

ROYAL BOOKS

CATALOG SIXTY-ONE



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.

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

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

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

THE ROYAL BOOKS CREW

Kevin Johnson, Amber Fricke, John McDonald, Christopher Maffei, Erin Barry-Dutro, Zac Brenner, and Sema Tok.

Catalog design and layout by Kathryn Setzler

32 West 25th Street, Baltimore, Maryland 21218
410.366.7329 • ROYALBOOKS.COM • MAIL@ROYALBOOKS.COM



CONTENTS

01 FEATURED

18 AFRICAN AMERICAN

34 ARCHIVES

42 CRIME

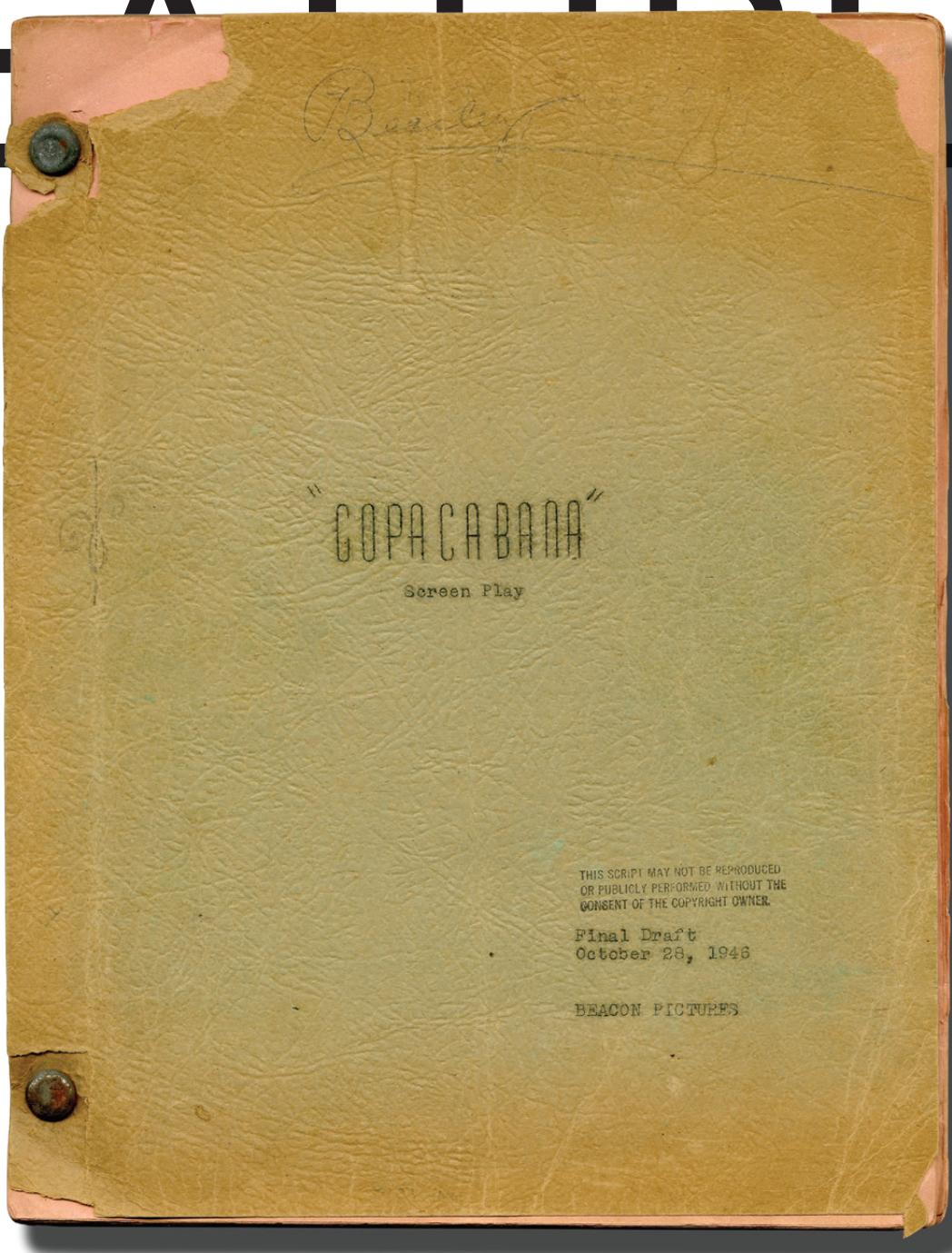
60 LITERARY SOURCES

71 JAPANESE CINEMA

77 KURT ENOCH

87 THEATRE

FEATURED



Groucho Goes Solo

**1 GROUCHO MARX, CARMEN MIRANDA (STARRING)
ALFRED E. GREEN (DIRECTOR)**
Copacabana

Beacon Productions, 1946. Final Draft script for the 1947 film. Copy likely belonging to an uncredited costume designer, with notations in holograph pencil throughout.

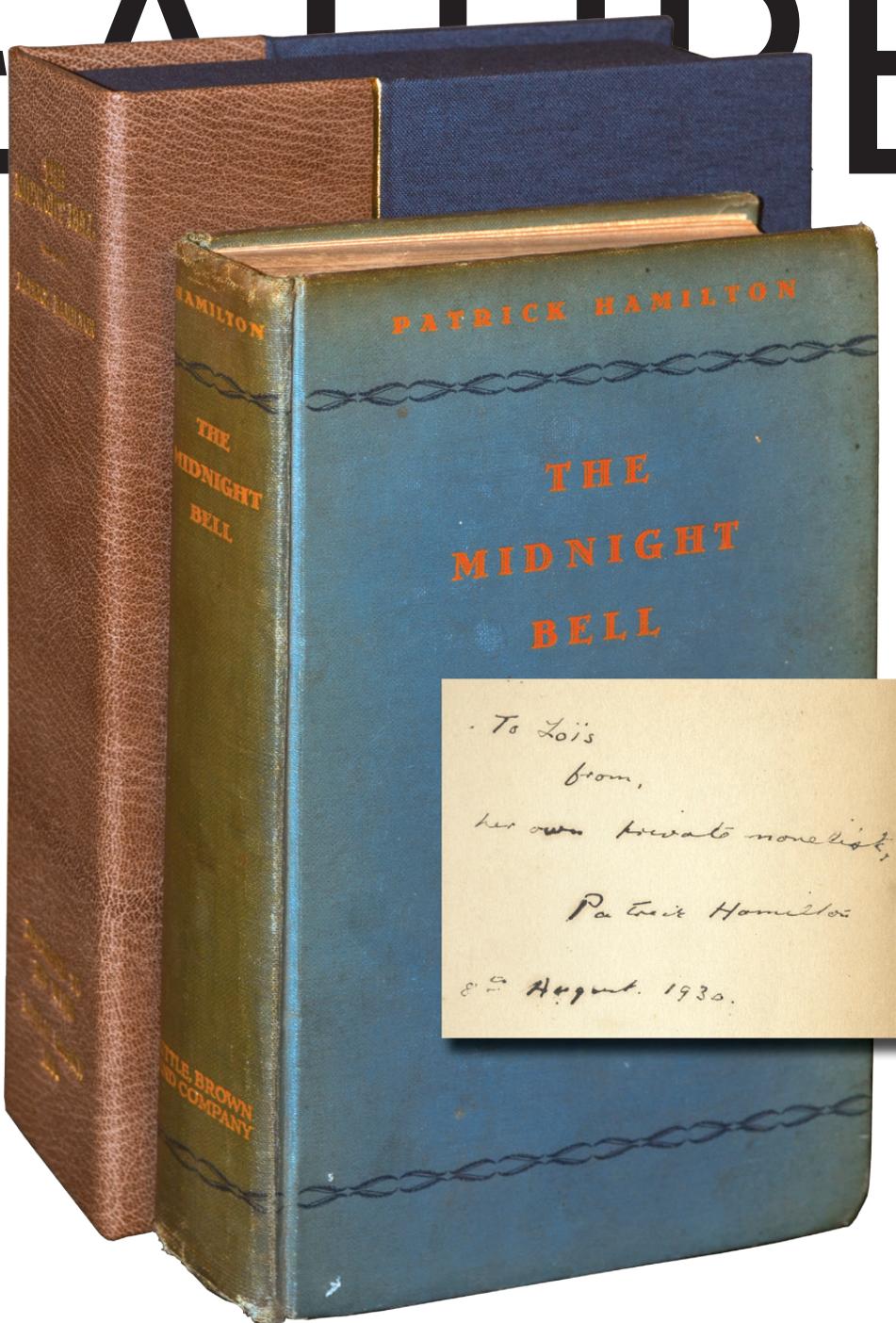
Groucho Marx's first solo film appearance, and his first with a real mustache as opposed to one made with grease paint. Marx plays an incompetent theatrical agent whose only client is Carmen

Miranda, in her first film after leaving Twentieth Century-Fox, and who he tries to pass off as two different performers.

Set in New York City, and shot there on location.

\$2500

FEATURED



Inscribed to his wife on the occasion of their wedding

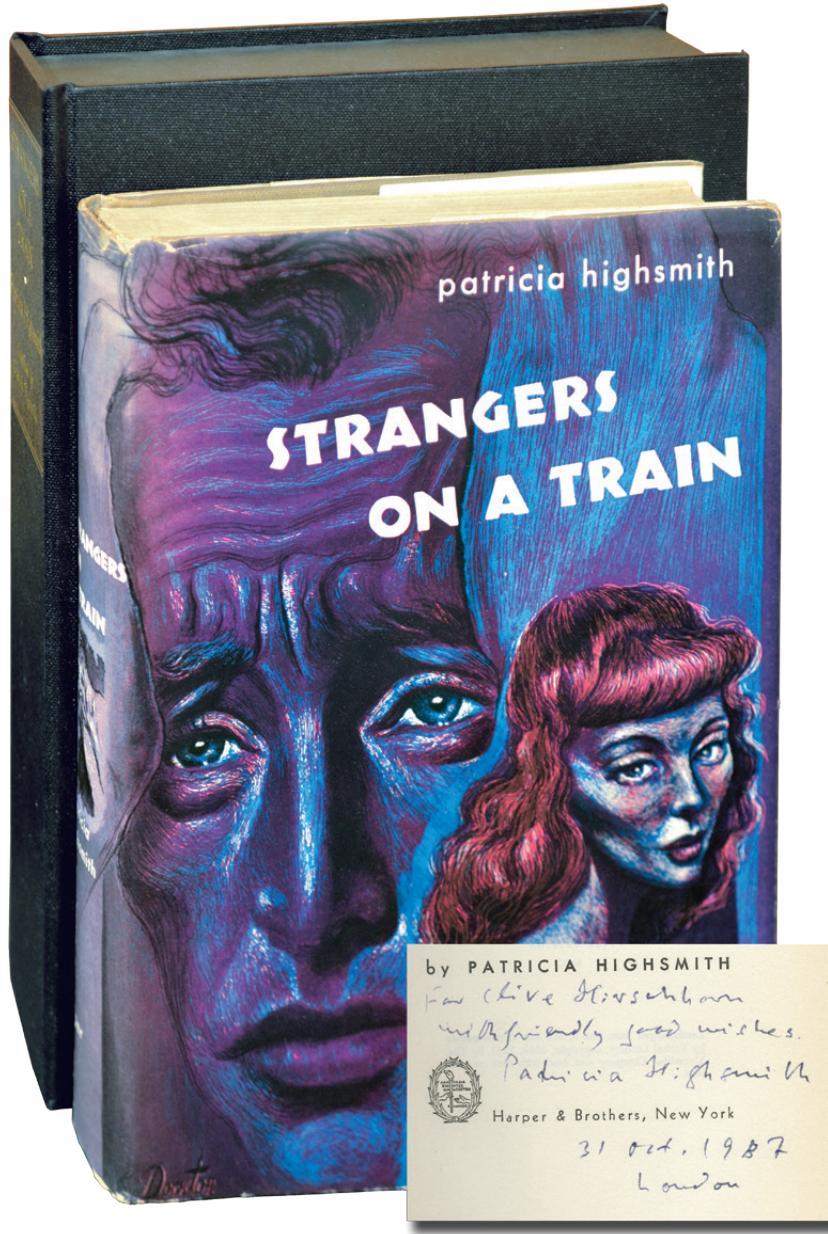
2 **PATRICK HAMILTON** The Midnight Bell

Boston: Little, Brown, 1930. First American Edition. First book in Hamilton's 20,000 Streets Under the Sky trilogy. Inscribed by the author to his wife, and dated in the year and month of their marriage (as well as the year of publication): "To Lois / from / her own private novelist / Patrick Hamilton / 8th August 1930."

Very Good lacking dust jacket. Some wear at the spine ends, light fading to the backstrip, slightest lean, light soil to the rear board. In a custom quarter leather clamshell box.

\$3500

FEATURED



Inscribed to noted London theatre critic Clive Hirschhorn

3 **PATRICIA HIGHSMITH** *Strangers on a Train*

New York: Harper and Brothers, 1950. First Edition. Inscribed in 1987 to noted London theatre critic Clive Hirschhorn: "For Clive Hirschhorn / With friendly good wishes / Patricia Highsmith / 31 Oct 1987 / London." Laid in is a typed letter signed from Hirschhorn to Highsmith, on *Sunday Express* letterhead, discussing how the two might meet. Just below the typed portion of the letter, Highsmith has written her response in holograph ink.

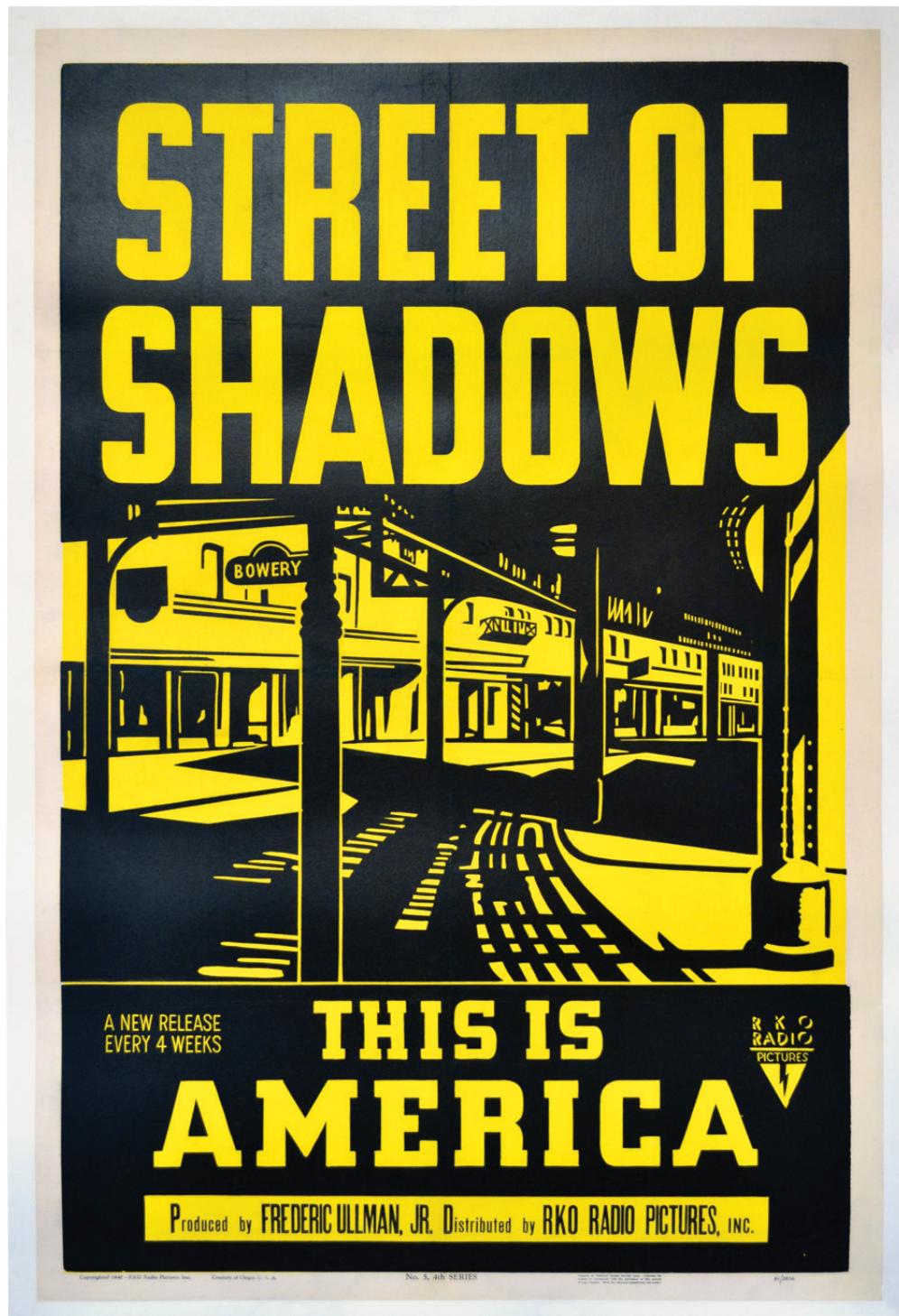
Hirschhorn held an epic tenure as theatre critic for the British *Sunday Express*, and is the author of several books. He is considered the pre-eminent scholar on the Hollywood musical, and wrote the definitive book on the subject.

Strangers on a Train was Highsmith's seminal first novel, basis for the classic 1951 film noir directed by Alfred Hitchcock, written for the screen by Raymond Chandler and Czenzi Ormonde, and starring Farley Granger and Robert Walker as the titular characters.

Near Fine in a Near Fine dust jacket, with only a touch of the usual fading to the jacket spine and a few nicks at the extremities.

In a custom cloth clamshell box with leather title labels on the front panel and spine, gilt titles and rule.

\$9750



4 Street of Shadows

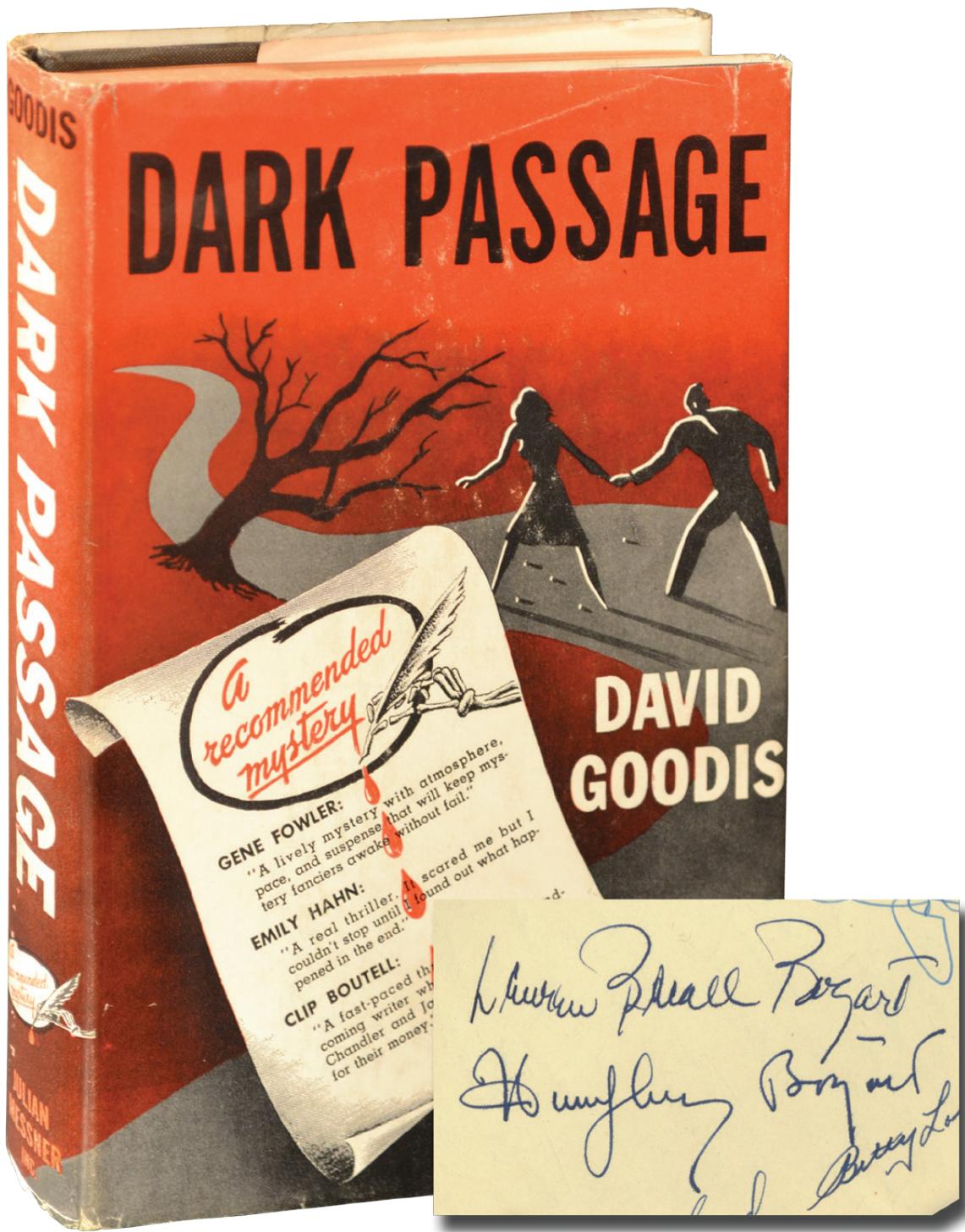
National General Pictures, 1973. Vintage US one sheet poster, silkscreen, for the 1946 film documentary short. An entry in the 1946-1947 RKO series that focused on various hardscrabble aspects of life in the United States, a follow on to the *March of Time* series. This entry focused on New York City's Bowery district, and its existence "in the shadows" due to its location beneath the city's elevated railway tracks.

The film's documentary footage includes shots of Chinatown, Cooper Union, Bridal Row, Fulton's Fish Market, St. Marks, and Diamond Row. Social work being done at the time by the Bowery Mission, the Boys Club and the Salvation Army is also shown. Rare.

27 x 41 inches (26 x 104 cm). Rolled, on archival linen. Near Fine.

\$1750

FEATURED



5 DAVID GOODIS Dark Passage

New York: Julian Messner, 1946. First Edition. Round robin copy, signed by the members of the cast and crew of the 1947 film noir based on the book, including Humphrey Bogart, Lauren Bacall, Clifton Young, director Delmer Daves, and 87 others.

For a complete list of the autographs present, please inquire.

Very Good in a bright, Very Good plus, price clipped dust jacket. Owner's rather attractive address stamp on the title page. Spine titles on the book spine mostly worn away, else a clean copy. Jacket has no loss, only light rubbing, a single short closed tear, and some faint creasing at a few corners.

\$18,500

Patricia H. Walker
Tom Hendrix

Lorraine Pfeiff
Humboldt Bay

Mari Blanchard
Yukon Valley Delmont
Tracy

John G. Parker

Dennis Stewart Robert W. Beel.
 Harold Hurley Anna Dwight John McLean
 Earl McGinnis.
Poss Dunham James Kenyon
 Ned Mc Namara Thomas Hobleman
 Glenn Davis Charlie Greenlaw Red Fupper
 Chet Crackerie H. Walter
 J.P. Lynn Edmund Mc Grawey
 J. Al. Lofman Frank S. Cramer
 W.H. McElrath H. C. Dillingham
 John P. Denti John Cantone
 and M. Vischer James T. Moss
 Frank Broome Delph Thomas
 Bickford Carroll M. A. Merrick
 Jack Davis W. A. Thompson
 Maurice W. Reardon Chester P. Hagland Sound
 Harry Cox Victor Valley T. Chepini
 J. Ashworth Eddie Carr mark Davis.
 Eddie Coleby. Paul Burnett
 K.W. Dwyer. Don Hill
 R. Ashford

Good luck Jerry
Cecil Johnson
James Shanahan
Oscar G. Hoffmann
Chuck Hansen
Delmer Davis ~~Bob Farmer~~
Dick Murphy George Baer
Joe Smith Sven Larson
H. L. Koene Lamp Mac Julian
Harry Barnthouse Bill DeBros
Thomas H. Smith Mike Joyce
H. L. McEvon (Gris) ^{Geo. Jason} Howard A. Hopkins
C. A. Bonnwell Jr. Harry J. Lehman
Dude Maschmeyer Hugh Addington
Ben L. Goldman Bert Jones
George J. Soule Ding Woodhouse
L. C. Williams Roy Kentall
Clifton Young Scotty MacGregor
Ruth Lee Parham T. K. Kelly
Ralph Abrams Gordon Hastings

FEATURED

DARK PASSAGE



BY DAVID GOODIS

Route #1
ROGUE

ORE.
Box 40
RIVER,

JULIAN MESSNER, Inc.

New York



6

BILLY NAME**The Velvet Underground and Nico, circa 1967**

1967 / 2014. Photograph of the Velvet Underground and Nico, shot by Billy Name circa 1967 and struck by him in 2014. Signed by Name in silver ink on the recto, and with his stamp on the verso.

Name, who got his start in theatre, met Andy Warhol in the early 1960s, and appeared in Warhol's 1963 films *Haircut No. 1-3*. Name was also responsible for covering the Factory in silver foil, and soon began living there, documenting the day to day and artistic lives of Warhol, his collaborators, and "superstars."

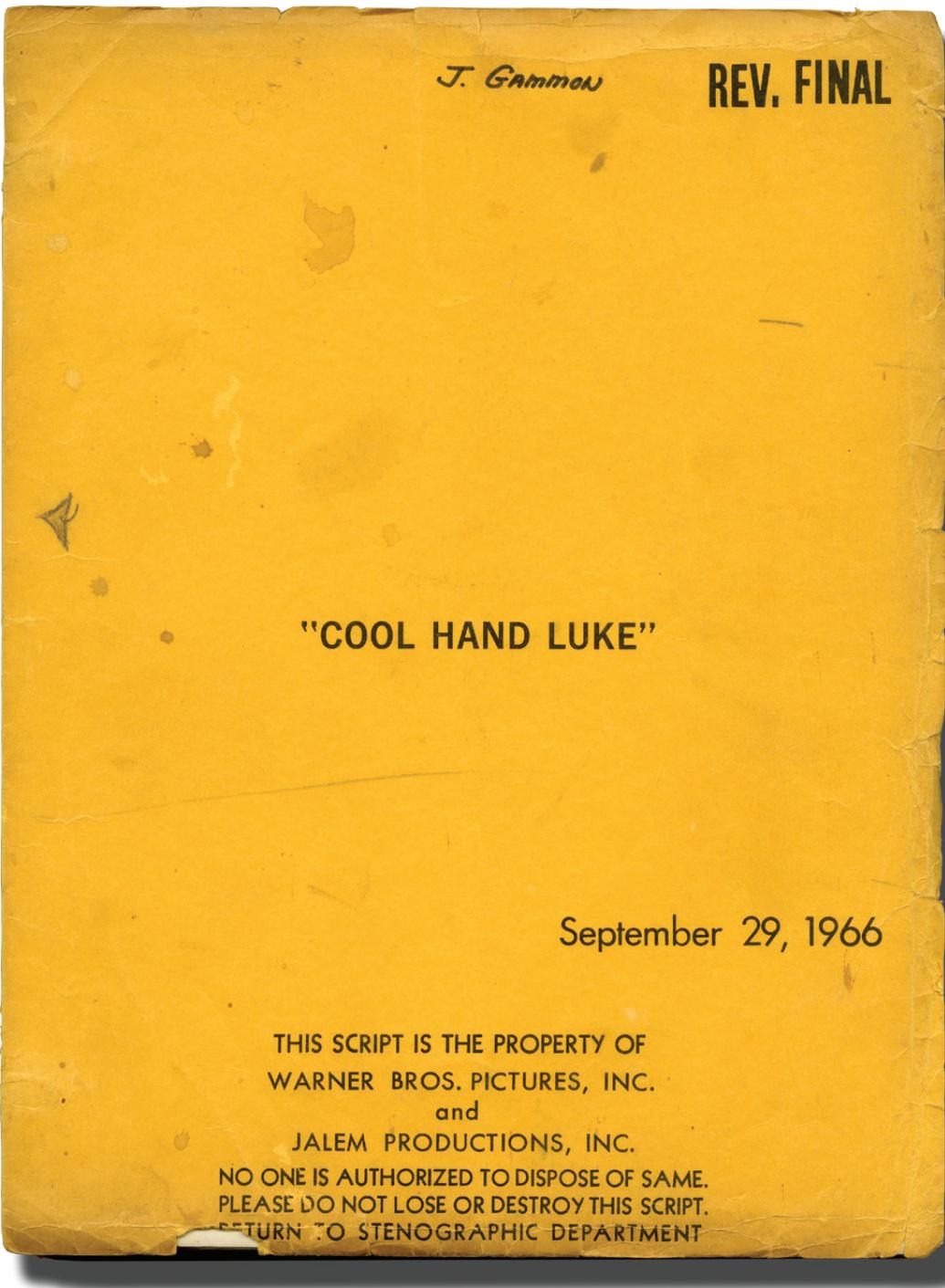
The Silver Age, an exhibition of Name's Factory photographs was held at the Milk Gallery in New York from November 12 to December 7, 2014, and at

Serena Morton II in London from September 30 to October 23, 2015. A book was published by Reel Art Press in conjunction with the exhibition in 2014. The photograph on offer here appears in the book, but is not among the prints currently on offer by either gallery, with prints from the exhibitions being issued in editions of various sizes between 1 and 80.

15 x 15 inches (38 x 38 cm), printed on card stock. Tiny diagonal crease to the upper left corner, else Fine. In a custom museum-quality frame, archivally mounted, with UV glass.

\$3750

FEATURED



7 PAUL NEWMAN (STARRING)
STUART ROSENBERG (DIRECTOR)
DONN PEARCE (NOVEL)
Cool Hand Luke

Warner Brothers / Jalem Productions, 1966. Revised Final Draft script for the 1967 film. Copy belonging to actor James Gammon, who played Sleepy in the film, with his name in holograph ink on the front wrapper and holograph notations throughout.

Based on the 1965 novel by Donn Pearce, who also co-wrote the screenplay. George Kennedy won an

Oscar for Best Supporting Actor and the film was nominated for three more, including Best Actor and Best Adapted Screenplay.

National Film Registry. Ebert III.

\$2500



8

PAUL NEWMAN, JACKIE GLEASON, PIPER LAURIE (STARRING)**ROBERT ROSSEN (DIRECTOR)****WALTER TEVIS (NOVEL)****The Hustler**

Twentieth Century Fox, 1961. Vintage oversize, borderless photograph from the 1961 film.

Based on the 1959 novel by Walter Tevis, about a small time pool hustler who challenges a champion for a shot at the big time. Jackie Gleason famously did all of his own billiards shots, while pool legend Willie Mosconi served as a technical advisor and stand in for the other actors. Nominated for nine Academy Awards, including Best Picture, Best Director, Best Screenplay, Best Actor, Best Actress, and twice for Best Supporting Actor, winning two, but not any of the ones listed.

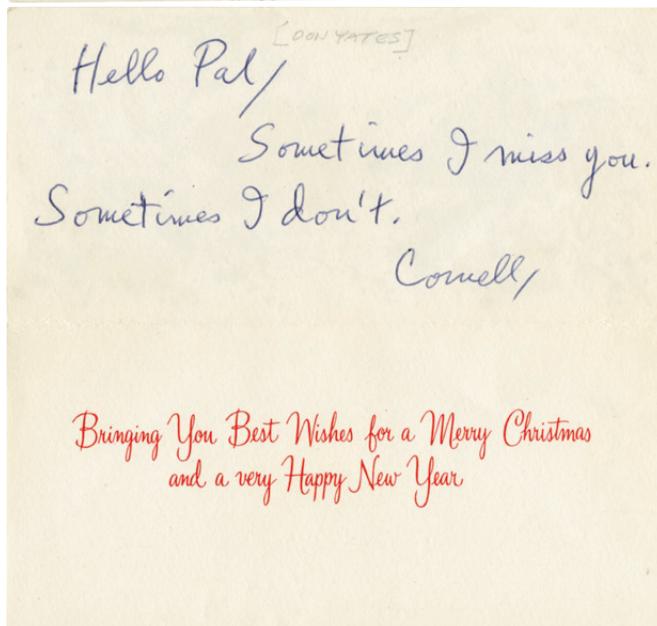
Shot on location in New York, including the use of several actual pool halls.

13.25 x 10 inches (34 x 25 cm). About Near Fine with some shallow light creasing to the corners.

National Film Registry. Ebert II. Rosenbaum 1000. Spicer US.

\$750

FEATURED



Cornell Woolrich tries to leave his hotel room, fails.

9

1966. Two autograph letters signed from Cornell Woolrich to Don Yates, on stationery from the Sheraton-Russell Hotel in New York City, where Woolrich lived during the last part of his life, with the original mailing envelopes postmarked April 30 and November 27, 1966, respectively. Also included is a Christmas card inscribed by Woolrich to Yates. Content from these letters is quoted in Francis M. Nevins' biography of Woolrich.

Yates, a professor of Latin American literature at Michigan State University, first met Woolrich in 1961 after the Mystery Writers of America annual dinner. The two remained in contact for the rest of Woolrich's life, with Yates becoming, according to Nevins, "one of the closest approximations of friendship Woolrich ever experienced."

Yates would visit the reclusive writer whenever he was in New York, and often extend invitations for Woolrich to visit him in Michigan. Although Woolrich never did visit, the letters offered here are evidence of what Nevins calls Woolrich's "feeble effort[s] to break out of the box he'd locked himself

in," with the first letter requesting a bus schedule and asking "Should I give up my pad here, and then just keep going after my stop-over in Lansing?" and the second asking for "the name of the best hotel in Lansing" as a return favor (along with \$25.00) for giving Yates permission to use the 1939 short story "Men Must Die" in an anthology of crime fiction translated into Spanish that Yates was preparing.

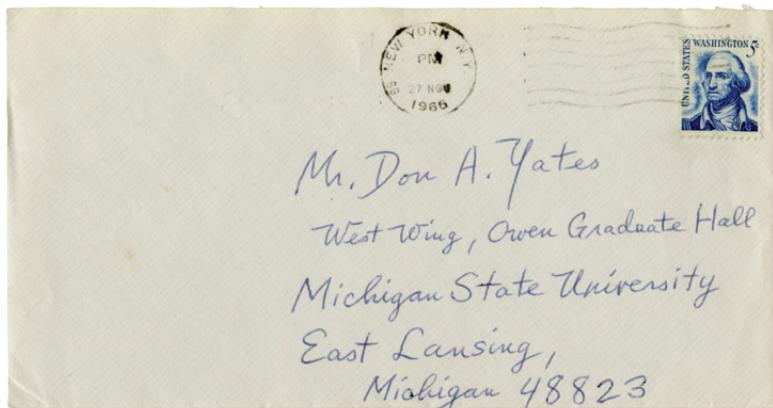
Woolrich's ambivalent feelings toward Yates, and personal relationships in general, can be summed up in the Christmas card, sent in late December 1966, reading "Hello Pal. / Sometimes I miss you. Sometimes I don't. / Cornell."

Letters, envelopes, and card all Near Fine.

Nevins, Francis M. *Cornell Woolrich: First You Dream, Then You Die*. New York: The Mysterious Press, 1988, p. 406-407, 421-422.

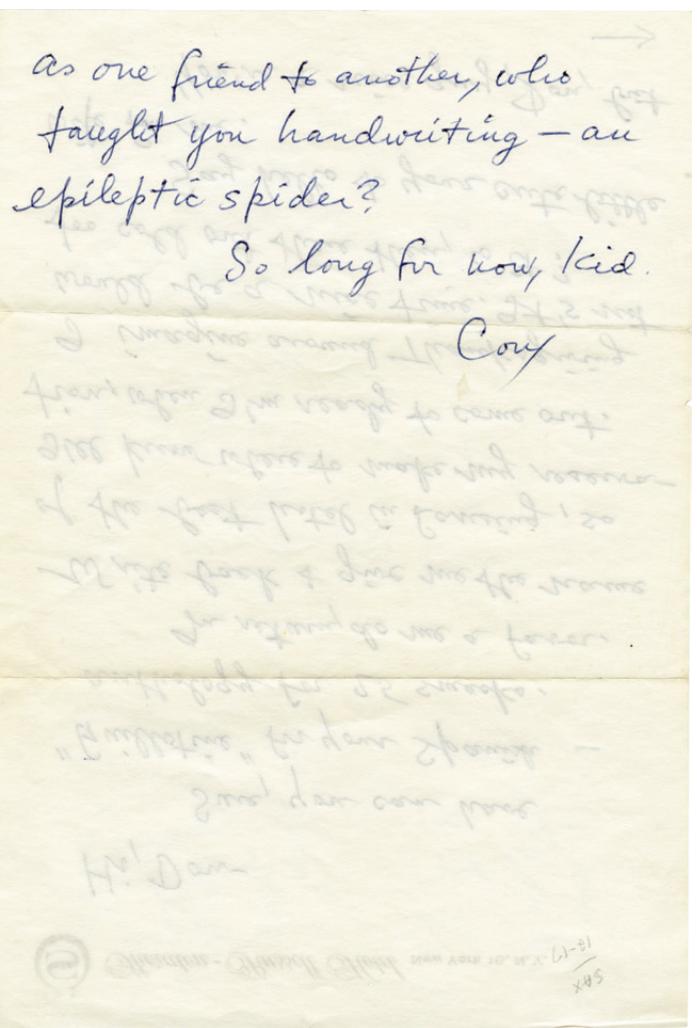
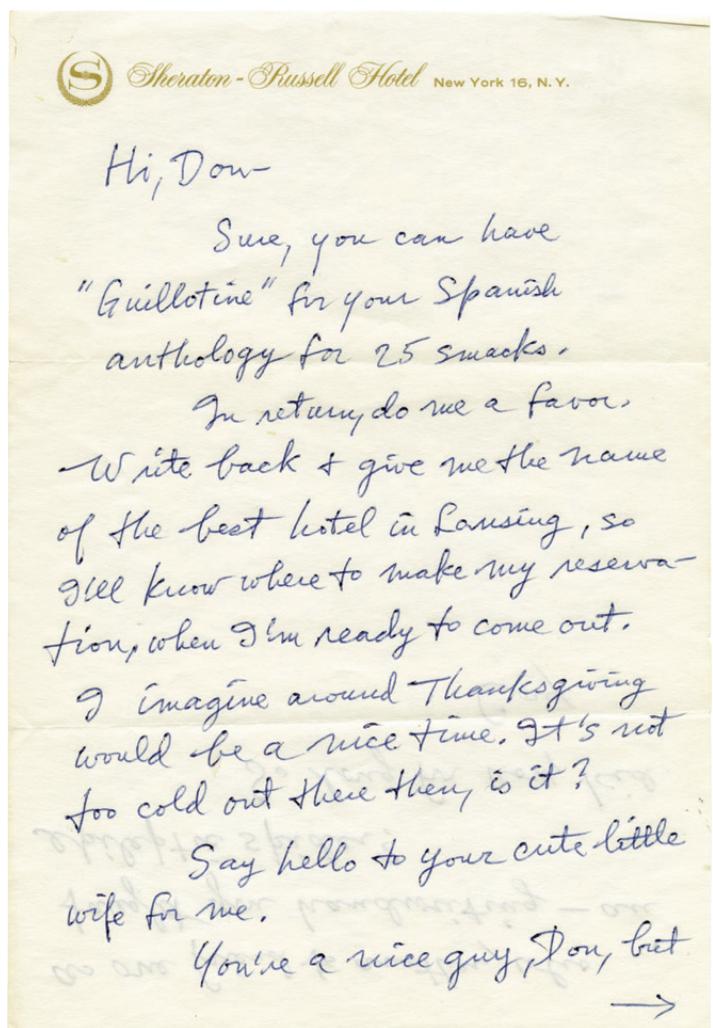
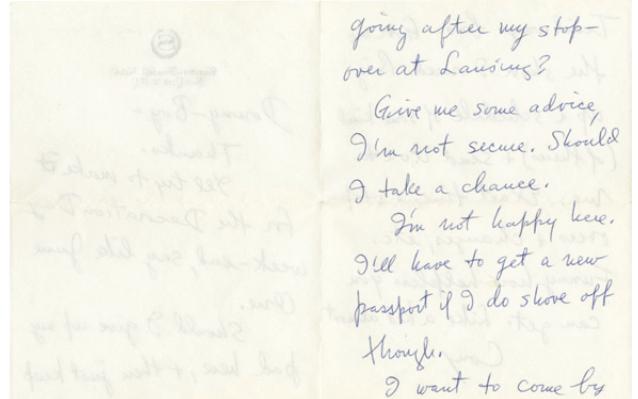
\$2500

