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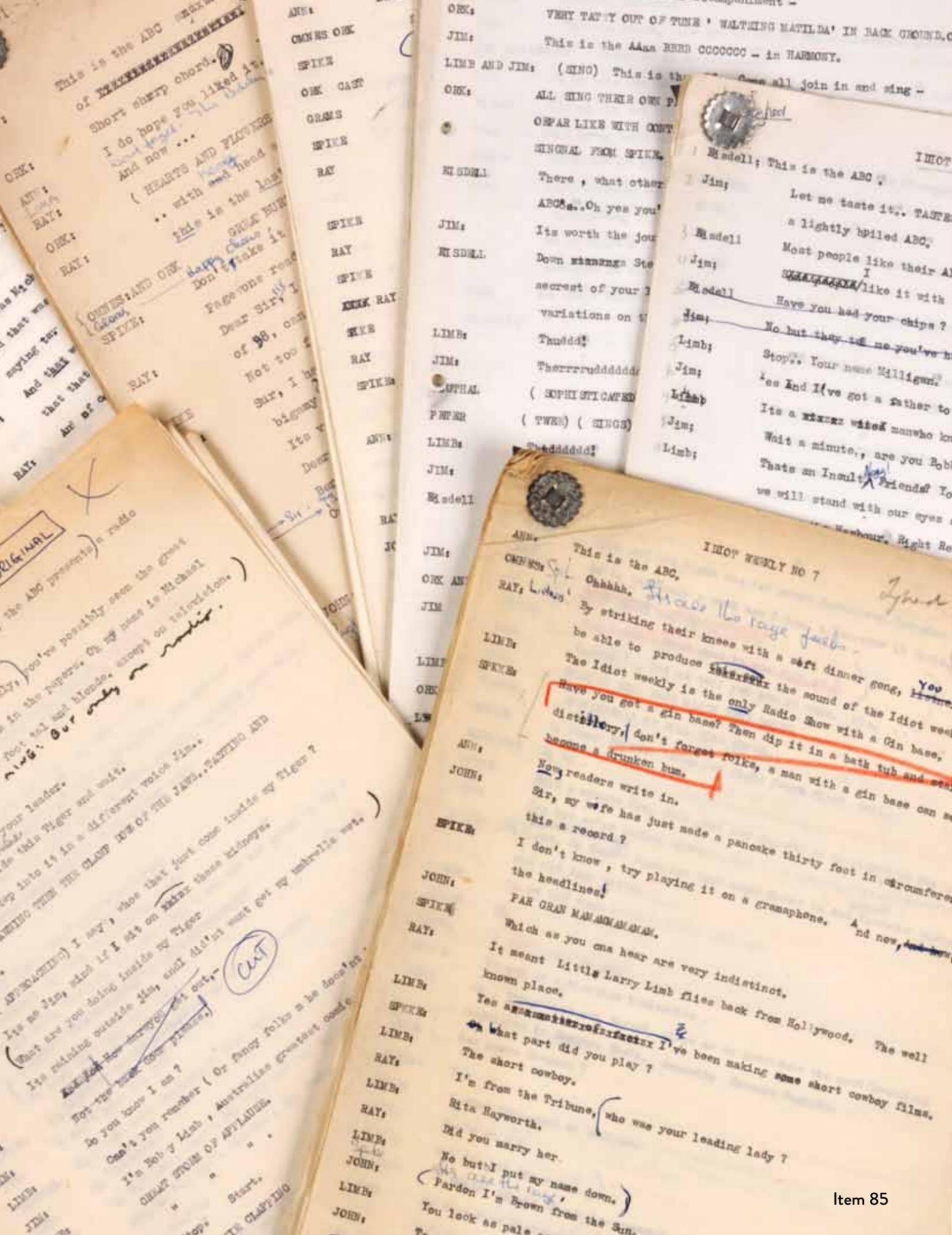
BBC SCRIPTS

from the golden age of
radio comedy including

"HANCOCK'S HALF HOUR"

and

"THE GOON SHOW"



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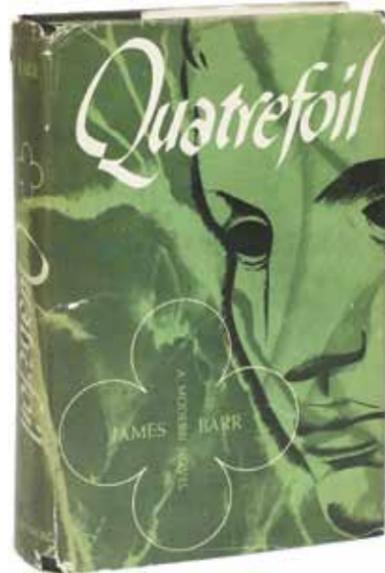
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I: LITERATURE AND PHOTOGRAPHY



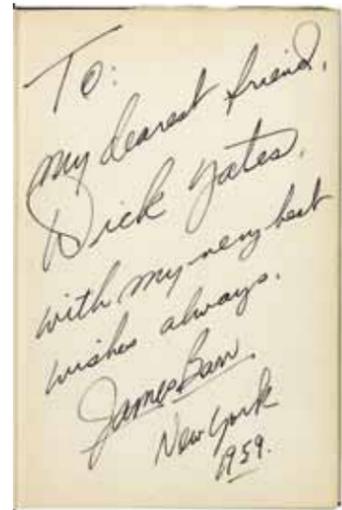
INSCRIBED TO RICHARD YATES

1. **BARR, James [pseud. FUGATE, James]**
Quatrefoil
 New York: Greenberg, 1950

8vo, pp. 373. Original black boards, lettered and decorated in gilt on front panel and spine. A bright, tight copy in the pictorial dustwrapper, a little edgeworn, with some chipping to spine ends, and a closed lateral tear to spine centre. Very good.

First edition of the author's first book, INSCRIBED BY BARR TO RICHARD YATES ON FRONT FREE ENDPAPER: 'To: My dearest friend, Dick Yates, with my very best wishes always. James Barr New York 1959.' In the late 1950s both Barr and the novelist Richard Yates were contributors to the New Yorker.

Described by Roger Austen as 'one of the most intelligently written of American gay novels', and 'one of the earliest novels that could have produced a glow of gay pride.' Barr was born in



rural America, where his sexuality saw him cast out by both his family and the wider community, and where he saw his (gay) best friend commit suicide on his wedding day. *Quatrefoil*, semi-autobiographical and unashamed, charts the central characters' progress as they come to terms with their sexuality, each other, themselves and the world around them. It eschews all gay stereotypes, and was written at the suggestion of Barr's psychiatrist 'as a key to solving [Barr's] problems at the time'. Although overwritten for today's taste, and with a melodramatic ending, *Quatrefoil* quickly became a rallying point for the gay readership of the 1950s, a readership delighted at last to have been written about with insight, accuracy and a modicum of style.

One of the first true works of gay literature - as opposed to gay fiction - and certainly the first ever to be published by a mainstream imprint.

An important book with a fine association.

Slide 1.

[1284]
£1,750

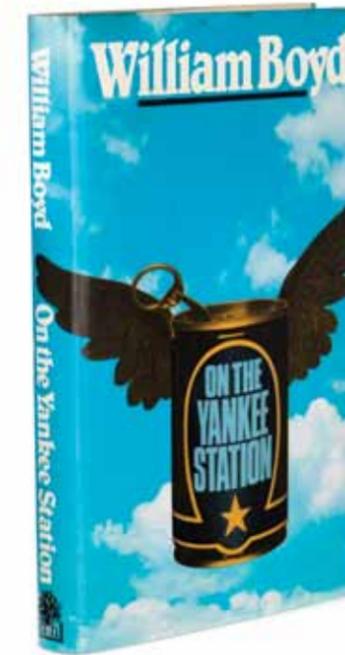
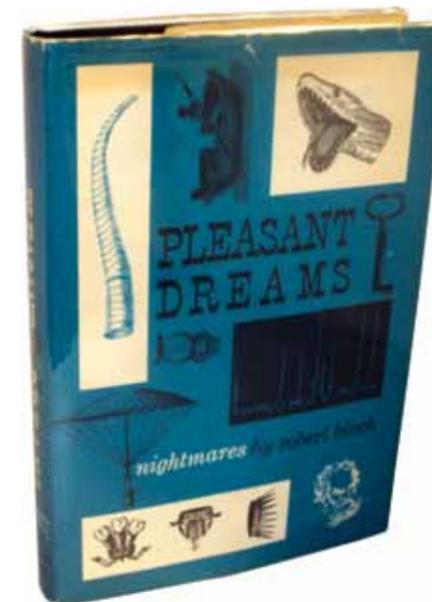
2. **BLOCH, Robert**
Pleasant Dreams - Nightmares, By Robert Bloch
 Sauk City: Arkham House, 1960

8vo, pp. 233. Original black boards, lettered in gilt on spine. Dustwrapper by Gary Gore. Spine ends a little bumped, otherwise a fine copy in a near fine, price-clipped dustwrapper, whites of panels a little browned, minimal edgewear, and with two small closed tears to top edge.

First edition, SIGNED BY THE AUTHOR: 'Best Wishes! Robert Bloch'. One of 2000 copies, according to the limitation page; one of 2060, according to popular bibliographical opinion.

A collection of fifteen horror stories by the author of *Psycho* (Hitchcock's film of which was released the same year).

[1478]
£150

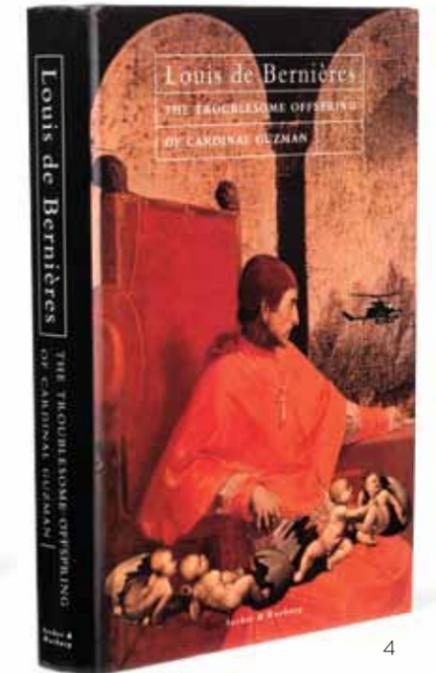


3. **BOYD, William**
On The Yankee Station
 London: Hamish Hamilton, 1981

8vo, pp. 184. Original blue boards, lettered in silver on spine. Fine in a near fine dustwrapper with the very slightest of wear to top edge.

First edition of Boyd's second book, a collection of short stories. Scarce.

[1003]
£400

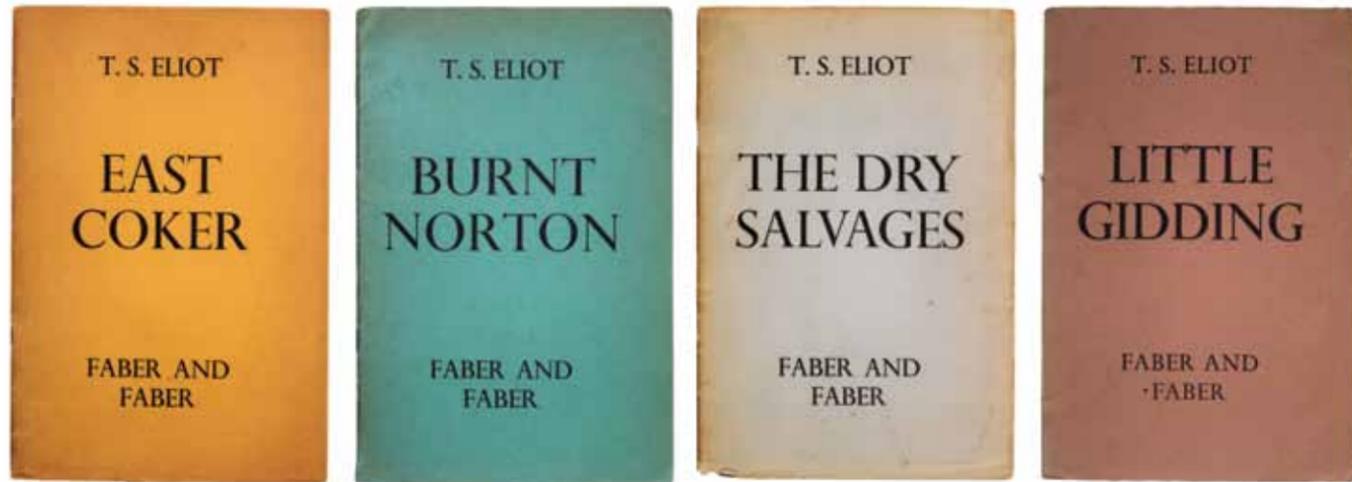


4. **De BERNIERES, Louis**
The Troublesome Offspring of Cardinal Guzman
 London: Secker & Warburg, 1992

8vo, pp. 388. Original black boards, lettered in silver on spine. A fine copy in dustwrapper.

First edition.

[1310]
£175

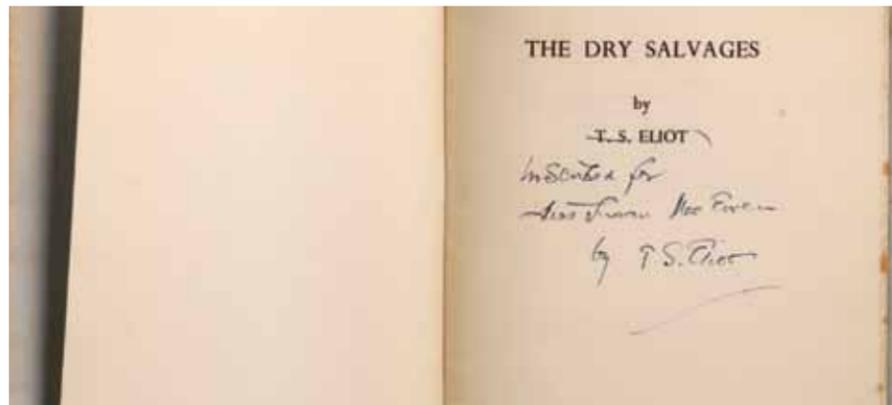


5. **ELIOT, T. S.**
The Four Quartets
 London: Faber, 1940-1

4 vols., 8vos. **East Coker**: pp. 15, original yellow wrappers. **Burnt Norton**: pp. 15, original blue-green wrappers. **The Dry Salvages**: pp. 15, original pale blue wrappers. **Little Gidding**: pp. 16, original mulberry wrappers. All four printed in black on front panels. *The Dry Salvages* a little rubbed and unevenly faded, some chipping to lower edges, about very good. The other three in better than very good condition, *Little Gidding* with some offsetting at spine, all with just a little wear commensurate with their age. A very nice set.

First separate editions, *The Dry Salvages* PRESENTED BY ELIOT TO HIS SECRETARY AT FABER: 'Inscribed for Miss Susan MacEwan by T. S. Eliot'. AND WITH AN ADDITIONAL TEXTUAL CORRECTION BY ELIOT: on p. 7, l.19, Eliot has deleted 'hermit', and written the correction in the right hand margin: 'horseshoe, T.S.E.'

The story is well known, but only if you know it. On New Year's Day, 1941, Eliot sent the first draft of *The Dry Salvages* to his friend, the editor and critic John Hayward, for comment and advice. (Geoffrey Faber was also consulted). After discussion and some rewriting the poem was published in February in the *New English Weekly*, with l.19 reading: 'The starfish, the hermit crab, the whale's backbone;'. This was a gaffe: Eliot had



misremembered the type of crab he had encountered on the Massachusetts beaches of his childhood, and no-one in his circle had proved sufficiently up on the subject of East Coast crustacea to be able to correct him. They weren't the only ones:

'The error, a mistake for 'horseshoe crab', which Eliot must have remembered finding on the New England coastal beaches as a boy, slipped past the many readers of the drafts, readers of the *New English Weekly* version, and those of the American first edition. It finally surfaced in the British edition, and prompted Eliot to write a letter to the *New English Weekly* telling readers to make the correction themselves in their own copies. He then tweaked Hayward privately by expressing surprise that his friend did not spot the error. This situation demonstrated that there were certain drawbacks to becoming too dependent on collaborators to vet your poems, especially when it came to discussing American details

with an almost exclusively British audience.' (Richard Badenhansen, *T. S. Eliot And The Art Of Collaboration*).

(When the U.S. edition of *Four Quartets* was published in 1943, the American literary community also remained silent on the subject of crabs. Why they kept their superior knowledge of the aquatic arthropods of New England to themselves will be the subject of Professor Badenhansen's next book.)

Signed copies of these individual issues are rare; inscribed copies are rarer still. Copies which are both inscribed and corrected . . .

A very nice set.

Gallup A36c; A37; A39; A42.

[1362]
£4,750



6. **[Erotica] [ANONYMOUS]**
Pédérastie Passive ou Memoires d'un Enulé, par L. B.
 N.p., n.d. [prob.
 Rotterdam: Bergé, 1894 or 1895]

Small octavo, pp. 159. Original plain brown paper wrappers, spine a little rolled and with one closed tear at foot. Cheap paper, uniformly browned.

First edition.

This all but unfindable piece of nineteenth-century pornography is usually dated to 1911, notably by Louis Perceau in his *Bibliographie du Roman Erotique aux XIXe Siècle* [1929], but the book was prosecuted in Cologne in 1895 (see Palombi, *Katalog*, 1926). Although anonymously published, it bears all the printing characteristics of Bergé of Rotterdam, and the court case in Cologne gives us a probable date of publication of 1894 or 1895 [see also Pascal Pia, *Les Livres de l'Enfer: Bibliographie des Ouvrages Erotiques du XVIe siècle à Nos Jours* [1978], 1024.

Extremely scarce.

[1591]
£950

7. **[Erotica] [ARAGON, Louis] ANONYMOUS**

Irène
 Paris: Chez L'Auteur [Jean-Jacques Pauvert], 1952

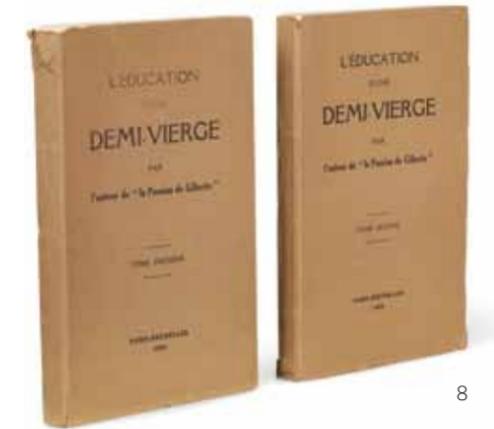
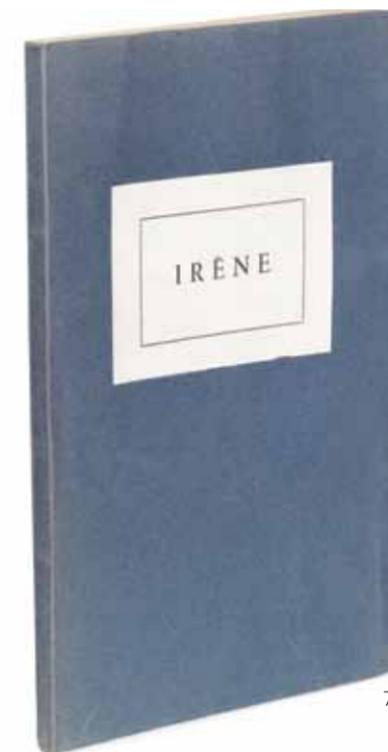
8vo, pp. 108. Variant binding: blue stiff paper wrappers, white title label on front panel. Fifth (blank) leaf missing, as in all copies. French text. A fine, unopened copy.

Second authorised edition: the first edition was published by Rene Bonnel in 1928 with the title *Le Con d'Irène* [*Irene's Cunt*], and a piracy appeared in 1948.

This edition included 100 copies printed on *Verge d'Archès*, and bearing the original title. According to Patrick Kearney, most ordinary copies of this edition were issued in cream wrappers with the title printed in red on the front panel, but a few (like this one) were issued in blue wrappers, thought to have been added by the printer.

A beautiful copy.

[1293]
£250



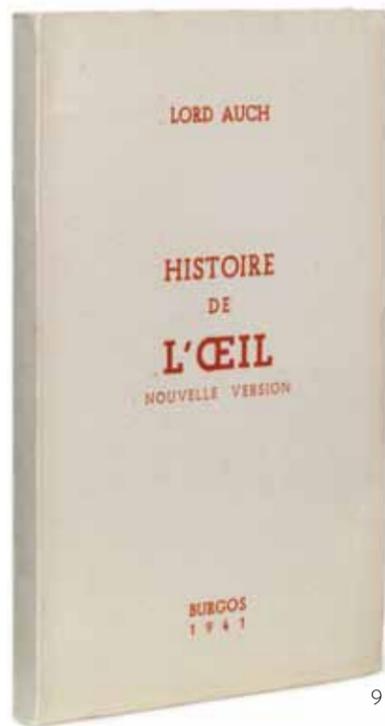
8. **[Erotica] ANONYMOUS [BELOT, Adolphe]**
L'Éducation d'Une Demi-Vierge
 Paris-Bruxelles N.p. 1903

Two volumes, small 8vos, pp. 157, 159. French text. Original tan paper wrappers. Tear with slight loss at head of spine of volume one, one closed tear at foot of spine of volume two, otherwise a very good set.

Early reprint of a title first published in 1883.

Attributed to playwright and romancier Adolphe Belot, who died in 1890. A nice set.

[1225]
£85



9

9. **[Erotica] [pseud. BATAILLE, Georges] AUCH, Lord**
Histoire De L'Oeil
Paris: Burgos [Jean-Jacques Pauvert] 1941 [1951]

Octavo, pp. 127. French text. Original grey paper wrappers, lettered in red on front panel only. A little edgewear, otherwise a fine, unopened copy.

Number 238 of 500 stated copies (although 2,000 are thought to have been printed).

The typeface used in the last section of the book is smaller than the rest: according to Patrick Kearney, this is because Pauvert didn't order enough paper for the job. First published in 1928 in an illustrated edition of just 134 copies, few of which survive. A very fine copy.

Dutel 1700.

[1237]

£175

10. **[Erotica] [pseud. TROCCHI, Alex] HARRIS, Frank**
My Life And Loves, Fifth Volume
Paris: The Atlantic Library, 1954

Octavo, pp. 186. Original orange stiff paper wrappers. A little dusty, production-fault creasing to spine, faint crease to top front corner. A very good copy.

First edition.

The Olympia Press (of which the Atlantic Library was an offshoot) was founded by Maurice Girodias, the son of Jack Kahane, whose Obelisk Press had published Harris's *My Life And Loves* in 1934. Girodias employed Paris-based English students to churn out pseudonymous pornography for his press, among them Austryn Wainhouse, Christopher Logue, and Alexander Trocchi, the Scottish writer who would later found the influential literary magazine *Merlin*, and whose heroin addiction would provide the subject matter for his influential and much-banned novel, *Cain's Book* (1960). In 1954 Girodias published this, a supposed fifth volume of *My Life and Loves*. Worked up into book form by Trocchi from notes left by Harris, it cuts almost all of Harris's usual name-dropping and banquets and balls, making room for avowedly pornographic - and avowedly fictional - odysseys through India and the Far East, including accounts of nights spent playing nude leapfrog with teenage girls, all related in a pitch-perfect imitation of Harris's style. A far more satisfying book - in many ways - than any of the instalments Harris wrote himself.

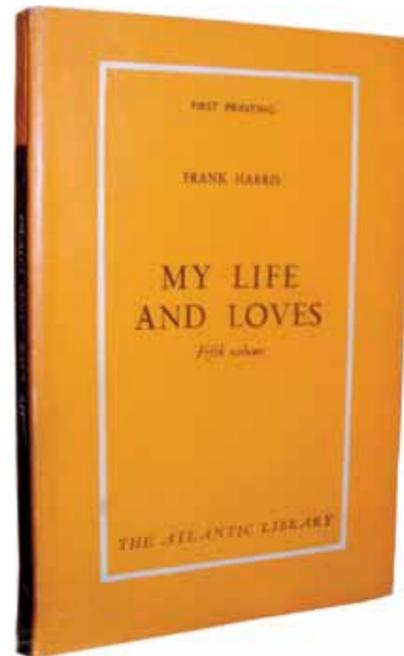
A very good copy of a very scarce book.

Kearney 4.10.1.

[1224]

£250

See also item 15



10

11. **FLEMING, Ian**
Thunderball
London: Cape, 1961

8vo, pp. 254. Original black boards, skeletal hand blindstamped on front panel, lettered in gilt on spine. Very slightly cocked, but a near fine copy in a near fine, unclipped dustwrapper with original price (15s) to front flap, and with a single small scuff to foot of spine.

First edition.

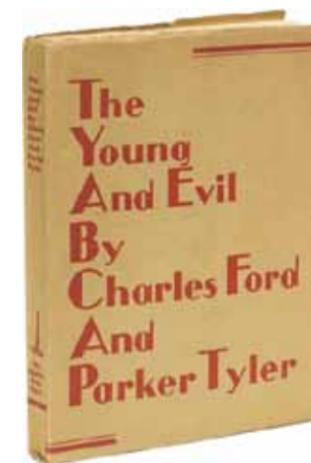
Ninth novel in the series, in which Ernest Stavro Blofeld makes his first appearance. By 1961 the Bond series was a big success, and the initial print run of *Thunderball* - some 50,000 copies - reflected this. But the survival rate has been low: copies in collectable condition are now scarce, and getting scarcer.

[1517]

£600



11



12

12. **FORD, Charles Henri, and TYLER, Parker**
The Young and Evil
Paris: Obelisk Press, 1933

8vo, pp. 215. Edges uncut. Original brown paper wrappers, lettered in red. Small (contemporary, Parisian) bookseller's stamp on rear endpaper. The rear panel has a production-fault crease down its centre. (The Obelisk logo has been printed across it, proof it's been there since the book's manufacture.) A little inevitable edgewear to the oversize wrappers and, as with nearly all copies, lacking the almost unfindable wraparound band carrying the Gertrude Stein puff for the book. Otherwise a near fine copy of a fragile and extremely scarce book.

First edition, trade issue.

50 numbered copies, printed on pure linen Lafuna and signed by the authors, were issued simultaneously with this trade issue which, according to Hugh Ford in *Published In Paris*, 'may have numbered 2500 copies', of which 500 were seized and burned by British Customs.

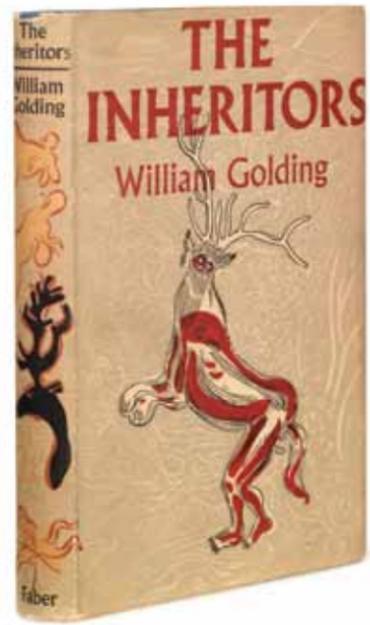
Ford and Tyler were Americans, and had met when Tyler became a contributor to Ford's New York-based poetry magazine *Blues*. They became lovers, and together cruised New York's underground gay scene. The drag balls of Harlem and the speakeasies of Greenwich Village would provide them with the raw material for their collaboration on *The Young And Evil*. Originally entitled *Jump Back*, it was turned down by Liveright, Cape, and Gollancz. When it was championed by Gertrude Stein it finally found a home with the obscure Paris-based imprint Obelisk Press, an English-language publishing house specialising in the erotic and outré.

Modernist and uncensorious, impressionistic and joyous, *The Young And Evil* can lay a reasonable claim to be the first 'out' gay work of mainstream literature, and the beginning of the Gay Lit genre.

Pearson A-26(b)

[1262]

£2,750



13

13. **GOLDING, William**
The Inheritors
 London: Faber, 1955

8vo, pp. 233. Original blue boards, lettered in gilt on spine. A near fine, very slightly cocked copy in a near fine dustwrapper, with just the lightest of wear at corners, and with two small chips: one (9 x 4 mm) to the lower edge of rear panel, the other a tiny sliver at the head of spine, not affecting text.

First edition of Golding's second novel (and his own favourite) published in an edition of 5080 copies.

A tight, clean copy of an increasingly scarce book.

Gekoski and Grogan A3a.
 Pringle, Science Fiction, 19.

[1341]
£400



14

14. **GOLDING, William**
Free Fall
 London: Faber, 1959

8vo., pp. 253. Original red boards, lettered in gilt on spine. Small name to ffep. and very slight lean to spine, otherwise a near fine copy with very slight browning to preliminaries, in a near fine dustwrapper with slight creasing to top edge of rear panel and spine.

