

ROYAL BOOKS

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CATALOG FIFTY-FOUR

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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 mats.

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

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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, Amber Fricke, John McDonald, Christopher Maffei, Erin Barry-Dutro, Tracy Holden, Lauren Curry, and Allie Acierno.

Catalog design and layout by Kathryn Setzler



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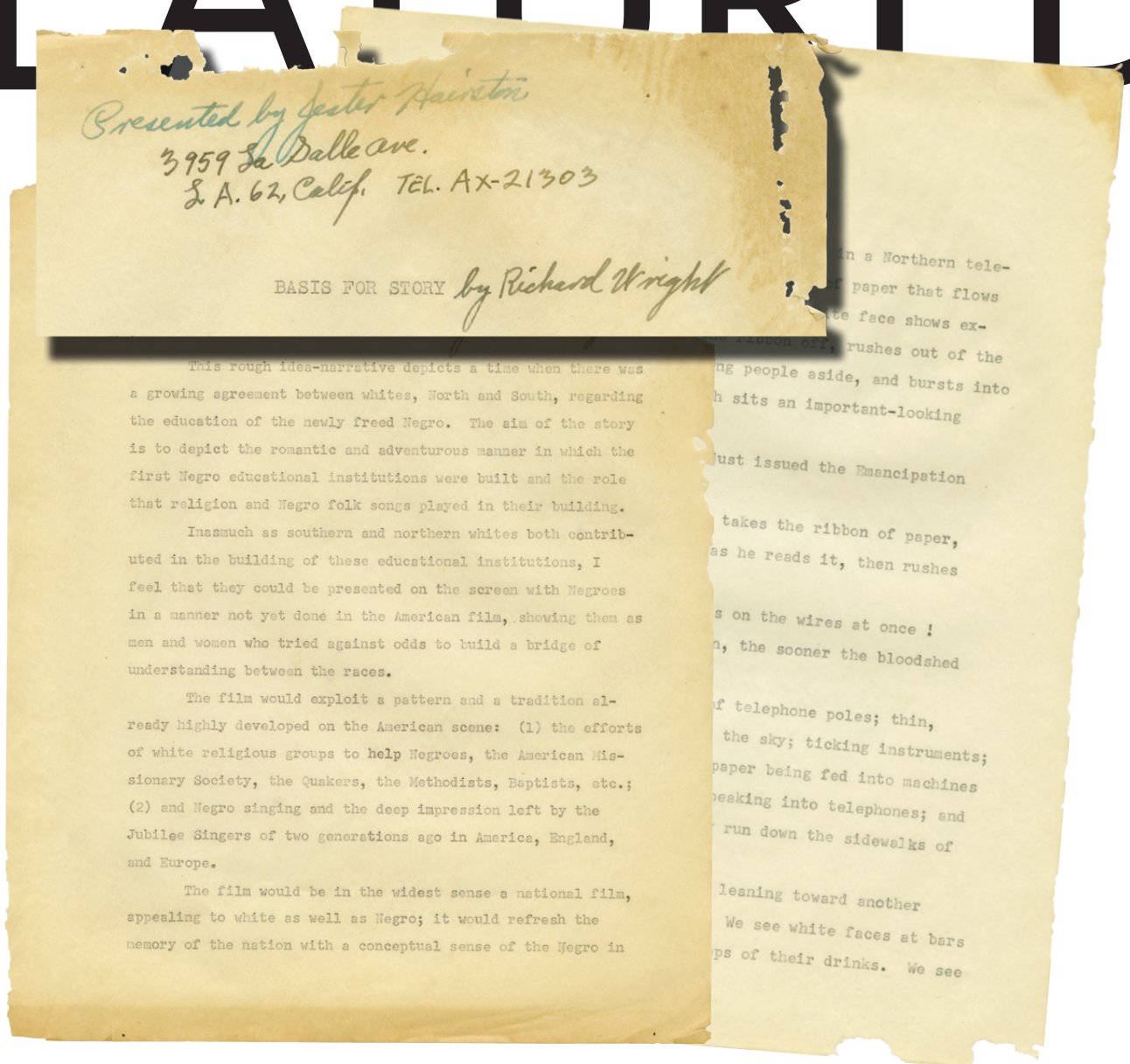
46 **LITERATURE**

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FEATURED



1 RICHARD WRIGHT Melody Limited

Circa 1944. Original typescript treatment for an unproduced film by Richard Wright, with his name and the name and address of noted composer and arranger of Negro spirituals, Jester Hairston, on the first page in holograph ink in Wright's hand. With a foreword and a three page "Basis for Story" by Wright discussing the historical context and thematic goals for the production.

A lengthy and fully developed treatment of the story, with settings and actions described in paragraph form and the dialogue broken out and labeled by character.

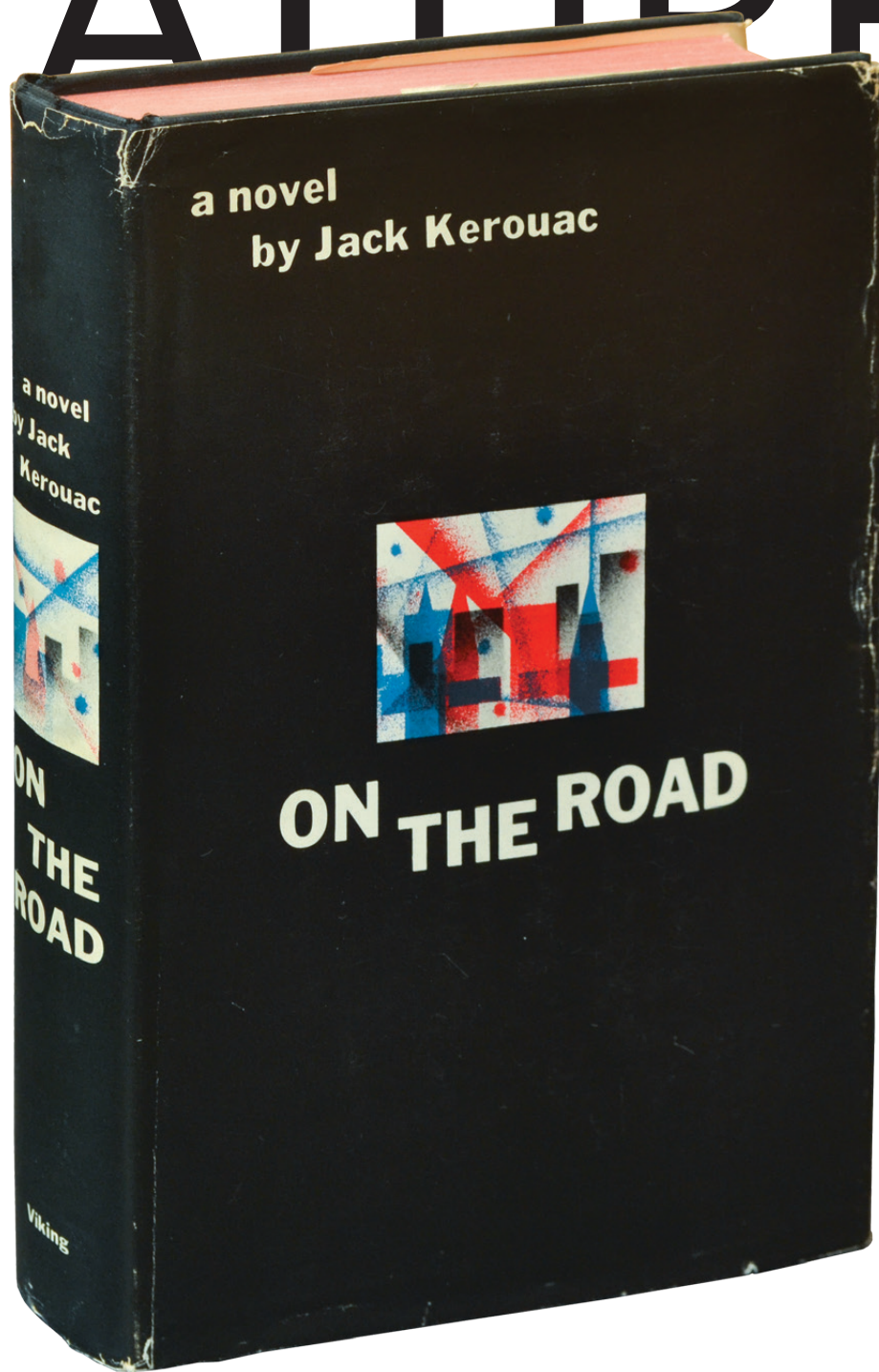
During the 1940s, Wright became interested in film as a means to bring the African American

experience to white audiences, and help bridge the gap of understanding between the races, using the story of the Fisk Jubilee Singer's 1871 tour, where they helped popularize Negro spirituals among northern white audiences, as an example. Wright tried unsuccessfully to get the film made, at one point even forming his own short lived production company.

Loose leaves, text on rectos only, 104 pages. Typed. Very Good to Near Fine. Pages lightly toned, with occasional silverfish damage, mostly at the edges, still quite supple.

\$18,500

FEATLIPED



2 JACK KEROUAC On the Road

New York: The Viking Press, 1957. First Edition.
Jacket design by Bill English.

The foundational Beat novel, a book whose popularity and influence continue unabated to the present day, and show no sign of lessening in the future.

Basis for the 2012 Palme d'Or nominated film directed by Walter Salles.

Near Fine in a Very Good plus dust jacket. Jacket crown is lightly chipped, light fading the red on the spine, short closed tear to the front flap fold.

\$4850



Over 2000 original memoranda from 1956

3 Archive of correspondence from CBS and ABC television

New York: Various Publishers, 1956. Archive of over 2000 press releases and memorandum sent from the national offices of ABC and CBS television stations solely during 1956, including schedules and corrections, staff biographies, information on sporting events, beauty pageants, coverage of the the presidential election, and material on over 160 television shows.

An in-depth look at a year in the cheery promotional game played by television stations in the era of early color TV, this archive features memoranda and press releases for over 160 shows from the two companies, including highly popular titles like *Captain Kangaroo*, *The Ed Sullivan Show*, *The Lone Ranger*, *The Life and Legend of Wyatt Earp*, *The Mickey Mouse Club*, *The \$64,000 Question*, *I Love Lucy*, *The Adventures of Ozzie and Harriet*, *The Grand Ole Opry*, *Ozark Jubilee*, *Gunsmoke*, *Face the Nation*, *As the World Turns*, and many, many more.

The memos comprise a notable summary of mainstream American culture in 1956, including in-depth information on television coverage of the year's presidential election, political events and celebrations, the Miss America pageant, boxing matches, baseball games and other sporting events, and the schedules for both black and white shows and the few that were presented in color.

8.5 x 11 inches, loose leaves. Very Good plus to Near Fine condition.

Complete collation details available upon request.

\$4500



CBS CONVENTION NEWS

August 22, 1956

CBS NEWSMAN COVERS 'LONGEST' STORY OF GOP CONVENTION

AMERICAN BROADCASTING COMPANY

TUESDAY, SEPTEMBER 11

7:45 AM News - George Hamilton Combs

8:00 AM Tinker's Work Shop - cartoons and live entertainment for the youngsters

9:00 AM X Morning Feature - "Magic Town," James Stewart, Jane Wyman

April 12, 1956

TIM CONSIDINE ASSIGNED STARRING ROLE IN WALT DISNEY'S "THE HARDY BOYS"

Freckle-faced Tim Considine, the 15-year-old youngster who has

Press Information
485 Madison Ave., New York 22, N.Y.

October 5, 1956

NEWS

7 WEST 66th ST., NEW YORK 23, N.Y.

August 20, 1956

May 9, 1956

ED SULLIVAN ATTENDS "TRAPEZE" DEBUT

Ed Sullivan will fly to the West Coast for the world premiere of "Trapeze," starring Tony Curtis and Burt Lancaster. The two stars will return with Ed to appear "live" on CBS Television's "The Ed Sullivan Show," June 3. Lily Pons will also appear on that show, marking her third return engagement.

* * *

THE PRICE OF ART

Vincent Price, who challenged Bill Pearson, jockey jackpot winner, on CBS Television's "The \$64,000 Challenge," was an art instructor at Scripps College in Claremont, Calif. before he turned thespian. By coincidence, Millard Sheets, art expert who assisted Pearson at the \$64,000 plateau, is head of the Art Department at Scripps College.

* * *

BENNY'S ONE-STEP

For the first time in his 39 years in show business, Jack Benny will do a dance routine -- in color, no less -- on the May 10 presentation of CBS Television's "Shower of Stars." He will get special lessons from guests Marge & Gower Champion, who tip us off that the new Benny Bug is a one-step routine only. It seems that Benny figured a two-step dance to be too expensive. Naturally, it will be done in three-quarter time.

* * *

(More)

CONVENTION NEWS

ABC-TV

"CHEYENNE" FEATURE

FEATURE

"When I walk down the street someone invariably approaches me with a gimick to buy, or a 'chance of a lifetime.'"

"CHEYENNE" STAR CLINT WALKER, FORMER DEPUTY SHERIFF IN NEVADA, FINDS SUDDEN STARDOM IN HOLLYWOOD BRINGS ON SOME PROBLEMS

"Cheyenne" film. I have to tell... that I do not have a hand in the Stardom came suddenly to tall Clint Walker but a natural

FROM: CBS TELEVISION NETWORK
485 MADISON AVE., NEW YORK 22

TV CORRECTION!

April 9, 1956

CORRECTIONS TO ADVANCE PROGRAM SCHEDULE

SUNDAY, APRIL 15 - as of 4/9

9:30 - 10:00 AM Delete: "Cartoon Carnival."
INSERT: "CATHOLIC CHARITIES VARIETY SHOW," WITH DENNIS DAV AS EMOCKE, AND FEATURING JIMMY DURANTE, EDDIE JACKSON, BOB HOPE, MAUREN O'SULLIVAN, ANNA MARIA ALBERGHETTI, LAWRENCE WELK, DINAH SHORE, MYRON FLOREN AND AN ORCHESTRA UNDER THE DIRECTION OF ROBERT ARMBRUSTER.

2:30 - 3:30 PM Delete: Programs Listed.
2:30 - 3:00 PM INSERT: "THE LATE WATYNEE," "RUBE BURROWS," STARRING JIM DAVIS AND KRISTINE MILLER.
3:00 - 3:30 PM INSERT: SPECIAL BROADCAST. "WASTE NOT, WANT NOT," WITH GEORGE HICKS AS NARRATOR. A DOCUMENTARY FEATURE ON THE HOOVER COMMISSION.

10:30 - 11:00 PM WHAT'S MY LINE? Delete: Arlene Francis and Dorothy Kilgallen.
INSERT: GUEST PANELISTS: ELSA MAXWELL, CELESTE HOLM AND ROBERT Q. LEWIS.

* * *

4

Over 40 vintage press photographs

GINGER ROGERS

ANNE GWYNNE

The Working Women of World War II

Various cities: Various Publishers, 1941-1945. Collection of 43 vintage black-and-white still photographs of women at work in American factories during World War II. News agency stamp and tipped-on mimeographic snipe to the verso of most photos.

Because world wars often required that countries engage their entire populations, during World War II, US government propaganda encouraged women to take over industry jobs previously held by men who had left to become soldiers. Popularly known as "Rosie the Riveter," or "Wendy the Welder," these photos feature images of women who took on these blue collar wartime jobs. Westinghouse factory employees, Navy Yard shipbuilders, airplane engineers and mechanics, test pilots, draftswomen, bomb and ammunition makers, chemists, welders, and yes, riveters, these photos reflect the depth and breadth of the work. Helping to herald in a new era of feminism and economic agency for many housewives who had had little before, between 1940 and 1944 the number of women in the workforce increased by 57%, at which point 4.1 million women between the ages of 20 and 34 worked in the defense industry.

"Rosie the Riveter" and all women participating in the war effort became significant cultural icons. In 1942 Redd Evans and John Jacob Loeb wrote a song portraying Rosie as a tireless assembly line worker, and the song became a national hit. Images of working women also became popular, as is seen

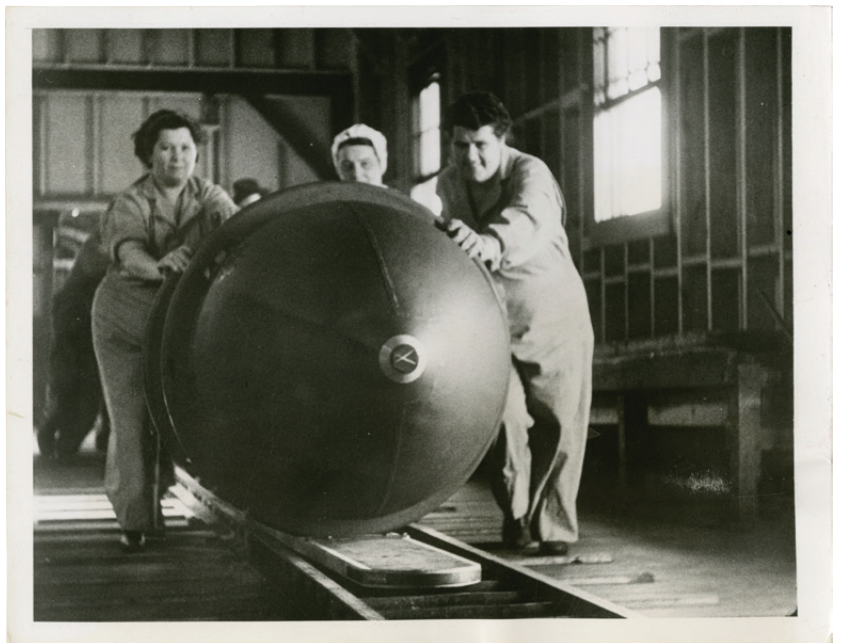
here in a publicity photo of Ginger Rogers, who has donned the standard collared shirt and wide legged pants of a factory worker and timidly holds a large wrench in one hand. A similar photograph features actress Anne Gwynne, more confident-looking in cap and overalls, holding a model plane over her head and accompanied by a riveting machine at her feet.

Truly a nationwide effort, these photos were taken all over the US, in Akron, Ohio, Pittsburgh, Pennsylvania, Chicago, Illinois, Winona, Missouri, Fairmont, West Virginia, Fort Myer, Virginia, Baltimore, Maryland, Milton, Indiana, Los Angeles, California, Saint Louis, Missouri, Detroit, Michigan, Kansas City, Missouri, Bridgeport, Connecticut, Del Mar, California, Council Bluffs, Iowa, Lake Charles, Louisiana, Charleston, South Carolina, and more. Though many "Rosies" fell back to clerical work or homemaking once servicemen had returned, as encouraged by government agencies, World War II remains a pivotal moment during which working women dominated the public image, a time many attribute as the foundation of the contemporary women's movement.

Variouly sized between 6 x 6.5 inches (15 x 16.5 cm) and 8 x 10 inches (20.5 x 25.5 cm). Very Good to Near Fine.

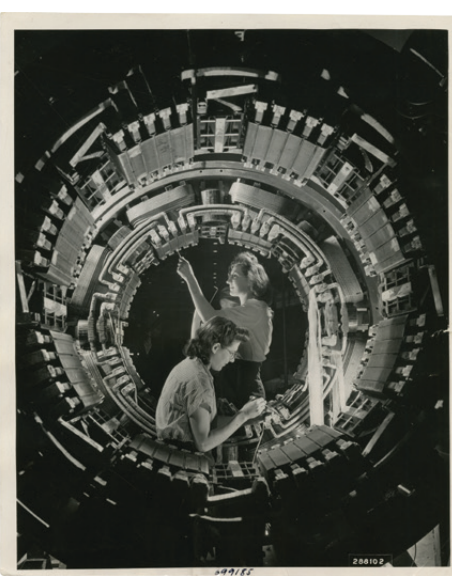
Complete collation details available on request.

\$4500



FEATURED





FEATURED



5 EDITH HEAD (COSTUME DESIGNER) FRANK TASHLIN (DIRECTOR) HERBERT BAKER, HAL KANTER (SCREENWRITERS) JERRY LEWIS (STARRING)

Four original costume designs for the film *Artists and Models* by Edith Head

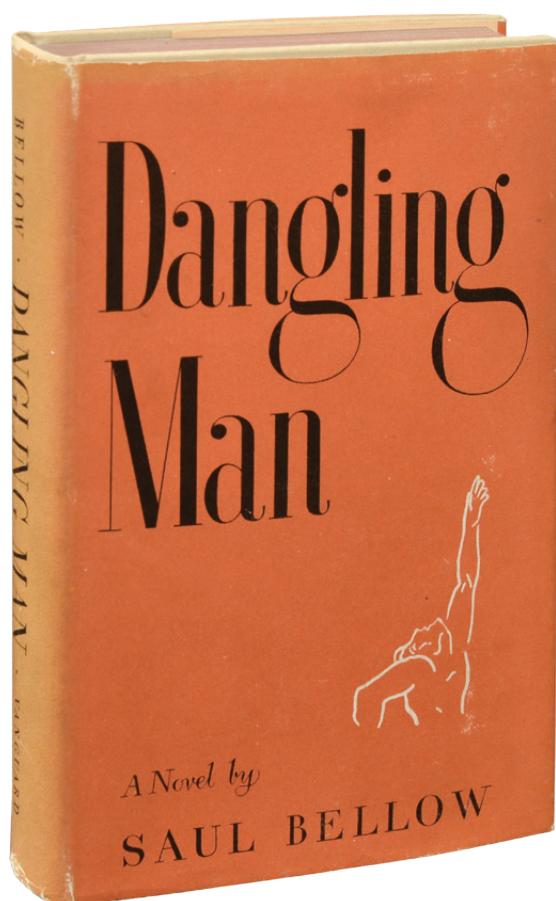
Los Angeles, CA: Paramount Pictures, 1955. Four original costume designs intended for Jerry Lewis's character in the 1955 film *Artists and Models*, with holograph notations and illustrations painted by costume designer Edith Head. The illustrations largely feature simple shirt-and-pants combinations. One, a white t-shirt and nerdily rolled-up blue jeans, features a silk scarf belt next to which Head has emphatically written "NO!"

A later film of the popular Dean Martin and Jerry Lewis duo, *Artists and Models* depicts comic book writer Martin stealing ideas his kooky roommate comes up with in his dreams, while the pair simultaneously attempt to woo their very attractive neighbors.

Unarguably the most famous costume designer in the history of cinema, Edith Head was known for her work with director Alfred Hitchcock, and for extensively consulting with leading actresses, becoming highly sought after as a result. Head was nominated for thirty five Academy Awards for Best Costume Design, winning eight. She still holds the record for the largest number of Academy Awards won by any woman.

15 x 20 inches, pencil and gouache on illustration board. Near Fine, with the occasional toning, soil, or bumped corner.

\$1650



6

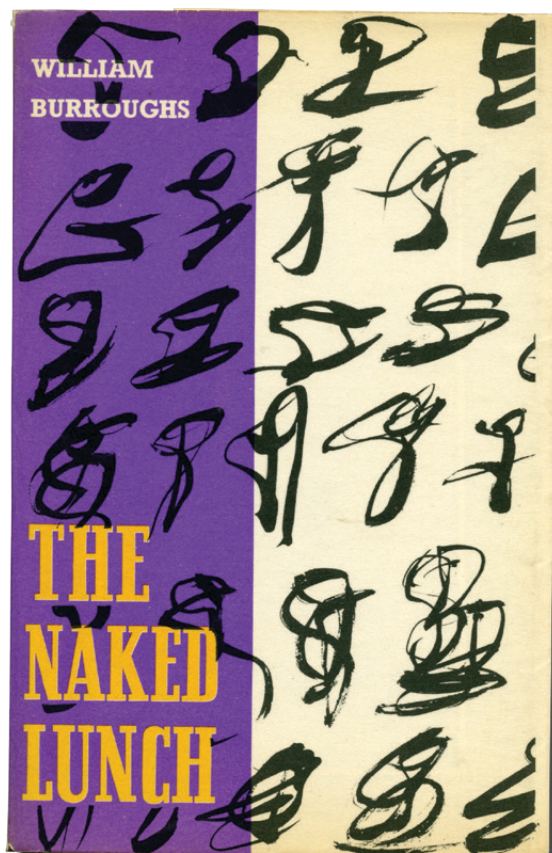
SAUL BELLOW
The Dangling Man

New York: The Vanguard Press, 1944. First Edition. The author's first book, with a price of \$2.50 at the bottom of the jacket front flap as called for.

Near Fine in a bright, about Near Fine dust jacket, with a lovely, deep brown topstain. Backstrip and jacket spine panel both very slightly sunned, with some minor wear at the spine ends.

Hanna 308.

\$2250



7

WILLIAM BURROUGHS
The Naked Lunch

Paris: Olympia Press, 1959. First Edition, a paperback original, preceding all others. First issue, without the price stamp on the rear wrapper.

Basis for the wild 1991 film written and directed by David Cronenberg, entirely faithful to the thematic spirit of the novel, if not the actual text.

Fine in a Near Fine dust jacket.

Maynard and Miles A2.a.

\$1850

FEATURED



8 KIM GORDON The Noise Paintings

New York: JMc & GHB Editions / Ecstatic Peace Library, 2010. First Edition, one of 26 lettered copies (this being letter B) containing an original noise painting (the word "gonna"), an original audio cassette recording, and three unbound booklets featuring 40 color plates of Gordon's paintings, which was also issued separately in a numbered edition of 200, this being copy No. 2 corresponding to letter B of the deluxe edition. Each of the three items signed by Gordon. Issued in conjunction with an exhibition curated by John McWhinnie and held

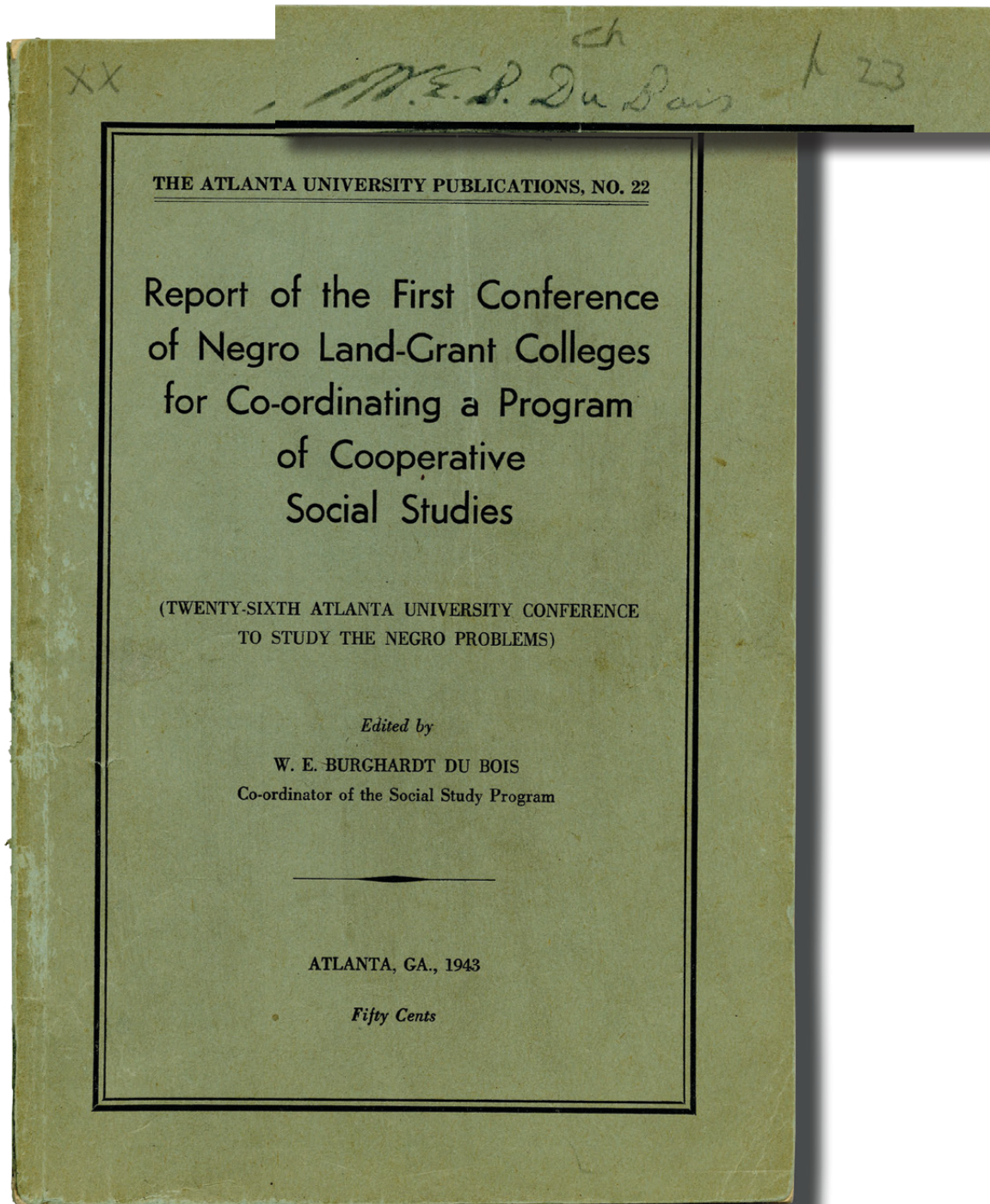
at Glenn Horowitz Bookseller from April 8 to May 8, 2010. With an essay by John Miller.