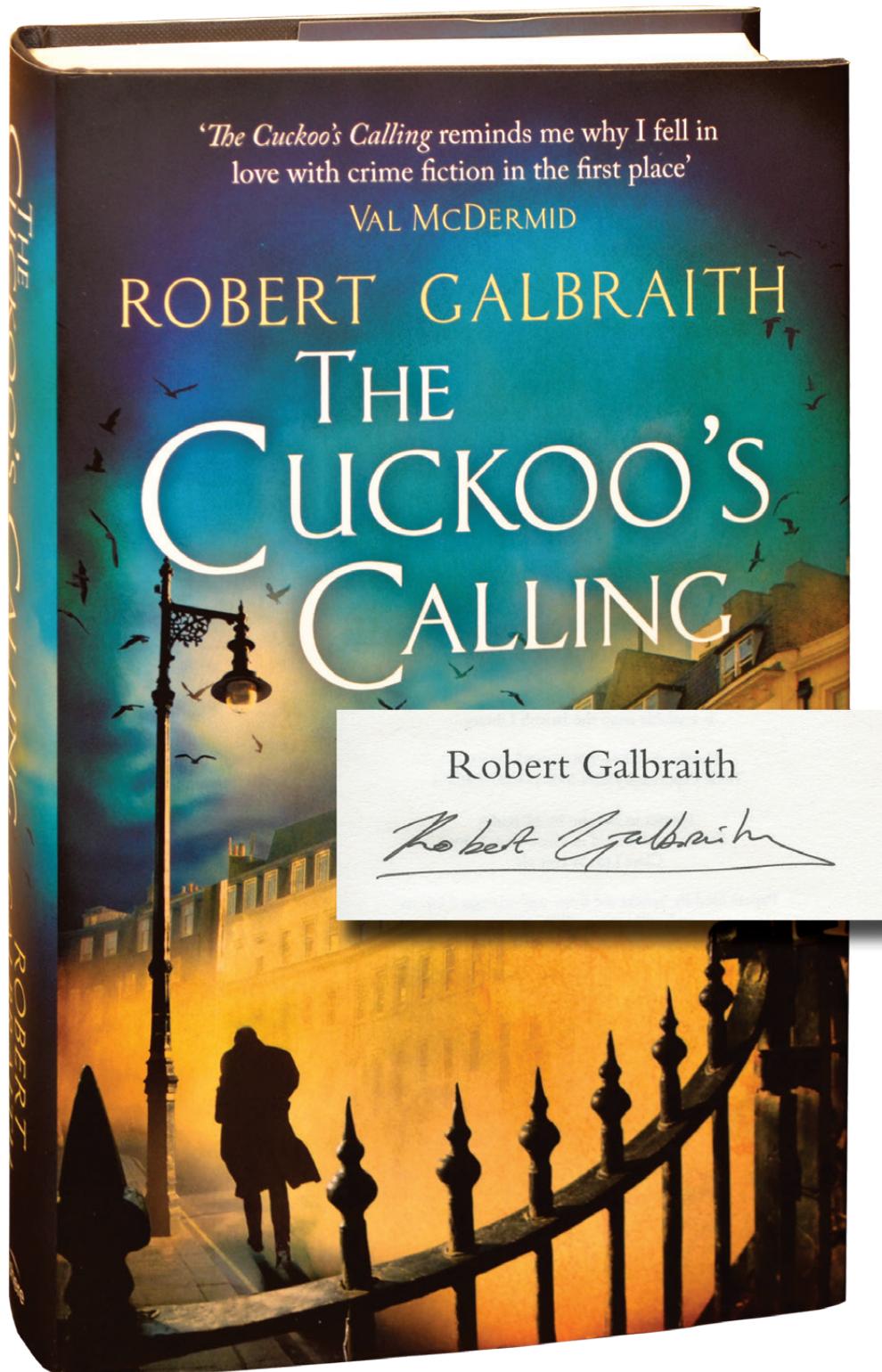
FEATURED



Trial ways bus. Give me
the shave I need. Rig
up a schedule of some kind
(of things) + send it on to
me. Exact times + shop-
overs + changes, etc.
Funny how helpless you
can get. Like a kid about
Cory

S
Sheraton-Russell Hotel
New York 16, N.Y.
Donny-Boy -
Thanks.
I'll try to make it
for the Decoration Day
week-end, say like June
One.
Should I give up my
pad here, + then just keep





10

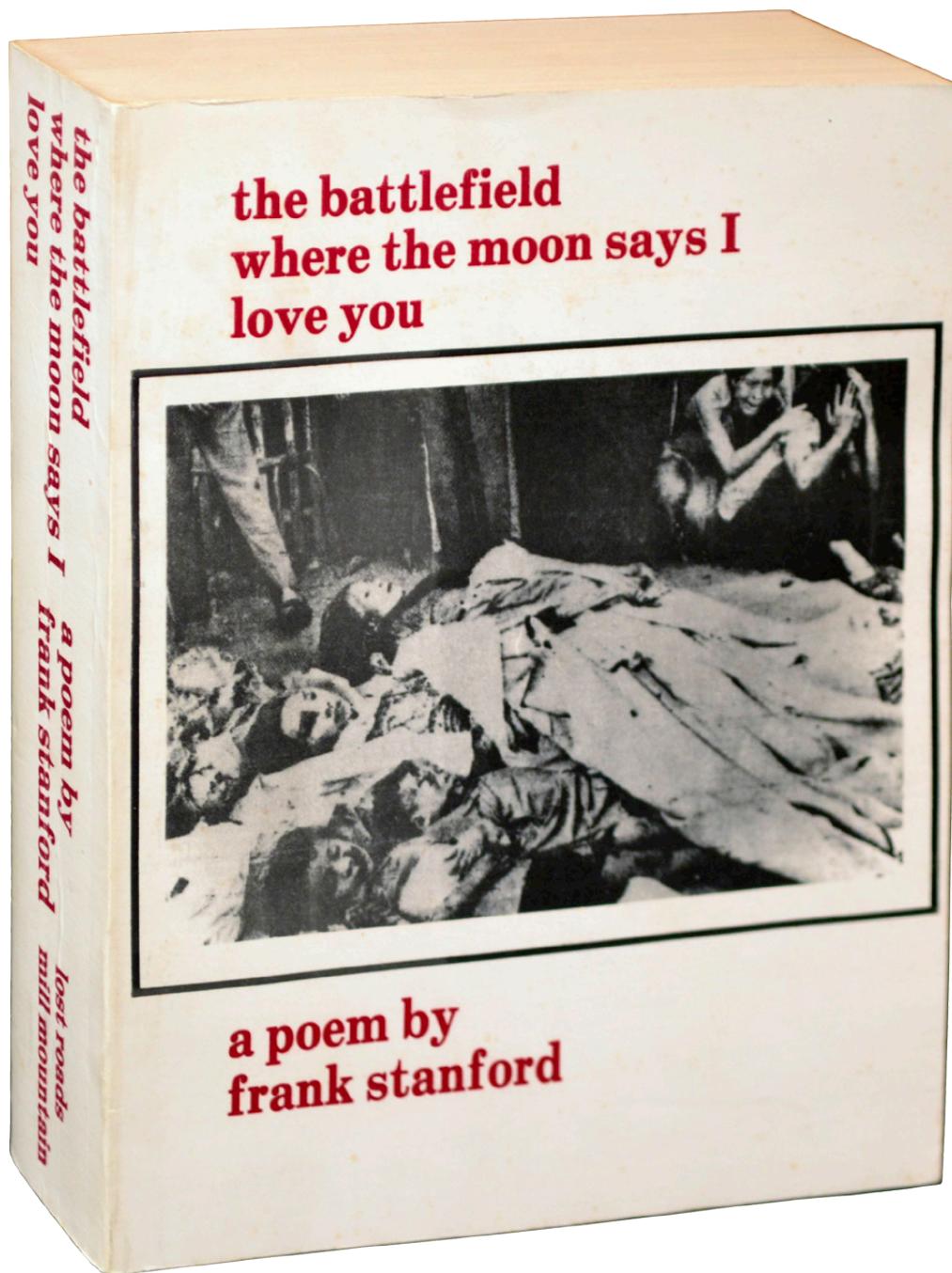
J.K. ROWLING WRITING AS ROBERT GALBRAITH
The Cuckoo's Calling

London: Sphere, 2013. First UK Edition, first issue, preceding all others. Signed by the author (as "Robert Galbraith") on the title page. With review blurbs by Mark Billingham and Mark Gray on the rear jacket panel, and no mention of J.K. Rowling on the rear flap bio for Galbraith, both as called for.

Adapted for the BBC television series *Strike*, featuring the novel's series characters Cormoran Strike and his assistant Robin.

Fine and unread in a Fine dust jacket.

\$2750



11

FRANK STANFORD**The Battlefield Where the Moon Says I Love You**

Seattle, WA and Fayetteville, AR: Mill Mountain Press / Lost Roads 1977, No. 7-12. First Edition. The poet's magnum opus, published one year before his suicide in 1978. Stanford's landmark primitive style of poetry, which involved strange tall tales and recurring characters, rivers, and a constant focus on death, has attained an almost mythical status among students of avant-garde and expressionistic poetry over the past three decades.

Contemporary poets such as Alan Dugan, Franz Wright, Lorenzo Thomas, James Wright, and Richard Eberhardt have praised Stanford's work, Wright

having once called him "one of the great voices of death." Overnight readings of *Battlefield* have taken place at universities across the United States since his death. Lost Roads Press, a small imprint formed by Stanford and C.D. Wright in 1976, reissued three of his works, including a corrected edition of *Battlefield*, in 2008.

About Fine and unread in perfect bound wrappers. A superb example.

\$2500

FEATURED



12

VICTOR FLEMING (DIRECTOR)

L. FRANK BAUM (NOVEL)

The Wizard of Oz

Metro-Goldwyn-Mayer, 1939. Vintage photograph from the set of the 1939 film, showing The Tin Man, Cowardly Lion, and Scarecrow climbing rocks, with an obvious matte painting background and crouching sound man with a directional microphone in the lower corner.

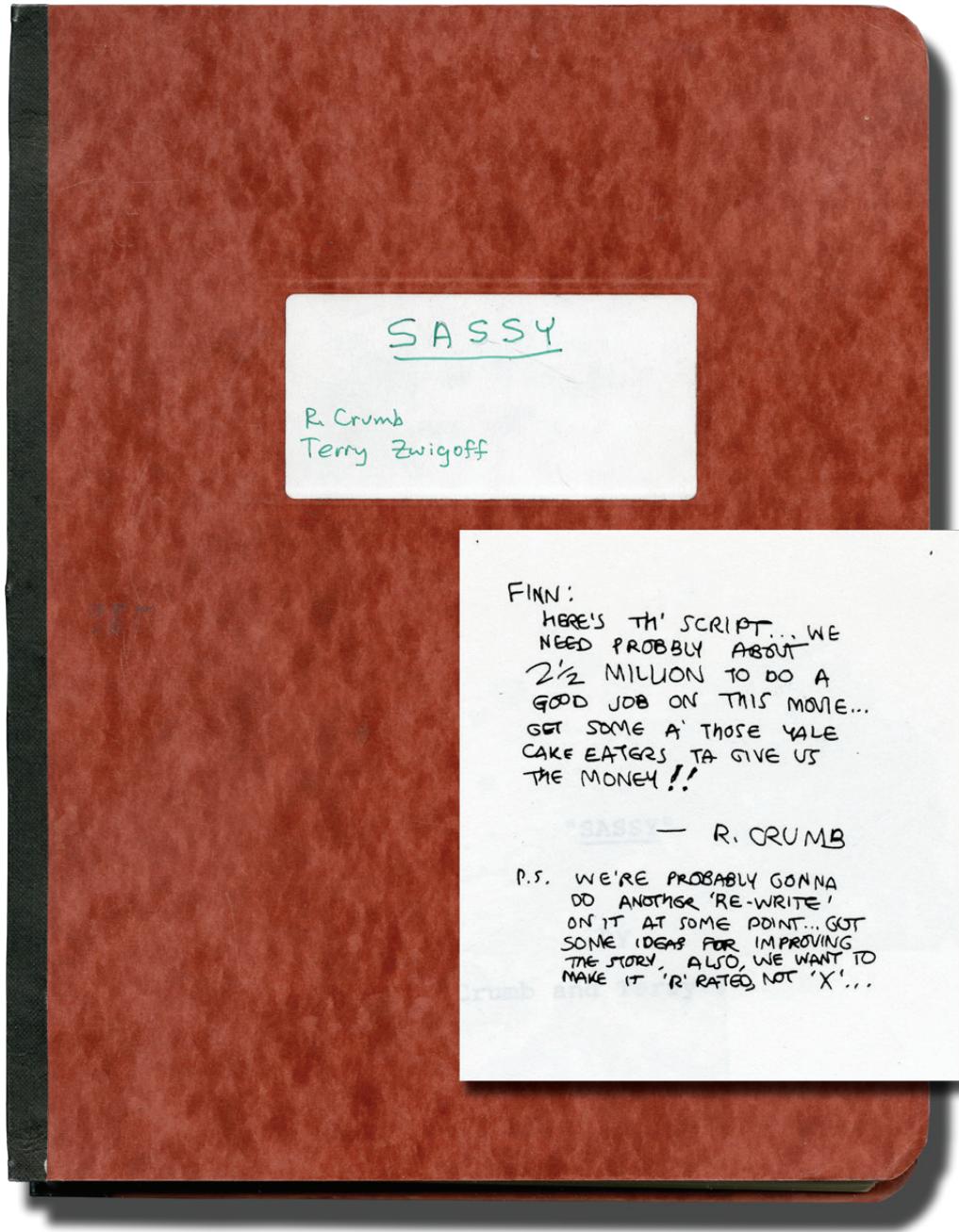
Based on the 1900 children's book, *The Wonderful Wizard of Oz*, by L. Frank Baum, widely considered one of the greatest films ever made. Nominated for the Palme d'Or, as well as six Academy Awards,

including Best Picture, winning two. Judy Garland would also receive an honorary Juvenile Award for her performances that year in Oz and *Babes in Arms*.

8 X 10 inches (20 x 25 cm). Very Good, lightly curled, with light toning and a one inch closed tear to the left edge.

National Film Registry. Ebert I. Rosenbaum 1000.

\$750



13 Zwigoff meets Crumb TERRY ZWIGOFF, R. CRUMB (SCREENWRITERS) Sassy

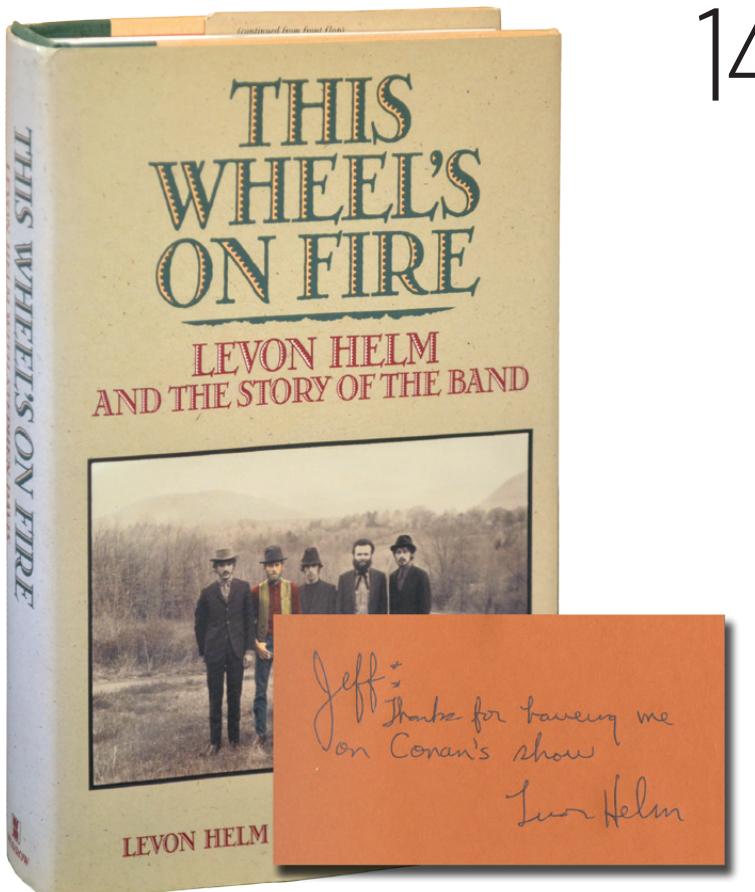
1988. First Draft script for an unproduced film, based on R. Crumb's cartoon character "Sassy, the female sasquatch."

A project that was in development three years after Zwigoff's first film (a documentary about Howard "Louie Bluie" Armstrong), and that preceded by six years the documentary about R. Crumb in 1994 that would establish him as a director.

The first page of the script reprints a handwritten note from Crumb to "Finn," regarding funding and R- or X-rating considerations. The page following the title page reprints a drawing of Sassy by Crumb that is dated 1988.

\$3500

FEATURED



14

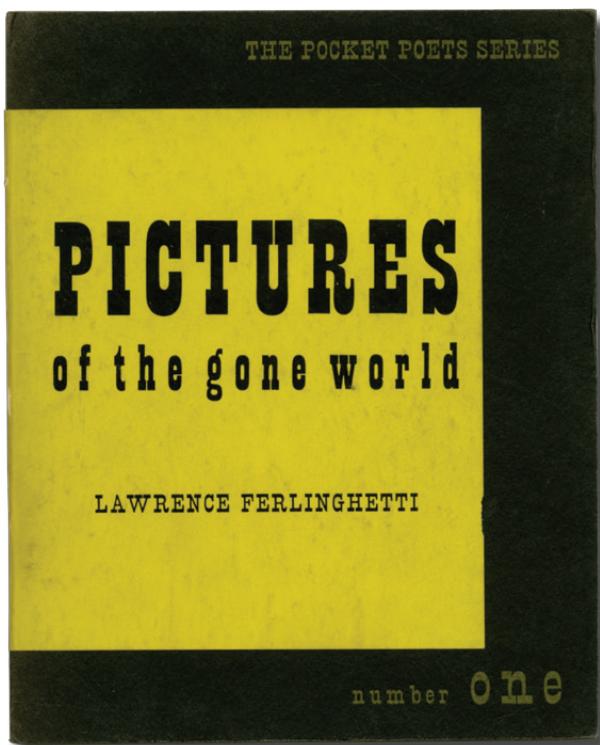
LEVON HELM This Wheel's on Fire

New York: William Morrow, 1993. First Edition.
Inscribed by the author on the front endpaper: "Jeff / Thanks for having me on Conan's show / Levon Helm." Rare to find signed, let alone with a strong association.

Jeff Ross was a producer for *Late Night with Conan O'Brien*, and here Helm makes reference to the November 1, 1993 episode, where he made his sole appearance on the show to discuss the book. Since that time the memoir has come to be known as one of the most important documents ever published on the evolution of American roots music.

Near Fine in a lightly faded, Near Fine dust jacket.

\$1500



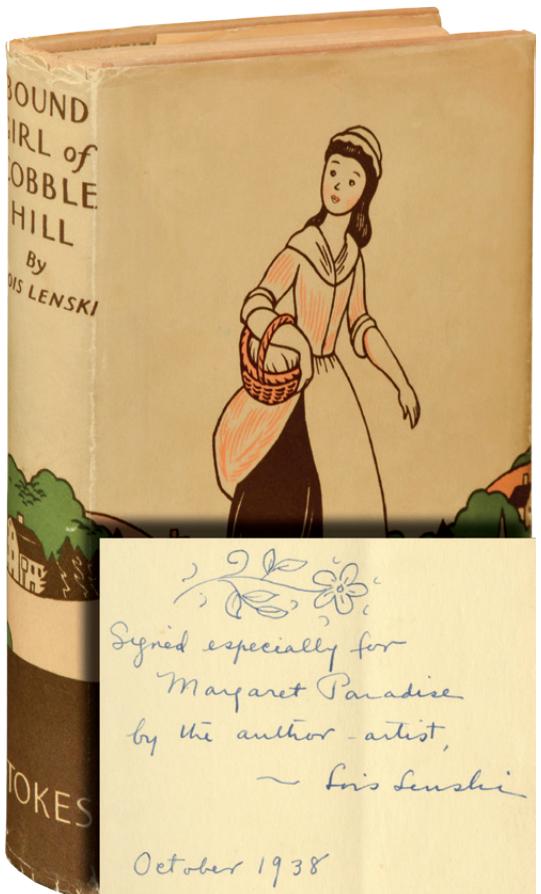
15

LAWRENCE FERLINGHETTI Pictures of the Gone World

San Francisco: City Lights Books, 1955. First Edition.
Number 1 in Ferlinghetti's Pocket Poets series, and his first book. Scarce.

Very Good plus in wrappers, with foxing and rubbing, a few tiny bruises.

\$525



16

Lois LENSKI
Bound Girl of Cobble Hill

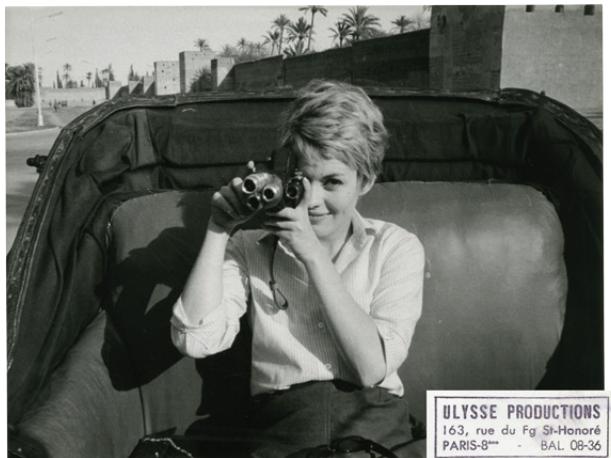
New York: Frederick A. Stokes, 1938. First Edition.
With a first issue jacket priced at \$2.00 on the front flap.

Nicely inscribed by the author on the half title page, beginning with a nice illustrated floral doodle: “[flourish] Signed especially for Margaret Paradise by the author-artist Lois Lenski / October 1938.” Margaret Paradise was a Connecticut schoolgirl in 1938, with the nickname “Peter” Paradise, that name neatly written on the front endpaper verso.

The Newberry Award-winning author’s second historical novel, the story of a mistreated but resourceful servant girl bound to work in a Connecticut tavern after her father dies in the Revolutionary War.

Black and white illustrations throughout. Very Good in a Very Good plus dust jacket. Moderate lean, else boards and text are clean. Jacket is bright, with a few nicks at the extremities.

\$450



17

JEAN-LUC GODARD (DIRECTOR)
JEAN SEBERG (STARRING)
The World's Most Beautiful Swindlers

France: Ulysse Productions, 1964. Vintage borderless photograph of a playful Jean Seberg pointing her prop camera back at a real one on the set of the 1964 film. With the stamp of production company Ulysse Productions and identifying holograph notations on the verso.

An anthology film featuring five stories about swindlers around the world. Seberg is a journalist accused of passing fake currency, who then tracks down and interviews the counterfeiter, in the segment “Le grand escroc” (“The Great Swindler”) directed by Jean-Luc Godard. Other segments were directed by Claude Chabrol, Ugo Gregoretti, Hiromichi Horikawa, and Roman Polanski.

9.5 x 7 inches (24 x 18 cm). Near Fine.

Olive Films 1339.

\$325

AFRICANA



PHOTOGRAPHY
HARRY LANGDON
Los Angeles

18

HARRY LANGDON

Diana Ross, 1974

1974. Vintage oversize double weight still photograph of Diana Ross from 1974. Photographer's rubber stamp to the verso.

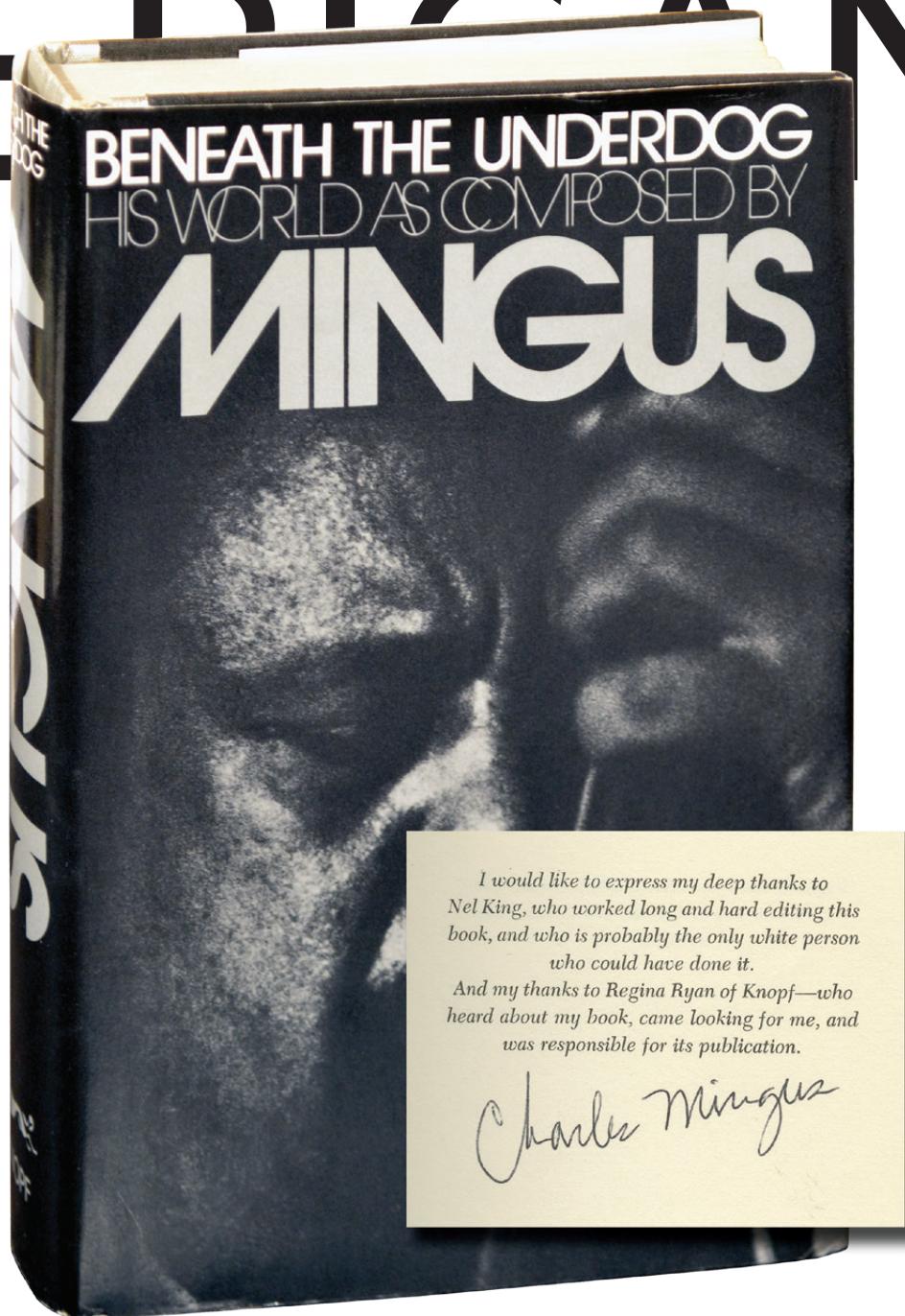
Ross is considered the most successful female musician in history, with 70 hit singles both from her work with The Supremes (one of the best-selling girl groups of all time) and her solo work. She has starred in several films, including *Lady Sings the Blues* in 1972, and *The Wiz*, the 1978 all-black rendition of *The Wizard of Oz*, costarring Michael Jackson.

Photographed by Harry Langdon, who also shot all of Ross' early album covers, including her first solo album. Langdon, son of the late vaudeville star of the same name, photographed Hollywood celebrities for over 40 years.

11 x 14 inches (28 x 35.5 cm). Some light edge creasing, overall Near Fine.

\$1250

AMERICAN



19

CHARLES MINGUS *Beneath the Underdog*

New York: Alfred A. Knopf, 1971. First Edition. Signed by Charles Mingus on the dedication page. One of the most uncommon signatures in jazz history, this being only the second example we have ever encountered.

A highly unorthodox, stream-of-consciousness autobiography, on which Mingus reportedly worked for over twenty years. Told in the form of a novel, portions of which are purportedly fictitious, the story rambles through Mingus' famous sexual exploits and excesses with the same abandon found in the wealth of great music he left behind. The story goes

from Mingus' childhood in Watts to his life on the road with Duke Ellington, Miles Davis, Charlie Parker, Dizzy Gillespie, and others. He recounts with great articulation and typical elan the seedy characters from the underbelly of the west coast.

Very faint rubber-stamped "H" on the front endpaper, owner name neatly inked on the second blank with a contemporary date (November 1973), else Fine in a Fine dust jacket.

\$4500

20

Archive of five original Black Panther / Peace and Freedom Party oversize bumper stickers

Berkeley: Berkeley Graphics Arts, 1968. Archive of five vintage bumper stickers from the 1968 political campaigns run via a collaboration between the Black Panthers and the Peace and Freedom Party.

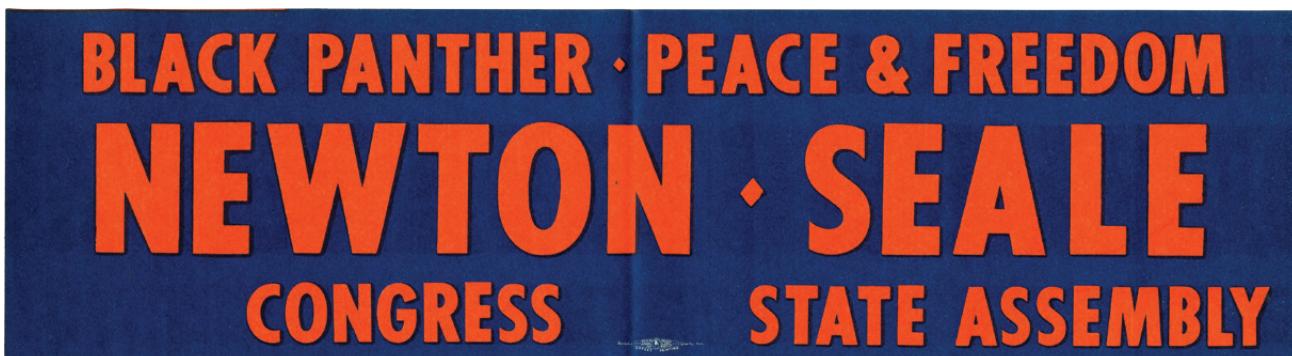
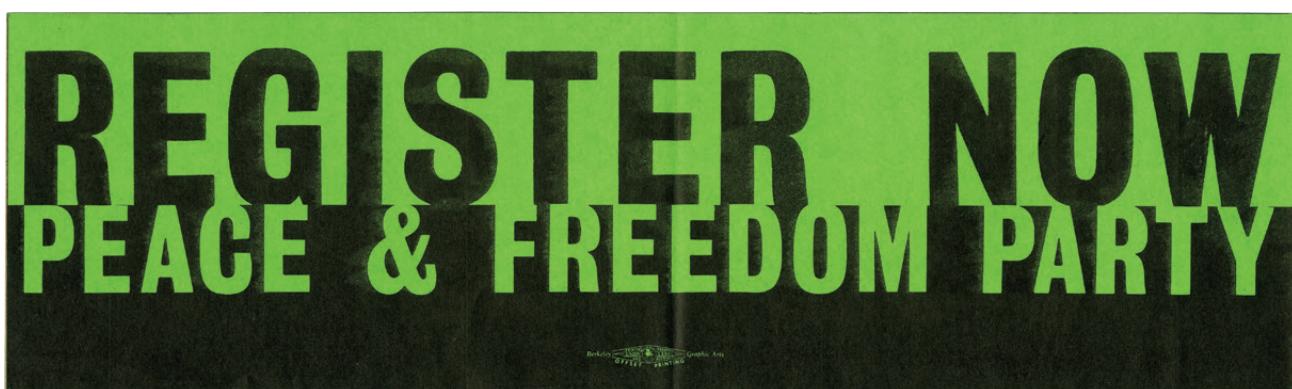
Stickers commemorate the Peace and Freedom Party political campaigns of Mario Savio for California state senator, Black Panther founders Huey Newton and Bobby Seale, and Eldridge Cleaver for president, with the final two stickers in the collection simply advertising the Peace and Freedom Party itself.

In 1968 the Black Panthers would move away from direct actions (including their legendary confrontations with the Berkeley police department) and briefly into the political sphere, when they joined forces with the PFP, a left-wing anti-war party

advocating Black liberation, women's liberation, and LGBT rights. The campaigns were largely seen as political statements, as Cleaver was a convicted felon and technically ineligible for the presidency due to his being under the age of 35 by the time of inauguration, and as Newton and Seale were on trial at the time, repeatedly being denied their civil liberties.

All items quite rare, each with original peel-off paper backing, and each between 4 x 13.5 an 4 x 15 inches. Near Fine and unused, with light soil on two of the stickers and rubber stamp for the "Lancaster County Peace & Freedom Movement Organizing Committee" on the verso of one sticker.

\$2650



AFRICAN AMERICAN INTEREST



2277-34

©
PHOTOGRAPH
BY
JIM MARSHALL®
3622 16TH ST.
SAN FRANCISCO,
CALIFORNIA 94114
415-864-3622
FAX 415-864-4678
ALL RIGHTS RESERVED

21

JIM MARSHALL

Thelonious Monk, Dizzy Gillespie, and Gerald Wilson, circa 1960s

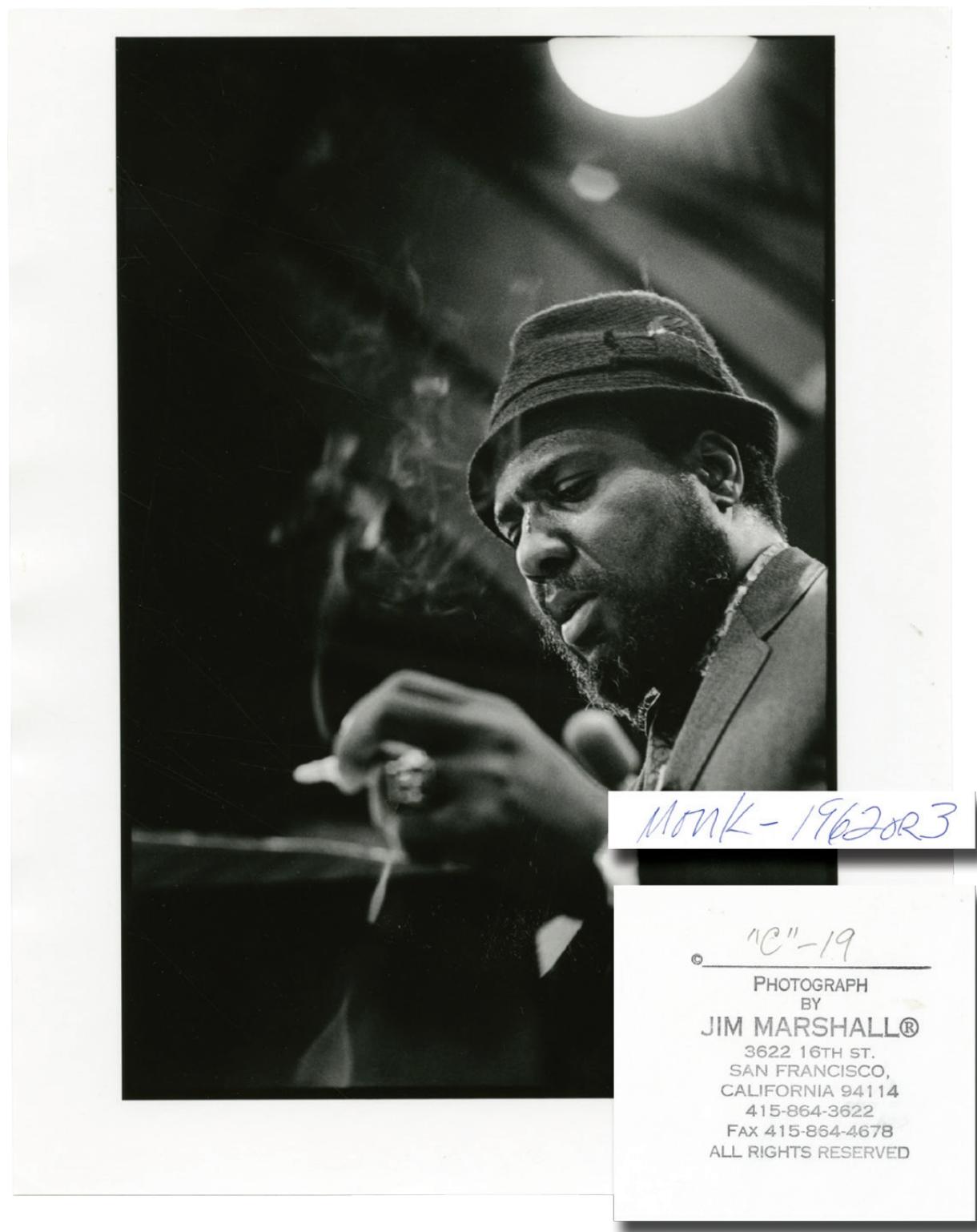
Circa 1960s. Double weight photograph of Thelonious Monk, Dizzy Gillespie, and Gerald Wilson, circa 1960s. Struck by photographer Jim Marshall circa 1990s, with his stamp and holograph identification number on the verso.

As a photographer for both record labels and magazines such as *Rolling Stone*, Jim Marshall was one of the most prolific and influential chroniclers of rock music during the 1960s and 1970s. Among his most iconic photographs are images of Jimi Hendrix

setting his guitar on fire at Monterey Pop, Johnny Cash performing at San Quentin, and The Beatles backstage at their final live concert at Candlestick Park. In 2014, Marshall was posthumously awarded a Lifetime Achievement Grammy, the only photographer to be so honored.

10 x 8 inches (25 x 20 cm) with wide upper and lower margins. Fine.

\$1500



22

JIM MARSHALL
Thelonious Monk, circa 1962

Circa 1962. Double weight photograph of Thelonious Monk at the piano with his usual cigarette in hand, circa 1962.

Struck by photographer Jim Marshall circa 1990s, with his stamp, holograph identification number and date (noting "1962 or 3") on the verso.

8 x 10 inches (20 x 25 cm) with wide margins. Fine.

\$750

MONK - 1962 or 3

© "C" - 19
PHOTOGRAPH
BY
JIM MARSHALL®
3622 16TH ST.
SAN FRANCISCO,
CALIFORNIA 94114
415-864-3622
FAX 415-864-4678
ALL RIGHTS RESERVED

AFRICAN AMERICAN INTEREST

23



JIM MARSHALL
Miles Davis, 1971

Photograph of Miles Davis from 1971, cracking a rare smile while in a dressing room, trumpet in hand. Struck by photographer Jim Marshall circa 1990s, with his stamp, holograph identification number and date on the verso.

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

\$625

24



GIUSEPPE PINO
Dizzy Gillespie, circa 1975

Circa 1975. Vintage still photograph of Dizzy Gillespie, circa 1975. With the sticker of photographer Giuseppe Pino on the verso.

9.25 x 7 inches (23 x 18 cm). Diagonal crease to the upper left corner, else Near Fine.

\$625



25

Archive of 14 jazz concert photographs, circa 1970s

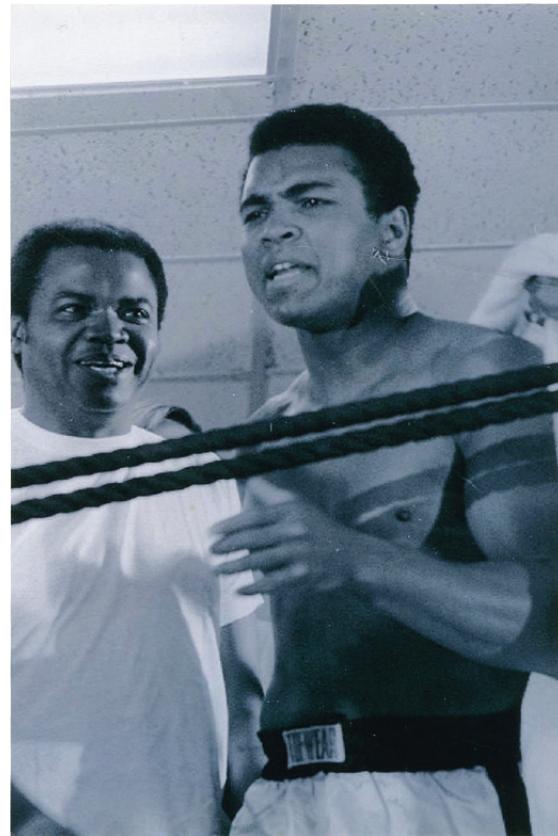
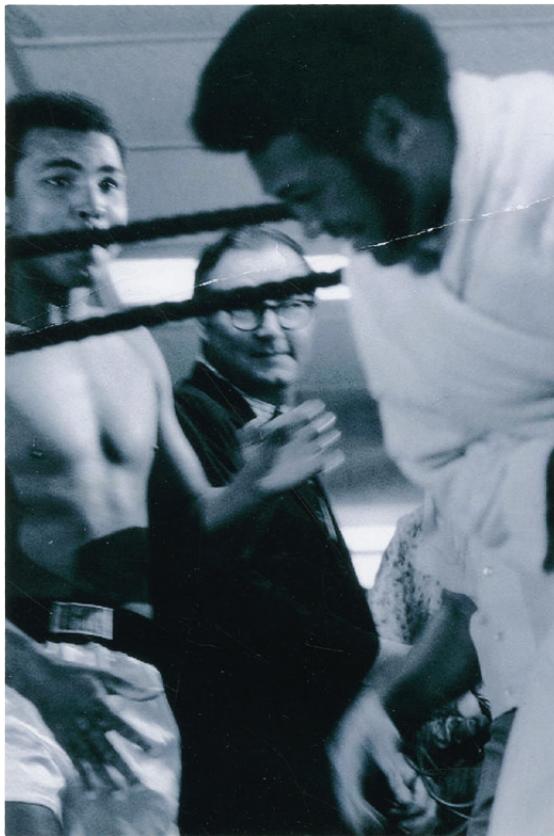
Circa 1970s. Archive of 14 vernacular color photographs taken at an unknown concert in California, circa 1970s. The photographs are clear and bright, taken close to the stage, with clear detail of the performers. Included are shots of McCoy Tyner, Rahassan Roland Kirk, Freddie Hubbard, Elvin Jones, Alphonso Johnson, Funkadelic, Labelle, Nona Hendryx, and others. Quite literally a snapshot of African American jazz at its peak in the 1970s.

