

ROYAL BOOKS

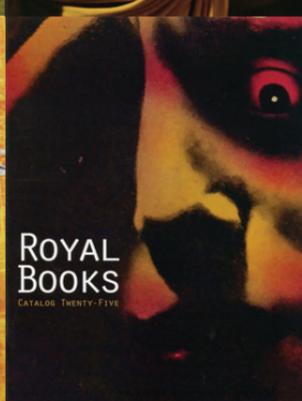
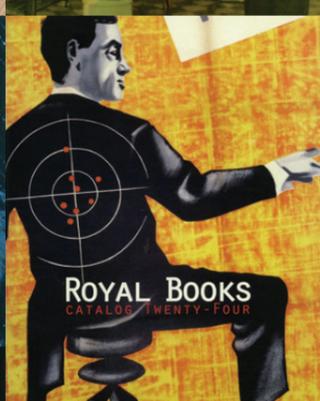
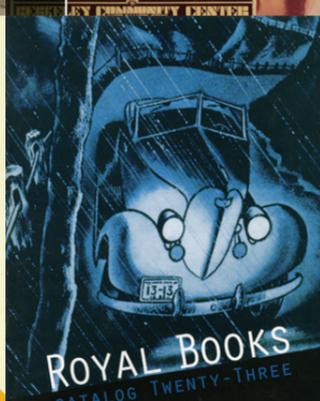
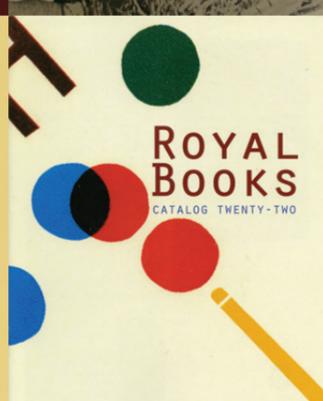
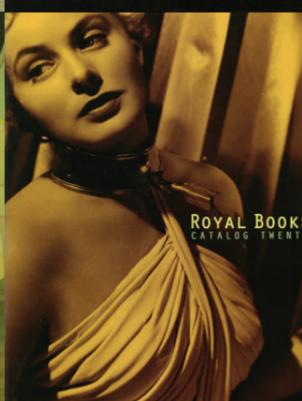
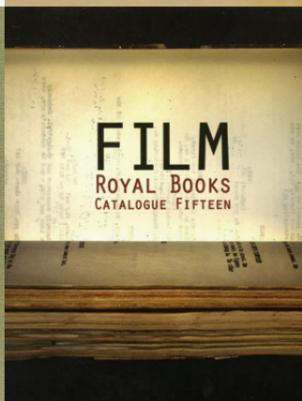
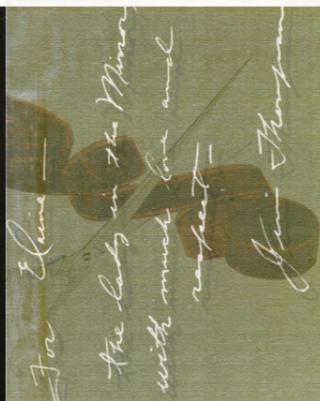
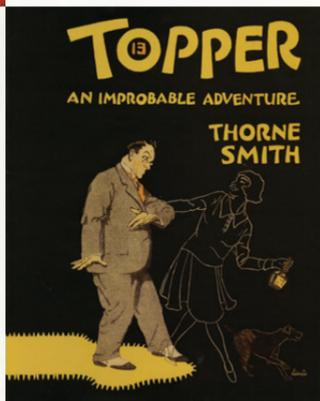
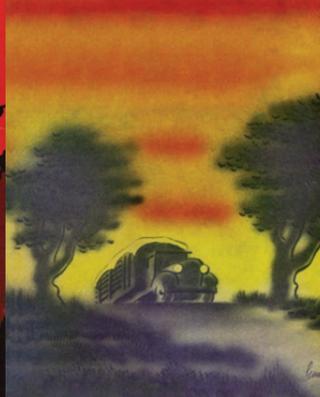
CATALOG FIFTY





Jim Thompson. Now and On Earth

ROYAL BOOKS CATALOG NUMBER ONE



Our first little catalog, issued in 2001, was made almost literally with strings and pulleys. Royal Books resided in two separate 1000 square foot spaces on the fourth floor of the Fox Industries building in Baltimore, an old Noxema factory that had long since been reinvented as a manufacturer of a highly toxic (and smelly) sealant used for connecting giant underground pipes. The smell didn't reach the fourth floor, but you had to walk past it to get to the elevator. On the other hand, it was one of those cool mid-century freight elevators, with a giant sliding metal accordion door, no walls, and a giant on/off lever that made a satisfying "clunk" when it was time to rise above the fumes.

We had been issuing photo-less lists for some time, but had finally acquired enough somewhat interesting books to make a somewhat respectable color catalog. My first cataloger happened to know how to use Quark, and she had the software at her house, so I ferried books one box at a time for her to photograph and lay in. The catalog was designed in a manner that can only be described as a complete ripoff of another bookseller who, shall we say, was a little more established than we were. Our appropriation of their catalog layout was so aggressive that for many years I continued to receive calls with catalog orders from his customers.

On the first page of Catalog Number One was a notice that our address would change as of January 1, 2002. Teresa and Don Johanson, proprietors of the Kelmscott Bookshop, and the first booksellers for whom I was an active scout, had made it possible for me to purchase the easternmost building of the two rowhouses that had comprised their shop since the 1970s. We finally had a home that no one could take away from us.

We are still here today, 13 years later, and even if it were conceivable for us to once again move all the books and paper we've accumulated in that time, we wouldn't think of it. Our catalogs have boasted the best of that accumulation, and have been oblong, square, saddle stitched, and perfect bound, and whittled down over time from over 150 items to the current more select 100. One day, after being told once too often that our format looked just like that of our aforementioned colleague, I walked in to the production designer and said, "Give us a logo, and make us look like Royal Books." He drew a little muffin crown on a post-it note, and we kept simplifying it until we had something. Today that logo hangs dutifully outside our front door, crafted from metal and wood by a local artisan.

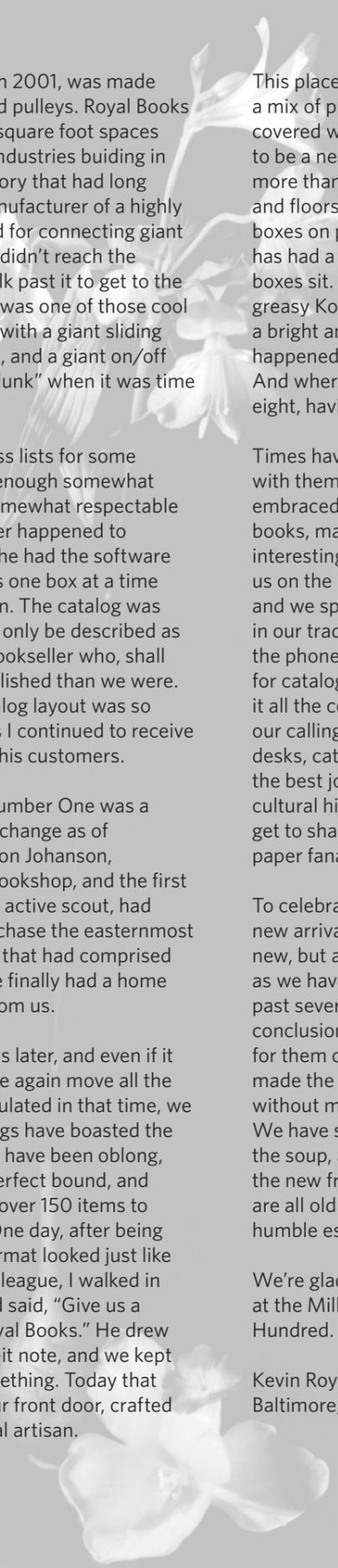
This place ain't a New York gallery. The walls are a mix of plywood, dubious drywall, and mostly covered with bookshelves. A basement that used to be a nearly inaccessible dustbowl containing no more than a pile of car engine parts now has its walls and floors sealed, and houses hundreds of bankers boxes on pallets. An old bathtub on the third floor has had a table built over it, on which more bankers boxes sit. One time there was an earthquake. The greasy Korean place on the corner was replaced by a bright and shiny sushi place. A Wal-Mart almost happened, but thankfully 2008 happened instead. And where there used to be four of us, there are now eight, having as much fun as the law will allow.

Times have changed, and we have enjoyed changing with them. Collectors and institutions have embraced twentieth century paper well beyond books, making our job even more diverse and interesting than it already was. People mostly find us on the internet rather than walking into the shop, and we spend most of our day—like almost all those in our trade—communicating with those people on the phone and by email. There is a lot more time for cataloging than there used to be. But through it all the color catalog you are holding has been our calling card to the world. All day we sit at our desks, cataloging, learning, re-learning, and enjoying the best job any of us can imagine. We get to see cultural history through the paper it left behind, and get to share that world with our fellow book and paper fanatics.

To celebrate this mile marker, we have mixed 60 new arrivals of note with 40 arrivals that are not so new, but are all quite notable nonetheless. As much as we have enjoyed looking at the latter items these past several years, we have come to the inescapable conclusion that we must have been asking too much for them or they wouldn't still be here. Thus, we have made the prices on them as achingly low as we can without making the items themselves seem suspect. We have stirred these insane bargains carefully into the soup, and leave it to our astute readers to divine the new from the old. Not that it matters, as they are all old anyway, and are all distinguished in our humble estimation. And, we hope, yours.

We're glad you joined us for the ride that we began at the Millennium. See you again at Catalog One Hundred.

Kevin Royal Johnson
Baltimore, Maryland



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TERMS AND CONDITIONS

All books are first editions unless indicated otherwise. All items in wrappers or without dust jackets advertised have mylar covers, and all dust jackets are protected by new archival covers. Single, unframed photographs are 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 \$55 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.

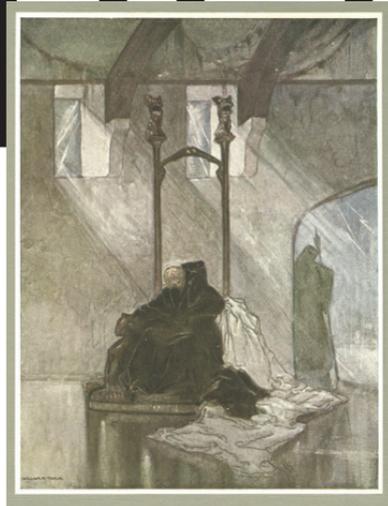
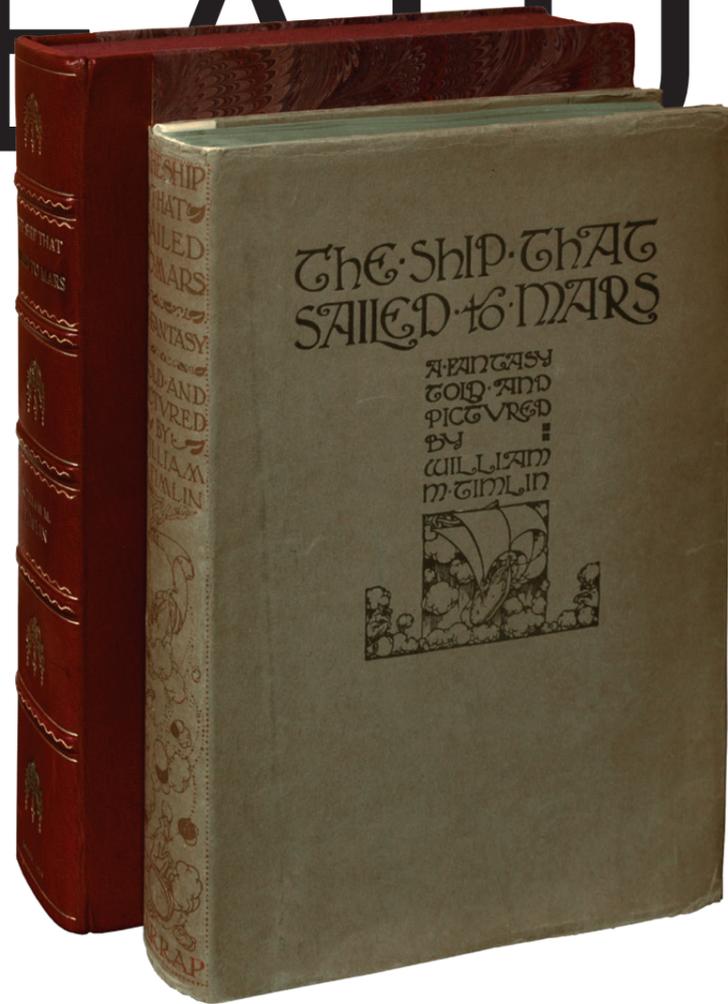
THE ROYAL BOOKS CREW

Kevin Johnson, Amber Fricke, John McDonald, Christopher Maffei, Erin Barry-Dutro, Tracy Holden, Zachary Stacy

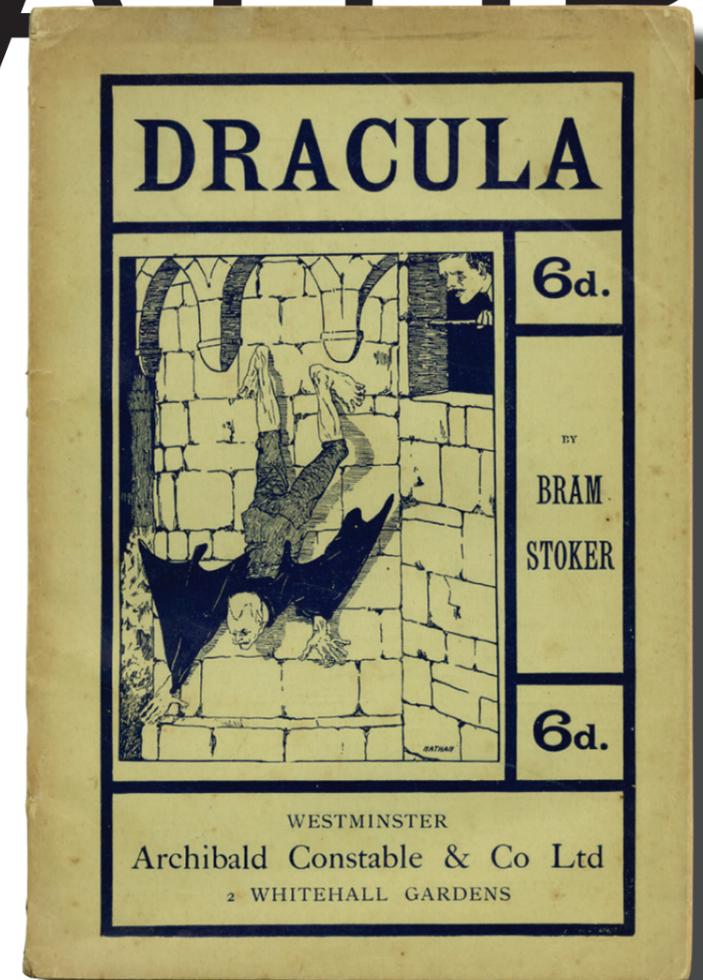
Catalog design and layout by Kathryn Setzler



FEATURED



FEATURED



1 WILLIAM TIMLIN The Ship That Sailed To Mars

London: George G. Harrap, 1923. First Edition, one of 2000 copies. With 48 richly colored plates interspersed with sheets of calligraphic text. Housed in a custom maroon quarter-leather clamshell case, with marbled paper-covered boards, gilt spine lettering and design.

William Timlin was an artist and author, born in the UK. He studied at the Armstrong College of Art in Newcastle, and moved to South Africa in 1912 with his parents to finish his education. He worked there both as an architect and as an artist, and freely credits the influences of Aubrey Beardsley, Edmund Dulac, and Arthur Rackham in his work. He wrote and illustrated this novel, which also sports his own calligraphy. The story is a combination of science fiction and children's fantasy, wherein a man who believes in fairies has used their skill to construct a ship to travel into space and on to Mars, where they encounter a magical world.

"The storyline is minimal, the book's strength resting on its exotic descriptions and beautiful illustrations" (Clute and Grant: *The Encyclopedia of Fantasy*, pp. 949-950).

One of the most lavishly produced volumes related to fantasy fiction and children's literature. A stunning production of the author's only work.

Near Fine in gilt decorated white vellum spine and gray paper covered boards in a superb, Near Fine dust jacket. Book is lightly bumped at the spine ends and bottom corners, with a touch of offsetting to the pastedowns and a small closed tear (less than 1/4 inch) affecting the bottom of the first six pages. The rare jacket has only a small closed tear to the bottom of the rear hinge and only a touch of light soil and rubbing at the extremities.

\$12,500

2 THE FIRST ILLUSTRATED CONCEPTION OF DRACULA BRAM STOKER Dracula

London: Archibald Constable & Company, 1901. First paperback edition in the original wrappers, without restoration, and rare thus. An abridged version of Stoker's original text, edited by Stoker at the publisher's request, approximately 15% less lengthy than the 1897 edition (also published by Constable), shortened from approximately 162,000 to 137,000 words. Most notably, the cover, featuring a bat-like figure crawling down a wall, is the first visualization of the titular count to appear in print.

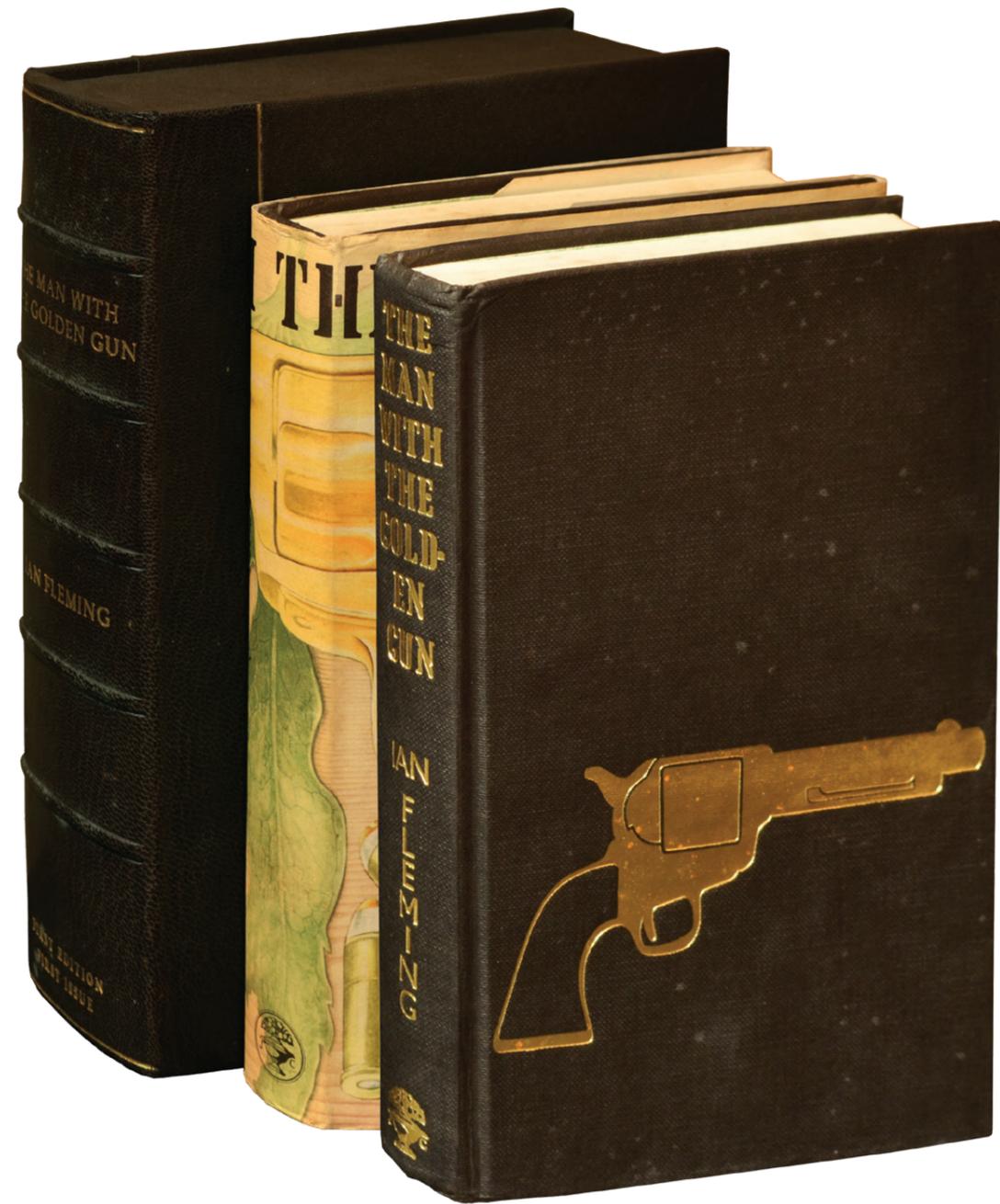
Dracula scholar Robert Eighteen-Bisang notes that the 1901 edition removes "some of the lengthy descriptions and conversations which dominate the first edition, in order to concentrate on the action." (Foreword, *Dracula: The Rare Text of 1901*). The abridged edition widened the story's popularity,

leading ultimately to Tod Browning's 1931 film adaptation, securing the novel's place in history as the most important literary work associated with vampire lore.

The 1901 abridgment of *Dracula* has been reprinted only once, in 1994 by Transylvania Press in a limited edition of 500 copies. OCLC locates two libraries with copies.

A superb copy with no chips or tears, completely without repairs or restoration, easily about Near Fine with just the slightest toning and vertical wrinkle to the spine.

\$15,000



3 IAN FLEMING
The Man with the Golden Gun

London: Jonathan Cape, 1965. First Edition, first state with gun embossed in gilt on the front board. Scarce thus.

Basis for the 1974 James Bond film directed by Guy Hamilton and starring Roger Moore.

Very Good plus in an about Near Fine dust jacket. Ink notation to the front endpaper. Boards lightly spotted, bump to the crown, light foxing to the page

edges. Gilt gun lightly spotted, but completely intact and bright. Jacket is edgeworn, with faint toning to the top edge and spine, and a touch of foxing to the rear flap fold. In a custom quarter leather clamshell box.

Gilbert, A13a (1.1).

\$13,500



4 Slipping into darkness
JOHN C. SAPPINGTON
William S. Burroughs at his home in Lawrence, Kansas

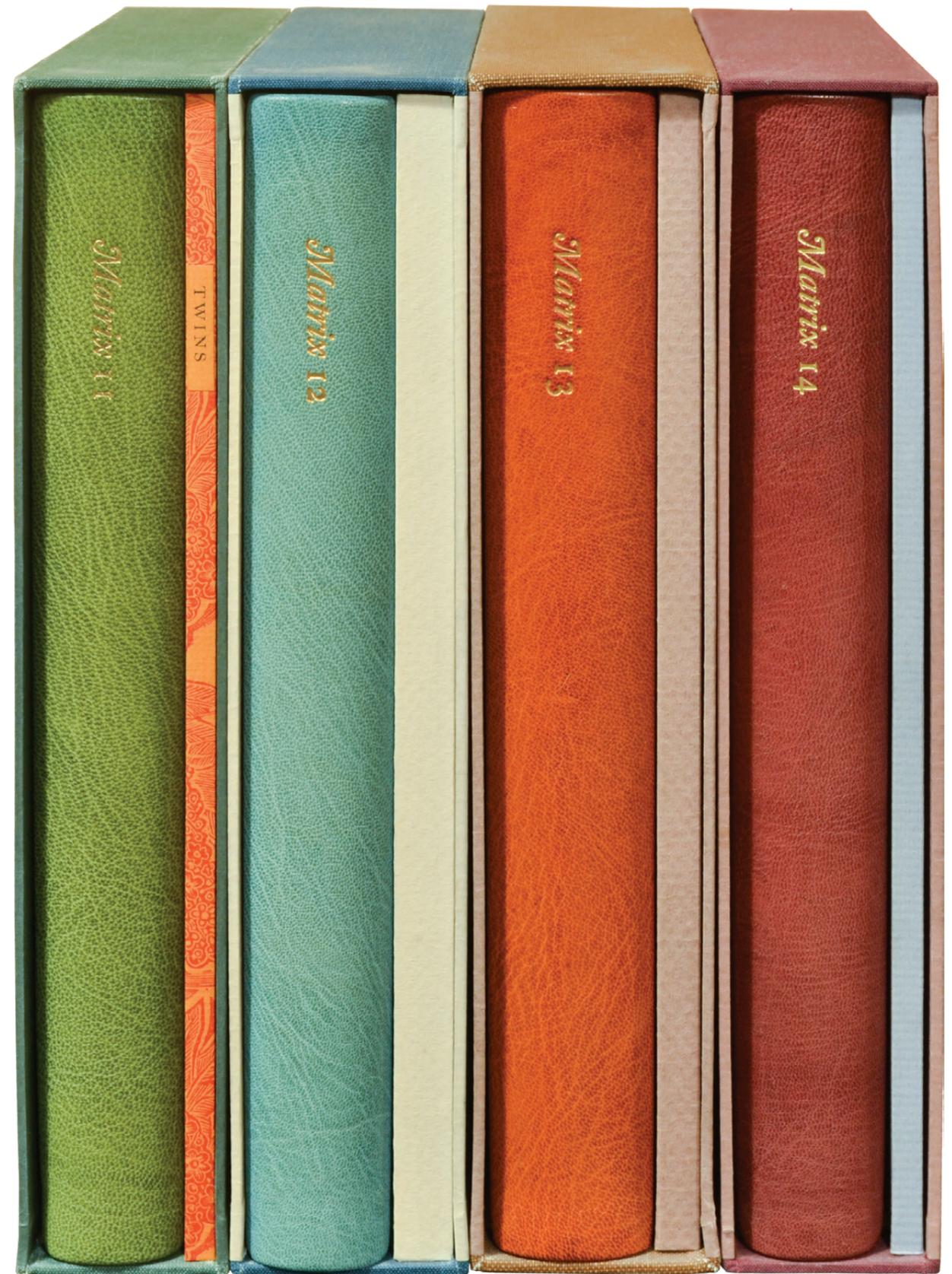
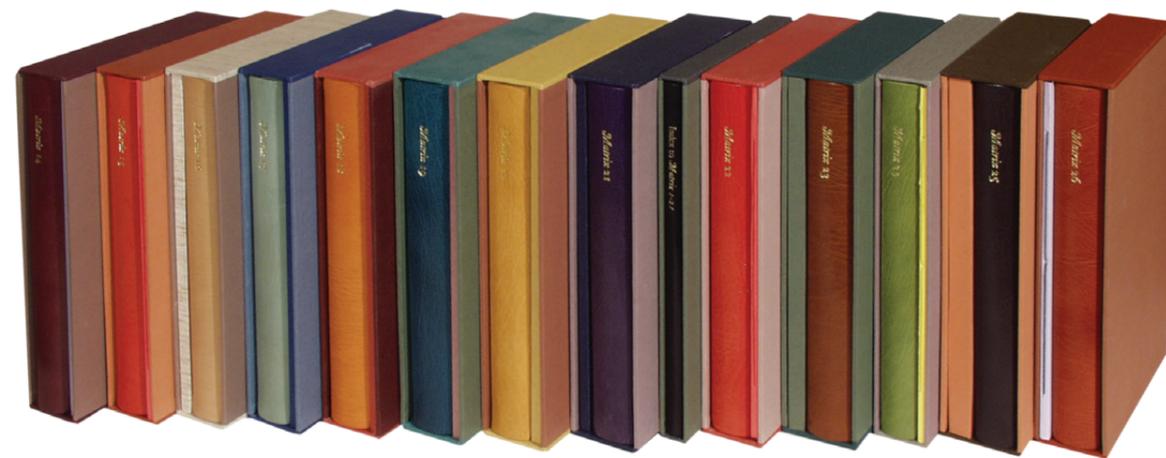
1988. Vintage oversize double weight photograph of William S. Burroughs peering comfortably into the darkness, standing next to an unknown person, at his home in Lawrence, Kansas.

Shot and struck by John Sappington, with a penciled notation and signature by Sappington at the bottom margin of the verso: "5/88 William S. Burroughs @ his home in Lawrence Kans [sic] John C. Sappington."

To our knowledge an unpublished photograph, capturing the legendary Beat in profile against diffuse darkness, with a tiny sliver of window light in the distance.

11 x 14 inches. Archival hinge mounted on a black mat. Near Fine.

\$1500



5 Complete
[WHITTINGTON PRESS]
Matrix: A Review For Printers and Bibliophiles | Volumes 1-26

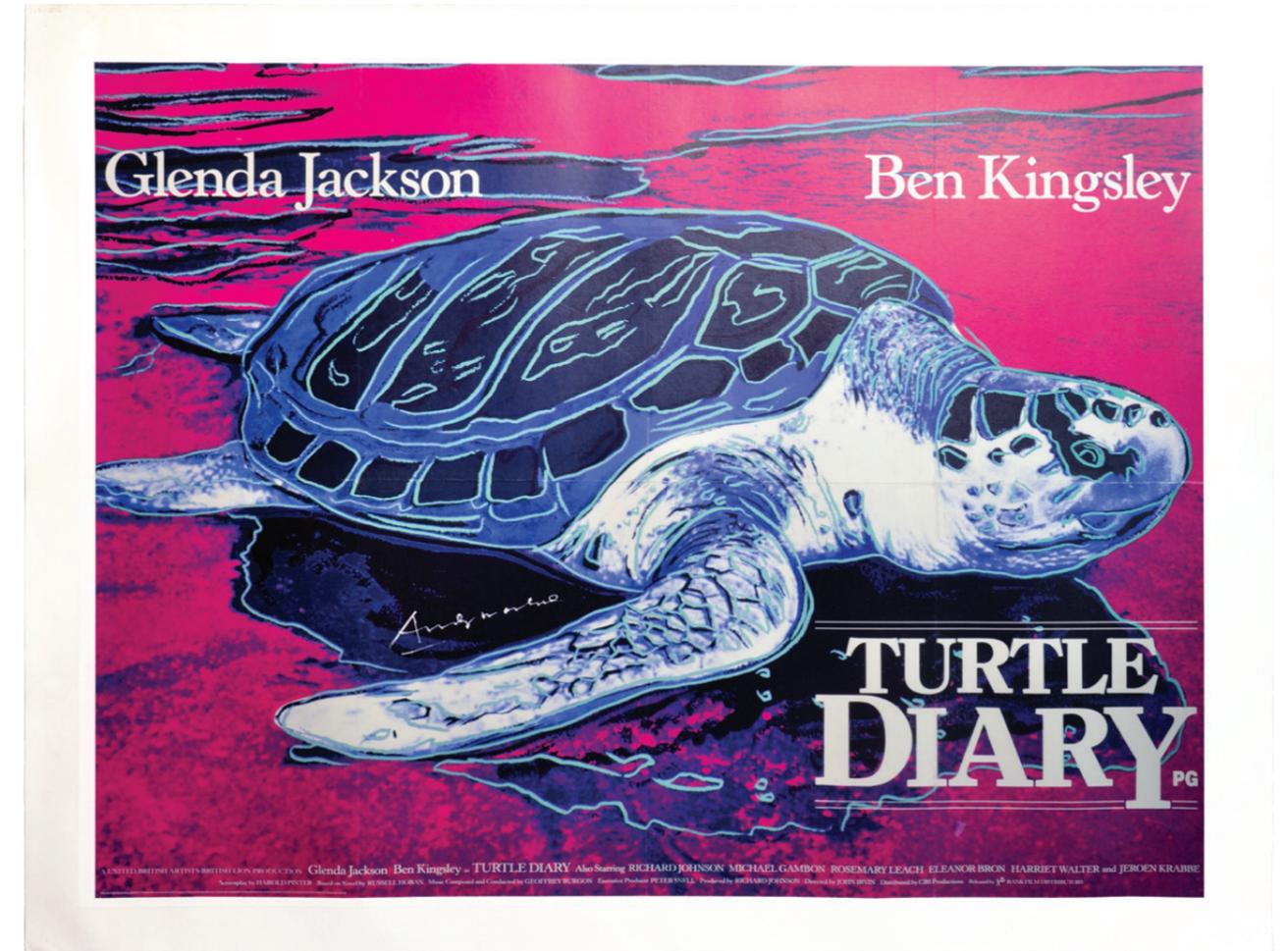
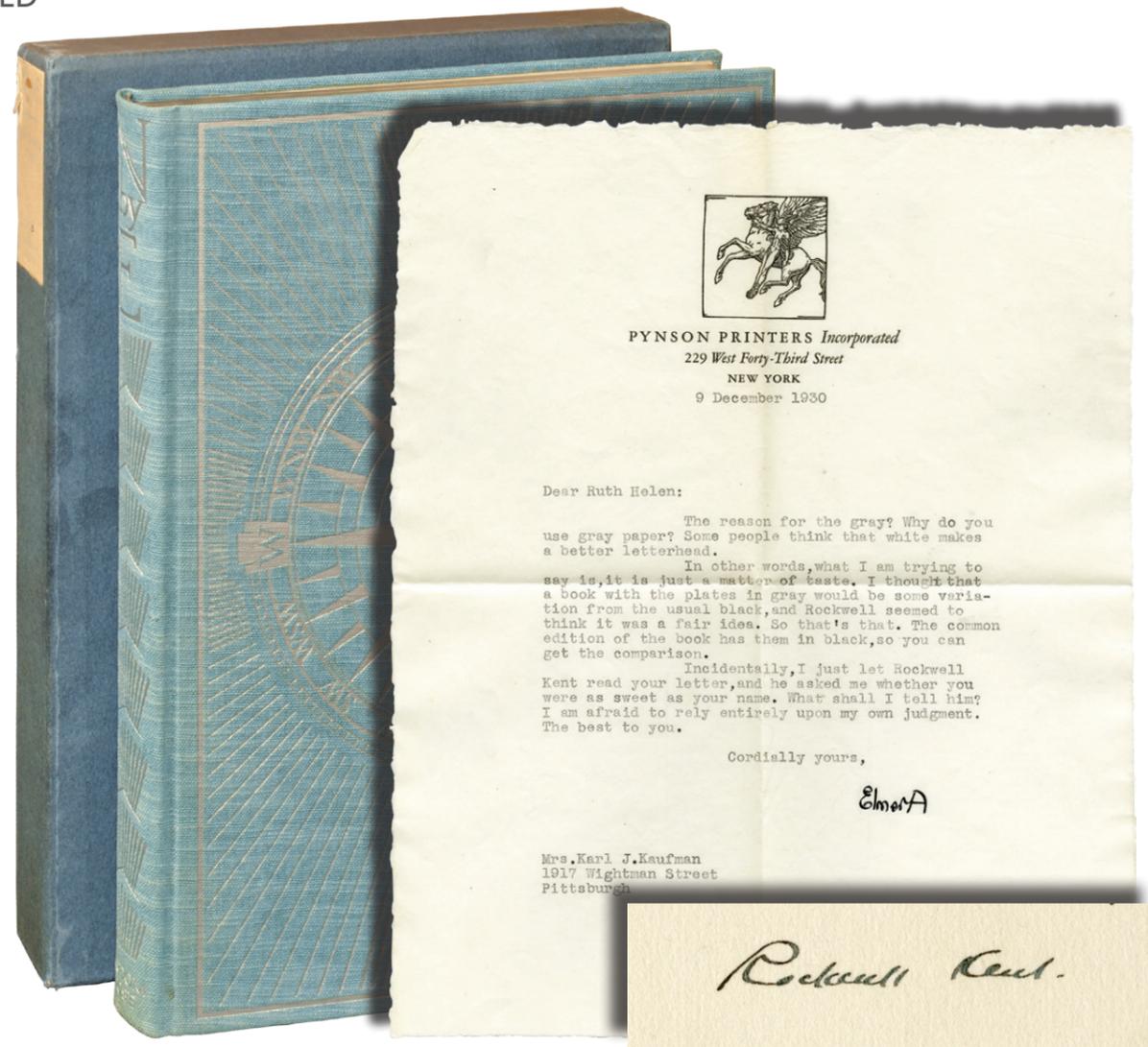
Risbury: Whittington Press, 1981 - 2007. First Editions, 26 volumes, plus the later issues of volumes one and two, and *Index to Matrix 1-21*, totaling 29 volumes. A complete set of the deluxe issues of this invaluable periodical, printed at the Whittington Press.

Numerous illustrations and printing samples in each, with the deluxe editions from volume seven onward each having an additional special accompanying extra. An extraordinary body of work on both the

past and present state of typography, fine presses and book arts. Included with the set is an assortment of catalogs, typography, paper examples, and related ephemera from the Whittington Press.

All volumes are Fine in Morocco leather spines with patterned paper covered boards and at least Near Fine slipcases (except for volume 2, as issued).

\$12,500



6 With invitation to the 1930 book release, and two typed letters signed from Elmer Adler
ROCKWELL KENT
 N by E

New York: Random House, 1930. First Edition. One of 900 copies signed by Rockwell Kent. In the original publisher's slipcase. A wonderful association copy relating to Kent's friend Elmer Adler, founder of the private press Pynson Printers, with three related items of note laid in:

A folding letterpress invitation to an exhibit relating to the publication of the book, showing original drawings by Rockwell Kent, held at the Weyhe Gallery in New York City from December 8 to December 22, 1930.

Two typed letters signed from Pynson Printers founder Elmer Adler to noted bibliophile Ruth Helen Kaufmann, both mailed in the same envelope, postmarked December 1930, letters dated December 9 and December 11. The letters are

both quite fond in their content, and both mention Rockwell Kent as a friend of Adler's, that he passes on his good wishes, and might be around on Mrs. Kaufmann's next visit. The printed invitation to the aforementioned Kent exhibition was likely mailed along with the letters.

Attractive bookplate of Mrs. Kaufmann on the corner of the front pastedown. Slight offsetting on the front endpapers from where the letters and invitation have been since 1930, else Fine in publisher's blue cloth, in a Near Fine example of the publisher's slipcase. Letters and invitation Near Fine, mailing envelope Very Good.

\$850

7 **ANDY WARHOL (DESIGNER)**
HAROLD PINTER (SCREENWRITER)
RUSSELL HOBAN (NOVEL)
GLENDA JACKSON, BEN KINGSLEY (STARRING)
 Turtle Diary

London: Rank Distributors, 1985. Vintage British quad poster for the 1985 film. One of only two theatrical poster designs ever made by Andy Warhol (the other being Werner Rainer Fassbinder's *Querelle* in 1982).

A fantastic example of Warhol's late style, stunning and vibrant, a placid image brought alive by bright colors.

30 x 40 inches (76 x 102 cm). Near Fine with minor restoration at the folds, on archival linen, rolled.

