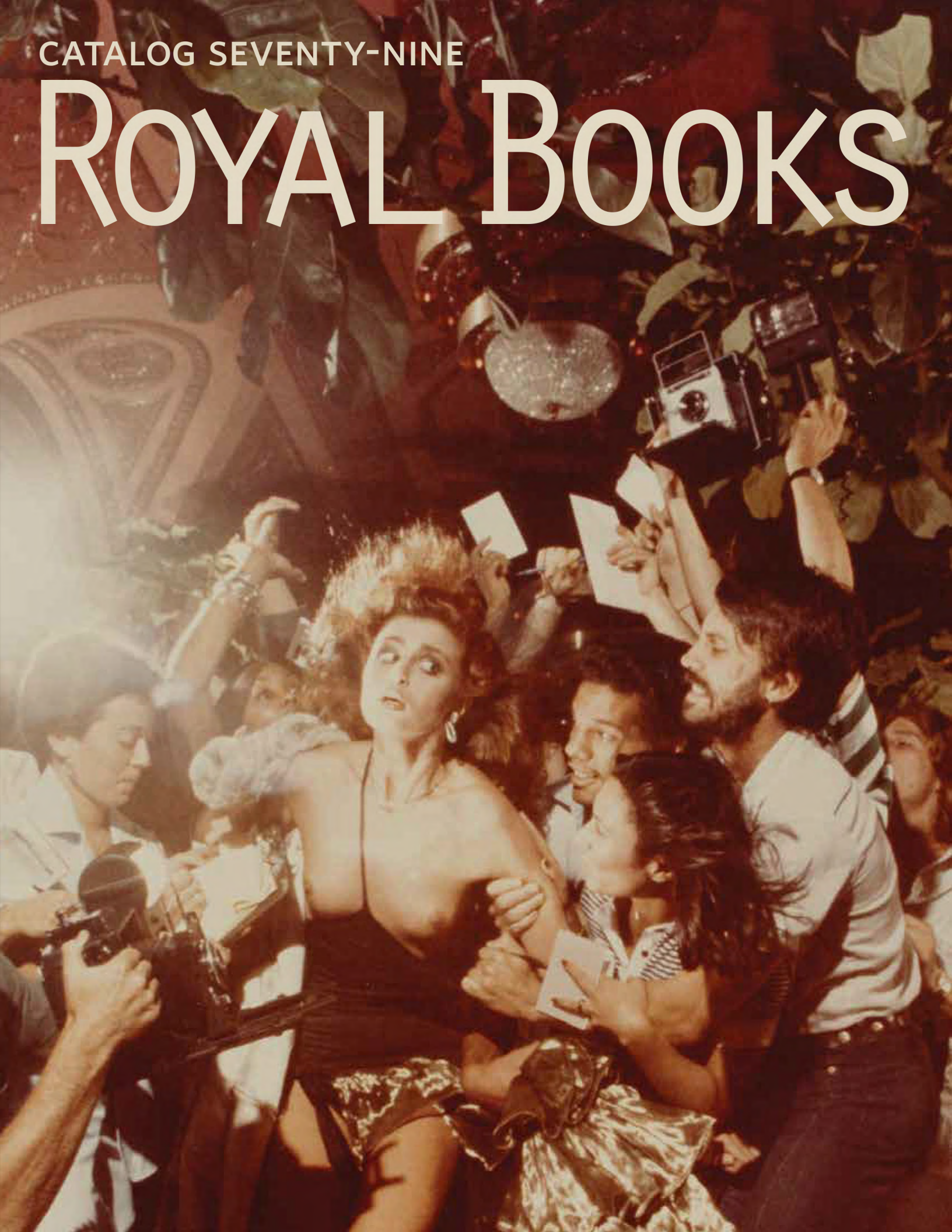


CATALOG SEVENTY-NINE

# ROYAL BOOKS



## TERMS AND CONDITIONS

All books are first editions unless indicated otherwise. All items in wrappers or without dust jackets advertised have glassine covers, and all dust jackets are protected by new archival covers. Single, unframed photographs housed in new, archival sleeves.

In many cases, more detailed physical descriptions for archives, manuscripts, film scripts, and other ephemeral items can be found on our website.

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

We accept credit card payments by VISA, MASTERCARD, AMERICAN EXPRESS, DISCOVER, and PAYPAL. Shipments are made via USPS priority mail or Fedex Ground unless other arrangements are requested. All shipments are fully insured. Shipping is free within the United States. For international destinations, shipping is \$60 for the first book and \$10 for each thereafter. Overnight shipment by Federal Express or USPS, as well as international shipment by FedEx, can be also arranged.

We are always interested in purchase or consignment of libraries or individual titles. We maintain an open store in midtown Baltimore, with hours from 10AM to 6PM Monday through Friday.

## THE ROYAL BOOKS CREW

Kevin Johnson, Ezra Warwick, Tim Boniface,  
Jodi Feldman, and Beth Kopp.

Catalog design and layout by Lucy Nguyen.



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# FEATURED

1

## DUKE ELLINGTON

### Now in Person at the Metropolitan: Duke Ellington and his Cotton Club Orchestra

Vintage broadside advertising a performance by Duke Ellington and his Cotton Club Orchestra, circa 1933-1934.

In 1927, Duke Ellington was offered a residency at Harlem's fabled Cotton Club, a position that would bring Ellington to national prominence. After increasing his group from six to eleven pieces to meet the club's requirements, Ellington began the engagement on December 4, 1927, and would enjoy a tenure as the house band until 1931. The club's weekly radio broadcasts gave Ellington significant national exposure, and the demands of the venue, requiring Ellington to compose for a variety of comedy, burlesque, dance, and vaudeville revues, enabled him to expand his repertoire and experiment with orchestral arrangements in innovative ways. Ellington would record over 100 compositions during his time at the Cotton Club.

Shortly after the residency, in 1933 and 1934, Ellington's agent-publisher and manager Irving Mills temporarily moved his performers from Brunswick to Victor. The broadside on offer here appears to date from this time, noting Ellington and his Cotton Club Orchestra as "Exclusive Victor Artists" and retaining the Cotton Club title. The Metropolitan likely refers to either Brooklyn or Chicago's Metropolitan Theater, both notable jazz venues at the time.

Broadside 16 x 13 inches, archivally matted, housed in a frame measuring 20.5 x 18 inches. Vertical and horizontal creases evident, else Near Fine. Unexamined out of frame.

**\$18,500**



# FEATURED



**MYSTERY! PRESENTS**

**THE ADVENTURES OF**

**SHERLOCK HOLMES**

*So clever they're elementary*

**SHERLOCK**

**SERIES I**

Jeremy Brett as Sherlock  
David Burke as Watson  
A seven-part series begins  
Thursday March 14  
9 PM Channel 13 PBS  
Host: Vincent Price

**Mobil**

All trademarks and service marks are the property of their respective owners. All rights reserved. © 1994 CBS Broadcasting Inc. All rights reserved.

The Adventures of Sherlock Holmes, published by Gollancz, includes a new introduction.

2

**JEREMY BRETT (STARRING)****PAUL DAVIS (ILLUSTRATOR)****The Adventures of Sherlock Holmes**

Vintage poster for the US run of the beloved 1984 British television series. The show ran on PBS from April 24, 1984, to April 11, 1994, as part of the *Mystery!* anthology series, and is considered by many to be the finest filmed version of Sherlock Holmes ever made. Rare.

The series was hosted by Vincent Price, and starred Jeremy Brett as Sherlock Holmes, with Watson played by David Burke in the first season, and by Edward Hardwicke in the second season. 43 of Arthur Conan Doyle's stories were adapted for the series, spanning 36 hourlong episodes and five feature-length television films.

Paul Davis worked as an illustrator for a number of prominent publications throughout the mid- and

late-twentieth century, including *Life*, *Time*, *Playboy*, *Look*, *The Saturday Evening Post*, *Harper's Bazaar*, *Esquire*, *The New York Times*, and *The New Yorker*, among many others. His work is held in collections at MoMa, and he is in the Hall of Fame of both the Art Directors Club and the Society of Illustrators. His paintings and advertising work were the subject of an exhibition in 1968 at the Galerie Delpire in Paris, as well as an exhibition at the Centre Georges Pompidou in 1977.

Approximately 29.5 x 44.5 inches. Housed in a black frame measuring 37.5 x 52 inches. Near Fine, unexamined out of frame.

**\$2500**



### 3 LOU REED (SUBJECT) Street Hassle

Two vintage jumbo oversize photographs of Lou Reed, both outtakes for the images used on the 1978 album. The photographs bear registration labels and note the number 21405 on a small piece of tape at the margins.

We are unable to identify the photographer, as the album contains no photography credits and subsequent publications of the images either contain no photography credit or credit the Michael Ochs Photographic Archives, acquired by Getty Images in 2007.

Reed's eighth solo album, considered by many to be his finest solo work. The title piece, an eleven-minute, three-part suite, is a quintessential portrait of 1970s New York street life, and one of the most moving and audacious works of Reed's career.

Images measure 22.75 x 18.75 inches, printed on photographic paper measuring 24 x 20 inches. The second photograph (the album's rear image with a cigarette) is mounted to a 27 x 21.5 inch board. Both photographs archivally matted. Near Fine overall.

**\$6500**





# 4

**LOU REED (SUBJECT)**  
**GARRY GROSS (PHOTOGRAPHER)**  
The Bells

Vintage oversize photograph of Lou Reed, used for the front cover of his critically acclaimed 1979 solo album.

Garry Gross was a prominent fashion photographer best known for his controversial 1975 photographs of a nude 10-year-old Brooke Shields, later appropriated by artist Richard Prince for his 1983 series *Spiritual America*.

15.25 x 15.5 inch image printed on 16 x 20 inch photographic paper. Print mounted on an archivally matted 20 x 24 inch illustration board. Photograph has a diagonal crease at the top right corner (image not affected), else Near Fine.

**\$3500**



## 5 Archive of 139 vernacular photographs of an African American US Army serviceman's deployment and service at Da Nang Air Base during the Vietnam War

Archive of 139 vernacular photographs documenting African American US Army infantryman Robert E. Wright's deployment and service at Da Nang Air Base, the primary entry point for American servicemen in Vietnam, circa early 1970s. One album features farewell inscriptions from five fellow African American soldiers on the front and rear pastedowns, and laid in with both albums are various pieces of correspondence, including a 1976 letter from Wright's mother and family.

Archive features approximately 20 photographs taken stateside, likely during Wright's basic training, with images of family, friends, and fellow soldiers.

The balance of the photographs capture Wright's time at Da Nang, however, with images of soldiers both on- and off-duty. Several photographs show servicemen at work, frequently accompanied by local Vietnamese, in Army offices and warehouses. Many photographs show the soldiers relaxing and carousing in the barracks and around the base, as well as a few photographs of a celebration at a Vietnamese nightclub with a rock band and go-go dancers performing. Wright appears to have had a predilection for the ladies of the area, as many of the photographs capture Vietnamese women working on the base, and walking around the base and vicinity.





FEATURED







The farewell inscriptions by Wright's comrades are particularly notable for their display of Black consciousness and solidarity. Three especially striking inscriptions read:

"Bro. Bob / Best of luck in the Plantation. I hope you will keep the black thought that we have learned in the Nam and make a better home for the blacks in the world / 'Bro Chapman' / Los Angeles California."

"BRO Wright / A Black that Know the meaning of Blackness. Right on Bro Wright. And the best of luck to you / Your black club man Bro Green / Fayetteville N.C. + De Ridder La."

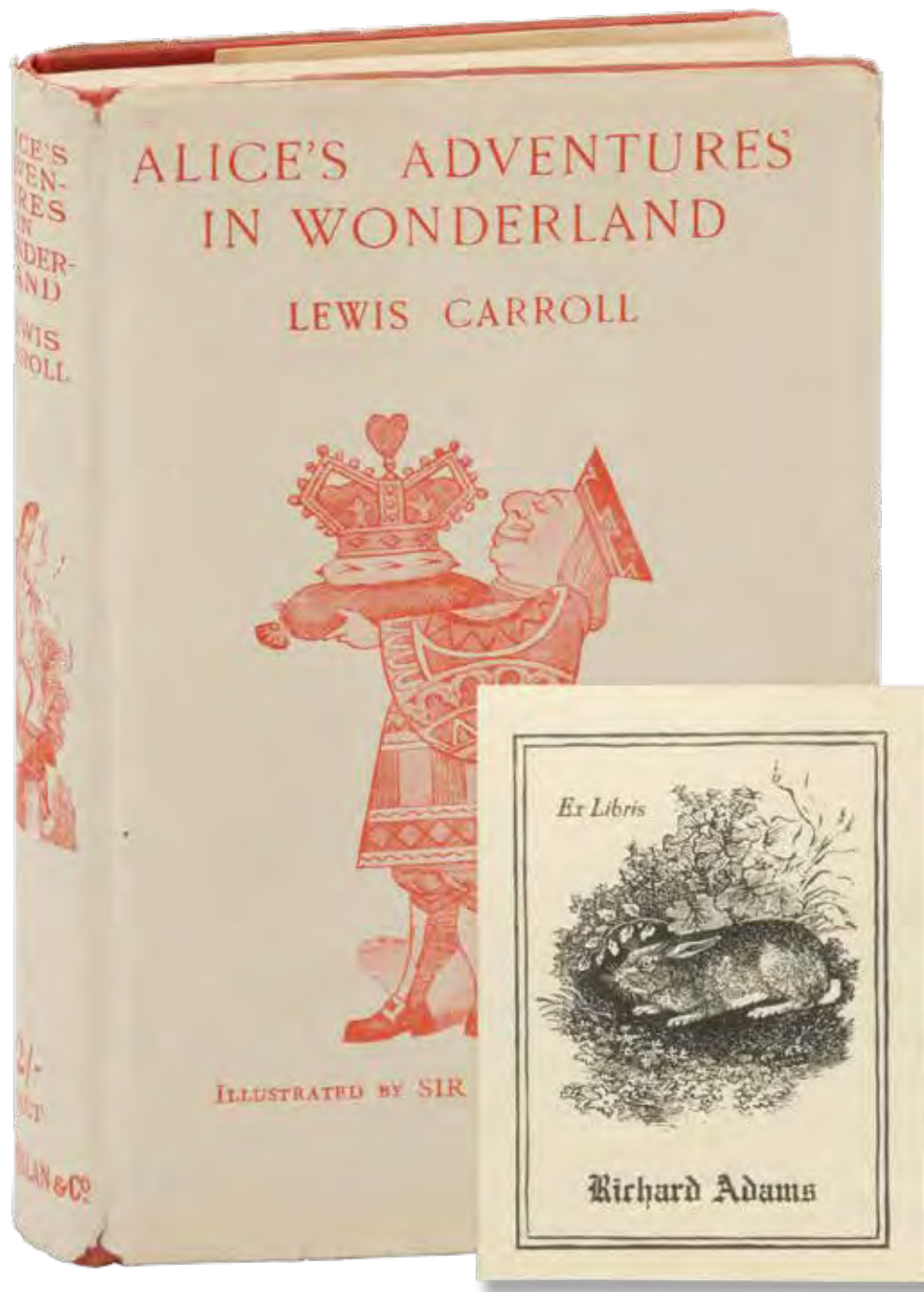
"Bro. Wright / This is going out to one of the heaviest (sic) Black that has walk this Place call

Nam. A long ways it has been But be strong Black. And maybe one day we the people will come up to Freedom, Until then we must fight. Death of Freedom. / Bro. Tiku / Wash D.C."

Photographs: 2 x 2.5 inches to 5 x 7 inches. Near Fine overall.

Albums: 10 x 11.75 inches. Very Good plus, with lightly soiled and dampstained boards, and the clear overlay of one leaf folded and creased.

**\$3250**



6

Richard Adams' copy

**LEWIS CARROLL (AUTHOR)**

**JOHN TENNIEL (ILLUSTRATOR)**

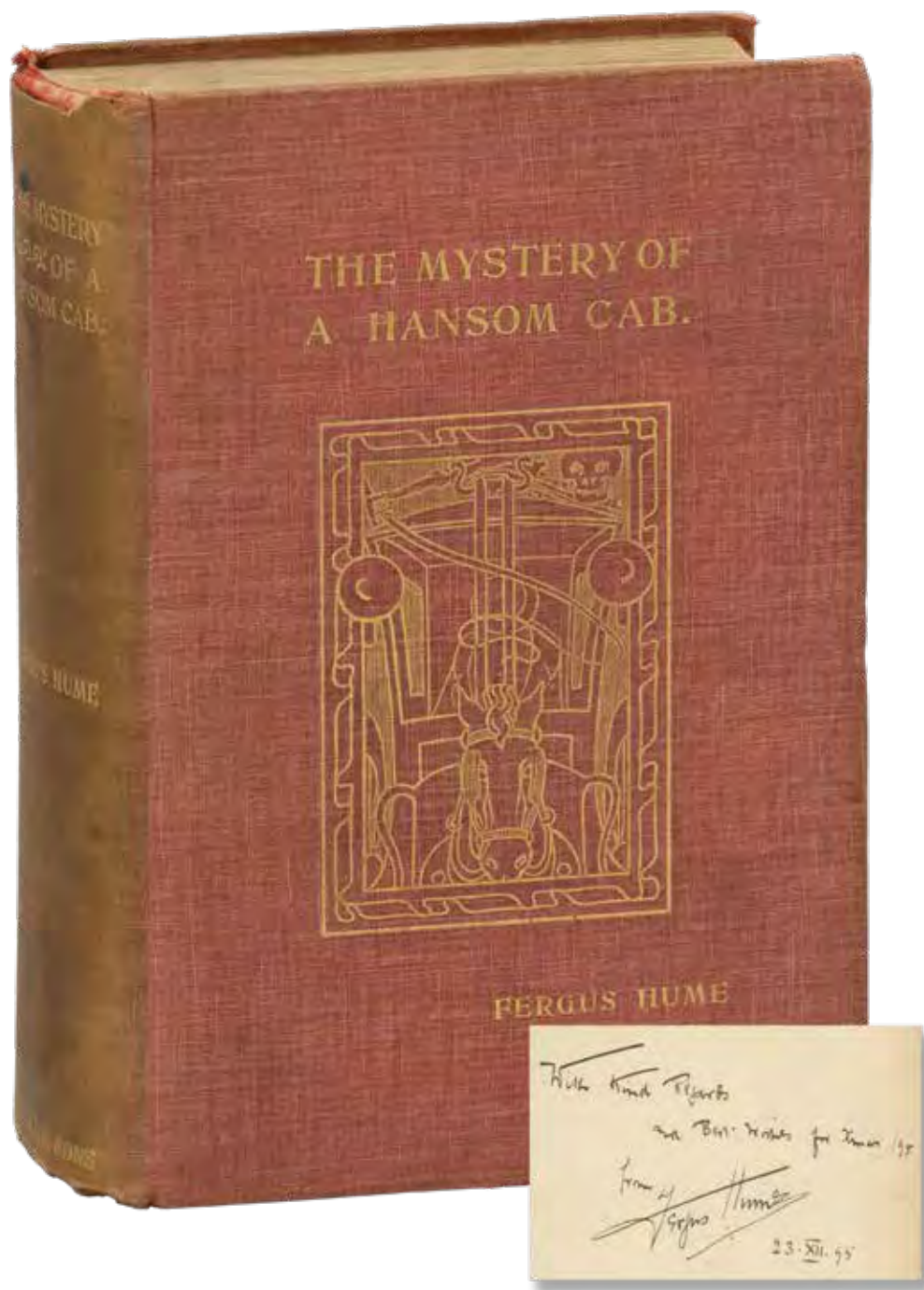
**Alice's Adventures in Wonderland**

London: Macmillan and Co., 1934. Later UK edition. Illustrated by John Tenniel. Copy belonging to *Watership Down* author Richard Adams, with Adams' rabbit bookplate on the front pastedown.

Very Good plus in a Very Good plus dust jacket.

Slight lean, lightly bowed front board, and light taps at the bottom corners of the front and rear boards. Jacket has a few small chips on the spine ends and flap folds. A presentable copy.

**\$975**



## 7 FERGUS HUME

### The Mystery of a Hansom Cab

London: Jarrold and Sons, 1896. Later printing. Inscribed by the author on the half-title page, in the year prior to publication: "With Kind Regards and Best Wishes for Xmas 95 / From / Fergus Hume / 23 XII 95."

Tipped in on the endpapers and the half-title page are newspaper clippings of reviews of the novel, as well as a clipping of the author's obituary.

Basis for three film adaptations in 1911, 1915, and 1925, as well as a television movie in 2012.

Very Good plus, with a slight lean, a lightly faded spine, and small chips on the spine ends.

Haycraft Queen Cornerstone.

**\$875**





8

**CHRISTOPHER REEVE, ANDY WARHOL (SUBJECTS)  
CHRISTOPHER MAKOS (PHOTOGRAPHER)**

Two original photographs of Andy Warhol interviewing Christopher Reeve

Two vintage borderless double weight photographs of Andy Warhol interviewing actor Christopher Reeve in 1977. Stamps of photographer Christopher Makos on the versos.

Warhol spoke with Reeve for *Interview* magazine, mostly discussing Reeve's then-upcoming picture,

the classic superhero film *Superman*, directed by Richard Donner and released in 1978.

10 x 8 inches. Light edgewear and a small diagonal crease at the lower right corners, else Near Fine.

**\$750**





9

**ANDY WARHOL (DIRECTOR)**  
**EDIE SEDGWICK (STARRING)**  
**My Hustler and Beauty No. 2**

Vintage flyer for a three-night showing of Andy Warhol's 1965 films *My Hustler* and *Beauty No. 2*, held at Boston's Filmmakers' Cinematheque from February 21-23, 1966.

The Filmmakers' Cinematheque was a short-lived location for one of Jonas Mekas' many venues for experimental cinema during the 1960s. Located at 53 Berkeley Street in Boston's South End, the site would become famed rock club the Boston Tea Party early the following year, a popular venue for psychedelic music and Warhol's Velvet Underground.

Two early, largely improvised films by Warhol, both shot in 1965. *My Hustler*, a conceptual predecessor to *Midnight Cowboy* (1969), follows young hustler

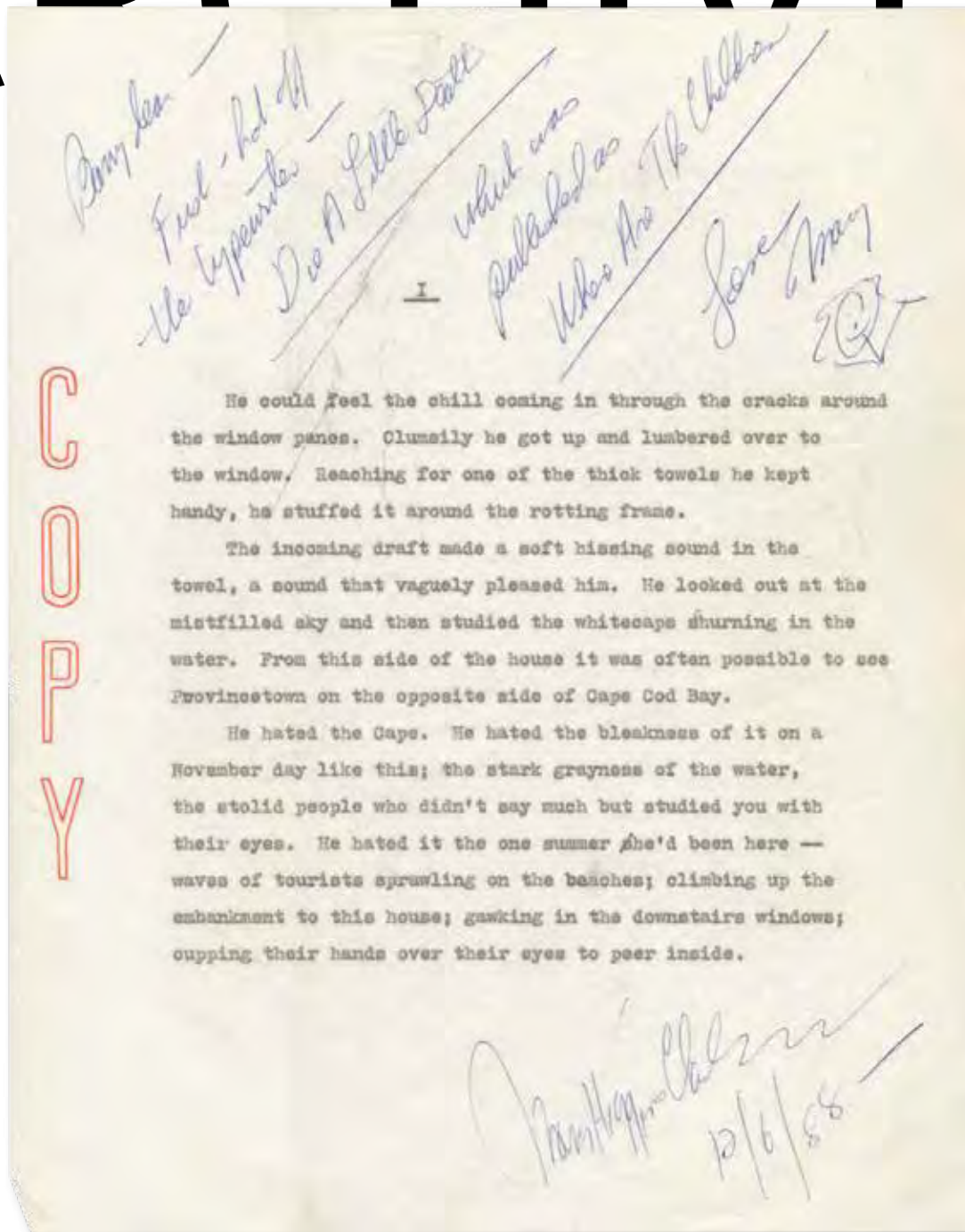
Paul America's interactions with older client Ed Hood, and was filmed over Labor Day weekend with Warhol's longtime collaborators Paul Morrissey and Chuck Wein. *Beauty No. 2* shows Edie Sedgwick and Gino Piserchio flirting and kissing, as Wein, offscreen, asks Sedgwick a series of annoying and increasingly harassing questions.

An uncommon remnant of an early Warhol screening at the short-lived Boston venue.

8.5 x 11 inches. Very Good plus, with a tiny chip at the lower left margin, otherwise bright and unfaded.

**\$875**

# ARCHIVES



10

Archive including original annotated typescript and submission copy

**MARY HIGGINS CLARK**

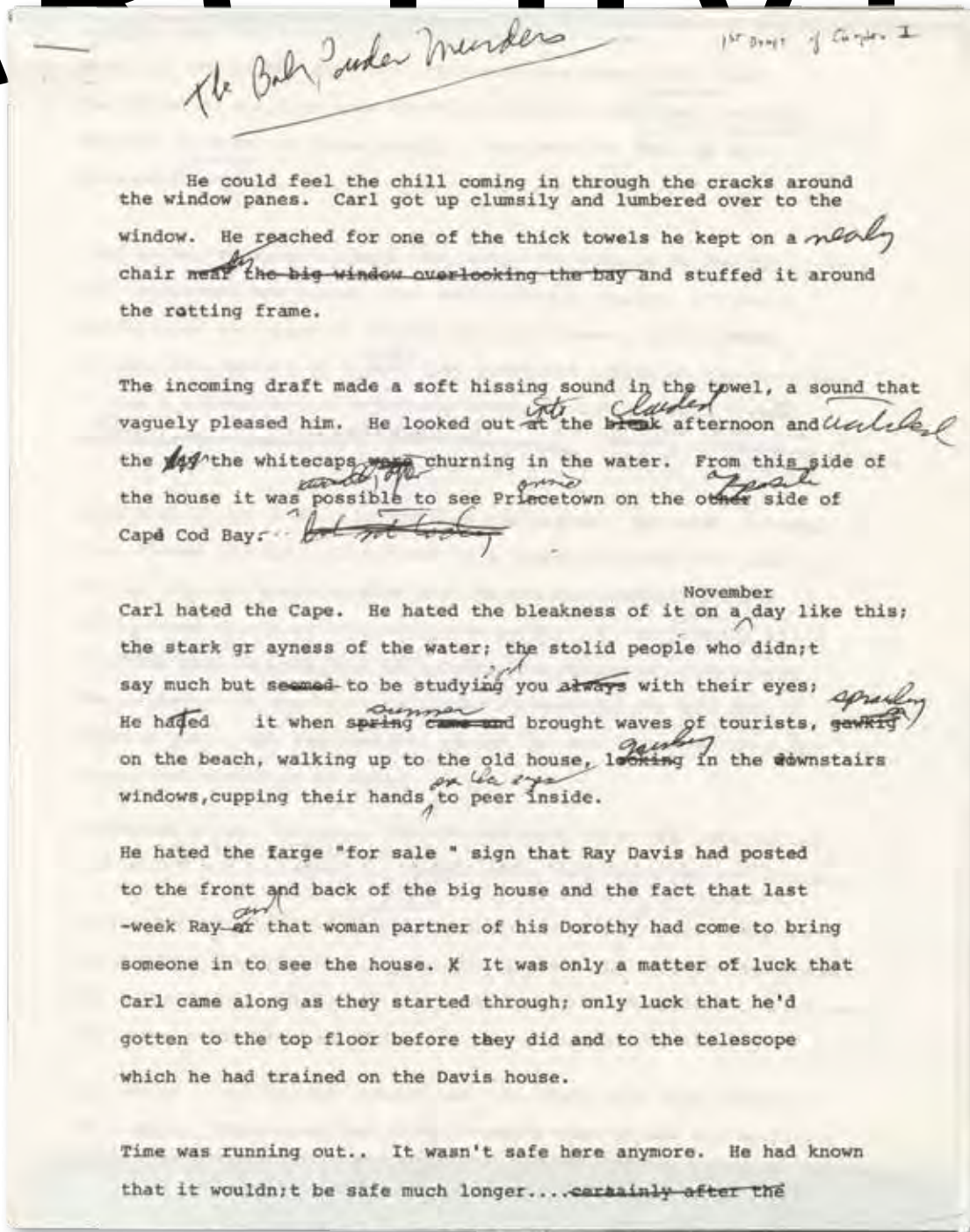
**Where Are the Children?**

Archive of material relating to the 1975 novel, including the original ribbon copy typescript, a submission copy, and the author's working papers. Seen here under the working titles *Die a Little Death* and *The Baby Powder Murders*. Both inscribed and signed by the author on the first page and title page, respectively.

Typescript inscription reads: "Barry dear—First—hot off the typewriter—*Die A Little Death* which was published as *Where Are the Children* / Love, Mary." Typescript includes the author's substantive annotations in holograph pencil, ink, and marker throughout.

Submission copy inscription reads: "For Barry—My dear friend—My sole copy of the sedmission (sic)

# ARCHIVES



manuscript of the book that was retitled *Where Are the Children / Love Mary.*"

Working papers comprised of over 135 leaves of notes and drafts for the novel, with an early working draft of the first chapter under the working title *The Baby Powder Murders.*

Clark's first and best selling mystery novel, earning her the moniker "The Queen of Suspense." Basis for the 1986 film of the same name, directed by Bruce Malmuth and starring Jill Clayburgh and Max Gail.

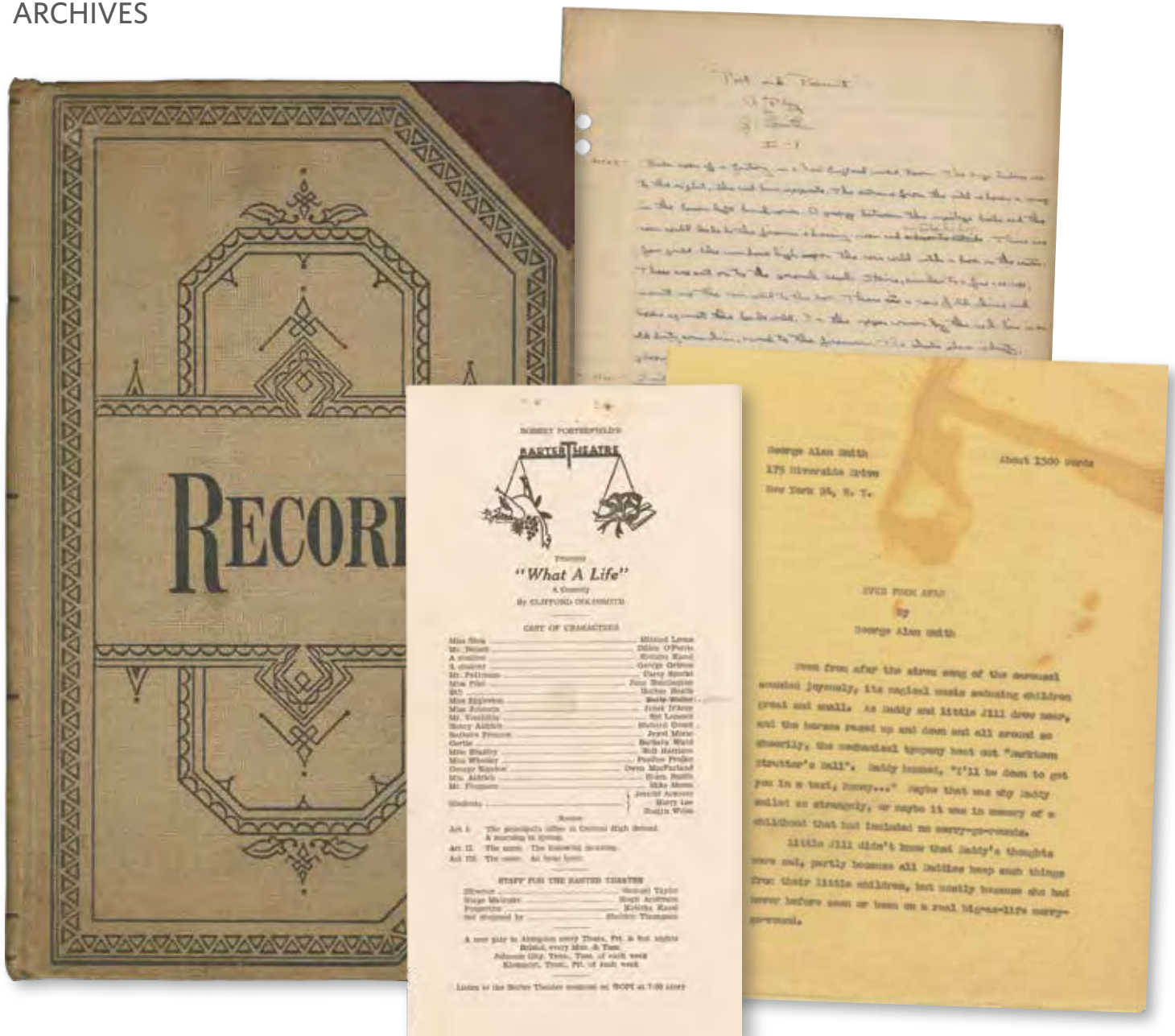
Ribbon typescript: 211 pages. Nine carbon typescript copy leaves, 202 ribbon typescript copy leaves, unbound. Near Fine.

Submission copy: 161 pages. Xerographic duplication, unbound. Near Fine.

Working papers: 139 pages. Xerographic duplication, unbound. Near Fine.

**\$15,000**





11

**CLIFFORD ODETS (PLAYWRIGHT)****GEORGE ALAN SMITH (ACTOR, PLAYWRIGHT)**

Archive of original material belonging to actor, playwright, and theatre critic George Alan Smith, including two diaries, over 100 letters, 15 photographs, 16 play scripts, and various ephemera

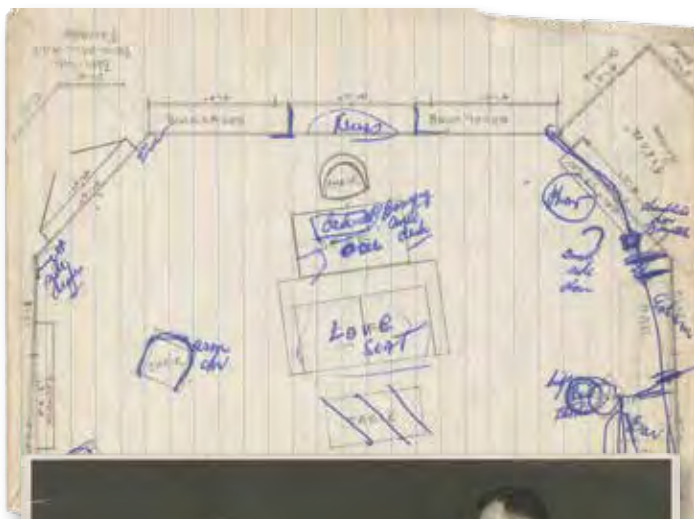
Archive of material belonging to George Alan Smith, an actor, playwright, theatre critic, and stage manager based out of Holyoke, Massachusetts, and New York City. Material dates variously from the 1930s to the early 1970s, and includes two diaries, a number of typed and duplicated scripts, 15 photographs, over 100 letters, and a plethora of ephemera relating to Smith's career. All told, one linear foot of manuscript material.

Smith's first diary is dated between 1936 and 1940, apparently begun to document his acting lessons at

Holyoke in 1936. The notebook picks up again in the fall of 1938, when Smith moves to New York City to start his career. The second diary, dated January, 1941, documents a tour through the deep south for a children's theatre production of *Alice in Wonderland*.

Several folders contain correspondence relating to theatre reviews Smith penned for *Variety* magazine in the 1950s, with letters from a number of prominent contemporary actors. Archive also holds several theatre programs spanning the 1950s through the 1970s, most notably 19 pieces of





235 East 57 Street  
New York 22, N. Y.  
December 14, 1950

Mr. Clifford Odets  
The Actors Studio, Inc.  
1697 Broadway  
New York 19, N. Y.

Dear Mr. Odets:

I should like to apply  
for admission to your Playwriting Seminar  
on the basis of the enclosed script,  
THE WHITE STEEPLE.

The play as it stands  
is not a finished piece of work but, I  
think, representative at its present stage  
of development.

Very truly,  
*George Alan Smith*  
George Alan Smith

Dear Mr. Smith —

Come into the class on the basis of this  
sincere & trim script. It is well thought out, too.  
Class won't start for <sup>four</sup> 5 or 6 weeks or so.  
Will let you know when & where

With regards,  
Clifford Odets.  
If there are any questions  
address me at 26 E 81 St.  
N.Y.C.

