

# BETWEEN THE COVERS

RARE BOOKS

eCATALOG 7:  
DRAMA



# BETWEEN THE COVERS RARE BOOKS eCATALOG 7: DRAMA

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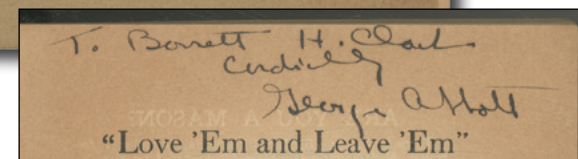
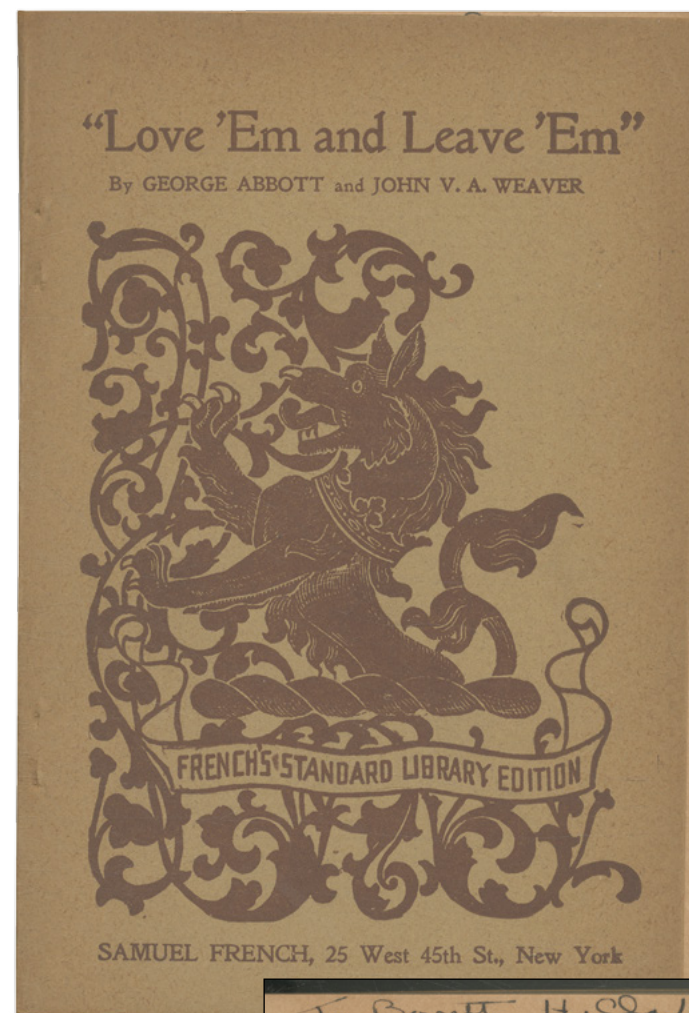
*Gift certificates available.*

Free domestic shipping on all items ordered from this catalog. Expedited and overseas orders will be sent at cost. All items insured. NJ residents will be charged current NJ sales tax. Member ABAA, ILAB. *Cover illustration by Tom Bloom.*

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## 1 **George ABBOTT and John V. A. WEAVER**

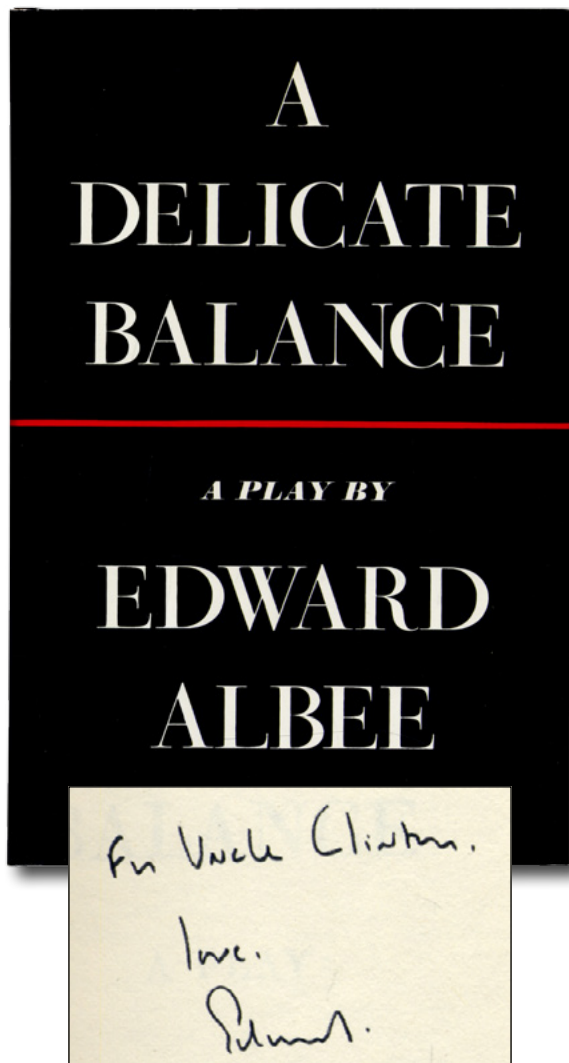
*Love 'Em and Leave 'Em: A Comedy in Three Acts*

New York: Samuel French 1926

**\$1000**

First edition. Beige printed thin card wrappers. Pages a little toned else near fine. Inscribed by Abbott: "To Barrett H. Clark. Cordially, George Abbott." Clark was the Samuel French publisher and director of the Drama League of America. He helped guide playwrights, such as Eugene O'Neill and Maxwell Anderson, and encouraged American dramatists to tell real stories of working-class people, using language derived from everyday life. This is Abbott's first play to be made into a film which starred Evelyn Brent, Lawrence Gray, and Louise Brooks. A splendid association. [BTC#547933]

## Inscribed to the Play's Producer



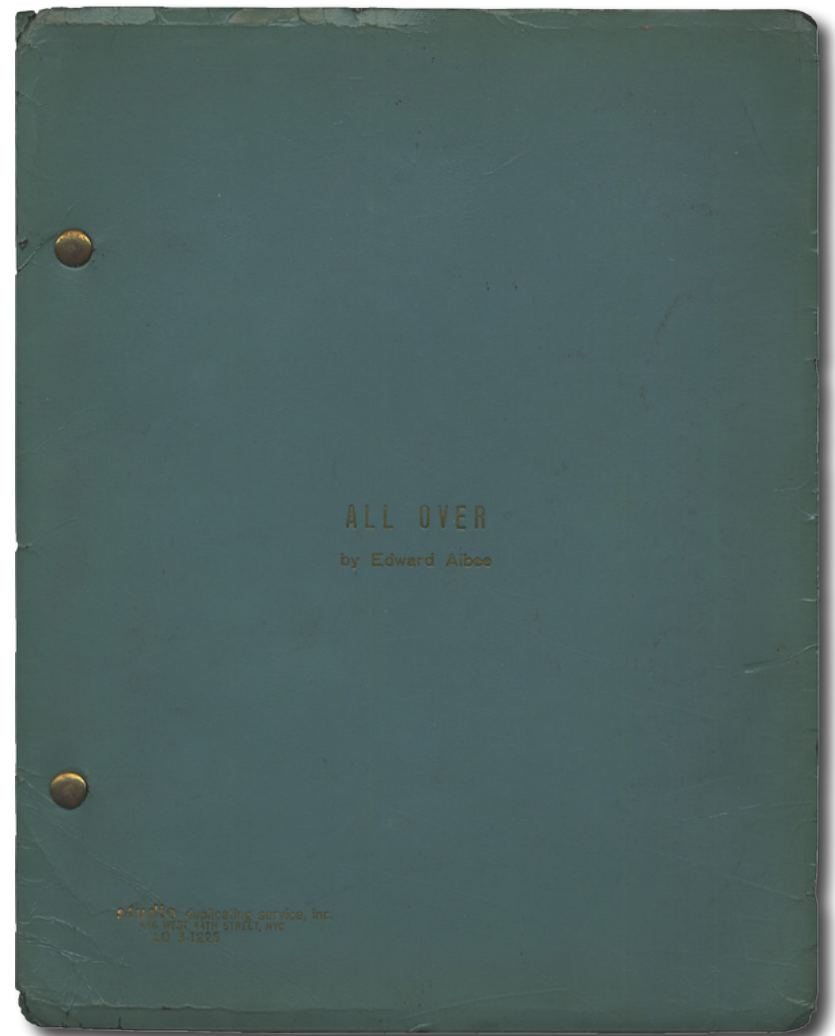
### 2 Edward ALBEE

*A Delicate Balance*

New York: Atheneum 1966

**\$1500**

First edition. Fine in fine dustwrapper. **Inscribed** by Albee to the play's producer, Clinton Wilder: "For Uncle Clinton, love, Edward." Wilder's first Broadway credit was as a replacement stage manager in the original production of Tennessee Williams' *A Streetcar Named Desire*. He shortly thereafter moved into producing plays, and in 1963 formed the Playwrights Union with Albee and co-producer Richard Barr, with the aim of encouraging new dramatists. Beginning with *Who's Afraid of Virginia Woolf?*, Wilder and Barr produced many of Albee's plays on Broadway. Winner of the Pulitzer Prize for Drama. [BTC#307471]



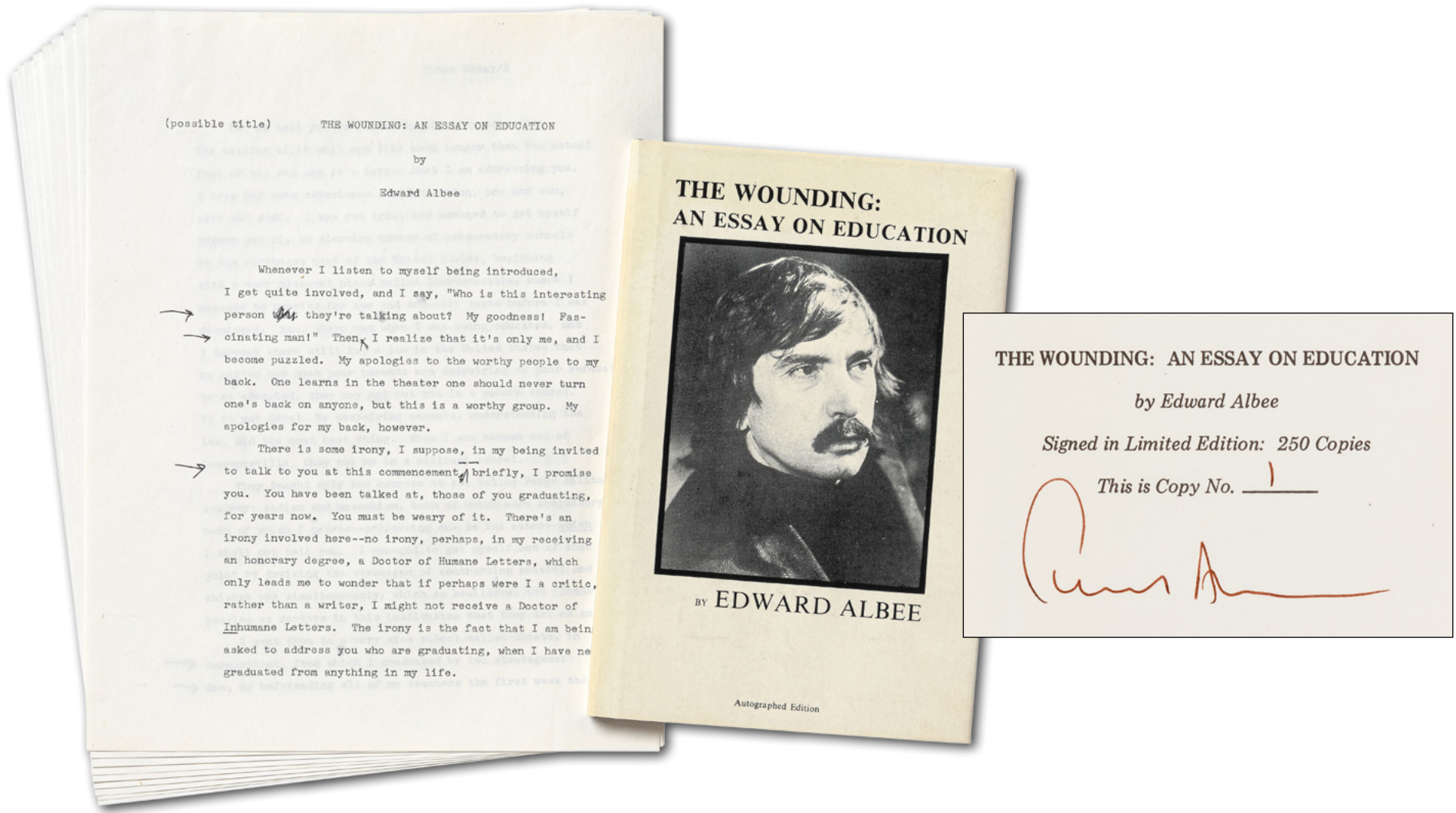
### 3 Edward ALBEE

*[Playscript]: All Over*

New York: Studio Duplicating Service 1970

**\$2000**

Playscript. Quarto. Mimeographed sheets in studio wrappers. Ownership signature of Michael Kasdan, the general manager of the original Broadway production, as well as several lines struck through, and a word or two added, almost certainly in Kasdan's hand, otherwise near fine. The corrections are reflected in the eventual text of the book published by Atheneum in 1971. The script is dated "August-November 1970," several months before the first preview performance on March 15, 1971. Despite the original production lasting a total of only 54 performances, Colleen Dewhurst (who co-starred with Jessica Tandy) was nominated for a Tony Award for Best Actress in a Play, and won the 1971 Drama Desk Award for Outstanding Performance. Referred to as Albee's "most important play yet" by Clive Barnes of *The New York Times*. [BTC#280822]



#### 4 Edward ALBEE

[Archive]: *The Wounding: An Essay on Education*

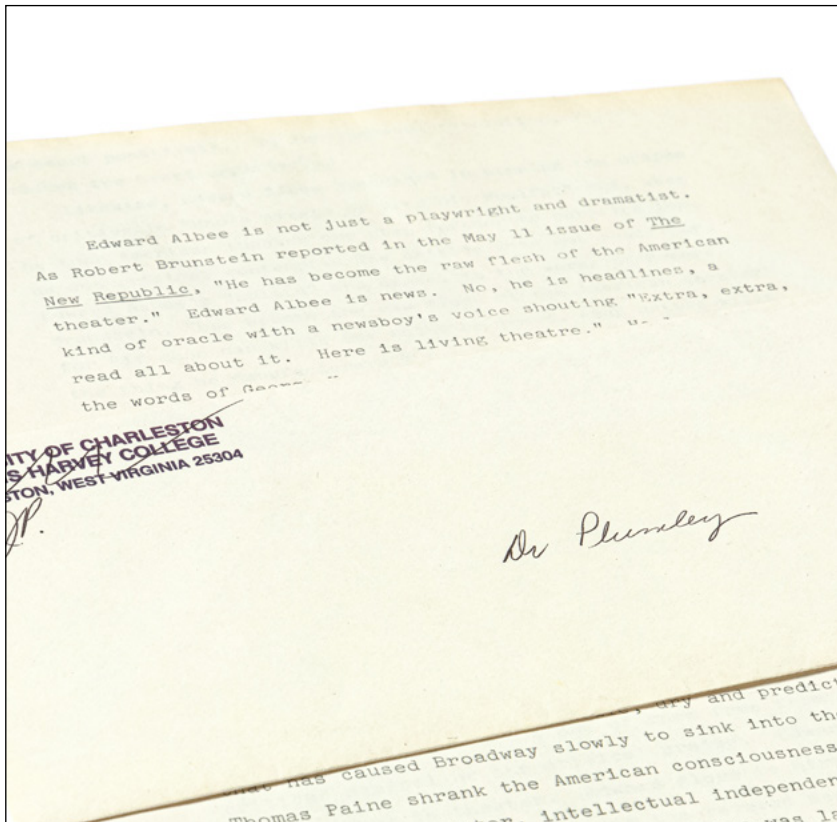
1981

\$4800

In 1981, Albee, the three-time Pulitzer Prize-winning playwright, was awarded a Doctorate of Humane Letters from the University of Charleston in West Virginia. His speech, on his own education or lack thereof, and on how one is forever “wounded” by the responsibilities of an education, was published in a wrapped, signed edition of 200 copies by Mountain State Press, with an additional 50 signed hardcover copies distributed by university professor William Plumley’s own Parchment Press.

This archive documents that publication. It includes:

1. Albee’s hand-corrected typed manuscript of his speech, nine pages, with “The Wounding: An Essay on Education” listed as a possible title. Approximately a dozen small corrections in Albee’s hand and with an Autograph Note Signed by Albee to Bill Plumley dated July, 1981, transmitting the typescript, and asking Plumley to send *Lolita* back
2. An uncorrected photocopy of Albee’s typescript, with a copy of the colophon as it is printed in the book.
3. Copy No. 1 of the 50 hardcover copies of *The Wounding* Signed by Albee. Fine in a fine dust jacket (and with three extra copies of the jacket, folded).

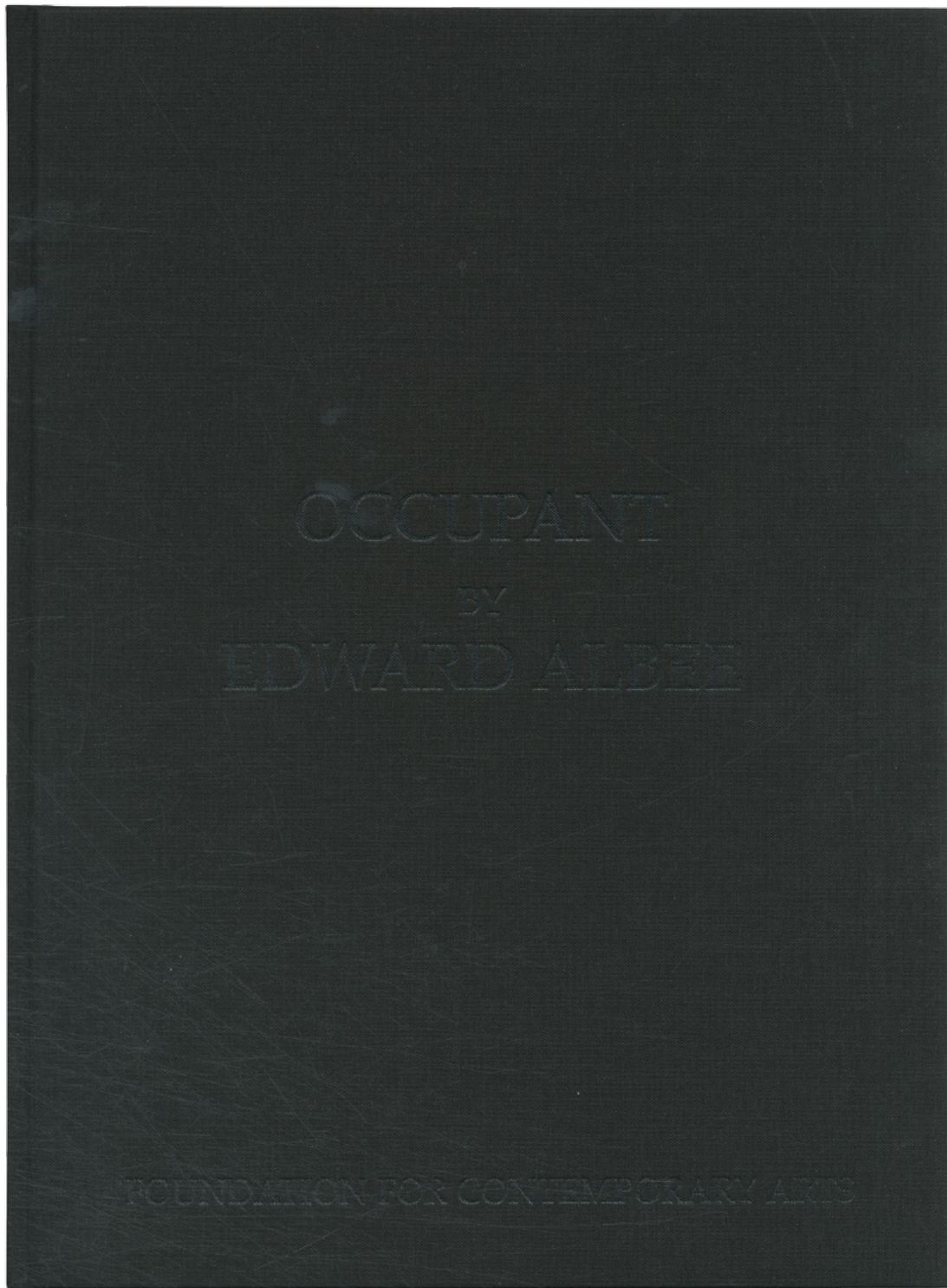


4. A copy of the typescript of the (unattributed) remarks used to introduce Albee at the commencement ceremony, with an envelope addressed to Plumley from "J.P." In the preceding months, Albee's Broadway play adaptation of Nabokov's *Lolita* had opened and closed after 12 performances (and 31 previews), and the introductory remarks diplomatically attempt to explain Albee's temporary fall from box office grace.

5. Four periodicals from the time, each Inscribed by Albee on their covers to Plumley: *The New Republic* (April 11, 1981); *Newsweek* and *Time* (March 30, 1981); and *The New Yorker* (March 23, 1981). The last announces the opening of *Lolita*; the first three contain reviews of the play, one of which (*The New Republic*) is briefly quoted in the introductory remarks to Albee's speech.

An interesting archive, which documents a noteworthy commencement speech by a preeminent American playwright at the time of perhaps the most critical savaging of his career. It is perhaps not surprising that the title of the talk and the book is *The Wounding* and that Albee takes great pains to express the wounding -- by civilization, by education, and by our own natures -- as something to be grateful for, that distinguishes us as humans, and makes us members of the same "club." The hardcover edition is rare; the archival material is unique. [BTC#422750]





5 **Edward ALBEE**

*Occupant: A Play about Louise Nevelson  
with Marian Seldes and Edward Albee*

*A Reading to Benefit The Foundation for Contemporary Arts*

New York: Foundation for Contemporary Arts / Diane von Furstenberg Studio  
(2005)

**\$3000**

First edition. Thin folio. Frontispiece portraits of Louise Nevelson and Marian Seldes. Designed by Jasper Johns. Blindstamped cloth. Fine in fine cardboard folding slipcase as issued. One of 200 copies **Signed** by Seldes and Albee (of a total edition of 300). *OC LC* locates two copies (Yale, NYPL). An acting edition of this play was published four years later in 2009. [BTC#419905]

## Gilbert Seldes' Copy



### 6 **ARISTOPHANES** (Gilbert SELDES and Pablo PICASSO)

*Lysistrata*

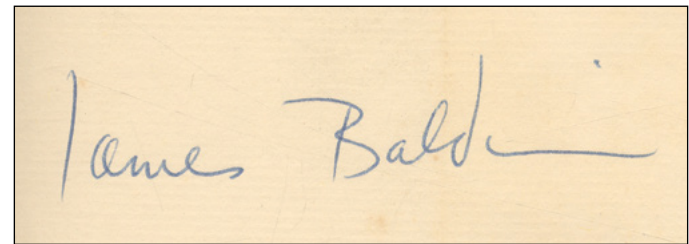
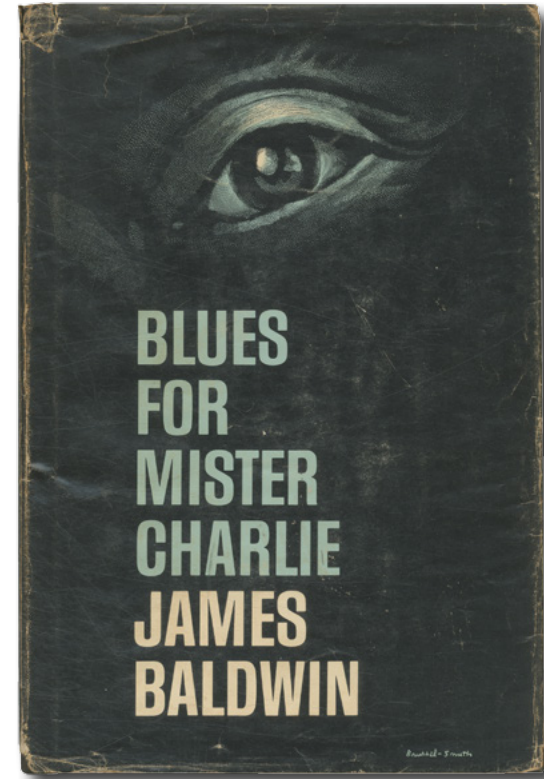
*A New Version by Gilbert Seldes*

New York: Limited Editions Club (1934)

**\$6000**

First edition of this translation. Illustrated by Pablo Picasso with six original etchings in black, and 30 lithographs. Tall quarto. Illustrated paper over boards. Light chipping at the spine ends, wear at the corners and bottom of the front joint, mild offsetting on front endpapers from clippings, an about very good copy lacking the original glassine, chemise, and slipcase. One of 1500 numbered copies **Signed** by Picasso, this is the translator Gilbert Seldes' own copy, hand noted as copy number "G.S." Provenance on request. *The Artist and The Book* 226.

[BTC#419893]



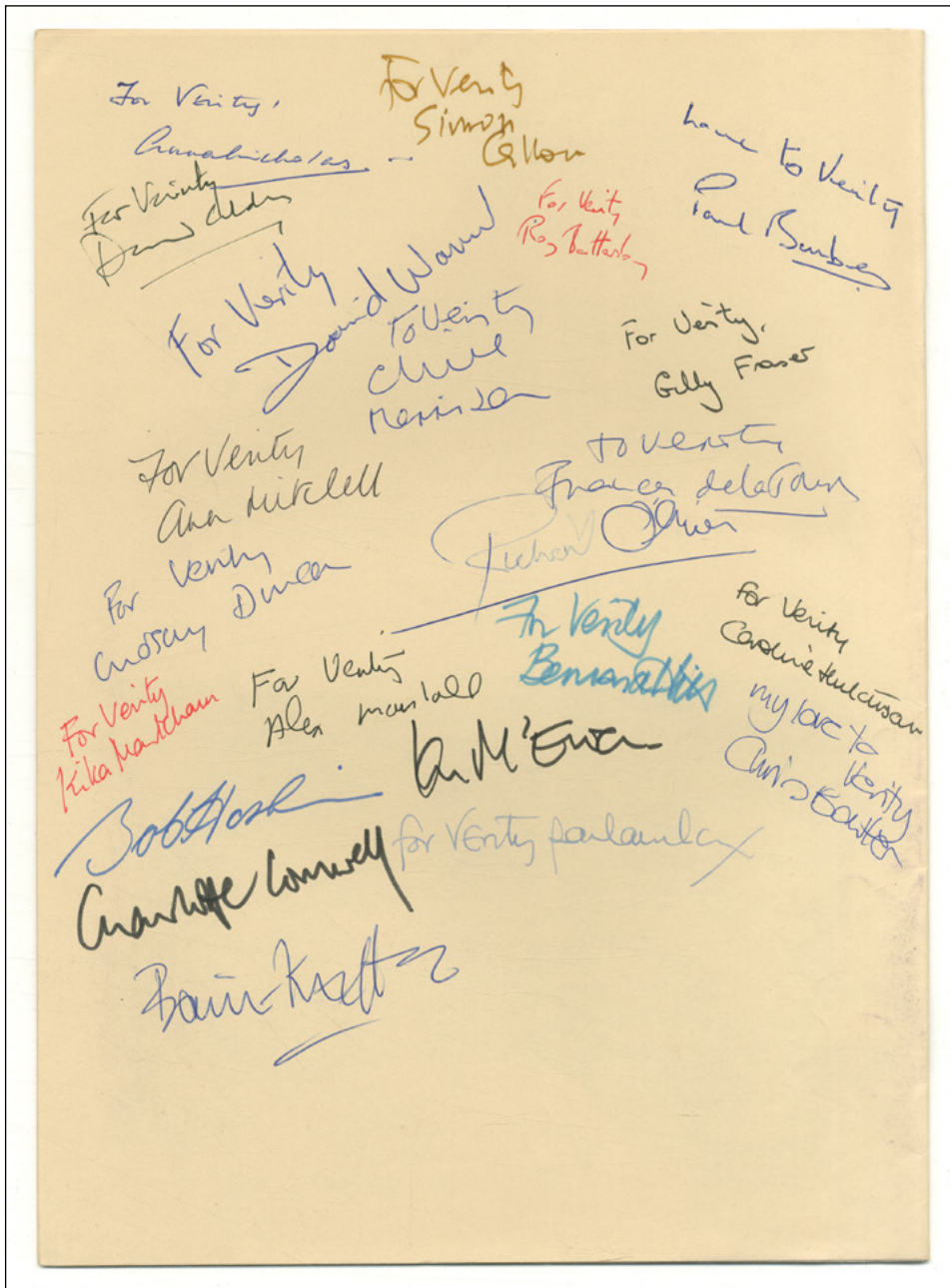
### 7 **James BALDWIN**

*Blues for Mister Charlie: A Play*

New York: The Dial Press (1964)

**\$1650**

First edition. Neat owner name at the top of the front fly ("Lucius Walker"), and some light foxing on the front fly, very good in about very good dust jacket with rubbing, small tears, and shallow loss at the foot. **Signed** by Baldwin in the middle of the front fly. Baldwin's second published play. [BTC#547087]



8 (Verity BARGATE)

[Program]: An Evening for Verity Bargate

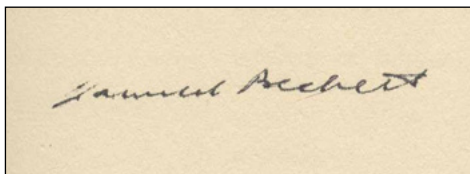
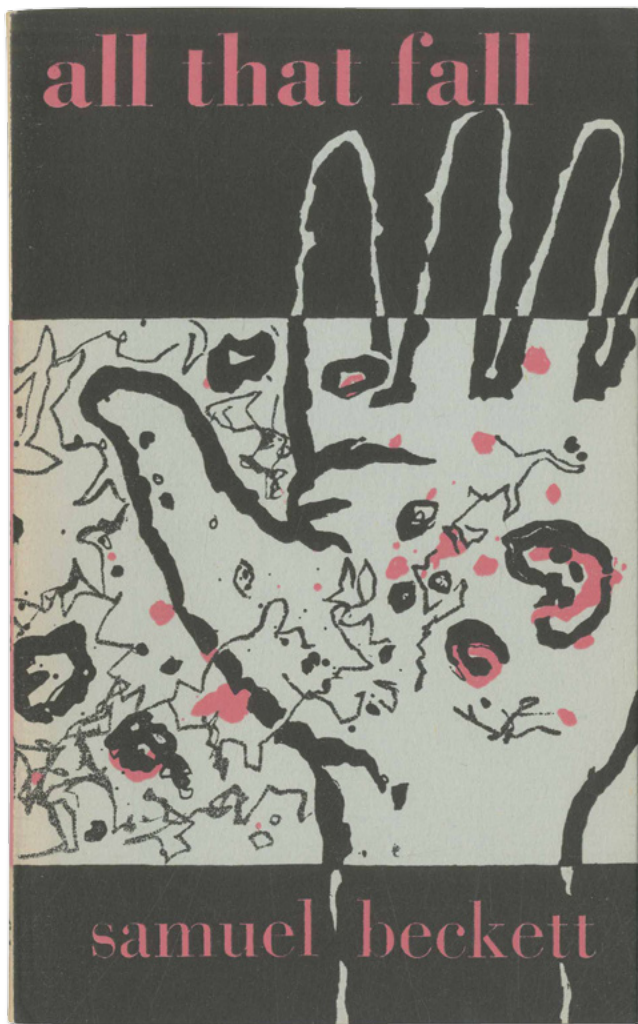
[London]: Verity Bargate Award 1981

\$150

First edition. Quarto. [17]pp. Illustrated. Stapled pictorial wrappers. Fine. Program for performances and additional commentary for a fundraiser in the name of the recently deceased actress.

