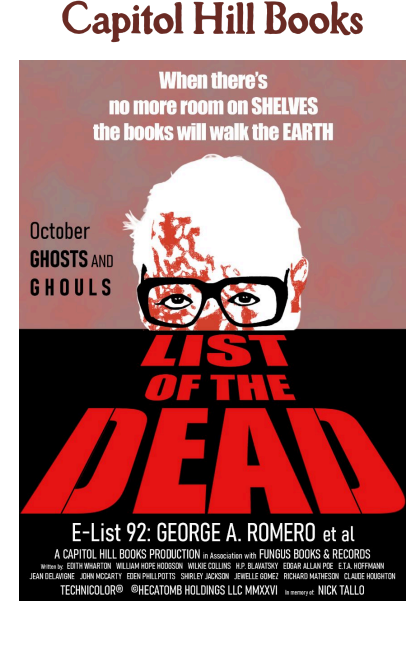
Capitol Hill Books


When there's no more room on SHELVES the books will walk the EARTH
October GHOSTS AND GHOULS
LIST OF THE DEAD
E-List 92: GEORGE A. ROMERO et al
A CAPITOL HILL BOOKS PRODUCTION in Association with FUNGUS BOOKS & RECORDS
Written by EDITH WHARTON WILLIAM HOPE HODGSON WILKIE COLLINS H.P. BLAVATSKY EDGAR ALLAN POE E.T.A. HOFFMANN JEAN DELAVIGNE JOHN MCCARTY EDEN PHILLPOTTS SHIRLEY JACKSON JEWELLE GOMEZ RICHARD MATHESON CLAUDE HOUGHTON
TECHNICOLOR® ©HECATOMB HOLDINGS LLC MMXXVI In memory of NICK TALLO

Dear friends and colleagues,

October always raises our spirits, so spirits we share in this spooky-season list. Find below a haunt of ghost tales (nos. 1, 3, 8, 10?), the first horror radio show creator's idea-mined copy of Blavatsky's fiction (no. 4), and a pioneering black lesbian vampire novel (no. 8). We conclude with ten items concerning the work of master horror director George A. Romero, most from the estate of Pittsburgh film & TV crew stalwart Nick Tallo—the 35mm workprint reels of the Tom Savini & Amanda Davies love scene in *Knightriders* (no. 15), a pitch-book and stock offering circular for the fledgling New American Films (no. 18), 167 bullet casings swept from the Monroeville Mall floor during filming of *Dawn of the Dead* (no.21)... Thanks for looking!

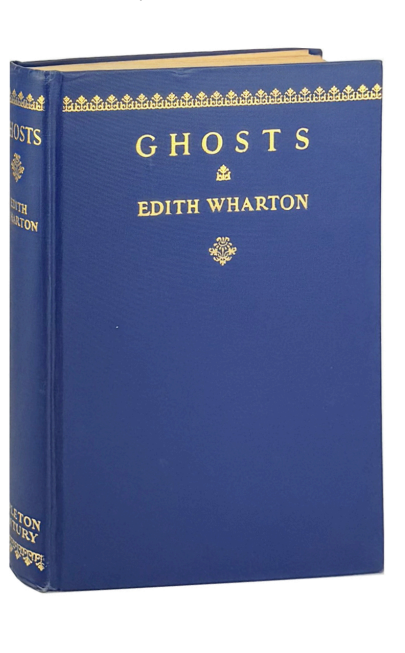
Best,

The gang at Capitol Hill Books, ABAA/ILAB

P.S. Come see us this Sunday, October 11, at the Ann Arbor Antiquarian Book Fair, and check out our latest e-lists here:

E-List 89: September Miscellany
E-List 90: American Women's Utopias
E-List 91: Paper, Pamphlets, Bits, Bobs, and Broadsides

"I entrust my spectral strap-hangers in gratitude and admiration to Walter de la Mare," - from the dedication



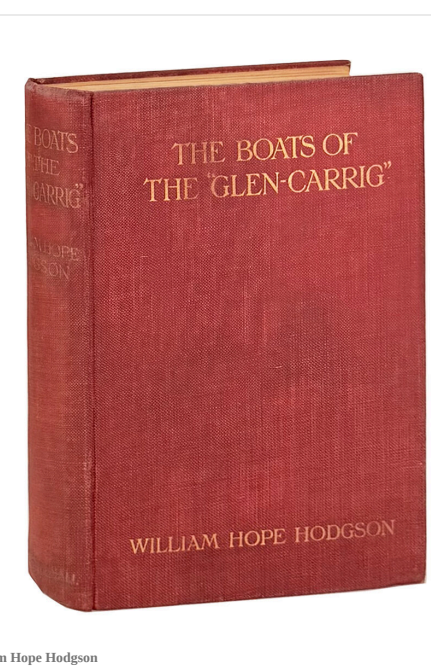
1. Edith Wharton

Ghosts

New York: D. Appleton-Century Company, 1937. First Edition with "(1)" to final page. Octavo; navy blue cloth boards stamped in gilt; 406pp. Mild rubbing and bumping to boards; binding sound; previous owners' bookplate and stamp to preliminaries, else unmarked; a Very Good or better copy.

Published the year of her death, this collection of stories were written between 1902 and 1937 and show Wharton to be a master of the form. Includes "All Souls'," "The Lady's Maid's Bell," and "Pomegranate Seed," alongside her excellent preface. "A landmark volume in supernatural fiction," per Bleiler.

Price: $400



2. William Hope Hodgson

The Boats of the 'Glen Carrig'

London: Chapman and Hall, 1907. First Edition. Octavo (18cm); publisher's red gilt-lettered cloth; [8],312pp. Light shelf wear, spine cloth and gilt a bit dulled, dampstains to textblock edges not affecting binding. Overall Very Good and sound.

The author's first novel, a supernatural tale of shipwreck and the cursed land the survivors encounter. H.P. Lovecraft was a great admirer of Hodgson's, writing in his essay "Supernatural Horror in Literature" that "The brooding menace in the earlier parts of the book is impossible to surpass."

Bleiler (1978), p. 101; Currey, p. 242

Price: $1,250

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3. [Dime Novels] Wilkie Collins

The Haunted Hotel [The Arm Chair Library No. 69]

New York: F.M. Lupton Publisher, 1895. Reprint. Octavo; printed wraps with ten cent price to upper cover; 63pp, with text printed in two columns. Mild rubbing and toning; couple wee nicks along edges; binding sound; Very Good and sound.

Uncommon entry in the publisher's Arm Chair Library series; at the rear wrap the publisher boasts that the entries in this series "are not published in pamphlet form, but in the form of a neat and handsome book... nicely printed and bound in attractive paper covers." We find no copies in retail and four holdings in OCLC at Northern Illinois, Princeton, Bowling Green, and Ciudad Juarez.

