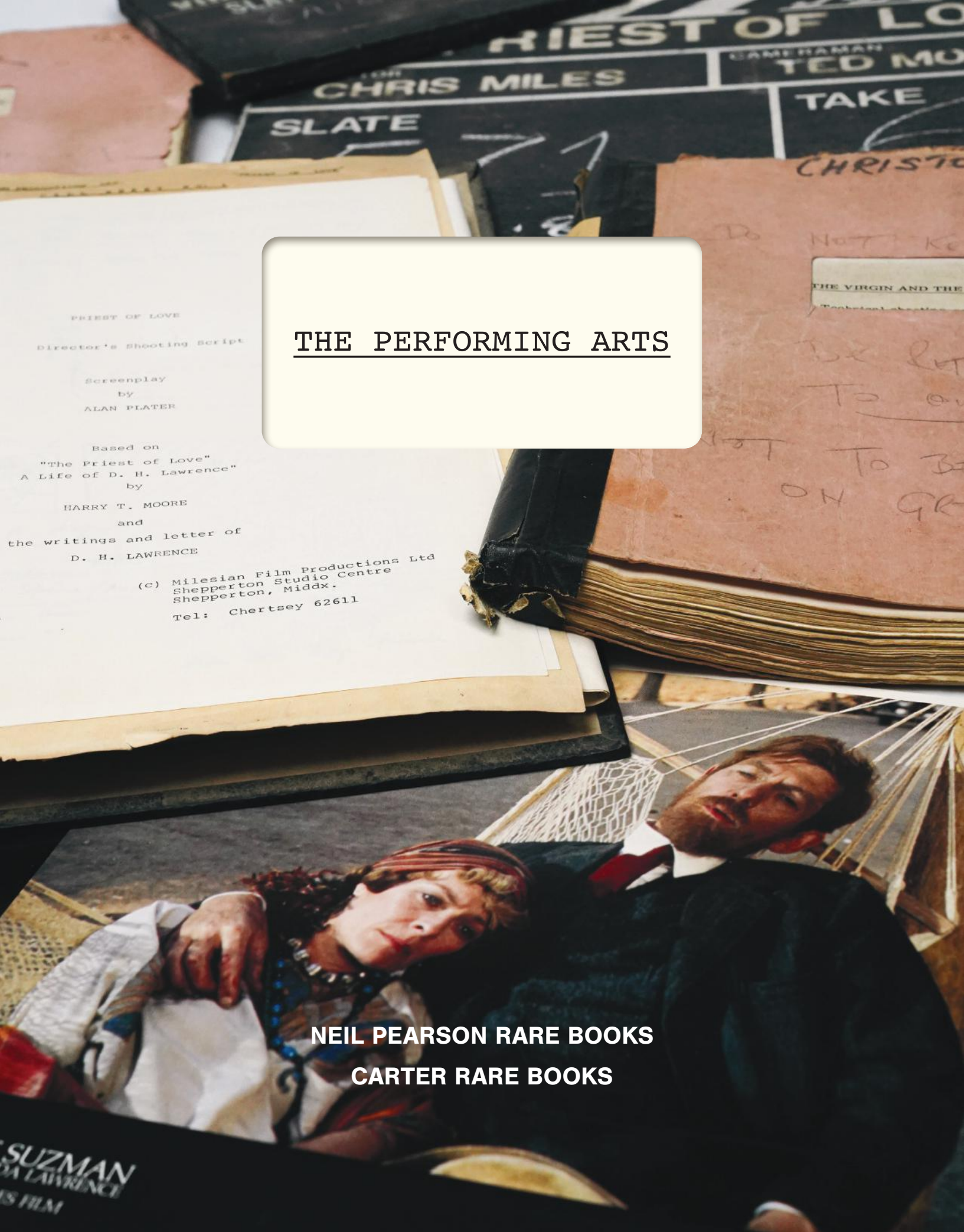


THE PERFORMING ARTS

NEIL PEARSON RARE BOOKS

CARTER RARE BOOKS

COMPA

A Musical Come

Book

by

GEORGE FURTH

Music and Lyrics

by

STEPHEN SONDHEIM

PRIVATE (KNOWLEDG
WATCH OTHERS — CUR
— LEARNING PROCESS —
SHOULD BE WHAT

KEEPING A DIARY - (SINCE 32 Y
I'M WRITING A BOOK AB
" FORMULATING THOUGHTS -
LAST 3 YRS. HE'S THOUGH
" MADE

THE PERFORMING ARTS

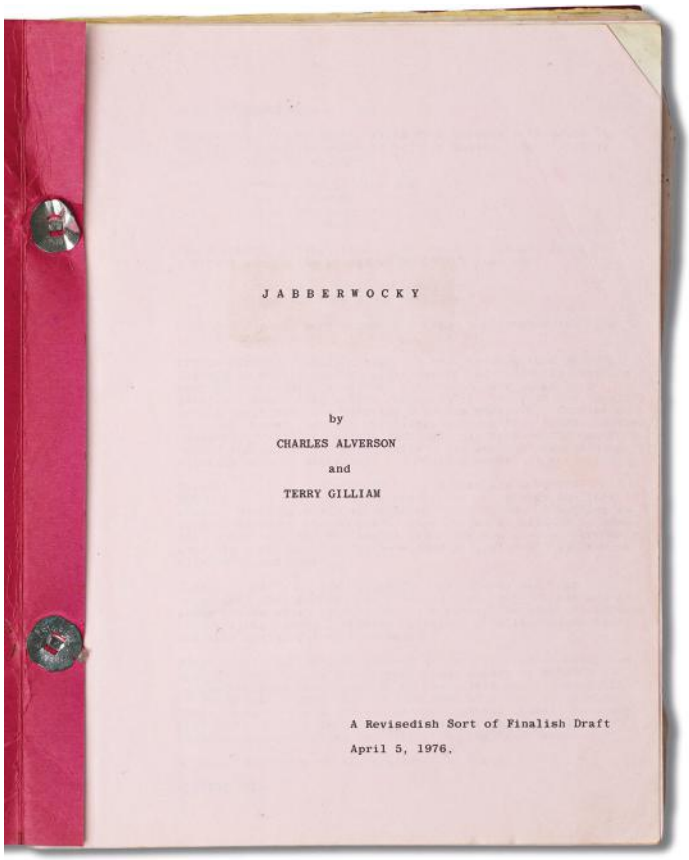
Welcome to this Neil Pearson Rare Books and Thomas Carter Rare Books co-production, featuring a stellar cast in material drawn from across the performing arts. Screenplays and play scripts, contracts and correspondence, working copies and production archives, the collection brings together some of the world's greatest writers, directors and performers - and Kim Jong Il. Highlights include annotated working screenplays from the sets of Luchino Visconti's *Death in Venice* and Alain Resnais's *Last Year at Marienbad*; Robert Bresson's bible of auteur theory, inscribed; a large archive relating to the work of D. H. Lawrence on film; an early rehearsal script of Stephen Sondheim's *Company* with one of the show's highlights missing and yet to be written; extensive holdings of Hammer and early gay and trans film material; and irrefutable confirmation of the source of one of cinema's timeless one-liners: 'Infamy! Infamy! They've all got it in for me!' (And no, it's not Bresson.)

Contact and payment details can be found on page 114. We look forward to hearing from you, and wish you a very happy browse.

Neil Pearson and Tom Carter

NEIL PEARSON
RARE BOOKS

CARTER RARE BOOKS



Graham Crowden's Working Copy

1. **[dir. GILLIAM, Terry] ALVERSON, Charles and GILLIAM, Terry**

Jabberwocky

N.p. [London]: N.p. [Umbrella Entertainment], 1976

145pp., various colours, bound in red stiff paper wrappers secured with two split pins to left edge, window to front wrapper displaying title page beneath. Original call sheet laid in. Pencilled underlinings and annotations to the role of LEADER, additional jottings to verso of final page. Wrappers a little worn and creased, p.107 loose in binding, but a well preserved copy.

GRAHAM CROWDEN'S WORKING SCRIPT FOR *JABBERWOCKY*, WITH HIS UNDERLININGS, ANNOTATIONS AND AMENDMENTS, AND WITH ORIGINAL, ANNOTATED CALL SHEET LAID IN. 'A Revisedish Sort of Finalish Draft April 5, 1976.' (Title page.) With updated pages in various colours bound in, some dated (yellow rewrites pp. 68-71 dated 9 July 1976).

Jabberwocky premiered in London on 28 March 1977. Based on Lewis Carroll's nonsense poem and directed by Terry Gilliam, the film stars Michael Palin, Harry H. Corbett and John Le Mesurier. Two other *Monty Python* associates of Gilliam, Terry Jones and Neil Innes, also feature. Graham Crowden (whose working script this was) plays the Leader of the Fanatics.

Edinburgh-born Graham Crowden [1922-2010] was part of the Royal Court's repertory company in the 1950s and 60s under George Devine, a leading member of the legendary Old Vic/ National Theatre company of the 1960s, and a scene-stealing presence on screen with nearly two hundred credits to his name.

Crowden's part in the script, beginning at p.108, is underlined in pencil and annotated, and he has boxed in pencil words and phrases he intended to give additional stress. And on p.110, he has annotated the lines of the three Fanatics in the crowd with the names 'Ken', 'Christopher' and 'Janine'. These are the names of the actors cast in those roles: Kenneth Colley (who would later play Jesus for the Pythons in *The Life of Brian* (1979)), Christopher Logue and Janine Duvitski. From the call sheet laid in to the script we know the Fanatics' scenes were shot on 5 August 1976, the ninth day of shooting. We can also see that John Le Mesurier was being driven from the set each day to Brighton, where he was appearing at the Theatre Royal in the stage version of *Dad's Army*.

A well-preserved copy from the heart of the *Jabberwocky* shoot, and with a rare piece of ephemera laid in.

£1,250

'Feed Me, Seymour...'

2. **[dir. Oz, Frank] ASHMAN, Howard and MENKIN, Alan**

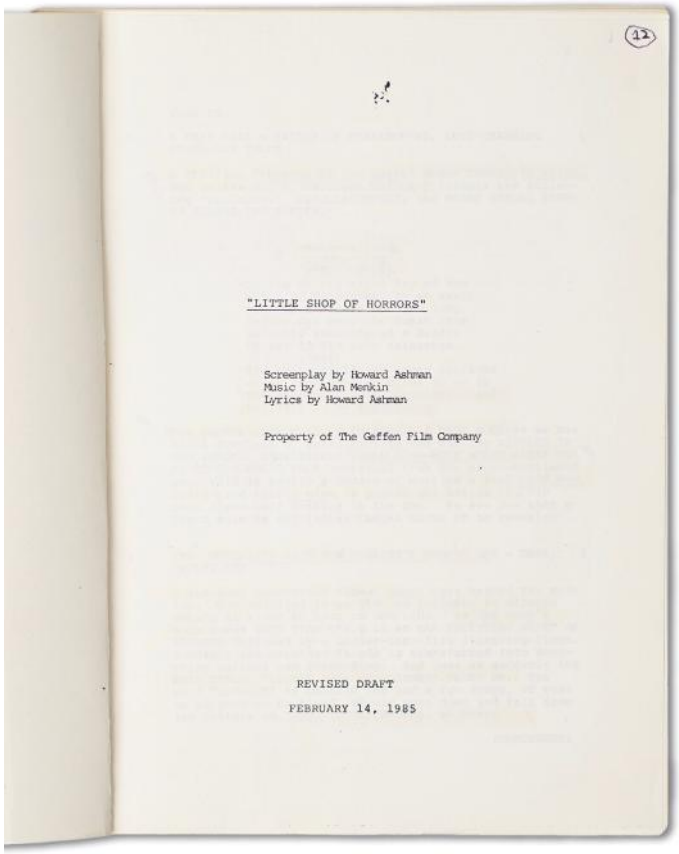
Little Shop Of Horrors

Los Angeles: Geffen Film Company, 1985

123 xerographed pp. bound in light blue stiff paper wrappers, secured with three split pins to left edge. Address and logo of the Geffen Film Company to front wrapper. Inked number '12' to title page, yellow highlighting and red markings to text throughout, and with occasional annotations by hand. A little wear and creasing to front wrapper, but a very well preserved copy.

REVISED DRAFT SCREENPLAY FOR *LITTLE SHOP OF HORRORS* (1986), DATED 14 FEBRUARY 1985 TO TITLE PAGE, EXTENSIVELY HIGHLIGHTED THROUGHOUT. The film of the musical of the film and with the original ending, later discarded.

First there was *The Little Shop of Horrors* (1960), Roger Corman's


"LITTLE SHOP OF HORRORS"

Screenplay by Howard Ashman
Music by Alan Menkin
Lyrics by Howard Ashman

Property of The Geffen Film Company

REVISED DRAFT
FEBRUARY 14, 1985

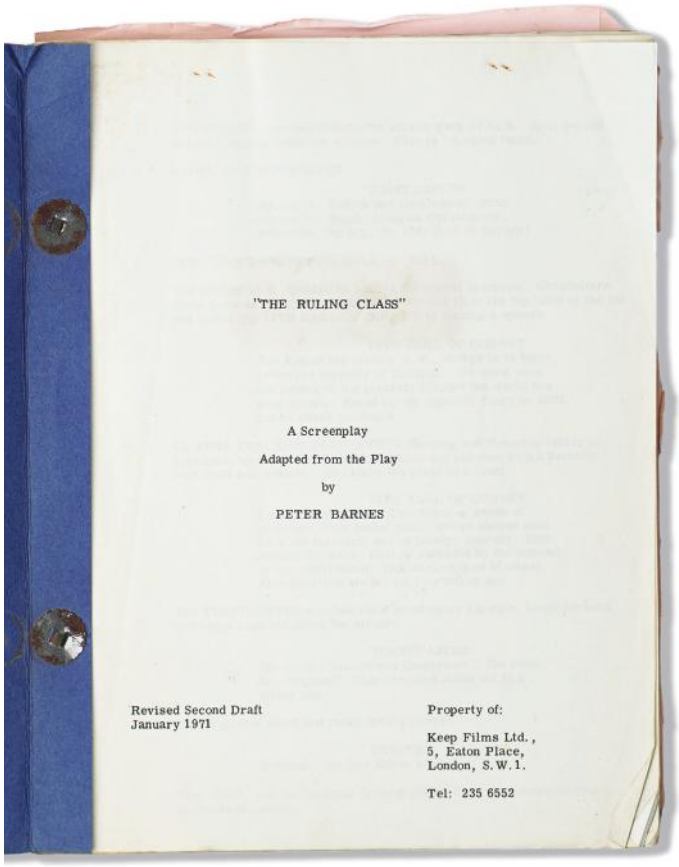
camp horror-comedy about a plant which feeds on human blood. Shot in two days and featuring a young Jack Nicholson as a masochistic dental patient, it was the basis for *The Little Shop of Horrors*, the 1982 off-Broadway musical which ran for five years. The film was filmed by Frank Oz in 1985, with a cast including Rick Moranis, Ellen Greene, Steve Martin, Bill Murray and John Candy. This copy of the screenplay appears to have been used by the props department: most of the underlining and highlighting in the text references objects mentioned in the dialogue and stage of the scene directions. Objects which would be needed on set for the shooting.

This copy of the 'Revised Draft' screenplay has the film's original ending, in which the leading characters are killed by the man-eating plant. This is also the ending of the stage show, but it played so disastrously in preview screenings that it was replaced ahead of the film's release by an altogether happier finale.

A heavily annotated production screenplay of a cult classic.

£1,250

Graham Crowden's Working Copy


"THE RULING CLASS"

A Screenplay
Adapted from the Play
by
PETER BARNES

Revised Second Draft
January 1971

Property of:

Keep Films Ltd.,
5, Eaton Place,
London, S.W.1.

Tel: 235 6552

3. **BARNES, Peter**
The Ruling Class
London: Keep Films Ltd., 1971

139pp. screenplay, bound in blue stiff paper wrappers secured with two split pins to left edge, window to front wrapper displaying title page beneath. Revised pink pages bound in. Revised pink p.100 loosely laid in, production office number ('120') inked to front wrapper and in red to spine, tears to upper edge of title window. Edges to revised pages worn, corners creased, but a well preserved working copy.

Revised second draft screenplay, dated January 1971 to title page. GRAHAM CROWDEN'S WORKING COPY, WITH HIS UNDERLININGS, ANNOTATIONS AND AMENDMENTS.

Peter Barnes' satirical state-of-the-nation play *The Ruling Class* had its first performance at the Nottingham Playhouse in 1968, and transferred to the West End the following year. Peter O'Toole then acquired the film rights, and Barnes adapted his own play for the screen. Directed by Peter Medak and released in May 1972, O'Toole's supporting cast featured Alastair Sim, Arthur Lowe, Coral Browne, Harry Andrews – and Graham Crowden as Dr. Truscott, 'the man from the loony bin' (and a lunatic himself), sent to assess the sanity of O'Toole's Earl of Gurney. (Graham Crowden's biographical details can be found at Item 1.)

FINAL

"THE EXORCIST"

April 24, 1972

THIS SCRIPT IS THE PROPERTY OF

WARNER BROS. INC.

NO ONE IS AUTHORIZED TO DISPOSE OF SAME.
PLEASE DO NOT LOSE OR DESTROY THIS SCRIPT.
RETURN TO STENOGRAPHIC DEPARTMENT
OF WARNER BROS. STUDIO, BURBANK, CALIF.

Crowden's working script for *The Ruling Class* is likely to have been the copy sent to him by the film's production office when he was offered the role, with revised pink pages relating only to his scenes tipped in at a later date. These pages are numbered 99, 100 and 102-104 (page 101 is the white original), and are heavily marked up by Crowden. His character's name has been boxed at every mention, and his stage directions underlined in yellow. Some lines have been deleted, added or rewritten, and there are a number of notes: by the line during which his character is taking snuff, for example, Crowden suggests to himself 'Sneeze?'. (He does indeed sneeze at this point in the film. Spectacularly.)

Intriguingly, the lines of the character McKyle are also underlined in this screenplay. McKyle, a raving Scottish lunatic who thinks he's God, is played in the film by Nigel Green, whose natural accent was clipped, middle class and very English. Green's attempt at a Scottish accent seems not to have passed muster: on close inspection it's clear he was dubbed – and almost certainly dubbed by Crowden, who was born in Edinburgh.

£950

'The Power of Christ Compels You.': *The Exorcist* in Three Incarnations

Final Final Draft

4. **BLATTY, William Peter**
The Exorcist
Burbank: Warner Bros., 1972

133 mimeographed pp. screenplay on different colour paper stocks, bound in yellow stiff paper wrappers secured with two gold brads to left edge in the American style. 1p. appendix (p. 133A) bound in at rear. Title in inverted commas, date ('April 24, 1972') and WB declaration of owenership printed in black to front wrapper. 'FINAL' printed in black to top right corner. Additional pencilled date ('12/18/72') beneath printed date. Some light wear to edges of (oversized) wrappers, otherwise a very well preserved copy.

Final (but revised) draft screenplay.

Not an obvious choice for a Christmas movie, but *The Exorcist* was released in the US on 26 December 1973. Directed by William Friedkin, starring Ellen Burstyn and Max von Sydow, and introducing Linda Blair as the possessed child, the film version of *The Exorcist* has been terrifying people for more than half a century.

Despite the printed word 'FINAL' to the front wrapper, this draft of the screenplay underwent many revisions after its issue date of 24 April 1972. The revised pages are all printed on blue paper stock but arrived at different times, and carry fifteen different printed dates in 1972, all of them later than 24 April. The latest of these, dated 18 December, are also marked 'FILE COPY CHANGE'. We are aware of another copy of this draft, offered for sale recently, the revised pages of which are only dated as late as 15 August; this copy carries additional, later revision pages dated 30 August, and 1 and 18 December. The pencilled date ('12/18/72') to the front wrapper corresponds to the date of the last revisions inserted into this copy.

The *final* final draft of an American classic, and extremely scarce.

£7,500

5. **BLATTY, William Peter**
The Exorcist
New York: Harper & Row, 1971

8vo, pp. 340. Original maroon quarter boards, lettered in silver to spine. Publisher's device blind-stamped to front board. Illustrated dust jacket, author's photographic portrait to rear panel. Tan endpapers. Leading edge uncut. A fine copy in an almost fine dust jacket with minimal edgewear.

First edition, first state, the number line on the About the Author page at rear running all the way down to 1.

A beautiful copy.

£500

An Edition of One?

6. **BLATTY, William Peter**
The Exorcist
London: Royal National Institute for the Blind, 1971

5 vols., unpaginated. Uniform pale green three-quarter stiff paper wrappers, dark blue cloth spines. Title labels and title in Braille to front wrappers. Braille text. A little light general wear to wrappers,

The Exorcist

By WILLIAM PETER BLATTY

(By kind permission of the Author and of the Publishers, Blond and Briggs Limited, 56 Doughty Street, London)

First Published in Great Britain 1971

in Five Volumes

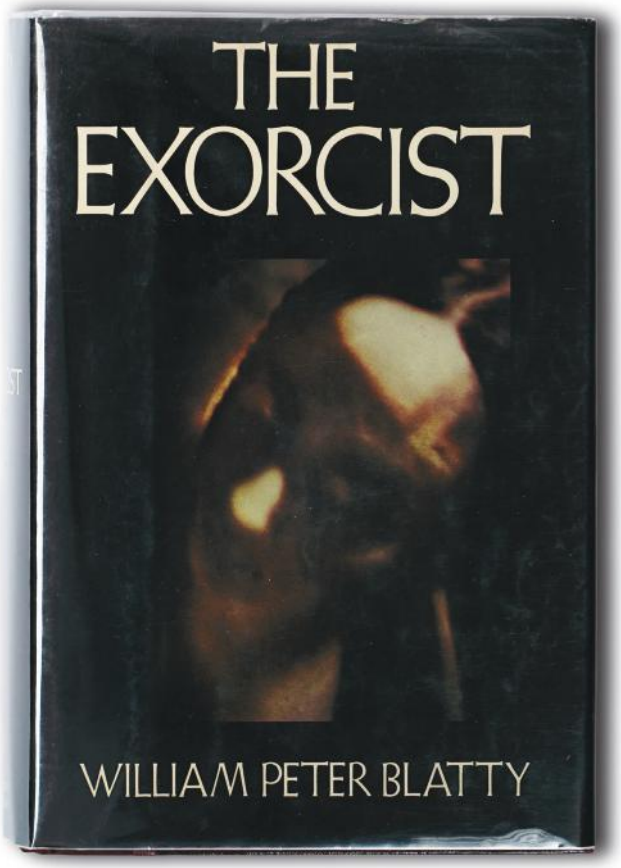
Volume 1

Catalogue No. E 28760

Published by

THE ROYAL NATIONAL INSTITUTE FOR THE BLIND

224-6-8 Great Portland Street, London WIN 6AA



but a very well preserved set.

FIRST BRAILLE EDITION. First published in book form by Harper & Row in the US in 1971, and by Blond & Briggs in the UK later the same year. 'Published by kind permission of the author and of the publishers, Blond & Briggs Limited, 56 Doughty Street, London'. (Title labels) PROBABLY THE ONLY COPY IN EXISTENCE.

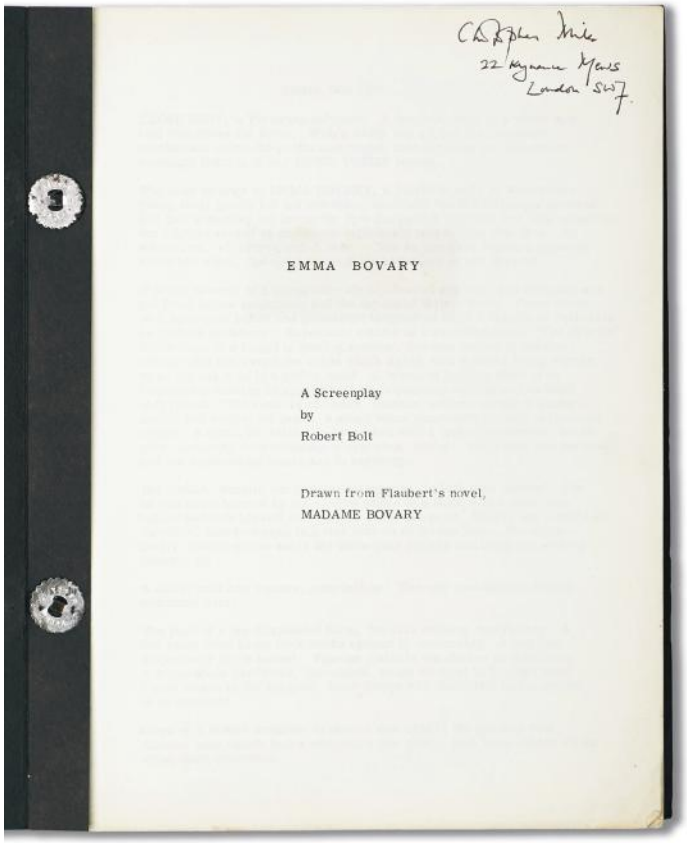
During the 1970s it was sometimes the practice of the UK's Royal National Institute for the Blind to manufacture braille copies of new and popular books if requested by users of their library. This is the likely explanation for the existence of this braille edition of *The Exorcist*. We can find no record of any other copy either in commerce or in library holdings worldwide. RNIB records are silent on the subject but, like us, the organisation strongly suspects that this version of the novel exists in an edition of precisely one.

(An intriguing aside. During our correspondence with the RNIB while researching this book, we learned that the shelf life of braille books tends to be short: the dimpled text crumples with repeated use – typographical errors in braille books occur after publication as well as before.)

Extremely scarce, and probably unique.

£1,500





From *Emma Bovary* to *Ryan's Daughter*

7. **BOLT, Robert**
Emma Bovary (Ryan's Daughter)
N.p. [London]: N.p., N.d. [1969]

119 mimeographed pp., bound in black stiff paper wrappers secured with two split pins to left edge, title window to front panel. 'EMMA BOVARY' inked to leading edge of text block, and 'RYAN'S DAUGHTER' to the lower edge. Leading edge of oversized wrappers a little worn, otherwise a fine and very well preserved copy.

SCREENPLAY OF THE FILM WHICH WOULD BECOME *RYAN'S DAUGHTER* (1970), HERE STILL TITLED *EMMA BOVARY*. CHRISTOPHER MILES'S COPY, WITH HIS HANDWRITTEN OWNERSHIP SIGNATURE AND ADDRESS TO TITLE PAGE.

Robert Bolt [1924-1995] was the screenwriter for *Lawrence of Arabia* (1962), *Doctor Zhivago* (1965), *A Man For All Seasons* (1966, from his own play) – and *Ryan's Daughter* (1970), which began life as a straight adaptation of Flaubert's novel.

The script was reworked at the suggestion of David Lean: the story of *Emma Bovary* was transposed to rural Ireland during the First World War and, as *Ryan's Daughter*, was filmed by Lean with a cast led by Robert Mitchum, Sarah was filmed by Lean with a cast led by Robert Mitchum, Sarah Miles (Robert Bolt's wife), John Mills and Trevor Howard. The resulting three-hour epic received a critical mauling on release but was a box office success and received four Oscar nominations, winning for Best Supporting Actor (Mills) and Best Cinematography (Freddie Young).

This copy of the early, *Bovary* days of the screenplay belonged to the film director Christopher Miles. Miles career began in 1963 with the Oscar-nominated short film *The Six-Sided Triangle*, which starred Sarah Miles, Christopher's sister. He went on to direct D.H. Lawrence's *The Virgin and the Gypsy* (1970), Jean Genet's *The Maids* (1974) and the D.H. Lawrence biopic *Priest of Love* (1981), an early screen success for Ian McKellen. Miles – Robert Bolt's brother-in-law – has written his name and address to the top right of the title page. This copy almost certainly started life in the office of Peggy Ramsay, Bolt's agent, where 'EMMA BOVARY' would have been inked to the leading edge for ease of reference. (The 'RYAN'S DAUGHTER' inked to the lower edge (in a different hand and different ink) is likely to have been added later by Miles.)

An excellent family association, and a key stage in the development of Lean's epic film.

£1,750

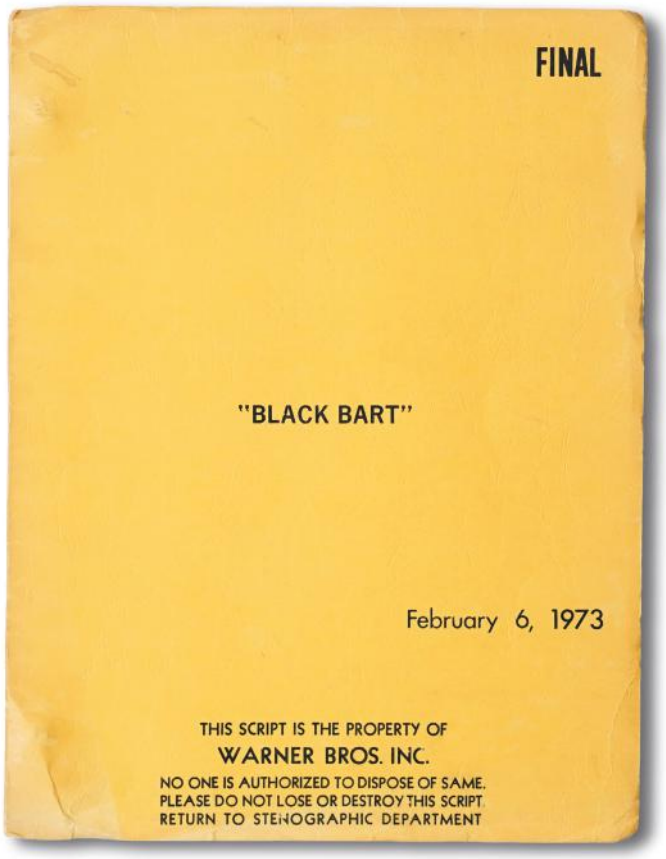
Blazing Saddles

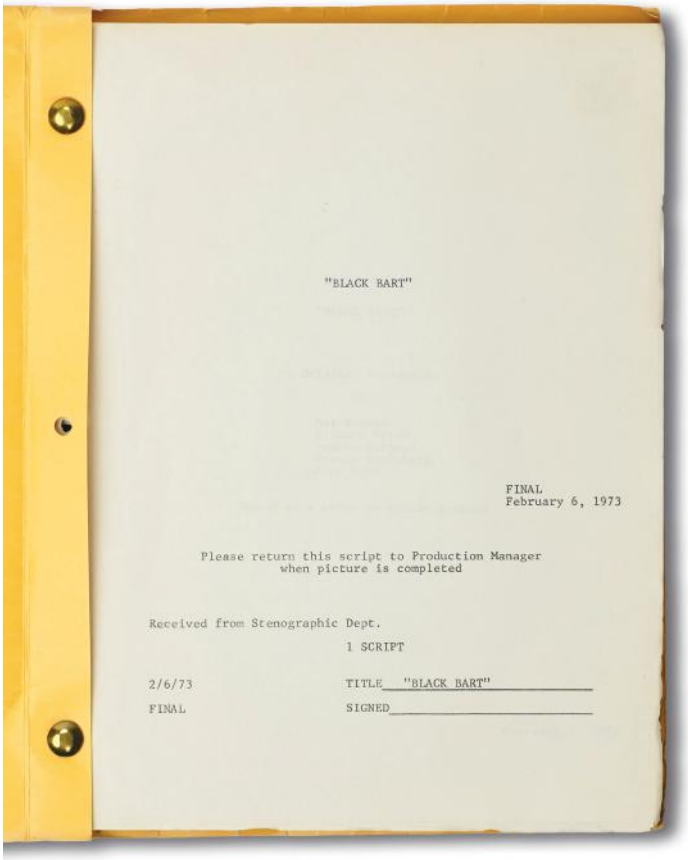
8. **BROOKS, Mel; PRYOR, Richard; BERGMAN, Andrew; STEINBERG, Norman; UGER, Alan**
Black Bart (Blazing Saddles)
Los Angeles: Warner Bros., 1973

123 mimeographed variegated pp., bound in yellow stiff paper wrappers secured with two brads to left edge and printed in black to front wrapper. Wear to (oversize) wrappers, creasing to corners of p.98, but a very well preserved copy.

FINAL DRAFT SCRIPT OF *BLACK BART*, RELEASED IN 1974 AS *BLAZING SADDLES*.

First, Mel Brooks came for the Nazis: *The Producers* (1967), a riotous comedy about industrial embezzlement, the sexual exploitation of little old ladies, and a Broadway smash called *Springtime for Hitler*. Then Brooks came for the bigots: in 1974, *Blazing Saddles* gave us permission to laugh at a black sheriff taking charge of a town full of racists, a Native American chief speaking Yiddish, and a black chain gang singing *I Get a Kick*





Out of You. Brooks' best work is underpinned by two unshakeable beliefs: haters hate being laughed at, and an audience will find it impossible to be offended if they're laughing so much they can't breathe.

Blazing Saddles stars Cleavon Little and Gene Wilder, but neither was first choice. The drug habit of Richard Pryor, who co-wrote the first draft of *Black Bart* and receives a writing credit on the finished film, rendered him uninsurable, and the casting of Gig Young as the Waco Kid, the alcoholic gunslinger, was upended by Young's own alcoholism. Gene Wilder was brought in as a miraculous last-minute replacement.

The working title of *Black Bart*, still in use on this final draft, references a (white) nineteenth-century highwayman. According to Brooks, the film's eventual, perfect title came to him in the shower.

£3,000

A *Noir* Classic

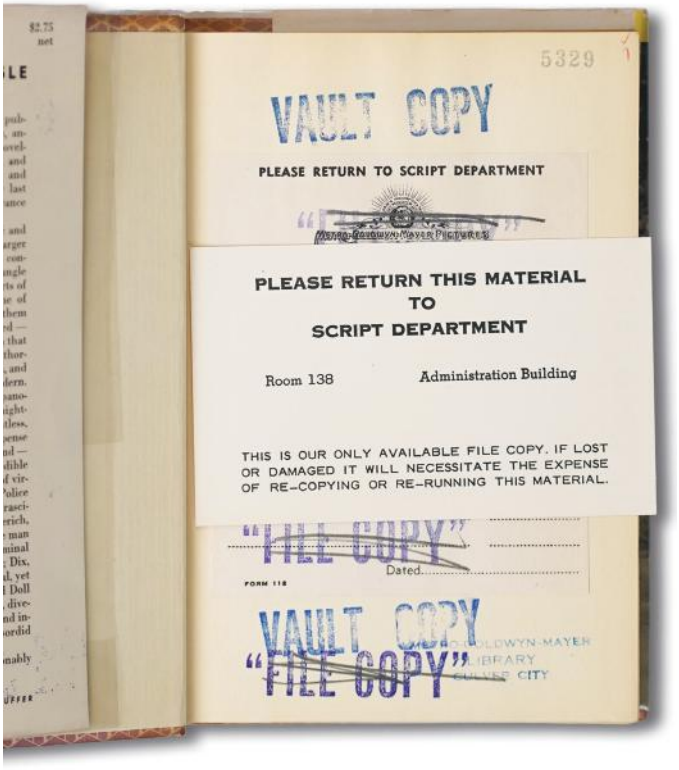
9. **W[illiam].R[iley] Burnett**
The Asphalt Jungle
New York: Alfred A. Knopf, 1949

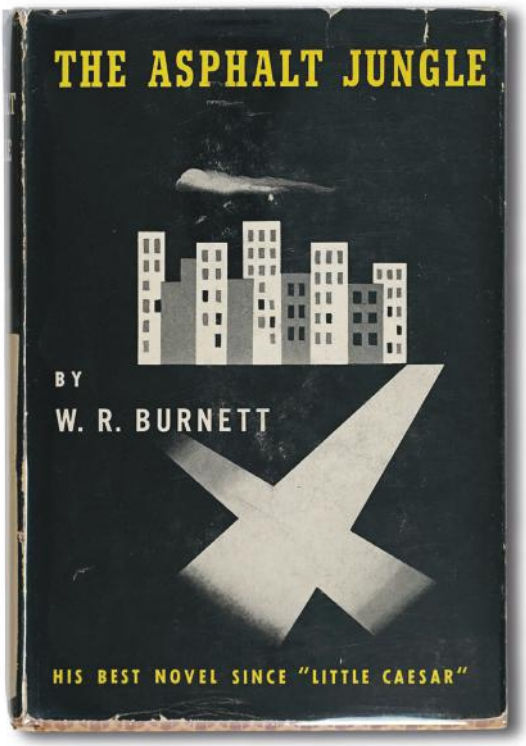
8vo, pp. 271. Original purple decorated boards, lettered in black to spine. Silhouette illustration in black to front panel. Leading edge uncut. Illustrated dust jacket, author's photographic portrait to rear panel. MGM file copy, their ownership label tipped in to front free endpaper, which is stamped 'VAULT COPY' and 'FILE COPY' three times each, and with the MGM ownership stamp to lower right corner and to occasional pages throughout the text. Number '5329' stamped to top right corner. Printed MGM return ticket laid in. A near fine copy in a very good dust jacket with a little edge wear and chipping to head of spine, and with a strip of white paper affixed to lower half of spine, with a stamped 'VAULT COPY' now barely visible.

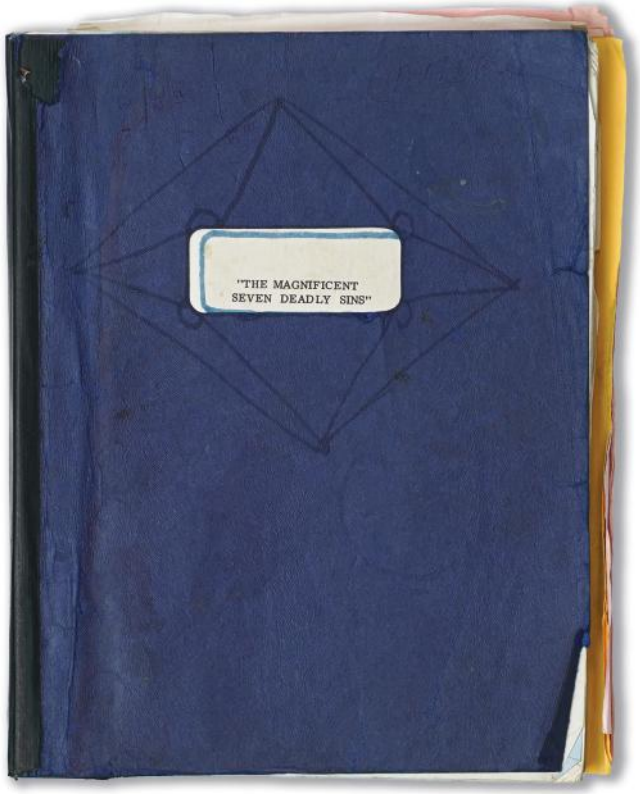
First Edition. The MGM library copy, liberally stamped as such to leave no-one in any doubt. A reference copy retained by the studio during the making of John Huston's 1950 *noir* classic starring Sterling Hayden and Louis Calhern, and featuring an early screen appearance by Marilyn Monroe.

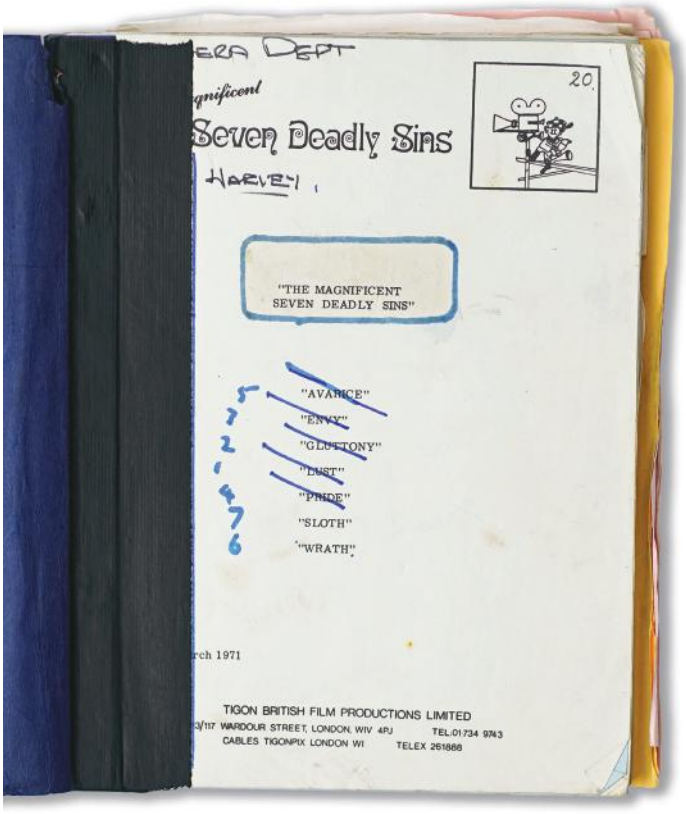
Hubin p.58

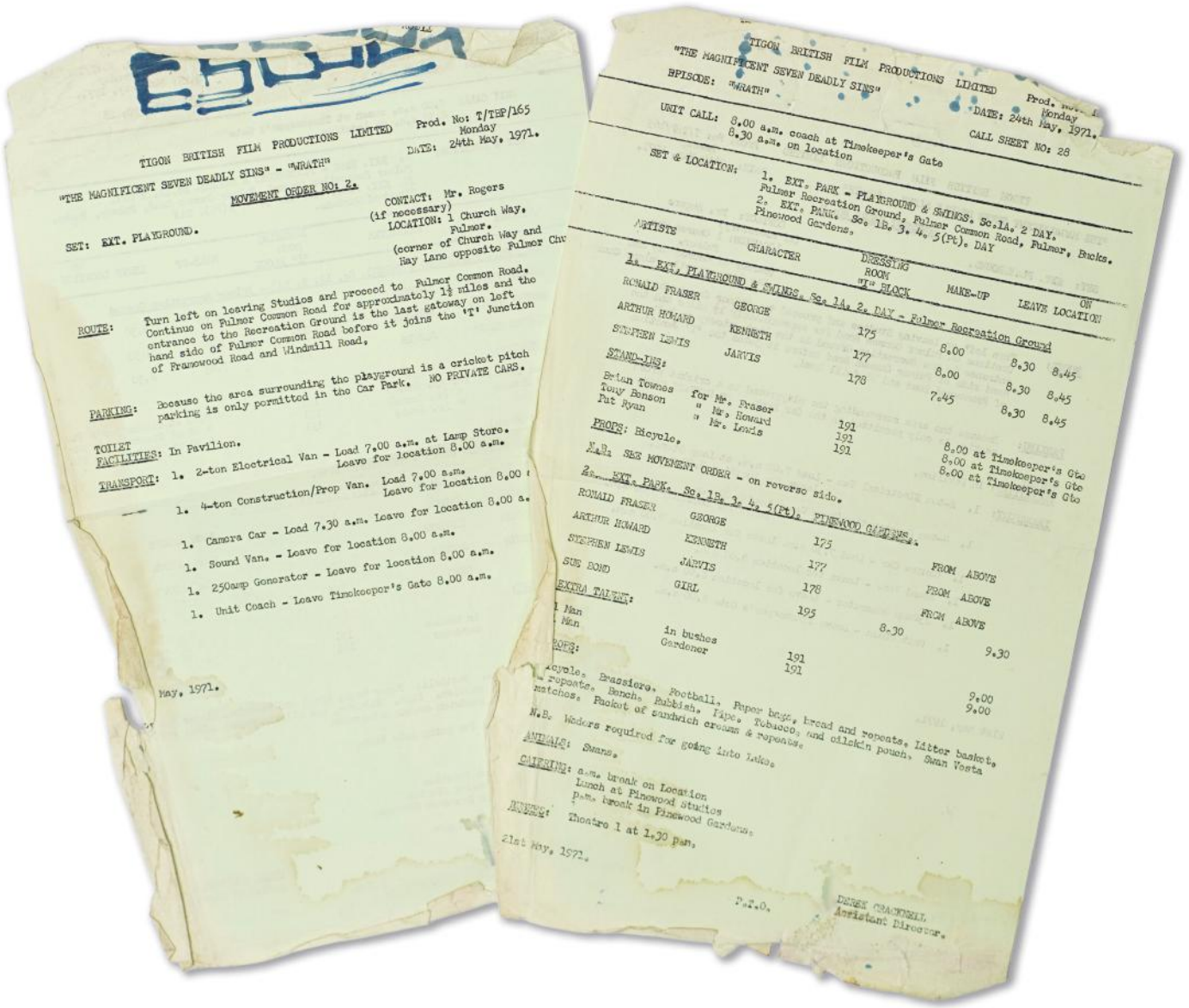
£600


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OF RE-COPYING OR RE-RUNNING THIS MATERIAL.
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THE ASPHALT JUNGLE
BY
W. R. BURNETT
HIS BEST NOVEL SINCE "LITTLE CAESAR"


"THE MAGNIFICENT
SEVEN DEADLY SINS"


Seven Deadly Sins
HARVEY
"THE MAGNIFICENT
SEVEN DEADLY SINS"
"AVARICE"
"ENVY"
"GLUTTONY"
"LUST"
"PRIDE"
"SLOTH"
"WRATH"
TIGON BRITISH FILM PRODUCTIONS LIMITED


TIGON BRITISH FILM PRODUCTIONS LIMITED Prod. No: T/TBP/165
"THE MAGNIFICENT SEVEN DEADLY SINS" - "WRATH" DATE: 24th May, 1971.
MOVEMENT ORDER NO: 2.
SET: EXT. PLAYGROUND.
CONTACT: Mr. Rogers (if necessary)
LOCATION: 1 Church Way, Pulmer.
(corner of Church Way and Hay Lane opposite Pulmer Chu
ROUTE: Turn left on leaving Studios and proceed to Pulmer Common Road. Continue on Pulmer Common Road for approximately 1½ miles and the entrance to the Recreation Ground is the last gateway on left hand side of Pulmer Common Road before it joins the 'T' Junction of Fransewood Road and Windmill Road.
PARKING: Because the area surrounding the playground is a cricket pitch parking is only permitted in the Car Park. NO PRIVATE CARS.
TOILET FACILITIES: In Pavilion.
TRANSPORT: 1. 2-ton Electrical Van - Load 7.00 a.m. at Lamp Store. Leave for location 8.00 a.m.
1. 4-ton Construction/Prop Van. Load 7.00 a.m. Leave for location 8.00
1. Camera Car - Load 7.30 a.m. Leave for location 8.00 a.m.
1. Sound Van. - Leave for location 8.00 a.m.
1. 250amp Generator - Leave for location 8.00 a.m.
1. Unit Coach - Leave Tinekeeper's Gate 8.00 a.m.
May, 1971.
TIGON BRITISH FILM PRODUCTIONS LIMITED
"THE MAGNIFICENT SEVEN DEADLY SINS"
EPISODE: "WRATH"
Monday
DATE: 24th May, 1971.
CALL SHEET NO: 28
UNIT CALL: 8.00 a.m. coach at Timekeeper's Gate
8.30 a.m. on location
SET & LOCATION: 1. EXT. PARK - PLAYGROUND & SWINGS. Sc.1A. 2 DAY. Pulmer Recreation Ground, Pulmer Common Road, Pulmer, Bucks.
2. EXT. PARK. Sc. 1B. 3. 4. 5(Pt). DAY Pinewood Gardens.
ARTISTE CHARACTER DRESSING ROOM MAKE-UP ON LEAVE LOCATION
1. EXT. PLAYGROUND & SWINGS. Sc. 1A. 2. DAY - Pulmer Recreation Ground
RONALD FRASER GEORGE "T" BLOCK
ARTHUR HOWARD KENNETH 175
STEPHEN LEWIS JARVIS 177 8.00 8.30 8.45
STAND-INS: 178 8.00 8.30 8.45
Brian Townes for Mr. Fraser 7.45 8.30 8.45
Tony Benson " Mr. Howard
Pat Ryan " Mr. Lewis 191
PROPS: Bicycle. 192
191 8.00 at Timekeeper's Gte
N.B. SEE MOVEMENT ORDER - on reverse side. 8.00 at Timekeeper's Gte
2. EXT. Park. Sc. 1B. 3. 4. 5(Pt). PINEWOOD GARDENS. 8.00 at Timekeeper's Gte
RONALD FRASER GEORGE
ARTHUR HOWARD KENNETH 175
STEPHEN LEWIS JARVIS 177 FROM ABOVE
SUE BOND GIRL 178 FROM ABOVE
EXTRA TALENT: 195 FROM ABOVE
1 Man in bushes 8.30
1 Man Gardener 9.30
PROPS: 191
191
Bicycle, Brassiere, Football, Paper bags, bread and repeats, Litter baskets, repeats, Bench, Rubbish, Pipes, Tobacco, and oilskin pouch, Swan Vesta matches, Packet of sandwich cream & repeats. 9.00 9.00
N.B. Waders required for going into Lake.
ANIMALS: Swans.
CATERING: a.m. break on Location
Lunch at Pinewood Studios
p.m. break in Pinewood Gardens.
REMARKS: Theatre 1 at 1.30 pm.
21st May, 1972.
P.T.O.
DEREK CRACKNELL
Assistant Director.

Director of Photography's Copy, Heavily Annotated

10. **[dir. STARK, Graham] CHAPMAN, Graham; CRYER, Barry; STARK, Graham; GALTON, Ray; SIMPSON, Alan; MILLIGAN, Spike; ESMONDE, John; LARBEY, Bob; FREEMAN, Dave**
The Magnificent Seven Deadly Sins
London: Tigon British Film, 1971

141 mimeographed pp., each segment individually paginated, bound in blue stiff paper wrappers. Title window to front wrapper. Title page dated March 1971, inked number '20' to top right corner inside a boxed illustration of a cameraman. noted as No 20. 141 leaves, with the last page of text numbered 14. Undated variegated revision pages, movement orders and call sheets bound and laid in throughout. Worn, rubbed and creased, consistent with on-set use, but a well preserved copy.

Director of Photography Harvey Harrison's working screenplay for *The Magnificent Seven Deadly Sins* (1971), a portmanteau comedy written by and starring almost everyone funny in Britain at the time. With Harrison's inked name to title page and his extensive markings and annotations throughout. As well as a large number of revised script pages, laid in are two xerographically duplicated call sheets and movement orders.

£950



Christopher Miles

CONFIDENTIAL PRIVATE PROPERTY OF ANGLIA TELEVISION LIMITED.
BROOK HOUSE, 113 PARK LANE, LONDON W1Y 4DX. Tel: 01-408-2288

"N E C K"

by

ROALD DAHL

Dramatised by

ROBIN CHAPMAN

SHOOTING SCRIPT

FILMING: Mon. 11th - Fri. 15th and Mon. 18th - Fri. 22nd Sept. 78
LOCATION: Somerleyton Hall, Suffolk
PROD NO: D 3392
TX: t.b.a.
R/T: 24'30" with CB

Mulgrey
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26.
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28
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32
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37 38

Director's Working Script, Heavily Annotated, and Extensive Production Archive

11. **[DAHL, Roald] CHAPMAN, Robin**

Neck: Roald Dahl's Tales of the Unexpected, Series 1

Episode 6

London: Anglia TV, 1978

61 yellow mimeographed pp. bound in director's black spring binder, home-made title label to spine. Very well preserved in the director's binder, and with a complete production archive.

DIRECTOR CHRISTOPHER MILES' WORKING COPY OF THE SHOOTING SCRIPT OF NECK, THE SIXTH EPISODE OF THE FIRST SERIES OF *ROALD DAHL'S TALES OF THE UNEXPECTED*. WITH MILES' ANNOTATIONS AND DRAWINGS THROUGHOUT, AND ACCOMPANIED BY AN EXTENSIVE PRODUCTION ARCHIVE.

Neck began life as a short story in Roald Dahl's collection *Someone Like You* (Knopf, 1953). This TV adaptation, starring Joan Collins as an over-sexed lady of the manor and John Gielgud as her axe-wielding butler, was first broadcast on 28 April 1979, and features an introduction by Dahl himself. The film was shot in ten days at Somerleyton Hall in Suffolk in September 1978.

Neck was directed by Christopher Miles, whose career began in 1963 with the Oscar-nominated short film *The Six-Sided Triangle*, starring Sarah Miles, his sister. He went on to direct D.H. Lawrence's *The Virgin and the Gypsy* (1970), Jean Genet's *The Maids* (1974) and the D.H. Lawrence biopic *Priest of Love* (1981), an early screen success for Ian McKellen.

Miles' shooting script for *Neck* has his ownership signature to the title page, is extensively annotated, and carries several hand-drawn diagrams illustrating the intended shot list for some of the more complicated scenes. The camera shots themselves, printed alongside the text, have been ticked off by Miles as shooting progressed, and he has also made a number of hand-written changes to the text.

After two series *Roald Dahl's Tales of the Unexpected* began to cast its net wider for stories, and Dahl's name was dropped from the title. As *Tales of the Unexpected*, the show eventually ran for nine series, clocking up a total of one hundred and twelve episodes.

As well as Miles' shooting script, the archive comprises:

i) Pale green folder marked 'NECK SHOOTING':

– 8pp. typed story outline by Miles, 20 April 1978, with a second photocopied copy;
– Screenwriter Robin Miller's typed CV, on his headed notepaper, with his accompanying TLS, and Miles' letter of recommendation (Miller got the job after Ronald Harwood had to drop out);
– Large-scale construction plan of Japanese summerhouse by Production Designer Adrian Smith;
– Multiple photocopies of Roald Dahl's introductions to the first series' episodes, both UK and US versions;
– 2pp. titles and credits script.

ii) Manilla folder marled 'NECK CORRESPONDENCE & CONTRACTS':

– ALS FROM SIR JOHN GIELGUD TO MILES, 4 AUGUST 1978, MAKING SUGGESTIONS FOR HIS COSTUME ('But do I come to the bedroom fully dressed? [...] Perhaps an electric torch – for intruders – or even a poker?!');
– A small collection of correspondence concerning Miles' recruitment, and his contract and terms. With a copy of the contract itself, and a photocopy;
– A small collection of correspondence concerning casting and script development, supporting artist casting notes;
– Shooting schedule, two versions, one with Miles' handwritten camera notes to verso of final page, and 1p. rehearsal/shooting schedule;
– Letters of thanks from cast members Michael Aldridge, Paul Herzberg, Carmen Silvera and Peter Bowles;
– Unit and cast list;
– Travel and accommodation receipts.

PHOTOGRAPHS:

Two packets of b&w and colour photographs, various formats but mostly 10 X 8, location shots, production stills and candid on-set shots of all cast members, including TWO ON-SET PHOTOGRAPHS OF ROALD DAHL IN DISCUSSION WITH MILES. (One was used to accompany a newspaper item; we can find no public use of the other.) WITH A GROUP CAST PHOTO, INSCRIBED BY EVERYONE PRESENT.

£3,000



Film Theory

‘The Pascal’s *Pensées* of Film.’

12. **BRESSON, Robert**
Notes sur le cinématographe
Paris: Gallimard: 1975

Small 8vo, pp. 140. Original printed stiff paper wrappers, printed in red and black to panels and spine. French text. Wrappers a little marked, spine intact and unbroken and binding tight. An unread, very well preserved copy.

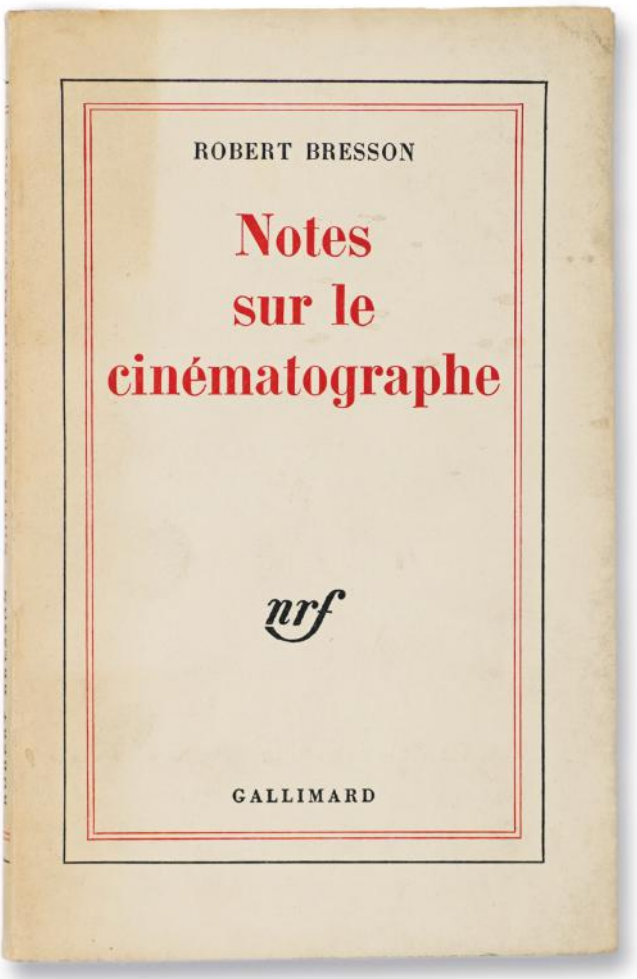
First edition of this key text of auteur theory, INSCRIBED BY BRESSON TO THE FILM CRITIC, THEREOTICIAN, AND ARDENT BRESSONIAN DAVID WILSON: ‘Pour David Wilson, en toute sympathie, Robert Bresson’.

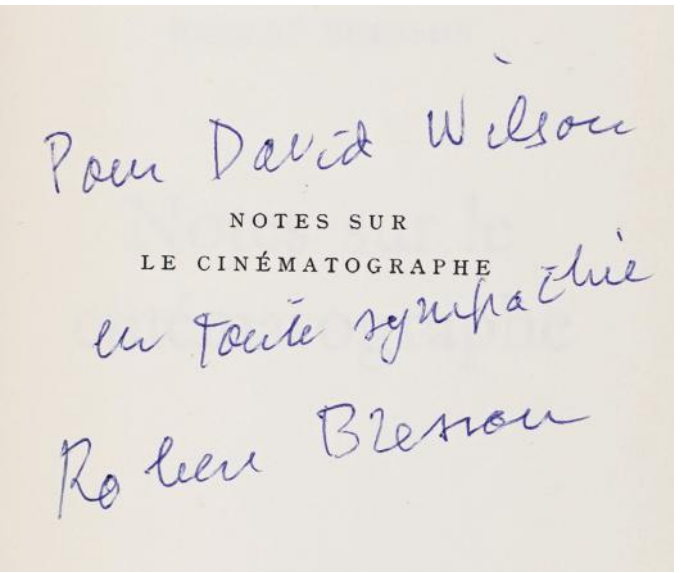
Bresson’s only book, *Notes sur le cinématographe* is a collection of epigrams on the pursuit of excellence in film-making, drawn from the career notes of one of cinema’s most revered auteurs. Bresson’s films — *Journal d’Un Curé de Campagne* (1951); *Pickpocket* (1959); *Au Hasard, Balthazar* (1966); *Mouchette* (1967) — regularly adorn the *Sight and Sound* Greatest Films of All Time lists. And if you’ll permit me an opinion — and since you’ve got this far in the catalogue, it seems you will — *Au Hasard, Balthasar* is the only time a miracle has been captured on film.

This copy of the bible of film theory is inscribed by Bresson to David Wilson, variously contributor, assistant editor and editor at the *Monthly Film Bulletin* in the 1960s and early 1970s, and in 2000 the editor of a selection of writings from the 1970s era of *Cahiers du Cinéma*.

A very well preserved copy, very rarely found inscribed, and with an excellent association.

£3,000





‘Less a work of film theory than a threat.’

13. **JONG IL, Kim**
On the Art of the Cinema
Pyongyang: Foreign Languages Publishing House, 1989

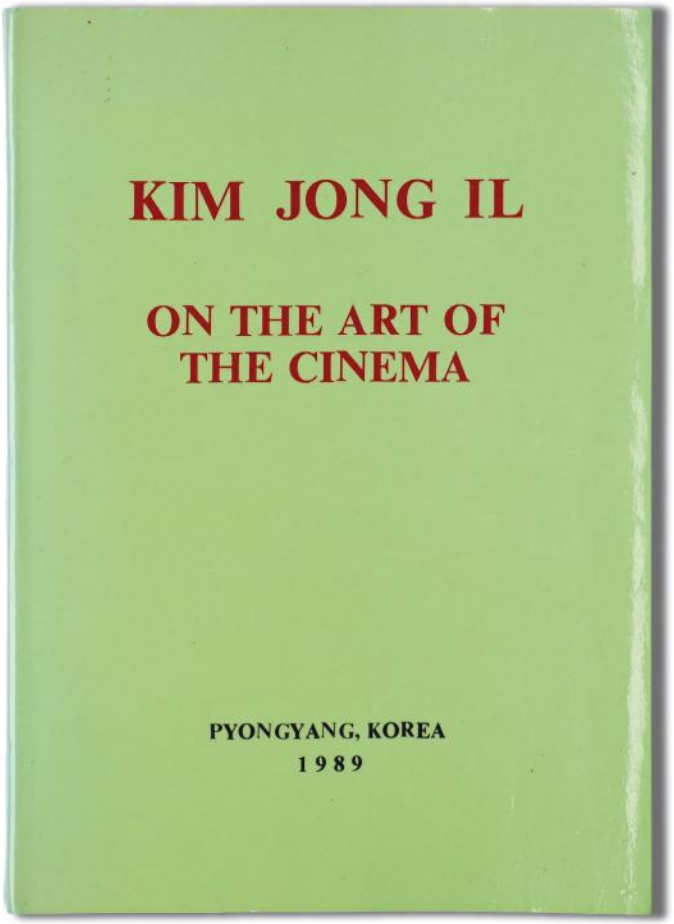
8vo, pp. 329, 3pp. notes bound in at rear. Laminated green stiff paper wrappers, printed in red and black to front panel and red to spine. A fine, unread copy.

First English-language edition. First published in Korean in North Korea in 1973.

North Korea is not a normal country. *On the Art of the Cinema* is not a normal book. The first English-language edition was published in 1989 by the Foreign Languages Publishing House in Pyongyang. The imprint was (and is) under the control of the Propaganda and Agitation Department of North Korea’s central government, and co-ordinates with the Korean Workers’ Party Organisation and Guidance Department to control and censor all journalism, all broadcasting and all cultural life in North Korea.

