have never encountered, preceding any example in the Grushkin guide by a solid yearrolling.

27.5 x 19 inches, rolled. Faint vertical crease near the center, else Near Fine.

Rolling Stone 500.

$2850

77. [Talking Heads]

More Songs About Buildings and Food

New York: Sire Records, 1978. Original poster for the seminal second album by Talking Heads.

For our money, the very moment at which punk crossed into New Wave, and due to an inspired cover of Al Green's "Take Me to the River," a commercial breakthrough for New York's most accessible and irresistible art rock band.

More Songs About Buildings and Food slyly addressed the sophomore record syndrome, in which songs not used on a first LP are mixed with hastily written new material. If the band's sound seems more conventional, the reason simply may be that one had encountered the odd song structures, staccato rhythms, strained vocals, and impressionistic lyrics once before. Another was that new co-producer Brian Eno brought a musical unity that tied the album together, especially in terms of the rhythm section, the sequencing, the pacing, and the mixing. Where Talking Heads had largely been about David Byrne's voice and words, Eno moved the emphasis to the bass-and-drums team of Tina Weymouth and Chris Frantz; all the songs were danceable, and there were only short breaks between them. Byrne held his own, however, and he continued to explore the eccentric, if not demented persona first heard on *Talking Heads 77*. (William Ruhlmann, Rovi)

24 x 36 inches. Rolled, on linen. Fine.

Pitchfork 100. Rolling Stone 500.

$750





78. [Talking Heads]

Fear of Music

New York: Sire Records, 1979. Original poster promoting the release of the 1979 album, the band's second collaborative effort with Brian Eno.

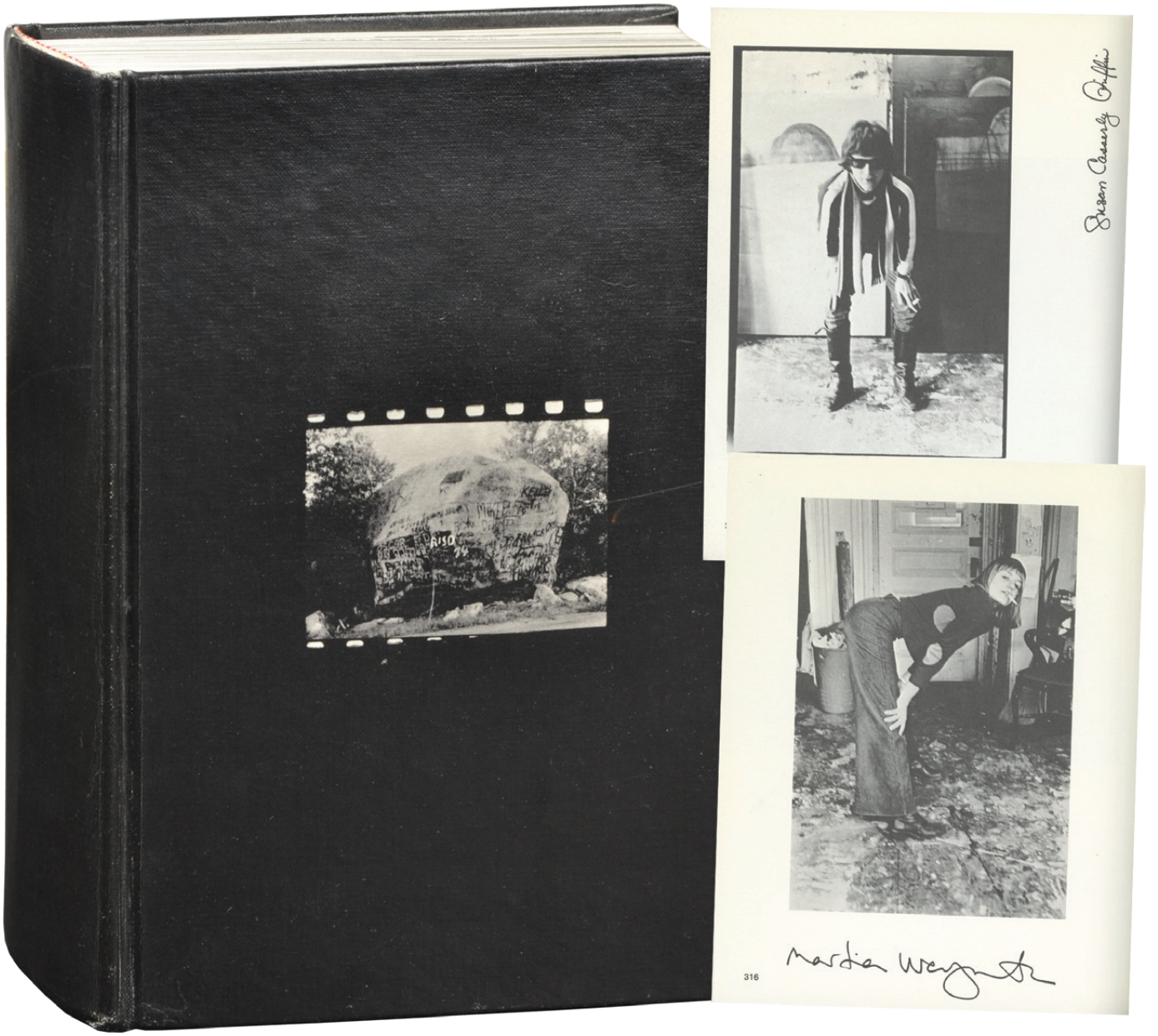
Like it's predecessor, *More Songs about Buildings and Food, Fear of Music* accomplished several things at once. A rollicking (and today classic) single, "Life During Wartime" put the record immediately in the black, but at the same time the band took major stylistic steps forward, evidenced the most by the leading track, "I Zimbra," incorporating loops and African grooves appropriated and/or created by Eno and Byrne (the two also worked that year on the now-classic ambient record, *My Life in the Bush of Ghosts*).

In 1979, the idea of sampling was new and not in the least trivial, as bits of magnetic tape had to literally be cut and spliced by hand in order to overlay sounds from other sources onto new material, and both this record and *Ghosts* were time-intensive, groundbreaking efforts not just in pop music, but in the world of textured and forward-looking music in general.

35 x 23 inches. Rolled, on linen. Fine.

Pitchfork 100.

$675



Talking Heads 74

79. Weymouth, Tina and Chris Frantz

Portfolio: 1974 Yearbook for Rhode Island School of Design

Providence, RI: The Rhode Island School of Design, 1974. 1974 yearbook for the Rhode Island School of Design, picturing two of its three students who would meet that year and form The Artistics, an art-minded pop band, and one year rename itself Talking Heads and make its debut performance at CBGB in New York City, opening for the Ramones.

Pictured in the yearbook are Weymouth (then Martina Weymouth) and Frantz, situated appropriately in the midst of a high-minded, conceptually-driven yearbook printed in black-and-white, with an oblique, industrial theme. Byrne is not pictured in the yearbook, as he dropped out before completing his informal education at RISD.

Near Fine in black cloth-covered boards with no dust jacket as issued.

$450

80. [Talking Heads]

1977 Press Kit for Talking Heads



New York: Sire Records, 1978. Original Sire Records Press Kit for Talking Heads released concurrently with the band's first album, *Talking Heads 77,* in early 1978 (the record was released in late 1978).

Complete with two glossy photos of the band, the first a shot of the band sitting on a sofa (looking impossibly young), the second in performance in what appears to be either a rehearsal space or a small New York City club. "TALKING HEADS" printed along the bottom edge, followed by the Sire Records logo on the right. Also included is the original Sire Press Information sheet, on yellow stock with the blue-and-purple Sire logo at the top, 2 pages, stapled.

Also included is a hilarious and very interesting "timeline" for the group, beginning in 1972 and ending in 1978. Several photocopied articles from *The New Yorker* and *The New York Times* are included as well, and all the contents are housed in the original Sire Records folder, yellow with the blue-and-purple logo, complete but worn with some chipping along the top edge.

An important document on a band that initially followed in the footsteps of The Velvet Underground, bringing minimalism and avant-garde notions into a pop context. A couple of David Byrne's quotes in the press information are instructive, revealing, and even prescient: "We don't shun primitivism—the less is more and the more is less—but that's not quite what we're doing. Our music was a little more oddball and wackier in the beginning than it is now. But our intention is to make hits. I think as we go on we will develop a more commercial product. I think we can be popular like The Carpenters."

Overall, contents are Near Fine, folder about Very Good, with some chipping and wear along the top edge, moderate rubbing overall.

$850



81. [The Ramones]

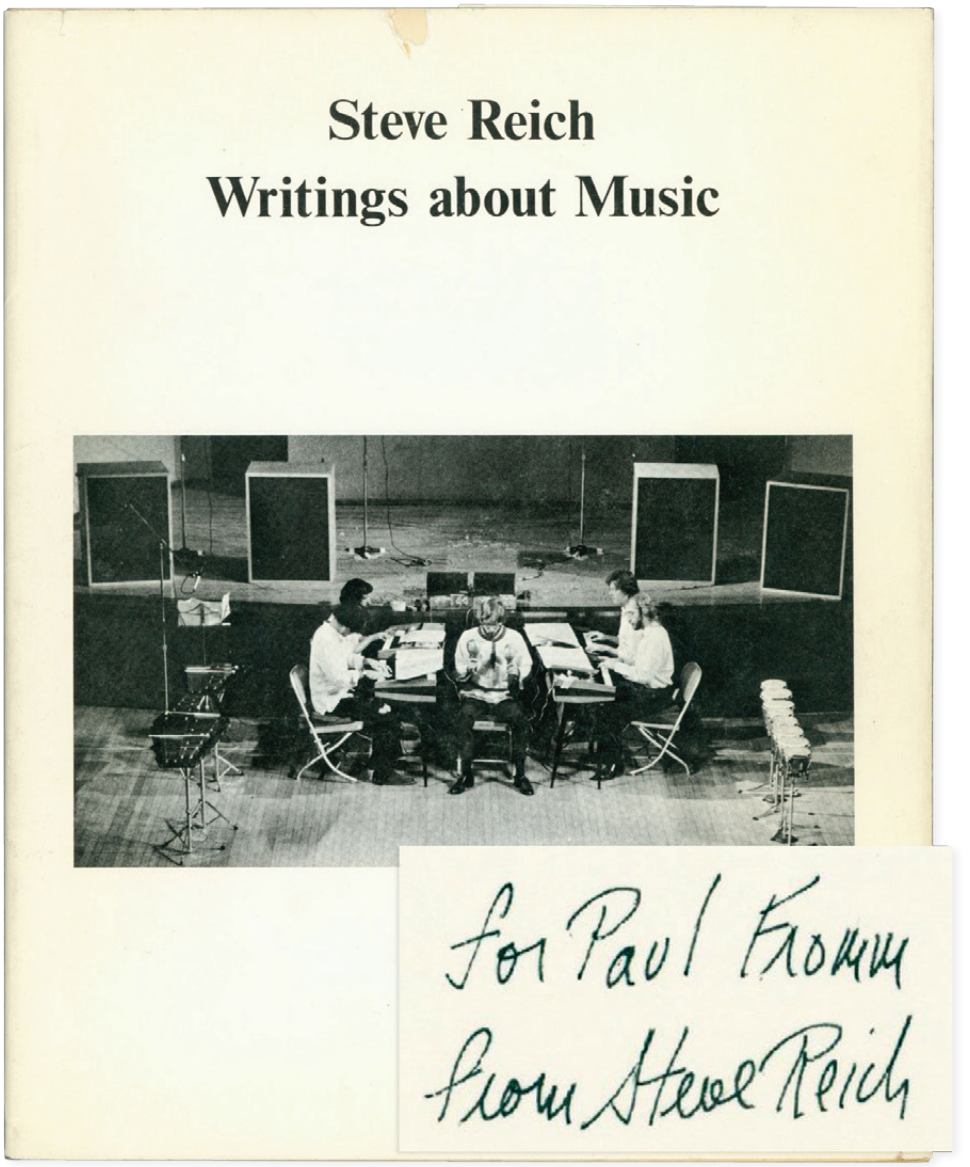
1978 Press Kit for The Ramones

New York: Sire Records, 1978. Original Sire Records Press Kit for The Ramones, released concurrently with the band's third and, in our opinion, finest album, *Rocket to Russia,* in 1978. Complete with two glossy photos of the band, the first a familiar shot with the band standing together in front of a warehouse, the second in performance at what appears to be Max's Kansas City. Both photos state "Ramones / Johnny, Tommy, Joey, and Dee Dee" along the bottom edge, followed by the Sire Records logo.

Also included is the original Sire Press Information sheet, on yellow stock with the blue-and-purple Sire logo at the top, 2 pages, stapled. Several photocopied articles from *The New Yorker* and *The New York Times* are included as well, and all the contents are housed in the original Sire Records folder, yellow with the blue-and-purple logo, complete but well-worn, with a small dampstain at the bottom left corner and a separation starting at the bottom edge of the spine fold.

Overall, contents are Near Fine, folder Good to Very Good with some bruising, separation, and dampstaining at the bottom left corner. An important document on the band that is considered by most to be the founders of punk rock in the United States, showing some insight on the perception of the movement in the midst of what would be its peak period.

$750



Inscribed to an early and important benefactor

82. Reich, Steve

Writings about Music

New York: New York University Press / Halifax: The Press of Nova Scotia College of Art and Design, 1974. First Edition. First issue binding, without the UNIVERSAL EDITION notation on the spine, and without the added note about typographical corrections by Reich at the end of his Introduction. **Association copy, inscribed by Steve Reich to Paul Fromm on the verso of the front endpaper: "for Paul Fromm / From Steve Reich."**

Fromm, who passed away in 1987, was one of the most important enablers of twentieth century classical music, establishing in 1944 the Fromm Musical Foundation, which commissions major works to this day. He was a fan of Reich's work from early on, and in 1985 the Fromm Foundation commissioned Reich's piece, *New York Counterpoint,* now considered one of his most important works.

Though the inscription is not dated, it was likely made near to the date of publication, predating the commission by nearly a decade. In 2006, Reich's 70th birthday was celebrated with major performances at Lincoln Center, the Brooklyn Academy of Music and Carnegie Hall. A scarce signature and a great association between one of the twentieth century's greatest composers and one of its greatest patrons. Reich's first and only book.

Near Fine in card wrappers, in a Near Fine example of the scarce dust jacket, with only a small chip at the top front panel to note.

$3750

83. Reich, Steve

WKCR Presents Steve Reich and Musicians / Only New York Performance! / Music for 18 Musicians / Wednesday, Oct. 18, 1978

New York: WKCR, 1978. Original poster for the debut performance of *Music for 18 Musicians* by Steve Reich and Musicians, at Carnegie Hall on Wednesday, October 18, 1978.

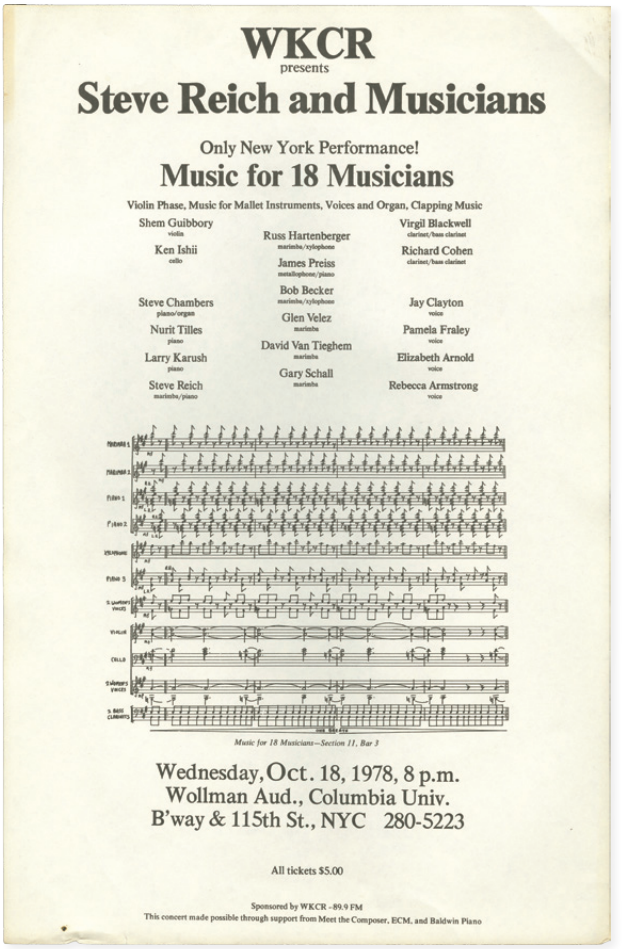
In 1978 WKCR in New York was at the vanguard of modern classical music in the United States. This concert, produced by WKCR with sponsorship from ECM Records, the label that released the recorded version the same year, was the second of a series of important debut performances by Reich and his various ensembles at Carnegie Hall, the first of which was in 1974 (*Four Organs*), followed by another in 1980 (*Music for a Large Ensemble*).

Composed in 1974, *Music for 18 Musicians* experimented 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." It marked the beginning of a new phase for Reich, who would thereafter work often in the context of a large ensemble.

11 x 17 inches. Near Fine with light edge wear.

Pitchfork 100.

$450





84. Reich, Steve with Philip Glass, John Cale, Leroy Jenkins, and others

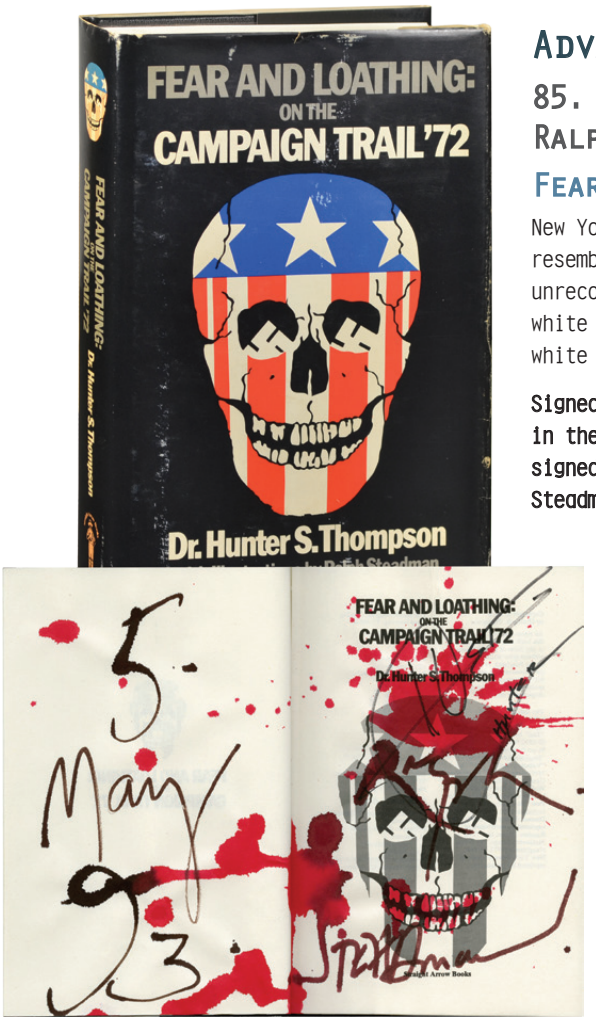
A WKCR benefit Concert at Carnegie Hall, April 1, 1979

New York: Carnegie Hall, 1979. Original poster for a WKCR Benefit Concert at Carnegie Hall, featuring Philip Glass, Steve Reich, John Cale, Leroy Jenkins, The Model Citizens, and others. April 1, 1979. Fine condition, on linen.

