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2 Scout Lane, Clapham Old Town, London, SW4 0LA
T: +44 (0)7508 349122  E: neil@neilpearsonrarebooks.com
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 few associations.

[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).

£150

3. BOYD, William
On The Yankee Station
8vo, pp. 184. Original blue boards, lettered in silver on spine. Fine in a near fine dustwrapper.


£400

4. De BERNIERES, Louis
The Troublesome Offspring of Cardinal Guzman
London: Secker & Warburg, 1992
8vo, pp. 398. Original black boards, lettered in silver on spine. A fine copy in dustwrapper.

First edition.

£175
ELIOT, T. S.
The Four Quartets
London: Faber, 1940-1
4 vols., illus. 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 ‘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 of the poem was published in February 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 coastal beaches as a boy, slipped past the many readers of the drafts, readers of Burnt Norton and Little Gidding, and no-one in his circle 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 crustaceas 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, of the New English Weekly version, and of 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.

The story of publication of The Four Quartets 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 of the poem was published in February 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 coastal beaches as a boy, slipped past the many readers of the drafts, readers of Burnt Norton and Little Gidding, and no-one in his circle 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 crustaceas 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, of the New English Weekly version, and of 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.

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 Pascal Pix, Les Livres de l’Enfer. Bibliographie des Ouvrages Erótiques du XVIIe siècle à Nos Jours (1978), 1024.

Extremely scarce.

[1925]
£85

E 7
8
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8
[Erotica] [ARAGON, Louis]
ANONYMOUS
Irène
Paris: Chez L’Auteur [Jean-Jacques Pauver], 1952
8vo, pp. 108. Vellum 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 Vertigo d’Archès, and bearing the original title. According to Patrick Keaveney, 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.

[1993]
£250

6
5
[Erotica] [ANONYMOUS]
Pédérastie Passive ou Mémoires d’un Enculé, par L. B.
N.p., n.d. [prob. Rotterdam: Bergé, 1894 or 1895]
Small octavo, pp. 159. Original 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 Pascal Pix, Les Livres de l’Enfer. Bibliographie des Ouvrages Erótiques du XVIIe siècle à Nos Jours (1978), 1024.

Extremely scarce.

[1962]
£4,750

6
5
[Erotica] [ANONYMOUS]
[BELOT, Adolphe]
L’Education 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.


[1225]
£950

7
8
[Erotica] ANONYMOUS
[ARAGON, Louis]
[BELOT, Adolphe]
9. [Erotica] [pseud. BATTLE, Georges] AUCH, Lord
Histoire De L’Œil
Octavo, pp. 127. French text. Original grey 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 find 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
notoriously 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.

[1248]
£600

10. [Erotica] [pseud. TROCCHI, Alex] HARRIS, Frank
My Life And Loves, Fifth Volume
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.

Ninth novel in the series, in which Ernest
Stearns Blistofeld 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.

[157]
£600

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 dustjacket with original
price (15s) to front flap, and with a single small
stubb to foot of spine.
First edition.

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.

[157]
£600

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 overwraps 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
Lafuma and signed by the authors, were issued
simultaneously with this trade issue which,
according to Hugh Ford in Published In Paris,
‘may have numbered 2,500 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 drove 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 uncomornaous, impressionistic
and joyous, The Young And Evil can lay
reasonable claim to be the first ‘out’ gay work
of mainstream literature, and the beginning of
the Gay Lit genre.