1/15/51

Odets,  
Monkton Island,  
Maine.

A Special  
Delivery

SPECIAL DELIVERY George A. Smith, Esq.,  
235 E. 57th St.,  
New York City.



ephemera from Robert Porterfield's Barter Theatre in the 1930s, the longest running professional equity theatre in the US.

Especially remarkable in the archive is a significant amount of material relating to a collaboration between Smith and playwright Clifford Odets in the early 1950s, including a partial script and associated notes (a mix of typed and manuscript, in both Smith and Odets' hands). The archive also holds several pieces of correspondence from Odets, including four manuscript letters, one manuscript postcard, and a telegram. Several letters relate to a screenwriting seminar taught by Odets, attended by Smith, out of which a friendship apparently blossomed.

Two diary pages document a July, 1951 visit to Odets' home, where they worked on a dramatization of Robert Smith's book *One Winter in Boston*. The partial script on offer here, the result of this collaboration, consists of 30 typed pages of dialogues, including several pages with manuscript revisions, along with 37 pages of notes for the play. The play does not appear to have ever been completed or published.

Overall, a superb, extensive archive, capturing the struggles and successes of an actor and playwright with a varied career in the early to mid-20th century.

Materials Near Fine to Very Good plus.

\$8500



12

**ARA GALLANT (PHOTOGRAPHER)**

**JACK NICHOLSON, ANGELICA HOUSTON, VERUSCHKA VON LEHNDORFF, INGRID BOULTING, APOLLONIA VAN RAVENSTEIN (SUBJECTS)**

Archive of original jumbo oversize photographs by fashion photographer Ara Gallant

Archive of seven vintage jumbo oversize photographs taken by noted fashion photographer Ara Gallant, with Gallant's copyright stamps on the versos, circa 1970s - 1980s. Archive includes one color and two black-and-white photographs of Jack Nicholson, one black-and-white photograph of Angelica Huston, one color photograph of Ingrid Boulting, one black-and-white photograph of Veruschka von Lehndorff, and one color photograph of Appolonia Van Ravenstein.

Gallant began his career in high fashion as a hairstylist for *Vogue* in the early 1960s, becoming the first stylist to be paid solely to style hair by a magazine. He was best known for perfecting the "flying hair" technique, most memorably captured on a portrait of Twiggy in 1968. During his tenure at *Vogue* he worked with a number of prominent photographers, including Richard Avedon and Irving Penn, and his work was featured on 26 *Vogue* covers in total.





Gallant would begin working as a photographer in the 1970s, succeeding Sari Marks as staff photographer for the fashion magazine *Ambiance*. Gallant became well known around New York for his personal style as much as his photographs, sporting all black from head to toe, wearing high heeled cowboy boots and a Japanese schoolboy hat, lining his eyes with black kohl, and frequenting Andy Warhol's Studio 54. By the 1980s drug use and financial troubles would force Gallant to sell his apartment in the West End and relocate to Los Angeles, where he would pursue an ultimately unsuccessful career in the film industry

before his untimely death in 1990. Gallant's work would enjoy a period of renewed interest after a collection of his styling and photographic work was published by Damiani in 2010, edited by David Wills.

Photographs: 14 x 17 inches to 16 x 20 inches. Color photographs mounted on board, one of which is archivally matted. Very Good plus to Near Fine overall, with color photographs evenly toned.

**\$3500**



# 13 Archive of 46 original photographs of damages and repair work on the New Orleans and Northeastern Railroad after a flood between 1889-1897

Archive of 46 vintage photographs documenting damages and repair work along the New Orleans and Northeastern Railroad (NONE) after a flood. Photographs taken on a No. 2 Kodak box camera, produced from 1889 to 1897, and dating the archive to the late 19th century.

NONE was incorporated in Louisiana in 1868 and in Mississippi in 1871. Although preliminary surveys were completed in 1871 and 1872, a severe depression delayed the track's construction, and the company land lay empty until the railroad was acquired by the Alabama, New Orleans, Texas, and Pacific Junction Railways Company in 1881. The line would open in 1883, extending 196 miles from New Orleans to Meridian, Mississippi.

Approximately a third of the images document railroad employees and various people along the line, with the balance capturing flood damage. Several of the photographs appear to have been shot from the railroad while moving, and this, along with the relatively substantial price of the Kodak No. 2 box camera, suggest that the photographer was an employee of NONE, tasked with documenting the repairs "from the road."

5.25 x 4.5 inches, mounted to stiff beige and gray cardboard, with photographs measuring 3.5 inches in diameter. Generally Very Good to Good, some with light bruising, and light dampstaining on the edges.

**\$3750**





## 14 Alloy Products Corporation sales sampler of 45 photographs of transportation vehicles, pressure vessels, pressure tanks, parts, and fabrication

Vintage sales sampler created by Alloy Products Corporation of Milwaukee, Wisconsin, housing 45 linen-backed photographs of various pressure vessels and pressure, as well as technical illustrations and images of fabrication elements. Six photographs bear photographer stamps on the versos, and most of the photographs include a "shipped to" date among the technical information on the versos, dating from 1929-1934.

The photographs capture eight tanker trucks, five unmounted tanks for truck or rail, four rail-mounted tanks, three fabrication photographs, nineteen various self-standing pressure vessels and pressure tanks, and six coils and parts.

Founded in 1929, Alloy Products Corporation manufactured various pressure vessels and pressure tanks, predominantly used for dairy and other food

and beverage industries. Detailed information on photograph versos includes dimensions, materials, fabrication techniques, and various other technical specifications, as well as the client for whom it was built. Among the clients represented in the sampler are Anheuser-Busch, Borden's Milk, Bowman Dairy, Blue Moon Cheese Products, Brockway Motor Truck, Canada Dry Ginger Ale, Carnation, Kentucky Color and Chemical Company, Libby, McNeill and Libby, Liberty Trucking Company, Miller High Life, Nestle's Milk Products, Rexford Paper, Sunshine Dairy, United Milk Products, and Van Camp Packing, among others.

Photographs: 7.5 x 9.5 inches. Near Fine overall.

Housed in a Very Good plus binder measuring 11.5 x 8 inches.

**\$2750**



15

[TRAVEL] [YALE UNIVERSITY] [PHILADELPHIA] [BALTIMORE]

## Travel diary of Thomas O. Lincoln

Vintage manuscript travel diary documenting the journey of Yale University student Thomas O. Lincoln from New Haven to Philadelphia to Baltimore in September, 1827.

The diary records Lincoln's voyage via steamboat and wagon, beginning on a crowded steamboat from New Haven to New York, a trip apparently also made by a number of fellow Yale students. Having arrived in Philadelphia after a difficult wagon journey from New York, Lincoln documents his social visits, as well as an evening at the theatre for a performance of *Othello*, starring famed actor Thomas Hamblin.

The rest of the diary records Lincoln's experiences in Baltimore, calling on friends and visiting various landmarks, which include favorable views of Barnum's City Hotel. Lincoln also describes in detail a trip to the then-incipient Washington Monument, which would be completed two years after his visit.

mind unconsciously recurred to the days of the revolution. Washington and the capture of Mifflin were in view before me. What masterly manœuvre, what effect it did! How important it effect! Oh! Washington, never can thy country sufficiently appreciate thy worth and the immense value of the services thou performed for her. Glad to leave the tongue, and palm the name that shall attempt to lessen thy glory, or sap thy fame.

At Trenton we again took the boat on our way to Phila where we arrived

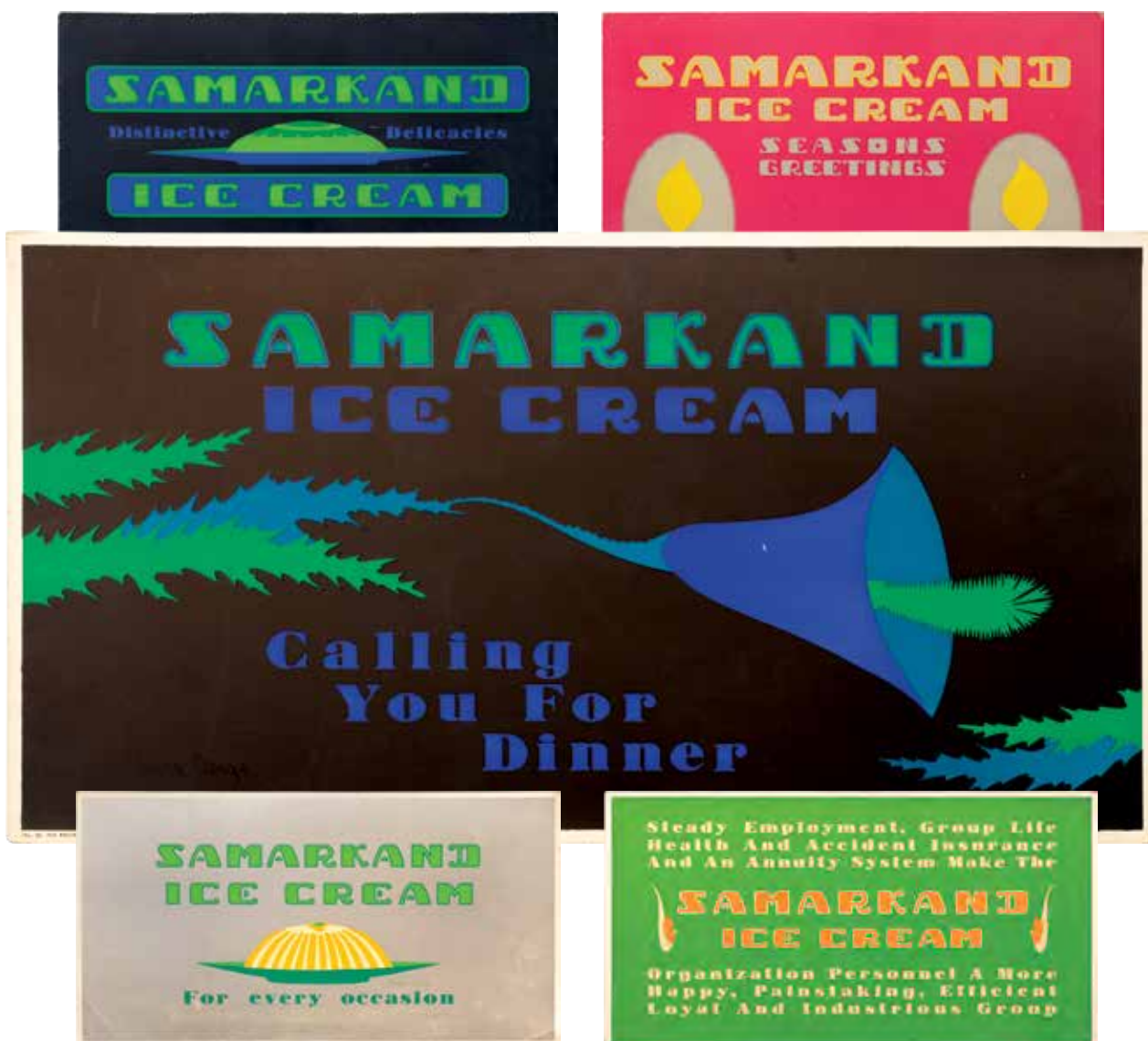
Lincoln's impressions of the city at large seem to have been negative, writing about the unpleasant weather and the great number of loose hogs and pigs: "I observed that the hogs and pigs were allowed to run about, which appeared to me quite an annoyance [...] it offends the eye of delicacy and refinement to behold these great animals parading the streets."

Lincoln also notes several trips to a church run by the Reverend John M. Duncan, presumably the Associate Reformed Congregation of Baltimore, originally incorporated in 1803. These visits are in keeping with Lincoln's interest in religion—he would go on to become a reverend in Roadstown, New Jersey.

Diary measuring 6 x 3.75 inches. 27 pages, with writing on rectos and versos, perfect bound. Very Good plus, with light wear along the binding.

**\$2250**





16

**WIKI AND WANA DERGE**

Archive of five original signs advertising Samarkand Ice Cream, 1933-1937

Archive of five vintage advertising signs created by noted Art Deco designer Wana Derge, circa 1933-1937. Signs intended for countertop or streetcar use, one with an unused cardboard display easel affixed to the verso. Included with the collection is a First Edition copy of Derge's posthumously published color and design theory book, *Color, Form and Composition* (1966).

A collection of striking and vibrant serigraphs, designed by Derge specifically for the popular California ice cream manufacturer. Each of the signs feature Derge's distinctive signature discreetly printed within the primary color field.

Wiki and Wana Derge were a highly successful mother and daughter Art Deco design team based in the Bay Area in the 1930s and 1940s. Wana taught

art at the College Women's Club and the City Club of San Francisco beginning in 1931, and continued teaching through her home studio in Berkeley until her death in 1964.

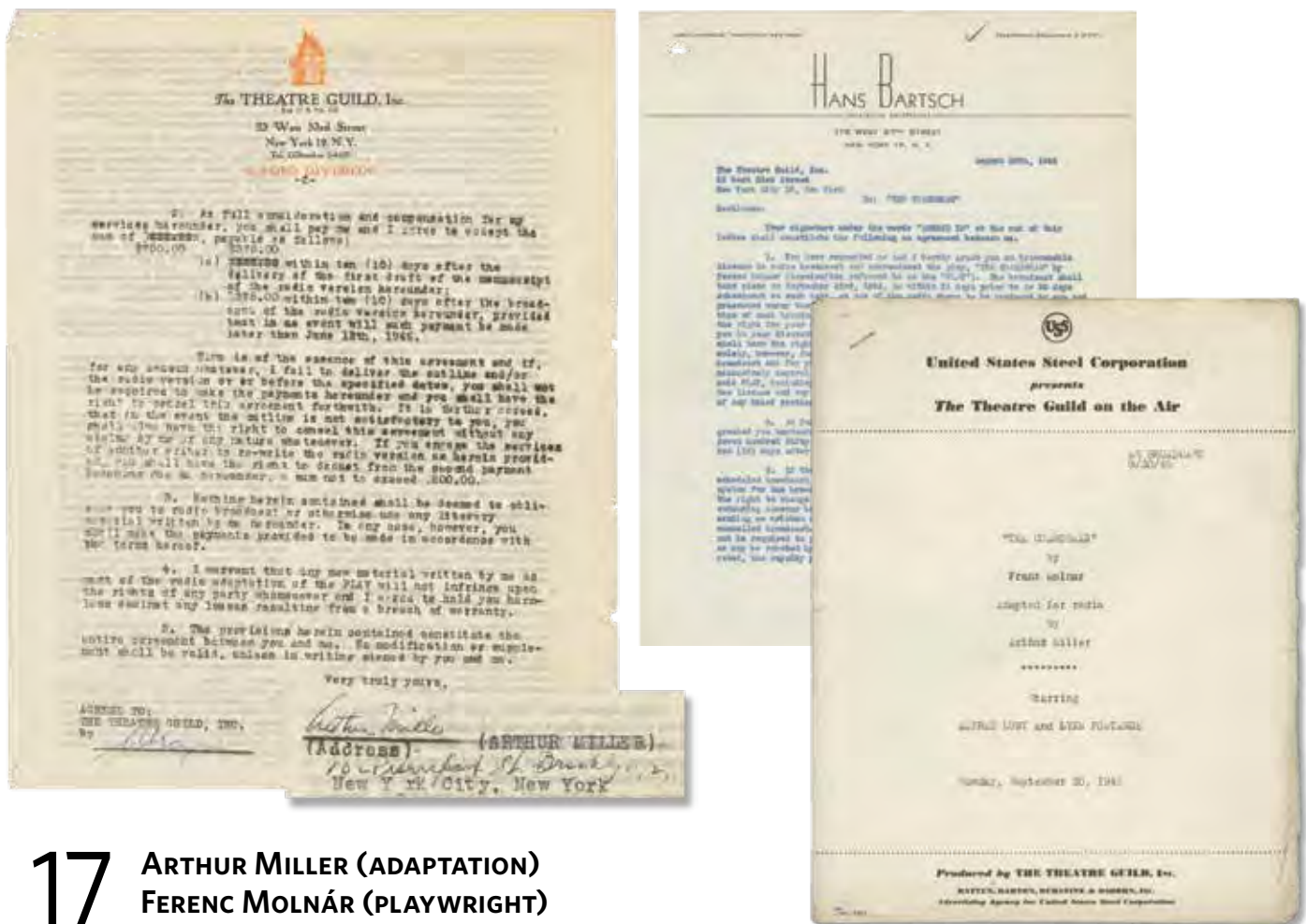
Examples of all five designs on offer here can be found in the holdings of the Oakland Museum of California, which holds 22 of the Derges' signs for Samarkand. We have been unable to locate any other institutional holdings of the Samarkand designs.

Signs: 21 x 11 inches. Very Good plus to Near Fine overall, with some light rubbing, edgewear, and some minute creasing at or near the extremities.

Book: Near Fine in a Very Good plus dust jacket.

**\$1875**





# 17

**ARTHUR MILLER (ADAPTATION)**  
**FERENC MOLNÁR (PLAYWRIGHT)**  
**ALFRED LUNT, LYNN FONTANNE (STARRING)**  
**The Theatre Guild on the Air: The Guardsman**

Small archive of material relating to the 1945 radio play, including the original play script (dated September 30, 1945), a Theatre Guild contract signed by Arthur Miller, and an original program for the live performance.

*The Guardsman* was adapted by Miller from Ferenc Molnár's 1912 play *A Testőr*. The play aired on the radio on September 30, 1945, and was one of Miller's earliest efforts, produced four years before the debut of his classic *Death of a Salesman*.

Included with the script are two contracts: one between the Guild and Miller, signed by Miller and dated September 5, 1945, and one between the Guild and royalty holder Hans Bartsch, signed by Bartsch and dated August 30, 1945. Additionally included with the script is an original program given to the studio audience for the radio performance, dated September 30, 1945.

The 1924 Theatre Guild stage production of *The Guardsman* marked the first time legendary duo

Alfred Lunt and Lynn Fontanne would appear onstage together for the Guild. The Guild billed this radio performance, nearly two decades later, as something of an encore by the acting team.

The Theatre Guild first experimented with radio theatre in *Theatre Guild Dramas*, a short-lived CBS Radio series that ran from 1943 to 1944. In 1945 the Guild created *Theatre Guild on the Air*, an anthology series that quickly rose in popularity, soon gaining sponsorship by the US Steel Corporation. The series was broadcast until June of 1953, when it was moved to television.

Program: 6.75 x 9 inches. Four pages, folded twice. Near Fine.

Contracts: 8.5 x 11 inches. Near Fine.

All materials housed in a black three-ring binder.

**\$1500**



18

## Archive of 46 original vernacular photographs of a model airliner in wind tunnel tests

Archive of 46 vintage vernacular photographs of a model airliner in wind tunnel tests, circa 1967-1968. All photographs with an internal reference number, printed from the negative, on the lower right of the image.

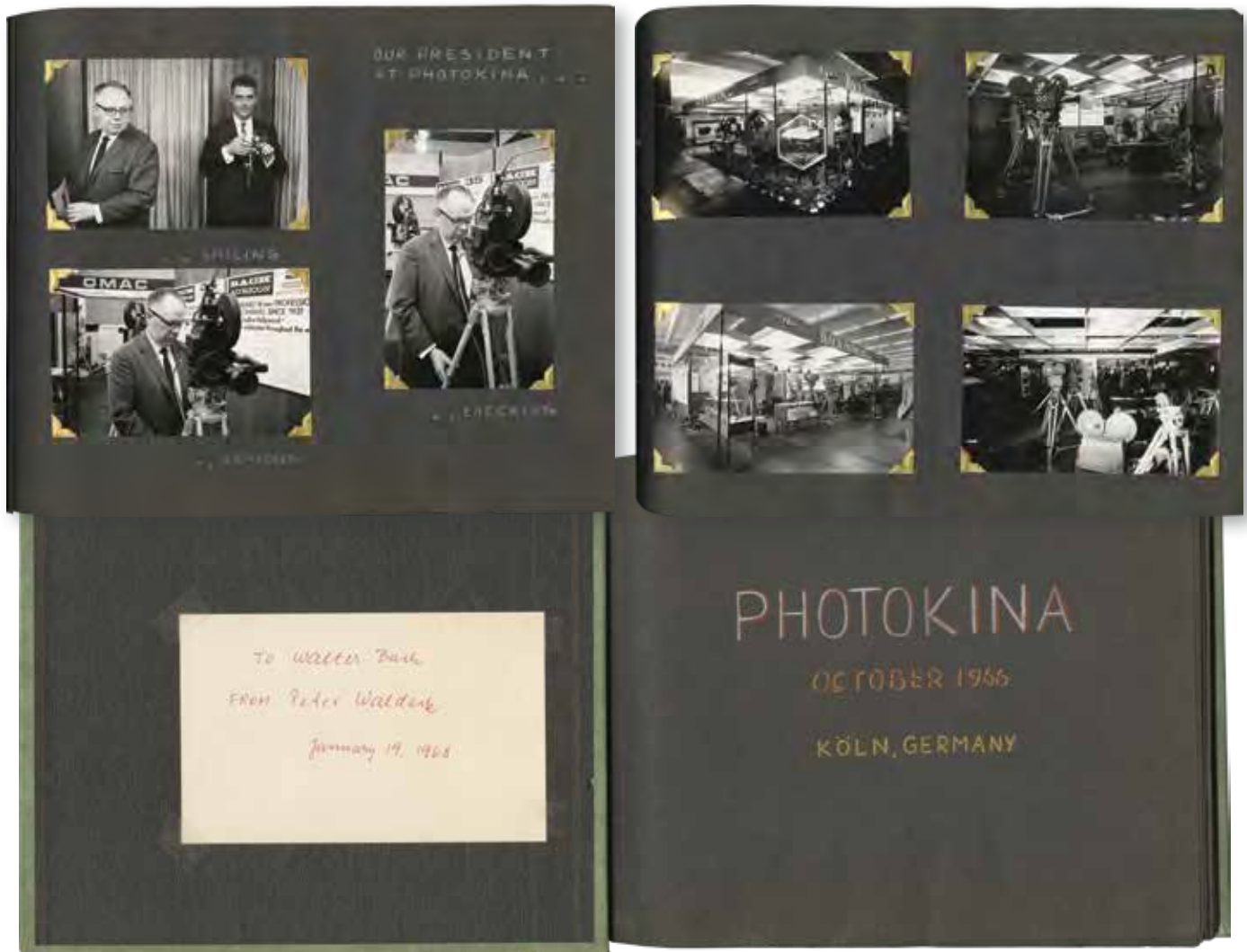
Almost certainly internally-produced reference photographs taken during the development of Boeing's 747 airliner, likely at the company's Seattle wind tunnel model shop.

Development of the world's first twin-aisle airliner, Boeing's 747, began in 1965 under the supervision of Malcolm T. Stamper, then head of Boeing's turbine division (and later Boeing's longest serving president). Engineer Joe Sutter, commonly known

as "the father of the 747," headed the design team, and in 1966, aerospace manufacturer Pratt and Whitney developed the JT9D, the first high-bypass-ratio turbofan engine powerful enough for the wide-body airliner. The first 747 was rolled out of Boeing's custom-built Everett Plant on September 20, 1968, and on February 9, 1969, the first flight took place. The airliner was certified in December of 1969, and entered service with Pan Am Airlines on January 22, 1970.

5 x 4 inches. Remnants of cello tape on the margins of the rectos, else Near Fine.

**\$1250**



## 19 Archive of material regarding Auricon sound cameras belonging to Berndt-Bach cofounder Walter Bach, 1952-1968

Substantial archive of material regarding Auricon sound-on-film motion picture cameras, belonging to Berndt-Bach cofounder and Bach Auricon president Walter Bach, circa 1952-1968. The majority of the archive, housed in an oversize black scrapbook, dates from 1952.

A diverse collection of Brendt-Bach material, with much relating to Auricon's most popular camera, the Cine-Voice. Archive includes advertising proofs and original mock-ups, technical documents and manuals, business and advertising documents, photographs of Auricon cameras being used in film and television broadcasts (including photographs of Cecil B. DeMille on the set of the 1952 documentary *The Fallbrook Story*), as well as a number of newspaper and magazine articles. The archive also contains 40 borderless photographs of the Bach Auricon booth, Auricon cameras, and personnel at the 1966 Photokina trade show in Cologne, Germany, housed together in an album. Lastly, the archive

includes an *Auricon Camera and Recorder Instruction* manual. Many of the documents in the archive include technical and descriptive annotations by Bach, variously executed in holograph ink and pencil.

The first official Auricon sound-on-film camera, the S16MM SB-CT, was built in 1941 by engineers Eric Berndt and Walter Bach. Berndt built his first sound-on-film camera in 1931, after leaving his job at RCA Photophone. He had been manufacturing sound cameras, recorders, and other motion picture equipment, including the first 16mm sound camera used for newsreel photography, throughout the 1930s under the auspices of the Berndt-Mauer corporation in New York. In 1940 Berndt resigned from Berndt-Mauer and formed Berndt-Bach with Walter Bach. By 1952 the company was producing three models of Auricon optical sound cameras: the Cine-Voice (1949), the Pro 600 (1952), and the Super-1200 (1952), all represented in the archive.





In 1955, Berndt-Bach developed their patented method for recording magnetic sound on "striped" film, Filmagnetic, and by 1958 Filmagnetic came factory-equipped on the new Cine-Voice II. Following Berndt's resignation in 1960, the company was renamed Bach Auricon, continuing to manufacture Auricon cameras until the end of the 1970s. By 1980, the advent of video tape and portable video cameras made 16mm cameras largely obsolete, and the company ceased production. Independent filmmakers continued to use Auricon cameras well into the 1990s, however, until the scarcity of magnetic striped film stock made filming with Filmagnetic cameras impractical.

The compact functionality of Auricon cameras, their ease of use in the field, and their relatively quick production turnaround were ideal for television news and documentary filmmakers, and by 1960 the cameras were a cornerstone of network news departments. Integral to the development of "direct

cinema," Auricon cameras were also popular among independent and experimental filmmakers of the 1960s, who were drawn to the cameras' affordability, versatility, and ability to record long takes. Among the films shot with Auricon cameras are Andy Warhol's seminal *Empire* (1964), Paul Morrissey's *Flesh* (1968), John Waters' *Pink Flamingos* (1972), D.A. Pennebaker's *Monterey Pop* (1968), and Albert and David Maysles' *Gimme Shelter* (1970).

Scrapbook: 14.25 x 17 inches. 96 pages. Near Fine, with most documents neatly glued or stapled onto black pages.

Photograph album: 14 x 11 inches. 24 leaves. Photographs Near Fine, album Very Good.

Auricon manual: 8.5 x 11 inches. 33 pages. Near Fine.

**\$1500**



## 20 Collection of 65 photographs of American chemical, industrial, and nuclear industries, circa 1950s

Archive of 65 vintage photographs of American chemical, industrial, and nuclear industries, circa 1950s, from the estate of Cleveland chemistry teacher Anna E. Burgess, likely for use as teaching aids and reference materials. Burgess previously served as the Supervisor of Elementary Science for the Board of Education in Cleveland. She was also coauthor of the 1956 textbook *You and Your World: Science for Better Living*, additionally included in the archive.

The majority of the photographs in the archive are press photographs from various companies, including National Rubber Company, Union Carbide, DuPont Library, and Dayton Rubber Company, many with company stamps or mimeo snipes on the versos, and two with photographer stamps on

the versos. Images vary from banal to amusing to disturbing, capturing manufacturing and industrial procedures and facilities, assembly lines, chemists and engineers conducting experiments, safety protocols, consumer shopping, and consumers interacting with the products.

Photographs: Approximately 8 x 10 inches. Very Good plus to Near Fine overall.

Textbook: Very Good plus with illustrated boards, with no dust jacket as issued. Lightly rubbed on the extremities, with faint foxing overall.

**\$950**





21

## Archive of five original Boeing Clip Books, circa 1970s

Archive of five vintage Boeing clip art reference books. Archive includes *Boeing 707 Clip Book*, *Boeing 727-100/727-200 Clip Book*, *Boeing 737 Clip Book*, and *Boeing 747 Clip Book* (all undated) and *Boeing 737-300 Clip Book* (1983).

Books contain black-and-white ink drawings, photographs converted into black-and-white or lined or patterned grayscale images, computer-generated

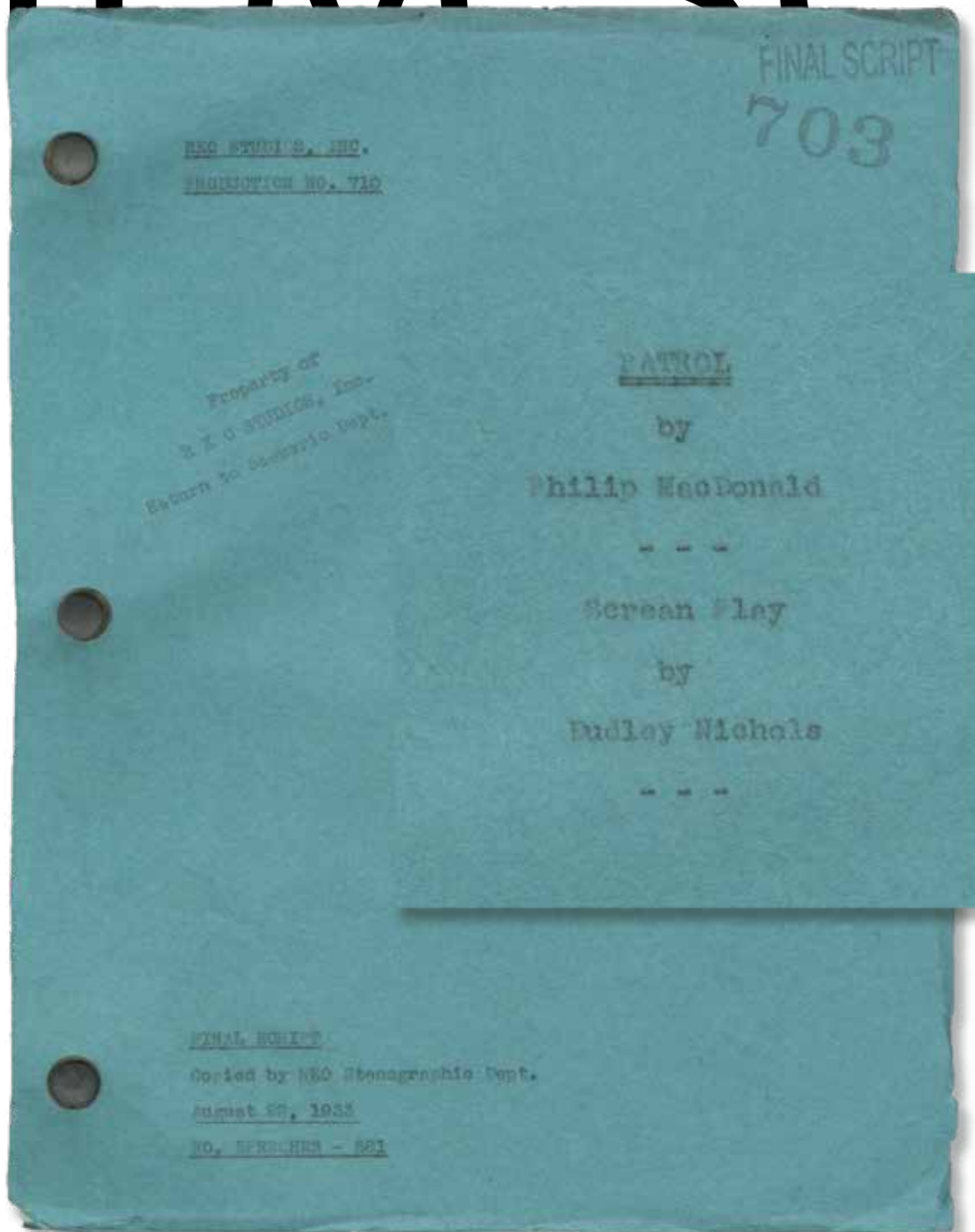
grayscale and line images, and black-and-white Boeing aircraft logos.

14 x 11 inches. Comb binding with illustrated card wrappers. Very Good plus, with light edgewear overall, and one with light foxing at the top edge of the front wrapper.

**\$750**



# FILM SCRIPT



22

**JOHN FORD (DIRECTOR)**

**VICTOR MCCLAGEN, BORIS KARLOFF, WALLACE FORD (STARRING)**

**Lost Patrol**

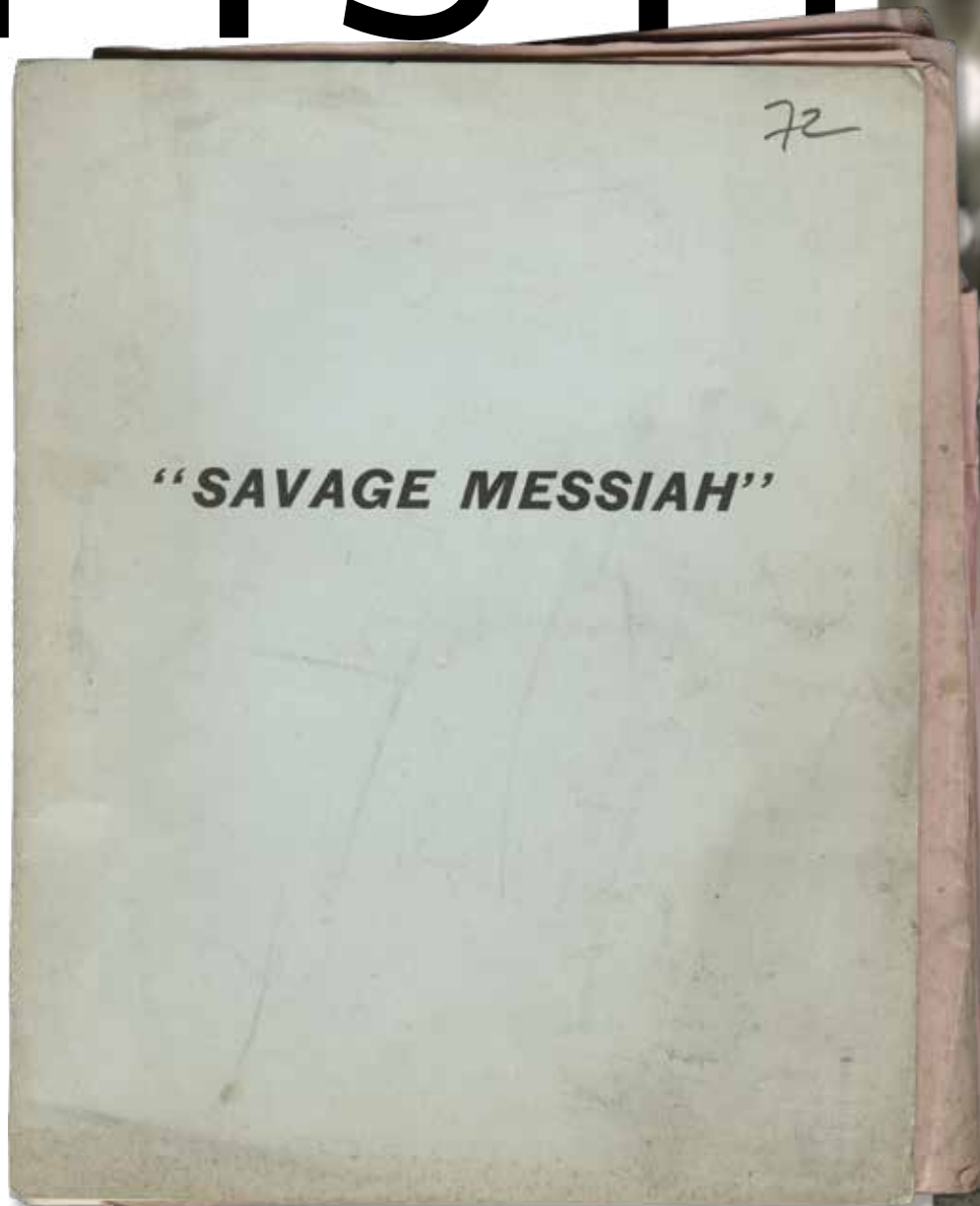
Final Draft script for the 1934 film, seen here under the working title *Patrol*, and dated August 28, 1933.

Based on the 1927 novel by Philip MacDonald. A group of British soldiers stranded in the Mesopotamian desert during World War I must defend themselves from attack by unseen desert bandits.

Set in western Asia, shot on location in Yuma, Arizona and Algodones Dunes, California.

**\$3500**

# PTS FILMS



23

**KEN RUSSELL**  
**Savage Messiah**

Shooting script for the 1972 film, dated January, 1972. Laid in with the script are 19 borderless photographs, including 14 reference photographs, two candid set photographs, and four portrait photographs of actors Scott Antony, Dorothy Tutin, and Helen Mirren.