In the 1970s and 1980s, Carnegie Hall—as well as forward-looking radio stations such as WKCR and WNYC—hosted a number of important performances by Steve Reich, some of which were formal debuts (e.g., *Music for 18 Musicians* in October 1978), and others that were creative combinations of important avant-garde artists (Sun Ra, John Ashbery, David van Tieghem). This particular performance brought together a stellar grouping that included classical composers (Philip Glass), art rockers (John Cale), and avant-garde jazz (Leroy Jenkins). One of a number of events produced by critic and historian Tim Page.

23 x 35 inches. Rolled, on linen. Fine.

$1350



Advance issue, signed and splattered

85. Thompson, Hunter S.
Ralph Steadman (illustrator)

Fear and Loathing on the Campaign Trail '72

New York: Straight Arrow Books, 1973. First Edition. Advance issue, resembling the variants noted by Ahearn (no priority), but to our knowledge unrecorded. Padded black leather boards with no design on the front board, white titles on the spine. Jacket is slightly tall, price-clipped, with a white border around the photo on the verso.

Signed by Hunter S. Thompson as "HST" in black ink and with "Hunter" written in the same ink along the hook, as he was sometimes inclined to do. Also signed and splattered in red and brown by the book's illustrator, Ralph Steadman, across the spread that includes the title page, with remnants of splatter on the page fore-edges, the preceding half-title page, and the following dedication page. With a large date of "5 May 93" by Steadman on the leaf opposite the title page. A superbly blasted copy of the third book in Thompson's legendary Gonzo trilogy.

Fine in a lightly spine-faded dust jacket.

$6750

Inscribed to photographer Jim Marshall

86. Rice, Anne

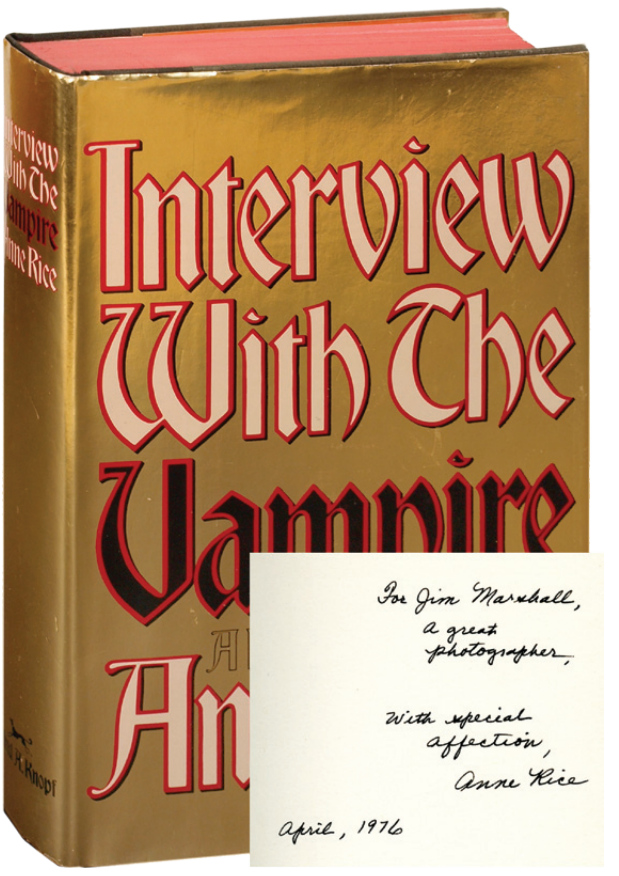
Interview with the Vampire

New York: Alfred A. Knopf, 1976. First Edition. **Inscribed and dated in the year of publication by the author to photographer Jim Marshall on the front endpaper: "For Jim Marshall / a great photographer / with special affection / Anne Rice / April, 1976."**

Anne Rice was still attending school in San Francisco at this time. Jim Marshall was in his prime, already responsible for some of the most iconic images in rock and roll, including Jimi Hendrix setting his guitar on fire at the Monterey Pop Festival and Johnny Cash flipping the bird at San Quentin—a photographer who is a legend in his own right, and whose work has become an indelible part of music history.

Near Fine in a Near Fine jacket. The gold foil jacket is just lightly rubbed overall, else very bright with no fading or tears. An exceptional copy of a book and jacket usually found worse for wear, with a strong and unusual association.

$3500



Inscribed to Arthur Schlesinger

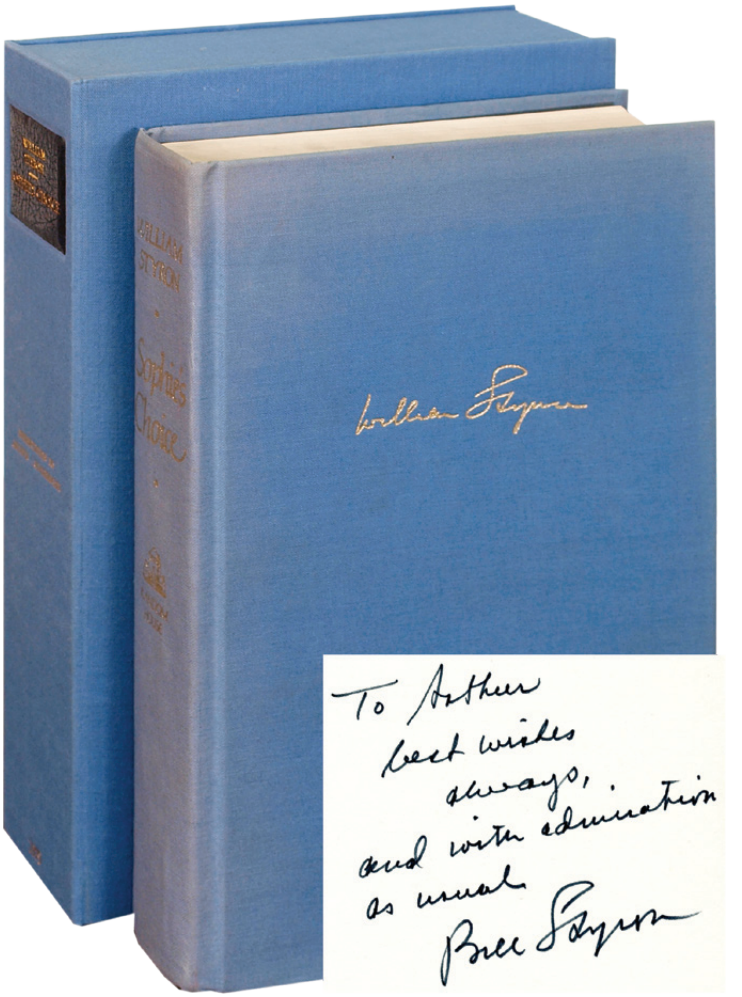
87. Styron, William

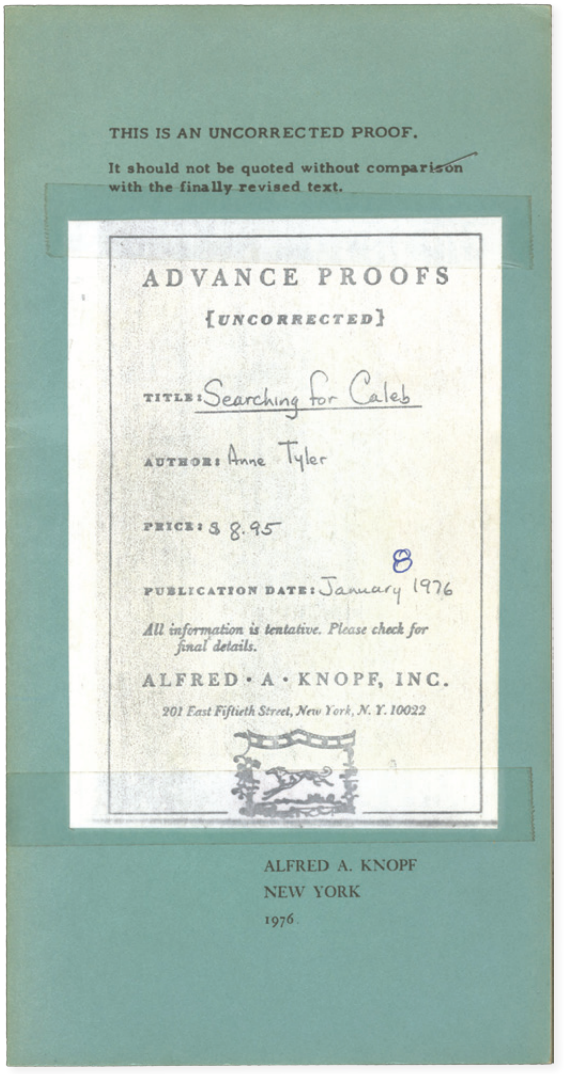
Sophie's Choice

New York: Random House, 1979. First Edition, one of only a few presentation copies issued in blue cloth by the publisher. **Inscribed by the author to Arthur Schlesinger on the publisher's printed presentation leaf at the front of the book: "To Arthur / best wishes always, and with admiration as usual / Bill Styron."** Basis for the 1982 film starring Meryl Streep and Kevin Kline. A lovely copy of a scarce volume, and a nice association.

Lacking the tissue jacket (but with a glassine protector), else a Fine copy. In a Near Fine, blue cloth clamshell box with leather title label and gilt titles.

$1850





88. Tyler, Anne

Searching for Caleb

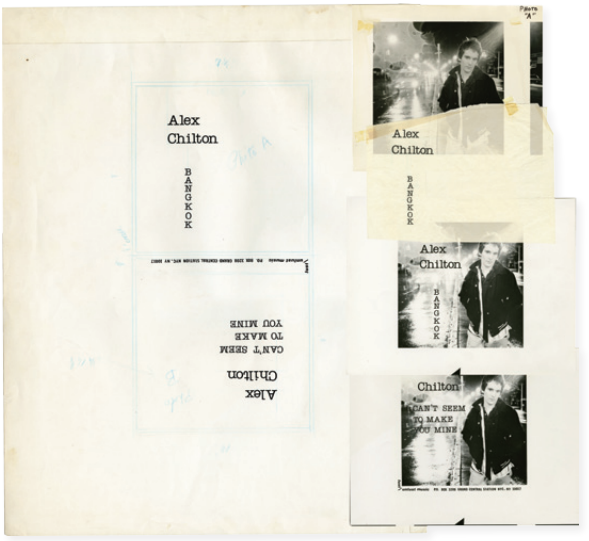
New York: Alfred A. Knopf, 1976. Uncorrected Proof, preceding the First Edition. Publisher's materials stapled to the front wrapper. A typically excellent early novel by Ms. Tyler, with typically understated, quirky characters, in this case a family obsessed variously by randomness, the future, the past, and rebellion. As with all of the author's early books, the proof state is quite scarce.

Light fading to the spine, else about Fine. A lovely copy.

$675

Underground

Alex Chilton in New York 1977-1979



89. Chilton, Alex

Bangkok b/w Can't Seem to Make You Mine

New York: Lust/Unlust, 1977–1978. Archive of artwork, photography, overlays, and layout design for the vinyl 45 RPM single release of Alex Chilton's "Bangkok" b/w "Can't Seem to Make You Mine." Includes the original silver gelatin photograph used for the cover artwork, with a credit for the photography studio at 30 St. Marks Place in New York City rubber-stamped in red on the verso. Included is a copy of the resulting 7-inch record in its picture sleeve as issued.

A classic single from the New York underground scene, recorded during Chilton's New York residency of the late 1970s, combining his experimental instincts with a rockabilly/no wave aesthetic. The A-side, "Bangkok," stands as one of Chilton's most irresistable and infectious rock songs, making famous reference to Johnny Thunders' "Chinese Rocks." The B-side, a warbly, warped deconstruction of a 1965 recording by the American psychedelic pop band The Seeds, is more along the lines of Chilton's 1977 EP, *The Singer Not the Song*, and the magnum opus LP that would follow, *Like Flies on Sherbert*.

Layout materials Very Good to Near Fine. 7-inch record Fine in a Fine example of the original picture sleeve.

$1350

90. [Chilton, Alex]

Alex Chilton at the Lower Manhattan Ocean Club May 16-17, 1977

New York: Lower Manhattan Ocean Club, circa 1977. Original flier promoting performances on May 16 and 17, 1977.



The Lower Manhattan Ocean Club, located in downtown Manhattan on Chambers Street, was the brainchild of Mickey Ruskin, founder of the legendary Max's Kansas City. The club opened in July 1976, inaugurated by an informal reprisal of The Velvet Underground with Lou Reed and John Cale, augmented by Patti Smith and David Byrne. Saxophonist David Murray recorded a live set on New Year's Eve to inaugurate 1977 that is today considered to be one of the pinnacles of his recording career.

Alex Chilton's career can effectively be divided into four parts: his early years with The Box Tops, his early 1970s work with the legendary Big Star, his deconstructed solo work of the mid-late 1970s that began with the third Big Star album, *Sister Lovers*, continued with *Bach's Bottom* (1975), and culminated with *Like Flies on Sherbet* (1979). Chilton then moved to New Orleans and developed a permanent preoccupation with rhythm and blues that crystallized with the release of his last seminal record, *High Priest* (1987).

This particular performance lands squarely in the middle of the third period, where Chilton, under the influence of Tav Falco and Jim Dickinson (as well as drugs and alcohol), took the rock engine block out of the car and began a chaotic, messy disassembly.

Some arch and decidedly contemporary discography notations on the verso, documenting releases on the No Wave label Infidelity, including R.L. Crutchfield's Dark Day, Del Byzanteens, Ut, Rhys, Chatham, and a project by Robert Quine and Jody Harris. 8.5 x 11 inches, Near Fine overall.

Hermes, *Love Goes to Buildings on Fire*, pp. 191, 282–283.

$375

91. [Chilton, Alex]

Alex Chilton at Max's! Thursday, April 21, 1977

New York: Max's Kansas City, 1977. Original flier for a performance by Alex Chilton at the legendary venue Max's Kansas City on Thursday, April 21, 1977. The brainchild of New York nightclub mogul Mickey Ruskin, Max's was a gathering place for musicians, poets, and artists in the 1960s and 1970s.

In its earliest days, Max's was an evening terminus for artists and sculptors of the New York School, whose presence attracted an additional layer of jet set due to its location in the city. It was also a favorite spot for Andy Warhol and his entourage, who dominated the back room. Also in residence were members of the glam rock scene, including David Bowie, Iggy Pop, Lou Reed, and Alice Cooper. The Velvet Underground played there regularly, followed in time by Patti Smith, then the New York Dolls, and the earliest bands in the New York punk scene.

Max's closed at the end of 1974 as popularity among the art and glam crowd was in decline. In 1975 the club reopened and new music manager Peter Crowley began booking many of the acts that played at CBGB. It was during this era that No Wave artists and the likes of Chilton (then in his New York residency) frequented the club both as patrons and performers.

Yellow paper stock, 8.5 x 11 inches. Fine.

$375





92. [Chilton, Alex]

The Love Songs of Alex Chilton: Alex Chilton at CBGB September 14, 1977

New York: CBGBs. Original flier for a performance by Alex Chilton at the legendary CBGB's on Wednesday, September 14, 1977, during his New York residency in the late 1970s.

A striking flier design, and an interesting message, as Chilton's tongue was so far in his cheek in 1977 that the notion of his "love songs" brings to mind something one might want to listen to but not be a part of.

Blue paper stock, 8.5 x 11 inches. Fine.

$450



93. Corman, Roger (presenter)
René Laloux (director)
Stefan Wul (novel)
Roland Topor (screenwriter)

Fantastic Planet

Los Angeles, CA: New World Pictures, 1973. Original US pressbook for the seminal 1973 animated feature, *Fantastic Planet*.

A painstaking move forward in animation of the 1970s, and despite its association with other daring animated films of the 1970s (*Fritz the Cat, The Lord of the Rings*), a different entity altogether. Using an imaginary world as a palette, *Fantastic Planet* is a brutal, dystopian film, an allegory for the Soviet occupation of the Czech Republic, and made largely in Czechloslovakia. French director René Laloux worked with near-mutinous Czech crew over a period of 5 years in both Prague and Paris to create the film, building the script with writer-actor Roland Topor (*Sweet Movie, The Tenant, Casanova,* and Herzog's *Nosferatu the Vampire)*.

The film won the Grand Prize at Cannes, and was imported to the US and UK by Roger Corman's New World Pictures, a distribution company that ran a large share of the arthouse market. The US pressbook includes an interview with Laloux, an explanation of the film's new animation techniques, and numerous images of the posters used to advertise the film to the English-speaking world.

$300

94. [Punk] Shutt, David (compiled by)

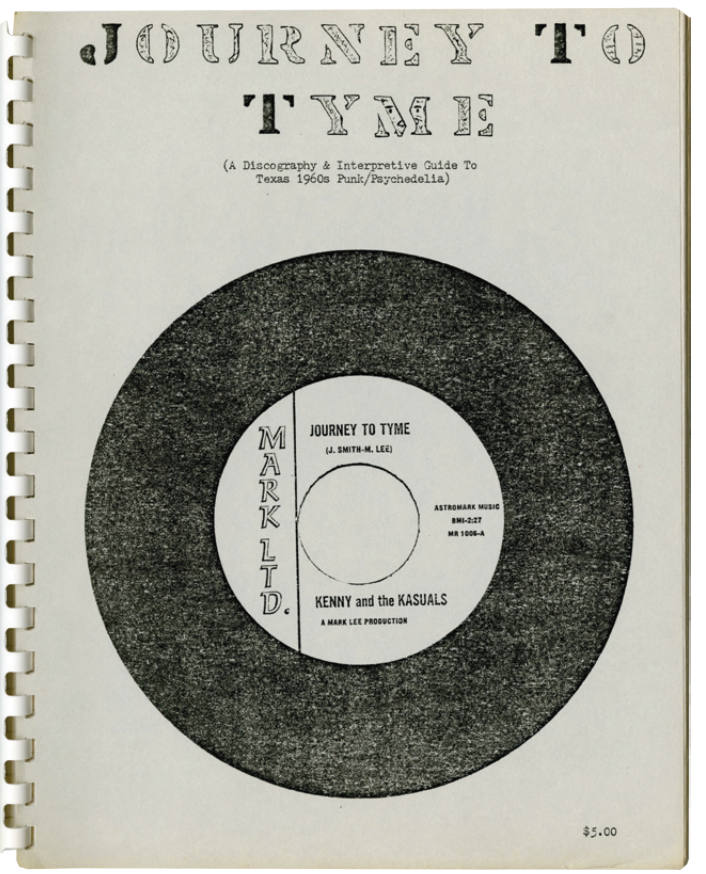
Journey to Tyme: A Discography and Interpretive Guide to Texas 1960s Punk/Psychedelia

Austin, TX: David Shutt, circa 1977. First Edition. An exhaustive guide to what we would describe as a pretty specific sub-genre: Texas punk and psychedelia of the 1960s. With editor David Shutt's address rubber-stamped on the inside front wrapper.