Painting 13 x 9.5 inches, ink on rice paper.

All material Fine. Housed in a Near Fine publisher's cloth clamshell box, with a single scratch to the front panel and a spot of faint soil to the spine heel.

\$2500





9

W.E.B. DU BOIS (EDITOR)

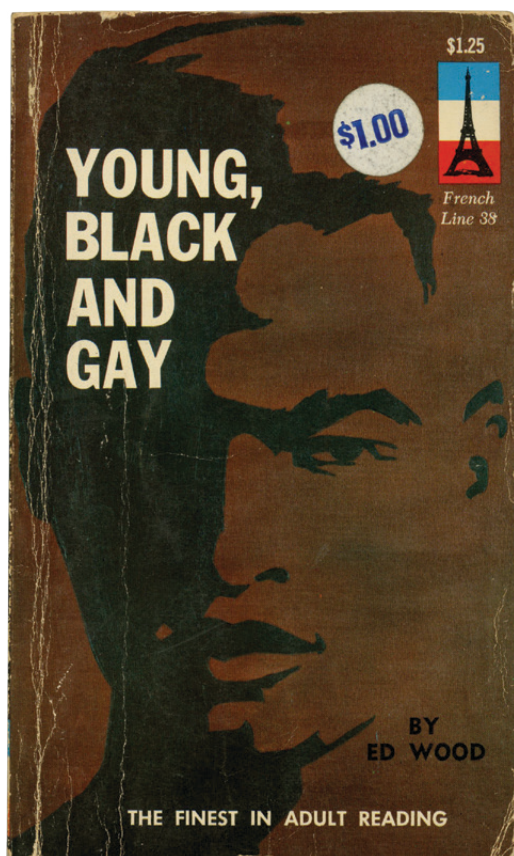
Report of the First Conference of Negro Land-Grant Colleges for Co-ordinating a Program of Cooperative Social Studies

Atlanta: Atlanta University Publications no. 22, 1943. First Edition. Copy belonging to W.E.B. Du Bois, with his owner name to the top of the front wrapper. With a couple of holograph ink notations by Herbert Aptheker, Du Bois' longtime editor, and holograph pencil underlining, bracketing, and occasional notations (we are unsure of the hand) throughout.

One of a series of reports edited by Du Bois during his second stint at Atlanta University. From the estate of Herbert Aptheker.

Very Good in wrappers. Light toning to the spine and edges, some minor rubbing and bruising. Provenance available on request.

\$2850



10

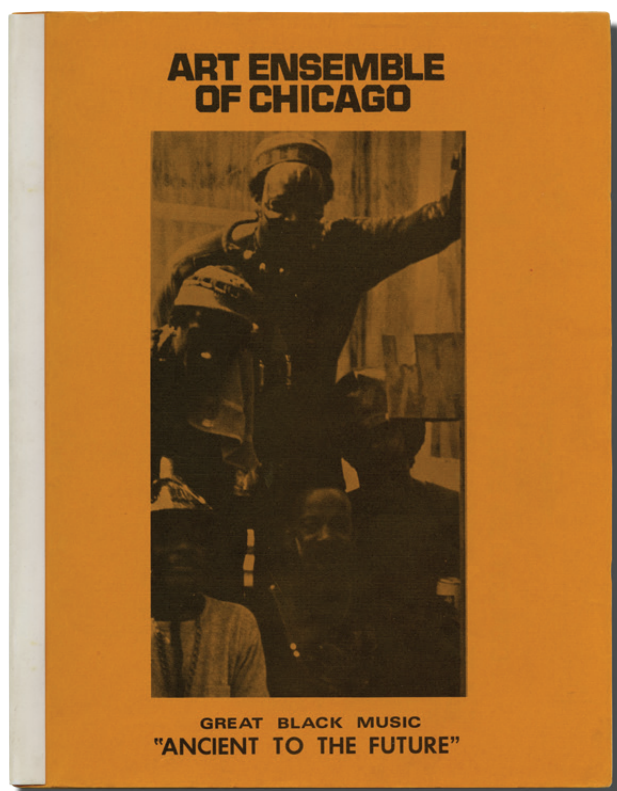
EDWARD D. WOOD, JR.
Young, Black, and Gay

San Diego, CA: PEC [Publishers Export Co.], 1968. French Line Novel No. FL-38. First Edition, a paperback original.

Perhaps the scarcest Wood paperback, about a gay black man adapting to prison life but meeting with a grisly end. Later reprinted by Regency as *Gay Black*, that edition just as difficult.

Very Good, with vertical creases, edge rubbing, light foxing, and a price sticker to the front wrapper.

\$850



11

Art Ensemble of Chicago: Great Black Music "Ancient to the Future"

Chicago: AECO Records, circa 1978. Original pressbook for Art Ensemble of Chicago, featuring photocopied flyers, posters, photographs, and press clippings for the band, as well as a discography for both the band and its members as solo artists complete through 1978. Published by AECO Records, the independent label founded by the band the previous year, and appearing to be a strictly low budget, hand assembled affair. OCLC locates no copies.

Born out of the free jazz scene of the late 1960s, avant garde group Art Ensemble of Chicago continued to experiment with both sounds and performance, incorporating found and nontraditional instruments, costumes, and face paint to push the boundaries of jazz. A key piece of ephemera from a crucially important jazz ensemble's first decade.

8.5 x 11 inches (22 x 28 cm). 48 pages in stiff paper wrappers, bound with a plastic pinch binding. Fine.

\$575



12

SUN RA

Extensions Out: The Immeasurable Equation, Vol. II

Chicago: Infinity, Inc. / Saturn Research, 1972. First Edition. Signed by Sun Ra on the front wrapper.

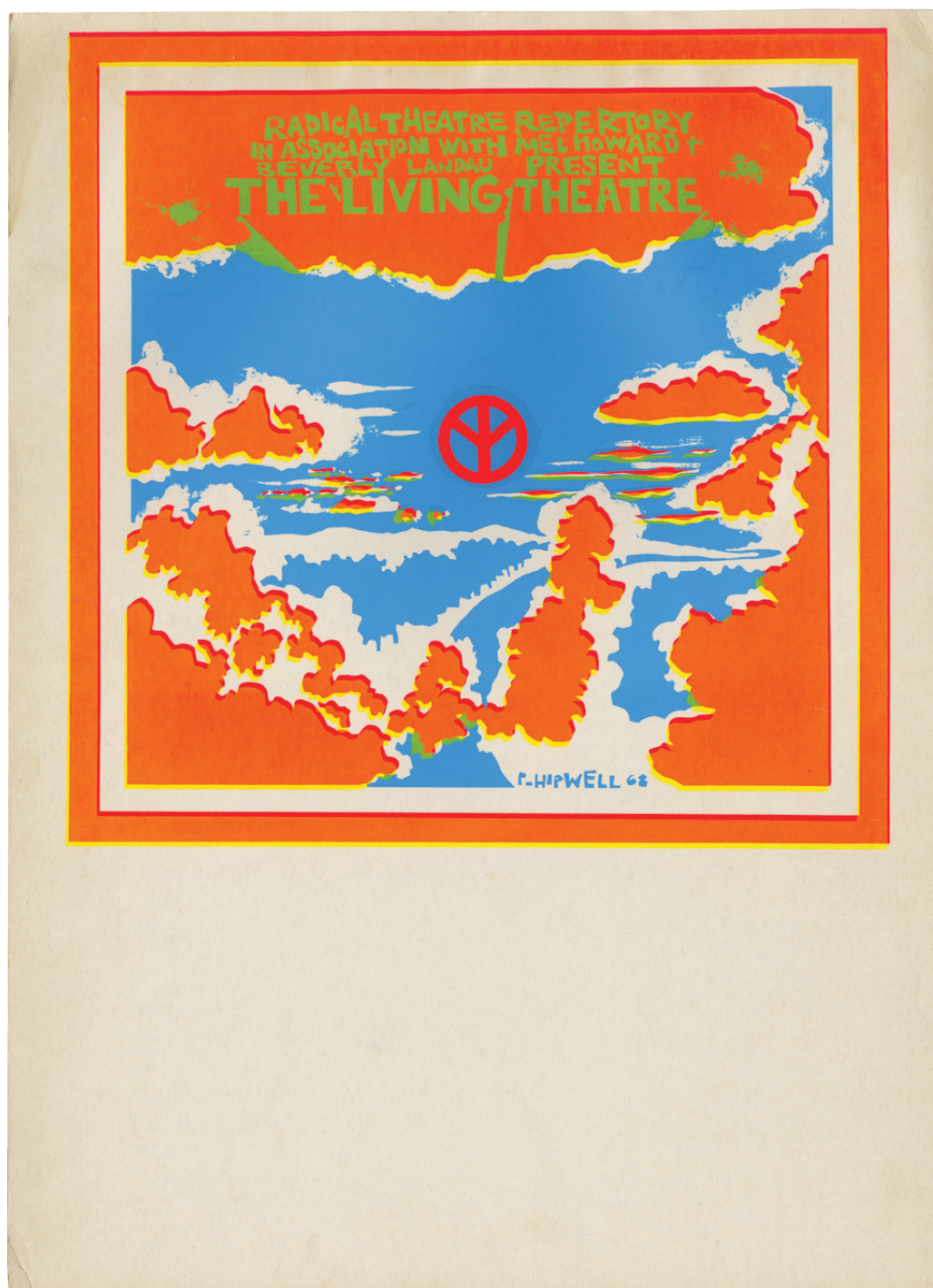
A followup volume to Sun Ra's first book of poetry, *The Immeasurable Equation*, also issued by the publisher in 1972. The first volume is rare (we have seen it twice in 15 years); we have never seen an example of the second volume, though we were aware of its existence based on the extensive bibliography in *Sun Ra: The Immeasurable Equation* (James L. Wolf and Harmut Geerken, Waitawhile Press, 2005), which collects all of Sun Ra's poetry and prose, both printed and recorded. OCLC locates no copies in institutions.

The two volumes complete Sun Ra's printed output for the 1970s, and the Wolf-Geerken bibliography notes only various reprints in the 1980s and early

1990s. This second volume consists mostly of poetry by Sun Ra, but with an interesting prose chapter in the middle titled "The Air Spiritual Man," omitted from later collections, that explains (if abstractly) some of Sun Ra's origins and philosophies. As with the poetry and performance known to us already by the great jazz musician and composer, the poems here involve interplanetary philosophical intrigue, sometimes meditative, sometimes very serious, and sometimes quite humorous and bright.

Thick side-stitched card wrappers, mimeograph. 142 pages, with poems and the single prose piece together in alphabetical order, front wrapper and interior illustrations by Aye. Near Fine.

\$7500



13

P. HIPWELL**Radical Repertory Theatre presents The Living Theatre**

1968. Original three color silk screen window card for The Living Theatre's 1968-69 tour of the United States, presented by the Radical Repertory Theatre, an organization of experimental theatre groups which served as a precursor to the Universal Movement Theatre Repertory. With a blank at the bottom where the dates, times, and locations of specific performances could be stamped.

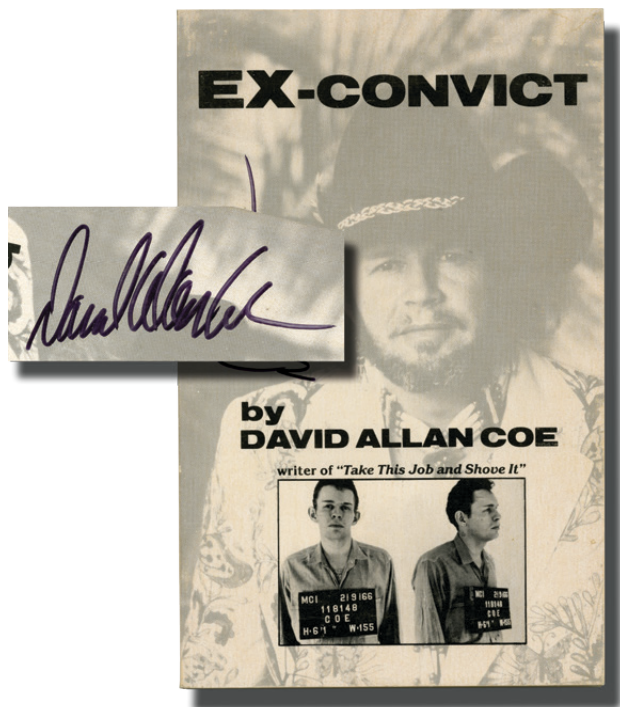
After touring Europe in exile for five years, The Living Theatre returned to tour the United States in 1968,

where they performed some of their best known work, *Paradise Now*, *Antigone*, *Mysteries and Smaller Pieces*, and *Frankenstein*.

Image 14 x 14 inches (35 x 35 cm), completely unfaded and very bright. Printed on a 16 x 22 inch (41 x 56 cm) board, with some light fraying and creasing to the edges. Near Fine overall.

\$875

FEATURED



14

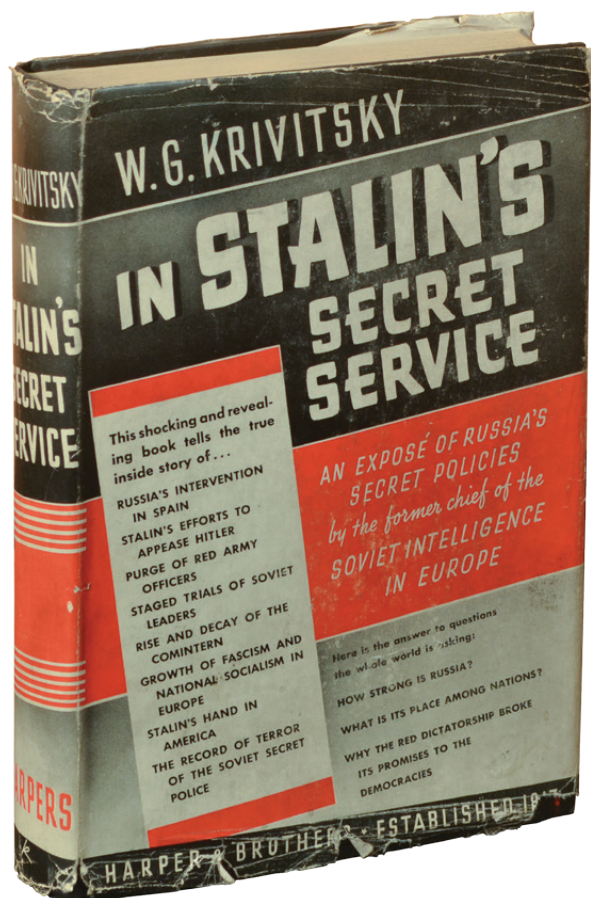
DAVID ALLAN COE Ex-Convict

David Allen Coe, 1982. First Edition. Near Fine in trade wrappers as issued. Signed by David Allen Coe on the front wrapper.

The maverick country singer's primitively printed autobiography, detailing his time in 11 different correctional institutions—from juvenile detention centers to prison—beginning at age 9, followed by a career as something of a renegade country singer. Coe's biggest single was "Take This Job and Shove It" in the 1970s, but his career as an underground hero among truck drivers, criminals, and outcasts of every variety is a good bit more interesting.

Near Fine in perfect bound photo illustrated wrappers.

\$750



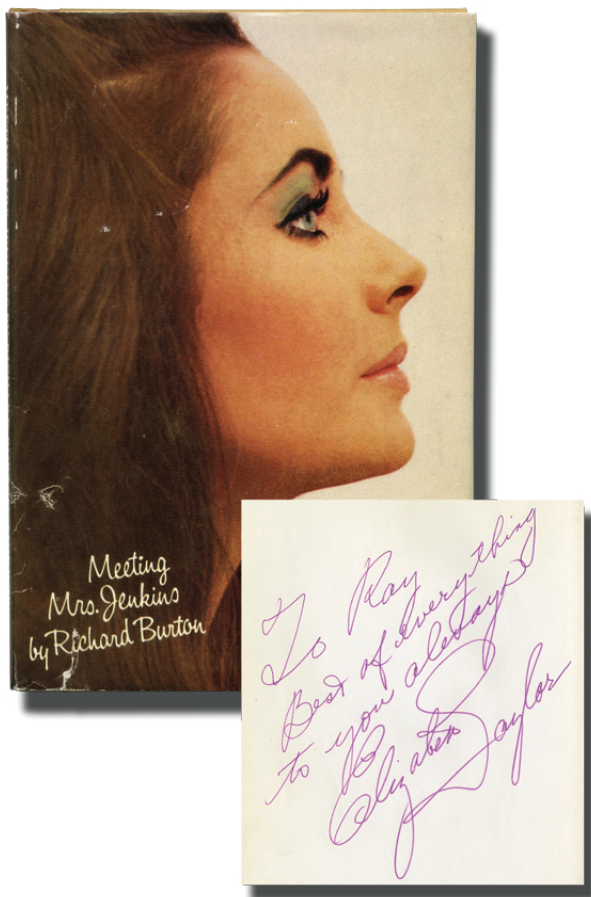
15

W.G. KRIVITSKY In Stalin's Secret Service

New York: Harper, 1939. First Edition. Author Krivitsky was an intelligence officer for the Soviet Union, notable for defecting and revealing plans of a Nazi-Soviet nonaggression pact signed in 1939, all just weeks before the outbreak of World War II. Krivitsky produced this inside account of Stalin's underhanded methods, appearing first in serial form in April 1939 in *The Saturday Evening Post*. On February 10, 1941, he was found dead in his hotel room in Washington, D.C., with three suicide notes by the bed. David Clay Large reported, in his 1991 book *Between Two Fires: Europe's Path in the 1930s*, that just prior to his death Krivitsky confided to a friend: "If I am ever found apparently a suicide, you will know the NKVD caught up with me."

Very Good plus in a Very Good example of the rare dust jacket.

\$650



16

**RICHARD BURTON
MEETING MRS. JENKINS**

New York: William Morrow, 1966. First Edition. inscribed by Elizabeth Taylor on the verso of the first blank: "To Ray / Best of everything to you always / Elizabeth Taylor."

Three brief reminisces by Burton about his meeting Taylor, his wife at the time of publication.

Very Good plus in a Very Good plus, price-clipped dust jacket. Vintage bookseller stamp to the front endpaper. Stamped price to the front jacket flap. Jacket has a couple of short closed tears repaired with cello tape on the verso and light rubbing.

\$750



17

**ROD SERLING (PLAY, SCREENWRITER)
FIELDER COOK (DIRECTOR)
BORIS KAUFMAN (CINEMATOGRAPHER)
VAN HEFLIN, EVERETT SLOANE (STARRING)
Patterns**

Los Angeles, CA: Warner Brothers, 1956. Vintage clapperboard used in the making of the 1956 film, the chalk-in portions erased, and the permanent lettering in place for the production title (PATTERNS), the director (FIELDER COOK), and the cameraman (B. KAUFMAN).

14 x 11.5 inches. Very good, with expected wear, but completely intact, with a working hinge at the right.

\$750

FILM FILM



18 **SERGEI BONDARCHUK (DIRECTOR, STARRING)** **LEO TOLSTOY (NOVEL)** **VASILY SOLOVYOV (SCREENWRITER)** **LYUDMILA SAVELEVA (STARRING)** **War and Peace**

Moscow: Mosfilm, 1966. Collection of three vintage borderless reference photographs from the French release of the 1966 film. With the archival stamp of the noted cinema historian Maurice Bessy on the verso of each photo.

A stunning set of battle scene photos, including one three-part panoramic shot, demonstrating the massive scale of the film, shot on location in Dorogobuzh, a region in the Smolensk province of Russia.

An epic film, over seven hours long and slavishly faithful to Tolstoy's novel, that was for many years

the most expensive European movie ever made. The lengthy, graphic battle scenes, which killed a number of horses, led to the film being boycotted in many American cities.

Winner of the Academy Award for Best Foreign Language film.

8 x 10 inches (20.5 x 25.5 cm). Near Fine.

Complete collation details available on request.

\$550

FILM FILM



19

GLORIA SWANSON (STARRING)

ALLAN DWAN (DIRECTOR)

CONINGSBY WILLIAM DAWSON (NOVEL)

JAMES ASHMORE CREELMAN, FORREST HALSEY (SCREENWRITER)

The Coast of Folly

Paramount Pictures, 1925. Vintage linen backed keybook photograph from the 1925 film. Based on the 1924 novel by Coningsby William Dawson.

A pre-Code era antecedent. Gloria Swanson stars as both mother and the daughter she is trying to rescue from scandal. One of eight films the actress made with pioneering director Allan Dwan, now considered lost along with three of the others.

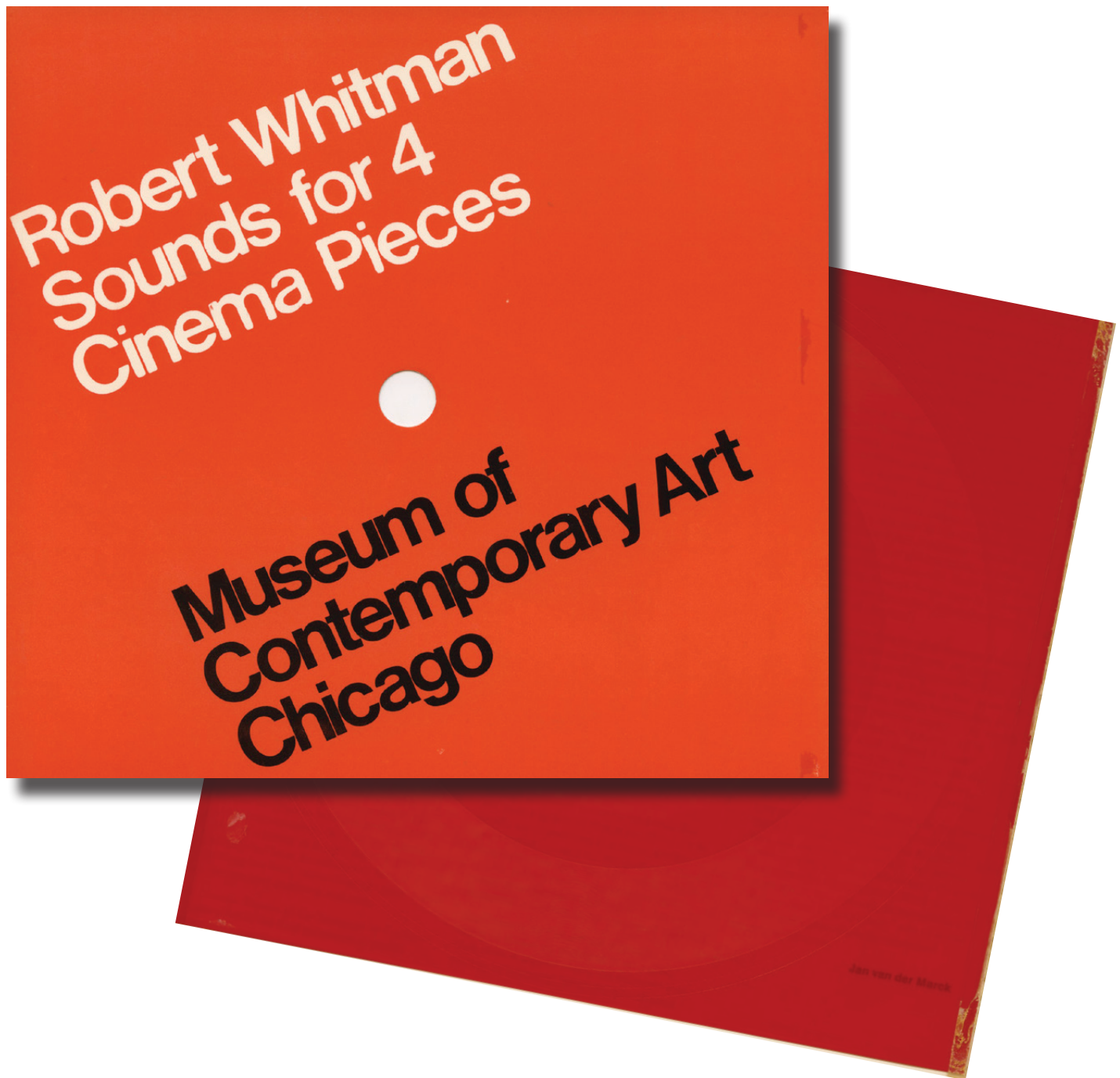
Mick LaSalle: "A transitional figure, Swanson ...

played the glamorous woman who could--if she so chose, but she never chose, but she could if she wanted to, but she never wanted to--behave with the same license as a man."

9.5 x 7.75 inches. Linen backed as issued, Fine.

La Salle, p. 20.

\$625



20

ROBERT WHITMAN

Robert Whitman: Sounds for 4 Cinema Pieces record and exhibition information mailer from Museum of Contemporary Art Chicago, 1968

Chicago, IL: Museum of Contemporary Art, 1968. Original mailer with exhibition information and 33 1/3 rpm record *Sounds for 4 Cinema Pieces* by Robert Whitman for his films from the Museum of Contemporary Art, Chicago, April and May, 1968.

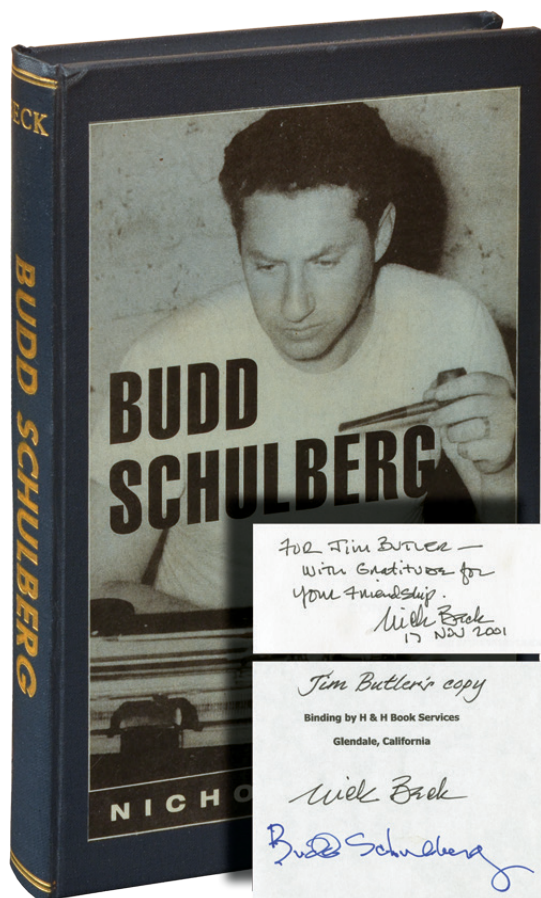
Whitman's 4 Cinema Pieces, *Window* (1963), *Shower* (1964), *Dressing Table* (1964), and *Sink* (1964), were shown together for the first time at this exhibition, and the sounds from them are included on this 11 minute record sent out by the museum with

exhibition information. The unique mailer binding, which can be folded and placed on a turntable, was patented by the museum.

Record and folder 7.5 x 7.25 inches housed in 8 x 7.5 envelope. Front cover unhinged, edges discolored from cellophane tape, else Very Good plus in an about Fine unmailed envelope.

\$300

21



One of ten copies

BUDD SCHULBERG

NICHOLAS BECK

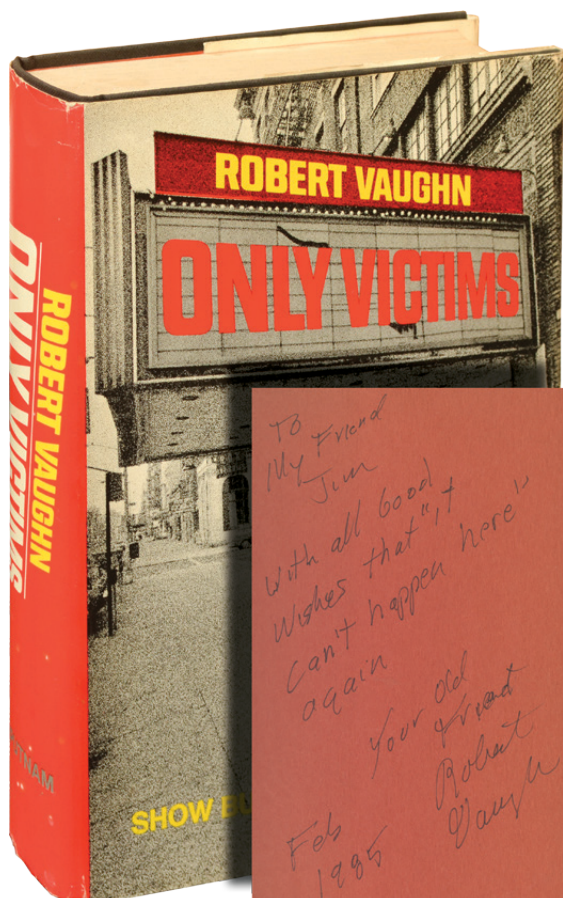
Budd Schulberg: A Bio-Bibliography

Lanham, MD and London: The Scarecrow Press, 2001. First Edition. One of 10 numbered copies (this being No. 9) signed by both Schulberg and author Nicholas Beck. This copy is additionally inscribed by Beck on the title page: "For Jim Butler / With gratitude for your friendship / Nick Beck / 17 Nov 2001."