Pearson A-26(b)
£2,750
<table>
<thead>
<tr>
<th>No.</th>
<th>Author</th>
<th>Title</th>
<th>Details</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>GOLDING, William</td>
<td><em>The Inheritors</em></td>
<td>London: Faber, 1955&lt;br&gt;8vo, pp. 238. Original blue boards, lettered in gilt on spine. A near fine, very slightly cocked copy in a near fine dustjacket, 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.&lt;br&gt;First edition of Golding’s second novel (and his own favourite) published in an edition of 5080 copies.&lt;br&gt;A tight, clean copy of an increasingly scarce book.</td>
<td>£400</td>
</tr>
<tr>
<td>14</td>
<td>GOLDING, William</td>
<td><em>Free Fall</em></td>
<td>London: Faber, 1959&lt;br&gt;8vo, pp. 258. Original red boards, lettered in gilt on spine. Small name to flyep. and very slight lean to spine, otherwise a near fine copy with very slight browning to preliminaries, in a near fine dustjacket with slight creasing to top edge of rear panel and spine.&lt;br&gt;One of 7500 copies of the author’s fourth novel.</td>
<td>£200</td>
</tr>
<tr>
<td>15</td>
<td>HARRIS, Frank</td>
<td><em>My Life and Loves</em></td>
<td>Paris: N.p. [Obelisk Press], 1934&lt;br&gt;Four volumes, 8vo, pp. 351, 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.</td>
<td>£175</td>
</tr>
<tr>
<td>16</td>
<td>HARRIS, Joel Chandler</td>
<td><em>Uncle Remus: His Songs and His Sayings, The Folk-Lore of the Old Plantation</em></td>
<td>New York: D. Appleton and Co., 1881&lt;br&gt;8vo, pp. 231, 8 pp. advertisements bound in at rear. Original beige 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.&lt;br&gt;First edition, first issue, with no mention of this book in the advertisements, and with ‘presumptive’ on p.51&lt;br&gt;Granger: 100 American Books, No. 86.</td>
<td>£3,000</td>
</tr>
<tr>
<td>17</td>
<td>LEARY, Timothy</td>
<td><em>Multilevel Measurement of Interpersonal Behaviour</em></td>
<td>Berkeley: Psychological Consultation Service, 1956&lt;br&gt;Large 8vo, pp. 110. Sunning to edges and lower portion of front panel, slight curling to leading edge. A very good copy.&lt;br&gt;First edition, with the Interpersonal Check List laid in.</td>
<td>£250</td>
</tr>
</tbody>
</table>
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.


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.

[£175]

20. [Photography] ELLENZWEIG, Allen
The Homoerotic Photograph: Male Images From Durieu/Delacroix To Mapplethorpe
New York: Columbia University Press, 1992

First edition.

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

[£85]

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.


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 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.

[£275]

22. [Photography] HOCKNEY, David
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.

[£95]
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

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

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 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

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

London
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
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 unique copy.
LAURA RIDING’S BOUND PROOF COPY OF THE FIRST EDITION, WITH EXTENSIVE REVISIONS IN HER OWN HAND. One of 200 copies, this copy unnumbered.
[1146]
£1,250

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. 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.

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.

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.


Leaves 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 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 enough to get you killed.

The first edition is scarce - copies in this condition are scarcer still.

[1465]
£275

Charles Gedenkeine 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 XIV 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 XV 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 Madame d’Eon engaged in fisticuffs with the Prince of Wales at p.310 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
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 dustjacket, 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

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 fine dustjacket, slightly faded at spine, and with very slight browning to rear panel.
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

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 dustjacket, very slight darkening to rear panel, and with the lightest of wear 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.
First edition. The second volume in the Sword Of Honour trilogy.
[1520] £95

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.
[1521] £95

II: PERFORMING ARTS

[ASKEY, Arthur]
[The Goon Show]
Beyond Our Ken
Round The Horne

[ASHTON, Brad]
[Askey Galore!]

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.

Sabrina, slipping into something less comfortable

[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. Signed by Arthur Askey: "To Sylvia, with love, Arthur Askey 1990.
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. The show ran for just one series of twelve episodes. The supporting cast included David 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’s story appeared in the Daily Mirror which appeared to confirm Sabrina’s measurements. Mr. Zygfryd Szmidt, 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 “I couldn’t say that. I’m used to wearing tight things.”
Of Mr. Szmtd’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

[68]
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 TV 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 remarks in his hand throughout the script. A miraculous survivor, and a wonderful association.