One of 7500 copies of the author's fourth novel.

Gekoski & Grogan A6a.

[1000]
£175

15. **HARRIS, Frank**
My Life and Loves
 Paris: N.p. [Obelisk Press], 1934

Four volumes, 8vos, pp. 353, 450, 265, 268. Vol. 4 uses a different paper stock from p.193 onwards (as in all copies). Original red and white stiff paper wrappers, bookplates on versos of front wrappers. Minimal edgewear, one small scuff to spine of volume one, otherwise a fine set.

Second complete edition.

My Life and Loves first appeared in a privately published edition issued by its author between 1922 and 1927, in Nice. A German edition of part of the book appeared in 1926 [S. Fischer, Berlin]. Jack Kahane, proprietor of the Obelisk Press in Paris and soon-to-be publisher of the early work of Henry Miller, Lawrence Durrell and Anais Nin, acquired the rights in 1931: taking advantage of the lax French obscenity laws (which were only ever used against work published in French) he published this, only the second complete edition.

Although bearing none of the usual Obelisk identifying marks, its provenance is established by a letter from Kahane to Frank Harris's widow Helen ('Nellie') Harris, dated 16 February 1935, in which Kahane states that Hachette refused to take copies of the book because it was 'Privately Printed'. (Kahane quickly issued another edition, otherwise identical to this one, which did bear the Obelisk Press imprint, despite his first edition being 'very far from exhausted'). *My Life And Loves*, a scandalous, libellous, sexually explicit and almost completely inaccurate autobiography, was a huge hit for Obelisk. Over the next twenty-five years huge numbers of anglophone visitors to Paris - among them American G.I's on their way home from the war - bought the book in vast numbers, and the book went through many Obelisk editions, the last appearing in 1960. This, the very first of them, is very difficult to find in any condition, let alone fine. A remarkable set.

Pearson A-28.

[1238]
£200



15



16

16. **HARRIS, Joel Chandler**
Uncle Remus: His Songs and His Sayings, The Folk-Lore of the Old Plantation
 New York: D. Appleton and Co., 1881

8vo, pp. 231, 8 pp. advertisements bound in at rear. Original green cloth illustrated in black and gold. Illustrations by Frederick S. Church and James H. Moser. A couple of signatures a little loose. Bookplate of Enoch Harvey to front pastedown. Some rubbing to spine ends, edges and corners, a few marks to cloth, otherwise a bright, very good copy.

First edition, first issue, with no mention of this book in the advertisements, and with 'presumptive' on p.9.

Grolier: 100 American Books, No. 86.

[1233]
£3,000

17. **LEARY, Timothy**
Multilevel Measurement of Interpersonal Behaviour
 Berkeley: Psychological Consultation Service, 1956

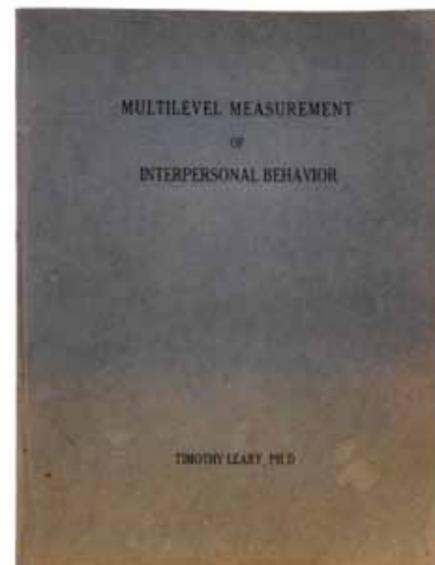
Large 8vo, pp. 110. Sunning to edges and lower portion of front panel, slight curling to leading edge. A very good copy.

First edition, with the Interpersonal Check List laid in.

Leary's first book, published a year after the suicide of his first wife, a time when Leary was, in his own words, 'an anonymous institutional employee who drove to work each morning in a long line of commuter cars and drove home each night and drank martinis . . . like several million middle-class, liberal, intellectual robots.' Leary was an assistant professor at Berkeley between 1950 and 1955, and in 1959 was installed as a lecturer in Psychology at Harvard. He was fired in 1963 for his championing of psychedelic drugs, both on campus and in print, although the official reason given for his dismissal was that he failed to fulfil his teaching duties. The rest is the Sixties.

Scarce.

[1488]
£275



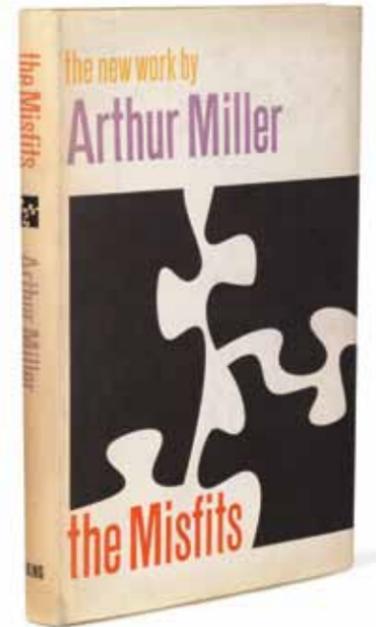
17

18. **MILLER, Arthur**
The Misfits
 New York: Viking Press, 1961

8vo, pp. 132. Original beige boards, lettered in red on spine. A very good copy in a slightly dusty, near fine dustwrapper, a little darkened at spine.

First edition of Miller's novelisation of his own screenplay. The film starred Clark Gable, Montgomery Clift and Marilyn Monroe.

[1413]
£250



18

19. **[Photography] CHARTERS, Ann**

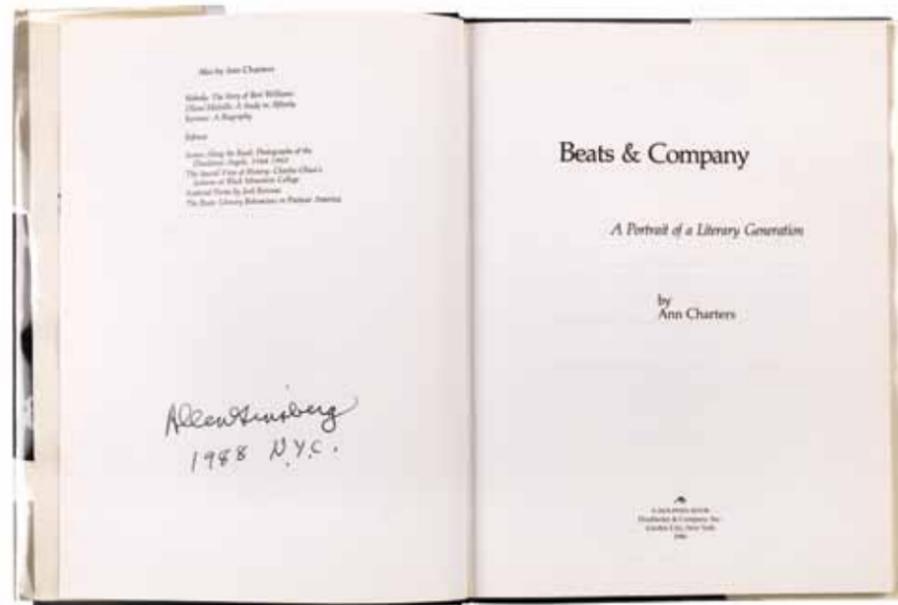
Beats & Company: Portrait of a Literary Generation
New York: Doubleday, 1986

8vo, pp. 159. Original grey boards, lettered in white on black spine. Photographs by Ann Charters, some colour reproductions, mostly black and white. Slight wear to spine ends, otherwise a fine copy in a very good dustwrapper, a little edgeworn and with one or two scuffs, and one area of creasing and closed tears around head of spine.

First edition, SIGNED BY ALLEN GINSBERG: 'Allen Ginsberg 1988 NYC'. Foreword by John Clellon Holmes.

A collection of more than one hundred of the photographs of Ann Charters, accompanied by her written recollections, and featuring the whole headline cast of the Beat movement.

[1476]
£175



19

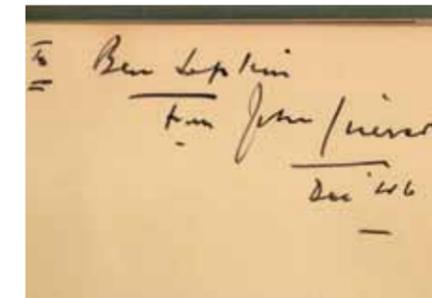
21. **[Photography] [GRIERSON, John] [ed. HARDY, Forsyth]**

Grierson On Documentary
London: Collins, 1946

8vo, pp. 256. Original green boards, lettered in black on spine. 92 photographic illustrations. A little wear to edges and spine ends, but a very good copy in a very good dustwrapper, foxing to rear panel, very light chipping to spine ends, spine panel a little off-centre, seemingly the result of a production fault.

First edition, INSCRIBED BY GRIERSON IN THE YEAR OF PUBLICATION: 'To Ben Lepkin from John Grierson Dec. '46'.

John Grierson [1898-1972] gave ambition to the documentary form. Inspired by the pioneering work of Robert Flaherty, he transformed the genre from a mere celluloid magazine into an art form in its own right. During the 1930s, first as head of the General Post Office Film Unit, and later as founder of

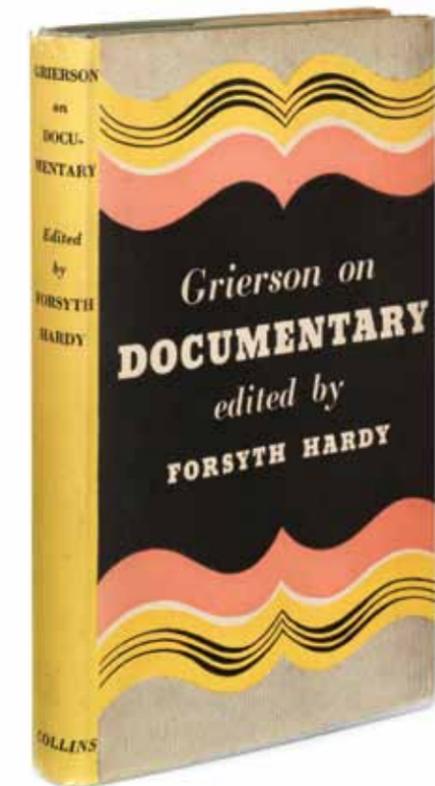


21

Film Centre, Grierson and his group of young film-makers produced some of the most influential films in the history of the genre, among them *Industrial Britain*, *Coal Face* and *Night Mail*. Forsyth Hardy, the editor of this book, later wrote a biography of Grierson, published by Faber in 1979.

Ben Lepkin, to whom this book is inscribed, was a Canadian film reviewer.

[1400]
£275



21

22. **[Photography] HOCKNEY, David] JOYCE, Paul**

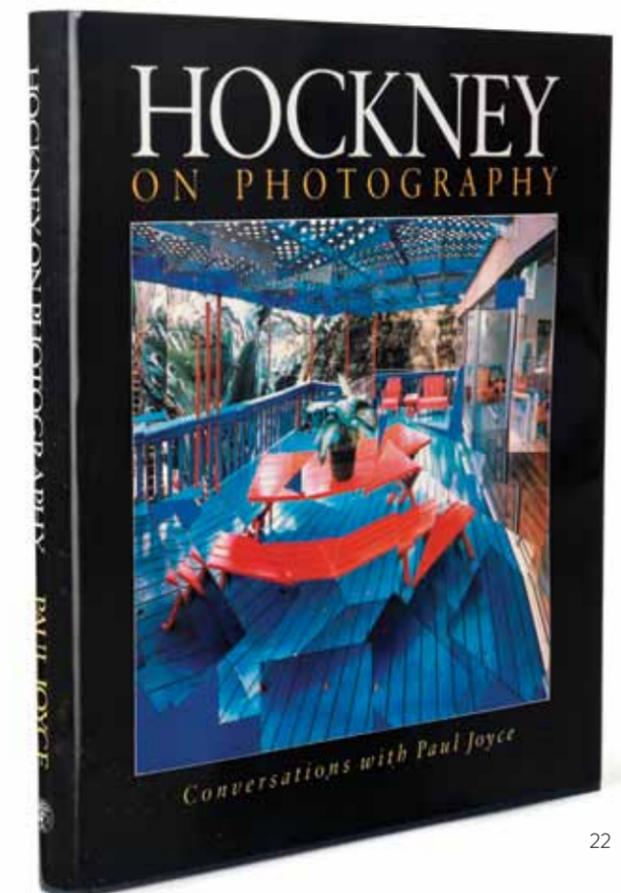
Hockney On Photography: Conversations With Paul Joyce
London: Cape, 1988

4to, pp. 192. Original blue boards, lettered in gilt on spine. Illustrated throughout, both with Hockney's own work and the work of those he discusses. A near fine copy in a near fine dustwrapper.

First edition.

A discursive and revealing conversation with Hockney, conducted during his experiments with 'paintings' made with multiple Polaroid images.

[1505]
£95



22

20. **[Photography] ELLENZWEIG, Allen**

The Homoerotic Photograph: Male Images From Durieu/Delacroix To Mapplethorpe
New York: Columbia University Press, 1992

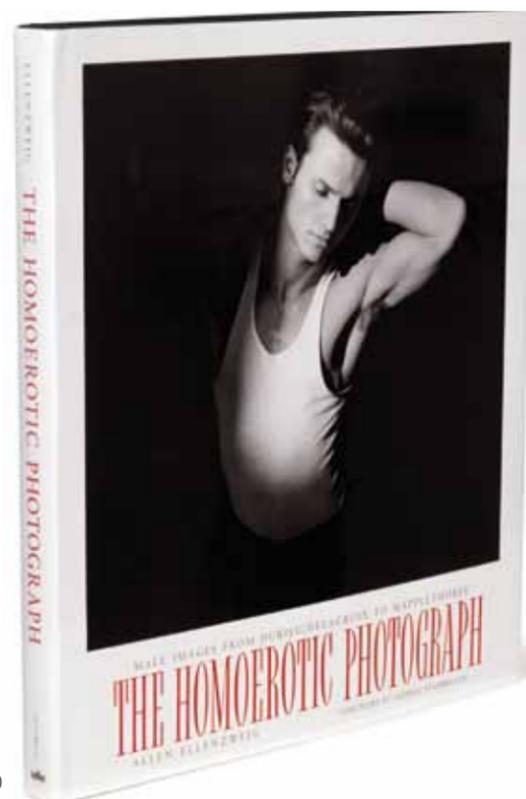
4to, pp. 230. Original black boards, lettered in silver on spine. 127 b&w photographs. A fine copy.

First edition.

A beautifully illustrated history of homoerotic photography, from the 1850s to the 1990s.

A fine, unread example.

[1438]
£85



20

23. [Photography] [LOSEY, Joseph] [trans. BROCKWAY, J. T.]

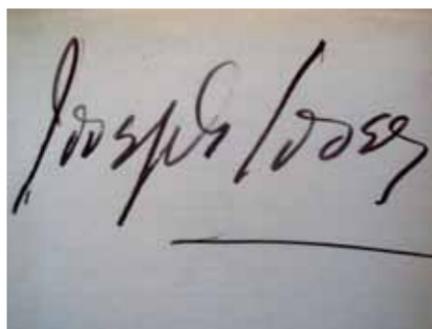
This Is Greece: The Islands
Oxford: Bruno Cassirer, N.d

Small 8vo, pp. 96. Original illustrated card wrappers. Slight scuff to head of spine, otherwise a near fine copy.

Later, softbound edition. JOSEPH LOSEY'S COPY, SIGNED, AND MARKED UP BY HIM WHILST ON A LOCATION RECCE.

Given the vintage of this little travel guide, it seems likely that Losey used it while scouting locations for his 1970 film Figures In A Landscape (which was eventually shot in Spain). The book has many underlinings, presumably by Losey, and a number of pages have been folded over at the corners.

[1328]
£250



23

24. [Photography] MAPPLETHORPE, Robert
Black Book

New York: St. Martin's Press, 1986

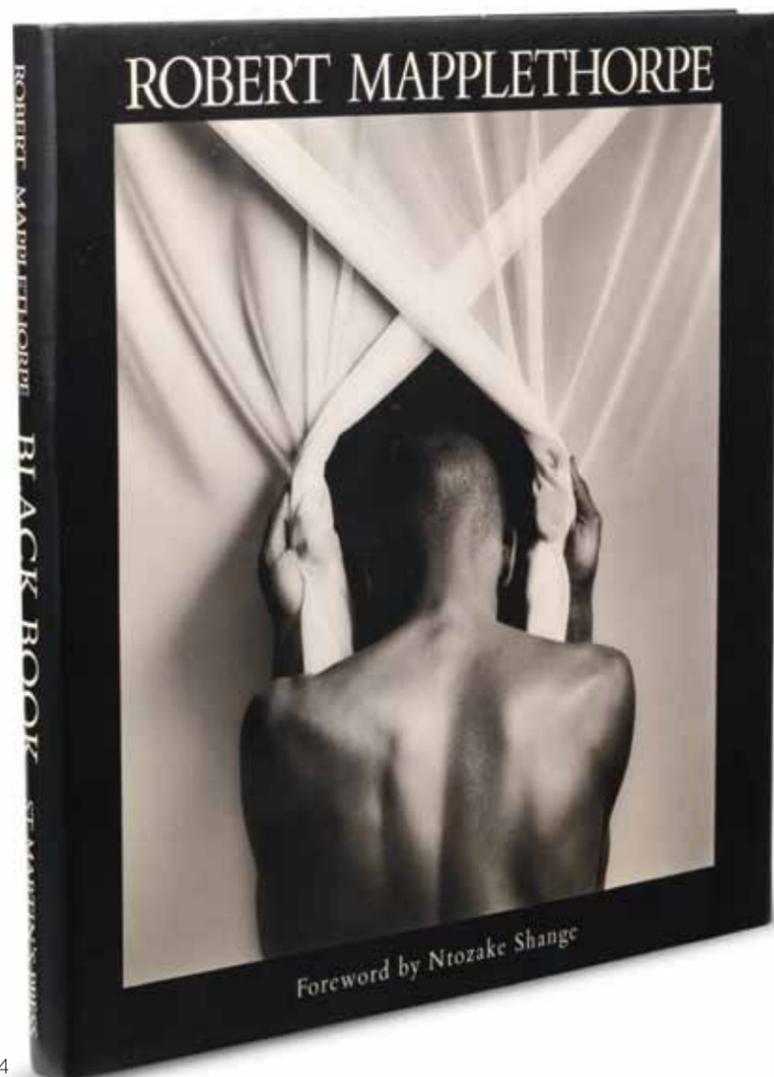
Large 4to, pp. 91. Original black boards, lettered in silver on spine. Foreword by Ntozake Shange. 91 b&w plates. A fine copy.

First edition.

Mapplethorpe's breakthrough collection of black male nudes, shot through with his twin hallmarks: ravishing composition, and a massive sexual charge.

Gorgeous - and in gorgeous condition.

[1421]
£125



24

25. [Photography] RUSCHA, Edward
Every Building On The Sunset Strip

Los Angeles: Privately Printed, 1966

Small 8vo, one continuous page in concertina form. Title printed in silver on front panel and spine. Slight darkening to spine. Silver slipcase. Inscription to title page (see below). A near fine copy in a slipcase with no splits or wear, and with no chips to the silver wrapping.

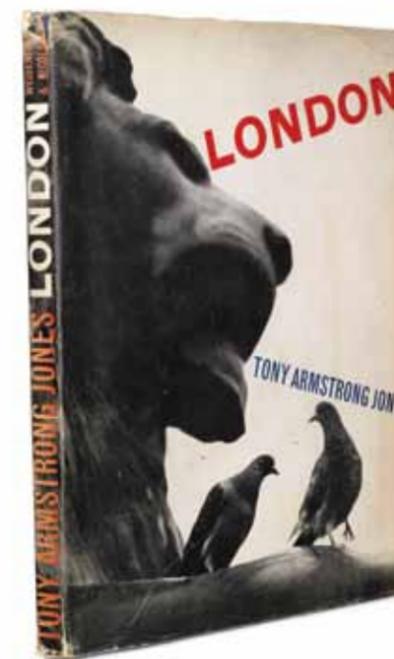
First edition of 1000 copies, second issue, with the last page trimmed flush. With an inscription to title page: 'May 1, 1980. Dearest Dick - I hope this night turns out to be the most glorious day in Hollywood & Night in the Ukraine you've ever had!!! Love, Kate'. The book was a gift from the actress Kate Draper to the playwright and screenwriter Dick Vosburgh, on the occasion of the opening night of Vosburgh's *A Day In Hollywood, A Night In The Ukraine* at the John Golden Theater, Broadway. Vosburgh wrote the show, in which Draper was appearing.

Ed Ruscha's landmark survey of landmarks, a complete photographic record of one of the world's most famous streets. To get the shot Ruscha strapped a motorised Nikon camera to the back of a pick-up truck and photographed every building, one by one, on both sides of the road. House numbers were added to the images, and the whole was published in an accordion format which, when opened out fully, stretches to some twenty-five feet. Heart-gladdeningly inventive and evocative, a key book in photographic history, and a beautiful object. Google Earth, eat your heart out.

[1409]
£3,000



25



26. [Photography] [SNOWDON, Lord] ARMSTRONG JONES, Tony

London

London: Weidenfeld & Nicolson, 1958

4to, pp. [unpaginated]. Original blue boards lettered in gilt on spine. B&W photographs throughout. A very good copy, a little worn at the spine and extremities, slightly musty, in a rubbed, worn and chipped dustwrapper, with slight loss at corners and spine ends.

First edition of Snowdon's first book, 2pp. ALS FROM SNOWDON LAID IN, envelope postmarked 16 November 1981, in which he replies (rather snittily) to a well-wisher: 'Thank you so much for the very amusing carte de visite - what a pity it is spelt with an E rather than O. I am so glad you enjoyed the programmes - I don't know whether the show will be repeated - it's up to the powers that be in the BBC. With best wishes, Yours sincerely, Snowdon.'

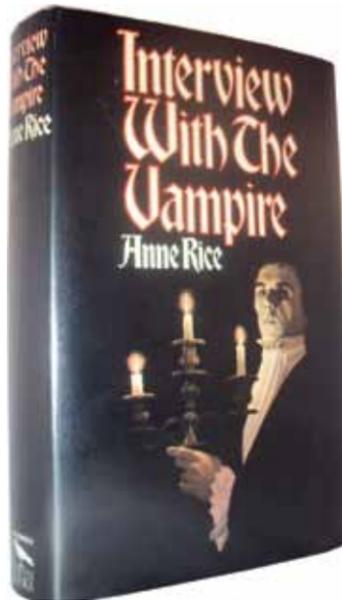
Also laid in is a handwritten compliments slip from BEAUMONT NEWHALL, author of the classic textbook *The History of Photography*: 'with all best wishes for a most happy and prosperous and healthy and productive New Year! Love from Beaumont and Nancy.'

[1466]
£125



26

15



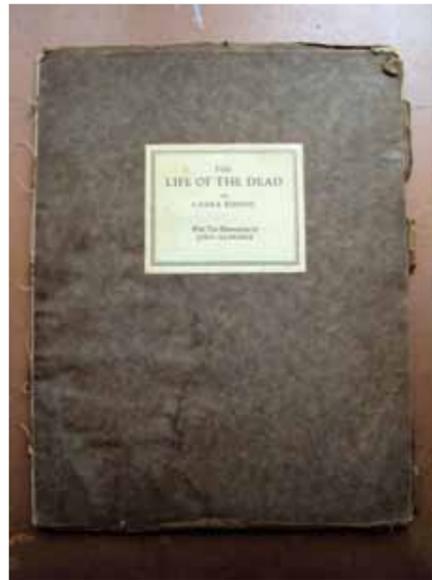
27

27. **RICE, Anne**
Interview With The Vampire
 London: Raven Books/Macdonald and Jane's, 1976

8vo., pp. 372. Original black boards, lettered in gilt on spine. Dustwrapper. Very slightly cocked, otherwise a fine copy in dustwrapper.

First UK edition. A very nice copy.

[1008]
£100



28. **RIDING, Laura**
The Life Of The Dead
 London: Arthur Barker, 1933

4to, pp. 48. Original mottled brown stiff paper wrappers, oversized and frayed at edges, and lacking the spine. Rear wrapper and final illustration detached. Title label to front panel. Mottled brown endpapers. Some foxing to contents, some leaves detached. Nine of the ten illustrations by John Aldridge are present. A photocopy of the tenth is laid in. Some foxing to contents, some leaves detached.

LAURA RIDING'S BOUND PROOF COPY OF THE FIRST EDITION, WITH EXTENSIVE REVISIONS IN HER OWN HAND. One of 200 copies, this copy unnumbered.



28

With *Everybody's Letters* and *Poet: A Lying Word*, *The Life of the Dead* was one of three Riding books to be published by Arthur Barker in 1933. This copy is from the library of the journalist Honor Wyatt, a member of the Graves-Riding inner circle centred around Deya and the Seizin Press at that time. She was later a contributor to *Epilogue*, Riding's annual literary compendium, which ran to three volumes between 1935 and 1937. Riding used this copy of *The Life of the Dead* to make extensive revisions before publication. All of her changes, a full list of which is available on request, were incorporated into the final printed version.

A unique copy.

[[1146]
£1,250

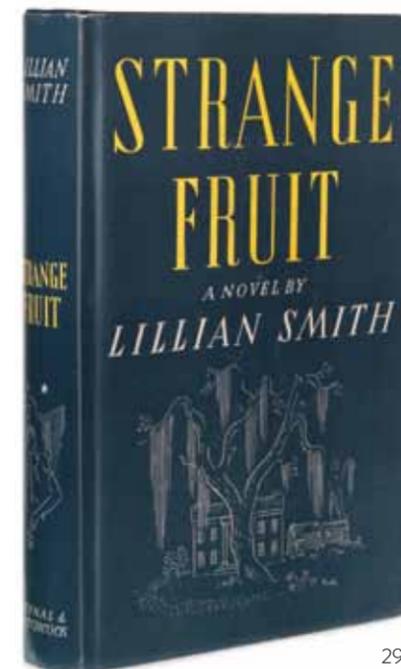
29. **SMITH, Lillian**
Strange Fruit
 New York: Reynal & Hitchcock, 1944

8vo, pp. 371. Original blue boards, lettered on front panel and spine in white and yellow. Leading edge uncut. Light abrasion to lower edge of front board, otherwise a fine copy in a fine dustwrapper with just a very slight darkening to rear panel.

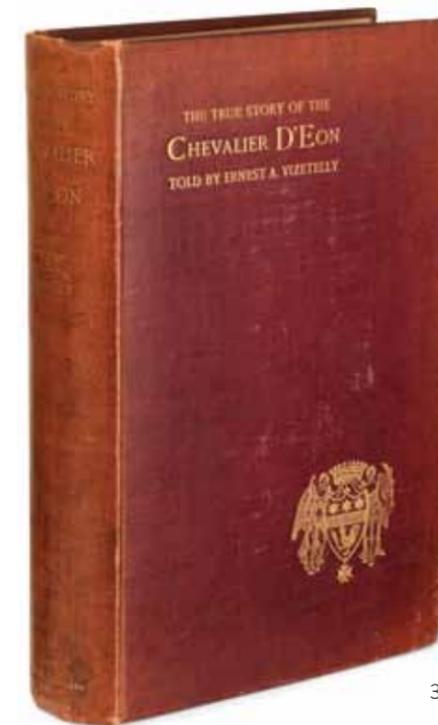
First edition of the author's first book.

Lewis Allen's song *Strange Fruit*, recorded by Billie Holiday in 1939, gives its title to this, the first book by Lillian Smith [1897-1966]. Smith is now scandalously under-read and under-remembered. She was a liberal, atheist, lesbian, anti-racist Southerner, living at a time when being only one of those was often enough to get you killed. *Strange Fruit*, the story of an interracial love affair, is a blistering indictment of segregation, and sets out the political territory Smith was to occupy, loudly and bravely, all her life. The novel sold quickly and well, and went through several early reprints. The first edition is scarce - copies in this condition are scarcer still.

[1465]
£275



29



30

EIGHTEENTH CENTURY
 TRANSVESTISM

30. **VIZETELLY, Ernest Alfred**
The True Story Of The Chevalier D'Eon His Experiences And His Metamorphoses In France Russia Germany And England Told With The Aid Of State & Secret Papers By Ernest Alfred Vizetelly
 London: Tylston and Edwards and A.P.Marsden, 1895

Large 8vo, pp. 358. 8pp. advertisements bound in at rear. Original red cloth boards, lettered in gilt on front panel and spine. Top edge gilt, others uncut. Printed on Van Gelder. Colour frontispiece, 16 engraved illustrations, including four in colour of the Chevalier(e) him/herself. Boards a little rubbed and scuffed, spine sunned, bookplate to front pastedown, offsetting and browning to endpapers, offsetting to pages facing plates, foxing to frontispiece. Pages facing plates aside, inner contents clean and bright.