Fine in blue cloth with no dust jacket as issued.

\$450

22



ROBERT VAUGHN

Only Victims: A Study of Show Business Blacklisting

New York: G. P. Putnam's Sons, 1972. First Edition. Inscribed by actor and author on the front endpaper: "To my friend Jim / With all good wishes that 'it can't happen here' again / Your old friend / Robert Vaughn / Feb 1985."

Foreword by George McGovern.

Fine in a bright, Near Fine dust jacket.

\$350



23

ANDY WARHOL
JONAS MEKAS (EDITOR)
GEORGE MACIUNAS (DESIGN)
GERALD MALANGA, JACKSON MAC LOW, ET AL (CONTRIBUTORS)

Film Culture: Issue 45, Summer 1967 - Andy Warhol

New York: Film Culture, 1967. First Edition. Issue 45 of *Film Culture* magazine, dedicated to the films of Andy Warhol, featuring numerous images throughout.

Whether envisioned by the magazine or not, the timing was brilliant, as 1967 was pretty much the point at which Warhol stopped directing his films and became more of a producer. He would only have

a sole directorial credit for one more film in 1968 (*Lonesome Cowboys*) and one in 1969 (*Blue Movie*), making this issue something of an unintentional grand summary of his film work.

Fine in wrappers.

\$475



24

Twelve oversize double weight photographs
OTTO SCHENK (DIRECTOR, SCREENWRITER)
ARTHUR SCHNITZLER (PLAY)
MARIA SCHNEIDER, SYDNE ROME (STARRING)
Merry-Go-Round

Vienna: Lisa-Film, 1973. Collection of 12 vintage oversize double weight reference photographs for the 1973 German film, based on the controversial 1897 play *Reigen (La Ronde)* by Arthur Schnitzler, Adapted three time previously; by Max Ophüls in 1950 and Roger Vadim in 1964, both as *La Ronde*, and by Richard Lerner and Paul Glickler in 1971 as *Hot Circuit*, as well as several time subsequently.

Schnitzler's play, which satirizes the sexual and class morals of its era was not produced on stage until 1920, although published versions in various languages were available as early as 1900. With its frank sexual nature and depictions of relationships

that crossed class and cultural lines, the play was immediately condemned as pornography and withdrawn from the German stage, although it remained popular elsewhere.

The play consists of a series of vignettes, each featuring a pair of lovers, with each character appearing in two consecutive scenes, with one character in the first scene appearing in the last.

9.5 x 12.25 inches (24 x 31 cm). Near Fine.

\$350



25

D.W. GRIFFITH (DIRECTOR)
KARL VOLLMÖLLER (NOVEL)
GERRIT J. LLOYD, SAM TAYLOR (SCREENWRITER)
LUPE VELEZ, WILLIAM BOYD (STARRING)
Lady of the Pavements

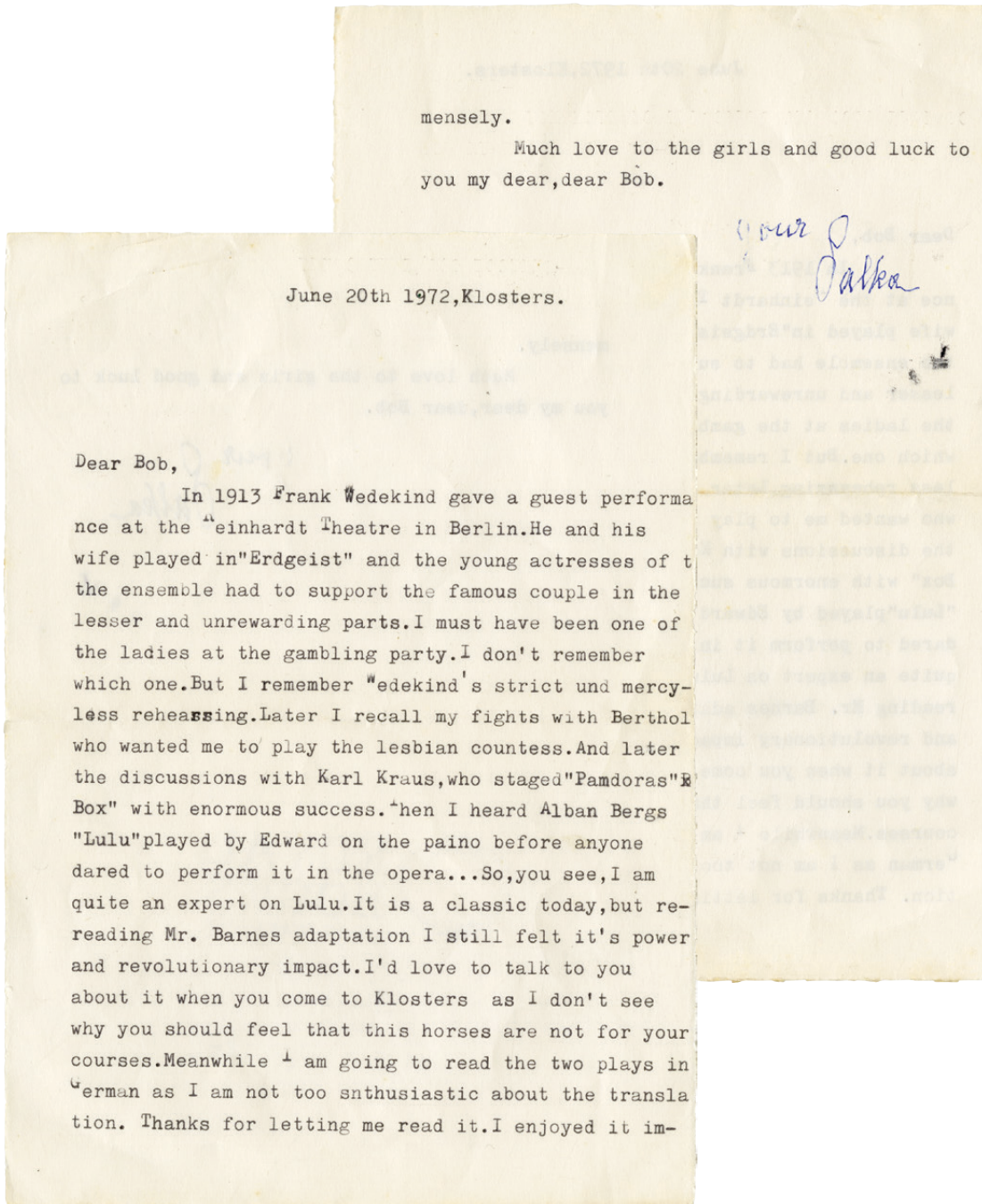
Beverly Hills, CA: United Artists, 1929. Two vintage oversize sepia toned double weight reference photographs from the 1929 film. With United Artists labels on the verso of each photo.

D.W. Griffith's final "silent," a partial talkie that served as a transition between his final silent film, *The Battle of the Sexes* (1928), and the two sound films which would round out his career, *Abraham*

Lincoln (1930), and *The Struggle* (1931).

10.75 x 13.75 inches (27.25 x 35 cm), with a small border around each photo. Diagonal crease near the left margin of one photo, else both photos Near Fine.

\$400



26

**SALKA VIERTEL
ROBERT PARRISH**

Typed letter signed to film director Robert Parrish

1972. Original typed letter signed from screenwriter and actress Salka Viertel to director Robert Parrish, dated June 20, 1972, presumably regarding an unproduced adaptation of Frank Wedekind's *Lulu* plays; *Earth Spirit* (1895) and *Pandora's Box* (1904).

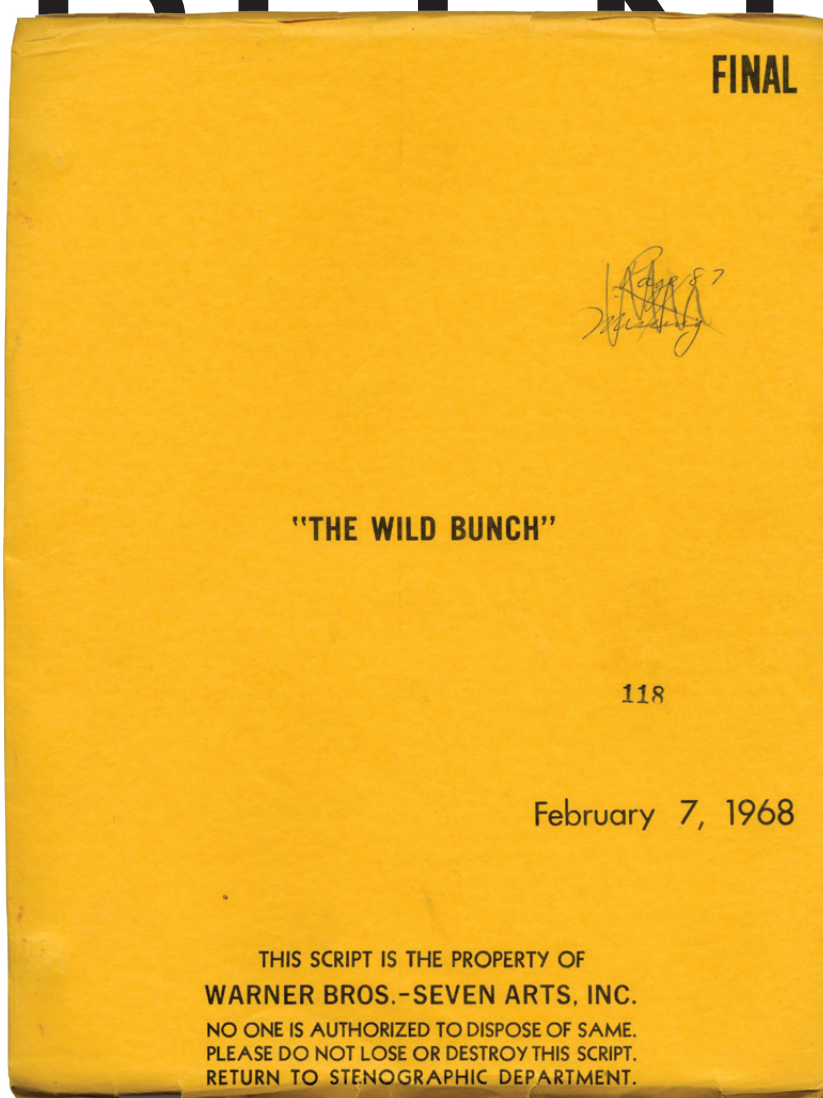
The letter touches on much of the early history of the play, mentioning Viertel's role in a 1914 production starring Wedekind and his wife, Tilly Newes, discussions with Berthol Brecht, who wanted her for the role of Countess Geschwitz, and stage director Karl Krauss, and hearing the theme from

Alban Berg's opera *Lulu*, based on the plays, for the first time. She mentions enjoying rereading Peter Barnes 1970 adaptation of the plays but that she is "not too [e]nthusiastic about the translation." She closes by inviting Parrish to discuss the plays when he comes visit her in Klosters, Switzerland.

6.75 x 8.25 inches (17 x 21 cm). Folded once horizontally, Fine.

\$325

SCREENPLAY



27 **SAM PECKINPAH (DIRECTOR, SCREENWRITER)**
WALON GREEN (SCREENWRITER)
WILLIAM HOLDEN, ERNEST BORGNINE, ROBERT RYAN, EDMOND O'BRIEN,
WARREN OATES (STARRING)
The Wild Bunch

Burbank, CA: Warner Brothers, 1968. Revised Final draft script for the 1969 film. Distribution page signed by Anthony Goldschmidt, assistant to producer Phil Feldman, in holograph ink. Brief notation in holograph ink and pencil on the front wrapper.

Sam Peckinpah's classic revisionist western of nearly inestimable importance (and violence), based on a story by Roy Sickner, made at the peak of his career, and which along with *Straw Dogs* (1971), remains the lasting testament to his vision. A major contributor to the "end of the West" theme so prevalent of the genre in the 1970s, and one of the earliest New Hollywood Westerns.

After a failed payroll robbery, a band of thieves led by aging Pike (William Holden), including Dutch (Ernest Borgnine), Angel (Jaime Sanchez), and Lyle and Tector Gorch (Warren Oates and Ben Johnson), heads for the Mexican border to heist a train. Pursued by Pike's former friend, Deke Thornton (Robert Ryan), and with a corrupt railroad tycoon and a Mexican general constantly instigating them, they instead make a final stand, mercilessly avenging their friend Angel.

Set in Mexico, shot on location in Mexico and Spain.

Hardy, p. 319. Pitts 4934. Weldon (1996), p. 619.

\$7500



28

ARTHUR PENN (DIRECTOR)
STEVE TESICH (SCREENWRITER)
CRAIG WASSON, JODI THELEN, MICHAEL HUDDLESTON, JIM METZLER (STARRING)
Four Friends

New York: Filmways Pictures, 1980. Revised draft script for the 1981 film. Included is a second script, a revised draft in wrappers containing the latest revisions, and two shooting schedules, one detailing shooting dates beginning Week Three, and one detailing dates beginning about Week Nine. Notations throughout both scripts in holograph ink and pencil.

Based on screenwriter Tesich's own coming-of-age in Indiana in the 1960s. Danilo (Wason), Georgia (Thelen), David (Huddleston), and Tom (Metzler) are four friends growing up in a 1960s industrial

town. Told through a series of vignettes in the eyes of Danilo, the film chronicles each friend as they come to accept that their lives may have become something they never thought possible.

One of director Penn's final and lesser known films, after *The Missouri Breaks* (1976) and before *Target* (1985).

Complete collation details available upon request.

\$675



29

The first live action Spiderman

E.W. SWACKHAMER, RON SATLOF, FERNANDO LAMAS (DIRECTORS)
ALVIN BORETZ, ROBERT JAMES, JOHN W. BLOCH (SCREENWRITERS)
NICHOLAS HAMMOND, ROBERT F. SMITH, MICHAEL PATAKI (STARRING)
The Amazing Spider-Man

Los Angeles, CA: Charles Fries Productions, 1977. Archive of five scripts for Season One episodes of *The Amazing Spider-Man* television show belonging to actor Michael Pataki, who played police captain Barbera, each with his holograph name on either the front wrapper or title page, and his lines and stage directions circled throughout, with one of the scripts also including substantial holograph changes to Barbera's dialog and action.

The Amazing Spider-Man debuted on CBS in September 1977 with a two hour television movie serving as the pilot, the first live action treatment of Marvel's flagship hero outside of some occasional segments that aired as part of PBS's *The Electric Company* earlier in the decade. Five more episodes of Season One aired the following April and May. A second series of eight episodes aired during the 1978-79 season. Although a ratings success, CBS chose not to renew *The Amazing Spider-Man* for a third season, because they were already committed

to *The Incredible Hulk* and *Wonder Woman* shows and were wary of being dismissed as a one dimensional "superhero network," a somewhat mystifying reason when viewed from the almost total domination by comic book characters of the pop culture of today.

Included in the archive are a draft script for the two hour television movie pilot, *Spider-Man*, here under the working title *The Mind Stealers*, Second Revised Final draft scripts for episode two, *The Deadly Dust Part One*, both a First Draft and a Second Revised Final draft of episode three, *The Deadly Dust Part Two*, and a Second Draft script for episode five, *Night of the Clones*, here under the working title *The Dark Side of Dr. Moon*. Also included are two film still photographs from Season Two episodes.

\$1500



PATAKI

SECOND AND FINAL DRAFT
FEBRUARY 13, 1978

THE AMAZING SPIDER-MAN

"The Deadly Dust"

-PART TWO-

Written by
Robert Jones

Production #5266.05

M.L. Ritt

MICHAEL

THE AMAZING SPIDER-MAN

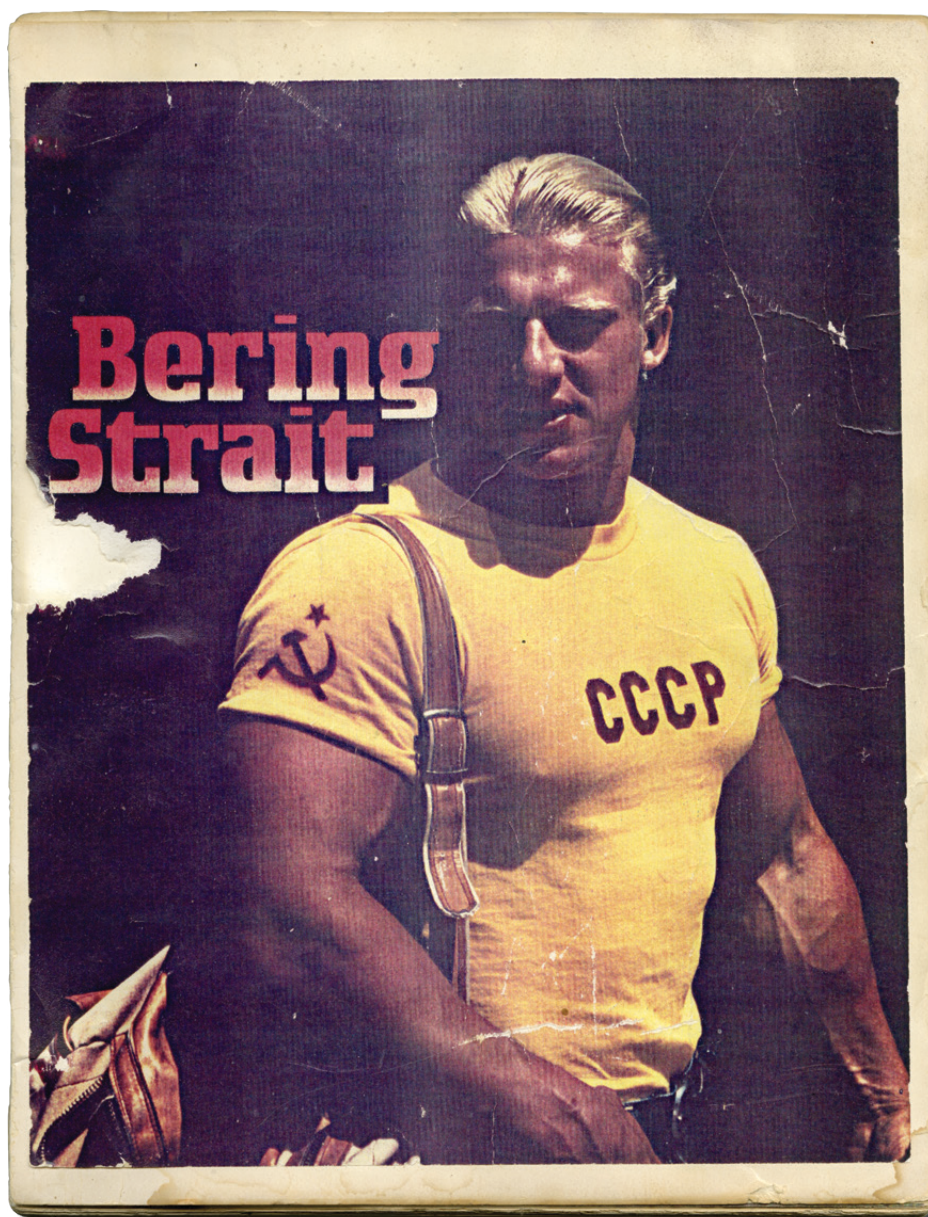
"The Dark Side of Dr. Moon"

Written by
John W. Bloch

Production #5266.05

cfp Charles Fries
Productions Inc.
4024 NORTH RADFORD AVENUE, STUDIO CITY, CA 91604

cfp Charles Fries
Productions Inc.
4024 NORTH RADFORD AVENUE, STUDIO CITY, CA 91604



30

Backing out of the USSR

DAVID WEISMAN, IGOR A. DIMONT (SCREENWRITERS)

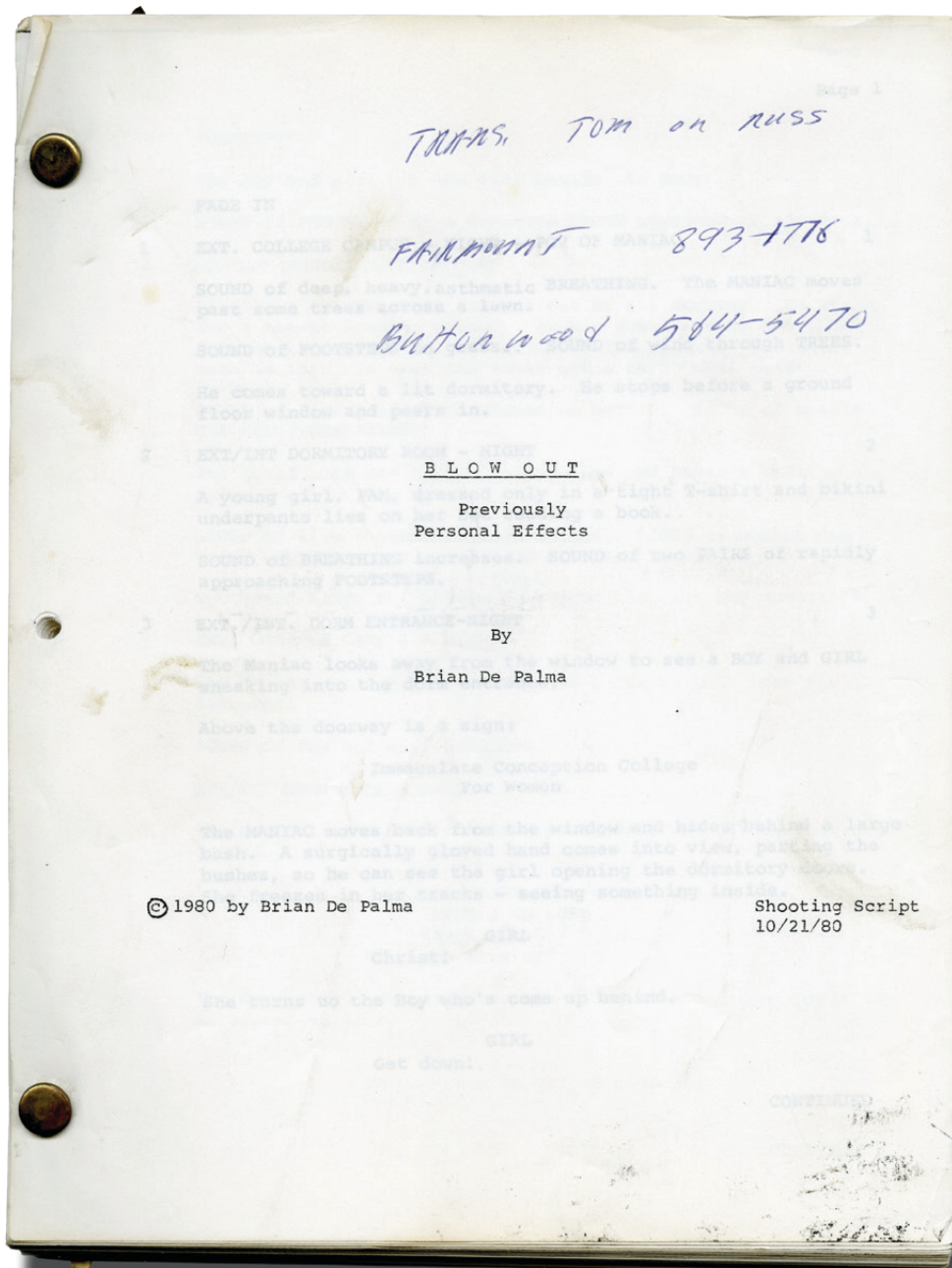
Bering Strait

Los Angeles, CA: Bering Strait Productions, circa 1978. Draft script for the unproduced experimental film *Bering Strait*.

An absurd comedy of errors and overexaggerated stereotypes in which USSR wrestler Vasya Kasyev is chosen to assume the poster boy role of a "typical wholesome Soviet Olympian" for an American documentary, while secretly preferring scandalous premarital affairs with many women and drinking copious amounts of vodka. Unluckily for him, he oversteps his bounds and is exiled to Siberia, where he crosses the Bering Strait to hide in America, where he rapidly embraces capitalist ideals and becomes an internationally renowned superstar.

Written by David Weisman, best known for his work on boundary-pushing films such as *Shogun Assassin*, a redubbed and remixed edit of the first two films in the Japanese samurai film series, *Lone Wolf and Cub*, and *Ciao! Manhattan*, a semi-autobiographical cinema verité documentary about original Warhol superstar Edie Sedgwick.

\$450



31 BRIAN DE PALMA (DIRECTOR) JOHN TRAVOLTA, NANCY ALLEN, JOHN LITHGOW, DENNIS FRANZ (STARRING) Blow Out

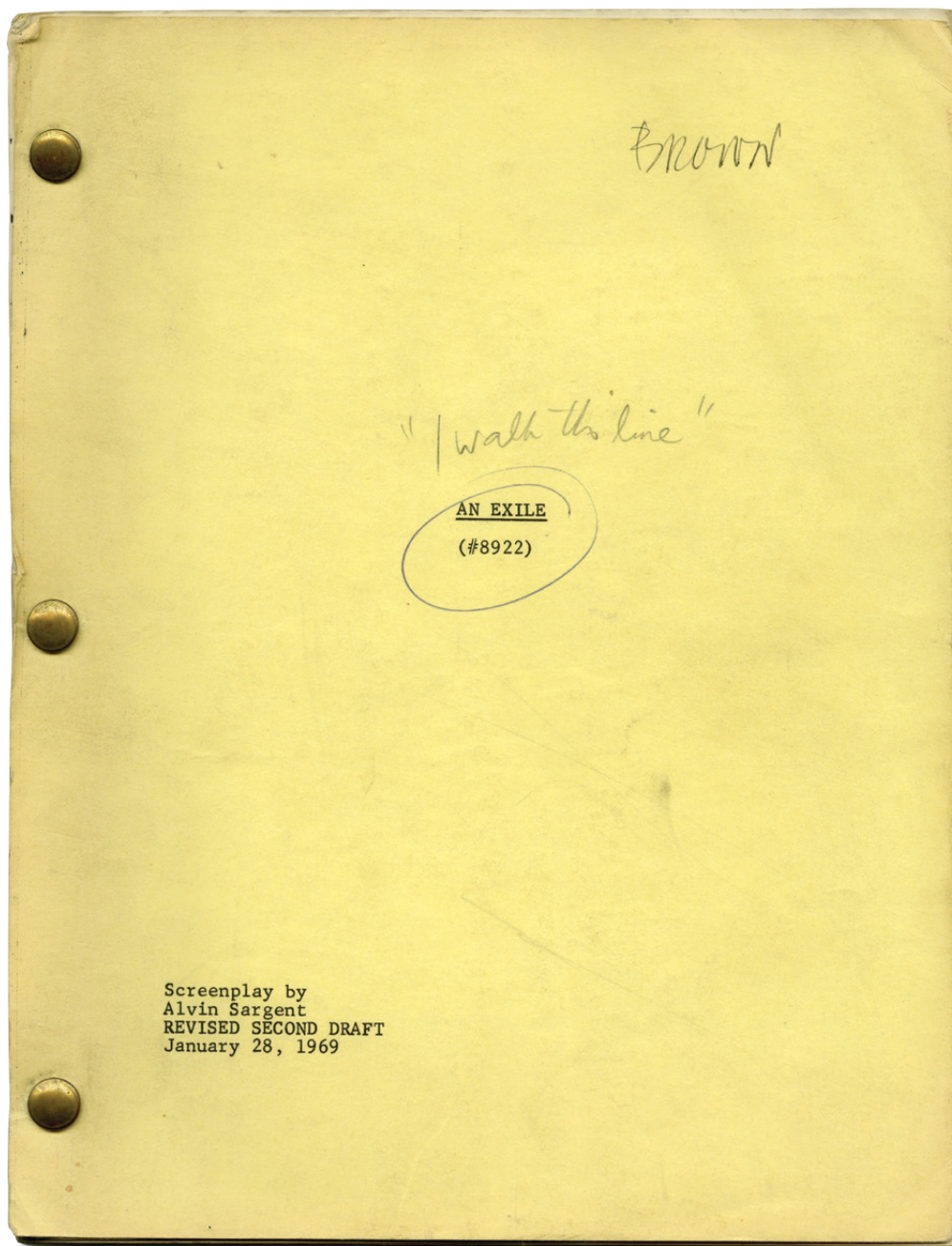
Los Angeles: Filmways, 1980. Revised Shooting Script for the 1981 film, *Blow Out*, here with the working title, *Personal Effects* on the title page. Notations on the front wrapper and on a few pages in holograph ink. Second generation photocopy, produced for use in shooting the film, with photocopied punch holes and notations.