Based on H.S. Ede's 1971 biography of sculptor Henri Gaudier-Brzeska. A fictionalized account of the fervent relationship between Gaudier-Brzeska and

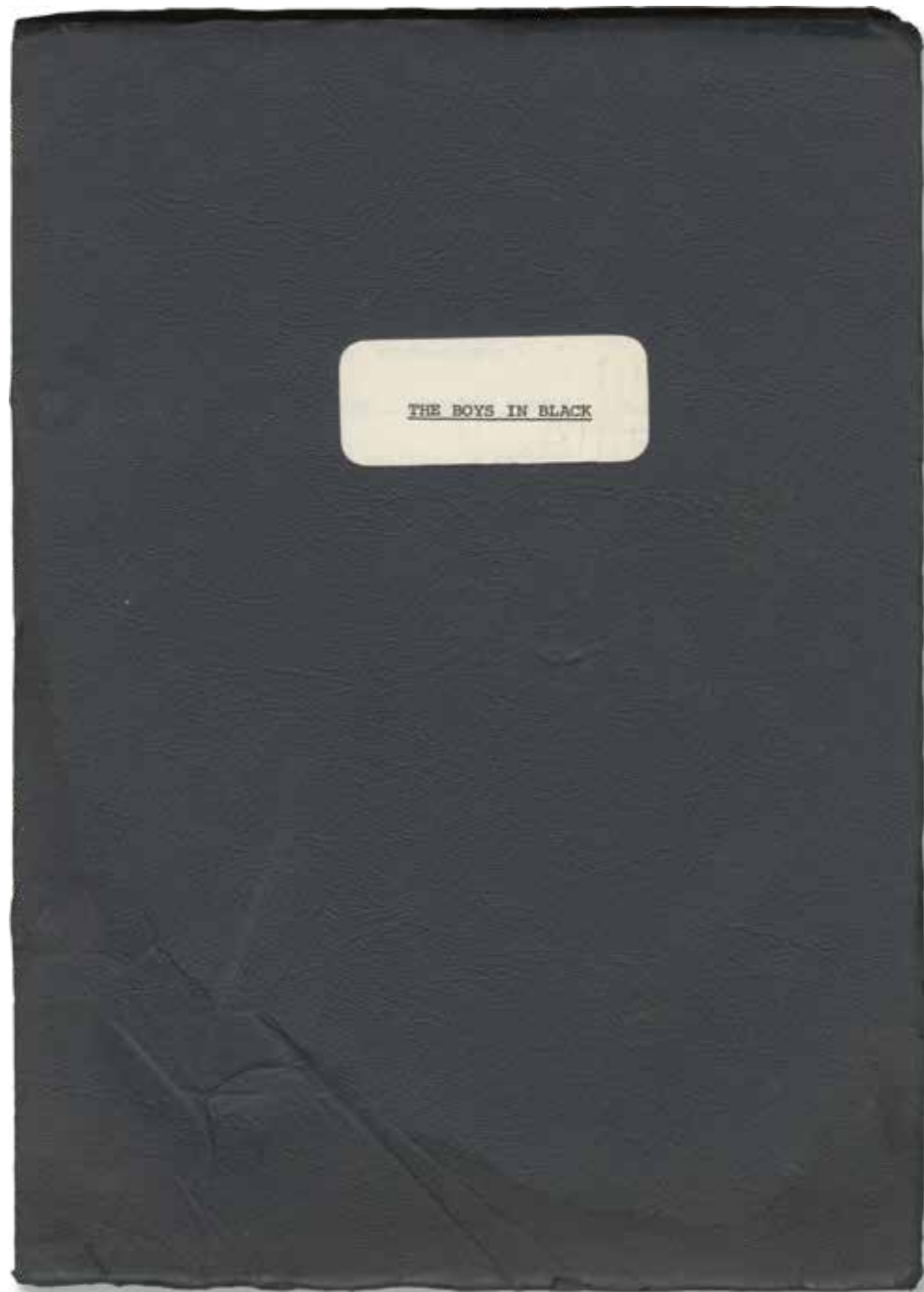
Polish writer Sophie Brzeska, who was more than twice his age.

AMPAS shows five holdings. OCLC locates no holdings.

Shot on location in Somerset, Bristol, and Dorset, England.

Photographs: 16 photographs 8 x 10 inches, three 7 x 10 inches. Lightly curling, else Near Fine.

**\$1500**



24

**ALAN CLARKE**  
**Scum**

Draft script for the 1979 film, dated December, 1978, and seen here under the working title *The Boys in Black*.

One of Alan Clarke's earliest efforts, a brutal and uncompromisingly bleak look into England's borstal system. Initially released as a television play in 1977 for the BBC's anthology series *Play for Today*, the play was withdrawn from broadcast and banned due to its violence. The play would be adapted by Clarke

two years later as a feature film, now considered a classic of British social realism cinema.

OCLC and AMPAS show no holdings.

Shot on location in Shenley Mental Hospital in Hertfordshire, England.

**\$1500**





**25** **DUSTIN HOFFMAN, FAYE DUNAWAY (STARRING)**  
**ARTHUR PENN (DIRECTOR)**  
**THOMAS BERGER (NOVEL)**  
**Little Big Man**

Draft script for the 1970 film, undated, circa 1970. Signed on the title page by screenwriter Calder Willingham.

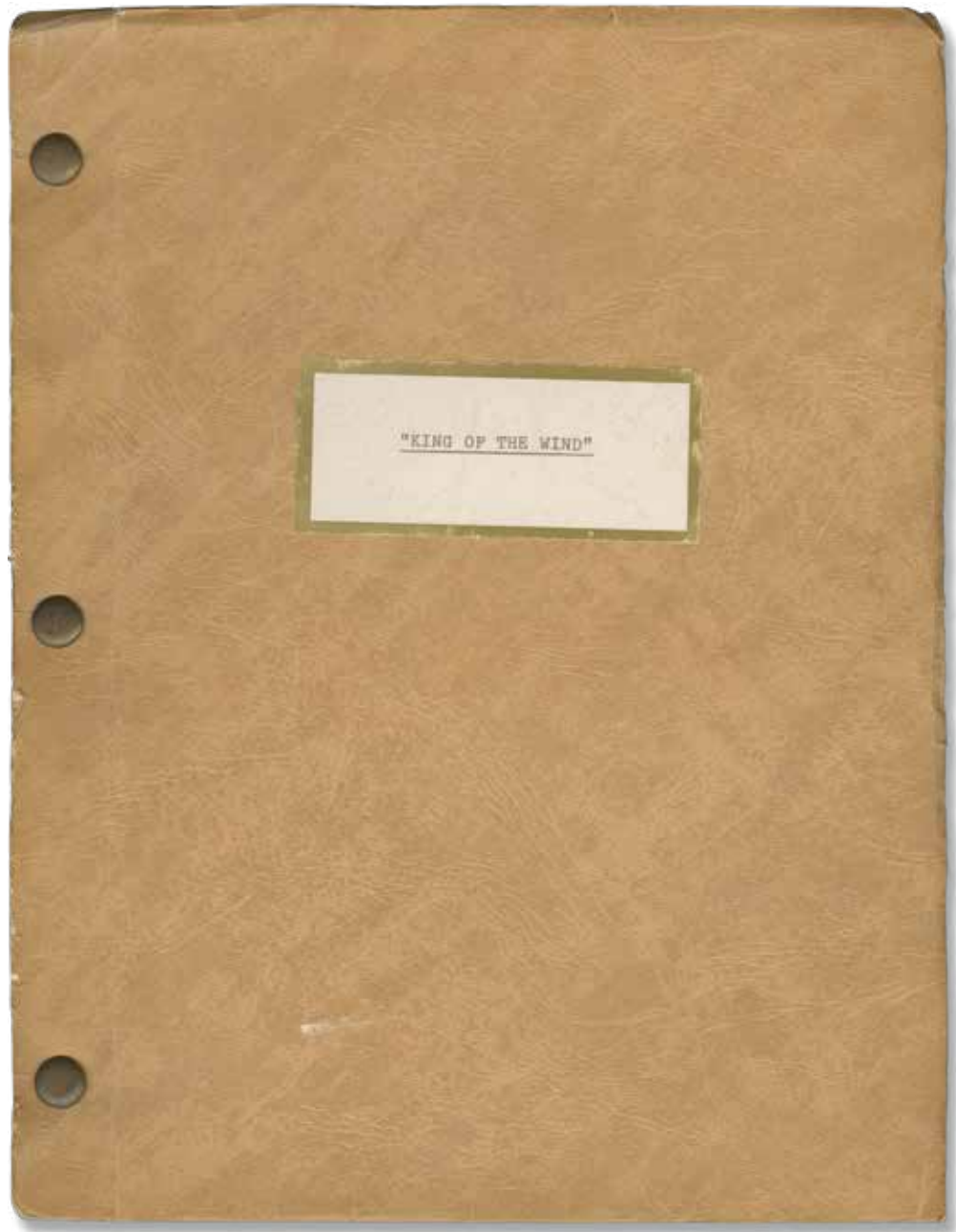
Based on the 1964 novel by Thomas Berger. One of the most popular revisionist Westerns of the early 1970s, gaining notoriety in part because it echoed contemporary negative sentiment towards the Vietnam War.

OCLC and AMPAS show no holdings.

Shot on location in Canada, Montana, and California.

National Film Registry. Pitts 2373.

**\$1250**



26

**MARGUERITE HENRY (NOVEL)**

**JOHN FANTE (SCREENWRITER)**

**King of the Wind**

First Draft script for an unproduced film, dated November 18, 1965.

Not to be confused with the 1990 film adaptation of Marguerite Henry's novel.

Based on the 1948 Newbery Medal-winning novel, about the early life of the Godolphin Arabian, an

Arab colt who becomes a successful racehorse in eighteenth-century England.

Screenwriter John Fante is best remembered for his 1939 novel *Ask the Dust*, and for his screenplay adaptation of his 1952 novel *Full of Life*.

OCLC and AMPAS locate no holdings.

**\$875**



**27** **WALTER HILL (DIRECTOR)**  
**KEITH CARRADINE (STARRING)**  
**Southern Comfort**

Revised Draft script for the 1981 film, dated November 10, 1980.

Nine Louisiana National Guard soldiers are sent into the bayou for a weekend of training maneuvers, but soon find themselves under attack by the local Cajuns in recompense for their antagonistic behavior.

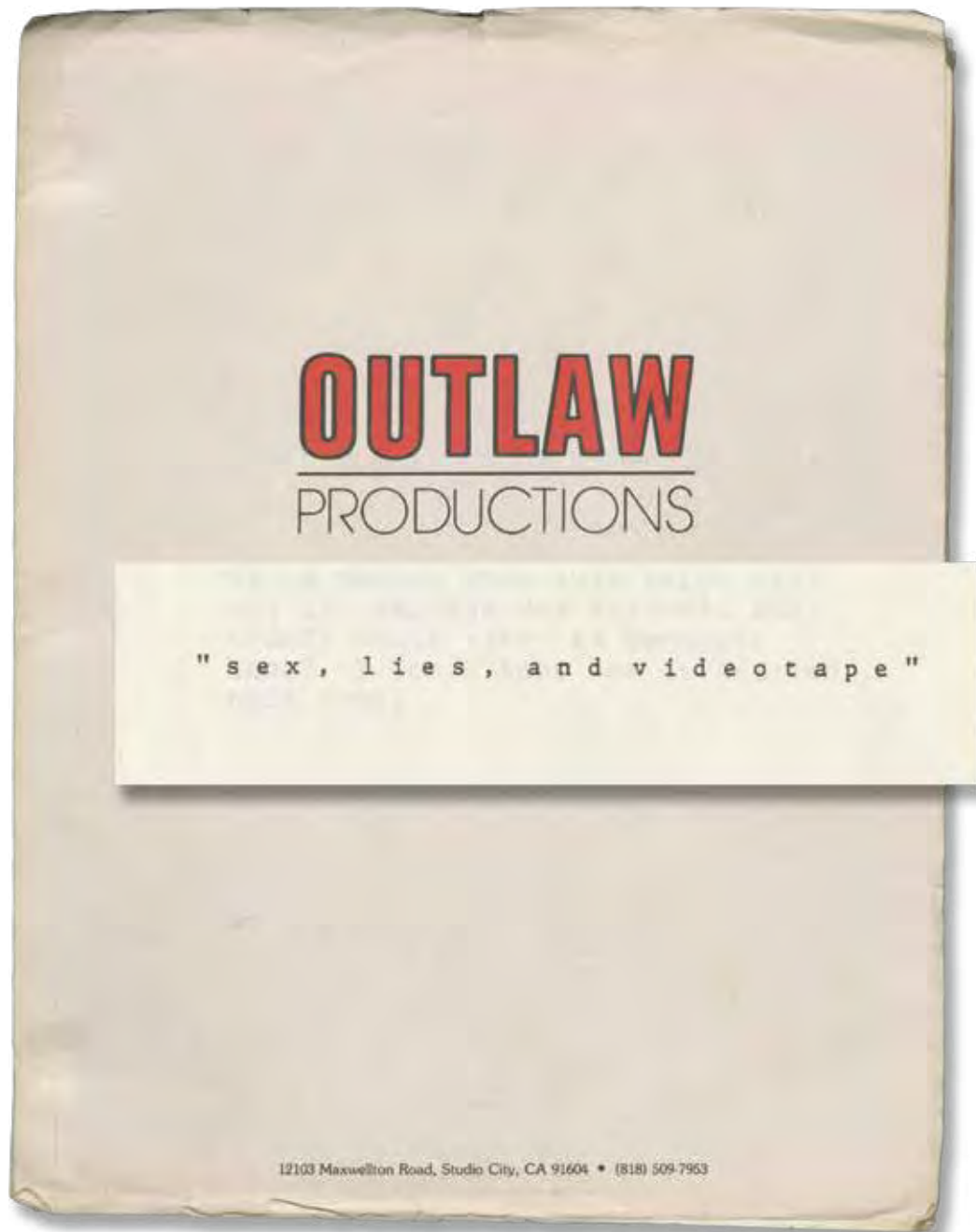
AMPAS shows one holding. OCLC shows no holdings.

Shot on location in Louisiana and Texas.

*Clover, Men, Women and Chainsaws.*

**\$1250**





28

**STEVEN SODERBERGH (DIRECTOR)**  
**JAMES SPADER, ANDIE MACDOWELL (STARRING)**  
**Sex, Lies, and Videotape**

Second Draft script for the 1989 film, dated February 21, 1988.

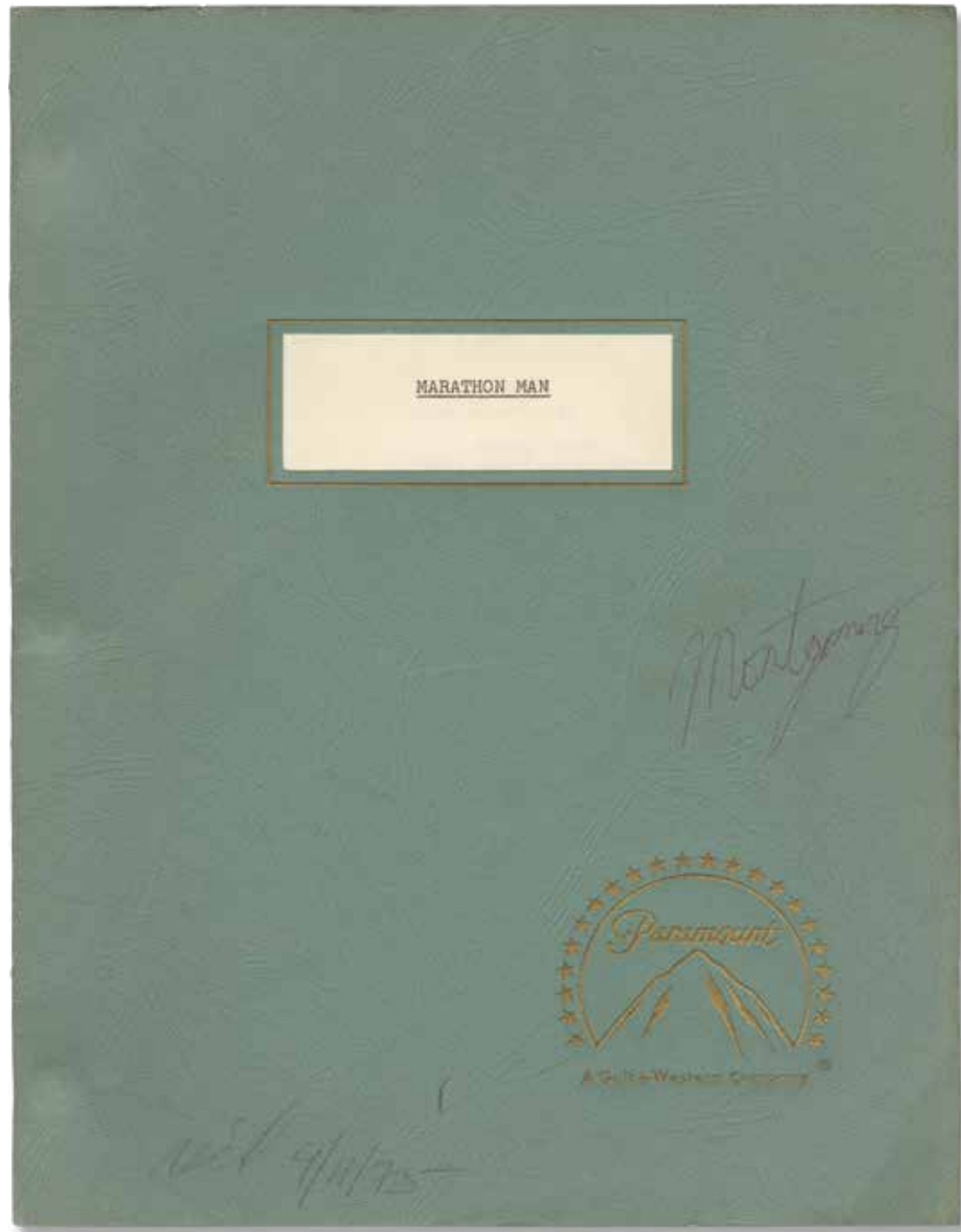
A landmark of independent cinema, exploring intimacy and desire between several troubled adults who become involved with a videotape fetishist. Winner of the Palme d'Or, making Soderbergh the youngest director at that time to receive the prize.

OCLC shows no holdings. AMPAS shows one holding.

Set and shot on location in Baton Rouge, Louisiana.

National Film Registry. Criterion Collection 938.

**\$1500**



**29** **DUSTIN HOFFMAN, LAURENCE OLIVIER, ROY SCHEIDER (STARRING)**  
**JOHN SCHLESINGER (DIRECTOR)**  
**Marathon Man**

Third Draft script for the 1976 film, dated February, 1975. Copy belonging to an unknown crew member, with their annotations in holograph ink and pencil on the front wrapper and throughout.

One of the best thrillers of the 1970s, about a marathon runner who is unwittingly caught in the middle of an international diamond ring conspiracy run by a former Nazi.

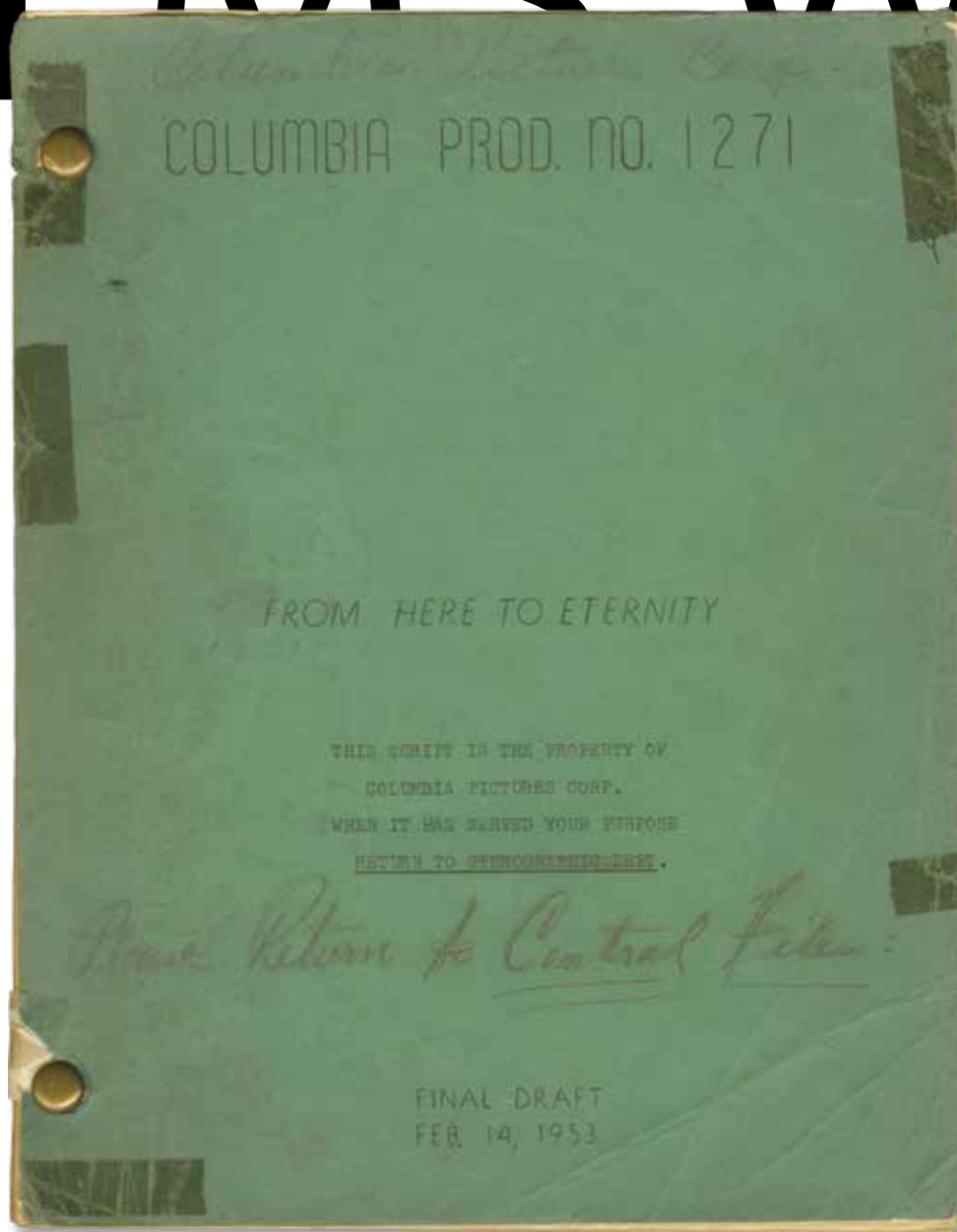
Set and shot on location in New York City.

OCLC locates no holdings. AMPAS shows one holding.

Grant US.

**\$875**

# FILMS WITH



30

**JAMES JONES (NOVEL)**

**FRED ZINNEMAN (DIRECTOR)**

**BURT LANCASTER, MONTGOMERY CLIFT, DEBORAH KERR, FRANK SINATRA (STARRING)**

**From Here to Eternity**

Final Draft script for the 1953 film, dated February 12, 1953.

Based on the 1951 novel by James Jones, about an army barracks in Honolulu in the languid days before the attack on Pearl Harbor. Winner of eight Academy Awards. Nominated for the Palme d'Or.

Set and shot on location in Hawaii.

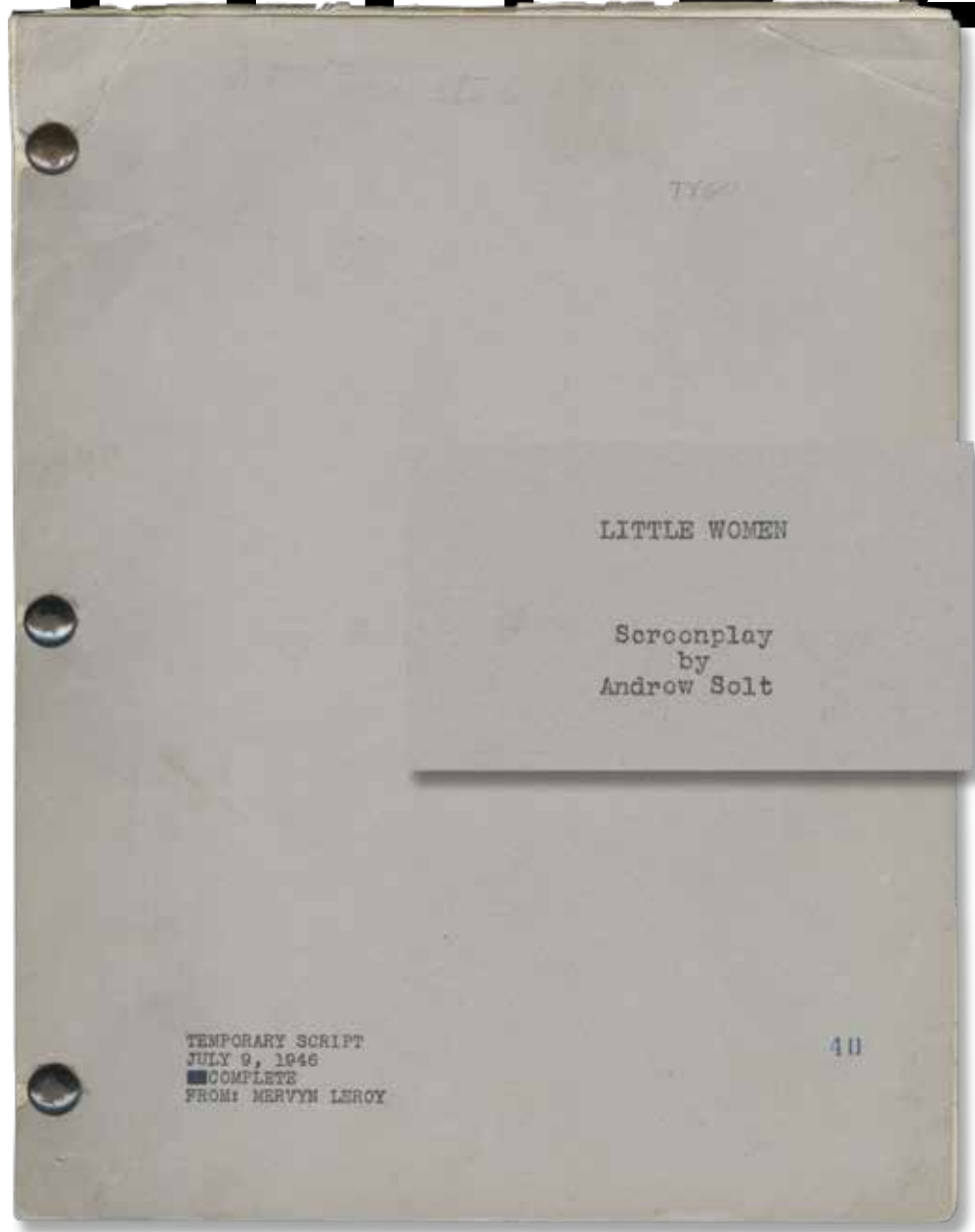
OCLC shows no holdings.

National Film Registry.

**\$4500**



# H I T E D A R



31

**LOUISA MAY ALCOTT (NOVEL)**

**MERVYN LEROY (DIRECTOR)**

**JUNE ALLYSON, MARGARET O'BRIEN, ELIZABETH TAYLOR, JANET LEIGH (STARRING)**

**Little Women**

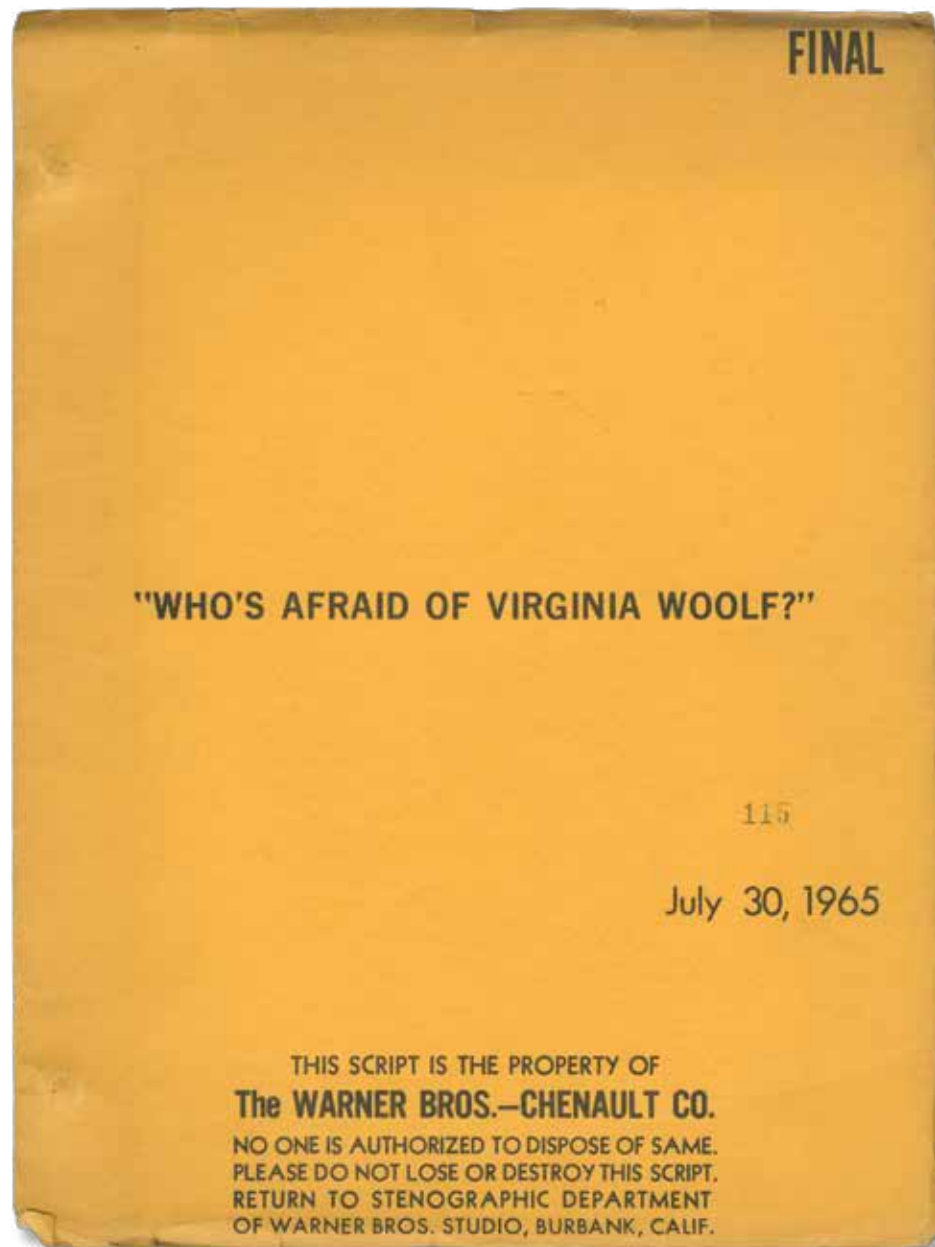
Early temporary script for David O. Selznick's adaptation of Louisa May Alcott's 1869 novel, dated July 9, 1946. The script and property rights were eventually sold to MGM and used for the 1949 film. Annotations in holograph pencil by an unknown crew member on three pages, regarding set decoration.

Selznick began development for *Little Women* in late 1946. A studio strike and exhaustion after making the 1946 Western *Duel in the Sun* led Selznick to

sell the property and the script, which by that time had been integrated with an earlier script used for George Cukor's 1933 adaptation. The 1949 version would retain Selznick's director Mervyn LeRoy, along with actress Elizabeth Patterson as Hannah.

Set in Concord, Massachusetts.

**\$1500**



**32 ELIZABETH TAYLOR, RICHARD BURTON (STARRING)**  
**MIKE NICHOLS (DIRECTOR)**  
**EDWARD ALBEE (PLAY)**  
**Who's Afraid of Virginia Woolf?**

Final script for the 1966 film, dated July 30, 1965.

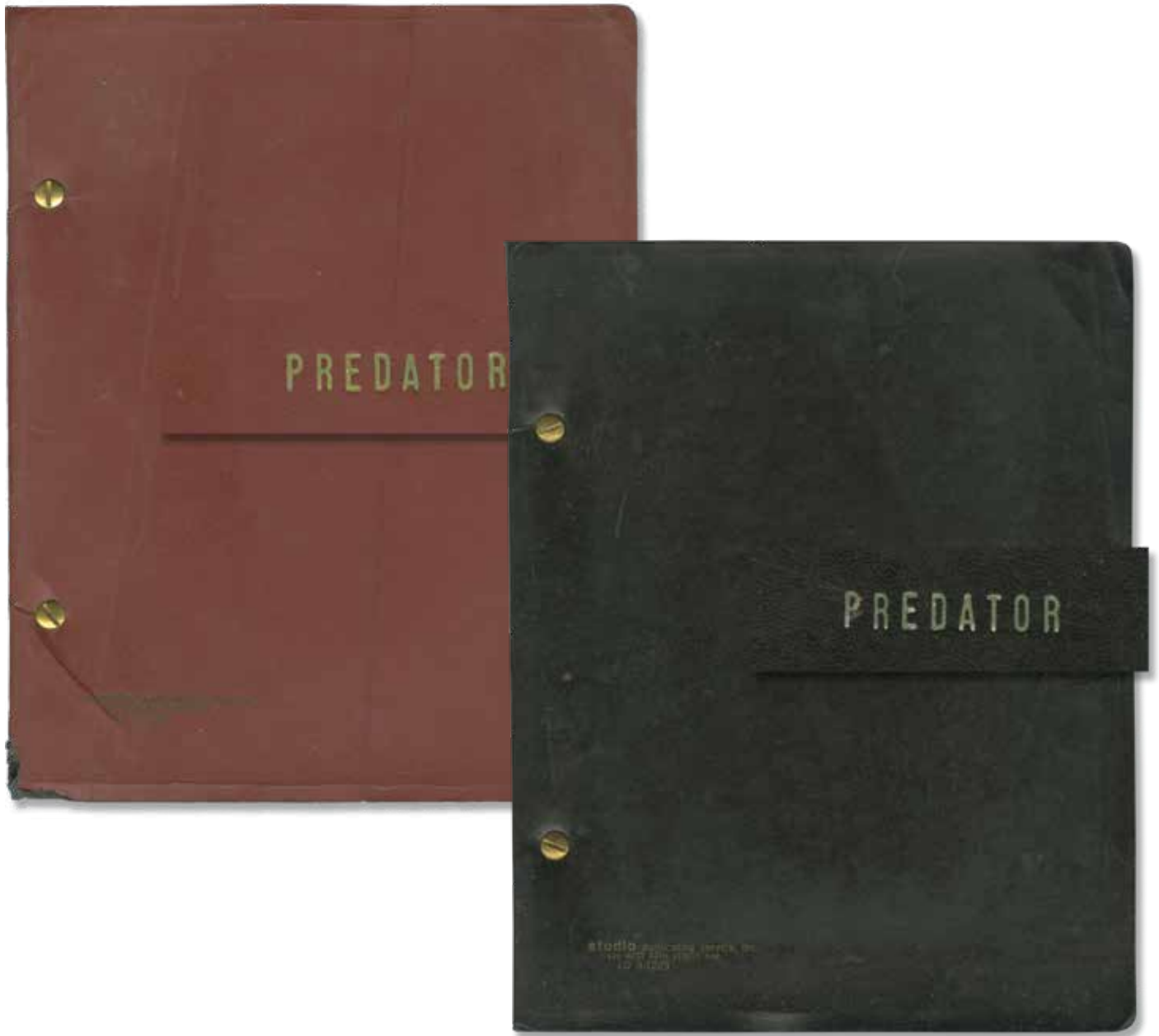
Based on the 1963 Tony Award-winning play by Edward Albee. Nichols' directorial debut, and the first film to be given the MPAA tag "No one under 18 will be admitted unless accompanied by an adult," challenging the Production Code Office and essentially leading to its demise. Nominated for 13 Academy Awards, and winning five, including Best Actress for Elizabeth Taylor.

OCLC locates no holdings. AMPAS shows two holdings.

Shot on location in Northampton, Southampton, and Cambridge, Massachusetts.

National Film Registry.

**\$2500**



33

**JOE GORES (NOVEL)**  
**GARY CONKLIN (SCREENWRITER)**  
 Predator

Archive of material for an unproduced film, dated variously between 1971 and 1972. Archive includes one First Draft script dated March 22, one undated Revised Second Draft script with holograph ink annotations noting substantive revisions and deletions, one typed letter from screenwriter Frank Conroy, and eighteen handwritten revision pages, with corresponding printed pages addressing the revisions.

Based on the 1969 Edgar Award-winning novel *A Time of Predators* by Joe Gores, about a Stanford

University professor seeking revenge for the rape and murder of his wife by a street gang. An association between two prolific American authors, one a genre writer and the other a novelist, screenwriter, and director of the influential Iowa Writers' Workshop for 18 years.

Set in San Francisco.

**\$1500**



**34** **PAUL BOWLES (NOVEL)**  
**GARY CONKLIN (SCREENWRITER)**  
**Let It Come Down**

Draft script for an unproduced film, undated, circa 1980s. Single annotation in holograph ink on the title page, noting a phone number.

Based on Paul Bowles' 1952 novel, about an American living in Tangiers whose attempts to explore the city's dangerous underbelly lead to his own downfall.

Screenwriter Gary Conklin directed and produced a documentary about Bowles, *Paul Bowles in Morocco* (1970).

Set in Tangiers, Morocco.

**\$1500**



**35** **PAT CONROY (NOVEL)**  
**FRANC RODDAM (DIRECTOR)**  
**The Lords of Discipline**

Draft script for the 1983 film, dated May, 1982.

Based on the 1980 novel by Pat Conroy. At the Carolina Military Institute in 1964, a senior student is assigned to protect the academy's first African-American cadet. In fulfilling his duty the senior uncovers a secret group of elite students who want the Black cadet gone, and are willing to resort to violence.

OCLC and AMPAS show no holdings.

Set in South Carolina, shot on location at the Royal Military Academy and Wellington College in Berkshire, England, and in Charleston, South Carolina.

**\$850**



**36** **JOHN GUARE (PLAY, SCREENWRITER)**  
**FRED SCHEPISI (DIRECTOR)**  
**STOCKARD CHANNING, WILL SMITH,**  
**DONALD SUTHERLAND (STARRING)**  
**Six Degrees of Separation**

Rainbow Draft script for the 1993 film, dated January 25, 1993.

Based on the 1990 play by John Guare. One of the best independent films of the 1990s, a warm yet sober look at modern preconceptions about race and class. Nominated for an Academy Award for Best Actress for Stockard Channing.

OCLC locates no holdings. AMPAS shows one holding.

Set and shot on location in New York.