First edition, no. 23 of the large paper edition, of which there were 100 copies. There were a further 500 copies of the small paper edition.

Charles Geneviève Louis Auguste André Timothée d'Eon de Beaumont [1728-1810] was an eighteenth-century diplomat, soldier, spy, and transvestite - the earliest known transvestite to have lived openly in British society. He gave his name to Eonism, a now more or less defunct psychological term, coined by Havelock Ellis, and used to describe a man who adopts female dress and behaviour, and also to the Beaumont Society, which today gives advice on transgender issues. In 2011 a portrait of Chevalier d'Eon surfaced, painted in 1792 by Thomas Stewart, showing the subject wearing a dress, a feathered hat, and about two days of stubble. The painting has been bought by the National Portrait Gallery in London.

D'Eon joined the secret service of Louis XV in 1755, and was posted to London as a spy in 1763. He fell out with the French ambassador, Guerchy, and when appeals for support were ignored by the king, he published several secret documents in an ill-advised attempt to apply pressure. As a result, he found himself the subject of a libel suit from Guerchy, and when found guilty, he fled the country dressed as a woman. This mode of attire seemed to calm him down, and when Louis XVI came to the throne he agreed to restore D'Eon's pension on condition he made his transvestism permanent. D'Eon agreed, and when he returned to Britain in 1785 it was as a Chevalière. He continued to pursue his love of boxing and fencing, but always while wearing a dress. (There is an excellent illustration of Mademoiselle d'Eon engaged in fisticuffs with the Prince of Wales at p.316 of this volume).

There has been more than one biography of d'Eon, but this is the most informative, the best written, and easily the most sumptuously produced, featuring many illustrations of its subject, some in colour, both in and out of his preferred attire.

Very scarce - especially, as here, near fine and in the large paper edition.

[1472]
£675

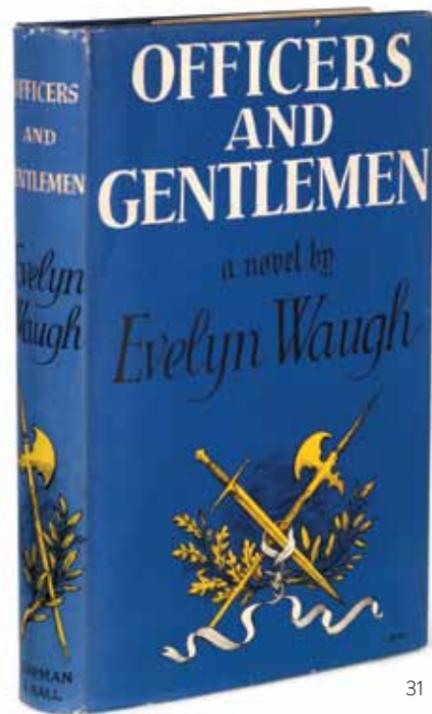
31. **WAUGH, Evelyn**

Officers And Gentlemen
London: Chapman & Hall, 1955

8vo, pp. 335. Original blue boards, lettered in gilt on spine, top edge stained blue. Offsetting to endpapers, thumb-sized darkening to leading edge of text block (not affecting text), a very good copy in a near fine dustwrapper, very slight darkening to rear panel, and with the lightest of wear to spine ends.

First edition. The second volume in the *Sword Of Honour* trilogy.

[1519]
£150



31

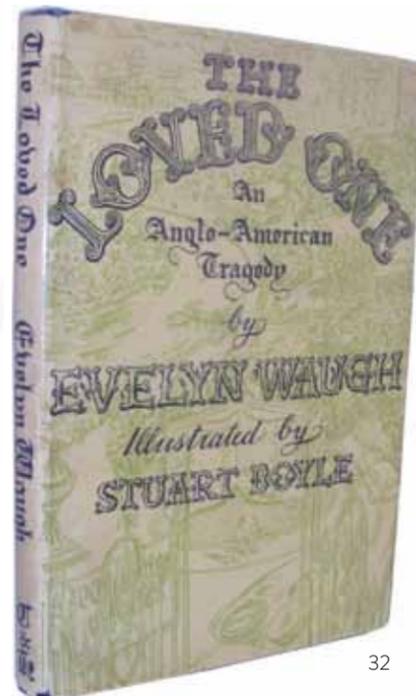
32 **WAUGH, Evelyn**

The Loved One
London: Chapman & Hall, N.d. [1948]

8vo, pp. 144. Original blue boards, lettered in gilt on spine. Illustrated by Stuart Boyle. Slightly cocked, but a near fine copy in a very good dustwrapper with bumping to corners and light chipping to spine ends.

First trade edition, preceded by a large paper edition of 250 copies signed by both author and illustrator. Dedicated to Nancy Mitford. Shortly after the war, Waugh visited Hollywood to discuss the possible filming of *Brideshead Revisited*. Predictably, nothing came of it, but Waugh returned home with the idea for this hilarious, scabrous satire on the American film industry, mostly set in a crematorium. The novel was later adapted for the screen by Terry Southern, and filmed by Tony Richardson in 1965 with a cast which included John Gielgud, James Coburn and Liberace.

[1523]
£125



32

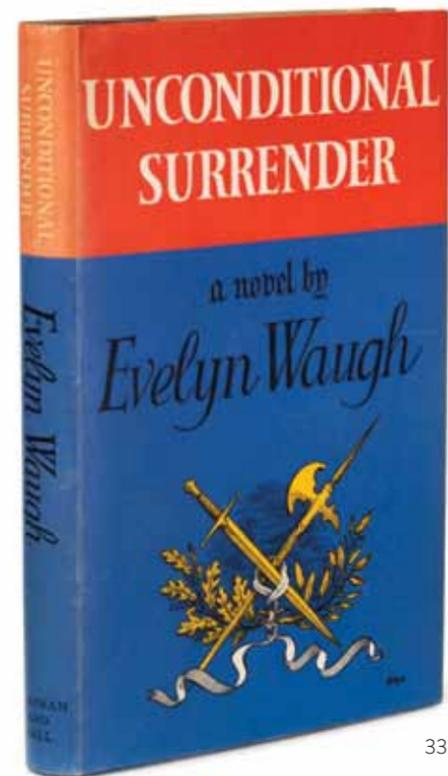
33. **WAUGH, Evelyn**

Unconditional Surrender
London: Chapman & Hall, 1961

8vo, pp. 311. Original blue boards, lettered in gilt on spine. Top edge stained blue. Light offsetting to endpapers, otherwise a fine copy in a fine dustwrapper, slightly faded at spine, and with very slight browning to rear panel.

First edition. Final volume of the *Sword Of Honour* trilogy.

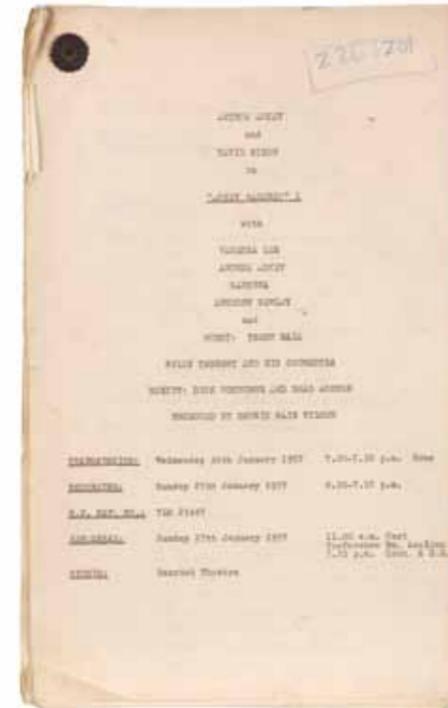
[1520]
£95



33

II: PERFORMING ARTS

The film, television and radio scripts offered here are a representative selection from our stock. In addition to these items, we can offer a wide selection of material covering more than thirty years of British broadcasting, including more episodes of *The Goon Show*, *Beyond Our Ken* and *Round The Horne*. We also have much more material relating not only to the work of those featured here, but also Ted Ray, Anne Shelton, Alfred Marks, Jimmy Edwards, Dickie Valentine, Jack Hulbert, Kenneth Connor and Ken Dodd, among many others. Further information is available on application. Contact details can be found on p. 58.



34

34. **[ASKEY, Arthur] VOSBURGH, Dick and ASHTON, Brad**
Askey Galore!: Series 1, Episode 1
London: N.p. [BBC], 1957

27 mimeographed pp., secured with split pin to top left. Title page a little browned, occasional markings and underlinings throughout.

First edition. EPISODE 1 OF THE ONLY SERIES. SABRINA'S COPY, WITH OCCASIONAL UNDERLININGS AND CORRECTIONS TO HER LINES. A RECORDING OF THIS EPISODE DOES NOT EXIST.

Produced by the indefatigable Dennis Main Wilson, Episode 1 of *Askey Galore!* was recorded on 27 January 1957 at the Garrick theatre in London. A vehicle for Arthur Askey, the show ran for just one series of twelve episodes. The supporting cast included David



Sabrina, slipping into something less comfortable

Nixon, Vanessa Lee and Anthony Newley, and this episode's special guest (perhaps a strange choice for a radio show) was ventriloquist Terry Hall. Also a little wasted on the wireless was regular cast member Sabrina, an actress best known for her impossibly curvy 41-19-36 figure.

During the run of *Askey Galore!* a story appeared in the *Daily Mirror* which appeared to confirm Sabrina's measurements. Mr. Zygfryd Szmtd, 34, proprietor of a handicraft shop in Plymouth, did not believe anyone's measurements could begin 41-19, and so he made Sabrina a 19-inch belt. He challenged her to wear it, offering her £25 if she was able to. The *Mirror* takes up the story:

"While Sabrina concentrated on her deep breath, two strong men tugged and tugged until the belt buckle clicked closed. "Is it on?" gasped Sabrina, peering down over her 41in. "I can't see it."

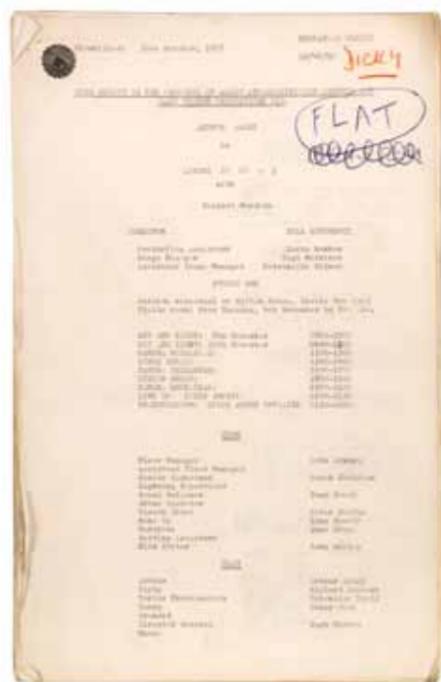
She wore the belt later for half an hour at a West End theatre during the recording of the radio show, *Askey Galore!*. Afterwards she told us: "Tight? No, I wouldn't say that. I'm used to wearing tight things." Of Mr. Szmt's £25 she said: "I would like the money to go to the Battersea Dog's Home".

A number of Sabrina's lines have been changed or annotated in this script, and there is what looks like a telephone number written in pencil on the title page.

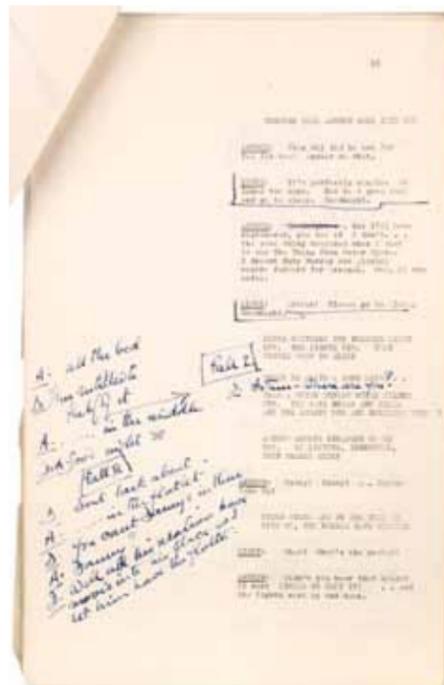
[1576]
£275

See also Item 68

'STINKER' MURDOCH'S COPY



35



35

35. **[ASKEY, Arthur]**
[MURDOCH, Richard]
ROTHWELL, Talbot, and COLIN, Sid

Living It Up: Series 2, Episode 3
London: N.p. [Associated-Rediffusion /Jack Hylton Productions], 1957

27 mimeographed pp., secured with split pin to top left. A little edgeworn and age-toned, but a very good copy.

First edition. RICHARD MURDOCH'S WORKING COPY OF THE REHEARSAL SCRIPT, WITH HIS NAME ('DICKY') TO TITLE PAGE, AND HIS ANNOTATIONS AND REWRITES THROUGHOUT.

In January 1938 the first episode of *Band Waggon*, starring Arthur Askey, was broadcast on the BBC. For a show which would go on to revolutionise radio comedy it was an uninspiring debut, and the show was limping towards cancellation before Richard Murdoch was brought in to act as Askey's foil. With nothing to lose, the pair injected an air of flippancy into proceedings - exactly what the show had been missing. Ratings soared, *Band Waggon* enjoyed a two-season run, and was hastily recommissioned for a third when war loomed and morale needed bolstering.

Askey and Murdoch were re-united eighteen years later for this early ITV sitcom based on the *Band Waggon* format, in which Askey and Murdoch play flatmates living on top of Rediffusion House in Aldwych. Written by Talbot Rothwell and Sid Colin (who would later collaborate on *Carry On Spying* (1964) and *Up Pompeii!* (1969)) the show was highly innovative for its time, the characters often speaking directly to the audience. *Living It Up* ran for two series and a total of nine episodes (all of which have survived).

This script, Richard Murdoch's own, has his pencilled name on the title page. All his lines are underlined, and there are extensive rewrites in his hand throughout the script. A miraculous survivor, and a wonderful association.

[1579]
£750



36

36. **[ASKEY, Arthur]**
[MURDOCH, Richard]
ROTHWELL, Talbot, and COLIN, Sid

Living It Up: Series 2, Episode 4
London: N.p. [Associated-Rediffusion /Jack Hylton Productions], 1958

27 mimeographed pp., secured with split pin to top left. A little dog-eared and age-toned, but a very good copy.

First edition.

A rehearsal script for the show, with occasional pencil markings - including brackets around the following exchange:

- 'You know, I've always rather fancied myself as a dress designer. If you want to be a success, all you have to do is throw a few bits of old material together and put on a show.'
- 'That's true. Look at Bob Monkhouse.'

Very scarce.
[1580]
£150

37. **BARKER, Ronnie; BROOKE-TAYLOR, Tim; CHAPMAN, Graham; CLEESE, John; CRYER, Barry; FELDMAN, Marty; FROST, David; GIFFORD, Dennis; HALL, Willis; IDLE, Eric; JONES, Terry; LAW, John; LEHRER, Tom; MUIR, Frank; NOBBS, David; NORDEN, Dennis; ODDIE, Bill; PALIN, Michael; TINNISWOOD, Peter; VOSBURGH, Dick; WATERHOUSE, Keith; WOOLF, Dennis**

The Frost Report
London: N.p. [BBC], 1966

Five episodes: approx 35 pp. per episode, secured with split pin to top left. Draft running order: 25 unnumbered pp., secured with split pin to top left. Episode title pages a little age-toned, first 2 pp. of draft running order marked up in an unknown hand.

First editions.

Written by and starring almost everyone who's ever made you laugh over the last fifty years, *The Frost Report* was the laboratory whose experiments made possible *Monty Python's Flying Circus*, *The Goodies*, *Yes*, *Minister* and *The Two Ronnies*. (It was on the set of *The Frost Report* that Corbett and Barker were first referred to as 'The Two Ronnies'). It was also a landmark show in its own right, a natural heir to *That Was The Week That Was*, and a show which demonstrated that television could be entertaining and important at the same time.

Two series of *The Frost Report* were made in 1966 and 1967, 29 episodes (including one stand-alone special) in all, each built around a single theme. Of these, 14 episodes are missing: 13 from Series 2 and one (the *Love* episode) from Series One. The camera scripts offered here are all from Series One:

- Episode 1: Authority**, transmitted 10 March 1966
- Episode 3: Sin**, transmitted 24 March 1966
- Episode 4: Elections**, transmitted 31 March 1966
- Episode 5: Class**, transmitted 7 April 1966
- Episode 7: Education**, transmitted 21 April 1966

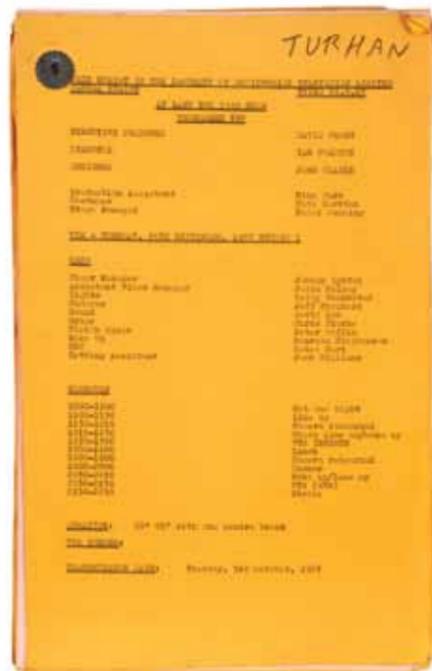
Also included is a draft running order rehearsal script for the *Sin* episode, listing cast members for each sketch and musical segment. (There are differences between the running order given here, and that in the final camera script). Usefully, both the rehearsal script and the camera scripts name the writer(s) of every piece, giving an intriguing insight into the way each show was put together.

A wonderful collection of material from one of the defining programmes of the '60s.

[1566]
£1,750



37



38

38. **BROOKE-Taylor, Tim; CLEESE, John; CHAPMAN, Graham; FELDMAN, Marty**
At Last The 1948 Show
London: N.p. [Rediffusion Television], 1967

[x] + 48 mimeographed pp., secured with split pin to top left. Name (TURHAN) to top right of front page, extensive markings and reworkings to pp. [a] and [d], word doodles to rear page. Slight edgewear, some pages dog-eared, but a very good copy.

First edition. Camera script of Series 2, Episode 2: Recorded 26 September, transmitted 3 October 1967. CO-WRITER DICK VOSBURGH'S COPY, WITH HIS MARKINGS.

Produced by David Frost's Paradine Productions, *At Last The 1948 Show* was British television's first modern sketch series. Starring its writers, the show gave screen debuts to both Marty Feldman and the Four Yorkshiremen sketch, and hotheaded the talents of those who would go on to create *Monty Python's Flying Circus* two years later - none of which stopped Thames Television wiping the show in the 1970s, having acquired the Rediffusion back catalogue. Over the last

forty years much of the show has been reassembled following searches of international archives and private collections.

13 episodes of *At Last The 1948 Show* were made, over two series. Of these, seven now exist complete, five incomplete, and one - the very first - is, but for two minutes of video, still missing. The episode offered here is one of the seven complete ones, having been reassembled by the BFI from material rescued from Swedish compilation shows. It features additional material written and performed by Eric Idle, Barry Cryer - and Dick Vosburgh, whose copy this seems to have been (the voiceovers assigned to 'Dick' are heavily marked and rewritten).

An extremely scarce survivor: we can find no record of any script of this show ever having been publicly offered for sale.

[1541]
£850

EARLY MARTY FELDMAN

39. **[BROUGH, Peter] FELDMAN, Marty; WOLFE, Ronald; CHESNEY, Ronald**
Educating Archie: No. 11 [Series 2, Episode 10: Brough And The Bald-Headed Bandit']
London: N.p. [Associated-Rediffusion], 1959

48 mimeographed pp., secured with split pin to top left. Browning to title page, a little dusty, pages dog-eared at lower corner. Occasional underlinings and annotations throughout, including to title page, none signifying ownership.

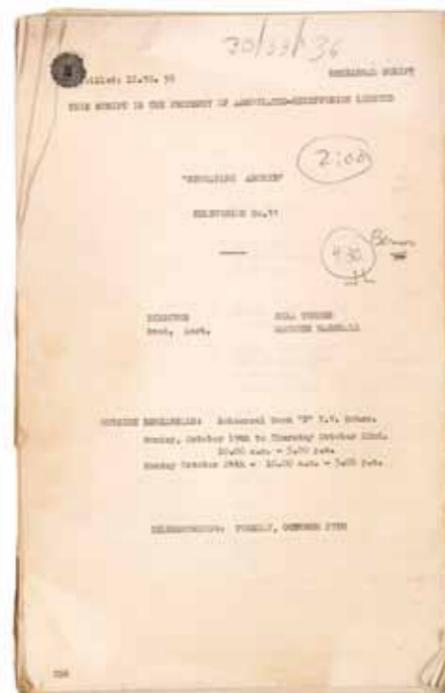
First edition. Series 2 Episode 10 of the radio show's TV spin-off, transmitted on 20 November 1959.

In 1957, 23-year-old Marty Feldman joined the regular writing team of Ronald Wolfe and Ronald Chesney on the radio series *Educating Archie* (from Series 8 onwards).

When the show moved to television it revealed two things: that Peter Brough was the worst ventriloquist in the world, and that Marty Feldman was the coming man in British comedy. The show's switch to TV played to Feldman's strengths, enabling him to write scripts heavy on slapstick and visual humour. *Educating Archie* launched Feldman's TV screenwriting career: soon he would be writing for *The Army Game* and *Bootsie and Snudge*.

A very scarce example of Feldman's early work.

[1588]
£500



39

ASSOCIATED LONDON SCRIPTS

During the 1950s and 60s an agency called Associated London Scripts, based at 130, Uxbridge Road, represented almost everyone in Britain who was funny for a living. It was the brainchild of Eric Sykes.

Desperate for company while working on *Educating Archie* scripts above the grocer's shop in Shepherds Bush, Sykes had invited his friend Spike Milligan to share the office space. The co-operative grew to four when Ray Galton and Alan Simpson signed up, and Milligan's characteristically manic recruitment drive brought in many more: Dave Freeman, Terry Nation, John Junkin, Johnny Speight, John Antrobus, Dick Vosburgh, Frankie Howerd, and Barry Took, the whole stable looked after by Beryl Vertue, an old schoolfriend of Alan Simpson's, who rose through the agency from secretary to business manager to agent to company director.

By the early 1960s the firm had relocated to Bayswater, at 9, Orme Court, where Sykes created *Sykes*, Milligan worked on *Milligan's Wake*, and Galton and Simpson wrote the episode of *Comedy Playhouse* which would grow into *Steptoe and Son*. In 1967, Australian film producer Robert Stigwood bought a controlling interest in the company. The development was welcomed by Galton and Simpson, who had always wanted to write for the cinema, but Sykes and Milligan were less impressed. They sold their shares in the company to Stigwood, and stood aside. Beryl Vertue also moved on, becoming Deputy Chairman of the Robert Stigwood Organisation.

Though no longer a force the ALS name lingered on into the 1990s, producing occasional clip and compilation shows. Later still, the Orme Court address lost its last surviving connection to its glamorous past, with the death in 2012 of its canny freeholder, Eric Sykes, at the age of eighty-nine.



40

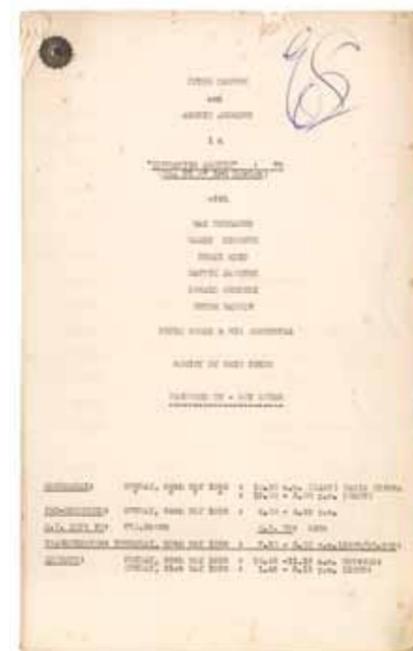
40. **[BROUGH, Peter] SYKES, Eric**
Educating Archie: Series 3, Episode 9
London: N.p. [BBC], 1952

20 mimeographed pp., secured with split pin to top left. Tear without loss to title page, a little foxing to rear page, dusty and age-toned.

First edition. Series 3, Episode 9, first broadcast 13 November 1952. ERIC SYKES' COPY, WITH HIS DISTINCTIVE SWIRLING INITIALS TO TITLE PAGE. NO RECORDING OF THIS EPISODE EXISTS.

Two cast additions for the third series cemented the show's success. The new tutor was played by Harry Secombe, already wildly popular for his work on *The Goon Show*. And in the role of Monica the lispng schoolgirl ('Aren't I the absolute terminus!') was Beryl Reid. She dressed in gymslip and pigtailed for each recording, and would go on to play the Brummie Marlene in later series of the show.

[1577]
£375



41

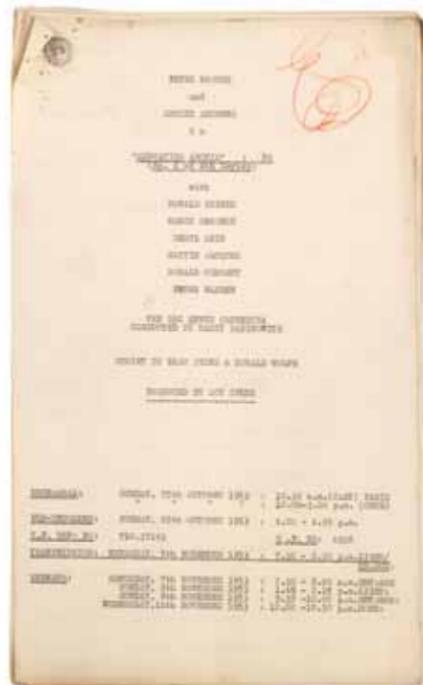
41. **[BROUGH, Peter] SYKES, Eric**
Educating Archie: Series 3, Episode 23
London: N.p. [BBC], 1953

26 mimeographed pp., secured with split pin to top left. Slight foxing to title and rear pages, dusty and age-toned.

First edition. Series 3, Episode 23, first broadcast 28 May 1953. ERIC SYKES' COPY, WITH HIS DISTINCTIVE SWIRLING INITIALS TO TITLE PAGE. NO RECORDING OF THIS EPISODE EXISTS.

There are very occasional pencil markings to the script - and one doodled formula to the rear page: '2 eggs + chips = Eric = happy'.

[1578]
£375



42

42. [BROUGH, Peter] SYKES, Eric and WOLFE, Ronald
Educating Archie: Series 4, Episode 4
London: N.p. [BBC], 1953

27 mimeographed pp., secured with split pin to top left. Rear 3 pp. dog-eared, red pencil swirl to title-page, a little dusty and age-toned.

First edition. Series 4, Episode 4, first broadcast 5 November 1953. ERIC SYKES' COPY, WITH HIS DISTINCTIVE SWIRLING INITIALS TO TITLE PAGE. NO RECORDING OF THIS EPISODE EXISTS.

Max Bygraves left the cast at the end of Series 3; he was replaced in this series by Ronald Shiner.

[1570]
£375

43. [BROUGH, Peter] MAGUIRE, Eddie and WOLFE, Ronald
Archie's The Boy! [Educating Archie: Series 5, Episodes 4, and one unnumbered]
London: N.p. [BBC], 1954

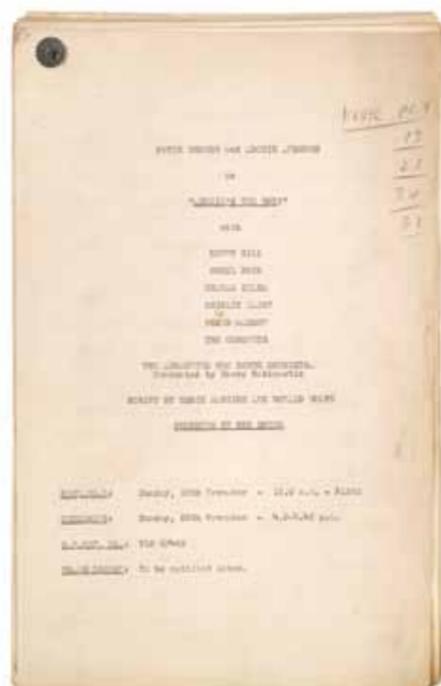
Two episodes. 34 and 32 mimeographed pp., secured with split pin to top left. A little dusty and age-toned, unnumbered script lacking title-page and with final page detached, both scripts annotated and revised throughout.

First editions. NO RECORDINGS OF THESE EPISODES EXIST.