A noirish De Palma highspot, with influences from Antonioni's *Blow-Up* and Francis Ford Coppola's *The Conversation*. Considered by many to be the finest of the director's films of the 1980s, a paranoid thriller

that is visually arresting from start to finish, as well as what Criterion calls "...a devilish reflection on moviemaking," and favorite of the fickle Pauline Kael.

Criterion 502. Grant, p. 80. Spicer, p. 425

\$475



32

JOHN FRANKENHEIMER (DIRECTOR)

ALVIN SARGENT (SCREENWRITER)

JOHNNY CASH (SCORE)

GREGORY PECK, TUESDAY WELD, ESTELLE PARSONS, RALPH MEEKER (STARRING)

I Walk the Line

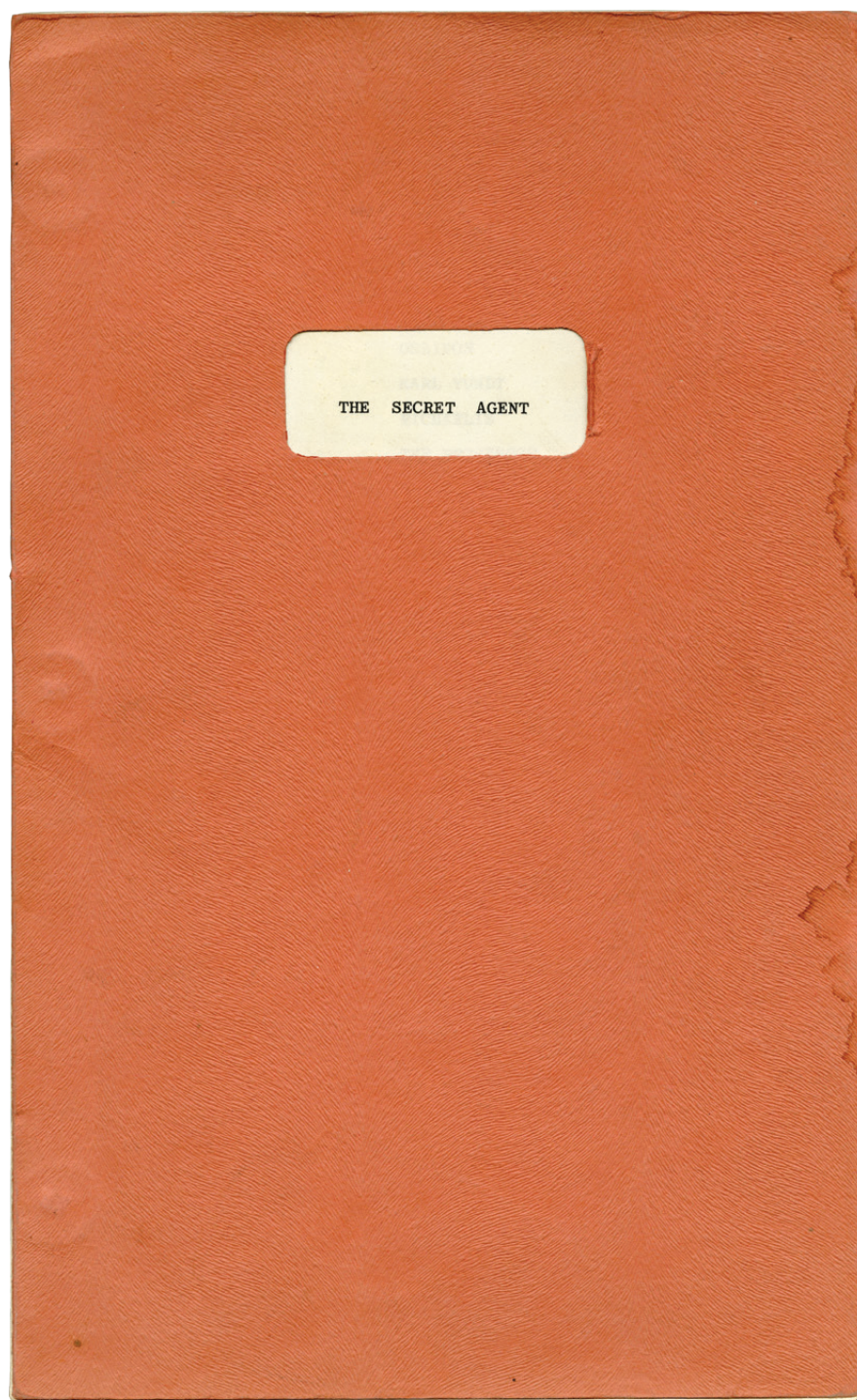
Culver City, CA: Columbia Pictures, 1969. Revised Second Draft script for the 1970 film *I Walk the Line*, here under the working title, *An Exile*. Copy belonging to costume designer Lewis Brown, with his name on the front wrapper, and notations throughout, in holograph ink.

Based on Madison Jones' 1967 novel, *An Exile*. Henry Tawes (Peck) is the sheriff in a small town in

Tennessee who meets Alma (Weld), whose father makes moonshine illegally. The two attempt to have an affair, but secrets travel fast in a small town.

Soundtrack by Johnny Cash, including his 1956 titular song.

\$400



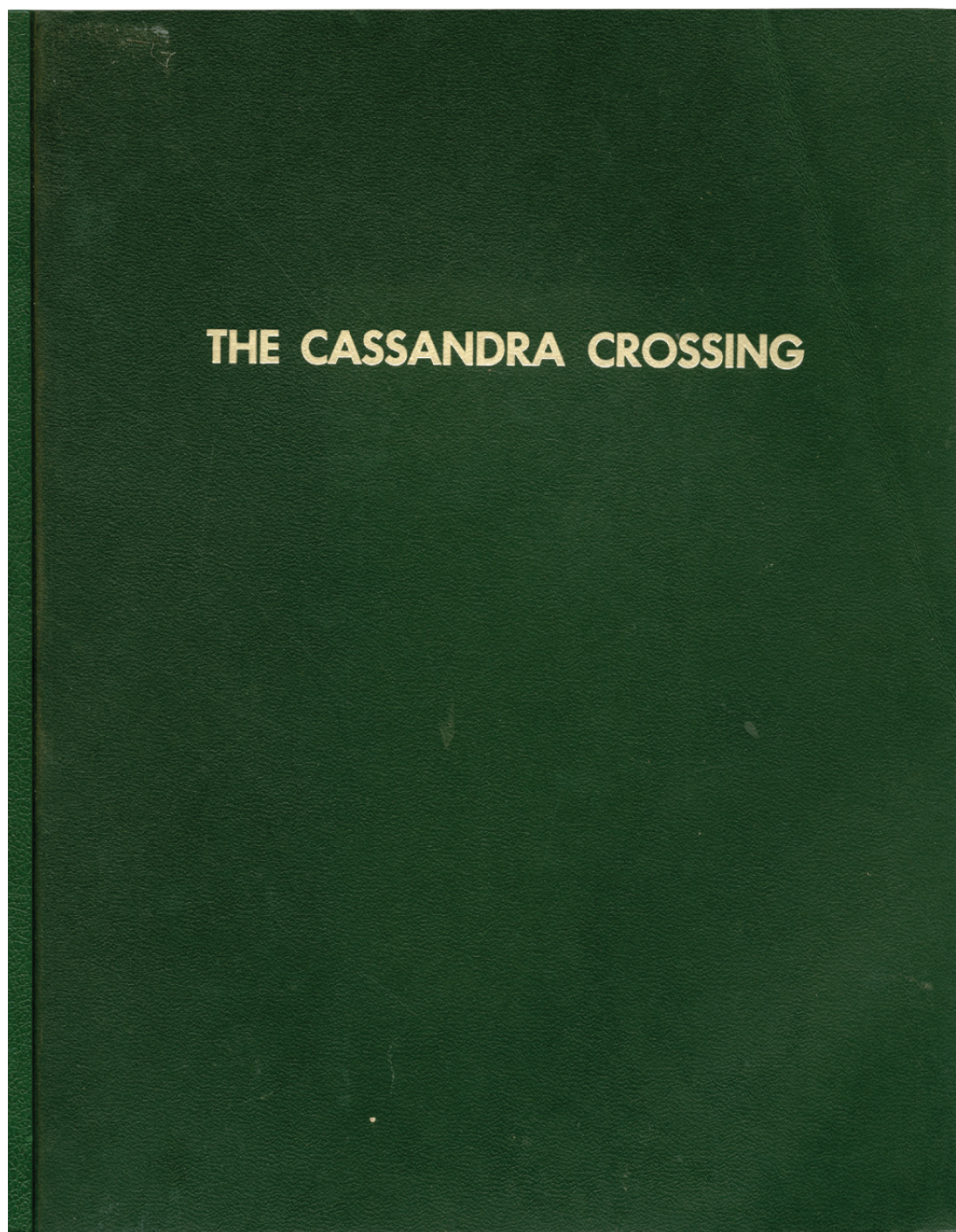
33

JOSEPH CONRAD (NOVEL)
JOHN OSBORNE (SCREENWRITER)
The Secret Agent

1975. Draft script for an unproduced film, written by playwright John Osborne, based on the 1907 novel by Joseph Conrad. Dated "August, 1975" at the end of an essay by Osborne about the proposed adaptation bound at the end of the script. Copy belonging to producer Jerry Bick, with his name and Los Angeles address in manual type on the title page.

In addition to his influential theatre work, such as *Look Back in Anger*, Osborne wrote several screenplays and teleplays, winning an Oscar for his 1963 adaptation of *Tom Jones*.

\$850



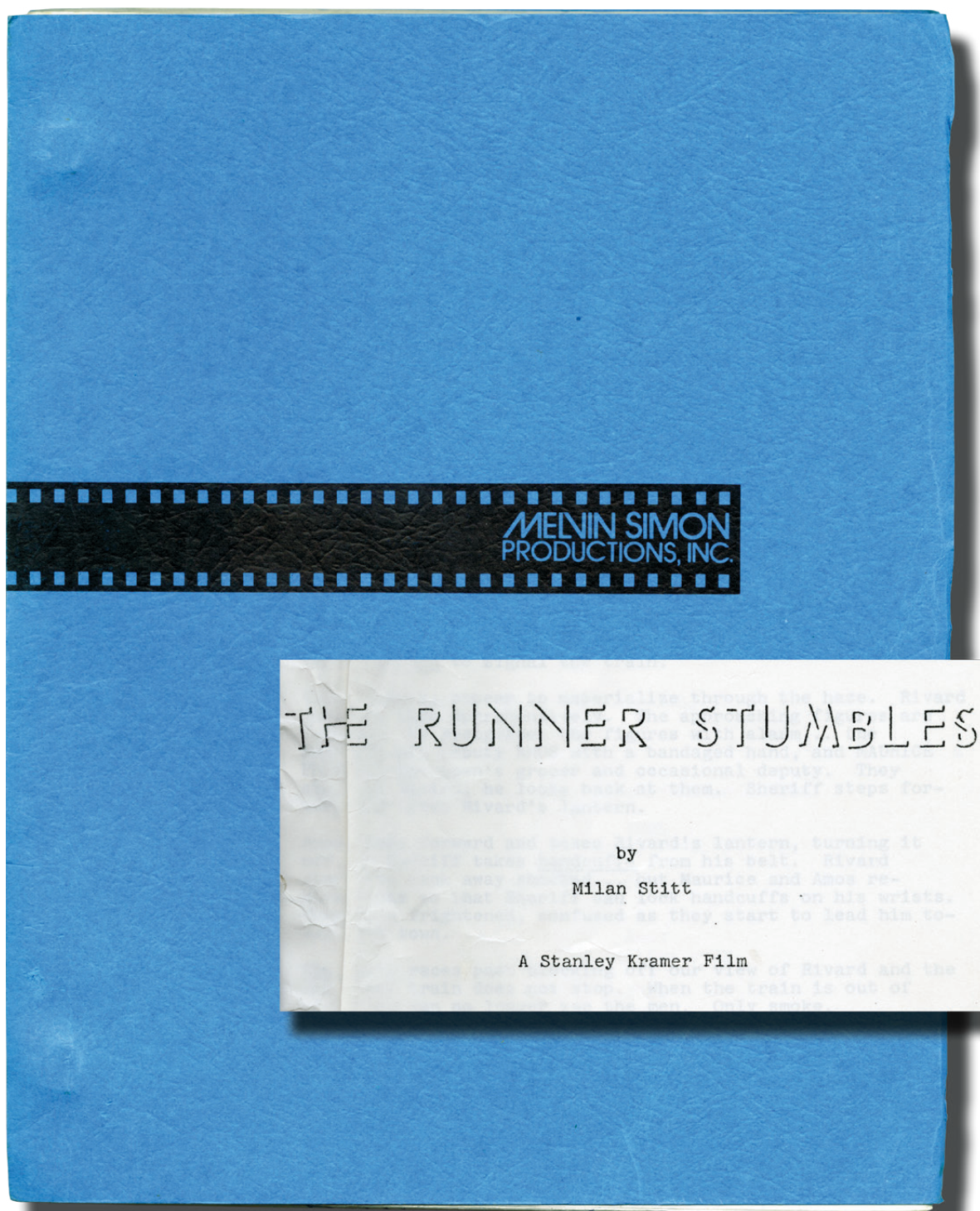
34 **GEORGE P. COSMATOS (DIRECTOR, SCREENWRITER)**
ROBERT KATZ, TOM MANKIEWICZ (SCREENWRITERS)
SOPHIA LOREN, RICHARD HARRIS,
MARTIN SHEEN, O.J. SIMPSON (STARRING)
The Cassandra Crossing

ITC Entertainment, 1976. Draft script for the 1976 German-Italian-British film.

A train traveling in Europe has been exposed to a deadly disease, and the passengers are forbidden to leave the train. Terrorism and disaster follow, with a

star-studded cast, including Richard Harris, Martin Sheen, and producer Carlo Ponti's wife, Sophia Loren.

\$550



35

STANLEY KRAMER (DIRECTOR)**MILAN STITT (SCREENWRITER)****DICK VAN DYKE, KATHLEEN QUINLAN, MAUREEN STAPLETON, RAY BOLGER (STARRING)****The Runner Stumbles**

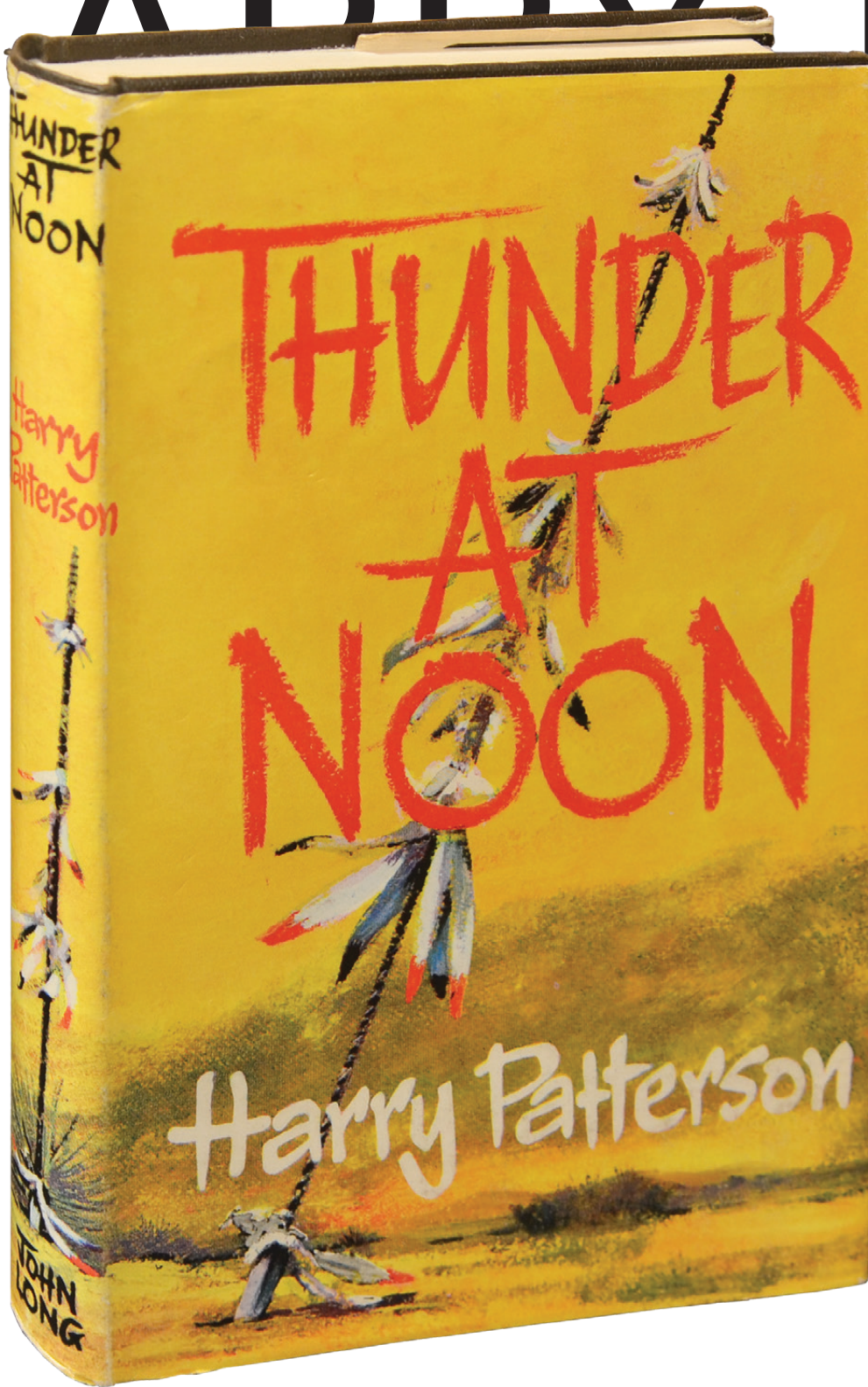
Beverly Hills, CA: Mel Simon Productions, 1978. First Draft script for the 1979 film.

Father Brian (Dyke) is a priest in a depressing mining town, until one day a new Sister, Rita (Quinlan) joins his parish and changes his perception of life. She

is trusting and kind and listens to Father Brian, but their relationship takes a turn for the worse, landing Father Brian in the role of suspect.

\$350

HARRY PATTERSON



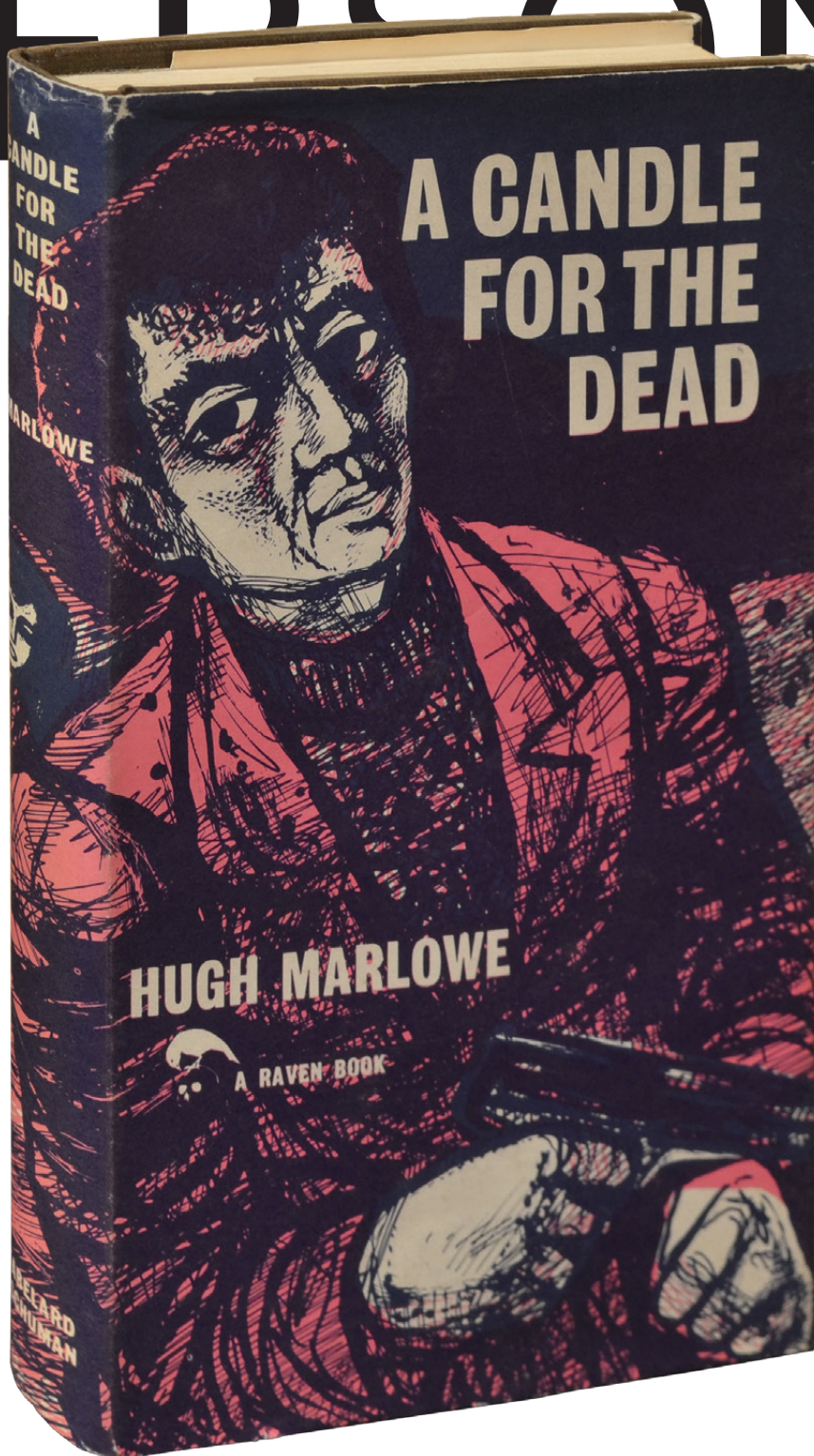
36

HARRY PATTERSON
Thunder at Noon

London: John Long, 1964. First UK Edition, preceding all others. Revised and reprinted in 1983 as *Dillinger*. Jacket design by William Randell.

Near Fine in an attractive Very Good plus dust jacket. Jacket lightly rubbed, with brief wear at the crown.

\$575



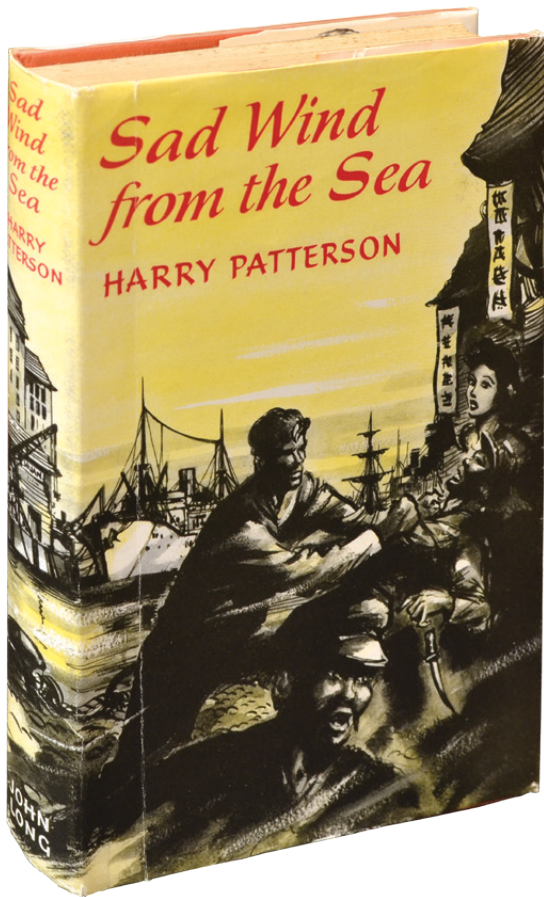
37 **HARRY PATTERSON WRITING AS HUGH MARLOWE**
A Candle for the Dead

London: Abelard-Schuman, 1966. First UK Edition, preceding all others. Reprinted in 1969 as *The Violent Enemy*, with Patterson writing as Jack Higgins, and basis for the 1967 Don Sharp film, *The Violent Enemy*, starring Tom Bell, Susan Hampshire, and Ed Begley.

Very Good plus in a Very Good plus dust jacket. Slight lean, faint notation in holograph ink on the front endpaper. Jacket front flap is clipped at one corner with American price intact, light toning to the spine, brief rubbing at the extremities.

\$575

HARRY PATTERSON



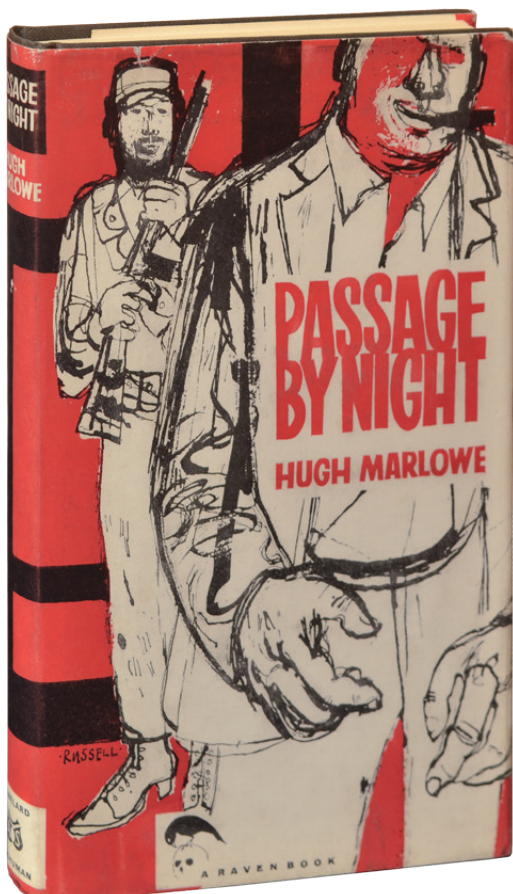
38

HARRY PATTERSON *Sad Wind from the Sea*

London: John Long, 1959. First UK Edition, preceding all others. The author's first novel, and his only Mark Hagen novel. Jacket design by Chavasse.

Very Good plus in a Very Good plus dust jacket. Spine lean, foxing throughout. Jacket spine slightly faded, with a vertical crease to the front panel, and two tiny stains. Uncommon.

\$450



39

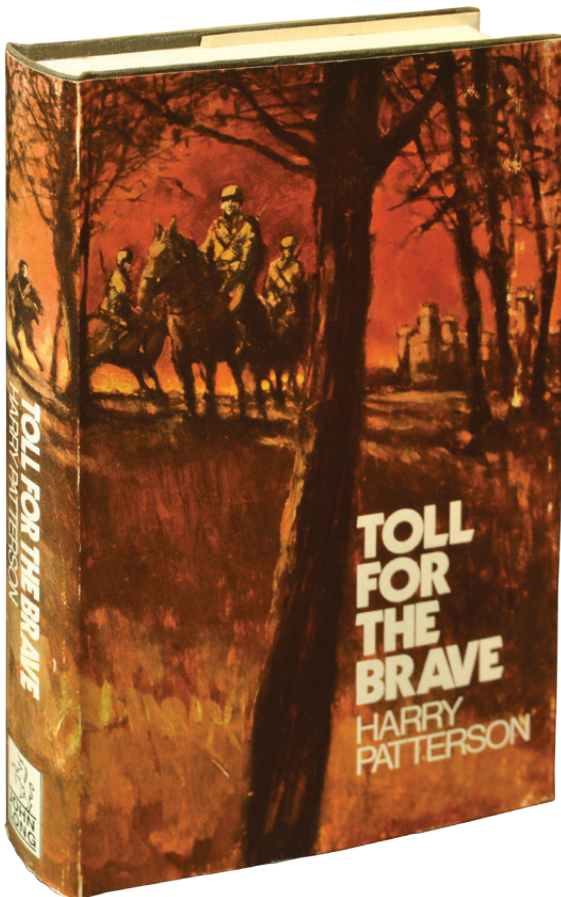
HARRY PATTERSON WRITING AS HUGH MARLOWE *Passage by Night*

London: Abelard-Schuman, 1963. First UK Edition, preceding all others. Author's only Harry Manning novel, and second book writing as Hugh Marlowe. Jacket design by James Russell.

Near Fine in an attractive Very Good plus dust jacket. Jacket front flap is clipped at one corner with American price intact, spine toned, and a couple of tiny tears and chips.

