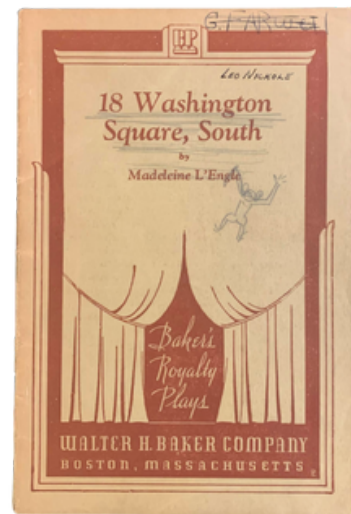


L'Engle, Madeleine

18 Washington Square, South

Boston: Walter H. Baker Company, 1944. First Edition. 12mo., [3], 51, [5]pp., photograph frontis, ads. Original brown, saddle stitched wrappers, printed in red. Very good with some pencil markings to front cover, including a doodle of a monkey. Ownership signature of Leo Nickole, longtime performing arts professor and founder of the musical theater program at Emerson College in Boston to front cover. Light separation at front hinge, and a couple markings in the text else clean internally.

Madeleine L'Engle's scarce first book published as a Baker's Royalty Play in 1944. This one act comedy for the stage preceded her first novel, *A Small Rain*, which was published in 1945. **3500**



[Recipe book] anon.

A Basket of Potatoes for Breakfast, Lunch and Dinner

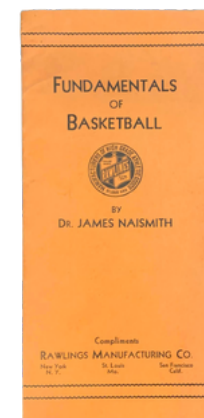
San Francisco: W. S. Crocker Company, 1897. 16mo, 13.5x13.5cm, [1], 24pp. Stapled blue and white illustrated card wrappers, pages printed in blue. Index, two vignette designs at front and rear, front cover illustration signed "Bunker" along upper edge. Very good with foxing and soiling to wrappers. Scattered foxing and toning to preliminaries, else clean internally.

Unrecorded recipe book of "a pleasing variety," detailing potatoes and "some ways to serve them." Contains 59 recipes, oddly indexed in the order they appear in the booklet, for glazed potatoes, sweet potato pone, potato scones, Saratoga chips, potato yeast, and many others. **SOLD**

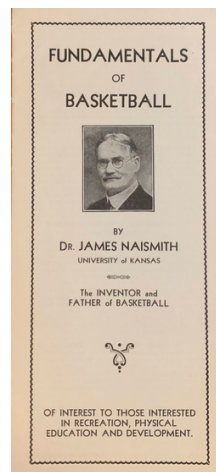
Naismith, Dr. James

Fundamentals of Basketball

New York, St. Louis, San Francisco: Rawlings Manufacturing Co., [ca.1930]. First edition. Pamphlet, 20x9cm, [22]pp including the inside of the staple bound, orange wrappers. Advertisements, portrait of Naismith on title. Some smudging and wrinkling to wraps, nearly fine.



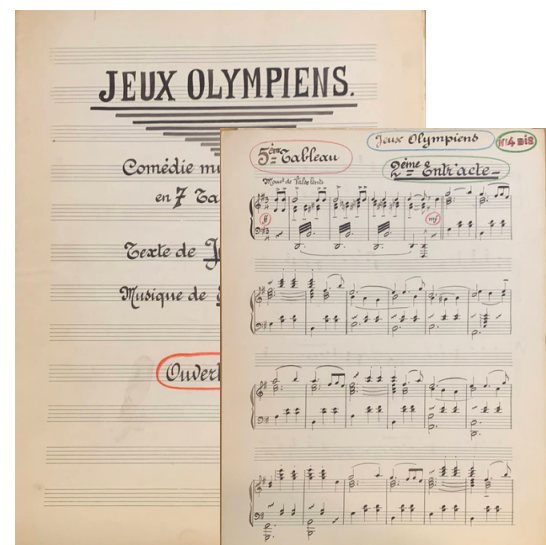
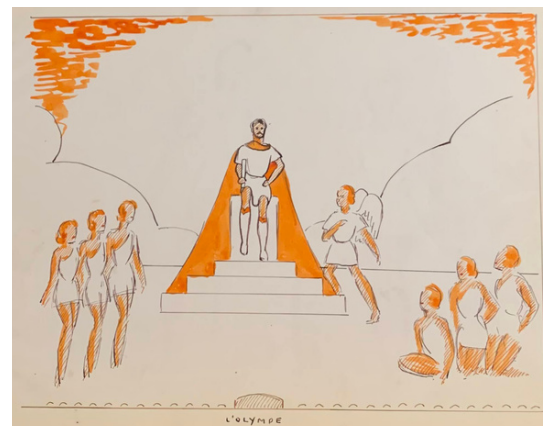
This brochure is one of only a couple publications from the inventor and father of basketball, and published in his lifetime. The pamphlet, which comes compliments of Rawlings, promotes the Rawlings-Naismith official basketballs and describes the sport and its benefits to young people. Dated references in the pamphlet end at 1909, however the portrait of Naismith is ca. 1920, and the concealed lace valve type basketballs which are advertised came out as late as 1930, dating the publication somewhere in between. OCLC locates just three holdings for this historically important basketball item. **SOLD**