5 x 7 inches (13 x 18 cm). Fine. Housed in a Very Good plus faux leather contemporary photo album. Owner first name and initial to the verso of the front board.

For details please inquire.

\$975

AFRICAN AMERICAN INTEREST



Reproduction and republication rights included

WINSTON DOLLAHON

Archive of 151 photograph negatives of Muhammed Ali training, 1967

26

1967. Archive of 151 vernacular photograph negatives of Muhammed Ali taken in 1967 at a training session in Houston, TX just prior to his February 6, 1967 championship match against Ernie Terrell. In addition to the material, sale of the archive includes complete ownership of republication and reproduction rights for the photographs. The archive has remained with the photographer since the photographs were taken, and has never been published or previously offered.

As a teenage, amateur photographer Winston Dollahon attended a public training session for Muhammad Ali's upcoming championship fight against Ernie Terrell. Dollahon was given fairly free reign to photograph the proceedings resulting in numerous close ups of Ali sparring, training, working with his team, and engaging with the press and other visitors. Also present in the photographs are Ali's sparring partner Jimmy Ellis, who would go on to become a heavyweight champion in his own right, famed trainer Angelo Dundee, and corner man, and coiner of the phrase "Float like a butterfly, sting like a bee," Drew Bundini Brown.

During the lead up to their heavyweight title fight, Terrell repeatedly referred to Ali as Cassius Clay, enraging Ali, with the two nearly coming to blows during a pre-fight interview. In the later rounds of the

fight, with Terrell clearly outmatched, Ali repeatedly called out "What's my name?" between punches, winning the fight in a unanimous decision. The fight became another lens for the public to view Ali, with critics decrying the taunting as arrogance and cruelty, and supporters as Ali asserting his identity.

Also included are 65 photographs and three contact sheets from the negatives, with 16 photographs and all contact sheets being struck by the photographer at the time, and the remaining 49 developed by a photo lab in 2016. An original program for the fight is also included.

Negatives 1 x 1.5 inches (2.5 x 4 cm). Fine.

Vintage photographs 5 x 7 inches (13 x 18 cm). Very Good plus.

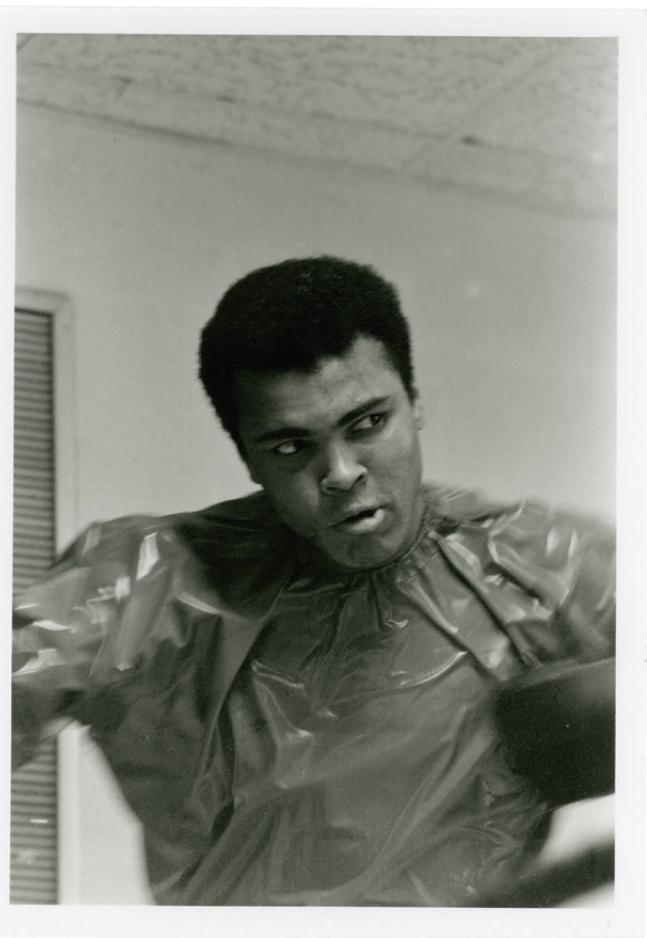
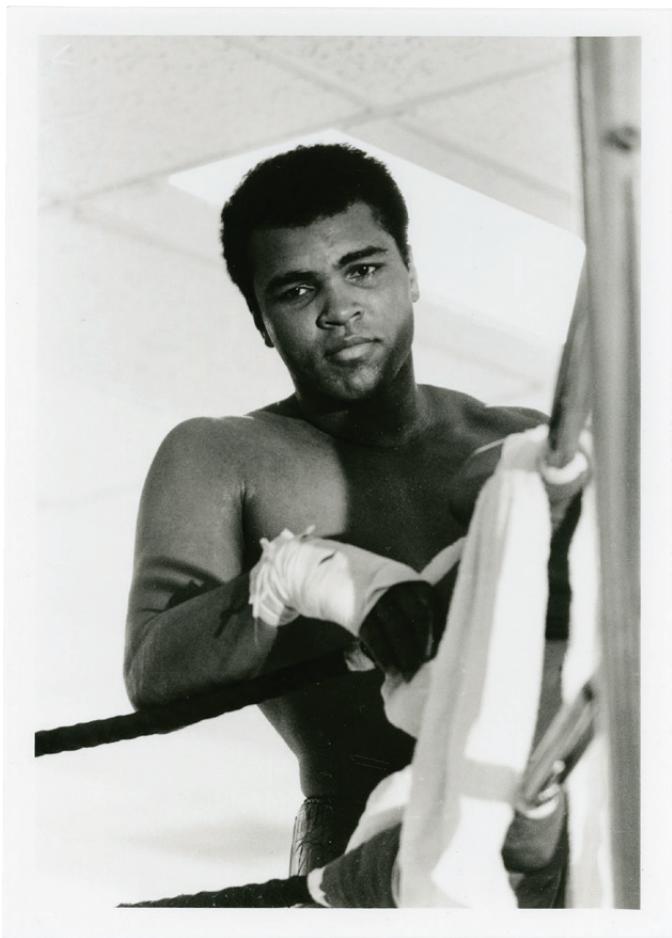
Later photographs 5 x 7 inches (13 x 18 cm). Fine.

Contact sheets 8 x 10 inches (20 x 25 cm). Very Good.

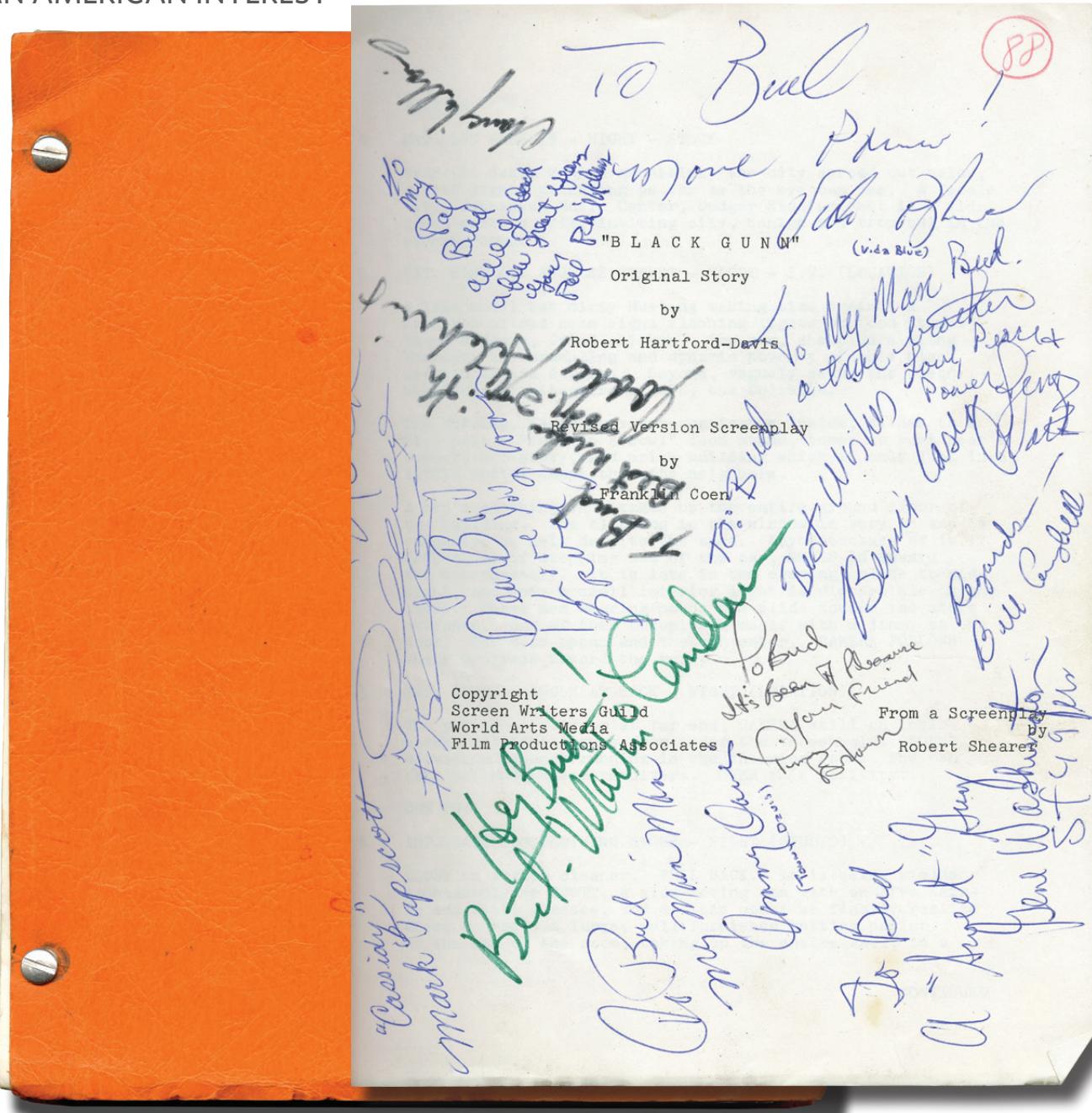
Fight program Near Fine.

\$6500

AFRICAN AMERICAN INTEREST



AFRICAN AMERICAN INTEREST



Round robin signed copy

27

ROBERT HARTFORD-DAVIS (DIRECTOR)
JIM BROWN, MARTIN LANDAU (STARRING)
 Black Gunn

Champion Production Company / Columbia, circa 1970. Revised Version script for the 1972 film. Copy belonging to Academy Award nominated sound mixer Bud Alper. Round robin copy with holograph ink signatures by various cast and crew on the title page, including noted British director Robert Hartford-Davis, famed blaxploitation actor Jim Brown, and 1970s stalwart Martin Landau.

British director Hartford-Davis originally conceived of the story for the film based on the black power

movement in contemporary Britain and hired Robert Shearer to write the screenplay. The first American feature-length film for Hartford-Davis and the film debuts of American baseball star Vida Blue and NFL football player Gene Washington.

Set in and shot on location in Los Angeles.

Weldon 1996.

\$875



28

**RICHARD WRIGHT (NOVEL, STARRING)
PIERRE CHENAL (DIRECTOR)**
Native Son

Buenos Aires: Argentina Sono Film, 1951. Original British quad poster for the 1951 film. Based on Richard Wright's 1940 novel. Rare.

A striking illustrated poster, evoking the story's desperation and heat at a glance. In a move that placed him in a category with Mickey Spillane, Richard Wright accepted an offer to star as leading man in a film based on his own novel after initial

choice Canada Lee, who had starred in Orson Welles' stage adaptation and was stuck in South African customs after shooting "Cry the Beloved Country."

Set in Chicago, and shot on location in Chicago and Argentina.

30 x 40 inches. Linen backed and rolled.

\$2850

AFRICAN AMERICAN INTEREST



STAR AT 17 Kyle Johnson, who plays the leading role in "The Learning Tree," the Seven Arts motion picture written, produced and directed by Gordon Parks. Parks' first feature-length motion picture, written, produced and directed by Gordon Parks.



STANDING UP On the set of the short, approved by Mira Elia, is Kyle Johnson, the 17-year-old Negro star of "The Learning Tree," while Stephen Perry looks on in the 18-year-old Negro star of the same picture.



GRENDE FIGHT Kyle Johnson (top) and Alexander Clarke (bottom) in "The Learning Tree," the Warner Bros.-Seven Arts motion picture produced and directed by Gordon Parks from his own biographical novel. The drama was filmed mainly on location in Fort Scott, Kansas.



RING RIVALS Kyle Johnson and Alexander Clarke fight it out at a country fair in "The Learning Tree," the Warner Bros.-Seven Arts motion picture produced and directed by Gordon Parks from his own autobiographical novel. The drama was filmed mainly on location in Parks' home town, Fort Scott, Kan.



BETRAYAL Kyle Johnson, in the leading role of "The Learning Tree," is crushed to hear from his sweetheart, Mira Waters, that she has betrayed him. The Warner Bros.-Seven Arts motion picture was produced and directed by Gordon Parks from his own autobiographical novel.



STEPPIN' OUT Kyle Johnson and Kyle Johnson, in a scene from "The Learning Tree," the Warner Bros.-Seven Arts motion picture produced and directed by Gordon Parks from his own autobiographical novel.



IN THE COURT Kyle Johnson as the Negro star of "The Learning Tree," the Warner Bros.-Seven Arts motion picture produced and directed by Gordon Parks from his own autobiographical novel.



AT THE PIANO (center) as Kyle Johnson, in a scene from "The Learning Tree," the Warner Bros.-Seven Arts motion picture produced and directed by Gordon Parks from his own autobiographical novel.



ENDINGS Kyle Johnson, (center) as Kyle Johnson, in "The Learning Tree," and Linda Winters, as Mira Waters, in a scene from "The Learning Tree," the Warner Bros.-Seven Arts motion picture produced and directed by Gordon Parks from his own autobiographical novel.

29

GORDON PARKS The Learning Tree

Warner Brothers, 1969. Collection of eleven vintage oversize double weight still photographs from the 1969 film. Based on director Gordon Parks' 1964 semi-autobiographical novel. Largely featuring images of teen actor Kyle Johnson, who stars in the film.

The first major studio production directed by an African American, and one of few dramas of the period to focus exclusively on African American life, Gordon Parks competently takes the helm of his first directorial effort to depict the life of a teen

in late 1920s Kansas who grows up quickly as he experiences events related to racial and economic injustice in his community.

Set in Kansas, and shot there on location.

11 x 13.5 inches (28 x 34 cm). Very Good plus condition, with light toning to the extremities.

National Film Registry.

\$850

AFRICAN AMERICAN INTEREST



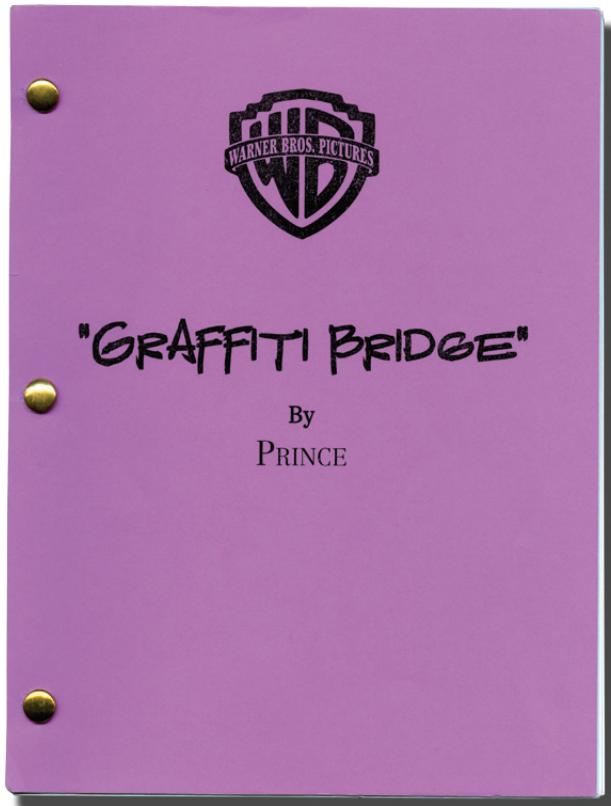
30

Sammy Davis, Jr. in Paris, 1964

1964. Two vintage borderless press photographs of Sammy Davis, Jr. in Paris in 1964. The first photograph features Davis with Josephine Baker, with the stamp of French record label Disques Vogue on the verso. The second photograph shows Davis outside the Olympia Music Hall in Paris, prior to his March 14, 1964 performance.

Both photographs roughly 9.5 x 7 inches (24 x 18 cm). Near Fine.

\$550



31

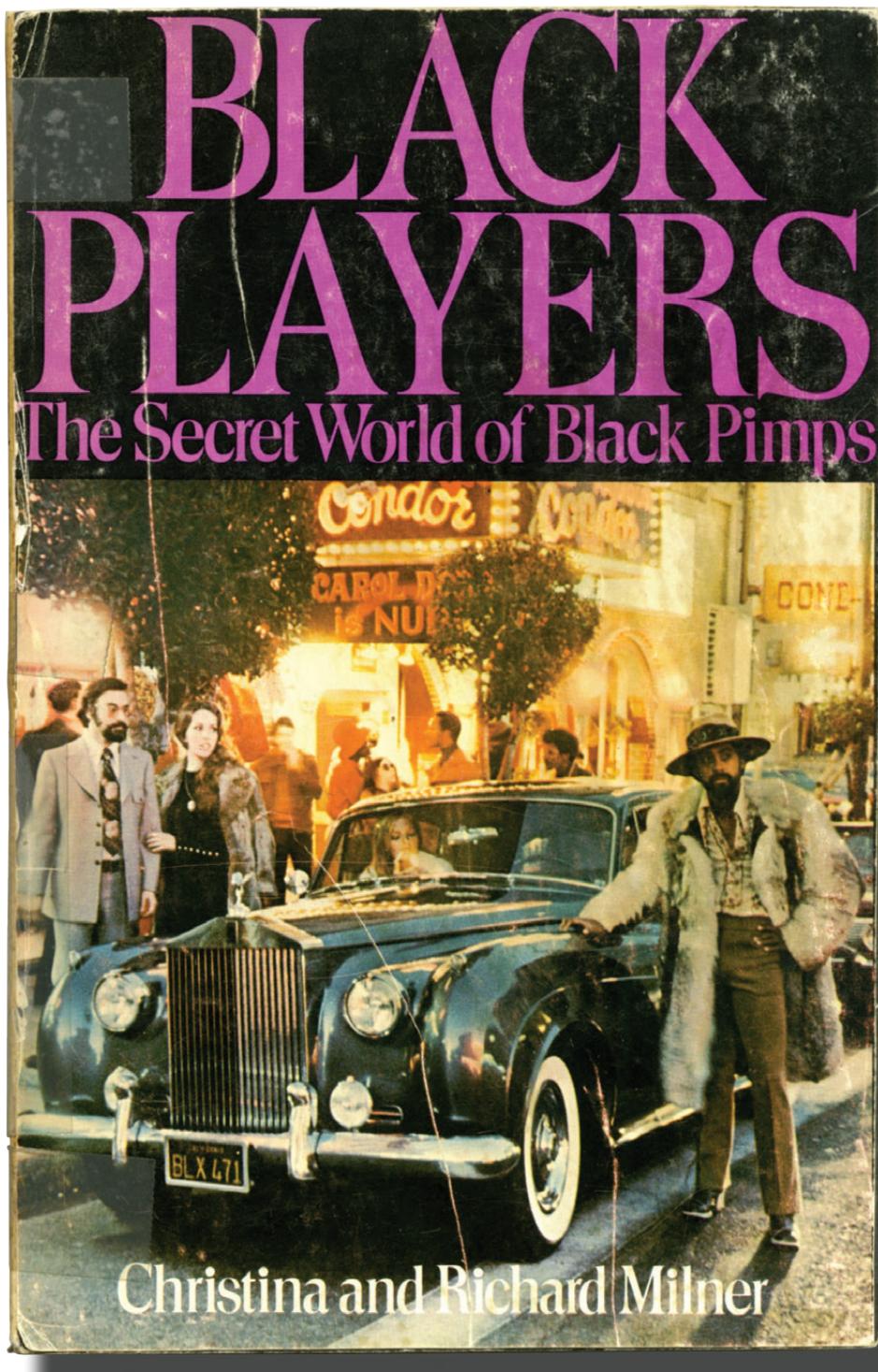
PRINCE Graffiti Bridge

Warner Brothers, 1990. Fourth Draft script for the 1990 film.

Prince's second film, and unofficial sequel to his successful 1984 film *Purple Rain*. *Graffiti Bridge* finds Prince's character The Kid in a *West Side Story* style conflict with rival club owner Morris Day, while simultaneously attempting to tie in Prince's religious beliefs. While the film itself didn't meet with much success, the accompanying soundtrack of the same name received widespread critical acclaim.

Shot on location in Minnesota.

\$475



32

CHRISTINA AND RICHARD MILNER

Black Players: The Secret World of Black Pimps

Boston: Little, Brown, 1972. Uncorrected Proof, preceding the First Edition. With both the First Edition front wrapper and an author photograph affixed with cello tape at the spine.

The first serious academic look at the urban subculture of pimps and prostitutes, begun as a doctoral dissertation at Berkeley. Christina Milner

worked at a topless bar frequented by pimps, allowing the couple immediate access to their subjects, with numerous interviews, including one of legendary pimp-turned-author Iceberg Slim, that touch candidly on issues far broader than sex work, including race, gender, and class.

\$675



33

JEAN-PIERRE LELOIR
Ray Charles in France, 1961

1961. Two vintage borderless press photographs of Ray Charles on stage in France, 1961. With the stamp of photograph Jean-Pierre Leloir on the verso of each, one with the stamp of *Telerama* magazine, the other with the stamp of *Radio* magazine.

As a photographer, Leloir covered the French music scene in the 1950s and 1960s, including well known images of French stars like Edith Piaf, Johnny Holliday, and Jacques Brel. He also extensively covered American jazz, blues, and R&B artists in France, and a collection of his jazz photographs was published in 2010.

In 1961, Charles played two shows at the Jazz A Juan Jazz Festival in Antibes, France. In 2011, 16mm film prints of these concerts were discovered, remastered, and released on DVD by Eagle Rock Entertainment.

7 x 9 inches (18 x 23 cm). Near Fine.

\$550

ARCHIVES



34

ALAIN RESNAIS

Muriel, or the Time of Return

Neuilly-sur-Seine, France: Argos Films, 1963. Archive of 15 vintage borderless photographs from the 1963 film, each photograph showing director Alain Resnais on the set, often accompanied by cast, crew, or camera and lighting set ups. With holograph notations on the verso of a few photographs.

In a small seaside town, an antiques dealer, her former lover, and her son all struggle in with real or imagined elements of their past. Resnais' third feature, and second film working with screenwriter

Jean Cayrol, having previously collaborated on the 1955 short film *Night and Fog*.

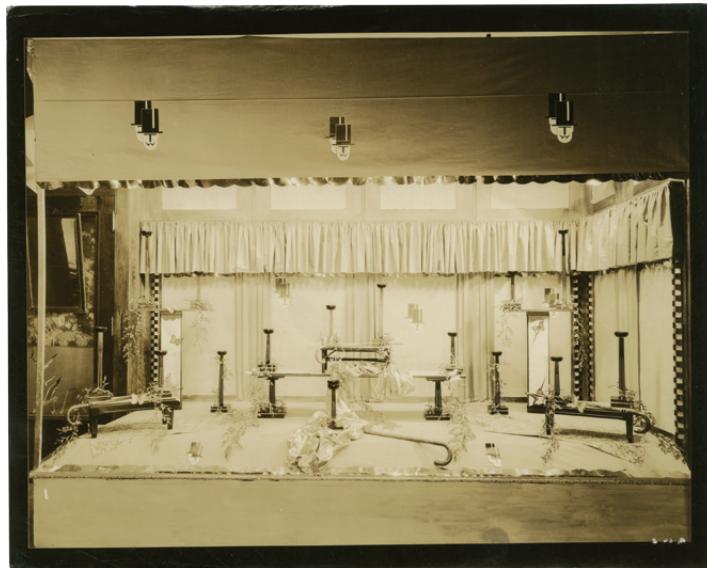
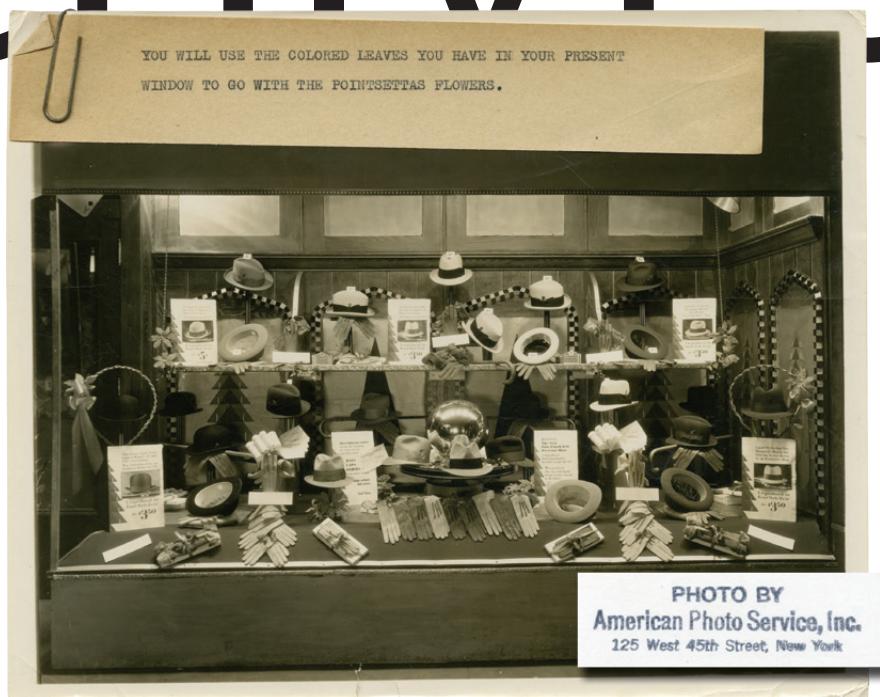
Set and shot in Boulogne-sur-Mer, France.

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

Criterion Collection 824. Rosenbaum 1000.

\$1850

ARCHIVES



35

Archive of 57 original photographs for the Truly Warner Hat Shop, New York, 1930s

Circa 1930s. Archive of 30 single weight and 27 double weight vintage photographs of window displays for men's hats at the Truly Warner Hat Shop on 42nd Street in New York. Variously with the stamp of either the American Photo Service or International Commercial Photo Service on the verso of roughly half the photographs.

A wide variety of display and hat styles are shown within the archive, which includes images of the displays at various stages of completion, and readable images of text among the hats providing ad copy and identifying the styles.

Mostly 10 x 8 inches (25 x 20 cm), with some slightly smaller. Very Good plus overall.

\$1500



36

**STEVEN SPIELBERG (DIRECTOR)
HARRISON FORD (STARRING)
Indiana Jones and the Temple of Doom**

Paramount Pictures, 1984. Archive of 7 color and 31 black and white vintage borderless production photographs, all shot on the set of the 1984 film, all showing great insight into the production design. Many with the Lucasfilm rubber stamp and holograph notations on verso.

Photos include images of models, props, and intricate rigging of effects based on the photographed models used in the film, as well as images of Harrison Ford, Kate Capshaw, Jonathan Ke Quan, effects crew, and others on the set of the film.

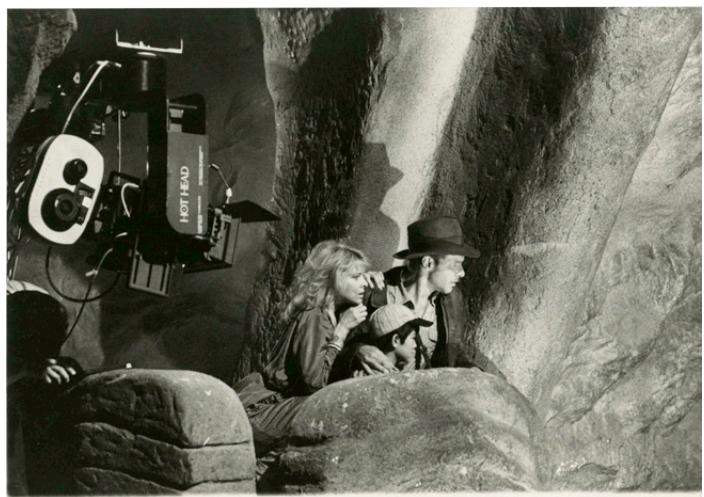
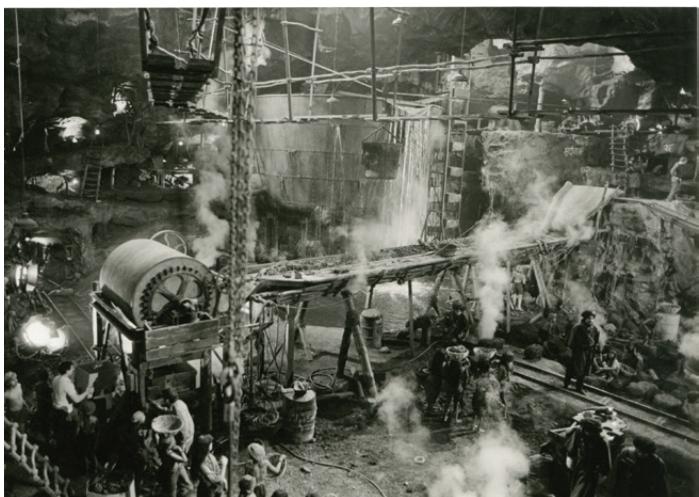
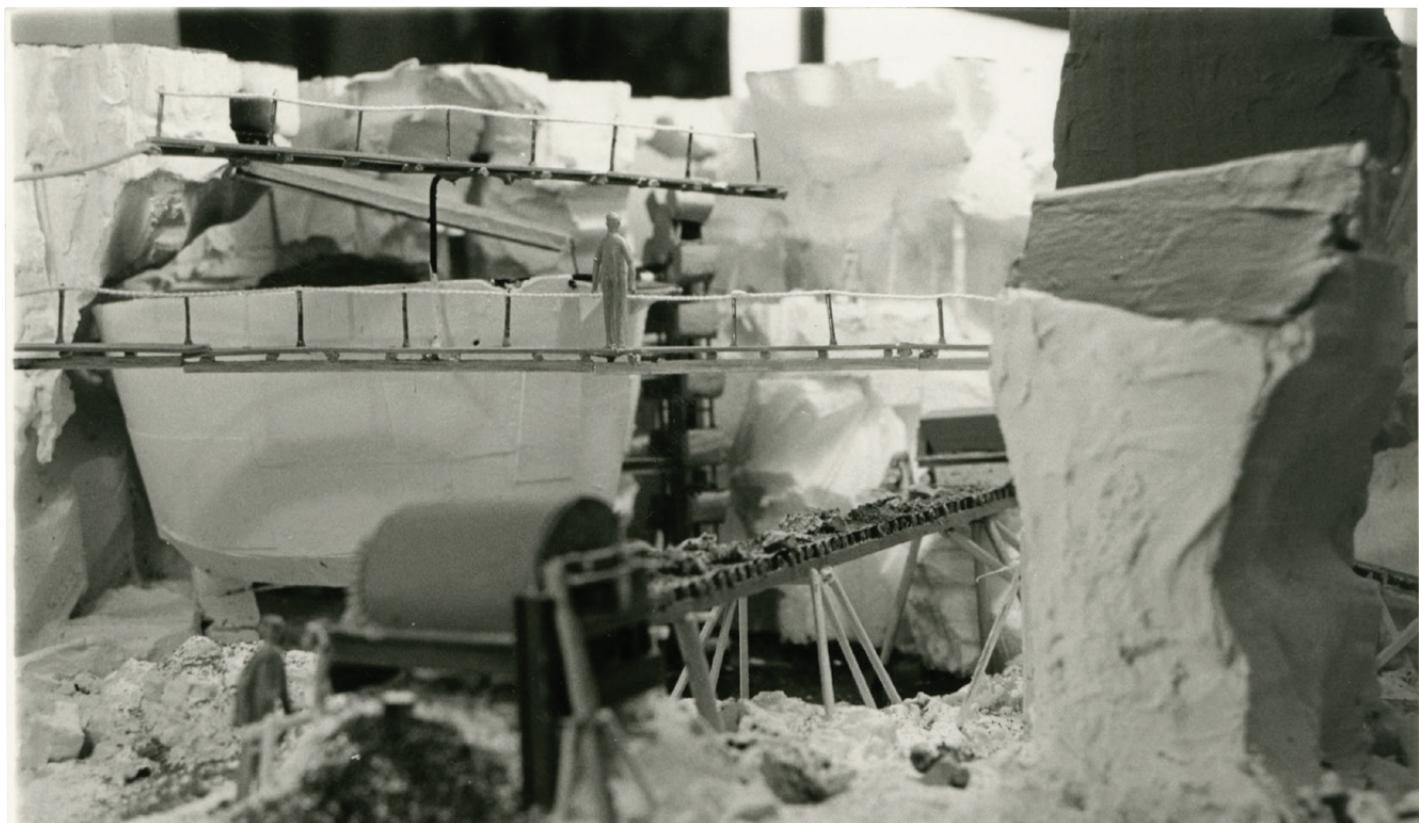
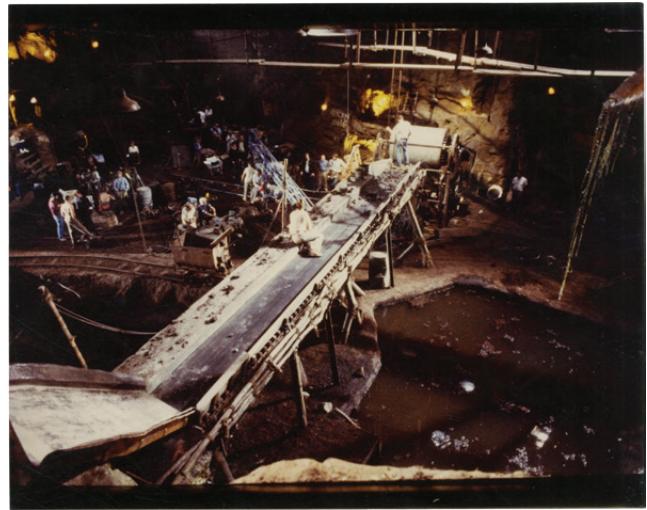
An homage to the serialized Saturday matinee films of the 1930s and 40s, *Temple of Doom* is the second in the well-loved Spielberg/Lucas high-adventure

tetralogy, a prequel to *Raiders of the Lost Ark*, starring Harrison Ford as roguish archaeology professor Indiana Jones. Jones, while escaping a Shanghai kingpin, stumbles into a village in India where he assists in dismantling a dangerous Kali-worshipping cult. Winner of one Academy Award for Best Visual Effects, and nominated for Best Original Score.

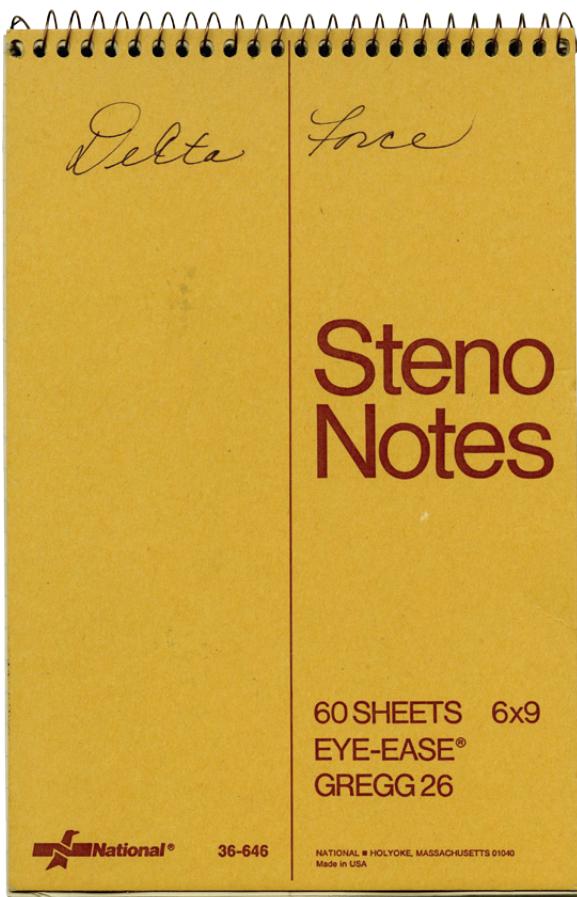
Set in China and India, shot on location in Hong Kong, Sri Lanka, England, Washington, California, Arizona, and Florida.

Photos range from 6.75 x 10 inches (17.1 x 25.5 cm) to 8 x 10 inches (20.5 x 25.5 cm). Near Fine.

\$1850



ARCHIVES



37

With an actor's working journal

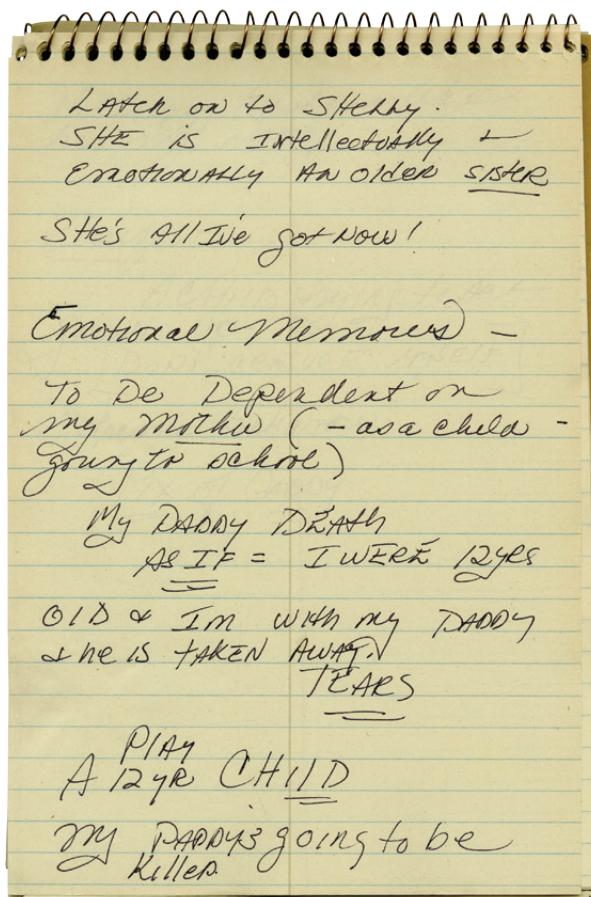
**MENAHEM GOLAN (DIRECTOR)
CHUCK NORRIS, LEE MARVIN (STARRING)**
The Delta Force

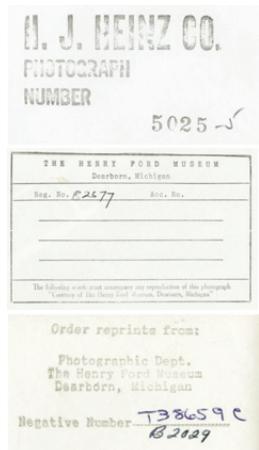
Cannon, 1985. Draft script and archive for the 1986 film belonging to actor Lainie Kazan, who played Sylvia in the film, with her holograph notations throughout, and various other ephemera, including call sheets, cast and crew lists, two thumbnail sized photographs of her in character, and 16 additional revised script pages with occasional handwritten notations.

Most significantly, included is a handwritten notebook containing Kazan's notes on her character's background, motivation, reactions, and relationships to other characters. While we occasionally see working scripts, such as the one offered here, with actor's notations, this kind of separate, in-depth character work is rare.

Lainie Kazan is an Emmy and Tony Award nominated actor and singer, perhaps best known to mainstream audiences for playing Nia Vardalos' mother in the surprise 2002 hit *My Big Fat Greek Wedding*.

In a decade of big, loud, jingoistic action films, B-movie impresarios Menahem Golan and Yoram





38

Archive of 15 photographs documenting the transport of Heinz House

1954. Archive of 15 photographs documenting the deconstruction, transportation, and reconstruction of the Heinz House during 1952-1954, after it was purchased by the Henry Ford Museum and added to museum's Greenfield Village. Twelve of the photographs with the stamp of the Henry Ford Museum on the verso, the remaining three with the stamp of the Heinz Company. Additionally, ten photographs with either holograph or printed captions on the verso detailing the image.

Henry J. Heinz founded what would eventually grow into the world's fifth largest food company in 1869 in the basement of his childhood home in Sharpsburg, Pennsylvania. That house would first be moved from its original location to Pittsburgh in 1904, and a single photograph in the archive shows it in the process of being assembled in its new location.

Opened to the public in 1933, the Henry Ford Museum's Greenfield Village serves as a living museum with historical buildings moved there from all over the United States in an effort to preserve and educate how Americans lived and worked since the founding of the country. The Heinz House was added to the village officially in 1954 after a two year transportation and restoration process, joining such significant buildings as the Wright brothers' bicycle shop, the courthouse where Abraham Lincoln first practiced law, and Ford's own childhood home and workshop where he built his first vehicle, the Ford Quadricycle.

10 x 8.25 inches (25 x 21 cm). Three photographs with holograph marker circles on the verso highlighting bit of restoration work, else generally about Near Fine.

