

CATALOG SEVENTY-SEVEN

# ROYAL BOOKS



# THE DARK PAGE



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

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

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

## THE ROYAL BOOKS CREW

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# THE DARK PAGE

AND THE FIRST EDITIONS OF LITERATURE THAT BECAME FILM NOIR

In the early 2000s, I had a notion to make a reference book connecting the literary sources for American film noir to the films they became. Since I was—and am—not a film noir scholar, I started by coming to understand the best of the curated guides to film noir, and then correlating those films to the books that birthed them. I capped the date range of the classic noir cycle to the general consensus among those scholars: 1940-1965.

In 2007, I published *The Dark Page: 1940-1949*, and the following year *The Dark Page II: 1950-1965*. I focused on English-language first edition sources, and took a “follow the flag” rule where the question of a US or UK edition was concerned.

In the process of coming to know these books, which ranged from very obscure to very famous, I made a habit of acquiring many of the more appealing copies I found in the “obscure” category. In my research since the publication of *The Dark Page*, I have only come across three literary sources I missed, one of which, the first American edition of *City for Conquest* by Aben Kandel, is offered in this catalog.

During the years I did my research, I met many collectors, dealers, and curators who shared my interest in the project, and their encouragement spurred me on. One collector took a particularly rabid interest, and starting long before my book’s publication began to build what I consider the finest collection of *Dark Page* titles ever assembled. Many of his books are offered in this catalog, and a good number of them are, to this day, the only copies I have ever seen or handled.

There are also still a handful of titles I have never seen at all, such as the first British edition of *The Big Bow Mystery* in wrappers, the image for which we had to painstakingly assemble in 2006 for *The Dark Page* from pieces of a copy held at the British Museum. Or the first British edition of *Kiss the Blood Off My Hands* by Gerald Butler, for which, along with a few other titles, I had to obtain scans and other details from the private collections all over the world where they were held.

In the spirit of fun and maybe added entertainment value, you will find that each description includes in italics a mini-summary of the plot of the film that resulted from the book—all told, a rather alarming collection of detours leading straight to ruin.

Finally, allowing myself a lark, I have included in this catalog a single non-English-language first edition: *La Chienne* by Georges de la Fouchardière, an inscribed copy of the first French large paper edition in wrappers. A chilling noir if there ever was one, basis for the 1944 film noir classic *Scarlet Street* by Fritz Lang, as well as its equally fine 1931 French antecedent, *La Chienne* by Jean Renoir.

I didn’t think I would ever have a hundred of these titles in one place long enough to make a catalog, and putting it together has been a small dream come true. Enjoy.

Kevin Royal Johnson  
Royal Books  
Baltimore, Maryland

# BAD GIRLS

## 1 **W. SOMERSET MAUGHAM** **The Casuarina Tree**

London: William Heinemann, 1926. First Edition.  
A collection of stories, one being the basis for the brutal 1940 film noir *The Letter*, directed by William Wyler.

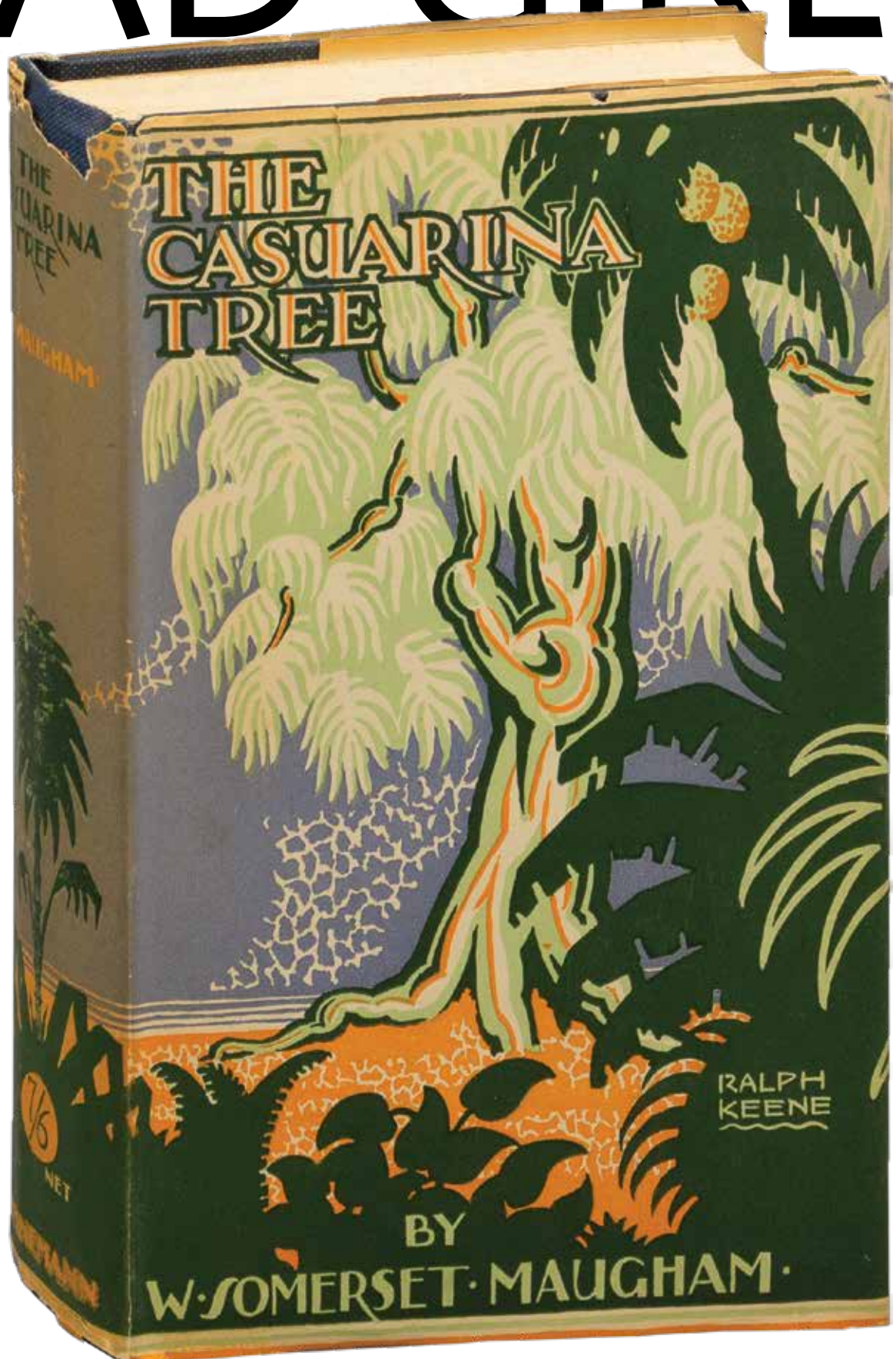
*Living in style as a British colonial in Africa, a bored and lustful Bette Davis faces the challenge of being married to Herbert Marshall, and proceeds to make bad decisions. An early argument for gun control.*

Near Fine in a strong Very Good plus dust jacket. Jacket is lightly toned on the spine, with a small chip at the crown of the spine (not affecting the titles). Still very colorful, fresh, and overall in far better condition than usually found. In a custom green clamshell box.

*The Dark Page: 1940-1949*, p. 192. Loren and Frances Rothschild Collection V, 138. Stott A34a.

**\$3250**

# BAD GIRLS







## 2 WHITMAN CHAMBERS Once Too Often

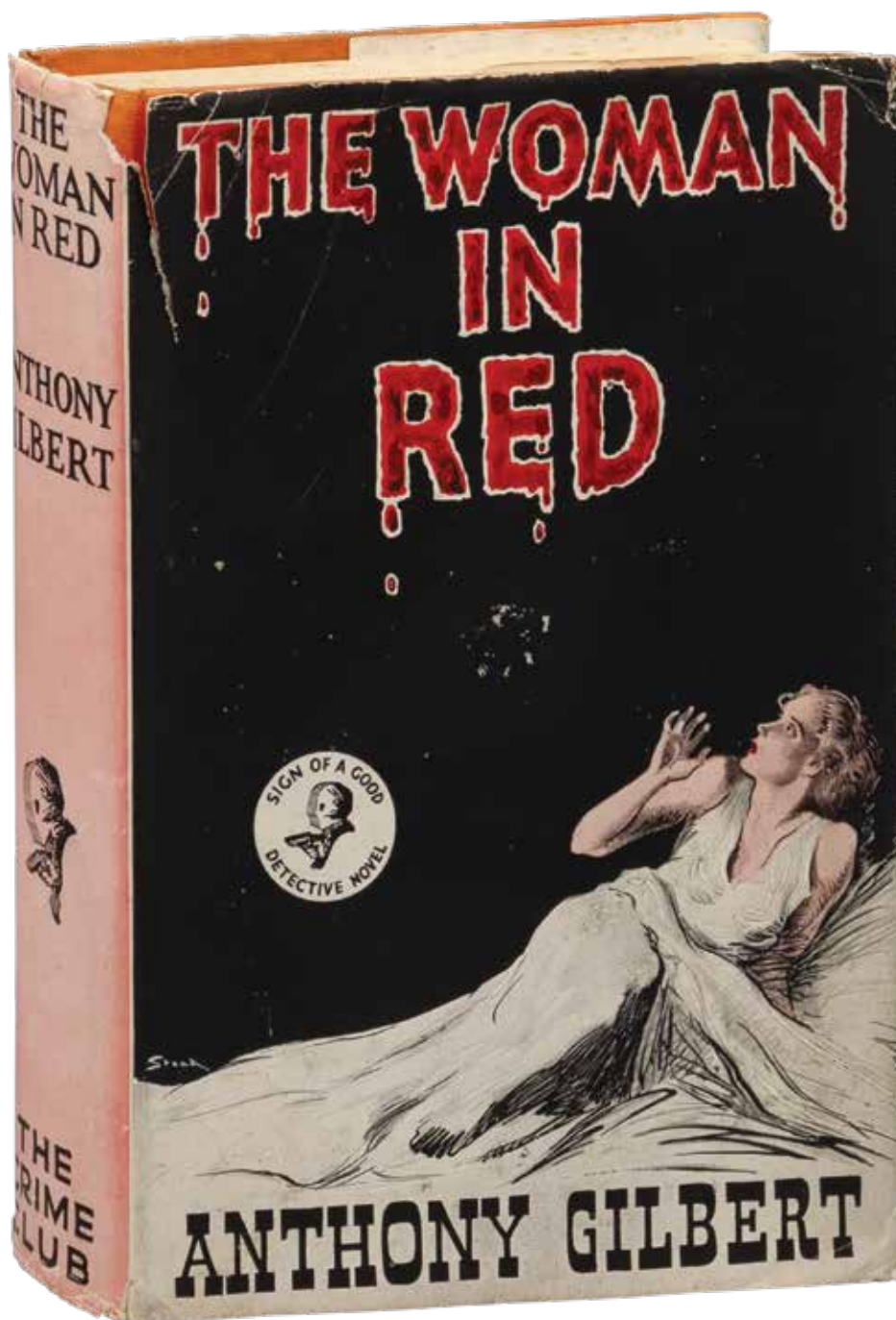
Garden City: Doubleday, Doran, 1938. First Edition.  
Basis for the 1948 film noir *Blonde Ice*, directed by  
B-movie great Jack Bernard. Rare.

*Leslie Brooks, in a mean feat, gets married and is promptly unfaithful to new husband Robert Paige on their wedding night. She gets away with it, then does it some more, followed by consequences.*

Near Fine in a bright, Very Good plus dust jacket. Jacket is lightly chipped at the corners, with a small bruise at the crown, slightly affecting the "O" and "N" in "Once." In a custom red quarter-leather clamshell box.

*The Dark Page: 1940-1949, p. 58.*

**\$3250**



## 3

**LUCY BEATRICE MALLESon WRITING AS ANTHONY GILBERT****The Woman in Red**

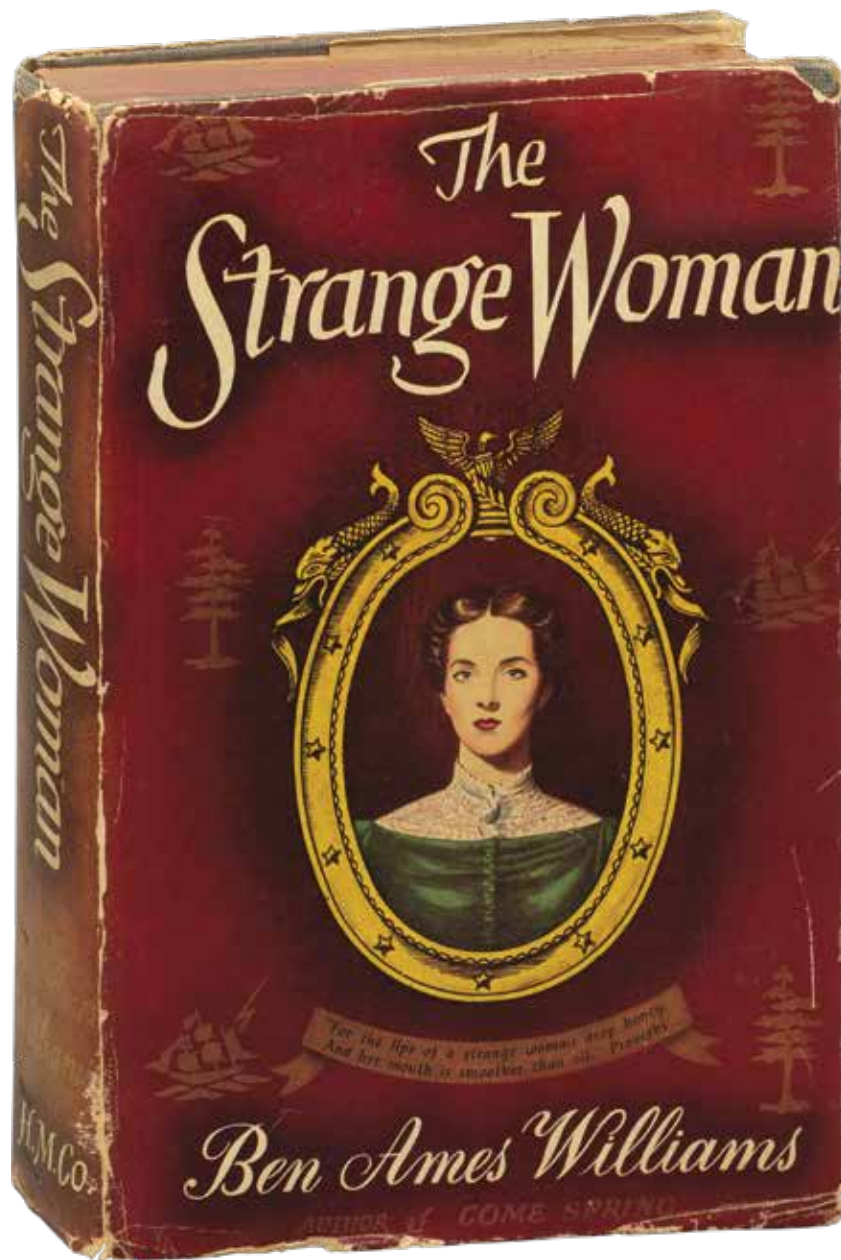
London: Collins, 1941. First UK Edition. Basis for the 1945 film noir *My Name is Julia Ross*, directed by Joseph H. Lewis. One of the most difficult Anthony Gilbert titles in jacket.

*Nina Foch is imprisoned in a room by the sea, and is dubiously informed that, though she has apparently forgotten, she is the wife of George Macready, whom she has never met. It is up to Foch to become even more wily even than her captors.*

Very Good plus in a Very Good plus, price-clipped example of the scarce dust jacket. Some color fading on the top edges of the boards, with light foxing on the endpapers and page edges. Jacket is lightly faded on the spine panel, with small nicks at the corners. An attractive copy.

*The Dark Page*: 1940-1949, p. 110.

**\$2850**



## 4 **BEN AMES WILLIAMS** **The Strange Woman**

Boston: Houghton Mifflin, 1941. First Edition. Basis for the truly bizarre 1946 film noir directed by Edgar Ulmer. Rare in dust jacket.

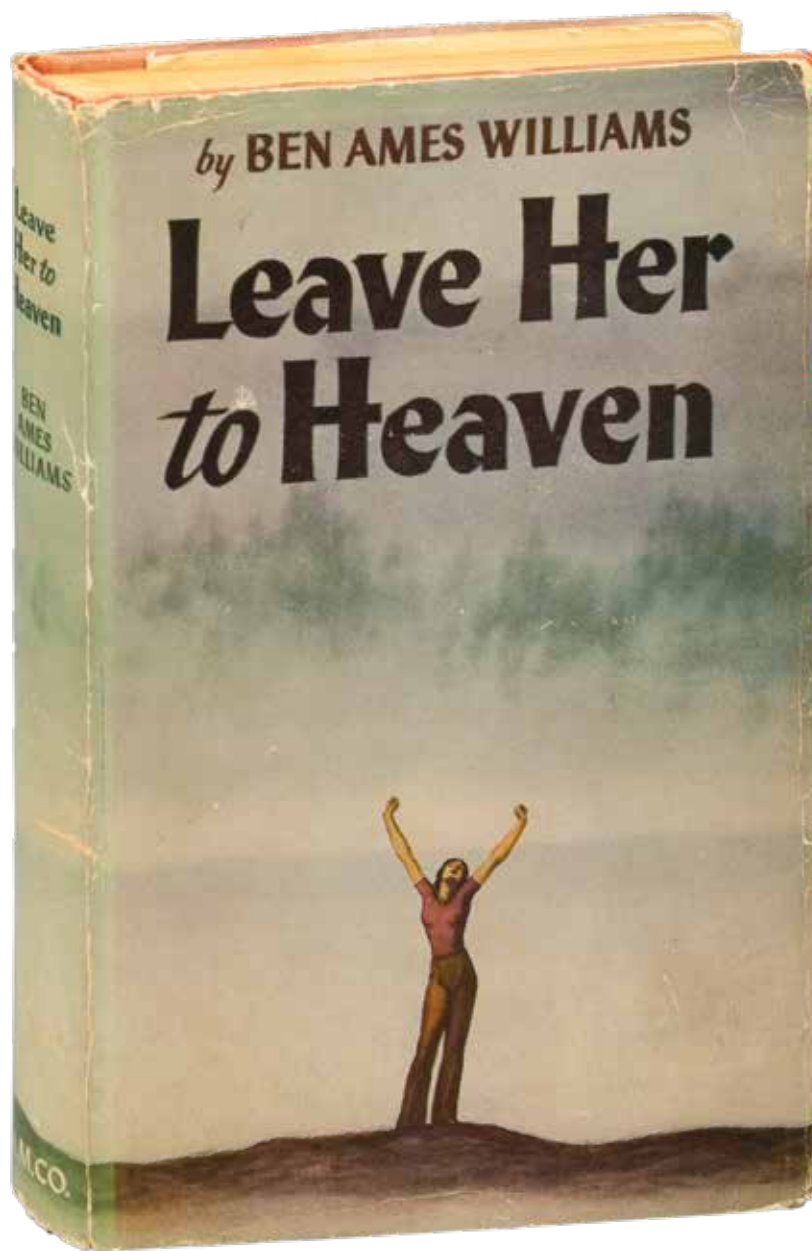
*Hedy Lamarr is by turns unfaithful and murderous in every one of her romantic relationships, but as she is dying confesses her crush on the man she apparently loved more than all the others.*

Very Good plus in a Very Good plus dust jacket. Faint foxing on the endpapers. Jacket has minor chips and creases at the extremities. Still easily the best and brightest example we have ever encountered of this easily worn title. In a custom green quarter-leather clamshell box.

*The Dark Page: 1940-1949, p. 276.*

**\$1850**





## 5

**BEN AMES WILLIAMS**  
**Leave Her to Heaven**

Boston: Houghton Mifflin, 1944. First Edition. Basis for the superb 1945 film, a blazing Technicolor noir. Scarce in this condition.

*Gene Tierney arranges for a tiresome young boy to drown while she watches, then dies herself, then messes with everyone from beyond the grave.*

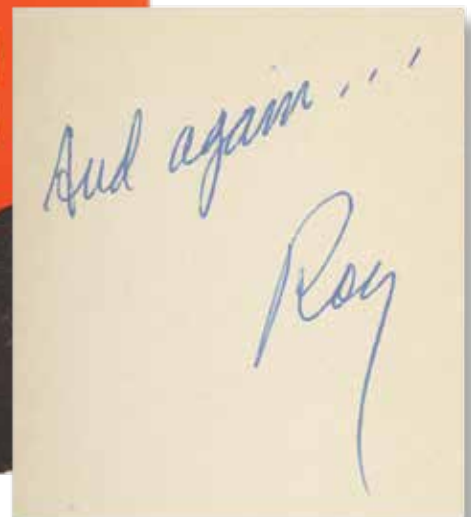
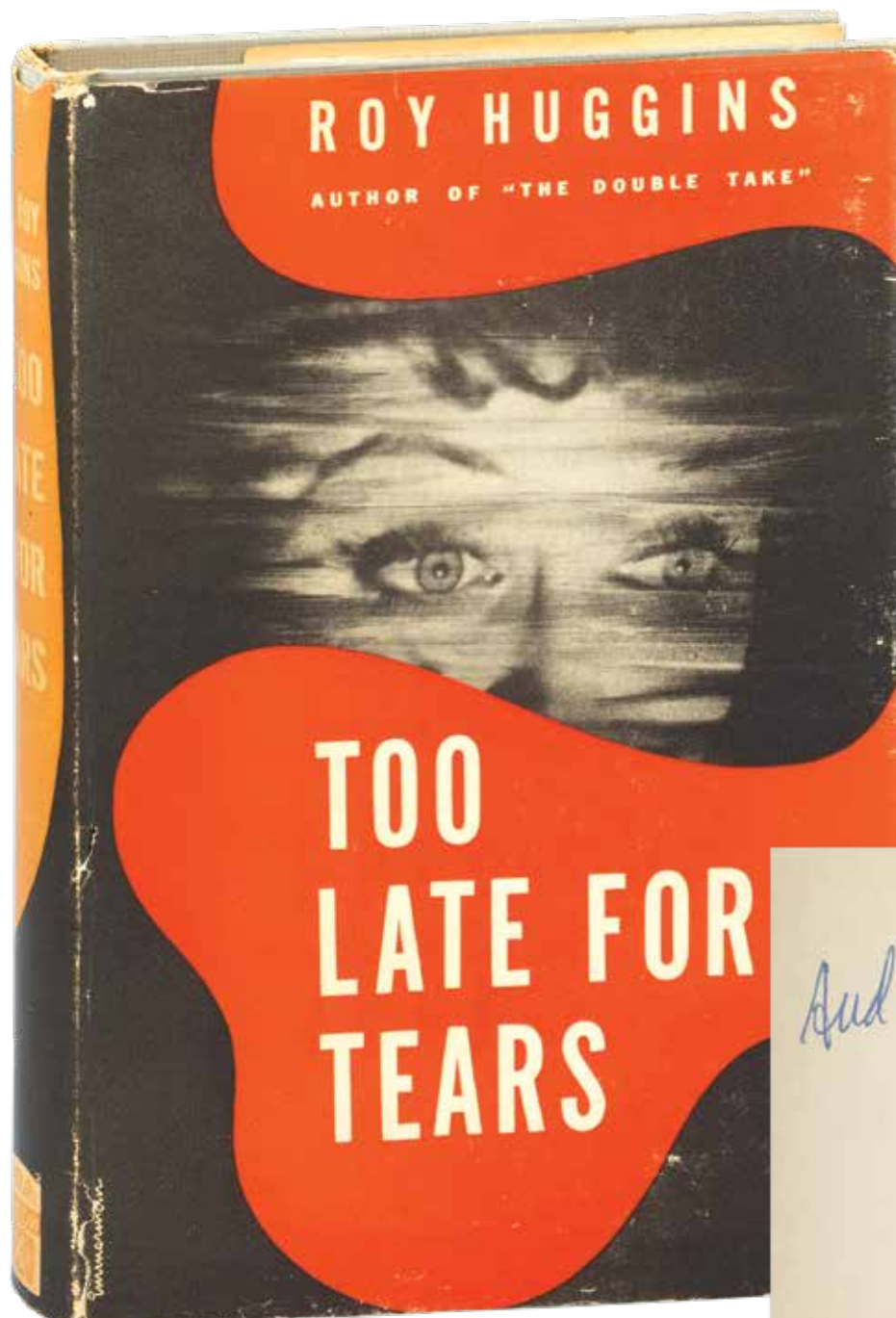
Meeting all first edition points, which include: (1) red cloth, with titles stamped in black, (2) date of 1944 at the bottom of the title page, (3) book measures roughly 8 by 5.5 inches, (4) 429 pages of text, and (5) price of \$2.50 on the front jacket flap. Later editions

are often confused with the first, due to the fact that they were made from better materials, as the first edition was printed under wartime restrictions in 1944, then under improved circumstances when the war ended in 1945.

Fine in a Very Good plus dust jacket. In a custom green clamshell box.

*The Dark Page: 1940-1949*, p. 274.

**\$1750**



6

**ROY HUGGINS**

**Too Late for Tears**

New York: William Morrow, 1947. First Edition.  
Signed by the author on the front endpaper:  
"And again... / Roy."

Basis for the superb 1949 film noir starring Lizabeth Scott, Dan Duryea, and Arthur Kennedy.

*Lizabeth Scott comes into possession of a bag of mob money, then comes to realize that she does not wish to part with it. Under any circumstances.*

Near Fine in a Near Fine dust jacket. Endpapers lightly toned. Jacket lightly toned on the spine, with a few nicks at the corners. Uncommon in jacket.

*The Dark Page: 1940-1949, p. 158.*

**\$1500**

## 7 ANNE PARRISH All Kneeling

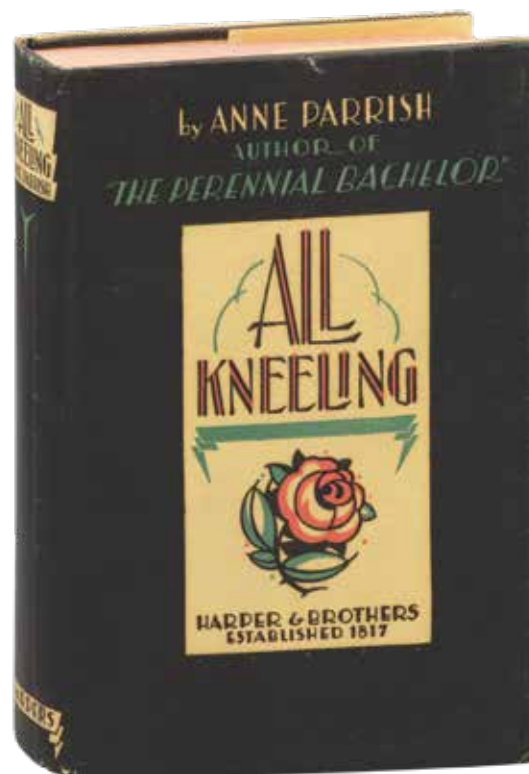
New York: Harper and Brothers, 1928. First Edition.  
Basis for Nicholas Ray's seminal 1950 film noir *Born to Be Bad*, in which Joan Fontaine plays decidedly against type, to lustrous effect.

*Joan Fontaine cheats on her boyfriends and lies to her friends so that she can have all the material things she wants.*

A sharp, Near Fine copy in a Near Fine dust jacket. Jacket has a crease at the center of the spine, with a tiny closed tear on the top of the front panel and mild toning, otherwise quite striking. In a custom maroon quarter-leather clamshell box.

*The Dark Page II: 1959-1965, p. 158.*

**\$975**



## 8 MARIE BELLOC LOWNDES The Story of Ivy

London: William Heinemann, 1927. First Edition.  
Inscribed by the author on the front endpaper:  
"G. Murray Brownwell / with kind thoughts of the  
writer / Marie Belloc Lowndes."

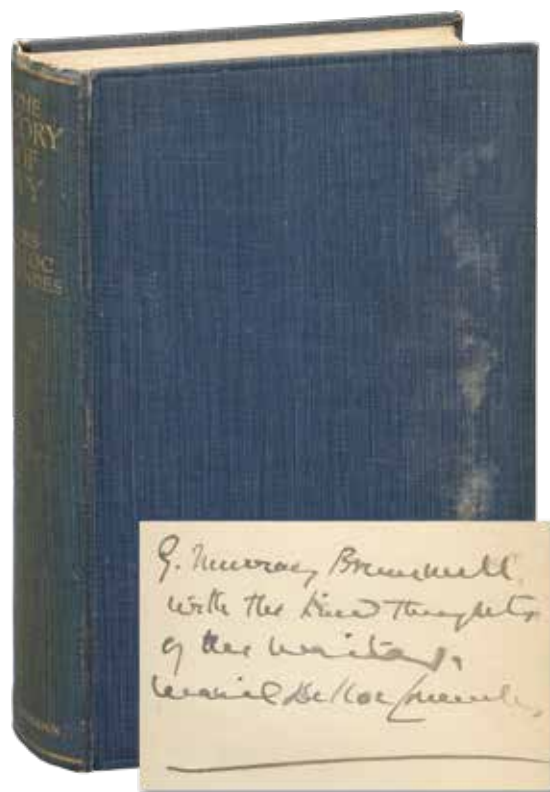
Basis for the 1947 film noir *Ivy*, directed by Sam Wood and starring Joan Fontaine, Patric Knowles, and Cedric Hardwicke.

*Joan Fontaine is cheating on her husband with a doofus, but meets another, much wealthier man whom she wants even more, and begins to see both her husband and the doofus as obstacles.*

Very Good in blue cloth, lacking the rare dust jacket. Inscription has offset slightly onto the front pastedown. Binding slightly cocked, with some brief dust soiling on the front board. In a custom green quarter-leather clamshell box.

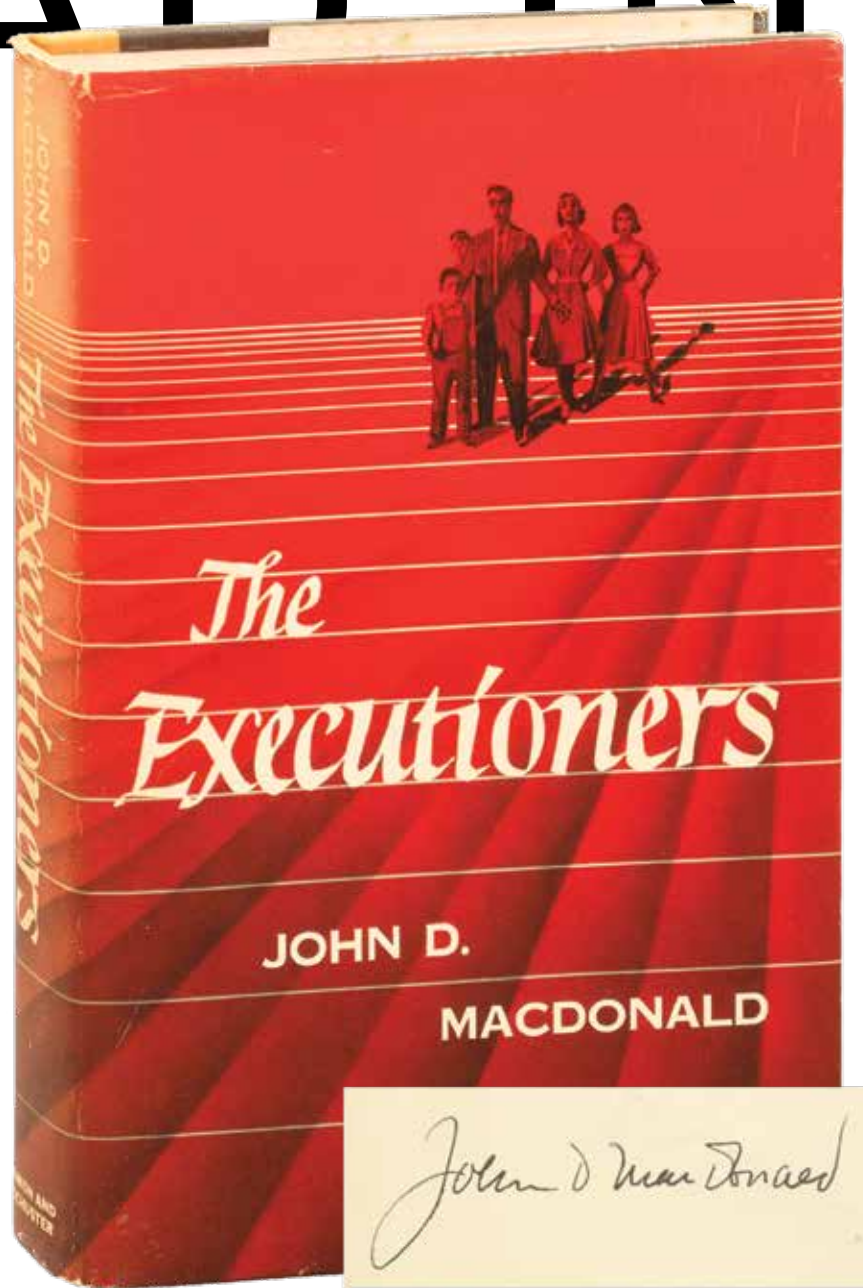
*The Dark Page: 1940-1949, p. 18.*

**\$450**





# BAD IN TE



## 9 JOHN D. MACDONALD The Executioners

New York: Simon and Schuster, 1958. First Edition. Presentation copy to the author's mother, signed by John MacDonald on the front endpaper. Publisher's "Compliments of the Author" card tipped in onto the front pastedown, with the name "Margie" (Margaret MacDonald's nickname) written in capital letters above the card.

Basis for both versions of the film *Cape Fear*: the first in 1962, starring Gregory Peck and Robert Mitchum, and the second in 1991, directed by Martin Scorsese and starring Nick Nolte, Jessica Lange, and Robert DeNiro.

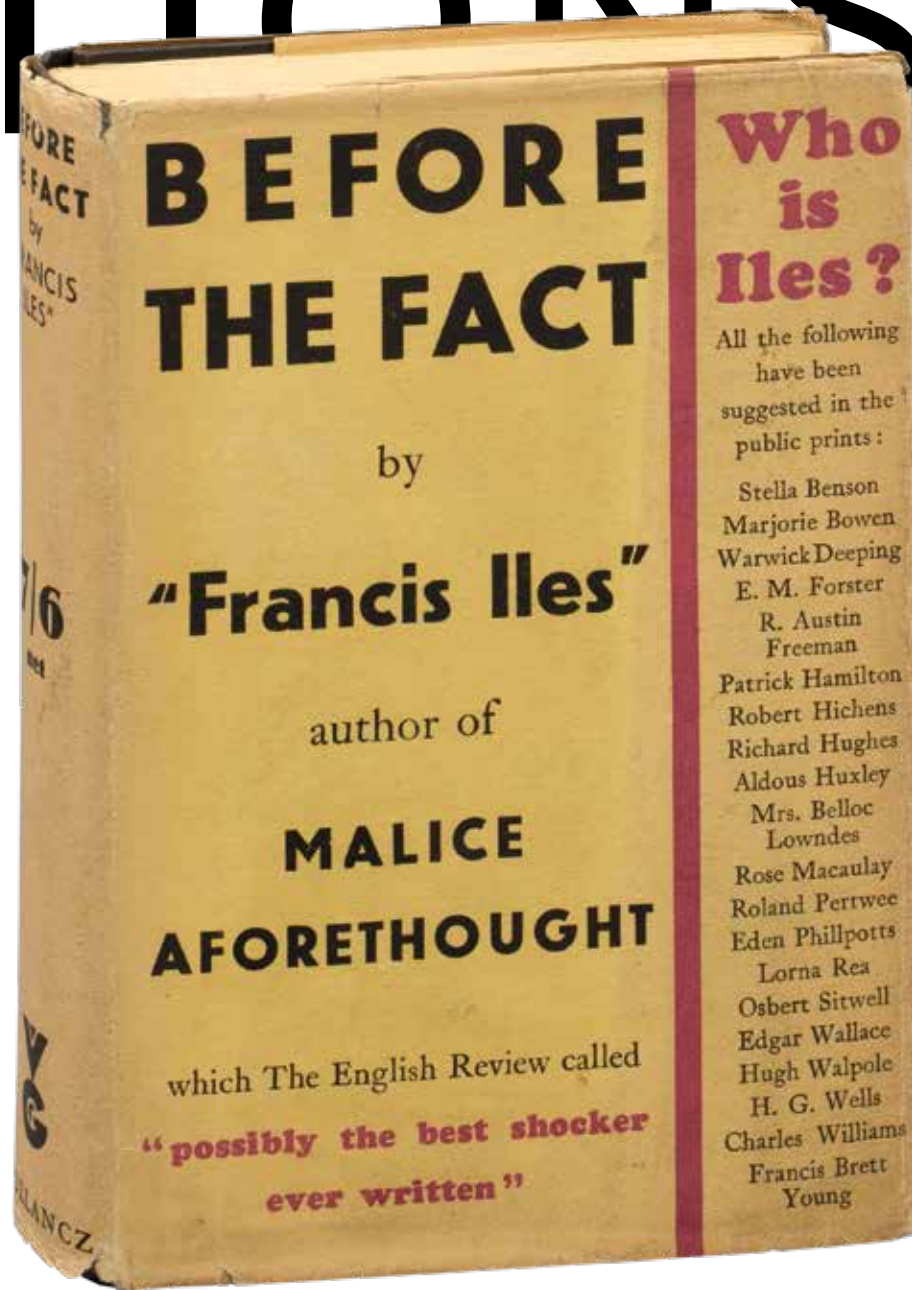
*Gregory Peck is a lawyer who sends loathsome Robert Mitchum to the Big House. Mitchum gets out on good behavior, with his only goal in life being to harass Peck's family.*

Near Fine in a vibrant, Near Fine dust jacket. Some fading to the book and jacket spine, and some foxing to the jacket verso. A bright copy. In a custom maroon quarter-leather clamshell box.

*The Dark Page II*: 1959-1965, p. 130.

**\$4500**

# N T I O N S B



## 10 ANTHONY BERKELEY WRITING AS FRANCIS ILES Before the Fact

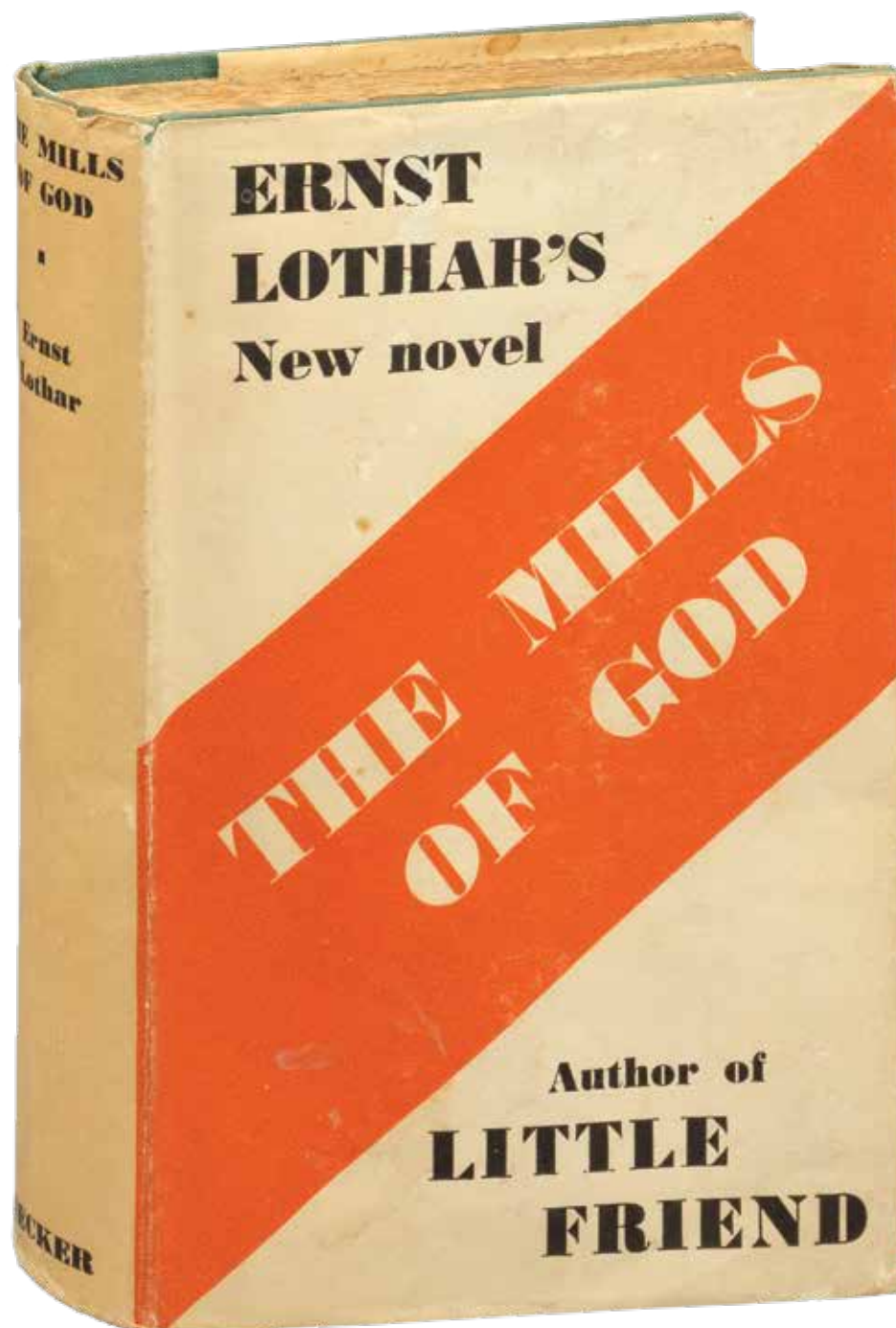
London: Victor Gollancz, 1932. First UK Edition and true first. Basis for Alfred Hitchcock's 1941 classic film noir *Suspicion*.

*Penniless loser Cary Grant, posing as a playboy, marries Joan Fontaine. Fontaine finds out Grant is a scalawag, and suspects he may want to kill her for her money. Thanks to the Hays Code, Alfred Hitchcock infamously did not get the ending he wanted.*

Near Fine in a Very Good plus dust jacket. Book has a tiny, nearly imperceptible tear at the front hinge. Jacket is slightly toned on the spine, with a few nicks and tiny closed tears, plus a few small archival tape mends to the verso. In a custom maroon quarter-leather clamshell box.

*The Dark Page*: 1940-1949, p. 20.

\$4250



11

**ERNST LOTHAR**  
**The Mills of God**

London: Secker and Warburg, 1934. First UK Edition.  
An attractive copy of one of the rarest film noir source  
titles. Basis for the 1948 film noir *An Act of Murder*.

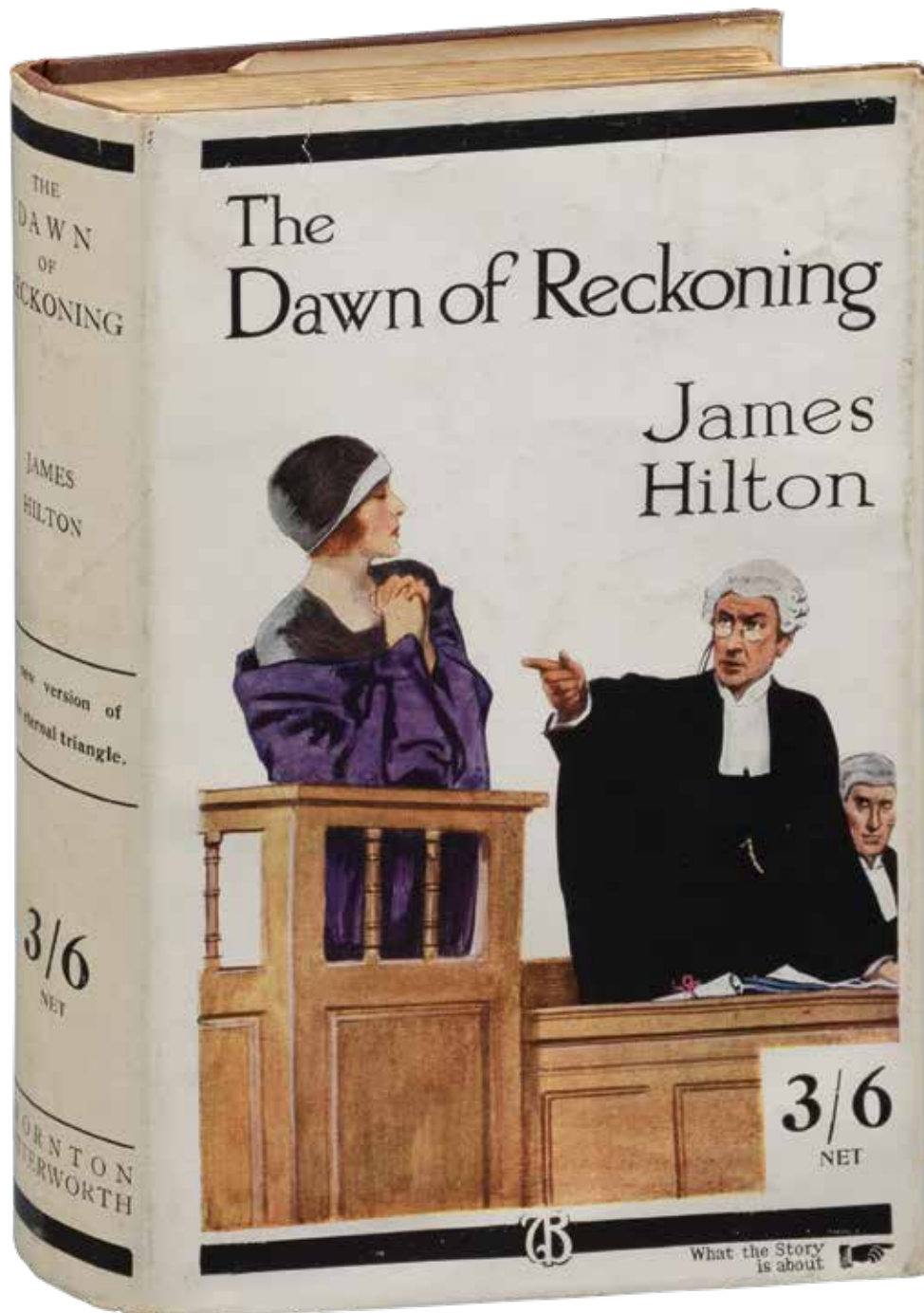
*Fredric March is a judge who becomes so annoyed with  
his wife's headaches that he tries to kill both her and  
himself by driving off an embankment.*

About Near Fine in a bright, Very Good plus dust  
jacket. Contemporary owner name (dated 1939),  
with a slight lean and light foxing on the page edges.  
Jacket spine faintly toned, with light soil on the rear  
panel, and a couple of tiny nicks at the extremities.

*The Dark Page: 1940-1949, p. 312.*

**\$3750**





12

## JAMES HILTON The Dawn of Reckoning

London: Thornton and Butterworth, 1925. First UK Edition, preceding all others. Published seven years later in the United States as *Rage in Heaven*, and basis for the 1941 film noir of the same name directed by W.S. Van Dyke and written for the screen by Christopher Isherwood.

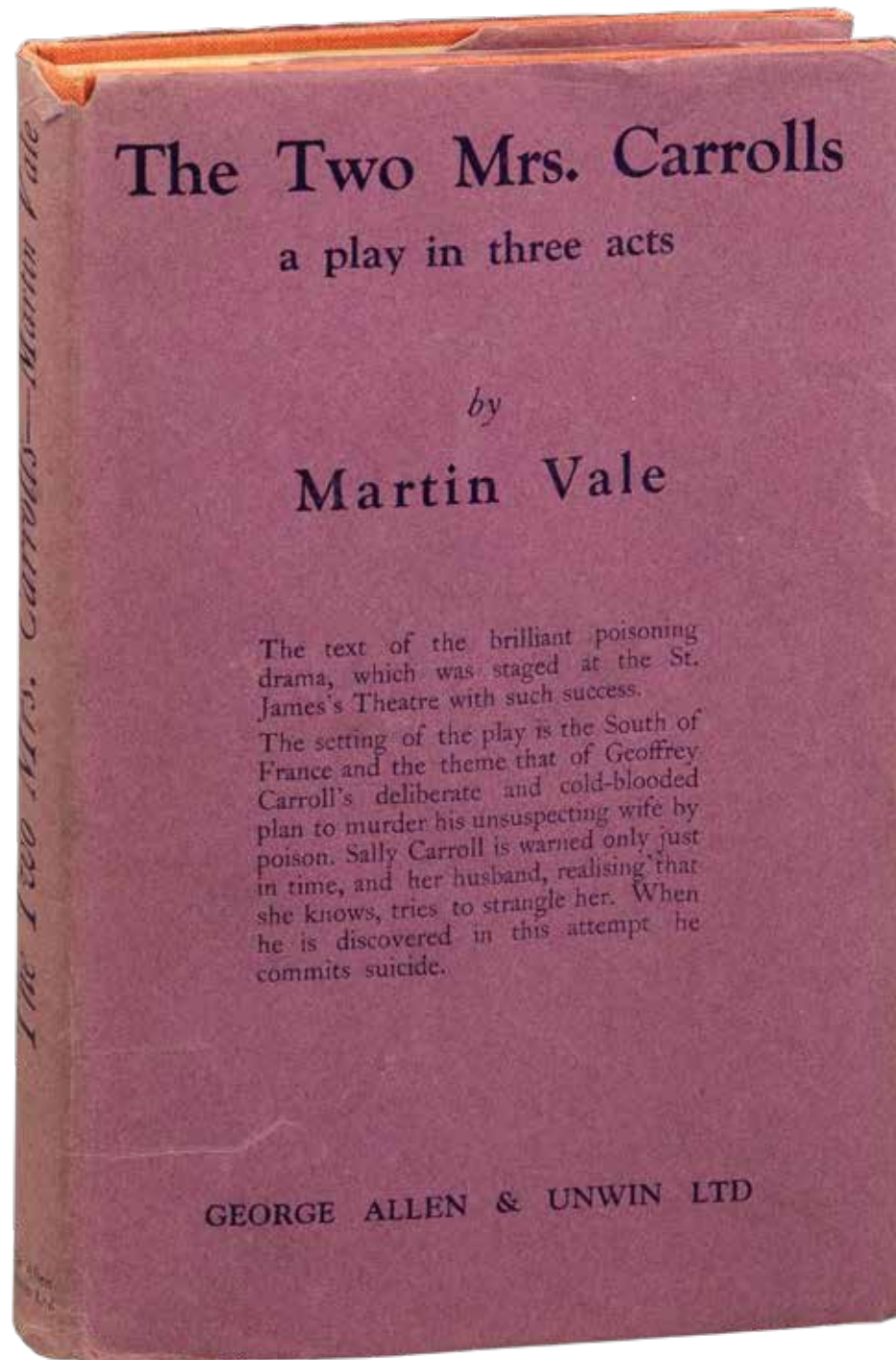
*Robert Montgomery marries Ingrid Bergman, but becomes so obsessed with the idea that she is having*

*an affair with his best friend George Sanders that he kills himself in an attempt to frame Sanders.*

Near Fine in a bright, about Near Fine example of the scarce dust jacket. An exceptional copy.