A treatise in progress disguised as a discography. Long before anyone was giving any thought to Roky Erickson being from Texas rather than San Francisco, or worrying about the output of bands like Thursday's Children, Phil V and the Viscounts, The Red Krayola, Infinite Staircase, or The Crowd, David Shutt was curating a list that today still has no equal—and is utterly unobtainable. Replete with details regarding singles and albums released by Texas bands, with all the requisite numerology, as well as "(?)" whenever something is not quite known. Photo-illustrated throughout, ending with a review of the little-known 13th Floor Elevators reunion in April 1977 in Ingram, Texas (sans Roky).

Card wrappers, comb bound, 78 pages. Near Fine.

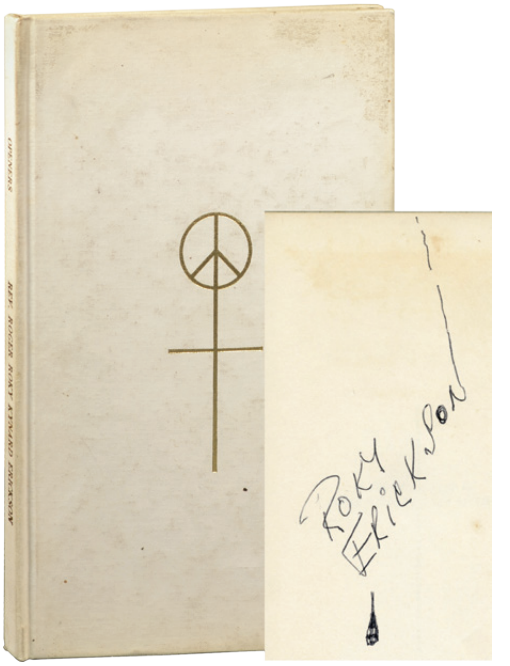
$275



Roky makes lemonade

95. Erickson, Roky writing as The Reverend Roger Roky Kynard Erickson

Openers



Austin, TX: Pyramid Publishing Company, 1972. First Edition. **Signed by Roky Erickson on the front flyleaf.**

A book of poems written by Erickson, legendary singer and songwriter for the 13th Floor Elevators, during his stay at the Rusk Hospital for the Criminally Insane in Austin. The only physical evidence of his creative endeavors made between electroconvulsive shock therapy treatments, which included the formation of a band with fellow inmates called The Missing Links, and reportedly writing nearly 100 songs.

Working with his childhood friend George Kinney, Erickson published this volume while still institutionalized. A collection of 45 poems, nearly all of which are extremely positive and upbeat ("Let's Have a Never-Ending Love Contest," "When You Get Delighted," and "Thank God for Civilization" are a few examples). Outside of anthologies, perhaps the only volume of poetry ever published with the poems arranged in alphabetical order.

Erickson would take a different turn upon his release, forming a hard rock band called Roky Erickson and the Aliens, writing almost exclusively about satanism and riffing on classic horror films. Toward the end of the 1970s he again went into a long period of mental decline and has only recently begun to perform again. A rare title, nearly impossible to find with a contemporary signature.

A second collection, titled *Openers II,* containing Erickson's song lyrics, essays, and interviews, was published 23 years later, in 1995.

Very Good plus in moderately soiled, white cloth-covered boards, a gilt peace/cross symbol design on the front board, gilt spine titles, and no dust jacket as issued.

$2750



96. [Erickson, Roky]

1978 Pressbook for Roky Erickson and the Aliens

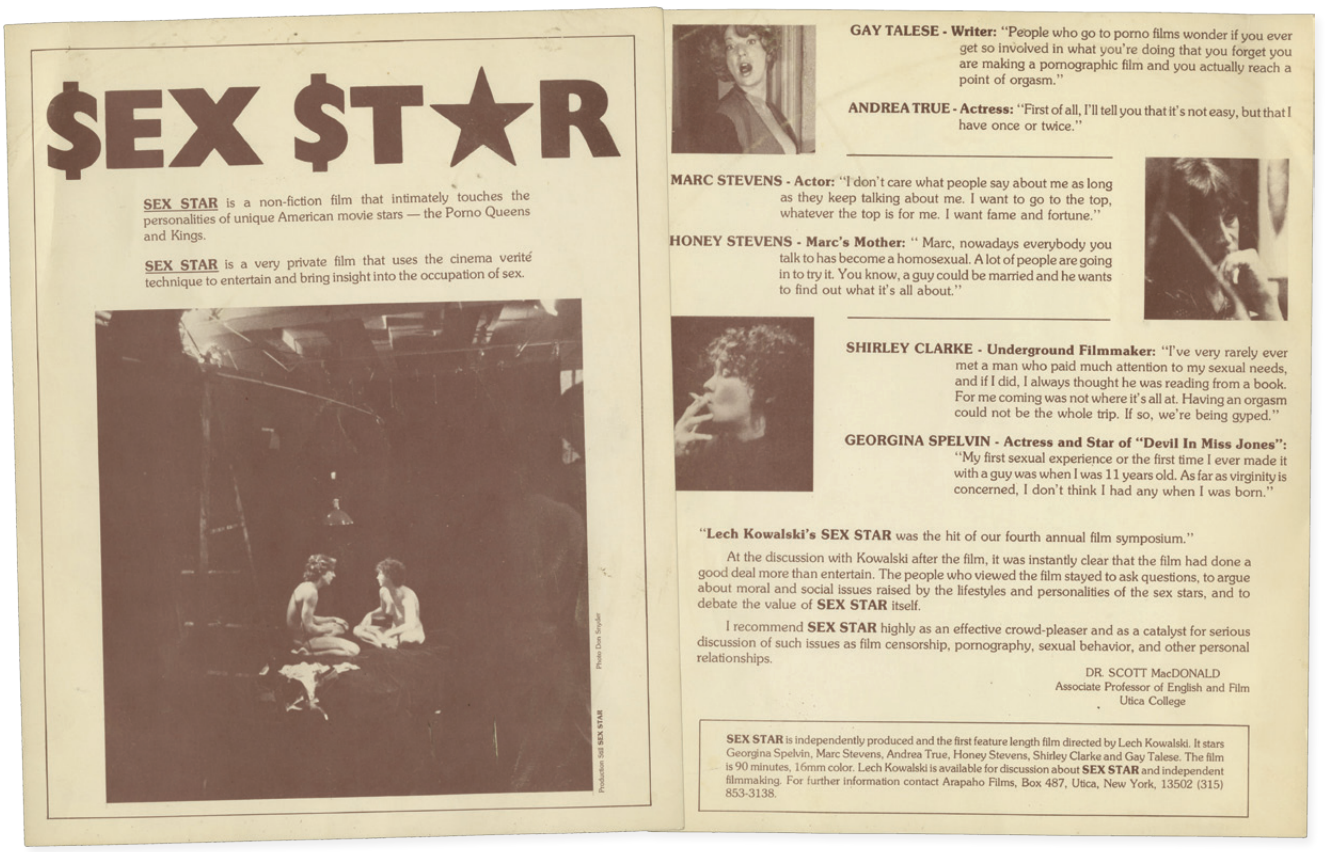
San Francisco: Craig Luckin, 1978. Original press kit for Roky Erickson and the Aliens, probably the first formal documentation of Erickson's return to music and to the San Francisco music scene in 1974. A dense compilation of interviews, discography, features, and biographical information.

Erickson's tenure with the 13th Floor Elevators ended in 1968, when he was arrested for possession of a single joint, and after a plea of not guilty by reason of insanity, was sent to a series of decidedly backward psychicatric hospitals in Texas. After receiving involuntary electroshock therapy and thorazine injections, punctuated by escape attempts, he was finally released in 1972.

Erickson's new band, called Bleib Alien, released a series of 7-inch singles, and performed sporadically. Bleib Alien was a decidedly hard rock affair, with lyrical content owing much to EC Comics and old horror films. "[Erickson] did retain a devoted cult following, however, but his popularity was fully exploited by managers who took advantage of his instability to draw [him] into a series of unfair publishing contracts that resulted in a steady stream of unauthorized releases from which Erickson earned not a cent. In 1982, he signed a legal affidavit declaring that a Martian had taken residence in his body, and gradually disappeared from music as the decade wore on." (Jason Ankeny, Rovi)

Illustrated two-color card wrappers, bound with a black plastic flat brad. 50 pages, including 8 color plates and 4 sets of lyrics printed on card stock. Near Fine.

$375



A documentary on pornography in New York City you likely did not see

97. Kowalski, Lech (director)

Shirley Clarke, Gay Talese, Georgina Splevin, Marc Stevens (contributors)

Sex Star

Utica, NY: Arapaho Films, 1977. A rare, photo-illustrated promotional flier, printed on two sides on card stock, for director Lech Kowalski's first film, a documentary on the porn industry, *Sex Stars*. With a photograph by Don Snyder on the recto, and false blurbs by artists who appear in the film: novelist Gay Talese, filmmaker Shirley Clarke, porn actress Georgina Splevin (star of *Devil in Miss Jones*), porn actor Marc Stevens, and Marc Stevens' mother. With ordering information on the verso indicating that Kowalski was distributing the film himself out of Utica, NY.

A conceptual poster, at once an advertisement for the film and a spoof of film advertisement. The solicited blurbs on the verso are not about the film itself, but random and somewhat cheeky opinions about sex and pornography in general. A film not documented in IMDB, but referenced on Kowalski's website in some detail. The bio there reads:

"By 1971, Kowalski had fled Utica for New York City where he enrolled in the School of Visual Arts and discovered his two greatest influences, Shirley Clarke and Tom Reichman, both early purveyors of cinema vérité. Clarke was a middle-class, white woman who made films about black junkies. Reichman, an impoverished genius best known for his stark 1968 film portrait of jazz legend Charles Mingus, dabbled in everything from low-rent porn to industrial gigs and sporting events. He committed suicide in 1975.

"By 25, Kowalski had shot and directed over a dozen porn loops. Although these allegedly Mafia-financed films did not survive the 1970s, veteran New York arts writer Mark Kramer, who was a featured 'player' in Kowalski's Loops of Violence, called them 'Grand Guignol on a beer budget' and 'a disquieting homage to anti-sex.'

"Ironically, it was the porn industry, although still in its leather diapers, to which sex seemed to mean the least. [Its] disdain wasn't even disguised by death and gore; the lost souls of New York's burgeoning porn scene just did it—and they did it cheap." This became the subject of Kowalski's documentary.

Tan card stock, photo-illustrated, printed on recto and verso.

$875

98. Baker, Fred (director)

Lenny Bruce Without Tears

New York: Fred Baker Films, 1972. Original one sheet poster for the little-seen 1972 documentary.

The second documentary to be produced on Bruce after his death in 1966, though the first, *Lenny Bruce in "Lenny Bruce"* (1967), was basically a film of a single performance. Baker's film combines footage of Bruce from *The Steve Allen Show,* audio-only clips, an interview by Nat Hentoff with a broken-down Bruce near the end of his life, and the infamous video footage of Bruce dead in his bathroom of an overdose. A brutal and non-judgmental examination of the man who changed not only the nature of comedy, but the nature of performance itself.

27 x 41 inches, folded. Fine.

$875





99. [The Last Poets]

Right On! The Original Last Poets

Los Angeles, CA: Leacock-Pennebaker, 1971. Original one sheet poster, in a slightly unusual, smaller format than typically found, for the seminal 1970 documentary film.

The first documentary on hip-hop. Director Herbert Danska took an approach of focusing on one group, The Last Poets, to document what turned out to be the earliest evidence of hip-hop as we know it today. The group, consisting of Gylain Kain, Felipe Luciano, and David Nelson, perform their beat poetry on rooftops, fire escapes, and back alleys of Harlem. The documentary makes use of live performance and early music video, imposing the band's artwork and poetry in double and triple exposures against the cityscape, graffiti-filled alleys, and shots of day-to-day street life. The only poster we have ever encoutered for the film.

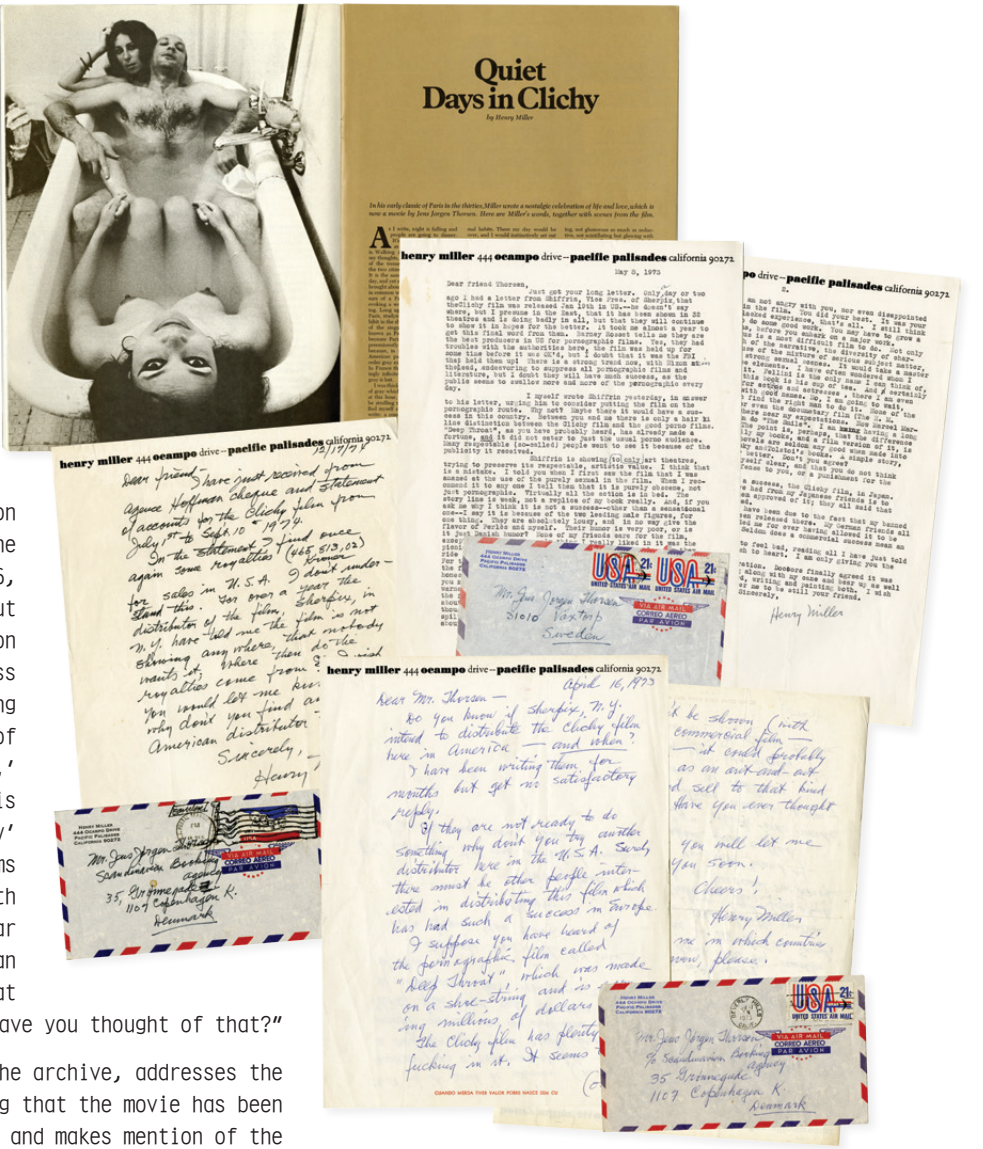
25 x 38 inches, folded. Fine.

$1350

Underground

100. Miller, Henry

Archive of Correspondence to Jens Jørgen Thorsen regarding Thorsen's 1973 film version of "Quiet Days in Clichy"



1972–1974. Archive of correspondence, three letters altogether, from Henry Miller to Dutch filmmaker Jens Jørgen Thorsen regarding Thorsen's film adaptation of Miller's 1956 novel, *Quiet Days in Clichy*.

A fascinating look into Miller's reaction to his own work being translated to the screen. The first letter, dated April 16, 1973, begins by asking questions about the status of American distribution for the Dutch film, based on its success in Europe. He then turns to making suggestions: "I suppose you have heard of a pornographic film called 'Deep Throat,' which was made on a shoe-string and is earning millions of dollars. The 'Clichy' film has plenty of fucking in it. It seems to me that if it can't be shown (with success) as a commercial film—a regular one—it could probably make money as an out-and-out 'dirty' film, and sell to that kind of audience? Have you thought of that?"

The second letter, the longest in the archive, addresses the distribution concerns further, noting that the movie has been picked up stateside by Sherpix, and makes mention of the suppression of films with pornographic content by the FBI and Nixon. Miller again delves into the *Deep Throat* comparison, saying that he sees only a "hairline distinction" between the two, and that marketing *Clichy* as an arthouse film is going to be a mistake.

The author goes on to respond to a question from Thorsen regarding a desire on Thorsen's part to adapt Miller's *Sexus*. Miller states firmly that he believes the "length of the narrative, the diversity of characters...the mixture of serious subject matter, Rabelaisian humor and strong sexual scenes," and concludes "I have often wondered who I would trust to direct it. Fellini is the only name I can think of."

The final letter, dating nearly 18 months after the first (12/17/74) is principally concerned with Miller's surprise over getting a large check from the French distributor Agnece Hoffman for sales in the USA. He expresses confusion over where the money came from, as "for over a year, the distributor of the film...[has] told me the film is not showing anywhere, that nobody wants it. Where then do the royalties come from?"

Each letter is executed on Miller's Pacific Palisades stationery, two autograph letters signed and one typed letter signed, each with corresponding custom airmail envelopes with Miller's address printed at the top left. Included with the archive is a reference copy of the film on DVD and a copy of the December 1970 issue of *Evergreen* magazine, which contains a long piece combining Miller's prose and interview content with still images from the film.