**\$675**



**37** **ROD STEIGER, JOHN PHILLIP LAW**  
**(STARRING)**  
**JOHN FLYNN (DIRECTOR)**  
**DENNIS MURPHY (NOVEL)**  
**The Sergeant**

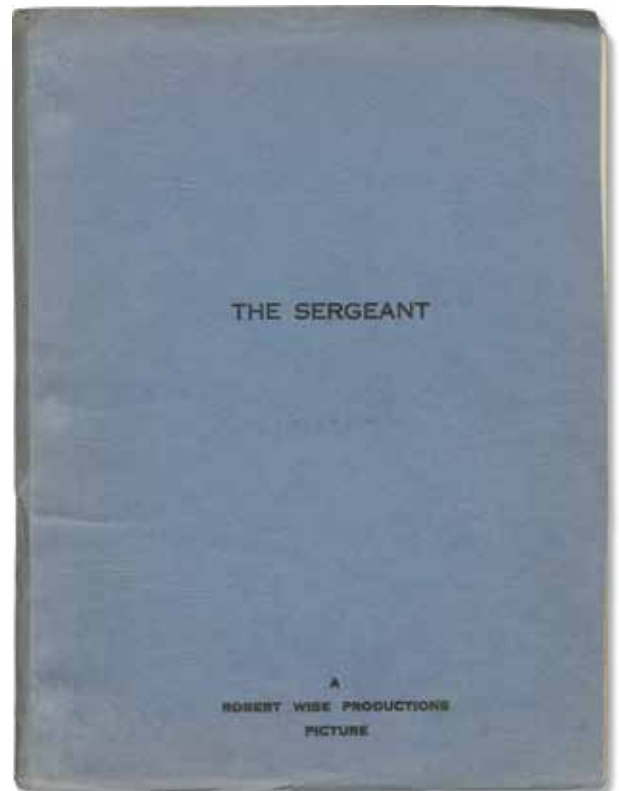
Estimating script for the 1968 film, dated May 8, 1967. Copy belonging to an unknown crew member, with their name in holograph pencil on the title page.

Based on the 1958 novel by Dennis Murphy, about a closeted army sergeant with PTSD whose intense physical attraction to one of his younger male subordinates begins to disrupt his highly regimented existence.

OCLC shows no holdings. AMPAS holdings show one copy.

Shot on location in France.

**\$675**



**38** **JOAN DIDION (NOVEL)**  
**ALICE ARLEN (SCREENWRITER)**  
**Democracy**

Draft script for an unproduced film, dated June, 1987.

Based on the acclaimed, enigmatic 1984 novel by Joan Didion, adapted by Academy Award-nominated screenwriter Alice Arlen. An examination of democracy and its abuses, told through the story of an American family of businessmen and politicians.

Set in Hawaii and throughout southeast Asia.

**\$525**



**39** **GEORGE ORWELL (NOVEL)**  
**JULIAN BOND (SCREENWRITER)**  
**Burmese Days**

Draft script for an unproduced film, undated, circa 2000s.

British screenwriter Julian Bond is perhaps best remembered for his BAFTA-nominated screenplay for *The Shooting Party*, based on the 1980 novel by Isobel Colegate, directed by Alan Bridges, and starring James Mason and John Gielgud. Bond is also credited as the creator and producer of the 1960 television series *Police Surgeon*, the precursor to the popular espionage television series *The Avengers*.

Based on George Orwell's 1934 novel about an English timber merchant living in Burma during the waning days of the British empire.

**\$450**





# 40

**JAMES DEAN (STARRING)**  
**ELIA KAZAN (DIRECTOR)**  
**JOHN STEINBECK (NOVEL)**  
**East of Eden**

Vintage studio still photograph of James Dean talking with Julie Harris on the set of the 1955 film, while actors Raymond Massey, Lois Smith, and Richard Davalos look on.

Based on the 1952 novel by John Steinbeck. Winner of Best Dramatic Film at Cannes, and nominated for the Palme d'Or. Actress Jo Van Fleet would go on to win a Best Supporting Actress Oscar, and the film was nominated for three more Academy Awards, including Best Director, Best Screenplay, and the first ever posthumous acting nomination in Academy history, for James Dean's lead performance.

Set and shot on location in Monterey and Salinas, California.

10 x 8 inches. About Near Fine.

National Film Registry. Rosenbaum 1000. Scorsese, A Personal Journey Through American Movies.

\$325



# 41

**ELIA KAZAN (DIRECTOR)**  
**TENNESSEE WILLIAMS (SCREENWRITER)**  
**Baby Doll**

Vintage reference photograph from the 1956 film, showing Elia Kazan astride a rocking horse, directing actor Eli Wallach. Warner Brothers stamp on the verso, crediting photographer Floyd McCarty.

Based on Tennessee Williams' 1946 one-act plays *27 Wagons Full of Cotton* and *The Unsatisfactory Supper*. A spoiled, virginal teenage girl is caught between the unfulfilled passions of her middle-aged husband and his amorous business rival, a Sicilian with a monopoly on local cotton plantations.

Set in the fictional county of Tiger Tail, Mississippi, and shot on location in Benoit, Mississippi and Stockton, California.

8 x 10 inches. Very Good plus, with light wear along the left edge.

\$300



# FIRST EDIT



42

Universal Pictures stamped file copy

**ERIC HATCH**

**My Man Godfrey**

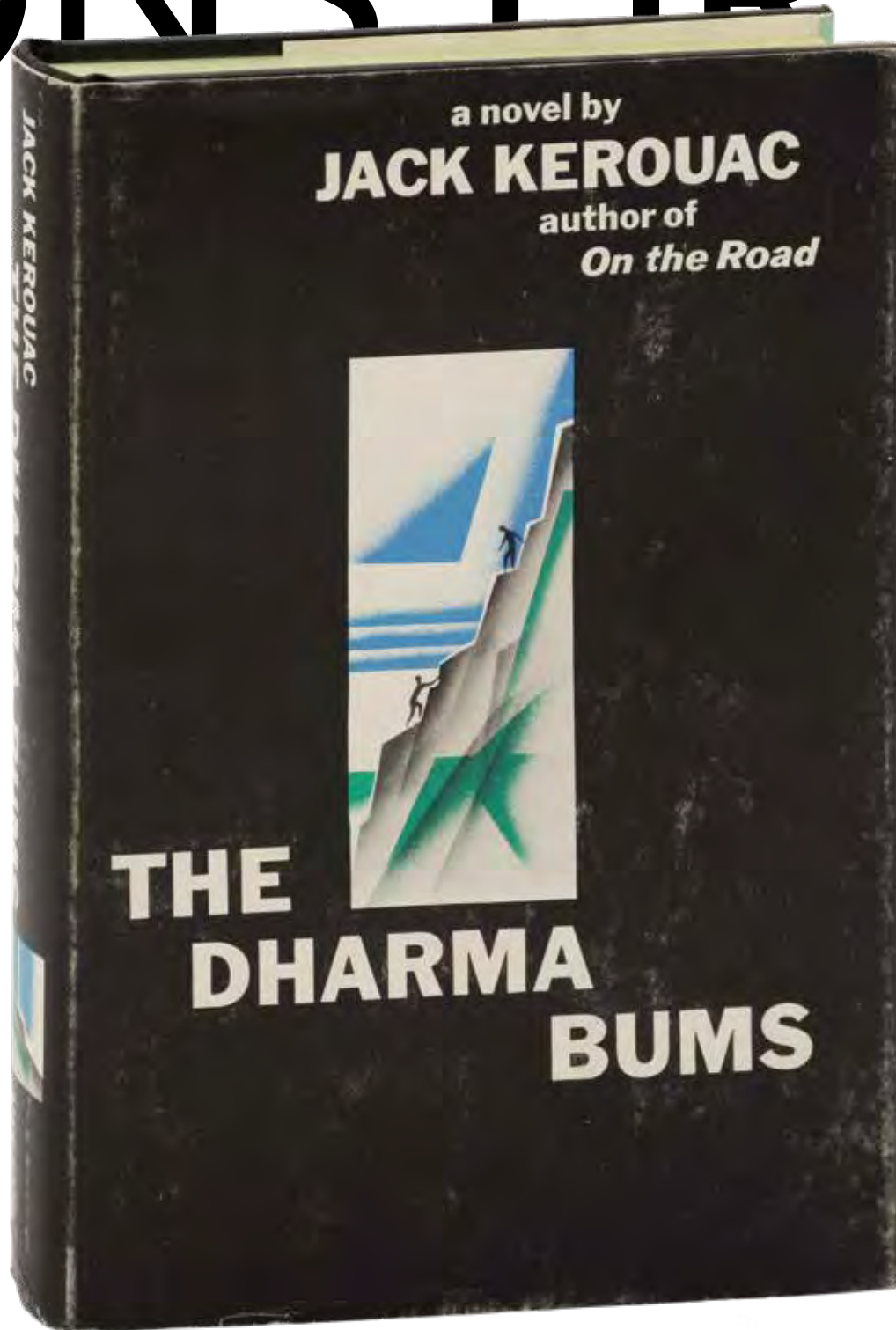
Boston: Little, Brown, 1935. First Edition. From the Universal Pictures library, with their stamp on the title page and the half-title page (no other library markings).

Basis for the classic 1936 Universal Pictures screwball comedy directed by Gregory La Cava, starring William Powell and Carole Lombard.

Near Fine in a Very Good plus example of the scarce dust jacket. Jacket spine and flap folds slightly toned as usually found, else a lovely copy.

**\$4500**

# IONS FIRST



43

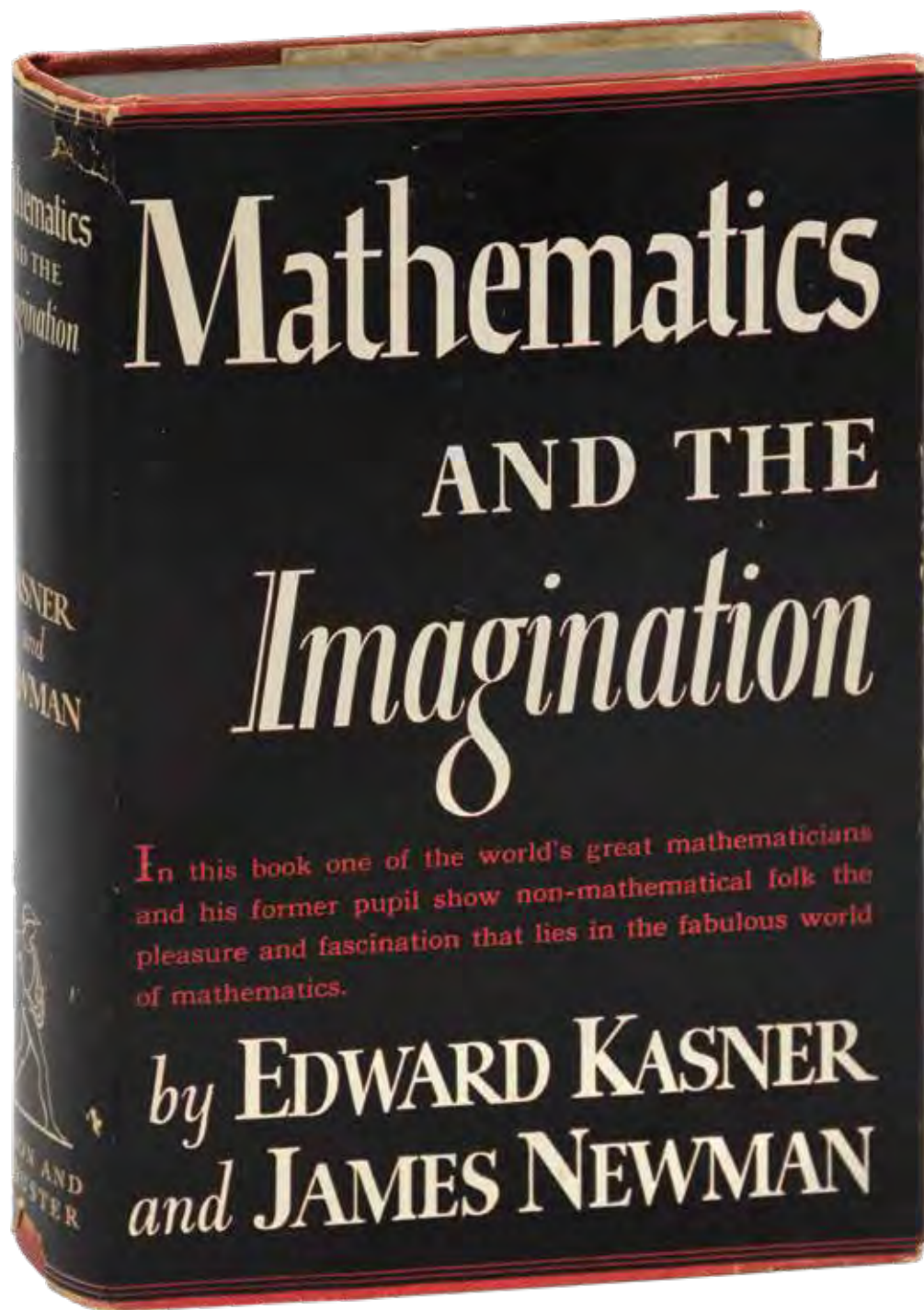
**JACK KEROUAC**  
**The Dharma Bums**

New York: Viking, 1958. First Edition. A cornerstone of Beat literature, based largely on events in Jack Kerouac's own life, published two years after *On the Road*.

Near Fine and unread, with a brilliant lime topstain, in a very lightly rubbed, Near Fine dust jacket. An exceptional copy.

\$2250





44

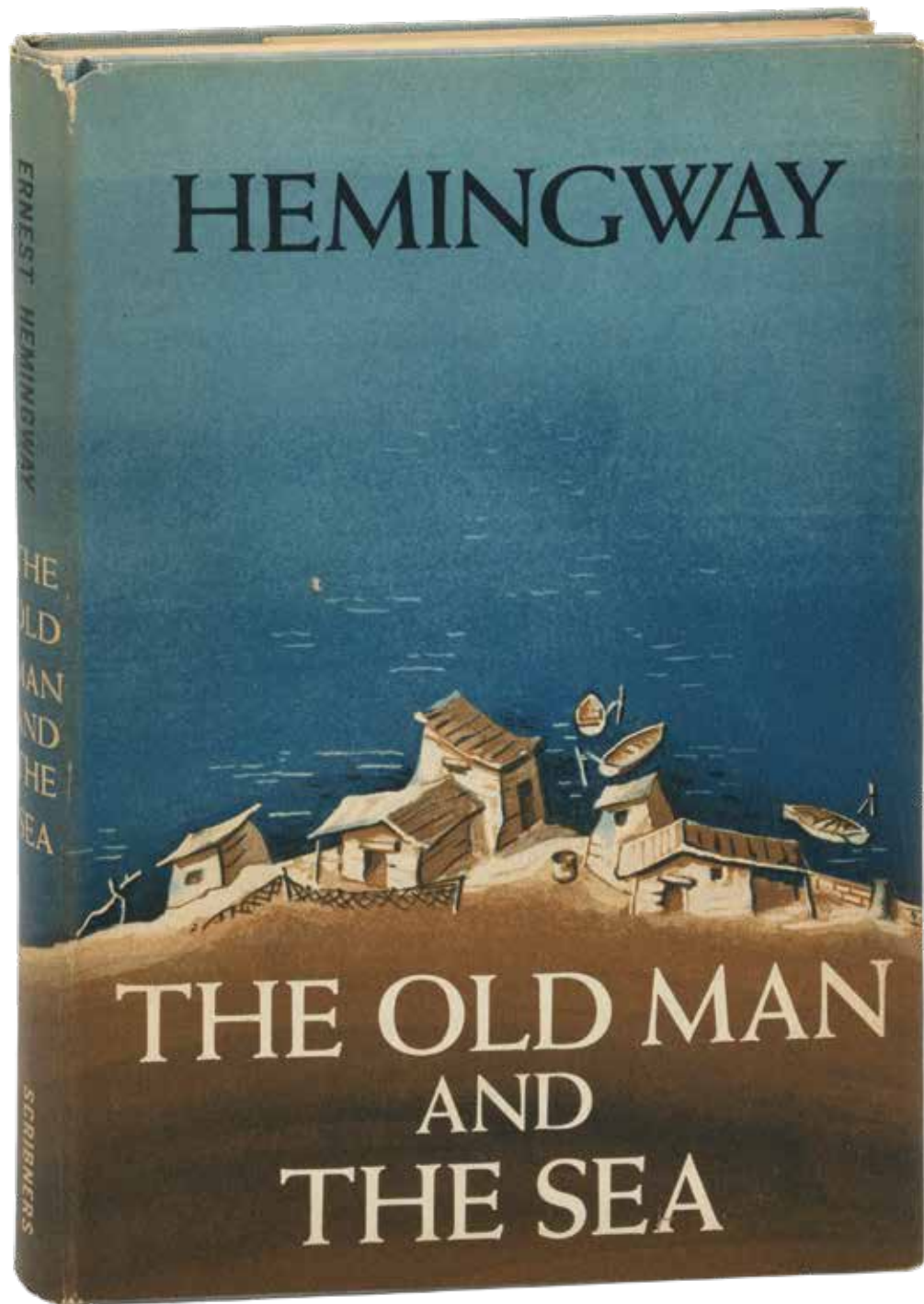
**EDWARD KASNER, JAMES NEWMAN**  
**Mathematics and the Imagination**

New York: Simon and Schuster, 1940. First Edition.

A nontechnical book on mathematics that became a bestseller for its accessibility without compromising the complexity of its concepts, and the first book to introduce the terms “googol” and “googolplex.”

Very Good plus in a strong Very Good plus dust jacket. Small bumps on the top edge and upper portion of the front board, with a small price sticker on the front pastedown. Jacket has a small chip on the heel, with two small closed tears that have been repaired with cello tape on the inside crown.

**\$2400**



45

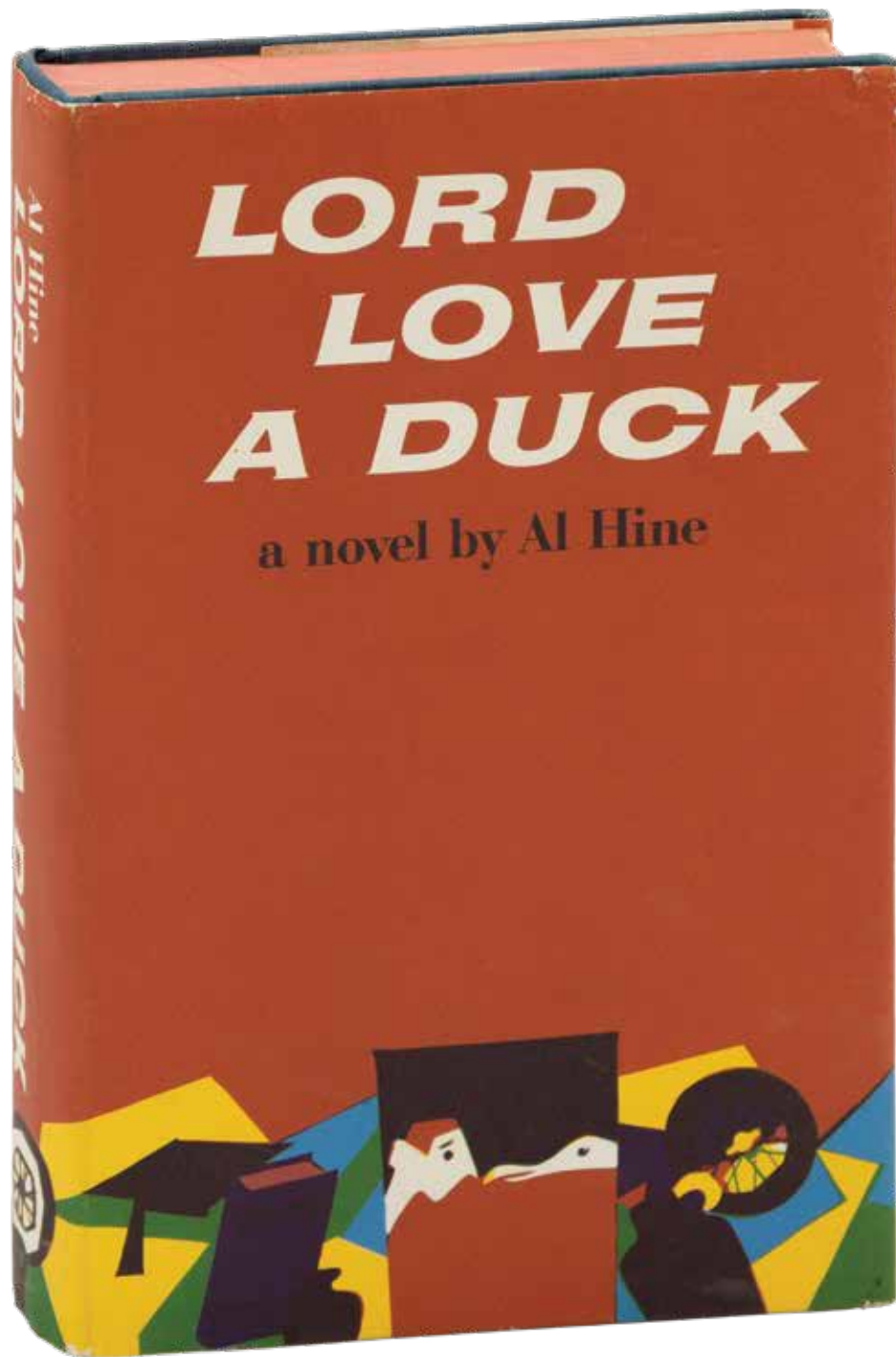
**ERNEST HEMINGWAY****The Old Man and The Sea**

New York: Charles Scribner's Sons, 1952. First Edition. The last of Ernest Hemingway's books published in his lifetime, winner of the Pulitzer Prize for fiction and the Nobel Prize for literature.

Basis for the 1958 film starring Spencer Tracy.

Near Fine in an about Near Fine dust jacket. Jacket spine panel faintly toned, with a few tiny nicks on the crown.

**\$2250**



46

**AL HINE**

**Lord Love a Duck**

New York: Atheneum, 1961. First Edition. Basis for the surreal 1966 film starring Roddy McDowall, Tuesday Weld, and Lola Albright.

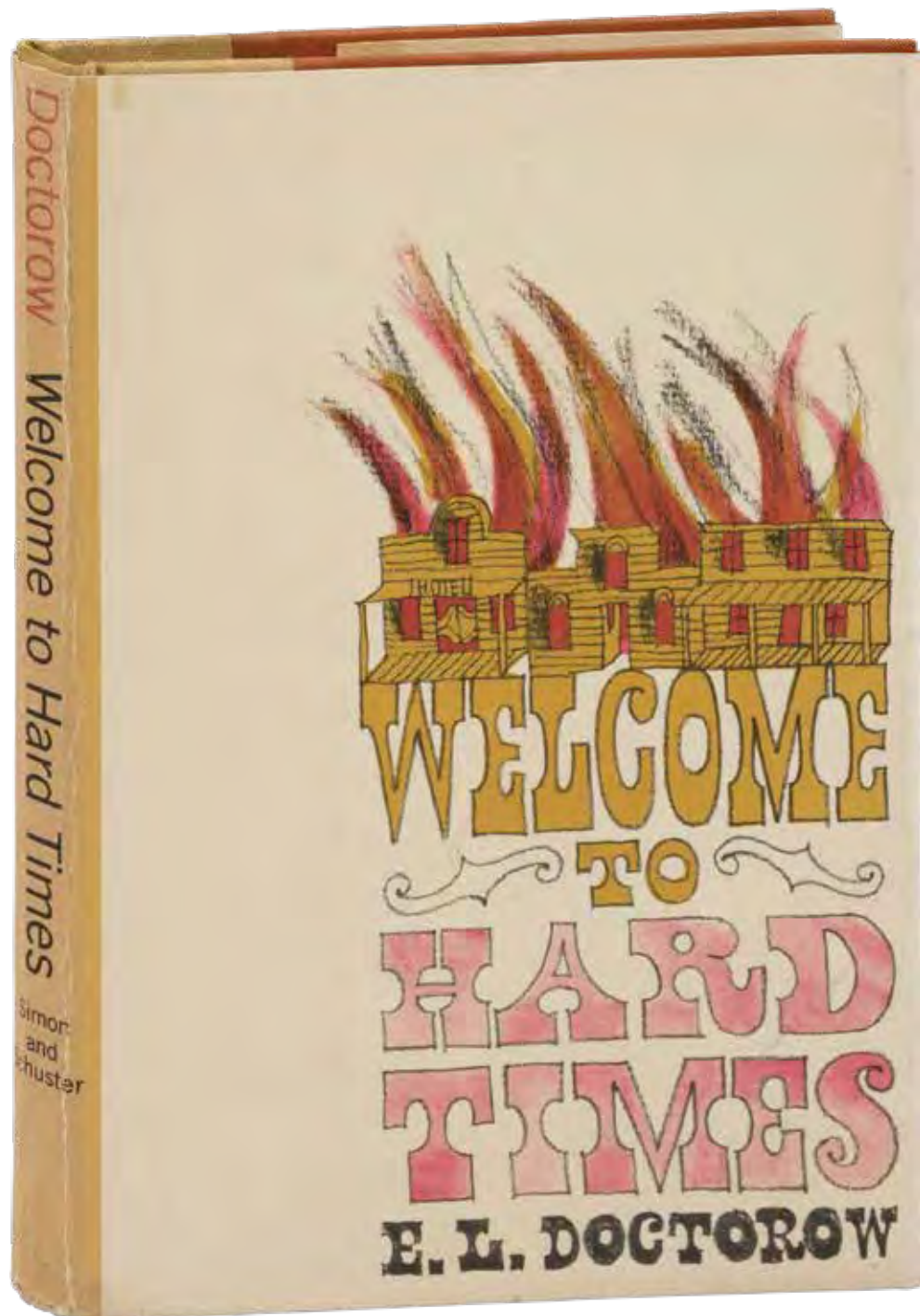
Possibly the first novel or film to ever explore teen revolt in a dark, satirical manner—one that would be explored on a more popular level in 1988 with the release of *Heathers*.

An unaccountably scarce title, this being not only a nearly pristine copy, but the only copy we have ever seen.

Fine and unread in about Fine dust jacket with just a touch of wear at a couple of corners.

**\$1500**





47

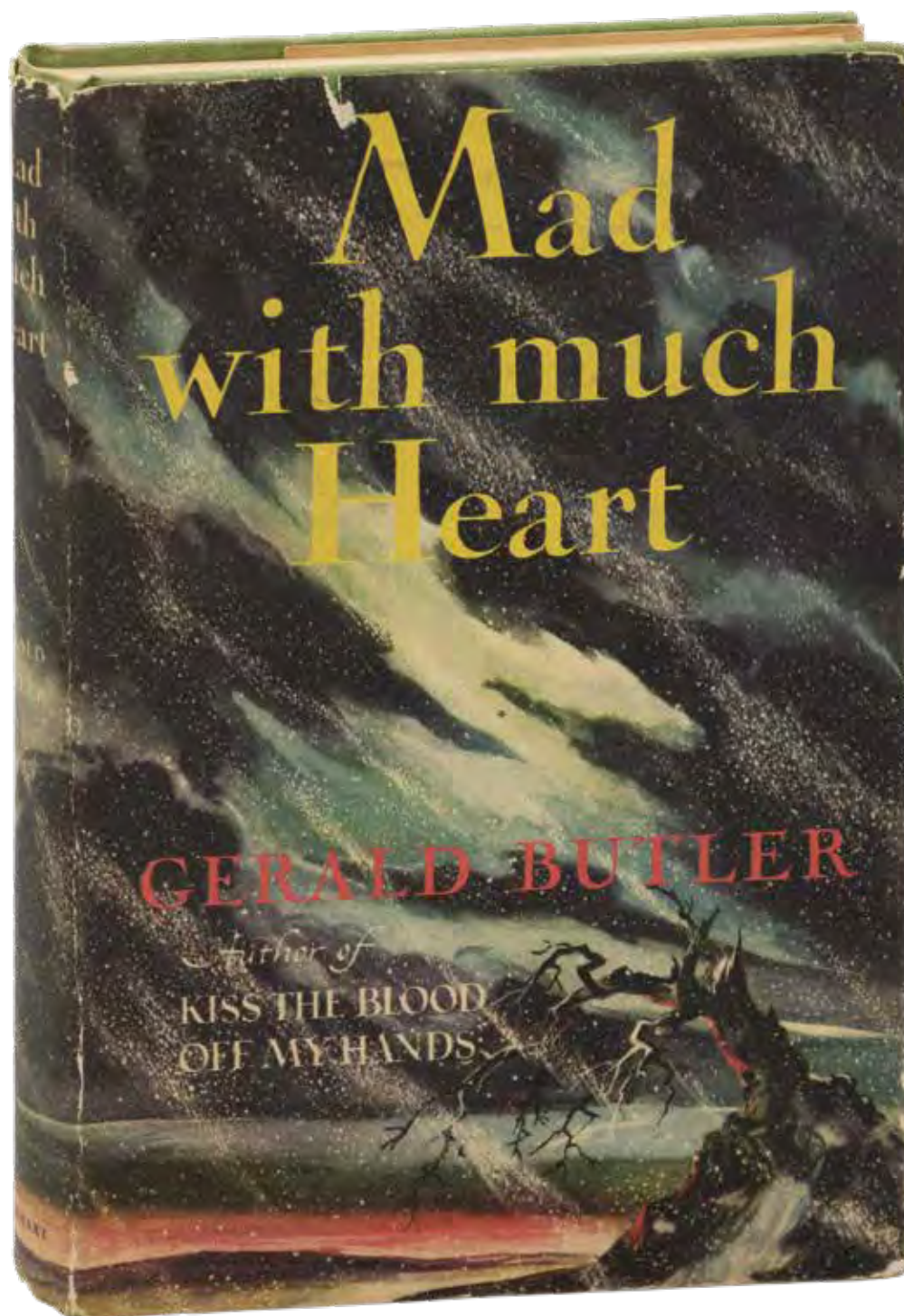
**E.L. DOCTOROW**  
**Welcome to Hard Times**

New York: Simon and Schuster, 1960. First Edition.  
 Basis for the underrated 1967 Western starring  
 Henry Fonda, Warren Oates, and Keenan Wynn.

The author's first book.

About Fine in a Very Good plus dust jacket. A bit of  
 the usual toning on the page edges. Jacket is bright,  
 with a light vertical crease at the fore-edge and a  
 hint of wear at the heel to note.

**\$850**



48

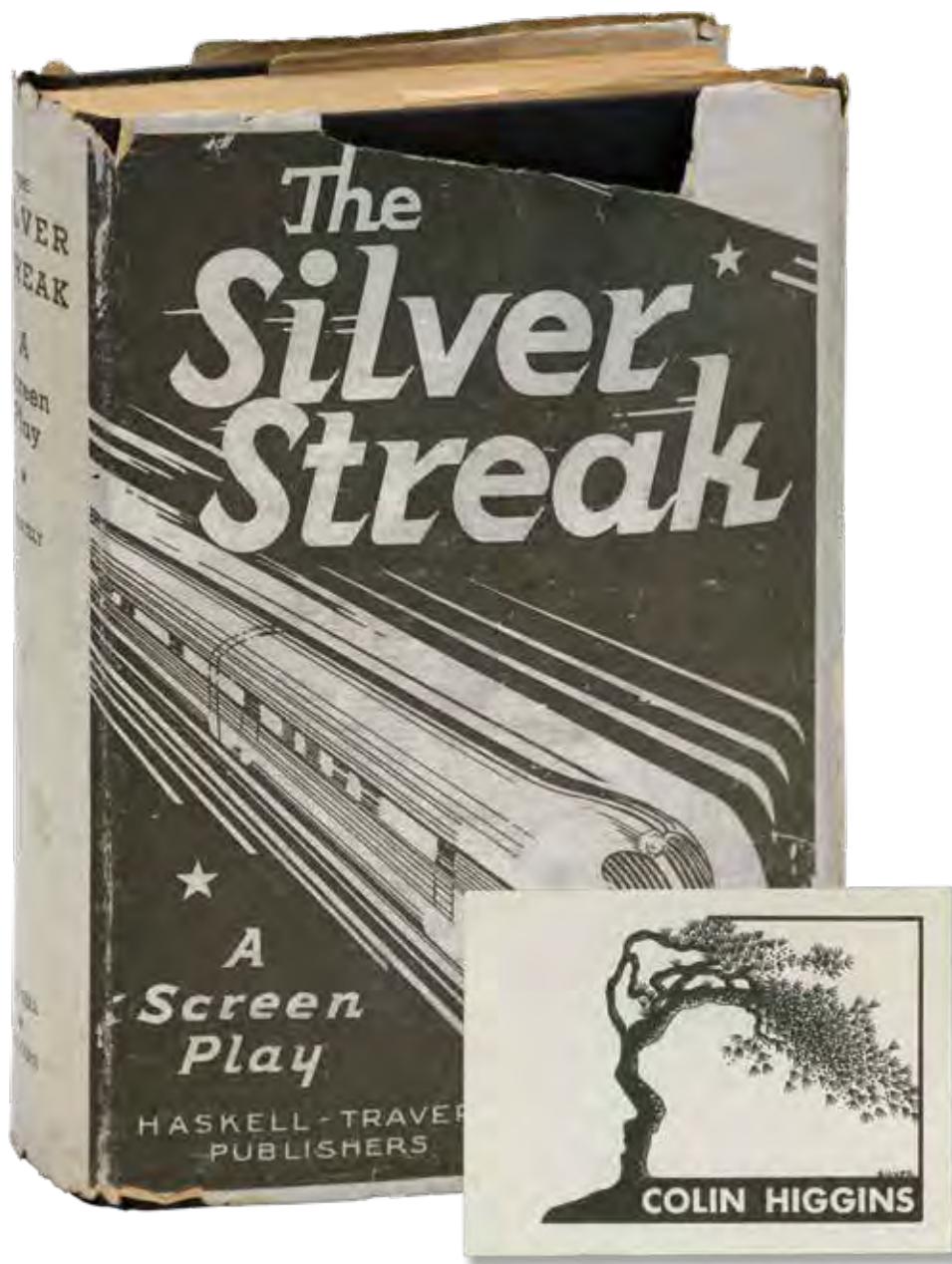
**GERALD BUTLER**  
**Mad with Much Heart**

New York: Rinehart, 1946. First American Edition. Basis for the key 1952 film noir *On Dangerous Ground*, directed by Nicholas Ray and starring Robert Ryan, Ida Lupino, and Ward Bond. The US edition is even more scarce than its British predecessor, published by Jarrolds the year before.

Very Good plus in a Very Good, price-clipped dust jacket. Board edges slightly rubbed, with a lightly faded spine. Jacket lightly faded, with a vertical crease along the spine panel, and a few nicks on the front panel, spine ends, and front flap fold.

**\$750**





49

With a Typed Letter Signed from the screenwriter  
**ROGER WHATELY**  
*The Silver Streak*

Los Angeles: Haskell-Travers, 1935. First Edition.  
 Copy belonging to Colin Higgins, screenwriter of the  
 1976 Arthur Hiller film *Silver Streak* (unrelated except  
 by title) with Higgins' illustrated bookplate affixed to  
 the front pastedown.

One of the first film screenplays to be published in  
 book form.

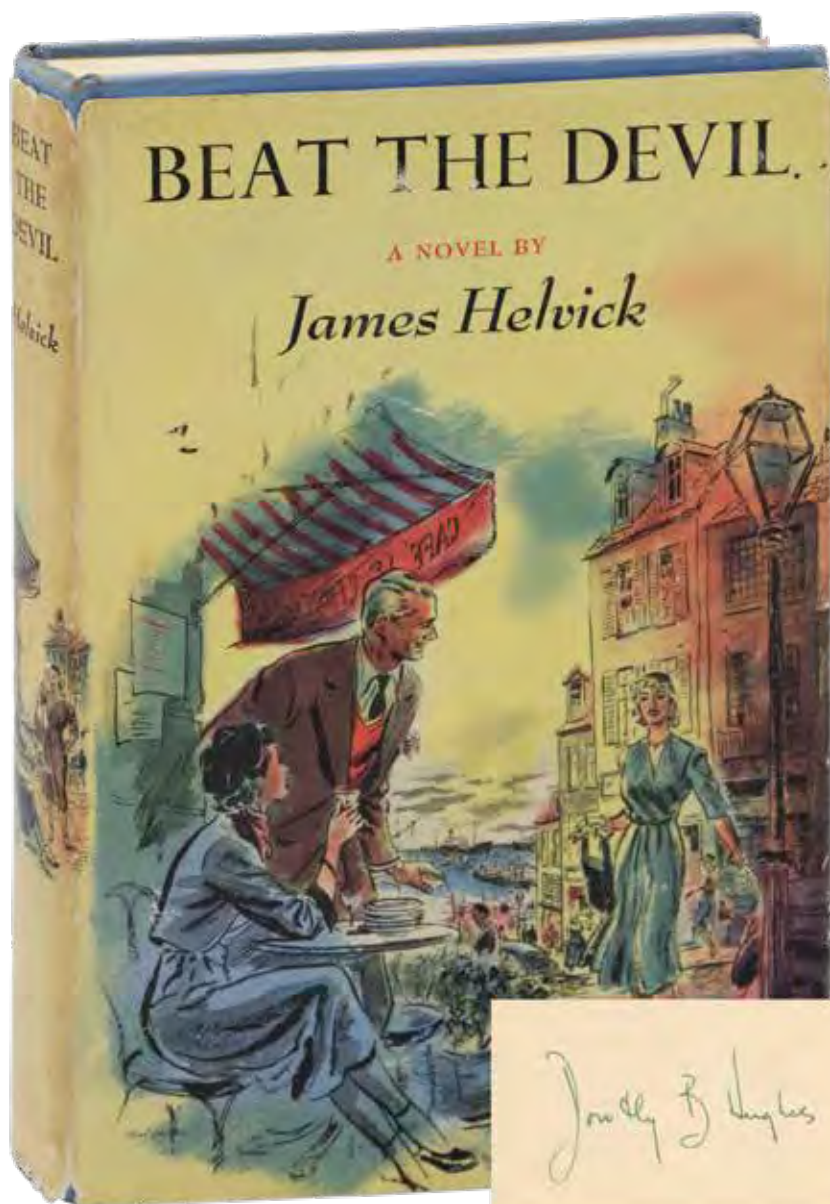
Laid in with the book is a typescript letter signed  
 from Roger Whately (the screenwriter of the 1934

film *The Silver Streak*), dated June 25, 1956, on  
 Pickwick Bookshop letterhead, discussing the writing  
 of the screenplay.

Very Good plus in a Very Good dust jacket. Slight  
 lean, with light offsetting on the endpapers. Jacket  
 has a 2.5-inch chip on the front panel, with moderate  
 rubbing and chipping at the corners and along the  
 spine panel.

**\$850**





50

Dorothy B. Hughes' copy  
**JAMES HELVICK**  
*Beat the Devil*

Philadelphia: J.B. Lippincott, 1951. First Edition.  
 Copy belonging to mystery and crime writer Dorothy B. Hughes, with her ownership signature on the front endpaper.