*The Dark Page*: 1940-1949, p. 150.

**\$2500**



13

**MARTIN VALE**

**The Two Mrs. Carrolls: A Play in Three Acts**

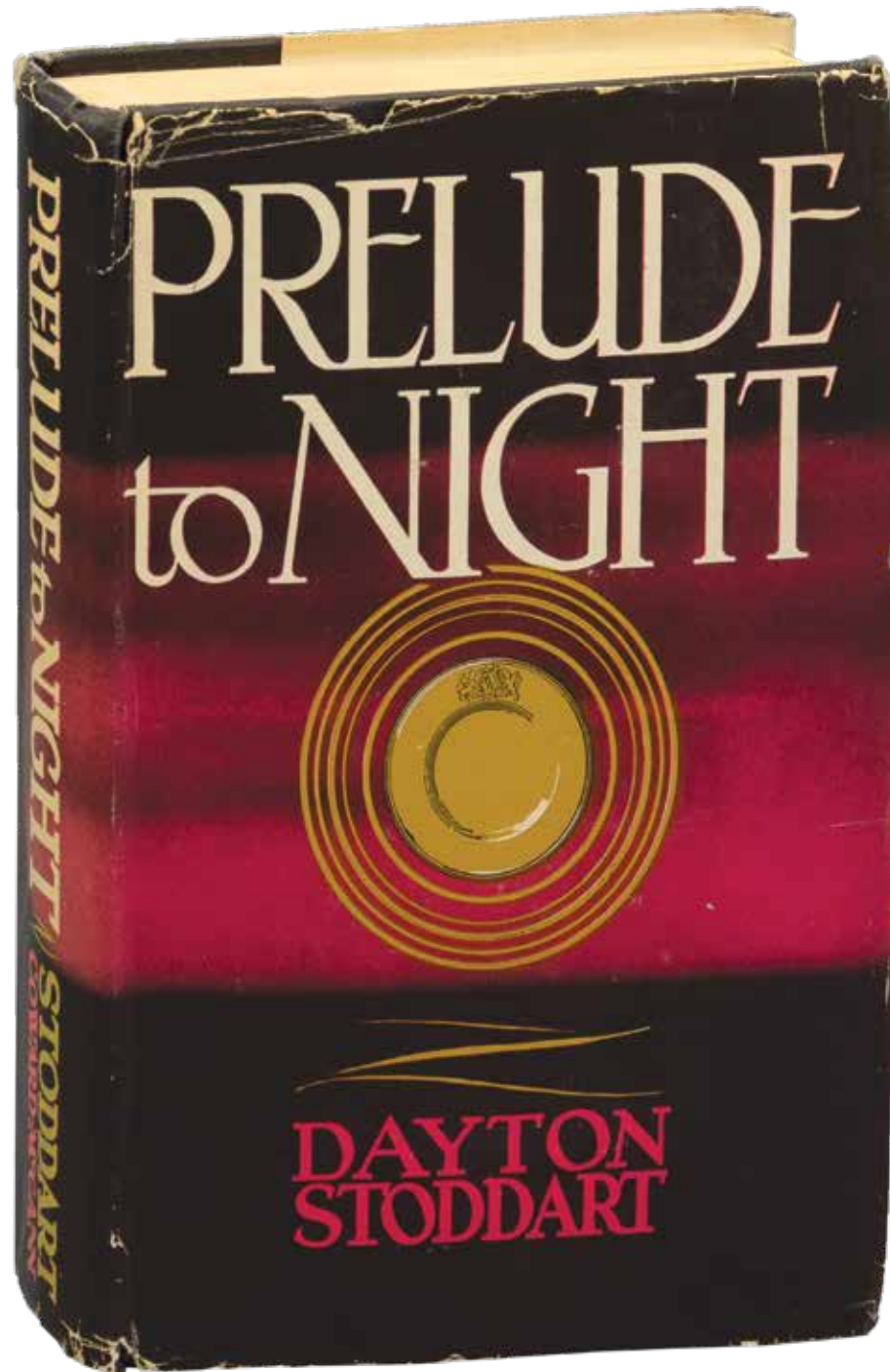
London: George Allen and Unwin, 1936. First UK Edition (and correct first). Basis for the 1947 film noir directed by Peter Godfrey.

*Humphrey Bogart paints a portrait of his first wife, who sickens and eventually dies, after two years of illness. He then marries Barbara Stanwyck, and begins to paint a portrait of her.*

Near Fine in a bright, Near Fine dust jacket. A rare title in jacket, this being the only copy we have ever encountered. In a custom maroon quarter-leather clamshell box.

*The Dark Page: 1940-1949, p. 250.*

**\$2200**



# 14

## DAYTON STODDART Prelude to Night

New York: Coward McCann, 1945. First Edition. Basis for the 1948 film noir *Ruthless*, directed by Edgar G. Ulmer. Rare.

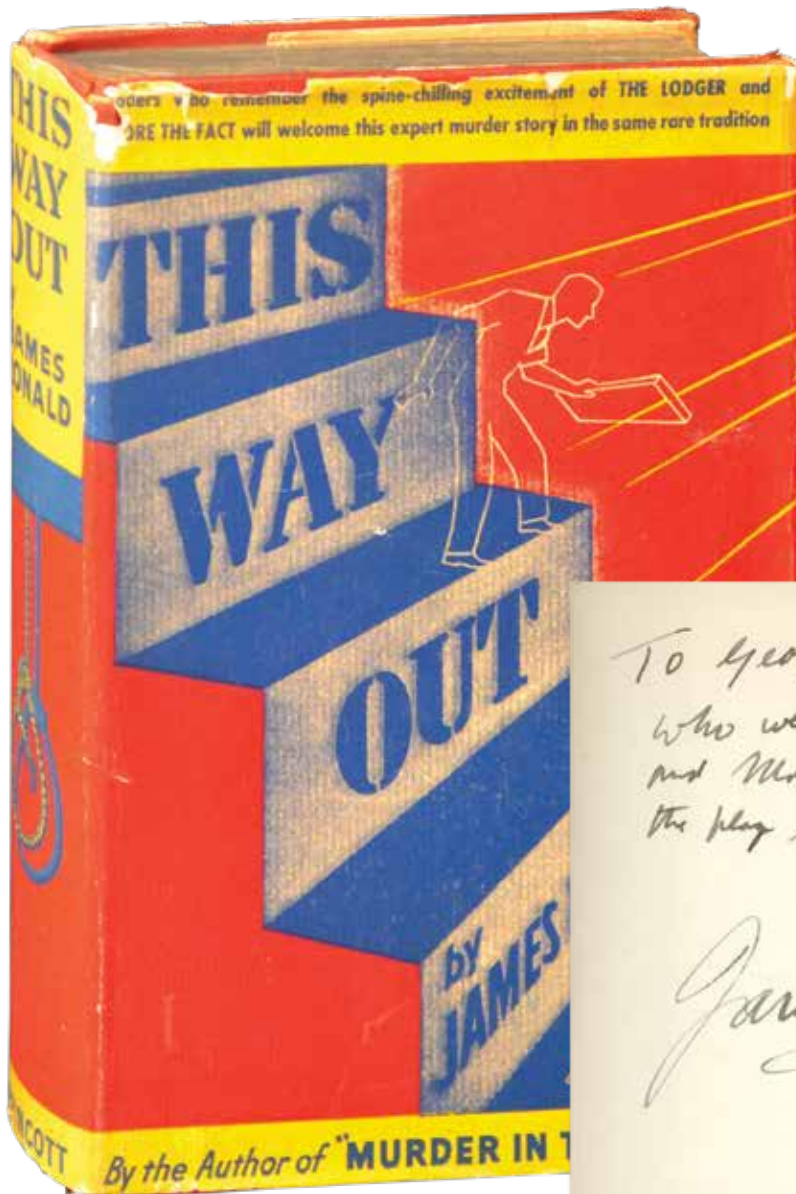
*Zachary Scott is a rags-to-riches wonder whose path to glory is callously paved with the ruin of virtually every person he comes to know.*

Fine in an about Very Good, price-clipped example of the dust jacket. Jacket is bright, with a few small chips at the corners and spine ends, and a couple of short closed tears. Housed in a custom green clamshell box.

*The Dark Page: 1940-1949*, p. 232.

\$1750





To George + Sally - -  
 Who were so good as the Inspector  
 and Mrs Simmons when we did  
 the play in Fairfield.  
 June  
 1942  
 James Ronald

# 15 JAMES RONALD This Way Out

New York: J.B. Lippincott, 1939. First Edition, preceding the UK edition published the same year. Inscribed by the author on the front endpaper: "To George and Sally / Who were so good as the Inspector and Mrs. Simmons when we did the play in Fairfield / June 1942 / James Ronald."

An important historical inscription. The book was published in 1939, and was produced as a local play in Fairfield, CT prior to its adaptation to the screen in 1944. James Ronald lived in Fairfield from 1938-1955, and was apparently involved in the production.

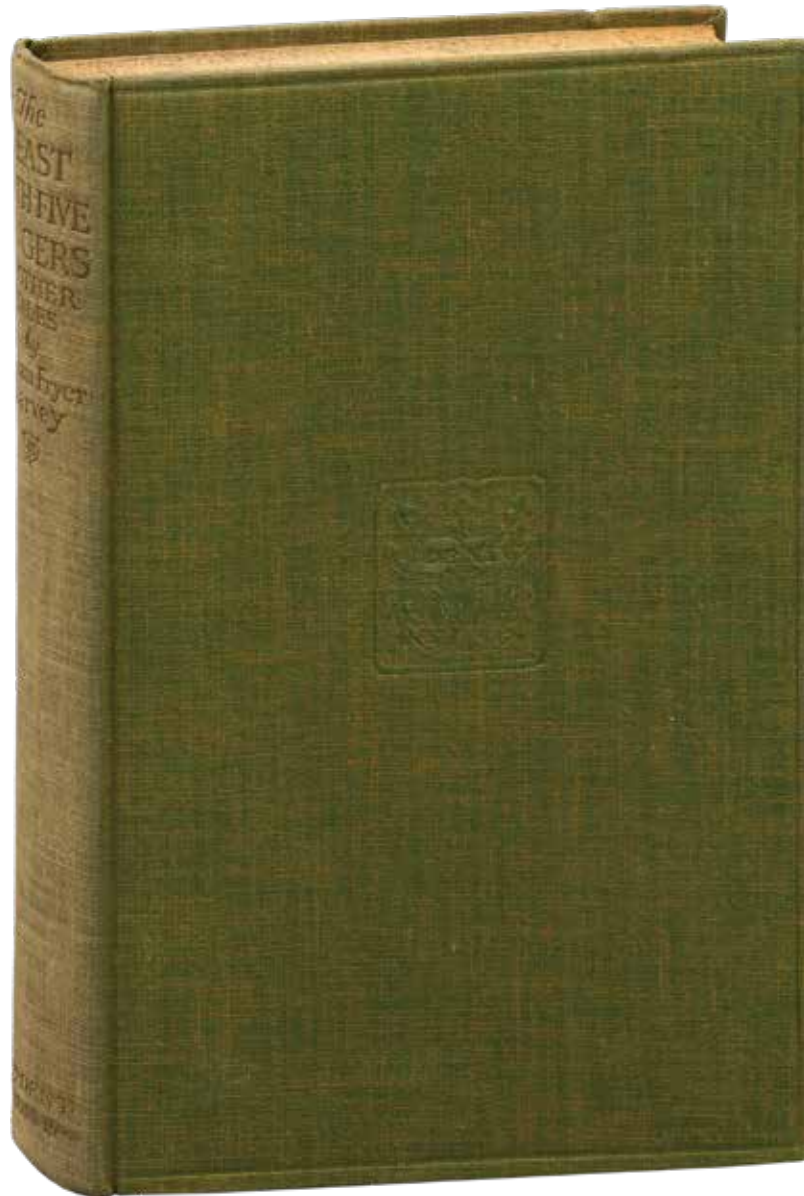
Basis for the 1944 film noir *The Suspect*, directed by Robert Siodmak.

*Charles Laughton arranges for his wife to fall down the stairs and die, but is unfortunately assigned a detective who just won't stop asking questions.*

Very Good in a Very Good plus dust jacket. Spine lean, some fray to the spine ends, and light soil to the boards. Jacket similarly frayed at the crown, otherwise quite bright and clean.

*The Dark Page*: 1940-1949, p. 214.

\$1500



16

**WILLIAM FRYER HARVEY**  
**The Beast with Five Fingers**

London: J.M. Dent, 1928. First Edition, preceding all others. A collection of stories, the title story being the basis for the 1946 film noir.

*In a series of legal turns that involve a last will and testament, Peter Lorre becomes understandably worried when inheritors threaten to sell off his book collection. He cuts off a dead man's hand and uses it to create a seemingly supernatural series of events in order to keep his collection.*

About Fine, lacking the rare dust jacket, with a touch of fading to the backstrip and some offsetting on the endpapers. In a custom green quarter-leather clamshell box.

*The Dark Page: 1940-1949, p. 136.*

**\$750**

# 17 EDWARD PERCY AND REGINALD DENHAM Ladies in Retirement

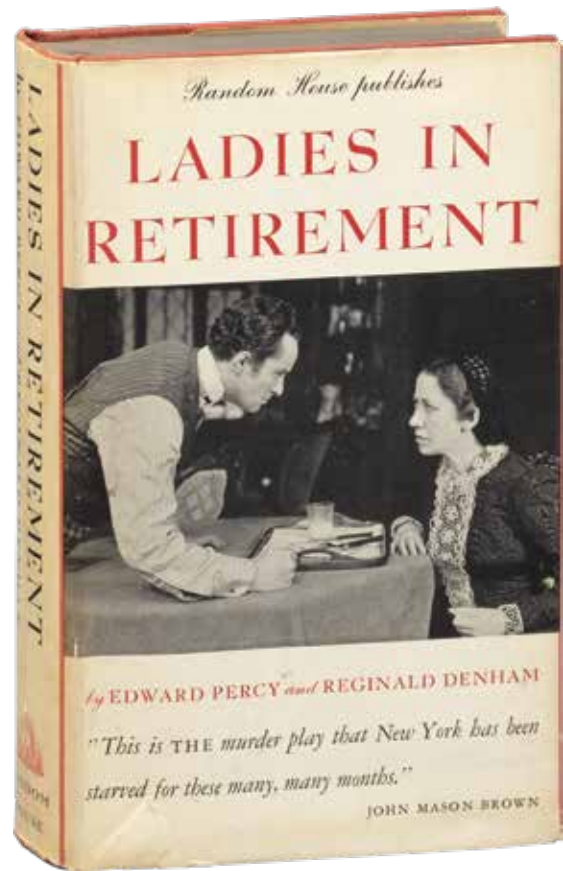
New York: Random House, 1940. First Edition. The uncommon play source for the 1941 film noir directed by Charles Vidor, starring Ida Lupino and Evelyn Keyes. Preceded by an English actor's edition in wrappers, this being the first trade edition and only edition in hardcover.

*Ida Lupino, maid to Isobel Elsom, invites her two rambunctious sisters Elsa Lanchester and Edith Barrett to visit, causing decorum to rapidly break down.*

Near Fine in a lightly rubbed, about Near Fine dust jacket. Jacket has a short closed tear on the bottom left corner of the front panel. In a custom green quarter-leather clamshell box. Scarce.

*The Dark Page*: 1940-1949, p. 204.

\$550



# 18 IRA LEVIN A Kiss Before Dying

New York: Simon and Schuster, 1953. First Edition. Inscribed by the author on the front endpaper: "4/23/89 / To Judy Fremont / With best wishes / Ira Levin."

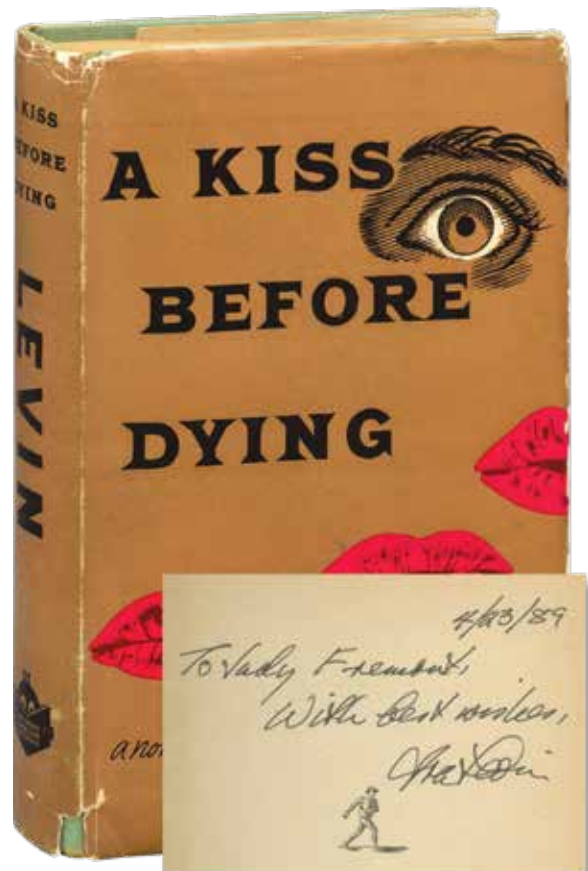
Recipient of the 1954 Edgar Allan Poe Award for Best First Novel. Basis for the 1956 film noir directed by Gerd Oswald. Ira Levin would not write another novel until *Rosemary's Baby* in 1967.

*After finding out his girlfriend Joanne Woodward is pregnant, Robert Wagner pushes her off a building, then spends the rest of the movie trying to get away with it.*

Very Good plus in a bright, Very Good plus dust jacket. Light dampstain on the bottom board edges. Jacket has a few chips at the heel and bottom edge of the rear panel.

*The Dark Page II*: 1959-1965, p. 124.

\$475





19

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

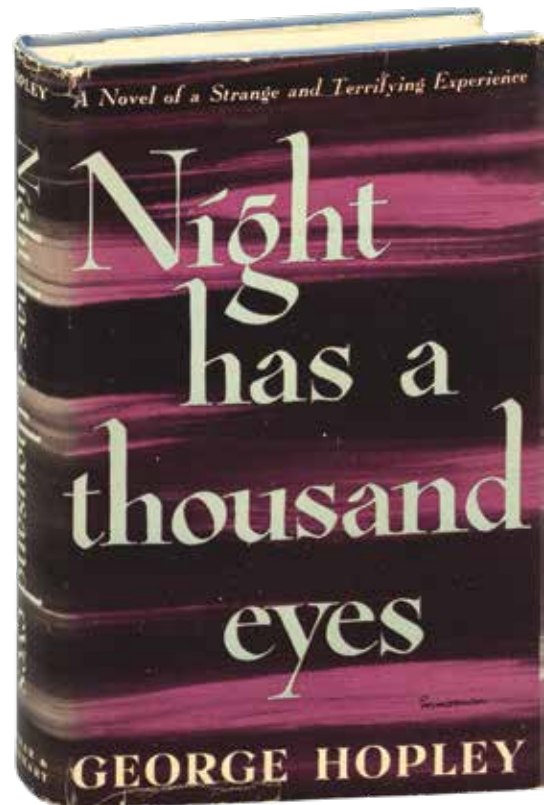
New York: Farrar and Rinehart, 1945. First Edition. Basis for the 1948 film noir starring Edward G. Robinson.

*A young couple come to know Edward G. Robinson, a man claiming to be a clairvoyant who can foresee many things, including death. They begin to use Robinson's abilities to their financial advantage, but soon discover that his ability to predict death is not painting a rosy picture for them.*

Near Fine in a strong Very Good plus, price-clipped dust jacket. Jacket lightly edgeworn, with light fading on the spine as is often found.

*The Dark Page*: 1940-1949, p. 304.

**\$425**



20

**RICHARD BROOKS**  
**The Brick Foxhole**

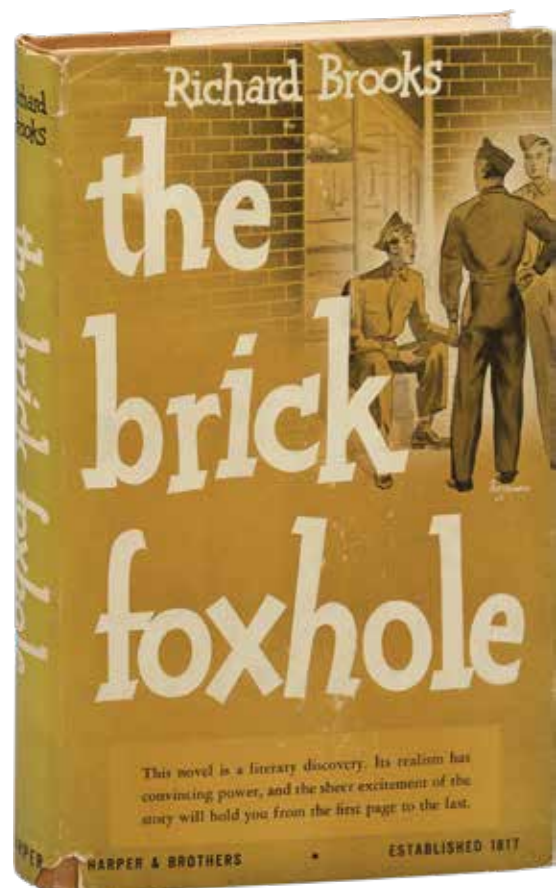
New York: Harper and Brothers, 1945. First Edition. Basis for the 1947 film noir *Crossfire*, directed by Edward Dmytryk and starring Robert Mitchum, Robert Ryan, and Gloria Grahame.

*A group of soldiers become suspects in a murder that turns out to be rooted in antisemitism—a fundamental change from the novel, where the root of the problem was homophobia, unfilmable in 1945.*

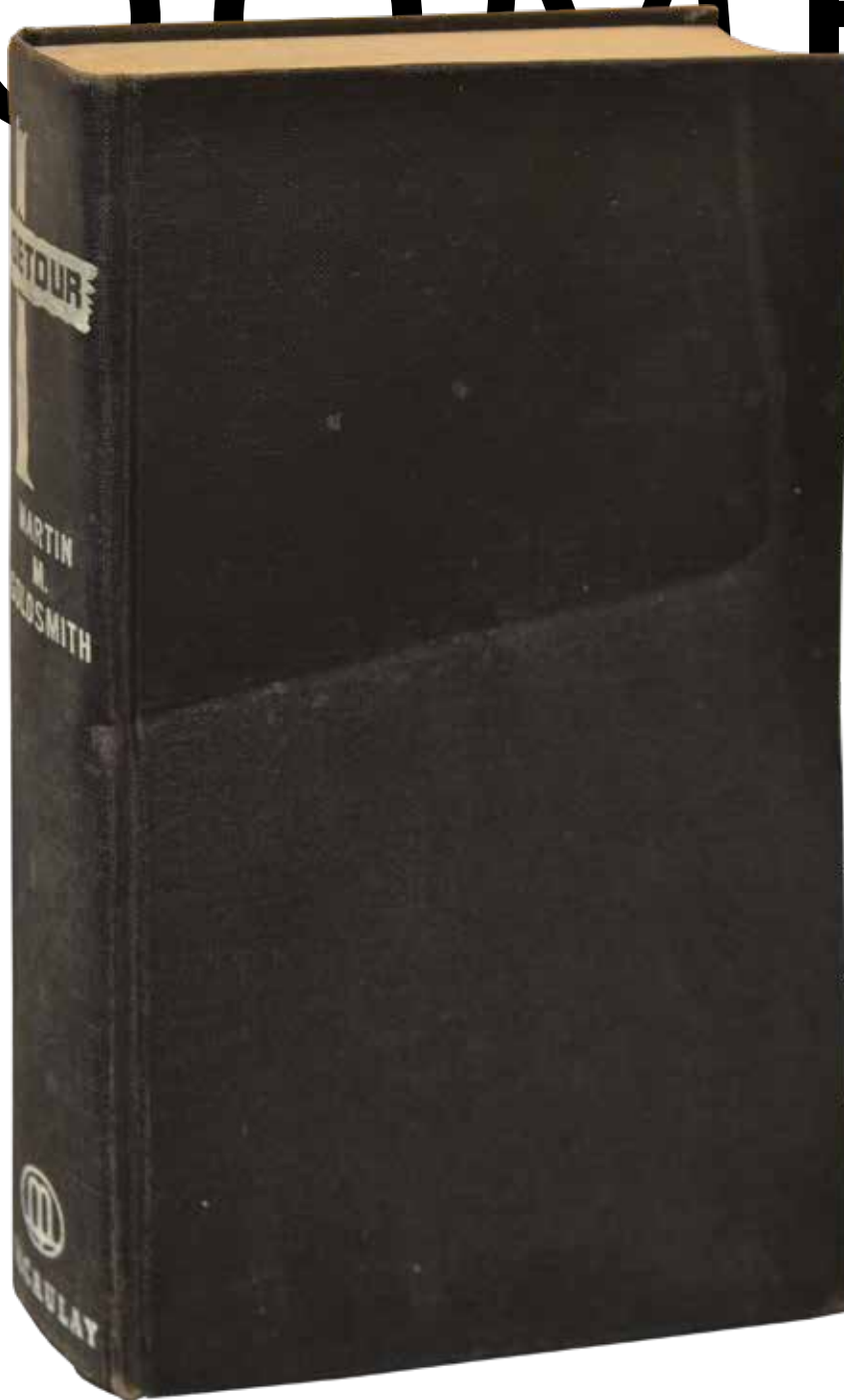
About Fine in a Very Good dust jacket. Jacket is lightly rubbed, with a small chip at the bottom left corner of the front panel and a couple of short closed tears on the top edge of the rear panel.

*The Dark Page*: 1940-1949, p. 34.

**\$325**



# DOOMED



21

**MARTIN M. GOLDSMITH**  
**Detour**

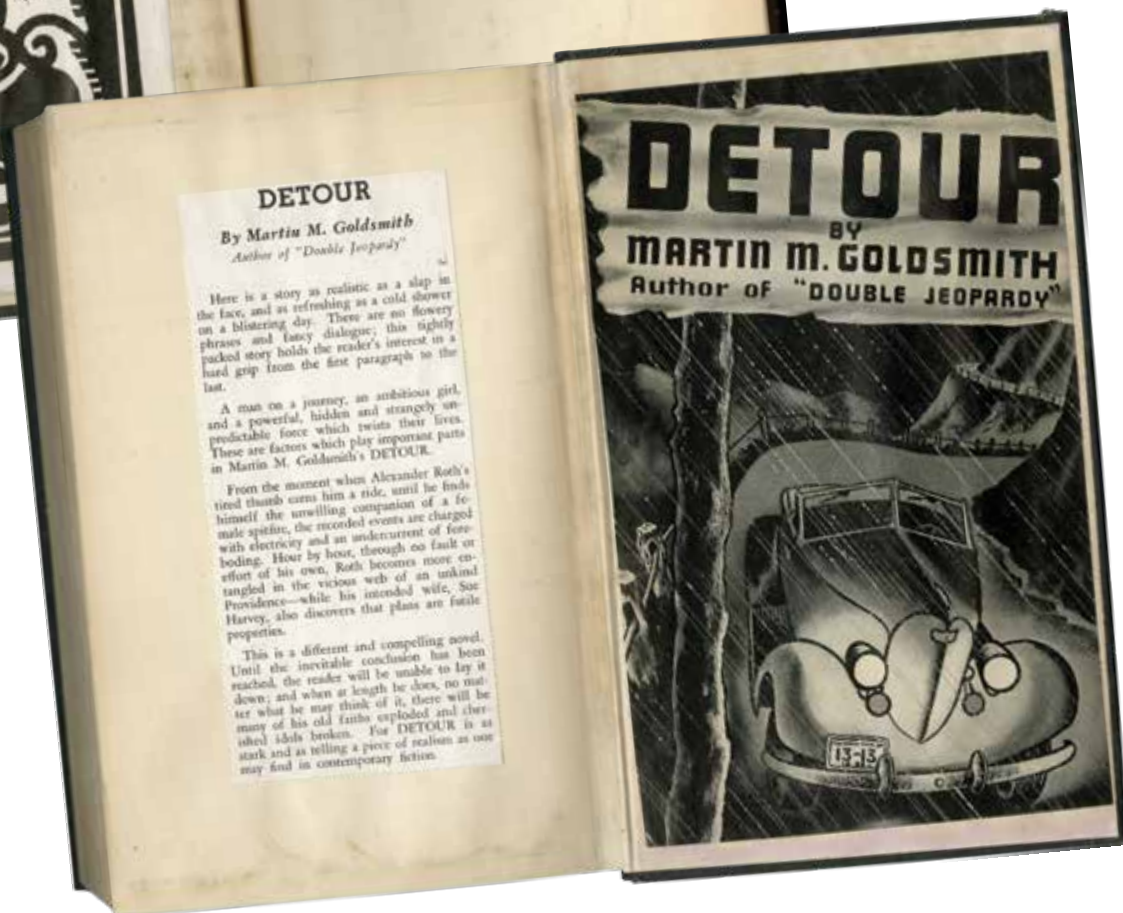
New York: Macaulay, 1939. First Edition. Association copy, inscribed by the author in the year and month of publication to fellow screenwriter Walter C. Roberts: "January 3rd 1939 / To Walter C. Roberts / In friendship and as a belated Xmas gift. / Your friend / Martin M. Goldsmith."

Front panel and front flap of the rare dust jacket tipped onto the rear endpapers, presumably by

Roberts, with Roberts' name and Paramount Pictures address in holograph ink noted on the front pastedown, and Roberts' bookplate affixed to same.

Walter C. Roberts was a dialogue director for Paramount beginning in the 1930s, working mostly uncredited on Westerns and war movies, his most important known credit being his work on the revisionist Western *Warlock* in 1959.

# DOOMED



Among the earliest inscriptions we have ever encountered, having only seen one other dated in the month of publication. Basis for Edgar Ulmer's cornerstone 1945 film noir, for which Goldsmith also wrote the screenplay some six years after this copy was inscribed.

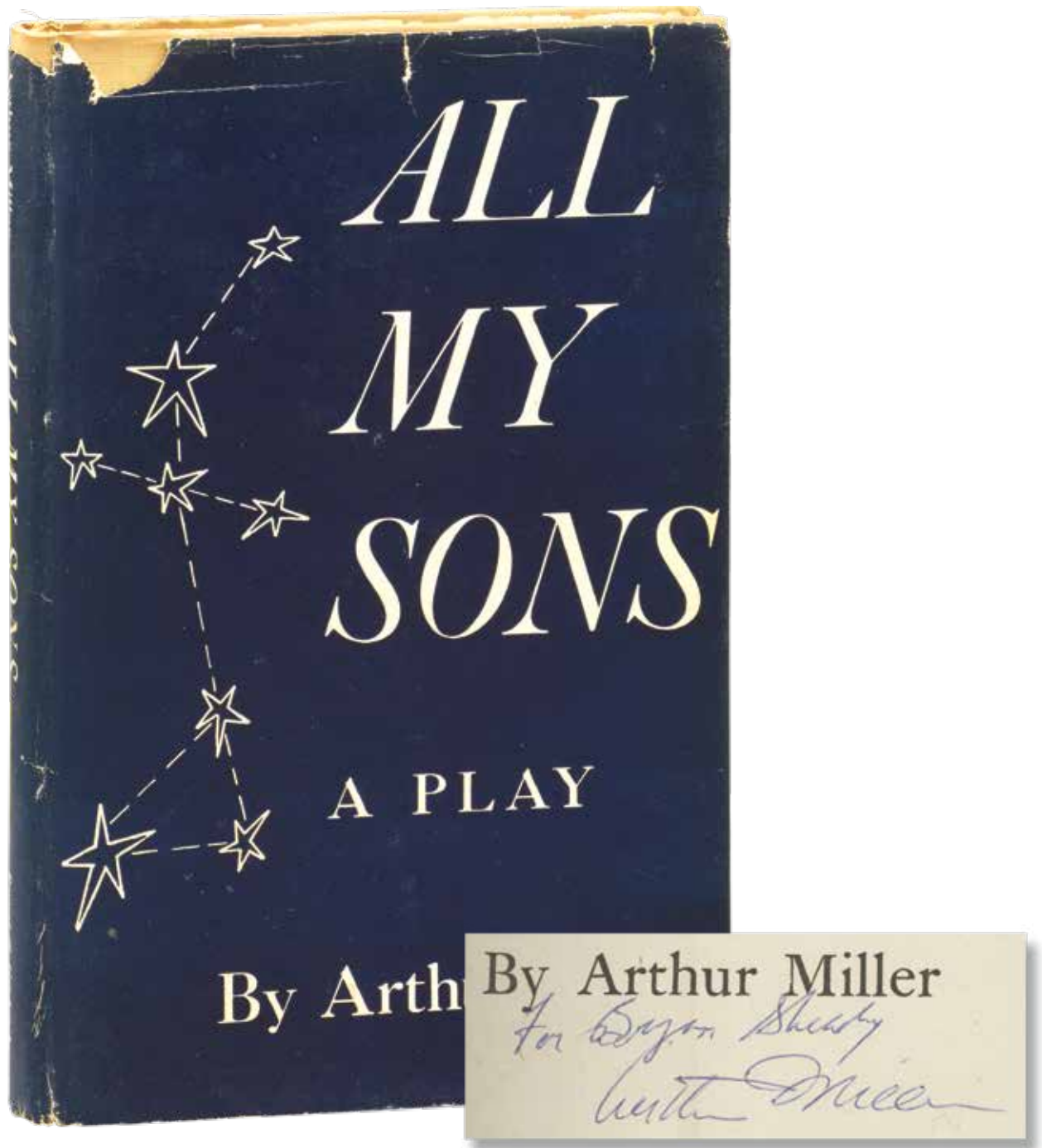
*A penniless musician hitchhikes from the east coast to the west coast, and on the way becomes innocently embroiled with a ruthless femme fatale.*

Very Good plus overall, lacking the dust jacket (apart from its owner's appropriation noted above). The book was issued with both a smooth and rough cloth, and the boards of this copy are roughly split evenly between the two, likely a production error where the smooth finish was not completely applied.

*The Dark Page: 1940-1949, p. 112.*

**\$3750**





22

**ARTHUR MILLER****All My Sons**

New York: Reynal and Hitchcock, 1947. First Edition. Inscribed by Arthur Miller on the title page: "For Bryan Sheahy / Arthur Miller."

The author's first play, winner of two Tony Awards for Best Author and Best Director, and basis for the 1948 film noir.

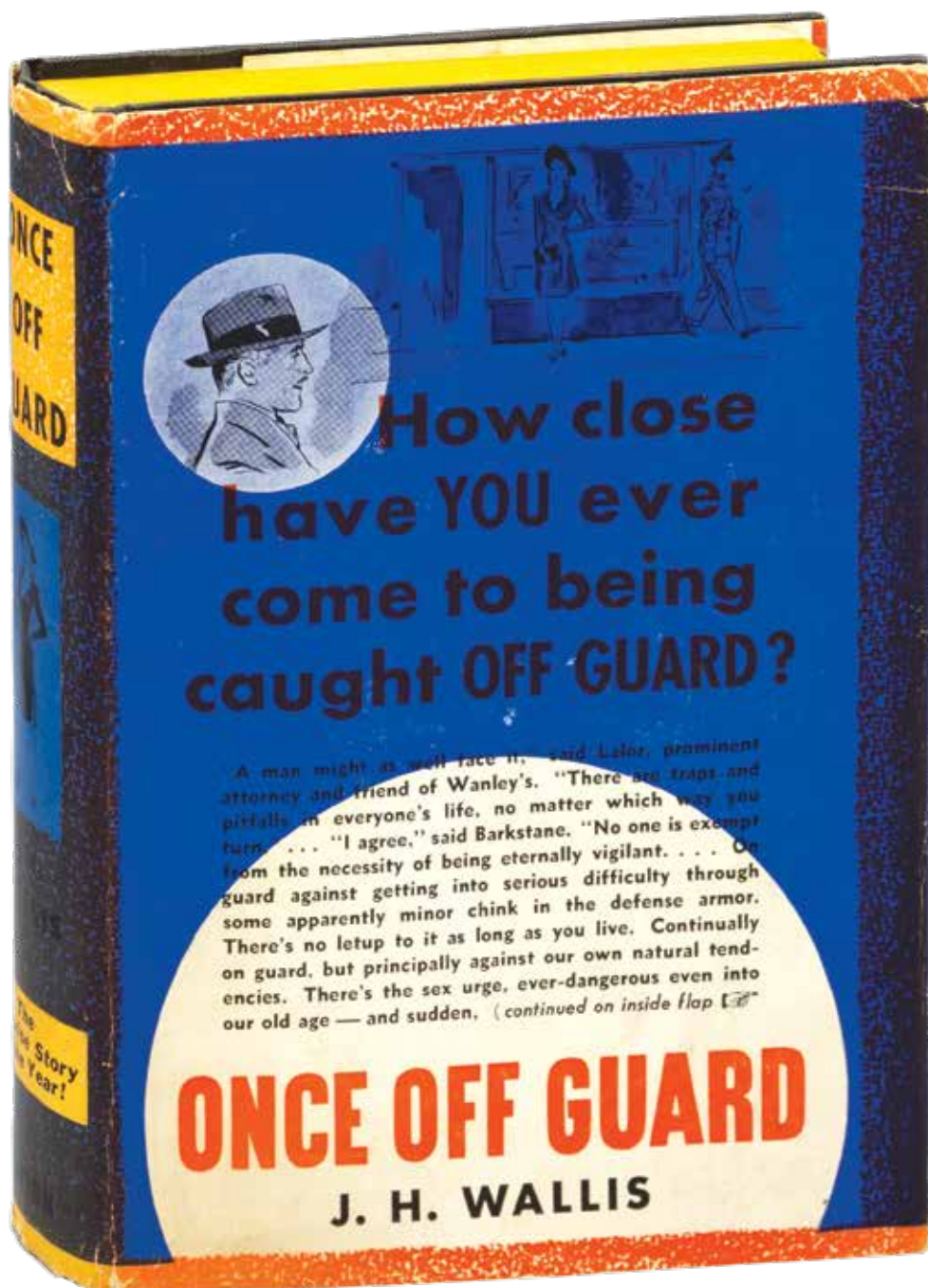
*Burt Lancaster faces unbearable anger and shame when he discovers that his father, Edward G. Robinson, knowingly supplied defective airplane parts to the*

*US military during World War II, resulting in many deaths—including his brother's.*

Very Good plus in a Very Good or better dust jacket. Boards lightly rubbed, with offsetting and faint soil on the endpapers. Jacket has small chips on the spine ends and corners, and a lightly toned rear panel.

*The Dark Page: 1940-1949, p. 198.*

**\$3750**



## 23 J.H. WALLIS Once Off Guard

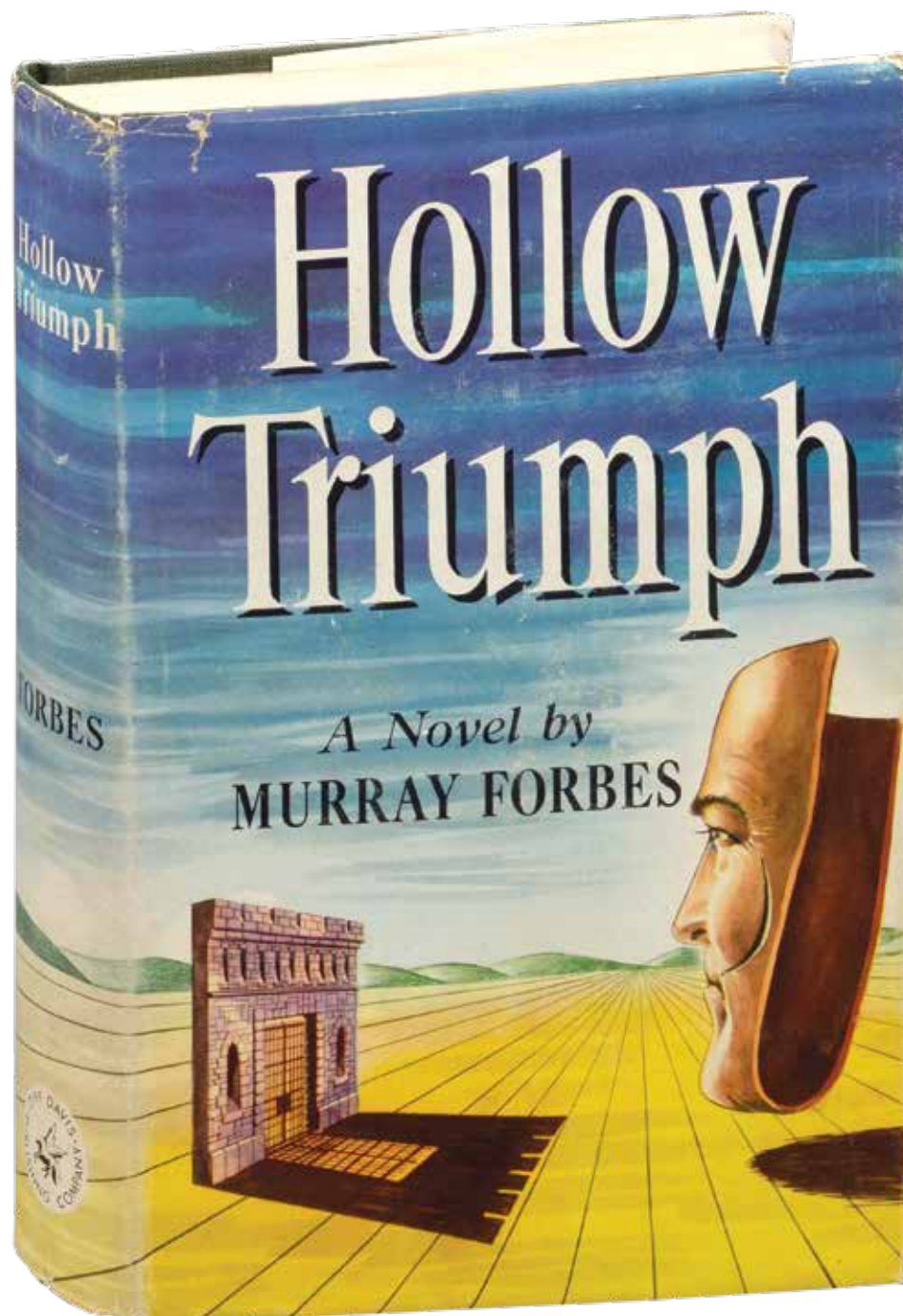
New York: E.P. Dutton, 1942. First Edition. Basis for the 1944 film noir *Woman in the Window*, directed by Fritz Lang.

*Businessman Edward G. Robinson is inextricably involved in a criminal scheme involving a femme fatale, culminating in his death...only to wake up in the library of his men's club.*

Very Good plus in a bright, Very Good plus dust jacket. Jacket has no loss, only a small amount of creasing at a couple of corners and a touch of fading to the spine panel. Rare in jacket. In a custom maroon quarter-leather clamshell box.

*The Dark Page*: 1940-1949, p. 254.

\$3500



## 24 MURRAY FORBES Hollow Triumph

Chicago and New York: Ziff-Davis, 1946. First Edition. The only novel by radio personality Murray Forbes, basis for the classic 1948 film noir (better known today under its UK title, *The Scar*).

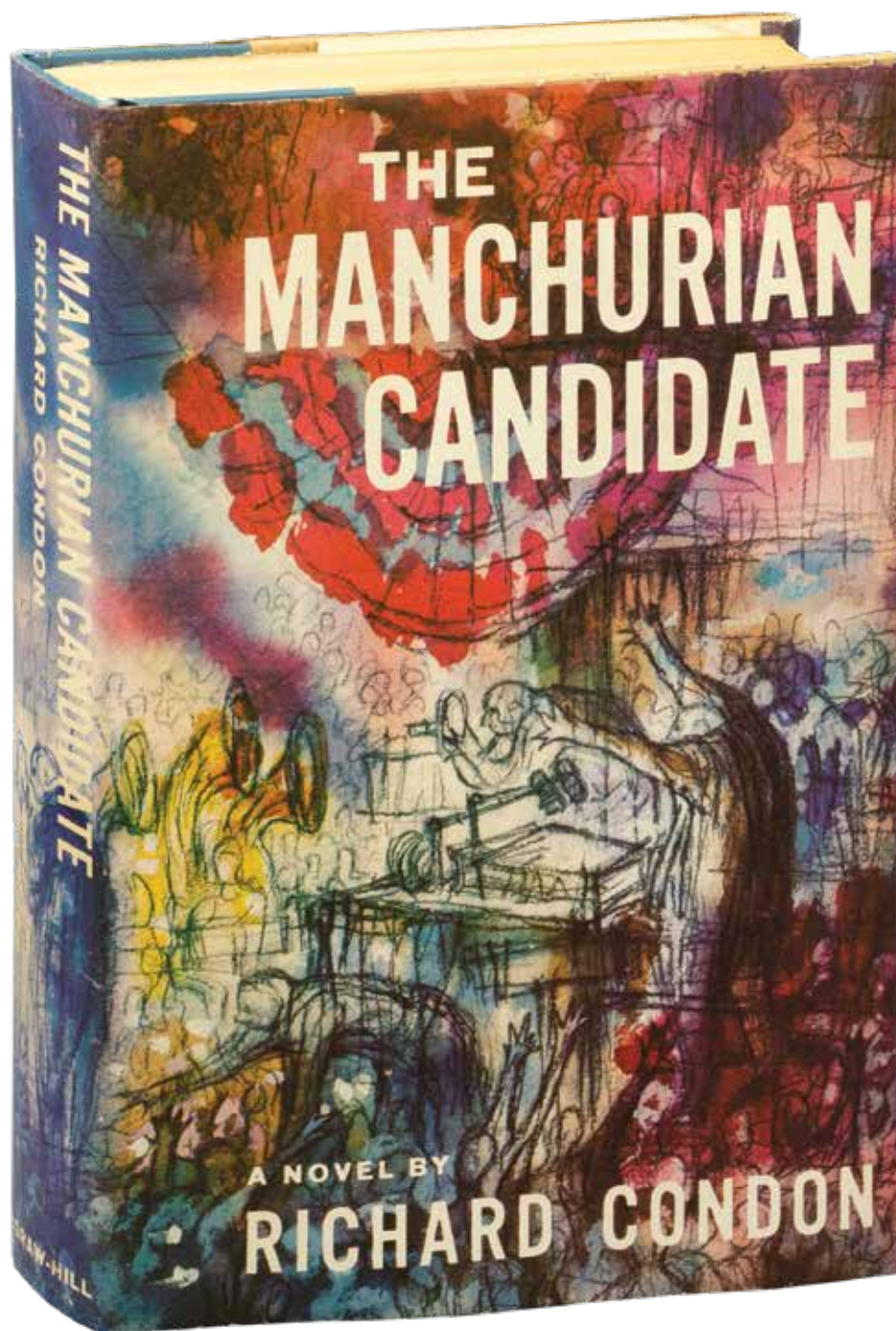
*Released from prison, Paul Henreid discovers that he is a dead ringer for a wealthy psychoanalyst with a beautiful secretary—and begins to make plans for a better life.*

Fine in a strong Very Good plus dust jacket. Contemporary owner name on the front endpaper. Jacket is quite bright, with no fading, and only a bit of rubbing on the extremities and a few short closed tears to note. In a custom green clamshell box.

*The Dark Page: 1940-1949, p. 106.*

**\$1750**





25

**RICHARD CONDON**  
**The Manchurian Candidate**

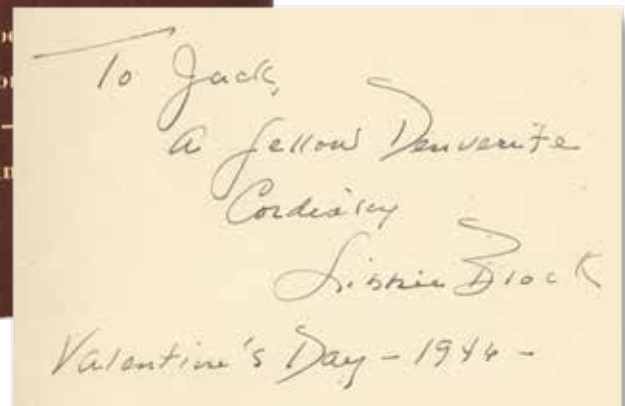
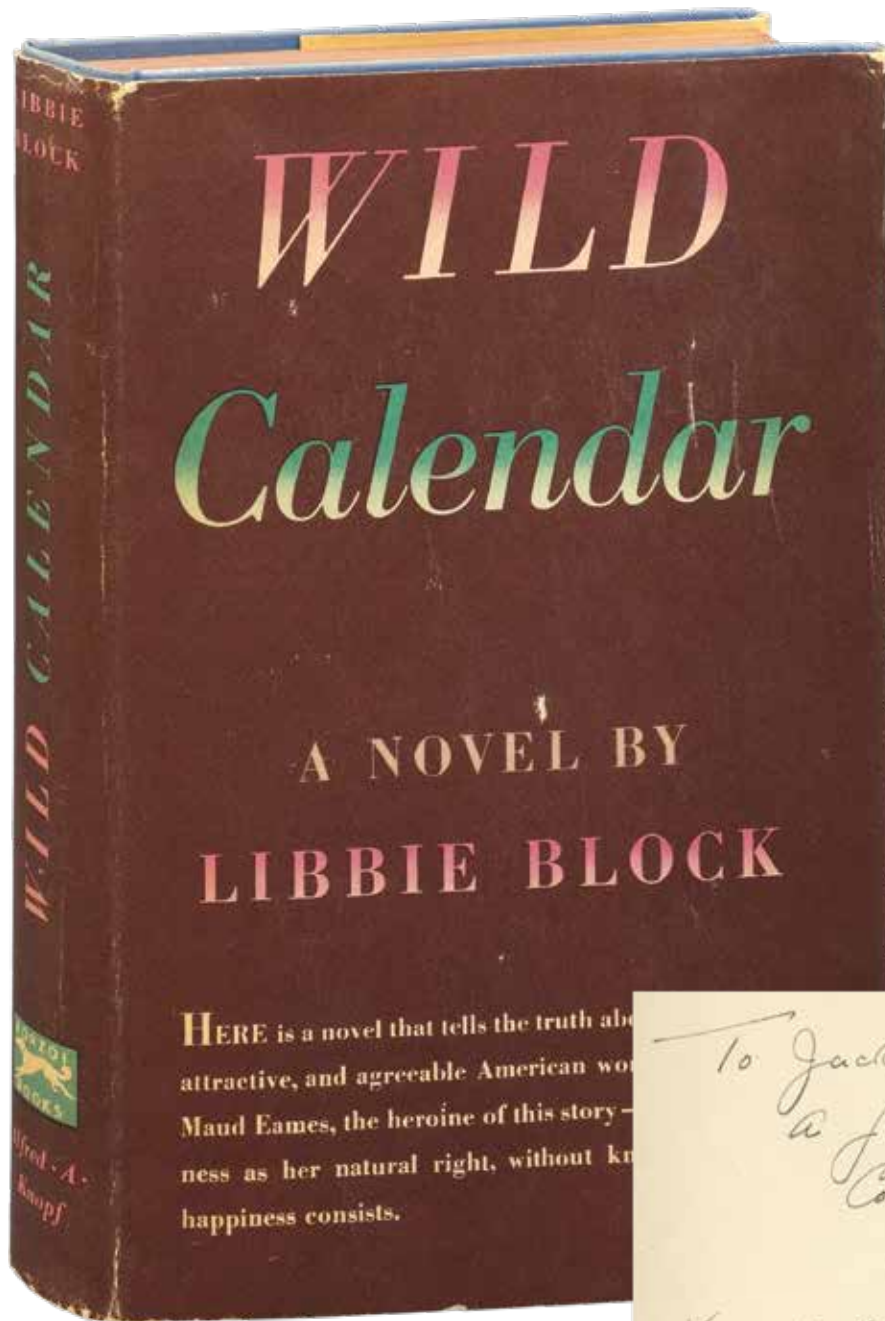
New York: McGraw-Hill, 1959. First Edition. Binding variant B (no priority), with beige speckled boards and quarter bound in blue cloth. Basis for the 1962 film noir directed by John Frankenheimer.