$6500

SIGNED BY THE AUTHOR AND THE DIRECTOR OF THE FILM

101. MOSSMAN, DOW

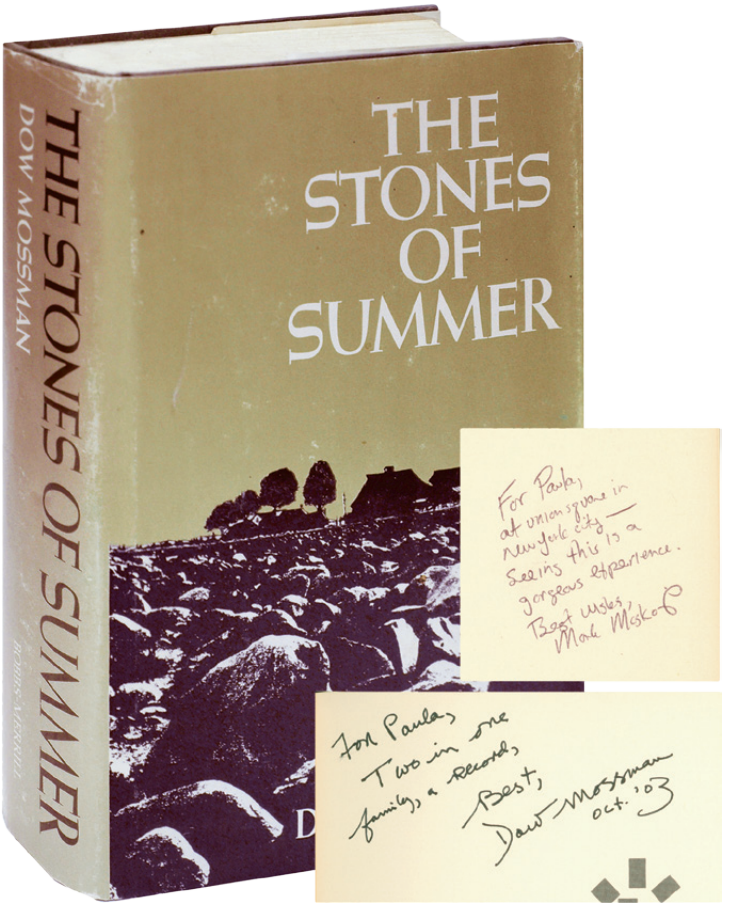
THE STONES OF SUMMER

New York: Bobbs-Merrill, 1972. First Edition. **Inscribed on the title page by the author: "Paula: two in one family, a record. Dow Mossman. Oct '03" and additionally inscribed by the director of the film *Stone Reader* on the front endpaper: "For Paula - At Union Square in New York City— seeing this a gorgeous experience. Mark Moskowitz."**

Moskowitz' film is a documentary of his year-long odyssey in finding Dow Mossman and trying to discover what had happened to him and his book. As noted in the film, the book was released, lauded as a masterpiece, and summarily forgotten. It has been scarce ever since, thus a copy signed by both the author and his resurrector is uncommon indeed.

Near Fine in a Near Fine dust jacket.

$975





102. RUDOLPH, ALAN (DIRECTOR)

WELCOME TO L.A.

Los Angeles: United Artists, 1976. Draft script for the 1976 film, directed and written for the screen by Alan Rudolph, produced by Robert Altman, and starring Keith Carradine, Harvey Keitel, Sissy Spacek, Sally Kellerman, Geraldine Chaplin, Lauren Hutton, and Viveca Lindfors.

After working as an assistant on a number of Robert Altman's most important films of the 1970s, Alan Rudolph took the helm for the first time as writer-director with *Welcome to L.A.* and went on to make several very personal, highly stylized films, including *Remember My Name* (1978), *Choose Me* (1984), *Trouble in Mind* (1985), and *The Moderns* (1988). Prominent in the makeup of this particular film is an original score by Richard Baskin.

$450



103. [Punk]

Fantabulous New York Rock Party, Manhattan Center in New York, May 30, 1976

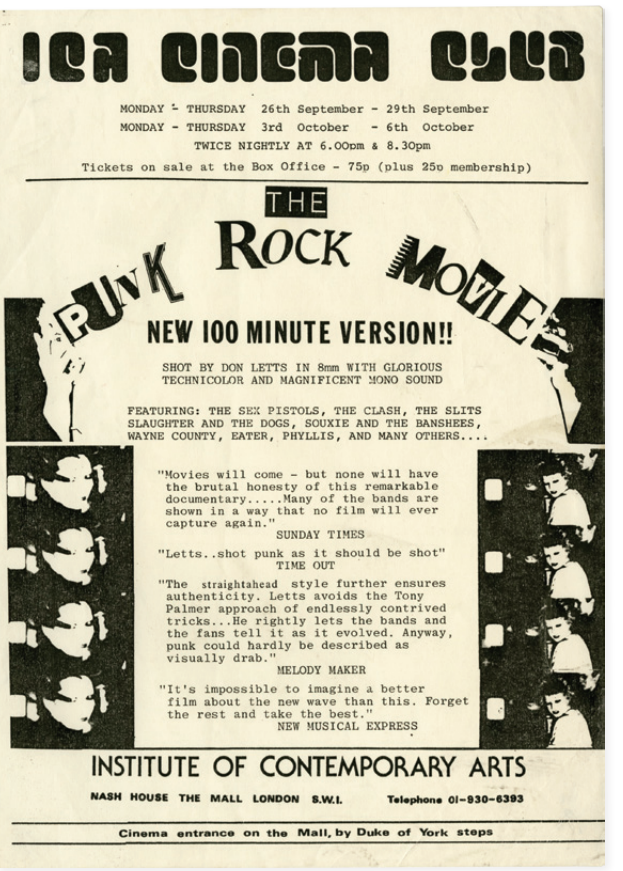
New York: Wayne County Defense Fund, 1976. Original poster advertising "The Fantabulous New York Rock Party" at the Manhattan Center in New York, May 30, 1976.

An ironic moment in New York punk and art scene history, some of the earliest evidence that the movement created to mock celebrity status was beginning to see itself in terms of celebrity. Also interesting here is evidence of early sub-divisions of punk mainstays (e.g., Dee Dee Ramone of the Ramones, Jerry Nolan, Walter Lure, and Johnny Thunders of the New York Dolls), the presence of now-established Factory luminaries of the late 1960s (Holly Woodlawn), professional groupies (Sable Starr), and trans-gender representatives (Divine and the cast of *Women Behind Bars*, Wayne County and the Back Street Boys). Mention is also made of door prizes consisting of memorabilia signed by a number of punk antecedents, including David Bowie, Aerosmith, and Kiss.

A benefit organized for the Wayne County Defense Fund, and we're not talking about Wayne County, Michigan, but rather an inter-punk legal situation. At a March 1976 performance at CBGBs, "Handsome Dick" Manatoba of the Dictators was throwing homophobic taunts at trans-gender punkster Wayne County and County responded by hitting Manitoba with a mike stand and breaking his collar bone. The case was eventually thrown out of court, and the rift between the New York punk scene and the Dictators became a chasm.

17.5 x 22 inches, rolled. Near Fine, with some creasing to the top corners and edges, and a single short closed tear.

$1275



104. [Punk]
[The Roxy]
Letts, Don (director)

The Punk Rock Movie

London: Don Letts, 1979. Original handbill for the London premiere of the 1977 film documentary, held at the Institute of Contemporary Arts Cinema Club, preceding the New York premiere of the film by nearly 10 months.

The definitive London punk documentary. Shot by Don Letts on 8mm film almost exclusively at The Roxy in Covent Garden, London, during the club's brief but blazing one-year existence. Featured in the film are some of the earliest performances by The Clash, The Sex Pistols, Wayne County, Johnny Thunders, and Billy Idol. Letts continued to edit the film after this showing, and the version that premiered in New York the following year ran 86 minutes. The most raw and timely documentary of the London punk scene—and certainly The Roxy itself—ever made.

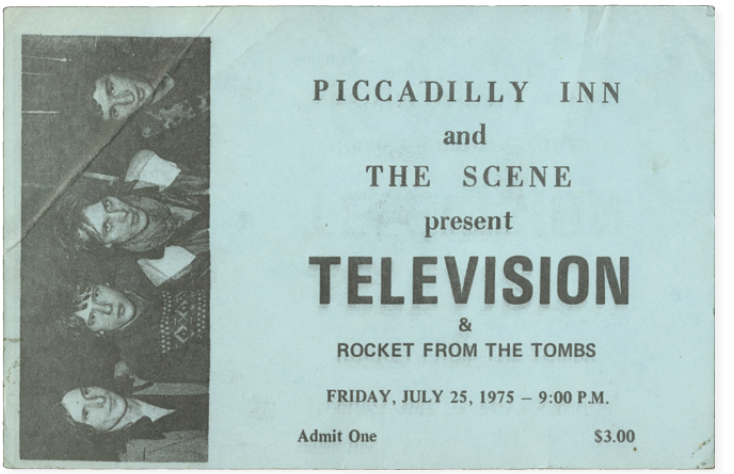
8.25 x 11 inches. Near Fine.

$550

Punk leaves NYC, invades Cleveland

105. [Punk] [Television]

Piccadilly Inn and the The Scene Present Television and Rocket from the Tombs Friday, July 25, 1975



Cleveland, 1975. Original photo-illustrated ticket to a performance by Television and Rocket from the Tombs, at The Piccadilly Inn in Cleveland on Friday, July 25, 1975.

Rare documentation of an event of primary importance to the development of early punk. One of Television's first performances outside New York City, along with the pre-Pere Ubu project Rocket from the Tombs. This ticket is from the second night of the performances, and was arranged by Peter Laughner. Laughner was a club promoter who often traveled between New York and Cleveland, serving as a conduit of information regarding the formation of the punk scene outside Manhattan. An event of great importance not just to the spread of punk across the country, but to the formation of the Cleveland punk scene.

In *Rock 'n' Roll and the Cleveland Connection,* Deanna Adams notes, "that summer event would officially mark a new era in Cleveland rock history—the Punk era." The photograph on the ticket, which we have not seen before, shows the band in winter attire, dressed in coats and sweaters.

3.5 x 5 inches, blue card stock. One corner crease, otherwise easily Very Good plus.

$500



106. [Punk] [The Roxy]

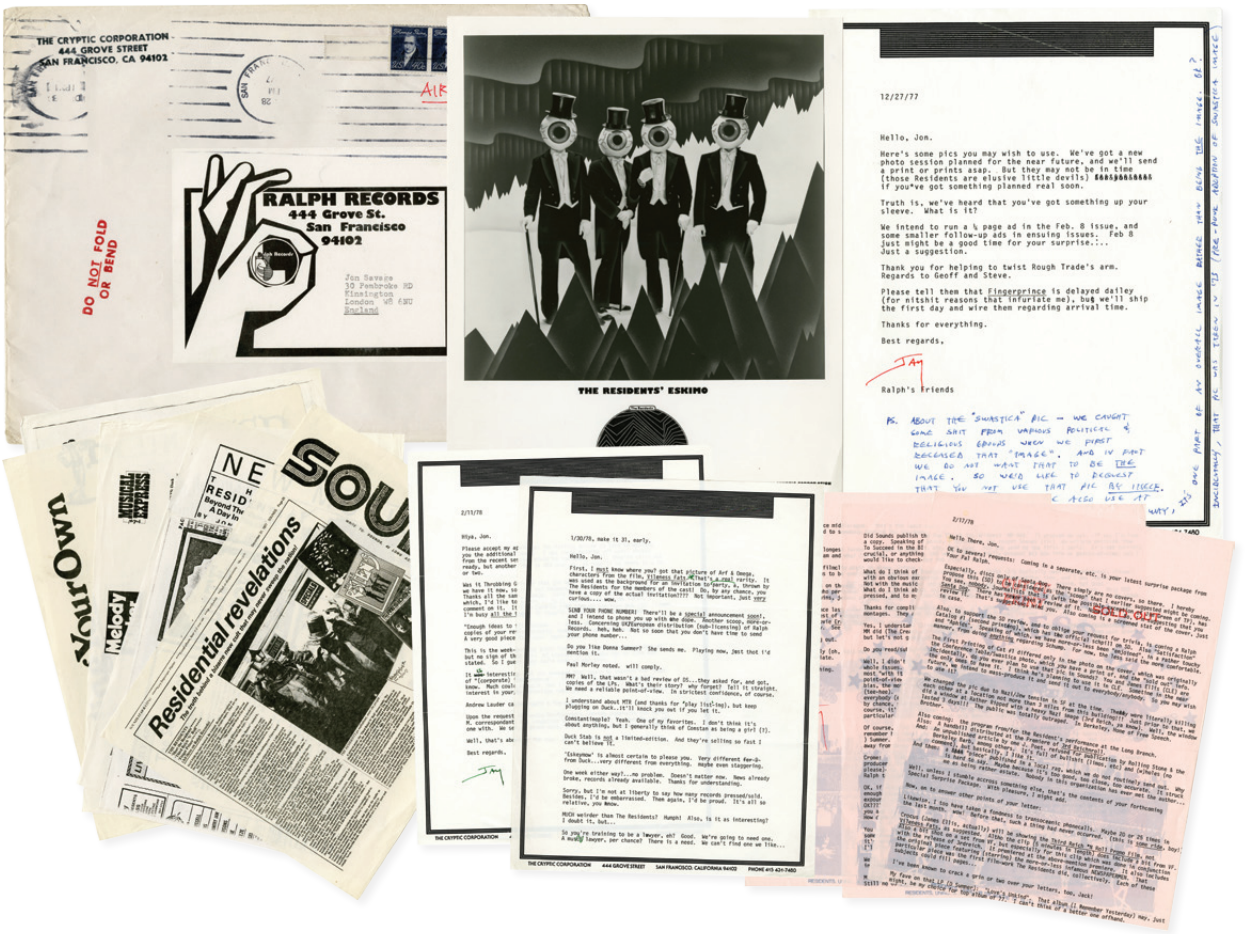
First-year membership card for The Roxy in Covent Garden

London: The Roxy, 1977. A first-year membership card for The Roxy in London's Covent Garden, the epicenter of London's burgeoning punk rock movement in 1977. Date-stamped with an expiration of 31 Dec 1977, which, assuming a 1-year membership, makes the former cardholder an inaugural member: the Roxy's opening gala was on January 1, 1977, headlined by The Clash and The Heartbreakers. The premises at 41–43 Neal Street in Covent Gardens (the address prominently stated on the card) began as a warehouse for vegetable storage in the late 1960s. In 1970 it was converted to a late-night disco and reggae bar called Chaguaramas. In late 1976 Andrew Czezowski, Susan Carrington, and Barry Jones purchased the building and sponsored three early (and today very famous) performances in December 1976, featuring Generation X, The Heartbreakers, and Siouxsie and the Banshees. Interestingly, even though the club was dedicated to punk from its inception, the membership card clearly states "The ROXY / Disco Club," either a subterfuge or a joking nod to the venue's previous incarnation.

The Roxy saw a blur of drug-fueled activity in 1977 whose dense history is today still being researched and reconstructed. The entirety of the London punk scene was centered there, and its first 100 days saw performances by The Buzzcocks, The Damned, The Jam, The Police, The Slits, The Stranglers, Wire, and XTC. Harvest Records released a legendary live album in 1977 titled *Live at the Roxy SC2,* featuring some of the regular acts. Don "DJ" Letts filmed many of the 1977 performances as well, documented in his 1979 film, *The Punk Rock Movie.*

3.5 x 2.5 inches on card stock. Fair condition, thoroughly creased, soaked in dried sweat and every manner of alcoholic beverage, nicked and worn at the edges, and still beautifully intact and readable. Property of a gentleman named R.H. Edwards.

$450



THE RESIDENTS SPEAK

107. [THE RESIDENTS]

ARCHIVE OF LETTERS FROM THE RESIDENTS, WITH PRESS KIT, 1977

The Cryptic Corporation / Ralph Records, 1977–1978. An archive of four typed letters signed, each with holograph additions and/or corrections, along with an assortment of promotional material from Jay Clem, unacknowledged member of The Residents, to noted musicologist, journalist, broadcaster, and writer Jon Savage. Savage is the author of *England's Dreaming,* a 1991 history of the Sex Pistols and punk music, today considered one of the most essential references on the subject. Archive housed in a Ralph Records mailing envelope, with a postmark from December 28, 1977.

Two of the letters are on The Cryptic Corporation stationery, and two are on pink bonded Ralph Records stock, the former being the Residents' mysterious umbrella organization, the latter being their mysterious record label.

The letters themselves, while not as avant-garde as the Residents' musical identity and work, are quite entertaining, and shed much light on Clem's state of mind in the late 1970s, circa the release of the band's *Fingerprince* album. Clem discusses, among other things: the release of *Fingerprince* ("delayed daily for nitshit reasons that infuriate me"), the controversial swastika images from *Third Reich 'n Roll* that has caused the band some heat, but that they do not want to dismiss, Donna Summer ("She sends me"), the Residents' first single, "Santa Dog," their 1978 album *Duck Stab,* the then-forthcoming 1979 album, *Eskimo,* the ultra-obscure Residents' film *Vileness Fats,* Throbbing Gristle, Blorpesette, Trouser Press, Mary Hartman, *Eraserhead,* and *Forever Fernwood.*

A revealing and content-intensive archive from the central figure in a band that has maintained its avant-garde stance and complete anonymity from its inception in 1969 until the present, embracing all forms of media, satire, art, and commentary.

Archive includes: (1) original Ralph Records mailing envelope, (2) a Residents silver gelatin press kit photograph from the *Eskimo* album, (3) three one-page typed letters signed (with holograph additions) on Cryptic Corporation stationery, (4) one typed letter signed on pink Ralph Records stationery, and (5) six photocopied press notices for The Residents, one with holograph notations by Clem. All pieces Near Fine excepting the mailing envelope, which is Very Good plus with light wear.

$1850

Signed by Fripp

108. Fripp, Robert

Exposure

London and New York: E.G. Records / Polydor, 1979. Original vinyl pressing of the 1979 LP. **Boldly signed by Robert Fripp on the rear panel.**

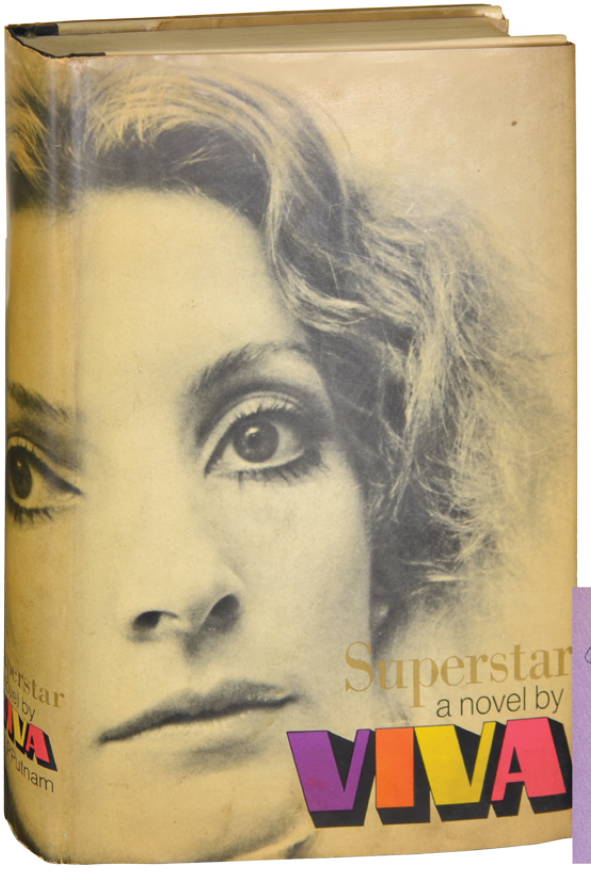
Robert Fripp terminated the first run of King Crimson in 1974 and moved to Hell's Kitchen in New York to become an active part of the burgeoning punk/New Wave scene there. He produced records and recorded with the likes of Blondie and The Roches, intent on merging the "Frippertronics" techniques and tape-looping he had developed with Eno in England into a new sound.

