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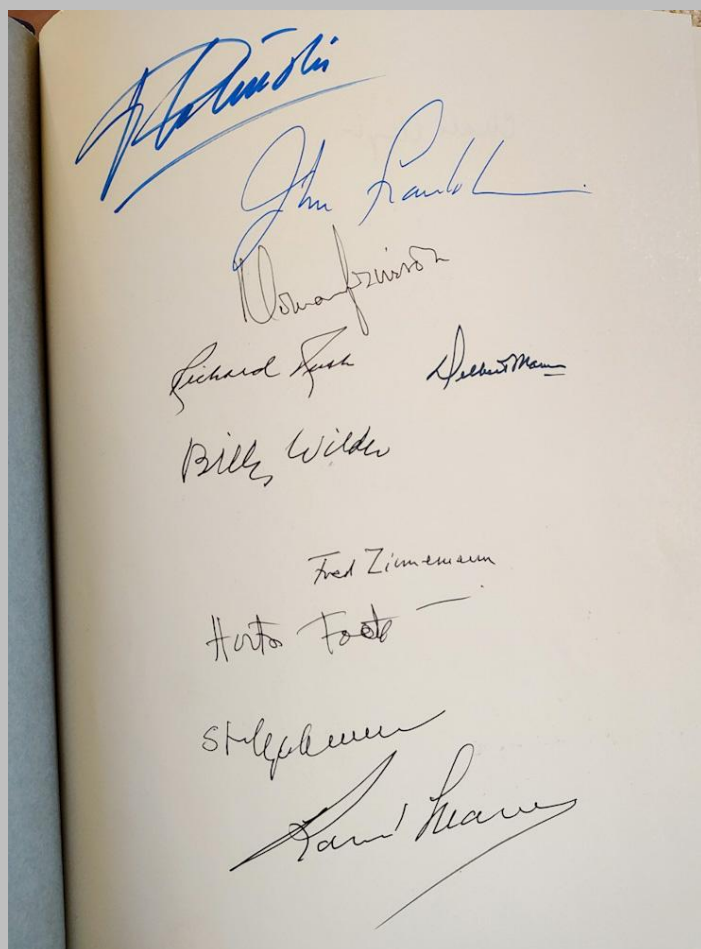
International League of Antiquarian Booksellers (ILAB)

STAGE & SCREEN

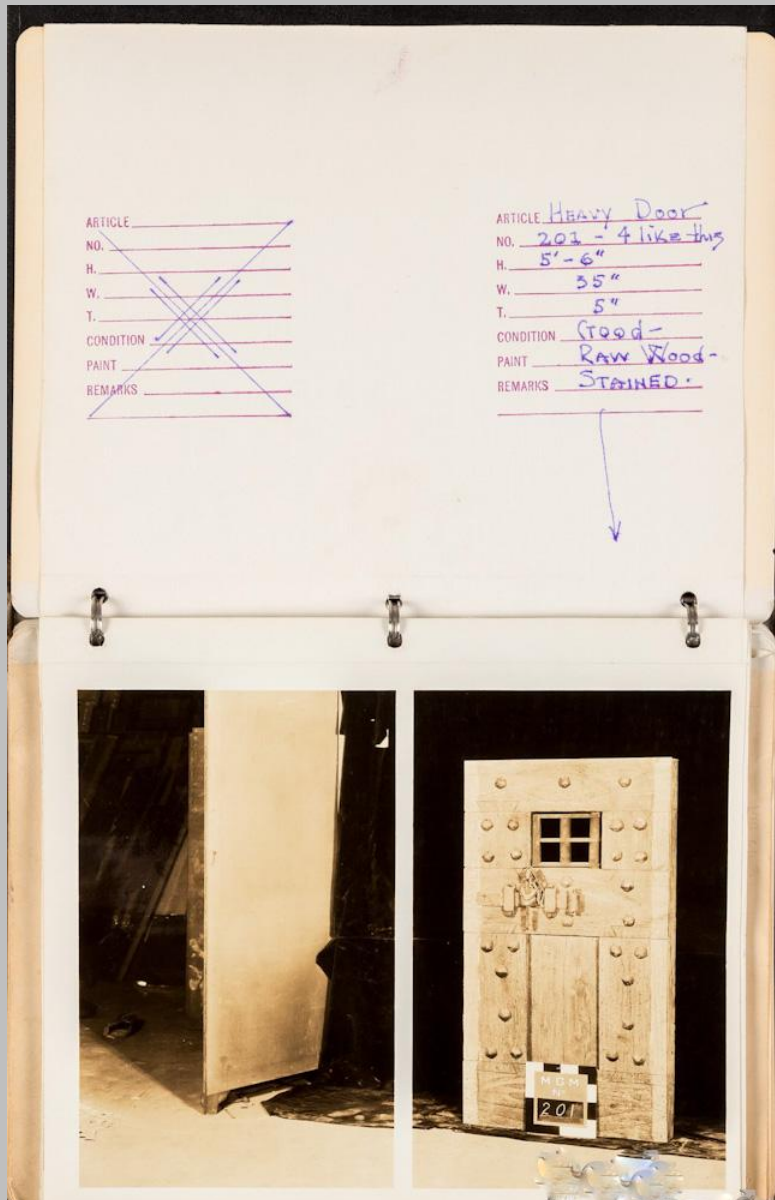




1. **EMMY AWARD.** [Chicago]: [R. S. Owens & Company], 1986. Daytime Emmy Award for "Outstanding Writing in a Children's Series" to David Korr for *SESAME STREET* (1985-86). Consisting of a cast copper and nickel, gold-plated trophy weighing approx. 7 pounds, the statue stands 15-1/2" tall and depicts a winged woman, representing the muse of art, holding an atom, the electron of science, atop a wide pedestal base with the embossed text, "The National Academy of Television Arts and Sciences" on the rim. The trophy was originally designed by TV engineer Louis McManus in 1948, using his wife as his model, and remains the symbol of the Academy's goal of supporting and uplifting the art and science of television. Engraved on the black-banded face of the base is, "1985-1986 Daytime Emmy Awards, Outstanding Writing in a Children's Series, David Korr, Sesame Street PBS". Korr is a multiple Emmy winner for his work on *SESAME STREET*. Accompanied by its original foam-fitted black satin lined box. Sold in December 2018 at a Profiles in History auction. Minor pitting to finish and expected patina. About Fine in the original box. (#022591) **\$7,500**



2. **LORD JOHN FILM FESTIVAL.** Northridge, CA: Lord John Press, 2006. First Edition. Quarto (8-3/4" x 11-3/4") bound in 1/4 brown leather with small paper label facsimile of the poster for *THE GODFATHER* on the front cover, housed in a slipcase with a cut-out on the front to view the poster. Essays by Harry Crews, John Updike, President Gerald Ford (on Jimmy Stewart), Robert Bloch, Ray Bradbury, and others. Copy #5 of 174 (of a total of 200) **SIGNED on the front and rear endpapers by 41 actors, directors, writers, and others,** mostly with some connection to the film industry, including John Frankenheimer, Billy Wilder, Robert Bloch, Ray Bradbury, Louise Fletcher, Roman Polanski, Janet Leigh, Eva Marie Saint, Brian Cox, Jean Simmons, Karl Malden, Gena Rowlands, Rod Steiger, Faye Dunaway, Richard Crenna, Gerald R. Ford, Eli Wallach, John Updike, Bruce Beresford, Richard C. Matheson, Horton Foote, and others. Fine, as issued, in slipcase. (#022555) **SOLD**



3. **METRO-GOLDWYN-MAYER STUDIOS PROP DOOR INVENTORY CATALOG.** [Los Angeles]: [Metro-Goldwyn-Mayer Studios], n.d. [1950s?]. Collection of 8" x 10" **ORIGINAL PHOTOGRAPHS** and diagrams of doors available to be used in films with detailed annotations regarding each, all housed in a leatherette three-ring binder. Contains 11 linen-backed silver gelatin photographs of available doors, with annotations detailing their size, material, condition, and quantity available, as well as hand-drawn blueprint designs and specifications for over 70 more, and one photograph of a fireplace. An unusual piece of film history. Near Fine. (#022597) **\$750**

VOLUME #24

MR. SAMMY CAHN

1/1/57

MR. WEBB

~~ANTHONY VELLER~~

~~MR. MEYER~~

~~MR. McDERMOTT (#2)~~

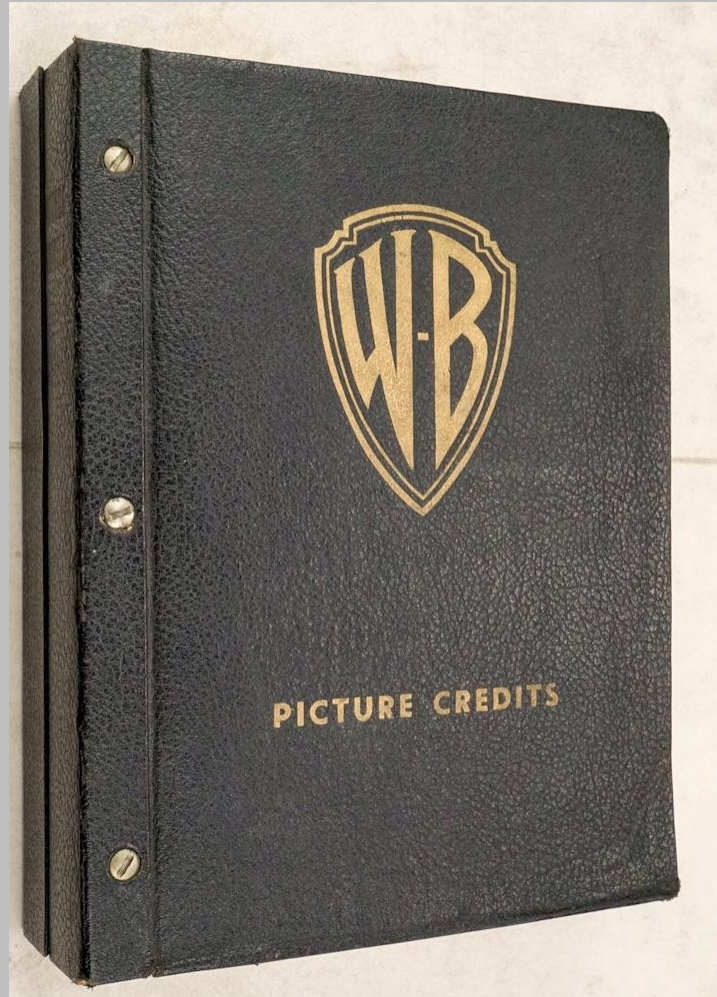
Every effort has been made to see that the credits listed herein are correct, but undoubtedly there are mistakes which will be rectified as they come to light...

The fact that a title appears in this book as a Warner Brothers or First National release does not necessarily mean that the studio now owns rights in that property. In many cases the pictures carried the trademark because of a releasing or distributing deal... The extent of the studio's rights in any title listed herein may be determined by calling STORY DEPARTMENT...Ext. 327 or 350.

At the back of this book is an alphabetically arranged list of Warner Brothers-First National stars, past and present, together with the pictures in which they appeared...

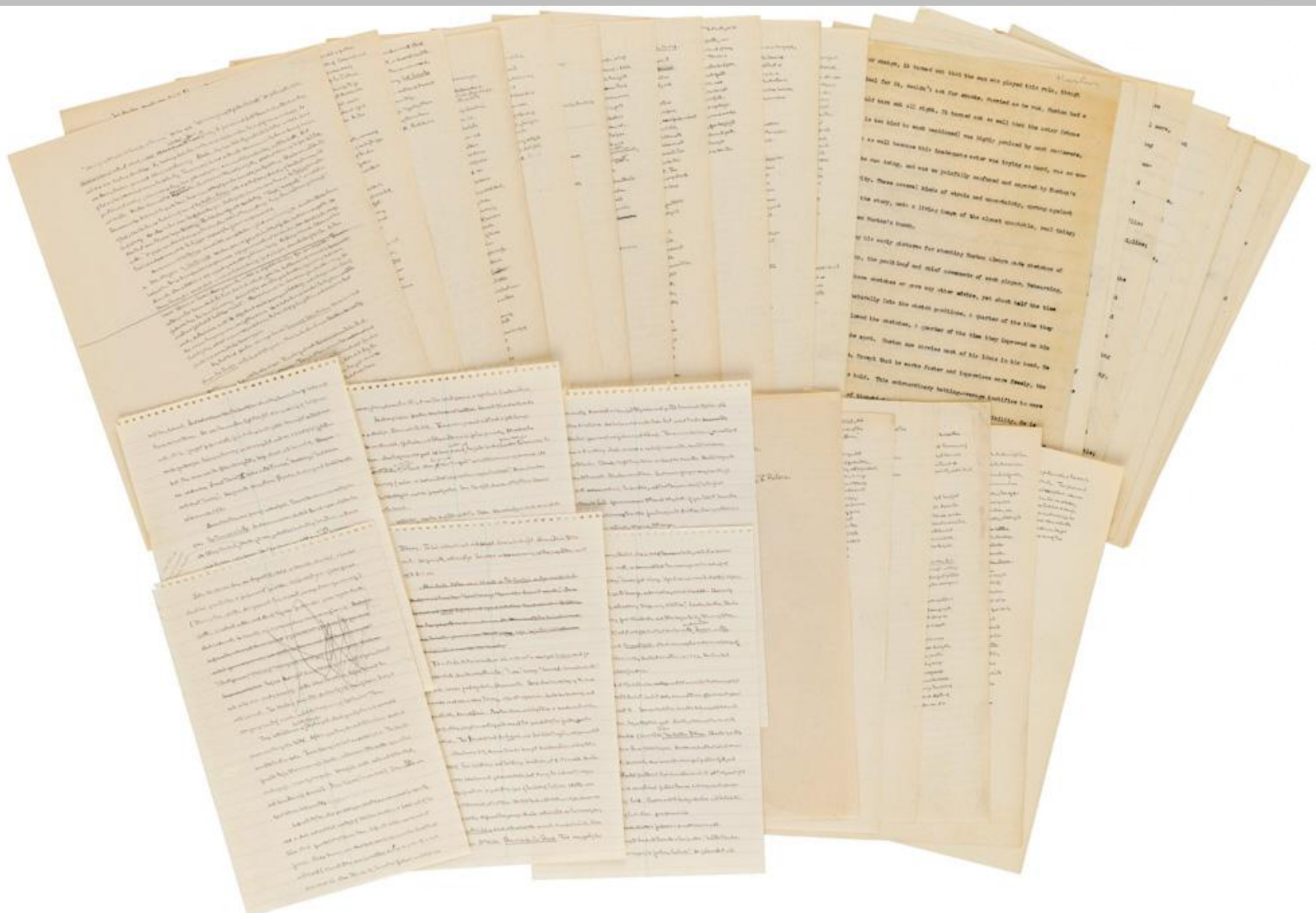
IMPORTANT!

RETURN TO
WARNER BROS. PICTURES, Inc.
STORY DEPT.



4. **WARNER-BROTHERS PICTURE CREDITS.** [Los Angeles]: Warner Bros. Pictures, Inc., [1957]. First Edition. Thick volume (8" x 10") in screw-bound black leatherette with over 600 mimeographed pages containing a chronological listing of movie credits from the silent film era of 1917 to 1956, including films that have been lost. With an alphabetical listing of the players and their movies including Humphrey Bogart, Lauren Bacall, Ingrid Bergman, James Cagney, James Dean, Gary Cooper, Boris Karloff, Rin Tin Tin, Shirley Temple, and countless others. Cover page indicates this is Vol. 24 with some names printed or written: Sammy Cahn, [Jack] Webb, Anthony Veiller, [Louis B.] Meyer, and [Finlay] McDermid, all notable presences in different capacities at Warner Brothers. Interesting piece of film history. Near Fine. (#022598) **\$1,000**

James Agee is best known for his film criticism and for two books: *LET US NOW PRAISE FAMOUS MEN*, an important work in 20th-century photo-documentary illustrated by Walker Evans, and the posthumous Pulitzer Prize winning *A DEATH IN THE FAMILY*. In addition to his important and large body of film criticism, he was also a credited screenwriter on two of the most respected films of the 1950s: *THE AFRICAN QUEEN* (1951) and *THE NIGHT OF THE HUNTER* (1955). He died from a heart attack in a New York taxi at the age of 45, in 1955.



5. AGEE, James. *AUTOGRAPH MANUSCRIPT of His Important Article on John Huston Published in LIFE Magazine.* 23 pages of a **HANDWRITTEN ORIGINAL MANUSCRIPT** in pencil on unlined 8-1/2" x 11" and lined 6" x 9" paper, along with a 15-page carbon typescript draft of most of the article that appeared in *LIFE* on 18 September 1950. A fair amount of the content here was not used in the published article, or was changed significantly, adding to the interest of this archive. One example of many is towards the end of the article. In the typescript here, Agee writes, "Huston involves his audience so deeply in his characters and in the whole screen, and places his camera so well, that he never needs to underline such matters, or draw diagrams. He repeatedly makes points through such minutiae as the twitch of an eyelid, yards from the camera, for which most men would require a closeup or dialogue. Economy and understatement are constant essentials in his storytelling." He goes on in even more detail for several more sentences. In the finished article, this is boiled down to: "By such simplicity Huston can draw the eye so deep into the screen that time and again he can make important points in medium shots, by motions as small as the twitching of an eyelid, for which most directors would require a close-up or even a line of dialogue." Agee was the most incisive film critic of the mid twentieth century, regularly reviewing films for *THE NATION* and *TIME*. Of his film criticism, W. H. Auden claimed, "In my opinion, his column is the most remarkable regular event in American journalism today" (Letter to the Editors of *THE NATION*, 16 October 1944). Throughout his career as a film critic, Agee was a champion of Huston's work. In the process of writing this article, Agee met Huston for the first time. The two would later collaborate as screenwriter and director, respectively, on *THE AFRICAN QUEEN* (1958). Manuscript pages lightly toned, typescript pages a bit darker. Some scattered soiling and minor edgewear throughout. From the William A. Strutz Library via Hamill & Barker, Chicago. Near Fine. (#022633) **\$12,500**

6. AGEE, James. **UNPUBLISHED AUTOGRAPH MANUSCRIPT ON ILLUSION AND HOLLYWOOD.** A 21-page **HANDWRITTEN UNPUBLISHED ORIGINAL MANUSCRIPT** in pencil on unlined 8-1/2" x 11" paper, most pages about one-third to one-half full, and none numbered. There is no title, and it appears to be a collection of beginnings rather than a completed essay. At the very top of one page, Agee has written, "good illusions: mailing hook in *THEY WON'T FORGET*. [?] in *BANK DICK*." The first reference is to a famous scene in the 1937 film *THEY WON'T FORGET* that, instead of showing a lynching, depicts a mail sack hanging from a trackside crane violently snatched up by the train's mechanical mail hook. About the 1940 film *BANK DICK*, Agee wrote in his collection *AGEE ON FILM*: "The talkies brought one great comedian, the late, majestically lethargic W. C. Fields, who could not possibly have worked as well in silence; he was the toughest and most warmly human of all screen comedians, and *It's a Gift* and *The Bank Dick*, fiendishly funny and incisive white-collar comedies, rank high among the best comedies (and best movies) ever made." Here he might be referring to the fake, chintzy outdoor movie set representing the frozen Yukon in the film, where the artificiality and low-budget illusion of Hollywood filmmaking are openly mocked. Agee then writes, "Hollywood is devoted to the manufacture of illusions on a scale ... which have never been approximated in any other community." Thus Agee begins this lengthy manuscript, written with a small hand in pencil, with pages varying from being completely filled to one page with only a few lines; most pages at least half filled. Each page of this working manuscript seems to represent alternate attempts at a beginning of an essay on Illusion in film. Agee discusses different types of illusions, uses examples to illustrate his points, but seems never to be able to complete his thoughts on the subject. First page with a few smudges slightly affecting readability; two pages with wrinkling not affecting legibility. From the William A. Strutz Library via Hamill & Barker, Chicago. Mostly clean and Near Fine. (#022614) **\$7,500**

Edward Farnie
Director's copy

DUTCHMAN

by

LeRoi Jones

Theater 1964
Playwrights Unit
38 Commerce Street
New York, New York



7. BARAKA, Amiri (LeRoi JONES). *ARCHIVE of Material Relating to His Play DUTCHMAN from the Director.* Director Edward Parone's file of material for the original production of Baraka's play *DUTCHMAN* consisting of the following:

1.) Edward Parone's script marked "Director's Copy" bound with two brads in blue wraps, 31 mimeographed pages printed on rectos only, with several corrections in Parone's hand, including a heavily revised ending. The revisions (differing substantially from William Morrow's 1964 edition, especially the exclusion of the conductor from the last scene) were later incorporated into Parone's *NEW THEATRE IN AMERICA* (NY: Dell-Delta, 1965).

2.) One-page **AUTOGRAPH LETTER SIGNED** "Roy" on "Leroi Jones" letterhead to Parone. In part: "Buffalo is a long dull pile of shit, a little L. A. w/ nothing of what that city has to commend it... If this is America - fuck it. NY city is not a part of this-not at all."

3.) Mimeographed page listing addresses and phone numbers of the cast and production staff.

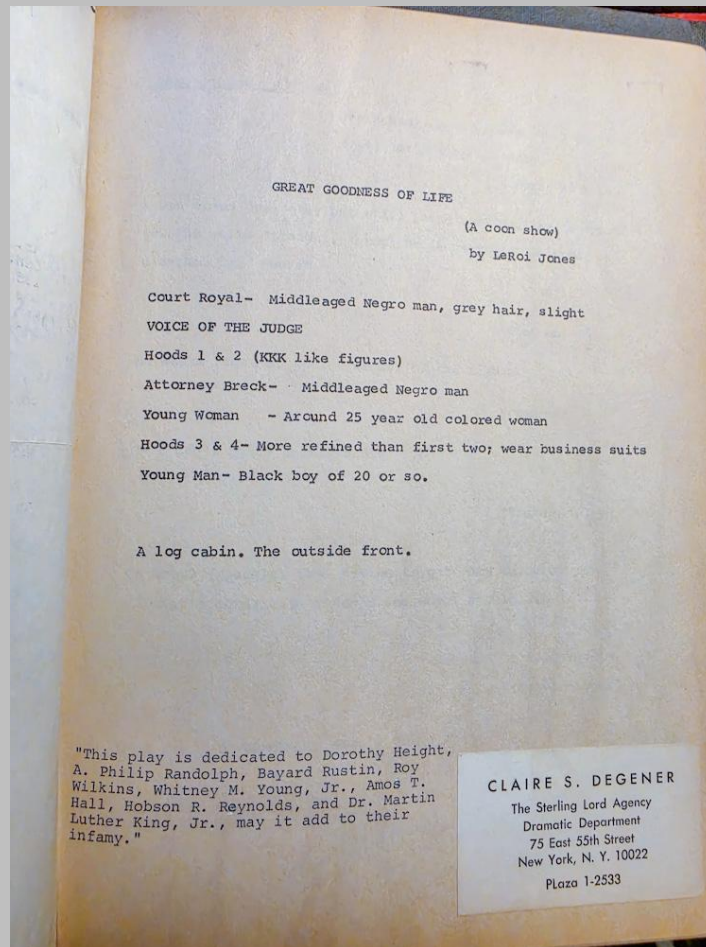
4.) Three "Showcard" programs for the play: "Three at the Cherry Lane"; "Leroi Jones' *DUTCHMAN*/Edward Albee's *THE ZOO STORY*"; and "Edward Albee's *THE AMERICAN DREAM*/Leroi Jones' *DUTCHMAN*."

5.) Five b&w photographs by Alix Jeffry of first performances (Vandam and Cherry Lane Theatres), 8" x 10" and 11" x 13-3/4". The photos depict the leading actors, Robert Hooks and Jennifer West, in scenes from the play. The largest photo is of Al Freeman, Jr., who starred in the 1967 film version, with the entire cast including Baraka, and is annotated on the rear by Parone. Several were published in Werner Sollors's *AMIRI BARAKA/LEROI JONES* (NY: Columbia University Press, 1978).

6.) Three b&w 9" x 9-1/2" photographs by Renate V. Mangoldt from the December 1965 West Berlin performance consisting of two close-ups of West and one of Baraka.

7.) Approximately 25 editorial & review clippings of *DUTCHMAN*, the majority from leading New York newspapers.

Baraka wrote *DUTCHMAN* one evening after returning home from Edward Albee's drama workshop. It was "essentially [about] a confrontation between a slightly nutty (and wholly dangerous) white female bohemian and a young naive black intellectual," Baraka recalled in his autobiography. "The director, Ed Parone, read it and liked it and so there was talk about doing a workshop performance. We did the workshop performance [according to Parone at the Vandam Theatre on 21 January 1964] and it was very successful ... so it was decided to do a commercial production." Parone's production opened at the Cherry Lane Theatre on March 24 (with Arrabal's *THE TWO EXECUTIONERS* and Beckett's *PLAY*. All housed in an orange cardboard folder identified on the front with Parone's and Baraka's names in ink. Most of the material is in Very Good to Fine condition, exceptions being the browned newspaper clippings & the large photo which has edge tears. Overall Very Good. (#022621) **SOLD**



9. **BARAKA, Amiri (LeRoi JONES). *GREAT GOODNESS OF LIFE. A Coon Show.*** New York: The Studio Duplicating Service, Inc., (1967). First Edition. Script bound with two brads in green wraps, 23 mimeographed pages printed on rectos only with a cover letter dated 25 July 1967 from the Sterling Lord Agency Dramatic Department to Gordon Davidson of the Centre Theatre Group of Los Angeles. A play written before LeRoi Jones changed his name to Amiri Baraka, *GREAT GOODNESS OF LIFE* represents a Black father's attempts to redeem himself for allegedly contributing to his son's death. A one-act revolutionary play published in his 1969 collection *FOUR BLACK REVOLUTIONARY PLAYS* and considered an important work in the Black Nationalist Period (1965-1974), illustrating a common theme of Baraka's writings: African-Americans unintentionally kill the black spirit if they are not sincerely involved in discovering and nurturing their blackness. Near Fine. (#022622) **SOLD**

ie
Charleston S.C. Dec 28/50

Confidential

My dear General Morris

Taking advantage of
those "investments" in the "Home Journal" as
well as of your personal good nature, I
write this to say that the enclosed paragraph
regarding the worth of Jenny Lind is altogether
imaginary, destitute of fact & calculated in my
opinion to put her character in a false &
injurious light before the public.

Here are certain facts regarding
Jenny which I wish your friend Willis would
embellish in an article & send it forth as a
reply to the enclosed paragraph. Or if you prefer
not to do that, I will thank you to copy
an article of much the same purport that
will in a day or two probably appear in the
editorial columns of the N.Y. Sun.

Jenny Lind has scarcely any relations
living except her father & mother who reside
at her native place, Stockholm, and are living
quietly and happily upon an adequate fund set
aside for that specific purpose by their affectionate
daughter. Jenny Lind never had a mother, not-

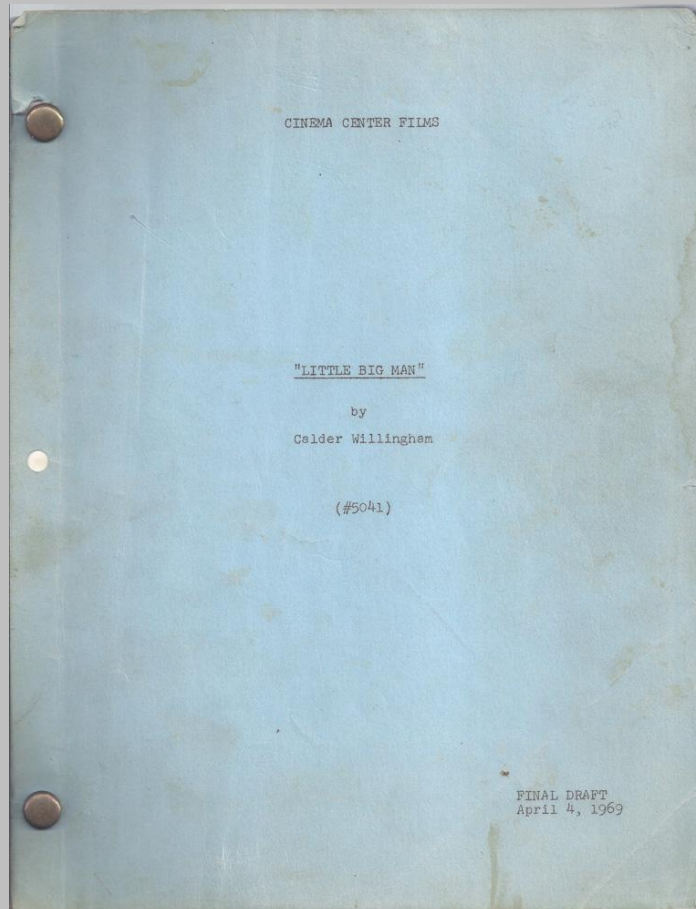
10. BARNUM, P. T. AUTOGRAPH LETTER SIGNED (ALS):
Lengthy and Important Letter Defending Jenny Lind.