Price: $150

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4. H.P. Blavatsky

Nightmare Tales [Alonzo Deen Cole's copy]

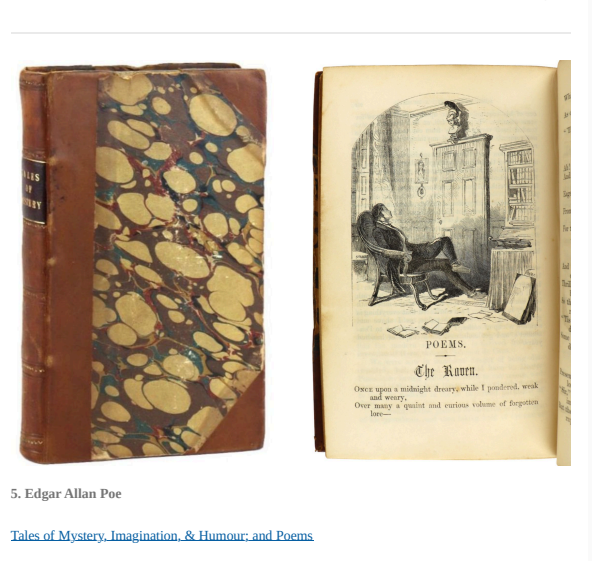
London: Theosophical Society, 1892. First Edition, paperback issue. 12mo (18.5cm); illustrated paper wraps; [iv],144pp (135-144 ads); frontis and one b&w illus., pictorial initial caps. Shallow chips and tears along edges with soiling / smudging to front and rear; tape repair over spine, partially obscuring right-hand text on rear, with older tape repair inside front cover and adhesive remnants of another at bottom front. Frontis separating cleanly along gutter but still holding along top third. Pages toned, with light to moderate foxing throughout, a few pages toward end more heavily so. Marginal checks and lines, mostly to final story, and brief notes to table of contents. Small bookseller's ticket for Foyles, 121 Charing Cross, London at inside bottom of front cover. Ownership stamp of Alonzo Deen Cole to full title and lightly to front cover. Opens easily between gatherings, but binding still holding.

Alonzo Deen Cole (1897-1971) was the creator, writer, director, and occasional star of *The Witch's Tale*, the first radio horror drama, which aired from 1931 to 1938 and included both original tales and adaptations of classic ones. Along with scripts for other radio shows, including over 350 episodes of *Casey, Crime Photographer*, Cole also edited and published two issues of *The Witch's Tale* magazine, and a few short stories of his own in *Weird Tales* and elsewhere.

Despite Marshall B. Tymm's assessment of this posthumous collection of Blavatsky's supernatural tales that "she is sometimes presented as a textbook case of what is wrong with 'true believer' occult fiction," Cole seems to have found at least some inspiration, writing "Idea" and "Pos" (possible?) in the table of contents next to three stories, "No" to others, a partly-unintelligible note "Crystal Gazing Varied(?)" by "The Luminous Shield," and marginal checks and passage flags throughout "The Ensouled Violin."

Tymm 3-42; Bleiler Supernatural 203

Price: $250



5. Edgar Allan Poe

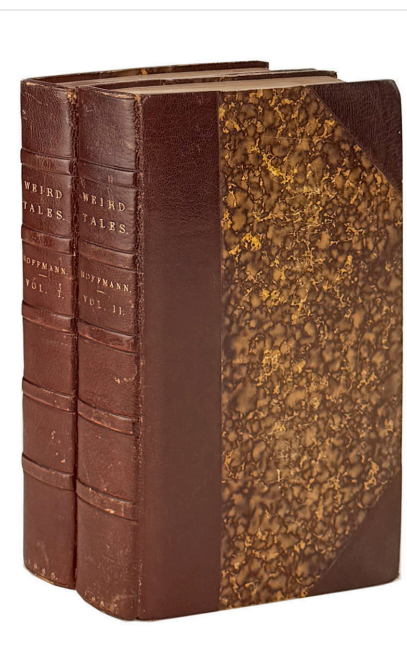
Tales of Mystery, Imagination, & Humour; and Poems

London: Printed and Published by Henry Vizetelly, 1852. "Tenth Thousand." 12mo; contemporary calf over marbled paper-covered boards with ticket of Ryde binder J. Briddon to front pastedown, maroon gilt spine piece; xxiv,256pp.; frontispiece and pictorial title page, illus. throughout. Light wear to margins, scattered foxing to textblock most heavy at endpapers, else Very Good and sound. At head of title, "1. Readable Books."

Early UK reprint featuring eight stories and eleven poems including "The Gold-Beetle," "The Murders in the Rue Morgue," "The Purloined Letter," and "The Raven."

BAL 16205

Price: $2,800



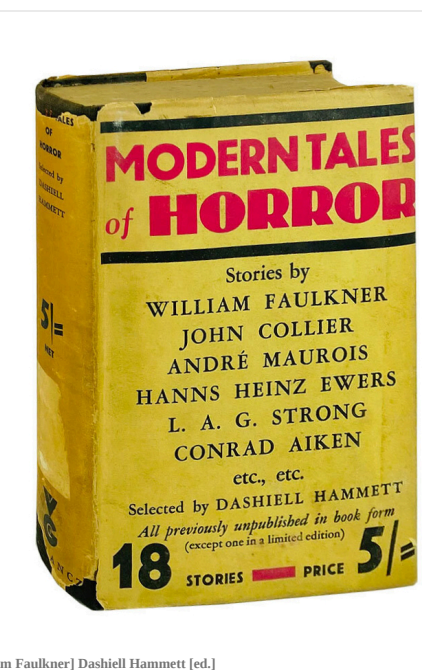
6. E.T.W. [i.e. E.T.A.] Hoffmann; J.T. Bealby [trans.]; Ad. Lalauze [illus.]

Weird Tales [Limited Edition] [Two Volume Set]

London: John C. Nimmo, 1885. First Thus, Limited to 100 sets on laid paper of which this is no. 10. Two octavo volumes (23cm); contemporary brown goat over marbled paper-covered boards by Bickers & Son, gilt-lettered spine in six compartments, top edges gilt, marbled endpapers; lxxiii,332; [8],399pp.; etched portrait frontispiece at head of Vol. I and ten leaves of plates (collated complete). Leather slightly dried and rubbed at margins, else a Very Good or better set. Contemporary and slightly later ex libris to front pastedowns of Walter George King and John Kobler.

Attractive illustrated set of Hoffmann's stories, a blend of horror and fantastic fiction and fairy tale.

Price: $850



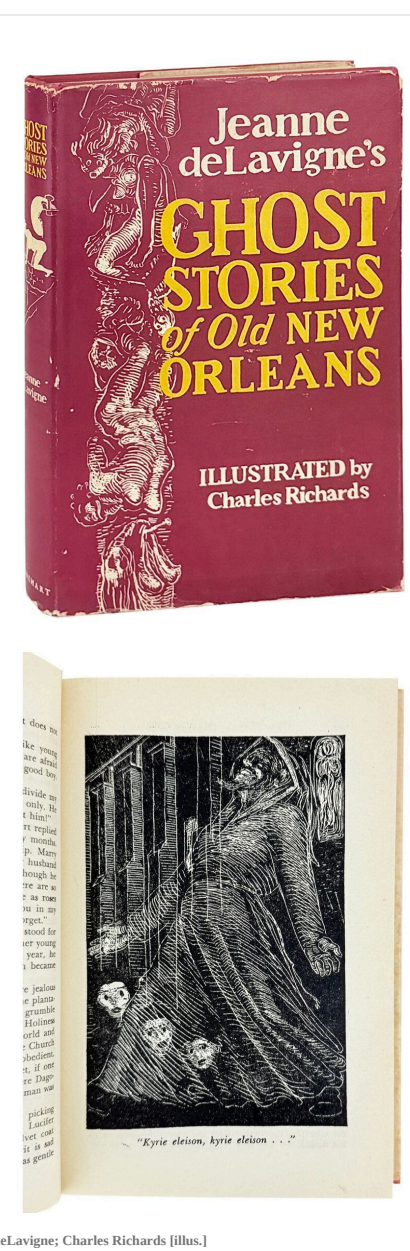
7. [William Faulkner] Dashiell Hammett [ed.]