   [1579]
   £750

36. [ASKEY, Arthur]
   [MURDOCH, Richard]
   ROTHWELL, Talbot, and COLIN, Sid
   Living It Up: Series 2, Episode 4
   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; BROOKETAYLOR, 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 2: Sex, transmitted 24 March 1966
   EPISODE 3: Class, transmitted 31 March 1966
   EPISODE 4: Elections, transmitted 7 April 1966
   EPISODE 5: Class, transmitted 21 April 1966

   Also included is a draft running order rehearsal script for the Sex 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
Graham; FELDMAN, Marty
CLEESE, John; CHAPMAN, wiping the show in the 1970s, having acquired none of which stopped Thames Television two years later – Yorkshiresketch, and hothoused the debuts to both Marty Feldman and the Four Starring its writers, the show gave screen was Produced by David Frost’s Paradine MARKINGS.

DICK VOSBURGH’S COPY, WITH HIS DISTINCTIVE SWIRLING EPISODE 2: Recorded 26 September, First edition. Camera script of Series 2, pp. [a] and [d], word doodles to rear page. Slight front page, extensive markings and reworkings to pin to top left. Name (TURHAN) to top right of title page, none signifying ownership. Occasional dog-eared at lower corner. Occasional 1967 London: N.p. [Rediffusion Television], 1967

ERLY MARTY FELDMAN

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 3 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 shop The Army Game and Bojeux and Grodje. A very scarce example of Feldman’s early work.

(1988) £500

ASSOICATED 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 branchfield of Eric Sykes. Desperate for company while working on Educating Archie scripts above the grocer’s shop in Shepherds Bush, Sykes 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 Howard, 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.

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 lipping schoolgirl (“’Isn’t I the absolute terminus!”) was Beryl Reid. She dressed in gingham and pigtails for each recording, and would go on to play the Brumme Marlene in later series of the show.

London: N.p. [BBC], 1953

26 mimeographed pp., secured with split pin to top left. Stylish foiling to title page, 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”.

£375

£375
A LOST PETER BUTTERWORTH SHOW

44 [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’, U.S.-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 1956, condemned Ad-Mags for blurring the distinction between 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 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 1956, condemned Ad-Mags for blurring the distinction between 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.

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OLIVIA DE HAVILLAND TO
JAMES IVORY

[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 few copy in a tightly 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 641.

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 six episodes offered here are:
Series 4, Episode 14: Be My Valentine
Series 4, Episode 19: Go To Your Corner
Series 4, Episode 23: A Ghost In The House
Series 5, Episode 19: Go To Your Corner
Series 5, Episode 21: Come Back A Little, Bebe
Series 6, Episode 18: Second Honeymoon

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Series 5, Episode 21: Come Back A Little, Bebe
Series 6, Episode 18: Second Honeymoon

[1990]
£550

[1559]
£375

CRACKERJAAAAAAAAACK - THE DEBUT OF CROWTHER AND GLAZE

[prod. DOWNES, Johnny]

Crackerjack: Series 6, Episode 1
(complete)
London: N.p. [BBC], 1960

15 mmographed 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 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.)

1960
£450

[COOPER, Tommy]

FREEMAN, Dave and SADLER, Freddie

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

20 mmographed 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.

[1965]
£175

[BOOTH COPY, WITH ANNOTATIONS]

APPEARANCE OF LESLIE CROWTHER AND PETER GLAZE

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1960
£450
RAY GALTON (1930-) AND ALAN SIMPSON (1929-)

The undisputed gurus 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 Last ‘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 bolstered down just Hancock and Sid James for the TV version, and 1966 brought us The Bed slit, 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 heavily marked up for use during the recording of an apprenticeship on Lucky Sanatorium. By 1951 the team were treated for tuberculosis in the Milford Sanatorium in Surrey. By 1951 the team were being marked up for use during the recording of the show itself.

In the summer of 1952, Calling All Forces became 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: Episode 2 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.


Calling All Forces, Forces All Star Bill, All Star BA, Star Bill (these shows played, consecutively and pretty much interchangeably, throughout 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 the first year of their career, heavily marked up for use during the recording of the show itself.

[1564]
£750

See also items 56 to 65

[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: Episode 2 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.