Charleston, SC, 28 December 1850. A four-page letter on all panels of a 15" x 9-3/4" sheet folded in half to General Morris **SIGNED** as "P. T. Barnum" with a postscript **SIGNED** "B" and marked "Confidential" by Barnum at the top front. Barnum writes Morris to clarify that a statement

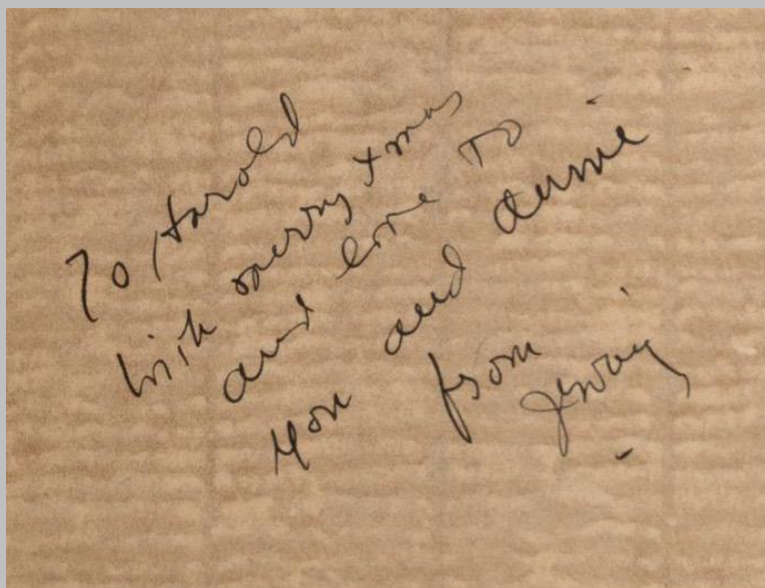
he is sending (not included) regarding the wealth of singer Jenny Lind "is altogether imaginary destitute of fact & calculated in my opinion to put her character in a false & injurious light before the public." Barnum goes on to describe Lind's financial and family situation in detail: "Jenny Lind has scarcely any relations living except her father & mother.... [She] never had a brother, notwithstanding the romantic stories of her meeting such a relative in Liverpool, that he followed the sea, received from his sister Jenny a handful of gold but declined returning and living on Jenny's generosity with his Massachusetts wife, etc. etc. Jenny had one sister, but she died some twenty years ago." Regarding her income, he states, "All of the funds received from her American engagement are sacredly set apart for the establishment of common schools in Sweden, and it is her intention to devote her personal services to the supervision and inspection of these schools.... A woman with such a heart would indeed be wealthy even if she possessed not a dollar in the world! My friend Morris I have marked this letter 'confidential' because I don't want to be mixing myself up in Jenny Linds private affairs -- still I know that my interests lie in the public having a correct mien of her nearly angelic character." Barnum brought the famous Swedish opera singer known as the "Swedish Nightingale" to the United States in 1850 without ever hearing her sing. Lind went on a 150-concert tour that sparked a nationwide craze, Barnum helping to make her a massive celebrity before she even stepped foot in America, selling Lind-branded merchandise including hats, tobacco, even children's cribs. After 9 months and roughly 90 concerts, she ended her contract with Barnum amicably and managed her own shows. Amazing letter from America's great showman about his most famous find. With transcript. Provenance: "Purchased from Freeman (Peck) 3-17-47." Wrinkling, small pieces of tape at margin of last page not affecting text. Near Fine.

General George Morris, co-founder of the NEW YORK MIRROR, was prominent in New York media. (#022631)

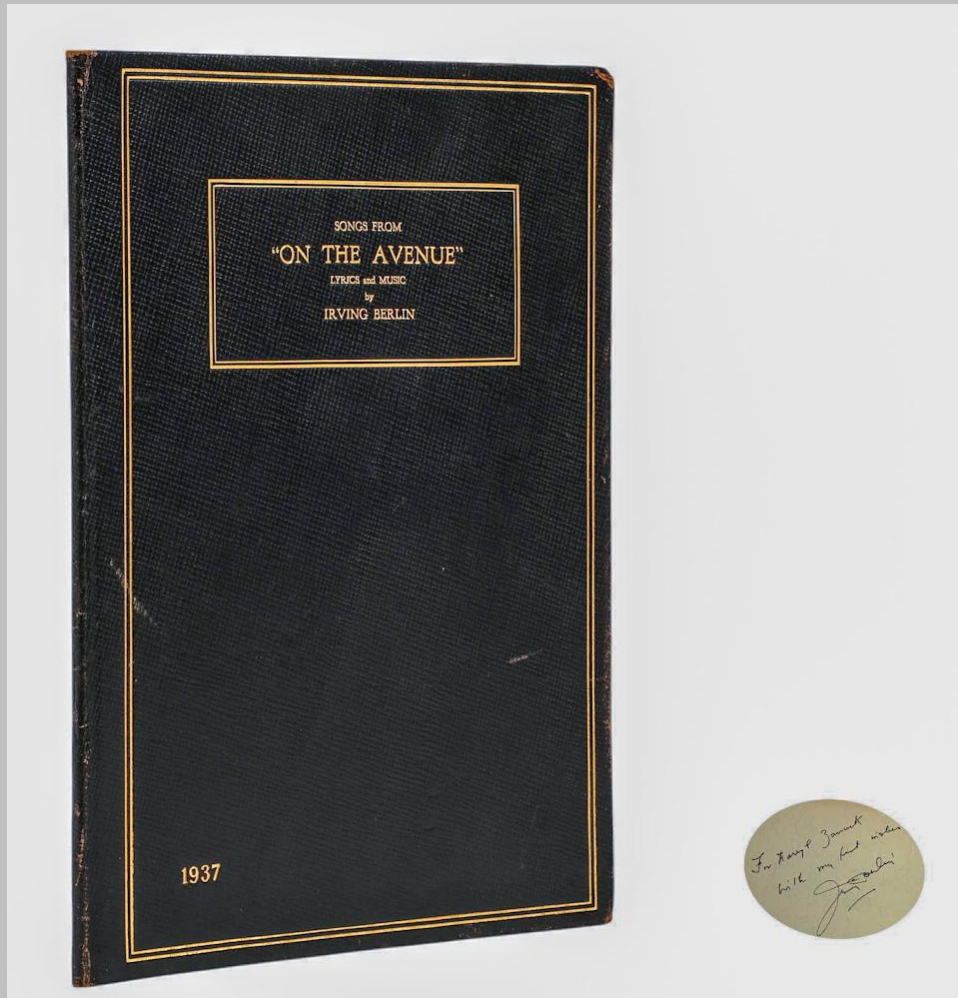
\$4,500



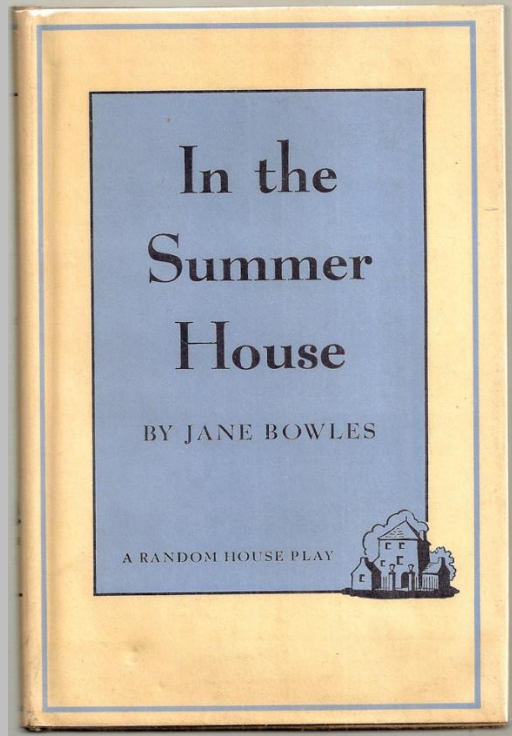
11. (BERGER, Thomas) WILLINGHAM, Calder. *LITTLE BIG MAN*. New York: Stockbridge Productions Inc., 4 April 1969. Vintage original film script, light blue wraps, brad bound, mimeographed. Along with the date on the cover is the statement "Final Draft" as well as "Cinema Center Films" and the number 5041. Title page states "Production Draft." *LITTLE BIG MAN*, based on the novel by Thomas Berger directed by Arthur Penn, was released in 1970. The satirical western follows the exploits of Jack Crabbe (Dustin Hoffman) who claims to have lived through pivotal events in American history from a unique perspective as a white man raised by the Cheyenne, encountering along the way historical figures and events, such as General Custer and the Battle of Little Bighorn. Chief Dan George received an Academy Award nomination for Best Supporting Actor, the first Indigenous North American actor to be nominated for an Oscar. Mild stains to cover & title page. Very Good. (#022626) **\$1,500**



12. **BERLIN, Irving. SONGS FROM "ANNIE GET YOUR GUN" Inscribed to Harold Arlen.** [New York]: [Irving Berlin Music Co.], [1946]. First Edition. Small folio (9" x 12") privately printed by Berlin for friends, bound in flexible dark brown leather with gilt lettering on front cover; including "Harold Arlen" in bottom right corner; 63 pages. Includes sheet music for all 15 of Berlin's songs from the hit musical starring Ethel Merman, including "Anything You Can Do" and "There's No Business Like Show Business." **INSCRIBED** and **SIGNED** by the composer on the front endpaper: "To Harold/with merry Xmas/and love to/you and Annie/from/Irving." A fictionalized version of the life of Annie Oakley, a sharpshooter who starred in Buffalo Bill's Wild West, and her romance with fellow sharpshooter Frank E. Butler. This preparation of songs from one of Berlin's best-loved musicals was privately prepared for presentation and is quite scarce. Harold Arlen, of course, was an American composer of popular music, perhaps best known for his songs for the 1939 film *THE WIZARD OF OZ* (lyrics by Yip Harburg), including "Over the Rainbow," which won him the Oscar for Best Original Song, one of 8 Academy Awards for which he was nominated. Among Arlen's many other songs are "Let's Fall in Love," "Stormy Weather," "The Man That Got Away," "That Old Black Magic," " " and "Come Rain or Come Shine." Light wear. Close to Fine. (#022587) **\$7,500**



13. **BERLIN, Irving.** *SONGS FROM "ON THE AVENUE"* *Inscribed to the film's producer Darryl Zanuck.* [New York]: [Irving Berlin Music Co.], [1937]. First Edition. Small folio (9" x 12") privately printed by Berlin for friends and bound in flexible dark brown leather with gilt lettering on the front cover; 31 pages. Includes sheet music for all of Berlin's songs from the hit musical, including "Anything You Can Do" and "There's No Business Like Show Business." **INSCRIBED** and **SIGNED** by the composer on front endpaper: "To Darryl Zanuck/with my best wishes/Irving Berlin." Zanuck was an American film producer and studio executive, best known as a co-founder of 20th Century Fox. He produced a number of famous films, three of which won Academy Awards: *HOW GREEN WAS MY VALLEY*, *GENTLEMAN'S AGREEMENT*, and *ALL ABOUT EVE*. Light wear. Close to Fine. (#022624) **\$5,000**



14. **BOWLES, Jane.** *IN THE SUMMER HOUSE.* NY: Random House, (1954). First Edition. Cloth with pictorial inset on front cover. Illustrated with a photograph. Novelist's only play, about a tense relationship between amother and daughter. Fine in Fine dustwrapper. (#022606) **\$150**

To my dear old pal
 Billy. Hoping you will
 have a little fun
 browsing through them.
 Love
 J. Bowles
 Feb. 24th
 1922



15. CHAPLIN, Charles (CHAPLIN, Charlie). *MY TRIP ABROAD*. New York & London: Harper & Brothers, (1922). First Edition. Very early, if not first, printing with no date on the title page and the code "B-W" on the copyright page indicating publication in February 1922. Chaplin's account of what Europe did to the world's most popular movie actor, illustrated with photographs. **SIGNED INSCRIPTION** by Chaplin on the recto of the frontispiece photograph: "To my dear old pal/Billy. Hoping you will/have a little fun/browsing through this/Charlie Chaplin/Feb. 24th 1922." Chaplin **SIGNED** books, especially at such an early date when he was at the height of his popularity, are quite scarce. We have handled only one other signed copy in over thirty years and it was signed in June, 1922. Likely **INSCRIBED** to the pioneering Western star Broncho Billy Anderson, a close friend of Chaplin's. The pictorial boards for this book are almost always quite worn and the dustwrapper rarely present. This copy quite decent with minor rubbing to front cover and old staining to rear cover. The spine and front free endpaper expertly replaced and look exactly like the original. Very Good, lacking the uncommon dustwrapper. (#015729) **\$4,500**

PARAMOUNT PICTURES CORPORATION

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HOLLYWOOD 36 CALIF

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TELEGRAMS
PARAMOUNT

60 years old
Valli drew a
self-portrait one
day & brought it to me
& said "Please send this
to Grandfather because I
love him."

31 October 1958

Miss Valentina Quins
333 Las Cajas
Pacific Palisades, California

Dear Valli:

Your beautiful portrait sent to me by your beautiful mother arrived safely and made my whole day happy because the painting was done with such imagination and even though one finger is off the left hand, the beauty cannot be tarnished. Or perhaps having four fingers on the left hand is like Achilles' heel. Ask your mother to tell you about Achilles' heel - (I hope she knows).

You must write to me again sometime because I don't see very much of you and you are my granddaughter. I am very fond of my grandchildren and my great grandchildren also.

I'll tell you a little secret - I am going to have another great grandchild. Peter's wife, Kay, has promised me another great grandchild in June. She assures me that it is going to be a little girl, but of course it will be a long time before she grows up to your advanced years and beauty.

Your affectionate grandfather,

Cecil B. DeMille



CECIL B. DeMILLE

Often referred to as the father of the Hollywood motion picture industry, Cecil B. DeMille made 70 films, including several box-office hits, and is one of the most commercially successful film directors in history. Among his films are *CLEOPATRA*, *THE GREATEST SHOW ON EARTH* (1953 Academy Award for Best Picture), and *THE TEN COMMANDMENTS*.

16. DeMILLE, Cecil B. *TYPED LETTER SIGNED (TLS)*. Hollywood, 31 October 1958. A letter on 8" x 10" Paramount Pictures Corporation Office of DEMILLE, Cecil B stationery matted and framed to an overall size of 12" x 15" from the famous director to his six-year old granddaughter, Valentina Quinn, daughter of Anthony Quinn. A charming letter with a handwritten note at the top blank margin, likely by Valentina's mother, explaining what prompted DeMille to write the letter. In part: "Your beautiful portrait sent to me by your beautiful mother arrived safely and made my whole day happy because the painting was done with much imagination and even though one finger is off the left hand, the beauty cannot be tarnished." Minor wrinkling and some edgewear, covered by the mat. Very Good. (#022616)

\$750

deMille

PARAMOUNT PICTURES CORPORATION

WEST COAST STUDIOS

3451 MARATHON STREET

HOLLYWOOD 9, CALIF.



HOLLYWOOD 38, CALIF.

CARTER BROS. "TAMMUN"

23 January 1951

*Return this
to me sure
please
Arthur*

Mr. Arthur S. Wenzel
Vagabond's House
2505 Wilshire
Los Angeles 57, Calif.

Dear Arthur:

Your letter of January 16th shows how deeply you are moved by the tragic events of that day. I believe that a man's mind is imperishable, that it is immortal and close to the Divine Mind.

I believe that the laying aside of a body is like the laying aside of a suit of clothes that we have been fond of and appeared in and utilized until it is worn out and the mind is freed to go on in a new garment which we have never seen, but which we believe is a much finer one than the one cast aside. I agree with you when you say Jesse and I will be together always for the mind can go where it wills and be with whom it wills.

Thank you for your very lovely expression,

Sincerely,



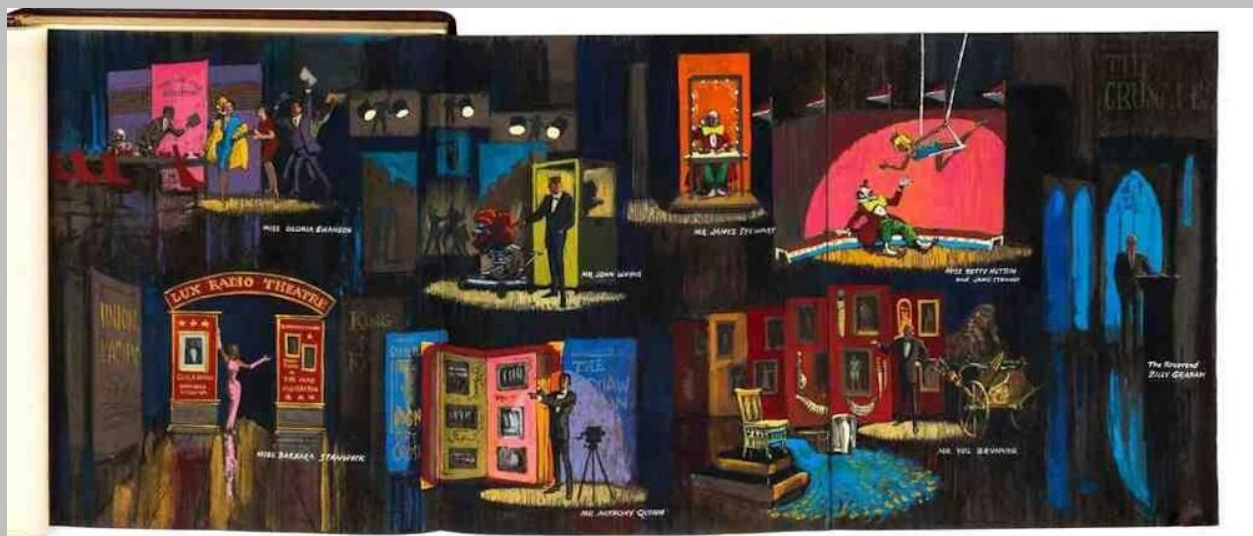
C. B. deMille

Cecil B. deMille

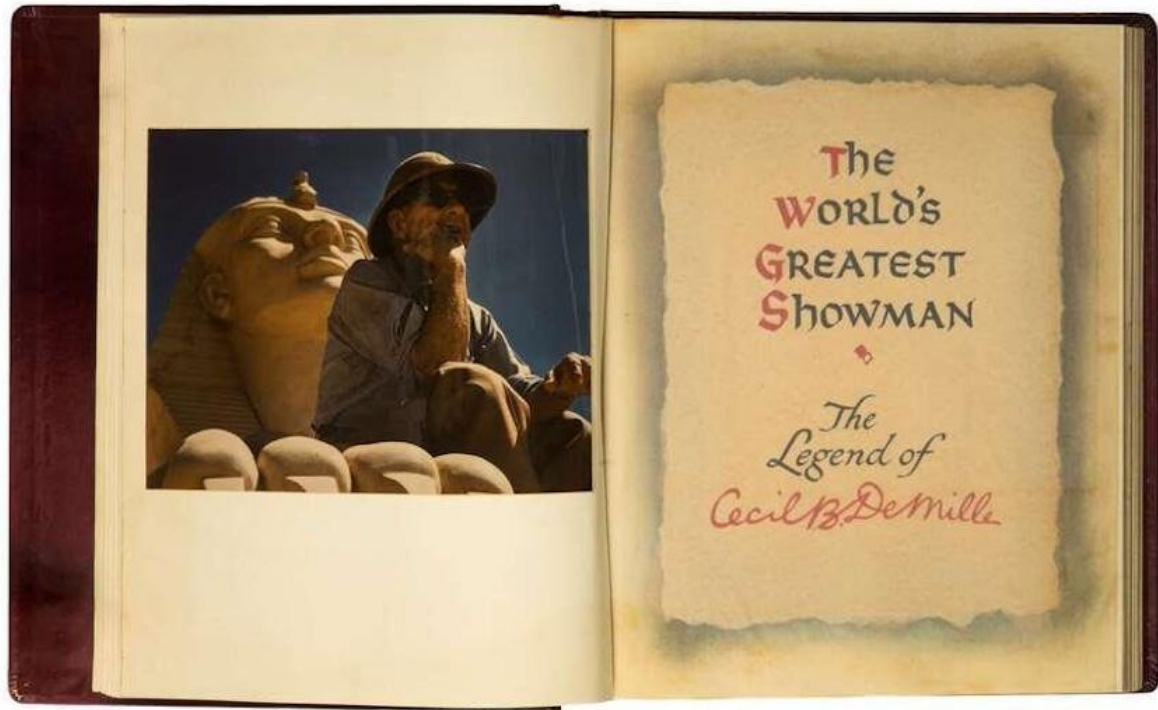
CURRENT PRODUCTION
"THE TEN COMMANDMENTS"

CBdM:el

17. DeMILLE, Cecil B. **TYPED LETTER SIGNED (TLS) on the Death of Jesse Lasky and the Afterlife.** Hollywood, 23 January 1958. A letter on 8" x 10" Paramount Pictures Corporation Office of DEMILLE, Cecil B stationery to Arthur S. Wenzel, in response to his expressions of sympathy after the death on 16 January of Jesse L. Lasky, associate with DeMille and Sam Goldwyn in the founding of the Lasky Feature Play Company in 1913. DeMille, then engaged in the production of *THE TEN COMMANDMENTS*, waxes philosophical: "...I believe that a man's mind is imperishable, that it is immortal and close to the Divine Mind. I believe that the laying aside of a body is like the laying aside of a suit of clothes that we have been fond of and appeared in and utilized until it is worn out and the mind is freed to go on in a new garment which we have never seen, but which we believe is a much finer one than the one cast aside. I agree with you when you say Jesse and I will be together always for the mind can go where it wills and be with whom it wills...." Dictated, then **SIGNED** with a flourish: "C.B. de Mille." Housed in a 10" x 12-1/2" custom-made clamshell box with a blue morocco leather spine, with transcript. A bit rumpled, with some wear at folds, large pencil docket by recipient, small chip from blank corner. Very Good in a Fine clamshell box. (#022617) **\$1,000**

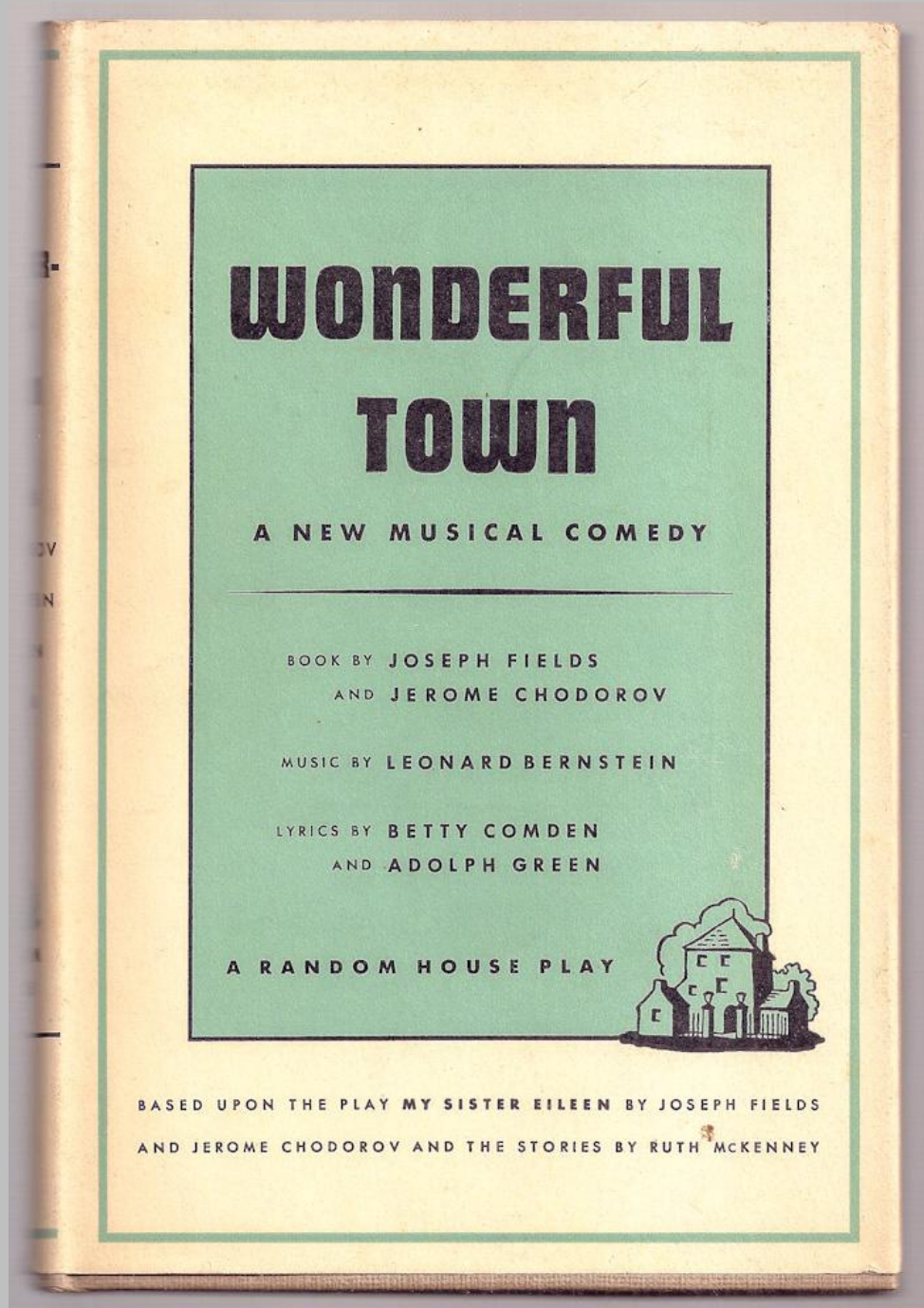


UNIQUE TRIBUTE & IMPORTANT CINEMATIC HISTORY

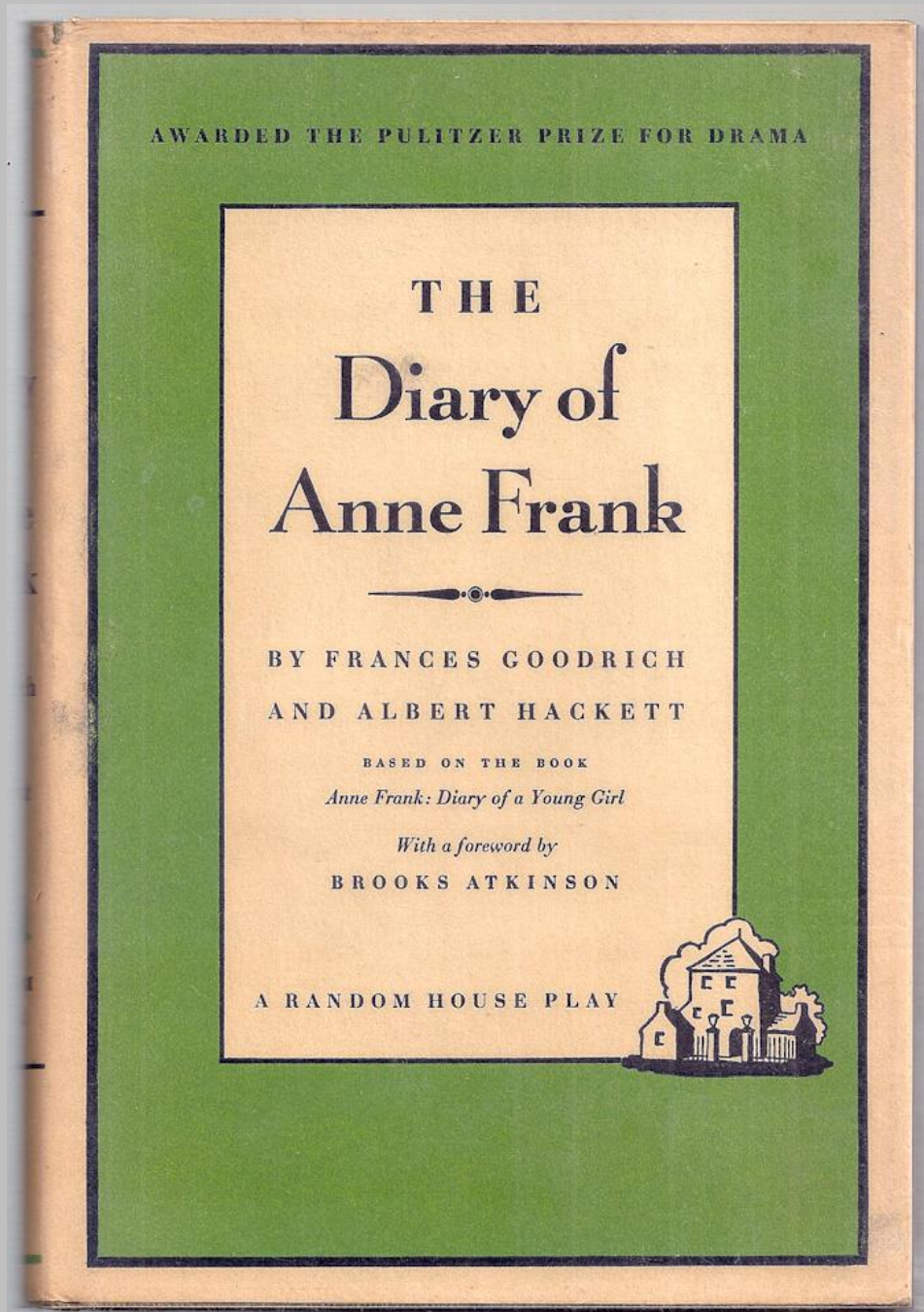


18. (DeMILLE, Cecil B) Produced by ROBERTS, Stanley and WILCOXON, Henry. *THE WORLD'S GREATEST SHOWMAN: THE LEGEND OF CECIL B. DEMILLE.* Hollywood, [1963]. Two large (12" x 14-1/4") volumes bound by the California Book Binding Company in maroon leatherette with gilt lettering & decorations created as a posthumous tribute to DeMille containing the important elements of the 1963 television documentary that highlighted the life and cinematic career of the legendary filmmaker. Each volume contains a photographic frontispiece of DeMille. **Each page is written or decorated by hand or contains original photographs or letters.** The first volume's preliminary matter imitates the opening credits of films of the time with a sequence of title cards, followed by photographs of actors facing the **ORIGINAL SIGNED LETTERS** they wrote in response to being invited to be part of the documentary, all tipped on to heavy paper. These include