Modern Tales of Horror [alt. title: Creeps By Night]

London: Victor Gollancz Ltd, 1932. First U.K. Edition. Thick octavo; publisher's cloth in yellow dust jacket lettered in red and black; 448pp. General shelf wear, spine panel toned and ends chipped with minor loss of text, offsetting mid-panel from previously removed sticker, general soil, brief tape repair to verso, some foxing to textblock, else a Very Good copy in the uncommon jacket. First published in the U.S. under the title *Creeps by Night*.

Includes "A Rose for Emily" by William Faulkner, "The Music of Eric Zann" by H.P. Lovecraft, "The House" by André Maurois, and many others. "All previously unpublished in book form (except in one limited edition)" (front jacket panel).

Price: $750



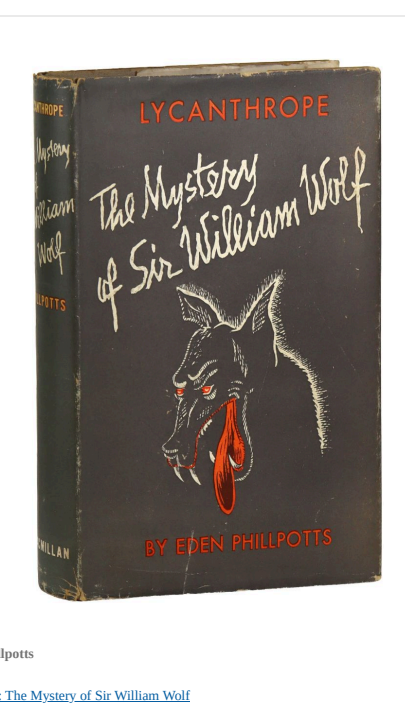
8. Jeanne deLavigne; Charles Richards [illus.]

Ghost Stories of Old and New Orleans

New York: Rinehart & Company, Inc., 1946. First Edition. Octavo; magenta cloth boards stamped in black; illustrated dust jacket with $3.50 price intact; 374pp. Black and white illustrations. Rubbing to boards; light edgewear to dust jacket; Very Good.

Collection of forty stories compiled by deLavigne, who grew up an orphan in New Orleans and later worked on newspapers throughout the South. Begins with "The Singing Capuchin" (1780) and ends with "The Swamp Witch" (1915); the collection was long out of print until an LSU reprint came out in 2013. Jacketed firsts are uncommon.

Price: $400



9. Eden Phillpotts

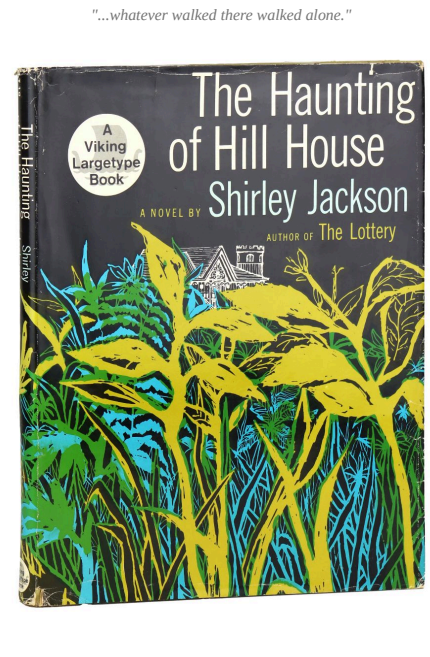
Lycanthrope: The Mystery of Sir William Wolf

New York: The Macmillan Company, 1938. First American Edition. Octavo (20cm); publisher's gray cloth in illustrated dust jacket with $2.00 price intact; [viii],280pp; red topstain. Jacket edgeworn with a few shallow chips and tears, smudging to rear panel and flaps, and a bit of fading to the black of front panel and spine; toning to verso. Boards toned along edges with bumping to spine ends. Toning to pastedowns along gluelines. Small newspaper clipping laid in at pp 44-45 with resultant toning to both pages, else interior unmarked. Publisher's review slip laid in at front.

Sir William Wolf, recently returned to his inherited family estate, fears he has also inherited a werewolf curse. First published in the U.K. the year prior.

Price: $250

"...whatever walked there walked alone."



10. Shirley Jackson

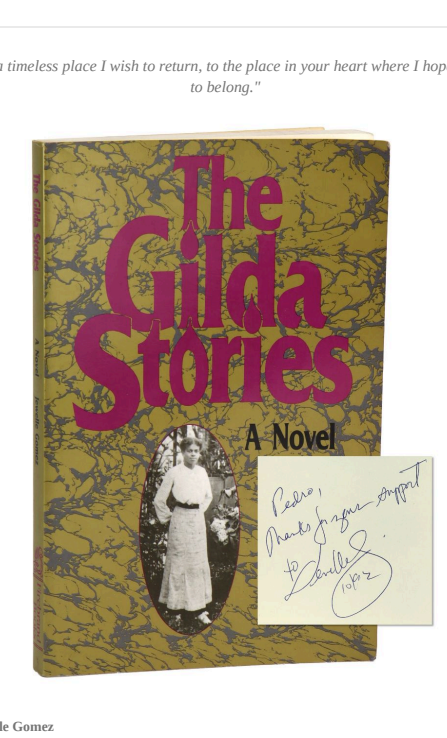
The Haunting of Hill House [Largetype Edition]

New York: The Viking Press, 1969. Largetype Edition. Quarto (28.5cm); publisher's light sage cloth in illustrated dust jacket with $7.95 price intact; [vi],246pp. Ex- Montgomery County Library [MD], but with only three discreet stamps on full title, copyright, and rear endpaper, and a small area of residue from a cleanly removed card pocket. Jacket shows a few shallow tears along edges and rubbing at spine ends, with remnants of a prior clear tape repair over rear fold and a couple faint creases. Boards rubbed along bottom edge with bumping to one corner and nudging at spine ends. Glue residue to front and rear pastedowns. Small pen circle at top corner of front free endpaper, else interior unmarked. Binding sound.