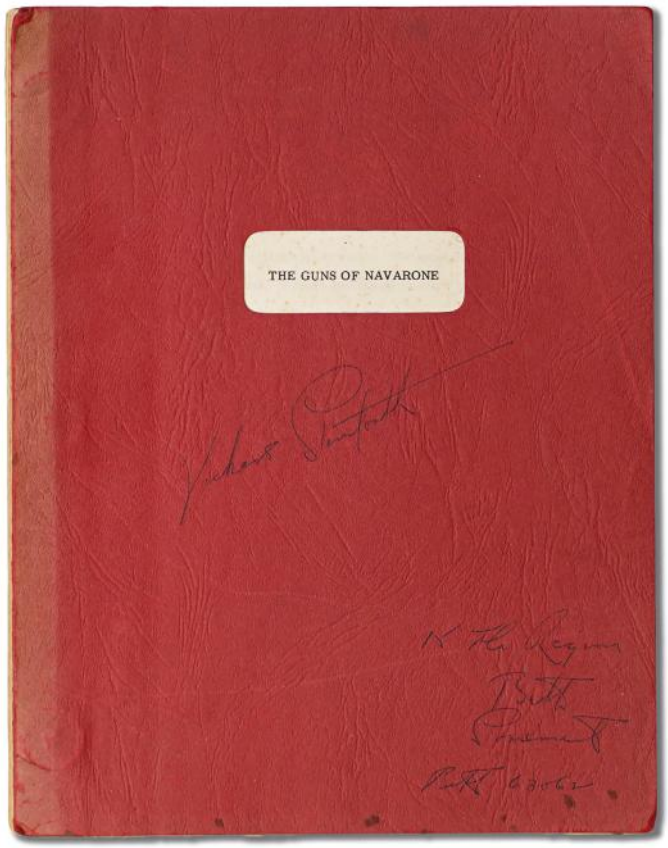
Alive to the propaganda value of film, Kim devoted much time and effort to livening up the North Korean movie scene. To this end, and in an unorthodox bit of talent procurement, in 1978 Kim had South Korea’s leading film director Shin Sang-ok and his wife, actress Choe Eun-hui, kidnapped in Hong Kong, wrapped in plastic sheeting, and brought to Pyongyang. There they were sent to separate prisons for four years for deprogramming, and were only reunited when they were taken from prison, dressed in evening wear, and ushered into a government reception at which they were invited to make films for the glory of North Korea. The most famous of the seven films they made while enslaved and held under house arrest is *Pulgasari*, a Communist version of *Godzilla* in which Godzilla is reimagined as a metaphor for the decadence of the Western capitalist system. (The couple escaped in 1986.)

In *On the Art of the Cinema* Kim’s philosophy of film commutes between the commonplace and the demented. His grasp of what an actor does, for example, seems shaky: ‘When the actor knows 10 elements of truth, he should express three or four. If he only knows three or four but tries to express 10, he is like someone drawing a puppy when he intended to draw a tiger.’ (Complete gibberish, of course, but in fairness to Kim there are directors who say things like this.)



We have been unable to establish the size of this edition, but copies are extremely rare: JISC Library Hub finds no copy held in any UK institution, and WorldCat is equally silent.

£2,500



Written and Produced by Blacklisted Carl Foreman

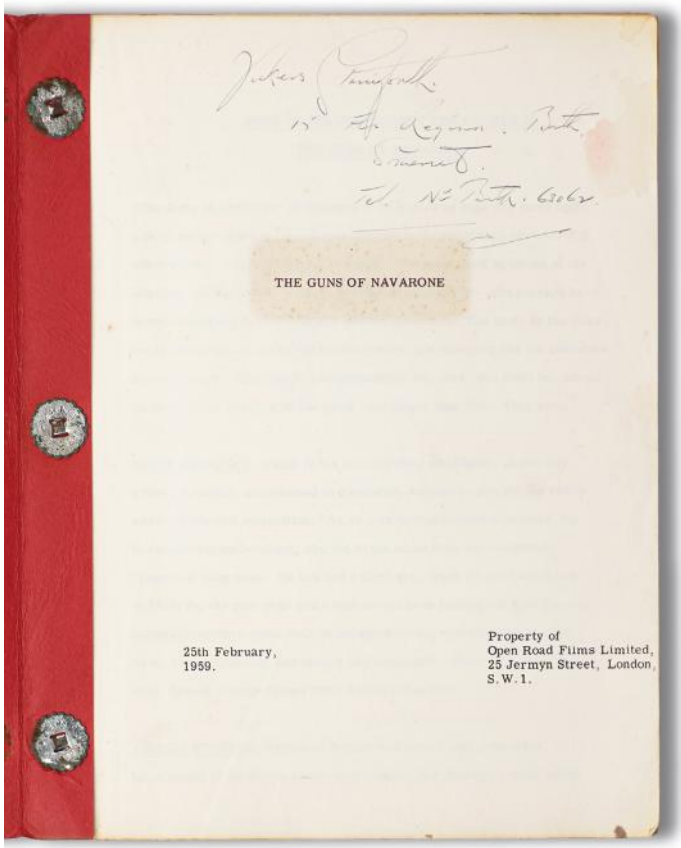
14. **[dir. THOMPSON, J. Lee] FOREMAN, Carl**
The Guns of Navarone
London: Open Road Films, 1959

163 mimeographed pp., bound in red stiff paper wrappers secured with three split pins to left edge. 4pp. character notes and 4 maps bound in before text. Ownership signature and address to front wrapper and title page. A little general light wear, but a very well preserved copy.

Original screenplay by writer/producer Carl Foreman, based on the 1957 novel by the Scottish thriller writer Alistair Maclean. PRODUCTION ACCOUNTANT VICKERS STANIFORTH'S COPY, WITH HIS OWNERSHIP SIGNATURE AND ADDRESS TO FRONT WRAPPER AND TITLE PAGE.

Producer and screenwriter Carl Foreman (1914-1984) wrote *The Men* (1950, Marlon Brando's first film) and *High Noon* (1952, for which he was nominated for an Oscar), before becoming an early victim of the Hollywood blacklist. He emigrated to Britain in 1952. His work on the screenplay of *Bridge on the River Kwai* (1957) could not be openly acknowledged at the time of the film's release: and he (and fellow blacklistee Michael Wilson) were only awarded their Oscars in 1984, after the deaths of both men. By 1961, Foreman was able to take his rightful screen credit for *The Guns of Navarone*. The film received seven Oscar nominations (including one for Foreman), and was the third highest grossing film of 1961 after *101 Dalmations* and *West Side Story*.

£750

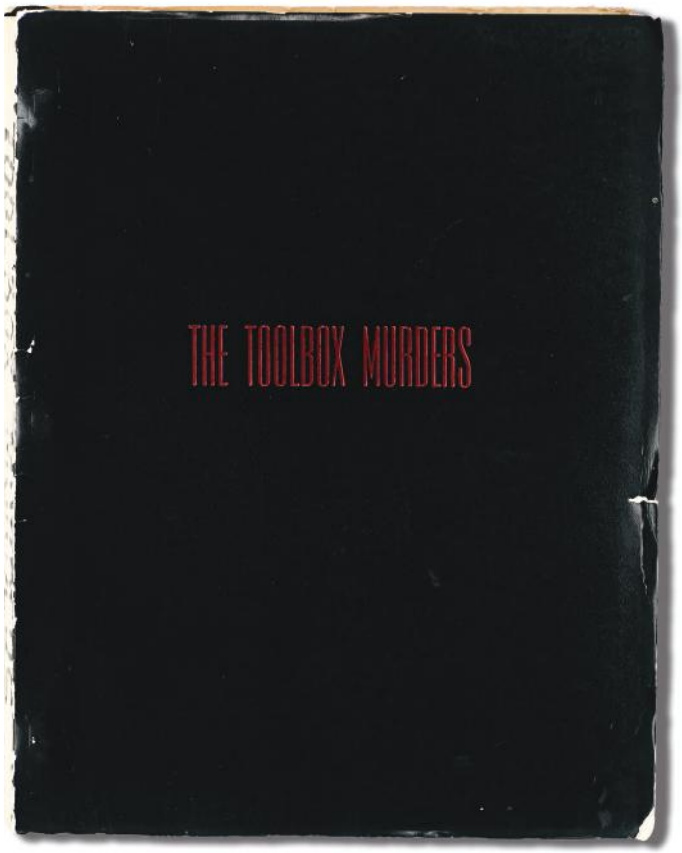


An Original Video Nasty from the Director of *Charlie's Angels*

15. **[dir. DONNELLY, Dennis] FRIEDENN, Neva; EASTER, Robert, KINDBERG, Ann**
The Toolbox Murders
Los Angeles: Tony DiDo/Cal-Am Artists, 1977

124 pp. in black stiff paper wrappers, secured with three split pins to left edge. Title in red to front wrapper, and inked to spine. Inked number '28' to first page. Wrappers creased and chipped, but a well preserved copy.

Revised screenplay for the controversial, gory, important but



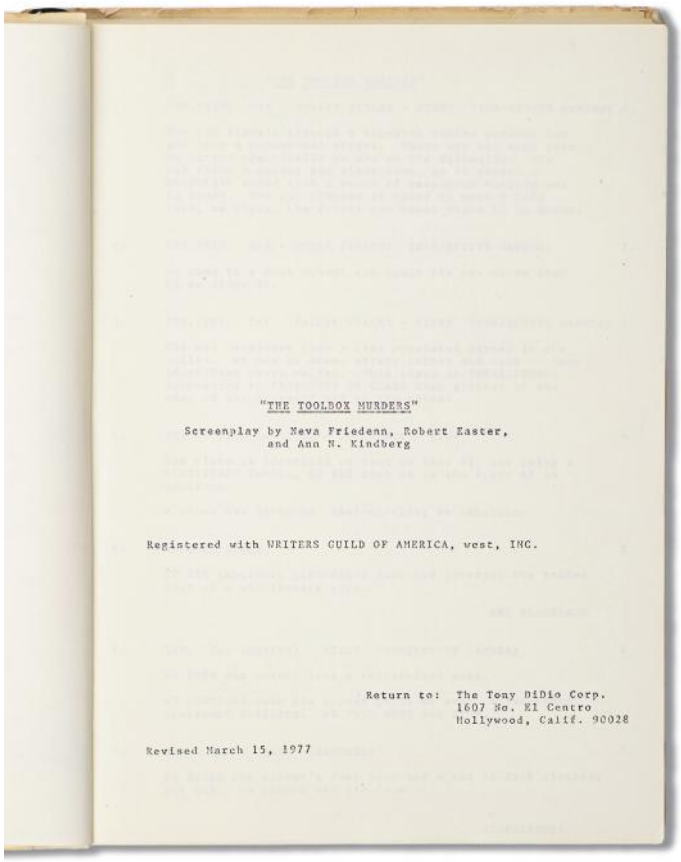
terrible 1978 film starring (for reasons best known to themselves) Cameron Mitchell, Pamelyn Ferdin and Wesley Eure.

The UK 'video nasty' panic of the early 1980s was triggered by the advent of home video, and the fear that children would now be exposed to unsuitable material which had hitherto been safely confined to cinemas. The resulting moral seizure saw the seizure of more than seventy films alleged to be in breach of the Obscene Publications Act. Among the films seized was *The Toolbox Murders* (1978), in which a maniac in a ski mask combines murder and DIY to increasingly nauseating effect. In 1979 the British Board of Film Classification had passed the film for UK cinema release — but with cuts, including the instruction to '[c]onsiderably reduce nail-gun murder by deleting most shots of nude victim being chased round flat.' But the film was banned for home release, and although never prosecuted, *The Toolbox Murders* was not released uncut in the UK until 2017.

Director Dennis Donnelly never made another film like *The Toolbox Murders* — thank you, Dennis — and instead went on to enjoy a distinguished career in US television, with directing credits on *Dallas*, *Hawaii Five-O*, *Hart to Hart and Charlie's Angels*.

A scarce survivor.

£950


"THE TOOLBOX MURDERS"

Screenplay by Neva Friedenn, Robert Easter,
and Ann N. Kindberg

Registered with WRITERS GUILD OF AMERICA, west, INC.

Return to: The Tony DiDio Corp.
1607 No. El Centro
Hollywood, Calif. 90028

Revised March 15, 1977

'TINSEL TIME'....

16. **[GARY, Romain] FULLER, Samuel and HANSON, Curtis**

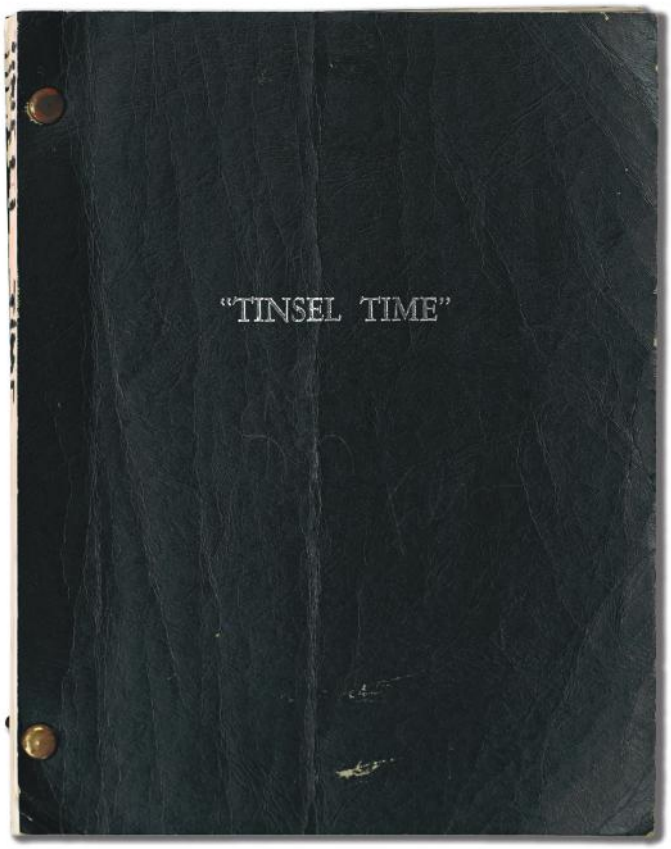
White Dog

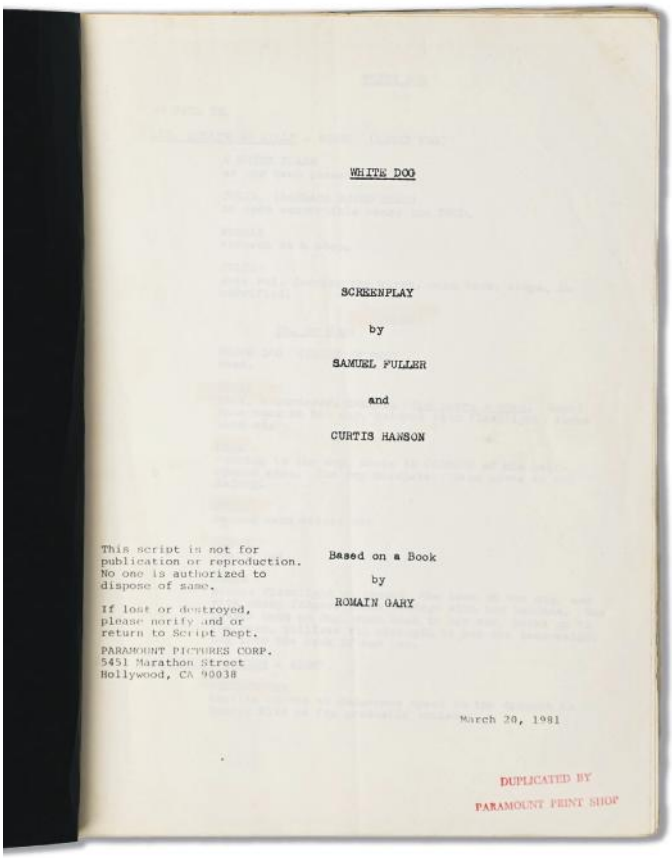
Hollywood: Paramount Pictures Corp., 1981

117 variegated mimeographed pp., bound in black stiff paper wrappers secured with two split pins to left edge. Fake title (TINSEL TIME) in silver to front wrapper and inked to spine. 'DUPLICATED BY PARAMOUNT PRINT SHOP' stamped in red to title page. Vertical crease to front wrapper, some light general wear from use in production, but a very well preserved copy.

Screenplay for *White Dog*, with variously coloured pages bound in. LEADING ACTOR KRISTY McNICHOL'S WORKING COPY, WITH HER CHARACTER'S NAME ('JULIE') HIGHLIGHTED AT EVERY LINE.

They really don't make them like this anymore — and in 1981, Paramount was sorry it had made this one. Not for the usual reasons – *White Dog* was, and remains, a singular, electrifying, and highly responsible film. But it's also a film about a dog which





has been trained to attack and kill black people and, not unreasonably, Paramount saw problems ahead.

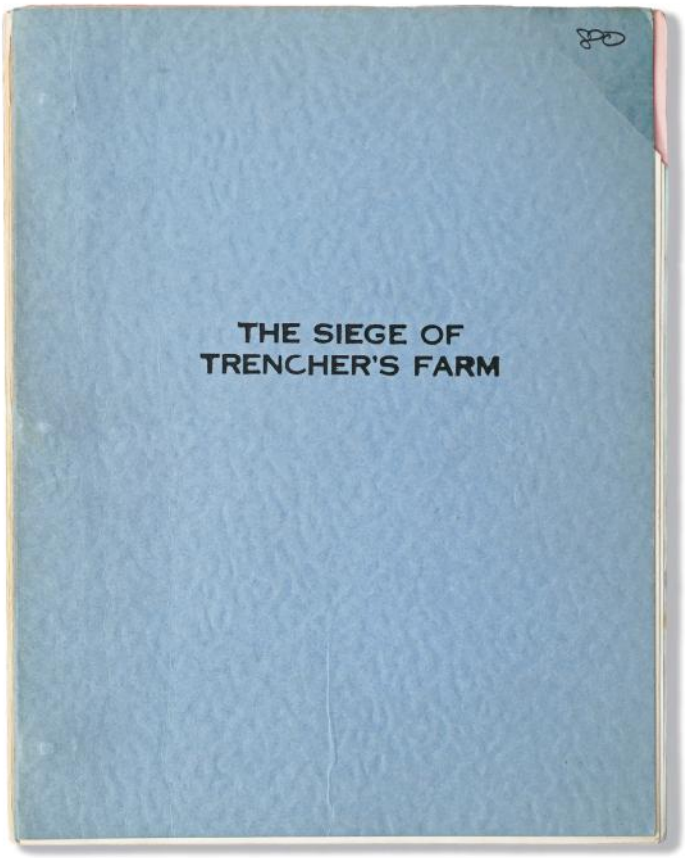
Romain Gary's novel *Chien Blanc* was published in France in 1970, and as *White Dog* in the US later the same year. The book was optioned by Paramount in 1975, and Roman Polanski was hired to direct. But when charges of statutory rape were brought against Polanski he fled the US, and the project went into limbo until 1981 when Don Simpson, then Chief of Production at Paramount, visited the director Sam Fuller at his home to gauge his interest in the project. The 70-year- old Fuller – war hero, lifelong anti-racist activist, friend of Romain Gary and pre-eminent Hollywood maverick – pitched Simpson his vision for the entire film, acting out key scenes as he went, and was promptly hired. Later, in an interview with the *New York Times*, Simpson said: 'I should have thrown my body over barbed wire to stop *White Dog* from being made.'

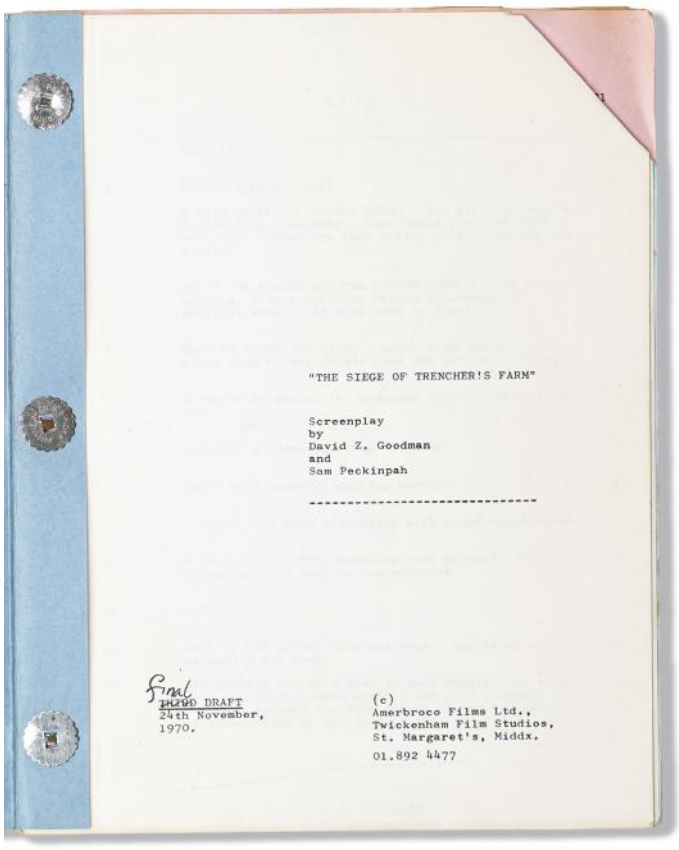
Fuller's responsible treatment of the material notwithstanding, Paramount feared a public backlash to *White Dog* and a boycott of the studio. And with good reason: civil rights groups, apparently unable to tell the difference between a film about racism and a racist film, launched protest campaigns even before shooting began. (To throw protestors off the scent, front wrappers of production copies of the screenplay, including this one, carry the title *Tinsel Time*.) When Fuller delivered *White Dog*, on time, on budget and on message, Paramount showed it for a week in Detroit and then shelved it.

Although the film was released without incident and to great acclaim in Europe, *White Dog* had to wait until 2008 for a US home release.

The lead role of Julie, the young actress who befriends the dog and seeks help to train the racism out of him, was played by Kristy McNicol, whose copy this was. Her line entries are highlighted throughout the text.

£2,500





Straw Dogs

17. **GOODMAN, David Z. and PECKINPAH, Sam**
The Siege of Trencher's Farm (Straw Dogs)
Twickenham: Amerbroco Films, 1970

Final draft screenplay, pp.147, various colours. Pale blue stiff paper wrappers, front wrapper printed in black, secured with three split pins to left edge. Inked number '80' to front wrapper, 'THIRD DRAFT' corrected by hand to 'final' on title page, many page corners turned down and scenes lined through as per industry practice. A well preserved copy.

FINAL DRAFT SCREENPLAY OF *THE SIEGE OF TRENCHER'S FARM*, LATER RE-TITLED *STRAW DOGS*. A WORKING COPY, USED ON SET DURING FILMING.

Loosely adapted by David Z. Goodman and Sam Peckinpah from Gordon Williams' novel *The Siege of Trencher's Farm*, *Straw Dogs* was released in the UK in 1971. Directed by Peckinpah and starring Dustin Hoffman, Susan George and David Warner, its graphic depiction of violence — particularly sexual violence — made the film immediately controversial, and a scene in which Susan George's character appears to respond positively to a violent sexual assault has kept it controversial ever since. For many years *Straw Dogs* was denied a home video release by the British Board of Film Classification, and it ranks alongside *The Exorcist*, *Death Wish and The Texas Chainsaw Massacre* as one of the most contentious and divisive films of the 1970s.

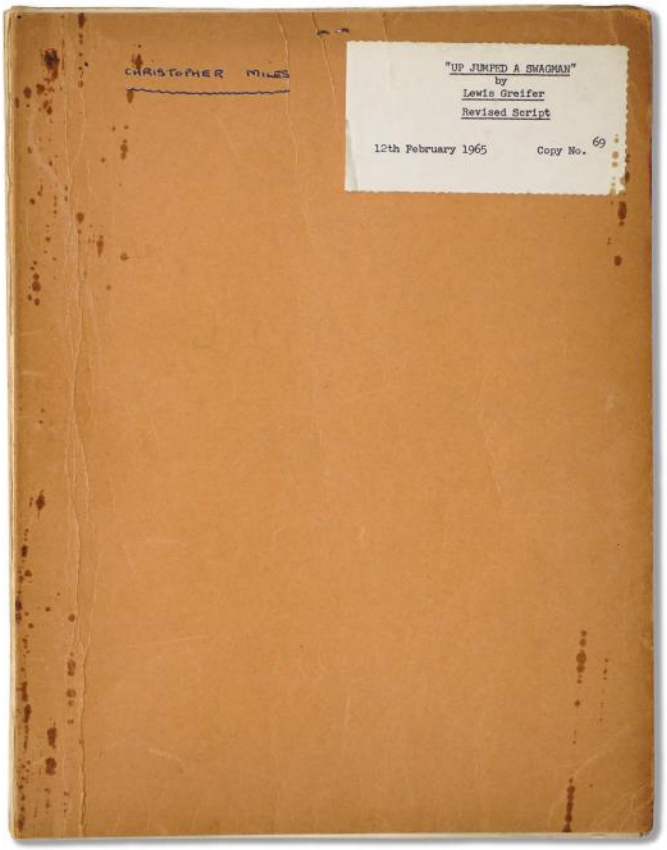
The inked '80' to the front wrapper of this copy of the screenplay will have corresponded to an employee on the crew list, identifying the script as his or her working copy. The script's completeness (few on-set departments use complete scripts, preferring to work from loose pages only), the dog-earing of page corners, the inking through of scenes as and when completed, and the many multi-coloured revised script pages the copy contains, all point to this copy having been the property of one of the film's assistant directors.

We are aware of the existence of another draft of this screenplay, bound in maroon wrappers and dated 24 August 1970, which hitherto has been described as the final draft. This copy of the screenplay, however, carries a later date (24 November 1970) on the title page. Its printed designation is 'THIRD DRAFT', but 'third' has here been amended by hand to 'final', and the screenplay was then clearly used and regularly updated during filming.

A working script, in final draft, of one of the most controversial films of the 1970s.

£3,000





The Director's Archive

18. **[dir. MILES, Christopher] GREIFER, Lewis**
Up Jumped a Swagman
N.p. [London]: N.p. [Ivy Films], 1965

92 mimeographed pp., with 10 pp. of another version bound in at rear with remnants of others, the whole bound in tan stiff paper wrappers secured with three split pins to left edge. Paper title label to top right of front wrapper Wrappers a little marked and worn, but a very well preserved copy.

A COMPREHENSIVE ARCHIVE RELATING TO THE MAKING OF *UP JUMPED A SWAGMAN* (1965), INCLUDING DIRECTOR CHRISTOPHER MILES'S WORKING SCRIPT, HEAVILY ANNOTATED AND WITH NUMEROUS HAND-DRAWN SHOT LISTS AND DIAGRAMS THROUGHOUT.

Up Jumped A Swagman was a vehicle for the 1960s Australian singing sensation Frank Ifield, who by 1965 had had four number-one singles in the UK. The film co-starred Suzy Kendall, Annette Andre and Richard Wattis, and looked to emulate the success of other hip and zany teen pics of the time like *Expresso Bongo* (1959) and *Summer Holiday* (1963). While bright and breezy enough the film is hamstrung by Ifield's limited acting ability, as well as a budget which clearly didn't stretch to filming much of Swinging London. On the upside there's an extended riff on the heist sequence of *Rififi* (1955), and a neat shot composed in homage to *Last Year at Marienbad* (1961), although these references were almost certainly lost on Swagman's target audience.

The film was directed by Christopher Miles, twenty-five years old at the time and with just three short films to his credit. (Miles and Ifield were represented by the same agent, Leslie Grade.) Miles' working copy of the shooting script has his ownership signature and 'REVISED SCRIPT' with the date 12 February 1965 to both the title page and the title label to the front wrapper (many pages, bound in later, carry a revision date of '7/4/65'). The script is extensively annotated and revised, and many of the blank versos are covered with Miles' shot lists for the more elaborate scenes, often accompanied by diagrams. Bound in at the rear are pages from an earlier draft, also used by Miles for notes and diagrams.

The accompanying paper archive comprises:

i) 28pp. mimeographed breakdown. Director's copy, with Miles' ownership signature to front wrapper, 'Copy No. 2' to title label, cast and unit lists with a few hand-written corrections bound in at rear;

ii) 7pp. casting folder, printed audition lists heavily annotated by Miles. ('ANNETTE ANDRE: Charming and a little demure.' 'DUDLEY SUTTON: Didn't come.');

iii) Small quantity of correspondence and associated material in a yellow folder, including song and lyric lists for pre-record; set plan and cross plot; supporting cast lists and breakdowns, and screen test itineraries. Also present is a copy of a letter from Leslie Grade, Ifield's agent, to producer Andrew Mitchell asking for the deletion of scenes set in a strip club, and reminding him of the importance of a 'U' certificate for the film (Grade got his way);

iv) Small collection of 10 x 8 b&w set photographs – including one of the scene referencing *Last Year at Marienbad* (1961), inscribed by Miles to reverse: '"Up Jumped a Swagman" or "This Year at Marylebone!" Frank Ifield and Annette André forground [sic].'

v) Original quad poster, in fine condition.

£1,250

A Peter Sellers Rarity

19. **[SELLERS, Peter] GREIFER, Lewis and RICHLER, Mordecai**

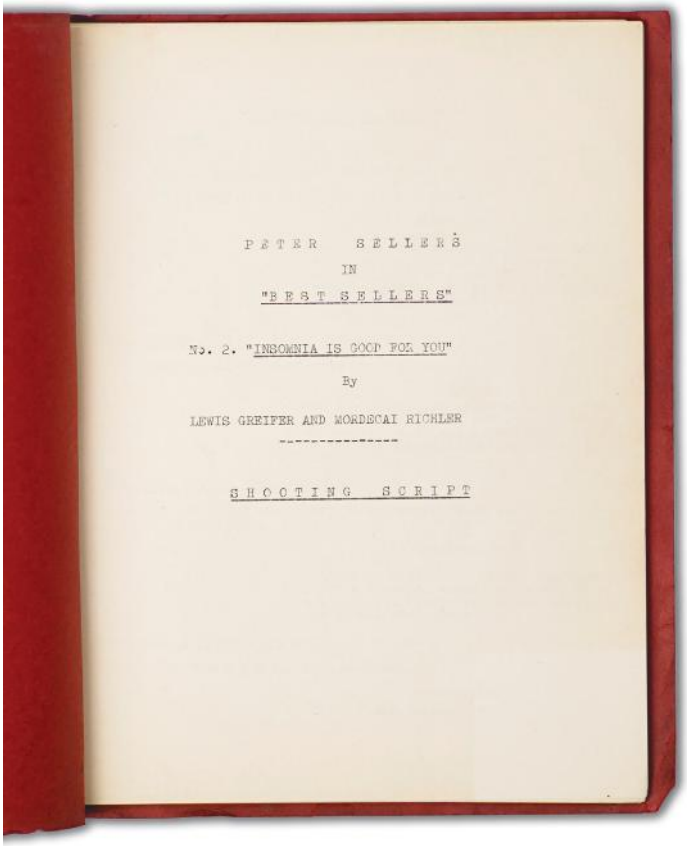
Insomnia Is Good For You

London: Park Lane Films, 1957

Shooting script, 33 mimeographed pp., stapled in to oversized red card wrappers. Typed title label to front cover, typed ownership label ('Park Lane Films Ltd., Quadrex House, Park Lane, W.1.') to inside front cover. Contents very clean, covers a little creased at edges, and with one small (1cm) closed tear to leading edge.

MORDECAI RICHLER'S FIRST SCREENPLAY, FOR ONE OF PETER SELLERS' MOST RARELY-SEEN FILMS.

By 1955 Peter Sellers was a huge radio star, thanks mostly to *The Goon Show*, but the film career which would later define him was yet to begin. 1955 was the year he appeared in *The Ladykillers*, his first major feature, with his idol Alec Guinness. Both the film and Sellers' performance garnered excellent reviews, but somehow it failed to launch him, and for the next two years he continued to work on *The Goon Show*, appearing on screen only in spin-offs from his radio work – most notably *The Case Of The Mukkinese Battle-Horn* (1956), the closest a camera ever came to reproducing *The Goon Show* formula successfully. But in 1957 Sellers finally broke through: roles in *The Smallest Show On Earth* and *The Naked Truth* brought him to the attention of the Boulting


PETER SELLERS

IN

"BEST SELLERS"

No. 2. "INSOMNIA IS GOOD FOR YOU"

By

LEWIS GREIFER AND MORDECAI RICHLER

SHOOTING SCRIPT

Brothers, who cast him in *Carleton-Browne Of The F.O.* and *I'm All Right Jack*, both released in 1959, after which Seller's cinematic future was assured.

But at the beginning of 1957 Sellers was still looking to break through, and that year he agreed to star in three low-budget short features, all of them comic pastiches of government information films: *Cold Comfort, Dearth [sic] Of A Salesman* and *Insomnia Is Good For You*. *Insomnia...* was produced by a new and unknown company, Park Lane Films, directed by Leslie Arliss, and co-written in his screenwriting debut by the Canadian novelist Mordechai Richler. (Richler would later work uncredited on the film adaptation of *Room At The Top* (1959), and make his most important contribution to cinema with the criminally under-appreciated *The Apprenticeship of Duddy Kravitz* (1974), adapted from his own novel and starring a pre-Spielberg Richard Dreyfuss). Richler and Lewis Greifer's screenplay is light on dialogue, heavy on voiceover (provided by Sellers), and makes frequent use of stock footage (all of which suggests a tight budget). Sellers plays Hector Dimwittie, a pen-pushing office worker. One Monday morning he is told by his boss to report to his office the following Friday and Dimwittie spends the intervening week unable to sleep, convinced he is about to be fired. When Friday comes he discovers that his boss merely wants him to spend the weekend showing the town to some important clients. Relieved but shattered, he falls fast asleep in the first bar they visit.

Ropey prints of both *Cold Comfort* and *Dearth Of A Salesman* were shown at the Cardiff Screen Festival in 2004 but seem not to have been seen since, and *Insomnia Is Good For You* was lost completely – until 2013, when the story broke that a Mr. Robert Farrow had found twenty film cannisters discarded in a skip in Park Lane in the early 1990s, and had kept them safe ever since. Six of the canisters contained the master prints of all three films; six others contained the negatives; a further six had the soundtracks; and the last two contained the titles, credits and cuts.

Insomnia Is Good For You was screened at the Southend Film Festival in 2014.

Until *Insomnia*'s re-emergence, information about the film was almost non-existent. We have the film back now, but this little script remains the only known surviving artefact from its production.

£2,500

NA-NA-NA-NA-NA-NA-NA-NA NA-NA-NA-NA-NA-NA-NA-NA

20. **[dir. BURTON, Tim] [KANE, Bob] HAMM, Sam**

Batman

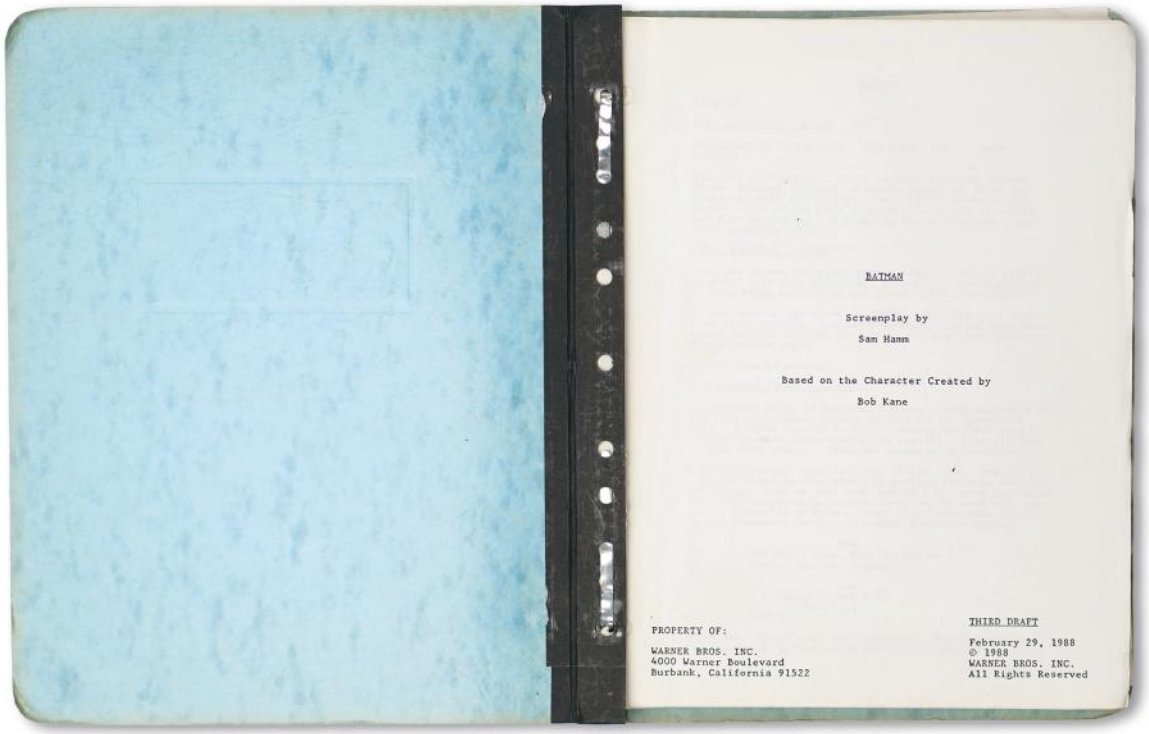
Burbank: Warner Brothers, 1988

114 pp., file-bound in blue stiff card wrappers. Light wear to wrapper edges, title page a little loose, but contents very well preserved.

Third draft screenplay (so stated on title page) of this early entry in cinema's modern superhero canon.

Sam Hamm was a self-confessed 'unsuccessful cartoonist' and comic book aficionado with just one previous script to his name (*Never Cry Wolf* (1983)) when director Tim Burton asked him to write the screenplay for *Batman* (1989). Before Burton and Hamm's arrival the project had long been stuck in development hell, with legions of writers and directors coming and going. The newly hired dynamic duo cracked the problem by giving the project a gritty sombre atmosphere, heavily influenced by the minor-key graphic novels of Alan Moore and Frank Miller — and hiring Michael Keaton and Jack Nicholson to lead the cast didn't hurt.

£1,500


BATMAN

Screenplay by
Sam Hamm

Based on the Character Created by
Bob Kane

PROPERTY OF:
WARNER BROS. INC.
4000 Warner Boulevard
Burbank, California 91522

THIRD DRAFT
February 29, 1988
© 1988
WARNER BROS. INC.
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vice for
ING, O.B.E.
1994)
St. Paul's Church,
Bedford Street,
Covent Garden,
London WC2
Thursday, 12th January, 1995
at 11.30 a.m.
THE
HOUSE OF
HAMMER
HAMMER
FILM PRODUCTIONS LTD
RENÉ CHATEAU présente
FRANKENSTEIN
S'EST ÉCHAPPÉ!
CHRISTOPHER LEE PETER CUSHING
un film de TERENCE FISCHER
EEN PART TV SE
OULIN ROU
LEGEND O
HUGH GRIFFI
DAVID
JOHN ELDER
KEVIN FRAN

Hammer & Hammer Adjacent

Hammer Films Ephemera

21. **Promotional Material for a Variety of Hammer Productions, Some Unmade**
London: V.p., V.d.

Promotional material in various formats, very well preserved.

A small collection of ephemera from the British production company Hammer Horror, relating both to produced and unproduced projects:

i) Prospectus for an unproduced thirteen-part Hammer TV series *Moulin Rouge*. 4pp. in illustrated stiff paper wrappers;

ii) 4pp. French promotional flyer for *The Curse of Frankenstein* (1957);

iii) Proposal for an unproduced thirteen-part Hammer TV series *The Haunted House of Hammer*. 4pp. in illustrated stiff paper wrappers;

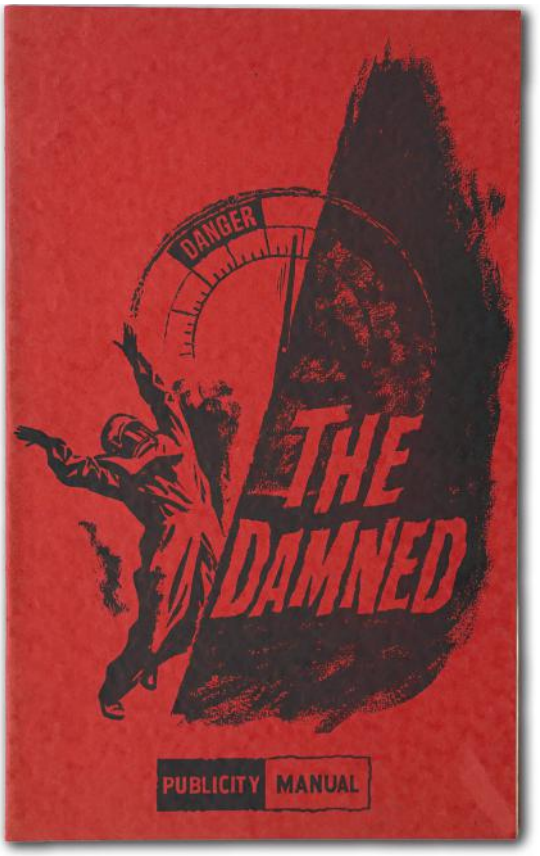
iv) 4pp. promotional flyer for Tyburn Films' *Legend of the Werewolf* (1975);

v) Memorial service programme for the funeral of Peter Cushing at St. Paul's Church, Covent Garden, London, on 12 January 1995. 4pp. in stiff paper wrappers, two punch holes to left edge;

vi) Proposals for a number of unproduced Hammer projects, among them *The House on the Strand*, *The Hiss*, *The White Witch of Rose Hall*, *Vlad the Impaler* and *Black Sabbath*;

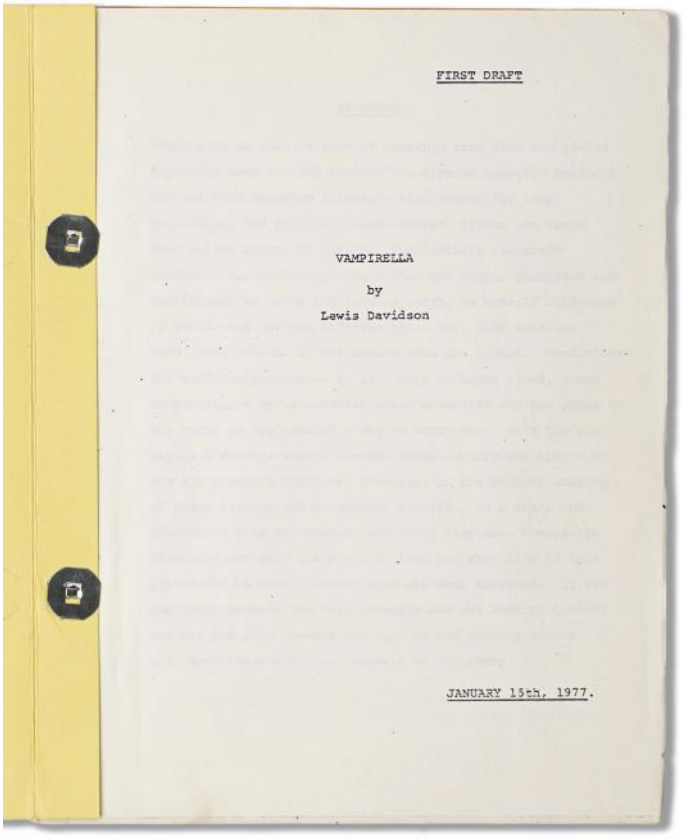
vii) Press and publicity pack for *The Damned* (US title *These are The Damned*) (Hammer, 1962), directed by Joseph Losey (who at the time was blacklisted in Hollywood) and starring Macdonald Carey, Shirley Anne Field and Oliver Reed.

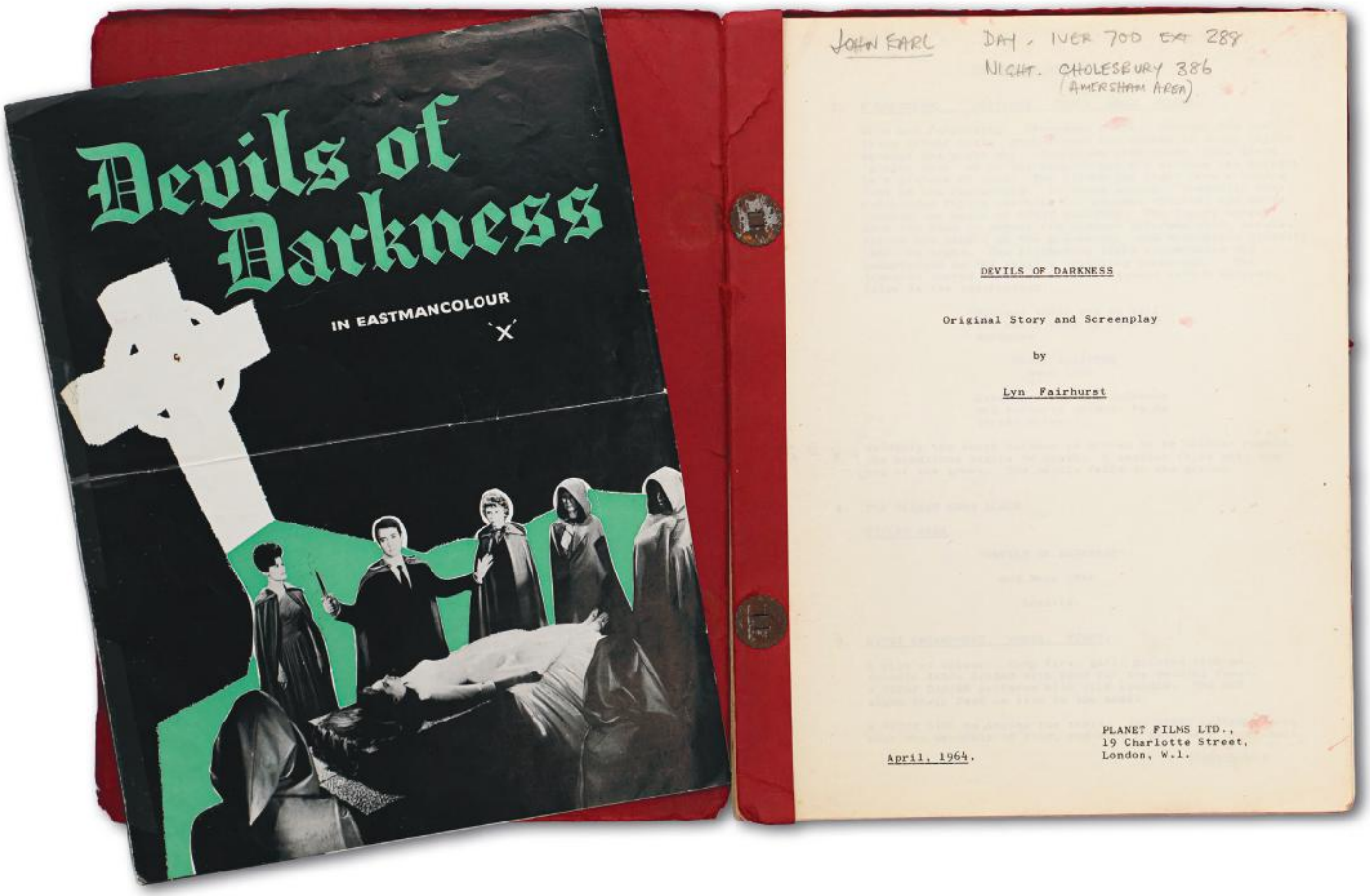
£950



An Unproduced Hammer Film

22. **DAVIDSON, Lewis**
Vampirella
London: Hammer Film Productions, 1977





120 xeroxed pp. made in-house, with copied punch holes from a previous Velo binding. Bound in yellow patterned untitled wrappers, secured with two brads to left edge. A little rubbed and marked, but a very good copy.

FIRST DRAFT SCREENPLAY FOR AN UNPRODUCED HAMMER FILMS PRODUCTION. Based on the popular US-based Warren Comics vampiress created by Forrest J. Ackerman in the 1970s.

The original *Vampirella* adult comic, published by Warren magazine, placed Ackerman's vampiress in an array of imaginative scenarios involving science fiction, horror, sex, bondage, mystery and bloodlust. Lewis Davidson's screenplay has her as part of a starship crew, leaving her home planet Elysia to 'seek out and destroy the Elysian renegade Starlock, [who] has been [...] breeding with humans for many generations and producing half-immortal giants who range from Julius Caesar to Hitler.' (How anybody can be 'half-immortal' the script doesn't say.)

According to articles in *Cinefantastique* and *The Reprobate*, a project based on the Davidson script was in pre-production at Hammer Films between 1975 and 1977, but never made its way out of development. Barbara Leigh had been provisionally cast in the title role when AIP's Samuel Arkoff decided to cancel the project.

British screenwriter Lewis Davidson is best known for his work on films between 1964 and 1971 – notably *Hands of the Ripper* (1971).

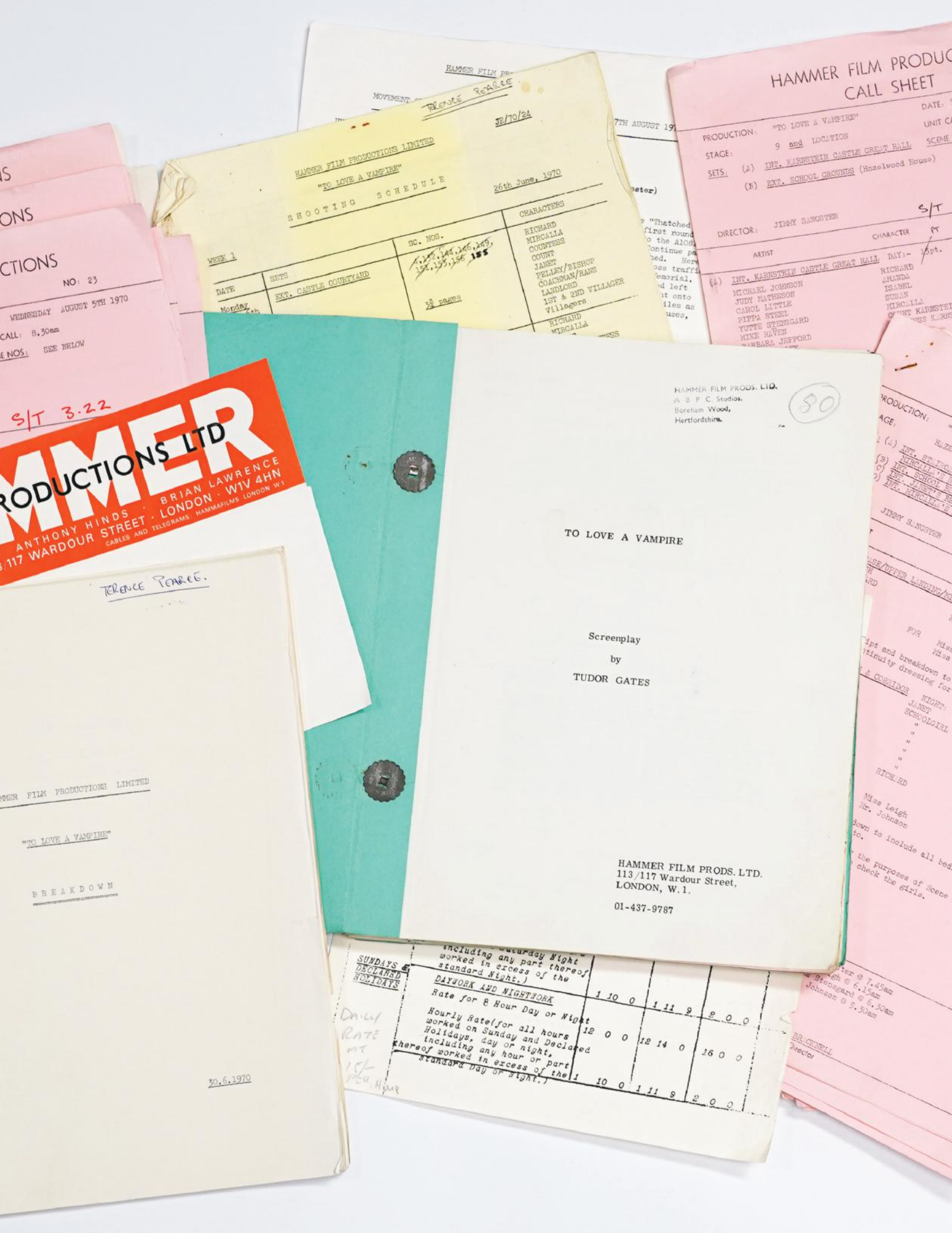
This copy of the screenplay comes from the archive of the American producer and agent Paul Kohner, and was duplicated from an original master in the UK, the whereabouts of which is now unknown. We can find no other copy in any institution worldwide, and no copy appears in auction records.

£1,500

Oscar-Winner Kit West's Copy

23. **[dir. COMFORT, Lance] FAIRHURST, Lyn**
Devils of Darkness
London: Planet Films, 1964

93 mimeographed pp., bound in red stiff paper wrappers secured with two split pins to left edge. Title typed to front wrapper. 4pp. illustrated publicity booklet laid in. Ownership signature to front



HAMMER FILM PRODUCTIONS LIMITED

"TO LOVE A VAMPIRE"

SHOOTING SCHEDULE

26th June, 1970

WEEK 1			
DATE	SETS	SC. NOS.	CHARACTERS
Monday	EXT. CASTLE COURTYARD	155	RICHARD MIRCALLA COUNTESS COUNT JANET PELLEY/BISHOP COACHMAN/HANS LANDLORD 1ST & 2ND VILLAGER Villagers

HAMMER FILM PRODUCTIONS LTD

ANTHONY HINDS · BRIAN LAWRENCE

113/117 WARDOUR STREET · LONDON · W1V 4HN

CABLES AND TELEGRAMS HAMMAFILMS LONDON W1

HAMMER FILM PRODS. LTD.
A. B. P. C. Studios,
Boreham Wood,
Hertfordshire.

50

TO LOVE A VAMPIRE

Screenplay

by

TUDOR GATES

HAMMER FILM PRODS. LTD.
113/117 Wardour Street,
LONDON, W.1.

01-437-9787

HAMMER FILM PRODUCTIONS LIMITED

"TO LOVE A VAMPIRE"

BREAKDOWN

30.6.1970

HAMMER FILM PRODUCTIONS

CALL SHEET

PRODUCTION: "TO LOVE A VAMPIRE"

STAGE: 9 and LOCATION

SETS: (A) INT. KARNSTEIN CASTLE GREAT HALL

(B) EXT. SCHOOL GROUNDS (Hazelwood House)

DIRECTOR: JIMMY SANGSTER

S/T

ARTIST	CHARACTER	PU
(A) INT. KARNSTEIN CASTLE GREAT HALL	DAY:-	12pt.
MICHAEL JOHNSON	RICHARD	
JUDY MATHESSON	AMANDA	
CAROL LITTLE	ISABEL	
PIPPA STEEL	SUSAN	
YUTTE STENSGARD	MIRCALLA	
MIKE RAVEN	COUNT KARNSTEIN	
BARBARA JEFFORD	COUNTESS KARNSTEIN	

NO: 23

WEDNESDAY AUGUST 5TH 1970

CALL: 8.30am

E NOS: SEE BELOW

S/T 3.22

SUNDAYS & DECLARED HOLIDAYS	including any part thereof worked in excess of the standard Night.) DAYWORK AND NIGHTWORK Rate for 8 Hour Day or Night	1 10 0	1 11 9	2 0 0	
DAILY RATE MT 15/- PER HOUR	Hourly Rate(for all hours worked on Sunday and Declared Holidays, day or night, including any hour or part thereof worked in excess of the standard Day or Night.)	12 0 0	12 14 0	16 0 0	
		1 10 0	1 11 9	2 0 0	

wrapper, second pencilled name to title page. Closed tear to front wrapper at hinge fold, slight colour bleed from rear wrapper on to final page, (oversize) wrappers a little edgeworn. A well preserved copy.

Original screenplay of *Devils of Darkness*, released in 1965 with a cast including William Sylvester, Hubert Noel and Donna Reed. The last film of director Lance Comfort, and an early entry in the modern-day-vampire genre later popularised by Hammer. SPECIAL EFFECTS DESIGNER KIT WEST'S COPY, WITH HIS OWNERSHIP SIGNATURE TO FRONT WRAPPER.

Kit West [1936-2016] worked as an uncredited special effects assistant in 1962 on the Hammer film *Captain Clegg*, and IMDB lists a further five films between 1962 and 1965 on which he worked but received no screen credit. *Devils of Darkness* is not listed. West went on to a stellar Hollywood career and was nominated for three Oscars, winning in 1981 for his work on *Raiders of the Lost Ark*.

The script also has the name of John Earl pencilled to the title page, with two phone numbers. Earl (as 'John St. John Earl') was Art Director on the film: it seems likely that his contact details were noted down here by West.

Laid in is a 4-page illustrated publicity leaflet for the film with a single hand-written addition to the printed credits, noting the film's footage, '8,129 ft', The annotation is of possible interest to film scholars: the BBFC insisted on cuts to the original version, and although these were later reinstated the conversation about what constitutes the 'complete' version of the film has continued down the years.

£950

A Hammer Working Script and Production Archive

24. **[dir. SANGSTER, Jimmy] GATES, Tudor**

To Love A Vampire (Lust for a Vampire)

London: Hammer Film Productions, N.d. [1970]

119 mimeographed pp., bound in green stiff paper wrappers secured with two split pins to left edge. Title window to front wrapper. Inked ownership name to front wrapper, pencilled number '80' and Hammer Film Prods. address stamp to title page. Heavily marked up and amended throughout. With a collection of associated production material (as listed below). Some wear consistent with its use, but a very well preserved collection.

Shooting screenplay of *Lust for a Vampire* (1971), directed by Jimmy Sangster and starring Ralph Bates and Yutte Stensgaard. THIRD ASSISTANT DIRECTOR TERRY PEARCE'S WORKING COPY, HEAVILY MARKED UP AND AMENDED, OFTEN WITH TYPED EDITS PASTED IN, AND WITH A SMALL QUANTITY OF ASSOCIATED PRODUCTION MATERIAL. The second of Hammer's lesbian-heavy Karstein trilogy, loosely — very loosely — based on characters created by J. Sheridan Le Fanu. *Lust for a Vampire* follows *The Vampire Lovers* (1970) and precedes *Twins of Evil* (1971) in the trilogy.

Terry Pearce worked as an uncredited third assistant director on *Lust for a Vampire* (uncredited on film: he is listed as 3rd AD on the unit list included here) and his revisions are present on almost every page of his script, including pastedown edits, score marks indicating the completion of a scene, and a detailed hand-drawn map for planning a reverse shot. Pearce's script is accompanied by an extensive archive of production paperwork, including:

i) 2 shooting schedules;

ii) 25 call sheets;

iii) 1 unit list,

iv) 1 scene breakdown script;

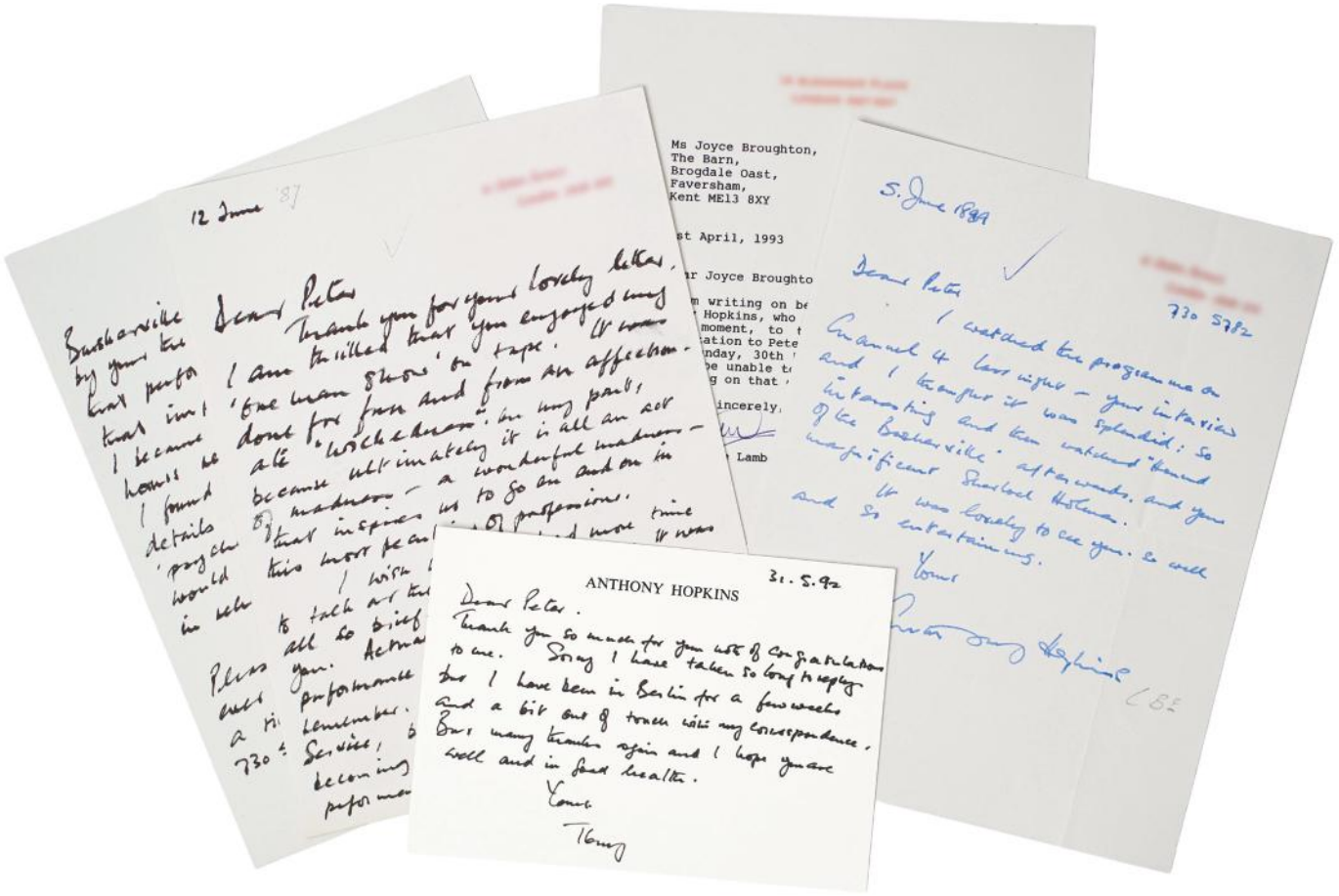
v) 1 one-page movement order;

vi) An internal studio telephone directory, 2 pp. of unused Hammer Film stationery, and a pay rate information sheet;

vii) 4 pp. of miscellaneous notes handwritten by Pearce regarding extras and film credits.

A comprehensive archive generated during the creation of a Hammer Horror classic. Such extensive Hammer production archives are rarely encountered.

£2,500



Coppola's van Helsing, to Hammer's van Helsing

25. **HOPKINS, Anthony**

3 ALS from Anthony Hopkins to Peter Cushing
London: N.p., 1987-9

2 ALS on personal stationery, lacking the envelopes. Faint original folds to letters, an occasional light smudge, but a very well

In the summer of 1987 Peter Cushing had written a fan letter to Anthony Hopkins, prompting the reply we offer here:

'Dear Peter,

Thank you for your lovely letter. I am thrilled that you enjoyed my "One Man Show" on tape. It was done for fun and from an affectionate "wickedness", on my part, because ultimately it is all an act of madness - a wonderful madness - that inspires us to go on and on in this most peculiar of professions.'

If Hopkins ever performed a one-man show, it was never professionally screened or staged. The apostrophes Hopkins uses in the letter may mean he is referring to the film *84 Charing Cross Road*, released in 1987, starring Hopkins and Anne Bancroft as two bookish transatlantic correspondents growing ever closer through their letters over a twenty-year correspondence, but destined never to meet.