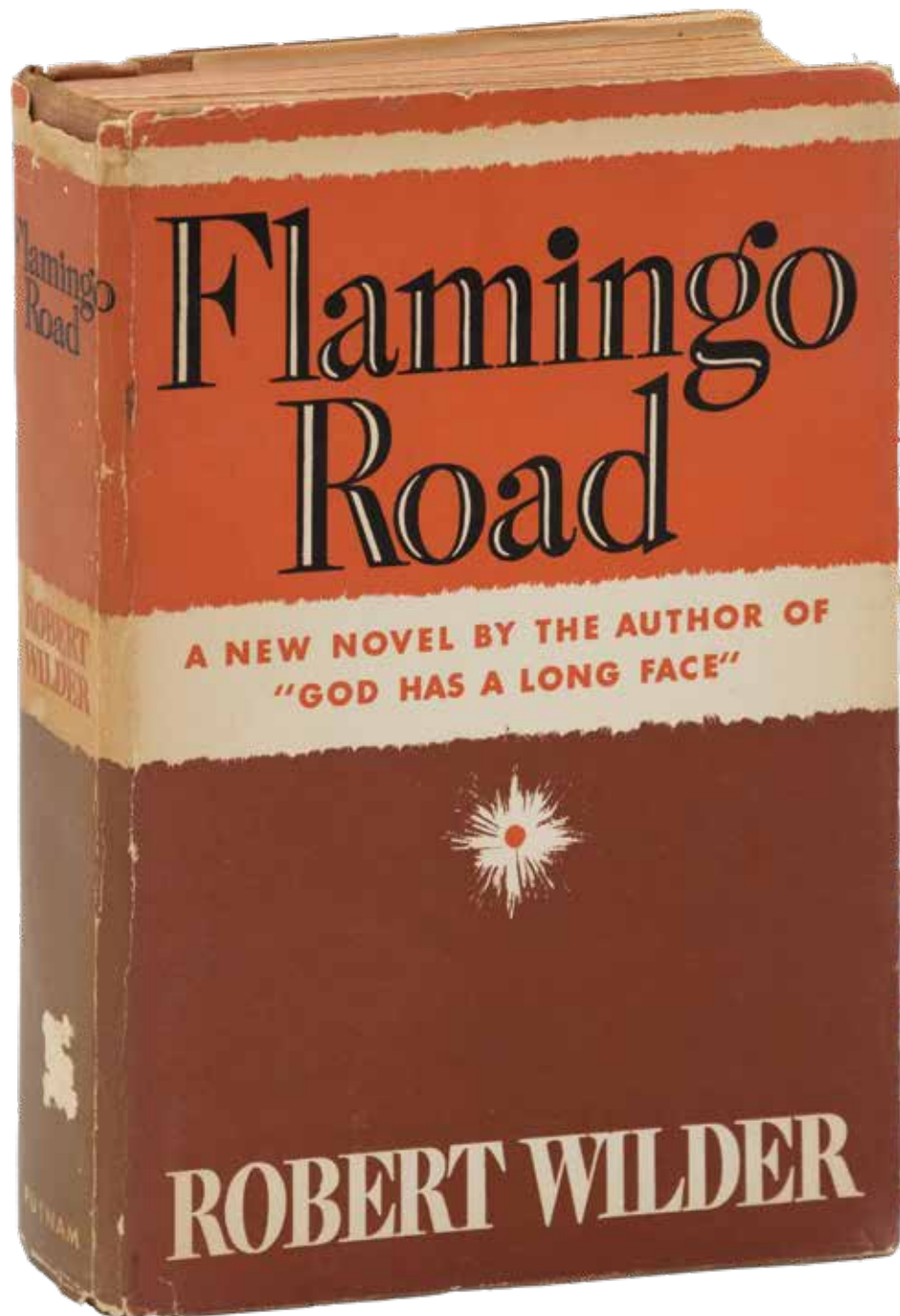
Hughes wrote 14 crime and detective novels, primarily in the hard-boiled and noir styles. She is best remembered for the novels *Ride the Pink Horse* (1946) and *In a Lonely Place* (1947).

Basis for one of the strangest movies ever made, the 1953 film noir *Beat the Devil*, written for the screen

by Truman Capote and John Huston, directed by Huston, and starring Humphrey Bogart, Jennifer Jones, and Peter Lorre.

Very Good plus in a Very Good plus dust jacket. Binding slightly cocked, with an ink annotation on the rear pastedown. Jacket lightly faded and worn on the spine panel and flap folds, with a few nicks at the corners.

**\$750**



# 51

In the rare trial dust jacket  
**ROBERT WILDER**  
 Flamingo Road

New York: G.P. Putnam's Sons, 1942. First Edition, one of only a handful of copies made with the publisher's trial dust jacket. Basis for the 1949 film noir directed by Michael Curtiz and starring Joan Crawford, Zachary Scott, and Sydney Greenstreet. Rare.

Very Good in a Very Good example of the variant trial dust jacket. Board edges moderately rubbed,

with faint soil and foxing on the endpapers, and an owner signature on the front pastedown. Jacket spine panel lightly toned, with a vertical crease and a small bruise, and a few splashes.

The Dark Page I: 1940-1949, p. 272.

**\$675**

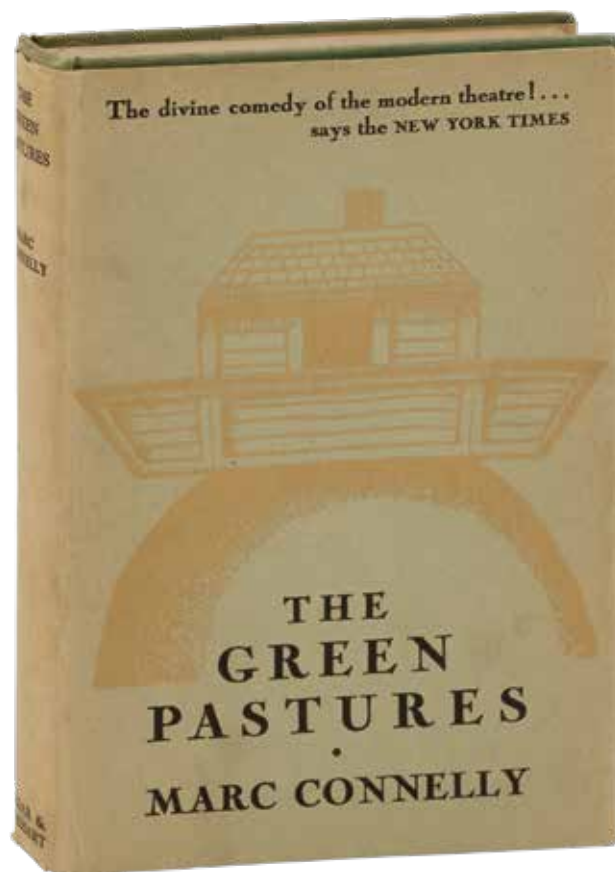
# 52

## MARC CONNELLY The Green Pastures

New York: Farrar and Rinehart, 1929. First Edition.  
Winner of the Pulitzer Prize for Drama, and basis for  
the 1936 film, co-directed by the author and starring  
Rex Ingram. A lovely copy.

Near Fine in a Near Fine dust jacket. None of the usual  
foxing or offsetting on the endpapers, and only a  
touch of the usual toning on the jacket spine.

\$650



# 53

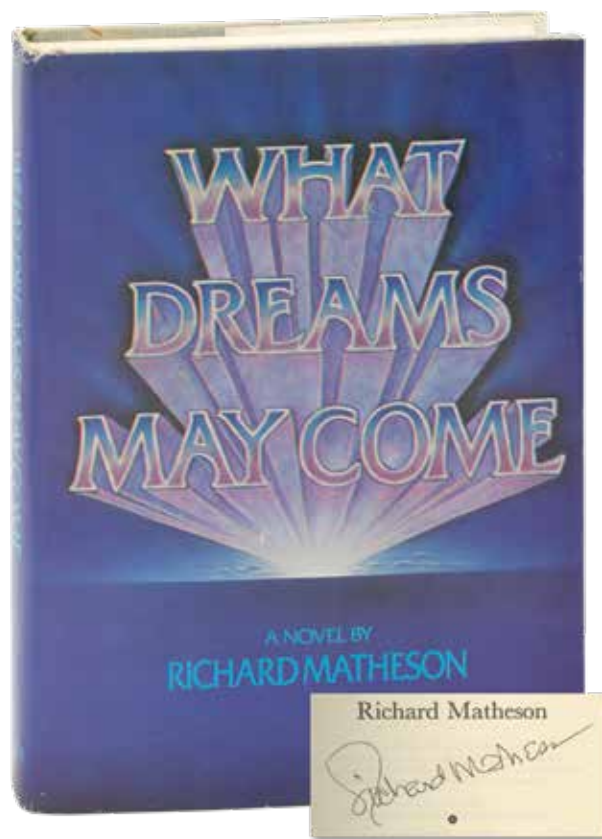
## RICHARD MATHESON What Dreams May Come

New York: G.P. Putnam's Sons, 1978. First Edition.  
Signed on the title page by author Richard Matheson.

Basis for the Academy Award-winning 1998 film  
directed by Vincent Ward, starring Robin Williams  
and Cuba Gooding, Jr.

Very Good plus in a Near Fine, price-clipped dust  
jacket. Page edges and endpapers lightly foxed. Jacket  
has a few tiny nicks at the spine ends and corners.

\$550





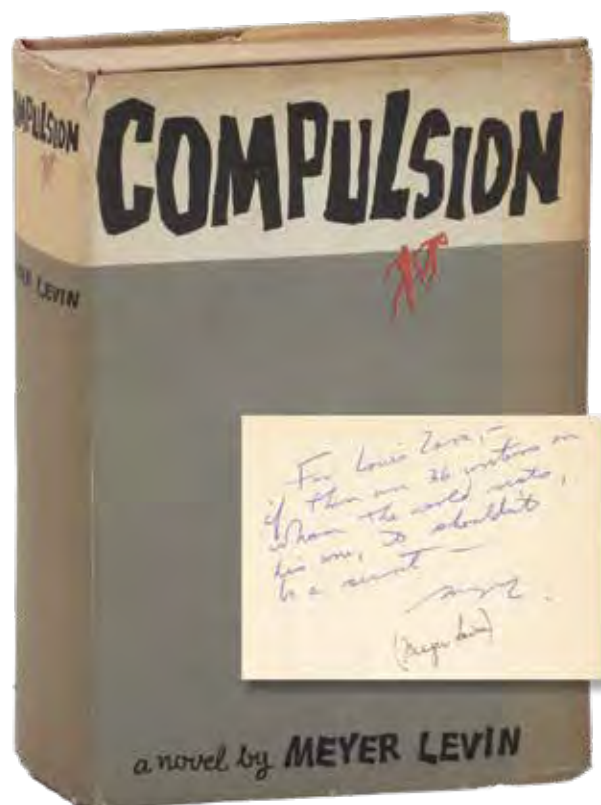
## 54 MEYER LEVIN Compulsion

New York: Simon and Schuster, 1959. First Edition. Inscribed by the author on the front endpaper to noted publisher and writer Louis Zara.

A dramatization of the famed Leopold and Loeb trial. Basis for the 1957 Broadway play, and for the 1959 film directed by Richard Fleischer and starring Orson Welles.

Very Good plus in a Good dust jacket. Front board lightly faded on the top right corner. Jacket lightly faded on the front panel, with bottom edge of the front panel slightly wavy, and front flap fold starting.

\$650



## 55 JIM THOMPSON The Getaway

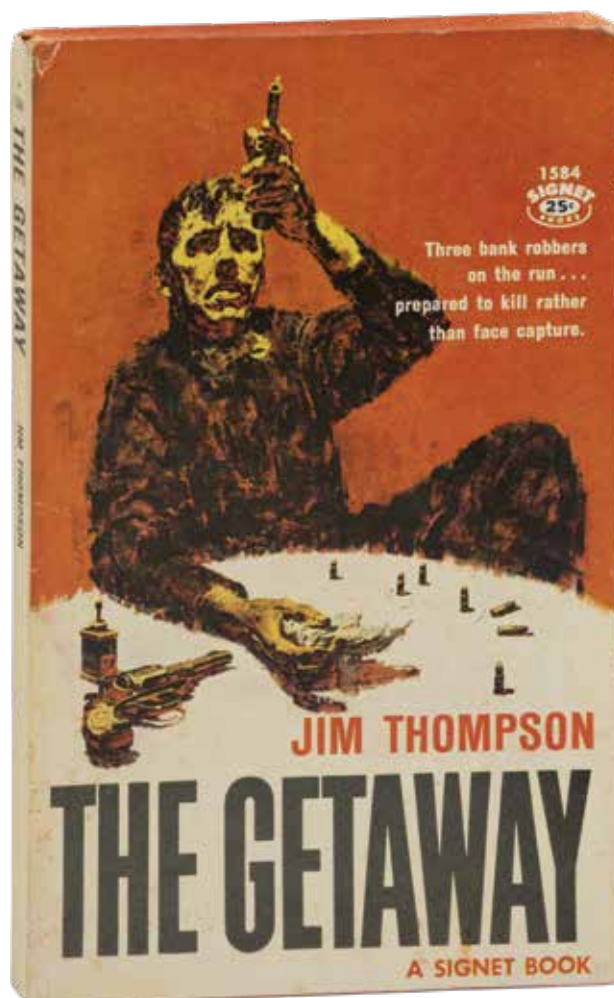
New York: Signet Books, 1959. First Edition, a paperback original. A collector's copy of this key Thompson title, not often seen in desirable condition.

Basis for the classic 1972 film directed by Sam Peckinpah and starring Steve McQueen and Ali McGraw.

Cover art by Robert Abbott, who was commissioned for about 20 Signet titles, and would go on to work as an illustrator for pulp magazines such as *True*, *Argosy*, and *Zane Grey's Western Magazine*.

Tiny imperfection at the top left corner, else about Fine and unread in wrappers.

\$425



# JAZZ NYC



56

**SUN RA AND HIS MYTH SCIENCE ARKESTRA (ARTIST)**

**CLAUDE DANGERFIELD (DESIGNER)**

Original unused proof sheet for the 1963 album *When Sun Comes Out*

Original unused album art proof sheet for Sun Ra and His Myth Science Arkestra's 1963 album *When Sun Comes Out*. Created by designer Claude Dangerfield in 1963. Scarce.

Dangerfield was one of the few artists to contribute dynamic, "space-age" graphics for use by Ra and his Arkestra. A self-taught painter, Dangerfield attended high school with Arkestra members John Gilmore and Pat Patrick and manager Alton Abraham. He would begin designing album covers and promotional artwork for the Arkestra in the late 1950s, and would create a plethora of original artwork for Ra over the next three decades. Much

of his work went unused in the final productions, however, and only exists as original sketches or proofs, as with the piece on offer here.

*When Sun Comes Out* is the fifth album by Sun Ra's Arkestra, and the first El Saturn Records release recorded at the Choreographer's Workshop in New York. The album marked a notable shift in Ra's musical approach after relocating to New York City in late 1961.

22.5 x 12.5 inches. Near Fine.

**\$6500**

# 1936-1972



## 57 **SUN RA AND HIS MYTH SCIENCE ARKESTRA (ARTIST)** **CLAUDE DANGERFIELD (DESIGNER)** Original wrap proof sheet for the 1972 album *Universe in Blue*

Original album art wrap proof sheet for Sun Ra and His Myth Science Arkestra's rare 1972 live album, *Universe in Blue*, designed by Claude Dangerfield in 1972.

Originally issued in small-run pressings by El Saturn Records in 1972, and never released on CD, *Universe in Blue* has become a sought-after rarity for Sun Ra collectors. The album features a collection of live recordings from 1971 and 1972 at Slugs' in the Far East, a New York club where the Arkestra regularly performed in the late 1960s, doing two sets every Monday night between 1966 and 1968. A rare

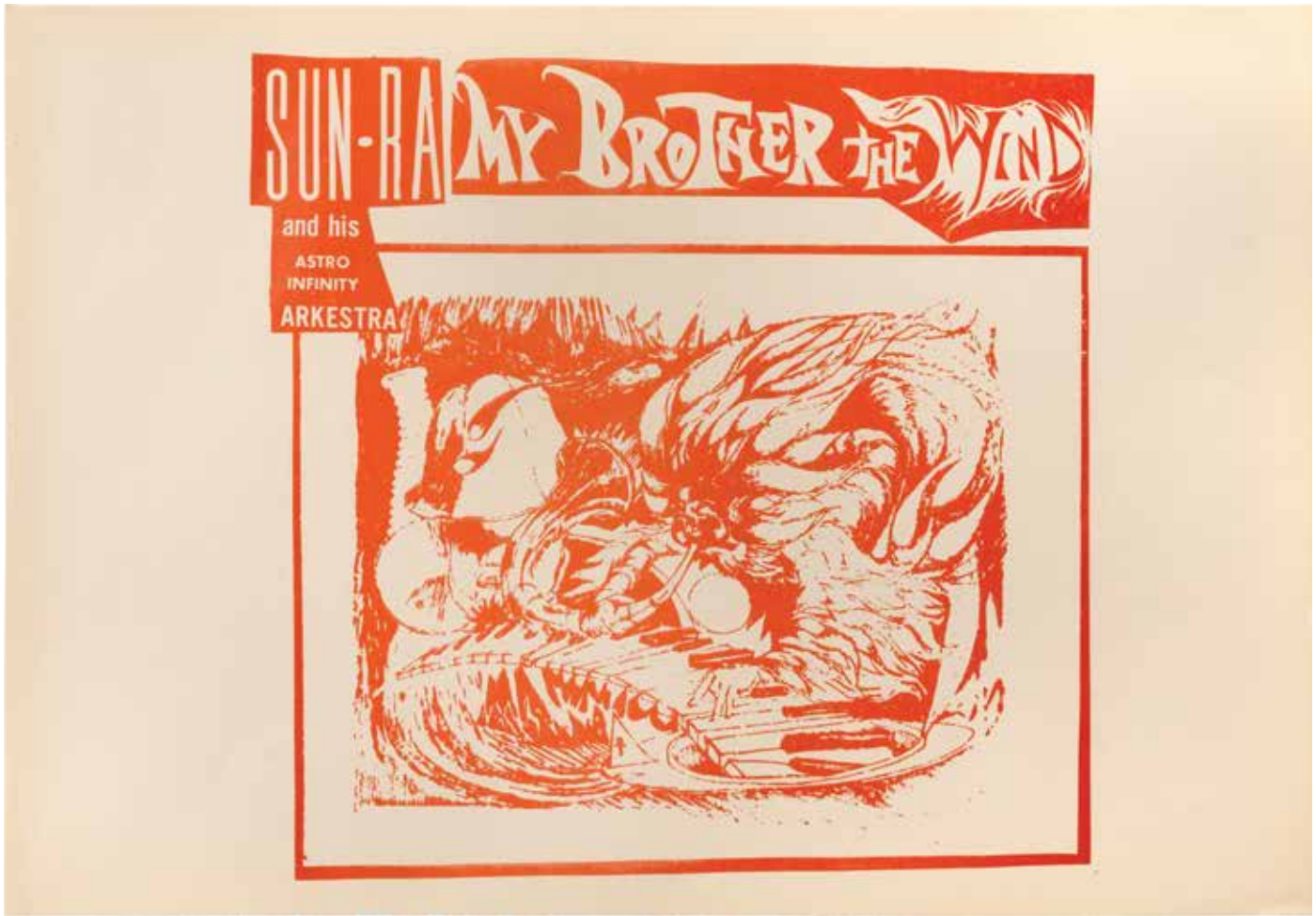
glimpse into the Arkestra's repertoire at the close of their first decade playing in New York.

Designer Claude Dangerfield's work was featured in the exhibition *Pathways to Unknown Worlds: Sun Ra, El Saturn and Chicago's Afro-Futurist Underground, 1954-1968* at the Institute of Contemporary Art, University of Pennsylvania, held from April 23-August 2, 2009.

26 X 14 inches. Very Good plus with faint creasing and edgewear to the right edge.

**\$4500**





58

**SUN RA AND HIS ASTRO INFINITY ARKESTRA**

Original proof sheet for the 1970 album *My Brother the Wind*

Original album art proof sheet for Sun Ra and His Astro Infinity Arkestra's 1970 album *My Brother The Wind*.

Recorded and released in 1969, *My Brother the Wind* featured the same lineup (Sun Ra, Danny Davis, Marshall Allen, and John Gilmore) as its companion album *Night of the Purple Moon*. Both releases showcase Ra's early work with the then-nascent Moog synthesizer, although *My Brother* presents Ra's more experimental work, as opposed to the more orchestrated (though no less playful) *Night of the Purple Moon*.

The album was followed up in 1971 with *My Brother the Wind, Vol. 2*, which featured a 14-piece iteration of Ra's Arkestra and further experimentation with the Moog synthesizer. An essential early Sun Ra Moog release.

19 x 13.25 inches. Near Fine.

**\$3750**



59

**SUN RA AND HIS ASTRO INFINITY ARKESTRA**Original proof sheet for the 1970 album *The Night of the Purple Moon*

Original album art proof sheet for Sun Ra and His Intergalactic Infinity Arkestra's 1970 album *The Night of the Purple Moon*.

One of the Arkestra's more accessible, funky, and stripped-down releases, with Ra playing both the mini-Moog and Rocksichord (the latter instrument made infamous by Terry Riley's 1968 album *A*

*Rainbow in Curved Air*). The album features a rare re-release by Ra of his track "Love in Outer Space," recorded in 1962 and originally released in 1965 on *Secrets of the Sun*.

22.5 x 17.5 inches. Near Fine.

**\$3750**



## 60 SUN RA AND HIS ARKESTRA, JACKIE McLEAN, GEORGE BENSON, KENNY DORHAM, STANLEY TURRENTINE (PERFORMERS) Slugs' In the Far East

Vintage flyer for several nights of performances held at the historic East Village jazz club, Slugs'. Flyer advertises performances held between February 7 through March 5, 1967, with performers including Jackie McLean, George Benson, Kenny Dorham, Stanley Turrentine, and Sun Ra and His Arkestra.

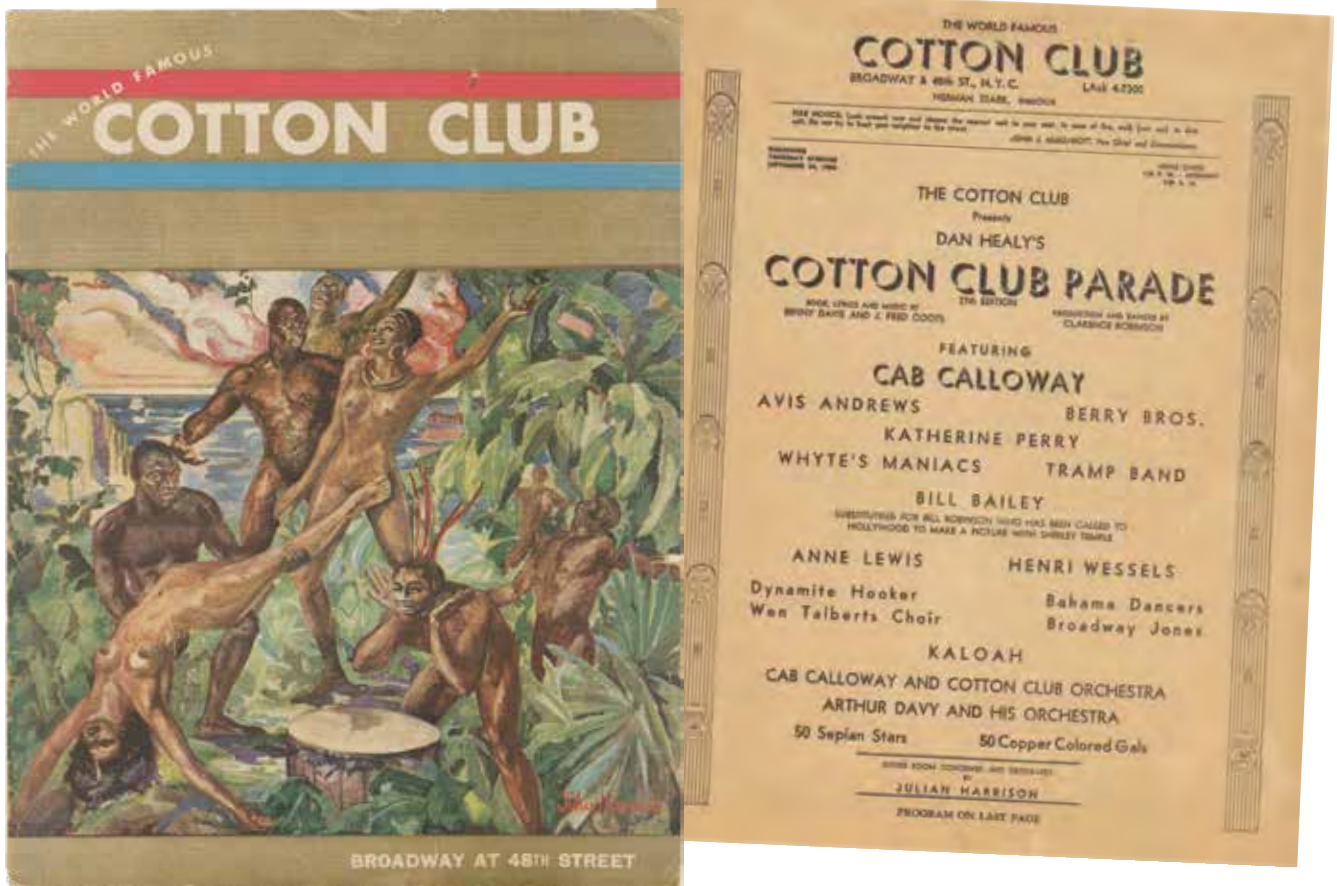
Robert Schoenholt and Jerry Schultz opened Slugs' Saloon in Manhattan in 1964, with a name borrowed from G.I. Gurdjieff's "terrestrial three-brained beings" from his *All and Everything* trilogy. As New York regulations forbade the use of "saloon," the venue name was soon changed to Slugs' in the Far East, a nod to its location in the East Village.

By the mid-1960s the club was holding regular jazz performances, and soon became closely associated with Sun Ra, whose Arkestra would play regular gigs every Monday, as noted on the flyer on offer. By the late 1960s Slugs' had hosted a number of prominent jazz musicians, including Sonny Rollins, Albert Ayler, and Ornette Coleman. The club shut down in late 1972, several months after regular performer Lee Morgan was shot to death at the club by his common-law wife Helen Moore.

5.5 x 8.5 inches, in a frame measuring 8.5 x 11 inches. Near Fine.

\$2500





## 61 CAB CALLOWAY, BILL BAILEY (PERFORMERS) Original program and menu from The World Famous Cotton Club, 1936

Original program and dinner menu for the Cotton Club, created for the first night that the club would be open after its relocation to Broadway and 48th Street on September 24, 1936—the date noted on the first page of the program.

The program advertises the “Cotton Club Parade,” the club’s most extravagant musical revue in its 13-year history, with an outrageous roster of over a hundred dancers, and performances by Cab Calloway and tap dancer Bill Bailey (noted as filling in for Bill “Bojangles” Robinson, who was then filming *The Little Colonel* with Shirley Temple). Robinson would receive \$3500 a week during his time at the club, the highest salary ever paid to a Black entertainer in a Broadway production at the time.

The Cotton Club opened in its original Harlem location on 142nd Street and Lenox Avenue in 1923, where it remained until 1936, when it moved to midtown after the Harlem race riots. Initially the club was a whites-only establishment with a high entrance fee, with the exception of very famous (and very wealthy) African Americans, causing

Langston Hughes to remark that the venue was “a Jim Crow club for gangsters and monied whites.” Nevertheless, the club provided a space to launch the careers of countless Black entertainers, including Fletcher Henderson, Louis Armstrong, Count Basie, Fats Waller, Cab Calloway, Bessie Smith, Billie Holiday, Lena Horne, and Duke Ellington, among many, many others.

The program and menu on offer feature the inescapable racist imagery the Cotton Club often employed: a cover illustration of Black people dancing naked around a drum in a jungle setting, with tribal mask adornments bordering the program. This style of artwork was apropos for the club, which often advertised “jungle music” and maintained plantation-themed decor.

10.25 x 13.25 inches. Bifold, side-stapled, with illustrated card wrappers. Very Good plus, with light toning overall, and wrapper lightly soiled and rubbed.

**\$3500**



# 62 LOUIS ARMSTRONG, MAHALIA JACKSON, GERRY MULLIGAN, DINAH WASHINGTON, GEORGE SHEARING, CHICO HAMILTON, ANITA O'DAY, JACK TEAGARDEN, THELONIOUS MONK, SONNY STITT (STARRING)

**BERT STERN, ARAM AVAKIAN (DIRECTORS)**

**Jazz on a Summer's Day**

Original art for an unused poster design for the 1959 documentary film.

A mock-up for an unused design for Bert Stern's classic 1959 jazz documentary, executed in graphite, black pencil, ink, and white paint and created by an unidentified artist, likely for the film's production company, Galaxy Productions. A handsome, minimal, and abstract design, befitting the jazz-oriented design of the late 1950s and early 1960s.

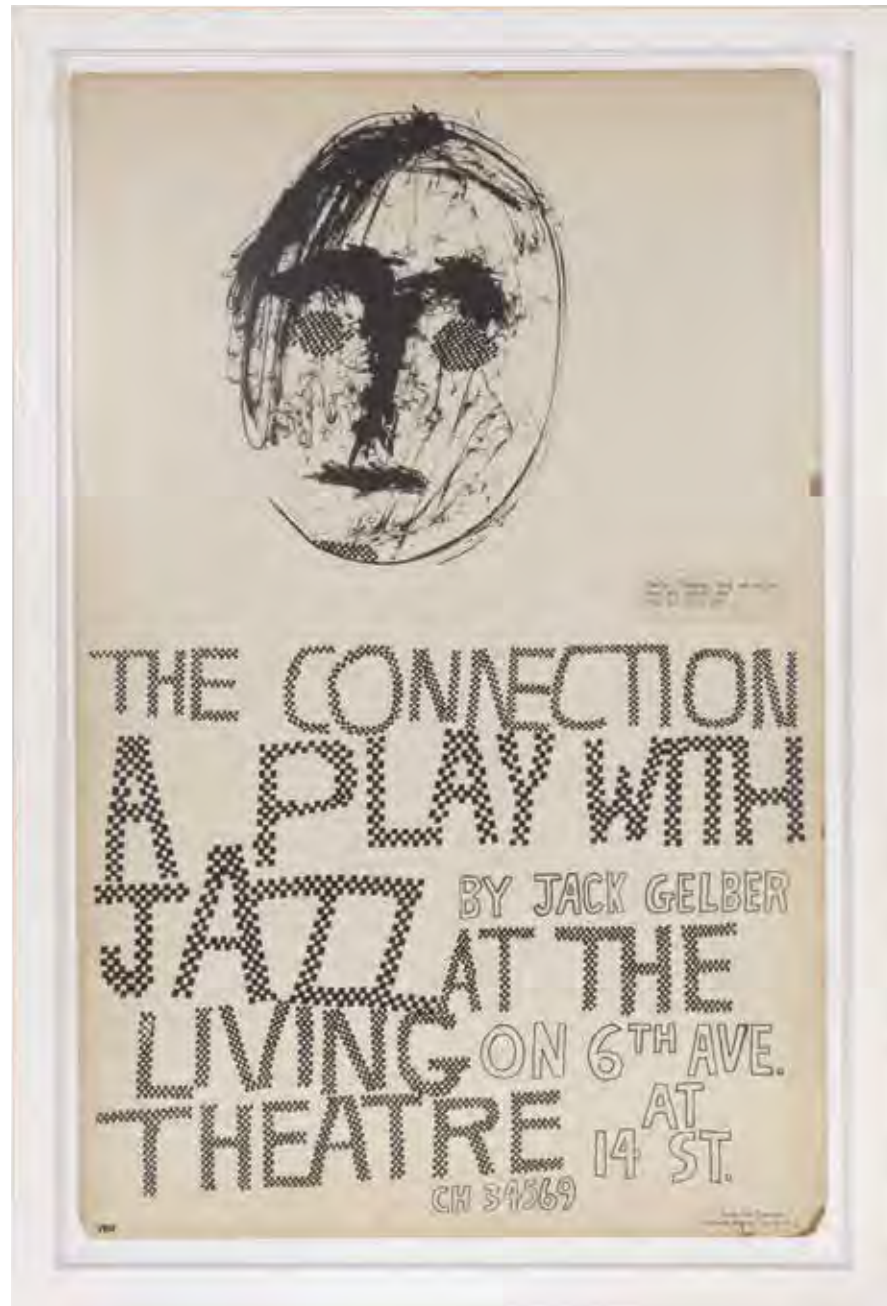
The documentary captures the legendary 1958 Newport Jazz Festival in Rhode Island, shot in high style by commercial and fashion photographer Stern, with performances by a host of jazz luminaries,

including Louis Armstrong, Thelonious Monk, Dinah Washington, and Eric Dolphy, among others. Stern's groundbreaking naturalistic approach to filming the festival influenced many similar documentaries in the following years, most notably *Monterey Pop* (1968), *Woodstock* (1970), and *The Concert for Bangladesh* (1972).

Art 16 x 18.25 inches, archivally framed and measuring 17.75 x 20 inches. Very Good plus, with light toning overall and staples at the corners.

National Film Registry.

**\$2200**



63

**JACK GELBER (PLAYWRIGHT)**  
**JUDITH MALINA (DIRECTOR)**  
 The Connection

Vintage poster from the debut production of the off-Broadway play, which opened on July 15, 1959 at the Living Theatre. Poster designed by noted New York avant-garde greeting card company Inkweed Studios.

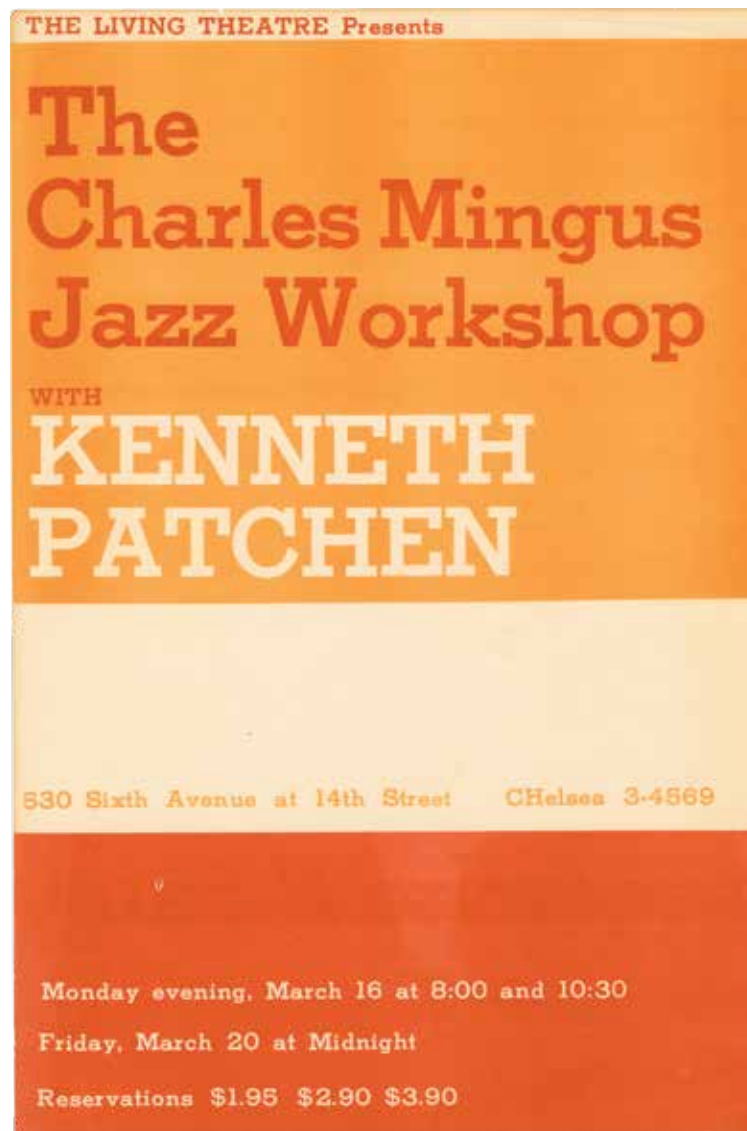
A key play in the history of American jazz and an evocative portrait of the Beat era, about a producer and a writer's attempts to stage a production about addiction using real heroin addicts as actors. Winner of three Obie Awards, including Best New Play and

Best All-Around Production. Made into an equally groundbreaking and largely unrecognized motion picture in 1961, directed by Shirley Clarke.

13.75 x 21.75 inches, archivally framed and measuring 16.25 x 24.25 inches. Very Good plus, with some light edgewear and a small bruise on the right edge.

**\$1250**





64

**CHARLES MINGUS, KENNETH PATCHEN**

**The Living Theatre Presents The Charles Mingus Jazz Workshop with Kenneth Patchen**

Vintage two-color flyer advertising performances by The Charles Mingus Jazz Workshop with Kenneth Patchen, held at The Living Theatre on March 16 and March 20, 1959.

Charles Mingus first conceived of the jazz workshop in 1951, in the hopes of fostering the exchange of ideas and encouraging varied forms of composition among jazz musicians. After moving to New York in 1951 Mingus began to develop the workshop with a loose group of rotating musicians, creating both new compositions and innovative interpretations of standards. By 1953 he had organized a series of jazz workshop concerts at the Putnam Central Club in Brooklyn, with early participants that included Max Roach, Thelonious Monk, Horace Silver, and Art Blakey. After Mingus' death in 1979, his wife

would continue to create workshops with the original Mingus Dynasty quintet and septets, the Mingus Big Band, and the Mingus Orchestra. The workshops continue to this day.

An integral influence on both the San Francisco Renaissance and the Beat Generation, poet and novelist Kenneth Patchen was a creative polymath, exploring various forms of multimedia artwork throughout his career. In 1959 Patchen spent two weeks with Mingus in New York, culminating in the performances announced in the flyer on offer.

8.5 x 13 inches. Near Fine.