Valrey, Jean [pseud. Valère Reynouard]; Borda, E[lie] Alfred

Les Jeux Olympiens: Comedie musicale en 7 Tableaux

[Paris?]: N.p., [ca. 194_?]. Manuscript. 1. Original sketchbook of characters and scenes, 21x27cm, [7] leaves glued at edge, recto only, hand colored in orange. 2. Orchestral reduction, manuscript score in 3 sections (overture and 2 tableaux, perhaps all completed?), each 30x23cm, black ink with red, blue, and green highlights throughout. Overture: title page, [1], 10p. 3rd Tableau, 1st Entr'acte: title page, [2]p. 5th Tableau, 2nd Entr'acte: [4]p. 3. Mimeographed script, brad bound and attached to portfolio, with hand decorated, purple lettered cover, 31x21cm, [60]leaves, in purple, recto only. Housed in homemade, cardboard portfolio, 31x26cm, blue cloth tape reinforced spine, blue and red title lettering. All very good with edge wear, the portfolio also showing staining and chipping.



Likely never seeing production nor duplication beyond manuscript, this musical drama for choir, orchestra, and several soloists as young Greek Gods and Goddesses, could roughly be captioned as "Teenage Gods Playing Games." Valère Reynouard writing as Jean Valrey, according to OCLC, was active mainly in the early 1940's, issuing a couple books, one being a group of poems about Cupid, who is also a character in this work. Institutionally held works of composer and arranger, Elie Alfred Borda include military marches and silent film music published as early as 1936. Valrey and Borda are listed as collaborating on another work called *Lever de rideau*, also in 1942. In the final scene of this production, "La colère de Jupiter," the cast exclaims (roughly translated), "Everything will be for the best in this Utopian world!" This could perhaps be a clue the work was written in or around the time of the Nazi occupation of France. A wonderful, period manuscript of some beauty and musical merit, light and comedic in tone, though perhaps with more sinister overtones. **400**

Zeisl, Erich [Eric]

Menubim's Song. From the Opera "Job"

[Hollywood]: N.p., [1939?]. Manuscript facsimile. Folio, 36x23cm, 3pp + [1] inserted violin part. Large sheet, folded in three, plus single sheet, both printed recto only. Inscribed by Zeisl in Hollywood, December 7, 1946. Very good with some edge tearing and toning to paper. Dedication facsimile manuscript of this violin aria from his opera, *Job*. **300**

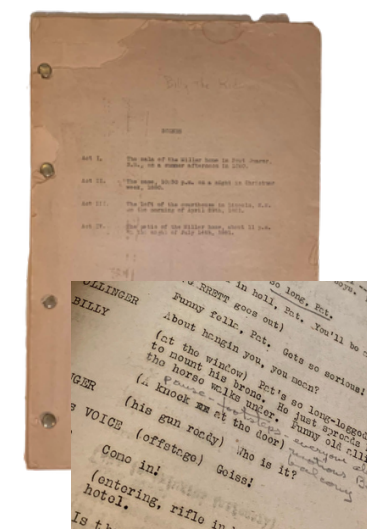


Eric Zeisl (1905-1959) was a bright young talent in the Vienna scene before fleeing to Paris and then America in 1939. In the 1940's, he moved to Hollywood to compose film music, which proved to be a short-lived endeavor due to his late arrival on the scene. He continued with serious composition, teaching at Los Angeles City College until his death in 1959. His most important work, *Requiem Ebraico*, was composed in 1944-45 as a Holocaust commemoration, becoming the first major piece of its kind. Zeisl's style is beautifully lyric and tonal, with modern sensitivities; natural influences from Strauss, Mahler, (early) Schönberg, and others can be heard.