Hopkins' letter then goes on to repay the compliment to Cushing – and provides an extraordinary insight into Hopkins' early career as an actor:

'I have loved watching you. Actually I meant to bring up a performance of yours I particularly remember. When I was doing my National Service, before I had even dreamed of becoming an actor, I saw your marvellous performance as Holmes in "Hound of the Baskerville [sic]" and I was so taken aback by the precision and perfectionism of that performance, that I clung to that impression a few years later when I became an actor, and used to spend hours rehearsing details on my own. I found it so liberating, once the details had become absorbed into the 'psyche'. I must confess that I would then use it to show off a bit in rehearsal next day.'

The second, shorter letter offered here, written two years later, congratulates Cushing on an interview screened on Channel 4: '...I

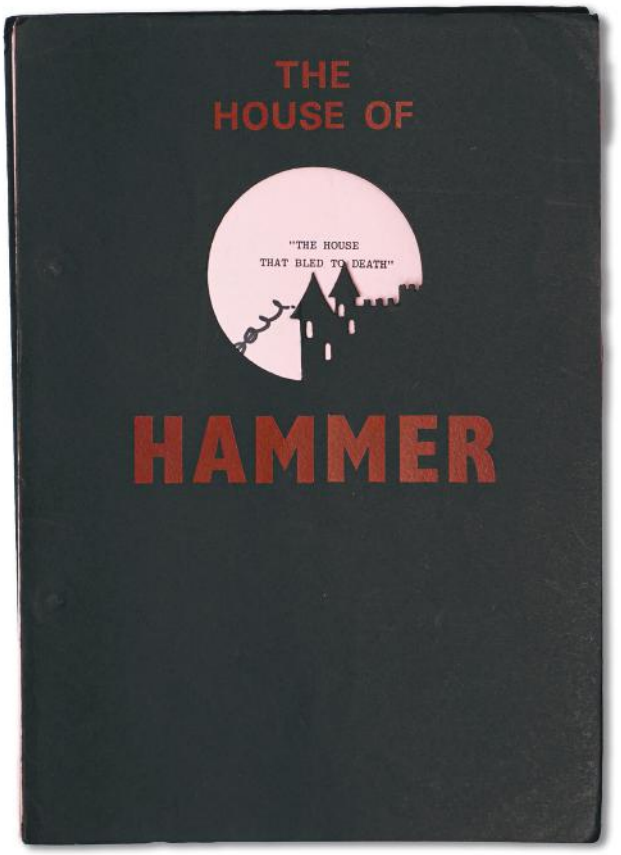
thought it was splendid: so interesting and then watched “Hound of the Baskerville” afterwards, and your magnificent Sherlock Holmes. It was lovely to see you so well and so entertaining. Yours, Anthony Hopkins’.

As well as mutual admiration, the two men shared a role: Cushing’s Doctor van Helsing graced the Dracula films made by Hammer from 1958 onwards, while Hopkins played the role in Francis Ford Coppola’s 1992 version of the story.

Accompanying the two letters is a handwritten postcard from Hopkins, written in May 1992 thanking Cushing for his congratulations – this probably refers to Hopkins winning the Best Actor Oscar that year for his performance in *The Silence of the Lambs* – and a typed note from Hopkins’ secretary to Cushing’s, regretting that due to prior commitments Hopkins will be unable to attend Cushing’s surprise 80th birthday party. Written in 1993, it attests to the ongoing closeness and affection of the two men.

A warm and revealing correspondence, and very well preserved.

£1,500 (+VAT in the UK)



Hammer House of Horror, Signed by the Cast

26. **[dir. CLEGG, Tom] LLOYD, David**
Hammer House of Horror: Episode 5: The House That Bled To Death
London: Hammer Film Productions Ltd/ ITC Entertainment, N.d. [1980]

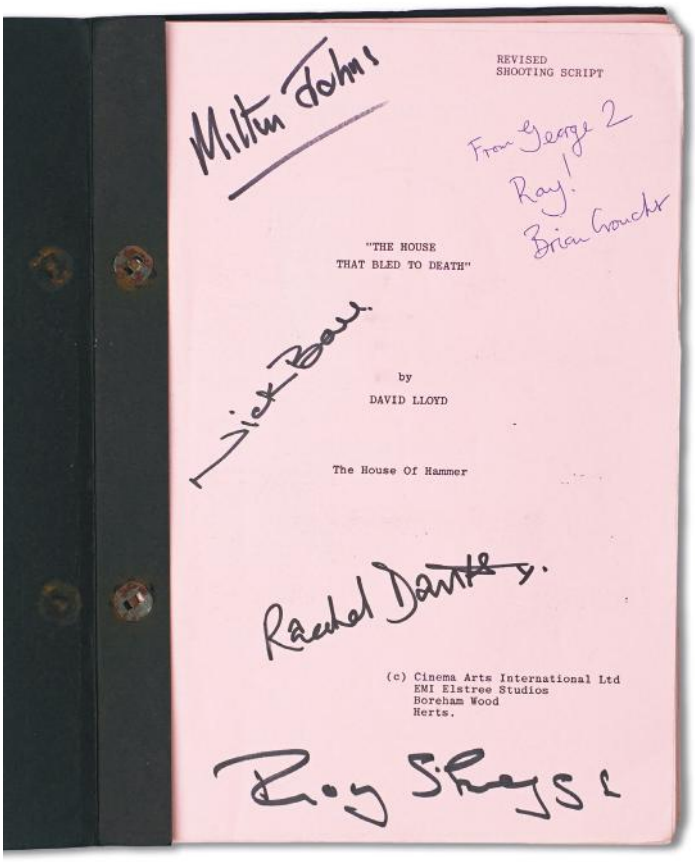
56 mimeographed pp. on variegated paper stock incorporating revisions, bound in black stiff paper wrappers secured with two split pins to left edge. Lettered in red and with customised title window to front wrapper. ‘REVISED SHOOTING SCRIPT’ to title page. A little general edge wear, but a very well preserved copy.

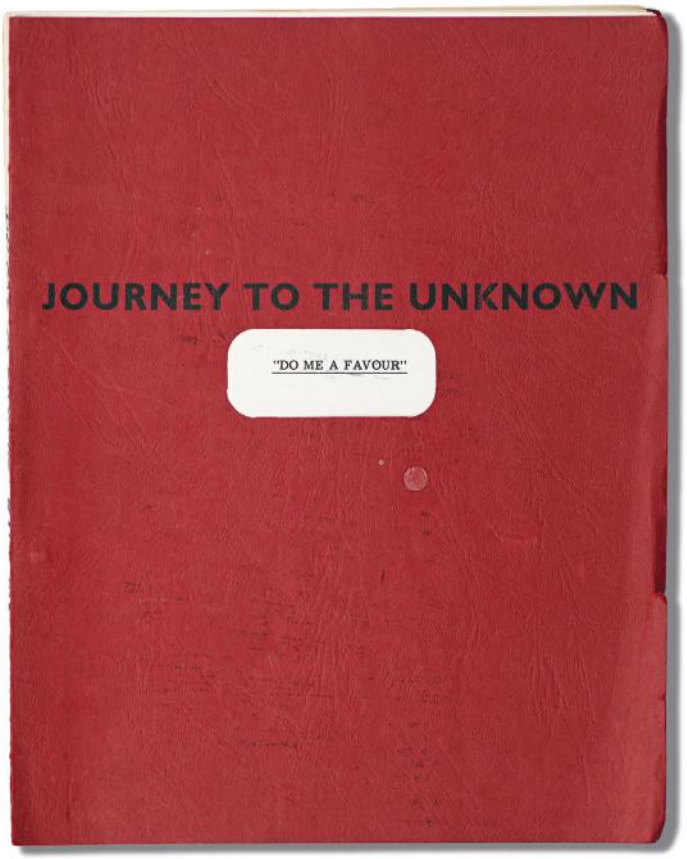
Original screenplay for the fifth episode of *Hammer House of Horror*, SIGNED BY PRODUCER AND SERIES CREATOR ROY SKEGGS AND FOUR CAST MEMBERS, INCLUDING THE LEADS NICHOLAS BALL AND RACHEL DAVIES.

Hammer House of Horror was a 1980 13-part TV series of stand-alone horror stories, from the same mould as *Tales of the Unexpected*, which had begun transmission the previous year.

Scarce, especially signed.

£1,750





A Scarce Hammer TV Screenplay

27. **[dir. O'HARA, Gerry] MILLER, Stanley**
Journey Into The Unknown: Series 1, episode 11: Do Me A Favour and Kill Me (Do Me a Favour.)
N.p. [London]: Hammer Film Productions/ABC, 1968

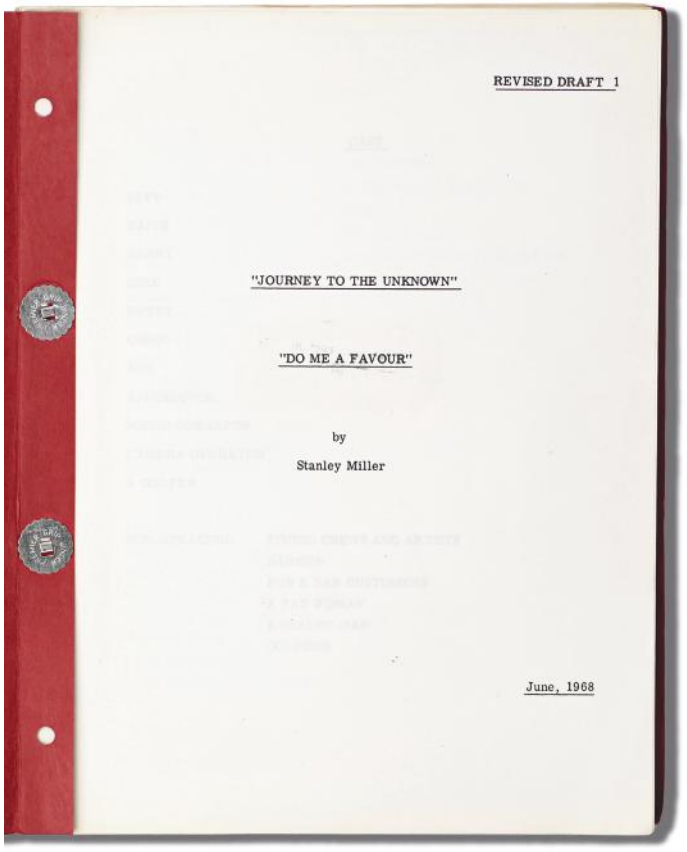
59 mimeographed pp., bound in red stiff paper wrappers secured with two split pins to left edge. Title window to front wrapper. Inked title to spine. Leading edges of oversize wrappers a little work, but a well preserved copy.

Revised first draft screenplay, dated June 1968 to title page, for an episode of Hammer's first successful foray into television. Starring Joseph Cotten and Judy Parfitt.

A co-production with ABC in the United States, *Journey to the Unknown* made regular use of American leading actors, giving the series heavyweight credentials as well as transatlantic appeal. Here the star is Hitchcock regular Joseph Cotten.

A scarce piece of Hammer arcana.

£1,250



Hammer House of Horror

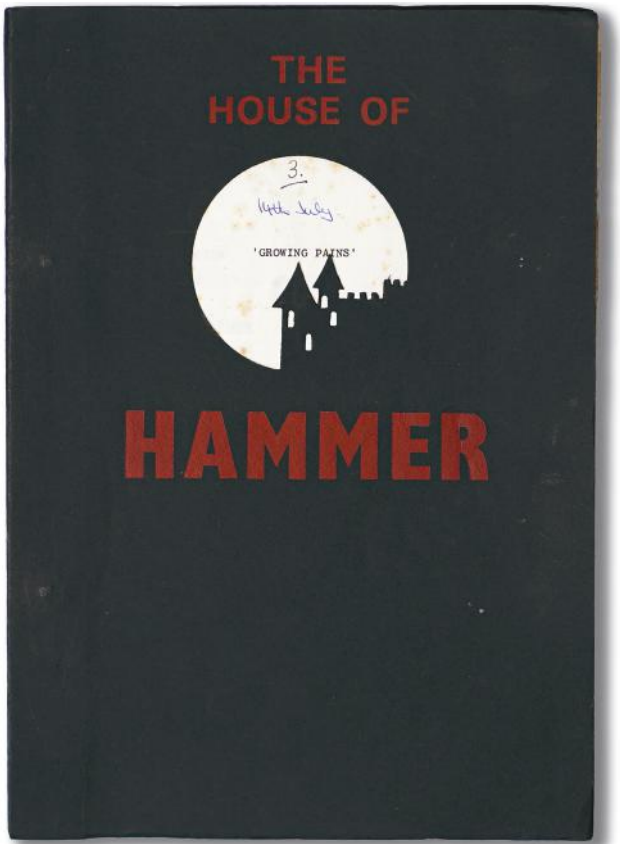
28. **[dir. MEGAHY, Francis] PALMER, Nicholas**
Hammer House of Horror: Episode 4: Growing Pains
London: Hammer Film Productions Ltd/ ITC Entertainment: N.d. [1980]

50 mimeographed pp., bound in black stiff paper wrappers secured with two split pins to left edge. Lettered in red and with customised title window to front wrapper. Inked ownership signature ('Eileen') to title page. A little general edge wear, but a very well preserved copy.

Original screenplay for the fourth episode of *Hammer House of Horror*, starring Gary Bond, Barbara Kellerman and Norman Beaton. The 'Eileen' ownership signature to the title page suggests that this was the copy of the show's casting director Eileen Garstka.

Hammer House of Horror was a 1980 13-part TV series of stand-alone horror stories, from the same mould as *Tales of the Unexpected*, which had begun transmission the previous year.

£950



A Hammer Rarity

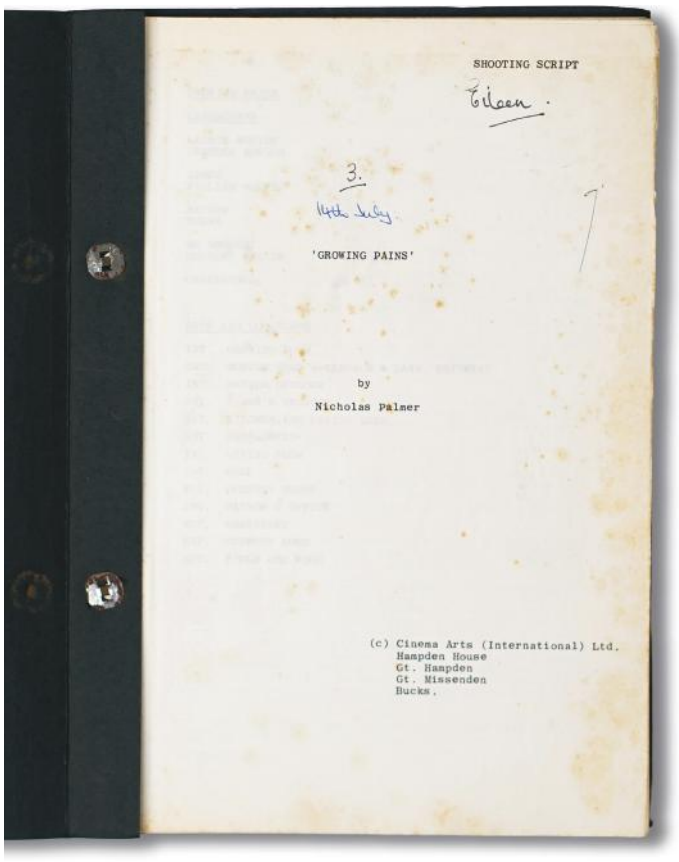
29. **[dir. SYKES, Peter] WICKING, Christopher**
Demons Of The Mind (Blood Will Have Blood)
London: Hammer Film Productions, 1971

99 mimeographed pp., bound in red stiff paper wrappers secured with two split pins to left edge. Title window to front wrapper. Inked number '47' to title page. Variegated pages (revised pages bound in). Occasional holograph amendments and annotations throughout.

Revised draft script for *Demons of the Mind* (1972), here still bearing its working title *Blood Will Have Blood*. Directed by Peter Sykes, with a cast including Paul Jones, Patrick Magee and Michael Hordern. The title page bears the date 12 July 1971, with revised pages dated between 21 July and 23 August 1971.

A lesser known title from the Hammer canon, a historical horror which made few waves on its release. Artefacts from its production are correspondingly scarce.

£1,750


SHOOTING SCRIPT

Eileen.

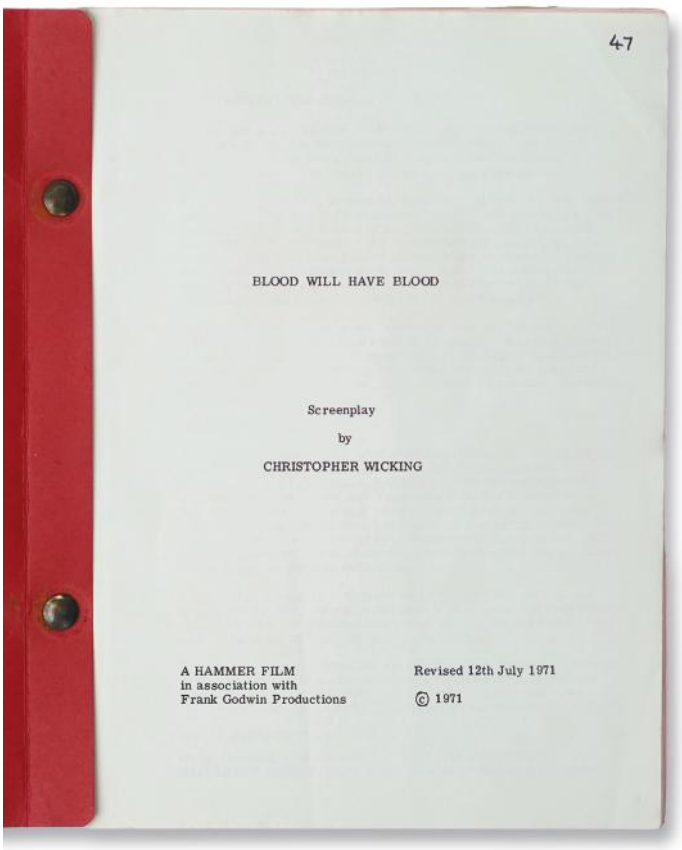
3.

'GROWING PAINS'

by

Nicholas Palmer

(c) Cinema Arts (International) Ltd.
Hampden House
Gt. Hampden
Gt. Missenden
Bucks.


47

BLOOD WILL HAVE BLOOD

Screenplay

by

CHRISTOPHER WICKING

A HAMMER FILM
in association with
Frank Godwin Productions

Revised 12th July 1971

© 1971

The Harlem Renaissance, Live in London

30. **[HARLEM RENAISSANCE]**
A Collection of Material Relating to the Appearances of Elisabeth Welch, Adelaide Hall and the Harlem Renaissance at the Riverside Studios, London. Various dates, mostly 1980s.

1: PHOTOGRAPHIC MATERIAL:

i) 35 original photographic negatives of ELISABETH WELCH performing at Riverside in April 1982.

ii) 67 original photographic negatives of ADELAIDE HALL performing at Riverside, and on the Michael Parkinson television show, in March 1981.

iii) 96 original photographic negatives of SNOWSHOE SHUFFLE at the Greenwood Theatre, featuring CHUCK GREEN, WILL GAINES, and HONI COLES, in December 1981 and January 1982.

iv) 22 original photographic negatives of NO MAPS ON MY TAPS, featuring CHUCK GREEN, SANDMAN SIMMS and BUSTER BROWN.

v) 29 various original photographic negatives of CHUCK GREEN, HONI COLES, ADELAIDE HALL and ELISABETH WELCH.

vi) 11 production photographs of ADELAIDE HALL in concert.

vii) 3 contact sheets featuring some of the above images.

viii) 2 reproduction studio portraits of ELISABETH WELCH from the 1930s.

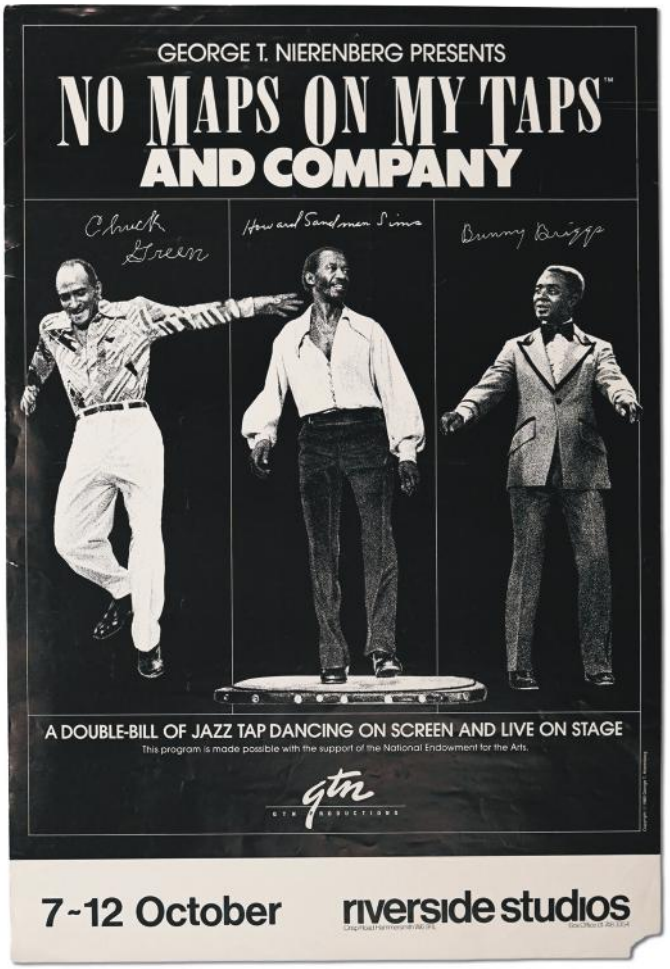
2: MANUSCRIPT MATERIAL:

i) 4 ALS from ELISABETH WELCH to David Gothard, discussing present projects and future plans. Undated, but late 1980s. Lacking the original envelopes.

ii) Small collection of correspondence from MIRIAM WELCH (Elisabeth's sister-in-law), CHUCK GREEN and DOROTHY BRADLEY: some Christmas cards, and 3 TLS from Bradley, including one thanking Gothard for his letter of condolence on the occasion of Green's death.

iii) Autograph CV of choreographer Danny Daniels, presumably in Daniels' hand and submitted for use in theatre programmes and promotional material.

3: AUDIOVISUAL MATERIAL:



i) 45 rpm recording of Elisabeth Welch singing Stormy Weather, from Derek Jarman's The Tempest, with a production still of Welch from the film.

ii) CD-ROM archive of Jazzonia exhibition, held at the Chelsea Space, London, in July 2009.

iii) DVD of Sophisticated Lady, Channel Four's recording of Adelaide Hall in concert in London on 22 April, 1999.

iv) DVD of About Tap, made by Direct Cinema Ltd, with an introduction by Gregory Hines.

v) DVD of No Maps On My Taps, made by Direct Cinema Ltd.

vi) DVD of Adelaide Hall in concert with Gavin Bryars at the Leicester Haymarket on 30 January 1988.

vii) DVD of Omnibus: The Cotton Club Comes to the Ritz (BBC 1985, dir. Nigel Finch).

4: PRINTED MATERIAL:

i) a small collection of theatre programmes for the various Riverside productions featuring the Harlem Renaissance performers.

ii) An invitation and order of service for Adelaide Hall's Service of Thanksgiving, held at St. Paul's Church, Covent Garden, on 22 April 1994.

iii) Order of service for the memorial for Chuck Green, held at Fouche's Hudson Funeral Home, Oakland, on 22 March 1997.

iv) 2 exhibition catalogues for Jazzonia [see 3. ii].

v) Tour schedule for No Maps On My Taps. 2pp.

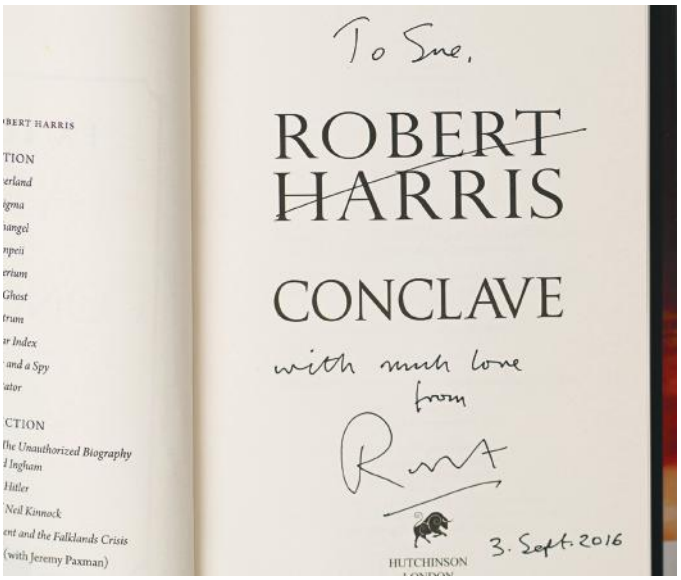
vi) A quantity of press cuttings relating to the Harlem Renaissance.

And a small quantity of related material.

Since 1976, the Riverside Studios has brought the best of theatre, music and the visual arts from all over the world to its theatres and exhibition spaces in Hammersmith, London. The Studios were founded in 1976 by David Gothard who, during the nine years of his administration, presented work by Samuel Beckett, Tadeusz Kantor, Dario Fo, Eugene Ionesco, Albert Finney, Hanif Kureishi, Michael Clark, the Berliner Ensemble, Le Cirque Imaginaire, Athol Fugard – and a number of great black entertainers from the Apollo Club in Harlem, among them Adelaide Hall, Elisabeth Welch, Honi Coles, Chuck Green and Sandman Simms.

An extensive collection, and a wonderful record of some of the last performances ever given by these artists.

£3,500 (+VAT in the UK)



Inscribed to His Publisher

31. **HARRIS, Robert**
Conclave
London: Hutchinson, 2016

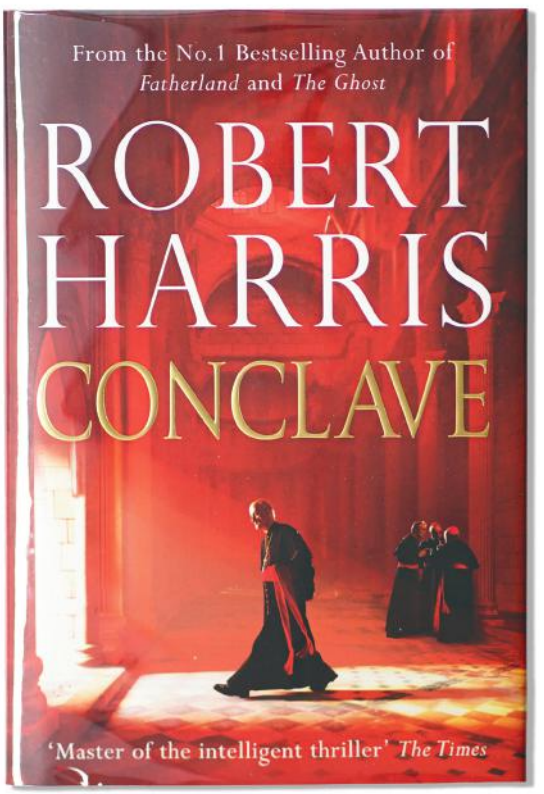
8vo, pp. 289. Original black boards, lettered in gilt to spine. Illustrated endpapers. Illustrated dust jacket, author's photographic portrait to rear flap. A fine copy in a fine dust jacket.

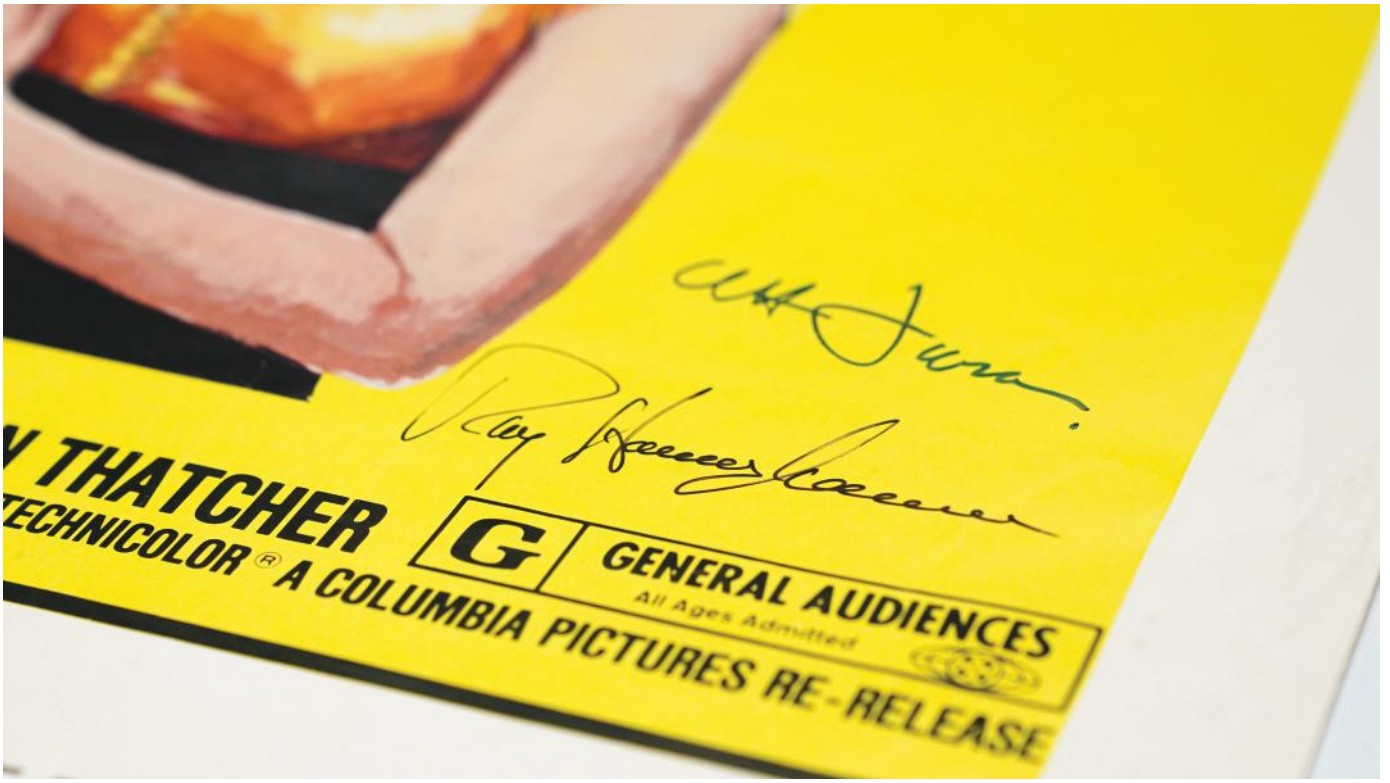
First edition, INSCRIBED BY HARRIS TO HIS LONG-TIME PUBLISHER SUE FREESTONE: 'To Sue with much love from Robert 3 Sept 2016'. Recently filmed to great acclaim by Edward Berger from a screenplay by Peter Straughan, with a cast including Ralph Fiennes, John Lithgow and Isabella Rossellini.

Sue Freestone was publishing director at Heinemann, Hutchinson and Quercus over the course of a distinguished career, and guided the early – and then mature – careers of many authors who became best sellers. A well as Harris, her list included Douglas Adams, Stephen Fry and Sebastian Faulks, and she also saw into print books by political figures, among them Alastair Campbell, Tony Benn and Bill Clinton.

A very fine copy.

£1,250





Signed by Ray Harryhausen and Nathan Juran

32. **HARRYHAUSEN, Ray; JURAN, Nathan**
Voyage of Sinbad
USA: Columbia Pictures, 1975

Poster for the re-release of *The 7th Voyage of Sinbad* (1958) SIGNED BY RAY HARRYHAUSEN AND DIRECTOR NATHAN JURAN.

A landmark film for its early use of Dynamation, the stop-motion animation technique pioneered by Ray Harryhausen which incorporated models into live action sequences. A fight sequence featuring Sinbad and a skeleton proved so popular that Harryhausen staged a much more elaborate scene, involving a small army of skeletons, for the 1963 film *Jason and the Argonauts*, which remains a high spot in the development of cinema animation.

£350



Novak, *Vertigo*

33. **[HEAD, Edith; SPRAGUE, Grace] [dir. HITCHCOCK, Alfred] [NOVAK, Kim]**

Original Edith Head Costume Design for Kim Novak in *Vertigo*

N.p.: N.p. [Paramount Pictures], N.d. [c.1958]

43 x 36 cm, pencil and gouache on paper. Mounted, framed and glazed. Pinholes to upper corners, light wear and rippling to edges. Unexamined out of frame.

AN ORIGINAL COSTUME DESIGN SKETCH FOR KIM NOVAK IN *VERTIGO* (1958), DIRECTED BY ALFRED HITCHCOCK AND WITH COSTUME DESIGNS BY EDITH HEAD.

The career of Edith Head [1897-1981] spanned more than four hundred films, eleven of them directed (like this one) by Alfred Hitchcock. She was nominated for thirty-five Oscars, and won eight. For sixty years she dressed the stars of American cinema, and in so doing dictated trends in American high street fashion for decades.

Edith Head's own sketches are preserved in the Edith Head Collection of the Wisconsin Center for Film and Theater Research. Although unsigned, this sketch is almost certainly by Grace Sprague, working to the detailed instructions of 'Miss Head' (as she was always known). Although a peerless couturier Head was not herself a talented artist; Sprague, capable of working both in great detail and at great speed, was often charged with producing the final draft drawings for production approval. (Sprague's work also illustrates many of Head's published books and articles.) Head and Sprague worked closely together for many years on some of Hollywood's most enduring films – including *Vertigo*.

Starring James Stewart and Kim Novak, *Vertigo* was voted the best film of all time in *Sight and Sound* magazine's ten-yearly poll of 2012, and Head's work on the film – as well as on *Rear Window* (1954) and *To Catch a Thief* (1955, both starring Grace Kelly), and *The Birds* (1963, starring Tippi Hedren) – was crucial in supercharging the glacial allure of those actresses into the classic cinematic trope of the Hitchcock Blonde.

£7,500 (+VAT in the UK)






scarf
pull
but
of
&
neckl

Novak, *Vertigo*, Signed by Edith Head

34. **[HEAD, Edith; SPRAGUE, Grace] [dir. HITCHCOCK, Alfred] [NOVAK, Kim]**
Original Signed Edith Head Costume Design for Kim Novak in *Vertigo*
N.p.: N.p. [Paramount Pictures], N.d. [c.1958]

43 x 36 cm, pencil, ink and gouache on paper. Mounted, framed and glazed. Faint horizontal crease, uneven top edge caused by removal from spiral bound sketchbook, two short edge tears.

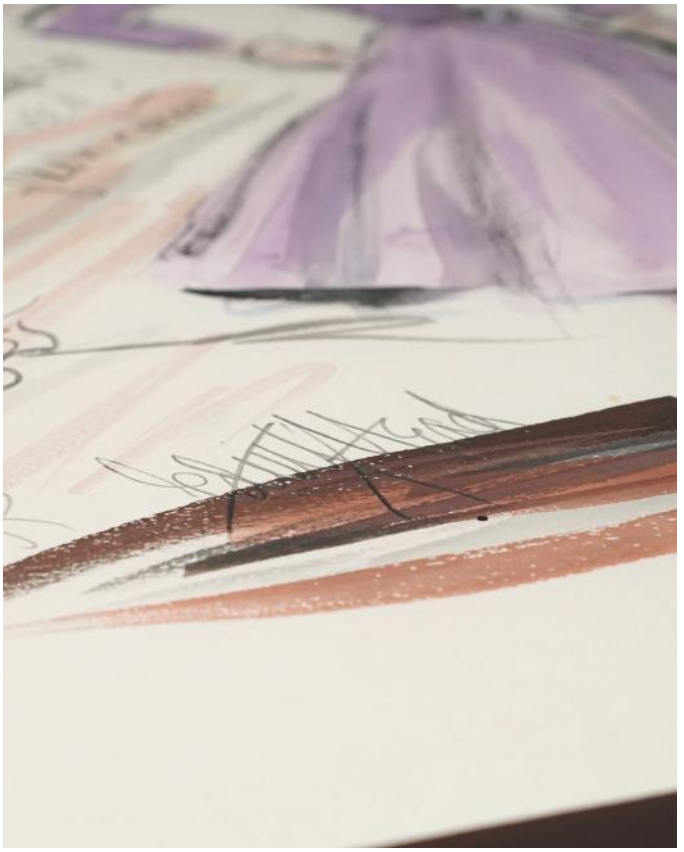
AN ORIGINAL SIGNED EDITH HEAD COSTUME DESIGN SKETCH FOR KIM NOVAK IN *VERTIGO* (1958), DIRECTED BY ALFRED HITCHCOCK AND WITH COSTUME DESIGNS BY EDITH HEAD. HEAD'S PENCILLED INSTRUCTIONS AROUND THE IMAGE.

The career of Edith Head [1897-1981] spanned more than four hundred films, eleven of them directed (like this one) by Alfred Hitchcock. She was nominated for thirty-five Oscars, and won eight. For sixty years she dressed the stars of American cinema, and in so doing dictated trends in American high street fashion for decades.

Most of Edith Head's own sketches are preserved in the Edith Head Collection of the Wisconsin Center for Film and Theater Research. This sketch is signed by her, however, and the finishing instructions from 'Miss Head' (as she was always known) were almost certainly for the attention of Grace Sprague. Although a peerless couturier Head was not herself a talented artist; Sprague, capable of working both in great detail and at great speed, was often charged with producing the final draft drawings for production approval. (Sprague's work also illustrates many of Head's published books and articles.) Head and Sprague worked closely together for many years on some of Hollywood's most enduring films – including Vertigo.

Starring James Stewart and Kim Novak, *Vertigo* was voted the best film of all time in *Sight and Sound* magazine's ten-yearly poll of 2012, and Head's work on the film – as well as on *Rear Window* (1954) and *To Catch a Thief* (1955, both starring Grace Kelly), and *The Birds* (1963, starring Tippi Hedren) – was crucial in supercharging the glacial allure of those actresses into the classic cinematic trope of the Hitchcock Blonde.

£8,000 (+VAT in the UK)





A Life in the Theatre – featuring Bram Stoker and Anthony Hope

35. **[Edwardian Actors] HEATHCOTE, Arthur M.[alcolm]**

Album of Theatrical Letters, Photographs and Ephemera

N.p.: N.p., N.d. [c.1860-c.1930]

4to quarter album, 136pp. excluding blanks, c.70 letters and c. 100 cabinet cards and postcard photographs tipped in. Handwritten title page. Marbled endpapers. Boards worn and marked, spine rubbed.

An album of Victorian and Edwardian theatrical ephemera, including letters, cabinet cards, postcard photographs and programmes, compiled by amateur actor Arthur Malcolm Heathcote.

Arthur Malcolm Heathcote [1847-1934] fell in love with acting and the theatre while an undergraduate at Oriel College, Oxford: pictures survive of him playing a variety of women's parts, there being no female undergraduates at the time. He spent 1873 in Peru, where he and his travelling companion H.M. Gibbs put on a season of plays, complete with lighting, scenery and costumes, for the citizenry of Matahuasi. Back in England, Heathcote married Mary Young, a vicar's daughter, had six children, and took to staging amateur productions in and around Winchester, often with the assistance of two of his daughters. He moved to Compton, near Winchester, in 1919: The Heathcote Players, an Amateur Dramatics Society founded in his memory in 1936, thrived into the 1970s.

Heathcote was equally enthusiastic about theatre when sitting in the stalls, and this album, compiled by him over a lifetime of theatre-going, is a wide-ranging compendium of Victorian and Edwardian theatre-going. The title page, written in Heathcote's hand, reads 'Actors of my time. (from about 1860 onwards) most of whom I have seen. Collected by Arthur M. Heathcote'. Inside is a large collection of letters and ephemera from most of the great names of British theatre of the era, and stretching into the 1930s. Many seem to be responding to fan letters from Heathcote simply asking for autographs; others seem to have been asked (rather optimistically) to attend one or other of Heathcote's productions, and others (even more optimistically) have been offered parts in plays written by Heathcote himself. (No takers.) Towards the rear of the volume are two ALS from Anthony Hope, author of *The Prisoner of Zenda*, here signing his full name of Anthony Hope Hawkins, and declining to allow Heathcote to adapt a story from Hope's *The Heart of Princes Osra* (1896) ('There is in existence a version of the book as a whole [...] I am reluctant – and I am not sure that I am entitled – to prejudice it.')

(Also present is a letter from the actor-manager Sir Henry Irving of the Lyceum Theatre, London, signed by him – but written under dictation by Irving's personal assistant, Bram Stoker. The document began its life as a letter written by an underling and signed by a star; now it's a letter signed by a distant figure of Victorian theatre, but written by the author of *Dracula*. Thus the whirligig of time...)

Among Heathcote's many other correspondents are Ellen Terry, Forbes Robertson, Winifred Emery, Dion Boucicault, Herbert Beerbohm Tree, Cyril Maude and Marie Tempest. The letters are accompanied by more than a hundred photographic postcards, many signed and with quotations from plays appended.

£1,500

A Call Sheet for the Key Scene of a Hitchcock Classic

36. **[dir. HITCHCOCK, Alfred]**

Strangers On A Train

California: Warner Bros, 1950

1p. call sheet on Warner Bros headed paper. Typed entries, with pencilled additions. Very faint creasing, but very well preserved.

ORIGINAL CALL SHEET FOR THE FILMING OF THE CLIMACTIC CARNIVAL SCENE IN ALFRED HITCHCOCK'S *STRANGERS ON A TRAIN* (1951).

A single sheet of paper, printed on only one side, but providing a wealth of information about the filming of one of Alfred Hitchcock's classic denouements.

We learn that one of Hitchcock's classic sequences was shot (or partly shot) on 5 December 1950, at the Rowland V. Lee Ranch in the San Fernando Valley, California; that the first call that day was 3pm — a split day, to facilitate a night shoot; and that the film's two stars, Robert Taylor and Farley Grainger, were called to shoot the climactic carnival scene that evening, with Ruth Roman and Leo Carroll on standby to shoot interiors if bad weather intervened. And we also learn that a Mr. Ralph Moody played the role of 'Seedey Man', and that the film's Second Assistant Director couldn't spell 'Seedy'.

Call sheets are the mayflies of film production, obsolete after twenty-four hours and only ever kept by mistake. A very rare survivor, and from the climactic scene of a Hitchcock classic.

£750

LYCEUM THEATRE.





SIR HENRY IRVING.

(as Cardinal Wolsey)















WARNER BROS. PICTURES, INC.

CALL SHEET

DATE 12/5/50

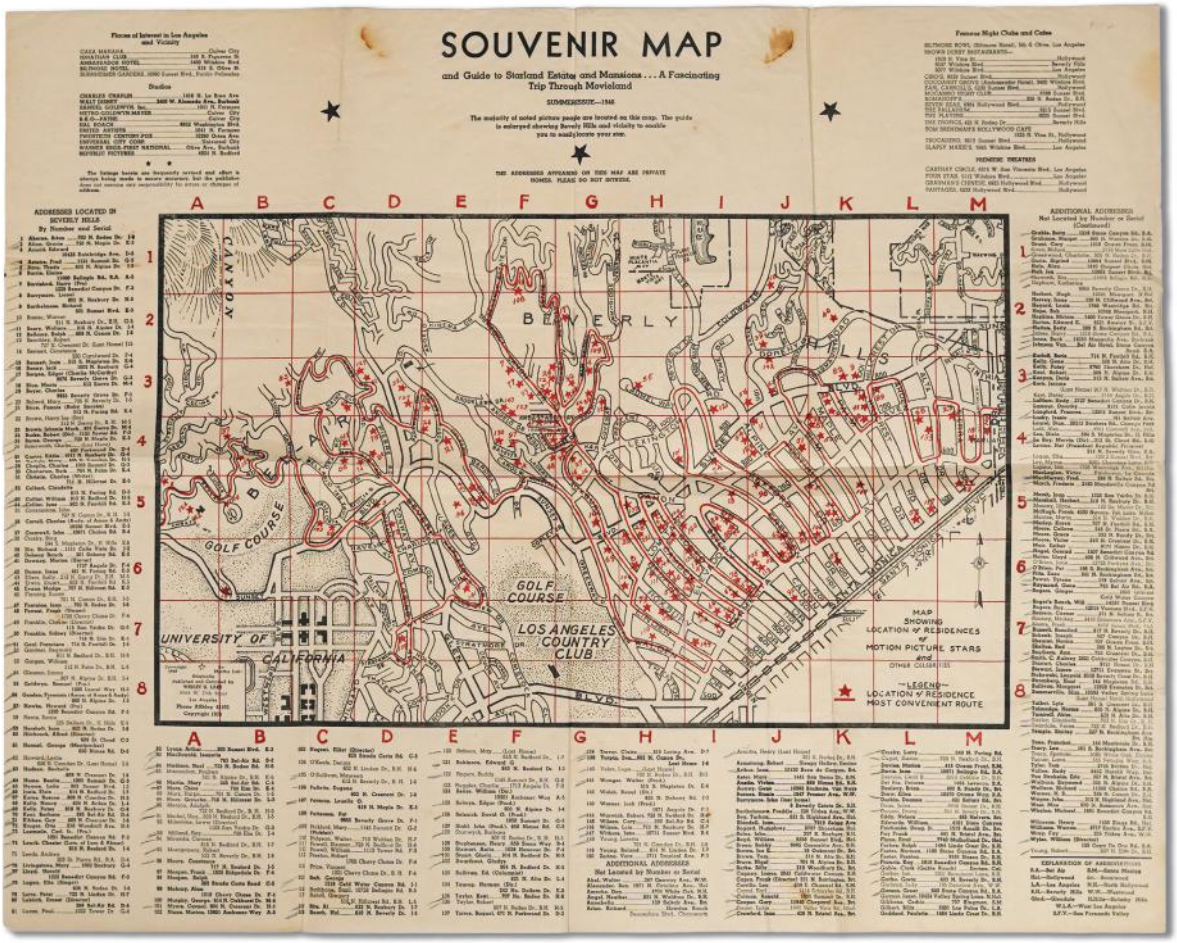
PICTURE "STRANGERS ON A TRAIN" #751 DIRECTOR Hitchcock

SET Ext. Amusement Park

LOCATION Roland V. Lee Ranch

	NAME	TIME CALLED	CHARACTER DESCRIPTION WARDROBE
			Scs. 487 to 489 498 to 522
	ROBERT WALKER BILL P. (ON SET)	3:00 PM	"Bruno"
	FARLEY GRANGER VOIGHT	5:00 PM	"Guy"
**	BITS AS REQ. BILL & EDDIE (ON SET)	"	**
	EXTRAS CHECK ON SET	"	MURRAY ALPER ("BOAT MAN") ~~JOE WARFIELD~~ ("SODA JERK") ~~RALPH MOODY~~ (SEEDEY MAN")
	STANDINS SELVES	"	FR. MARLOWE - ("MERRY GO ROUND MAN") ROY ENGEL - ("DETECTIVE") EDRIE HEARN - (")
	COVER SET - INT. MORTON HOME - STAGE #18		
			(Cont. Scs. 135 to 146)
	RUTH ROMAN STOLTZ & BILL P.	2:30 PM	#1 "Anne"
	FARLEY GRANGER BILL P.	"	1 "Guy"
	PAT HITCHCOCK REILLY & VOIGHT	"	1 "Barbara"
	LEO CARROLL VOIGHT	"	1 "Mr. Morton"
	BITS & STANDINS AS REQ. BILL P & VOIGHT	1:30 PM	

SIGNED T. C. WRIGHT



Left at Judy Garland, Right at Boris Karloff

37. **[Hollywood Ephemera]**

Early 'Homes of the Stars' Tourist Map

Los Angeles: N.p., 1946

Single large printed sheet, mulitply folded for original distribution.

A scarce & early map of Beverly Hills showing the locations of residences of the stars of 'Movieland', the map plots the homes of 140 film stars, among them Fred Astaire, Alfred Hitchcock, Charles Chaplin, Peter Lorre, the Marx Brothers, Gene Autry, Humphrey Bogart, Vincent Price, Joan Crawford, Clark Gable, Judy Garland, Rita Hayworth, Stan Laurel, Ginger Rogers, Greta Garbo, Elizabeth Taylor, Spencer Tracy and many more. (They must have been thrilled.)

A scarce piece of Golden Age Hollywood ephemera, and a reminder that our voyeuristic celebrity culture is nothing new.

£250

Sir John Gielgud's Set

38. **[ed. BRIGHOUSE, Harold] HOUGHTON, Stanley**

The Works of Stanley Houghton

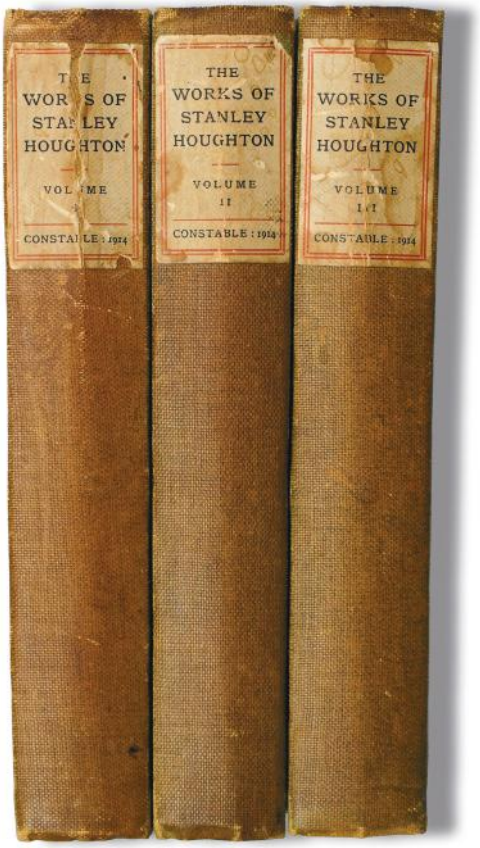
London: Constable & Co., 1914

3 vols., pp. 264, 283 and 310. Original green boards with spine labels. Spare spine label tipped in to rear of all three volumes. Bookplates to front pastedowns of all three volumes (see below). Tissue guards to frontispieces. Edges uncut. Photographic frontispieces to Vols. I and III; Max Beerbohm caricature as frontispiece to Vol II. Spines of all three volumes faded to brown, boards of vol. I also faded. Spine labels worn, corners and spine ends a little bumped, but a well preserved set.

First collected edition. One of 1040 copies, of which 1000 were for sale. SIR JOHN GIELGUD'S SET, WITH HIS BOOKPLATE TO ALL THREE VOLUMES. With an introduction by Houghton's fellow Manchester school playwright, Harold '*Hobson's Choice*' Brighouse.

Stanley Houghton, best known as the author of *Hindle Wakes* (1912) died of meningitis on 11 December 1913, at the age of thirty-two. This collected edition of his work, which includes one-act plays, dramatic criticism, essays and sketches as well as his full-length works, was published by way of tribute very shortly after his death.

£200



Original Concept Art by the Lead Animator

39. **[dir. BIRD, Brad] [HUGHES, Ted] [McANLIES, Tim] BAZLEY, Richard**

The Iron Giant

N.p: N.p., N.d.

Three colour and nine black and white original designs, various sizes and media, very well preserved in a custom made black box.

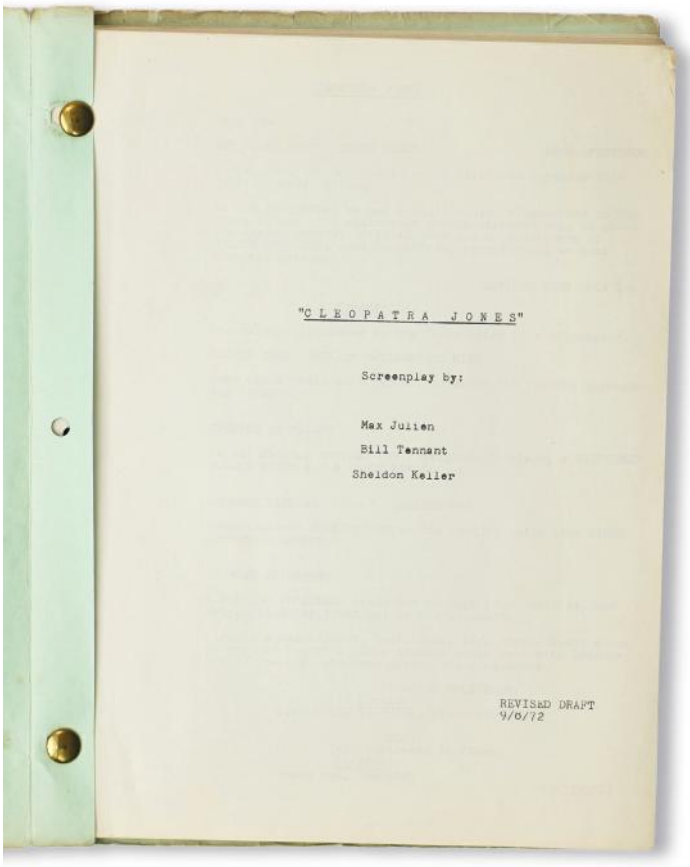
A COLLECTION OF ORIGINAL CHARACTER STUDIES CREATED BY RICHARD BAZLEY, LEAD ANIMATOR FOR BRAD BIRD'S 1999 FILM *THE IRON GIANT*. FROM BAZLEY'S RETAINED ARCHIVE OF HIS WORK ON THE FILM.

Bazley began his career on *Who Framed Roger Rabbit* (1988) and later worked on *Pocahontas* (1995), *Hercules* (1997), and *Tarzan* (1999). He had been pitching the idea for *The Iron Giant* for many years before the film was finally picked up by Warner Bros. A science fiction film for children based on Ted Hughes' 1968 novel of the same name, *The Iron Giant* uses both traditional and computer animation, and is voiced by a cast featuring Jennifer Aniston, Vin Diesel and Harry Connick Jr. Despite rave reviews the film underperformed on its release, but its reputation has continued to grow, and the film is now widely regarded as one of animation's finest achievements.

£4,000 (+VAT in the UK)









‘That broad is ten miles of bad road...’

40. **JULIEN, Max; TENNANT, Bill; KELLER, Sheldon**

Cleopatra Jones

N.p. [Los Angeles]: N.p. [Warner Bros.], 1972

128 mimeographed pp., bound in green stiff paper wrappers, title and revision date typed to front wrapper. Ownership signature of Vincent Tubbs. Wrappers a little edgeworn, but a very well preserved copy.

Revised draft script dated 8 September 1972, and with rewrite pages dated 26 December 1972. UNIT PUBLICIST VINCENT TUBBS’ COPY, WITH HIS INKED NAME TO LOWER EDGE OF FRONT WRAPPER.

Cleopatra Jones (1973), directed by Jack Starrett, stars Tamara Dobson as the titular undercover agent, fighting to break up a drug empire run by Mommy, a ruthless and psychotic gangster (played by Shelley Winters). In the best tradition of blaxploitation cinema, the film puts a strong independent woman front and centre (although its depiction of Mommy, whose enthusiastic lesbianism is presented as evidence of her villainy, is rather less groundbreaking.) The film’s producer Bill Tennant is credited as

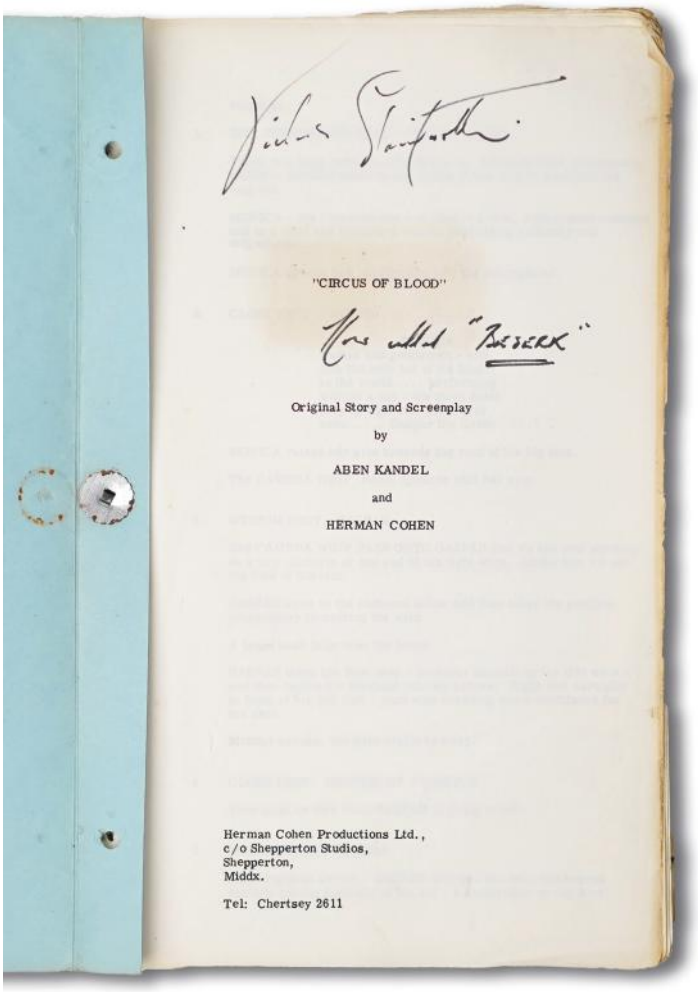
co-writer on the title page of this version of the screenplay, but is given no screen credit on the film. (Tennant did receive a credit for co-writing and producing the film's sequel, *Cleopatra Jones and the Casino of Gold* (1975)).

This copy belonged to the distinguished African American journalist Vincent (né Verley) Tubbs [1915-1989]. Tubbs was managing editor of the prominent black magazine *Jet* before moving to Los Angeles in the 1960s to work as a publicist for Warner Brothers, and in 1967 became president of the Publicists Guild – the first African American to hold such an elevated position in Hollywood. Tubbs acted as unit publicist on *Cleopatra Jones*; his other credits include the Billie Holiday biopic *Lady Sings the Blues* (1972), *The Klansman* (1974), and two films directed by Sidney Poitier, *A Piece of the Action* (1977) and *Fast Forward* (1985). Tubbs' sister-in-law was the activist and playwright Lorraine Hansberry, author of *A Raisin in the Sun*, the first play by an African American woman to be produced on Broadway.

Tubbs' inked ownership name to the front wrapper may or may not be in his hand: screenplays distributed to a film's staff by studio personnel would sometimes come with recipients' names already attached. On the other hand, Tubbs' name is here written on the very edge of the foot of the upper wrapper, which feels like an idiosyncratic rather than office-generated placement. (The name is written in capital letters, so handwriting provides no clues.)

A very scarce survivor from the heart of the 1970s blaxploitation genre, and with an excellent provenance.

£3,500


"CIRCUS OF BLOOD"

Original Story and Screenplay

by

ABEN KANDEL

and

HERMAN COHEN

Herman Cohen Productions Ltd.,
c/o Shepperton Studios,
Shepperton,
Middx.

Tel: Chertsey 2611

Joan Crawford's Penultimate Film

41. **KANDEL, Aben; COHEN, Herman**

Circus of Blood (Berserk!)

London: Herman Cohen Productions, N.d [1966]

98 mimeographed pp., bound in pale green stiff paper wrappers secured with a single split pin to left edge. Ownership signature and revised title to title page. Wrappers a little worn and yellowed, some general edge wear, but a well preserved copy.

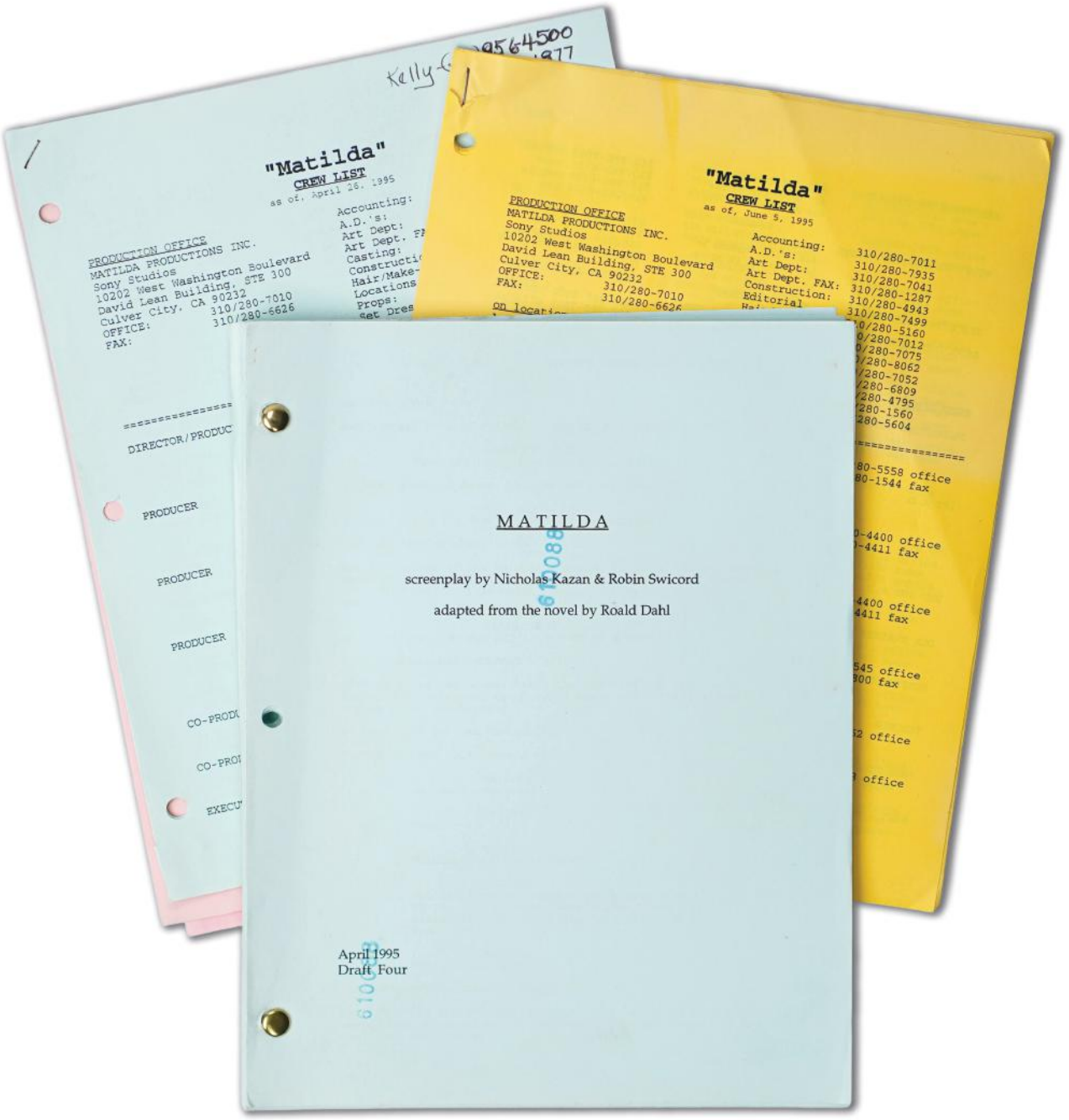
Screenplay for the 1967 British film, directed by Jim O'Connolly and starring Joan Crawford, Ty Hardin, Diana Dors and Michael Gough. PRODUCTION ACCOUNTANT VICKERS STANIFORTH'S COPY, WITH HIS OWNERSHIP SIGNATURE TO TITLE PAGE, AND WITH HIS HANDWRITTEN REVISED TITLE.