\$1350



8

Heavily corrected autograph manuscript

AYN RAND
Why I Like Stamp Collecting

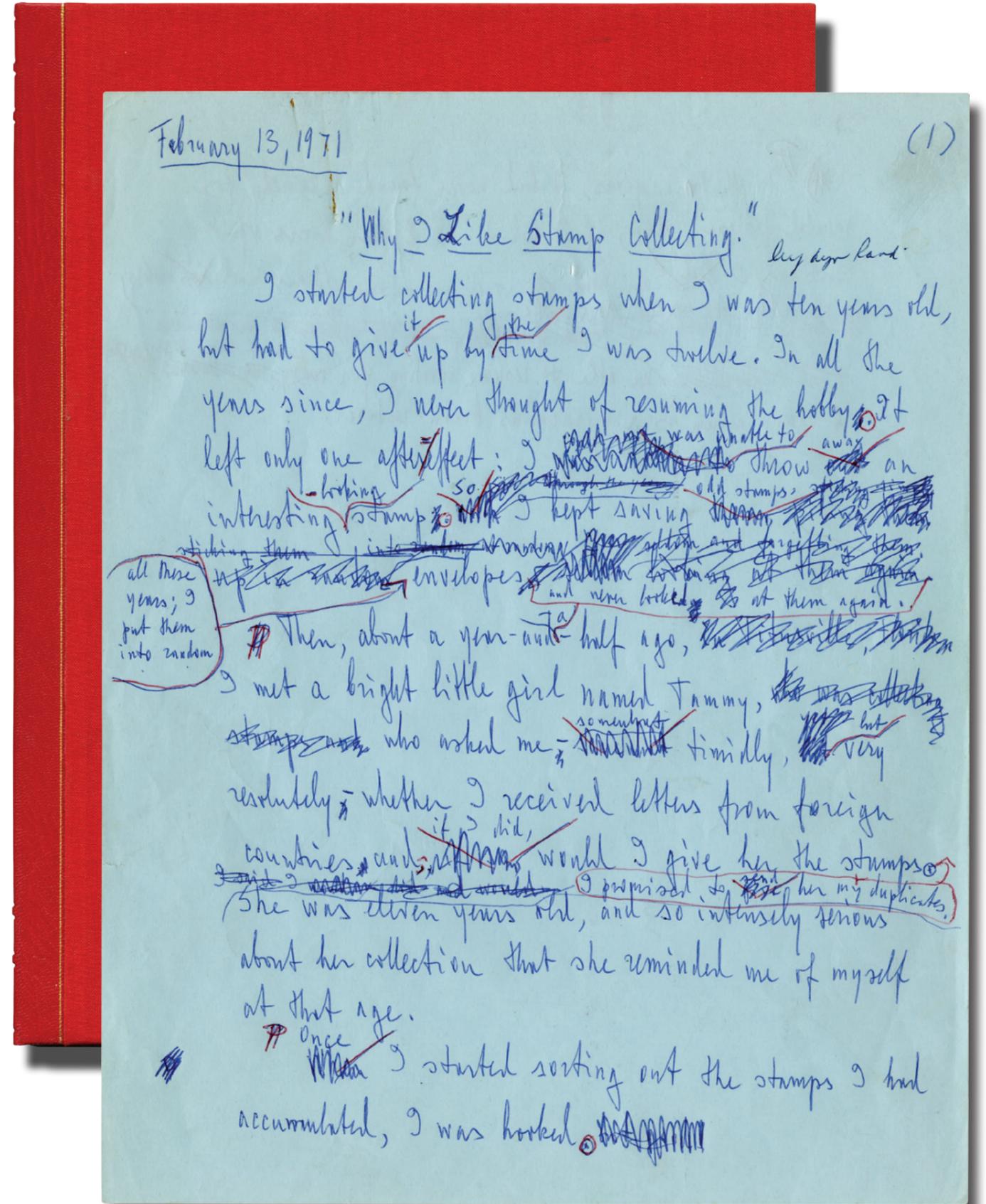
1971. Heavily reworked manuscript draft of Ayn Rand's completely non-ironic article on stamp collecting, titled "Why I Like Stamp Collecting," ultimately published in Jacques Minkus' *Stamp Journal*, Volume IV, No. 2. Included is a copy of the published article.

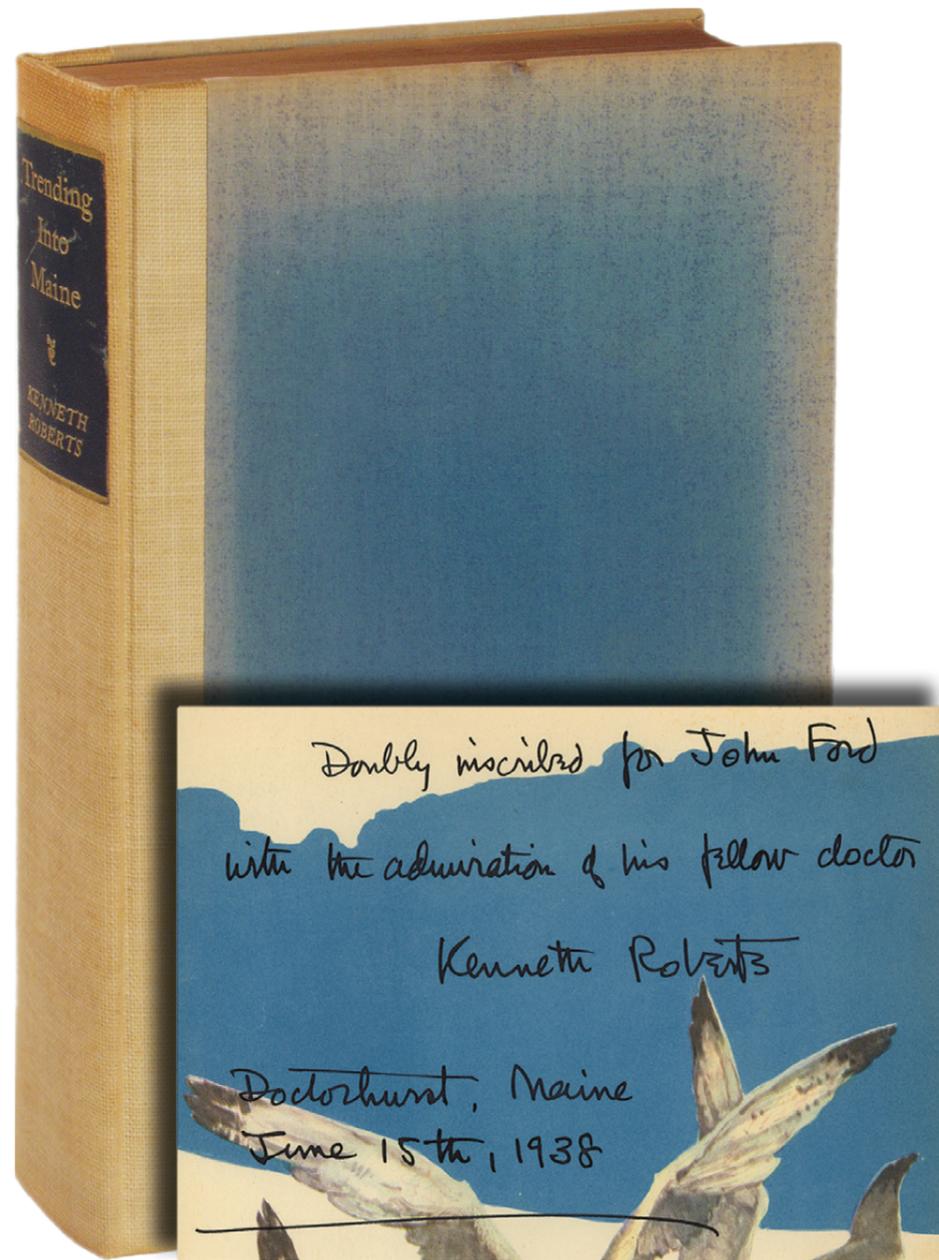
Rand began collecting stamps at the age of ten but was forced to give it up when she fled the Russian Revolution, and only returned to philately later in life. In the article, she enthusiastically addresses her many reasons for stamp collecting: an hour spent working on her collection is a remedy for mental fatigue, making it a hobby for "busy, purposeful, ambitious people," how there is a pleasant fraternity among stamp collectors, that collecting can have the

thrill of a treasure hunt, can enlarge one's perception of the world, and is a testament to the technical brilliance of mankind. She notes: "For a few pennies, you can send a letter to any place on earth, to the farthest, most desolate corner where human beings live."

16 pages, blue ink on pale blue stock, rectos only, paginated 1-14, 16 (page 15 skipped in error), with an additional two half pages of inserts, profusely edited in both red and blue ink. In a quarter red morocco leather drop box with a red leather label on the front board. Front board label and spine stamped in gilt.

\$18,500





9

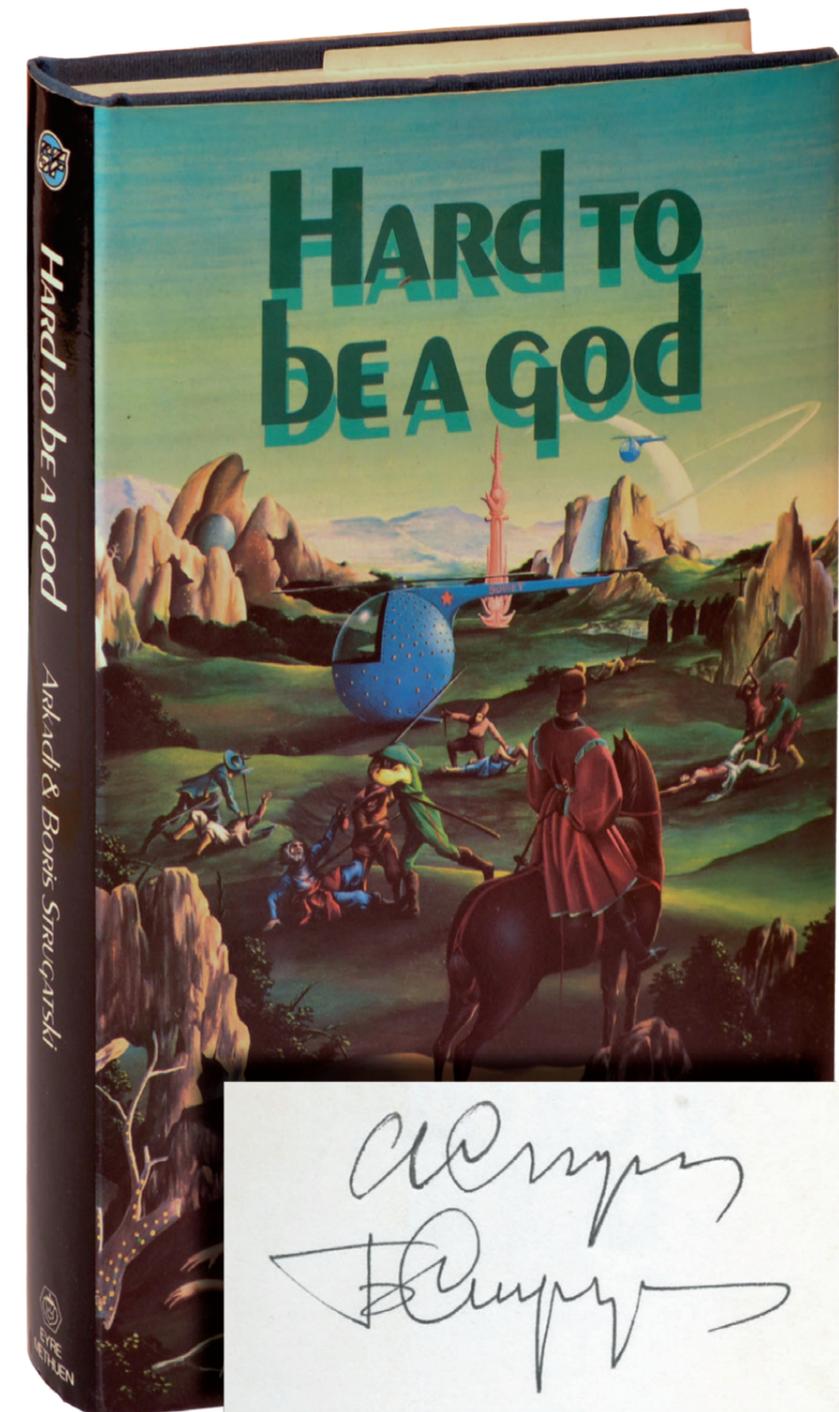
Inscribed to John Ford
KENNETH ROBERTS (AUTHOR)
N.C. WYETH (ILLUSTRATIONS)
 Trending into Maine

Boston: Little, Brown, 1938. First Edition (Arundel Edition), one of 1075 copies (this being No. 618) signed and numbered by both Kenneth Roberts and illustrator N.C. Wyeth. This copy is additionally inscribed by Kenneth Roberts to legendary director John Ford: "Doubly inscribed for John Ford / with the admiration of his fellow doctor / Kenneth Roberts / Doctorhurst, Maine / June 15th, 1938." Lacking the envelope with additional plates and the slipcase (likely tossed by Ford promptly upon receipt of the book).

A tremendous association between two artists who shared a fascination for the colonization of the United States, and who each in their own way molded that fascination into stories that are now timeless.

Very Good plus, with some fading to board edges and light toning to the spine panel, else a tight, clean copy.

\$1500



10

Review copy, signed by both of the brothers
ARKADI AND BORIS STRUGATSKY
 Hard to Be a God

London: Methuen, 1975. First UK Edition. Review copy, with publisher's slip laid in. This copy is also signed by Boris and Arkadi Strugatski on the front endpaper.

An intense work of speculative science fiction, basis for the challenging and highly praised 2013 film

(which played festivals only for a few years, and was not distributed until 2015) by Aleksey German. Some offsetting to the front endpaper from the placement of the review slip, else Near Fine in a Near Fine dust jacket.

\$1850



Friedl Weiss! Also heute...
 und mir. Nach den...
 ...

3/4...
 ...

Friedl Weiss! ...
 ...

...
 ...

...
 ...

...
 ...

Fritz practices being the control freak he would eventually become

11 FRITZ LANG

Two autograph letters signed, earliest known

1913-1914. Two autograph letters signed by Fritz Lang to Friedl Weiss-Nerley, the first dated October 21, 1913, making it the earliest known Lang letter, preceding even the 1914 letter to Julius Singer noted in Patrick McGilligan's definitive biography of Lang, *Fritz Lang: The Nature of the Beast*.

At the time of the letters, Lang was pursuing a career as a visual artist and supporting himself by painting posters, postcards, and other material, and had been asked by Weiss-Nerley to provide illustrations to a book he was writing titled *Genesis*. The letters cover in detail Lang's philosophical and personal preferences regarding the book and his reflections on the artistic process, and demonstrate an early

focus on what would become some of his dominant themes as a filmmaker, including eroticism, historical and mythological characters, and religion.

The first letter, dated October 20, 1913, details Lang's reaction to the first chapter of *Genesis*. In the letter, Lang offers some criticism of the both the prose and the apparently pornographic nature of the work, details some of his working process, and concludes by discussing his need for payment in advance.

The second letter begins by noting an address in Vienna at which he hopes Weiss-Nerley will visit him over Christmas, followed by an account of a breakup

between Lang and a pair of women apparently known to both men. He then turns again to the artwork for the book, with a strong emphasis on the nature of the erotic nudes he is being asked to draw, as well as the historic, mythic, and religious setting of the piece, demonstrating a detailed knowledge of the ancient world. Finally, the letter concludes with a business proposal to split any proceeds on a 50/50 basis, as opposed to the 10% Weiss-Nerley has apparently offered. The letter is undated, but was presumably written within a year or so of the first.

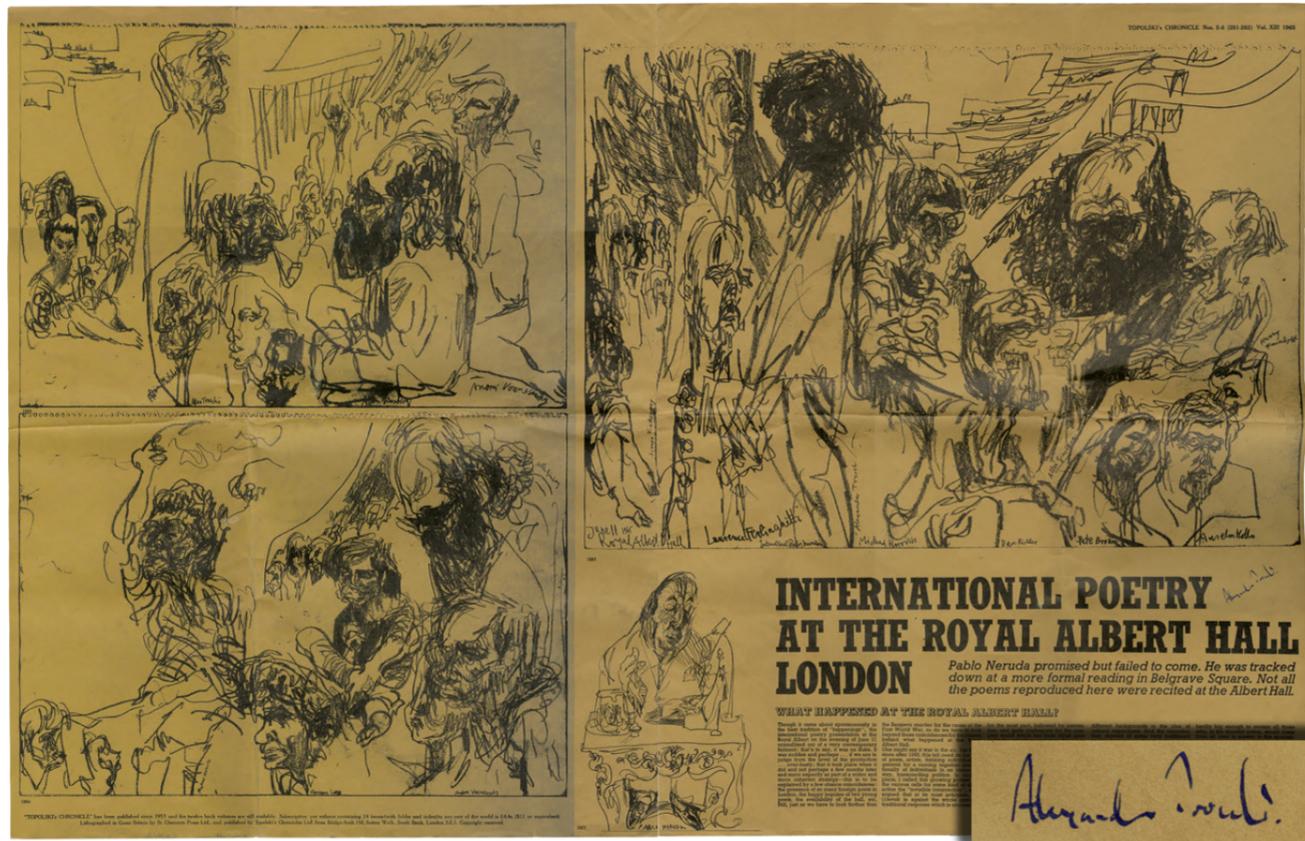
First letter: Single leaf, 9 x 13.5 inches, writing on both recto and verso. Near Fine, folded twice for mailing, with accompanying mailing envelope,

postmarked October 21, 1913 and stamped Fritz Lang - Atelier [Gallery]. Envelope Very Good, with opened corner missing. Text in German, with rough translation provided.

Second letter: Four leaves, 9 x 13.5 inches, with writing on both rectos and versos, excepting the fourth leaf, which is recto only. Near Fine, folded twice for mailing, with accompanying mailing envelope without postmark. Envelope Very Good, with opened corner missing. Text in German, with rough translation provided.

McGilligan, p. 30.

\$1850



12 Signed by Trocchi
ALEXANDER TROCCHI (TEXT)
FELIKS TOPOLSKI (ILLUSTRATOR)
 Original broadside for a reading at the Royal Albert Hall on June 11, 1965

London: Feliks Topolski, 1965. First and only edition. Folded broadside, revealing when unfolded a large scale graphic and textual portrayal of a poetry reading that became a watershed moment in 1960s British counterculture. Signed by Alexander Trocchi at the inclusion of his essay.

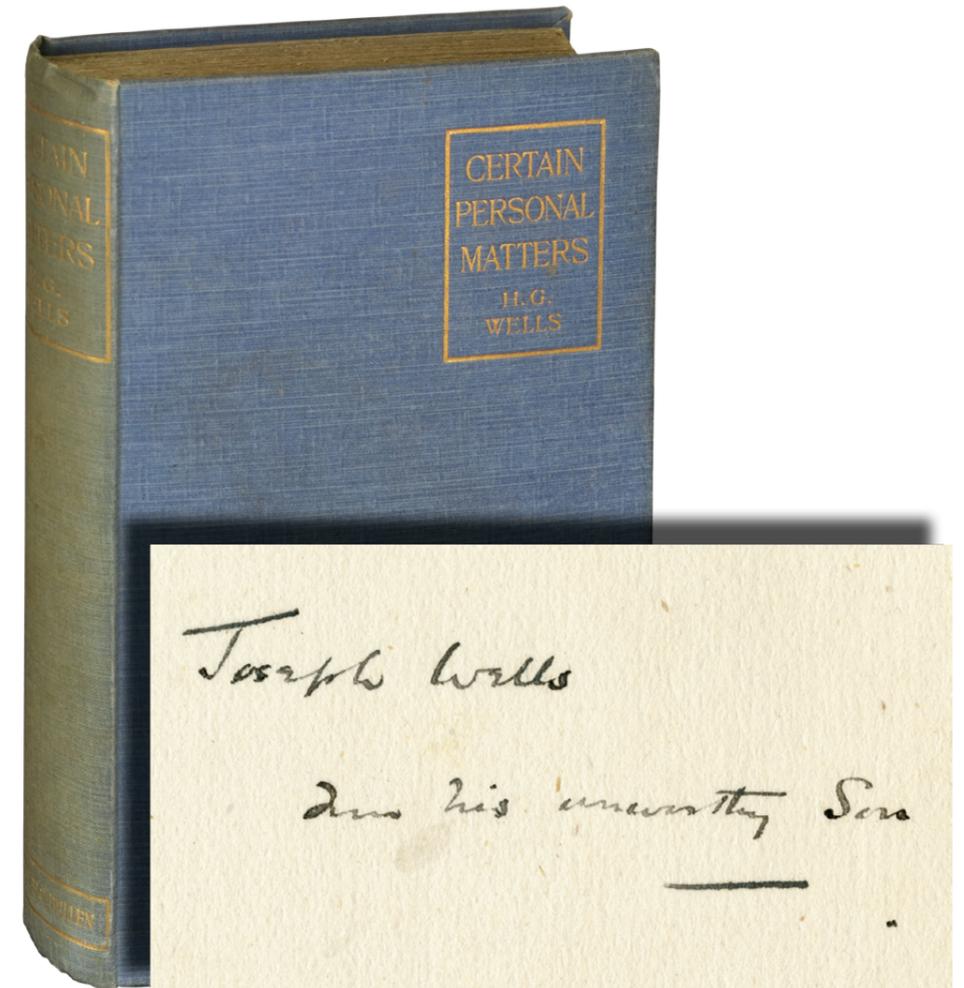
The broadside was published as a part of Topolski's prolific ongoing *Chronicle* series (this being Vol. XIII, Nos. 281-282). The recto of the broadside includes illustrations after Topolski's drawings of many of the reading's participants, including a very large portrait of Allen Ginsberg, Trocchi, and others, with

Trocchi's essay below. The verso includes poems from a number of poets, each reproduced from the respective poet's original holograph.

Trocchi's essay is a document of the event, and notes that "Pablo Neruda promised but failed to come. He was tracked down at a more formal reading in Belgrave Square." Trocchi, along with Michael Horovitz and John Hopkins, coordinated the event.

23 x 36 inches (58.5 x 91.5 cm) unfolded. Near Fine.

\$1800



13 Inscribed by Wells to his father
H.G. WELLS
 Certain Personal Matters

London: Lawrence Bullen, 1898 actually published 1897. First Edition. and correct first, preceding the colonial edition published just after by Heinemann. Catalog in the rear dated 1897, as called for. Inscribed by Wells to his father on the half-title page: "Joseph Wells / from his unworthy son."

A significant inscription, not only in terms of the recipient, but the content. Wells was a failure in a variety of apprenticeships as a young man before finally finding success as a writer, and like his mother, had a difficult relationship with his father. *Certain Personal Matters* is a collection of essays by

Wells, some humorous and some autobiographical, that for the most part originally appeared in British periodicals such as *Pall Mall*, *New Budget*, and *The Saturday Review*.

Very Good plus in original cloth-covered boards, slightly cocked, a couple of corners bumped, with some slight fading to the spine cloth. Gilt rule and titles on the front board and spine quite clean and bright. A very nice copy overall, and a superb association.

\$3500

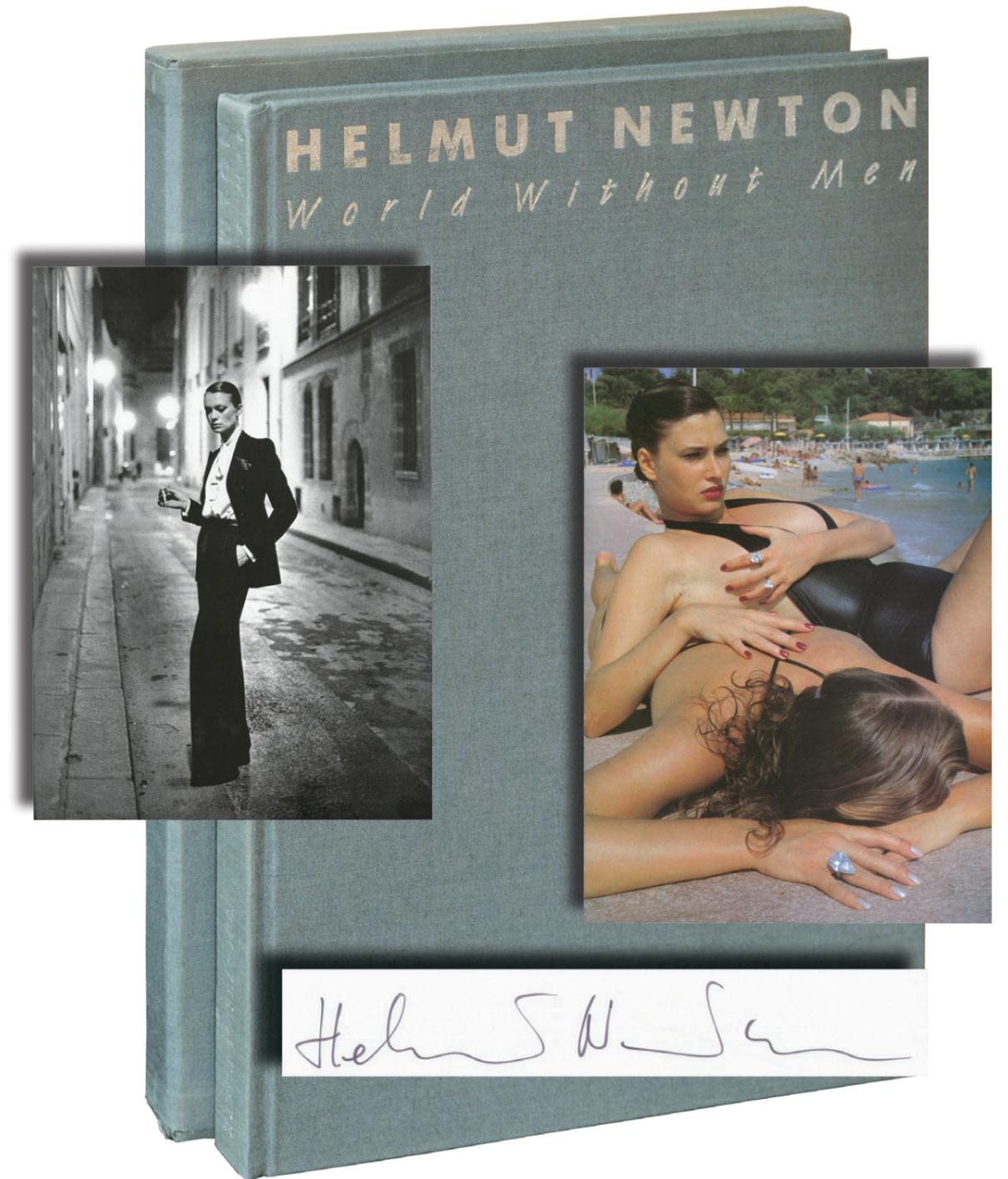


14 HORST P. HORST
Form

Altadena, CA: Twin Palms, 1992. First Edition. One of 100 numbered copies (this being No. 57) signed by Horst. A wonderful retrospective of the great fashion photographer's work, with photographs ranging from 1932 to 1990.

Fine and unread in a Fine dust jacket and slipcase, as issued.

\$1275

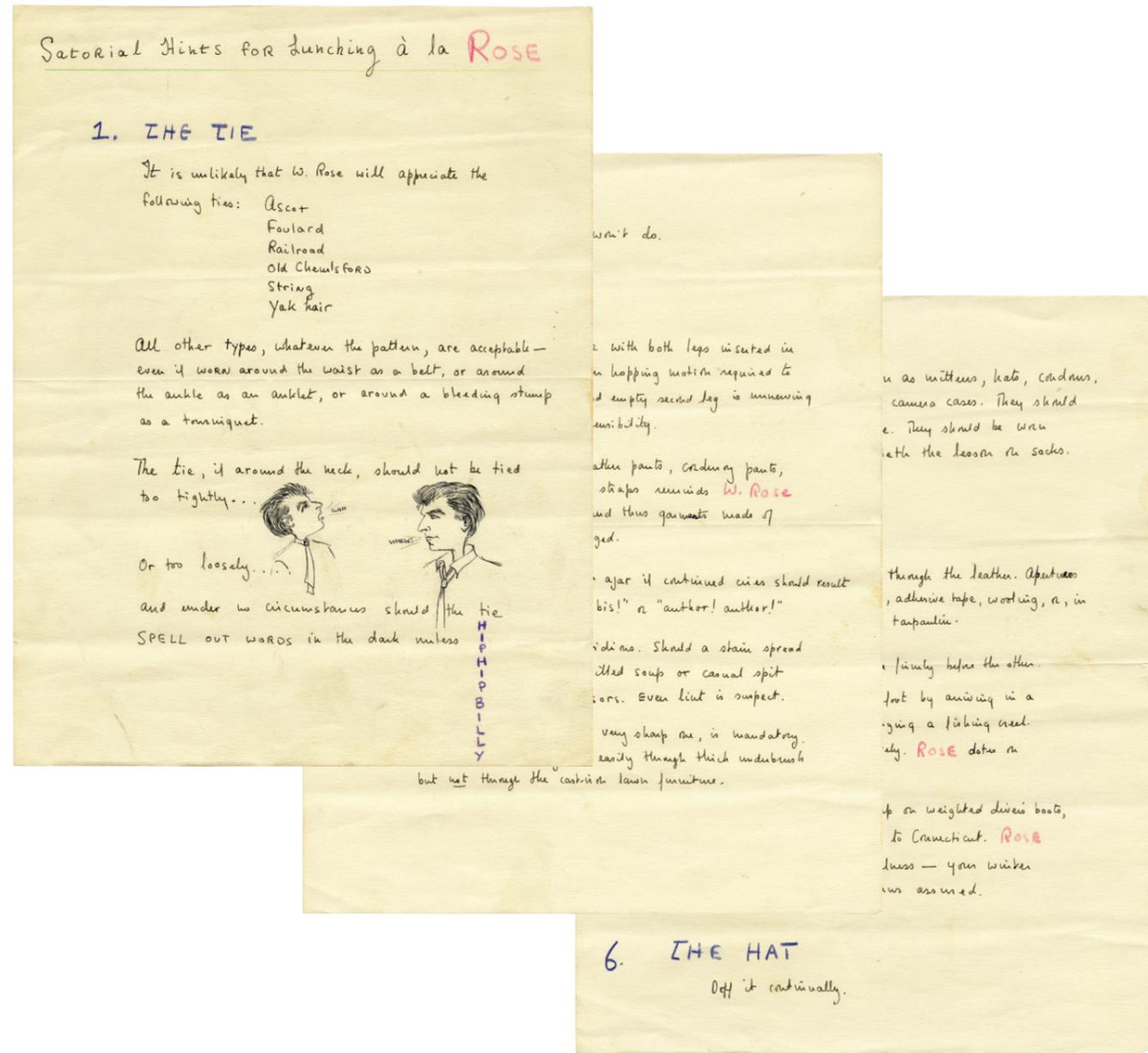


15 HELMUT NEWTON
World Without Men

New York: Xavier Moreau, 1984. First Edition. One of an unstated number of copies signed by Helmut Newton at the rear, underneath the indication that this catalog represents a traveling exhibition that is scheduled to appear in Europe and the United States. Not to be confused with the more common trade edition, which has a dust jacket and no slipcase. Extremely scarce.

Fine in gray cloth-covered boards and slipcase and silver stamping as issued.

\$1450



**16 WILLIAM PENE DUBOIS (ILLUSTRATIONS)
TERRY SOUTHERN (TEXT)
WILLIAM ROSE (SCREENWRITER, SUBJECT)
Satorial Hints for Lunching à la Rose**

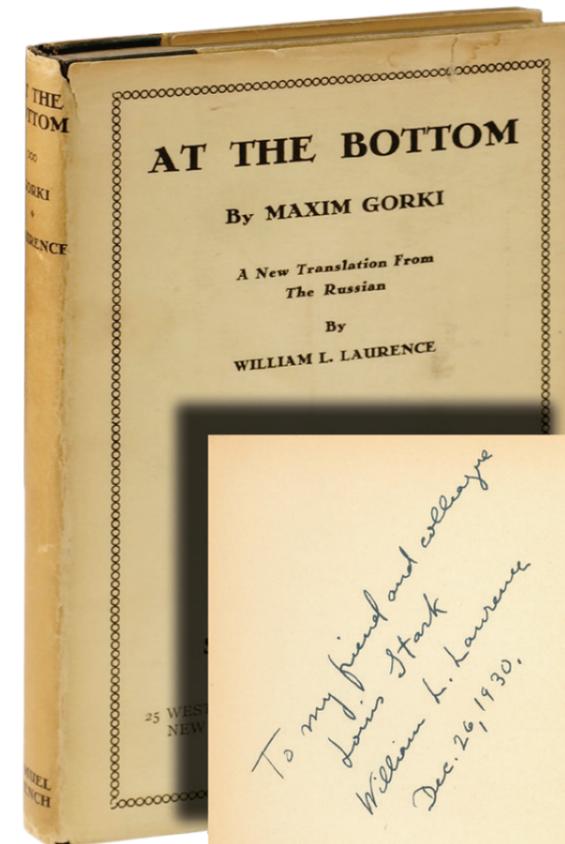
Circa 1956-1959. Unpublished manuscript for an illustrated humorous essay by Terry Southern and William Pene Dubois, satirizing (or perhaps elucidating) the dress habits of their distinguished friend, American screenwriter William Rose.

Southern and Dubois met in the late 1950s, both under the tutelage of William Styron, while both of them were associated with *The Paris Review*.

During this time William Rose wrote his most famous screenplay, *The Ladykillers* (1955) as well as the British classic, *The Maggie* (1954). He would go on to win an Academy Award for his original screenplay *Guess Who's Coming to Dinner* (1967).

3 leaves, 8 x 10 inches. Ink and colored pencil.

\$1850



17

A nice association between two Pulitzer Prize winning journalists

**MAXIM GORKI (AUTHOR)
LOUIS STARK (JOURNALIST)
WILLIAM L. LAURENCE (JOURNALIST)
At the Bottom**

New York and London: Abelard-Schulman, 1930. First Edition in English. Association copy, inscribed by the translator William L. Laurence to Louis Stark in the year of publication: "To my friend and colleague, Louis Stark / William L. Laurence / Dec. 26, 1930."

Both Laurence and Stark were winners of the Pulitzer Prize for Journalism, in 1937 and 1942 respectively.

Near Fine in a Near Fine dust jacket. Jacket shows a couple of short closed tears and moderate tanning to the spine.

\$375

18

**FRANK LLOYD WRIGHT
Business Card**



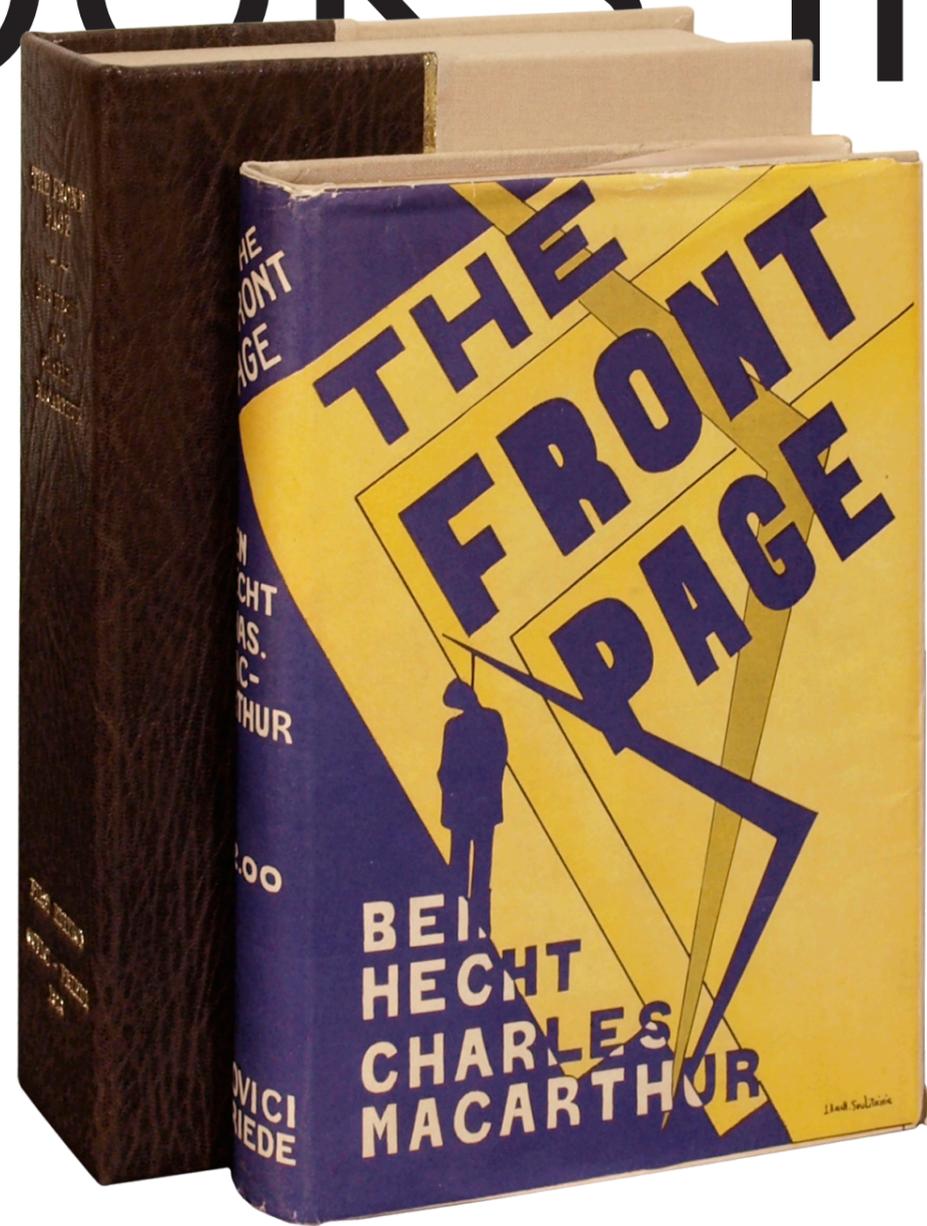
Circa 1951. A business card from Frank Lloyd Wright's San Francisco office, belonging to Aaron Green. Included is a contemporary business card from Aaron Green Architects.

On a visit in 1951 to Taliesin West, Frank Lloyd Wright's home and studio near Scottsdale, Arizona, Aaron Green mentioned that he was planning to relocate his architectural firm to San Francisco. To his surprise, Wright suggested a joint venture, as he had many projects there, including a bridge across San Francisco Bay. During their time together, Wright and Green worked together on the V.C. Morris Gift Shop (Wright's only commercial project) and Wright's last major project, the Marin County Civic Center, among other endeavors. Green, who had been an apprentice at Taliesin, was responsible for carrying the Marion County Civic Center project to completion after Wright's death in 1959.