Stevenson, Philip

Sure Fire: Episodes in the Life of Billy the Kid

Santa Fe: [1931]. 32x21.5cm, paginated by act, [1], I-27, II-9, III-11, IV-8pp. Mimeograph duplication, recto only. Manuscript corrections in pencil throughout to the part of "Bell," the character appearing as "Poe" in this script. Brad bound sheets in good condition with considerable toning, staining, chipping, and wear. Final page of act IV has a small hole affecting two words. Perhaps lacking cover sheet and final page(s) of act IV, which is detached from the brads. Act IV sheets also provided in photocopy. Housed in paper folder with photocopy of the original handbill from the play pasted to the front cover.



Sure Fire was put on by the Santa Fe Players to commemorate the 50th anniversary of the death of the famous outlaw, and featured at the Santa Fe Fiesta in 1931. The *Roswell Daily Record* from July 14th of that year hailed the production as "authentic, picturing the young desperado exactly as he is remembered by old timers who knew him." Stevenson would later use the *Sure Fire* synopsis to help cowrite the screenplay for *The Law vs. Billy the Kid*, with his wife Janet and fellow blacklisted writer, Bernard Gordon.

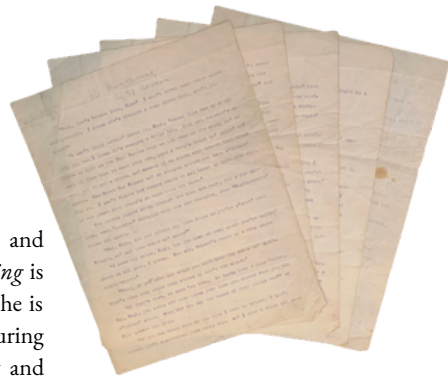
American writer, Philip Stevenson (1896-1965), was part of the Santa Fe art scene and an active screenwriter before being blacklisted in Hollywood in 1951, following the HUAC Communism investigations. He wrote the screenplay for *The Story of G.I. Joe*, which was nominated for a Best Picture Oscar.

The corrections in this copy indicate it was perhaps owned by Joseph Stevenson, a nephew who played "Bell" in the original production. A true Billy the Kid rarity, this script is listed by Jeff Dykes in his 1952 *Billy the Kid: The Bibliography of a Legend*, as having "not a single copy...located." Manuscript notes and rough drafts of the work are located in the Philip E. Stevenson collection of the Wisconsin Center for Film and Theater Research. **970**

Borein, Edward

The Awakening

[Oakland?]: N.p., [ca. 1900-1920]. Five typed pages, 8.5x11" recto only. Title and author's signature top of pg 1, a few editorial corrections, all in pencil.



Original typed manuscript from California artist and cowboy, Edward Borein (1872-1945). *The Awakening* is considered Borein's best story out of the very few he is known to have written. It was likely composed during his years in Oakland after his career as a cowboy and before opening an art studio in Santa Barbara in 1921.

This period is described by Harold G. Davidson on pg. 51 of his biography of Borein, (*Edward Borein: Cowboy Artist*, Doubleday, 1974): "Borein found writing a tedious chore, whereas his art work was spontaneous and quick. Observers who saw him at work report that he drew so rapidly it was difficult to follow the path of his pencil, pen or brush. Temporarily, he gave up his writing." The story, steeped in the vernacular of his frontier background, tells the tale of a cowboy who goes to bed drunk in San Francisco and awakens on a whaler heading for the arctic circle. "It was the first one I ever see; but I sure knowed it was a ship. There was no land. There wasn't no land in sight an' the boat was a 'pitchin' around like a wild bronc." 450

[Robert Yarber] Shaman, Sanford Sivitz

Robert Yarber Paintings: 1980-88

University Park, PA: Palmer Museum of Art, 1989. First edition. Oblong 8vo, 82pp. Autograph letter signed from Yarber to Dallas artist and art critic, Janet Kutner laid in.

