

**GEORGE A.
ROMERO'S**

BOO-HOORAY



DAWN OF THE DEAD

Under 17 Must be accompanied by Parent or Guardian

Boo-Hooray Shortlist #60: George A. Romero and his Pittsburgh Collaborators

Boo-Hooray is pleased to present our 60th shortlist on the work of director and screenwriter George A. Romero and his Pittsburgh collaborators. The shortlist gathers scripts and production materials from a crucial figure of American independent and horror cinema, documenting the creative development and production of some of his most celebrated works. It also includes materials from the wider Pittsburgh film community which he nurtured and worked in. Romero is best known for laying the foundation for the modern horror genre, particularly zombie films. His 1968 film *Night of the Living Dead* is celebrated as a landmark of horror film that invented the image of the modern zombie. For Romero, the zombie film was not just the good fun of blood and guts, but could also serve as a subversive cultural critique of mass society.

The shortlist collects three screenplay drafts by George A. Romero, a screenplay draft by Stephen King for Romero, and an early screenplay by experimental filmmaker Peggy Ahwesh, all with substantial holograph annotations in the hand of Nick Tallo, a longtime grip for Romero and to whom these belonged. The three Romero screenplays include two distinct editions of the first draft of the 1990 *Night of the Living Dead* remake (items no. 8–9), two complete screenplays of *Dawn of the Dead* (items no. 1 & 7), and a first draft of “Knights,” which he would later rework into *Knightriders* (1981) (item no. 16) by mixing motorcycles with medieval knights. Alongside these original works, the shortlist showcases Romero’s collaboration with Stephen King through the latter’s 1979 screenplay draft for *Creepshow* (item no. 15). The production materials collected with the scripts consist of call sheets, shooting schedules, location checklists, memos, contact lists, floor plans, and party invites documenting the various personalities and the good-spirited work ethic Romero fostered on his sets.

The shortlist also features the screenplay for the 1983 horror film *Sleepaway Camp* (item no. 12), alongside a folder of production materials and a consumer T-shirt (item no. 13). *Sleepaway Camp* is a cult film remembered today for having dealt with the horrors of gender dysphoria, if in clumsy but nonetheless pioneering ways. The movie, improbably timely, revolves around the violent effects of a forced sex transition on a teenage boy. In this way it plays out contemporary right-wing panics of “transgenderism” and “grooming” in the style of a campy horror movie.