3.5 x 2 inches. Near Fine.

\$500

BOOKS INTO FILM BO



19 BEN HECHT AND CHARLES MACARTHUR The Front Page

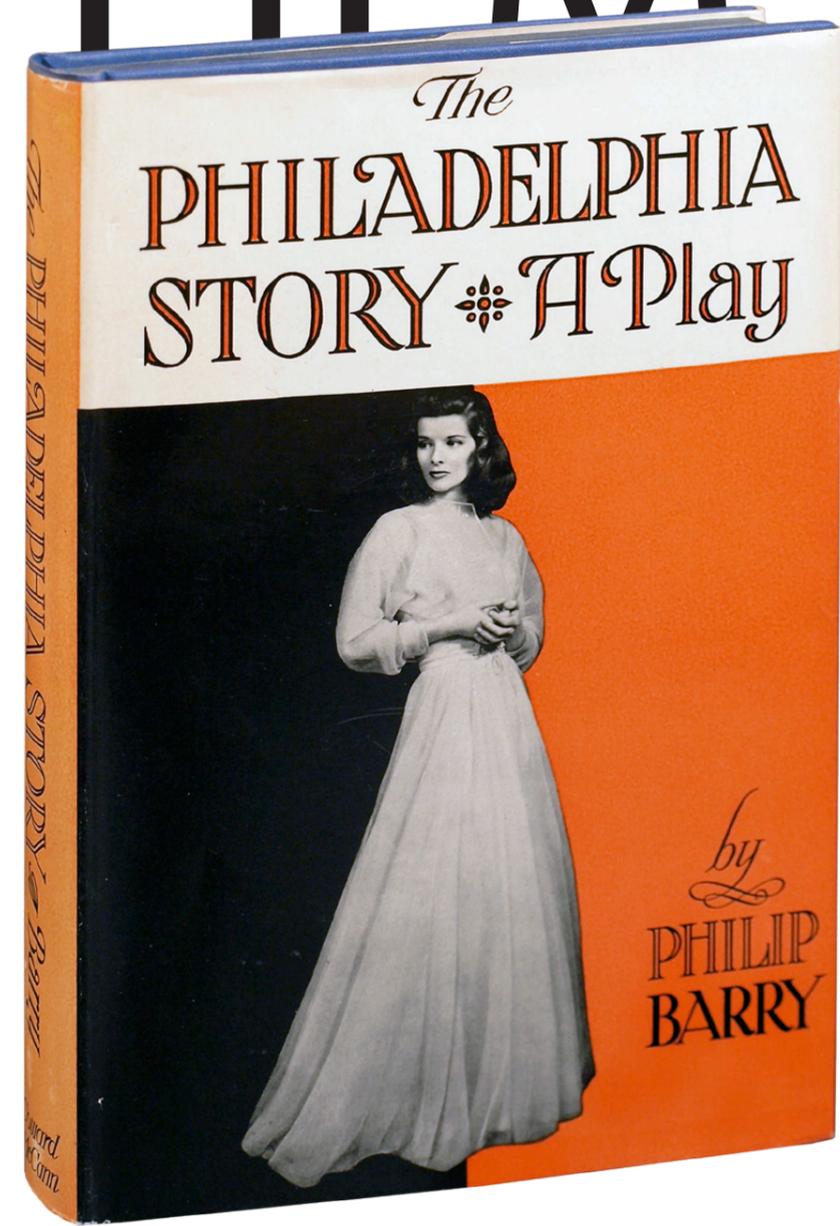
New York: Covici Friede, 1928. First Edition.

Hecht and MacArthur's most important book, and the rarest by a country mile, this being the only copy in a collectible jacket we have ever seen. A drama that is the basis for three key films: *The Front Page* in 1931 with Adolphe Menjou and Pat O'Brien, *The Front Page* in 1974 with Jack Lemmon and Walter Matthau, and most importantly of all, the classic screwball comedy *His Girl Friday*, with Cary Grant and Rosalind Russell in 1940.

A cornerstone film source title by two of the greatest screenwriters of Hollywood's golden era.

Near Fine in a Near Fine example of the rare dust jacket. In a custom quarter-leather clamshell box.

\$8500

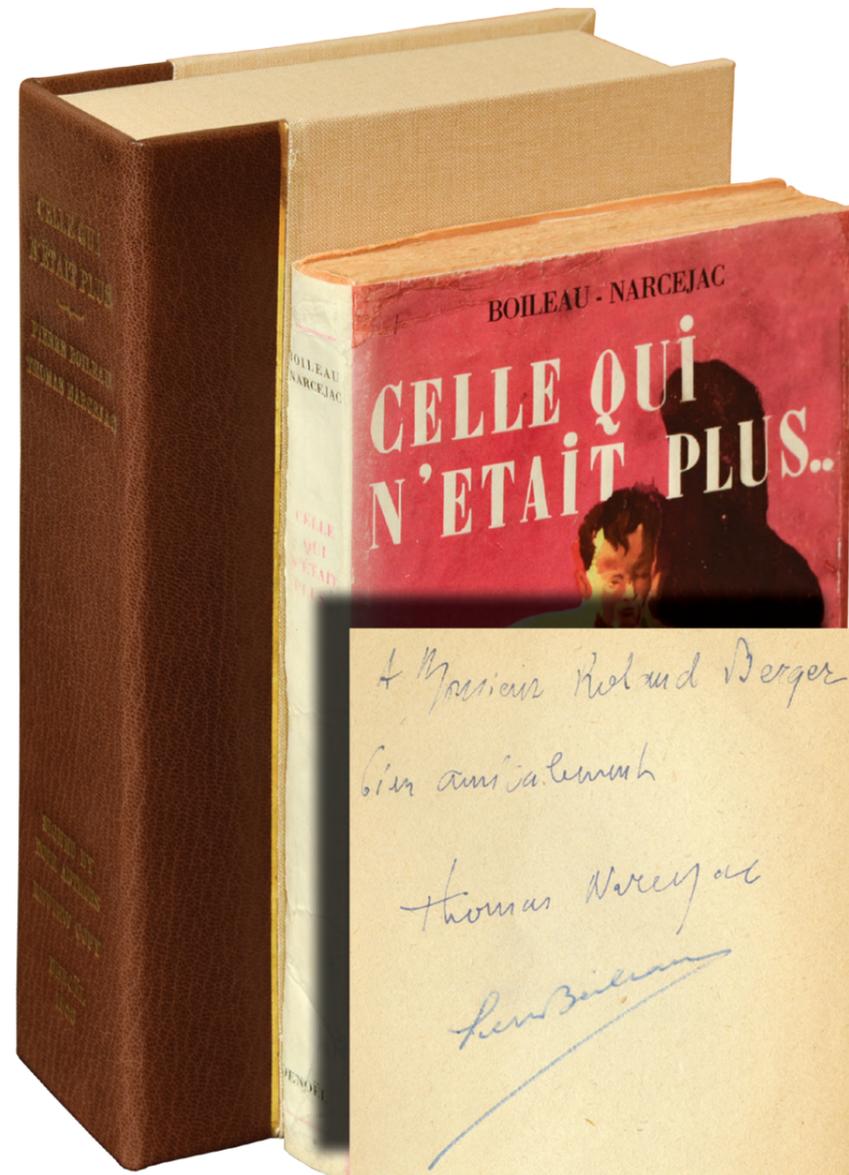


20 PHILIP BARRY The Philadelphia Story

New York: Coward-McCann, 1939. First Edition. A play that was written for Hepburn and one that, thanks to her foresight and help, became the basis for the classic 1940 film, directed by George Cukor and starring Hepburn, Cary Grant and James Stewart.

Fine in a Near Fine dust jacket. Simply a stunning copy of a book that, in our experience, always turns up well worn (when it turns up at all). Mild offsetting to the front endpaper, very slight fading to the jacket spine, otherwise little to say regarding condition.

\$4000



21

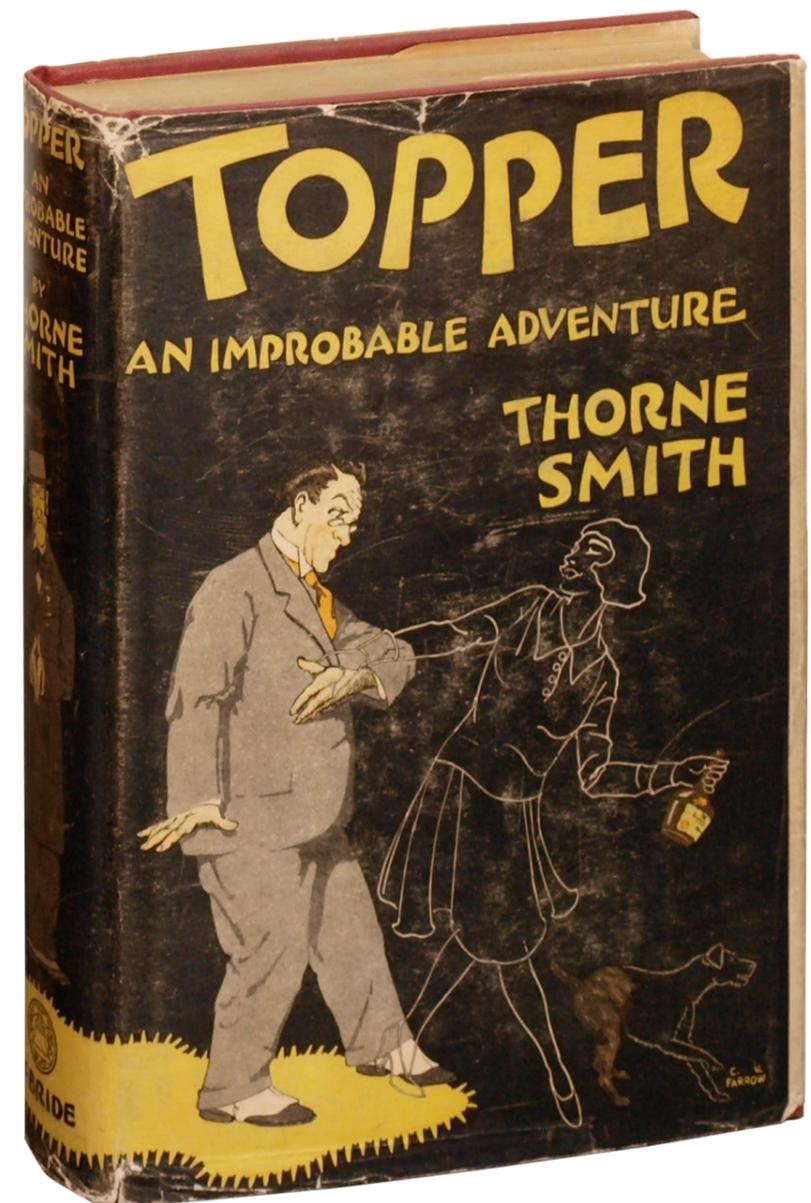
Review copy, signed by Boileau and Narcejac
PIERRE BOILEAU AND THOMAS NARCEJAC
 Celle Qui N'Etait Plus

Paris: Denoel, 1952. First French Edition, preceding all others. Signed by both Boileau and Narcejac, and rare thus. French review copy, with the necessary PRESSE punch-stamp present on both the rear panel of the jacket and the book.

The writing team's first effort, basis for Henri-Georges Clouzot's 1955 masterpiece, *Diabolique*, starring Simone Signoret. Before Clouzot had even finished making the film, Alfred Hitchcock had secured the rights to the duo's next book, which would become the basis for his masterpiece, *Vertigo*. A cornerstone film source title, and a classic of European crime fiction.

Very Good in wrappers, in a Very Good plus example of the rare dust jacket. Book has a tiny name at the top of the front panel, minor splitting at the spine ends, and a slight lean and roll. The jacket has had some careful restoration at the spine ends, is lightly worn otherwise, and presents nicely.

\$1350



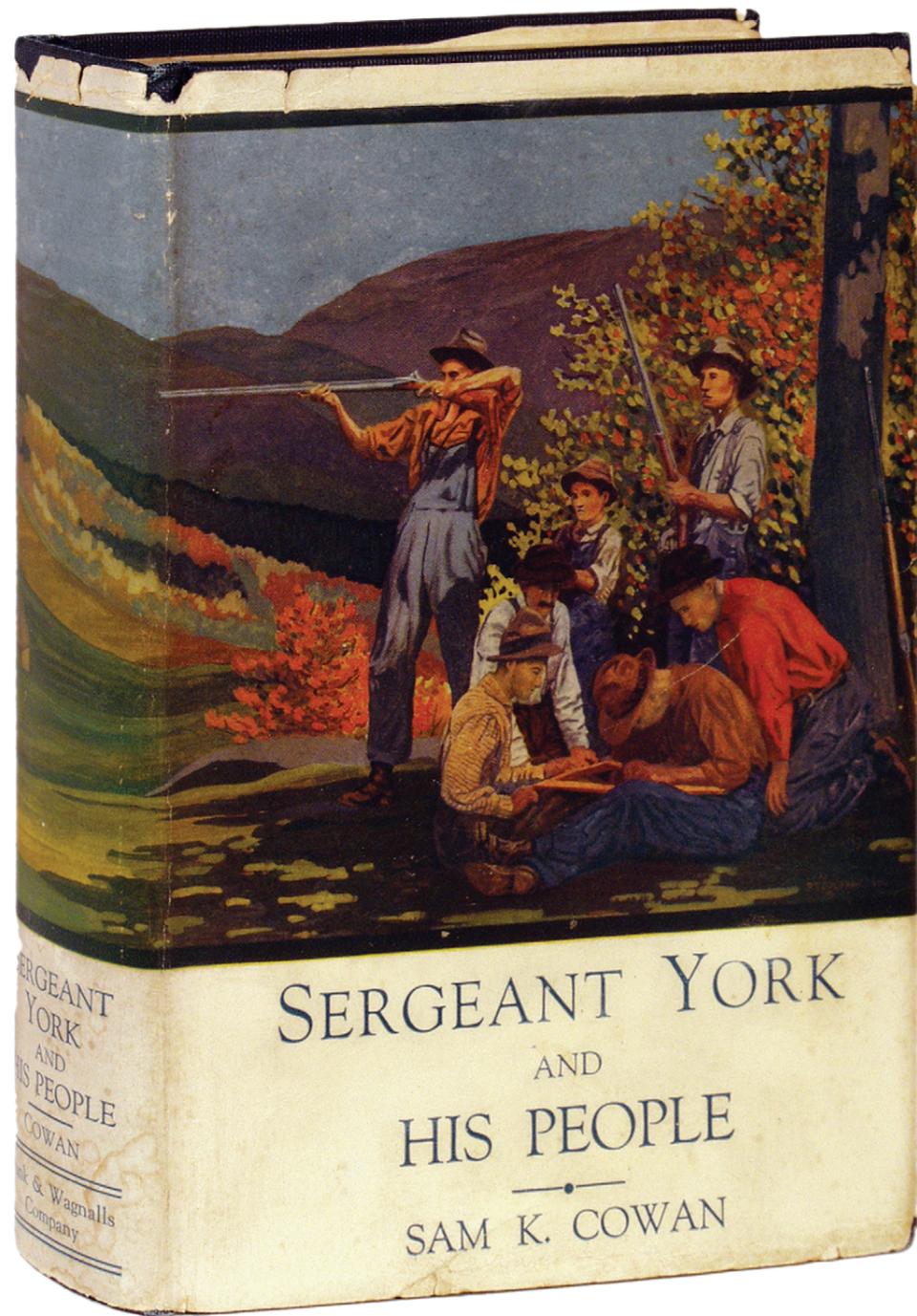
22

THORNE SMITH
 Topper: An Improbable Adventure

New York: Robert M McBride, 1926. First Edition. Basis for the classic 1937 screwball comedy, written for the screen by Eric Hatch (among others) and starring Cary Grant and Constance Bennett.

Fine in a Very Good plus, unrestored example of the rare dust jacket. Jacket is bright, with a few short closed tears and some shallow creasing at the spine ends.

\$4750

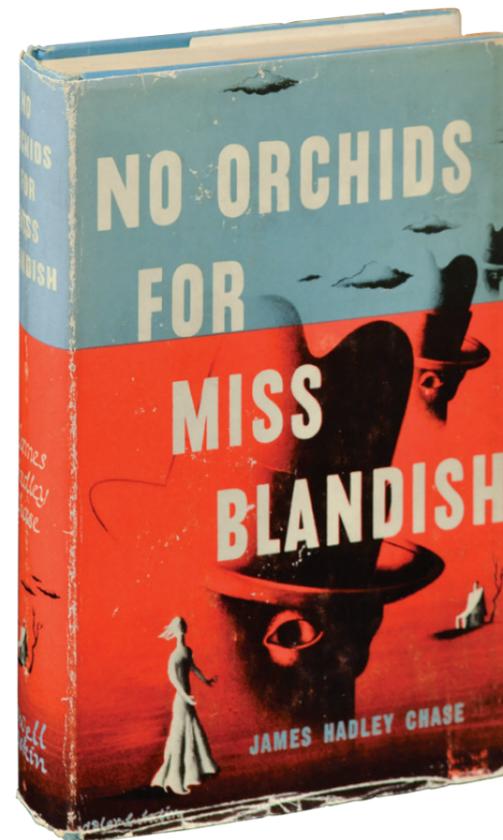


23 SAM K. COWAN
Sergeant York and His People

New York and London: Funk and Wagnalls, 1922. First Edition. Along with the later book by Tom Skeyhill, the factual basis for the classic 1941 film directed by Howard Hawks and starring Gary Cooper. The real-life Alvin York, famed World War I "hillbilly sharpshooter" from Tennessee, reportedly allowed the film to be made only on the condition that he be portrayed by Cooper.

Near Fine in a Very Good plus example of the scarce dust jacket. Spine gilt is very slightly dulled but completely intact. Jacket is bright, with small chips at the crown and a couple of corners. A very presentable copy, the only one we have ever encountered in a jacket.

\$1450

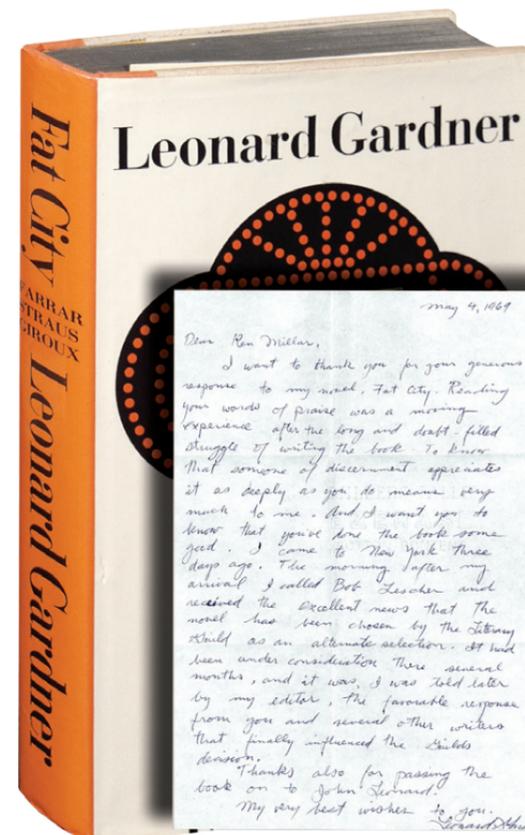


24 JAMES HADLEY CHASE
No Orchids for Miss Blandish

New York: Howell Soskin, 1942. First American Edition. Basis for two films: the first a notoriously violent (but faithful) British adaptation in 1948 starring Linden Travers and Jack La Rue; the second version, *The Grissom Gang*, was made in 1971, directed by Robert Aldrich and starring Kim Darby, Scott Wilson and Tony Musante. Chase's second book and first hardcover, a high spot of hard-boiled crime fiction.

Near Fine in a strong Very Good plus dust jacket. Jacket is quite bright and colorful, with none of the usual fading to the red portion of the spine, only a couple of nicks and rubbing to extremities.

\$450



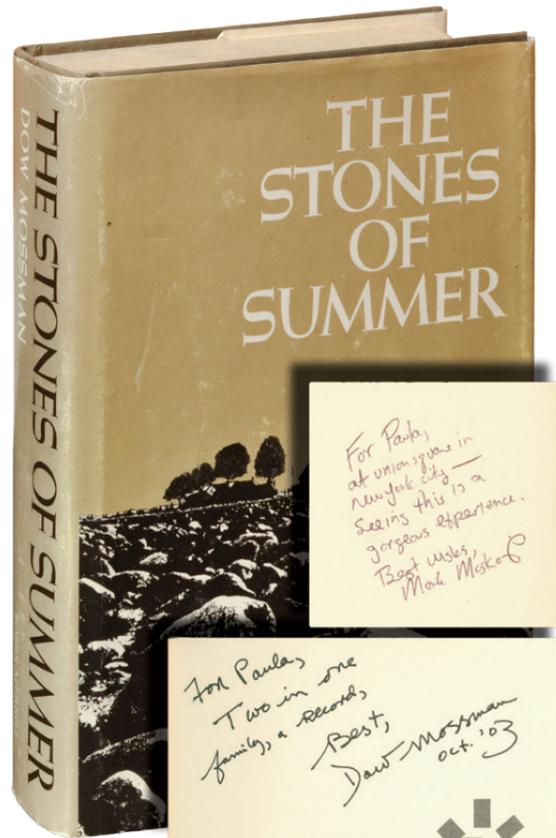
25 With signed ALS from Gardner to Kenneth Millar
LEONARD GARDNER
Fat City

New York: Farrar Straus Giroux, 1969. First Edition. Laid in is a one-page Autograph Letter Signed to Kenneth Millar (better known under his pen name, Ross Macdonald) thanking Millar for his kind words about the book that appear as a blurb on the rear flap, and relating the news that Millar's blurb helped to get the book chosen by the Literary Guild as an alternate selection.

The author's first novel, basis for director John Huston's critically-acclaimed 1972 film starring Stacy Keach, Jeff Bridges, Susan Tyrell and Candy Clark.

Fine in Near Fine dust jacket. Jacket is Fine but for some vertical creasing at the edge of the front flap. A lovely copy, and a terrific association.

\$475



26

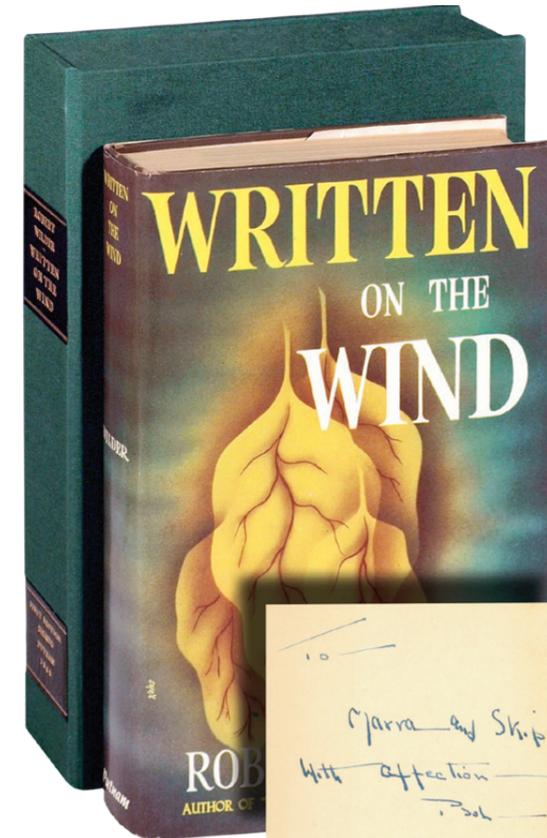
Signed by the author and the film director
Dow Mossman
 The Stones of Summer

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

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

Light foxing to the boards and top page edges, else Near Fine in a Near Fine dust jacket.

\$675



28

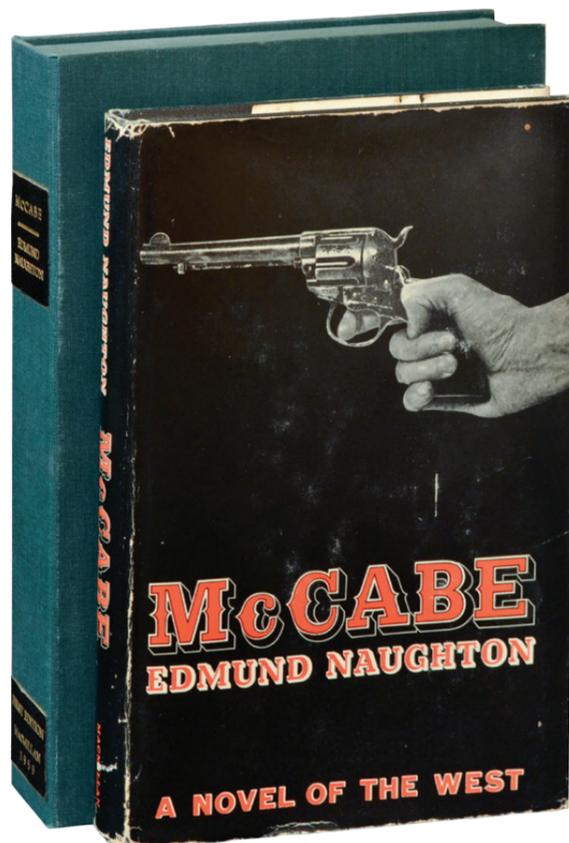
Signed by Wilder
ROBERT WILDER
 Written on the Wind

New York: G.P. Putnam's Sons, 1946. First Edition. Warmly inscribed by the author on the front endpaper.

Basis for the 1956 film classic directed by Douglas Sirk and starring Rock Hudson, Lauren Bacall, Robert Stack and Dorothy Malone.

Fine in a Near Fine dust jacket. Jacket has a dampstain at the bottom rear flap, visible mainly at the verso, book not affected. Extremely scarce in jacket, and even more so signed. In a custom clamshell box.

\$550



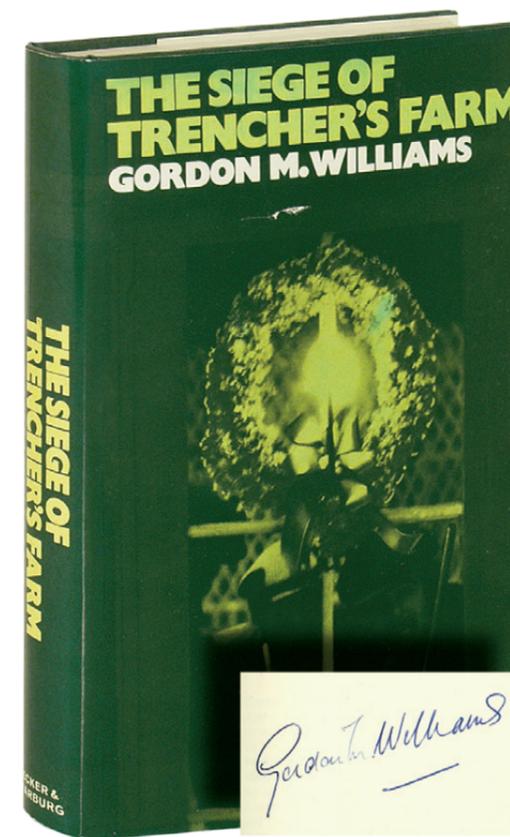
27

EDMUND NAUGHTON
 McCabe

New York: Macmillan, 1959. First Edition. Basis for the classic 1971 film, *McCabe and Mrs. Miller*, directed by Robert Altman and starring Warren Beatty and Julie Christie. In a custom clamshell box.

Near Fine in a Near Fine, price-clipped dust jacket. A superior example, with no fading whatsoever to the red lettering at the spine panel.

\$350



29

Signed by Williams
GORDON D. WILLIAMS
 The Siege of Trencher's Farm

London: Secker and Warburg, 1969. First Edition. Signed by the author on the front endpaper. Basis for Sam Peckinpah's violent 1971 film classic, *Straw Dogs*, starring Dustin Hoffman, Susan George, and a bunch of kill-crazy Devon townies.

Fine and unread in a Fine dust jacket. Tiny nick to the front panel, else an exceptional copy.

\$450

ELVIS PRESLEY ELVIS PRESLEY



Born in Lafayette, Indiana, Norman Bergsma was a press photographer who worked for over 60 years for *The Memphis Commercial Appeal*, *The Cleveland Plain Dealer*, and finally *The Albuquerque Tribune*. In his heyday with *The Memphis Commercial Appeal*, Bergsma photographed Elvis Presley at the beginning of Presley's career in 1958, the Beatles during their first visit to America in 1964, American presidents, sports figures, political icons, popes, Roy Rogers and Dale Evans, and many others.

Thomas Ashe was Bergsma's representative in Albuquerque from 1998 until Bergsma's death in 2014. The photos offered here were struck by Bergsma in 1998 in various sized editions. These editions were handled by Ashe from that time until unsold prints were acquired by Royal Books. Each print is accompanied by a letter of provenance from Ashe, and all are double weight silver gelatin black and white prints.

30

NORMAN BERGSMAS

Elvis Presley standing with parents and their new Cadillac in front of his home in Memphis, Tennessee

1958. Elvis Presley standing in front of his home on Audubon Drive in Memphis, Tennessee, along with his father and mother, and along with their first Cadillac. Both the house and the car were purchased by Elvis with royalties earned from his single, "Heartbreak Hotel."

One of an edition of 34 prints (this being No. 1) signed and numbered by Bergsma at the bottom margin.

16 x 20 inches (40.5 x 51 cm). A few tiny specks of rubbing, else Fine. Archival matted and framed.

\$9500



31 **NORMAN BERGSMASMA**
 Elvis Presley and Carl Perkins signing autographs after a performance in Memphis

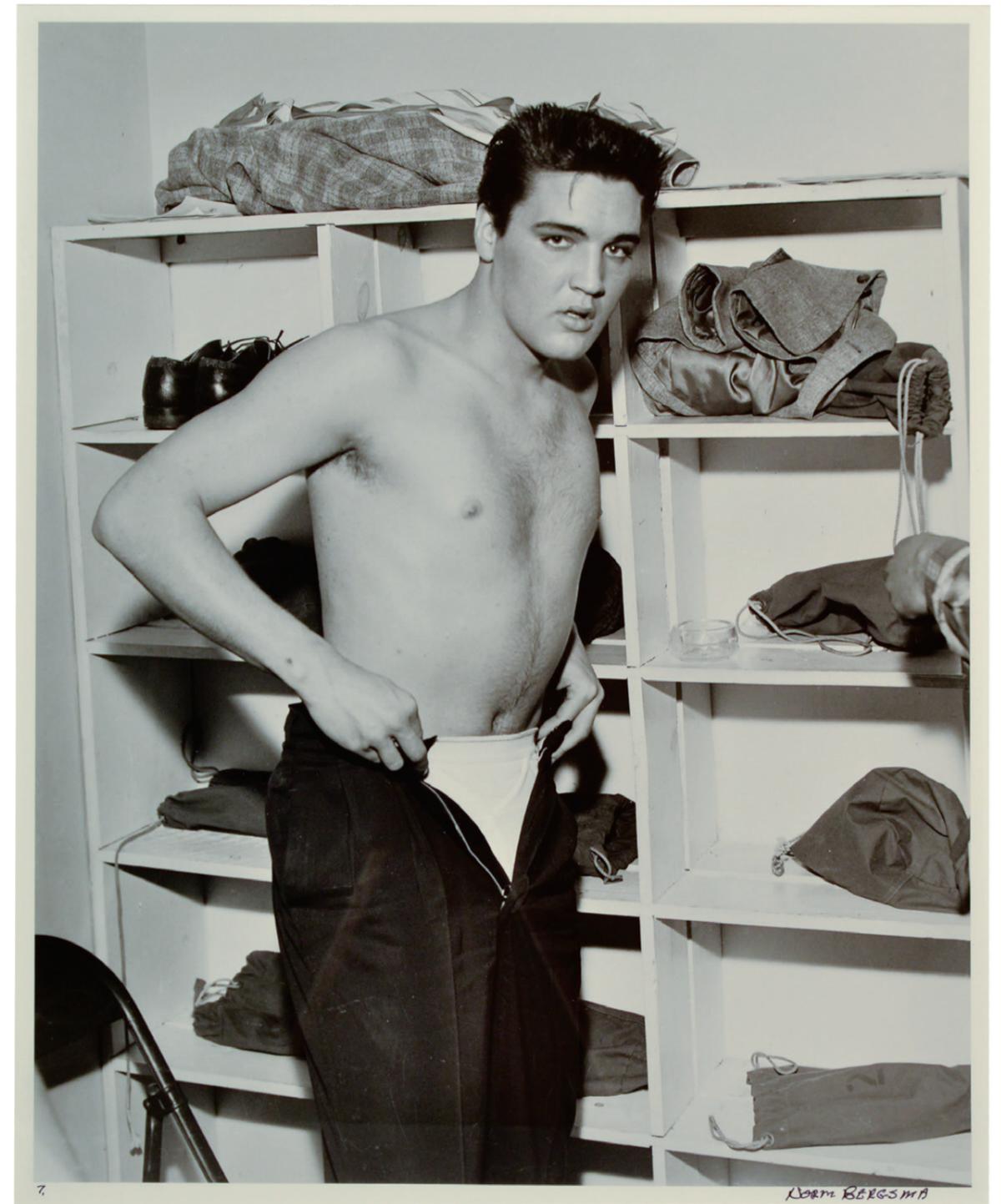
1958. Elvis Presley and Carl Perkins signing autographs after a performance in Memphis, 1958. One of an edition of 6 prints (this being No. 6) signed and numbered by Bergsma at the bottom margin.

An incredibly significant photograph, picturing the man who wrote "Blue Suede Shoes" standing next to the man who would immortalize it, captured during

the very brief period when Presley would be able to do something as simple as stand in a crowd and sign autographs.

16 x 20 inches (40.5 x 51 cm). Fine. Archivaly matted and framed.

\$8250

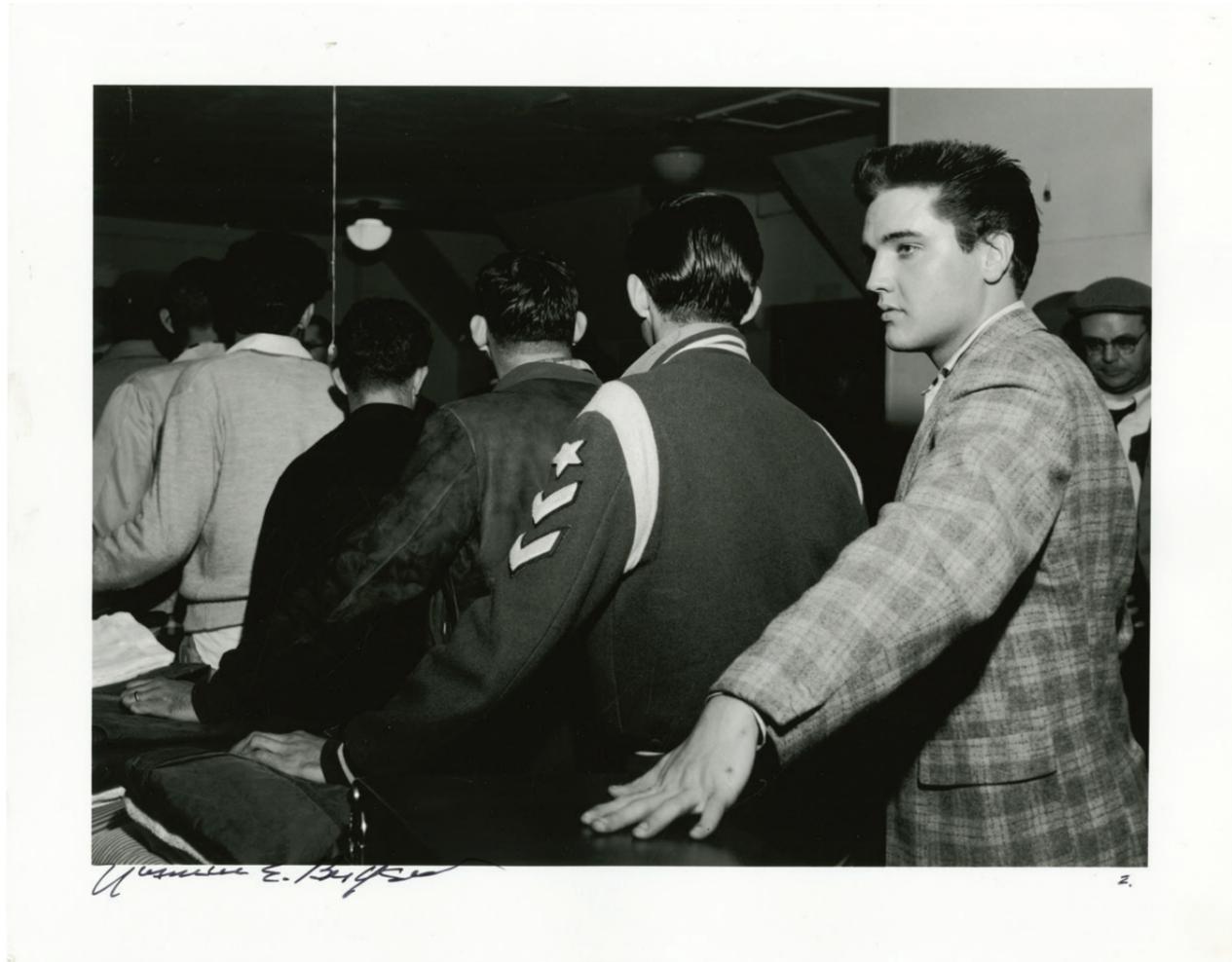


32 **NORMAN BERGSMASMA**
 Elvis Presley putting on pants for his 1958 Army induction

1958. Elvis Presley getting into uniform for his induction to the US Army on March 24, 1958, standing next to his locker. One of an edition of 34 prints (this being No. 7) signed and numbered by Bergsma at the bottom margin.

16 x 20 inches (40.5 x 51 cm). Fine. Archivaly matted and framed.