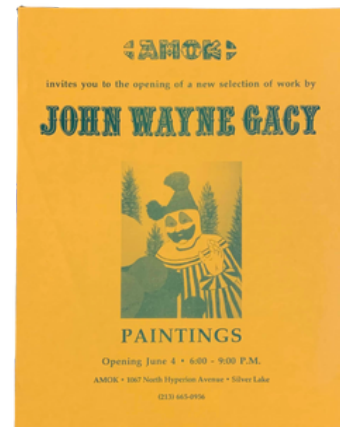


Uncommon catalog from exhibitions at the Palmer Museum of Art at Penn State University and the Virginia Museum of Fine Arts in Richmond in 1989 by American artist, Robert Yarber (b. 1948). Yarber was born in Dallas and came to fame in the 80's through exhibitions at the New Museum of Contemporary Art, Venice Biennale, Whitney Biennial, and through illustration in *Rolling Stone* magazine. Yarber's hallucinatory style with neon colors and strange lighting famously influenced Terry Gilliam in his making of the film of Hunter S. Thompson's *Fear and Loathing in Las Vegas*. The Dallas connection is on display in the note to Janet Kutner who was an acquaintance of the family. Yarber mentions Kutner having spoken with his mother, who is "a great fan and proud of her son," and also "a star in her own right," being featured in the catalog. 200



Gacy, John Wayne

Amok invites you to the opening of a new selection of work by John Wayne Gacy: Paintings



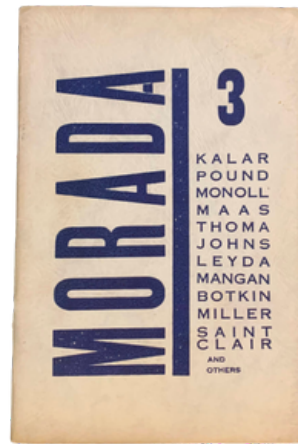
Los Angeles: Amok, [1989]. Broadside advertisement, 28x22cm. Yellow paper printed in blue.

Uncommon advertising sheet for an art show featuring the infamous serial killer, John Wayne Gacy's paintings of self-portrait clowns and the Seven Dwarves. The show was in in-store event in the early years of the Amok Collective, a group formed to "investigate and disseminate the extremes of information," in the Silver Lake neighborhood of Los Angeles. Gacy produced a large number of paintings from his prison cell, selling many and participating in several exhibitions. He was executed 5 years after this show, in 1994. 150

[Ezra Pound] Macleod, Norman - ed.

Morada 3

[Albuquerque]: N.p., [1930]. First edition. Small quarto, 25x16cm, continuously paginated from previous issue, 77-96, [1]pp. Advertisements at rear. Cream card wrappers printed in blue, yapped edges.



Third issue of this regional quarterly out of Albuquerque, NM which features a two page letter to the editor from Ezra Pound. Also contains poems and letters from B.A. Botkin, Sherry Mangan, Clifford Gessler, Joseph Kalar, A.S.J. Tessimond, Jay Leyda, and others. Norman Macleod's *Morada*, the title a reference to the Penitente Brotherhood of New Mexico, was only published in 4 issues, #1-3 and 5. The publication celebrated the folklore of New Mexico and culture of the Southwest through regionalist writers of poetry and fiction, while also embracing international modernism.

The importance of Pound's contributions to this magazine, appearing also in issue #1, 1929, is outlined by Mark S. Morrison in his article, "Ezra Pound, the *Morada*, and American Regionalism," from the *Chicago Review*, Autumn 2010: "We can find in Pound's flirtation with the cultural and political resources of American regionalism in the late 1920s and early 1930s an American context for his politics—or obsessions—that have still been largely understood in the contexts of European fascism." SOLD

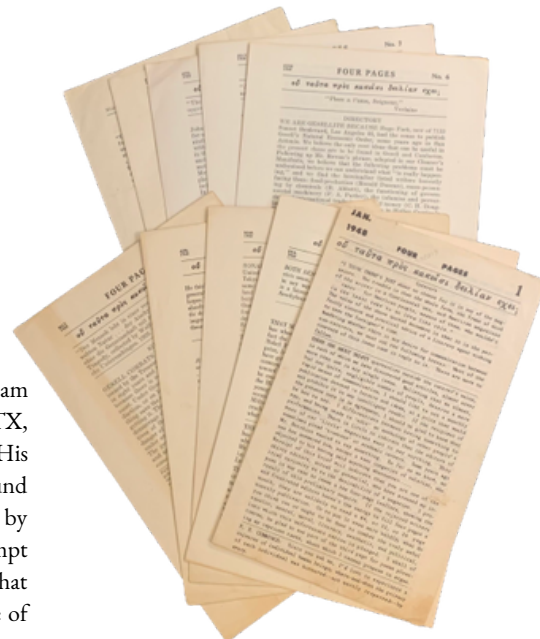
[Ezra Pound] [William Carlos Williams] [E. E. Cummings] Simpson, Dallam; Swabey, H. - editors