\$450

40



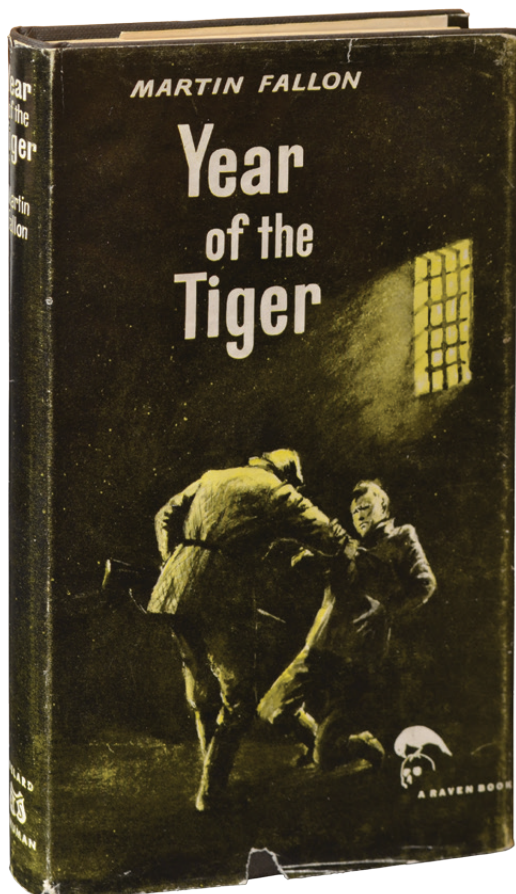
HARRY PATTERSON
Toll for the Brave

London: John Long, 1971. First UK Edition, preceding all others. An Ellis Jackson novel, set in the aftermath of the Vietnam War. Jacket design by Oliver Elmes.

Near Fine in a Near Fine dust jacket. Faint rubbing to the jacket, with a hint of toning to the spine. Scarce.

\$425

41



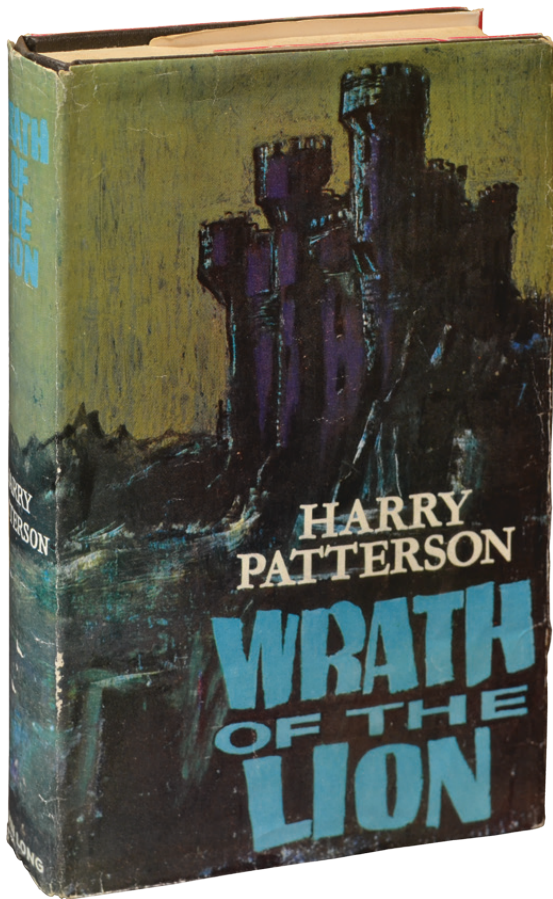
HARRY PATTERSON WRITING AS
MARTIN FALLON
Year of the Tiger

London: Abelard-Schuman, 1963. First UK Edition, preceding all others. Author's second Paul Chevasse novel, and second book writing as Martin Fallon, reprinted in 1996 with Patterson writing as Jack Higgins. Jacket design by Michael Ross.

Very Good plus in a Very Good dust jacket. Slight lean, faint foxing to the page edges. Jacket front flap is clipped at one corner with American price intact, light creasing, and a few small chips and tears.

\$375

HARRY PATTERSON



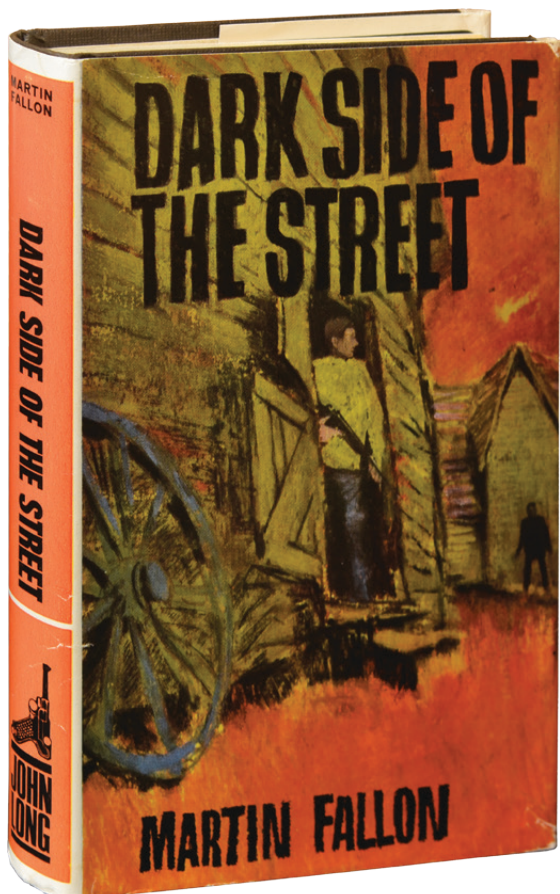
42

HARRY PATTERSON **Wrath of the Lion**

London: John Long, 1964. First UK Edition, preceding all others. The author's eighth novel under his own name; he commonly wrote under the pseudonym Jack Higgins. Jacket design by Oliver Elmes.

Very Good plus in a Very Good dust jacket. Slight lean, light foxing to page edges, brief bumps. Jacket lightly creased overall, spine slightly faded, and a few tiny chips and tears at the extremities.

\$350



43

HARRY PATTERSON WRITING AS **MARTIN FALLON** **Dark Side of the Street**

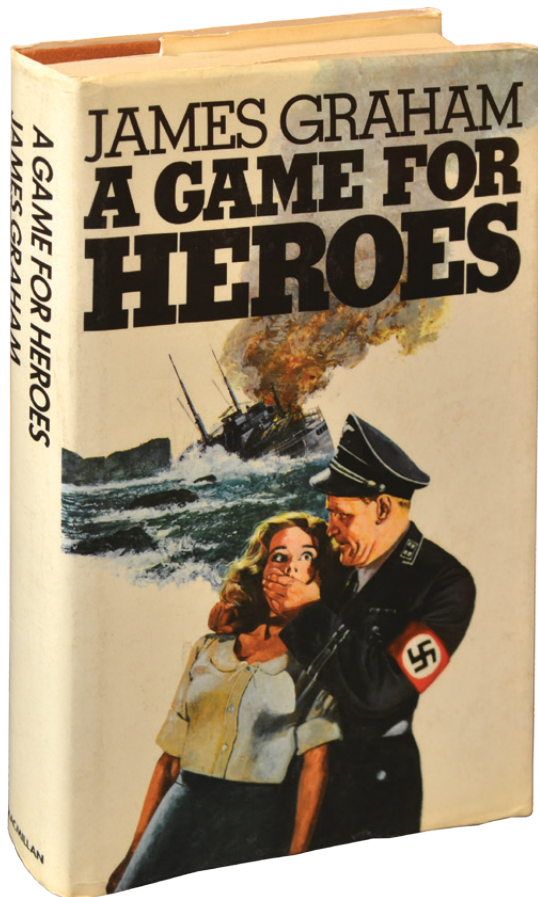
London: John Long, 1967. First UK Edition, preceding all others. Author's only Harry Youngblood novel, and fifth book writing as Martin Fallon. Jacket design by Oliver Elmes.

Very Good in a Very Good plus dust jacket. Board corners clipped, spine lean. Jacket lightly rubbed, faint stains at the spine ends, and a tiny stray blue mark on the front flap edge. Scarce.

\$325

44

**HARRY PATTERSON WRITING AS
JAMES GRAHAM**
A Game for Heroes



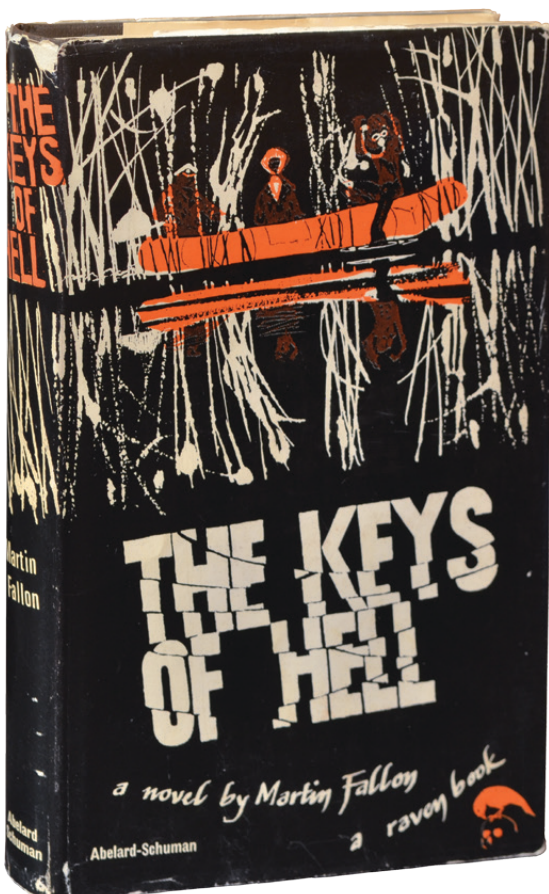
London: Macmillan, 1970. First UK Edition, preceding all others. Published the same year in the US by Doubleday. The author's only Owen Morgan novel, and the first of his James Graham books. Jacket design by Coppola.

Very Good plus in a Very Good plus dust jacket. Seller label on the rear pastedown, evenly toned. Light toning to the jacket, with brief creasing at the extremities.

\$325

45

**HARRY PATTERSON WRITING AS
MARTIN FALLON**
The Keys of Hell

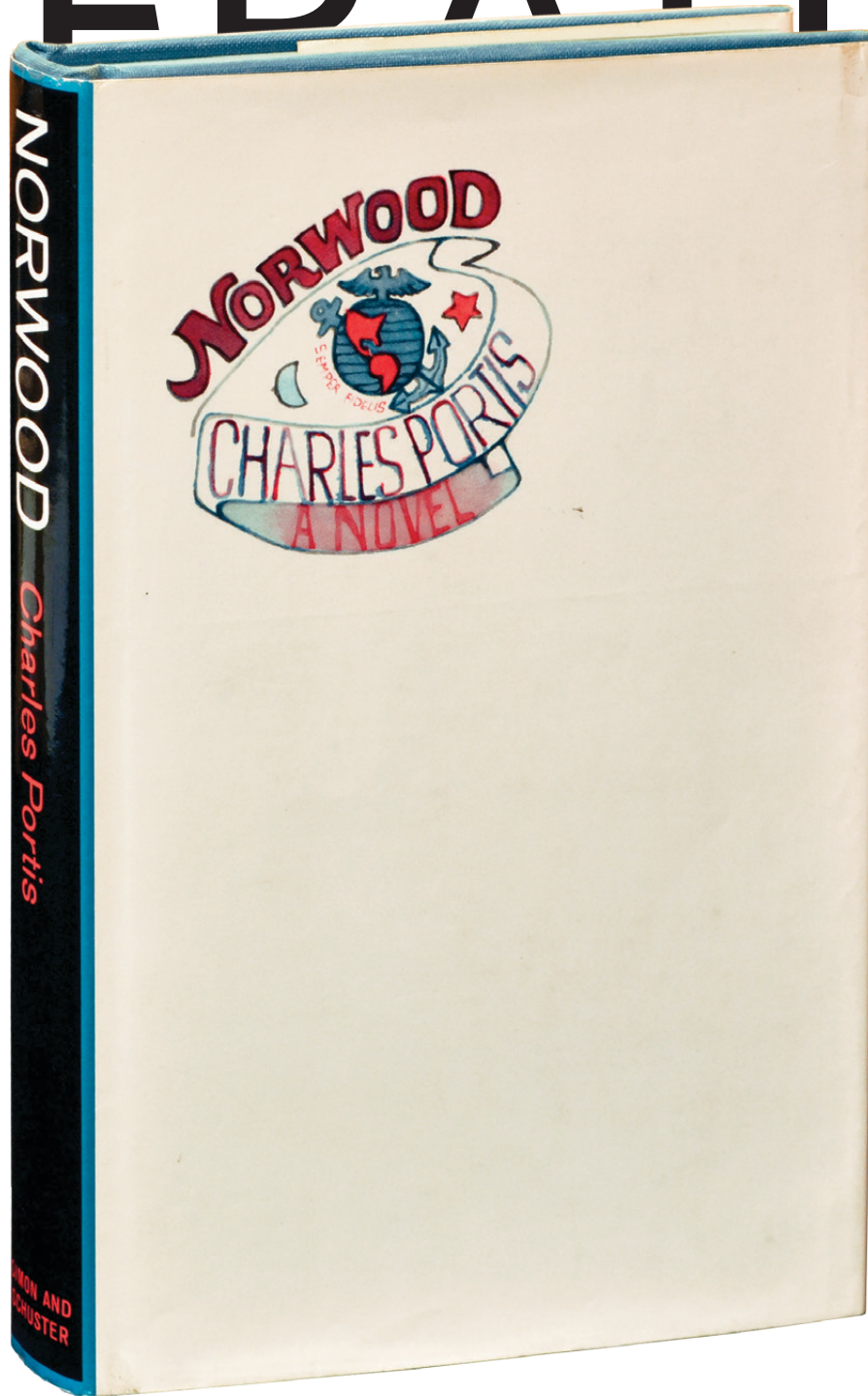


London: Abelard-Schuman, 1963. First UK Edition, preceding all others. Author's third Paul Chevasse novel, and third book writing as Martin Fallon, reprinted in 1972 with Patterson writing as Jack Higgins. Jacket design by Peter Edwards.

Very Good plus in a Very Good dust jacket. Spine lean, faint spots to the top page edges. Jacket front flap is clipped at one corner with American price intact, spine toned, light wear at the extremities, and short tears to the rear panel.

\$325

LITERATURE



46

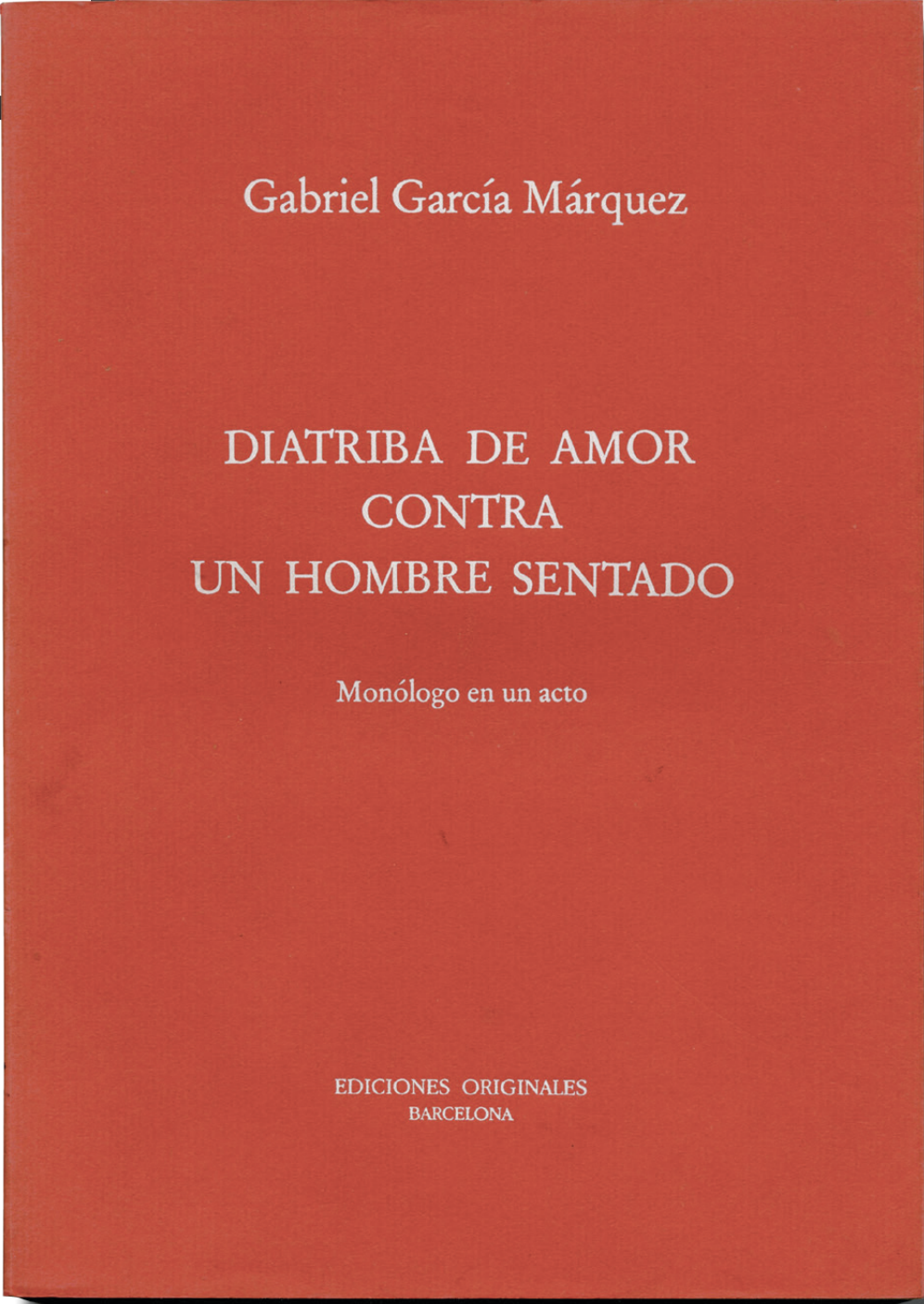
Arkansas boy goes to Big Apple to retrieve used car

CHARLES PORTIS
Norwood

New York: Simon and Schuster, 1966. First Edition. Portis' first book, a poignant and side-splitting comedy about an southerner who journeys from Arkansas to New York City under orders to retrieve a used automobile. Basis for the 1970 film starring Glen Campbell, Kim Darby, Joe Namath and Dom DeLuise.

Fine and unread in an about Fine dust jacket. Lacking the yellow remainder spray dot that curses nearly every copy of this book, extremely scarce thus.

\$1500



47

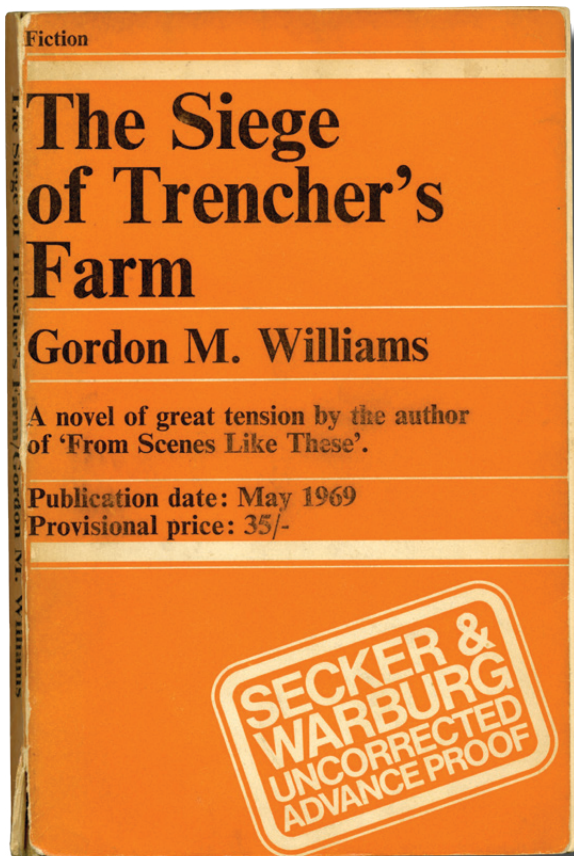
García's first play, never translated into English
GABRIEL GARCIA MARQUEZ
Diatriba de amor contra un hombre sentado

Barcelona: Ediciones Originales, 1988. First Spanish Edition, preceding all others. Later published in a larger Colombian edition by Arango Editores, released in 1994.

A couple of light splashes to wrappers, else Fine in red French wrappers. A handsome copy.

\$625

García Marquez's first play, never translated into English. Extremely scarce.



48

Voted No. 1 revenge thriller by introverted scholars worldwide

GORDON D. WILLIAMS

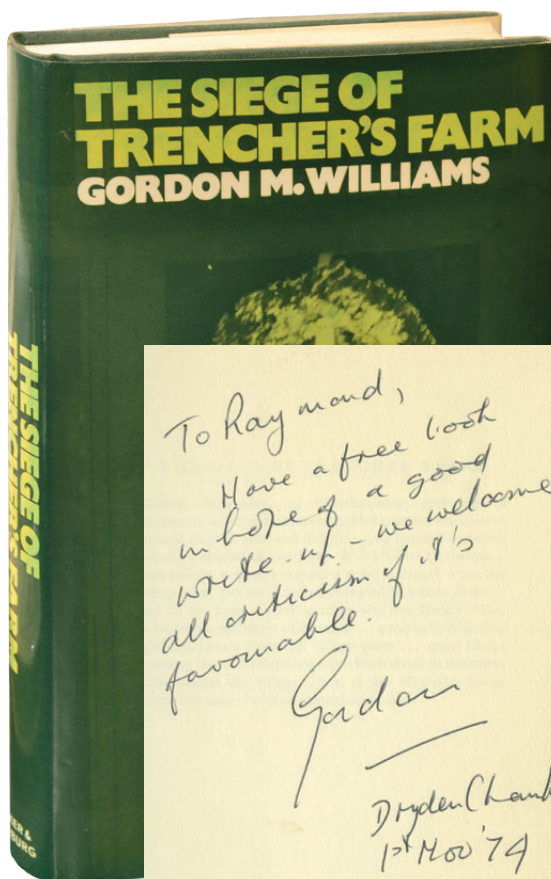
The Siege of Trencher's Farm

London: Secker and Warburg, 1969. Uncorrected proof, preceding the First Edition.

Basis for Sam Peckinpah's violent 1971 film classic, *Straw Dogs*, starring Dustin Hoffman, Susan George, and a bunch of kill-crazy Devon townies, considered by many to be his finest directorial effort in a career that included many important films.

Very Good in orange printed wrappers. Address label to the front endpaper. Slight lean, with starting to the lower front hinge, and a lightly faded spine.

\$850



49

GORDON D. WILLIAMS

The Siege of Trencher's Farm

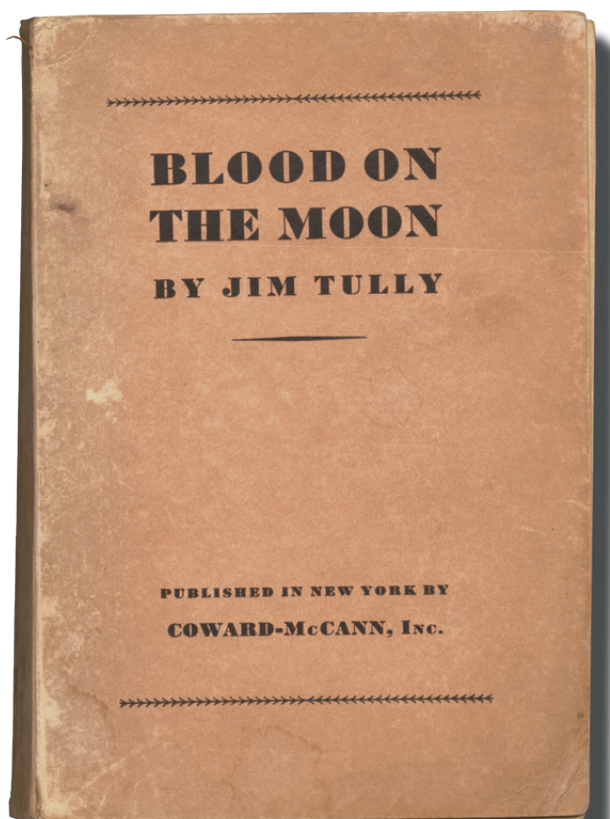
London: Secker and Warburg, 1969. First UK Edition, preceding all others. Inscribed by the author on the front endpaper in 1974: "To Raymond, / Have a free look in hope of a good write-up - we welcome all criticism if it's favorable. / Gordon / Dryden Chambers / 1st Nov '74."

Though filmmaker Sam Peckinpah maintained the essence of Williams' novel in his 1971 film, *Straw Dogs*, some of the character details are interesting and different: the protagonist is an American professor of English writing a novel on 18th century diarist Branksheer, "a complete man," whereas in the film he is a mathematician working on a thesis. Both the novel and the film take place in the professor's wife's hometown, a remote village in Cornwall, England.

Fine and unread in a Fine, unfaded dust jacket. An exceptional copy.

\$950

To Raymond,
Have a free look
in hope of a good
write-up - we welcome
all criticism if it's
favourable.
Gordon
Dryden Chambers
1st Nov '74



50

Voted No. 1 autobiographical novel by prize fighters and chain makers worldwide

JIM TULLY

Blood on the Moon

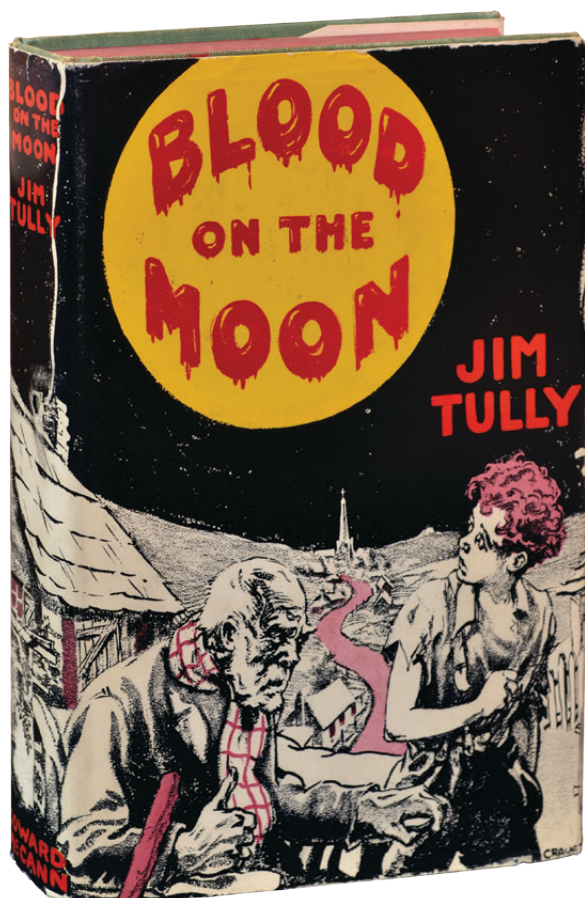
New York: Coward-McCann, 1931. Uncorrected proof, preceding the First Edition. The author's fifth book, in its earliest and rarest state.

The last of five books in what Tully described as the Underworld series, an autobiographical cycle, this volume dealing with "my adjustment in the social scheme, via the ring and the road."

Very Good in printed wrappers. Spine faded, light dampstain to the lower front wrapper, separation to the front hinge.

Bauer and Dawidziak, p. 222.

\$950



51

JIM TULLY

Blood on the Moon

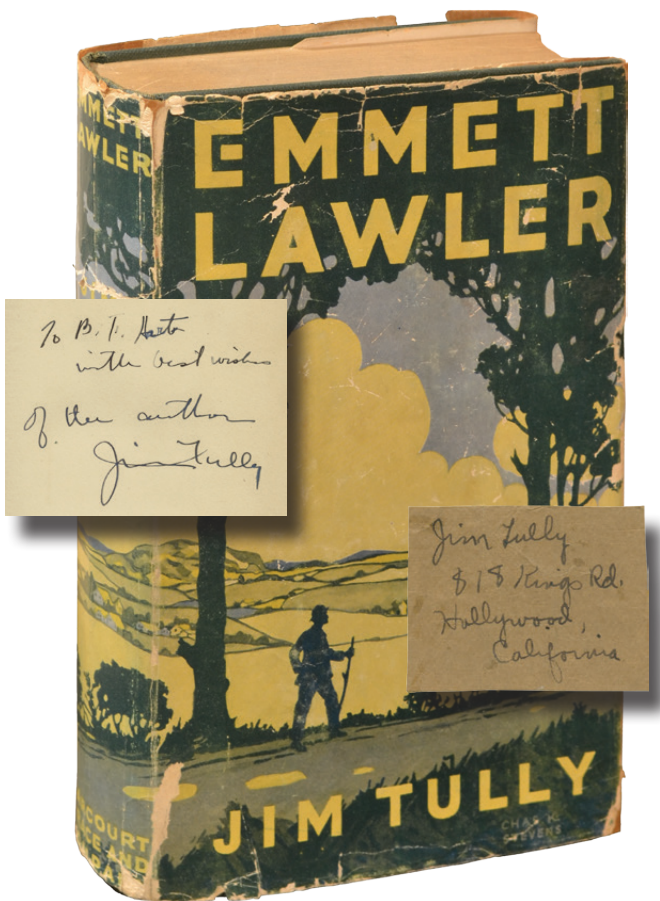
New York: Coward-McCann, 1931. First Edition. The author's fifth book. Jacket illustration by Glenn Cravath.