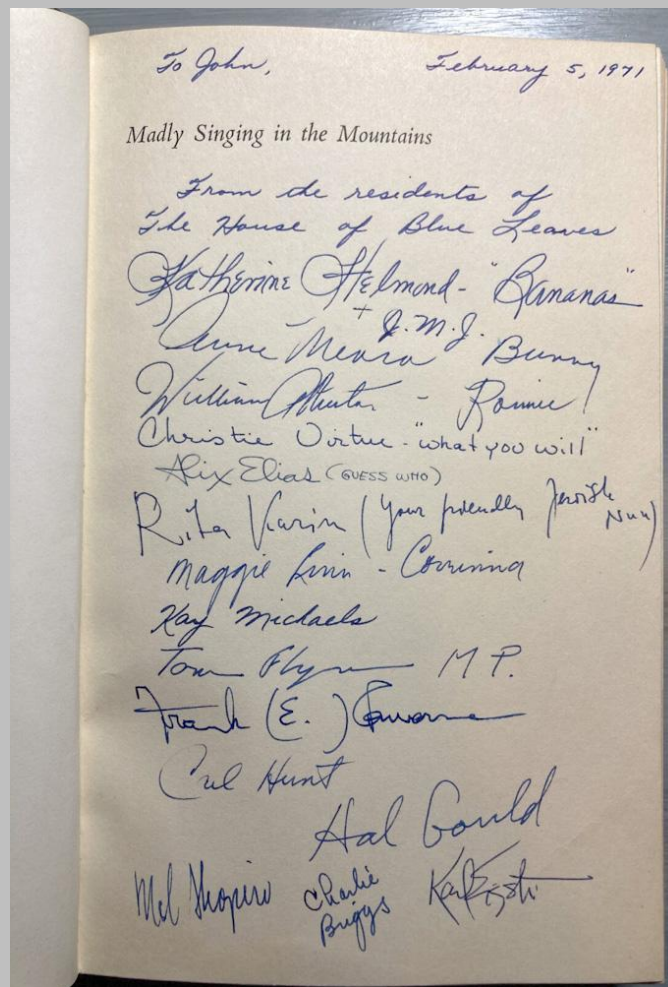
Yul Brynner, Charlton Heston, Betty Hutton, Anthony Quinn, Barbara Stanwyck, James Stewart, Gloria Swanson, and John Wayne. In addition, Billy Graham is included. The rest of the volume contains glossy photographs of past DeMille films and a multi-page hand-written time table of the filmmaker's career. The letters are quite wonderful tributes to DeMille. Betty Hutton's is the only handwritten letter. She says, "He was one of the greatest and kindest men I've ever known. I consider my picture, 'The Greatest Show on Earth,' one of the highlights of my life because of him." Anthony Quinn, who was DeMille's son-in-law, discusses the technical dreams the filmmaker had and writes a very personal tribute. In part: "Only many years later did we look into each others [sic] eyes. I saw that he was in search of a friend and not a deciple [sic]. He was vulnerable to love." Barbara Stanwyck states, "It is well for all to remember what Hollywood, and the motion picture industry, owes to the foresight and the daring of Cecil De Mille and to those who, in 1913, first shared his vision. Or those who, after them, followed the trail he blazed." Gloria Swanson's letter is short but telling: "Inasmuch as I did 7 consecutive silent pictures with Mr. DeMille, and then acted with him in the one and only talking picture he ever appeared in, it would seem strange if I were not a part of his life story. Besides, ours was a friendship which spanned many years, my admiration for the great man going back to when I was 17 years old." Only John Wayne is not represented by a signed letter but rather an inter-office communication explaining how they were having trouble reaching Wayne by ship-to-shore radio as Wayne was on his ship, the Wild Goose. The second volume contains the **ORIGINAL TYPESCRIPT** for the documentary with each page mounted on the rectos only of the heavy paper. In addition, this volume contains **2 ORIGINAL PAINTINGS of the set**, one double-page and the other triple-page. An impressive, unique production and important artifact of Hollywood history. Few pages with photos partly separated from the heavy paper due to the drying of the glue, easily remedied if one wished. Near Fine. (#022629) **\$35,000**



19. **FIELDS, Joseph and CHODOROV, Jerome.** *Wonderful Town. A New Musical Comedy.* New York: Random House, (1953). First Edition. Cloth with pictorial inset on the front cover. Illustrated with photographs. Music by Leonard Bernstein. Lyrics by Betty Comden and Adolph Green. A Tony Award-winning musical about two sisters. Fine in a Fine dustwrapper. (#022608) **\$150**



20. GOODRICH, Frances & HACKETT, Albert. **THE DIARY OF ANNE FRANK**. New York: Random House, (1956). First Edition. Cloth with pictorial inset on the front cover. Illustrated with photographs. Foreword by Brooks Atkinson. Winner of the Tony Award for Best Play and the Pulitzer Prize for Drama, the script also serving as the basis for the Academy Award-winning 1959 American film adaptation. Fine in a Fine dustwrapper. (#022607) **SOLD**



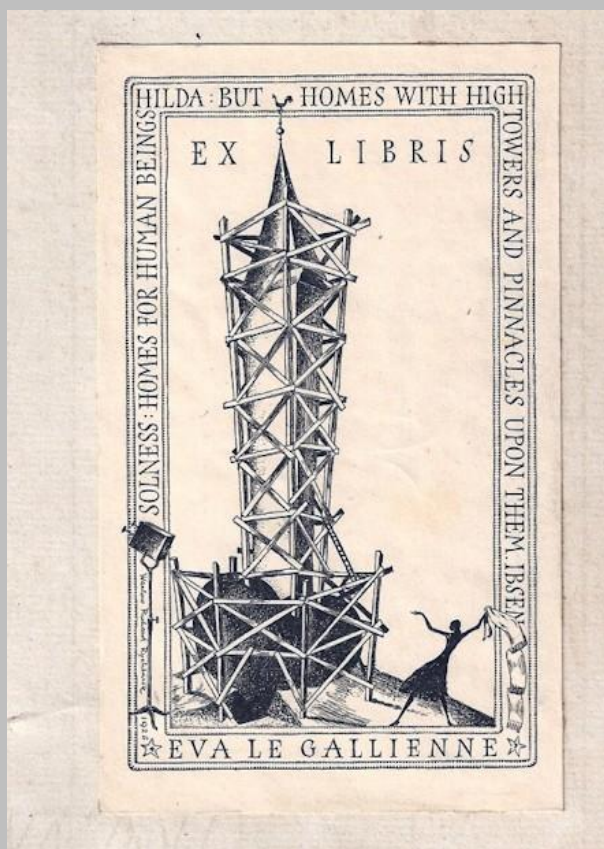
21. **[GUARE, John]. MADLY SINGING IN THE MOUNTAINS: An Appreciation and Anthology of Arthur Waley.** New York: Walker and Company, (1970). First Edition. Edited by Ivan Morris. Presented to the playwright John Guare by the cast of his play *THE HOUSE OF BLUE LEAVES* before the play's opening and **INSCRIBED** on the half-title page "To John, February 5, 1971/From the residents of/The House of Blue Leaves. Below the inscription, the book is **SIGNED by the entire cast as well as by the director, stage manager, & set designer**. Opening in February 1971 and running for 337 performances, it was nominated for a Tony Award as Best Play and won both an Obie and a New York Drama Critics' Circle Award in that category. Among the actors signing are William Atherton, Frank Converse, Anne Meara, and Katherine Helmond. Some underlining, presumably by Guare. Very Good in a price-clipped, Good dustwrapper with chipping and fading. (#022615) **\$750**

CHARACTERS

MRS. LILY MORTAR *Alma McDermott*
 PEGGY ROGERS *Eugenia Raulo*
 EVELYN MUNN *Elizabeth Seidel*
 LOIS FISHER *Marjorie Raulo*
 HELEN BURTON *Laura Fisher*
 CATHERINE *Barbara Wells*
 ROSALIE WELLS *Barbara Beale*
 MARY TILFORD *Flora M. Lee*
 KAREN WRIGHT *Katherine Emmett*
 MARTHA DOBIE *Anne Revere*
 DOCTOR JOSEPH CARDIN
 AGATHA *Edwina Nally*
 MRS. TILFORD *Katherine Emmett*
 A GROCERY BOY *Jack Pylar*
Nancy M. Cook
Rosemary Brush
Edna Harbé

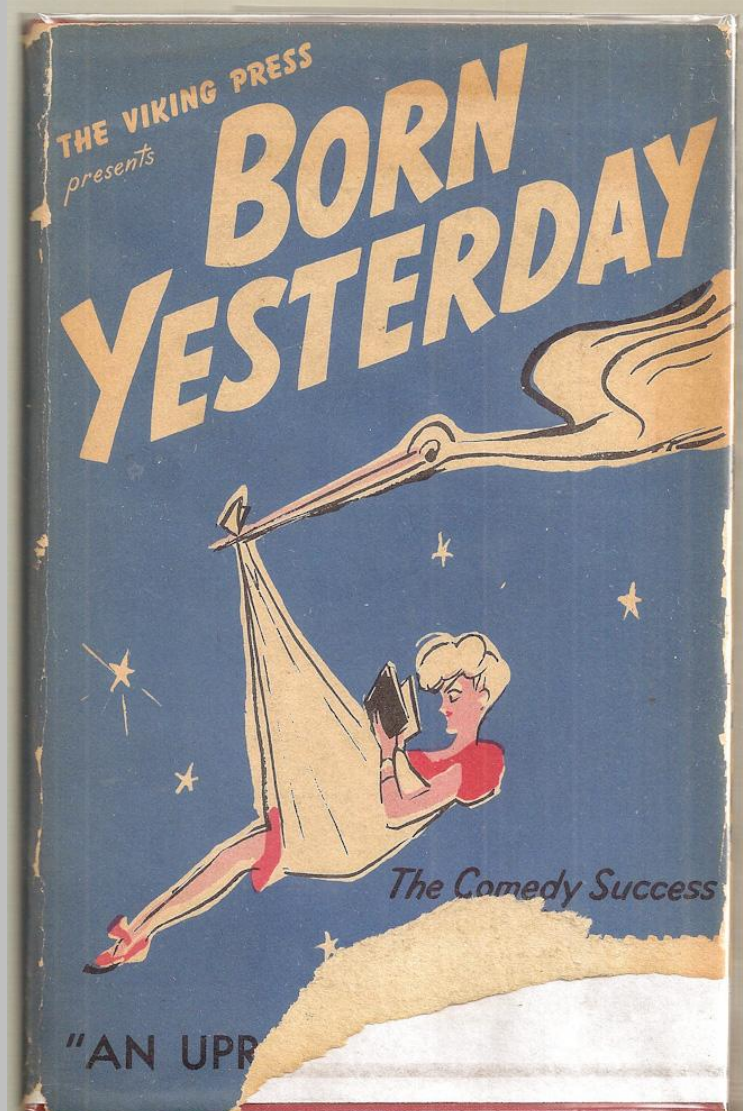
22. **HELLMAN, Lillian. THE CHILDREN'S HOUR Signed by Author & Cast to a Cast Member.** NY: Knopf, 1934.

First Edition. **INSCRIBED** and **SIGNED** by Hellman on the front endpaper to actress Anne Revere dated "Dec 1934," and below that by the director, Herman Shumlin, who has **INSCRIBED** and **SIGNED** "To Anne/The girl who made me lover her/Herman Shumlin." The cast page has been **SIGNED** by 16 members of the production, including Revere who played one of the main characters, Martha, accused of being in a lesbian relationship with her business partner. Made into a film in 1961 starring Audrey Hepburn and Shirley MacLaine. Exceptional cast-signed copy of an important play. Cloth a bit soiled with the spine very darkened. Good in facsimile dustwrapper. (#022573) **\$2,000**



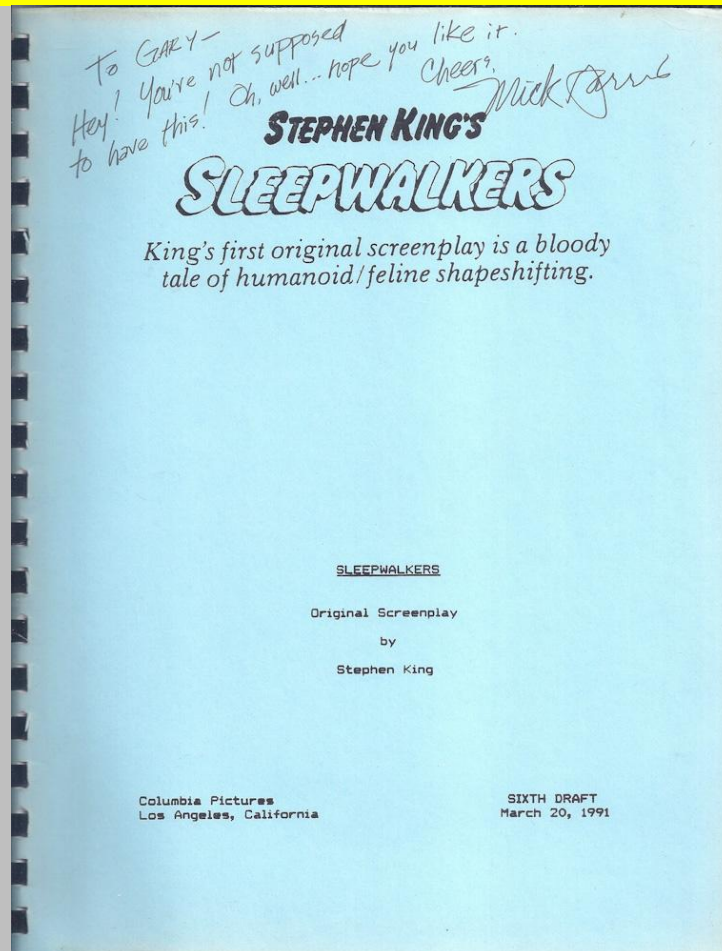
23. **IBSEN, Henrik. A DOLL'S HOUSE.** London: T. Fisher Unwin, 1889. First British Edition. Gilt-lettered vellum. Translated from the Norwegian by William Archer. Copy #8 of only 115 **SIGNED** by the publisher. Lesbian actress/writer Eva Le Gallienne's copy with her bookplate on the front pastedown which incorporates on the border two lines of dialogue from Ibsen's *THE MASTER BUILDER*: "Solness: Homes for human beings. Hilda: But homes with high towers and pinnacles upon them." Also Inscribed to Le Gallienne on the front endpaper by a friend: "In appreciation of her/admirable Ibsen performances--/from her admiring and loving friend/Elsa Morner--/Chicago, May 1926." Le Gallienne, one of the great American actresses of her time, appeared in several Ibsen plays, including *A DOLL'S HOUSE*, which she also translated. In 1925, when she failed to persuade a commercial management company to present her in Ibsen's *THE MASTER BUILDER*, she decided to produce and direct it herself, helping give birth to the Civic Repertory Theatre. Scattered marginal foxing; covers soiled. Very Good. (#022627)

SOLD

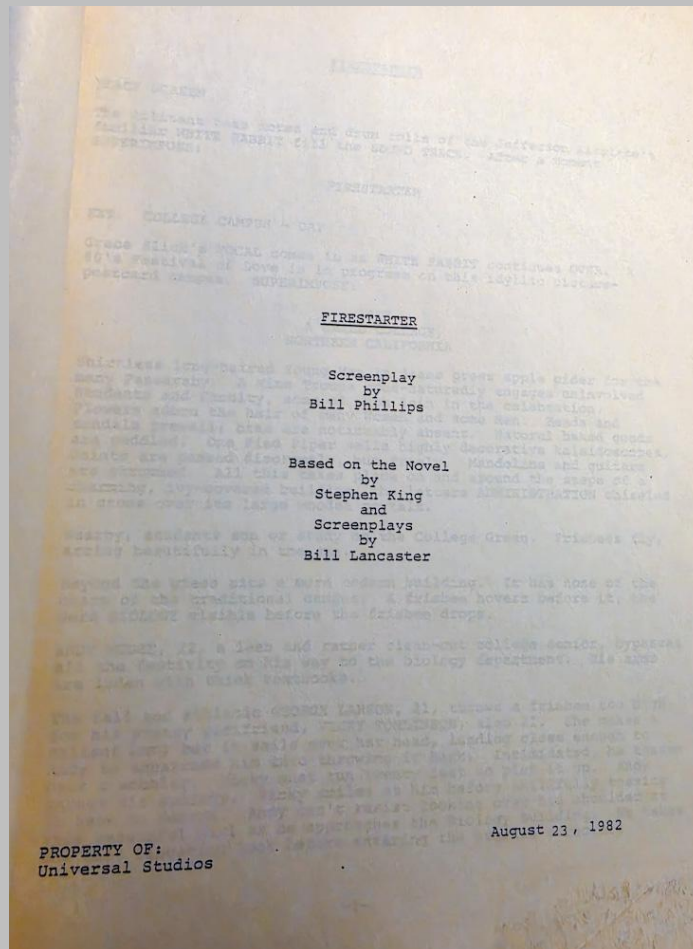


24. **KANIN, Garson.** *BORN YESTERDAY*. NY: Viking Press, 1946. First Edition. A comedy about government corruption and the power of the individual to effect change. It was one of the most successful nonmusical Broadway productions in history. Illustrated with a photograph. **INSCRIBED** and **SIGNED** on the title page by the author to "Charlie," and additionally **SIGNED** by the actor Walter Matthau who had nothing to do with the production but who happened to be present when the book was signed. The play starred Judy Holliday who reprised the role in the 1950 movie adaptation directed by George Cukor, also starring William Holden and Broderick Crawford. Holliday won an Oscar. Fine in Very Good dustwrapper with a small section torn away from the bottom front. (#022603) **\$250**

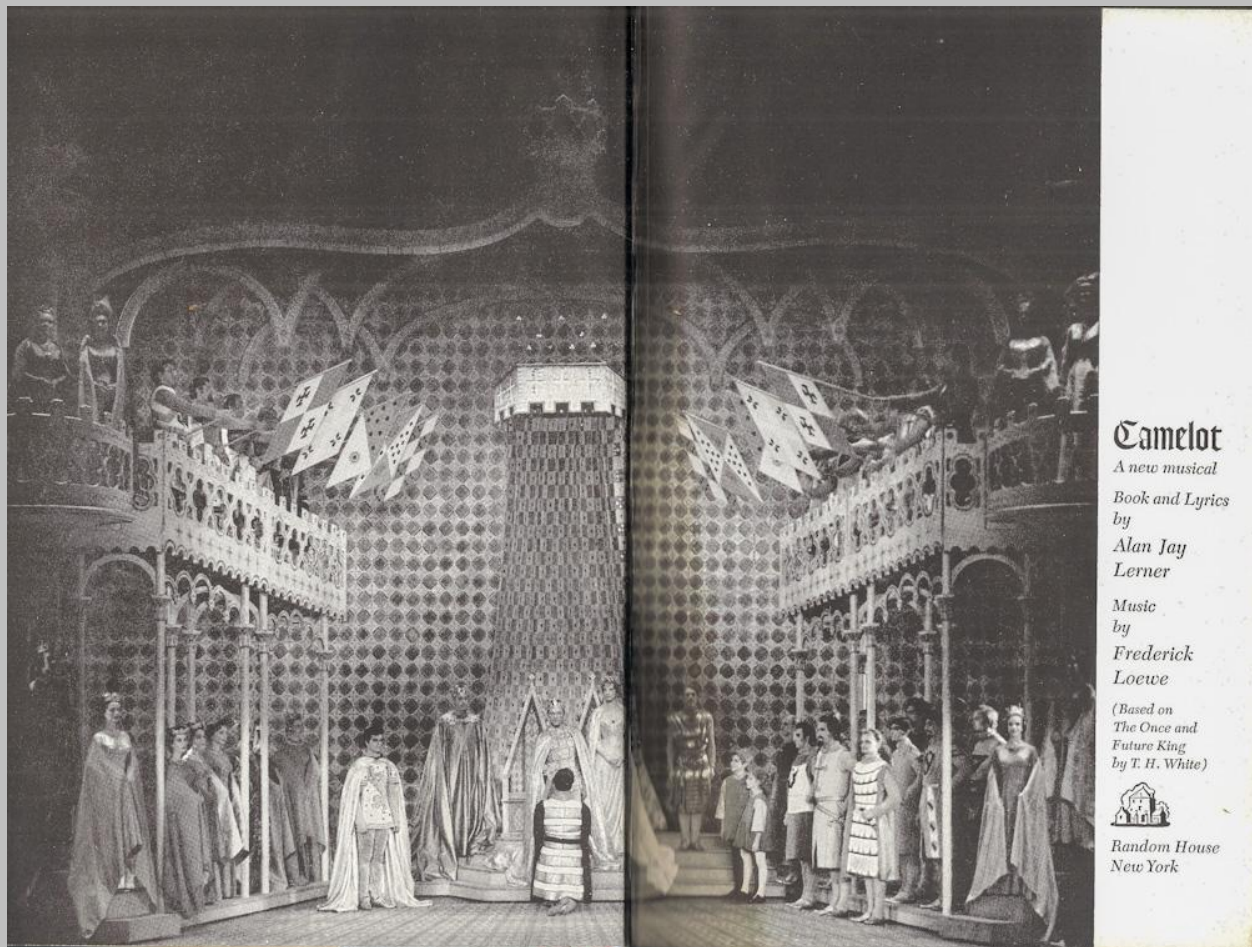
STEPHEN KING'S' FIRST SCREENPLAY



25. KING, Stephen. *SLEEPWALKERS. King's First Original Screenplay is a Bloody Tale of Humanoid / Feline Shapeshifting.* LA: Columbia Pictures, 20 March 1991. Vintage original script, light blue-green wraps, comb bound, mimeographed. Noted on the cover as the "Sixth Draft." **INSCRIBED** and **SIGNED** by the director, Mick Garriss, at the top of the front cover: "To Gary--/Hey! You're not supposed/to have this! Oh, well -- hope you like it./Cheers,/Mick Garriss." Not only King's very first screenplay but also the first collaboration with King's most frequent cinematic collaborator. Garriss has directed or produced more adaptations of King's work than any other filmmaker, including the eight-hour miniseries adaptation of *THE STAND*, the television miniseries written by King to closely mirror his original novel, *THE SHINING*, and others. Near Fine. (#022625) **SOLD**



26. **KING, Stephen (PHILLIPS, Bill). FIRESTARTER.**
 [Los Angeles]: Universal Studios, 23 August 1982. First
 Edition. Vintage original script, white wraps, brad
 bound, mimeographed. During filming of *THE THING*,
 Universal offered John Carpenter the chance to direct a
 film of King's novel. Carpenter hired Bill Lancaster to
 adapt the novel into a screenplay, of which Stephen King
 approved. Months later, Carpenter hired Bill Phillips to
 write another version with Richard Dreyfuss as Andy, but
 when *THE THING* underperformed financially, Universal
 replaced Carpenter with Mark Lester, who brought Stanley
 Mann to write a screenplay that was closer to the novel
 than the abandoned screenplays Carpenter commissioned.
 The film was ultimately released in 1984 with Mann's
 screenplay and a cast that featured David Keith, Drew
 Barrymore, Martin Sheen, George C. Scott, Heather
 Locklear, Louise Fletcher, and Art Carney. This script
 was never produced. Near Fine. (#022588) **SOLD**



Camelot

A new musical
Book and Lyrics
by
Alan Jay
Lerner

Music
by
Frederick
Loewe

(Based on
The Once and
Future King
by T. H. White)



Random House
New York

27. **LERNER, Alan Jay and LOEWE, Frederick.**
CAMELOT. A New Musical. New York: Random House,
(1961). First Edition. Cloth with pictorial inset on the
front cover. Illustrated with a photograph. Popular
musical based on *THE ONCE AND FUTURE KING* by T. H. White.
A review copy with the slip laid in. This beloved musical
won 4 Tony Awards including for Richard Burton for Best
Performance by a Leading Actor in a Musical. Julie
Andrews was nominated for Leading Actress but did not
win. Robert Goulet was also part of the cast. The musical
became associated with the Presidency of John F. Kennedy,
which is sometimes called the "Camelot Era." Jackie
Kennedy compared her husband's presidency to King
Arthur's reign, specifically mentioning JFK/s fondness
for the musical and particularly the closing lyrics of
the eponymous final song (Interview with *LIFE MAGAZINE*,
6 December 1963). Lovely copy. Fine in Fine dustwrapper.
(#022605)

SOLD

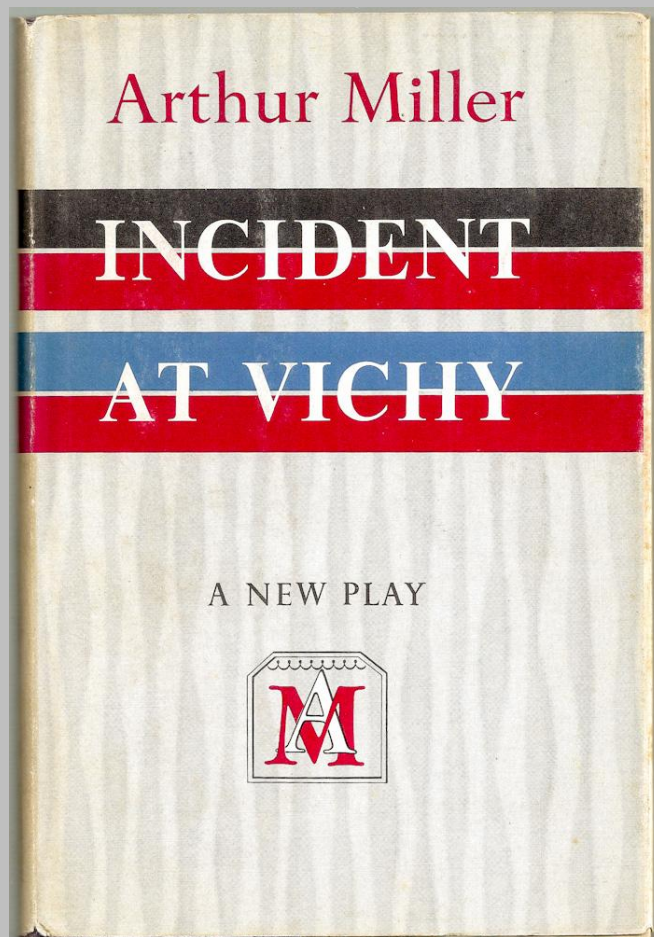
To
Lew D. Feldman
Gratefully
Howard Lindsay
Russel Crouse

28. **LINDSAY, Howard and CROUSE, Russel. *STATE OF THE UNION*.** New York: Random House, (1946). First Edition. Pulitzer Prize-winning comedy about a fictional Republican presidential candidate. Illustrated with a photograph. **INSCRIBED** and **SIGNED** on the front endpaper by both authors to bookseller Lew D. Feldman, founder of the House of El Dieff and something of an eccentric. According to his 1976 *NEW YORK TIMES* obituary, "he was probably the only man who bid on 56 successive items at Sotheby's London while dressed in pajamas, a robe and a raincoat." Fine in a close to Fine dustwrapper. (#022602)

\$250



29. **LOOS, Anita (COLETTE)**. *GIGI*. New York: Random House, (1952). First Edition. Colette's novel dramatized by Anita Loos and starring Audrey Hepburn. A Farrar, Straus and Giroux photograph of Colette with the cast of the 1927 revival of *LA VAGABONDE* is laid in. Fine in a close to Fine dustwrapper with a slightly darkened spine. (#022600) **\$150**



30. MILLER, Arthur. *INCIDENT AT VICHY Inscribed to Lanford Wilson.* New York: The Viking Press, (1965). First Edition. **INSCRIBED** by Miller to Pulitzer-winning dramatist Lanford Wilson on the front endpaper: "To Lanford Wilson/Arthur Miller." A fine **ASSOCIATION COPY**. Wilson's Sag Harbor ownership stamp at the top of the front endpaper. Near Fine in a Near Fine dustwrapper.

Lanford Wilson was elected in 2001 to the Theater Hall of Fame and to the American Academy of Arts and Letters in 2004. A founder of The Circle Repertory Company, he was one of the first playwrights to move from Off-Off-Broadway to Off-Broadway, then to Broadway and beyond. He was nominated for 3 Tony Awards and won a Drama Desk Award and 5 Obie Awards. His best-known plays are *TALLEY'S FOLLY* (which won the 1980 Pulitzer Prize) and *THE HOT L BALTIMORE*. (#022585) **\$3,500**

11 MALLORD STREET
CHELSEA S.W.3.
TEL. KENSINGTON 2074.

18.11.21

My dear Bennett,

I salute you. And I prefer
my present position - in your company.

But I shall not sit down. I
shall rise again and say:

① Shaw has reformed the drama
(and has time for other things). You may not like
the reformation - (I do) - but it is a very
different drama from the 80's and 90's.