Oversized, large print edition, and the tenth of the publisher's Viking Largetype books ("LT10" at head of spine). A note on the jacket's rear panel notes it had met the criteria of the National Aid to the Visually Handicapped for large type publications. A finalist for the 1960 National Book Award, Jackson's gothic masterpiece is, despite its supernatural ambiguity, the perennial front-runner on every Best Haunted House Novel list, and a landmark of horror fiction. Basis for the brilliant 1963 Robert Wise film *The Haunting* and its rather dire 1999 remake, as well as Mike Flanagan's 2018 re-envisioned but squarely in-spirit Netflix series.

Price: $400

"It's to a timeless place I wish to return, to the place in your heart where I hope always to belong."



11. Jewelle Gomez

The Gilda Stories: A Novel [Signed]

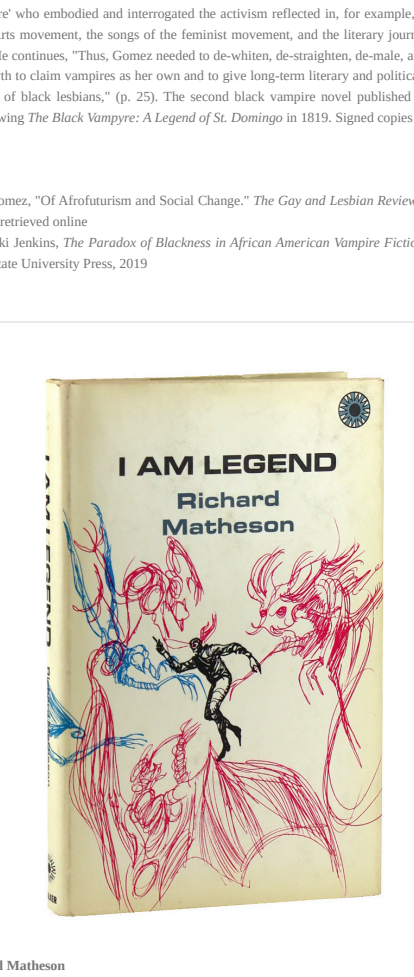
Ithaca: Firebrand Books, 1991. First Edition, first wrapper issue with $9.95 price to rear. Octavo (21.5cm); illustrated wraps with a photograph of Gomez's great aunt, Effie Johnson, on the front and of the author on the back; 252pp. A touch of rubbing to covers, with curling to corners and along fore-edge. Binding sound and pages unmarked. Very Good.

Signed by Gomez with brief inscription on half title. A lesbian feminist take on longstanding vampire tropes and tales by the self-described "foremother of Afrofuturism." The work follows the protagonist as a runaway slave in Louisiana in the 1850s through her tutelage with Gilda, who runs a brothel and eventually gives the main character her name, and on through decades to 1890s California, 1980s New York, and "The Land of Enchantment" in 2050.

In his work *The Paradox of Blackness in African American Vampire Fiction*, which begins with a study of *The Gilda Stories*, Professor Jerry Rafiki Jenkins notes that Gomez's vampire "had to be a 'heroic figure' who embodied and interrogated the activism reflected in, for example, the poems of the Black Arts movement, the songs of the feminist movement, and the literary journals of lesbian activists." He continues, "Thus, Gomez needed to de-whiten, de-straighten, de-male, and de-pain the vampire myth to claim vampires as her own and to give long-term literary and political significance to the lives of black lesbians," (p. 25). The second black vampire novel published in the United States following *The Black Vampire: A Legend of St. Domingo* in 1819. Signed copies uncommon in retail.

Ref:
- Jewelle Gomez, "Of Afrofuturism and Social Change." *The Gay and Lesbian Review*: July-August 2016 issue; retrieved online
- Jerry Rafiki Jenkins, *The Paradox of Blackness in African American Vampire Fiction*. Columbus: The Ohio State University Press, 2019

Price: $350



12. Richard Matheson

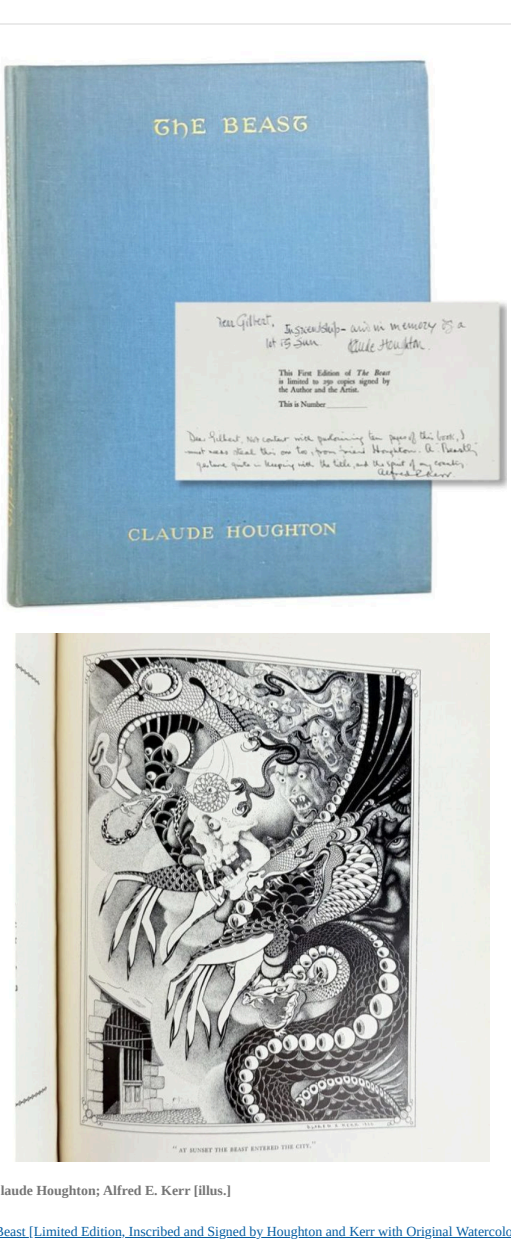
I Am Legend

New York: Walker and Company, 1970. First Hardcover Edition, preceded by the paperback original. Octavo; white cloth boards; blue topstain; illustrated dust jacket; 122pp. Touch of rubbing and toning to boards. Price-clipped dust jacket rubbed with mild wear and several shallow nicks along edges; overall a Very Good and sound copy.

Matheson's classic lone survivor novel, often seen as one of the first major re-imaginings of the vampire genre after decades of gothic, Dracula-style creatures. Basis for the 1964 Vincent Price film *The Last Man on Earth*, the 1971 Charlton Heston film *The Omega Man*, and the finally of-the-same-named 2007 Will Smith adaptation, and was of course also an influence across the zombie and survival horror genres that followed.

Jones & Newman, *Horror 100* #54

Price: $1,500



13. Claude Houghton; Alfred E. Kerr [illus.]

The Beast [Limited Edition, Inscribed and Signed by Houghton and Kerr with Original Watercolor]

Belfast: Quota Press, 1936. First Edition, Limited to 250 copies of which this is an unnumbered out of series copy. Large, slim quarto (29.5cm); publisher's blue gilt-lettered cloth, top edge gilt; 44pp.; black and white frontispiece, nine leaves of plates (collated complete). Just a hint of wear and faint surface scratches to cloth, else a Very Good to Near Fine example.