Inscribed by many of the participants in the event on the rear wrap by actors and authors, including Ian McEwan, Bob Hoskins, Lindsay Duncan, Bernard Hill, and many others. [BTC#549635]





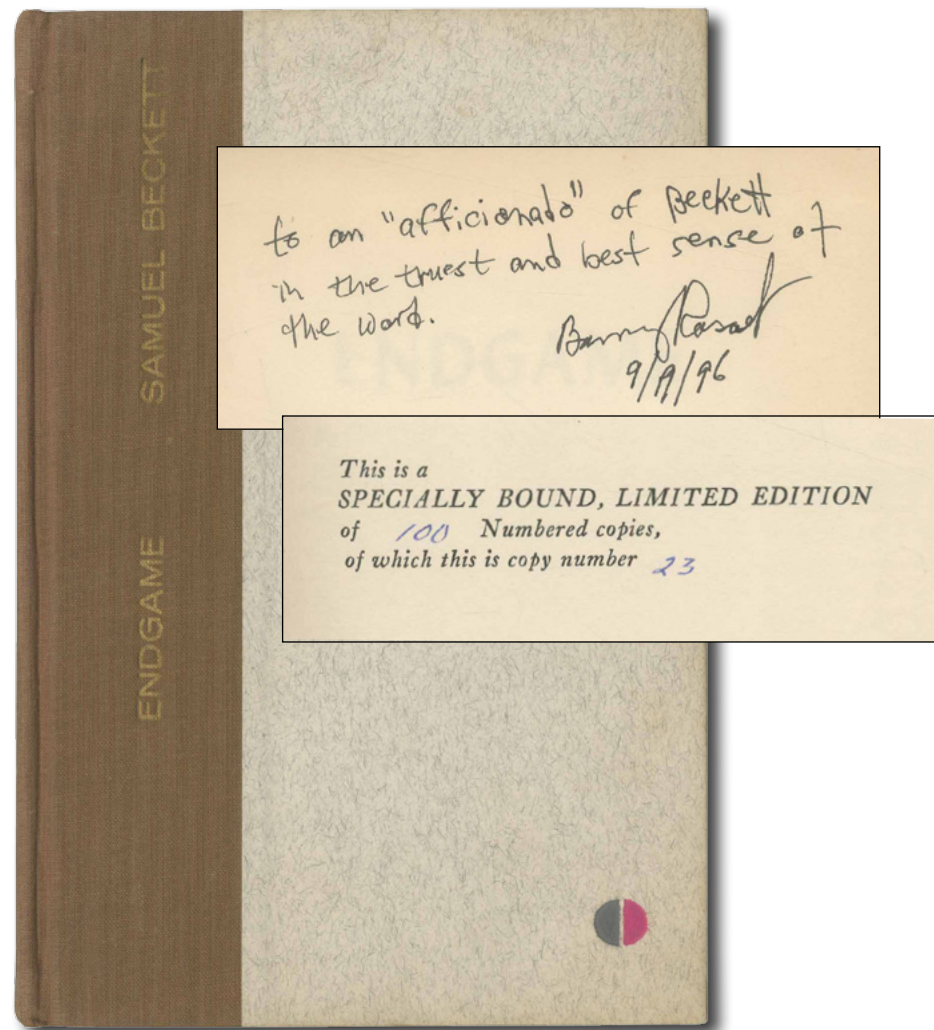
**9 Samuel BECKETT**

*All That Fall: A Play for Radio*

London: Faber and Faber (1957)

**\$1600**

First English edition. Octavo. 37pp. Pictorial wrappers. A fine, bright copy. Signed by Samuel Beckett on the title page, and scarce thus. [BTC#499484]



**10 Samuel BECKETT**

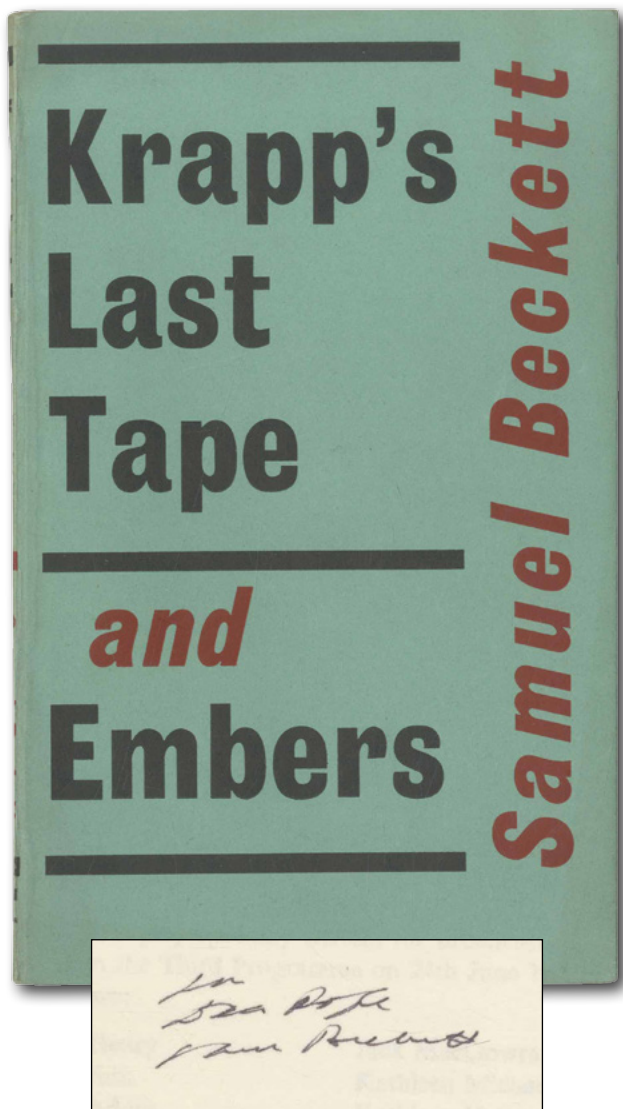
*Endgame*

*A Play in One Act followed by Act Without Words. A Mime for One Player*

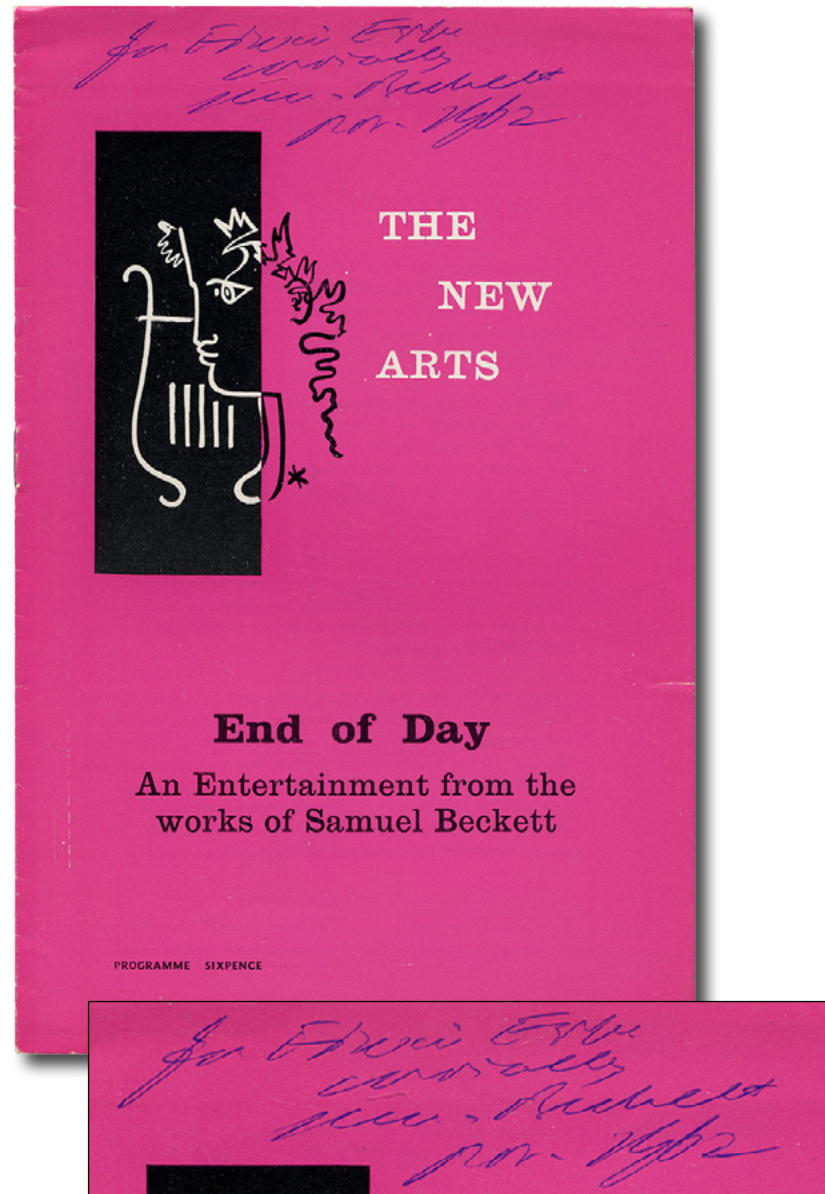
New York: Grove Press, Inc. (1958)

**\$5000**

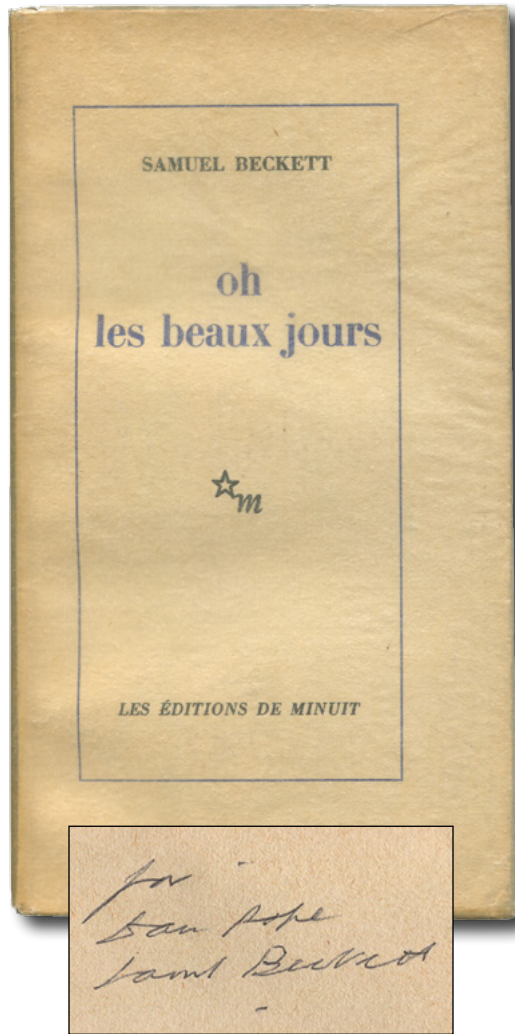
First American edition, specially bound, numbered issue. Translated from the French by the author. Octavo. 92pp. Quarter brown cloth and papercovered boards. Gilt lettering on the spine is evenly tarnished as usual, very faint toning on the boards, a near fine copy issued without printed dust jacket. Copy number 23 of 100 numbered copies. This copy Inscribed by Grove Press publisher Barney Rosset on the front flyleaf: "for an 'aficionado' of Beckett in the truest and best sense of the word. Barney Rosset, 9/19/96." An elusive title in this issue. Along with *Waiting for Godot*, *Endgame* is considered one of the most important plays in modern literature. [BTC#499361]



**11 Samuel BECKETT**  
*Krapp's Last Tape and Embers*  
 London: Faber and Faber (1959)  
**\$3500**  
 First English edition. Small octavo. 36pp. Printed wrappers. A fine copy. Inscribed by Beckett on the title page: "for Dan Pope, Sam Beckett." A very nice copy and uncommon signed. [BTC#469710]



**12 Samuel BECKETT**  
*[Program]: End of Day*  
 (London): New Arts Theatre Club 1962  
**\$2500**  
 Program. Octavo. [8]pp. Stapled printed pink wrappers. About fine. Program for the opening night (16 October 1962) of the one-man show featuring Jack McGowran, an entertainment derived from the works of Samuel Beckett. Inscribed by Beckett at a slightly later date: "for Edwin Erbe cordially, Samuel Beckett Nov. 1962." Erbe was the Director of Publicity for New Directions. Scarce. [BTC#343511]



**13 Samuel BECKETT**

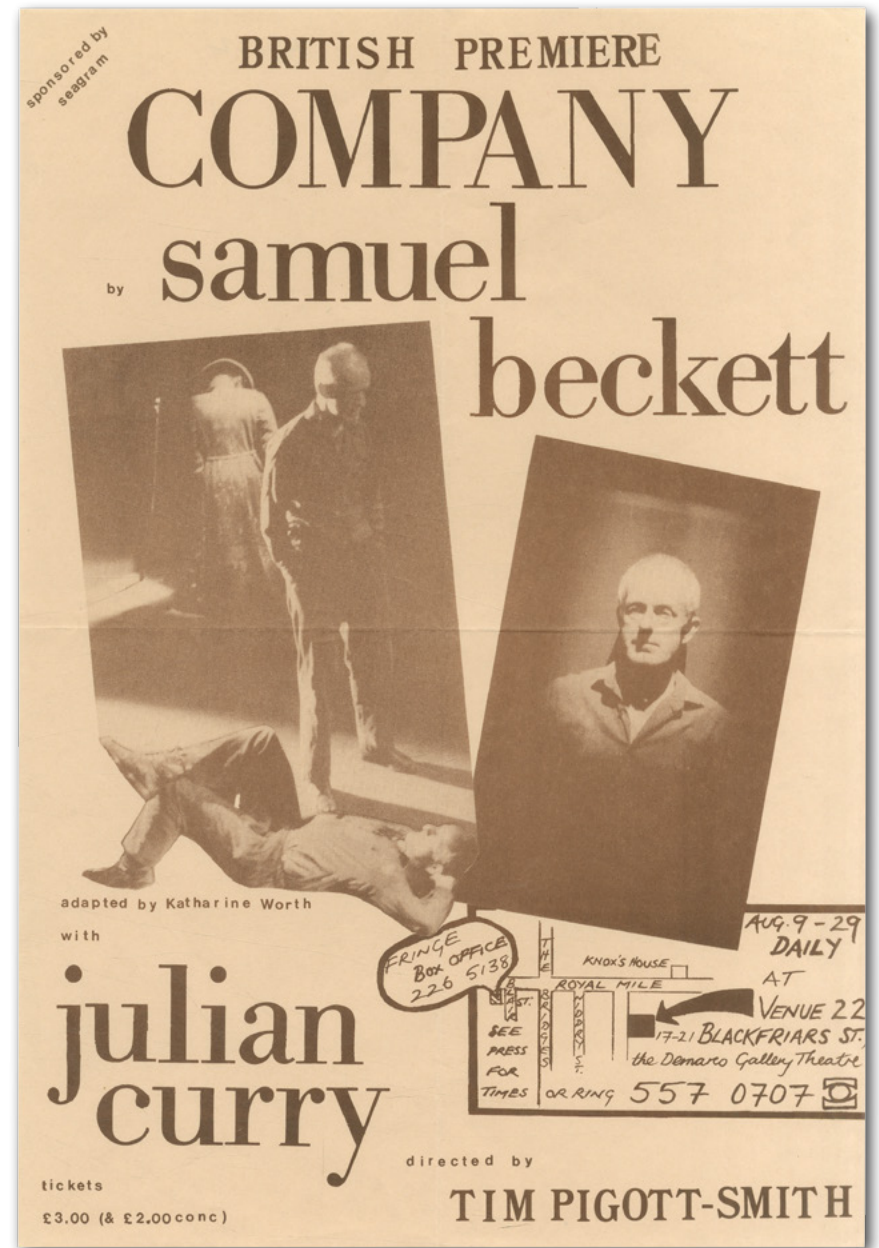
*Oh les beaux jours*

*Pièce en Deux Actes*

(Paris): Les Éditions de Minuit (1963)

**\$1500**

First French trade edition, later printing with '13e mille' printed on rear cover. 12mo. 90pp. Text in French. Pages are very lightly tanned (as usual, due to acidic paper), else a fine, bright copy in toned unprinted glassine dust jacket with a short tear. Inscribed by Beckett: "for Dan Pope, Samuel Beckett." Published in same year as the first printing. [BTC#518905]



**14 (Samuel BECKETT)**

*[Broadside]: British Premiere: Company by Samuel Beckett*

*Adapted by Katherine Worth with Julian Curry. Directed by Tim Pigott-Smith*  
London: Demarco Gallery Theatre [1979?]

**\$300**

Photographically illustrated in brown on pale brown paper, with small map of directions to the theatre. Approximately 8" x 12". Old folds, else fine. [BTC#549222]

**15 (Michael McClURE, Wallace BERMAN)**

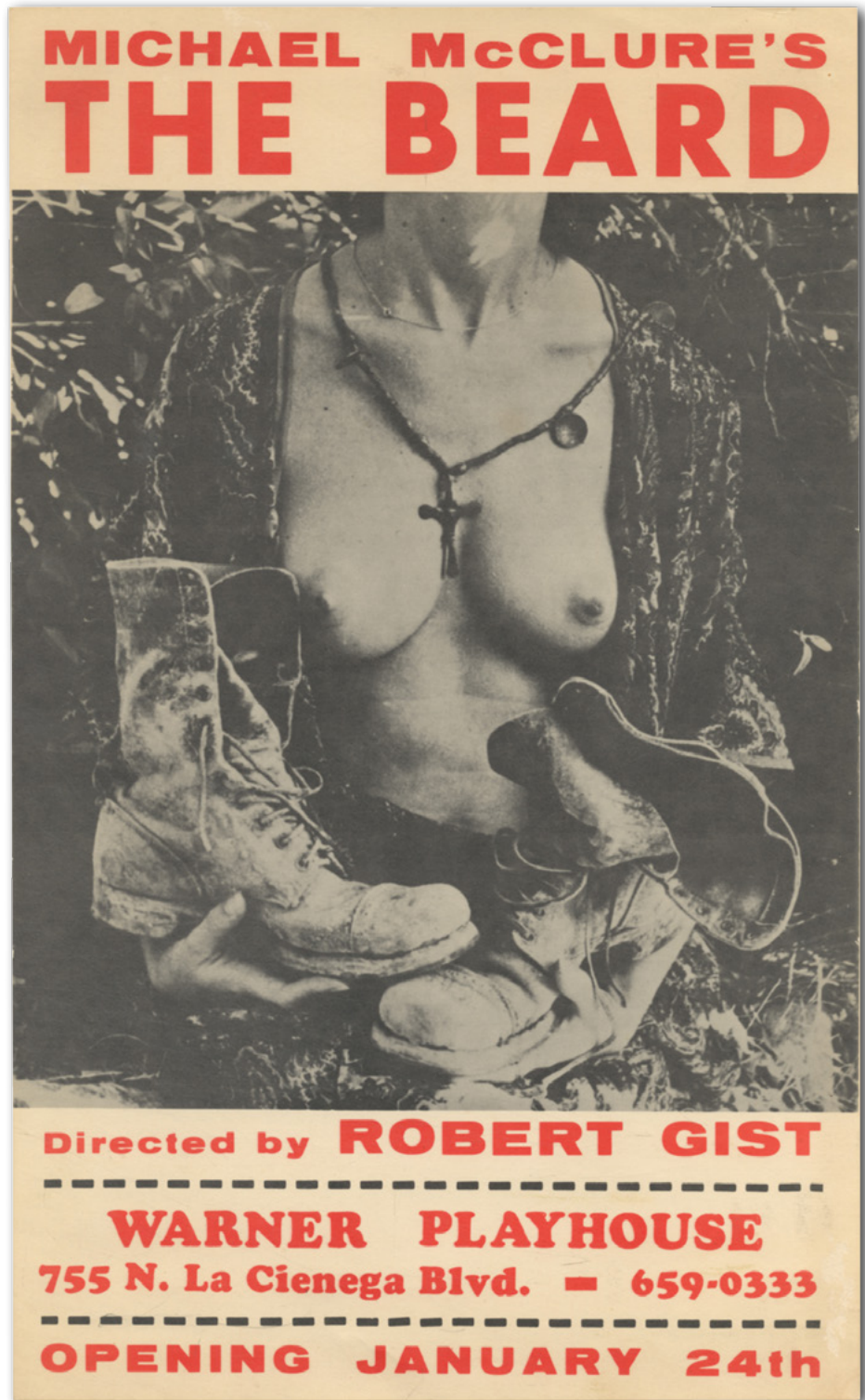
*[Poster]: Michael McClure's The Beard*

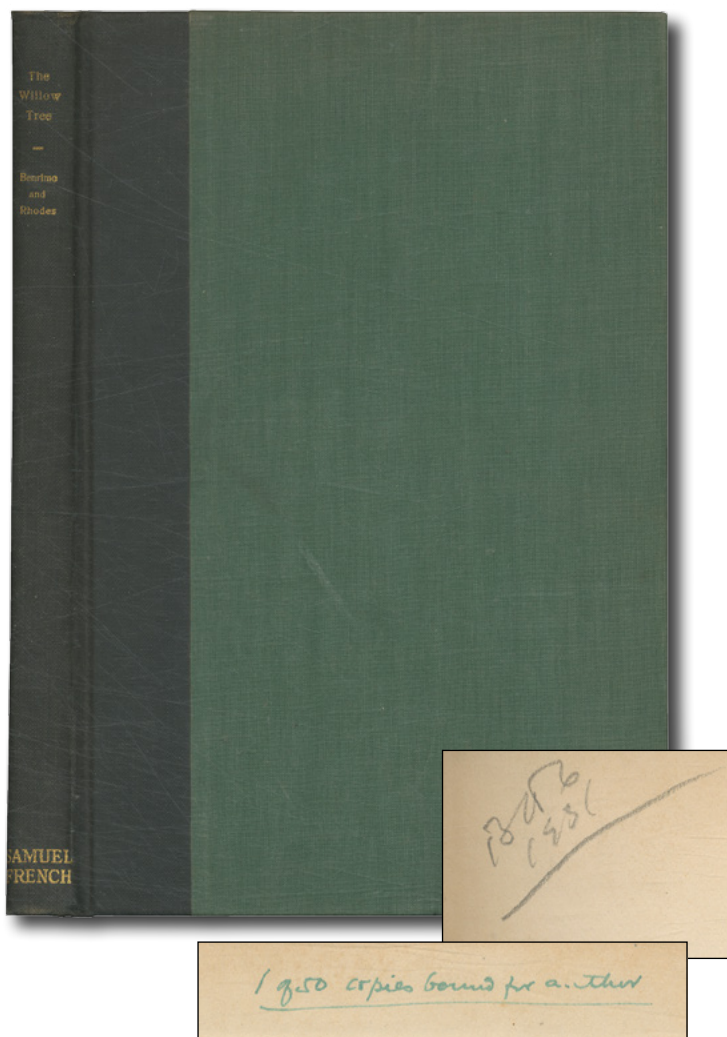
*Directed by Robert Gist. Warner Playhouse*

[Los Angeles]: Warner Playhouse [1968]

**\$2500**

Poster. Photographically illustrated on thin card stock printed in red, and black. Approximately 8½" x 14½". A bit skinned on the verso where tape has been removed, else very near fine. Poster for the 1968 Los Angeles premiere of the play, where it had migrated after productions had been shut down in both New York and San Francisco for the simulated oral sex scene in the play. The cast of the L.A. production were arrested 14 nights in a row. In a letter to Stan Brakhage in September 1968, McClure complained, "I'll have to return to L.A. for the opening of the trial of Beard, which starts September 16." The poster was designed by Wallace Berman, publisher of *Semina* and considered by some as the "Father of Assemblage Art," who also provided the photograph of his bare-breasted wife Shirley seen holding a worn pair of boots. Jim Morrison of The Doors attended the L.A. performance and apparently expressed interest in playing the lead in a film version, but alas that contribution to film history was not to be. [BTC#393128]





**16 BENRIMO and Harrison RHODES**

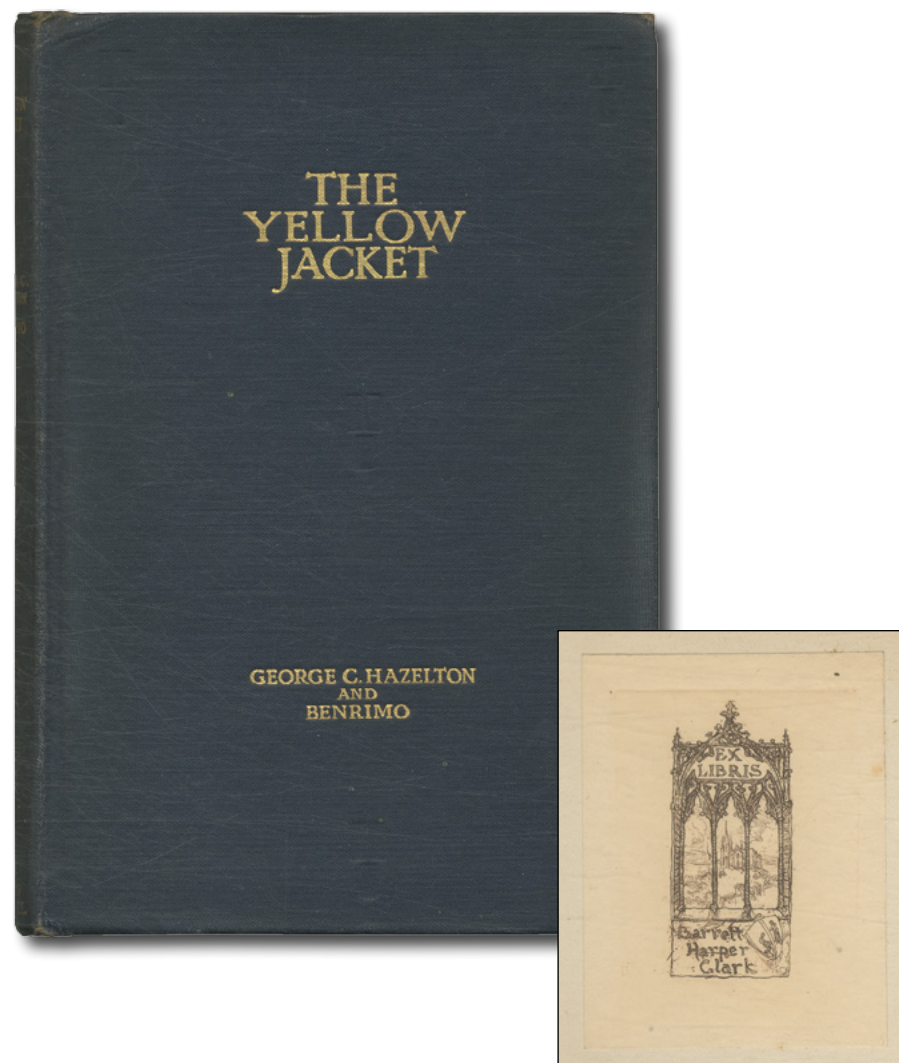
*The Willow Tree: A Japanese Fantasy in Three Acts*

New York: Samuel French 1931

**\$300**

First edition. Quarter black cloth gilt and green cloth. Near fine. Barrett H. Clark's copy with his tiny penciled Initials on the front fly. Additionally there is a small inked note in an unknown hand: "1 of 50 copies bound for the author." Clark was the publisher of Samuel French and director of the Drama League of America. A play that was the basis for a 1920 film.