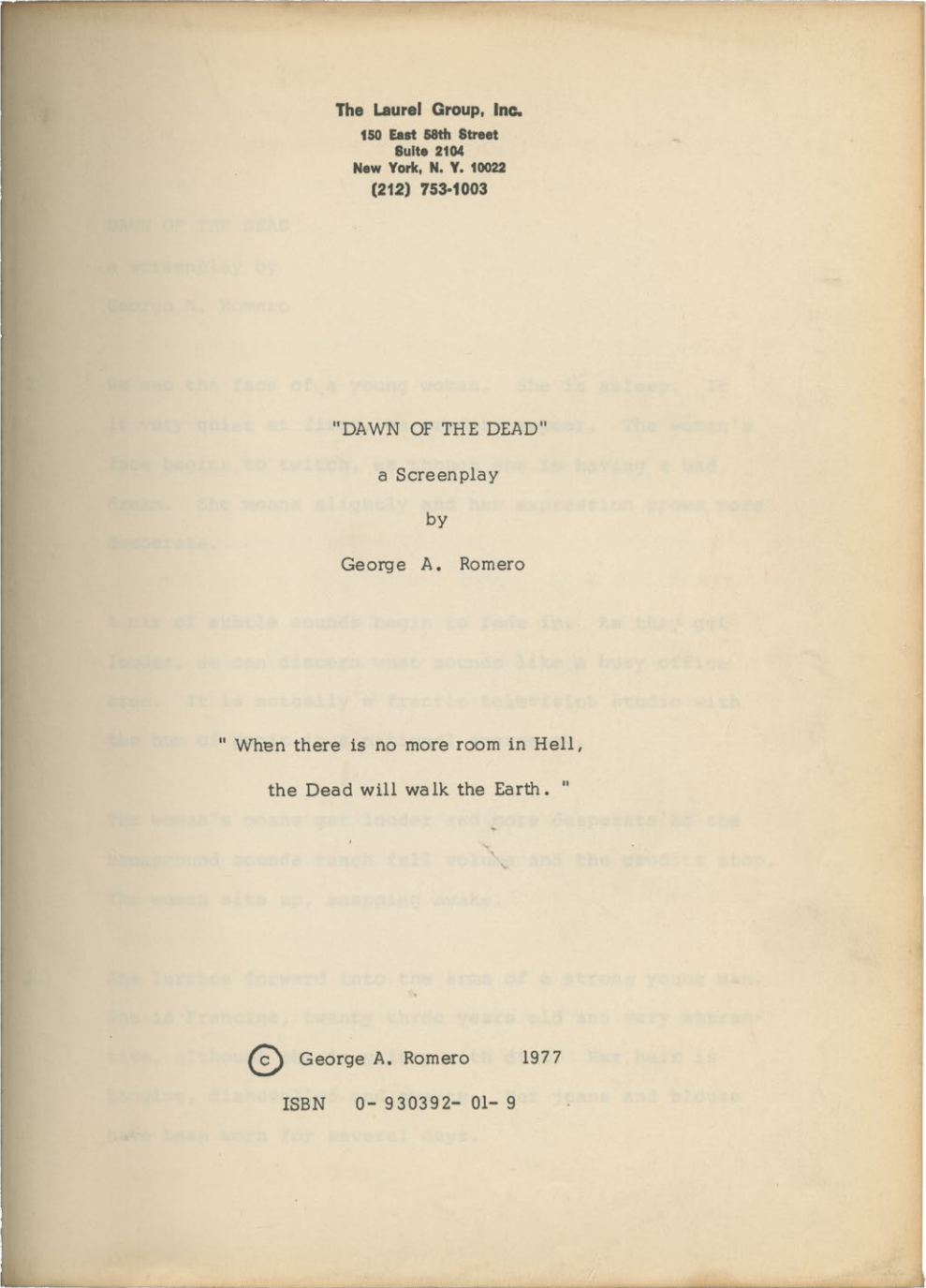
Among the filmmakers Romero mentored in Pittsburgh was the experimental filmmaker Peggy Ahwesh, and the shortlist contains her script for the “The End Years” (item no. 17), one of the three short films that comprise *The Pittsburgh Trilogy* (1983). Ahwesh, then a young artist in Pittsburgh, worked as a Production Assistant on the set of *Creepshow*. She found friendship in Tallo and mentorship in Romero, who counted among the rare directors in the industry, independent or commercial, who cared about making space for women and people of color on his sets.

Nick Tallo, the source of these materials, was a decades-long fixture in the Pittsburgh film community. In addition to his work with Romero, Tallo was an employee of the PBS station WQED, where he was floor manager for 30 years on *Mister Rogers’ Neighborhood*. He also worked on myriad other television and film productions that were shot in Pittsburgh, some of which are documented here (item no. 19).

Tallo’s annotations in the scripts consist of attention markers, critical comments, technical notes, equipment and rig plans, character codes, as well as scene amendments and inserts, which track Romero’s creative changes to his scripts during production, and make these scripts unique working documents.

Overall, a compelling and substantial gathering of materials from the working process of one of America’s most important horror filmmakers, along with materials from the larger community of his Pittsburgh collaborators.





