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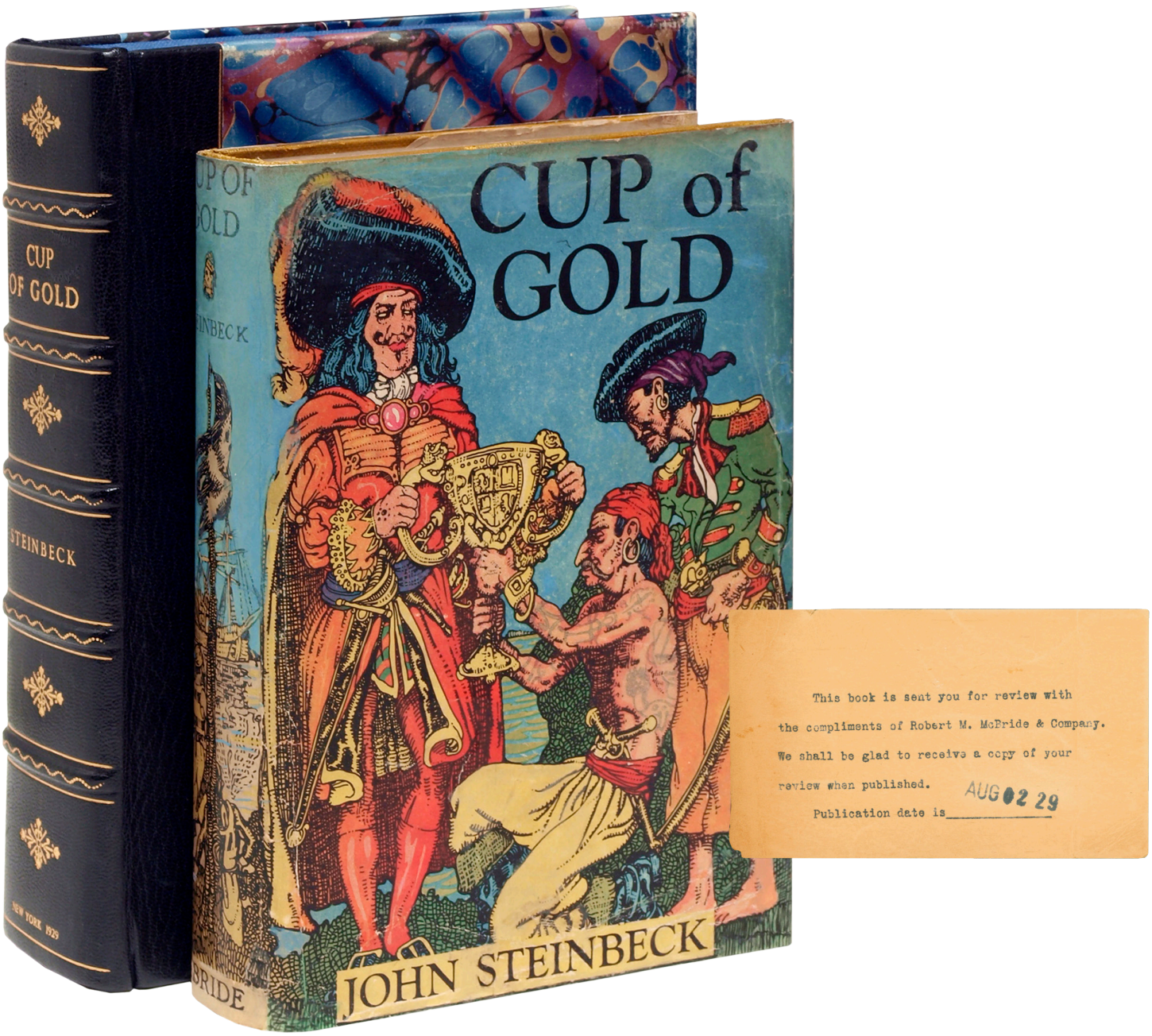
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1. Steinbeck, John

Cup of Gold: A Life of Henry Morgan, Buccaneer. With Occasional Reference to History

New York: McBride, 1929. First Edition, first issue. **Review Copy with publisher's review slip laid in.** Very Good in an attractive, Near Fine dust jacket. Small, contemporary gift inscription, a few pages roughly opened, with small chips at the page fore-edges and light wear at the spine ends. Jacket has been professionally restored at the extremities. Housed in a quarter morocco and marbled paper clamshell case. One of only 600 copies printed in the first issue binding and jacket, from a total first edition of 1537 copies of all three issues printed. Steinbeck's first book, a novelized version of the life of the pirate Henry Morgan.

$22,500

2. Archive of letters and manuscript material from Louise Brooks to New Yorker editor William Shawn

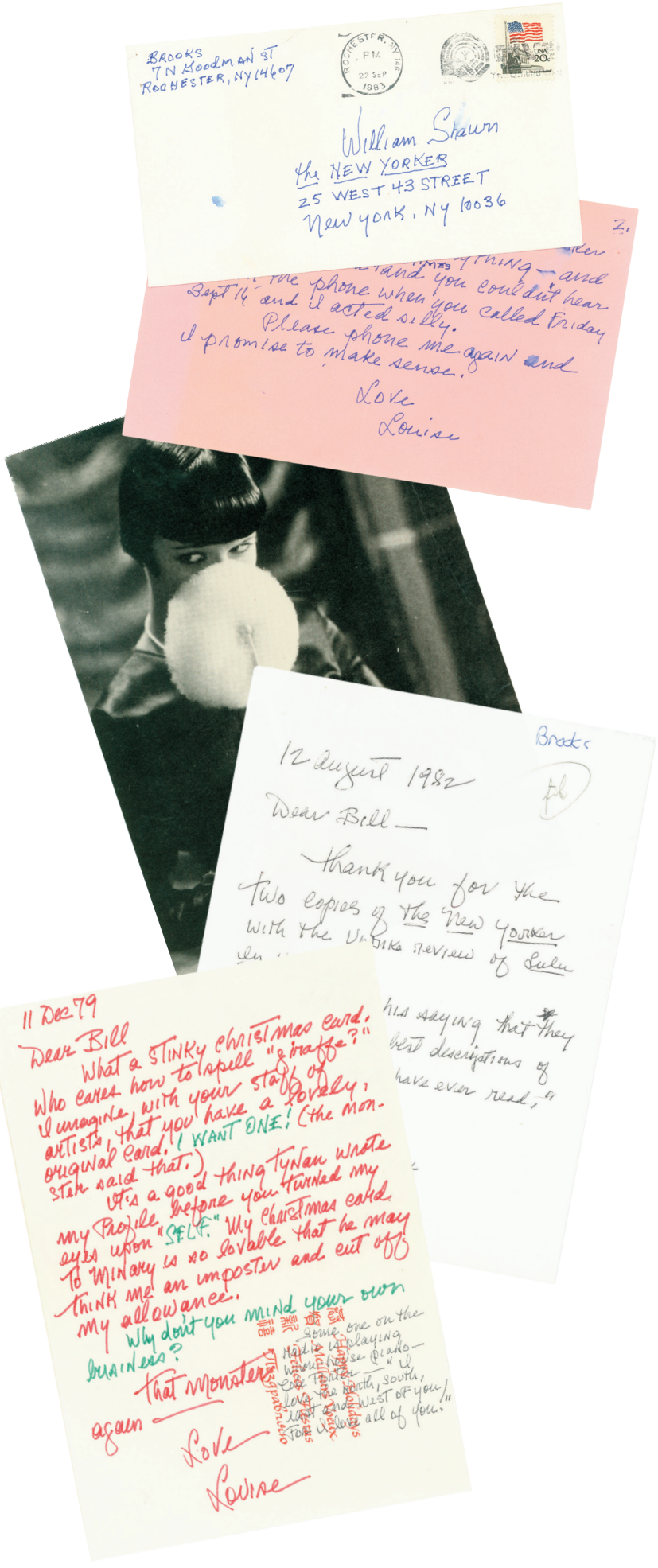
An unpublished archive of holograph and typed correspondence from the actress Louise Brooks to *New Yorker* editor William Shawn, spanning a period of six years, including several drafts of her landmark collection of essays about her early days as a film actress, *Lulu in Hollywood*.

Approximately 130 letters (29 Typed Letters Signed, 97 Autograph Letters Signed, 3 Autograph Postcards Signed and 1 Autograph Note Signed, written on the verso of an envelope) and about 500 leaves of typescript material for *Lulu in Hollywood*. At least six of the typescripts contain Shawn's editorial emendations, as well as the holograph manuscript of Shawn's foreword to the book and the typescript for Lotte H. Eisner's afterword, with holograph corrections. Also included are many supplementary letters and materials, with the entire archive collated in chronological order.

Brooks began writing to Shawn in April 1979, two months before Kenneth Tynan's profile of her was printed in the June 11 issue. The letters revealed, among other things, her alcohol abuse and youthful promiscuity. Her positive response to the profile—in one letter, Brooks calls it "Your celebration of my name" (August 1, 1979)—spurred Shawn to suggest she begin working on a memoir. Various publishers had previously suggested she do so, but the experience with Tynan and Shawn convinced Brooks to move forward with the project.

Brooks is a prolific correspondent, and in spite of her frequent self-deprecation claiming she doesn't know how to write and is "illiterate," she was in fact not only literate, often quoting writers like Proust and Valéry, but also a very lucid and compelling writer in her own right writing frequently and frankly about her experiences in the 1920s with the likes of G.W. Pabst, Howard Hawks, Greta Garbo, Lillian Gish, and others.

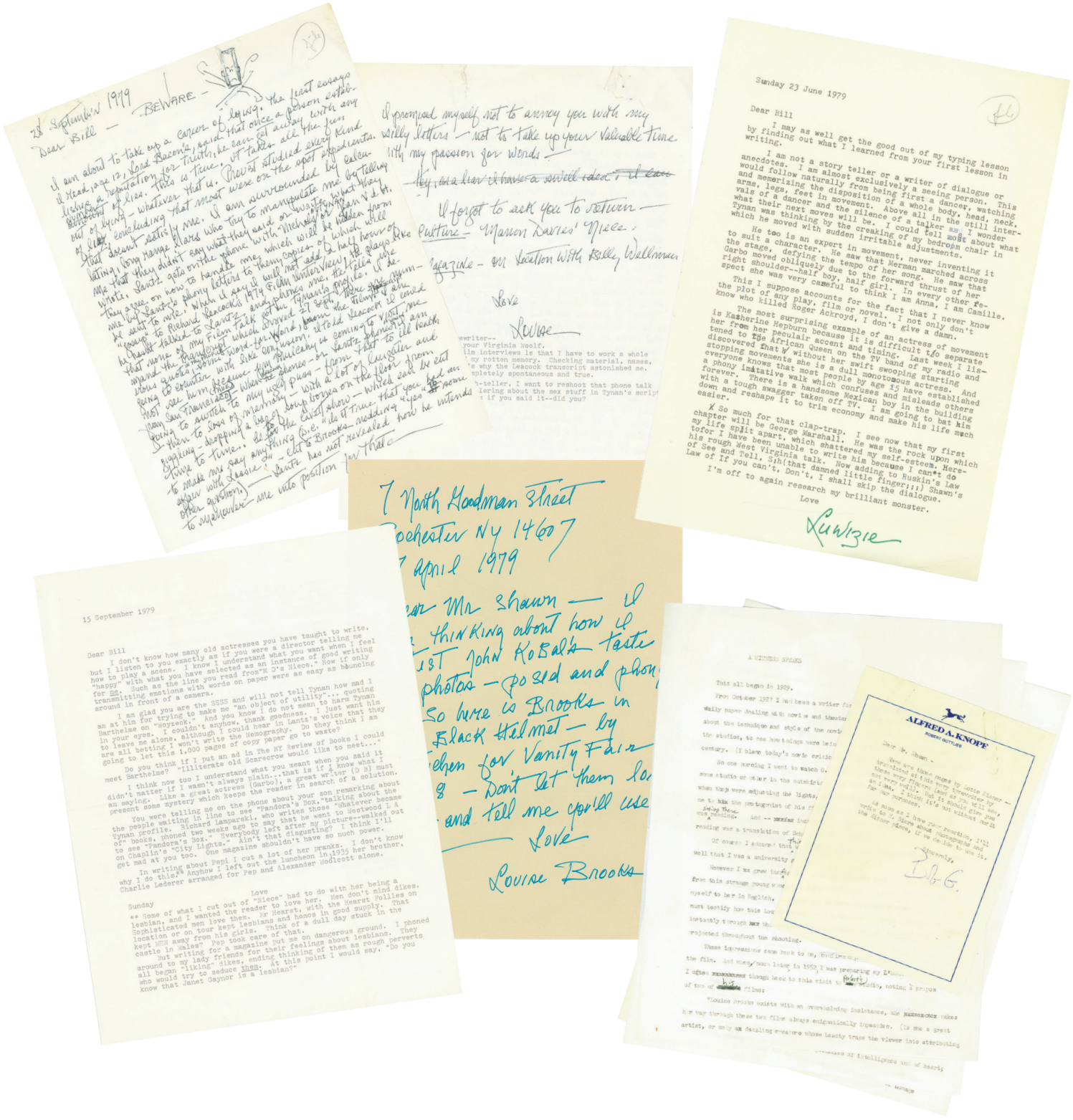
From the start of her correspondence with Shawn up through the spring of 1980, Brooks was buoyant from the attention she received from Shawn and Tynan. She had some reservations about rewriting her memoir—she had written one years earlier and later burned it, and had no desire to use a ghost writer. Still, she was mostly enthusiastic to commence the process a second time. As the summer of 1980 progressed, however, Brooks experienced a number of setbacks. Her health was in peril, as she was more or less bedridden by shingles, emphysema and malnourishment (on a good day, her weight hovered around 85 pounds). Her confidence was also sapped when Tynan died of emphysema, at age 53, in July 1980. Brooks's enthusiasm, and the quantity and quality of letters she wrote, waned at this point, but flared



Lulu did not have anyting that could be called a conscience. In a convoluted, clandestine way, Louise Brooms does have. as she goes. However, there are differences. To begin with, Louise Brooks is ~~e fatale~~ without any fatalities on ~~her record~~. Then, Lulu had s large animal intelligence, but she did not reflect on her actions, thinks. Lulu did not read books. Louise ot write. Louise Brooks can.

So narrow are our expectations, so firm our preconceptions, that it comes to us as a surprise that a film actress can write. We are even more suprised when it turns out that the actress is one of the great beauties of all time. And we are astonished when, in the judgement of many ordinarily cautious people, she is sexually the most attractive woman in the history of motion-pictures. I don't know why this should be so, but it is. Perhaps the explanation is as simple as that very few beautiful, sexually attractive film actresses have been able to write. In fact, there may be only one: Louise Brooks. Louise Brooks is not merely an actress who writes; she is a writer who acts. Long ago, she also danced. I never saw her dance, but I am confident that she danced well Whatever she does, she is, indivisibly, an artist.

In order to try to understand Louise Brooks, one first has to disentangle her from her most famous role, that of Lulu in W. Pabst's 1927 silent film "Pandora's Box." There have been a host of Lulus, of course, since the German playwright Frank Wedekind created the character in his play "Pandora's Box." A number of actresses played the role on the stage. Alban Berg then created his vocal, atonal Lulu in the opera of that name, and again a number of singers have sung the role. Yet it was louise Brooks, and in her own person, who created the ultimate, the only silent and in her own person, who created the imzge of Louise Brooks as Lulu Lulu. As the years have passed, the imzge of Louise Brooks exists apart has persisted on the screen, and has haunted, and informed, all other performances. It is difficult to be lieve that Louise Brooks existed Brooks has had her moments of confusion. Pabst himself identified the two, and even Louise from her creation. ~~However, there are differences~~ The soul of Louise Brooks ~~may~~ closely resembles the soul of Lulu -- the amoral hedonist who lives completely in the present and destroys men



up again with the publication her memoir, *Lulu in Hollywood* (1982), for which Shawn wrote the introduction and edited the manuscript (the original drafts of which are part of this archive). After *Lulu* was published, the letters tapered off again, mostly due to the fact that her debilitating health problems left her with little strength to write. Brooks died of a heart attack in August, 1985.

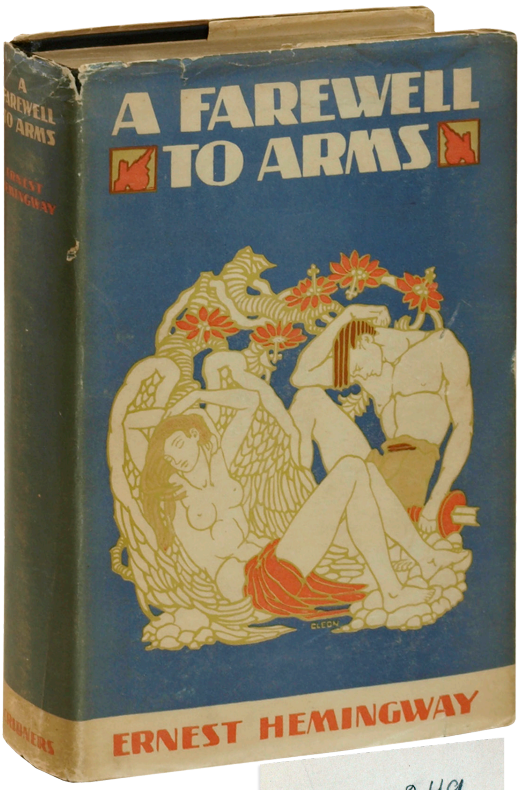
The letters are more than worthy of publication and further research, and reveal Brooks's moxie and intelligence, an amazing memory, a surprising confidence in her own abilities, and the ambivalence toward reputation and fame that led her so quickly out of Hollywood and into reclusion at a young age.

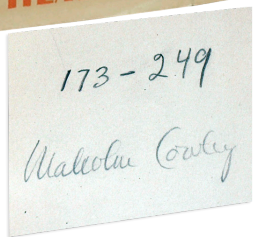
$65,000

Malcolm Cowley's Copy
3. Hemingway, Ernest
A Farewell to Arms

New York: Scribners, 1929. First Edition. First issue book and jacket. **Malcolm Cowley's copy, with his owner name in holograph pencil (above which a page number reference, "173-249" is written) and a few penciled notations throughout the text.** Very Good+ in a Very Good+ dust jacket. Gold labels on the front board and spine are complete and intact, with a few scratches. Jacket shows only light wear at the extremities and a slightly toned spine panel. Cowley was part of the great crowd of writers and artists that migrated to Paris after the first World War and congregated in the Montparnasse, known collectively as the "Lost Generation." Cowley stayed on in France for three years with this group, where he worked with Hemingway, F. Scott Fitzgerald and others. His subsequent influence on literature as an American critic in nearly inestimable; his essays and re-introductions of early twentieth-century American literature are credited with resuscitating interest in William Faulkner, Fitzgerald, and Sherwood Anderson at various points in his career. A superb association. In a custom quarter-leather clamshell box.

$12,500





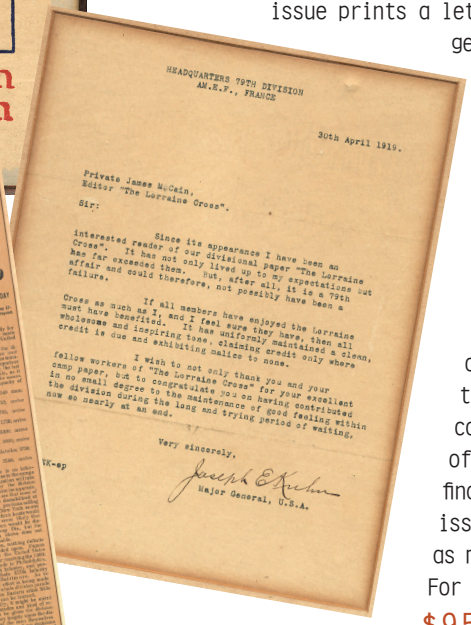
From the Office of James M. Cain
4. Cain, James M.
The Final Issue of The Lorraine Cross

France: 79th Division, May 8, 1919,. James M. Cain's own copy of the final issue of *The Lorraine Cross,* the newspaper of the 79th division of the U.S. Army of the Allied Expeditionary Force in World War I. *The Lorraine Cross* was founded, edited, and largely written by James M. Cain, in part as a means of avoiding combat. This is the final issue of the paper, issued as the division was returning to the U.S. The paper is quite browned, but otherwise fine. When Cain returned, he had this issue and some associated material matted and framed in period arts-and-crafts style oak frames, and hung in his own house. The issue prints a letter of thanks from the Division's commanding general Joseph E. Kuhn to Cain, thanking him and the paper's staff for their efforts on the paper. Also with: the original typed letter signed from Kuhn to Cain (also framed by Cain). The letter is slightly darkened at the extremities from "matte-burn" but is otherwise fine. Also accompanying the letter and the newspaper is an original broadside printed in red and blue: "Have You Subscribed to The Lorraine Cross?" printed in red and two shades of blue with a comic drawing of doughboys reading the paper. This too has been framed by Cain in a compatible frame, and is in fine condition. Issues of The Lorraine Cross are impossible to find. To find Cain's own copy of the last and most important issue, along with the letter and broadside, is about as much as one could wish for of Cain's "juvenilia." For the three framed items.

$9500







5. Raymond Chandler's Manuscript First Draft Screenplay for Alfred Hitchcock's Strangers on a Train

First Draft Screenplay for the 1951 film, *Strangers on a Train,* directed by Alfred Hitchcock, written for the screen by Raymond Chandler and Czenzi Ormonde. This draft precedes all others, and is Raymond Chandler's corrected typewritten manuscript, with his holograph ink signature ("R. Chandler Original") at the top right corner of the front wrapper, as well as several holograph pencil corrections by Chandler (two of them substantive), as well as typeovers and whited-out text throughout. Two pages in the manuscript (unnumbered, between pp. 22-23 and pp. 38-39) are detailed notes from Chandler to Hitchcock, concerning pivotal scenes that reflect character motivation and trajectory of the story. Finally, Chandler's La Jolla, California address is typed just after the last line of the script.

Following two less-than-successful directorial outings after his brief return to London (*Under Capricorn* and *Stage Fright*), Alfred Hitchcock signed a new deal with Warner Brothers and returned to the United States. His first film after returning, *Strangers on a Train,* was by any measure a commercial and critical smash, and remains one of the great director's undisputed highspots.

A great deal of melodrama, however, has always enshrouded the conception of the film. Early in 1950, Hitchcock purchased the rights to Patricia Highsmith's debut novel by way of a bidding war, for a modest sum of $6000. Highsmith had no experience with or interest in adapting her own book, and Dashiell Hammett declined an offer from Hitchcock, as he was embroiled in controversy related to the the McCarthy hearings. Hitchcock next approached Raymond Chandler, whose reputation as a writer who could illuminate complex characters was firmly established, by way of both his Philip Marlowe novels and his work as a screenwriter (*Double Indemnity, The Unseen,* and *The Blue Dahlia*).

Chandler agreed to adapt the book. Hitchcock first prepared a treatment with Whitfield Cook, with a conception of Highsmith's novel predictably focused on its more episodic aspects. The lynchpin was Highsmith's brilliant central idea, that of two men—one an affable celebrity and one a well-dressed psychopath—meeting on a train and discussing the latter's idea of a "swapped murder," or as Chandler (not Highsmith) would come to call it, "criss cross." The remainder of the novel's dark and very internalized content was traded out for a classic Hitchcockian, nail-biting thriller.

By this time Chandler had long since lost interest in leaving the confines of his home, where he was caring for an ailing wife, and where he could best afford the privacy to drink as much as he pleased. Hitchcock was forced to begin making trips from Los Angeles to La Jolla in order to consult with Chandler, and from the beginning the meetings did not go well.

The problem, in the end, was one of large, clashing egos. Chandler, insistent on working only in his home, objected rather pettishly that Hitchcock did not spend enough time with him, but breezed in every so often, threw off a mass of unrelated ideas—good, bad, and indifferent—and vanished again leaving Chandler to cope with all kinds of contradictory or sometimes just plain impossible instructions. Chandler also complained of their few discussions as "god-awful jabber sessions which seem to be an inevitable although painful part of the picture business."

Hitchcock, for his part, felt that Chandler was a "prima donna," and after a few visits lost patience—or perhaps more accurately, interest—and communicated less and less with the author. Chandler now claimed that Hitchcock refused to help him: "The screenplay was written without one single consultation with Mr. Hitchcock. Not even a phone call. Not one word of criticism or appreciation. [No writer can] do his best in conditions like this. There are always things that need to be discussed." First Chandler had complained of too much interference in his work; now he complained of insufficient collaboration.

Each of the pages of the first draft screenplay are dated, and it is clear that Chandler constructed his first draft between August 25 and September 26, 1950. A second draft was prepared by Chandler as well, and Hitchcock decided on receipt of the second draft that "there was nothing to be done," and the screenplay was ultimately rewritten top to bottom by Hitchcock and Ben Hecht's assistant writer, Czenzi Ormonde, with minor contributions from Hecht, and some editorial and dialogue work from the director's trusted helper, Alma Hitchcock. In 2007, we handled Patricia Hitchcock's copy of the final shooting script for the film, and the date on that script was October 18, 1950, less than a month after the completion date of Chandler's first screenplay draft (the one offered here). So it is reasonable to assume that Hitchcock began work on an alternate version well before Chandler submitted his first draft, and simply released Chandler from his duties upon completion of his contracted work.

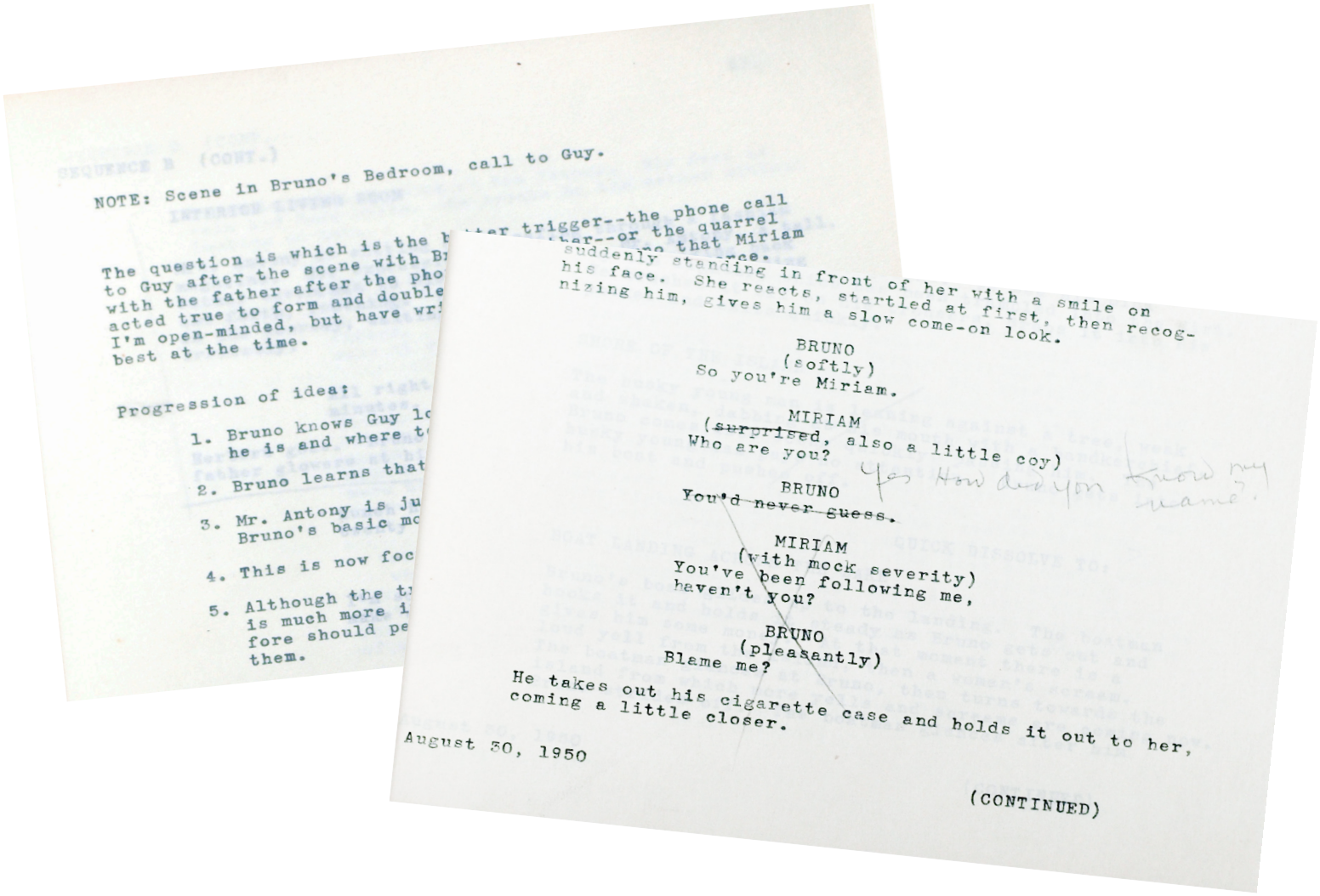
Although Hitchcock always preferred to plan out his films well in advance and work closely with his writers, he appears in this case to have had an especially strong sense of the cinematic potential of the original story and a clear image in his mind of how the film should take shape, rejecting anything that did not fit that vision. He needed a writer who was willing to submit to his conception and be satisfied merely to assist him in filling in the details—something Chandler was unwilling to do.

R. Chandler Original 1/9

R. Chandler Original 1/9

"STRANGERS ON A TRAIN"

FIRST DRAFT SCREENPIAY
By Raymond Chandler
August 25, 1950



NOTE: Scene in Bruno's Bedroom, call to Guy.

The question is which is the b
to Guy after the scene with Br
with the father after the pho
acted true to form and double
I'm open-minded, but have wr
best at the time.

Progression of idea:

1. Bruno knows Guy lo
he is and where t

2. Bruno learns that

3. Mr. Antony is ju
Bruno's basic mo

4. This is now foc

5. Although the t
is much more i
fore should pe
them.

...ter trigger--the phone call
...her--or the quarrel
...suddenly standing that Miriam
...rce.
his face. She reacts, startled at first, then recog-
nizing him, gives him a slow come-on look.

BRUNO
(softly)
So you're Miriam.

MIRIAM
(~~surprised~~, also a little coy)
Who are you?

BRUNO
You'd ~~never~~ guess.

MIRIAM
(with mock severity)
You've been following me,
haven't you?

BRUNO
(pleasantly)
Blame me?

He takes out his cigarette case and holds it out to her,
coming a little closer.

August 30, 1950

(CONTINUED)

According to Chandler, when he saw the final script he found that Hitchcock had "succeeded in removing almost every trace of my writing from it." A comparison of the finished film with Chandler's version pretty much validates this assessment. A comparison of Highsmith's novel to Chandler's very readable and entertaining manuscript is even more illuminating—Chandler was impressed and even motivated by the internal workings of Highsmith's characters, and brought out that story by way of dialogue and character development, whereas Hitchcock's film is very much a cinematic affair, with a wholly invented third act, with a story that is increasingly reliant on action and editing as it develops.

Thus, in the end, this manuscript reveals an unpublished Chandler story—one read, we believe, by very few—that was put aside not because it was unfilmable, but because it was in no way "Hitchcockian." It is, predictably, much more "Chandleresque," with biting dialogue, terse movement, and a minimal style throughout. One of only a handful of Chandler manuscripts extant, and one that has never had the benefit of research or any other consideration.

Original typed manuscript, 144 pages, in plain brown wrappers, bound with two gold brads. Pages Near Fine, wrapper Very Good, with yapped edges and some wear at the brads.