② My "well-constructed play" was in
what manner and meant what the manager
means of a "well-constructed play". In other language -
Sardou. My fear is that your reformed drama
may begin with one Ibsen and end with a
swarm of Sardous. It is inevitable.

③ Shakespeare began with the Sonnets.
Bacon began with words. What the difference?

④ And I half-mean is (a) that
the stage develops an unhealthy hot-house atmosphere
unless you have other writers blowing in; (b)
that you let them to write first, and the
rigid limitations of the stage give you a
poor practice-ground. Consequently the best

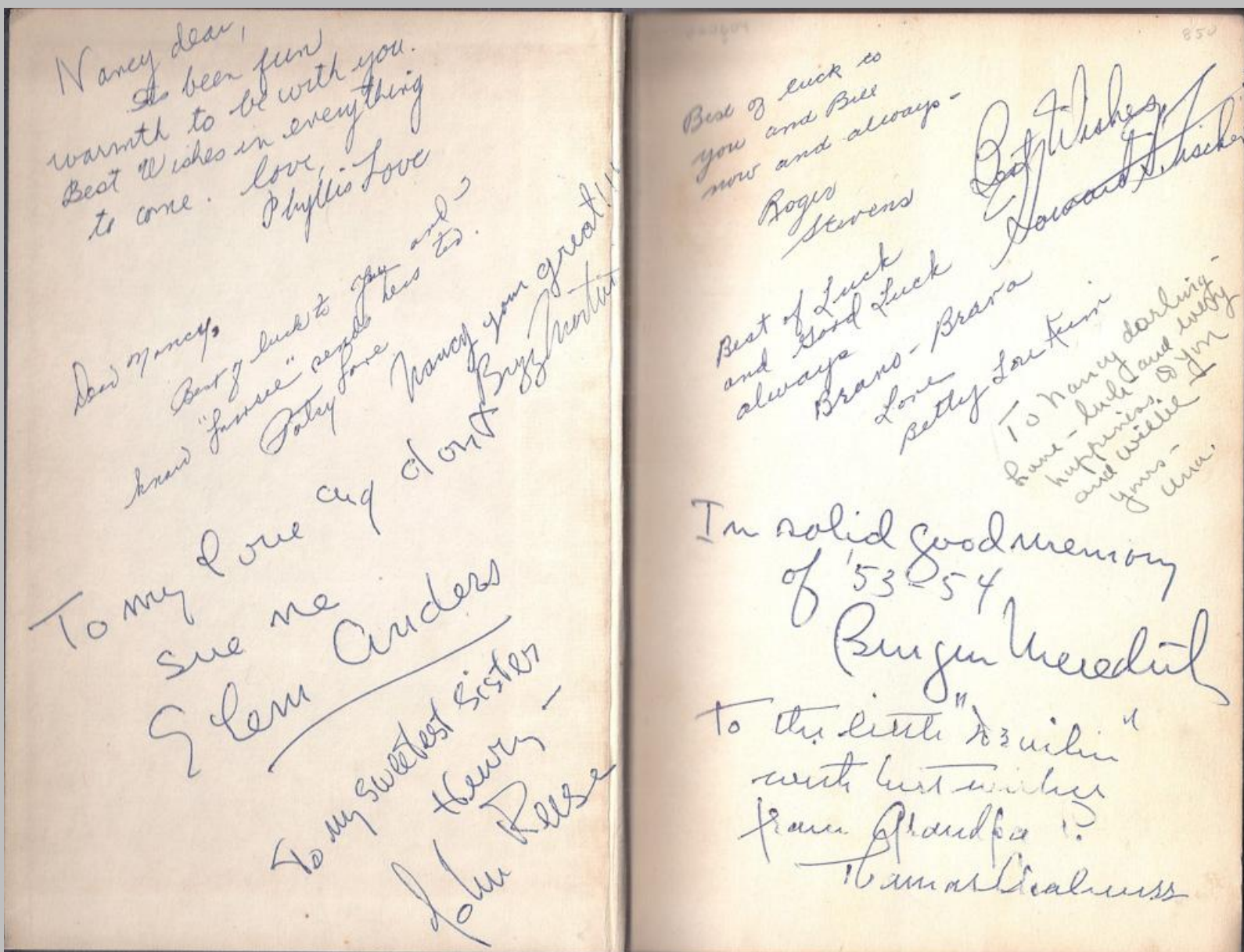
dramatists will have made a name in
other fields of literature first.

But you may be right in
saying that, having ^{once begun} ~~to~~ write plays, they
should stick to plays - as I have done;
with the result ^{that he} ~~is~~ a very ^{fast} man in consequence, ideas
being used up so much more quickly in
play-writing than in novel-writing.

You see nothing in all this
but that you thought like it too twelve
years ago. That gives me three more
years in which to think it. Hokey!

Yours A. A. Milne

31. **MILNE, A. A. AUTOGRAPH LETTER SIGNED (ALS) on the Theater.** London, 18 February 1921. Two-page **AUTOGRAPH LETTER SIGNED** "A. A. Milne" on both sides of 5-1/2" x 7-3/8" personal 11 Mallord Street stationery to "My dear Darnett" about the development of the theatrical drama. In part: "I salute you. And I prefer my present position -- in your company. But I shall not sit down. I shall rise again and say: 1) Shaw has reformed the drama (and had time for other things). You may not like the reformation -- (I do) -- but it is a very different drama from the 80's and 90's." Milne discusses "a well-constructed play" and mentions Ibsen and Shakespeare before elaborating: "that the stage develops an unhealthy hot-house atmosphere unless you have other writers blowing in ... to learn to write first, and the rigid limitations of the stage give for a poor practice-ground. Consequently, the best dramatists will have made a name in other fields of literature first. But you may be right in saying that, having once begun to write plays, they should stick to plays ... ideas being used up so much more quickly in play-writing than in novel-writing." Light crease. About Fine. (#022533) **\$2,000**

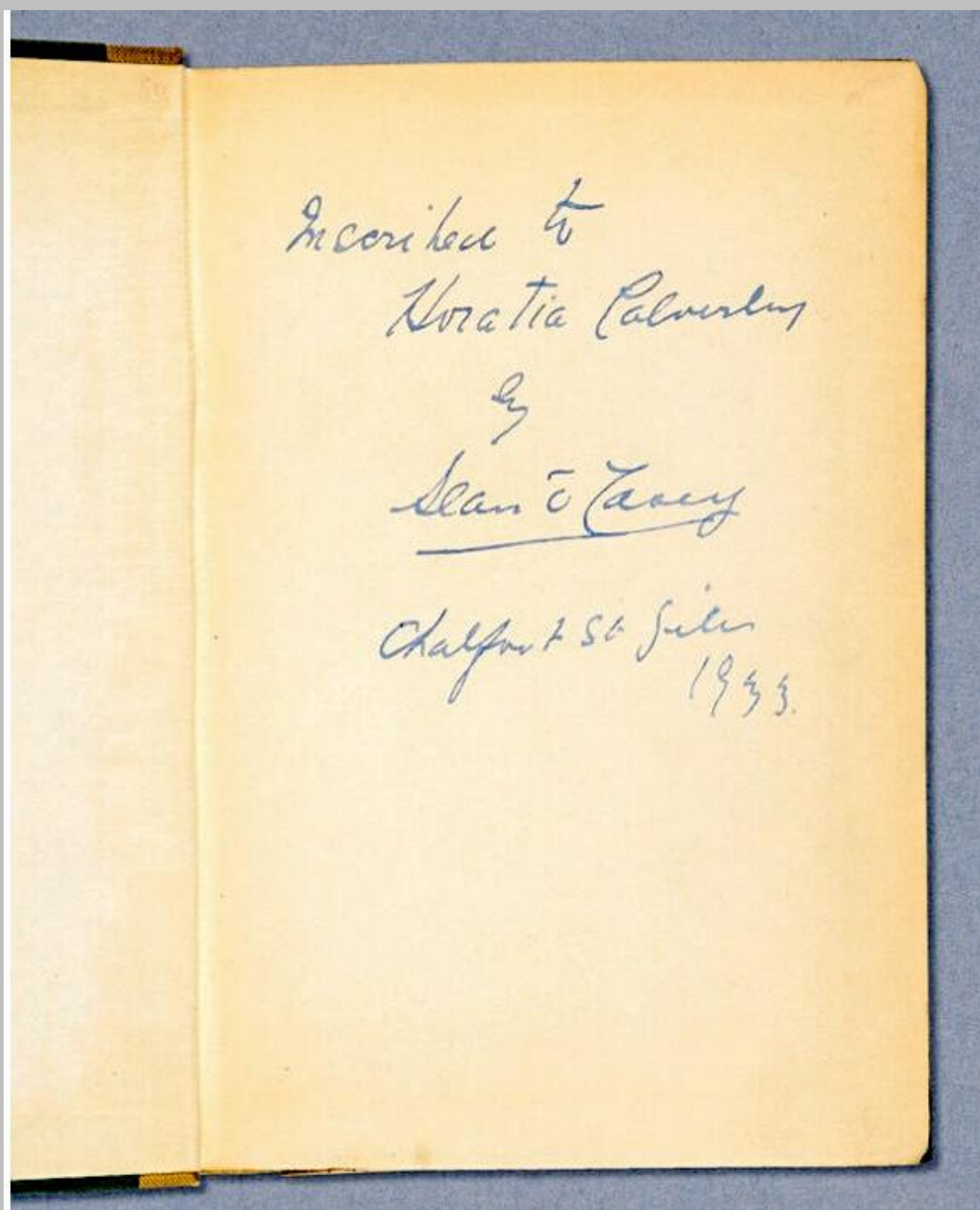


32. **O'BRIEN, Liam. THE REMARKABLE MR. PENNYPACKER.**
 New York: Random House, (1954). First Edition. Cloth with pictorial inset on the front cover. Illustrated with a photograph. **INSCRIBED and SIGNED by nearly the entire cast and the producers to a fellow member of the cast, Nancy Devlin, who played Laurie Pennypacker.** Most notable among the 20 who have signed are Burgess Meredith, Joel Crothers (his stage debut at the age of 12), Betty Lou Keim, Una Merkel, and James Holden. Wear to spine tips and corners. Good in a Fair dustwrapper with multiple tears and chips. (#022604) **\$850**

Inscribed to
Jack Daly
by his old chum
Sean O'Casey
With warm affectionate Regards.
London. 1937.

33. O'CASEY, Sean. *THE FLYING WASP* A laughing look-over of what has been said about the things of the theatre by the English dramatic critics, with many merry and amusing comments thereon, with some shrewd remarks by the Author on the wise, delicious, and dignified tendencies in the theatre of to-day. London: Macmillan & Co., Ltd., 1937. First Edition. **INSCRIBED** and **SIGNED** by the author on the front endpaper: "Inscribed to/Jack Daly/by his old chum/Sean O'Casey/With warm affectionate Regards./London. 1937." There are a number of letters from O'Casey to Daly in the National Library of Ireland. Publisher's? review blurbs mounted on half-title; small book label of collector William Strutz on front pastedown; slightly cocked. Very Good in a price-clipped, Near Fine dustwrapper.

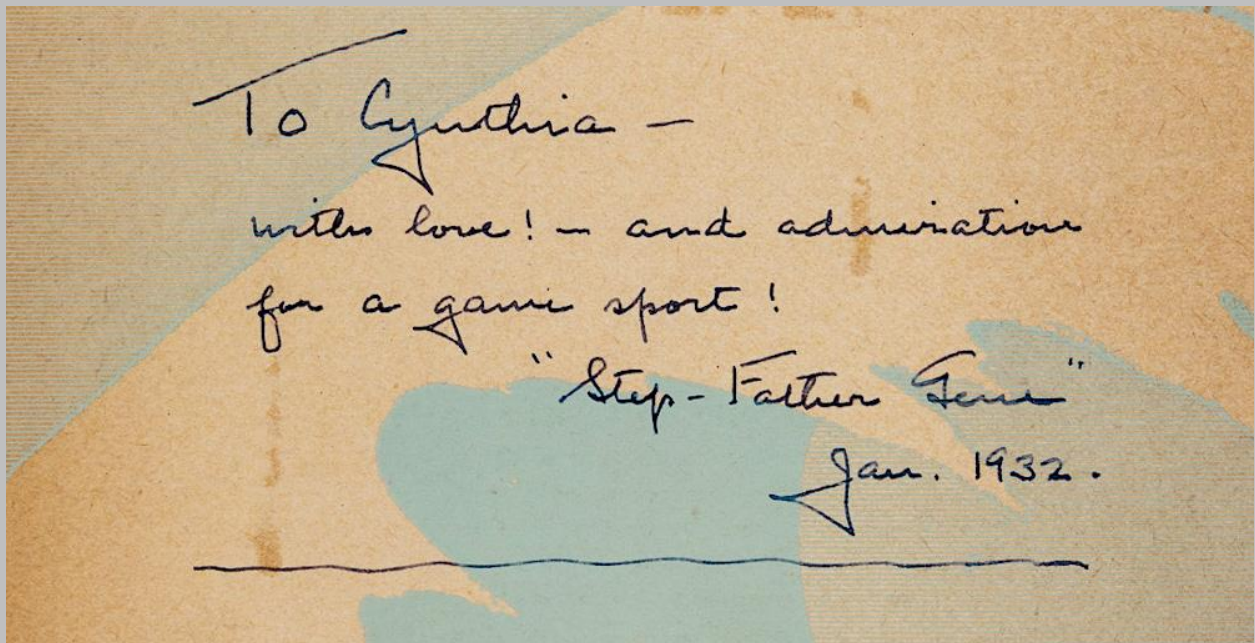
Committed socialist, O'Casey was the first Irish playwright of note to write about the Dublin working classes. His best-known plays are *JUNO AND THE PAYCOCK* and *THE PLOUGH AND THE STARS*. (#022574) **\$950**



34. O'CASEY, Sean. *WITHIN THE GATES*. London: Macmillan and Co., Ltd., 1933. First Edition. **INSCRIBED** and **SIGNED** by the author on the front endpaper: "Inscribed to/Horatia Calverley/by/Sean O'Casey/Chalfont St Giles/1933." Sybil Horatia Calverley was a niece of British prime minister Benjamin Disraeli. Small book label of collector William A. Strutz on the front pastedown; spine slightly darkened. Near Fine, lacking the dustwrapper. (#022575) **\$750**

EUGENE O' NEILL

Eugene O'Neill, the only playwright to win four Pulitzer Prizes for Drama, wrote plays that were among the first to include speeches in American English vernacular and involve characters on the fringes of society. His tragedy *LONG DAY'S JOURNEY INTO NIGHT* is considered one of the great American plays. Listed below are some exceptional items.



35. O'NEILL, Eugene. *MOURNING BECOMES ELECTRA*. New York: Horace Liveright, Inc., 1931. First Edition. **INSCRIBED** and **SIGNED** by the author on the front endpaper: to his step-daughter Cynthia Stram: "To Cynthia--/with love! -- and admiration/for a game sport!/'Step-Father Gene.'/Jan. 1932." O'Neill dedicated this title to Cynthia's mother, actress Carlotta Monterey. O'Neill's third wife. A small original photograph of Eugene O'Neill and his dog was taped to the half-title page and is now loose and laid in. Needless to say, an unusual inscription by O'Neill. Paper partly split to front joint, cover a tad loose; spine dull but readable. Very Good, lacking the dustwrapper. (#022592) **\$1,500**

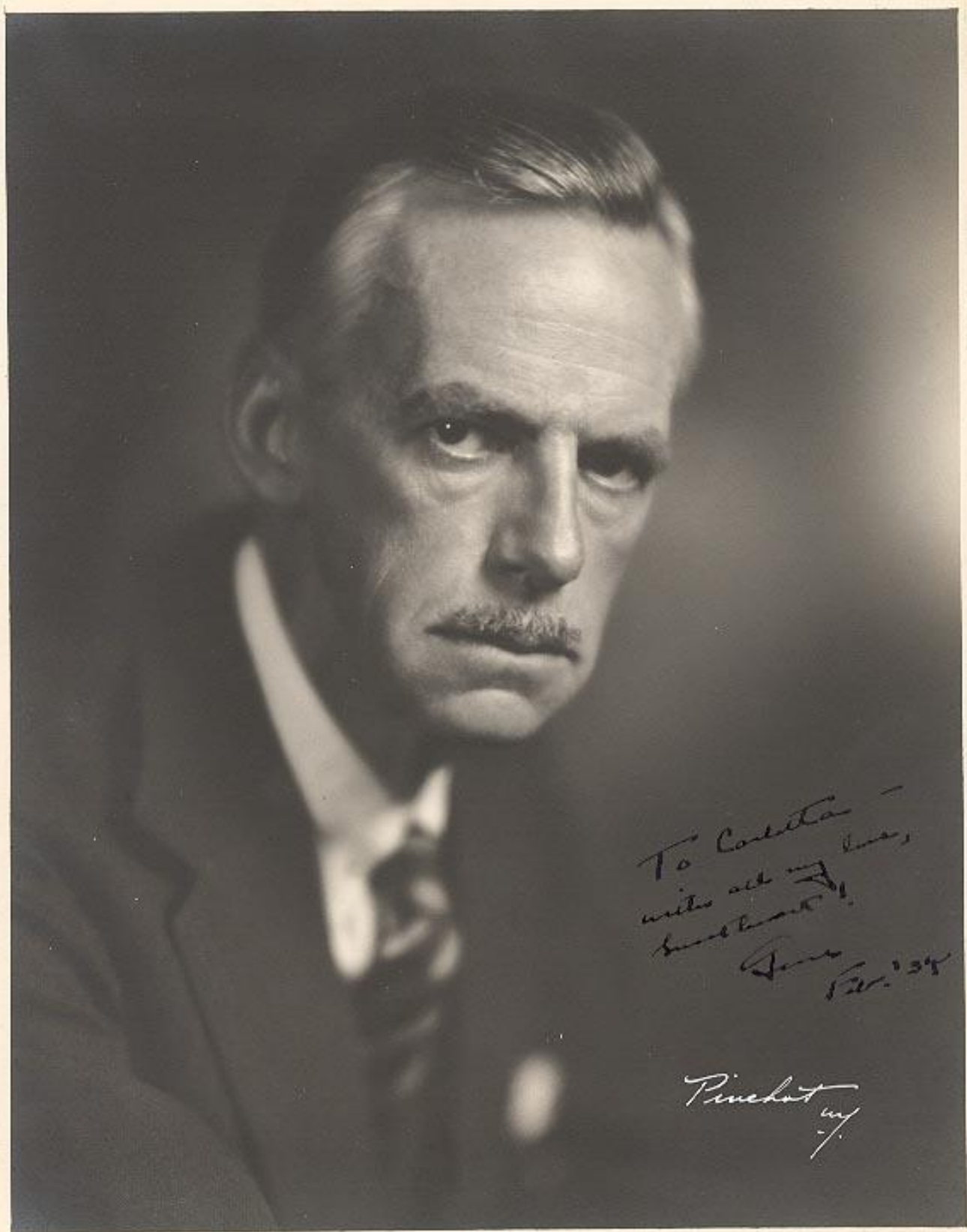
To Gerald

with my deepest hopes
that your life to come
may be one of hard
work at something you love
better than yourself - in
short, may you find
happiness!

As ever, love from
Your ^{step} grandfather

Eugene O'Neill
Feb. 1950

36. **O'NEILL, Eugene.** *THE PLAYS OF EUGENE O'NEILL.* New York: Random House, (1934). First Edition. Third Printing of each of the three volumes, and each volume is **INSCRIBED** and **SIGNED** by the author on the front endpaper to Gerald Stram, the grandson of his third wife, actress Carlotta Monterey. Issued without dustwrappers, the three books are housed in their original slipcase. The first volume has a superb, lengthy inscription: "To Gerald/with my deepest hopes/that your life to come/may be one of hard/work at something you love/better than yourself - in/short, may you find/happiness!/As ever, love from/your step-grandfather/Eugene O'Neill/Feb. 1950." The other two volumes are more simply **INSCRIBED** "To Gerald" and **SIGNED** "Step-grandfather O'Neill." Due to a Parkinson's-like tremor, O'Neill was able to write only with great difficulty for the last decade of his life until his death in 1953. Books inscribed by O'Neill at this late date are scarce. Loosely laid in are small pieces of ephemera including an O'Neill bookplate, a **SIGNED** Eugene O'Neill clipped return address from an envelope, and a small calling card where O'Neill has crossed out his printed name and written "Love!/Gene." Near Fine in intact, Good slipcase. (#022595) **\$3,500**



To Corliss -
with all my love,
sweetheart!

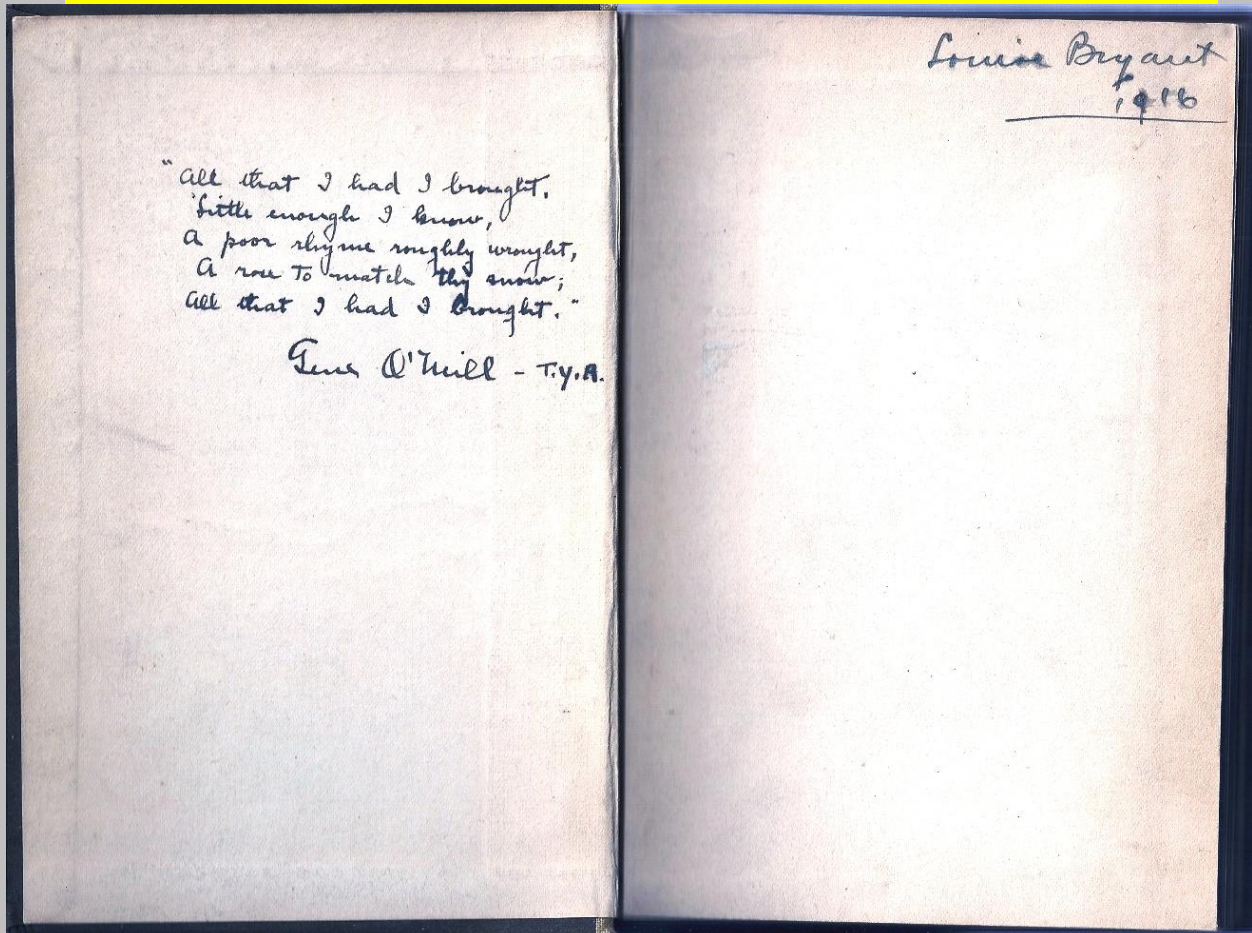
June 1934

Pinchot my

37. O'NEILL, Eugene. *SIGNED PHOTOGRAPH INSCRIBED TO HIS WIFE with SIGNED VAN VECHTEN PHOTOGRAPH OF HIS WIFE CARLOTTA and SIGNED PHOTOGRAPH OF HIS SON*. Fine 7-3/4" x 9-3/4" studio portrait by Pinchot of New York from a 1933 sitting of the brooding O'Neill **INSCRIBED** and **SIGNED** by the four-time Pulitzer Prize Winner to his wife: "To Carlotta--/with all my love,/Sweetheart!/Gene/Feb. '35," the year before O'Neill became the first American playwright to win the Nobel Prize. Signed photographs of O'Neill are distinctly uncommon. This is one of the finest in existence. Accompanied by a 6-1/2" x 8-3/4" Carl Van Vechten photograph of Carlotta O'Neill with Van Vechten's ink stamp identification on the rear and red ink annotations. **INSCRIBED** and **SIGNED** on the front of the photograph by Carlotta "To Dorothy & Saxe--/Dearest love/Carlotta 1933." Saxe Cummins was editor to O'Neill and William Faulkner among others. Also included is a scarce 5" x 7-1/2" photograph of Eugene O'Neill, Jr., the playwright's eldest son by his first of three wives, Kathleen Jenkins (O'Neill had one other son, Shane, an emotionally unstable drug addict who committed suicide and a daughter, Oona, who was cut out of O'Neill's life when at the age of 18 she married the 54-year old Charlie Chaplin.). **INSCRIBED** and **SIGNED** by the playwright's son to noted collector LaFayette Butler "with gratitude & best wishes." O'Neill's namesake committed suicide in 1950 at the age of 40, likely not very long after signing this photograph and three years before his father's death. This photograph is tipped at the top verso to a board but is otherwise Fine. Near Fine to Fine and an extraordinary collection. (#012397) **\$15,000**

SPECTACULAR ASSOCIATION COPY OF O'NEILL'S FIRST BOOK:

LOUISE BRYANT'S COPY

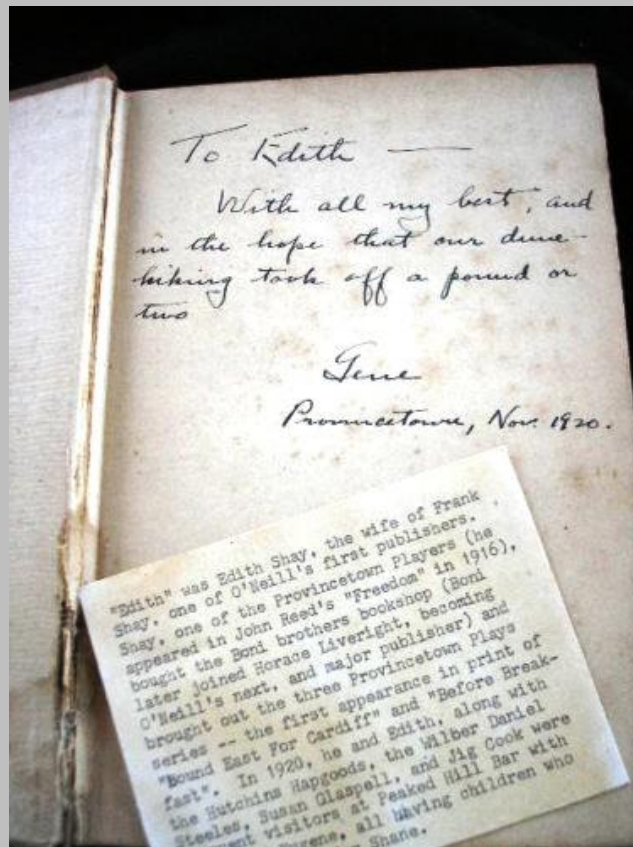


38. O'NEILL, Eugene (BRYANT, Louise). *THIRST AND OTHER ONE ACT PLAYS. Louise Bryant's Copy*. Boston: Gorham Press, (1914). First Edition. First book by this multiple Pulitzer Prize winner, perhaps the greatest playwright of the American theater, containing 5 short plays: *THIRST*, *THE WEB*, *WARNINGS*, *FOG*, and *RECKLESSNESS*. Atkinson AI-1-I: 1000 copies printed, financed by his father, the actor James O'Neill. This is Louise Bryant's copy with her ownership **SIGNATURE** dated 1916 on the front endpaper. The book is also **SIGNED** by O'Neill on the front pastedown with the unattributed first 5-line stanza of Ernest Dowson's poem "Exchanges" in O'Neill's hand: "'All that I had I brought,/Little enough I know,/A poor rhyme roughly wrought,/A rose to match thy snow;/All that I had

I brought.'/Gene O'Neill -- T.Y.A." Additionally the book is **SIGNED** on the list of characters for the title play by each of the actors: George Cram Cook as A Gentleman, Louise Bryant as A Dancer, and O'Neill as A West Indian Mulatto Sailor. Below the cast list Bryant has written: "As played by the/Provincetown Players/Provincetown, Mass/Summer 1916." Bryant has made a similar notation on the cast list page for FOG: "Played by the Provincetown/Players--Playwrights Theatre/New York City--Winter 1917." *THIRST*, the second of O'Neill's plays to be produced, has a number of lines crossed out in pencil with some words added by Bryant who obviously used this text in the production of the play. The work of the Provincetown Players in the summer of 1916, with its production of *THIRST* and before that O'Neill's *BOUND EAST FOR CARDIFF*, along with plays by Bryant, John Reed, and others, is sometimes cited as the beginning of modern theater in the United States. An exceptional copy of this important book. Very Good, lacks the scarce dustwrapper.