Joan Crawford runs a travelling circus whose acts keep dying in suspicious circumstances. Why did Gaspar the Great's tightrope snap? Why is Judy Geeson throwing knives at Ty Hardin? Who sawed Diana Dors in half? What is Joan Crawford doing in this?

A kitsch classic which (unlike most kitsch classics) enjoyed considerable success on its release. According to Crawford the title *Beserk!* was her idea; this copy of the screenplay, with its printed title *Circus of Blood* to the title page, would suggest that the title was changed late in the day.

A scarce screenplay for one of the last movies of Joan Crawford's career.

£950



‘You’ve got books, I’ve got looks.’

42. **[dir. de VITO, Danny] [DAHL, Roald] KAZAN, Nicholas; SWICORD, Robin**
Matilda
Culver City: N.p. [Jersey Films], 1995

110 pp, secured by two split pins to left edge. Stamped issue number ‘610088’ to each page. Approx. 30 pp. of stapled crew and contact lists on variegated paper stocks laid in. An unmarked, well preserved copy.

Fourth draft screenplay, dated April 1995 to title page (pages dated 25 April 1995), of Danny de Vito’s faithful rendering of Roald Dahl’s classic children’s story, starring de Vito, Rhea Perlman and Pam Ferris. Although now somewhat eclipsed by Tim Minchin’s musical version (a worldwide stage success which was also filmed by Matthew Warchus in 2022) de Vito’s version was highly praised on release and remains a firm children’s favourite thirty years on, retaining all the delicious nastiness of Dahl’s original.

£1,250

Marilyn Monroe's Penultimate Film

43. **[dir. CUKOR, George] [MILLER, Arthur; KANTER, Hal] KRASNA, Norman**
Let's Make Love (The Billionaire)
Los Angeles: Jerry Wald Productions/Twentieth Century Fox, 1959

145 mimeographed pp., bound in blue stiff paper wrappers secured with three split pins to left edge. Preliminary loan leaf stamped '87' bound in, lower right portion (possibly the loan form) neatly cut away. Titled in black to front panel and spine, printed 'FINAL' and 'FEBRUARY 20 1959' to front panel and title page. Printed 20th Century-Fox logo to front wrapper. Occasional holograph markings to text. Wear to oversize wrappers, but contents very well preserved.

FINAL DRAFT SCREENPLAY OF MARILYN MONROE'S PENULTIMATE FILM. ACTING COACH LOIS AUER'S COPY, WITH OCCASIONAL ANNOTATIONS IN AN UNKNOWN HAND.

Let's Make Love (1960) was Marilyn Monroe's penultimate film, released between *Some Like It Hot* (1959) and *The Misfits* (1961). (*Something's Got To Give* (1962) remained unfinished at the time of her death.) After *Some Like It Hot* Monroe had wanted to go straight to work on *The Misfits*, written by her husband Arthur Miller, but a contract signed with Twentieth Century-Fox in 1955 obliged her to make *Let's Make Love* first.

Monroe's co-star in *Let's Make Love* was Yves Montand. Montand was not the first choice for the role (Gregory Peck had dropped out) and his English was still poor and very heavily accented when he arrived in the US with his wife Simone Signoret. Although Monroe, Montand and their spouses got on famously and were soon inseparable, they were aware from the start that they were bonding in adversity. Miller did what he could to polish the screenplay, and Montand did what he could to improve his English, but Monroe could do nothing about the unhappiness she felt at having to be there at all. When filming began in January 1960 Miller and Signoret flew home, leaving Monroe and Montand to bond still further. Their brief affair plunged Monroe into further turmoil. Director George Cukor did what he could to help: 'She was very sweet, but I had no real communication with her at all. You couldn't get at her [...] As a director I really had very little influence on her. All I could do was make a climate that was agreeable for her. Every day was an agony of struggle for her, just to get there.' Monroe's marriage, already in trouble, was now doomed, and she and Miller were divorced shortly after filming *The Misfits*. In her autobiography *Nostalgia Isn't What It Used To Be* (Weidenfeld & Nicholson, 1978) Simone Signoret wrote: 'She will never know how much I didn't hate her, and how I understood that story, which only concerned the four of us, although it seemed to obsess the whole world.'

Monroe thought *Let's Make Love* her worst film; Montand did not get the Hollywood career he'd hoped for, and the couple's affair ended with his return to Europe. And the film itself? It's bland, and its tone is uncertain, but you'll have seen worse. What lingers above all is the melancholy of the backstory.

This copy of the screenplay comes from the estate of the acting coach (but not Marilyn Monroe's acting coach) Lois Auer. The screenplay carries the name 'Lee' in faint holograph pencil to the right corner of the front wrapper, which may indicate it was once in the possession of Monroe's own acting coach Lee Strasberg, father of The Method, and the person to whom Monroe left all her possessions after her death.

£3,000

A Counterculture Classic

44. **[dir. ALTMAN, Robert] LARDNER Jr., Ring**
M*A*S*H
Los Angeles: Twentieth Century-Fox, 1969

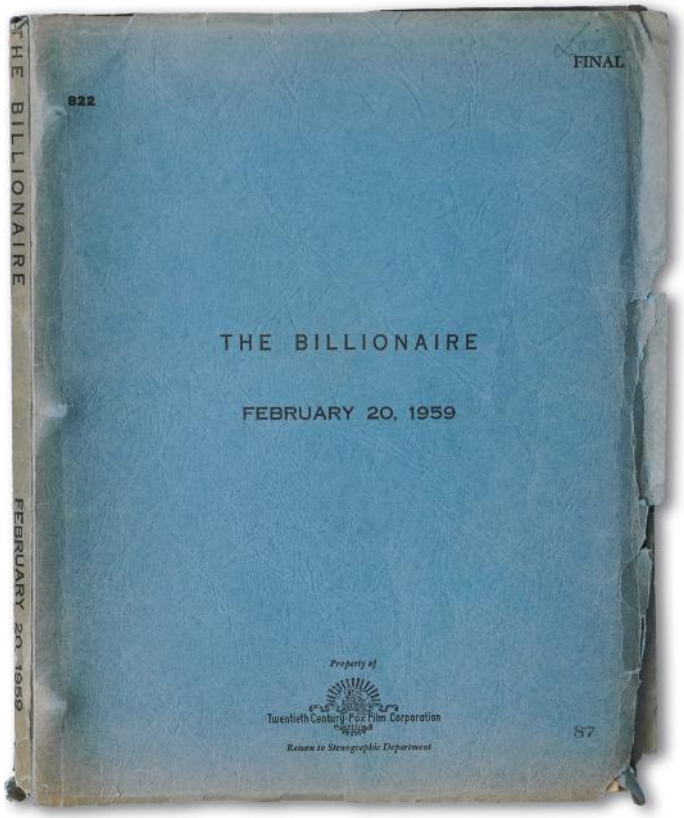
141 mimeographed pp. bound in oversize blue stiff paper wrappers, secured with three split pins to left edge. Front wrapper printed in black. Inked name ('Weyl') to front wrapper, a further three names scribbled to final leaf. The number '209' to front wrapper, also printed to the lower left corner of all pages. Wrappers a little edge worn, but a very well preserved copy.

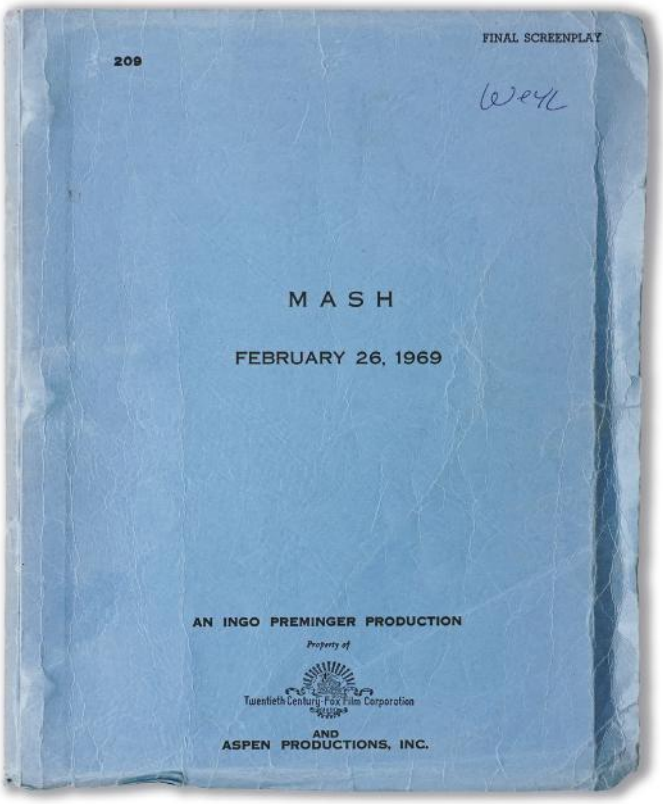
Final screenplay of the funniest film ever made about the horrors of war. Nominated for five Oscars, winning one for Ring Lardner Jr.'s screenplay, and winner of the Palme D'Or at Cannes (known in 1970 as the Grand Prix).

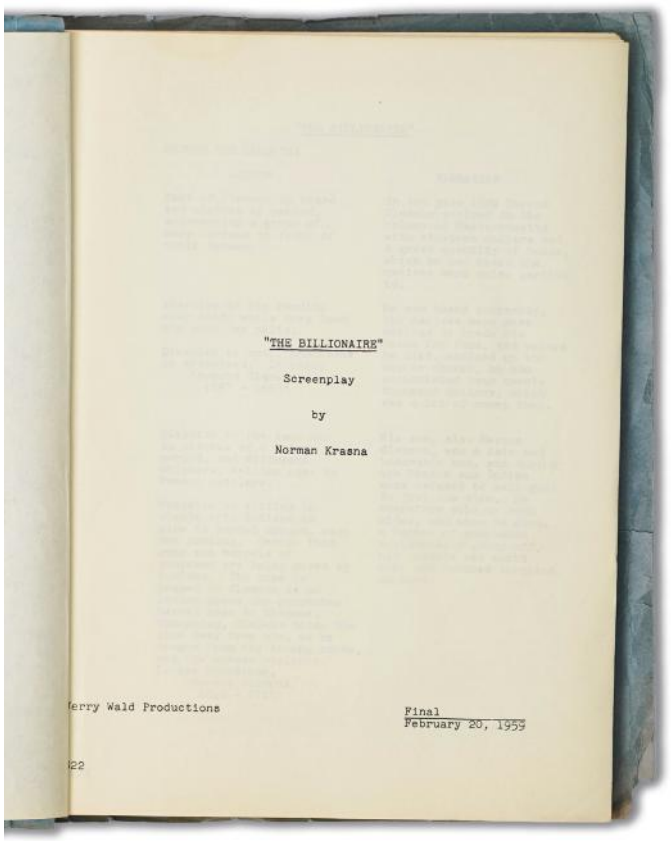
One of the original Hollywood Ten, Ring Lardner Jr. spent the 1950s in Britian writing under a pseudonym, before resurfacing as the credited co-screenwriter of Norman Jewison's *The Cincinnati Kid* (1965). He won an Oscar for his work on *M*A*S*H* (1970) — aided and abetted by the film's stars Elliott Gould and Donald Sutherland who, encouraged by Robert Altman, improvised to great comic effect. Although set during the Korean war, the parallels with the war in Vietnam were clear and deliberate, and the film's elevation to counterculture classic was instant.

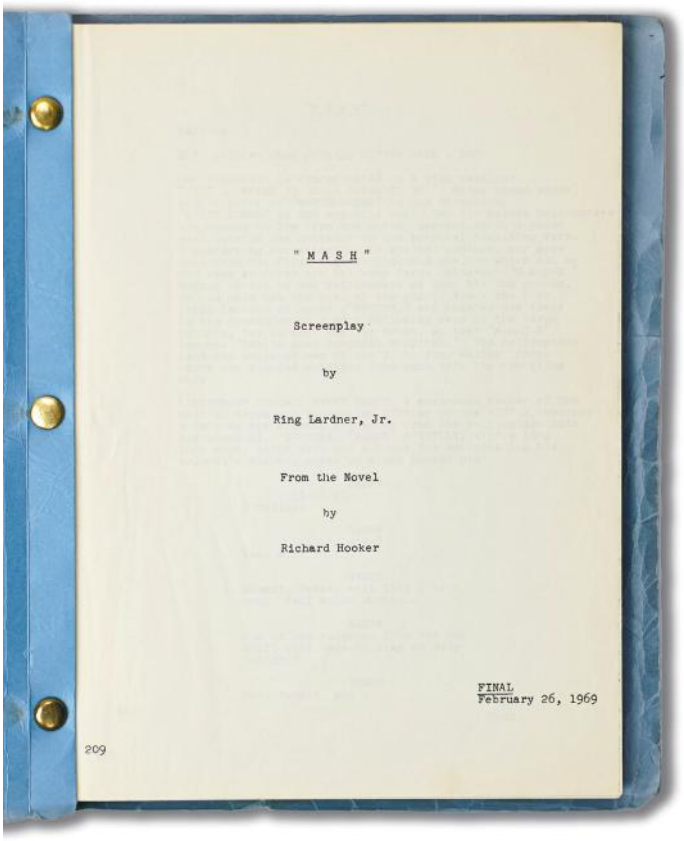
Robert Altman's director's fee for the film was $70,000. Altman's fourteen-year-old son wrote the lyrics for the film's title song, *Suicide is Painless*, and the worldwide success of the TV spin-off made him a millionaire.

£1,500


THE BILLIONAIRE
FEBRUARY 20, 1959
822
FINAL
THE BILLIONAIRE
FEBRUARY 20, 1959
Property of
Twentieth Century-Fox Film Corporation
Return to Stenographic Department
87


209
FINAL SCREENPLAY
M A S H
FEBRUARY 26, 1969
AN INGO PREMINGER PRODUCTION
Property of
Twentieth Century-Fox Film Corporation
AND
ASPEN PRODUCTIONS, INC.


"THE BILLIONAIRE"
Screenplay
by
Norman Krasna
Jerry Wald Productions
Final
February 20, 1959
822


" M A S H "
Screenplay
by
Ring Lardner, Jr.
From the Novel
by
Richard Hooker
FINAL
February 26, 1969
209


CHRIS MILES
SLATE
TAKE
Based on
"The Priest of Love"
A Life of D. H. Lawrence"
by
HARRY T. MOORE
and
the writings and letter of
D. H. LAWRENCE
(c) Milesian Film Productions Ltd
Shepperton Studio Centre
Shepperton, Middx.
THIRD DRAFT
March 1980
Tel: Chertsey 62611
THE VIRGIN AND THE GYPSY
JANET SUZMAN
AS FRIEDA LAWRENCE
A CHRISTOPHER MILES FILM
AVA GARDNER
PENELOPE KEITH
JORGE RIVERO
MAURIZIO MERLI
JOHN GIELGUD
Produced by CHRISTOPHER MILES AND ANDREW DONALLY Directed by CHRISTOPHER MILES
COLOR BY TECHNICOLOR

45. The D.H. Lawrence Archive of Director Christopher Miles

Both the life and work of film and television director Christopher Miles are steeped in the work of D.H. Lawrence. Vice President of the D.H. Lawrence Society, Miles was also the director of *The Virgin and the Gypsy* (1970) and *Priest of Love* (1981). Two other Miles/Lawrence projects, *The Plumed Serpent* and *The Woman Who Rode Away*, were never filmed.

Christopher Miles was born in London in 1939, and died in 2023 at the age of eighty-four. He made his first film, the 30-minute *A Vol D'Oiseau* (1962), while studying film direction at the IDHEC (now Le Fermis) in Paris. The La Ronde-like story of a day in the life of a Parisian umbrella, *A Vol D'Oiseau* attracted the attention of John and Roy Boulting, then at British Lion Films. The Boultings provided Miles with partial funding for his first professional film, *The Six-Sided Triangle* (1963); the raising of the rest of the budget was Miles' first foray into film production. A comic take on how six different cinematic styles might treat the same eternal triangle scene, *The Six-Sided Triangle* starred Sarah Miles (Christopher's sister) and Nicol Williamson, and was nominated for an Academy Award.

Two films made for the teen market followed: *Rhythm 'n' Greens* (1964) and *Up Jumped a Swagman* (1965). Miles then spent the next five years getting *The Virgin and the Gypsy* (1970) into production. The first of his films to be based on the work of D.H. Lawrence, it was shown out of competition at Cannes and was a critical and box office success on both sides of the Atlantic.

After an adaptation of Jean Genet's *The Maids* (1974) and a flirtation with Hollywood (*That Lucky Touch* (1975)), Miles returned to his favourite subject matter. *Priest of Love* (1981) tells the story of the writing of *Lady Chatterley's Lover*, and Lawrence's lifelong fight against suffocating artistic censorship. The film gave an early starring role to Ian McKellen, and co-starred Janet Suzman as Freida, Ava Gardner as Mabel Dodge Luhan and John Gielgud as Lawrence's nemesis, Herbert G. Muskett. Like *The Virgin and the Gypsy* the screenplay was by Alan Plater, and filming took place in Cornwall, Nottingham, Mexico, France and Italy, often in the actual locations where the events took place – including the Villa Mirenda, near Florence, where Lawrence wrote *Chatterley*. *Priest of Love* was given a Royal Premiere in 1982, and was the closing film at that year's London Film Festival.

Two other Miles/Lawrence projects were never made. An adaptation by Gavin Lambert of *The Woman Who Rode Away* remained unfilmed, and (as this collection shows) preparations for *The Plumed Serpent* were very far advanced when the film fell through. Scripts by both Robert Bolt and Nigel Kneale are present here.

Miles often produced as well as directed, and his working archive — heavily annotated scripts, drafts, lighting charts and design documents, and hundreds of photographs documenting all phases of the films' production process — is supplemented by a comprehensive archive of production correspondence and documentation from all phases of the film-making process. The collection is a large, research-rich resource of hitherto unseen material, and one which meticulously charts the path of Lawrence's work from page to screen.

1. THE VIRGIN AND THE GYPSY

[LAWRENCE, D.[avid] H.[erbert]] [dir. MILES, Christopher] PLATER, Alan

The Virgin and the Gypsy

V.p.: V.p., 1967-70

A COMPREHENSIVE PAPER ARCHIVE OF THE PRE-PRODUCTION, FILMING AND POST-PRODUCTION OF *THE VIRGIN AND THE GYPSY* (1970), INCLUDING SCRIPTS IN VARIOUS DRAFTS AND FORMATS, DESIGN DOCUMENTS, AND PRODUCTION PHOTOGRAPHS, AND WITH AN EXTENSIVE COLLECTION OF CORRESPONDENCE AND DOCUMENTS RELATED TO THE FILM'S PRODUCTION.

The Virgin and the Gypsy first went into production in 1967, but funding fell through. The film was remounted in 1970, with Joanna Shimkus and Franco Nero in the title roles, and Honor Blackman, Maurice Denham and Fay Compton among the supporting cast.

The archive comprises:

SCRIPTS:

i) First draft screenplay by Alan Plater. N.d. [1967] 124pp. Annotated and revised by Miles;

ii) Technical shooting script. N.d. [1969] 151pp. Miles' ownership signature to front wrapper, heavily annotated and revised, and with hand-drawn shooting diagrams to some reverse blanks. Call sheet No. 37 (2 September 1969) laid in;

iii) A second copy of (ii). Miles' ownership signature to front wrapper. Very heavily used, with tape strengthening to spine, and heavily annotated and revised, with several hand-drawn shooting diagrams to reverse blanks. Variegated pages, indicating the later insertion of rewritten scenes and-or camera plots;

[Both (ii) and (ii) are laid out in the French double-column style. (Miles studied at the Institut des Hautes Etudes Cinématographiques (now La Fémis) in Paris, and made his first film there. In screenplays laid out this way the left hand column carries the camera shots and stage directions, while the right hand column has the dialogue. The call sheet laid in to (ii) shows the day's work not referred to by scenes but by shots, in the French style.]

iv) Release (post-production) script, 1970. Unpaginated, variegated pages. Unannotated.

ASSOCIATED CORRESPONDENCE:

i) Manila folder – 'SHOOTING SCHEDULE' – into which is bound:

– Draft shooting schedules 1 and 2, 14 July (two copies) and 19 August 1969, Miles' ownership signature to latter and one of former;
– 16pp. prop list, Miles' annotations to p.1;
– Call sheet no. 27, 20 August 1969.

Laid in are:

– Hand-written cross plot, and a copy;
– 2pp. typed list of photographs taken on Derbyshire location recce;
– Typed list of anticipated activity of the Severn Bore during shooting.

ii) Second manila folder – 'KENWOOD FILMS - Kenneth Harper' – into which is bound copies of typed correspondence relating to post-production matters: grading, and editing of both film and sound. Laid in is a typed audition list, Miles' scribbled annotations to verso, and hand-written credits panels.

iii) Third manila folder – 'LONDON SCREENPLAYS LTD. – into which is bound copies of correspondence between the press department and Miles concerning Joanna Shimkus' refusal to allow still photographs to be taken during the shooting of the film's love scene. Laid in is earlier casting correspondence, in which Miles makes a strong case for Oliver Tobias (then in the stage production of *Hair*) – and expresses doubt about casting Franco Nero ('I do not feel [he has] the physical subtilty [sic] for the strange haunting quality this role requires.') He argues against Charles Bronson (here typed 'Bronston' repeatedly) for the same reason (among others). Also laid in a TLS from the film's cinematographer Bob Huke to Miles, 10 May 1970, complaining about the post-production facilities but full of praise for Miles' work.

iv) Fourth manila folder: 'THESES, RIGHTS & CONTRACTS. Includes a copy of Miles' contract, undated and unsigned, and several DHL theses sent to Miles following the release of the film, and copies of his supportive replies.

v) Fifth manila folder: 'CORRESPONDENCE Post Production'. 1970-2000s.

vi) Sixth manila folder: 'SCRIPT NOTES'. Mostly correspondence from producer Kenneth Harper and screenwriter Alan Plater.

vii) Seventh manila folder: 'FRENCH CREDIT ROW'. (Miles' director credit seems to have been missed off all French prints of the film.)

viii) Eighth manila folder: 'PRESS & OPENING TELEGRAMMES'. Including letters praising the film from (among many others) film critic Judith Crist, Alan Plater, and cast members Fay Compton and Margo Andrew.

ix) Yellow folder: 'ADDRESSES V&G'. Cast, unit and location lists, and an early casting document.

PHOTOGRAPHS:

i) Yellow Kodak box of 10 x 8 b&w production photographs of cast and crew, some annotated to reverse, one marked up for cropping.

ii) A small collection of 12 x 9 colour set photographs of Shimkus and Nero, separately and together.

2. PRIEST OF LOVE

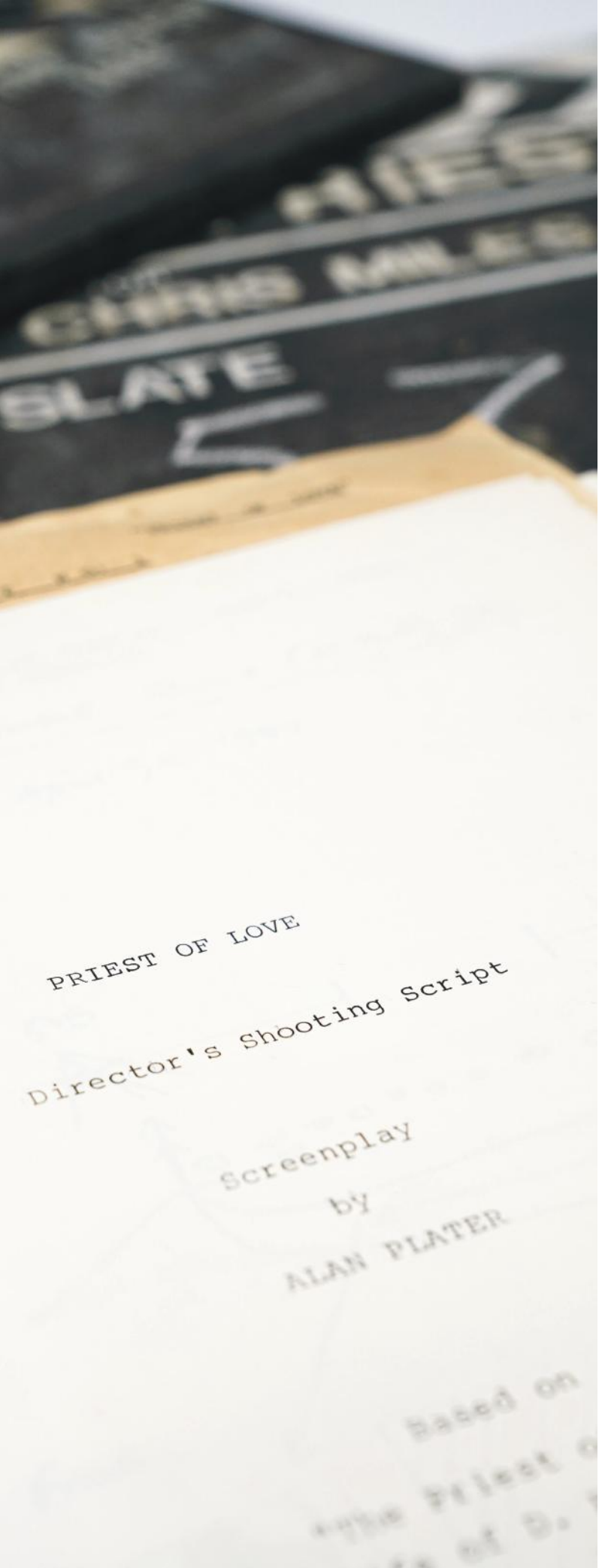
[LAWRENCE, D.[avid] H.[erbert]] [dir. MILES, Christopher] PLATER, Alan

Priest of Love

V.p.: V.p., V.d. [1979-2000s]

A COMPREHENSIVE ARCHIVE OF THE PRE-PRODUCTION, FILMING AND POST-PRODUCTION OF *PRIEST OF LOVE* (1981), INCLUDING SCRIPTS IN VARIOUS DRAFTS AND FORMATS, DESIGN DOCUMENTS, PRODUCTION PHOTOGRAPHS, WITH AN EXTENSIVE COLLECTION OF CORRESPONDENCE AND DOCUMENTS RELATED TO THE FILM'S PRODUCTION.

Adapted by Alan Plater from Harry T. Moore's biography, *Priest of*



Love starred Ian McKellen and Janet Suzman, with a supporting cast including Ava Gardner and John Gielgud. First released in 1981, in 1985 it was re-cut by Miles and re-released to great critical acclaim, to coincide with the centenary of Lawrence's birth.

SCRIPTS:

i) First draft screenplay by Alan Plater, 'July 1979' to title page. 145pp. Unannotated;

ii) Third draft screenplay by Alan Plater, 'March 1980' to title page. Unannotated;

ii) Third draft screenplay by Alan Plater, 'March 1980' to title page. Unannotated;

iii) Director's shooting script, the third draft screenplay drawn together from different generations (mimeographed, photocopied) with some variegated pages accommodating script revisions, and with some cut-and-paste updates by CM (e.g. p.39). Heavily revised and annotated by CM, and with 2pp. photocopied storyboard and the first six pages replaced by a photocopy of CM's hand-written version. Call sheet no. 1, dated 9 April 1980, bound in;

iv) Three bound photocopies of (iii);

v) Two copies of revised post-production script (1981), one marked 'OLD VERSION' to title page. Both unannotated;

vi) Post-production script (1985), marked 'NEW VERSION' to front wrapper;

vii) Collection of unused scenes from 1981 version, secured with staple to top left corner;

viii) Trailer post-production script (1981). Unannotated.

WITH:

i) MILES, Christopher: THE PHOENIX or THE LOVE OF D.H. LAWRENCE: A synopsis for a biographical film of D.H. Lawrence during the six most important years of his life, to be made on actual locations

ii) 48pp. typescript, n.p., n.d. in blue binder, typed title label to front panel. Photographs tipped in throughout text.

iii) A preparatory essay/script treatment for what became *Priest of Love*.

ASSOCIATED MATERIAL:

i) Yellow folder: 'ACTORS CONTRACTS':

– SIR JOHN GIELGUD'S 12pp. SIGNED CONTRACT, 12 MARCH 1980;

– Ava Gardner's 2pp. typed inducement letter, undated and unsigned, and 2pp. agreement, dated 1980 but no signature page;
– Janet Suzman's contract, April 1980 but no signature page;
– Penelope Keith's contract, 1980 but no signature page;
– Ian McKellen's contract, 15 January 1980 but no signature page. With an amending letter of agreement, 15 January 1980 and SIGNED BY McKELLEN.

ii) Manila folder: 'CAST & CREW LISTS':

– Large format cross plot;
– Five call sheets (three of No. 45);– End roller credit order, and a photocopied duplicate and full cast list;
– Cast contact list;
– Cornwall, Mexico and Italy contact and hotel lists;
– Unit contact lists for all location countries;
– Scripts out list (recipients included Elizabeth Taylor, Anthony Hopkins and Liv Ullmann);
– A card to Miles from cast member Marjorie Yates;
– An assortment of business cards relating to the production, many stapled to the inside of the folder.

iii) Yellow folder: 'CREDITS'. Credit obligation documentation.

iv) Manila folder: 'ITALIAN TVA'. Documentation relating to Italian subtitling.

v) Manila folder: 'CORRESPONDENCE'. Papers from 2000 onwards concerning re-issues, distribution rights etc.;

vi) Manila folder: 'Income controls & expenses'. 2000s;

vii) Rust brown folder: 'LAMY STATION'. Drawing of layout of Mexico railway station location, with a small collection of publicity material.

viii) Yellow folder: 'PRIEST OF LOVE DVD & CORRESPONDENCE. Material relating to later rights issues, and the showing of the film at the Little Theatre, Bath in 2010. 2000s.

PHOTOGRAPHS:

A very large collection of b&w and colour images – production and candid on-set photographs, negatives, transparencies, comparison shots and publicity stills – covering the film's shooting and publicity, and its appearance at the London Film Festival.

3. THE PLUMED SERPENT

[LAWRENCE, D[avid].H.[erbert]] [MILES, Christopher] [BOLT, Robert] [KNEALE, Nigel]

The Plumed Serpent: Four Copies of Unfilmed Screenplays for The Plumed Serpent
V.p.: N.p., N.d. [c.1995]

A small collection of material relating to the (non-)production of the proposed film. A well preserved collection.

After *The Virgin and the Gypsy* and *Priest of Love*, two other D.H. Lawrence projects were begun by Miles, but remained unmade. One was *The Woman Who Rode Away* in an adaptation by Gavin Lambert. The other was *The Plumed Serpent*. Robert Bolt (Miles' brother-in-law) wrote a screenplay for the project just before his death in 1995; although none of the scripts here bear a date, it can be safely assumed that Nigel '*Quatermass*' Kneale (a family friend of Miles) then took over screenwriting duties. Whatever the respective merits of their screenplays, expensive Mexican locations meant that finance proved impossible to secure for the project, and the film was never made.

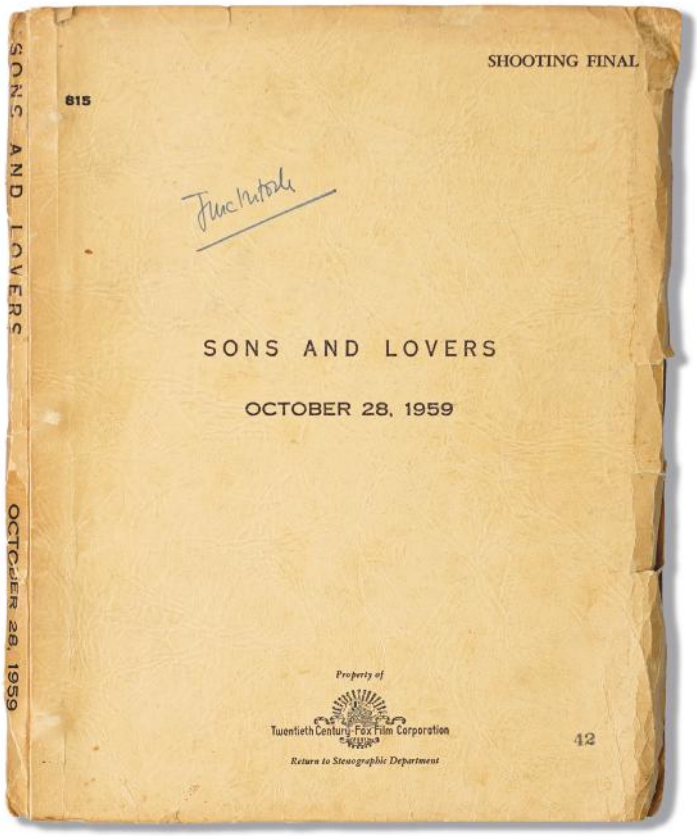
i) ROBERT BOLT:

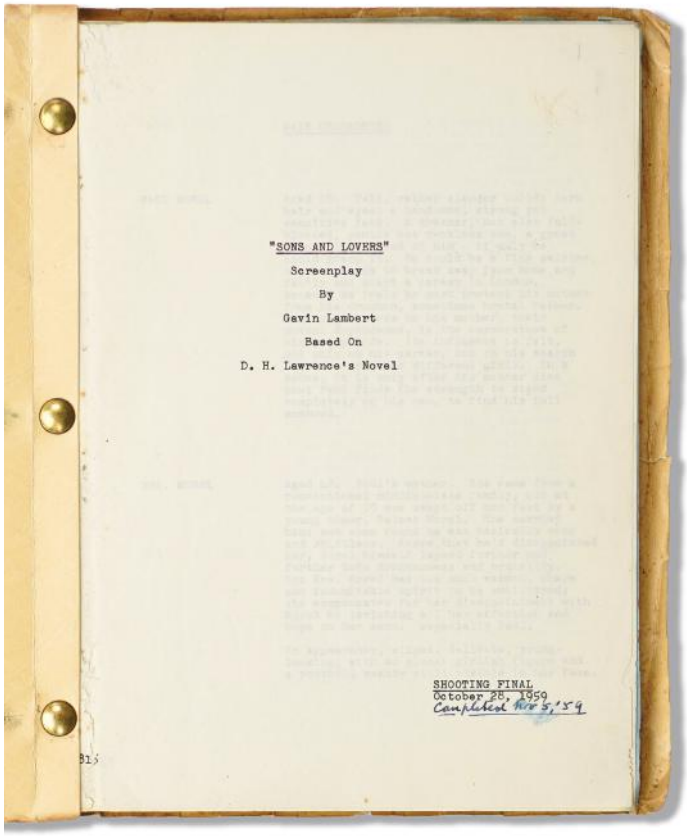
– 137pp. typescript in blue spring binder, 'Revised Screenplay' to title page;
– 114pp. mimeographed screenplay, bound in orange wrappers secured with two split pins to left edge.

ii) NIGEL KNEALE:

– 82pp. typescript secured with bulldog clip, 'Technical shooting-script Christopher Miles' to title page;
– 134pp. mimeographed screenplay, bound in red wrappers secured with two split pins to left edge. HEAVILY ANNOTATED AND REVISED IN MILES' HAND THROUGHOUT.

£15,000





‘Final’ Shooting Script, with Added Scenes

46. **[LAWRENCE, D[avid]. H[erbert]]**
LAMBERT, Gavin
Sons and Lovers
Los Angeles: Twentieth Century Fox, 1959

153 mimeographed (some typed) and variegated pp., 6pp. ‘ADDED SCENES’ bound in at rear. Oversize cream stiff paper wrappers, printed in black to front panel and spine, bound with three brass brads to left edge. Wrappers and spine worn and creased, but a very well preserved copy.

‘FINAL’ SHOOTING SCRIPT OF *SONS AND LOVERS* (1960), VARIEGATED REWRITE PAGES BOUND IN, AND WITH NOTES TO TITLE PAGE AND OCCASIONAL PAGES AT REAR.

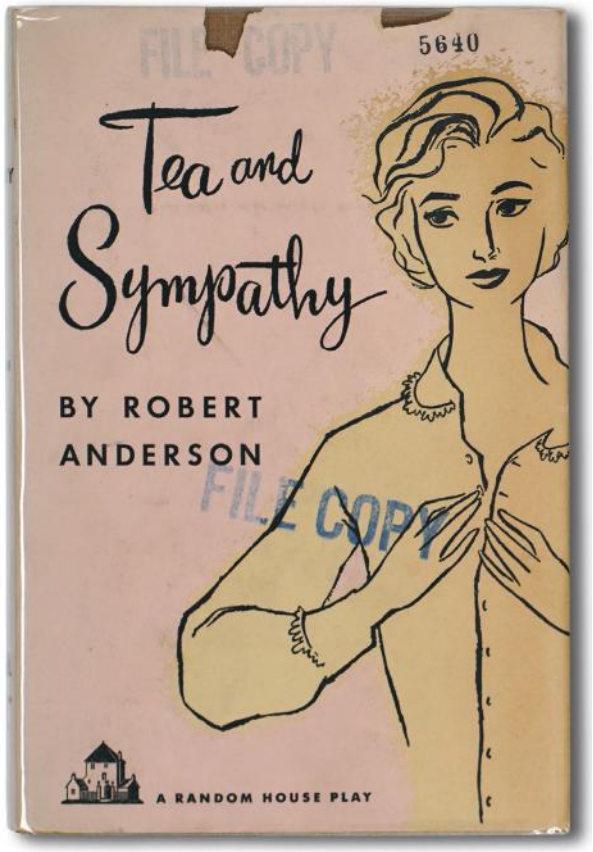
Directed by Jack Cardiff, and with a cast including Trevor Howard, Dean Stockwell, Mary Ure and Heather Sears, *Sons and Lovers* was nominated for seven Oscars, winning one for Freddie Francis’ cinematography. Co-writers Gavin Lambert and T.E.B. Clarke received a nomination – although this screenplay, with ‘SHOOTING FINAL’ and ‘OCTOBER 28, 1959’ printed to the front wrapper, spine and title page, gives Lambert sole writing credit. (A later version of this screenplay exists, also labelled ‘SHOOTING FINAL’ and dated December 8 1959. This version also gives no writing credit to T.E.B. Clarke.)

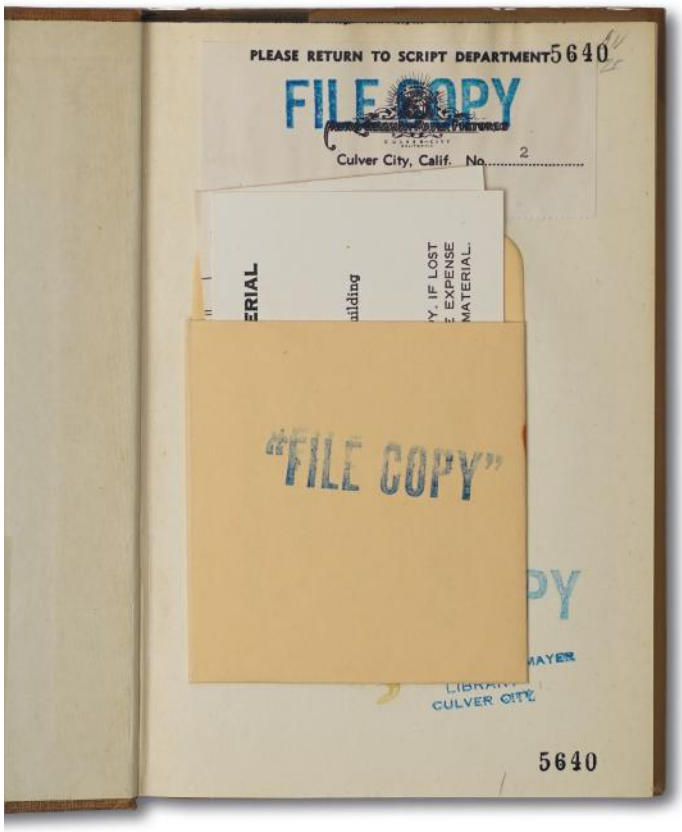
Mary Ure also received an Oscar nomination for her performance as Clara Dawes. The role had first been offered to Joan Collins, who seems to have turned it down late in the day: written in pencil to the reverse of the final page is ‘Clara.....Joan Collins’.

Other annotations give tantalising clues as to whose script this was. Beneath the printed date of October 28, 1959, on the title page, is written ‘Completed Nov 5, ‘59’ – presumably when the last changes were thought to have been assimilated into the screenplay. But the added scenes bound in at the rear tell a different story: the pinks are dated 13 April and the blues 18 April (both 1960). And on the reverse of the final bound page and the reverse of the rear wrapper are hand-written lists of camera instructions, and their meanings (’o.s.: off scene; p.o.v.: point of view; cut to: sudden; dissolve to; fade out’, and so on). Beneath these lists are what seem to be a newcomer’s exercises in using script terminology and scene formatting.

This copy has the printed number ‘42’ and (to us) an indecipherable ownership signature to the front wrapper which may or may not be ‘J. McIntosh’. (We can find no-one by this name who was associated with the production.)

£950





Early LGBTQ+

MGM File Copy

47. **ANDERSON, Robert**
Tea and Sympathy
New York: Random House, N.d. [1953]

8vo, pp. 182. Original hessian boards, lettered in black to front panel and spine, title in gilt to black spine label, publisher's device in gilt on black and stage production photograph to front panel. Top edge black. Illustrated dust jacket. Black and white production photographs to title page and through text. 'FILE COPY' stamps and (now ungummed) ticket pocket and printed return ticket laid in, further stamps to front panel of dust jacket and MGM ownership stamps to lower right of front free endpaper and random pages through text. Stamped number '5640' to front free endpaper and front panel of dust jacket. A very good copy in a very good dust jacket with two chips to top edge of front panel.

First edition, second printing. The MGM file copy of the play text, retained during the making of their bowdlerised 1956 film version starring the original stage cast of Deborah Kerr, John Kerr and Leif Erikson. The story of the growing pains of a young gay man faced with isolation and the bigotry of his peers, Robert Anderson's *Tea and Sympathy* ran for 712 performances on Broadway, and was adapted by the playwright for the 1956 Vincente Minelli film of the same name. Everett Evans of the Houston Chronicle called it 'one of the first plays to tackle the then-taboo topic of sexual orientation and related prejudice', and cited the play's final line, 'Years from now... when you speak of this... and you will... be kind.' as 'one of the most quoted curtain lines in stage history.'

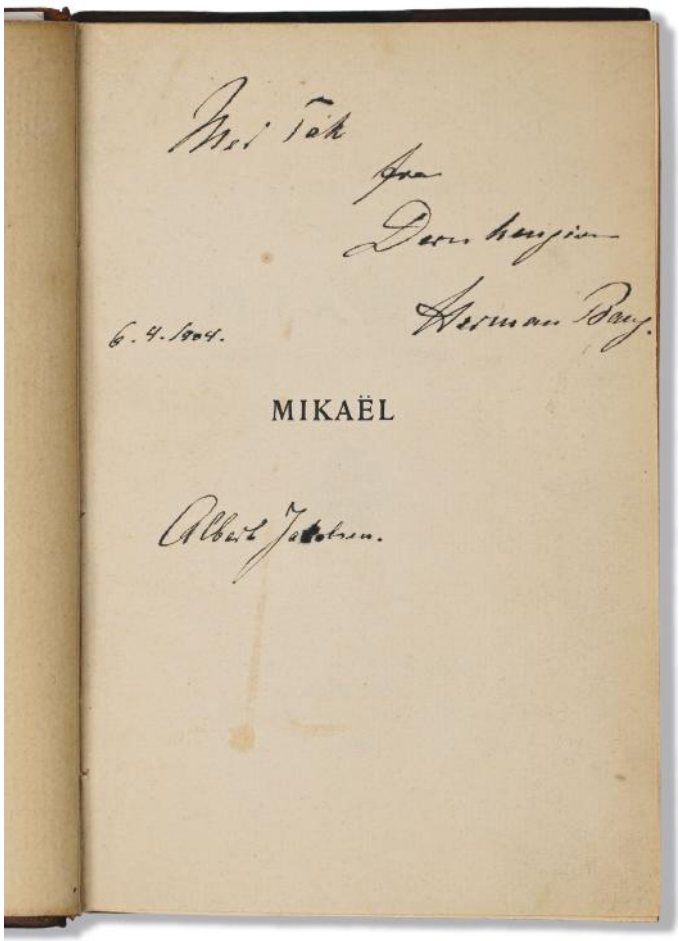
Despite Hollywood's ongoing observance of the Hays Code, meaning all explicit references to homosexuality were removed, the film remains a cornerstone of early queer cinema.

£500

Denmark's First Gay Novel, The Basis For Dreyer's Film, And Inscribed

48. **BANG, Herman**
Mikael
Copenhagen: Gyldendalske Boghandel, 1904

8vo, pp. 379. Contemporary three quarter marbled cloth boards, leather ribbed spine and corners, spine and device on front panel tooled in gilt. Original wrappers, unevenly browned, bound in.



Danish text. List of Bang's previous works to rear wrapper. Small owner's label to front pastedown. A beautifully preserved copy in a contemporary binding.

First edition of Denmark's first gay novel, INSCRIBED BY THE AUTHOR ON HALF-TITLE IN YEAR OF PUBLICATION (in Danish): 'With thanks from your faithful Herman Bang. 6.4.1904. To Albert Jacobsen.' Danish text.

The journalist, stage director and novelist Herman Bang (1857-1912) was and remains a leading figure in Danish letters. Like his Norweigian counterpart Henrik Ibsen, Bang saw art as a vehicle for social change. He was homosexual, and through his female characters played out many of his own sexual tensions, a censor-defying trick also used by Tennessee Williams forty years later. Like Oscar Wilde in England, Bang was known to be gay; like Wilde he was vilified for it. Although never prosecuted he was the subject of constant police attention, and was persecuted by the gutter press. In 1906, a scandal erupted involving Bang and a rent boy. One paper was moved to write: 'An unclean puff like Herman Bang must be beaten down, because he is he worst of them all.

Everything which is typical of these depravities and crimes we now watch rising from the depths of the swamp like poisonous gas bursting up into the air and the daylight, can be found in Herman Bang. His hoarse voice, his sunken eyes, the slump and mummy-like exhaustion of his body, speak of the progress of vice in his soul and his blood.'

Mikael tells the story of an ageing artist and his obsession with his muse, the much younger Mikael. When Mikael falls in love with a countess who one day comes to sit for the Master, the rift between the two men causes the artist to sicken and die. The story can be read as an examination of the tensions between ordinary life and high artistic ideals, but Bang's known personal history made the subtext of the book glaringly obvious. One contemporary reviewer described the character of the Master as 'an undisguised homosexualist.' A critic later described Mikael as 'by far the most pronounced portrayal of another kind of love in Danish literature'. In 1924 the Danish film director and auteur Carl Dreyer (*The Passion of Joan of Arc* (1928); *Vampyr* (1932)) adapted *Mikael* for the screen, with Walter Slezak in the title role. Dreyer's adaptation follows the book closely, quietly retaining its homoerotic atmosphere.

Rare — the book's survival rate having been damaged by the scandal surrounding its reputation.

£1,250

Groundbreaking Title in the Queer Theatre Canon

49. **CROWLEY, Mart**

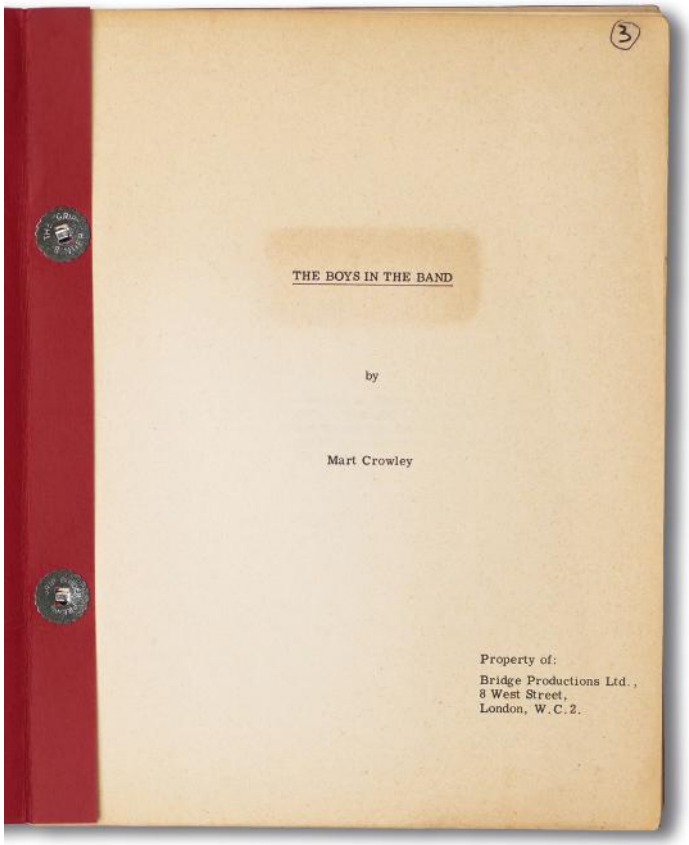
The Boys In the Band

London: Bridge Productions Ltd, N.d. [1969]

113 mimeographed pp., paginated in two acts, bound in red stiff paper wrappers secured with two split pins to left edge. Title window to front wrapper. Inked number '3' to title page. A little browning and light edge wear, but a very well preserved copy.

Original production script for the London premiere of *The Boys in the Band*, presented at the Wyndham's theatre in February 1969.

In 1967, the current affairs programme CBS Reports aired a 60-minute programme called *The Homosexuals*, the first-ever US network broadcast to be devoted to the subject: two years later, in 1969, the Stonewall riots ignited the modern LGBTQ+ rights movement. In between these two landmark events, on 14 April 1968, *The Boys in the Band* by the gay playwright Mart Crowley opened at Theatre Four, a small off-Broadway theatre in New York. Drawing directly from Crowley's Life, the show was meant to run for only five performances at Theatre Four, but racked up one



thousand and one before closing in 1970. It was still running in New York when the show premiered in London at the Wyndham's theatre on 11 February 1969, in a production directed by Robert Moore and starring John Carlisle and William Gaunt. (This script was generated in London for the Wyndham's production.)

In 1970 director William Friedkin filmed the play with the original cast. Robert La Tourneaux, who played Cowboy, struggled to find work after the film's release. He eventually resorted to prostitution, attempted suicide, and died from AIDS-related complications in 1986. Between 1986 and 1993, five of the original nine cast members would lose their lives to the AIDS epidemic: La Tourneaux, Kenneth Nelson, Leonard Frey, Keith Prentice, and Larry Combs.

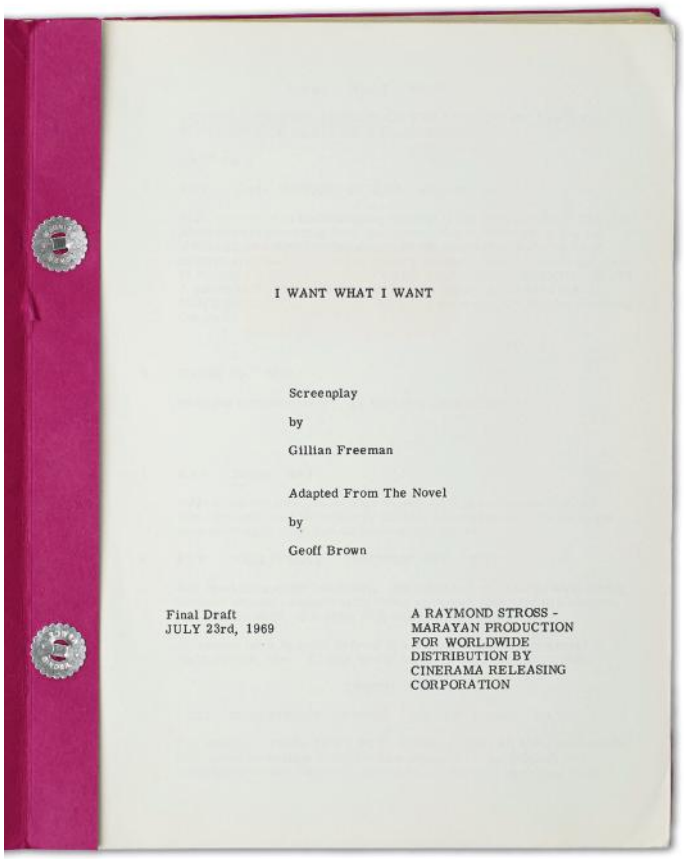
A key title in the queer theatre canon.

£950

Star Anne Heywood's Copy of an Early Trans Film

50. **[dir. DEXTER, John] FREEMAN, Gillian**
I Want What I Want
[London]: Marayan Productions Ltd: July 23rd 1969

118 mimeographed pp., bound in maroon stiff paper wrappers secured with two split pins to left edge. Title window to front wrapper. Light wear to wrappers, but a very well preserved copy. With unpaginated release script, and 5pp. trailer script, marked as such by hand to first page.

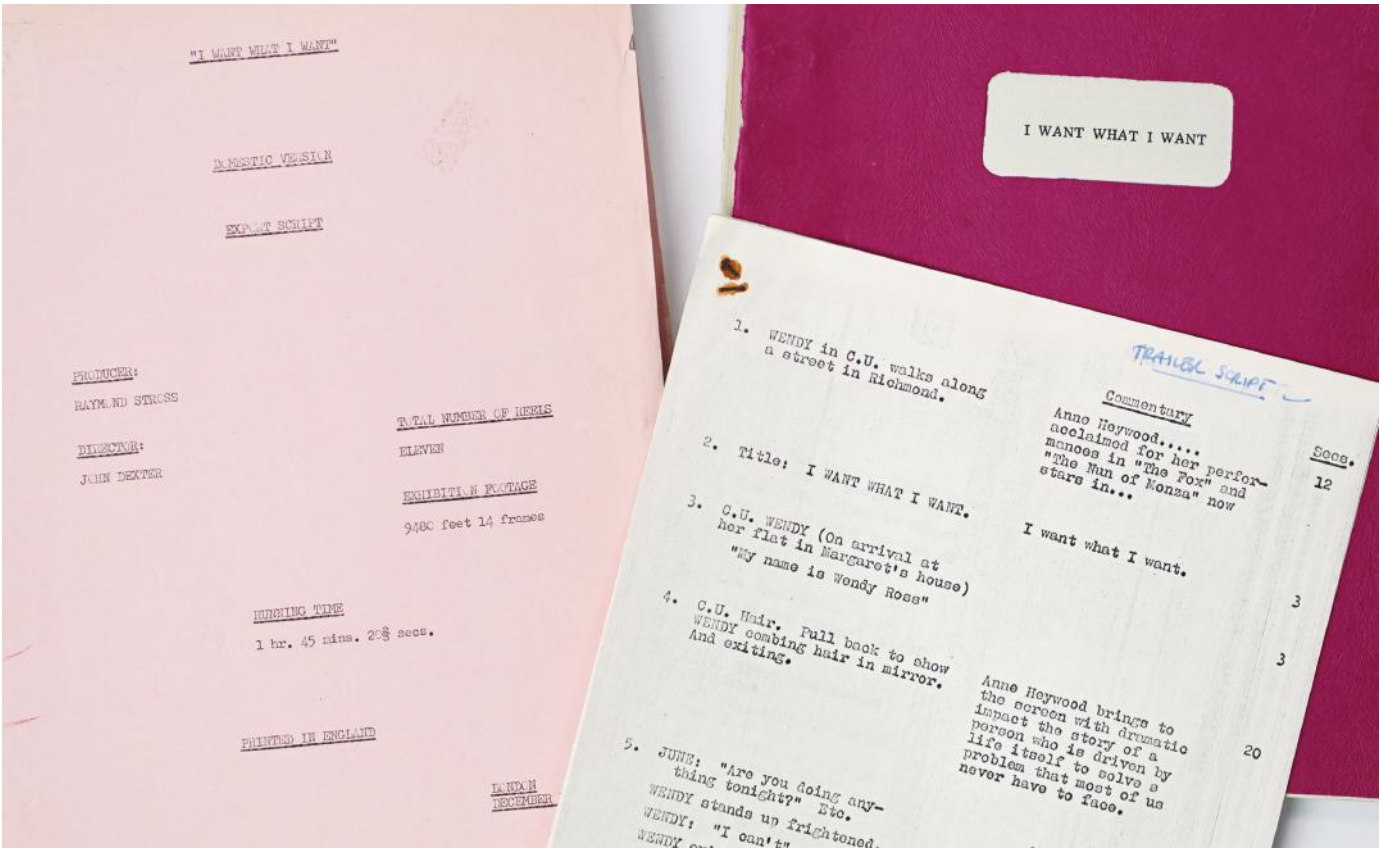


FINAL DRAFT SCREENPLAY, WITH A RELEASE SCRIPT AND TRAILER SCRIPT. ONE OF THE EARLIEST FILMS TO FEATURE A TRANS CHARACTER FRONT AND CENTRE.

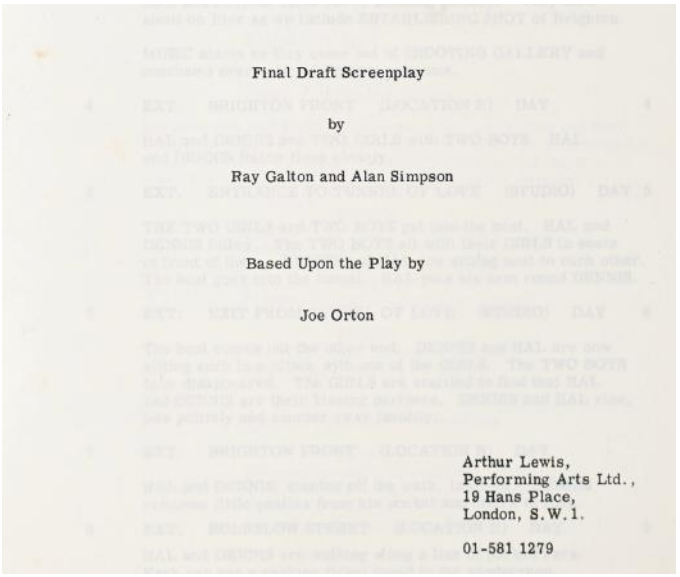
A little clumsy but commendably sincere, *I Want What I Want* (1972) is the story of a young person struggling with their gender identity, and their progression to gender-affirming surgery. Adapted from Geoff Brown's 1966 novel and directed by theatre director John Dexter, and produced by Raymond Stross, Anne Heywood's husband. Stross had previously produced two other early titles in the LGBTQ film canon: Sidney J. Furie's *The Leather Boys* (1964, from another Gillian Freeman screenplay), and Mark Rydell's *The Fox* (1968), in which Heywood also starred.

Accompanied by an original release and trailer script, and although unmarked, from the estate of Anne Heywood.

£2,500


"I WANT WHAT I WANT"
DOMESTIC VERSION
EXPORT SCRIPT
PRODUCER:
RAYMOND STROSS
DIRECTOR:
JOHN DEXTER
TOTAL NUMBER OF REELS
ELEVEN
EXHIBITION FOOTAGE
9480 feet 14 frames
RUNNING TIME
1 hr. 45 mins. 20§ secs.
PRINTED IN ENGLAND
LONDON
DECEMBER
I WANT WHAT I WANT
TRAILER SCRIPT
Commentary
Secs.
1. WENDY in C.U. walks along a street in Richmond.
Anne Heywood..... acclaimed for her performances in "The Fox" and "The Nun of Monza" now stars in...
12
2. Title: I WANT WHAT I WANT.
I want what I want.
3. C.U. WENDY (On arrival at her flat in Margaret's house) "My name is Wendy Ross"
3
4. C.U. Hair. Pull back to show WENDY combing hair in mirror. And exiting.
3
Anne Heywood brings to the screen with dramatic impact the story of a person who is driven by life itself to solve a problem that most of us never have to face.
20
5. JUNE: "Are you doing anything tonight?" Etc.
WENDY stands up frightened.
WENDY: "I can't"


LOOT
LOOT


Final Draft Screenplay

by

Ray Galton and Alan Simpson

Based Upon the Play by

Joe Orton

Arthur Lewis,
Performing Arts Ltd.,
19 Hans Place,
London, S.W.1.

01-581 1279

Orton, Adapted by Galton and Simpson

51. **[ORTON, Joe] GALTON, Ray and SIMPSON, Alan**

Loot: Final Draft Screenplay and Press Book

London: Performing Arts Ltd., 1969

129 mimeographed pp., bound in blue stiff paper wrappers secured with two split pins to left edge. Title window to front wrapper. With 103pp. press pack, photographically illustrated front wrapper, bound with green knotted lace through punch holes to top left corner. A little light edgewear to both screenplay and press park, but both very well preserved.

Original screenplay for the 1970 film adaptation of Joe Orton's 1965 stage play *Loot*, with the extremely scarce press pack used to promote the film's release.

Hal and Dennis, two gay young undertakers, hide the proceeds of a bank robbery in the coffin of Hal's recently deceased mother.

Directed by Silvio Narizzano and starring Richard Attenborough, Lee Remick and Hywel Bennett, the film of Joe Orton's *Loot* was stripped of the stage version's more outrageous references to religion and gay sex, and neither the opening up of the script nor the overplaying of the cast did the biting black humour of the original any favours.

The film lost money – notwithstanding the efforts of the publicity department, whose press pack (included here) is a comprehensive breezeblock of a document. It contains the usual press pack paraphernalia of cast lists, biographies and interviews, but then goes on to discuss the filming of the film's nude bank robbery sequence, 'Dickie Attenborough's Brilliant Sixties Characterisations', and 'Mr. Bennett's and Miss Remick's Bedroom Romp', before interviewing the actor Jean Marlow, who played the role of Dead Mother ('I'm sure when I'm dead, I'll get the feeling I've been here before.'). The press pack is more Ortonesque than the film....

£600

Anne Heywood's Copy: An Early US Lesbian Film

52. **[LAWRENCE, D.H.] [dir. RYDELL, Mark] CARLINO, Lewis John**

The Fox

Toronto: Rayan Productions, 1967

131 mimeographed pp., bound in green stiff paper wrappers secured with two split pins to left edge. Title in gilt to front wrapper. Some edge wear to (oversize) wrappers, but a very well preserved copy.

The Fox (1967) was Mark Rydell's directorial debut. Loosely adapted from D.H. Lawrence's 1922 novella and starring Sandy Dennis, Anne Heywood and Keir Dullea, it is one of only a handful of US films of the 1960s to address the subjects of lesbianism and bisexuality. The rights to the project were acquired by Anne Heywood's husband, the producer Raymond Stross, with the intention of launching Heywood's American career. It worked: Heywood was nominated for a Golden Globe for her performance, and signed to a four-picture deal by Paramount.

Although unmarked, this screenplay comes from the estate of Anne Heywood.