\$450

ARCHIVES



39

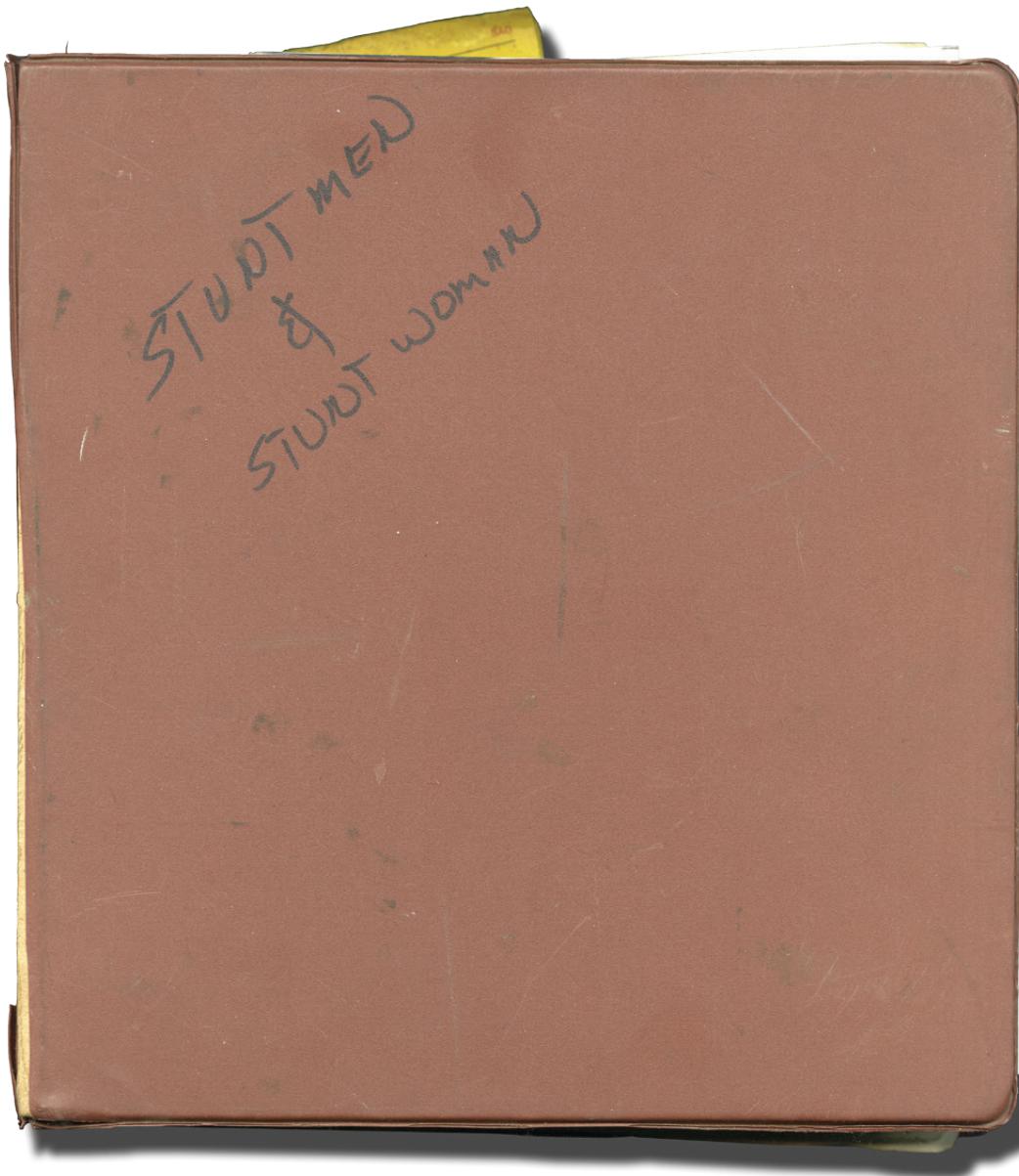
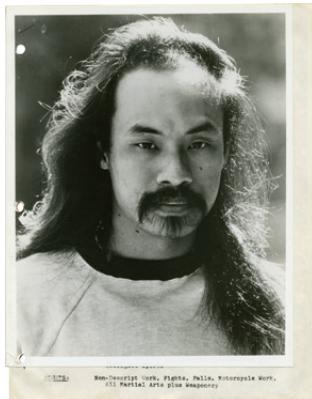
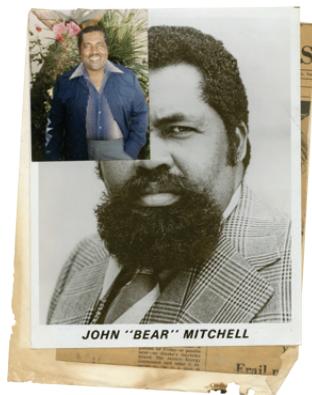
CHARLIE CHAPLIN A King in New York

London: Attica Film Company, 1957. Collection of 234 vintage French photographs for the 1957 UK film. Printed in Paris, where the film opened in October 1957, a month following the British release. Housed in original box with "Les Stencils Altic Fabriques en France" paper labels, and French promotional "week of gaiety in your neighborhood" title labels. Within are 18 paper folders with notations in holograph blue pencil on the front, in French, noting scenes from the film. A few loosely translated are "Goodbye and Farewell," "The King Goes to Court," "The Queen Leaves," "The School / The American Youth / The Little Genius," "Publicity Photos," and "The King Adopts Rupert." A final folder containing no photos is present, ominously titled "The Bathroom / Charlie voyeur," with a paper-clipped note claiming "the bathroom photos have been returned."

Chaplin's final starring role, about a dethroned and penniless king from a fictional European nation living in New York, where he inadvertently becomes the target of a HUAC investigation after meeting a politically minded 10 year old (played by Chaplin's son, Michael) whose parents have been jailed as communist sympathizers. A pointed satire of McCarthyism, American consumerism, and celebrity culture, the film was produced in Europe after Chaplin's own exile from the United States due to his leftist beliefs, and did not receive an US release until 1973.

Photographs 7 x 9.25 inches (17.75 x 23.25), several with 1-inch white border at the bottom. Photographs and folders Near Fine overall, slight curling, a few with brief foxing. Box poor but complete.

\$850



40

Album of casting / hiring information for over 150 stunt actors

Circa 1989. Large three ring casting binder containing head shots, resumes, or various other information for 162 stunt actors, five resumes for production work, and two resumes for special effects companies. Over a third of the actors represented are minorities (primarily African American), and over a third of them are female.

An unusual binder likely used by a studio or casting agency to hire stunt actors in the late 1980s. One can often easily discern which actors stunt persons had been groomed to impersonate on screen, at least from a healthy distance. While the binder features a surprising breadth of racial representation (including Pacific Islanders), it still also contains a number of images of white men attempting (poorly) to impersonate other races, notably Asians and Native Americans.

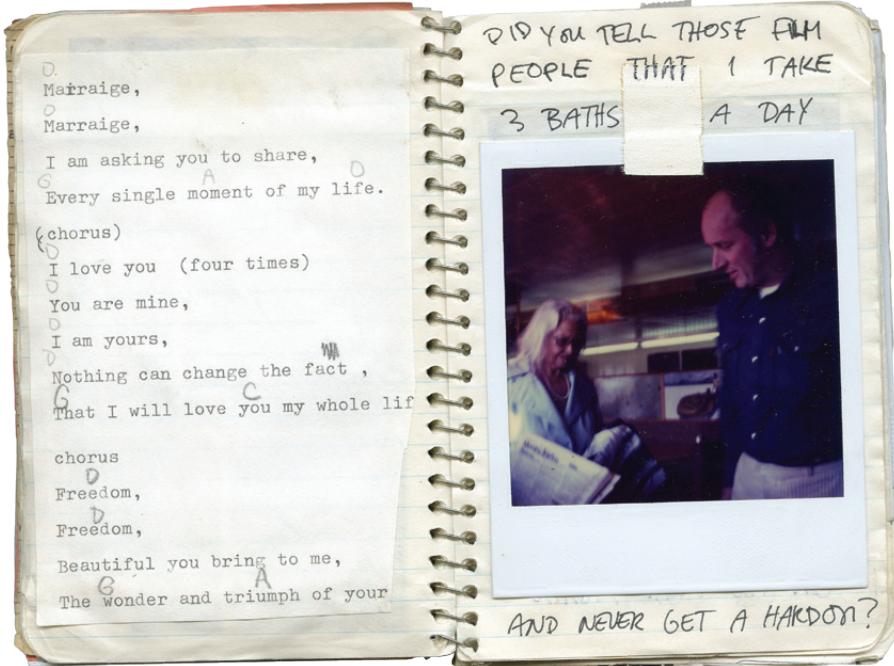
Familiar faces from the album include 1980s and 1990s action film mainstay Al Leong, Hal Needham, best known for his work with Burt Reynolds, including *Smokey and the Bandit* (which he also wrote and directed) and *Stroker Ace*, and Robert Lee Minor, who doubled for Jim Brown, Danny Glover, Carl Weathers, and more, and is known for his work in 1970s Blaxploitation films such as *Blacula*, *Hammer*, and *Cleopatra Jones*.

Binder and contents in Good or better condition, with the look of an object that has been well used, as befits a binder of stunt actors.

Complete list of stunt actors represented in the archive is available upon request.

\$1500

ARCHIVES



41

ROBERT FRANK (DIRECTOR) RUDOLPH WURLITZER (SCREENWRITER)

Vernacular concept journal for Energy and How to Get It

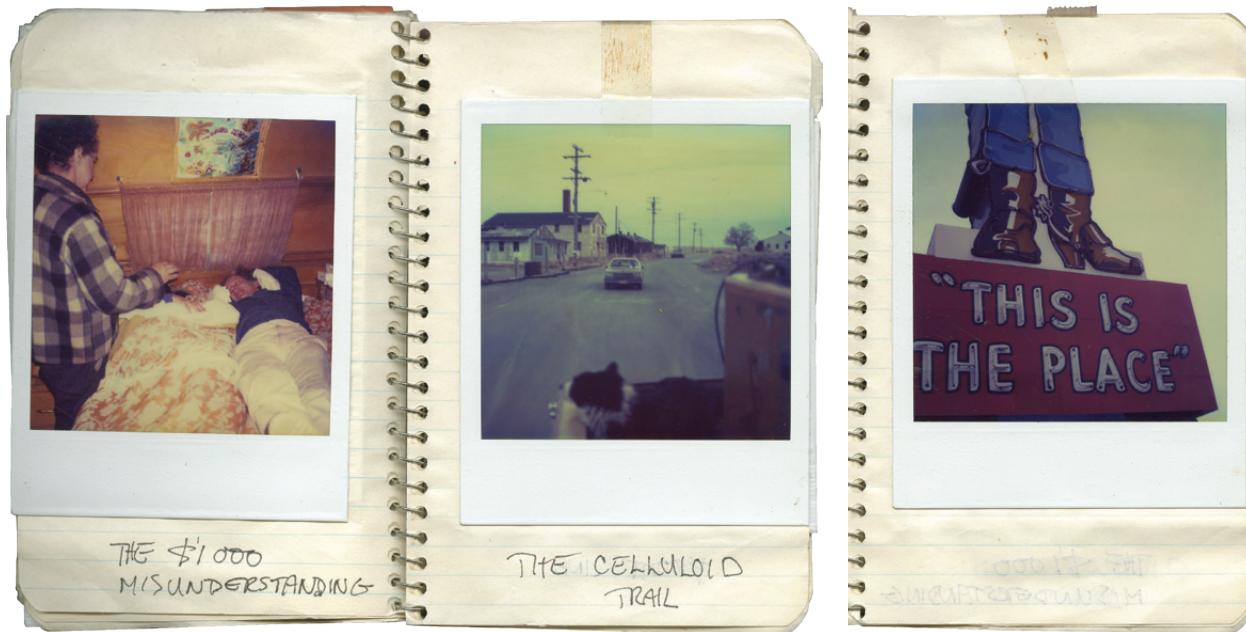
1980-1981. Handmade vernacular conceptual journal documenting the shooting of Robert Frank's 1981 film, *Energy and How to Get It*, circa 1980-1981.

Includes tipped in ephemera, drawings, business cards, and 46 Polaroids of Wurlitzer, Robert Frank, June Leaf, and "Lightning" Bob. Annotations and captions throughout by Wurlitzer. Also included are four reference photos, all likely unique, from the shooting of the film: two showing both Wurlitzer and

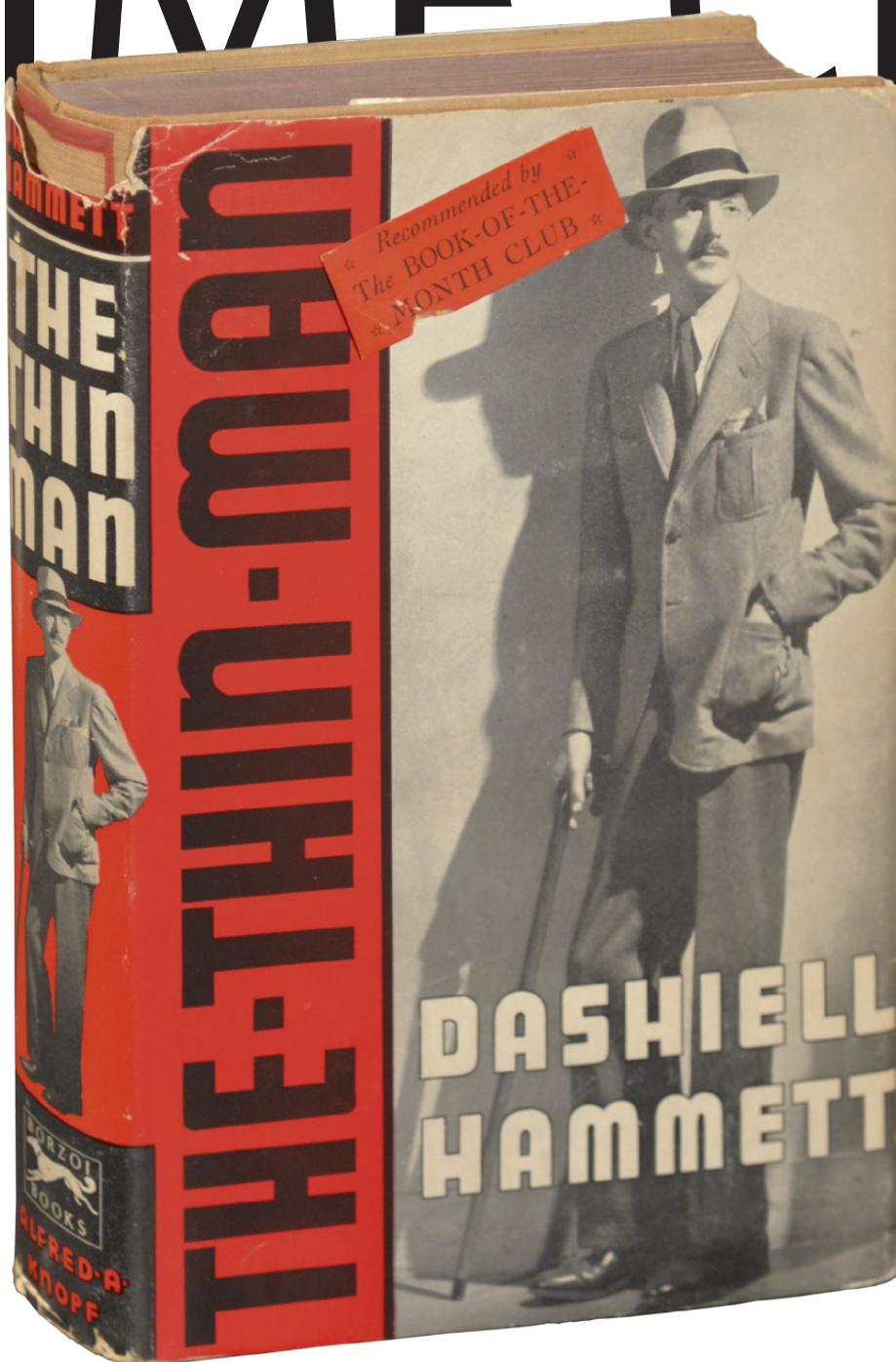
Frank, one showing Wurlitzer, and one of the "Enola Gay" aircraft in the film.

Mead Memo notebook, spiral bound. Green wrappers. 4.25 x 6 inches, Very Good overall, tipped in photos Near Fine. Reference photos 8 x 10 inches, Near Fine.

\$22,500



CRIME CRIN



42

DASHIELL HAMMETT The Thin Man

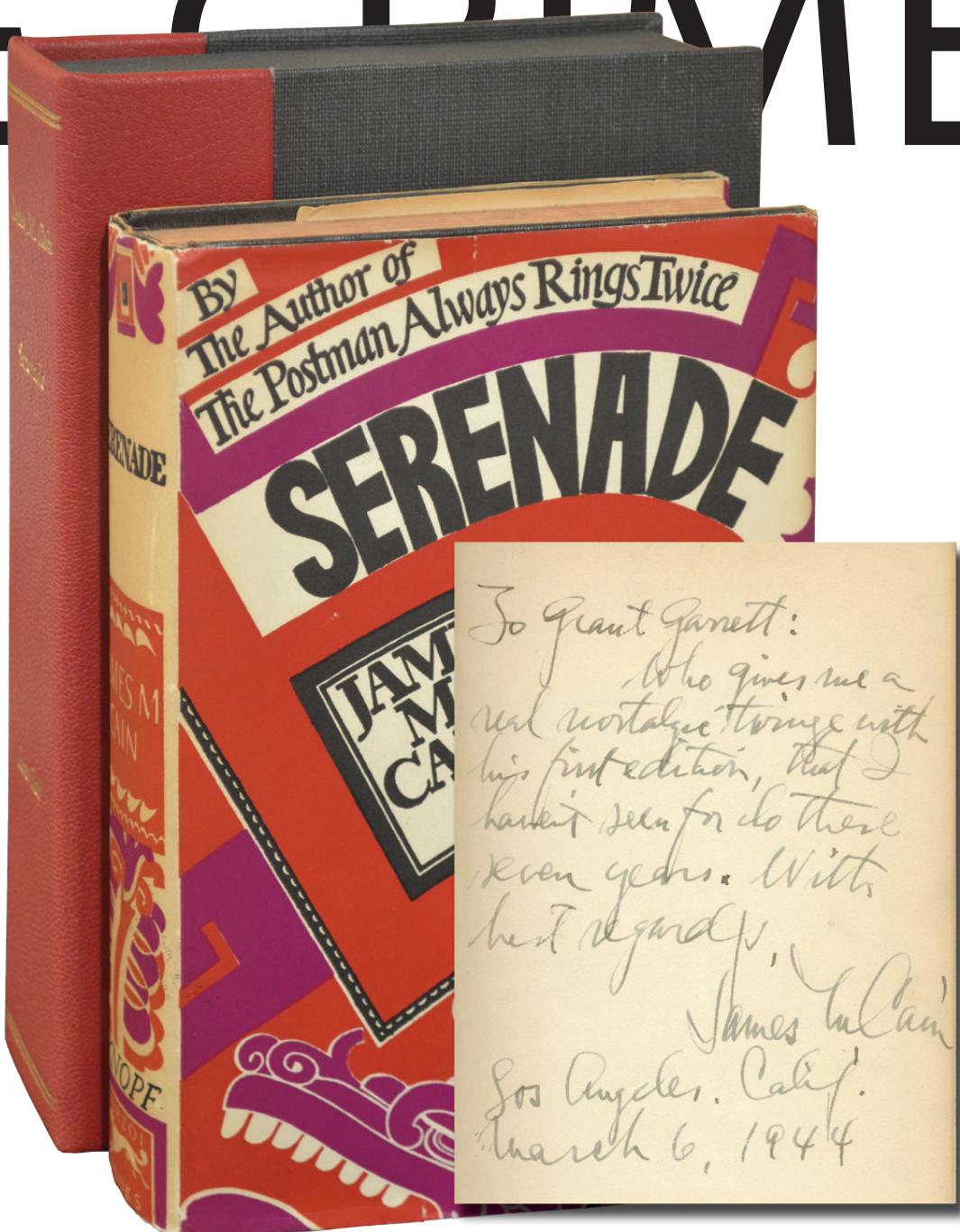
New York: Alfred A. Knopf, 1934. First Edition. There are four jacket variants of this title, with no established priority, this being red and with "Book of the Month" blurb on the front panel. Basis for the 1934 film, and the characters that would populate five delightful sequels between 1939-1947.

Very Good in a Very Good or better dust jacket. A bit of the usual discoloration to the boards (found on virtually every copy one encounters), a slight lean,

and a few small stains to the rear board. Topstain is bright, unfaded, and clean. Notably, the jacket has none of the usual fading to the red on the spine, and is actually Near Fine apart from some chipping at the crown affecting the "SHIELL" in "DASHIELL" and just a fraction of the tops of the letters in "HAMMETT."

\$6750

ME CRIME



43

James M. Cain
Serenade

New York: Alfred A. Knopf, 1937. First Edition.
Inscribed by the author in the year after publication:
"For Grant Garnett / Who gives me a real nostalgic
twinge with his first edition, that I haven't seen for
so these seven years / With best regard / James
M. Cain / Los Angeles, Calif. / March 6, 1944." In a
custom quarter leather clamshell box.

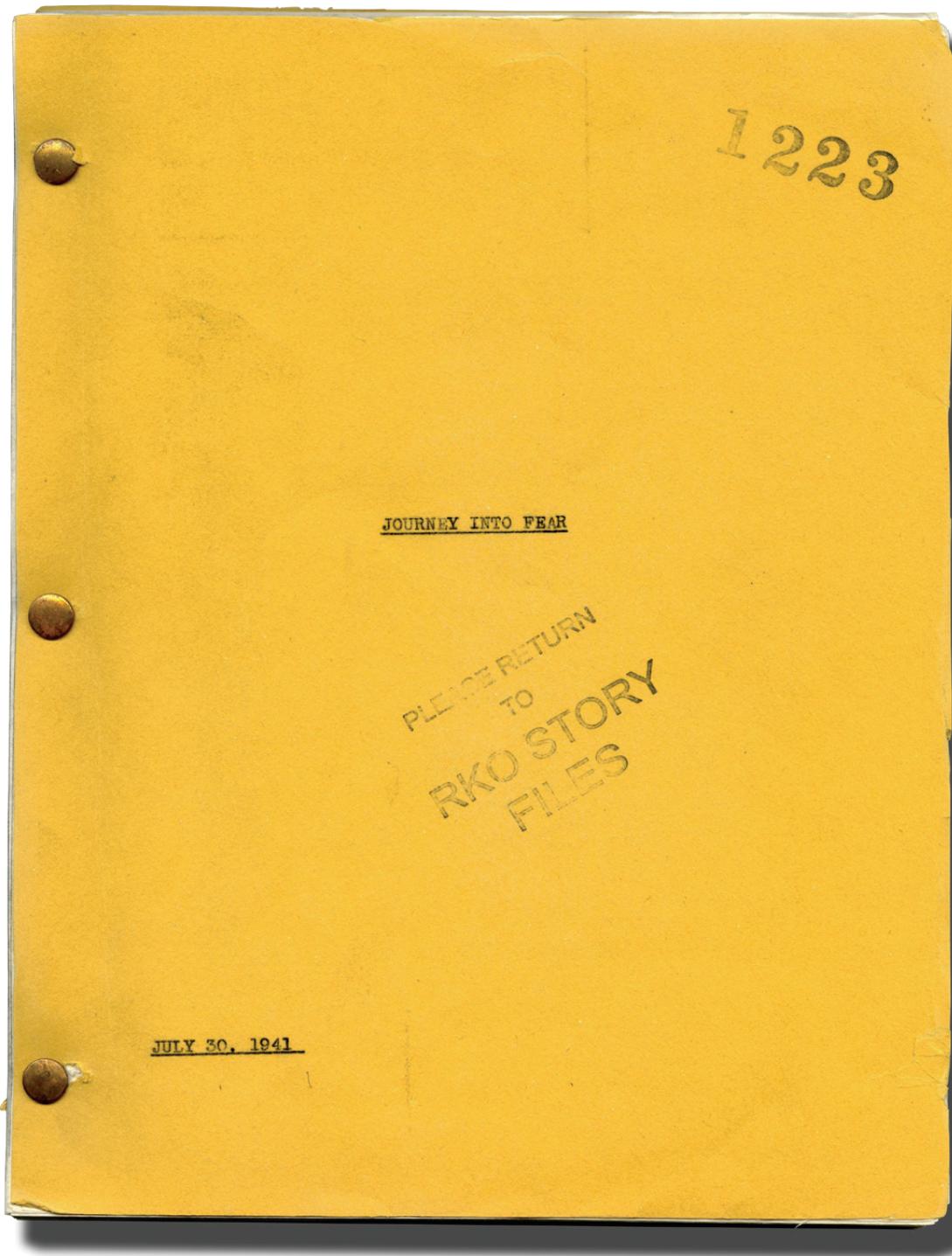
One of Cain's least-appreciated novels, a hard-boiled
story about a dethroned opera singer who meets the
love of his life while wasting away in rural Mexico,
then attempts a return to fame. Basis for the 1956

film directed by Anthony Mann and starring Mario Lanza and Joan Fontaine.

Near Fine in a Near Fine example of the purple-and-red variant of the dust jacket (there are three different color variants, no priority). Book spine ends very lightly bumped, and just a touch of the usual toning to the jacket spine panel.

\$2500

CRIME



44

ERIC AMBLER (NOVEL)
NORMAN FOSTER (DIRECTOR)
ORSON WELLES, JOSEPH COTTEN (STARRING)

Journey into Fear

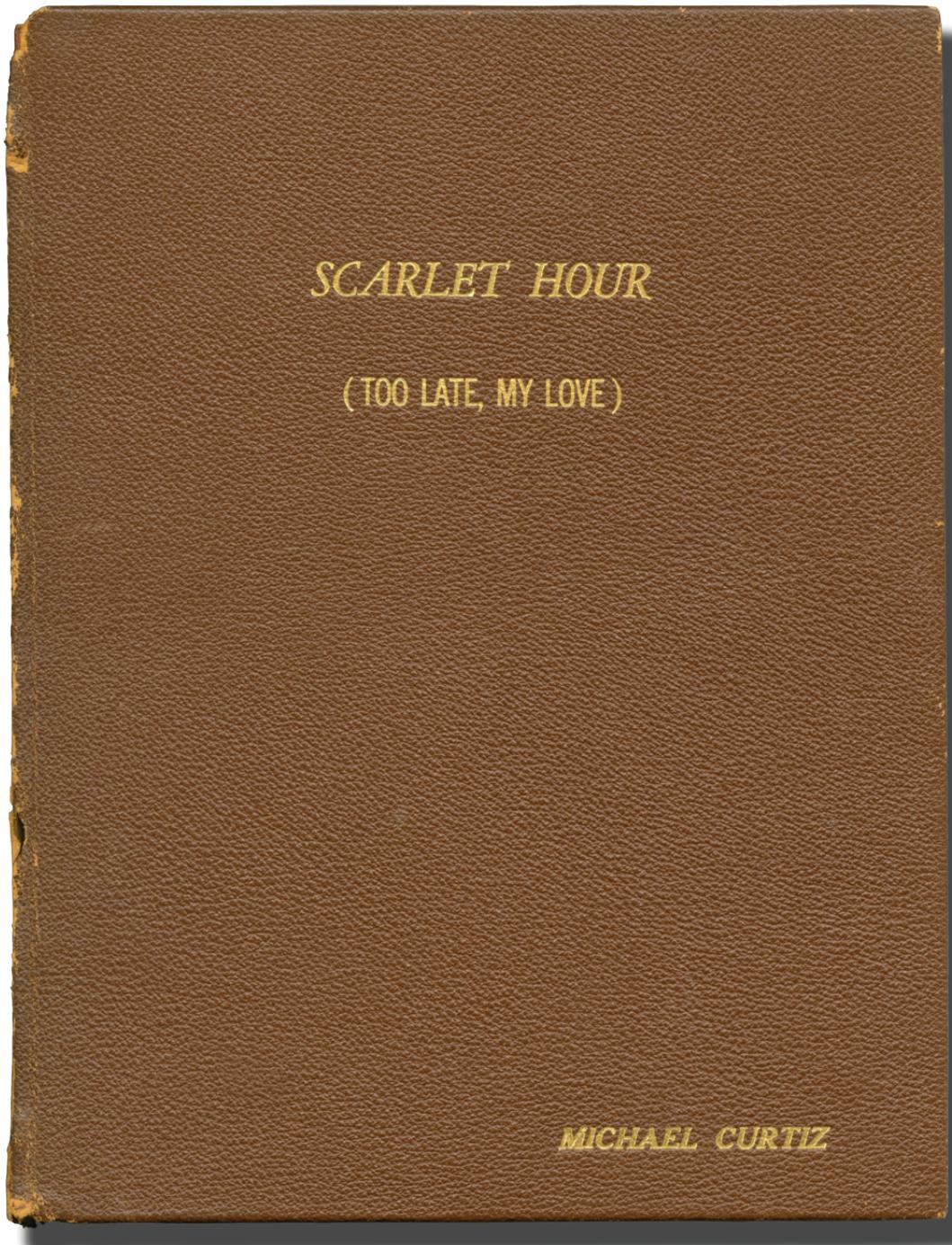
RKO Radio Pictures, 1941. Draft script for the classic 1942 film noir.

An American ballistics expert in Turkey finds himself targeted by Nazi agents. Safe passage home by ship is arranged for him, but he soon discovers that his pursuers are also on board.

Set in Turkey.

Godard, *Histoires du cinema*. Grant US. Selby US. Silver and Ward. Spicer US. Weldon 1996.

\$6500



45

MICHAEL CURTIZ
The Scarlet Hour

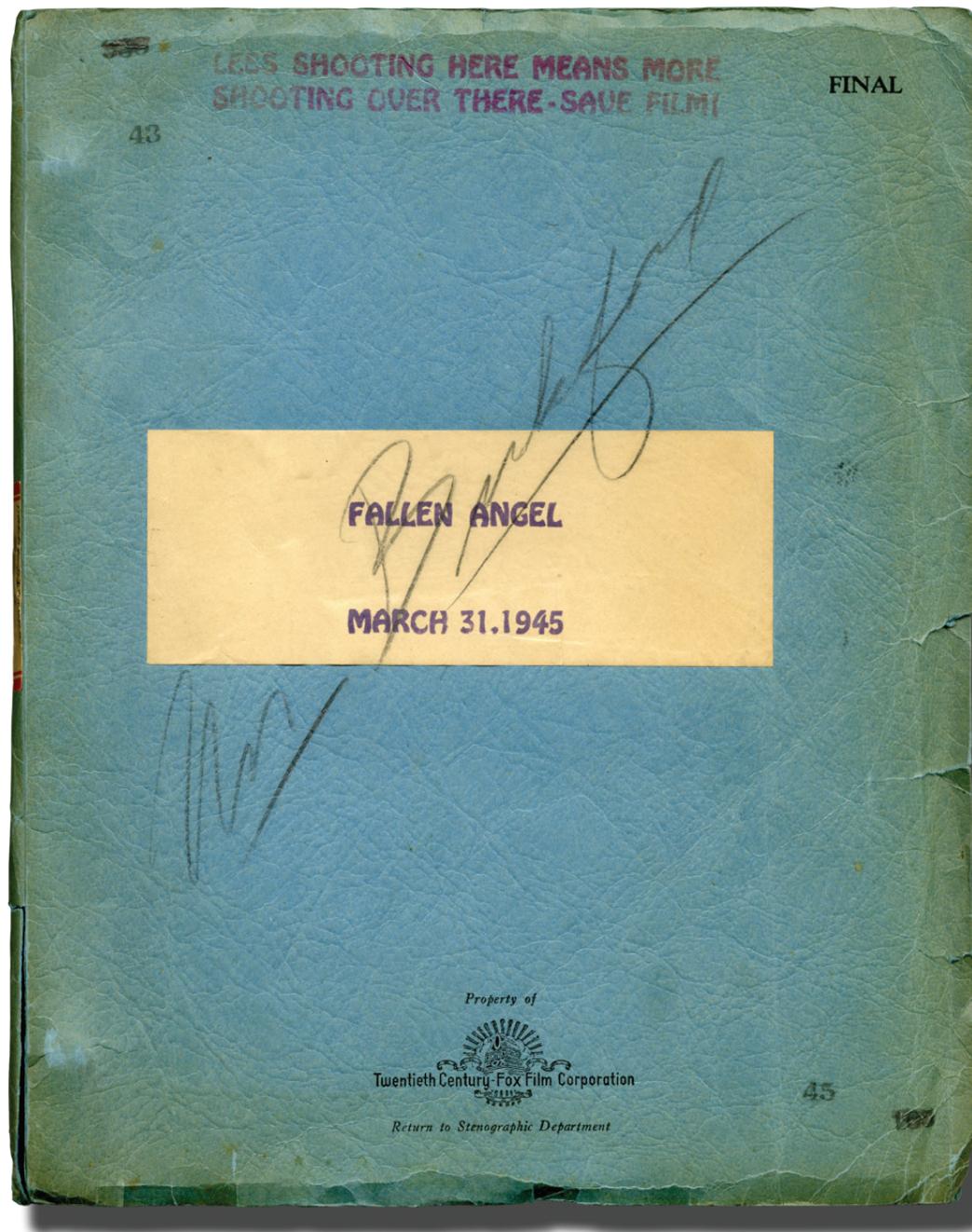
Paramount Pictures, 1955. Revised Final White Draft script for the 1956 film. Director Michael Curtiz's presentation copy, in tan leather covered boards with gilt titles and Curtiz's name at the bottom right corner of the front board.

Based on the story "The Kiss Off" by Frank Tashlin, aka Tish Tash, renowned cartoon animator, screenwriter, author and film director, about an unhappy wife using her powers of manipulation to draw an infatuated man into an ill-fated jewelry heist.

A contrast of A-feature budget with yet-to-be-familiar stars, the film was released to lukewarm reviews and for over 50 years languished in obscurity. Paramount had attempted to create a star out of Carol Ohmart, as the next Marilyn Monroe, but the film would ultimately be both her silver screen debut and last film with the company.

Grant US. Selby US.

\$1500



46

OTTO PREMINGER
Fallen Angel

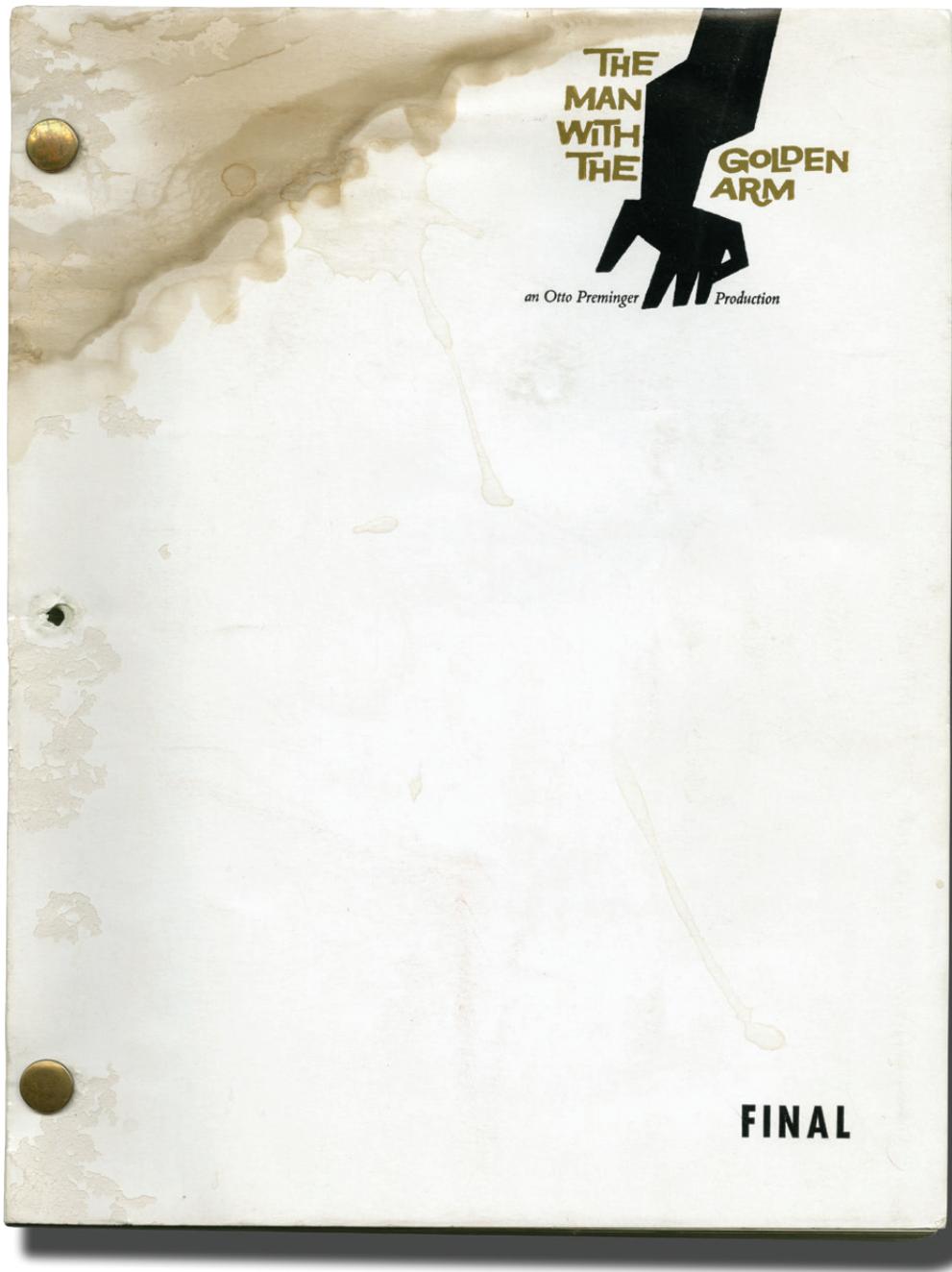
Twentieth Century-Fox, 1944. Final Draft script for the 1945 film. Copy belonging to Charles Bickford, who played policeman Mark Judd in the film, with his holograph signature on front wrapper and holograph notation indicating changes to dialogue and notes throughout.

Based on the 1945 novel by Marty Holland (pseudonym of Mary Holland), about a man is accused of killing a waitress he had tried to seduce with his wife's money.

Holland wrote the original story for Fox, and rights for the novel were sold immediately in conjunction with the production of the film, which became the second of Otto Preminger's seven classic noirs made between 1944 and 1952.

Hardy, *The BFI Companion to Crime*. Selby US.
Silver and Ward. Spicer US.

\$4500



47

OTTO PREMINGER (DIRECTOR)
NELSON ALGREN (NOVEL)
FRANK SINATRA, KIM NOVAK (STARRING)
The Man with the Golden Arm

United Artists, 1955. Final Draft script for the 1955 film.

Based on Nelson Algren's 1949 National Book Award-winning novel, about a strung-out jazz drummer in Chicago trying to make it, caught between the wife who tries to manipulate him into staying with her and the hostess at a local club who encourages him to pursue his dreams. Nominated for three Academy Awards, including a Best Actor nomination for Frank Sinatra.

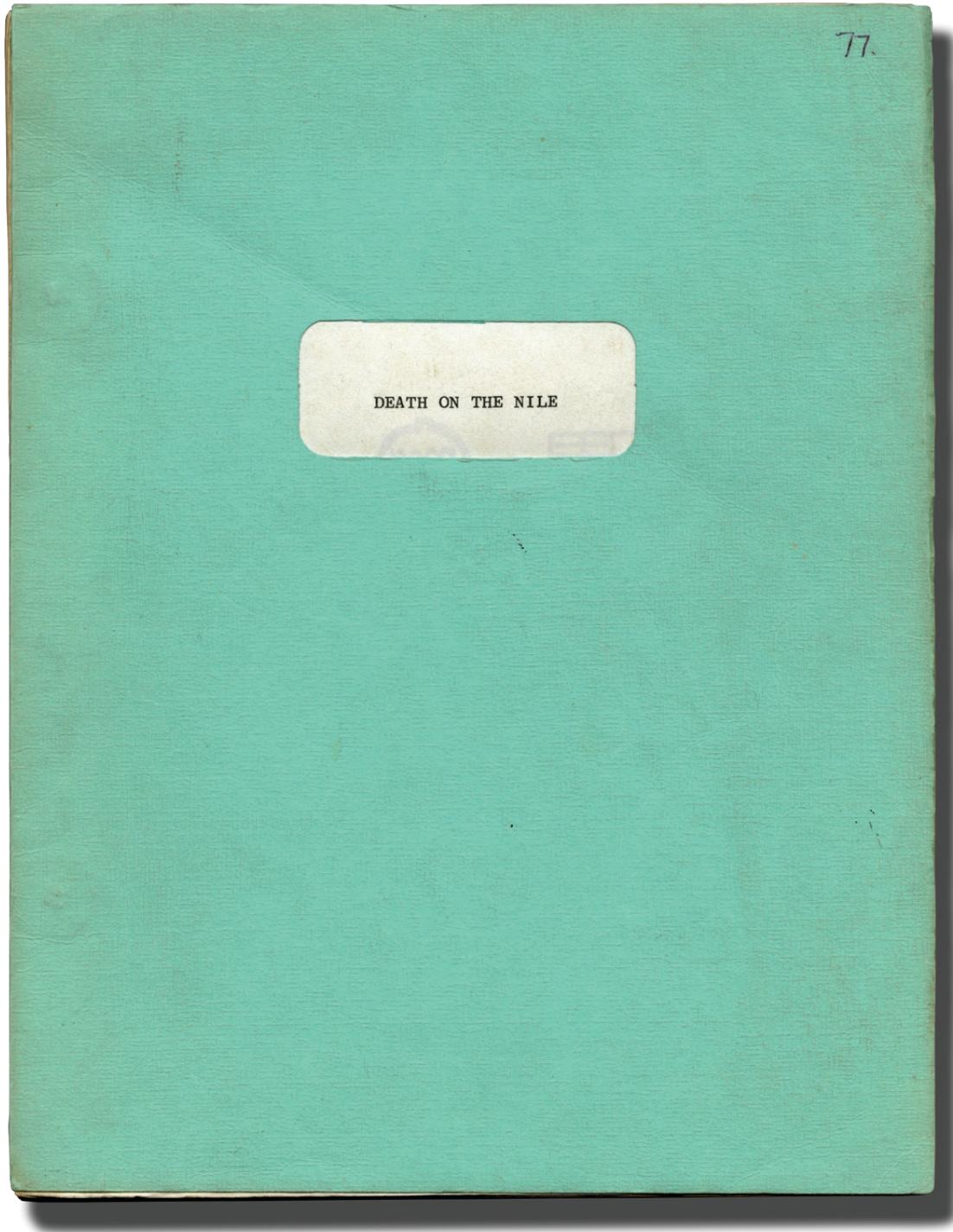
Poster and advertisement design by Saul Bass, as evidenced on the front wrapper, the second of fifteen Preminger-Bass collaborations.