$75,000

Sources:

Truffaut, Francois. Hitchcock/Truffaut. New York: Simon and Schuster, 1967.

Taylor, John Russell Taylor. The Life and Times of Alfred Hitchcock. New York: Pantheon, 1978.

Spoto, David. The Dark Side of Genius: The Life of Alfred Hitchcock. Boston: Little, Brown, 1983.

Finler, Joel. Hitchcock in Hollywood. Washington, DC: Continuum, 1992.

Wilson, Andrew. Beautiful Shadow: A Life of Patricia Highsmith. New York: Bloomsbury, 2003.

6. Asbury, Herbert

Typed Letter Signed from 1928,

March 4, 1928. Typed letter signed by Herbert Asbury, on the author's coated stationery and with his printed New York City address. Significant content, including detailed mention of the imminent publication of his nonfiction book, *The Gangs of New York,* as well as his newspaper work with the *Herald Tribune,* contributions to Mencken's *American Mercury* (in which *The Gangs of New York* first appeared in a shorter form), and injuries sustained during the war. *The Gangs of New York* became the factual basis for Martin Scorseseís 2002 film of the same name, starring Leonardo DiCaprio and Daniel Day-Lewis. One leaf, folded twice, typed on the recto only, 10.5 x 7.5 inches. Matching envelope addressed (in manual type) to Mr. Paul Rockwell in Paris, with Asburyís address (in holograph ink) at the top left corner. Letter Near Fine, envelope Very Good, flap intact but jagged from a rough opening. A superb document regarding an important scholar of early New York City history, about whom very little biographical information is known.

$1850



THREE TWENTY-FIVE WEST FORTY-FIFTH STREET

March 4, 1928.

Mr. Paul Rockwell,
51 Rue St. Placide,
Paris, France.

Dear Paul,

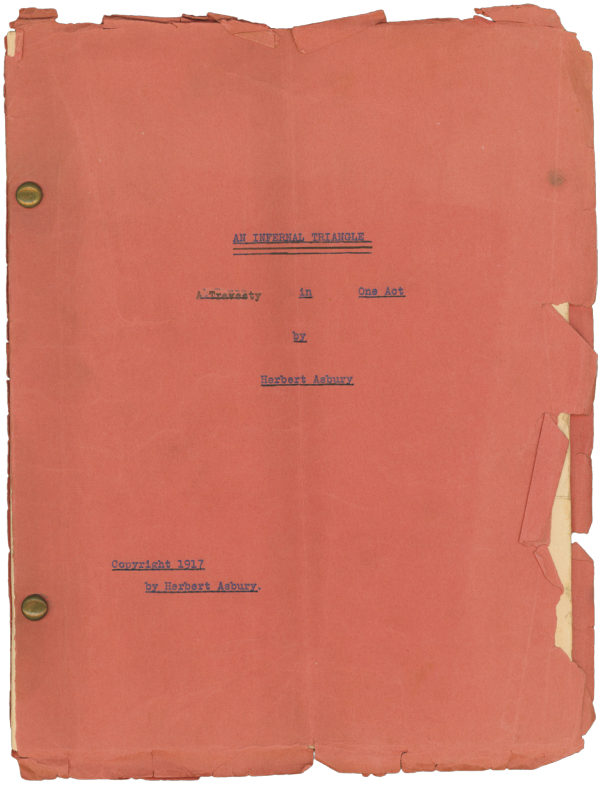
I am sorry not to have answered yourletter before now, but I have been very sick for a long time,and even now am preparing to return to the hospital for another operation. I've had just one after another since the war, when I wasunfortunate enough to command some machine guns along the Vesle, or Weasel, as the A. E. F. called it.

I am glad you liked my pieces on the gangs. The article in the August Mercury was a chapter from my new book, "The Gangs of New York; An Informal History of the Underworld," which Knopf will publish March 30. If you run onto a copy of it your heart will berejoiced about the Draft Riots, for I devotetwo chapters to them, in great and gory detail. It is probably the most thorough account of them ever written; certainly the longest And what a nice lot of butchering it was. More than 2,000 were killed, and some 8,000 wounded, several hundred houses burned, eighteen Negroes hanged, and some fifteen regiments calledinto action before the trouble ended.

I am still on the Herald Tribune, but my books and magazine stuff have been going so well that I may soon quit and free lance, though that ~~it~~ is a tough life for one who writes the sort of stuff I do. McIntosh is also with us, and doing well.

When I get stronger I hope to be able to writeyou in more detail. I may be in Francenext winter, late. Sincerely,

Herbert Asbury


AN INFERNAL TRIANGLE

A Travesty in One Act

by

Herbert Asbury

Copyright 1917
by Herbert Asbury.

7. Asbury, Herbert

An Infernal Triangle: A Travesty in One Act

[New York], 1917. A very early, unpublished drama by Herbert Asbury (1889-1963), author of *Gangs of New York* (1928) and other popular true-crime histories. *An Infernal Triangle* was written while Asbury was a staff reporter for the *New York Sun,* and precedes his first published book, *Up from Methodism* (1926) by nine years. Typescript in red and black manual type with some holograph ink corrections, with stage directions (and drawings) in holograph pencil. Maroon wrappers, quite fragile and worn at the edges, pages Very Good with a few closed tears. Vertical crease down the center of the wrapper and pages from folding. 20 pages. *An Infernal Triangle* has many of the elements that Asbury would explore in his later work—corruption, vice, hypocrisy, greed, and gambling—but does not yet bear the same stylistic stamp. Cuckold Aloysius H. McSweeney, catching his wife in the arms of another man, Ambrose Klutz, the Duke de Hangdog, attempts to enact his revenge with an air rifle. His wife protests that she will consent to murder only if a suitable undertaker is engaged, and suggests her brother Cecil do the job (from whom she will receive a kickback). An interesting and telling early work by an important modern social historian.

$1250

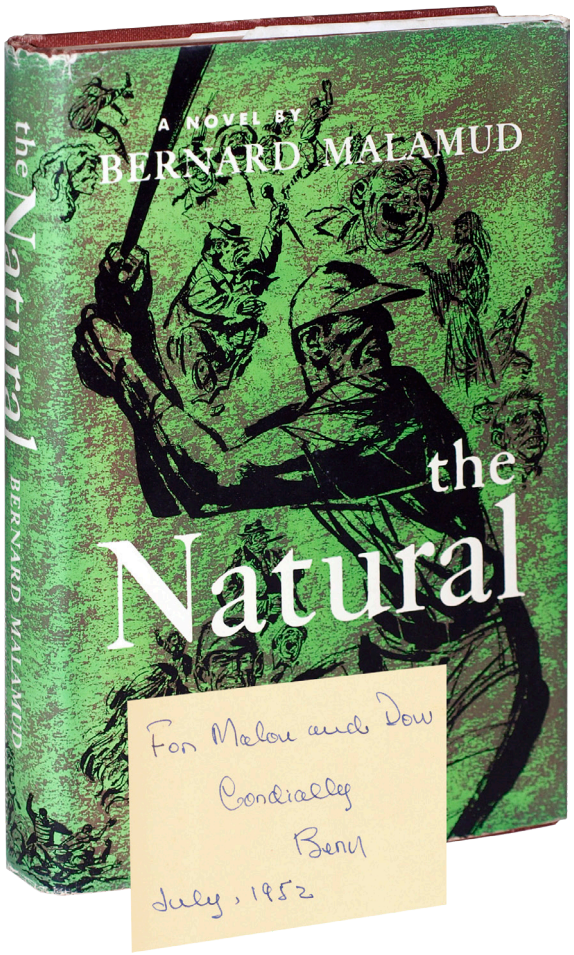
Inscribed prior to publication in 1952

8. Malamud, Bernard

The Natural

New York: Harcourt, Brace, and Company, 1952. First Edition. First issue red cloth binding. **Inscribed by Malamud on the front flyleaf, prior to publication: "For Malou and Dow / Cordially / Bern / July, 1952."** The book was not reviewed until August. Fine in a bright, just about Near Fine dust jacket. Jacket shows no color fading whatsoever, with only the slightest wear at the spine ends. Basis for the well-loved 1984 film directed by Barry Levinson and starring Robert Redford, Robert Duvall, Glenn Close and Kim Basinger. In a custom quarter-leather clamshell box.

$12,500



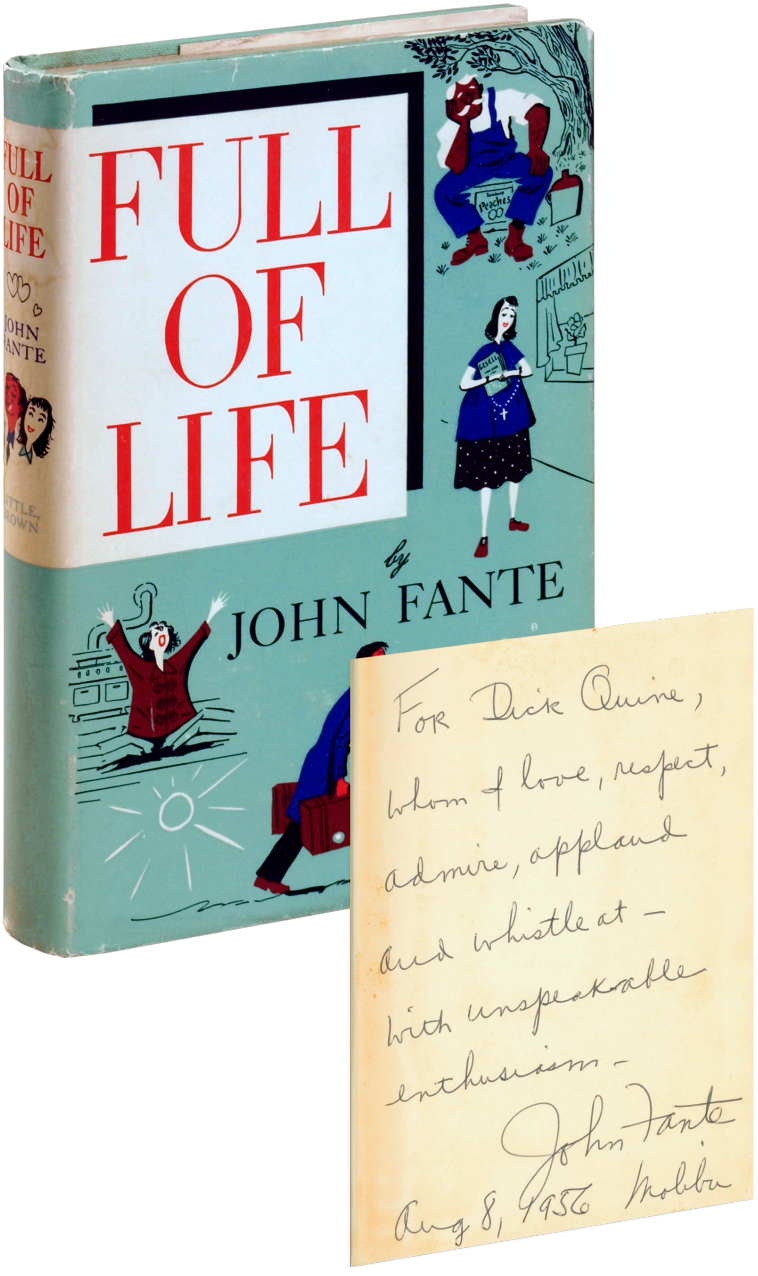
Inscribed by John Fante to film director Richard Quine

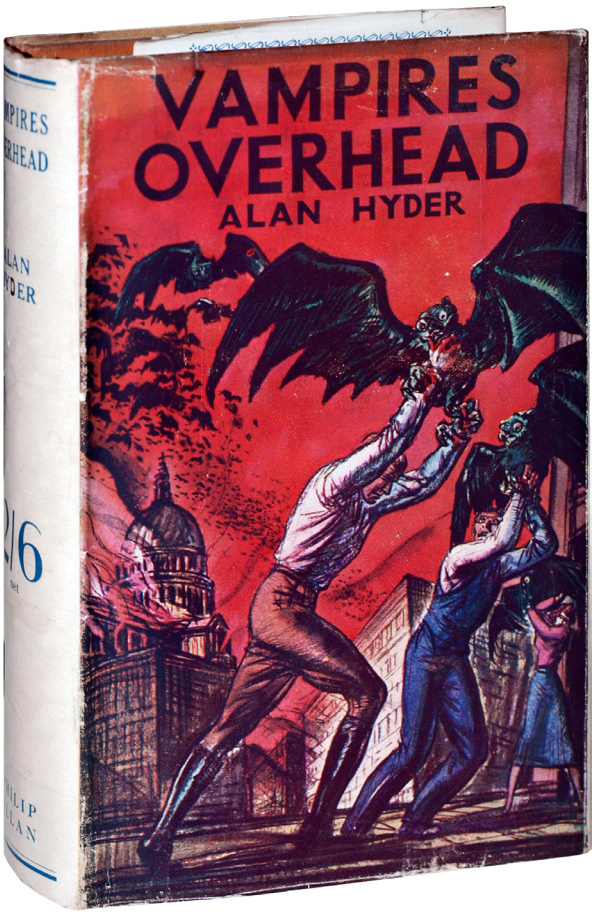
9. Fante, John

Full of Life

Boston: Little, Brown, 1952. First Edition. **Inscribed by Fante in 1956 to Richard Quine: "For Dick Quine, / Whom I love, respect, admire, applaud, and whistle at—with unspeakable enthusiasm / John Fante / Aug 8, 1956 / Mobbu."** Quine was an American film director and producer, responsible for *Bell, Book, and Candle* (1958), *Strangers When We Meet* (1960), *The World of Suzie Wong* (1960), and *How to Murder Your Wife* (1965). Very Good in a Very Good+, price-clipped dust jacket. Book is tight and clean apart from some foxing to the endpapers, outer hinges, and backstrip. Jacket is attractive, with light wear at the spine ends and corners, and a lightly toned spine panel. The only signed copy of this title we have ever encountered.

$5500



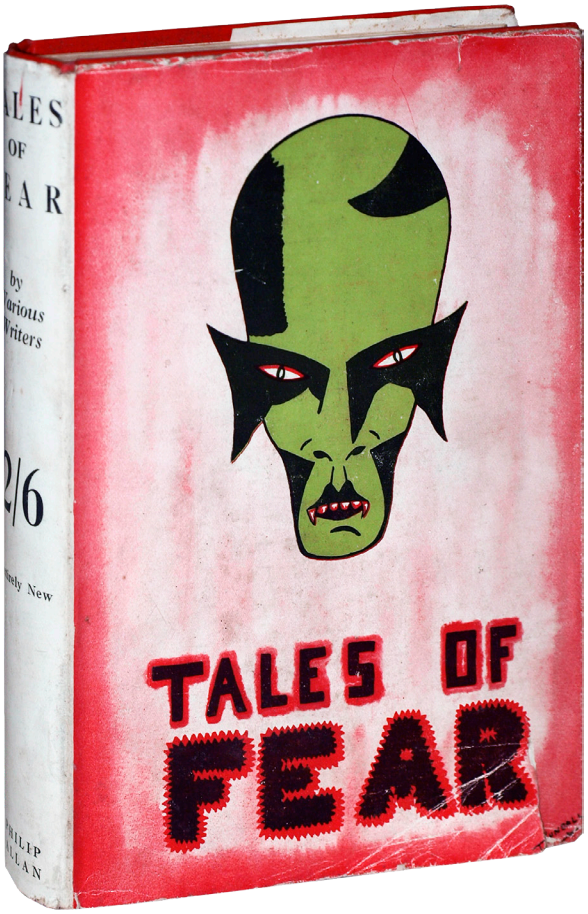


10. Hyder, Alan

Vampires Overhead

London: Philip Allan, 1935. First UK Edition, and correct first. An end-of-the-world horror thriller in which alien vampire bat-like creatures invade earth and destroy civilization. Issued in conjunction with publisher Philip Allan's fourteen-volume *Creeps* series. Near Fine in a just about Near Fine dust jacket. Neat owner name on the front flyleaf, else pages and cloth are bright and clean. Remarkably, the jacket has no chips or tears, only light shelfwear, archival tape reinforcement along the top and bottom edge at the verso, and the presence of a book supplier's stamp on the front flyleaf and rear panel. An attractive copy of a notoriously scarce vampire novel. Locke, *A Spectrum of Fantasy,* p. 120. Clarke, *Tale of the Future* (1978), p. 68. Bleiler (1978), p.106. Reginald 07680.

$4500



11. Birkin, Charles Lloyd

Tales of Fear

London: Philip Allan, 1935. First UK Edition, and correct first. Part of the classic fourteen-volume *Creeps* series published by Philip Allan between 1932 and 1936. A collection of twelve stories, several of which feature vampires or vampirism, with contributions by Wyndham Lewis, Vera A. Gadd, Patrick Clark, W.A.C. Chadwick, A.D. Avison, Oswell Blakeston, Stafford Aylmer, Tilly Scard, Ada Helen, Henry L. Lawrence, and Chrystabel Earle. About Near Fine in a Very Good dust jacket. Foxing to edges and the first several leaves, tiny owner name to the front pastedown. Jacket shows light edgewear, a closed tear with some associated creasing at the lower front panel, and a large piece missing from the upper rear panel, at the spine corner. Scarce in dust jacket. Barron, *Horror Literature* 3-23. Bleiler, *The Guide to Supernatural Fiction* 1574. Bleiler (1978), p. 8. Reginald 11848.

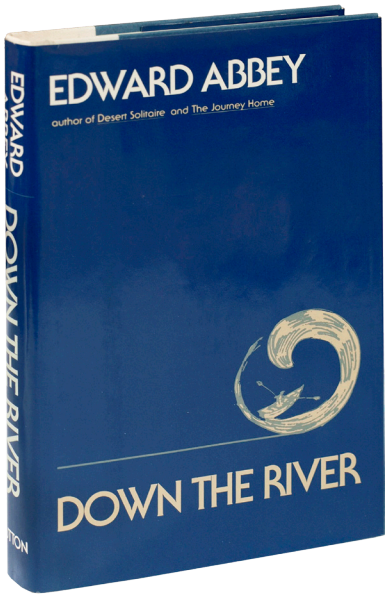
$850

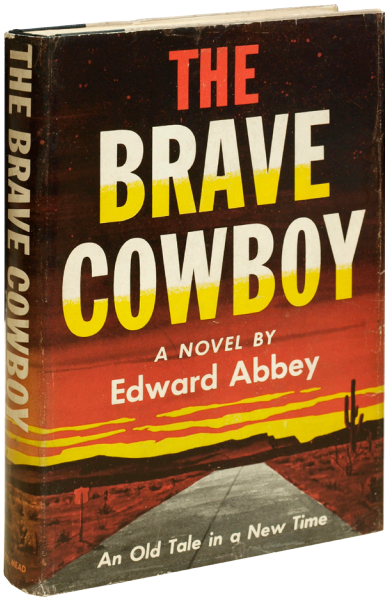
12. Abbey, Edward

Down the River

New York: E.P. Dutton, 1982. First Edition, cloth issue. Fine and unread in a Fine dust jacket. Also issued in wrappers, the cloth issue being much more uncommon. Illustrations throughout by the author.

$600



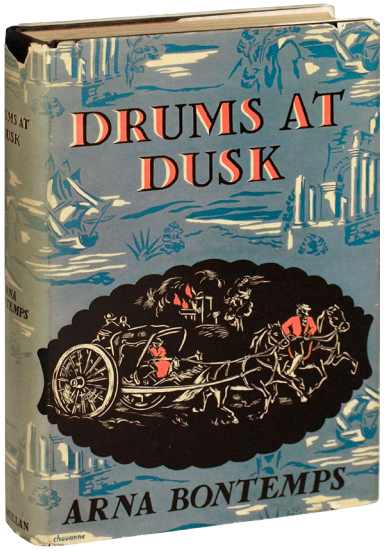


13. Abbey, Edward

The Brave Cowboy

New York: Dodd, Mead and Company, 1956. First Edition. Small bump to the edge of the rear board, else Near Fine in a Near Fine dust jacket with modest professional restoration at the spine ends. The author's second novel, by far the scarcest of his books, and a genuine twentieth-century literary rarity. Not reprinted until recently. Basis for the 1962 film *Lonely Are the Brave,* written for the screen by Dalton Trumbo and starring Kirk Douglas.

$6500

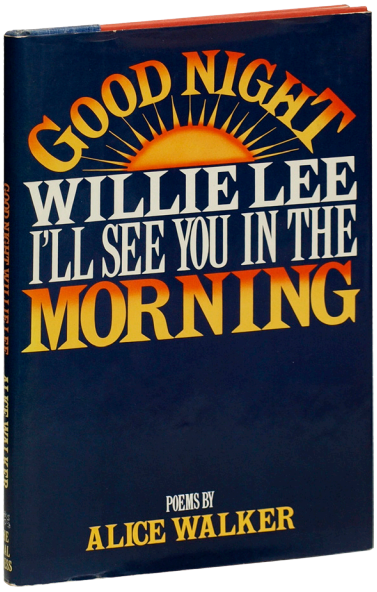


14. [African-American Literature] Bontemps, Arna

Drums at Dusk

New York: Macmillan, 1939. First Edition. Very Good+ in a Very Good dust jacket. Light soil to the top portion of the boards and some light rubbing to the spine gilt, else book is bright and clean. Jacket has a chip at the crown (no titling affected) and a few tiny chips at the heel, and shows at price of $2.50 on the front flap.

$550



15. [African-American Literature] Walker, Alice

Good Night, Willie Lee, I'll See You in the Morning

New York: Dial Press, 1979. First Edition. Small, oval-shaped oil stain affecting four of the middle pages, else Fine and unread in a Fine dust jacket. The author's sixth book, a collection of poetry. A lovely copy.

$300

16. [African-American Literature] Morrison, Toni & Slade

Who's Got Game: The Ant or the Grasshopper? Poppy or the Snake? The Lion or the Mouse?

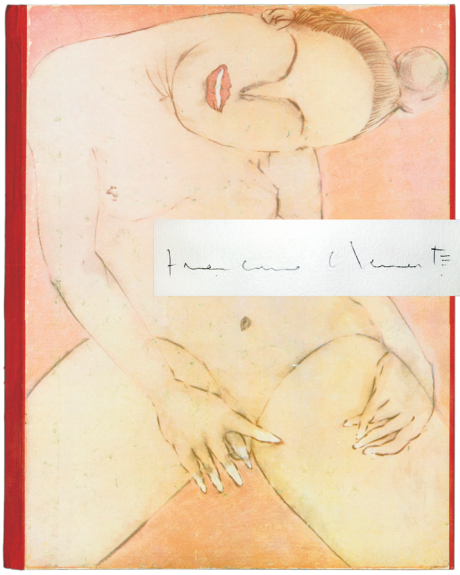
New York: Charles Scribner's Sons, 2003, 2004. Three volumes. First Edition. **Each volume signed by both Toni and Slade Morrison on the title page.** New interpretations of Aesop's Fables by the noted African-American author and her son. Illustrations by Pascal LeMaitre. Fine in Fine dust jackets.

$450



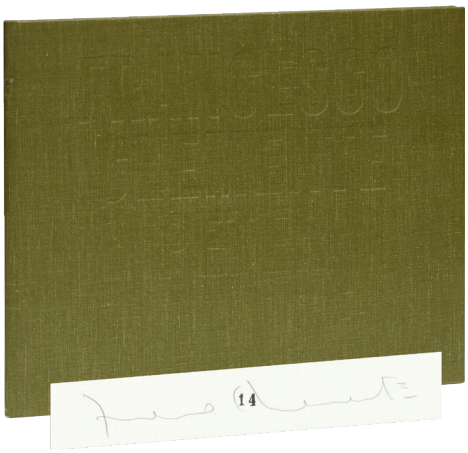
17. CLEMENTE, FRANCESCO

PINXIT



London: Anthony d'Offay Gallery, 1981. First Edition. Small folio, gatefold boards. **One of 500 copies signed by Francesco Clemente.** Unpaginated, with eight tipped-in color plates and several hand-printed pages on heavy watercolor paper. Near Fine.

$450

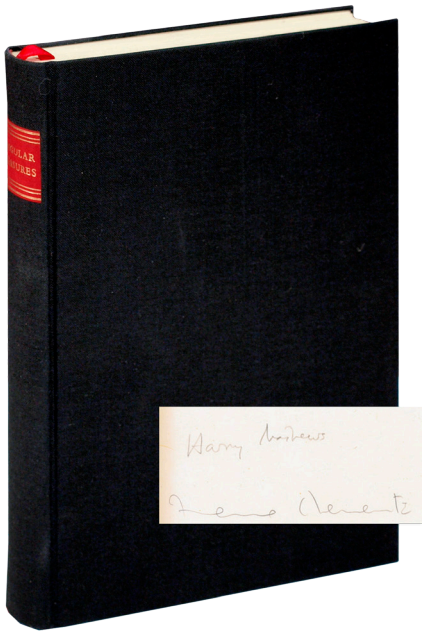


18. CLEMENTE, FRANCESCO; PETER HANDKE (TEXT)

FRANCESCO CLEMENTE - PETER HANDKE

Cologne: Jablonka Galerie, 1995. First Edition. **One of 100 copies (this being No. 14) signed by Francesco Clemente.** Fine in publisher's olive cloth with titles in blind. A lovely production that juxtaposes Handke's short prose pieces with Clemente's interpretations. In German and English.

$325

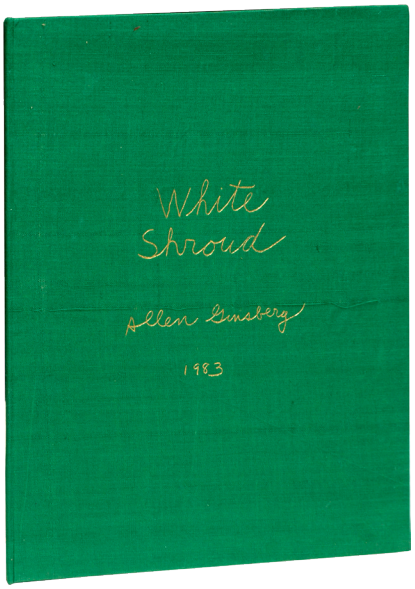


19. CLEMENTE, FRANCESCO; HARRY MATHEWS (TEXT)

SINGULAR PLEASURES

New York: The Grenfell Press, 1988. First Edition. Octavo. Black cloth with red spine label, gilt titles and rule, pages uncut as issued. **One of 324 copies (from a total edition of 350) signed by Harry Mathews and Francesco Clemente at the rear colophon.** A collection of short pieces by Mathews and associated (or dissociated, if you prefer) illustrations by Clemente, light and droll, on the theme of auto-eroticism.

$550

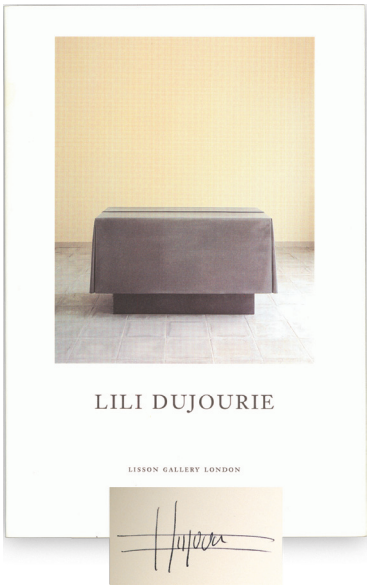


20. CLEMENTE, FRANCESCO; ALLEN GINSBERG (TEXT)

WHITE SHROUD

Madras: Kalkshetra Publications Press, 1984. Folio. First Edition. One of 1111 copies issues, this being No. 1083. Published on the occasion of the exhibition of artist Francesco Clemente at the Kunsthalle in Basel between May 13th and June 24th, 1984. About Near Fine in publisher's green cloth, binding slightly cocked, with some slight imperfections to the sewn cloth as almost always found. An attractive copy overall.

$325



21. DUJOURIE, LILI

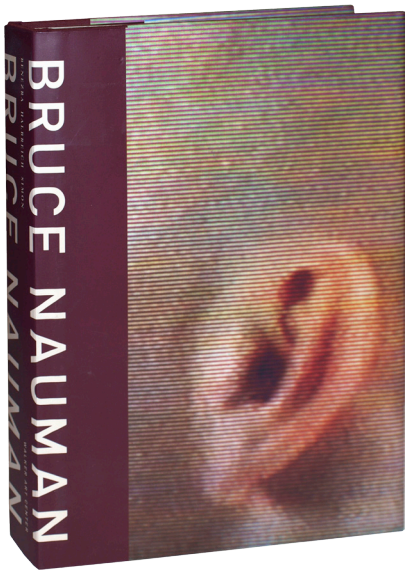
LILI DUJOURIE

London: Lisson Gallery, 1997. First Edition. **Signed by Lili Dujourie on the half-title page.** Fine in trade wrapper as issued. A monograph of the artist's work, published in conjunction with an exhibition at the Lisson Gallery between May and July 1997. A scarce title and a very uncommon signature.

$375

22. Nauman, Bruce

Bruce Nauman

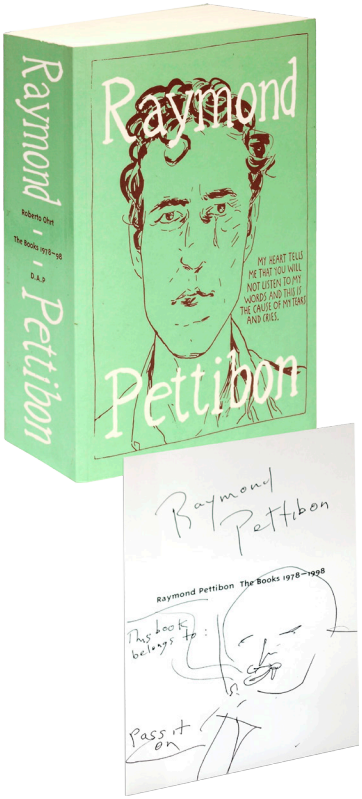


Minneapolis: Walker Art Center and New York: Distributed Art Publishers, 1994. First Edition. Near Fine in a Near Fine dust jacket. Laid in is a program from the Bruce Nauman exhibition held at the Hirshhorn Museum in Washington DC between November 1994 and January 1995. An attractive copy of an uncommon and important monograph.

$950

23. Pettibon, Raymond

Raymond Pettibon: The Books 1978-1998

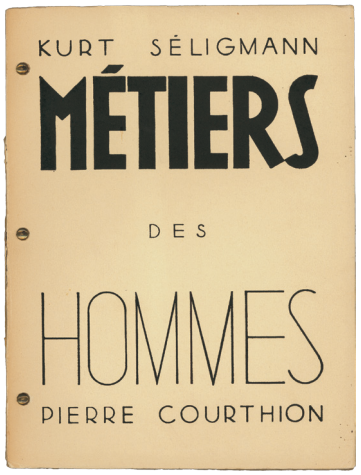


New York: Distributed Art Publishers, 2000. First Edition, wrappered issue. **Signed by Pettibon on the half-title page, along with a humorous drawing of a man smoking a joint, with a caption that reads: "This book belongs to: [no name present]," then "Pass it on."** Pettibon's massive and beautifully designed catalogue raisonne, including the cover and content of each of the artist's separate wrappered editions, originally issued by the grunge record label SST. The designers of the book were careful to preserve the original dimensions of Pettibon's ink-and-paper creations, whose relevance and permanence seem to grow with every passing year.