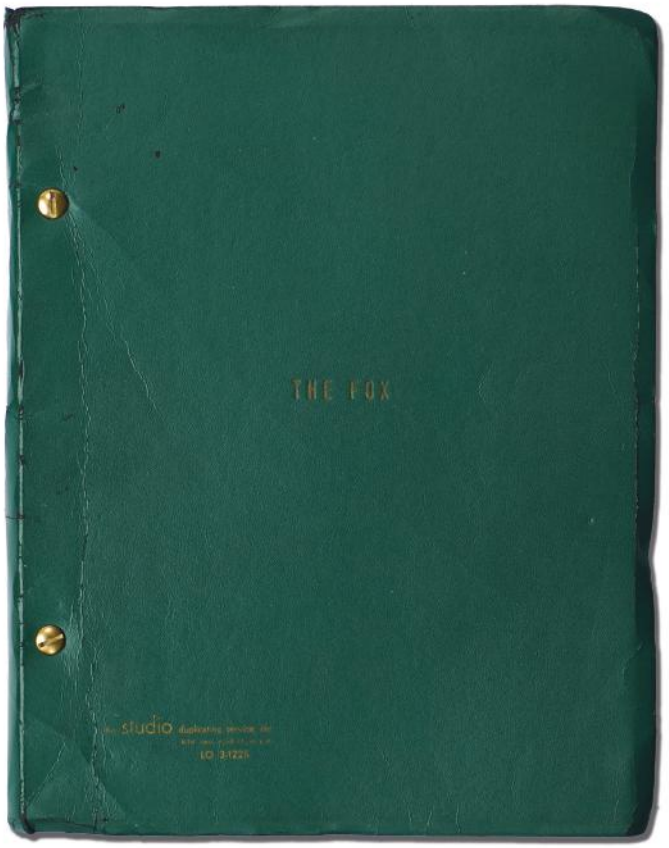
£2,000

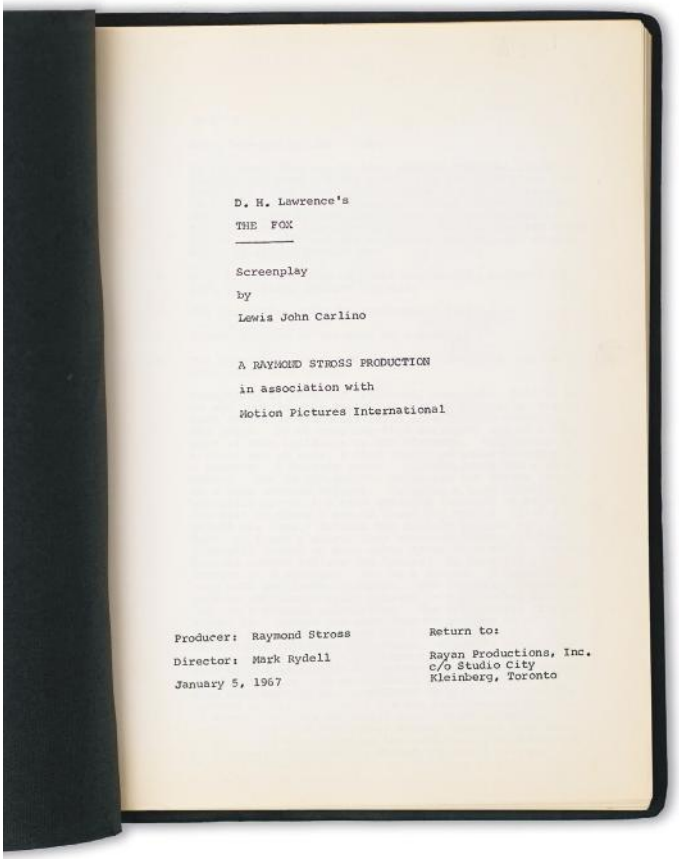
Cinema's First Gay Kiss — And Daniel Day-Lewis's Debut

53. **[dir. SCHLESINGER, John] GILLIATT, Penelope**

Bloody Sunday (Sunday Bloody Sunday)

London: Vic Films, 1970





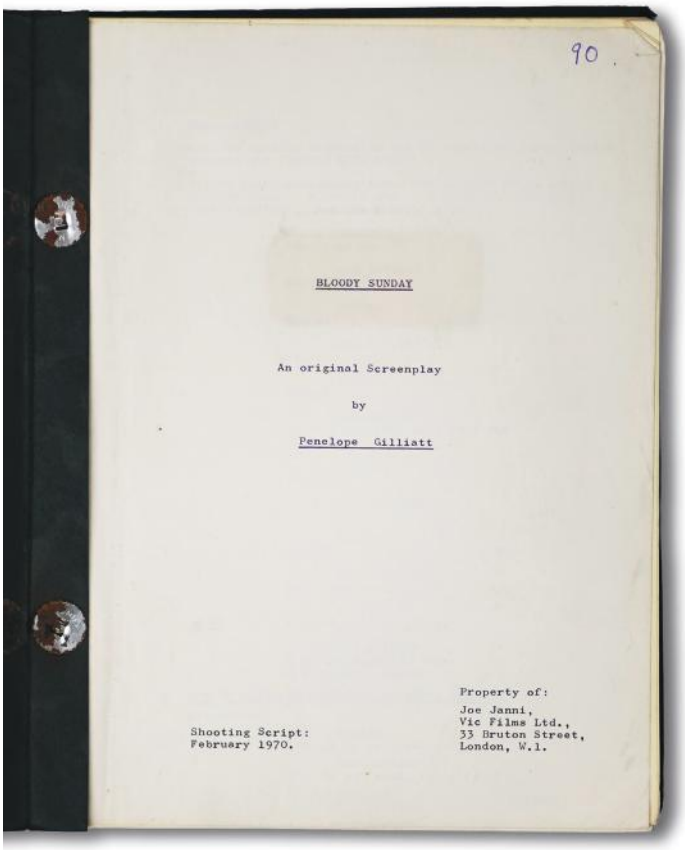
134pp. mimeographed screenplay, variegated pages bound in black stiff paper wrappers, secured with two split pins to left edge. Title window to front wrapper. Wrappers lightly worn, but a very well preserved copy.

THE ORIGINAL SHOOTING SCRIPT OF A LANDMARK GAY FILM.

A cornerstone of gay film history, John Schlesinger's S*unday Bloody Sunday* is the story of a *menage à trois*: Daniel, a middle-aged doctor (Peter Finch); his wife Alex, a career woman in her '30s (Glenda Jackson); and Bob, the young artist who is the lover of them both (Murray Head). A pin-sharp portrait of life in 1970s London among the liberal bourgeoisie, *Sunday Bloody Sunday* achieves its revolutionary status partly (and famously) by featuring mainstream cinema's first male gay kiss, but mostly by finding the sexual orientation of its characters entirely unremarkable. The film deploys no stereotypes or value judgements, content to be a frank and honest appraisal of the human heart. Three human hearts.

Sunday Bloody Sunday inadvertently made history in its casting, too: the bored kid briefly seen vandalising parked cars is played by a 13-year-old Daniel Day-Lewis, here making his debut.

£3,500

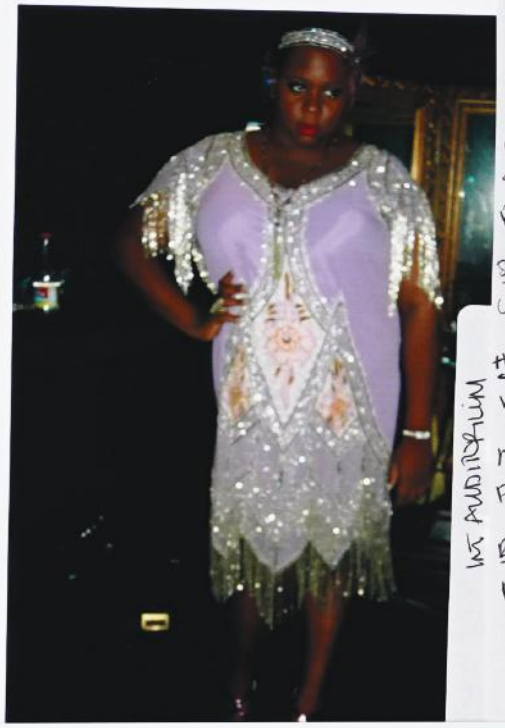


505 THE END OF TWERK *505 The End of Twerk*

20.WADE/UNIQUE — **Alex Newell**

CHANGE 6

Scene#	Day	Set/Description/Costume Notes
29	N5	INT/MCKINLEY HIGH AUDITORIUM Will convinces board to reinstate twerking ***Notes: 20's Flapper dress***



EP 505 — UNIQUE — CH 6 — N5 — SC. 29

DRESS: LAVENDER SS W/ SILVER BEADING PINK EMBROIDERY AT CENTER SILVER BEADED FRINGE 20S FLAPPER DRESS

SHOE: PURPLE PEEP TOE W/ CROSS OVER STRAP

HEADBAND: SILVER: PURPLE BEADED W/ FEATHER

NECK: PURPLE BEADS GOLD FILIGREE/NECK W/ TASSEL

RING: GOLD CZ DIAMOND POINTED OVAL, 20S STYLE (GATSBY)

INT AUDITORIUM



INT AUDITORIUM — N5 — CH 6 — UNIQUE — SC. 29

Change Sheets (1 per) 1 10/2/2013

20 UNIQUE | 20 UNIQUE | 33 BEISTE | 33 BIESTE | 20 UNIQUE

Gender Affirmation on the Small Screen

54. **[MURPHY, Ryan; FALCHUK, Brad; BRENNAN, Ian]**
Glee [2010-15]
Los Angeles: 20th Century Fox, 2010-2015

Two large black ring binders containing approximately 300 wardrobe department test photographs, with extensive departmental notes and indexing. Very well preserved.

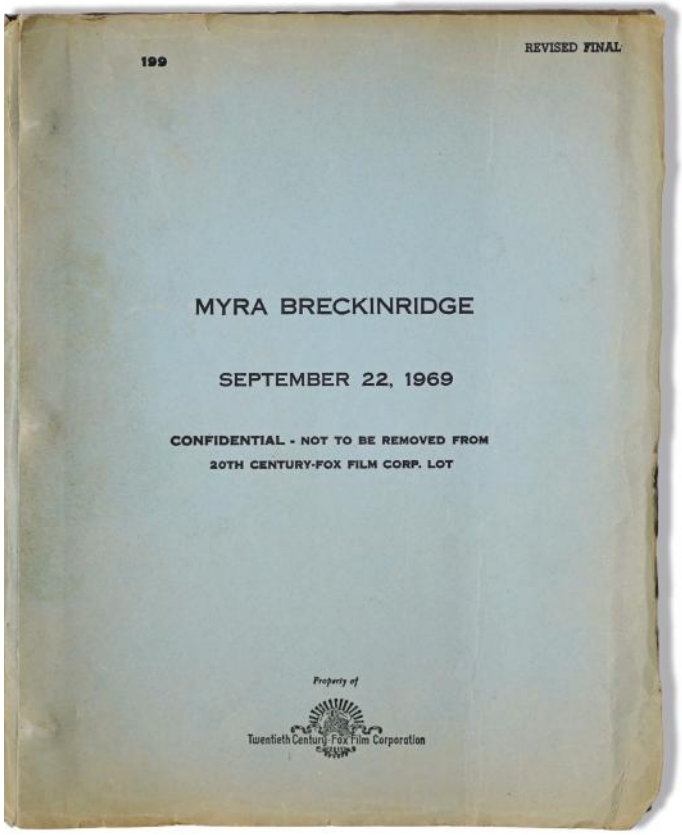
A LARGE ARCHIVE OF APPROXIMATELY 300 TEST WARDROBE PHOTOGRAPHS DOCUMENTING THE DEVELOPMENT OF *GLEE*'S TRANSGENDER CHARACTERS WADE/UNIQUE ADAMS (ALEX NEWELL) AND COACH BEISTE (DOT-MARIE JONES). ACCOMPANIED BY EXTENSIVE NOTES AND INDEXING BY COSTUME DESIGNERS ELIZABETH MARTUCCI AND EMMY AWARD-WINNING LOU EYRICH.

Over six seasons in as many years, *Glee* followed a group of diverse students bonding over singing — truly fabulous singing — while navigating identity crises, relationships, and high school drama. While not without its missteps (a school shooting episode only four months after Sandy Hook was not a high point) *Glee* was notable for its sympathetic portrayal of the coming out process of LGBTQ+ people and its accurate portrayal of gender affirmation, all at a time when most of America was still against gay marriage.

This large costuming archive is testament to the show's determination to portray the transition process as accurately and sensitively as possible, and to its commitment to telling the stories of under-represented minorities, all in the full glare of a primetime show.

£3,000





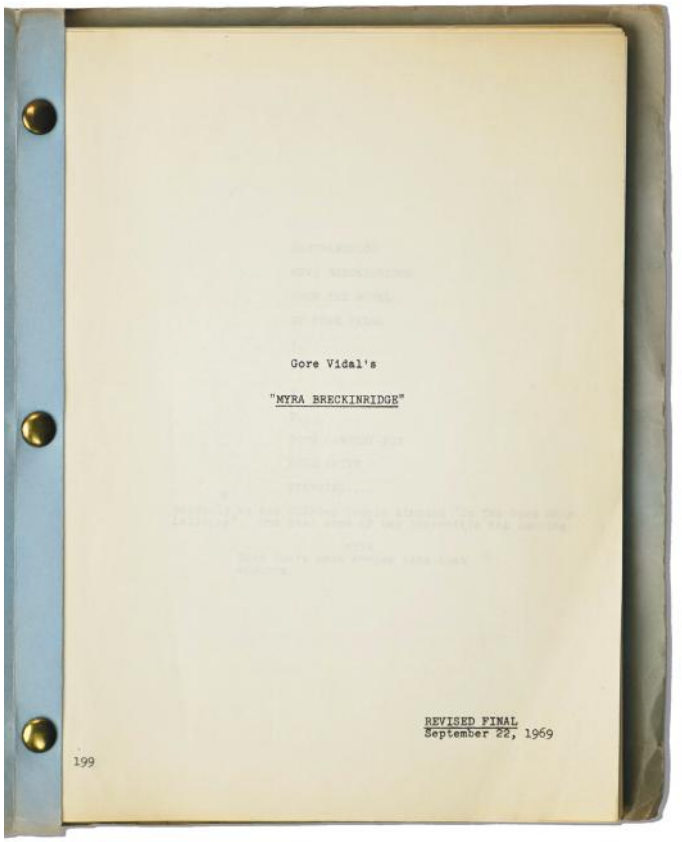
Cult Movie and Absolute Bin Fire

55. **[dir. SARNE, Michael] VIDAL, Gore**
Myra Breckinridge
Los Angeles: Twentieth Century-Fox, 1969

146 mimeographed pp., light blue oversized stiff paper wrappers, printed in black to front wrapper, secured with three split pins to left edge. Front wrapper sunned, offsetting to rear wrapper, edge wear to both, but contents very well preserved.

REVISED FINAL SHOOTING SCREENPLAY, DATED 22 SEPTEMBER 1969 TO FRONT WRAPPER AND TITLE PAGE.

A commendably early entry in the trans cinema canon but a comprehensive car crash of a film, director Mike Sarne took Gore Vidal's 1968 novel, a waspish, gleefully transgressive Hollywood satire, and murdered it. Fresh from directing his equally unwatchable debut film *Joanna* (1968), Sarne was inexplicably hired by 20th Century-Fox to direct *Myra Breckinridge*, and entrusted with a five million dollar budget. This he spent demonstrating for a second time that directing was not his strong point. A stellar cast led by Raquel Welch and Mae West is left flailing, reviews and box office were both catastrophic, and *Myra Breckinridgee* is still remembered today as one of Hollywood's legendary disasters. On the upside, Mike Sarne's career never recovered.



Although this copy of the screenplay is marked 'REVISED FINAL' on both the front wrapper and title page, authorship is still credited here to Gore Vidal. But Vidal's draft was later shelved in favour of a version by David Giler, and only Giler and Sarne receive screenwriting credits on the finished film — a film Vidal later dismissed as 'an awful joke'. Vidal's own draft is rare, and gives us an intriguing glimpse of what the film could and should have been.

£2,500

Theatre Workshop

56. **LITTLEWOOD, Joan**
1 p. ALS, IN ORIGINAL AIR MAIL ENVELOPE, TO DAVID GOTHARD, CO-FOUNDER OF THE RIVERSIDE STUDIOS, LONDON
London: N.p., 8 October 1983

1 pp. ALS, 200 x 150 mm, on stiff card, to the verso of which Hals' painting of Hamlet, cut from a magazine, has been affixed.

Envelope dated 8 October 1983. Fine.

In both form and content, a wonderfully elegant letter of refusal. Gothard had asked Joan Littlewood to come to the Riverside as a guest producer:

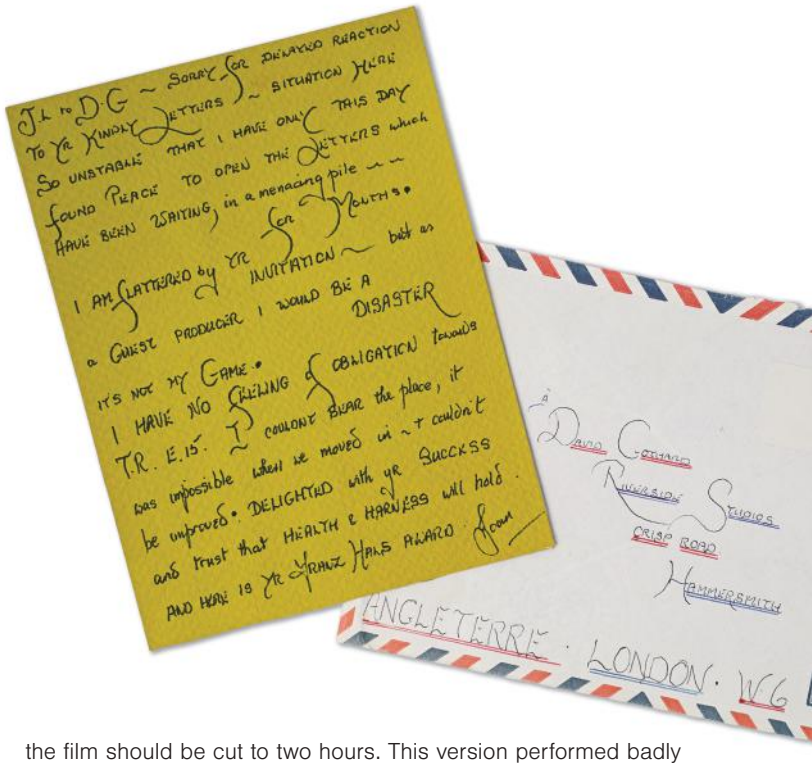
'J.L to D.G – Sorry for delayed reaction to yr kindly letters – situation here so unstable that I have only this day found peace to open the letters which have been waiting, in a menacing pile – for months. I am flattered by yr invitation – but as a guest producer I would be a disaster. It's not my game.

I have no feeling of obligation towards T[heatre].R[oyal]. E.15. I couldn't bear the place, it was impossible when we moved in – + couldn't be improved. Delighted with yr success and trust that health and harness will hold. And here is yr Franz Hals award. Joan.'

East 15 drama school grew out of Littlewood's groundbreaking Theatre Workshop, now most often remembered for its premiere productions of *Oh! What A Lovely War* and Shelagh Delaney's *A Taste of Honey*, both later filmed. By the time this letter was written Littlewood had left England and was living in France with Baron Philippe de Rothschild (whose autobiography she ghosted).

The letter is written in a riot of random capitals and lower cases, all in Littlewood's beautiful hand – even the envelope's wording has been underlined in alternate red and blue double rules.

£295 (+VAT in the UK)



Michael Mann's Butchered Second Film

57. **[dir. MANN, Michael] MANN, Michael**
The Keep
Los Angeles: Kock-Kirkwood/Mann Productions, 1982

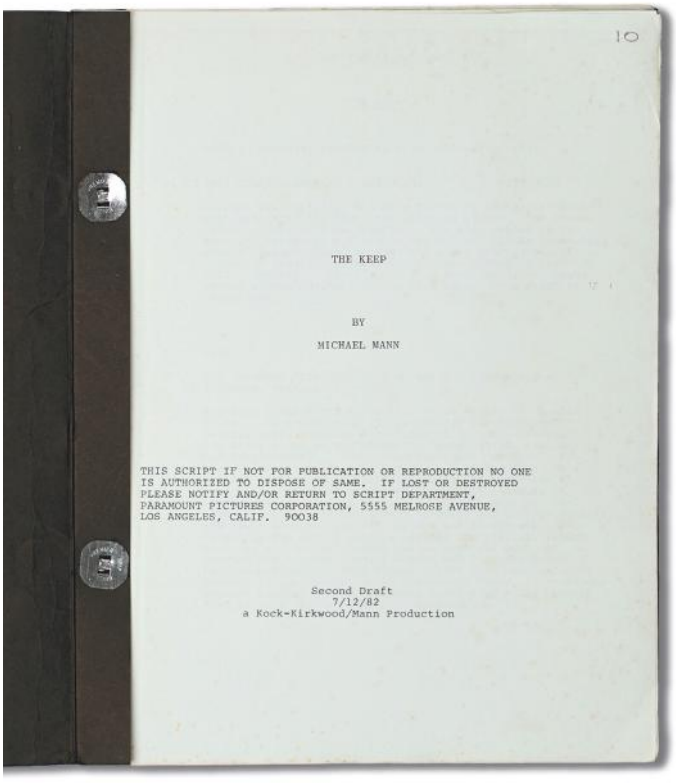
107 mimeographed pp. on variegated paper stock, bound in black stiff paper wrappers secured with two split pins to left edge. Title window to front wrapper. Inked production number '10' to top right corner of title page. A little edge wear to oversize wrappers, but a very well preserved copy.

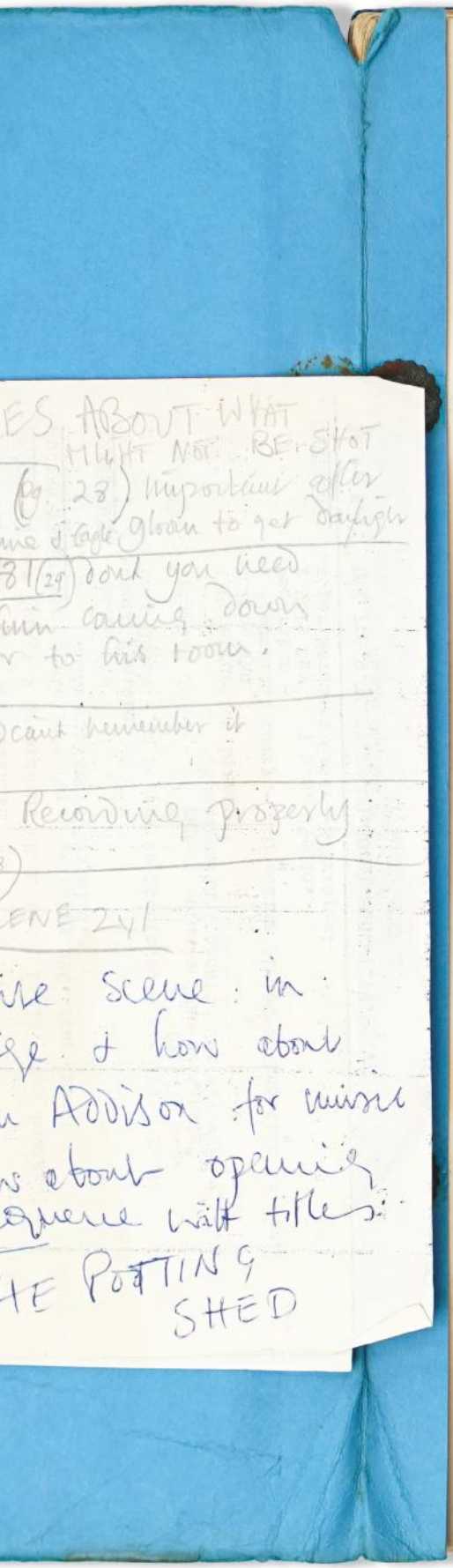
Second draft screenplay (so stated to title page) of Michael Mann's second film *The Keep* (1983), starring Scott Glenn, Gabriel Byrne and Ian McKellen.

The Keep was bedevilled with problems in post-production. Mann's preferred version was 210 minutes long, but Paramount insisted the film should be cut to two hours. This version performed badly in pre-release screenings, and so Paramount had the film cut still further, this time to 96 minutes.

Unsurprisingly then, the film as released is a disappointment, incoherent and choppily edited, and Mann's original version has never been seen. This complete screenplay, in early draft, offers a tantalising glimpse of the film *The Keep* might have been.

£1,500





Peter Hyngate.
Gowlings 407. Western 9333

NIGHT OF THE EAGLE

Screenplay

by

RICHARD MATHESON CHARLES BEAUMONT

&

GEORGE BAXT

Based on the Novel

"Conjure Wife"

by

FRITZ LEIBER

September, 1961.

Independent Artists(Production)Ltd.,
Beaconsfield Studios,
Beaconsfield,
Buckinghamshire,
England.

‘CLOSE-UP PLEASE TO GET SEXY LOOK’; Peter Wyngarde’s Working Copy

58. **[dir. HAYERS, Sidney] MATHESON, Richard; BEAUMONT, Charles; BAXT, George**
Night of the Eagle
Beaconsfield: Independent Artists (Production) Ltd., 1961

89 mimeographed pp. in blue stiff paper wrappers, secured with two split pins to left edge. Title and authors typed to front wrapper. Printed and typed call sheet laid in, holograph noted to verso. Wrappers heavily used, worn and marked, some light marking to title page and dog-earing to early pages, but a well-preserved copy.

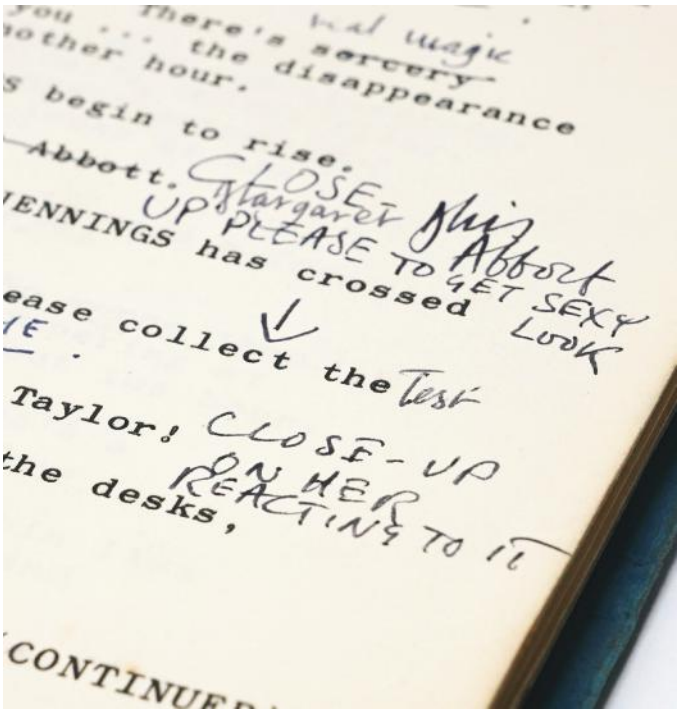
PETER WYNGARDE’S WORKING SCRIPT FOR NIGHT OF THE EAGLE (1962), WITH HIS OWNERSHIP SIGNATURES TO FRONT WRAPPER AND TITLE PAGE. HEAVILY ANNOTATED, REVISED AND UNDERLINED BY WYNGARDE ON EVERY PAGE, AND ON ALMOST EVERY BLANK. TYPED CALL SHEET LAID IN, WITH HOLOGRAPH NOTES TO REVERSE. Adapted from Fritz Lieber’s 1943 novel *Conjure Wife* by *Twilight Zone* veterans Richard Matheson and Charles Beaumont, and crime writer George Baxt.

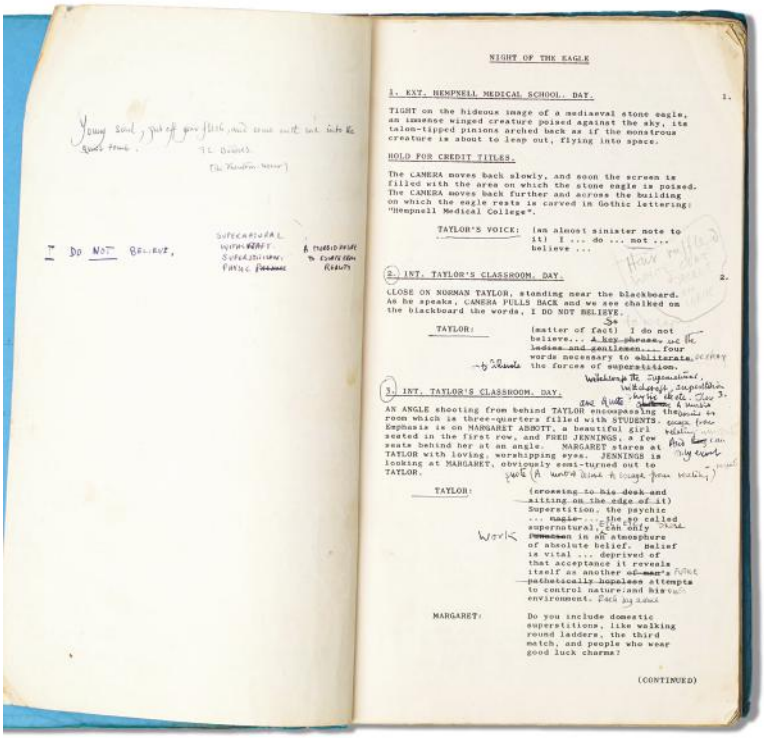
Directed by Sidney Hayers and starring Peter Wyngarde, Janet Blair and Margaret Johnson, the audience for *Night of the Eagle* (1962) took a while to build. Wyngarde, his flatmate Alan Bates, and their friend John Schlesinger went to an opening day screening in London, only to find they had the cinema pretty much to themselves. But the stock of *Night of the Eagle* has risen steadily since that inauspicious beginning. Snappily told and imaginatively shot, this psychological thriller about witchcraft in academia sits between Jacques Tourneur’s *Night of the Demon* (1957) and Roman Polanski’s *Rosemary’s Baby* (1968) in a trio of films which bring the satanic into the everyday, without a cauldron or broomstick in sight.

Biographical details about Peter Wyngarde, the film’s star, are both plentiful and sketchy. His real name was Cyril Goldbert. According to his death certificate he was born in 1927, but official documents issued to him during his lifetime bear birth dates ranging from 1924 to 1937. (Wyngarde himself claimed not to know his true age.) He was born in Marseille (or possibly Singapore) to Henry Goldbert, a Ukraine-born merchant seaman – and not, as Wyngarde claimed, a British diplomat called Henry Wyngarde who appears never to have existed. Wyngarde’s mother Margharita Goldbert, née Ahin, was probably born in Singapore, although Wyngarde always insisted she was French. In 1943 he was interned in Lunghua Camp in Shanghai. J.G. Ballard was a fellow internee there, and knew Wyngarde; for some reason Wyngarde always denied knowing him.

Through the 1950s Wyngarde enjoyed a steady career on British television before being cast as Peter Quint in *The Innocents* (1961), Jack Cardiff’s classic adaptation of Henry James’s ghost story *The Turn of the Screw* (1891). The film’s success brought more film offers – among them *Night of the Eagle*. In an interview recorded in 2014, Wyngarde admitted that at first he was unimpressed by the script (’very much in the not-as-good-as-Hammer category’) but decided to do it for a fee of £5,000 7s 6d – the price of the Bristol 405 sports car he’d set his heart on owning. After *Night of the Eagle* Wyngarde’s star continued to rise, and two TV series, *Department S* (1969-70) and *Jason King* (1971-72), made him a household name, the handlebar moustache and bouffant hairstyles he sported in the shows linking him forever to 70s high fashion, and even higher camp. In his later years he gradually disappeared from public view, and he died in 2018 at the age of ninety. (Probably.)

Wyngarde’s copy of the screenplay of *Night of the Eagle*, heavily amended and annotated, speaks to his close working relationship with the film’s director Sidney Hayers. Both men thought the story best told by keeping explicitly ‘hocus-pocus’ elements to a minimum, and many of the textual changes here reflect this. Wyngarde has also added a long list of comments, queries to raise, possible moves and props and costume notes to almost every page featuring his character, as well as thoughts on many other scenes in which he does not appear. He even makes occasional and usually self-interested suggestions for camera shots: in the margin of the film’s opening scene, for example, in which Wyngarde’s college lecturer is addressing his students,





NIGHT OF THE EAGLE

1. EXT. HEMPNELL MEDICAL SCHOOL. DAY. 1.

TIGHT on the hideous image of a mediaeval stone eagle, an immense winged creature poised against the sky, its talon-tipped pinions arched back as if the monstrous creature is about to leap out, flying into space.

HOLD FOR CREDIT TITLES.

The CAMERA moves back slowly, and soon the screen is filled with the area on which the stone eagle is poised. The CAMERA moves back further and across the building on which the eagle rests is carved in Gothic lettering: "Hempnell Medical College".

TAYLOR'S VOICE: (an almost sinister note to it) I ... do ... not ... believe ...

2. INT. TAYLOR'S CLASSROOM. DAY. 2.

CLOSE ON NORMAN TAYLOR, standing near the blackboard. As he speaks, CAMERA PULLS BACK and we see chalked on the blackboard the words, I DO NOT BELIEVE.

TAYLOR: (matter of fact) I do not believe... four words necessary to obliterate the forces of superstition.

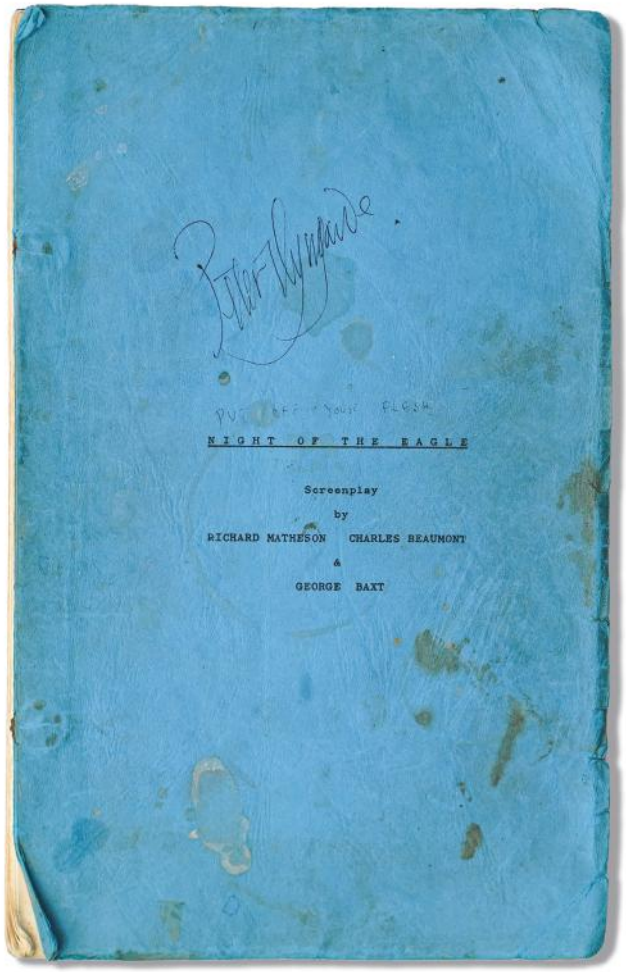
3. INT. TAYLOR'S CLASSROOM. DAY. 3.

AN ANGLE shooting from behind TAYLOR encompassing the room which is three-quarters filled with STUDENTS. Emphasis is on MARGARET ABBOTT, a beautiful girl seated in the first row, and FRED JENNINGS, a few seats behind her at an angle. MARGARET stares at TAYLOR with loving, worshipping eyes. JENNINGS is looking at MARGARET, obviously semi-turned out to TAYLOR.

TAYLOR: (crossing to his desk and sitting on the edge of it) Superstition, the psychic ... magic ... the so called supernatural ... can only [illegible] in an atmosphere of absolute belief. Belief is vital ... deprived of that acceptance it reveals itself as another of man's pathetically hopeless attempts to control nature and his environment.

MARGARET: Do you include domestic superstitions, like walking round ladders, the third match, and people who wear good luck charms?

(CONTINUED)



NIGHT OF THE EAGLE

Screenplay

by

RICHARD MATHESON CHARLES BEAUMONT

&

GEORGE BAXT

Wyngarde has written 'CLOSE-UP PLEASE TO GET SEXY LOOK.' (Sidney Hayers didn't oblige.)

The call sheet laid in to the script is dated 4 November 1961, when some of the college interior scenes were shot. True to form, Wyngarde has used the reverse blank to make some more notes and suggestions on scenes still to be shot.

A remarkable script from the production floor of a cult classic. Hitherto unseen, and the working copy one of the most intriguing and perplexing figures of 1970s British popular culture.

£6,000

Prosecuted for Cunnilingus and Inscribed to Kenneth Tynan

59. **McCLURE, Michael**

The Beard

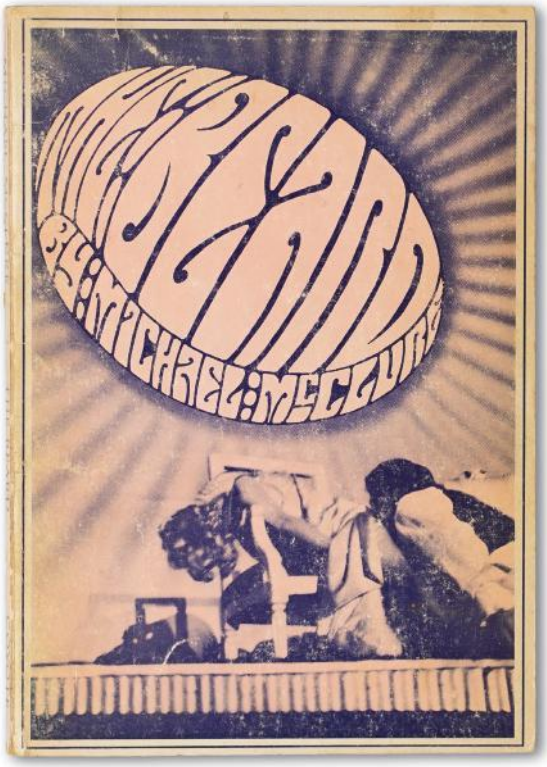
San Francisco: Coyote, 1967

8vo, pp. 82 and 2pp. afterword. Original illustrated stiff paper wrappers. Wrappers a little rubbed and dulled, but a very well preserved copy with an unbroken spine.

First limited edition, INSCRIBED BY THE AUTHOR TO CRITIC (AND ONE OF THE PLAY'S SUPPORTERS) KENNETH TYNAN: 'This copy for Kenneth Tynan – with many thanks & best wishes [pictogram] Michael McClure'. Distributed through Lawrence Ferlinghetti's City Lights Bookshop in San Francisco, there were 40 additional copies issued, specially bound and signed.

McClure's play The Beard had an eventful journey to the stage. An imagined and expletive-ridden meeting between Billy the Kid and Jean Harlow, culminating in on-stage cunnilingus as the curtain falls, the play's opening performances in 1965 were attended mostly by lawyers and policemen. Most nights the two actors, Richard Bright and Billie Dixon, were arrested in their dressing rooms at the end of the show and charged with 'lewd and dissolute conduct in a public place'; they would then receive their second standing ovation of the night as they were bundled into a police van. The play was eventually closed down but surfaced again twelve days later in Berkeley, this time backed by the ACLU and with Lawrence Ferlinghetti and 'more than one hundred expert witnesses' in attendance. According to McClure's afterword:

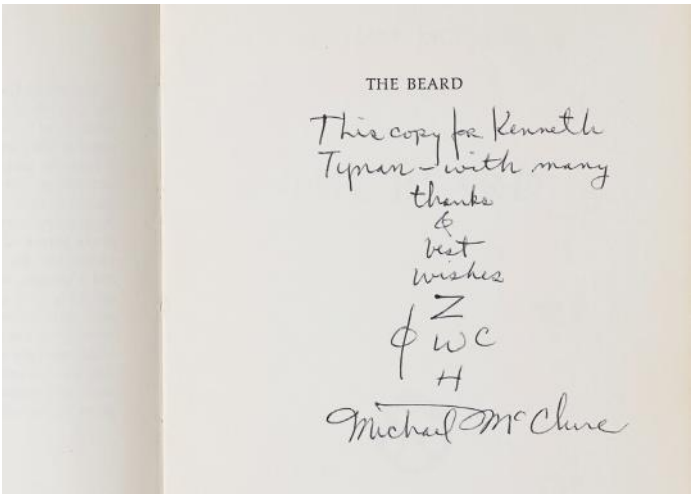
'The evening turned into a "happening", with the audience wildly cheering and applauding the attorneys, the author and the actors, and denouncing the civil authorities. After the performance there were speeches by invited celebrities, and the police left quietly.'



(The police may have left quietly, but Berkeley brought obscenity charges five days later.)

Among the early supporters of the play were Harold Pinter — and Kenneth Tynan, whose mischievously absurd blurb appears on the rear wrapper ('*The Beard* is a milestone in the history of heterosexual art.') This copy was probably presented to Tynan when the play was staged at the Royal Court Theatre in London in 1968, in a production directed by Rip Torn.

£250



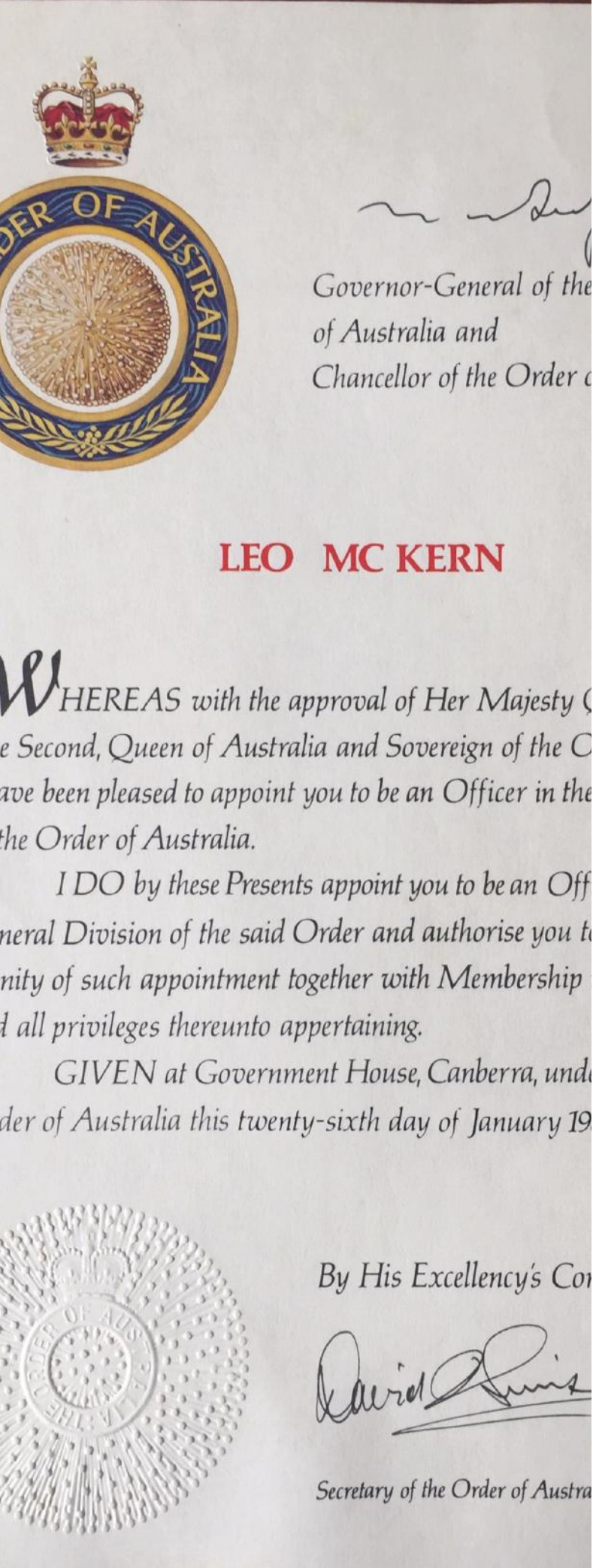


Leo McKern: Officer of the Order of Australia

60. **[McKERN, Leo]**
The Order of Australia Award Presented to Leo McKern: with a Collection of Official Correspondence, a Family Photograph Album, and McKern's Equity Membership and OAA Cards
V.p.: V.p., V.d.

1. Medal and attaching studs, in the original case.
2. Membership cards, paper and laminate.
3. Official correspondence relating to the award.
4. Photograph album, and a wallet of unmounted photographs. Some wear to membership cards, but a very well preserved collection.

THE ORDER OF AUSTRALIA AWARD, PRESENTED TO LEO McKERN IN 1983. In its original presentation case. The award was established in 1975; earlier beneficiaries, as members of the Commonwealth, were rewarded with British honours. McKern was made an Officer of the Order, denoting 'distinguished service to a high degree to Australia or to humanity at large.'



Also present are:

– TLS from David I. Smith, Official Secretary to the Governor-General, 25 October 1982, notifying McKern of his nomination for the Order, with a further TLS, 18 January 1983, confirming the Queen's approval of his appointment;

– Certificate of Appointment to the Order, signed by the Secretary of the Order and bearing the Order's embossed stamp;

– Membership Application to the Order, COMPLETED AND SIGNED BY McKERN, 21 April 1983;

– Letter of Investiture from the Central Chancery of the Orders of Knighthood, 17 June 1983, signed by Major General D.H.G. Rice, commanding McKern to attend the ceremony of investiture on 20 July of that year. (In a telegram of 2 February that year (also present), McKern was offered an investiture in Australia, to be conducted by the Governor-General. This was not possible, and so the event was held in Buckingham Palace.) With a small collection of official correspondence arranging the ceremony, and a ticket to the investiture issued to McKern's daughter Harriet;

– A small collection of official letters of congratulation from various Australian government departments, including a TLS from the National Library of Australia, 9 February 1983, who '...would welcome an opportunity to show you something of the Library and, perhaps, to raise with you the question of the adequacy of our record of your distinguished achievements.';

– 3 Equity membership cards, one Australian and two British, one SIGNED BY McKERN, as well as McKern's Order of Australia Association Life Membership card;

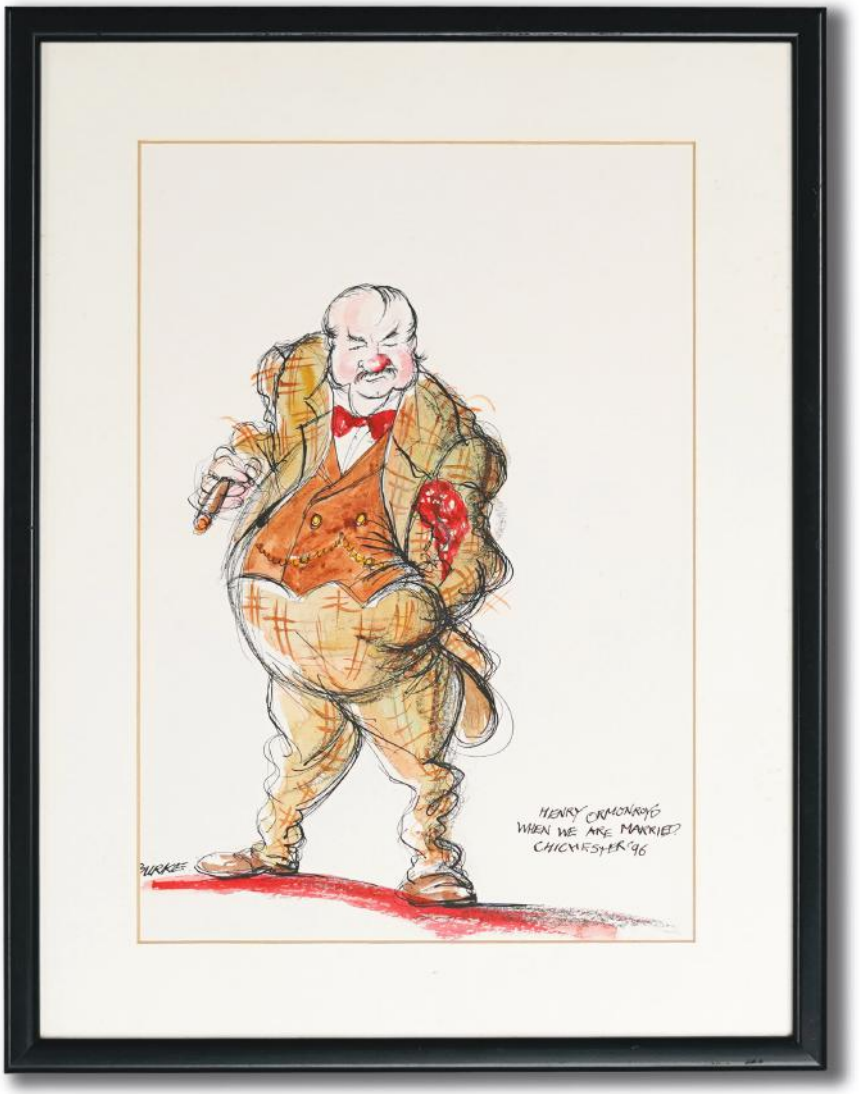
– A small collection of official material relating to the nature and workings of the Order;

– A family photograph album of the day of the investiture, with another wallet of unmounted photographs of the day (with negatives).

£4,500

Inscribed to Leo McKern by Dawn French

61. **[McKERN, Leo] [FRENCH, Dawn] [BURKE, Christopher]**
Framed Portrait of Leo McKern as Henry Ormonroyd in When We Are Married
Chichester: N.p., 1996

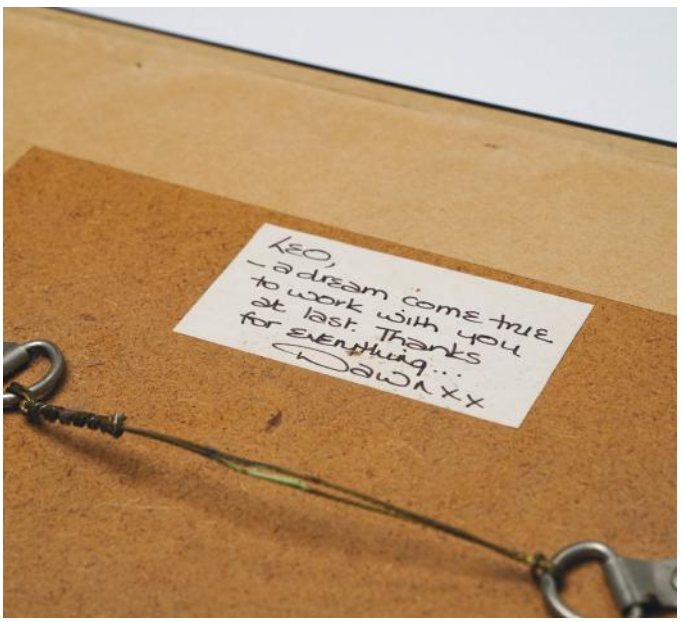


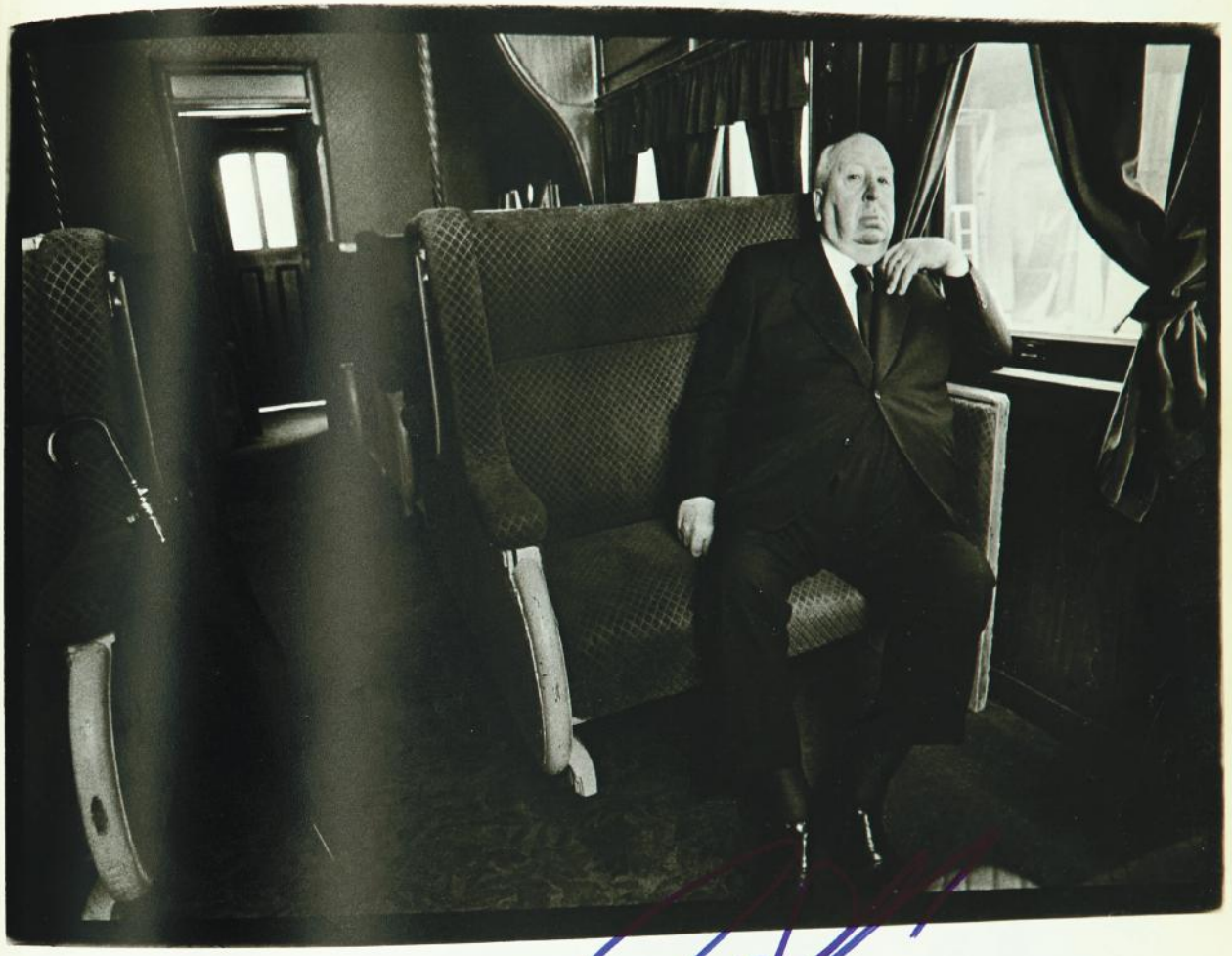
Framed and glazed portrait, 39 x 30cm, signed 'BURKE' to bottom left hand corner. Ink and water colour, with presentation inscription on label affixed to reverse. Apparently fine condition, unexamined out of frame.

ORIGINAL CARICATURE PORTRAIT, SIGNED 'BURKE', OF LEO McKERN AS HENRY ORMONROYD IN THE 1996 CHICHESTER PRODUCTION OF J.B. PRIESTLEY'S *WHEN WE ARE MARRIED*. A GIFT FROM HIS CO-STAR DAWN FRENCH, INSCRIBED BY HER ON REVERSE: 'Leo – a dream come true to work with you at last, Thanks for everything.. Dawn XX'. The artist is Chris Burke, who for many years provided cartoons and caricatures to accompany theatre reviews in UK publications.

Jude Kelly's production of Priestley's play opened at the Chichester Festival Theatre on 30 July 1996, and transferred to London's Savoy Theatre on 2 October later that year.

£1,250 (+VAT in the UK)





A Cast of Thousands

62. **LAMBRAY, Maureen**
The American Film Directors, Volume 1
New York: Rapoport Press, 1976

94 unpaginated pp., 3pp. Preface by Maureen Lambray. 82 b&w photographs of American film directors. Bound in black morocco for Herb Yellin of the Lord John Press, with his name in gilt to foot of spine, title in gilt to front board, Yellin's business card taped to front pastedown. Marbled endpapers. Hinges reinforced, some cracking to gutters. 330x260mm.

First edition, SIGNED AND INSCRIBED BY MORE THAN 800 DIRECTORS, WRITERS AND ACTORS, A ROLL CALL OF THE MOST INFLUENTIAL NAMES EVER TO WORK IN AMERICAN CINEMA.

Herb Yellin [1935-2014] was one of the most creative publishers of the late twentieth century: founded in 1978, his Lord John Press specialised in off-beat, lesser-known authors, issuing beautifully produced limited editions aimed at the specialist collector.

Yellin's own field of collecting was autographs. As a boy he collected the signatures of baseball players, and although in later life he moved on to collecting the work of writers — and assembled museum-grade collections of their first editions and associated materials — the autograph hunter he was as a boy never went away.

This collection of autographs and inscriptions of actors, writers and directors is an astonishing act of devotion, and a lifetime labour of love. Yellin was well connected and, from the warmth of many of the inscriptions it's clear that many of the signatories were friends of his. But he must have carried this book with him for years and to every social engagement he ever attended. The result is an extraordinary object, bringing together most of the stellar names of twentieth- and early twenty-first century cinema.

And what names they are. We have counted 860. A full list is available on request, but here is a representative A-Z (one of many we could have chosen): Woody Allen, John Boorman, George Clooney, Judi Dench, Clint Eastwood, Federico Fellini, Jeff Goldblum, Alfred Hitchcock (with his characteristic self-portrait under his signature), Scarlett Johansson, Harvey Keitel, Jack Lemmon, Ian McKellen, Paul Newman, Gregory Peck, Anthony Quinn, Leni Riefenstahl, Steven Spielberg, Kathleen Turner, Liv Ullmann, Jon Voight, Fay Wray, Michael York and Terry Zwigoff.

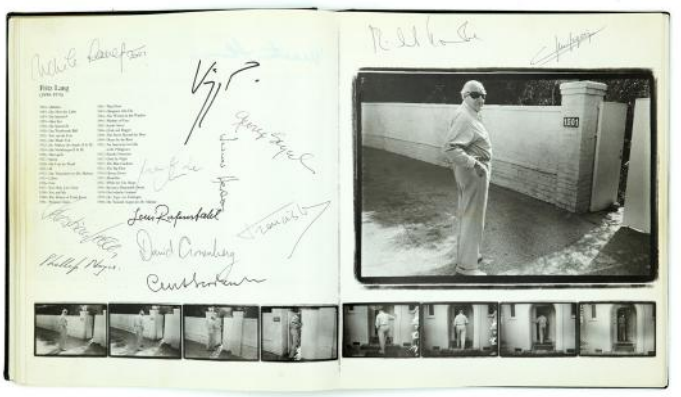
And here's another one: Michelangelo Antonioni, Lauren Bacall, Cyd Charisse, Daniel Day-Lewis, Roger Ebert, Sam Fuller, Elliott Gould, Gene Hackman, Amy Irving, Quincy Jones, Nicole Kidman, George Lucas, Steve Martin, Jack Nicholson, Donald O'Connor, Al Pacino, Dennis Quaid, Alan Rickman, Martin Scorsese, Quentin Tarantino, Liv Ullmann (again — she's the only 'U'), Alida Valli, Gene Wilder, Chow Yun-Fat and Saul Zaentz.

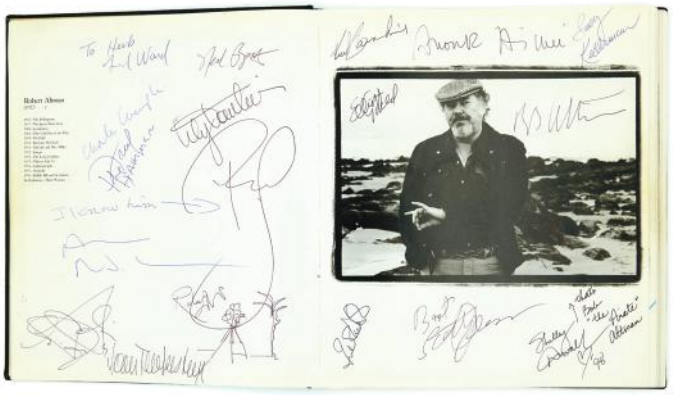
We could go on.

An extraordinary, unique collection of signatures and inscriptions, a roll call of cinema's last one hundred years.

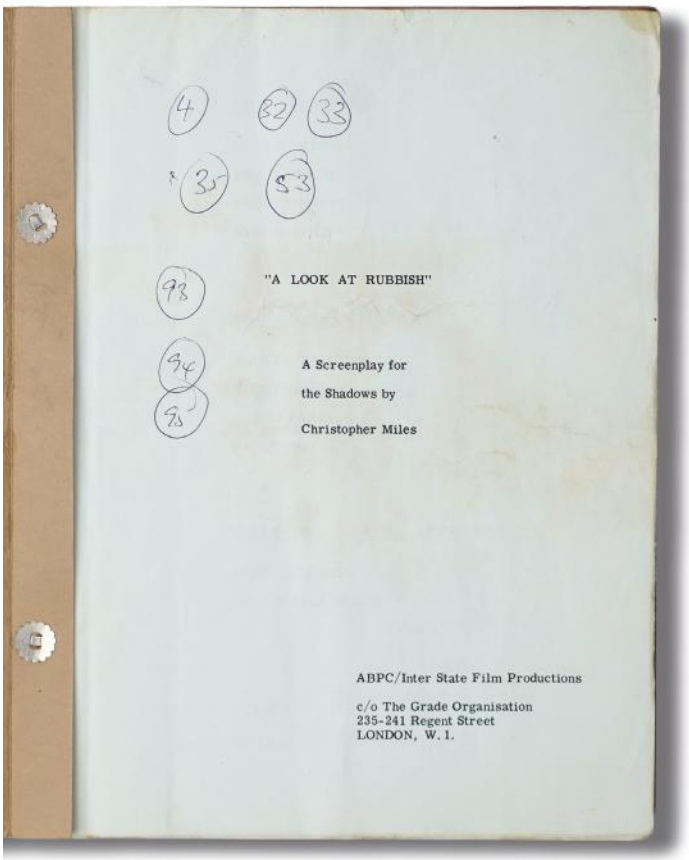
£25,000











The Director's Archive

63. **[The Shadows] [RICHARD, Cliff] MILES, Christopher**

Rhythm 'n' Greens [A Look at Rubbish]

London: ABPC/Inter State Film Productions, N.d. [1964]

Director's script (other material as list below). 14 mimeographed pp., interleaved blank pp. bound in, 12pp. typed shot list secured with staple to top left corner laid in at rear. Tan stiff paper wrappers secured with two split pins to left edge, title window to front wrapper. Wrappers a little worn and chipped, 2cm closed tear to title window, slight nibbling (mice?) to leading edge of rear wrapper.