1. Dawn of the Dead, screenplay by George A. Romero [with holograph annotations]

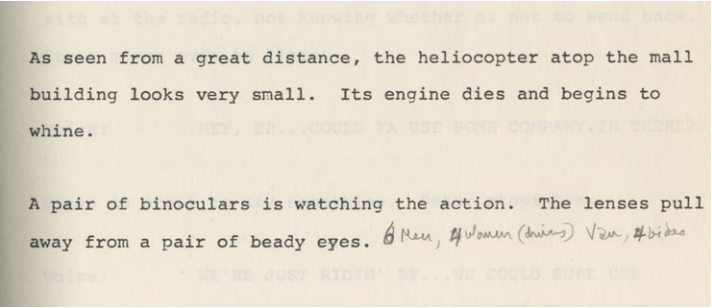
George A. Romero

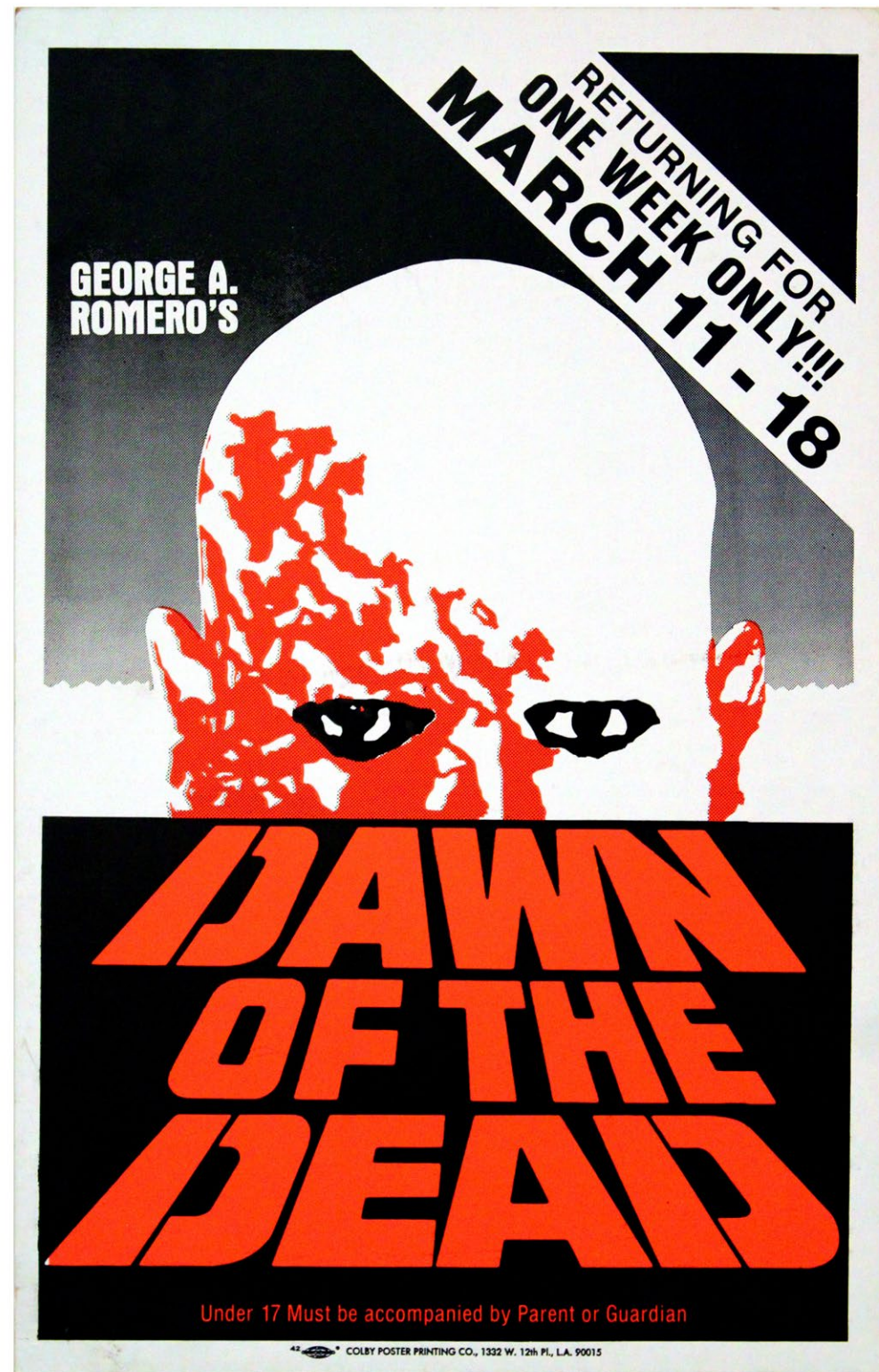
New York: The Laurel Group, Inc., 1977. Velo bound, in leather covers. Offset. 8 ½ x 11 x 1 ¼ in. 253 pp. Holograph scene amendments on pages 1, 27, 29, 39, 41, 43, 44, 90, 92, 100, 112, 113, 114, 120, 121, 125, 132, 133, 155, 162, 164, 165, 166, 169, 170, 174, 175, 176, 178, 180, 188, 198, 207, 211, 213, 232, 237, 238, 239, 240, 244, and 245. Character codes added in holograph on pages 95, 99, 111, and 225. Very good.