**\$1500**



## 65 Original dinner menu for Hickory House, circa 1940s

Vintage three-color dinner menu from the renowned 52nd Street jazz club, circa 1940s, with a "Chef's Special" card stapled to the top outer corner of the second leaf.

Hickory House was of the longest running jazz clubs on "Swing Street," the colloquial moniker for 52nd Street between Fifth and Seventh Avenues. The club was opened in 1933, shortly after the repeal of Prohibition, by colorful New York impresario John Popkin. Featuring a huge oval music bar, as depicted on the cover of the menu on offer, Hickory House served as both a swing music club and the spot to grab dinner and cocktails before a show. As the back of the menu notes, "Life! Life! From ten thirty until scrambled eggs there is always a popular swingy rhythm band to beat out tuneful and catchy syncopations in their own inimitable style."

Among those known to perform or frequent the venue were Duke Ellington, Louis Armstrong, Benny Goodman, Artie Shaw, and Thelonious Monk, and many notable performers could often be found sitting in with the house band, The Hickory House Trio (Marian McPartland, Bill Crow, and Joe Morello) in the 1950s. The club also served as the recording space for Jutta Hipp's acclaimed 1956 Blue Note albums, *At the Hickory House Volume 1* and *At the Hickory House Volume 2*. By the mid 1960s, the venue was one of the last of the jazz clubs left on 52nd Street, and by the end of the decade the club closed.

10.75 x 14.25 inches, bi-fold. Very Good plus, with light soiling, rubbing, and edgewear overall, and a faint horizontal crease.

**\$1250**





66

**CECIL TAYLOR QUARTET, ARCHIE SHEPP, BILL DIXON**

Original flyer for a 1962 New Year's Eve benefit show

Vintage flyer for a 1962 New Year's Eve show at avant-garde New York venue Renaissance House, featuring the Cecil Taylor Quartet, Archie Shepp, and Bill Dixon, held to benefit Renaissance House, The Living Theatre, and The Provincetown Review.

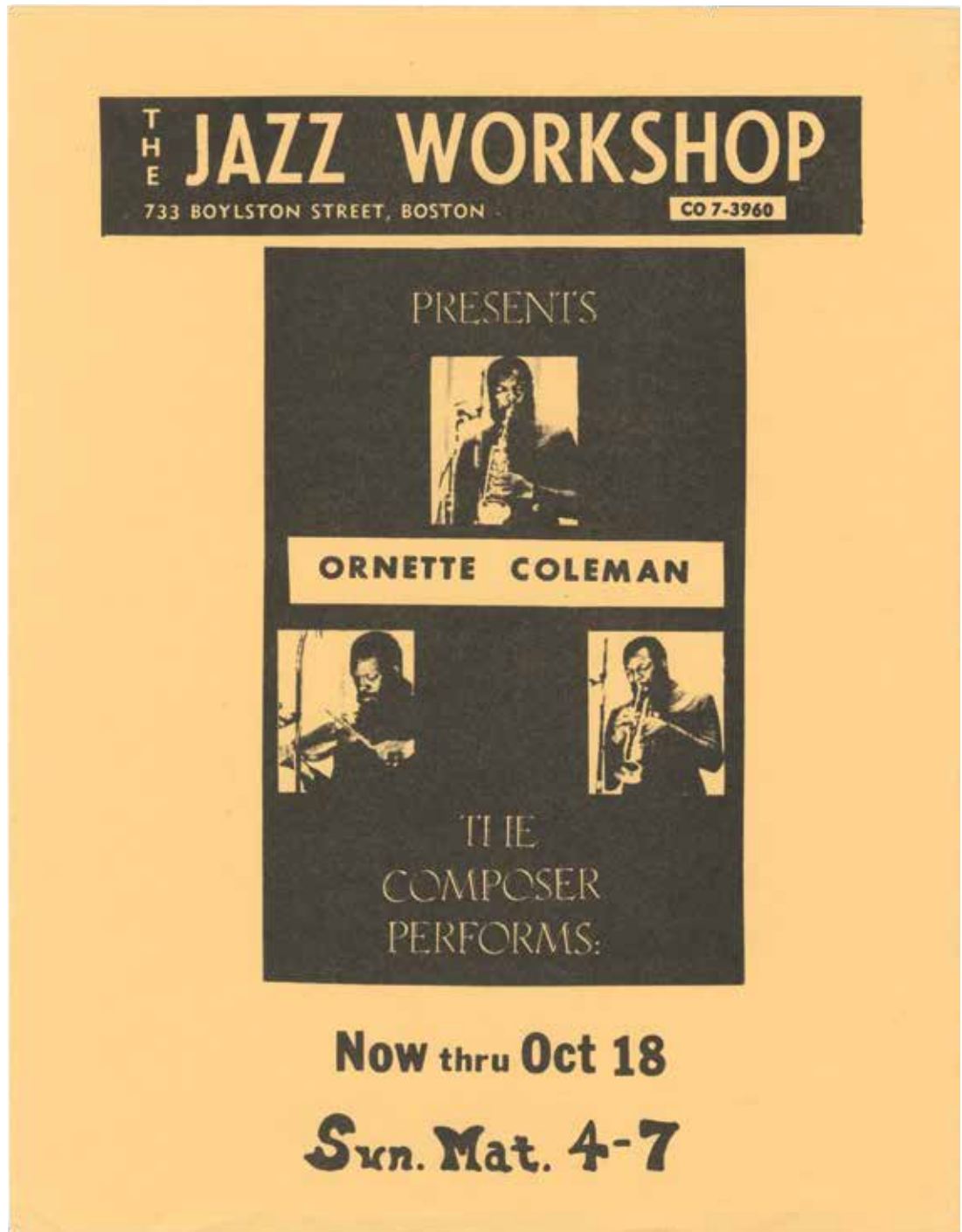
A unique confluence of critical moments for performers and arts organizations alike. Only a month earlier, in November, the Cecil Taylor Quartet recorded their acclaimed live album *Nefertiti, the Beautiful One Has Come* at the Café Montmartre in Copenhagen. Archie Shepp and Bill Dixon released their own lauded debut album two months earlier, in

October. The Living Theatre had just premiered their production of Bertold Brecht's 1926 play *Man Is Man*, followed by a groundbreaking world tour. Finally, a year prior, the literary journal The Provincetown Review had published a chapter from Hubert Selby Jr.'s 1964 novel *Last Exit to Brooklyn*, leading to the arrest of editor Bill Ward and a subsequent landmark 1961 obscenity trial.

14 x 8.5 inches. Very Good plus, with some small chipping at the mid and lower extremities.

**\$975**





67

**ORNETTE COLEMAN**

The Jazz Workshop presents Ornette Coleman: The Composer Performs

Vintage flyer for a performance series by Ornette Coleman at The Jazz Workshop in Boston, circa 1970.

Formed in 1953 by local musicians, The Jazz Workshop was originally a music school and a place for local jazz musicians to jam. Between 1953 and 1963 the club relocated twice, eventually settling at 733 Boylston Street, adjacent to its sister club Paul's

Mall. The two clubs were integral to the music scene in Boston, hosting many of the giants of jazz in their 15 years of operation.

8.5 x 11 inches. Near Fine.

**\$825**



68

**HERBIE HANCOCK SEXTET, BETTY CARTER AND TRIO, SOCIETY OF BLACK COMPOSERS**  
April is Jazz Month in New York: 4-Day Festival of the Arts for the Benefit of the Harlem Jazz Music Center

Vintage flyer for the four-day arts festival, held at the Mary McLeod Bethune School in New York from April 23-26, 1970, to benefit the Harlem Jazz Music Center.

The festival opened with a performance by the Society of Black Composers, a group founded in 1968 and whose members included David Baker, Marion Brown, Ornette Coleman, Herbie Hancock,

and Oliver Nelson. The festival closed with a screening of a series of jazz films and a performance by The Afro-American Singing Theatre, a collective of singers who performed jazz-opera improvisations.

11 x 8.5 inches. Near Fine.

**\$950**



69

**HERBIE HANCOCK SEPTET**

Original flyer for a 1971 benefit performance at Baltimore's Famous Ballroom

Vintage flyer for a performance by the Herbie Hancock Septet, presented by jazz promoter Ray Pino, for a sickle cell anemia benefit night at the Famous Ballroom in Baltimore on December 26, 1971.

Having been heavily influenced by Miles Davis' 1970 release *Bitches Brew*, Herbie Hancock was beginning to experiment with electronic instruments in 1971. Hancock's sextet was made a septet with the

addition of Patrick Gleeson on synthesizers, and the newly formed group completed *Mwadishi* in 1971, followed by *Crossings* in 1972, and *Sextant* in 1973.

8.5 x 11 inches. Very Good plus, with some light edgewear.

**\$675**



# ROSS MAC

70

**KENNETH MILLAR WRITING AS ROSS MACDONALD**

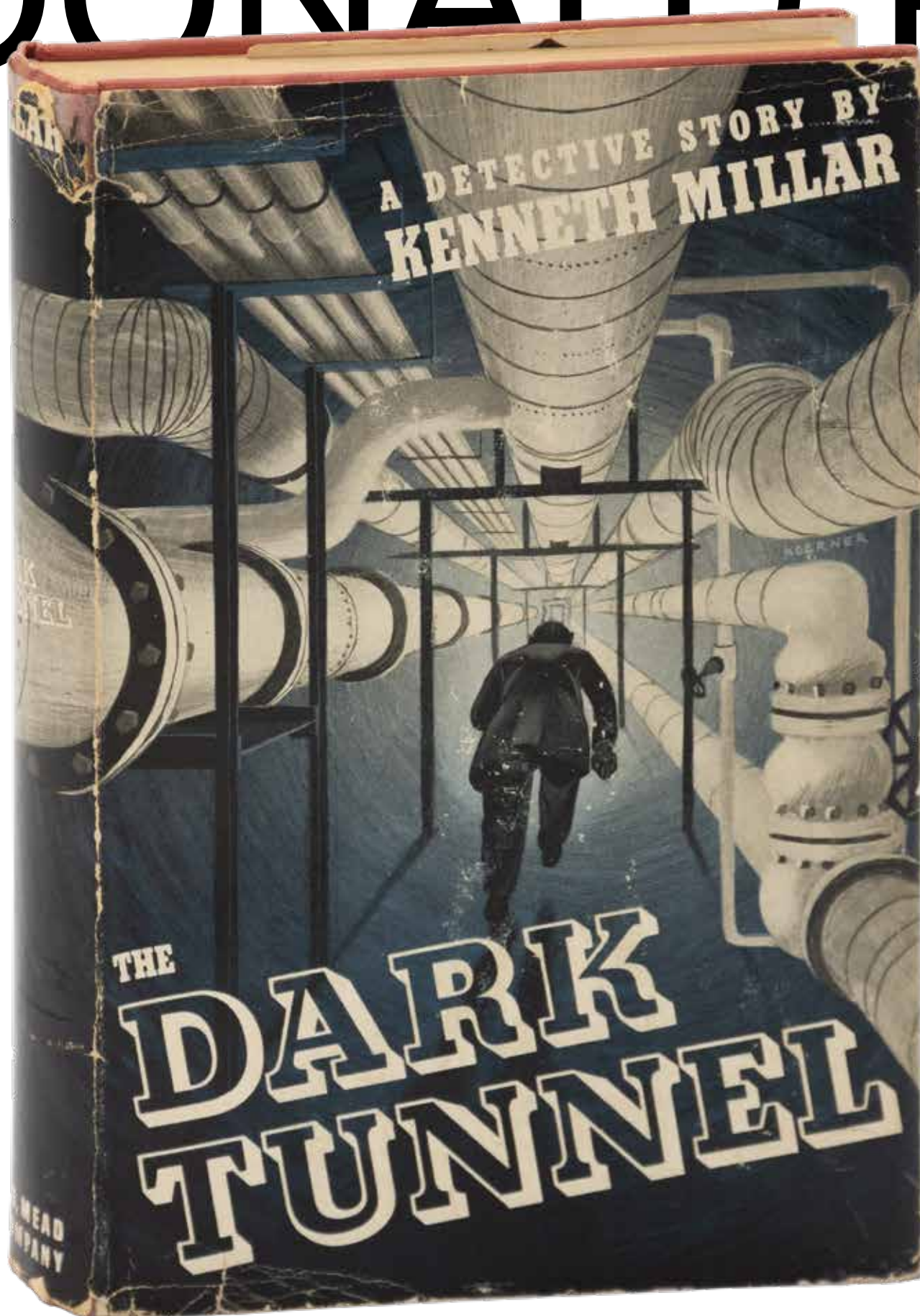
**The Dark Tunnel**

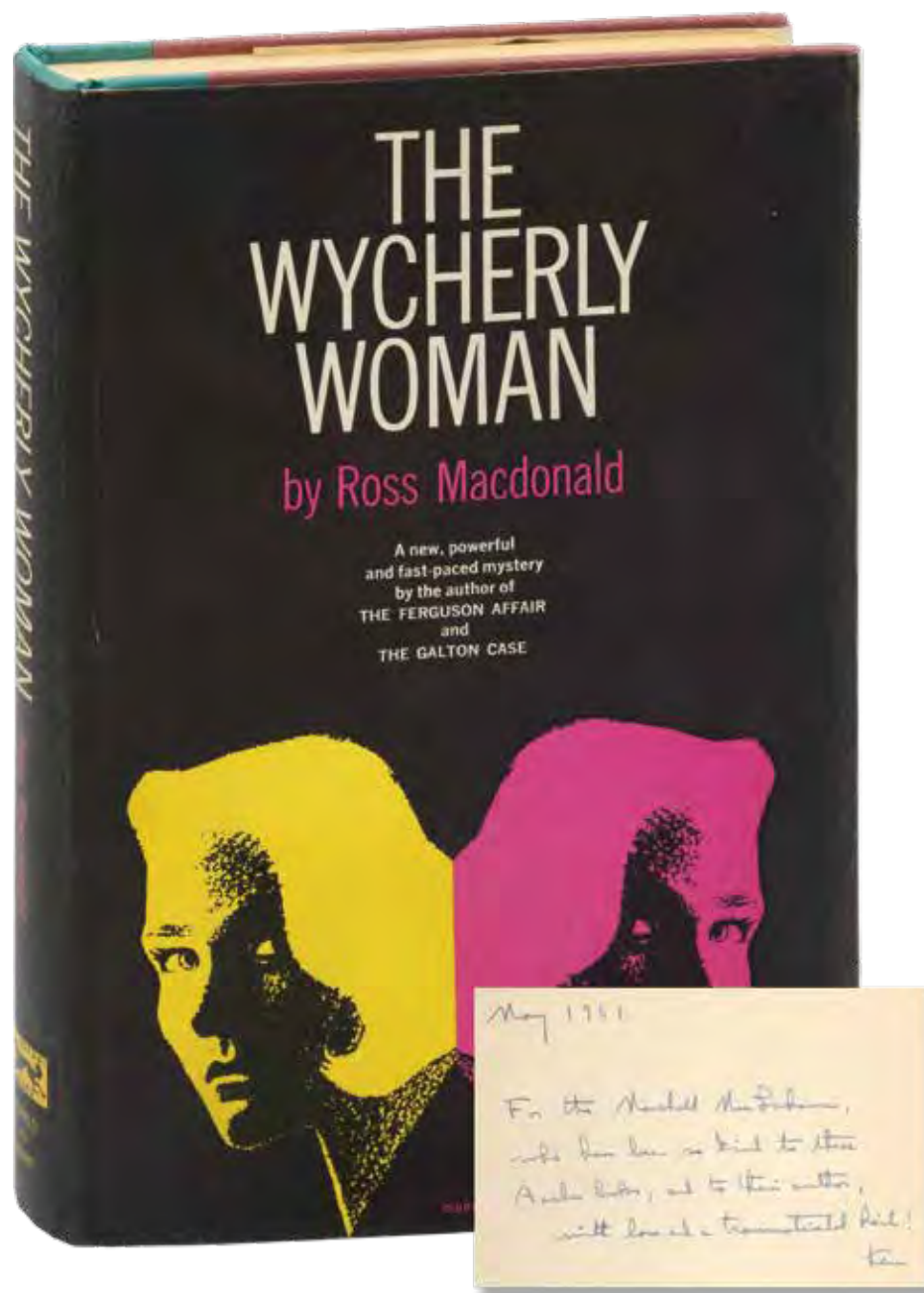
New York: Dodd, Mead, 1944. First Edition. A sharp copy of the author's first novel, a mystery about wartime lovers who reunite in Detroit, but still find their relationship marred by paranoia and violence. The book that introduced one of the giants of twentieth century crime fiction to the public.

Fine in a bright, about Near Fine dust jacket, with jacket lightly chipped at spine ends and lightly rubbed at hinges.

**\$7500**

DONALD RO





## 71 KENNETH MILLAR WRITING AS ROSS MACDONALD The Wycherly Woman

New York: Alfred A. Knopf, 1961. First Edition. Presentation copy, inscribed in the month and year of publication to philosopher and writer Marshall McLuhan and his wife Corinne by the author, under his real name (Kenneth Millar), on the front endpaper: "May 1961 / For the Marshall McLuhans, who have been so kind to these Archer books, and to their author, with love and a transcontinental hail! / Ken."

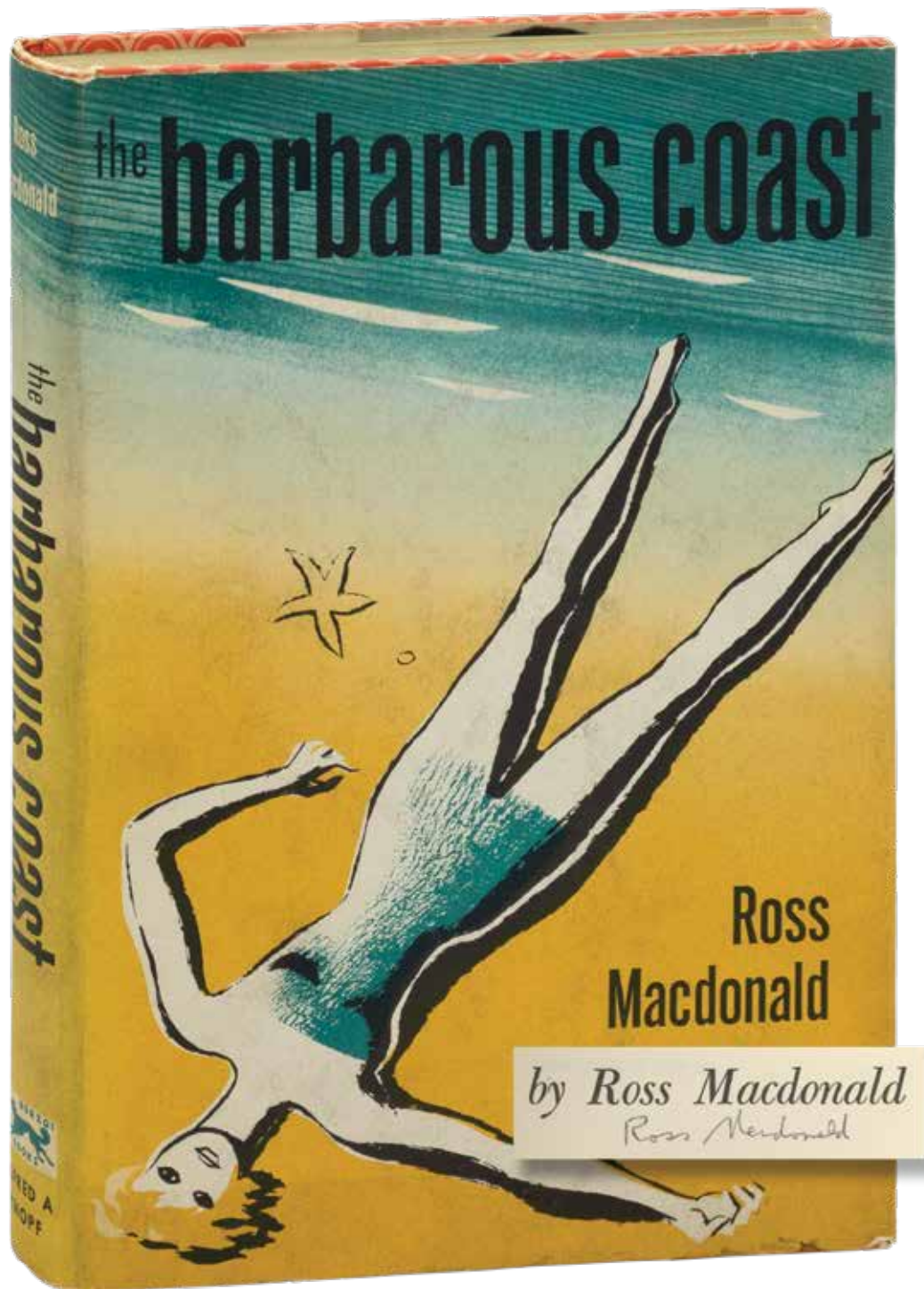
Marshall McLuhan was a guest teacher in the 1950s at the University of Santa Barbara, where he and Kenneth Millar met and became lifelong friends.

An exceptionally bright copy of the ninth Lew Archer novel.

Near Fine in a bright, Near Fine dust jacket. Housed in a black slipcase.

\$4500





## 72 KENNETH MILLAR WRITING AS ROSS MACDONALD

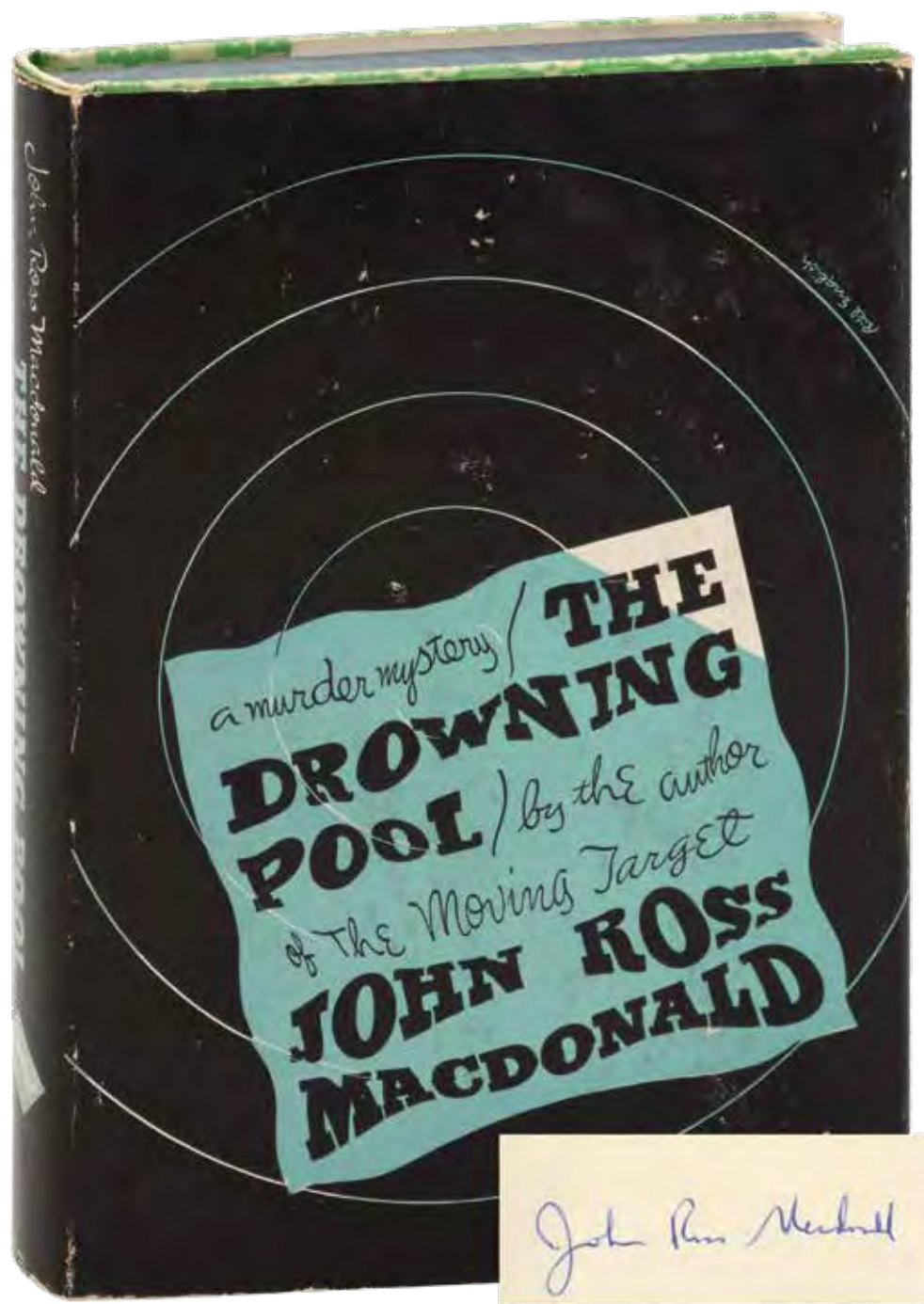
### The Barbarous Coast

New York: Alfred A. Knopf, 1956. First Edition.  
 Inscribed by the author to noted book dealer, editor,  
 and publisher Otto Penzler on the front endpaper:  
 "Santa Barbara, Calif. / Sep. 8 1977 / To Otto Penzler  
 / whose interest in this and other books of mine is a  
 source of keen pleasure to me / Warmest regards /  
 Ken Millar / Ross Macdonald."

An attractive copy of the sixth Lew Archer novel.

Near Fine in a Very Good plus dust jacket. Jacket  
 is bright, but with soil on the rear panel and light  
 edgewear. In a custom mustard cloth slipcase.

\$2250



73

**KENNETH MILLAR WRITING AS JOHN ROSS MACDONALD**

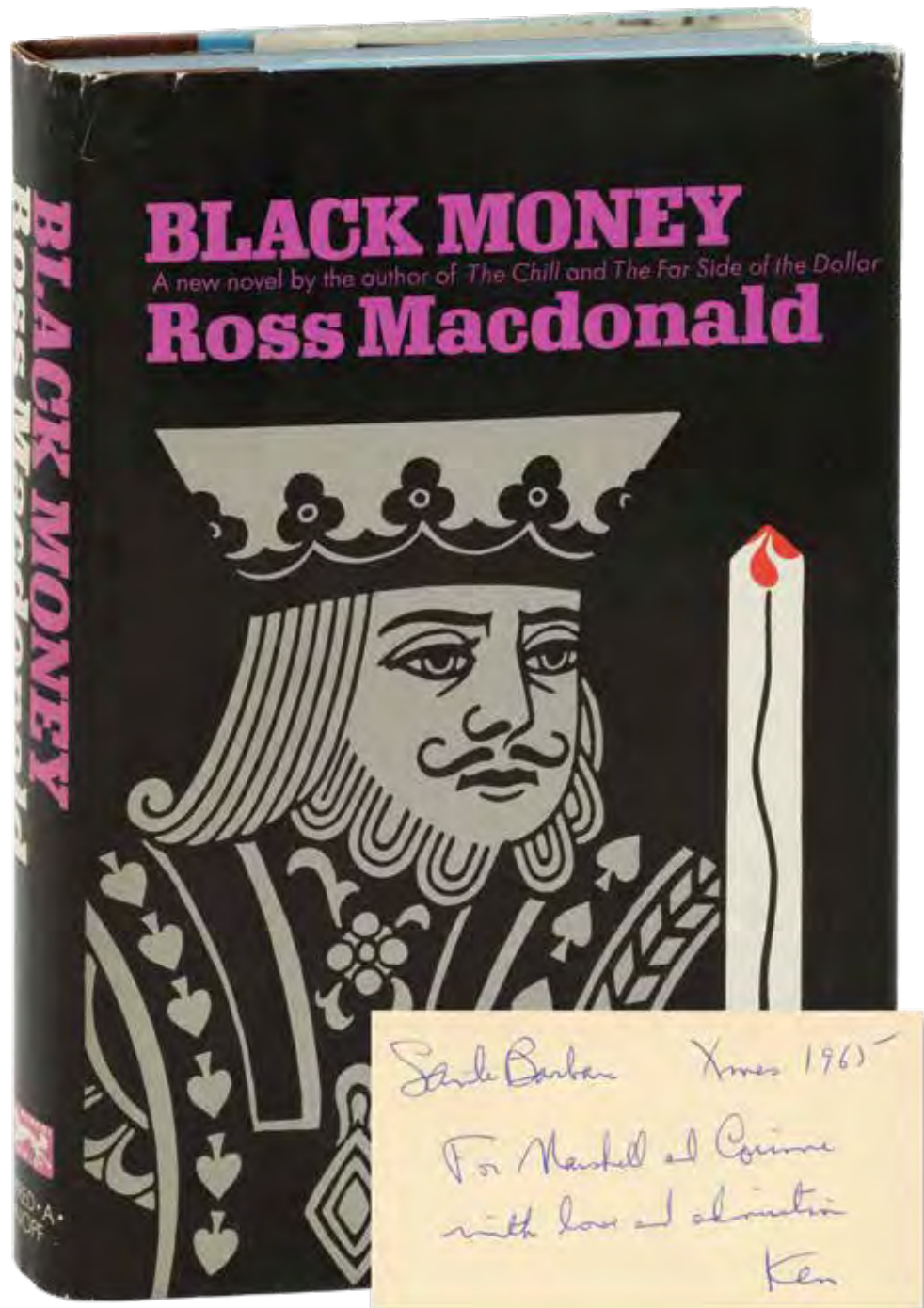
**The Drowning Pool**

New York: Alfred A. Knopf, 1950. First Edition.  
Signed by the author on the title page.

The second Lew Archer novel, basis for the 1975 film, the second of two Lew Archer adaptations featuring Paul Newman in the lead role (renamed "Harper").

Very Good plus in a Very Good plus dust jacket. Boards slightly warped, with faint foxing on the top page edges. Jacket moderately rubbed, with light wear on the spine ends. In a black cloth slipcase.

**\$4500**



74

## KENNETH MILLAR WRITING AS ROSS MACDONALD

### Black Money

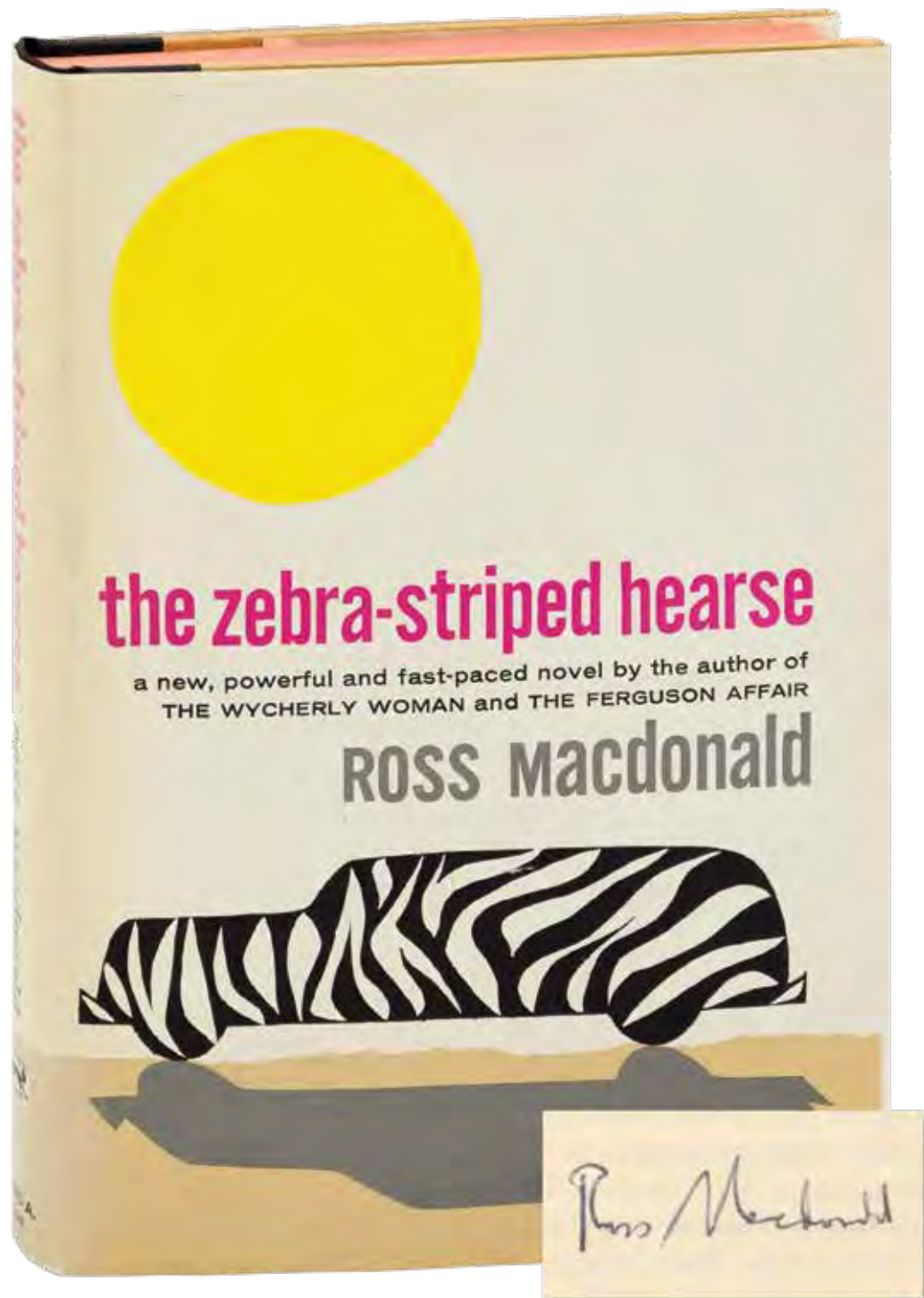
New York: Alfred A. Knopf, 1966. First Edition.  
 Presentation copy, inscribed by the author to Marshall  
 McLuhan and his wife Corinne on the front endpaper:  
 "Santa Barbara / Xmas 1965 / For Marshall and  
 Corinne / with love and admiration / Ken."

Marshall McLuhan was a guest teacher in the 1950s  
 at the University of Santa Barbara, where he and  
 Kenneth Millar met and became lifelong friends.

Fine in a Near Fine dust jacket. A bright copy of the  
 thirteenth Lew Archer novel.

\$1750





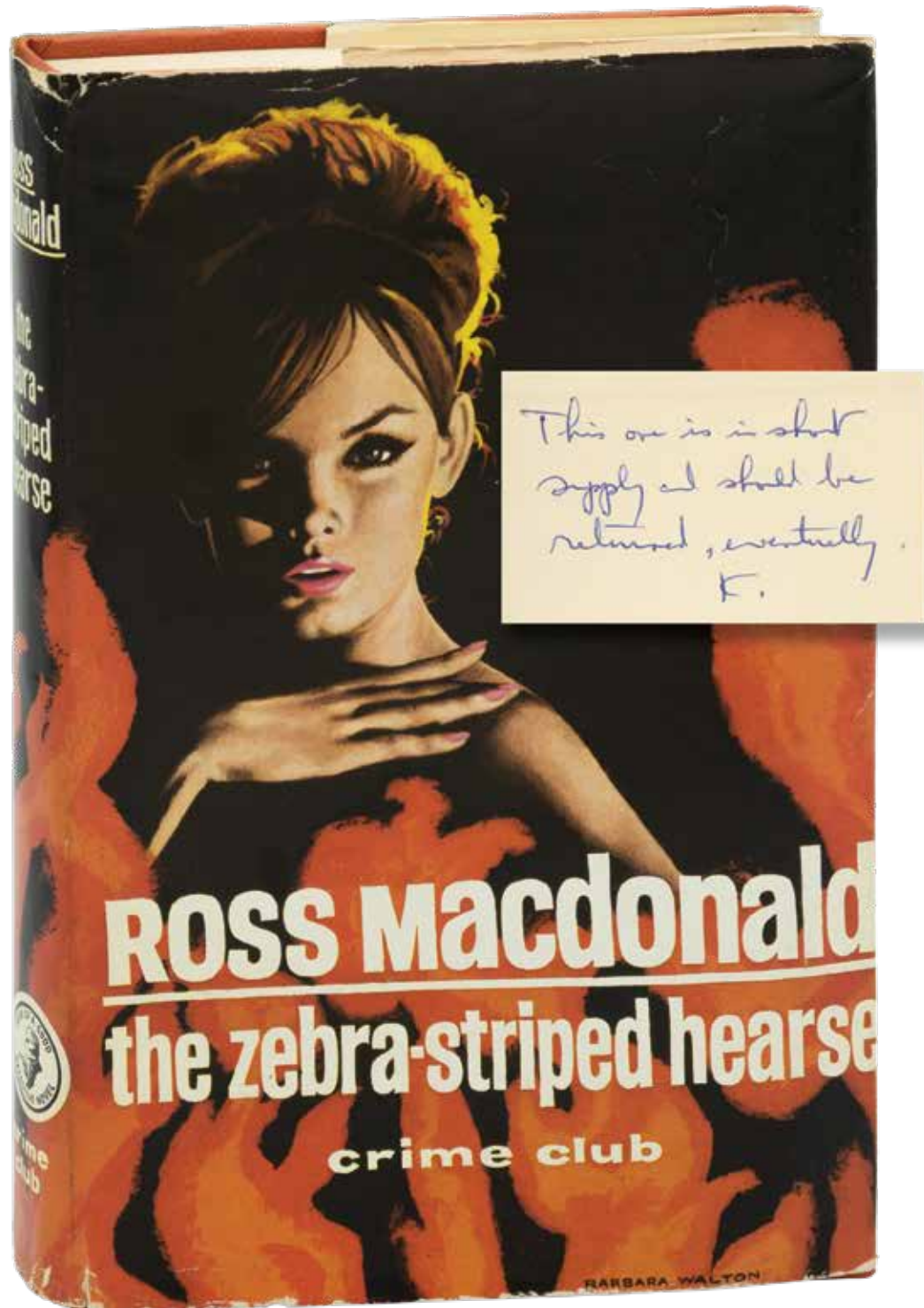
75

**KENNETH MILLAR WRITING AS JOHN ROSS MACDONALD**  
**The Zebra-Striped Hearse**

New York: Alfred A. Knopf, 1962. First Edition.  
Signed by the author on the title page.

Fine in a Near Fine dust jacket. Only a hint of the usual fading on the jacket spine titling. A bright copy of the tenth Lew Archer novel.