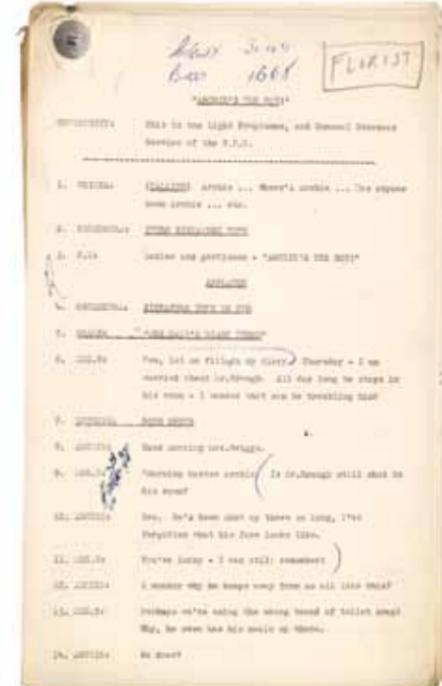
In this 20-episode attempt to move the series forward Archie's education was now complete. Benny Hill, Shirley Eaton and Graham Stark joined the cast for this series, but the audience didn't warm to the changes, and Archie was sent back to school for Series 6.

Two working scripts, used in the recordings of episodes which have not survived.

[1571]
£275



43



43

A LOST PETER BUTTERWORTH SHOW

44. [BUTTERWORTH, Peter] DAWE, Rex
Pym College
London: N.p. [BBC], 1954

29 mimeographed pp., secured with split pin to top left. A little dusty and darkened, pencilled name to title page. A very good copy.

First edition. AN UNTRANSMITTED PILOT SHOW FOR A SERIES WHICH WAS NEVER MADE. THE RECORDING OF THIS SHOW IS NOW LOST.

Pilot script, recorded on 2 March 1954. Written and starring Rex Dawe, and featuring Peter Butterworth, Graham Stark, David Jacobs and Ann Lancaster. The show began life in Australia with the title *The Fourth Form at St. Percy's*, and later *Yes, What?* It ran there for 520 episodes with Dawe in the lead role, and was itself based on Will Hay's radio series of the 1920s, *The Fourth Form at St. Michael's*. No transmission date appears on the script, and no record of its transmission has been found. Certainly, no series was ever made. Occasional pencil revisions throughout, presumably made by the same person who, infuriatingly, has written his/her name illegibly on the title page.

Extremely rare.

[1572]
£850



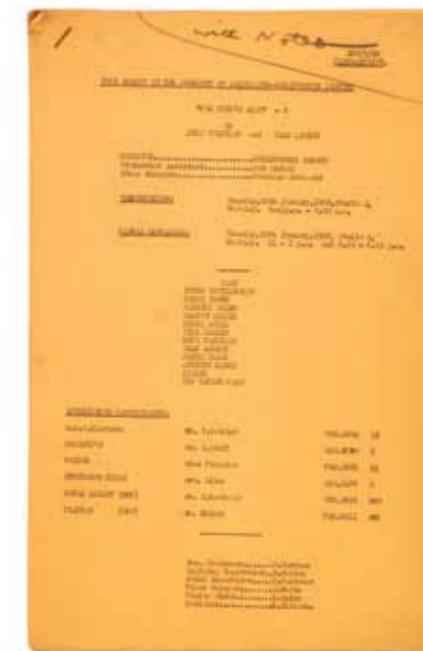
44

45. [BUTTERWORTH, Peter] VOSBURGH, Dick and ASHTON, Brad
For Pete's Sake
London: N.p. [Associated-Rediffusion], 1958

6 mimeographed pp., secured with staple to top left. A little edgeworn and dusty, pencilled notes to some pages. Last pages beginning to detach from staple.

First edition. CO-WRITER DICK VOSBURGH'S CAMERA COPY, WITH HIS PENCILLED ANNOTATIONS. NO RECORDINGS OF THIS SERIES EXIST.

An interesting example of the 1950s phenomenon of Ad-Mags. With the arrival of commercial television in the UK in 1955, regulations were put in place to keep any advertising content separate from the programmes themselves. An exception was made for so-called 'shopping guides', US-style promotional shows where, instead of being advertised in commercial breaks, products were integrated into the fabric of a show where their benefits, availability and price were discussed by the cast. An extreme form of product placement, they usually ran for fifteen minutes, and gave the audience the feeling they were flipping through a mail-order catalogue. The most popular Ad-Mag show was *Jim's Inn*, starring Jimmy Hanley as the landlord of a village pub, who would serve up pints while the cast discussed a wide variety of household gadgets over a packet of pork scratchings. (Counter-intuitively, this is probably a much more realistic slice-of-pub-life than that in, say, *Eastenders* or *Coronation Street*, where the locals never discuss soap operas). The Pilkington Report on British Broadcasting, published in 1962, condemned Ad-Mags for blurring the distinction between



45

television characters and TV personalities when looking to sell goods to their audience, and television companies began dropping the shows even before they were outlawed by Parliament.

For Pete's Sake ran for 15 episodes in 1957-8, and starred husband-and-wife team Peter Butterworth and Janet Brown. Each fortnight they would parody a well-known film, cramming puff pieces for a variety of products into the action. This episode, transmitted on 28 January 1958, presented a courtroom drama while singing the praises of, among others, the Fridor Stitchmaster, Christie's Liquid Lanoline, and Player's Cigarettes ('I always say 'please' to Player's').

No recordings of *For Pete's Sake* exist. An extremely scarce survivor from a long-dead TV format.

[1557]
£400

OLIVIA DE HAVILLAND TO JAMES IVORY

46. [ed. **CARTER, Graydon**] **Vanity Fair's Proust Questionnaire: 101 Luminaries Ponder Love, Death, Happiness and the Meaning of Life** New York: Rodale, 2009

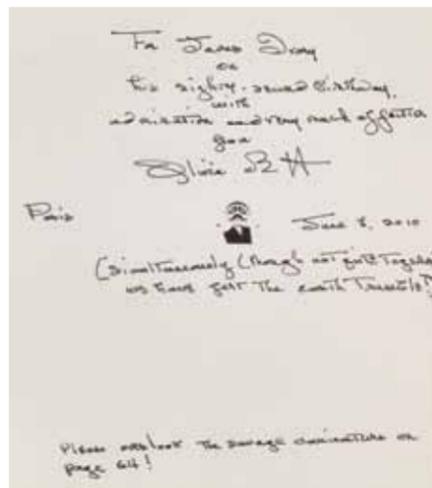
Large 8vo, pp. 215. Original blue boards, lettered in blind on spine. A fine copy in a lightly marked but otherwise fine dustwrapper.

First edition, INSCRIBED BY OLIVIA DE HAVILLAND TO THE FILM DIRECTOR JAMES IVORY: 'For James Ivory on his eighty-second birthday with admiration and very much affection from Olivia de H. Paris June 7 2010 (simultaneously (though not quite together) we have felt the earth tremble!). Please overlook the savage caricature on page 64!'.

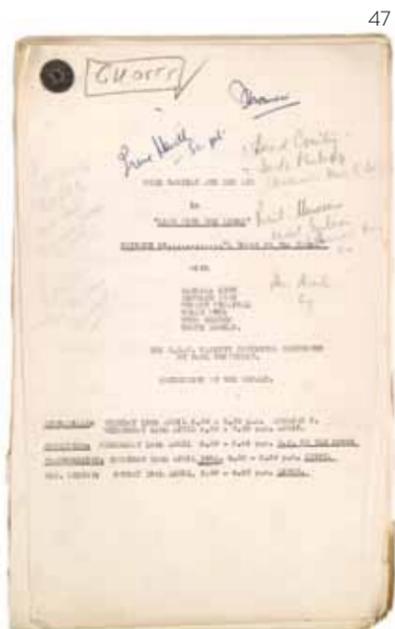
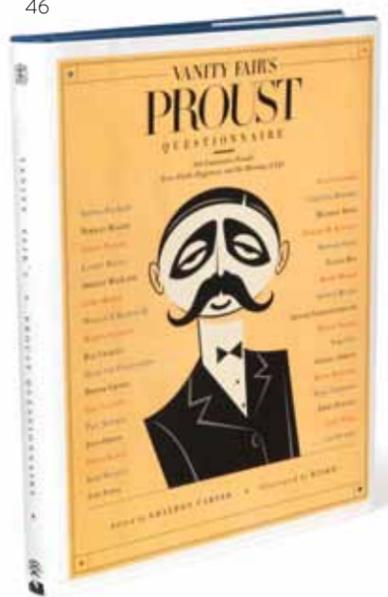
Olivia de Havilland is one of the last surviving stars from Hollywood's Golden Age, and a long time resident of Paris, where this book was inscribed. It was presented to Ivory during a trip there to attend a festival of Merchant-Ivory films presented by the American University. The opening night, a screening of *Le Divorce* at the residence of the American ambassador, was attended by Miss de Havilland, with whom Ivory was hoping to work on a film version of *The Aspern Papers*. (The film has not been made).

The 'savage caricature' mentioned in the inscription refers to the pen portrait of Miss de Havilland which accompanies her entry in the book. Since she was ninety-four at the time of the presentation, and since Mr. Ivory is gay, it's probably safe to assume that the 'earth-trembling' reference is a mischievous allusion to a shared experience of an earthquake. A wonderful association copy.

[1390]
£550



46



47

47. **DANIELS, Bebe; BLOCK, Bob; HANBURY, Ronnie** **Life With The Lyons** London: N.p. [BBC], 1954 onwards

Six episodes, approx. 40 mimeographed pp., secured with split pins to top left. Edgeworn and a little dusty, some title pages missing, extensive annotations and amendments throughout.

First editions.

Life With The Lyons was a long-running domestic comedy, scripted around real events and starring real-life husband and wife Ben Lyon and Bebe Daniels, 'Hollywood's happiest couple'. Running over eleven series between 1950 and 1961, it spawned two films and three television series, and was one of the first radio comedies to dispense with musical interludes and concentrate entirely on its cast. The Lyons, an American couple, had settled in London during the war; their first radio appearance was in *Hi Gang!* (1940-1949). Their children Richard and Barbara joined the cast for *Life With The Lyons*, and the show went on to chronicle the family's ups and downs for more than 300 episodes. The regular supporting cast was Molly Weir, Horace Percival, Hugh Morton and Doris Rogers.

The six episodes offered here are:
Series 4, Episode 14: Be My Valentine
Series 4, Episode 19: Go To Your Corner (lacking title page)
Series 4, Episode 23: A Ghost In The House
Series 5, Episode 18: Second Honeymoon (lacking title page)
Series 5, Episode 19: I Can Do It Myself
Series 6, Episode 21: Come Back A Little, Bebe

Until recently there were just three recorded episodes of *Life With The Lyons* in the BBC archive. But when these three were broadcast in 2011, a private collector came forward with his own stash - of more than 200 episodes. Thanks to Mr. Graeme Stevenson the show is now one of the best represented radio shows from the 1950s in the BBC's holdings.

[1559]
£375

48. [**COOPER, Tommy**] **FREEMAN, Dave and SADLER, Freddie**

That's Life [Life With Tommy] (incomplete) London: N.p., [Associated-Rediffusion], 1957

20 mimeographed pp., secured with split pin to top left. First and last pages a little browned, some small closed tears to last page, rough pencil drawings of set design to blanks of last two pages.

First edition. First 20 pages of Episode 1 of a very early Tommy Cooper TV appearance, the front page dated Monday 25 March 1957. *Life With Tommy* was broadcast on ITV between March and July 1957, the series comprising 12 episodes. This incomplete copy of the script carries the working title *That's Life*. Although the name of Associated-Rediffusion does not appear on it, the transmission date on the title page, and the fact that p.13 announces the commercial break, confirm that *That's Life* and *Life With Tommy* were one and the same show. Pencil sketches on the blanks of the final two pages suggest that this copy belonged to a member of the show's design department.

[1565]
£175



48

CRACKERJAAAAAAAAAACK - THE DEBUT OF CROWTHER AND GLAZE

49. [prod. **DOWNES, Johnny**] **Crackerjack: Series 6, Episode 1** (incomplete) London: N.p. [BBC], 1960

15 mimeographed pp., secured with staple to top left. Age-toned, a little dusty, otherwise very good.

First edition. Series 6, Episode 1 (lacking its last few pages): THE FIRST CRACKERJACK APPEARANCE OF LESLIE CROWTHER AND PETER GLAZE. RECORDING BOOTH COPY, WITH ANNOTATIONS AND TIMINGS THROUGHOUT. NO RECORDING OF THIS EPISODE EXISTS.

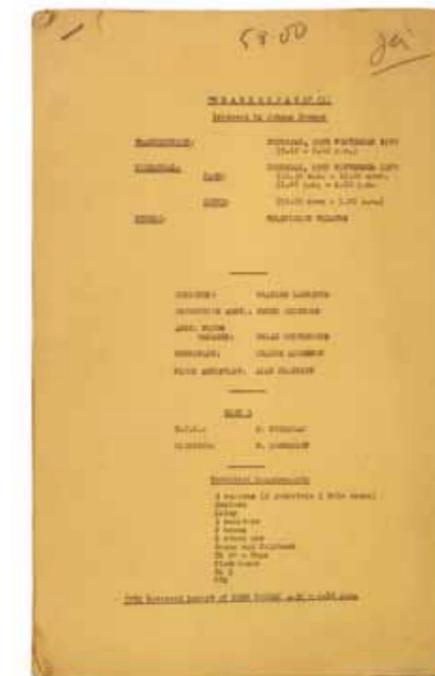
The first episode of *Crackerjack* was transmitted on 30 August 1955; it finally died twenty-nine years later. Hosted for the first ten years by Eamonn Andrews, and subsequently by Michael Aspel, the show was famous for its pencils, its game of Double or Drop (where schoolchildren would answer questions while being loaded up with either prizes or cabbages), and its agonisingly bad parodies of current pop songs.

Running the show from this September 1960 episode onwards were Leslie Crowther and Peter Glaze - by quite some distance, the least funny man ever to appear on television, anywhere, ever. Glaze's job on *Crackerjack* was to be thwarted, thwarted by wisecracks from Crowther, by planks of wood, by soda siphons. Ladders, pies, revolving doors: Glaze would be

thwarted at every turn. Upon being thwarted, he would turn to the camera, scrunch up his face, stick out his lower lip, and, in a fit of what was supposed to be comedy frustration, he would attempt to blow his own eyebrows off. I was six when I first saw him do this, and I knew then it wasn't funny. From there, Peter Glaze went on to fail to make me laugh for the rest of my childhood.

This episode, the first of Series 6, was transmitted on 29 September 1960. This script, used during the show's broadcast, may be missing its final few pages. (We have other *Crackerjack* scripts in stock from this era: most are around 20 pp.).

[1569]
£450



49

RAY GALTON (1930-) AND ALAN SIMPSON (1929-)

The undisputed gvnors of situation comedy, Galton and Simpson (or as their earliest scripts had it, Simpson and Galton) would be peerless if all they had written was *Hancock's Half Hour*. The show revolutionised radio comedy in Britain, both in style and content. The obligatory variety turn - even the anarchy of *The Goon Show* stopped for a song - was dropped. Instead, *Hancock* delivered thirty minutes of beautifully written 'chat', a poignantly hilarious half-hour of the Lad 'Imself fighting a losing battle with his own life. For ten years Galton and Simpson wrote almost every word Tony Hancock uttered professionally. The ensemble radio dynamic was boiled down to just Hancock and Sid James for the TV version, and 1961 brought us *The Bedsetter*, twenty-five minutes of miraculous television featuring nothing but Hancock confronting his own insecurities. Hancock the character, Hancock himself. Take your pick.

The lifelong friendship of Galton and Simpson began as teenagers, when both were being treated for tuberculosis in the Milford Sanatorium in Surrey. By 1951 the team were writing jokes for Derek Roy's show *Happy Go Lucky*. An apprenticeship on *Calling All Forces* and *All-Star Bill* brought them to the attention of Hancock. This perfect marriage of writers and star would last from 1954 until the feature film *The Rebel* (1961). Hancock called the whole thing off in October that year. It was the biggest mistake of his professional life.

The 1962 series of *Comedy Playhouse* included a one-off, bittersweet take on a father-and-son rag-and-bone business. *The Offer*, written by Galton and Simpson, starred Wilfrid Brambell and Harry H. Corbett, and both returned later that year to make a series based on the characters. *Steptoe and Son* ran on television until Christmas 1974. (A mid-sixties hiatus was plugged by a radio version). There were also two feature films, and a stage revue.

Galton and Simpson's world of laundrettes, football pools and East End pubs has never dated. They are the founders of modern British comedy, and their greatest creations provide the benchmarks by which all other sitcoms must be judged.

50. GALTON, Ray and SIMPSON, Alan
Forces All Star Bill: Episode 2
London: N.p. [BBC], 1952

27 mimeographed pp., secured with split pin to top left. Title page becoming detached at pin, heavily annotated throughout, a little edgeworn and dusty.

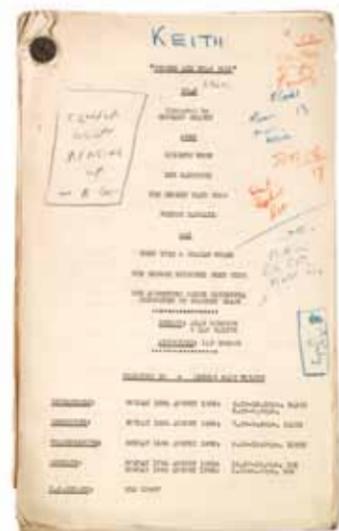
First edition. SOUND ENGINEER'S STUDIO COPY, HEAVILY ANNOTATED FOR USE DURING AND AFTER RECORDING.

In the summer of 1952, *Calling All Forces* became *Forces All Star Bill*, '... presenting the best of Britain's showbusiness for our Armed Forces serving overseas'. This was the second episode of the new incarnation, which featured a different compere every week. (This week's was Bernard Braden). The show was transmitted on 11 August 1952, and as well as the ever-present Graham Stark and Fred Yule, it featured Lizbeth Webb, Lee Lawrence and Freddy Randall among the guest stars.

A very early Galton and Simpson script dating from the first year of their career, heavily marked up for use during the recording of the show itself.

[1567]
£750

See also Items 56 to 65



50

51. GALTON, Ray and SIMPSON, Alan
All Star Bill: Series 3, Episode 15
London: N.p. [BBC], 1952

27 mimeographed pp., secured with split pin to top left. Lower edge of title page cropped, not affecting text. Edgeworn and age-toned, pencilled deletions, amendments and timings throughout the script.

First edition.

Series 3, Episode 15, first broadcast 29 September 1952. Compered by Bernard Braden, and starring Julie Andrews and Donald Peers.

Calling All Forces, Forces All Star Bill, All Star Bill, Star Bill . . . these shows played, consecutively and pretty much interchangeably, through 1952 and 1953. *All Star Bill* was compered by a different star and featured different guests each week; The George Mitchell Glee Club and the ubiquitous Graham Stark were show regulars.

This copy, with intricate double-column timings throughout, was probably producer Dennis Main Wilson's copy.

A very early Galton and Simpson script, from only the second year of their professional partnership.

[1564]
£750

We have more Galton and Simpson material in stock. Details available on application.

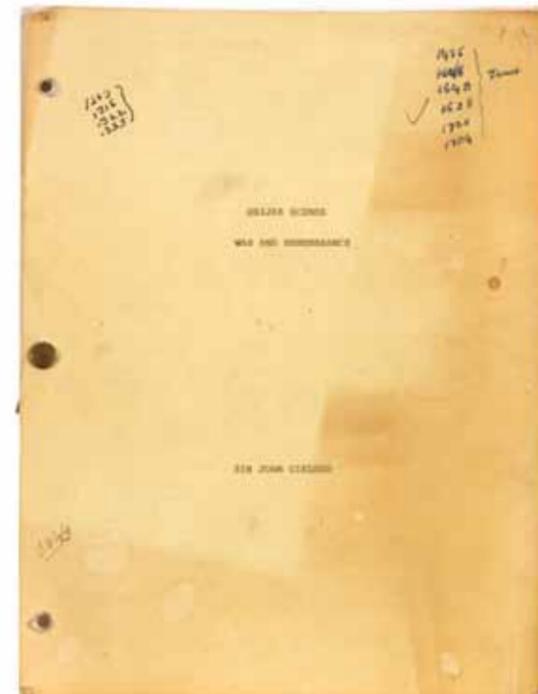
52. [GIELGUD, Sir John]
War And Remembrance: Gielgud's Working Script
N.p. 1985 [The show was eventually transmitted in 1988-9]

Large 8vo, pp. 10, printed on rectos only, bound between yellow wrappers with a split pin. Sunned and faded, jottings on front panel and tea stain to rear.

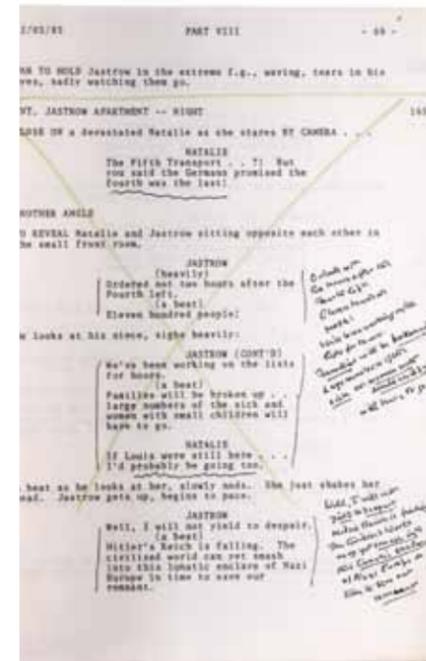
Sir John Gielgud's working script for scenes from episodes 6 and 8 of *War And Remembrance*, a twelve-part television blockbuster made in 1985 as a sequel to *The Winds of War*. The show starred Robert Mitchum and Jane Seymour, and also featured Robert Hardy as Winston Churchill and Steven Berkoff as Adolf Hitler. Gielgud played Aaron Jastrow, and this portion of his script is extensively annotated by him, his lines often written out beside the typescript with words and phrases underlined as a guide for emphasis.

An intriguing glimpse into the working method of one of the twentieth century's greatest actors.

[1357]
£750



52



52

53. GRAFTON, Jimmy
All Star Bill
London: N.p. [BBC], 1951

2 episodes. No. 8: 15 mimeographed pp., secured with staples across top edge. No. 11 (incomplete): 12 mimeographed pp., secured with split pin to top left. Amendments and timings through both scripts, edgeworn and age-toned.

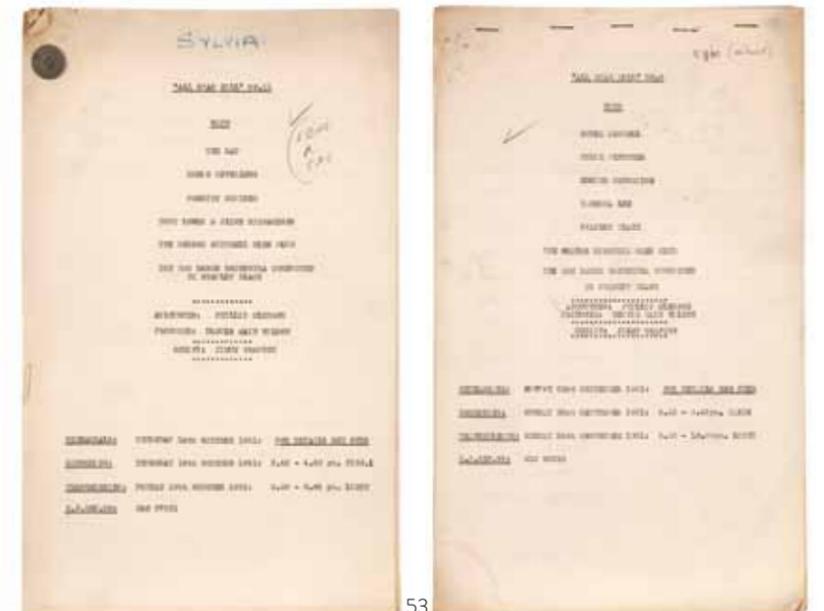
First editions.

In 1951, not content with getting *The Goon Show* up and running, in 1951 Jimmy Grafton was also providing scripts for this weekly light entertainment show featuring '... the musical stars of showbusiness in Britain.' (Producer Dennis Main Wilson was also working on both shows).

Compered by a different host each week, these episodes featured, among others, Dorothy Squires, Vanessa Lee, Ted Ray, Cyril Fletcher and The George Mitchell Glee Club.

These scripts (one of which bears the ownership name 'SYLVIA') were used to edit the shows: both carry numerous deletions and amendments, and both are marked with show timings throughout.

[1561]
£350



53

*a letter about all this but it all
 culminated with him disappearing
 for the weekend and leaving me
 with a STAND BY ticket for PAVAN
 knowing full well that I was
 opening in Minneapolis in two
 days. No one showed up to take
 me to the airport and I was
 forced to take a cab. I just
 felt dumped. Also Michael, for
 some reason, felt he had to lie
 about the size of the houses and
 told me over and over how I Friday
 and Saturday were all sold out.
 I couldn't even get comps because
 of this. Oh well, needless to say
 I'm in no rush to return to
 London. Also, the review in
 The Guardian was lame (and
 disgusting). NO THOUGHT OR RESPECT.
 P.S. ROSEMARY JUST CALLED
 My best to you,
 Spalding*

54

La Résidence des Fleurs.
 Avenue Pasteur.
 06600 Antibes

18th August 1968

Mr David Gothard
 Haymarket Theatre
 Belgrave Gate
 Leicester LE1 3YQ

Dear David Gothard,
 Thank you very much for your letter. I had heard rumours
 that you had come to The Haymarket from the Riverside
 Studios and I had meant to write to my agent, Michael
 Iainson to tell him to send you A HOUSE OF REPUTATION. I
 have only 1 copy but Iainson should be able to let you
 have one. The drawbacks are a rather large cast and
 a complicated set which perhaps you could see a way of
 simplifying

Yours sincerely

John G...

cc. Michael Iainson

55

54. **GRAY, Spalding**
ALS to David Gothard, co-founder of
the Riverside Studios
London: 7 June 1985

2 pp. ALS, 280 x 215 mm, in the original
 envelope, written on the stationery of the Hyatt
 Regency, Minneapolis.

David Gothard met monologist and Wooster
 Group co-founder Spalding Gray at the
 Playwrights' Workshop at the University of
 Iowa, and in 1985 Gothard extended a badly-
 timed invitation to him to perform at the
 Riverside. Gray had just endured a miserable
 run at the ICA - an experience he recounts
 at length in this letter. Over two pages he rails
 against incompetent publicity officers,
 disappearing agents, chaotic travel
 arrangements, and more:

'Needless to say I'm in no rush to return to
 London. Also, the review in The Guardian was
 lame and disgusting. NO THOUGHT OR
 RESPECT. My best to you, Spalding.'

Gray, who struggled with depression all his life,
 killed himself in New York in 2004 by jumping
 off the Staten Island ferry.

[1090]
£275

55. **GREENE, Graham**
TLS to David Gothard, co-founder of
the Riverside Studios
London: 18 August 1988

1 pp. TLS, 200 x 150 mm, on Greene's headed
 notepaper bearing his Antibes address. Original
 envelope not present.

In his letter, Greene notes David Gothard's
 recent move from the Riverside Studios to the
 Haymarket, Leicester, and offers for
 production his play, *A House of Reputation*.
 (The production never happened, and the play
 was never published, although the typescript
 and its variants is present in Greene's papers
 held at Gerogetown University (Box 2,
 Folders 14-18)).

[1089]
£400

TONY HANCOCK (1924-1968)

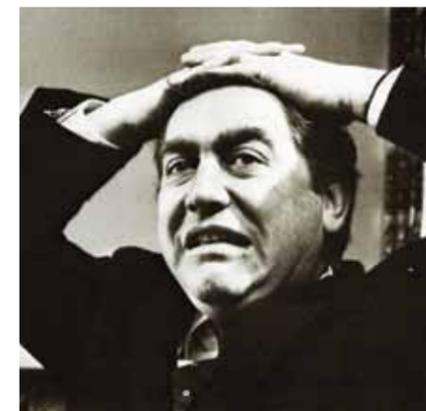
From the mid 1950s to the early 1960s, Tony
 Hancock was the most popular comedian
 in Britain. Born in Birmingham, his talent
 was hotheaded during the war. Although he
 auditioned unsuccessfully for ENSA, his time
 with the Ralph Reader Gang Show primed him
 for his post-war professional career. He soon
 became resident comic at London's Windmill
 theatre, and also toured Britain's variety halls.
 But radio made him a star.

In 1951 Hancock was cast as tutor to a
 ventriloquist's dummy in *Educating Archie*. A
 radio programme starring a ventriloquist seems
 innovative to the point of madness, but the
 show was a huge hit. While starring in *Archie*,
 Hancock continued to perform variety turns
 in radio shows like *Calling All Forces*, and it was
 there he met the comedy-writing duo, Ray
 Galton and Alan Simpson. Together the three
 created *Hancock's Half Hour*, one of the most
 influential shows in the history of British
 comedy. Starring Hancock as a morose
 dreamer with delusions of grandeur, and with
 Sid James and Kenneth Williams among the
 supporting cast, the series began in 1954 and
 ran for six series. Later, the television version
 delivered classic episodes still watched today
 because they're still hilarious: *The Blood
 Donor*, *The Lift*, *The Radio Ham*.