$2000

24. Seligmann, Kurt (text) Pierre Courthion (etchings)

Metiers des Hommes

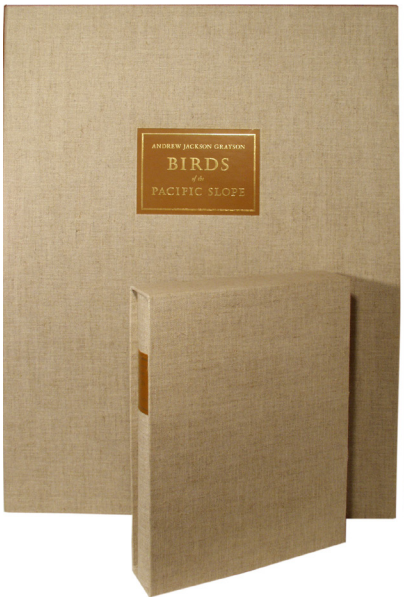


Paris: GLM, 1936. First Edition. One of 530 copies printed on vélin (this being No. 390). Includes fifteen etchings by Seligmann. Easily Near Fine in bolt-bound wrappers as issued. Just the slightest touch of toning at the wrapper edges, else a lovely, clean copy.

$500

25. [Book Arts] Grayson, Andrew Jackson

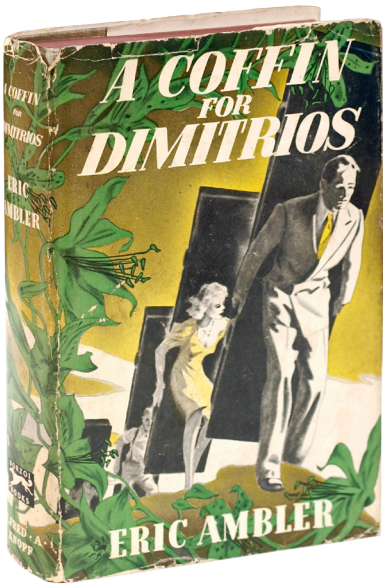
Birds of the Pacific Slope





San Francisco: Arion Press, 2003. First Edition. One of 425 copies (this being No. 50). A portfolio of 156 bird portraits with a companion biography of Grayson, along with his Grayson's notes on each of the plates. Fine in a Near Fine tan linen tray case. Just a bit of spotting to the bottom of the case not affecting any of the interior or plates, and some bowing to the case lid. Companion volume is Fine in the same cloth and gold-stamped leather labels, in a Fine matching slipcase. Grayson has been hitherto largely unknown, and this lavish reproduction of his paintings and the accompanying biography bring to a wider audience a recognition of his place in American ornithological history. Prospectus laid in. Portfolio: 160 leaves, 25 x 19 inches; companion volume: 436 pages, 12 x 9 inches, printed in Monotype and handset Van Djick and handset Castellar capitals on Coventry

$3000

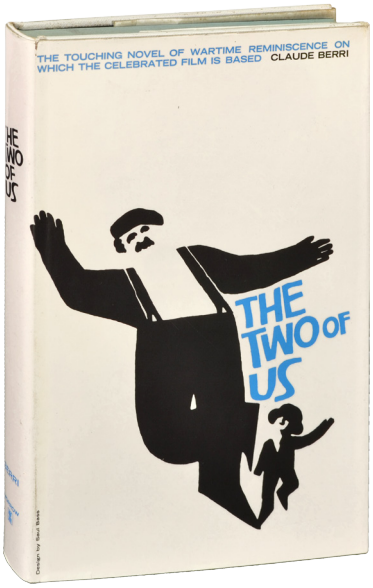


26. Ambler, Eric

A Coffin for Dimitrios

New York: Alfred A. Knopf, 1953. First American Edition. Near Fine in a Very Good+, price-clipped dust jacket. Jacket shows only a few small chips and tiny closed tears at the extremities, with some light evidence that there was once some reinforcement at the verso, now professionally removed. Basis for the classic 1944 film noir directed by Jean Negulesco, written for the screen by Frank Gruber and starring Peter Lorre, Sydney Greenstreet and Zachary Scott, in his screen debut as the slippery title character.

$1750

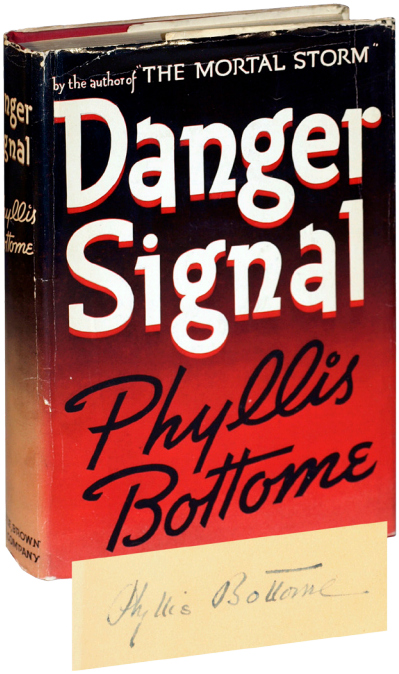


27. Berri, Claude

The Two of Us

New York: William Morrow, 1968. First American Edition. Near Fine in a bright, Near Fine dust jacket. Director Claude Berri's novelization of his classic 1967 film. Criterion Collection 388.

$300



28. Bottome, Phyllis

Danger Signal

Boston: Little, Brown, 1939. First Edition. **Signed by the author on the front flyleaf.** Some offsetting to the first leaf, else Fine in a Very Good+ dust jacket. Jacket is nicked at spine ends and corners, with the slightest fading to the spine panel. An unusual turn to genre fiction for this author, basis for the 1945 film noir starring Faye Emerson and a super-slimy Zachary Scott.

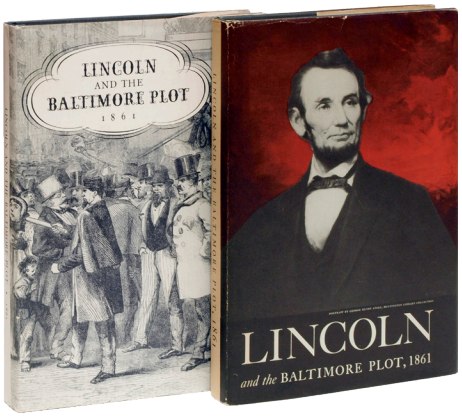
$650

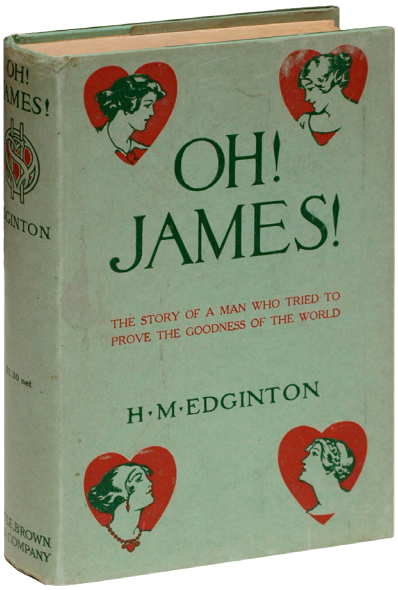
29. Cuthbert, Norma

Lincoln and the Baltimore Plot, 1861

San Marino, CA: The Huntington Library, 1949. **Two volumes, one of each jacket variant for this title.** First Edition. Fine in Near Fine dust jackets. The jacket on the pictorial variant is toned at the spine and rear panel, still a superior example. A nonfiction account of the attempt on Lincoln's life during his train ride to Washington in 1861, thwarted by Pinkerton agents. Basis for the 1951 film noir, *The Tall Target,* directed by Anthony Mann and starring Dick Powell and Adolphe Menjou. One of the most unusual film noir sources, extremely uncommon in either jacket variant, rare in this condition. In a custom quarter-leather clamshell box.

$1750





30. Edginton, H.M.

Oh! James!

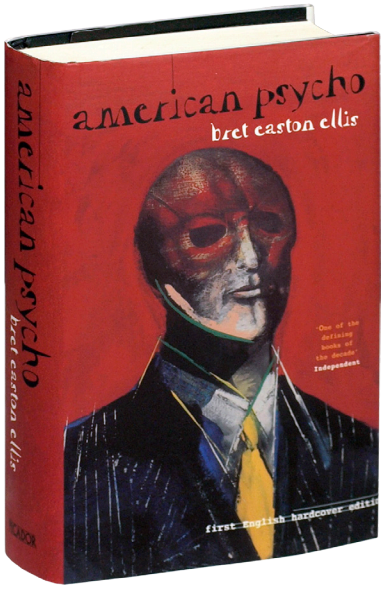
Boston: Little, Brown, 1914. First Edition. Fine in a fresh, very close to Fine dust jacket. Jacket is pristine but for the slightest bit of creasing at the crown. Although uncredited in the final production, Edginton's novel is the basis for the stage play *My Lady Friends* (*The New York Times*, "One Farce—Seven Authors," December 14, 1919). The play, in turn, became the basis for the Broadway musical *No, No, Nanette,* which was then filmed twice, once in 1930 and again in 1940. An exceptional copy of an obscure film source that is rare in any kind of jacket.

$1850

Books into Film

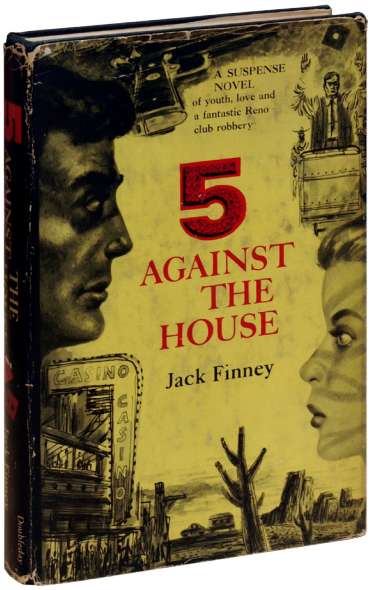
31. Ellis, Bret Easton

American Psycho



London: Picador, 1998. First printing of this edition, and the only hardcover edition published. Fine and unread in a Fine dust jacket. Published in the US and the UK as a paperback original in 1991. This text of this edition is revised from that of the 1991 edition by the author, and is also by far the scarcest of all the editions published. Basis for the superb 2000 film directed by Mary Harron and starring Christian Bale.

$650



32. Finney, Jack

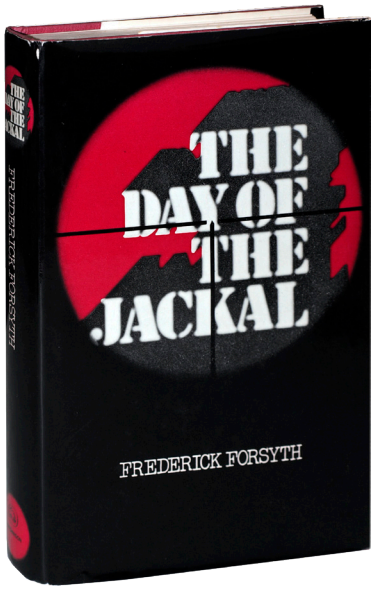
5 Against the House

Garden City: Doubleday, 1954. First Edition. Near Fine in a Very Good+ dust jacket. Jacket has some creasing and tiny chips at the spine ends and extremities, with several short closed tears. Still a very bright example of Finney's most uncommon first book, a trendsetter that inspired the likes of *Ocean's Eleven,* and basis for the 1955 film noir directed by Phil Karlson and starring Kim Novak, Brian Keith, and William Conrad.

$850

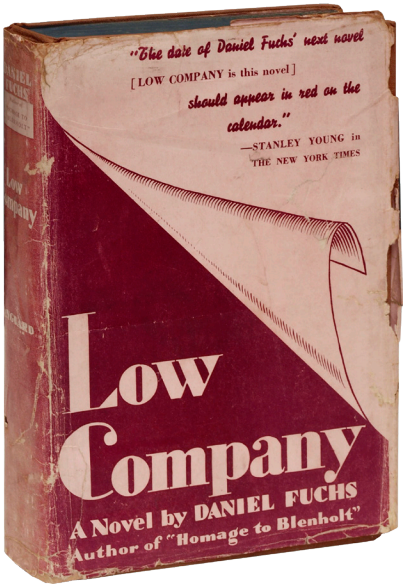
33. Forsyth, Frederick

The Day of the Jackal



London: Hutchinson, 1971. First UK Edition, and correct first. Near Fine in a Near Fine dust jacket. Touch of foxing at the top page edges, spine ends lightly tapped, slightest offsetting to the endpapers. Jacket is especially nice, with none of usual fading to the spine panel. An attractive copy of Forsyth's first book, basis for the classic 1973 crime film directed by Fred Zinneman and starring Edward Fox.

$550



34. Fuchs, Daniel

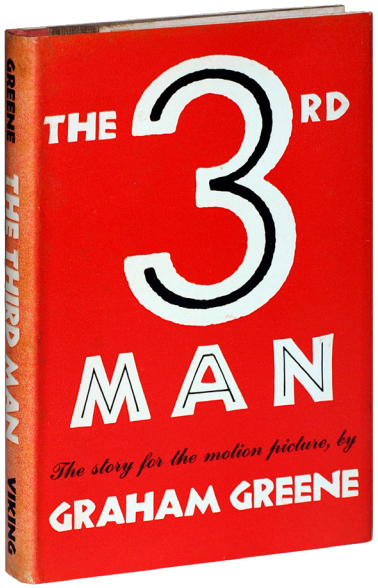
Low Company

New York: Vanguard, 1937. First Edition. Very Good+ in a Good only dust jacket. Jacket is complete, but with wear along the flap and hinge folds, creasing at the corners, some archival tape repairs at the verso, and some fading to the spine. Basis for the 1947 film noir, *The Gangster,* written for the screen by Fuchs and Dalton Trumbo, and starring Barry Morgan, Akim Tamiroff, Harry Morgan, and a brief appearance by a young Shelley Winters. One of the rarest film noir sources, this being the only jacketed copy we have ever handled.

$850

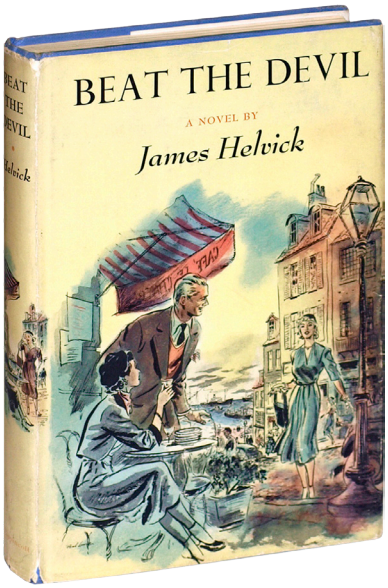
35. Greene, Graham

The 3rd Man



New York: Viking Press, 1950. First Edition. First separate edition after being published jointly with *The Fallen Idol* by Heinemann earlier the same year. Fine in a Near Fine dust jacket. Jacket shows only a small amount of the spine fading nearly always found on this title, with a bit of faint foxing to the flap edges, else Fine. Basis for Carol Reed's classic 1949 film noir, starring Joseph Cotten and Orson Welles at the peak of their respective powers, and the second of three films in which Graham Green collaborated directly with Reed. An exceptionally fresh copy. Criterion 64.

$875

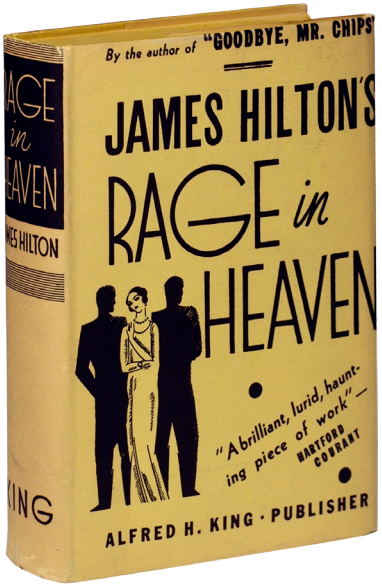


36. Helvick, James

Beat the Devil

Philadelphia: J.B. Lippincott, 1951. First Edition. Near Fine in a bright, Near Fine dust jacket. Contemporary owner name on the front pastedown. Jacket lacks the usual fade to the spine panel, with only minute wear at the spine ends and some rubbing to the rear panel to note. Basis for one of the strangest movies ever made, something of a deconstruction of the hard-boiled style, written for the screen by Truman Capote and John Huston, directed by Huston, and starring Humphrey Bogart, Jennifer Jones, Peter Lorre, and a bunch of Italians.

$850

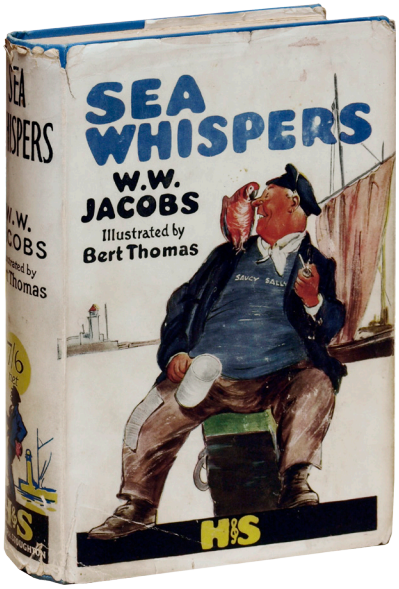


37. Hilton, James

Rage in Heaven

New York: Alfred H. King, 1932. First American Edition. **This is an advance edition of the book, with yellow cloth, yellow topstain, and a completely different jacket design, plain yellow rather than the multi-colored design of the trade edition.** The name of the UK edition (*The Dawn of Reckoning*) is noted on the front flap, with a stamp reading "FILE COPY - ALFRED H. KING" just below the copyright statement on the verso of the title page. Basis for the 1941 film noir directed by W.S. Van Dyke, written for the screen by Christopher Isherwood and starring Robert Montgomery, Ingrid Bergman, and George Sanders. Near Fine in a Near Fine dust jacket. A lovely copy, one of only a handful likely produced.

$1750

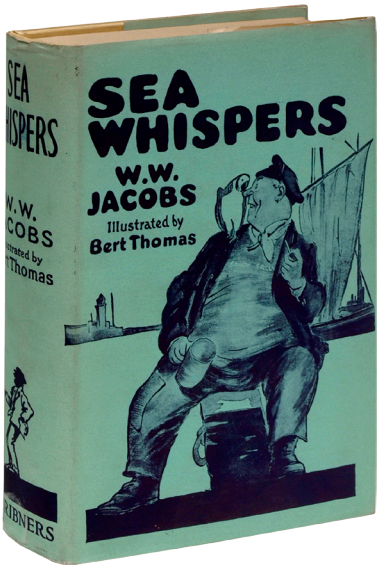


38. Jacobs, W.W.

Sea Whispers

London: Hodder and Stoughton, 1926. First UK Edition, and correct first. Near Fine in a Very Good or better example of the rare dust jacket. Jacket has tiny chips at the corners and is frayed at the spine ends, with some clear archival reinforcement at the verso. Still presents quite well. A classic British seafaring novel, basis for the 1955 British film noir, *Footsteps in the Fog*, starring Stewart Ganger and Jean Simmons. The only jacketed copy we have ever encountered.

$1250

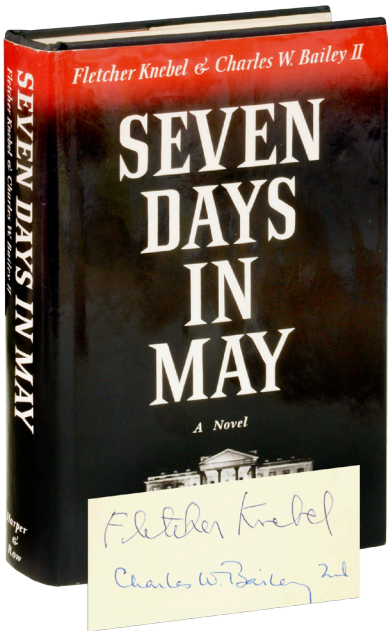


39. Jacobs, W.W.

Sea Whispers

New York: Charles Scribner's Sons, 1927. First American Edition, preceded by the British (and equally scarce). Fine in an exceptionally bright, Near Fine dust jacket.

$375



40. Knebel, Fletcher & Charles W. Bailey II

Seven Days in May

New York: Harper and Row, 1962. First Edition. **Signed by both Fletcher Knebel and Charles W. Bailey II on the half-title page.** Fine and unread in a Fine dust jacket. A copy so strikingly fresh that it is virtually unrecognizable when compared to others we have handled. Basis for the classic 1964 film directed by John Frankenheimer and starring Burt Lancaster and Kirk Douglas.

$1250

Books into Film

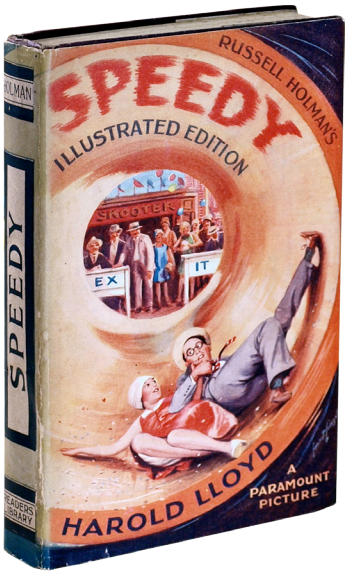


41. Lait, Jack (novelization)

The Broadway Melody

New York: Grosset and Dunlap, 1929. First Edition. Lait's photoplay novelization of the classic 1929 film, also known as *Broadway Melody of 1929,* which spawned numerous sequels, several of them classics as well, and all at the heart of the heyday of great MGM musicals. Fine in an exceptionally bright, Near Fine dust jacket, with only a touch of rubbing at the corners.

$350

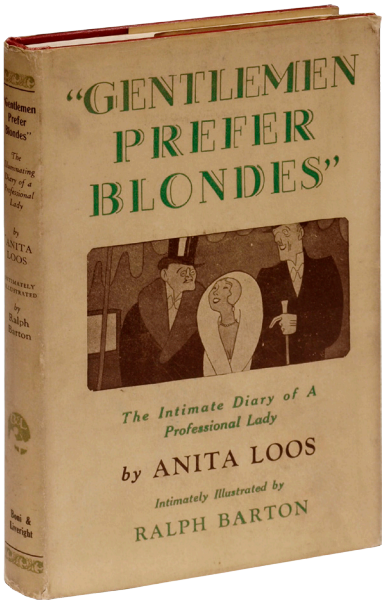


42. Lloyd, Harold (starring)

Speedy (First UK Photoplay Edition)

London: Reader's Library, circa 1928. First Edition. The extremely uncommon British photoplay edition for Harold Lloyd's 1928 film, *Speedy*. Considered one of the best of Lloyd's full-length films, *Speedy* is notable for its location shooting in the New York City of 1927 and a five-minute appearance by Babe Ruth. Near Fine in a Fine dust jacket. Some foxing to the top page edges, else an extremely fresh copy, with the jacket showing virtually no fading or wear. The only example we have ever encountered.

$325

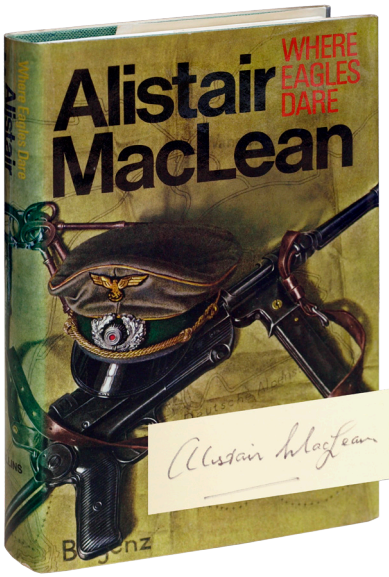


43. Loos, Anita

Gentlemen Prefer Blondes

New York: Boni and Liveright, 1925. First Edition. First issue, with "Devine" misspelled as "Divine" on the Table of Contents page. Anita Loos' first novel, written well after she had become established as one of the first Hollywood screenwriters. She would go on to co-write the screenplay for the 1928 film version (now a "lost" film), which was in turn remade more famously by Howard Hawks in 1953 as a Jane Russell vehicle. Jacket and interior illustrations by one of the founding *New Yorker* cartoonists, Ralph Barton. Near Fine in a Near Fine dust jacket. Binding is slightly cocked, jacket is complete with light soil and some very minor wear at the corners. A splendid copy of a rare title in jacket.

$3750

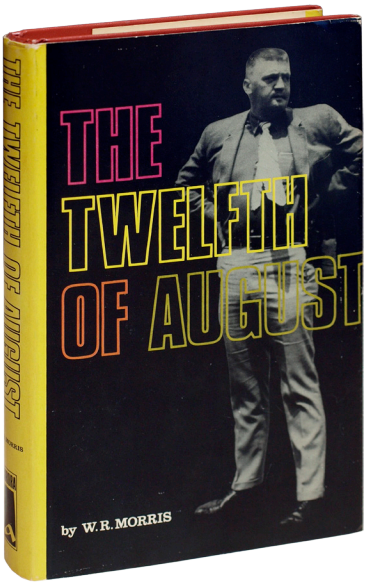


44. MacLean, Alistair

Where Eagles Dare

London: Collins, 1967. First UK Edition, and correct first. **Boldly signed by MacLean on the title page.** Fine and unread in a lightly spine-faded, Fine dust jacket. Owner name on the front pastedown, underneath the front flap. Basis for the classic 1968 adventure film, an international co-production starring Richard Burton and a spartan Clint Eastwood, a picture that hasn't lost an ounce of it's punch in the last forty years. A notoriously difficult title to find in collector's condition, much less signed.

$1750



45. Morris, W.R.

The Twelfth of August: The Story of Buford Pusser

Nashville and London: Aurora Publishers, Inc., 1971. First Edition. Illustrated with photographs. Head of spine a little bumped, else Fine in a trifle rubbed dust jacket. Buford Presser was a legendary Tennessee Sheriff and his career inspired the cult movie *Walking Tall* (1973). A superior copy of an extremely scarce title, which went into multiple printings and usually looks something like Sheriff Pusser's personal copy.

$350

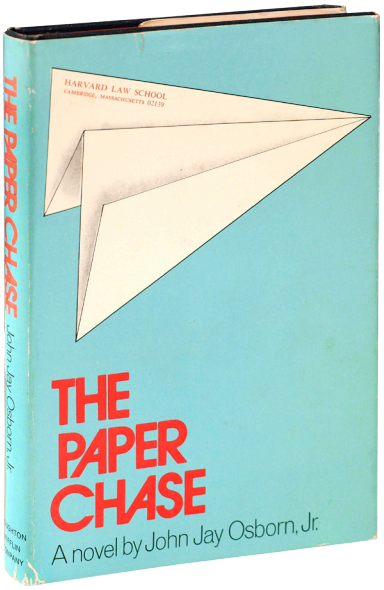
46. North, Sterling

Midnight and Jeremiah and So Dear to My Heart



Philadelphia: John C. Winston Co., 1943 and Garden City: Doubleday, 1949. Two volumes. The first edition of Sterling North's classic children's book, *Midnight and Jeremiah,* and the first edition thus, published the year the book was filmed by Disney in 1958 with Burl Ives, Beulah Bondi, and Bobby Driscoll, and retitled *So Dear to My Heart* to match the film **Both copies are inscribed to New Jersey writer Jane Andrews Lee Hyndman, who wrote as Lee Wyndham. *Midnight and Jeremiah* is inscribed to Hyndman and her husband: "For Billy and Janie / with the best wishes of / Sterling North" on the dedication page. *So Dear to My Heart* is inscribed: "For Jane Hyndman / Fellow author and fellow Morristownian / with the best wishes of / Sterling North" and has Hyndman's owner name inscribed on the front pastedown.** North lived in Morris County, near Jockey Hollow, only a few miles from Hyndman and her husband. Illustrations in the first book by Kurt Wiese. Both books are Very Good+ in like dust jackets, with *Midnight and Jeremiah* showing a chip at the jacket crown, affecting the "M" in "Midnight". *So Dear to My Heart* is toned along the jacket spine panel. A splendid and uncommon association between two New Jersey writers, and the only signed copy of this film source (in either edition) that we have encountered.

$750

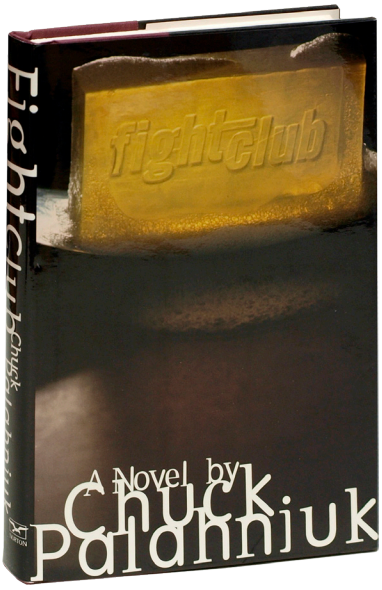


47. Osborn, John Jay, Jr.

The Paper Chase

Boston: Houghton Mifflin Company, 1971. First Edition. Fine in an about Fine dust jacket with none of the usual fading to the spine lettering, but with a little rubbing and two small closed tears. A nice copy of a remarkably difficult first edition, a novel about the quest for a Harvard Law degree. The basis for the movie and later the television series of the same name. Veteran stage director John Houseman was reborn as an actor with his Oscar-winning portrayal of the imposing Professor Kingsfield, a role he reprised for television. A superior copy of a book known for its tendency toward fading and other condition problems.

$650

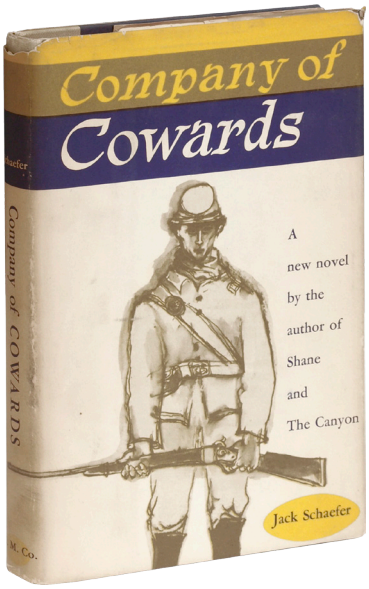


48. Palahniuk, Chuck

Fight Club

New York: W.W. Norton, 1996. First Edition. Fine and unread in a Fine dust jacket. Basis for the widely acclaimed 1999 film directed by David Fincher and starring Ed Norton and Brad Pitt.

$500



49. Schaefer, Jack

Company of Cowards

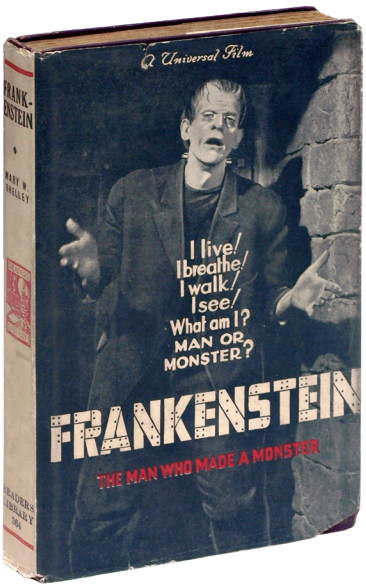
Boston: Houghton Mifflin, 1957. First Edition. **Signed by the author on the title page.** Fine in a Very Good dust jacket. Jacket shows some toning to the spine panel and shallow loss at the crown. Basis for the 1964 comic Civil War film, *Advance to the Rear,* directed by George Marshall, and starring Glenn Ford, Stella Stevens, Melvyn Douglas, Jim Backus, and Joan Blondell. By the author of *Shane* and *Monte Walsh.* Uncommon to find signed.