**\$925**



76

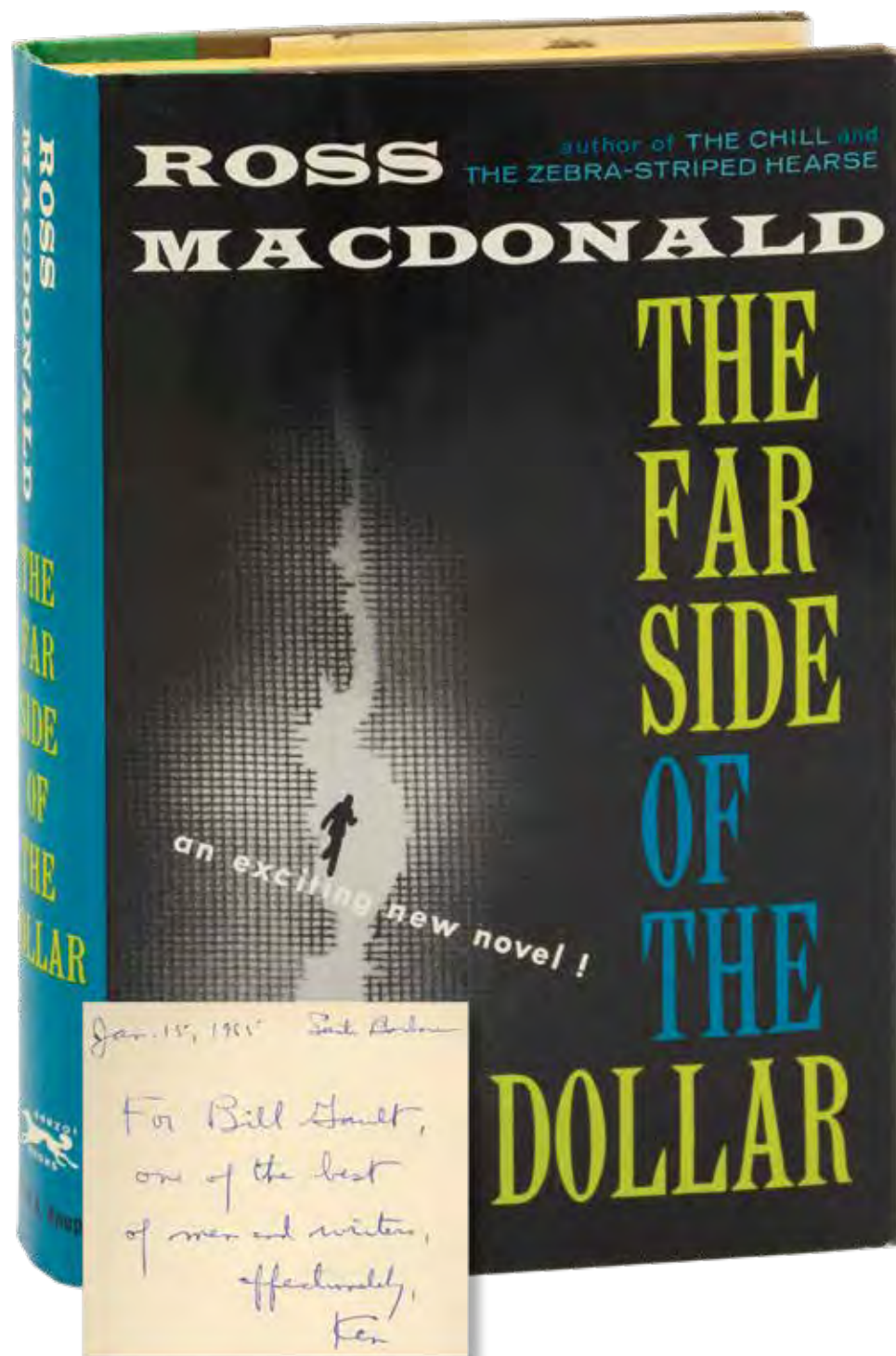
**KENNETH MILLAR WRITING AS ROSS MACDONALD****The Zebra-Striped Hearse**

London: Collins Crime Club, 1963. First UK Edition.  
 Author Kenneth Millar's personal copy, signed with a  
 brief note on the front endpaper: "This one is in short  
 supply and should be returned, eventually / K."

A Lew Archer mystery.

Very Good plus in a Very Good plus dust jacket.  
 Small splash on the page fore-edges. Jacket lightly  
 rubbed, with moderate wear at the corners, and a  
 tape reinforcement on the crown verso.

\$2500



77

**KENNETH MILLAR WRITING AS ROSS MACDONALD**  
**The Far Side of the Dollar**

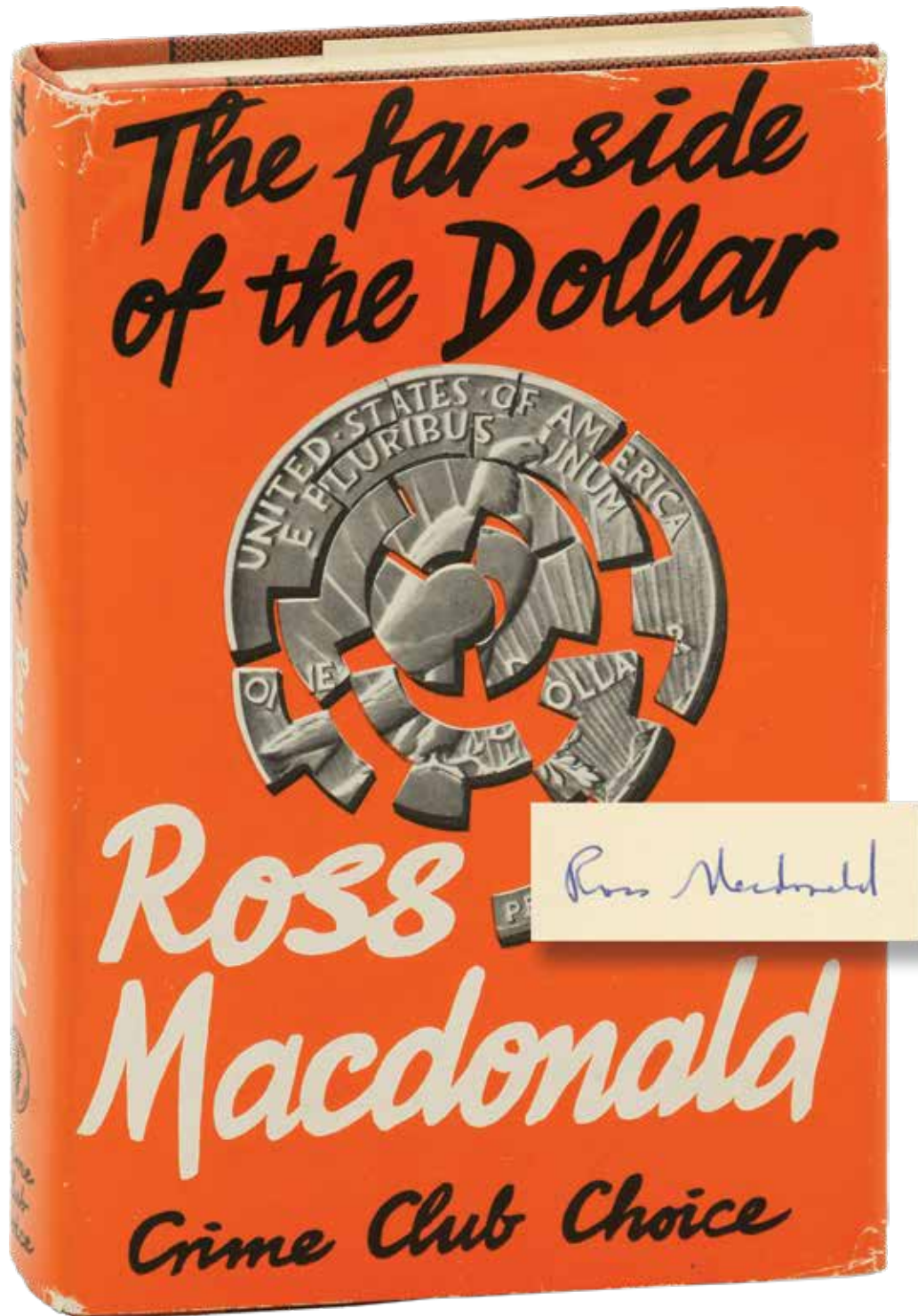
New York: Alfred A. Knopf, 1965. First Edition.  
Association copy, inscribed by the author in the year of publication to fellow writer William Campbell Gault on the front endpaper: "Jan. 15, 1965 / Santa Barbara / For Bill Gault / one of the best of men and writers / affectionately / Ken."

A Lew Archer novel.

Fine in an about Fine dust jacket, with only a hint of wear at the corners to note. In a custom clamshell box.

**\$2250**





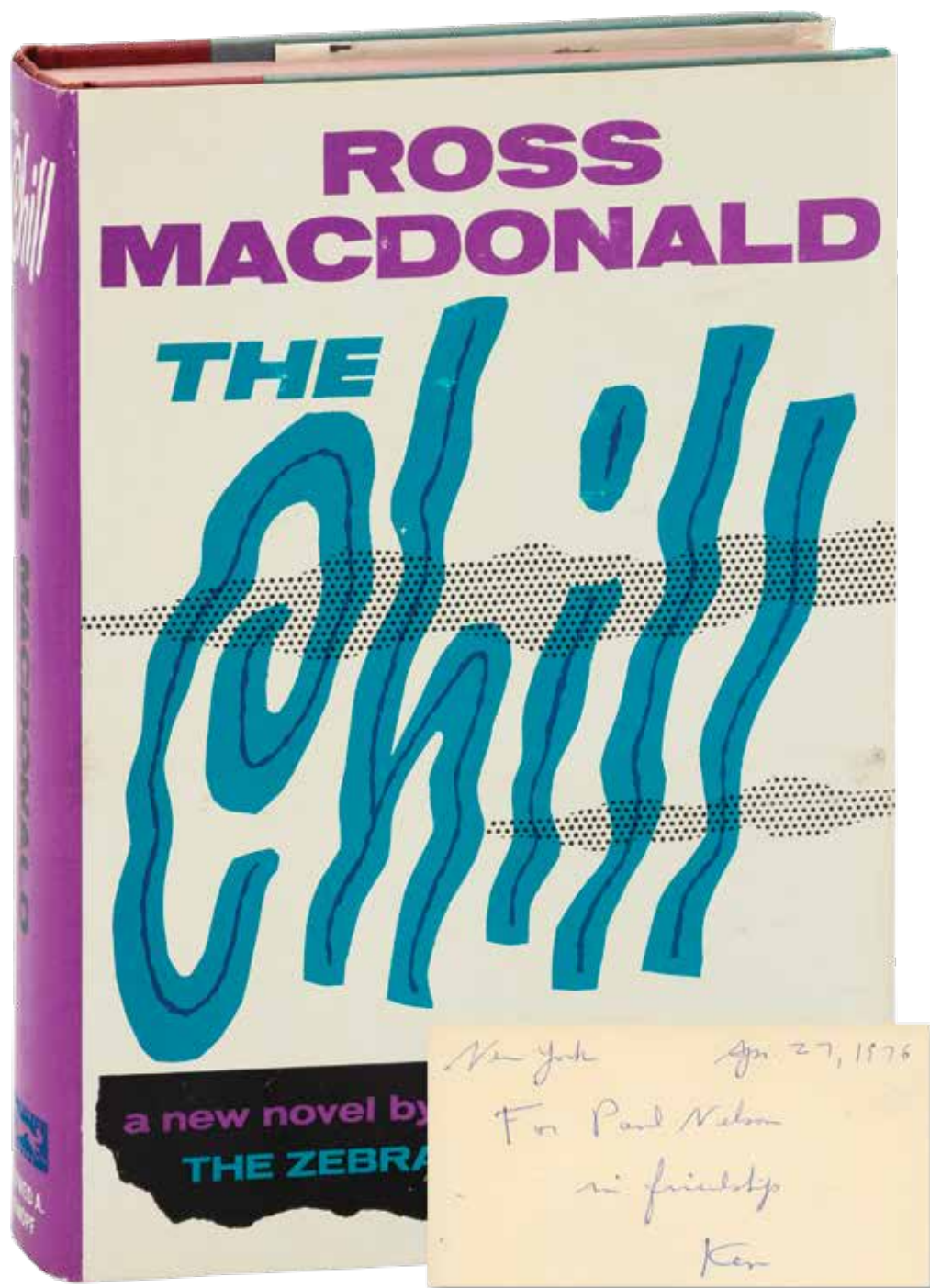
78

**KENNETH MILLAR WRITING AS ROSS MACDONALD****The Far Side of the Dollar**

London: Collins Crime Club, 1965. First UK Edition, preceded by the First US Edition published by Knopf the same year. Signed by the author on the endpaper.

Near Fine in a lightly edgeworn, about Near Fine dust jacket. Bookplate of noted collector Adrian Homer Goldstone on the front pastedown.

\$850



79

**KENNETH MILLAR WRITING AS ROSS MACDONALD**  
**The Chill**

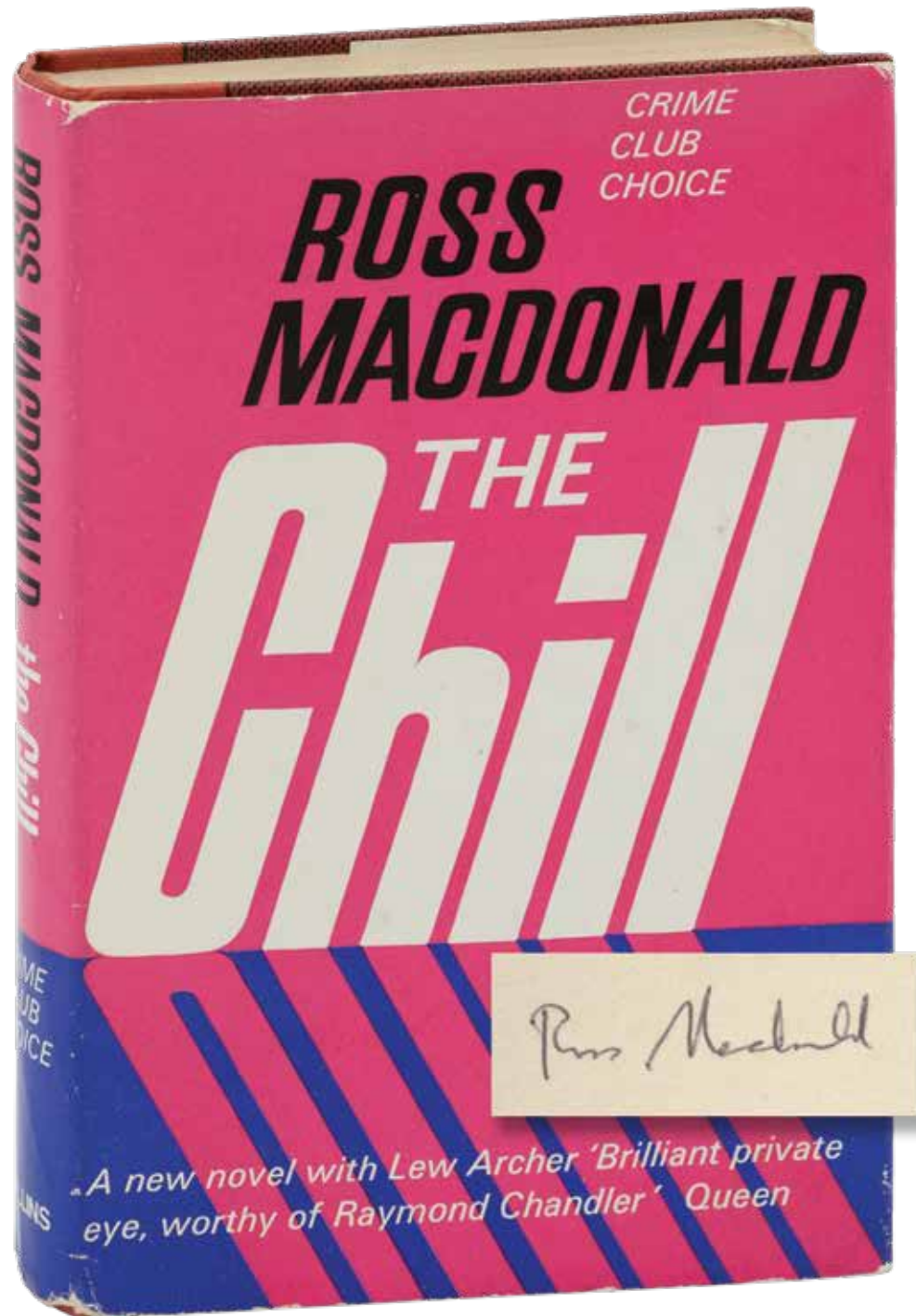
New York: Alfred A. Knopf, 1964. First Edition. Inscribed by the author to noted magazine editor and music critic Paul Nelson on the front endpaper: "New York / Apr. 27, 1976 / For Paul Nelson / in friendship / Ken."

Paul Nelson worked as a music critic, magazine editor, and record executive for over five decades.

He is best remembered for his work for *Rolling Stone* and *The Village Voice*.

Near Fine in an about Near Fine, lightly rubbed dust jacket.

**\$2250**



80

**KENNETH MILLAR WRITING AS ROSS MACDONALD**  
**The Chill**

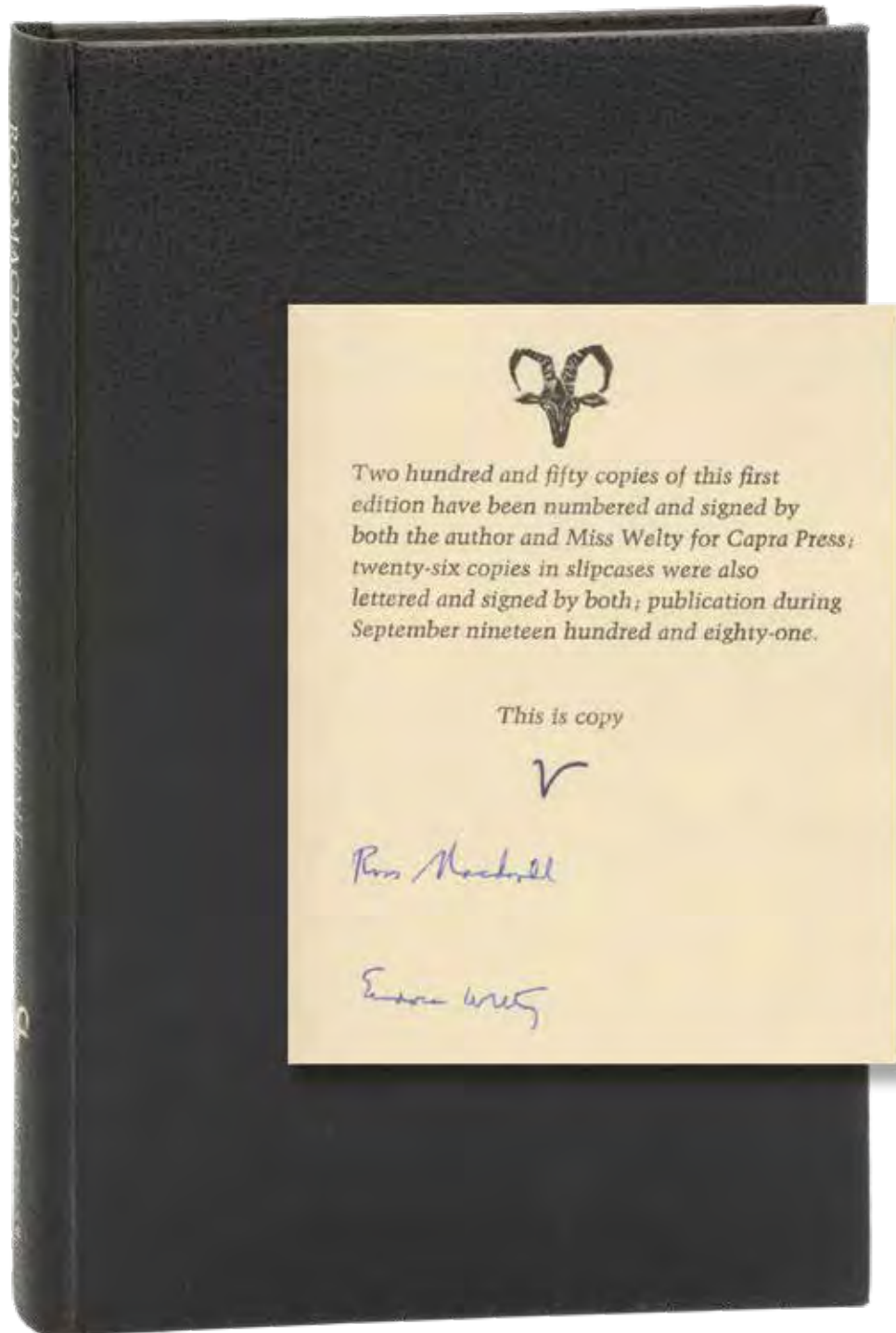
London: Collins Crime Club, 1964. First UK Edition, preceded by the US edition published by Alfred A. Knopf in 1963. Signed by the author on the title page.

A Lew Archer mystery.

Near Fine in a Near Fine dust jacket. Jacket has a hint of wear at the corners, but none of the usual fading to the sensitive pink spine. A very presentable copy.

**\$1850**





81

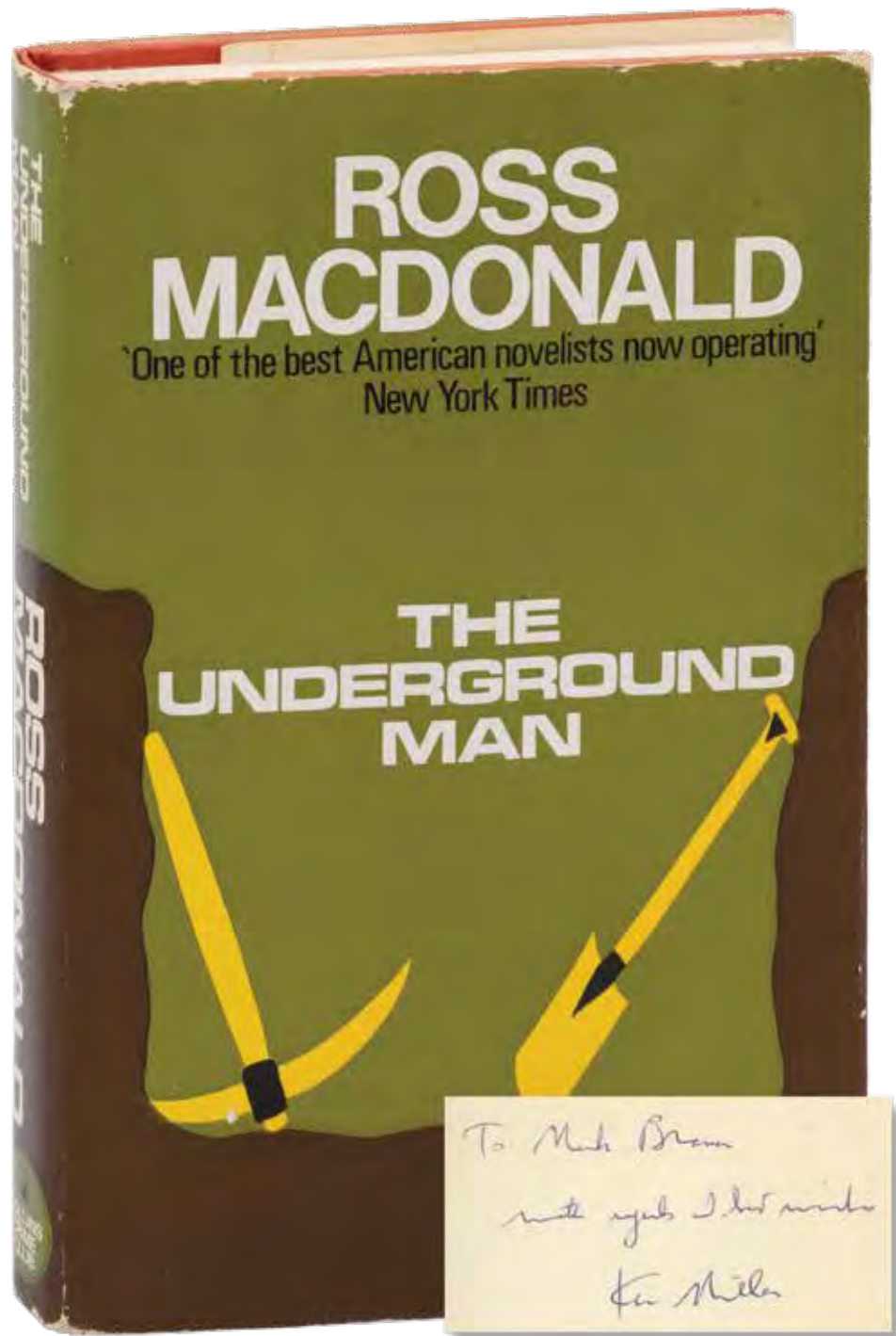
**KENNETH MILLAR WRITING AS ROSS MACDONALD (AUTHOR)**  
**EUDORA WELTY (INTRODUCTION)**  
Self-Portrait: Ceaselessly Into the Past

Santa Barbara: Capra Press, 1981. First Edition. Limited Edition, one of 26 hand-lettered copies (this being V) signed by both Ross Macdonald and Eudora Welty.

Fine and unread with no dust jacket as issued, in a Near Fine, lightly rubbed example of the publisher's

marbled slipcase. With a small photograph of Macdonald and Welty tucked into a pocket on the front pastedown.

**\$1250**



82

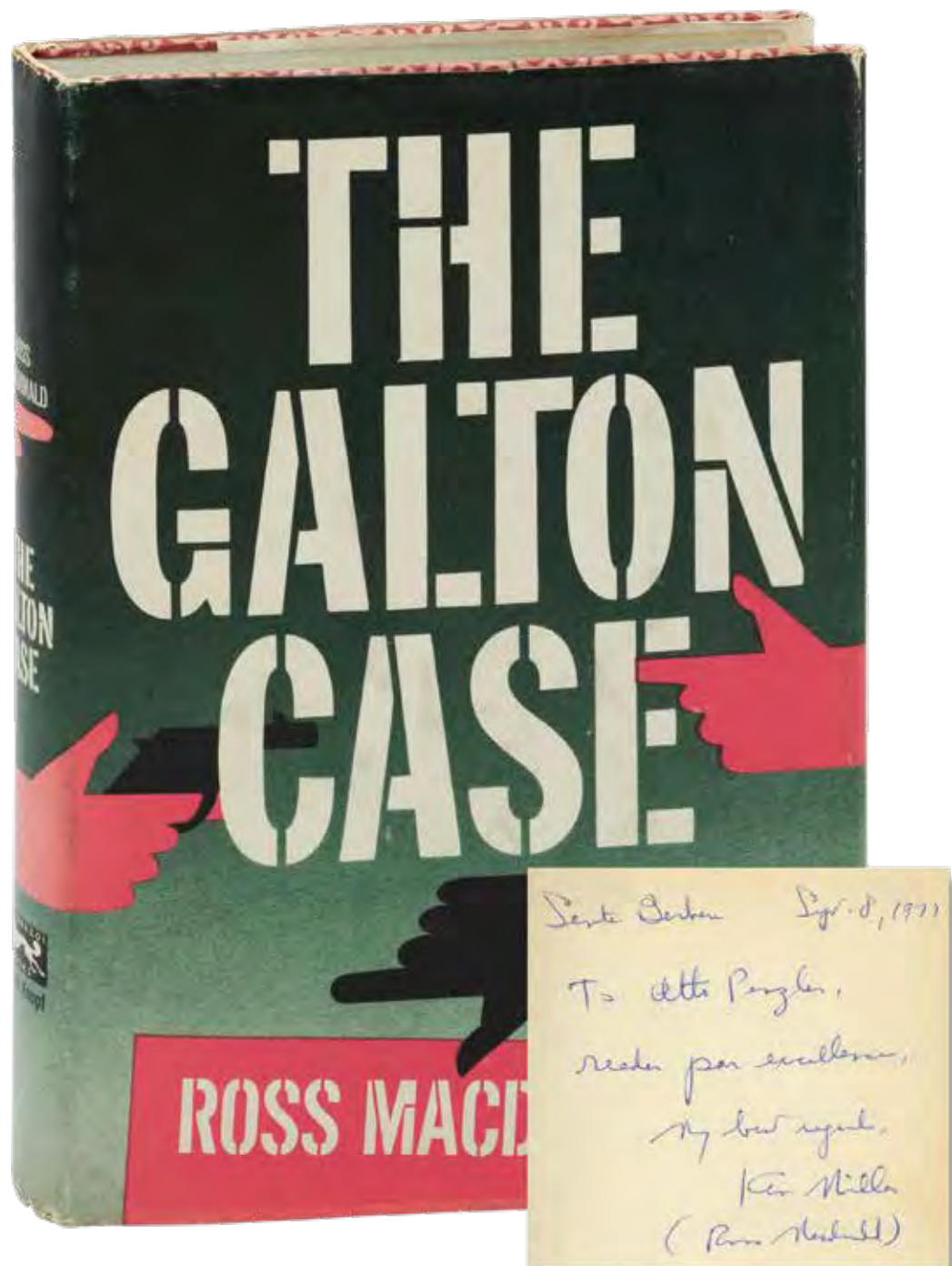
**KENNETH MILLAR WRITING AS ROSS MACDONALD**  
**The Underground Man**

London: Collins Crime Club, 1971. First UK Edition, preceded by the First Edition published by Knopf the same year. Inscribed by the author on the front endpaper: "To Mark Braun / with regards and best wishes / Ken Millar."

The 16th Lew Archer novel.

Near Fine in an about Near Fine dust jacket. Jacket corners and spine ends lightly rubbed.

**\$1850**



83

**KENNETH MILLAR WRITING AS ROSS MACDONALD**

**The Galton Case**

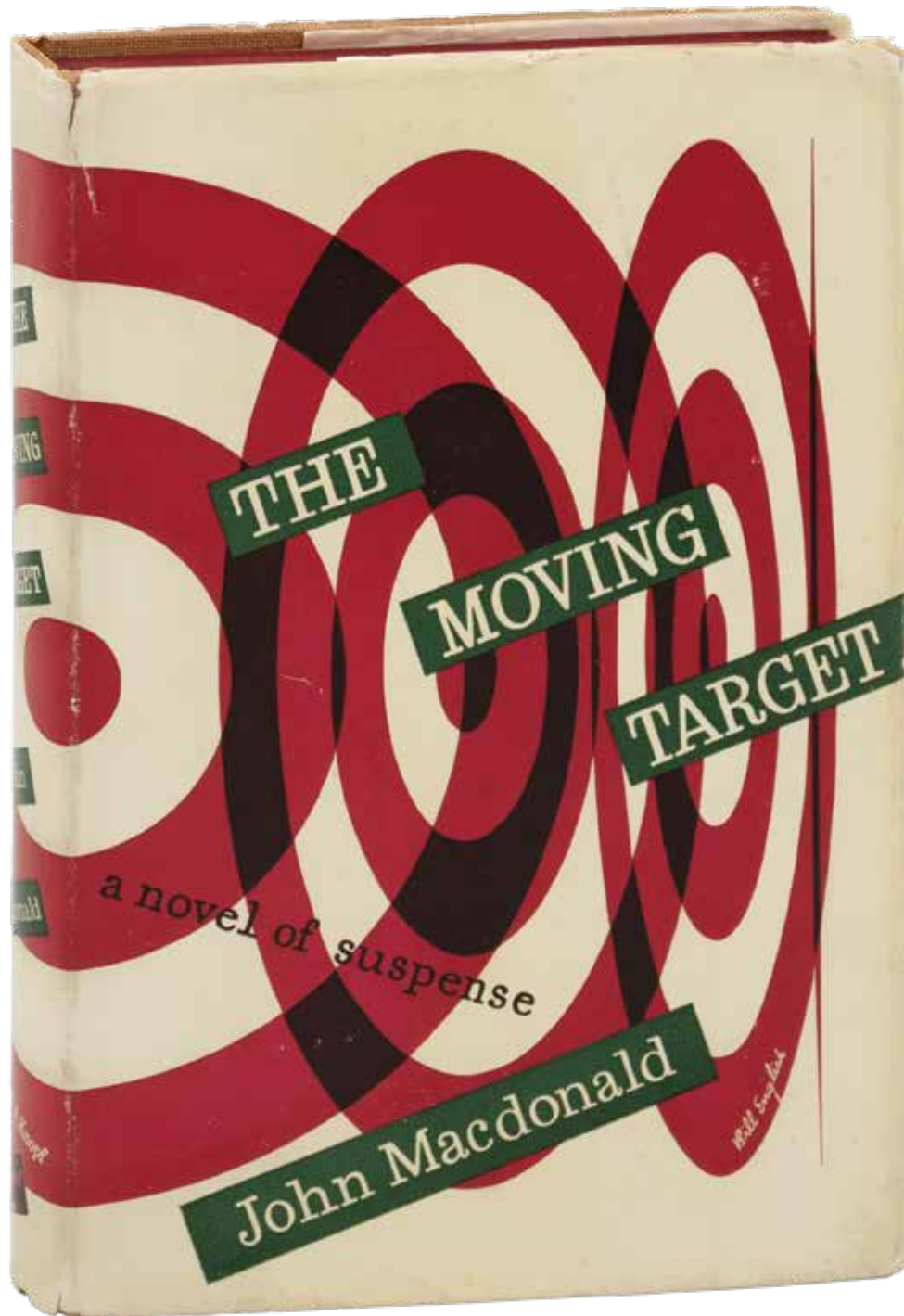
New York: Alfred A. Knopf, 1959. First Edition. Inscribed by the author to noted book dealer, publisher, and editor Otto Penzler on the front endpaper: "Santa Barbara / Sep 8 1971 / To Otto Penzler / reader par excellence / my best regards / Ken Millar / (Ross Macdonald)."

An attractive copy of the eighth Lew Archer novel, with one of the best jacket designs in the classic series.

About Near Fine in a lightly rubbed, about Near Fine dust jacket. In a custom green cloth slipcase.

**\$1650**





84

**KENNETH MILLAR WRITING AS JOHN [ROSS] MACDONALD**  
**The Moving Target**

New York: Alfred A. Knopf, 1949. First Edition.  
 Publisher's price of \$2.50 present on the front flap.

The first Lew Archer novel, a Haycraft-Queen cornerstone, and a key title in any crime fiction library. Basis for the 1966 neo-noir film *Harper*, starring Paul Newman in the (renamed) title role, as Macdonald's grim protagonist.

Near Fine in a bright, Very Good plus dust jacket. Tiny bruise and corresponding offsetting on the bottom right corner of the front endpapers, presumably from a bookseller label. Jacket has a few nicks and brief rubbing on the edges, with a faint splash on the center spine panel.

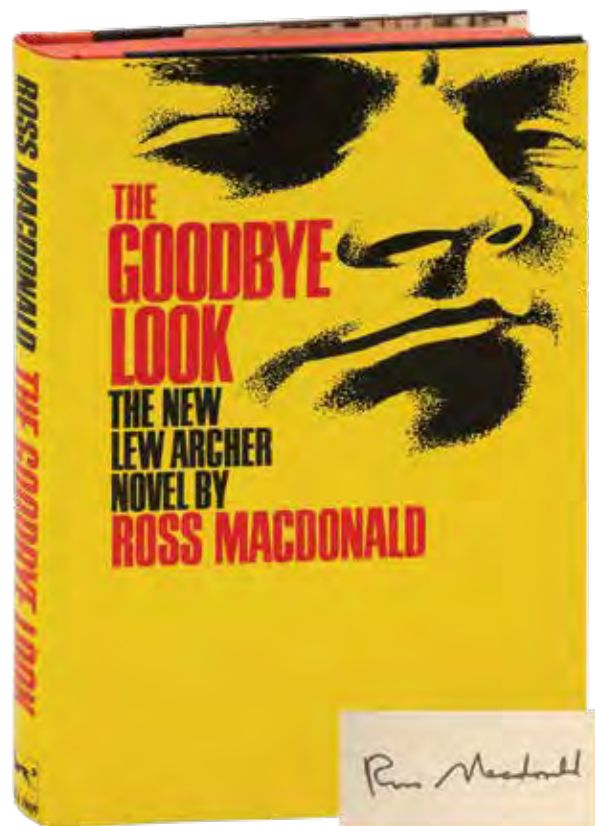
**\$1250**

85 **KENNETH MILLAR WRITING AS ROSS  
MACDONALD**  
**The Goodbye Look**

New York: Alfred A. Knopf, 1969. First Edition. Signed  
by the author on the front endpaper. A later Lew  
Archer novel.

Fine in a Fine dust jacket. A superb copy.

\$850

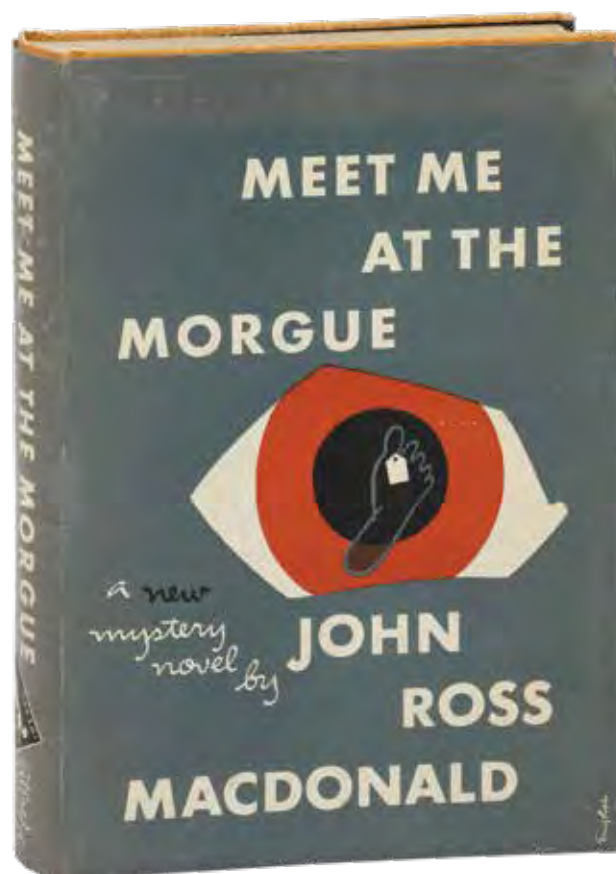


86 **KENNETH MILLAR WRITING AS JOHN ROSS  
MACDONALD**  
**Meet Me at the Morgue**

New York: Alfred A. Knopf, 1953. First Edition.