Calling All Forces, Forces All Star Bill, All Star BA, Star Bill (these shows played, consecutively and pretty much interchangeably, throughout 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 the first year of their career, heavily marked up for use during the recording of the show itself.

[1567]
£750

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.


Calling All Forces, Forces All Star Bill, All Star BA, Star Bill (these shows played, consecutively and pretty much interchangeably, throughout 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 the first year of their career, heavily marked up for use during the recording of the show itself.

[1571]
£750

52 [GIELGUD, Sir John]

War And Remembrance: Gielgud’s Working Script N.p. 1985 [The show was eventually transmitted in 1988-9]

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

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 Sheldon Barkoff 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.

[1547]
£750

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

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 1955 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).

Compared 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.

[1566]
£350
arrangements, and more: disappearing agents, chaotic travel against incompetent publicity officers, at length in this letter. Over two pages he rails run at the ICA - an experience he recounts Riverside. Gray had just endured a miserable timed invitation to him to perform at the Iowa, and in 1985 Gothard extended a badly-

Playwrights' Workshop at the University of Group co-founder Spalding Gray at the Regency, Minneapolis.

envelope, written on the stationery of the Hyatt 2 pp. ALS, 280 x 215 mm, in the original London: 7 June 1985 the Riverside Studios

ALS to David Gothard, co-founder of 54. GRAY, Spalding

folders 14-18)).

off the Staten Island ferry. killed himself in New York in 2004 by jumping

Gray, who struggled with depression all his life, London. Also, the review in The Guardian was '"Needless to say I’m in no rush to return to 'NO THOUGHT OR RESPECT. My best to you, Spalding.' London: 18 August 1988

TLS to David Gothard, co-founder of the Riverside Studios

1 pp. TLS, 200 x 150 mm, on Greene’s headed envelope not present.

In his letter, Greene notes David Gothard’s recent move from the Riverside Studies 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 Gettysburg University (Box 2, Folders 14-18)).

[1096] £275

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, finally closed the door on himself. In 1968 he travelled to Australia to make a television series, and while there killed himself by jumping off the Sydney Harbor Bridge.

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 absence (the first four episodes of Series 2) are truly rare.

[1531] £1,750

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, Andrew 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 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

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 considered expendable. A recording of this episode exists in the BBC Sound Archives.

Extremely scarce.

[1532] £950

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.

[1533] £800
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. Discoloring 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] Broadcast House’ - is in an unknown hand.
An extremely scarce survivor - and still very funny.
[1522]
£850

62. [HANCOCK, Tony] GALTON, Ray and SIMPSON, Alan
The Tony Hancock Show: Series 2, Episode 3
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) three 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

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

We have more Galton and Simpson material in stock. Details available on application.
A stunning survivor from the beginning of one of the most important partnerships in the history of British comedy.

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

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 series 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 Hancock's Half Hour with Sid James (but not the rest of the regular radio cast).

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).

The script for Series 3 Episode 33 (of 43) does not exist.

Camera script for the BBC's all-star panto for 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).

First edition.

65 [HANCOCK, Tony] VOSBURGH, Dick and ASHTON, Brad
Pantomima: 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).

First edition.
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-loving performer. His first taste of success came as the dizzy-united barrow boy in the Ealing classic The Ladykillers. He found himself back at the top once again when he found himself starring in movie-cum-play production at the Strand theatre in 1963.

But wherever 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 nelly!'; 'Nay, nay and thrice nay!'; 'Oh, please yourselves!'; and the unsurpassable (and, indeed, unspellable) 'Oughooooooooooo... - 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.

A run of Carry On-erica (starting with Carry On Doctor (1967)) brought him into contact with screenwriter Talbot Rothwell. It was Rothwell who created the perfect role for Howerd, Lucio 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.

No recordings exist, making these scripts an invaluable link to a lost Frankie Howerd show - co-written by the creator of the Daleks. 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:

FRANKIE: 'Well, wipe the gravy off your chin.'