Inscribed and signed by the author on limitation page, "Dear Gilbert, In friendship—and in memory of a lot of fun. Claude Houghton." Additionally inscribed and signed by the artist, "Dear Gilbert—Not content with purloining ten pages of this book, I must needs steal this one too, from friend Houghton. A 'Beastly' gesture quite in keeping with the title, and the spirit of my country. Alfred E. Kerr." Kerr's inscription accompanied by a beautiful and muted watercolor landscape of green farmland, a mountain range looming in the background.

Price: $350

WITCHES COVEN #276
SUPPORTS INEZ GARCIA

14. [Inez Garcia]

Witches Coven #276 Supports Inez Garcia

[San Francisco, CA?]: n.d. [but 1975]. Pictorial broadside flyer (35.5x21.5cm) printed offset on goldenrod stock. Margins quite brittle and heavily chipped with large losses along bottom edge with subsequent closed tear briefly affecting image. A Fair at best example.

Evidently unrecorded feminist broadside issued by the (presumably fictitious) union the Witches Coven #276 during the 1975 trial of Inez Garcia. Garcia was tried for the murder of the man who had aided in her rape in 1974 after a party she was throwing turned violent. She and her roommate, the Texan drug dealer Fred Medrano, had pursued the two perpetrators, Louie Castillo who had committed the rape, and Miguel Jimenez, who had aided him. When Jimenez brandished a knife at her, Garcia shot and killed him with a shotgun. Her first trial was defended with funds raised by the Inez Garcia Defense Committee by the celebrity lawyer Charles Garry, who had also represented Bobby Seale and Huey Newton. Garry argued that Garcia was operating under "diminished capacity" but failed to convince the jury. She was convicted of second-degree murder. However, after her appeal was heard a re-trial was granted and Garcia was represented by the feminist lawyer Susan Jordan, who argued this was a case of self-defense. The jury acquitted her.

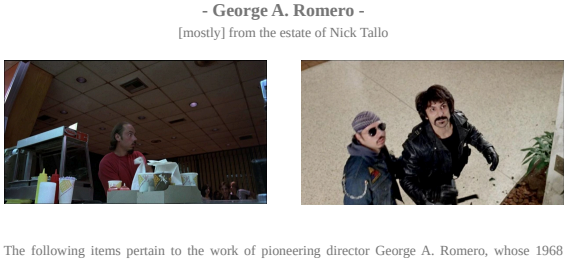
This broadside may very well be issued part of the Inez Garcia Defense Committee campaign, adorned with the silhouette of a witch brandishing the female symbol like a sword, riding not a broomstick but a shotgun, a sly reference to the weapon Garcia used in self-defense.

No copies on the market, auction record, or separately catalogued in OCLC as of September 2026.

Price: $150

- George A. Romero -

[mostly] from the estate of Nick Tallo



The following items pertain to the work of pioneering director George A. Romero, whose 1968 micro-budget debut *Night of the Living Dead*, shot in and around Pittsburgh for a mere $114,000, revolutionized both the horror genre and the landscape of independent filmmaking and distribution. Most of these items come from the estate of Nick "Bomba" Tallo (1947-2022). A mainstay in Pittsburgh film and television production, Tallo worked, most often as a grip or gaffer, on Romero's films from *Knightriders* through *Two Evil Eyes*, Savini's *Night of the Living Dead* remake, and on dozens of films and television series, from *Sleepaway Camp* and *The Mothman Prophecies* to *The Dark Knight Rises*. Occasionally he would snag a bit role as well, most recognizably as the seltzer-bottle-wielding motorcycle raider in *Dawn of the Dead*. His long-standing job was with Pittsburgh PBS station WQED spanning almost 30 years and 570 episodes as floor manager for *Mister Rogers' Neighborhood*, where he was known and beloved for his humor and regular on-set pranks, and where he first met George Romero, who was himself an early second-unit director and cameraman for the show.

Screenshot from HD scan
KNIGHTRIDERS
1952 12 516
7-26-80 ROMERO GORNICK

15. George Romero [dir.]; Michael Gornick [DP]

Knightriders (1981): 35mm Workprint Reels - Tom Savini & Amanda Davies love scene

Pittsburgh: Laurel Entertainment, 1980. 35mm color workprint reels; no sound; approx. 4 min. Roll 516, scene 1952, takes 13-16 per visible clapboards, absent the footage used in the finished film. Inspected and viewed in a new HD transfer by The MediaPreserve in Pittsburgh (included, in various formats). Colors in the transfer are balanced and sharp, with a pleasant grain. Countdown leader at start of first reel, with white leaders added by MediaPreserve to tails of the two smaller reels (adding about 44 seconds of black in the combined transfer). Coverage from both angles used in the finished scene—with the transfer we've managed to clumsily sync the reels back together with their partners split-film shots at the cuts (viewable here, NSFW for tame nudity)—the first reel cuts where the film's footage begins, the second picks up after the used footage ends and leads at the end directly into the third with the same clapperboard visible on either side of the cut. In the black between takes at the end of the third reel we find a split-second blip from another angle of the room catching Romero and the crew, and the reel ends in grease-pen Xs. Minimal nudity, the most revealing take having been used for the film, though there remains a fair bit of play with Savini's chest hair. Very Good.

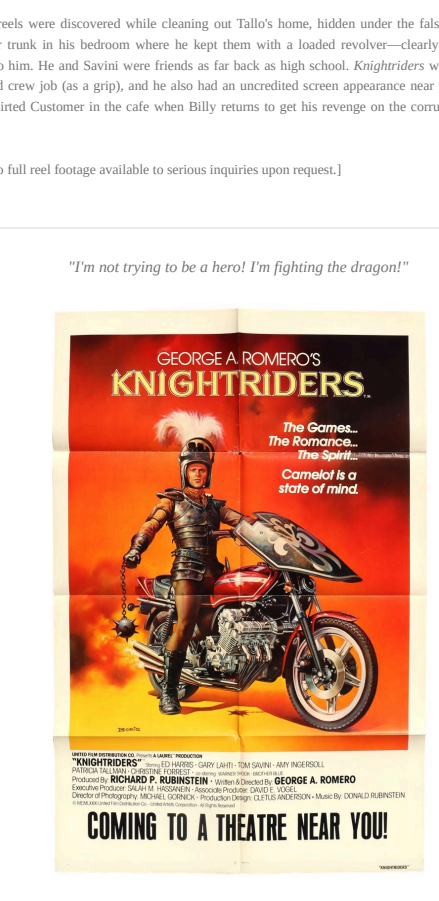
Romero's self-professed second favorite of his own movies (after *Martin*), *Knightriders* follows a traveling troupe of motorcycle jousters, with Ed Harris in his first starring role as the King trying to hold the group to Arthurian principles. In this scene, having abandoned the troupe for the promise of fame and funding from flashy promoter Bontempi, Black Knight Morgan (Savini) and TV producer Sheila (Davies) make love at her place before she reveals she lives there with another man, at which point we see a first glimpse of Morgan's doubt about his new circumstances.