Screenplay for *Dawn of the Dead*, George A. Romero's sequel to his 1968 classic film *Night of the Living Dead*. *Dawn of the Dead* was a rare successful sequel.

It widened the scope of the original, innovated the technique, expanded its lore, heightened its drama, and inaugurated a new set of collaborators for Romero. In the movie, Romero again uses the zombie as a way to critique modern consumerism. The screenplay contains various amendments and technical notes handwritten by grip Nick Tallo.

SOLD



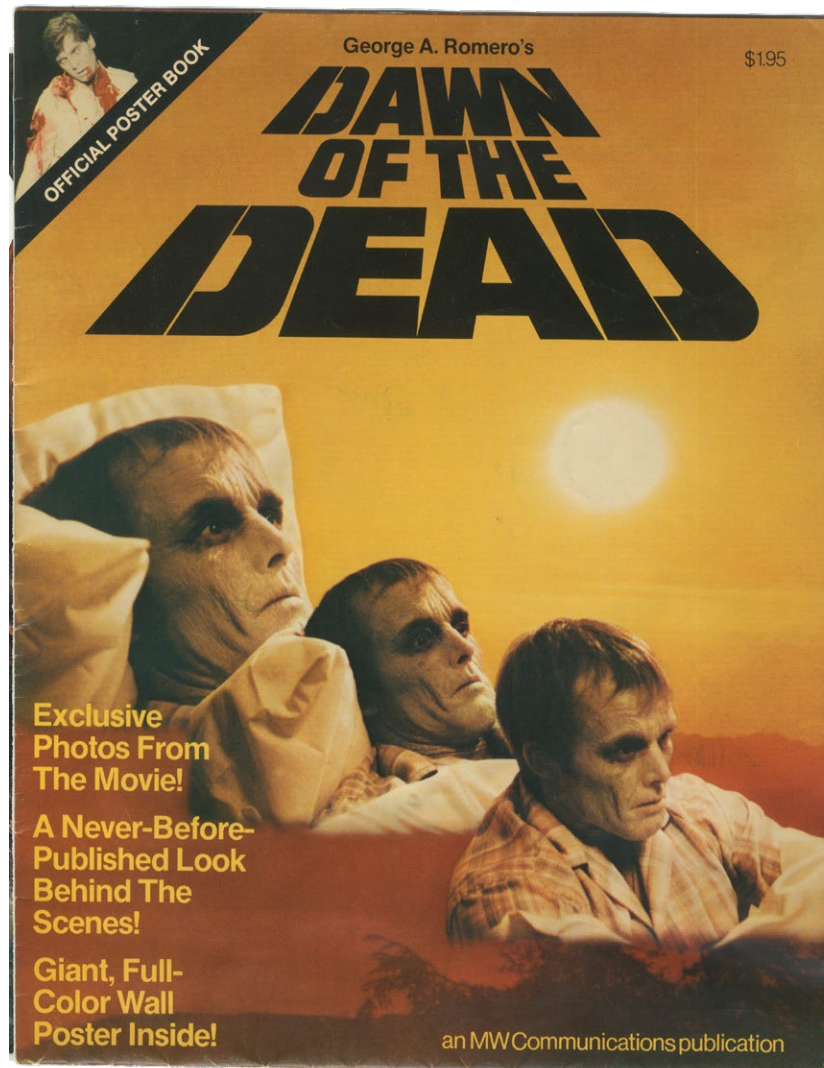


2. George A. Romero's Dawn of the Dead Poster

Los Angeles: Colby Poster Printing Co., [ca. 1978]. Silkscreen poster on heavy cardboard. 14 x 22 in. Very good.

Silkscreen poster for George A. Romero's *Dawn of the Dead*.