[BTC#547839]



**17 George C. HAZELTON and Benrimo**

*The Yellow Jacket*

*A Chinese Play Done in a Chinese Manner in Three Acts*

Indianapolis: Bobbs-Merrill Company (1913)

**\$125**

First edition. Illustrated from photographs by Arnold Genthe, including a color frontispiece. Small bookplate of Barrett H. Clark and his tiny penciled initials on front pastedown, offsetting from a small newspaper clipped (printing a plea from Clark to a drama critic, suggesting that the current run of *The Yellow Jacket* be extended), corners a little bumped, very good lacking the dust jacket. Clark was the publisher of Samuel French and director of the Drama League of America. [BTC#548175]

## Inscribed to Hallie Flanagan

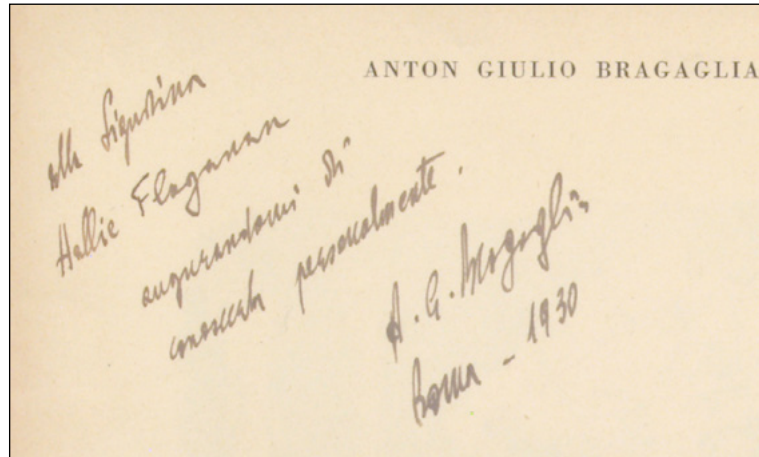


### 18 Anton Giulio BRAGAGLIA

*Del Teatro Teatrale ossia Del teatro*

Roma: Edizioni Tiber 1929

\$2500



First edition. Quarto. 212pp., with 200 black and white photographs and illustrations of Bragaglia's Futurist theatre set designs. Publisher's maroon cloth with two inset printed paper labels on the front board. Darkening at the board edges, light scattered staining to the endleaves, front endleaves and front and rear hinges repaired, good or better. Warmly **Inscribed** by the author on the title page to Hallie Flanagan, with Flanagan's signature and engraved bookplate on the front pastedown, and with the Italian Authors and Publishers Association embossed stamp: "Societa Italiana degli Autori ed Editori, Roma" on the title page. Hallie Flanagan is best known for her 1931 play *Can You Hear Their Voices?*, and as the Director of the Federal Theatre Project (FTP) under the Works Progress Administration (WPA). She was the first woman awarded a Guggenheim Fellowship, which allowed

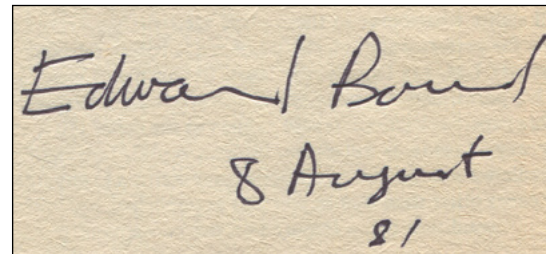
her to travel throughout Europe and Russia for 14 months in 1926-27 studying modern theatre. She met and befriended many of the greatest playwrights of the age including Lady Gregory, Konstantin Stanislavsky, Luigi Pirandello, and the great Italian Futurist writer, photographer, and director Anton Bragaglia. A nice association between two leading forces in early 20th Century theatre. [BTC#364556]

### 19 Edward BOND

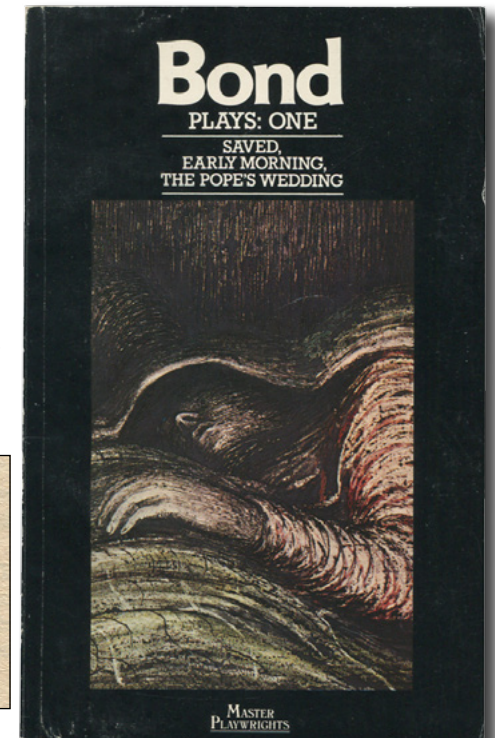
*Plays: One: Saved, Early Morning, The Pope's Wedding*  
With an Author's Note: 'On Violence'

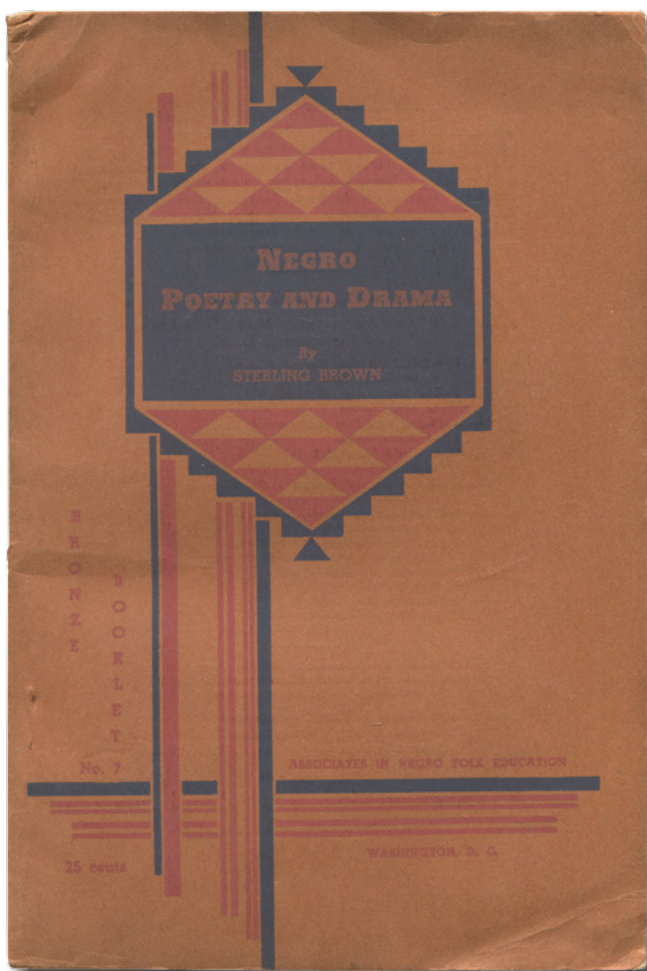
London: Eyre Methuen (1979)

\$150



First edition of this collection of plays. Mass market paperback. 312pp. Pages age-toned, edges of wrappers rubbed, near fine. **Signed** by the author on the title. [BTC#550108]



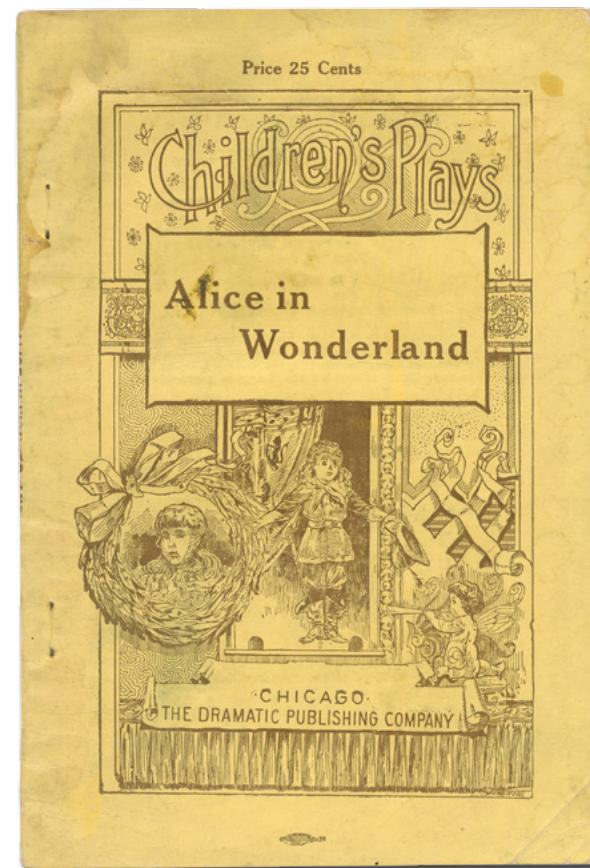


**20 Sterling A. BROWN**  
*Negro Poetry and Drama*

Washington, D.C.: Associates in Negro Folk Education 1937

**\$500**

First edition, wrapped issue (also issued in printed boards). Editorial foreword by Alain Locke. Octavo. 142pp. A bit of light soiling and bumps at the corners, else a near fine copy. Bronze Booklet No. 7. [BTC#547039]



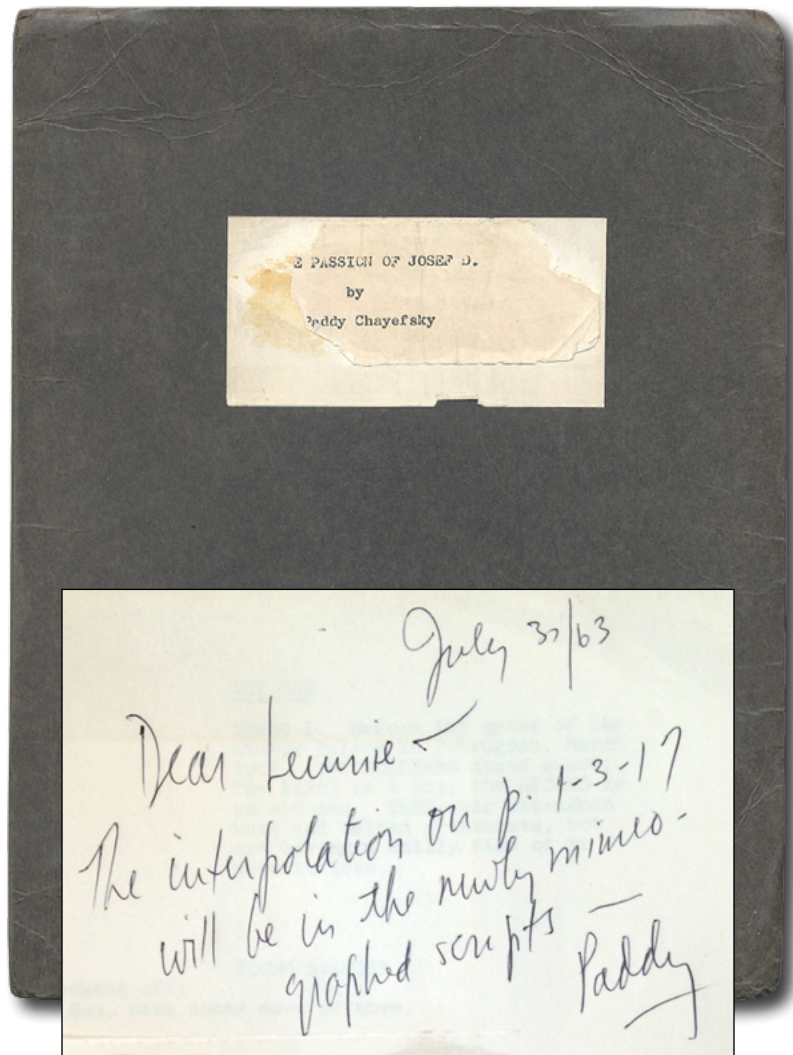
**21 (Lewis Carroll)**  
**Mrs. Burton HARRIS**

*Alice in Wonderland: A Play in Three Acts*

Chicago: The Dramatic Publishing Company (1898)

**\$125**

Edition unknown [assume a later printing as there is significant type-batter]. 12mo. 35, [3] ads pp. Illustrated by John Tenniel. Printed yellow wrappers. Some soiling and spotting on wrappers, but a nice very good copy. [BTC#550444]



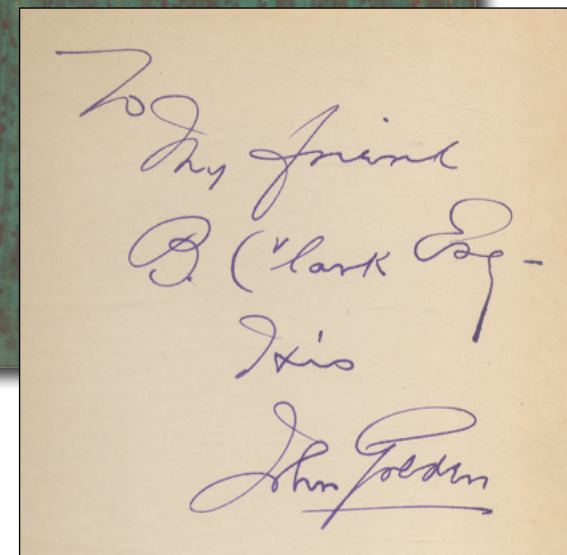
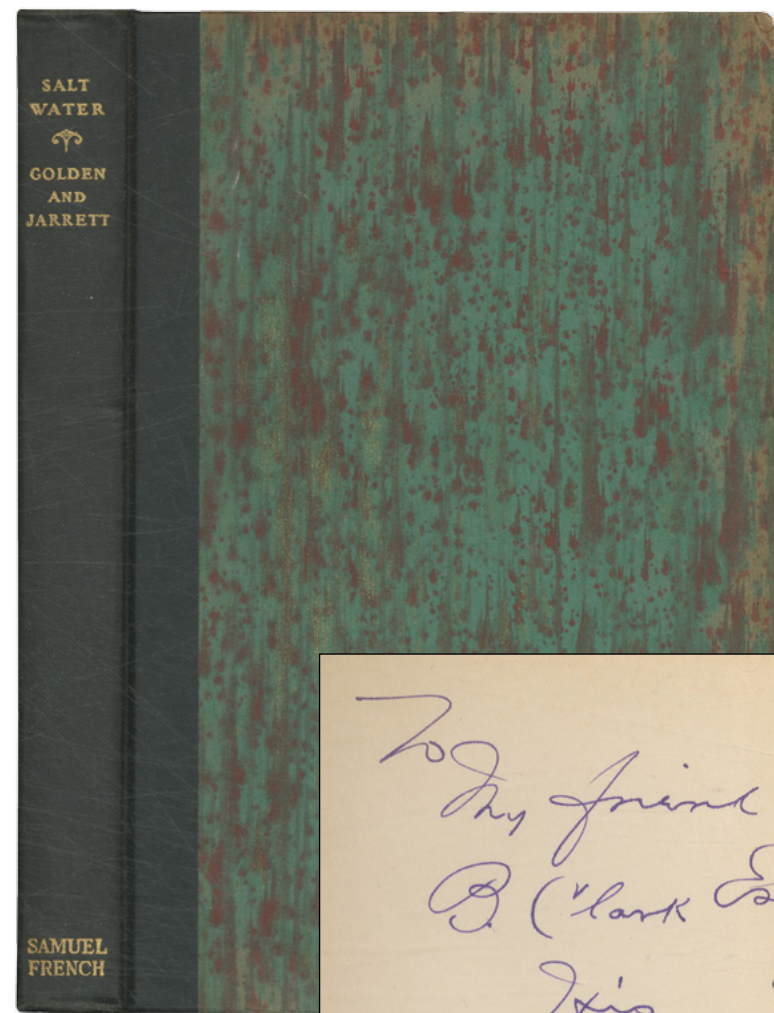
**22 Paddy CHAYEFASKY**

*[Playscript]: The Passion of Josef D.*

New York: Arthur Cantor 1963

**\$1500**

Quarto. Mimeographed sheets secured with prong fasteners in stiff wrappers with title applied on paper label. Very good. A cheery little musical play about Joseph Stalin that featured Peter Falk in the title role. This copy of the script Inscribed by Chayefsky to New York critic Leonard Lyons: "July 31/63. Dear Lennie - The interpolation on p. 1-3-17 will be in the newly mimeographed scripts - Paddy." On the designated page appears the printed set direction: "It is packed with revolutionaries, men and women..." Chayefsky has handwritten at the end of the passage a reference to Lyons' wife: "including that notorious terrorist, 'Grandma' Sylvia Lyons." Lyons was a syndicated columnist for *The New York Post*, who wrote the influential column on Broadway, "The Lyon's Den." Rare, and with a nice association. [BTC#86690]



**23 John GOLDEN**

*Salt Water: A Fresh Play*

New York: Samuel French 1930

**\$300**

First edition. Slight fading at the edges of the boards, very good lacking the dust jacket. Warmly Inscribed by the author to the publisher Barrett H. Clark: "To my friend B. Clark Esq. - His, John Golden." Clark was the publisher of Samuel French and director of the Drama League of America. [BTC#547658]





Julian Beck genius of the living theater in ~~East 57th~~ Hospital East 57th street New York diagnosed for cancer of lining of internal organs (omentum) - he rose from this sick bed for a year to act a Tibetan dream-house - have on video, organize his manuscripts and paintings, travel to Zurich with Nam June Paik to smoke a joint over Bakunin's grave and declaim the latter's statement, 'the State is the jail of the Human Spirit,' breaking the laws of death. 'Death is the ultimate corruption,' he said when I visited him at Medical Arts Center, June 1984. Allen Ginsberg

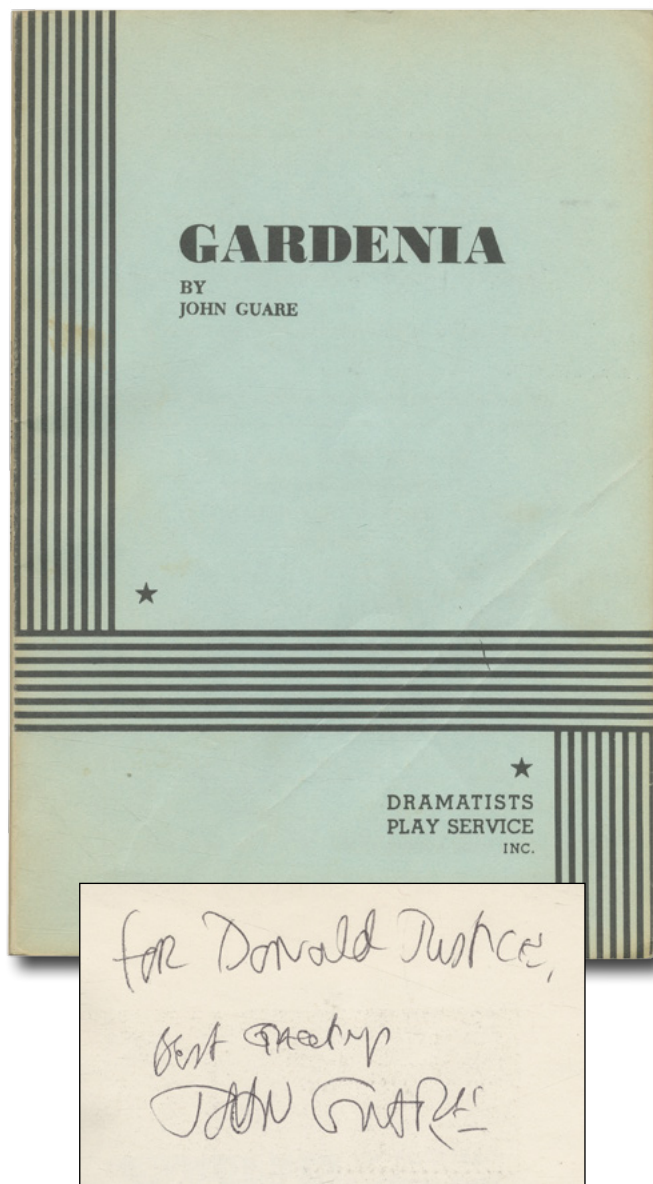
24 **Allen GINSBERG**

[Photograph, caption title]: Julian Beck genius of the Living Theatre in Hospital...

**\$5000**

Photograph. Framed. Matted to 12½" x 10". Unexamined out of the frame but all indications are that it is fine. Image of Julian Beck in his hospital bed, extensively captioned and **Signed** by Ginsberg: "Julian Beck genius of the Living Theatre in Hospital East 57th Street New York diagnosed for cancer of lining of internal organs (omentum) - he rose from this sick bed for a year to act a Tibetan dream-house[?] on video, organize his manuscripts and paintings, travel to Zurich with Nam June Paik to smoke a joint over Bakunin's grave and declaim the latter's statement, 'the State is the jail of the Human Spirit,' breaking the laws of death. 'Death is the ultimate corruption,' he said when I visited him at Medical Arts Center, June 1984, Allen Ginsberg." An arresting image. [BTC#469297]

## Inscribed to Donald Justice



**25 John GUARE**

*Gardenia*

(New York): Dramatists Play Service (1982)

**\$225**

First edition. Small octavo. Stapled printed wrappers. Slightly age-toned, else near fine.

Inscribed by Guare to poet Donald Justice. [BTC#547391]



**26 Heinrich IBSEN  
(H.L. MENCKEN)**

*Little Eyolf*

Boston: John W. Luce 1909

**\$185**

First edition with Mencken's contribution. Edited with an introduction and notes by Henry L. Mencken. 12mo. 125pp. Red cloth gilt. Gift inscription, a little sunned at the spine, very good or better. [BTC#550729]



**27 (Ted HUGHES and Leonard BASKIN) AESCHYLUS**  
*Oresteia (Three Volume Set)*

(Rockport, Maine): Gehenna Press 2001

**\$12,000**

First edition thus. Translation by Ted Hughes. Illustrated with 47 full-page woodcuts by Leonard Baskin. Three volumes bound in quarter black leather and russet paste paper over boards, complete as issued with glassine jackets and four-page letterpress prospectus laid in. Housed in gray cloth clamshell case with paste paper and two leather labels on the spine. Fine. A magnificent edition of the three plays that comprise *The Oresteia: Agamemnon, Choephoroi, and The Eumenides*. This edition was the last collaboration between Hughes, who died in 1998, and Baskin, who died in June 2000 just days after completing this book. From a limited edition of 60 copies Signed by Carol Hughes and Lisa Unger Baskin who sheperded the book through eventual publication. This is copy number 31. A superb copy of the last major literary work issued by the Gehenna Press. [BTC#469339]





28 **S. IGNATOV**

"Федра" в Московском камерном театре  
 ["Fedra" at the Moscow Chamber Theater]

[Moscow]: The Author 1925

**\$750**

First edition. Illustrated by Georgii and Vladimir Stenberg. Slim octavo. 23pp. Stapled wrappers with errata slip bound in at the title page. Modest toning and a small official stamp and ink notation on the blank lower wrap, near fine. One of a reported 1,000 copies printed. *OCLC* appears to locate only four copies (Harvard, Princeton, NYPL, Getty Research Institute).

[BTC#546845]



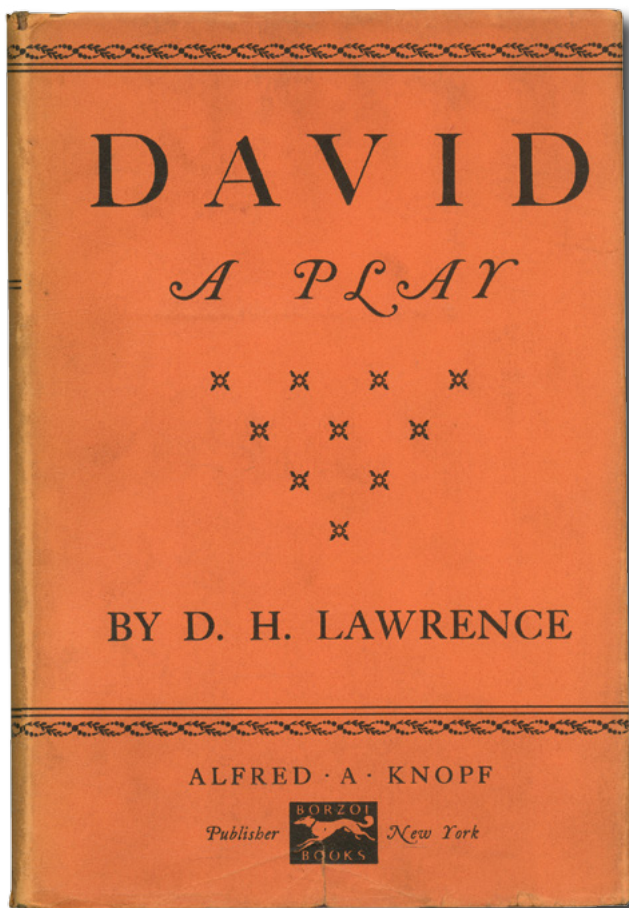
29 **Jerome KERN and Oscar HAMMERSTEIN, 2nd**

*Show Boat: An All American Musical Comedy*  
 Adapted from Edna Ferber's novel of the same name  
 Produced by Florenz Ziegfeld

New York: T.B. Harms Co. 1928

**\$500**

First edition. Quarto. 268pp. Clothbacked pictorial card covers. Small neat owner name on front wrap, light soiling on wrappers, very good or better. Complete score and lyrics for the play. [BTC#549650]



**30 D.H. LAWRENCE**

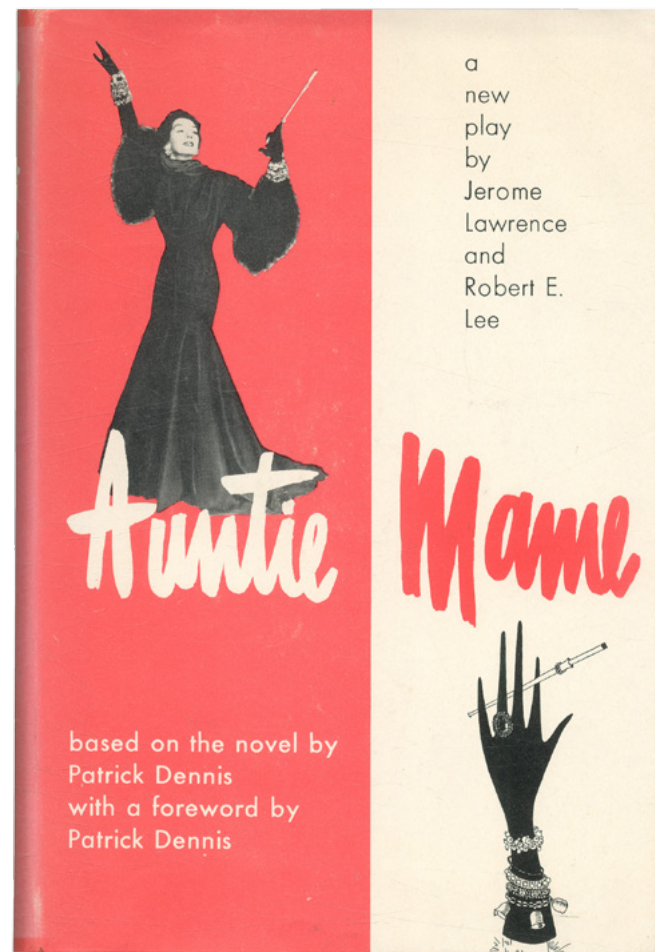
*David: A Play*

New York: Alfred A. Knopf 1926

**\$100**

First American edition. Fine in very slightly age-toned, very good or better dust jacket.

[BTC#549565]



**31 Jerome LAWRENCE and Robert E. LEE**

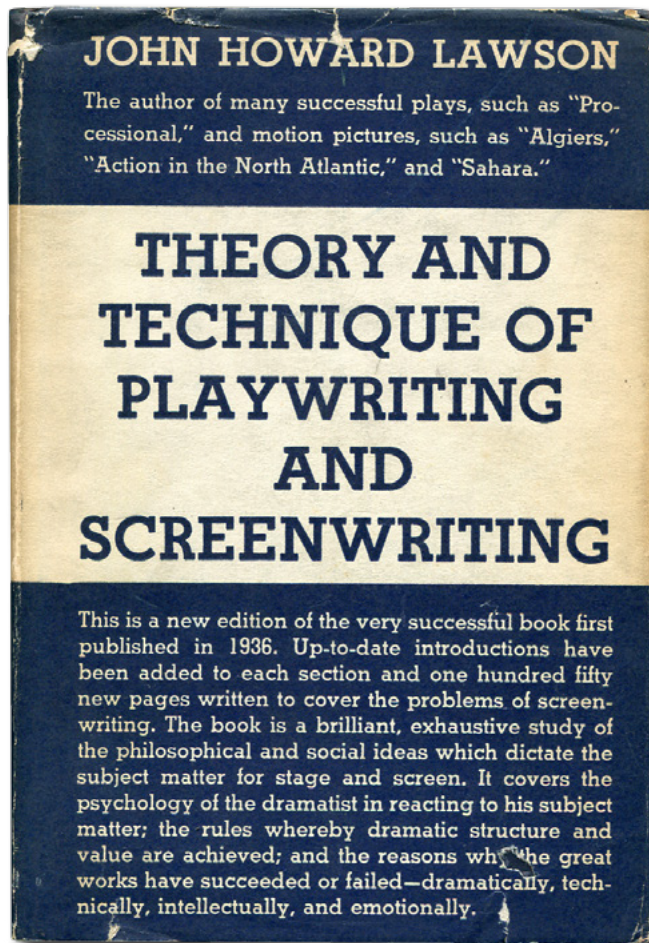
*Auntie Mame*

New York: Vanguard Press (1957)

**\$500**

First edition. Slight toning on the edges of the boards, else about fine in very slightly spine-sunned near fine dust jacket. The theatrical adaptation of the 1958 film starring Rosalind Russell in the title role, about a young boy who is taken in by his eccentric aunt following the death of his father. Based on the best-selling novel by Patrick Dennis. A much nicer than usual copy.

[BTC#548859]



**32 John Howard LAWSON**

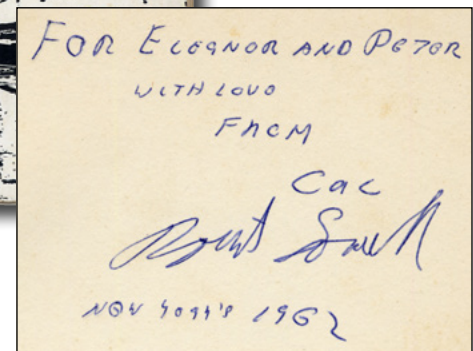
*Theory and Technique of Playwriting and Screenwriting*

New York: G.P. Putnam's Sons (1949)

**\$200**

Enlarged edition. Octavo. xiv, 464pp. Blue cloth stamped in gilt. Contemporary owner name and address on front fly, boards lightly rubbed, near fine in a price-clipped, very good dust jacket with moderate edgewear. New edition of the book first published in 1936. Includes updated introductions to each section, and 150 new pages addressing the problems of screenwriting. From the dust jacket: "The book is a brilliant, exhaustive study of the philosophical and social ideas which dictate the subject matter for stage and screen." Lawson was one of the Hollywood Ten, the first group of members of the film industry to be blacklisted by Congress.