Meeting Galton and Simpson had been the
 making of Hancock; splitting with them in 1961
 was his undoing. Galton and Simpson's stock
 continued to rise with their new show *Steptoe
 and Son*; Hancock's slumped, as failure after
 failure proved how much he owed them.

Having closed the door on everyone who loved
 him, he finally closed the door on himself. In
 1968 he travelled to Australia to make a
 television series, and while there killed himself
 with an overdose of amylo-barbitone tablets.

See also Items 50 and 51



**HANCOCK, WITHOUT
 HANCOCK**

56. **[HANCOCK, Tony] GALTON,
 Ray and SIMPSON, Alan**
Hancock's Half Hour: Series 2,
Episode 4 (A Visit To Swansea).
N.p. 1955

38 mimeographed pp., secured by split pin to top
 left. Last page detached. Occasional pencil
 markings to text, working titles in pencil on front
 page. Light age toning and wear to edges,
 leading corners dog-eared, but in very
 presentable condition.

First edition. NO RECORDING OF THIS
 EPISODE EXISTS.

A lost radio episode of *Hancock's Half Hour*, in
 which Hancock travels to Wales in search of
 Harry Secombe.

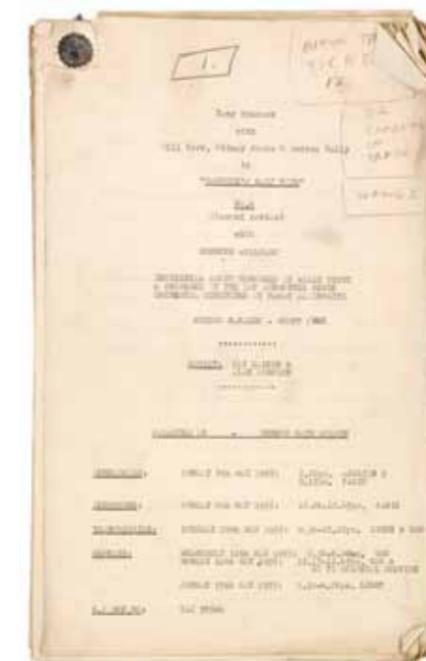
Tony Hancock, tormented by stage fright,
 had not shown up for the recording of the
 first three episodes of the second series, and
 his place was taken by Harry Secombe. In
 this episode Hancock returns, and he and Sid
 take a train to Swansea to thank Secombe
 for standing in. He's eventually found working
 down a coalmine.

The episode was recorded on Sunday 8 May
 1955, transmitted the following Wednesday,
 and repeated once. No recording of the
 episode is known to have survived.

This copy of the script has occasional pencil
 annotations throughout, mostly brackets
 around gags which may or may not have made
 it into the final, transmitted version.

All *Hancock* scripts are extremely scarce;
 episodes covering the period of Hancock's
 absenteeism (the first four episodes of Series
 2) are truly rare.

[1531]
£1,750



56

57. **[HANCOCK, Tony] GALTON, Ray and SIMPSON, Alan**

Hancock's Half Hour: Series 3, Episode 5 (The Winter Holiday)
N.p. 1955

39 mimeographed pp., secured by split pin to top left. Last two pages detached. Occasional pencil markings to text, front page heavily pencilled. Light age toning and wear to edges, but in very presentable condition.

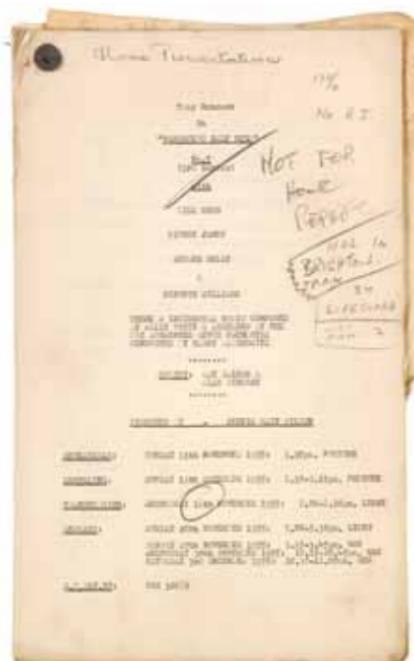
First edition. NO RECORDING OF THIS EPISODE EXISTS.

A lost radio episode of *Hancock's Half Hour*, in which Hancock takes a winter holiday. In Brighton. The show featured Hancock's usual supporting cast of Sid James, Bill Kerr, Andree Melly and Kenneth Williams, and was written, as ever, by Ray Galton and Alan Simpson. It was recorded on Sunday 13 November 1955, and transmitted the following Wednesday. Despite being repeated a number of times shortly after first transmission, no recording of the episode is known to have survived.

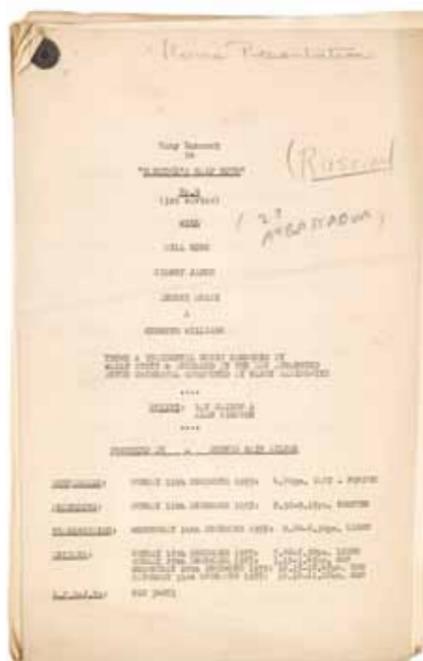
This copy of the script has occasional pencil annotations throughout, mostly brackets around gags which may or may not have made it into the final, transmitted version.

Extremely scarce.

[1530]
£800



57



58

58. **[HANCOCK, Tony] GALTON, Ray and SIMPSON, Alan**

Hancock's Half Hour: Series 3, Episode 9 (A Visit To Russia)
N.p. 1955

34 mimeographed pp., secured by split pin to top left. Occasional pencil markings to text, working title ('Russian') in pencil on front page. Light age toning and wear to edges, but in very presentable condition.

First edition. NO RECORDING OF THIS EPISODE EXISTS.

A lost radio episode of *Hancock's Half Hour*, in which Hancock decides to do his bit for East-West relations by transmitting the episode from the Bolshoi Theatre in Moscow.

The episode featured the usual Kerr/James/Melly/Williams supporting cast, was recorded on Sunday 11 December 1955, transmitted the following Wednesday, and repeated once. Nobody has heard it since, as no recording is known to have survived.

This copy has occasional pencil annotations throughout, mostly brackets around gags which may or may not have survived into the final, transmitted version.

Extremely scarce.

[1533]
£800

CO-STARRING GALTON AND SIMPSON

59. **[HANCOCK, Tony] GALTON, Ray and SIMPSON, Alan**

Hancock's Half Hour: Series 3, Episode 10 (The Trial Of Father Christmas)
N.p. 1955

28 mimeographed pp., secured by split pin to top left. Occasional pencil markings to text, working title ('Santa') in pencil on front page. Light age toning and wear to edges, but in very presentable condition.

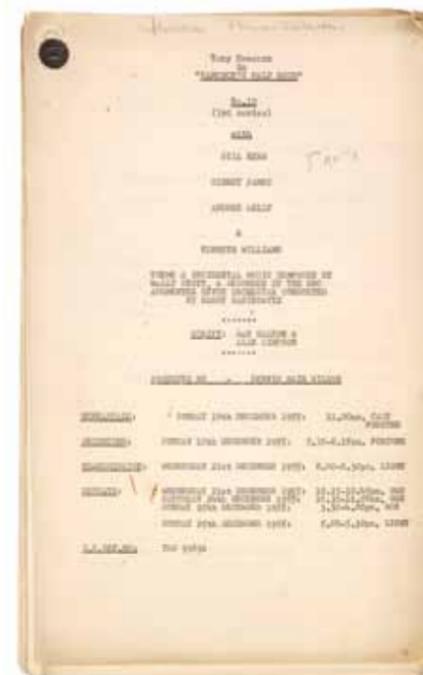
First edition. NO RECORDING OF THIS EPISODE EXISTS.

A lost radio episode of *Hancock's Half Hour*, in which Hancock dreams he's Father Christmas, charged with failing to carry out his duties. The prosecutor in the celestial court is none other than Sid James . . .

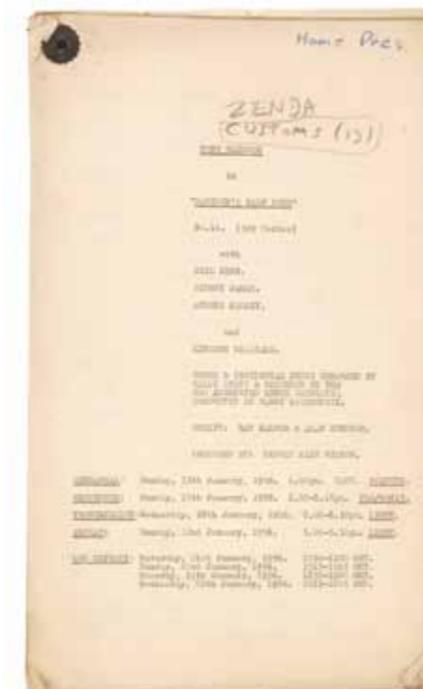
The episode was recorded on Sunday 18 December 1955, transmitted the following Wednesday, and repeated once. It featured rare cameo appearances from Galton and Simpson themselves - with Simpson appearing (not unreasonably) as William Shakespeare. And yet no recording of the episode is known to have survived.

This copy has occasional pencil annotations throughout, mostly brackets around gags which may or may not have survived into the final, transmitted version. Truly rare.

[1532]
£950



59



60

60. **[HANCOCK, Tony] GALTON, Ray and SIMPSON, Alan**

Hancock's Half Hour: Series 3, Episode 14 (The Student Prince)
London: N.p., 1956

34 mimeographed pp., secured by split pin to top left. Occasional pencil markings to text, working title pencilled to front panel, lower corners a little dog-eared. In near fine condition.

First edition.

A radio episode from the third series of *Hancock's Half Hour*, in which Hancock lands the role of the Student Prince in Moravia, only to find himself in danger of assassination.

The episode featured the usual Kerr/James/Melly/Williams supporting cast, and was recorded on Sunday 15 January 1956, with transmission the following Wednesday. This copy has occasional pencil annotations throughout, mostly brackets around gags considered expendable. A recording of this episode exists in the BBC Sound Archives. Extremely scarce.

[1535]
£500



We have more Galton and Simpson material in stock. Details available on application.

61. **[HANCOCK, Tony] GALTON, Ray and SIMPSON, Alan**
Hancock's Half Hour: Series 3,
Episode 15 (The Breakfast Cereal)
 N.p. 1956

30 mimeographed pp., secured by split pin to top left. Discolouring to top edge of last page, which is also a little rubbed and creased. Occasional pencil markings to text, red ink marking to top right corner of front page. Light age toning, light wear to edges, but in very presentable condition.

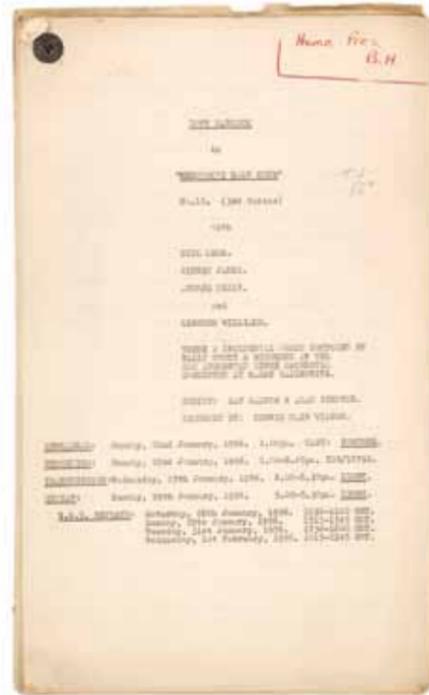
First edition. NO RECORDING OF THIS EPISODE EXISTS.

A lost radio episode of *Hancock's Half Hour*, in which our hero believes the claims made in an advertisement for a breakfast cereal, and then sues its manufacturers when he fails to be imbued with 'zing, pep and get-up-and-go'. The show was recorded on Sunday 22 January 1956, transmitted the following Wednesday, and repeated four times between 28 January and 1 February that year. Despite this, no recording of the episode is known to have survived.

This copy has occasional pencil annotations throughout, mostly brackets around gags which may or may not have survived into the final, transmitted version. The red ink inscription on the cover page - 'Home Pres[entation]. B[roadcasting]. H[ouse].' - is in an unknown hand.

An extremely scarce survivor - and still very funny.

[1522]
£850



61

HANCOCK ON TELEVISION

62. **[HANCOCK, Tony] GALTON, Ray and SIMPSON, Alan**
The Tony Hancock Show: Series 2,
Episode 3
 London: N.p. [Associated-Rediffusion] 1956

27 mimeographed pp., secured by split pin to top left. Title page bound inwards. Occasional ink markings to text, a little age-toning, otherwise in near fine condition.

First edition. NO RECORDINGS FROM THE SERIES SURVIVE.

A television episode from the second series of *The Tony Hancock Show*, transmitted on 14 December 1956.

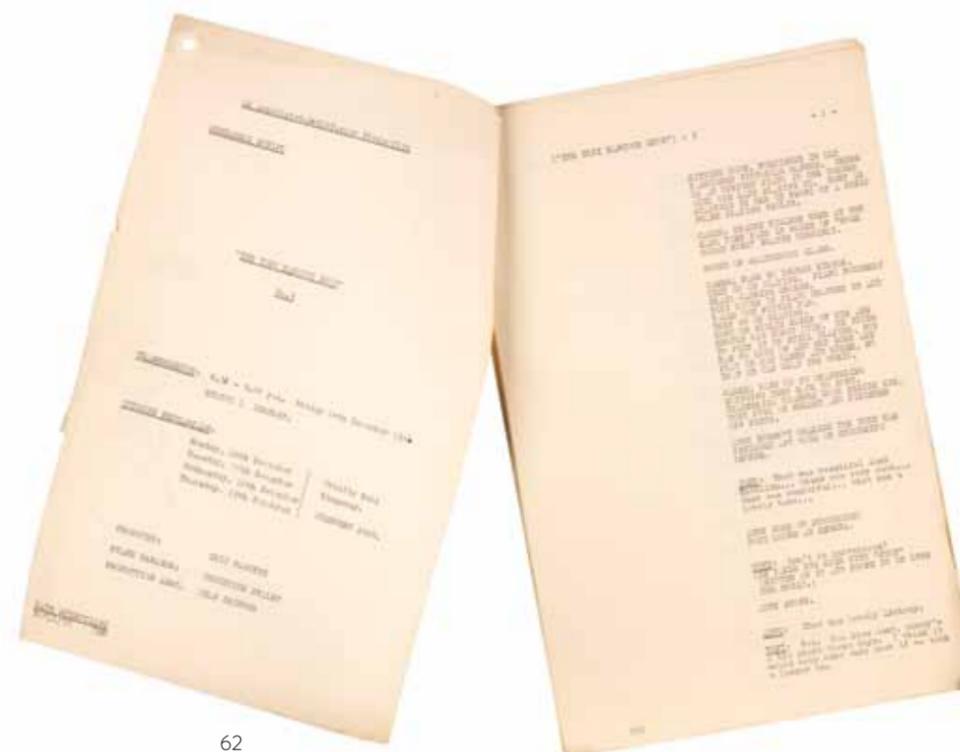
The first series of *The Tony Hancock Show* ran through the spring and early summer of 1956. Written by Eric Sykes and featuring a regular cast of June Whitfield, Clive Dunn and John Vere, the show was Hancock's first television show, and was not a success. Since it was

performed and transmitted live, the linear narrative format of the radio show would have been extremely difficult to reproduce. Instead, the TV show used the sketch show format, with scene and costume changes covered either by a dance sequence or a song from Miss Whitfield. The new structure played neither to Hancock's strengths nor the audience's expectations, and the response to the first series was muted.

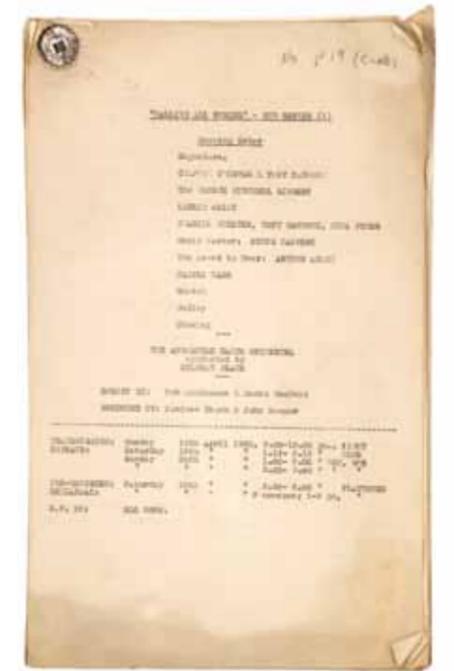
The second series (from which this episode comes) threw out the sketch show format, brought in additional writers (among them Galton and Simpson), and appears to have done whatever it could to remind its audience of the radio show. But without Sid James, Bill Kerr, Andree Melly and Kenneth Williams, the linear format didn't work either, and the show was dropped.

No recordings of the second series of *The Tony Hancock Show* are known to have survived. Extremely scarce, and extremely important: one of the few direct links left to a show that is now lost.

[1536]
£1,250



62



63

63. **[HANCOCK, Tony] MONKHOUSE, Bob and GOODWIN, Dennis**
Calling All Forces (incomplete)
 London: N.p. [BBC],
 1952

Incomplete. 12 mimeographed pp. [title page, 3-12], secured with split pin to top left. Title page darkened, pages dog-eared, occasional pencil markings, mostly brackets.

First edition. Series 2, Episode 1, broadcast on 14 April 1952.

Charlie Chester and Tony Hancock had taken over this weekly radio show from Ted Ray. According to Bob Monkhouse's autobiography, Hancock hated the material he and writing partner Dennis Goodwin provided for the show, and would use pages of the script as toilet paper. (This may explain why the script offered here is incomplete, but we'll never know).

Extremely scarce.

[1563]
£275

THE SECOND GALTON AND SIMPSON SCRIPT, EVER

64. **[HANCOCK, Tony] GALTON, Ray and SIMPSON, Alan**
Calling All Forces: Series 2, Episode 12
 London: N.p. [BBC], 1952

39 mimeographed pp., secured with split pin to top left. Lower right corner missing from title page, not affecting text. Edgeworn and age-toned, pencilled deletions and amendments scattered through the script.

First edition. ALAN SIMPSON'S COPY OF THE SECOND EVER PRODUCED GALTON AND SIMPSON SCRIPT, WITH HIS PENCILLED OWNERSHIP SIGNATURE ('Alan'), DELETIONS AND AMENDMENTS.

Series 2, Episode 12, first broadcast 30 June 1952.

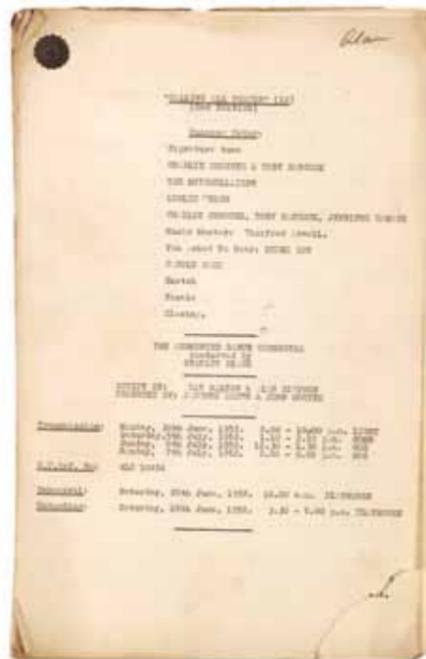
Galton and Simpson had been given their break in late 1951, when producer Dennis Main Wilson hired them to write for the final episodes of a Derek Roy vehicle called *Happy-Go-Lucky*. The 60-minute variety show had been a total disaster, and since it was impossible to make it any worse it proved an ideal place for the pair to begin their careers. Among the supporting cast of *Happy-Go-Lucky* were Benny Hill, Dick Emery, Graham Stark . . . and a 27-year-old Tony Hancock. Hancock's segment of the show was scripted by others, but a Galton and Simpson sketch featuring Benny Hill and Frances King as squabbling children had caught his attention, and the following year he asked the duo to write him a piece to perform on *Worker's Playtime*. Shortly after that, Galton and Simpson found themselves writing *Calling All Forces* (a show Hancock and Charlie Chester had taken over from Ted Ray) and the partnership which would go on to produce *Hancock's Half Hour* was born.

Galton and Simpson wrote the last three episodes of *Happy-Go-Lucky* - but other scriptwriters were also providing material for that show. The first broadcast script to be

written entirely by them was Series 2, Episode 11 of *Calling All Forces*, transmitted on 23 June 1952 - which makes the script offered here, broadcast the following week, the second. It carries Simpson's pencilled name on the title page, and his occasional amendments throughout. (It's testament to the tautness of Galton and Simpson's writing, even in the early years, that there are relatively few of these).

A stunning survivor from the beginning of one of the most important partnerships in the history of British comedy.

[1562]
£2,750



64

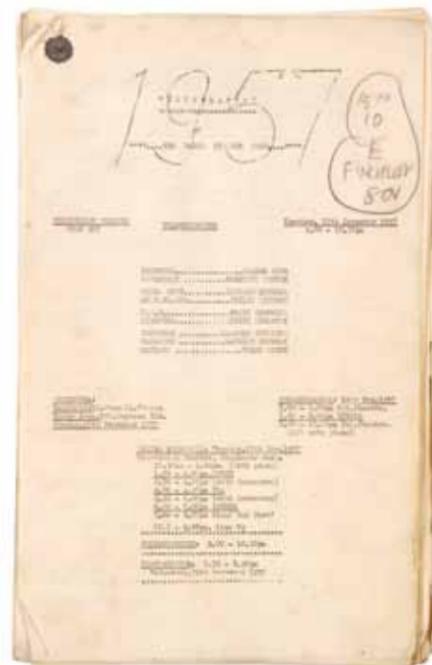
65. **[HANCOCK, Tony] VOSBURGH, Dick and ASHTON, Brad**
Pantomania: Babes In The Wood
 London: N.p. [BBC], 1957

37 mimeographed pp., secured with split pin to top left. Edgewear, front page a little dusty, occasional pencil markings throughout, pencilled notes to back page.

First edition.

Camera script for the BBC's all-star panto for 1957, broadcast on Christmas Day, and starring Charlie Drake, Eamonn Andrews, Sam Costa, Benny Hill, Sylvia Peters, Ted Ray, Kenneth Connor, Sid James and, giving the final speech, Tony Hancock as Robin Hood. Hancock had just finished filming the second television series of *Hancock's Half Hour* with Sid James (but without the rest of the regular radio cast).

[1551]
£375



65

We have a number of scripts of both *Beyond Our Ken* and *Round The Horne* in stock. Details available on application.

66. **HORNE, Kenneth, and MURDOCH, Richard**
Much Binding In The Marsh: Series 3, Episode 33
 London: N.p. [BBC], 1949

17 mimeographed pp., 2 typescript pp., secured with split pin to top left. Title page worn, and with a tear to leading edge. Annotations, mostly deletions and timings, throughout, and with a pencilled ownership name ('Margaret') to title page.

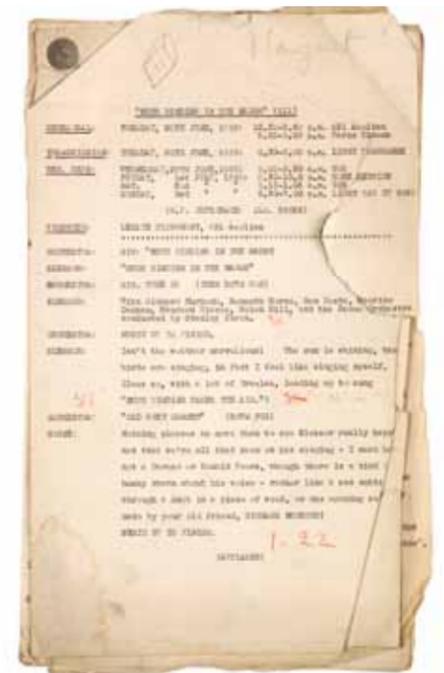
First edition. A RECORDING OF THIS EPISODE DOES NOT EXIST.

Much Binding In The Marsh ran on BBC Radio (and briefly Radio Luxembourg) between 1944 and 1954. Horne and Murdoch had met in the Air Ministry during the War: this much-loved, long-running comedy show, set in a fictional RAF outpost beset by red tape, was the result. Said to be the favourite show of King George VI, *Much Binding* featured Horne, Murdoch, Maurice Denham and Sam Costa in the regular cast, and is credited with the creation of 'Disgusted, Tunbridge Wells' and the mythical Charlie Farnsbarns. Richard Murdoch's introductory monologue is here typed on a paper of inferior quality to that used for the rest of the script, presumably having arrived later. This copy, to judge from the pencilled timings which appear throughout, belonged to the programme's editor.

The script has '(111)' typed next to the title on the front page. It seems likely that this is the overall episode number. That would make this the script for Series 3 Episode 33 (of 43). Only 11 episodes from this series are known to survive: this episode, transmitted on 29 June 1949, is not one of them.

[1552]
£400

See also Item 75



66

Frankie Howerd (1917-1992)



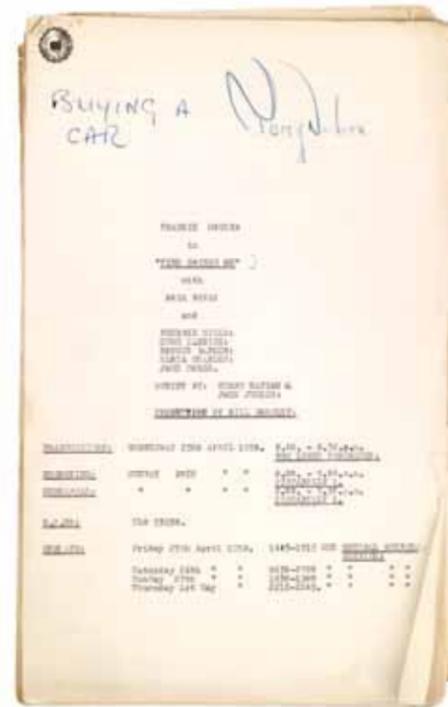
Frankie Howerd made more career come-backs than Frank Sinatra. Surviving a failed RADA audition and life in the army, he emerged after the war a brash, audience-confiding master of innuendo. Radio gave him his first taste of success, and the intricate monologues Eric Sykes wrote for his appearances on *Variety Bandbox* made him a star. Feature films followed. He ad-libbed his way through Val Guest's *The Runaway Bus* (1954), and gave a memorable cameo as the disgruntled barrow-boy in the Ealing classic *The Ladykillers* (1955). But then Howerd's career stalled, reaching the deepest pit of hell when he found himself starring in movie-cum-war-crime *The Cool Mikado* (1963), in which director Michael Winner re-imagines the work of Gilbert and Sullivan with a cast including Lionel Blair and Mike and Bernie Winters. (Schnoritz, who presumably had the best agent, does not appear). Then, as the sixties began to swing, two appearances - one at Peter Cook's Establishment Club, and another on *That Was the Week That Was* - put Howerd back at the top of the funny tree.

Ray Galton and Alan Simpson, who had stood by Howerd through the lean years, wrote him his own TV show (1964-66). The British film industry also took him up again. He starred in *The Great St. Trinian's Train Robbery* (1966), and

a run of *Carry On-erie* (starting with *Carry On Doctor* (1967) brought him into contact with screenwriter Talbot Rothwell. It was Rothwell who created the perfect role for Howerd, Lurcio in *Up Pompeii!* The character was shamelessly based on Pseudolus in *A Funny Thing Happened on the Way to the Forum*, a role Howerd had played in the original West End production at the Strand theatre in 1963.

But whoever he was playing, Howerd's jokes and comedy patter never changed. He wasn't an actor. On the contrary: the success of his act, whether as stand-up or as part of a company, was entirely dependent on him being himself. It was funny because it was Frankie. From his earliest radio successes it was his ability to time a pause, to play the house, to deliver a marvellously filthy double entendre, which made audiences love him. Add to this the mock outrage and battalion of catchphrases - 'Not on your nellie!'; 'Nay, nay and thrice nay!'; 'Oh, please yourselves!'; and the unsurpassable (and, indeed, unspellable) 'Oughoooooooooooooooooooo' - and titter ye most certainly will.