*Laurence Harvey, a victim of psychological experiments during his time as a prisoner of war, is unaware that he has been programmed to assassinate the President of the United States.*

Fine in a bright, Fine dust jacket. A title that has always been difficult to find in pristine condition. In a custom green clamshell box.

*The Dark Page II: 1950-1965, p. 36.*

**\$1500**



26

**LIBBIE BLOCK**  
**Wild Calendar**

New York: Alfred A. Knopf, 1946. First Edition. Inscribed in the year of publication on the front endpaper: "To Jack / A fellow Denverite / Cordially [sic] / Libbie Block / Valentine's Day 1946."

The author's first novel. Basis for the 1949 film *Caught*, directed by Max Ophuls.

*Charm school graduate Barbara Bel Geddes marries deranged alcoholic Robert Ryan (a thinly veiled Howard Hughes), soon deciding she wants to leave him for*

*well-adjusted pediatrician James Mason—but forgets to mention to Mason that she is still married.*

Near Fine in an about Near Fine dust jacket. Tiny owner name stamp on the front and rear pastedowns. Detached rear jacket flap neatly repaired along the verso with cello tape.

*The Dark Page: 1940-1949, p. 26.*

**\$850**



## 27 JAMES GUNN Deadlier than the Male

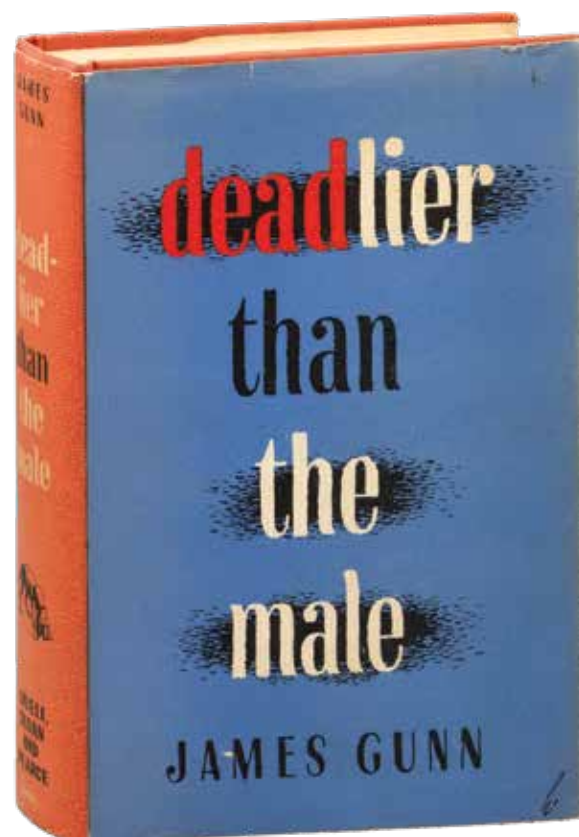
New York: Duell, Sloan, and Pearce, 1942. First Edition. Basis for the 1947 film noir *Born to Kill*, directed by Robert Wise.

*Femme fatale Claire Trevor meets first class slimeball Lawrence Tierney, and it's love at first sight.*

About Fine in an about Fine dust jacket. Aside from a touch of toning to the jacket spine panel, a spectacular copy. In a custom green clamshell box.

*The Dark Page*: 1940-1949, p. 126.

\$1100



## 28 NIVEN BUSCH The Furies

New York: Dial Press, 1948. First Edition. Basis for the 1950 Western directed by Anthony Mann, starring Barbara Stanwyck, Wendell Corey, and Walter Huston—one of the few American Westerns that qualifies as film noir.

*Barbara Stanwyck introduces noir to the American West, using only a horse and a pair of scissors.*

Near Fine in a bright, Very Good plus dust jacket. Book has a single small tape shadow at the top left corner of the front board, corresponding to a shadow in the same spot on the jacket verso, otherwise bright and clean. Jacket very lightly rubbed and creased at some corners, with a single closed tear at the top rear panel.

*The Dark Page II*: 1959-1965, p. 26.

\$350





# EAST COA

29

**CHARLES JACKSON**  
**The Lost Weekend**

New York: Farrar and Rinehart, 1944. First Edition. Inscribed by the author in the year of publication to Chicago artist Arthur Anderson: "Thank you for your interest in the book / These things mean much to me. / With best wishes from Charlie Jackson / March 3 '44." Early inscriptions by Charles Jackson are uncommon, particularly on this title.

Basis for the 1945 film noir directed by Billy Wilder. Jackson's book was an overnight success, and the author went on to become an iconic spokesman for Alcoholics Anonymous, being one of the first to expand the scope of AA to discussion of drug use.

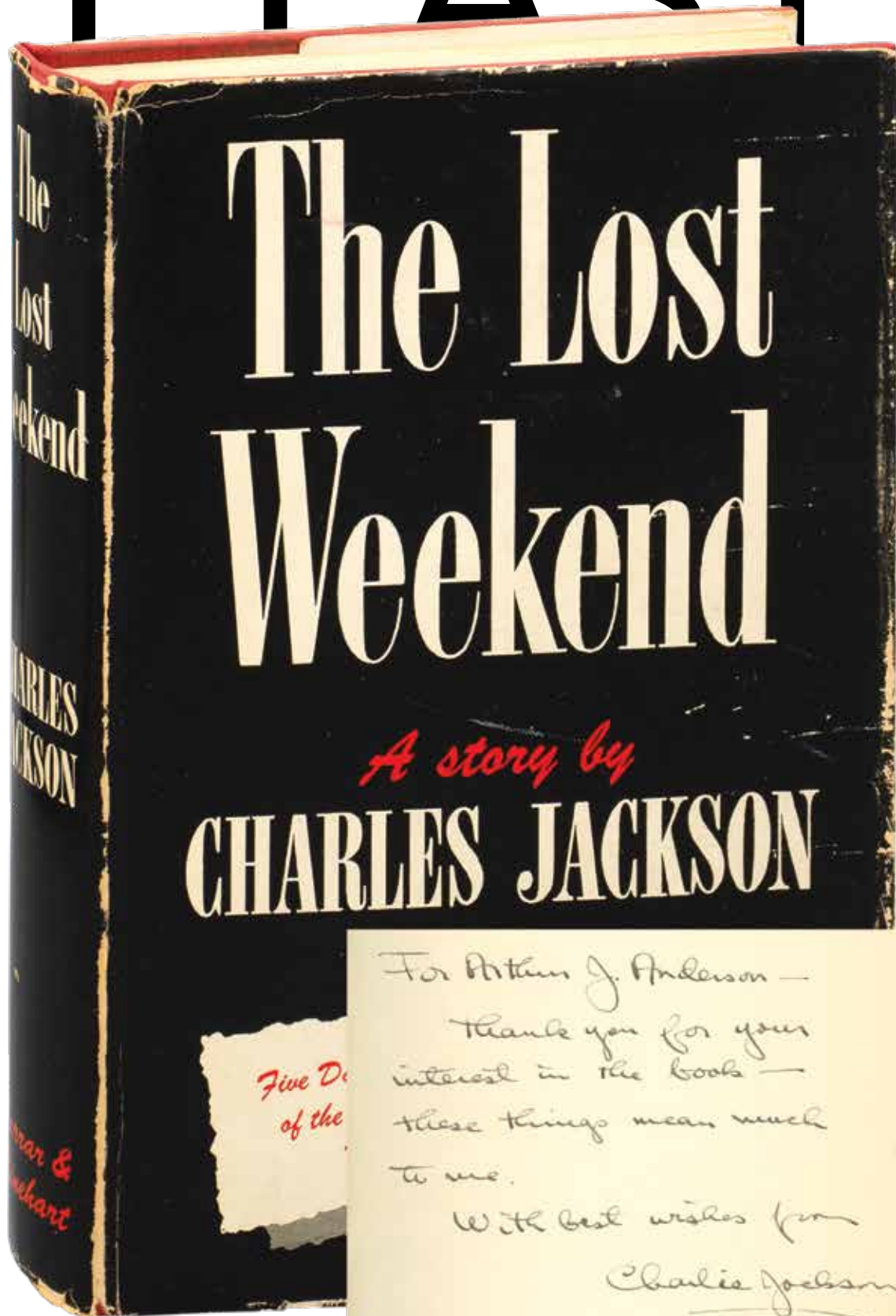
*In the performance of his career, Ray Milland drinks his way through the streets of New York, and no one can stop him.*

Fine in an about Near Fine dust jacket. The easily worn jacket is rubbed along hinges and flap fold, with just a few nicks at the crown, otherwise quite bright and clean. In a custom maroon quarter-leather clamshell box.

*The Dark Page: 1940-1949, p. 168.*

**\$1850**

ST FAST C



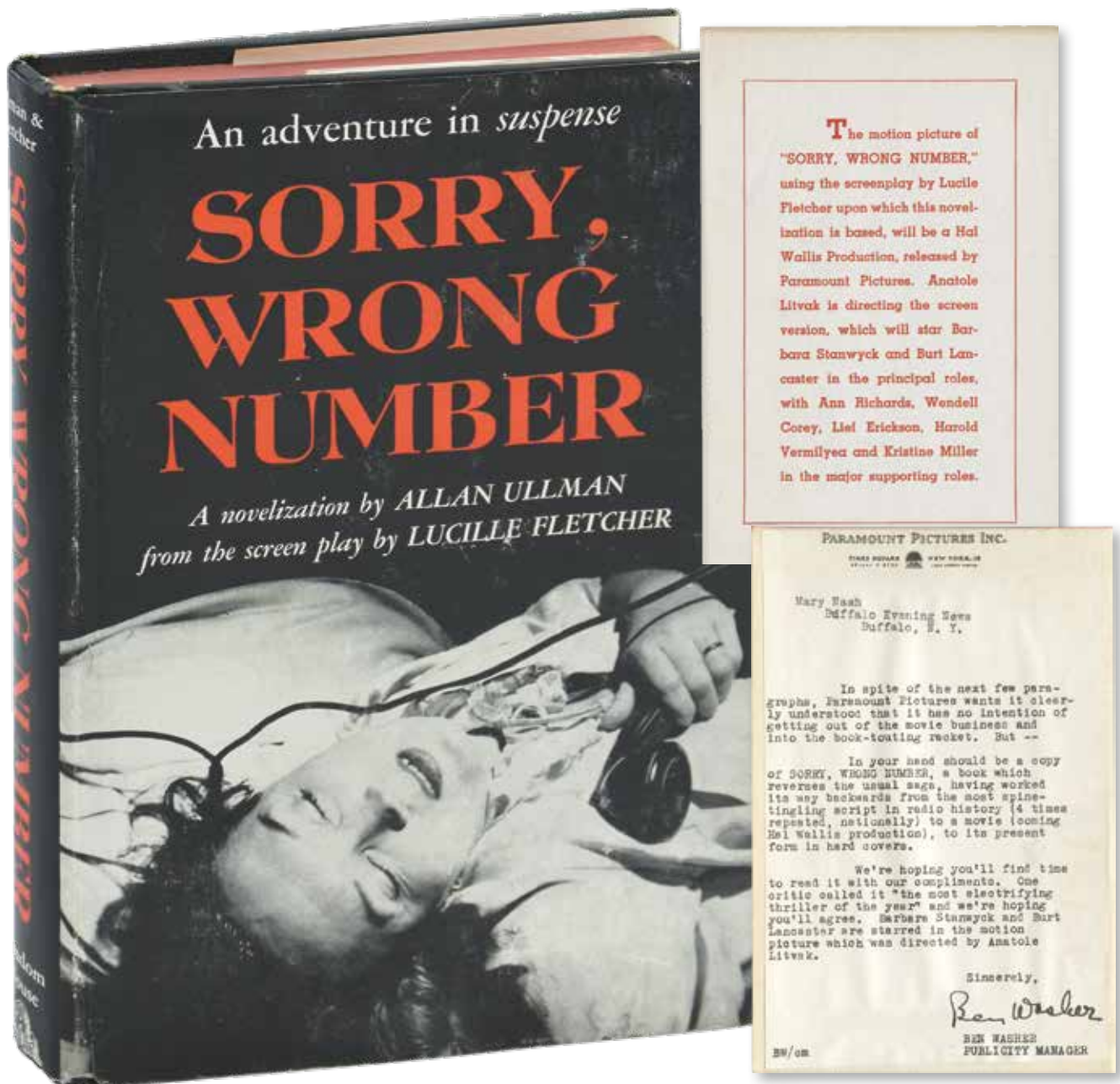
For Arthur J. Anderson —

Thank you for your  
interest in the book —  
these things mean much  
to me.

With best wishes from

Charles Jackson

March 3 '44



## 30 LUCILLE FLETCHER AND ALLAN ULLMAN Sorry, Wrong Number

New York: Random House, 1948. First Edition. Review copy, with a publisher's review slip laid in. Affixed to the front pastedown is a typed note signed, on Paramount Pictures letterhead, from producer Ben Washer to actress Mary Nash, describing how the film adaptation is reflected in the book, and how it differs from the radio play that preceded it.

The only published book source for the 1948 film noir directed by Anatole Litvak, based on the 1943 radio play by Lucille Fletcher. The novelization, based

on Fletcher's screenplay, was published just prior to the film's release.

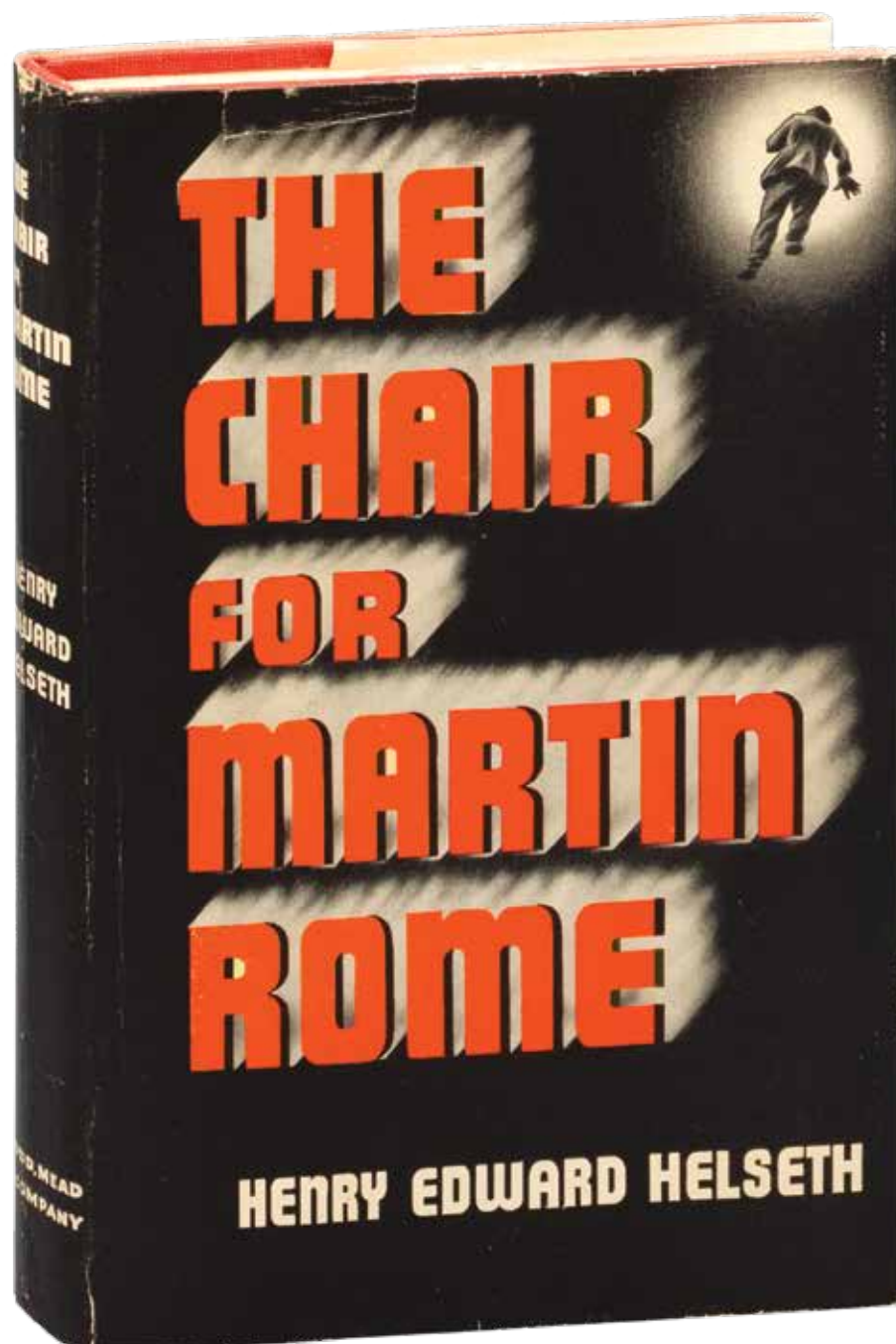
*Hypochondriac Barbara Stanwyck, bed-ridden in a Manhattan apartment, discovers that her Big Pharma husband Burt Lancaster wants her dead.*

About Near Fine in a Near Fine dust jacket.

*The Dark Page: 1940-1949, p. 102.*

**\$1850**





31

**HENRY EDWARD HELSETH**  
**The Chair for Martin Rome**

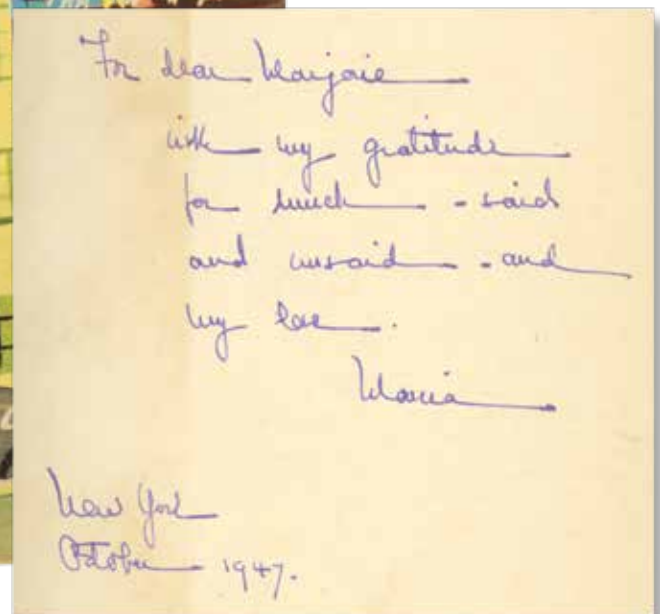
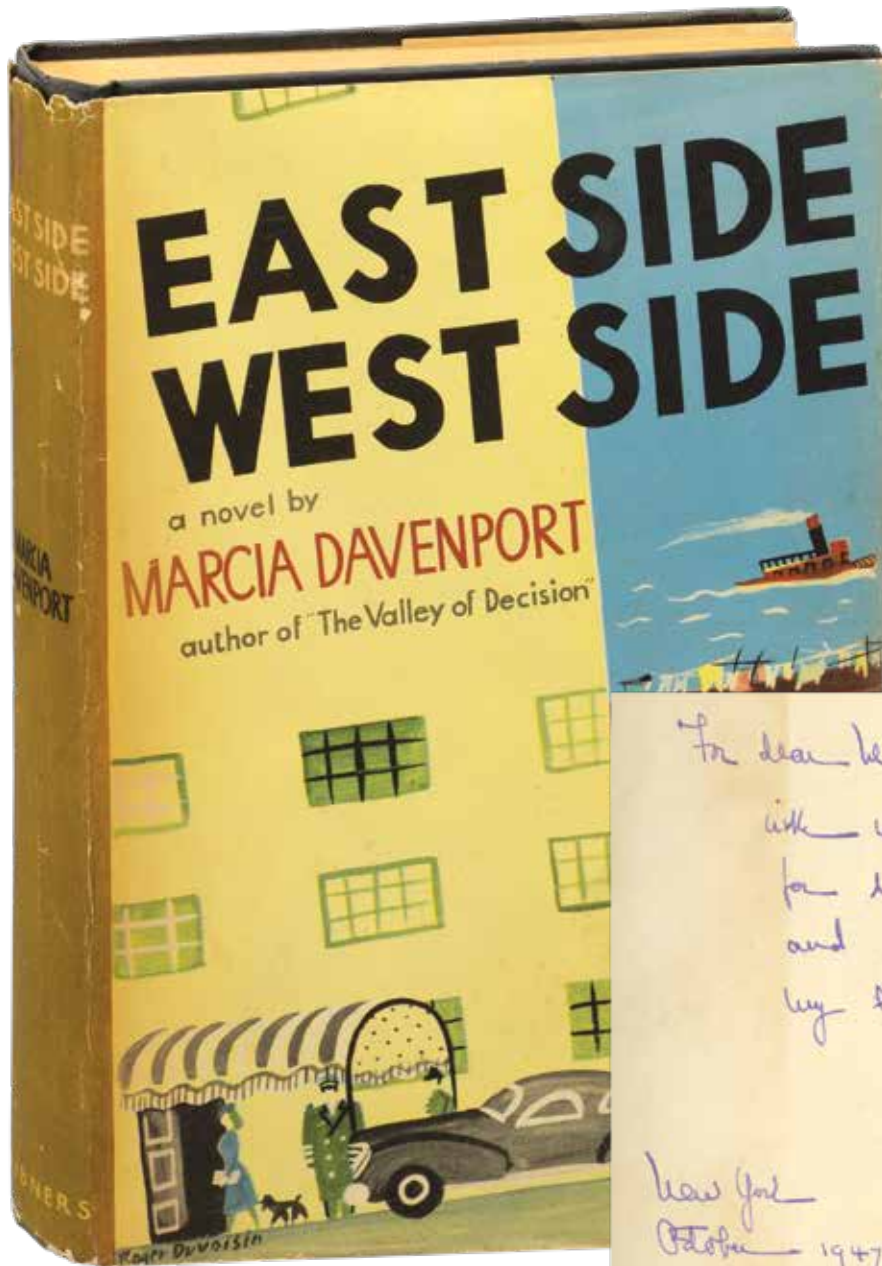
New York: Dodd, Mead, 1947. First Edition. Basis for the 1948 film noir directed by Robert Siodmak, starring Victor Mature and Shelley Winters. An exceptional copy of a rare title.

*Mobster Richard Conte, hospitalized after a police shootout, encounters his childhood pal Victor Mature, now a cop. Bound for the electric chair, Conte escapes the hospital to go on a murderous rampage, and Mature must stop him.*

Near Fine in a bright, about Near Fine dust jacket. Jacket with a faint vertical crease and a touch of rubbing at the crown, along with a few tiny closed tears. In a custom green clamshell box.

*The Dark Page: 1940-1949, p. 140.*

**\$1500**



## 32 MARCIA DAVENPORT East Side, West Side

New York: Charles Scribner's Sons, 1947. First Edition. Inscribed in the year of publication by Marcia Davenport to fellow author Marjorie Kinnan Rawlings: "For dear Marjorie / with my gratitude for much said and unsaid, and my love / Marcia / New York / October 1947."

A superb association between two significant women writers of the 1940s. Basis for the 1949 film noir directed by Mervyn LeRoy.

*It's Grand Hotel on noir steroids when Barbara Stanwyck finds out hubby James Mason is cheating on her with (who else) Ava Gardner. Ava winds up dead and things get strange.*

Near Fine in a Very Good plus dust jacket. Jacket is lightly edgeworn, with light toning and a single vertical crease on the spine panel. In a custom green quarter-leather clamshell box.

*The Dark Page: 1940-1949, p. 74.*

**\$1250**

## 33 GEORGES DE LA FOUCHARDIÈRE

### La Chienne

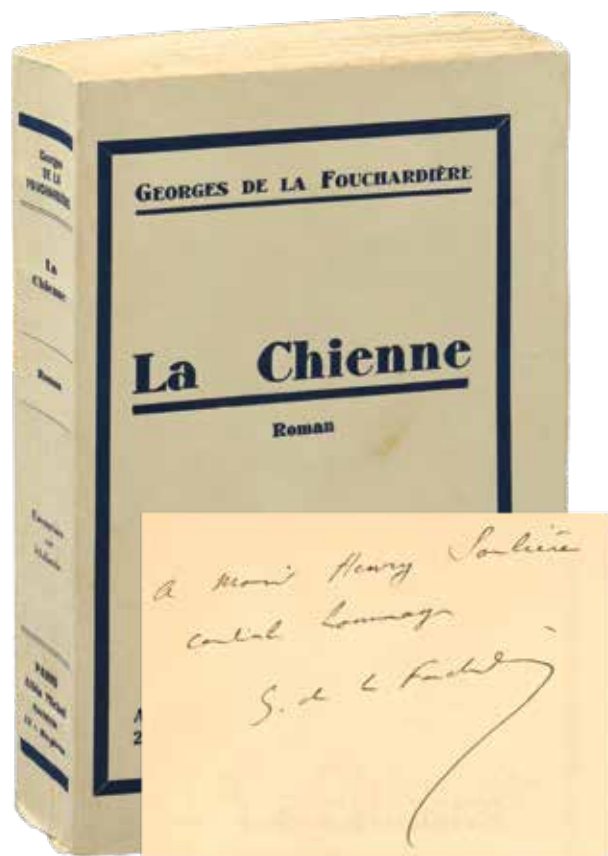
Paris: Albin Michel, 1930. First French Edition, and correct first. Inscribed by author Georges de la Fouchardière on the front endpaper: "À Monsieur Henry Soulière / Cordial hommage / G. de la Fouchardière." ("To Mr. Henry Soulière / Respectfully / G. de la Fouchardière.") The large paper edition, one of 40 copies (this being No. 31) printed on Hollande paper.

*Henpecked husband Edward G. Robinson, whose only joy in life is being able to paint, falls for an elaborate con orchestrated by Joan Bennett and her boyfriend Dan Duryea, wherein they convince him he is a great artist.*

Basis for two superb films: director Jean Renoir's *La Chienne* (1931), and the American film noir classic, *Scarlet Street* (1945), directed by Fritz Lang and starring Edward G. Robinson, Joan Bennett and Dan Duryea.

Very Good plus in perfect-bound wrappers. Slight lean and roll, with brief wear at the bottom edge of the rear wrapper.

\$1250



## 34 SIDNEY KINGSLEY

### Detective Story

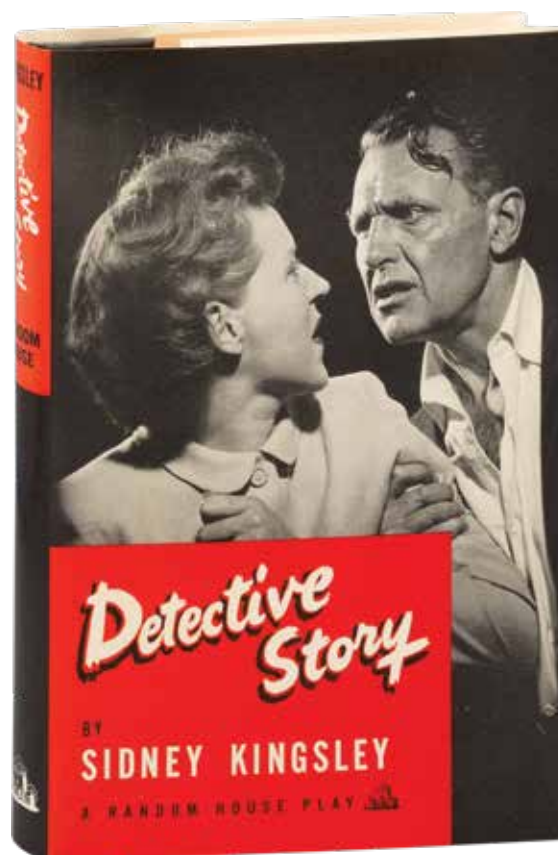
New York: Random House, 1949. First Edition. Basis for the blistering 1951 film noir directed by William Wyler.

*In something of a dark blueprint for Barney Miller, contemptuous and angry police detective Kirk Douglas becomes convinced that doctor George Macready is performing illegal abortions, resulting in the deaths of a number of women.*

Fine and unread in a Fine dust jacket. A pristine copy, spine coloring a deep red, with none of the fading almost always encountered.

*The Dark Page II: 1959-1965, p. 114.*

\$650





# GOTHIC G

## 35 PATRICK HAMILTON Hangover Square

London: Constable, 1941. First UK Edition (and correct first). Lengthily inscribed in the year of publication by the author (although attributed to Henderson, apparently a Hamilton nickname) across the entire half-title page: "From Henderson / to / Quarles / the dirty / blusterer, swaggerer, vapourer, waisterer, brawler, fanfaron, braggart [etc.]; bully, terrorist, rough: Mohock, Mohawk: drawcourier, swashbuckler, Captain Bobadil, Sir Lucius O'Trigger, Thraso, Pistol, Parolles, Bombardier, Furioso, Hector, Chrononhotonthologos / jingo: desperado, dare-devil, fire-eater; fury [etc.] (violent person) 173; rowdy / putty; frig; Sir Oracle, dogmatist, doctrinaire, jack-in-office: saucebox, malapert, jackanapes, minx: / bantam-cock. / 2nd September 1941."

Basis for the classic 1945 film noir directed by John Brahm.

*Laird Cregar, in a stunning final performance, is a famed composer who has a chronic habit of slipping into a demented second personality and murdering the next person who crosses his path. Interestingly, the filmmakers chose to transpose the book's then-present-day setting of the late 1930s to that of 19th century Edwardian London, resulting in a look that is an unexpected counterpart to Hamilton's Gaslight.*

Near Fine in a fresh, Near Fine dust jacket. The only jacketed copy we have ever encountered, after years of searching. Rare, particularly inscribed. In a custom maroon quarter-leather clamshell box.

*The Dark Page: 1940-1949, p. 130*

**\$12,500**

OTHELLO GOT

HANGOVER  
SQUARE

PATRICK  
HAMILTON

# HANGOVER SQUARE



by

PATRICK  
HAMILTON

STABLE



From Henderson

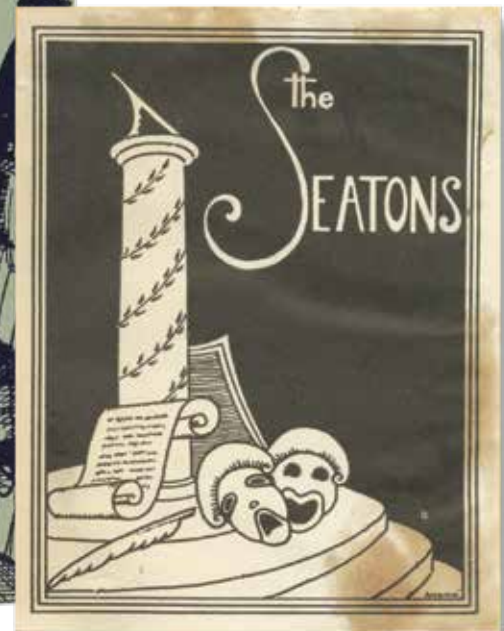
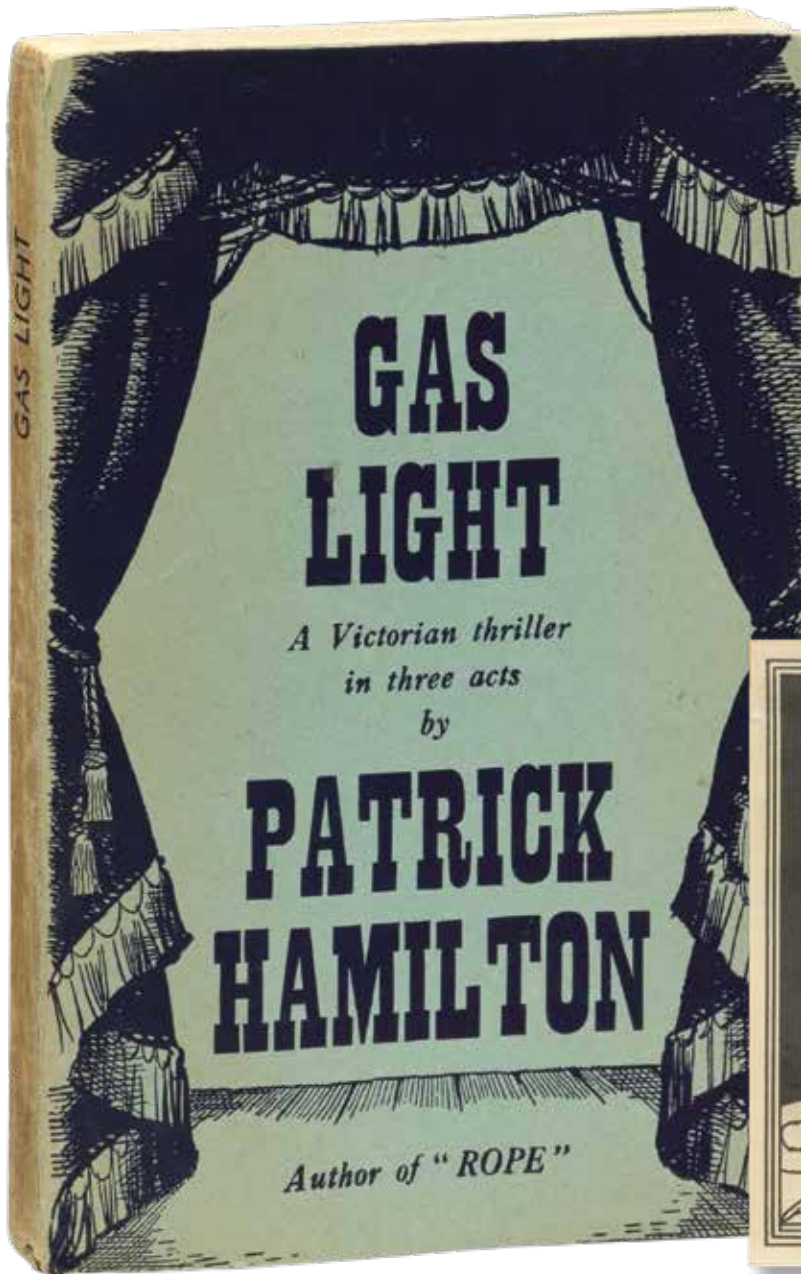
to

Quarles,

the dirty

blunderer, swaggers, sapsucker,  
vintner, brawler, fanfaron,  
brogue & bull, baronet,  
rough: Mohock, Mohawk; dracuncul  
swamp buckler, Captain Boboant,  
Sir Lucius O' Toiggar, Thraso,  
Pistol, Patallah, Bombardier  
Furroto, Hscho, Chronophotontologon  
Jingo: desperado, classical,  
faw-cules; fudy, we (resistant  
patron) 173; humble  
putty; fang; Sir O-sack,  
dogmatist, doctorman,  
jack-in-office; saucebox,  
malaprop, jack-anakes, minx;  
bam-faw-cork.

2nd Feb 1894.



36

**PATRICK HAMILTON**  
Gaslight

London: Constable, 1939. First Edition. Theater director George Seaton's copy, with his bookplate tipped-in on the front endpaper, and a tipped-in notice from Samuel French (as issued) regarding fees for amateur representation.

Basis for the 1940 British film starring Anton Walbrook, followed by the definitive 1944 film noir version directed by George Cukor. Quite literally the origin of the colloquialism "gaslighting," a technique used by abusive and controlling relationship partners.

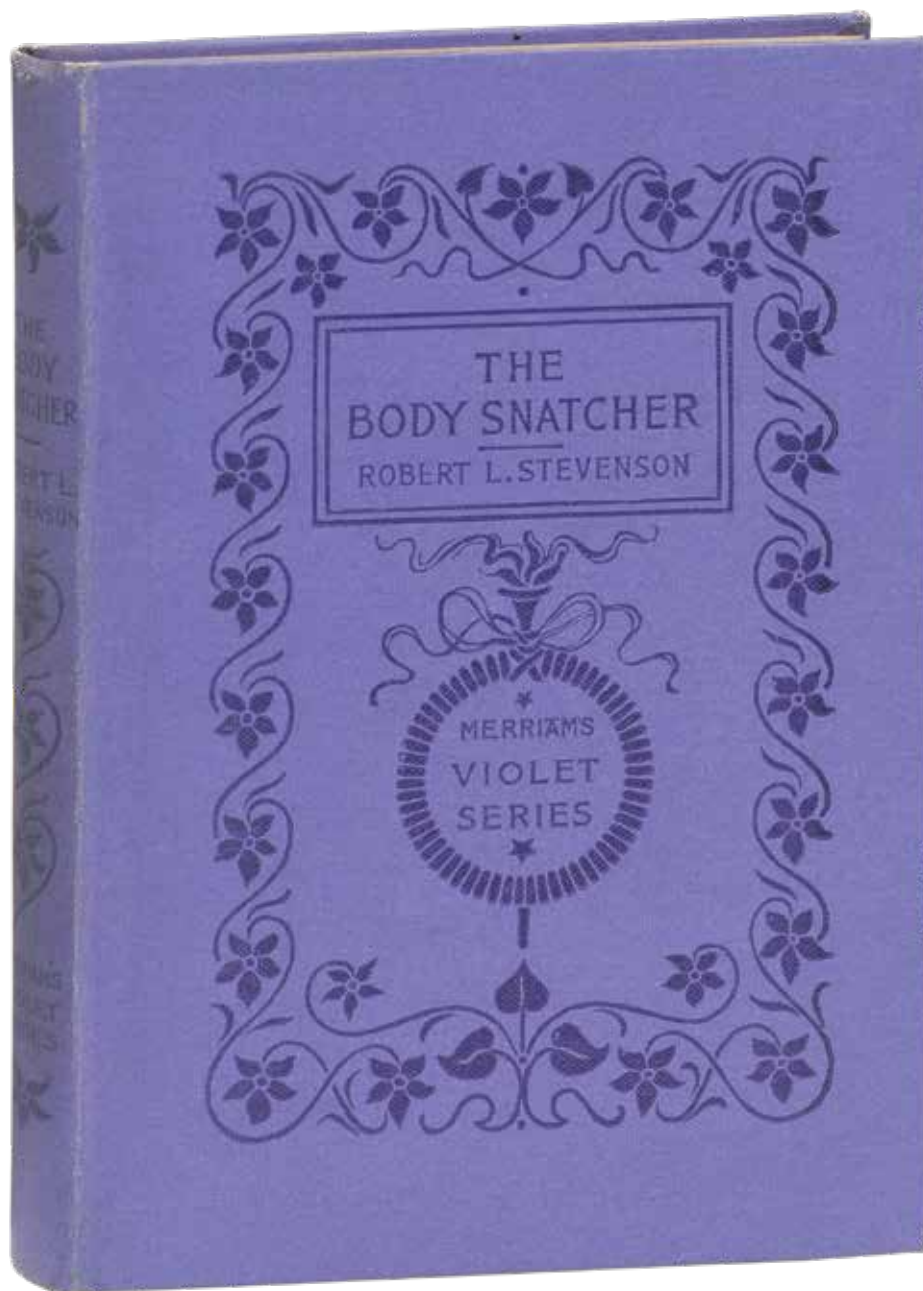
*In order to lay his hands on her money, bon vivant Charles Boyer goes to ridiculous lengths to make his wife Ingrid Bergman believe she is losing her mind. Nice guy Joseph Cotten begins to suspect something is up.*

Near Fine in self-wrappers with light glue-darkening around the bookplate, and brief edgewear. In a custom green cloth clamshell box.

*The Dark Page: 1940-1949, p. 128.*

**\$1750**





37

**ROBERT LOUIS STEVENSON**  
**The Body-Snatcher**

New York: Merriam, 1895. First Separate Edition. Originally published in the *Pall Mall Christmas Extra* magazine in December 1884.

Basis for the classic Val Lewton-produced film, one of only a few horror films to qualify as film noir, directed in 1945 by Robert Wise.

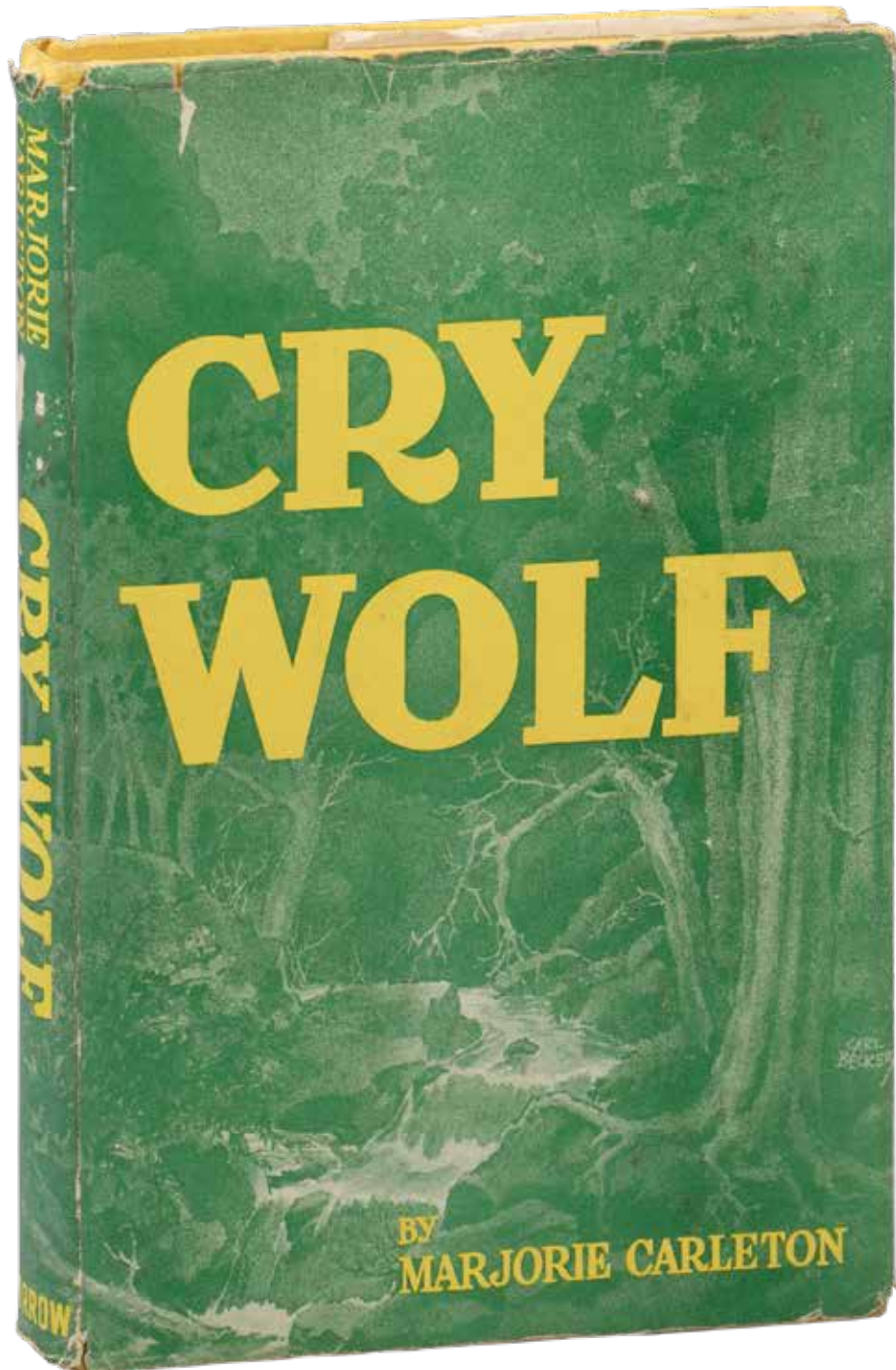
*Rural doctor Bela Lugosi needs corpses, and pays grave robber Boris Karloff to supply them. When the corpse supply runs low, things go sideways.*

About Fine, with only a hint of toning on the backstrip to note. An exceptional copy of Stevenson's underrated horror classic, the literary equal of *Dr. Jekyll and Mr. Hyde*, and certainly scarcer.

Housed in a custom violet clamshell box, with the small bookplate of noted collector Larry Solomon affixed to the inside of the box.

*The Dark Page*: 1940-1949, p. 228.

**\$2500**



38

**MARJORIE CARLETON**  
**Cry Wolf**

New York: William Morrow, 1945. First Edition. Basis for the 1947 film noir directed by Peter Godfrey.

*Upon hearing of the death of her sister, Barbara Stanwyck travels to a remote estate and meets a young woman who claims she is being kept hostage there.*

Very Good plus in a Very Good or better dust jacket. Jacket has a short closed tear on the rear panel with accompanying creasing, and a couple of tiny bruises on the center spine (titling unaffected). Scarce in jacket.

*The Dark Page: 1940-1949, p. 50.*

**\$950**

## 39 **ETHEL LINA WHITE** **Some Must Watch**

London: Ward Lock, 1933. First UK Edition, preceding all others.

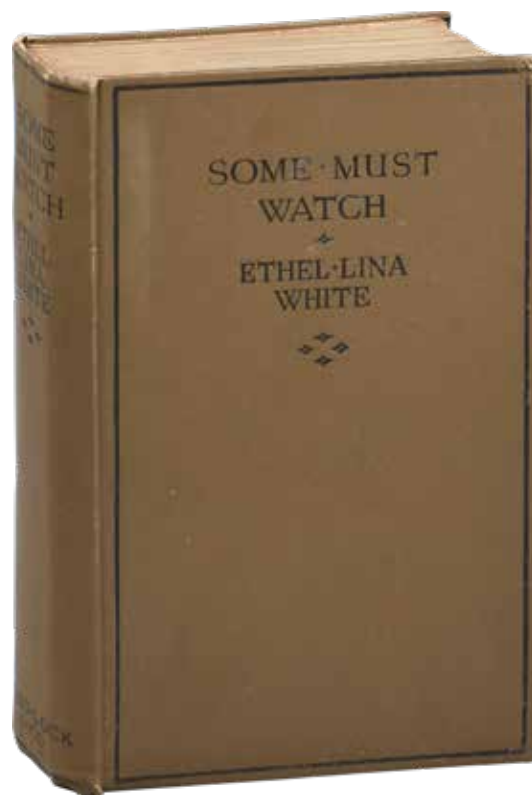
Basis for the quintessential 1946 film noir *The Spiral Staircase*, directed by Robert Siodmak, starring Dorothy McGuire and George Brent. Rare without jacket, nearly impossible with one.

*A series of killings by a serial murderer in rural 1906 Vermont leads young mute woman Dorothy McGuire to an estate on the edge of town, where clues to the deaths begin to emerge.*

Very Good plus in brown cloth-covered boards, lacking the rare dust jacket. Contemporary gift inscription on the front endpaper, with moderate foxing on the page edges through about page 27, and light offsetting on the endpapers.

*The Dark Page*: 1940-1949, p. 264.

**\$850**



## 40 **HEINZ HERALD AND GEZA HERCZEG** **The Burning Bush**

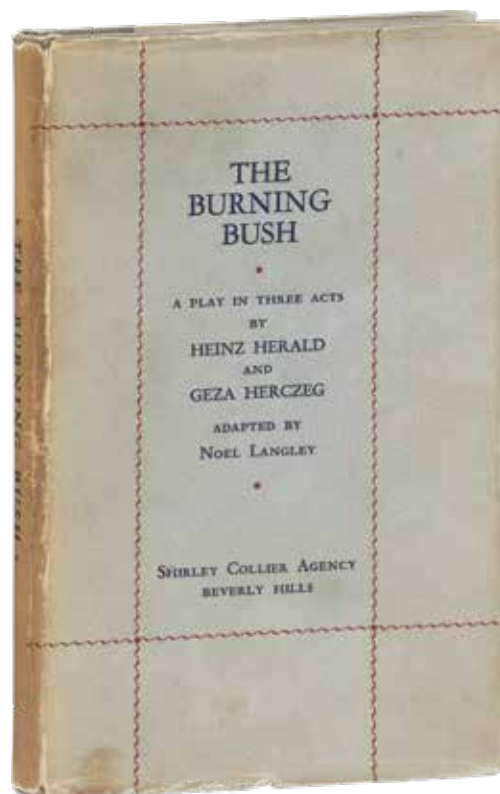
Beverly Hills, CA: Collier, 1947. First Edition. Basis for the 1948 Poverty Row film noir *The Vicious Circle*, starring Conrad Nagel. Scarce.

*Wealthy oil baron Reinhold Schnüzel discovers a wealth of crude beneath the properties of several families in a Jewish community. When the families refuse to sell, Schnüzel pins the death of a recent suicide in the town on Jewish landowner Conrad Nagel.*

Near Fine in a Very Good dust jacket. Jacket panels lightly soiled and faded, with moderate toning on the spine and nicking at the extremities. In a custom green quarter-leather clamshell box.

*The Dark Page*: 1940-1949, p. 146.

**\$450**





# INTO A DR

41

**A.P. HERBERT**

**The House by the River**

London: Methuen, 1920. First Edition. Inscribed by the author on the title page: "All good wishes / from / A.P. Herbert."

Basis for the 1950 film noir, directed by Fritz Lang and starring Louis Howard and Jane Wyatt.

*Louis Hayward accidentally kills his maid after making a drunken advance, then coerces his meek brother Lee Bowman into helping him dispose of the body. Suspicion falls on Bowman in the ensuing*

*investigation, and Hayward likes the idea so much he decides to use it to promote his new novel.*

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

*The Dark Page II: 1959-1965, p. 96.*

**\$5500**

EAMINTO

THE  
HOUSE  
BY THE  
RIVER

A. P.  
HERBERT

would you  
if you, a  
stable and  
the young  
had com-  
ed a murder?  
question is  
wered in this  
telling and  
atic story.