[BTC#547885]



**33 Robert LOWELL**

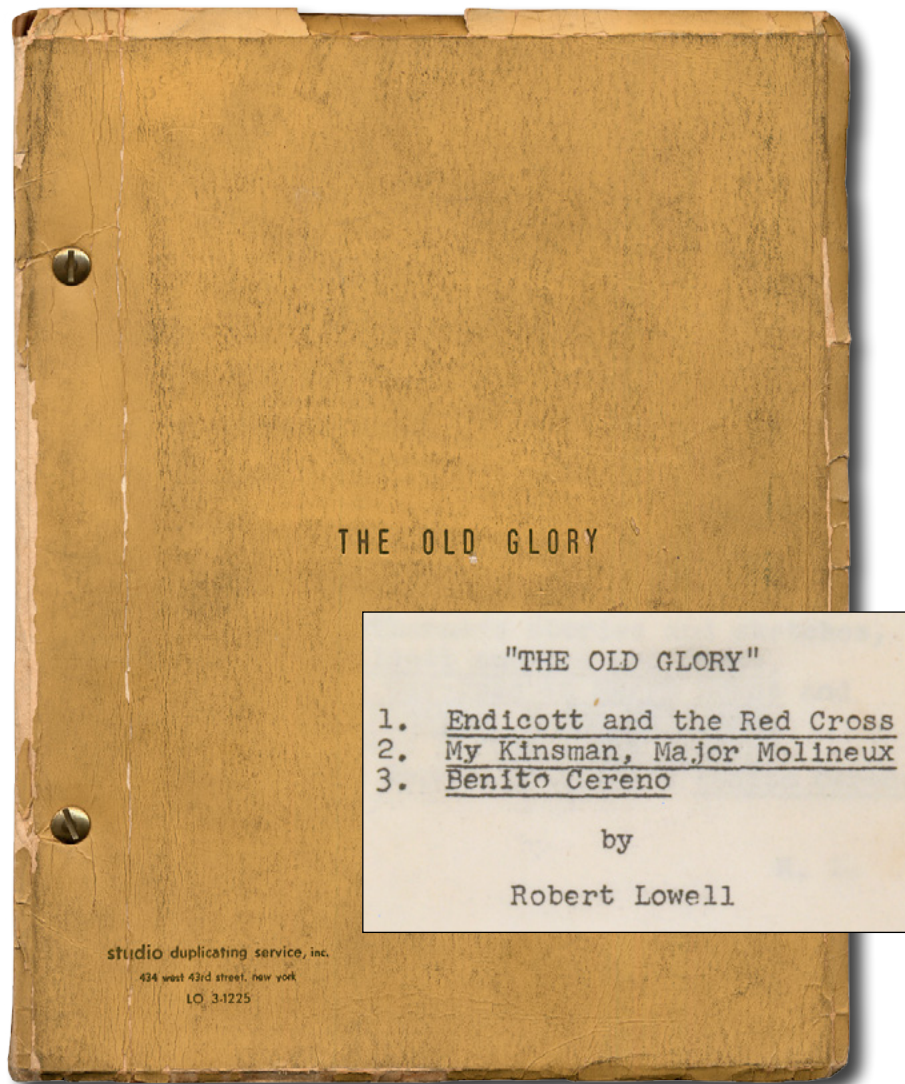
*Phaedra*

New York: Farrar, Straus and Cudahy (1961)

**\$3500**

First edition. Pictorial wrappers. Very good. Probably an advance copy of Lowell's translation, with rubberstamped copyright statement. Near fine in wrappers. From the library of Pulitzer Prize-winning author Peter Taylor and his wife, the National Book Award-nominated poet Eleanor Ross Taylor. Inscribed by Lowell using his nickname: "For Eleanor and Peter with love from Cal. Robert Lowell. New Year's 1962." Lowell and Taylor were very close friends and colleagues, and were influential to each other's careers. They both attended Kenyon College where they were roommates and studied under Allen Tate and John Crowe Ransom.

[BTC#355710]



**34 Robert LOWELL**

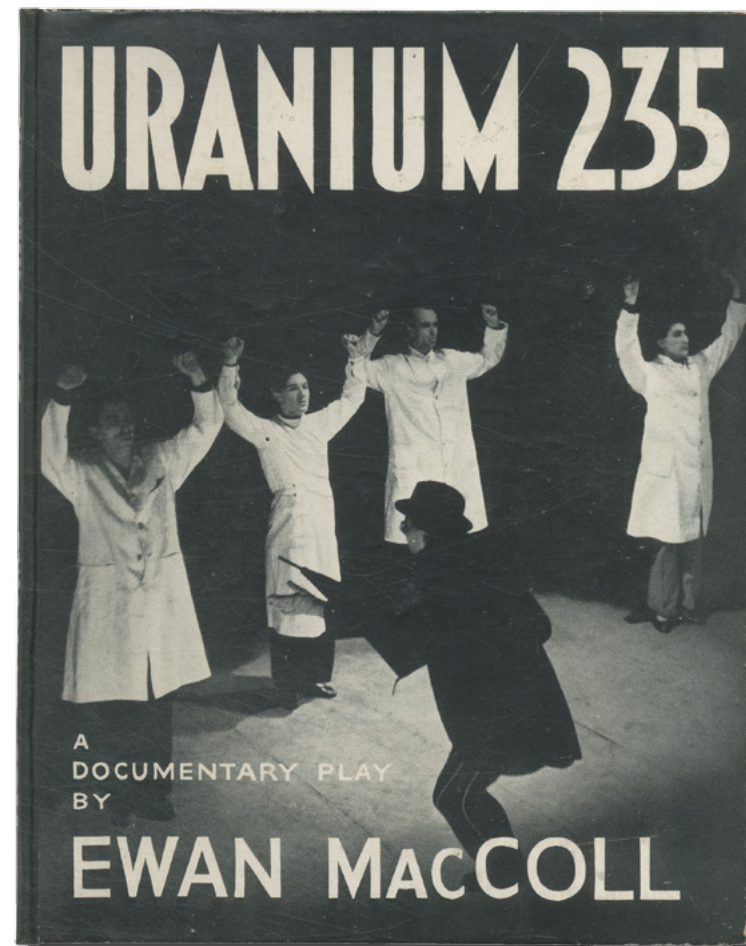
[Playscript]: *The Old Glory*

1. *Endicott and the Red Cross*
2. *My Kinsman, Major Molineux*
3. *Benito Cereno*

New York: American Place Theatre [1964]

**\$1500**

Playscript. Mimeographed sheets printed rectos only, screw-bound into embossed Studio Duplicating Service wrappers. Wrappers sound, but worn, particularly at the yapped edges, overall very good. Lowell won the 1965 Vernon Rice-Drama Desk Award for this series of three plays that appeared Off-Broadway. Exceptionally uncommon playscript. [BTC#321296]



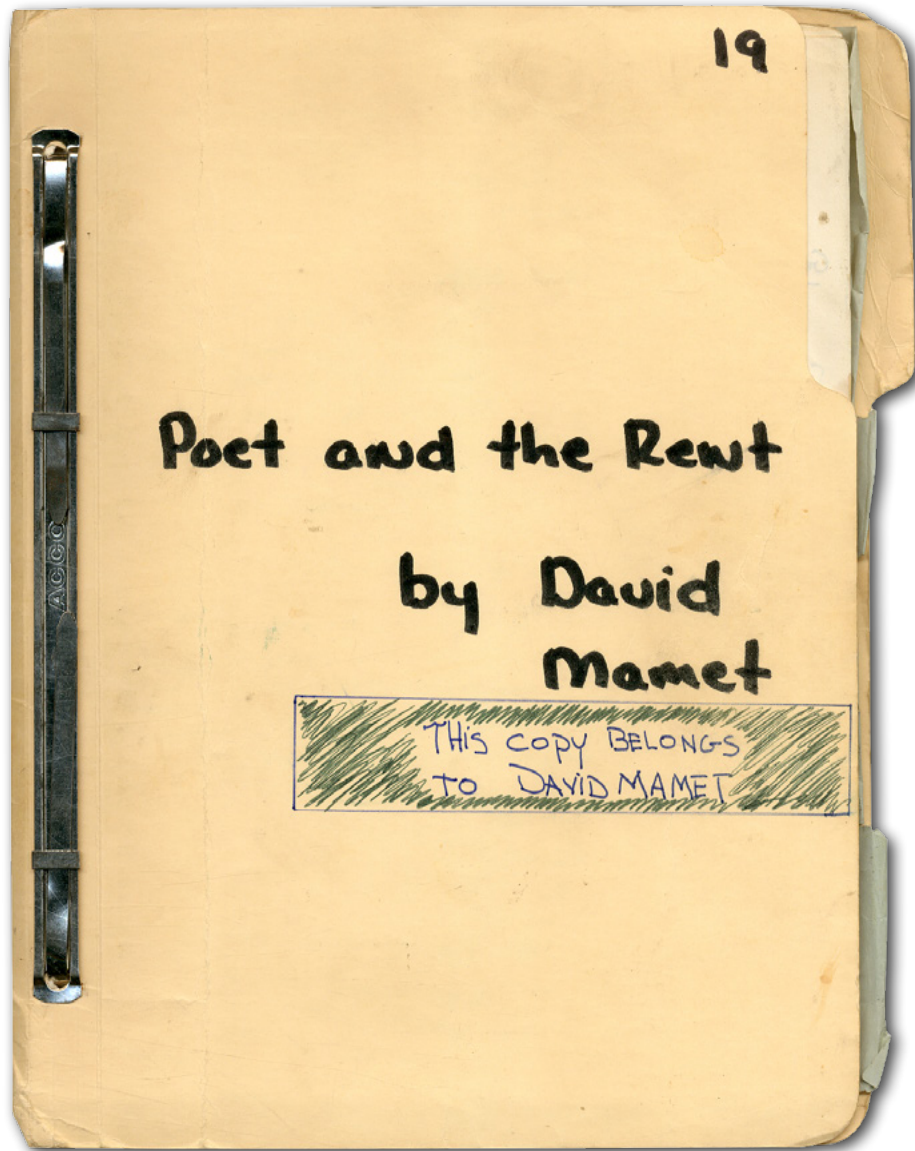
**35 Ewan MacCOLL [pseudonym of James MILLER]**

*Uranian 235: A Documentary Play in Eleven Episodes*

Glasgow: William MacLellan [1948]

**\$500**

First edition. Introduction by Hugh MacDiarmid. Octavo. Photographically illustrated pictorial boards. A bit of offsetting on the endpapers and a little rubbed, else fine, without dust jacket (possibly as issued). Printed dedication is to avant-garde theatre director Joan Littlewood. Very scarce. OCLC locates no copies. [BTC#547534]



**36 David MAMET**

**Poet and the Rent**

Flossmoor, Ill[inois].: David Mamet 1973

**\$25,000**

Quarto. 41pp. Spirit-duplicated playscript printed in purple on rectos only, prong-bound into a manila folder, hand-titled by Mamet on front wrap: "Poet and the Rent by David Mamet. This Copy Belongs To David Mamet" and with the number "19" in upper right-hand corner. Very good or better. David Mamet's personal copy of his second play. The title page bears his printed copyright notice for 1973, from his hometown of Flossmoor, Illinois. Heavily annotated throughout in his hand, with dialogue rewritten on the verso of the title page and on another page, and on the inside of both wrappers. Also bears a pencil sketch on the rear wrapper of what appears to be a set, presumably in his hand, as well as a separate laid-in mimeographed leaf on blue paper providing a rehearsal and performance schedule and the locations on the Goddard College campus where they would be held.

The play was first performed in March of 1973 at Goddard College in Vermont, where Mamet was a student and teacher. The original cast included Oscar-nominated actor William H. Macy, who was Mamet's student and frequent collaborator and who made his directorial debut with a 1975 version of the play. This is very much a working copy, with Mamet making changes, striking out lines he didn't like, inserting new dialogue and noting new ideas as they occurred to him. From the estate of Fritzie Sahlins. Sahlins was a co-founder with her husband Bernie, of Second City Theater Troupe, and worked with Mamet on his first full-length play *The Duck Variations*, one year earlier. This play was published much later as *Poet and the Rent* by Samuel French in 1981 as an acting edition and as *The Poet and the Rent* by Grove Press in 1986 in the omnibus edition *Three Children's Plays*. Overall the most substantive, heavily annotated, and earliest playscript of Mamet's that we've seen. OCLC locates no copies, although the finding aid to Mamet's papers at the Ransom Center seems to indicate that they have a copy with corrections not specifying whose hand they are in. [BTC#402990]

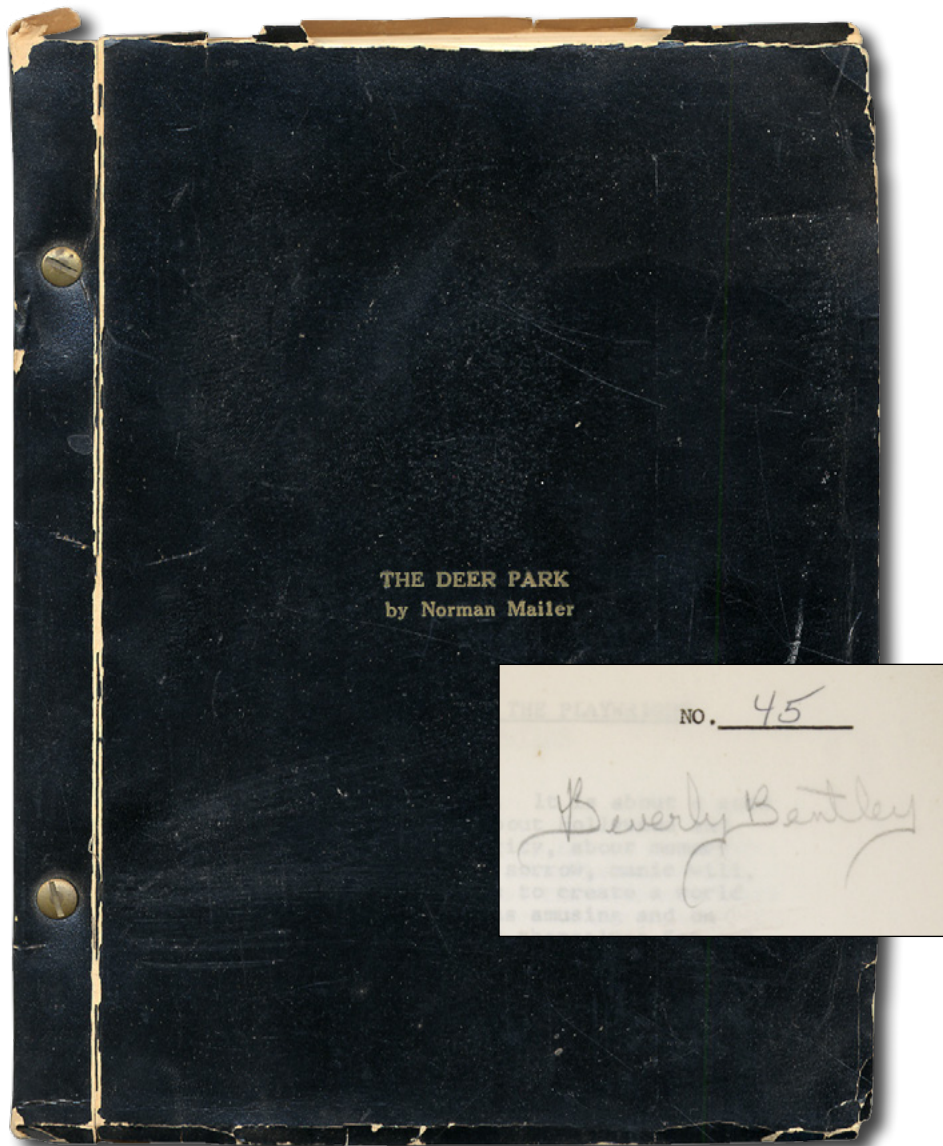
Georgie  
 Hi, kids, it's  
 UNCLE GEORGIE - YOUR  
 FRIENDLY OLD STORY TELLER,  
 UNCLE GEORGIE!!!  
 AND, KIDS, TODAY'S TALK  
 HAS GOT LOTS OF...

Oh, it's a slow day  
 For a rhyme.  
 That's for sure.  
 I simply cannot seem to  
 Concentrate.  
 The day is too lovely.  
 The air, the trees, the EYES  
 Laze, the flair of her  
 nostrils when she's  
 Perturbed.  
 Here she comes again.  
 She doesn't know I exist.  
 ( And if it hadn't been for  
 Descartes I might be in the same  
 Predicament. Oh well. )  
 What is this strange feeling  
 that comes over me --  
 everything she comes by? ...  
 I feel weak...

DELERS.  
 TOO BAD.

OH, FODGE.  
 NAUGHTY.  
 BARE ABBY  
 I'VE BEEN TOLD  
 WHEN A BOY MEETS A GIRL  
 THEY TAKE A TRIP  
 AROUND THE WORLD.  
 IS THAT TRUE?  
 SIGNED:  
 WUNDERBUST.  
 UNCLE GEORGIE!  
 THE CHASE OCCASIONED  
 BY NOTHING -  
 THE PIANO MOVES  
 - REFERRED  
 IN MODE  
 OF CHASE!





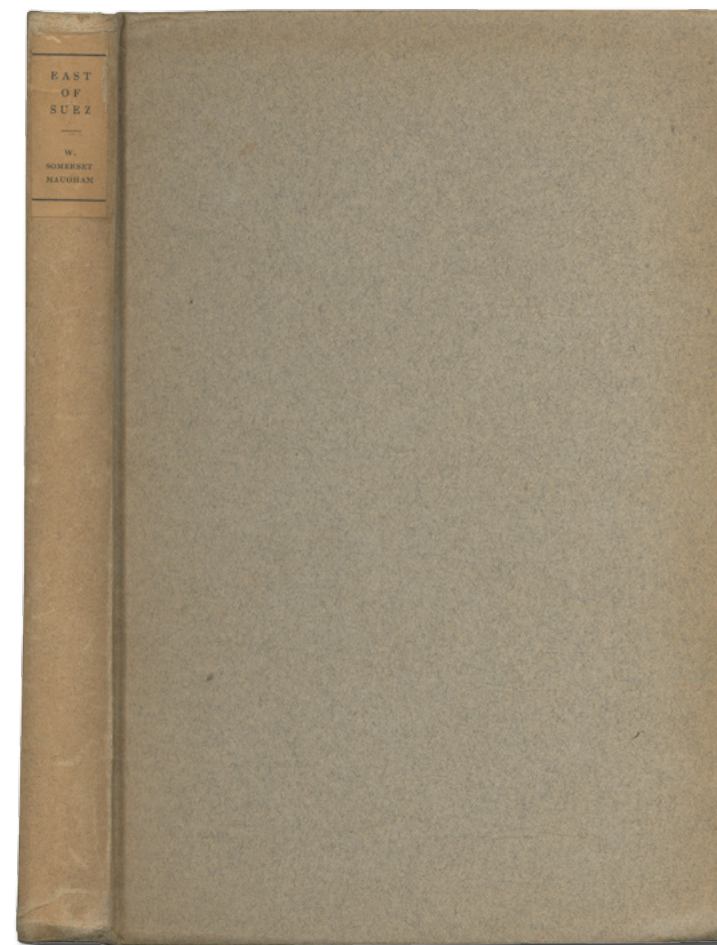
**37 Norman MAILER**

*[Playscript]: The Deer Park: A Play*

New York: Supreme Pix [Leo Garen, Norman Mailer, and James Walsh circa 1954]

**\$3500**

Playscript. Quarto. Mimeographed sheets, screw-bound into plasticized wrappers with title in gilt. Marked "Draft," and numbered in hand as "No. 45." Pencil signature of actress Beverly Bentley, Mailer's third wife, on the title leaf, another pencil name erased, a few light pencil notes in the text, binding worn at edges, a very good copy of the script for Mailer's first play, later published by the Dial Press. Ex-Carter Burden. Rare. [BTC#86848]



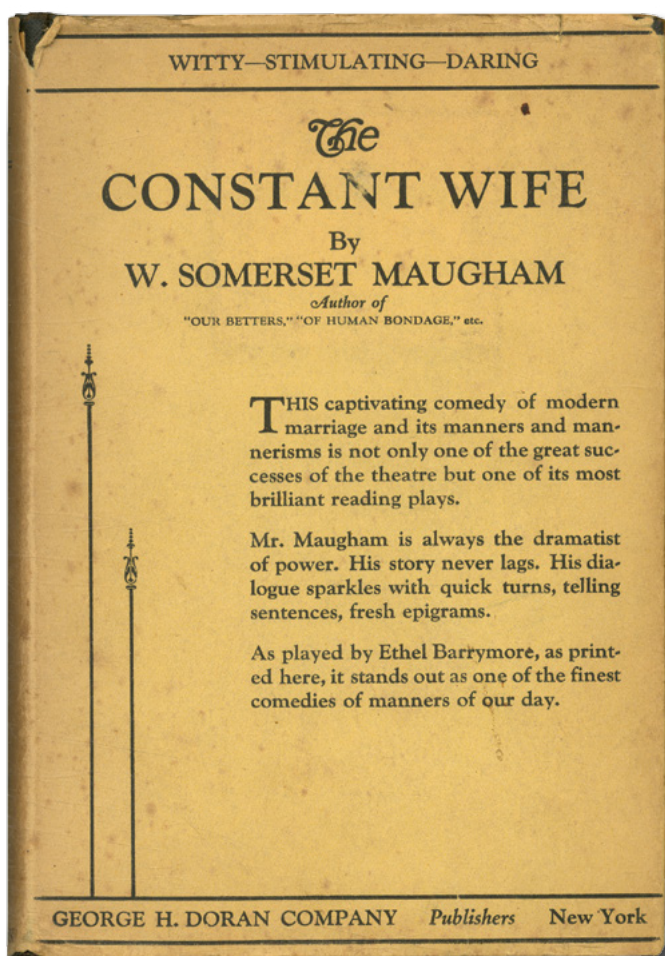
**38 W. Somerset MAUGHAM**

*East of Suez: A Play in Seven Scenes*

New York: George H. Doran (1922)

**\$150**

First American edition. Papercovered boards with printed paper spine label. Just a touch tanned at the spine and extremities, corners a little bumped, else near fine without dust jacket. Basil Rathbone starred in the original theatrical production and this play was also the basis for a 1925 Raoul Walsh film featuring Pola Negri, Edmund Lowe, Rockliffe Fellowes, and Noah Beery. A nice copy. [BTC#548129]



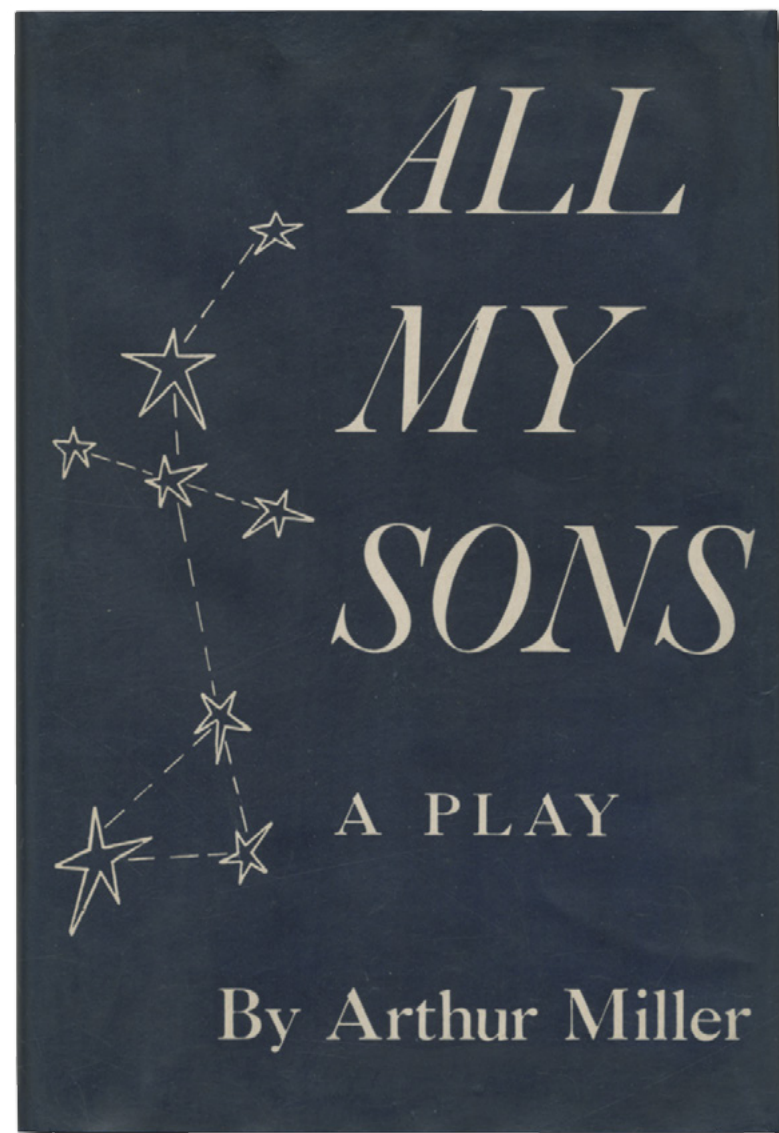
**39 W. Somerset MAUGHAM**

*The Constant Wife: A Comedy in Three Acts*

New York: George H. Doran (1926)

**\$350**

First edition, preceding the English edition. About fine in near fine dust jacket with a little age-toning and tiny nicks at the spine, and corners. [BTC#548885]



**40 Arthur MILLER**

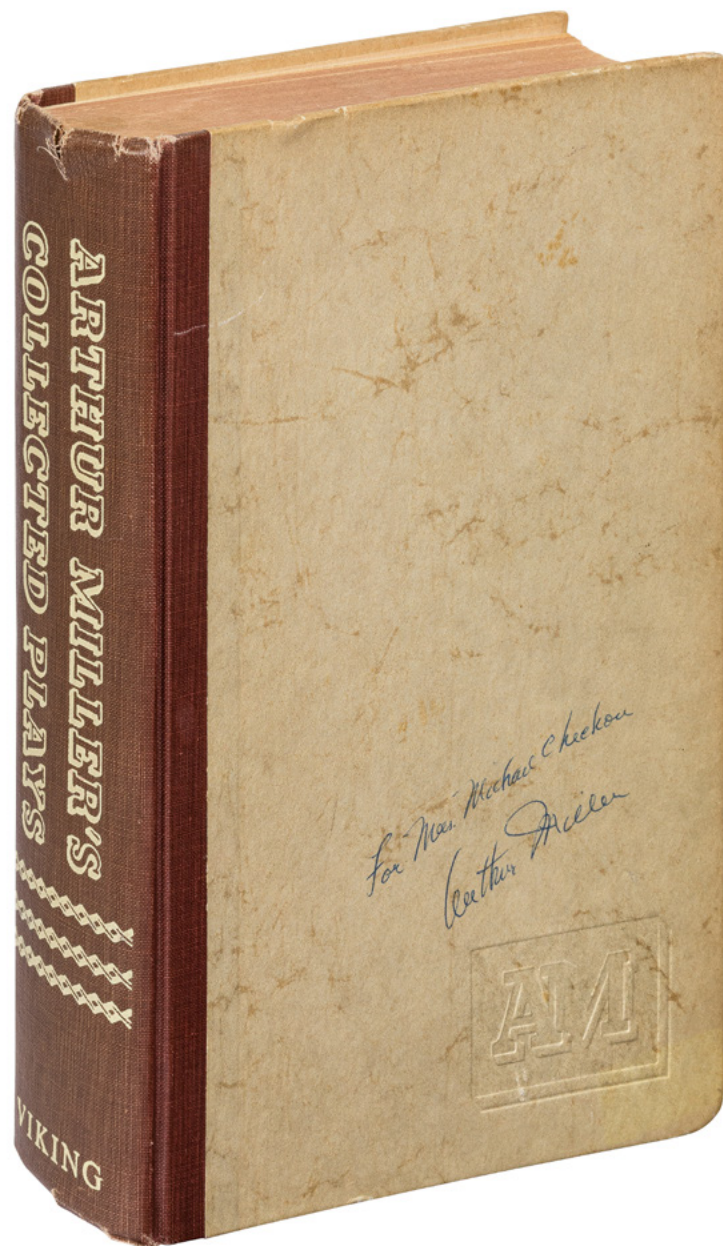
*All My Sons*

New York: Reynal & Hitchcock 1947

**\$2500**

First edition. Celery cloth boards (also issued in gray cloth, no priority). Fine with some expert restoration at the extremities of the dustwrapper, but which is otherwise fine. Miller's first play (after a novel and a nonfiction book) and the basis for the 1948 film noir starring Burt Lancaster and Edward G. Robinson. Scarce title. [BTC#396726]

## Twice Inscribed by Arthur Miller to Xenia Chekhov, the wife of Marilyn Monroe's Acting Coach, Michael Chekhov



### 41 Arthur MILLER

Arthur Miller's Collected Plays

New York: Viking Press 1957

\$10,000

Dear Mrs. Chekhov;

I hope this book, the work of ten years, will give you pleasure. Through Marilyn, and now through you, I have come to feel a strange closeness to Mr. Chekhov. I am indebted to him and to you for your goodness and help to Marilyn who is living testimony of your husband's lasting ability to inspire.

For myself, I know that he saw more precisely and more deeply than any other man the vision my work was striving to realize and the esthetic means I have employed. I feel joined to him by his understanding-- this man I never met but who was my friend.

To both of you, therefore, my deepest respects.