After another career ebb during the 1980s, Howerd found himself back at the top once more. Towards the end of his life, students fell in love with him, and he found himself playing to packed-out houses on the university circuit, including one memorable (and recorded) gig at the Oxford Union. At the time of his death, Frankie Howerd was the coolest septuagenarian comic in the world.



67

A LOST FRANKIE HOWERD SHOW, CO-WRITTEN BY THE CREATOR OF THE DALEKS

67. [HOWERD, Frankie] NATION, Terry and JUNKIN, John

Fine Goings On: Series 2, 19 of 20 episodes

N.p., N.d. [1958]

19 episodes, averaging 30 mimeographed pp. per script, each secured by split pin to top left. Cover sheet (erroneously labelled '1st SERIES') listing the twenty episode titles. Age-toning to paper, edgewear, some last pages detached.

First editions. THE ENTIRE SECOND SERIES, LACKING ONLY EPISODE 2. EPISODE 3 SIGNED BY TERRY NATION. NO RECORDINGS OF THIS SERIES EXIST.

Fine Goings On ran to two series, one of fourteen episodes in 1951, and a second of twenty episodes in 1958. The first series, written by Eric Sykes and co-starring Hattie Jacques, Bill Fraser and Norman Wisdom,

was not a success, and the show was quietly dropped. Frankie Howerd spent much of the mid-1950s entertaining troops overseas after a couple of flops at home, but when this revamped show returned for a second series seven years after its first, Howerd was again cast in the lead. Now written by Terry Nation (who would later create the Daleks for *Doctor Who*) and John Junkin, it co-starred Dora Bryan, Maria Charles, Freddie Mills and Ronnie Barker as cast regulars. (Both Hugh Paddick and Betty Marsden appeared in occasional episodes: in the 1960s they would appear together regularly in *Round The Horne* as 'ageing juvenile' Binkie Huckaback, and Dame Celia Molestrangler). This was the first series to place Howerd in the format he loved best: a strong supporting cast keeping the plot moving forward, while Howerd, playing more or less himself, wanders among them and gossips with the audience.

Episode 3 carries the ownership signature of Terry Nation on the cover page, and very occasional minor amendments to the text. (He has also, on what was clearly a slow rehearsal day, filled in the O's, R's and D's on the front page in the same blue pencil). All episodes have their working title written in ink on the cover page, and all have minor written amendments, and occasional doodles. However, with the exception of Episode 4 there is nothing in any of the scripts to signify ownership.

An all but complete run of the second series of this show, lacking just a single episode. No recordings exist, making these scripts an invaluable link to a lost Frankie Howerd show - co-written by the creator of the Daleks.

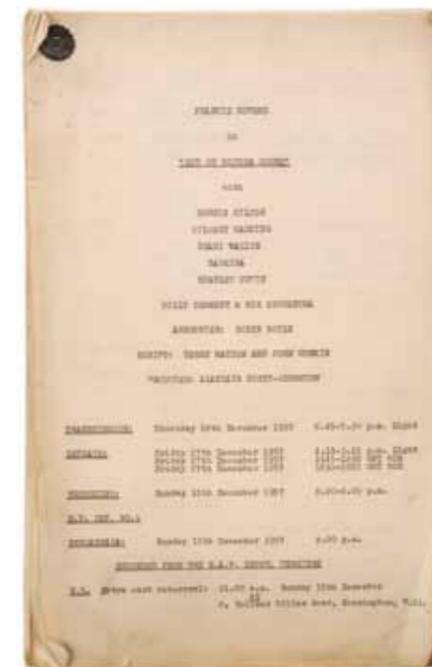
[1529]

£2,500



Terry Nation, in more familiar surroundings

For more Terry Nation material, see Items 87 to 89.



68

EARLY FRANKIE, CO-WRITTEN BY THE INVENTOR OF THE DALEKS

68. [HOWERD, Frankie] NATION, Terry and JUNKIN, John

Son Of Mother Goose

London: N.p. [BBC], 1957

45 mimeographed pp., secured with split pin to top left. A little edgewear, some age-toning, occasional markings throughout (mostly parentheses).

First edition. NO RECORDING OF THIS SHOW HAS SURVIVED.

Recorded at the RAF Depot, Uxbridge, and transmitted on Boxing Day 1957, *Son Of Mother Goose* was written by Terry Nation (in his pre-*Doctor Who* days) and John Junkin. It co-starred Shani Wallis, Gilbert Harding, Stanley Unwin, Ronnie Hilton and the prodigiously stacked Sabrina who, with measurements of 42-17-36, may have been a little wasted on the radio (see Item 34). Here she plays the Fairy Godmother, and on her first entrance has the following exchange:

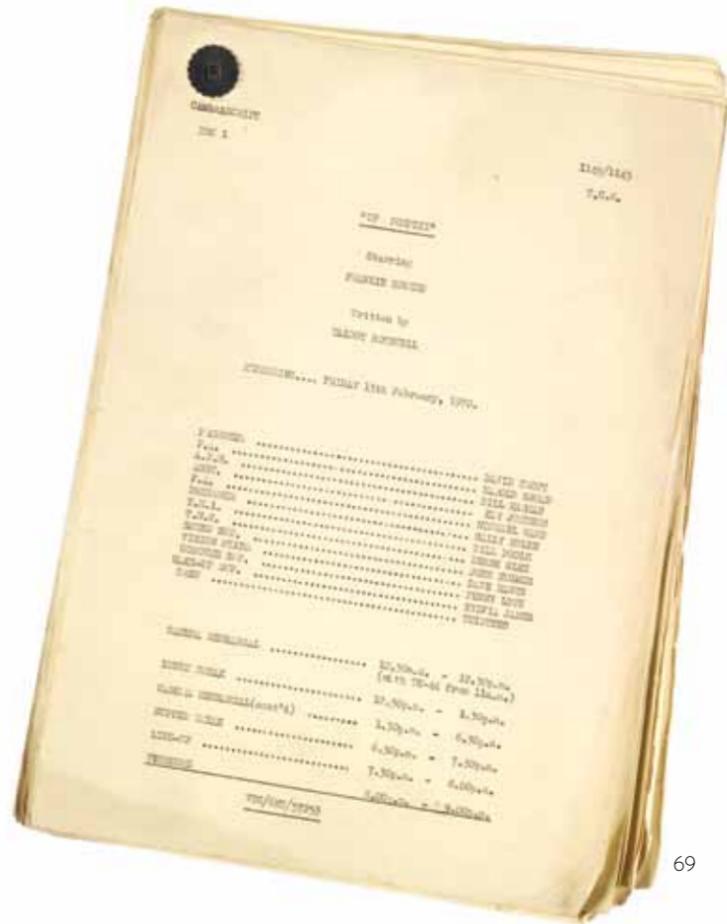
SABRINA: 'I've been having a nibble at Ronnie Hilton's hot meat pie'
FRANKIE: 'Well, wipe the gravy off your chin.'

We assume this was put in for the live RAF audience and cut before broadcast, but we'll never know, as no recording of the show has survived. However, a reading of the script shows that Nation and Junkin knew exactly how to write to Howerd's strengths. Both here and in *Fine Goings On* [see previous item] Howerd was given plenty of freedom to use the gossipy, straight-out-front style for which audiences would come to love him.

An original typescript of a lost show, co-written by the creator of the Daleks, and starring a legend of British comedy.

[1560]

£850



69

LUDICRUS, AMMONIA,
EROTICA, NAUSIUS . . .

69. **[HOWERD, Frankie] COLIN, Sid**
ROTHWELL, Talbot and COLIN, Sid

Up Pompeii
London: N.p. [BBC], 1970

Six mimeographed camera scripts, secured with split pins to top left. A little dusty and discoloured. Title page missing from Series 1 Episode 3 (*The Senator and the Asp*), title page of Series 1 Episode 1 (*Vestal Virgins*) detached. Scribbled notes to rear page of Series 1 Episode 5 (*The Actors*), otherwise a clean set.

First editions.

Up Pompeii! began life as a 35-minute play for *Comedy Playhouse*. Between 1961 and 1975, *Comedy Playhouse* screened 120 stand-alone sitcom pilots, and was responsible for launching *The Liver Birds*, *Steptoe and Son*, *Til Death Do*

Us Part, *Are You Being Served* and *Last of the Summer Wine*, among many others. *Up Pompeii!* was screened in September 1969; it was immediately commissioned, and went into production early the following year. 13 episodes were made over two series, as well as two one-off specials and a feature film.

The six scripts offered here are:

- Series 1, Episode 1: *Vestal Virgins*
- Series 1, Episode 3: *The Senator And The Asp*
- Series 1, Episode 5: *The Actors*
- Series 2, Episode 1: *The Legacy*
- Series 2, Episode 3: *James Bondus*
- Series 2, Episode 4: *The Peace Treaty*

Apart from one rear page (see above) all are 'clean', with no markings anywhere to indicate ownership or use.

Frankie Howerd's finest hours.

[1586]
£450

. . . SCRUBBA, BILIUS,
VOLUPTUA . . .

70. **[HOWERD, Frankie] COLIN, Sid**

Up Pompeii
**London: Ned Sherrin Productions/
Anglo-EMI, 1970**

Large 8vo, 139 pp., bound in brown stiff paper wrappers, text block secured with two split pins. Rear wrapper separated from lower split pin, wrappers rubbed and dusty with one or two closed tears.

First edition.

Script for the film version of *Up Pompeii!*, which cast Michael Hordern as Ludicrus, Julie Ege as Voluptua, and Madeleine Smith as Erotica. (The feature film dispensed with the TV show's exclamation mark). In this script, screenwriter's Sid Colin's name is misspelt 'Collin' on the title page.

[1587]
£150



70

71. **KNOPFLER, Mark**
**The Secret Policeman's Third Ball:
Signed Proof Sheet**
N.p., N.d. [1987]

Single page proof sheet, 415 x 295mm. Fold to bottom edge, not affecting text, slight edgewear and age-toning, but very well preserved.

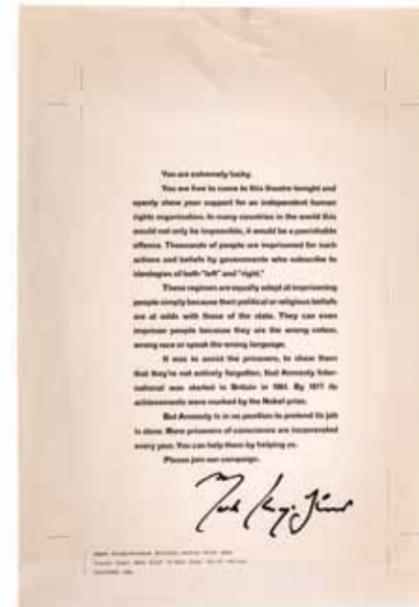
SECOND PROOF FOR A PIECE
WRITTEN BY MARK KNOPFLER FOR THE
PROGRAMME OF *THE SECRET
POLICEMAN'S THIRD BALL*, AND SIGNED
BY HIM.

The Secret Policeman series of fundraising shows for Amnesty International began in 1976, and they are still staged most years. The collective name for the shows was applied retrospectively: this, *The Secret Policeman's Third Ball*, was actually the fifth of the series. The brainchild of John Cleese, Amnesty's Peter Luff and music executive Martin Lewis, the first shows' participants were almost all comedians drawn from Cleese's address book. Hugely successful both in raising Amnesty's profile and as entertainments in their own right, Lewis found that top-name musicians were queuing up to help. By the time this, the fifth production, was staged, the cast list featured comedians and musicians in roughly equal measure. As well as Knopfler himself, David Gilmour, Eric Clapton, Duran Duran, Kate Bush, Peter Gabriel and Lou Reed were among the rock stars to appear, while Fry and Laurie, French and Saunders, Lenny Henry, Ben Elton, the puppets from *Spitting Image*, Rory Bremner and Ruby Wax provided the laughs.

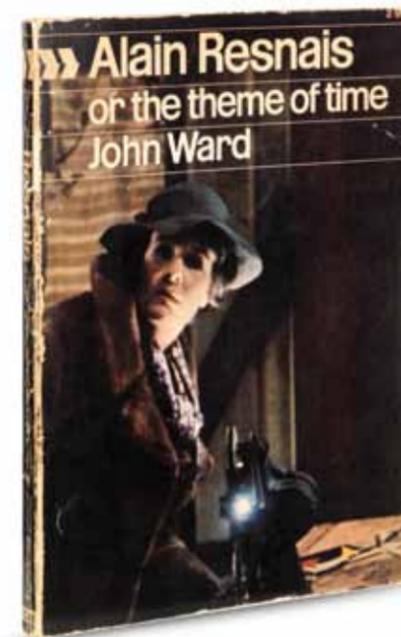
This piece appeared on the first inside page of the programme. Minor textual changes were made to the proof before the piece went to print: in the final printed version, 'You' has become 'We' at the beginning of the first two sentences, and the inverted commas around 'left' and 'right' have been removed.

[1581]
£275

See also Item 94



71



72

72. **[LOSEY, Joseph] WARD, John**
Alain Resnais, Or The Theme Of Time
New York: Doubleday, 1968

8vo, pp. 167. Original illustrated paper wrappers. Illustrated throughout. Edges and spine worn, but a very good copy.

First edition. JOSEPH LOSEY'S COPY, WITH HIS OWNERSHIP INSCRIPTION: 'Joseph Losey, Hanover, N. H. '70.' Additional underlinings and highlightings, presumably in Losey's hand, mostly to the opening chapters of the text.

The McCarthy/HUAC witch-hunt saw Losey hounded out of the United States in the 1950s and, to his huge regret, he never made another film in his home country. But professionally it was the making of him. In collaboration with Harold Pinter, Losey made three of the key British films of the 1960s: *The Servant*, *Accident* and *The Go-Between*. The two men also worked closely together on an adaptation of Proust's *A La Recherche Du Temps Perdu*, but although the script was later published the film was never unmade. Losey and Resnais shared both a political philosophy and a cinema aesthetic, and Losey's 1978 film *Les Routes Du Sud* is a sequel to *La Guerre Est Finie*, filmed by Resnais in 1966. Both films starred Yves Montand.

A wonderful association copy linking two of the great auteurs of the mid-twentieth century.

[1326]
£400

73. **MACKENZIE, Compton**
Liquid Treasure (Whisky Galore!)
London: N.p. [Ealing Studios] 1948

100 mimeographed pages, printed on rectos only, held in oversize green card wrappers by two split pin fastenings. With 13 loose typewritten pages of a first treatment laid in, printed on rectos only, and secured with a paper clip. Wrappers worn and faded, with extensive wear to edges. Script is a little age-toned and dog-eared, but has been well-preserved by the outsize wrappers.

Revised shooting script for the Ealing classic *Whisky Galore!* (1949), COMPTON MACKENZIE'S OWN COPY, WITH HIS TYPESCRIPT FIRST TREATMENT LAID IN, EXTENSIVELY REVISED AND ANNOTATED.

When a ship is caught in a storm off the Scottish islands and becomes stranded on rocks, the locals are delighted to discover that its cargo is 50,000 cases of whisky.

Mackenzie's screenplay, co-written with Angus MacPhail, is based on his own book of the same name (minus the exclamation mark) which itself was based on a real life incident. In 1941, the S.S. *Politician* had been carrying a similar cargo when it ran aground on the Hebridean island of Eriskay. Mackenzie was Home Guard commander at the time, and turned a blind eye to the subsequent pillaging by the islanders. *Whisky Galore!* was the directorial debut of Alexander Mackendrick. The film starred Basil Radford, Joan Greenwood, James Robertson Justice and a young Gordon Jackson, with a brief cameo from Mackenzie himself as a ship's captain. The title of both book and film was changed for the US: with Prohibition a recent memory, American film studios were still forbidden to use the names of alcoholic drinks in titles. In the United States *Whisky Galore!* became *Tight Little Island*.

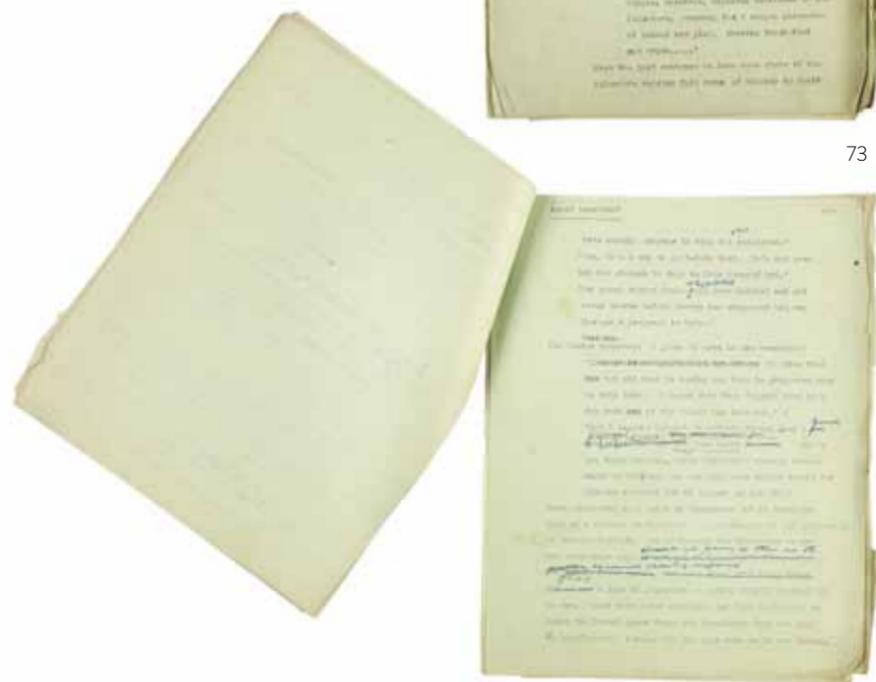
This revised shooting script is unannotated except for ticks in purple ink which appear over every scene number, and it carries the working title *Liquid Treasure*. (Another title used in the early stages of production was *Golden Treasure*. Why no-one ever thought to call it *Scotch On The Rocks* is beyond us). The thirteen-page first treatment laid in to the

script is in Mackenzie's hand, and has been heavily corrected in both ink and pencil. The document throws up some interesting questions, For one, the title it bears, *Tight Little Island*, suggests an assumption on the author's part that the film would carry the American title everywhere. And the speaker of the famous opening voiceover in the finished film was an uncredited Finlay Currie; in this treatment, however, Mackenzie writes 'the commentary at this point will be written by Emmett to suit his own particular style of delivery'. We are grateful to Natalie Morris of the British Film Institute, who has suggested this may refer to E.V.H. Emmett, an associate producer on *Passport to Pimlico* (1949) and *Dance Hall* (1950), and who earlier in his career had worked as a newsreel commentator.

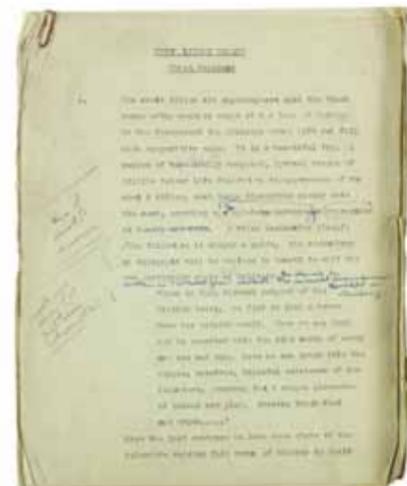
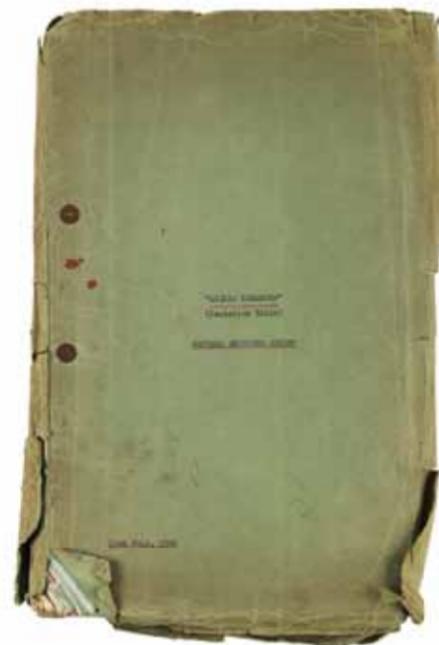
There is no mark of ownership to the script, nor any annotations which would identify it as Mackenzie's own. But the treatment laid in is certainly by Mackenzie, and the revisions to it are certainly in his hand.

An extremely scarce survivor, a wonderful provenance, a film historian's goldmine, and a beautiful thing.

[1534]
£6,000



73



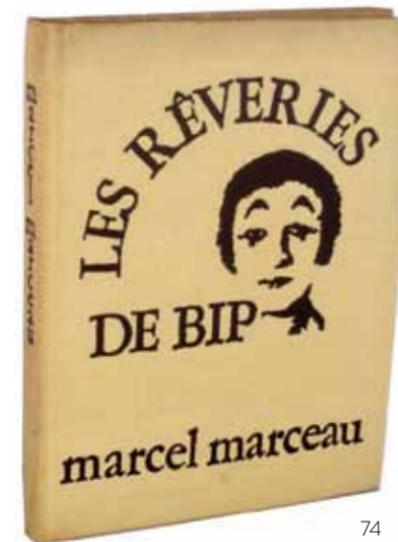
74. **MARCEAU, Marcel**
Les Rêveries De Bip
Paris: Les Éditeurs Français Réunis,
1978

16mo, pp. 91. Original cream boards, lettered in brown. Illustrated by the author. A little darkening to top edge, otherwise a fine copy.

First edition, INSCRIBED BY THE AUTHOR ON HALF-TITLE: 'A Hubert Juin, de tout couer, Bip [flower], Marcel Marceau 1978'. Copy no. 419 of 2200 copies.

Hubert Juin - real name Hubert Loescher [1926-1987] - was a Belgian poet, novelist and critic.

[1349]
£125



74

75. **MERRIMAN, Eric**
Beyond Our Ken: Series Four,
Episode 10
London: N.p. [BBC] 1960

24 mimeographed pp., secured with split pin to top left. A little edgewear and age-toning, tear to title page (without loss).

First edition.

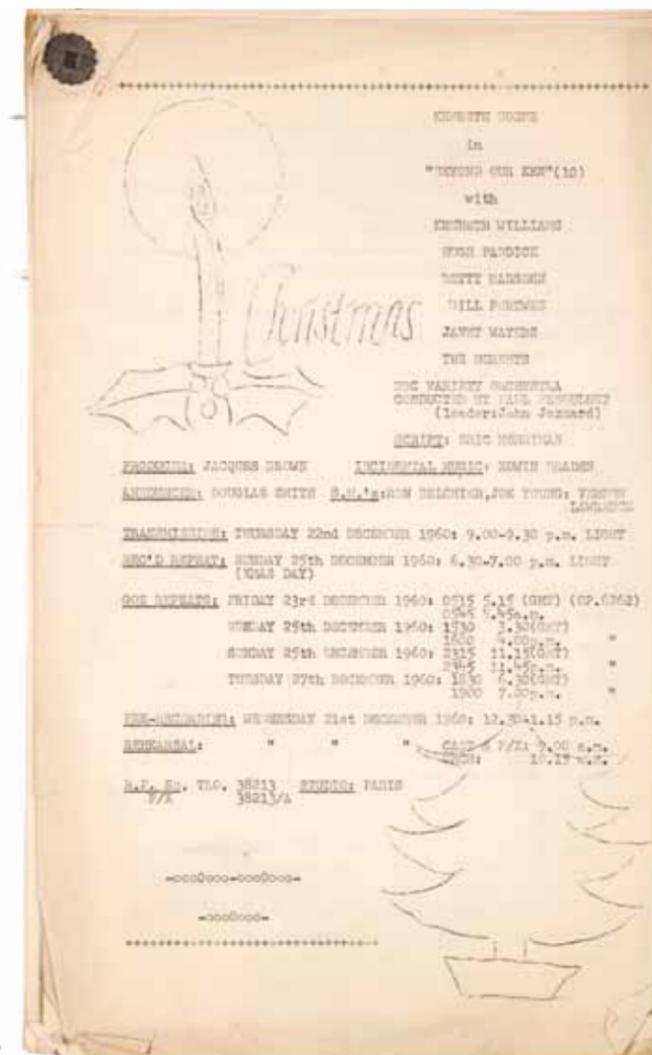
There were seven series of *Beyond Our Ken*, the first two written by Eric Merriman and Barry Took, the rest by Merriman alone. In 1964 Merriman left the show to write for television, but the BBC wanted the show to go on, and so the core cast - Kenneth Horne, Kenneth Williams, Hugh Paddick, Betty Marsden - were immediately reunited in *Round The Horne*, written by Barry Took and Marty Feldman.

The survival rate of recordings of *Beyond Our Ken* is good: of the twenty episodes of Series 4, this is one of the nineteen to have survived. Built around a spoof of Dickens' *A Christmas Carol*, with Hugh Paddick as Scrooge and Kenneth Williams playing the ghosts, it was transmitted on 22 December 1960. This copy has no markings or annotations, save for a pair of pencilled brackets on p.11.

[1553]
£275

See also Item 66

We have a number of scripts from both *Beyond Our Ken* and *Round The Horne* in stock. Details available on application.



75

Spike Milligan (1918-2002)

Spike's own bitter epitaph for his life and work was: 'Wrote *The Goon Show*. Died'. That much-celebrated, hugely inspirational cornucopia of belches, giggles and delayed splashes remains his most lasting contribution to humour. The show ran right through the 1950s: its mind-bending absurdism remained with Milligan all his life.

Gunner Milligan spent the war in the Royal Artillery, an experience which shaped both his work and his life. The first of his war memoirs, *Adolf Hitler: My Part in His Downfall*, revealed the traumatic catalogue of events that saw friends made and lost. Its philosophy: laugh in the face of adversity or you will go mad. Typically, Milligan did both.

Spike had met Harry Secombe in the Western Desert; newly demobbed, the others were picked up in jazz clubs, the Windmill, and Jimmy Grafton's pub, where the first *Goon Show* scripts were performed. With roots in everything from Chaucer to barrack room banter, it scaled the battlements of the British Broadcasting Corporation without anyone knowing quite what it was, or how to stop it.

Goon humour spread through film, television and stage. All four starred in *Down Among the Z-Men* (1952), but it was the cinematic short *The Case of the Mukkinese Battlehorn* (1956), starring Spike and Peter Sellers that captured the Goon spirit on film. On radio and (later) television, Spike reigned over *Idiot's Weekly*, *A Show Called Fred* and his *Q* series.

His gravestone bears the inscription "I told you I was ill." In Gaelic.

We have more Goon Show material in stock - including a number of complete scripts lacking only their title pages - and other Spike Milligan material relating to non-Goon Show projects. Further information is available on application. Contact details can be found on p. 58.

GOON SHOW, SERIES ONE

76. **MILLIGAN, Spike; STEPHENS, Larry; GRAFTON, Jimmy**
Crazy People [The Goon Show]: Series 1, Episode 12
London: N.p. [BBC], 1951

22 mimeographed pp., secured with split pin to top left. Slight edgewear and age-toning, two pencil markings to title page, one ('POW') alluding to the subject matter of the episode (*Prisoners of War*).

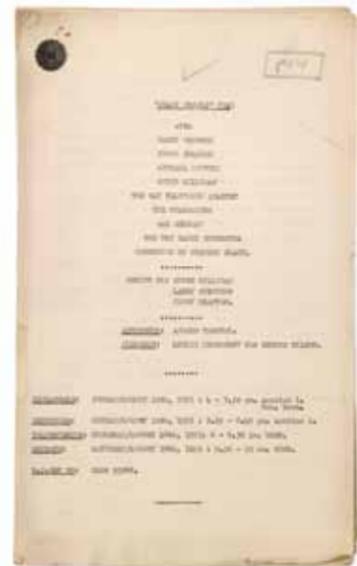
First edition. Original mimeographed script, Series 1, Episode 12 of *The Goon Show*, transmitted on 16 August 1951. ALL RECORDINGS FROM THE FIRST SERIES OF THE GOON SHOW HAVE BEEN LOST.

The Goon Show ran for ten series between 1951 and 1960 - although it wasn't called *The Goon Show* until Series 2:

'[W]e soon met opposition to this title from the BBC. As spokesman for the others, I found myself once more at odds with the planners, whose suggestion for a title was *The Junior Crazy Gang*. This implicit comparison with the very popular Palladium Crazy Gang was both unapt and inept. 'Why not *The Goon Show?*', I demanded. They brushed this aside as being meaningless. The controversy continued, and the first six programmes were booked under the BBC's suggested title.

Finally, however, we compromised with the title, *Crazy People*. Determined to have our own way, we amplified this within the programme to 'those Crazy People, The Goons', and made reference internally always to *The Goon Show*. After the first series, the BBC gave in and our title was adopted.' (Jimmy Grafton, *The Goon Show Companion*).