Set in Chicago.

Grant US. Selby US.

\$1250

CRIME



48

**JOHN GUILLERMAN (DIRECTOR)
AGATHA CHRISTIE (NOVEL)
Death on the Nile**

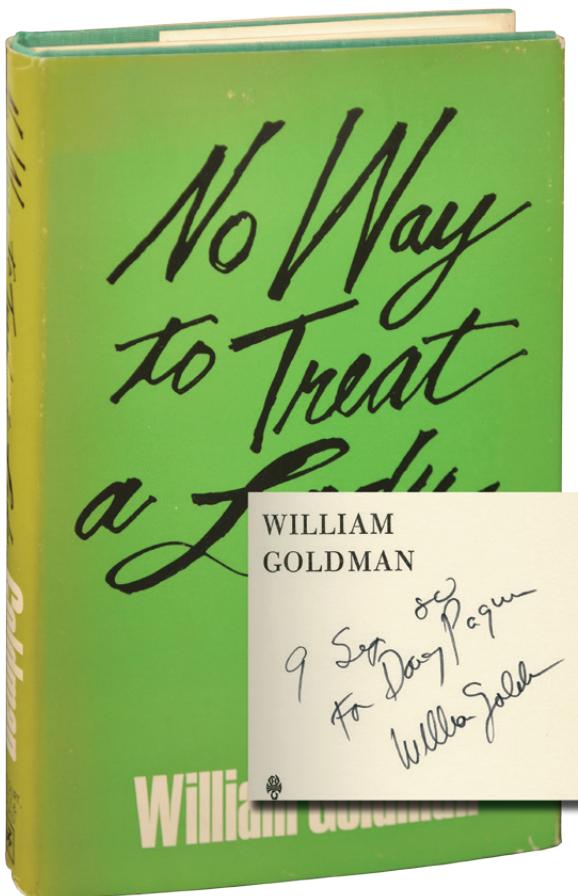
London: Mersham Productions Ltd., circa 1978. Third Draft script for the 1978 film. Noted as Copy No. 77 in holograph ink on the front wrapper.

Based on the 1937 Agatha Christie novel, featuring Hercule Poirot, following on EMI and Paramount's success with 1974's *Murder on the Orient Express*. The first of six appearances by Peter Ustinov as Poirot. Winner of an Academy Award.

As all history repeats itself, a remake of *Death on the Nile*, directed by and starring Kenneth Branagh, is in the works, following the commercial success of his 2017 remake of *Murder on the Orient Express*.

Set in Egypt, shot on location in Egypt and Compton Wynyates, Warwickshire, England, UK.

\$750



49

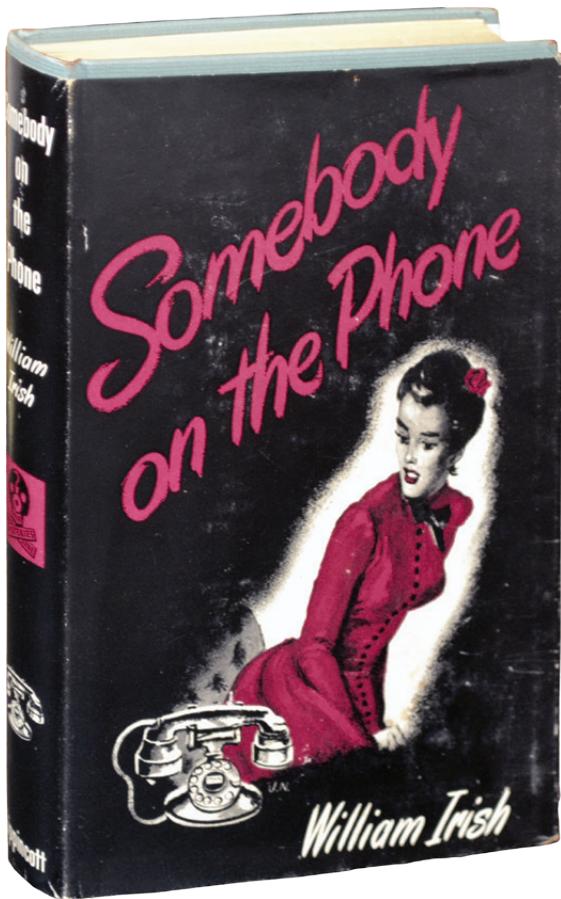
WILLIAM GOLDMAN
No Way to Treat a Lady

New York: Harcourt, Brace and World, 1964. First Edition in hardcover, originally published as a paperback original by Fawcett Gold Medal under the pseudonym Harry Longbaugh. Inscribed by the author on the title page: "9 Sept 80 / For Doug Pagen / William Goldman."

Basis for the superb 1968 thriller directed by Jack Smight and starring Rod Steiger, George Segal, and Lee Remick.

Fine and unread in a Near Fine dust jacket. Jacket spine very slightly faded (but not nearly as much as usually found). A beautiful copy.

\$675



50

**CORNELL WOOLRICH WRITING AS
WILLIAM IRISH**
Somebody on the Phone

Philadelphia: J.B. Lippincott, 1950. First Edition.

Fine in an About Fine, very lightly rubbed dust jacket. Jacket just a bit short (as issued). An exceptional copy.

\$1500

CRIME



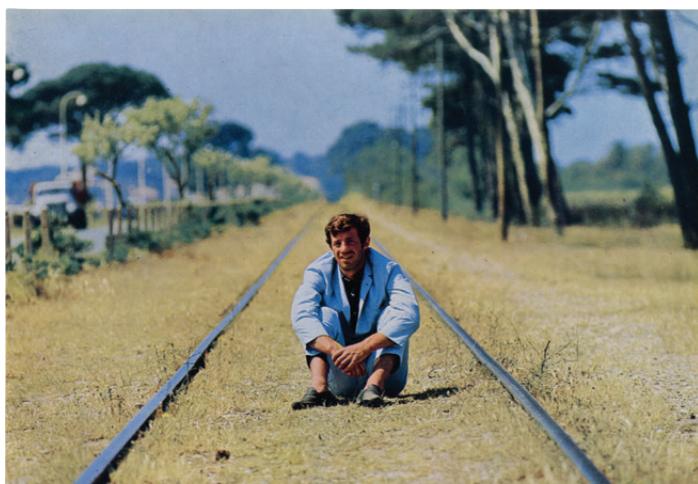
JEAN-PAUL BELMONDO - ANNA KARINA
pierrot le fou
Un film de JEAN-LUC GODARD

Productions
E. & Bourgoin
Techniscope



JEAN-PAUL BELMONDO - ANNA KARINA
pierrot le fou
Un film de JEAN-LUC GODARD

Productions
E. de Bourgoin
Eastmancolor



JEAN-PAUL BELMONDO - ANNA KARINA
pierrot le fou
Un film de JEAN-LUC GODARD

Productions
E. & Bourgoin
Techniscope



JEAN-PAUL BELMONDO - ANNA KARINA
pierrot le fou
Un film de JEAN-LUC GODARD

Productions
E. de Bourgoin
Eastmancolor

51

**JEAN-LUC GODARD (DIRECTOR,
JEAN-PAUL BELMONDO, ANNA KARINA (STARRING)
Pierrot le fou**

Neuilly-sur-Seine, France: Societe Nouvelle de Cinematographie (SNC), 1965. Collection of 16 vintage lobby cards for the French release of the 1965 film noir. The set is housed in its original titled brown paper envelope from the film's distributor, Societe Nouvelle de Cinematographie (SNC).

Based on the 1962 novel *Obsession* by Lionel White, about a unhappily married man who goes on a

traveling crime spree with an ex-girlfriend, who herself is being pursued by right wing paramilitary hit men.

9.5 x 12 inches (24 x 30 cm). Fine.

Criterion Collection 421. Godard, *Histoires de cinema*.

\$1850



52

JEAN-PIERRE MELVILLE (DIRECTOR)**J.P. BONNOTTE (PHOTOGRAPHER)**

Un flic

Paris: Euro International Film, 1972. Vintage borderless oversize photograph from the 1972 film, showing director Jean-Pierre Melville making a point to actors Alain Delon and Richard Crenna on the set. With the stamp of photographer J.P. Bonnotte on the verso.

A police detective, played by Delon in a switch from his usual criminal roles in Melville's films, is on the

trail of a gang of thieves, unaware that they are led by a friend. Melville's final film.

11.5 x 8.25 inches (29 x 21 cm). Near Fine.

Grant France.

\$675

53

Diary of early Treasury Department Agent Kenneth T. Brown, Jr., 1956

Binghamton, NY: 1956. Personal diary of Federal Treasury Department enforcement agent Kenneth T. Brown, Jr., dating from 1956. Holograph manuscript in blue and black felt ink, blue ink, and pencil in a black leather-bound 1956 Business Year Book with gilt titles.

The diary largely contains entries regarding on Brown's day-to-day professional life as a rookie Alcohol and Tobacco Tax agent, focusing predominantly on bootlegging operations, illegal gambling, and firearms, and also contains a scattering of information on his personal life throughout ("Eddie & Cathy up @ 8:00 p.m. for coffee & peach short cake"). An uncommonly detailed unofficial record, with information on investigations, suspects, surveillance, and confidential informants.

A typical account reads: "engaged in enforcement observations and investigations, Binghamton, Endicott & vicinity, checking suspect premises & tailing suspect vehicles, conf. with citizen sources of info," with more detailed entries like "proceeded to Railway Express depot - mailed container with bottles of mash & untax paid liquor to Ger. Romig, Chief Chemist in charge for chemical analysis," and "upon examining ruins & adjoining area we noticed following: at 1:30pm 1-55 gal. metal can boiler

2-50gal. wooden barrel vats 1-25gal wood barrel receiving vat 1-55gal. vat storage tank with spigot 3- 12-5 sugar bags - DOMINO SEVERAL QUART JARS & OTHER BOTTLES. To Elmira checked out suspicious areas in negro section & contacted & conferred with "Steamboat" - info from Smitty."

Brown attends training in Washington D.C. for a month and a half in the spring, during which the diary becomes much less detailed ("Attending Treasury Law Enforcemenet Officer Training School"). The diary goes silent for two months in September through November, until he resumes it again on the anniversary of his first year of employment, though it is unclear whether the lapse is due to simple non-reporting or a possible absence from the job. The Alcohol and Tobacco Tax unit of the Treasury Department rose to prominence during Prohibition through the work of agents like Elliott Ness, until it was established as a separate bureau in 1972, known today as the Bureau of Alcohol, Tobacco, Firearms, and Explosives.

8.25 x 5.5 x 1 inches (21 x 14 x 2.5 cm). Very good plus, with soft black leather-bound boards and gilt titles.

\$1500

1956
Year Book

Friday, April 20, 1956

290

111th Day—255 days to follow

<input checked="" type="checkbox"/>	CLEAR
<input type="checkbox"/>	CLOUDY
<input type="checkbox"/>	RAIN
<input type="checkbox"/>	SNOW

At office 0830 - received call from John Ryan - will stop by office in morning sometime. Notice in "Sun" that "Teckie" Julian was indicted by U. S. Court in Syracuse for violations of '51 Gambling Law & is sent up for 4 months to Onondaga Pen.

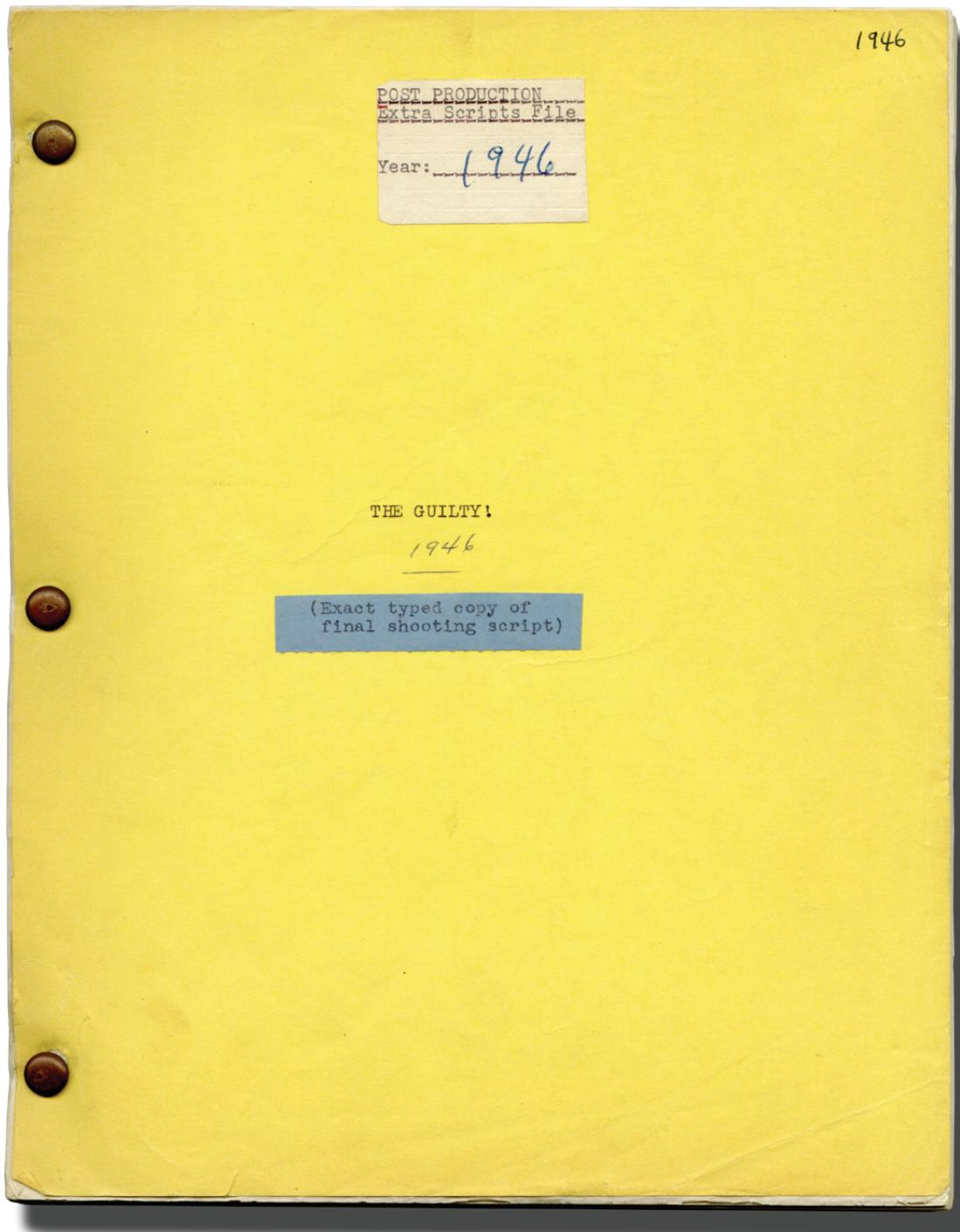
Conferred with John Ryan on current activity in Southern Tier and other matters.

Via GA2425 engaged in enforcement observations and surveillance of suspect vehicles. Checked out rural roads. L I #48 + 83. Returned to Binghamton, garaged GA2425 at contract garage & went back to office.

Officially engaged until 5th P.M.

Left for Windham at 6th P.M. arrived at June's mothers at 7th P.M. Spent there.

CRIME



54

CORNELL WOOLRICH (NOVEL)

JOHN REINHARDT (DIRECTOR)

The Guilty

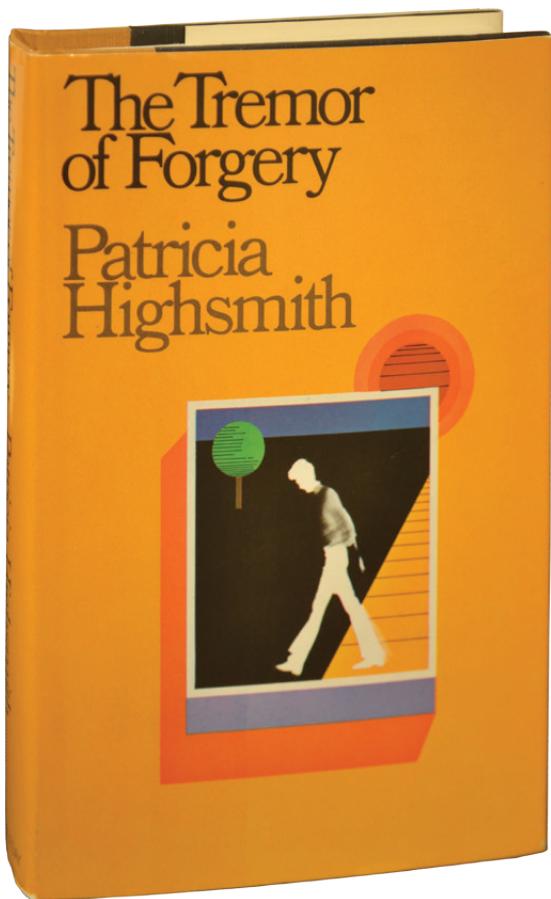
Monogram Pictures, 1946. Typescript of the Final Shooting script for the 1947 Poverty Row film noir.

Based on Cornell Woolrich's short story, "Two Men in a Furnished Room," first published in the 1946 short story anthology *The Dancing Detective* under his pseudonym William Irish.

The tale of a manhunt for the murderer of a woman with a twin, told through a series of flashbacks and plot twists, a prototypical Poverty Row second feature thriller.

Grant US. Selby US Masterwork. Silver and Ward. Spicer US.

\$3500



55

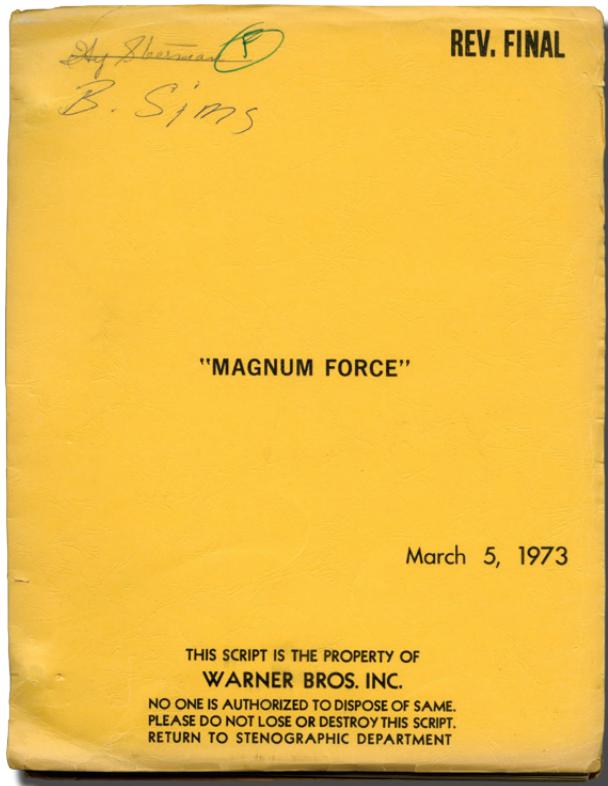
PATRICIA HIGHSMITH
The Tremor of Forgery

Garden City: Doubleday, 1969. First Edition.

Along with *Deep Water* and *This Sweet Sickness*, in our experience a three-way tie for the most difficult Highsmith first edition to find outside of poor (and generally ex-library) condition.

Fine and unread in a Fine dust jacket, without a trace of the usual fading to the jacket. An exquisite copy of one of the author's rarest titles, one that typically shows up the worse for wear.

\$875



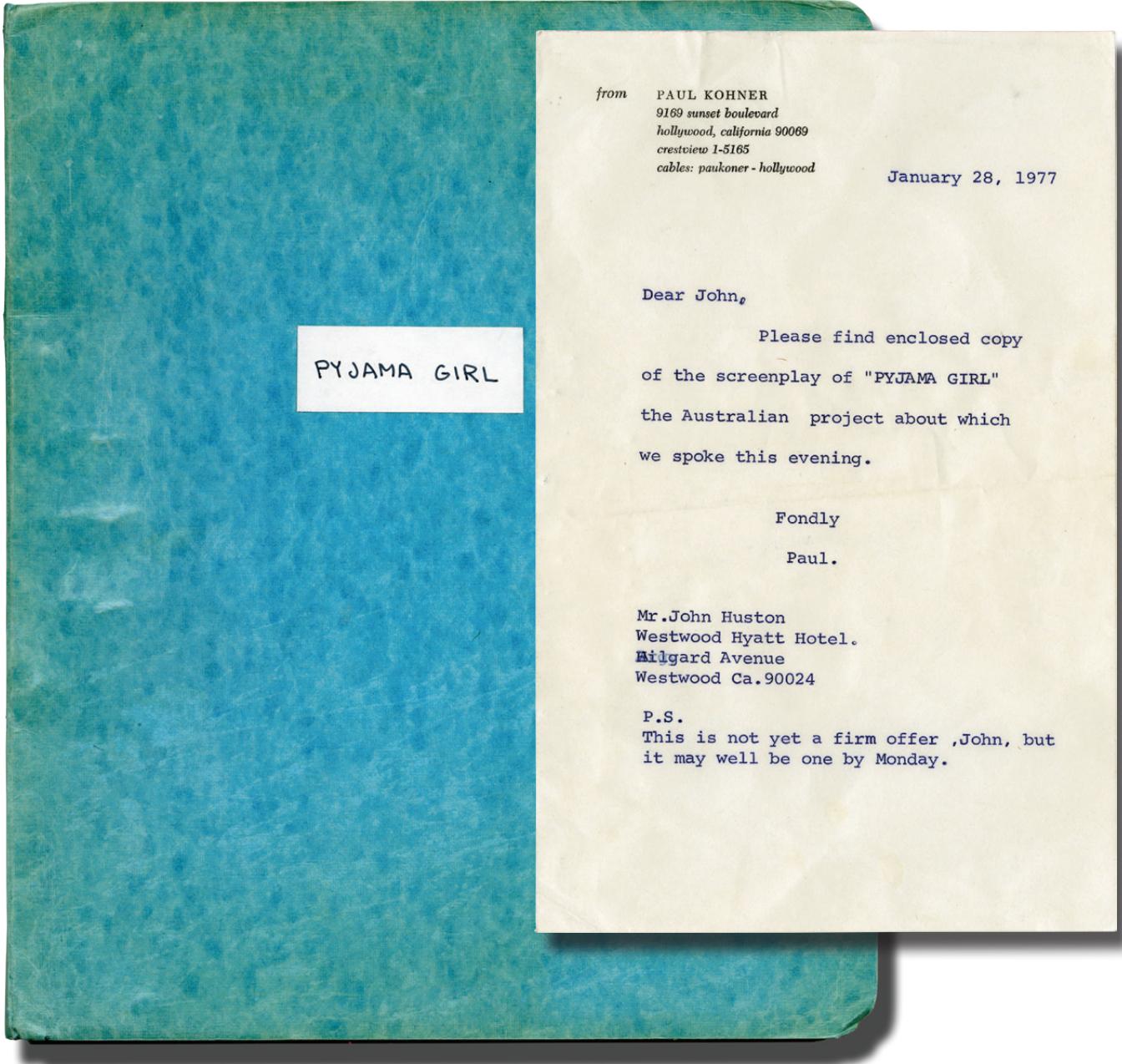
56

TED POST (DIRECTOR)
CLINT EASTWOOD (STARRING)
Magnum Force

Columbia Pictures, 1973. Revised Final script for the 1973 film. With the names of two unknown cast or crew members in holograph ink on the front wrapper ("Hy Sherman," "B. Sims") at the top right corner, the first named crossed through.

The second of the five entries in the Clint Eastwood's acclaimed *Dirty Harry* series, and the second of three that captured the unruly, violent mood of the 1970s. A grim thriller made in the heat of the New Hollywood Cinema era. Directed by Ted Post in a style very similar to Don Siegel, written for the screen by Michael Cimino (who would soon be a major director in his own right), and starring Eastwood and Hal Holbrook.

\$650



57

John Huston's copy
FLAVIO MOGHERINI
The Pyjama Girl Case

1976. Original treatment for the 1977 Italian *giallo* film.

Director John Huston's copy. Laid in is a typed letter signed, dated January 28, 1977, from noted agent Paul Kohner on Kohner's stationery, encouraging Huston to read the script and consider directing the film: "Dear John, / Please find enclosed copy of the screenplay of PYJAMA GIRL / the Australian project about which we spoke this evening. / Fondly / Paul / P.S. / This is not yet a firm offer, John, but it may well be one by Monday."

Huston ultimately did not direct the film. Instead it became an Italian-Spanish co-production, shot in Australia, and directed by Flavio Mogherini, based on one of Australia's most famous unsolved murders.

A little seen but curious entry into the *giallo* canon, lacking the usual shocking moments of most *gallos*, the film would not receive a wide release, or any at all in the US, until 2006 DVD by Blue Underground

Blue Underground. Howarth, *So Deadly, So Perverse II*.

\$850



58

BRIAN DE PALMA
Blow Out

Filmways, 1981. Vintage borderless color photograph from the 1981 film. Director Brian De Palma and Nancy Allen confer on the set, with the stage setup for the film's wild parade sequence ending clearly in the background.

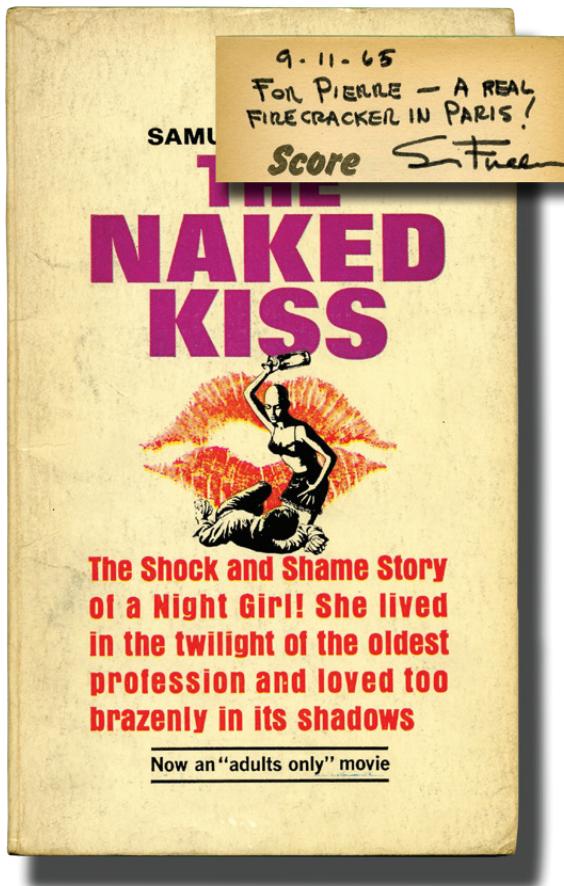
Conceptually a remake of Michelangelo Antonioni's 1966 film *Blow Up*, with an audio recording replacing a photograph, early 80's Philadelphia replacing Swinging London, and a tight political thriller plot replacing the looser and less immediate one in the original.

Shot on location in Philadelphia.

7 x 9.5 inches (18 x 24 cm). Fine.

Criterion Collection 562. Grant US. Spicer US Neo-Noir. Weldon 1983.

\$350



59

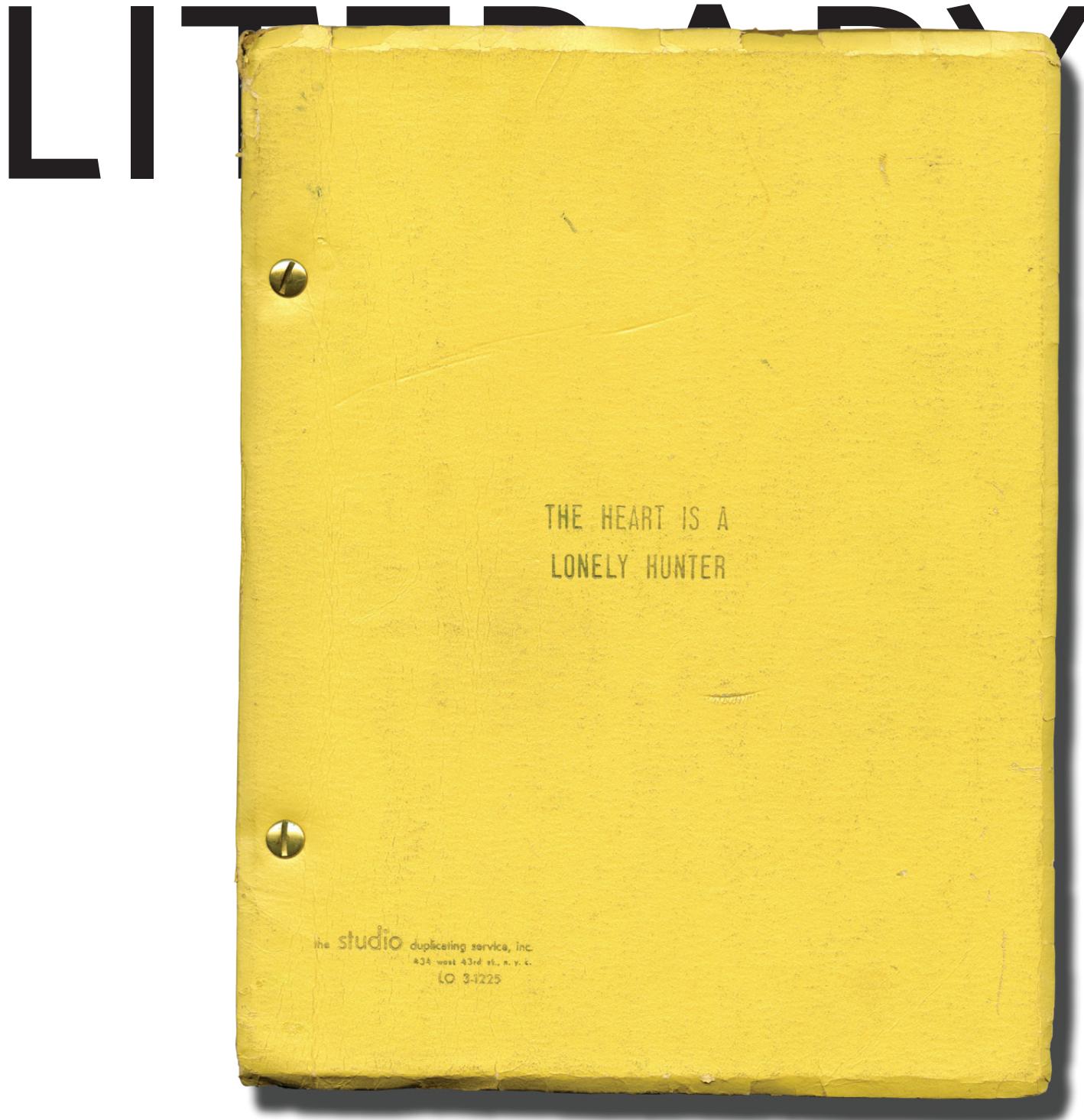
 Inscribed by Samuel Fuller in 1965
SAMUEL FULLER
The Naked Kiss

New York: Belmont, 1964. No. L92-596. First Edition, a paperback original. Inscribed the year after publication by the author (and director) on the first leaf: "9-11-65 / For Pierre / A real firecracker in Paris! / Sam Fuller."

Basis for the 1964 film noir directed by Fuller, and starring Constance Towers as a former call girl trying to make good in a new town. Noted on the rear wrapper as being the "uncensored" version of the film. Intriguingly, the book makes specific mention of a key meta-moment in the film, where Towers walks past a movie marquee advertising *Shock Corridor*, the now-classic film that Fuller had released the year before.

Light uniform soil, some light creasing to the spine panel (though no spine lean), a few tiny splashes to the fore-edge of the page block. Very Good or better overall.

\$375



60

CARSON McCULLERS (NOVEL)
ROBERT ELLIS MILLER (DIRECTOR)
The Heart is a Lonely Hunter

Warner Brothers, circa 1968. Revised Draft script for the 1968 film. Based on the 1940 debut novel by Carson McCullers. With a few brief holograph notations by an unknown cast or crew member.

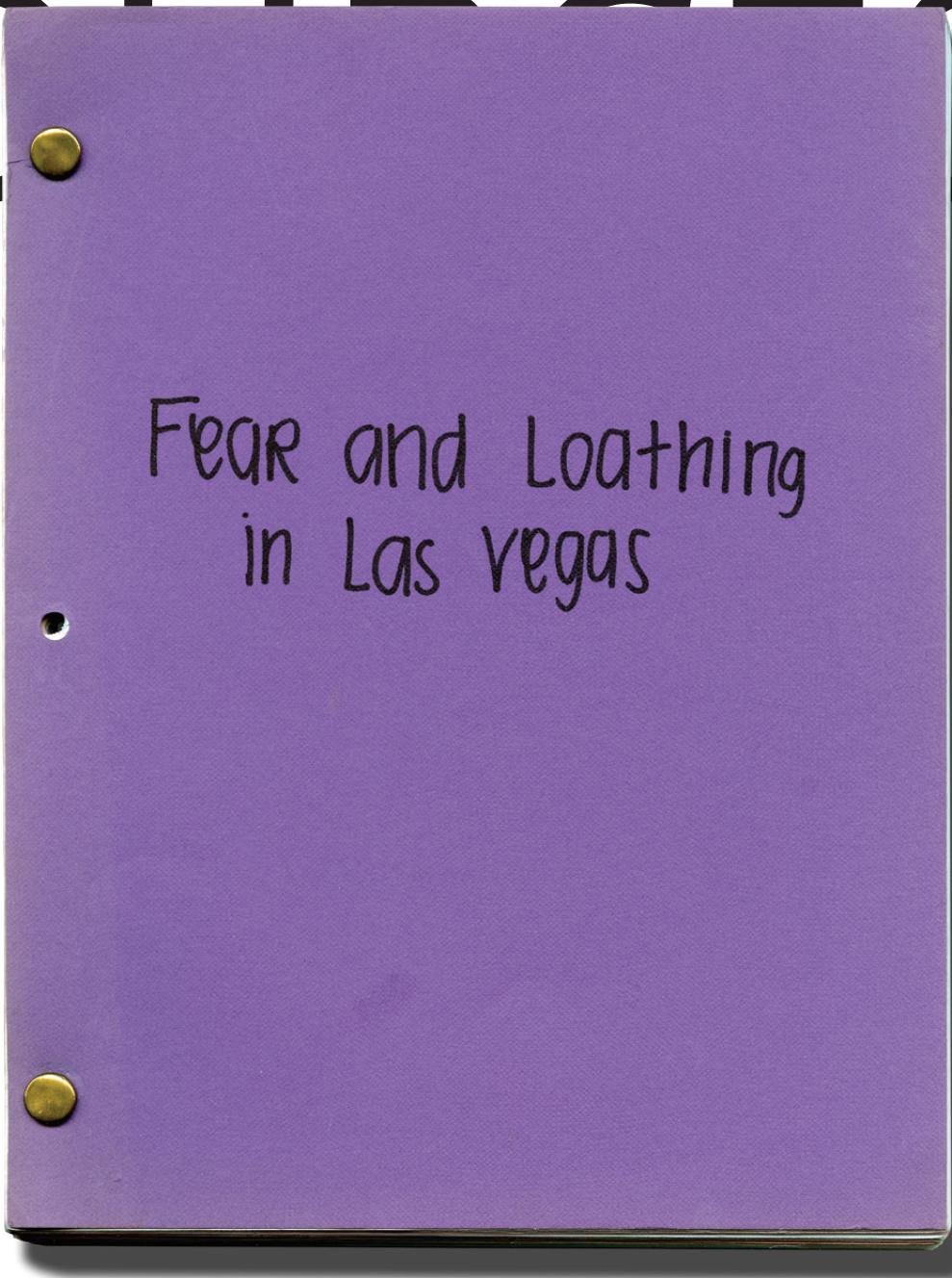
One of the greatest film adaptations of any American novel, starring Sondra Locke in her debut film, opposite Alan Arkin. Although much of the political aspect of McCullers' novel was removed from the

film, themes present in the author's work are readily apparent: race, loneliness, impoverishment, and anger. Arkin and Locke were nominated for Best Actor and Best Supporting Actress Oscars.

Set in in a small Southern town, shot on location in Selma, Alabama.

\$2000

Screenplays



61

We can't stop here! This is bat country!

HUNTER S. THOMPSON (NOVEL)

TERRY GILLIAM (DIRECTOR)

JOHNNY DEPP, BENICIO DEL TORO (STARRING)

Fear and Loathing in Las Vegas

Universal Pictures, 1997. Draft script with rainbow revisions for the 1998 film.

Based on the 1971 novel by Hunter S. Thompson. The eccentric journalist Raoul Duke (Johnny Depp) and his crazed lawyer Dr. Gonzo (Benicio del Toro) set out to cover a motorcycle race and quickly fall into a drug fueled series of psychedelic antics. After Thompson met Johnny Depp he was certain that

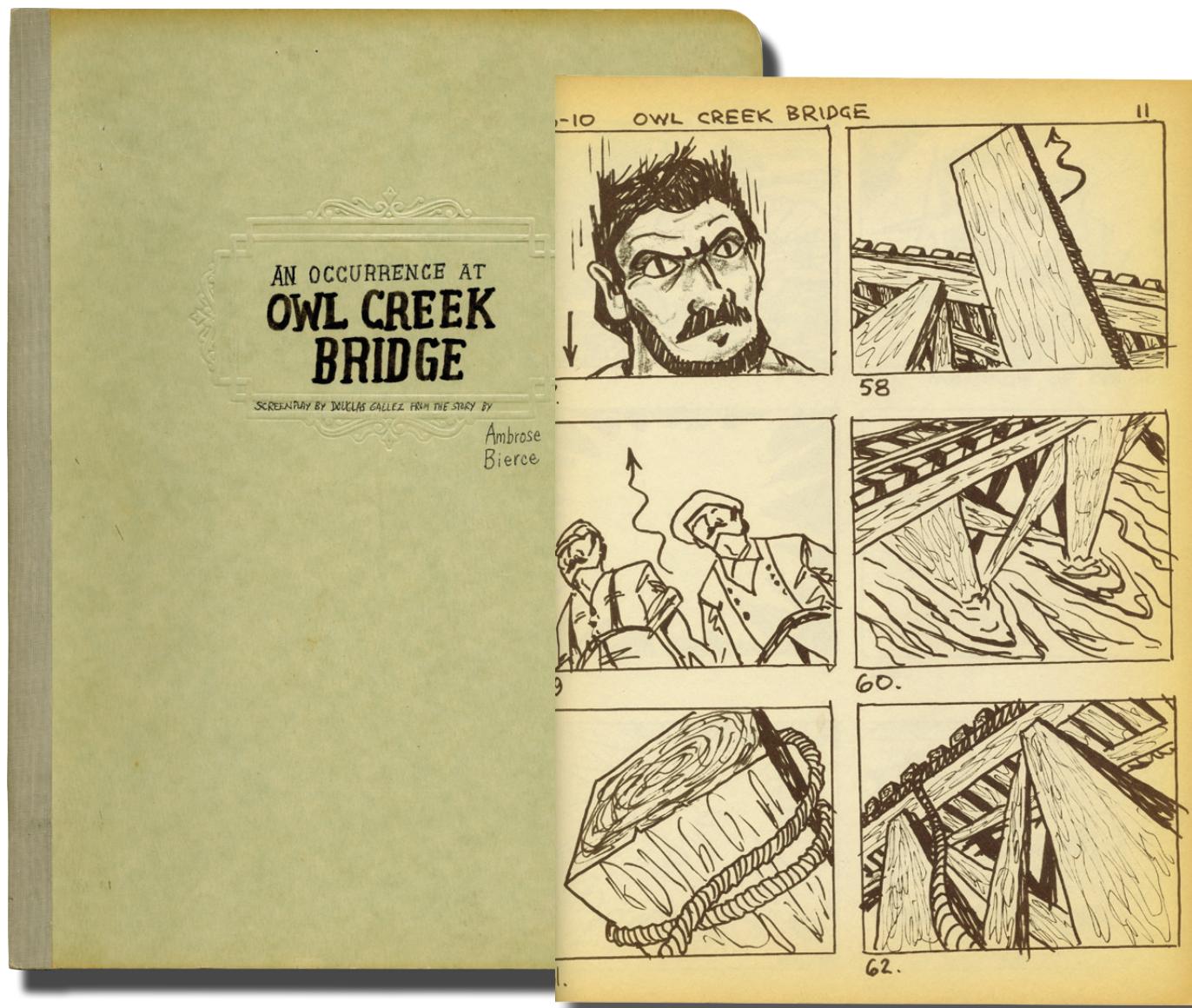
he was meant to play him. The two lived together in Thompson's Owl Farm Home for four months while Depp prepared for the role. Nominated for a Palme d'Or at the Cannes.

Shot on location in Nevada, Arizona, and California

Criterion Collection 175.