$600

Books into Film

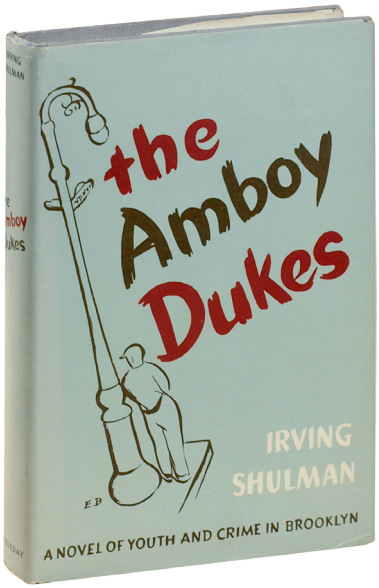
50. Shelley, Mary Wollstonecraft

Frankenstein



London: The Reader's Library, 1931. First printing of this edition. Released the same year as the classic 1931 film by James Whale. **An important photoplay edition, in that it was the first to feature a photo of Boris Karloff as the Frankenstein monster on its jacket.** Very Good+ in a Very Good+ dust jacket. Some light offsetting to front endpapers and a small contemporary owner name (dated 1932), else book is quite clean, with gilt bright and intact. Jacket is exceptional for this title, the best we have seen, fresh and complete with a few nicks at the corners and a couple of tiny closed tears.

$1500



51. Shulman, Irving

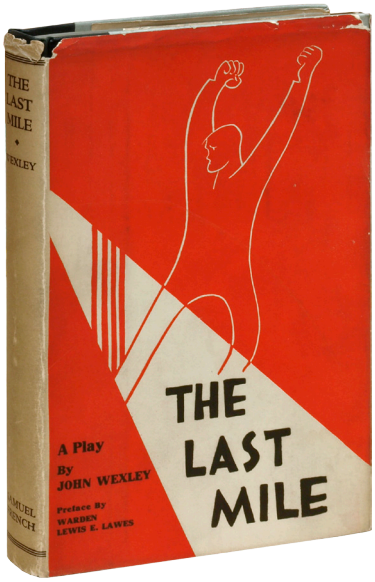
The Amboy Dukes

Garden City: Doubleday, 1947. First Edition. Fine and unread in a just about Fine dust jacket. Owner name on the front flyleaf, else book is lovely. The uncommon dust jacket is the best we have encountered, exceptionally colorful and fresh, with only the lightest wear at a couple of corners. Author's first book, a novel about street gangs in 1940s Brooklyn, basis for the 1949 film noir *City Across the River,* directed by Maxwell Shane and starring Stephen McNally, Thelma Ritter and Tony Curtis.

$950

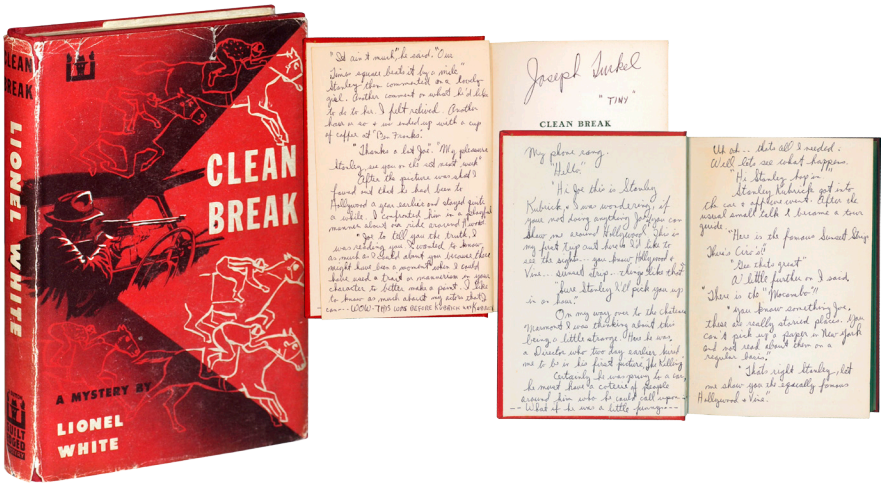
52. Wexley, John

The Last Mile



New York: Samuel French, 1930. First Edition. A prison drama with proletarian leanings, basis for the 1959 film noir starring Mickey Rooney and Frank Conroy. Near Fine in a Very Good+ example of the rare dust jacket. Jacket has a few small chips at the corners, light fray at the crown, slight toning to the spine panel, and a diagonal closed tear at the top right corner of the rear panel. A very presentable copy, and the only jacketed example we have ever handled.

$850

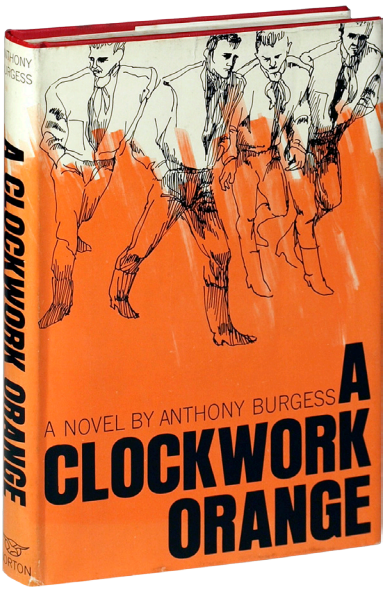


53. White, Lionel

Clean Break

New York: E.P. Dutton, 1955. First Edition. **Lengthily Inscribed by actor Joseph Turkel over three pages, beginning on the front pastedown, and ending with his signature on the fourth page (the half-title).** In the effusive inscription, written like a short essay, Turkel describes a "tour" of Hollywood that he gave Kubrick just prior to their first film together (*The Killing* in 1956, based on this novel). The tour's highlights included the Sunset Strip, Ciro's, The Macambo, and Hollywood & Vine. In the end, however, Turkel discovers that Kubrick had been to Hollywood the year before, and had lived there for some time. Turkel went on to act in two other Kubrick films, *Paths of Glory* (1957) and *The Shining* (1980). Near Fine in a lightly worn, Very Good+ dust jacket. Basis for Stanley Kubrick's breakthrough film, *The Killing,* scripted by Jim Thompson and starring Sterling Hayden in one of his defining roles. The only holograph association between Kubrick and an actor in a book we have ever seen, a remarkable fact considering that nearly all the director's films were based on literary sources.

$2850

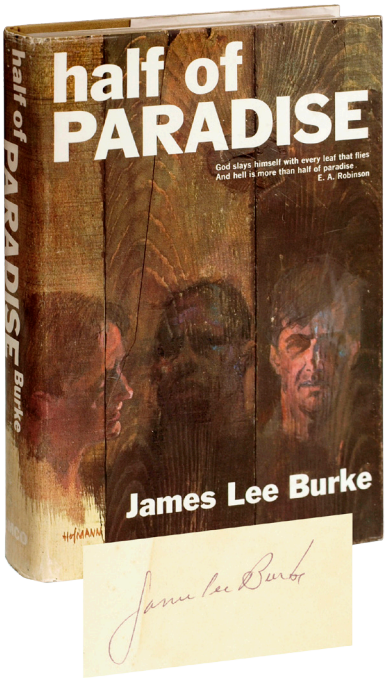


54. Burgess, Anthony

A Clockwork Orange

New York: W.W. Norton, 1963. First American Edition. Near Fine in a fresh, Near Fine dust jacket. Touch of foxing to top page edges, and a couple of small snags at the top and bottom of the rear jacket panel, else a superb copy, with none of the usual fading to the sensitive orange spine. In our experience, the American edition of this title is much more difficult to find than its UK counterpart, in any condition. Basis for the classic and brutal 1971 dystopian film directed by Stanley Kubrick and starring Malcolm McDowell.

$650

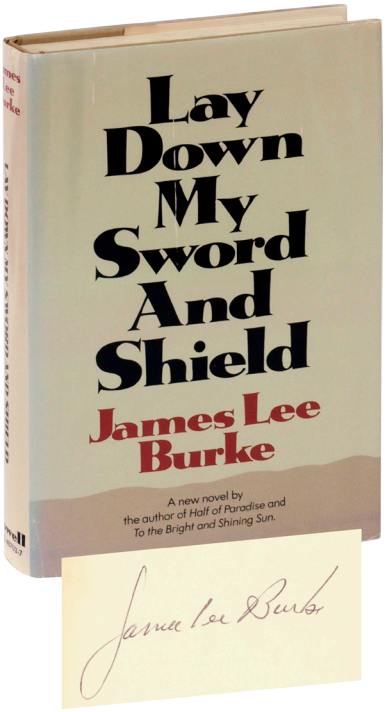


55. Burke, James Lee

Half of Paradise

Boston: Houghton Mifflin, 1965. First Edition. **Signed by the author on the front flyleaf.** Near Fine in a Near Fine dust jacket. A touch of offsetting to the endpapers. Jacket is lightly rubbed, with a faint sticker shadow on the rear panel. An attractive copy of the author's first book.

$2850

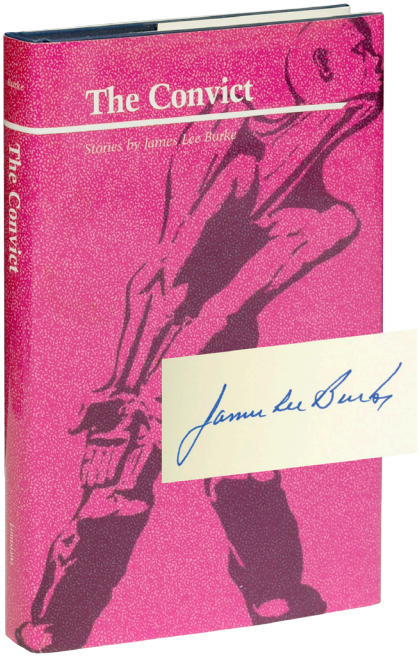


56. Burke, James Lee

Lay Down My Sword and Shield

New York: Thomas Y. Crowell, 1971. First Edition. **Signed by the author on the front flyleaf.** Fine and unread in a Fine dust jacket with a couple of vertical rubs on the front panel. A superior copy of the author's third book, and the scarcest of his three early non-mystery titles.

$1750

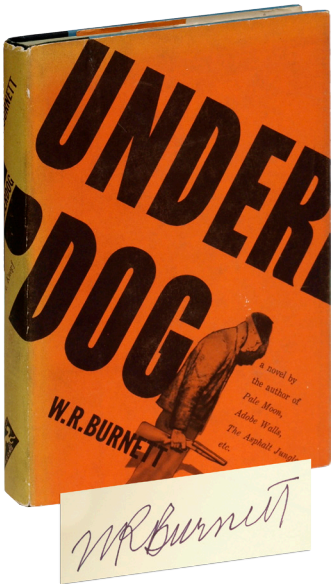


57. Burke, James Lee

The Convict

Baton Rouge: Louisiana State University, 1985. First Edition, cloth issue. **Signed by the author on the title page.** Fine and unread in a Fine dust jacket. Published simultaneously in both cloth and wrappers, the cloth issue being far more scarce. The author's most difficult title, a collection of stories that received almost no distribution.

$3750

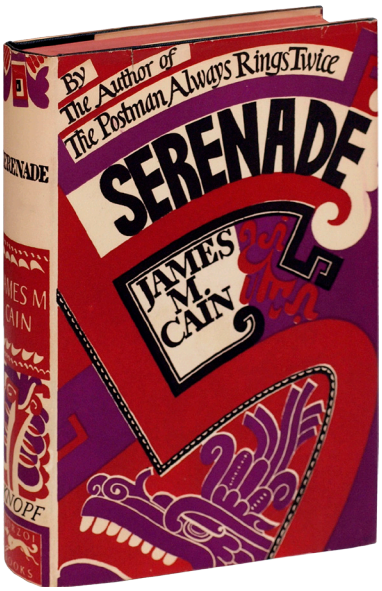


58. Burnett, W.R.

Underdog

New York: Alfred A. Knopf, 1957. First Edition. **Boldly signed by the author on the half-title page.** Near Fine in a spine-faded, else about Near Fine dust jacket, with a few tiny nicks at the extremities. An uncommon signature, particularly on this title.

$400



59. Cain, James M.

Serenade

New York: Alfred A. Knopf, 1937. First Edition. Fine and unread in a Fine example of the red-and-purple variant of the dust jacket (which was issued with three different color schemes). Two nearly invisible closed tears at the top edge, else a stunningly colorful, fresh copy. One of Cain's least-appreciated novels, a hardboiled story about a dethroned opera singer who meets the love of his life while wasting away in rural Mexico, then attempts an impulsive return to fame. Basis for the 1956 film directed by Anthony Mann and starring Mario Lanza and Joan Fontaine.

$2750

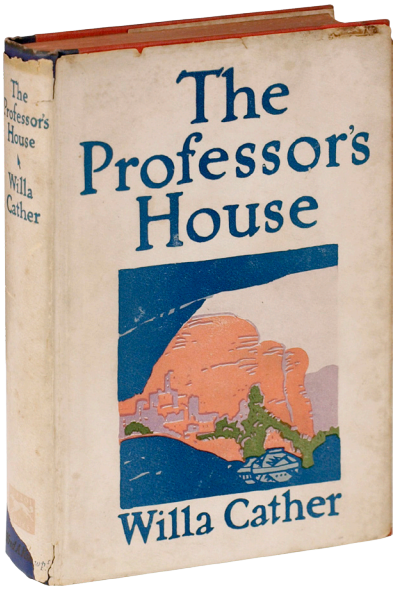
60. Cameron, Eleanor

Five Books from the Mushroom Planet Series

New York and Boston: Atlantic Monthly Press and Little, Brown, 1954-1967. Five volumes, all later printings. A lovely set of five titles from Eleanor Camer's *Mushroom Planet* series, including *The Wonderful Flight to the Mushroom Planet, Stowaway to the Mushroom Planet, Mr. Bass's Planetoid, A Mystery for Mr. Bass,* and *Time and Mr. Bass.* All books have the original jacket designs, and are Near Fine in Near Fine dust jackets, quite fresh, with only the most minute wear.

$650



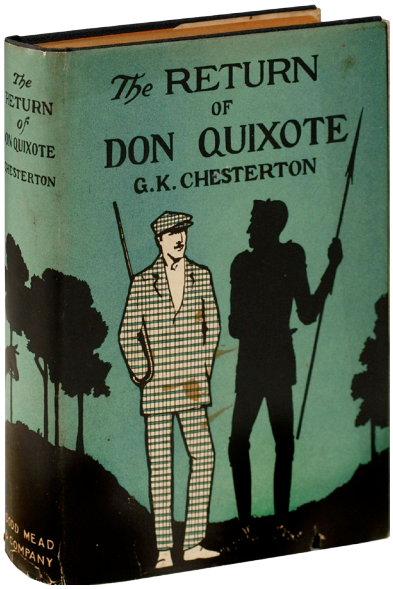


61. Cather, Willa

The Professor's House

New York: Alfred A. Knopf, 1925. First Edition. Very Good in a Very Good dust jacket. Some faint stains on the fore-edge that affect the margins of a few pages, spine gilt dulled, and a bit of offsetting to the endpapers. Jacket shows some shallow loss at the crown, some other very small nicks and tears, and a detached (but present) chip at the foot which is barely visible when the jacket is in mylar. Considered by many to be Cather's most accomplished novel.

$1750

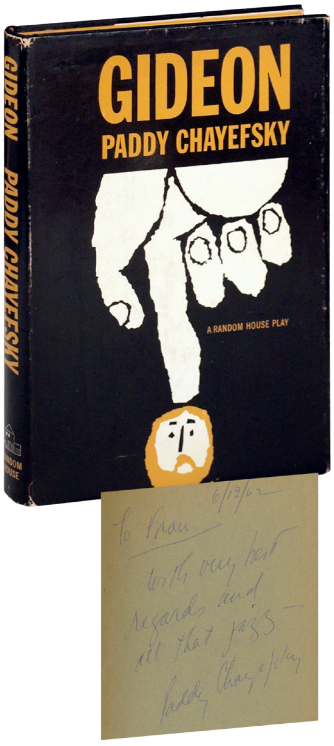


62. Chayefsky, Paddy

Gideon

New York: Random House, 1962. First Edition. **Inscribed by Paddy Chayefsky on the front flyleaf: "6/13/62 / To Fran / With very best regards, and all the Jazz / Paddy Chayefsky."** Pinhead-size hole at the top of the front hinge, else Fine in a strong Very Good+ dust jacket. Jacket is lightly rubbed at the extremities, with a couple of tiny closed tears. A very presentable copy, and an uncommon signature. In addition to his work as a playwright in the 1950s and 1960s, Chayefsky went on to write some of the most important film screenplays of the 1970s, including *The Americanization of Emily* (1964), *The Hospital* (1971) and *Network* (1976).

$350



63. Chesterton, G.K.

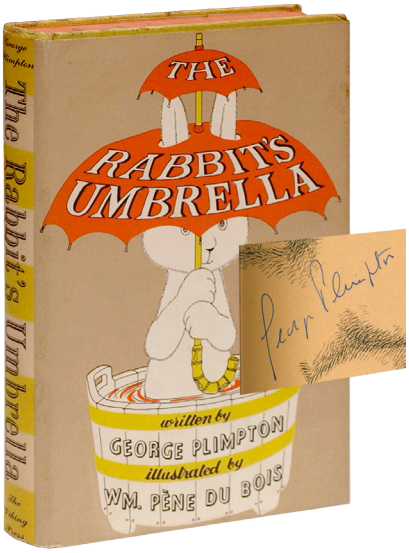
The Return of Don Quixote

New York: Dodd, Mead, 1927. First Edition. Fine in a superb, Near Fine dust jacket. Jacket is exceptional for this title, with one tiny chip at the bottom front panel, very light wear at the heel, slight fading to the spine panel, and brief foxing at the flap folds. A lovely and exceptionally fresh example.

$500

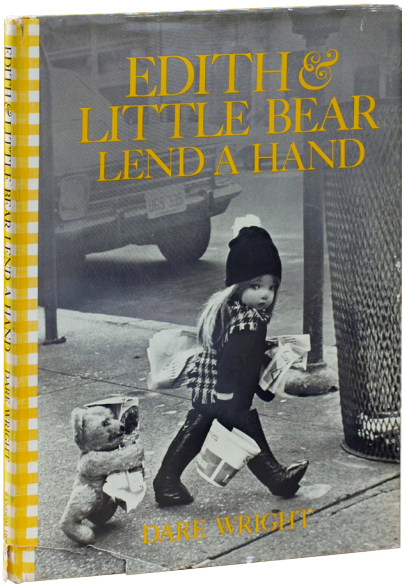
64. [Children's Books] Plimpton, George

The Rabbit's Umbrella



New York: Viking Press, 1955. First Edition. **Signed by Plimpton on the front free endpaper and by Peter Matthiessen on the half-title page.** Near Fine in an exceptionally sharp, Near Fine dust jacket. The author's first book, a very uncommon children's book that was dedicated by Plimpton to Peter Matthiessen's children. Laid in is a brief holograph letter (with original postmarked mailing envelope) from Plimpton to a bookseller, dated December 22, 1996. Illustrated by William Pene Du Bois.

$500

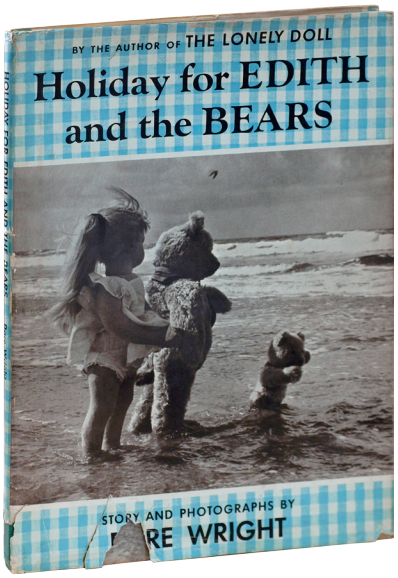


65. [Children's Books] Wright, Dare

Edith and Little Bear Lend a Hand

New York: Random House, 1972. First Edition. Near Fine in a Very Good+ dust jacket. Mr. Bear announces that New York City has become too dirty and that the crew has to leave town, causing Little Bear and Edith to launch into protest action (and any other means necessary) to get things cleaned up. Jacket has a chip at the bottom left corner of the front panel with brief associated diagonal creasing else a lovely copy.

$325

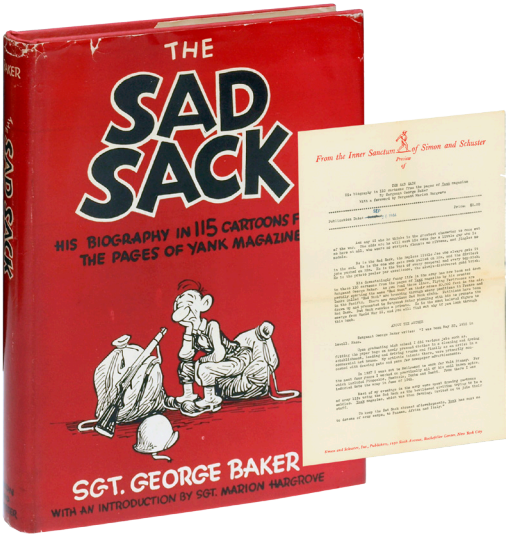


66. [Children's Books] Wright, Dare

Holiday for Edith and the Bears

Garden City: Doubleday, 1958. First Edition. Near Fine in a Very Good+, price-clipped example of the scarce dust jacket. Edith, Mr. Bear and Little Bear have an eventful day at the beach. Jacket has a chip at the bottom edge of the front panel with brief associated diagonal creasing affecting a portion of the author's name; otherwise a lovely copy of the second book with Ms. Wright's "Lonely Doll" series.

$400

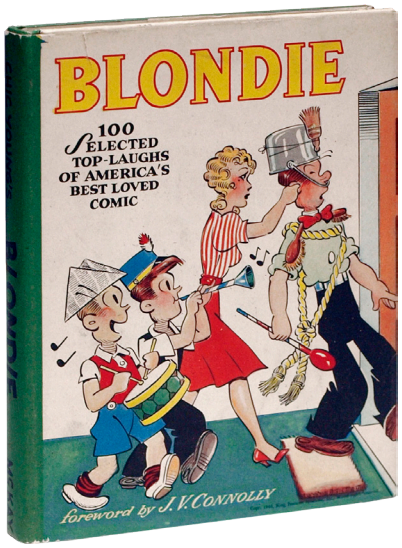


67. [Comics] Baker, Sergeant George

Sad Sack

New York: Simon and Schuster, 1944. First Edition. **Review Copy, with a folded review letter laid in that includes a stamped date of publication and publication price.** Fine in a bright, Near Fine illustrated dust jacket. Jacket shows only a couple of tiny chips and light fray at the crown. Collects for the first time in hardcover numerous *Sad Sack* strips, which first began to appear in *Yank* Magazine in May 1942. A lovely copy of a book that went into at least five printings, the first being quite uncommon.

$325



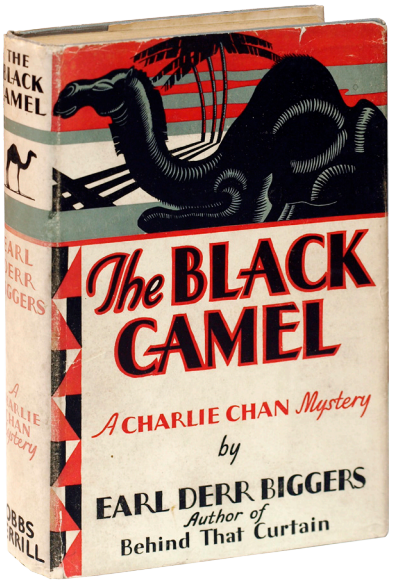
68. [Comics] Young, Chic

Blondie

Philadelphia: David McKay Company, 1944. First Edition. Fine in a bright, Near Fine illustrated dust jacket that matches the artwork on the boards. Only the tiniest bit of rubbing to the corners of the jacket to note. Collects for the first time in hardcover numerous *Blondie* strips from 1938 to 1944. A spectacular copy of a book normally found in very rough condition.

$375

Crime Fiction

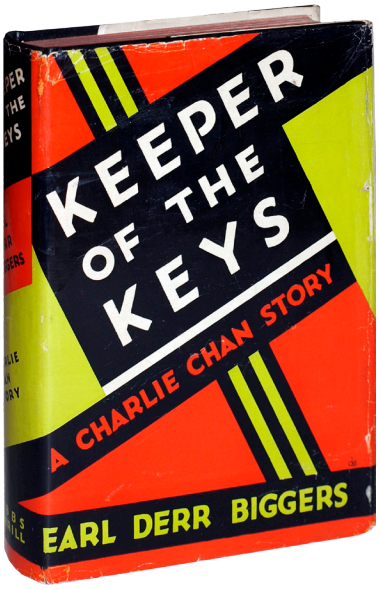


69. Biggers, Earl Derr

The Black Camel

Indianapolis: Bobbs Merrill, 1929. First Edition. First issue jacket, with four titles listed under the heading, "Bobbs Merrill Books" on the rear panel. Near Fine in a Near Fine dust jacket. Slightest lean to the binding, else book is bright and clean. Jacket is especially colorful and fresh for this title, with the lightest wear at the extremities, rubbing to the rear panel, and a lightly faded spine. An attractive copy of the fourth Charlie Chan novel. [Penzler, *Earl Derr Biggers' Charlie Chan,* p. 16].

$2850

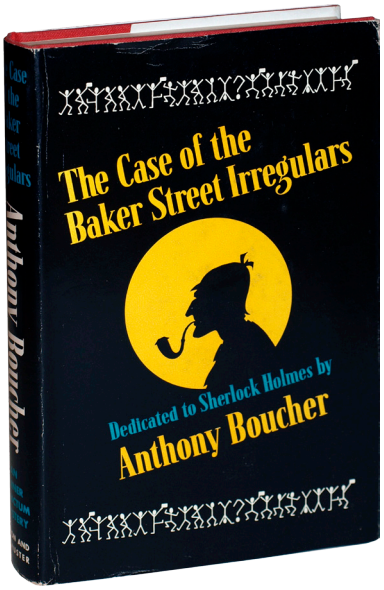


70. Biggers, Earl Derr

Keeper of the Keys

New York: Bobbs Merrill, 1932. First Edition. Near Fine in a Near Fine dust jacket. Binding shows a slight lean, else book is lovely. Jacket is exceptionally bright and colorful, with only minute wear at the corners to note. A lovely copy of the sixth and final Charlie Chan novel [Penzler, *Earl Derr Biggers' Charlie Chan,* p. 20].

$1500

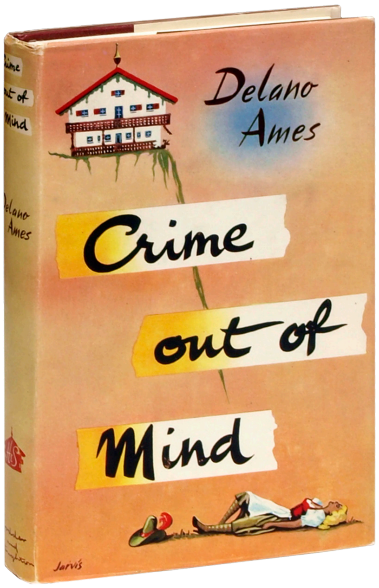


71. Boucher, Anthony

The Case of the Baker Street Irregulars

New York: Simon and Schuster, 1940. First Edition. Fine and unread in an exceptionally fresh, about Fine dust jacket. Jacket has pinpoint rubbing at the corners and spine ends, else a lovely copy.

$750

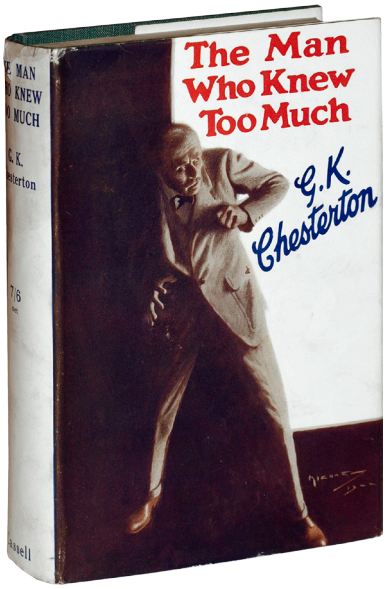


72. Ames, Delano

Crime Out of Mind

London: Hodder and Stoughton, 1956. First UK Edition, and correct first. Near Fine in a Near Fine dust jacket. Jacket design by Jarvis. An attractive copy of the tenth Dagobert and Jane Brown mystery. Most of the titles in this series, including this one, had no US equivalent. Quite scarce.

$300

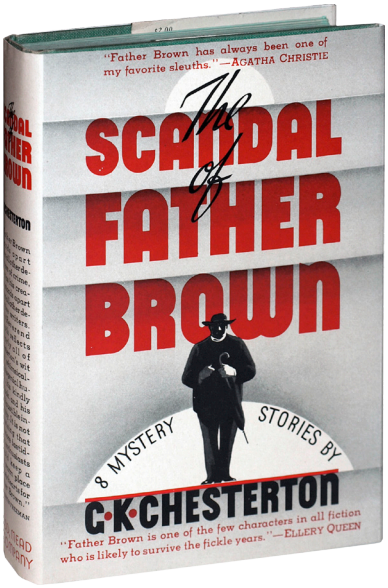


73. Chesterton, G.K.

The Man Who Knew Too Much

London: Cassell and Company, 1922. First UK Edition, and correct first. A collection of stories featuring Chesterton's gentleman detective, Horne Fisher. Alfred Hitchcock was a great fan of British detective fiction, including "Sapper" (H.C. McNeile), G.K. Chesterton, and John Buchan. In the early 1930s the director began working with Charles Bennett and British journalist D.B. Wyndham on a film scenario based on Sapper's Bulldog Drummond character, in which Drummond would be married, with a small child who is kidnapped during a foreign excursion. The result was an unpublished screen story called "Bulldog Drummond's Baby," tabled until 1934, when Hitchcock made a decision to instead appropriate the title of Chesterton's book in order to remove any association with the Bulldog Drummond character from his film story. In the end, a classic was born. Some foxing to the endpapers and page edges, else Fine in a Near Fine dust jacket. Jacket has light fray at the crown, else about as fresh and colorful an example as one could imagine of this British mystery highspot. [Taylor, *The Life and Times of Alfred Hitchcock,* pp. 116-117, 124].

$5500

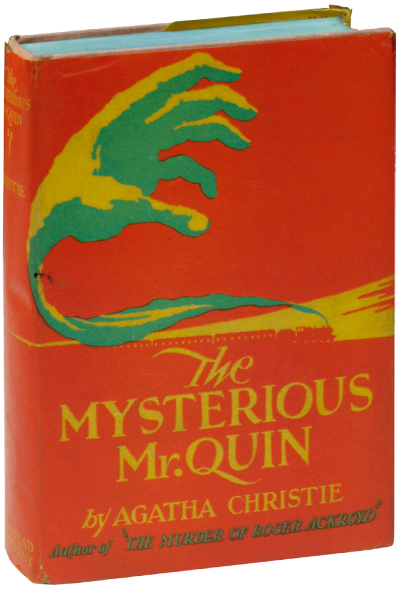


74. Chesterton, G.K.

The Scandal of Father Brown

New York: Dodd, Mead, 1935. First American Edition. Fine and unread in a Fine dust jacket. Slightest fading to the topstain, else a pristine copy, virtually as new. Chesterton's fifth Father Brown book, a collection of stories.