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 RAFF 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 the Fairy Godmother, and in her first entrance has the following exchange:

FRANKIE: 'Well, wipe the gravy off your chin.'
69. [HOWARD, Frankie] ROTHEWELL, Talbot and COLIN, Sid
Up Pompeii
London: N.p. [BBC], 1970
Six mimeographed camera scripts, secured with two split pins. Rear wrapper separated from lower split pin, wrappers rubbed and dusty with one or two closed tears.
First edition.
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 Peace Treaty
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.
[1986]
£450

70. [HOWERD, Frankie] COLIN, Sid
Up Pompeii
London: Ned Sherrin Productions/Anglo-EMI, 1970
Large box, 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 'Colin' on the title page.
[1987]
£150

71. KNOPFLER, Mark
The Secret Policeman's Third Ball: Signed Proof Sheet
N.p., n.d. [1987]
Single page proof sheet, 475 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 KNOPIFLER 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 branch 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 Laurne, French and Saunders, Lenny Henry, Ben Elton, the puppets from Spitting Image, Story Brennan 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 have become 'We' at the beginning of the first two sentences, and the inverted commas around 'left' and 'right' have been removed.
[1988]
£275
See also Item 94

72. [LOSEY, Joseph] WARD, John
Alain Resnais, Or The Theme Of Time
New York: Doubleday, 1968
8vo, pp. 367. 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 highlights, 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 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 made. 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 Le 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.
[1966]
£400
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 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 rocks, the locals are delighted to discover that its cargo is 50,000 cases of whisky.

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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 rocks, the locals are delighted to discover that its cargo is 50,000 cases of whisky. 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

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


Hubert Juin - real name Hubert Loescher (1926-1987) - was a Belgian poet, novelist and actor.

[1349] £125
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.

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 bickles, 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 catastrophic 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 demobilised, 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 Dean Among the 2-Min (1952), but it was the cinematic short The Case of the Mysterious Bachelor (1956), starring Spike and Peter Sellers that captured the Goon spirit on film. On radio and (later) television, Spike regaled over Radio 4’s Weekly A Show Called Fred and his Q2 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.
46

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... [He had the reputation of being a hard man to make laugh, and was able to control the Goon's 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 Inings Of Leadenhall Street
The show was recorded on 20 November 1955 - the day a train crash at Didcot killed 10 people and injured 116 more. Because The Pevenssey 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.
A recording of this episode 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. 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 'Tennis 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.

82 MILLIGAN, Spike; STEPHENS, Larry
The Goon Show: Series 6, Episode 10: The Pevensey 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 Pevenssey 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.

83 MILLIGAN, Spike; STEPHENS, Larry
The Goon Show: Series 7, Episode 4: The Macneeke 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 was 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-definitive Goon character, with which he was wont to adorn the pages of his script. (Jimmy Grafton, The Goon Show Companion).
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 'Tennis 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.

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.
This episode of 6 this recarnation of Calling All Forces, which featured a different character each week. (This week’s was Harry Secombe). The show was transmitted on 7 September 1952, as well as the ever-present Graham Stark and Fred Yule, featured Tuxie O’Shaw, 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’.

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... [He had the reputation of being a hard man to make laugh, and was able to control the Goon's 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 Inings Of Leadenhall Street
The show was recorded on 20 November 1955 - the day a train crash at Didcot killed 10 people and injured 116 more. Because The Pevenssey 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.
A recording of this episode 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. 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 'Tennis 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.

82 MILLIGAN, Spike; STEPHENS, Larry
The Goon Show: Series 6, Episode 10: The Pevensey 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 Pevenssey 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.

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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).
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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.
This episode of 6 this recarnation of Calling All Forces, which featured a different character each week. (This week’s was Harry Secombe). The show was transmitted on 7 September 1952, as well as the ever-present Graham Stark and Fred Yule, featured Tuxie O’Shaw, 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’.
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.

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.

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.

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.

£1,000

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


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.

£6,000
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-the-year Terry 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 largely been 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 a form 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 Else 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, until then as now, couldn’t get enough of them.