8/6

NET

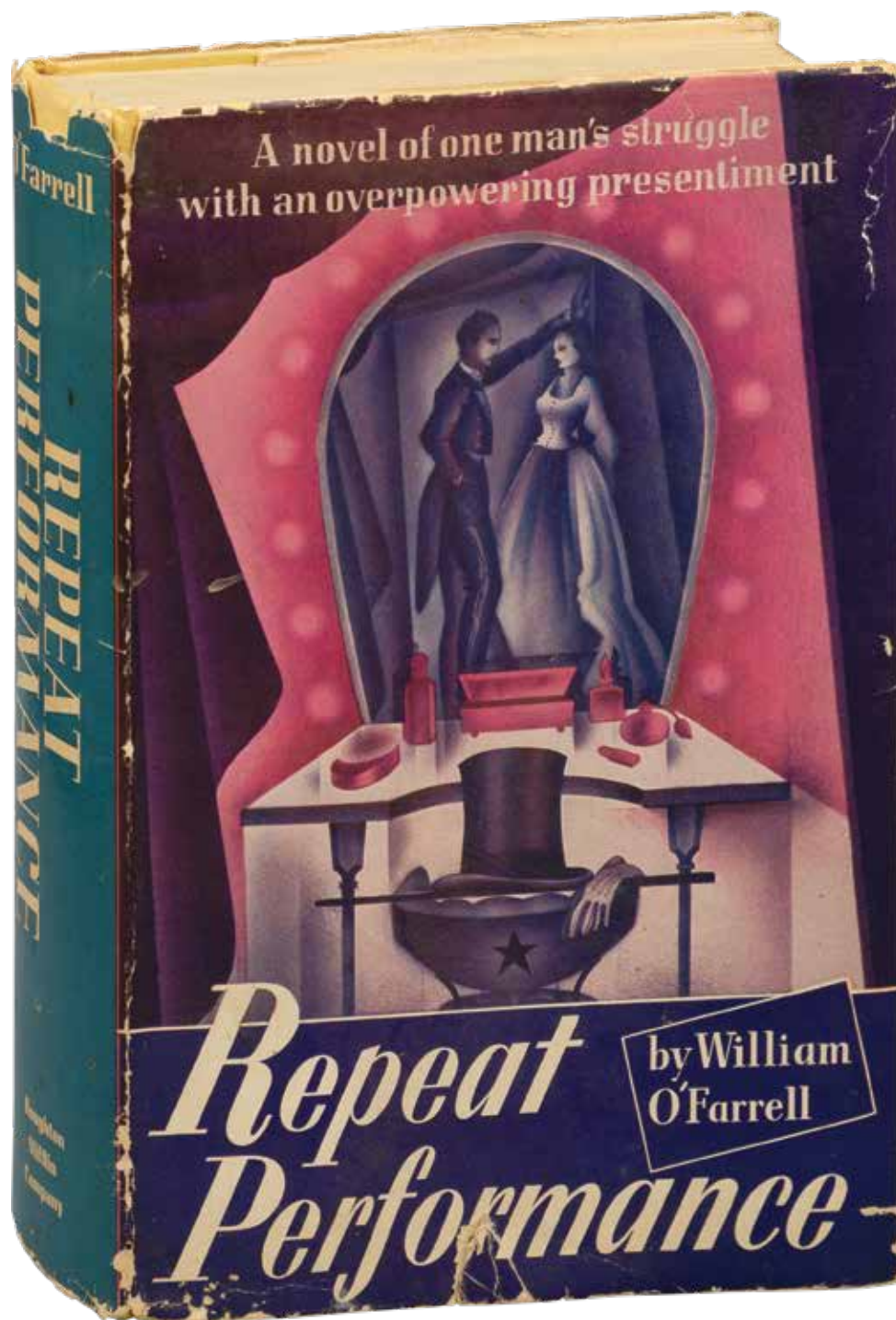
ETHUEN

THE HOUSE  
BY  
THE RIVER  
A. P. HERBERT



All good wishes  
from

A. P. Herbert



42

**WILLIAM O'FARRELL**  
**Repeat Performance**

Boston: Houghton Mifflin, 1942. First Edition. Basis for the 1946 film noir.

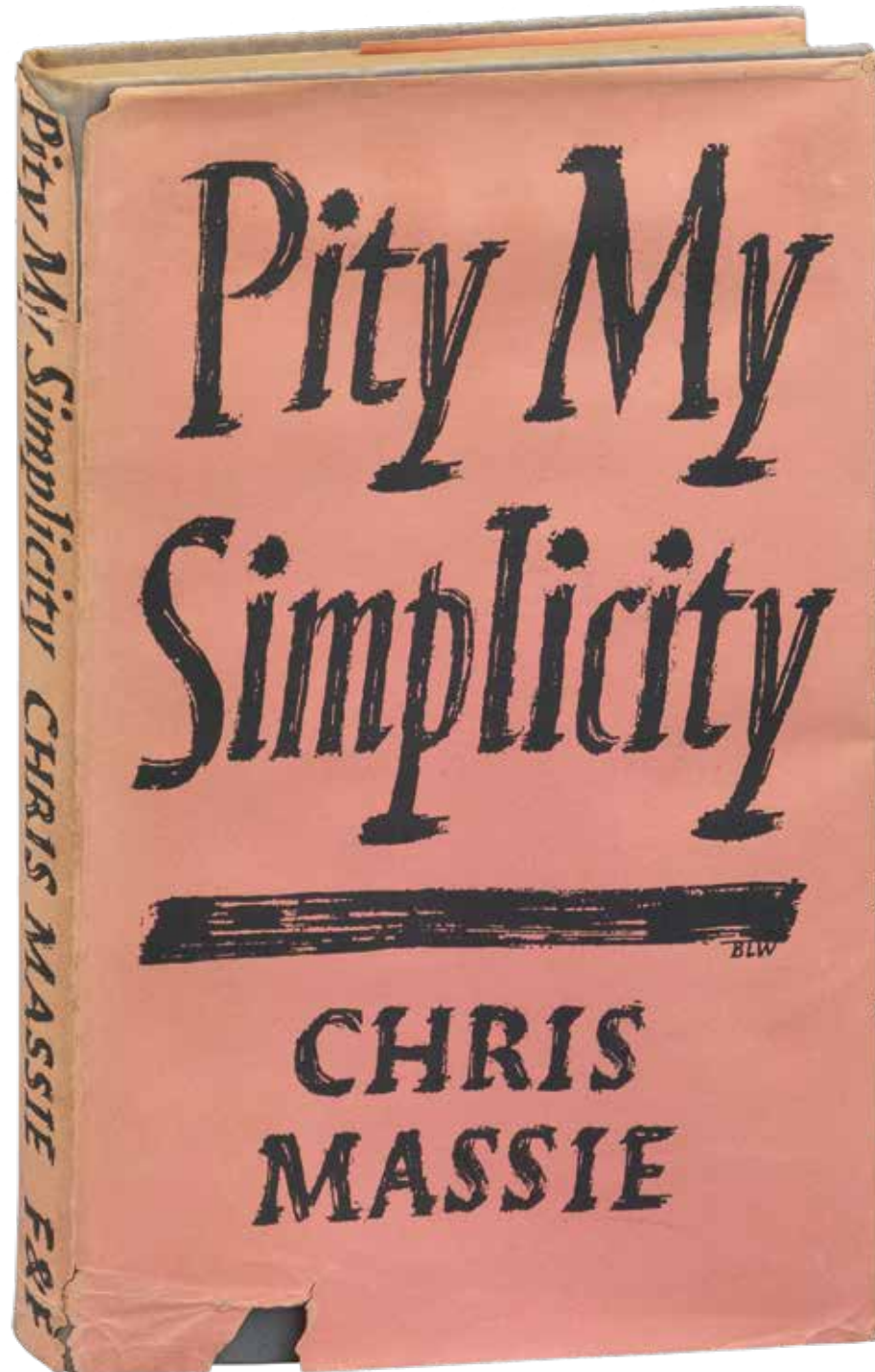
*Joan Leslie kills her husband on New Year's Eve in self-defense, and as she panics, wishes she could re-live the past year and do things differently. Her wish is magically granted, but in Freaky Friday fashion, there are now new problems.*

Near Fine in a solid Very Good dust jacket. In a custom green quarter-leather clamshell box.

*The Dark Page: 1940-1949, p. 202.*

**\$1750**





43

**CHRIS MASSIE**  
**Pity My Simplicity**

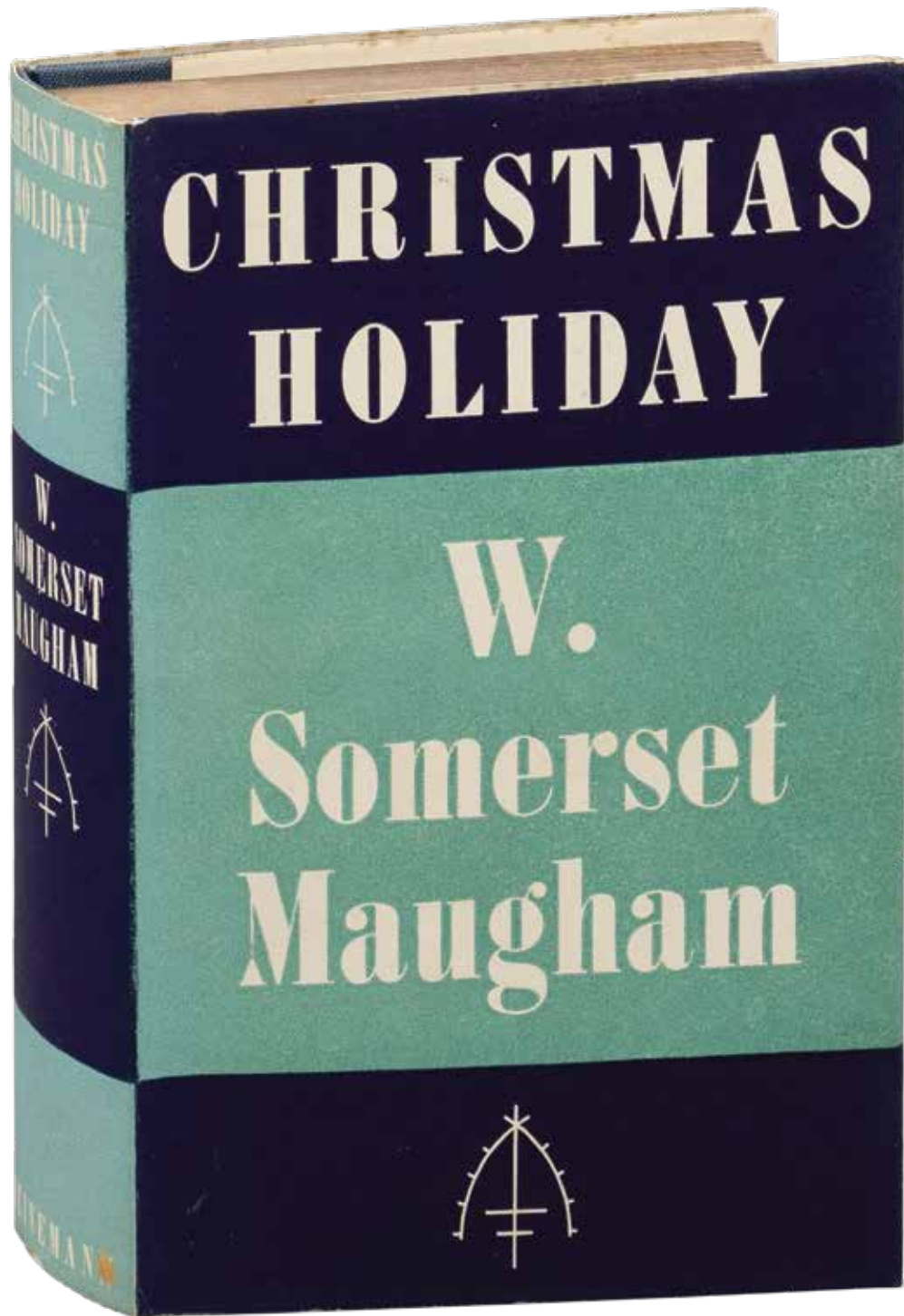
London: Faber and Faber, 1944. First Edition. Basis for the underappreciated 1945 film noir *Love Letters*, directed by William Dieterle. Rare.

*During World War II, Joseph Cotten writes love letters to Jennifer Jones on behalf of a buddy, but soon finds that he has become attracted to Jones himself.*

Very Good in a Very Good dust jacket. Boards lightly soiled and a bit faded. Jacket has a few small chips along the top and bottom edge, but is bright and otherwise intact. In a custom green clamshell box.

*The Dark Page: 1940-1949*, p. 190.

**\$1450**



44

**W. SOMERSET MAUGHAM**  
**Christmas Holiday**

London: William Heinemann, 1939. First Edition.  
Basis for the 1944 film noir, a highlight for director Robert Siodmak.

*Stuck in New Orleans on military leave, Dean Harens meets call girl Deanna Durbin, who tells him in flashbacks about her charming but psychotic lover Gene Kelly.*

Slightest lean, else Near Fine in a Near Fine dust jacket. Light foxing on the page edges, just barely affecting the jacket. An extremely bright, fresh copy.

*The Dark Page: 1940-1949, p. 194.*

**\$850**

45

**NELSON ALGREN**

**The Man with the Golden Arm**

Garden City: Doubleday, 1949. First Edition. Signed by the author on the half title.

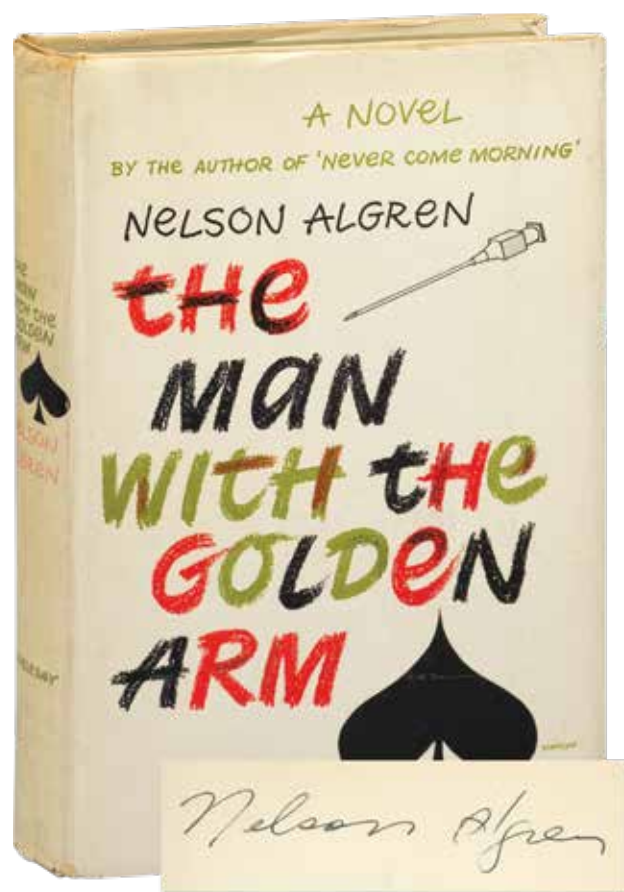
Basis for the 1955 film noir directed by Otto Preminger and starring Frank Sinatra and Kim Novak.

*Ex-junkie and now ex-con Frank Sinatra is released from the joint and ready to start fresh as a jazz drummer. Instead he makes a series of terrible decisions and winds up back on the needle and back in trouble.*

Near Fine in an about Near Fine dust jacket. Jacket lightly edgeworn, with tape reinforcements on the inside crown and top edge of the rear flap.

*The Dark Page II: 1959-1965, p. 2.*

\$750



46

**BEN HECHT**

**The Collected Stories of Ben Hecht**

New York: Crown Publishers, 1945. First Edition. Not to be confused with the later Crown collection of Ben Hecht's writings titled *A Treasury of Ben Hecht: Collected Stories and Other Writings*, published 14 years later, in 1959.

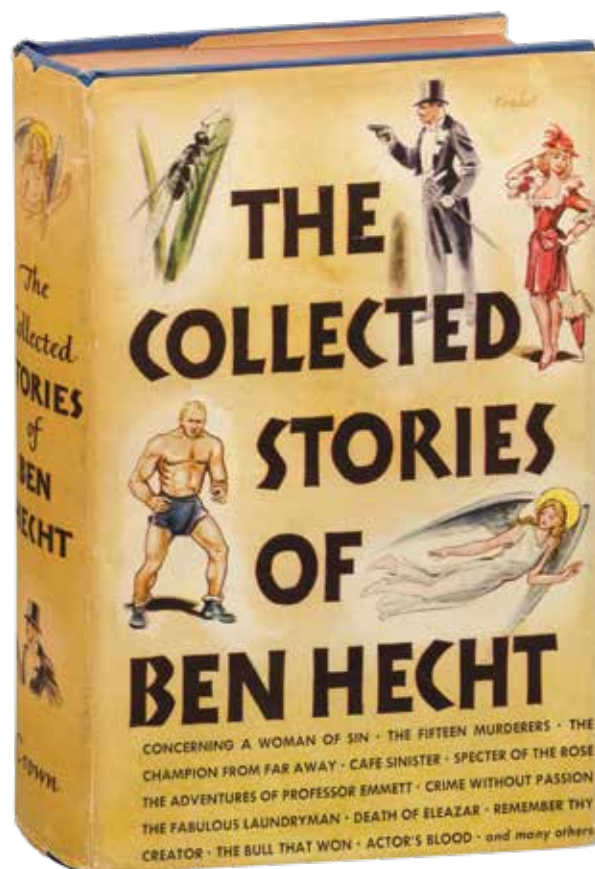
The only appearance in print of Ben Hecht's short story *Specter of the Rose*, basis for the surreal 1946 film noir—the only film both written and directed by Hecht.

*Ballet superstar Ivan Kirov is suspected of killing his first wife and ballet partner. He falls in love with a new female prodigy, and feels the same urges coming on.*

Light offsetting on the endpapers, else about Fine in a Near Fine dust jacket. An exceptional copy, extremely scarce thus.

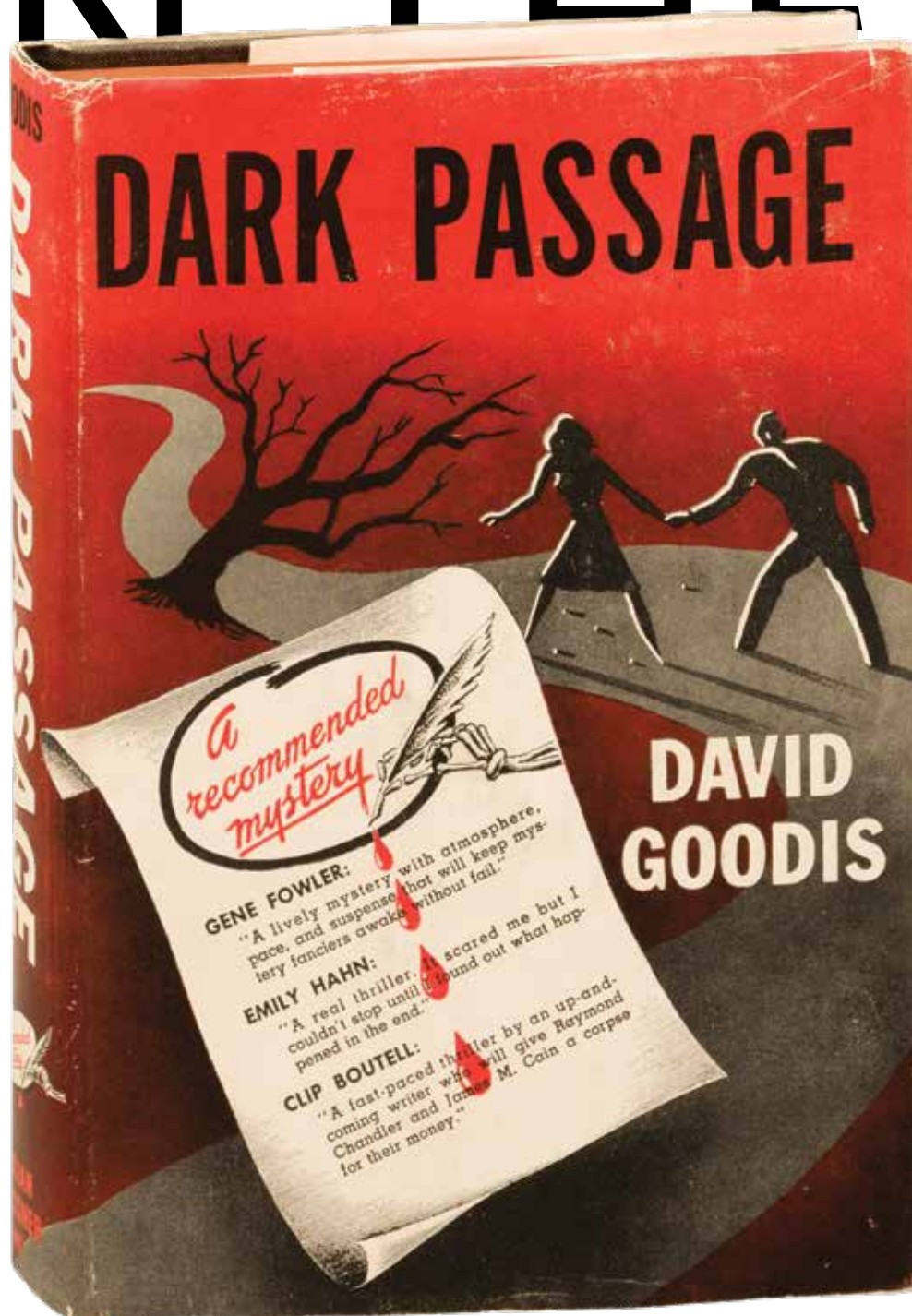
*The Dark Page: 1940-1949, p. 138.*

\$450





# ON THE R



## 47 DAVID GOODIS Dark Passage

New York: Julian Messner, 1946. First Edition. Basis for the 1947 film noir starring Humphrey Bogart and Lauren Bacall.

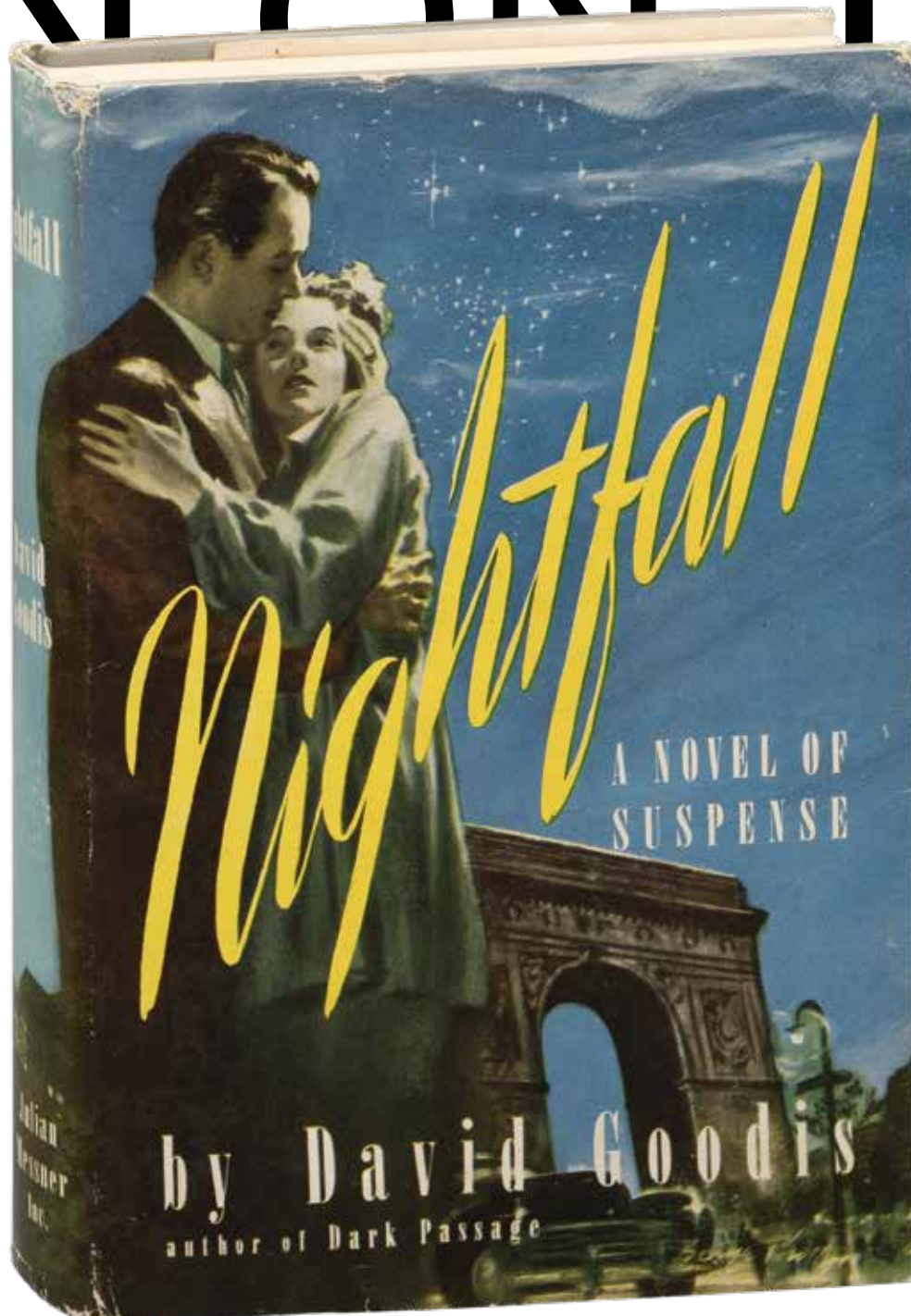
*With the aid of plastic surgery, Humphrey Bogart is on the run after being wrongly accused of murder. Even with the help of Lauren Bacall, he finds his situation worsening, and falls into deeper and deeper trouble.*

Fine in a bright, about Fine dust jacket. Jacket has only a hint of wear at the corners and spine ends. In a custom maroon quarter-leather clamshell box.

*The Dark Page: 1940-1949, p. 114.*

**\$6500**

# UNION THE



48

**DAVID GOODIS**  
**Nightfall**

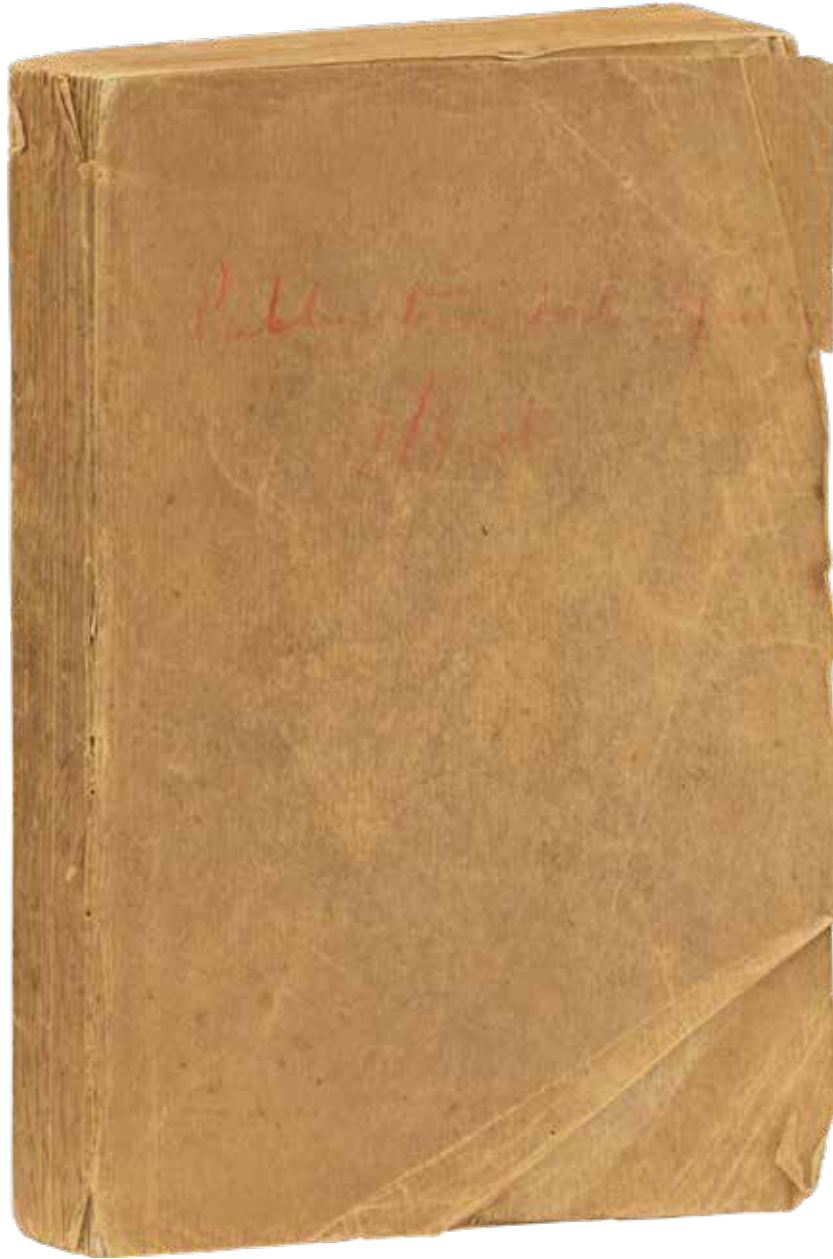
New York: Julian Messner, 1947. First Edition. Basis for the 1956 film directed by Jacques Tourneur, starring Aldo Ray, Anne Bancroft, and Brian Keith.

*While camping in Wyoming, Aldo Ray is framed for the murder of his own friend, and must go on the lam to prove his innocence. While closing in on actual murderer Brian Keith, he meets Anne Bancroft, who tries to help him even as the noose is tightening.*

Near Fine in a Near Fine, price-clipped example of the fragile dust jacket. An exceptional copy, with only a bit of rubbing on the spine ends and a hint of fading on the spine panel. In a custom green cloth clamshell box.

*The Dark Page II: 1959-1965, p. 76.*

**\$1650**



49

**GERALD BUTLER**

**Kiss the Blood Off My Hands**

London: Nicholson and Watson, 1940. Uncorrected Proof, preceding the First UK Edition. The earliest edition of one of the rarest film noir sources—we have never seen a jacketed copy of the first edition that followed it, and a jacketless copy only once. Excessively rare, or even unique.

A crime novel from an author known better for weird fiction. Basis for the 1948 film noir.

*Burt Lancaster is an unstable but well-intentioned military veteran who accidentally kills a man in a bar fight. He meets Joan Fontaine, who believes he is*

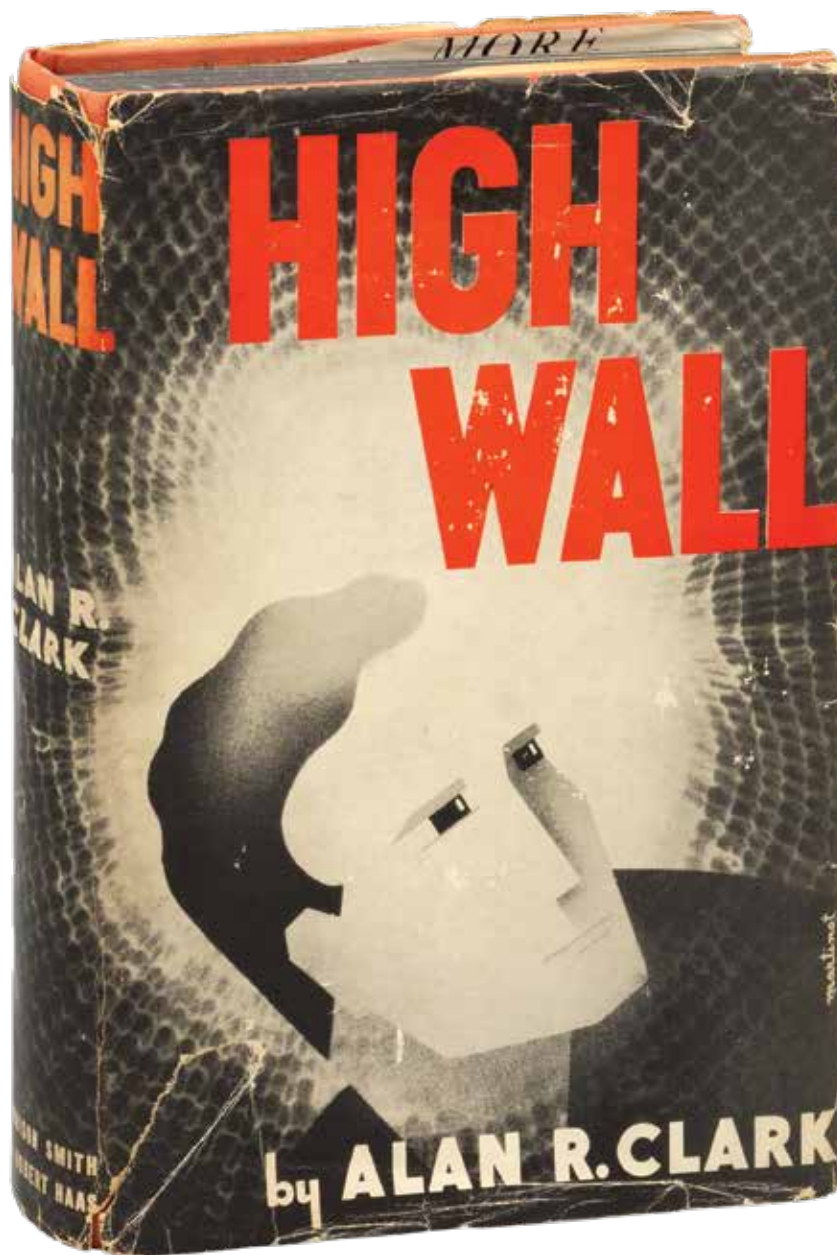
*innocent, but also runs into Robert Newton, who knows about the bar incident and blackmails Lancaster into assisting in a robbery.*

Fair to Good in fragile brown unprinted wrappers, as issued, with a holograph notation on the front panel indicating a publication date of February 6, 1940. In a custom maroon quarter-leather clamshell box.

*The Dark Page II: 1959-1965, p. 28.*

**\$2250**





## 50 **ALAN R. CLARK** High Wall

New York: Harrison Smith and Robert Haas, 1936.  
First Edition. Basis for the 1947 film noir directed by  
Curtis Bernhardt.

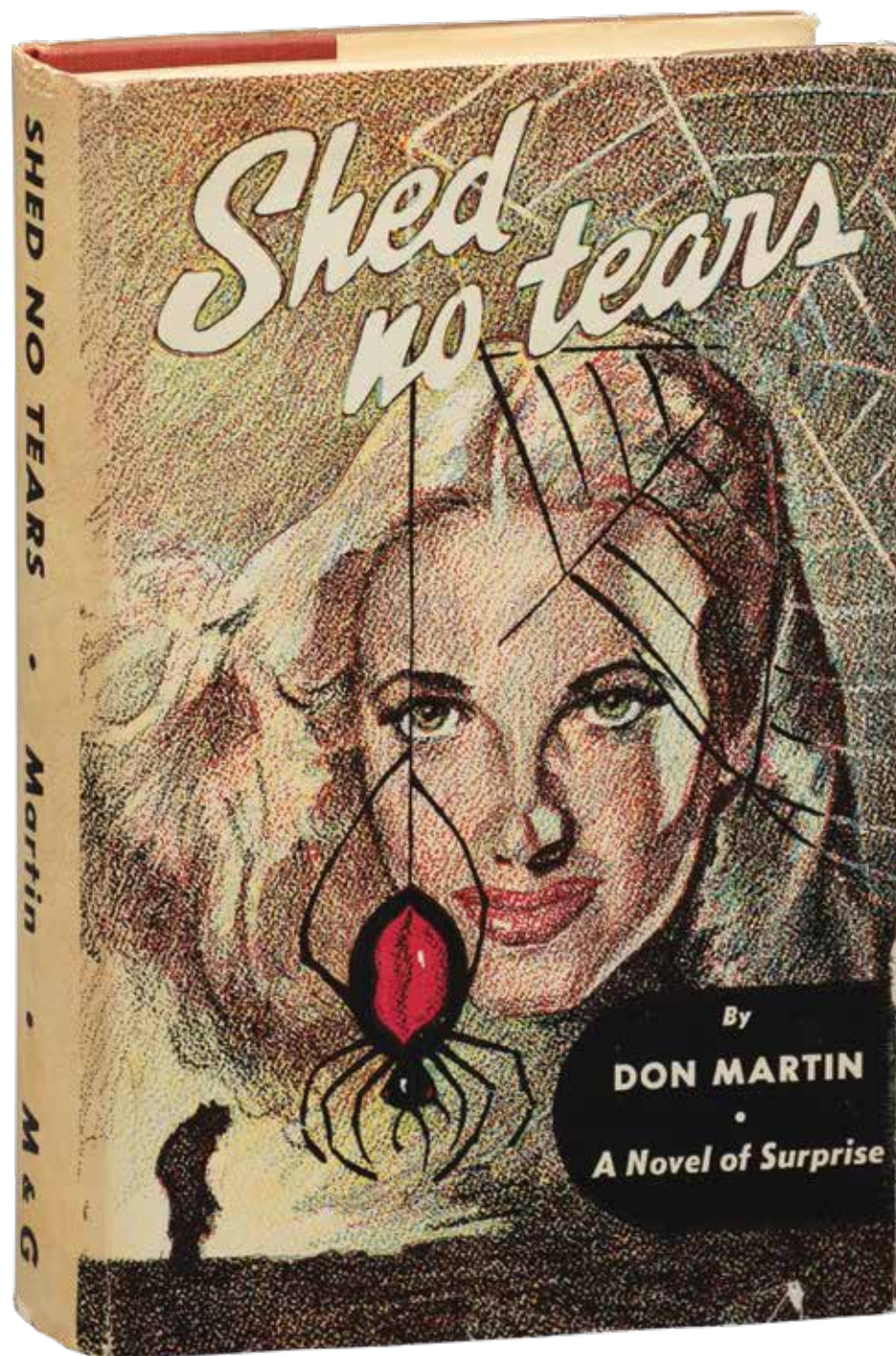
*Robert Taylor catches his wife cheating, but shortly  
thereafter she is killed by Herbert Marshall, her lover.  
Taylor, dealing with a wartime brain injury, becomes  
confused about what happened, believing he might*

*have done it, but attempts to recover his memory  
with the assistance of psychiatrist Audrey Totter,  
before Marshall kills everyone.*

Very Good plus in a solid Very Good dust jacket.  
In a custom green quarter-leather clamshell box.

*The Dark Page*: 1940-1949, p. 68.

**\$1850**



51

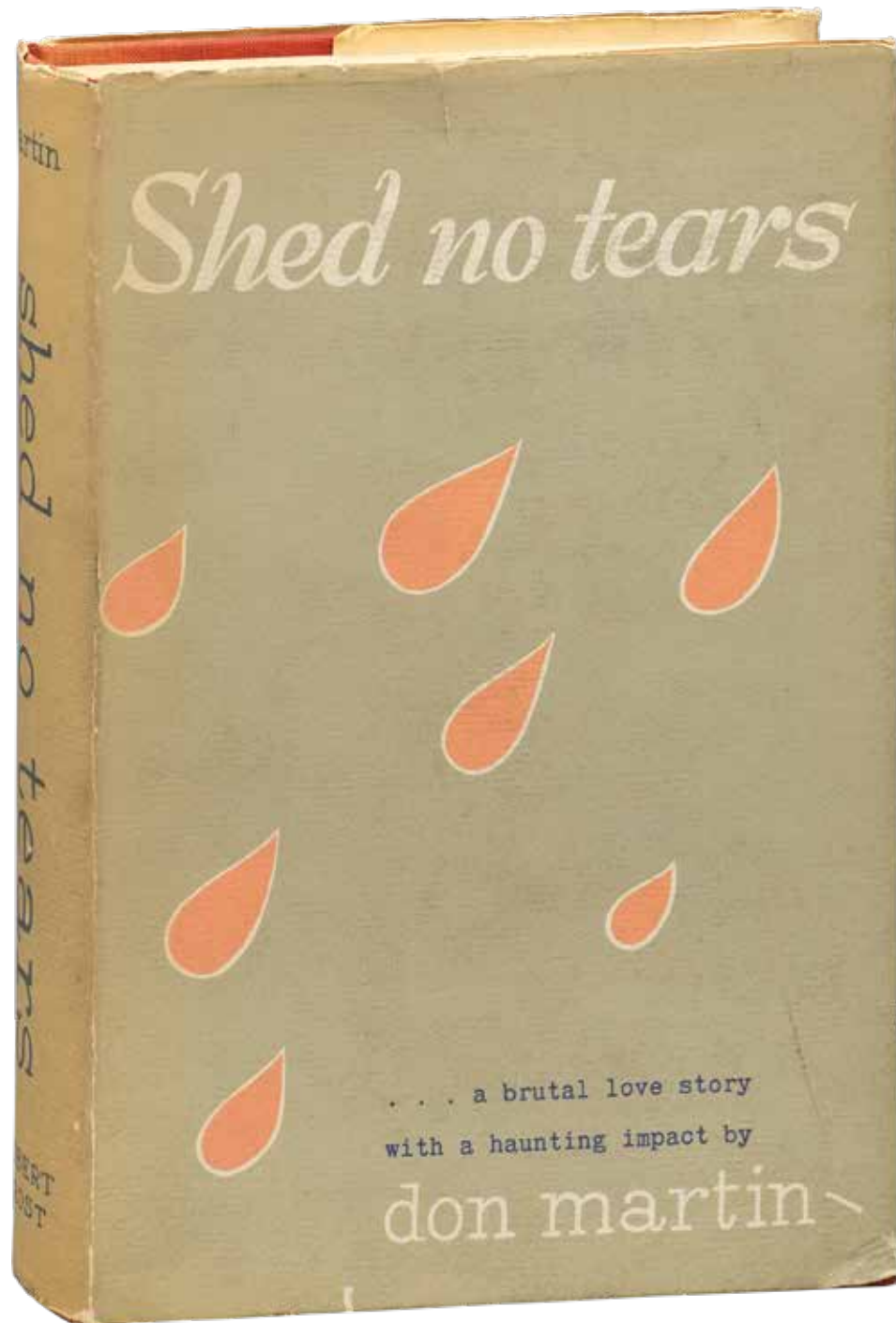
**DON MARTIN**  
**Shed No Tears**

New York: Murray and Gee, 1948. Two volumes, both First Edition. One copy is jacket Variant A, with an illustrated front panel, and one copy is jacket Variant B, with a simple teardrop design on the front panel, issued in conjunction with the sale of the film rights. Rare.

Basis for the 1948 film noir directed by Jean Yarbrough.

Variant A: Fine in an about Near Fine dust jacket. Small owner name on the front flyleaf. Jacket has a few nicks at the edges, several neatly repaired with cello tape on the verso, and a short closed tear on the top edge of the rear panel.





Variant B: Fine in a Near Fine dust jacket. Jacket is lightly worn at the spine ends, with a short closed tear on the top edge of the front panel.

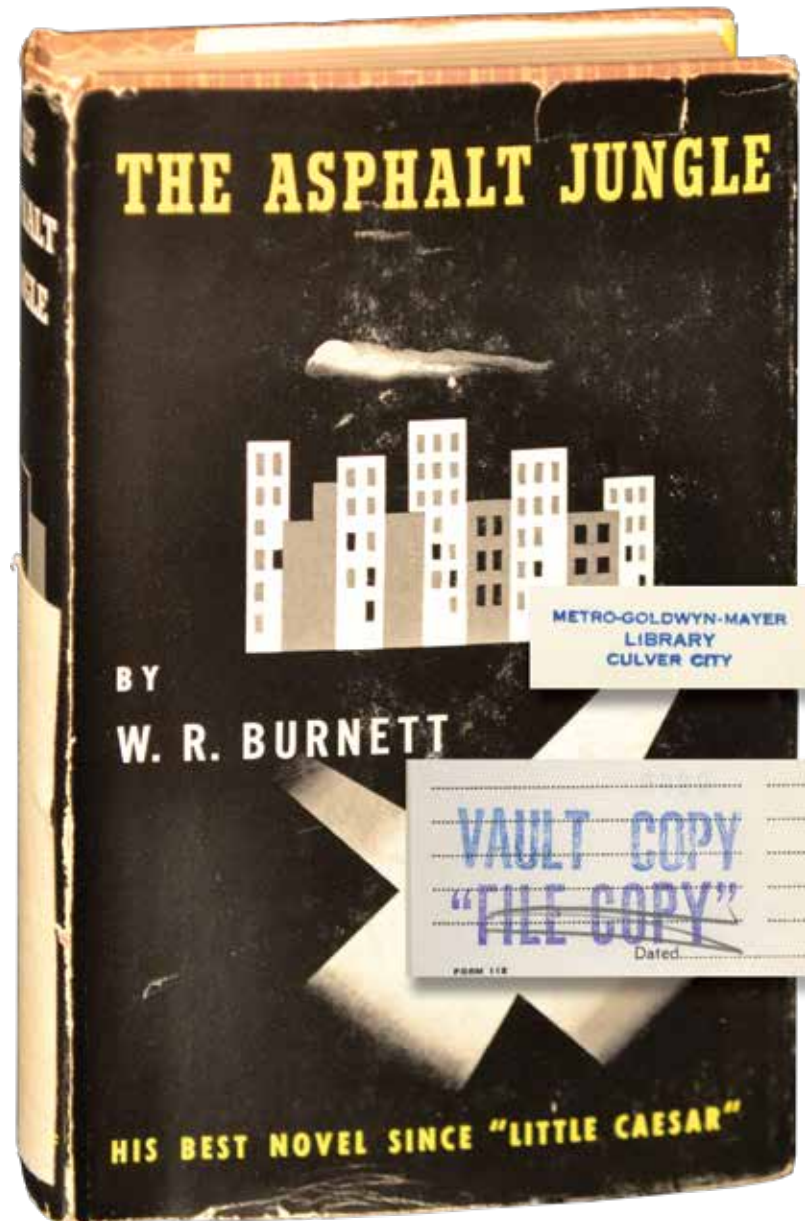
*June Vincent connives with her husband Wallace Ford to fake Ford's death for the insurance payout. They come up with the novel approach of throwing his burning corpse out the window of a hotel room. But Vincent's stepson suspects foul play.*

Both variants are among the scarcest film noir source books of the 1940s.

*The Dark Page: 1940-1949, p. 188.*

**\$1500**





52

**W.R. BURNETT**

**The Asphalt Jungle**

New York: Alfred A. Knopf, 1949. First Edition. Likely unique copy from the Metro-Goldwyn-Mayer library, with a standard 1950s-era MGM receipt label and MGM stamps noting ownership by the MGM Library in Culver City on the front endpaper, as well as stamps denoting the book as a File Copy and Vault Copy.

Basis for the cornerstone 1950 film noir adapted for the screen and directed by John Huston.

*A group of seasoned criminals plot a daring heist that goes south. Featuring Marilyn Monroe as the bad girl, Sterling Hayden as the tough guy who never catches a break, and Sam Jaffe as the éminence grise.*

Very Good in a Very Good dust jacket as a result of expected heavy use. Some minute rubbing and toning on the extremities of the paper covered boards (as often found with this title). Jacket has a neat split at the center of the front hinge fold, with a couple of equally neat cello tape reinforcements on the verso, applied at some point in the past to keep the split from worsening.

*The Dark Page II: 1959-1965, p. 18.*

**\$875**

## 53 ELISABETH SANXAY HOLDING

### The Blank Wall

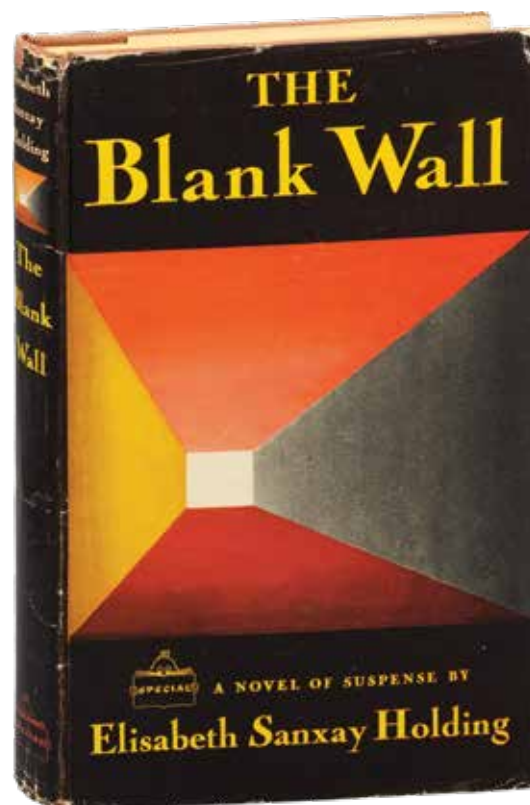
New York: Simon and Schuster, 1947. First Edition. Basis for two exceptional films: Max Ophüls' *The Reckless Moment* in 1949, and *The Deep End* in 2001, directed by Scott McGehee and David Siegel.

*A noir that is also one of the great women's pictures of the mid-century. Joan Bennett's wayward daughter Geraldine Brooks accidentally kills her boyfriend during an argument. Bennett must then raise money against a ticking clock for reluctant fixer James Mason, as the dead boy is badly in hock to the mob.*

Fine in a bright, Very Good plus dust jacket. Jacket is lightly creased and nicked at the spine ends, with a few faint stresses at mid-spine, else quite nice.

*The Dark Page*: 1940-1949, p. 152.

\$850



## 54 SAMUEL W. TAYLOR

### The Man with My Face

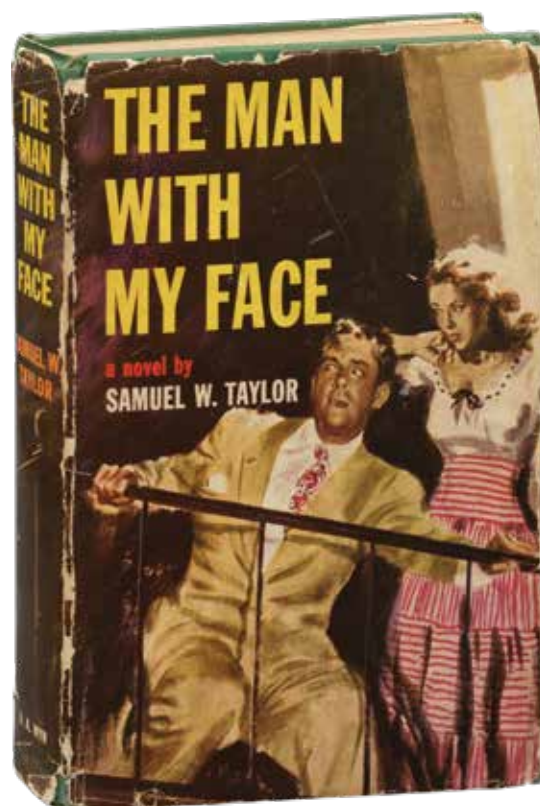
New York: A.A. Wyn, 1948. First Edition. Basis for the fast-paced 1951 film noir. Rare.