$1850

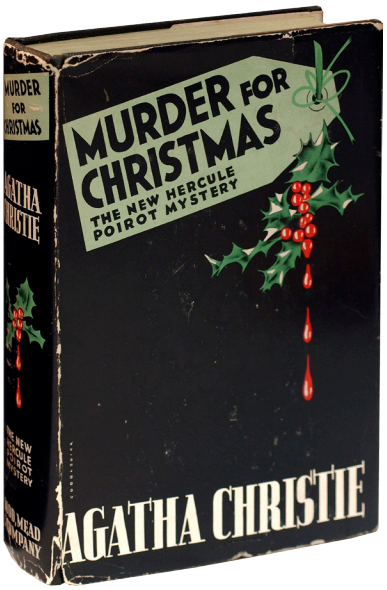


75. Christie, Agatha

The Mysterious Mr. Quin

New York: Dodd, Mead, 1930 . First American Edition. Near Fine in an impeccably fresh, Near Fine dust jacket. Book has the slightest lean, with a touch of fading (as usually found) to the pink backstrip. Jacket is Fine and unfaded, with only a couple of tiny corner nicks to note. A stunning copy.

$5500

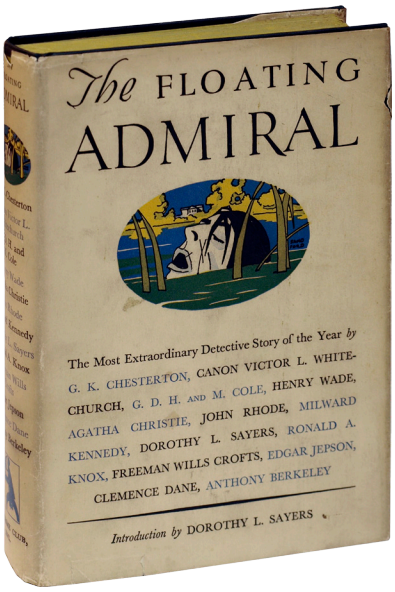


76. Christie, Agatha

Murder for Christmas: A Poirot Story

New York: Dodd, Mead, 1939. First American Edition. Near Fine in a Very Good example of the scarce dust jacket. Tiny vintage bookseller label at the bottom of the rear pastedown. Jacket is complete, with small chips and rubbing at the corners and spine ends, with two small cellotape repairs at the bottom right corner of the rear panel (moving partially to the spine), on the recto of the jacket. A bright, unfaded copy, the first jacketed example we have encountered in some time.

$1350

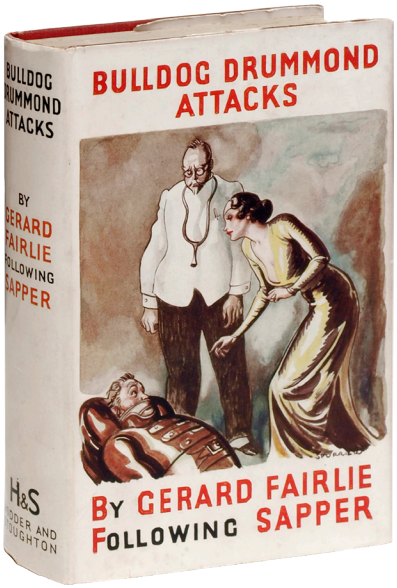


77. The Detection Club

The Floating Admiral

Garden City: Doubleday, 1932. First American Edition. Preceded by the British edition, published by Hodder and Stoughton the same year. Near Fine in a bright, Very Good+ dust jacket. Jacket has a couple of short closed tears, a small chip at the crown affecting a portion of the "T" in "The," and a small chip at the bottom of the rear panel. A very nice copy overall of this early mystery highspot, a complete novel written jointly by the greatest British crime authors of the early 1930s, including Agatha Christie, Dorothy L. Sayers, Anthony Berkeley, G.K. Chesterton, Victor L. Whitechurch, G.D.H. & M. Cole, Henry Wade, John Rhode, Milward Kennedy, Ronald A. Knox, Freeman Wills Crofts, Clemence Dane, and Edgar Jepson.

$325



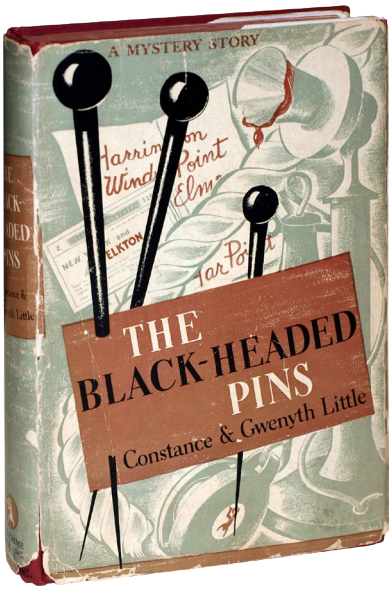
78. Fairlie, Gerard

Bulldog Drummond Attacks

London, 1939. First UK Edition, and correct first. Near Fine in a Near Fine dust jacket. Slight lean to the binding, some offsetting to the endpapers, tiny vintage bookstore label at the front pastedown, and light foxing to the jacket verso. An attractive copy of the second of the Bulldog Drummond books to be authored by Fairlie.

$375

Crime Fiction

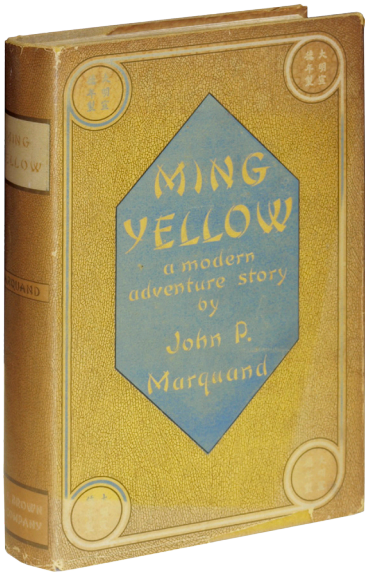


79. Little, Constance and Gwyneth

The Black-Headed Pins

Garden City: Doubleday, 1938. First Edition. Fine in a Good to Very Good, price-clipped dust jacket. Jacket is Very Good but for nearly detached flaps, held together mostly by carefully placed cellotape repairs at the verso—perhaps a good candidate for repair. A presentable copy of the first book by this writing team.

$375

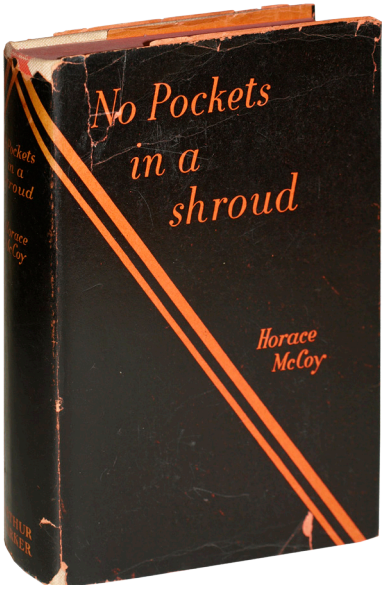


80. Marquand, John P.

Ming Yellow

Boston: Little, Brown, 1935. First Edition. Very Good+ in a Very Good+ dust jacket. Boards and endpapers lightly foxed, else book is clean and bright. Jacket is toned at the extremities and spine panel, with a few tiny chips at the extremities. An attractive example of an uncommmon title in jacket.

$475

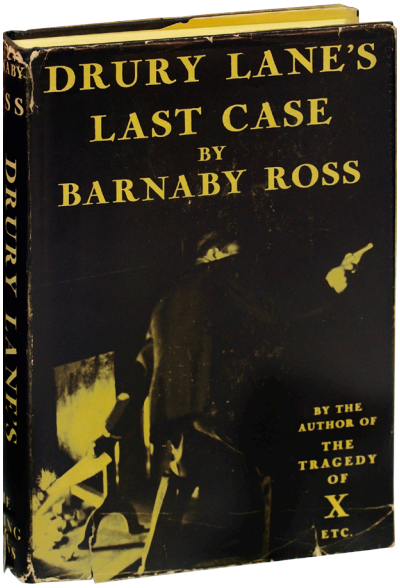


81. McCoy, Horace

No Pockets in a Shroud

London: Arthur Barker, 1937. First UK Edition, and true first, preceding the US paperback original by eleven years. Near Fine in a Very Good or better, unrestored dust jacket. Jacket shows minor chipping to corners and along the top edge. Interestingly, this copy would appear to have a variant dust jacket, with a primary color of black on orange paper stock (design is the same, however). One of the author's scarcest first editions.

$2000

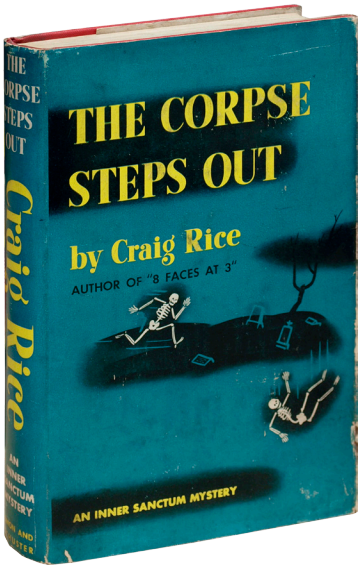


82. Queen, Ellery writing as Barnaby Ross

Drury Lane's Last Case

New York: Viking Press, 1933. First Edition. Near Fine in a Very Good+, price-clipped dust jacket. Jacket is bright and colorful, with light fray to the spine ends, several tiny closed tears, and some shallow creasing at the bottom front panel and top rear panel. An attractive copy of the fourth and final Drury Lane novel, extremely scarce in jacket.

$2250



83. Rice, Craig

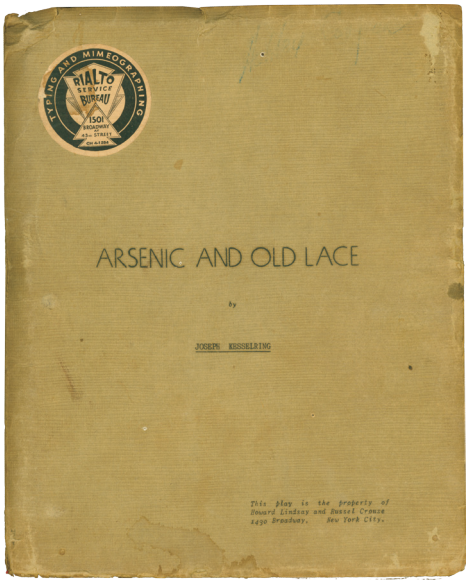
The Corpse Steps Out

New York: Simon and Schuster, 1940. First Edition. Near Fine in a Near Fine dust jacket. Faint spotting to the page edges in a couple of places; jacket is exceptionally nice for this title, with only minute corner rubbing and a small chip at the bottom front flap fold to note. A very attractive copy of the second mystery featuring John J. Malone and Jake and Helen Justus.

$450

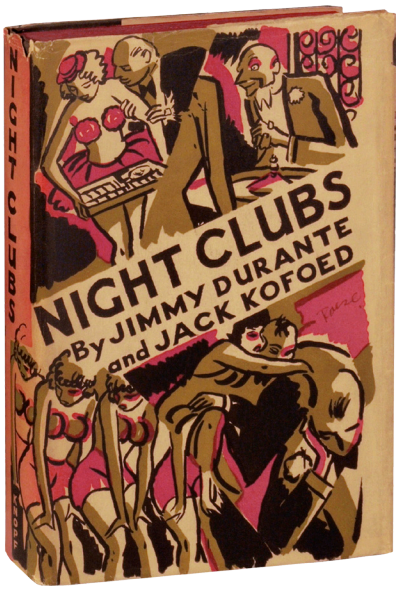
84. [Drama] Kesselring, Joseph

Arsenic and Old Lace



1941. Original play script for the premiere production of Joseph Kesselring's *Arsenic and Old Lace* in 1941. **This copy belonged to the show's producers (and erstwhile playwrights) Howard Lindsay and Russel Crouse, with their property stamp at the bottom right corner of the front wrapper.** Clearly a working copy, with numerous substantive corrections to the text throughout. The play opened at the Fulton Theatre on January 10, 1941, and ran for 1444 performances. In 1944 film director Frank Capra brought the play to life on the screen, producing a beloved classic that is today considered a high point for actor Cary Grant. Pages Very Good, in the original wrapper, also Very Good, with some staining to the front and rear panel, with the Rialto Service Bureau mimeograph seal at the top left corner of the front panel.

$1750

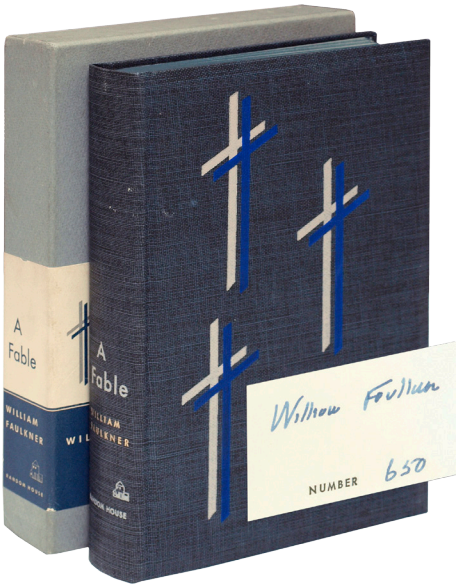


85. Durante, Jimmy

Night Clubs

New York: Alfred A. Knopf, 1931. First Edition. Near Fine in a bright, Very Good+ example of the scarce dust jacket. Jacket is exceptional for this title, Near Fine but for some light chipping to the spine ends and at the the front flap fold. Actor Durante's account of his legendary experiences in the night clubs on Broadway, from the stale beer joints in Coney Island to the perfumed sophistication of Les Ambassadeurs. Jacket design and illustrations throughout by Jack Kofoed, along with photos of Durante's favorite clubs and bars.

$750

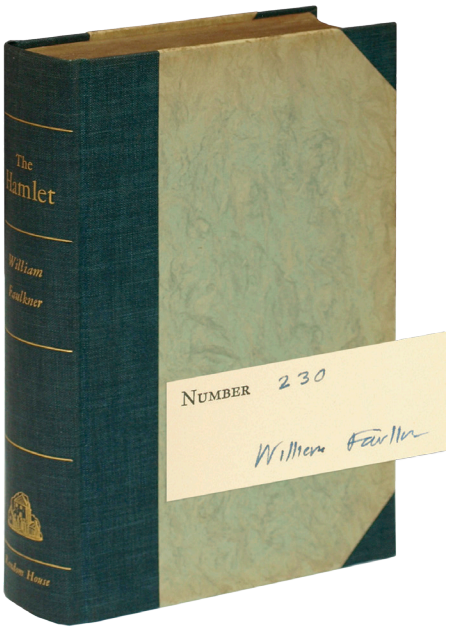


86. Faulkner, William

A Fable

New York: Random House, 1954. First Edition, limited issue. **One of 1000 numbered copies signed by William Faulkner.** A trifle foxed on the fore-edge, still easily Fine in a Fine slipcase with very light wear, lacking the unprinted acetate dust jacket. Winner of both the Pulitzer Prize and the National Book Award, the first book ever to win both awards.

$2000

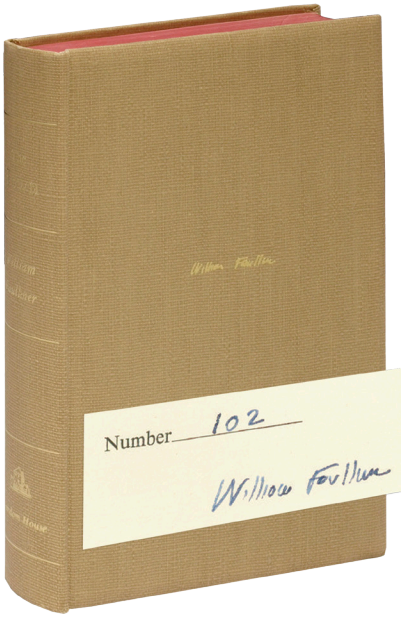


87. Faulkner, William

The Hamlet

New York: Random House, 1940. First Edition. **One of 250 numbered copies signed by Faulkner.** Very slight age-toning, else Fine, lacking the publisher's original unprinted glassine dust jacket. The first volume in the Snopes Trilogy, and owing to its small limitation, one of the scarcest of the signed limited Faulkner editions.

$4500



88. Faulkner, William

The Town

New York: Random House, 1957. First Edition. **One of 450 numbered copies signed by Faulkner.** Fine without slipcase as issued, lacking the glassine dust jacket. The second volume in the Snopes Trilogy.

$1750

89. Beddoes, Ivor (artist); Michael Powell (director)

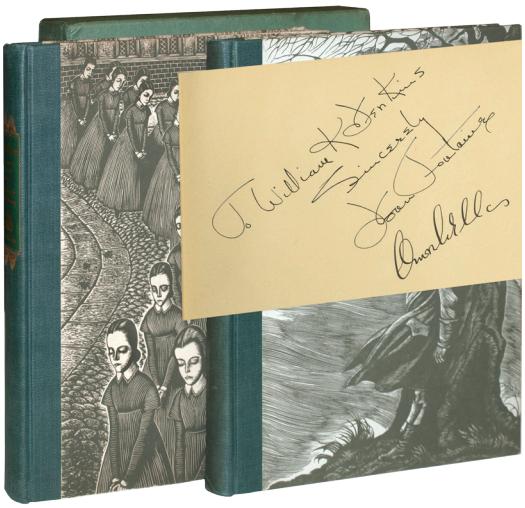
Original Set Design Painting for the Ballet Sequence in The Red Shoes



1947. Set design painting by Ivor Beddoes for the ballet sequence in Michael Powell's 1948 film, *The Red Shoes*, titled "Preliminary Sketch for Ballet Sequence Set Design." **Signed be Beddoes as "Ivor" in the lower right corner.** The painting was part of an exhibition of scenarios and set and costume design paintings from the film, held at Dartmouth College March 6 through April 6, 1980. *The Red Shoes* was one of the most ambitious of the Powell-Pressburger productions, with unusually detailed work put into the imagining of the surreal set designs that would be required for the film. Beddoes painted nearly all of the storyboards, this one being one of the most famous, from the film's main fantasy sequence. Dartmouth College exhibition label with details specific to the exhibition tipped on at the rear mat reads: "Preliminary Sketch for Ballet Sequence, Set Design 1947." 18 x 16 inches, framed to 22 x 25 inches. Fine.

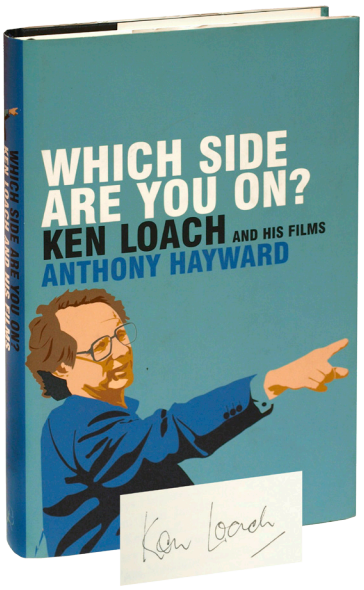
$3750

90. Bronte, Charlotte and Emily; Wuthering Heights and Jane Eyre



New York: Random House, 1943. Two volumes. First printing of this edition. ***Jane Eyre* is inscribed by Orson Welles and Joan Fontaine,** the actors who portrayed Edward Rochester and Jane Eyre, respectively, in the classic (and definitive) 1944 film version. The inscription is to William K. Jenkins, who began his career as managing editor of the *Atlanta Journal*, and went on to become the owner of the Georgia Theatre Company, a statewide chain of movie houses that included the famed Fox Theatre in Atlanta. Both volumes in Near Fine condition, slipcase Near Fine. An unusual and appealing inscription on this beautifully illustrated set

$1750



91. [Loach, Ken] Hayward, Anthony

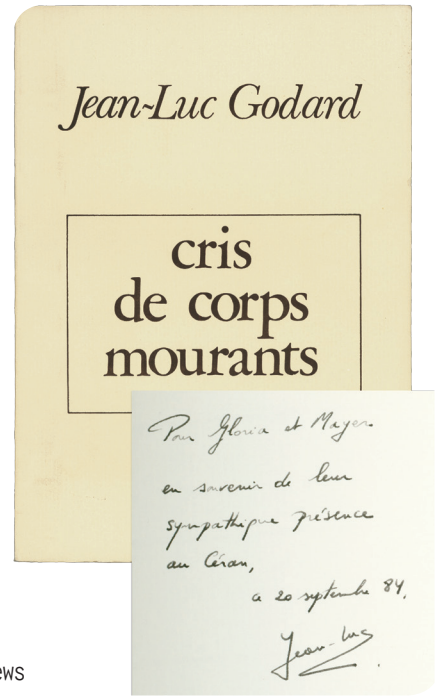
Which Side Are You On?: Ken Loach and His Films

London: Bloomsbury, 2004. First UK Edition. **Signed by filmmaker Ken Loach on the title page.** British director Loach first came to public acclaim in 1969 with the now-classic *Kes*, and has continued to make superb and often controversial films, the most recent of which is the acclaimed *The Wind that Shakes the Barley* (2006). Fine and unread in a Fine dust jacket. An uncommon signature and a superior biography.

$325

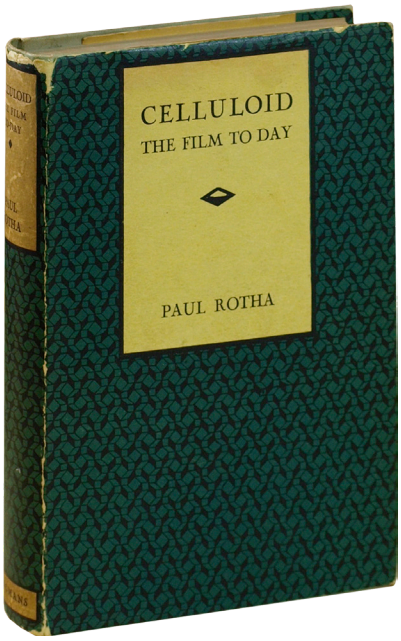
92. GODARD, JEAN-LUC

CRIS DE CORPS MOURANTS



Paris: Louve, 1984. First Edition in French, and only edition to our knowledge, one of an undetermined quantity of numbered copies issued (this being copy No. 65). **Inscribed by Godard on the front flyleaf: "Pour Gloria et Mayer / en souvenir de leu sympathique presence au Ceran / a 20 septembre 84 / Jean-Luc."** Discrete poetic and philosophical musings from one of the founding fathers of the French New Wave. Fine in perfect-bound cream wrappers as issued. OCLC locates two copies of the book, one at Yale and one at Harvard. Illustrations throughout by Pierre Petit.

$1850

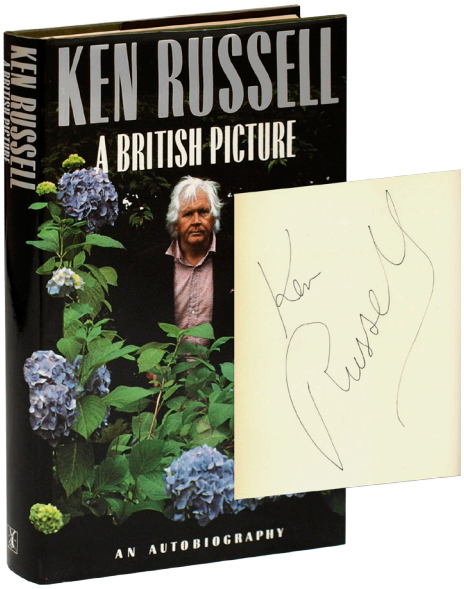


93. ROTHA, PAUL

CELLULOID: THE FILM TODAY

London: Longmans, 1931. First UK Edition. One of the most important books on the early sound era, an ambitious attempt to assess the state of world cinema, with a factual look at American films, British films, and the role of propaganda and education in films. The second half of the book is devoted to a series of Rotha's reviews of key films of the day, including *City Lights, The Threepenny Opera, Cimarron,* and *Le Million,* ending with two essays, one on the films of Fritz Lang and one on "The Revival of Naturalism." Very Good+ in a Very Good+ example of the scarce dust jacket. Small stain on the front board, small contemporary owner name (dated 1940) on the front flyleaf, vintage bookseller label at the bottom of the front pastedown, and light wear at the jacket extremities. An attractive copy.

$650

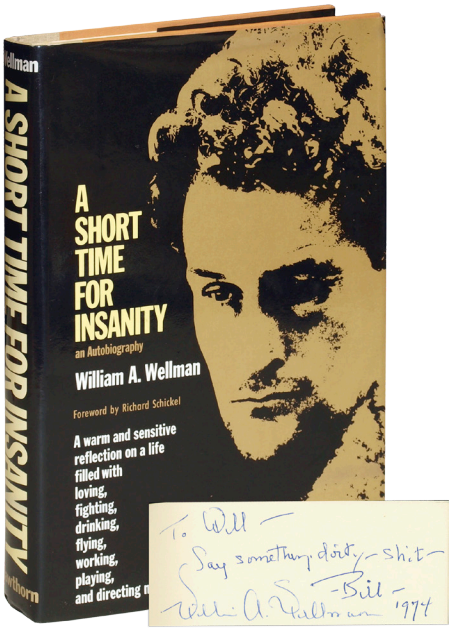


94. RUSSELL, KEN

A BRITISH PICTURE

London: Heinemann, 1989. First Edition. **Boldly signed by Ken Russell on the leaf opposite the title page.** Fine and unread in a Fine dust jacket, with a bit of the usual toning to the page edges. From cinema's most fearless interpreter of literary icons like D.H. Lawrence, Bram Stoker, and Aldous Huxley, a decidedly opinionated overview of a long and important directorial career that includes *Women in Love, The Devils, Tommy, The Rainbow,* and *Lair of the White Worm.* Very uncommon to find signed.

$325



95. WELLMAN, WILLIAM

A SHORT TIME FOR INSANITY: AN AUTOBIOGRAPHY

New York: Hawthorn Books, 1974. First Edition. **Inscribed by Wellman to Hollywood writer-actor Will Fowler in the year of publication on the title page: "To Will - / Say something dirty - shit - Bill / William A. Wellman / 1974."** Fowler was best known for his work on the Red Skelton show. Wellman's brilliant career as a film director began in the silent era (*Wings*), flourished with the early talkies (*Night Nurse*), and on into Hollywood's golden era (*The High and the Mighty, A Star is Born,* and *Track of the Cat*). Near Fine a Near Fine dust jacket. An uncommon title, even more so signed.

$425

Film Pressbooks

96. Alcott, Louisa May (novel) George Cukor (director) Katharine Hepburn (starring)

Little Women



[RKO] Radio Pictures, 1933. Original deluxe pressbook for the classic 1933 film, *Little Women,* based on the novel by Louisa May Alcott, directed by George Cukor, and starring Katharine Hepburn in the role that made her a star. An unusually sophisticated pressbook, released on the occasion of the film winning the Academy Award for Best Picture of 1933, with wrapper printed on faux laid paper and with promotional campaigns including cut-outs and streamers. The most interesting aspect of the pressbook is its constant emphasis on the film being as wonderful as the book, as the book was at the time in nearly every home and public library. Book-related ephemera advertised includes a tipped-in sepia-tone bookmark (printed on glossy card stock) with a photo of Hepburn as "Jo" in the film, as well as a list of publishers currently issuing the book. On the rear panel, RKO Radio Pictures is advertised simply as "Radio Pictures," a short-lived predecessor to RKO, with a two-color logo similar (but not the same) as the more familiar one that would be adopted later the same year. Saddle-stitched, 9 x 12 inches. Pages and inserts Fine, wrapper Near Fine with the lightest soil. A fascinating piece of film ephemera, with an unusually strong emphasis on its literary origins.

$1450



97. Aldrich,Robert (director); Mickey Spillane (Novel)

Kiss Me Deadly

United Artists, 1955. Pressbook for the classic 1955 film noir, *Kiss Me Deadly,* directed by Robert Aldrich, based on the 1952 novel by Mickey Spillane. Written for the screen by A.I. Bezzerides, and starring Ralph Meeker as Mike Hammer and Cloris Leachman (clad only in a raincoat) in her first feature film role. Hammer narrowly avoids running down an escaped mental patient, Christina (Leachman), who is quickly tortured and killed by thugs. Left for dead, Hammer sets out to avenge her, getting mixed up with criminals, scientists, the government, and a frantic search for the "Great Whatsit," a deadly radioactive device. 14 pages, saddle stitched, 11 x 17 inches. Near Fine, folded once, with a small amount of wear and rubbing. A key film *noir* that influenced the French *nouvelle vague,* considered by some to be Aldrich's greatest film. Selby 218, Silver and Ward, pp. 156-158. Lyons, p. 64.

$1500



98. Fuchs, Daniel

The Human Jungle

Allied Artists, 1954. Original Pressbook for the 1954 film noir, *The Human Jungle,* written for the screen by proletarian author Daniel Fuchs. An early film from Allied Artists (nee Monogram), shot in a documentary style, the first of the studio's many highly creative "B" pictures. 12 pages, saddle stitched, 12 x 18 inches, folded, with one fold-out and a laid-in two-page promotional flyer done in the style of a tabloid newspaper. Very Good. Selby 181, Lyons, p. 180.

$350

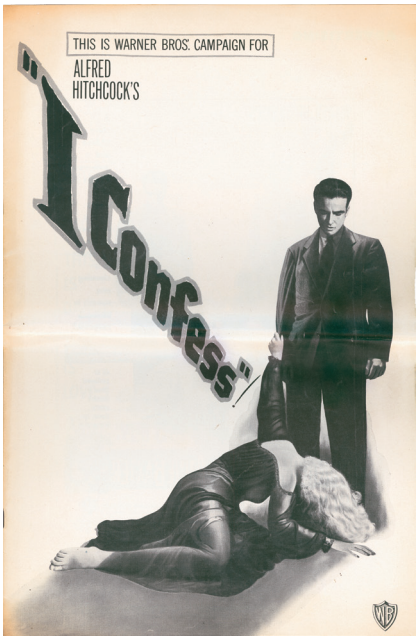


99. Greene, Graham

Confidential Agent

Warner Brothers, 1945. Original Pressbook for the 1945 film noir, *Confidential Agent,* based on the 1939 novel by Graham Greene and starring Charles Boyer, Lauren Bacall, and Peter Lorre. Denard (Boyer), an anti-Fascist agent during the Spanish Civil War, attempts to buy fuel in London, where he meets the sympathetic Rose (Bacall) and runs from both Fascist agents and hostile Brits. Designed in the style of a newspaper, with numerous "articles" and two copies of an eight page "Advertising Section" and an additional four-page set of ad campaigns laid in. 14 pages, saddle stitched, folded, 11 x 17 inches. About Near Fine. Bacall's third film and her first without Howard Hawks and Humphrey Bogart.
Hannsberry, *Femme Noir,* p. 9. Selby, p. 202.

$750



100. Hitchcock, Alfred

I Confess

Warner Brothers, 1953. Original Pressbook for the 1953 film noir, *I Confess,* directed by Alfred Hitchcock, based on the play *Our Two Consciences* by Paul Anthelme, and starring Montgomery Clift, Anne Baxter, and Karl Malden. After hearing the confession of a murderer, a priest (Clift) finds himself accused of the same crime and must choose between exonerating himself or keeping his vow. 23 pages, saddle stitched, folded, 11 x 17 inches. About Near Fine. Selby 185.