Arthur Miller

September, 1958

Second printing. Quarter cloth and paper covered boards. A bit worn at the extremities, a good copy lacking the dustwrapper. A copy of Miller's collected plays from the library of Xenia J. Chekhov, the second wife of Michael Chekhov, who was the nephew of Anton Chekhov and Marilyn Monroe's acting teacher on the West Coast. Miller has Inscribed the book twice, once briefly on the front board ("For Mrs. Michael Chekhov [sic]. Arthur Miller") and a second time in a lengthy Inscription that occupies the entire front fly:

"Dear Mrs. Chekhov; I hope this book, the work of ten years, will give you pleasure. Through Marilyn, and now through you, I have come to feel a strange closeness to Mr. Chekhov. I am indebted to him and to you for your goodness and help to Marilyn who is living testimony of your husband's lasting ability to inspire.

For myself, I know that he saw more precisely and more deeply than any other man the vision my work was striving to realize and the esthetic means I have employed. I feel joined to him by this understanding-- this man I never met but who was my friend.

To both of you, therefore, my deepest respects.

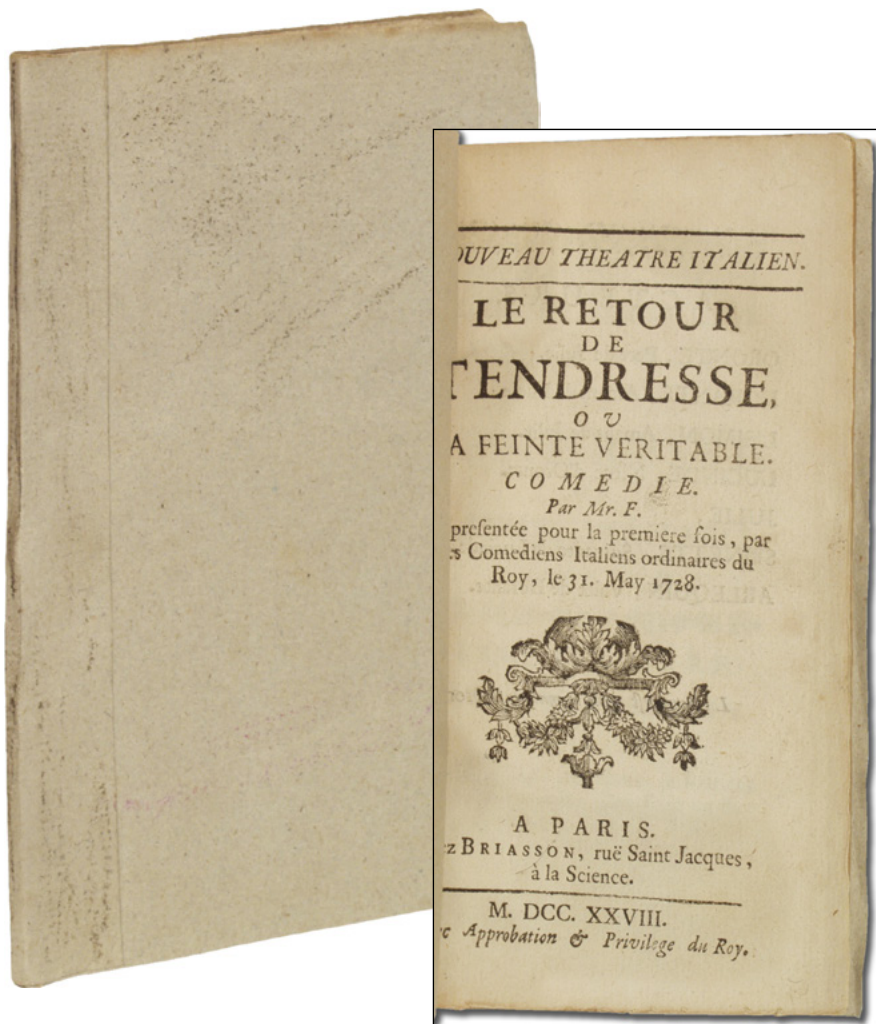
Arthur Miller

September, 1958."

Initially Monroe took biweekly lessons with Michael Chekhov and she considered his book *To the Actor* to

be her essential guide to the craft. This volume displays an interesting personal link between Miller and Marilyn (married 1956-1961) by way of Chekhov who, as Miller notes, he never personally met. Despite that, it was Chekhov who, as Miller states, "saw more precisely and more deeply than any other man the vision my work was striving to realize and the esthetic means I have employed."

The book came from Lawrence Stern, author of *Stage Management*, who was bequeathed the book in the will of Xenia Chekhov. A wonderful inscription with a significant association, and notably mentions Monroe, who seldom appears in Miller's inscriptions. [BTC#434845]



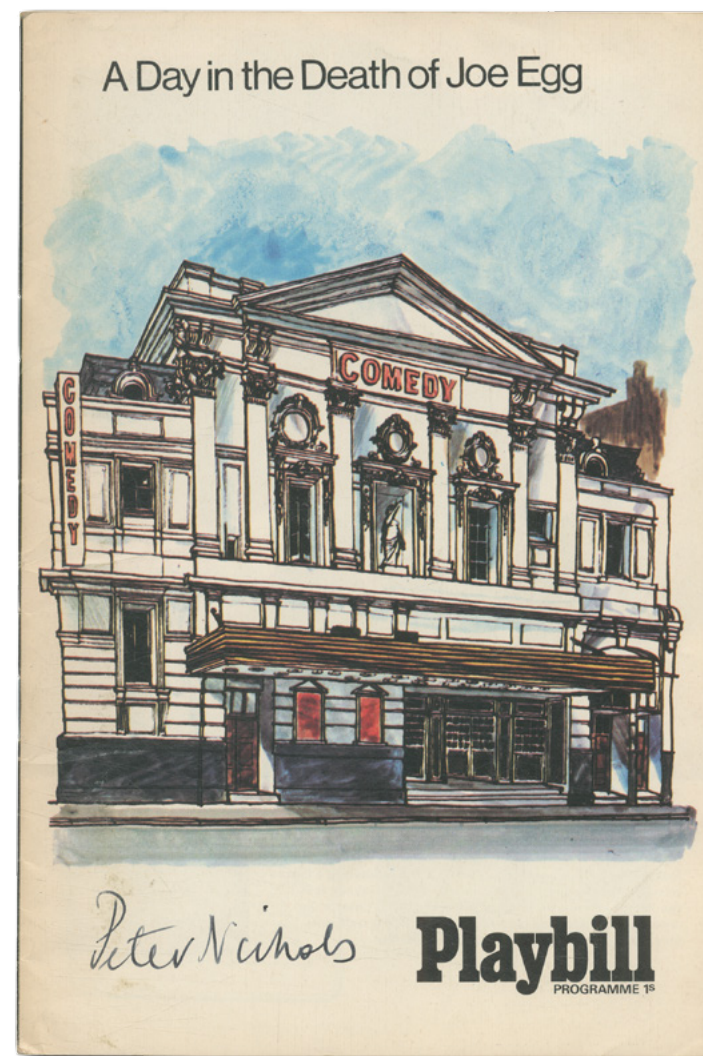
**42 Mr. F. [Sometimes attributed to either Jean-Antoine Romagnesi or M. Fuzelier or Fuselier]**

*Le Retour de Tendresse ou La Feinte Veritable*  
*Comedie*

Paris: Chez Briasson 1728

**\$2500**

First edition. Text in French. 52pp. Bound in old, but probably later, unprinted wrappers. An ink blot on the inside of the front wrap, slight foxing to the pages, a near fine copy. An Italian-style comedy play. Very scarce. OCLC locates no copies of this edition, and only three copies of a 1729 printing. [BTC#78892]



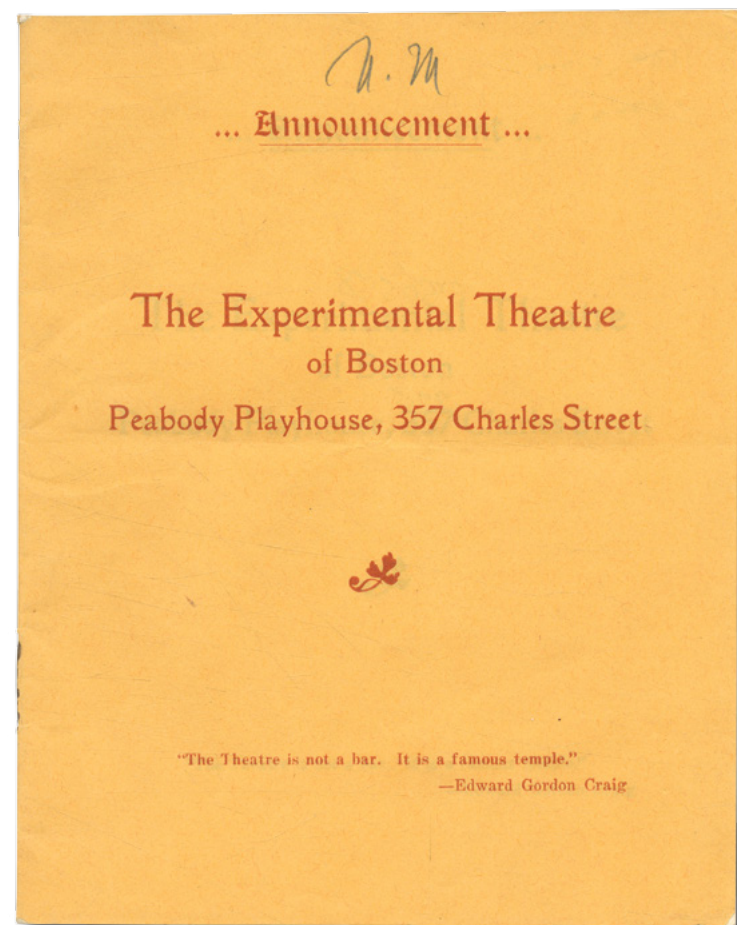
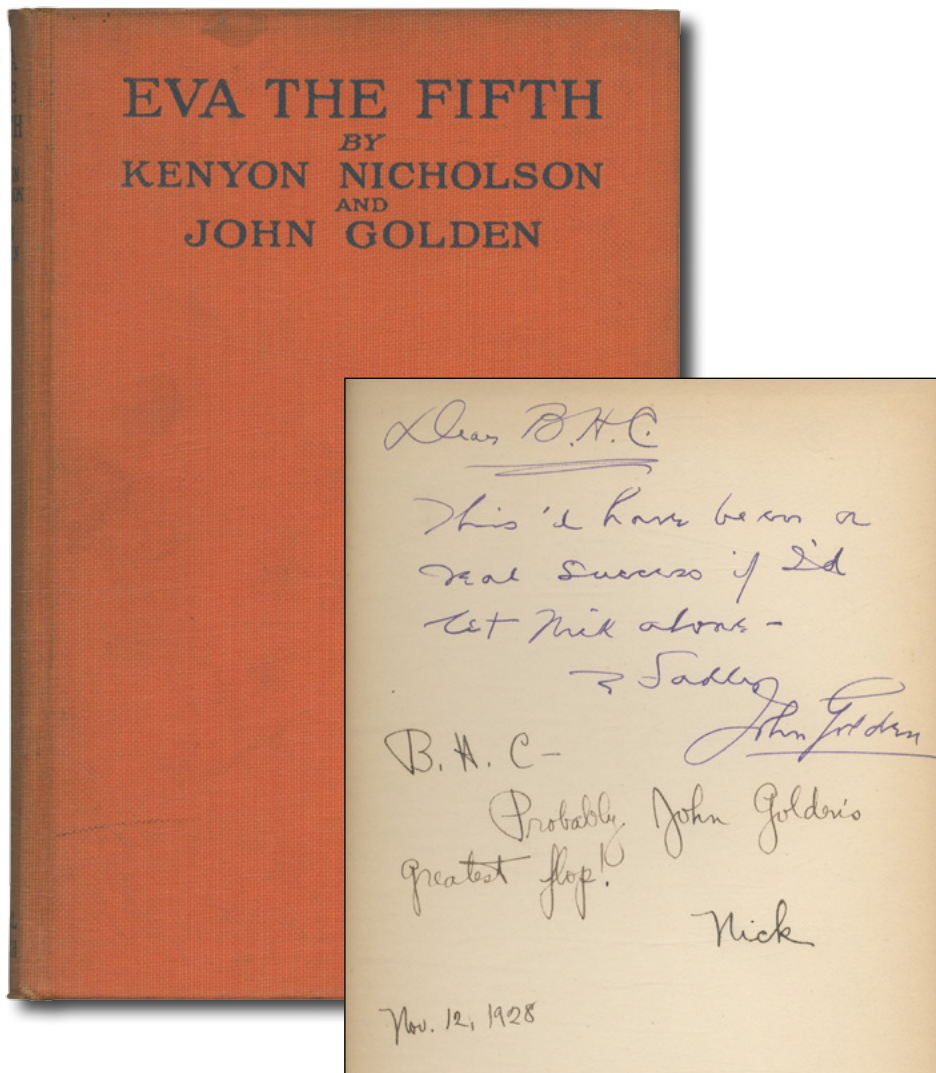
**43 Peter NICHOLS**

*[Theater Program]: A Day in the Death of Joe Egg*

London: Playbill 1967

**\$225**

First edition. Octavo. 30pp. Illustrated wrappers. Near fine. Program for the play's appearance at Comedy Theatre in London. Signed by Peter Nichols on the front wrap. [BTC#546696]



**44 Kenyon NICHOLSON and John GOLDEN**

*Eva the Fifth: The Odyssey of a Tom Show in Three Acts*

New York: Samuel French 1928

**\$475**

First edition. Spine a bit toned, else very good or better lacking the dust jacket. Warmly Inscribed by both authors to the publisher Barrett H. Clark: "Dear B.H.C.: This'd have been a real success if I'd let Nick alone - Sadly, John Golden" [and] "B.H.C. - Probably John Golden's greatest flop! Nick Nov. 12, 1928." Clark was the publisher of Samuel French and director of the Drama League of America. A comic play by two white authors about a black face show. Basis for the 1929 film *The Girl in the Show* directed by Edgar Selwyn and featuring Bessie Love and Raymond Hackett. Scarce, and with a significant association. [BTC#547656]

**45 (Eugene O'NEILL)**

*Announcement: The Experimental Theatre of Boston*

*Peabody Playhouse, 357 Charles Street*

Boston: The Experimental Theatre of Boston 1921

**\$225**

First edition. Small octavo. [8]pp. Stapled printed wrappers. Initials on front cover, faint horizontal crease, near fine. Announcement that the second season of The Experimental Theatre will open with the play *Beyond the Horizon* by Eugene O'Neill. Scarce. [BTC#550558]

**46 Rochelle OWENS**

*[Broadside] The Karl Marx Play*

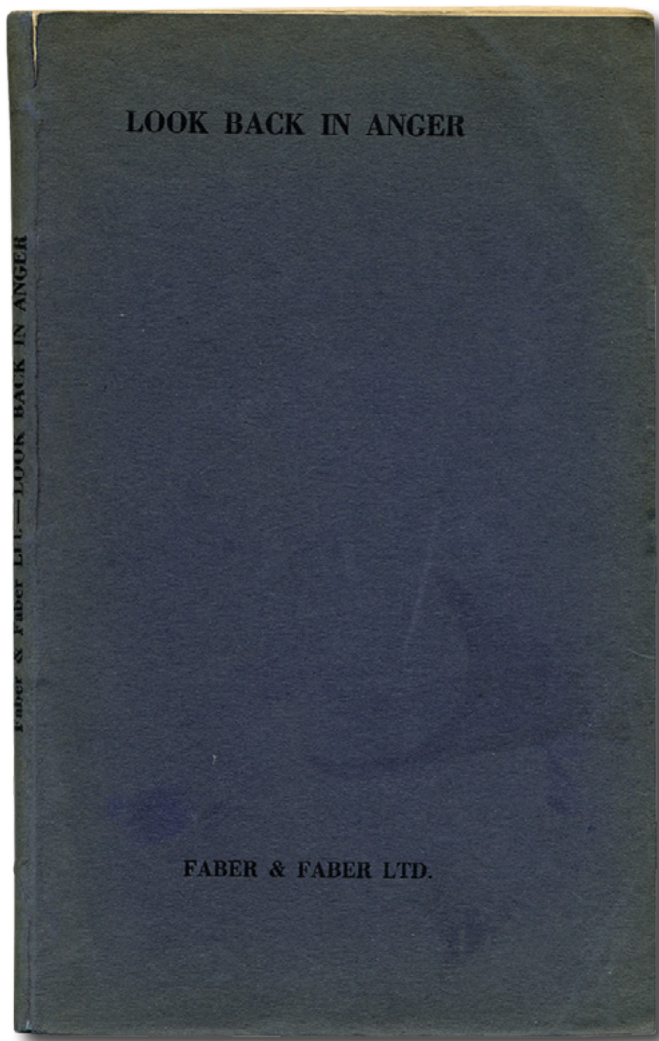
[Paris]: Imprimerie Moderne Offset [1973]

**\$400**

Broadside. Measuring 15¾" x 23½". Printed in orange and purple. Very good or better with scattered small creases, color loss at bottom edge and light edgewear. A poster for the French premier of Rochelle Owens' play *The Karl Marx Play* held at The American Palace Theatre in the fall of 1973. The production was directed by Mel Shapiro and featured music of the Tony and Grammy Award-winning composer Galt MacDermott, who composed the music for *Hair*.

OCLC locates no copies of this poster. [BTC#546360]





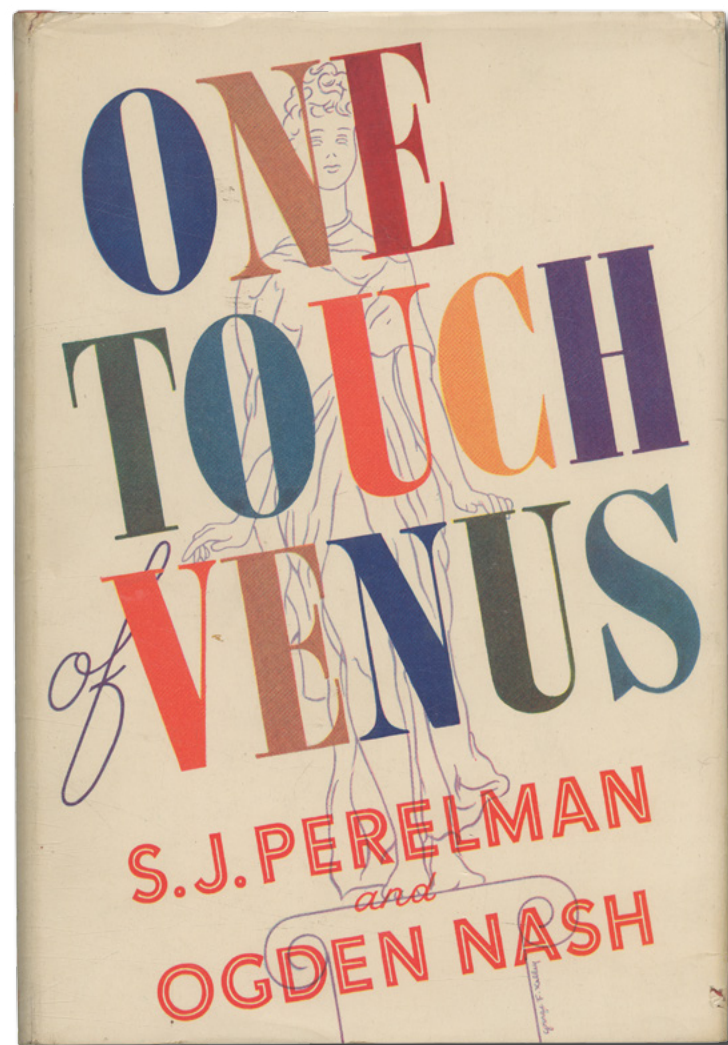
**47 John OSBORNE**

*Look Back in Anger*

London: Faber and Faber (1957)

**\$2000**

Uncorrected proof. Printed blue wrappers. Ownership signature of Sir Tobias Rodgers, cocked, a small split at the top of the front wrap, a very good copy. Rare advance copy of this important postwar play that caught its British audience off guard in capturing the nihilistic mood of the generation that was to become known as the “angry young men.” [BTC#100340]



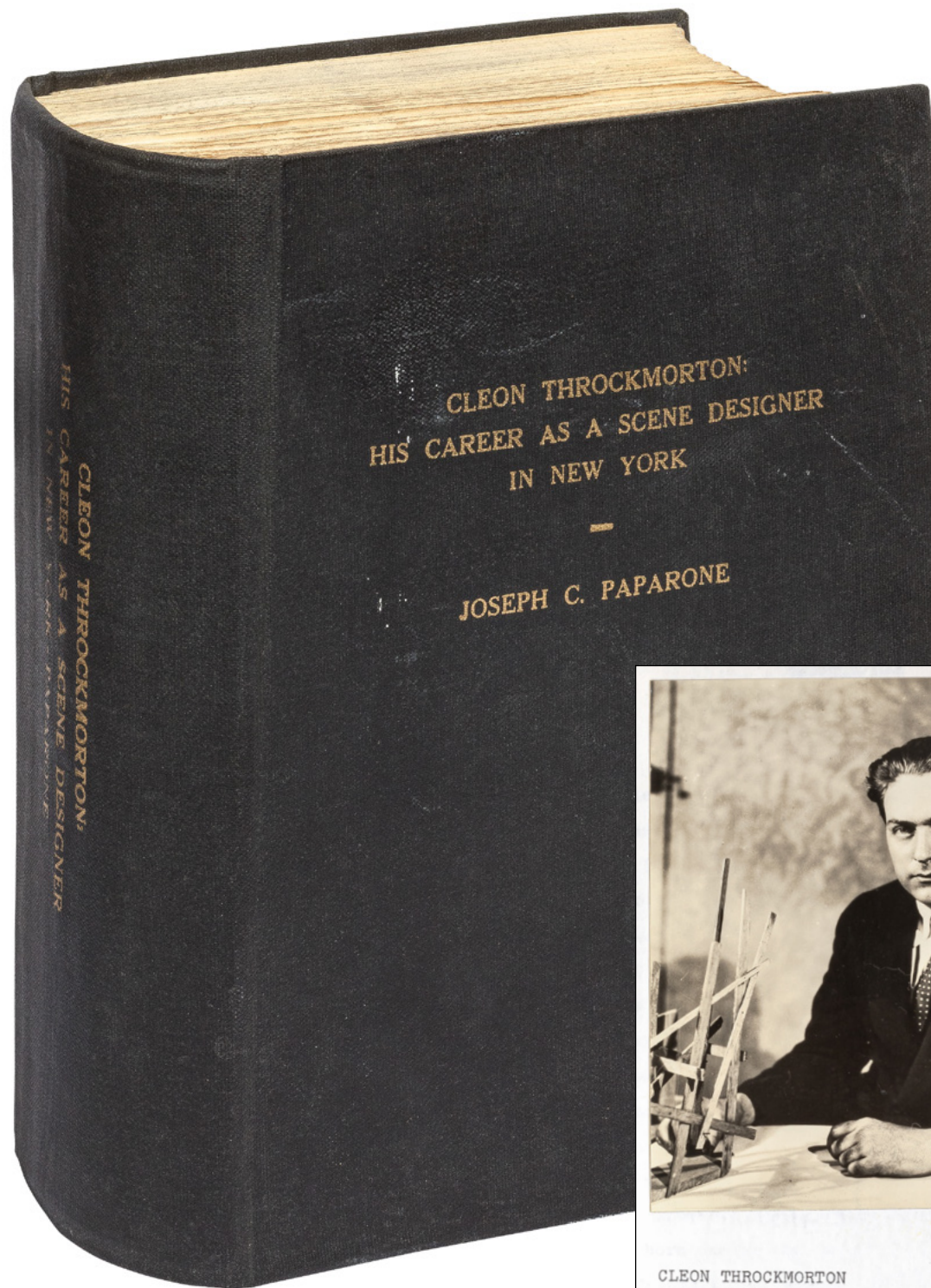
**48 S.J. PERELMAN and Ogden NASH**

*One Touch of Venus*

Boston: Little, Brown and Company 1944

**\$100**

First edition. Fine in near dust jacket with a tiny chip at the crown. A wartime musical play collaboration and basis for the film of the same title. [BTC#547854]



49 **Joseph C. PAPANONE**

*Cleon Throckmorton: His Career as a Scene Designer in New York*  
(Bloomington, Indiana): Department of Theatre and Drama, Indiana University 1977  
**\$4500**

Dissertation. Large thick quarto. 548, [1]pp. printed rectos only. Illustrated with approximately 100 tipped-in gelatin silver photographs. Black buckram gilt. Corners a little bumped, a few small smudges on the front fly, very good or better. Massive and exhaustive dissertation prepared in partial requirement for a doctorate in philosophy. Throckmorton was a New Jersey-born designer who from 1919 into the early 1920s, ran the Crazy Kat Klub in Washington, DC, a speakeasy and meeting place for artists and intellectuals, and who was first involved in designing for the Provincetown Players. He later graduated to designing the sets for over 100 important productions including *In Abraham's Bosom*, *Porgy*, the American premiere of *The Threepenny Opera*, *Alien Corn*, and many productions of Eugene O'Neill. According to his obituary in *The New York Times*, "In the 1920s and early 1930s, it was said that the only person whose name appeared on more playbills than Throckmorton's was the fire commissioner." In 1934

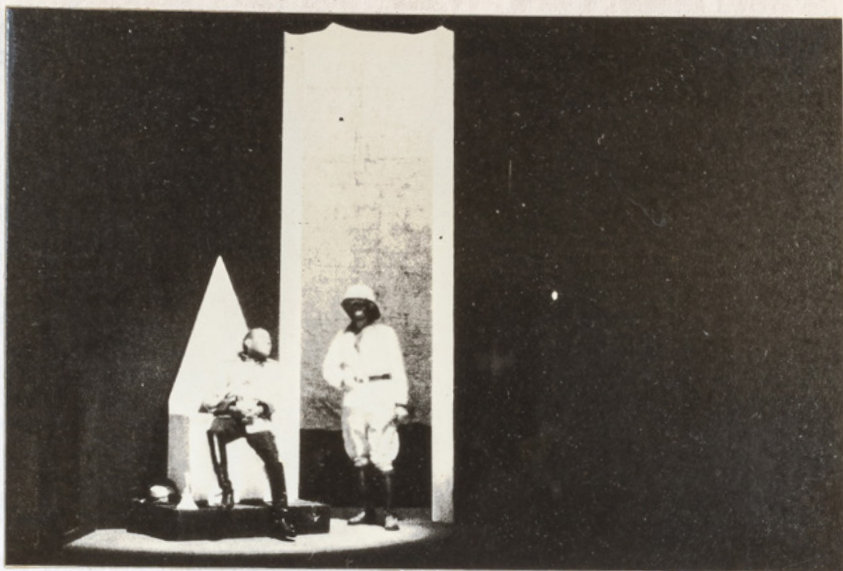
Throckmorton's four concept drawings for the scene designs in *The Emperor Jones* were included in the 1934 International Exhibition of Theatre Art at the Museum of Modern Art. During the 20s and 30s his Greenwich Village apartment served as a salon for the Bohemian avant-garde of actors, artists, and intellectuals such as Noël Coward, Norman Bel Geddes, Eugene O'Neill, and E.E. Cummings. While his work fell out of favor in the 40s, he continued to design restaurants, clubs, and private residences. Throckmorton was posthumously inducted into the American Theater Hall of Fame in 2002. This is an impressive and encyclopedic overview of his work in scenic design in New York, and includes production and cast information on many plays, including a number that lasted only a few performances. *OCLC* appears to locate four or five physical copies. [BTC#464206]



CLEON THROCKMORTON

1926





1920

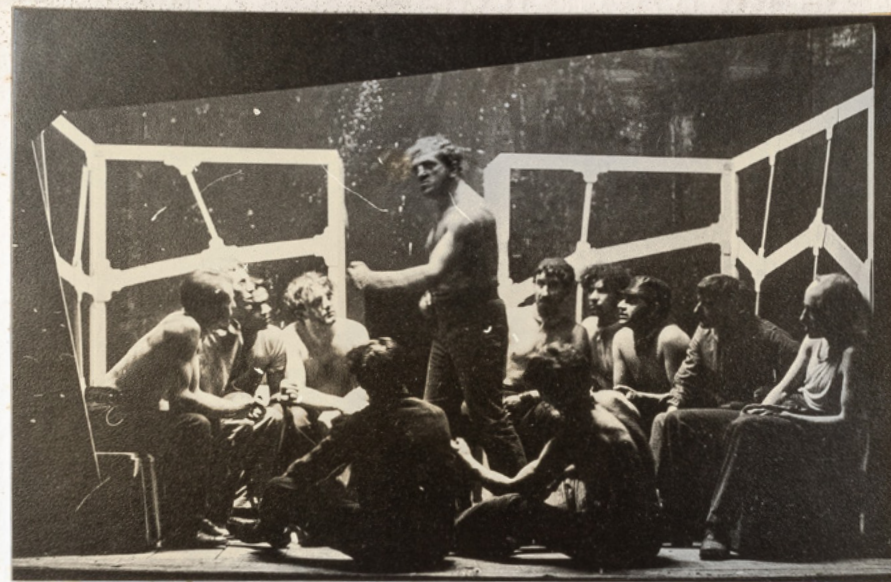
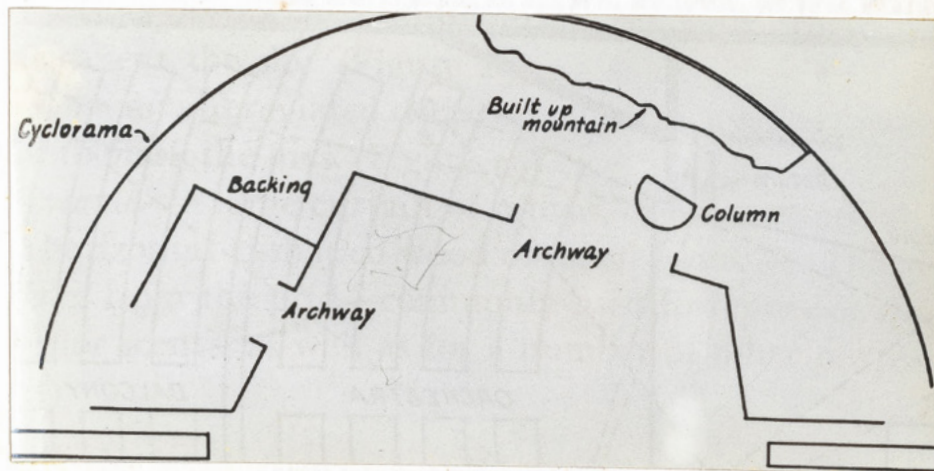
THE EMPEROR JONES