\$1500

FILMS WITH LITERARY SOURCES



Screenplay for an early student adaptation

62

AMBROSE BIERCE (STORY)

DOUGLAS GALLEZ (DIRECTOR)

An Occurrence at Owl Creek Bridge

1956. Draft script for a 1956 student film. Front wrapper title in decorative holograph black ink, presumably by the screenwriter. Based on the 1890 story by Ambrose Bierce. 22 pages of storyboards, corresponding with the script that follows, all bound together. Decorative cast and crew invite to premiere and wrap party laid in.

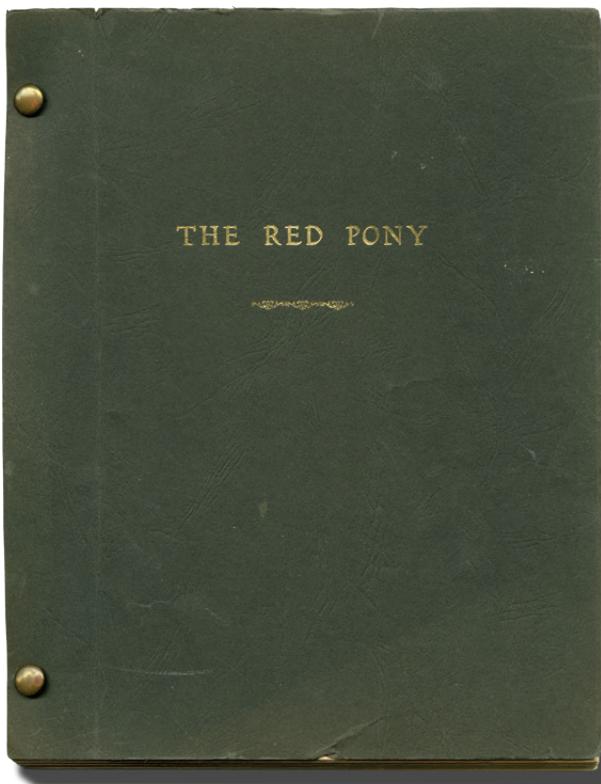
The second filmed version of Bierce's short story (the first one, titled *The Bridge*, was made by Charles Vidor in 1929), virtually unknown, preceding both the well known 1959 version filmed for the fifth season of Rod Serling's *The Twilight Zone* and the French version made in 1962 by Robert Enrico.

According to the 1956-57 Film Review of Student Productions presented by Department of Cinema and Delta Kappa Alpha at the University of Southern California (USC), the film was part of the Productions of the Graduate Workshop in the fall of 1956. Laid in is an invitation to premiere screening held at CineManor, where USC's California National Honorary Cinema Fraternity, Delta Kappa Alpha, hosted screenings and social events. Douglas W. Gallez served as President of the Alpha USC Chapter at the time. Not in IMDB.

Presumably shot in Southern California. Set in Civil War era Alabama.

\$750

FILMS WITH LITERARY SOURCES



63

JOHN STEINBECK (NOVEL)
LEWIS MILESTONE (DIRECTOR)
The Red Pony

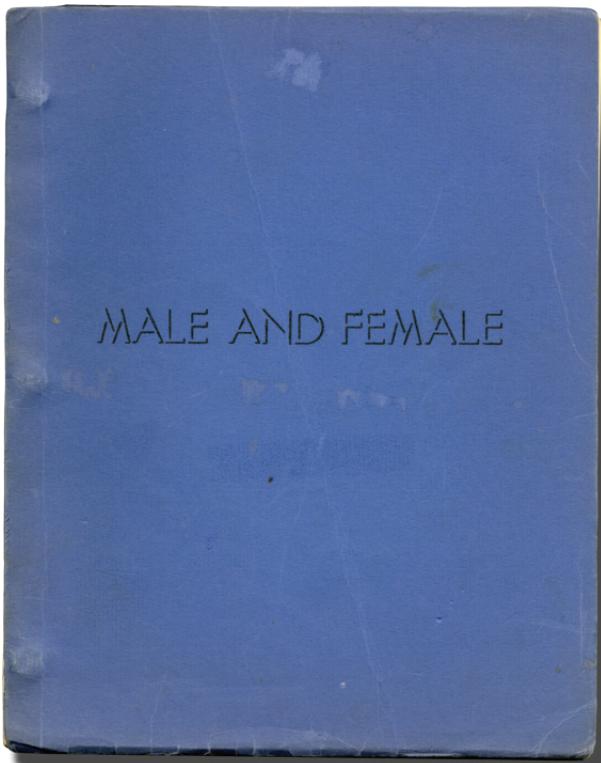
Republic Pictures, 1947. Revised shooting script for the 1949 film. Based on the story *The Leader of the People*, published in 1937 by John Steinbeck, who adapted the work for this film. Housed in a custom red cloth chemise and slipcase with a leather label and gilt titles.

A young boy is enamored with the colt he has been entrusted to raise, only to find the colt has caught an illness and is dying. Steinbeck's first film assignment, though other Steinbeck screenplays would end up being released prior to *The Red Pony*. At the time it was the longest and costliest production in Republic history, borrowing Robert Mitchum from RKO and also starring Myrna Loy.

Set in California and shot there on location.

Olive Films 609.

\$975



64

DANIEL DEFOE (STORY)
MAXWELL SHANE (SCREENWRITER)
Male and Female

Circa 1957. Draft script for an unproduced film. Copy belonging to Ben Colman, after previously being owned by screenwriter Maxwell Shane, with both of their names and addresses on the first page.

Based in part on an adventure story by Daniel Defoe. The film opens with a man trying to drown himself in the ocean as he reflects on his journey to this point of his life. Maxwell Shane began as a screenwriter, and found his greatest recognition as a director of five key films noir in the 1940s and 1950s, including *Fear in the Night* and *City Across the River*.

\$650

FILMS WITH LITERARY SOURCES



65

NEVIL SHUTE (NOVEL)
JACK LEE (DIRECTOR)
A Town Like Alice

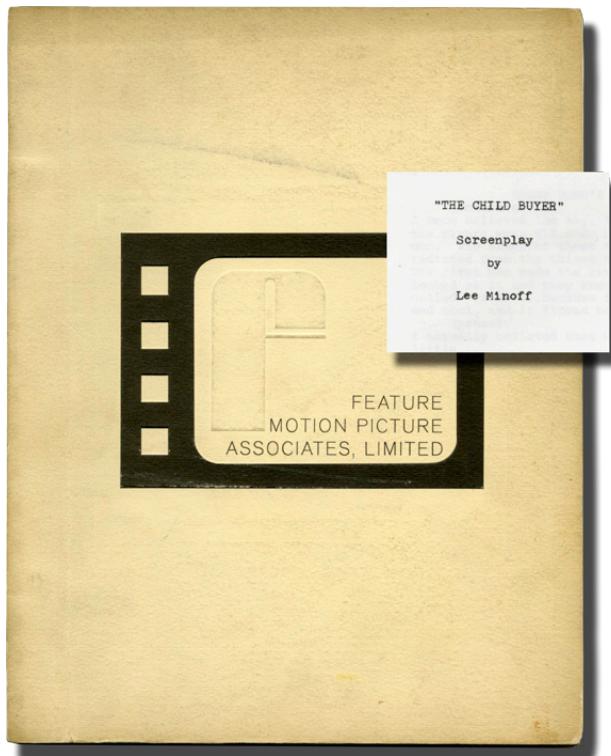
The Rank Organization, 1956. Vintage UK three sheet poster for the 1956 British film.

After inheriting a fortune, a newly wealthy Englishwoman returns to Malaya, where she was previously a POW, with the intention of building a well for the villagers who sheltered her during World War II.

Set in Malaya, shot on location in Malaysia, Australia, and England.

41 x 81 inches, rolled and mounted on archival linen.
Near Fine.

\$450



66

JOHN HERSEY (NOVEL)
LEE MINOFF (SCREENWRITER)
The Child Buyer

New York: LaMarca Productions, circa 1980s. Draft script for an unproduced film based on the 1960 novel by John Hersey.

A satire about the American educational system, in which a man tries to buy a smart young child with a difficult home life in order to utilize him in an experiment to engineer super-intelligent humans. Adaptation written by Lee Minoff, writer of the screenplay for the Beatles' *Yellow Submarine*.

\$450

FILMS WITH LITERARY SOURCES



67

ALFRED HITCHCOCK (DIRECTOR)

LEON URIS (NOVEL)

Topaz

Universal Pictures, 1969. Collection of ten vintage borderless press photographs from the set of the 1969 film. Seven photographs featuring director Hitchcock at work. Eight photographs with the stamp of the French news agency BEZ on the verso.

Based on 1967 novel by Leon Uris, about a French agent who helps the United States uncover the presence of Russian missiles in Cuba. All the photographs in this collection depict the filming

of Hitchcock's original, unused ending: a shootout between spies in the middle of an empty soccer stadium. After poor test screenings, Hitchcock would shoot two completely different endings, settling on the third one.

8.5 x 10.5 inches (22 x 27 cm). Near Fine.

\$950

FILMS WITH LITERARY SOURCES



68

ALFRED DÖBLIN (NOVEL)
RAINER WERNER FASSBINDER (DIRECTOR)
Berlin Alexanderplatz

Grünwald, Germany: Bavaria Film, 1980. Vintage photograph showing director Fassbinder on the set of his epic 1980 German television mini-series. With the stamps of German magazine *Der Spiegel* and photo agency Presse-Seeger, as well as identifying holograph notations, on the verso.

Based on the 1929 novel by Alfred Döblin, previously filmed in 1931, directed by Phil Jutzi. Despite taking place over 14 parts, with a runtime of 15 and a half hours, the film received a theatrical release in the US in 1983, with theaters showing two or three parts per night, and the series gained a cult following, leading to PBS broadcasts and a VHS release.

6 x 8.5 inches (15 x 22 cm). Near Fine.

Criterion Collection 411.

\$350



69

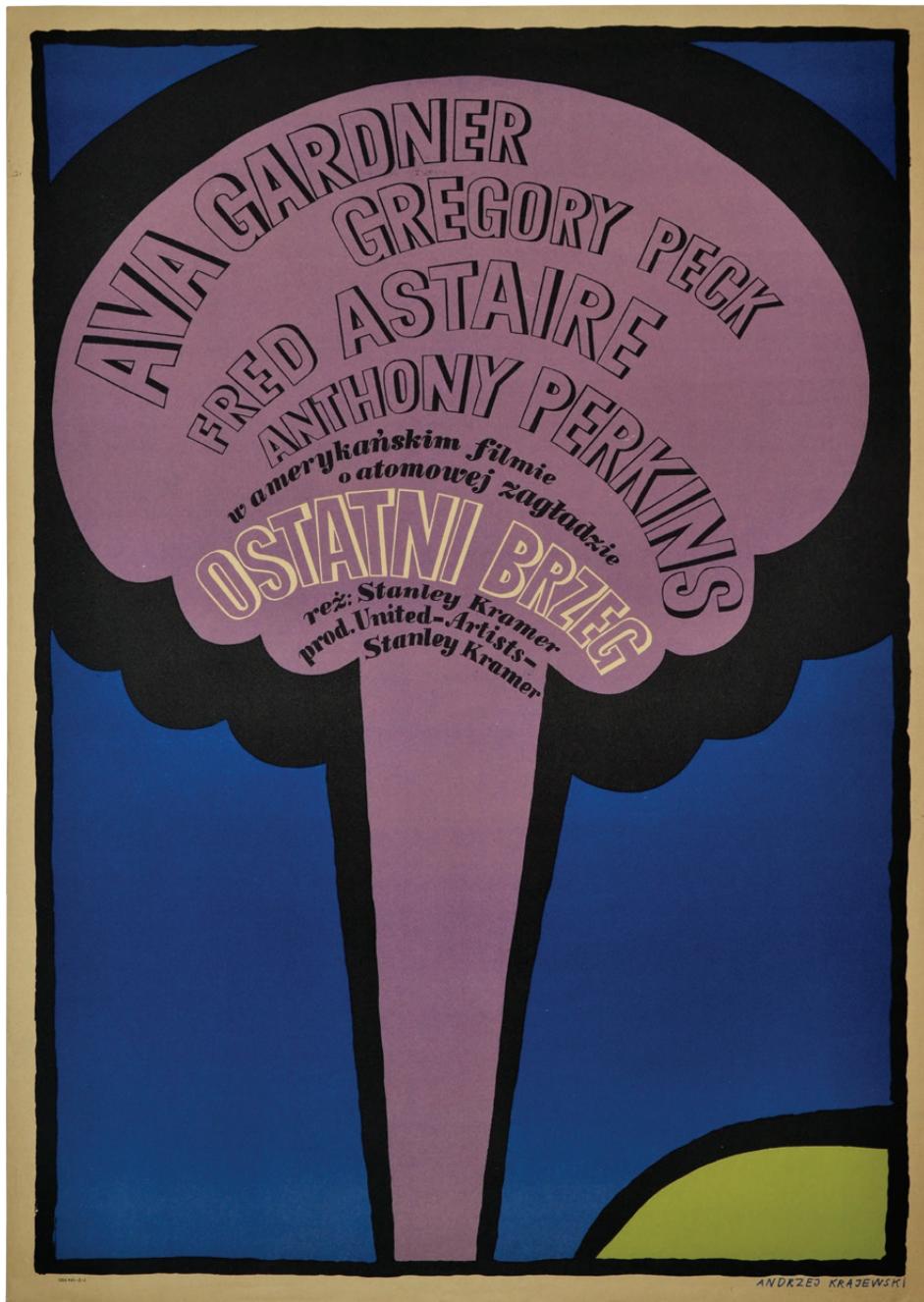
ARTHUR MILLER (PLAY)
JEAN-PAUL SARTRE (SCREENWRITER)
RAYMOND ROULEAU (DIRECTOR)
The Crucible

Paris: Pathé Consortium Cinema, 1957. Vintage borderless photograph from the 1957 film. With the stamp of French weekly *Télé Magazine* and holograph notations regarding layout on the verso.

Based on the 1953 Tony Award winning play by Arthur Miller, and the first of two film adaptations. The second came 43 years later, and was written by Miller himself.

6.5 x 9.5 inches (17 x 24 cm). Near Fine.

\$350



70

NEVIL SHUTE (NOVEL)**STANLEY KRAMER (DIRECTOR)****GREGORY PECK, AVA GARDNER, FRED ASTAIRE (STARRING)****On the Beach**

Stanley Kramer Productions, 1959. Vintage Polish poster for the 1959 US film.

In the wake of World War III, what remains of the human race is rapidly annihilated by radiation poisoning. The only habitable part of the planet is southern Australia, which will soon become toxic as air currents bring the poisonous fumes south. Survivors grapple with their impending mortality, hopeful that somehow they might be spared.

Nominated for two Academy Awards.

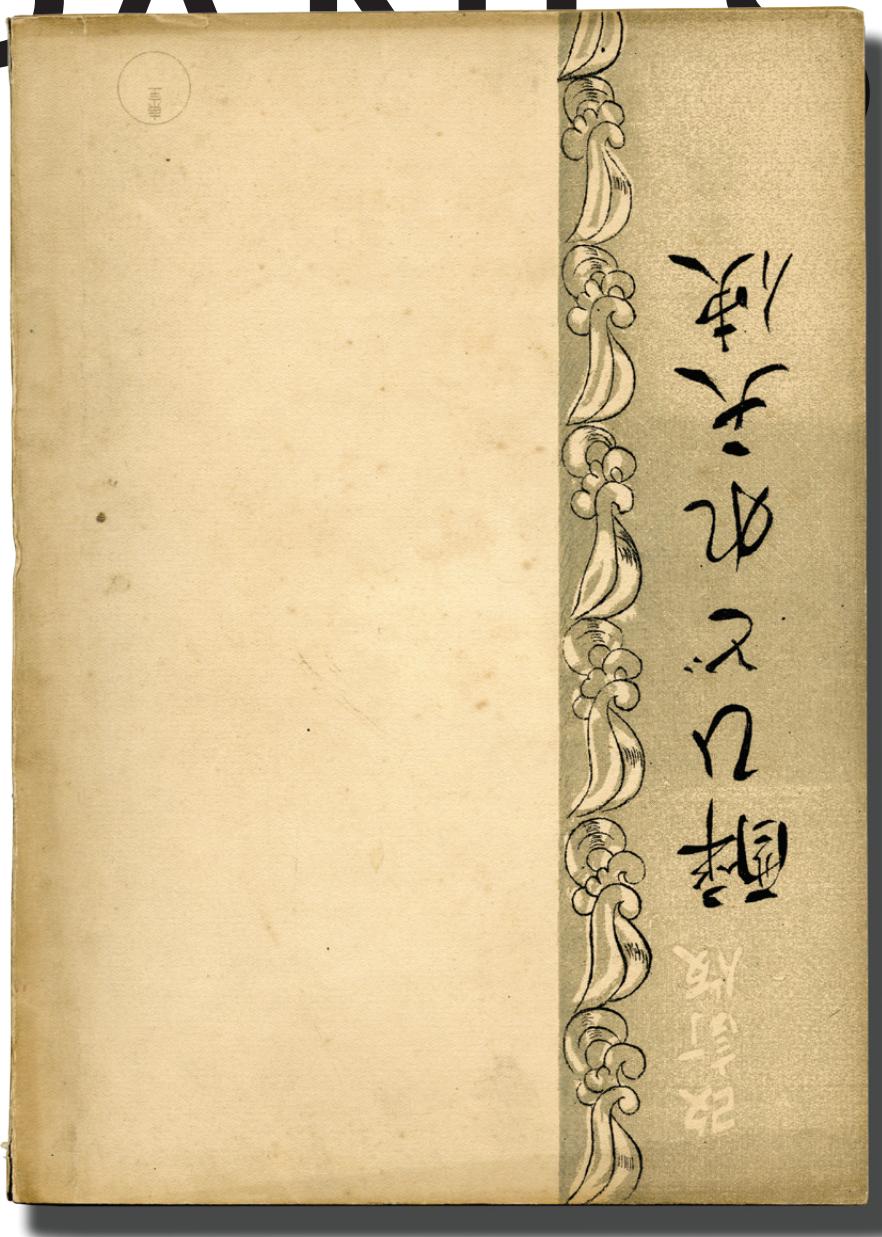
Set in Australia, shot on location in California and Australia.

32.5 x 22.5 inches (83 x 57 cm). Near Fine.

Weldon 1983.

\$325

JAPANESE



Kurosawa and Mifune together for the first time

AKIRA KUROSAWA (DIRECTOR)

TOSHIRO MIFUNE (STARRING)

Drunken Angel

Tokyo: Toho Company, circa 1948. Revised draft script for the 1948 Japanese film. Three leaves bound with single staple laid in.

The first of sixteen film collaborations between director Akira Kurosawa and actor Toshiro Mifune. Kurosawa's seventh film saw him exploring the inner workings and motivations of the yakuza. Censorship was tight with regard to the then-current American occupation of Japan, and Kurosawa slipped in references, mostly negative, of American presence by satirizing jazz, featuring "pan pan" girls (unlicensed prostitutes catering to American

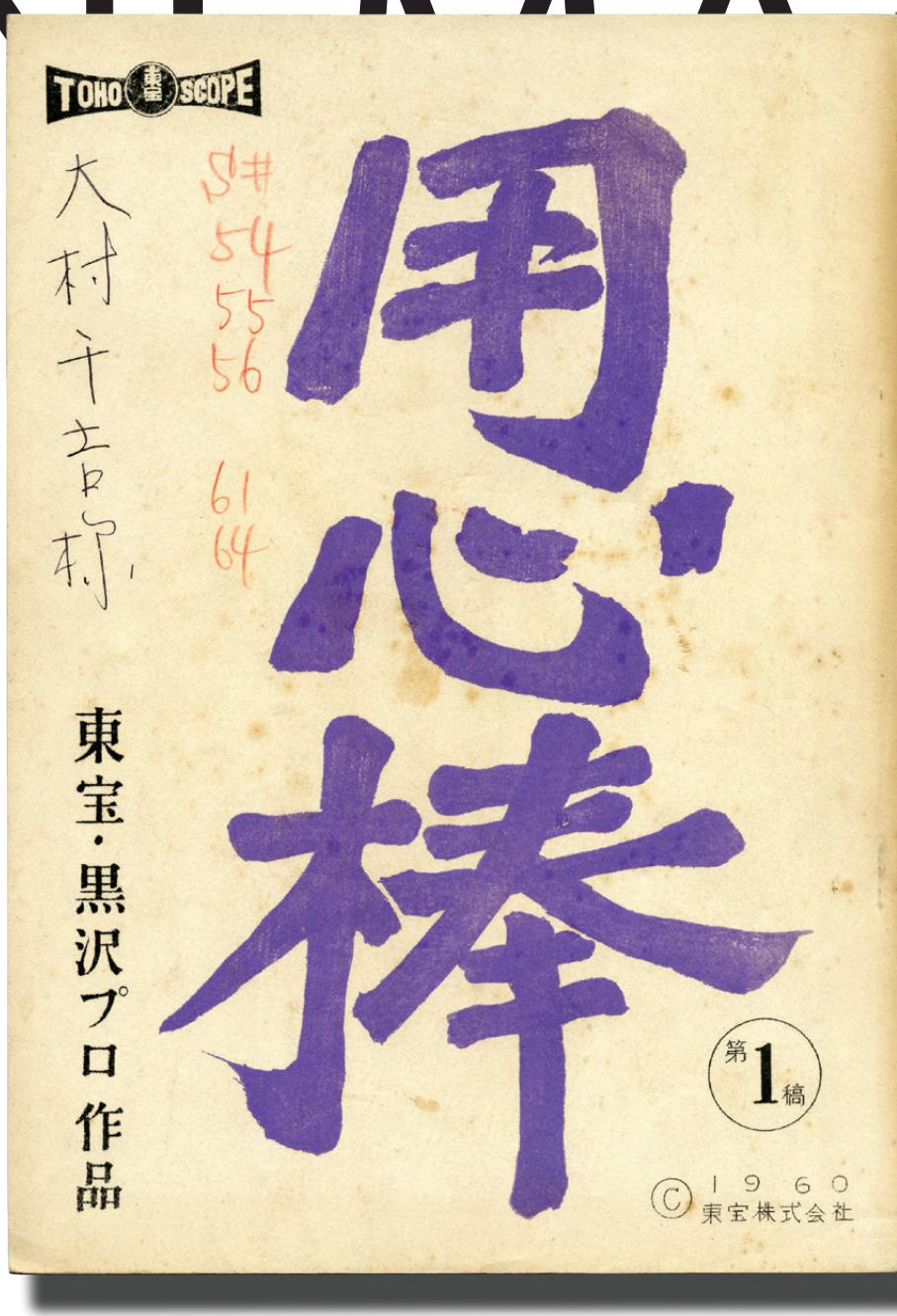
soldiers) and the use of Western clothing and hairstyles. An alcoholic doctor and a dying gangster form an unlikely friendship as they both attempt to survive the toxic environment.

Set in postwar Japanese slums, shot on location in Toho Studios, Tokyo.

Criterion Collection 413. Grant Japan.

\$3000

CINEMA JA



72

AKIRA KUROSAWA (DIRECTOR)

TOSHIRO MIFUNE (STARRING)

Yojimbo

Tokyo: Kurosawa Production Company, 1960. Shooting script for the legendary 1961 Japanese film. Working copy belonging to Ômura Senkichi, who played a small role as a traveling servant in the film, with his name on the front wrapper and his annotations throughout.

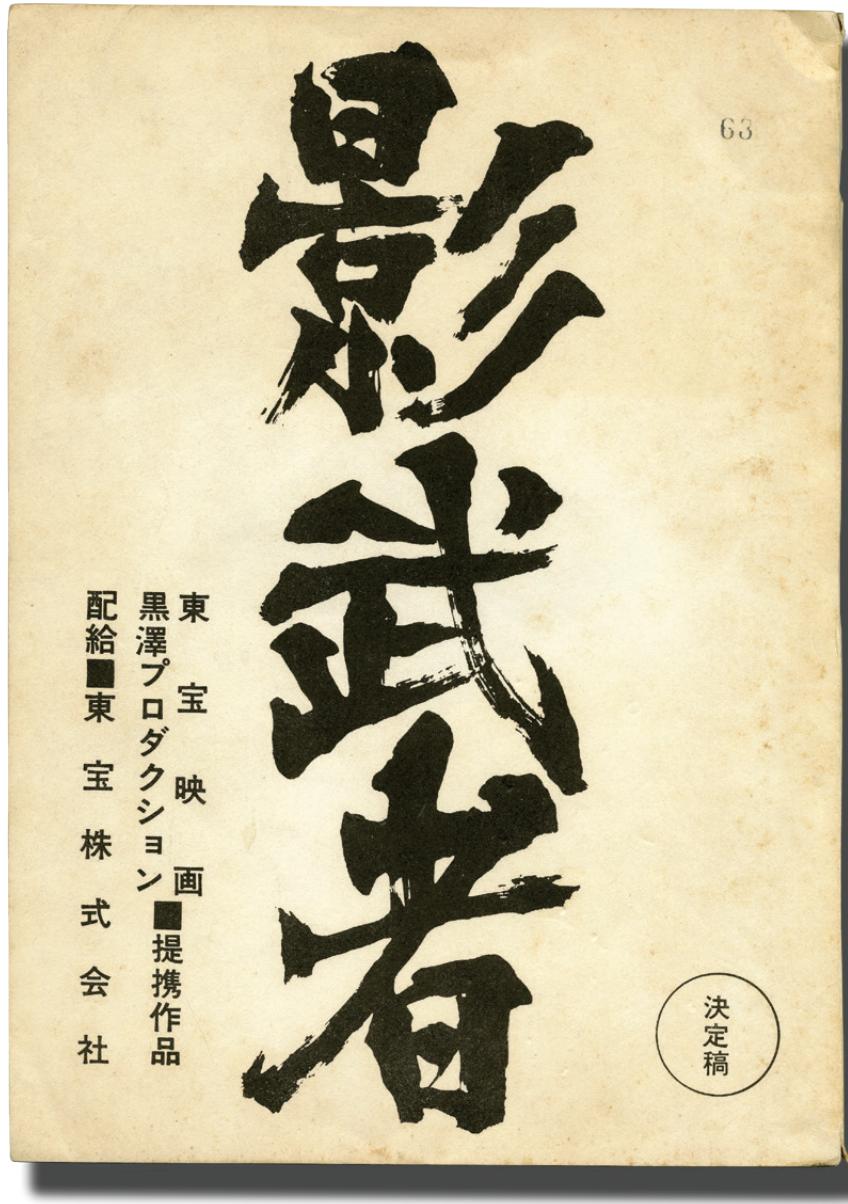
Though not credited as such, based thematically on Dashiell Hammett's 1929 novel, *Red Harvest*, and subsequently the basis for many other films, including *A Fistful of Dollars* (Sergio Leone, 1964), *Django* (Sergio Corbucci, 1966), and *Last Man*

Standing (Walter Hill, 1996). Director Kurosawa has been quoted as saying that many plot elements from another Hammett novel, *The Glass Key*, make up the film.

All titles and text in Japanese.

BFI 505. Criterion Collection 52. Ebert III. Grant Japan.

\$8500



73

AKIRA KUROSAWA Kagemusha

Yokohama, Kanagawa: Kurosawa Production, circa 1980. Draft script for the 1980 Japanese film. Holograph pencil notations throughout regarding casting, including the use of professional or amateur actors, as well as a notation regarding lead actor Katsu Shintaro, who was fired on the first day of shooting.

The story of a low-class criminal taught to be the decoy (or kagemusha) of a dying feudal lord, based on the historical daimyō Takeda Shingen, and depicting the 1575 Battle of Nagashino in the cinematic climax.

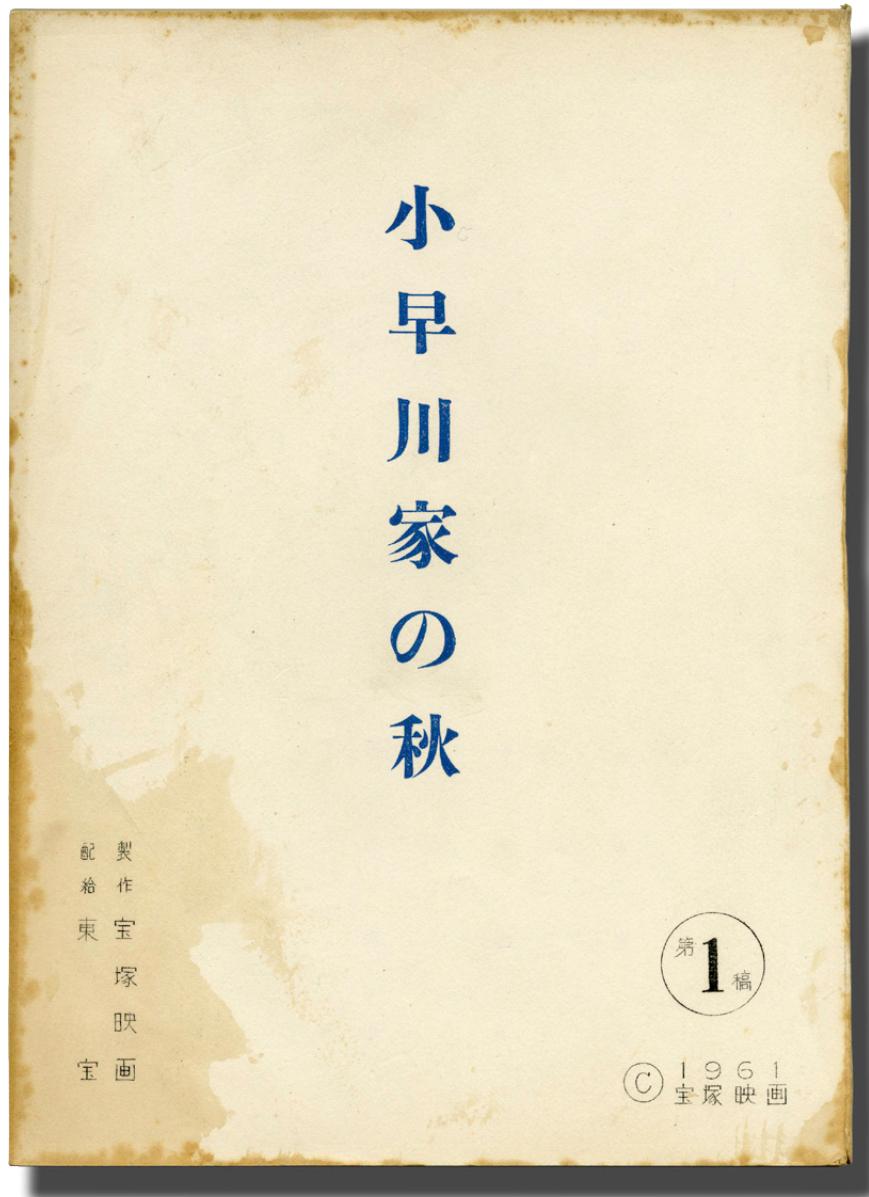
When Toho Studios could not afford to complete the film, George Lucas and Francis Ford Coppola convinced 20th Century Fox to cover the shortfall

in exchange for international distribution rights, receiving credits as executive producers on the finished film. Nominated for two Academy Awards, including Best Foreign Language Film, and winner of the Palme d'Or at the 1980 Cannes Film Festival.

Set in Sengoku period, shot on location in Iga Ueno Castle, Himeji Castle, Kumamoto Castle, Yuhara Plain, Hokkaido, Japan.

Criterion Collection 267.

\$1750



74

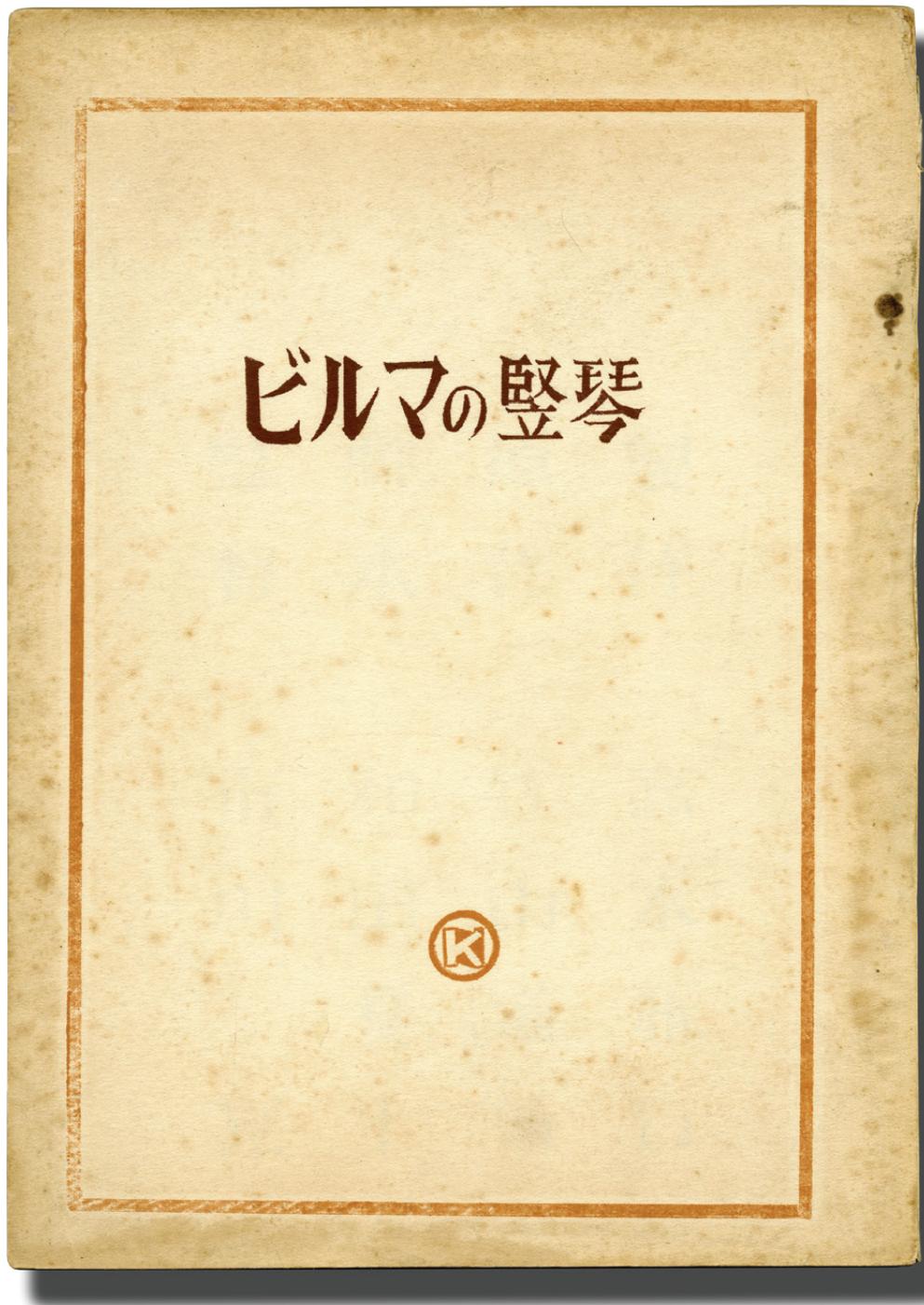
YASUJIRŌ Ozu
The End of Summer

Tokyo: Takatazuka Productions, 1961. First Draft script for the 1961 film. Working copy belonging to uncredited crew member Takahashi Toshihiro, with his name rubber stamped on the first leaf and the last page of text.

Director Yusjirō Ozu's penultimate film, about a widower and his daughters, who become concerned when he begins visiting an old flame, while also trying to find husbands for his youngest daughter and widowed daughter-in-law.

Criterion Collection Eclipse Series 3.

\$4500



75

KON ICHIKAWA
The Burmese Harp

Tokyo: Nikkatsu, circa 1956. Draft script for the 1956 Japanese film. Rear wrapper with title in Burmese.

Based on a 1946 children's novel by Michio Takeyama, about a conscience-driven Japanese soldier who adopts the lifestyle of a Buddhist monk after he fails to get his countrymen to surrender to an overwhelming force. Nominated for a Best Foreign Language Film Academy Award.

Set in Burma during WWII, shot on location in Burma and near the Izu Peninsula in Japan.

Criterion Collection 379. Eureka Masters of Cinema 12.

\$2500



76

KENJI MISUMI**Zatoichi Goes to the Fire Festival**

Tokyo / Kyoto: Daiei Studios, circa 1970. Draft script for the 1970 Japanese film. Single folded leaf with character list photographically reproduced laid in with a single holograph ink notation.

The longest-running action series in Japanese history and one of the screen's great heroes, the character of Zatoichi, a blind masseur and swordmaster was created by novelist Kan Shimozawa, first appearing on film in 1962.

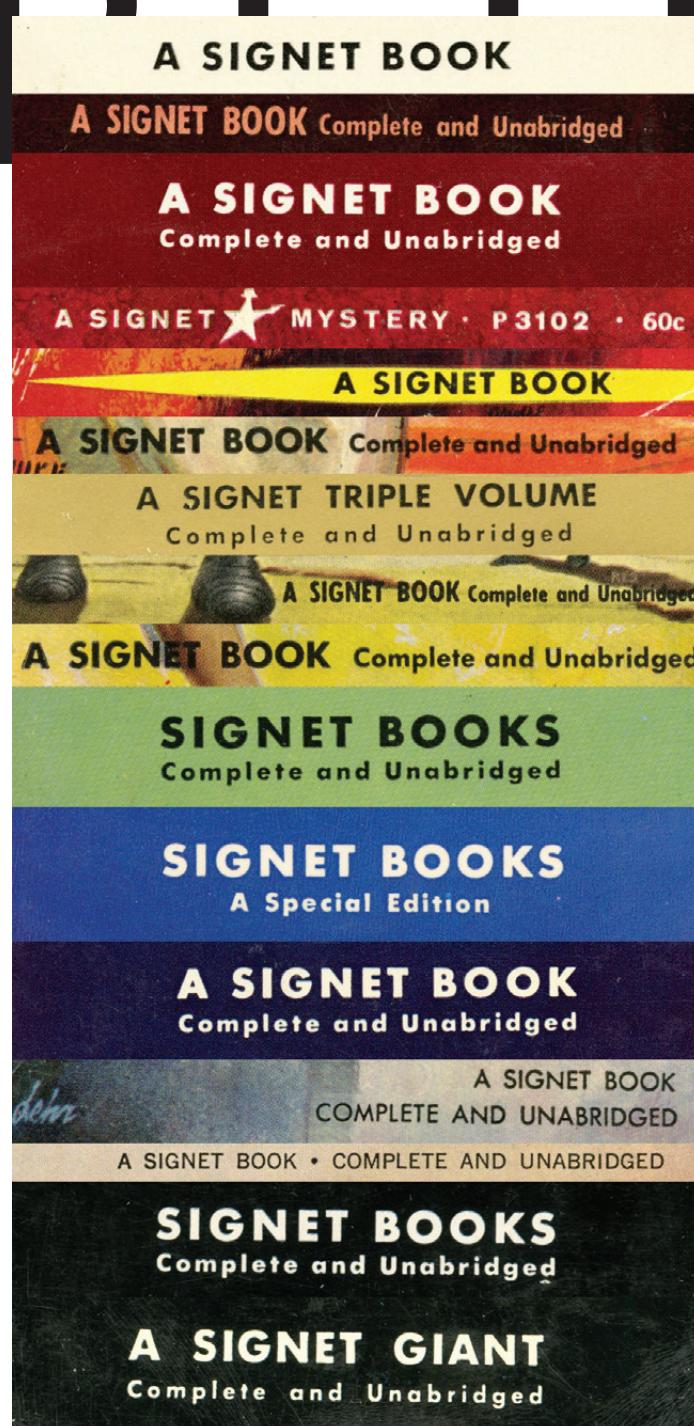
A total of 26 films were made from 1962 to 1989. *Zatoichi Goes to the Fire Festival* is the 21st in the series, one where Zatoichi is mentored by the blind leader of a secret organization as he contends with both the Yakuza and a jealous husband.

Set in the Japanese Edo period.

Criterion Collection 679.

\$2200

KURT ENOCH



Kurt Enoch, more than any other person, is credited with the conception and introduction of the mass market paperback across the world. First with Albatross Books in Germany, then with Penguin in the UK, he sought to bring a variety of contemporary and classic literature in a format generally dominated by popular genre fiction. After emigrating to the United States, he correctly anticipated a similar demand, particularly in sections of the country outside of major metropolitan areas. In 1948, he founded the New American Library, and under its various imprints, including Signet Books and Signet Classics, sold millions of books, helping bring the works of writers like William Faulkner, Vladimir Nabokov, Flannery O'Connor, and Richard Wright to a wide audience.

The books in this section come from Kurt Enoch's collection, and each has been inscribed to him by the author in the year of the book's publication, all told a tremendous series of associations between the writers and the publisher who often times helped popularize their work. Letters of provenance are included with each title.

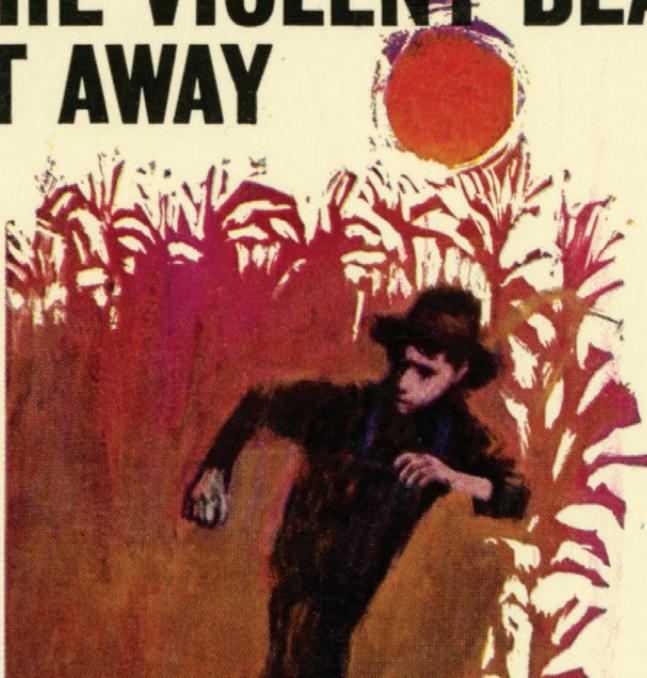
CH

A novel of power and imagination by the author of
A GOOD MAN IS HARD TO FIND... "Her talent for
fiction is so great as to be almost overwhelming."