Fripp originally envisioned *Exposure* as being part of a trilogy of albums, mated with Daryl Hall's ambitious *Sacred Songs* and Peter Gabriel's second album, *Scratch*, both of which he produced and sonically shaped. The record ultimately came to be its own entity, and while a number of vocalists were involved (Hall, Suzy Roche, Gabriel), it has an overall distinctive sound, and today remains one of Fripp's most engaging experimental rock records.



Disc, inner sleeve, and outer sleeve Near Fine, with minute rubbing to the corners of the outer sleeve.

$375



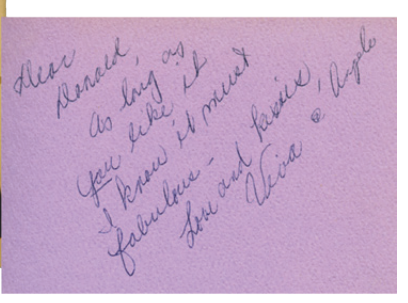
Inscribed to Donald Lyons

109. Viva

Superstar

New York: G. P. Putnam's Sons, 1970. First Edition. **Inscribed by Viva to Donald Lyons: "Dear Donald / As long as you [underlined] like it / I know it must be fabulous / Love and kisses / Viva a 'Angelo."**

A warm and significant association between two Warhol Factory fixtures. *Superstar* is Viva's thinly-veiled autobiographical novel of her time with Warhol and his scene. She starred in numerous Warhol films between 1967 and 1968 as something of an intellectual sex symbol, including *Tub Girls, Bike Boy, The Nude Restaurant*, "****," *San Diego Surf, The Loves of Ondine,* and *Lonesome Cowboys*. Lyons appeared in Warhol's *Chelsea Girls* (1966) as himself.



Very Good in about Very Good dust jacket. Book lightly toned at the extremities, with mild shelfwear. Jacket similarly toned with some rubbing and minor edgewear and a small crease to rear flap. Clean and sound overall.

$500



110. STANFORD, FRANK

A COMPLETE RUN OF FRANK STANFORD'S PUBLICATIONS BY MILL MOUNTAIN PRESS

Seattle: Mill Mountain Press, 1971–1977. First Editions. A complete collection of Stanford's most important work, published while he worked as an unlicensed land surveyor in rural Arkansas. Includes *The Singing Knives, Ladies from Hell, Field Talk, Arkansas Bench Stone, Constant Stranger,* and his magnum opus, *The Battlefield Where the Moon Says I Love You.*

A staggering body of work by an artist whose arc was not unlike that of Hank Williams: a light that burned very brightly, and very briefly. Like Williams, Stanford died in 1978 at the age of 29, stabbing himself twice in the chest after he and his lover, C.K. Williams, revealed their affair to Stanford's wife.

Stanford's entire output in the 1970s was published by Irving Broughton's Mill Mountain Press. The final volume, *The Battlefield Where the Moon Says I Love You,* was published in conjunction with Lost Roads Publishing Co. of Fayetteville, AR, and that imprint would publish both his posthumous work and that of Williams, who went on to be a widely recognized poet in her own right.

Broughton and Stanford met at the Hollins Conference on Creative Writing and Cinema in 1970. Their decade-long friendship included, in addition to a publishing relationship, a film collaboration. *It Wasn't a Dream, It Was a Flood,* a biographical short film by and about Stanford, won the Judge's Award at the 1975 Northwest Film Festival.

Arguably the most original poetic voice to emerge from the 1970's, Stanford's cult status and importance have only grown in the decades since his death. The only complete set of his works we've seen offered. And given the scarcity of individual volumes, a difficult set to assemble.

Various sizes, from small to large octavo. All books published in saddle-stitched and perfect-bound wrappers. Mild rubbing to a few volumes, but overall a remarkably bright, fresh group, easily Near Fine or better overall.

$8000

111. [The Weather Underground] de Antonio, Emile, Mary Lampson, Haskell Wexler (directors)

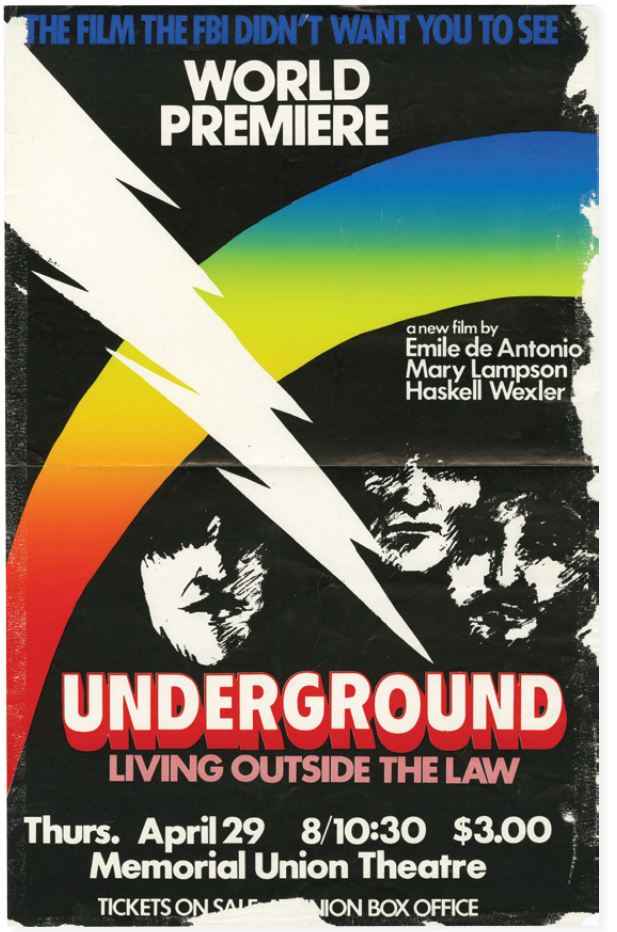
Underground: Living Outside the Law

New York: Turin Film, 1976. Original poster for the premiere of the 1976 film documentary about the Weathermen, or the Weather Underground, a militant faction of the Students for a Democratic Society (SDS), who fought to overthrow the US government in the 1960s and 1970s. The premiere was held at the Memorial Union Theatre at the University of Wisconsin in Madison on April 29, 1976, preceding what IMDB notes as the May 9, 1976 premiere in New York City.

An uncommon and largely unseen documentary consisting of interviews with the Weather Underground, anti-war and civil rights protests of the time, and archival footage, made near the end of the organization's existence. The goal was to provide a clear picture of the Weather Underground's origins, goals, and philosophies, in order to provide the public with an unbiased look into the radical organization by some means other than the news media. Because of the group's implosion, the film ultimately provided the most intimate and complete view into the inner workings of the Weather Underground ever made.

11 x 17 in. Folded once. Very Good. Blue ink notation on verso.

$425





112. Wenders, Wim (director) Patricia Highsmith (novel)

The American Friend [Der Amerikanische Freund]

London: HanWay Films, 1977. Original international program for the 1977 film directed by Wim Wenders and starring Dennis Hopper and Bruno Ganz, based on the 1974 novel, *Ripley's Game* by Patricia Highsmith. Released after the film was nominated at Cannes for the Palme d'Or, but prior to international distribution.

A deluxe program for Wenders' famously abstract interpretation of Highsmith's novel, with text in German, French, and English. Unsurprisingly, the program is replete with hyper-intelligent content, including interviews with Hopper, Ganz, Wenders, Gerard Blain, Robby Muller and Highsmith, and an essay on Highsmith by Peter Handke (who, though he did not write the screenplay for this film, worked on many of Wenders' projects). Illustrated throughout with color still photographs from the film.

Oblong perfect bound wrappers, Very Good plus with an ink notation of "1977" on the front wrapper, light rubbing and a couple of corner creases to the outer corners of the front and rear wrapper.

$350



113. Fassbinder, Rainer Werner (director)

Fassbinder on the set of "Ein Jahr mit 13 Monden" [In a Year with 13 Moons] in 1978

Berlin: Keystone Pressedienst, 1978. Original single weight silver gelatin photograph of director Rainer Werner Fassbinder on the set of his 1978 film, *Ein Jar mit 13 Monden* [*In a Year with 13 Moons*]. With label of German press agency Keyston Pressedients on the verso, along with a holograph notation, "Rainer Werner Fassbinder bei den Drearbeiten zu 'Ein Jahr mit 13 Monden' in Offenbach 8/78," with a few other numeric notations.

A typically brutal, honest, and despairing film by Fassbinder, a very personal effort by the director, who had just come to terms with his lover's suicide. A drama following the last days in the life of Elvira-Erwin Weisshaupt, a man who undergoes a sex change operation in order to win the love of a man to whom he is hopelessly drawn.

8 x 10 inches. Near Fine.

$1250

114. Żuławski, Andrzej (director) Romy Schneider (actress)

Żuławski and Romy Schneider on the set of "L'Important c'est d'aimer" in 1975



Paris: Albina Productions S.a.r.l., 1975. Vintage single weight silver gelatin photograph of director Andrzej Zulawski working with actress Romy Schneider on the set of *L'Important c'est d'aimer* [*The Most Important Thing: Love*].

Film curator Michael Chaiken has said that there is only one word for Zulawski's films: "insane." Plot-wise, *L'Important c'est d'aimer* is about a love triangle among a photographer, a soft-core porn actress who is moonlighting in *Richard III*, and the actress' husband, to whom she feels obligated. Zulawski's look at the human condition takes the emptiness at the heart of *La Dolce Vita* as a starting point and creates an abstract, lonely world that is at once timeless and very much of its time.

8 x 10 inches, with the label of the photographer, Francois Frederic, on the verso, along with a notation that the photograph was taken and struck in June 1974. The film was released in France on February 12, 1975.

$625

Skeleton key to a masterpiece mauled by distribution

115. Hardy, Robin (director) Edward Woodward, Christopher Lee, Britt Ekland (starring)

The Wicker Man

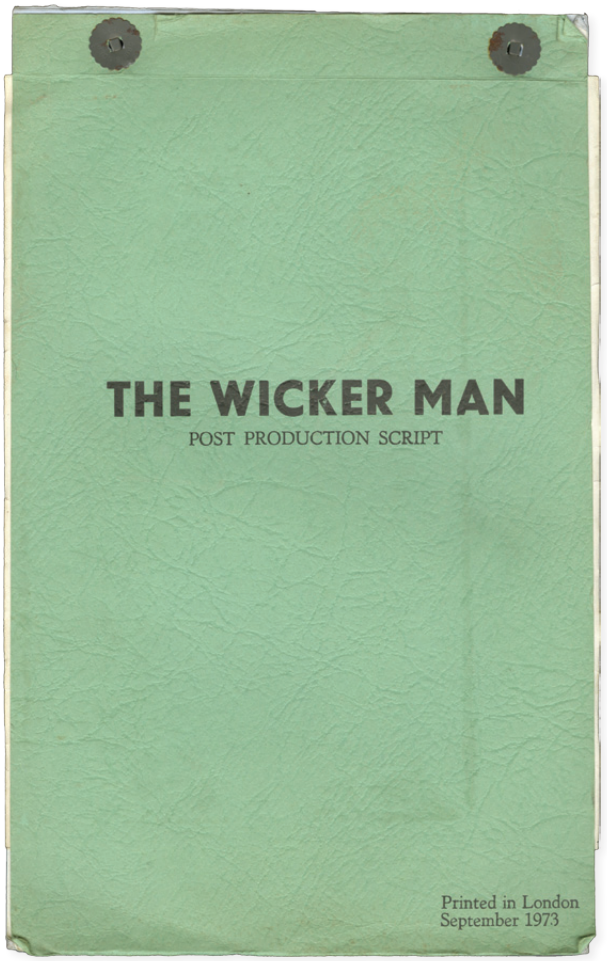
London: Pinewood Studios, 1973. Cutting and Continuity script for the 1973 film, *The Wicker Man,* directed and written for the screen by Robin Hardy and starring Edward Woodward and Christopher Lee.

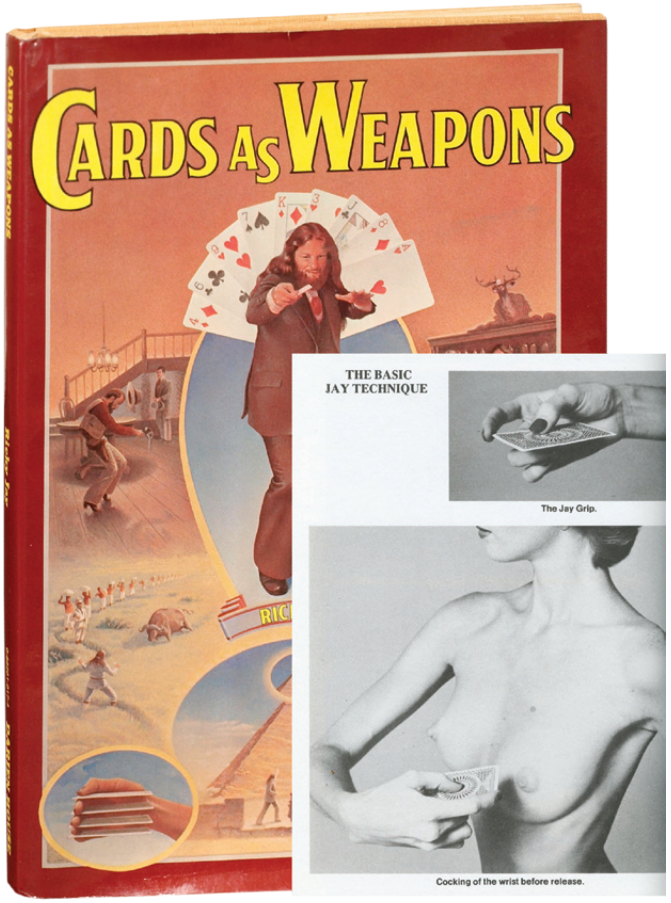
An important and rare document that details a now-classic film that from the beginning experienced serious complications. The original film negatives were mistakenly destroyed, followed by years of spurious and unauthorized editing by various distributors (the film did not even screen in the US until 1975). Even today's director's cut is only roughly reconstructed from various existing prints, with a relatively long discourse regarding the origins of his island's culture and fruit by Lee's character, Lord Summerisle, still completely missing.

A continuity representing the film's original, unexpurgated edit. The front wrapper reads "Printed in London / September 1973." The film debuted in England in December of that same year, making this likely one of the earliest printed continuities, if not the first.

Muir, pp. 154-157.

$3250





116. Jay, Ricky

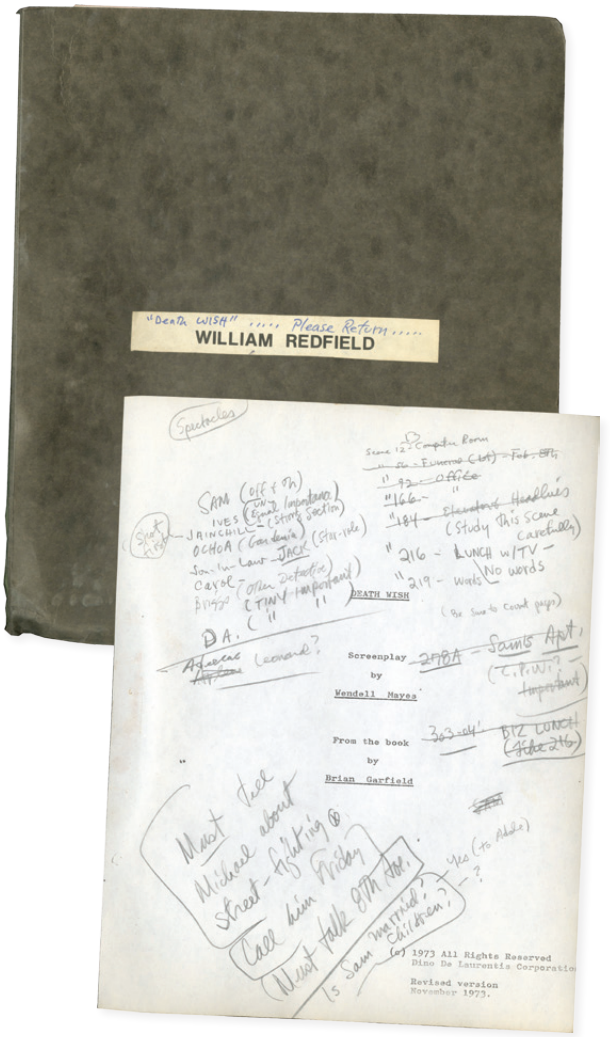
Cards as Weapons

New York: Darien House, 1977. First Edition. Author, actor and huckster historian Ricky Jay's first book, a hilarious, photo-illustrated treatise on the use of playing cards as weapons, with chapters on technique, practice, stunts and self-defense. The scarce cloth edition (a simultaneous softcover edition was also published).

Fine in a Fine dust jacket. Jacket has a tiny nick at one corner, else pristine. A beautiful example of a book that is nearly always found with condition issues.

$2000

Mainstream



Actor William Redfield's working copy

117. Bronson, Charles (starring)
Brian Garfield (novel)
Michael Winner (director)

Death Wish

Los Angeles, CA: Paramount Pictures, 1973. Shooting script for the 1974 film. Actor William Redfield's working copy, with his name on a label affixed to the front wrapper, and his notations in holograph pencil throughout. Redfield played the character Sam Kreutzer in the film, friend of Charles Bronson's character Paul Kersey at the architecture firm where they both work. Notations on the title page reveal all kinds of thoughts Redfield had about his character, reminders, etc. ("Is Sam married? Children?" / "Lunch with TV - no words.") This script contains only the pages with Redfield's lines, a crew list on blue stock, and a cast list on pink stock.

The granddaddy of all modern vigilante movies, and a watershed film for rugged American icon Charles Bronson, who had roles in many crime and adventure films prior to 1974, but met with destiny as an iceman. The series became a franchise, with Bronson's character falling deeper into a typecast mold with each outing—but this first film was quite faithful to Brian Garfield's novel, and is really more of a statement on the rampant and epidemic spread of urban crime in the US during the 1970s.