1920

THE EMPEROR JONES

(Floorplan) 1920

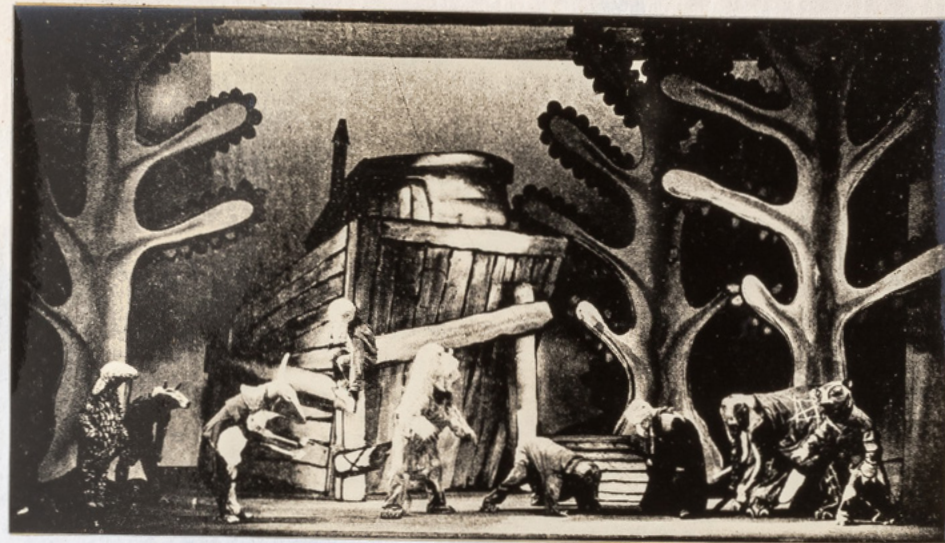


THE HAIRY APE

1922

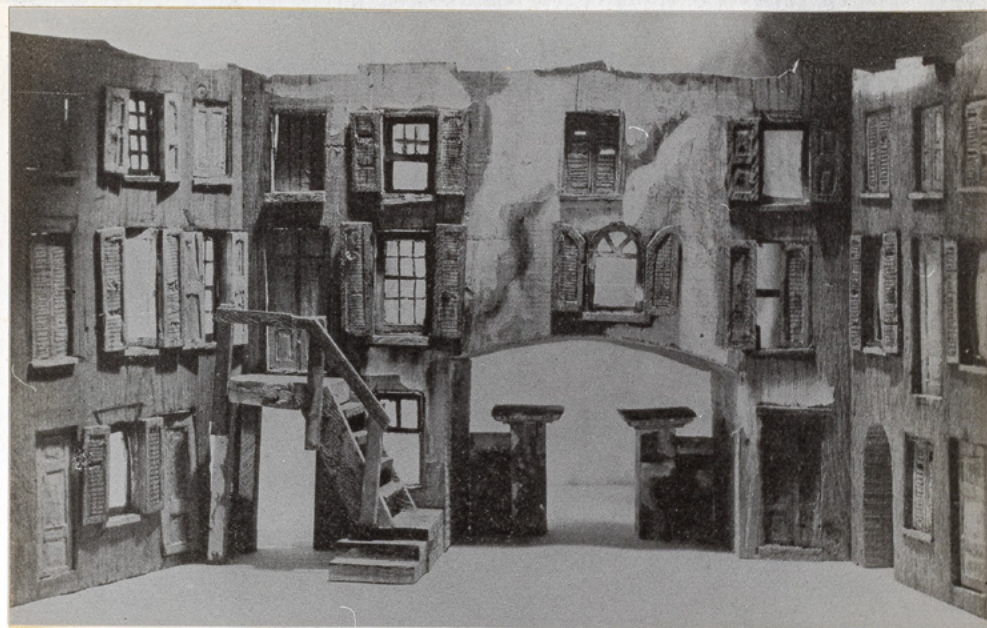
S. S. GLENCAIRN (BOUND EAST FOR CARDIFF)

1924



NOAH

1935



PORGY (Model)

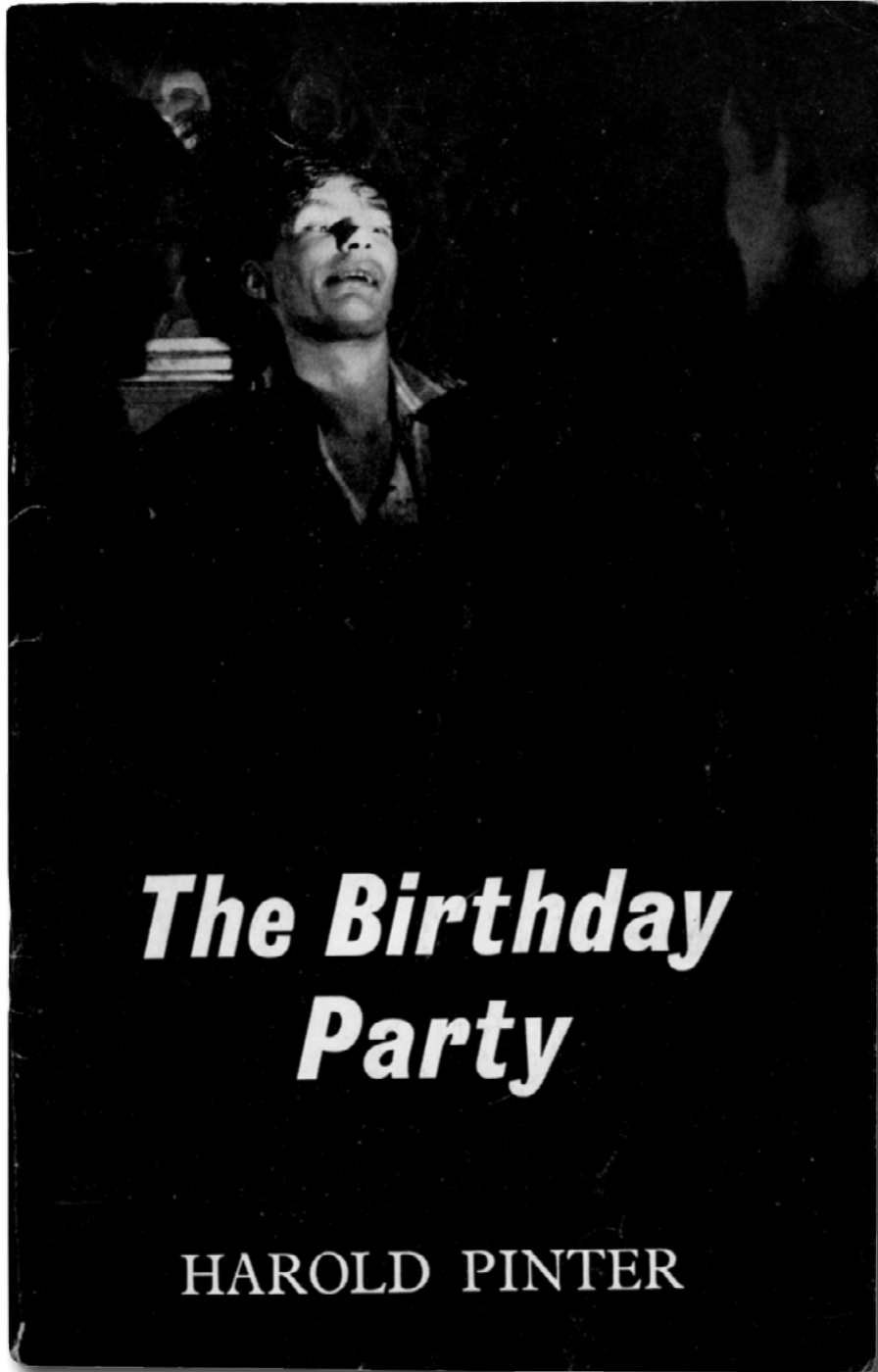
1927

BITTER OLEANDER

1935



## The Dedication Copy of the Nobel Laureate's First Book



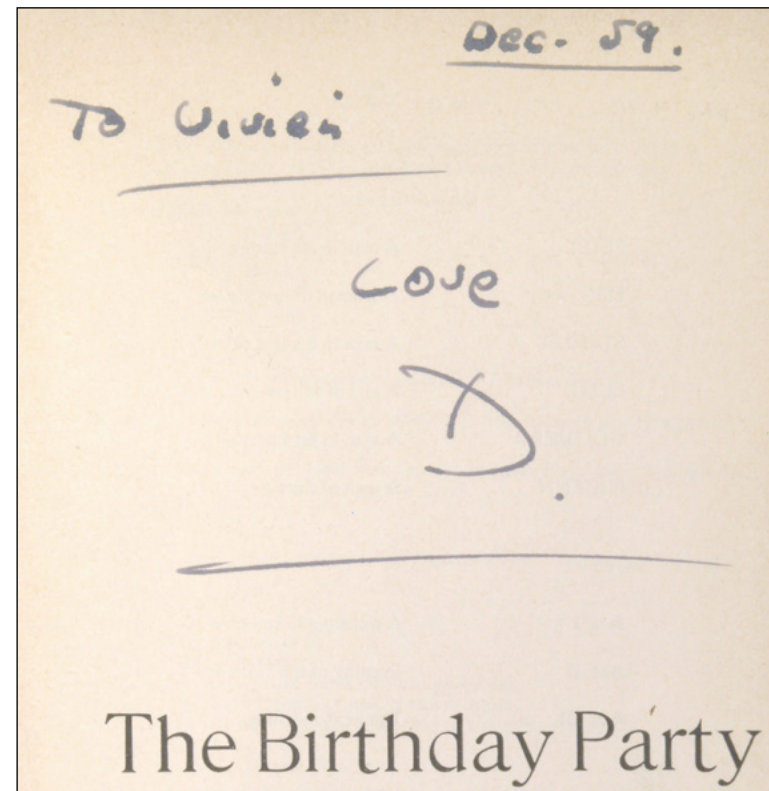
### 50 **Harold PINTER**

#### *The Birthday Party*

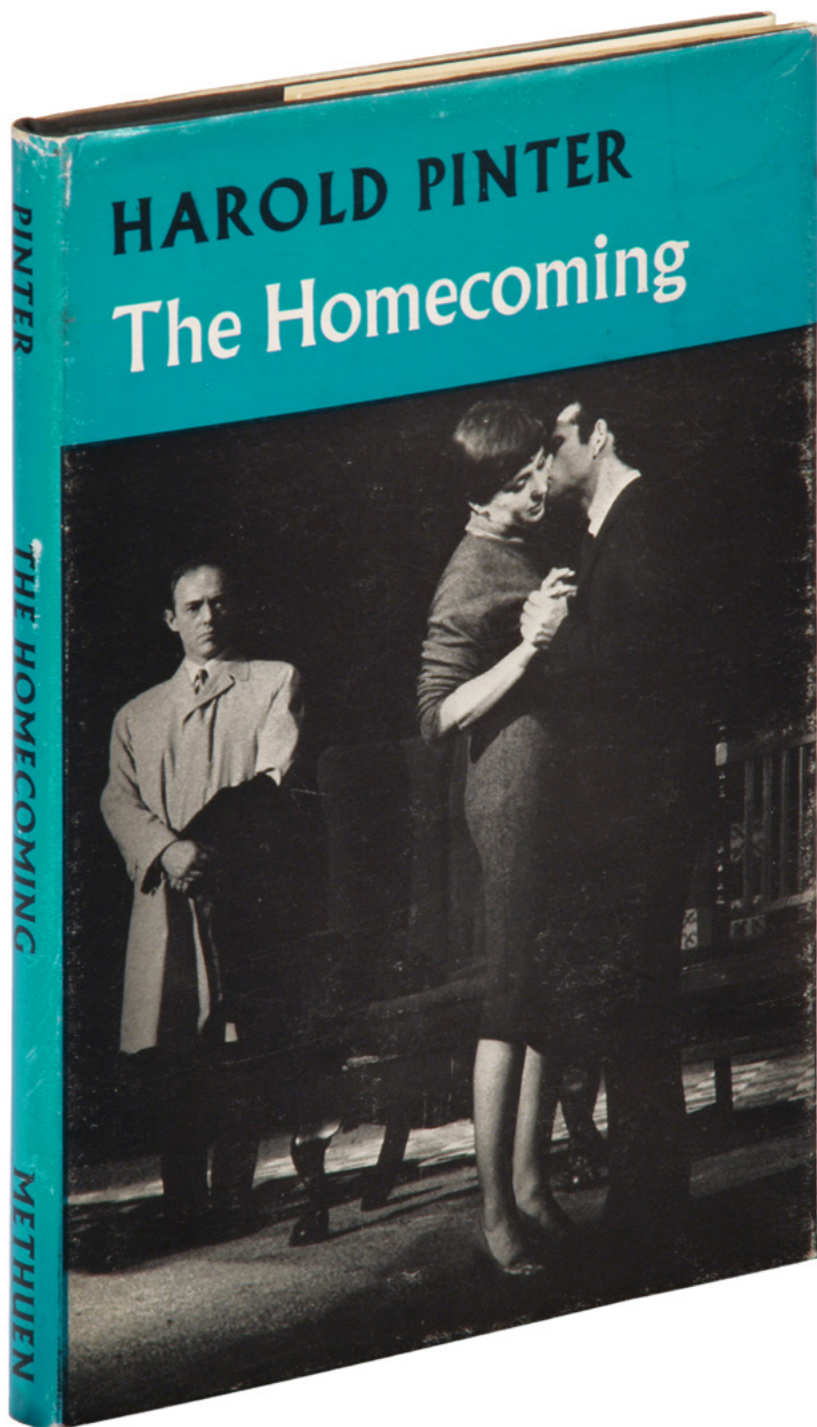
London: Encore Publishing Co. (1959)

**\$40,000**

First edition. A trifle rubbed, still fine in wrappers. The uncommon true first edition of Pinter's first play. Inscribed by him to his first wife Vivien Merchant: "Dec. 59 To Vivien, Love D." The "D." is for David. Pinter, who was also an actor, used the stage name David Baron and almost all his early material inscribed to Merchant is signed thus. Neither this edition, nor the first trade edition published by Methuen in England contained a printed dedication. However, the first American edition, *The Birthday Party & The Room: Two Plays*, the first edition to contain a printed dedication, was dedicated to Merchant. Thus, to our lights, this could with fairness be considered the Dedication Copy of the Nobel laureate's first book – it is certainly as close to one as could exist. An exceptional association copy of a very uncommon book. Housed in custom full cloth clamshell box. [BTC#278871]



## Inscribed to His Wife, the Lead in the Play



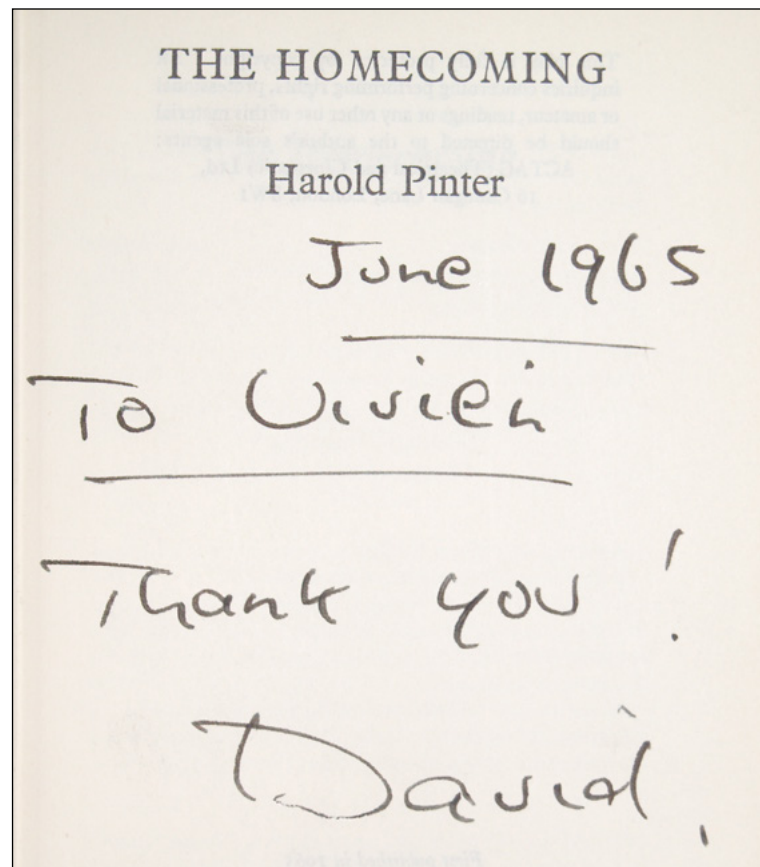
51 **Harold PINTER**

*The Homecoming*

London: Methuen & Co. (1965)

**\$45,000**

First edition. Fine in fine, very lightly rubbed dustwrapper. In custom chemise and quarter morocco gilt and cloth slipcase. Inscribed by Pinter to Vivien Merchant, the lead (and only) actress in the play, who was also his wife: "June 1965 To Vivien. Thank you! David." Pinter was an actor as well, and here uses his stage name David Baron. *The Homecoming* won the Tony Award for Best Play in 1967, and Merchant was nominated for Best Actress. As good an association as possible in what is probably the Nobel Prize-winning playwright's best-known and commercially most successful drama. [BTC#103250]



" THE HANDMAID'S TALE "

A screenplay by

HAROLD PINTER

Adapted from the novel by

Margret Atwood

(c) Daniel Wilson Prods., Inc.

Draft 1/17/89  
Revised by V.S.

Daniel Wilson Productions, Inc.  
300 West 55th Street  
New York, New York 10019  
(212) 765-7148

**52 Harold PINTER  
(Margaret ATWOOD)**

*[Screenplay]: The Handmaid's Tale*

New York: Daniel Wilson Productions 1989

**\$3500**

Screenplay. "Draft 1/17/89, Revised by V. S." Bradbound in stiff white printed wrappers with white, pink, and blue sheets, totaling 102 pages. Mixed collations with some non-consecutive page numbering and inserted or replacement pages suffixed with "A" or "B." The white pages are not dated but the pink pages are noted "Rev. 1/17/89" and blue noting "Rev. 1/24/89." Near fine with light wear to the wraps but with the internal pages fine and unmarked.

The adaptation of Atwood's novel proved exhausting for Pinter who started work on it in 1986. He completed three drafts of the script, all while struggling with how best to tell the visual story of a book told entirely from the interior thoughts of the main character. After the original director had been replaced in 1988 by Volker Schlöndorff, who would ultimately complete the film, Pinter was essentially done with the project, suggesting Atwood step in with any changes going forward and opening the door for others such as Schlöndorff to tinker with his work. The final script retains Pinter's name though he himself distanced himself from it and chose not to publish the first three versions.

This draft appears to be from that later period following Pinter's departure and consists of a mix of Pinter's third and final draft, represented by the white pages, and changes made by Schlöndorff (and possibly Atwood) in pink and blue. What's more, each of the colored pages have asterisks at the right margin, likely indicating the newest changes. We have not extensively compared this script to the final version but note there are numerous differences throughout. *OCLC* locates two earlier drafts of this screenplay but none dated "1/17/89." Rare. [\[BTC#470502\]](#)



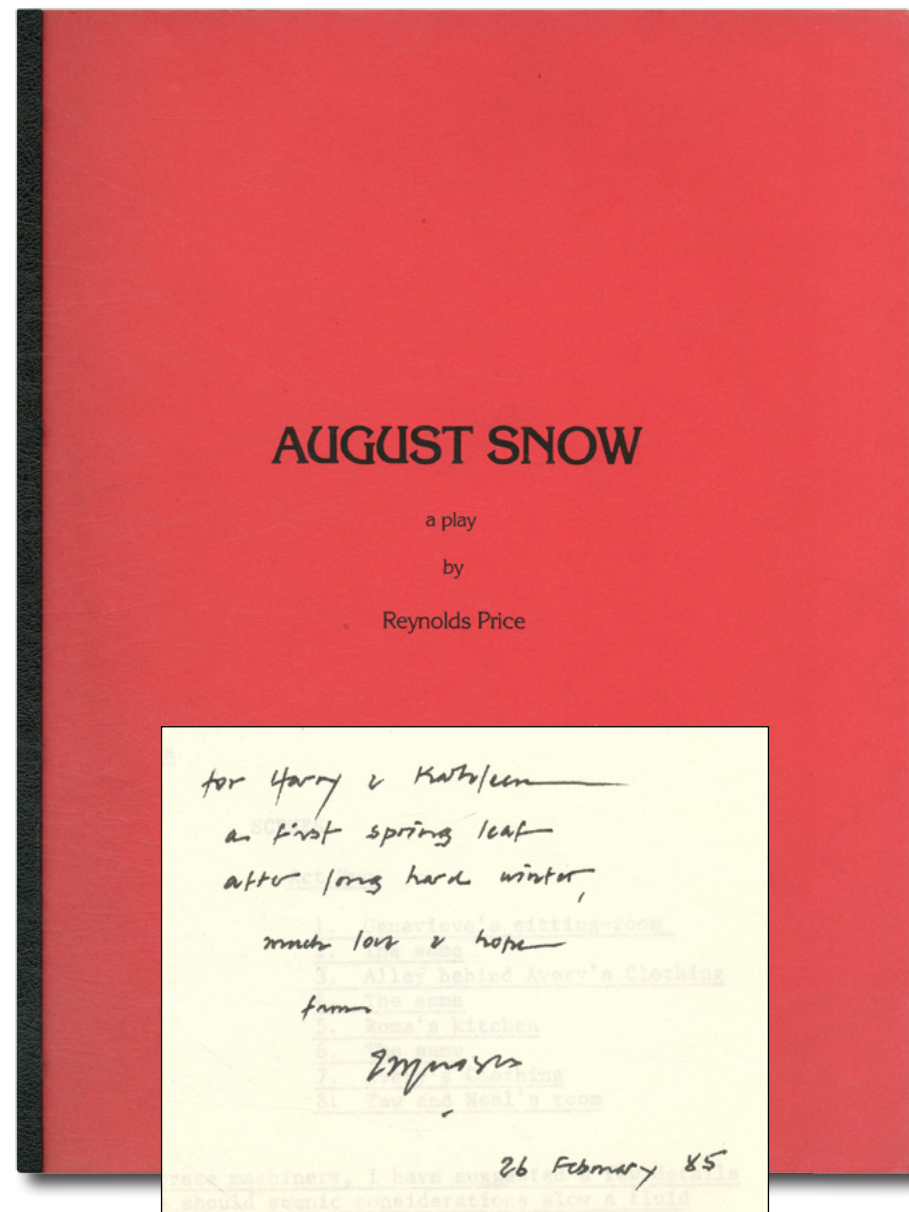
**53 Dawn POWELL**

***Jig Saw: A Comedy***

New York: Farrar & Rinehart (1934)

**\$2000**

First edition. Fine in fine, fresh dust jacket. The nicest copy we've seen of this early play by Powell. [BTC#539656]



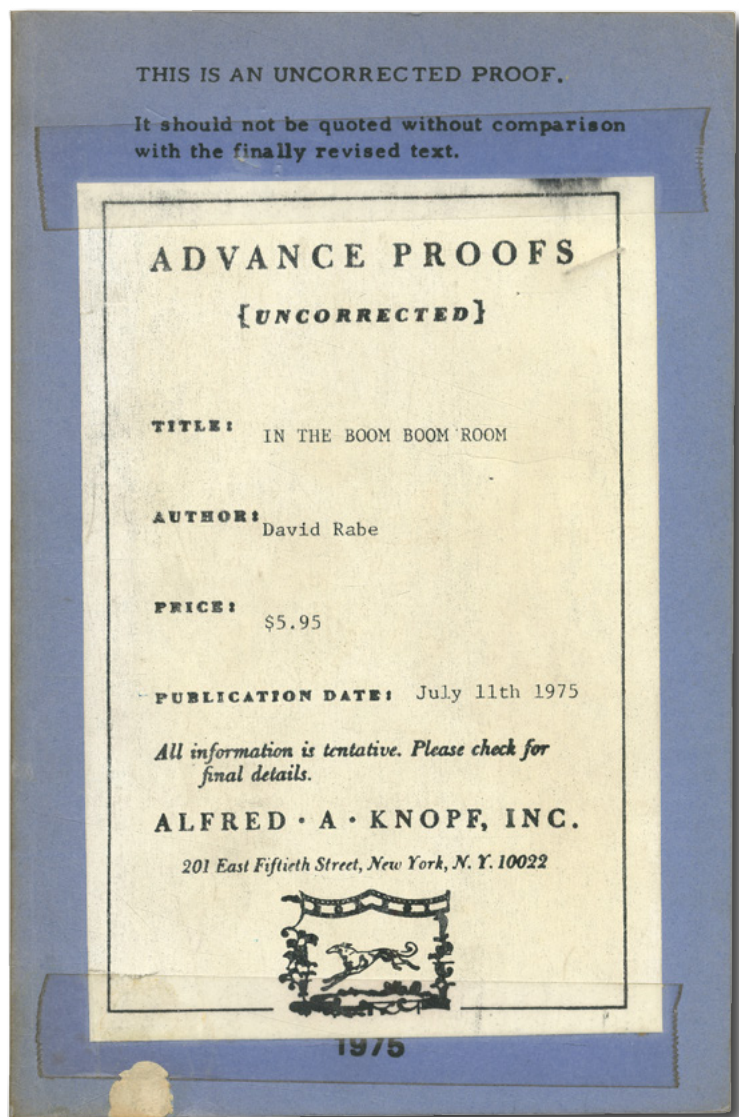
**54 Reynolds PRICE**

***August Snow: A Play***

[No place - Durham?: No publisher - Reynolds Price?] 1985

**\$800**

First edition. Quarto. 65pp, printed rectos only. Original velobound red printed wrappers. Tiny spots on front wrap, else about fine. **Inscribed** by Price to poetry editor and book designer Harry Ford and his wife: "For Harry and Kathleen a first spring leaf after long hard winter, much love & hope from Reynolds Price 26 February 85." Almost certainly prepared in this format by Price for presentation. [BTC#549614]



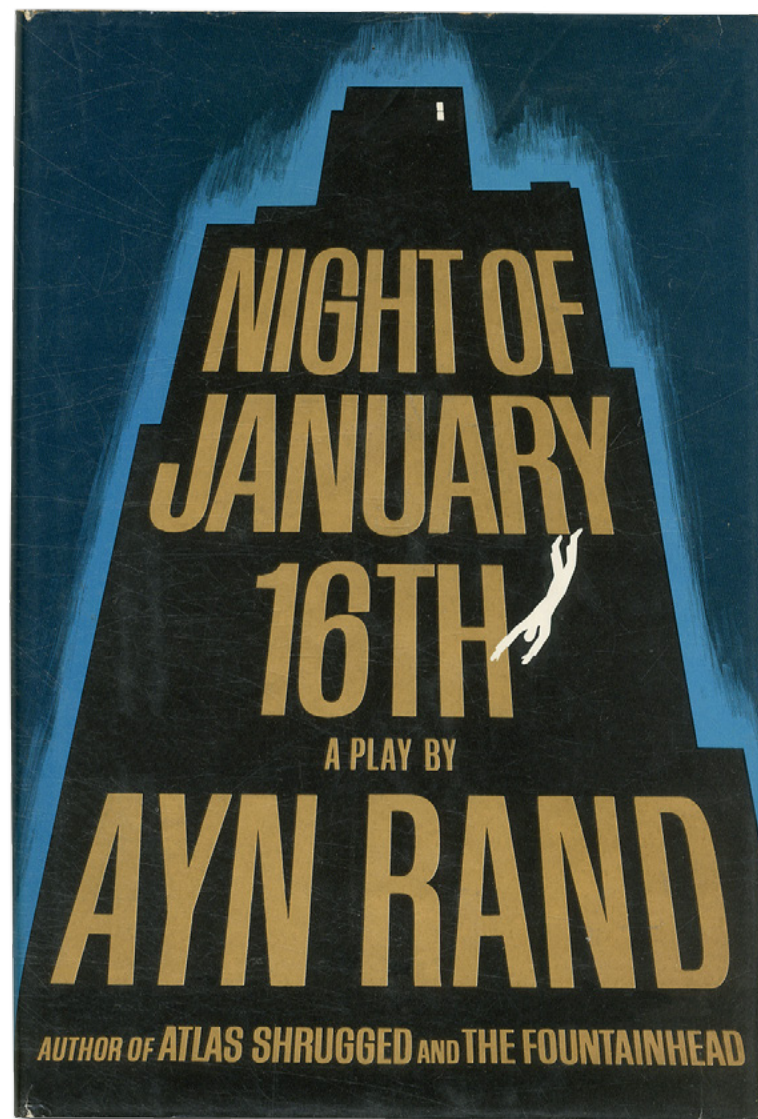
55 **David RABE**

*In the Boom Boom Room*

New York: Alfred A. Knopf 1975

**\$200**

Uncorrected proof. Printed blue wrappers. Small scrape on front panel, light wear, else near fine. A play. [BTC#548941]