\$8500



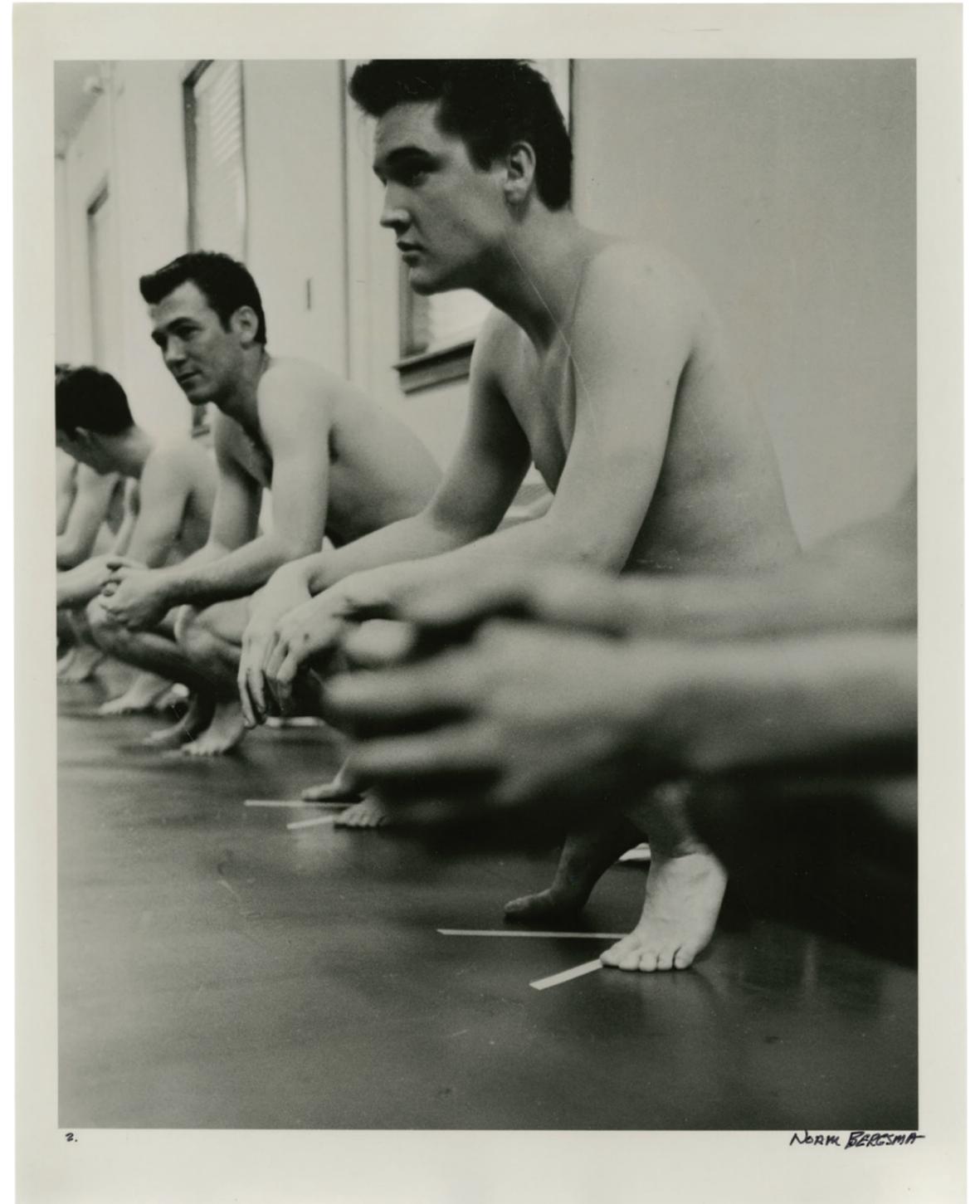
33

NORMAN BERGSMA
 Elvis Presley in line for his 1958 Army induction

1958. Elvis Presley in line for his induction to the US Army on March 24, 1958. One of an edition of 6 prints (this being No. 2) signed and numbered by Bergsma at the bottom margin.

11 x 14 inches (28 x 35.5 cm). Fine.

\$3500



34

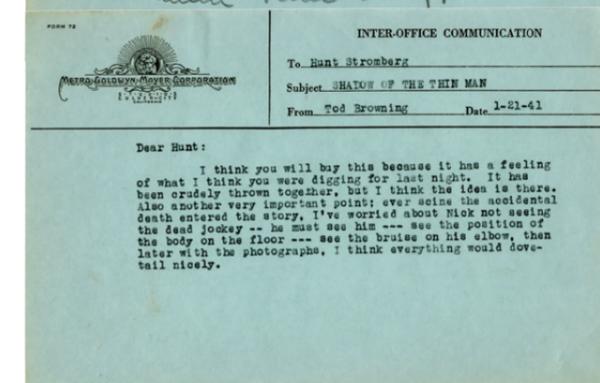
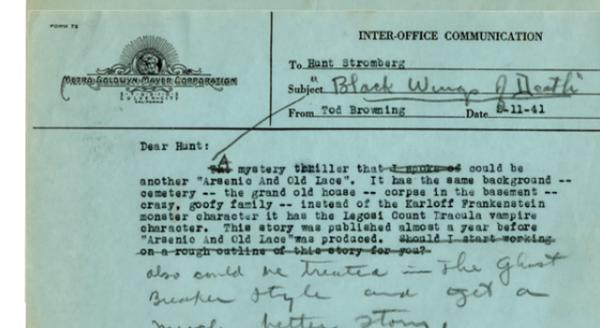
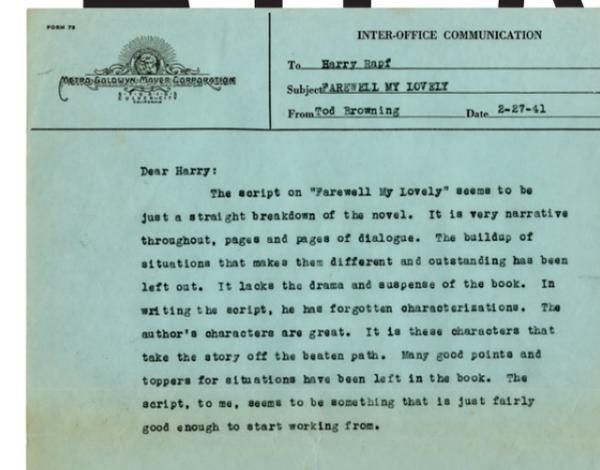
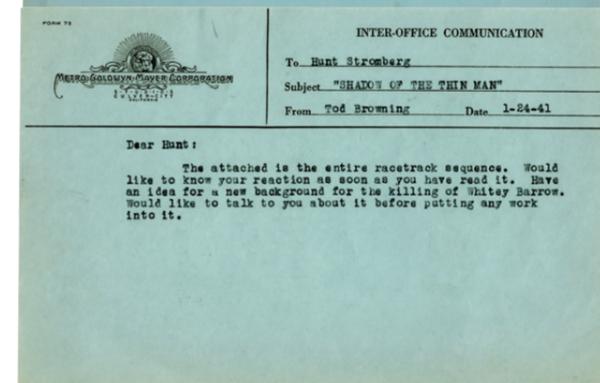
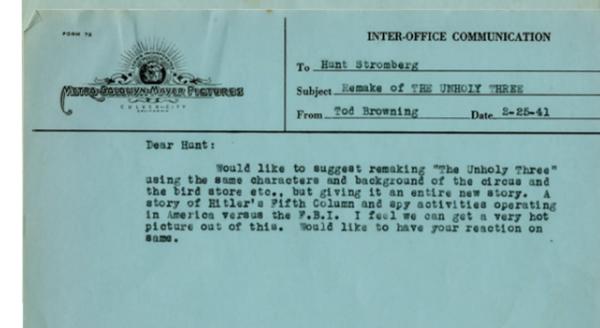
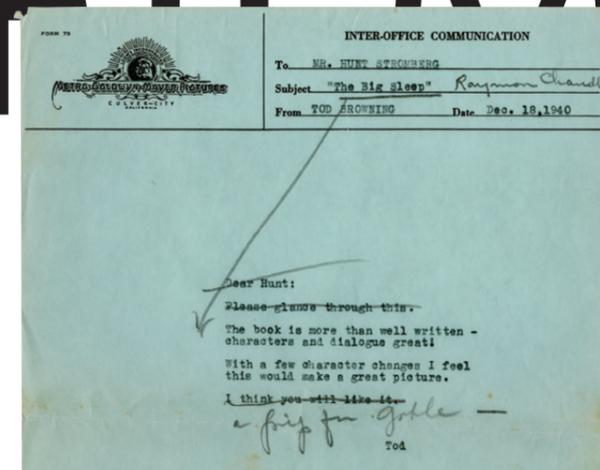
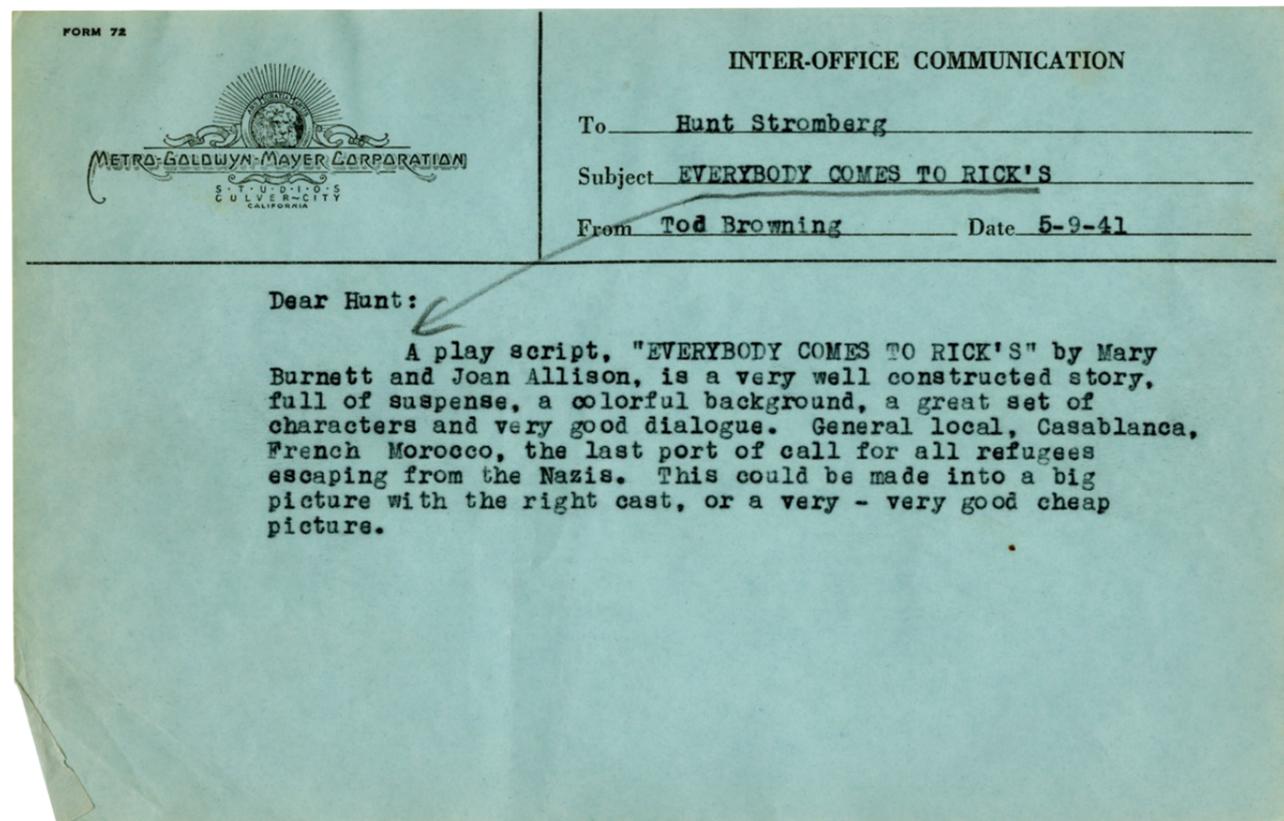
NORMAN BERGSMA
 Elvis Presley undressed for his 1958 Army induction

1958. Elvis Presley squatting naked as part of his induction to the US Army on March 24, 1958, along with several other naked inductees. One of an edition of 4 prints (this being No. 2) signed and numbered by Bergsma at the bottom margin.

11 x 14 inches (28 x 35.5 cm). Fine.

\$2500

FILM FILM FILM FILM FILM



35 TOD BROWNING Archive of memorandums, many annotated, written during Tod Browning's tenure as a story editor for MGM, 1940-1941

Los Angeles, CA: Metro-Goldwyn-Mayer, 1940-1941. Archive of over 60 retained memorandums from Browning's files, all made during his tenure as a story editor at MGM between 1940 and 1941, and all on MGM memorandum forms, written mostly to Hunt Stromberg. The memos include many handwritten notations (mostly additions) in Browning's hand, and address a wide variety of films that were ultimately produced with great success (*Casablanca*, *The Big Sleep*, *Murder My Sweet*, *The Thin Man* series), produced and directed by Browning (the remake of *The Unholy Three*), films that went criminally unmade (*Black Wings Has My Angel*), small second features, and unproduced films.

Browning's function as a story editor for MGM was to scout for and read novels, plays, short stories, and other material, and try to find potential material for the studio to buy and produce. He was a known quantity from his directorial work in the 1930s (*Dracula*, *Freaks*), and worked closely with one of the top MGM producers, Hunt Stromberg.

Most of the memos are fairly short and to the point, but it is fascinating to see what a sharp eye Browning had for a good story, and how well he understood a good film property when he read one.

The crown jewel in the archive, without question, is a memo regarding an obscure play that Browning

spotted as a potentially inexpensive and successful film—advice that Stromberg rejected to financial disadvantage:

"EVERYBODY COMES TO RICK'S" dated 5-9-41. Text in full: "Dear Hunt, A play script, Everybody Comes To Rick's by Mary Burnett and Joan Allison, is a very well constructed story, full of suspense, a colorful background, a great set of characters and very good dialogue. General local, Casablanca, French Morocco, the last port of call for all refugees escaping from the Nazis. This could be made into a big picture with the right cast, or a very - very good cheap picture."

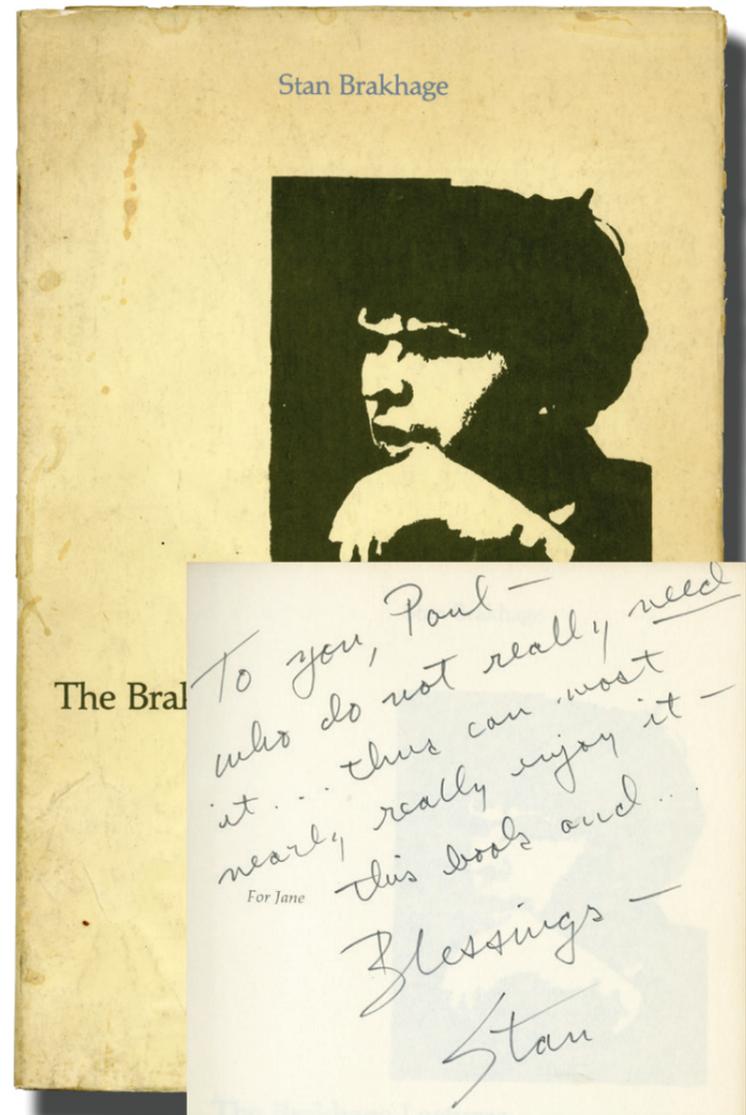
The project ended up at Warner Brothers and became *Casablanca*. Warners was the same studio

where many of Browning's picks ended up after Stromberg rejected them (including *The Big Sleep* and *Farewell, My Lovely*), becoming some of the most highly regarded and loved movies of all time.

Offered along with the archive are two of Browning's own manuscript recipes for Pork Sausage Pie and Upside-Down Fruit Ham Loaf, written on his Malibu letterhead. Undated, but being that they came from the same MGM file, likely from 1940-1941.

Memos variously full size 8.5 x 11 inches or half size at 4.25 x 5.5 inches, all Very Good or better. Recipes 8.5 x 11 inches on Browning's printed stationery, Very Good.

\$4500



36

Inscribed to Paul Sharits
Stan Brakhage
THE BRAKHAGE LECTURES

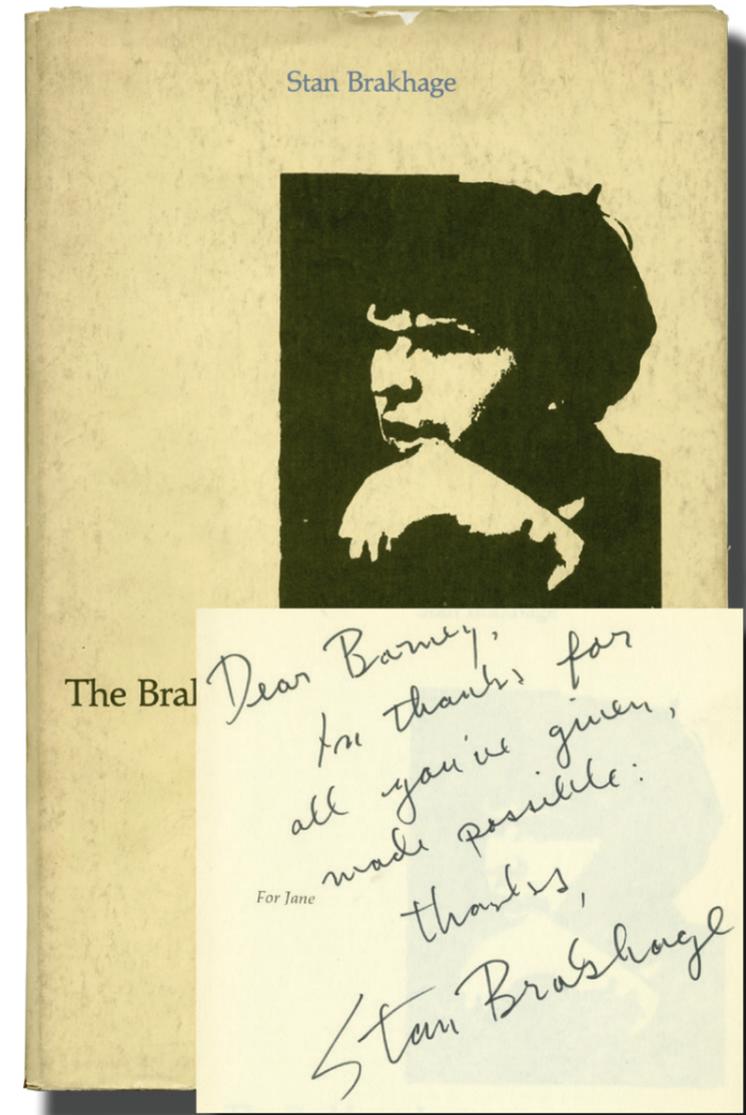
Chicago: The Goodlion, 1972. First Edition. Inscribed by Brakhage on the front endpaper to filmmaker Paul Sharits: "To you, Paul - / who do not really need it... thus can most nearly really enjoy it / this book and ... / Blessings / Stan."

An experimental filmmaker and artist, Paul Sharits was a contemporary of Brakhage's and one of the key members of the structural film movement,

whose work has recently become the focus of major critical evaluation. An extraordinary association between two key members of avant garde cinema.

Very Good in paper-covered card wrappers as issued. Wrappers lightly soiled, with some dampstaining, and several closed tears.

\$3250



37

Inscribed to the founder of the Grove Press
STAN BRAKHAGE
The Brakhage Lectures

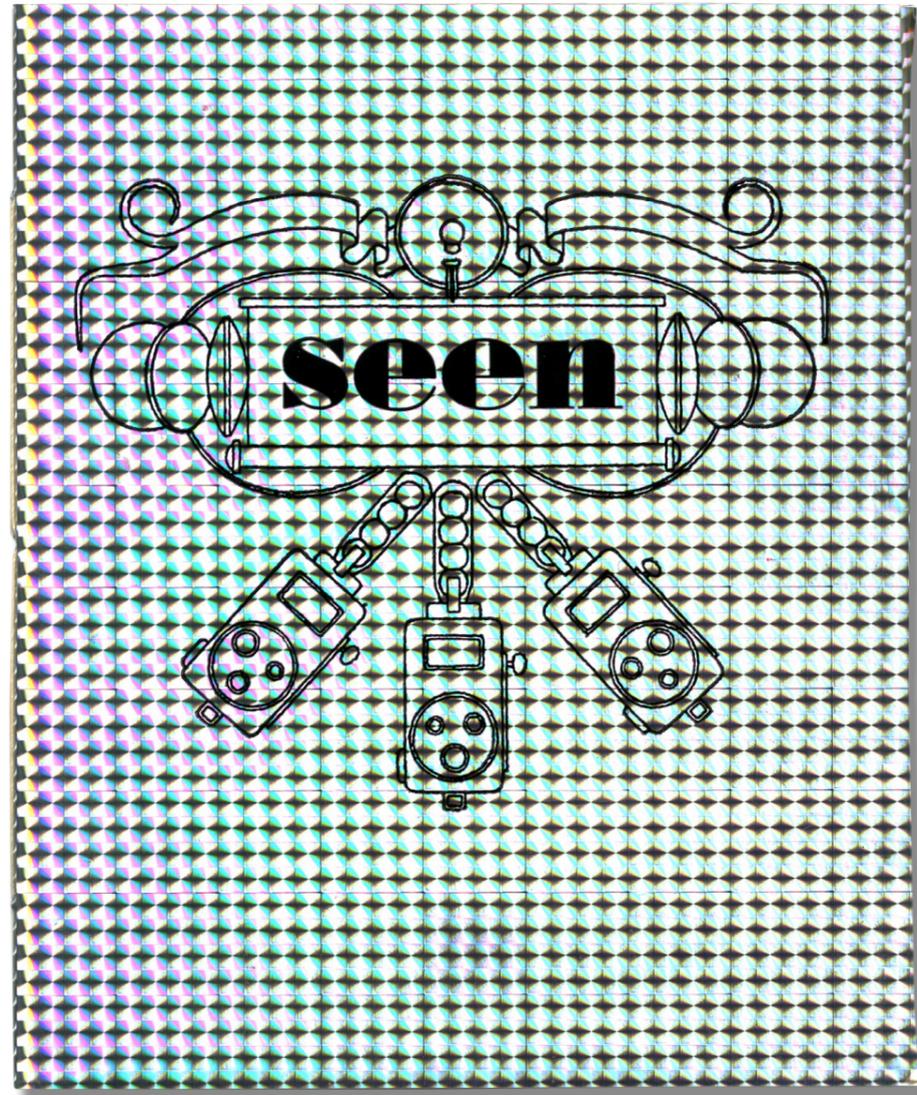
Chicago: The Goodlion, 1972. First Edition. Inscribed by Brakhage on the front endpaper to publisher Barney Rosset: "Dear Barney / In thanks for all you've given, made possible / Thanks / Stan Brakhage."

Barney Rosset was the founder of Grove Press, which, in addition to its obvious importance, helped usher Brakhage's work into institutions in the 1970s by "publishing" select short films by the artist on tiny reels that were sold to libraries and the publisher's readership.

In this volume, Brakhage investigates four of the principal architects of cinema, including George Melies, D.W. Griffith, Carl Theodore Dreyer, Sergei Eisenstein. A wonderful association, and an important collection by one of the most important cinematic artists of the 1970s.

Very Good plus in paper-covered card wrappers as issued, with moderate rubbing and a bit of light wear at the extremities.

\$2450



38 **STAN BRAKHAGE**
The Seen

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

A variant of the first edition described in the Zephyrus Image bibliography by Alastair Johnston, this copy without the inner printed Mylar wrapper and printed envelope. Probably the rarest Brakhage item extant, and an extraordinary example, given the nature of the fragile wrapper. Not in OCLC.

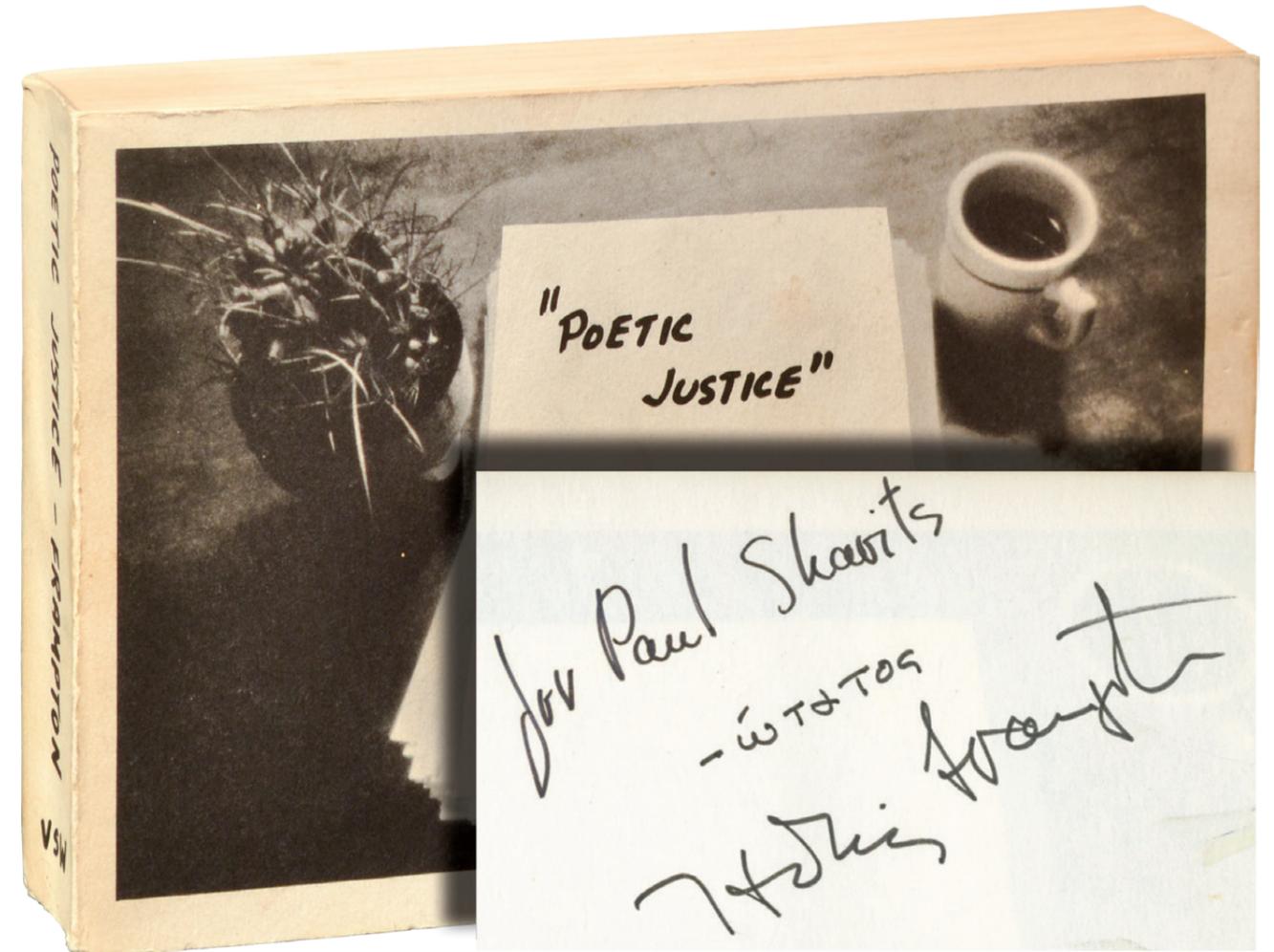
Johnston's entry for this title notes "After the film screened at Canyon Cinematheque in 1975, Holbrook Teter of Zephyrus Image decided to publish a transcript of Brakhage's accompanying talk.

Teter said: 'Stan Brakhage showed a movie of light refracted in a glass ashtray. You couldn't tell it was an ashtray. The whole movie was just the shifting light in the ashtray for a very lengthy time. After he showed the movie he talked about his own life and development as an artist and what he had to say was so turned on, so accurate and beautiful. Somebody had taped it so we transcribed it and put out the book.'

Fine in saddle-stitched, reflective wrappers.

Criterion Collection 518.

\$950



39 **HOLLIS FRAMPTON**
Poetic Justice

Rochester, NY: Visual Studies Workshop, 1973. First Edition, one of 150 copies. Inscribed by the author to filmmaker Paul Sharits on the title page: "for Paul Sharits / [illegible] / Hollis Frampton." Rare, even unsigned.

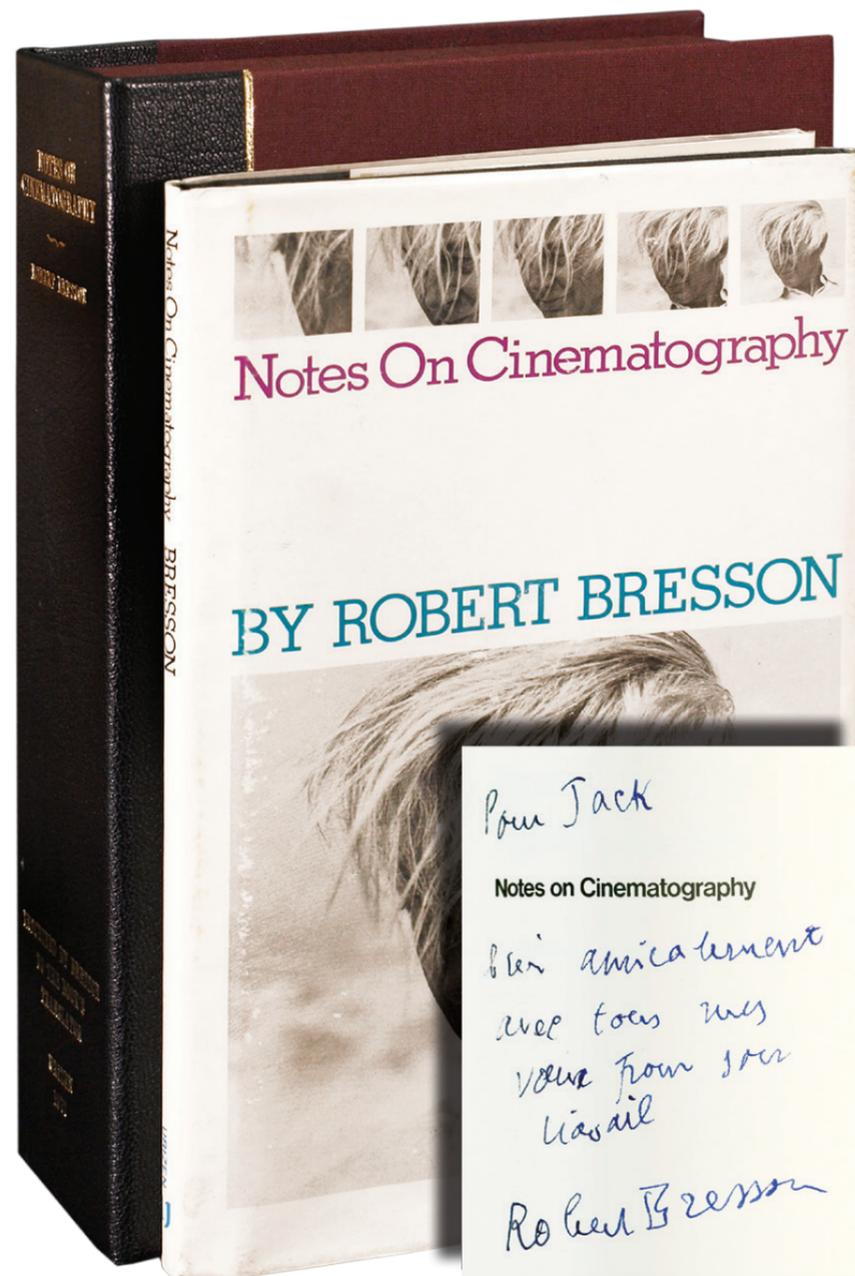
A conceptual artist's book exploring the nature of film and imagination, where each page is a scene from Frampton's 1972 experimental film of the same name, a film which is made entirely made up of still images of its screenplay.

Paul Sharits was a contemporary of Frampton's, both being foundational members of the structural film movement, and whose work has recently become the focus of major critical evaluation. An extraordinary association between two key member of avant garde cinema.

Very Good plus in wrappers. Wrappers lightly soiled and toned, small bump to a few of the bottom page.

Criterion Collection 607.

\$3500



Pour Jack
 Notes on Cinematography
 bien amicalement
 avec tous mes
 vœux pour ton travail,
 l'asail
 Robert Bresson

40

Inscribed by Bresson to his translator
ROBERT BRESSON
 Notes on Cinematography

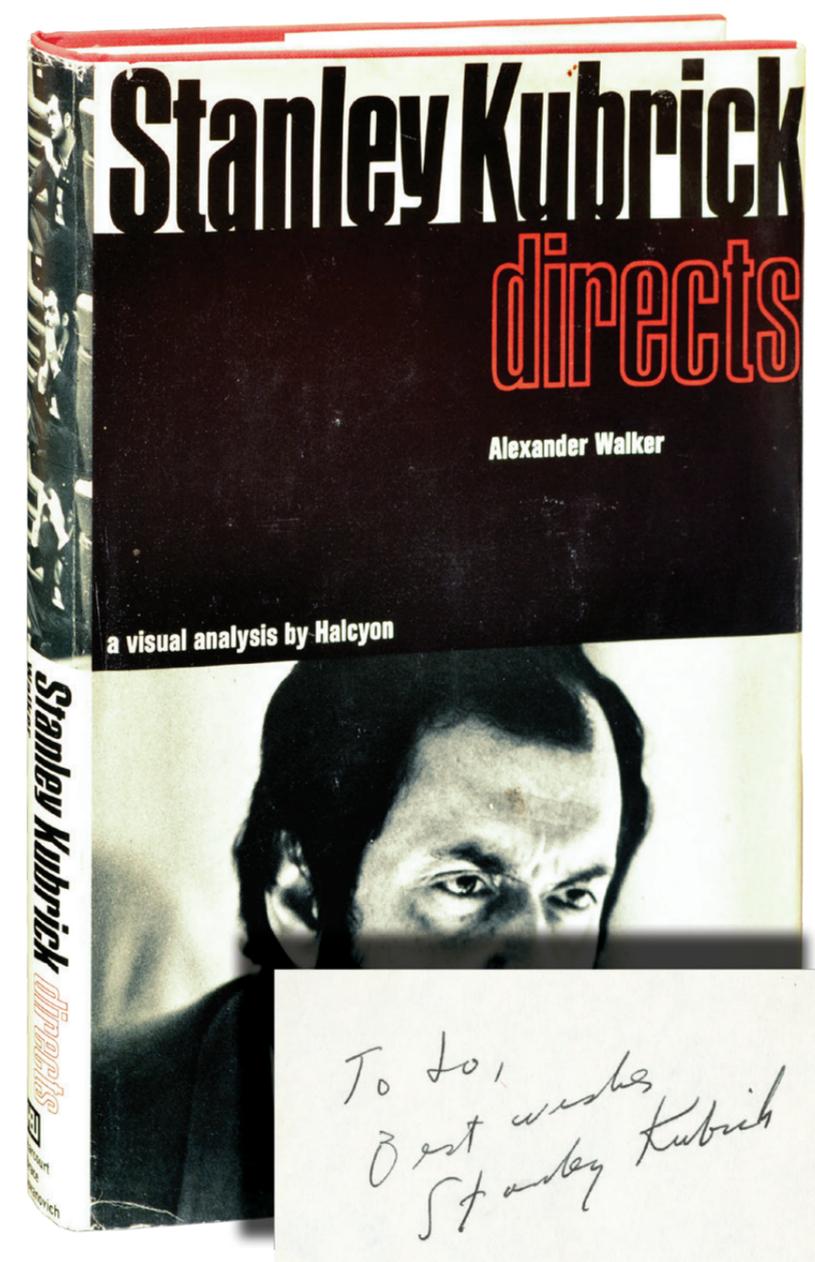
New York: Urizen, 1977. First American Edition, and first edition in English (originally published in French by Gallimard in 1975), and only hardcover edition. Association copy, inscribed by Bresson to the book's translator at the front endpaper: "Pour Jack - bien amicalement avec tous mes vœux pour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

The only book authored by one of cinema's greatest auteurs, a mini-treatise on his film objectives and philosophy developed during the three decades he made films, the hardcover edition of which is most

uncommon. Bresson was a notorious recluse during his lifetime, and autograph material of any kind is rare. Since this title was published in the United States and likely mailed to Bresson for an autograph by the translator, it is probably one of the only a handful of inscribed copies in existence.

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

\$1750



To Jo,
 Best wishes
 Stanley Kubrick

41

Inscribed by Kubrick
ALEXANDER WALKER
 Stanley Kubrick Directs: A Visual Analysis by Halcyon

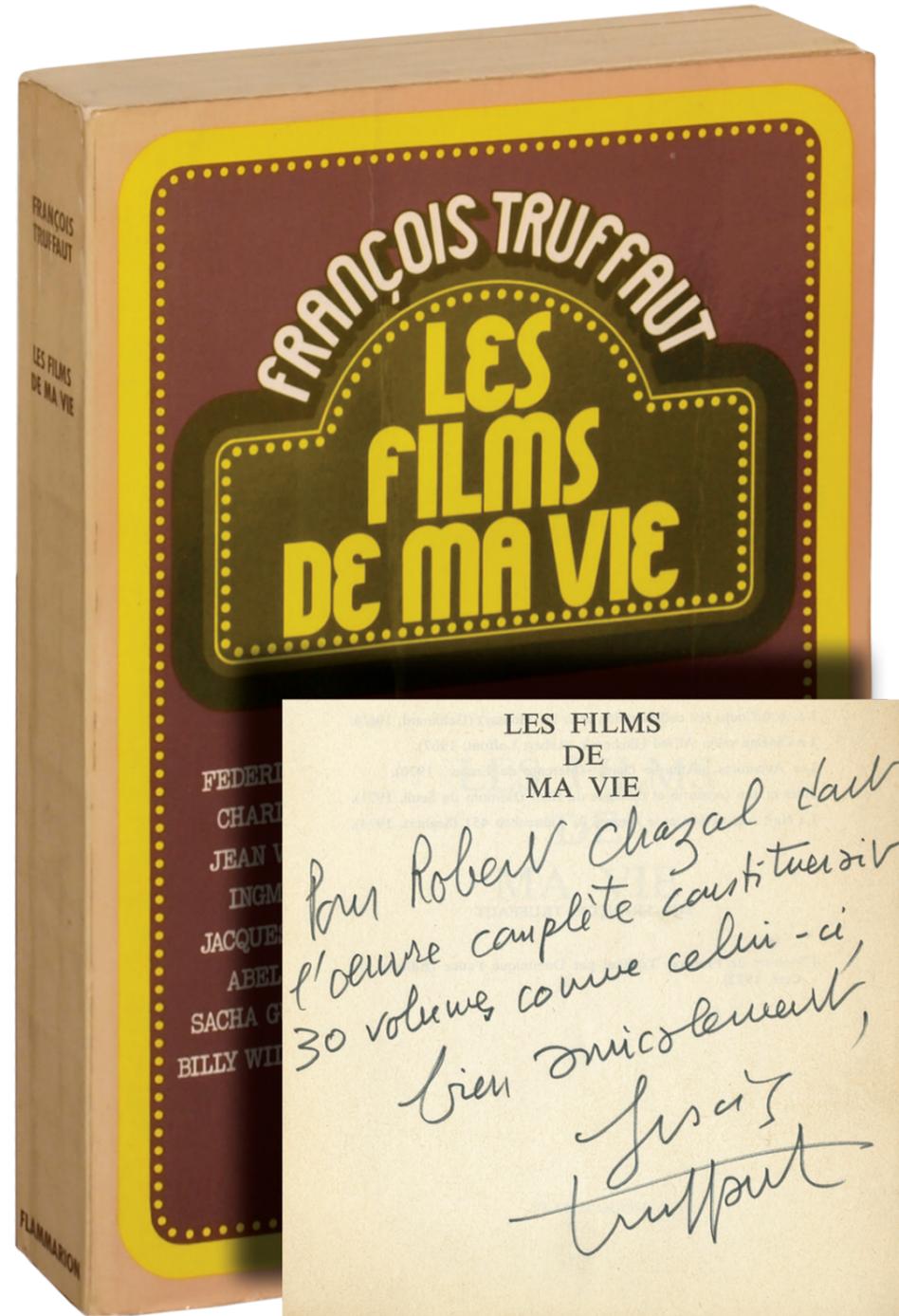
New York: Harcourt, Brace, and Jovanovich, 1971. First Edition. Inscribed by director Kubrick on the front endpaper: "To — / Best wishes / Stanley Kubrick."