These reels were discovered while cleaning out Tallo's home, hidden under the false bottom of a steamer trunk in his bedroom where he kept them with a loaded revolver—clearly they were of value to him. He and Savini were friends as far back as high school. *Knightriders* was Tallo's first credited crew job (as a grip), and he also had an uncredited screen appearance near the end as the Red Shirted Customer in the cafe when Billy returns to get his revenge on the corrupt small-town cop.

[Link to full reel footage available to serious inquiries upon request.]

Price: $1,800

"I'm not trying to be a hero! I'm fighting the dragon!"


GEORGE A. ROMERO'S
KNIGHTRIDERS
The Games... The Romance... The Spirit... Camelot is a state of mind.
COMING TO A THEATRE NEAR YOU!

16. George Romero; Boris Vallejo [art]

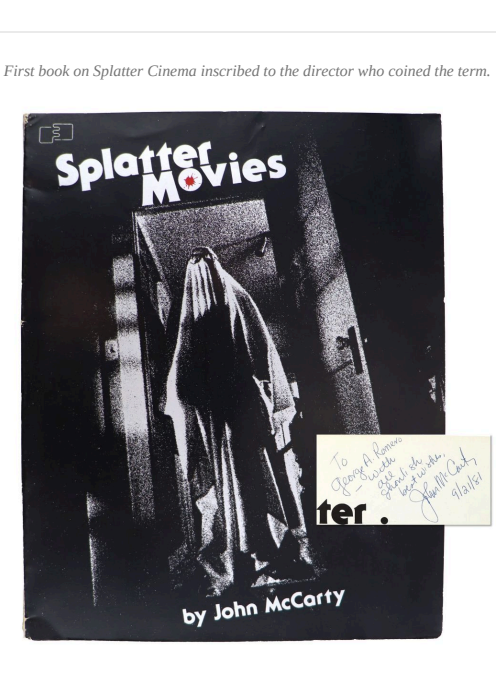
Knightriders: Studio advance one sheet poster

[Los Angeles]: United Artists, 1981. Studio advance one sheet poster; 41"x27". Art by Boris Vallejo, with "Coming soon to a theater near you!" at bottom. "Knight Rider" written in pencil on back in the same hand as seen on other copies. Folded as issued. Very Good.

Written and directed by George Romero and featuring Ed Harris (in his first starring role) opposite Tom Savini. *Knightriders* was also Tallo's first credited crew job (grip), and he had an uncredited screen appearance as the Red Shirted Customer in the cafe when Billy returns to get his revenge on the corrupt small-town cop.

Price: $200

First book on Splatter Cinema inscribed to the director who coined the term.



17. John McCarty

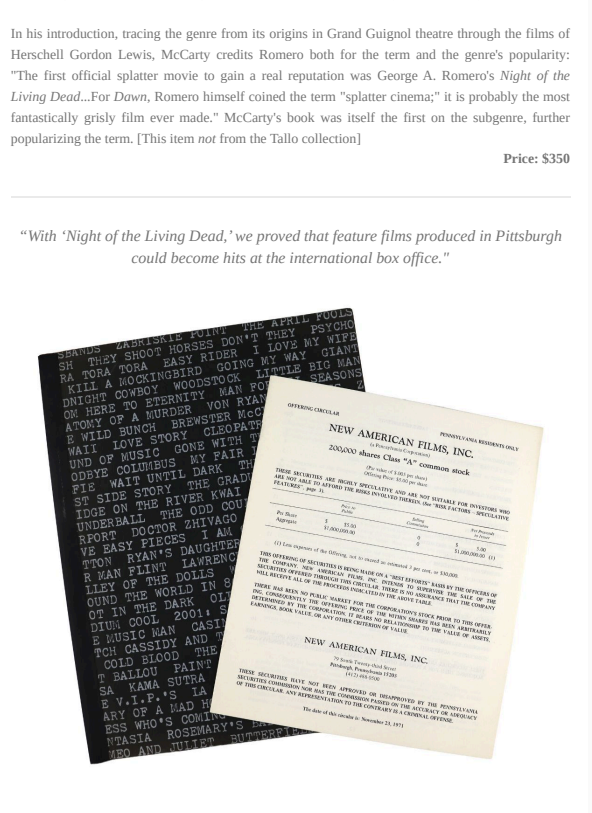
Splatter Movies: Breaking the Last Taboo [Signed and Inscribed to George Romero]

Albany: FantaCo Enterprises, 1981. First Printing, stated. Quarto (27.5cm); illustrated wraps with $8.95 price on rear; 157,[3]pp. Covers edgeworn with some stray scuffs to surface and bumping at spine ends. Binding sound and pages unmarked. Signed by McCarty on full title to pioneering horror writer / director and coiner of the term "splatter cinema" George A. Romero with inscription "To George A. Romero—with all ghoulish best wishes, John McCarty 9/21/81." Very Good.

In his introduction, tracing the genre from its origins in Grand Guignol theatre through the films of Herschell Gordon Lewis, McCarty credits Romero both for the term and the genre's popularity: "The first official splatter movie to gain a real reputation was George A. Romero's *Night of the Living Dead*...For *Dawn*, Romero himself coined the term 'splatter cinema;' it is probably the most fantastically grisly film ever made." McCarty's book was itself the first on the subgenre, further popularizing the term. [This item not from the Tallo collection]

Price: $350

"With 'Night of the Living Dead,' we proved that feature films produced in Pittsburgh could become hits at the international box office."



18. [George Romero] John Russo; Russell Streiner; Rudolph Ricci

New American Films Pitch Book [with] Stock Offering Circular

Pittsburgh: New American Films, 1971. First Edition. Quarto (28cm); photocopied 8.5" x 11" pages and printed black cover stock in plastic slide bar binding; [48]pp with b&w photos and reproductions. Covers very lightly rubbed along edges and corners. Pages clean and unmarked. Stock offering circular (23cm) is 20pp side-stapled in self-wraps, clean and crisp. Very Good or better.

Pitch book and initial stock offering circular for New American Films, the production company formed by *Night of the Living Dead* co-writer John Russo, Executive Producer and Johnny actor Russell Streiner, and creative partner / ghoul actor Rudolph Ricci after the breakdown of their creative and business partnership with George Romero while filming their follow-up, *There's Always Vanilla*, and the ensuing restructuring of the executive hierarchy of their current company, The Latent Image.

With a cover collaged with names of groundbreaking films and an epigraph from film critic Joseph Gelmis—"We are on the threshold of a technological and aesthetic revolution in movies which will inevitably restructure human consciousness and understanding"—Russo opens with an introduction to the new company and its principals. He writes "With 'Night of the Living Dead,' we proved that feature films produced in Pittsburgh could become hits at the international box office. With 'There's Always Vanilla,' we proved that quality, important cinema could be produced here on a reasonable budget." He closes adding "We have two good scripts ready to go into production right now."