Near Fine in a Very Good plus dust jacket. Topstain  
lightly faded with a couple of faint spots. Bottom  
board edges lightly rubbed. Jacket slightly rubbed,  
with lightly faded spine and front panels, and few  
small nicks at the corners.

\$950



# 87

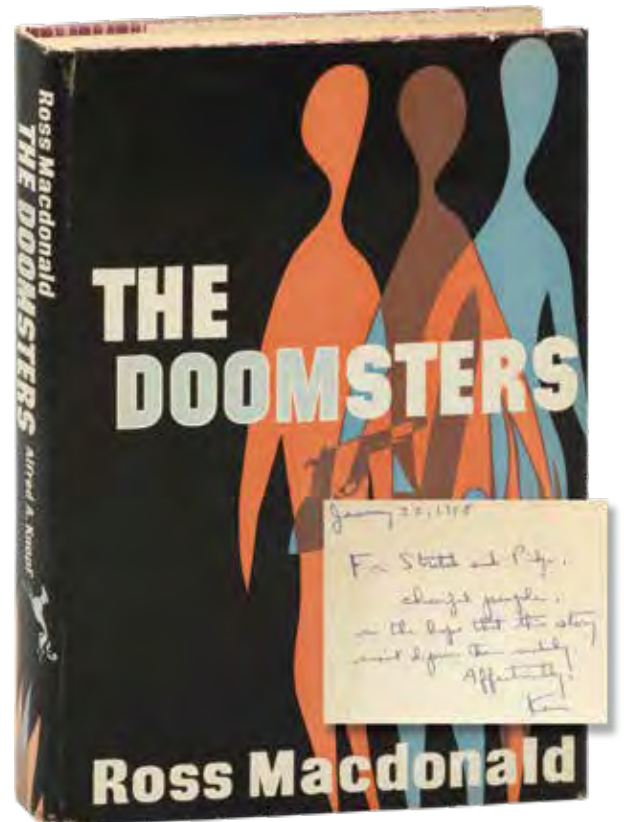
## KENNETH MILLAR WRITING AS ROSS MACDONALD The Doomsters

New York: Alfred A. Knopf, 1958. First Edition. Inscribed by the author to his neighbors, playfully nicknamed Stretch and Pidge: "January 22, 1958 / For Stretch and Pidge / cheerful people / in the hope that this story won't depress them unduly / Affectionately! / Ken."

The seventh book in the Lew Archer series. Generally considered the turning point in Macdonald's writing, where the author eclipsed the influence of Hammett and Chandler and found a distinctive voice as one of the foremost writers in hardboiled fiction.

Near Fine in a Near Fine dust jacket. Evidence of discreet touch-ups on the spine ends and front flap corners. In a custom black cloth slipcase.

\$850



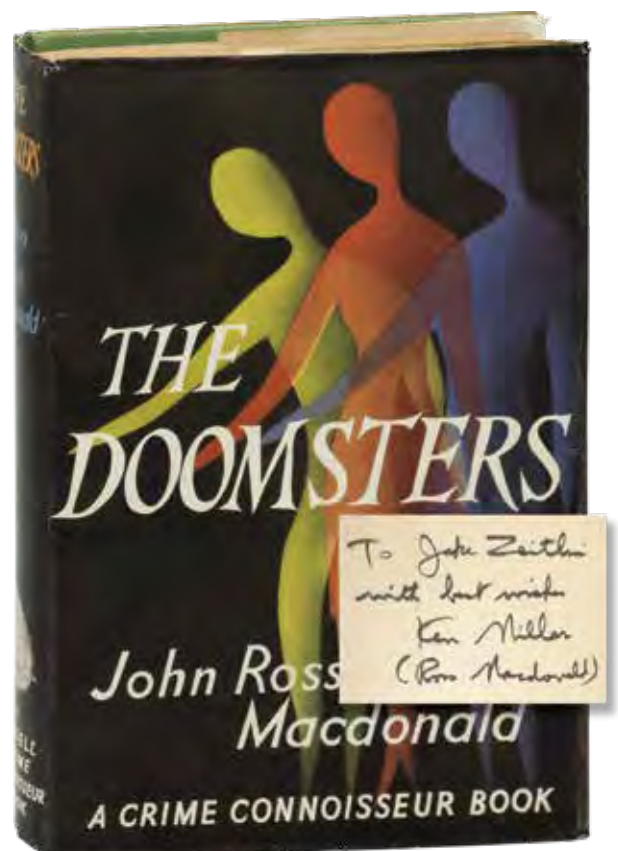
# 88

## KENNETH MILLAR WRITING AS ROSS MACDONALD The Doomsters

London: Cassell, 1958. First UK Edition. Inscribed by the author on the front endpaper: "To Jake Zeithlin / with best wishes / Ken Millar / (Ross Macdonald)."

Near Fine in a Near Fine dust jacket. Evidence of discreet touch-up at the spine ends and the front flap fold.

\$850





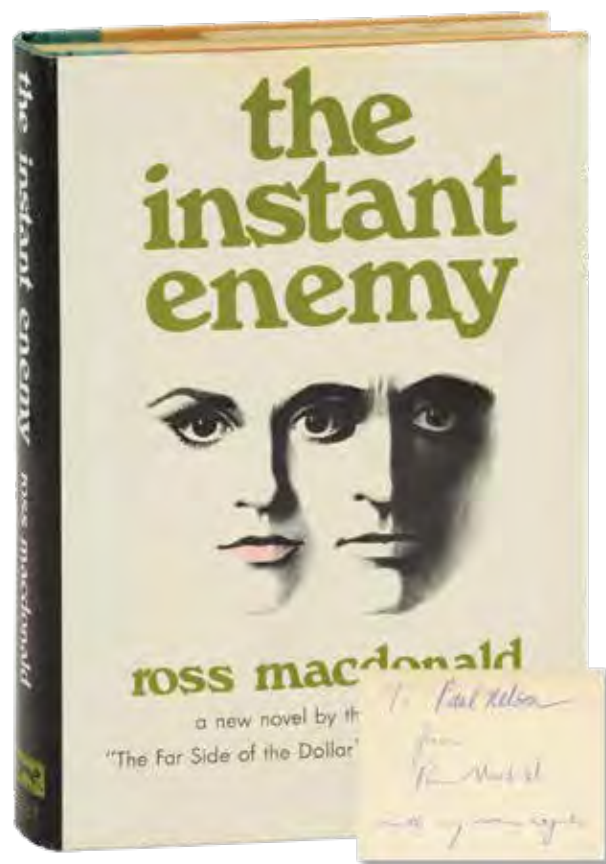
# 89

**KENNETH MILLAR WRITING AS ROSS  
MACDONALD**  
**The Instant Enemy**

New York: Alfred A. Knopf, 1968. First Edition. Inscribed by the author on the front endpaper: "To Paul Nelson / from / Ross Macdonald / with my warm regards." Nelson's name is in a different hand from Macdonald's, likely executed by Macdonald's secretary.

Faint vertical crease on the front jacket flap, else Near Fine in a Near Fine dust jacket.

\$825



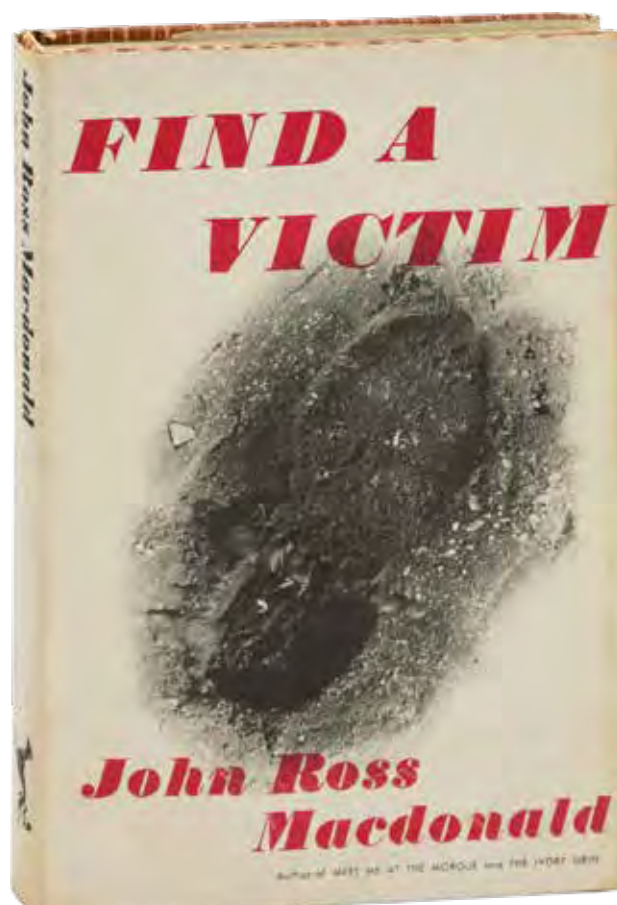
# 90

**KENNETH MILLAR WRITING AS JOHN ROSS  
MACDONALD**  
**Find a Victim**

New York: Alfred A. Knopf, 1954. First Edition. The fifth Lew Archer novel.

Very Good plus in a Very Good plus dust jacket. Corners and spine ends lightly worn and bumped. Jacket spine panel lightly faded, with a few scratches on the bottom portion of the front panel.

\$850



# 91

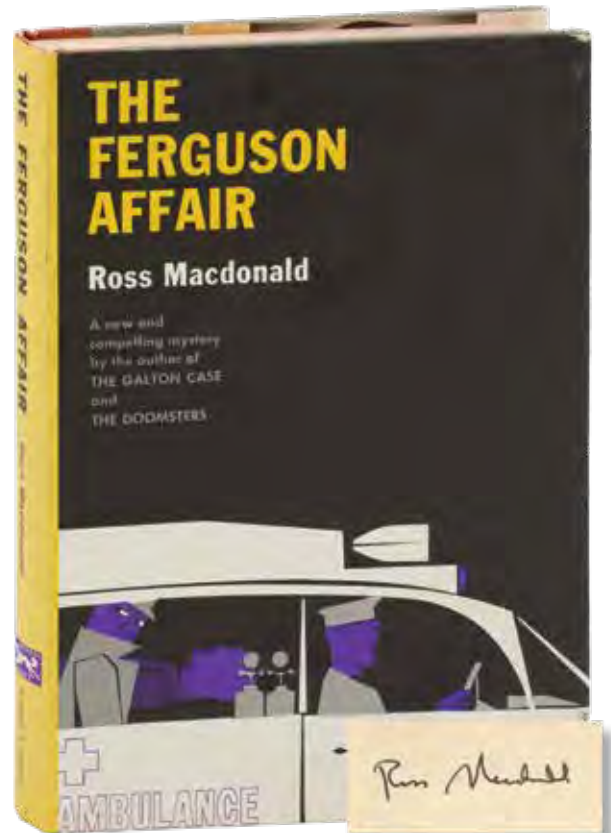
**KENNETH MILLAR WRITING AS ROSS  
MACDONALD**  
**The Ferguson Affair**

New York: Alfred A. Knopf, 1960. First Edition. Signed by the author on the front endpaper.

An attractive copy of this non-Lew Archer thriller, featuring young California lawyer Bill Gunnarson.

Fine in a Very Good plus dust jacket. Jacket has two pinholes on the bottom flap folds, and offsetting on the flap corners from old tape, presumably from having been previously adhered to the book.

\$850



# 92

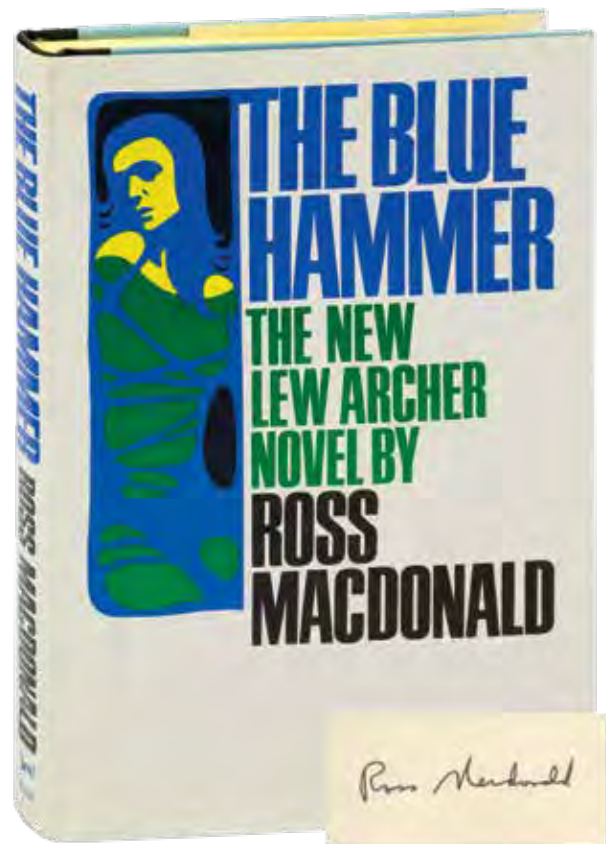
**KENNETH MILLAR WRITING AS ROSS  
MACDONALD**  
**The Blue Hammer**

New York: Alfred A. Knopf, 1976. First Edition. Signed by the author on the front endpaper.

The 18th Lew Archer novel.

Board edges lightly faded, else about Near Fine in a Near Fine dust jacket.

\$425



# THE ATDE T



93

**G.W. PABST (DIRECTOR)**  
**BERTOLT BRECHT, KURT WEILL (PLAY)**  
The Threepenny Opera

Vintage oversize reference photograph from the 1931 film, showing actress Lotte Lenya. Annotations in German in holograph pencil on the verso, identifying Lenya and photographer Tobin Warner, along with an annotation noting the photograph as property of *Close Up* magazine.

Based on the 1928 stage play *Die Dreigroschenoper* by Bertolt Brecht and Kurt Weill. A biting, socialist "play with music," based on Elisabeth Hauptmann's translation of John Gay's eighteenth-century ballad

opera *The Beggar's Opera*, and on four ballads by François Villon.

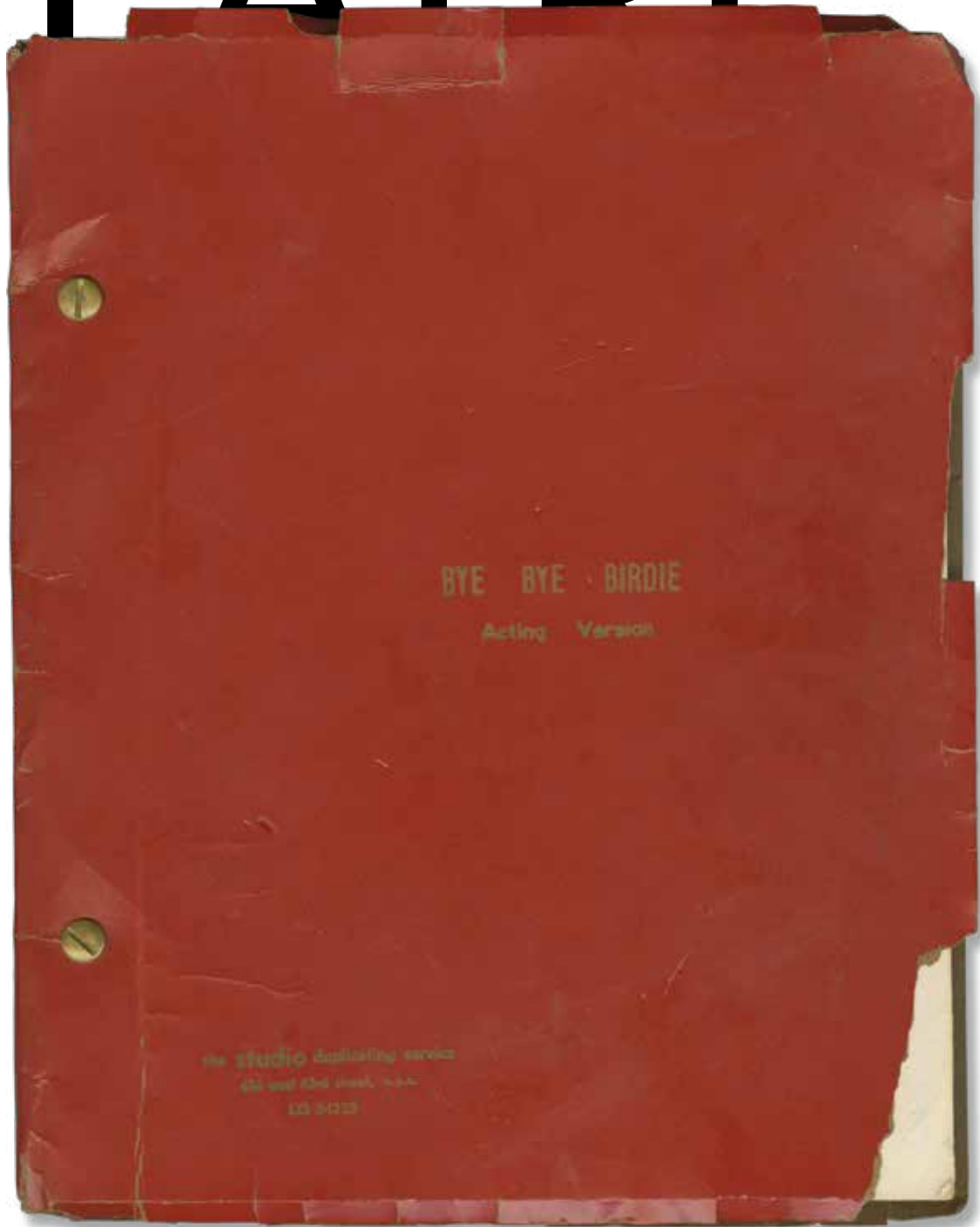
Lenya would go on to receive a Tony Award for her performance in Marc Blitzstein's English version of the play in 1956.

9.25 x 12 inches. Very Good plus, faintly age toned, with light creasing on the top right corner.

**\$3250**



# HEADLINE



94

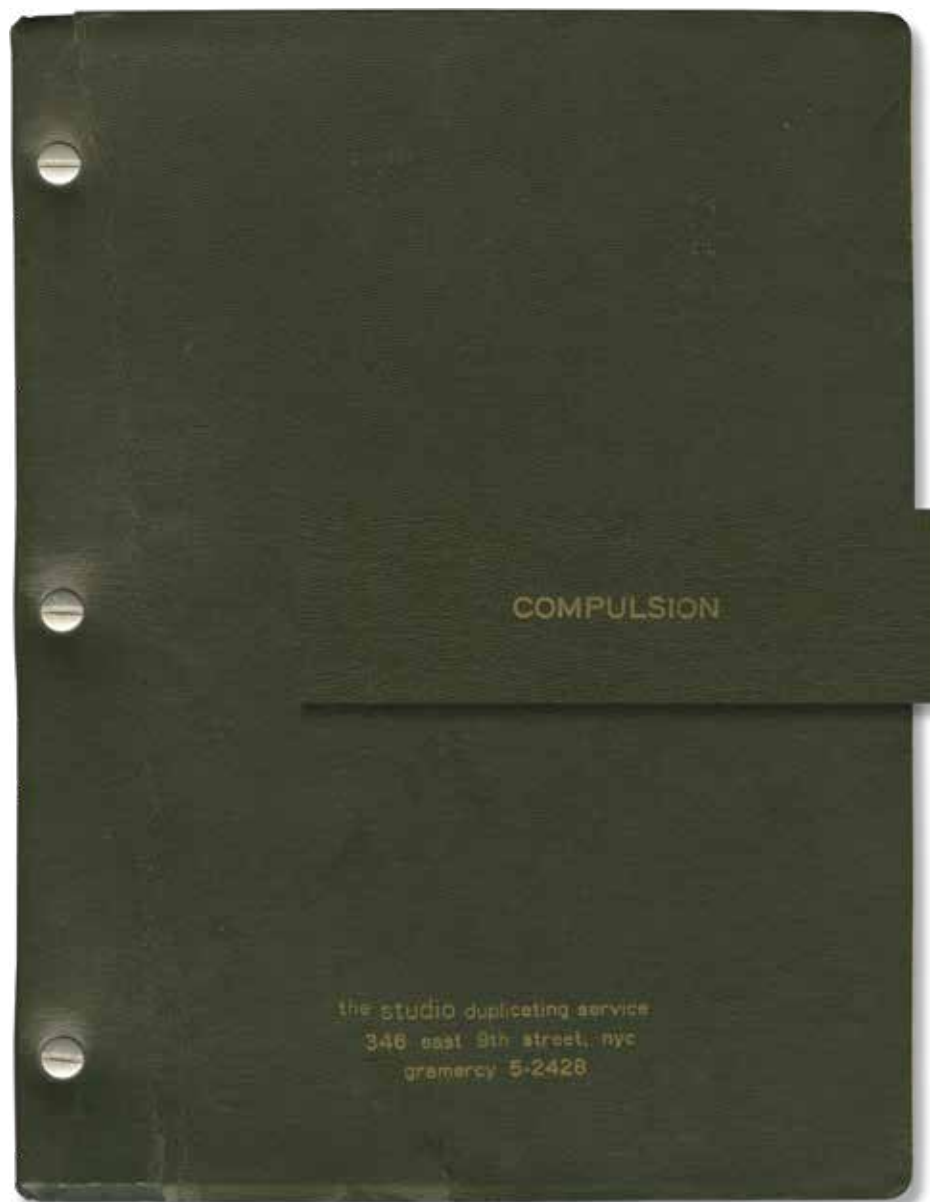
**DICK VAN DYKE (STARRING)**  
**GOWER CHAMPION (DIRECTOR)**  
Bye Bye Birdie

Draft script for the 1960 musical, dated February 8, 1942.

The play opened at the Martin Beck Theatre on April 14, 1960, transferring to the 54th Street Theatre and then the Shubert Theatre, and closed on October 7, 1961, after a run of 607 performances. Winner of

the 1961 Tony Award for Best Musical, and basis for the 1963 film version starring Janet Leigh, Dick Van Dyke, Maureen Stapleton, and Ann-Margaret.

**\$1850**



95

**DEAN STOCKWELL, RODDY McDOWALL (STARRING)**

**ALEX SEGAL (DIRECTOR)**

**MEYER LEVIN (NOVEL, PLAYWRIGHT)**

**Compulsion**

Draft script for the 1957 play, undated, circa 1957. Copy belonging to an unknown participant in development (not Levin), with their substantive revisions and deletions in holograph pencil throughout.

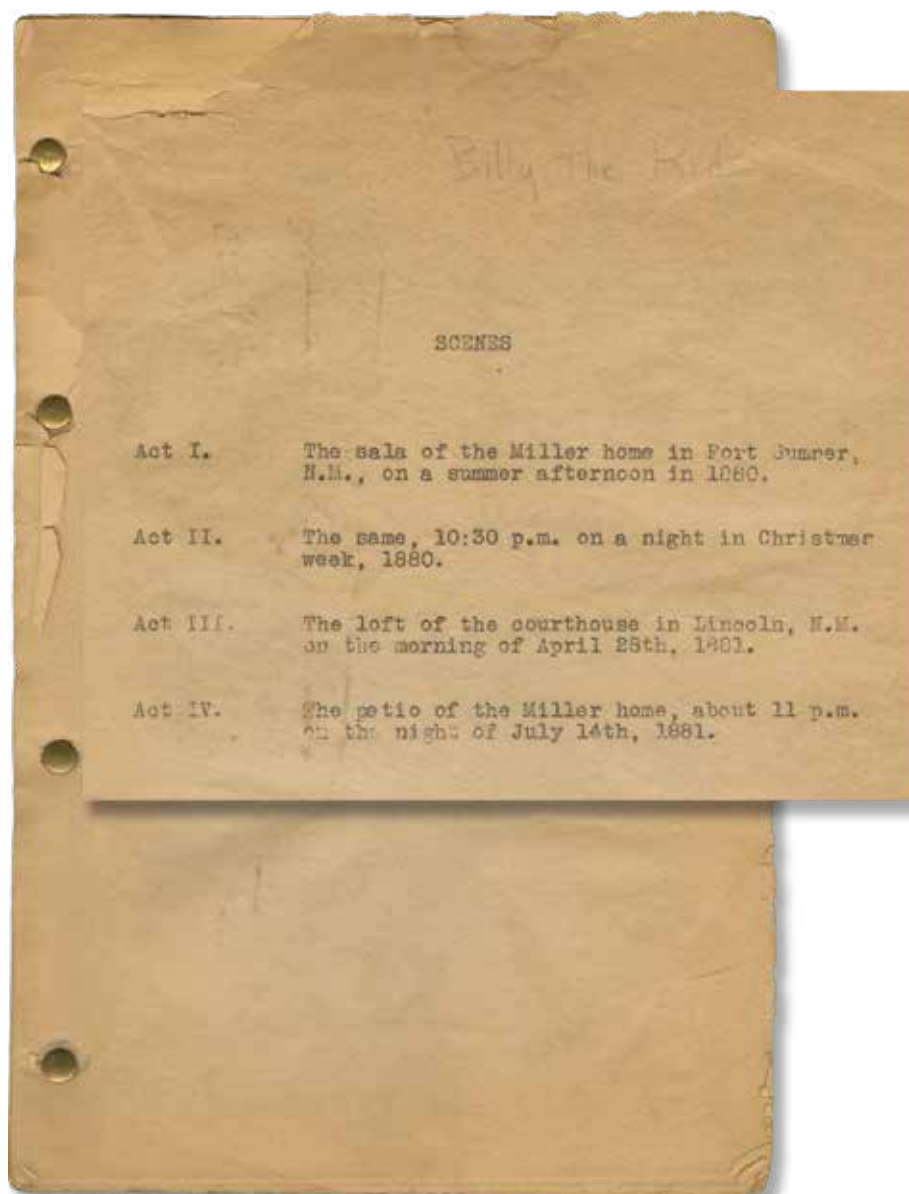
The play debuted at the Ambassador Theatre on October 24, 1957, running for 140 performances and closing on February 22, 1958.

Based on Levin's 1956 novel, in turn based on the notorious Leopold and Loeb murder trial of 1924. Two

wealthy law students kill a boy in order to commit "the perfect crime," but are promptly arrested for the murder and sent to trial, where a famed attorney takes their case. Levin's novel would be adapted for film in 1959, starring Orson Welles and Bradford Dillman, with Dean Stockwell reprising his role.

OCLC locates no holdings.

**\$1500**



96

**PHILIP STEVENSON (PLAYWRIGHT)****MARGERY WILSON (DIRECTOR)****Sure Fire: Episodes in the Life of Billy the Kid**

Draft script for the 1931 play, undated, circa 1931. Copy likely belonging to actor Joseph Stevenson, with annotations in holograph pencil on 15 pages, noting lines and amending dialogue. Play incomplete, lacking last page(s) of Act Four, and ending on page IV-8. Housed in a paper chemise and card folder, with a handbill credit page affixed to the front cover. Likely unique.

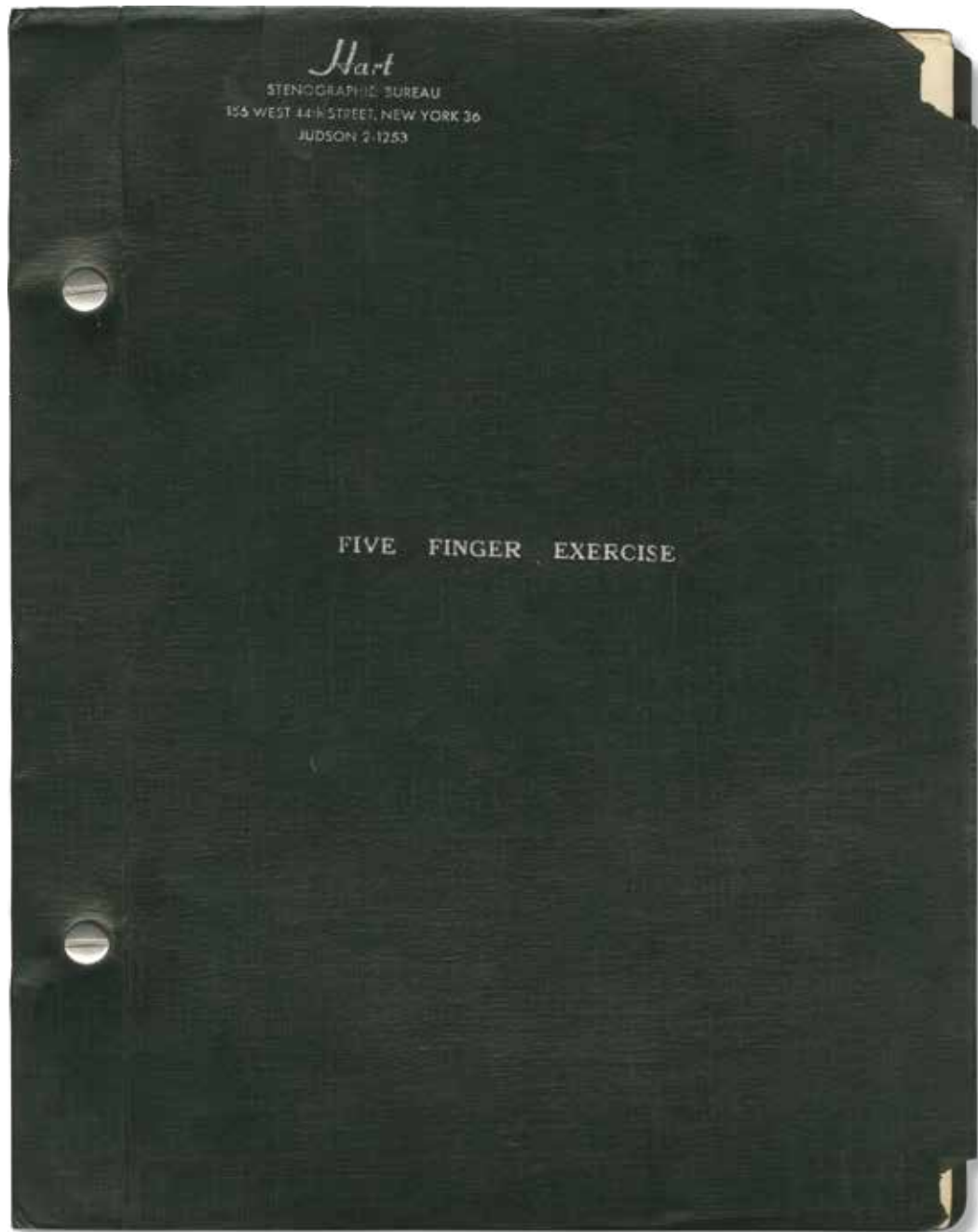
Novelist, playwright, and screenwriter Philip Stevenson was an outspoken author on social justice and labor, and was an integral part of the Santa Fe art colony of the 1930s. In 1951 he was blacklisted

for refusing to testify before HUAC, but continued to write under various pseudonyms.

Basis for William Castle's 1954 film *The Law vs. Billy the Kid*, starring Scott Brady, and written by Stevenson, his wife Janet, and fellow blacklisted screenwriter Bernard Gordon. Notes and rough drafts for *Sure Fire* are held in the Philip E. Stevenson collection at the Wisconsin Center for Film and Theater Research.

**\$1850**





**97** **PETER SHAFFER (PLAYWRIGHT)**  
**JOHN GIELGUD (DIRECTOR)**  
**Five Finger Exercise**

Vintage script for the 1959 play, dated February 2, 1957. Annotations in holograph pencil regarding stage direction on five leaves.

The play premiered in London's West End in 1958, before moving to Broadway at the Music Box Theatre, opening on December 2, 1959, and playing for 337 performances.

Peter Shaffer's first staged play, a resounding success that quickly established the young playwright's reputation. Winner of the New York Drama Critics' Circle Award for Best Foreign Play and nominated for a Tony for Best Featured Actress for Juliet Mills. Basis for the 1962 film directed by Daniel Mann, starring Rosalind Russell, Jack Hawkins, and Richard Beymer.

**\$975**



98

**WILLIAM S. BURROUGHS (NOVEL)****PAUL STEPHEN LIM (PLAY)****Lee and the Boys**

Vintage window card poster from the 1987 play. Signed by William S. Burroughs and dated December 18, 1987. The play debuted at the Lawrence Community Theatre on May 8, 1987.

Based on Burroughs' early novel *Queer* (published in 1985 but written between 1951 and 1953), as well as on the author's unpublished correspondence from 1949 to 1951. An experimental portrait of Burroughs

and his wife (under the pseudonyms Lee and Jane) during their time living in Mexico City, as Lee fruitlessly pursues a young American boy.

OCLC locates two holdings.

10.5 x 16.5 inches. Light edgewear, else Near Fine.

**\$950**

**99 JOHN LITHGOW (STARRING)  
DAVID STOREY (PLAYWRIGHT)  
MICHAEL RUDMAN (DIRECTOR)  
The Changing Room**

Vintage script for the 1973 play, undated, circa 1973.  
Copy belonging to an unknown cast or crew member,  
with their annotations in holograph pencil on two pages.

Set entirely in a men's locker room, the play follows the  
conversations of the members of a working class rugby  
league team. The play debuted in the UK at the Royal  
Court Theatre in 1971, later opening at the Morosco  
Theatre in the US on March 6, 1973. The American  
run of the production was nominated for four Tony  
Awards, winning one for Best Actor for John Lithgow.

OCLC locates no holdings.

**\$550**



**100 WILLIAM F. BROWN (BOOK)  
AUSTIN ROBERTS (MUSIC, LYRICS)  
Damon's Song**

First Draft script for the 1979 off-Broadway musical,  
dated April, 1976, and seen here under the working  
title *Shala Hadra*. Annotations in holograph pencil on  
eleven pages.

The play opened on December 5, 1979 at the Rodale  
Theater in Allentown, Pennsylvania.

William F. Brown is a playwright best known for  
writing the book to the 1974 Tony Award winning  
musical *The Wiz*. Austin Roberts is a songwriter best  
known for the 1975 hit single "Rocky," and for the 1981  
musical *Rachinoff*.

OCLC locates no holdings.

**\$450**





# THE CELLULOID PAPER TRAIL



Oak Knoll Press is pleased to announce the publication of Kevin R. Johnson's *The Celluloid Paper Trail*. The first book ever published on film script identification and description, lavishly illustrated and detailed. Designed for any book scholar, including collectors, archivists, librarians, and dealers.

Available now at [royalbooks.com](http://royalbooks.com) or by calling 410.366.7329.

Please feel free to let us know if you would like your copy signed or inscribed by the author.

## ABOUT THE BOOK

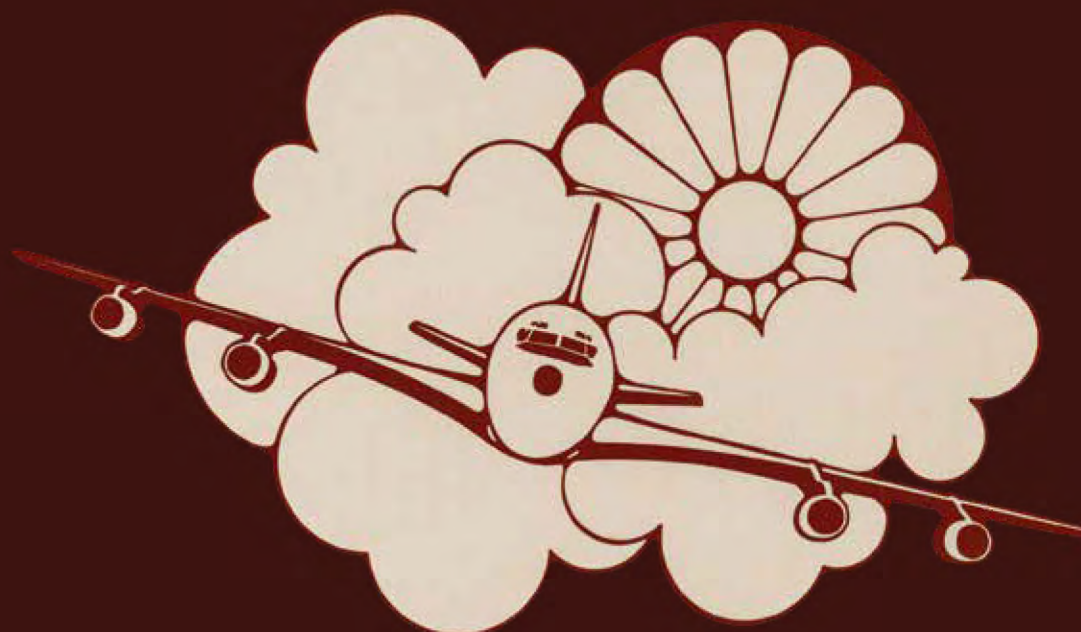
The film script is an example of a rare book that defies nearly every norm. It is issued, not published, and rather than having the properties of a traditional first edition, a given script is instead one of many drafts that fit within the development and production of a motion picture. Adding to its complexity is the fact that methods and styles of issuance and printing changed considerably over the course of the 20th century.

*The Celluloid Paper Trail* is the first book published specifically to aid scholars in the identification and description of the 20th century film script. Visually sumptuous, methodical, detailed, and entertaining, this study is designed to help the rare book scholar ask questions, identify, and comprehend the content,

construction, and history of American and British film scripts. Scripts considered in the book range from the 1920s to the 1980s, the period during which the art of cinema was birthed, developed, and perfected.

## ABOUT THE AUTHOR

Kevin R. Johnson is a rare book dealer and a scholar of the nexus between film and literature. He is the author of two previous works published by Oak Knoll Press: *The Dark Page* and *The Dark Page II: Books that Inspired American Film Noir*. He curated an exhibition of rare photographs of film directors on the set at the AFI Silver Theatre and Cultural Center in 2012, and has lectured and taught at the Academy of Motion Picture Arts and Sciences, Yale University, and the University of Virginia's Rare Book School.



ROYAL BOOKS