One of the best assessments of Kubrick's career, focusing on the films made through 1971, photo illustrated throughout. A rare signature from one of

the greatest and most reclusive twentieth century cinema auteurs.

A touch of faint dampstaining to the top page edges and endpapers, else a bright, unread Near Fine copy.

\$2850



42

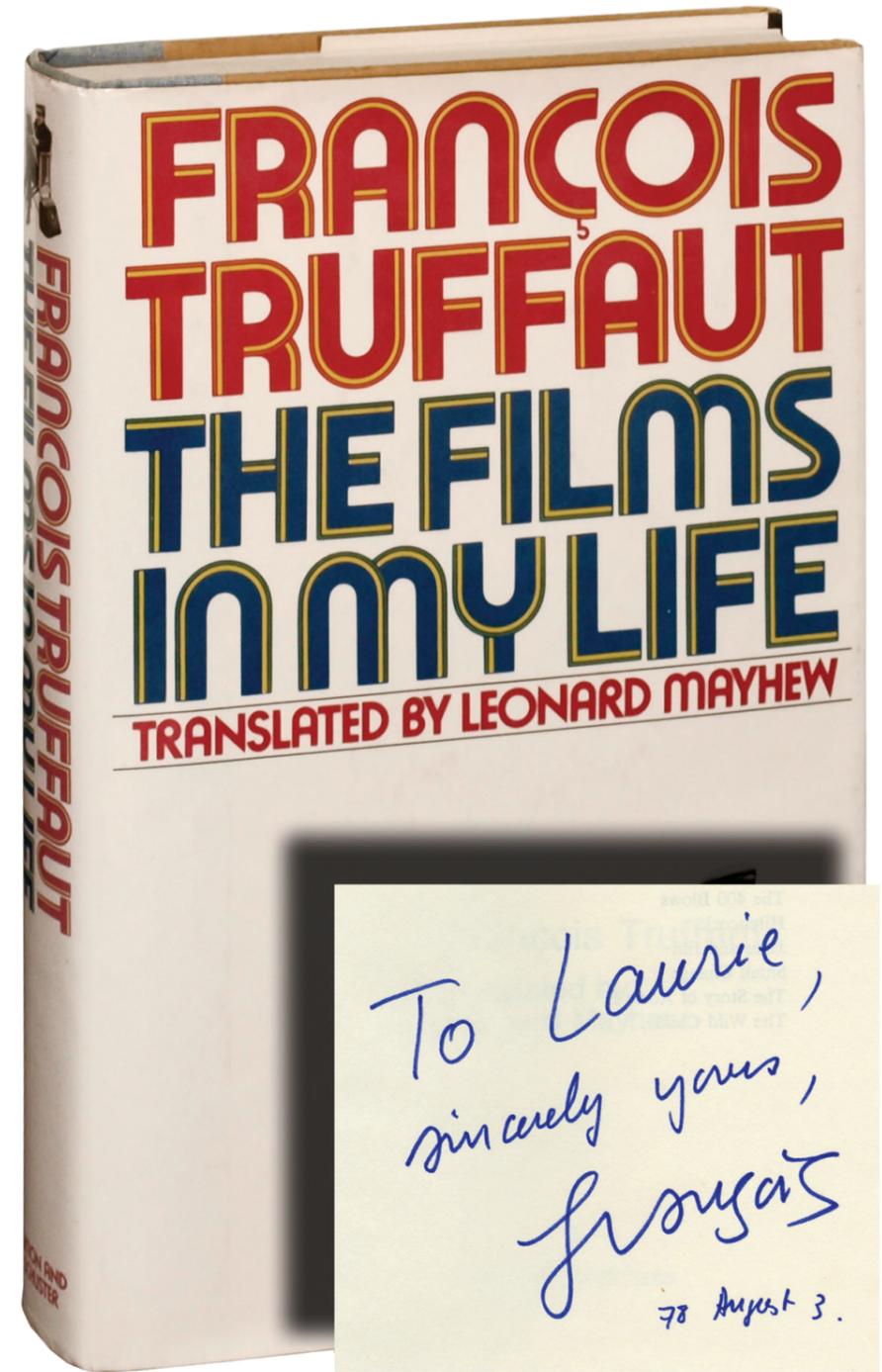
French edition, inscribed by Truffaut to film critic Robert Chazal

FRANÇOIS TRUFFAUT
Les Films De Ma Vie

Paris: Flammarion, 1975. First French Edition (and correct first), signed by Truffaut and inscribed to noted French film critic Robert Chazal: "To Robert Chazal, whose complete works would constitute over 30 volumes. With admiration, Francois Truffaut." Truffaut's third book, one of the most important books of film criticism written in the twentieth century, rarely found signed.

A couple of very faint vertical creases to front panel, else Fine in large trade wrappers.

\$1500



43

English language edition, inscribed by Truffaut

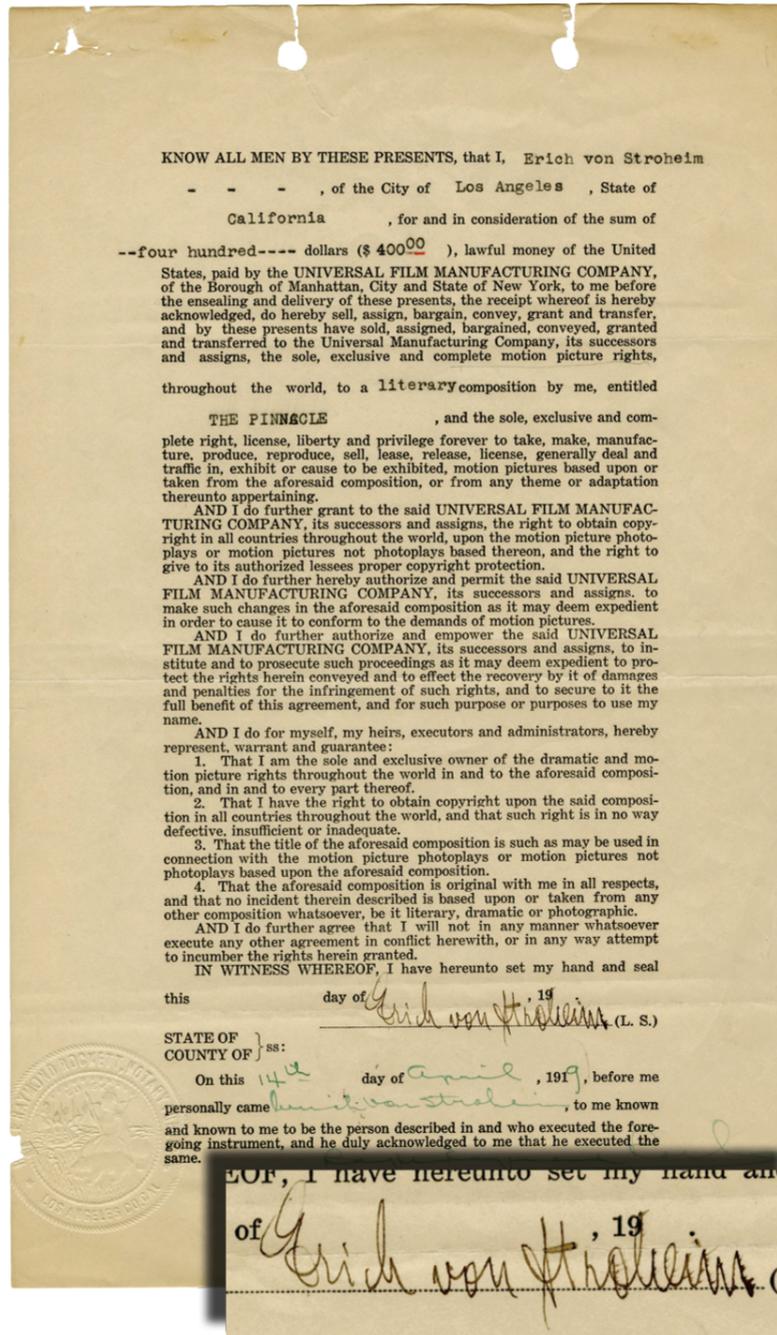
FRANÇOIS TRUFFAUT
The Films in my Life

New York: Simon and Schuster, 1978. First American edition, and first edition in hardcover. Inscribed by Truffaut on the half-title page in the year of publication: "To Laurie / Sincerely yours / Francois / 78 August 3." Truffaut's third and final book, an absolute must for any film lover, comprised of many essays detailing his feelings on a wide variety of American and European film directors and their

work. An insightful and incredibly readable look into the mind and heart of a great film director. Extremely uncommon to find signed.

Fine and unread in a Fine dust jacket.

\$1500



44 ERICH VON STROHEIM
Signed Contract for Blind Husbands

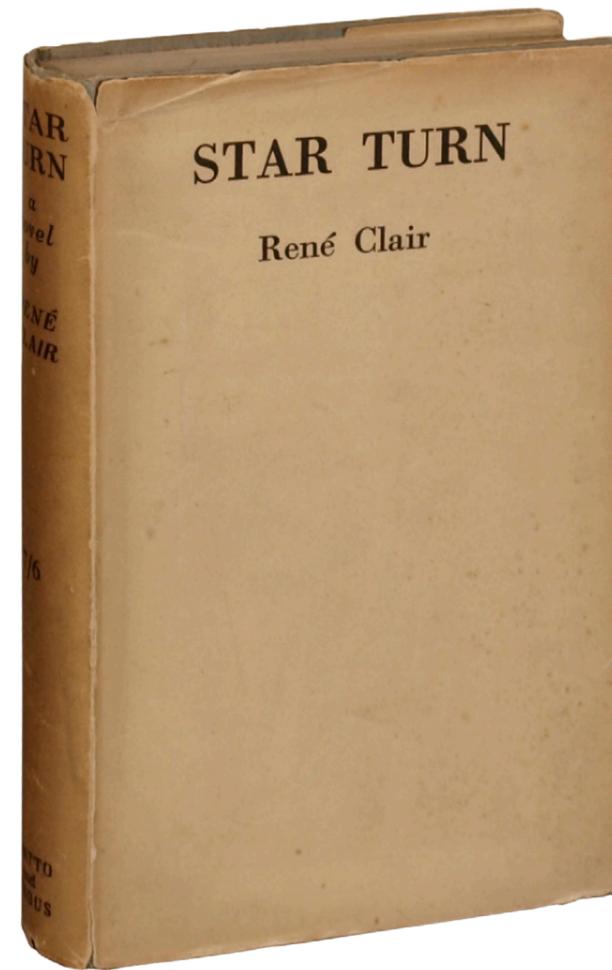
Universal City, CA: Universal Pictures, 1919. Film contract between Universal Pictures and Erich von Stroheim, agreeing to purchase of his story, "The Pinnacle." Signed by von Stroheim and dated April 14, 1919; also signed and sealed by a notary.

Greed (1924). An extremely important cinematic document, signaling the entrance of a major writer/director into Hollywood, one whose work would have a profound influence on the many cinematic auteurs that would follow.

In the same year, von Stroheim would go on to film the story as *Blind Husbands*, his first of four efforts as a writer/director for the studio. *Blind Husbands* shows unusual restraint for von Stroheim, who would go on to be famous for excess with his first MGM film,

Near Fine with a couple of small tears and lightly torn hole punches at the top edge.

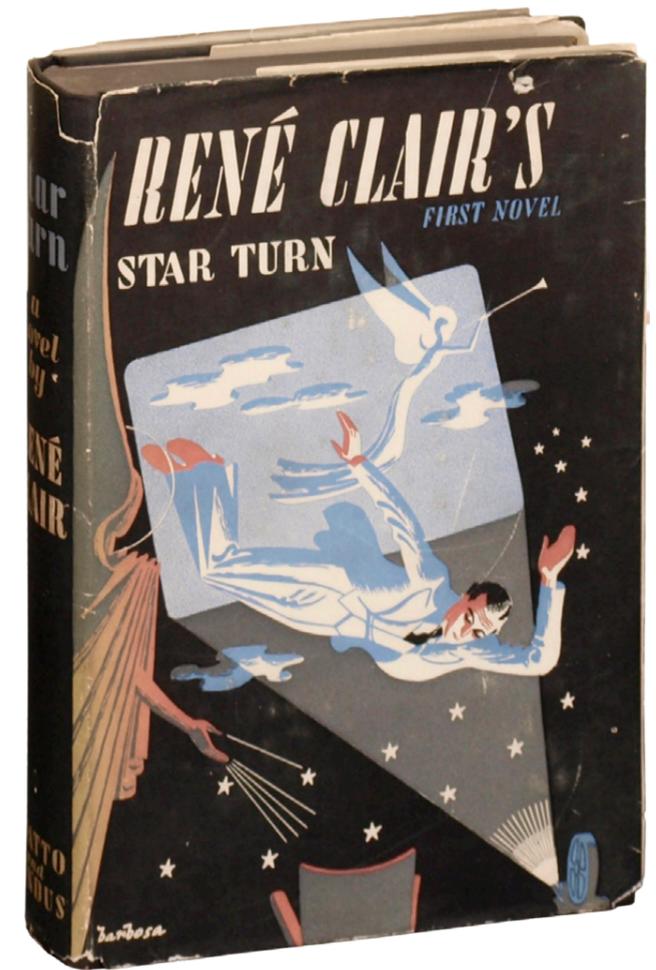
\$1850



45 Pre-publication variant and first edition
RENÉ CLAIR
Star Turn

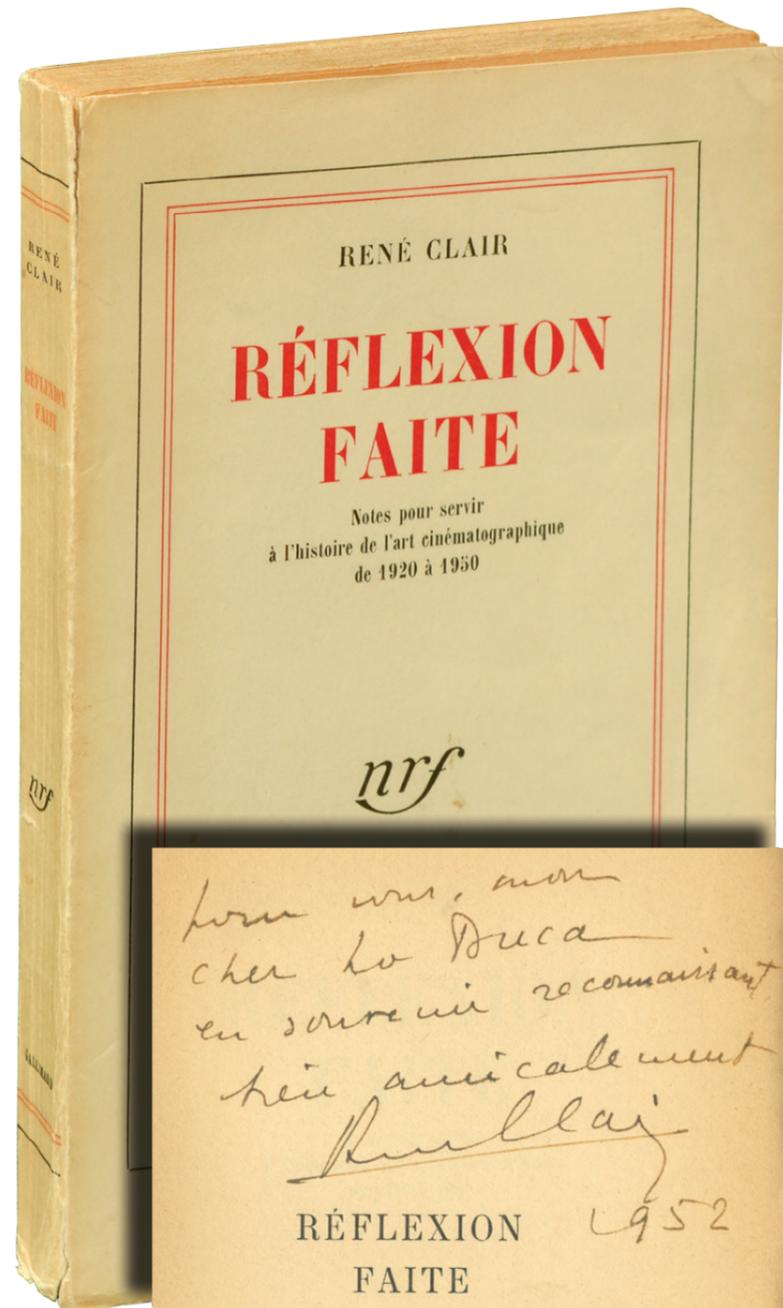
London: Chatto and Windus, 1936. First UK edition, and first English language edition. Together with the pre-publication variant, issued with a plain jacket.

The film director's first novel, the only English language edition, with no US equivalent. The story involves a film star who becomes lost in his own character, and devises a scheme to make a film with God as a means of escape.



Near Fine in a bright, Very Good plus illustrated dust jacket, with just the slightest tanning to the spine and a few small corner chips.

\$850



46 **RENÉ CLAIR**
Reflexion Faite

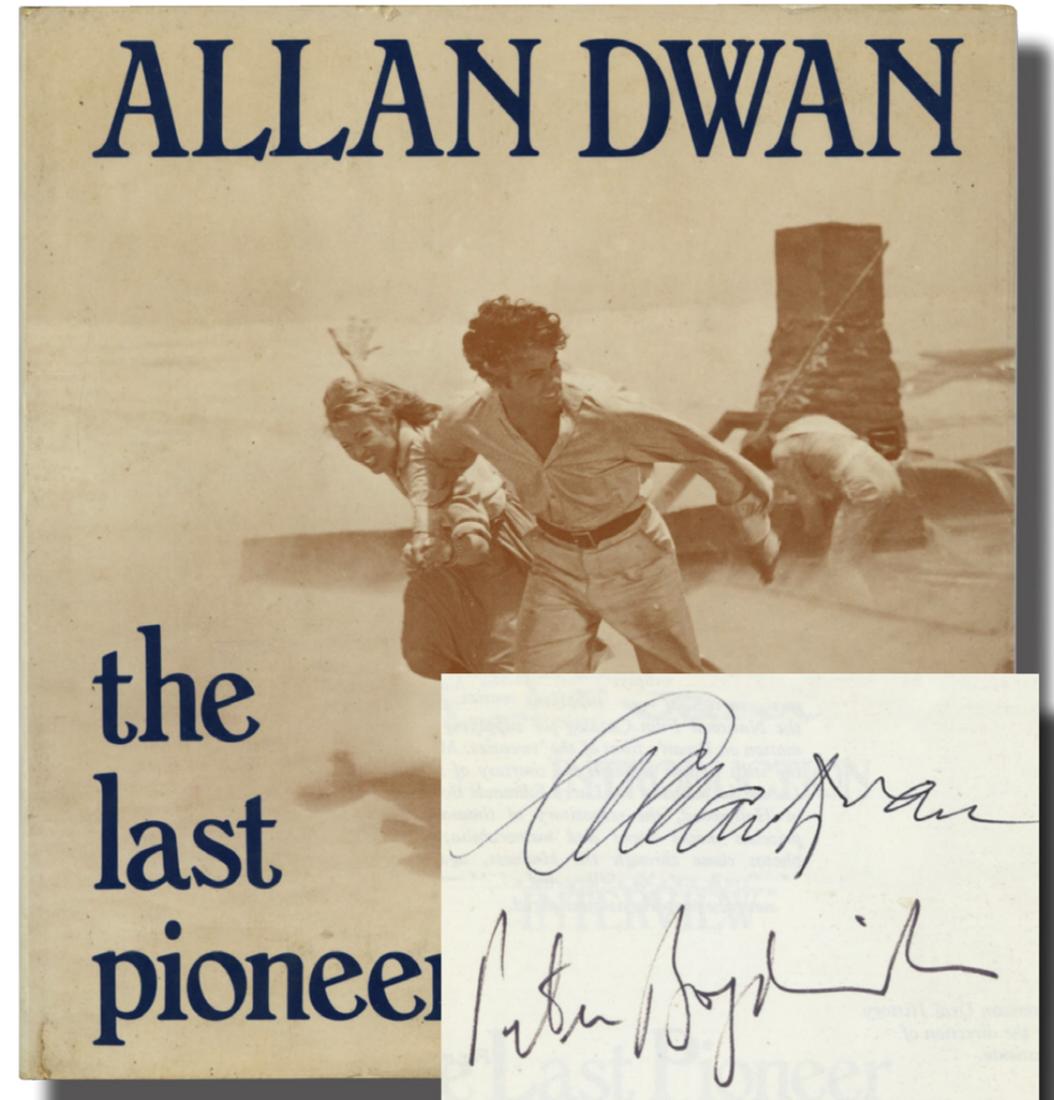
Paris: Gallimard, 1951. First Edition. Inscribed by René Clair on the half-title page.

The great French director's memoir on the cinema, capturing his thoughts on a massive career that began in the silent era and transferred with great success to the talkies.

Quite uncommon in the correct first edition. Later published in English as *Reflections on the Cinema*.

Near Fine in perfect bound wrappers,

\$750



47 **PETER BOGDANOVICH**
Allan Dwan: The Last Pioneer

Signed by Allan Dwan and Peter Bogdanovich

New York: Praeger, 1971. First Edition. Signed by both Allan Dwan and Peter Bogdanovich on the title page.

Director and film historian Bogdanovich's loving essay on the overlooked genius of early film pioneer Allan Dwan. Photo illustrated throughout.

The only copy we have ever encountered to have been signed by both directors.

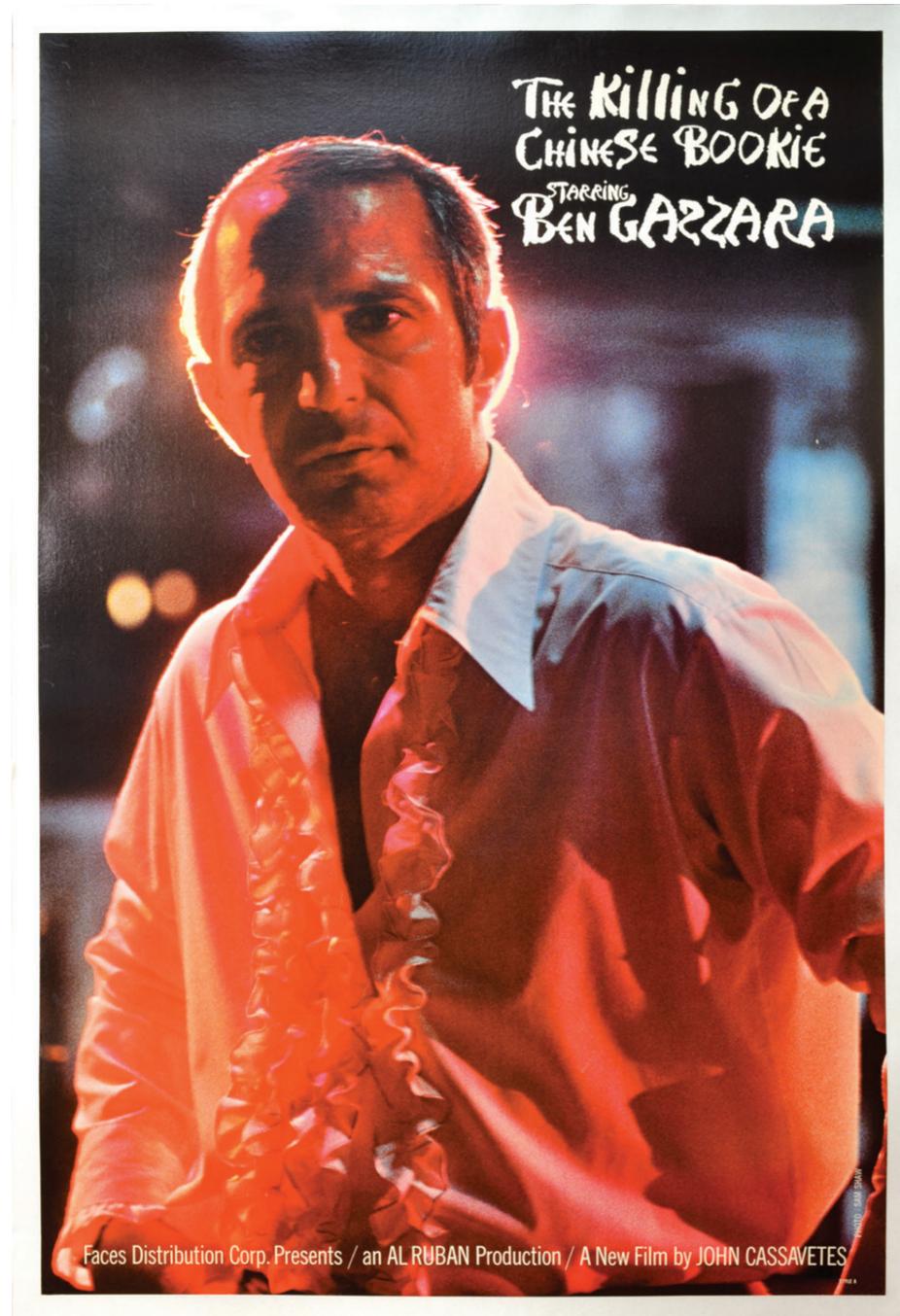
Fine and unread in a Fine dust jacket.

\$475

JOHN CASSAVETES

The Killing of a Chinese Bookie

In 1976 John Cassavetes' home-based film company Faces issued eight different poster styles for *The Killing of a Chinese Bookie*. Faces was a company as radical as the director himself, and made small runs of posters in a wide variety of non-standard sizes and using an artful, immediately recognizable style that represented a complete departure from standard film advertisement. We are offering six of the eight variants issued.

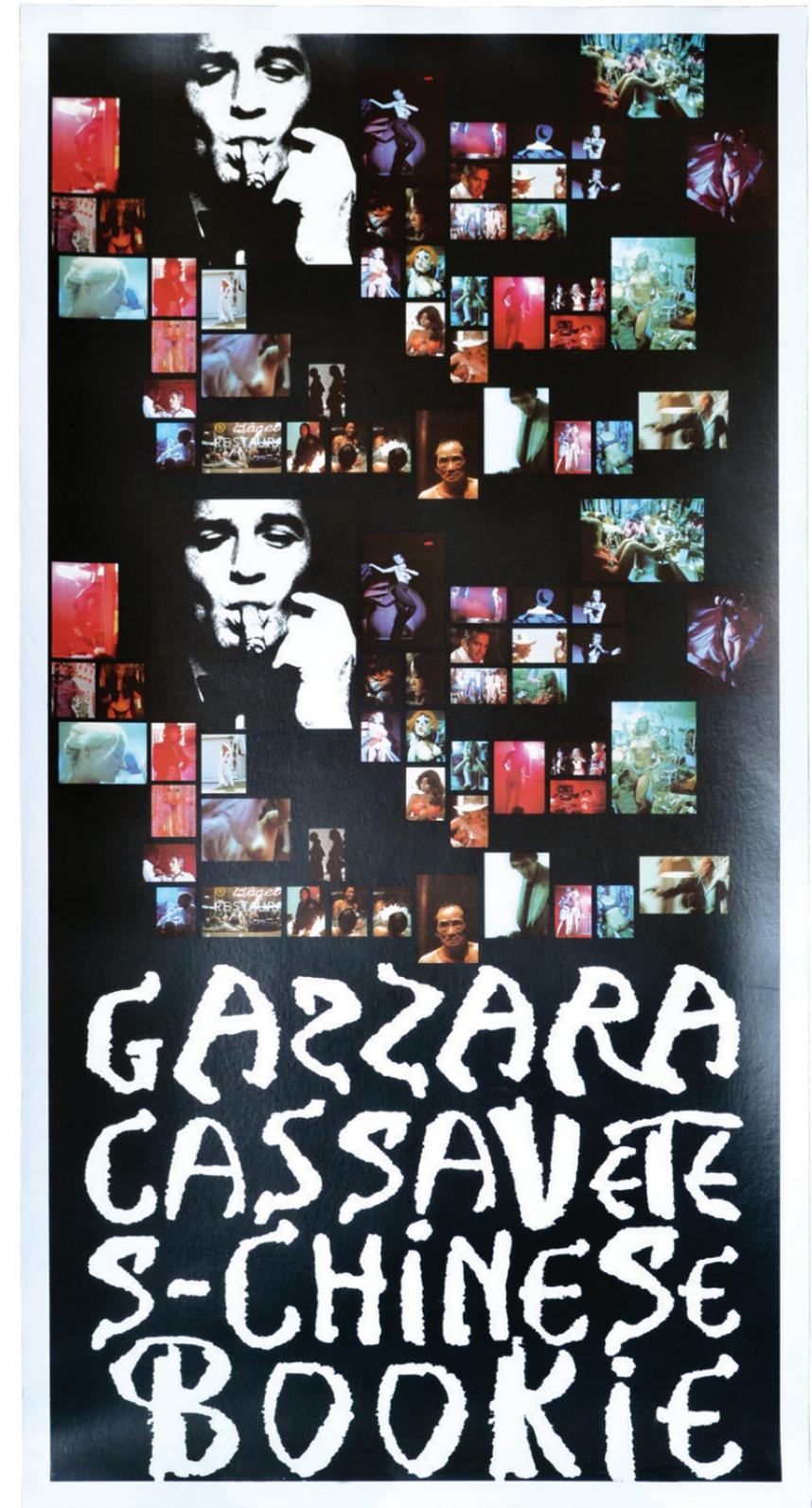


50

Ben Gazzara style

27 x 41 inches (105 x 89 cm). Rolled, on archival linen. Near Fine.

\$2000

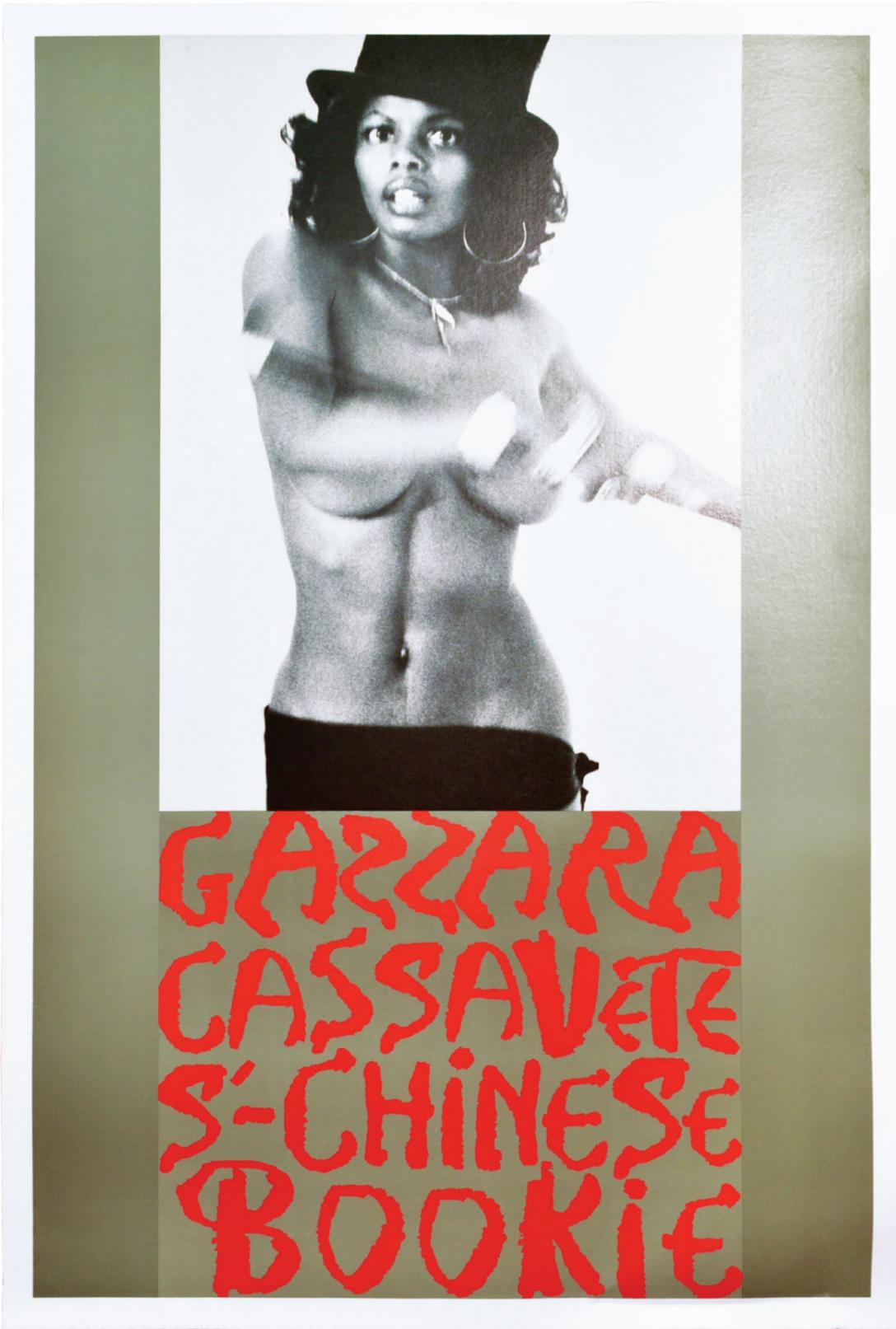


51

Montage style

38 x 24 inches (96.5 x 61 cm). Rolled, on archival linen. Fine.

\$2000

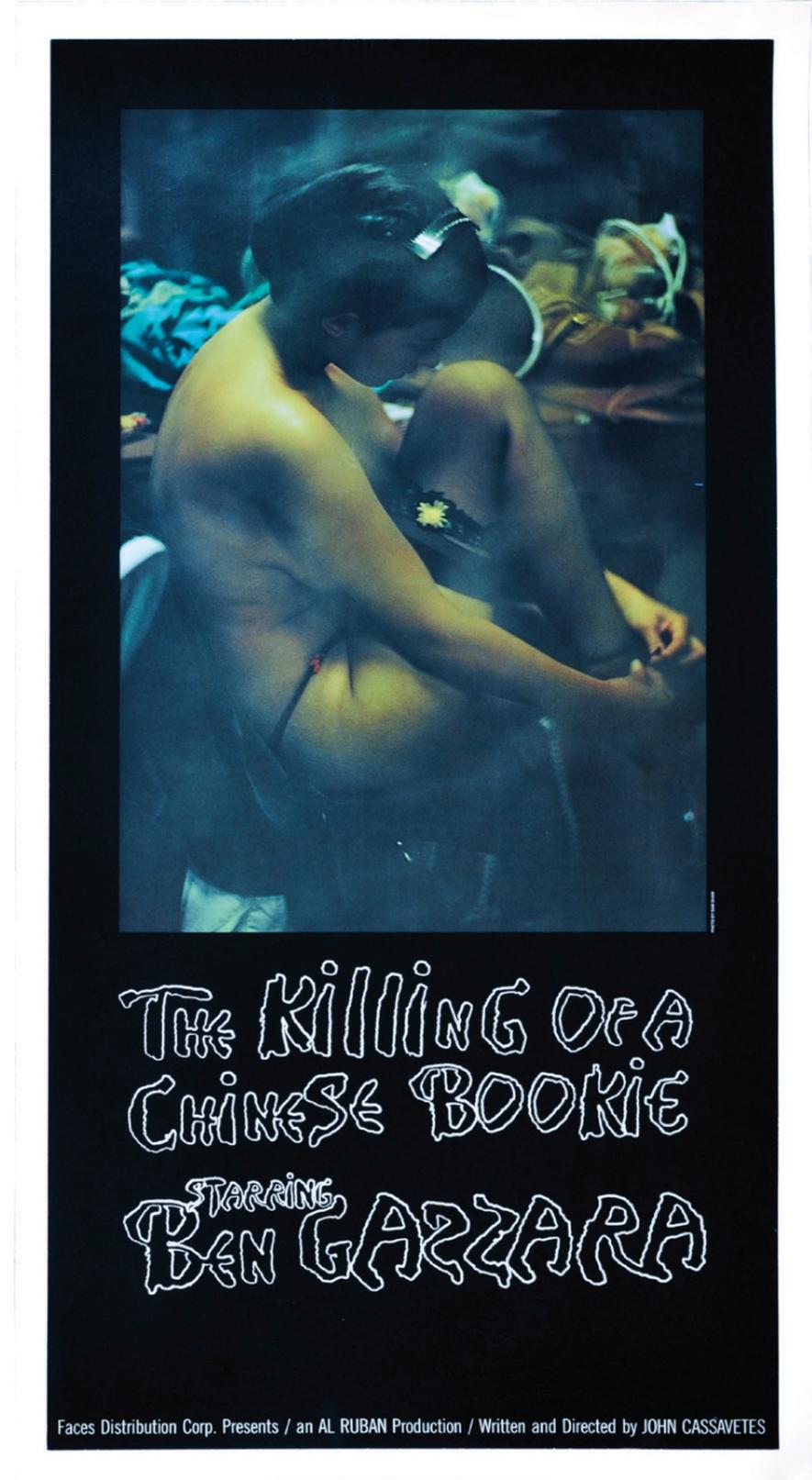


52

Dancing woman with top hat style

38 x 24 inches (96.5 x 61 cm). Rolled, on archival linen. Near Fine.