This script featured the core cast of Milligan, Sellers, Secombe and Bentine - and The Stargazers, a close-harmony group who must have felt they'd wandered into the wrong studio every week. They were dropped midway through Series 2.



76

The few scripts from the series which survive are now our only remaining link to the early days of a show which redefined 'funny', and which made *Monty Python* possible.

[1542]
£850

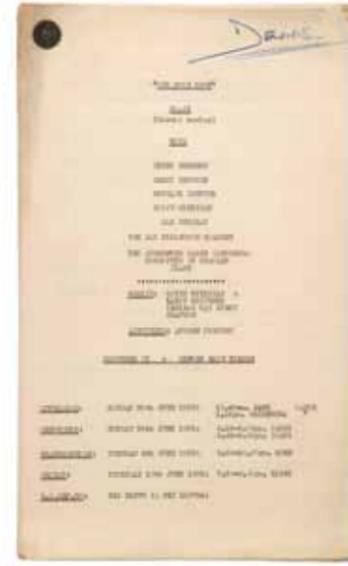
77. **MILLIGAN, Spike; STEPHENS, Larry; GRAFTON, Jimmy**
The Goon Show: No. 41 (Second series) [Series 2, Episode 24]
London: N.p. [BBC], 1952

25 mimeographed pp., secured with split pin to top left. Occasional cuts and annotations. Edgewear and light age-toning, very good.

First edition. PRODUCER DENNIS MAIN WILSON'S ANNOTATED COPY, WITH HIS NAME TO TITLE PAGE. NO RECORDING OF THIS EPISODE EXISTS.

Both Michael Bentine and Dennis Main Wilson left the show at the end of this series, which ran to 25 episodes. The transmission and repeat dates on the title page are given as 8 and 10 June respectively. This is a typographical error: 'June' should read 'July'.

[1547]
£650



77

78. **MILLIGAN, Spike; STEPHENS, Larry**
The Goon Show: Series 4, Episode 3 (incomplete)
London: N.p. [BBC], 1953

16 mimeographed pp. only, secured with split pin to top left. Marked 'File', and with an inked name ('Pat') to top right of title page. Extensive reworkings and deletions, and with timings marked throughout. Slight edgewear and age-toning, tear to top edge of title page with slight loss not affecting text.

First edition. Original, incomplete mimeographed script of Series 4, Episode 3. ONLY ONE SHOW FROM THIS SERIES (No. 23) HAS BEEN PRESERVED IN THE BBC SOUND ARCHIVE.

The first three series of *The Goon Show* were episodic in format, but in Series 4 the show adopted a straight-through narrative style featuring a single half-hour 'plot'. This show, *The Ghastly Experiments of Dr. Hans Eidelberger*, tells the story of an unusual ascent of Mount Everest.

[1543]
£250

79. **MILLIGAN, Spike**
The Goon Show: Series 4, Episode 23
London: N.p. [BBC], 1954

26 mimeographed pp., secured with split pin to top left. Extensively amended and annotated, and with timings marked throughout. Edgewear, especially to first and last pages, light age-toning, very good.

First edition. Original mimeographed script of Series 4, Episode 23 - the only episode in this series of which a recording survives. The working copy of a Valerie Simons, with her extensive annotations and timings.

This episode, *The Greatest Mountain In The World*, tells of the the gang's attempt to relocate Mount Everest in Hyde Park.

[1544]
£450

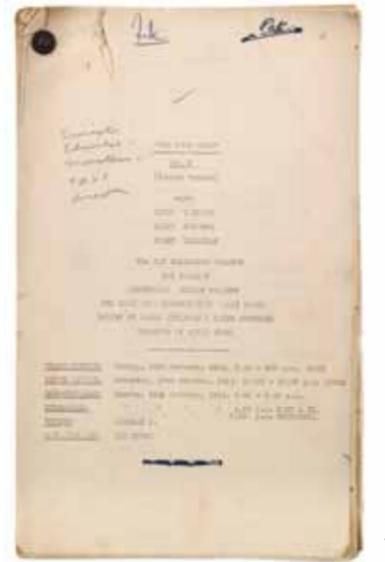
80. **MILLIGAN, Spike**
The Goon Show: Series 5, Episode 6: The Canal
London: N.p. [BBC], 1954

26 mimeographed pp., secured with split pin to top left. Extensively amended and annotated. Edgewear and light age-toning, very good.

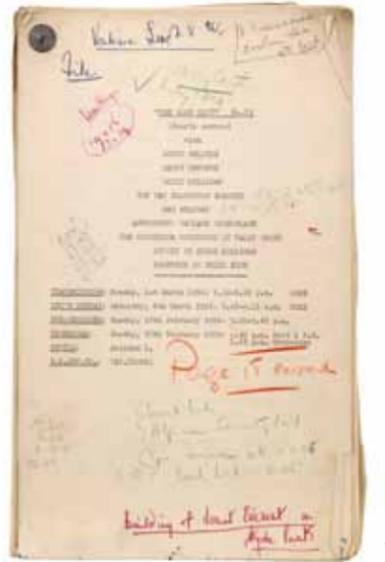
First edition. EDITOR'S COPY, WITH CUTS AND TIMINGS MARKED THROUGHOUT. NO RECORDING OF THIS EPISODE EXISTS.

'After forty-three years at school young Ned Seagoon returns to Seagoon's Folly, the ancestral home, to find it empty save for a sinister oriental valet, a refugee heroin importer and Gravely Headstone, the butler.' Guest starring Valentine Dyall.

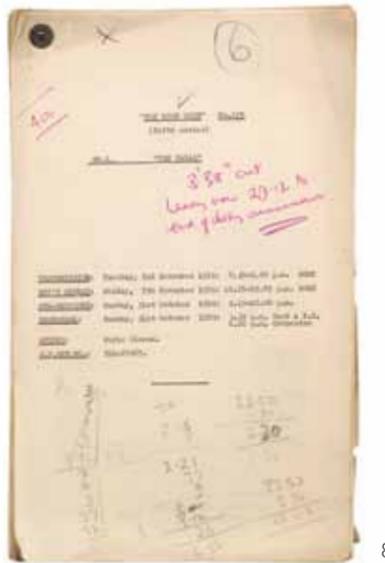
[1546]
£450



78



79



80



We have more *Goon Show* material in stock - including a number of complete scripts lacking only their title pages - and other Spike Milligan material relating to non-*Goon Show* projects. Further information is available on application. Contact details can be found on p. 58.

81. **MILLIGAN, Spike; SYKES, Eric**
The Goon Show: Series 5, Episode 21:
The Sinking Of Westminster Pier
 London: N.p. [BBC], 1955

27 mimeographed pp., secured with split pin to top left. Extensively amended and annotated. Edgewear and light age-toning, very good.

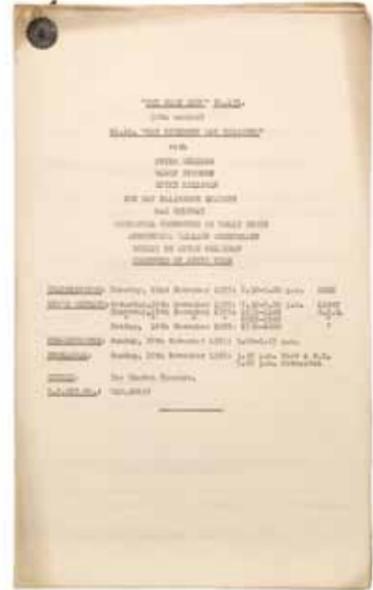
First edition. PRODUCER PETER ETON'S COPY, WITH HIS ANNOTATIONS, AND HIS OWNERSHIP SIGNATURE TO FRONT PAGE.

Peter Eton joined the show at the beginning of Series 3, taking over as producer from Dennis Main Wilson. 'Getting Eton was a stroke of luck for the Goons. . . . [H]e had the reputation of being a hard man to make laugh, and was able to control the Goons' tendency towards self-indulgence. He made them rehearse properly and perform to a higher standard than they had achieved before - and he was not afraid to bawl them out if he thought they needed it.' (Roger Wilmut, *The Goon Show Companion*).

The show was billed in the Radio Times under the title *The Six Ingots Of Leadenhall Street*, but the script was quickly rewritten and then retitled when Milligan saw a news photograph of the floating pier at Westminster under several feet of water, with an 'Out of Order' notice pinned to it.

A recording of this episode is held in the BBC archives. This means the song *Lean Baby*, sung by 'Gladys Ellington and Her Water Babies', has been saved for the nation. (Chorus: 'She's so skinny/She's so drawn/When she stands sideways/You'd think she's gawn').

[1545]
£450



82

82. **MILLIGAN, Spike; STEPHENS, Larry**
The Goon Show: Series 6, Episode 10:
The Pevensy Bay Disaster
 London: N.p. [BBC], 1955

23 mimeographed pp., secured with split pin to top left. Very occasional pencilled brackets to dialogue, otherwise a clean copy. Light toning and edgewear, otherwise fine.

First edition. NO RECORDING OF THIS EPISODE EXISTS.

This episode was recorded on 20 November 1955 - the day a train crash at Didcot killed 10 people and injured 116 more. Because *The Pevensy Bay Disaster* features a train crash, the transmission of the episode was cancelled and replaced with an episode from a previous series. The show was eventually broadcast on 3 April 1956.

[1549]
£400

83. **MILLIGAN, Spike; STEPHENS, Larry**
The Goon Show: Series 7, Episode 4:
The Macreekie Rising Of '74
 London: N.p. [BBC], 1956

23 mimeographed pp., secured with split pin to top left. Revisions, annotations and doodles throughout, some dampstaining to upper half.

First edition. CO-WRITER LARRY STEPHENS' COPY, WITH HIS OWNERSHIP SIGNATURE TO FRONT PAGE, AND WITH HIS REVISIONS AND ELABORATE DOODLES THROUGHOUT.

'Larry was an ex-commando captain, who had seen some tough service in the Far East. He had a natural flair for comedy scriptwriting and shared with the Goons their irreverence and sense of the ridiculous, and also their artistic and musical leanings. He was both an able pianist and a meticulous illustrator of the definitive Goon character, with which he was wont to adorn the pages of his script.' (Jimmy Grafton, *The Goon Show Companion*).

Larry Stephens is one of the more elusive figures in British comedy history. He and Spike Milligan were kindred spirits. Both were jazz fanatics (Stephens was a skilled pianist); both had faced the terror of war (Stephens as a Commando Captain); both battled personal demons.

Stephens began his comedy career writing material for his close friend, the yet-to-be-famous Tony Hancock, but by 1951 had found his spiritual home at *The Goon Show*. He was a rock for the famously unstable Spike Milligan, able most weeks to distil the essence of Spike's madness into a workable *Goon Show* script. Stephens' ability to speak fluent Milligan made their writing partnership the most reliably productive on the show; it's also why the short film *The Case of the Mukkinese Battlehorn* (1956) comes closest of all visual adaptations to the near-abstract imaginary universe of the Goons. But Stephens was an alcoholic, and his excessive drinking led to battles with the BBC as early as Series 2. It also led to his tragically early death from a cerebral haemorrhage in January 1959, at the age of thirty-five.

Larry Stephens' absent-minded habit of doodling Goonish caricatures on his scripts is well documented (see above), but examples rarely appear on the open market. The script offered here carries some excellent examples, notably the full-page rendering of 'Xerxes Print, Horse-Plucker-In-Ordinary'. The dampstaining (which has not affected the doodles) seems to have taken place a long time ago: Stephens' name on the front page is blanched slightly, but is perfectly legible.

A recording of this show is held in the BBC Sound Archives. Spike Milligan was unwell at the time of recording, and did not appear; his place was taken by George Chisholm.

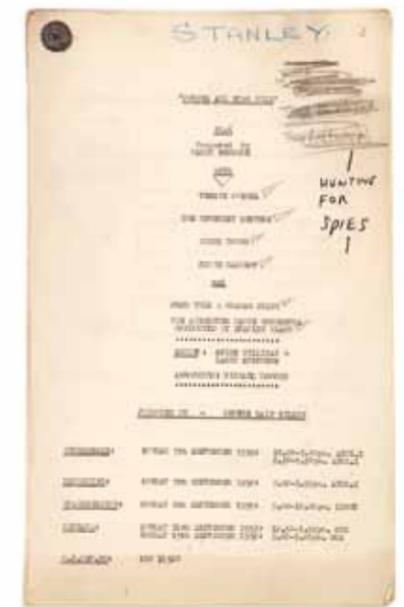
An extremely rare piece of British comedy history.

[1548]

£3,500



83



84

84. **MILLIGAN, Spike and STEPHENS, Larry**
Forces All Star Bill: Episode 6
 London: N.p. [BBC], 1952

24 mimeographed pp., secured with split pin to top left. Annotated throughout, a little edgeworn and dusty.

First edition. MUSICAL DIRECTOR STANLEY BLACK'S STUDIO COPY FOR USE DURING RECORDING, WITH HIS ANNOTATIONS, AND NAME TO TITLE PAGE.

Episode 6 of this reincarnation of *Calling All Forces*, which featured a different compere every week. (This week's was Harry Secombe). The show was transmitted on 7 September 1952, and as well as the ever-present Graham Stark and Fred Yule, featured Tessie O'Shea, The Beverley Sisters, Eddie Calvert and Jimmy Young among the guest stars.

Milligan and Stephens wrote 33 episodes of *The Goon Show* in 1952, yet still found time to write this, in which Secombe lectures the audience on the subject of 'Rare Musical Instruments of the Pre-Neolithic or Post-Early-For-Christmas Period, with Particular Reference to the Armenian Blurtpipe'.

[1568]
£375

SPIKE MILLIGAN'S OWN COPIES

85. **MILLIGAN, Spike**
Idiot Weekly
N.p.: N.d. [1958]

Nine typescripts, each averaging 12 pp., and each secured with split pin to top left. Most a little edgeworn and browned with age, extensive ink and pencil annotations throughout.

SPIKE MILLIGAN'S OWN TYPESCRIPTS, WITH HIS HANDWRITTEN AMENDMENTS AND ANNOTATIONS. RECORDINGS OF THESE EPISODES ARE LOST.

From 1955, Australia had been regaled with transcriptions of *The Goon Show*, re-recorded by an Australian cast, and when the driving force behind the real thing visited his parents in Woy Woy in 1958, Milligan was signed up by the Australian Broadcasting Commission to write an original, *Goon Show*-style series for their home audience. The result was *Idiot Weekly*, which ran for 38 episodes spread over three series between 1958 and 1962. Alongside Milligan in the cast were John Bluthal, Bobby Limb, Ray Barrett and Michael Eisdell. The scripts were often reheated *Goon Show* episodes incorporating current Australian news stories, playing to the strengths of the local cast. Recordings of only 14 episodes of the show survive, with only one of those - an incomplete one - coming from the first series.

The nine typescripts offered here are numbered 4, 5, 9 (deleted and renumbered 5 by hand), 6, 7, No. 1 (8) No. 11, 11 and 12, with one unnumbered photocopied script. There are no duplicates, and no titles. Of the nine scripts, six carry extensive amendments and annotations by Milligan. Three have the word 'Original' handwritten in the top right corner of the first page. Only two are dated: handwritten notes to the first pages of Nos. 7 and 8 read 'Typed 3/7/58' and 'Typed 9/7/58'. The second series of *Idiot Weekly* was made in 1959. All of which would suggest that this is a run of scripts from the first series of the show. That entire series, excepting a partial recording of one episode, is now lost.



85

The scripts offered here are headed as follows:

IDIOT WEEKLY No 4:

Milligan's working copy, with rewrites in his own hand throughout.

IDIOT WEEKLY No 5:

Pencilled amendments throughout, in an unknown hand.

IDIOT WEEKLY No 9 [deleted] 5:

Milligan's working copy, with rewrites in his own hand throughout.

IDIOT WEEKLY No 6:

Milligan's working copy, with extensive rewrites in his own hand throughout.

IDIOT WEEKLY No 7:

Milligan's working copy, with rewrites in his own hand throughout.

NO 1 (8) No 11:

Amendments throughout in a variety of hands, one of which is possibly Milligan's.

IDIOT WEEKLY No 11 RAAF SHOW:

Amendments throughout in an unknown hand. The All Australian Leather Rocket episode.

IDIOT WEEKLY No 12:

Milligan's working copy, with rewrites in his own hand throughout.

THE IDIOT WEEKLY:

Occasional markings in an unknown hand. A photocopy.

... and a single, opening page, possibly photocopied, headed *THE IDIOT WEEKLY*.

A unique archive of this important *Goon Show* spin-off.

[1585]
£6,000

86. **MUIR, Frank; VOSBURGH, Dick; CRYER, Barry; HANLEY, Jenny; IDLE, Eric; GILLIAM, Terry; NOBLE, Trisha**
We Have Ways Of Making You Laugh:
Episodes 5, 6, 8, 9, 10, 11, 12
London: N.p. [London Weekend Television], 1968

One rehearsal script (Episode 5) and six camera scripts, secured either with staples or split pins at top left. Title page missing from Episode 8, all a little dusty and edgeworn. Very good copies.

First editions.

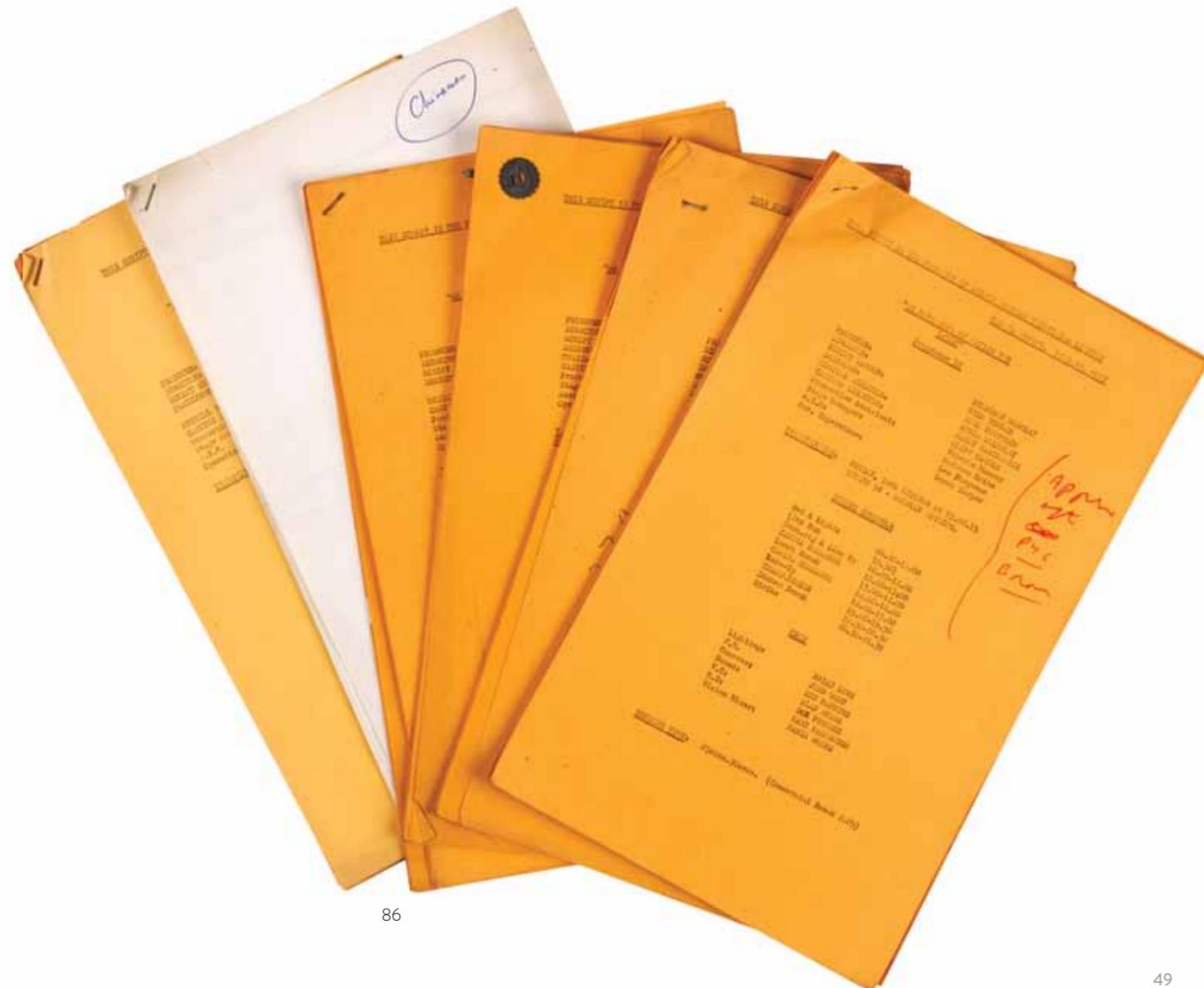
We Have Ways Of Making You Laugh was the first programme to be broadcast by London Weekend Television - except it wasn't. Industrial action taken by technical staff during what should have been its live broadcast meant that it has the unique distinction of being the only television show ever to be watched by literally no-one. The cast were only told the plug had been pulled once they'd finished performing the show, when producer Humphrey Barclay explained to Eric Idle that '... we didn't want you to stop in case they put the plugs back in.' The industrial action also wiped out the next two weeks. This, coupled with the fact that the boast of the show's title was not backed up by the content of the show's scripts, ensured that *We Have Ways Of Making You Laugh* died at birth. The show is

only remembered today for being one of the first to showcase the unique animation style of Terry Gilliam, which would give *Monty Python's Flying Circus* its defining look the following year.

These scripts, seven of the nine broadcast, contain occasional markings and scribbles (the rehearsal script, predictably, is annotated more extensively), but are for the most part 'clean'.

Very scarce.

[1583]
£1,000



86

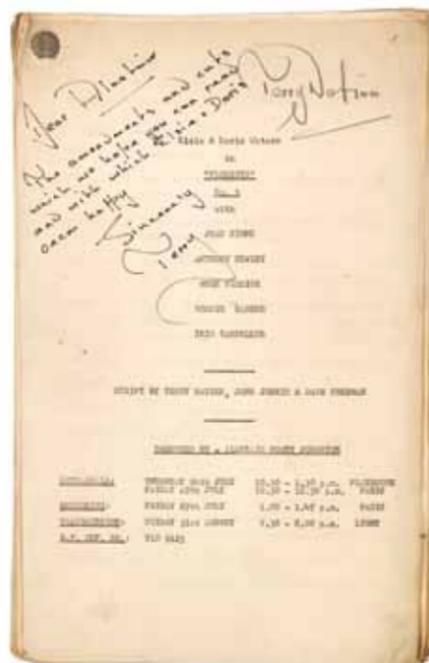
TERRY NATION (1930-1997)

Terry Nation invented the Daleks. His CV includes writing credits for *The Avengers*, *The Saint* and *The Persuaders*; he wrote for Harry Worth, Frankie Howerd, Terry Scott, and most notably for an end-of-his-tether Tony Hancock during his time at ATV. With Dave Freeman and John Junkin, Nation wrote a large number of scripts for many BBC radio shows of the 1950s. He created *Survivors*, and *Blake's 7*. But all of this has been largely forgotten, because Terry Nation invented the Daleks.

Born in Cardiff, by January 1955 Nation was in London. According to legend he was found starving in the street by Spike Milligan, who bought one of his sketches from him as an act of charity. This chance meeting introduced Nation to the comedy hothouse of Associated London Scripts (see p. 23). With co-writers John Junkin and Dave Freeman, Nation carved out a remarkable early career in radio comedy - notably on *Floggit's*, the Elsie and Doris Waters vehicle which ran for three series between 1956 and 1959.

Then, in 1963 Nation was asked to write for a new science fiction series called *Doctor Who*. His script, *The Dead Planet*, was the fifth episode of the show ever to be screened, and introduced the Daleks to an audience which, then as now, couldn't get enough of them. Since that first appearance, every Doctor from Patrick Troughton to Matt Smith has fought the psychotic pepper pots, running upstairs only when all else fails.

A long career in British sci-fi television followed, and in 1980 Nation moved to the United States, where attempts to break in to American television met with only mixed success. He died of emphysema in Pacific Palisades, California, in 1997.



TERRY NATION'S WORKING COPY, SIGNED AND EXTENSIVELY REWRITTEN

87. **NATION, Terry; JUNKIN, John; FREEMAN, Dave**
Floggits [sic]: Series 1, Episode 3
London: N.p. [BBC], 1956

34 mimeographed pp., 5 typed inserts, all secured with split pin to top left. A little edgeworn and dusty, but a well preserved copy.

First edition. TERRY NATION'S EXTENSIVELY REVISED WORKING COPY, WITH HIS SIGNATURE, AND WITH A SIGNED HANDWRITTEN NOTE TO PRODUCER ALASTAIR SCOTT JOHNSON TO TITLE PAGE. NO RECORDING OF THIS EPISODE EXISTS.

Floggit's, starring Elsie and Doris Waters, ran for three series on BBC Radio between 1956 and 1959. Transplanting their *Workers' Playtime* characters to a family-run general store, this unexceptional and now very dated show featured a phenomenal supporting cast: Anthony Newley, Joan Sims (whose name is misspelt 'SIMMS' on the title page of this script), Hugh Paddick - and Ronnie Barker,

whose first radio appearance this was. Its writing team was equally stellar. At the same time (1956) as providing scripts for this middle-of-the-road radio comedy, Freeman, Junkin and Nation were also working on *Idiot's Weekly Price 2d*, the first attempt to present *Goon Show* humour to a television audience.

The script offered here is for Series 1, Episode 3 of *Floggit's*, first transmitted on 31 August 1956. No recording is known to exist of this episode, but if the writers' extensive rewrites are any guide, the show was still very much in the process of bedding down. The script as first presented clearly found no favour with its stars: extensive deletions and rewrites cover almost every page of this copy, and newly typed pages (themselves heavily revised) have been inserted at intervals. The whole was then re-submitted to the producer, Alastair Scott Johnson, with a handwritten note on the title page from Nation: 'Dear Alastair, The amendments and cuts which we hope you can read and with which Elsie and Doris seem happy. Sincerely, Terry'.

So. Only the third episode, now lost, of a show which gave a radio debut to Ronnie Barker; which featured very early appearances by Joan Sims and Anthony Newley; and which is co-written, signed twice, and extensively revised by the man who, seven years later, would go on to invent the Daleks.

[1554]
£4,750

88. **NATION, Terry; JUNKIN, John; FREEMAN, Dave**
The Floggits: Trial script
London: N.p. [BBC], 1956

40 mimeographed pp., secured with split pin to top left. A little edgeworn and dusty, last page detached, but a well preserved copy.

First edition. TRIAL SCRIPT FOR THE SHOW WHICH BECAME FLOGGITS, STARRING ELSIE AND DORIS WATERS. NO RECORDING OF THIS EPISODE EXISTS. DATED 29 MAY 1956 - THREE MONTHS BEFORE EPISODE 1 WAS RECORDED.



Floggit's, starring Elsie and Doris Waters, ran for three series on BBC Radio between 1956 and 1959, and among the regular cast were Anthony Newley, Joan Sims, Ron Moody - and Ronnie Barker, whose radio debut this was.

The script offered here is an unmarked trial script for the series, pre-dating the show itself by three months. It is unknown whether it was ever recorded or transmitted.

[1574]
£750

89. **NATION, Terry; JUNKIN, John; FREEMAN, Dave**
Floggits [sic]: Series 1, Episodes 8, 13, 14, 15, Christmas Special, and one unidentified
London: N.p. [BBC], 1956

Six scripts, approx. 40 mimeographed pp. per script, each secured with split pin to top left. A little edgeworn and dusty, but well preserved copies. Occasional pencilled markings in numbered episodes, and informal titles pencilled to title pages. More extensive markings to Christmas episode (see below). One episode lacking title page and so not identified. Last page of Episode 15 and title page of Christmas episode detached.



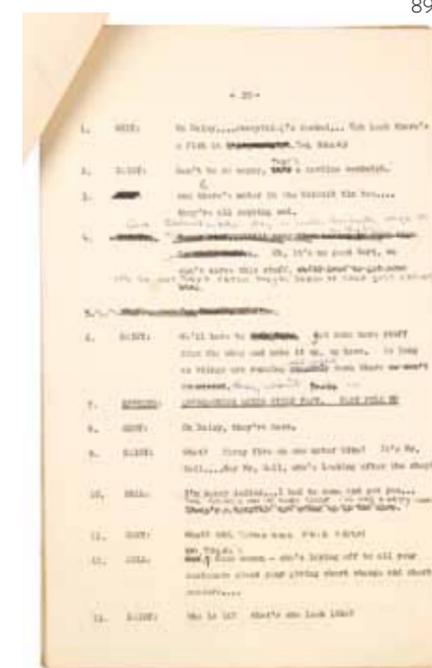
88

90

First editions, including EDITOR'S COPY OF CHRISTMAS EPISODE, EXTENSIVELY ANNOTATED FOR USE IN PRODUCTION.