Hardy, p. 100. Spicer, p. 427.

$750

After the building burns down, a rainbow

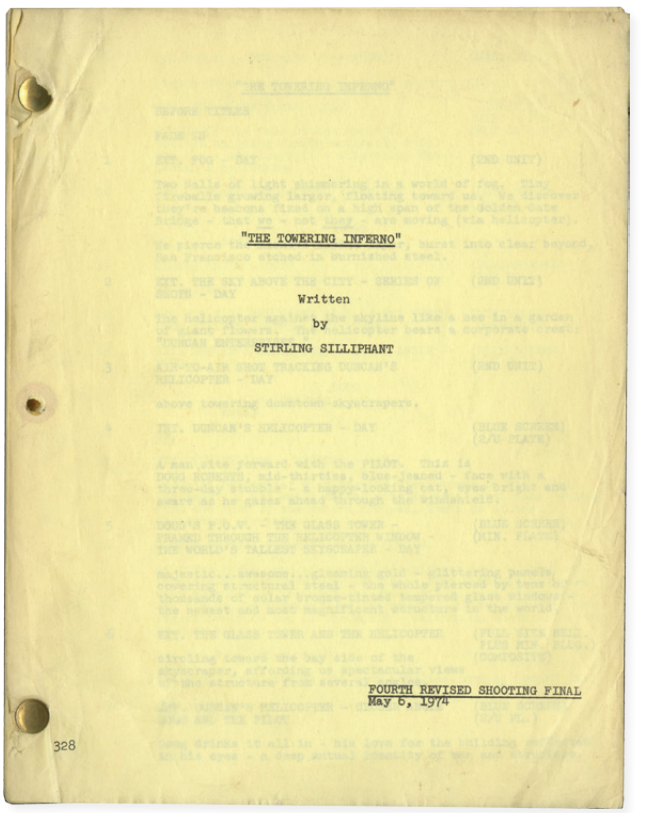
118. Allen, Irwin (director)
Stirling Silliphant (screenwriter)

The Towering Inferno

Burbank, CA: Warner Brothers, 1974. Fourth Revised Shooting Final for the 1974 film. Rainbow copy.

The apex of 1970s Hollywood mainstream excess, the king of the 1970s disaster movies, wherein every major actor of the 1950s and 1960s winds up in a colossal but poorly constructed building that catches on fire. The daunting cast list included Steve McQueen, Paul Newman, William Holden, Faye Dunaway, Fred Astaire, Richard Chamberlain, Jennifer Jones, Robert Vaughn, Robert Wagner, Dabney Coleman, and of course, O.J. Simpson. Shockingly, the screenplay itself had only one author, Stirling Silliphant.

$300



SCRIPT SUPERVISOR'S COPY

119. EDWARDS, BLAKE (DIRECTOR)
JULIE ANDREWS, DUDLEY MOORE (STARRING)

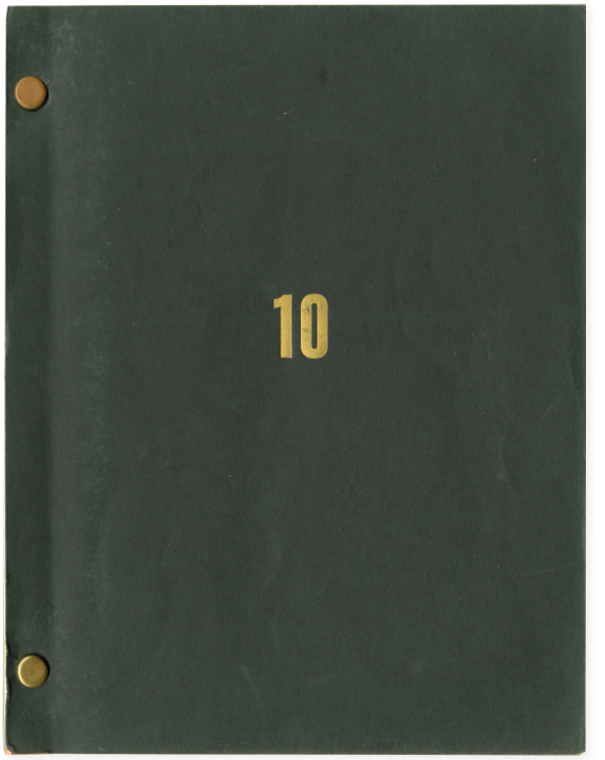
10

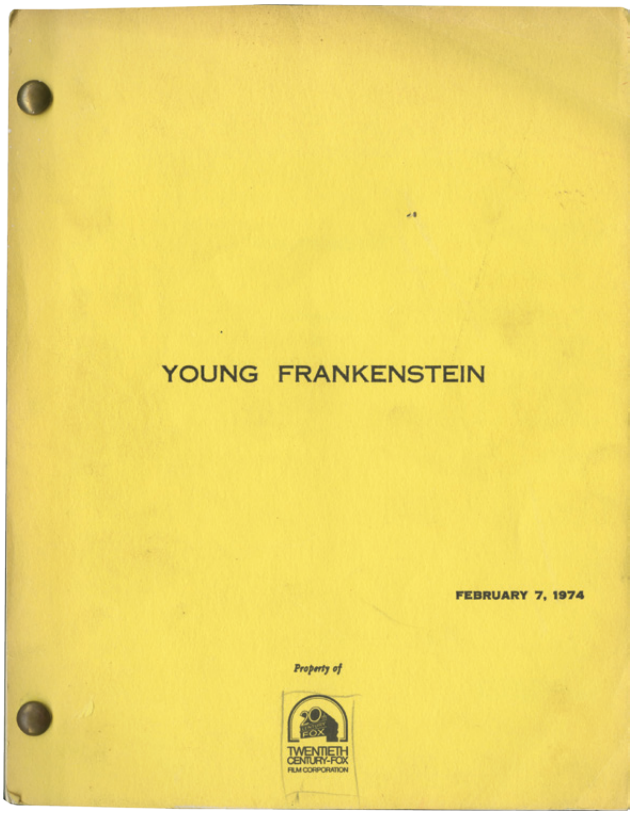
Burbank, CA: Warner Brothers, 1978. Revised Final Draft script for the 1979 film. Script supervisor's copy, with profuse notations throughout.

After completing five films in the justly famous *Pink Panther* series with Peter Sellers, Blake Edwards set his sights on a different English smart-and-funnyman, Dudley Moore, and put the actor in a film that would not only reignite his career, but re-introduce him to the world outside British borders. Taking a turn away from the "family fun" genre, *10* was also the first of an informal trilogy by Edwards that dealt very much with adult matters, followed by *S.O.B.* (1981) and *Victor Victoria* (1982).

Black studio wrappers with the title in gilt. Title page present, with a credit for screenwriter Edwards. 106 leaves, mechanically reproduced, with salmon, goldenrod, green, blue, yellow, pink, and cherry revision pages throughout, dated variously between 9-5-78 and 11-6-78. Pages Very Good Plus, wrapper Near Fine bound with two gold brads.

$675





120. BROOKS, MEL (DIRECTOR)
GENE WILDER (WRITER, STARRING)
MARY WOLLSTONECRAFT SHELLEY (NOVEL)

YOUNG FRANKENSTEIN

Los Angeles: Twentieth Century-Fox, 1974. Shooting Script for the 1974 film.

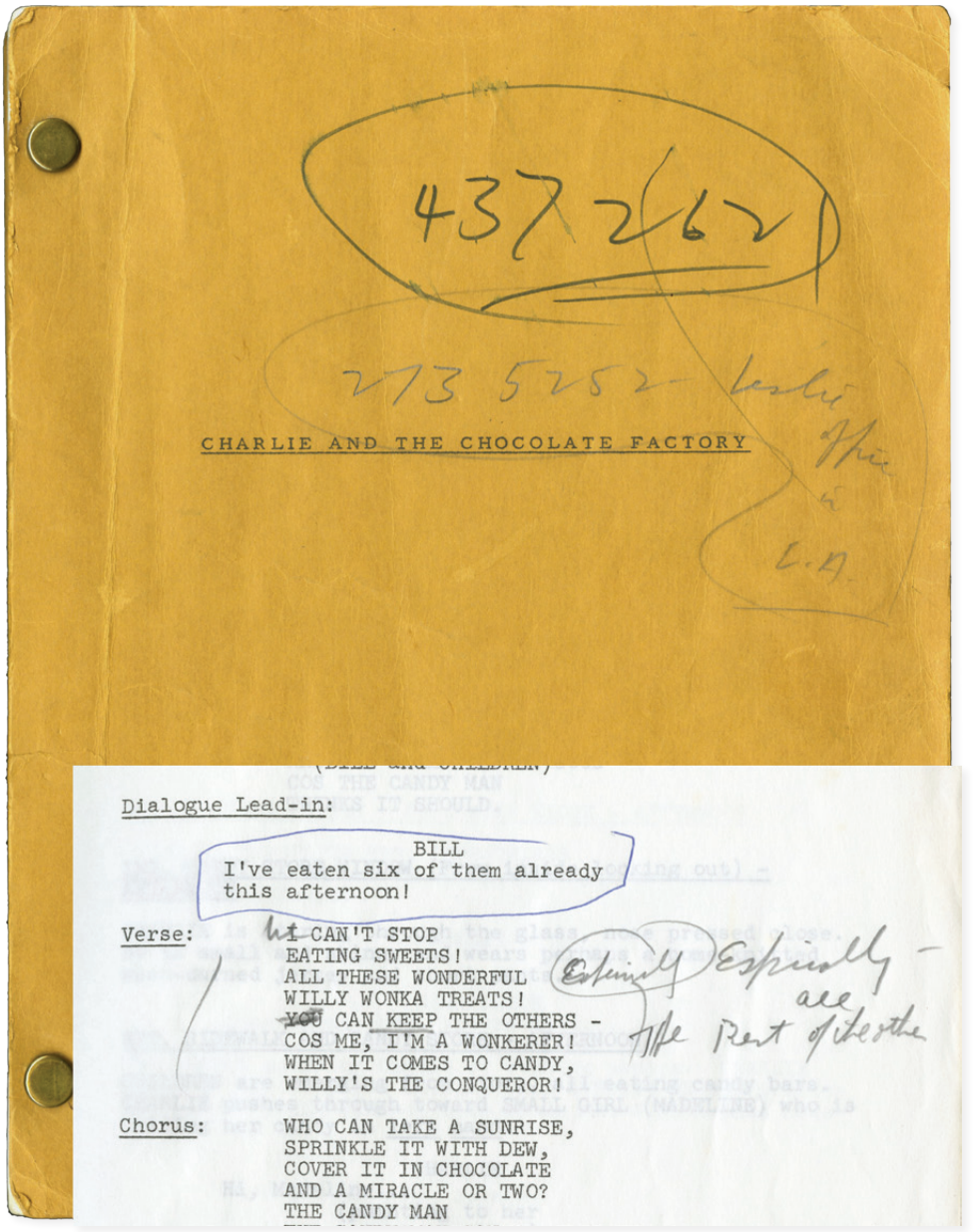
In the estimation of some, Mel Brooks finest comedy, and surely the peak of his powers as a director. One of the few modern film comedies in the National Film Registry, joined by Brooks' other two greatest triumphs, *The Producers* (1968) and *Blazing Saddles* (1974). Nominated for 2 Academy Awards.

Yellow studio wrappers, dated February 7, 1974. Title page present, with credits for screenwriters Wilder and Brooks. 134 leaves, mimeograph. Pages near Fine, wrapper near Fine, bound with two gold brads. In a custom quarter-leather clamshell box.

Biskind, p. 175. National Film Registry.

$850

Mainstream



Director Mel Stuart's Working Copy

121. Dahl, Roald (novel, screenwriter)
Gene Wilder (starring)
Mel Stuart (director)

Willy Wonka and the Chocolate Factory

Los Angeles: Paramount Pictures, 1970. Third Draft script (and shooting script) for the 1971 film, "Willy Wonka and the Chocolate Factory," here under its working title, "Charlie and the Chocolate Factory." **Director Mel Stuart's working copy, with his address on the title page, and his frenzied notations throughout.**

Roald Dahl adapted the film to the screen himself, based on his book, and made numerous revisions. This draft is credited to him on the title page. Director Stuart is best known for this film, but spent most of his career producing and directing documentaries, the most notable being *Wattstax* (1973).

$8500

Three screenplay drafts, US and UK

122. Scott, Ridley (director)

Alien

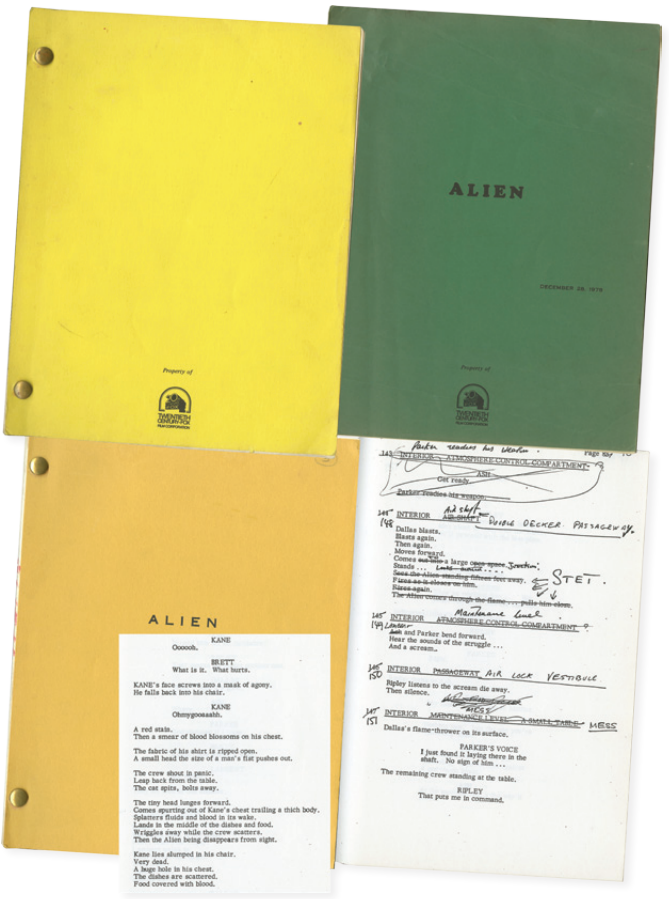
Los Angeles, CA: Twentieth Century-Fox, 1978. An archive of three different draft scripts for the 1979 film, produced in the US but shot mostly in the UK. Included are a British shooting script dated May 1978, an American revised version of same from June 1978, and an American Revised Final script from December 28, 1978.

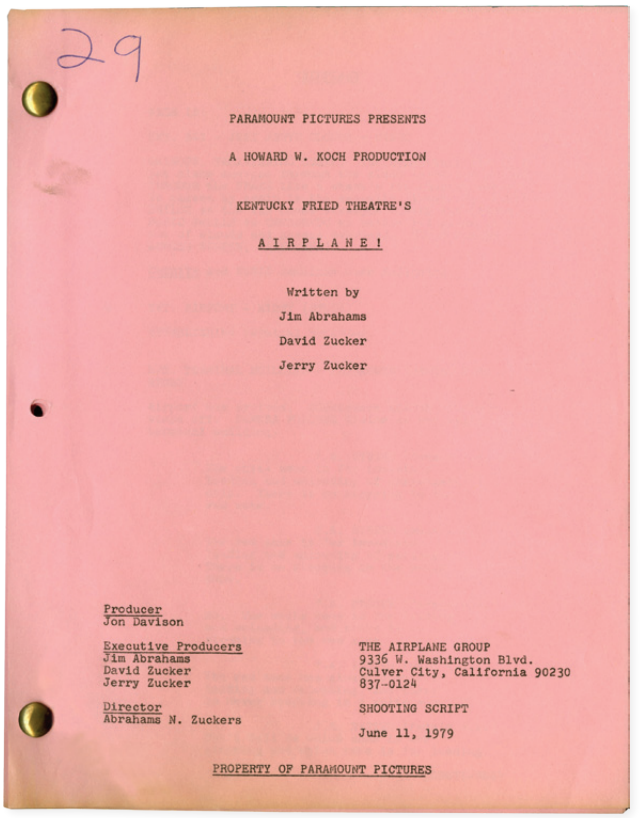
One of the greatest science fiction/horror films ever made, and the auspicious debut of Ridley Scott, a franchise so rich in themes and expandability that it has generated five sequels with comparable (or nearly comparable) artistic merit. The three scripts in the archive provide an interesting demonstration of a film that relies heavily on visual storytelling and tension, but with considerable backstory.

Complete collation of all three scripts is available on request. Each Very Good plus in original studio wrappers, mechanically and photographically reproduced.

Muir, pp. 580-585. National Film Registry.

$2500





123. Zucker, David (director)
Jerry Zucker (director)
Jim, Abrahams (director)
Kareem Abdul-Jabaar, Lloyd Bridges, Peter Graves, Leslie Nielsen (starring)

Airplane!

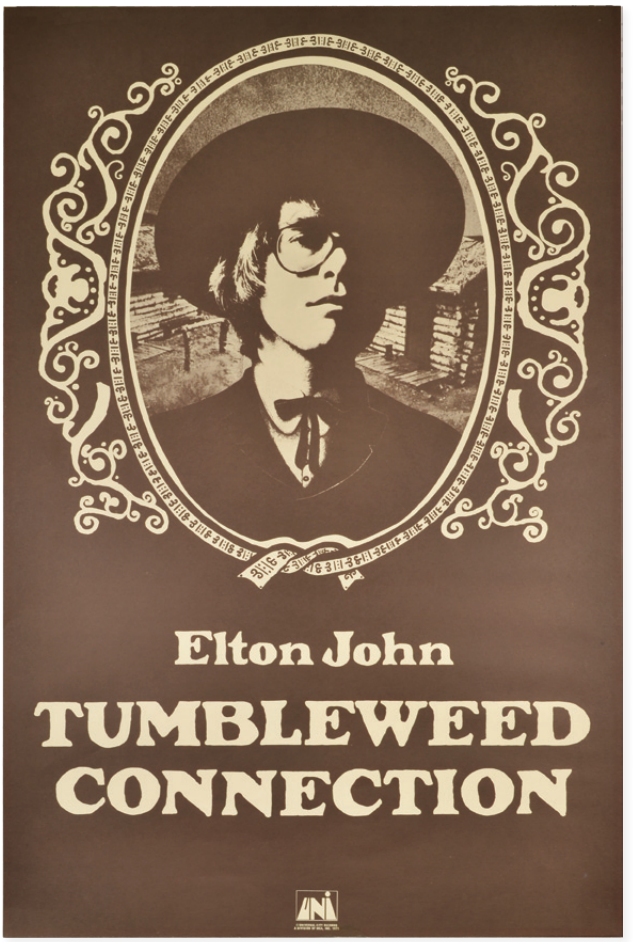
Los Angeles: Paramount Pictures, 1979. Shooting script for the 1980 film, including a 3-page shooting schedule.