*Barry Nelson comes home one evening to his wife Lynn Ainley, who thinks he is an insane stranger because a doppelgänger has taken his place. He is thrown out, and wakes the next day to find he is wanted for bank robbery, and with the help of ex-girlfriend Carole Mathews must go underground to figure out what is happening.*

Very Good in an about Very Good dust jacket. Owner initials on the front endpaper. Jacket has significant rubbing at the folds and small chips at the corners, and cello tape reinforcements on the verso. Still, a very presentable copy. In a custom green cloth clamshell box.

*The Dark Page II*: 1959-1965, p. 184.

\$650



# ORGANIZE

## 55 **DASHIELL HAMMETT** The Glass Key

New York: Alfred A. Knopf, 1931. First American Edition, preceded by the British edition published the same year. The author's uncommon fourth book, basis for two films: the first in 1935, and the second, better-known noir adaptation in 1942.

Believed by many to be Dashiell Hammett's greatest novel, and the author's professed favorite as well.

*Self-assured political operator Brian Donlevy falls for Veronica Lake and is conned by Lake and her gubernatorial candidate father Moroni Olsen into helping Olsen win the election. Donlevy's pal*

*Alan Ladd sees things a little more clearly and steps in to help him remove the love goggles—but not before things start getting out of hand.*

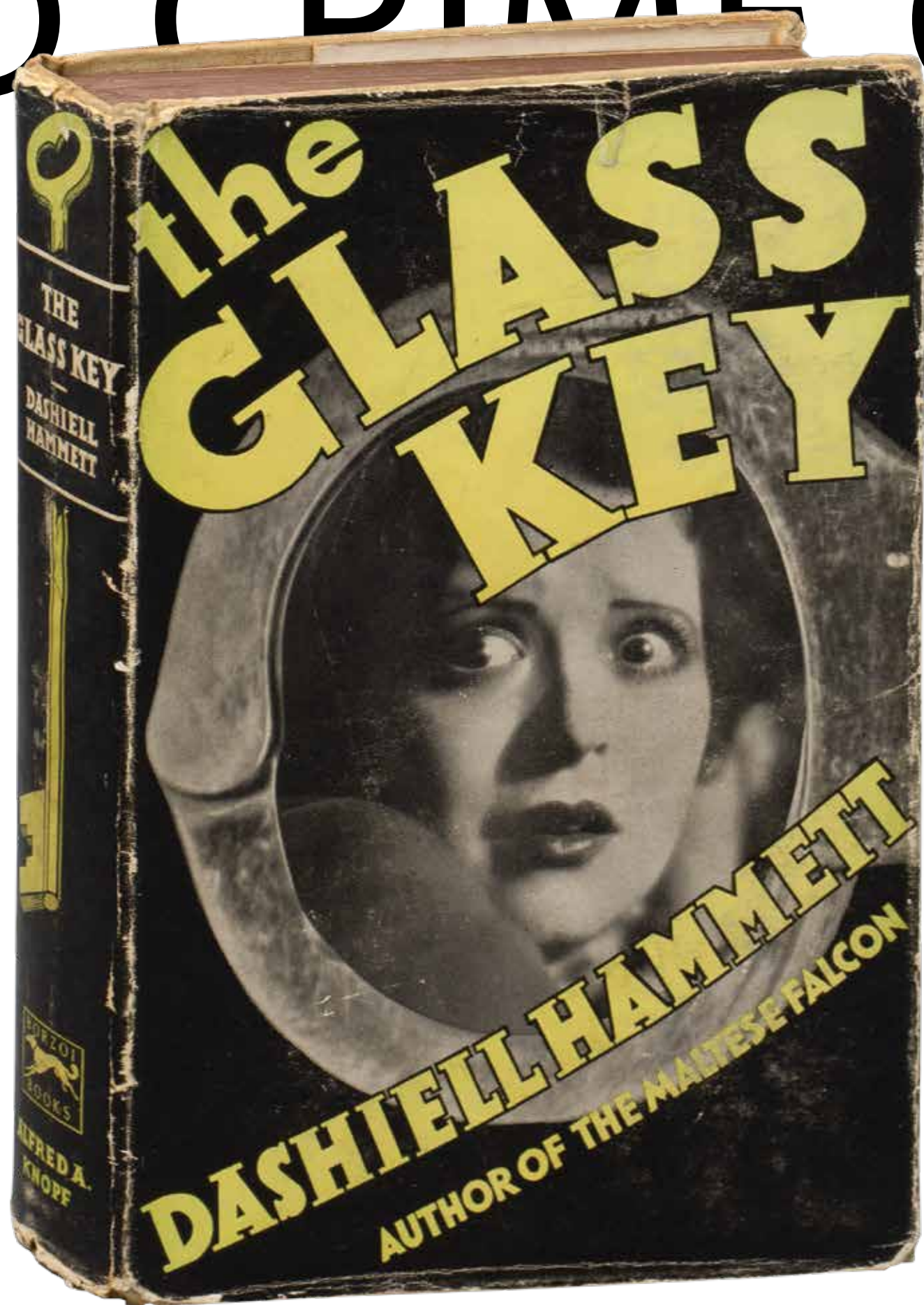
Lightly toned at the board extremities, else about Near Fine in an attractive, Very Good plus dust jacket. Jacket is lightly faded and rubbed overall, with a few short closed tears. In a custom maroon quarter-leather clamshell box.

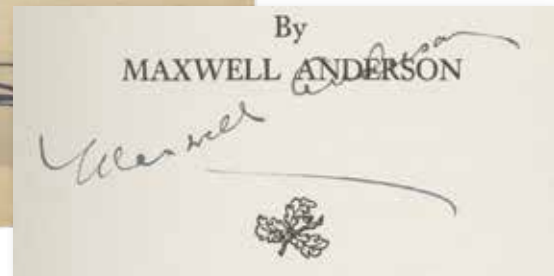
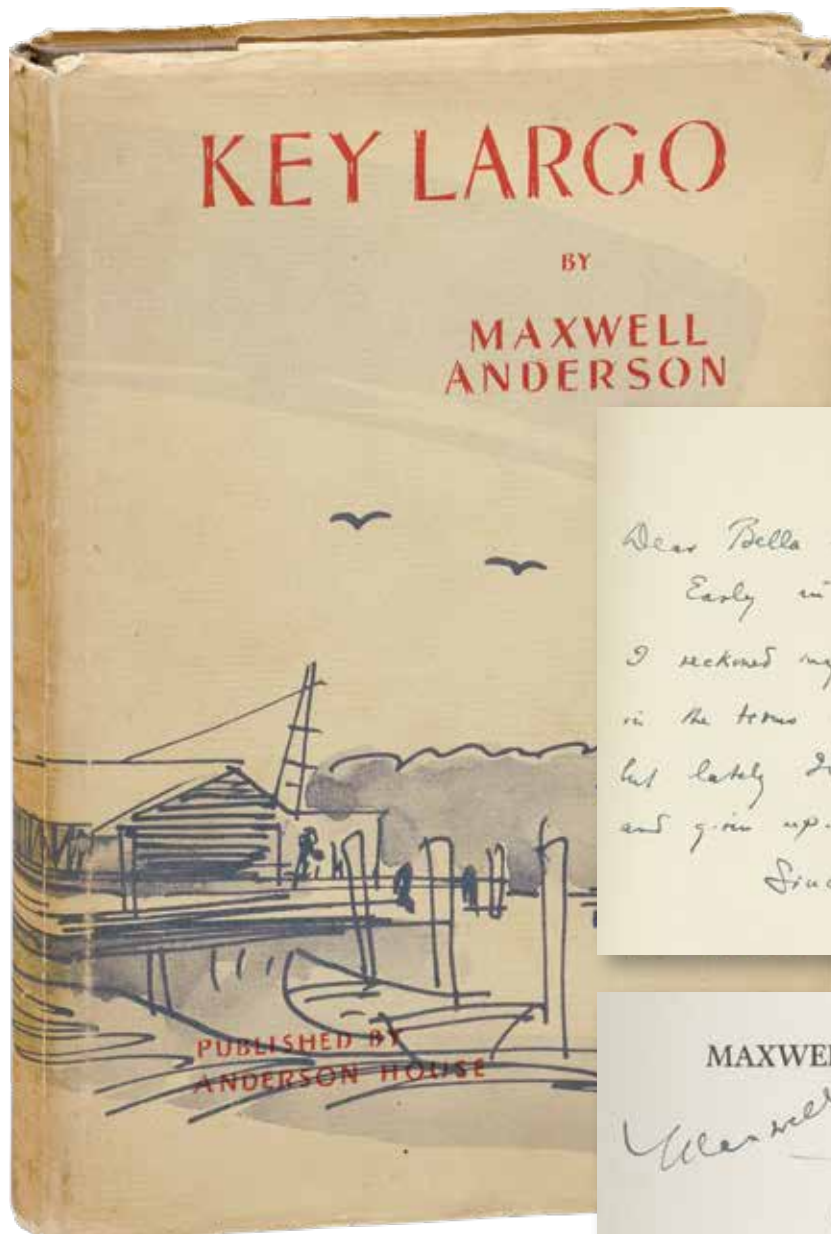
*The Dark Page: 1940-1949, p. 134.*

**\$7500**



DOCUMENTARY





56

**MAXWELL ANDERSON**  
**Key Largo**

New York: Random House, 1939. Inscribed by the author to actor Paul Muni's wife: "For Bella Muni / Dear Bella / Early in our acquaintance, I reckoned my obligation to you in the terms of light-years / But lately I've lost count and given up. / Sincerely / Max."

From the collection of Otto Penzler.

After debuting at the English Theatre in Indianapolis in October 1939, the production moved to Broadway's Ethel Barrymore Theatre for the 1939-1940 season. Basis for the seminal 1948 film noir directed by John Huston, starring Humphrey Bogart and Lauren Bacall.

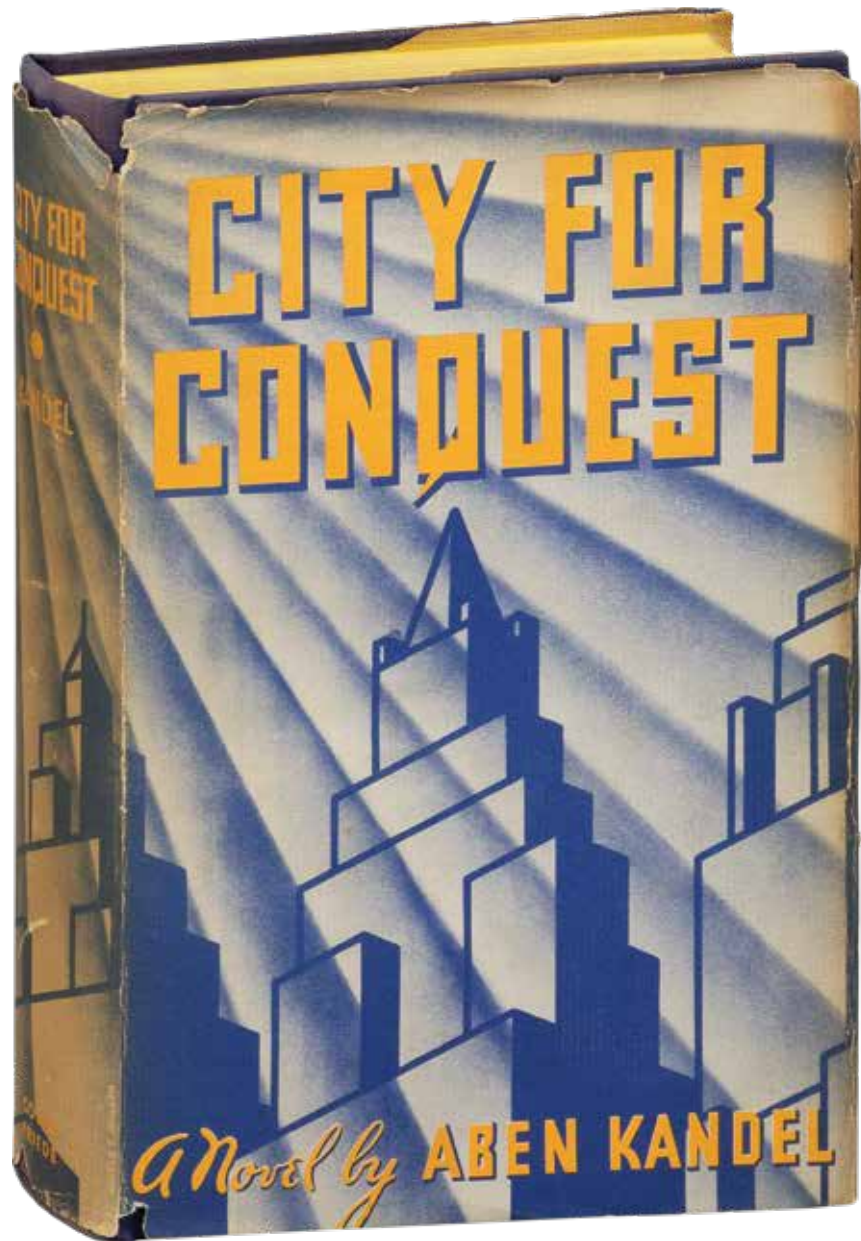
*Humphrey Bogart arrives at a hotel in Key Largo to visit the family of a friend he lost in the war, and meets his friend's widow Lauren Bacall and her father Lionel Barrymore, who is also the hotel owner. As a hurricane sets in, mobster Edward G. Robinson emerges from a room at the hotel, and with the help of his cronies takes everyone hostage.*

About Near Fine in a Very Good dust jacket. Jacket has a few minor nicks and tears along the top edge, and some fading to the spine titles as is typically found.

*The Dark Page: 1940-1949, p. 8.*

**\$2750**





## 57 **ABEN KANDEL** City for Conquest

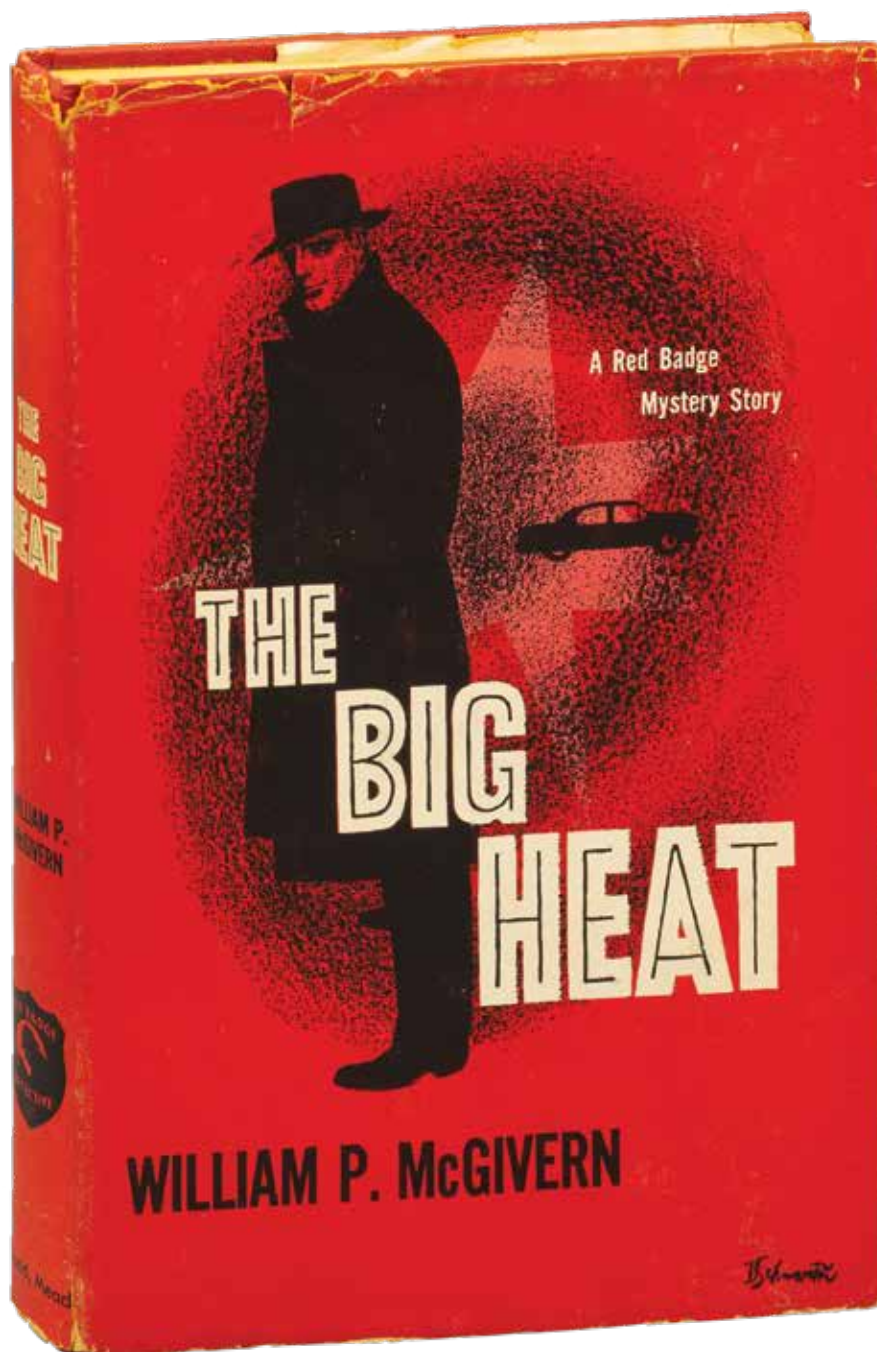
New York: Covici-Friede, 1936. First Edition. Basis for the 1940 film noir directed by Anatole Litvak. Not noted in *The Dark Page*.

*Former Golden Gloves boxer James Cagney is lured back into the sport to raise money for his brother Arthur Kennedy. Just as he is finding great success in the ring, however, his longtime girlfriend Ann Sheridan, a dancer, falls for the charms of another dancer, the brutish Anthony Quinn, and rejects Cagney against better judgment.*

Near Fine in a solid Very Good dust jacket with some chipping at the crown (titles not affected), some light toning on the spine panel, and a few nicks on the extremities. A rare book in its original jacket, this being only the second jacketed copy we have encountered. In a custom maroon quarter-leather clamshell box.

**\$2500**





58

**WILLIAM P. MCGIVERN**  
**The Big Heat**

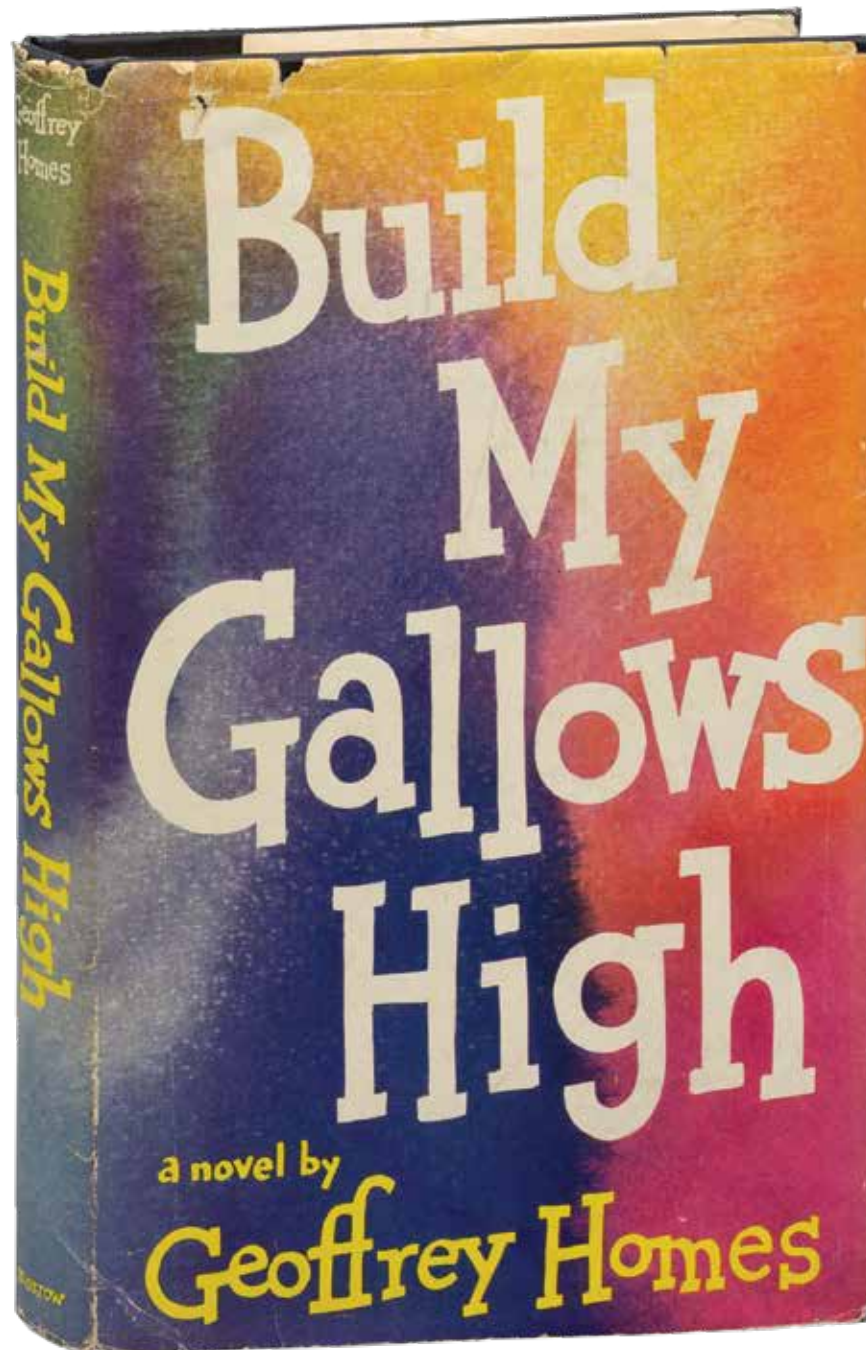
New York: Dodd, Mead, 1953. First Edition. Basis for the 1953 film noir directed by Fritz Lang.

*Police detective Glenn Ford is in a deliriously happy marriage to Jocelyn Brando, who is suddenly and savagely murdered by Ford's nemesis, mobster Lee Marvin. Ford turns in his badge and goes vigilante, working his way directly into Marvin's network with vengeance in mind. Meanwhile, Marvin's moll Gloria Grahame begins to take a shine to Ford.*

Fine in a bright, Very Good or better dust jacket. Jacket has none of the usual fading on the spine, but has a few small chips on the crown and a diagonal chip at the top left corner of the rear panel. In a custom maroon quarter-leather clamshell box.

*The Dark Page II: 1959-1965, p. 138.*

**\$2250**



59

**GEOFFREY HOMES**  
**Build My Gallows High**

New York: William Morrow, 1946. First Edition. Basis for the classic 1947 film noir *Out of the Past*, directed by Jacques Tourneur.

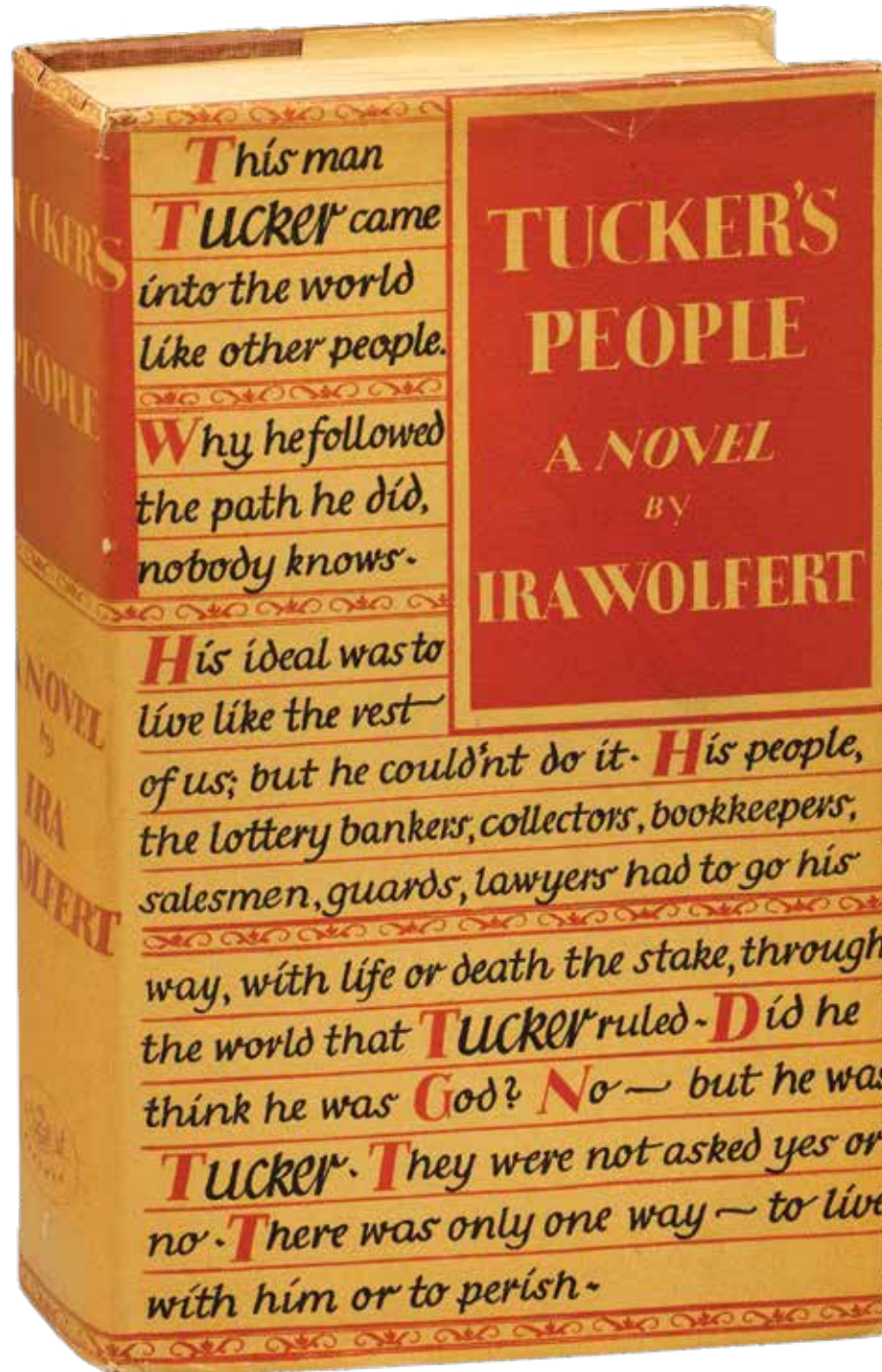
*Mysterious private investigator Robert Mitchum is hired by mobster Kirk Douglas to locate and retrieve Douglas' girlfriend, Jane Greer, who has run off with his money.*

Near Fine in a bright, Very Good plus dust jacket. Jacket lightly edgeworn, with a few nicks and accompanying creasing on the spine ends and rear panel. In a custom green cloth clamshell box.

*The Dark Page*: 1940-1949, p. 184.

**\$1650**





60

**IRA WOLFERT**  
**Tucker's People**

New York: L.B. Fischer, 1943. First Edition, first issue dust jacket with textual illustrated design. Basis for the 1948 film noir *Force of Evil*, directed by Abraham Polonsky.

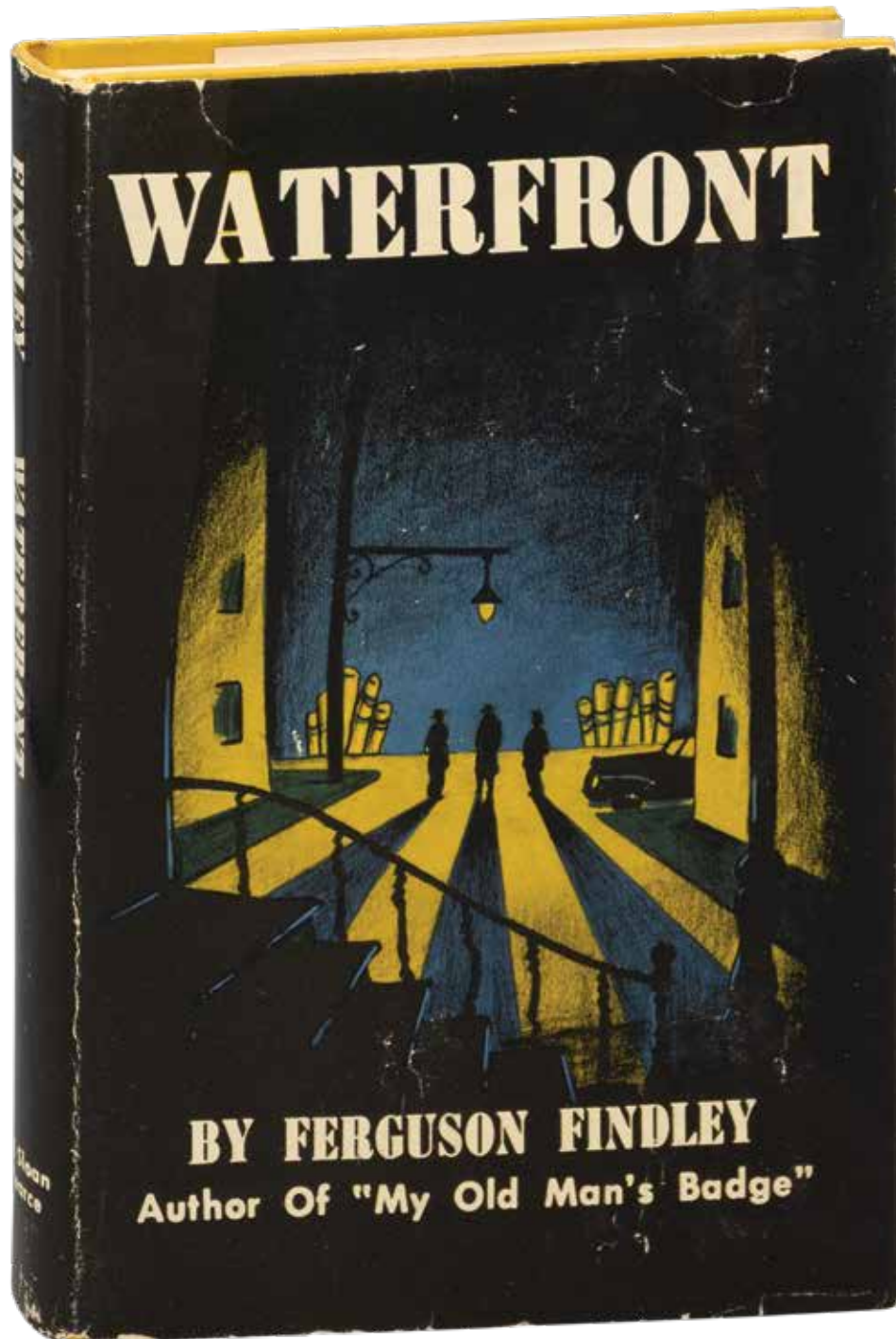
*John Garfield works for a mobster who wants to control the entire numbers racket in Manhattan. Garfield does what he's told, ultimately affecting his own brother, who runs a small-time racket. Nobody wins.*

Fine in a lightly spine-toned, Near Fine dust jacket. An exceptional copy. In a custom maroon quarter-leather clamshell box.

*The Dark Page: 1940-1949, p. 280, 326.*

**\$2500**





# 61

## FERGUSON FINDLEY Waterfront

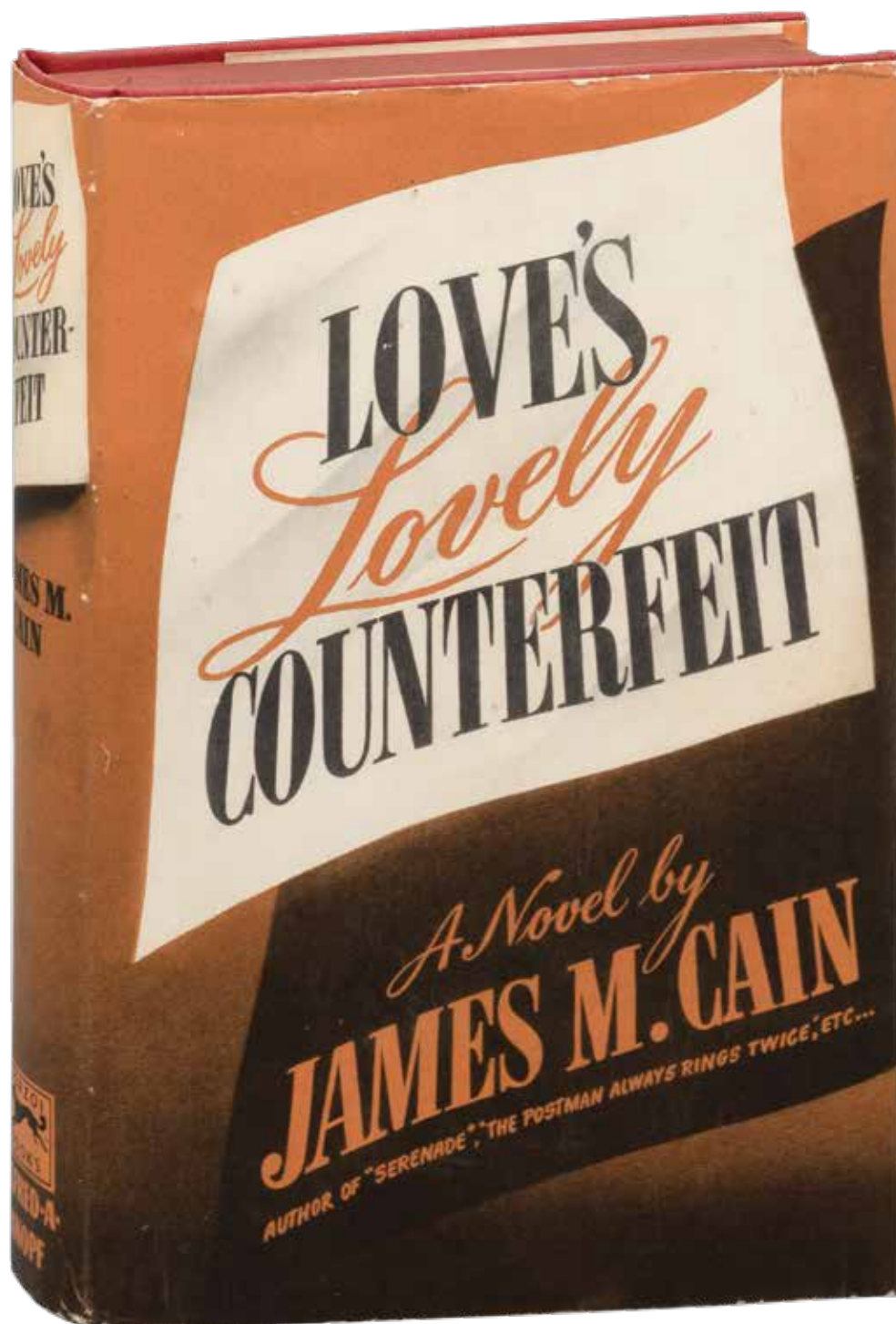
New York: Duell, Sloan, and Pearce, 1951. First Edition. Basis for the 1951 film noir *The Mob*, directed by Robert Parrish.

*Broderick Crawford is an honest cop. Walking home one night, he sees a shooting that takes him down a hole of doom and despair.*

Fine in a lightly edgeworn, else Near Fine dust jacket.

*The Dark Page II: 1959-1965, p. 54.*

**\$1350**



62

**JAMES M. CAIN**

**Love's Lovely Counterfeit**

New York: Alfred A. Knopf, 1942. First Edition. Basis for the 1956 film noir *Slightly Scarlet*, directed by Allan Dwan.

*Rhonda Fleming and Arlene Dahl lure crooked cop Ben Grace into their sleaze pit, setting him up for a life sentence in the slammer.*

About Fine in an about Fine dust jacket. An exceptional copy.

*The Dark Page II: 1959-1965, p. 30.*

**\$750**

# 63 BARTLETT CORMACK

## The Racket

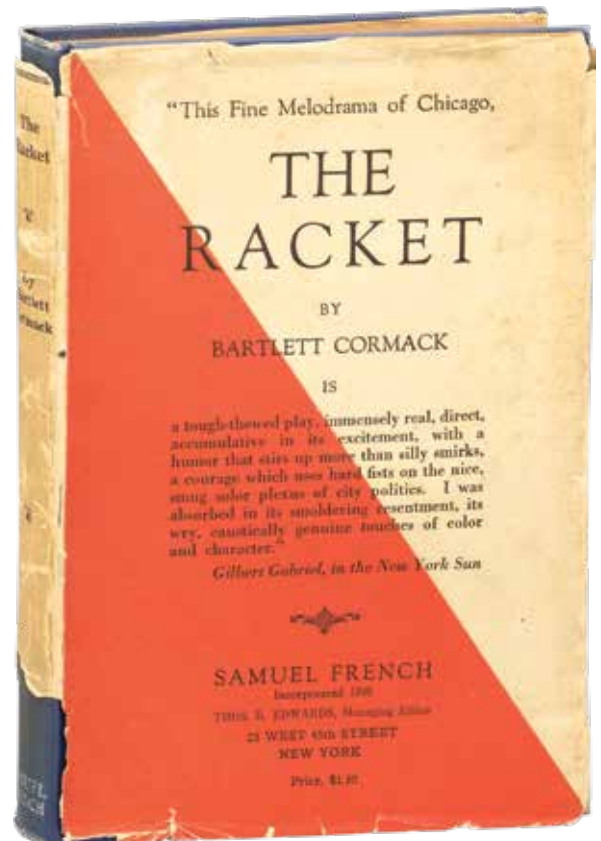
New York: Samuel French, 1928. First Edition. Basis for the 1951 film noir directed by John Cromwell.

*Racketeer Robert Ryan has everyone in his pocket except super-honest cop Robert Mitchum. What will it take to get Mitchum on the take?*

Near Fine in a Fair to Good example of the rare dust jacket. Small owner name on the front endpaper. Jacket has a two-inch loss at the heel, a slightly toned spine, and small chips at the corners.

*The Dark Page II: 1959-1965, p. 38.*

\$500



# 64 JACK LAIT AND LEE MORTIMER

## Chicago Confidential

New York: Crown Publishers, 1950. First Edition. Signed by authors Jack Lait and Lee Mortimer on the front endpaper.

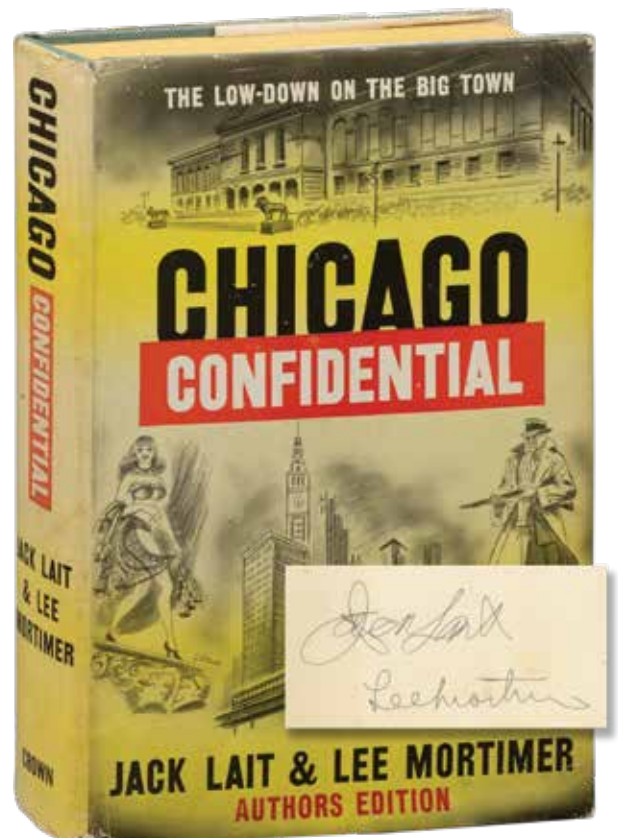
Basis for the 1957 film noir directed by Sidney Salkow.

*Gubernatorial hopeful Brian Keith finds that the gilded path to his electoral victory is actually paved in blood.*

Very Good plus in a Very Good plus dust jacket. Page edges lightly foxed, with faint offsetting on the endpapers. Jacket is lightly rubbed, with a short closed tear on the rear flap fold. Still, a remarkably bright copy of a book that nearly always turns up in poor condition.

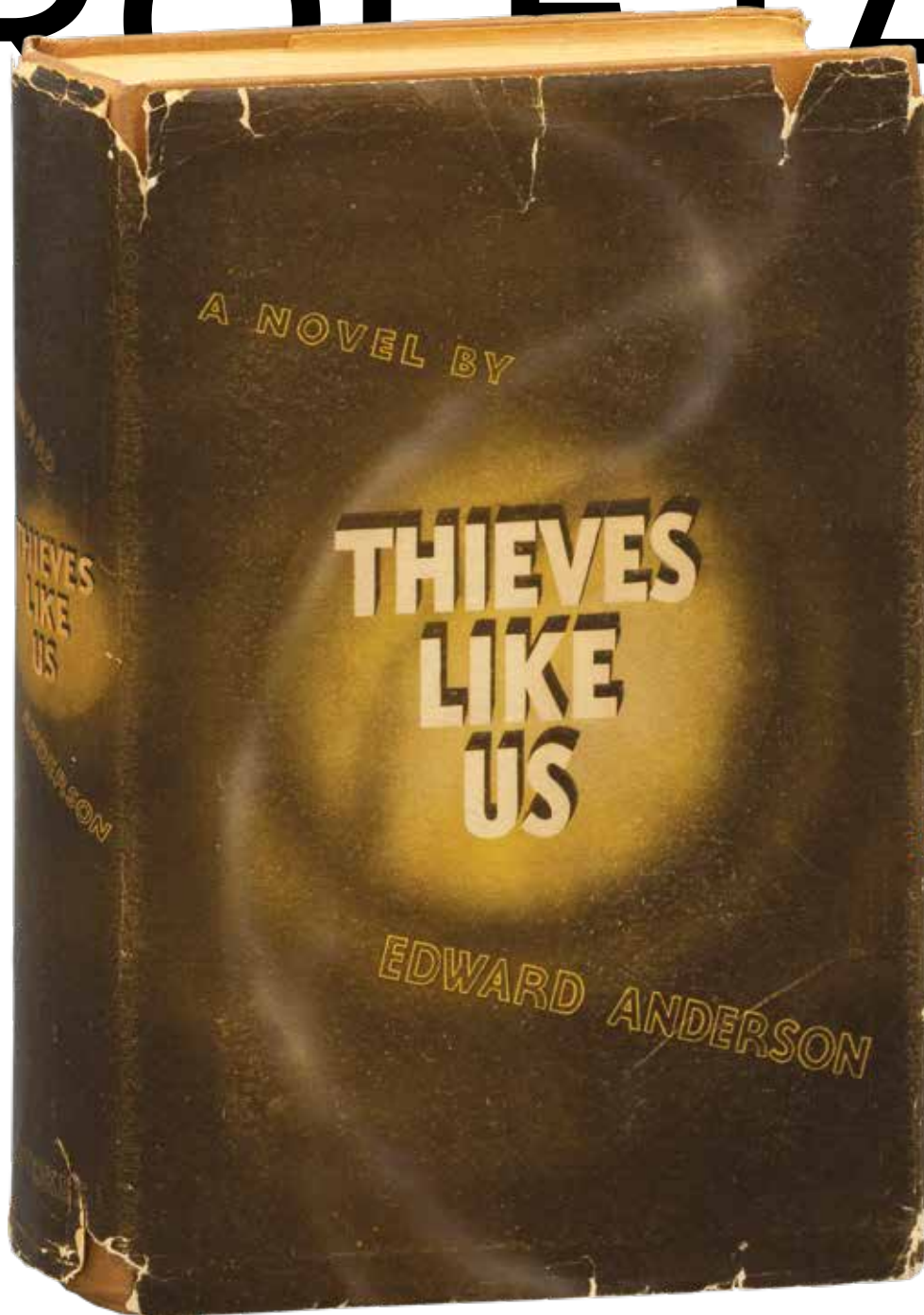
*The Dark Page II: 1959-1965, p. 118.*

\$450





# PROLETAR



65

**EDWARD ANDERSON**  
**Thieves Like Us**

New York: Frederick A. Stokes, 1937. First Edition.

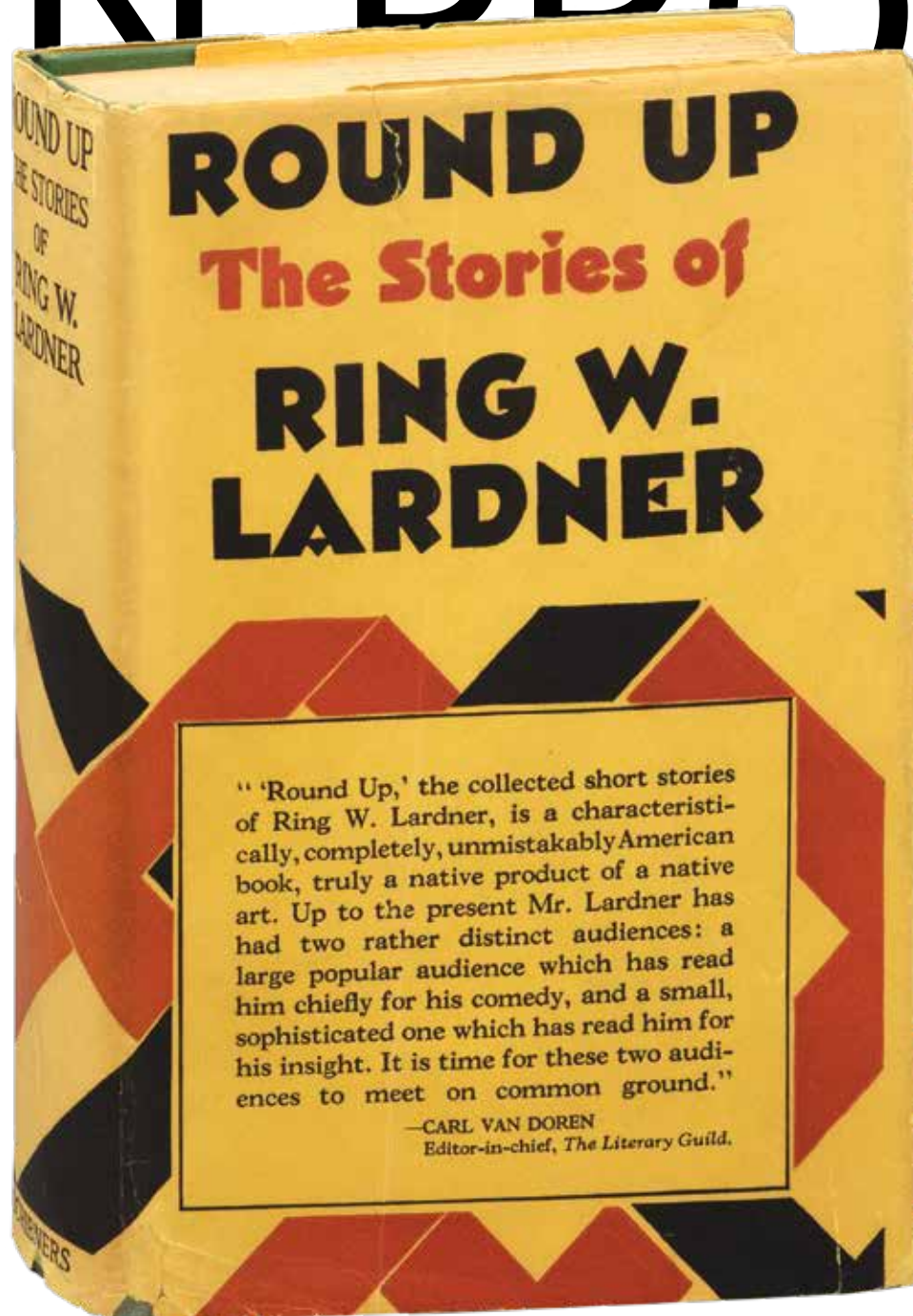
Basis for the 1949 film noir *They Live By Night*, directed by Nicholas Ray. Remade in 1974 as *Thieves Like Us* by director Robert Altman.

*Farley Granger busts out of the joint along with crusty scumbags One-Eye Mobley and T-Dub Mansfield, only to realize too late that robbing banks with guys who have names like that can only end badly.*

Near Fine in a solid Very Good dust jacket. Jacket is quite bright, with several short closed tears and moderate chipping at the corners. In a custom maroon quarter-leather clamshell box.

*The Dark Page: 1940-1949, p. 6.*

**\$2500**



66

**RING LARDNER**

**Round Up: The Stories of Ring Lardner**

New York: Charles Scribner's Sons, 1929. First Edition, in the rare first issue dust jacket. A collection of stories, one of which is the basis for the key 1949 film noir *Champion*, directed by Mark Robson.

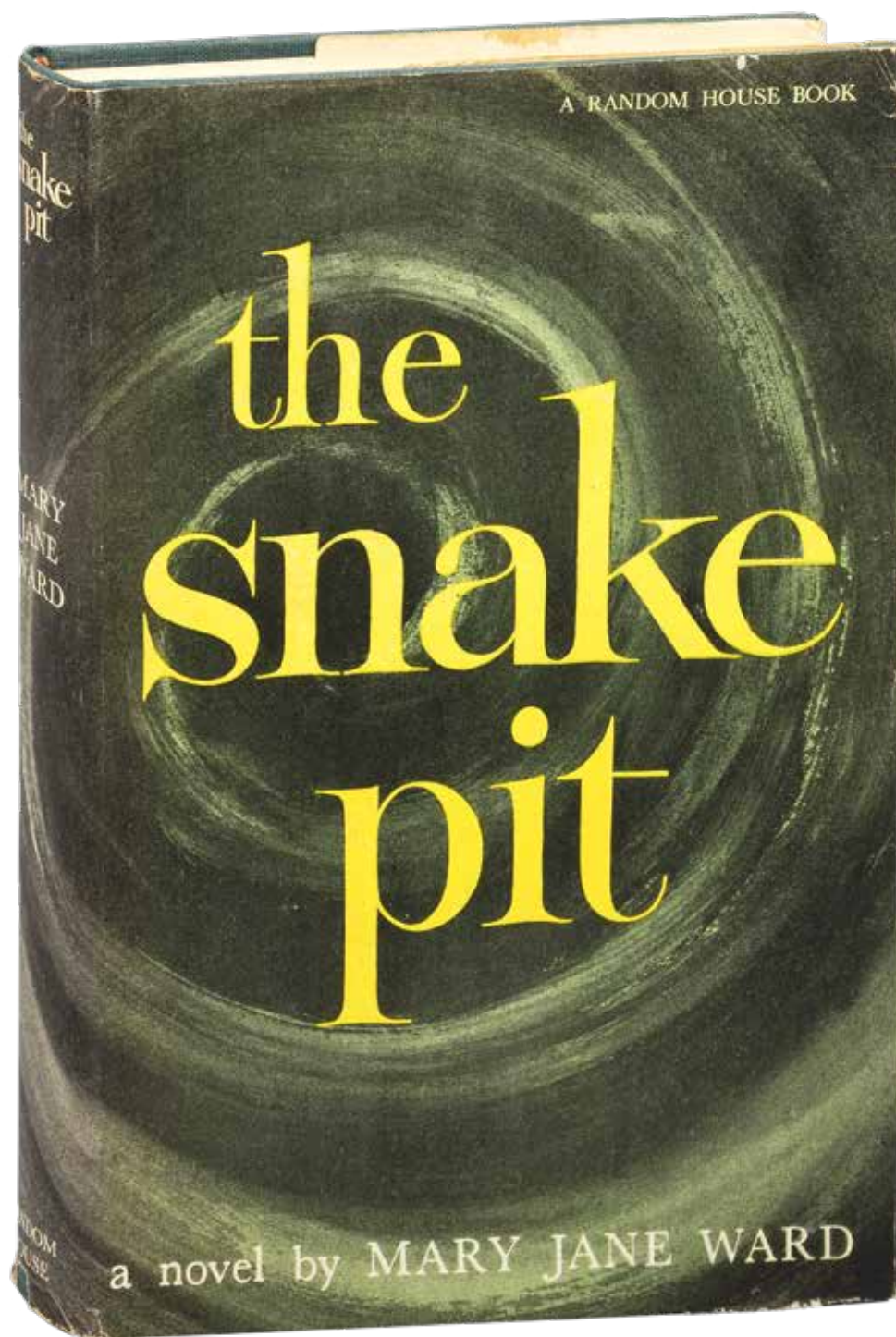
*Ruthless but dim boxer Kirk Douglas gets a taste of fame, and damn if he doesn't like it a little too much, blinding him to racketeers who plan to screw him over.*

Near Fine in a strong Very Good plus dust jacket with several neat cello tape mends on the verso.