—Orville Prescott, N.Y. TIMES

D1937
SIGNET
500
BOOKS

FLANNERY O'CONNOR THE VIOLENT BEAR IT AWAY



A SIGNET BOOK . . . COMPLETE AND UNABRIDGED

Flannery O'Connor

77

FLANNERY O'CONNOR The Violent Bear It Away

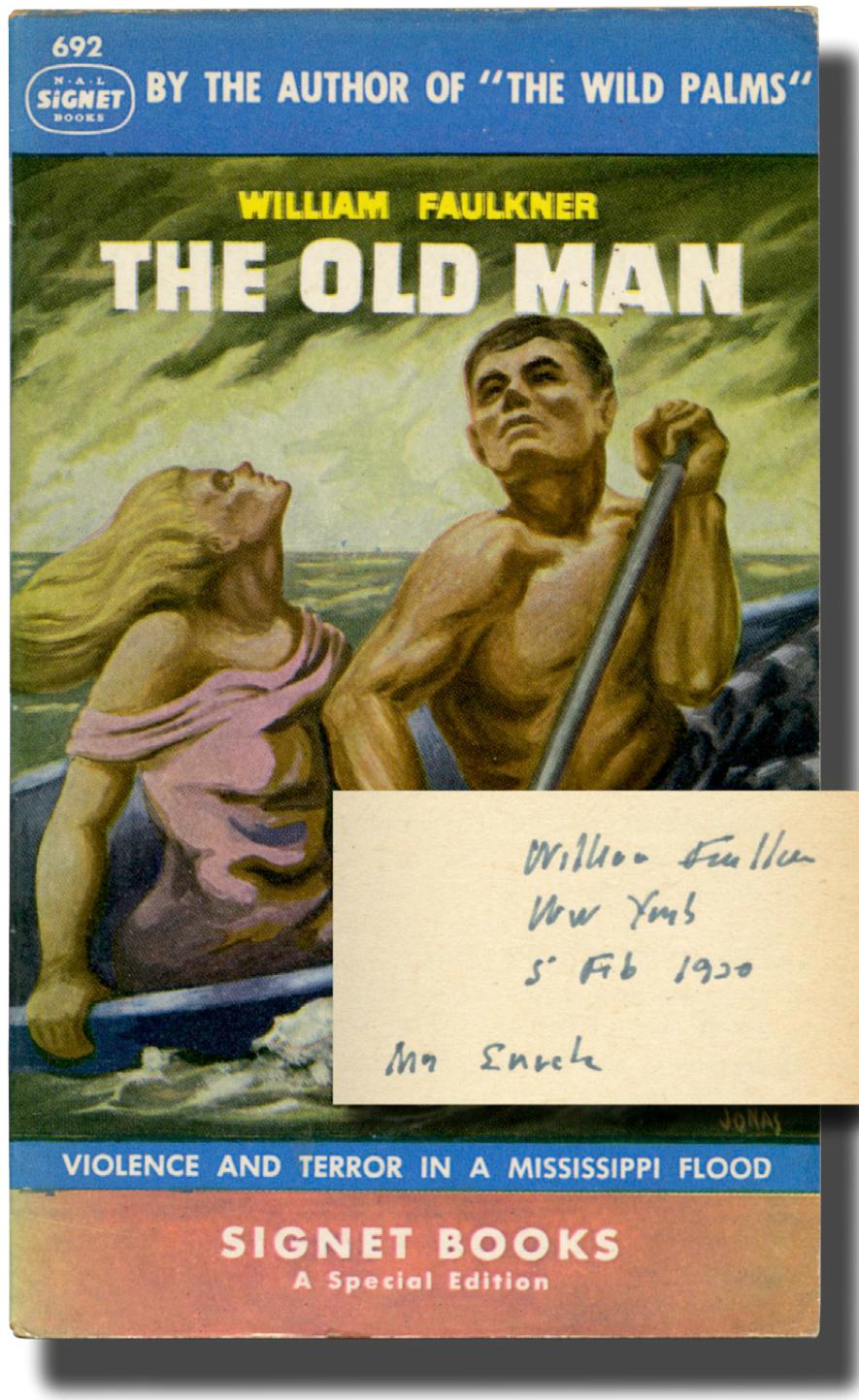
New York: Signet Books, 1960. First printing of this edition, and first printing in paperback. Signed by O'Connor on the title page for publisher Kurt Enoch.

O'Connor's second novel, published four years before her death, follows the struggle of a young boy with fate, and epitomizes the Southern Gothic

iconography that O'Connor established in American literature.

Near Fine in wrappers.

\$2950



78

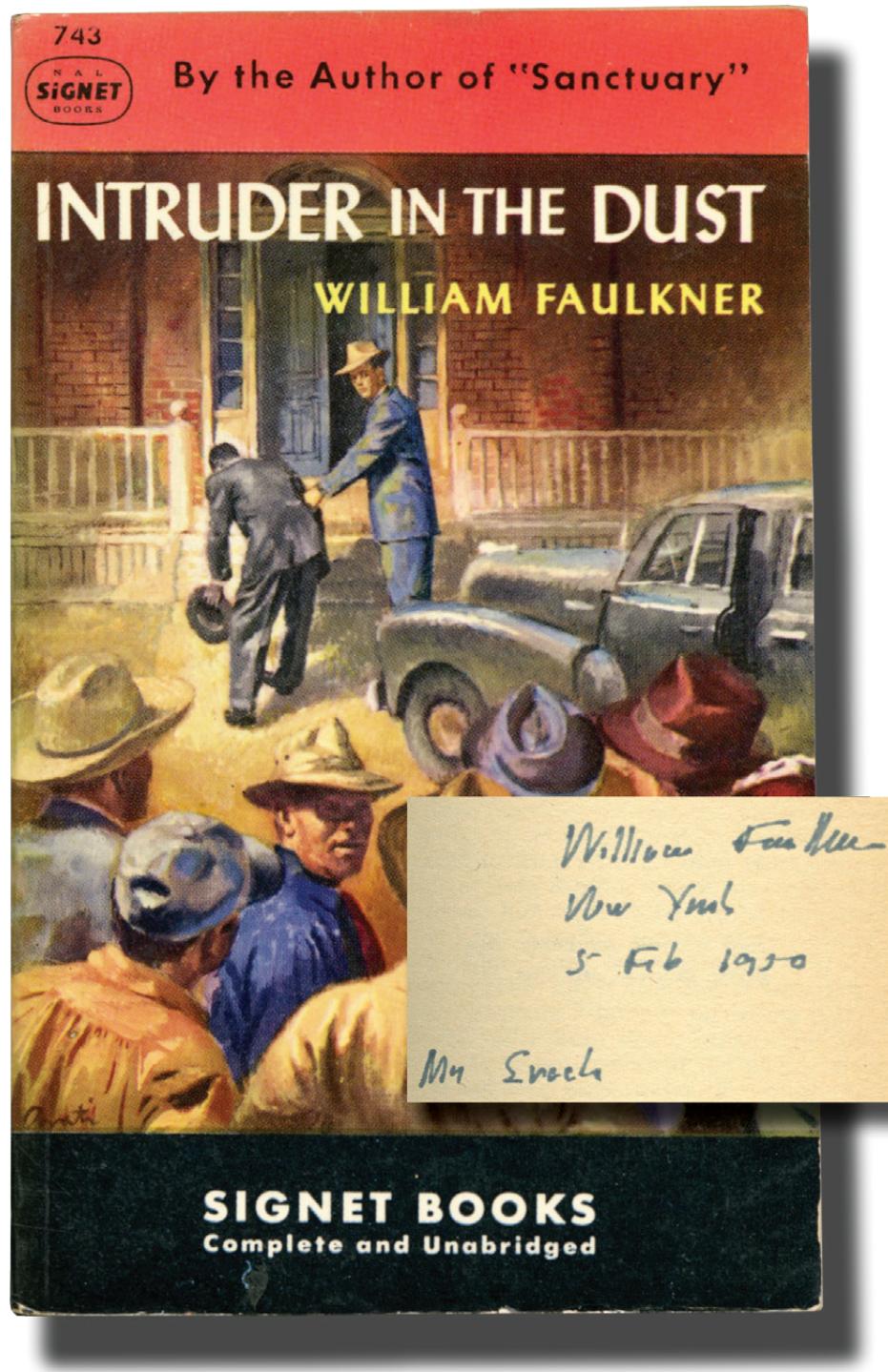
WILLIAM FAULKNER
The Old Man

New York: Signet Books, 1948. First Separate Edition.
Inscribed by Faulkner to publisher Kurt Enoch during
a visit by the author to New York City: "William
Faulkner / New York / 5 Feb 1950 / Mr. Enoch."

The first separate publication of *The Old Man*,
proposed to Enoch by Faulkner himself, transforming
one half of Faulkner's *The Wild Palms* into a
stand-alone narrative, untangling the novel's two
interwoven narratives with which Faulkner had never
made peace.

Near Fine in wrappers.

\$9500



79

WILLIAM FAULKNER
Intruder in the Dust

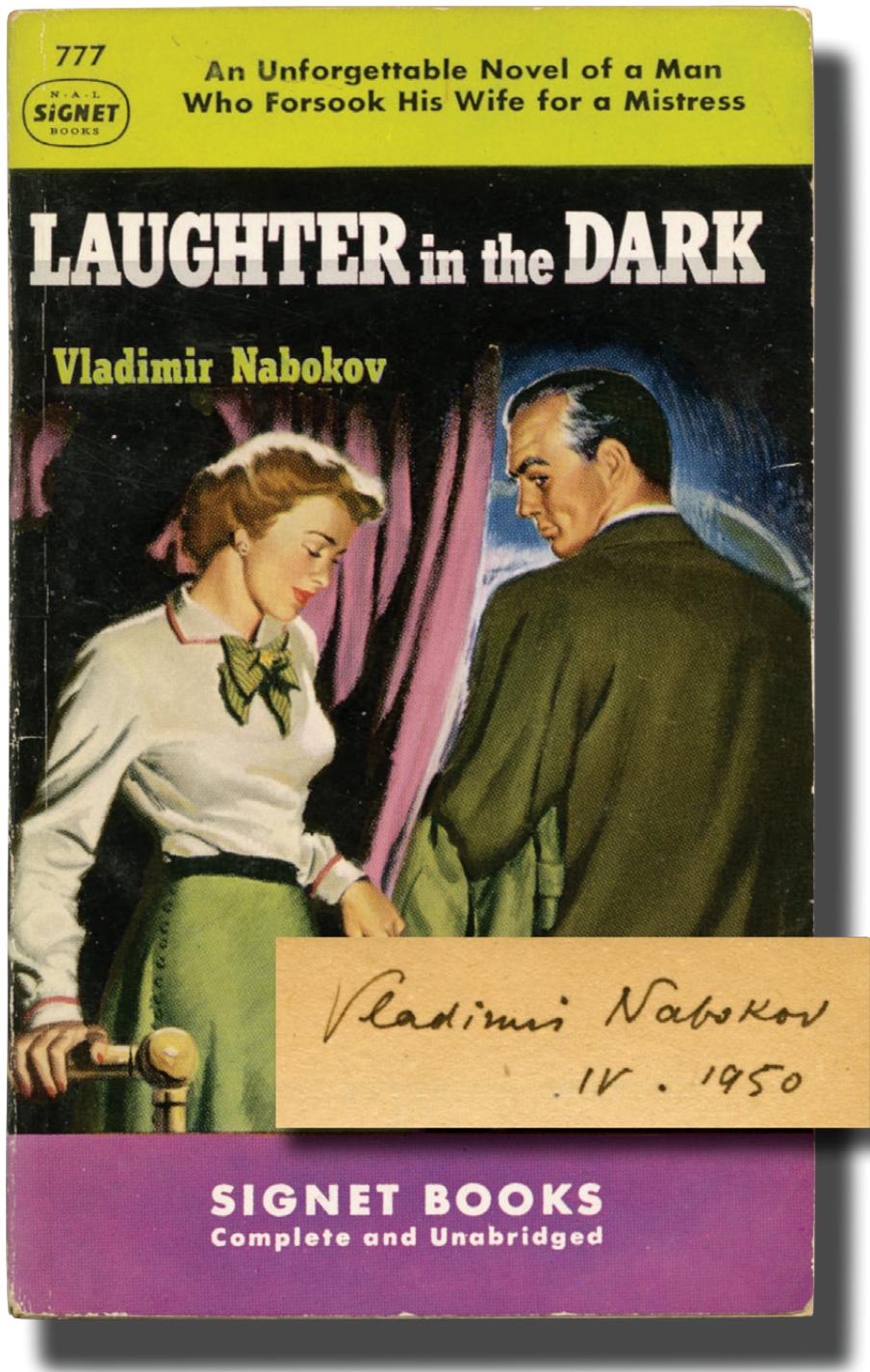
New York: Signet Books, 1949. Second printing of this edition. Inscribed by Faulkner to publisher Kurt Enoch: "William Faulkner / New York / 5 Feb 1950 / Mr. Enoch."

Published in 1948, *Intruder in the Dust* was the first novel Faulkner had written since *The Hamlet*, eight years earlier.

The story of Lucas Beauchamp, a black man who is unjustly accused of murdering a white man and faces lynching. The Lucas character had originally appeared years earlier in Faulkner's 1942 short story collection *Go Down, Moses*. Faulkner won the Nobel Prize the year after *Intruder in the Dust* was published.

About Fine in wrappers.

\$7500



80

VLADIMIR NABOKOV
Laughter in the Dark

New York: Signet Books, 1950. First printing of this edition, and first English language printing in paperback of Nabokov's first novel, originally titled *Kamera Obscura*. Signed by Nabokov for publisher Kurt Enoch: "Vladimir Nabokov / IV.1950."

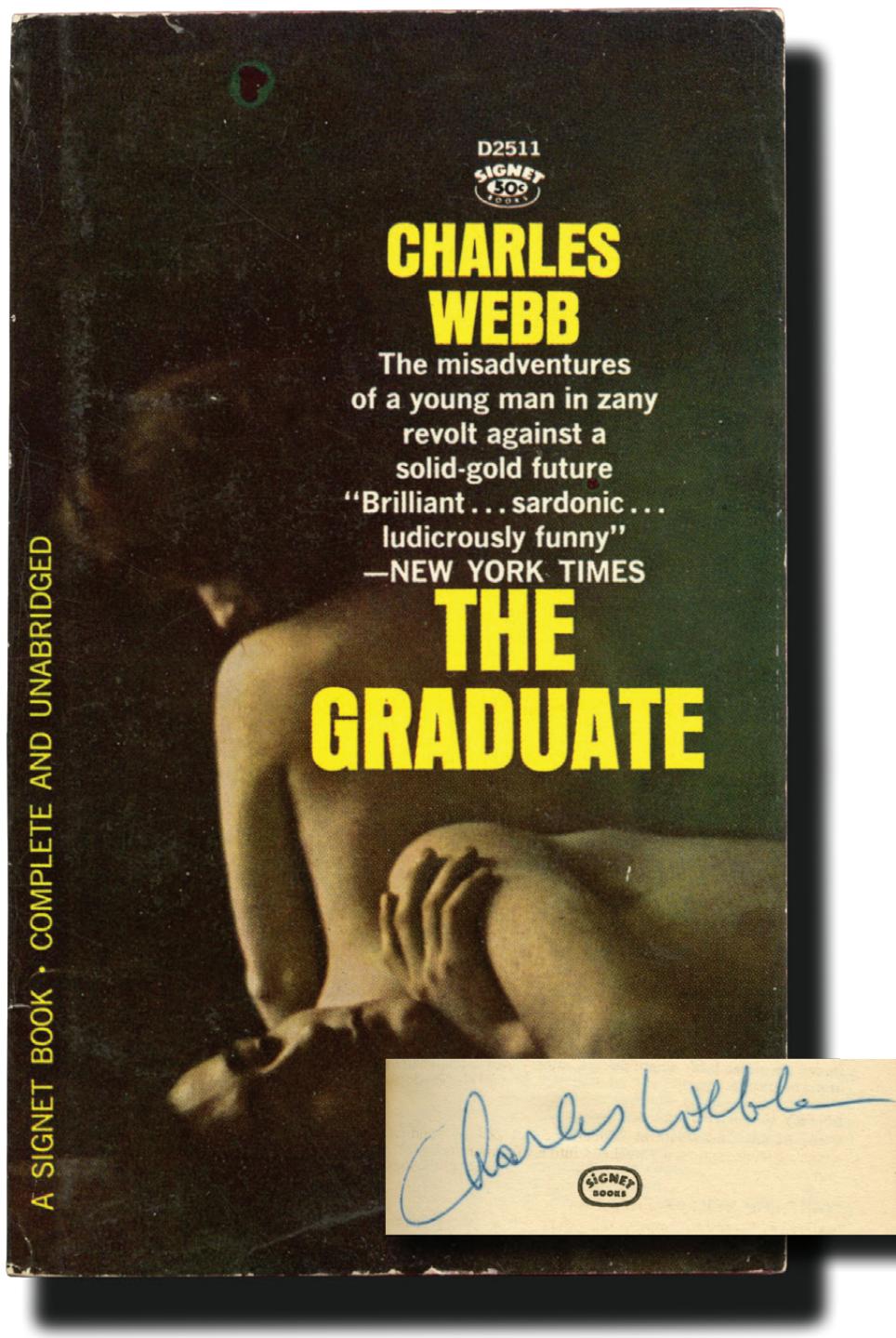
Apart from the rarity of the signature, the book was inscribed Nabokov a full five years before *Lolita* was published by the Olympia Press in Paris, propelling him to international fame.

Originally published 23 years prior to his controversial masterpiece *Lolita*, *Laughter in the Dark* is something of a study for that book, about a middle-aged man's sexual fixation on a much younger woman, and how the ways they use each other leads to their downfalls.

Near Fine in wrappers.

\$6500

KURT ENOCH



81

CHARLES WEBB
The Graduate

New York: Signet Books, 1964. First printing of this edition, and first printing in paperback. Signed by the author on the title page for publisher Kurt Enoch.

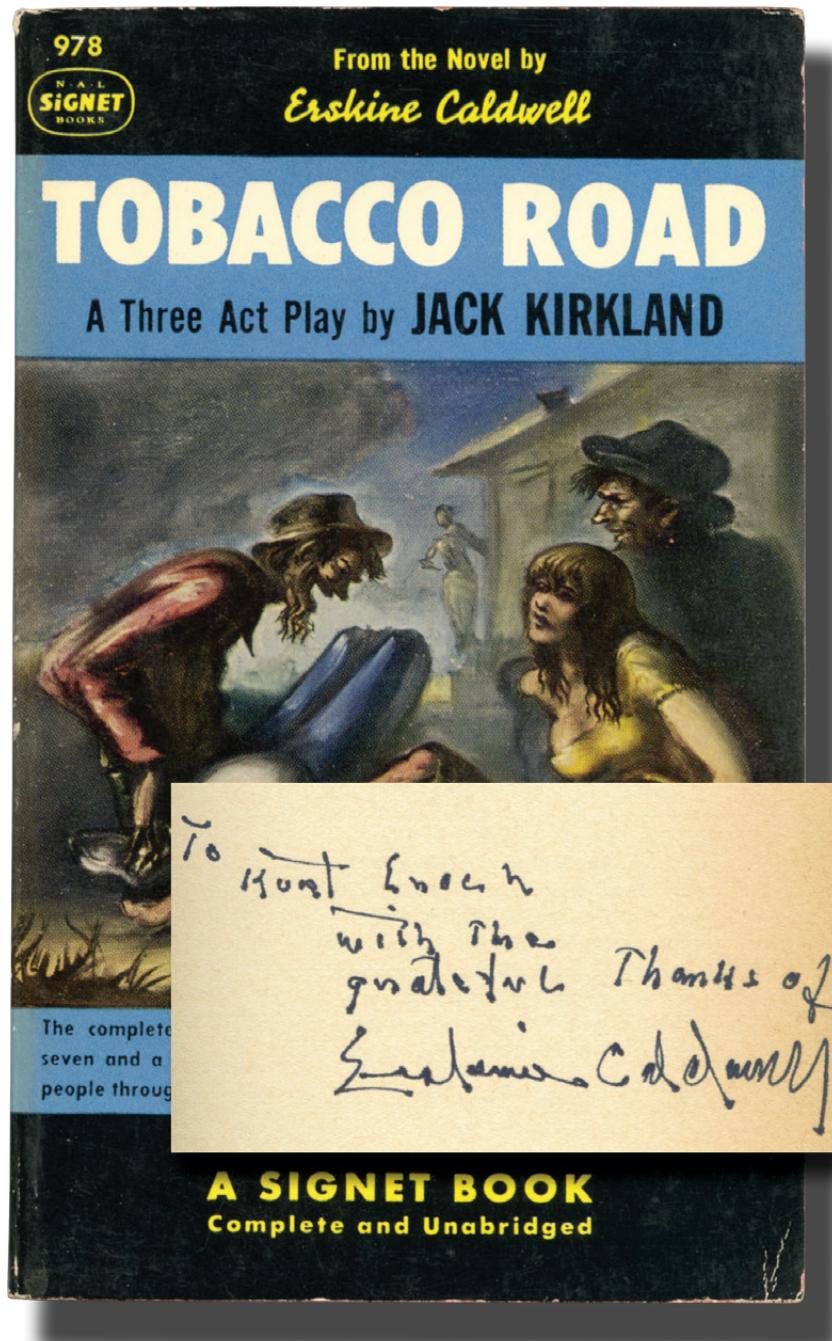
Webb's 1963 novel follows emotionally lost college graduate Benjamin Braddock and his eventual affair with his girlfriend's mother, Mrs. Robinson. The book was written shortly after the writer himself had graduated Williams College, and three years after this copy was signed it was adapted into the

classic 1967 film directed by Mike Nichols, starring Dustin Hoffman, Anne Bancroft, and Katherine Ross. Nichols would win an Academy Award for Best Director, while Hoffman, Bancroft and Ross would all earn nominations for their performances.

Near Fine in wrappers.

\$650

KURT ENOCH



82

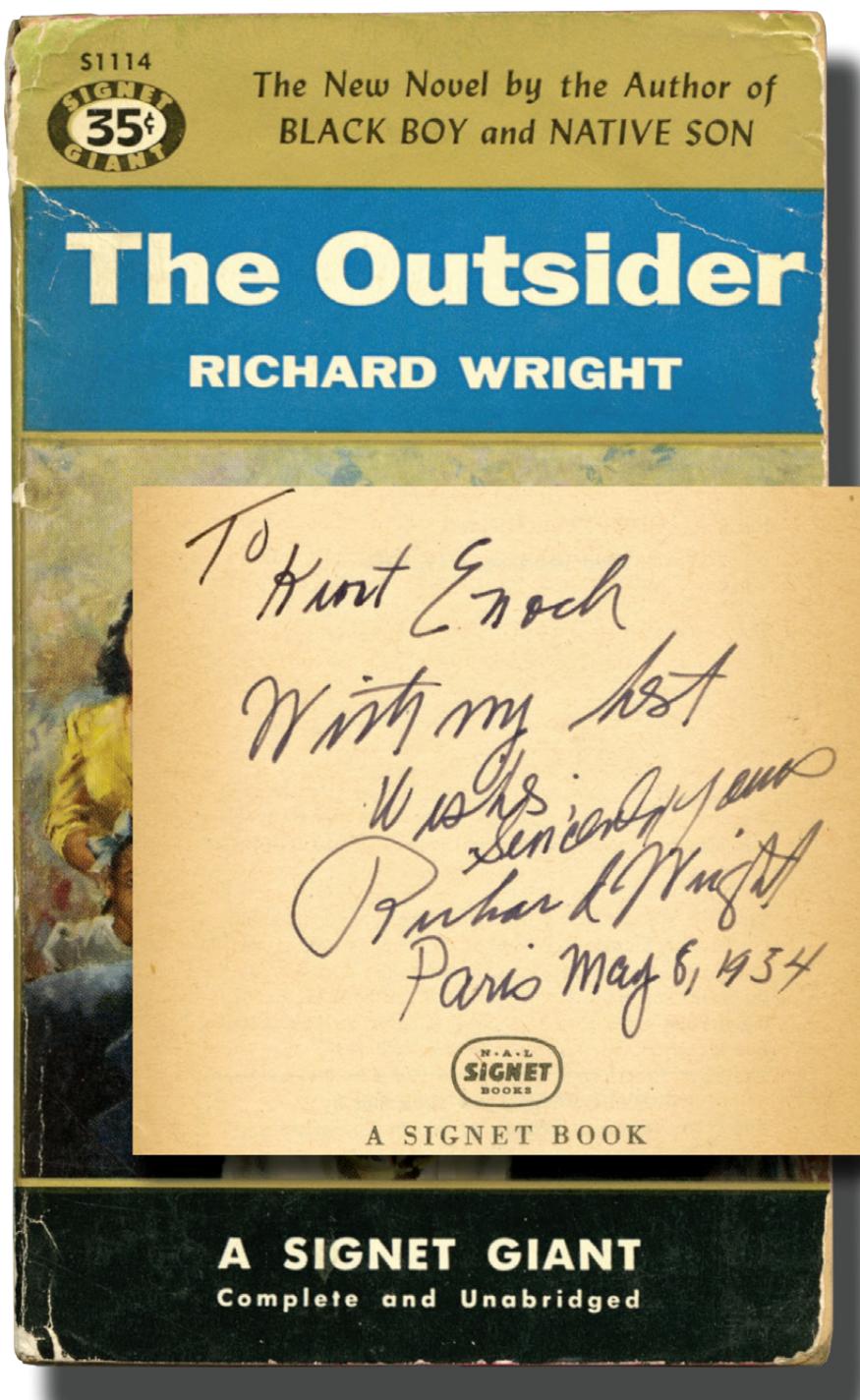
ERSKINE CALDWELL (NOVEL)
JACK KIRKLAND (PLAY)
Tobacco Road: A Three Act Play

New York: Signet Books, 1952. First printing of this edition. Inscribed by Caldwell to the publisher: "To Kurt Enoch / with the grateful thanks of Erskine Caldwell." The first paperback printing of the Broadway play, based on Caldwell's novel, with a new introduction written by Caldwell. Photo-illustrated with stills from the stage production.

Depicting the plight of Depression-era Georgia sharecroppers who cannot escape the vicious cycle of poverty, Caldwell's novel was transformed into a Broadway play almost immediately after publication. Running for eight continuous years it broke records and remains the second-longest running play in Broadway history, a marvel for a non-musical drama.

Near Fine in wrappers.

\$750



83

RICHARD WRIGHT
The Outsider

New York: Signet Books, 1954. First printing of this edition, and first printing in paperback. Inscribed by the author on the title page in the year of publication to publisher Kurt Enoch: "To Kurt Enoch / with my best wishes / Sincerely yours / Richard Wright / Paris May 8, 1954."

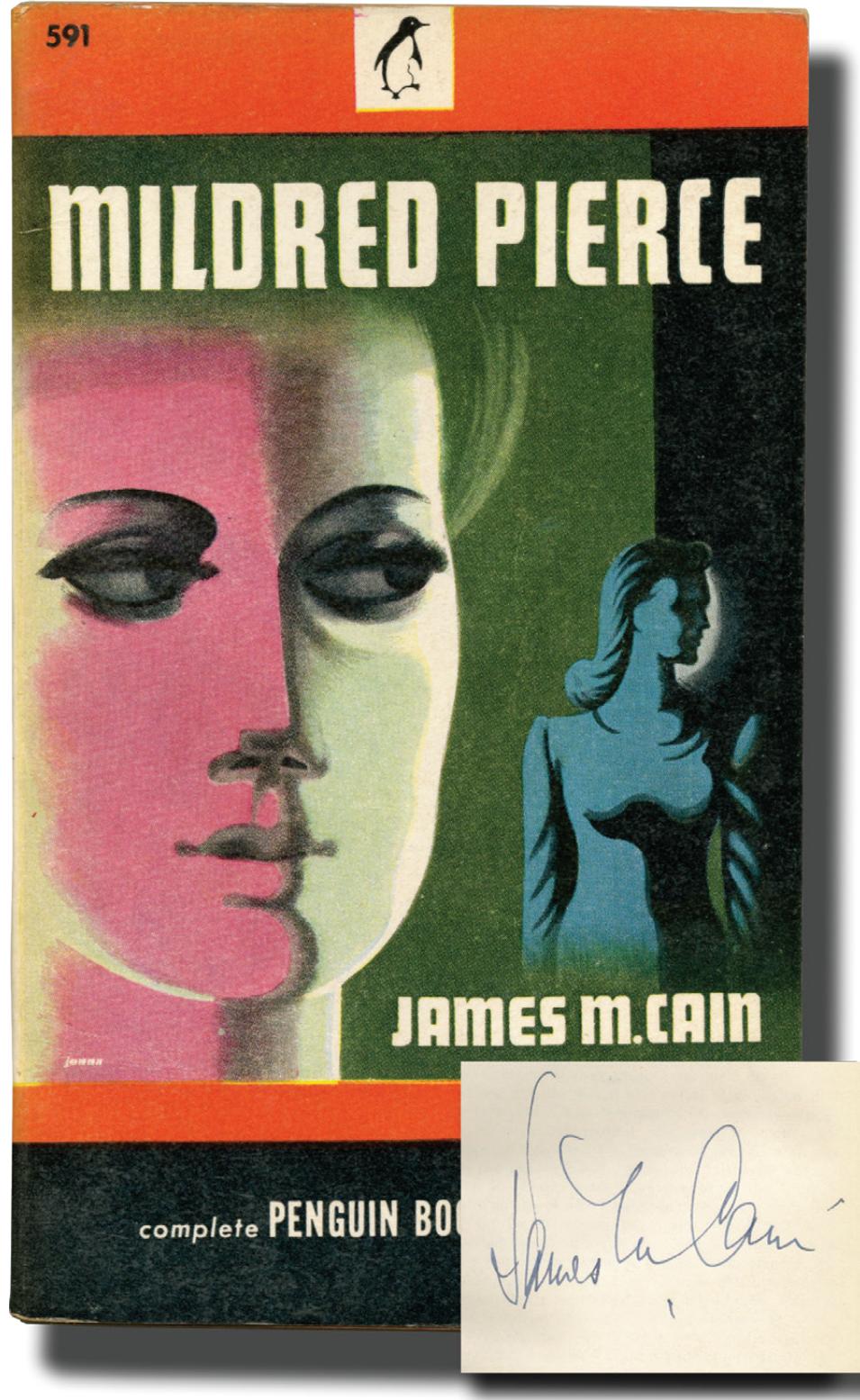
One of the most important reflections on racism and criminal behavior in American literature during the Civil Rights era. *The Outsider* tells the story of a man's

failed attempt to recreate his identity and begin a new life in Harlem, only to find the social limitations and isolation imposed on him as a result of his race inescapable.

Very Good in wrappers with some wear and creasing at the spine panel.

\$950

KURT ENOCH



84

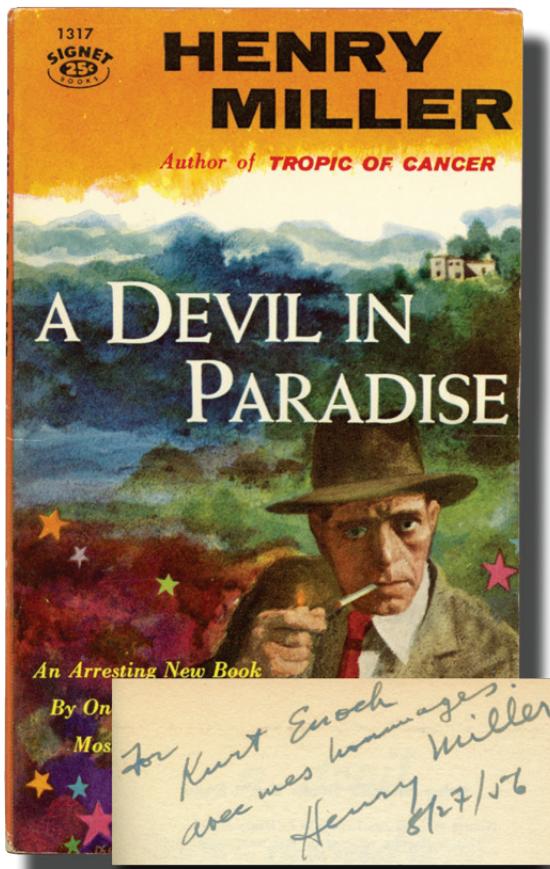
JAMES M. CAIN
Mildred Pierce

New York: Penguin Books, 1946. First printing of this edition. Signed by James M. Cain on the first blank for publisher Kurt Enoch.

Basis for the cornerstone 1945 film noir starring Joan Crawford.

Easily Near Fine in wrappers.

\$850



85

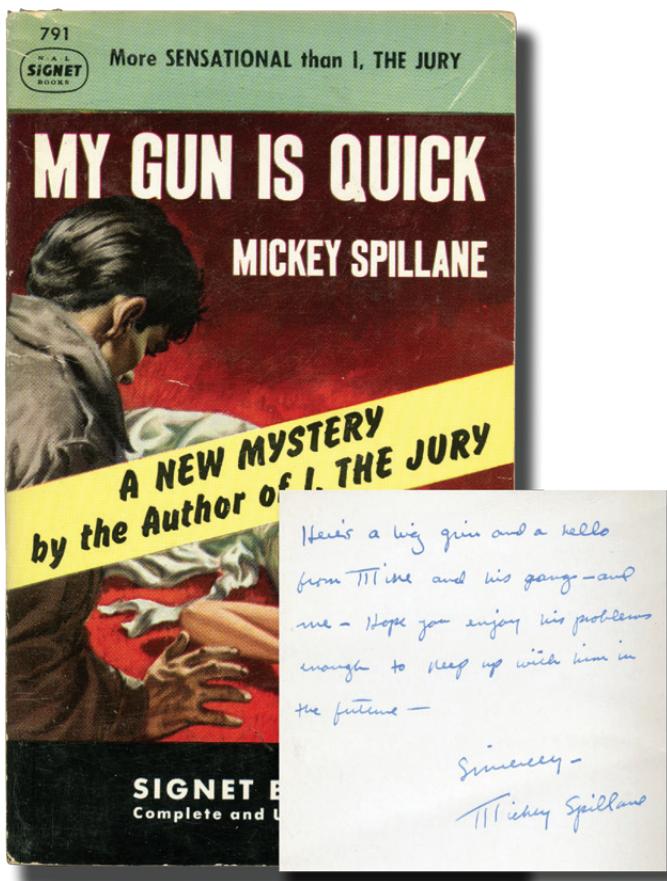
HENRY MILLER
A Devil in Paradise

New York: Signet Books, 1956. First Edition, a paperback original. Inscribed by Henry Miller to publisher Kurt Enoch: "For Kurt Enoch / avec mes hommages / Henry Miller 8/27/56."

Devil in Paradise is Miller's autobiographical narrative of hosting a hellish houseguest at his home in Big Sur.

Near Fine in wrappers.

\$750



86

MICKEY SPILLANE
My Gun is Quick

New York: Signet Books, 1950. No. 791. First printing of this edition. Inscribed by the author to publisher Kurt Enoch: "Here's a big grin and a hello from Mike and his gang (and me) / Hope you enjoy his problems enough to keep up with him in the future / Sincerely / Mickey Spillane."

A Mike Hammer mystery. Basis for the 1957 Poverty Row film noir

Very Good plus in wrappers, with very light rubbing at the corners and a faint crease to the rear panel.

\$650



87 Mandingo

Circa 1960. Final Revision Draft script for the 1961 play. Holograph notation in red ink and pencil throughout indicating costume and props. Two carbon typescript pages differing from the bound pages laid in.

Based on the 1957 novel by Kyle Onstott. In the pre-Civil War American South, an African slave is trained to fight other slaves on an antebellum Southern plantation. The play was a disaster, opening on Broadway at the Lyceum Theatre in New York May 22nd, 1961 and running for a total of eight performances.

A film version was made in 1975 by Richard Fleischer based on both Onstott's novel and this stage version by Kirkland. The film has become something of a

psychotronic classic, in that it exploits its historical content in an overtly melodramatic way, and, along with *Showgirls* (1995) was correctly cited by director Quentin Tarantino as as the only two instances "in the last twenty years [that] a major studio made a full-on, gigantic, big-budget exploitation movie." *Mandingo* was followed by a sequel the following year, *Drum*, and wound up influencing other films, most notably a gruesome sequence in Tarantino's 2012 film *Django Unchained*.

Set in the Maxwell plantation (Falconhurst), near Benson, Alabama, 1832.

\$2250



88

GEORGE S. KAUFMAN (DIRECTOR, PLAYWRIGHT)

Moss Hart (Playwright)

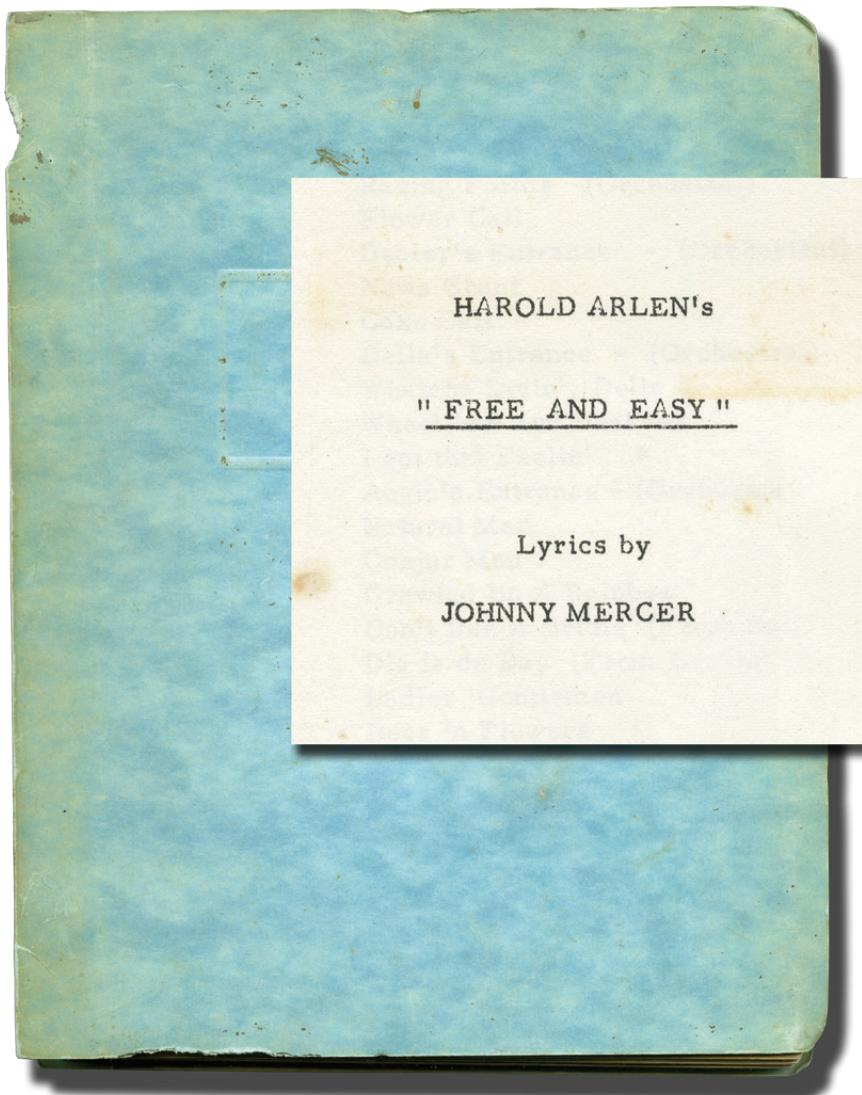
You Can't Take It With You

Booth Theater, circa 1936. Draft script for the 1936 play. With rubber stamp belonging to producer Sam Harris to the front wrapper. Front and rear wrappers quite fragile (now encased in archival mylar), lacking title page.

The play made its debut at the Booth Theatre in New York City on December 14, 1936, and closed on December 3, 1938, for a total of 838 performances (including moves to the Imperial Theatre and the Ambassador Theatre).

A joyful celebration of the unusual lives of a family living in a large house in New York City. Winner of the 1937 Pulitzer Prize for Drama. Basis for the 1938 film, directed by Frank Capra, and starring James Stewart and Lionel Barrymore, winner of the Academy Awards for Best Picture and Best Director. Adapted again for television in 1979, then again in 1984 by PBS.

\$850



89

HAROLD ARLEN Free and Easy

Circa 1957-1959. Draft script for the 1959 play. Copy belonging to producer Stanley Chase, with his name and address to a sticker on the title page. The script contains the printed lyrics for every musical number, with dialogue and stage direction interspersed.

Arlen's original 1946 musical, *St. Louis Woman*, with lyrics by Johnny Mercer, was based on the dramatization by Arna Bontemps and Countee Cullen of Bontemps' 1931 novel *God Sends Sunday*, and this draft of Arlen's subsequent and more adventurous project expands upon that source.