The first major studio effort by the famed Zucker brothers, following their rather inspired patchwork comedy, *Kentucky Fried Movie* (1977). With *Airplane!* the brothers brought their brand of silly, unhinged comedy out of the midnight movie and into the mainstream, the beginning of a 10-year run that would peak with *The Naked Gun* in 1988.

Pink self-wrappers, noted as SHOOTING SCRIPT on the front wrapper, copy No. 29, dated June 11, 1979 with credits for screenwriters/directors/producers David Zucker, Jerry Zucker, and Jim Abrahams. 120 leaves, mechanically reproduced. Pages and wrapper Near FIne, bound with two gold brads. In a custom clamshell box.

National Film Registry.

$650



124. JOHN, ELTON

TUMBLEWEED CONNECTION

London: DJM, 1970. Original UK promotional poster for the 1970 album.

Elton John's third album, a breakthrough on every level. A concept album by a Brit based on American country and western and Americana themes—not something anyone would have expected to be a classic, and an album that didn't produce any of Elton's big singles. But it was the album that debuted the titanic union of Elton John and Bernie Taupin, and today stands as an incredibly unified piece of songcraft and production.

20 x 30 inches. On linen, rolled. Fine.

Rolling Stone 500.

$1500



125. [PINK FLOYD]

PINK FLOYD AT THE OAKLAND COLISEUM, MAY 9–10, 1977

London and New York: Harvest / EMI, 1977. Original promotional poster for a two performances by Pink Floyd at the Oakland Coliseum, touring behind their album, *Animals*, released in January 1977.

Animals marked a daring and ambitious departure for Pink Floyd, moving from a pleasing pop-blues based sound that had won them international fame, to a dark, grisly concept album that had its creative origins in George Orwell's *Animal Farm*, but was specifically a blistering critique of socio-political conditions of 1970s industrial Britain. The album's princpial symbol, the pig floating above the Battersea power station at Clapham Common, became an ongoing theme for the band that continued well into its next album, *The Wall*, which delved further into themes of British cultural devolution.

The performance on May 9th at Oakland Coliseum is remembered as one of the most inspired of the band's career. "The band...seemed to enjoy the show just as much as their rapt audience. It turned out to be the longest of any show on the tour, with the band delivering two powerful sets [*Animals* in a different sequence, *Wish You Were Here* in its entirety, and 'Money' and 'Us and Them' from *Dark Side Of The Moon*]. The audience was so enthusiastic that the group returned to the stage and performed 'Careful With That Axe, Eugene' for the first time since 1973 and for last time ever."

Card stock, 28 x 18.5 inches. About Near Fine, with a few creases at the edges, bright and colorful overall.

Grushkin 4.47.

$675

126. The Who

Who's Next

New York: Decca, 1971. Original poster promoting the US release on Decca for the thunderous 1971 album, using the album cover's famed shot of the band walking away from a concrete piling at a spoil tip in Easington Colliery.

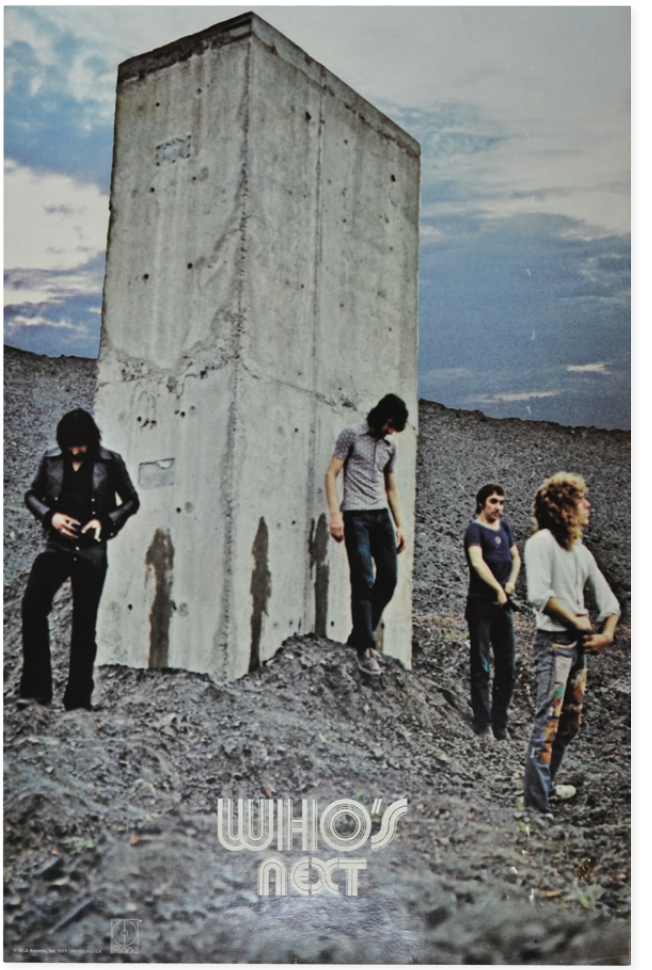
At the beginning of the 1970s, The Who took a breather between rock operas (*Tommy* in 1969, *Quadrophenia* in 1973) to put out an album that would set the bar for all rock music that would follow in terms of sonic palette, fury, and pure songwriting greatness. But in truth *Who's Next* began as a rock opera as well, a futuristic film/concert/album project Townshend had in mind titled *Lifehouse*. But the project proved intractable, leading to a falling out between Townshend and the band's producer Kit Lambert and what Townshend later describe "a near suicidal nervous breakdown."

The band reconnoitered with a new producer, Glyn Johns, and started over, using scraps from *Lifehouse*. Townshend toyed with synthesizers (and a Lowery organ on "Baba O'Riley"), an electronic envelope follower, and a noisemaker—not as a dominating part of the record's sound, but as more of a part of its overall sonic effect. The Who broke from the constraints of storytelling and instead focused on making maximum impact with individual songs.

32 x 20 inches. Rolled, on linen. Near Fine.

Pitchfork 100. Rolling Stone 500.

$1500





127. The Who

Odds and Sods

London and New York: Track / MCA, 1974. Original promotional poster for the 1974 album.

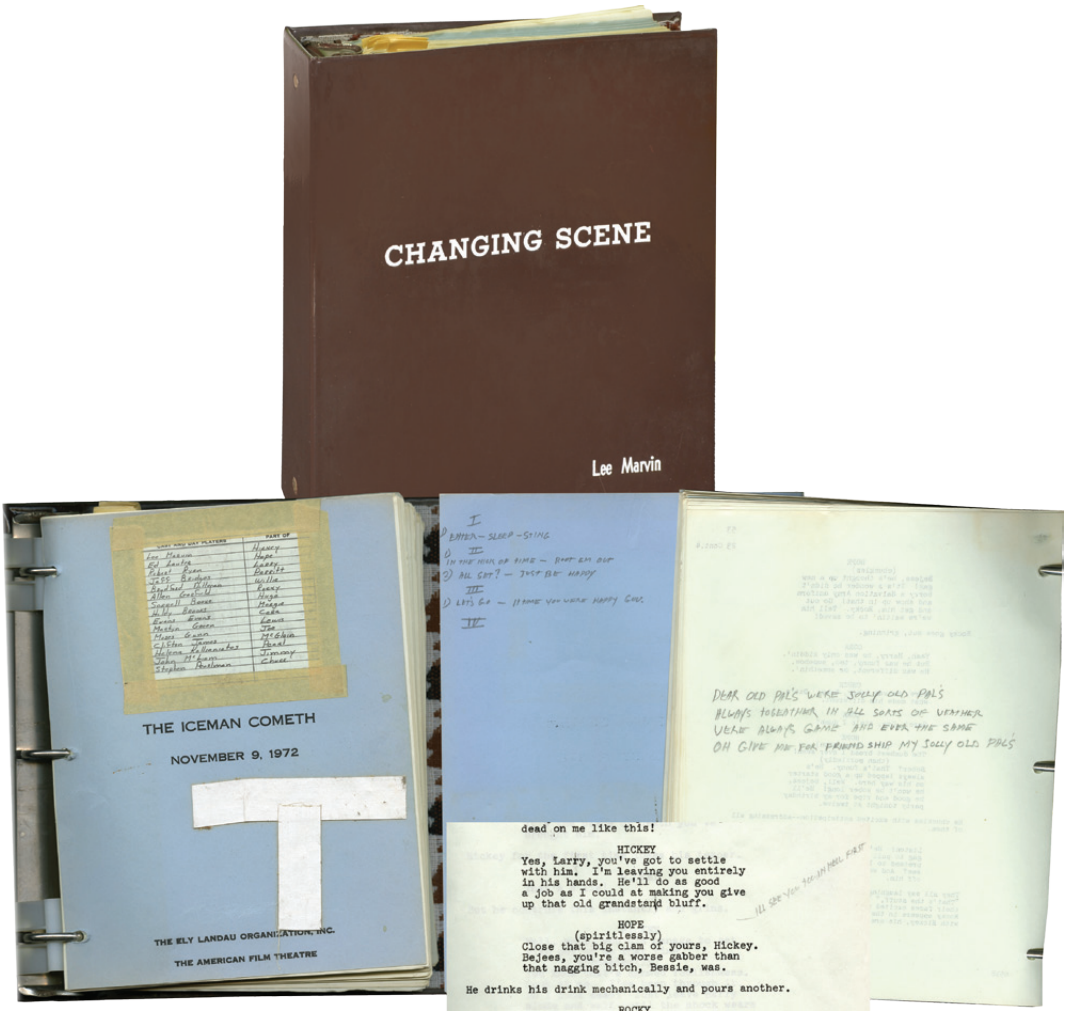
In the autumn of 1973, while members of The Who were preparing for the film version of *Tommy*, John Entwistle was put in charge of compiling an album to counter the widespread bootlegging of the band's concerts. "I tried to arrange it like a parallel sort of Who career—what single and album tracks we might have released," Entwistle explained.

Two albums' worth of material was compiled, but in 1974 only a single album was released. The second "album's worth" came out on the 1998 remastered CD release. The original album's popular highlight is "Long Live Rock," a staple at the band's live shows.

30 x 20 inches. Rolled, on linen. Fine.

$850

Looking Back



Lee Marvin's working copy

128. O'Neill, Eugene (play)

John Frankenheimer (director)

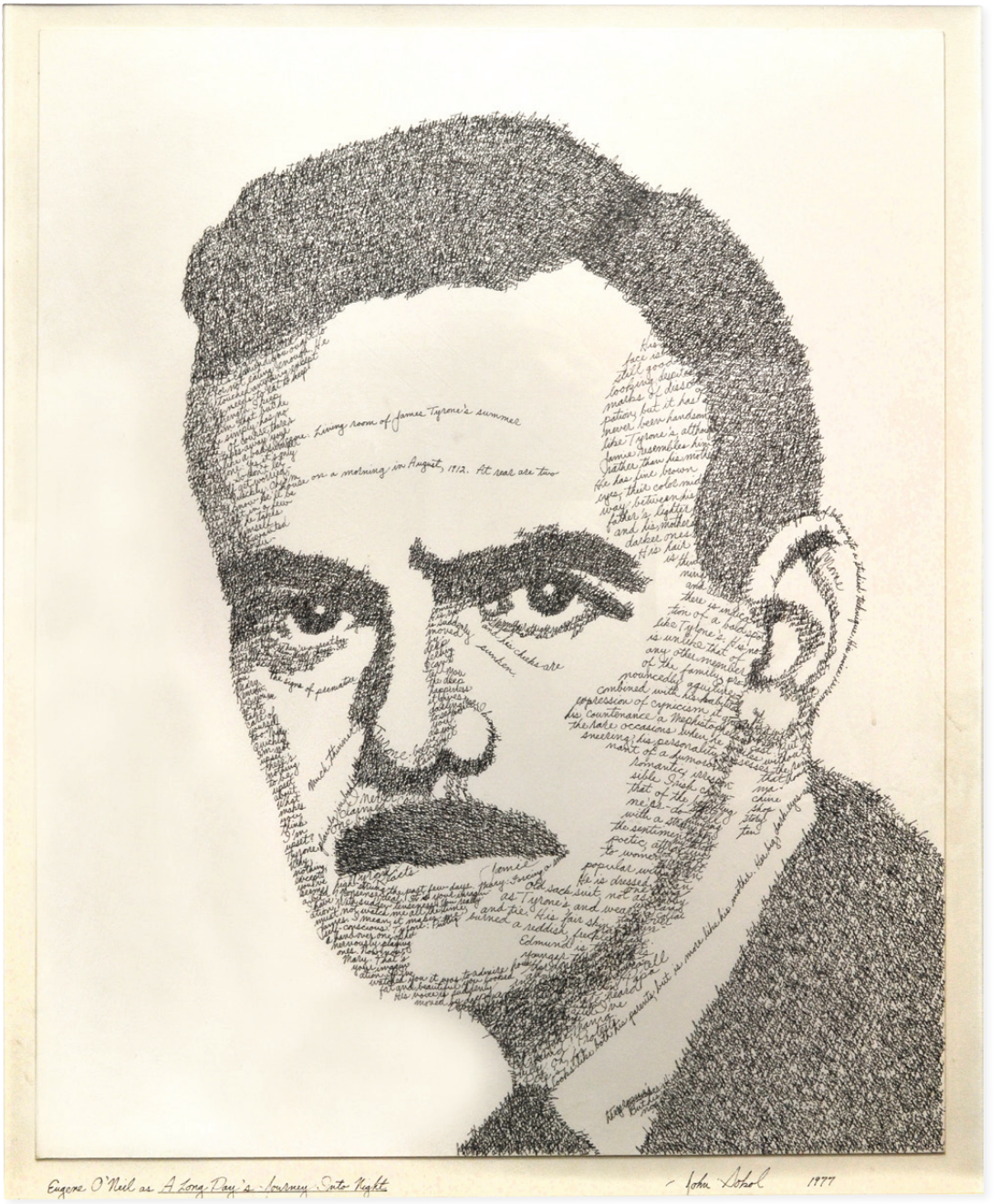
Lee Marvin, Fredric March, Robert Ryan, Jeff Bridges (starring)

The Iceman Cometh

New York: The American Film Theatre, 1972. Final script for the 1973 film, based on the 1939 play by Eugene O'Neill. Actor Lee Marvin's working copy, with his notations throughout, housed in a custom binder he used for a television movie two years earlier (*The Changing Scene*).

Frankenheimer's vision of the Eugene O'Neill classic play was a determined update to Sidney Lumet's 1960 television "playhouse" adaptation, a solid four hours in length, with wild close-ups and with all the cinematic intensity that could be afforded to a story that takes place entirely in the same desultory Greenwich Village saloon. A key adaptation, in which Marvin replaced an ailing Jason Robards as Hickey, the character who essentially represents Death. Among the other drunken, delusional patrons are Robert Ryan and Fredric March, both of whom, ironically, would be dead before the film's premiere. The American Film Theatre was a short-lived but prestigious house that produced a limited run series of film adaptations of stage plays, all produced by Ely Landau. Two seasons were produced from 1973 to 1975, and the 14 resulting films (this being the third) were contracted to be exhibited in 500 cinemas in 400 cities, admission based on subscription to the entire series. The films were reissued individually by Kino beginning in 2003, then as a boxed set in 2008. Blue studio wrappers, with a handwritten cast list adhered to the front wrapper just above the title, dated November 9, 1972.

$4250



129. [O'Neill, Eugene] Sokol, John

Eugene O'Neill as "A Long Day's Journey into Night"

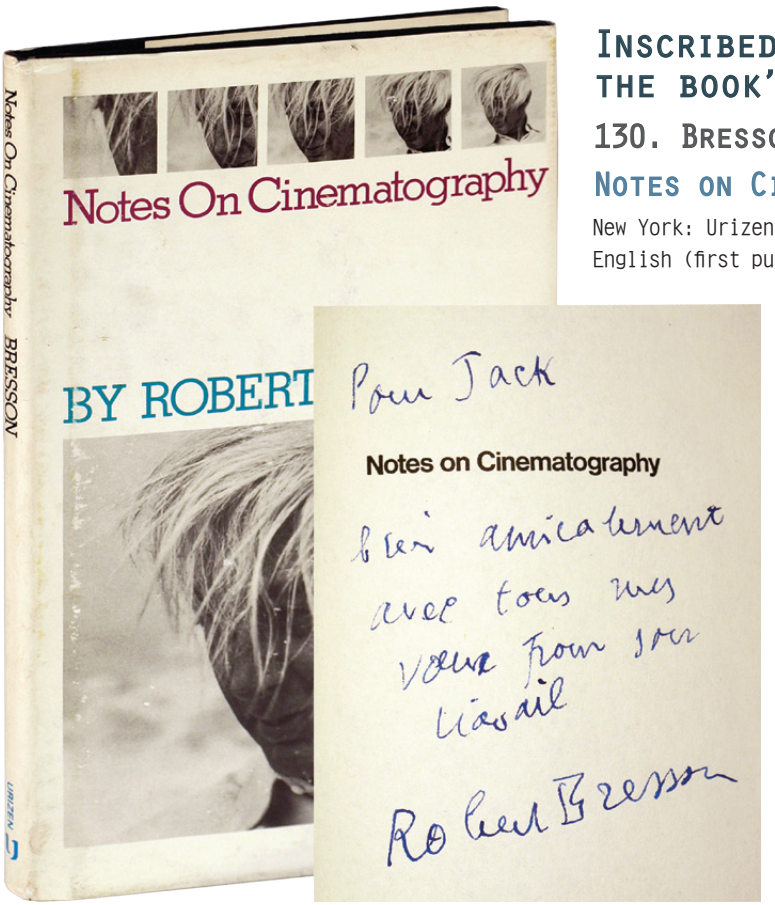
1977. Original ink drawing by John Sokol, one of the artist's "word portrait" pieces, titled *Eugene O'Neill as A Long Day's Journey Into Night* The drawing, as with all the pieces in the artist's longtime series, consists of the text of the subject's literary work.

Mounted and framed by the artist, signed just below the drawing by Sokol and dated 1977. Sokol has also written on the rear brown paper backing of the frame, in the same black holograph ink: **Eugene O'Neil [sic] as A Long Day's Journey Into Night - ink - John Sokol - 1977 [copyright symbol].**

From the collection of Toby Holtzman, noted curator and bibliophile.

About Fine, unexamined out of frame. Drawing measures 20 x 25 inches. Outer frame measures 22.25 x 27.25 inches.