\$200

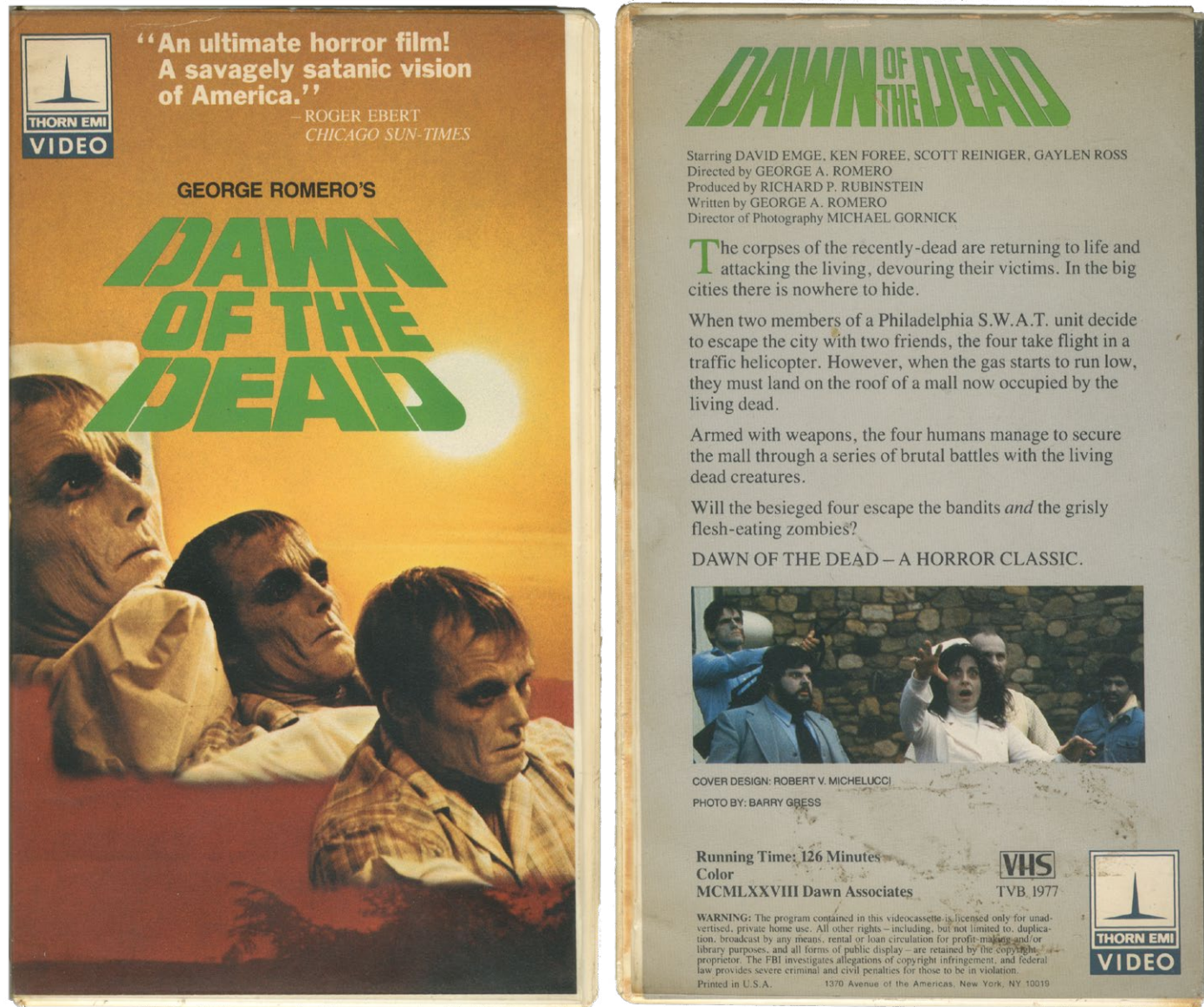


3. Dawn of the Dead Official Poster Book

Pittsburgh: MW Communications, 1978. Offset. 8 3/8 x 10 7/8 in. book folds out into 21 1/2 x 33 1/4 in. poster. Very good.

Official poster book for George A. Romero's *Dawn of the Dead*.