A COMPREHENSIVE ARCHIVE RELATING TO THE MAKING OF THE SHADOWS' VEHICLE *RHYTHM 'N' GREENS* (1964), INCLUDING DIRECTOR CHRISTOPHER MILES'S WORKING SCRIPT, HEAVILY ANNOTATED AND WITH NUMEROUS HAND-DRAWN SHOT LISTS AND DIAGRAMS THROUGHOUT.

'The story of England from Stone Age Times to the present day acted out in a series of sketches and musical numbers by The Shadows.' (National Film Archive Catalogue)

The career of Christopher Miles [1939-1923] began in 1963 with the Oscar-nominated short film *The Six-Sided Triangle*, starring Sarah Miles, Christopher's sister. He went on to direct D.H. Lawrence's *The Virgin and the Gypsy* (1970), Jean Genet's *The Maids* (1974) and the D.H. Lawrence biopic *Priest of Love* (1981), an early screen success for Ian McKellen.

Rhythm 'n' Greens (1964) was only Miles' third project, a 30-minute film, made in 1964 and starring the British pop group The Shadows, and shot in Great Yarmouth where the group was playing a summer season that year. Before going solo The Shadows' lead singer was Cliff Richard, who here contributes an improbable cameo as King Cnut. The narration is by Robert Morley.

Rhythm 'n' Greens was shot by David Watkin. Watkin had filmed *The Six Sided Triangle* for Miles, and in 1964 was about to embark on a stratospheric career as one of the world's pre-eminent cinematographers. Within a year of filming *Rhythm 'n' Greens* he'd shot both *The Knack...and How to Get It* and *Help!* for Richard Lester, and would go on to be the Director of Photography on (among many others) Catch-22 (1970), *The Devils* (1971) and

Chariots of Fire (1981). In 1985 he won an Oscar for his work on the luminously shot *Out of Africa*.

Miles' working script of *Rhythm 'n' Greens* is extensively annotated, with blanks bound in on which he has drawn up detailed shot lists. These lists are often accompanied by hand-drawn diagrams for ease of reference. The printed text is presented in two columns, image to the left and sound (including dialogue) to the right, and blank pages are bound in to provide more room for notes and revisions. There is also a complete typed shot list laid in.

The accompanying paper archive comprises:

i) Dark yellow folder containing typed approximate shooting script of '"SHADOWS UNDERGROUND"', with diagrams and occasional hand-written revisions; annotated credit list; programme for The Shadows' show at Great Yarmouth; heavily annotated location notes; annotated unit lists; correspondence between Miles and the Performing Rights Society; production cost and budget paperwork; director's heavily annotated shot list and shot order;

ii) Robert Morley's narration script, revised and annotated, and with Morley's name to title page;

iii) Light yellow folder containing a small collection of production stills (including shots of Cliff Richard's cameo) and some privately taken snapshots;

iv) Original costume design drawing, signed by Art Director Bernard Sarron ('Sarron '64') and inscribed by him to Miles: 'To my favourite director Christopher from his favourite art director Bernard';

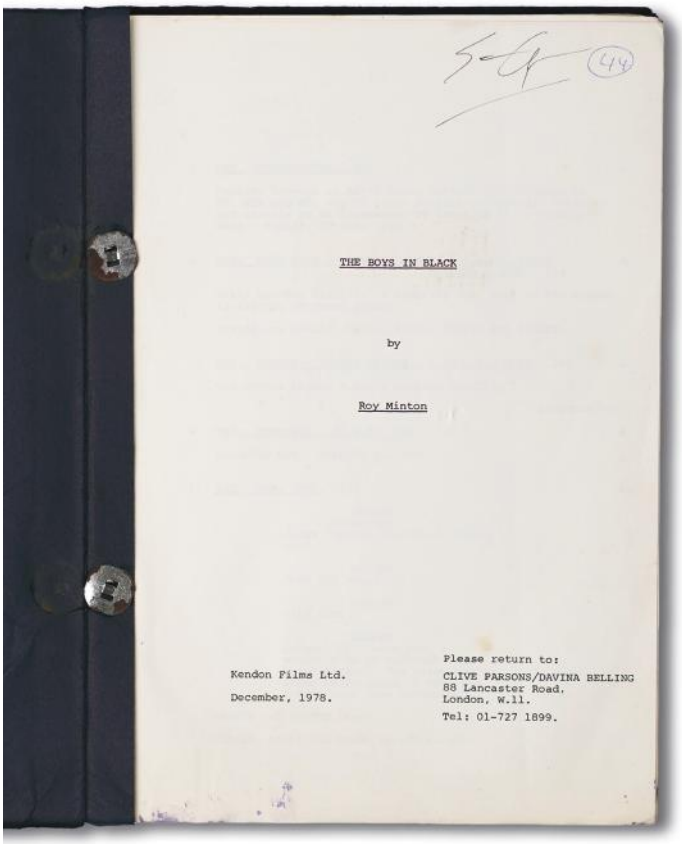
v) Bound pink folder containing an 'Information Folder' (press pack) for the film.

£1,250

Banned by the BBC

64. **[dir. CLARKE, Alan] MINTON, Roy**
The Boys In Black [Scum]
London: Kendon Films, 1978

97 mimeographed pp., bound in dark blue stiff paper wrappers secured with two split pins to left edge. Title window to front wrapper. Inked number '44' and an illegible ownership signature to title page. Some wear to outsize wrappers, but a well preserved copy.

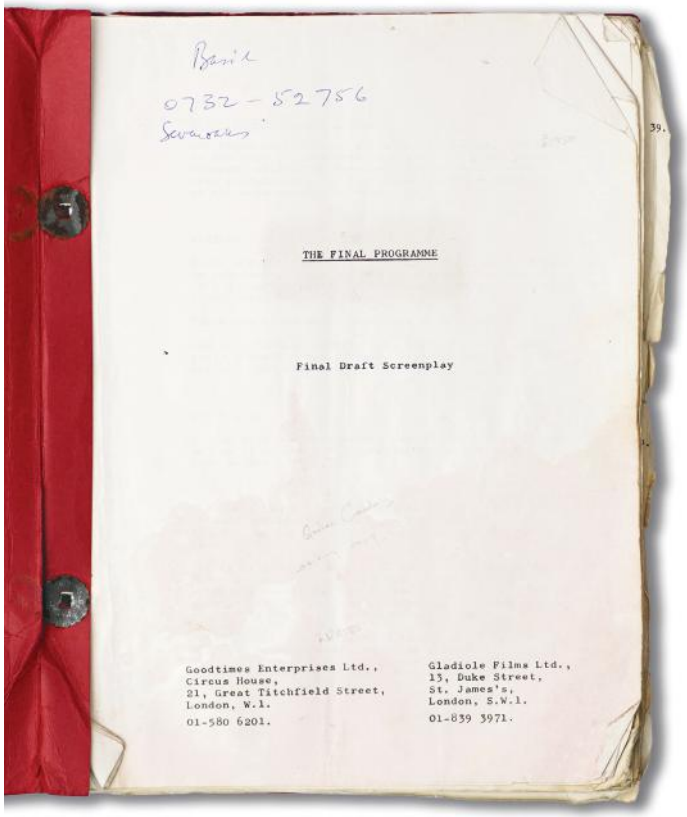


Draft screenplay, dated December 1978 to title page, of the 1979 film version of the play banned by the BBC in 1977. Directed by Alan Clarke, with a cast including Ray Winstone, Mick Ford, Phil Daniels and Ray Burdis.

Roy Minton's brutal story of life in a British borstal (a young offenders' institution) was commissioned by the BBC's *Play for Today* strand in 1978, but when director Alan Clarke delivered the finished film the BBC decided it was too brutal to be broadcast, and banned it. In 1979 Clarke made this even more brutal film version, stunningly acted and directed, and as brilliant as it is difficult to watch. The original BBC version was not broadcast until 1991. And in a development not unconnected with the release of the film, the borstal system was abolished in 1982.

A scarce screenplay, and a significant social document.

£2,500



Graham Crowden's Working Copy

65. **MOORCOCK, Michael and FUEST, Robert**
The Final Programme
London: Goodtimes Enterprises/Gladiole Films, 1973

102pp. screenplay, bound in red stiff paper wrappers secured with two split pins, window to front wrapper displaying title page beneath. Contents and wrappers worn and rubbed, pp. 38 and 102 loose in binding, splash marks to pp. 32-34, and with patches of red bleed from wrappers to title page (probably from the same incident). Underlinings and annotations throughout text, jottings to title page and verso of final page.

GRAHAM CROWDEN'S WORKING COPY OF THE FINAL DRAFT SCREENPLAY FOR THE FINAL PROGRAMME, WITH HIS UNDERLININGS, AMENDMENTS AND ANNOTATIONS THROUGHOUT.

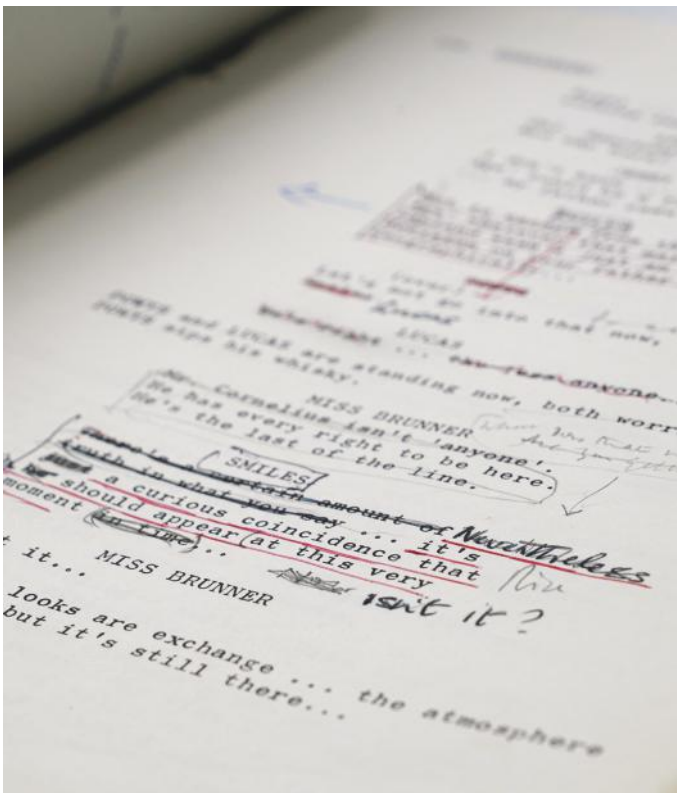
Directed by Robert Fuest and adapted from Michael Moorcock's 1969 futuristic fantasy novel of the same name, *The Final Programme* stars Jon Finch, Sterling Hayden, Julie Ege as Miss Dazzle – and Graham Crowden as Dr. Smiles, a mad professor hot on the heels of a microfilm. Narrative cohesion is not the film's strong point but Fuest, hot from his recent successes with the (still frightening) *And Soon the Darkness* (1970), and the two Vincent Price camp classics *The Abominable Dr. Phibes* (1971) and *Dr. Phibes Rises Again* (1972), throws everything at the film's design, and it's hard to dislike a film which features both a phalanx of nuns playing fruit machines, and a collective walk-on part for Hawkwind. The film has now become a minor cult classic.

There was always going to be a role in a film like this for Graham Crowden [1922-2010]. Part of the Royal Court's repertory company under George Devine, Crowden was a leading member of the legendary Old Vic/National Theatre company of the 1960s, and always a scene-stealing presence on screen, with nearly two hundred credits to his name.

In this script Crowden has underlined his part in red throughout and boxed in ink his character's name wherever it appears, and many of his scenes have been struck through in blue ink to denote that filming on them has been completed. More substantial annotations and amendments are found in Crowden/Smiles's later scenes, strongly suggesting the film-makers knew during the shoot that the film was in danger of terminal narrative breakdown. (The danger was not averted.)

A rare survivor from the shop floor of one of the most 1970s of all 1970s films; we can find no record of anything comparable ever having been offered for public sale.

£1,950



CAMERA SCRIPT BBC-2 STUDIO T.C.8.

1154/2451 Saturday 12th October 1974

"MONTY PYTHON"

Graham Chapman
Terry Gilliam Eric Idle
Terry Jones Michael Palin

PROGRAMME ONE: ''THE GOLDEN AGE OF BALLOONING'

PRODUCER	IAN MACNAUGHTON
P.A.	BRIAN JONES
A.F.M.	ED PUGH
FLOOR ASSISTANT	CAROL SCOTT
PRODUCER'S ASSISTANT .	MARGARET STOTT
DESIGNER	ROBERT BERK
VISUAL EFFECTS	JOHN HORTON
COSTUME SUPERVISOR ...	ANDREW ROSE
MAKE UP SUPERVISOR ...	MAGGIE WESTON
T.M.1.	JIMMY PURDIE
T.M.2.	MIKE CHISLETT
SOUND SUPERVISOR	MIKE JONES
GRAMS OPERATOR	GRAHAM WILKINSON
VISION MIXER	PAUL COLE

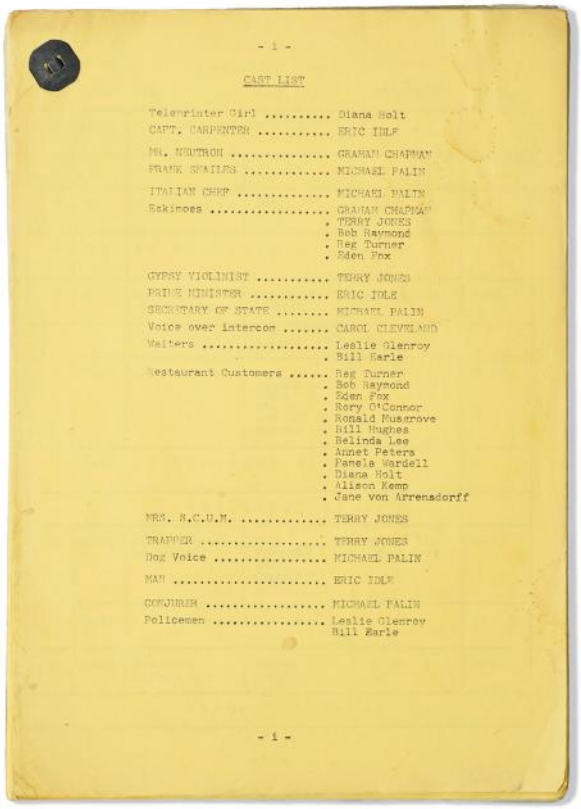
CREW 15

SCHEDULE

1030 - 1300	Camera Rehearsal (with TK-37)
1300 - 1400	LUNCH: Camera Line-up
1400 - 1430	Sound and Vision Line-up
TELERECORD	
1430 - 1500	VTC/6HT/95312
1500 - 1830	Camera Rehearsal (with TK-37)
1830 - 1930	DINNER: Camera Line-up
1930 - 2000	Sound and Vision Line-up
TELERECORD	
2000 - 2200	VTC/6HT/95141

Transmission: Thursday 31st October 1974: 2100 - 2130 BBC-2

VT Editing: Monday 14th October 1974: 1630 - 2330

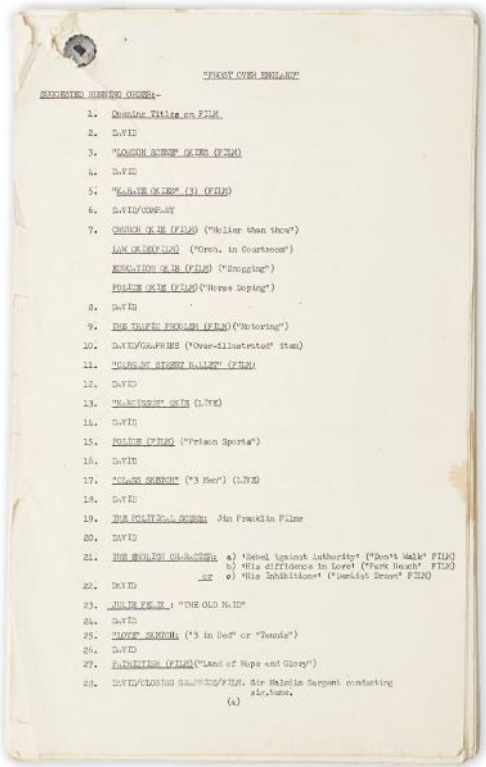


- 1 -

CAST LIST

Telegrinter Girl ..... Diana Holt
CAPT. CARPENTER ..... ERIC IDLE
MR. NEUTRON ..... GRAHAM CHAPMAN
FRANK SPALDS ..... MICHAEL PALIN
ITALIAN CHEF ..... MICHAEL PALIN
Eskimoes ..... GRAHAM CHAPMAN
. TERRY JONES
. Bob Raymond
. Reg Turner
. Eden Fox
GYPSY VIOLINIST ..... TERRY JONES
PRIME MINISTER ..... ERIC IDLE
SECRETARY OF STATE ..... MICHAEL PALIN
Voice over intercom ..... CAROL CLEVELAND
Waiters ..... Leslie Glenroy
. Bill Earle
Restaurant Customers ..... Reg Turner
. Bob Raymond
. Eden Fox
. Rory O'Connor
. Ronald Musgrove
. Bill Hughes
. Belinda Lee
. Annet Peters
. Pamela Wardell
. Diana Holt
. Alison Kemp
. Jane von Arrenadorff
MRS. S.C.U.M. ..... TERRY JONES
TRAPPER ..... TERRY JONES
Dog Voice ..... MICHAEL PALIN
MAN ..... ERIC IDLE
CONJURER ..... MICHAEL PALIN
Policemen ..... Leslie Glenroy
Bill Earle

- 1 -



"FROST OVER ENGLAND"

SUGGESTED RUNNING ORDER:-

1. Opening Titles on FILM
2. DAVID
3. "LONDON SCENE" OPEN (FILM)
4. DAVID
5. "KARATE OPENER" (3) (FILM)
6. DAVID/COMPANY
7. CHURCH OPEN (FILM) ("Holier than thou")
LAW OPENER (FILM) ("Over in Courtroom")
EDUCATION OPEN (FILM) ("Snogging")
POLICE OPEN (FILM) ("Horse Doping")
8. DAVID
9. THE TRAVEL PROGRAM (FILM) ("Motoring")
10. DAVID/GRAPHICS ("Over-illustrated" item)
11. "COLONEL SIDNEY BAILEY" (FILM)
12. DAVID
13. "BLACKADDER" OPEN (LIVE)
14. DAVID
15. POLICE (FILM) ("Prison Sports")
16. DAVID
17. "CLOSE SEARCH" ("3 Men") (LIVE)
18. DAVID
19. THE POLITICAL SCENE: Jim Franklin Films
20. DAVID
21. THE ENGLISH CHARACTER: a) 'Rebel Against Authority' ("Don't Walk" FILM)
b) 'His diffidence in Love' ("Park Bench" FILM)
or c) 'His Inhibitions' ("Lunch Break" FILM)
22. DAVID
23. JULIE FELIX: "THE OLD MAID"
24. DAVID
25. "LOVE SCENE: ("3 in Bed" or "Tuesday")
26. DAVID
27. PATRIOTISM (FILM) ("Land of Hope and Glory")
28. DAVID/CLOSING [illegible]/FILM. Sir Malcolm Sargent conducting
sing Rule.
(4)

'And Now For Something Completely Different ...'

66. **[CHAPMAN, Graham; CLEESE, John; GILLIAM, Terry; IDLE, Eric; JONES, Terry; PALIN, Michael]**

Monty Python's Flying Circus: Series Four, Episode One

N.p. [London]: N.p. [BBC], 1974

Camera script. 69 mimeographed pp. on yellow paper, secured with split pin to top left corner. Text unmarked. Closed tear to left edge of title page, p.28 a little creased and edgeworn, but a very well preserved copy.

Camera script of the first episode of Series Four of *Monty Python's Flying Circus* – the final *Python* series.

Big changes hit *Monty Python's Flying Circus* between Series 3 and 4. The show was renamed *Monty Python* (as the title page here shows, although the series' opening titles were not reshot and so retained the longer title). More significantly, John Cleese left the show before filming for the fourth series began, having decided that *Python* had run its course and was beginning to repeat itself. Fearing Cleese was right, the BBC commissioned only six episodes of this series instead of the usual thirteen.

But quality control on the fourth series remained high. This episode, *The Golden Age of Ballooning*, was recorded on 19 October 1974 and transmitted on 11 November, and although its title page credits the whole team as writers it was mostly written by Michael Palin. Among this episode's sketches are *The Montgolfier Brothers*, *The Golden Age of Colonic Irrigation*, and *A Party Political Broadcast on Behalf of the Norwegian Party.*

With the transmission of the final episode of this series on 5 December 1974, the most influential comedy series ever made took its final bow.

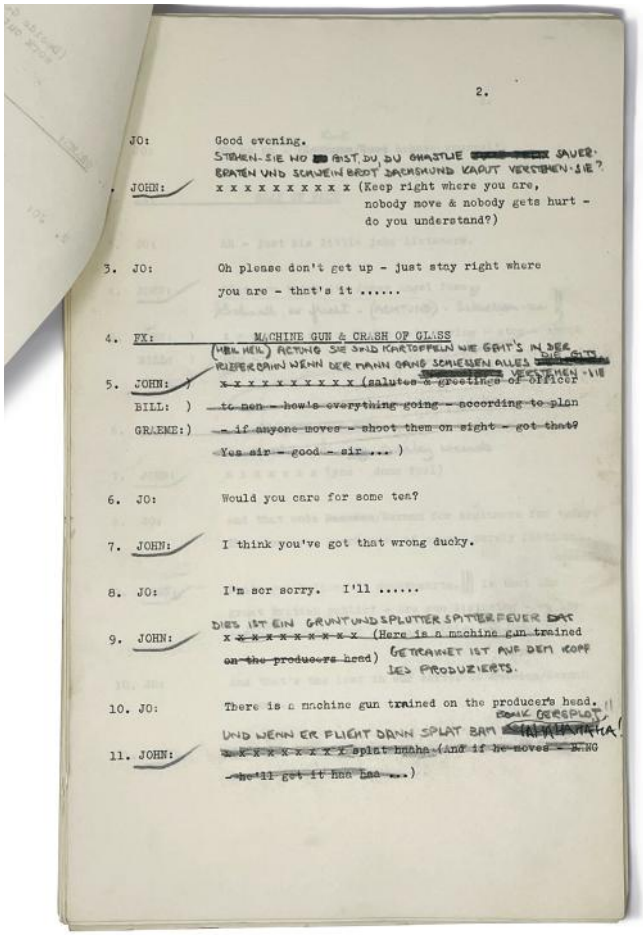
A very scarce survivor, and a well preserved example.

£1,250

67. **[CHAPMAN, Graham; CLEESE, John; GILLIAM, Terry; IDLE, Eric; JONES, Terry; PALIN, Michael]**

Monty Python's Flying Circus: Series Four, Episode Five

N.p. [London]: N.p. [BBC], 1974



2.

JO: Good evening.
STEHEN SIE NO [redacted] AST DU DU GHASTLIE [redacted] SAUER-
BRATEN UND SCHWEIN BROT DACHSHUND KAPUT VERSTEHEN SIE?

JOHN: x x x x x x x x x x (Keep right where you are,
nobody move & nobody gets hurt -
do you understand?)

3. JO: Oh please don't get up - just stay right where
you are - that's it .....

4. FX: MACHINE GUN & CRASH OF GLASS

(HEIL HEIL) ACHTUNG SIE SIND KARTOFFELN WIE GEHT'S IN DER
RIEFERBAHN WENN DER MANN GANZ SCHNELLEN ALLES [redacted] VERSTEHEN-SIE

5. JOHN: x x x x x x x x x x (salutes & greetings of officer
BILL:) to non - how's everything going - according to plan
GRAEME:) - if anyone moves - shoot them on sight - got that?
Yes sir - good - sir ...)

6. JO: Would you care for some tea?

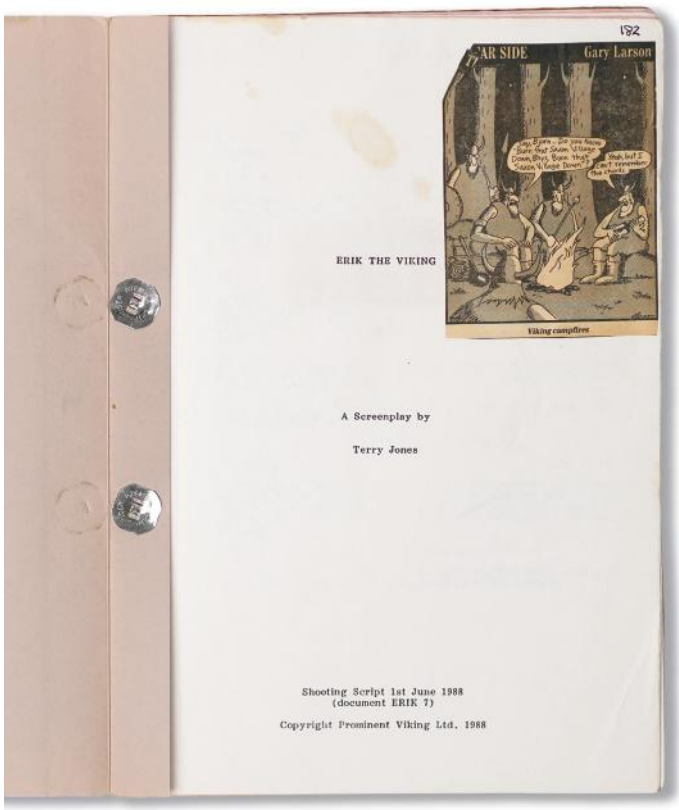
7. JOHN: I think you've got that wrong ducky.

8. JO: I'm sor sorry. I'll .....

9. JOHN: DIES IST EIN GRUNT UND SPLUTTER SPITTER FEUER DAT
x x x x x x x x x x (Here is a machine gun trained
on the producers head) GETRAINET IST AUF DEM KOPF
DES PRODUZIERTS.

10. JO: There is a machine gun trained on the producer's head.

11. JOHN: UND WENN ER FLIGHT DANN SPLAT BAM [redacted] HAHAHAHA!
x x x x x x x x x splat bahha (and if he moves - he
he'll get it hee hee ...)



Camera script. 72 mimeographed pp. on yellow and blue paper stock, lacking title page, no p.31 (but not called for), secured with split pin to top left corner. Text unmarked. Light crease to final page, cast list page a little discoloured, but a well preserved example.

Rehearsal script of the fifth episode of the fourth series of *Monty Python's Flying Circus* – the penultimate episode of the final *Python* series.

This episode, a full-length story called *Mr. Neutron* written almost entirely by Michael Palin and Terry Jones, was transmitted on 28 November 1974. On 5 December 1974, the sixth and final episode was broadcast, and the most influential comedy series ever made took its final bow.

A very scarce survivor and a well preserved example, lacking the title page.

£850

John Cleese's Working Copy – and the *Four Yorkshiremen* Sketch

68. **CLEESE, John; BROOKE-TAYLOR, Tim; ODDIE, Bill; GARDEN, Graeme**
I'm Sorry, I'll Read That Again: Series Seven, Episode Seven
London: BBC, 1968

42 mimeographed pp., secured with split pin to top left corner. Final page detached, title and final pages a little marked and worn, but a very well preserved copy.

JOHN CLEESE'S WORKING COPY OF SERIES SEVEN, EPISODE SEVEN OF *I'M SORRY, I'LL READ THAT AGAIN*, WITH HIS EXTENSIVE ANNOTATIONS.

I'm Sorry, I'll Read That Again ran for nine series between 1964 and 1973 on what is now BBC Radio 2 (the first series) and BBC Radio 4 (the rest), following the transmission of a successful pilot episode called *Cambridge Circus* on 30 December 1963. There were seventy-four episodes in all.

The working copy of John Cleese, this script carries his extensive pencilled annotations, deletions and underlinings. The first sketch involves a dramatised German lesson on the theme of 'Entertaining Friends'. The script provides the English, but cast members were left to devise their own cod-German equivalents. Cleese had a field day, writing out his 'German' lines alongside the English ones. Where the printed text calls for 'Keep right where

you are, nobody move and nobody gets hurt – do you understand?', for example, Cleese has gone for 'Stehen-sie wo bist du, du Ghastlie Sauerbraten und Schwienbrot Dachshund kaput, verstehen-sie?'.

This script also contains an early incarnation of the sketch which, under the flag of *Monty Python*, would later became better known as the *Four Yorkshiremen* sketch. Written by Cleese, Tim Brooke-Taylor, Graham Chapman and Marty Feldman, it first surfaced as a sketch called *The Good Old Days* in a 1967 episode of *At Last the 1948 Show* before appearing again here, this time set in a gentlemen's club and featuring old buffers complaining about young people having it easy. Destined to become one of the defining cultural memories of *Python*, the sketch is here very heavily reworked in Cleese's hand.

£1,500

The *Class* Sketch

69. **[LAW, John; FELDMAN, Marty]**
Frost Over England: Series One, Episode Five
London: BBC, 1966

33 mimeographed pp., secured with split pin to top left corner. Title page missing, front page (running order) becoming detached, edges a little worn, stained and chipped.

SERIES ONE, EPISODE FIVE OF *FROST OVER ENGLAND*, CONTAINING THE CLASSIC CLASS SKETCH FEATURING JOHN CLEESE, RONNIE CORBETT AND RONNIE BARKER. From the collection of John Cleese, though without any mark of ownership.

Frost Over England ran for two thirteen-episode series in 1966-7, with an additional two specials, and was the spawning ground for the next generation of British comedy writers and performers who made almost everything that was funny for the next thirty years. All the *Monty Python* members except Terry Gilliam wrote for the show, as did Spike Mullins, Antony Jay, Keith Waterhouse, Barry Cryer, Barry Took, Ronnie Barker and Ronnie Corbett, Tim Brooke-Taylor and Bill Oddie, and Frank Muir and Dennis Norden.

Miraculously capturing the British class system in two perfect pages, John Law and Marty Feldman's *Class* sketch continues to be part of the national conversation nearly sixty years after its first appearance.

£950

Sarah Crowden's Working Copy

70. **JONES, Terry**
Erik the Viking
N.p. [London]: N.p. [Prominent Features], 1988

126 mimeographed pp. on paper stock of various colours, bound in buff stiff paper wrappers secured with two split pins, window to front wrapper displaying title beneath. Production script number (182) inked to top right of title page. Cast member Sarah Crowden's name to front wrapper, printed Viking-related Gary Larson cartoon pasted to title page. Wrappers a little marked, but a very well preserved copy.

Actor Sarah Crowden's copy of the shooting script for *Erik the Viking*, with her ownership signature to the front wrapper.

Written and directed by Terry Jones, *Erik the Viking* starred Tim Robbins in the title role, with Mickey Rooney, Eartha Kitt, John Cleese and Jim Broadbent among the supporting cast. Sarah Crowden, cast as 'Grimhild Housewife' kept her script fully up-to-date as rewrites came in: the (white) title page reads 'Shooting Script 1st June 1988', but there are a large number of pink pages dated 28 July; blue pages dated 15 August and 14 September; and a few yellow pages dated 2 September.

The film had its world premiere in Sweden on 1 September 1989, opened in the UK and US later the same month, and took no money anywhere. A rare *Python*-family dud, and a scarce screenplay.

£450

Jack Nicholson's Writer's Contract

71. **[Nicholson, Jack]**
Writer's Contract, Signed
N.p: N.p., 1965

8pp., saddle stapled, two punch holes to top edge, signatures to final page. Near fine.

Standard writer's contract between Jack Nicholson and the agency of Adams and Ray, dated 4 March 1965, SIGNED BY ALL THREE PARTIES, and setting up a standard 10% fee for the agency for any work obtained on Nicholson's behalf.

Before signing this contract, Nicholson had already co-written the screenplays for *Thunder Island* (1963) and *Flight to Fury* (1964).

THIS RIDER W IS SUBJECT TO THE PROVISIONS OF THE AGREEMENT BETWEEN THE ARTISTS' MANAGERS GUILD, INCORPORATED SOCIETY OF AUTHORS' REPRESENTATIVES, WRITERS GUILD OF AMERICA, EAST, INC. AND WRITERS GUILD OF AMERICA, WEST, INC., DATED APRIL 18, 1962.

WHETHER OR NOT THE ARTISTS' MANAGER IS THE WRITER'S ARTISTS' MANAGER AT THE TIME THIS RIDER W IS EXECUTED, IT IS UNDERSTOOD THAT IN EXECUTING THIS RIDER W EACH PARTY HAS HAD INDEPENDENT ACCESS TO AND KNOWLEDGE OF THE BASIC AGREEMENT AND THIS RIDER W.

THE WRITER AND ARTISTS' MANAGER HEREBY AGREE TO THE FOREGOING.

The provisions of this Rider W are deemed amended by the 1964 Basic Agreement between WGA and agent.

By _____
ARTISTS' MANAGER

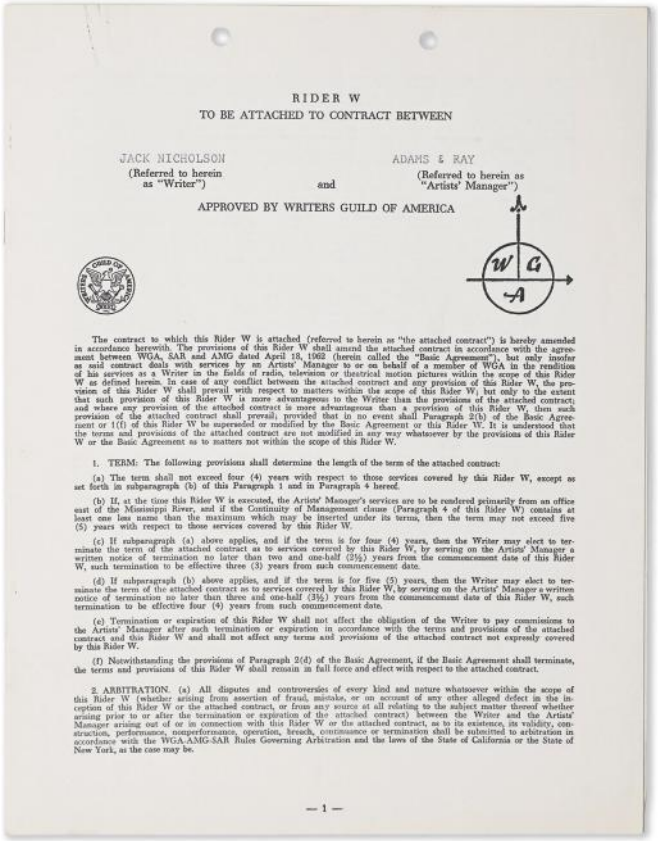
_____
JACK NICHOLSON WRITER

DATED: March 4, 1965

THIS ARTISTS' MANAGER IS LICENSED BY THE LABOR COMMISSIONER OF THE STATE OF CALIFORNIA.

THIS RIDER TO AN ARTISTS' MANAGER CONTRACT HAS BEEN APPROVED AS TO FORM BY THE LABOR COMMISSIONER OF THE STATE OF CALIFORNIA ON APRIL 18, 1962.

THIS RIDER HAS BEEN APPROVED AS TO FORM AND CONTENT BY THE WRITERS GUILD OF AMERICA.



RIDER W
TO BE ATTACHED TO CONTRACT BETWEEN

JACK NICHOLSON (Referred to herein as "Writer") and ADAMS & RAY (Referred to herein as "Artists' Manager")

APPROVED BY WRITERS GUILD OF AMERICA

The contract to which this Rider W is attached (referred to herein as "the attached contract") is hereby amended in accordance herewith. The provisions of this Rider W shall amend the attached contract in accordance with the agreement between WGA, SAR and AMG dated April 18, 1962 (herein called the "Basic Agreement"), but only insofar as said contract deals with services by an Artists' Manager to or on behalf of a member of WGA in the rendition of his services as a Writer in the fields of radio, television or theatrical motion pictures within the scope of this Rider W as defined herein. In case of any conflict between the attached contract and any provision of this Rider W, the provision of this Rider W shall prevail with respect to matters within the scope of this Rider W, but only to the extent that such provision of this Rider W is more advantageous to the Writer than the provisions of the attached contract; and where any provision of the attached contract is more advantageous than a provision of this Rider W, then such provision of the attached contract shall prevail; provided that in no event shall Paragraph 2(b) of the Basic Agreement or 1(f) of this Rider W be superseded or modified by the Basic Agreement or this Rider W. It is understood that the terms and provisions of the attached contract are not modified in any way whatsoever by the provisions of this Rider W or the Basic Agreement as to matters not within the scope of this Rider W.

1. TERM: The following provisions shall determine the length of the term of the attached contract:

(a) The term shall not exceed four (4) years with respect to those services covered by this Rider W, except as set forth in subparagraph (b) of this Paragraph 1 and in Paragraph 4 hereof.

(b) If, at the time this Rider W is executed, the Artists' Manager's services are to be rendered primarily from an office east of the Mississippi River, and if the Continuity of Management clause (Paragraph 4 of this Rider W) contains at least one less name than the maximum which may be inserted under its terms, then the term may not exceed five (5) years with respect to those services covered by this Rider W.

(c) If subparagraph (a) above applies, and if the term is for four (4) years, then the Writer may elect to terminate the term of the attached contract as to services covered by this Rider W, by serving on the Artists' Manager a written notice of termination no later than two and one-half (2½) years from the commencement date of this Rider W, such termination to be effective three (3) years from such commencement date.

(d) If subparagraph (b) above applies, and if the term is for five (5) years, then the Writer may elect to terminate the term of the attached contract as to services covered by this Rider W, by serving on the Artists' Manager a written notice of termination no later than three and one-half (3½) years from the commencement date of this Rider W, such termination to be effective four (4) years from such commencement date.

(e) Termination or expiration of this Rider W shall not affect the obligation of the Writer to pay commissions to the Artists' Manager after such termination or expiration in accordance with the terms and provisions of the attached contract and this Rider W and shall not affect any terms and provisions of the attached contract not expressly covered by this Rider W.

(f) Notwithstanding the provisions of Paragraph 2(d) of the Basic Agreement, if the Basic Agreement shall terminate, the terms and provisions of this Rider W shall remain in full force and effect with respect to the attached contract.

2. ARBITRATION. (a) All disputes and controversies of every kind and nature whatsoever within the scope of this Rider W (whether arising from assertion of fraud, mistake, or on account of any other alleged defect in the inception of this Rider W or the attached contract, or from any source at all relating to the subject matter thereof whether arising prior to or after the termination or expiration of the attached contract) between the Writer and the Artists' Manager arising out of or in connection with this Rider W or the attached contract, as to its existence, its validity, construction, performance, nonperformance, operation, breach, continuance or termination shall be submitted to arbitration in accordance with the WGA-AMG-SAR Rules Governing Arbitration and the laws of the State of California or the State of New York, as the case may be.

— 1 —

The latter was an early credit for director Monte Hellman — Nicholson went on to star in Hellman's *Ride in the Whirlwind* (1966). After signing this contract with Adams and Ray, Nicholson wrote the screenplays for *The Trip* (1967) for Roger Corman and *Head* (1968) for Bob Rafelson, before making his writer-director debut with *Drive, He Said* (1971) — his last credit as either before devoting all his time to world superstardom.

£1,750

'Infamy, infamy, they've all got it in for me!'

72. **NORDEN, Denis**
1p. TLS from Denis Norden, Explaining the Origins of One of the Most (In)Famous lines in British Comedy History
London: N.p., 1999

1p. TLS on Denis Norden's headed notepaper. Faint creasing from the letter having been folded into its envelope (not present), but very well preserved.



Denis Norden 53 Frith Street, London W1V 5TE Tel: 0171-434-0929 Fax: 0171-734-1224

20 January 1999

Dear Mr Smith

Thank you for your letter. Yes, Frank and I did originally write the line "Infamy, infamy, they've all got it in for me!" for Jimmy Edwards in an earlier episode of "Take It From Here", some years before the film in which it was used.

Tolly Rothwell, who was a close friend and wrote his scripts in an adjoining office, asked our permission to borrow it. We ourselves never actively contributed to any of "Carry On" scripts, although we were often involved with them.

For further background on this and similar incidents, I suggest you consult Frank's autobiography, "A Kentish Lad", now in paperback.

Yours sincerely

A 1p. TLS, in which Denis Norden confirms the origins of one of the most beloved lines in British comedy:

'Yes, Frank and I did originally write the line 'Infamy, infamy, they've all got it in for me!' for Jimmy Edwards in an earlier episode of "Take It From Here", some years before the film [*Carry On Cleo* (1964)] in which it was used.

Tolly [Talbot] Rothwell, who was a close friend and wrote his scripts in an adjoining office, asked for our permission to borrow it. We ourselves never actively contributed to any of the "Carry On" scripts, although we were often involved with them.'

£750 (+VAT in the UK)

Inscribed to Leo McKern

73. **[SUTHERLAND, Dame Joan] OXENBOULD, Moffatt**
Joan Sutherland: A Tribute
Honeysett, 1989

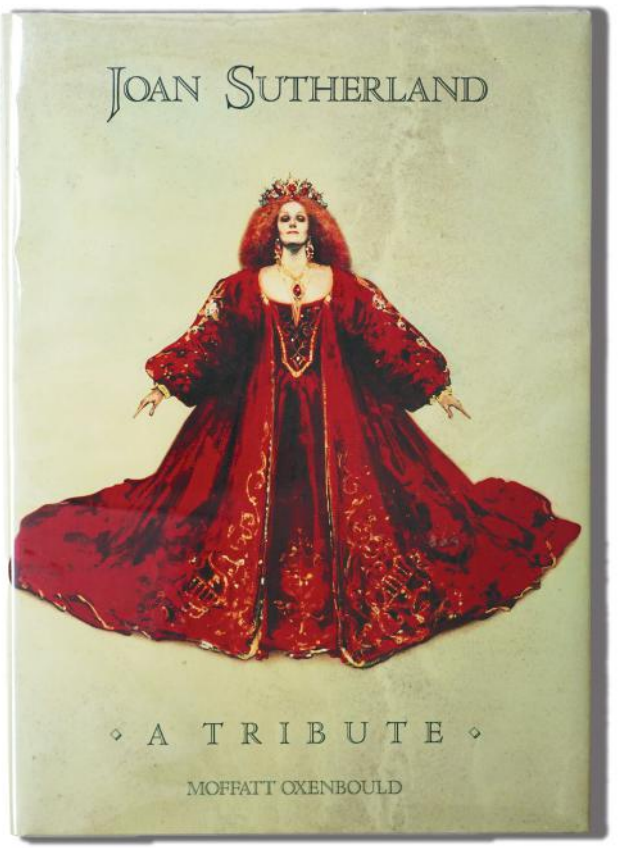
8vo, pp. 128. Original illustrated stiff paper wrappers, covered by a dustwrapper replication their design. A fine copy in a fine dustwrapper.

First trade edition, preceded by a signed hardback edition of 500 copies. INSCRIBED BY SUTHERLAND TO THE ACTOR LEO McKERN AND HIS WIFE:' To Leo and Jane with my fondest wishes and thanks for a wonderful experience. Affectionately, Joan Sutherland, [place name] 1994'.

In 1994, four years after her retirement, Dame Joan Sutherland returned to her native Australia to make what would turn out to be her only dramatic film: *Dad and Dave: On Our Selection*. Based on the writings of Steele Rudd the film, set in Queensland at the end of the nineteenth century, starred Geoffrey Rush, Ray Barrett, Noah Taylor – and Leo McKern as Dad Rudd. Joan Sutherland played Mother Rudd, with not entirely satisfactory results, and the film, made to mark the centenary of the Australian film industry, was a failure with both critics and paying audiences. Dame Joan, with the humility often to be found in opera divas, gratefully inscribed this tribute to herself at the end of filming.

A fine copy, and an agreeably odd association.

£850



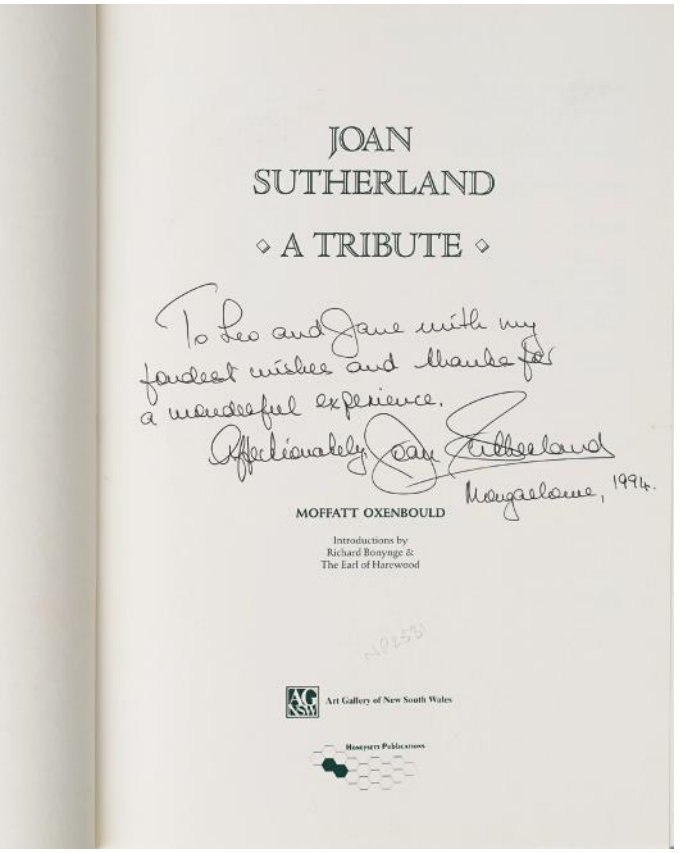
Graham Crowden's Working Copy

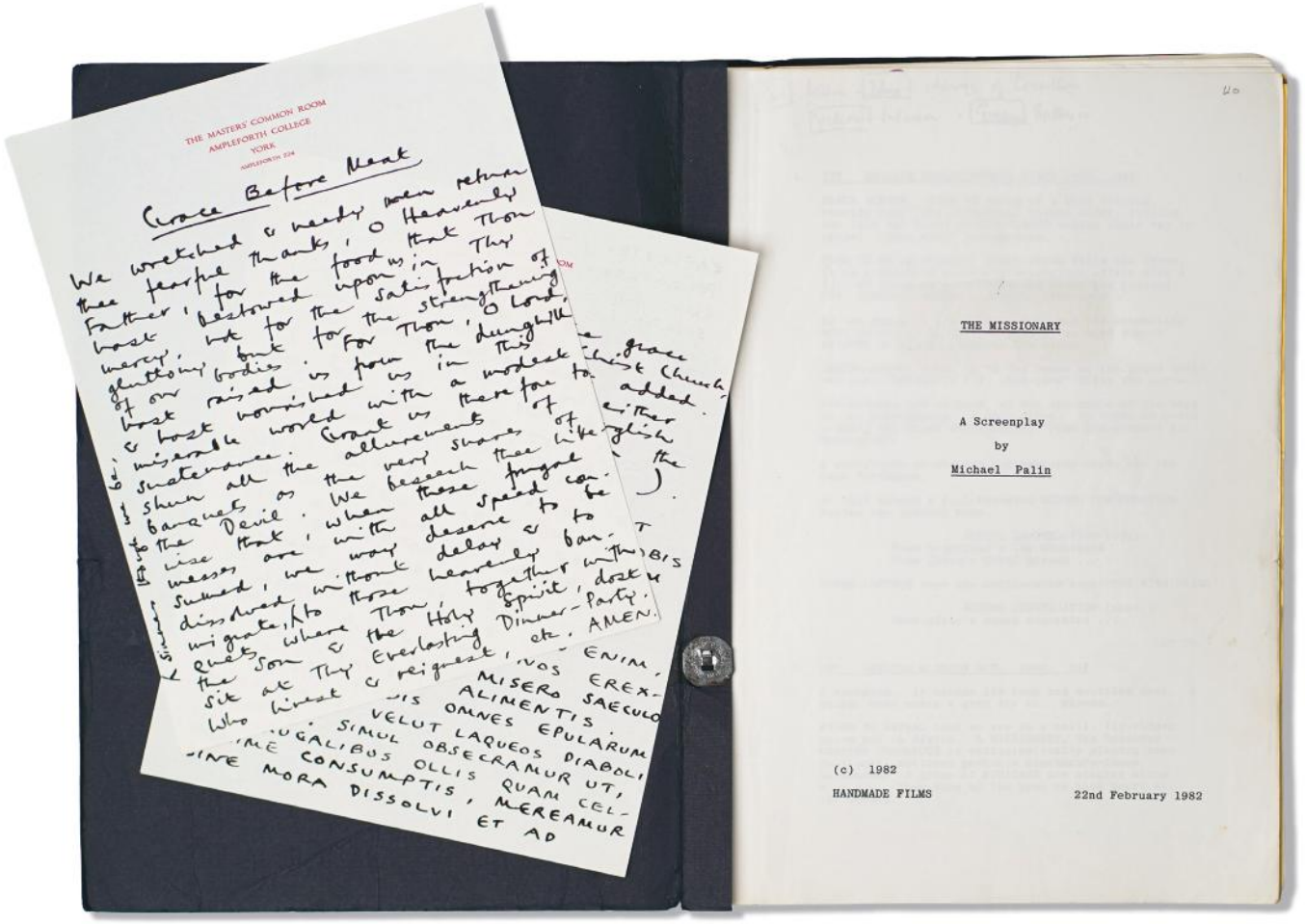
74. **PALIN, Michael**
The Missionary
N.p. [London]: Handmade Films, 1982

122 mimeographed pp. bound in black stiff paper wrappers secured with two split pins, window to front wrapper displaying title page beneath. Replacement yellow p.8 dated 24 March 1982 tipped in, secured with paper clip. 3pp. holograph Grace, to be said at table, laid in. Colour coded adhesive dots applied through the text (some now missing, leaving gum residue behind). Pencilled production script number (40) to top right of title page. Wrappers just a little rubbed and worn, pages occasionally dog-eared for reference. but a very well preserved copy.

GRAHAM CROWDEN'S WORKING SCRIPT FOR *THE MISSIONARY*, WITH HIS ANNOTATIONS AND UNDERLININGS THROUGHOUT, AND WITH A 3PP. PRAYER FOR GRACE, WRITTEN IN HIS HAND, LAID IN. Title page dated 22 February 1982.

Written by and starring Michael Palin as missionary Charles Fortescue, *The Missionary* was directed by Richard Loncraine and





featured a supporting cast including Maggie Smith, Trevor Howard, Denholm Elliott, Michael Hordern with, as the Reverend Fitzbanks, Graham Crowden.

Part of the Royal Court's repertory company under George Devine, Graham Crowden [1922-2010] was a leading member of the stellar Old Vic/National Theatre company of the 1960s as well as a scene-stealing performer on screen, with nearly two hundred credits to his name. This script for *The Missionary* is amended, annotated and underlined in his hand, and variously coloured adhesive dots have also been attached to his scenes.

A handwritten parody of a prayer of grace is laid in to the screenplay, in English and Latin, and written on the headed stationery of the Masters' Common Room, Ampleforth. The note includes the following clarification: the Old English pronounciation, but not in the "reformed" (alias "correct")).'

The 'extra cant' includes such supplications as 'For thou, O Lord, hast raised us from the dunghill, and hast nourished us in this miserable world with a modest sustenance.' In the film the prospective father-in-law Fitzbanks welcomes his prospective son-in-law Fortescue back from Africa with a lavish supper — prefaced by an interminable prayer for grace.

£950

Unproduced Alan Parker Screenplay

75. **PARKER, Alan**
Mr. Smile
London: Alan Parker Film Co., N.d. [c.1972]

8vo., pp. 68, with an additional 23 typed pages, lettered and bound in, and a duplicate p.11. Handwritten contact details for

Petter Fetterman of Associated London Films to title page, as well as the number '16', handwritten and inked out to top right hand corner. Bound with split pins in pale blue stiff paper wrappers, window to front wrapper to reveal title page beneath. Oversized wrappers a little sunned, and with some light edgewear.

Draft screenplay for an unmade film by Alan Parker.

Alan Parker began his professional life as an office boy with the London advertising agency Maxwell Clarke. Rising quickly to copywriter, in the late 1960s he and his art director Paul Windsor moved to Collett Dickinson Pearce. There he worked alongside Charles Saatchi and David Puttnam, who encouraged him to write his first full-length screenplay. (*Melody* was filmed in 1971, directed by Waris Hussein.)

In 1970 Parker was encouraged by his bosses to leave CDP and start his own commercial production company, which they would underwrite: with admirable self-confidence, he called it The Alan Parker Film Company.

This unmade screenplay, a mawkish tale of a sad clown, dates from this period – the early 1970s. It carries the new company's name on the title page, under which is written by hand the contact details of Peter Fetterman at Associated London Films. ALF was the film production arm of Associated London Scripts, the writers' agency founded by Eric Sykes and Spike Milligan. The company made a number of films in the 60s and 70s by writers from the ALS stable, among them *The Spy With A Cold Nose* (1966) and *Steptoe and Son* (1972) by Ray Galton and Alan Simpson, *Til Death Do Us Part* (1968) by Johnny Speight – and a number of films starring Frankie Howerd, among them *Up Pompeii* (1971) and *The House in Nightmare Park* (1973).

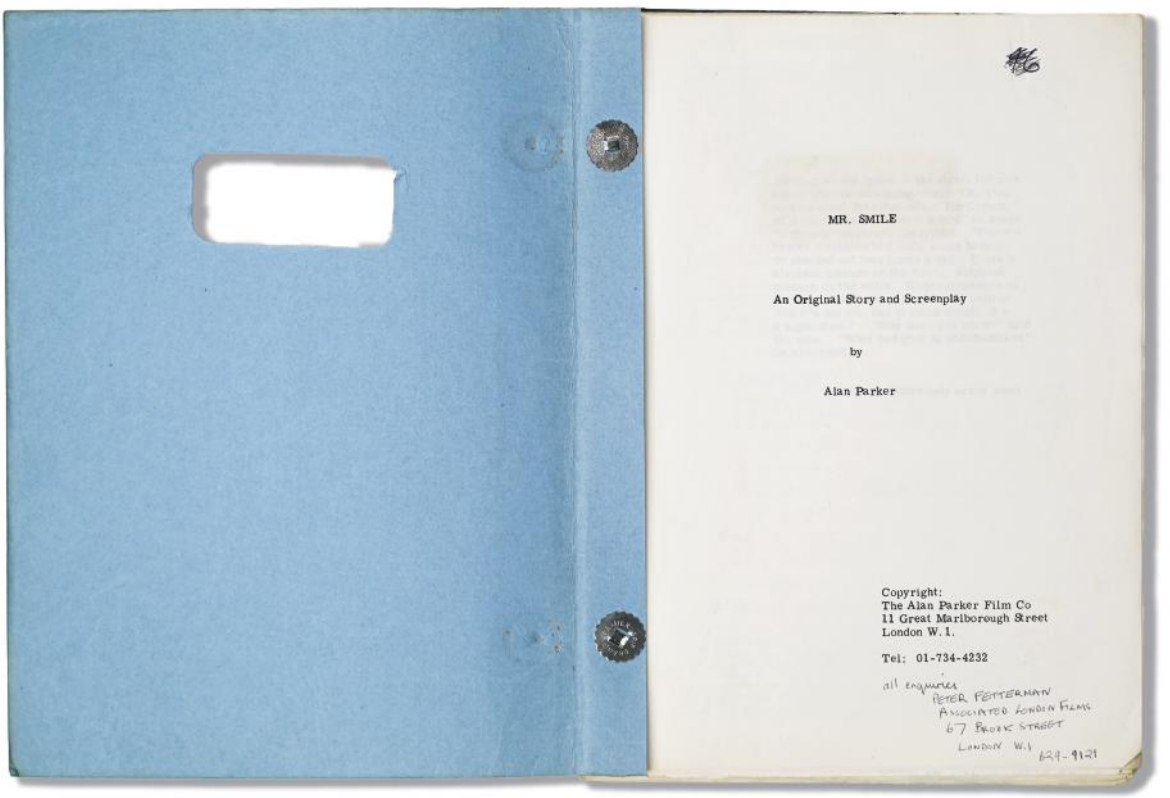
Howerd is the connection here, this script having emerged from his estate. Although not a writer himself, Howerd was an important figure in the early days of the ALS company. Almost its entire roster wrote for him at one time or another, and in 1962 they all worked together to write the act he performed at Peter Cook's club, The Establishment, a legendary performance which resurrected Howerd's career.

Parker almost certainly sent Howerd this copy of the script in the hope of securing him to play the title role. Nothing came of the approach – probably a blessing for both parties.

The script contains 23 pages of typed rewrites, a few strokes of a ball point pen to delete rewritten printed passages, and a single note in Parker's hand to p.43 ('We watch the two of them. We hear music over.').

Alan Parker made his first film for television, *The Evacuees*, in 1975; his first feature, *Bugsy Malone*, appeared the following year. This screenplay precedes them both.

£1,250


MR. SMILE

An Original Story and Screenplay

by

Alan Parker

Copyright:
The Alan Parker Film Co
11 Great Marlborough Street
London W.1.

Tel: 01-734-4232

all enquiries
PETER FETTERMAN
ASSOCIATED LONDON FILMS
67 BROOK STREET
LONDON W.1

Inscribed by Pinter to the Play's Leading Man

76. **PINTER, Harold**

Tea Party and other plays

London: Methuen, 1967

Small 8vo, pp. 115, 4pp. advertisements to rear. Original black boards, lettered in silver to spine. A near fine copy in a better than very good dust jacket, a little marked, and with slight wear to spine ends.

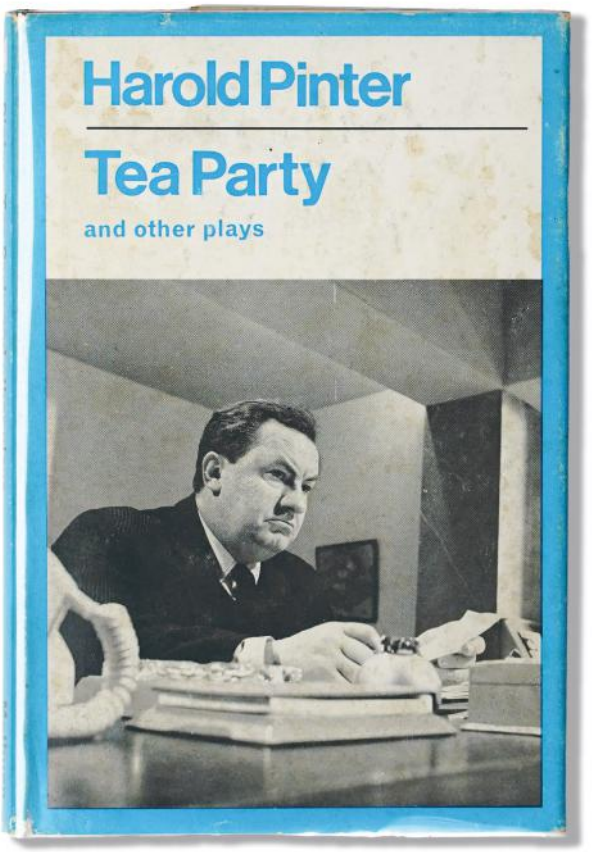
'PLAYING VERSION' of COMPANY, SO STATED ON TITLE PAGE, AND DATED APRIL 26 1970 – THE DATE OF THE SHOW'S OPENING ON BROADWAY.

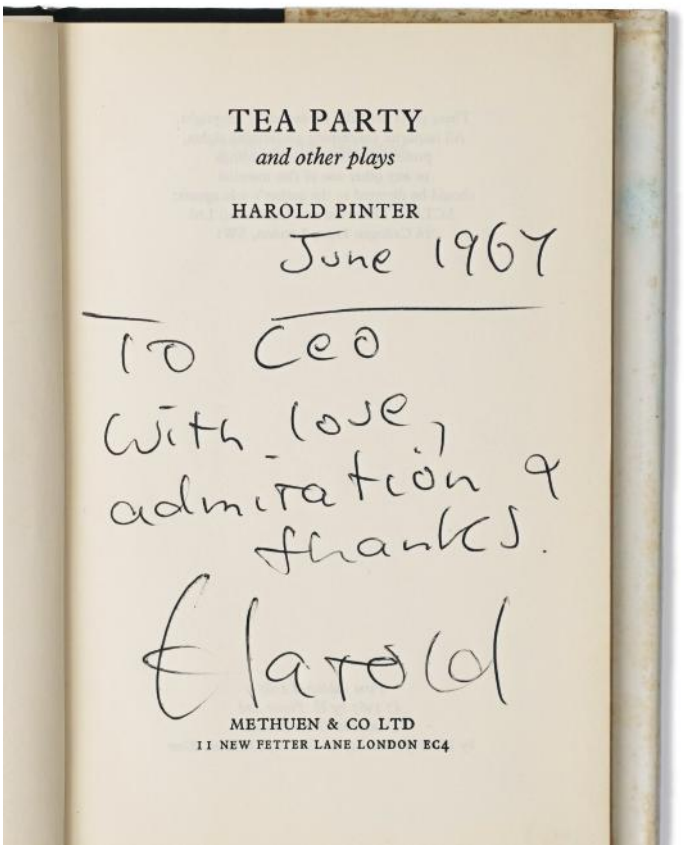
First edition, INSCRIBED BY THE AUTHOR TO THE TITLE PLAY'S FIRST LEADING MAN, LEO McKERN: 'June 1967, To Leo, With love, admiration and thanks, Harold'.

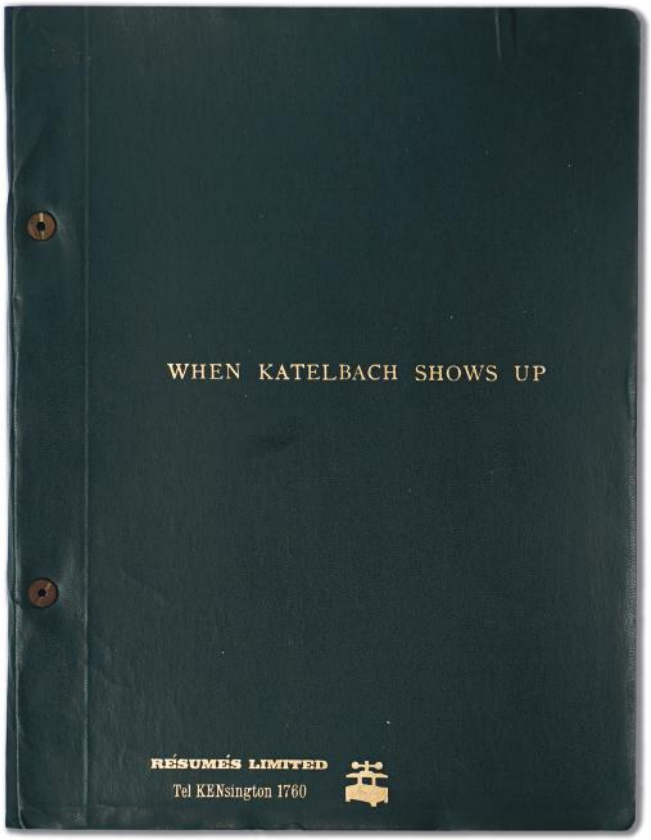
The title play of this collection, *Tea Party*, had its first performance on television, when the BBC broadcast it in March 1965. The production starred Leo McKern, Vivien Merchant, John Le Mesurier and Charles Gray, and the play wasn't produced on stage until more than three years later, in New York, as part of a double bill with *The Basement*. The plays were first published in this volume alongside a third, *Night School*.