$1500



Inscribed by Bresson to the book's translator

130. Bresson, Robert

Notes on Cinematography

New York: Urizen, 1977. First American Edition, and first edition in English (first published in French by Gallimard in 1975), and only hardcover edition. **Association copy, inscribed by Bresson to the book's translator at the front endpaper: "Pour Jack – bien amicalement avec tous mes voeux pour ton travail, Robert Bresson."**

The only book authored by one of cinema's greatest auteurs, a mini-treatise on his film objectives and philosophy developed during the three decades he made films, the hardcover edition of which is most uncommon. Bresson was a notorious recluse during his lifetime, and autograph material of any kind is rare. Since this title was published in the United States and likely mailed to Bresson for an autograph by the translator, it is probably one of the only a handful of inscribed copies in existence.

Near Fine in a Near Fine dust jacket. In a custom quarter-leather clamshell box.

$6000

"Z" for Burroughs

131. Burroughs, William S. (author)
Brion Gysin (designer)
Barry Miles (editor)

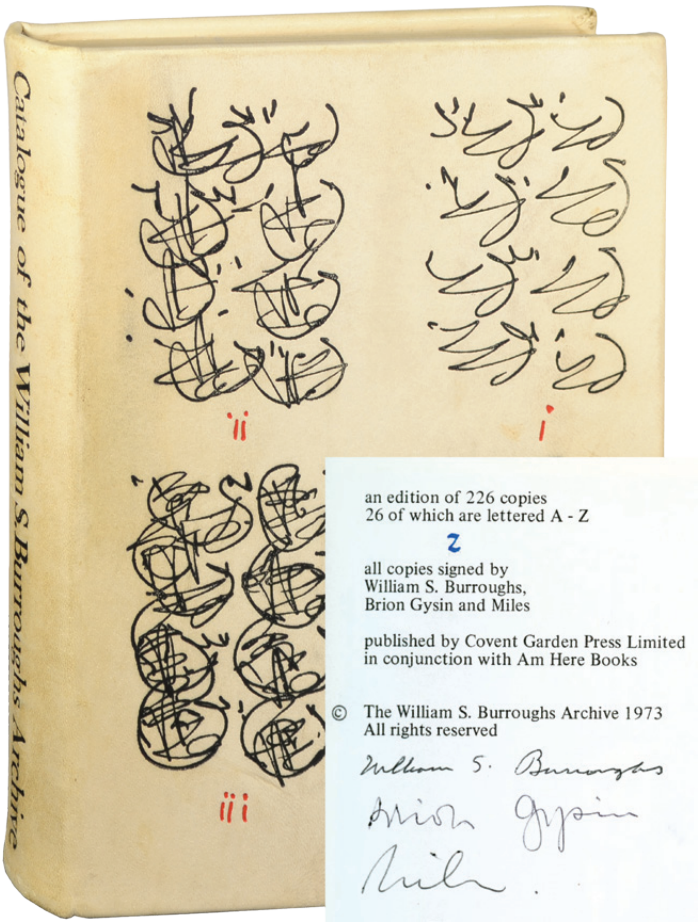
Catalogue of the William S. Burroughs Archive

London: Miles and Associates, 1973. First Edition. **One of 26 lettered copies (this being Letter Z), signed by Burroughs, Brion Gysin, and Barry Miles. Binding design by Gysin.**

An exhaustive catalogue of the William S. Burroughs archive, then housed at the International Center of Art and Communication in Vaduz, Lichtenstein. This catalogue was used for the transfer of the collection to New York Public Library in 2006. Extremely uncommon in the lettered limitation, and somehow the letter "Z" thrills us when it comes to Burroughs.

Near Fine in vellum with black and red design on the front board and spine, as issued.

$4850



Inscribed to playwright Edward Chodorov

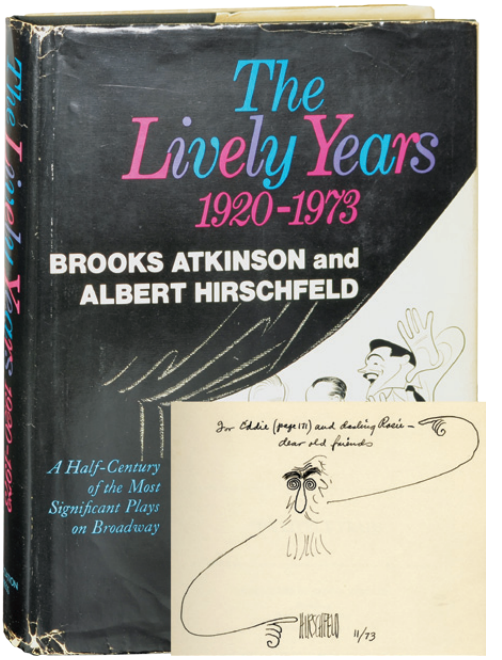
132. [Chodorov, Edward] Hirschfeld, Albert and Brooks Atkinson

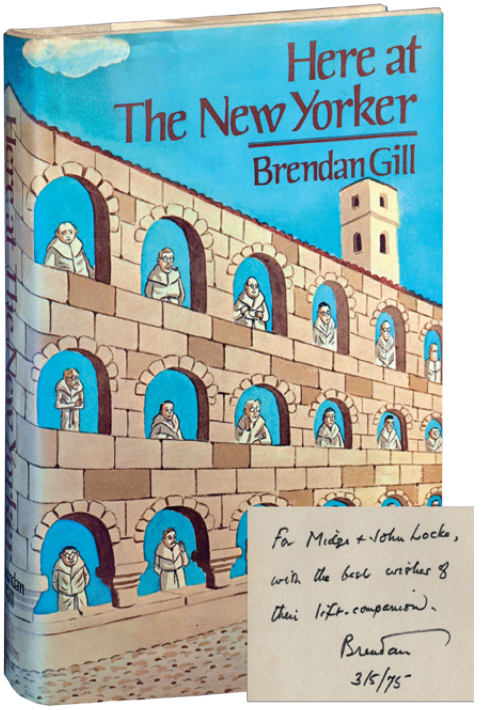
The Lively Years: 1920-1973

New York: Association Press, 1973. First Edition. **Inscribed in the year of publication by Hirschfeld with a humorous drawing to playwright Edward Chodorov and his wife on the front endpaper: "For Eddie (p. 171) and darling Rose - dear old friends / [caricature] / Hirschfeld / 11/73."** Chodorov's play *Decision* is one of 82 reviews by Atkinson, all illustrated by Hirschfeld and collected in this volume. A lovely association.

Fine in a Very Good plus dust jacket that is moderately rubbed and minutely creased at the corners.

$750





133. Gill, Brendan

Here at the New Yorker

New York: Random House, 1975. First Edition. **Inscribed on the front endpaper in the year of publication by the longtime *New Yorker* contributor: "For Midge and John Locke, / with the best wishes of their lift-companion. / Brendan / 3/5/75."**

During his tenure with the magazine, Gill wrote short stories, poems, profiles, essays, book reviews, movie reviews, play reviews, scores of "Talk of the Town" pieces, and even a few obituaries. The memoir also includes tales of the writer's relationships with *New Yorker* stalwarts such as William Shawn, James Thurber, Katharine White, E.B. White, John O'Hara, and many others. Wraparound jacket design by Charles Addams.

Fine in a Near Fine, price-clipped dust jacket.

$375

134. Gillespie, Dizzy

To Be or Not to Bop

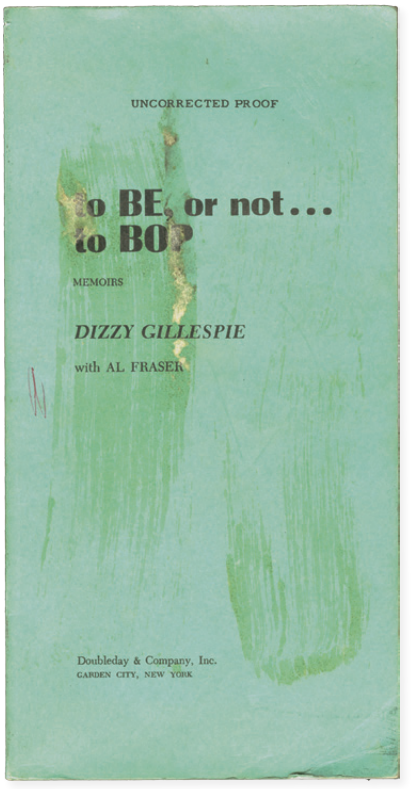
Garden City: Doubleday, 1979. Uncorrected Proof, preceding the First Edition.

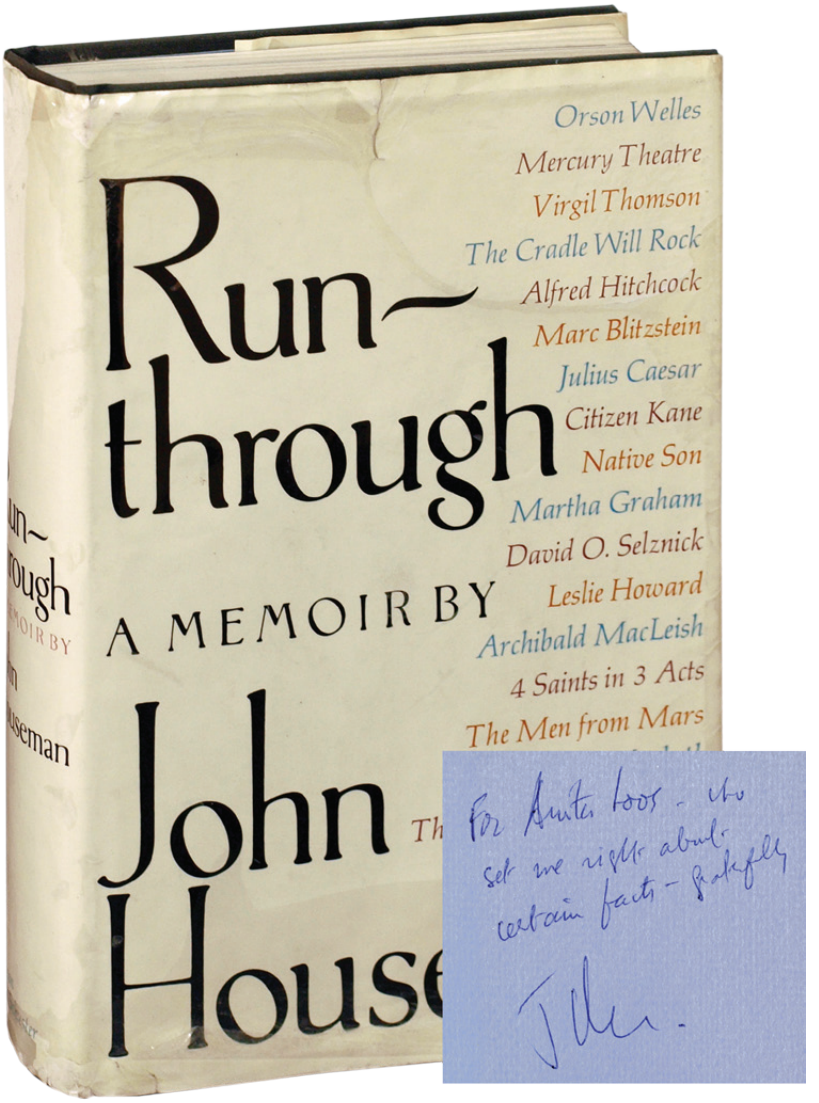
From the collection of noted Philadelphia jazz historian and collector Harrison Ridley, who was likely sent the proof upon the book's release in 1979. The only proof copy we have ever seen.

The great trumpeter and composer's autobiography. Gillespie and Charlie Parker are generally credited with being the founders of the bebop movement in jazz in the early 1940s. An uncommon signature, and an increasingly scarce title.

About Very Good in tall plain green wrappers. Some tiny indentations and stray pen marks to the page edges, glue stains, some small bruises, and a couple of corner creases to the front wrapper.

$375





Inscribed to Anita Loos

135. Houseman, John

Run-through: A Memoir

New York: Simon and Schuster, 1972. First Edition. **Association copy, inscribed by Houseman to legendary screenwriter Anita Loos: "For Anita Loos, who set me right about certain facts / Gratefully / John Houseman."** Ms. Loos tiny red ownership stamp also appears at the bottom of the second blank.

The first volume of the legendary producer-actor Houseman's memoirs, covering the years 1902-1942. Houseman began his career as a key member of Orson Welles' Mercury Theatre (his name used to appear on Mercury Theatre letterhead), and went on to produce some of the most significant films of the 1940s and 1950s, including *Citizen Kane* (1941), *The Blue Dahlia* (1946), *Letter from an Unknown Woman,* (1948), *They Live by Night* (1948), *On Dangerous Ground* (1952), and *The Bad and the Beautiful* (1952). In 1973, Houseman made an unexpected switch to acting in *The Paper Chase,* and would never return to producing, instead choosing to work as an actor for his remaining fifteen years.

Anita Loos was one of Hollywood's most prolific and successful screenwriters, one of the founders of the art, whose many accomplishments include *Intolerance* (1916), *Gentlemen Prefer Blondes* (1928 and 1953, both versions based on her novel), and The Women (1939). She also wrote, along with John Emerson, two of the earliest texts on the art of screenwriting, *How to Write Photo Plays* (1920) and *Breaking into Movies* (1921). A superb association between two of Hollywood's most significant contributors.

Near Fine in a Very Good dust jacket. Some laminate lift as usually found on this title, with a couple of small bruises and closed tears.

$1500

Inscribed to Maurice Bessy

136. Truffaut, Francois

Les aventures d' Antoine Doinel [The Adventures of Antoine Doinel]

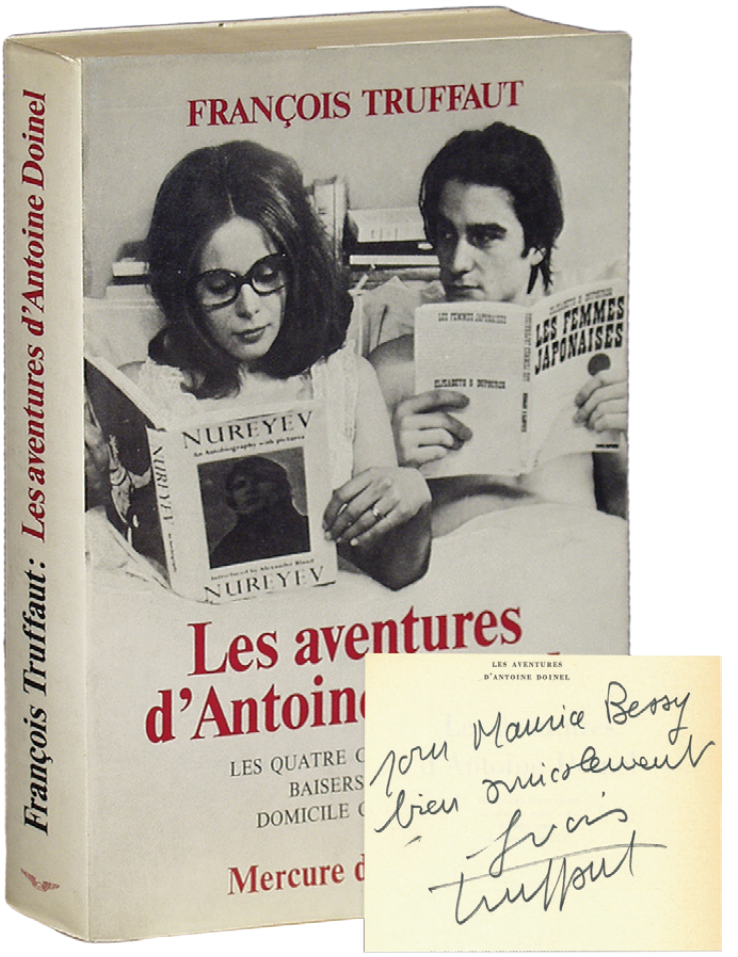
Paris: Mercure de France, 1970. First French Edition, preceding all others.

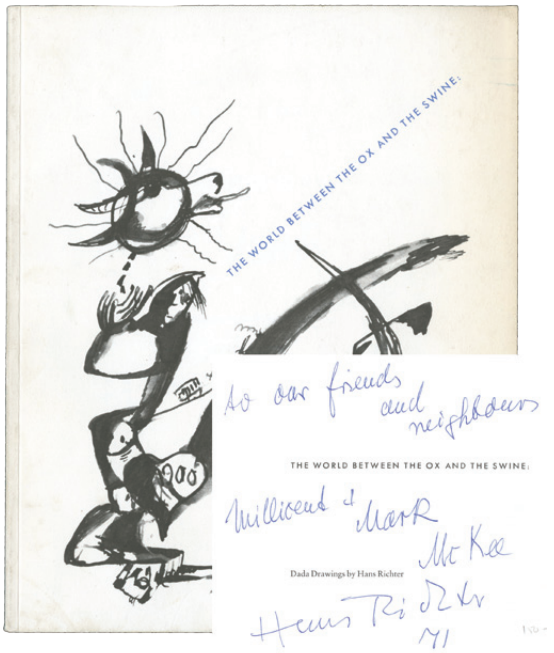
Warmly inscribed by Truffaut to French cinema historian and writer Maurice Bessy on the half-title page. Bessy is best known for various associations with Orson Welles, most notably his work with the director on *Mr. Arkadin*.

Truffaut's second book, containing his screenplays for the first four Antoine Doinel films. The Doinel character, realized onscreen over a number of years by Jean-Pierre Leaud, was Truffaut's autobiographical double, and the films compiled here begin in Doinel's childhood with *The 400 Blows* (1959) and continue through adolescence and early manhood with *Antoine and Colette* (1962), *Stolen Kisses* (1968), and *Bed and Board* (1970). Quite uncommon in dust jacket, and a wonderful association with Bessy, a major figure in French and world cinema of the 1950s and 1960s.

Near Fine in card wrappers in a Near Fine dust jacket.

$1750





137. Richter, Hans

The World Between the Ox and the Swine: Dada Drawings by Hans Richter

Providence, RI: The Rhode Island School of Design [RISD], 1971. First Edition. **Inscribed by Hans Richter on the title page: "To our friends and neighbors / Mildred and Mark McKee / Hans Richter / '71."** With errata sheet laid in as called for.

A brilliantly conceived art monograph/exhibition catalog for a show that opened at the Rhode Island School of Design in September 1971 and moved to several other institutions in on the east coast through December 1972. The intent of the exhibit, and this book, is an overview of Hans Richter's career as a contributor Dada, experimental cinema, art, photography, and thought. The content of the exhibition, however, was new in 1971, consisting of a selection of ink drawings by Richter that curator Daniel Robbins describes in his introduction as "...a series of drawings which depict carrion-eating pigs and mindless oxen that signify, for Richter, something like the silent majority... We have grouped these drawings into six iconographic categories: Conscription, War Death, The World of the Ox and the Swine, Revolution, Antiwar, [and] Toward a Better World." Threaded throughout the monograph is the transcript of a long 1971 interview with Richter that covers his entire career. Also included is a complete bibliography and biographical timeline.

Near Fine in perfect bound wrappers.

$475

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Pitchfork: The Top 100 Albums of the 1970s. *pitchfork.com <http://pitchfork.com>* .

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