The pitchbook goes on to give a rundown of Trends and Statistics in the Motion Picture Industry with an emphasis on independent films produced with low budgets but yielding high returns; a brief reiteration of the New American Films mission, experience, and its members' notable prior clients; a Production History for *Night of the Living Dead* and *There's Always Vanilla*; the company's plans for two feature films at the ready; and profiles of its three principals with a section of Questions and Answers; all interspersed with news clippings on the success of Night and its shake-up of the Hollywood model. The stock circular, dated November 23, 1971, advertises 200,000 shares of Class "A" common stock at an offering price of $5.00 a share / $1 million in aggregate. [This item not from the Tallo collection]

New American Films operated until 1976, but unfortunately with little success of its own. Film Historian Tom Fallows writes, "As Romero continued to look for a home for *There's Always Vanilla*, Russell Streiner's New American Films designed its first (and, as it transpired, only) feature film for the burgeoning sexploitation market... Directed by John Russo, *The Legend of Cherry Jankowski* remained unreleased until 1976 when Constellation Films...re-edited and re-titled it *The Booby Hatch* to add to its roster of soft-core sex comedies..." (Fallows p. 45). A few years later with pooled financial and creative resources, and Russo having retained rights to the "Living Dead" title construction, the trio tried to get a direct sequel to *Night* off the ground and eventually sold the story, with Alien screenwriter Dan O'Bannon rewriting and directing it as the 1985 horror comedy *The Return of the Living Dead*, which became a cult classic in its own right. No copies found in OCLC at time of writing.

Ref:
Tom Fallows. *George A. Romero's Independent Cinema: Horror, Industry, Economics*. Edinburgh University Press, 2022

Price: $600

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19. [George Romero] [Nick Tallo]

Production documents for Creepshow, Two Evil Eyes, and Savini's Night of the Living Dead, with ALS postcard from Edward Emerson French to Nick Tallo

Pittsburgh: The Laurel Group, 21st Century Film Corp, & [ADC Films], 1982-1990. Small collection of production documents from the estate of Nick "Bomba" Tallo, who worked as a grip on each of the films. Items include:

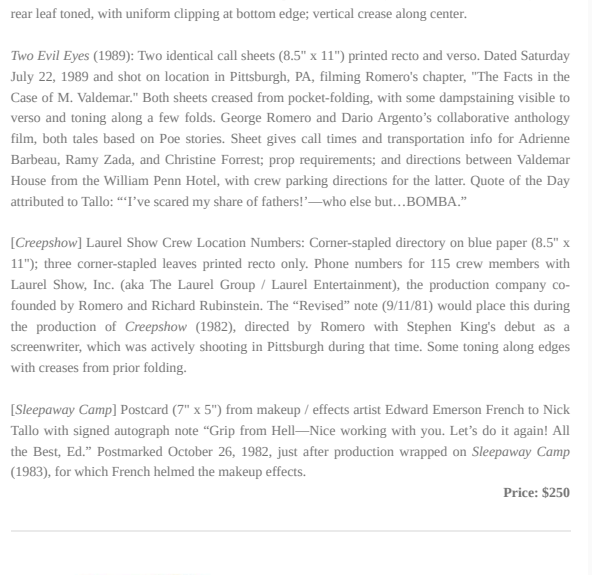
Night of the Living Dead (1990): Call sheet and partial script (7" x 5.25"); nine corner-stapled leaves printed recto-only. Tom Savini's remake of the Romero classic. Dated Friday June 1 / 90 and shot on location in Washington, PA, with the scenes all part of the evening farmhouse invasion. Edges and rear leaf toned, with uniform vertical crease along center.

Two Evil Eyes (1989): Two identical call sheets (8.5" x 11") printed recto and verso. Dated Saturday July 22, 1989 and shot on location in Pittsburgh, PA, filming Romero's chapter, "The Facts in the Case of M. Valdemar." Both sheets creased from pocket-folding, with some dampstaining visible to verso and toning along a few folds. George Romero and Dario Argento's collaborative anthology film, both tales based on Poe stories. Sheet gives call times and transportation info for Adrienne Barbeau, Ramy Zada, and Christine Forrest; prop requirements; and directions between Valdemar House from the William Penn Hotel, with crew parking directions for the latter. Quote of the Day attributed to Tallo: "'I've scared my share of fathers!'—who else but...BOMBA."

[*Creepshow*] Laurel Show Crew Location Numbers: Corner-stapled directory on blue paper (8.5" x 11"); three corner-stapled leaves printed recto only. Phone numbers for 115 crew members with Laurel Show, Inc. (aka The Laurel Group), the production company co-founded by Romero and Richard Rubinstein. The "Revised" note (9/11/81) would place this during the production of *Creepshow* (1982), directed by Romero with Stephen King's debut as a screenwriter, which was actively shooting in Pittsburgh during that time. Some toning along edges with creases from prior folding.

[*Sleepaway Camp*] Postcard (7" x 5") from makeup / effects artist Edward Emerson French to Nick Tallo with signed autograph note "Grip from Hell—Nice working with you. Let's do it again! All the Best, Ed." Postmarked October 26, 1982, just after production wrapped on *Sleepaway Camp* (1983), for which French helmed the makeup effects.

Price: $250


DAY of the DEAD
FOTO HUT
same day & 1 hour film developing service
"Ask About One Hour Film Developing Service"
SONY
BCT-30K

20. [George Romero] Nick Tallo

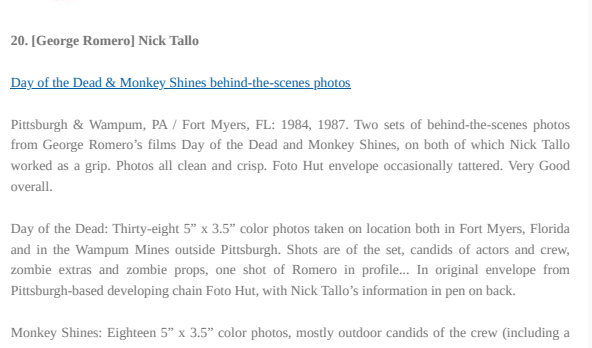
Day of the Dead & Monkey Shines behind-the-scenes photos

Pittsburgh & Wampum, PA / Fort Myers, FL: 1984, 1987. Two sets of behind-the-scenes photos from George Romero's films Day of the Dead and Monkey Shines, on both of which Nick Tallo worked as a grip. Photos all clean and crisp. Foto Hut envelope occasionally tattered. Very Good overall.

Day of the Dead: Thirty-eight 5" x 3.5" color photos taken on location both in Fort Myers, Florida and in the Wampum Mines outside Pittsburgh. Shots are of the set, candids of actors and crew, zombie extras and zombie props, one shot of Romero in profile... In original envelope from Pittsburgh-based developing chain Foto Hut, with Nick Tallo's information in pen on back.

Monkey Shines: Eighteen 5" x 3.5" color photos, mostly outdoor candids of the crew (including a napping Tom Savini), and of course the monkey. Housed as found in plain gray Sony BCT-30K betacam tape case with "Nabokov" (Cornell) and "Monkey Shines" in thin marker on spine.