George Cram Cook, husband of author Susan Glaspell, was the founder of the Provincetown Players. At the time of the production of THIRST, O'Neill was having a brief affair with Bryant, who was in a relationship with journalist John Reed whom she would marry that fall. Their love triangle was famously fictionalized in the film REDS with Warren Beatty as Reed, Diane Keaton as Bryant, and Jack Nicholson as O'Neill. Supposedly encouraged by Bryant, O'Neill took on the most stage time of his entire career performing in this play. Both THIRST and FOG have shipwrecks as plot devices, quite likely influenced by the sinking of the Titanic in 1912 as well as O'Neill's experience keeping watch in the crow's nest of the U.S.S. Philadelphia on the same route taken by the Titanic. (#017500)

\$60,000



39. **O'NEILL, Eugene G. BEYOND THE HORIZON. A PLAY IN THREE ACTS.** New York: Boni and Liveright, (1920). First Edition. **INSCRIBED** and **SIGNED** by O'Neill on the endpaper: "To Edith---/With all my best, and/in the hope that our dune-/hiking took off a pound or/two/Gene/Provincetown, Nov. 1920." Edith was the wife of Frank Shay, one of O'Neill's first publishers and one of the Provincetown Players (He appeared in John Reed's *FREEDOM* in 1916.). Shay bought the Boni Brothers bookshop (Boni later joined Horace Liveright, becoming O'Neill's next, and major, publisher) and brought out the 3 Provincetown Plays series: the first appearance in print of *BOUND EAST FOR CARDIFF* and *BEFORE BREAKFAST*. In 1920, he and Edith, were frequent visitors at Peaked Hill Bar with Agnes and Eugene O'Neill, all having children who were playmates. Binding A: 1250 copies. Hinges split nearly completely with covers loose but still attached. Dampstain to bottom third of spine extending partly to covers but not showing internally. Provenance: Parke-Bernet, 18 May 1971, lot 85. Good at best with fine inscription. (#016407) **\$4,000**

RITCHIE
You told her off, with that Irish---

DIANE
(ruefully) *P.S.:*
In no uncertain terms. ~~Disgrace~~
annulment followed! She thought I
wanted money.

(laughing merrily)
I might've taken a million, but she
offered ten thousand! You can't buy
a girl's honor that cheap! What
about honor? It was my poor mother's
favorite word---is there such a thing
any more?

Ritchie thinks seriously of this. Meanwhile both Stewardesses
have reached this far with food. Diane eats, but prefers talk.

RITCHIE
~~Honor! It is a factor, honor, some-
times... mixed-up with high-
position and revenge... it kills. If
honor---if it's not live and let live---
it's a criminal thing, not honor. You
follow me?~~

*(slowly) Honor?
It's a type of
operation I don't
know too much
about. Most
of the big men I
met with honor,
a very small
that fits them.*

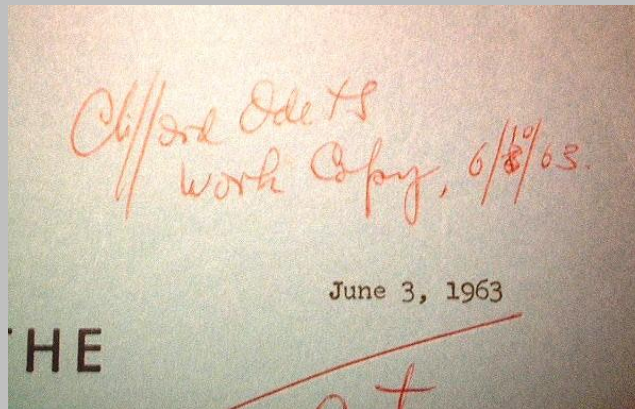
DIANE *well,*
~~Frankly, no. Because honor is some-
thing I equate with integrity and---~~

always RITCHIE
(softly) *another sometimes*
Integrity is a word I have heard,
but what does it mean?

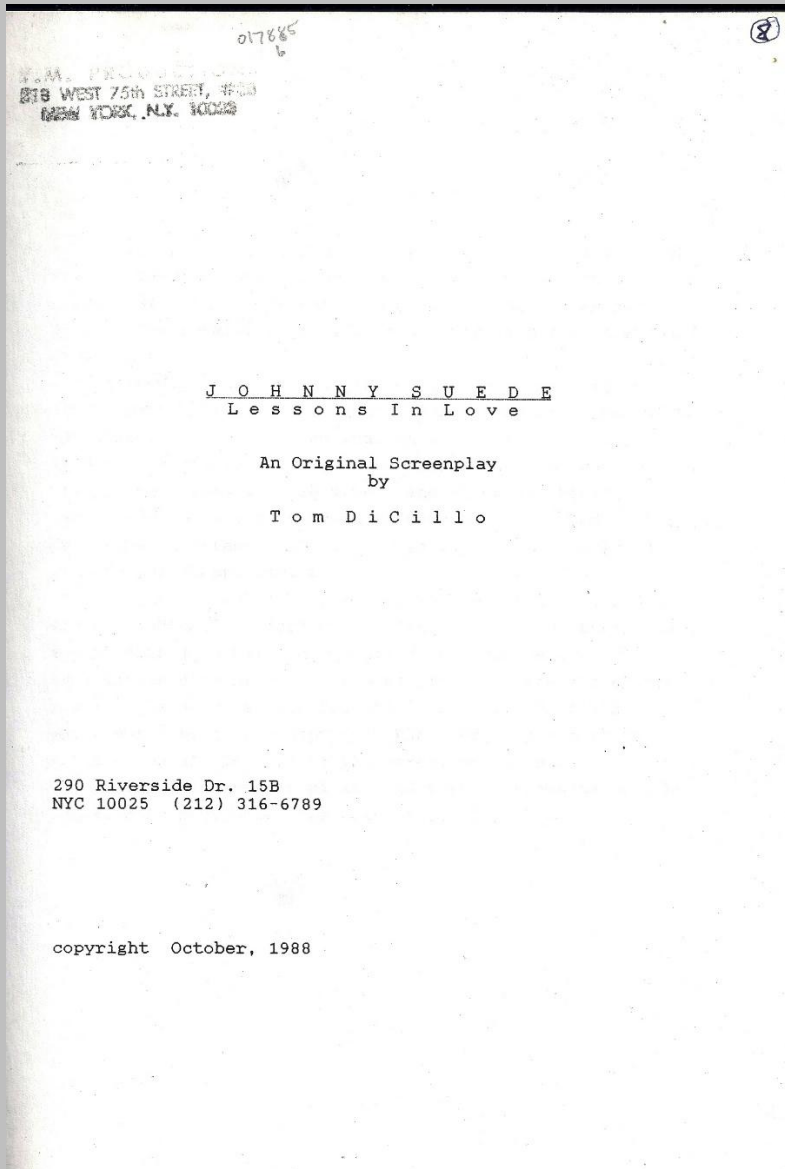
DIANE
Well, look at it this way. Your
life's in danger, but you're serving
your country just the same. You
believe in it and---

For a wonder this embarrasses Ritchie; he drops his eyes to
the supper tray, saying slowly, picking words:

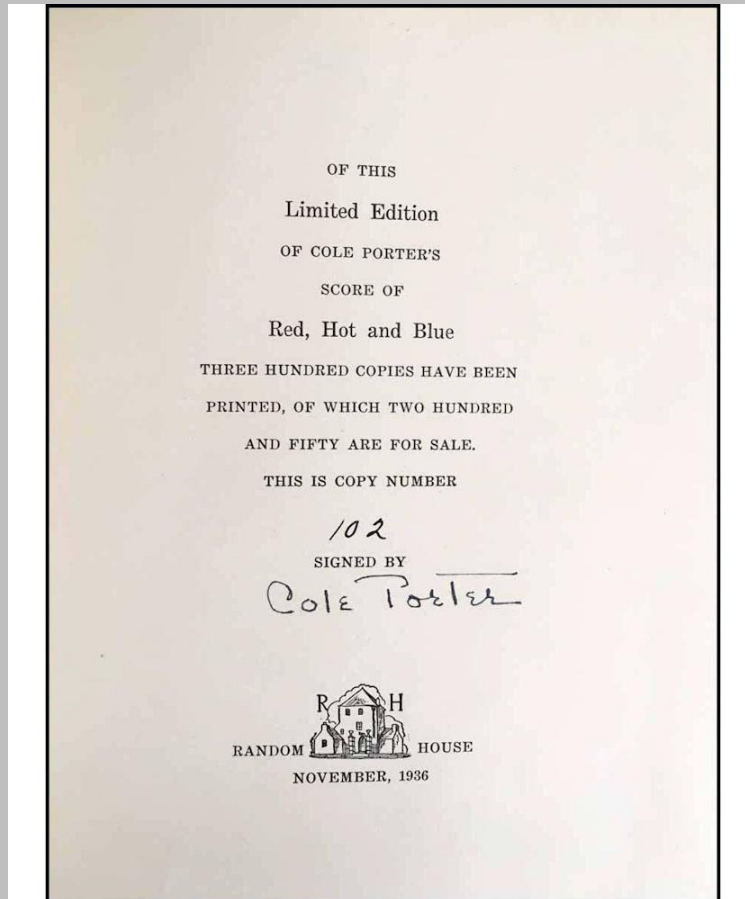
RITCHIE
Maybe, Diane, I don't dance at the
wedding you think I do. How do you
know my life... my past... it's not a
hateful life? ~~Originally I'm from~~
~~the New York elms---parents who~~
~~could talk English. A boy had to~~
~~fight his way out. What weapons he~~
~~uses, a boy, he's not too particular,~~
~~how he gets out...~~



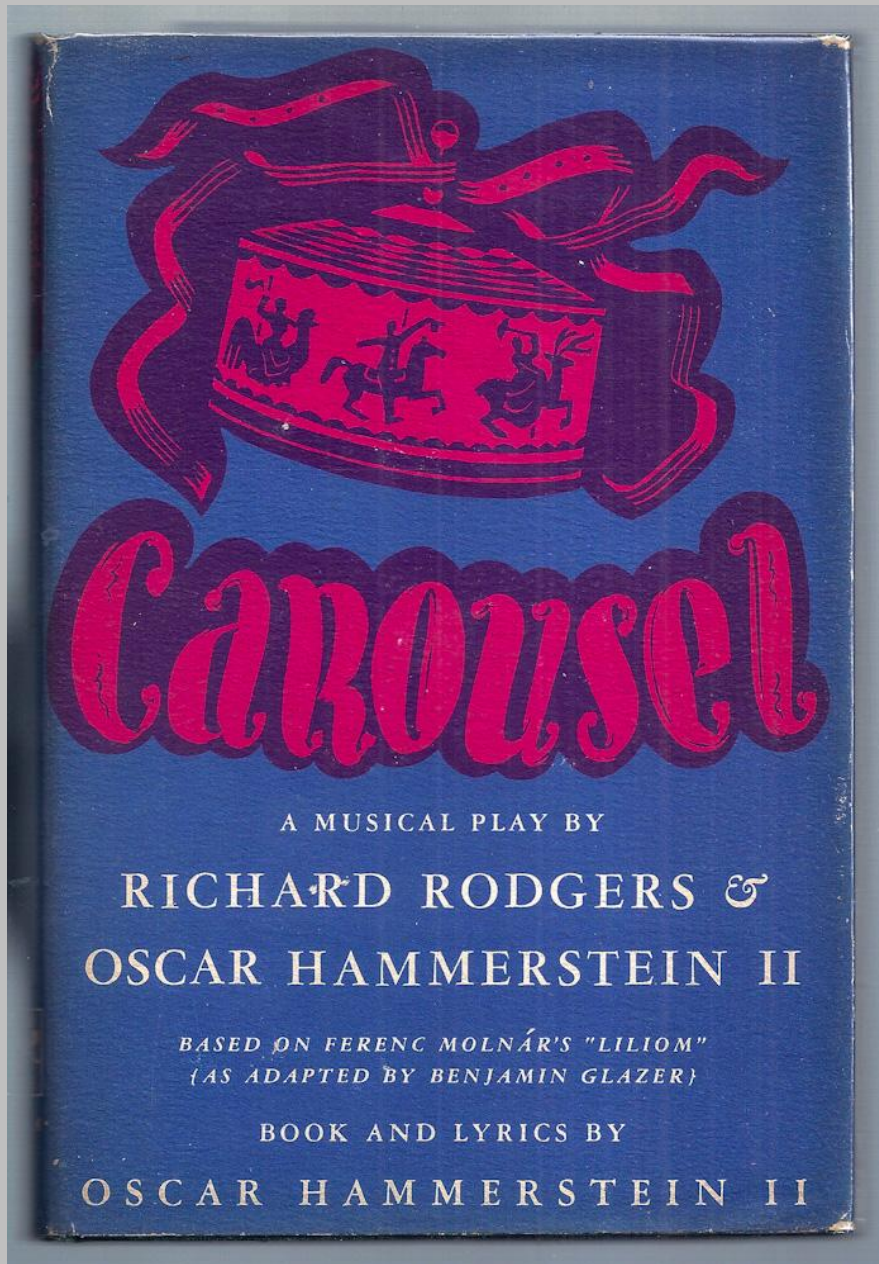
40. ODETS, Clifford. **LARGE ARCHIVE OF TELEVISION TYPESCRIPTS, one SIGNED, with extensive corrections and annotations.** Exceptional and important collection of five television typescripts: "The Hollywood Story," "Goodbye Is for the Birds," "North Star," "Don't Blow Bugles (The Mafia Man)," and "Only the Young"; most represented in more than one copy and all written for "The Richard Boone Show" [Boone was best known for starring in *HAVE GUN WILL TRAVEL*]. Some scripts are clean; other copies have extensive additions and deletions by Odets in ink, with one script designated as a Work Copy and **SIGNED** by him. After completing much of the preliminary work for the series Odets died in August 1963. The latest script is dated 17 June 1963. The show was considered one of the best dramatic programs on the air (Robert Blake was in its repertory) but only survived for two seasons after the loss of its executive story editor. Odets gained fame in the 1930s for two plays: *WAITING FOR LEFTY* and *AWAKE AND SING*. Though he wrote other plays, including *GOLDEN BOY* and *THE COUNTRY GIRL*, he turned to Hollywood in the 1940s as both a writer and director (*NONE BUT THE LONELY HEART*, one of Cary Grant's best performances) and was investigated by Congress for Communist ties in the 1950s. Among his numerous lovers were actresses Frances Farmer and Fay Wray. Odets was the inspiration for the title character in the 1991 Coen Brothers film *BARTON FINK*. Extraordinary collection of early television scripts by one of its best early writers with many corrections revealing much about the process of creating fine tv drama. Very Good. (#014075) **\$8,500**



41. [PITT, Brad] DiCILLO, Tom. *JOHNNY SUEDE. LESSONS IN LOVE. AN ORIGINAL SCREENPLAY.* New York, 1988. First Edition. Original Typescript bound in flexible black wraps. This screenplay appeared 3 years before DiCillo's first film, *JOHNNY SUEDE*, which cast the then-unknown Brad Pitt and Catherine Keener in what would be their first starring roles. It received a nomination for a Grand Jury Prize at the Sundance Film Festival. DiCillo also wrote and directed the 2009 documentary about The Doors, *WHEN YOU'RE STRANGE*, which was nominated for both an Emmy Award and a Grammy Award. Near Fine. (#017885) **\$200**



42. **PORTER, Cole. RED HOT AND BLUE. A MUSICAL COMEDY.** New York: Random House, 1936. First Edition. Small folio (9" x 12-1/8") bound in red, white, and blue silk over boards with gilt lettering on the spine and front cover. This magnificent volume contains the lyrics, melody, and piano accompaniment for the ten songs from this popular Cole Porter musical comedy, including "It's De-Lovely," "You're a Bad Influence on Me," "A Little Skipper from Heaven Above," "What a Great Pair We'll Be," and "Red Hot and Blue." The Broadway musical starred Ethel Merman, Jimmy Durante, and Bob Hope. Copy #102 of only 250 (of a total edition of 300) **SIGNED** by the great composer and lyricist. Owner name and address on front pastedown. This binding is notorious for wearing easily, especially along the spine, and this is no exception, though it is much better than customarily found. The typical fraying along the spine edges has been neatly and professionally repaired, and the gilt lettering is nearly all intact. Near Fine. (#022586) **\$4,000**



43. RODGERS, Richard and HAMMERSTEIN, Oscar.
CAROUSEL. New York: Alfred A. Knopf, 1946. First Edition. A musical with book and lyrics by Hammerstein based on the 1909 play *LILIOM* by Feranc Molna. With photos from the Broadway first run featuring John Raitt and Jan Clayton. Perhaps its most memorable song is "You'll Never Walk Alone." Adapted into the 1956 film directed by Henry King and starring Shirley Jones and Gordon MacRae. Slight browning to front gutter. Fine in a Fine dustwrapper. (#022599) **\$250**

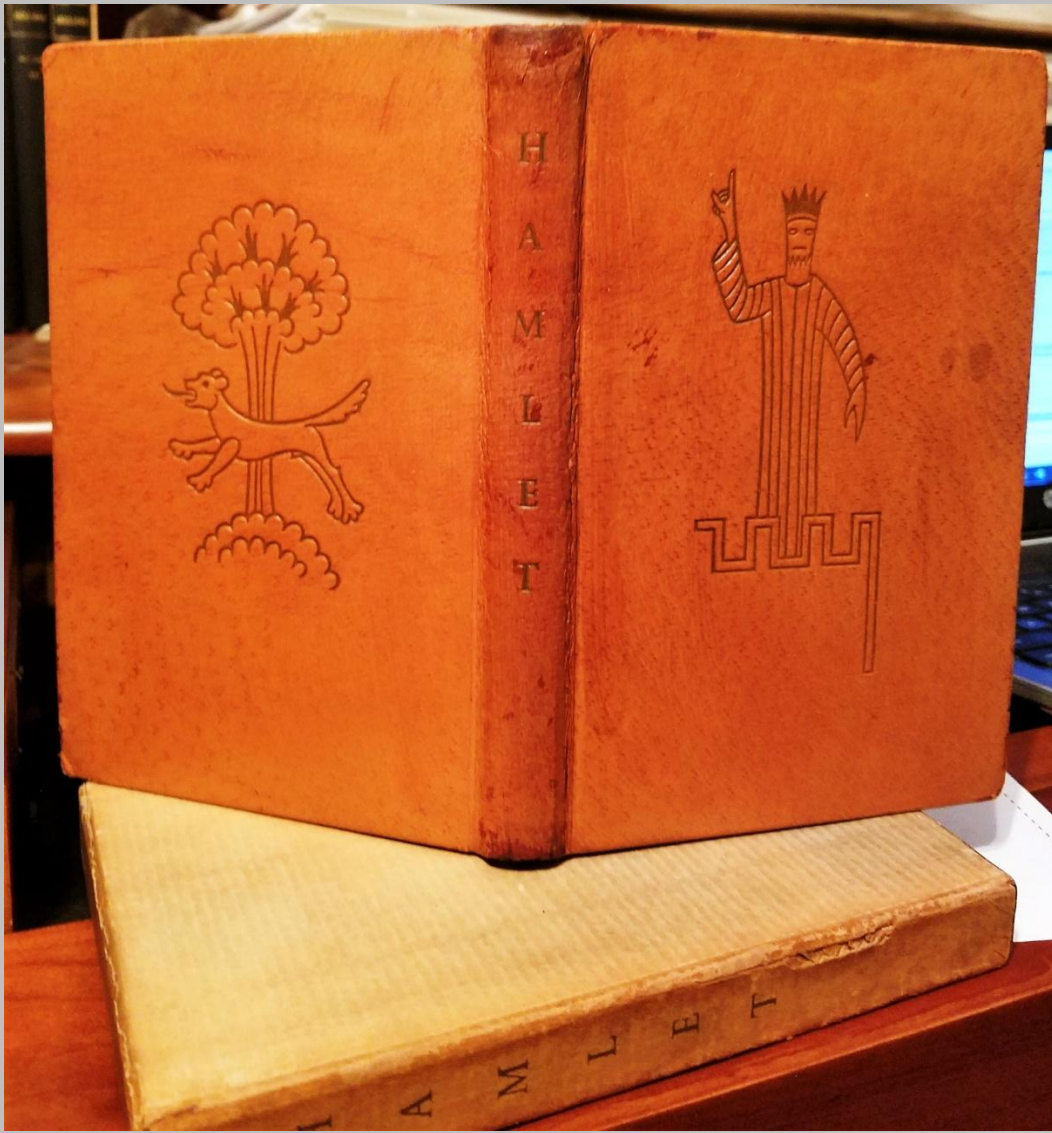


Trinculo. This is the tune of our Catch, plaid by the

44. **SHAKESPEARE, William. *THE PLAYS OF WILLIAM SHAKESPEARE: THE COMEDIES, HISTORIES & TRAGEDIES: 37 volumes***. New York: Limited Editions Club, 1939-1940. Thirty-seven folio (8-3/4" x 13") volumes bound in gold-stamped half natural buckram, top edges gilt, with the paper sides, printed in four colors. Edited by Herbert Farjeon, who created the Nonesuch edition text of Shakespeare, to restore the original typographic style and spelling; typography planned and production supervised by Bruce Rogers. Each of the 37 volumes is illustrated by one of the world's leading book artists including Arthur Rackham, Eric Gill, Robert Gibbings, Jean Charlot, and Frans Masereel. Media include wood engravings and lithographs with some hand coloring. An attempt to "produce a text such as Shakespeare himself might have passed for the printer had he personally read the proofs," and surely one of the most beautiful editions, if not the most beautiful edition, of Shakespeare ever produced. Each volume is copy #705 of 1950 copies issued unsigned. Included are the Commentaries for each play, never folded in this case. Slight browning to the gutters of some volumes, contents bright and fresh. Spines foxed to varying degrees, some very much so. Overall an attractive set in at least Very Good condition.

The covers reproduce a patterned wall painting uncovered under many layers of wallpaper in a room in an old house in Oxford that belonged to John Davenant where Shakespeare spent nights on his annual journey to Warwickshire. When one looks at the outside of one of these books, one probably sees the very design Shakespeare saw waking after a long night of talking and drinking with Davenant who was a vintner. (#018228)

\$1,500

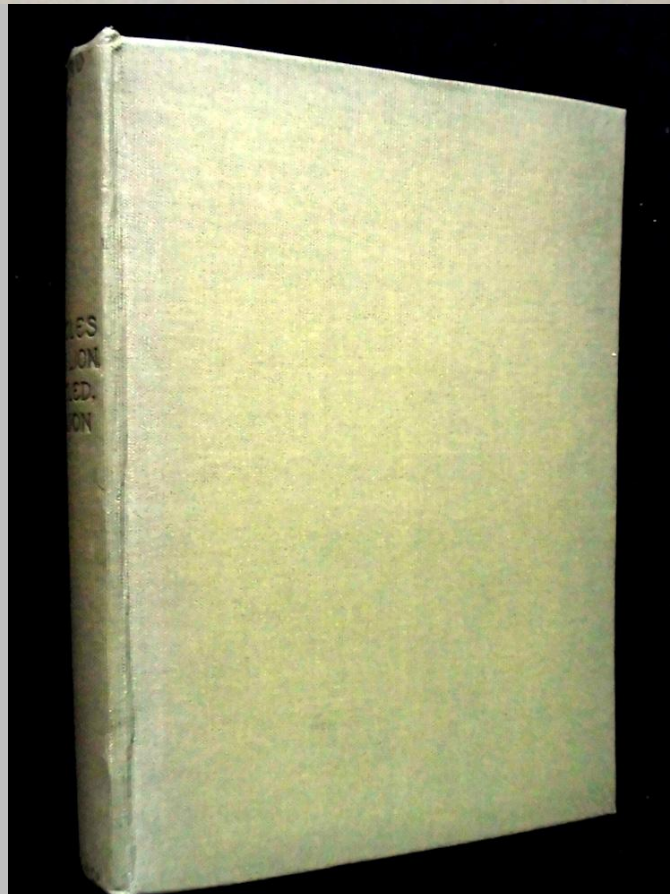


45. **SHAKESPEARE, William.** *THE TRAGEDY OF HAMLET, PRINCE OF DENMARK.* [High Wycombe]: [Limited Editions Club], [1933]. Octavo (5-1/4" x 8") bound in full blind-stamped pigskin leather and typeset and printed by hand on Barcham Green paper by Hague and Gill. Copy #436 of 1500 designed and decorated with wood engravings by Eric Gill and **SIGNED** by the artist on the colophon page. A beautiful book, often found quite worn because of the nature of the pigskin binding, this copy is in above average condition, with mild darkening and light wear to the spine ends and corners. Near Fine in a Very Good slipcase with the beginning of splits and an inch gouge along the backstrip. (#018752) **\$600**

ANDROCLES AND THE LION
OVERRULED
PYGMALION

to Lion Phillips
from Bernard Shaw.

22nd Nov. 1917



46. SHAW, George Bernard. *ANDROCLES AND THE LION, OVERRULE, PYGMALION.* London: Constable, 1916. First Edition. First Printing of one of Shaw's most popular plays, *PYGMALION*, a radical reworking of Ovid's classic tale with a feminist twist. Shaw wrote *PYGMALION* for the actress Mrs. Patrick Campbell who appeared to be the only actress willing to say the taboo word "bloody" spoken by her character Eliza Doolittle. In 1938 the play was made into an excellent movie, for which Shaw's screenplay won an Oscar, starring Leslie Howard as Professor Higgins. The play reached a much wider audience when it was transformed by Alan Jay Lerner into the musical *MY FAIR LADY* and later the film of the same title directed by George Cukor and starring Rex Harrison and Audrey Hepburn who replaced an irate Julie Andrews, the star of the Broadway musical. The Irish playwright, who wrote more plays than Shakespeare, won the Nobel Prize in 1925 and lived to the age of 94, dying from complications resulting from a broken leg suffered after falling out of a tree. This is a fine association copy **INSCRIBED** on the half title page and **SIGNED** "To Lion Phillimore/from Bernard Shaw/22 Nov. 1917." Lucy "Lion" Phillimore, wife of British liberal politician, Robert Charles Phillimore, was along with her husband and Shaw, members of the Fabian Society, a British socialist organization whose purpose was to advance the principles of social democracy and democratic socialism via gradualist and reformist effort in democracies, rather than by revolutionary overthrow. The Phillimores were part of Shaw's tight-knit intellectual and socialist circle in England, and their home served as a regular gathering place for prominent thinkers, including H. G. Wells. Shaw, an avid and skilled amateur photographer, took numerous portraits and archival photographs of Lion. While signed books by Shaw are not rare, signed copies of this work are truly scarce, especially one with an association. Small Monrieth House Library label loosely laid in. A bit of fading to the cloth. Near Fine. (#022596) **\$3,500**

THE DOCTOR'S DILEMMA
GETTING MARRIED
THE SHEWING-UP OF BLANCO
POSNET

to Sir Almroth Wright
in whose laboratory *The Doctor's Dilemma* was
incubated, and in whose brain it was made possible,
from G. Bernard Shaw.

23rd February 1911.