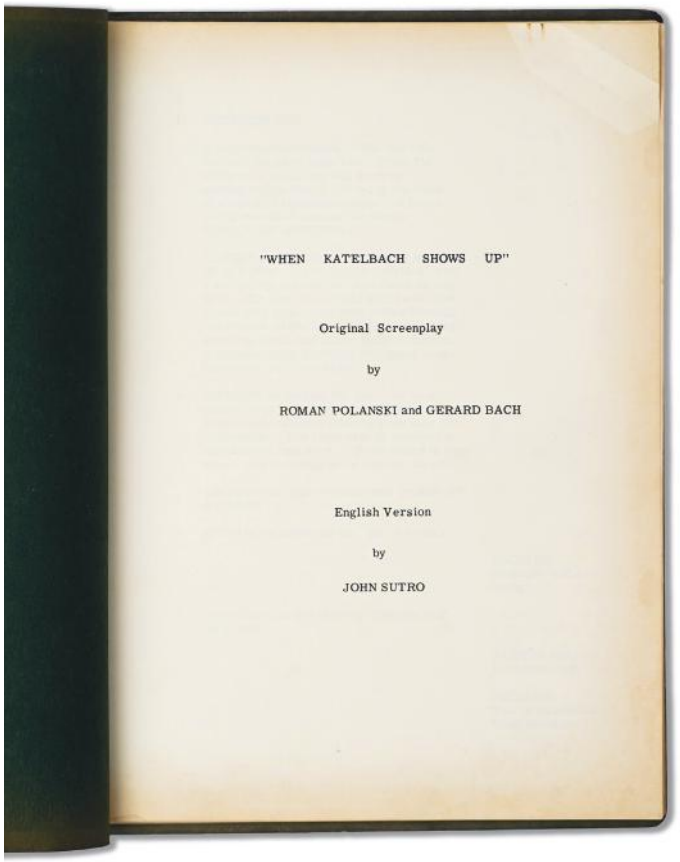
This was the copy of Leo McKern, who first played the role of Disson, presented and affectionately inscribed to him by Pinter in the year of publication. (A production photograph of McKern, taken from the BBC production, adorns the front panel of the dust jacket).

£5,000









Cul-de-Sac

77. **POLANKSI, Roman and BRACH, Gerard**
When Katelbach Shows Up (Cul-de-Sac)
N.p.[London]: N.p. [Résumés Ltd.], N.d [c. 1965]

127 mimeographed pp. bound in black wrappers and secured by two split pins to left edge. Title lettered in gilt to front wrapper. A very well preserved, clean copy.

ORIGINAL SCREENPLAY FOR *CUL-DE-SAC*, ROMAN POLANSKI'S SECOND ENGLISH-LANGUAGE FILM. Winner of the Golden Bear at the 1966 Berlin Film Festival.

Despite its success at film festivals, *Cul-de-Sac* was savaged on its US opening by critics who could see nothing funny in Polanski's black comedy, dismissing it as 'odious freak show' whose only audience (according to Judith Crist) would be 'those who can laugh while fighting off nausea and/or sheer amazement at the prodigious waste of talent on tripe'.

This copy of the screenplay still bears Polanski's first choice title for the film – a clear Becketian reference (and one in keeping with the film's atmosphere) as Katelbach never arrives. The title page here misspells co-writer Gerard Brach's name as 'Gerard Bach'; Brach was Polanski's regular writing partner. The two men met in Poland in 1959, and went on to work together on ten films: the last, *Bitter Moon*, was released in 1992. John Sutro translated the screenplay into English, and he also worked on Polanski's first American film *The Fearless Vampire Killers* (1967). Thereafter, Polanski's English having improved sufficiently, Sutro's services were no longer required.

The screenplay is here laid out in double columns, in the European style: scene settings and stage directions in the left hand column, dialogue in the right. It is unmarked, and the front wrapper bears the name of the company who made the copy: Résumés Ltd. of Kensington, a company regularly employed for the purpose by London-based film companies of the 1960s.

£4,500



Original Costume Design for Charlotte Rampling

78. **[RAMPLING, Charlotte] [dir. MILES, Christopher] HUGHES, Raymond**
Zinotchka: Original Costume Design Drawing for Charlotte Rampling
N.p.: N.p., 1972

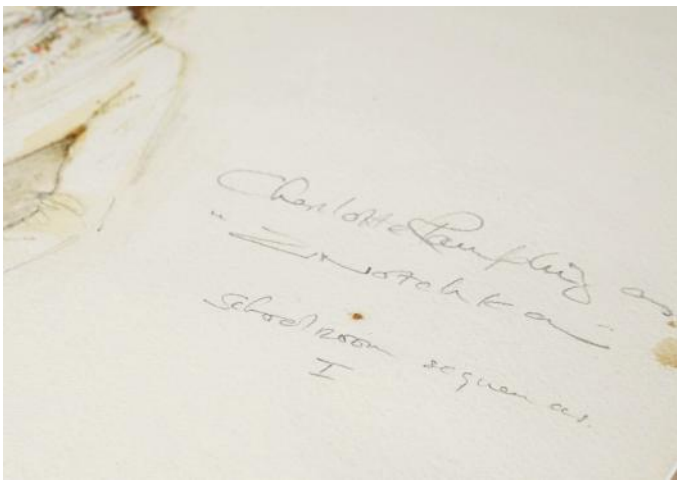
49cm x 40cm, pencil with detailing in gouache on paper. Mounted, framed and glazed. Unexamined out of frame.

ORIGINAL COSTUME DESIGN DRAWING FOR CHARLOTTE RAMPLING IN *ZINOTCHKA* (BBC, 1972). SIGNED IN PENCIL BY THE DESIGNER 'Raymond Hughes 72' to lower right. Further annotated in pencil with title to top left; author to top right; 'Charlotte Rampling as Zinotchka, Schoolroom sequence I' to middle right; 'Pale cream linen suit with w/coat effect bodice, tucks down the side and hemline split and draped skirt.' to middle left; and 'Director: Christopher Miles' to lower left.

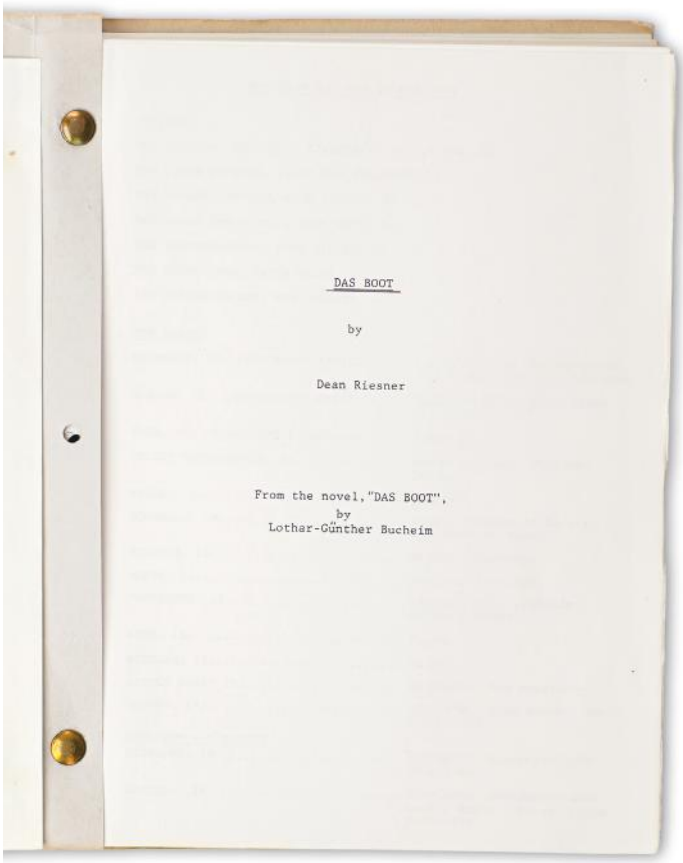
Zinotchka, a short film directed by Christopher Miles and co-starring Raymond Francis and Madge Ryan, was part of the BBC's Full House project, for which seven directors were invited to make a film adapted from a short story by Anton Chekhov (the other six were Stephen Frears, Ken Loach, Gavin Millar, Ben Rea, Karel Reisz and Jonathan Miller). The screenplay for *Zinotchka* was adapted by Melvin Bragg.

Costume designer Raymond Hughes [1937-2015] joined the BBC in 1966, worked there for most of his career, and won an Emmy for his work on *The Pallisers* (1974).

£450 (+VAT in the UK)







An Early American Adaptation of Das Boot, the Screenwriter's Copy

79. **[dir. PETERSEN, Wolfgang] RIESNER, Dean**
Das Boot
N.p.: N.p., N.d. [1976]

152 pp. in unmarked cream stiff paper wrappers, secured with two split pins to left edge. Photocopied cross-section diagram of U-boat laid in. A very well preserved copy with minimal wear.

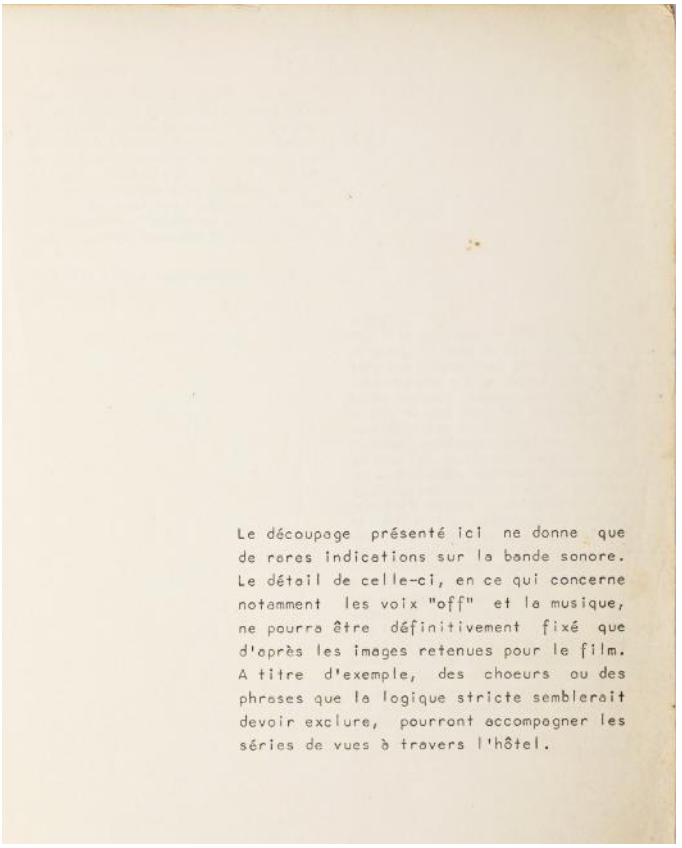
Early draft screenplay of *Das Boot* (1981), adapted from Lothar-Günther Buccheim's semi-autobiographical novel, first published in Germany in 1973. DEAN REISNER'S COPY OF HIS OWN SCREENPLAY, PART OF AN EARLY AMERICAN ATTEMPT TO MAKE A FILM OF THE BOOK.

The nerve-shredding classic *Das Boot* (1981) was written and directed by Wolfgang Petersen, and starred Jürgen Prochnow as the U-boat Commander. Made in West Germany, *Das Boot* received six Oscar nominations, at the time the most ever awarded to a German film. But American attempts to film Buccheim's book had begun in 1976, with Robert Redford and Paul Newman attached at various times to various incarnations of the project, all of which were eventually shelved.

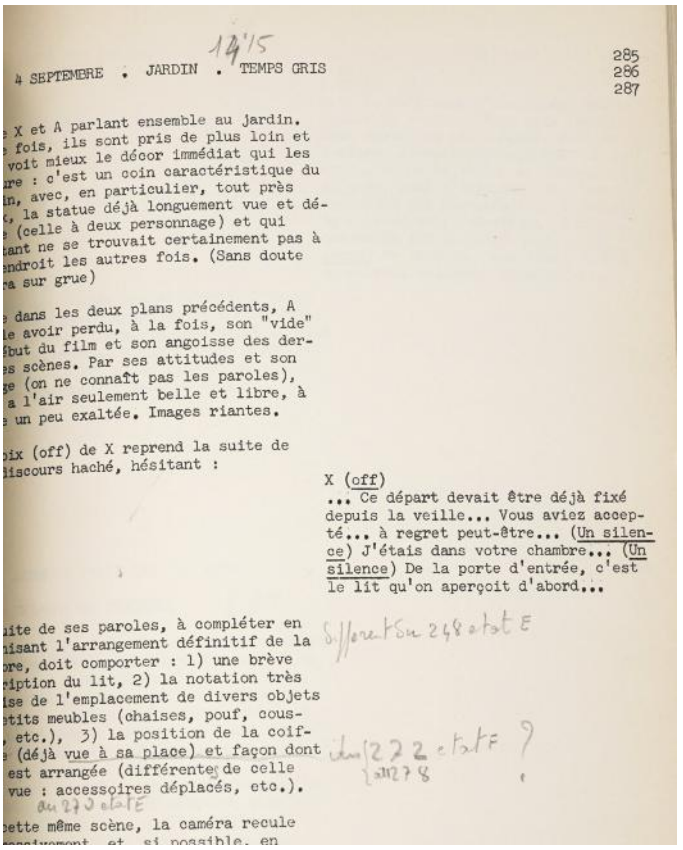
Dean Reisner [1917-1992] worked as a child actor before embarking on a writing career in the late 1930s. He was a prolific writer for episodic TV, as well as adapting many novels for the small screen (his work on *Rich Man, Poor Man* (1976) earned him an Emmy nomination). On film he worked with Clint Eastwood and Don Siegel on *Coogan's Bluff* (1968), *Play Misty For Me* (1971) and *Dirty Harry* (1971), and worked uncredited on many others, including *The Sting II* (1983), *The Godfather III* (1990) — and *Das Boot*.

A rare glimpse of what an American version of a German classic might have looked like, and a very well preserved copy.

£1,500



Le découpage présenté ici ne donne que de rares indications sur la bande sonore. Le détail de celle-ci, en ce qui concerne notamment les voix "off" et la musique, ne pourra être définitivement fixé que d'après les images retenues pour le film. A titre d'exemple, des choeurs ou des phrases que la logique stricte semblerait devoir exclure, pourront accompagner les séries de vues à travers l'hôtel.



14'5

4 SEPTEMBRE . JARDIN . TEMPS GRIS

285
286
287

X et A parlant ensemble au jardin.
fois, ils sont pris de plus loin et
voit mieux le décor immédiat qui les
re : c'est un coin caractéristique du
n, avec, en particulier, tout près
, la statue déjà longuement vue et dé-
(celle à deux personnage) et qui
ant ne se trouvait certainement pas à
ndroit les autres fois. (Sans doute
a sur grue)

dans les deux plans précédents, A
e avoir perdu, à la fois, son "vide"
but du film et son angoisse des der-
s scènes. Par ses attitudes et son
e (on ne connaît pas les paroles),
a l'air seulement belle et libre, à
un peu exaltée. Images riantes.

ix (off) de X reprend la suite de
iscours haché, hésitant :

X (off)
... Ce départ devait être déjà fixé depuis la veille... Vous aviez accepté... à regret peut-être... (Un silence) J'étais dans votre chambre... (Un silence) De la porte d'entrée, c'est le lit qu'on aperçoit d'abord...

ite de ses paroles, à compléter en
isant l'arrangement définitif de la
re, doit comporter : 1) une brève
iption du lit, 2) la notation très
se de l'emplacement de divers objets
tits meubles (chaises, pouf, cous-
etc.), 3) la position de la coif-
(déjà vue à sa place) et façon dont
est arrangée (différente de celle
vue : accessoires déplacés, etc.).

ette même scène, la caméra recule

Cornerstone of the French New Wave

80. **[RESNAIS, Alain] ROBBE-GRILLET, Alain**
L'Année Dernière (Last Year in Marienbad)
Paris: Terra-Films, N.d. [?1960]

Unpaginated, bound in cream stiff paper wrappers and brown cloth spine. French text. Title ('L'Année Dernière') inked to lower edge and spine, name 'MERANGEL' and an encircled '2' inked to front wrapper. Lower corner of front wrapper missing, wrappers marked and darkened, but a tightly bound, well preserved copy.

ORIGINAL WORKING SCREENPLAY OF *L'ANNEE DERNIERE (LAST YEAR AT MARIENBAD)*. SET DECORATOR CHARLES MERANGEL'S COPY, WITH HIS OWNERSHIP SIGNATURE TO FRONT WRAPPER AND FREQUENT PENCILLED ANNOTATIONS TO TEXT. Directed by Alain Resnais and starring Georgio Albertazzi, Delphine Seyrig and Sacha Pitöeff. Winner of the Golden Lion at the 1961 Venice Film Festival.

At a palatial country hotel a man meets a woman, and claims to have met her a year before at Frederiksbad, or Karlstadt, or Marienbad, and that they had an affair. The woman denies all knowledge of the man who by now has attracted the attention of a second man, who may or may not be the woman's husband. None of the characters in this *ménage* are referred to by name in the film's credits; in this screenplay (and in its published version) the man, woman and second man are labelled X, A and M respectively.

This screenplay of *L'Année Dernière* (the *à/at/in Marienbad* came later) has two printed columns per page. The right-hand column carries the film's dialogue, and to the left is a minutely detailed, almost novelistic *mise-en-scène*, in which Robbe-Grillet describes not only the exact look of every set, actor, costume and prop, but also where the cameral should be looking, and how it should be moving, at any given moment. This forensic – some might say dictatorial – attention to detail notwithstanding, Robbe-Grillet always took care to give Alain Resnais his full directorial due:

'I wrote, not a scenario, but a straightforward shooting script. Next, Resnais did the filming and he filmed solo. He scrupulously respected my every detail, to such a degree (I was in Istanbul at the time) that he was sending me a telegram every time he wanted to change a comma in the text. Nevertheless, he has transformed everything; and it's obvious that, while a reading of my work (published in book form) might lead one to believe in the total agreement of the two works, the film is nevertheless by him.' (Robbe-Grillet, quoted in Jean-Louis Leutrat, *L'Année Dernière à Marienbad (Last Year in Marienbad)*: BFI Classics (BFI, 2001))

The fine detail of Robbe-Grillet's *mise-en-scène* is followed to the letter by Resnais in the finished film, with one now famous exception. Robbe-Grillet's screenplay stipulates a rape of A by

MERANGEL

(2)

l'année dernière

UN FILM DE
ALAIN RESNAIS
&
ALAIN ROBBE-GRILLET

TERRA-FILMS
35, boulevard Malesherbes
PARIS VIIIe

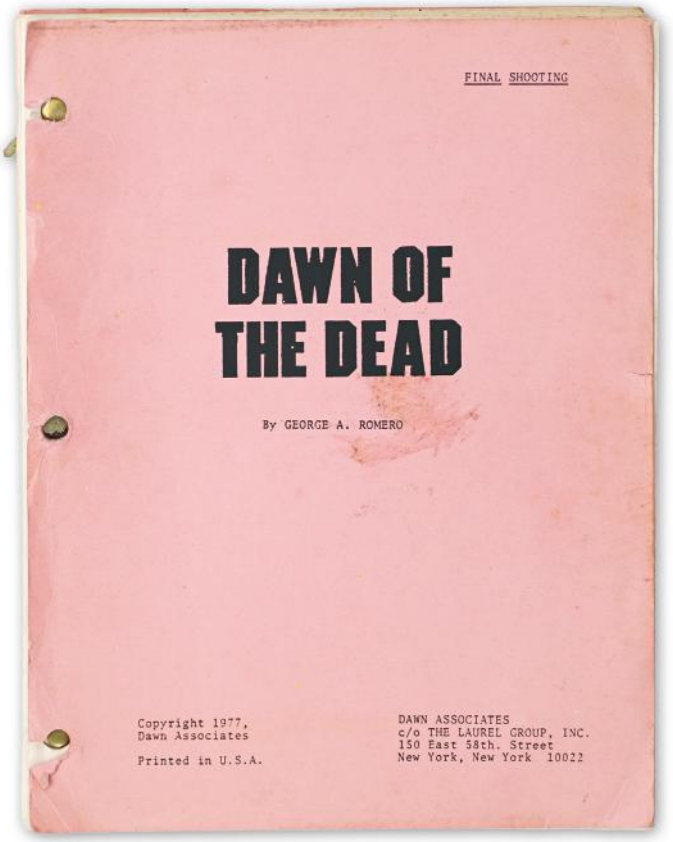
X (’Assez rapide et brutale scène de viol, dont le détail reste à déterminer.’) That A was raped by X the year before and has now suppressed the memory is a reading of the film which has gained much traction down the years, but in a 2008 interview Resnais gave it short shrift: ‘The idea of a rape didn’t interest me at all. It’s one of the changes I asked Robbe-Grillet to make to the screenplay. I asked his permission to not shoot anything like a rape scene. [...] For me, it’s a film about persuasion, conquest, an encounter. To me it was a simple love story.’

This copy is the working screenplay of the film’s property master, set dresser and designer Charles Merangel [1908-1993]. Merangel’s career began in 1946 with *Le Pays Sans Etoiles*, directed by Georges Lacombe, and he went on to work with Max Ophuls on *La Ronde* (1950), with Louis Malle on *Les Amants* (1958) and *Zazie Dans Le Métro* (1960), and with Luis Buñuel on *Diary of a Chambermaid* (1964). *Last Year at Marienbad* was his first collaboration with Alain Resnais; the two would work together again on *Providence* (1977).

Merangel was employed solely as set dresser on *L’Année Dernière* (the film was designed by Jacques Saulnier). His annotations in the script are mostly times of day, added to scene headings where no time has been stipulated in print – useful information when, as here, scenes are often repeated with only the subtlest of variations. Occasionally there are more substantial notes. At scenes 283 to 285, for example, there are notes (in French) marking which decorative state the set should be in, according to which character is remembering it, or misremembering it, or imagining it. At scene 89 the printed designated day is MERCREDI; this has been deleted in blue pencil and redesignated LUNDI. At Sc, 113-115 there is pencilled ‘comme 248’; at Sc. 150 there is pencilled ‘1er Sept - 15h à 19h 30?’; Scs. 215 and 234-6 have the printed date (’2 SEPTEMBRE’) deleted in pencil and ‘ou 3 Sept’ written above; Sc. 263 has the printed ‘VENDREDI’ deleted in pencil and replaced with ‘Jeudi’; Sc. 272 has the printed ‘4 SEPTEMBRE’ changed in pencil to ‘5 Sept’; Scs. 274-5 have a pencilled note ‘Nuit -[illegible]’; there are two illegible notes to Scs. 276-8; Scs.285-7 and 312-6 have pencilled comparisons with previous scenes; Sc. 327 is pencilled ‘Vend. 21h 45’; Sc. 329 has ‘4 Sept?’ in pencil, above a deleted pencilled ‘Vend. 23h 30’; Sc. 331 has pencilled ‘4 Sept?’; Scs. 341-49, alongside the printed ‘chambre F. Nuit’ is pencilled ‘Quel No.?’; at Scs. 354-6, alongside the stage direction ‘A est toujours vêtue de sa longue cape noire..’, the last two words are underlined in pencil with the comment ‘pas possible’; Sc. 361 has the pencilled note ‘avec cape’ following Robbe-Grillet’s printed costume instruction; and at Sc. 417 has been pencilled ‘Theatre [sic]’ to signify the scene’s location.

We can find no record of any other screenplay of *L’Année Dernière* ever having been offered for sale. Here is a working copy, direct from the set of one of the cornerstones of the French New Wave, and an enduring masterpiece of world cinema.

£12,500


FINAL SHOOTING

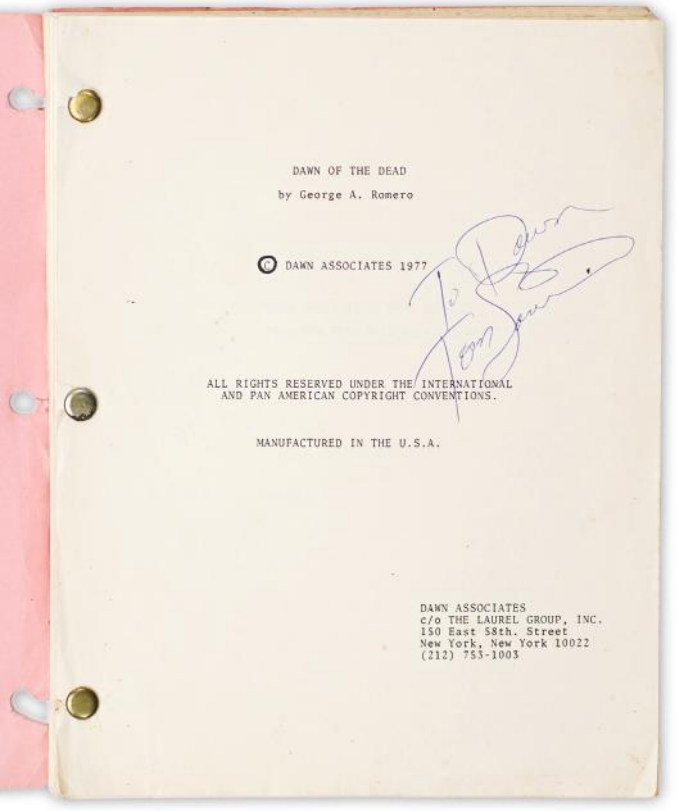
DAWN OF THE DEAD

By GEORGE A. ROMERO

Copyright 1977,
Dawn Associates

Printed in U.S.A.

DAWN ASSOCIATES
c/o THE LAUREL GROUP, INC.
150 East 58th. Street
New York, New York 10022


DAWN OF THE DEAD

by George A. Romero

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DAWN ASSOCIATES
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150 East 58th. Street
New York, New York 10022
(212) 753-1003

Signed by Head SFX Artist Tom Savini

81. **[dir. ROMERO, George A.] ROMERO, George A.**
Dawn Of The Dead
New York: Laurel Group, 1977

125 pp., photographically reproduced, first generation copy, bound in pink wrappers secured with three split pins to left edge. Titled in black to front wrapper. Front wrapper detached. Colour photograph of Savini laid in.

Final shooting screenplay (so stated to front wrapper) of the second of George A. Romero's zombie sextet, coming a full ten years after the first, the game-changing *Night of the Living Dead* (1968). Where the first film was shot in murky black and white and takes place mostly at night, here the undead maraud in colour and in daylight — and in the prosthetics, make-up and special effects of the 'Sultan of Splatter' Tom Savini, who has inscribed this copy of the screenplay. Savini's work on *Dawn of the Dead*, and his employment soon after on John Carpenter's *Friday the 13th* (1980) and Romero's *Creepshow* (1982), did much to define the look of 80s horror, and the seeds of his later collaborations with Dario '*Suspiria*' Argento (*Two Evil Eyes* (1990); *Trauma* (1993)) were sown here (Argento collaborated closely with Romero on *Dawn of the Dead*).

A key film in the modern horror canon, in final state, and with the signature and photograph of the 'Sultan'.

£3,000

A Production Office Archive

82. **SALT, Waldo and WEXLER, Norman**
Serpico: Production Office Screenplay, with Shooting Schedule, Revised Pages and Heavily Annotated Cast and Crew Lists Bound In
N.p.: N,p., 1973

Draft screenplay, 130pp., mostly printed on revised pink pages dated 6/18/73 but with some later amendments, and cast and crew contact lists and shooting schedule bound in (see below). Unprinted blue wrappers, secured with two split pins to left edge. A tightly bound, very well preserved copy.

A PRODUCTION OFFICE WORKING SCREENPLAY OF SERPICO, WITH HEAVILY ANNOTATED CAST AND CREW LISTS BOUND IN.

In 1972, with only three prior screen credits to his name, Al Pacino was cast as Michael Corleone in Francis Ford Coppola's *The Godfather*. His performance won him an Oscar nomination, and by 1975 he had earned another three for his performances in *The Godfather Part II* (1974), *Dog Day Afternoon* (1975) – and *Serpico*, directed by Sidney Lumet in 1973.

The film is adapted from Frank Maas's biography of Frank Serpico, the real-life cop who blew the whistle on widespread corruption in the NYPD. Reviled by his fellow police officers for his incorruptibility, Frank Serpico was shot in suspicious circumstances while taking part in a drug raid in 1971. (He survived, but relocated to Switzerland.) The rights to Maas's book were bought by producer Dino de Laurentiis, and *Serpico* was nominated for two Oscars, for Best Actor and Best Adapted Screenplay.

This copy of the screenplay collates as follows:

Front blank, tagged 'SCRIPT' to leading edge; 1p. typed list of script adjustments on production stationery, dated June 19 1973; 1-129 script on revised pink pages dated 6/18/73, pp. 3, 3A, 4, 5, 5A and 5B on yellow revised pages, the first two dated 6/22/73 and the rest 19/6/73. Yellow revised pages 22 and 23, dated 6/21/73. Yellow revised pages 55, 56, 57 and 57A, dated 8/7/73. Very occasional minor deletions and amendments in an unknown hand; blank, tagged 'SHOOTING SCHEDULE' to leading edge; 1p. pink typed shooting schedule for the first two weeks of filming; 4pp. white typed supporting cast list, dated SEPT. 17 1973; 3pp. photocopied handwritten Day Out of Days list (shooting day roster for supporting cast); 7pp. white typed supporting cast


ERPICO

PRODUCTION FILM SERVICE, LTD.

600 MADISON AVENUE
NEW YORK, N. Y. 10022
(212) 759-0866

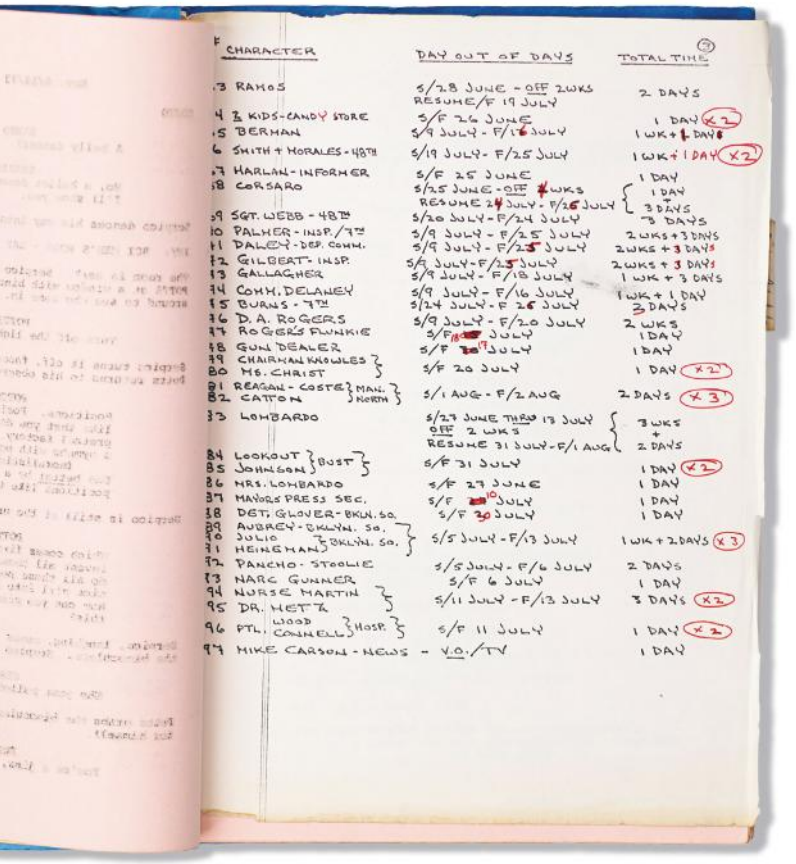
June 19,1973

SCRIPT ADJUSTMENTS

SC.#	ADJUSTMENT
14A	86 KAY
30	NO RAIN
87	MAKE EXT/INT GARAGE
75A	86 ONLOOKER FAMILY
89	MAKE EXT RAMBLER
94A	MAKE DUSK
156	CUT
219	MAKE EXT
224	AFTER DESCRIPTION IN SCENE 223...SERPICO FOLLOWS SCENE 224 STARTS - EXT. DRIGGS AVE BLDG DUSK FEB.'71
225A	INT. DRIGGS AVE STAIRWELL & APT DUSK FEB.'71 ADDED SCENE WITH PUERTO RICAN MAN & WOUNDED SERPICO T.B.A.
239	CUT
243	MAKE INT. CHAMBER OF COMMERCE BLDG. STAIRS DAY

"SERPICO" CAST LIST PAGE 3

1. LT. STEIGER 1151 Lexington N/C	JAMES TOLKIN 689-5549 Lo 4 3250	BOB BAKER - 489 0966
2. MILLAND 10 Fineview #6E 10034	ERNEST MARTIN TR 3 8989	TOMMY WONDER-PL 2 3210
3. POTTS Not subs to agt 6/27	Joe Lowz - 879.4651 ~~CHRIS ROBB~~ SU-7-5100 ~~BOB ROBB~~ 168 E 74ST N Y C	Agt: Dick Astor ~~ABRAMS RUBELOFF 758 3636~~
4. INSPECTOR MC CLAIN	BIFF MC GUIRE ~~628-4117~~ 758-6515 516-725-3421	OSCARD GAGE-YU 6 8470
5. N.Y.U. PROFESSOR	RENE ENRIQUEZ 675 6626 -	JAN J - 490 1875
6. LARRY	~~PIM EVERETT~~ Woodie King EN 2 3136-FI 8 6233	BRET ADAMS-PL 2 7864
7. SALLY	MARY LOUISE WELLER 355 1930 914-WI 1 0200	KAPLAN VEIDT-421 7370
8. PAT	SANDY KAZAN 255 6277 - 303-924-2260	
9. DESK LT. MC GRAW W58 83ST Regotsky	JOHN BRANDON ~~HA 4 6171~~ 369-5920	BOB WATERS - 593 0543
10. CAPTAIN TOLKIN 88 Houston ST N/C 10014	GENE GROSS AL 5 9489-(S) PL 7 6300	SALLEE HELD-371 9754
11. WATERMAN 104 Ft. Hamilton Pkwy Brooklyn	JOHN STEWART 680-6549	OSCARD GAGE-YU 6 8470
12. TOM KEOUGH 162 W 13ST N/C	JACK KEHOE 243-3663	ABE NEWBORN-688-6818
13. BLAIR	TONY ROBERTS ~~371-4072~~-SU 7 5400	MARTIN BREGMAN-421-6161
14. INSTRUCTOR DEWEY	AL LEBERFELD 866-0623-(S) PL 3 2310	NO AGENT
15. JOHNS	JOSEPH DELLA SORTE 877 6245-(S) PL 7 6300	NO AGENT



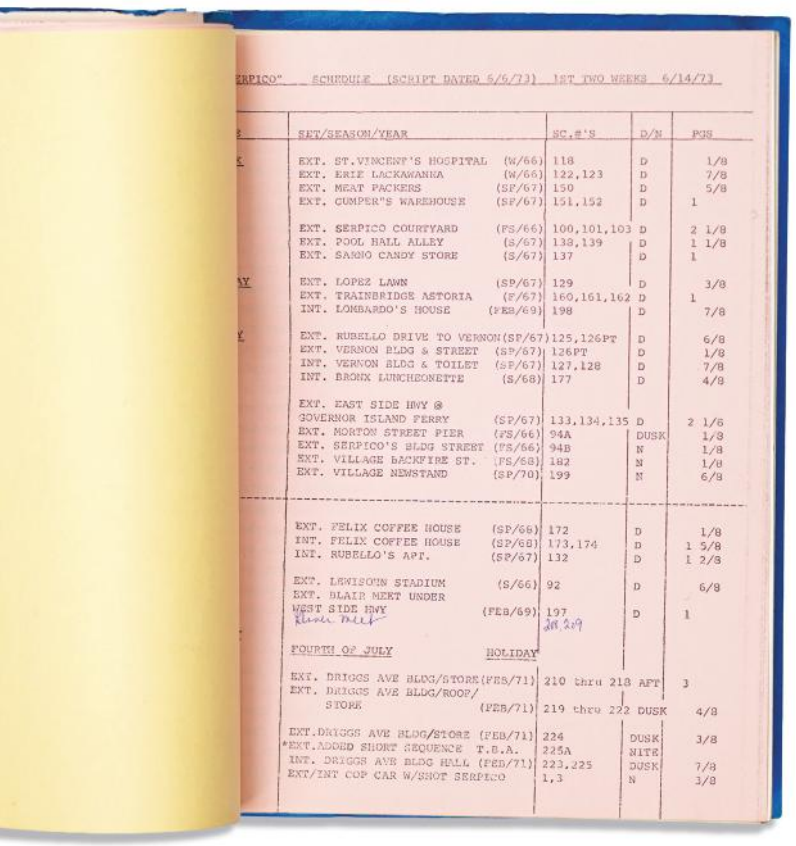
#	CHARACTER	DAY OUT OF DAYS	TOTAL TIME
3	RAMOS	S/28 JUNE - OFF 2WKS RESUME/F 19 JULY	2 DAYS
4 & 5	KIDS-CANDY STORE	S/F 26 JUNE	1 DAY (X2)
5	BERMAN	S/9 JULY - F/16 JULY	1 WK + 1 DAY
6	SMITH + MORALES - 48TH	S/19 JULY - F/25 JULY	1 WK + 1 DAY (X2)
7	HARLAN - INFORMER	S/F 25 JUNE	1 DAY
8	CORSARO	S/25 JUNE - OFF 4WKS RESUME 24 JULY - F/25 JULY	1 DAY / 3 DAYS
9	SGT. WEBB - 48TH	S/20 JULY - F/24 JULY	3 DAYS
10	PALMER - INSP./7TH	S/9 JULY - F/25 JULY	2 WKS + 3 DAYS
11	DALEY - DEP. COMM.	S/9 JULY - F/25 JULY	2 WKS + 3 DAYS
12	GILBERT - INSP.	S/9 JULY - F/25 JULY	2 WKS + 3 DAYS
13	GALLAGHER	S/9 JULY - F/18 JULY	1 WK + 3 DAYS
14	COMM. DELANEY	S/9 JULY - F/16 JULY	1 WK + 1 DAY
15	BURNS - 7TH	S/24 JULY - F 25 JULY	3 DAYS
16	D.A. ROGERS	S/9 JULY - F/20 JULY	2 WKS
17	ROGERS FLUNKIE	S/F 18 JULY	1 DAY
18	GUN DEALER	S/F 19 JULY	1 DAY
19	CHAIRMAN KNOWLES	S/F 20 JULY	1 DAY (X2)
80	MS. CHRIST		
81	REAGAN - COSTE } MAN. NORTH	S/1 AUG - F/2 AUG	2 DAYS (X3)
82	CATTON		
83	LOMBARDO	S/27 JUNE THRU 13 JULY OFF 2 WKS RESUME 31 JULY - F/1 AUG	3 WKS + 2 DAYS
84	LOOKOUT } BUST	S/F 31 JULY	1 DAY (X2)
85	JOHNSON }		
86	MRS. LOMBARDO	S/F 27 JUNE	1 DAY
87	MAYORS PRESS SEC.	S/F 10 JULY	1 DAY
88	DET; GLOVER - BKLN. SO.	S/F 30 JULY	1 DAY
89	AUBREY - BKLYN. SO.		
90	JULIO } BKLYN. SO.	S/5 JULY - F/13 JULY	1 WK + 2 DAYS (X3)
91	HEINEMAN }		
92	PANCHO - STOOLIE	S/5 JULY - F/6 JULY	2 DAYS
93	NARC GUNNER	S/F 6 JULY	1 DAY
94	NURSE MARTIN	S/11 JULY - F/13 JULY	3 DAYS (X2)
95	DR. METZ		
96	PTL. WOOD CONNELLY } HOSP.	S/F 11 JULY	1 DAY (X2)
97	MIKE CARSON - NEWS - V.O./TV		1 DAY

contact list, heavily revised by hand; a second copy, 6pp., heavily revised by hand, and including rates of pay for each cast member; 1p. production notepaper, heavily annotated in pencil with names, numbers and rates of pay; 2pp. photocopied production notepaper, pencilled 'OK's next to supporting cast members, presumably indicating availability; 5pp. white typed crew list with one handwritten revision.

The profusion of contact details for cast and crew bound in to the rear of this copy of this screenplay strongly suggests it was the property of the on-set production office, headed by the 2nd Assistant Director, used to monitor script changes and co-ordinate supporting cast calls as and when required. On *Serpico* this was a massive job: the film boasts 107 speaking parts — two of them played by Judd Hirsch and F. Murray Abraham. Unknown at the time, neither receive a credit, although thanks to this copy of the screenplay we now know that Abraham was paid the grand sum of seven hundred dollars for nine days' work. (Judd Hirsch, employed for just one day, got $150.)

A very scarce survivor, a mine of information, and a fabulous object.

£3,500



"SERPICO" SCHEDULE (SCRIPT DATED 6/6/73) 1ST TWO WEEKS 6/14/73

	SET/SEASON/YEAR		SC.#'S	D/N	PGS
	EXT. ST.VINCENT'S HOSPITAL	(W/66)	118	D	1/8
	EXT. ERIE LACKAWANNA	(W/66)	122,123	D	7/8
	EXT. MEAT PACKERS	(SP/67)	150	D	5/8
	EXT. CUMPER'S WAREHOUSE	(SP/67)	151,152	D	1
	EXT. SERPICO COURTYARD	(FS/66)	100,101,103	D	2 1/8
	EXT. POOL HALL ALLEY	(S/67)	138,139	D	1 1/8
	EXT. SAMMO CANDY STORE	(S/67)	137	D	1
	EXT. LOPEZ LAWN	(SP/67)	129	D	3/8
	EXT. TRAINBRIDGE ASTORIA	(F/67)	160,161,162	D	1
	INT. LOMBARDO'S HOUSE	(FEB/69)	198	D	7/8
	EXT. RUBELLO DRIVE TO VERNON	(SP/67)	125,126PT	D	6/8
	EXT. VERNON BLDG & STREET	(SP/67)	126PT	D	1/8
	INT. VERNON BLDG & TOILET	(SP/67)	127,128	D	7/8
	INT. BRONX LUNCHEONETTE	(S/68)	177	D	4/8
	EXT. EAST SIDE HWY @ GOVERNOR ISLAND FERRY	(SP/67)	133,134,135	D	2 1/6
	EXT. MORTON STREET PIER	(FS/66)	94A	DUSK	1/8
	EXT. SERPICO'S BLDG STREET	(FS/66)	94B	N	1/8
	EXT. VILLAGE BACKFIRE ST.	(FS/68)	182	N	1/8
	EXT. VILLAGE NEWSTAND	(SP/70)	199	N	6/8
	EXT. FELIX COFFEE HOUSE	(SP/68)	172	D	1/8
	INT. FELIX COFFEE HOUSE	(SP/68)	173,174	D	1 5/8
	INT. RUBELLO'S APT.	(SP/67)	132	D	1 2/8
	EXT. LEWISOHN STADIUM	(S/66)	92	D	6/8
	EXT. BLAIR MEET UNDER WEST SIDE HWY	(FEB/69)	197	D	1
	FOURTH OF JULY	HOLIDAY			
	EXT. DRIGGS AVE BLDG/STORE	(FEB/71)	210 thru 218	AFT	3
	EXT. DRIGGS AVE BLDG/ROOF/ STORE	(FEB/71)	219 thru 222	DUSK	4/8
	EXT.DRIGGS AVE BLDG/STORE	(FEB/71)	224	DUSK	3/8
	*EXT.ADDED SHORT SEQUENCE T.B.A.		225A	NITE	
	INT. DRIGGS AVE BLDG HALL	(FEB/71)	223,225	DUSK	7/8
	EXT/INT COP CAR W/SHOT SERPICO		1,3	N	3/8

Graham Crowden's Working Copy from the World Premiere Production

83. **SHAFFER, Peter**

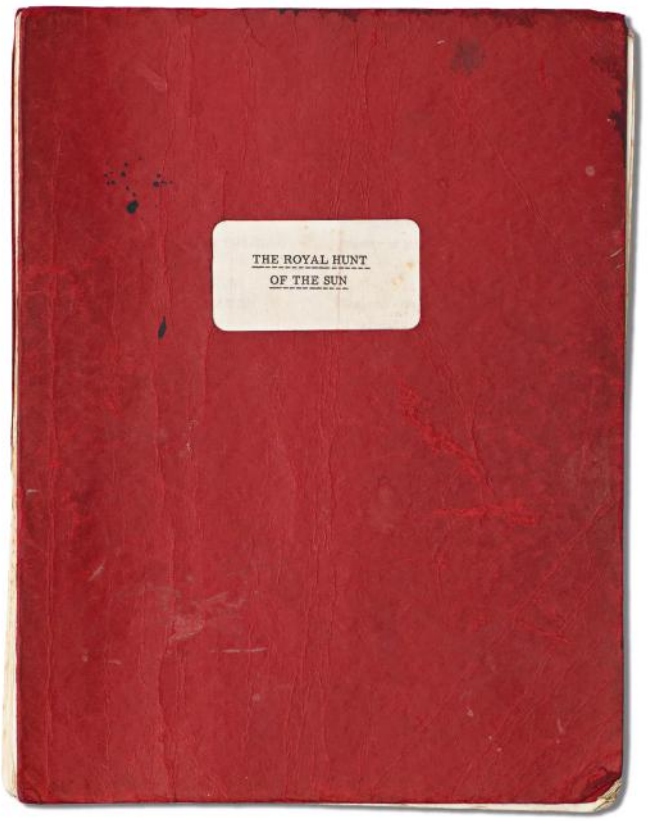
The Royal Hunt of the Sun: A Play Concerning the Conquest of Peru

London: National Theatre, 1964

102 mimeographed pp. bound in red stiff paper wrappers secured by two split pins, window to front wrapper displaying title page beneath. Circled production script number 3 inked to title page, slight colour bleed from rear wrapper to final leaf, wrappers rubbed and marked, and corners creased.

GRAHAM CROWDEN'S WORKING COPY OF THE PREMIERE PRODUCTION OF THE ROYAL HUNT OF THE SUN, WITH HIS EXTENSIVE ANNOTATIONS THROUGHOUT.

Peter Shaffer's *The Royal Hunt of the Sun* had its first performance on 7 July 1964 at the Chichester Festival Theatre. A National Theatre production, it transferred to the Old Vic in December that year. Directed by John Dexter, it drew its cast from the stellar National Theatre company of that era: Robert Stephens starred as Atahuallpa, and among the supporting cast were Anthony Hopkins, Derek Jacobi, Michael (listed as 'Mike') Gambon, Colin Blakely – and in the role of Miguel Estete, conquistador and chronicler of



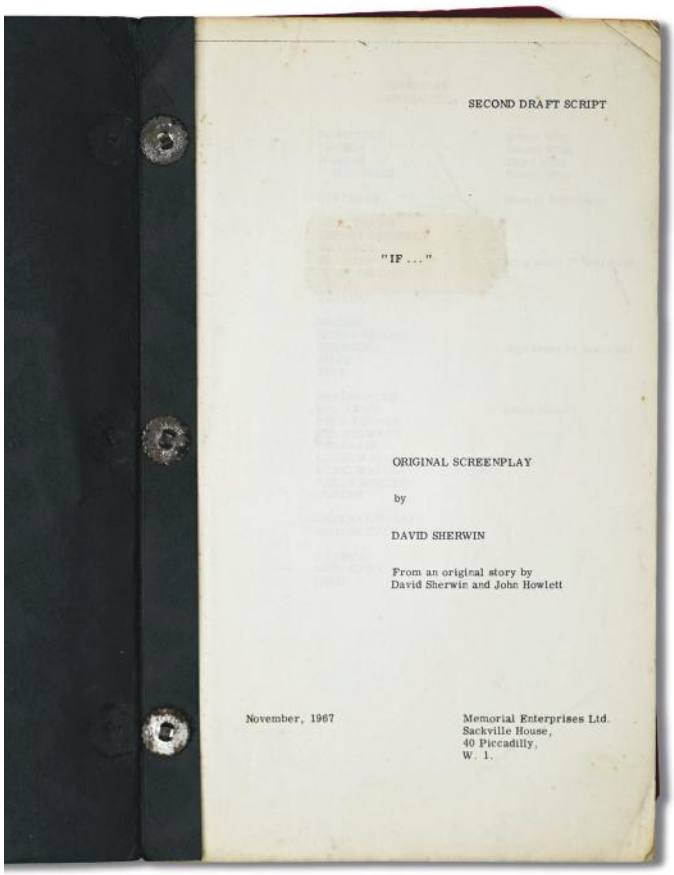
the Spanish conquest of Peru, Graham Crowden. Part of the Royal Court's repertory company under George Devine in the 1950s, and later a leading member of the Old Vic/National Theatre company, Crowden was also a scene-stealing presence on screen, with nearly two hundred credits to his name.

Neither Crowden nor Anthony Hopkins were in the play's try-out at Chichester; both were drafted in for the Old Vic transfer. The cast list bound in to this copy is that of the Chichester company, where Tom Kempinski played Estete and Edward Hardwicke Challcuchima, which became Hopkins' role in London. Crowden has marked up the script in his usual idiosyncratic style, underlining not his lines but his cues. There are additional pencilled notes, amendments and blocking directions throughout.

The Royal Hunt of the Sun – only Shaffer's second full-length play – was a huge critical and commercial success, touring the UK after its Old Vic run and transferring to Broadway with a new cast in 1965. A spectacular epic (the spirit of which is beautifully captured by Angus McBean's photographs of this first production) the play also boasts one of theatre's most famous, and least helpful, stage directions: 'The men climb the Andes.'

A rare survivor from the heart of a legendary production.

£1,250



A Counterculture Classic (No Buts or Maybes)

84. **[dir. ANDERSON, Lindsay] Sherwin, David**
If....
London: Memorial Enterprises, 1967

97pp. mimeographed screenplay bound in black (front) and red (rear) stiff paper wrappers, secured with three split pins to left edge. Title window to front wrapper. Wrappers a little worn and dog-eared, but a very well preserved copy.

SECOND DRAFT SCREENPLAY OF ONE OF THE MOST INFLUENTIAL BRITISH FILMS OF THE 1960s. Closing film of the 1968 London Film Festival, and winner of the Palme D'Or at Cannes the following year (beating its American counterpart, *Easy Rider*).

Anarchy in the UK, British New Wave style. In Lindsay Anderson's

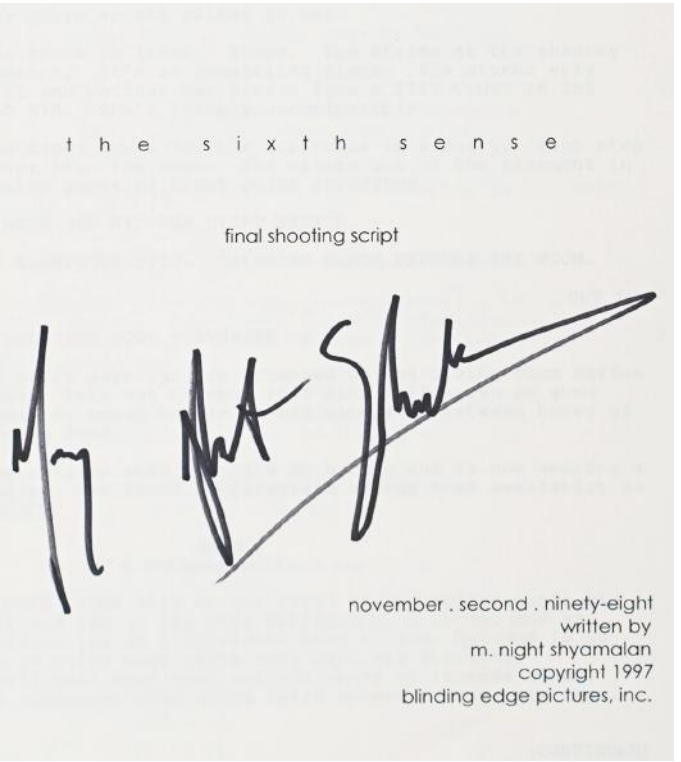
allegory *If....* Mick Travis (Malcolm McDowell) is a student at a repressive, sadistic, emotionally stifling boarding school stuck in the nineteenth century (Britain). Mad as hell and disinclined to take it any more, Travis and his fellow students rise up in revolt, culminating in a livelier than usual parents' day and one of the most famous final sequences in cinema.

If.... was immediately controversial, as it was meant to be. When it won the Palme D'Or at Cannes in 1969 the UK's ambassador to France denounced the film as an insult to Britain — which at least showed that he'd understood it. Anderson's peers found much to admire — Stanley Kubrick took one look at McDowell's performance and cast him in his equally dystopian *A Clockwork Orange* (1971) — and the film has ranked high in Best British Film lists ever since its release.

The title page of this screenplay is marked 'SECOND DRAFT SCRIPT', is dated November 1967, and bears the name of Memorial Enterprises Ltd., the film production company set up by Michael Medwin and Albert Finney. Memorial produced many of the key British films of the period, including Mike Leigh's first film *Bleak Moments* (1971) and Stephen Frears' debut *Gumshoe* (1971). (Frears worked as an uncredited assistant director on *If....*)

We can find no record of any other copy of a screenplay for *If....* ever having been offered for sale.

£3,000



'I see dead people....'

85. **[dir. SHYAMALAN, M. Night] SHYAMALAN, M. Night**
The Sixth Sense
Pennsylvania: Blinding Edge Pictures, 1998

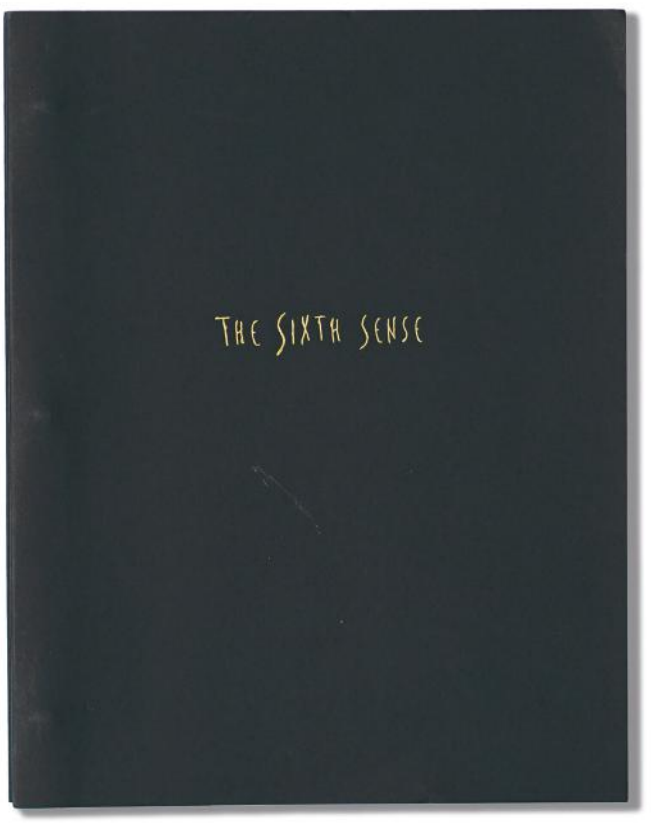
118 mimeographed pp., bound in black stiff paper wrappers secured with three split pins to left edge. Title in gilt to front wrapper. Translucent guard to title page. A fine copy.

Final shooting script for the *The Sixth Sense* (1999), SIGNED BY WRITER/DIRECTOR M. NIGHT SHYAMALAN. His third film, nominated for six Oscars.

Great performances, great twist, and great box office (production budget: $40 million; worldwide gross: $673 million).

A fine copy, signed.

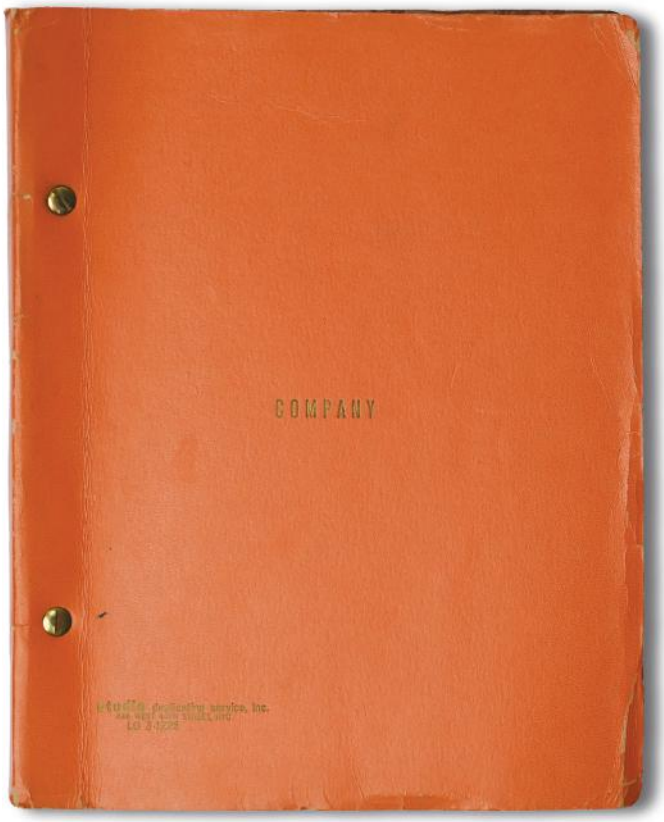
£1,500

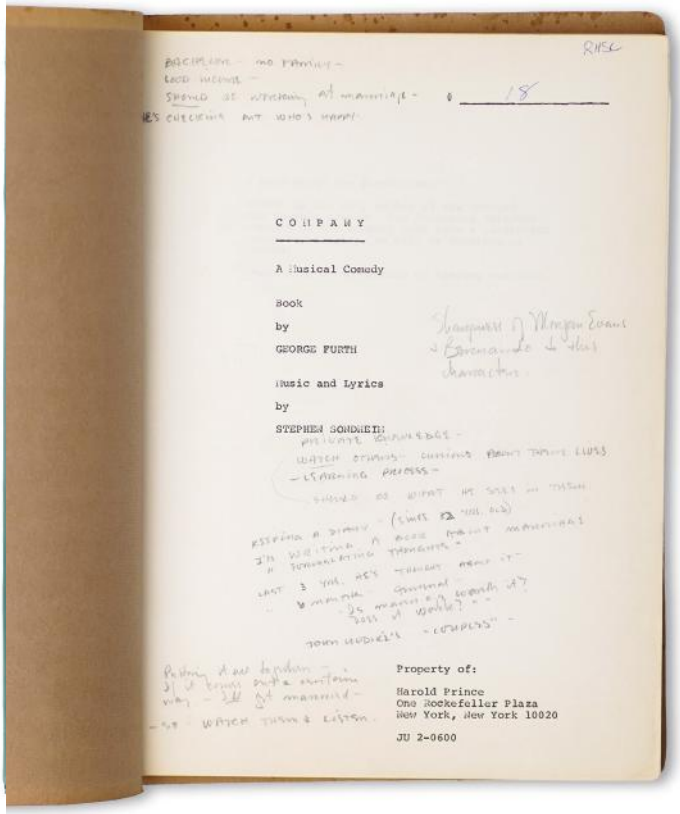


...is that is about the
...dances till the end of the
...clock goes off by ROBERT's
...stops it and exits. ROBERT
...wake up slowly. It's 4:30
...ning. Reluctantly THEY
...her leaving.

Barcelona on the early
. Actually HE is glad

NEW
NUMBER





George Chakiris' Annotated Audition Script, Without *Barcelona*

86. **FURTH, George and SONDHEIM, Stephen**
Company
New York: Harold Prince, N.d. [1970]

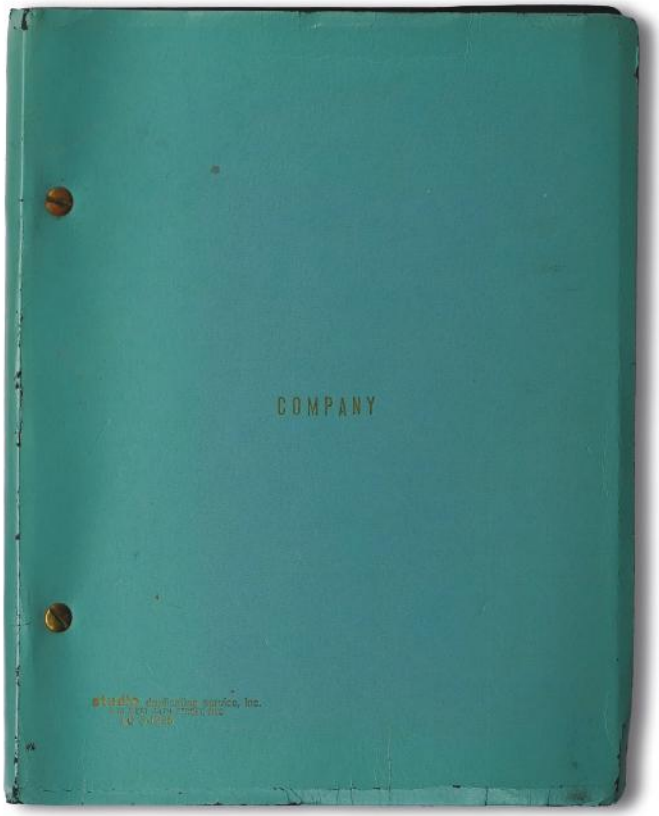
108 mimeographed pp. bound in tan stiff paper wrappers, secured with two split pins to left edge. Title in gilt to front wrapper. Corners and edges of oversized wrappers a little bumped, but a very well preserved copy.

GEORGE CHAKIRIS' AUDITION SCRIPT FOR THE LEAD ROLE OF BOBBY IN THE WORLD PREMIERE PRODUCTION OF *COMPANY*, WITH HIS PENCILLED ANNOTATIONS TO TITLE PAGE AND PREPARED SCENES.

The paths of George Chakiris [b. 1932] and Stephen Sondheim [1930-2021] had crossed long before this audition took place in New York in 1970. *West Side Story*, with lyrics by Sondheim and music by Leonard Bernstein, opened at the Winter Garden Theater on Broadway on 26 September 1957, and twenty-four hours later the show was, and remains, one of the defining events of musical theatre. The film followed in 1961. Co-directed by Robert Wise and choreographer Jerome Robbins, *West Side Story* starred Natalie Wood and Richard Beymer as the star- crossed lovers – and George Chakiris as Bernardo, leader of the Sharks, a performance which won him both the Golden Globe and the Oscar for Best Supporting Actor.

Given his history with Sondheim Chakiris had every reason to believe that his audition for Company was likely to go well, but he clearly took nothing for granted: the title page of his audition script is covered with pencilled notes prompted by his close and perceptive reading of the text: character observations ('Bachelor - no family - good income - should be working at marriage - HE'S CHECKING OUT WHO'S HAPPY'); prompts for points he might want to raise ('JOHN UPDIKE'S "COUPLES"', an interesting comparator published only two years previously); and notes relating to interaction with other characters ('Putting it all together [...] WATCH THEM & LISTEN').