In their excellent biography of Tully, Paul J. Bauer and Mark Dawidzak note that the book marked perhaps the peak of the author's critical and public recognition, and that Tully even heard from Jack Bracken, his old boss from the Kent chain works, who had pitched for the Cleveland Blues in 1901 and who is mentioned specifically in the book.

Very Good plus in a bright, Very Good plus example of the scarce dust jacket. Some fading to the book's quarter binding, and jacket has a tiny, nearly undetectable hole at the center of the spine panel. A bright, attractive copy overall.

Bauer and Dawidziak, p. 226-227.

\$850



52

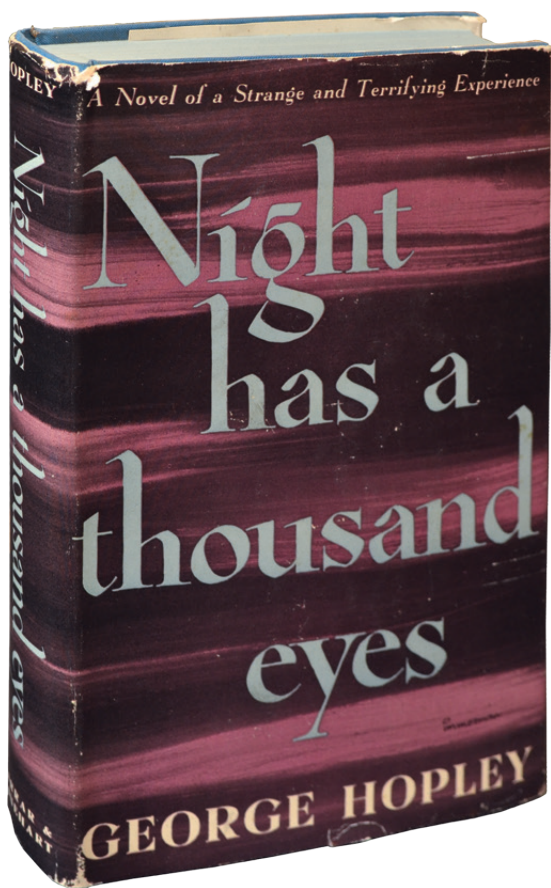
JIM TULLY
Emmett Lawler

New York: Harcourt, Brace, 1922. First Edition. Inscribed by the author on the front endpaper: "To B.T. Harts / with best wishes of the author / Jim Tully." With Tully's homemade "address label" on the front pastedown, with Tully's name and address in holograph black ink, in his hand.

The author's first book, an autobiographical novel of the road.

Bump to the upper rear corner, else Near Fine in a Fair to Good example of the scarce dust jacket. Jacket has a large chip missing from the rear panel, with several more large chips and small closed tears repaired with brown paper tape and cello tape on the verso.

\$975



53

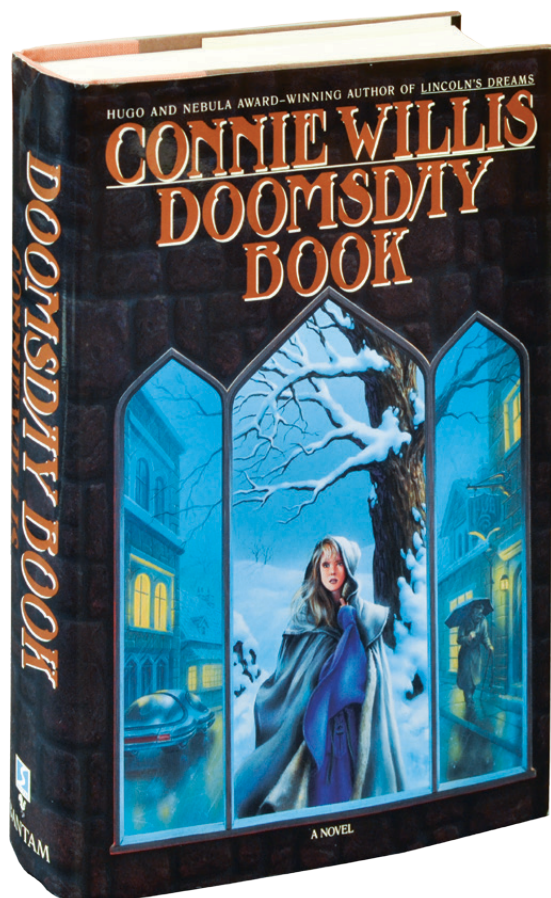
**CORNELL WOOLRICH WRITING AS
GEORGE HOPLEY**
Night Has a Thousand Eyes

New York: Farrar and Rinehart, 1945. First Edition. An exceptionally bright copy of a key Woolrich title normally found the worse for wear. Basis for the 1948 film noir written for the screen by Jonathan Latimer and starring Edward G. Robinson.

Near Fine in an about Near Fine dust jacket without a trace of the usual fading to the spine panel. Light, scattered foxing to the page fore-edges. Jacket is lightly rubbed at the extremities, with a few tiny closed tears.

Hardy, *The BFI Companion to Crime*, p. 243. Nevins, p. 529. Selby Canon, p. 88. Silver, pp. 205-206. Spicer, p. 415.

\$975



54

Winner of the Hugo and Nebula Awards

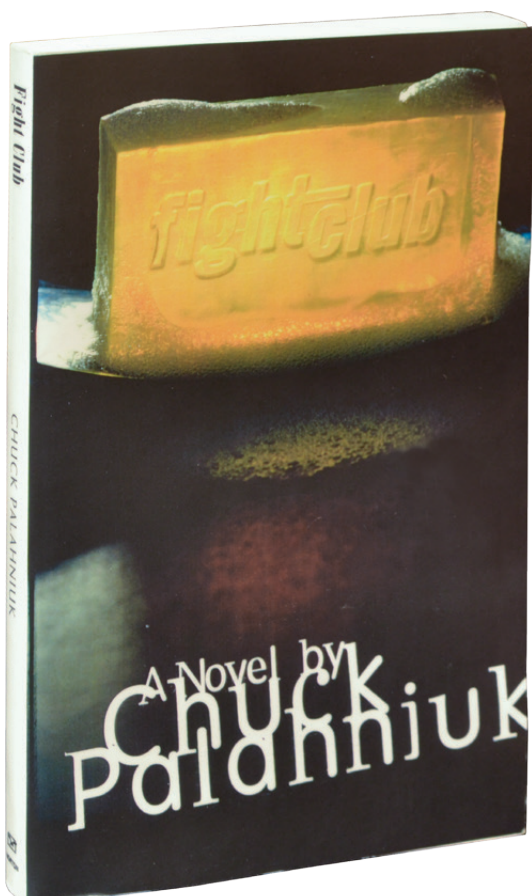
CONNIE WILLIS
Doomsday Book

New York: Bantam Books, 1992. First Edition. First installment in the Connie Willis "time-traveling Oxford historians" series. Featuring a female protagonist, a rare occurrence in popular science fiction. Winner of both the Hugo and Nebula Awards.

Near Fine in a bright, Near Fine jacket. An attractive copy.

Anatomy of Wonder (2004) II-1265.
Broderick and Di Filippo 32. Hartwell, 1992.

\$775



55

First appearance of the eight rules of Fight Club

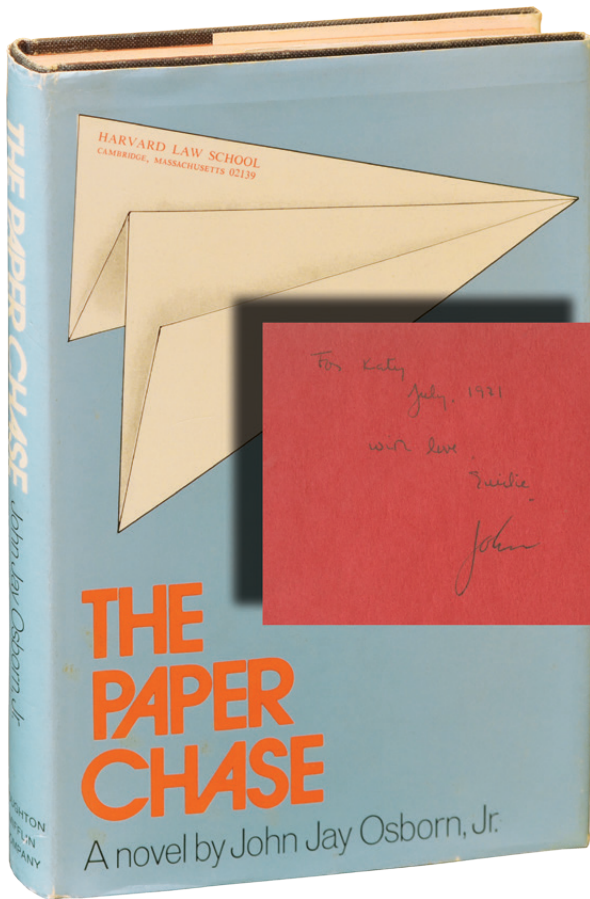
CHUCK PALAHNIUK
Fight Club

New York: W.W. Norton, 1996. Uncorrected Proof, preceding the First Edition.

Palahniuk's first book in its scarcest state, basis for the widely acclaimed 1999 film directed by David Fincher and starring Ed Norton and Brad Pitt.

Just about Fine in illustrated trade-size wrappers.

\$700



56

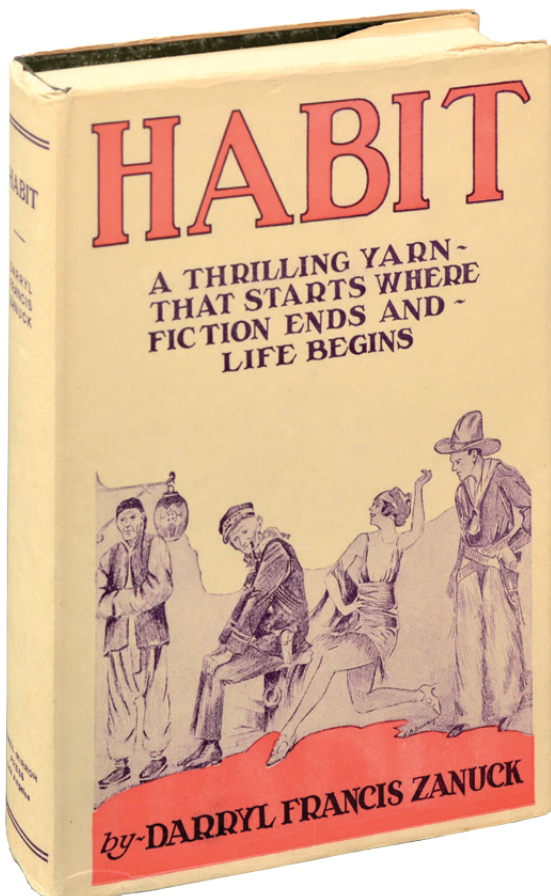
JOHN JAY OSBORN, JR.
The Paper Chase

Boston: Houghton, Mifflin, 1971. First Edition.
Inscribed by the author in the year publication on the front endpaper: "For Katy / July 1971 / with love / [illegible] / John." Scarce.

Basis for the 1973 film, which won John Houseman a Best Supporting Actor Oscar, and was nominated for two others. Houseman reprised his role for the television adaptation, which ran on CBS during the 1978-79 season, and then for three seasons on Showtime from 1983-86.

Very Good plus in a Very Good plus dust jacket.
Jacket edges lightly rubbed, with very light fading to the spine panel.

\$650



57

DARRYL FRANCIS ZANUCK
Habit and Other Short Stories

Los Angeles, CA: Times-Mirror Press, 1923. First Edition.

A collection of lighthearted stories by Zanuck, published at a point when his writing career (if one could call it that) was on the ropes, his screenwriting career was well on its way, and his great fame as a producer was yet to begin.

An unusually sharp copy, Fine in a Fine example of the scarce dust jacket.

\$650

58

F.W. BRONSON
Nice People Don't Kill

New York: Farrar and Rinehart, 1940. First Edition. Extremely scarce bibliomystery where a volume of Keats' poetry may hold the clue to a brutal murder.

Fine and unread in a bright Very Good plus dust jacket. Jacket rear panel lightly soiled, with some light chipping to the crown and heel of the spine.

\$475



59

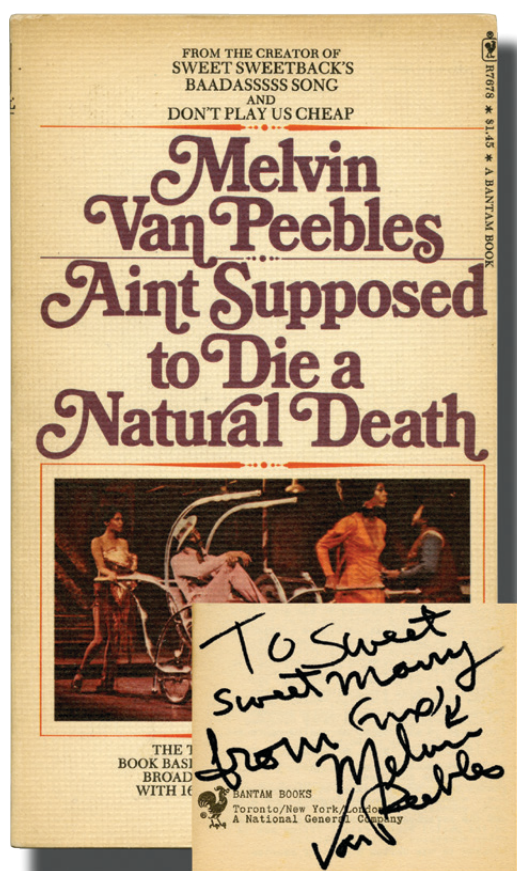
Author's copy
MELVIN VAN PEEBLES
Ain't Supposed to Die a Natural Death

New York: Bantam Books, 1973. No. R7678. First Edition, a paperback original. Melvin Van Peebles' copy, with his name, company name ("Y.E.A.H., Inc."), address, and phone number in holograph ink on the inside front wrapper.

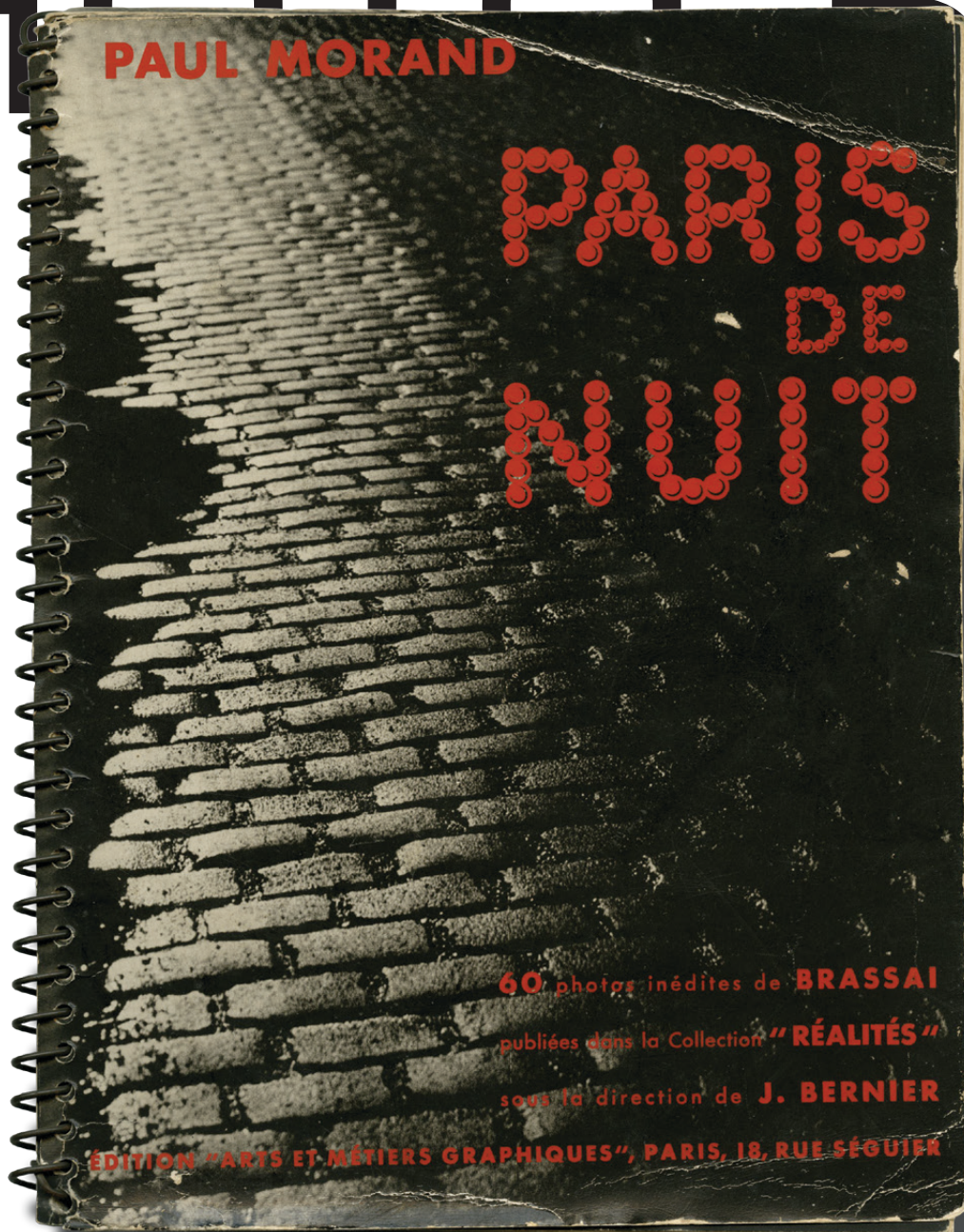
Contains the script and lyrics for Van Peebles' Broadway play, a series of 19 politically outspoken, darkly comic, and sexually charged musical monologues that explore the negative aspects of African-American street life and the ghetto experience. With 16 pages of photographs from the original production.

Near Fine in wrappers.

\$875



PHOTOBOOK



60

BRASSAI (PHOTOGRAPHY)
PAUL MORAND (INTRODUCTION)
Paris de nuit

Paris: Arts et M'tiers Graphiques, 1933. First Edition. 60 full-page, black and white plates. Brassai's first and most notable photobook.

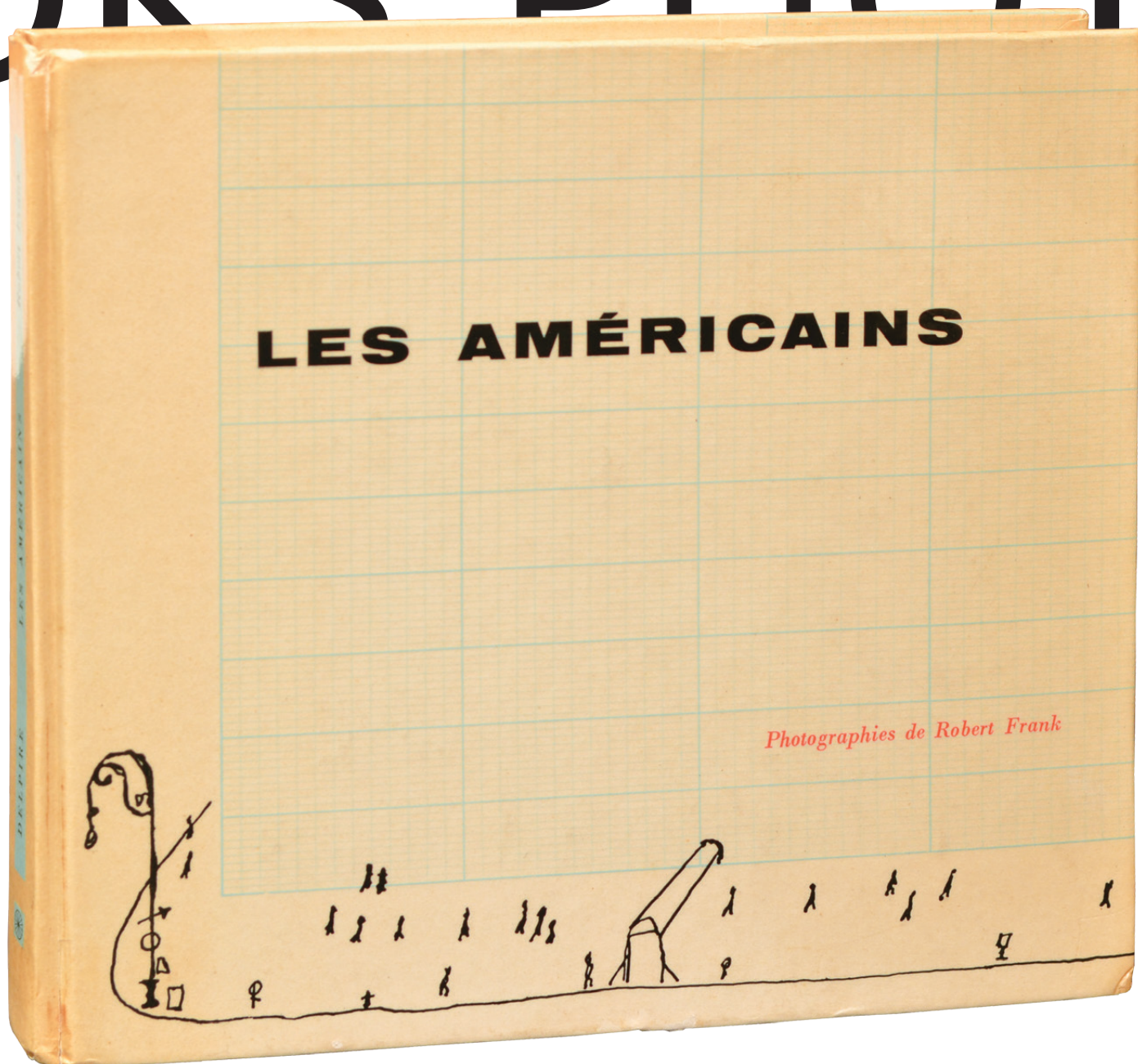
A nocturnal exploration of Parisian culture, and one of the most celebrated and influential collections of urban photography ever published. Compiled in a somewhat eery sequence of encounters set around the darkest corners of 1930's Paris. Brassai does not shy away from capturing the less-than-savory

aspects of inner city life, often featuring sex workers, seedy back alleys, and the murky, nighttime waters of the Seine.

Very Good plus in bright wrappers. Spiral bound. Moderate creasing and rubbing overall.

Roth 101, p. 76-77. Parr and Badger Vol. 1, p. 134.

\$3750



61

ROBERT FRANK
Les Américains

Paris: Robert Delpire / Encyclopedie Essentielle, 1958. First French Edition, preceding all others. Robert Frank's controversial road trip exploration of post-war America.

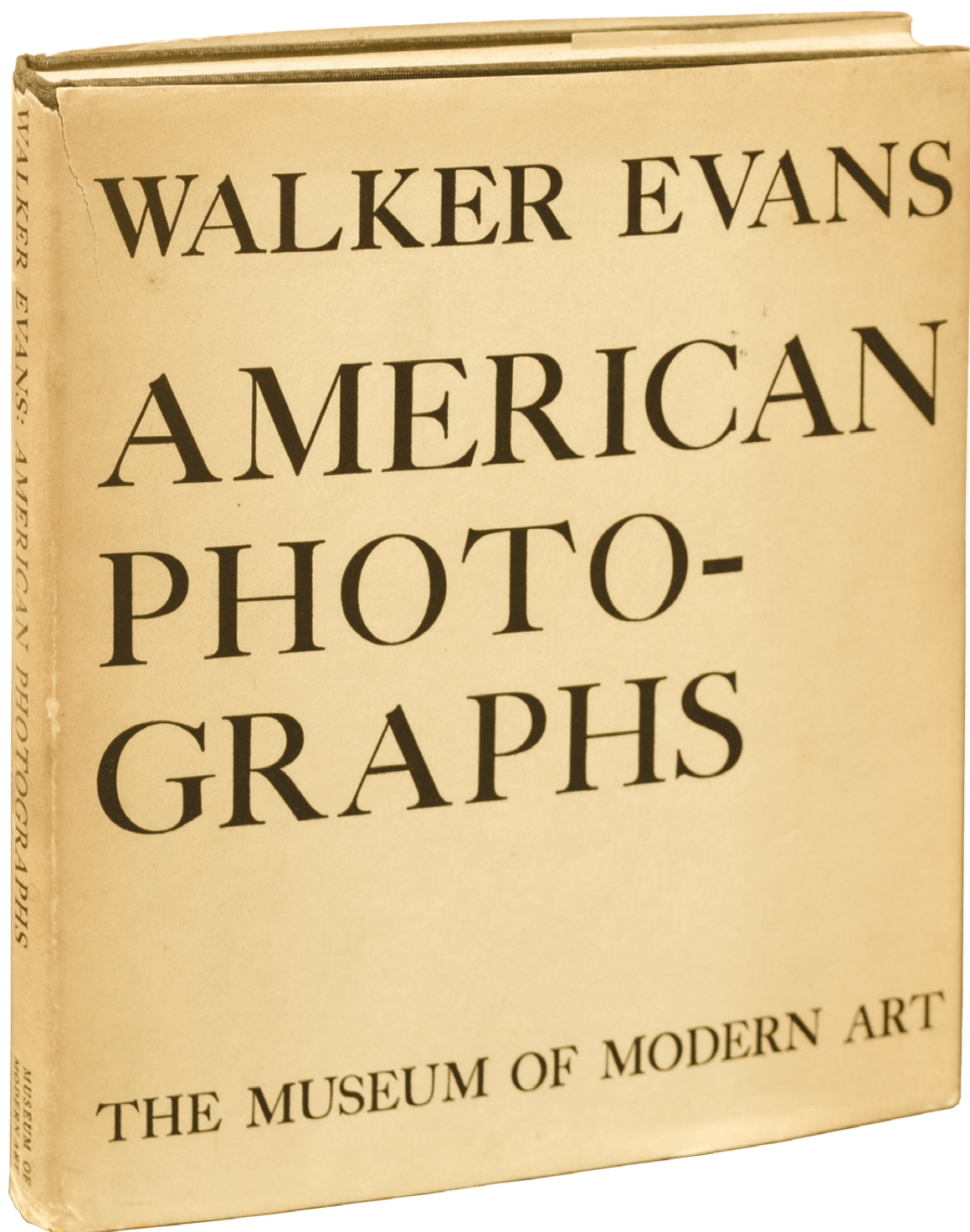
Quite possibly the most important collection of American photography ever published, and undoubtedly the most influential photobook of all time. The French edition includes 83 black and white, full-page plates juxtaposed with writings and essays by Simone de Beauvoir, Erskine Caldwell, William

Faulkner, Henry Miller and John Steinbeck, among others.

Very Good with no dust jacket as issued. Slight lean, with light foxing to the page edges and endpapers, and some faint dampstaining to the page edges; interior pages and photographs unaffected.

Roth 101, p. 150-151. Parr and Badger Vol. 1, p. 247.