\$75

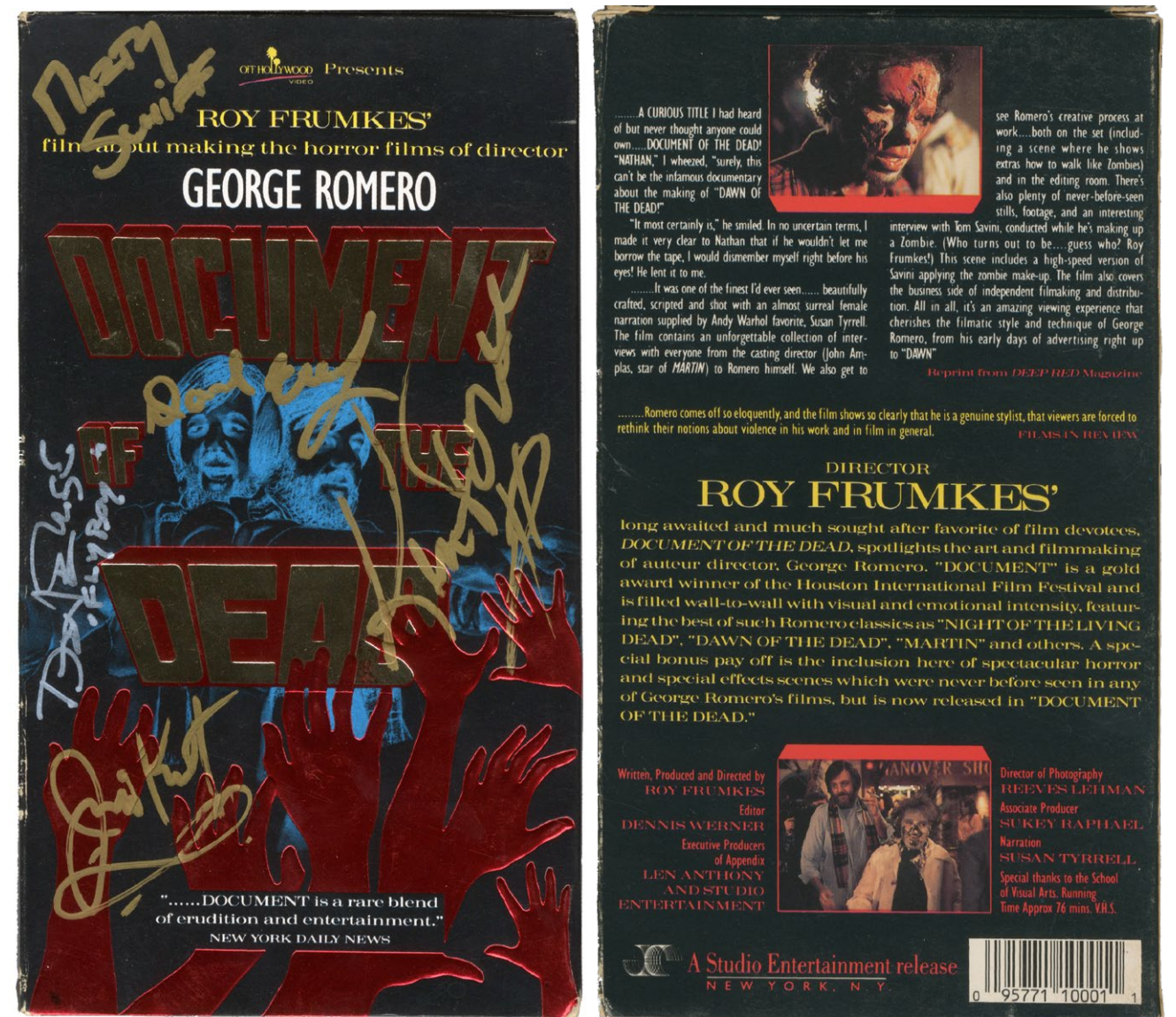


4. Dawn of the Dead VHS

New York: Thorn EMI Video, 1979. VHS tape in box. 4 3/4 x 8 in. Very good.

VHS tape of George Romero's *Dawn of the Dead*.

\$100



5. Document of the Dead VHS

Roy Frumkes

New York: Off Hollywood Video, [1981]. VHS tape in original slip, signed by cast members David Emge, David Early, Ken Foree, Marty Schiff, and Jim Krut. 4 1/4 x 7 1/2 in. Very good.

VHS tape of *Document of the Dead*, Roy Frumke's documentary film about the making of George A. Romero's *Dawn of the Dead*. The slipcase is signed by cast members David Emge, David Early, Ken Foree, Marty Schiff, and Jim Krut. The film features eloquent interviews with Romero and other crew members, and is narrated by Warhol actor Susan Tyrrell.