\$2850

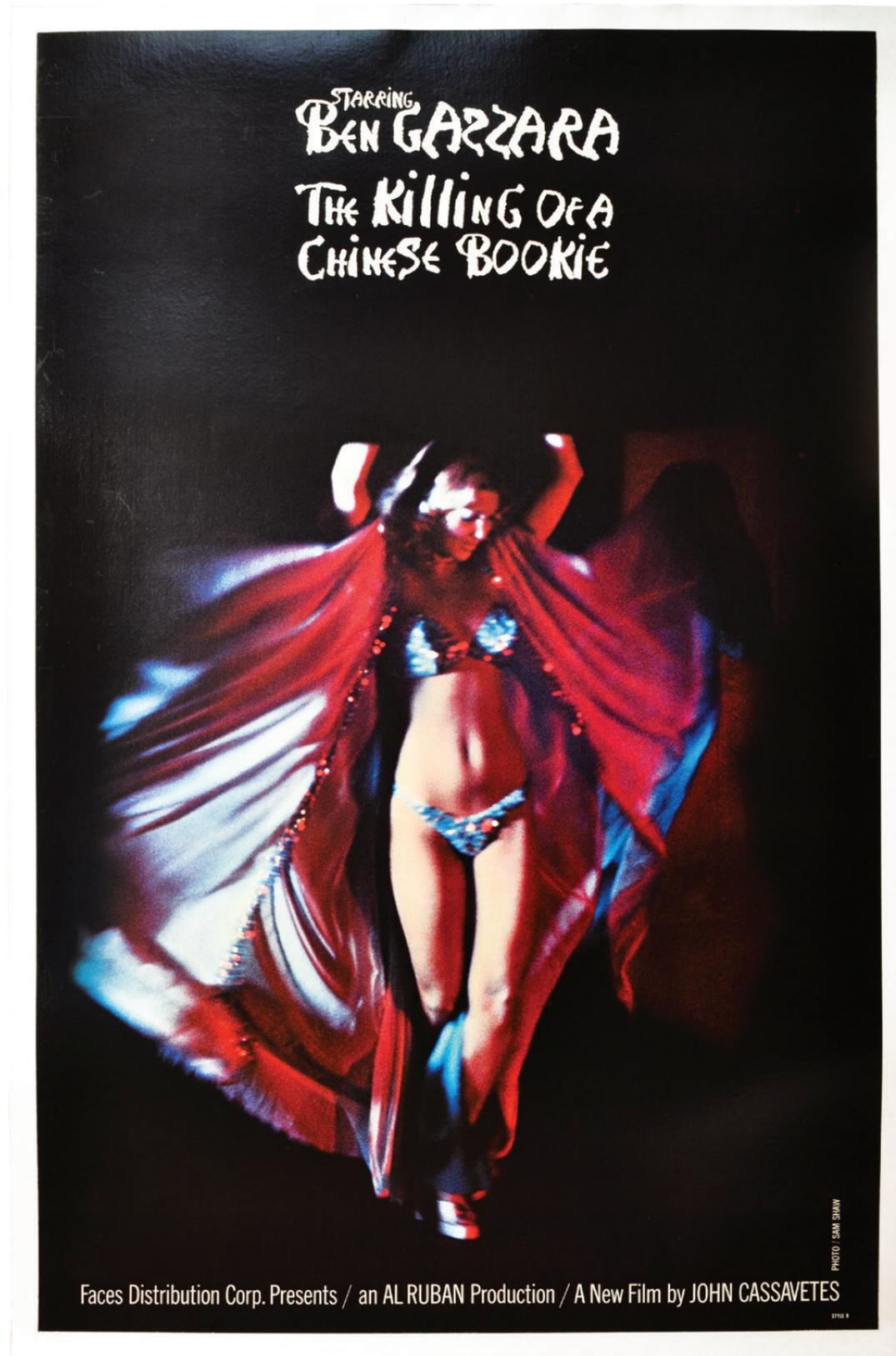


53

Dancer in dressing room style

32 x 16.25 inches (81 x 41 cm). Rolled, on archival linen. Fine.

\$2000

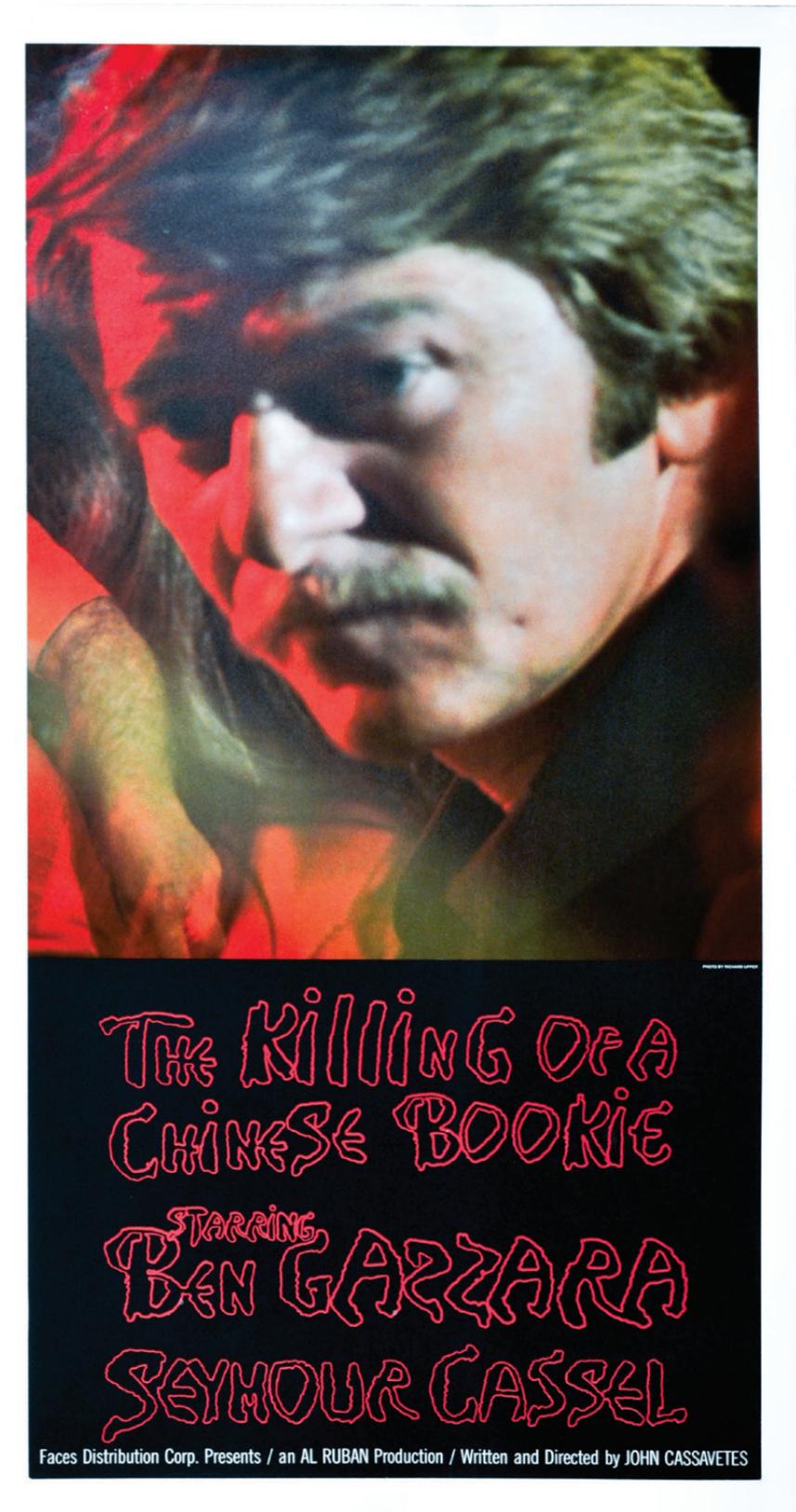


54

Blurred dancer style

27 x 41 inches (105 x 89 cm). Rolled, on archival linen. Near Fine.

\$1850



55

Seymour Cassell style

32 x 16.25 inches. Rolled, on archival linen. Fine.

\$1750



56

1913 short film by D.W. Griffith on alcoholism, shot in New York

D.W. GRIFFITH (DIRECTOR)

Drink's Lure

Los Angeles, CA: Biograph Company, 1913. Vintage one sheet poster for the 1913 silent short film, directed by D.W. Griffith.

Wonderfully subtle illustrated poster, excessively rare, for a 17-minute short, shot in New York, educational in nature but designed to be viewed by adults.

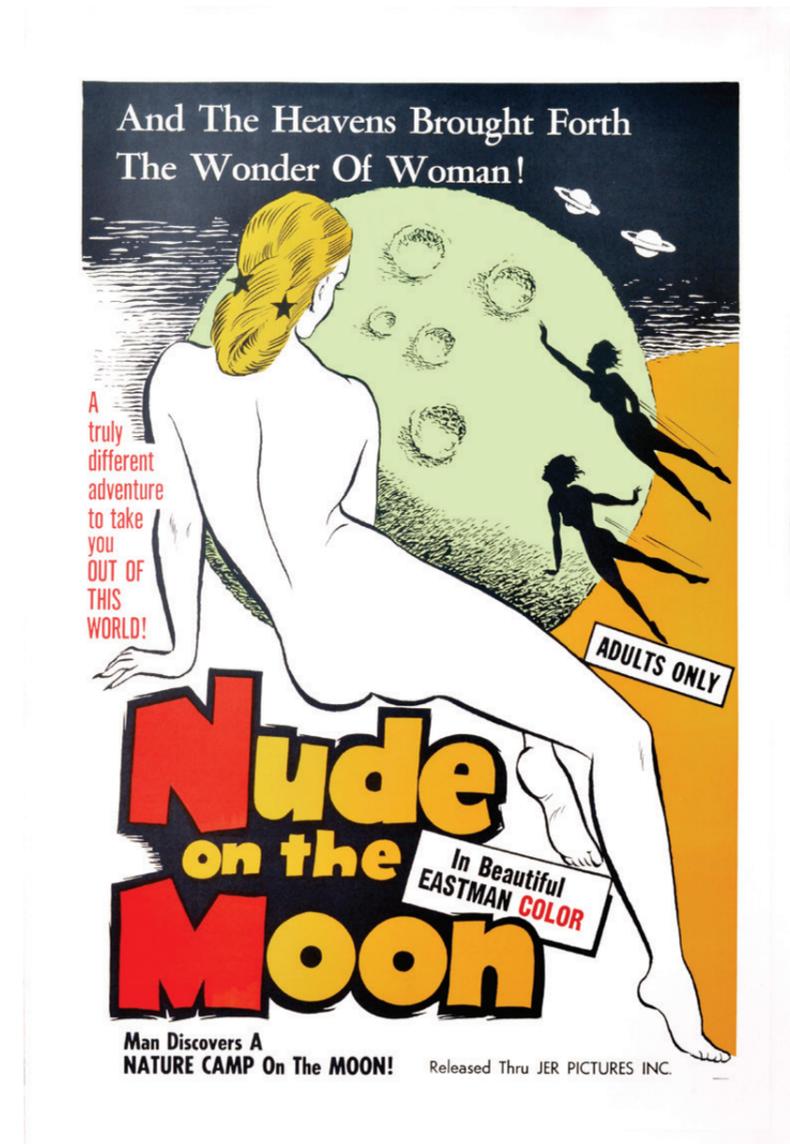
Drink's Lure was one of the earliest films to address the subject of alcoholism: the addiction, its effect on the victim and his family, and the attempted reformation. Shot at Biograph studios, photographed

by the legendary G.W. "Billy" Bitzer, the cinematographer on Griffith's most legendary films.

Leading lady Claire McDowell would become a top character actress for MGM and be featured in such epics as *The Big Parade* and *Ben-Hur*.

27.75 x 40.5 inches (70 x 103 cm). Near Fine, on archival linen, rolled.

\$6500



57

Nudists on the moon with no budget, directed by a woman

DORIS WISHMAN (DIRECTOR, SCREENWRITER)

RAYMOND PHELAN (DIRECTOR, SCREENWRITER)

MARIETTA (STARRING)

Nude on the Moon

Los Angeles, CA: J.E.R. Pictures, 1961. Original one sheet poster for the 1961 film.

A rare artifact from the second of eight nudism-related films produced and directed by the prolific exploitation director Doris Wishman.

Working with a large sum of inherited money, two scientists build a rocket to take them to the Moon. Once there, they discover that the Moon's surface is covered with lush, tropical vegetation and giant golden nuggets. The astronauts are soon captured, however, by a colony of telepathic lunar nudists

(who are actually topless rather than completely nude). Much of the film deals with the men's efforts to collect data documenting their discovery and well as with the burgeoning romance between the younger of the two astronauts and the queen of the Moon people. On their return, they realize that the most important evidence, the camera, has been left behind.

27 x 41 inches (105 x 89 cm). Rolled as issued. Near Fine.

\$2250

JAMES M. CAIN CALAMAI IANNA



58

Complete set of matching posters for a legendary noir adaptation

JAMES M. CAIN (NOVEL)
LUCHINO VISCONTI (DIRECTOR)
Osessione

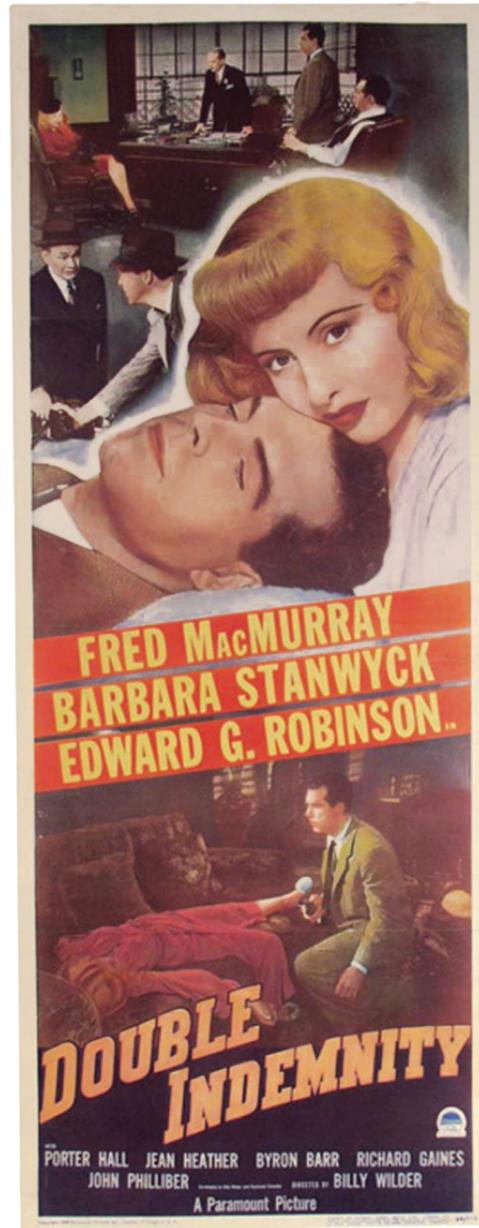
Rome: A.P.E. Roma, 1943. Complete set of three vintage Italian posters for the legendary 1943 Italian film noir. The first film adaptation of the 1929 novel by James M. Cain, *The Postman Always Rings Twice*, preceding the US adaptation by three years.

Visconti's trenchant first feature, an unauthorized adaptation of Cain's novel, often cited as the earliest neorealist film. Visconti himself saved a print of the film, the only reason it exists today, Mussolini

having ordered the negative destroyed. The United States' reaction to the film wasn't much better, as Cain's publisher Alfred A. Knopf kept it off American screens until 1976.

27.5 x 19.5 inches (70 x 50 cm). All three posters about Fine with modest restoration. On archival linen, rolled.

\$4500



59 **JAMES M. CAIN (NOVEL)**
RAYMOND CHANDLER, BILLY WILDER (SCREENWRITERS)
BILLY WILDER (DIRECTOR)
Double Indemnity

Los Angeles: Paramount, 1944. American insert poster for the cornerstone 1944 film noir, *Double Indemnity*, based on the novella by James M. Cain, written for the screen by Raymond Chandler and Billy Wilder, and directed by Billy Wilder.

One of the cornerstones of American film noir, which set the template for hundreds of films that followed it. Raymond Chandler very famously went round and round with Billy Wilder in his first Hollywood scripting effort, and in the end the two had to call in

James M. Cain before tempers could be settled. The results were worth the trouble. Fred McMurray goes bad, Barbara Stanwyck goes blonde, and Edward G. Robinson figures out what's going on.

14 x 36 inches. Two extremely faint folds with some expert restoration present, else an almost impossibly fine example of one of the rarest film noir posters from the classic American cycle.

\$4850



60 **JAMES M. CAIN**
Archive of material relating to The Lorraine Cross

France: 79th Division, May 8, 1919. An archive of material from James M. Cain's estate, originally from his office, relating to the newspaper edited (and largely written) by James M. Cain, *The Lorraine Cross*, during his service with the 79th Division of the US Army of the Allied Expeditionary Forces in World War I.

Included are:

James M. Cain's own copy of the final issue of *The Lorraine Cross*, published just prior to the division's soldiers return to the US at the end of the war.

A typed letter signed from the division's commanding General Joseph E. Kuhn to Cain, praising him and the paper's staff for their efforts.

An original broadside printed in red and blue: "Have You Subscribed to The Lorraine Cross?" printed in red and two shades of blue with a comic drawing of doughboys reading the paper.

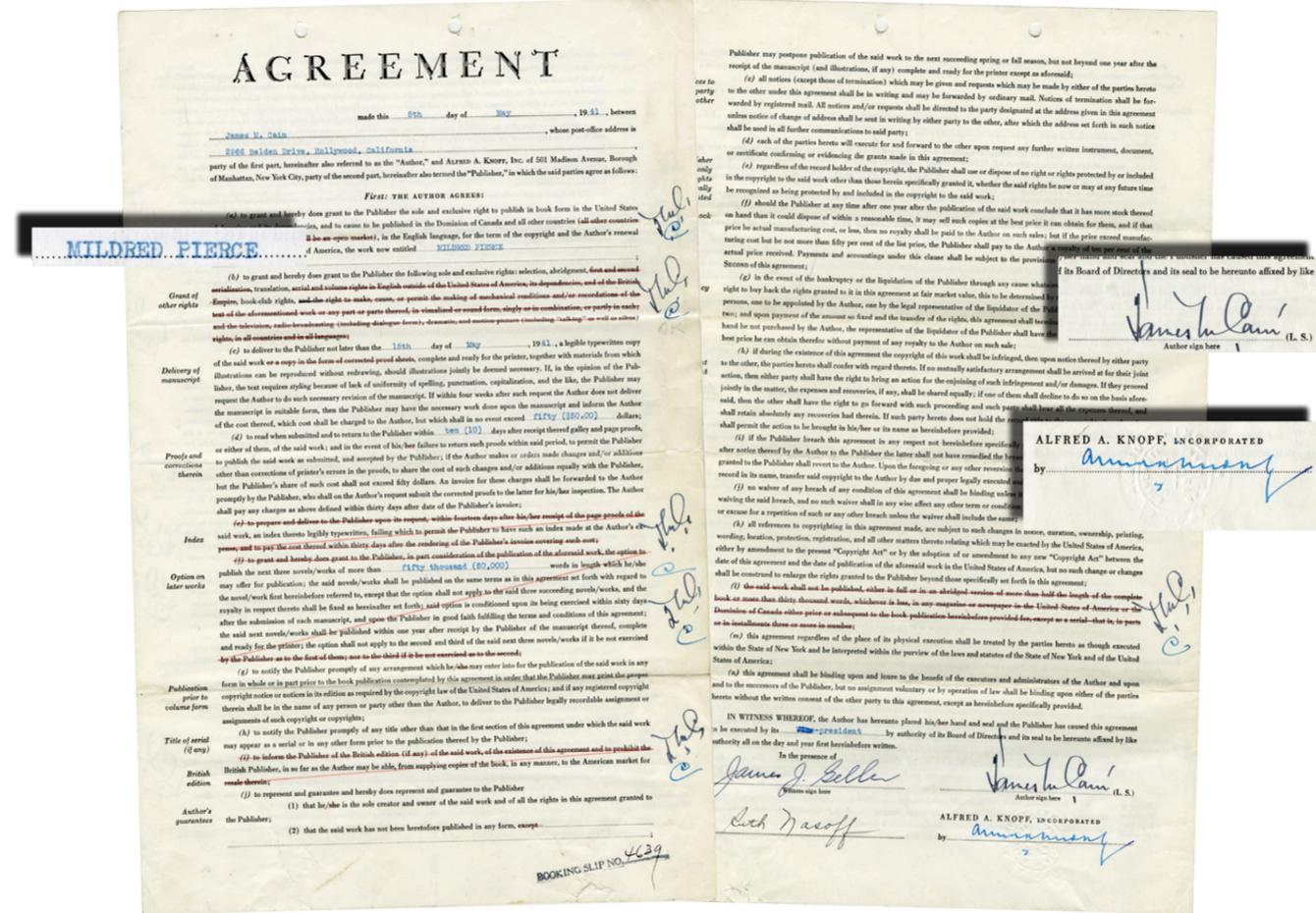
Also included is Cain's copy of *Seventy-ninth Division, Headquarters Troop: A Record*, a summary of the division's activities in the war, assessed mostly in a long essay, with illustrations. Cain is credited at the beginning of the text with preparing the book's content while working as editor of *The Lorraine Cross*. Cain is also noted in the index at the rear as a Private First Class, hailing from Catonsville, Maryland. Published 11 years prior to Cain's first book by a major publisher, *Our Government*.

Issues of *The Lorraine Cross* are impossible to find. To find Cain's own copy of the last and most important issue, along with the letter and broadside, is about as much as one could wish for of Cain's "juvenilia."

The three ephemeral items were framed by Cain circa 1918, and hung in the author's home office in Hyattsville, Maryland until his death in 1977. Unexamined out of frame, but all Very Good plus or better, lightly toned at the edges.

Book Very Good plus, in lightly rubbed blue cloth.

\$6500



61 JAMES M. CAIN (NOVELIST)
ALFRED A. KNOPF (PUBLISHER)
Original Book Contract for Mildred Pierce, signed by Cain and Knopf

1941. Purchase, Rights, and Royalties agreement between James M. Cain and Alfred A. Knopf for Cain's novel, *Mildred Pierce*. Signed by both Cain and Knopf, and dated May 8, 1941. Cain has also initialed several corrections and deletions.

The book went on to become one of Cain's best-loved and best-selling titles, the film version of which resurrected the career of Joan Crawford and became

a milestone in film noir. Remade as a critically acclaimed mini-series in 2011 by Todd Haynes, starring Guy Pearce and Kate Winslet, and restoring the intended third act from Cain's novel.

Near Fine in an attractive, pre-folded, six-page contract document with Knopf corporate seal.

\$6500



62 JAMES M. CAIN (NOVELIST)
ALFRED A. KNOPF (PUBLISHER)
Original Book Contract for Our Government, signed by Cain and Knopf

1929. Purchase, Rights, and Royalties agreement between James M. Cain and Alfred A. Knopf for Cain's first book, *Our Government*. Signed by both Cain and Knopf, with numerous hand corrections and initials by both parties, the most notable being a notation by Knopf on the first page that the contract was voided by way of a letter from Knopf in 1933.

On the last page, there is a typed notation that says, Canceled by Mutual Consent and dated July 1949.

Overall, it would appear that the contract was held in place from the time of the book's publication in 1929 through 1933, at which time it was superseded by a new one. The author's copy of his first book contract.

Near Fine in an attractive, pre-folded, six-page contract document with a black ribbon tie, as issued.

\$2500

JAZZ JAZZ JAZZ JAZZ



photograph by
 bob parent
 box 72, canal station
 new york, n. y. 10013
 212 777-3095
 please credit

Bob Parent (1923-1987) was one of the pioneers of jazz photography. He combined a keen eye and appreciation for his subjects with a technical skill that allowed him to capture images with an immediacy that eluded lesser practitioners. Determined not to disrupt performances, he developed a technique that became known as "available light photography" which allowed him to work in the low-light environments of clubs and theaters.

Parent's lucid and often iconic photos appeared regularly in *Downbeat* and *Metronome* magazine, as well as more mainstream publications such as *LIFE* and *The New York Times*. He also provided images for numerous album covers (designing many himself), most for Mingus' Debut label. Subjects in this collection include Max Roach, Art Farmer, Sonny Rollins, Miles Davis, Carmen MacRae, John Lewis, Joe Williams, Billie Holiday, Charlie Parker, Thelonius Monk, Charles Mingus, Sidney Bechet, Red Norvo, and others.

We are pleased to offer four single iconic oversize photographs in museum quality frames, along with an archive of photographs shot in the 1950s and 1960s by Parent, struck by him in the 1970s. Each photo is a silver gelatin black and white double weight print, and each has Parent's stamp on the verso, along with his detailed notations regarding performers, dates, and venues. Full provenance available.



63 BOB PARENT Archive of photographs of jazz musicians and vocalists shot by Bob Parent, circa 1950s

New York: Bob Parent, 1950-1960. Archive of 29 photographs and 14 contact and proof sheets of jazz musicians and vocalists, all shot between 1950 and 1960 by noted photographer Bob Parent. Performers represented include Max Roach, Art Farmer, Sonny Rollins, Miles Davis, Carmen MacRae, John Lewis, Joe Williams, and others. The three oversize photos in the archive are all of Red Norvo's quartet, two from a performance in the Museum of Modern Art's Sculpture Garden on June 10, 1960.

The archive breaks down as follows: 26 8 x 10 inch photos, three 11 x 14 inch oversize photos, two proof sheets, ten contact sheets (with 123 images), and two small images cut from larger contact sheets.

Condition varies between Very Good plus and Near Fine, all photos quite nice.

\$7500



64 BOB PARENT
 Photograph of Thelonious Monk, Charlie Parker, Charles Mingus, and Roy Haynes at the Open Door in New York City, 1953

New York: Bob Parent, 1953. Thelonious Monk, Charlie Parker, Charles Mingus, and Roy Haynes performing at the Open Door in New York City on September 13, 1953.

Parent's photograph was taken for *LIFE* magazine, and it would capture the only time where the four legendary musicians played together.

11 x 14 inches (28 x 35.5 cm). Near Fine.

\$9850



65 BOB PARENT
 Miles Davis, Sonny Rollins, and Max Roach at the Music Inn, 1956

New York: Bob Parent, 1956. Miles Davis, Sonny Rollins, and Max Roach at the Music Inn in Lenox, MA, on August 30, 1956.

11 x 14 inches (28 x 35.5 cm). Near Fine.

\$8500



66 **BOB PARENT** Billie Holiday performing at Carnegie Hall, New York City, 1953

New York: Bob Parent, 1953. Billie Holiday performing at Carnegie Hall in New York City on September 26, 1953, accompanied by pianist Bud Powell, drummer Art Tatum, and bassist George Duvivier (not shown).

This iconic photograph of the great American vocalist was captured in a performance that also featured Charlie Parker, Dizzy Gillespie, and Stan

Kenton and his Orchestra. An extraordinary example of Parent's extreme skill in working with low light photography.

11 x 14 inches (28 x 35.5 cm). Near Fine.

\$8750



67 **BOB PARENT** Sidney Bechet performing at Child's Paramount Best, New York City, 1953

New York: Bob Parent, 1953. Sidney Bechet performing at Child's Paramount Best in New York City on August 23, 1953.

An important year for a legendary musician. In 1950 Bechet relocated to France and reignited his career after meeting many obstacles in the US during the 1930s and 1940s. A performance at the 1950 Paris Jazz Fair resulted in a surge in popularity that convinced him to settle in France. He married his

wife Elisabeth Ziegler in Antibes in 1951, and in 1953 he signed a contract with record label French Vogue, which lasted the rest of his life. This photograph shows Bechet in a New York performance, rare during his final great decade.

11 x 14 inches (28 x 35.5 cm). Near Fine.

\$4500

68

MICHAEL MONTFORT

Archive of photographs featuring jazz performers in the 1960s

Circa 1960s. Archive of 250 black and white photographs, taken at various concert, rehearsals, and press events, nearly all candid, throughout the 1960s, most apparently unpublished, by noted photographer Michael Montfort, many with Montfort's personal stamp or holograph notations, or stamps from the German magazine *Jazz im Bild*, on the verso. From the estate of Michael Montfort.

Highlights from the archive include Ella Fitzgerald rehearsing with Duke Ellington and his band, Louis Armstrong on stage, Count Basie playing with and leading his band, and portrait or candid photographs of Miles Davis, John Coltrane, Thelonius Monk, Dave Brubeck, Art Blakey, The Modern Jazz Quartet, Eric Dolphy, Cannonball Adderly, Elvin Jones, Mahalia Jackson, Anita O'Day, and many others. As comprehensive an archive as one could imagine from one of jazz's peak artistic decades, including both established stars from early eras and younger, forward-thinking players who would push the art form in new directions.

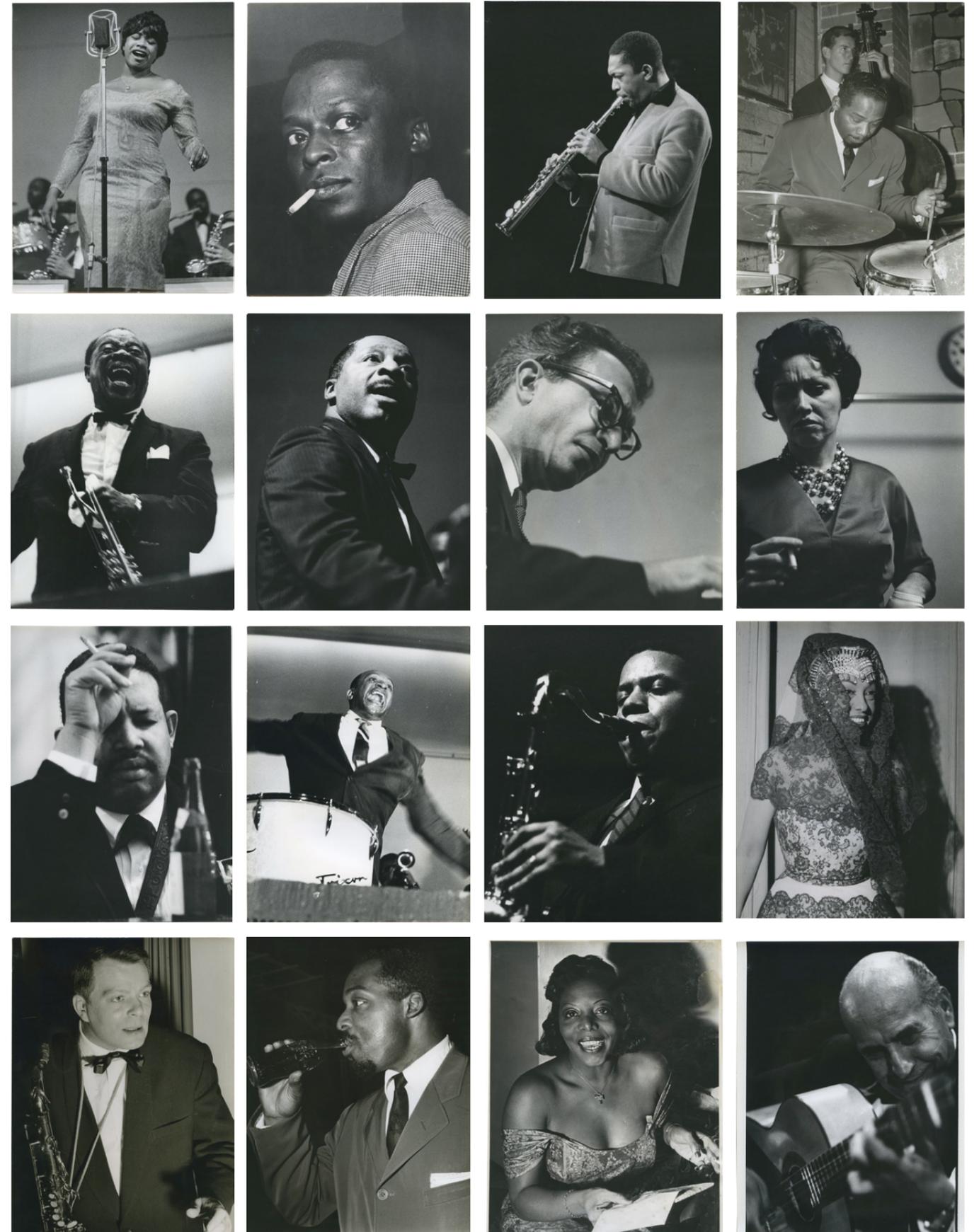
Born in Freiburg, Germany, Michael Montfort began his career working as a photojournalist for German magazines such as *Stern*, *Quick*, and *Bild am Sonntag*. In addition to shooting numerous rock and jazz performances, he covered Queen

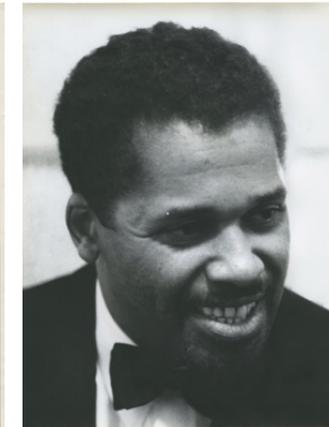
Elizabeth's 1965 visit to Germany, the aftermath of the Six Day War in Israel and Egypt, and the May 1968 protests in Paris. Montfort emigrated to Los Angeles in 1973 and began working as a freelancer. Four years later, on assignment for the German literary magazine *Rogner*, Montfort was sent to photograph Charles Bukowski. Aided by the case of wine he smartly brought with him to their first meeting, Montfort connected with the publicity-shy and splenetic poet. Over the next two decades, as both Bukowski's drinking buddy and personal photographer, he shot literary thousands of images of Bukowski and collaborated with him on titles such as *Horsemeat*, *Shakespeare Never Did This*, and *The Wedding*. In addition to Bukowski, Montfort shot notable photographs of luminaries such as William S. Burroughs, Klaus Kinski, Brigitte Bardot, and a Jackson 5-era Michael Jackson.

Photographs a mix of both single and double weight, most 7 x 9 inches (17.75 x 23 cm), with a few larger photos measuring 9.5 x 11.75 inches (24.25 x 30 cm). Near Fine, with some light curling, overall.

For details, please inquire.

\$9500





LITERATURE LITERATURE



69

ELMER ADLER (EDITOR)
The Colophon: A Book Collector's Quarterly

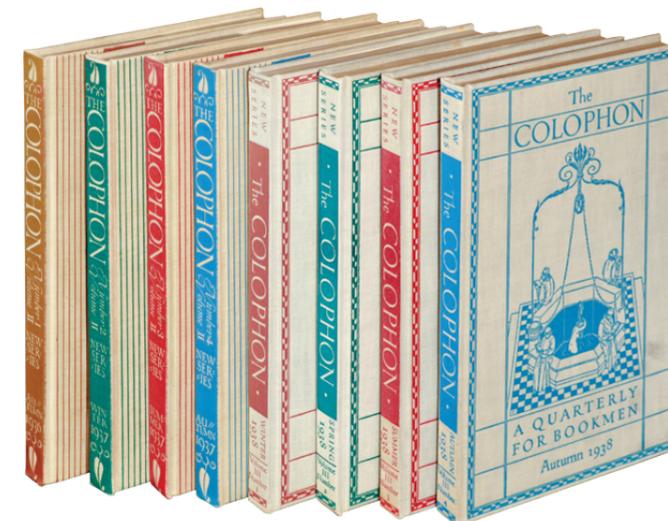
New York: Self published, 1930-1940. Limited Edition. 36 volumes, octavos and quartos, printed paper boards. Present is the David B. Milne drypoint illustration, signed, in Part Five, and the 1932 Colophon Announcement brochure.

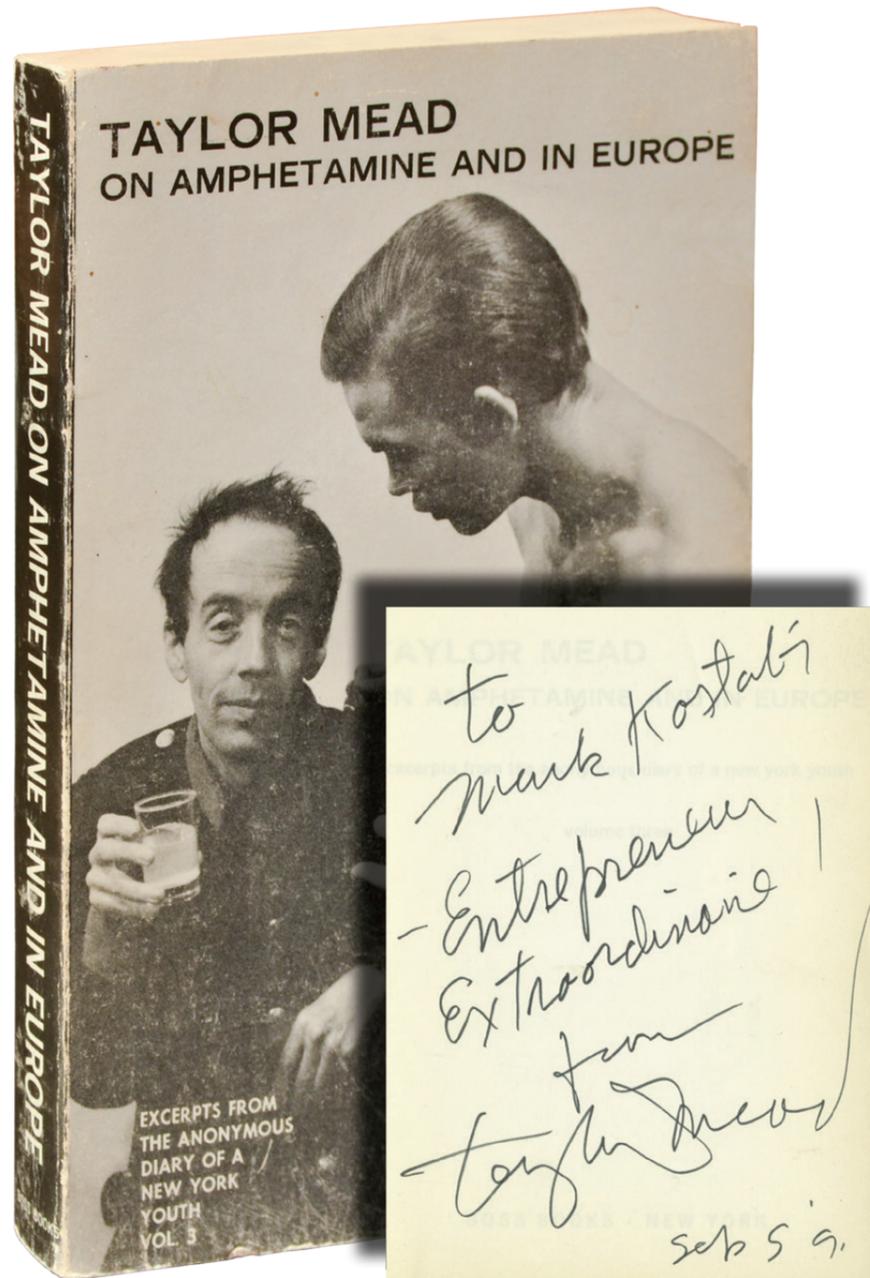
A nearly complete run of a quarterly publication devoted entirely to bookmaking, printing, typography, bibliography, and collectible books of all kinds. *The Colophon* ran from 1930 to 1950, and featured contributions from prolific writers, artists, scholars, and print makers. Included are parts one through twenty (1930-1935), generally referred to as "The Original Series"; all twelve volumes of "The New Series" (Summer 1935 through Autumn 1938); and four volumes of the "New Graphic Series" (1939-1940).

From the collection of noted bibliophile Ruth Helen Kaufmann, with her bookplate present in several issues, as well as five letters from Elmer Adler, a contributing editor, discussing specific editions of *The Colophon* and related subscriber agenda. All letters are typed on the publisher's stationery and signed by Adler in holograph ink, dates ranging from 1930 to 1934. One letter informs Kaufmann of Rockwell Kent and his cost for customized bookplates (\$250), as well as where he can be found ("almost anywhere with a pretty girl around... Ausable Forks, New York").

Very Good plus overall, with moderate toning, and few with spine leans, and light rubbing at the extremities.