\$2750



62

WALKER EVANS
American Photographs

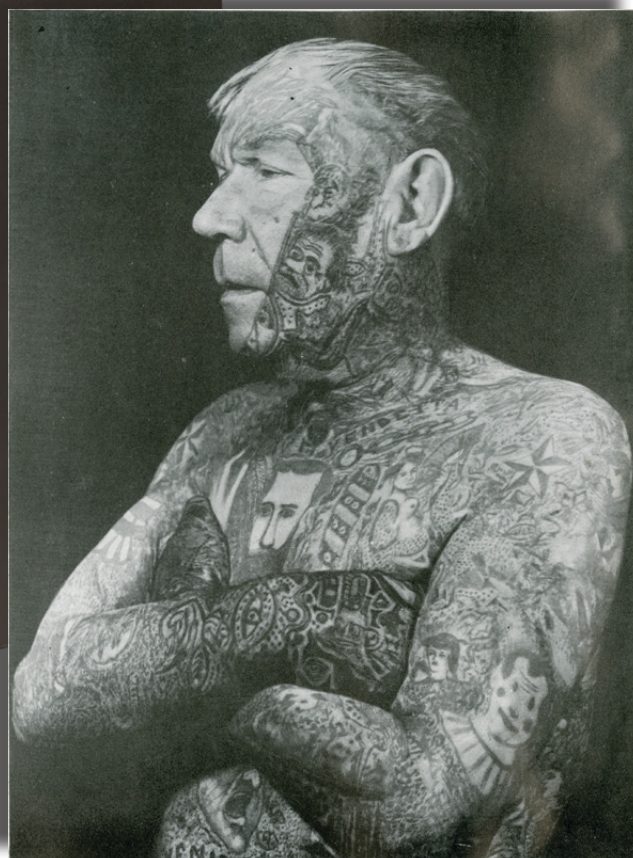
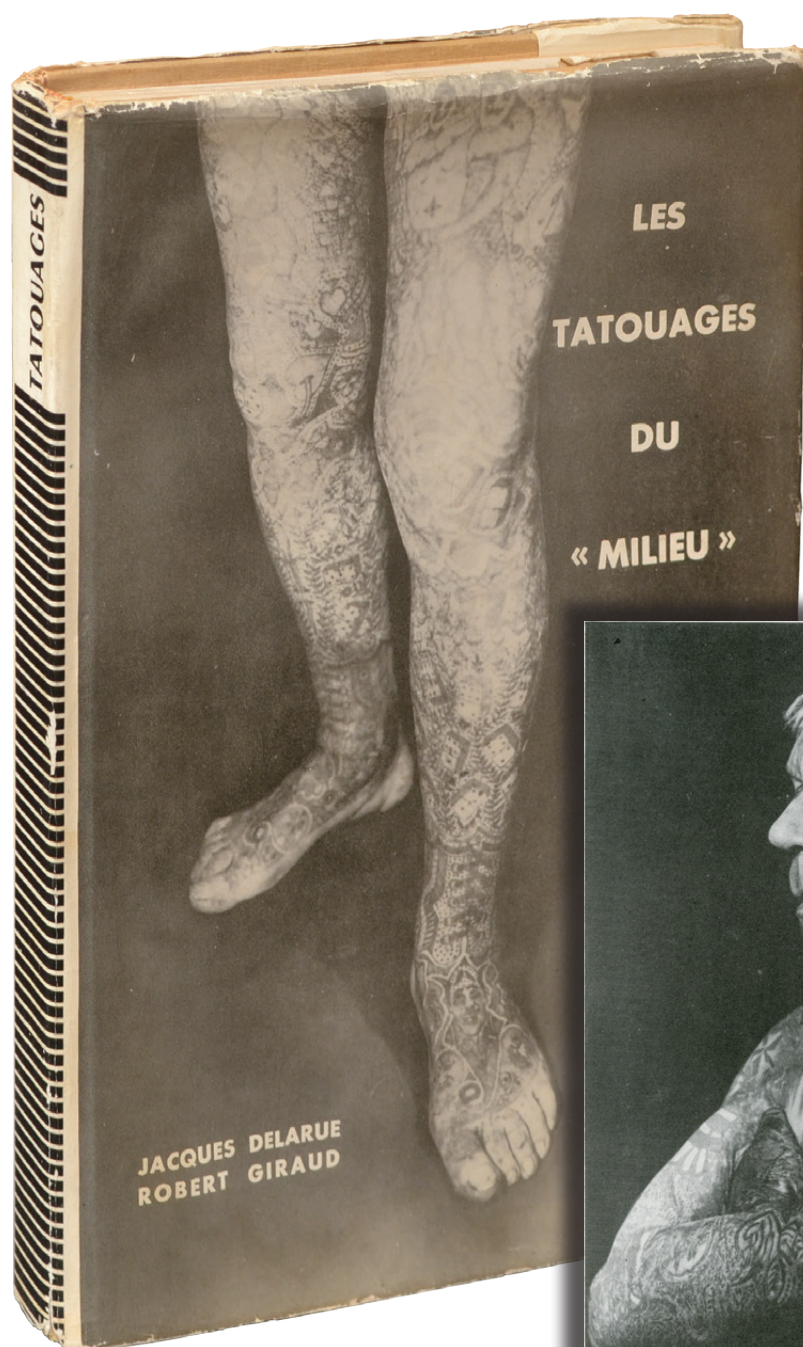
New York: The Museum of Modern Art, 1938. First Edition. One of 5,000 copies printed by the Museum of Modern Art.

Walker Evans' iconic and visceral glimpse at rural, Depression-era American culture. 87 black and white plates. An uncommonly presentable copy of this vulnerable book.

Near Fine in a Very Good dust jacket. Slight lean, with some light rubbing to the spine panel and a touch of foxing to the page edges. Jacket has a two inch closed tear on the top of the front panel, toning at the spine, and rubbing overall.

Roth 101, p. 98-99. Parr and Badger Vol. 1, p. 114-115.

\$2000



63

**JACQUES DELARUE, ROBERT GIRAUD
ROBERT DOISNEAU, ET AL (PHOTOGRAPHY)**
Les tatouages du "milieu"

Paris: La Roulotte, 1950. First French Edition, preceding all others. Scarce early book on tattoos, with 80 illustrations of tattoos and 82 black and white photographs on glossy paper of tattooed men and women, 10 of which are by Robert Doisneau. Text in French.

Very Good in a Very Good dust jacket. Starting to the front hinges. Bruising to the photograph pages, affecting some of the captions but none of the photographs, which remain clean and bright. Jacket had light wear to the extremities and a faint dampstain to the verso of the spine.

\$1650



64

ANSEL ADAMS
Yosemite and the Range of Light

Boston: New York Graphic Society / Little, Brown, 1979. First Edition. One of 250 copies (this being copy 226) signed and hand-numbered by the photographer. 116 black and white plates. Lacking the signed silver gelatin print.

The first notable monograph of Adams' work, showcasing his unparalleled mastery of the American landscape, including such classics as

Clearing Winter Storm, Yosemite Valley, 1944, Moon and Half Dome, Yosemite Valley, 1960, and Winter Sunrise, Sierra Nevada, and From Lone Pine, 1944.

Fine and unread in beige linen boards and a stamped leather label, with no dust jacket as issued. Housed in a Fine linen clamshell box.

\$1500



65 HENRI CARTIER-BRESSON The Decisive Moment

New York: Simon and Schuster in collaboration with Editions Verve of Paris, 1952. First Edition. Board and jacket design by Henri Matisse. 126 black and white plates with original "Captions" booklet laid-in as issued.

One of the most influential collections of 20th century street photography ever released; popularized by Cartier-Bresson's unique ability to capture the emotive nature of his subjects. The book's title came from an 17th century essay by Cardinal de Retz, in which he states "there is nothing in this world that does not have a decisive moment." As a result, the concept of waiting for the

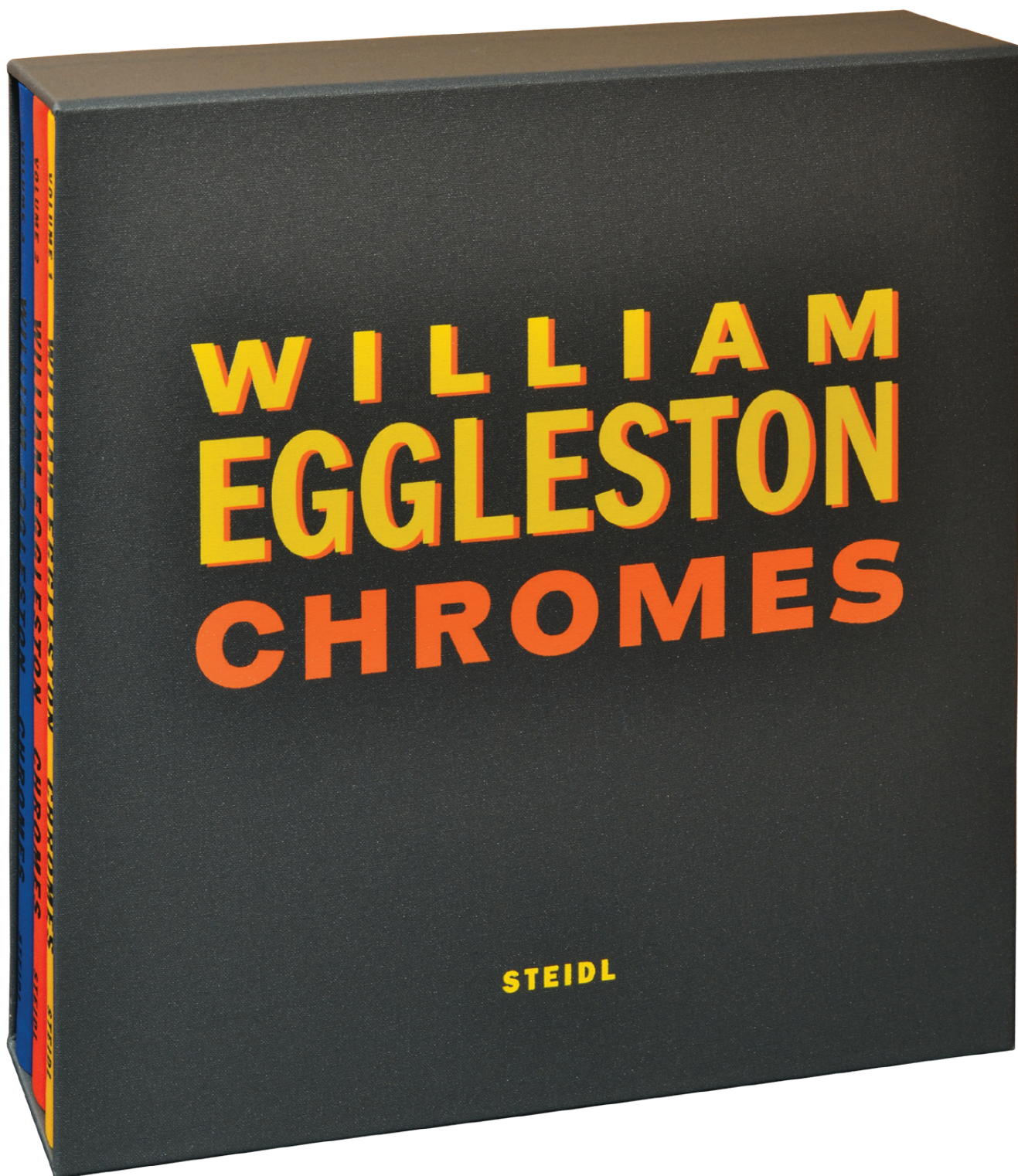
correct "moment" has been attributed to modern photographic technique ever since.

Very Good in a Very Good dust jacket. Boards slightly bowed and toned at the edges, with light rubbing overall. Jacket has some dampstaining at the rear panel and flap, light toning at the spine, and a few closed tears.

Roth 101, p. 134-135.

Parr and Badger Vol. 1, p. 208-209.

\$1450



66

WILLIAM EGGLESTON
Chromes

Göttingen, Germany: Steidl, 2011. First Edition.

A selection of images taken from an archive of more than 5,000 previously unpublished Kodachrome and Ektachrome photographs discovered by in the Eggleston Artistic Trust, tracing the early

development of the pioneering color photographer.

Fine and unread in a Fine slipcase, housed in the original Near Fine cardboard box. Shipping billed at cost.

\$1650

The New West



67

ROBERT ADAMS**The New West: Landscapes Along the Colorado Front Range**

Boulder, Colorado: The Colorado Associated University Press, 1974. First Edition. 56 black and white plates. A photographic study of mid-century suburban sprawl in the American West, mainly in Colorado, and its effect on a previously uninhabited landscape. Foreword by John Szarkowski.

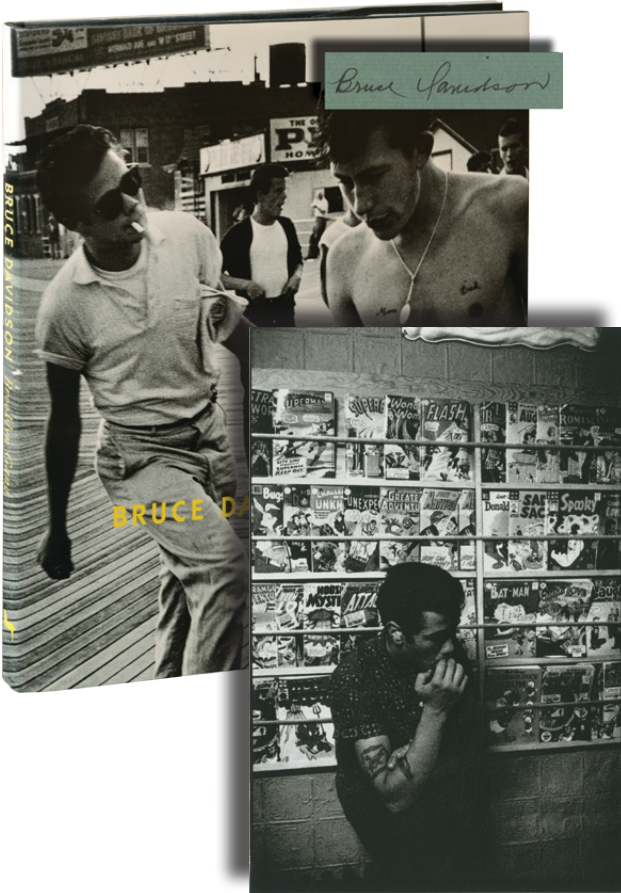
Near Fine in a Very Good plus dust jacket. Very slight lean, with light foxing to the page edges and

endpapers, and a touch of fading at the board edges. Jacket has a closed tear with an accompanying crease on the front panel, a closed tear on the rear panel, and light foxing on the rear flap.

Roth 101, pp. 226-227. Parr and Badger Vol. 2, p. 25.

\$975

PHOTO BOOKS



68

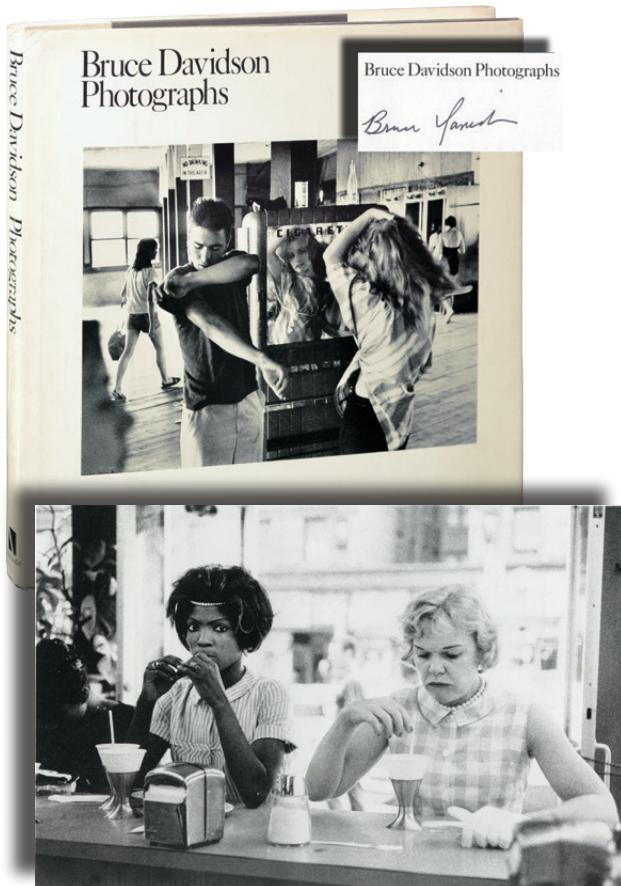
BRUCE DAVIDSON **Brooklyn Gang Summer 1959**

Santa Fe, NM: Twin Palms Publishers, 1998. First Edition. One of 4,000 copies. Signed by the photographer on the front endpaper.

Bruce Davidson's exploratory photobook of 1950's Brooklyn street gangs.

Jacket very lightly rubbed, else Fine and unread in a Fine dust jacket.

\$525



69

BRUCE DAVIDSON **Photographs**

New York: Agrinde Publications Ltd., 1978. First Edition. Signed by the photographer on the half title page.

An early monograph of Bruce Davidson's work, and the the photographer's first retrospective, including *Widow of Montmartre*, *The Dwarf*, *Brooklyn Gang*, and *East 100th Street* among others. Profusely illustrated in black and white plates.

Near Fine in a Very Good plus dust jacket. Jacket has some faint dampstaining and light toning at the spine and extremities, and a touch of light creasing to both panels.

\$425

70

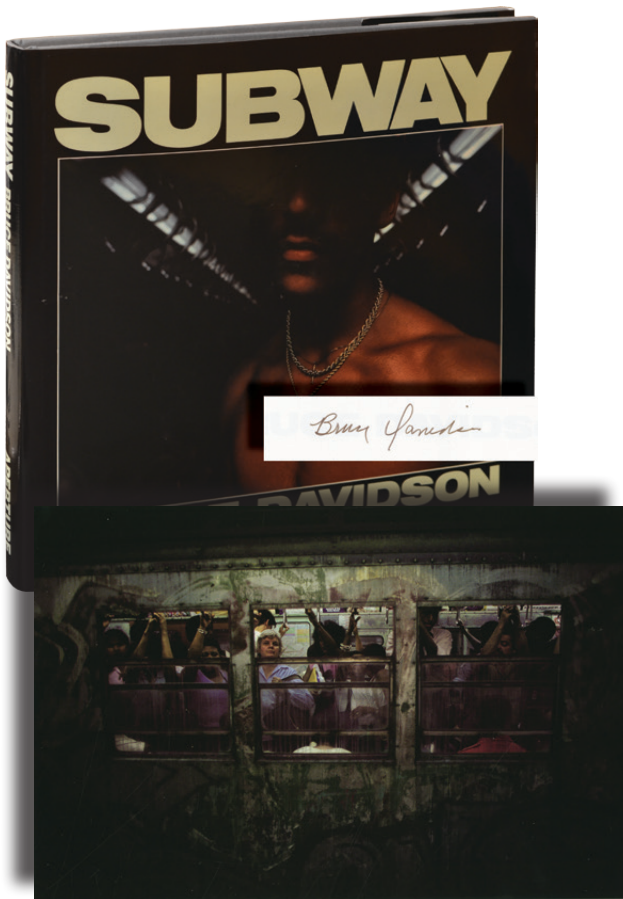
BRUCE DAVIDSON
Subway

New York: Aperture, 1986. First Edition. Signed by the photographer on the half title page. Afterword by Henry Geldzhaler.

Bruce Davidson's first full-length monograph in color. A beautifully captured study of the graffiti-covered subway system of the 1980's, now little more than a relic of the once troubled, crime-ridden New York City.

Fine and unread in a Near Fine dust jacket. Jacket very lightly rubbed overall.

\$325



71

STANLEY B. BURNS
Sleeping Beauty: Memorial Photography
in America

Altadena, CA: Twelvetimes Press, 1990. First Edition. Limited to 3,000 copies. A macabre collection of American daguerreotype photographs taken between 1845 and 1925 and compiled chronologically.

Near Fine and unread in a Near Fine dust jacket. Board edges lightly faded, else Fine. Jacket lightly rubbed overall.

\$425

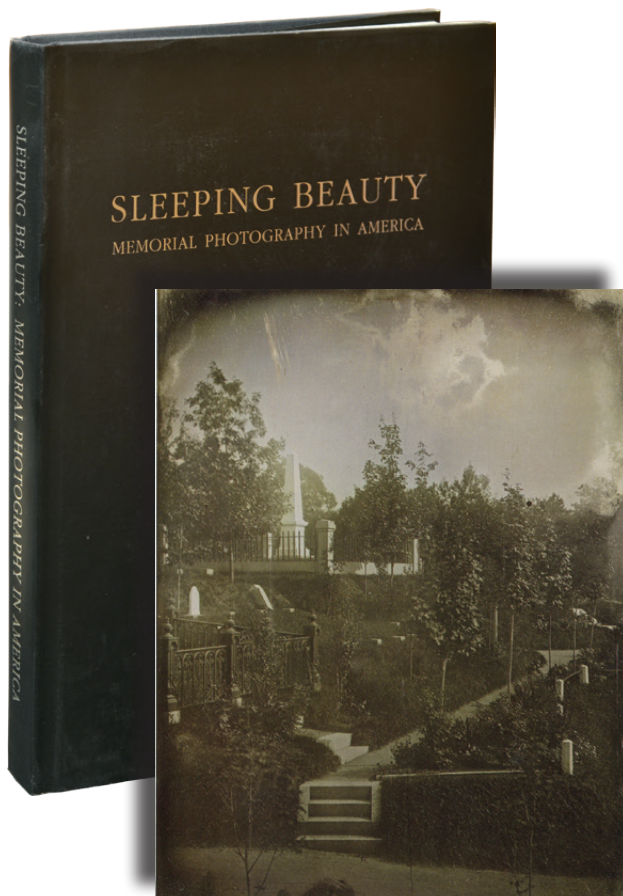


PHOTO BOOKS



72

DIANE ARBUS

Diane Arbus: An Aperture Monograph

New York: Aperture, 1972. First Edition, first issue with *Two Girls in Identical Raincoats*. Published in conjunction with a posthumous exhibition of the photographer's work at the Museum of Modern Art which helped establish her deserving reputation.

Very Good plus in a Very Good plus dust jacket. Light foxing to the boards, endpapers, and first few leaves. Jacket has a few short closed tears on the front panel, and light rubbing overall.

Roth 101, p. 214-215.

Parr and Badger Vol. 1, p. 258-259.

\$950



73

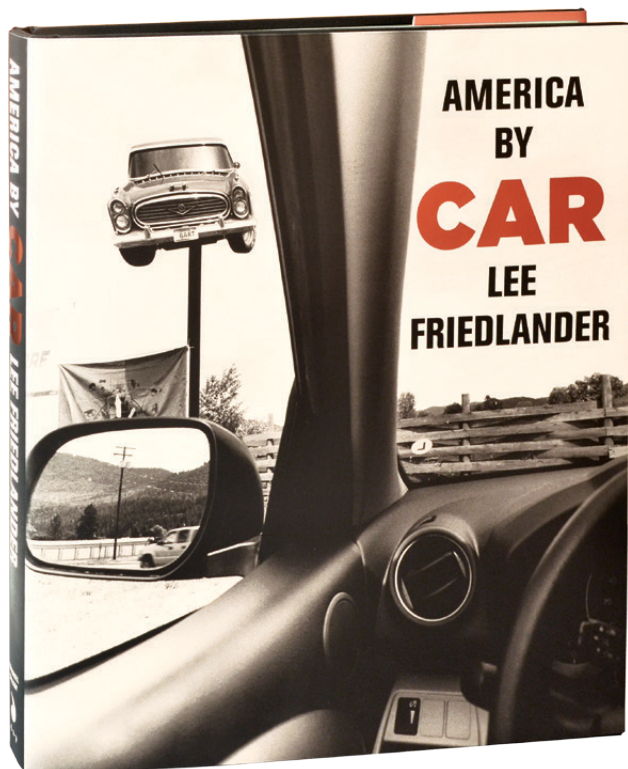
ALFRED STIEGLITZ

Alfred Stieglitz: The Key Set Volumes I and II

New York: Harry N. Abrams, 2002. First Edition. Two volumes. A chronological reference of Alfred Stieglitz' work, spanning the length of his illustrious career in American photography.

Both volumes Fine and unread with no dust jacket in a Fine linen slipcase as issued, and housed in the publisher's shipping carton. Shipping billed at cost.

\$750

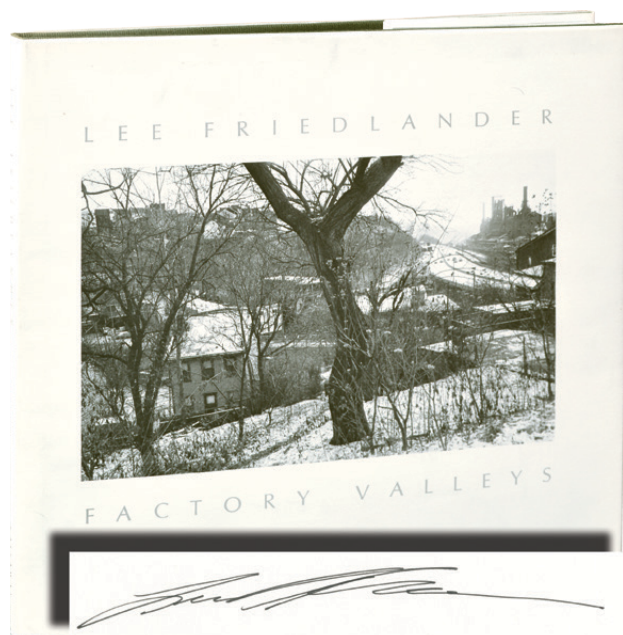


74 **LEE FRIEDLANDER** America by Car

San Francisco: Fraenkel Gallery, 2010. First Edition. One of 1,000 copies (this being number 60) signed opposite the title page by the photographer. Friedlander's black and white exploration of America out the window of a car.

Fine and unread in a Fine dust jacket in the publisher's original shipping carton. Shipping billed at cost.

\$425



75 **LEE FRIEDLANDER** Factory Valleys

New York: Callaway Editions, Inc. , 1982. First Edition. One of 1,000 hardbound copies signed by the photographer on a tipped in page, issued simultaneously in 2,000 signed softcover editions. 62 full-page black and white plates.

A visually stunning photographic reportage of the Ohio River Valley, as commissioned by the Akron Art Museum.

Fine and unread in a Near Fine dust jacket. A tiny closed tear at the rear panel, mild toning to the jacket spine, and light rubbing overall.

\$725



76

MARY ELLEN MARK (PHOTOGRAPHER)

JOHN IRVING (INTRODUCTION)

Streetwise

Philadelphia: University of Pennsylvania Press, 1988. First Edition. Review copy, with publisher's slip laid in.

A jarring look at the runaway children of Seattle's street culture, as commissioned by *LIFE* magazine in 1983. Mary Ellen Mark and reporter Cheryl McCall follow the lives of several of these disenfranchised youths, including a prostitute, a dumpster diver, and

a drug runner, all under the age of 18. The article was followed a year later by an acclaimed documentary directed by Mark's husband Martin Bell.

Near Fine and unread in illustrated wrappers. Wrappers very lightly rubbed, with a touch of creasing at the heel.

\$425



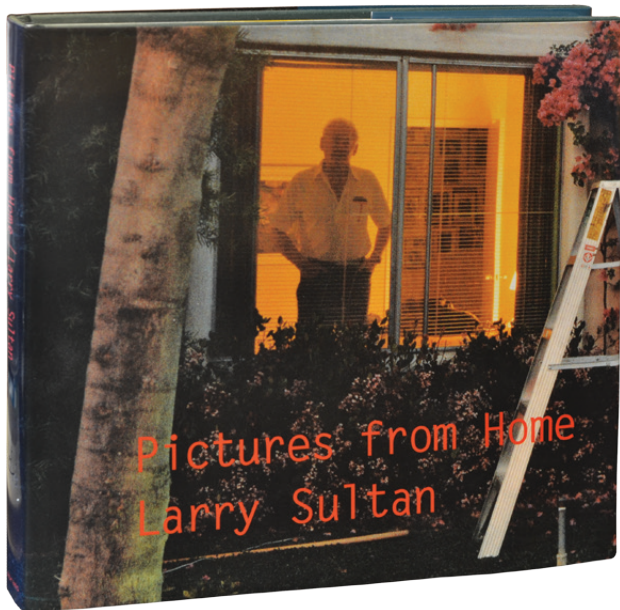
77 **SALLY MANN** At Twelve: Portraits of Young Women

New York: Aperture, 1988. First Edition. Review copy, with promotional material laid in. Signed by the photographer on the title page. An homage to female adolescence and the cusp between girlhood and womanhood.

Fine and unread in a Near Fine dust jacket. Jacket lightly rubbed overall, else Fine.

\$325

PHOTO BOOKS



78

LARRY SULTAN **Pictures from Home**

New York: Harry N. Abrams, 1992. First Edition. 90 full color and 20 duotone illustrations.

A compilation of family photography, including Larry Sultan's own memorabilia and visual artifacts. From the publisher: "Part family album, part visual novella, the book explores complicated, emotional issues about the nature of photography that are side-stepped by most photographic books."

Fine and unread in a Fine dust jacket.

Parr and Badger Vol. 2, p. 302.

\$425



79

JOEL STERNFELD **American Prospects**

Houston, TX: Random House / Times Books, 1987. First Edition. Joel Sternfeld's cross country road trip told from the back of a Volkswagen camper. A stunningly warm and uniquely American array of landscapes.

Fine and unread in a Near Fine dust jacket. Jacket moderately faded at the spine panel, and lightly rubbed at the extremities.

Roth 101, p. 260-261.

Parr and Badger Vol. 2, p. 34-35.

\$425



80

ED VAN DER ELSKEN
Sweet Life

New York: Harry N. Abrams, 1966. First Edition. 153 duotone plates. Contains 179 pages of beautiful photogravure illustrations and photos by Van der Elsken, documenting the artist's 14-month tour around the world. Text printed on brown textured paper.

Fine and unread in a Very Good plus dust jacket. Lengthy owner notation to the half title page. Jacket lightly rubbed and soiled overall.

Parr and Badger Vol. 1, p. 254-255.

\$725



81

RICHARD MISRACH
On the Beach

New York: Aperture, 2007. First Edition. One of 5000 clothbound copies signed by the photographer on the title page.

38 full color, oversized plates shot between 2002 and 2004, all taken from an ominous, bird's eye view of a beach setting. Inspired by Nevil Shute's post-apocalyptic novel of the same name, the images were intended to evoke a sense of the sublime, otherworldly nature of a large-scale landscape.

Fine and unread in a Fine acetate dust jacket as issued in the publisher's original shipping carton. Shipping billed at cost.