56 **Ayn RAND**

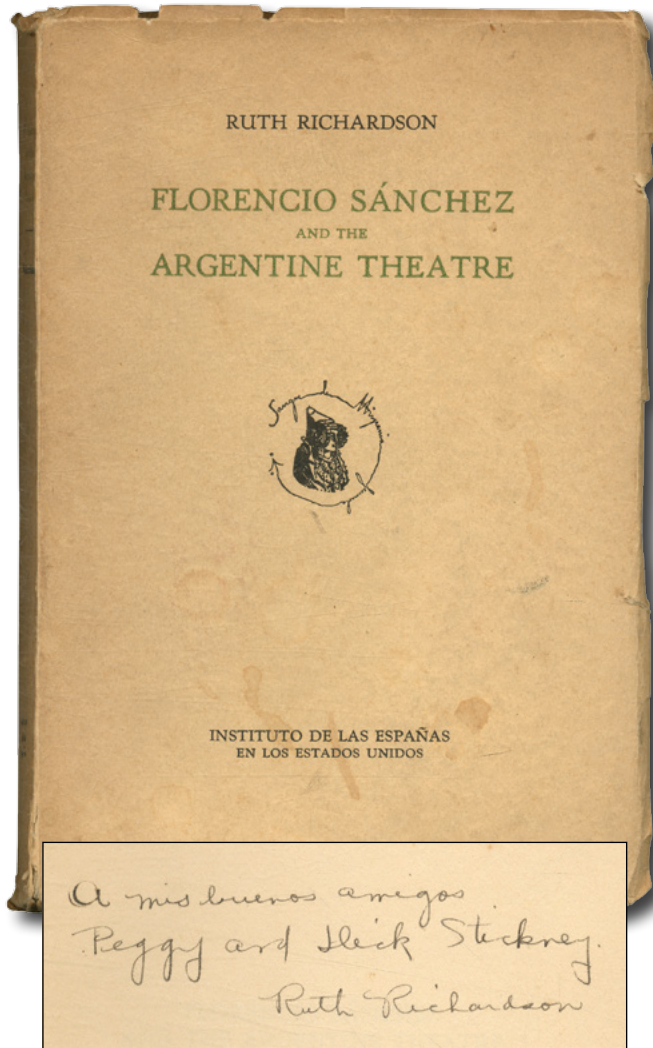
*Night of January 16th: A Play*

New York and Cleveland: World Publishing Company (1968)

**\$100**

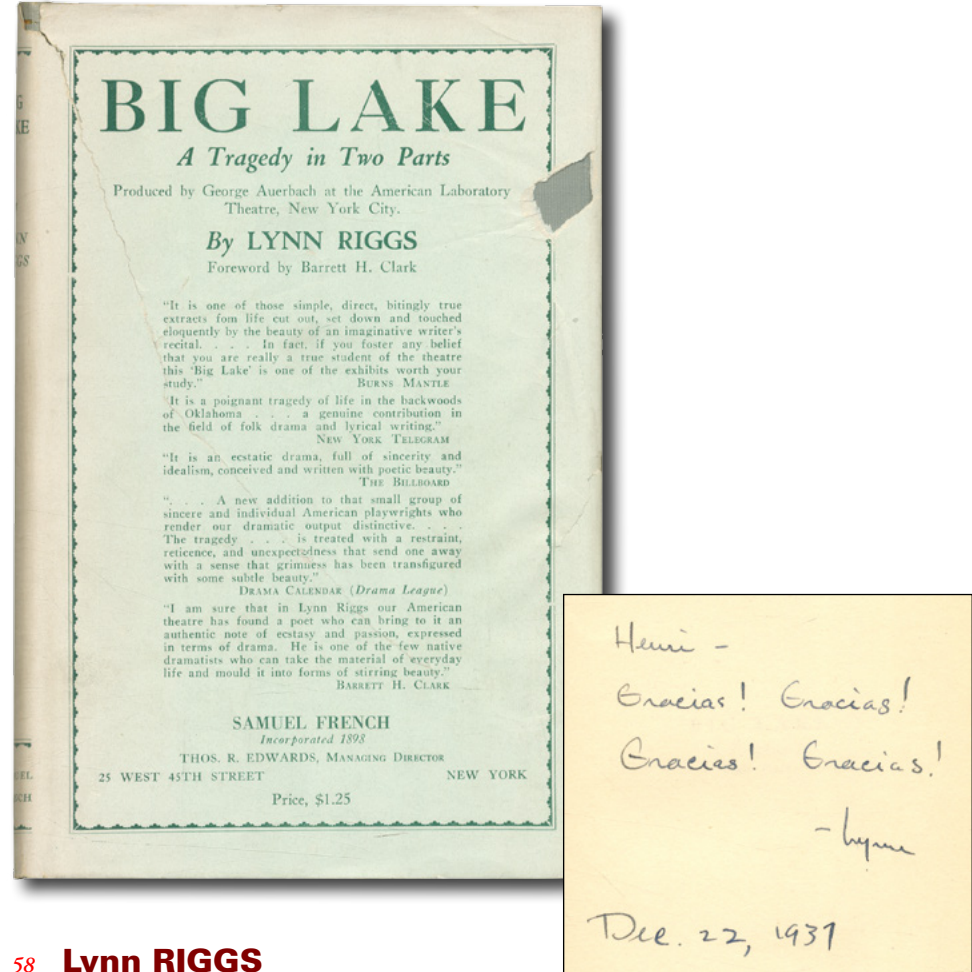
First edition. Fine in about fine dust jacket. [BTC#549893]

# The first play by a Native American?



**57 Ruth RICHARDSON**  
*Florencio Sánchez and the Argentine Theatre*  
 New York: Instituto de las Españas en los Estados Unidos 1933  
**\$300**

First edition. Octavo. 243pp., ads. Printed wrappers with yapped edges. Neat owner name inside cover. Binding slightly cocked, wrappers toned and with a bit of soil, yapped edges with nicks and tiny tears, very good. Briefly Inscribed on the front blank: "A mis buenos amigos Peggy and Dick Stickney. Ruth Richardson." According to the preface: "This study aims to acquaint North Americans with the interesting and important but little known drama of the Argentine and Uruguay." [BTC#549518]



**58 Lynn RIGGS**  
*Big Lake: A Tragedy in Two Parts*  
 New York: Samuel French 1927  
**\$1500**

First edition. Foreword by Barrett H. Clark. Gelatin silver portrait photograph of Riggs affixed to front pastedown, else fine in an attractive very good example of the fragile dustwrapper with a small chip at the front flap fold, and a long internally repaired tear on the front panel. Inscribed by the author on the front fly: "Henri - Gracias! Gracias! Gracias! Gracias! - Lynn. Dec 22, 1937." Riggs, of Cherokee descent, was the first Native American writer to achieve widespread success as a playwright. This was his first published play, set in Oklahoma when it was Indian Territory, produced at The American Laboratory Theater in New York and starring Stella Adler. This is almost certainly the first published play by an author of Native American descent (long predating the works of Hanay Geigomah and others). His play *Green Grow the Lilacs* was later adapted by Rodgers and Hammerstein into their first collaboration, the musical play and subsequent film *Oklahoma!* A very uncommon title. [BTC#548737]



59 **Richard RODGERS and  
Oscar HAMMERSTEIN, 2nd**

[Playscript]: *Oklahoma: A Musical Play*

New York City: The Theatre Guild [1943]

**\$12,000**

Screenplay. Quarto. 41, 32pp. Bradbound burlap textured paper wrappers with "Rialto Mimeograph and Typing Service Bureau" sticker on the front wrap and pencil name at one corner. Much of the spine perished, wear on the yapped edges including nicks, tears, and creases, else very good with the internal pages fine. An early draft of *Oklahoma!* widely considered one of the most important American musicals of the 20th Century. This draft was likely produced in haste at the end of its tryout in Boston, when the show's name was being changed from its original title, *Away We Go!* to *Oklahoma!*, but before the exclamation point in the title had become standardized. The front wrap also bears the 245 West 52nd Street address of The Theatre Guild which lost its lease to WOR-Radio in 1943 shortly before the show's opening. The title page has a penciled series of page numbers and a control number ("4.") in the upper right corner. Twenty pages contain annotations and additions to the script, most of them for the character of Aunt Eller, who begins the show on stage churning butter during the opening song, "Oh, What a Beautiful Morning!" A search of *OCLC* located a single early copy of a musical version from 1942 with the same "Rialto Mimeographing and Typing Service" sticker, as well as two copies with titles that included "Presented by The Theatre Guild..." and "Presented by Rodgers & Hammerstein..." We could find no other version matching this exclamation-less copy and bearing The Theatre Guild's original address. A rare transition playscript from this landmark production produced shortly before its Broadway debut. [BTC#419870]

stop  
Curly (Off)  
There's a bright, golden haze on the meadow,  
There's a bright, golden haze on the meadow.  
The corn is as high as an elephant's eye  
An' it looks like it's climbin' clear up to the sky. stop  
(Orchestra cues in)  
Churn  
Oh, what a beautiful mornin',  
Oh, what a beautiful day.  
I got a beautiful feelin'  
Ev'rythin's goin' my way. — churn  
(CURLY enters from U.L., X.D. thru gate U.C.)  
stop  
(Xing to porch R.)  
All the cattle are standin' like statues,  
All the cattle are standin' like statues,  
They don't turn their heads as they see me ride by,  
But a little brown mav'rick is winkin' her eye. arms in lap  
(Xing D. to U.R. of Eller)  
Oh, what a beautiful mornin',  
Oh, what a beautiful day.  
I got a beautiful feelin'  
Ev'rythin's goin' my way.



OKLAHOMA

A MUSICAL PLAY

MUSIC BY:

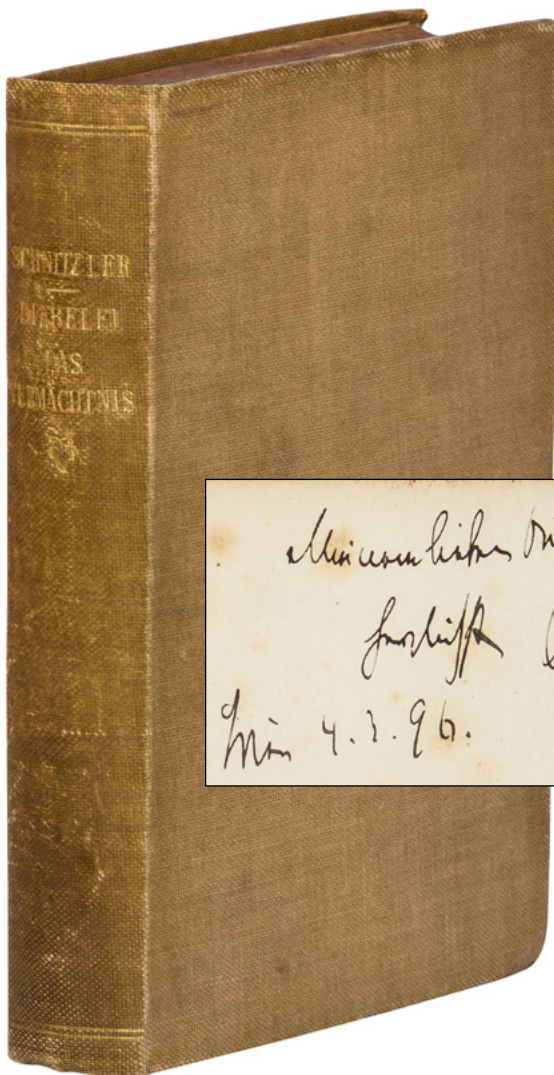
RICHARD RODGERS

Property of:

The Theatre Guild  
245 West 52nd Street  
New York City

BOOK AND LYRICS BY:

OSCAR HAMMERSTEIN, 2nd



**60 Arthur SCHNITZLER**

*Liebelei [and] Das Vermächtnis*

Berlin: S. Fischer 1896; 1899

**\$3500**

First editions. Two plays, bound together, probably in the early 20th Century in oatmeal buckram with gilt spine lettering. Tiny chip at the corner of one leaf and a little scattered foxing, otherwise a very good copy, collated and complete, and internally near fine. Both are **Inscribed** by Arthur Schnitzler to a family member or close friend. *Liebelei* is the first edition published in Berlin by Fischer and warmly inscribed on the half-title in Vienna on 4.3.96 (another presentation copy of *Leibelei* inscribed on the same day was sold in 2011, and we suspect this may have been the date of publication). The second play, *Das Vermächtnis*, is a first edition published in 1899, and has a longer inscription on the half-title to the same individual, also in Vienna on December 5, 1898, which apparently predates the official publication date.

Schnitzler's plays have always been controversial, both for their frank description of sexuality but also their strong opposition to antisemitism. His works were burnt by the Nazis though the playwright died before Hitler came to power. *Liebelei* was filmed by Max Ophüls and later adapted as *Dalliance* by Tom Stoppard (1986) and in 2010 produced at the Young Vic in David Harrower's version as *Sweet Nothings*.

[BTC#426473]

Meinem lieben Onkel Felix  
 geschickt Arthur  
 Wien 4.3.96.

Meinem lieben Onkel Felix  
 Meinem lieben Onkel Felix  
 geschickt  
 Wien 5.12.98. Arthur.

**61 Peter SHAFER**

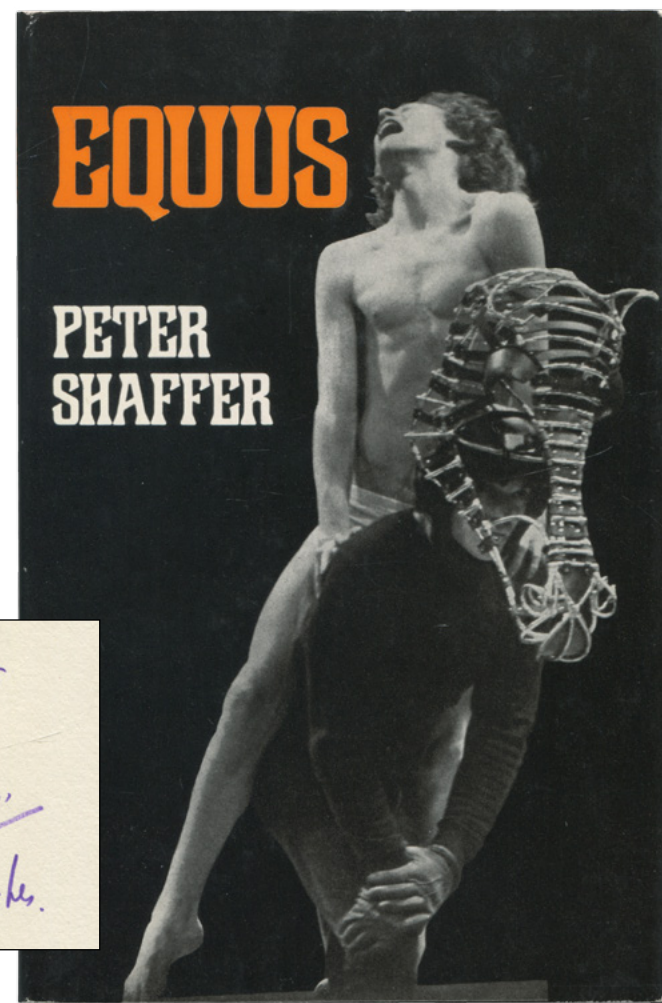
*Equus*

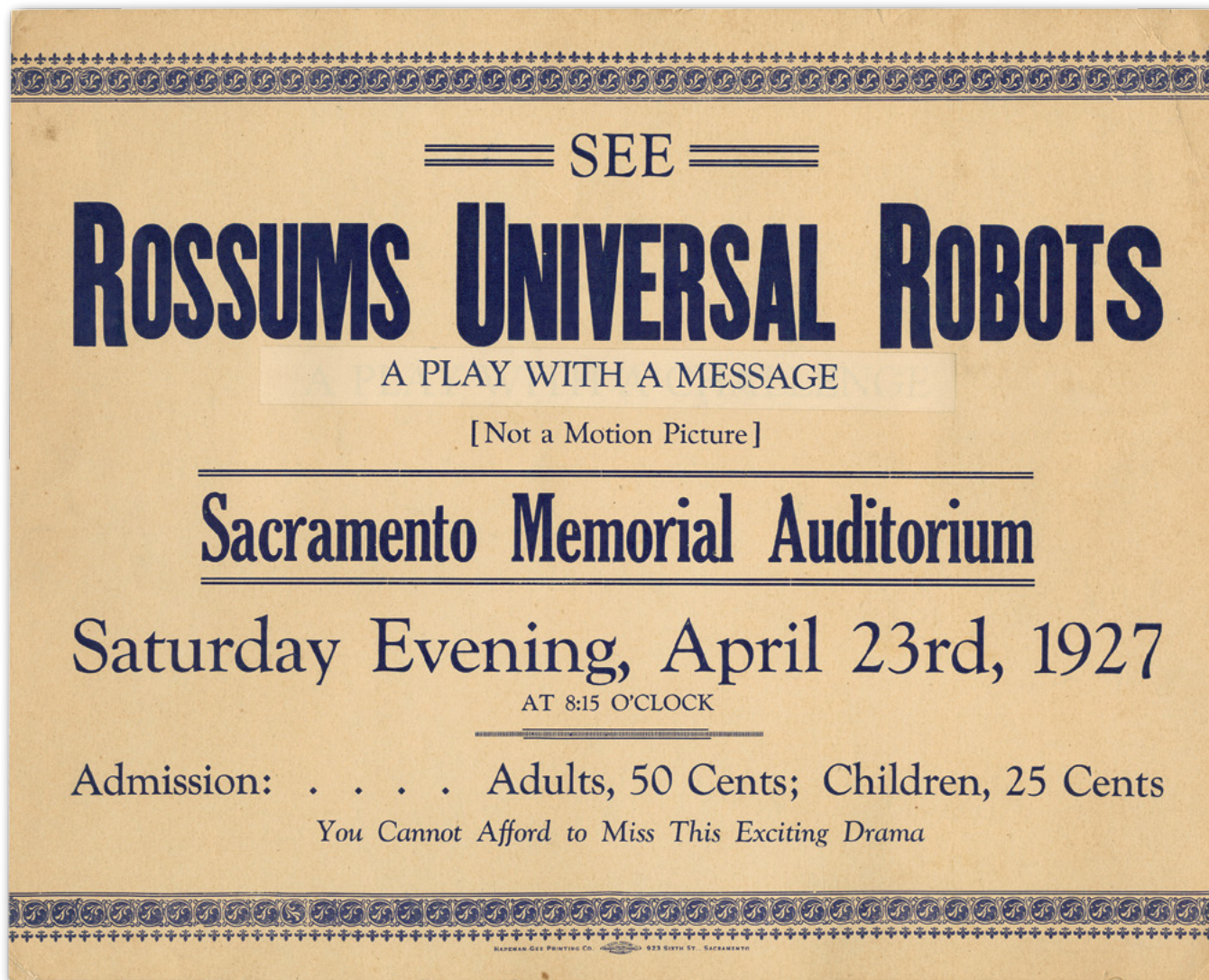
London: Andre Deutsch (1973)

**\$1500**

First edition. Fine in fine dust jacket. The scarce, true first edition of the acclaimed play. **Inscribed** by Peter Shaffer: "To Michael Curtis from Peter Shaffer with best wishes." Basis of the 1977 film, adapted by Peter Shaffer, directed by Sidney Lumet, starring Richard Burton and Peter Firth. An uncommon title signed. [BTC#499126]

To Michael Curtis  
 from  
 Peter Shaffer,  
 with best wishes.





**62 (Science-Fiction)**

**[Karel ČAPEK]**

*[Poster]: See Rossums Universal Robots*

*A Play with a Message [Not a Motion Picture]. Sacramento Memorial Auditorium*

Sacramento: Hapeman-Gee Printing Co. 1927

**\$2500**

Printed in blue ink on cardstock. Approximately 14" x 11¼". Tiny tears or small creases, else a near fine copy. The information "A Play with a Message" has been added over an original line (that seems like it might have been misspelled). An influential play by Karel Čapek, which premiered in Prague in 1921, most famous now for introducing the word "robot" (derived from the Czech noun "robota" meaning "labor"). The play, in which androids who are at first content to work for their human creators decide to rebel, made its U.S. premiere in 1922 and supposedly Spencer Tracy made his stage debut as one of the robots in an early American production. [\[BTC#330349\]](#)

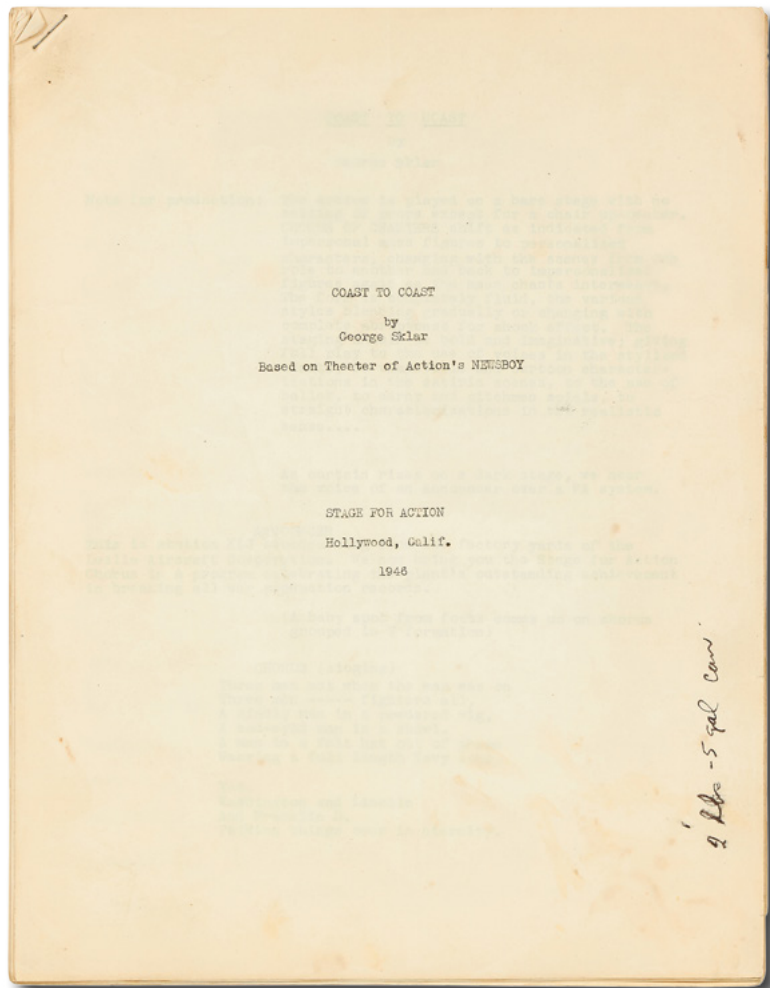
63 (Shakespeare)  
**Thomas Heath ROBINSON**

[Original Art]: "There could I have him now..."  
from *King Lear*

**\$3500**

Original watercolor on artist's board. Image approximately 15" x 21" on slightly larger board. Signed in the lower left "T.H. Robinson" and captioned by him: "There could I have him now" and "King Lear Act III Se IV." Tiny chips at the margins else about fine. A large and striking color illustration from the Robinson-illustrated *The Story of King Lear* (1905). [BTC#81201]





**64 George SKLAR**

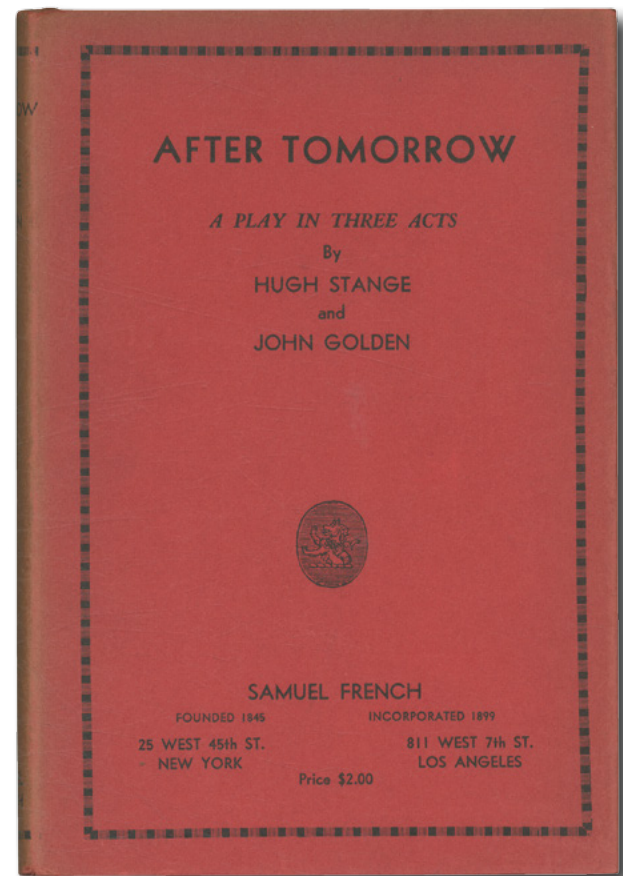
*[Playscript]: Coast to Coast*

*Based on Theater of Action's NEWSBOY*

Hollywood, Calif.: Stage for Action 1946

**\$3500**

Title page and 20 mimeographed leaves printed rectos only and stapled in the upper left corner. Unrelated ink note on the title page, some small stains and spotting on the next leaf, light central vertical crease, a sound and very good copy. Sklar was a blacklisted author, playwright, and screenwriter. He wrote several novels including the bestseller *The Two Worlds of Johnny Truro* which was made into a film, and he is perhaps best known for co-scripting the play version of *Laura* along with the novel's author Vera Caspary (the play was the basis for the script of the film). Stage for Action was a social activist theatre collective. OCLC locates no copies of this play, although there appears to be a copy in the Earl Robinson papers at the University of Washington. [\[BTC#414196\]](#)



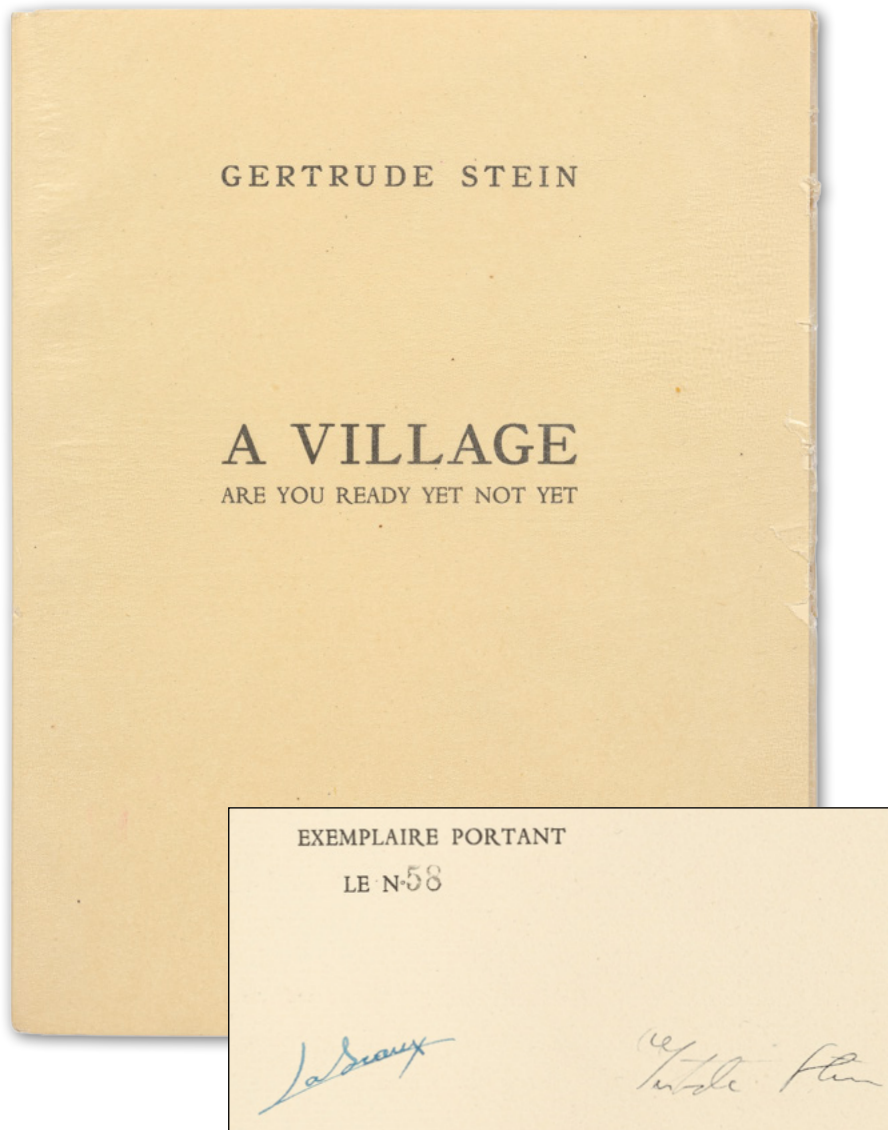
**65 Hugh STANGE and John GOLDEN**

*After Tomorrow: A Play in Three Acts*

New York: Samuel French 1931

**\$350**

First edition. Fine in a slightly spine-toned else near fine dust jacket. A play that was the basis for the 1932 film directed by Frank Borzage and featuring Charles Farrell and Marian Nixon as young lovers who struggle to earn enough money to wed. Though now tame, the film's handling of their arguments over pre-marital sex was sensational for its day. [\[BTC#547655\]](#)