$850



101. Karlson, Phil

99 River Street

United Artists, 1953. Original Pressbook for the 1953 film noir, *99 River Street,* directed by Phil Karlson and starring John Payne and Evelyn Keyes. A former professional fighter (Payne) is framed for the murder of his unfaithful wife by her lover. With the help of an aspiring actress (Keyes), he must clear his name before the killer flees the country. 11 pages, saddle stitched, folded, 11 x 17 inches. Near Fine condition, with some splitting at the spine fold. Laid-in is four-page supplement, on newsprint, Fine. A compelling and unusual film that was rediscovered in the 1970s as one of the late classics of the noir cycle. Selby 283.
Silver and Ward, p. 210. Lyons, p. 190.

$500



102. Lang, Fritz (director); Emile Zola (novel)

Human Desire

Columbia Pictures, 1953. Original Pressbook for the 1954 film noir, *Human Desire,* directed by Fritz Lang, based on the 1890 novel *La bete humaine* by Emile Zola, previously filmed under that title in 1938 by Jean Renoir. This version starring Glenn Ford, Gloria Grahame, and Broderick Crawford. 15 pages, saddle stitched, folded, 12 x 16 inches. About Near Fine, with light wear, but none of the usual splitting at the spine fold. Faint pencilled initials on the front panel, with a small ink stain and light soil on the rear panel. One of Lang's most underrated noirs, with Grahame as one of the definitive femme fatales of film noir, turning in an edgy performance as a woman "born to be bad...to be kissed...and to make trouble." Selby 180, Siver and Ward, p. 136.

$950

Film Pressbooks



103. Sherry, Edna (novel); Joan Crawford (starring)

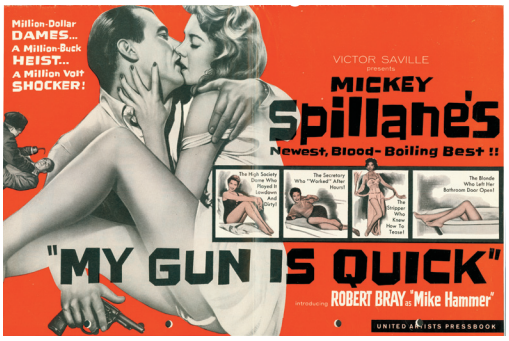
Sudden Fear

RKO, 1952. Original Pressbook for the 1952 film, *Sudden Fear,* directed by David Miller, based on the 1948 novel by Edna Sherry. Written for the screen by Lenore Coffee and Robert Smith. and starring Joan Crawford, Jack Palance, and Gloria Grahame. When a wealthy playwright (Crawford) discovers a plot by her new husband (Palance) and his former lover (Grahame) to murder Crawford for her inheritance, she quickly hatches her own plan to kill the two of them first. 20 pages, saddle-stitched, folded, 12 x 18 inches. Very Good to Near Fine, starting at the crown, tiny chip at the top front corner and a short diagonal crease to one outer corner of the rear panel. Nominated for four Academy awards, including Best Actress and Best Supporting Actor. A stylish and well acted 1950's RKO noir, for which Crawford received her third and final Oscar nomination. Selby 405. Silver and Ward, pp. 273-274.

$900

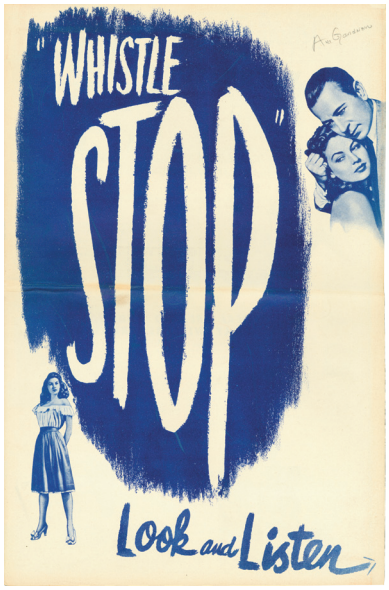
104. Spillane, Mickey

My Gun Is Quick



United Artists, 1957. Original Pressbook for the 1957 film noir, *My Gun is Quick,* directed by Phil Victor and George White, based on the 1950 novel by Mickey Spillane. After coming to the aid of a prostitute, who is murdered soon after, Mike Hammer becomes involved in a typically high-body-count search for stolen Nazi jewels. 11 pages, saddle stitched, folded, 11 x 17 inches. But for four neat hole punches at the outer edges, Near Fine. Wrappers are bright and interiors illustrations of sensationalist "B" movie posters are clean and sharp. The last of four Spillane adaptations to noir films in the 1950s. Lyons, pp. 120-121.

$750



105. Wolff, Maritta M. (novel); Ava Gardner (starring)

Whistle Stop

United Artists, 1946. Original Pressbook for the 1946 film noir, *Whistle Stop,* directed by Leonide Moguy, based on the 1941 novel by Maritta M. Wolf. Written for the screen by Philip Yordan, and starring George Raft, Ava Gardner, Victor McLaglen, and Tom Conway. Returning to her small town after a successful stay in a big city, Mary (Gardner) ignites jelaousy and violence between former lover Kenny (Raft) and nightclub owner Lew (Conway). 18 pages, saddle stitched, folded, 11 x 17 inches. Very Good to Near Fine, with a tiny chip at the top right corner of the front wrapper. Light soil. After being ill-served as a contract player for MGM, *Whistle Stop* was an early starring role for Gardner, whose next film, *The Killers,* would rocket her to stardom. Hannsberry, *Femme Noir,* p. 167. Selby 473.

$500



106. Woolrich, Cornell

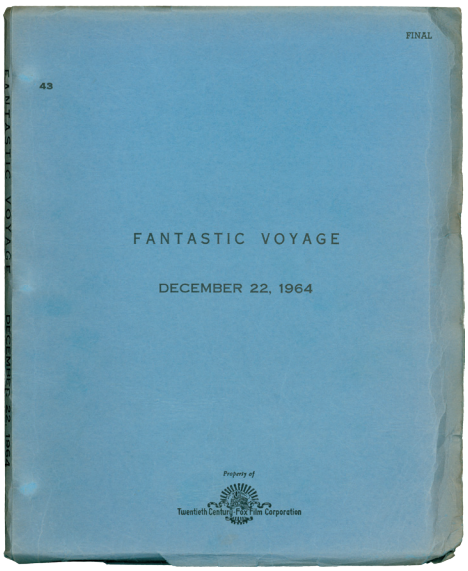
Black Angel

Universal, 1946. Original pressbook for the classic 1946 film noir, *Black Angel,* based on the novel by Cornell Woolrich, written for the screen by Roy Chanslor and starring Dan Duryea, June Vincent, Peter Lorre, and Broderick Crawford. 12 pages with 2 fold-outs, saddle-stitched and laid loosely into a two-color wrapper, as issued. Near Fine, with a single horizontal fold at the center and a studio stamp at the top of the front wrapper.

$1250

107. Asimov, Isaac (novel); Richard Fleischer (director) Raquel Welch, Edmond O'Brien (starring)

Fantastic Voyage

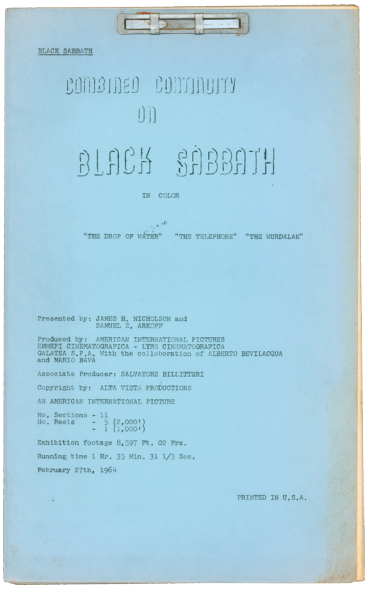


Twentieth-Century Fox, 1966. Final Shooting Script for the 1966 film, *Fantastic Voyage,* directed by Richard Fleischer, and starring Raquel Welch, Edmond O'Brien, and Donald Pleasance. Novelized the same year by Isaac Asimov. A team of scientists are sent on a bizarre experimental mission in which, through a revolutionary and as-yet untested process, they and their special motorized "ship" are miniaturized and then injected into the blood stream of a scientist who is near death. The film's Oscar-winning visual effects (by Art Cruikschank) chart the progress of the voyagers through the scientist's body, burrowing past deadly antibodies, chunks of tobacco residue in the lungs, and other such obstacles. Oscars also went to Jack Martin Smith and Dale Hennesy's art direction and Walter M. Scott and Stuart A. Reiss' set decoration, with nominations for color cinematography (Ernest Laszlo) and sound effects. Bound in blue studio wrappers, stamped "Final," and dated December 22, 1964 (nearly two years prior to the film's release). Title page present as called for, marked "Final," with a date of December 22, 1964, along with a screenwriter credit for Harry Kleiner. 142 pages, eye-rest green, with blue revision pages throughout, dated variously between 1/15/1965 and 2/23/1965. Pages Near Fine, wrapper Very Good+ with yapped edges, bound with three gold brads. A final shooting script for one of the seminal science fiction films of the 1960s.

$850

108. Bava, Mario (director); Boris Karloff (starring)

Black Sabbath

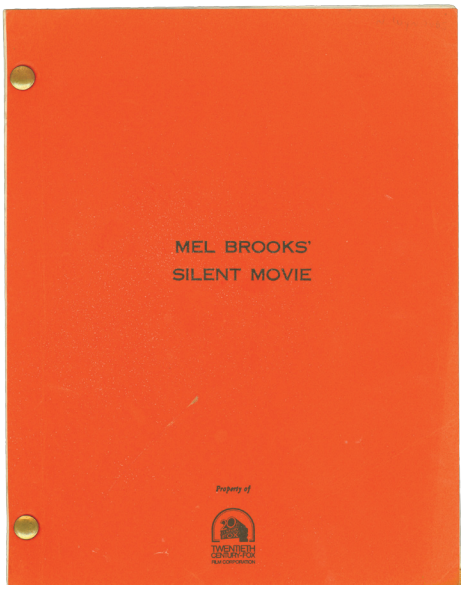


American International Pictures, 1963. Combined Continuity Script for the 1964 American edit of the 1963 Italian film, *Black Sabbath,* an anthology of three horror stories directed by Mario Bava. This was Bava's second feature for AIP after *Black Sunday,* first released in Italy with the stories in a different order. Two of the stories are falsely credited to writers Guy du Mauppaisant and Anton Chekhov, and the first segment was famously the first Italian horror film to be shot in color. The American version, represented by this continuity, was also cut by Bava, but differs in five major areas: (1) the print is shorter, (2) the stories appear in a different order, (3) there is a linking device with Karloff speaking directly to the audience from a foggy void, (4) Roberto Nicolosi's musical score is replaced with one by lounge-icon Les Baxter, and (5) the US release is missing a comical coda featuring Karloff riding on horseback. Finally, the color segment was re-cut by Bava at AIP's request to disguise the lesbian overtones of the story. 57 pages, with the title page in blue, dated February 27, 1964. Very Good or better, bound at the head with a metal clasp as typically found on AIP continuities of the 1960s. A document providing some detailed insight into a key "B" horror film that was released in several different versions.

$550

109. Brooks, Mel (director, starring) Barry Levinson (screenwriter)

Silent Movie



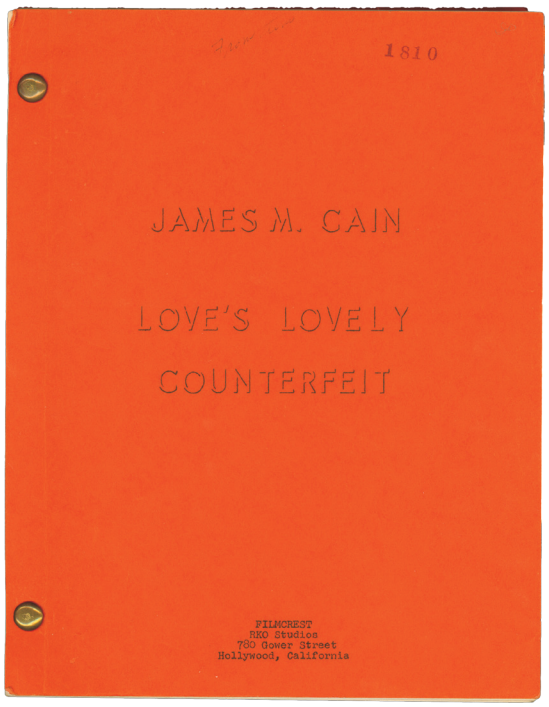
Twentieth Century-Fox, 1976. Early draft script for the 1976 film comedy, *Silent Movie,* directed by Mel Brooks, written for the screen by Brooks and a young Barry Levinson, and starring Marty Feldman, Dom Deluise, Sid Caesar, and Bernadette Peters. Construction coordinator Hank Wynands' copy, with his holograph ink name at the top right corner of the front wrapper. Title page present as called for, with a date of October 15, 1975, and credits for Brooks and Levinson. 125 pages, Near Fine, with a couple of small stains. One of the best films from the height of Brooks' 1970s period, and Levinson's first major film as a screenwriter.

$550

Film Screenplays

110. Cain, James M.

Love's Lovely Counterfeit [Slightly Scarlet]



RKO Radio Pictures, 1956. Early draft for the 1956 film noir, *Slightly Scarlet* (here with a working title based on its literary source, *Love's Lovely Counterfeit*), directed by Allan Dwan, and starring John Payne, Rhonda Fleming, and Arlene Dahl. Based on the novel, *Love's Lovely Counterfeit,* by James M. Cain. **A notable script draft, in that it includes over a dozen specific notations in holograph pencil by the Hays Office, all designed to block objectionable content, most of which is sexual in nature.** Even though Hays Office censorship was common in the 1950s, this script is particularly interesting because of Allan Dwan's documented disdain for the brutal "clean-up" that was applied to this film. Some of the saucier examples include (1) censorship of the phrase, "I ran into some snow" as a reference to cocaine, (2) a reference to a female character named Dor as "the frank and open Dor," and (3) an infamously censored scene about which Dwan has since been quoted, wherein some racy business with a backscratcher (present in this draft) has been marked for deletion. Bound in orange studio wrappers, stamped with Copy No. 1810 on the front wrapper. No title page present, as issued. 124 pages, all mimeograph on white stock. Pages Near Fine, wrapper Near Fine, bound with two gold brads. A superb—and rare— early draft of a James M. Cain adaptation, with compelling content about the (mostly failed) attempts to subvert the Hays Code in the 1950s. Selby, p. 203. Silver and Ward, pp. 259-60.

$1450



111. Castle, William

Johnny Stool Pigeon

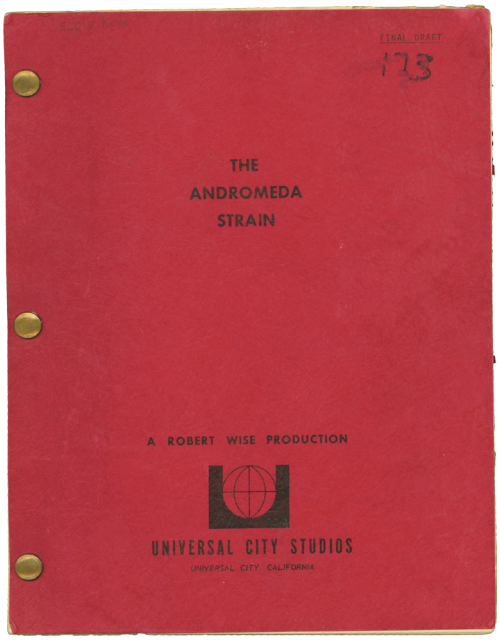
Universal, 1949. **Producer Aaron Rosenberg's bound shooting script** for the 1949 film noir, *Johnny Stool Pigeon,* directed by William Castle, starring Dan Duryea, Shelley Winters, and a young Tony Curtis. One of an intriguing group of Universal second features directed by Castle between 1948 and 1951, just prior to his rise as the "king of horror." This is Rosenberg's working script, profusely annotated, with a shooting schedule, cast list, staff list, and list of department heads (it is noteworthy that the working title noted on these preliminary pages is variously noted as either *Partners in Crime* or *Untitled Documentary,* with a credit for Castle as director at the top of each page); then the original script, 115 pages, undated on white stock, with blue and pink revision pages dated variously between 2/18/1949 and 3/21/1949. **Also bound in throughout the shotting script are seventeen magnificent silver gelatin stills from the film, nearly all of which feature Dan Duryea, who was being reinvented at this point as a non-criminous leading man after many years as the "heavy" in crime films and Westerns** (*Black Angel,* from 1946, is another example). Bound in orange-brown leather, moderately worn with hinges starting, Aaron Rosenberg's name stamped in gilt on the front board and the title stamped in gilt on the spine. Pages Very Good+, binding Very Good. Selby 207. Lyons, p. 209. Silver and Ward, p. 394.

$2750

112. Crichton, Michael (novel); Robert Wise (director); Arthur Hill (starring)

The Andromeda Strain

Universal, 1971. Cinescript (and Final Shooting Script) for the 1971 film, *The Andromeda Strain,* directed by Robert Wise, adapted for the screen by Nelson Gidding, and starring Arthur Hill. Based on the novel by Michael Crichton, who shot to international stardom on the heels of the film's success. In the unusual "preface" found in this screenplay, Robert Wise describes the "cinescript" as follows: "...an amplified screenplay, which uses the written page in a cinematic form to convey the total 'look' of a film. This method, incorporating illustrations, diagrams, 'schema' technique, computerized animations, multi-screen effects, and printouts, was suggested by the unique style of Crichton's novel, and retains it in translation to the screen. In a complex film, the advantage of a cinescript over the established screenplay format is a closer approximation for the reader of what will be seen on the screen." This technique continues into the script's appendix, with a map, facsimile documents, and scanner readouts, along with a chronology of events, notes regarding costumes, etc. Bound in red studio wrappers and stamped "A Robert Wise Production" on the front wrapper. Holograph notation of crew member Eddie Keys' name at the top left corner. Title page present as called for, with screenwriter and novelist credits for Gidding and Crichton, respectively. 173 pages, with blue revision pages throughout, dated variously between 1/22/1970 and 3/6/1970, followed by the unusual addition of the fifteen-page Appendix, with yellow pages, numbered I through XV. Pages Near Fine, wrapper Very Good with a small dampstain at one corner and some wear to the yapped fore-edges, bound with two gold brads. Laid in is a call sheet for the 72nd day of shooting (May 15, 1970). A deluxe and uniquely-designed script for one of the most influential and enduring science fiction films of the 1970s.



$850

113. De Toth, Andre

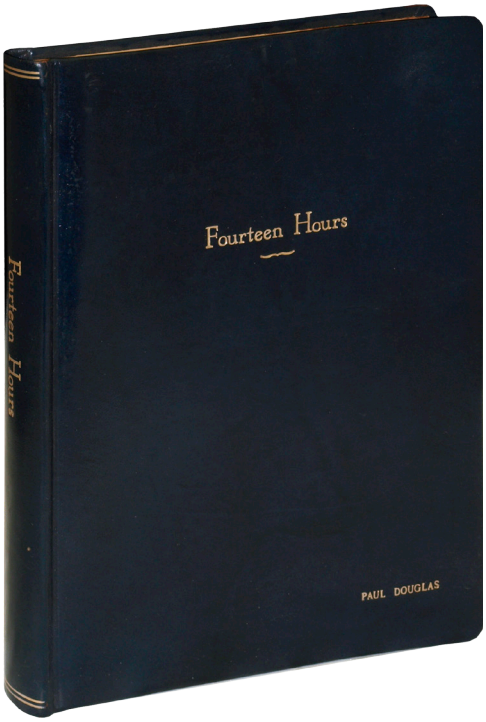
Dark Waters

United Artists, 1944. Final shooting script for the 1944 film noir, *Dark Waters,* directed by Andre De Toth, written for the screen by Marian Cockrell and Joan Harrison (from a story by Frank and Marian Cockrell) and starring Merle Oberon, Franchot Tone, and Elisha Cook, Jr. Adapted from a *Saturday Evening Post* serial by the Cockrells, Oberon stars as heiress Leslie Calvin, a woman with a neurotic aversion to water that stems from a horrific childhood incident. Preying upon Leslie's fears, the conniving Mr. Sydney (Thomas Mitchell), a guest at the Calvin family's Louisiana plantation, concocts a *Gaslight* -esque campaign of terror designed to drive Oberon insane so that he can claim her vast inheritance. The fragile blue wrapper remains, but has been sealed and boarded separately, with a designed version of the film title stamped at the center and a notation of "Final Shooting Script" and a date of May 10, 1944 at the bottom right corner. Title page present as called for, with a date of May 10, 1944 and notation of "Final Shooting Script" at the bottom right corner. Screenwriter credits on the title page for Joan Harrison and Frank and Marian Cockrell. 160 pages, with eight blue revision pages toward the beginning of the script, all dated 5/13/1944. Pages Near Fine, bound with two silver brads; wrapper front panel Good only, quite aged, with a bit of loss at all four corners. A rare shooting script from a key early film noir, one that set the tone for the more "atmospheric" films in the noir style that would follow. Selby 104. Silver and Ward, p. 393.



$1850

Film Screenplays



114. Douglas, Paul

Fourteen Hours

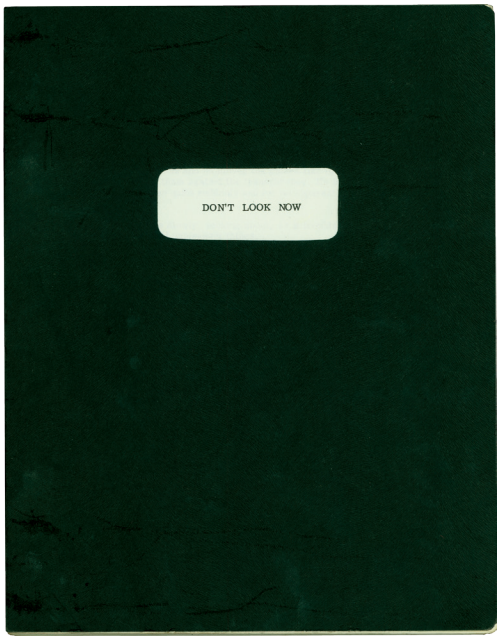
Twentieth Century-Fox, 1951. **Actor Paul Douglas' leather-bound Revised Final Shooting Scrip** for the 1951 film noir, *Fourteen Hours,* directed by Henry Hathaway, written for the screen by John Paxton from a story by Joel Sayre, and starring Paul Douglas, Barbara Bel Geddes, Grace Kelly, Richard Basehart, Agnes Moorehead, Ossie Davis, Brian Keith, and Howard da Silva. Based on an actual incident, *Fourteen Hours* is a high-tension noir drama about a man teetering on the verge of self-destruction and how his dilemma affects those around him. Robert Cosick (Basehart) is a desperate and despondent young man who creeps onto the ledge of a skyscraper in downtown New York and threatens to jump. For the next fourteen hours, Dunnigan (Douglas), a policeman who is passing by, tries to talk him down, searching for a way to convince him that life is worth living. A crowd forms on the street below as Dunnigan talks with Cosick; Danny (Jeffrey Hunter) and Ruth (Debra Paget) meet as they watch the grim spectacle and discover how much they have in common. Meanwhile, in a building across the street, a young woman about to sign her divorce papers (Grace Kelly) finds herself wondering if she should give up on her marriage so hastily as she watches Cosick debate about throwing away his life. Bound in blue leather, with the title stamped on the front board and spine, and Paul Douglas' name stamped in gilt at the bottom right corner of the front board. Thirteen silver gelatin still prints bound in throughout. Marbled endpapers. Title page present as called for, with a date of May 25, 1950, and credits for screenwriter Paxton present. 159 pages, mimeographed, all white. Pages Near Fine, leather binding Fine. Based on an actual incident from July 26, 1938 in New York City in which John W. Warde, 26 years of age, leaped seventeen floors to his death from the ledge outside a room in the Hotel Gotham. Shot on location in New York City, the building used was demolished in 1967 and replaced by the 52-story tower at 140 Broadway, noted for its large red cube in the plaza. Producer Sol C. Siegel won permission from the New York Police Department to rope off a large section of downtown New York as one extensive set. One of the best "shot on location" noirs of the 1950s, and actress Grace Kelly's film debut. Selby 142.

$2250

115. Du Maurier, Daphne (author); Nicholas Roeg (director) Donald Sutherland and Julie Christie (starring)

Don't Look Now

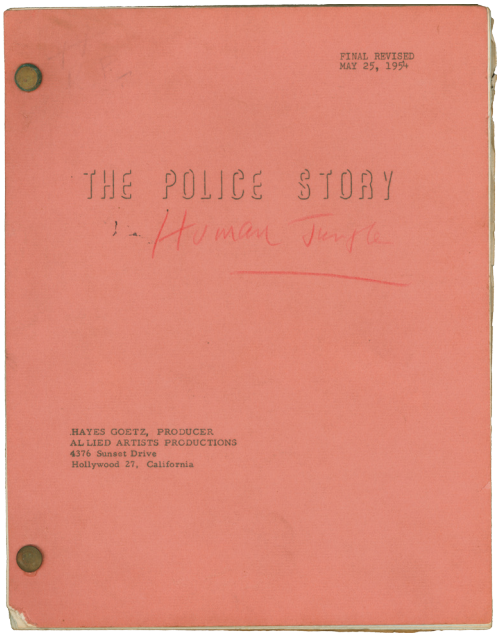
Paramount / British Lion Film Corporation, 1973. British screenplay for the 1973 film, *Don't Look Now,* directed by Nicholas Roeg written for the screen by Allan Scott and Chris Bryant and starring Donald Sutherland and Julie Christie. Based on the novel by Daphne du Maurier. Nicholas Roeg directed this acclaimed film in the midst of his strongest period, preceded by *Performance* (1970) and *Walkabout* (1971), and like those films, this was a US-UK co-production. The film centers on Laura and John Baxter (Sutherland and Christie), who have recently relocated to Venice so that John can oversee the architectural restoration of an old church. Both hope that the change of environment will allow them to forget the recent tragic demise of their child, but they instead find themselves surrounded by reminders of death, as the city attempts to deal with a series of unexplained murders. The eeriness intensifies when they encounter a blind psychic and her eccentric sister, who promise to contact their daughter's spirit. Laura embraces the idea, but John remains skeptical until he experiences his own visions: fleeting glimpses of someone in a red coat similar to one that belonged to his daughter [The AllMovie Guide]. Bound in British-style, die-cut windowed black studio wrappers. Title page present as called for, undated, with screenwriter credits on the title page for screenwriters Allan Scott and Chris Bryant, along with a story credit for Daphne Du Maurier. 111 pages, on period eye-rest green stock. Tiny stain to page fore-edges, else pages Near Fine, wrapper Near Fine with light rubbing, bound with two gold brads. Period script for one of the most acclaimed and surreal dramas of the 1970s.



$2250

116. Fuchs, Daniel

The Human Jungle



Allied Artists, 1954. Final Revised Shooting Script for the 1954 film noir, *The Human Jungle,* under its working title, *The Police Story*. Directed by Joseph M. Newman, written for the screen by proletarian novelist Daniel Fuchs, then revised by William Sackheim, based on a story by Sackheim. Starring Gary Merrill, Jan Sterling, Regis Toomey, and Chuck Connors. In the documentary-style tradition of *Dragnet* and *The Lineup, The Human Jungle* is devoted to a typical day at a police precinct station house, with a plot that concerns a new police chief determined to clean up a crime-ridden slum district. *The Human Jungle* was an "in-between" production for Allied Artists, which in 1954 was trying to divest itself of the "poverty row" onus placed upon its predecessor, Monogram Pictures. Bound in salmon studio wrappers and dated May 25, 1954. Holograph notation in red pencil of *The Human Jungle,* just above the printed working title *The Police Story*. Title page present as called for, with perforated distribution receipt intact. Screenwriter credits on the title page for William Sackheim with a date of May 25, 1954 at the top right corner. 126 pages, with blue and pink revision pages throughout, dated variously between 6/8/1954 and 6/14/1954. Pages Very Good+, in a like wrapper, bound with two gold brads. Front wrapper and first few pages lightly chipped at the bottom left corner. Selby 181, Lyons, p. 180.

$1450

117. Maas, Peter

The Valachi Papers

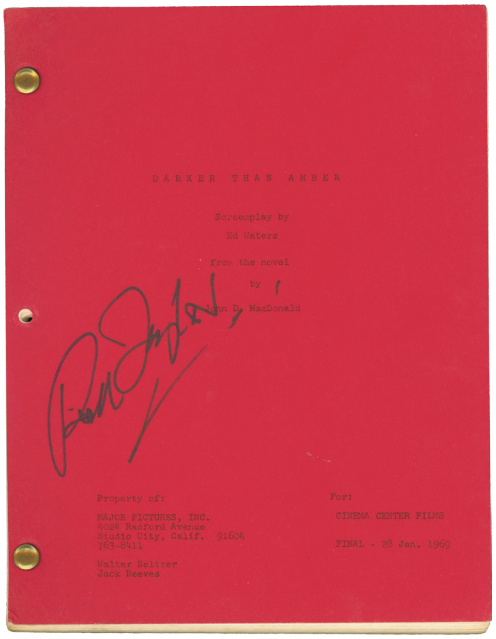


Columbia, 1972. Late draft script for the 1972 film, *The Valachi Papers,* directed by Terence Young and starring Charles Bronson, Lino Ventura, and Jill Ireland. Based on the nonfiction book by Peter Maas, *The Valachi Papers* was a first-class mob film, and a somewhat unsung predecessor to *The Godfather* pictures, *Scarface,* and others. Maas' book was based on prison conversations and the actual U.S. Senate testimony of Joseph Valachi, a high-ranking figure in the Mafia. It told precisely who did what to whom, when and why, and was a bestseller that electrified the nation. This film was shot in Italy, as attempts to shoot in the US were stymied by mob-arranged "accidents" and protests. Bound in red vinyl studio wrappers, titles in gilt on the front wrapper. Title page present as called for, with a date of February 23, 1972, and screenwriter and novelist credits for Geller and Maas, respectively. 158 pages, with undated pink revision pages throughout. Pages Near Fine, wrapper Very Good, with wear to the yapped edges, bound with two gold brads. A key script, issued late in pre-production, for what is arguably the foundational work for what would become the modern "mob film" era.

$850

118. MacDonald, John D.

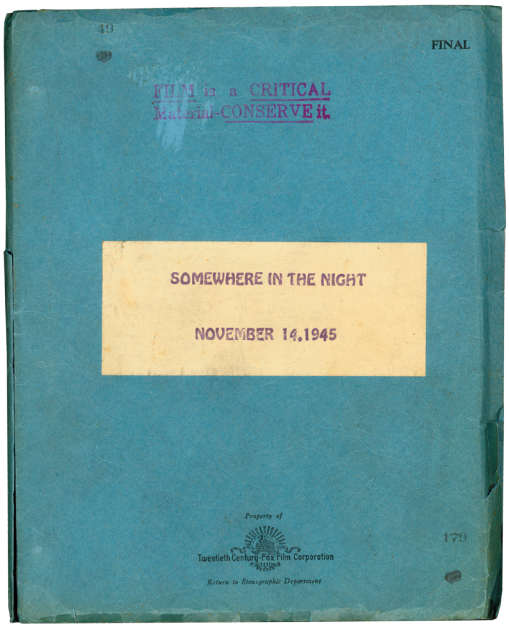
Darker Than Amber



National General Pictures, 1970. Final shooting script for the 1970 film, *Darker than Amber,* based on the 1966 novel by John D. MacDonald, featuring his series character Travis McGee. Written for the screen by Ed Waters and starring Rod Taylor and Theodore Bikel. Boldly signed by Rod Taylor on the front wrapper. Notable as the only feature film adaptation of MacDonald's wildly popular Travis McGee series, long unavailable on any kind of viewing format. Travis McGee pulls out all the stops when he joins a Carribean cruise to bring a killer to justice. Bound in red studio wrappers, with credits for screenwriter Waters and novelist MacDonald, marked "FINAL" and dated 28 Jan. 1969. 114 pages, all white. Pages and wrapper both in Fine condition. A fresh copy of an extremely scarce MacDonald item.