\$1650





Inscribed to Mark Kostabi

70 TAYLOR MEAD On Amphetamine and in Europe

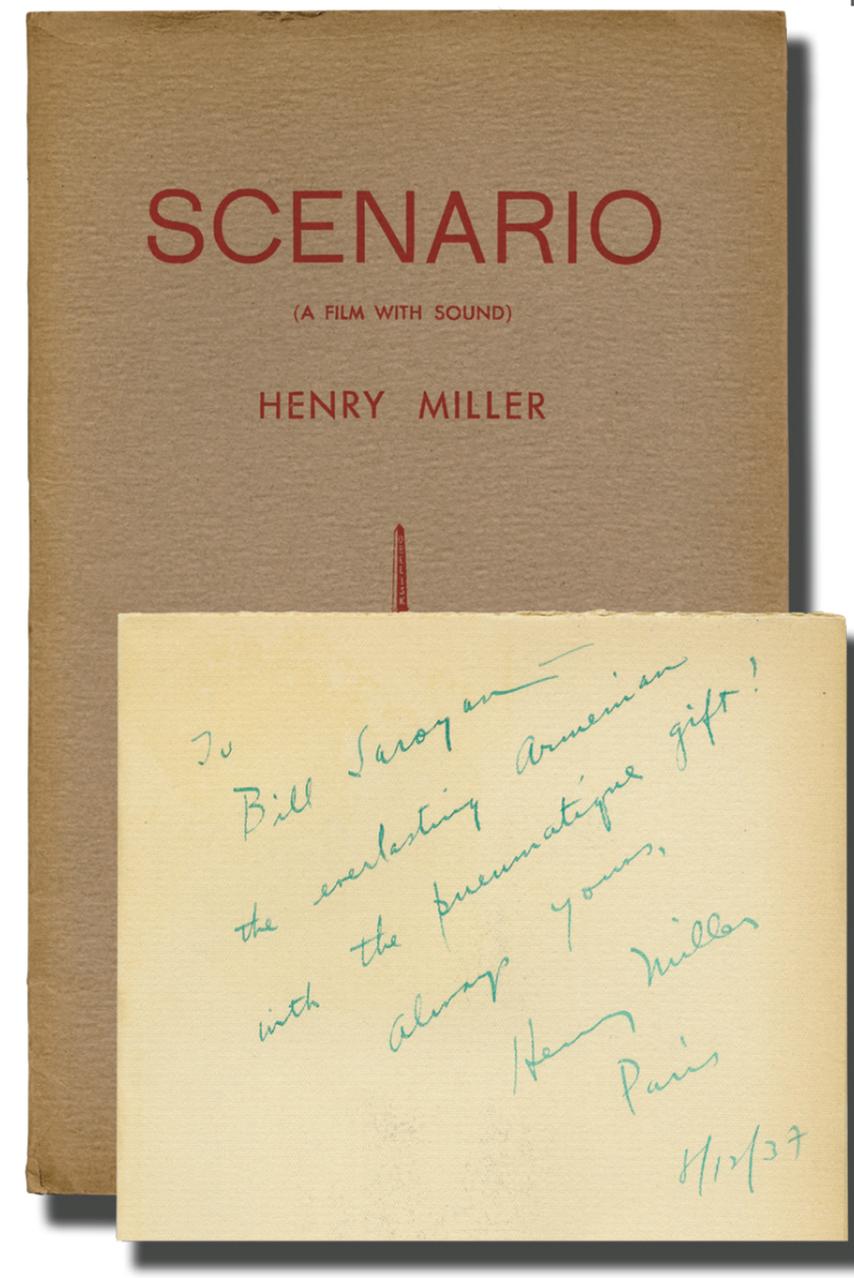
New York: Boss Books, 1968. First Edition. Inscribed by Taylor Mead to artist Mark Kostabi on the front endpaper: "To Mark Kostabi / Entrepreneur extraordinaire! / from Taylor Mead / Sept '91."

A great Greenwich Village association. Mead was a beloved Beat icon, film director, and Warhol superstar, and over time became a fixture in the New York arts scene, his final film appearance being in the heartbreaking final sequence of Jim Jarmusch's *Coffee and Cigarettes* (2003).

Mark Kostabi became a prominent figure in the East Village art scene in 1984, and has bounced back and forth between commercial projects (album covers for Guns 'N' Roses and The Ramones, Swatch watch designs) and art (sculpture, installations, and exhibitions worldwide).

Very Good plus in perfect bound wrappers with light uniform rubbing.

\$950



Inscribed to William Saroyan in 1937

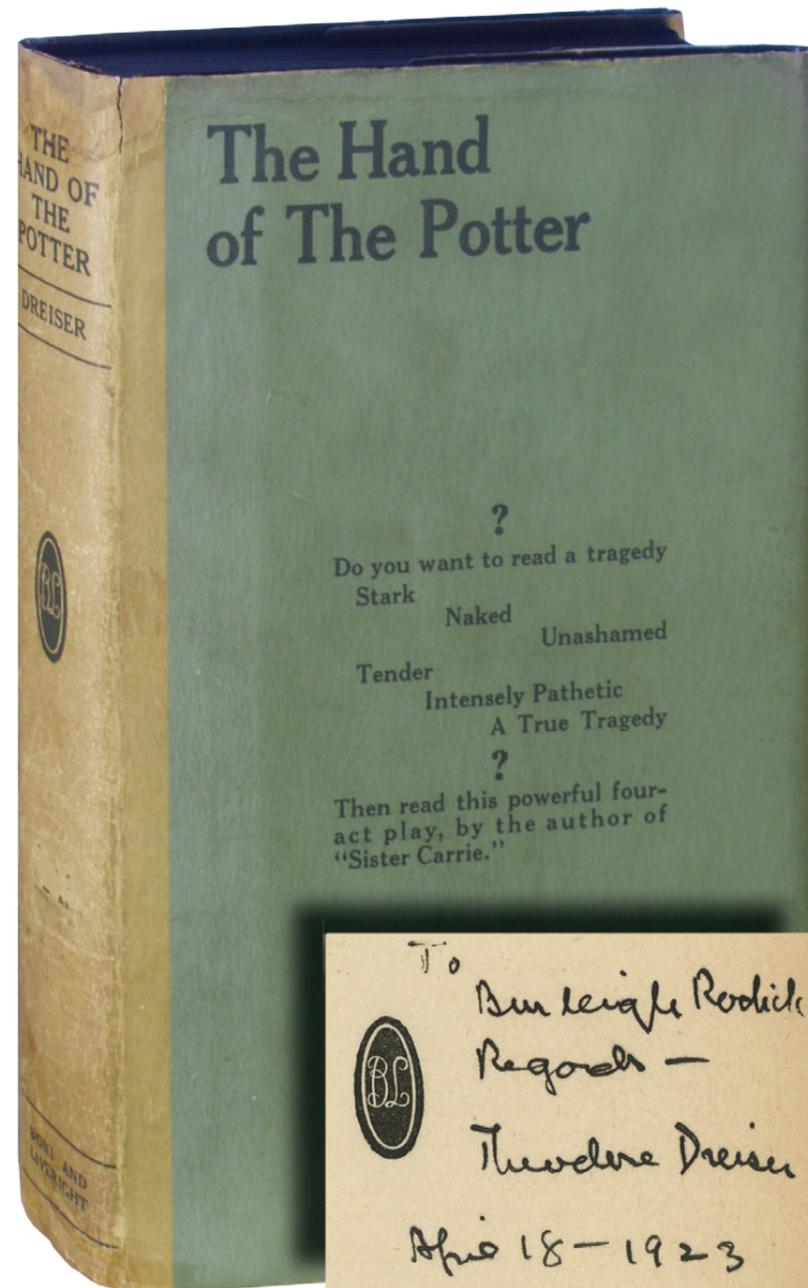
71 HENRY MILLER Scenario: A Film with Sound

Paris: The Obelisk Press, 1937. First Edition. Author's non-numbered presentation copy, boldly inscribed by Henry Miller to William Saroyan in the year of publication: "To / Bill Saroyan / the everlasting Armenian with the pneumatique gift! / Always yours, / Henry Miller / Paris / 8/12/37."

A wonderful association between two literary giants of the twentieth century, and signed in the place and time that is most associated with the years of their best work.

Near Fine with loose signatures and card wrapper as issued.

\$2000



To
 Burleigh Rodick
 Regards —
 Theodore Dreiser
 April 18 - 1923

72 THEODORE DREISER The Hand of the Potter

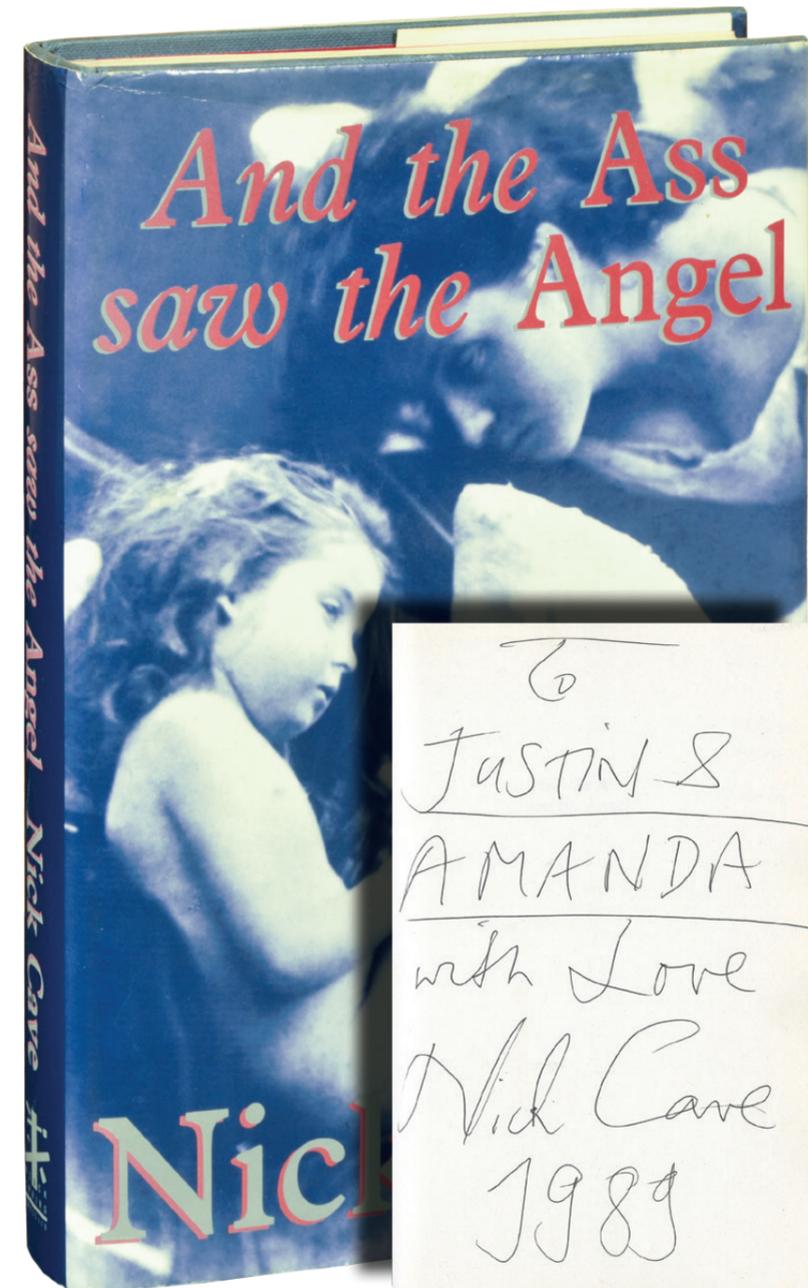
First Edition. Inscribed by the author on the title page: "To Burleigh Rodick / Regards -- / Theodore Dreiser / April 18 1923." Rodick's ownership signature present on the front endpaper. Dreiser's only play, quite scarce to find signed.

Rodick was a lawyer and historian who published several books on legal subjects. He is not mentioned in Swanger's biography of Dreiser, but there is evidence in the Dreiser papers at the University of Pennsylvania that Rodick at one time attempted to

publish a biography of Dreiser. His manuscript was rejected at least twice by Donald Friede, and there is no evidence that it was ever published elsewhere.

Very Good plus in a Very Good plus dust jacket. Book spine label lightly rubbed and a bit tanned. Jacket is bright and complete, with a single short closed tear and a professional mend along the rear hinge fold.

\$425



To
 JUSTIN &
 AMANDA
 with Love
 Nick Cave
 1989

73 CAVE, NICK And the Ass Saw the Angel

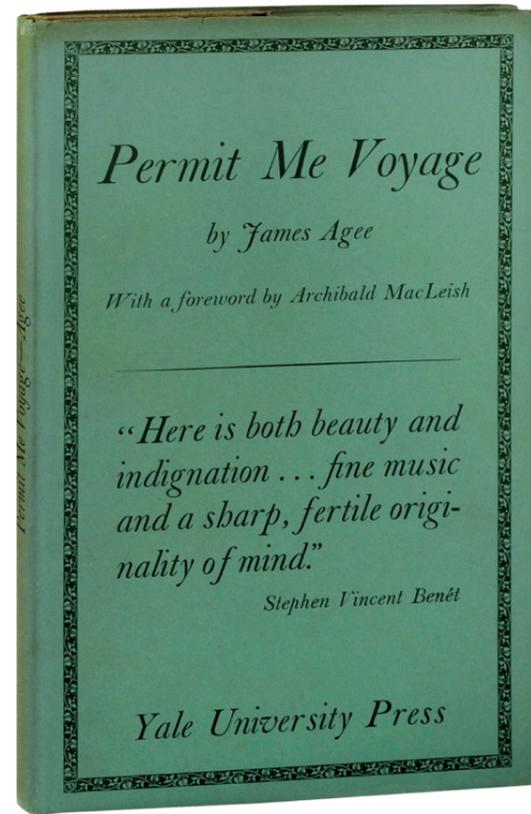
London: Black Spring Press, 1989. First Edition. Inscribed and dated in the year of publication in London by the iconic singer-songwriter and novelist on the front endpaper: "To — and — / with Love / Nick Cave / 1989."

An extremely uncommon signature, from an artist whose highly individual style and varied pursuits are

beginning to draw comparisons to that of Neil Young, Tom Waits and Bob Dylan.

Near Fine in a Very Good plus dust jacket. Jacket has no chips or tears, but is lightly creased at the spine ends and a couple of corners.

\$475



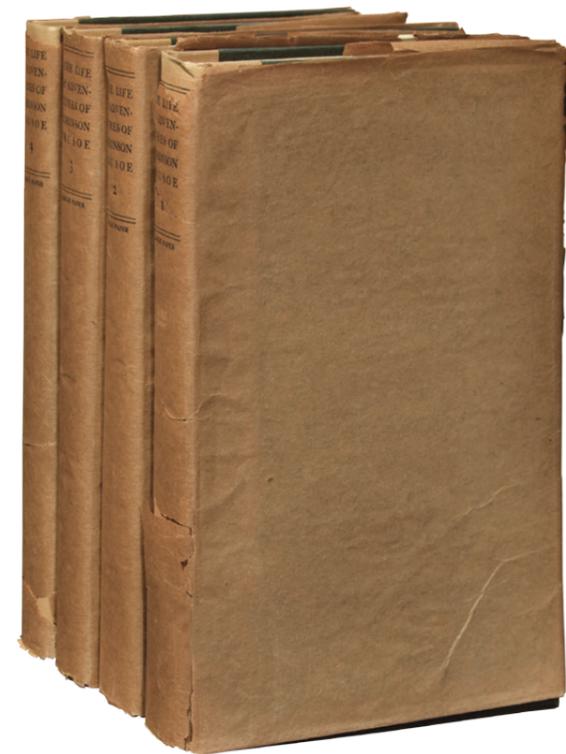
74

JAMES AGEE
Permit Me Voyage

New Haven, CT: The Yale University Press, 1964. First Edition. The author's first book, a collection of poetry. Far and away the best copy we have ever encountered.

Near Fine in a spectacular, about Fine dust jacket. The book is very slightly toned along the top edge and along the hinges, as almost always found. Jacket is stunning, with just a touch of toning along the spine panel, and a minute crease at the top of the rear hinge fold.

\$1850



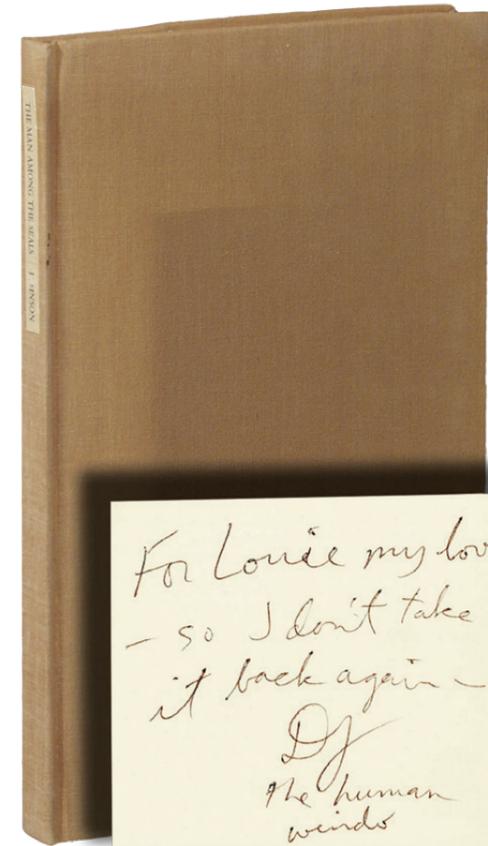
75

In original jackets
DANIEL DEFOE
The Life and Adventures of Robinson Crusoe

Boston and New York: Houghton, Mifflin, 1908. Four volumes. First printing of this edition.

Near Fine in the original fragile jackets, with illustrated plates from the original designs by Stothard. The jackets are uniformly Very Good plus or better, with light chipping to the corners and spine ends. Bindings clean, firm, and tight, tissue guards present at the frontis of each volume. A very attractive set, extremely uncommon in the original jackets.

\$325



76

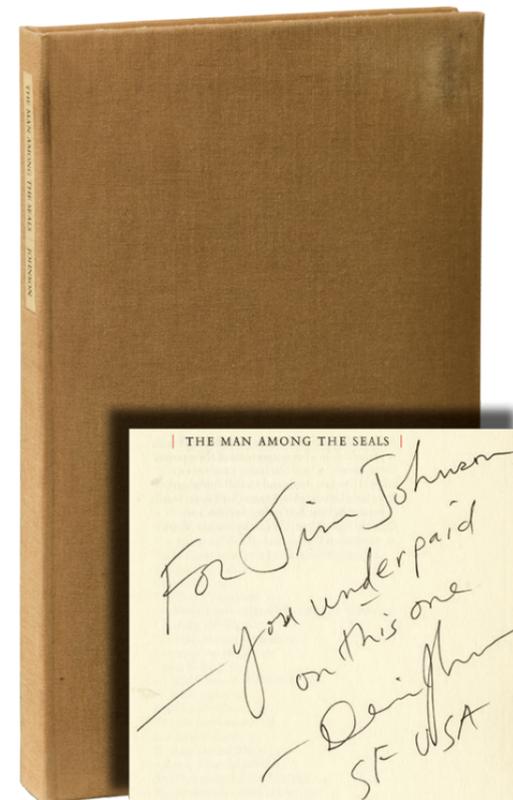
Inscribed to his first wife
DENIS JOHNSON
The Man Among The Seals

Iowa City: The Stonewall Press, 1969. First Edition, one of 260 copies in brown cloth with paper spine labels and no jacket as issued. Association copy, inscribed by the author to his first wife Lucinda (whose nickname was Louie) on the title page: "For Louie my love / - so I don't take it back again - / DJ / the human weirdo."

The author's first book, a collection of poetry. A scarce item signed, let alone with a personal association.

Very Good plus, moderately sunned at the spine and around the edges, with a small scrape on the spine label affecting only the first "o" in Johnson.

\$550



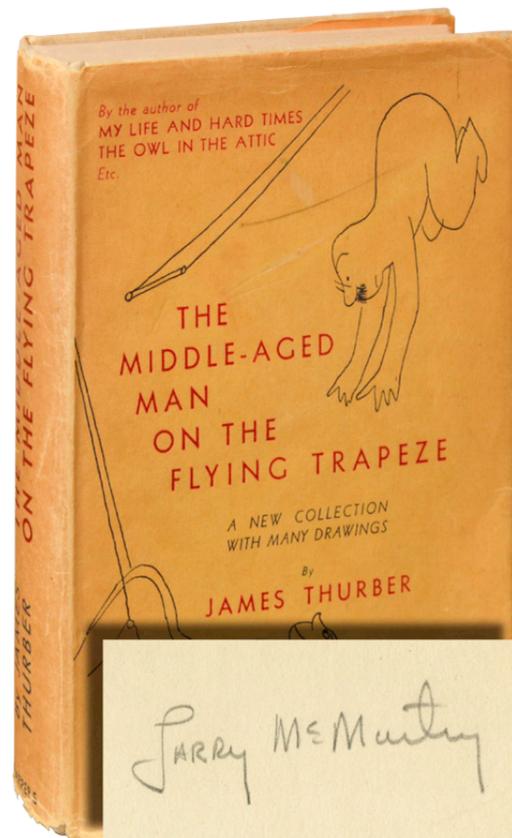
77

Inscribed to his father-in-law
DENIS JOHNSON
The Man Among The Seals

Iowa City: The Stonewall Press, 1969. First Edition. One of 260 copies in brown cloth with paper spine labels and no jacket as issued. Association copy, inscribed by the author to his father-in-law, Jim Johnson, on the title page: "For Jim / You underpaid on this one / Denis Johnson / SF USA."

Near Fine with just a bit of sunning to the spine and along the edges with one small spot of soil to the top front corner.

\$450



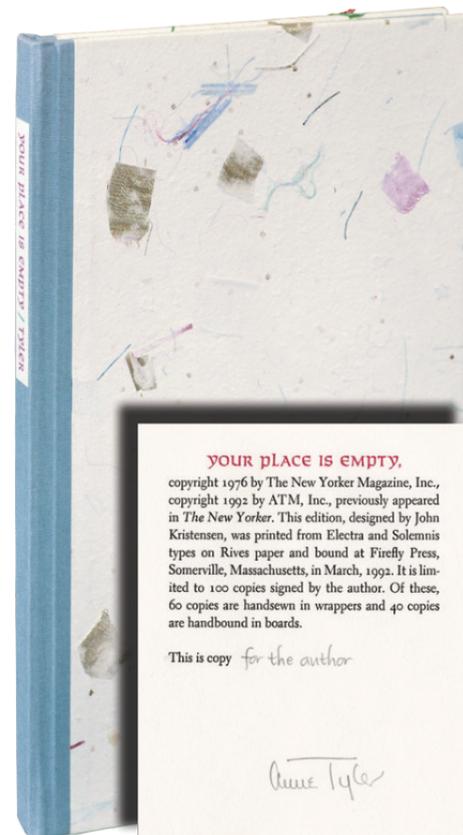
78

Larry McMurtry's copy, with an early ownership name
JAMES THURBER
The Middle-Aged Man on the Flying Trapeze

New York: Harper's (Harper and Brothers), 1935. First Edition. Copy belonging to author Larry McMurtry, with his extremely neat (and therefore very early) ownership signature in pencil at the top front endpaper. A nice connection between two major American writers.

Very Good plus in a Very Good plus dust jacket. Light scattered foxing to the book spine and board edges, else a bright, clean copy. Jacket is only lightly worn, with no significant chips or tears, and only a bit of the inevitable spine fading.

\$375



79

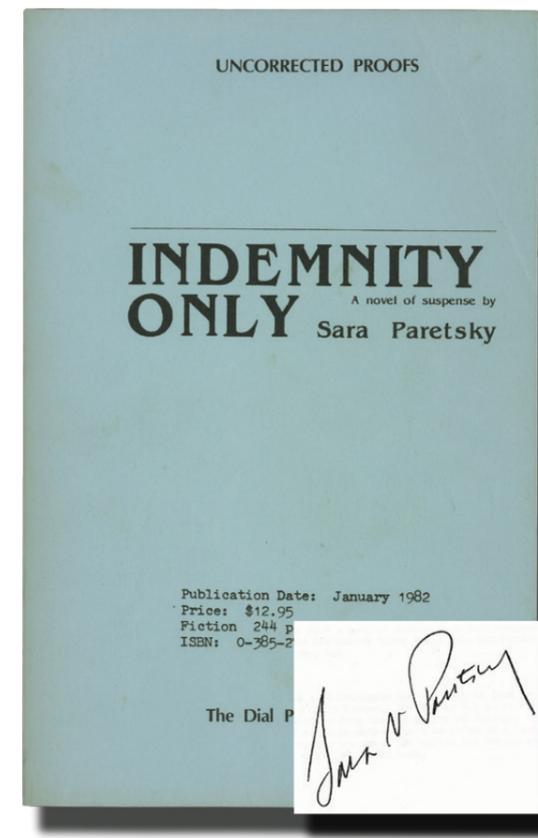
Deluxe issue, author's copy
ANNE TYLER
Your Place is Empty

Concord, NH: William B Ewert, 1992. First Edition. One of 40 deluxe copies signed by the author. The author's copy, so stated on the limitation page in lieu of a number.

First separate publication of this story, which originally appeared in *The New Yorker*. A stopper for Anne Tyler collectors.

Fine in cloth binding, lovely hand-decorated boards, and tissue dust jacket as issued.

\$485



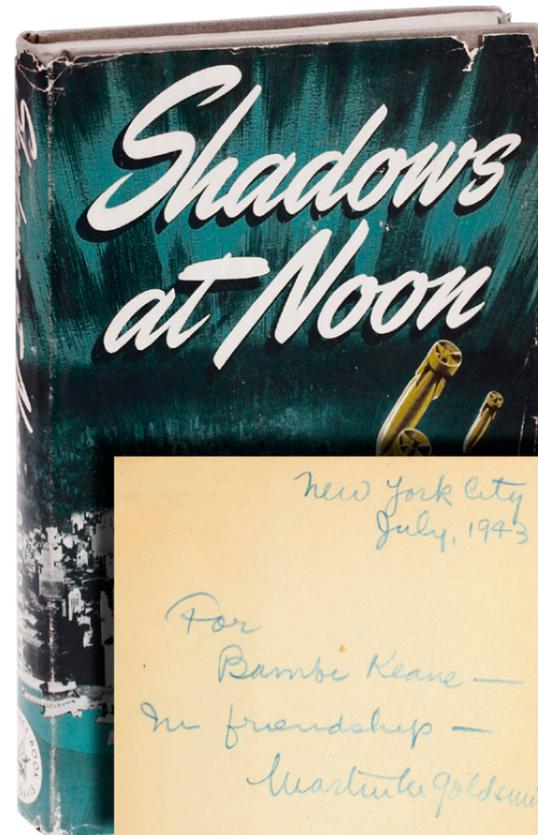
80

SARA PARETSKY
Indemnity Only

New York: Dial Press, 1982. Uncorrected proof, preceding the First Edition. Signed by the author on the title page. The author's first book, and the only proof copy we have ever encountered.

Near Fine in wrappers. An unread, clean copy, with only a single corner crease to the top front panel.

\$650



81

Signed in the year of publication
MARTIN M. GOLDSMITH
Shadows at Noon

Chicago: Ziff-Davis, 1943. First Edition. Warmly inscribed in the year of publication by the author on the front endpaper.

Apart from his screenplay work, Goldsmith authored only four books, including *Detour*. This book, an ambitious fantasy novel about the bombing of New York City, was the third. Goldsmith did not achieve notoriety as an author in his lifetime, and his signature is uncommon.

Near Fine in a Very Good or better example of the dust jacket.

\$450

MUSIC MUSIC MUSIC MUSIC

I pull down the shades
I close up the door
I roll up the rug
That covers the floor

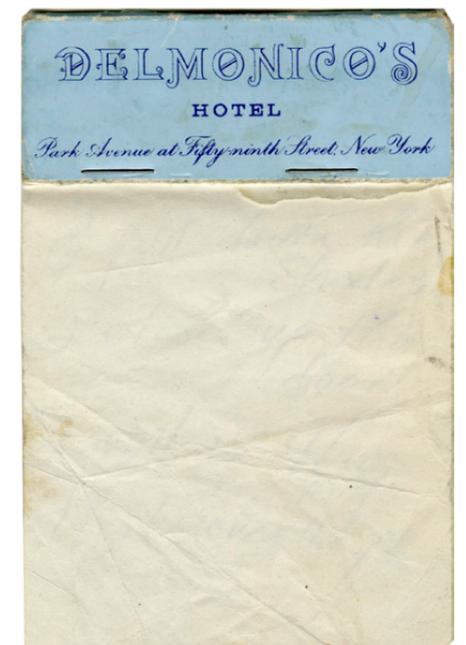
I go to my room
I reach for the glass
Just one more drink
And this feeling
Will last

How lonely I am
For a sweet love that's old
It's cold in the glass
But it's warm in my soul

I peer out
the wine
So red & so cold
Cold in the glass
But warm in ^{my} soul.

Warm in my
soul
Warm in my
soul
Give me my glass
I'm regaining control

I turn off
the world
Let this feeling
unfold



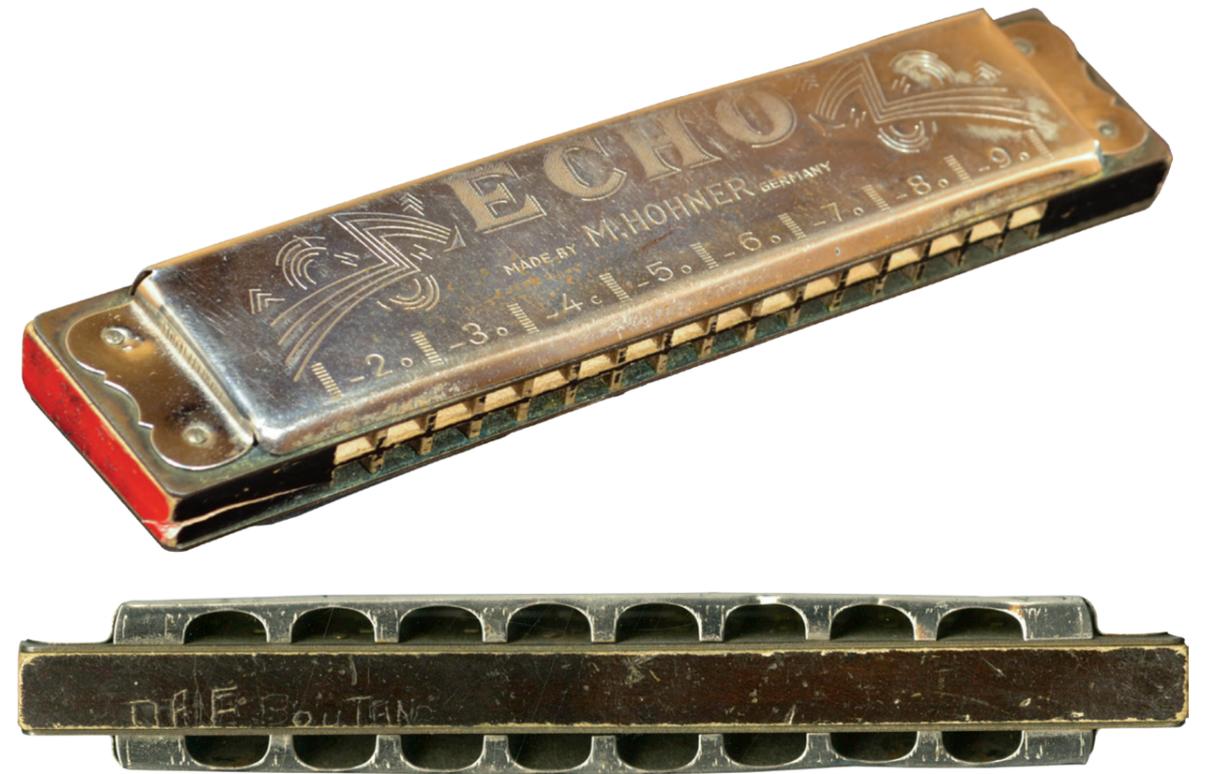
82 **JOHNNY CASH (MUSIC AND LYRICS)**
JOHN FRANKENHEIMER (DIRECTOR)
Manuscript lyrics for "Cold in the Glass" by Johnny Cash, for the 1970 film, *I Walk the Line*

Circa 1970. Manuscript lyric by Johnny Cash, written for the 1970 John Frankenheimer film, *I Walk the Line*, starring Gregory Peck and Tuesday Weld. The lyrics, for an unrecorded song titled "Cold in the Glass," are executed on a small stationery pad from Delmonico's Hotel in New York City, where Cash stayed while he worked with Frankenheimer.

Cash wrote a set of new songs that comprised the entire soundtrack for the film, a grim and underrated gem from the early days of the New Hollywood era, in which Peck turns Atticus Finch inside out to portray a disintegrating backwoods lawman. The essence of New Hollywood cinema, filmed on location in Gainesboro, Tennessee, with many locals employed as extras for the town scenes.

Stationery pad measures 4 x 2.5 inches. Very Good.

\$2650



83 BOB DYLAN

Folkways 1963 Compilation, featuring Bob Dylan performing as “Blind Boy Grunt,” signed by Dylan

New York: Folkways, 1963. Long-playing record. Dylan has boldly inscribed the front panel of the record sleeve, “Blind Boy Grunt, Ha Ha!” and drawn a pair of sunglasses. Signed for Peter McKenzie, this the only known example of Dylan signing with this early (and briefly used) pseudonym.

A selection of folk music recordings by various artists, released via the famous folk music magazine. Dylan had recorded songs for this compilation just prior to being signed to Columbia Records, and

for legal reasons had to appear on the record as “Blind Boy Grunt,” no doubt concocted from Dylan’s growing fondness for wearing sunglasses. Rare. A signed and notarized letter of provenance from Peter McKenzie, specific to this item, is included.

Near Fine. Jacket split along top and bottom edge, front cover clean and bright. Housed in a custom clamshell box.

\$7500

84 BOB DYLAN

Bob Dylan’s Harmonica from high school

Hohner Echo Harmonica, circa 1959. Very Good condition. A harmonica owned jointly by Dylan and his friend Dale Boutang, played by both during their high school days in Hibbing, Minnesota.

Manufactured by M. Hohner, this particular harmonica was chosen because the name of the model was the same as Dylan’s girlfriend in high school, Echo Helstrom. The harmonica has been in the possession of Boutang since their school days together, and Boutang has written a letter attesting to the provenance. “I was a classmate and close, personal friend of Bob Zimmerman, who later changed his name to Bob Dylan. Bob and I shared many of our harmonicas and guitars. This one such harmonica, which I ended up keeping from our high school days. I have had [it] in my possession ever since.”

Perhaps the greatest testament to ownership of this item is Dale Boutang’s crudely scrawled name, along the black edge of the harmonica, between the metal plates. Also included are all insurance documents relating to this item while it was on a worldwide tour with the Experience Music Project, a museum of music history founded by Paul Allen, co-founder of Microsoft.

Near Fine. In a custom clamshell box.

\$4500

85

JAMES TAYLOR**Original manuscript for "Knocking 'Round the Zoo"**

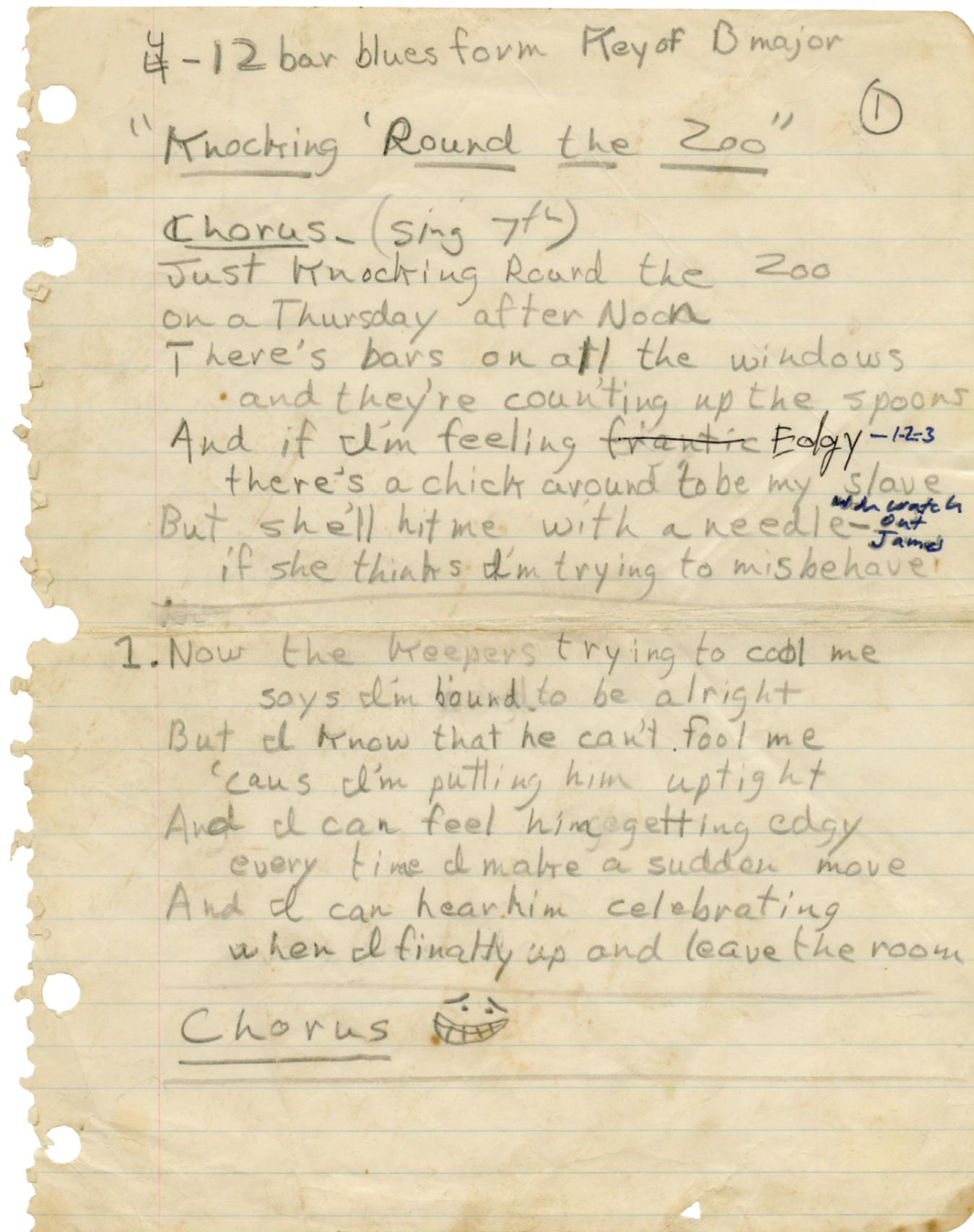
Original manuscript for a draft of legendary singer-songwriter James Taylor's early song, "Knockin' Around the Zoo," composed shortly after his stay at the Belmont Psychiatric Hospital for severe depression when he was 17 years old. To the best of our knowledge, this is the earliest known handwritten Taylor lyric to have ever appeared for sale.

The lyric was written out for John Herald, who was playing in Taylor's early, short-lived band, The Flying Machine, during recording sessions for Euphoria Records. The unfinished tracks from those sessions, little more than demos, were shelved until 1971, when they were released by Euphoria as *James Taylor and the Original Flying Machine*, after the success of Taylor's 1970 solo album *Sweet Baby James*. "Knockin' Around the Zoo" is a droll but angry look at Taylor's depression and subsequent hospitalization at a mental institution, a theme later made poignant in Taylor's breakout hit "Fire and Rain" from that album. The holograph additions made in this particular manuscript are present in both recorded versions of the song, which also appears on Taylor's first solo record, *James Taylor* (Apple Records, 1968). Other lines in this draft do

not appear on either version of the song, and are unique to this manuscript. A historically important and unique piece from one of the greatest and most influential singer-songwriters in rock history.

John Herald is a legendary folk musician whose roots go back to the late 1950s bluegrass scene. He was a major player in the Greenwich Village folk scene of the early 1960s, where he attended jam sessions with the likes of Bob Dylan, Rory Block and Ramblin' Jack Elliott. In addition to the long-term association with his band The Greenbriar Boys, he has recorded with Jack Elliott and Doc Watson, managed bluegrass legend Bill Monroe, and written songs recorded by Linda Rondstadt, Jonathan Edwards, Maria Muldaur and Joan Baez.