*The Dark Page: 1940-1949, p. 180.*

**\$1875**





67 **MARY JANE WARD**  
**The Snake Pit**

New York: Random House, 1946. First Edition.

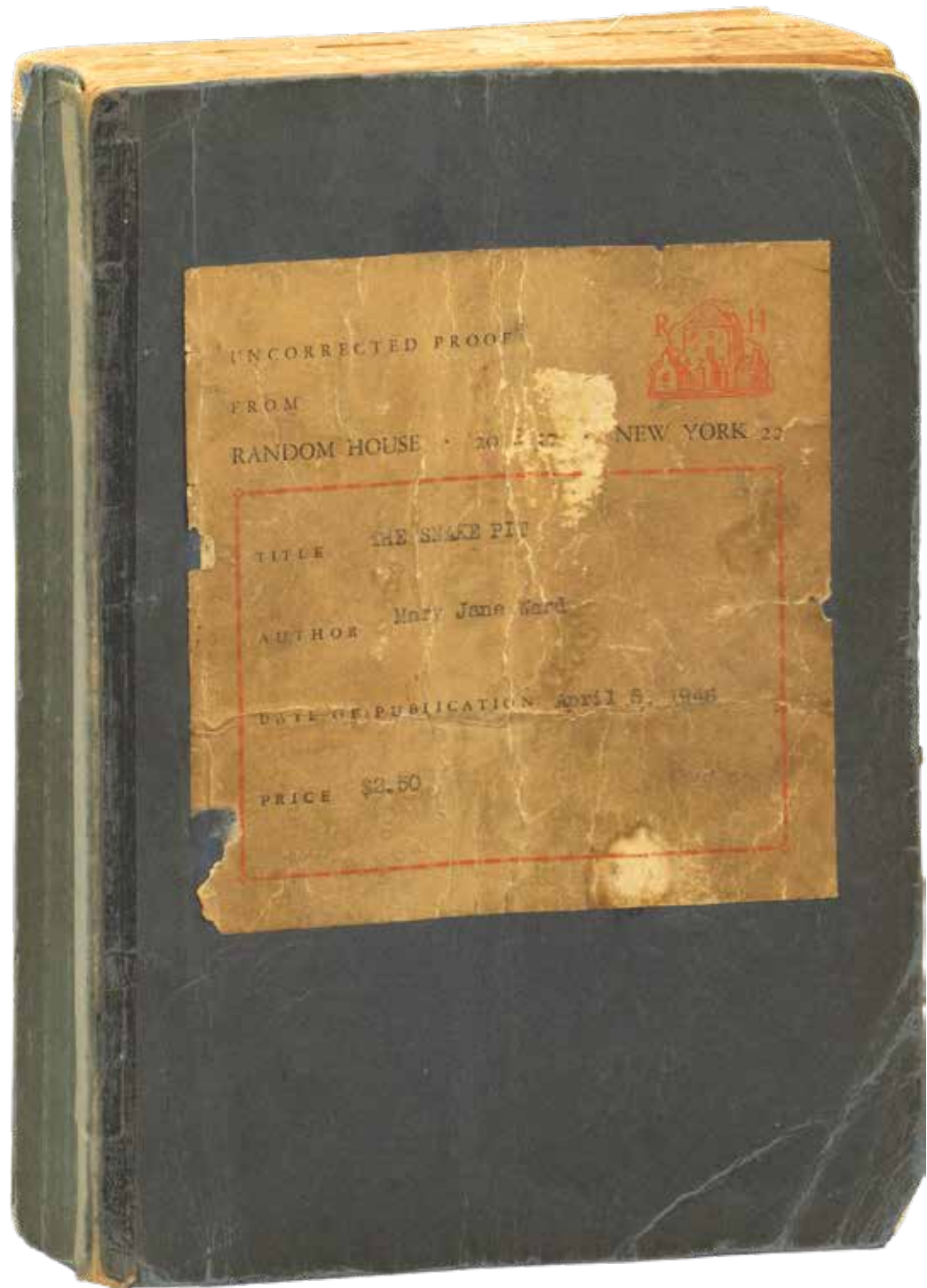
*Hopeful author Olivia De Havilland gives in to publishing executive Mark Stevens' relentless pressure to get married, resulting in her mental breakdown and subsequent institutionalization. A brutal and literate look into mid-century America at its worst.*

Fine in a lightly edgeworn, else Near Fine dust jacket.

*The Dark Page: 1940-1949, p. 256.*

**\$1275**





68

**MARY JANE WARD**  
**The Snake Pit**

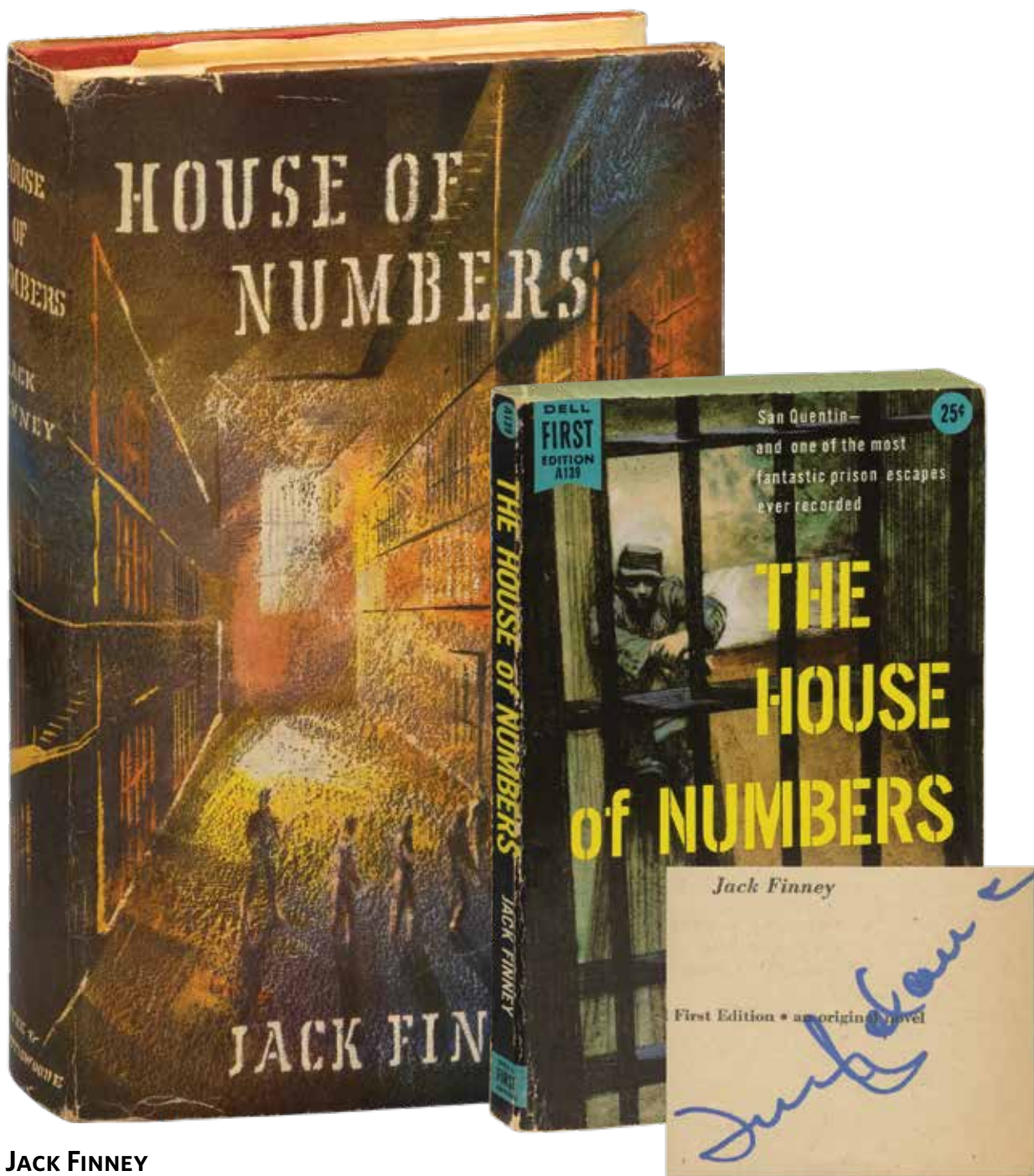
New York: Random House, 1946. Uncorrected proof, preceding the First Edition. Rare.

Basis for the 1948 film noir directed by Anatole Litvak and starring Olivia de Havilland.

Very Good in plain black wrappers, with a Random House publisher's label affixed to the front wrapper.

*The Dark Page*: 1940-1949, p. 256.

**\$875**



69

**JACK FINNEY**  
**House of Numbers**

London: Eyre and Spottiswoode, 1957. First published in hardcover in the UK by Eyre and Spottiswoode in 1957, and first published in the US by Dell as a paperback original the same year. This offering includes both the editions, the paperback original being signed by the author on the title page and scarce thus. Basis for the 1957 film noir.

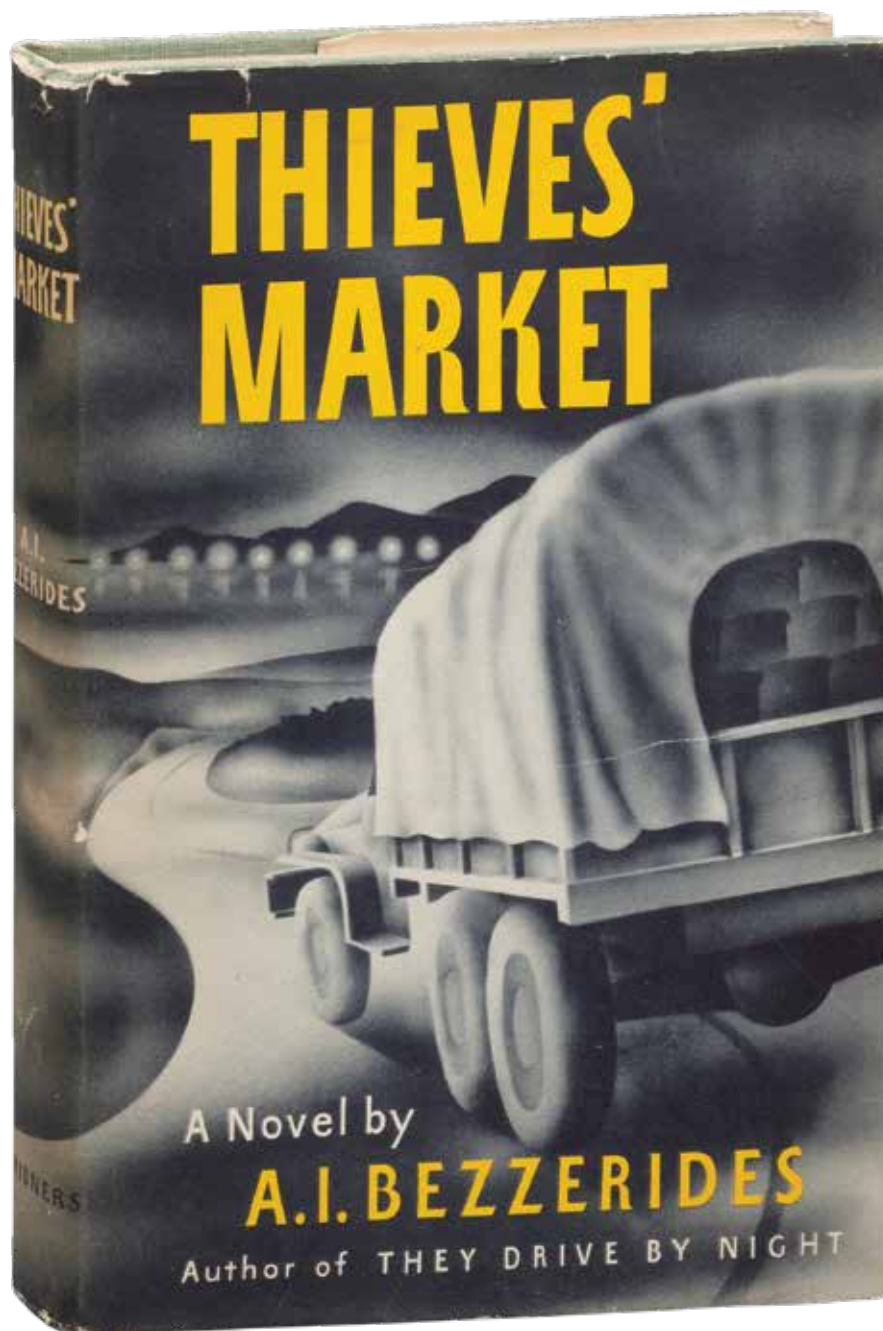
*In one of the classic noir cycle's wildest plots, prison inmate Jack Palance swaps places with his non-incarcerated twin brother Jack Palance.*

Hardcover: Near Fine in a bright, Near Fine dust jacket. Jacket lightly rubbed at a couple of corners and spine ends, else a superb copy.

Softcover: Near Fine in wrappers, lightly rubbed at the extremities.

*The Dark Page II: 1959-1965, p. 60.*

**\$1250**



70

**A.I. BEZZERIDES**  
**Thieves' Market**

New York: Charles Scribner's Sons, 1949. First Edition. A.I. Bezzerides' second book, basis for the haunting 1949 film noir classic *Thieves' Highway*, directed by Jules Dassin and written for the screen by Bezzerides.

*Veteran Richard Conte becomes a truck driver hauling produce, secretly plotting to take revenge on produce magnate Lee J. Cobb, a nasty piece of work responsible for maiming Conte's father.*

Jacket spine panel faintly toned, else about Fine in a bright, Near Fine dust jacket. A superior copy. In a custom green cloth clamshell box.

*The Dark Page*: 1940-1949, p. 24.

**\$850**



## 71 MARTIN FLAVIN The Criminal Code

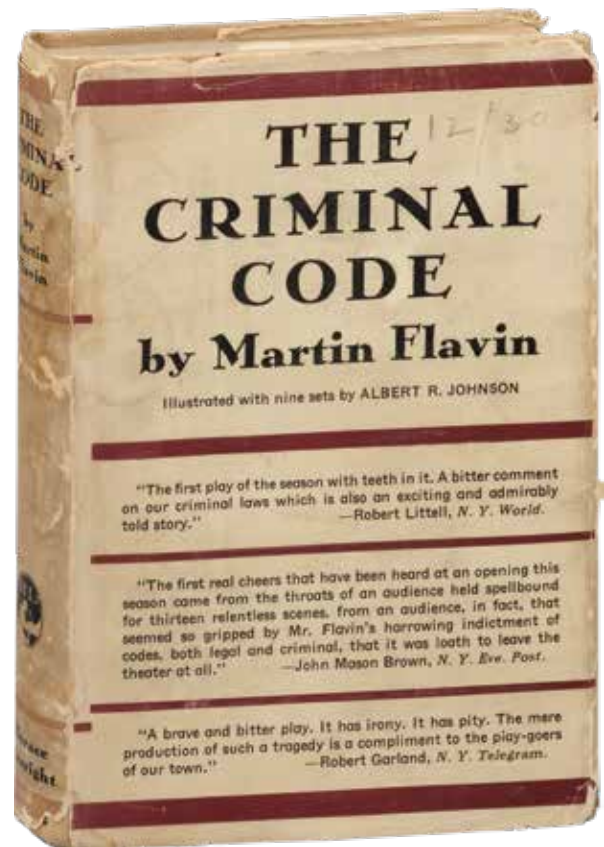
New York: Horace Liveright, 1929. First Edition. Basis for the 1950 film noir *Convicted*, starring Glenn Ford, Broderick Crawford, and Dorothy Malone. Rare in dust jacket.

*Convicted of manslaughter, hothead Glenn Ford winds up in the Big House, where warden Broderick Crawford takes a personal interest in his reform. Ford witnesses a killing in the prison and after taking the fall for it, is thrown into solitary confinement. Will he beat the rap, get off on good behavior, and marry the warden's daughter?*

Near Fine in an About Very Good example of the rare dust jacket. Jacket is professionally mended at several spots along the folds, a bit spotted along the spine, else lightly worn with small chips at the extremities. Extremely scarce in dust jacket.

*The Dark Page II: 1959-1965, p. 64.*

\$750



## 72 JOHN WEXLEY The Last Mile

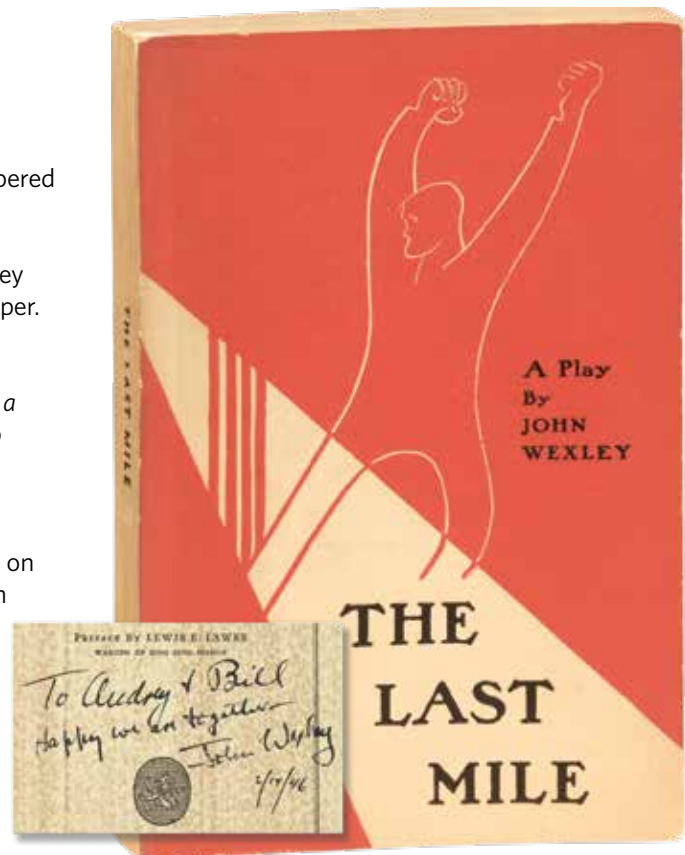
New York: Samuel French, 1930. First Edition, wrapped variant. Inscribed by the author on the title page: "To Audrey and Bill / Happy we are together / John Wexley / 2/14/46." Name stamp of inscribtee Audrey Wood of Westport, Connecticut on the front endpaper. Basis for the 1959 film noir.

*Cast completely against type, Mickey Rooney plays a volatile and hardened criminal, whose risky plans to break out of prison foreshadow a bleak outcome.*

Near Fine in perfect bound wrappers. A few faint reader's creases on the spine, and faint offsetting on the endpapers, else fresh and unread. In a custom green quarter-leather clamshell box.

*The Dark Page II: 1959-1965, p. 200.*

\$675



## 73 IRVING SHULMAN

### Cry Tough

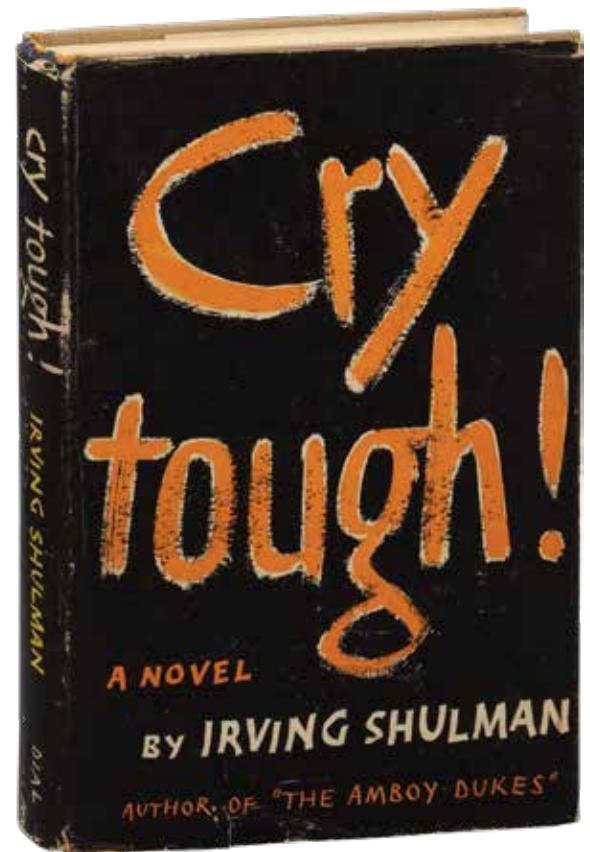
New York: Henry Holt, 1956. First Edition. Basis for the 1959 film noir.

*In a tale that predicted West Side Story, second generation Puerto Rican John Saxon, fresh out of the joint, is trying really, really hard to get out of his old life. But his old life is trying just as hard to pull him back in.*

Near Fine in a Very Good plus dust jacket. Jacket slightly faded on the spine as is usually found, with light rubbing at the spine ends and corners.

*The Dark Page II: 1959-1965, p. 170.*

\$550



## 74 ERICH MARIA REMARQUE

### Arch of Triumph

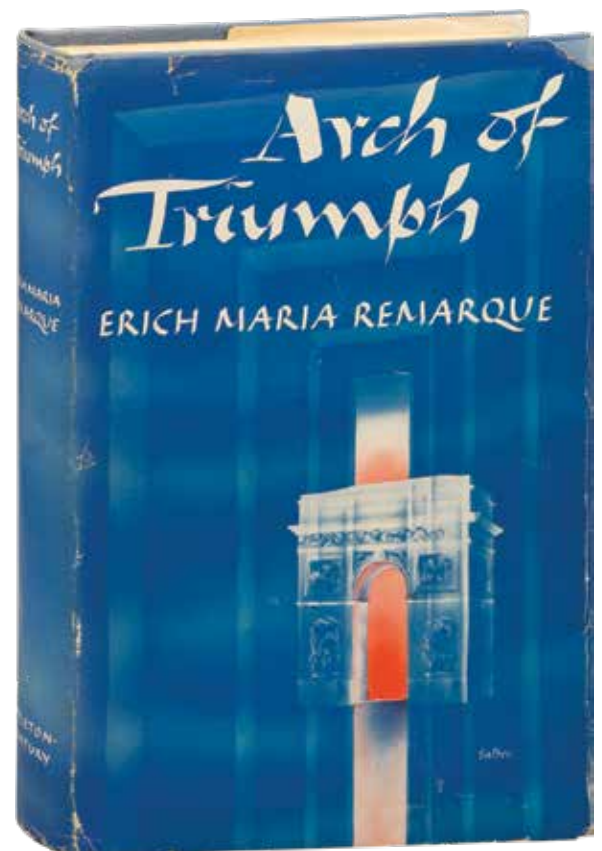
New York: Appleton-Century, 1945. First American Edition. First printing (and first edition in English), with the necessary "1" appearing at the end of the text. Copy belonging to noted collector Rolland Comstock, with his bookplate affixed to the front pastedown. Basis for the 1945 film noir.

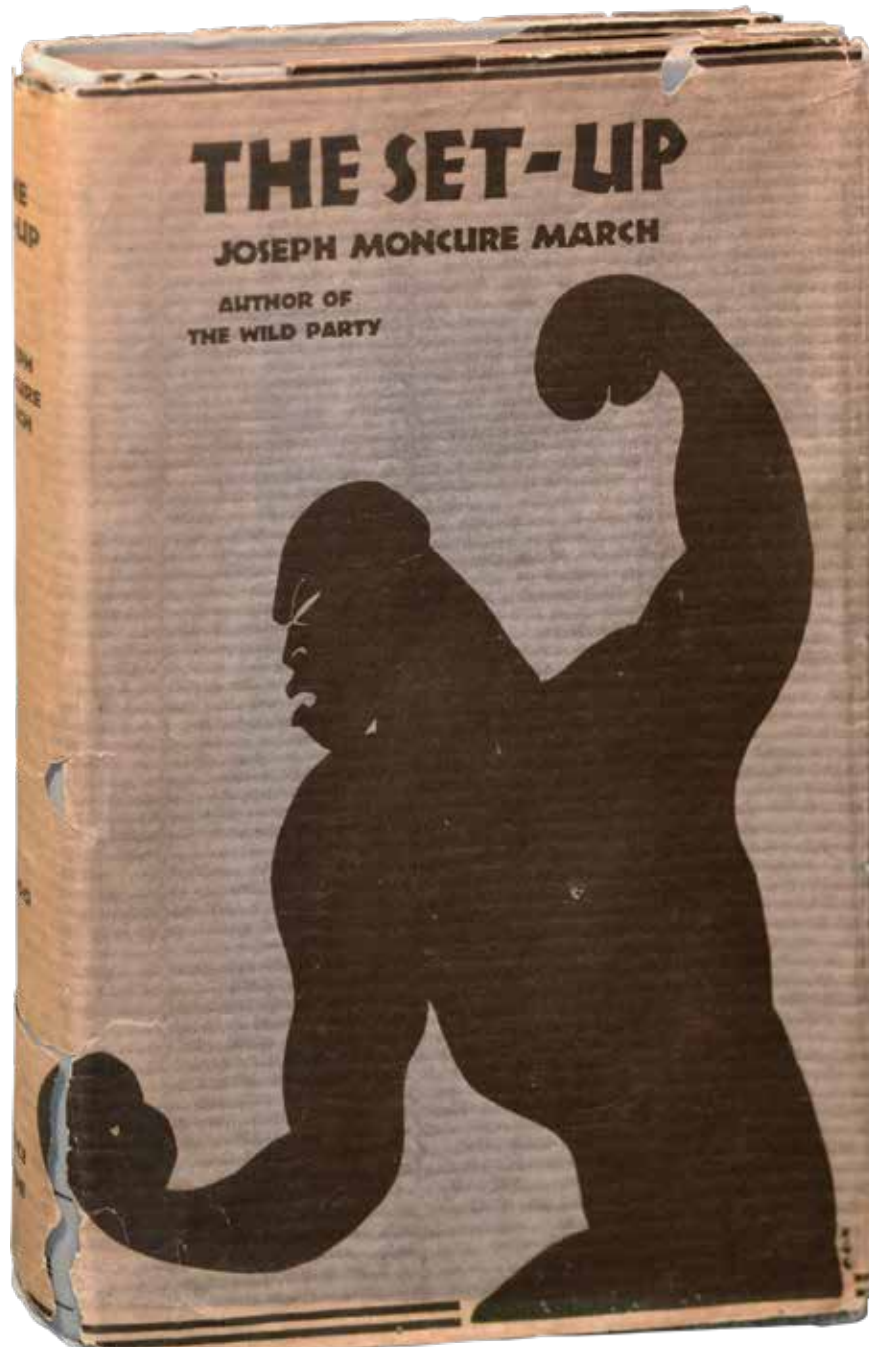
*Attempting to avoid deportation in pre-World War Paris, illegal refugee Charles Boyer has the unexpected opportunity to keep Ingrid Bergman from committing suicide. Soon thereafter he is deported and Bergman, with few options, marries a boring wealthy guy. Boyer returns to exact revenge on the officer responsible for his deportation, and, of course, reunite with Bergman.*

Near Fine in a Very Good plus, exceptionally bright example of a dust jacket that is normally quite prone to fading.

*The Dark Page: 1940-1949, p. 208.*

\$325





# 75

**JOSEPH MONCURE MARCH**  
**The Set-up**

New York: Covici-Friede, 1928. First Edition. Basis for the seminal 1949 film noir directed by Robert Wise.

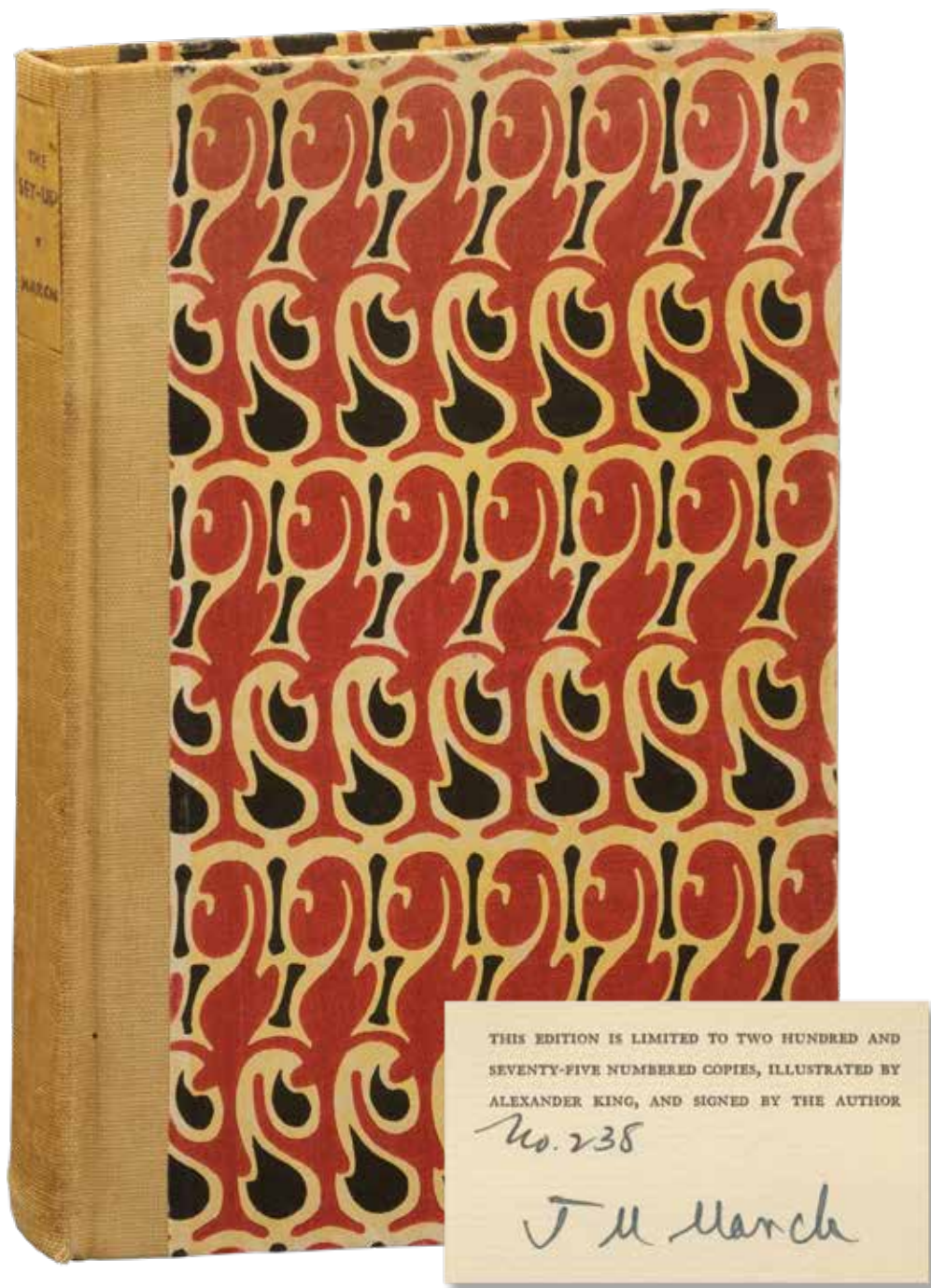
*An epic poem about an aging African American boxer and his last night in the ring. The film saw the lead role converted to a white Robert Ryan, but retained the bleakness of the literary source, and added a framing device using various clocks and wristwatches to demonstrate the tense film story taking place in real time.*

Very Good plus in a Very Good dust jacket. Slight spine lean, with two small taps along the top board edges. Jacket is faded along the spine, with two small closed tears on the front hinge.

*The Dark Page: 1940-1949, p. 186.*

**\$550**





76

**JOSEPH MONCURE MARCH**  
**The Set-up**

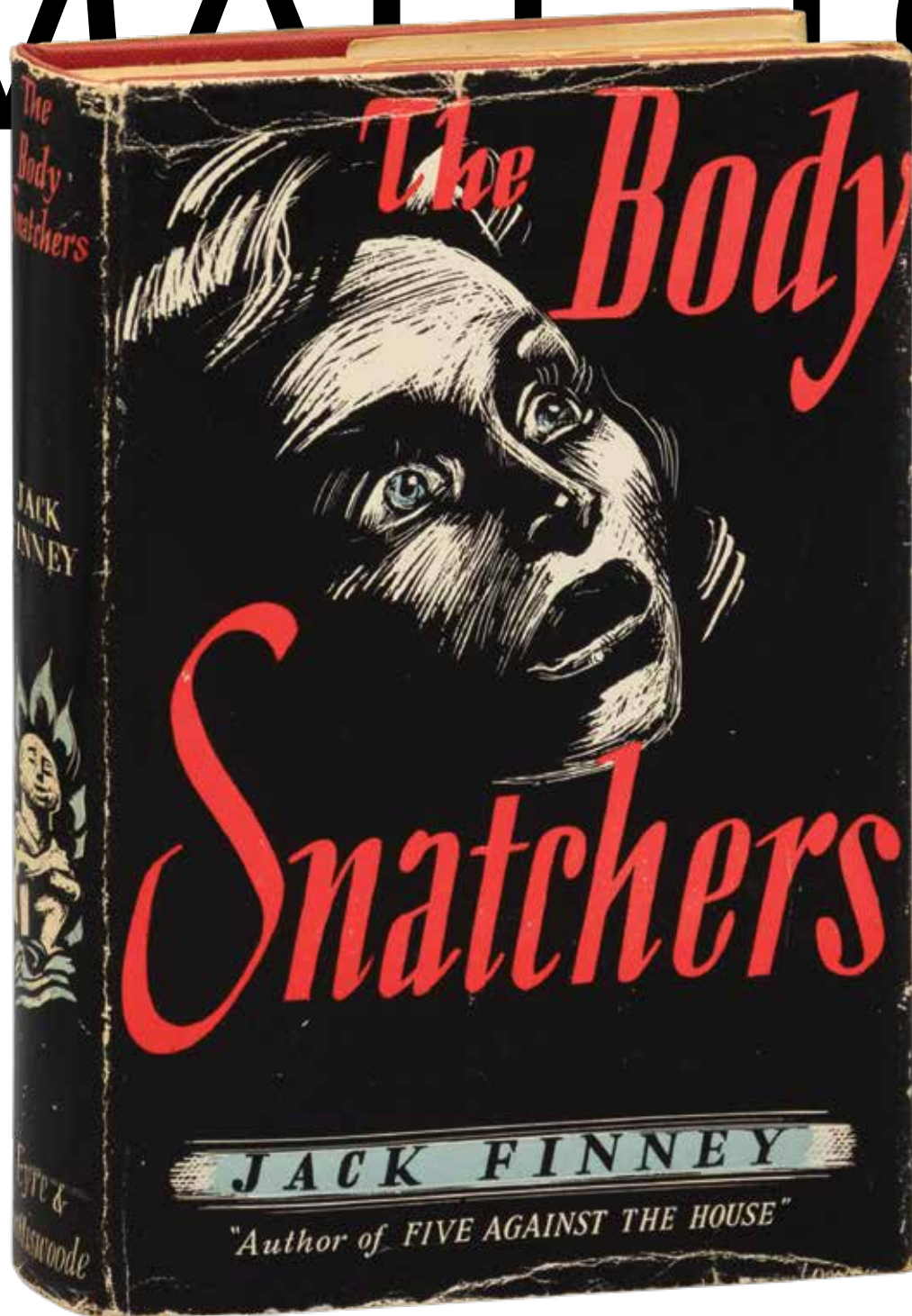
New York: Covici-Friede, 1928. First Edition, a limited edition issued simultaneously with the jacketed trade edition. One of 275 copies (this being No. 238) signed and numbered by the author.

Very Good plus, lacking the rare patterned slipcase. Owner bookplate on the front pastedown, with a lightly toned spine.

*The Dark Page*: 1940-1949, p. 186.

\$425

# SMALL TO



77

**JACK FINNEY**

**The Body Snatchers**

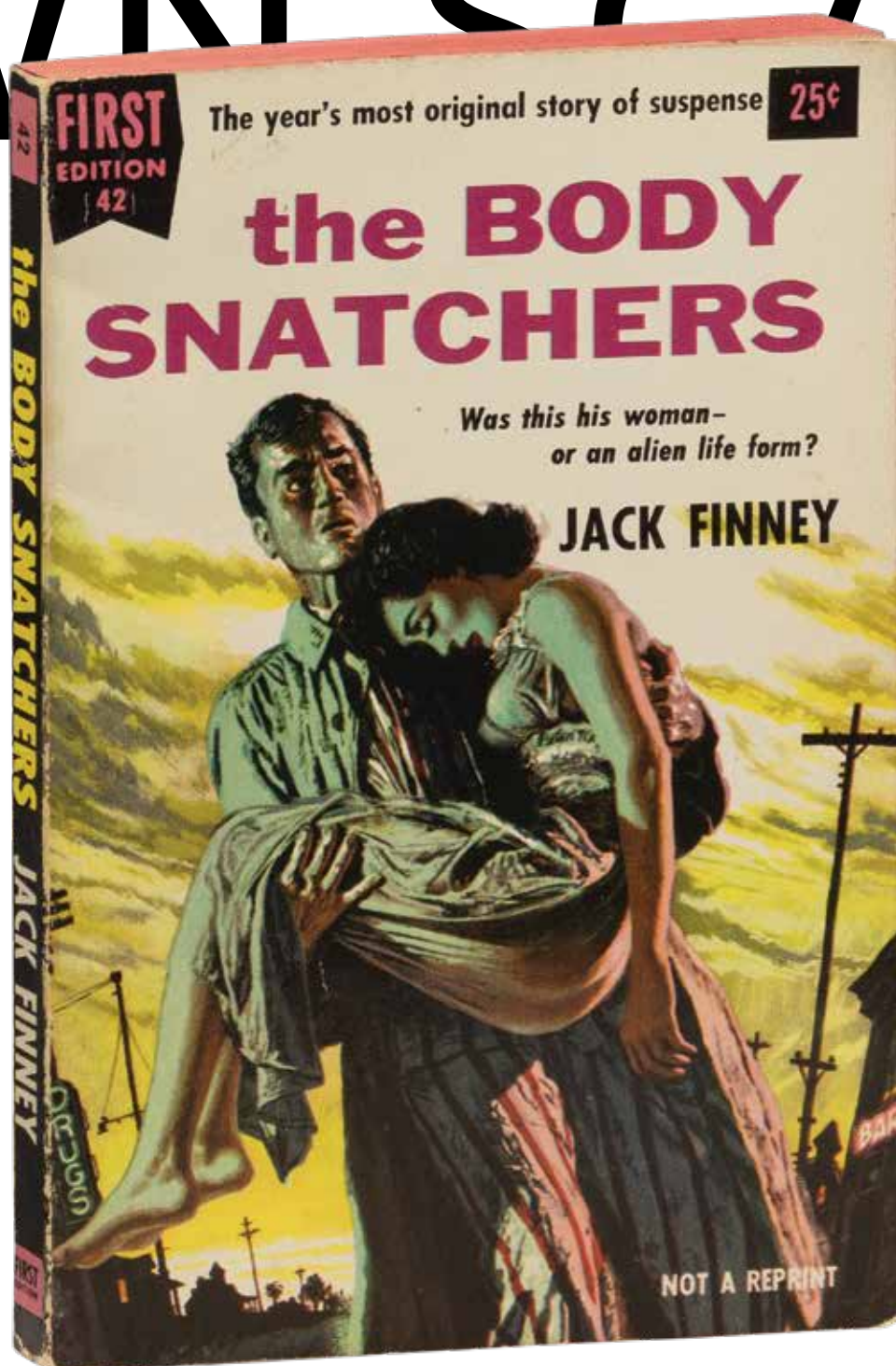
London and New York: Eyre and Spottiswoode / Dell, 1955. First American Edition (softcover, a paperback original) and the First UK Edition (hardcover).

Originally serialized in *Collier's* magazine, November to December, 1954. First published in the United States by Dell as a paperback original, then by Eyre and Spottiswoode in hardcover.

A science fiction classic, about aliens that invade the town of Mill Valley by way of seeds that replicate—and eventually replace—human beings. Basis for four film adaptations, in 1956, 1978, 1993, and 2007. The 1956 version is the only science fiction film considered to be film noir in the classic era, and the 1978 version one of only a few to be considered neo-noir.



# WINSCAN



First UK Edition: Near Fine in a Very Good plus dust jacket. Light soil on the rear endpapers. Jacket lightly creased on the top and bottom edges of the front panel, with a faintly faded spine panel.

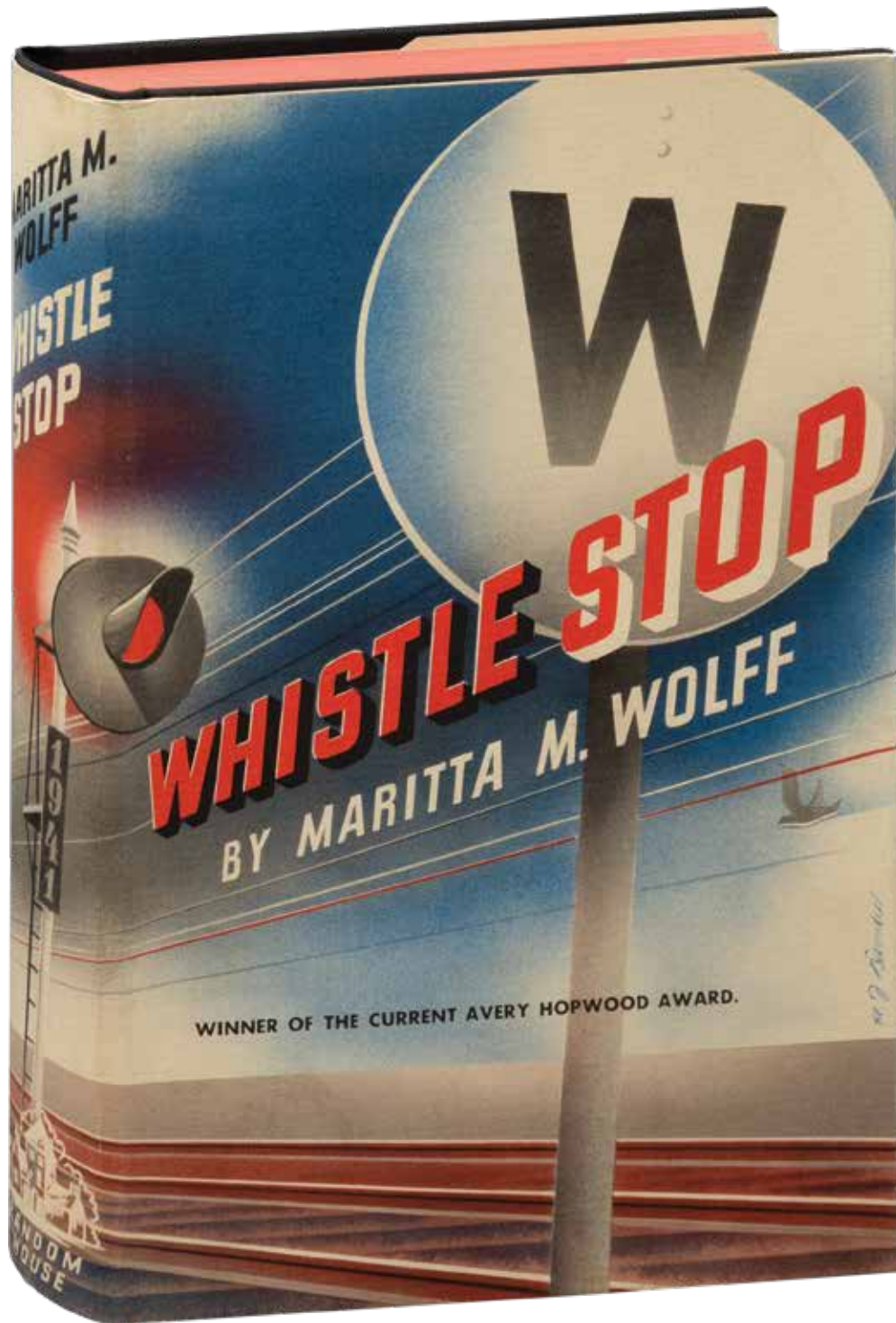
First American Edition: Near Fine in wrappers, with brief rubbing at the spine and edges.

Both editions housed together in a custom maroon quarter-leather clamshell box. Leather on the clamshell box spine moderately scuffed, otherwise Near Fine.

*The Dark Page II: 1959-1965, p. 58.*

**\$2250**





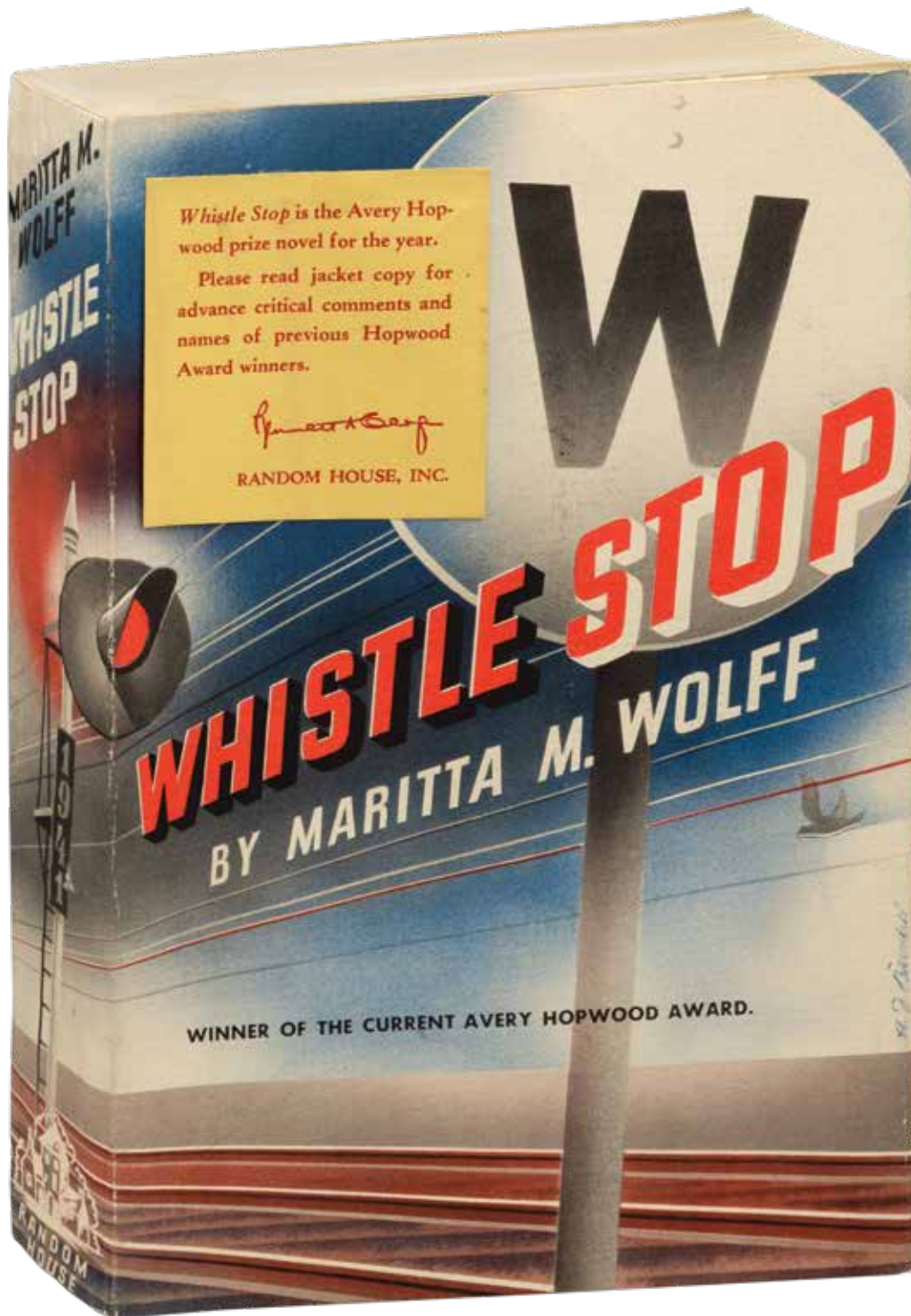
78

**MARITTA WOLFF**  
**Whistle Stop**

New York: Random House, 1941. Two volumes: the Advance Copy and the First Edition. An absolutely impeccable copy, accompanied by an equally fine copy of the wrapped Advance Copy. Accompanying the Advance Copy is a typed letter signed on Random House letterhead, from editor

Harry E. Maule, introducing the book, in the original mailing envelope.

Maritta Wolff's first book, basis for the 1946 film noir.