$1250

Film Screenplays



119. Mankiewicz, Joseph L.

Somewhere in the Night

Twentieth-Century Fox, 1946. Final shooting script for the 1946 film noir, *Somewhere in the Night,* directed by Joseph L. Mankiewicz, written for the screen by Mankiewicz and Howard Dimsdale, and starring Richard Conte, John Hodiak, and Nancy Guild. A quintessential "amnesia victim as protagonist" noir with superior dialogue and presentation (courtesy of the reliable Mankiewicz), *Somewhere in the Night* stars John Hodiak as a war veteran suffering from complete memory loss, with only two clues to his past: a bitter letter from a woman who hates him and a second, even more mysterious letter signed "Larry Cravat." Bound in blue studio wrappers (a re-used wrapper, with a contemporary white Fox label tipped on over the previous title, a common practice during the wartime paper shortage), and dated November 14, 1945 just below the title on the same label. 120 pages, with distribution page and receipt, title page, and blue revision pages throughout, dated variously between 11/30/1945 and 12/12/1945, with two blue retake pages at the end, dated 2/4/1946. Pages and wrapper Very Good, with a split running the bottom half of the front hinge fold. Selby 375, Silver and Ward, p. 262.

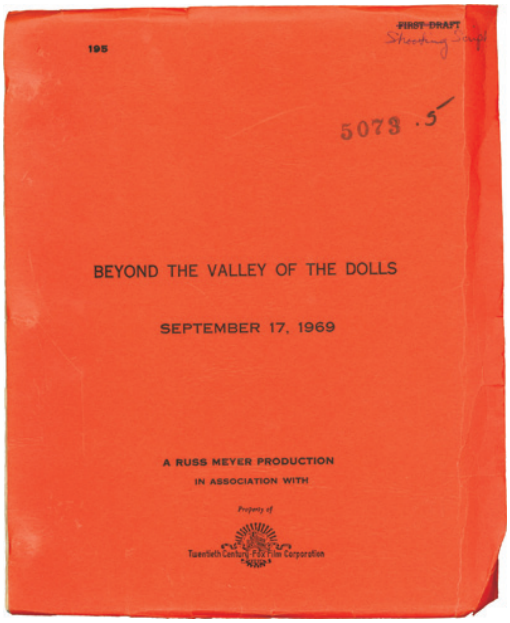
$1750

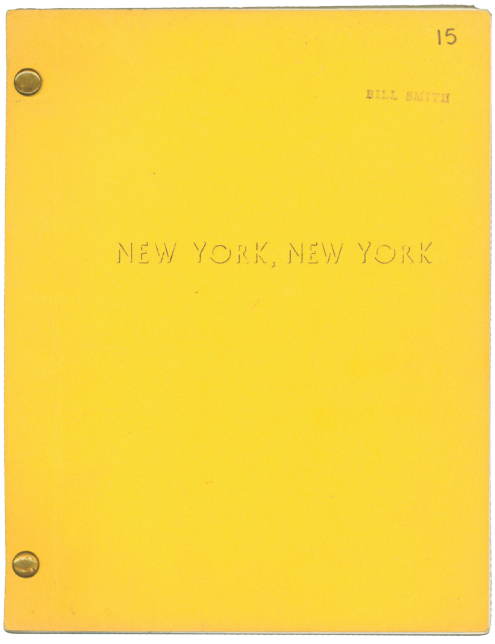
120. Meyer, Russ

Beyond the Valley of the Dolls

Twentieth Century Fox, 1970. Final Shooting Script for the 1970 film, *Beyond the Valley of the Dolls,* produced and directed by Russ Meyer and written for the screen by Roger Ebert (prior to his better-known work as a film critic). After nearly a decade as one of America's most successful independent filmmakers, legendary sexploitation auteur Meyer first reached out for the brass ring of major studio success with this frantic cult favorite, once described by Meyer and screenwriter Roger Ebert as "the first exploitation-horror-camp-musical." Featuring one-hit wonders the Strawberry Alarm Clock, supporting performances by Meyer regulars Charles Napier and Haji, and a bit part from future blaxploitation icon Pam Grier, *Beyond the Valley of the Dolls* proved to be Meyer's biggest box-office success. Orange Fox studio wrappers, with a holograph ink notation "Shooting Script" at the top right corner, dated September 17, 1969. Title page present as called for, with credits for Ebert and Meyer. 183 pages, all but three of which are blue revised pages dated variously between 9/19/1969 and 2/19/1970. The massive final shooting script from one of the seminal drug exploitation films of the post-"Summer of Love" era.

$1775





121. Rauch, Earl Mac (novel)
Martin Scorsese (director)

New York, New York

United Artists, 1977. Revised Draft Script for the 1977 film, *New York, New York,* directed by Martin Scorsese, based on the 1977 novel by Earl Mac Rauch (published the same year as the film). Written for the screen by Rauch and Mardik Martin, and starring Liza Minnelli, Robert De Niro, and Mary Kay Place. Martin Scorsese combined the splashy atmosphere of the old studio musical with an unromanticized marriage story in his valentine to Hollywood and the Big Band era. Bound in canary yellow studio wrappers, stamped with title and the name of crew member Bill Smith on the front wrapper. Title page present as called for, with a date of March 24, 1976, and screenwriter credit for Earl Mac Rauch. 165 pages, all white. Pages and wrappers Near Fine.

$450

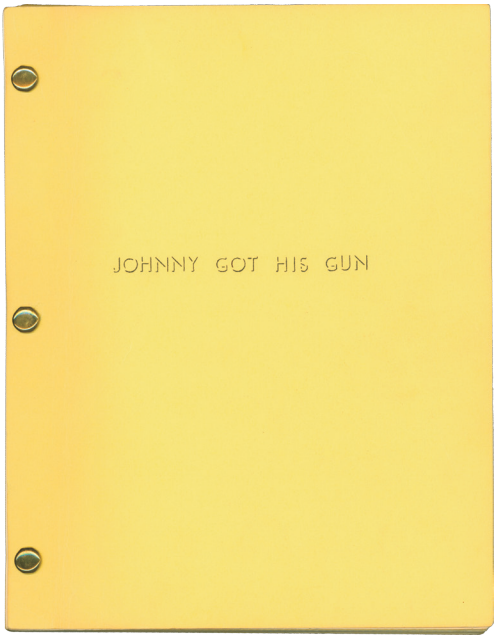
122. Rudolph, Alan

Welcome to L.A.



United Artists, 1976. Script for the 1976 film, *Welcome to L.A.*, directed and written for the screen by Alan Rudolph, produced by Robert Altman, and starring Keith Carradine, Harvey Keitel, and Sissy Spacek. 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). Key to this particular film is the original music by Richard Baskin. Bound in powder blue studio wrappers, stamped with the title only on the front wrapper. Title page present as called for, undated, with credits for Rudolph, Baskin, and producer Altman. 114 pages, all white. Pages Fine, wrapper Near Fine, with an single small piece of masking tape on the front and rear panels (that formerly held an added spine label, no longer present), bound with two gold brads. An important screenplay that links the transition made by Alan Rudolph from student to master under Altman's tutelage.

$450



123. Trumbo, Dalton

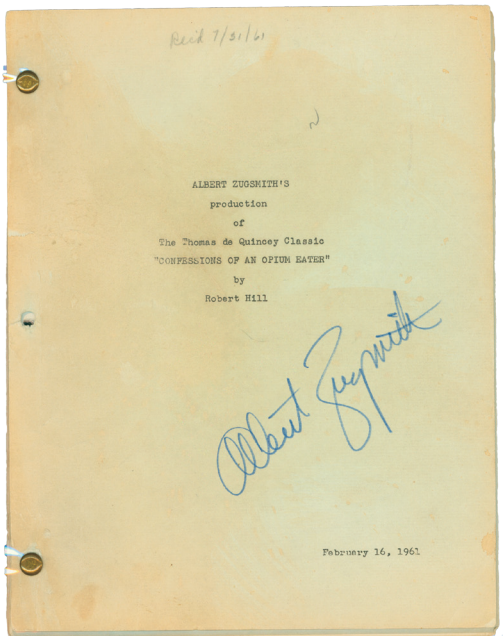
Johnny Got His Gun

Cinemation Industries, 1968. Final Draft Script for the 1971 film, *Johnny Got His Gun,* directed and adapted for the screen by Dalton Trumbo, and starring Timothy Bottoms, Donald Sutherland, and Donald Barry. Based on the 1939 novel by Trumbo, which the acclaimed screenwriter tried for most of his career to bring to the screen. Bound in yellow studio wrappers, the title stamped at the center of the front wrapper. Title page present as called for, with "Final Draft" and a date of April 21, 1968, with screenwriter-novelist credit for Trumbo. Holograph ink notation reading "123" just above the date, likely a copy number. 136 pages, with pink, yellow, and blue undated revision pages throughout. Pages Near Fine, wrapper Near Fine, bound with three gold brads. An important original document for the film that bookended Trumbo's career by way of its literary origins.

$1250

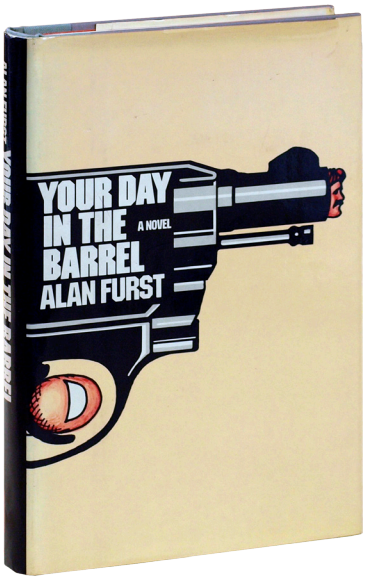
124. Zugsmith, Albert (director) Thomas DeQuincey (novel)

Confessions of an Opium Eater



Allied Artists, 1962. Producer-director Albert Zugsmith's copy of the script for the 1962 film, *Confessions of an Opium Eater,* produced and directed by Zugsmith, written for the screen by Robert Hill, and starring Vincent Price. Very freely based on the 1822 book, *Confessions of an English Opium Eater,* by Thomas DeQuincey. The film is set in San Francisco's Chinatown district during the Tong Wars of the 1800s, and revels in the broader aspects of the novel's labyrinthine twists. Bound in light green studio wrappers, with titles in manual type on the front wrapper, dated February 16, 1961. **Holograph pencil timing notations at the margins of every page, with Zugsmith's signature in blue marker on the front wrapper.** Title page present as called for, with a date of February 16, 1961, with screenwriter credits for Robert Hill. 111 pages, with blue, pink, and green revision pages throughout, dated variously between 7/11/1961 and 7/31/1961. Pages Near Fine, wrapper Near Fine, bound with two gold brads. One of the more interesting "eastern intrigue" adaptations of the 1950s and 1960s, with the appealing quality of having a classic literary source.

$950



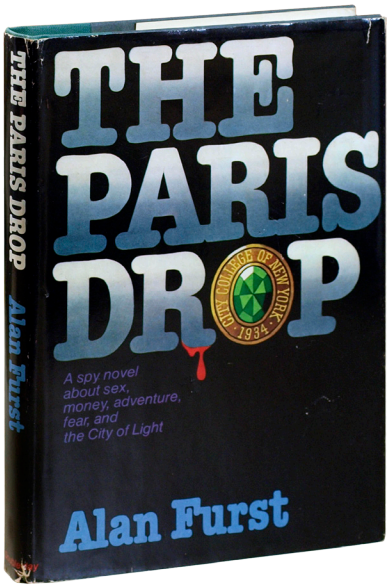
The first four by Furst

125. Furst, Alan

Your Day in the Barrel

New York: Atheneum, 1976. First Edition. Near Fine and unread in a Near Fine dust jacket. Small owner name and date on the front flyleaf, and a tiny, faint stray pen mark at the bottom page edges (most definitely not a remainder mark), else book is Fine and unread. Jacket has the slightest toning at the flap edges, a single short closed tear at the top right corner of the front panel, and minute rubbing at the crown. An attractive copy of the author's first book.

$375

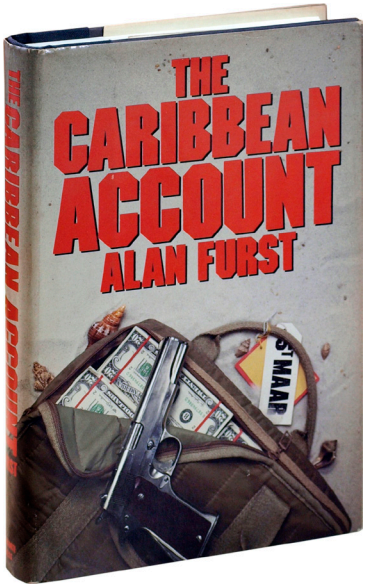


126. Furst, Alan

The Paris Drop

Garden City: Doubleday, 1980. First Edition. Near Fine in a strong Very Good+ dust jacket. Two tiny bumps at the top edge of the front board, else book is Fine and unread. Jacket lightly rubbed and nicked at the spine ends and a couple of corners, else Fine. Generally considered to be Furst's most difficult title to find in the first edition.

$375

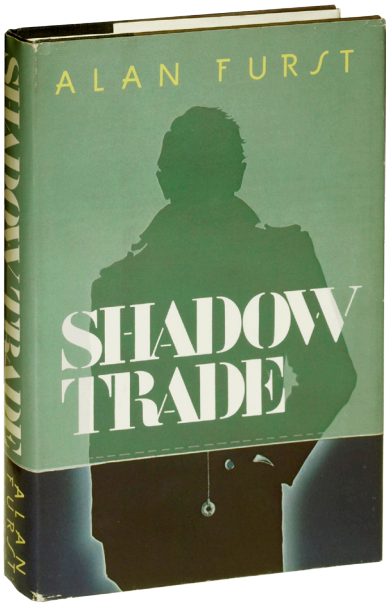


127. Furst, Alan

The Caribbean Account

New York: Delacorte Press, 1981. First Edition. Fine and unread in an about Fine dust jacket. A superb copy of the author's third book.

$325

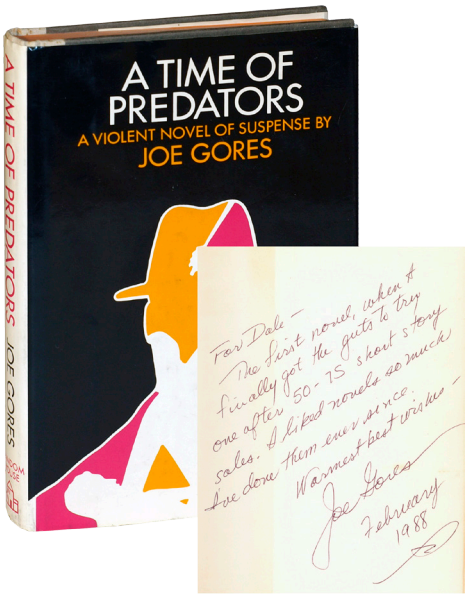


128. Furst, Alan

Shadow Trade

New York: Delacorte Press, 1983. First Edition. Fine and unread in a Near Fine dust jacket. Jacket shows light rubbing at the heel and a couple of corners, else a lovely example. The author's uncommon fourth book.

$375



130. Gores, Joe

Time of Predators

New York: Random House, 1969. First Edition. **Warmly inscribed by the author on the front flyleaf: "For—/ The first novel, when I finally got the guts to try one after 50-75 short story sales. I liked novels so much I've done them ever since. / Warmest best wishes / Joe Gores / February 1988."** Near Fine in a Near Fine dust jacket. Some of the usual fading to the board edges, and a bit of foxing to the white quarterbinding. Jacket is lightly rubbed at the rear panel, else quite nice. An attractive and attractively inscribed copy of the author's first book, winner of the Edgar Award.

$375

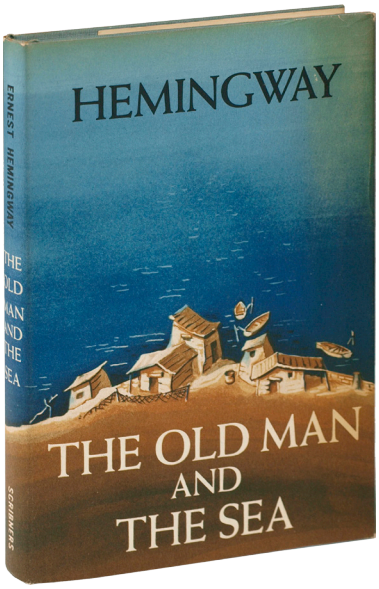
131. Heinlein, Robert A.

Run of ten juvenile titles published by Scribners in the original library bindings

New York: Charles Scribner's Sons, 1966-1967. A run of ten Robert A. Heinlein's early titles published by Scribner's, mostly juvenile fiction, including *Rocket Ship Galileo, Space Cadet, Red Planet, Farmer in the Sky, Between Planets, The Rolling Stones, The Star Beast, Tunnel in the Sky, Citizen of the Galaxy,* and *Have Space Suit—Will Travel,* all later printings published in 1966 and 1967. In the original jackets and with the matching illustrated boards found only on these editions. All books at least Near Fine in Near Fine jackets, all with the Scribner's silver library seal at the bottom of the jacket spine, none with any of the library markings that would typically be found. Jacket spine on *Red Planet* is a bit faded, else a splendid set, and far more affordable than the comparable set of the first editions of same.

$850



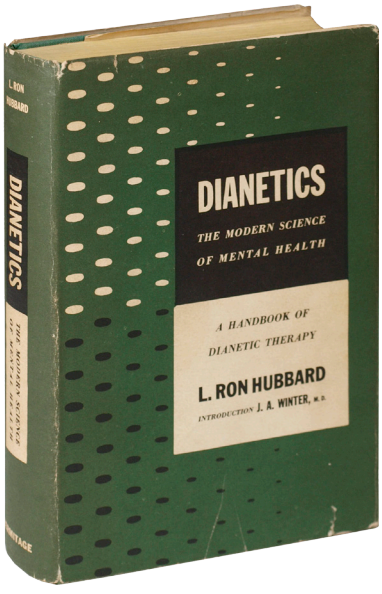


132. Hemingway, Ernest

The Old Man and the Sea

New York: Charles Scribner's Sons, 1952. First Edition. Near Fine in a Near Fine, price-clipped dust jacket. A little of the usual spotting to the boards, with some toning at the flap folds, else a superb copy. Winner of the Pulitzer Prize and one of Hemingway's most beloved books, the title that cinched the Nobel Prize for the author. Burgess 99.

$1750

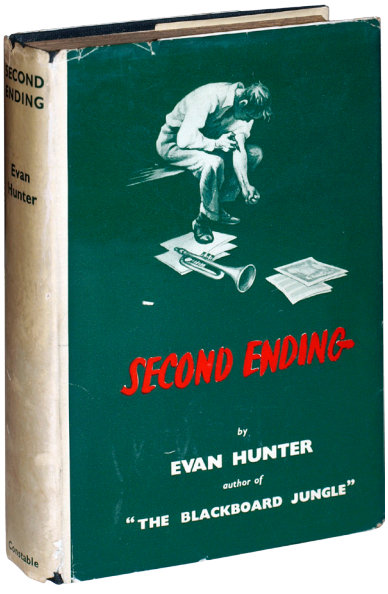


133. Hubbard, L. Ron

Dianetics: The Modern Science of Mental Health

New York: Hermitage House, 1950. First Edition. Near Fine in a bright, Very Good+ dust jacket. Jacket shows a couple of short closed tears and some rubbing, else a very nice example.

$575



134. Hunter, Evan

Second Ending

London: Constable, 1956. First UK Edition, and first edition in hardcover. Hunter's second novel under his own name, a juvenile novel with a heavy theme of drug use, published in the US as a paperback original titled *Jungle Kids.* Jacket art is quite daring for its time, much more to the point than what was attempted in the paperback edition. Very Good+ in a Very Good+ dust jacket. Small contemporary owner name on the front flyleaf, some light soil to the boards, and foxing to the page edges and jacket verso. Jacket shows light wear at the extremities, a few closed tears, and a lightly toned spine panel. A very presentable copy of a scarce title even in this condition. Not in Hubin.

$300

A SET OF INSCRIBED JAPANESE LIMITED EDITIONS ON THE FINE ARTS

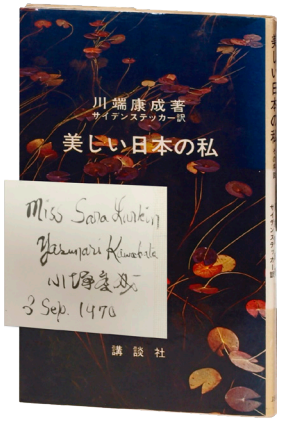
135. Arishima, Ikuma

Collected Works



Japan, 1969. First Japanese edition. **One of 700 numbered copies, the first 200 of which were issued with two numbered laid-in lithographs signed by the arist (this being No. 84). This copy is also inscribed by Ikuma Arishima in Japanese to Sara Larkin on the front flyleaf, and dated 1970.** Sara Larkin is a noted American artist who, after graduating from the University of Pennsylvania and Pennsylvania Academy of the Fine Arts, continued her education in Japan under the sponsorship of distinguished philosopher Tetsuo Tanikawa, advisor to the Emperor of Cultural Affairs and President of Osei University. Under his tutelage she became acquainted with Nobel Laureate Kawabata. She spent a year in Bangkok as well, studying Chinese art with artist Lui Shou-Kwan, and Lawrence Tam, the Director of the Hong Kong Museum. She also worked in Hong Kong as a gallery owner, consultant, and artists' agent, and went on to become an associate at Sotheby's, evaluating works of art for auction. Fine in black cloth-covered boards quarter bound in brown leather with gilt titles, in a cream paper-covered slipcase (Near Fine), with titles in black. Inscriptions by Arishima are rare.

$1850

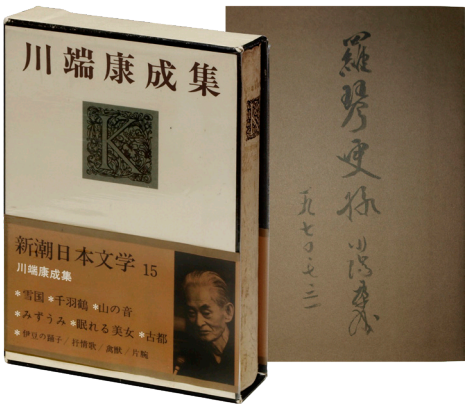


136. Kawabata, Yasunari

Japan the Beautiful and Myself

Japan: Kodansha, 1969. First Japanese Edition, and correct first. **Inscribed by Kawabata on the front flyleaf: "Miss Sara Larkin / Yasumari Kawabata / [signature in Japanese] / 3 Sep. 1970."** A book of nonfiction by Kawabata, the first Japanese Nobel Laureate. Fine in card wrappers and a Fine dust jacket as issued. Text in both Japanese and English. In a glassine protector.

$1750



137. Kawabata, Yasunari

Collected Stories

Japan, 1968. First Japanese Edition, and correct first. **Inscribed and dated 1970 by Kawabata in Japanese on the front flyleaf.** Fine and unread a Fine dust jacket and illustrated paper-covered slipcase (Near Fine), as issued.Text in both Japanese and English. A collection of stories by Kawabata.

$2250

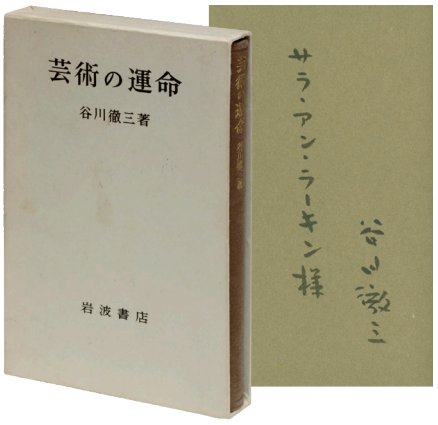


138. Mushanokoji, Saneatsu

Collected Works

Japan, 1966. First Japanese edition. One of 1000 numbered copies, this being No. 330. **Inscribed by Saneatsu Mushanokoji in Japanese to Sara Larkin on the front flyleaf, and dated 1970.** Mushanokoji was the pen name of a novelist, playwright, poet, artist and philosopher in late Taisho and Showa period Japan. Fine in suede-covered boards with gilt design, no dust jacket and tan paper-covered slipcase (Near Fine), with a design in green and brown, as issued. Inscriptions by Mushanokoji are rare.

$1850

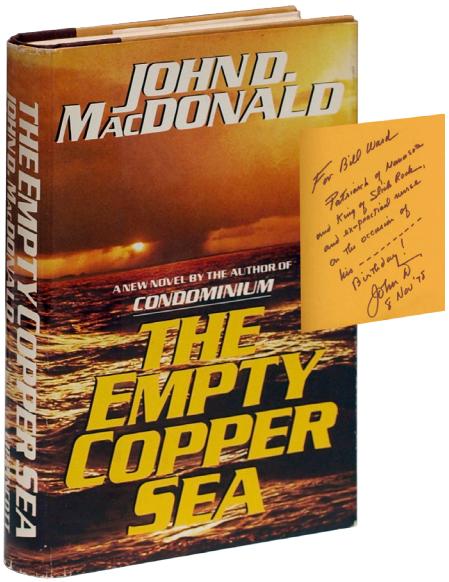


139. Tanikawa, Tetsuo

The Fate of the Arts

Japan, ca. 1970. First Japanese edition. **Inscribed by Tanikawa in Japanese to Sara Larkin on the front flyleaf, and dated 1970.** About Fine in olive cloth with no dust jacket and gray paper-covered slipcase, also Near Fine, as issued.

$750



140. MacDonald, John D.

The Empty Copper Sea

Philadelphia: J.B. Lippincott, 1978. First Edition. **Nicely inscribed by the author in the year of publication: "For Bill Ward, Patriarch of Manasota and King of Slick Rock, and ex-practical nurse on the occasion of his—birthday! John D. 8 Nov '78."** Boards bowed slightly outward, text block edges and a couple of pages foxed, else Near Fine in a Near Fine dust jacket with a touch of rubbing. Man missing off a boat, McGee investigates.

$450

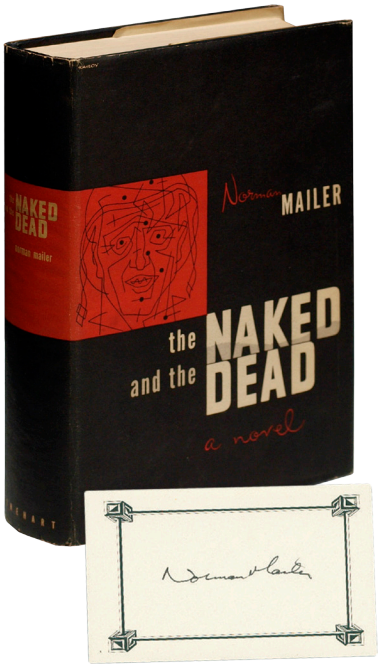


141. MacDonald, John D.

Soft Touch

London: Hale, 1960. First UK Edition and first edition in hardcover. Near Fine in a Very Good+ dust jacket. Slight lean to book with foxing to the endpapers and page edges. Small numerical ink notation to the front free endpaper. Jacket is bright and complete with a bit of rubbing at the extremities and some foxing to the jacket verso. Previous bookstore's sticker to the lower front jacket flap. One of the very difficult blue-spined MacDonald titles issued by Hale.

$2500

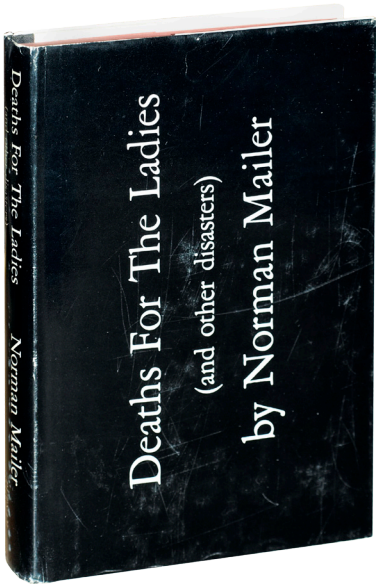


142. Mailer, Norman

The Naked and the Dead

New York: Rinehart, 1948. First Edition. Fine in a Near Fine dust jacket with slight and uniform toning to the jacket spine panel. **Card signed by Mailer laid in.** A very attractive copy of the author's fragile first book, a stunning debut which ranks among the best American war novels ever written. Burgess 99.

$3000



143. Mailer, Norman

Death for the Ladies (and Other Disasters)

New York: G.P. Putnam's Sons, 1962. First Edition. Near Fine in a Near Fine dust jacket. None of the usual rubbing to the jacket, only the lightest wear at the corners. Mailer's only collection of poetry, one of his most uncommon titles, particularly in superior condition.

$425



144. Manning, Olivia

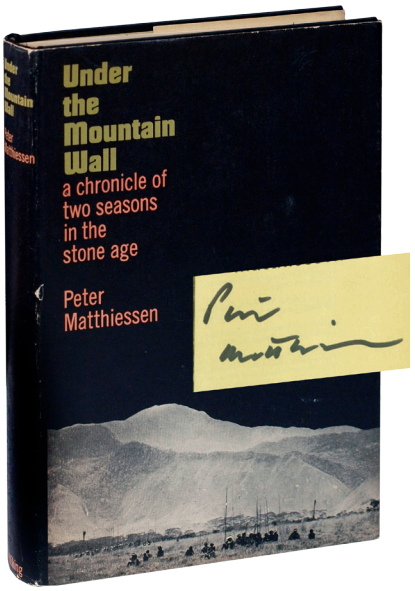
The Balkan Trilogy: The Great Fortune, The Spoilt City, Friends and Heroes

London: Heinemann, 1960, 1962, 1965. Three volumes. First UK Editions of the three titles in the author's Balkan Trilogy. Each volume Near Fine in a Near Fine dust jacket. A touch of foxing to the top page edges of each volume, else presumably unread. Contemporary owner name and date to the front flyleaf of *The Great Fortune* and *The Spoilt City* (dated 1960 and 1962, respectively). A lovely set.

$650

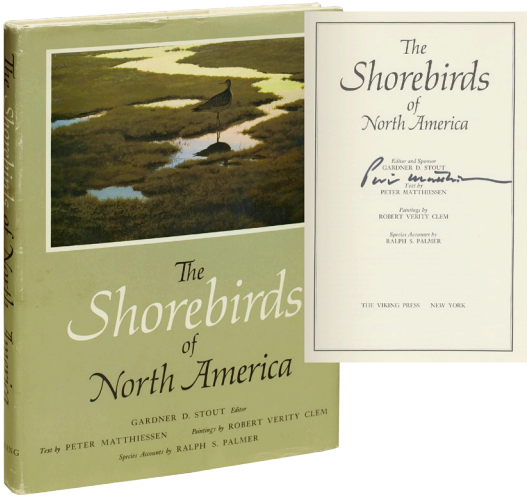
145. Matthiessen, Peter

Under the Mountain Wall: A Chronicle of Two Seasons in the Stone Age



New York: Viking Press, 1962. First Edition. First issue. **Signed by the author on the title page.** Fine in a very Near Fine dust jacket with a small finger pressure indentation on the front gutter. Exceptionally scarce in the first issue, and even more uncommon to find in this condition or signed.