8 x10 inches, somewhat worn and slightly foxed manuscript lyric sheet hand-printed in lined paper in bold pencil, with several holograph corrections. Letter of provenance from John Herald included. In a custom quarter-leather clamshell box.

\$3850



86

Handwritten manuscript, inscribed by Hovhaness in 1982

ALAN HOVHANESS

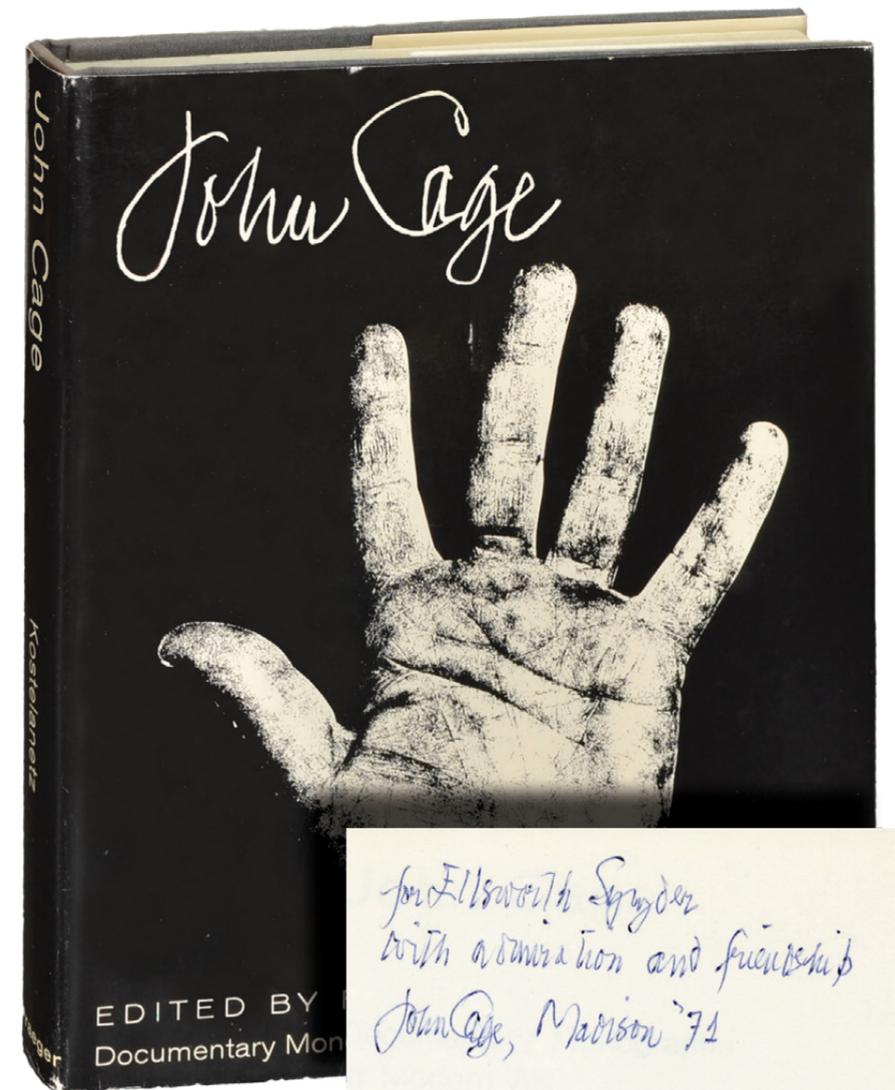
One-page musical quotation from *On the Long Eclipse of the Moon*, July 6, 1982 (Opus 367)

One page musical manuscript quotation from *On the Long Eclipse of the Moon*, July 6, 1982 (Opus 367). Inscribed by Hovhaness at the bottom of the page: "To the Word Book Store / To Mr. V.E. Moody: from Sonata on the Long Eclipse of the Moon / July 6, 1982 / Alan Hovhaness / Copyright 1982, By Fujihara Music Co., Inc."

A 6-line autograph quotation, with each set of staves bearing two treble clefs, totaling 12 staves. Entire manuscript pages by the composer are extremely uncommon.

11 x 14 inches. Near Fine.

\$425



87

Inscribed to Ellsworth Snyder in 1971

RICHARD KOSTELANETZ

John Cage

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

A longtime friend of Cage, and a key performer in his own right, Snyder performed Cage's work on many occasions, perhaps most infamously at Cage's much-protested 1965 appearance at the University of Illinois: "At one point [Snyder] crawled under the piano, made a show of carefully marking a precise point on the under-body of the instrument with a tape measure, then hit that spot with a mallet. Even more provocative for that particular audience, he had planted a loose piano string in the instrument, and after striking an unusually percussive chord he slowly pulled the ostensibly broken string out of the

piano. By this time the audience was screaming and throwing objects at the stage." (Johanne Rivest, *In Advance of the Avant Garde: John Cage at the University of Illinois, 1952-69, 1999*).

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

Fine in a Near Fine dust jacket.

\$3000



88 BONNIE MACLEAN, PAT HANKS (DESIGNERS) 1970 Performances by Laura Nyro and The Band at The Berkeley Community Center

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

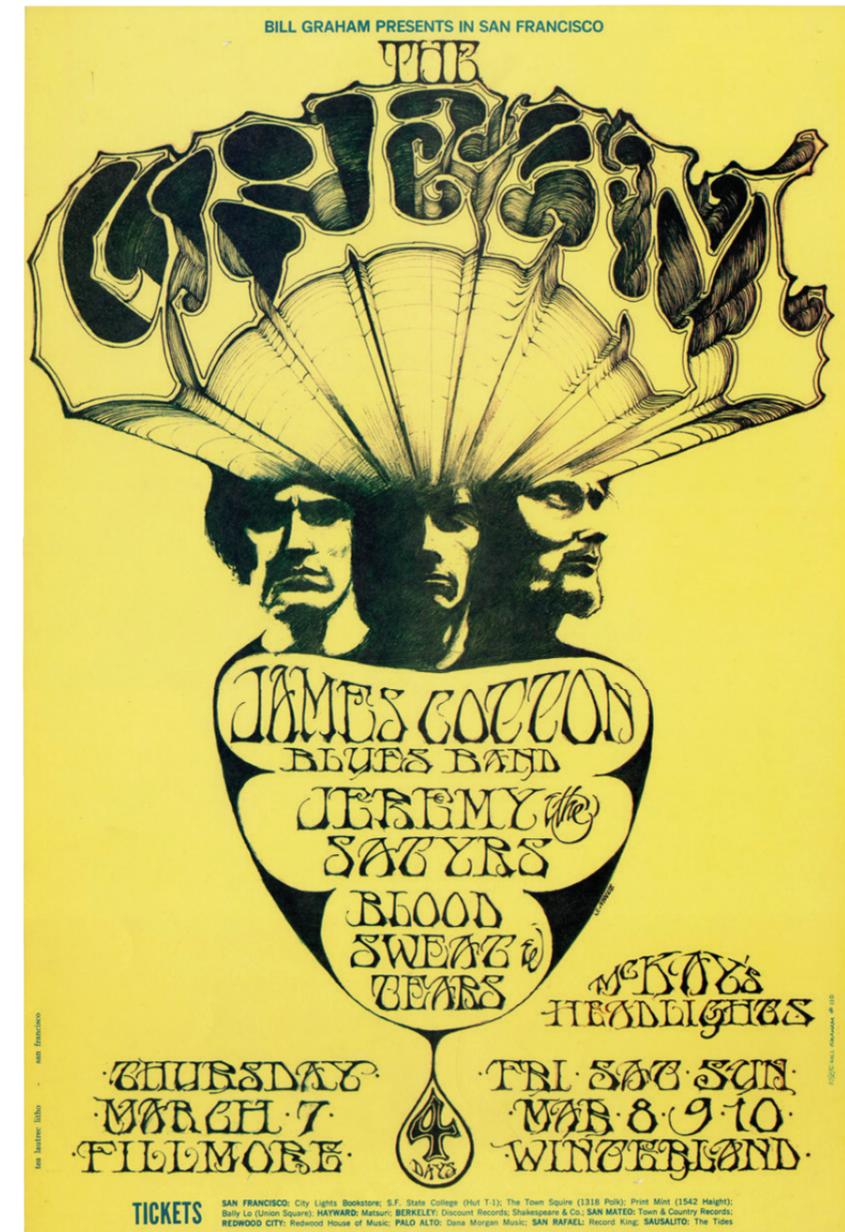
The time of these performances found both Ms. Nyro and The Band touring at the peak of their creative powers. Laura Nyro had released *New York Tendrberry* in the fall of 1969, a record that took her already-established gift for songwriting into much darker territory. The Band had released its second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

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

14 x 22 inches (35.5 cm x 56 cm). A few tiny tack holes and one very small bruise (artwork not affected) at the extremities, Near Fine condition overall.

King, *The Collector's Guide to Psychedelic Rock Concert Posters*, BG-215-OP-1. Grushkin, *The Art of Rock*, BG 215, p. 137.

\$450



89 STANLEY MOUSE 1968 Performance by Cream at The Fillmore West and Winterland

Los Angeles: Bill Graham No. BG-110-OP-1, 1968. Original poster for separate March 7 and March 8-10 performances by Cream at Bill Graham's Fillmore West and Winterland, respectively, in San Francisco. First issue, per the points in Eric King's poster guide, issued on uncoated index stock. A pristine example.

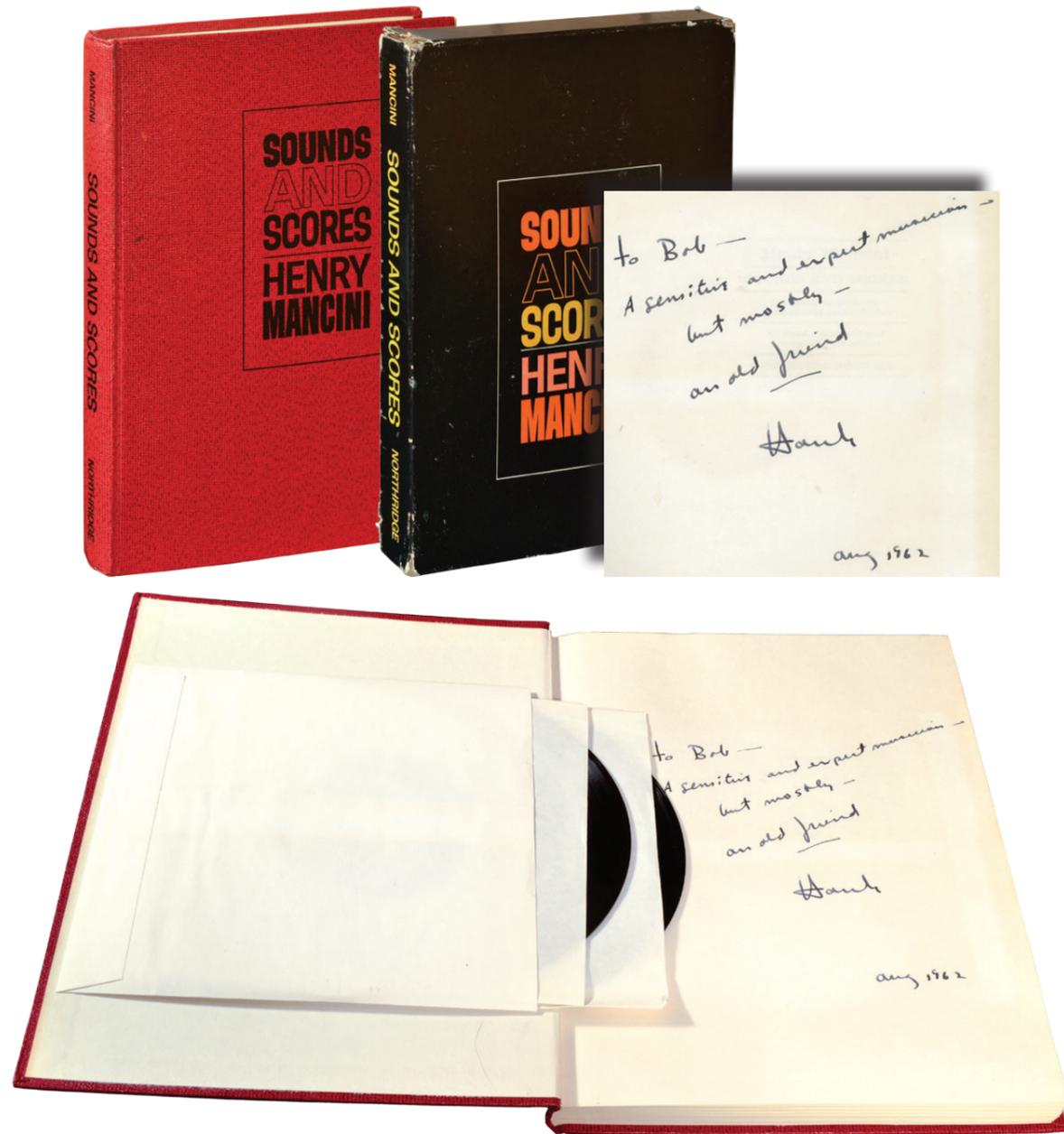
Designer and artist Stanley Mouse made the interesting (and in the brief history of this band, unique) choice of printing the black and teal artwork against a cream-colored background. Together for only a little more than two years, Cream had at this point just released their second, defining record, *Disraeli Gears* (which included "Sunshine of Your

Love," "Strange Brew," and "Tales of Brave Ulysses") and would complete *Wheels of Fire* ("White Room," "Politician") later in 1968. At the end of that year, after virtually defining the rock power trio concept, the group would make the decision to disband.

14 x 21 inches (35.5 x 53.5 cm). Fine condition.

King, *The Collector's Guide to Psychedelic Rock Concert Posters*, BG-110-OP-1. Grushkin, *The Art of Rock*, BG 110, p. 126.

\$1650



90

Inscribed in the year of publication

HENRY MANCINI
Sounds and Scores

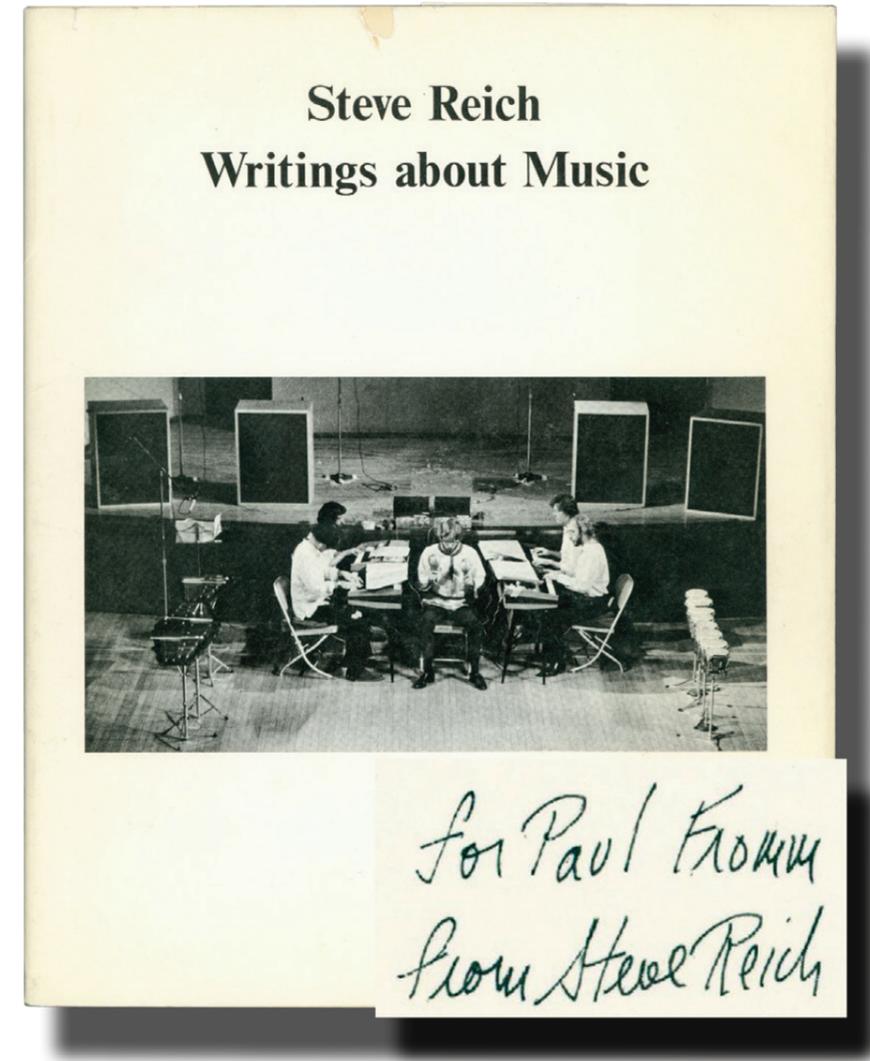
Northridge, CA: Northridge Music, 1962. First Edition. Included are three 45 RPM records, housed in sleeves mounted to the front pastedown as issued. Inscribed by Henry Mancini in the year of publication: "To Bob / A sensitive and expert musician / but mostly an old friend / Hank / Aug 1962." An unusual example of Mancini signing under the name "Hank," used only among those with whom he was close.

From the library of John Lewis, legendary jazz pianist and founder of both the Modern Jazz Quartet

and the Monterey Jazz Festival. Mancini's great composition "Lujon" was named after a percussion instrument most commonly associated with jazz drummer Shelley Manne, and named (as a pun) after John Lewis, who commissioned its construction.

Fine in red pebbled cloth boards with black titles, housed in a Very Good or better 3-color card slipcase as issued.

\$1250



91

An important early association

STEVE REICH
Writings about Music

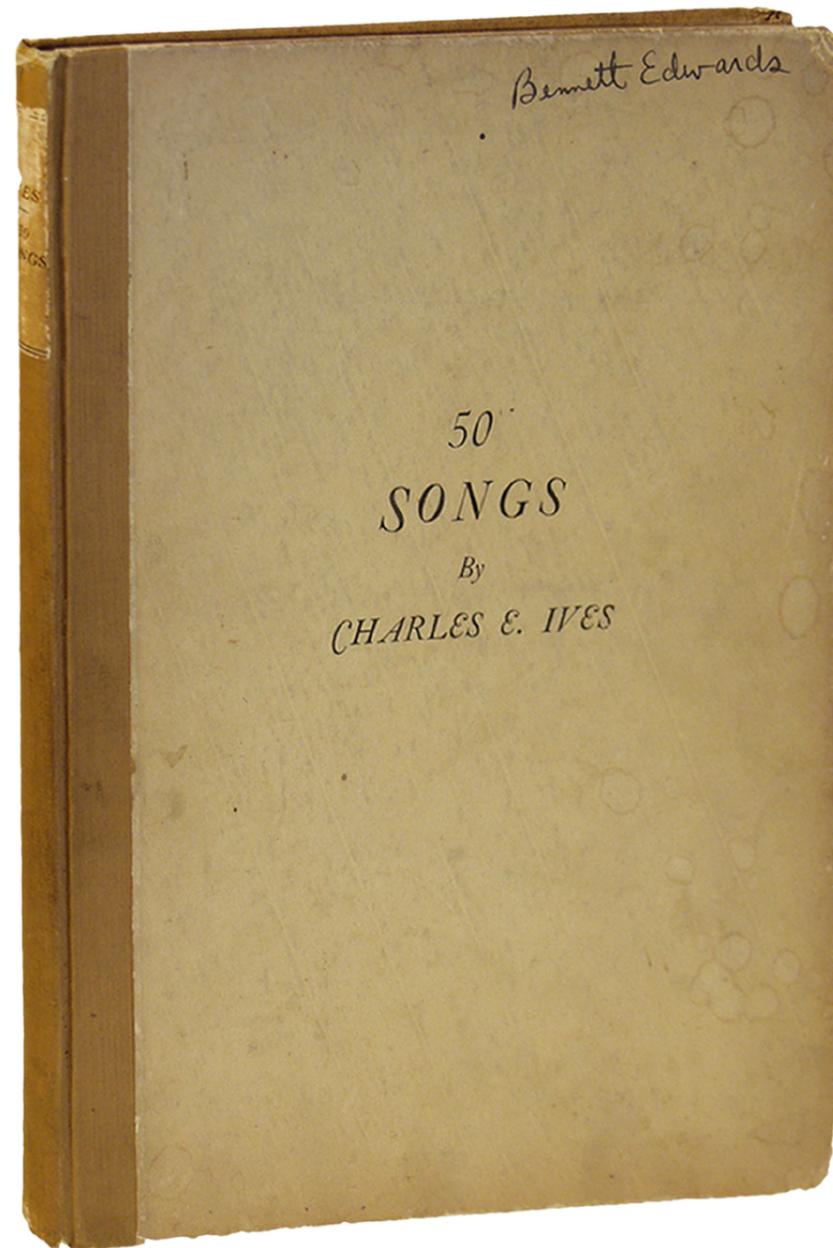
New York: New York University Press / Halifax: The Press of Nova Scotia College of Art and Design, 1974. First Edition. First issue binding, without the UNIVERSAL EDITION notation on the spine, and without the added note about typographical corrections by Reich at the end of his Introduction. Association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

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

Though the inscription is not dated, it was likely made near to the date of publication, predating the commission by nearly a decade. A scarce signature and a great association between one of the twentieth century's greatest composers and one of its greatest patrons.

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

\$1650



92 CHARLES IVES 50 Songs

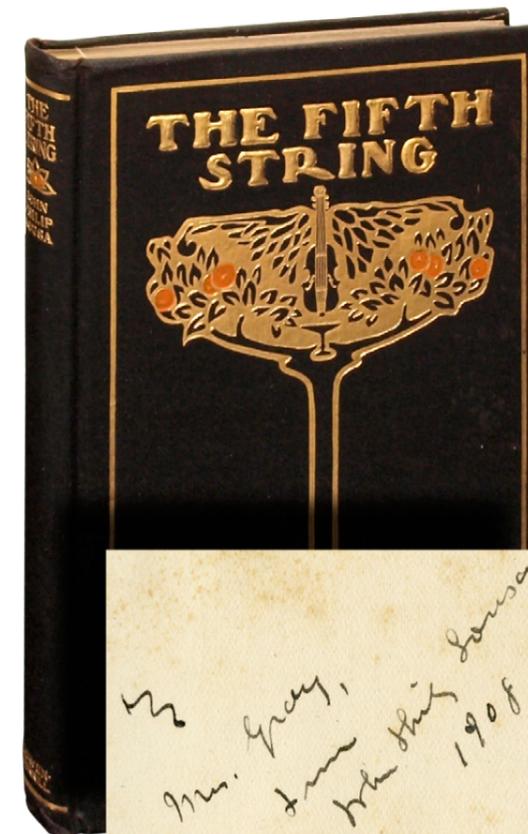
Redding, CT: C.E. Ives, 1922. First Edition. A self-published volume of songs by Charles Ives, selected from a volume published earlier the same year, titled *114 Songs*. Like *114 Songs*, this was printed for distribution among the composer's friends, and judging from the small number of copies in world libraries (OCLC locates 12 libraries with copies, whereas 106 are listed with copies of *114 Songs*), it must surely have had a much smaller printing.

A selection of "folk songs" by Ives, many dedicated to the work of literary greats of the generation that preceded him (Shelley, Wordsworth, Goethe,

Longfellow). Characteristically, simple melody lines are played against a complex and sometimes argumentative accompaniment.

Very Good in tan paper-covered boards, with a brown quarter-binding, moderately worn at the corners, brief spotting to the front board, and a touch of wear to the paper spine label, firm and clean overall. Contemporary owner name in fountain pen at the top right corner of the front board and the front endpaper.

\$750

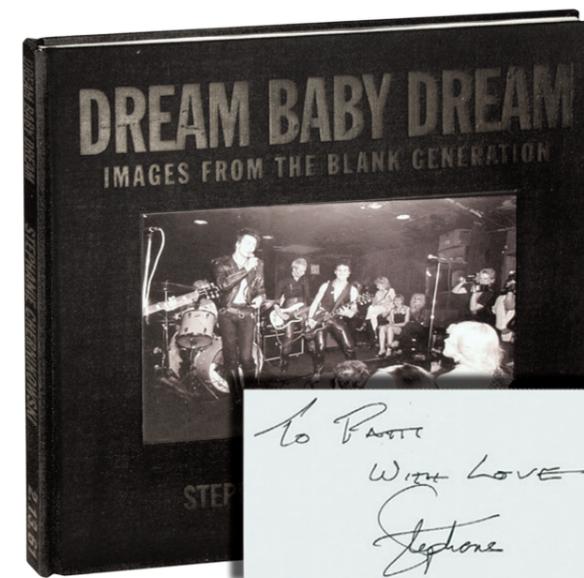


93 Inscribed JOHN PHILIP SOUSA HOWARD CHANDLER CHRISTY (ILLUSTRATIONS) The Fifth String

New York: Bowen-Merrill, 1902. First Edition. Inscribed by Sousa and dated 1908 on the third blank.

Fine and unread in a signed binding by J. Alden Pierson as issued, with gilt design and titles exceptionally bright and clean. A superb copy, and an uncommon early inscription.

\$550



94 Inscribed to a major subject in the monograph, Patti Smith STEPHANIE CHERNIKOWSKI Dream Baby Dream: Images from the Blank Generation

Los Angeles: 2.13.61 Publications, 2007. First Edition of the uncommon hardcover issue. Inscribed by the author at the first blank to one of the book's subjects, Patti Smith: "To Patti / with Love / Stephanie."

Chernikowski's monograph documents the New York punk scene of the late 1970s and early 1980s with candor and heartbreaking affection, capturing a world that has been forever erased. Featured in their glorious youth are the expected (Stiv Bators, Johnny Ramone, Johnny Thunders, Patti Smith, John Lydon, David Byrne) and the somewhat unexpected (Brian Eno, Marianne Faithfull, Glenn Branca, William S. Burroughs). A great association.

Fine with no dust jacket as issued.

\$375

TOGRAPHS PHOTOGR



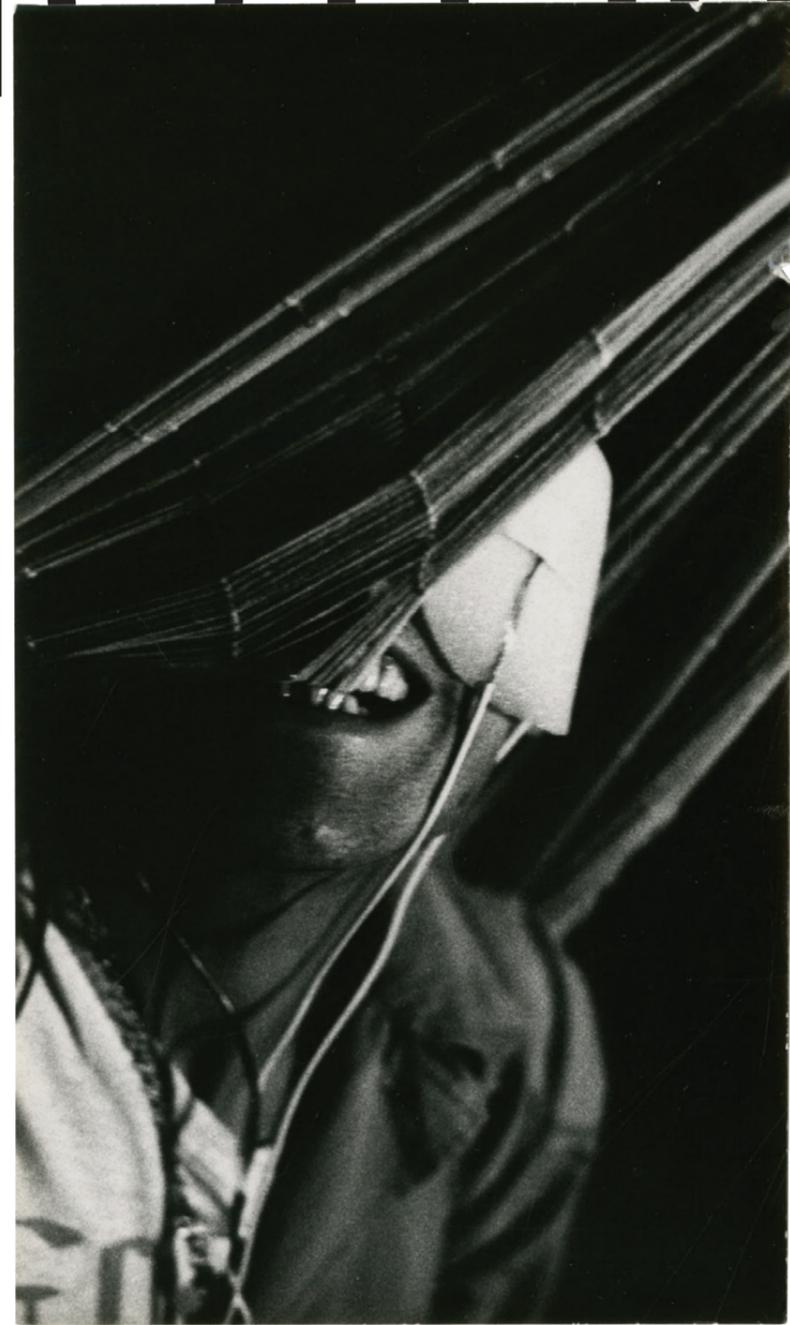
95

PHILIP K. DICK (NOVEL)
RIDLEY SCOTT (DIRECTOR)
Blade Runner

Circa 1981. Vintage borderless single weight black-and-white reference photograph from the 1982 film. Shot by still photographer Stephen Vaughan. Shown are Ridley Scott and Harrison Ford conferring as Ford sits in his "spinner" vehicle.

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

\$975



96

CHRIS MARKER
La Jetee

Circa 1962. Vintage borderless black-and-white single weight reference photograph from the 1962 short film.

Marker's masterpiece. A foundational science fiction film, comprised almost entirely of still images, and an enormous influence on such films as *The Terminator* (1984) and the *Back to the Future* trilogy (1985-1991), and basis for Terry Gilliams' *Twelve Monkeys* (1995).

An excessively rare photograph. As with most French short films, virtually no original paper of any kind was made.

4.5 x 7.5 inches (11 x 18.5 cm). Near Fine.

\$1875



COPYRIGHT
G. SIPAHOGLU
102, Champs-Élysées
PARIS-8° ELY. 70-66

97

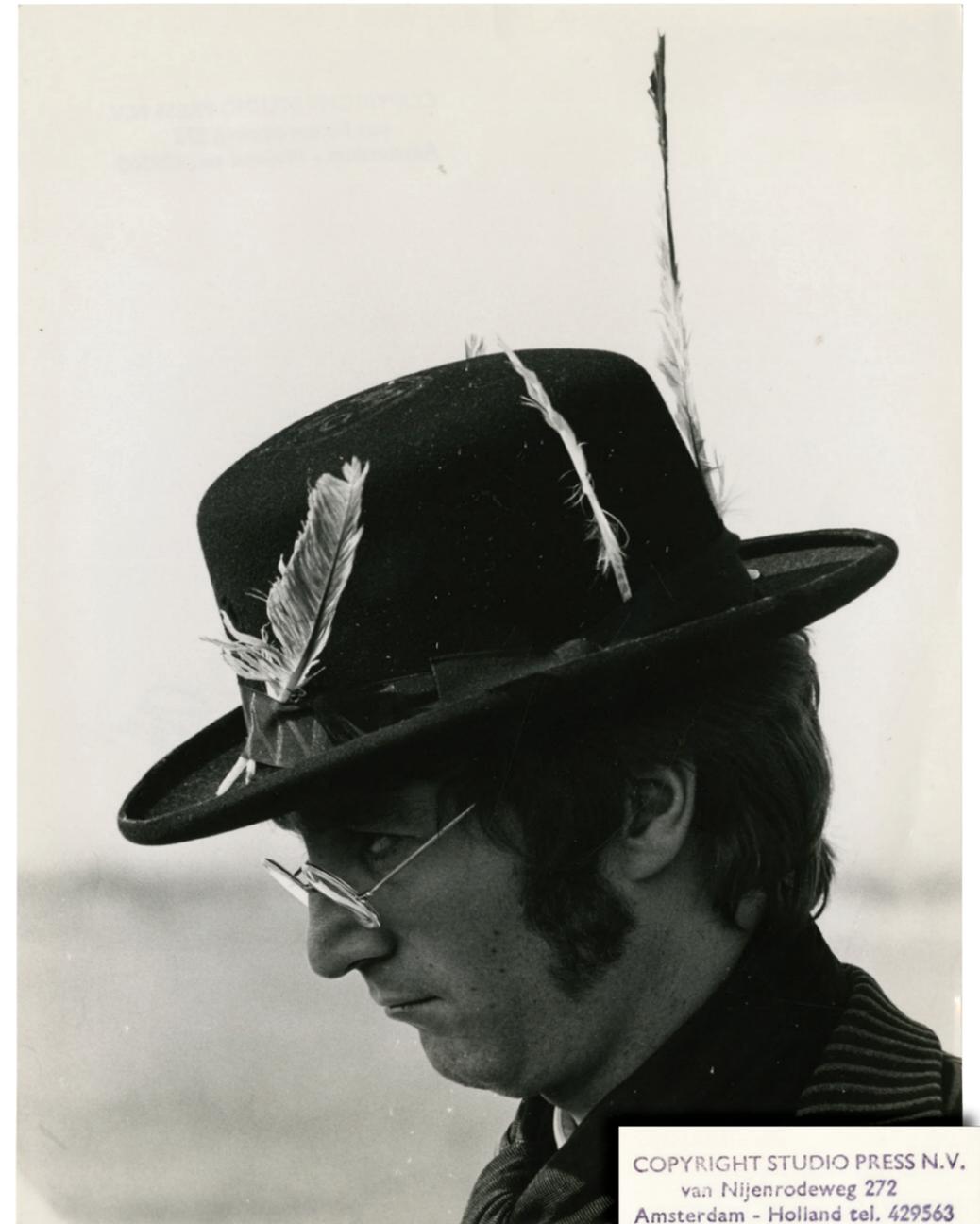
GÖKSIN SIPAHOGLU**George Harrison at a press conference for *All Things Must Pass***

Paris: Göksin Sipahioglu, circa 1970. Vintage single weight borderless black-and-white press photograph of George Harrison at press conference for the release of his legendary 1970 album, *All Things Must Pass*. Shot by noted Turkish photographer Göksin Sipahioglu, with his Parisian press stamp on the verso.

Without question, 1970 was Harrison's shining hour as a solo artist. Less than a year later, he would trim his hair from the length shown here (and on the album's cover) to a more reasonable look and helm the Concert for Bangladesh in New York City, featuring Eric Clapton, Badfinger, and other musicians who populated his 1970 album.

This photograph was taken by Sipahioglu when he was still working as an independent frontline photojournalist, routinely contributing to Black Star and Gamma. In 1973 he would found the Sipa Press, an agency that would represent the world's best photographers for the next 30 years.

7.75 x 12 inches (19.5 x 30.5 cm). Very Good plus, with some light creasing at the corners.

\$925

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Amsterdam - Holland tel. 429563

98

UNKNOWN**John Lennon in a hat with feathers**

Amsterdam: Vintage single weight black-and-white press photograph of John Lennon, circa late 1967, wryly looking up while wearing a hat with several feathers in its band. Photographer unknown, stamp on the verso for the Studio Press in Amsterdam.

6.75 x 9.25 inches (17 x 23.5 cm). Near Fine.

\$1500



**99 LOUIS FEUILLADE (DIRECTOR)
MUSIDORA (STARRING)
Les vampires**

Paris: Société des Etablissements L. Gaumont, 1915. Original double weight matte finish still photograph from the legendary 1915 silent film serial. With the Gaumont logo at the lower right corner. Shown here is Musidora as Irma Vep conferring with another member of The Vampires, an anarchist criminal gang at the center of the story. The second of Feuillade's three film serial masterpieces, preceded by *Fantômas* (1913) and followed by *Judex* (1915), combining elements of both.

The director's magnum opus, *Les vampires* is one of the great crime epics, nearly 7 hours in length, acknowledged as a strong influence on the surrealists, and by directors Alfred Hitchcock and Fritz Lang in the development of the thriller concept in film, as well as the earliest masters of avant-garden cinema.

11 x 9 inches (22.5 x 28.5 cm). Near Fine.

Hardy, *The BFI Companion to Crime*, p. 337.

\$3500



**100 SERGEI EISENSTEIN
Thunder Over Mexico**

Los Angeles, CA: Principal Distributing Corporation, 1933. Collection of seven vintage black-and-white single weight studio still photographs from the US release of the 1933 film.

Eisenstein had spent many frustrating months in Hollywood, ending with a failed attempt to adapt Dreiser's *An American Tragedy*. With backing from avowed socialist Upton Sinclair, Eisenstein left Hollywood to create what would have been his epic about life in Mexico, *Que viva México*. The film was intended to be an episodic study of Mexico's durable ethnography and symbols against the backdrop of its colonial history from the ancient Mayans to the 1910 revolution.

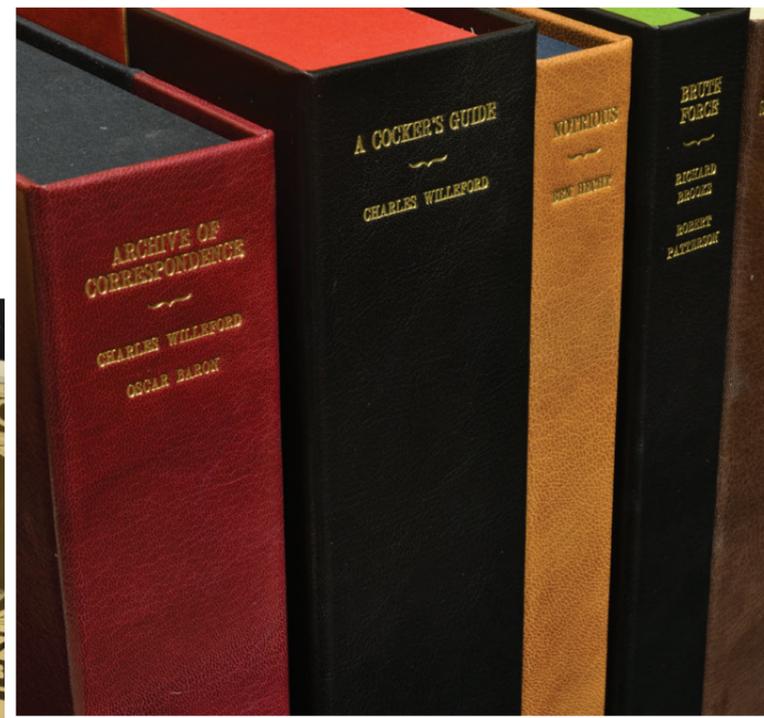
Cinematographer Eduard Tisse shot the film in 1931 and 1932, intending to divide the narrative into four segments (which he called "novels"), "Sandunga," "Fiesta," "Maguey," and "Soldadera." Upon completion of filming, Eisenstein sent the

footage to Hollywood for processing, but political and economic barriers prevented him from returning even to edit the film.

In the wake of Eisenstein's forced departure, two films utilizing the film footage were made with Upton Sinclair's permission: *Thunder Over Mexico* (1933, edited by Sol Lesser) and *Time in the Sun* (1940, edited by Mary Seton). Upton Sinclair subsequently deposited the unedited materials of the film in the 1950s with the Museum of Modern Art in New York, and Jay Leyda's subsequent work to make the footage accessible has resulted in the footage having been preserved for nearly 80 years for future study and reconstruction.

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

\$550



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