But for all his past, stellar association with Sondheim, Chakiris did not get the job. The role of Bobby in the original Broadway production of *Company* went to Dean Jones. Jones turned out to be unhappy in the show, and ill-suited to it; he was replaced after



a month by Larry Kert, who also starred in the London premiere in 1972. But Chakiris did have his day: he played Bobby in the first US national tour in 1971 alongside Elaine Stritch, who bestrode all three of these productions as Joanne.

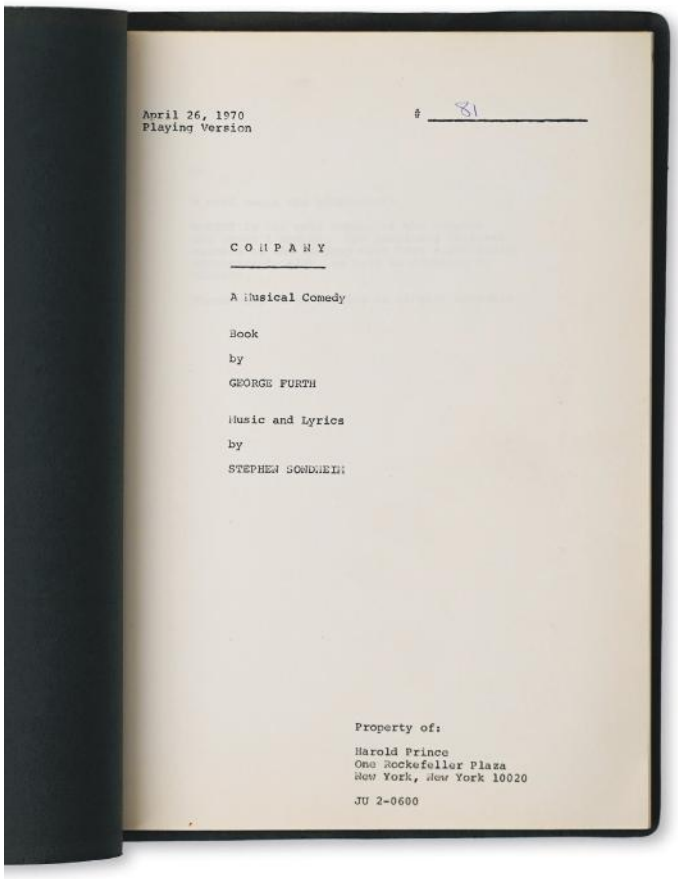
Scripts from the original production of *Company* are rare; pre-rehearsal scripts, still to be revised and refined through rehearsal, are rarer still. This copy is so early it doesn't even contain all the songs. On p.2-1-9, in an unknown hand (not Chakiris'), are the words 'NEW NUMBER' written in ink alongside the printed stage direction:

'An alarm clock goes off by ROBERT's bed. [...] ROBERT and APRIL wake up slowly. It's 4.30 in the morning. Reluctantly THEY sing about her leaving. SHE is off to Barcelona on the early morning flight. Actually HE is glad to see her go.'

The 'new number' turned out to be *Barcelona*. The show's bittersweet anti-love duet, destined to become one of the many high spots of a classic show, had not yet been written.

From the estate of George Chakiris.

£4,500


April 26, 1970
Playing Version

81

COMPANY

A Musical Comedy

Book
by
GEORGE FURTH

Music and Lyrics
by
STEPHEN SONDHEIM

Property of:

Harold Prince
One Rockefeller Plaza
New York, New York 10020

JU 2-0600

'Playing Version'

87. **FURTH, George and SONDHEIM, Stephen**
Company
New York: Harold Prince, N.d. [1970]

88 mimeographed pp. bound in turquoise stiff paper wrappers, secured with two spilt pins to left edge. Title in gilt to front wrapper. Edges to (oversize) wrappers a little worn, contents near fine and very well preserved.

'PLAYING VERSION' of *COMPANY*, SO STATED ON TITLE PAGE, AND DATED APRIL 26 1970, THE DATE OF THE SHOW'S OPENING ON BROADWAY.

After a brief out-of-town run in Boston, *Company* opened on Broadway on 26 April 1970, whereupon the text and score in use at that performance became the final, official script of the show. The title page of this final version, the so-stated 'Playing Version', also carries a printed space for an inked number to be added by hand; this copy bears the number 81. Although with no signature of ownership this copy comes from the estate of George Chakiris, who won the Golden Globe and the Oscar for his performance as Bernardo in the film version of *West Side Story* (1961, lyrics: Stephen Sondheim). Chakiris played Bobby in the first US national

tour of *Company* (although he clearly used a different script to rehearse, as this one is unmarked).

The definitive version of a classic of musical theatre, from the estate of George Chakiris.

£2,750

Say Hello To Our Little Friend

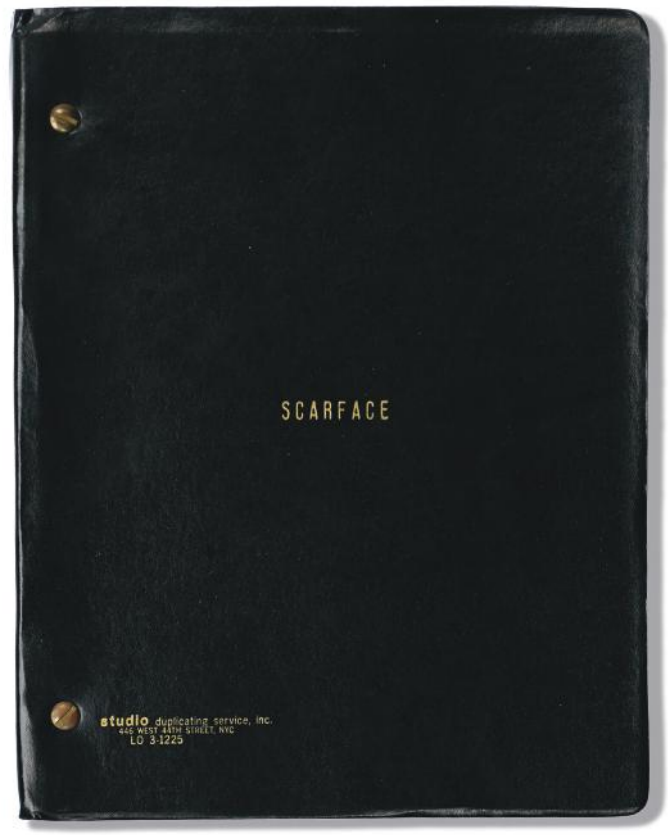
88. **[dir. de PALMA, Brian] STONE, Oliver**
Scarface
N.p. [New York]: Martin Bregman Productions/ Universal Pictures, N.d. [1982]

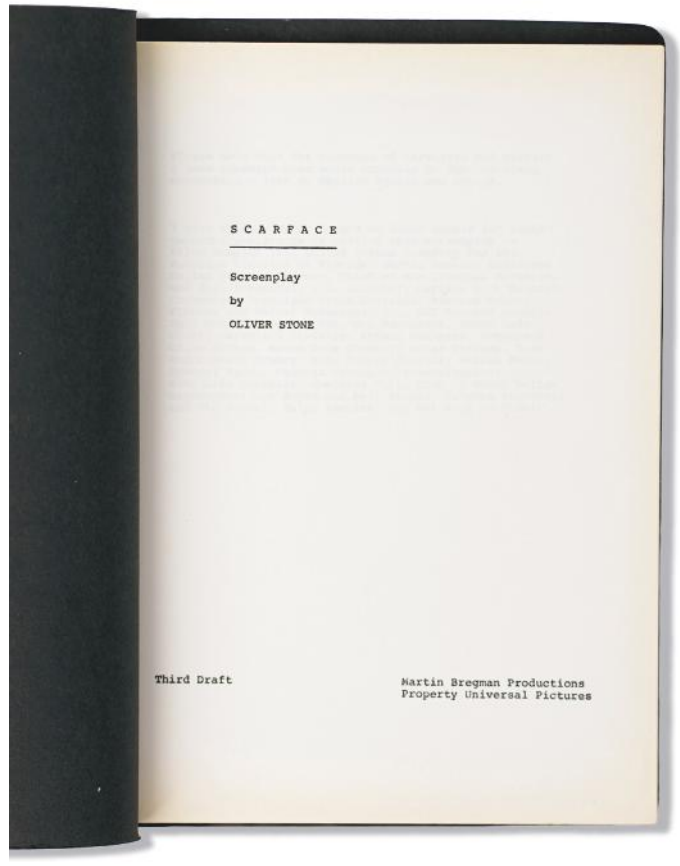
158 mimeographed pp., bound in black stiff paper wrappers secured with two split pins to left edge. Titled in gilt to front wrapper. Very light edge wear to wrappers, otherwise a fine, unmarked copy.

Third draft screenplay, identified as such on the title page, of one of 1980s cinema's most extravagant exercises in Grand Guignol, a drug-crazed gore-fest presided over by Al Pacino at his scenery-chewing best. A story of violence, profanity and rampant drug abuse, the studio was somehow shocked to discover, on delivery of the finished film, that it was full of violence, profanity and rampant drug abuse. Executives forced de Palma to make cuts to prevent the MPAA issuing the dreaded 'X' certificate – a classification usually reserved for pornography, and a death sentence for any mainstream film's box office. (De Palma made the cuts, but restored them as soon as an 'R' rating had been awarded.)

A cult classic in early draft form, and very scarce.

£3,500





Dame Joan Sutherland to Leo McKern

89. **SUTHERLAND, Dame Joan**
ALS To Leo McKern
Montreux: N.p., 1993

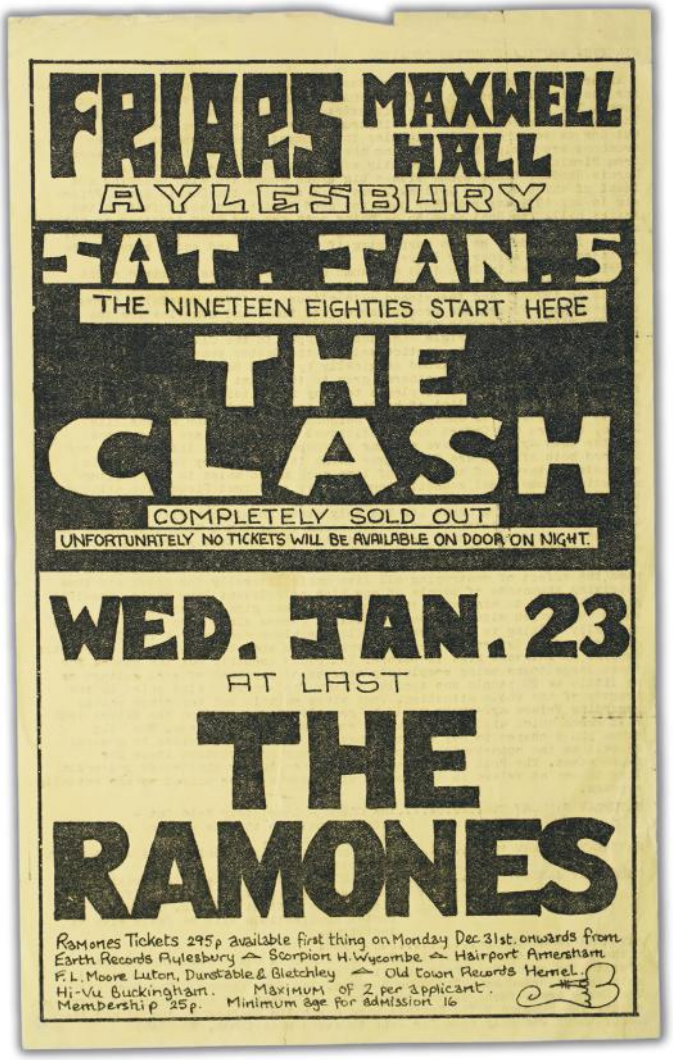
2pp. ALS on headed notepaper ('Joan Sutherland' over a floral design, light red on cream). Original envelope present, address

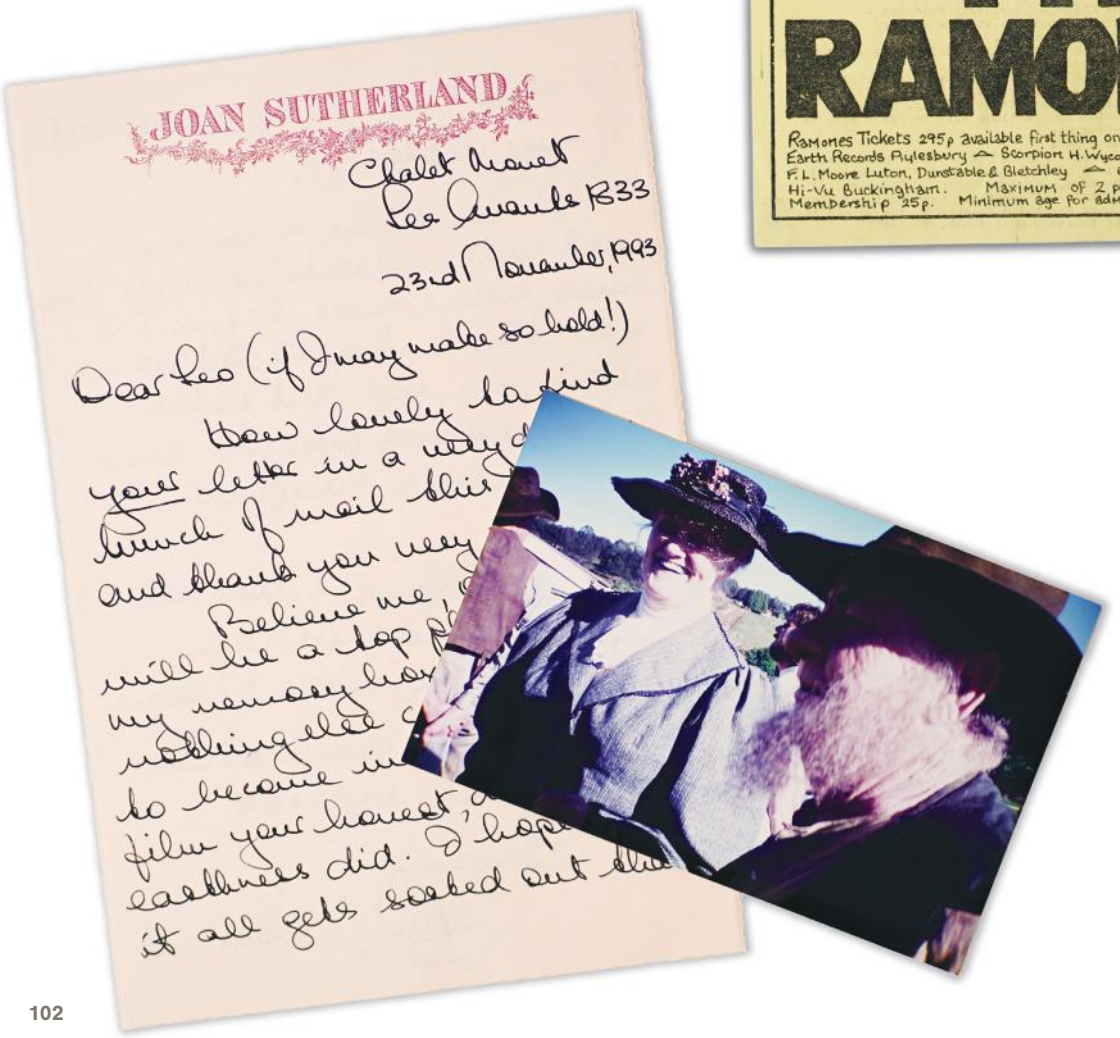
handwritten, postmarked 23.11.93. Colour photograph of Sutherland and McKern on location for On Our Selection in Braidwood, Australia, taken the following year. Letter in fine condition, preserved by the original envelope, whose airmail sticker has part lifted but which is otherwise also fine.

2pp. ALS FROM JOAN SUTHERLAND TO LEO MCKERN, FONDLY REMEMBERING THEIR RECENT MEETING AND LOOKING FORWARD TO WORKING TOGETHER ON DAD AND DAVE: ON OUR SELECTION.

In 1994, four years after her retirement from the operatic stage, Dame Joan Sutherland returned to her native Australia to make what would prove to be her only dramatic film: *Dad and Dave: On Our Selection*, written and directed by George Whaley. Based on the writings of Steele Rudd, the film, set in Queensland at the end of the nineteenth century, starred Geoffrey Rush, Ray Barrett, Noah Taylor – and Leo McKern as Dad Rudd. Joan Sutherland played Mother Rudd, with not entirely satisfactory results, and the film, made to mark the centenary of the Australian film industry, was a failure with both critics and paying audiences.

This letter dates from the early days of Sutherland and McKern's association. Written on Sutherland's personalised notepaper and





sent from her home in the Swiss village of Les Avants, she looks forward, albeit nervously, to the forthcoming shoot:

'[I]f nothing else convinced me to become involved in the film your honest, down-to-earthness did. I hope, if it all gets sorted out that I shan't be too much out of my depth!'

Accompanying the letter is a photograph, taken on location the following year, of a laughing Sutherland and McKern in costume.

£600 (+VAT in the UK)

The Ramones in Aylesbury

90. **[The Clash] [The Ramones]**
Handbill for Gigs at the Friars, Aylesbury
N.p. [Aylesbury]: N.p., N.d.[1979]

Single yellow sheet, 13 x 8 inches, printed on both sides. Very light creasing and wear to top edge, but extremely well preserved.

Handbill and news sheet advertising two forthcoming gigs by The Clash and The Ramones (tickets: £2.95) at the legendary Friars Club, Aylesbury, in January 1980.

During the 1970s the Friars Club hosted countless gigs by bands who were small at the time and went on to be massive, among them Fleetwood Mac, Genesis, Mott the Hoople, Black Sabbath, The Velvet Underground, King Crimson, Hawkwind, and Al Kooper. It was Kooper who suggested to a young David Bowie that he should experience the electric audience connection at the Friars, and Bowie performed the world premiere of *Hunky Dory* there on 25 September 1971. The gig went so well he suggested to his backing musicians for the evening – Mick Ronson, Trevor Bolder and Mick Woodmansey – that they should all hook up full-time, and four months later Bowie and his newly formed band returned to the Friars to present to Aylesbury the world premiere of *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*. Over the next ten years the Friars retained its reputation as a place of pilgrimage and a coveted gig booking – as evidenced by the appearance of The Clash and The Ramones there early in 1980.

It was standard Friars practice to use the reverse of their handbills to keep their clientele up to date with developments at the club. On this flyer, issued at the turn of the 70s/80s, the venue notes the re-emergence of the big brass sound ('Leading the field are Dexy's Midnight Runners from Birmingham [...] The Beat seem to be using both ska and Stax together so either way they win...') and making some shrewd predictions for the 80s: '...it wouldn't be too surprising if rockabilly and roots blues bands don't re-emerge sooner or later.' It also carries hilarious news of a John Otway tour completed in one night, with five gigs in five different Aylesbury pubs: 'Each gig was completely different and each featured different songs. The Hampden & The Kennedy were acrobatic whereas in The Green Man and the Derby there was only room for John to stand on a table.'

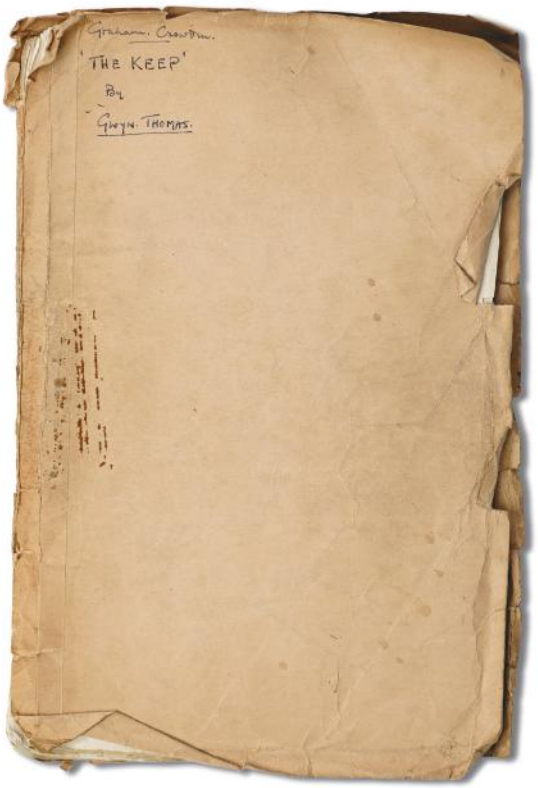
A wonderful survivor (much like John Otway).

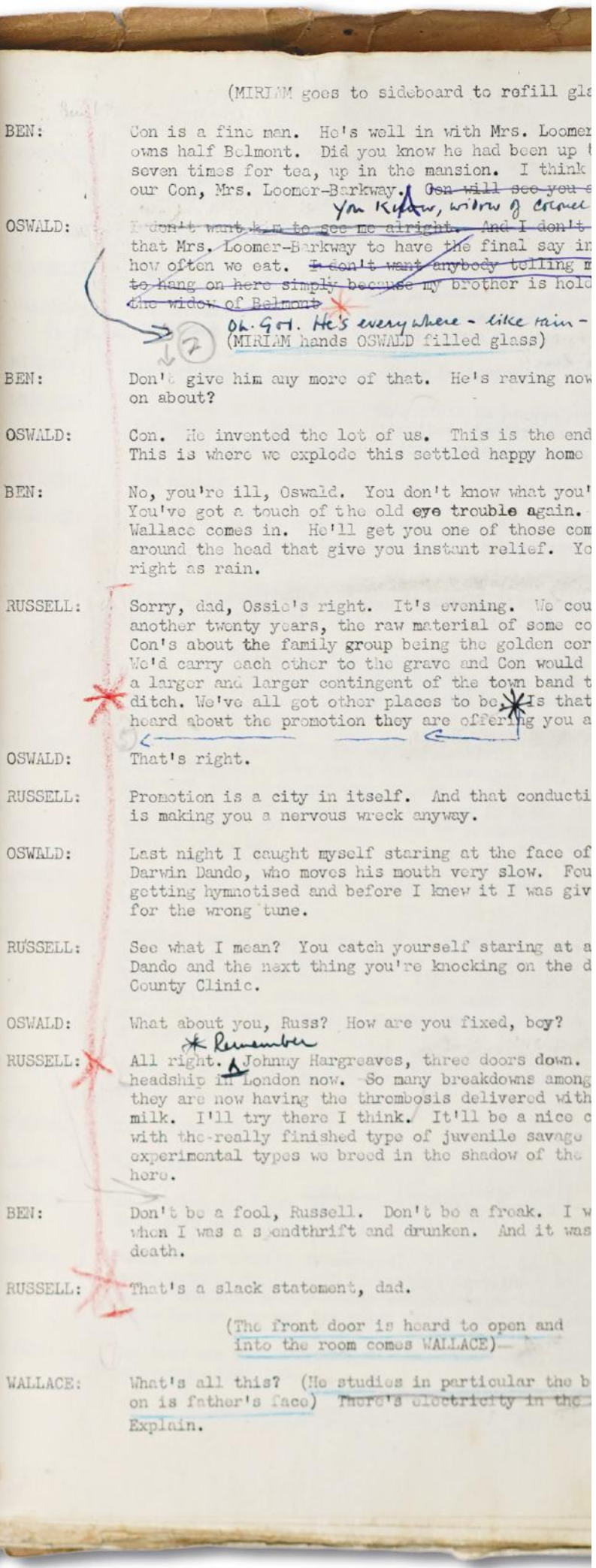
£395

A Royal Court Rarity – with a Broadside Aimed at Pinter

91. **[dir. CROWDEN, Graham] THOMAS, Gwyn**
The Keep
London: N.p. [Royal Court Theatre], N.d. [1960]

59pp. mimeographed typescript bound in to manila folder, author, title and ownership signature inked to front wrapper. Small collection of correspondence laid in. Heavily annotated throughout. Folder wrappers worn, rubbed and with chips and tears to edges. Contents a little faded with age, but very well preserved.





(MIRIAM goes to sideboard to refill gla

BEN: Con is a fine man. He's well in with Mrs. Loomer owns half Belmont. Did you know he had been up t seven times for tea, up in the mansion. I think our Con, Mrs. Loomer-Barkway. Con will see you e

OSWALD: I don't want him to see me alright. And I don't that Mrs. Loomer-Barkway to have the final say in how often we eat. I don't want anybody telling m to hang on here simply because my brother is hold the widow of Belmont.

Oh. Got. He's everywhere - like rain -

(MIRIAM hands OSWALD filled glass)

BEN: Don't give him any more of that. He's raving now on about?

OSWALD: Con. He invented the lot of us. This is the end This is where we explode this settled happy home

BEN: No, you're ill, Oswald. You don't know what you' You've got a touch of the old eye trouble again. Wallace comes in. He'll get you one of those com around the head that give you instant relief. Yo right as rain.

RUSSELL: Sorry, dad, Ossie's right. It's evening. We cou another twenty years, the raw material of some co Con's about the family group being the golden cor We'd carry each other to the grave and Con would a larger and larger contingent of the town band t ditch. We've all got other places to be. Is that heard about the promotion they are offering you a

OSWALD: That's right.

RUSSELL: Promotion is a city in itself. And that conducti is making you a nervous wreck anyway.

OSWALD: Last night I caught myself staring at the face of Darwin Dando, who moves his mouth very slow. Fou getting hymnotised and before I knew it I was giv for the wrong tune.

RUSSELL: See what I mean? You catch yourself staring at a Dando and the next thing you're knocking on the d County Clinic.

OSWALD: What about you, Russ? How are you fixed, boy?

RUSSELL: Remember All right. Johnny Hargreaves, three doors down. headship in London now. So many breakdowns among they are now having the thrombosis delivered with milk. I'll try there I think. It'll be a nice c with the really finished type of juvenile savage experimental types we breed in the shadow of the hero.

BEN: Don't be a fool, Russell. Don't be a freak. I w when I was a spendthrift and drunken. And it was death.

RUSSELL: That's a slack statement, dad.

(The front door is heard to open and into the room comes WALLACE)

WALLACE: What's all this? (He studies in particular the b on is father's face) There's electricity in the Explain.

GRAHAM CROWDEN'S WORKING COPY, WITH HIS OWNERSHIP SIGNATURE AND INKED NAME AND TITLE TO FRONT OF FOLDER, AND HIS EXTENSIVE ANNOTATIONS AND AMENDMENTS THROUGHOUT. WITH AN EXTENSIVE CORRESPONDENCE BETWEEN CROWDEN, GLYN THOMAS AND THE ROYAL COURT LAID IN.

The Keep, the comic novelist Gwyn Thomas's first play, was one of the outstanding successes of the Royal Court's long-running Productions Without Decor initiative, staged on Sunday nights. First performed on 14 August 1960, the play was an instant hit: 'I haven't heard such continuous, happy, feeling laughter in a playhouse for as long as I can remember.' (Robert Muller, Daily Mail, 15 August, 1960). The show was given a full production in November the following year.

According to the original correspondence laid in to this script, at the time of the play's production Gwyn Thomas was suffering from a bout of ill health: 'The last three weeks have been about the most villainous I've known on this earth. [...] [W]hatever changes you wish to introduce have my approval and blessing.' (GT ALS to GC, 2 June 1960). For the next month the two worked on the play long distance, and Thomas was very satisfied with the result:

'I think you've shaped it most beautifully... You've carried the piece miles nearer a true theatricality.' (GT TLS to GC, 9 July 1960).

On 28 July Thomas's wife Lyn wrote to secure some tickets for the approaching production, and let drop an acerbic aside about critics, Harold Pinter and Wales: '...the bloodhounds with the sharp teeth will be waiting to pounce on anything Welsh in London. That Pinter had to make his tramp [in *The Caretaker* (1960)], a verminous, scratching half-wit, a disgrace to humanity, a Welshman. He wouldn't dream of making such an objectionable object an Englishman, a Scotsman or an Irishman. He has to unload that scum on to the Welsh.' (GT TLS to GC, 28 July 1960).

The Keep was first performed on Sunday 14 August, 1960, and was enthusiastically received — although Crowden seems not to have had the best of evenings: 'Of course, you were not pleased with it and of course your nerves underwent a great deal of tension, but in the moments when you could relax I am sure you must have sensed how very well it went...'. (John Blatchley, Assistant to Artistic Director George Devine, TL to GC, 15 August 1960). But after this initial success relations between Thomas and Crowden on one side and the Royal Court on the other soured. The length of time it took for the promised full production of the play to be staged infuriated Thomas and his wife. In a TLS to GC of 27 March 1961 Lyn Thomas writes: 'I cannot understand the delay introducing a play that actually made people laugh, and laughter is pure gold. We all long for laughter and I am sick to death of the depressing plays I have sat through in London. [...] I don't know what is happening at the Court but Gwyn is convinced that George [Devine] is not to blame for this shocking treatment. He has a very high regard for George and blames George's

precious committee for any snags.' The play was eventually re-staged in November 1961 in a production directed by John Dexter. The theory that the delay was caused by the Court's reluctance to give a full production to an avowedly mainstream and light-hearted play is unproven, but plausible.

Crowden's script is heavily annotated throughout, with all stage directions underlined, and extensive amendments and blocking notes on most pages of text.

Alongside the correspondence quoted above, the following material is also laid in:

i) 2 typed drafts of a note to the play, one with handwritten amendments by Thomas, the other a carbon fair copy;

ii) TLS from George Devine to GC on Royal Court notepaper, 8 June 1960, expressing encouragement for the Thomas project, and hoping to work with GC again in the autumn;

iii) 1p. typed playtext with three handwritten corrections by Thomas;

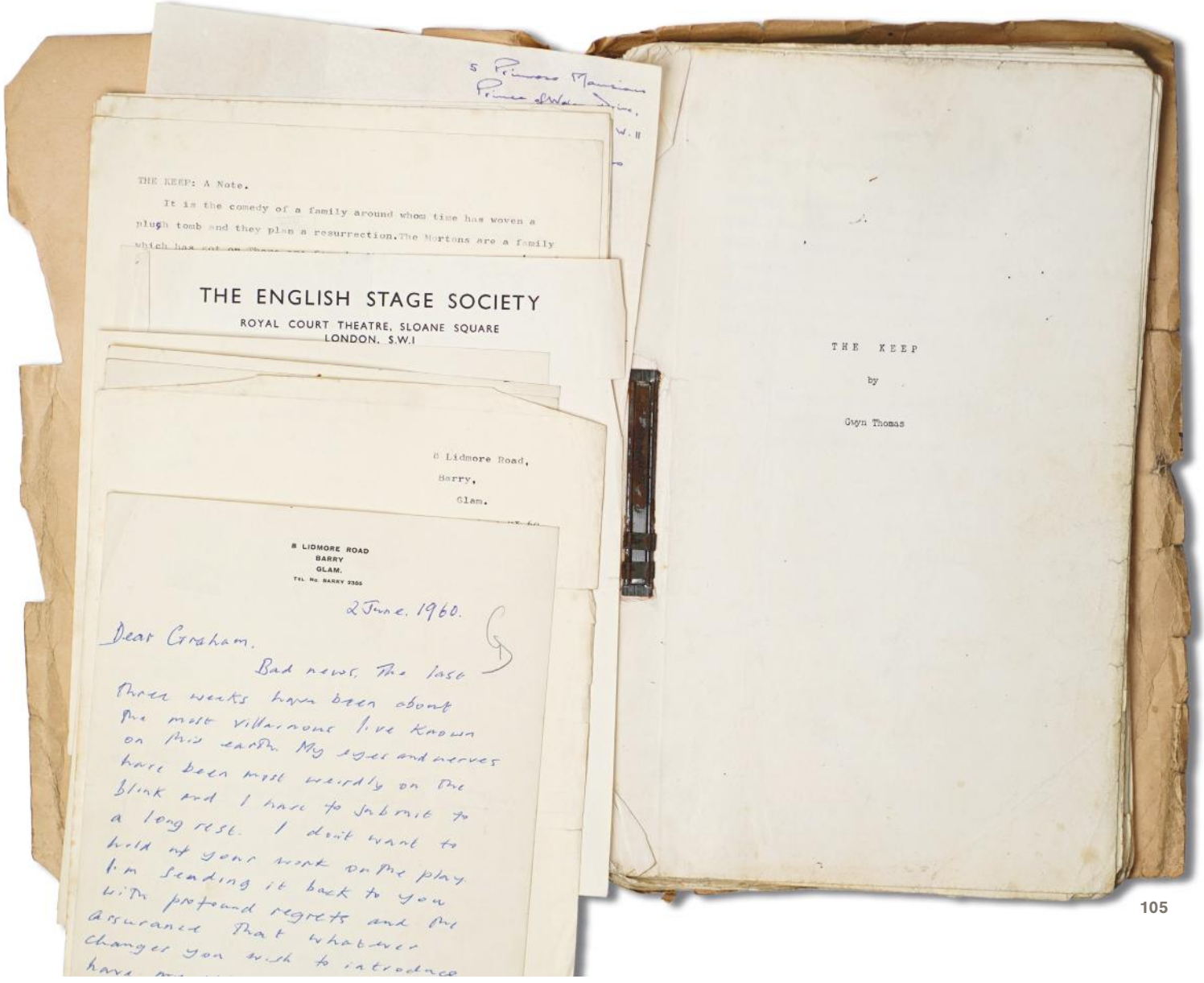
iv) 2pp. pencilled notes by Crowden about the play, its setting and characters;

v) 1p. ALS from Sian James to GC, 18 July 1960, regretting that her husband, the actor Emrys James, would be unable to play Oswald in the play due to ill health;

vi) 1p. ALS from an unidentified friend to GC, 27 July 1960, regretting not being able to attend the show 'because for me Gwyn Thomas is one of the funniest writers in the business. So glad you like him too.'

A unique and comprehensive archive of the production of an overlooked Royal Court production – and a rare comedy to be staged there in the days of the Angry Young Men.

£2,250



The End of the Hollywood Blacklist

92. **[dir. PREMINGER, Otto] [URIS, Leon] TRUMBO, Dalton**

Exodus

London: Carlyle-Alpina, S.A.: 1960

246 variegated mimeographed pp., bound in blue stiff paper wrappers secured with two split pins to left edge. Lacking front wrapper, paper loss to title page at lower right corner (losing the Carlyle-Alpina address), internally complete. Pink and blue revision pages bound in. Very good.

Adapted from Leon Uris' 1958 novel about the founding of the State of Israel, *Exodus* (1960), directed by Otto Preminger and starring Paul Newman, Eve Marie Saint, Lee J. Cobb and Ralph Richardson, played a significant role in ending the Hollywood blacklist imposed by the House Un-American Activities Committee during the 1940s and 50s. Overseen by Republican Senator Joseph McCarthy and his chief counsel (and Donald Trump's mentor) Roy Cohn, the blacklist hindered and in many cases destroyed the careers of actors, writers and directors then working in Hollywood who were suspected of Communist sympathies.

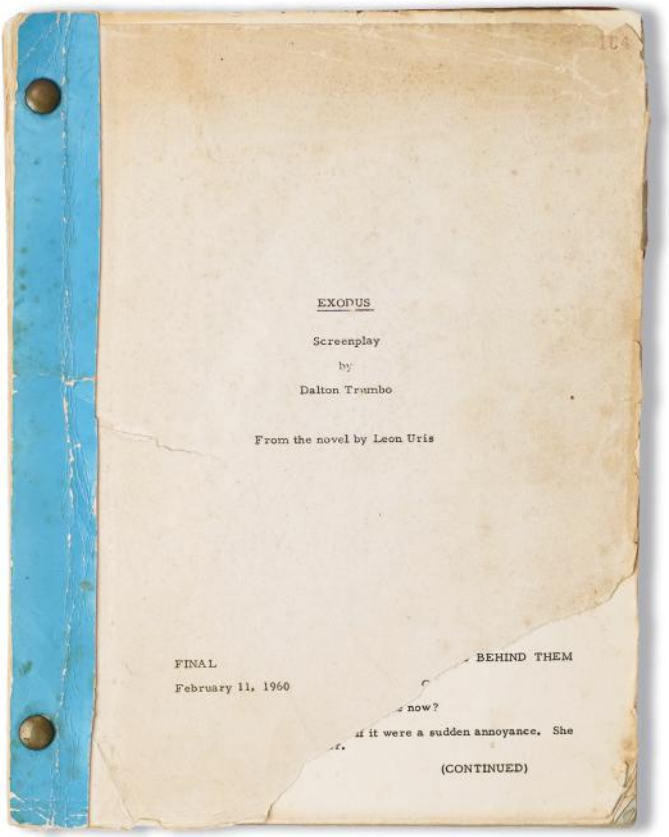
Dalton Trumbo, one of the original Hollywood Ten imprisoned for contempt of Congress in 1947 for refusing to answer questions before the HUAC, was openly hired by director Otto Preminger to write the screenplay for *Exodus*. Trumbo had managed to keep working during the 1950s by writing under pseudonyms — and unbeknownst to either the Academy or the HUAC had won two Oscars in the process. His screenplay for *Roman Holiday* (1953) was only formally credited to him in 2011; he won the second for *The Brave One* (1956), written under the pseudonym Robert Rich.

Preminger's hiring of Trumbo, and his insistence that Trumbo's name should appear on the film's credits, marked the beginning of the end of the blacklist, a pernicious chapter in domestic American history.

Among the cast of *Exodus* is Lee J. Cobb. Cobb had been named as a Communist sympathiser in testimony given to the HUAC, and was duly subpoenaed. Cobb resisted the HUAC for two years before the strain on his family and his inability to work broke him. He testified in 1953, giving HUAC the names of twenty US Communist Party members. During the blacklist writers could continue to work under a pseudonym, but actors could not. Preminger wanted both Trumbo and Cobb to work on *Exodus*; what the two men said to each other is not recorded.

A screenplay with a significance beyond its primary function, defiantly credited to Dalton Trumbo on the title page.

£1,500


EXODUS

Screenplay

by

Dalton Trumbo

From the novel by Leon Uris

FINAL

February 11, 1960

BEHIND THEM

now?

it were a sudden annoyance. She

(CONTINUED)

Actor Mark Burns' Working Copy, Heavily Annotated, Inscribed, and with an ALS Describing Filming

93. **[MANN, Thomas] VISCONTI, Luchino and BADALUCCO, Nicola**

Death in Venice

Rome: Alfa Cinematografica, 1970

163pp. typed in purple, bound in blue oversized card wrappers, secured with two split pins to left edge. Text in English. Title label, cut from production stationery, to front wrapper, Italian printed call sheet, completed by hand, affixed to inside of front wrapper. Printed stamp of Alfa Cinematografica to front wrapper, names of production company and authors inserted by hand. Film's title inked to lower edge of text block. With 3pp. ALS, stapled at top left corner, lacking the mailing envelope. Pages a little browned, wear to leading edge of p. 42. Wrappers sunned, edgeworn and heavily reinforced with now yellowed tape which in places has separated from spine.

ACTOR MARK BURNS' WORKING SCRIPT FOR LUCHINO VISCONTI'S *DEATH IN VENICE*. HEAVILY ANNOTATED, AND WITH BURNS' OWNERSHIP SIGNATURE TO REAR WRAPPER AND

ALFA CINEMATOGRAFICA S.r.l.

Titolo Alfa Cinematografica

Autori Nicola Badalucco
L. Visconti

Stesura n° .....

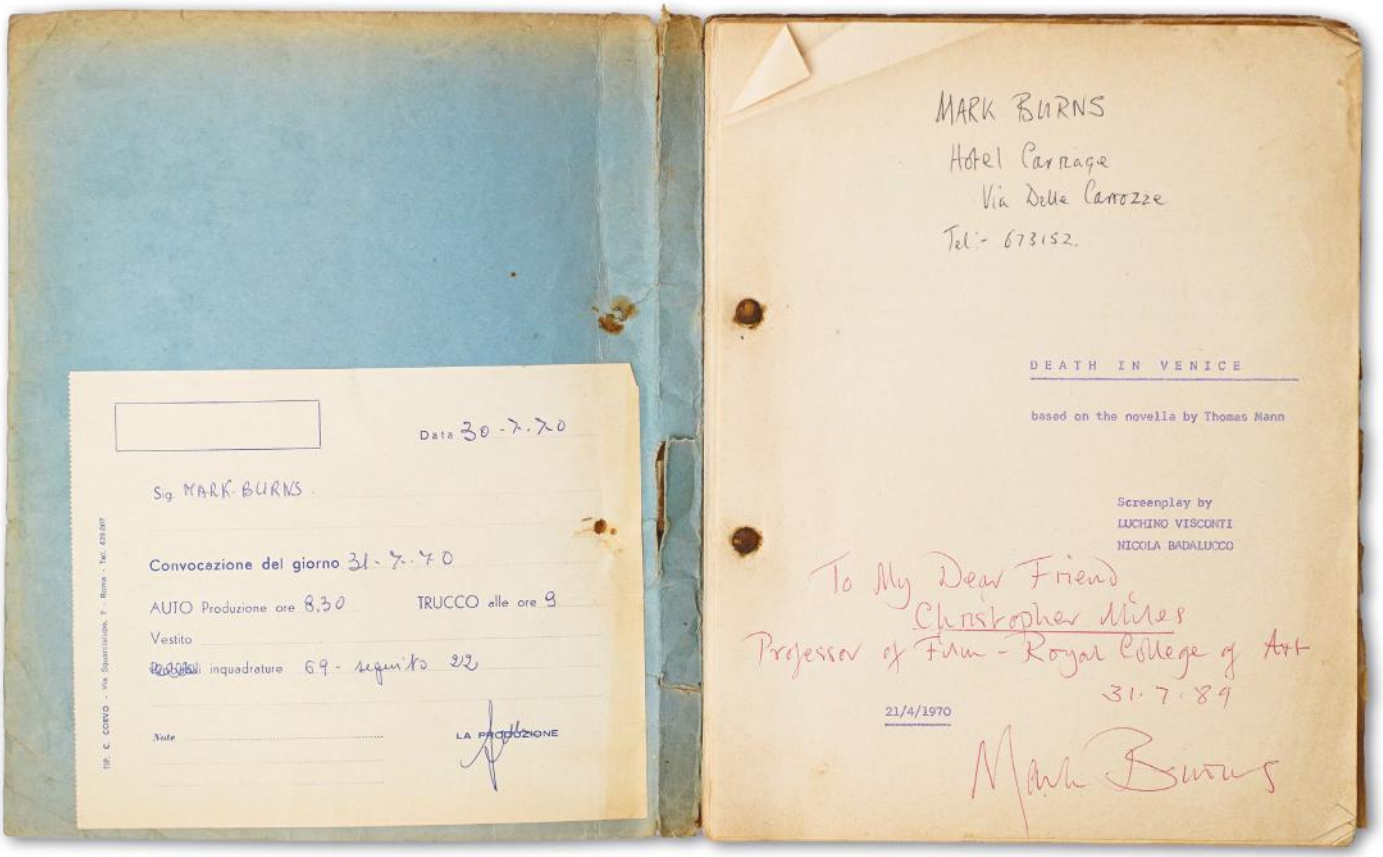
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N° delle copie .....

Protocollo .....

LUCHINO VISCONTI'S

DEATH IN VENICE



Data 30-7-70

Sig. MARK BURNS

Convocazione del giorno 31-7-70

AUTO Produzione ore 8,30 TRUCCO alle ore 9

Vestito

Prossimi inquadrature 69 - seguito 22

Note

LA PRODUZIONE

MARK BURNS
Hotel Carriage
Via Delle Carrozze
Tel:- 673152.

DEATH IN VENICE

based on the novella by Thomas Mann

Screenplay by
LUCHINO VISCONTI
NICOLA BADALUCCO

To My Dear Friend
Christopher Miles
Professor of Film - Royal College of Art
31.7.89

21/4/1970

Mark Burns

6 July.

Hotel Carriage
Via Delle Carrozze
00187 Roma

Dear Christopher,

I am so thrilled that the V + the G has been so well received and even more thrilled for your personal success and recognition which is totally deserved - congratulations.

I am also delighted to hear from Deirdre that you are after all going to do that Paris film - It would be great if we can work together again and I do so

dated discussion as to how and whether 'Beauty' can be produced - all extremely high-brow for me and a bit obscure, but as Dirk says, it doesn't matter as you just do what Visconti says!! Dirk is being absolutely charming and helpful - he as you can imagine is very excited about V + the G + I think is writing to you.

Again many congratulations and my love to you both

Mark

TITLE PAGE. ADDITIONALLY INSCRIBED BY BURNS IN 1989 TO THE TV AND FILM DIRECTOR CHRISTOPHER MILES: 'My Dear Friend Christopher Miles Professor of Film - Royal College of Art 31.7.89 Mark Burns'. WITH A 3pp. ALS FROM BURNS TO MILES DISCUSSING THE MAKING OF THE FILM. Script title page dated 21 April 1970. The second film in Visconti's German trilogy, sitting between *The Damned* (1969) and *Ludwig* (1972).

Luchino Visconti's *Death in Venice* (1971) differs markedly not only from Thomas Mann's 1912 novella, but also – as this working copy shows – from Visconti and Badalucco's own screenplay. Where Mann's von Aschenbach is an honoured writer and revered national figure, Visconti's is a repressed and weak-willed composer whose profession provides the justification for the film's glorious soundtrack. And in Mann's novella, the young boy Tadzio represents a Platonic ideal of Beauty; in Visconti's film Tadzio is also the object of von Aschenbach's lust. And the character of Alfred ('Alfried' in this screenplay) is an invention of Visconti's, existing only to obviate the need for a ruminative voiceover by giving von Aschenbach someone to talk to.

The screenplay begins with von Aschenbach's arrival in Venice, as does the finished film. In the screenplay, however, this arrival sequence is intercut with clunky, explanatory scenes of von Aschenbach's imminent departure from Munich:

'I am not running away. Besides, a vacation will do me good [...] I must take this voyage [...] I must search...try to understand. My soul is open to the world...it awaits the suggestion of some place where I can be alone and have a quiet chat with myself, with my life and my destiny.'

These scenes did not make the final cut. Instead, in the finished film's hauntingly beautiful opening sequence (cinematographer: Pasqualino de Santis), von Aschenbach's Venetian steamer emerges uninterrupted from the mists, wordlessly carrying him to his fate on a swelling tide of Mahler.

Fifty years on, we know too much about the making of *Death in Venice* to be able to enjoy it without qualms. Björn Andrésen was fifteen years old when cast as Tadzio, and Visconti's failure to safeguard his childhood during the making of the film is impossible to overlook. (The story is the subject of the 2021 documentary *The Most Beautiful Boy in the World*.) And there is a marked and dubious change of tone between Mann's exalted treatment of this central relationship, and Visconti's base, reductive one, however beautifully shot. Visconti's treatment of Björn Andrésen before, during and after the making of *Death in Venice* remains unforgivable, and Luchino Visconti's *Death in Venice* contains some of the most beautiful set pieces ever committed to film. Both of these things are true.

Mark Burns' working script for his role as Alfred in *Death in Venice* is heavily annotated, and often revised. A call sheet in the Italian style is gummed to the verso of the front wrapper, dated 30 July 1970 and relating to the shooting of Sc. 22. (In the script the scene itself, an argument between von Aschenbach and Alfred, has several revisions in Burns' hand.) The title page carries Burn's ownership signature and his hotel address, as well as a later inscription presenting the script to Christopher Miles (see below). ALFRIED/Burns' line entries are underlined in red throughout, and all his scenes have handwritten line revisions. Burns' has used the verso of the final page to list his scene numbers and their locations, and has also jotted down useful telephone numbers for the shoot (Cinecitta, production office, hotel etc.). His name is inked in block capitals to the rear wrapper.

Laid in to the script is a 3pp. ALS from Burns to the TV and film director Christopher Miles dated 6 July [1970]. The two men had recently worked together on Miles' film adaptation of D.H. Lawrence's *The Virgin and the Gypsy* (1970), and Burns writes to apologise that filming in Italy prevents him from being in the UK for the film's opening: 'I am so thrilled that the V&G has been so well received and even more thrilled for your personal success and recognition which is totally deserved – congratulations.' Burns goes on to update Miles on the filming of *Death in Venice*:

'*Death in Venice* is very exciting and thank God I decided to go ahead and do it as it turns out to be the 3rd most important part in the film!! Still not a huge part but v. important. I play Schoenberg (Master's [von Aschenbach's] pupil) who doesn't appear in the book but Visconti has brought him into the screenplay as Master's alter ego, and we have lengthy & heated discussion as to whether 'Beauty' can be produced – all extremely high-brow for me and a bit obscure, but as Dirk [Bogarde] says, it doesn't matter as you 'just do what Visconti says'!! Dirk is being absolutely charming and helpful – he as you can imagine is very excited about V & the G & I think is writing to you.'

We know of only one other copy of this screenplay, in a different version, offered for sale more than ten years ago. It was in different wrappers, and was only 100 pages long. Marked FINAL to the front wrapper, and dated 21 March 1970, it was clearly superseded by this version, which not only is dated 21 April 1970 and is 163 pages long, but is the working copy of one of the film's leading actors – so clearly the final shooting script.

£15,000

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PAPERBACKS



irvine
Welsh

'*Trainspotting* marks the capital début of a capital writer. A heavyweight champ of the vernacular, Irvine Welsh, using a bare-knuckled prose style, mounts ferocious attacks on the body state. A wickedly witty, yet irredeemably sad book, its author (what a mimetic gift the man has for gutter patois and junkie jargon!) takes us on a Hell tour of those psychic ghettos which are the stamping grounds for junkies, boozers, no-hopers and losers. This marvellous novel might feel like a bad day in Bedlam, but boy is it exhilarating. Yes, it truly is!' **Jeff Torrington**

Trainspotting

The Rare Hardbound Issue

94. **WELSH, Irvine**
Trainspotting
London: Secker & Warburg, 1993

8vo, pp. 344. Original red boards, lettered in gilt to spine. Illustrated dustwrapper, author's photographic portrait to rear panel. Red speckling to top edge. Age-toning to edges and margins of text block, otherwise an absolutely fine and unread copy.

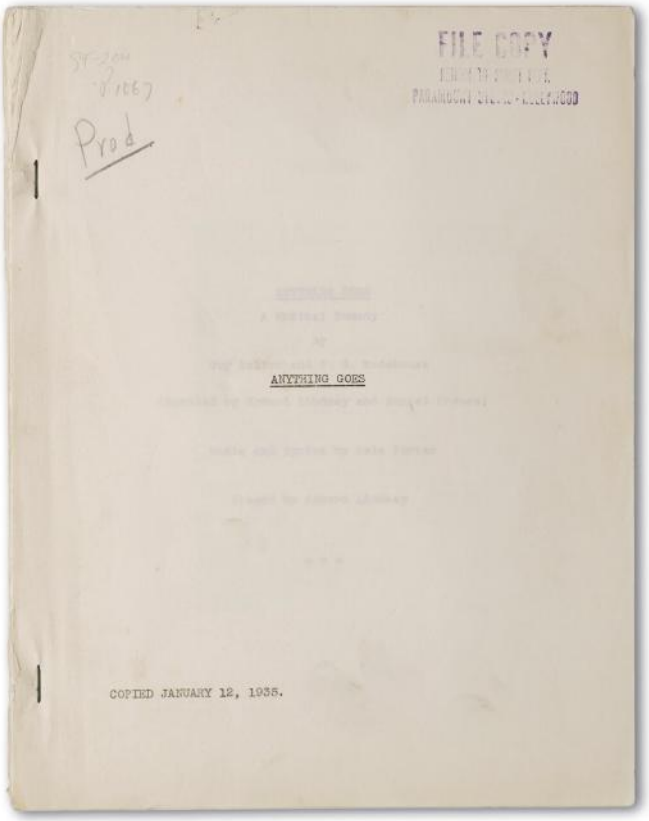
First edition of the author's first novel. THE EXTREMELY RARE HARDBOUND ISSUE, AND AN ABSOLUTELY FINE COPY.

In the beginning was the novel, but *Trainspotting* was a play before it was a film. The stage version made its London debut at the Bush Theatre in 1995: a brilliant, breakneck and frankly terrifying production featuring Ewan Bremner and Susan Vidler among the cast, both of whom reprised their roles for the film which followed. Released in 1996, *Trainspotting* the movie supercharged the careers of everyone involved: Bremner, Ewan McGregor, Robert Carlyle, Jonny Lee Miller, director Danny Boyle and writer John Hodge, whose screenplay was nominated for an Oscar. In 2017 Boyle finally managed to put the band back together for *T2 Trainspotting*. Made with love and featuring almost all the original participants, the film is much more than a mere retread of the first.

But before all this came the book. The first edition is a paperback original, is very scarce in any condition, and has usually been read to death. A very, very few copies were issued simultaneously in boards, printed on the same sheets as the softbound issue, and with the same cover design to the dustwrapper. 100 hardbound copies were issued for use in public libraries in Scotland, but public libraries in Scotland declined to stock them. We can find no record of a copy ever appearing at auction, and we can find only four copies ever to have been offered for sale, the most recent (a possible ghost) in 2007.

This copy is absolutely fine – if we ever used the term 'mint', we'd use it here. The pages have browned a little, but absolutely no deterioration has been caused by anything other than time: no chips, no creases, no edgewear. The binding is tight, the book is unread. Good luck finding one to compare it with, but there can be no finer copy in existence of one of the most elusive books published in the last forty years.

£15,000



Paramount File Copy

95. **[PORTER, Cole] WODEHOUSE, P.G. and BOLTON, Guy**
Anything Goes
N.p.: N.p., 1935

Mimeographed pages, unpaginated, secured with two staples to left. Purple stamp to top right of title page: 'FILE COPY RETURN TO SCRIPT DEPT. PARAMOUNT STUDIO - HOLLYWOOD'. Title page a little dusty, some pencilled numbers and the word 'Prod.' to top left of title page. Occasional slight scuffing of page edges, but a near fine copy.

PARAMOUNT'S FILE COPY OF *ANYTHING GOES*, WITH THEIR STAMP TO TOP RIGHT OF TITLE PAGE.

In 1934 Wodehouse was approached by Broadway producers Alex Aarons and Vinton Freedley to work with his long-time collaborator Guy Bolton and Cole Porter on a new musical, to be set aboard an ocean liner. As well as providing the score Porter was his own lyricist, and so Wodehouse's role was limited at first

to writing the book for the show with Bolton. Provisionally entitled *Crazy Week*, *Anything Goes* was extensively rewritten by its director Howard Lindsay during rehearsals, so much so that Wodehouse semi-complained in a letter to Bill Townend: 'There are two lines of mine left in it, and so far I am receiving £50 a week apiece for them. That's about £3 10s a word, which is pretty good payment, though less, of course, than my stuff is worth.'

A massive hit on Broadway, the show transferred to London in June 1935, and Wodehouse was brought in to anglicise some of Porter's lyrics to give them more heft for a West End audience. So, in the title song, the second refrain became: 'When in the House our legislators / Are calling each other "Traitors" and "So and So's" / Anything goes. / The world's in a state today / Like Billingsgate today / We are each today / For free speech today / Nothing's blue today / Or taboo today / Or meets with scandalised "Oh's" / But while we hope for days more sunny / The Government gets our money / 'Cause Neville knows / Anything goes.'

Anything Goes has been filmed twice by Hollywood, the second time (in 1956) with a script and score so heavily rewritten that it is *Anything Goes* in name only. The first version was filmed in 1936 with the show's original star Ethel Merman, and with Bing Crosby as the male lead.

This script, dated 12 January 1935, is of the stage show. Its cast list on p.3 is the Broadway cast list, and on p.2 the book is credited to Bolton and Wodehouse, with revisions by Howard Lindsay and Russell Crouse (both of whom go uncredited in the film version). This copy was one sent from the Broadway producers' offices to Paramount Studios in Hollywood for use during the adaptation from stage to screen.

£2,500

Inscribed by Anna May Wong

96. **[PARTLETON, Bill] [WONG, Anna May]**
Studio Photograph, Affectionately Inscribed by Anna May Wong
N.p.: N.p., N.d.

Original 10" x 8" b&w studio publicity photograph. Very well preserved.

STUDIO PORTRAIT PHOTOGRAPH OF ANNA MAY WONG, INSCRIBED BY HER TO MAKE-UP ARTIST BILL PARTLETON: 'To Billy, with pleasant recollection of the hours spent with the make-up department. Best always, Anna May Wong'. Additionally signed





by Wong in Chinese above the inscription.

The first Chinese-American film star, Anna May Wong [1905-1961] travelled to Europe to work in 1928, keen to free herself from Hollywood's constant typecasting of her based on her ethnicity. (The named characters she played in Hollywood in the late 1920s include 'A Flower of the Orient', 'Mandarin's Sweetheart' and 'The Captain's Chinese Love'.) Her performance in *Piccadilly* (1929) established her as a major star on both sides of the Atlantic.

Bill Partleton [1911-1975] was a distinguished make-up artist. His career began on the Will Hay comedy *Oh, Mr. Porter!* (1937); one of his last credits is Robin Hardy's cult classic *The Wicker Man* (1973). We can find no record of Partleton and Wong working together, but in the early 1930s Partleton would have been working in a junior position, and without screen credit. This photograph's inscription, referring to 'hours spent with the make-up department', suggests very strongly that the pair worked together during Wong's European stay.

£1,250

Woolf's Amended Typescript of an Unproduced Play

97. **WOOLF, Henry**

Hi There, Little Peoples!: A Farce for Simpletons

N.p.: N.p., N.d. [c.1976]

34pp. annotated typescript with two copies of p.1. Authorship signature to title page. Horizontal crease across all pages, edges creased and with occasional tears.

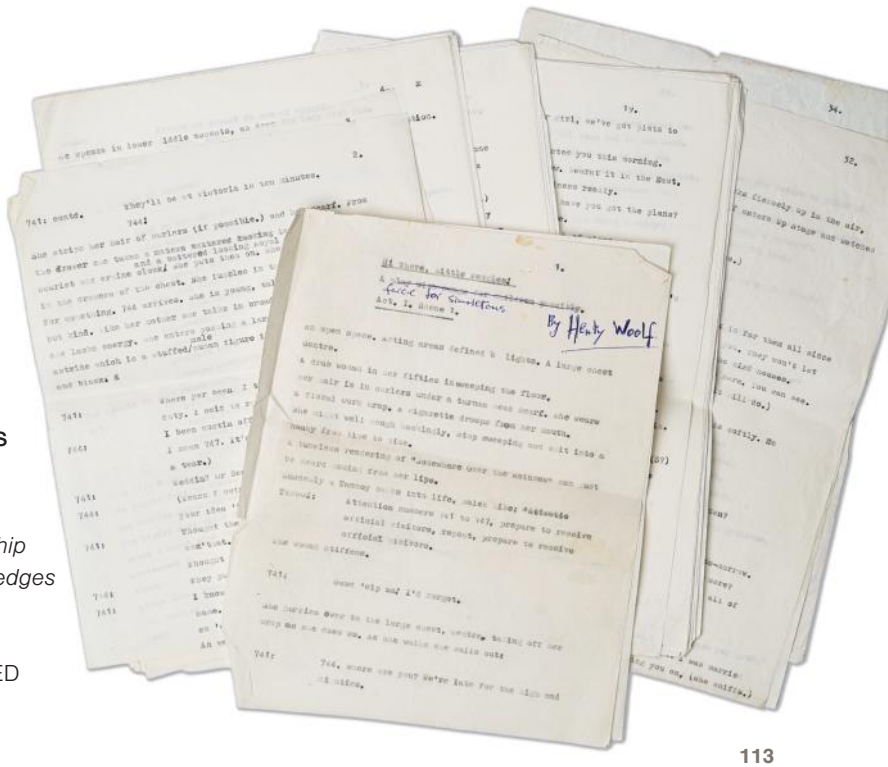
ORIGINAL TYPESCRIPT OF AN APPARENTLY UNPUBLISHED AND UNPRODUCED PLAY BY HENRY WOOLF, WITH HIS AUTHORSHIP SIGNATURE TO TITLE PAGE AND OCCASIONAL EMENDATIONS TO THE TEXT.

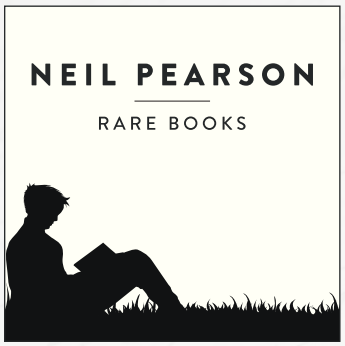
The actor, director and playwright Henry Woolf [1930-2021] was a lifelong friend of Harold Pinter, the two having met as schoolboys. He appeared as Mr. Kidd in Pinter's first play, *The Room* (1957), which was written at Woolf's suggestion, and reprised the role at the Almeida Theatre in 1999. Woolf won the Edmonton Critics Award in 1999 for his solo performance in *Hancock's Last Half Hour* by Heathcote Williams. Williams had dedicated the play to Woolf, and Williams, Woolf and Pinter were in the habit of showing each other their work in progress.

Hi There, Little Peoples! is an absurdist political allegory, a musical set in a dystopian future where the UK has been filleted of all power and influence, and is beset by monsters who speak (and sing) with American, Russian and Chinese accents. Although undated the script makes reference to a British political coalition, probably the Lib-Lab pact, which would date the play to no earlier than 1976. The script's typed sub-title is 'A play with songs for children possibly.'; this has been deleted by Woolf, who has amended it to 'A Farce for Simpletons'. There are occasional hand-written amendments and additions to the text – most often to the foot of a page where the paper has almost exited the typewriter's roller and a line has been lost. There are also typed corrections and deletions strongly suggesting that this was the first, and possibly only, version of the text.

We can find no mention of the play in any of the pertinent literature, nor any record of it ever having been performed.

£750 (+VAT in the UK)







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1. EXT. MENTNELL MEDICAL SCHOOL. DAY.

FIGHT on the hideous image of a mediaeval stone eagle the sky; its an immense winged creature poised against monstrous talon-tipped pinions arched back as if the stone eagle is poised. creature is about to leap out, flying into space.

HOLD FOR CREDIT TITLES.

The CAMERA moves back slowly, and soon the screen is filled with the area on which the stone eagle is poised. The CAMERA moves back further and across the building on which the eagle rests is carved in Gothic lettering: Mentnell Medical College.

TAYLOR'S VOICE: (an almost sinister note to it) I ... do ... not ... believe ...

2. INT. TAYLOR'S CLASSROOM. DAY.

CLOSE ON NORMAN TAYLOR, standing near the blackboard. He speaks; CAMERA PULLS BACK and we see chalked on blackboard the words, I DO NOT BELIEVE.

TAYLOR: So (matter of fact) I do not believe... A key phrase ~~ladies and gentlemen...~~ four words necessary to obliterate the forces of superstition.

3. INT. CLASSROOM. DAY.

CAMERA PULLS BACK from behind TAYLOR encompassing the entire classroom. ~~quarters~~ filled with STUDENTS. RET ABBOTT, a beautiful girl ow, and FRED JENNINGS, a few angle. MARGARET stares at shipping eyes. JENNINGS is iously semi-turned out to (A ~~crossing to his desk and~~ ~~tting on the edge of it)~~ erstition, the psychic agic... the so called atural, ESP can only in an atmosphere ute belief. belief ... deprived of tance it reveals another of man's futile attempts ture; and his