47. **SHAW, George Bernard.** *THE DOCTOR'S DILEMMA, GETTING MARRIED, & THE SHEWING UP OF BLANCO POSNET.* London: Constable and Company Ltd., 1911. First Edition. Green cloth. **SIGNED** and **INSCRIBED** by the author to Sir Almroth Wright on the half-title page: "to Sir Almroth Wright/in whose laboratory the Doctor's Dilemma was/incubated, and in whose brain it was made possible,/ from G. Bernard Shaw./23rd February 1911." Immunologist Almroth Wright (1861-1947) was the basis for Sir Colenso Ridgeon in *THE DOCTOR'S DILEMMA*. Fine **ASSOCIATION COPY**. Sold at Sothebys, 21 July 1988, lot 224. Mild soiling to cloth, rubbed, short split at bottom of front joint. Very Good, lacking the dustwrapper. (#022590) **\$2,500**

Of this Edition one thousand and twenty-five copies only have been printed. A thousand are numbered 1-1000, and twenty-five are lettered A-Y

This volume is very specially
dedicated to the
creator
of
Ann Whitefield, who will
always be my
Ann Whitefield

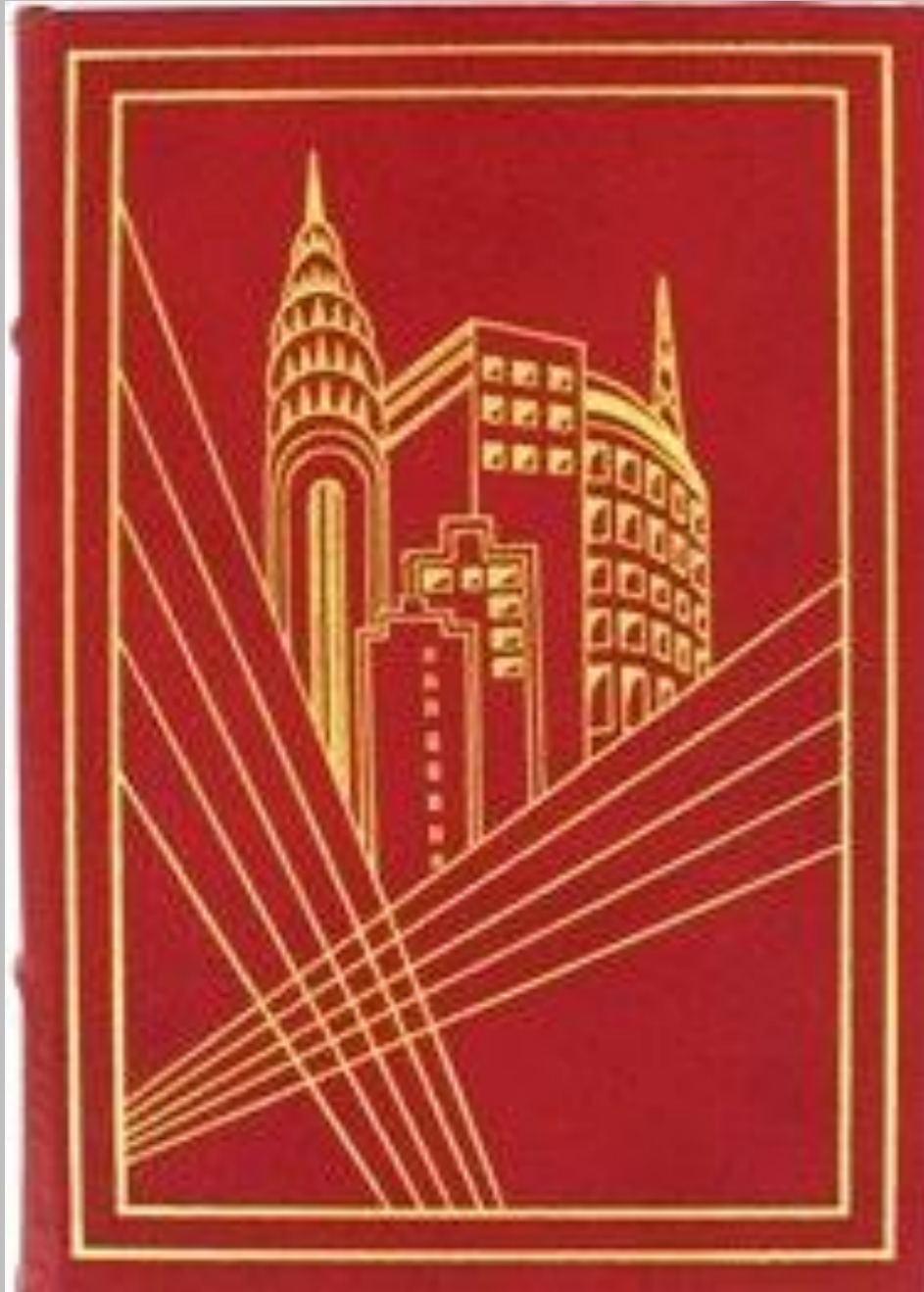
Lilla McCarthy

By Bernard Shaw

12th Dec 1931.

48. **SHAW, George Bernard. *THE WORKS OF GEORGE BERNARD SHAW: 33 volumes, EACH Volume Inscribed to Shaw's Favorite Actress Lillah McCarthy.*** London: Constable & Company Limited, [1930-1938]. First Edition. Laurence A198a. The Best Edition of Shaw's Works, copy #740 of 1025 copies complete in 33 volumes in the original dustwrappers collecting his writings from his first novel--*IMMATURITY*--to his famous plays--*PYGMALION*, *MAJOR BARBARA*, etc.--through and beyond his winning of the Nobel Prize in 1925. **EACH of the 33 volumes is INSCRIBED and SIGNED by Shaw to actress Lillah McCarthy.** The first volume, as are most of the others, is INSCRIBED "This one is Lillah's/G. Bernard Shaw." Volume 10, *MAN AND SUPERMAN*, is **INSCRIBED:** "This volume is very specially/dedicated to the/Creatrix/of/Ann Whitefield, who will/always be my/Ann Whitefield/Lillah McCarthy/G. Bernard Shaw 12th Dec. 1931." McCarthy became the leading lady in 1905 at The Court Theatre, managed by Granville Barker, her future husband, and financed by Shaw. Her first role was as Nora in Shaw's *JOHN BULL'S OTHER ISLAND*. She then caused a sensation as Ann Whitefield in his masterpiece *MAN AND SUPERMAN*, earning Shaw's respect for her talents so much so that he tailored the part of Jennifer in *THE DOCTOR'S DILEMMA* especially for her. When McCarthy married Barker, who played the male lead opposite her in several of Shaw's plays, Shaw was upset as he felt they were not a good pair. Though the couple successfully produced a number of other Shaw plays in the following years, Shaw was proven correct when Barker left her for another woman. McCarthy later married Sir Frederick Keeble, and the final volume of this set is **INSCRIBED** by Shaw "to Lady Keeble (Lillah)." Near Fine in Very Good dustwrappers. Sensational set. (#013420)

\$35,000



49. **SIMON, Neil.** *THREE FROM THE STAGE.* Franklin Center, PA: Franklin Library, 1995. First Edition. The true First Edition bound in decorated red leather and **SIGNED** by the author with a preface by him not in the trade edition. Features the plays: "Lost In Yonkers," "Jake's Women," and "Laughter On The 23rd Floor." Fine, still mostly in shrinkwrap. (#010335) **\$100**

STEPHEN SONDHEIM

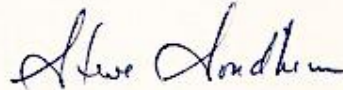
March 12, 1973

Dear Mr. Coyle -

Thank you for your letter. And your invitation.

Unfortunately, I will have seen "Seesaw" (this week). But if you'd like to have a drink at the end of the afternoon, I will keep some time free. Just call me at 421-3198 to confirm when you get to town.

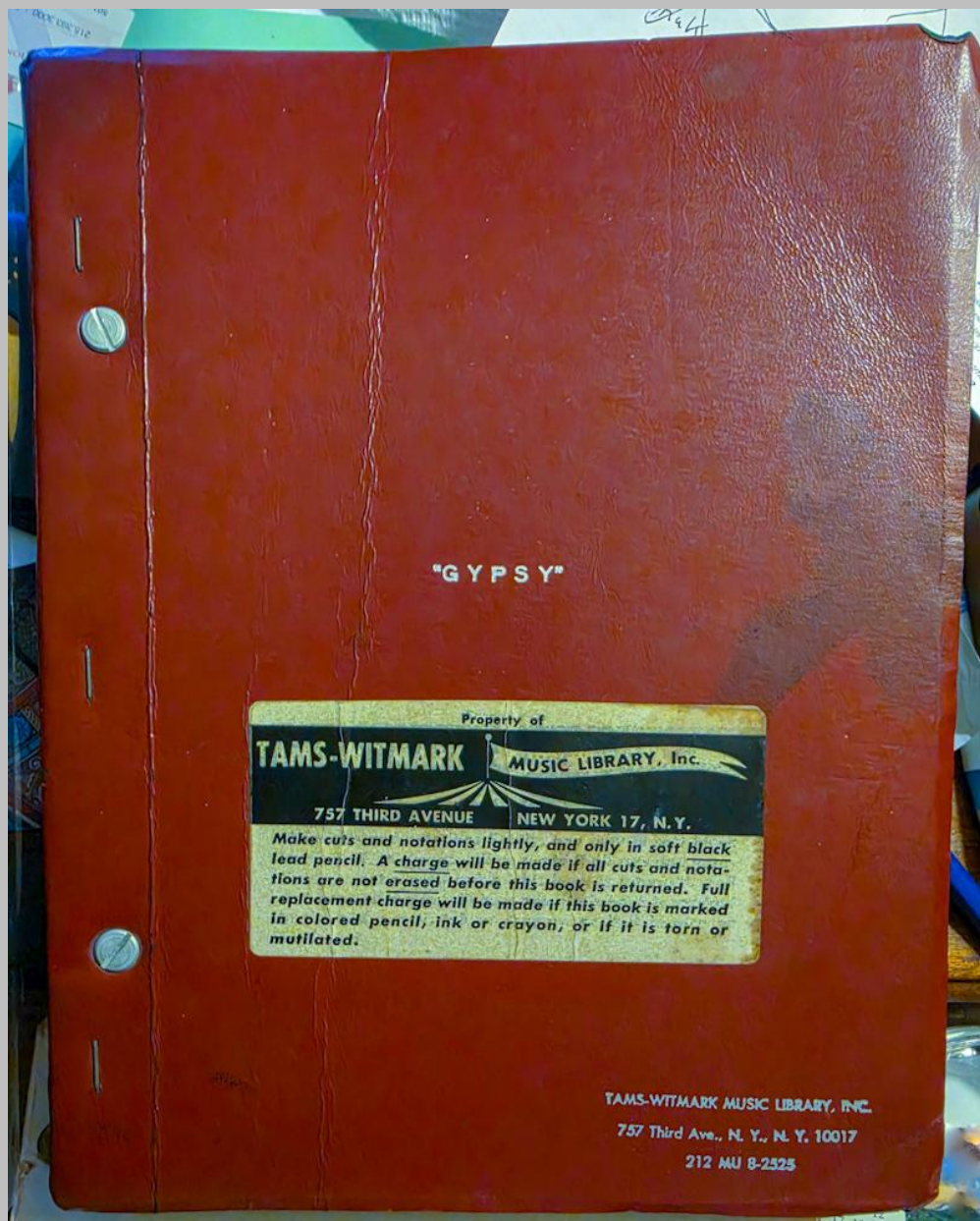
Yours sincerely,

A handwritten signature in dark ink, appearing to read "Steve Sondheim". The signature is fluid and cursive, with the first name "Steve" and last name "Sondheim" clearly distinguishable.

50. **SONDHEIM, Stephen. ARCHIVE OF 13 TYPED LETTERS SIGNED (TLSS).** Collection of 13 Typed Letters on personal letterhead, all but two **SIGNED** "Steve" with one **SIGNED** "Steve Sondheim" addressed to Daniel Coyle and spanning 40 years. Another letter dated 22 September 2021 and **SIGNED** "Stephen Sondheim" is addressed to Brian Campbell thanking him for the news of Coyle's death. In the earliest letter, dated 6 November 1973, Sondheim describes what he is working on: "As for my projects this

season, I'm really doing a number of people some favors: 'Candide' is one for Hal, I've just written some background music for Arthur Laurents' new play 'The Enclave,' and I got through acting (which I hated) in 'June Moon' (which I love) for Burt Shevelove (whom I also love)." In a 20 January 1975 letter, he tells Coyle, "I've started work on the new show [*PACIFIC OVERTURES* (1976)], and Hal wants a complete draft by May 1, so I dare not make any social engagements except spur-of-the-moment ones." Writing on 16 May 1984, Sondheim states, "Do come back and see the show [*SUNDAY IN THE PARK WITH GEORGE* (1983)] now that the second act is finished (two more songs). Most people like it more than the first." In a 1 November 2004 letter, he states, "I don't know where you read that I 'hate Philadelphia.' Probably, it has to do with Philadelphia as a tryout town in the old days -- I used to quote Mike Nichols as saying it was the only city in the United States that he and Elaine May never wanted to go back to as performers." In a letter dated 16 January 2007, Sondheim says, "I'm in the process of finishing a musical and simultaneously writing background music for a production of *KING LEAR*, juggling both assignments with trips to England, where a movie of 'Sweeney Todd' is being made." The final letter, dated 12 July 2012, consists of only one sentence: "Thanks so much for the reminder of my childhood." Each letter with the original envelope. Normal folds, otherwise Fine.

One of the most important figures in 20th-century theatre, Sondheim's works as composer and lyricist included A FUNNY THING HAPPENED ON THE WAY TO THE FORUM (1962), COMPANY (1970), FOLLIES (1971), A LITTLE NIGHT MUSIC (1973), SWEENEY TODD: THE DEMON BARBER OF FLEET STREET (1979), SUNDAY IN THE PARK WITH GEORGE (1984), and INTO THE WOODS (1987). He was also known for writing the lyrics for WEST SIDE STORY (1957) and GYPSY (1959). He received an Academy Award, 8 Tony Awards (more than any other composer), 8 Grammy Awards, a Pulitzer Prize, and a 2015 Presidential Medal of Freedom. (#022619) \$2,750



51. **SONDHEIM, Stephen.** *GYPSY*. New York: Tams-Witmark Music Library Inc., [1959]. First Edition. Vintage original script, yapped burgundy wraps bound with screws, mimeographed. Includes synopsis of scenes and musical program. Book by Arthur Laurents, lyrics by Stephen Sondheim, and music by Jule Styne. Based loosely on the memoirs of the famous striptease artist Gypsy Rose Lee, played by Ethel Merman, the cast also featured Jack Klugman. *GYPSY* is frequently considered one of the crowning achievements of mid-twentieth century conventional musical theatre. Very Good. (#022589) **\$850**

STEPHEN SONDHEIM

October 1, 1976

(Gordon)
Dear Ruth -

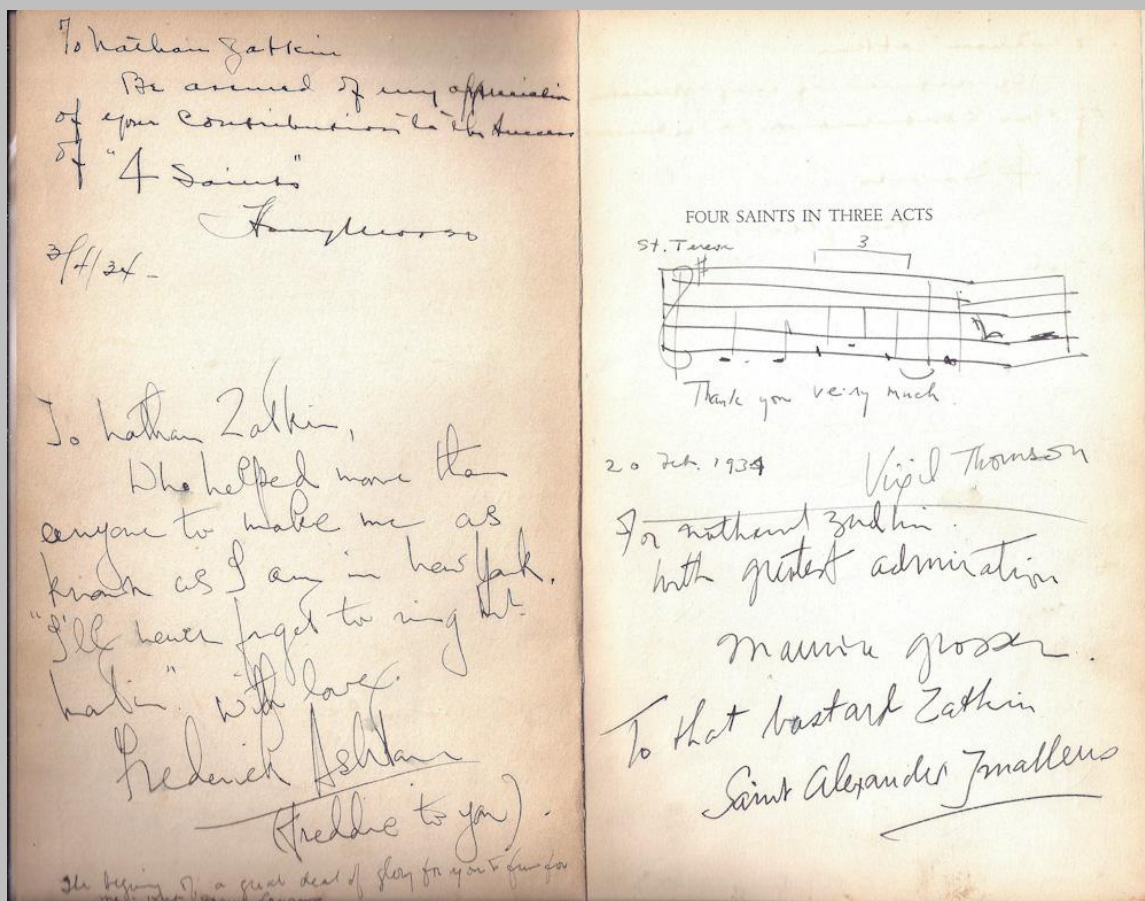
I told Gar the other day that I finally caught up with "Harold and Maude" -- in Vienna, no less, and with subtitles in both German and French. It left a gorgeous and unimpaired vision of the top third of the screen. Up there, I thought you were terrific.

No, really -- I'd been resisting the movie for a long time (it sounded so wet in description) but came away loving it. And I thought you were just plain wonderful.

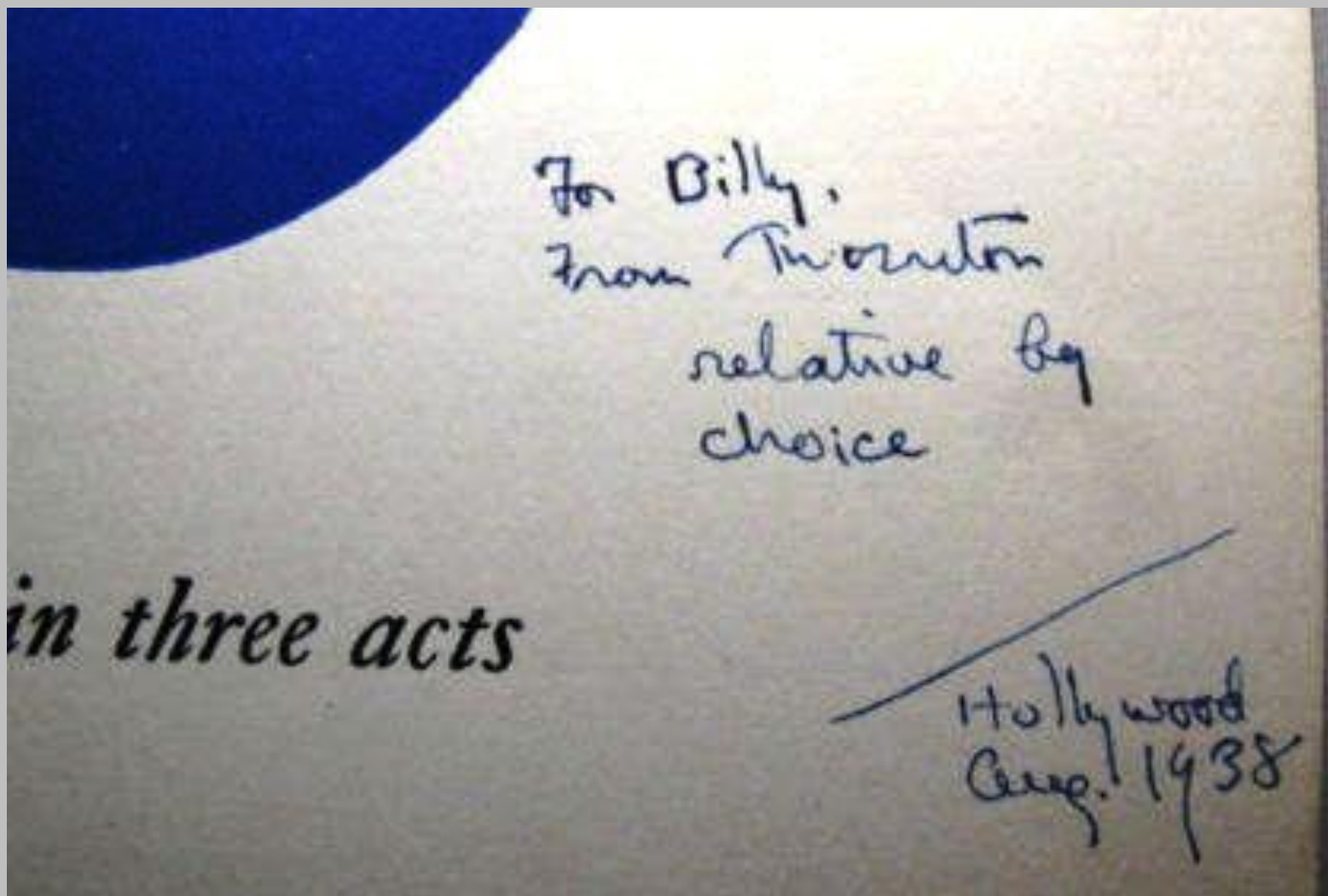
With love,

Steve

52. **SONDHEIM, Stephen. TYPED LETTER SIGNED (TLS) to Ruth Gordon on HAROLD AND MAUDE.** Wonderful Typed Letter on personal letterhead **SIGNED** "Steve" to actress Ruth Gordon about the film she starred in, *HAROLD AND MAUDE*. In full: "I told Gar [playwright Garson Kanin, Gordon's husband] the other day that I finally caught up with 'Harold and Maude' -- in Vienna, no less, and with subtitles in both German and French. It left a gorgeous and unimpaired vision of the top third of the screen. Up there, I thought you were terrific. No, really -- I'd been resisting the movie for a long time (it sounded so wet in description) but came away loving it. And I thought you were just plain wonderful." Normal fold, small crease upper right corner, otherwise Fine. (#022620) **\$850**



53. **STEIN, Gertrude and THOMSON, Virgil. *FOUR SAINTS IN THREE ACTS. AN OPERA TO BE SUNG.*** New York: Random House, 1934. First Edition. Introduction by Carl Van Vechten. Music by Virgil Thomson and words by Gertude Stein. **INSCRIBED** and **SIGNED** by most members of the cast to Nathan Zarkin, a prominent 1930s New York theatrical press agent and publicist best known for his innovative promotion of this 1934 avant-garde opera by Stein. His clever media push helped transform the production from a niche, localized show in Hartford into a major Broadway event that ran for six weeks. Among the 13 who have **SIGNED** on the front endpaper, blanks, half-title page, and title page are Van Vechten and Thomson (with bars of music from the opera. While copies signed by Stein are not uncommon, it's quite scarce to find a copy signed by Thomson, especially with manuscript music, and cast members. 4000 copies printed. Split to text block at title page with some looseness; spine gilt dull. Good, lacking the dustwrapper. (#022601) **SOLD**



54. **WILDER, Thornton. *OUR TOWN* Inscribed to Billy Wilder.** New York: Coward-McCann, Inc., (1938). First Edition. Winner of the Pulitzer Prize for Drama and a touchstone of American theater. After reading this play, Albert Einstein wrote a letter to Wilder comparing *OUR TOWN* to Homer's *ODYSSEY* and Shakespeare's *HAMLET*, stating: "That an American of the present day can create with such delicacy and detachment touches the soul like a miracle." This is a wonderful Association Copy between two giants of American culture who happened to share the same last name. **INSCRIBED** and **SIGNED** by the author in the year of publication on the title page to Hollywood director Billy Wilder: "For Billy/from Thornton/relative

by/choice/Hollywood/Aug. 1938." Though it appears Billy Wilder (born Samuel Wilder) and Thornton Wilder never worked together, there is an interesting anecdote from very early in Billy's career. After leaving Berlin and arriving in Hollywood in 1934 with little money, he sent to his family in Europe clippings about Thornton Wilder's *THE BRIDGE OVER SAN LUIS REY* telling them that he had changed his first name to "Thornton." His mother learned the truth when she bought the book and saw the author's picture. According to a much later interview with Billy Wilder, she took it well and responded that she never liked that other fellow Wilder's stuff very much. Billy and Thornton would first meet shortly before inscribing this book on 7 July 1938 when they would have lunch together leaving Billy impressed by the "Aryan quality of Thornton's humor" (SLIDE, Anthony: "IT'S THE PICTURES THAT GOT SMALL": CHARLES BRACKETT ON BILLY WILDER AND HOLLYWOOD'S GOLDEN AGE, page 120). Later that year in December they would dine again, this time in Boston with Alexander Woolcott, where Billy would see Thornton's *THE MERCHANT OF YONKERS*. His feelings about Thornton's humor changed: "a distressing play to me, all fake naivete, too, too great a desire to be funny" (ibid, page 128). Small Hollywood bookstore label pasted to rear pastedown; some sunning to edges of cloth. About Fine in a Near Fine dustwrapper with light chipping to the spine tips.

Billy Wilder was an Austrian-born American film director and screenwriter whose career spanned more than five decades. He had his first hit when he co-wrote the screenplay for the romantic comedy NINOTCHKA, starring Greta Garbo. He won two Academy Awards for THE LOST WEEKEND (for Director and Screenplay), one for SUNSET BOULEVARD (Screenplay), and an unprecedented three for THE APARTMENT (Best Picture, Director, and Screenplay). He also received nominations for DOUBLE INDEMNITY, STALAG 17, WITNESS FOR THE PROSECUTION, SOME LIKE IT HOT, THE SEVEN YEAR ITCH, and others. (#019979)

\$6,500



For this edition of

OUR TOWN

*the format was planned by Adrian Wilson
and the type set by Mackenzie & Harris, Inc., in San Francisco.*

*Two thousand copies have been printed
by The Meriden Gravure Company in Meriden, Connecticut,
for the members of The Limited Editions Club.*

This copy is signed by the author

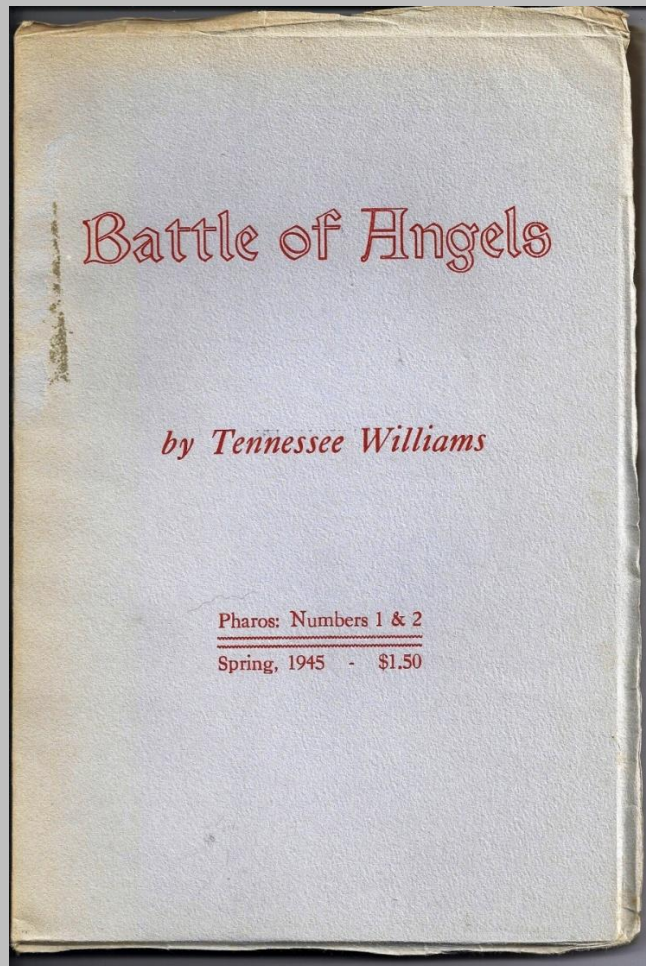
*The illustrations were made by Robert J. Lee,
who here signs*

this copy, number

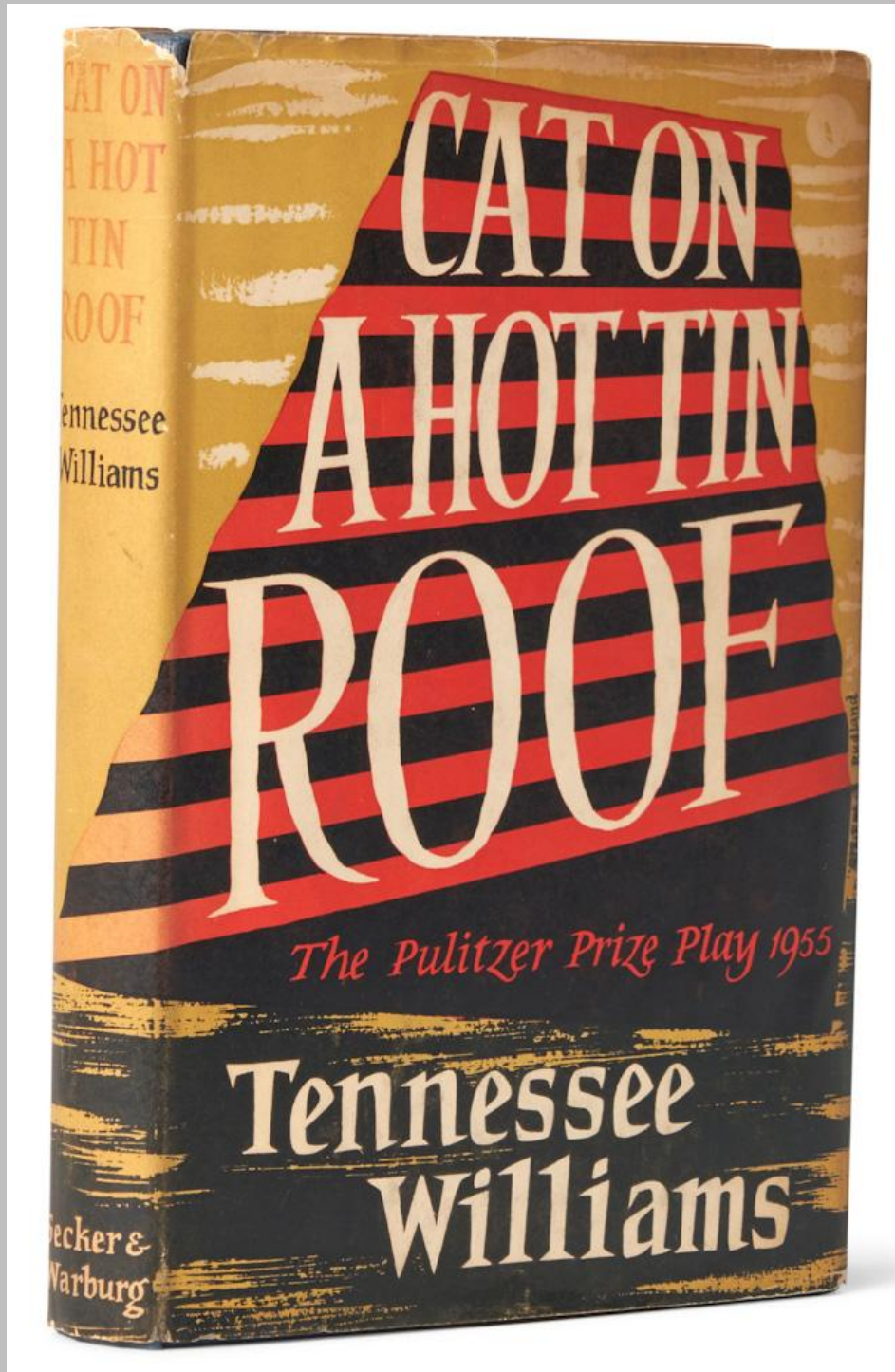
55. **WILDER, Thornton. OUR TOWN.** Avon, CT: Limited Editions Club, 1974. First Limited Edition. Quarto (8-1/4" x 11-3/4") bound in full brown corduroy with an oval leather spine label; 132 pages. With an introduction by Brooks Atkinson and a note by the author. Illustrated by Robert J. Lee with 4 double-page color plates, 3 full-page monochrome plates, and 18 marginal sketches printed in a rosy terra-cotta. One of 2000 numbered copies **SIGNED** by the artist and by the author, the only limited edition of this Pulitzer Prize-winning play and certainly the easiest and least expensive way to obtain a signed copy. This copy is directly from the publisher's Connecticut office and is not numbered but is essentially untouched since publication. Fine in glassine and a Fine slipcase, as new. (#005438) **\$300**

TENNESSEE WILLIAMS

Tennessee Williams created some of the most successful and widely acclaimed plays of the 20th century: *CAT ON A HOT TIN ROOF*, *A STREETCAR NAMED DESIRE*, and *THE GLASS MENAGERIE*. Listed here are some truly unusual items, including First Printings of the above-mentioned works all inscribed to playwright Lanford Wilson.