The Daleks became the first science fiction series of its kind to be screened and Nation carved out a remarkable early career in radio comedy - notably on Floggit’s, The Else and Doris Waters vehicle which ran for three series between 1956 and 1959.

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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
Floggit[s] [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 TELLLY PHILIP, RECORDING OF THIS EPISODE EXISTS.

Floggit’s, starring Else 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 unconventional and now very dated show featured a phenomenal supporting cast: Anthony Newley, Joan Simi, Han Moody - and Ronnie Barker, whose radio debut this was. Their first appearance as Daleks 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 Doctor Who. As 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 Else 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 Simi 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.

[1574] £4,750

88 NATION, Terry; JUNKIN, John; FREEMAN, Dave
Floggit[s] [sic]: Series 1, Episodes 8, 13, 14, 15, Christmas Special, and one unidentified
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. TRAILER SCRIPT FOR THE SHOW WHICH BECAME FLOGGITS, STARRING ELSE AND DORIS WATERS. RECORDING OF THIS EPISODE EXISTS. DATED 29 MAY 1956 - THREE MONTHS BEFORE EPISODE 1 WAS RECORDED.

Floggit’s, starring Else and Doris Waters, ran for three series on BBC Radio between 1956 and 1959, and among the regular cast were Anthony Newley, Joan Simi, Han 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 unclear whether it was ever recorded or transmitted.

[1575] £500

89 NATION, Terry; JUNKIN, John; FREEMAN, Dave
Floggit[s] [sic]: Series 1, Episodes 12, 13, 14, 15, Christmas Special, and one unidentified
London: N.p. [BBC], 1956
60 mimeographed pp., approx. 45 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 13 and title page of Christmas episode detached.

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.

[1201] £150

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

Large Bn, 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 Griegul 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]

Source
he’s remembered at all today it’s for the opened the door for rock and roll itself. Yet if others, James Brown and Little Richard, and hair-tearing and the dropping to his knees, it to Elvis Presley. His unbuttoned style, the from Frank Sinatra and eventually handing Johnnie Ray [1927-1990] was the singing UNDERLINED IN RED THROUGHOUT. TO TITLE PAGE AND HIS LINES JOHNNIE RAY’S COPY, WITH HIS NAME THROUGHOUT, A LITTLE DUSTY AND AGE-TONED. London: N.p. [BBC], 1955 Show Band Show with Johnnie Ray 91.

BOB DYLAN


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 Joe’s ‘We Didn’t Start The Fire, Ray is the fourth person to be name-checked, and in Davy’s Midnight Runners’ Come On Eileen a couple is devoted to him. ‘Poor old Johnnie Ray sounded sad upon the radio / He moved a million hearts in Manila.’ 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. His 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 competed by Ricki 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.

[1572] £3,000


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

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, same mixing title pages.

First editions. PRODUCER JACQUES BROWNS 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’ 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 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 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 every year. 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 Lees, 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, Lees 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. 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 included 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
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 Hooer-Stephens, and bating 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 bottom-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? 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 was 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.)

In the 1950s he began to appear in the films Of Course, the Man - notably in the character of Major Hitchcock, the thwarted-at-every-turn upper-class idiot who would come to define him - and, while billeted in America, he would raise and lower a Union Jack in his garden every day.

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.

Terry-Thomas and MUIR, Frank

Terry’s Topics

London: N.p. [BBC], 1947

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

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, Dennis 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

Early Terry-Thomas, Never Transmitted, and Now Lost

97

TERRY-THOMAS and MUIR, Frank

Terry’s Topics

London: N.p. [BBC], 1947

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97
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

99 [TERRY-THOMAS]
Grafton, Jimmy; Griffiths, Peter; Colin, Sid; Rothwell, Talbot
Top Of The Town: Episode 9
35 mimeographed pp., secured by split pin to top left. Occasional revisions throughout, front page a little marked, near fine.
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 [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 Eliseo 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 Dalí 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 Dalí found little common ground, and the production was a failure, although Dalí’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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We are also very grateful to the proprietors of The Tony Hancock Appreciation Society, The Goon Show Site, and laughterlog.com.