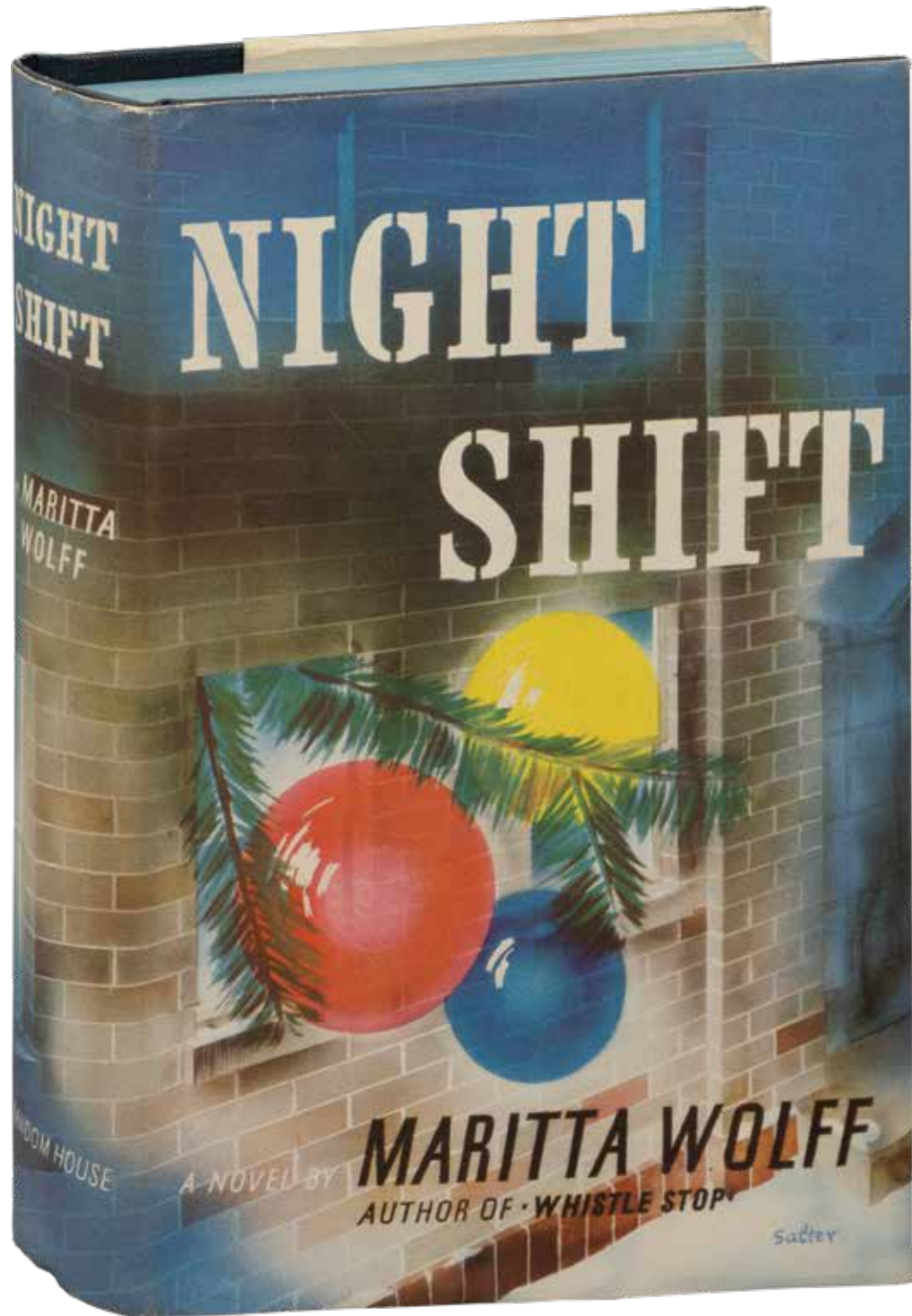
Ava Gardner returns to her small hometown after a two-year absence, and after trying to reconcile with her ex-lover George Raft, takes up with bar owner Tom Conway, who is Raft's mortal enemy. Crazy with jealousy, Raft teams up with Victor McLaglen to rob Conway's bar.

First Edition: Fine and unread in a Fine dust jacket.  
Advance Copy: Fine in wrappers. Both volumes together in a custom green cloth clamshell box.

*The Dark Page*: 1940-1949, p. 282.

\$1750



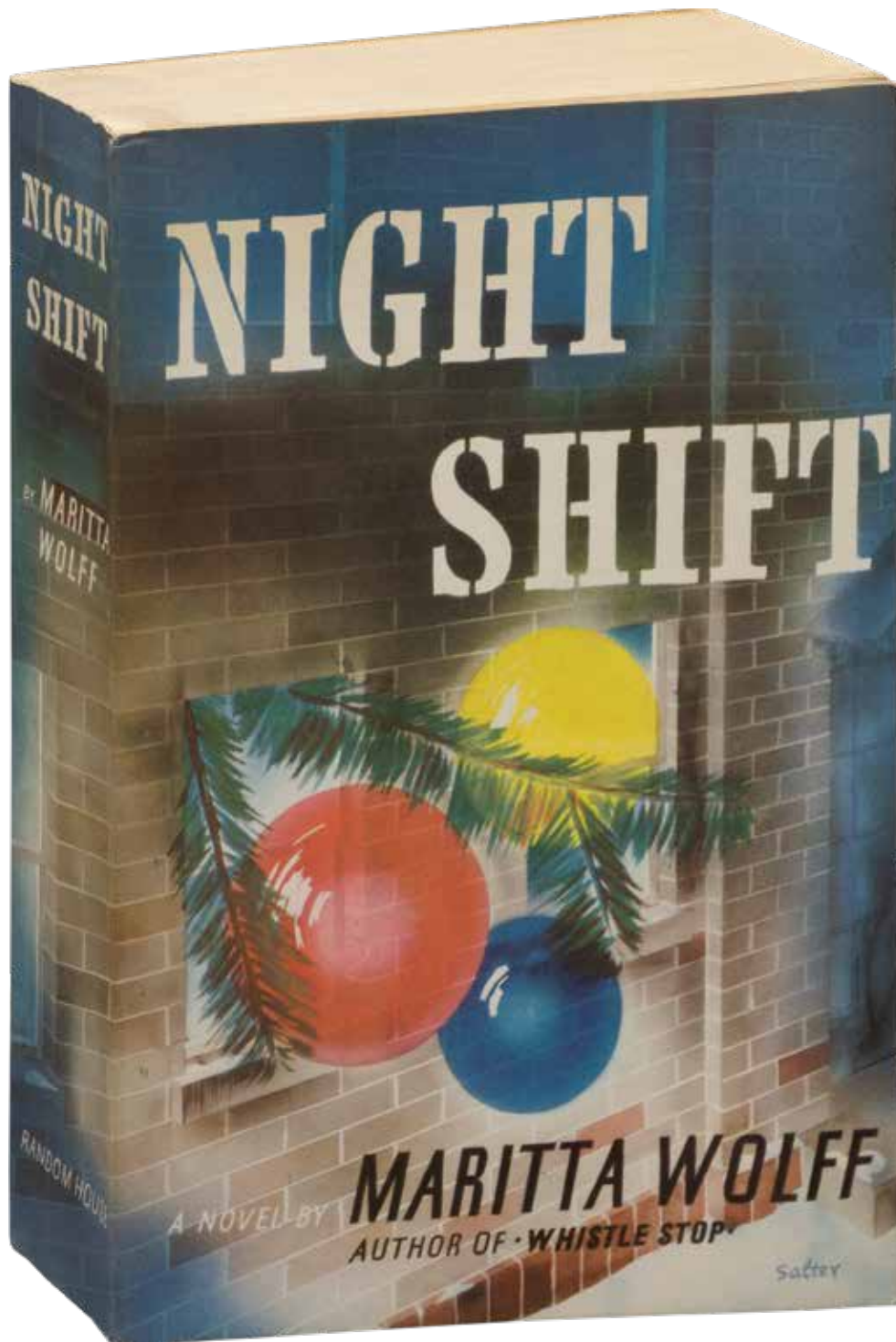


## 79 MARITTA WOLFF Night Shift

New York: Random House, 1942. Two volumes: the Advance Copy and the First Edition. An absolutely impeccable copy, accompanied by an equally fine example of the wrapped Advance Copy.

Maritta Wolff's follow-up to her first novel, *Whistle Stop*, basis for the 1942 film noir *The Man I Love*, directed by Raoul Walsh.





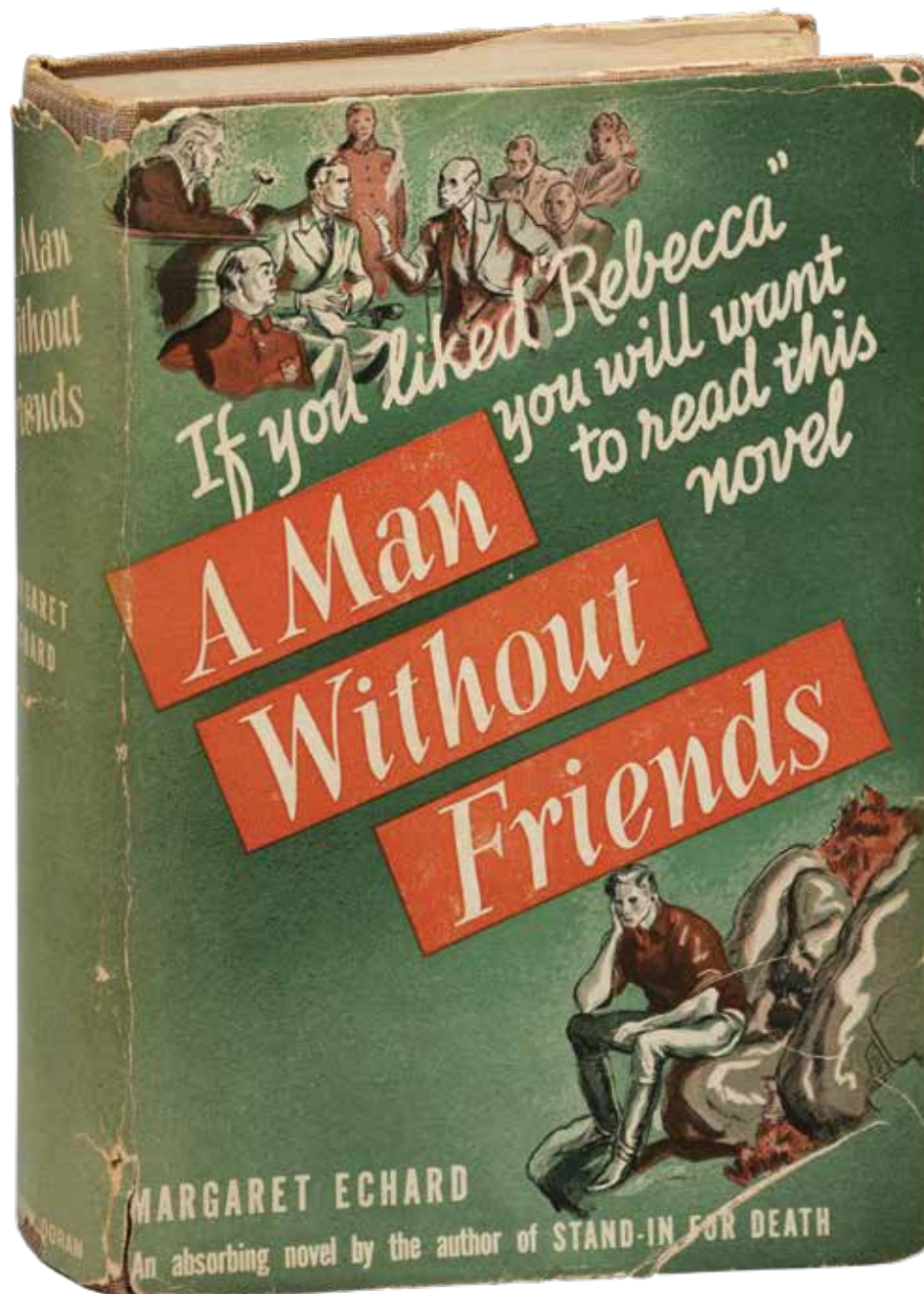
*No-nonsense lounge singer Ida Lupino relocates to Los Angeles, taking a job at a bar where she immediately falls for haunted, irresistible pianist Bruce Bennett while fending off passes by sleazy bar owner Robert Alda.*

First Edition: Fine and unread in a Fine dust jacket.  
Advance Copy: Fine and unread in wrappers. Both

volumes housed together in a custom green cloth clamshell box.

*The Dark Page: 1940-1949, p. 284.*

**\$1500**



80

**MARGARET ECHARD**  
**A Man Without Friends**

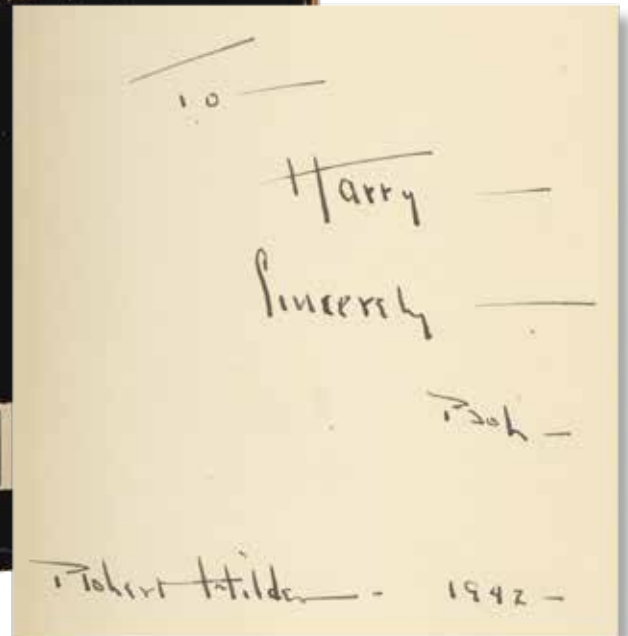
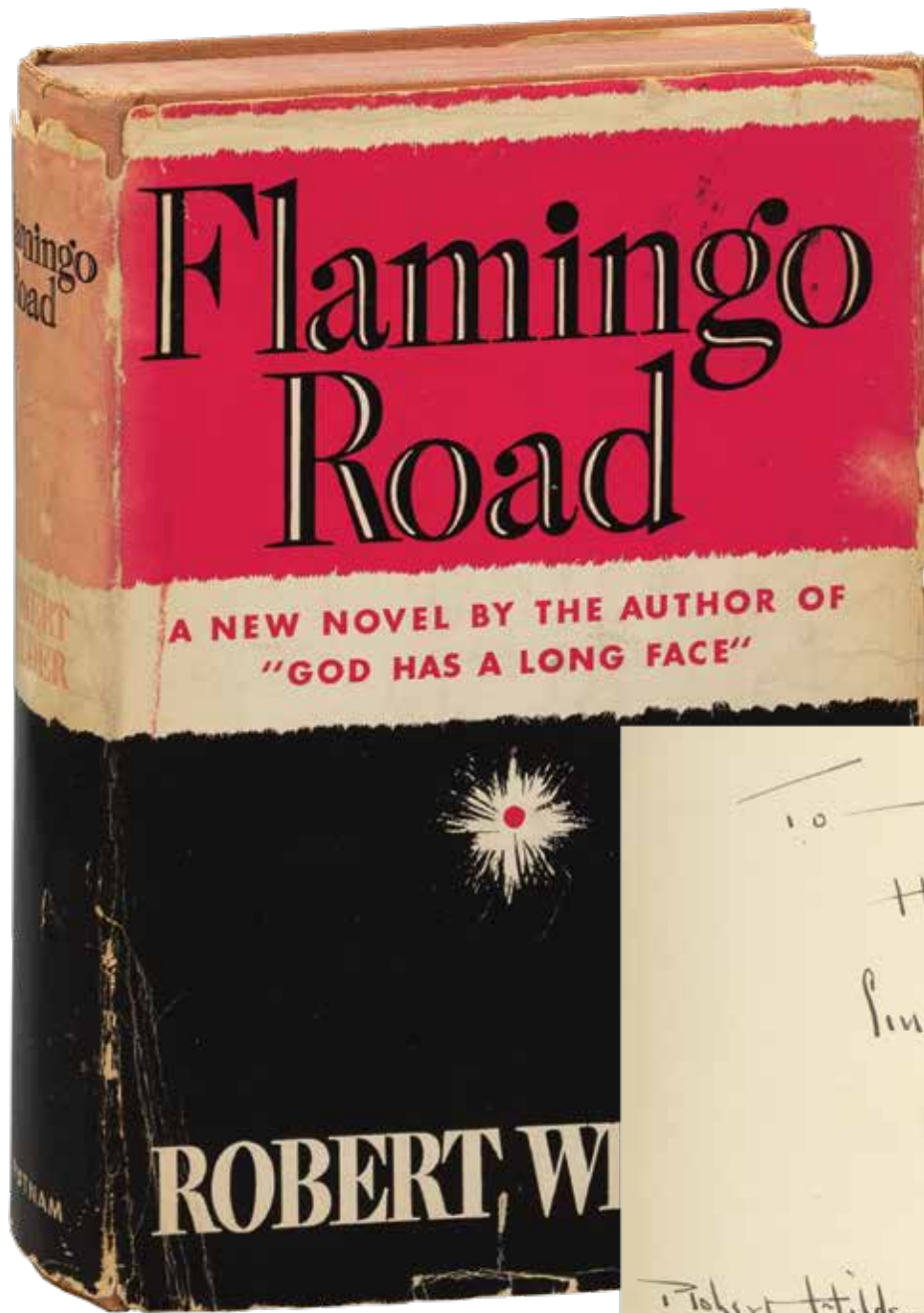
Garden City: Doubleday, Doran, 1940. First Edition. Basis for the 1951 film noir *Lightning Strikes Twice*, directed by King Vidor and starring Richard Todd, Ruth Roman, Zachary Scott, Mercedes McCambridge, and Frank Conroy. Rare.

*On her way to a vacation at a Texas dude ranch, Ruth Roman borrows a car from a seemingly nice couple, and winds up in a bubbling bouillabaisse of murderous and romantic intrigue that involves quite a number of people for such a small town.*

Very Good plus in a Very Good or better dust jacket. Tiny ink price notation on the front endpaper. Jacket is moderately rubbed, with a few tiny chips and some brief creasing. In a custom green quarter-leather clamshell box, with leather on the spine of the box moderately scuffed.

*The Dark Page II: 1959-1965, p. 46.*

**\$1750**



81

**ROBERT WILDER**  
**Flamingo Road**

New York: Putnam, 1942. First Edition. Inscribed by the author in the year of publication on the front endpaper: "To Harry / Sincerely / Bob / Robert Wilder / 1942." Basis for the 1949 film noir directed by Michael Curtiz. Extremely scarce.

*Ex-carny dancer Joan Crawford rolls into a southern town, promptly getting involved with a deputy sheriff who is running for state senator. She raises the ire of a corrupt local politician who, apparently unaware he is*

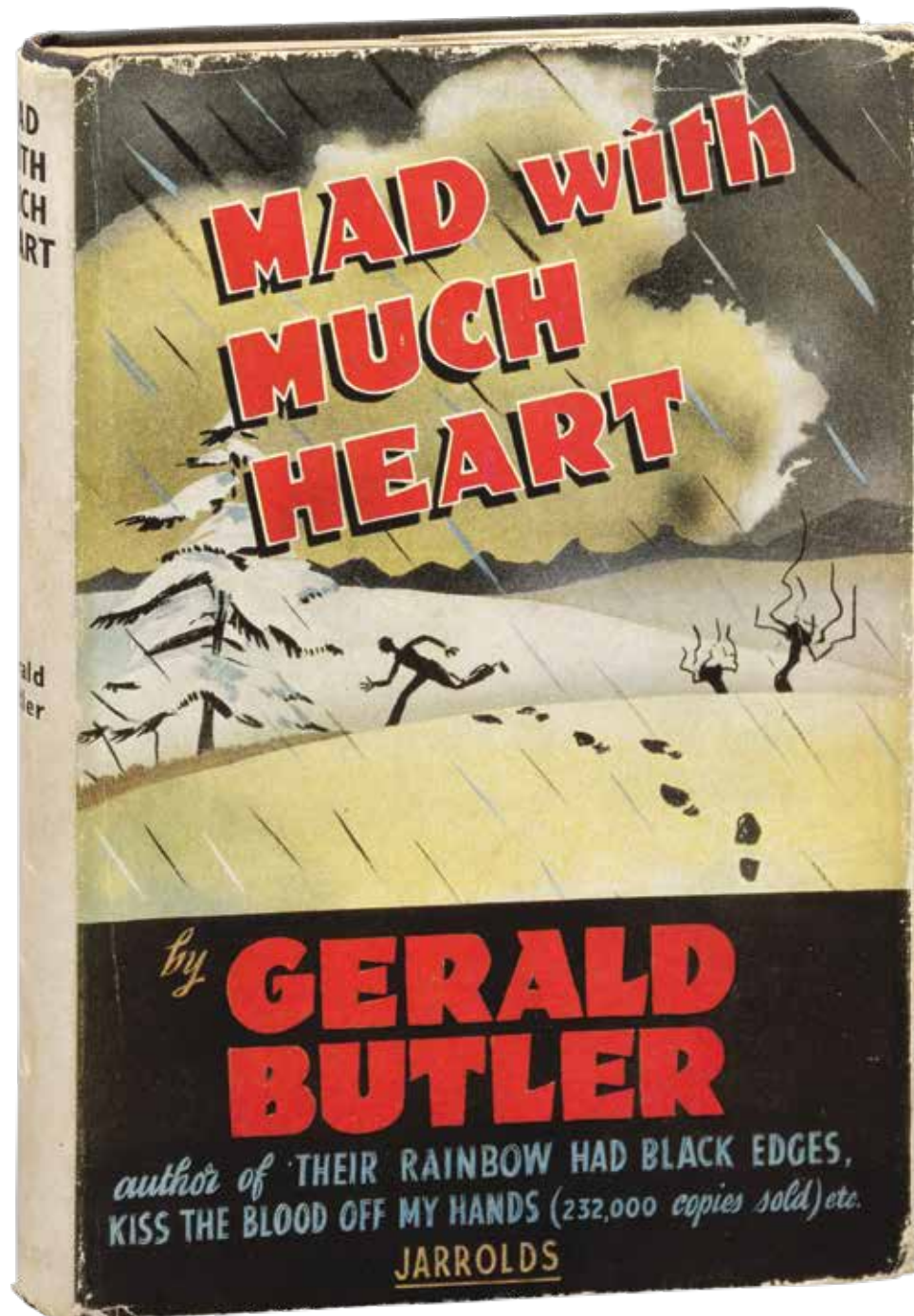
*messing with Joan Crawford, resolves to paint her as a woman of ill repute. Trouble brews.*

Very Good in a Very Good dust jacket. Spine moderately faded, with light dampstains affecting the spine and top page edges. Jacket moderately worn, with a few faint splashes on the spine panel.

*The Dark Page: 1940-1949, p. 272.*

**\$750**





82

**GERALD BUTLER**

**Mad with Much Heart**

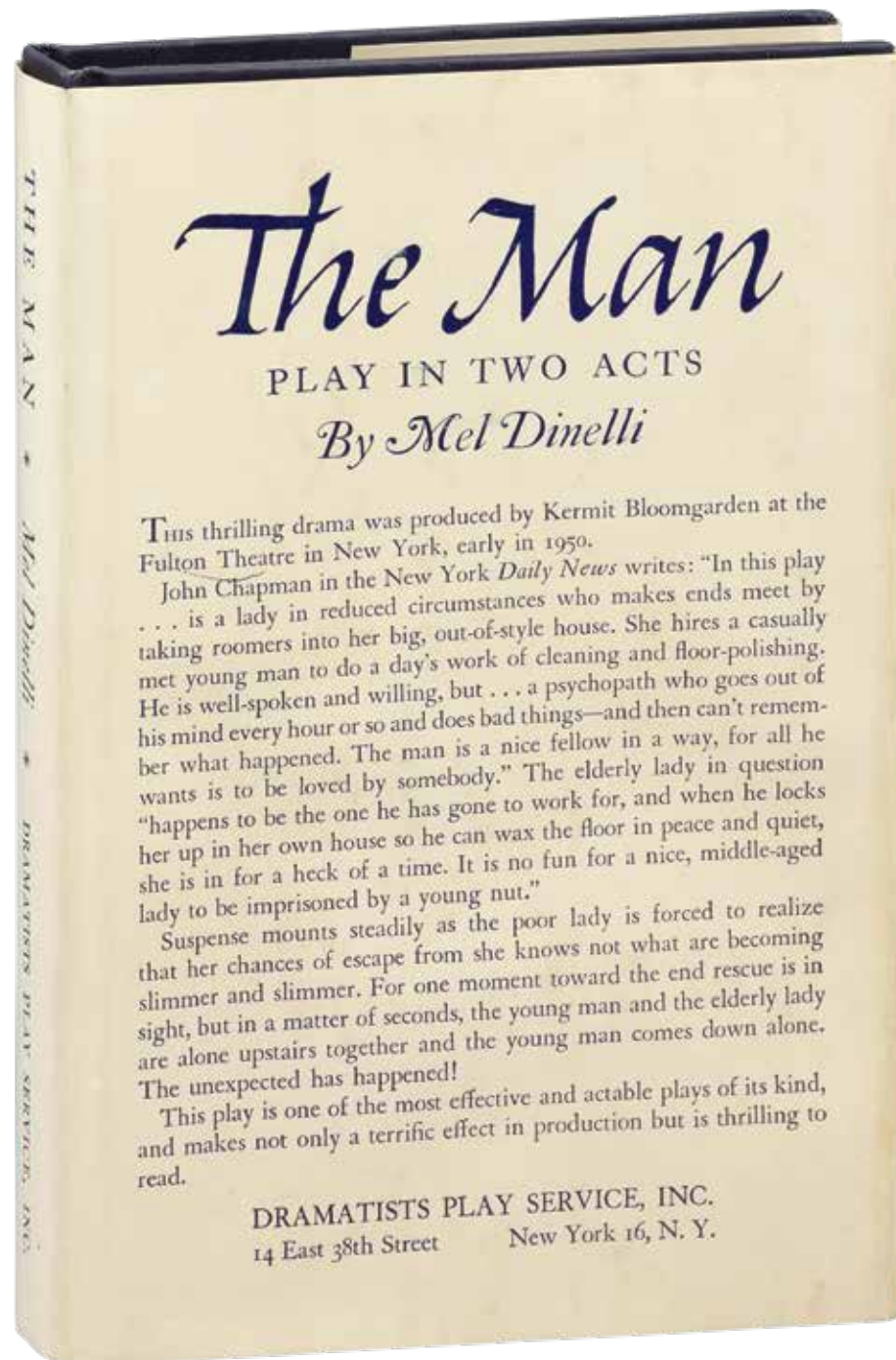
London: Jarrolds, 1945. First UK Edition. Basis for the classic 1952 film noir *On Dangerous Ground*, directed by Nicholas Ray. Scarce in jacket, and rare outside of Poor condition.

*Robert Ryan is a hotheaded city cop who is sent to "rural upstate" to cool off. Immediately joining a manhunt on his arrival, Ryan meets blind farm girl Ida Lupino, who is in the middle of a range war.*

Very Good plus in a bright, Very Good plus dust jacket. Jacket is the one of the best we have ever encountered for this fragile wartime title, very colorful, with only a bit of light rubbing and some nicks and short closed tears along the top edge.

*The Dark Page II: 1959-1965, p. 28.*

**\$850**



83

**MEL DINELLI****The Man: A Play in Two Acts**

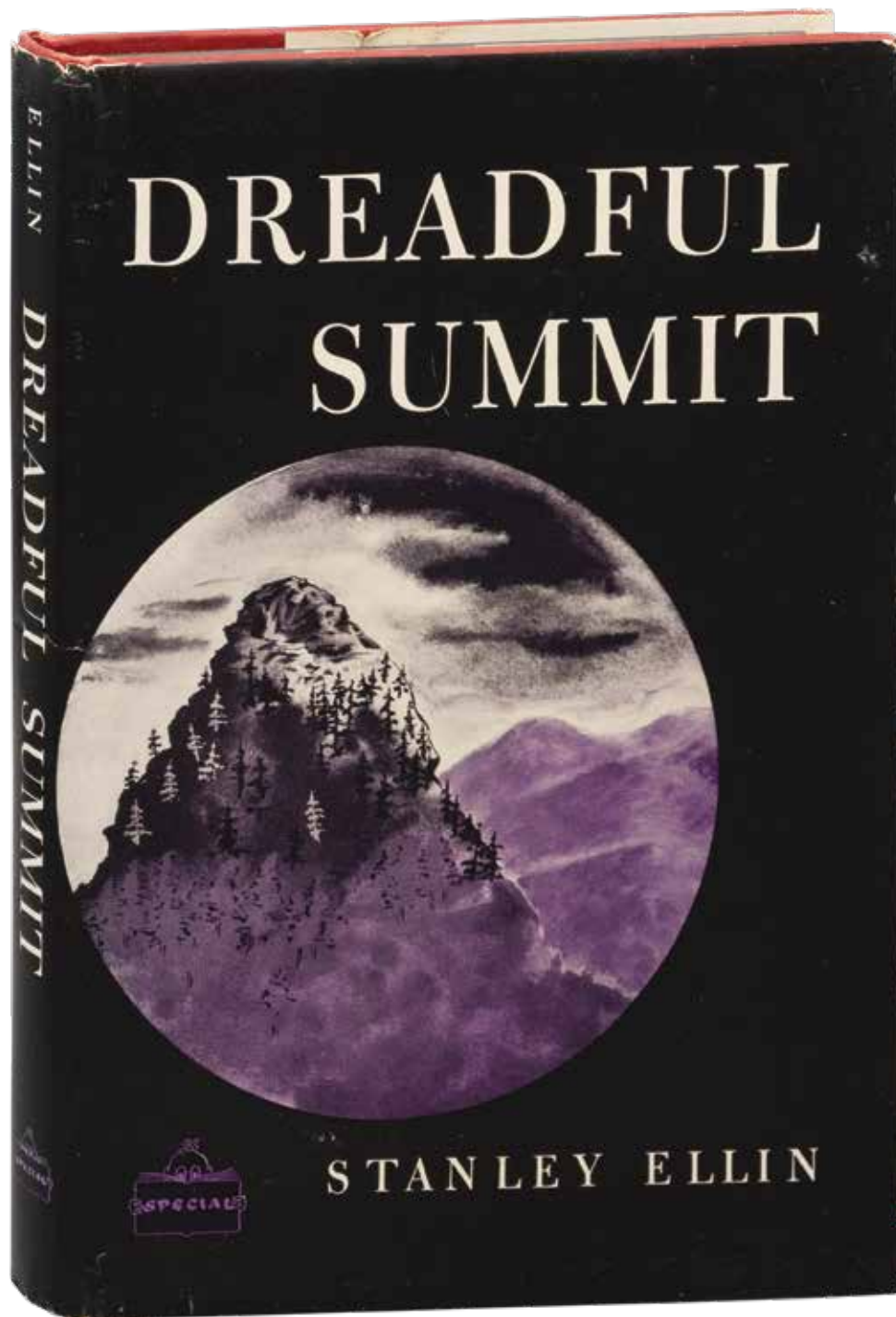
New York: Dramatists Play Service, 1950. First Edition. Play that is the basis for the 1952 film noir *Beware, My Lovely*. Extremely rare.

Robert Ryan, an insane criminal on the lam, gains entrance to the home of widow Ida Lupino by posing as a vagrant who is looking for work as a handyman. Home repair quickly morphs into home invasion.

Fine and unread in an about Fine dust jacket. A superb copy.

*The Dark Page II: 1959-1965*, p. 42.

**\$875**



84

**STANLEY ELLIN**  
**Dreadful Summit**

New York: Simon and Schuster, 1948. First Edition. Basis for the 1951 film noir *The Big Night*, directed by Joseph Losey. Haycraft-Queen cornerstone title, difficult to find in superior condition.

*17-year-old John Barrymore, Jr. walks into his father's bar one evening, unaware that he is at the beginning of a long and strange overnight odyssey.*

About Fine in a Near Fine dust jacket. The jacket—normally in Very Good or worse condition—is exceptional for this title, with only some offsetting on the flaps to note.

*The Dark Page II: 1959-1965, p. 52.*

**\$850**



85

**SAMUEL FULLER**  
**The Naked Kiss**

New York: Belmont Books, 1964. First Edition, a paperback original. Scarce.

Basis for the late film noir directed by Samuel Fuller, released in 1964.

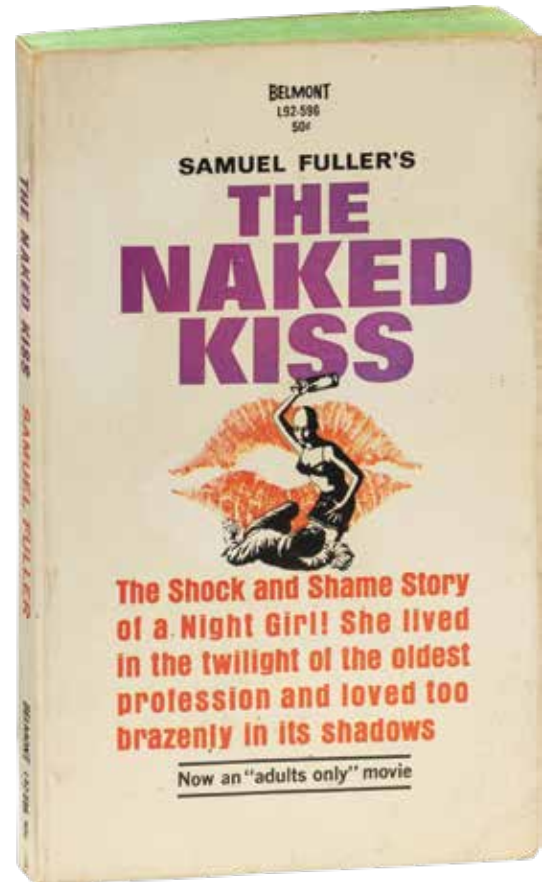
*Constance Towers is a former call girl trying to make good with a new identity in a new town, immediately falling for Michael Grant, a modest, wealthy, and seemingly charming bachelor who just loves children.*

Intriguingly, the book makes specific mention of a key meta-moment in the film, where Towers walks past a movie marquee advertising *Shock Corridor*, the now-classic film that Fuller directed the year before.

Near Fine in wrappers. In a custom green cloth clamshell box.

*The Dark Page II: 1959-1965, p. 70.*

\$550



86

**WILLARD WIENER**  
**Four Boys and a Gun**

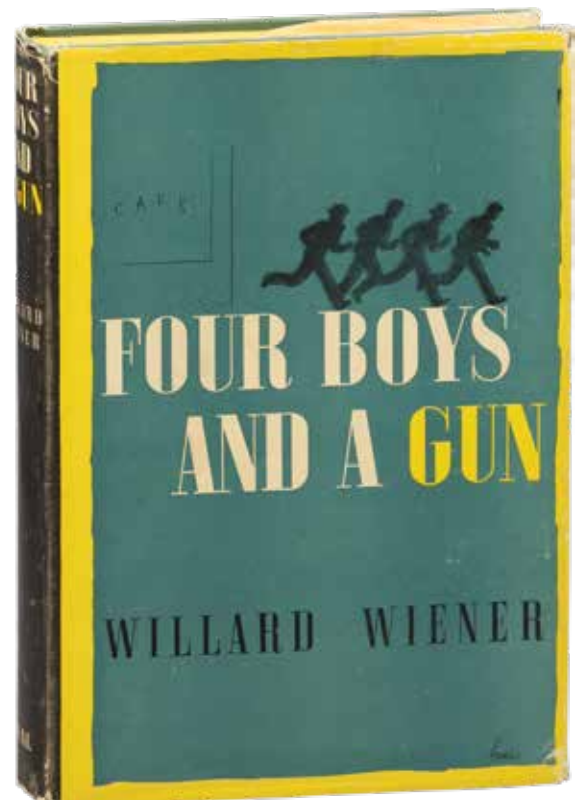
New York: Dial Press, 1944. First Edition. Basis for the 1957 film noir directed by William Berke.

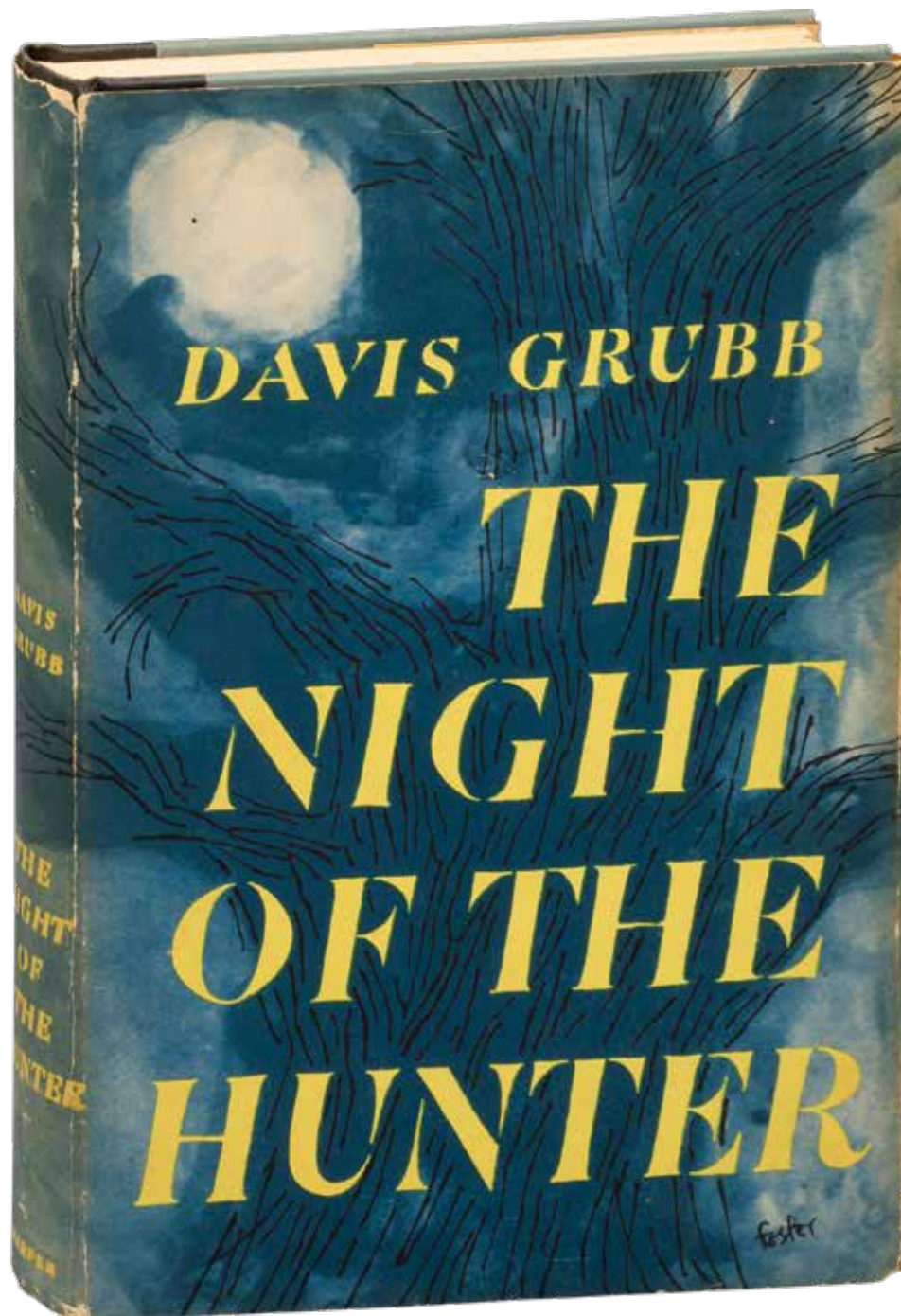
*Four young men in a small town obtain a gun and rob a box office, resulting in the murder of a police officer. They are questioned separately, and their stories become the heart of the movie, leading to a conclusion that remains radical to the present day.*

Near Fine in a Very Good plus dust jacket. Board corners lightly rubbed. Jacket is lightly worn at the corners and spine ends, otherwise bright and complete.

*The Dark Page II: 1959-1965, p. 210.*

\$450





# 87

**DAVIS GRUBB**  
**Night of the Hunter**

New York: Harper and Brothers, 1953. First Edition.  
Basis for the now-classic 1955 film directed by  
Charles Laughton.

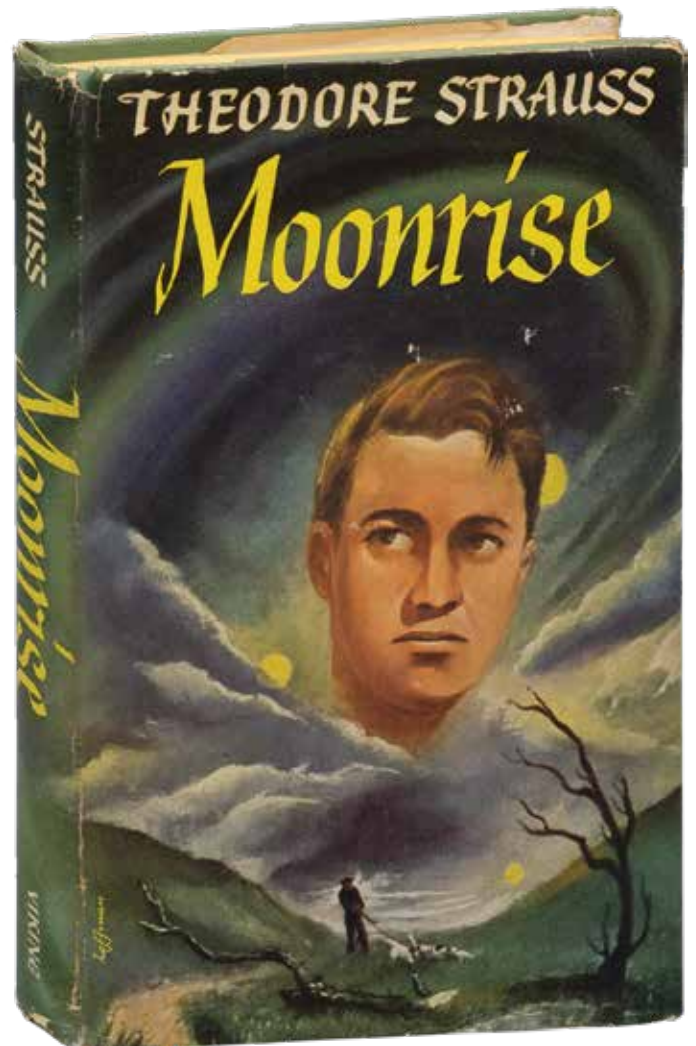
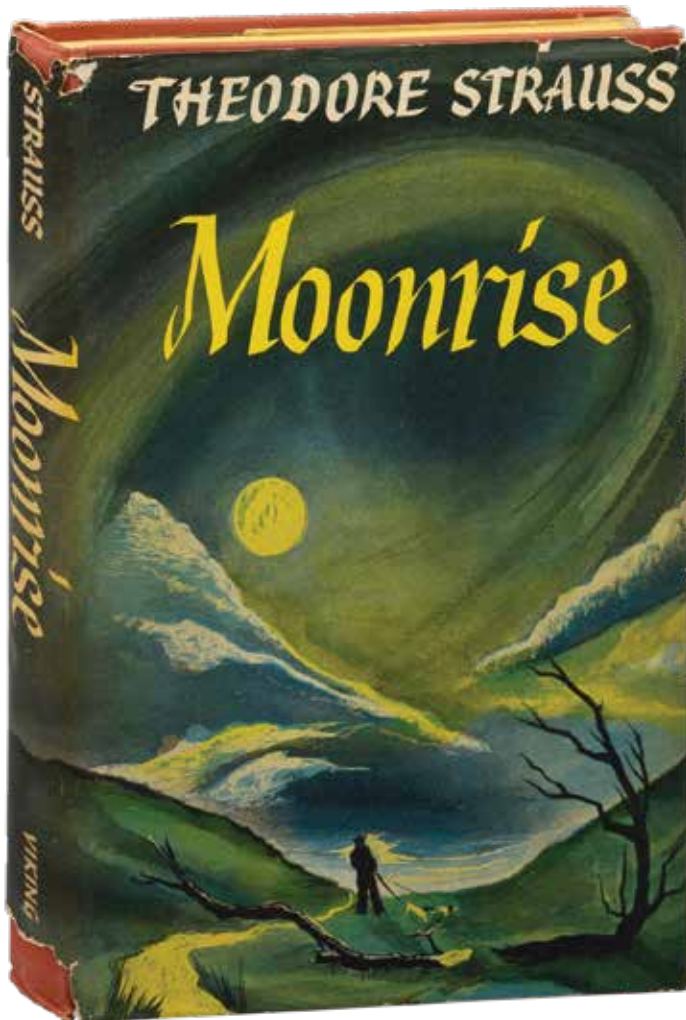
*Serial killer Robert Mitchum, posing as a roving pastor,  
arrives in a small town and immediately charms his  
way into the hearts of the people there. He marries  
widowed single mother Shelley Winters, whereupon he  
reveals his deeply sinister nature.*

Very Good plus in a Very Good plus dust jacket.  
Faint foxing on the top page edges. Jacket lightly  
edgeworn, with light toning at the extremities and  
faint foxing on the rear panel.

*The Dark Page II: 1959-1965, p. 86.*

**\$650**





88

## THEODORE STRAUSS Moonrise

New York: Viking Press, 1946. Two volumes, both First Editions. One of each of the two variant bindings and jackets for this title. Basis for the 1948 film noir directed by Frank Borzage.

*In a small Virginia town, the son of a hanged criminal accidentally kills another man in a fight, and hides the crime from deeply prejudiced townspeople.*

First volume: Binding is Variant A (no known priority), with red cloth and yellow letter stamping. Jacket is Variant A (no known priority) with no face in the front panel illustration, slightly short, yellow lettering to the spine, four book advertisements and a Viking Press imprint on the rear flap, and the

"Printed in the USA" notation at the bottom rear panel. Near Fine in a Near Fine dust jacket.

Second volume: Binding is Variant B, with green cloth and yellow titles. Jacket is Variant B with a large face in the front panel illustration, yellow lettering to the spine, no Viking Press imprint on the front flap, and the "Printed in the USA" notation at the bottom rear flap. Near Fine in an about Near Fine dust jacket. Both volumes housed in a custom green quarter-leather clamshell box.

*The Dark Page*: 1940-1949, p. 236, 322.

**\$325**



# WEST COA

## 89 **PIERRE BOILEAU AND THOMAS NARCEJAC** ...D'entre les morts

Paris: Denoel, 1954. First French Edition, preceding all others. The French crime fiction duo's third novel, preceding the British edition by two years and the American by three. Basis for the iconic 1958 film noir *Vertigo*, directed by Alfred Hitchcock and starring James Stewart, Kim Novak, and Barbara Bel Geddes. An attractive copy of a fragile volume and cornerstone film source title.

Alfred Hitchcock, annoyed that he was beaten to the punch in gaining the rights to *Diabolique* by the crime writing duo of Pierre Boileau and Thomas Narcejac, agreed to acquire and adapt their next book. It was a wise gamble, as the writers delivered the novel considered by many to be Hitchcock's masterpiece.

*Against his better judgment, San Francisco private investigator James Stewart is persuaded by an old friend to look into the strange behavior of the friend's wife, Kim Novak. In the process, Stewart begins to fall in love with his mark, leading him into a trap more complex than he could possibly have imagined.*

Near Fine in photo illustrated wrappers, a paperback original. Light rubbing on the wrappers and extremities, with a few vertical hairline creases along the spine, and a small, partial ink stamp to the top edge of the text block, else Fine and clean throughout. In a custom quarter-leather clamshell box.

*The Dark Page II: 1959-1965*, p. 10.

**\$7500**

ST WEST C

*Le faux visage de la morte...*

qui, sans prendre beaucoup de gens avec respect, il faut  
et aime les choses, sans qu'il n'y ait rien de naturel  
me une comédie qu'on ne devine pas à s'amuser  
à s'amusant, le soir, quand on se souvient de la dernière insinuation

ne comprendre. Pour moi j'avais beau regarder de tous mes yeux  
c'est que j'ai vu à Marseille ce remue-ménage, ce monde d'hier  
nait pas et pendant que nous nous plaignions tous ces jours-ci d'être  
es enfin, tandis que nous nous plaignions tous ces jours-ci d'être

par

**BOILEAU-NARCEJAC**



**ÉDITIONS DENOËL**

90

**DASHIELL HAMMETT**  
**The Maltese Falcon**

New York: Alfred A. Knopf, 1930. First Edition. Perhaps the most influential single work in solidifying the conventions, style, and character of hard-boiled fiction, both a cornerstone and highlight of any collection of twentieth century fiction.

Basis for three film adaptations between 1931 and 1941—the 1941 groundbreaking adaptation by John Huston being legendary on every level, and generally considered to be the foundation of the noir style.