Four Pages Nos. 1-9 and 11, Jan - Sept 1948 and Midsummer 1950

Galveston, Cardiff: Dallam Simpson, H[enry] Swabey, 1948, 1950. First edition. 10 vols., single, folded sheets, 4pps. each. Vol. 1 23x14cm, all others 23x16cm.

Near complete run of the fifteen issue review, *Four Pages*, lacking issues 10 and 12-15 of volume 2. The publication's epigram, taken from Sophocles' *Elektra*, is translated by Ezra Pound as: "Need we add cowardice to all the rest of this filth?"

After Pound's 1945 arrest for treason, he was deemed unfit to stand trial and sent to St. Elizabeths mental hospital in Washington, where he spent the next 12 years. This publication, which he essentially created and controlled anonymously while incarcerated, communicated his cultural and political agenda at a time when his publishers sought to focus solely on his literary efforts.



The eccentric Pound disciple, Dallam Simpson (1926-?) of Galveston TX, began publishing the review in 1948. His intentions are laid out in a letter to Pound Press founder and poet, Peter Russell, by stating the need for "a systematic attempt to get, not only the part of EP's work that Eliot and Laughlin like, but the whole of it into print."

Four Pages indeed focused mainly on Pound's cultural views, but also published original works from William Carlos Williams, Marianne Moore, and others. When Simpson ceased publication due to his involvement in the Dixiecrat party, Pound found Henry Swabey, a member of his British reading group, The Ezra Pound Circle, who took over publication with the help of playwright, Raymond Hughes. The review folded after six issues due to irregular financial backing. SOLD



Short List #5

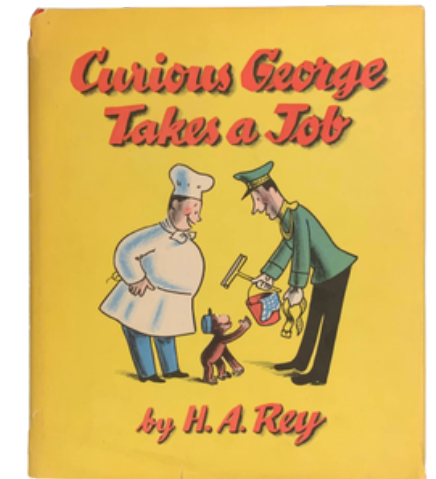
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Rey, H.A.

Curious George Takes a Job

Boston: Houghton Mifflin Company, 1947. First edition. 4to, 47pp. Illustrations throughout including vignette endpapers. Publisher's red cloth stamped in black, illustrated jacket with original price of \$2.50 intact. Near fine copy with light edge wear in very good jacket which retains its bright yellow and red colors, showing some darkening to spine, loss at head and some tears at heel. Small Bullock's Wilshire sticker to upper margin of rear flap.



Curious George Takes a Job was published 6 years after the first book in the series from the duo of Margaret and Hans Augusto Rey. The titular monkey originally appeared in France in 1939 in *Rafi et les 9 singes*, with a different name.

George, always getting into mischief, fares no differently in this title, memorably passing out from ether fumes in a hospital shortly after recovering from a broken leg. A bright example of this hard to find book from the classic series for children. 5500

Konigsburg, E.L.

From the Mixed-Up Files of Mrs. Basil E. Frankweiler

New York: Atheneum, 1967. First edition. 8vo, 162pp. Publisher's red cloth stamped in black. Illustrations from the author throughout. Nearly fine with very light wear at head and former owner's bookplate to front pastedown. Jacket shows a touch of wear along the top edge and a 5mm tear to rear panel else clean.

Classic runaway story from Konigsburg and her second book. Published in 1967, the work won the Newbery award in 1968, edging out her first book, *Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth*, which was published in the same year. A sharp copy of this award-winner, notoriously hard to find in this condition. 1250