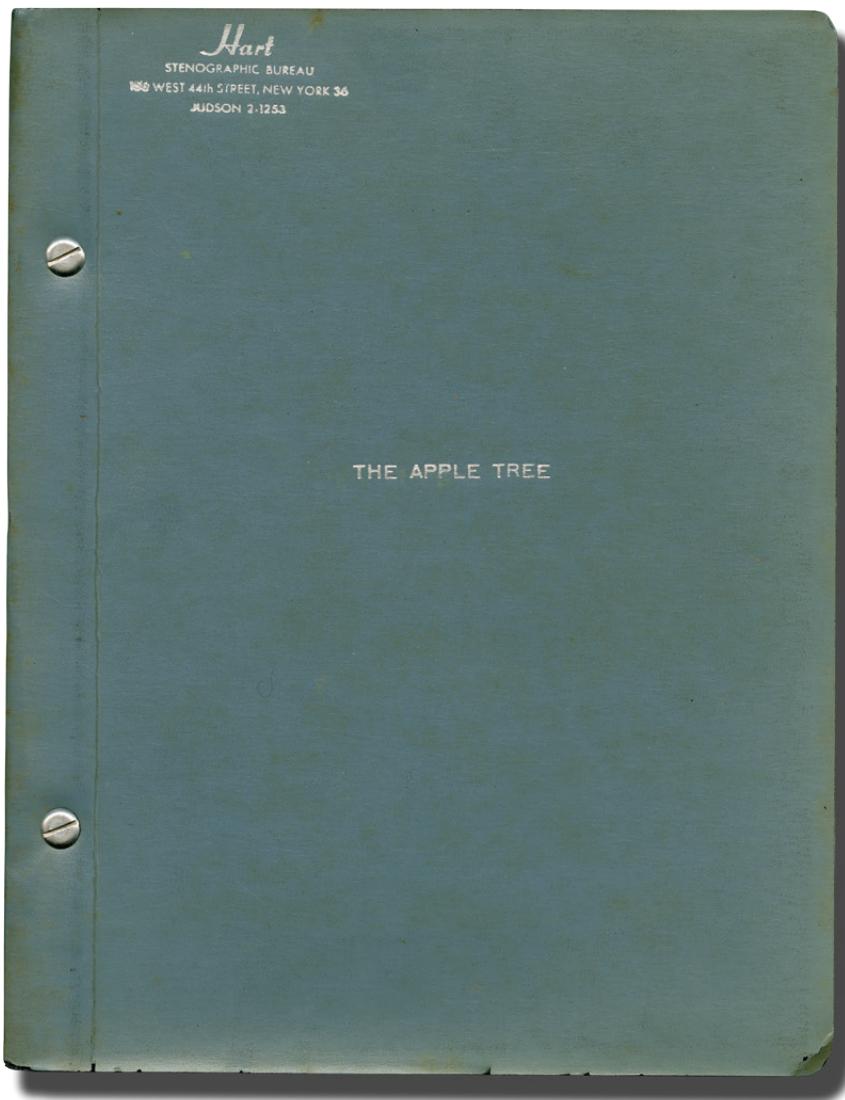
In August 1957, a 25-minute long *Blues Opera Suite*, premiered in New York and was recorded by Andre Kostelanetz. Following substantial revisions and re-orchestration by a young Quincy Jones using a smaller jazz orchestra rather than a full orchestra, *Free and Easy* premiered at the Carre Theater in Amsterdam on December 7, 1959, continuing with performances in Brussels, Amsterdam, and Sweden

in late 1959 and early 1960. The "official" premiere took place in Paris at the Alhambra Theatre on January 15, 1960 to glowing reviews, but attendance did not sustain a long run, and the production closed in February.

A sophisticated and nearly unknown bebop-era revision of a key African-American musical, giving insight to one of Arlen's most significant accomplishments, as well as into the mind of a young Quincy Jones. While the musical contains dozens of Arlen standards, it also has new work specifically composed for *Free and Easy*.

Producer Stanley Chase produced numerous musicals such as *The Threepenny Opera* and *A Moon for the Misbegotten*, later producing *Bob Hope Presents the Chrysler Theater* on NBC.

\$2250



90

MIKE NICHOLS (DIRECTOR)
JERRY BOCK (MUSIC)
SHELDON HARNICK (LYRICS)
JEROME COOPERSMITH (BOOK)
The Apple Tree

Stuart Company, 1966. Draft script for the 1966 Broadway musical. Directed by Mike Nichols the same year his first film, *Who's Afraid of Virginia Woolf?*, made its auspicious screen debut.

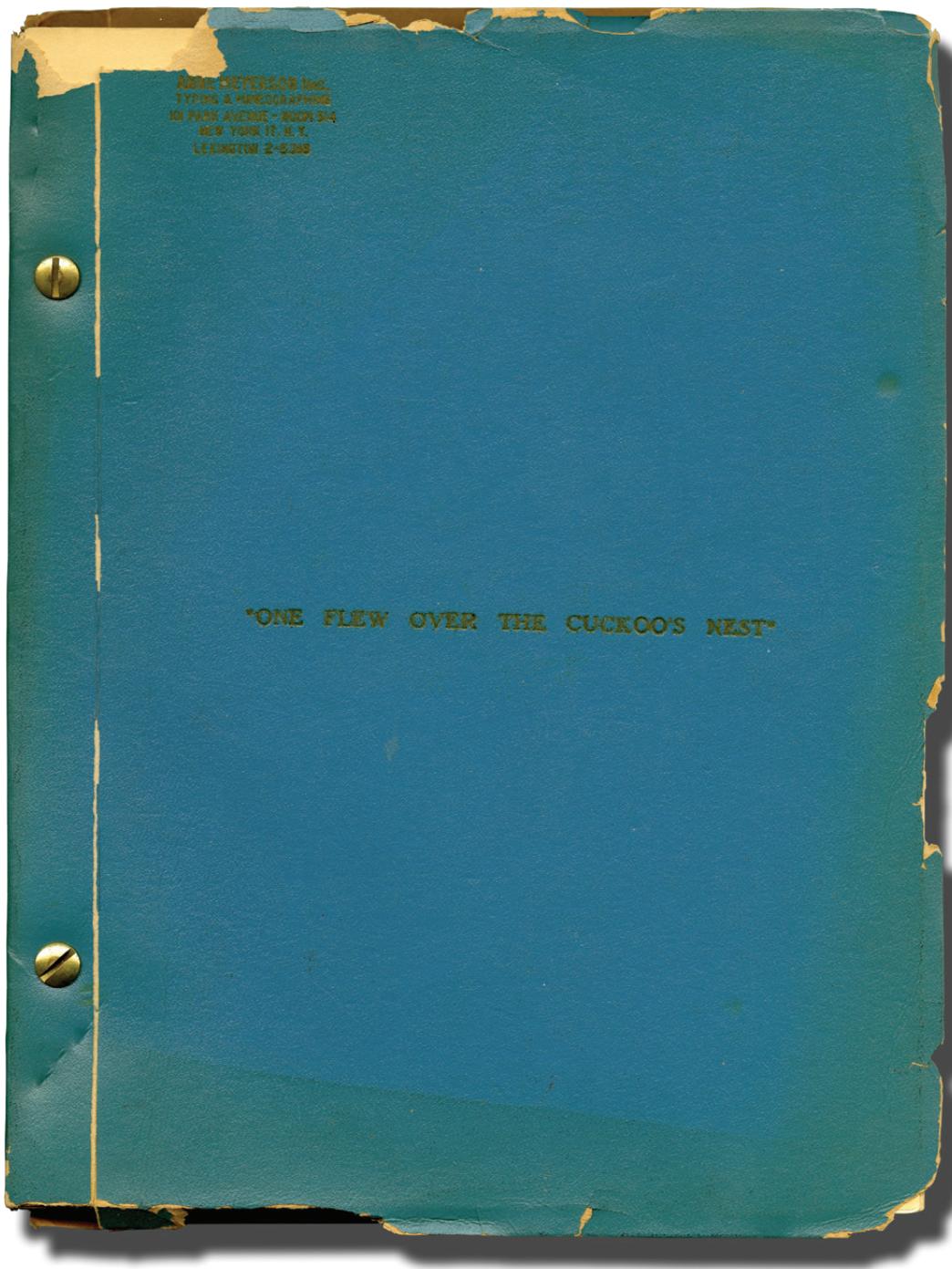
A series of three playlets tied together by themes, such as dissatisfaction with getting what one wants, and repeated references or design elements, such as the color brown. Each playlet based on an existing work, with the first act based on *The Diary of Adam and Eve* by Mark Twain, the second based on *The Lady, or the Tiger?* by Frank R. Stockton, and the final act based on *Passionella* by Jules Feiffer.

The musical premiered at the Shubert Theater on October 18, 1966 and ran for 463 performances

before closing November 25, 1967, directed by Mike Nichols, and starring Alan Alda, Barbara Harris, and Larry Blyden. Nominated for seven Tony Awards, including Best Musical, Best Direction of a Musical for Nichols, and Best Actor in a Musical for Alda, and winning Best Actress in a Musical for Harris.

Revived December 14, 2006 by the Roundabout Theatre Company, running for 99 performances through March 11, 2007, starring Kristin Chenoweth. Nominated for a Best Revival of a Musical Tony Award.

\$1500



The play, before the movie

91

DALE WASSERMAN (PLAYWRIGHT)

KEN KESEY (NOVEL)

KIRK DOUGLAS, GENE WILDER (STARRING)

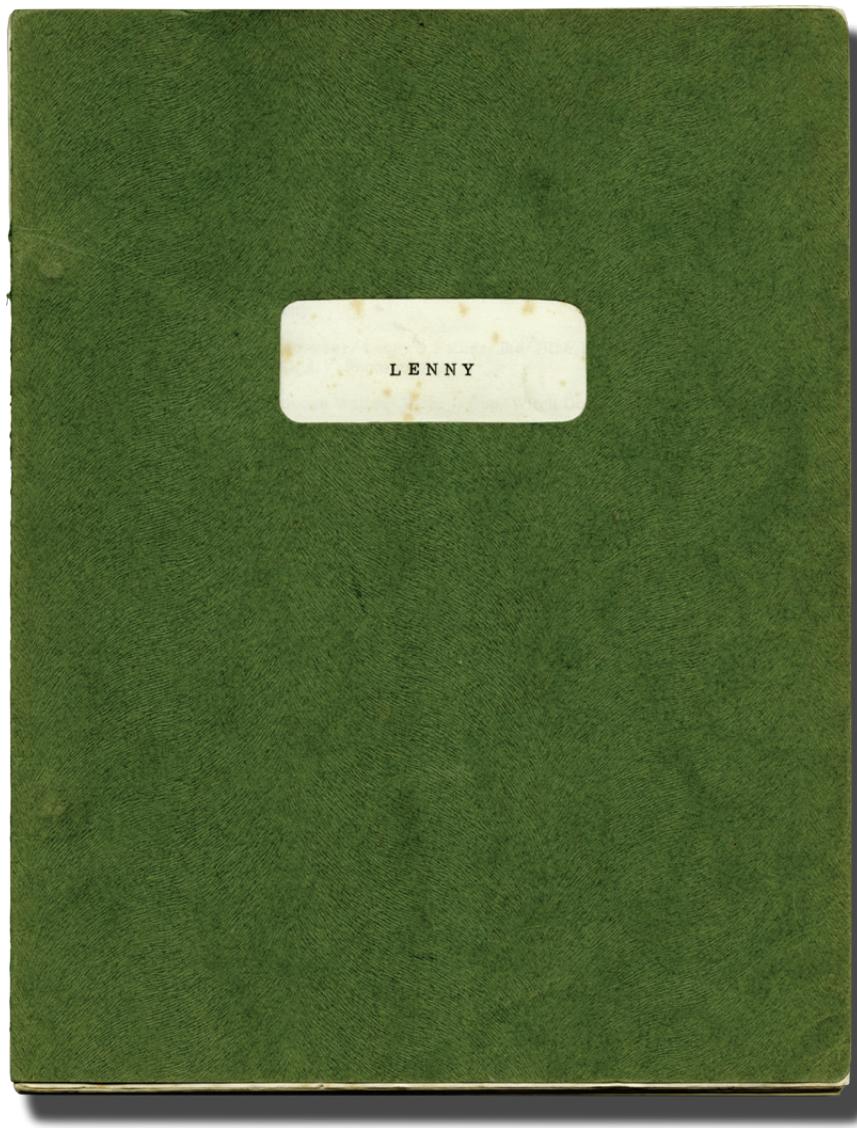
One Flew Over the Cuckoo's Nest

Cort Theatre, 1963. Second Draft script for the 1963 Broadway play.

Based on the 1962 novel by Ken Kesey. First produced at the Cort Theater, opening on November 12, 1963 and closing on January 25, 1964, for a total of 82 performances, starring Kirk Douglas and Gene Wilder.

Revived twice, first Off-Broadway in 1971, starring Danny DeVito, then again on Broadway in 2001, starring Gary Sinise, winning a Tony Award for Best Play Revival.

\$1500



92

The play, before the movie

JULIAN BARRY

Lenny

London: The Robert Stigwood Organisation, circa 1971. Draft script for the 1971 Broadway play.

The British-style wrappers initially indicates that the script was perhaps printed in 1975 for the first London production of the play. However, the printer's page (Scripts Limited) watermark on the final leaf notes a London "Director"-style exchange (GERrard 2087/8), making a 1975 issuance basically impossible: the last Director exchange in England was converted to its replacement system, STD, in 1971, leading us to conclude the script was printed in 1970 or 1971 for consideration or use by some (now unknown) person in London, sometime prior to the 1975 stage production.

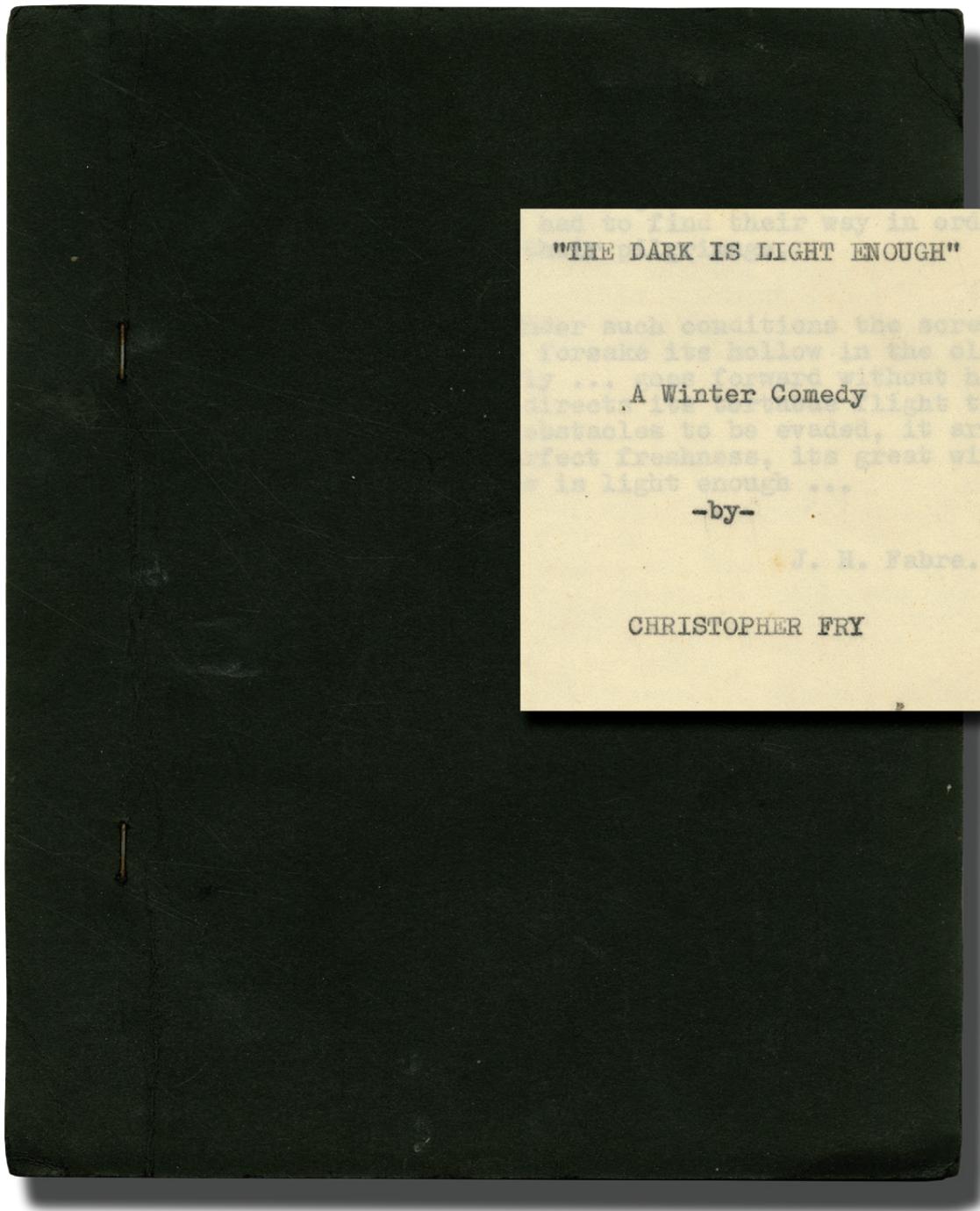
In 1969, Julian Barry was hired by Columbia Pictures to write an original screenplay about the life of Lenny Bruce. The prospects for the project were dulled

significantly by the commercial success of *Love Story*, which had created a temporary demand for romantic films, leaving *Lenny* decidedly out of the running.

Barry suggested to theatre director Tom O'Horgan, who was fresh from his success with the musical *Hair*, that his *Lenny* screenplay be redone as a play. The play, starring Cliff Gorman, premiered at the Brooks Atkinson Theatre, New York City, on May 10, 1971, running for 469 performances, and earning a Best Actor Tony Award for Gorman.

Barry would go on to re-adapt the play for the 1974 film, directed by Mike Nichols and starring Dustin Hoffman, receiving an Academy Award nomination in the process.

\$1450



93

CHRISTOPHER FRY
The Dark is Light Enough

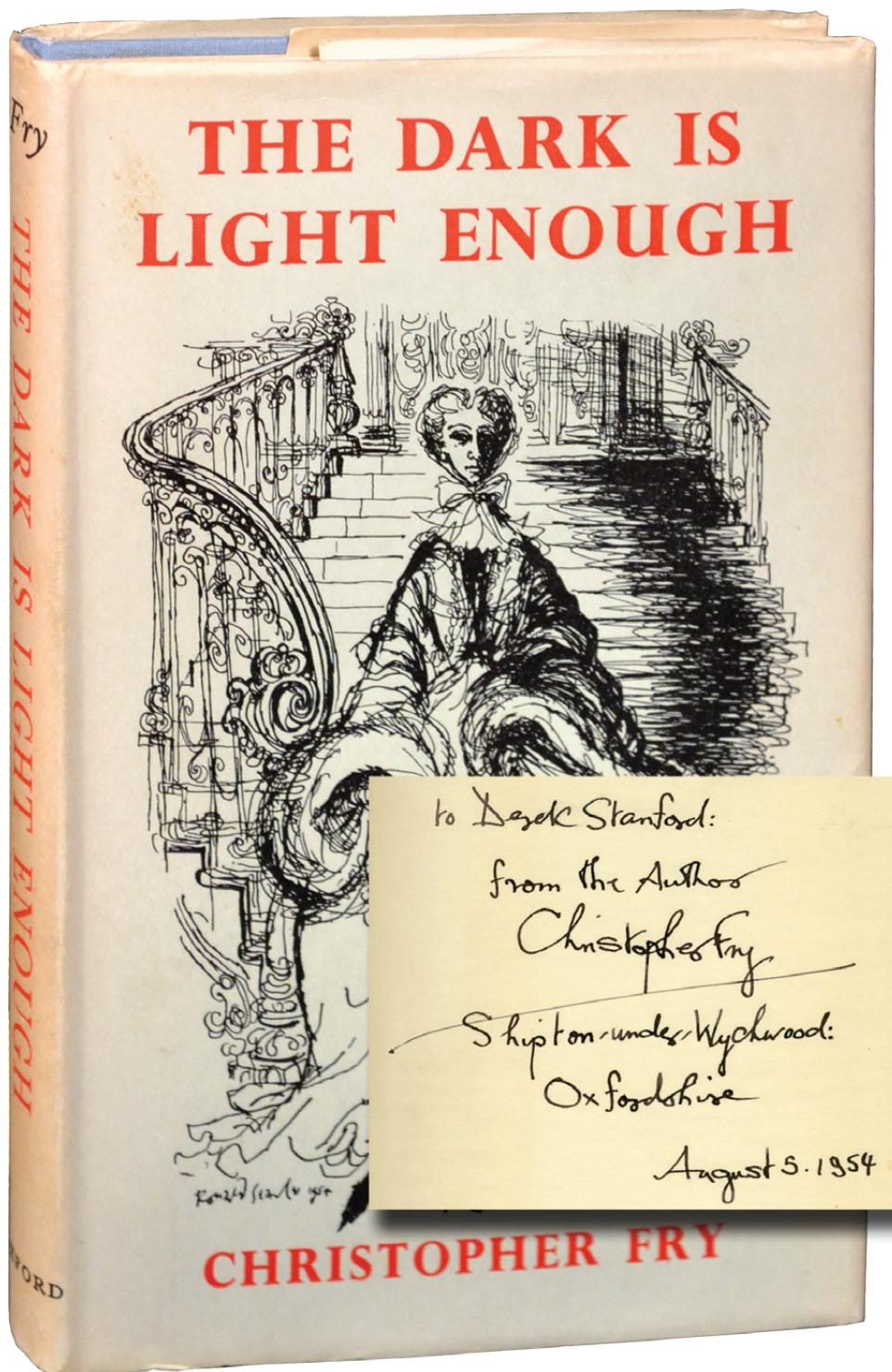
London: Circa 1953. Original typescript draft for the 1954 play. With brief holograph notations throughout, mostly by a proofreader. Laid in note addressed to Alec Clunes, manager of the Arts Theatre in London, submitting script for review.

First performed at the Aldwych Theatre in London May 1954, and then again in the US at the ANTA Playhouse in New York City, debuting on February 23, 1955 and closed on April 23, 1955, for an extended preview season total of 69 performances, starring Tyrone Power, Christopher Plummer, and

Sydney Pollack, with incidental music by Leonard Bernstein.

The third in a quartet of 'seasonal' plays by Fry, representing winter, preceded by 1948's *The Lady's Not For Burning* representing spring and 1950's *Venus Observed* representing autumn, and preceding 1970's *A Yard Of Sun*, representing summer.

\$675



94

CHRISTOPHER FRY
The Dark is Light Enough

London: Oxford University Press, 1954. First Edition. Association copy, inscribed and dated in the year of publication to poet and literary critic Derek Stanford on the front endpaper: "to Derek Stanford: / from the author / Christopher Fry / Shipton-under-Wychwood: / Oxfordshire / August 5, 1954."

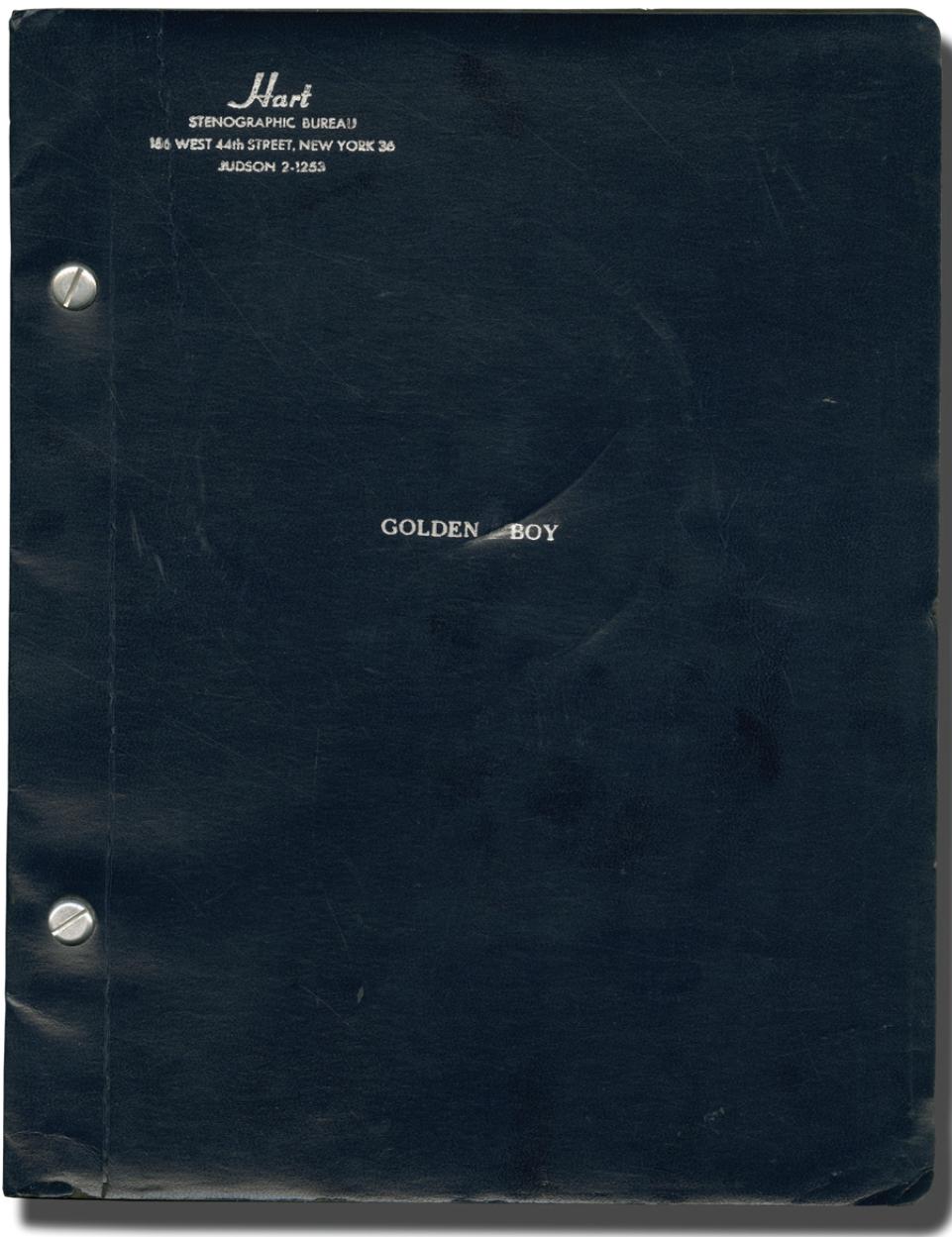
At the time of the inscription, Stanford had published two works of literary criticism on Fry, *Christopher*

Fry: An Appreciation (1951) and *Christopher Fry Album* (1952), and would continue to write about Fry throughout his career.

Near Fine in a Very Good plus dust jacket. Jacket spine lightly toned, else Near Fine with some light soil.

\$425

THEATRE



95

ARTHUR PENN (DIRECTOR)
CLIFFORD ODETS, WILLIAM GIBSON (PLAYWRIGHTS)
Golden Boy

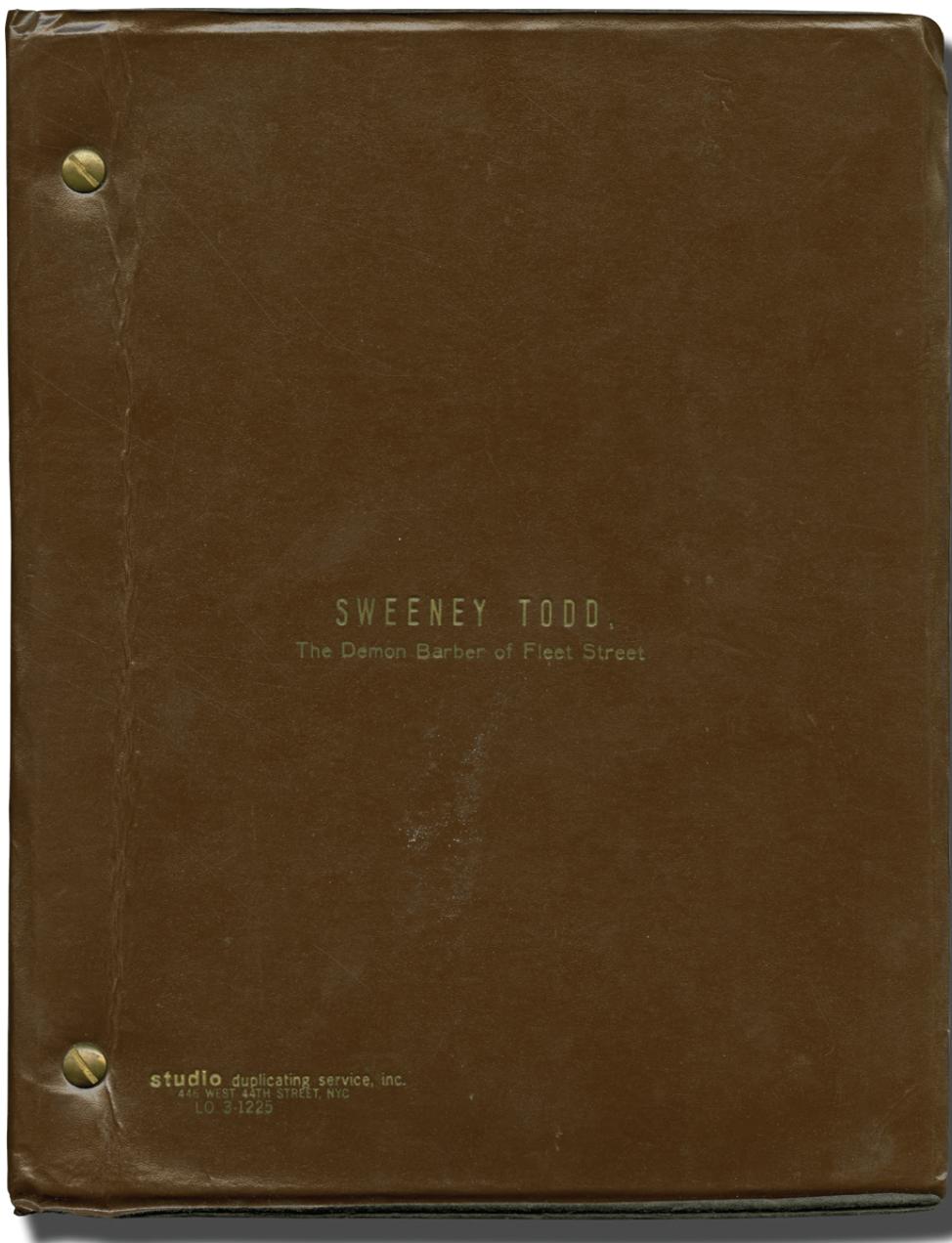
Hillard Elkins, circa 1964. Draft script for the 1964 Broadway musical.

Clifford Odets was lured out of semi-retirement by producer Hillard Elkins to rewrite his 1937 play, about a young Italian American who turns to boxing as a way to escape the poverty of his surroundings as a starring vehicle for Sammy Davis, Jr. Odets died before the play entered previews and William Gibson was brought in to rework the script. Gibson abandoned Odets' essentially hopeful prizefighter for an angrier one, who actively fights back against the prejudice he faces. In addition to the subject matter, the heavily jazz influenced score, explicit mentions of Malcolm X and The Congress of Racial Equality,

and an on-stage interracial kiss between Davis and Paula Wayne, playing the white woman Davis' boxer is having an affair with, marked the production as far different from the usual light fare, such as *Hello Dolly*, that was popular on Broadway at the time.

Golden Boy opened at the Majestic Theatre on October 20, 1964, and, either in spite or because of the controversial nature of the material, was a huge success, running for 568 performances, and receiving four Tony Award nominations, including Best Musical and Best Actor for Davis.

\$1500



96

STEPHEN SONDHEIM (MUSIC AND LYRICS)**HUGH WHEELER (BOOK)****Sweeney Todd: The Demon Barber of Fleet Street**

The Barber Company / Barr / Woodward Productions, circa 1980-1982. Draft script for the 1979 Broadway musical. Copy belonging to actor James Edward Justiss, with his name in holograph ink on the title page, detailed holograph notations throughout, mostly with regard to blocking, and with a photo of Justiss laid in.

Justiss was a member of the chorus during the 1980 and 1982 national touring productions, as well as the television film of the 1980 production, originally broadcast September 12, 1982 on The Entertainment Channel (a predecessor of A&E), and later on Showtime and PBS, and winner of two Emmy awards.

The script is undated, and it is unclear which tour's staging Justiss's notations reference.

The well-known tale of a London barber who slashes the throats of his enemies, hiding their remains (and profiting off the act) in meat pies. Based on the 1973 play by Christopher Bond, which in turn was based on the Victorian melodrama of the same name.

\$750

THEATRE



97

TOM STOPPARD (PLAYWRIGHT)
MIKE NICHOLS (DIRECTOR)
GLENN CLOSE, JEREMY IRONS (STARRING)
The Real Thing

1984. Draft script for the first Broadway production of play in 1984, originally performed at the Strand Theatre, London, in 1982.

The play opened on Broadway January 5, 1984, and closed May 12, 1985, after a total of 566 performances, winning Tony Awards for Best Play, director Mike Nichols, and cast members Glenn

Close, Jeremy Irons, and Christine Baranski, and receiving two further nominations. Revived in 2000, starring Jennifer Ehle and Stephen Dillane, again winning Tony Awards for Best Play Revival, and the two lead actors, nominated for two more. Revived a third time in 2014, starring Maggie Gyllenhaal and Ewan McGregor in their Broadway debuts.

\$875



98

**NEIL SIMON (PLAYWRIGHT)
MATTHEW BRODERICK (STARRING)**

Biloxi Blues

1984. First Draft script for the 1984 play. Copy belonging to an unknown member of the crew, with tabbed leaves indicating scene locations ("Barracks," "'Mess Hall," "Latrine," etc.), and a few holograph notations throughout, mostly in regard to actors' entrances or exits.

First performed at the Ahmanson Theatre in Los Angeles, from December 8, 1984 to February 2, 1985, and then at the Curran Theatre in San Francisco, from February 6 through March 9, 1985. *Biloxi Blues* debuted on Broadway at the Neil Simon

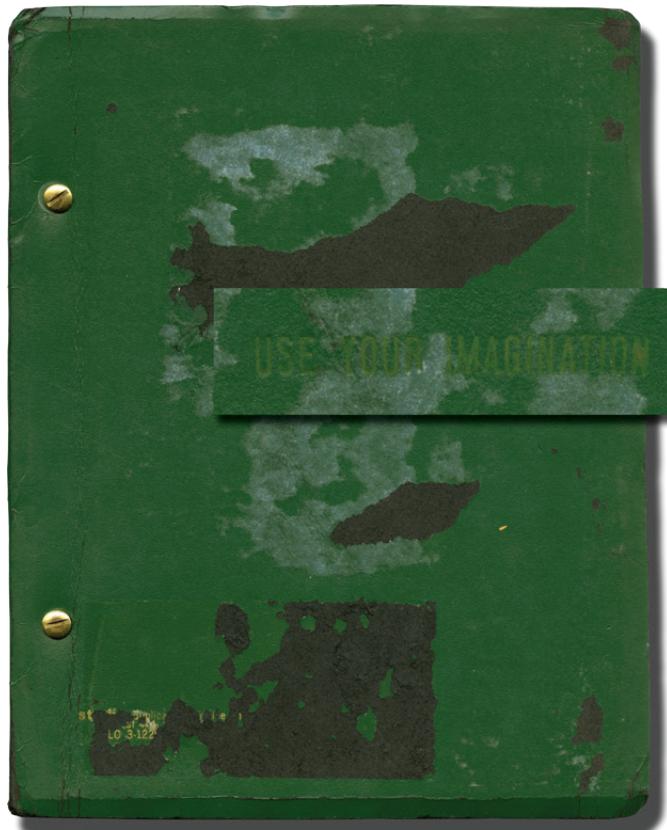
Theatre on March 28, 1985, closing on June 28, 1986 after 524 performances.

Winner of three Tony Awards, including Best Play, Best Director for Gene Saks, and Best Featured Actor for Barry Miller.

Basis for the 1988 film, directed by Mike Nichols, and starring Matthew Broderick, reprising his role from the Broadway production, and Christopher Walken.

\$850

THEATRE



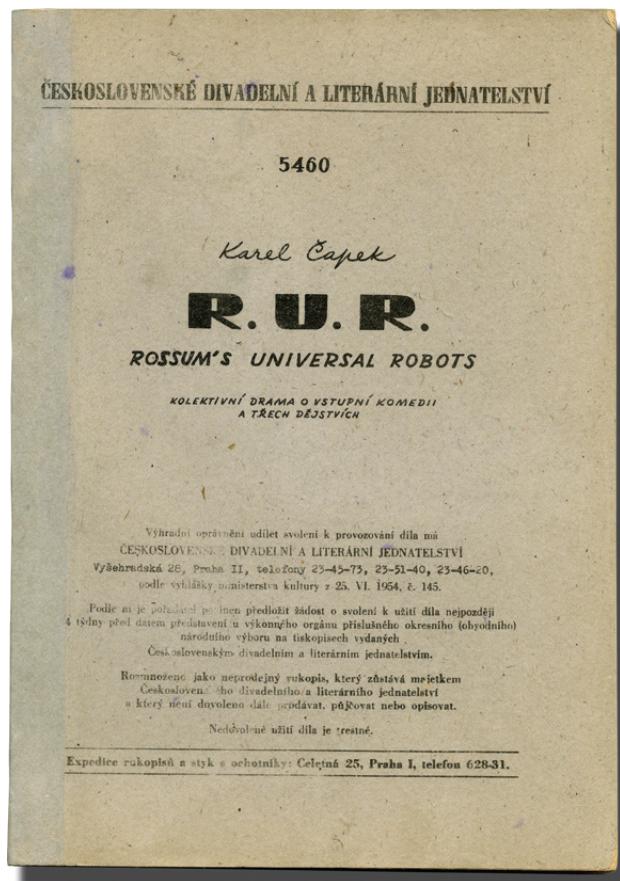
99

**COLE PORTER (MUSIC, LYRICS)
GEORGE OPPENHEIMER (BOOK)**
Use Your Imagination

1973. Draft script for the 1973 play.

Based on the 1950 Broadway play *Out of this World* by Cole Porter, Dwight Taylor, Reginald Lawrence. George Oppenheimer, NY columnist, playwright and screenwriter, streamlined his interpretation for a tasteful revamp to fit a smaller stage. The musical opened Off-Broadway at the Equity Library Theatre in March 1973. Writer Howard Thompson wrote a review in the March 12, 1973 edition of the New York Times calling out Joy Franz vocal talent as Juno for her rendition of "I Am Loved".

\$975



100

KAREL ČAPEK
R.U.R.: Rossum's Universal Robots

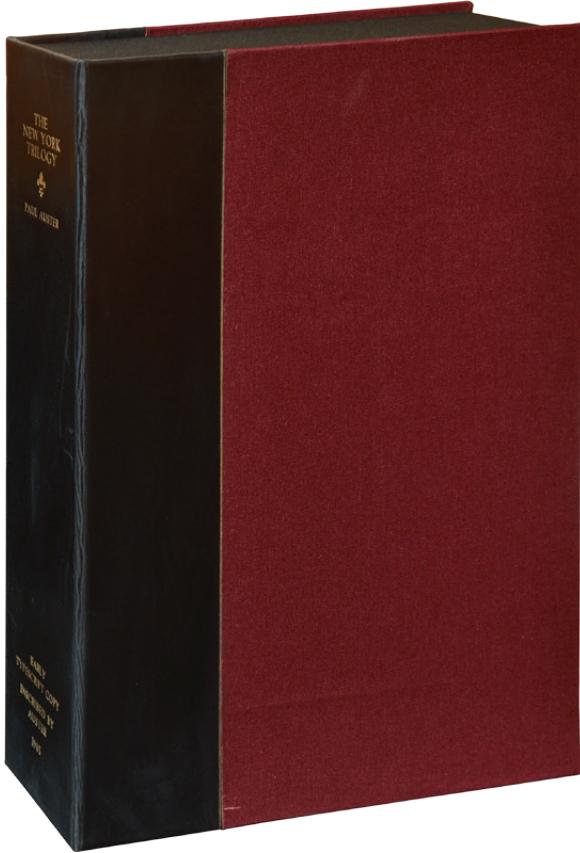
Prague: Ceskoslevenske Divadelni a Literarni Jednatelstvi, 1954. Vintage script for a 1954 production of the play, originally written in 1920 by Karel Čapek, produced in Prague. Rubber stamped production No. 5460 on the front wrapper.

Issued by the Czechoslovak Theater and the original Prague literary agency for Čapek's groundbreaking sci-fi play, the first fictional work to introduce the word "robot" and expand on the concept.

\$950



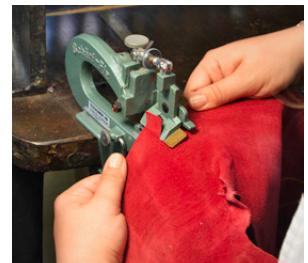
NEED A BOX FOR THAT?



Royal Books is pleased to offer custom made clamshell boxes for all the items we offer, as well as items you may have in your collection.

Our quarter leather clamshell boxes are made on the premises by a conservator, and are available in a variety of colors and styles. These boxes are ideal for storing, displaying, and protecting rare items, including scripts, books, photo sets, letters, manuscripts, and other ephemera, and can be customized a number of ways to best display your items.

For prices and options, please check the new **Bindery** section of our website. You may also contact us directly at **410-366-7329** or send an email to johnm@royalbooks.com.





ROYALBOOKS.COM