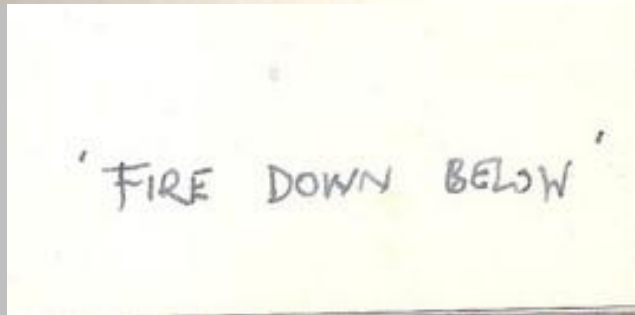
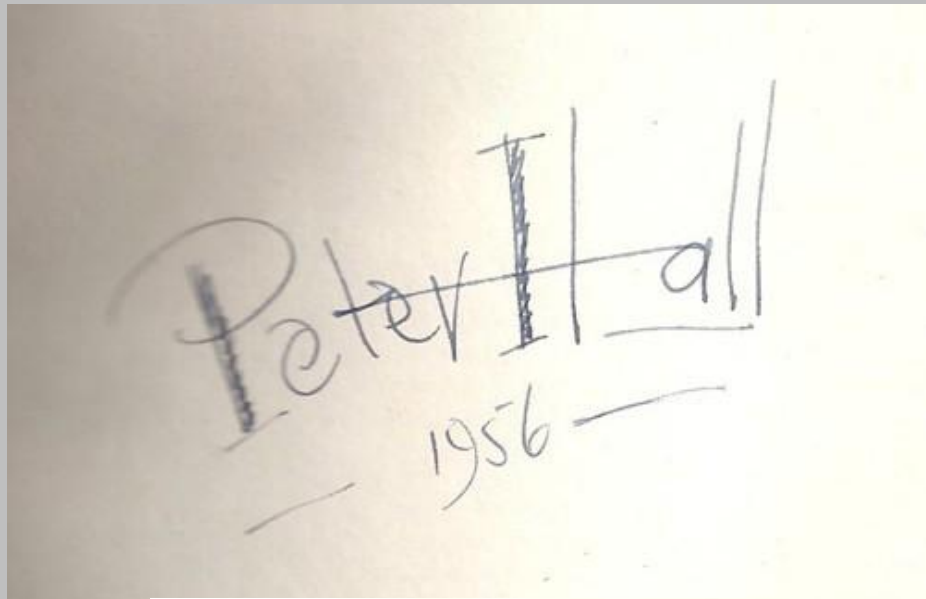


56. WILLIAMS, Tennessee. *BATTLE OF ANGELS*. Murray, UT: Pharos, Spring 1945. First Edition. Pharos: Numbers 1 & 2. **Playwright's first play and first book**, a double number of this periodical in original blue-gray wraps with yapped edges, printed in red. Small stain on cover near spine; upper corner of text bumped. Still Fine & bright, uncommon in this condition. (#013694) **\$400**

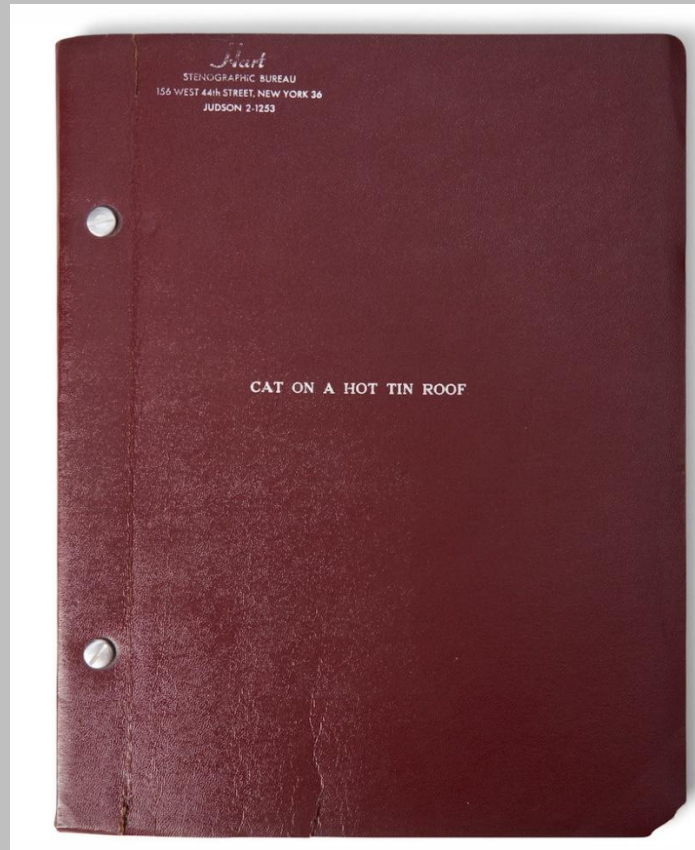


57. **WILLIAMS, Tennessee.** *CAT ON A HOT TIN ROOF.* London: Secker & Warburg, 1956. First British Edition. Illustrated with a photograph from the production. An attractive example of this Pulitzer Prize winner. Slight lean to book. Near Fine in a bit darkened, Near Fine dustwrapper. (#022580)

\$150



58. WILLIAMS, Tennessee. *CAT ON A HOT TIN ROOF*. London: Secker & Warburg, 1956. First British Edition. Director Peter Hall's copy, **SIGNED** by him and dated 1956 on the front endpaper and with the note "Fire Down Below" written by him at the page bottom. Illustrated with a photograph from the production. Winner of the Pulitzer Prize. In 1955, Hall introduced London audiences to the work of Samuel Beckett with the UK premiere of *WAITING FOR GODOT*. The production's success transformed his career overnight attracting the attention of Tennessee Williams, among others, for whom he would direct the London premieres of *CAMINO REAL* (1957) and *CAT ON A HOT TIN ROOF* (1958). Hall founded the Royal Shakespeare Company and was its director from 1960 to 1968. He built an international reputation in theatre, television, film, and opera. His obituary in *THE TIMES* described him as "the most important figure in British theatre for half a century." Fine in close to Fine dustwrapper with some foxing on the rear panel. (#022581) **\$350**



59. **WILLIAMS, Tennessee.** *CAT ON A HOT TIN ROOF*. New York: Hart Stenographic Bureau, [1956?]. Bound with two screws in burgundy leatherette covers (8-1/2" x 11"), title lettered in gilt, the number "14" in ink at the top right corner of the title page. Original mimeographed rehearsal script of about 120 pages with substantial and important textual variants when compared with the published version, with much altered and added dialogue. A note at the end of the "Notes for the Designer," which does not appear in the printed version, states, "Possible cuts in the dialogue are enclosed by double parantheses." In fact much else is cut and altered. Good examples are at the end of the second act where the dialogue is dramatically changed and extended and the appearance of Big Daddy in the third act. The final lines of the play are more aligned with the printed Broadway version of the third act, as published in the New Directions first edition, rather than the published version, but even then there are quite a few differences in the dialogue and action. Near Fine. (#022612) **\$7,500**

CAT ON A HOT TIN ROOF
by **TENNESSEE WILLIAMS**

Winner of both the Pulitzer Prize and Drama Critics Award, as the best play of the 1954-1955 season, *Cat on a Hot Tin Roof* is also a popular success of the proportions of *A Streetcar Named Desire*. Brooks Atkinson, drama critic of the *New York Times*, has written that it is "Mr. Williams' finest drama. It faces and speaks the truth."

The plot in no way conveys the impact of this comic tragedy, which is primarily a revelation of character, a stripping of souls. An old man, rich, powerful and ruthless, is dying, but refuses death. One son, with a wife and brood of children, is angling for possession of his broad acres and vast millions. The other, the beloved son, has withdrawn from a world he finds abhorrent into a nirvana of alcohol. It is around his inner anguish that the play revolves, and around his relations to his father, mother, his dead and perhaps too-dearly-beloved friend from college, and around his wife. She is "Maggie the Cat," who will not be denied. She too covets the inheritance. She demands her husband's attentions; she will force the citadel of his disgust. By a ruse she wins in the end a brief and questionable victory. (Resumé adapted from *World Premieres*, distributed by ANTA.)

Tennessee Williams has preferred to revert here to the third act of *Cat on a Hot Tin Roof* as he originally wrote it, and as an appendix gives the third act he worked out during the pre-Broadway tryouts, including the controversial "elephant story."

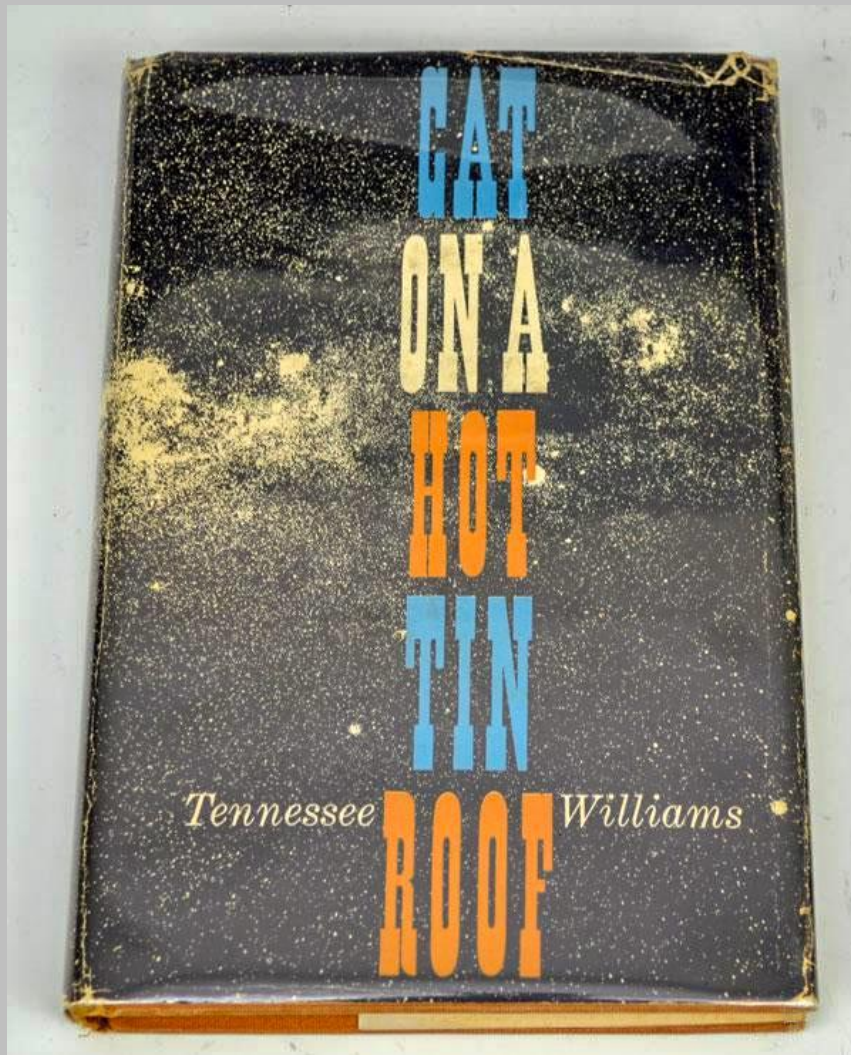
Jacket design by Alvin Lustig

A NEW DIRECTIONS BOOK

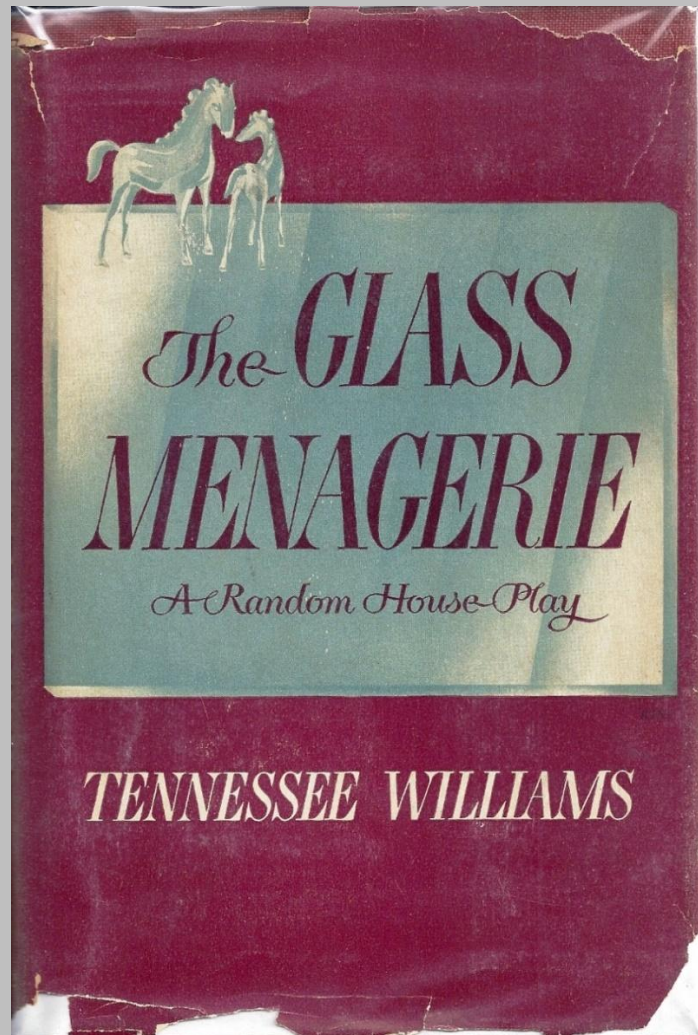
\$3.00

*For Lanford
Love,
Tennessee*

Lanford Wilson
Sag Harbor, N.Y.



60. WILLIAMS, Tennessee. *CAT ON A HOT TIN ROOF* *Inscribed to Lanford Wilson*. (New York): New Directions, (1955). First Edition. First Printing (one of about 7100 copies), with no credit to the New York Times on copyright page and no credit on p. xii to Jo Mielziner and Lucinda Ballard. Illustrated with a photograph from the production. Pulitzer Prize-winning play, a high spot of twentieth century drama, this copy **INSCRIBED** by Williams to fellow Pulitzer-winning dramatist Lanford Wilson on the front endpaper: "For Lanford/Love,/Tennessee." Crandell A15.I.a. Adapted into the 1958 film starring Elizabeth Taylor and Paul Newman. A major **ASSOCIATION COPY**. Wilson's Sag Harbor ownership stamp at bottom of front endpaper. Near Fine in a Near Fine dustwrapper with minor edgewear. (#022582) **\$8,500**



61. WILLIAMS, Tennessee. *THE GLASS MENAGERIE*. New York: Random House, (1945). First Edition. Bound in the publisher's coarse, dark reddish-orange cloth, one of three bindings with no priority established among them. Crandell A1.I.a. Frontispiece photograph from the original production. Only 5000 copies of this high spot of twentieth century drama were published. This copy is **INSCRIBED** and **SIGNED** by the author on the front endpaper "To Marshall/ever/Tennessee Williams." Marshall New was a director at the Hippodrome Theatre in Gainesville in 1979 when Williams visited to see a production of his play *TIGER TAILS*, which had its world premiere the previous year. Bottom corners of the book frayed with the board exposed a little. Dustwrapper with light chipping along top and bottom edges but presents quite well. Very Good in Good or better dustwrapper. (#013757) **\$7,500**

THE GLASS MENAGERIE
BY TENNESSEE WILLIAMS

\$2.00

The critics acclaim *The Glass Menagerie*:

"The craftsmanship—the playwriting, which is memorable; the playacting, which is flawless; and the production, which is inimitable—makes of *The Glass Menagerie* a masterpiece of make-believe."

CARLAND, *Journal-American*

"*The Glass Menagerie*, like spring, is a pleasure to have in the neighborhood."

NICHOLS, *Times*

"Something of which to be genuinely proud . . . an absorbing story, penned with warmth and heart and imagination . . . sheer magic. . . It weaves an irresistible spell. It restores faith in and lends distinction to the theatre."

COLEMAN, *Mirror*

"Newcomer to be hailed with joy from end of Broadway."

GUERNSEY, *Herald Tribune*

"There is make-believe so real it tears your heart out. . . . This play is an event of the first importance."

RANSOM, *World-Telegram*

"It has imagination and extraordinary beauty."

MOREHOUSE, *Sun*

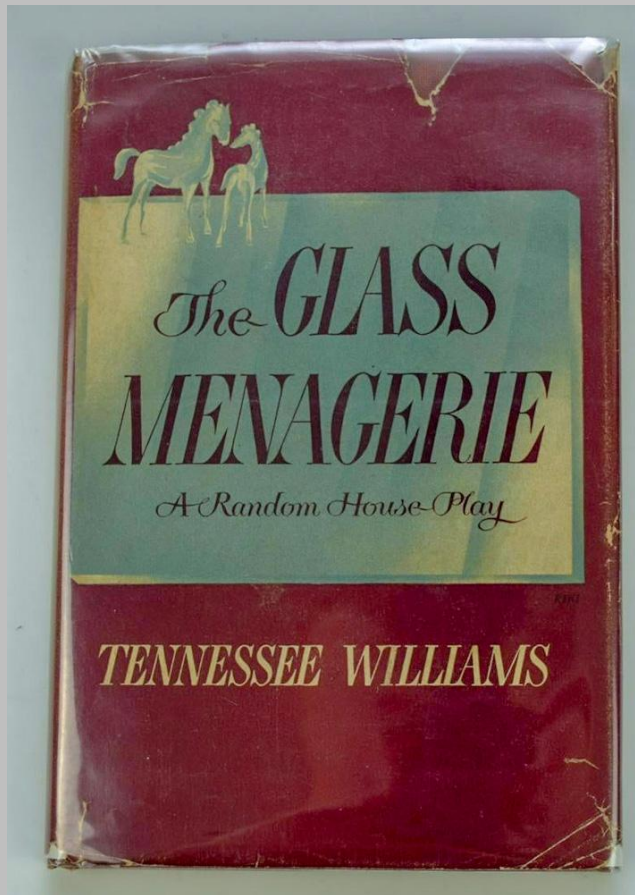
A RANDOM HOUSE PLAY

Illustrated by RIKI LEVINSON

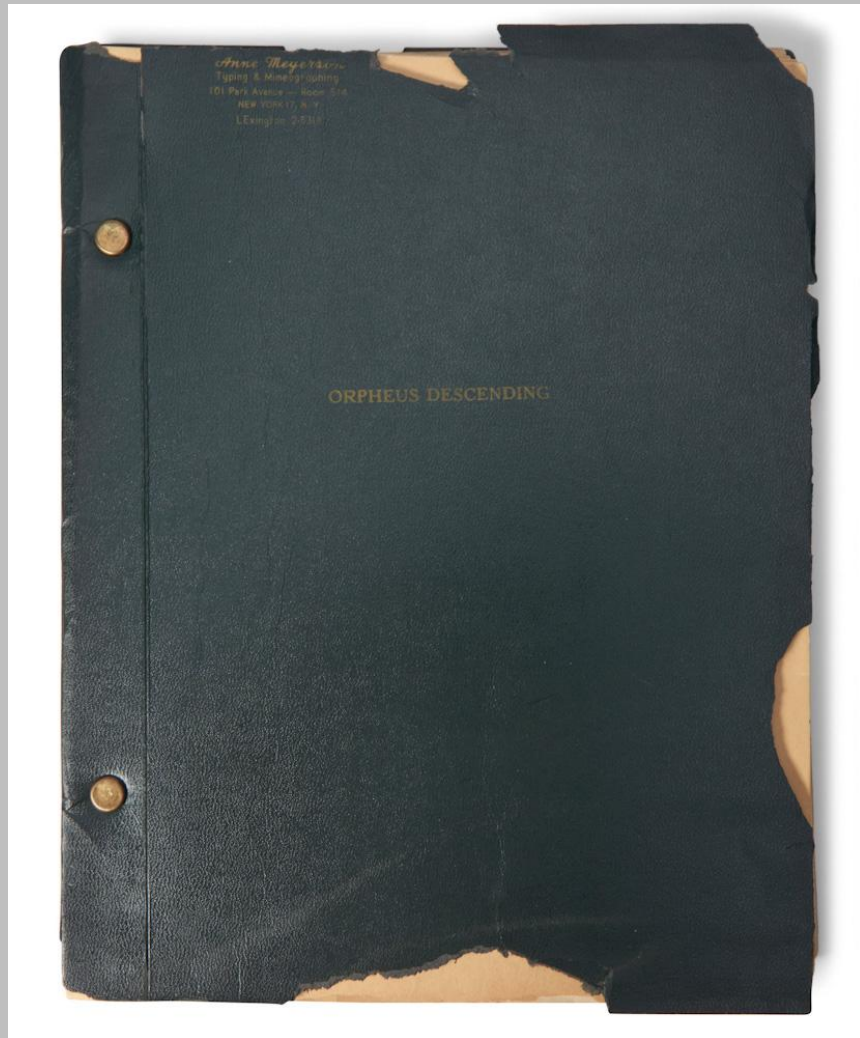
To Anne
my hapless collaborator
devotedly

Tennessee

Lanford Wilson
Sag Harbor, N.Y.

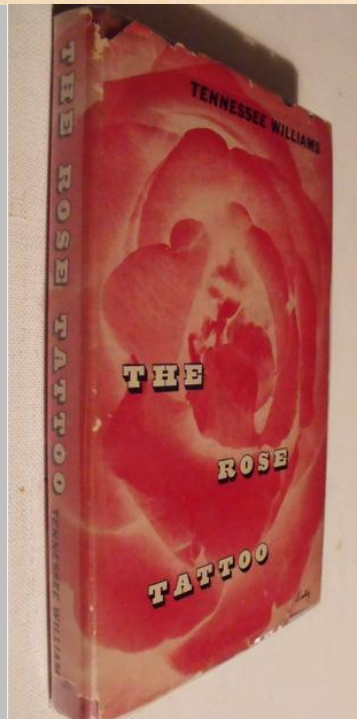


62. WILLIAMS, Tennessee. **THE GLASS MENAGERIE** *Inscribed to Lanford Wilson*. New York: Random House, (1945). First Edition. Bound in the publisher's coarse, dark reddish-orange cloth, one of three bindings with no priority established. Crandell A1.I.a. Illustrated with a frontispiece photograph from the original production. Only 5000 copies of this high spot of twentieth century drama were published. This copy is **INSCRIBED** and **SIGNED** by Williams to fellow Pulitzer-winning dramatist Lanford Wilson on the front endpaper: "To Lance/my hapless collaborator/devotedly/Tennessee." **THE GLASS MENAGERIE** was Williams's first play to be made into a movie (1950) and starred Kirk Douglas and Jane Wyman. Paul Newman directed a remake starring Joanne Woodward and John Malkovich. A major **ASSOCIATION COPY**. Wilson's Sag Harbor ownership stamp at bottom of front endpaper; abrasion from removal of bookplate on front pastedown. Spine darkened with wear to tips. Very Good in a Very Good dustwrapper with small chips. (#022583) **\$12,500**

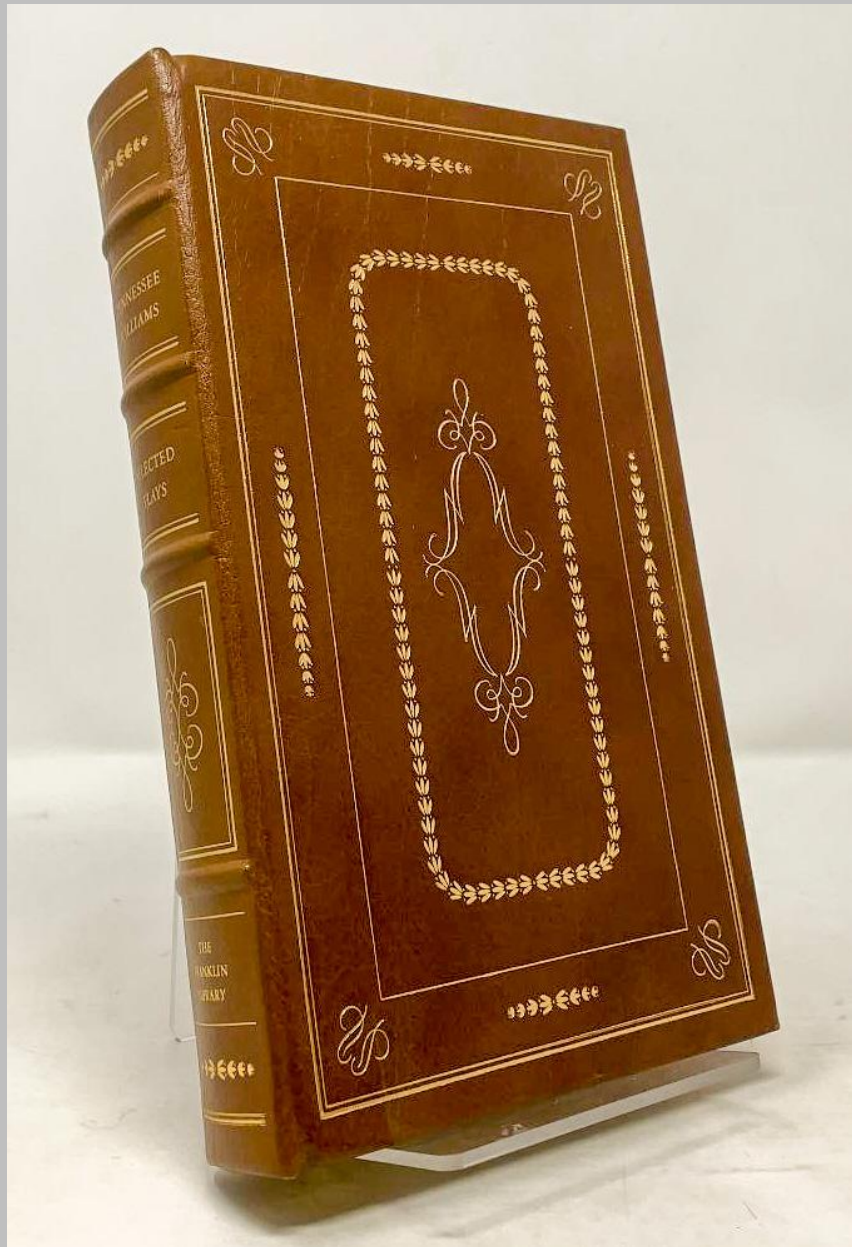


63. **WILLIAMS, Tennessee.** *ORPHEUS DESCENDING*. New York: Anne Meyerson Typing & Mimeographing, [1957]. Bound with two brass screws in dark green leatherette (8-3/4" x 11"), title lettered in gilt. Original mimeographed rehearsal script of 130 pages from the first production, produced by Robert Whitehead at the Producer's Theatre in the spring of 1957. Directed by Harold Clurman, the play followed *CAT ON A HOT TIN ROOF* and failed to meet expectations, running for only 68 performances. This script shows substantial and important textual variants when compared with the published version, with much altered dialogue. The most important changes were made to Act 2, which here includes an entire scene that was subsequently cut. A 2008 invoice laid in. Some chipping to covers, some yellowing and slight chipping to first & last few pages. Very Good and scarce. (#022609) **\$2,000**

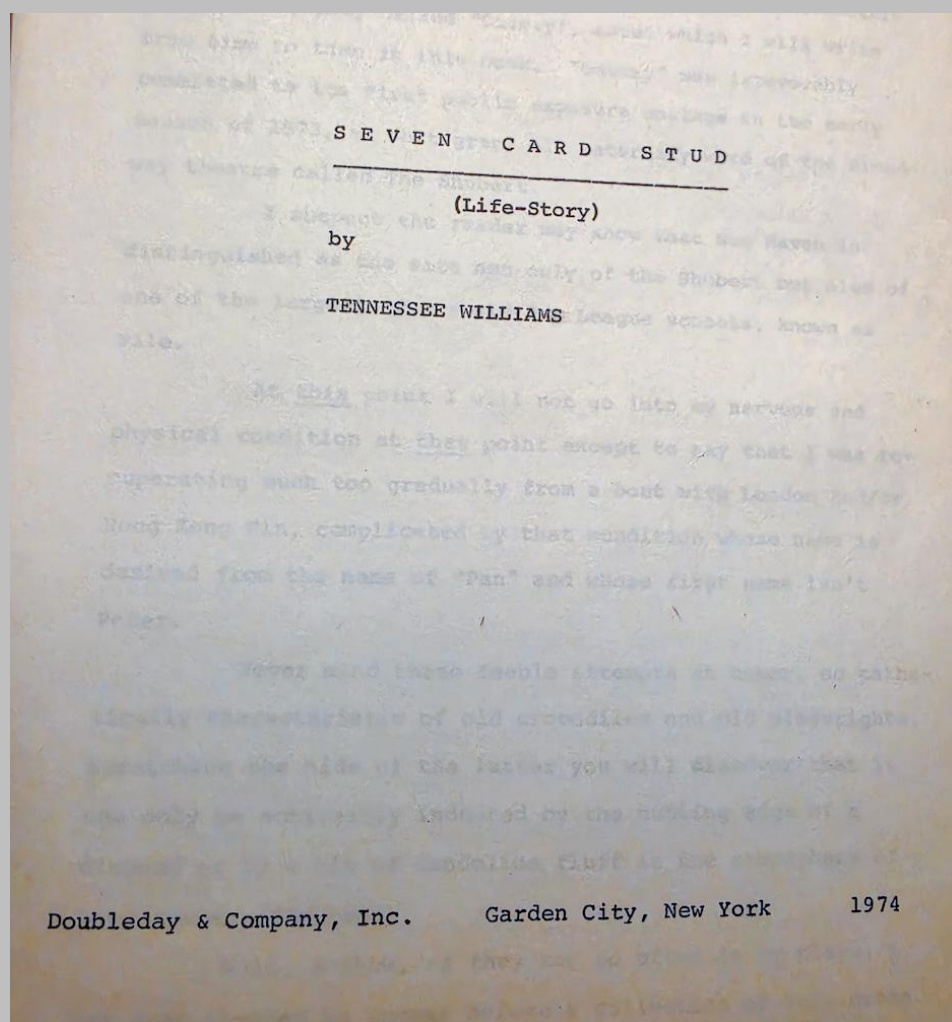
To Danny with my
heart's true love —
Tennessee.