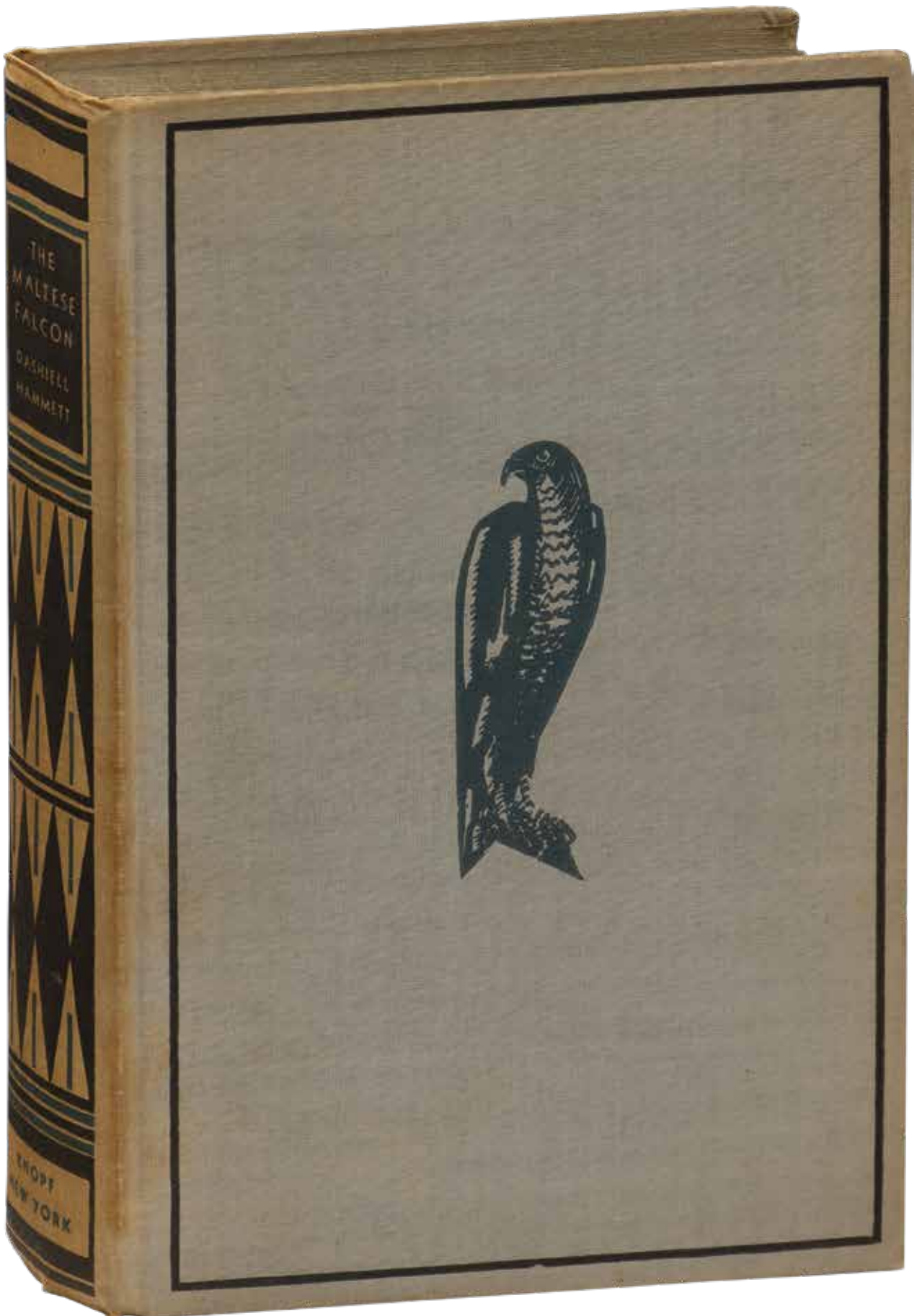
*Using Hammett's framing device of never departing from his protagonist's point of view, John Huston's camera follows Humphrey Bogart's Sam Spade down a rabbit hole of corruption as he attempts to untangle his partner Archer's mysterious death.*

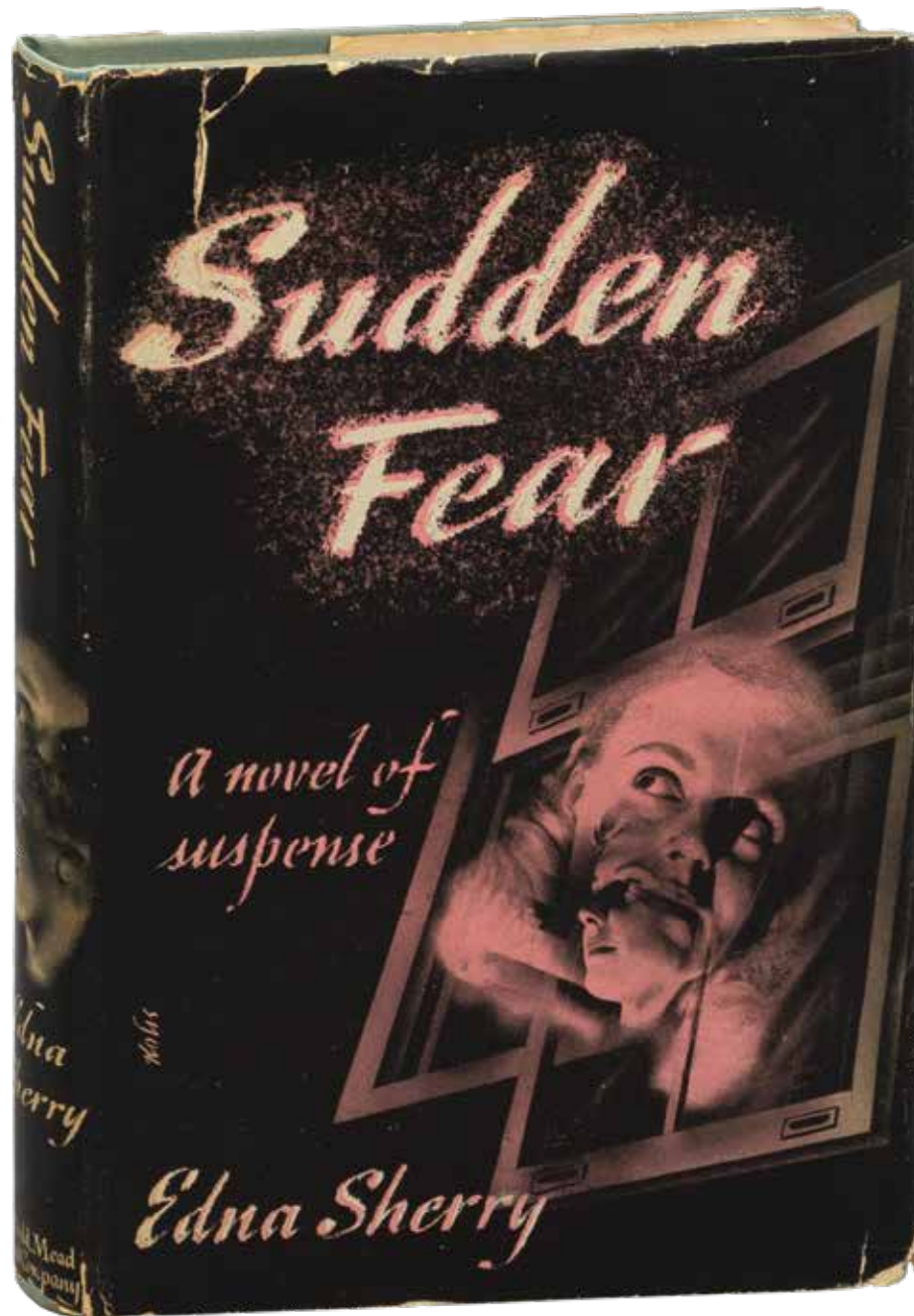
Publisher's cloth. About Near Fine, lacking the dust jacket, with a lightly toned spine and a contemporary owner name on the top left corner of the front pastedown. Housed in a custom blue quarter-leather clamshell box, with rounded spine, raised bands, and gilt titles.

*The Dark Page: 1940-1949*, p. 132.

**\$4500**







91

**EDNA SHERRY**  
**Sudden Fear**

New York: Dodd, Mead, 1948. First Edition, published simultaneously in hardcover and softcover, this being the excessively rare hardcover edition.

Basis for the 1952 film noir, thought to be the film that revived Joan Crawford's career in the late 1940s.

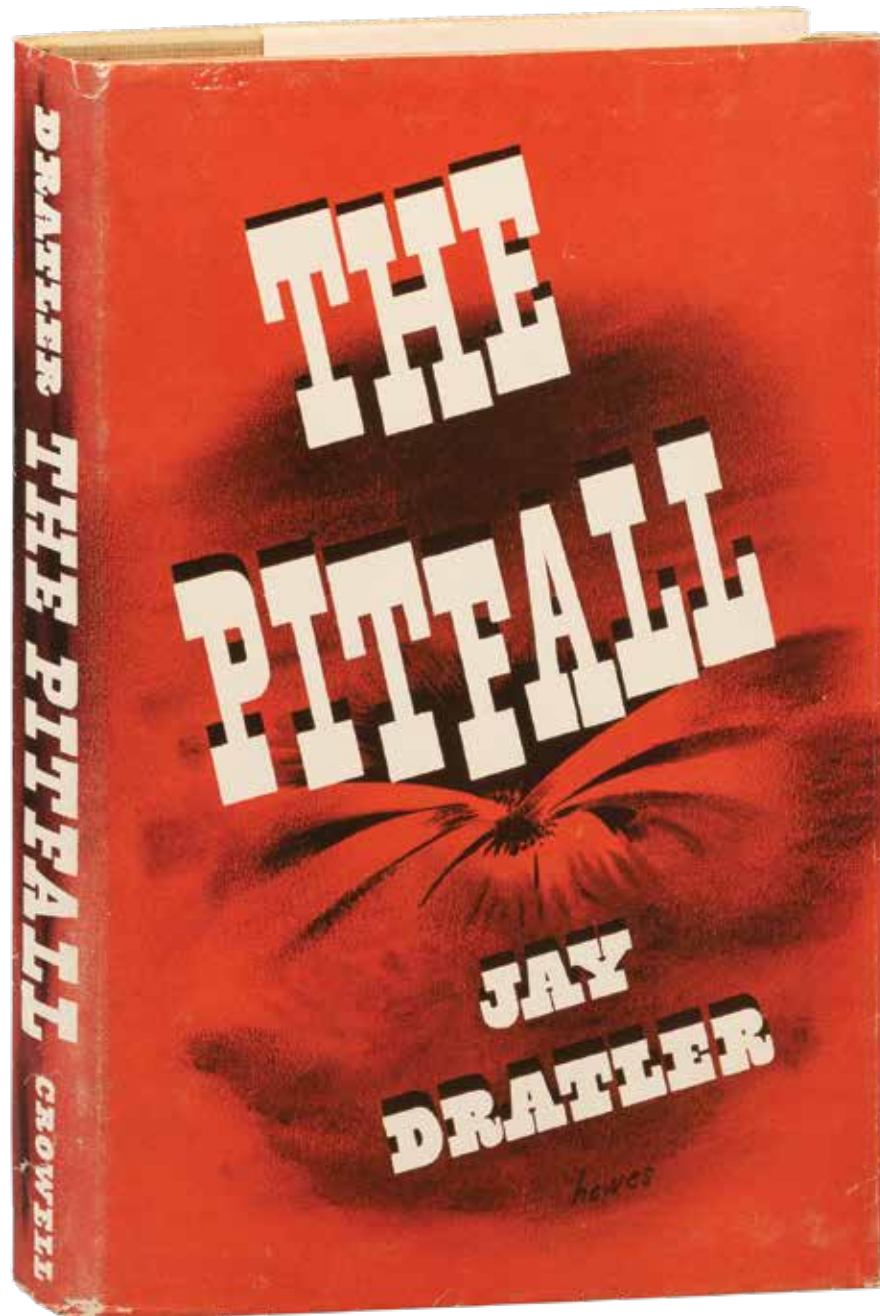
*Joan Crawford falls hard for Jack Palance, hurriedly marries him, and unbeknownst to him, names him in her will. When Palance and his old girlfriend Gloria*

*Grahame accidentally discover the will, Palance is motivated to plan for a life without Crawford.*

Near Fine in a solid Very Good plus dust jacket. Tiny bookstore label on the front pastedown. Jacket very bright, with small chips at the extremities. In a custom green cloth clamshell box.

*The Dark Page II: 1959-1965, p. 168.*

**\$3500**



92

**JAY J. DRATLER**  
**The Pitfall**

New York: Crown Publishers, 1947. First Edition.  
 Basis for the cornerstone 1948 film noir directed by  
 Andre De Toth. Rare in superior condition.

*Conceptually (but not narratively) predicting 2014's  
 Gone Girl, happily married insurance man Dick Powell is  
 handed a strange case by police detective Raymond Burr  
 that involves a sultry Lizabeth Scott and her husband  
 who is in prison for embezzlement. Powell dutifully  
 begins making one bad decision after another.*

About Near Fine in a Near Fine, price-clipped dust  
 jacket. Jacket is bright, with a few closed tears at the  
 heel, but none of the usual rubbing or fading.

*The Dark Page: 1940-1949, p. 78.*

**\$2000**



93

**IRWIN SHAW**

**The Gentle People**

New York: Random House, 1939. First Edition. Round robin copy, signed by the entire cast of the January 1939 premiere of the play—and a whopping cast it is: Franchot Tone, Karl Malden, Sam Jaffe, Lee J. Cobb, Sylvia Sydney, and others.

Notable beyond being a round robin copy is that the most significant cast signatures belong to two men who went on to become much more famous as film directors: Martin Ritt and Elia Kazan.

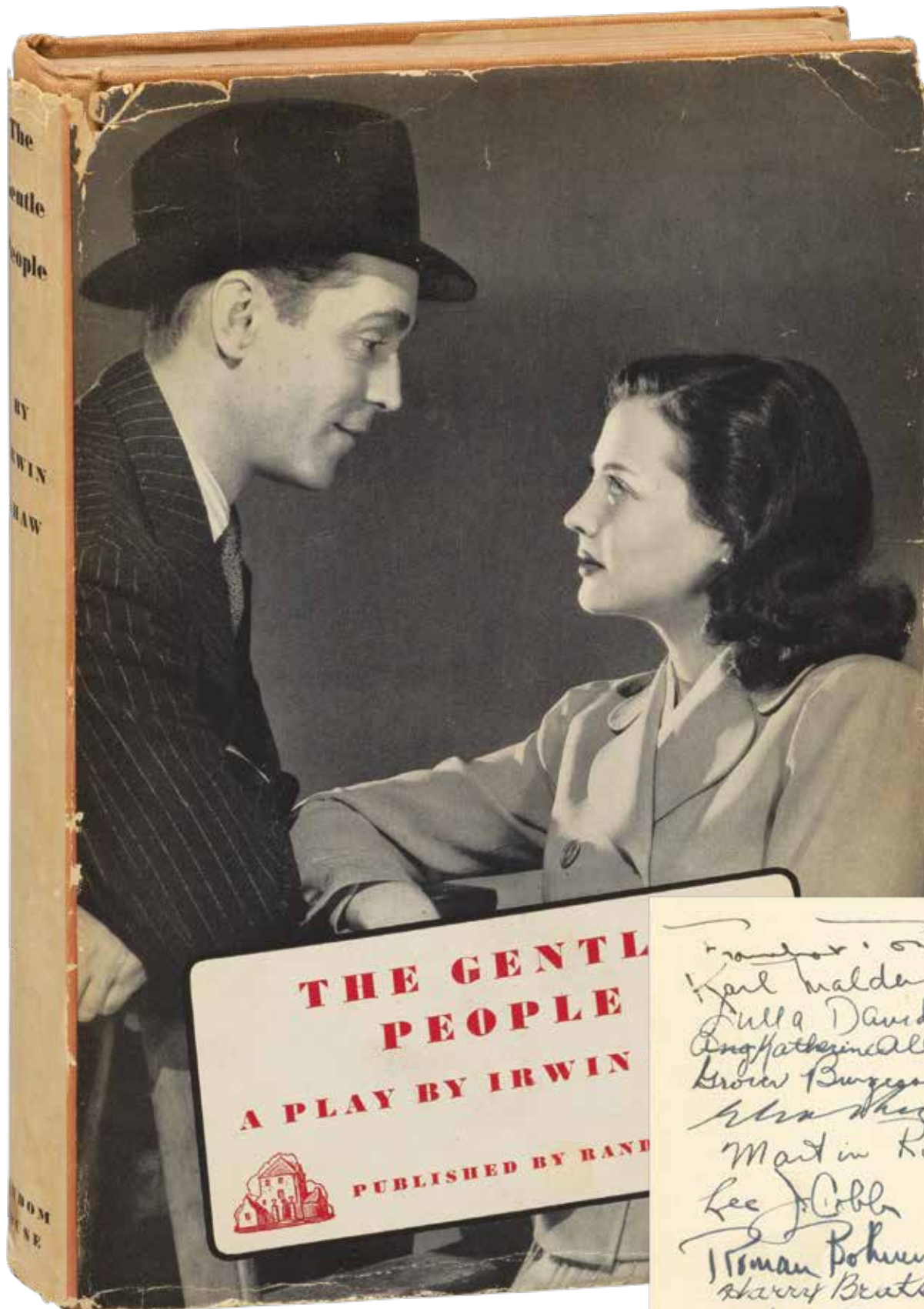
Basis for the 1941 film noir *Out of the Fog*, directed by Anatole Litvak.

*Ida Lupino falls in love with John Garfield, unaware that he is a gangster who controls the pier where her father Jonah Goodman docks his fishing boat. Discovering that Lupino's father has set aside money for Lupino, Garfield attempts to extort it from him.*

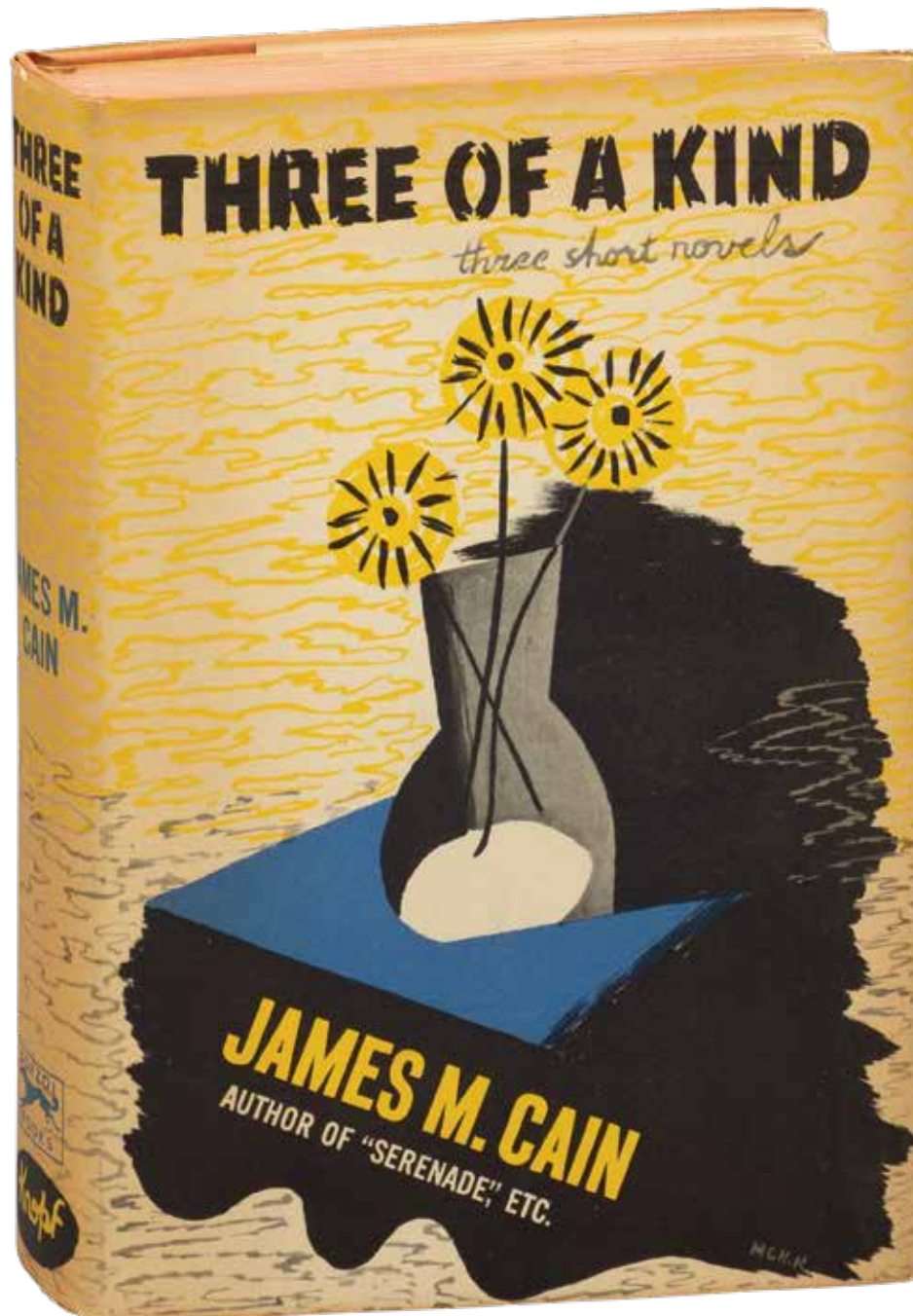
Near Fine in a Very Good or better dust jacket. Jacket has a spot on the heel, and small chips on the crown and top edge of the rear panel.

*The Dark Page*: 1940-1949, p. 218.

**\$1850**



Transfer: one  
 Karl Malden  
 Julia David  
 Ingolf Harzheim Allen  
 Brown Burgess  
 Alex. Hays  
 Martin Kitt  
 Lee J. Cobb  
 Roman Polanski  
 Harry Belafonte  
 Sylvia Syms  
 Sam Jaffe



94

**JAMES M. CAIN**  
Three of a Kind

New York: Alfred A. Knopf, 1943. First Edition. The first appearance in hardcover of three Cain short novels, notably including *Double Indemnity*. The first two were made into films, the most famous being Billy Wilder's 1944 classic *Double Indemnity*, a cornerstone of the film noir genre, scripted by Wilder and Raymond Chandler.

*Sketchy insurance man Fred MacMurray and his client Barbara Stanwyck fall so deeply in lust with each other*

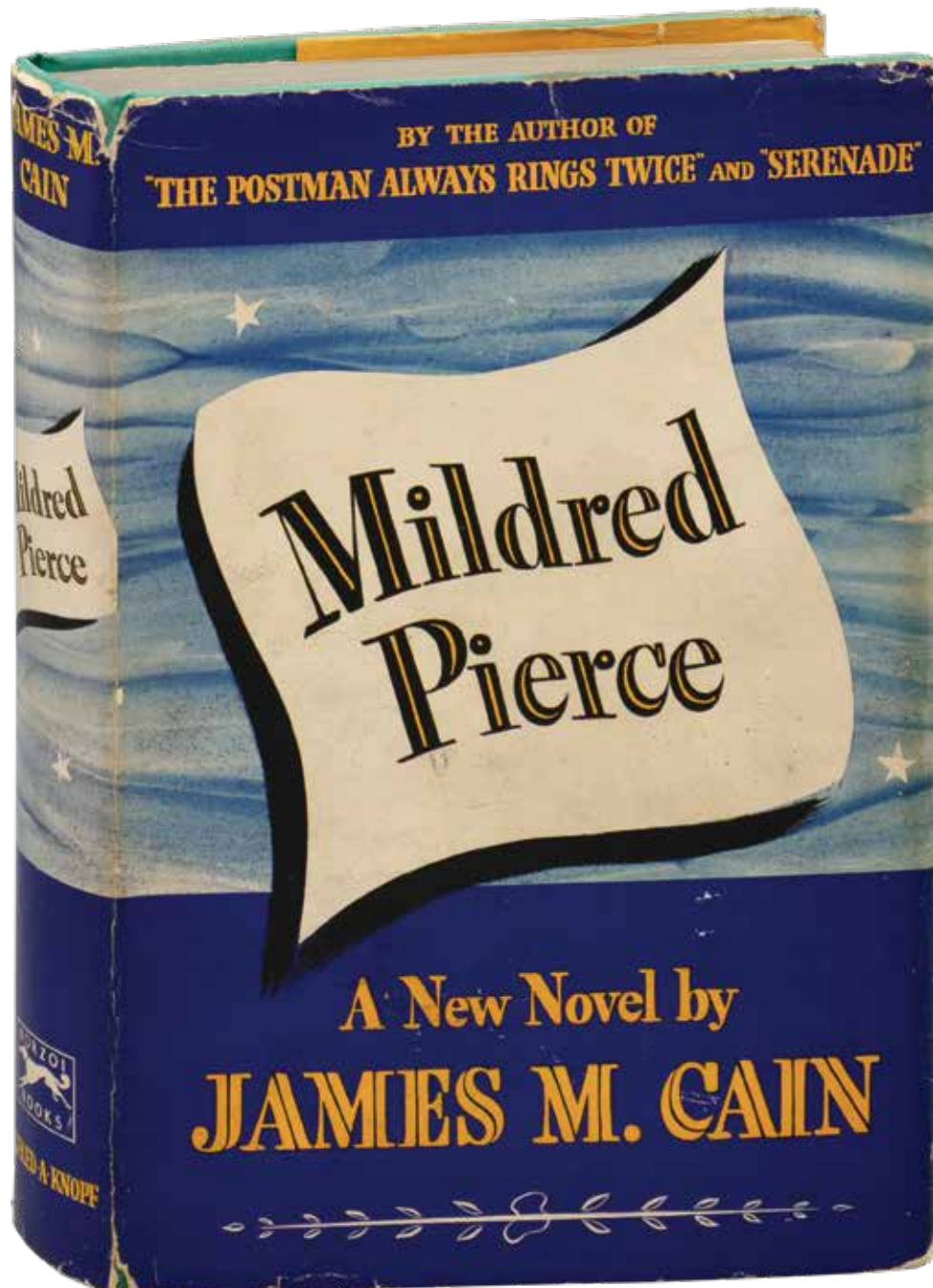
*that they decide to murder Stanwyck's husband in order to cash in on his substantial insurance policy.*

Jacket spine lightly toned, overall about Fine in a bright, Near Fine dust jacket. In a custom green cloth clamshell box.

*The Dark Page*: 1940-1949, p. 44.

**\$1850**





## 95 JAMES M. CAIN Mildred Pierce

New York: Alfred A. Knopf, 1941. First Edition. James M. Cain's second novel, considered by many to be his finest work.

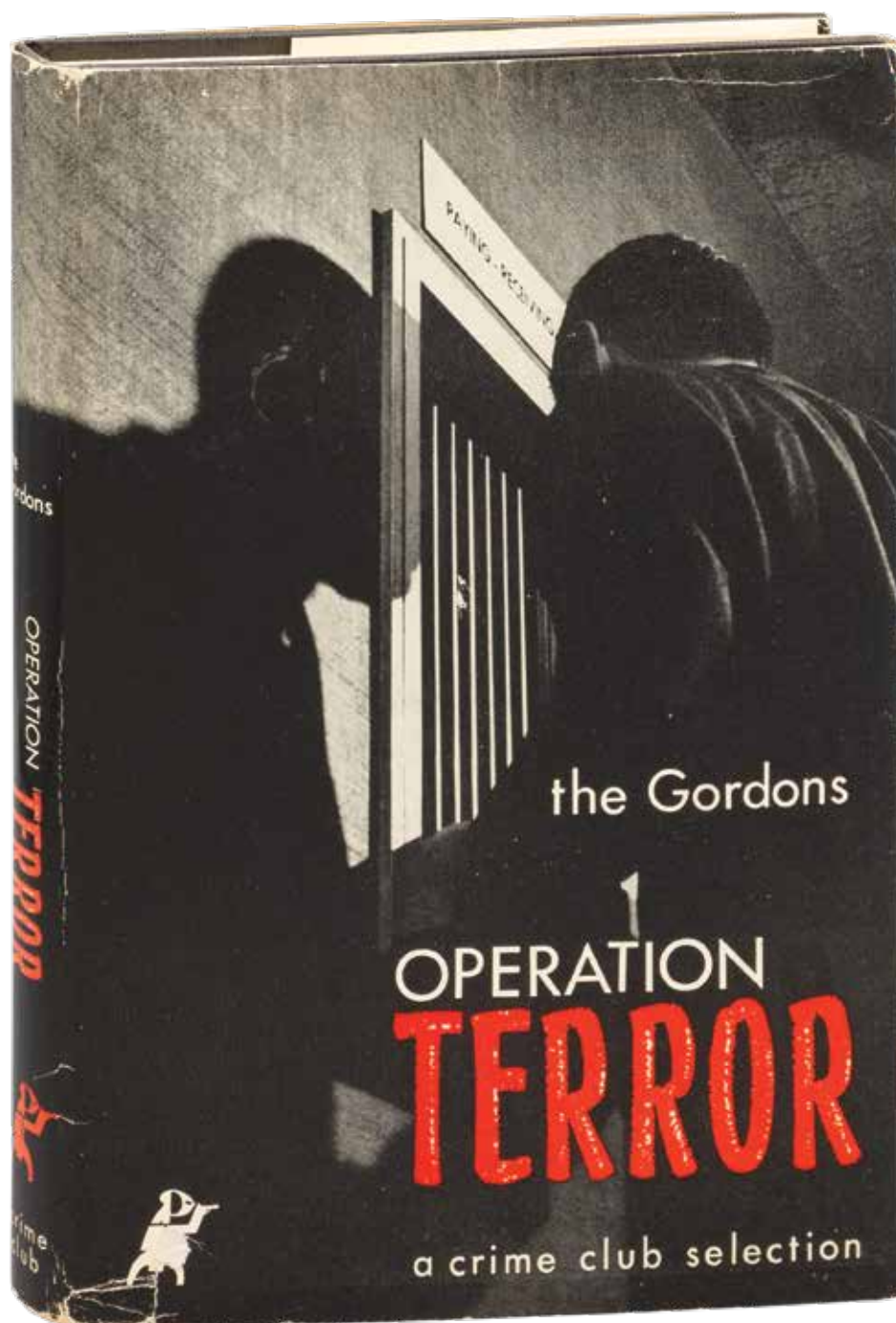
Basis for the classic 1945 film noir directed by Michael Curtiz. Definitively remade by director Todd Haynes in 2011, finally restoring the novel's devastating third act.

*Restaurant entrepreneur and single mom Joan Crawford discovers that, in addition to her other issues, her daughter Ann Blyth is the spawn of Satan.*

Very Good plus in a Very Good plus dust jacket.

*The Dark Page*: 1940-1949, p. 46.

**\$750**



96

**GORDON AND MILDRED GORDON**  
**Operation Terror**

Garden City: Doubleday, 1961. First Edition. Basis for the 1962 film noir *Experiment in Terror*, adapted by the Gordons from their novel, directed by Blake Edwards. Extremely scarce in dust jacket.

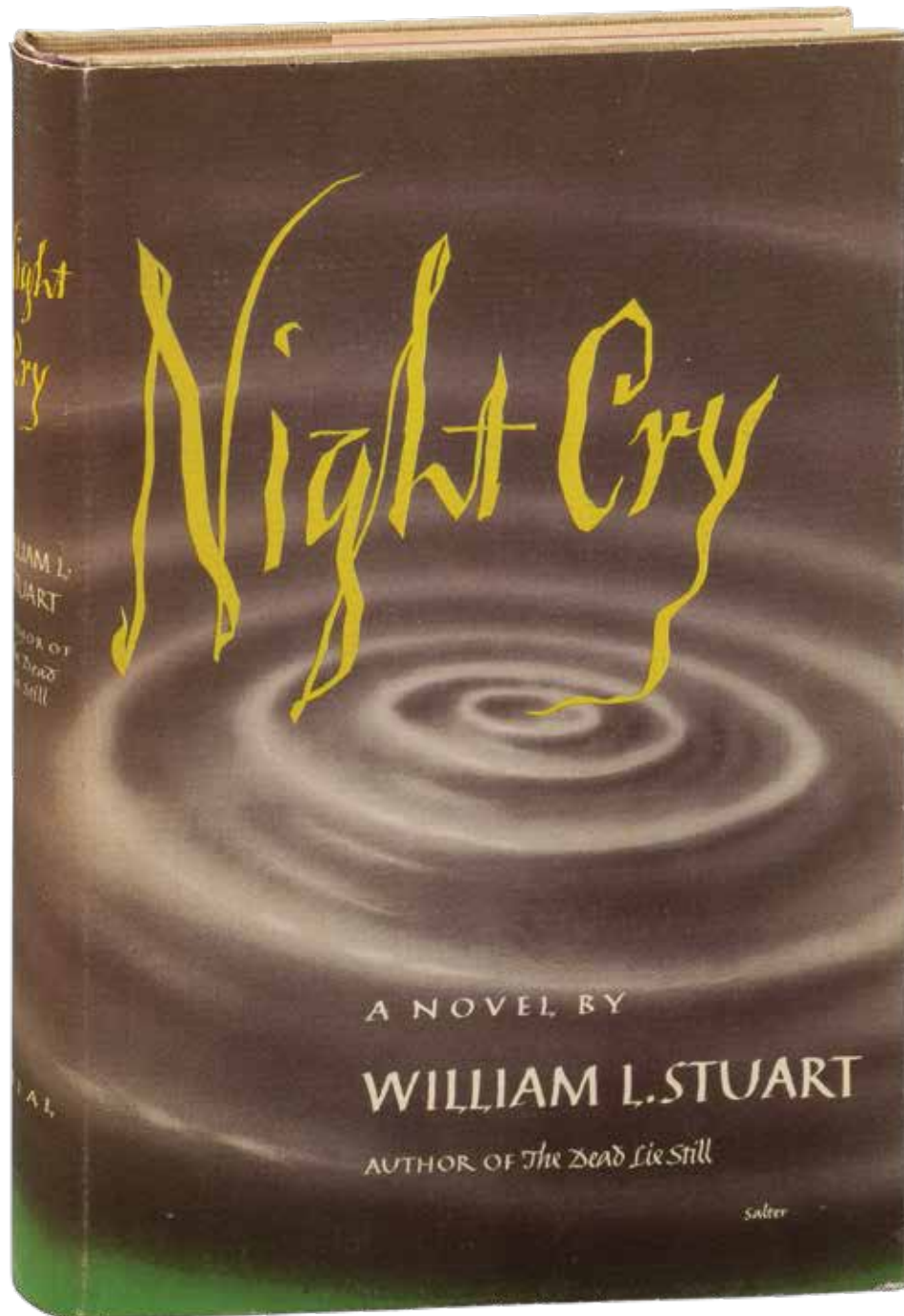
*In something of a twist on The Reckless Moment, sadistic killer Ross Martin gradually terrorizes single female bank teller Lee Remick into stealing*

*\$100,000 from her employer. Savvy cop Glenn Ford is on the case.*

Fine in a Near Fine, price-clipped dust jacket. In a custom maroon quarter-leather clamshell box.

*The Dark Page II: 1959-1965, p. 82*

**\$1500**



# 97

## WILLIAM L. STUART Night Cry

New York: Dial, 1948. First Edition. Basis for the 1950 film noir *Where the Sidewalk Ends*, directed by Otto Preminger.

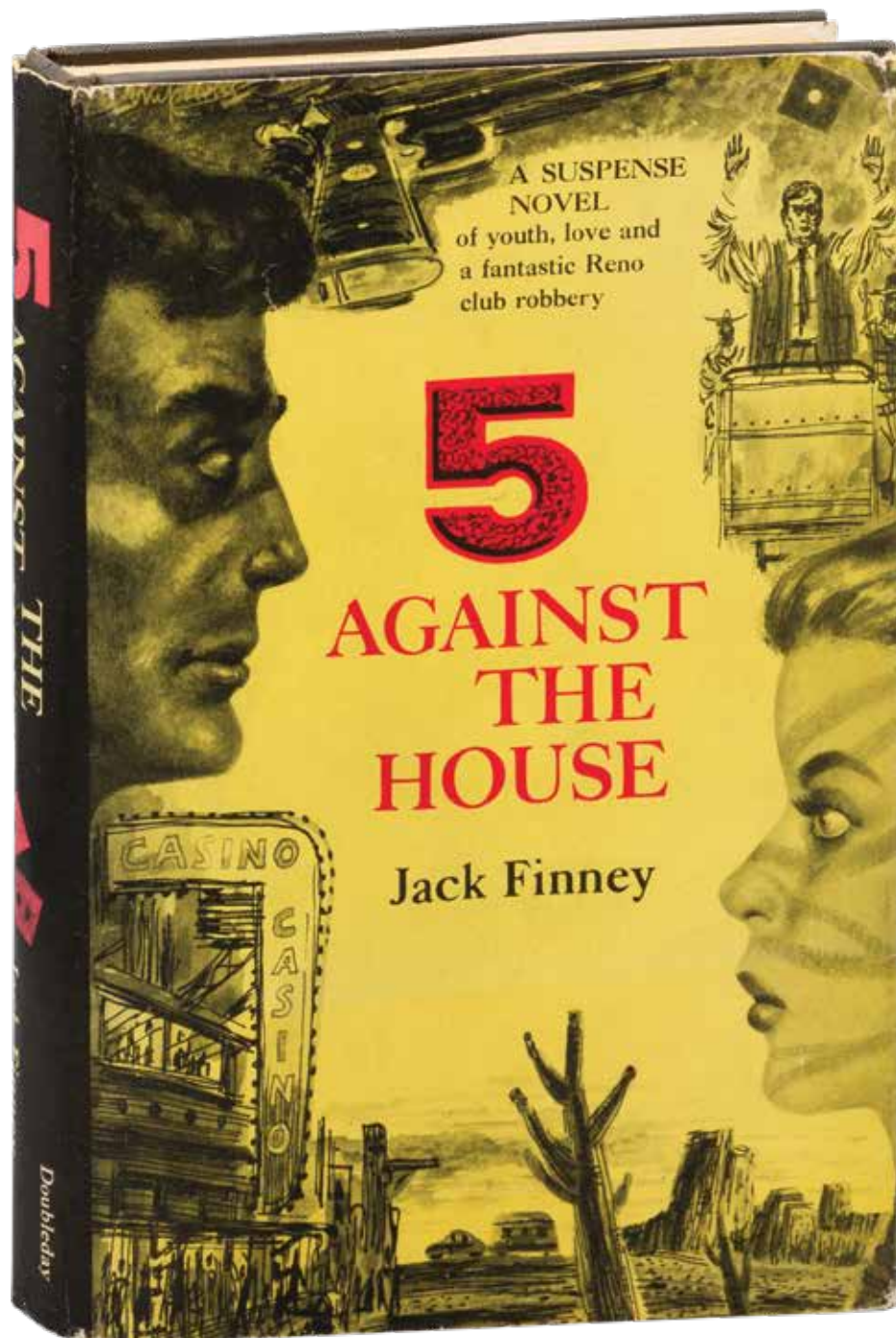
*Hotheaded police detective Dana Andrews accidentally kills Craig Stevens in a private scuffle. In haste he covers up the evidence, and subsequently falls in love with Stevens' girlfriend Gene Tierney.*

Fine in a bright, Near Fine dust jacket. A very sharp copy, with only the slightest hint of wear at the corners.

*The Dark Page II: 1959-1965, p. 180.*

**\$975**





98

**JACK FINNEY**  
**5 Against the House**

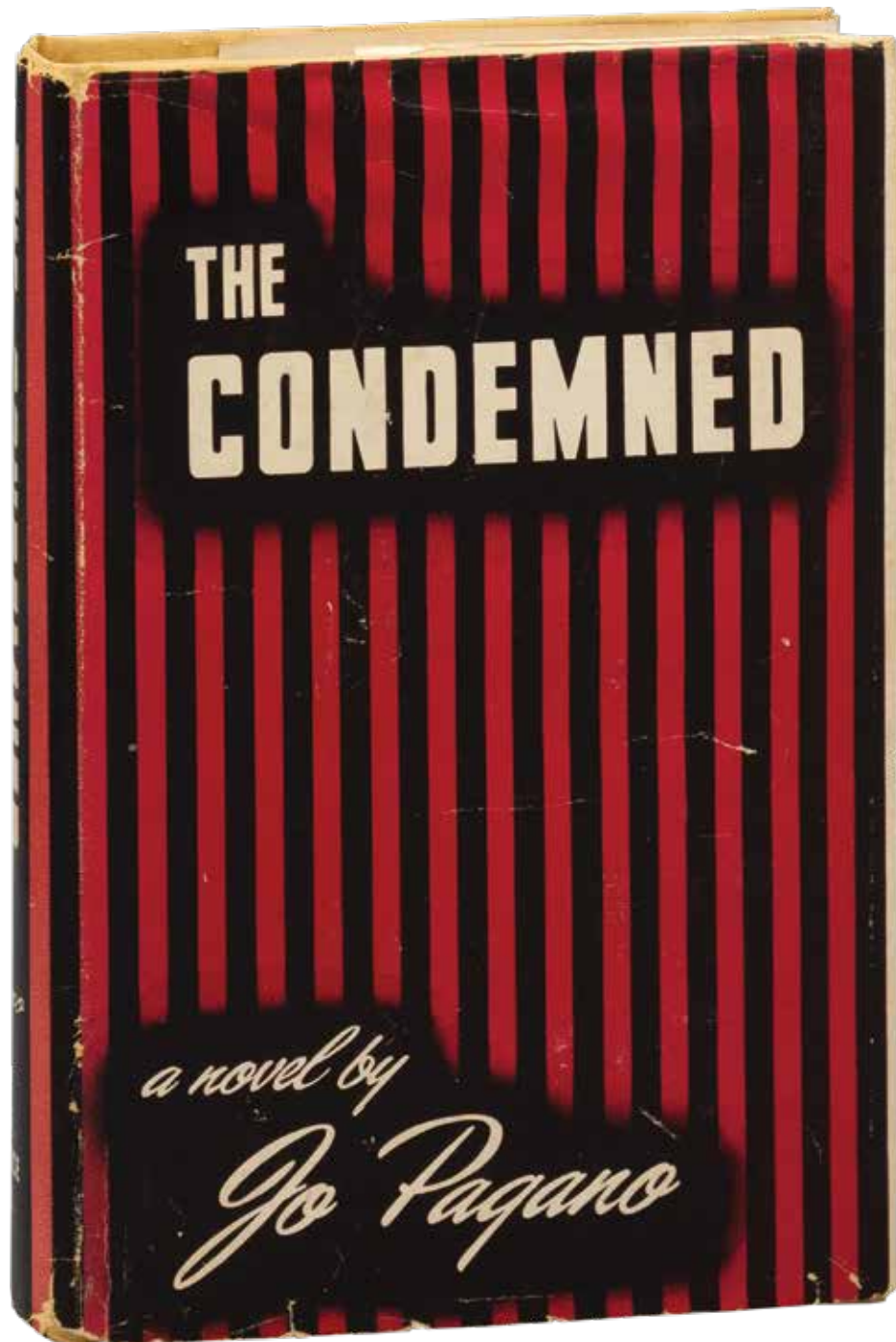
Garden City: Doubleday, 1954. First Edition. A superior example of Jack Finney's uncommon first book, basis for the unusual 1955 film noir directed by Phil Karlson.

*A group of college students, very intelligent but with no experience as criminals, decide to attempt a complex casino robbery.*

Near Fine in an extremely bright, Near Fine dust jacket. Jacket shows the tiniest bit of nicking at a couple of corners. A superb copy.

*The Dark Page II: 1959-1965, p. 56.*

**\$950**



99

**JO PAGANO**  
**The Condemned**

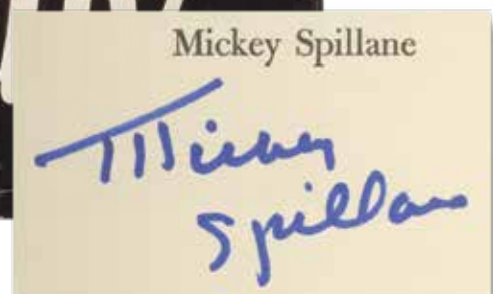
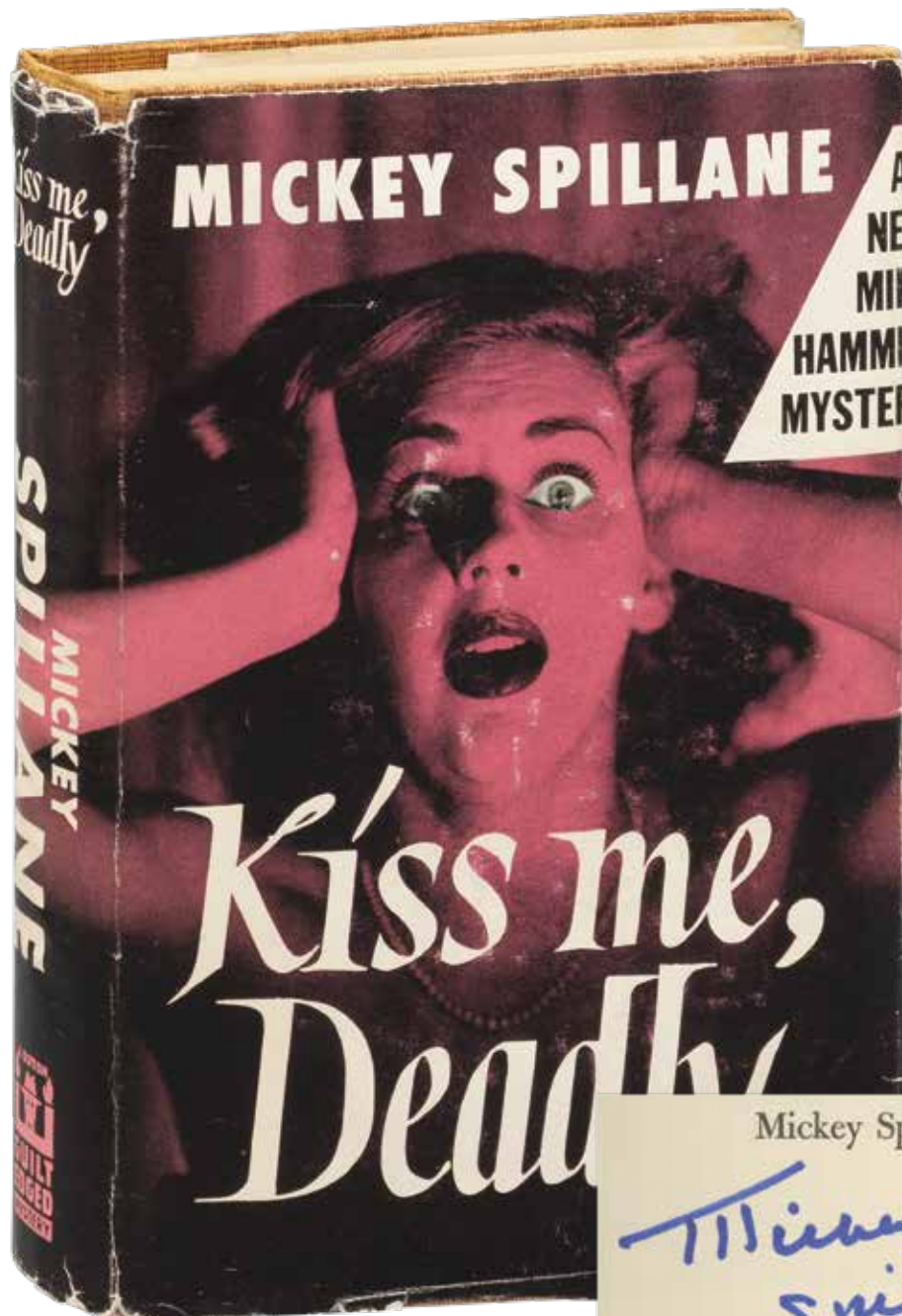
New York: Prentice-Hall, 1947. First Edition. Basis for the 1950 film noir *The Sound of Fury*. Extremely scarce.

*Family man Frank Lovejoy, down on his luck and very broke, decides against his better judgment to begin robbing banks on behalf of small-time hood Lloyd Bridges. Bridges becomes more ambitious and directs Lovejoy to kidnap the son of a wealthy man in exchange for ransom. Things go deeply south.*

Near Fine in a strong Very Good plus dust jacket. Jacket shows just a touch of fray at the crown, and minute rubbing at the corners.

*The Dark Page II: 1959-1965, p. 156.*

**\$475**



100

**MICKEY SPILLANE**  
**Kiss Me, Deadly**

New York: E.P. Dutton, 1952. First Edition. Signed by the author on the title page. Jacket is the variant with the triangular device at the top right corner of the front panel (one of two designs, no priority).

Mickey Spillane's seventh novel, basis for the violent and inventive 1955 film noir directed by Robert Aldrich.

*Deeply cynical private eye Ralph Meeker becomes embroiled in a ridiculously complex investigation that has at its core a device known only as "the great whatsit."*

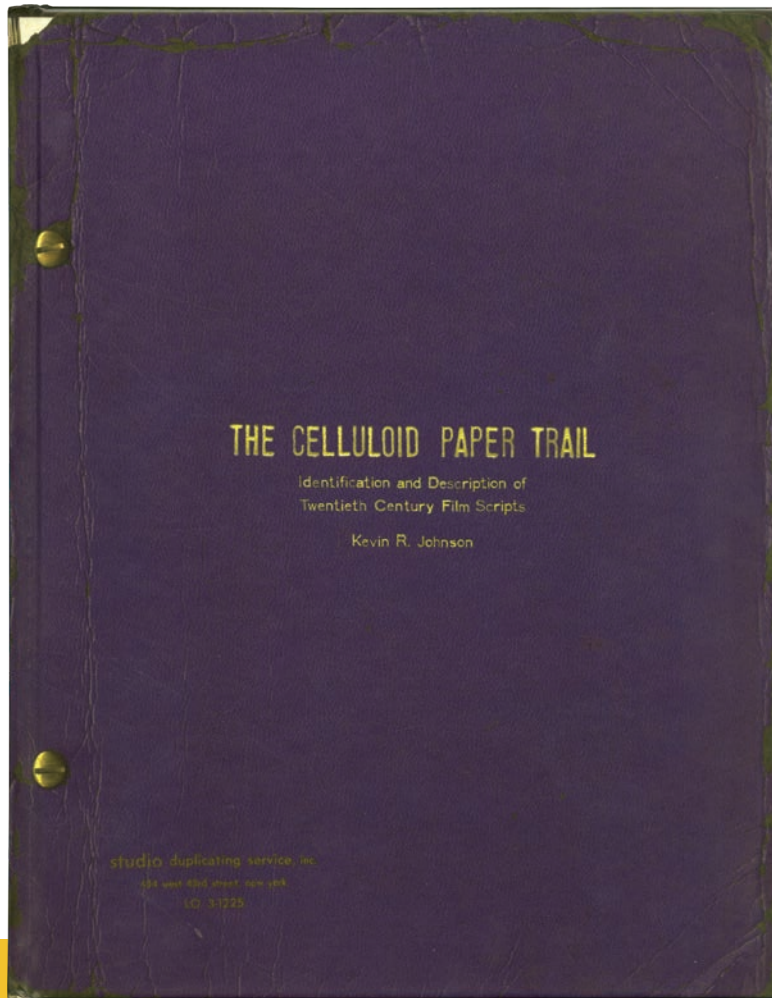
Near Fine in a Very Good or better dust jacket. Jacket lightly rubbed, with light chipping on the spine ends (titling unaffected), and small nicks at the corners.

*The Dark Page II: 1959-1965, p. 176, 226.*

**\$925**



# THE CELLULOID PAPER TRAIL



Oak Knoll Press is pleased to announce the publication of Kevin R. Johnson's *The Celluloid Paper Trail*. The first book ever published on film script identification and description, lavishly illustrated and detailed. Designed for any book scholar, including collectors, archivists, librarians, and dealers.

Available now at [royalbooks.com](http://royalbooks.com) or by calling 410.366.7329.

Please feel free to let us know if you would like your copy signed or inscribed by the author.

## ABOUT THE BOOK

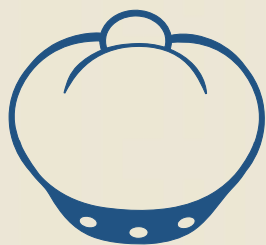
The film script is an example of a rare book that defies nearly every norm. It is issued, not published, and rather than having the properties of a traditional first edition, a given script is instead one of many drafts that fit within the development and production of a motion picture. Adding to its complexity is the fact that methods and styles of issuance and printing changed considerably over the course of the 20th century.

*The Celluloid Paper Trail* is the first book published specifically to aid scholars in the identification and description of the 20th century film script. Visually sumptuous, methodical, detailed, and entertaining, this study is designed to help the rare book scholar ask questions, identify, and comprehend the content,

construction, and history of American and British film scripts. Scripts considered in the book range from the 1920s to the 1980s, the period during which the art of cinema was birthed, developed, and perfected.

## ABOUT THE AUTHOR

Kevin R. Johnson is a rare book dealer and a scholar of the nexus between film and literature. He is the author of two previous works published by Oak Knoll Press: *The Dark Page* and *The Dark Page II: Books that Inspired American Film Noir*. He curated an exhibition of rare photographs of film directors on the set at the AFI Silver Theatre and Cultural Center in 2012, and has lectured and taught at the Academy of Motion Picture Arts and Sciences, Yale University, and the University of Virginia's Rare Book School.



ROYAL BOOKS