$1250



146. Matthiessen, Peter

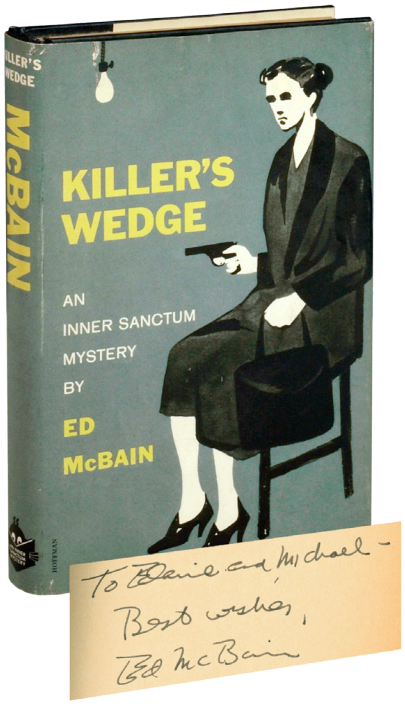
The Shorebirds of North America

New York: Viking Press, 1967. First Edition. Folio. **Signed by Peter Matthiessen on the title page.** Fine in a lightly rubbed, Fine dust jacket. A lovely copy of this important, early Matthiessen title.

$375

147. McBain, Ed

Killer's Wedge



New York: Simon and Schuster, 1959. First Edition. **Inscribed by the author on the title page.** Near Fine in a Near Fine dust jacket. The author's first hardcover title as Ed McBain. Published the same year as *King's Ransom,* but even scarcer, this being only the second collectible copy we have seen in fifteen years. Light toning to page edges as always found, hint of wear to a couple of the jacket corners, else a superior example.

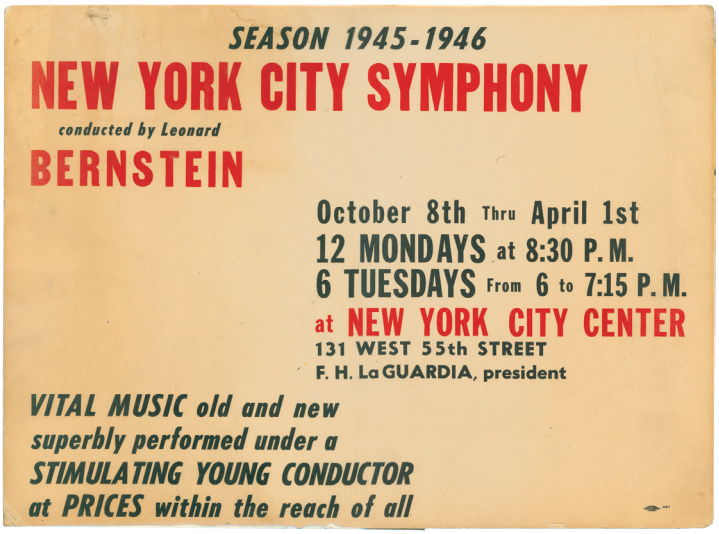
$1250

148. [Music] Bernstein, Leonard (conductor); F.H. LaGuardia (cultural figurehead)

New York City Symphony, Conducted by Leonard Bernstein: Season 1945-1946

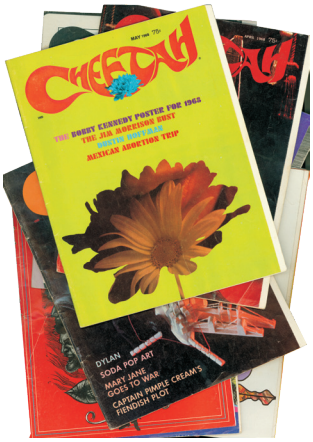
1945. Broadside advertising the 1945-1946 season of the New York City Symphony, conducted by Leonard Bernstein. Interestingly, F.H. La Guardia (who was nearing the end of his life at this point) is noted on the broadside as the President of the New York City Center, where the 1945-1946 season of concerts were performed. Leonard Bernstein was appointed conductor of the New York Philharmonic on November 14, 1943, making this broadside one of the earliest advertisements of his work with the symphony orchestra that he would lead the remainder of his career. Bernstein went on to win multiple Emmy awards and Grammy awards, and was nominated for an Academy Award. He was among the first conductors born and educated in the United States of America to receive worldwide acclaim, and is perhaps best known for his long conducting relationship with the New York Philharmonic [nee Symphony], his formidable piano technique, and especially for his compositions, which include the musical theater works *West Side Story, Candide,* and *On the Town.* Bernstein was the first classical music conductor to make numerous television appearances, perhaps more than any other, between 1954 and 1989. In his 1990 obituary, the New York Times declared him "one of the most prodigally talented and successful musicians in American history." Very Good+ condition, verging on Near Fine, with some tiny corner bumps and slight toning at the edges. Mounted on heavy card stock, as issued. 19.5 x 14.5 inches. A lovely piece, from the earliest days of the maestro's career.

$2750



149. [Music]

A Collection of Seven Issues of Cheetah Magazine
November 1967-May 1968



Twenty First Century Publishing, November 1967-May 1968. First Edition. Seven issues (November 1967 through May 1968) of *Cheetah* magazine covering rock and roll and the counterculture of the 1960s. Includes the April 1968 issue with the first appearance of Tom Wolfe's *The Pump House Gang*. Each issue in Very Good or better condition. November 1967 issue cover is detached but present.

$325

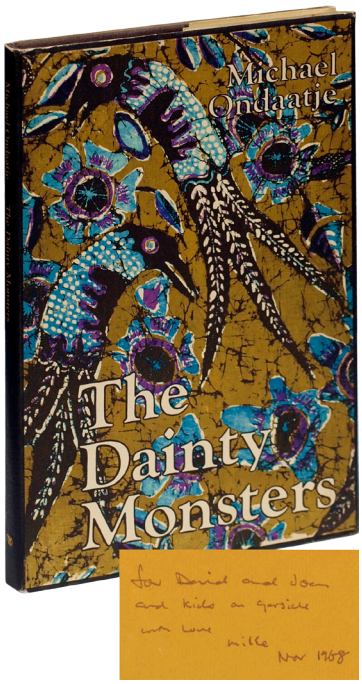


150. [Music] Crumb, R.

Heroes of the Blues, Early Jazz Greats, and Pioneers of Country Music

New York: Yazoo Records, 1980, 1982, 1985. First Edition. Three sets of playing cards, 36 cards illustrated by R. Crumb per set, with each set dedicated to an American music form. Yazoo published the *Heroes of the Blues* set in 1980, *Early Jazz Greats* in 1982, and *Pioneers of Country Music* in 1985. Each set is complete, and the first set contains the original Yazoo Records order form. Cards in Fine condition boxes Near Fine. Though Crumb started out as a illustrator who chronicled his generation, his love for traditional American music seems to strike an even more resonant chord. Mouth-waterin', and very uncommon.

$425



151. Ondaatje, Michael

The Dainty Monsters

Toronto: Coach House, 1967. First Canadian Edition, and correct first. **Nicely inscribed by the author on the front flyleaf, in the first year after the book's publication: "For David and Joan and kids on Garside with love / Mike / Nov. 1968." Also signed by the author on the title page.** Fine and unread in a Fine dust jacket. One of 500 numbered copies of the true first edition of Ondaatje's very uncommon first book.

$2250

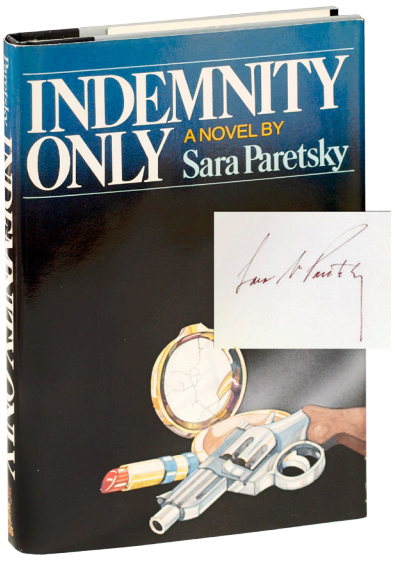


152. Orth, Marion

Circus Girl

London: Sampson, Low, Marston, and Company, n.d. (circa late 1920s). First UK Edition, no US equivalent. A novel set in 1920s Nevada, about a young dancing girl in a small circus who, while attempting to escape the salacious advances of the circus proprietor, encounters a young man who is on the run from the law. Orth was a minor novelist and a fairly successful screenwriter, best known for her work with "Hollywood Ten" screenwriter Lester Cole on *Charlie Chan's Greatest Case* for Fox in 1933, as well as scripts for Republic, RKO, and a few minor musicals at Universal. Very Good in a Fair to Good, price-clipped dust jacket. Jacket has a triangular piece missing at the bottom right corner of the spine panel (affecting most of the publisher name), another chip at the bottom rear panel, else moderately worn. Publisher's "Price Reduced to 1/-" label tipped on at the lower half of the spine panel. Rare.

$550

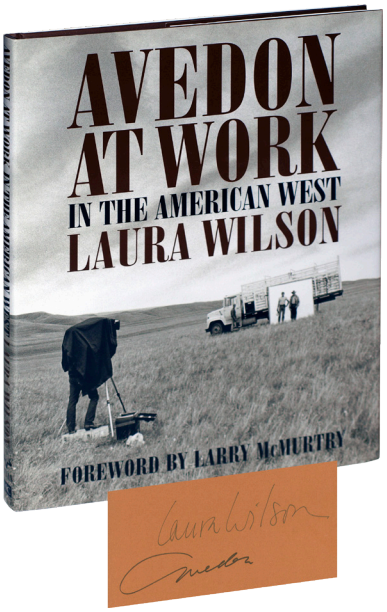


153. Paretsky, Sara

Indemnity Only

New York: The Dial Press, 1982. First Edition. **Signed by the author on the front flyleaf.** Fine and unread in a Fine dust jacket. An exceptionally bright, fresh copy of the noted author's first book.

$3000



154. [Avedon, Richard] Wilson, Laura

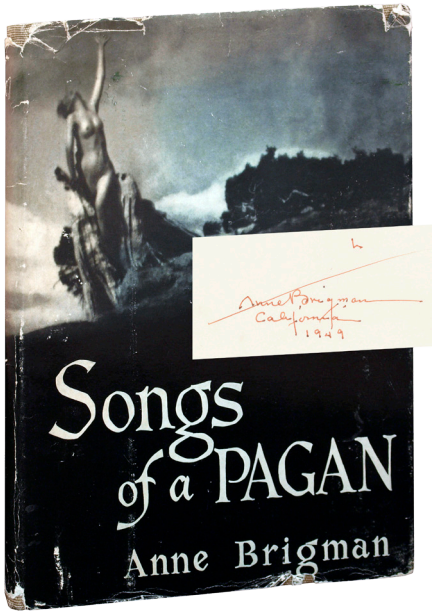
Avedon At Work In the American West

Austin: University of Texas Press, 2003. First Edition. Fine and unread in a Fine dust jacket. **Signed by both Richard Avedon and Laura Wilson at the front flyleaf.** 132 pages with 97 duotone photogravures. A fine copy of Wilson's photographic record of Avedon at work during the six years he was making *In the American West*. Introduction by Larry McMurtry.

$950

155. Brigman, Anne

Songs of a Pagan



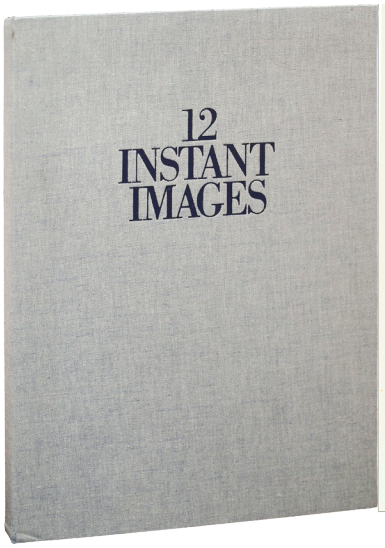
Caldwell, ID: Caxton Printers, 1949. First Edition. **Signed and dated in the year of publication by the author on the verso of the front flyleaf.** Near Fine in a Very Good dust jacket. Jacket is rubbed and lightly faded, with several chips, tears and accompanying creases along the edges. Brigman was an important and influential early photographer, who, in 1906, became the only photographer living west of the Mississippi to be named a Fellow of the Photo-Secession. This collection of poetry and photography was published a year before her death, making signed copies scarce, particularly in jacket.

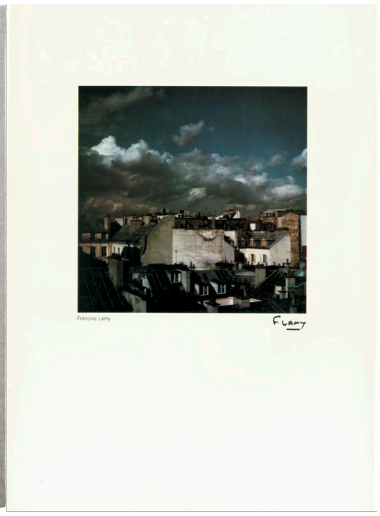
$2750

156.

The SX-70 Experience

Cambridge, MA: Polaroid Corporation, 1975. Folio. First Edition. Includes work by Monique Jacot, Rita Kohmann, Michael Kostiuk, Jr., Francois Lamy, Charles Eames, Judith Eglington, Sam Haskins, Ikko, Horst Munzig, Helmut Newton, Pete Turner, Christian Voght. **One of the first 50 sets (out of a limitation of 1000) signed by each of the photographers at the foot of their respective photos.** Fine unbound leaves in a Near Fine hand-bound light blue cloth tray case and blue silk ribbon as issued. Case just a trifle bumbed at the spine heel. All images where taken using the same camera and film, the Polaroid SX-70. 12 color plates printed on 300 gram Chromecoat, includes a brief biography of the photographers and an explanation of the camera and the film. A beautiful set.

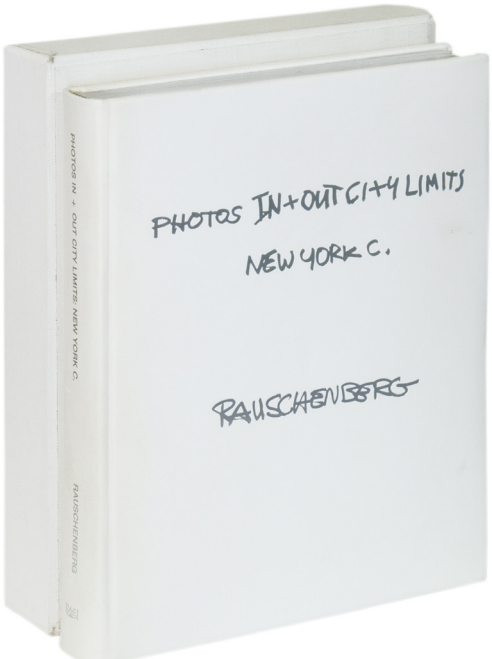




$1250

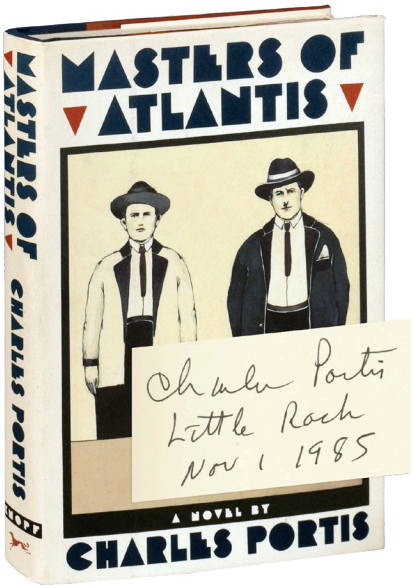
157. Rauschenberg, Robert

Photos In + Out City Limits: New York C.



West Islip, New York: ULAE, 1982. First Edition. Folio. Full white goatskin. **One of 375 copies signed and numbered by Rauschenberg in pencil.** Near Fine in cloth slipcase as issued, with light toning to the backstrip. A collection of the artist's photographs of the New York City environs, a beautiful production. Not to be confused with the more common trade edition of this title, also slipcased.

$2500

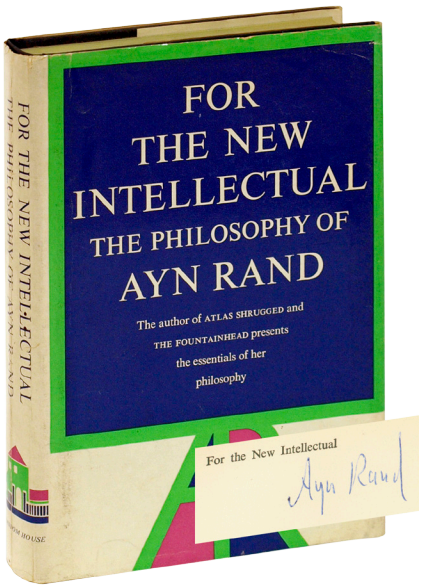


158. Portis, Charles

Masters of Atlantis

New York: Simon and Schuster, 1966. First Edition. **Signed by Portis and dated in November of 1985.** Fine and unread in a Fine dust jacket. With only a trace of foxing to the top pages edges and a hint of rubbing at one corner of the jacket. An exceptional copy, bright and untoned. Portis' fourth book, a gentle (and typically thorough) spoof of secretive men's organizations such as the Masons, the fictitious one in question being a hapless group dedicated to locating the lost city of Atlantis.

$1250

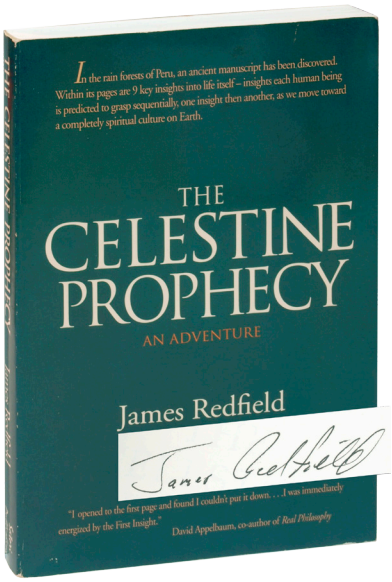


159. Rand, Ayn

For the New Intellectual: The Philosophy of Ayn Rand

New York: Random House, 1961. First Edition. **Signed by the author on the half-title page.** Fine in a bright, Very Good+ dust jacket. Jacket has a vertical crease at mid-spine with light shelfwear overall. Rand's first nonfiction book, containing speeches excerpted from her novels that highlight her Objectivist theories and the title essay, on the history of philosophy. An attractive copy.

$3000

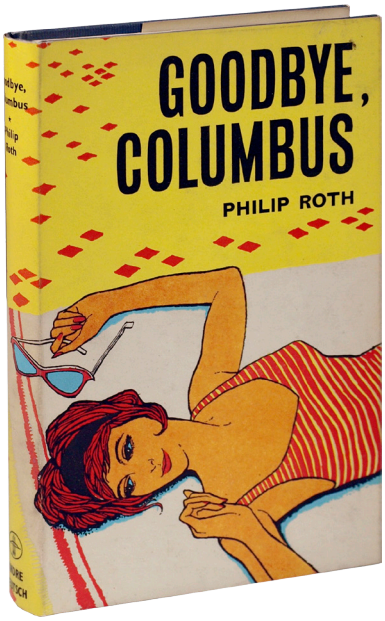


160. Redfield, James

The Celestine Prophecy: An Adventure

Hoover, Alabama: Satori Publishing, 1993. First Edition. Fine wrappers, as issued. **Signed by the author on the half-title page.** Self-published new-age spiritual-adventure bestseller that was reprinted by Warner and went through scores of printings, becoming a publishing phenomenon. One of only 3000 copies of the true first printing, hand-distributed by the author to local bookstores and sold by him on the streets. The first printing is exceptionally scarce.

$2500

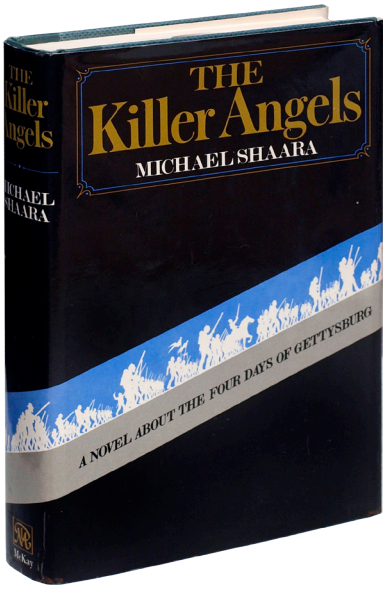


161. Roth, Philip

Goodbye, Columbus

London: Andre Deutsch, 1959. First UK Edition. Fine in a Near Fine dust jacket, with only a short closed tear and a contemporary owner name (dated London, December 1962) to note. A bright, fresh copy of the very scarce British edition of Roth's first book, a novella and a collection of stories. Not to be confused with the separate publication of the novella by the same publisher ten years later in 1969.

$1500



162. Shaara, Michael

The Killer Angels

New York: David McKay, 1974. First Edition. Fine and unread in a Fine dust jacket. Small owner name on the front flyleaf. Basis for the movie Gettysburg and easily one of the very best and most beloved novels of the Civil War. It is also one of the scarcest American first editions of the 1970s and was a surprise winner of the Pulitzer Prize. A lovely copy.

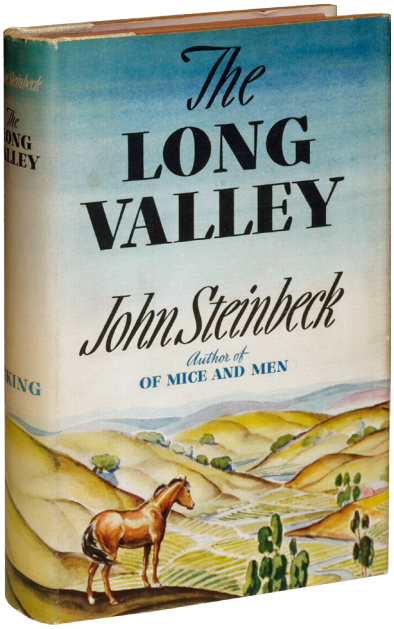
$2750

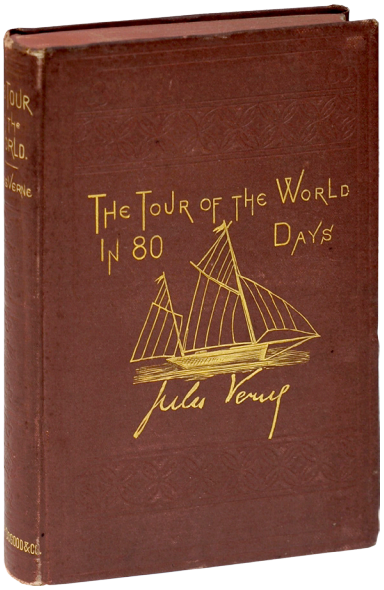
163. Steinbeck, John

The Long Valley

New York: Viking Press, 1938. First Edition. Fine in a minutely rubbed, about Fine dust jacket. A superior copy of this Steinbeck highspot.

$2750





164. Verne, Jules

The Tour of the World in Eighty Days

Boston: James R. Osgood and Company, 1873 . First American Edition, and first edition in English. Mixed issue, with reddish-brown cloth, dark blue-gray endpapers, and a date of 1873 on the title page and translator George M. Towle credited on same. Gilt extremely bright, binding firm, and only minute rubbing at the corners and a contemporary owner name on the first blank to note. An extremely clean, attractive copy.

$850

165. Various Authors

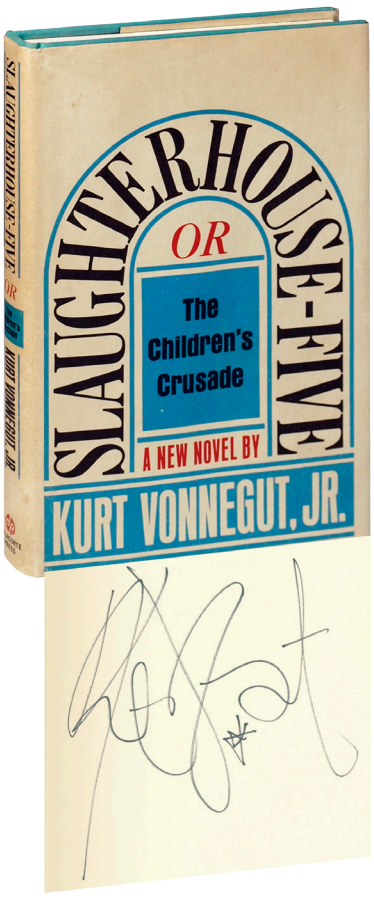
[Vintage Paperbacks]

The First Ten Dell Ten-Cent Paperbacks

Dell Ten-Cent Books, 1951, Nos. 1-10. First Edition. Ten volumes. The first ten books in Dell's Ten-Cent series, which ended at No. 36, all published in 1951. Featuring Edna Ferber, Vina Delmar, Pearl S. Buck, Mignon G. Eberhart, Walter D. Edmonds, Faith Baldwin, Mary Roberts Rinehart, Samuel Hopkins Adams, W. Somerset Maugham, and Luke Short; and cover art by H.W. Scott, Victor Kalin, Sandor Klein, Barye Phillips, Wesley Snyder, George Mayers, Bill Fleming, and Robert Stanley. All ten volumes are in Near Fine to Fine condition, small octavo stapled wrappers as issued. In a custom clamshell box.

$400



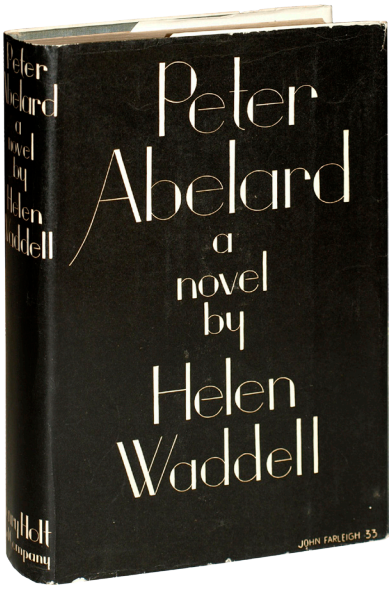


166. Vonnegut, Kurt

Slaughterhouse-Five

New York: Delacorte Press, 1969. First Edition. **Boldly signed by the author on the half-title page.** Near Fine in a Near Fine dust jacket. Faint foxing to the page edges of the book with just a touch of fading at the board edges. Jacket is lightly toned overall as usual, but just barely, with a couple of tiny nicks and rubs. A tight, bright copy. Basis for the 1972 film of the same name directed by George Roy Hill.

$3850



167. Waddell, Helen

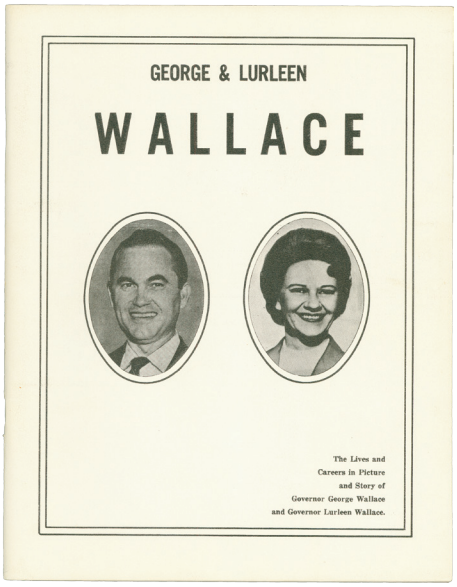
Peter Abelard

New York: Henry Holt, 1933. First Edition. Very Good in a supplied, Near Fine dust jacket. Backstrip is sunned, and the John Farleigh-designed jacket shows minute rubbing at the corners. An attractive copy overall.

$325

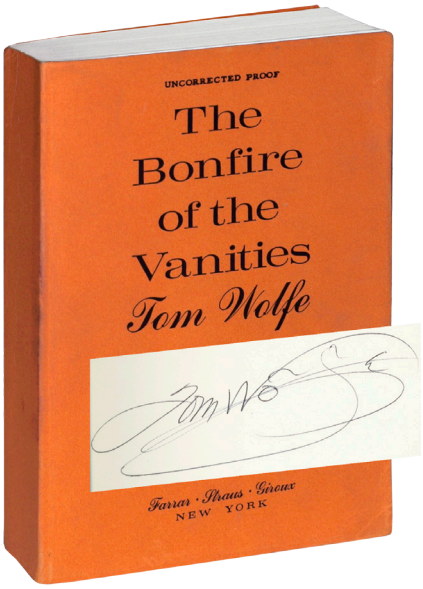
168. [Wallace, George] Carter, Forrest as Asa E. Carter

George & Lurleen Wallace: The Lives and Careers in Picture and Story of Governor George Wallace and Governer Lurleen Wallace



Centre, AL: Historical Book Committee, 1968. First Edition. Fine in illustrated trade wrappers. A biography of the Wallaces completed soon after Lurleen Wallace's death, by the author of *The Education of Little Tree*. Carter is one of the great enigmas of modern literature: for many years he was an active member of various white supremicist organizations, and allegedly penned George Wallace's famous "Segregation Forever" speech. In the 1970s he changed his name from Asa to Forrest and began writing ficiton which appeared to represent an entire change of heart. However, he died in 1979 (apparently in a fistfight with his son) before most of the questions about his life and motivations could properly be answered. A lovely copy.

$600

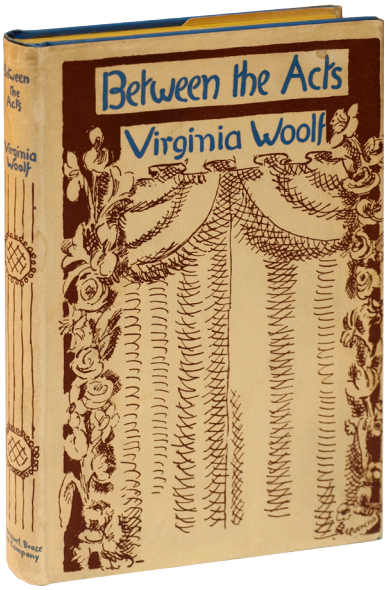


169. Wolfe, Tom

The Bonfire Of The Vanities

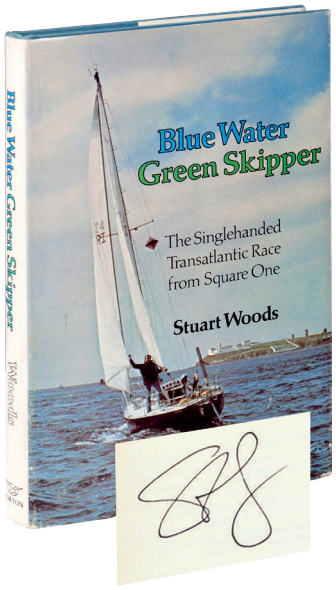
New York: Farrar, Straus, and Giroux, 1987. Uncorrected Proof, preceding the First Edition. **Signed by Tom Wolfe on the title page.** Laid in is an editor's note on FSG stationery that reads: "I think this is a great novel—it will piss off an awful lot of people, though." Fine in plain orange wrappers.

$375



170. Woods, Stuart

Blue Water, Green Skipper



New York: W.W. Norton, 1977. First Edition. Near Fine Near Fine dust jacket. **Signed by the author on the title page.** Author's first book, a non-fiction account of transatlantic solo race sailing, which precedes his first mystery by four years.

$350

171. Woolf, Virginia

Between the Acts

New York: Harcourt Brace, 1941. First Edition. Near Fine in a Near Fine dust jacket. Jacket has no chips or tears, and none of the usual toning. An exceptionally nice copy of this easily-worn title.

$300



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