These episodes of *Floggit's* (the apostrophe is missing from the scripts' title pages) are from the first series, which was transmitted between August and November 1956. It was during this show that Ronald Barker became Ronnie Barker, producer Alastair Scott-Johnson having decided that 'Ronnie' sounded more friendly. The first Barker knew of it was when he read the cast list in the *Radio Times*.

[1575]
£500



89

90. **[NIJINSKY, Vaslav]**
Nijinsky Matinee for the Benefit of Vaslav Nijinsky
London Nijinsky Foundation: 1937

Large 8vo, pp. 14. Stiff paper wrappers. Wrappers a little dusty and edgeworn, detached from contents but complete.

First edition.

Commemorative programme for a matinee of dance in aid of the Nijinsky Foundation, staged at His Majesty's Theatre, London, on 28 May 1937. Organised by a committee chaired by The Ladies Juliet Duff and Diana Cooper, the programme featured appearances by Margot Fonteyn, Robert Helpmann, Alicia Markova, Anton Dolin and Serge Lifar, and John Gielgud reading a specially commissioned poem by Christopher Hassall.

'Vaslav Nijinsky, to whose inspiration and marvellous power the modern ballet owes so much of its success, has suffered for many years from mental trouble; and although extremely sensitive and susceptible to his surroundings, is quite unable to look after himself or earn any money. He is at present living in a Swiss nursing home, in a kind of mental twilight, with very little hope of recovery. All his savings have long ago been exhausted, and though his wife, by her devoted efforts, has hitherto succeeded in supporting him, it is impossible for her to continue to provide for him without considerable help. The object of the Nijinsky Matinee is to assist in raising a sufficient fund to provide for the proper care of Vaslav Nijinsky during his life, and subject to this, to give assistance to any other artists of the ballet who by reason of sickness or similar misfortune may be in need of help.' [Statement of Objects, Nijinsky Foundation].

Scarce.

[1201]
£150



91

‘THE FIRST SINGER WHOSE VOICE AND STYLE I TOTALLY FELL IN LOVE WITH.’ BOB DYLAN

91. [RAY, Johnnie] VOSBURGH, Richard and BENTLEY, Jack Show Band Show with Johnnie Ray London: N.p. [BBC], 1955

19 mimeographed pp., secured with split pin to top left. Tear to final page, amendments and markings throughout, a little dusty and age-toned.

First edition. A Johnnie Ray Special. JOHNNIE RAY'S COPY, WITH HIS NAME TO TITLE PAGE AND HIS LINES UNDERLINED IN RED THROUGHOUT.

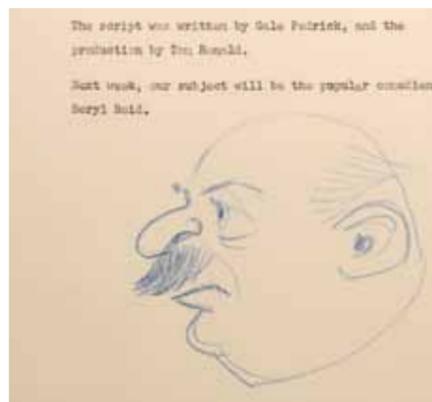
Johnnie Ray [1927-1990] was the singing sensation of the early 1950s, taking the baton from Frank Sinatra and eventually handing it to Elvis Presley. His unbuttoned style, the hair-tearing and the dropping to his knees, anticipated the stage shows of, among many others, James Brown and Little Richard, and his emotionally supercharged singing style opened the door for rock and roll itself. Yet if he's remembered at all today it's for the

mention he gets in two later songs. In Billy Joel's *We Didn't Start The Fire*, Ray is the fourth person to be name-checked, and in Dexy's *Midnight Runners' Come On Eileen* a couplet is devoted to him: 'Poor old Johnnie Ray sounded sad upon the radio / He moved a million hearts in Mono.' Two convictions for homosexual soliciting bookended his career, which was over by 1959; he was Judy Garland's best man at her wedding ten years later; he died of cirrhosis of the liver at the age of 53. And he was almost deaf - the device you can see in most of his performances isn't a studio earpiece, it's a hearing aid. If you can't place him, may we recommend YouTube. He's phenomenal.

In 1955, Ray was in town to film an edition of *Sunday Night At The London Palladium*, and recorded *Show Band Show* during his visit. The show also featured Alfred Marks and Bert Weedon, and was compered by Rikki Fulton. It was pre-recorded on 2 May 1955 for transmission later the same day, and as well as appearing in a short sketch at the end of the show, Johnnie Ray sang *Alexander's Ragtime Band*, *As Time Goes By*, *Flip Flop And Fly* and *If You Believe*. His script is neatly marked up, with his name written in red and underlined twice on the title page, and his musical numbers are ticked in the running order.

Very rare, redolent of its time, and absolutely beautiful.

[1573] £3,000



92

92. [SECOMBE, Harry] PEDRICK, Gale The Laughtermakers: No. 8: Harry Secombe London: N.p. [BBC], 1956

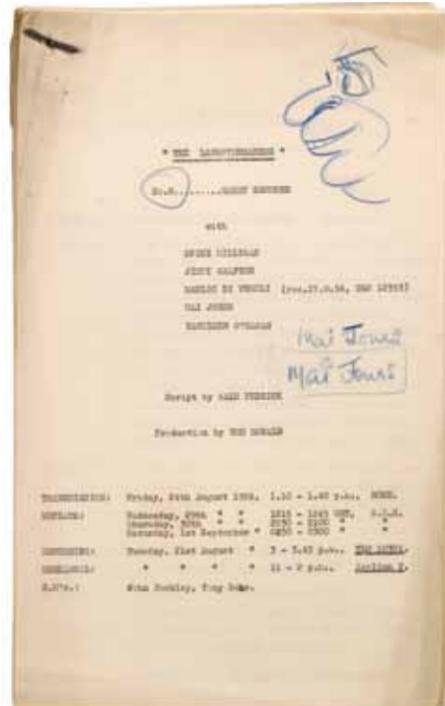
23 mimeographed pp., secured with split pin to top left. Light edgewear and age-toning, but a very good copy.

First edition. HARRY SECOMBE'S COPY, ANNOTATED BY HIM, AND WITH SEVERAL DOODLES, INCLUDING A SELF-CARICATURE TO FRONT PAGE.

Recorded between Series 6 and 7 of *The Goon Show* on 21 August 1956, this profile of Secombe included contributions from, among others, Spike Milligan and Jimmy Grafton. Secombe has underlined and amended his own lines throughout the script, and doodled caricatures on several pages - including one of himself on the front page.

[1550] £350

92



A LOST PETER SELLERS SHOW

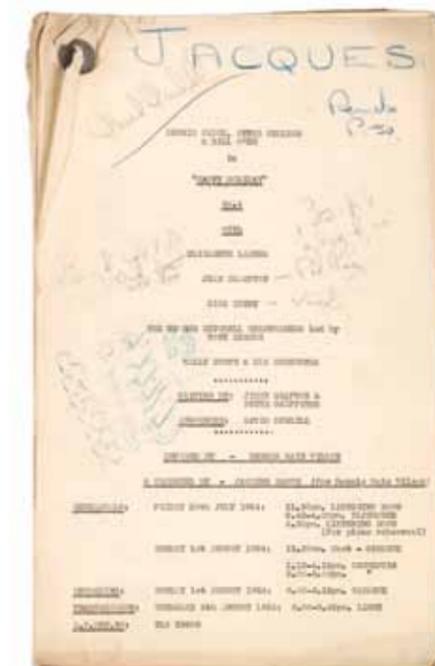
93. [SELLERS, Peter] GRAFTON, Jimmy and GRIFFITHS, Peter Happy Holidays London: N.p. [BBC], 1954

Five episodes, c.45 pp. each, secured with split pin to top left. Various age-toned and edgeworn, extensive markings and timings throughout most copies, some missing title pages.

First editions. PRODUCER JACQUES BROWN'S COPY, WITH HIS ANNOTATIONS, AND FOUR OTHER EPISODES, EXTENSIVELY MARKED UP FOR STUDIO USE. NO RECORDINGS OF THIS SHOW ARE KNOWN TO EXIST.

Co-written by Jimmy 'Goon Show' Grafton, *Happy Holiday* starred Peter Sellers, Dennis Price, Bill Owen, Elizabeth Larner and Dick Emery. (Emery was by now a semi-regular in *The Goon Show*, stepping in whenever Spike Milligan's fragile health failed him). Set in the seaside resort of Littleton-on-Sea, this 45-minute show was a light-hearted sitcom with plenty of musical interludes, in which everybody played themselves except Peter Sellers, who played everybody else. The show was devised by the indefatigable Dennis Main

93



Wilson, and ran for a single series between July and August in 1954. The show has not been heard since: no recordings are known to survive.

All copies offered here are studio copies, extensively marked up with amendments and timings. It is common for such copies to be missing the title page (as four of these are): since it carried no information of use to anyone in the recording booth, it was often discarded as surplus to requirements. Jacques Brown's copy is Episode 4 (and retains its title page); the others are Episodes 3, 10, 14, and one unnumbered.

Extremely rare, and our only remaining link to a piece of Sellers' career which is now comprehensively lost.

[1558]

£5,000

94. STOPPARD, Tom The Secret Policeman's Third Ball N.p., N.d. [1987]

Single hand-corrected proof sheet, mounted, glazed and framed, 505 x 255mm. Unexamined out of the frame, but apparently fine.

PROOF FOR A PIECE WRITTEN FOR THE PROGRAMME OF *THE SECRET POLICEMAN'S THIRD BALL*, WITH MANUSCRIPT CORRECTIONS BY STOPPARD, AND SIGNED BY HIM.

The Secret Policeman series of fundraising shows for Amnesty International began in 1976, and they are still staged most years. The collective name for the shows was applied retrospectively: this, *The Secret Policeman's Third Ball*, was actually the fifth of the series. The brainchild of John Cleese, Amnesty's Peter Luff and music executive Martin Lewis, the first shows' participants were almost all comedians drawn from Cleese's address book. Hugely successful both in raising Amnesty's profile and as entertainments in their own right, Lewis found that top-name musicians were queuing up to help. By the time this, the fifth production, was staged, the cast list featured comedians and musicians in roughly



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equal measure. David Gilmour, Eric Clapton, Mark Knopfler, Duran Duran, Kate Bush, Peter Gabriel and Lou Reed were among the rock stars to appear, while Fry and Laurie, French and Saunders, Lenny Henry, Ben Elton, the puppets from *Spitting Image*, Rory Bremner and Ruby Wax provided the laughs.

This piece, Stoppard's written contribution to the show, appears on p. [12] of the programme (a copy of which is include with this item). All Stoppard's proof corrections have been incorporated into the printed text, and one new paragraph indent has been added (not called for by Stoppard).

[1521]

£1,750

See also Item 71

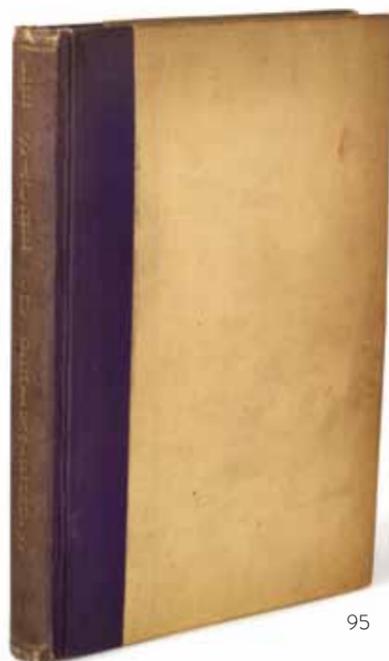
95. **STRAVINSKY, Igor**
Le Sacre Du Printemps
 Berlin, Moscow, Leipzig and New York: Edition Russe de Musique, 1921

8vo, pp. 139. Original cream coarse grain three-quarter cloth boards, lettered in gilt on purple spine. Boards a little marked and soiled, gilt to spine faded, but a very good copy.

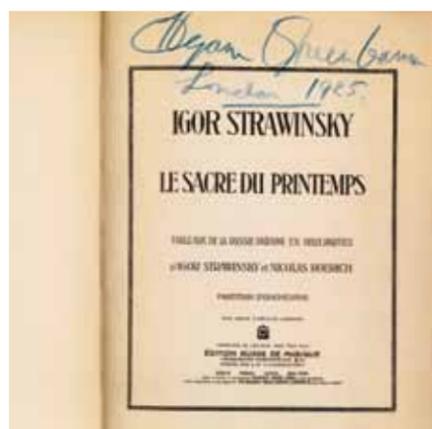
First edition of the full orchestral score, WITH THE OWNERSHIP SIGNATURE OF THE COMPOSER/CONDUCTOR HYAM GREENBAUM. The signature is dated 'London, 1925'.

Hyam Greenbaum [1901-1942] was a violinist, composer and conductor, and orchestrator of many of William Walton's early film scores. In 1936 he founded the BBC TV Orchestra, and that year conducted the first music programme ever to be broadcast on television.

[1097]
£1,250



95



95

First edition. ERIC SYKES' COPY, WITH HIS NAME TO TITLE PAGE.

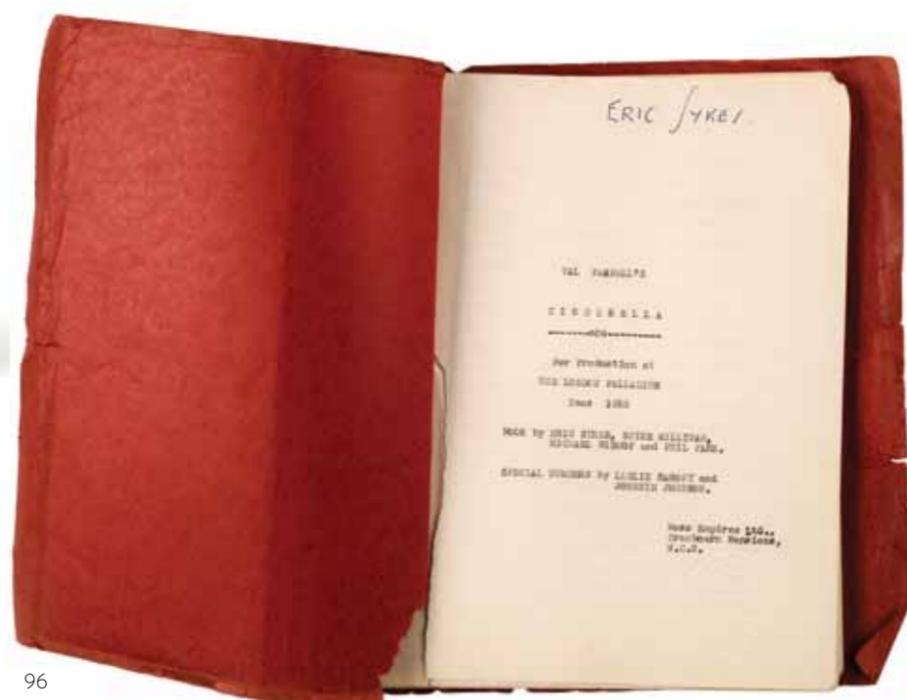
This version of *Cinderella* was staged at the London Palladium at Christmas in 1953. It was the making of Julie Andrews, who on the strength of her work in this show was cast in the Broadway production of *The Boy Friend*, a huge hit which launched her international career. Also among the cast were Max Bygraves, Richard Hearne (Mr. Pastry), and the future Dr. Who Jon Pertwee, who played one of the Ugly Sisters. The reception for the show was generally good, although some critics questioned the its occasional forays into offbeat, off-colour humour. (Step forward, Milligan . . .).

A unique copy.

[1582]
£350

96. **SYKES, Eric; MILLIGAN, Spike; BISHOP, Michael; PARK, Phil**
Cinderella
 London: N.p.[Moss Empires Ltd.], 1953

Mimeographed playscript, bound with brown ribbon in outsize red card covers. 3x4 cm piece of front cover missing at foot of spine. Title page and cast list torn away from binding, but present and complete. Occasional pencilled markings and minor annotations throughout. Embossed logo of Mrs. Marshall's Typewriting Office to foot of title page.



96

Terry-Thomas (1911-1990)

With his gap-toothed grin, houndstooth blazers, and immortal cry of 'You're an absolute shower', Terry-Thomas was the definitive English cad. Beloved by Hollywood, his very British contributions to elephantine epics like *It's A Mad, Mad, Mad, Mad World* and *Those Magnificent Men in Their Flying Machines* made him world famous. Born Thomas Terry Hoar-Stephens and hailing from Finchley, he began life as a clerk, but worked tirelessly on the upper-class persona he would play - off screen and on - for the rest of his life. His button-hole was never without a carnation and, while billeted in America, he would raise and lower a Union Jack in his garden every day.

A film extra in the 1930s, after the war Terry-Thomas worked in variety theatres as a comedian, and in 1946 supported Sid Field in the West End revue *Piccadilly Hayride*. He made a string of guest radio broadcasts for the BBC, and his early television series *How Do You View?* (1949-1953) remains an unheralded pioneer in the genre of sketch comedy. But his career as a TV star was relatively short-lived. In the 1950s he began to appear in the films which would come to define him - notably in the character of Major Hitchcock, the thwarted-at-every-turn upper-class idiot who appeared in both *Private's Progress* and *I'm Alright, Jack*.

By the end of the 1970s debilitating Parkinson's Disease had ended Terry-Thomas's career, but today's audiences are still introduced to his work at a young age. He is the voice of Sir Hiss the snake in Disney's *Robin Hood*, and - crowningly, in our view - was the inspiration for the *Wacky Races* character Dick Dastardly. (Muttley was based on Jack Lemmon). The scripts offered here provide an extremely rare glimpse of the beginnings of a career which would soon turn stellar.



EARLY TERRY-THOMAS, NEVER TRANSMITTED, AND NOW LOST

97. **TERRY-THOMAS and MUIR, Frank**
Terry's Topics
 London: N.p. [BBC], 1947

15 mimeographed pp., secured by split pin at top left. Occasional pencil markings to text, a little age-toned, one closed tear and a small drink stain to front page, otherwise very good.

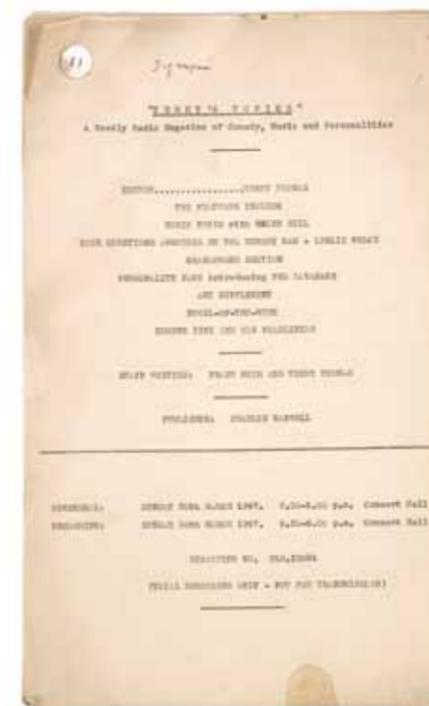
97

First edition. TERRY-THOMAS' FIRST STARRING ROLE IN A RADIO SHOW. THE ONLY EPISODE, RECORDED BUT NEVER TRANSMITTED.

Described on the front page as 'A Weekly Radio Magazine of Comedy, Music and Personalities', which also states 'Trial recording only - Not For Transmission'. Recorded on 30 March 1947, with a supporting cast of Helen Hill, Leslie Welch 'The Memory Man', Horace Percival, Doris Nichols and *It's That Man Again* scriptwriter Ted Kavanagh. The show was co-written by Terry-Thomas and Frank Muir, but the partnership wasn't a success. This pilot show was recorded but never made it to air, and the project was aborted.

Impossibly rare.

[1539]
£3,000



98. [TERRY-THOMAS]
Top Of The Town (incomplete)
 London: N.p. [BBC], 1951

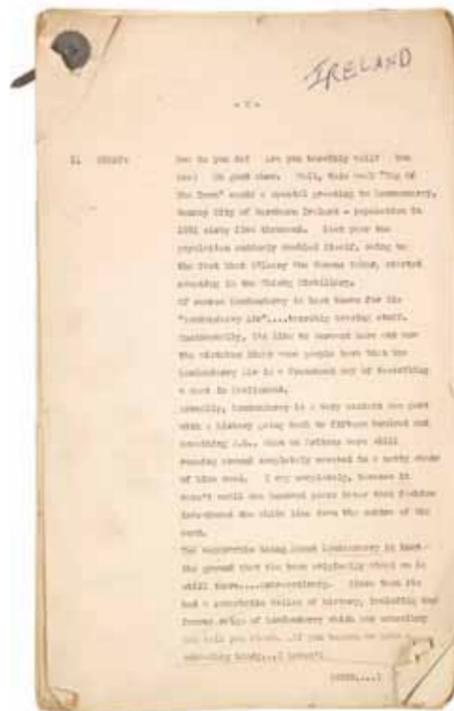
21 mimeographed pp. of 36, [pp. 2-7, 14-21, 31-36], secured with split pin to top left. Rewrite to p. 21 secured by pins top and bottom. Pencilled amendments and deletions throughout. Dog-eared, edgeworn, and age-toned. Episode subject ('IRELAND') pencilled to front page.

First edition.

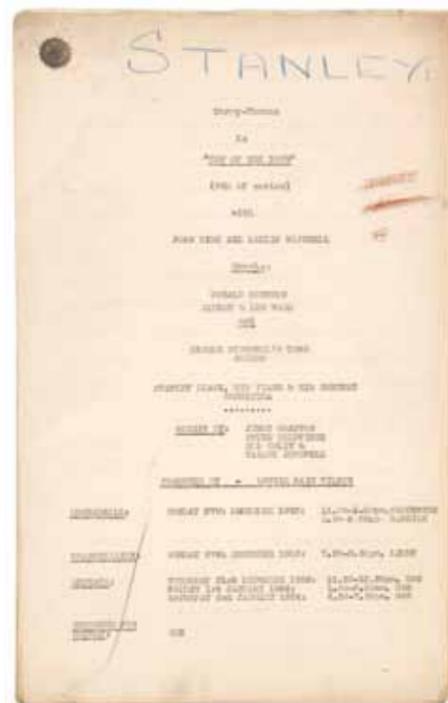
Terry-Thomas's first attempts at radio stardom had come to nothing. *Terry's Topics*, co-written with Frank Muir, was aborted after a single, untransmitted, pilot show, and although the BBC was very happy with his next show, *To Town With Terry*, co-written by T-T and Talbot 'Carry On' Rothwell, Terry-Thomas thought it was below standard and walked away from it after a six-month run. Next came *Top Of The Town*, co-starring Leslie Mitchell and Joan Sims, and featuring a different town and guest star each week.

The town of this (partial) script was Londonderry, and the guest star was Irish tenor Josef Locke.

[1556]
£200



98



99

99. [TERRY-THOMAS]
GRAFTON, Jimmy; GRIFFITHS, Peter; COLIN, Sid; ROTHWELL, Talbot

Top Of The Town: Episode 9
 London: N.p. [BBC] 1953

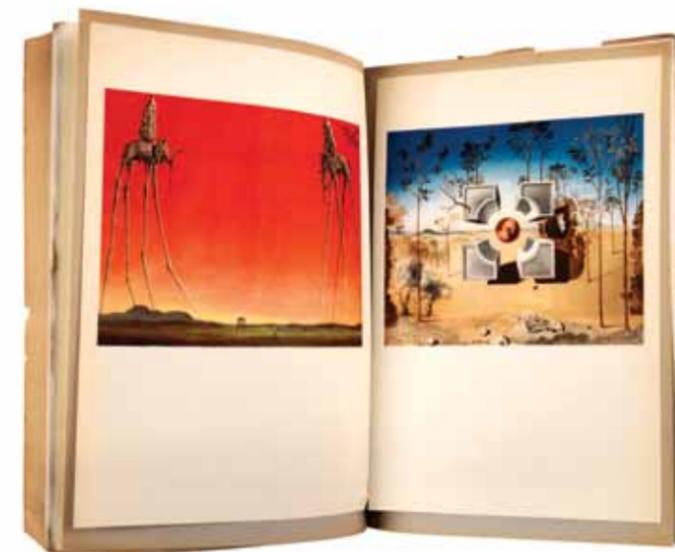
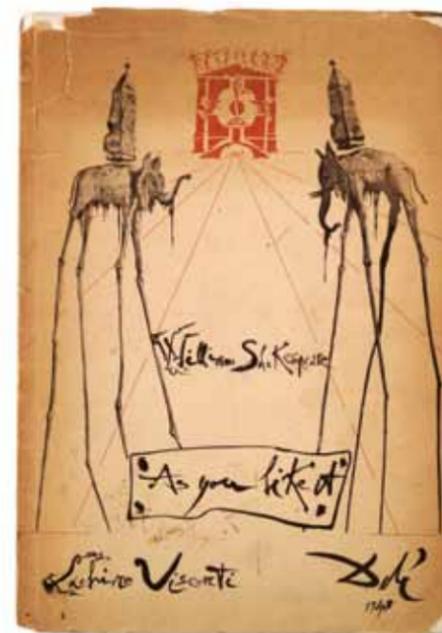
35 mimeographed pp., secured by split pin to top left. Occasional revisions throughout, front page a little marked, near fine.

First edition. Episode 9, transmitted 27 December 1953.

Terry-Thomas' first radio lead was in *To Town With Terry*, which he co-wrote with Talbot 'Carry On' Rothwell. The show was transmitted in 1948 but, although popular, its star was unhappy with it, and it was shelved after a single series. It took five years for this follow-up to appear. The show's regular co-stars were Joan Sims and Leslie Mitchell, and each show featured special guests. This episode featured Donald Houston, and Albert and Les Ward. This copy of the script has 'STANLEY' written in blue pencil across the front page. The show's Musical Director was Stanley Black, a fixture of 1950s radio who, among much else, wrote the theme tune for *The Goon Show*.

Very early, and very scarce.

[1540]
£800



100

100. [dir. VISCONTI, Luchino,
 des. DALI, Salvador]
SHAKESPEARE, William
As You Like It (Come Vi Piace)
 Rome: Collezione Dell'Obelisco, 1948

Large 8vo. Original illustrated card wrappers. 8 card-mounted colour plates by Salvador Dali, who also designed the wrappers. Wrappers browned, chipping with some loss to edges. Last page separating from binding slightly, resulting in some closed tears. Presentation inscription, dated May 1949, to title page.

First and only edition of this lavish commemorative brochure. Luchino Visconti's production of *As You Like It* opened at the Teatro Elisiso in Rome on 26 November 1948. His assistant was a twenty-five-year-old Franco Zeffirelli, Vittorio Gassmann played Orlando and Visconti regular Rina Morelli was Rosalind. A young Marcello Mastroianni made his debut as First Nobleman. The entire production was designed by Salvador Dali who, on the evidence of these spectacular (and very well-preserved) colour plates, populated the Forest of Arden with spindle-shanked elephants and noblemen wearing deer's-head codpieces complete with antlers. The recruitment of Dali is explained by Visconti's reading of the play as 'a fantasy, a dream, a fairy tale verging on ballet' - a perfect description of *A Midsummer Night's Dream*, not *As You Like It*. The neorealist Visconti and the surrealist Dali found little common ground, and the production was a failure, although Dali's designs were later used to illustrate a Folio Society edition of *As You Like It*, published in 1953 with a preface by Peter Brook.

A scarce item - fragile, too. This copy is a little ragged round the edges, but all that makes it beautiful is present and correct.

[1199]
£950

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First Half Of The Twentieth Century

STEVENS, Christopher: The Masters Of
Sitcom, From Hancock To Steptoe

WILMUT, Roger: The Goon Show Companion:
A History And Goonography

We are also very grateful to the proprietors of
The Tony Hancock Appreciation Society, The
Goon Show Site, and laughterlog.com.

TIGHT BITTLE ISLAND

First treatment

1. The credit titles are superimposed upon the black rocks of the western coast of the Isle of Today. In the foreground the Atlantic waves lift and fall with comparative calm. It is a beautiful day. A series of beautifully composed, lyrical images of idyllic island life follow the disappearance of the credit titles, each image dissolving slowly into the next, creating a ^{perfectly} completely harmonious impression of beauty and calm. A voice insinuates itself.
- /The following is simply a guide, the commentary at this point will be written by Emmett to suit his own particular style of delivery. ^{As should be written in "introduction" chapter. The musical accompaniment should be}
- "Here in this distant outpost of the ^{British} British Isles, we find at last a haven from the outside world. Here we can rest and be absorbed into the calm beauty of earth and sea and sky, here we can enter into the simple, carefree, blissful existence of the islanders, sharing their simple pleasures of labour and play, sharing their food and drink....."

Over the last sentence we have seen shots of the islanders raising full draws of whiskey to their