\$625



82

JANE BOWN

Photographic portrait of Orson Welles by Jane Bown

1951. Vintage oversize double weight photograph of Orson Welles by British photographer Jane Bown.

Photographed during the same shoot as one of the most iconic Welles portraits of all time, the renowned director is seen here in a simple suit and tie. The photo was taken during his period of self-imposed European exile, after both his 1947 divorce from actress Rita Hayworth and his negatively-reviewed 1948 rendition of *Macbeth*.

Bown is known for her stark high-contrast black and white photographs, shot utilizing only natural light and frequently depicting celebrities. She received widespread critical acclaim for her work until her death in 2014.

Photograph 10 x 13.5 inches (25.5 x 34 cm) on 12 x 16 inch paper. Housed in an archival mat measuring 16 x 20 inches. Near Fine.

\$1250



83

ANDY WARHOL (PRODUCER)
PAUL MORRISSEY (DIRECTOR)
JOE DALLESANDRO, GERALDINE SMITH, CANDY DARLING, JACKIE CURTIS (STARRING)
Flesh

New York: Factory Films, 1968. Vintage double weight still photograph of director Paul Morrissey and actor Joe Dallesandro, shot during the making of Andy Warhol's 1968 film *Flesh*. Photographer Werner Bokelberg's rubber stamp and holograph pencil notations to the verso.

Morrissey's first production for Warhol, Dallesandro's second leading role, and an intentionally envelope-pushing film, Dallesandro plays a bisexual prostitute who tricks in order to fund his wife's lover's abortion. *Flesh* was considered

so explicit that it was confiscated by the police in 1970 during one of its early screenings, and features an overabundance of scenes that depict our main character's genitalia.

The two would work together on five more Warhol films following *Flesh*, including *Lonesome Cowboys*, and *Heat*.

9.5 x 11.75 inches (24 x 25 cm). About Near Fine.

\$750



84 Ohrbach's department store in Los Angeles, circa early 1950s

Two vintage still photographs advertising the legendary Ohrbach's department store in the Wilshire Prudential Insurance Company building (today home of the Screen Actors Guild). A strong example of the apex of the mid-century design in Los Angeles. Stamped on the verso by Woro Studio, the agency who shot and struck the photographs for the store's use.

Ohrbach's was a moderately-priced department store with a merchandising focus primarily on clothing and accessories. From its modest start in 1923, Ohrbach's expanded dramatically after World War II and opened numerous branch locations in the metro areas of New York, New Jersey and Los Angeles. The growth of the fashion industry in California encouraged the company's expansion to the state, and the firm employed the services of a

buying office in Los Angeles as early as 1939, and and opened its own office in 1945.

In 1948, Ohrbach's leased three floors and the mezzanine in a wing of the Prudential Insurance Company building, designed by Welton Becket and William Wurdeman, on Wilshire Boulevard's Miracle Mile. The success of the Miracle Mile store led the firm to open another branch in Downtown Los Angeles in 1953, when it acquired the twelve-story Milliron's building at 5th and Broadway.

8 x 10 inches (20 x 25 cm). About Fine.

\$875



85

JEAN-LUC GODARD (DIRECTOR, STARRING)
WILLIAM LUBTCHANSKY (STILL PHOTOGRAPHER)
ANNE-MARIE MIÉVILLE (SCREENWRITER)
SANDRINE BATTISTELLA (STARRING)

Numéro deux

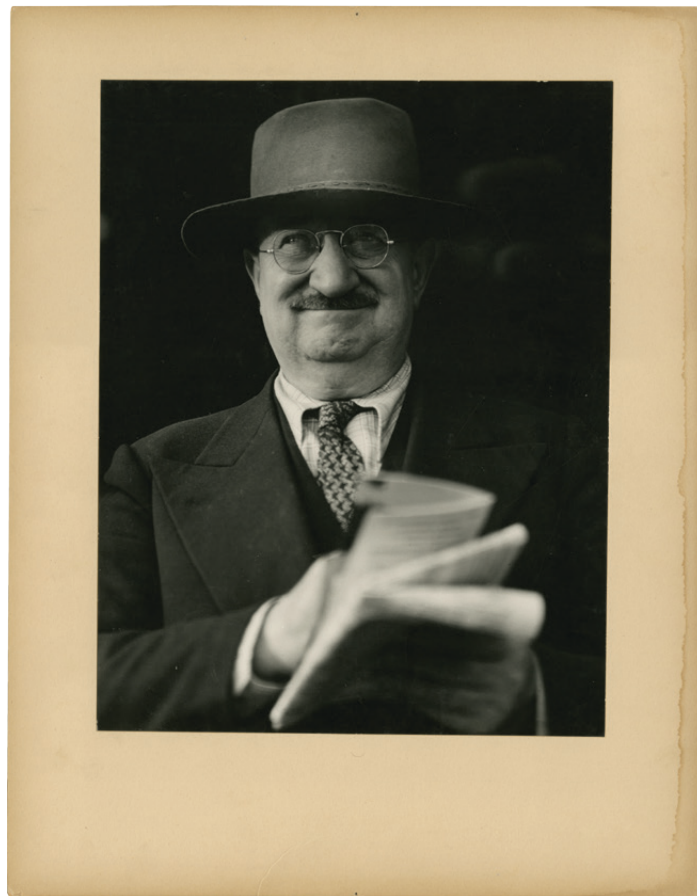
Paris: Anne-age-Bela, 1975. Collection of ten vintage borderless photographs (five black-and-white and five in color) from the 1975 film.

Generally considered the peak of the collaborative work on video done by Godard and Miéville, presenting scenes from the everyday interactions of a working class family, with a special focus on children. The film was shot on video, then played

back on monitors and filmed in 35mm. In the final edit, many of the 35mm shots are shown in split screen.

8 x 10 inches (20.5 x 25.5 cm). Fine.

\$925



86

Archive of over 30 photographs

LOUISE DILLEY PRANGE

SPENCER PRANGE

Archive of photos from the Santa Anita horse racing track, 1948

1948. Collection of 33 vintage still photographs on six backing boards taken at the Santa Anita Park horse racing track in 1948. Shot by Spencer and Louise Dilley Prange on assignment from the Photography Department at the Art Center in Los Angeles.

The Santa Anita Park horse racing track, designed by architect Gordon Kaufmann in a combination of Colonial Revival and Streamline Modern art deco styles, is considered by many to be the world's most beautiful racetrack. It debuted many innovations now considered standard in horse racing such as starting gates and photo finishes, and has been featured in various films including the Marx Brothers 1937 classic *A Day at the Races* and the 1949 Shirley Temple film *The Story of Seabiscuit*. Photos in this archive depict the track's starting gates, attractive

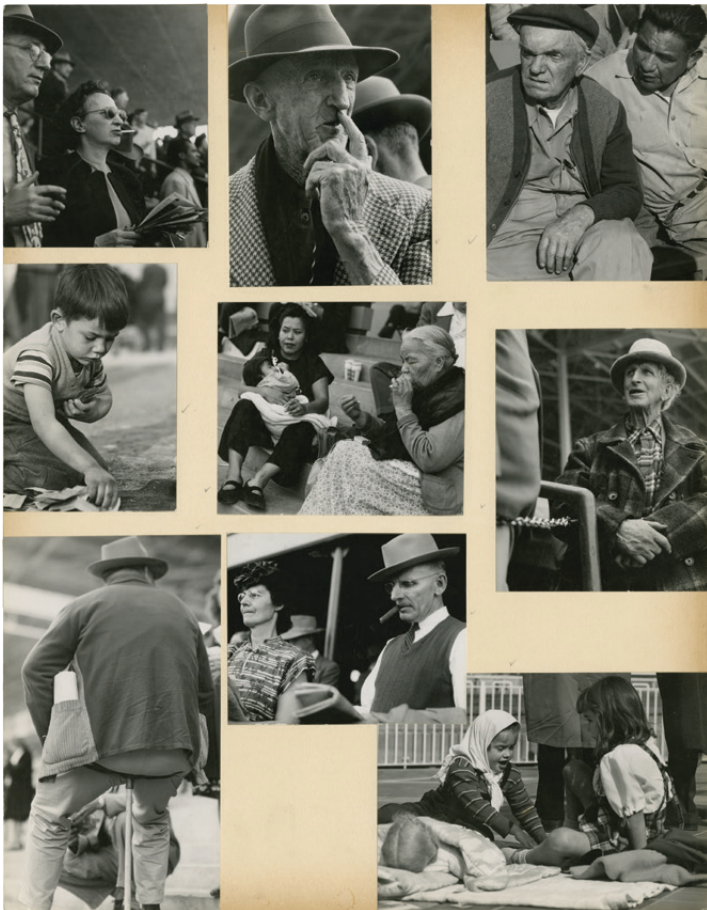
exterior, and various betters with pencils, racing forms, and cigars in hand. The photos highlight the diversity of the attendees, including men, women, and even children of all ages.

Photographers Spencer and Louise Prange met while attending classes at the Los Angeles Art Center, during which time these photographs were taken, and they would go on to marry and raise two children together.

Photographs sized variously between 3.5 x 5 inches and 10.25 x 13.25 inches, affixed to six 14 x 18 inch backing boards. Very Good plus, backing boards lightly toned, with mild dampstaining to the edge of two boards.

\$750

PHOTOGRAPHS





87

Book release parties just aren't what they used to be

ERICH VON STROHEIM

Photo of director Erich von Stroheim and Corinne Calvet at a party for the release of *Les feu de la Saint-Jean*, June 25, 1954

Paris: 1954. Vintage borderless French press photograph. With a French mimeo snipe and a stamp for the French press agency Eclair-Mondial.

Shown are Erich von Stroheim and actress Corinne Calvet ostensibly dancing on the remnants of a burning fire at what can only have been one of the better book release parties of 1954. The book release in question was the second volume of Stroheim's last book, published only in French, *Les feux de la Saint-Jean: Constanzia*.

Calvet was a French actress with the somewhat odd distinction of having appeared in mostly American films as a "French character," including *Rope of Sand* (1949) with Burt Lancaster, *What Price Glory?* (1952) with James Cagney, and Anthony Mann's Western *The Far Country* (1954) with James Stewart.

She was at the peak of her Hollywood glory at this time, but would return to France a bit disillusioned in 1960.

Stroheim is remembered as one of the greatest directors of the silent era, demanding with uncompromising vision, his films sweeping, sultry, costly melodramas. An unfortunate series of events, including falling outs with multiple studios, the advent of the talkie, and the outbreak of World War II in Europe, would spell the end of Stroheim's career as a director.

5.25 x 7.25 inches. Near Fine.

\$350

88



Shot on location in and above Manhattan

WILLIAM BOYD (STARRING)

HOWARD HIGGIN (DIRECTOR)

ALAN HALE, SUE CAROL (STARRING)

Skyscraper

Los Angeles, CA: DeMille Pictures, 1928. Vintage keybook photograph from the US release of the 1928 film. The photograph shows William Boyd and Sue Carol on the slide at Coney Island. With stamps denoting the name of the film and "KEYSET" on the verso.

A pre-Hopalong Cassidy William Boyd stars as Blondy, a high rtinaise construction worker. When he's injured on the job, he falls into a depression and breaks off his engagement to Sally (Carol), and it's up to his best friend Slim (Hale) to snap him out of it—by pretending to be interested in his former fiancée.

Set and shot on location in Manhattan, including footage on actual skyscrapers under construction there.

9.5 x 7.75 inches. Near Fine with holograph notation on the verso describing the image.

\$500

89



REX INGRAM (DIRECTOR)

PAUL IVANO (PHOTOGRAPHER)

RUDOLPH VALENTINO, ALICE TERRY (STARRING)

VICENTE BLASCO-IBÁÑEZ (NOVEL)

JUNE MATHIS (SCREENWRITER)

The Four Horsemen of the Apocalypse

Circa 1940s. Vintage photograph of Rudolph Valentino and Alice Terry on the set of *The Four Horsemen of the Apocalypse* in 1921. Shot by Paul Ivano, and struck by him circa 1940s, with his blindstamp at the bottom left. Press notations in pencil, red pencil, and red ink on the verso. A significant film in terms of the players involved. Director Rex Ingram had been involved with his producer-screenwriter June Mathis up until the making of this film, but feeling overshadowed by the growing fame of Rudolph Valentino, Ingram eloped with Alice Terry, Valentino's co-star in the film. Ingram greatly admired the work of Blasco-Ibáñez, and this was the first of two novels by the author the director would adapt (the next being *Mare Nostrum* in 1928).

8 x 10 inches (20 x 25 cm). Very Good, with some faint surface scratching.

Brownlow, p. 391. National Film Registry.

\$425



JFK and Jackie in Paris, Year One

90

JACK LOWE

John F. Kennedy and Jackie Kennedy, Paris, 1961

Vintage oversize borderless press photograph of John F. Kennedy and his wife Jackie in a Paris hotel room, 1961. Shot by Jacke Lowe. Borderless on three edges, lower white margin. With various markings and press notations on the verso in holograph pencil and ink.

An unusual and to our knowledge unknown photograph of the couple during Kennedy's important first year in office as President of the

United States. The Paris stop was part of a swing made through Europe by Kennedy from May 30 to June 5, 1961.

8.75 x 11.5 inches. Solid Very Good condition, with a few scratches to the emulsion and some light corner creasing.

\$750



91 Better days
DENNIS HOPPER
 Ike and Tina Turner, 1964

Vintage photograph of rhythm and blues couple Ike and Tina Turner, shot in 1964 by Dennis Hopper. Borderless on three edges, lower white margin. From the Guy Peellaert Archives, with their label on the verso, as well as a stamp for the Foto-Archive Program in Amsterdam, and various other notations and press markings on the verso.

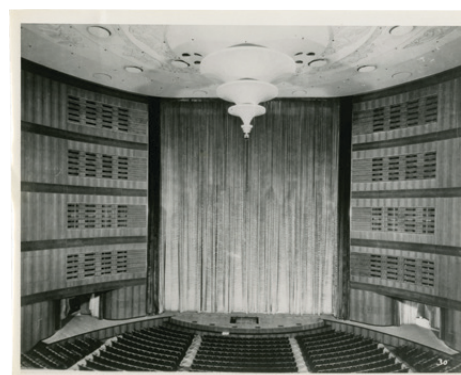
A photograph notable for its detail, as well as its charm. Ike sits in an ornate chair and plays what at first glance appears to be piano, but on closer

inspection appears to have stops just above the keys—indicating that it might be an organ. Meanwhile Tina, wearing pigtails, scrubs clothes with a washboard and bucket. We speculate that Dennis might have brought the refreshments that were consumed just prior to this shot.

7 x 9.5 inches. Very Good plus.

\$650

PHOTOGRAPHS



92

Collection of seven original photographs of the Center Theatre, New York City, 1940s

Circa 1940s. Collection of seven vintage photographs showing both the interior and exterior of the Center Theatre in Rockefeller Center in New York City. The theatre was demolished 1954, the only one of the original buildings at Rockefeller Center to have been removed.

The exterior shots include the marquee, advertising the 1939 Broadway play *The American Way*, starring Frederic March, and *Hats Off to Ice*, which ran for 889 shows from 1944 to 1946, making it the most popular of several ice shows produced for the theatre by Sonja Henie and Arthur M. Wirtz.

The remaining photographs are of the interior of the theatre, showing the lobby, seats, stage, and one of the famed chandeliers, with one of the photographs of the stage showing a rehearsal, complete with sets, for an unknown production.

8 x 10 inches (20 x 25 cm). Slightly curled, else Near Fine.

\$850



93

Losey does an Opera

JOSEPH LOSEY (DIRECTOR)

LORENZO D PONTE (LIBRETTO)

FRANTZ SLIERI, ROLF LIEBERMAN (SCREENWRITERS)

RUGGERO RAIMONDI (STARRING)

Don Giovanni

Circa 1979. Vintage borderless photograph from the set of the 1978 film. In a nice fourth wall break, a typically hunched Losey walks along behind an enigmatically dressed figure, wearing a mask en route to a costume ball. With some brief notations on the verso.

Screen adaptation of Mozart's greatest opera. Don Giovanni, the greatest womanizer in the history of opera, makes one conquest after another until the ghost of one of his lover's husbands makes an appearance. He offers Giovanni one last chance to

repent for his countless improprieties. But Giovanni will not change his ways, and is subsequently sucked down into hell by evil spirits.

Shot on location in Devon (town and beaches), in the United Kingdom.

9.5 x 7 inches. Fine.

\$400

POSTERS P



94

Meta to the max

CHRISTO AND JEANNE-CLAUDE

Christo Wraps the Museum: Scale Models, Photomontages, and Drawings for a Non-Event; June 5-25, 1968

New York: Museum of Modern Art, 1968. Vintage poster for an exhibition of work associated with an unrealized Christo project, intended to wrap the New York Museum of Modern Art. Inscribed by the artist on the poster in orange crayon: "For Betsy Jones / Christo 1968."

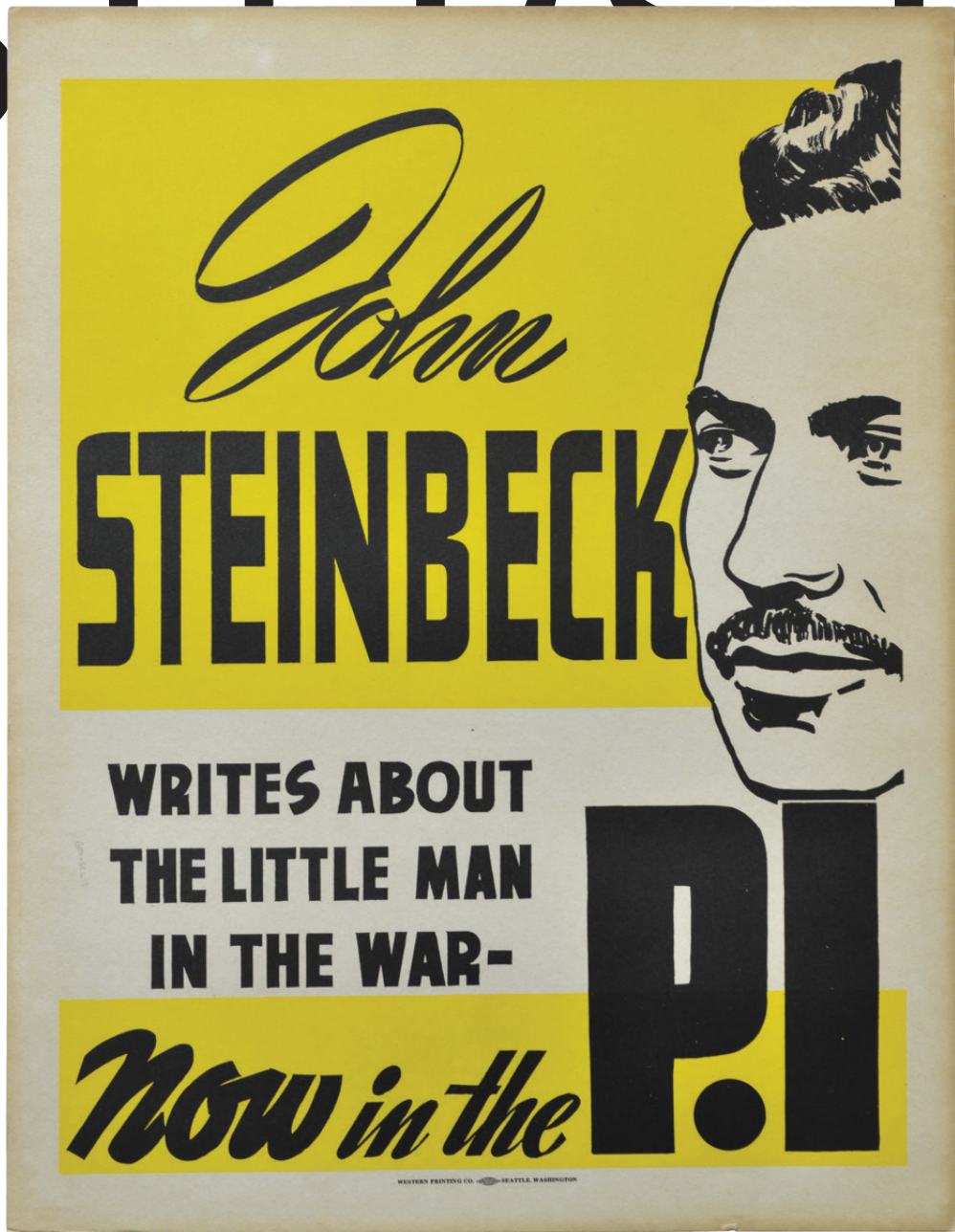
In early 1968 Christo and Jeanne-Claude proposed to wrap the Museum of Modern Art in New York City and the adjoining sculpture garden, to be accompanied by various works inside and outside the museum created by the artists as well. Though it would have been the first of the couple's wrapped public buildings, MoMA's insurance company warned that coverage would cease immediately were the artists to begin wrapping the building, and

thus the project was shelved. MoMA countered by offering the artists this exhibition: a showcase of the preparatory scale models, photomontages, and drawings created for the project.

Though Christo and Jeanne-Claude worked collaboratively from 1958 onwards, only Christo was given artist credit until 1994, at which point he retroactively attributed the works to her as well.

22.5 x 32.5 inches, folded, on brown butcher paper as issued. Very Good plus, with a couple of tiny chips to the top edge, two tape repairs to the verso, and a single pinhole tear.

\$1850



95

JOHN STEINBECK

Poster advertising John Steinbeck's WWII correspondence in the Seattle P.I., 1943

Seattle, WA: Western Printing Co. / Seattle P.I., ca. 1943. Vintage poster advertising John Steinbeck's World War II correspondence as published in the *Seattle Post Intelligencer*, noting that he "writes about the little man in the war." Indeed, as opposed to the latest news about the war, Steinbeck stayed true to the nature of his fictional works and wrote largely about the experiences of individual soldiers, ordinary citizens affected by the war, and those in military support roles.

Commissioned originally by the *New York Herald Tribune* and printed between June and December of 1943, the works were also distributed in syndication to other newspapers, as is seen here. In 1953 Viking would publish the collected correspondence under the title *Once There Was a War*.

18.5 x 24 inches, rolled. Tiny bump to one edge, with light age toning at the extremities, else fine on stiff off-white card stock.

\$1500



96

U2 begins

Promotional die-cut poster for *Boy*, the debut album by U2

New York: Island Records, 1980. Vintage black and white die-cut standee promotional poster for U2's 1980 debut album *Boy*.

Though *Boy* was reviewed at the time as relatively unpolished yet still having potential, U2 has gone on to be one of the most widely-recognized bands in the world. Over the years U2 has sold over 170 million

records, won 22 Grammy Awards (more than any other band), and was inducted into the Rock and Roll Hall of Fame.

10 x 28 inches, linen backed, with light professional restoration. Very Good condition.

\$650

97

**U2****MULLEN, JR.**

"I Will Follow" / "Boy" double-sided U2 promotional poster

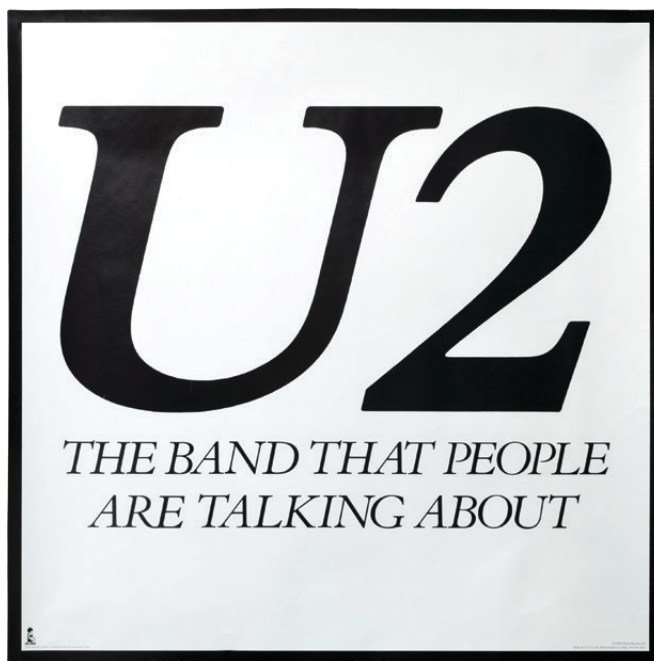
New York: Island Records, 1980. Vintage black and white double-sided poster for U2's 1980 US tour promoting their debut album *Boy* and hit single "I Will Follow."

One side of the poster advertises press responses to U2's debut album *Boy*, alongside a list of the band's upcoming US tour dates, while the other side has a close up image of Bono on the mic and simply says "I WILL FOLLOW! U2."

14.5 x 21 inches, folded. Good to Very Good condition, with a chip and various pinhole tears at the extremities, and two cello tape repairs to one side.

\$550

98

**U2****U2: The Band That People Are Talking About**

New York: Island Records, 1980 . Vintage black and white poster for U2 that reads: "THE BAND THAT PEOPLE ARE TALKING ABOUT." Released in 1980, likely to promote the band's debut album *Boy*.

23 x 23 inches. Fine condition.

\$500

99



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

New York, 1976 Original poster advertising a benefit held at the Manhattan Center in New York on May 30, 1976. An ironic (iconic?) moment in New York punk and art scene history, some of the earliest evidence that the movement created to mock celebrity status was beginning to see itself in terms of celebrity. Also interesting here is evidence of early sub-divisions of punk mainstays (e.g., Dee Dee Ramone of the Ramones, Jerry Nolan, Walter Lure, and Johnny Thunders of the New York Dolls), the presence of Factory luminaries (Holly Woodlawn), professional groupies (Sable Starr), and trans-gender representatives (Divine and the cast of *Women Behind Bars*, Wayne County and the Back Street Boys), as well as door prizes (memorabilia signed by punk antecedents David Bowie, Aerosmith, and Kiss). The benefit was organized to benefit Wayne County's Defense Fund, and we're not talking about Wayne County, Michigan, but an inter-punk legal situation that fell out of a brutal onstage fight at CBGBs, between right-winger "Handsome Dick" Manitoba of The Dictators and Wayne County. The case was eventually thrown out of court.

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

\$875

100



PATRICK FLANAGAN
The Pat Flanagan Innergy Poster

Self published, 1976. Vintage "Innergy" meditation poster and accompanying explanatory letter from Dr. Patrick Flanagan, spiritualist huckster, New Age mystic, self-declared reincarnation of scientist Nikola Tesla, and "pyramid energy" meditation proponent. Flanagan has "invented" a number of pseudoscientific devices that purport to increase one's focus and intelligence, this poster being one. The Innergy Poster, according to the accompanying letter, bathes the viewer in its radiant energy, to the point of even being able to penetrate a Faraday cage. This bookseller makes no guarantees as to the poster's apparent claims, but admits its sleek 70s era Zen aesthetic does look pretty sweet.

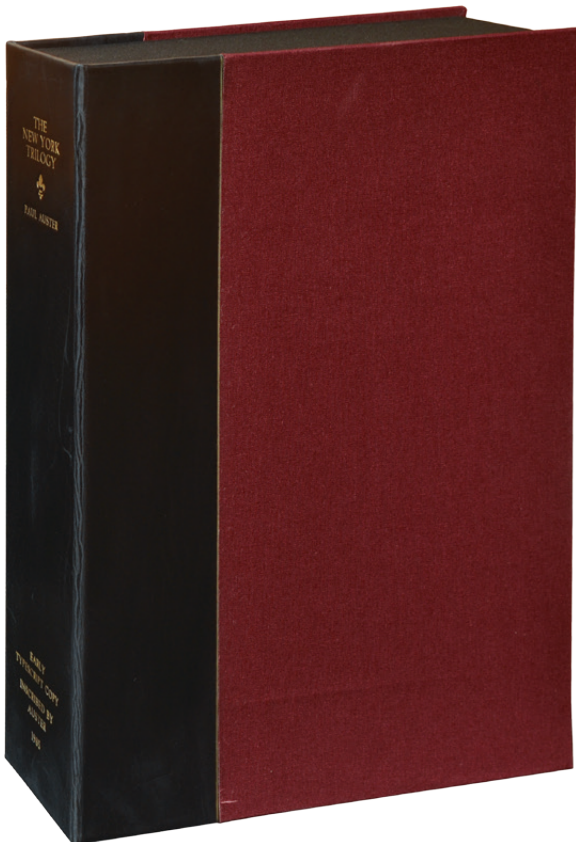
Flanagan's inventions usually consist of various types of meditation aids, including the famed Neurophone, an ultrasonic wave-emitting machine that Flanagan claims increases IQ and aids creativity. His updated version, the NEO Neurophone, recently raised over \$250,000 on crowdfunding site Indiegogo.

Poster 20 x 22 inches (51 x 56 cm), gold silkscreen on clear acetate, with accompanying letter, 8.5 x 11 inches. Poster and letter Near Fine, with pinhole tears at the corners of the poster.

\$475



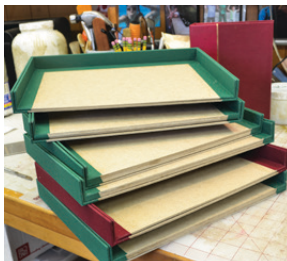
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