SOLD



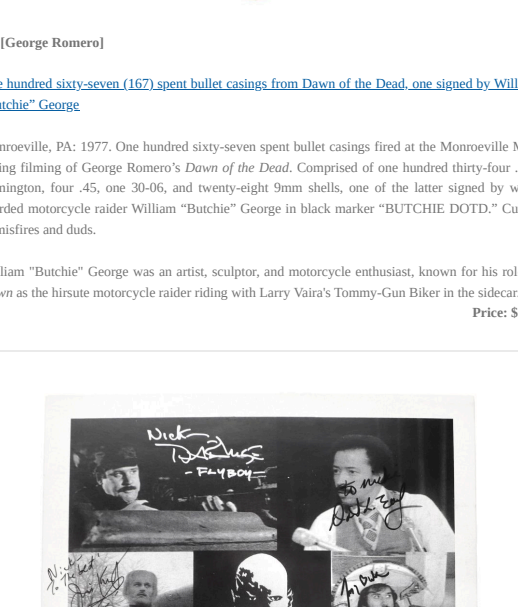
21. [George Romero]

One hundred sixty-seven (167) spent bullet casings from Dawn of the Dead, one signed by William "Butchie" George

Monroeville, PA: 1977. One hundred sixty-seven spent bullet casings fired at the Monroeville Mall during filming of George Romero's *Dawn of the Dead*. Comprised of one hundred thirty-four .223 Remington, four .45, one 30-06, and twenty-eight 9mm shells, one of the latter signed by wild-bearded motorcycle raider William "Butchie" George in black marker "BUTCHIE DOTD." Culled of misfires and duds.

William "Butchie" George was an artist, sculptor, and motorcycle enthusiast, known for his role in *Dawn* as the hirsute motorcycle raider riding with Larry Vaira's Tommy-Gun Biker in the sidecar.

Price: $350

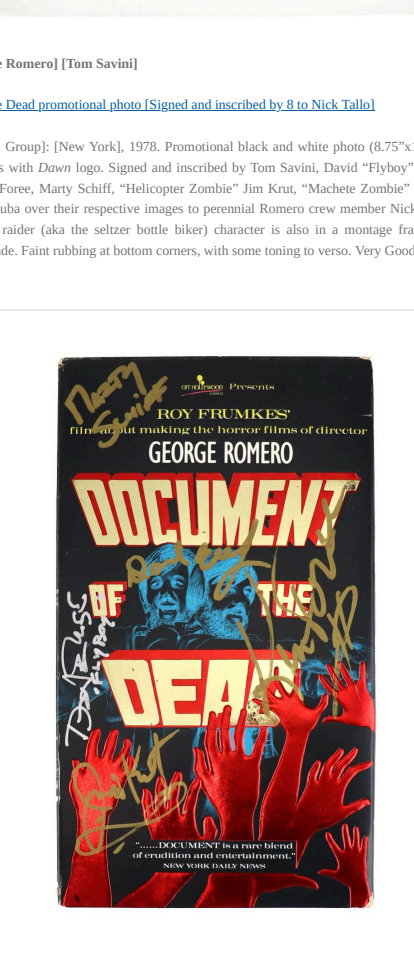


22. [George Romero] [Tom Savini]

Dawn of the Dead promotional photo [Signed and inscribed by 8 to Nick Tallo]

[The Laurel Group]: [New York], 1978. Promotional black and white photo (8.75"x11"). Montage of film stills with *Dawn* logo. Signed and inscribed by Tom Savini, David "Flyboy" Emge, David Early, Ken Foree, Marty Schiff, "Helicopter Zombie" Jim Krut, "Machete Zombie" Leonard Lies, and Tony Buba over their respective images to perennial Romero crew member Nick Tallo, whose motorcycle raider (aka the seltzer bottle biker) character is also in a montage frame with Tom Savini's Blade. Faint rubbing at bottom corners, with some toning to verso. Very Good.

Price: $350


ROY FRUMKES' film about making the horror films of director GEORGE ROMERO
DOCUMENT OF THE DEAD
"...DOCUMENT is a rare blend of erudition and entertainment." NEW YORK DAILY NEWS

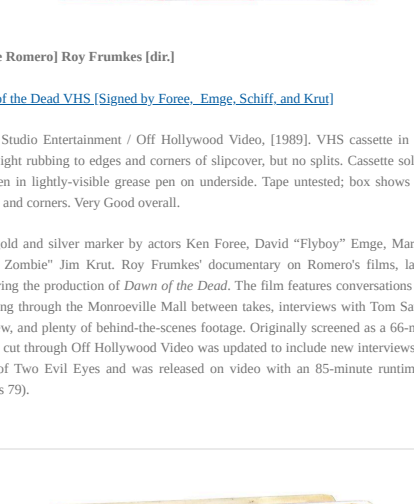
23. [George Romero] Roy Frumkes [dir.]

Document of the Dead VHS [Signed by Foree, Emge, Schiff, and Krut]

New York: Studio Entertainment / Off Hollywood Video, [1989]. VHS cassette in foil-embossed slipcover. Light rubbing to edges and corners of slipcover, but no splits. Cassette solid and sturdy; "297" written in lightly-visible grease pen on underside. Tape untested; box shows some rubbing along edges and corners. Very Good overall.

Signed in gold and silver marker by actors Ken Foree, David "Flyboy" Emge, Marty Schiff, and "Helicopter Zombie" Jim Krut. Roy Frumkes' documentary on Romero's films, largely shot on location during the production of *Dawn of the Dead*. The film features conversations about process while walking through the Monroeville Mall between takes, interviews with Tom Savini and other cast and crew, and plenty of behind-the-scenes footage. Originally screened as a 66-minute cut, the commercial cut through Off Hollywood Video was updated to include new interviews with Romero on the set of Two Evil Eyes and was released on video with an 85-minute runtime (though the cassette says 79).

Price: $350


"An ultimate horror film! A savagely satanic vision of America." ROGER EBERT CHICAGO SUN-TIMES
THORN EMI VIDEO
GEORGE ROMERO'S
DAWN OF THE DEAD

24. George Romero [dir.]

Dawn of the Dead VHS [Thorn EMI]

[New York]: Thorn EMI, 1983. VHS cassette in clamshell case; cover design by Robert V. Michelucci. Case edgeworn, soiled, and smudged; small labels with "1" and "0" affixed at head and tail of spine. Tape untested. Cassette labels a bit darkened, with some toning along bottom edge of face label; red price gun sticker with numbers but no discernable price over left window. Very Good overall.

First video release of Romero's sequel to *Night of the Living Dead*, which follows four survivors who take shelter in a suburban shopping mall during the worsening zombie outbreak. Tallo had a role as the seltzer-bottle-wielding motorcycle raider.

Price: $350

DAWN OF THE DEAD
WHEN THERE'S NO MORE ROOM IN HELL... THE DEAD WILL WALK THE EARTH...
George A. Romero

25. [Nick Tallo]

Dawn of the Dead original crew t-shirt (small)

New York: United Film Distribution Company, 1978. Black t-shirt with screen-printed design on front and back, with additional screen pattern on back. Presumed men's size Small (19" width, 24" length); no labels or tags. Graphics clean and bright with no cracks or fading; no splits to seams; collar and hem not overly stretched. Very Good overall.

Price: $200

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