64. **WILLIAMS, Tennessee. *THE ROSE TATTOO* Inscribed to the Film's Director.** New York: New Directions, (1951). First Edition. **INSCRIBED** and **SIGNED** by the author on the front endpaper "To Danny with my/heart's true love/Tennessee." Daniel Mann directed the original Broadway production of *THE ROSE TATTOO* after Elia Kazan turned down the job. The play won a Tony Award for best play. He also directed the 1955 film version which featured a screenplay co-written by Tennessee Williams and which won an Academy Award for Best Actress for Anna Magnani, for whom he wrote the original role of Serafina, one of three Oscars won by the film. A superb Association Copy. Near Fine in a Very Good dustwrapper with some chipping. (#022579) **\$8,500**



65. WILLIAMS, Tennessee. *SELECTED PLAYS*. Franklin Center, PA: Franklin Library, 1980. First Edition. Full gilt-decorated brown leather. The First Limited, Illustrated, and **SIGNED** collection of six of his most popular and enduring plays, including *CAT ON A HOT TIN ROOF*, *A STREETCAR NAMED DESIRE*, and *THE GLASS MENAGERIE*. Illustrated by Herbert Tauss. With a previously unpublished four-page introduction by Williams. Some rubbing and scratching to gilt text edges, otherwise Fine. (#022576) **\$350**



66. **WILLIAMS, Tennessee. SEVEN CARD STUD (Life-Story). Typescript of Early Draft of His MEMOIRS.** New York: Doubleday & Company, Inc., 1974. Mimeographed copy, about 440 pages, bound with two brass screws in black leatherette covers, the title lettered in gilt, and labeled "Studio Duplicating Service" with the firm's address. An early, unexpurgated version of his *MEMOIRS*, with substantial differences between the present draft and the work that was ultimately published in 1975. Some of the changes involve actual names that were changed in the published version as well as entire passages eliminated. Provenance: Tanya Thompson, Tennessee William's typist (with a 2003 signed letter from a previous bookseller laid in attesting to the draft's previous ownership). Near Fine. (#022632) **\$2,500**

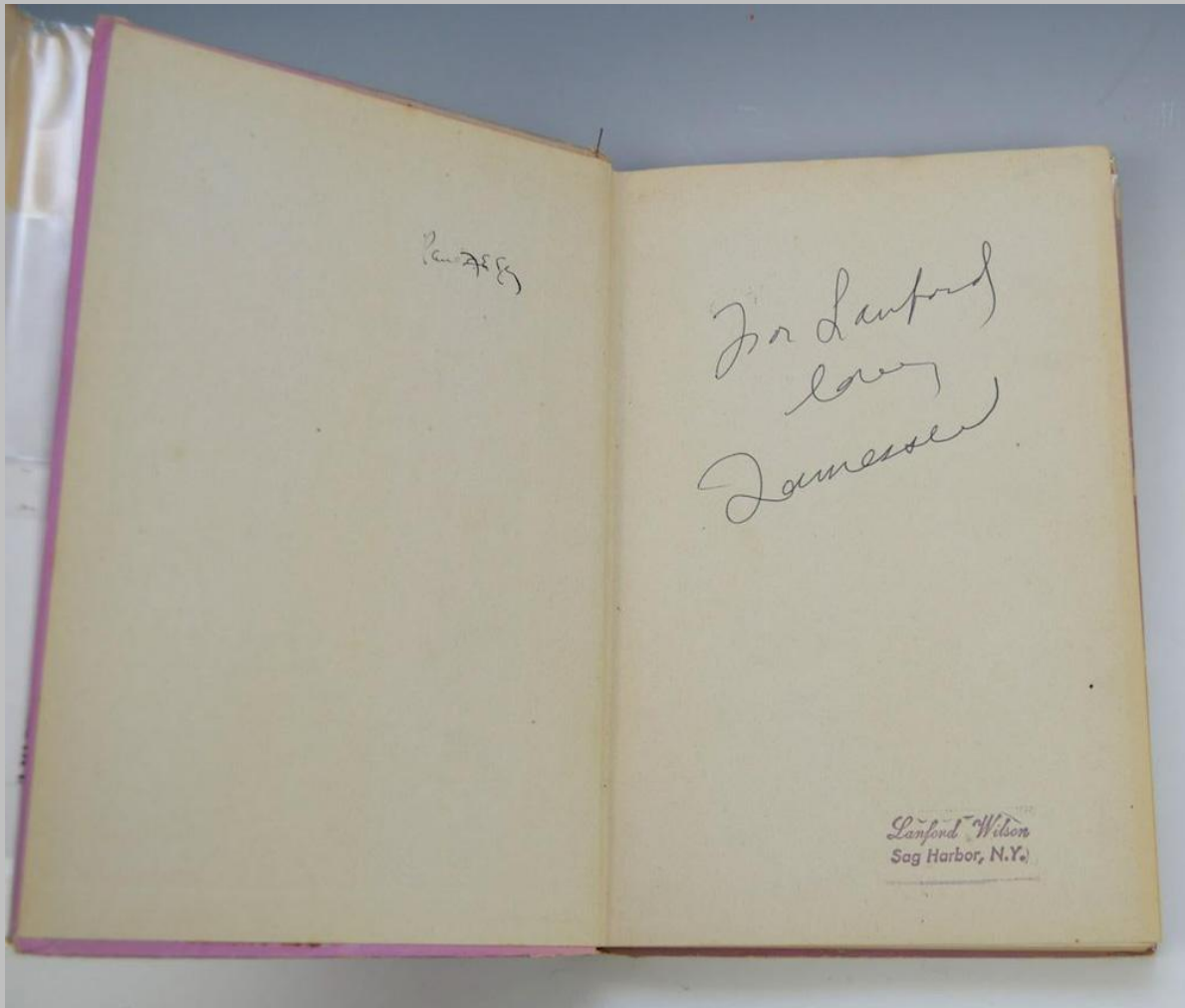
a street car

named

desire

tennessee williams

lusty



67. WILLIAMS, Tennessee. **A STREETCAR NAMED DESIRE**
Inscribed to Lanford Wilson. (New York): New
 Directions, (1947). First Edition. Pink pictorial paper
 boards in unclipped pink pictorial dust jacket designed
 by Alvin Lustig. Pulitzer Prize-winner and one of the
 great dramas of modern times, this copy **INSCRIBED** by
 Williams to Pulitzer-winning dramatist Lanford Wilson on
 the front endpaper "For Lanford/love,/Tennessee."
 Crandell A5.1.a. Adapted into the 1951 film starring
 Marlon Brando, Kim Hunter, and Vivian Leigh, all of whom
 won Oscars for their performances. A major **ASSOCIATION**
COPY. Wilson's Sag Harbor ownership stamp at bottom of
 front endpaper with an unknown name written on the front
 pastedown; typical light edgewear to boards. Very Good
 in a Very Good dustwrapper with small chips at rear and
 fading along spine and top edges. (#022584) **\$15,000**



TENNESSEE WILLIAMS

*A Streetcar
Named Desire*

With a Foreword by Jessica Tandy

and an Introduction by the Author

Illustrations by

AL HIRSCHFELD

The Limited Editions Club • New York • 1982

68. **WILLIAMS, Tennessee. A STREETCAR NAMED DESIRE.** New York: Limited Editions Club, 1982. Folio (8" x 12-1/2") bound in burgundy aniline leather-backed cloth imported from Italy, hand-printed in 13 colors with a pattern by Kazumi Oshida. Copy #340 of 2000 illustrated by Al Hirschfeld with two-color drawings and an **ORIGINAL FOUR-COLOR LITHOGRAPH** for the frontispiece. **SIGNED** by the illustrator on the colophon page. Monthly Letter laid in. Spine evenly sunned. Near Fine in a Near Fine slipcase. (#022489) **SOLD**

Roma Version (March 1948)

SUNGER AND SMOKE

By

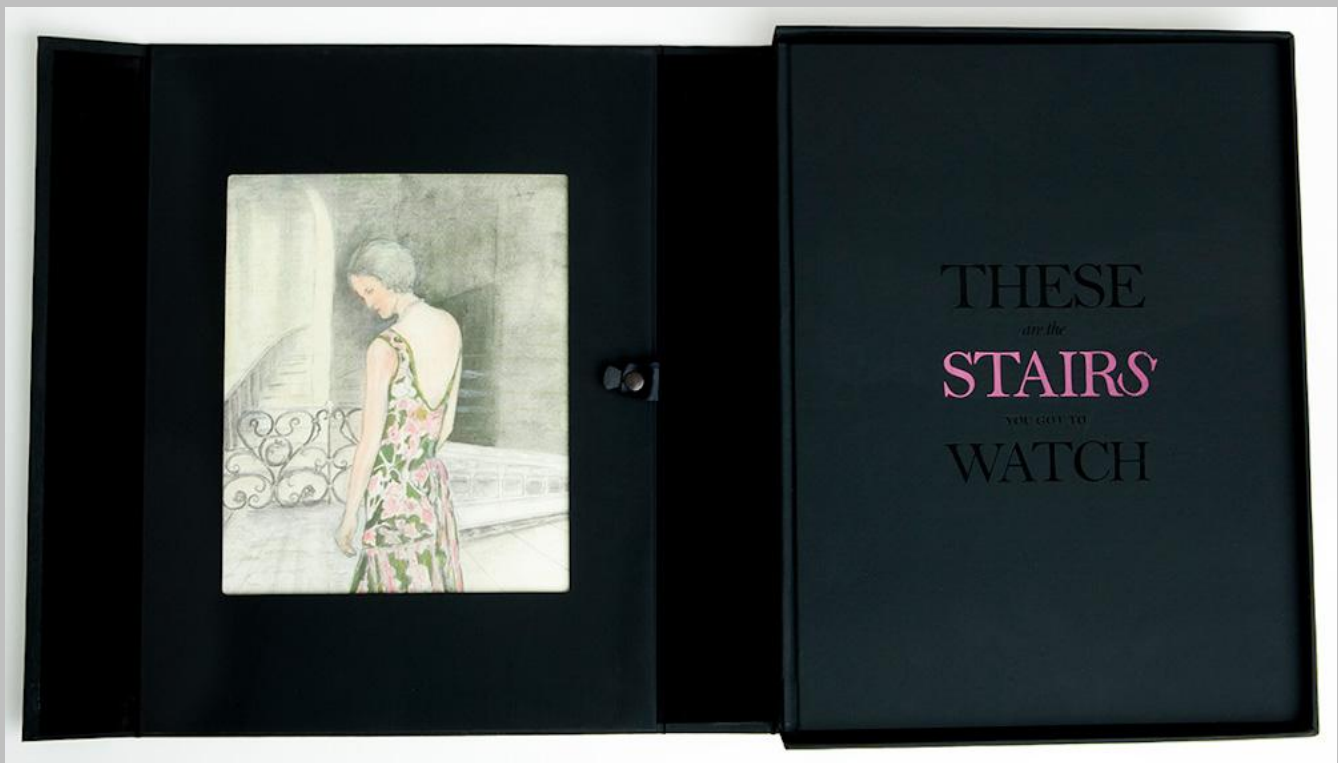
Tennessee Williams

Who, if I were to cry out, would hear me
among the angelic orders?

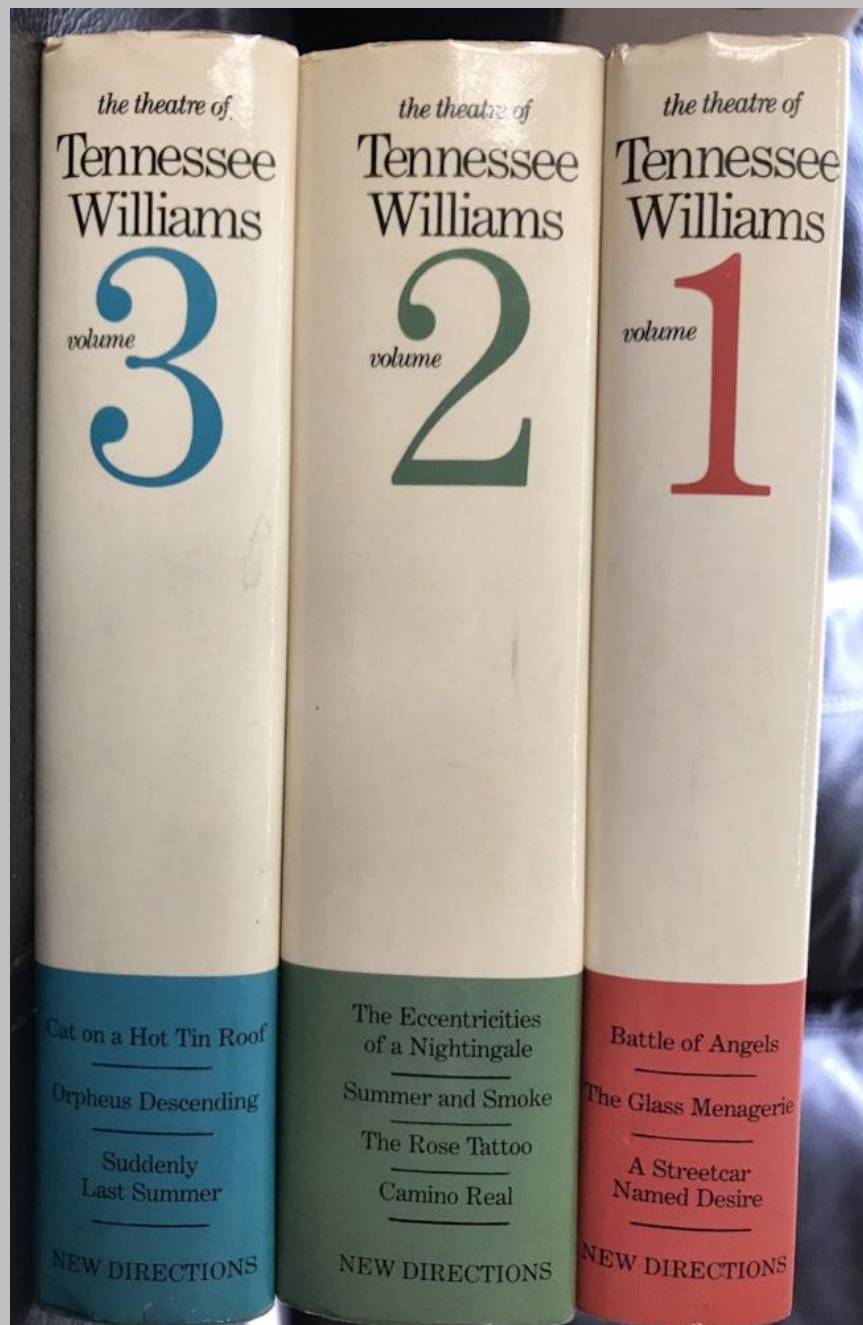
Rilke

Copyrighted

69. WILLIAMS, Tennessee. *SUMMER AND SMOKE. The Lead Actress's Annotated Copy of the Script*. New York: Anne Meyerson Typing & Mimeographing, March 1958. Bound with one of two brads (the bottom is missing) in light gray paper covers (8-1/2" x 11"), untitled on the front, this is the working copy belonging to actress Margaret Phillips (who played the lead, Alma Winemiller, a young woman transitioning from religious repression to liberation) with her extensive annotations, notes, and production changes throughout. The play was first produced in Dallas and received its Broadway premiere in October 1948 starring Phillips in the lead role. In between those two premieres, Williams spent his time in Rome revising the play. Indeed, the title page here states "Rome Version" by the date. "When asked which was the author's favorite among the many female characters in his plays, Williams often replied it was 'Miss Alma.' In Memoirs, he observed that 'she may very well be the best female portrait I have drawn in a play. She simply seemed to exist somewhere in my being and it was no great effort to put her down on paper'" (SCHVEY, Henry I. "In Search of a Plastic Theater: The Case of *SUMMER AND SMOKE*," *THE TENNESSEE WILLIAMS ANNUAL REVIEW*, No. 23 [2024], page 79). Appearing shortly after *A STREETCAR NAMED DESIRE*, *SUMMER AND SMOKE*, the third full-length play of his professional career, received a disappointing reception, and Williams, unsatisfied with the play, created a new version called *THE ECCENTRICITIES OF A NIGHTINGALE* in 1951. Geraldine Page played Alma Winemiller in the 1961 film opposite Laurence Harvey, earning an Academy Award nomination. A remarkable piece of theater history. Near Fine. (#022613) **\$15,000**



70. WILLIAMS, Tennessee. *TENNESSEE. Three Plays by Tennessee Williams. These Are the Stairs You Got to Watch. Cat On a Hot Tin Roof. The Glass Menagerie*. Washington DC: Librix Continuum, 2004 (2007). First Edition. Three 14" x 18" volumes hand bound and housed in a soft black matte finish clamshell box lined with carbon-colored suede luxe. Hand printed by Paolo Barbieri in Florence, Italy on a letterpress and hand set in Baskerville type in four colors. Among the three plays included is the first printing of Tennessee Williams's newly discovered play, *THESE ARE THE STAIRS YOU GOT TO WATCH*. Commentary by the publisher, David Bruce Smith, and preface by Michael Kahn, Artistic Director of the Shakespeare Theatre. Illustrated with 6 multicolor offset lithographic prints of "Tennessee's Women" by Clarice Smith, 3 of which are bound in the books and 3 unbound and housed in a windowed panel of the clamshell box. Copy #34 of a stated 1500 copies (though the publisher claims on their website that 750 copies were printed) **SIGNED** by the publisher. A massive book weighing about 15 pounds. Fine in a Near Fine slipcase with scuffing at the rear. (#022578) **\$1,500**



71. **WILLIAMS, Tennessee. THE THEATRE OF TENNESSEE WILLIAMS. Volumes 1-3.** New York: New Directions, (1971). First Edition. These three volumes (a total of eight were eventually published) contain his most popular and enduring plays, including CAT ON A HOT TIN ROOF, A STREETCAR NAMED DESIRE, and THE GLASS MENAGERIE. **Each volume is SIGNED** by the playwright on the front endpaper and, as such, is uncommon. Some rubbing and scratching to gilt text edges, otherwise Fine. (#022577) **\$1,500**

ROGER L. STEVENS, TENNESSEE WILLIAMS, ALAN JAY LERNER

PARTISAN REVIEW

THEATRE ISSUE COMMITTEE

22 East 17 St.

New York, N. Y.

July 31, 1959

Dear Friend:

We consider PARTISAN REVIEW one of the best literary magazines in the United States, perhaps in the world. The Fall issue will devote a substantial part of its content to the theatre. This issue, which comes out on October 15th, almost at the height of the theatrical season, will be of interest and value to all who care about the theatre.

PARTISAN REVIEW has always maintained the highest level of prose and poetry, and an issue devoting considerable space to the theatre is important to all of us who are so interested in it.

We, therefore, wish to encourage advertising in the October issue, and earnestly request you to consider such an ad.

Under separate cover, you will receive a copy of the current issue containing about 32 pages of advertising from the most outstanding publishers of America. Enclosed herewith is an order form. The Theatre Guild, Josh Logan and David Merrick have already agreed to take such advertisements. Won't you join them.

Sincerely yours,

Roger L. Stevens
Tennessee Williams
Alan Jay Lerner

72. WILLIAMS, Tennessee; LERNER, Alan Jay; STEVENS, Roger L. **TYPED LETTER SIGNED (TLS)**. New York, 31 July 1959. One-page letter from the Theatre Issue Committee of the PARTISAN REVIEW to a potential advertiser for an issue mostly devoted to the theater **SIGNED** by Williams, Lerner, and Stevens. Williams won the Pulitzer Prize twice, first for A STREETCAR NAMED DESIRE and in 1955 for CAT ON A HOT TIN ROOF. Lerner won 3 Tony Awards and 3 Academy Awards. He wrote the lyrics to the songs in MY FAIR LADY, PAINT YOUR WAGON, CAMELOT, and others. Stevens produced more than 100 plays and musicals including WEST SIDE STORY and CAT ON A HOT TIN ROOF. Small staple holes in upper right corner, faint mailing folds, otherwise Fine. (#018897) **\$2,000**

AGREEMENT between TENNESSEE WILLIAMS and EDWINA D. WILLIAMS
(hereinafter jointly and severally sometimes called the Sellers), party
of the first part, and CHAS. K. FELDMAN GROUP PRODUCTIONS, a California
corporation (hereinafter sometimes called the Purchaser), party of the
second part.

W I T N E S S E T H:

FIRST: The Sellers hereby warrant:

(a) that Tennessee Williams is the sole author of a certain
play entitled GLASS MENAGERIE; that said play is wholly original with
him, has not been copied in whole or in part from any other work so that
it does not infringe upon any rights whatsoever of any party; that said
play was registered for copyright, by and in the name of Tennessee
Williams as an unpublished dramatic composition of which copies were
not reproduced for sale, in the Copyright Office of the United States
of America on or about March 13, 1945, under said title GLASS MENAGERIE,
or the GENTLEMAN CALLER, entry No. D: 92631; and thereafter and on the
29th day of March 1945 and undivided one-half interest in and to said
play and copyright were duly assigned to Edwina D Williams; that said
play was published and registered for copyright by Tennessee Williams
and Edwina D. Williams July 31, 1945 under the title GLASS MENAGERIE,
entry No. D: 94553;

(b) that no claim has been made against them and that they
know of no claim that said play infringes the copyrights and/or violates
the rights of first publication and/or any other rights in any other
work and/or works and/or of any person, firm and/or corporation whatsoever;

(c) that under and by virtue of a certain Dramatic Production
(subject to the Minimum Basic Agreement, effective March 1, 1941, as
amended) said TENNESSEE WILLIAMS as Author and EDDIE DOWLING as Manager,
said Eddie Dowling acquired, among other rights, the sole and exclusive
rights to produce and present said play on the speaking stage with living
actors speaking the roles therein, in the United States of America

73. (WILLIAMS, Tennessee). *THE GLASS MENAGERIE*. Carbon copy typescript on onionskin stapled at top left corner, 40 pages. Agreement between Tennessee Williams and Edwina D. Williams with Chas. K. Feldman Group Productions for film rights to *THE GLASS MENAGERIE*. Few pages loose, a few stains. Very Good. (#022611) **\$350**

Dayton, Ohio
April 9, 1956

This is my last Will and Testament, and supercedes all others.

I hereby appoint my son, Walter Dakin Williams, who is now a Captain in the United States Air Corps, and located near Formosa, as Administrator of my estate. Should he be out of this country at the time of my death, I hereby appoint William Rule, Jr., of the Commercial Branch of the Hamilton National Bank, Knoxville, Tennessee, Executor of my estate, until such time as my son returns to the United States, at which time he will take over the administration of my estate.

At my death I direct that all outstanding debts shall be paid, including funeral expenses and a suitable tombstone placed at my grave in Old Gray Cemetery at Knoxville, Tennessee.

My International Shoe Stock shall not be sold during the life of my sister, Miss Ella Williams, who resides at 1633 West Clinch Avenue, Knoxville, Tennessee, at this time. At her death my son may use his own judgement with reference to keeping or selling the stock.

During my sister's life I direct that the dividends from this stock shall be divided $33\frac{1}{3}$ per cent to my sister, Miss Ella Williams, $33\frac{1}{3}$ per cent to my daughter Rose I. Williams, who now resides in St. Louis, Missouri, and $33\frac{1}{3}$ per cent to my son, Walter Dakin Williams.

I further direct that my son, Walter Dakin Williams, shall act as Administrator of any monies derived from my estate which shall go to my daughter, Rose I. Williams, seeing to it that she gets her proper share of the dividends, and her portion of the returns from the stock, if and when it is sold.

In this connection I direct that in the event my son elects to sell my International Shoe Stock (only after the death of my sister, Miss Ella Williams) the returns from such sale shall be divided half to my daughter, Rose I. Williams, and half to my son, Walter Dakin Williams. The stock is clear of all indebtedness.

74. [WILLIAMS, Tennessee] (WILLIAMS, Cornelius Coffin). **LAST WILL AND TESTAMENT**. Dayton, OH, 9 April 1956. Carbon copy typescript on onionskin paper (8-1/2" x 11"), two pages, naming Walter Dakin Williams and Rose I. Williams as beneficiaries, concluding: "My other son, Thomas Lanier Williams, has more than enough money to take care of himself....." Near Fine. (#022610) **\$200**

ARCHIVE OF 60 LETTERS FROM THEATER LUMINARIES

IRVING BE'

FEDERICO FELLINI

VIA ARCHIMEDE 141 - A - ROMA

Dear Sam:

Your "Alexander's
morning is just
reporting, very

It was consider
appreciate it

With my bes'

La Dolce Vita

Dear M

misteri
you ask

musica
to te:

I wo
Mr.

Mr.
Th
27
N

Dear Sam
am
your life
time
found
only
To

JUNE HAVOC
TROLLHAUGEN, RTE. 57
WEST, CONN.

Dear Mr. Zolotov,

I was trying to collect a season of three satirical, intimate musicals but as you can imagine, it is a hard thing to blow musicals on the whole that the desire is still prevalent up into full size producers. I am still hoping amongst American producers for a season but at this winter cannot give you full details.

Best wishes.

D. X. Hums

Handwritten signature: *Handwritten signature*

230 VIA APPIA ANTICA
ROMA

26th August, 1964.

75. [ZOLOTOW, Sam] BERLIN, Irving; FELLINI, Federico; HELLMAN, Lillian, et. al. *ARCHIVE OF 60 LETTERS*. A collection of letters, mostly typed but some handwritten, all **SIGNED** by their authors to noted *NEW YORK TIMES* theater reporter and columnist, Sam Zolotow, on a variety of matters. Correspondents include Julian Beck, Ralph Bellamy, Eric Bentley, Irving Berlin, Harold Clurman, Cheryl Crawford (co-founder of the Actor's Studio), Patrick Dennis, Federico Fellini, Edna Ferber, William Gibson, Rex Harrison, June Havoc, Lillian Hellman, William Inge, Garson Kanin, Elia Kazan, Claire Luce, Gian Carlo Menotti, Jo Mielziner, Joseph Papp, Richard Rodgers, Dore Schary, and Aubrey Wood. Very Good to Fine. (#022618) **\$2,500**

Our next catalog--HOLIDAY MISCELLANY--is due in November. Future catalogs will feature Art, Photography, Early Printing, and more.