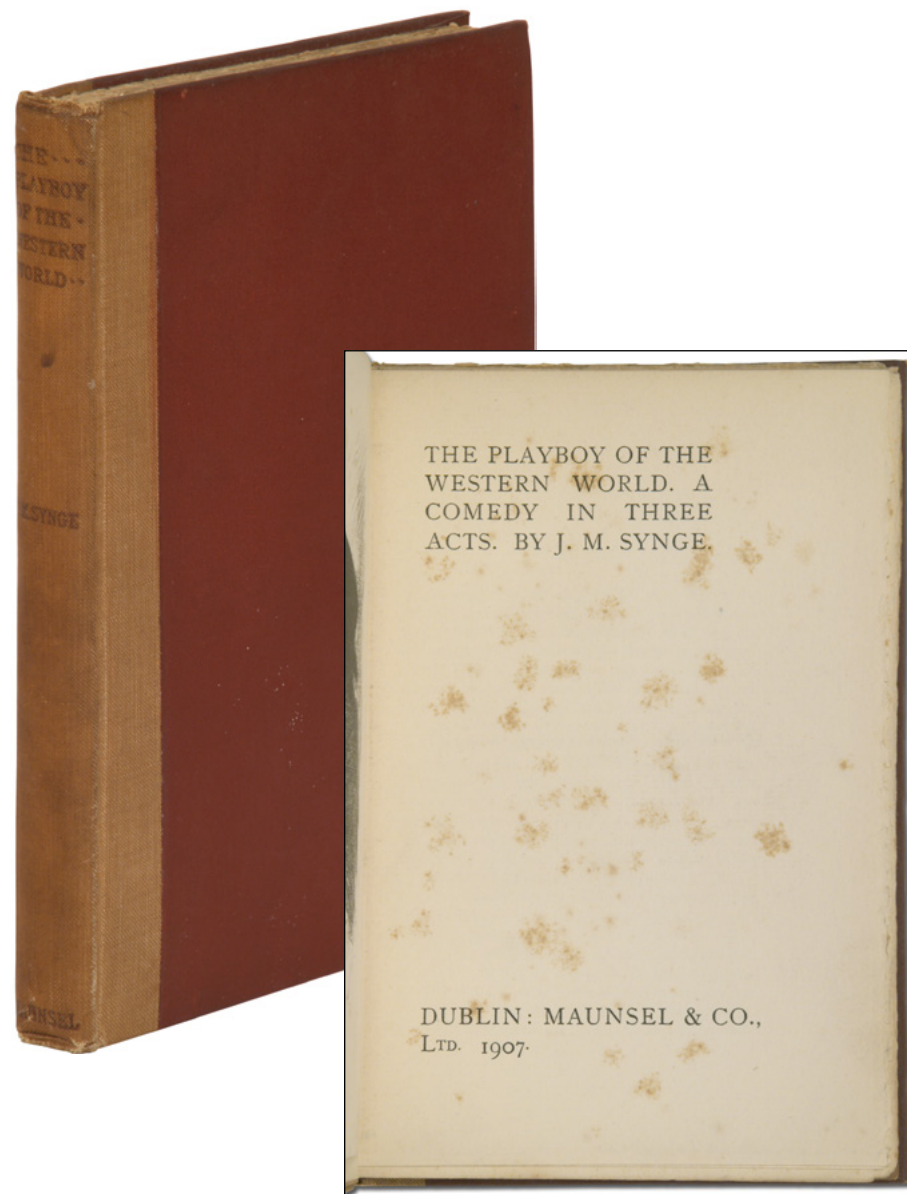


**66 Gertrude STEIN**  
*A Village*  
*Are You Ready Yet Not Yet*  
*A Play in Four Acts*

Paris: Editions de la Galerie Simon (1928)

**\$3000**

First edition. Illustrated with seven lithographed vignettes by Elie Lascaux. Large octavo. 22pp. Cream-colored wrappers printed in black. Fine in near fine original unprinted glassine dust jacket a little rubbed along the folds. Copy number 58 of 90 numbered copies on Verge de Arches paper (of a total edition of 112), Signed by both Stein and Lascaux. [BTC#539624]

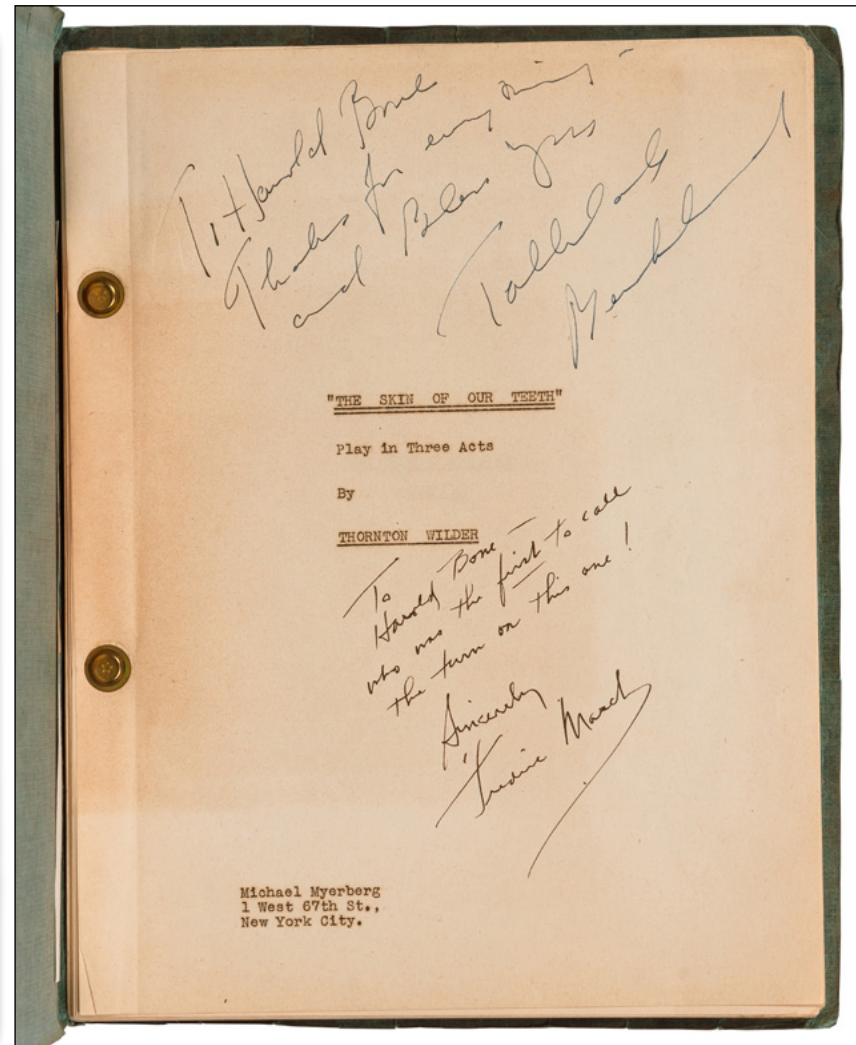
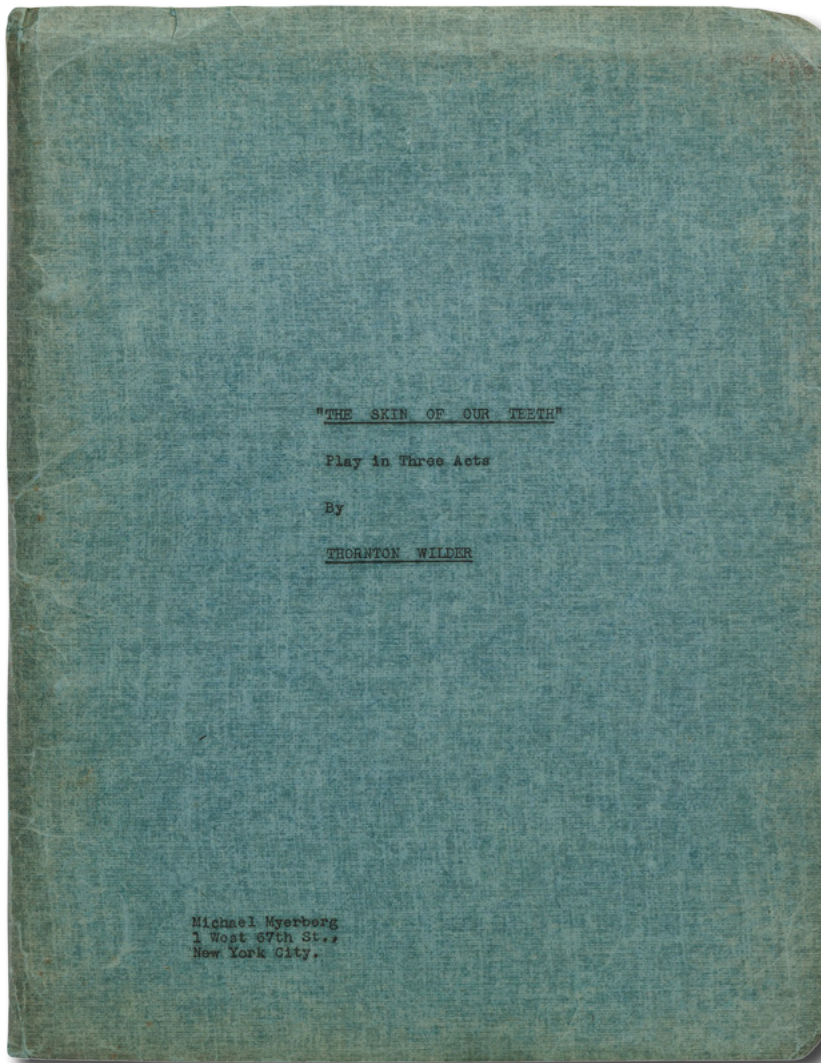


**67 John M. SYNGE**  
*The Playboy of the Western World*  
*A Play in Three Acts*

Dublin: Maunsel & Co. 1907

**\$2500**

First edition, trade issue (there was also a limited edition of 25 copies). Bookplate of Oliver Brett, boards a little soiled, some scattered foxing, an easily very good or better copy lacking the rare dustwrapper. The Irish playwright's most famous work, a masterpiece of the Irish Literary Renaissance, inspired by his travels in the congested districts of the Irish west coast. *Connolly 100*. [BTC#286906]



68 **Thornton WILDER**

[Original Playscript]: *The Skin of Our Teeth: Play in Three Acts*

New York: Michael Myerberg [1942]

**\$6000**

Quarto. Brad bound mimeographed leaves printed rectos only in blue wrappers. p. 1-39; 2-41; 3-31. Slight wear on the yapped edges, else very near fine. The Pulitzer Prize-winning play, which ran for over 10 months and 359 performances at the Plymouth Theatre, was directed by Elia Kazan and featured Tallulah Bankhead, Frederic March, and Florence Eldridge. This copy Inscribed by both Bankhead: "To Harold Bone - Thanks for everything and Bless You. Tallulah Bankhead" and Frederic March: "To Harold Bone - who was the first to call the turn on this one! Sincerely, Frederic March." Harold Bone was the theater critic for *Variety* from the 1930s until 1975. We think "call the turn" means "predict success" in this usage. Michael Myerberg, whose name is listed as publisher on the front wrap and title page, was the producer of the play. OCLC locates two copies (NYPL, Morgan) and Yale seems to have a copy or copies in Wilder's papers. [BTC#423264]

## A Nice Association Copy

### 69 Tennessee WILLIAMS

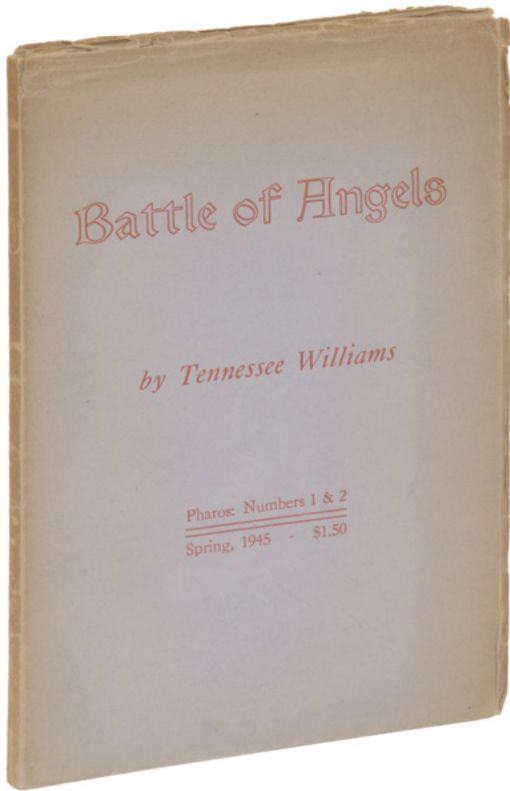
#### *Battle of Angels*

Murray, Utah: Pharos Numbers 1 & 2 1945

**\$3250**

First edition. Small chips and tears at the edges of the yapped wrappers, age-toning at the edges, a short tear on the title page, about near fine, housed in a cloth chemise and red quarter morocco slipcase. The author's first separately published work, a play. **Inscribed** by Williams to his close friend Paul Bigelow: "To my dear friend Paul with very best wishes, Tennessee Williams." Bigelow assisted in the Broadway production of *Rose Tattoo* in 1951, and also edited several of the works of Williams, including the novel *The Roman Spring of Mrs. Stone*, for New Directions. Bigelow was one of the authro's first openly gay friends. [BTC#321103]

To my dear friend Paul  
with very best wishes  
Tennessee Williams



### 70 Tennessee WILLIAMS

[Typescript]: *The Rose Tattoo* (A Play in Three Parts)

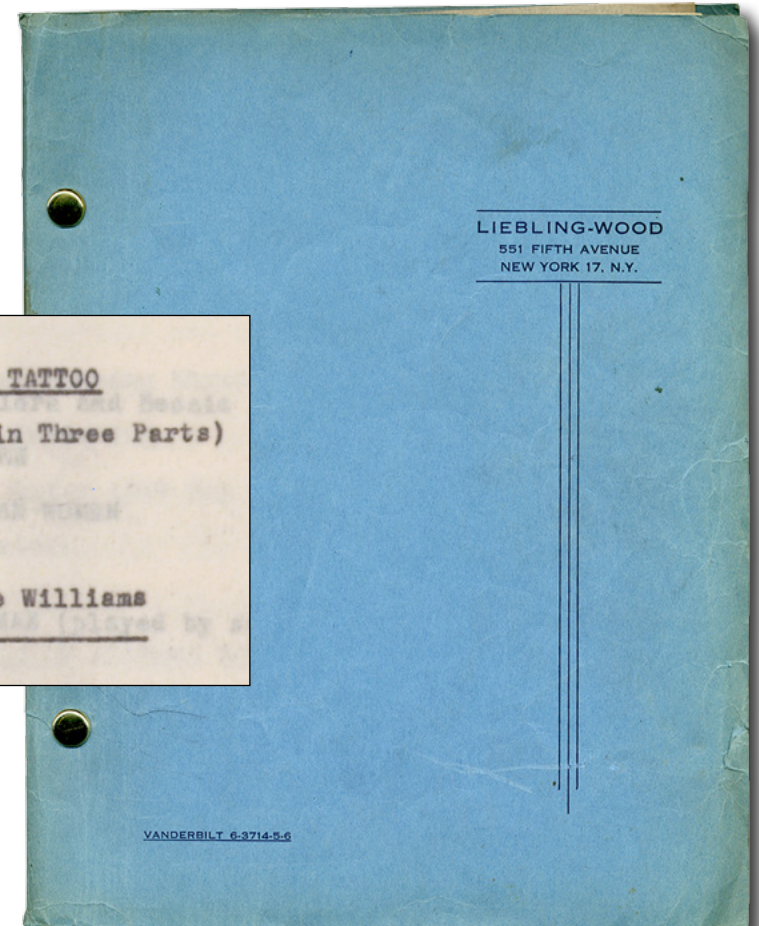
September 1950

**\$7500**

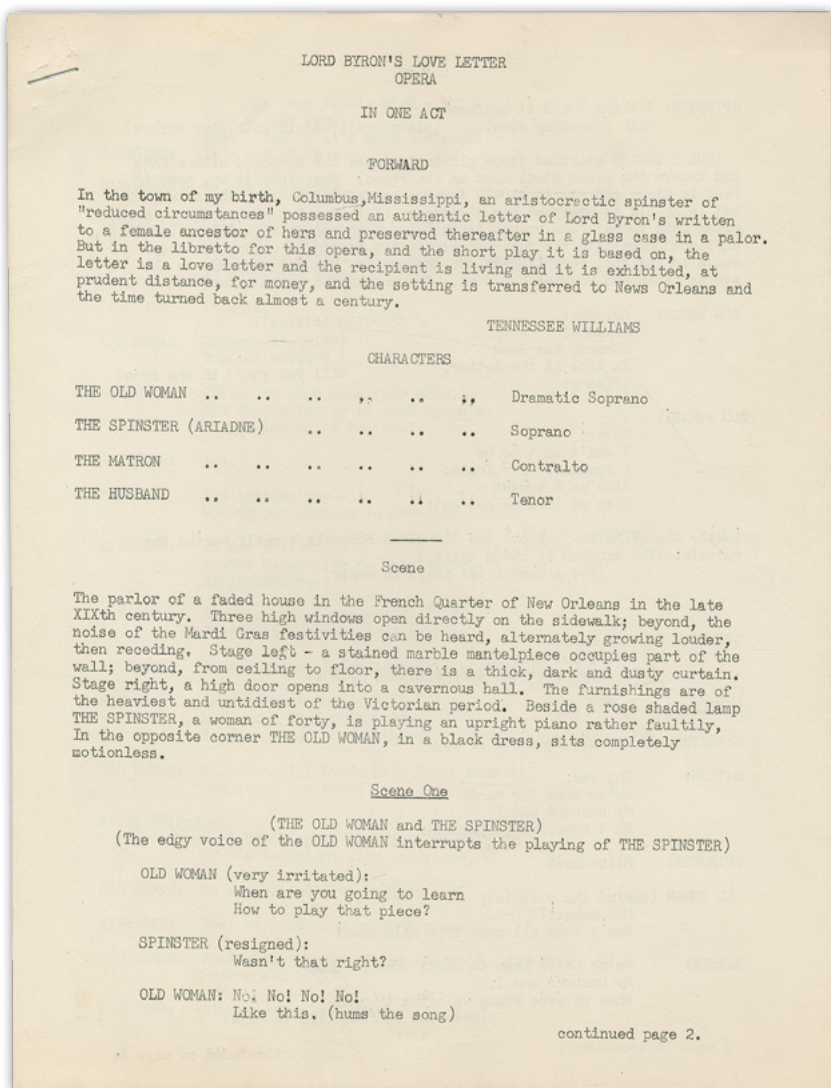
Carbon typescript. Quarto. 75pp., but lacking the final two pages. Sheets bradbound in the blue "Liebling-Wood" folder of Williams' agent, Audrey Wood. The light blue wrappers a bit worn with a couple of tears and the original brads replaced, very good plus. Labeled "Third draft, Europe, September, 1950" on the first sheet along with a pencil notation that reads, "not final draft." This copy also includes the epigraph from the poem "Anabasis" on the first sheet that was used intermittently by Williams throughout his many drafts.

*The Rose Tattoo* is Williams' first full-length comedy which he called his "love-play to the world." It concerns a Sicilian widow from the Gulf Coast and her attempts to protect her attractive young daughter while dealing with her own renewed passions. This draft was completed after learning that Elia Kazan had passed on directing the play to do a film with Arthur Miller, a snub that greatly disheartened Williams. Nevertheless, the play, which debuted on Broadway in early 1951, won Tony Awards for best play as well as best actor and best actress awards for Eli Wallach and Maureen Stapleton. A 1955 film version was also a success, starring Burt Lancaster and Anna Magnani, who won the Oscar for best actress. [BTC#344598]

THE ROSE TATTOO  
(A Play in Three Parts)  
by  
Tennessee Williams







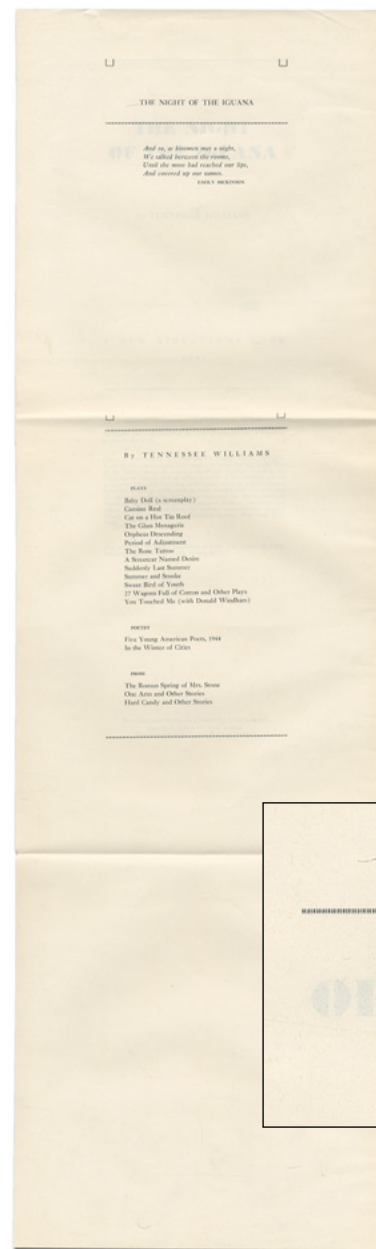
## 71 Tennessee WILLIAMS

[Script]: *Lord Byron's Love Letter Opera: In One Act*

[1954]

**\$3000**

Mimeographed sheets, printed both sides. 13pp. Sheets stapled at one corner. Fine. The typescript for the 1955 opera, which coincided with its first performance at Tulane University in New Orleans on January 17, 1955. The original one act play was written in 1946, but never performed on stage during Williams' lifetime. OCLC locates no copies of this typescript and not found in the Harry Ransom or Fred W. Todd collections. [BTC#353011]



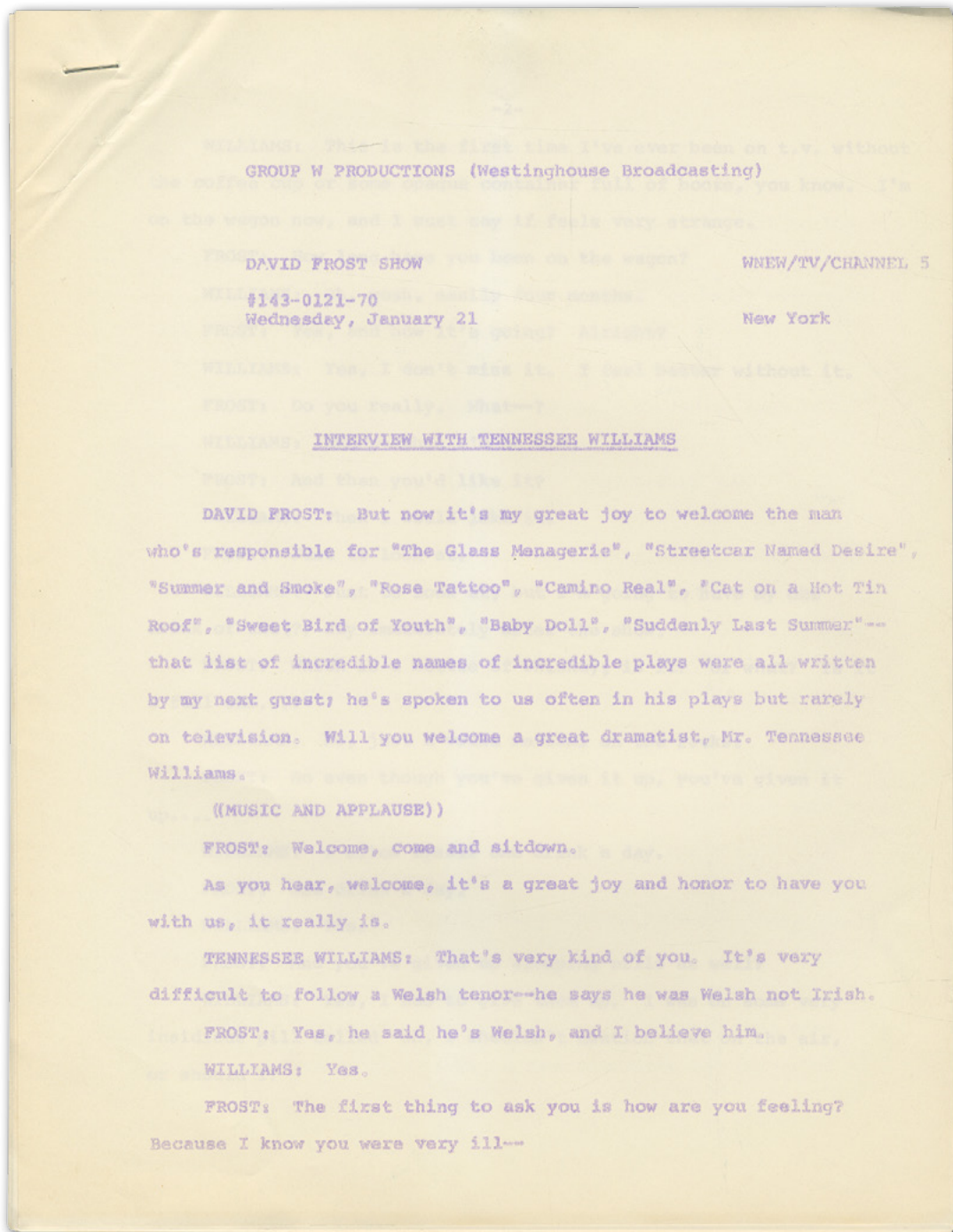
## 72 Tennessee WILLIAMS

*Night of the Iguana*

New York: New Directions 1962

**\$6500**

Long galleys. A bit of wear on the last sheet with a short ink notation and some dampstaining on the last few leaves but not affecting the text, near fine. Presumably only a handful of copies would have been prepared for the use of the author and publisher. From the library of Edwin Erbe, Director of Publicity for New Directions. [BTC#346092]



**“I don’t want to be involved in  
 some sort of a scandal, but I’ve  
 covered the waterfront.”**

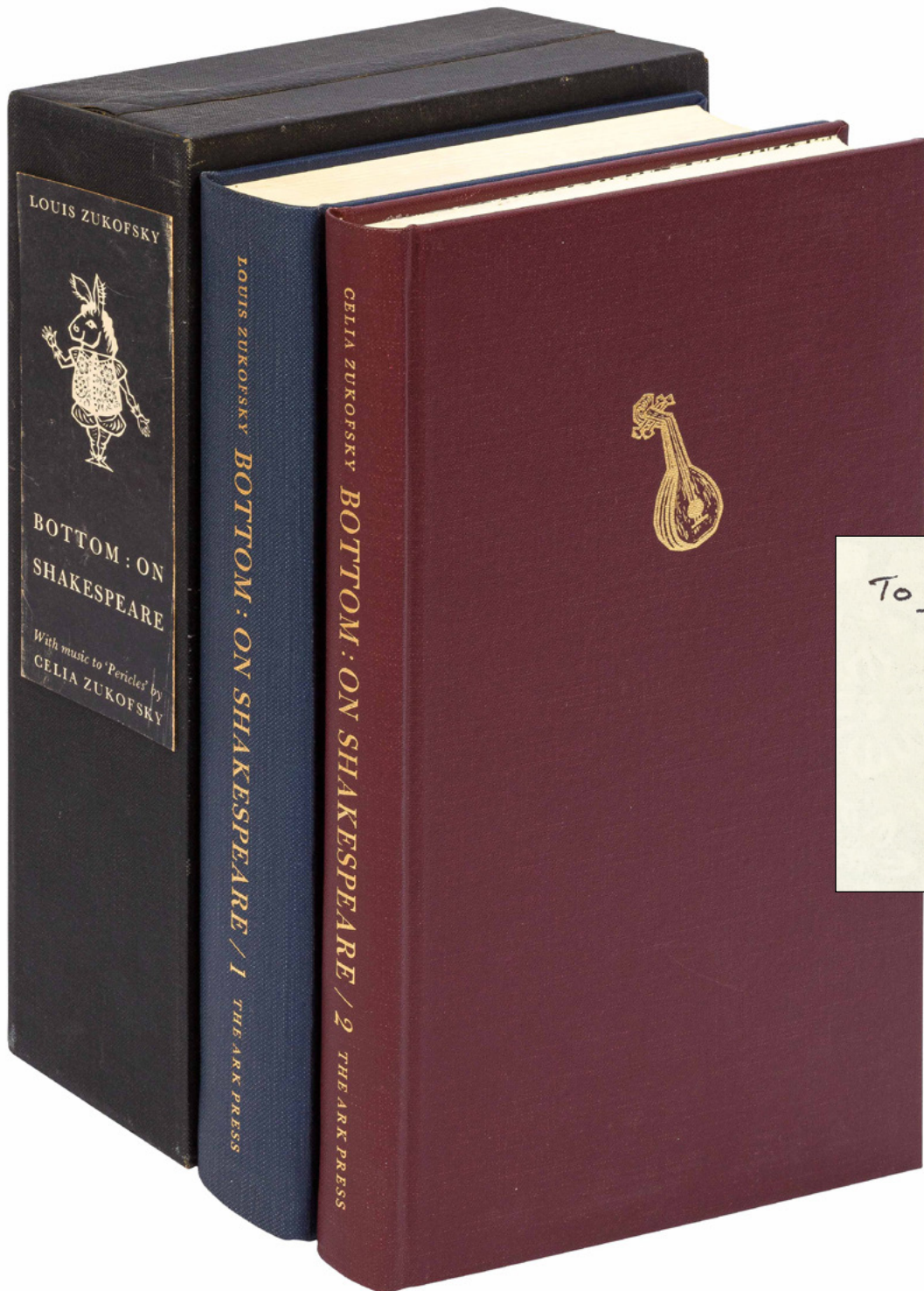
**73 Tennessee WILLIAMS and David FROST**

*[Transcript]: David Frost Show Interview with Tennessee Williams*

New York: Group W. Production (Westinghouse Broadcasting) 1970

**\$2500**

Spirit-duplicated sheets. 25pp. Sheets attached with staple. Crease at corner of first sheet, else fine. Original transcript of Frost's interview with Tennessee Williams shortly after the playwright was released from the hospital for alcohol and drug abuse. The interview is notable not only for Williams' admittance that — "This is the first time I've ever been on t.v. without the coffee cup or some opaque container full of booze, you know."— but it was also the first time he publicly alluded to his own sexuality: "I don't want to be involved in some sort of a scandal, but I've covered the waterfront." [BTC#345996]



## Inscribed by both Zukofskys to Denise Levertov

### 74 Louis and Celia ZUKOFSKY

#### *Bottom on Shakespeare*

Austin: The Ark Press / The Humanities Research Center, The University of Texas (1963)

**\$1500**

First edition. Two volumes. Quartos. Volume One by Louis Zukofsky; Volume Two by Celia Zukofsky. Very faint stain on front board of Volume One, still about fine in lightly rubbed publisher's cloth slipcase. Each volume is Inscribed to Denise Levertov and her husband Mitchell Goodman. In Volume One: "To Denise and Mitchell, All happiness, Louis Zukofsky. Xmas 1964" and in Volume Two: "To Denise and Mitchell Best, Celia Zukofsky Xmas 1964." Faint bookseller's note in pencil in Volume One "Purchased June 1989 from Denise Levertov." [BTC#469160]

To Denise and Mitchell  
All happiness  
Louis Zukofsky  
Xmas 1964

To Denise and Mitchell  
Best  
Celia Zukofsky  
Xmas 1964

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