\$350

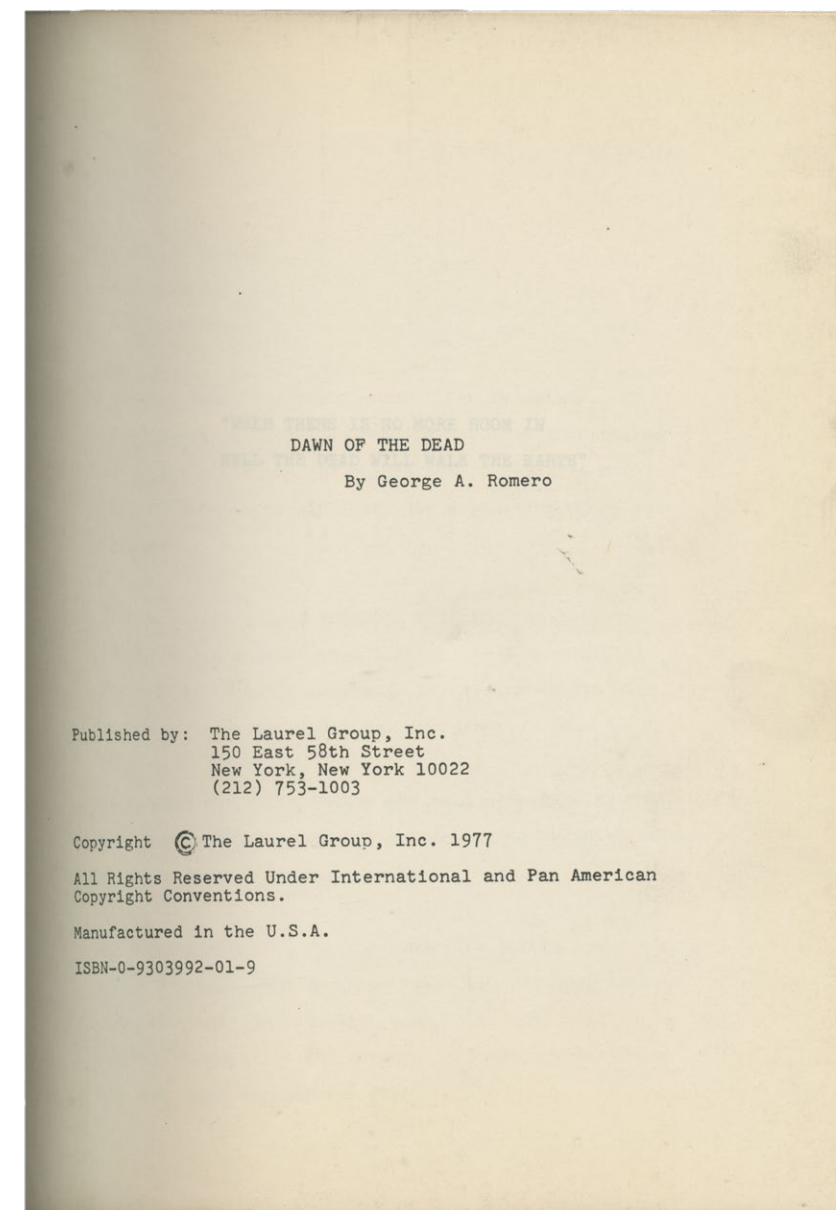


6. Dawn of the Dead Promotional Photograph [signed]

[New York]: [The Laurel Group], [1978]. Offset. 8 3/4 x 11 in. Inscribed to Nick Tallo by David Emge, David Early, Ken Foree, Marty Schiff, Jim Krut, Leonard Lies, Tony Buba, and one other unidentified cast member.

Promotional photograph for *Dawn of the Dead* signed by various members of the cast to “Bomba” Nick Tallo, who worked on the film as a grip. Signatories include David Emge, David Early, Ken Foree, Marty Schiff, Jim Krut, Leonard Lies, and Tony Buba.

\$475



7. Dawn of the Dead, a screenplay by George A. Romero

George A. Romero

New York: Laurel Group, 1977. Offset. Velo bound, in leather covers. 8 1/2 x 11 x 1 1/4 in. 253pp. Holograph amendments to dialogue on pages 216 & 217. Very good.

Screenplay for *Dawn of the Dead*, George A. Romero’s sequel to his 1968 classic film *Night of the Living Dead*.

\$1500

8. Night of the Living Dead screenplay and production documents

George A. Romero

Sanibel, FL: Sanibel Films, 1989. Bound with three brass fasteners. Digital printing, with holograph on title page. First draft. 8 1/2 x 11 x 1/2 in. 116pp. Very good.

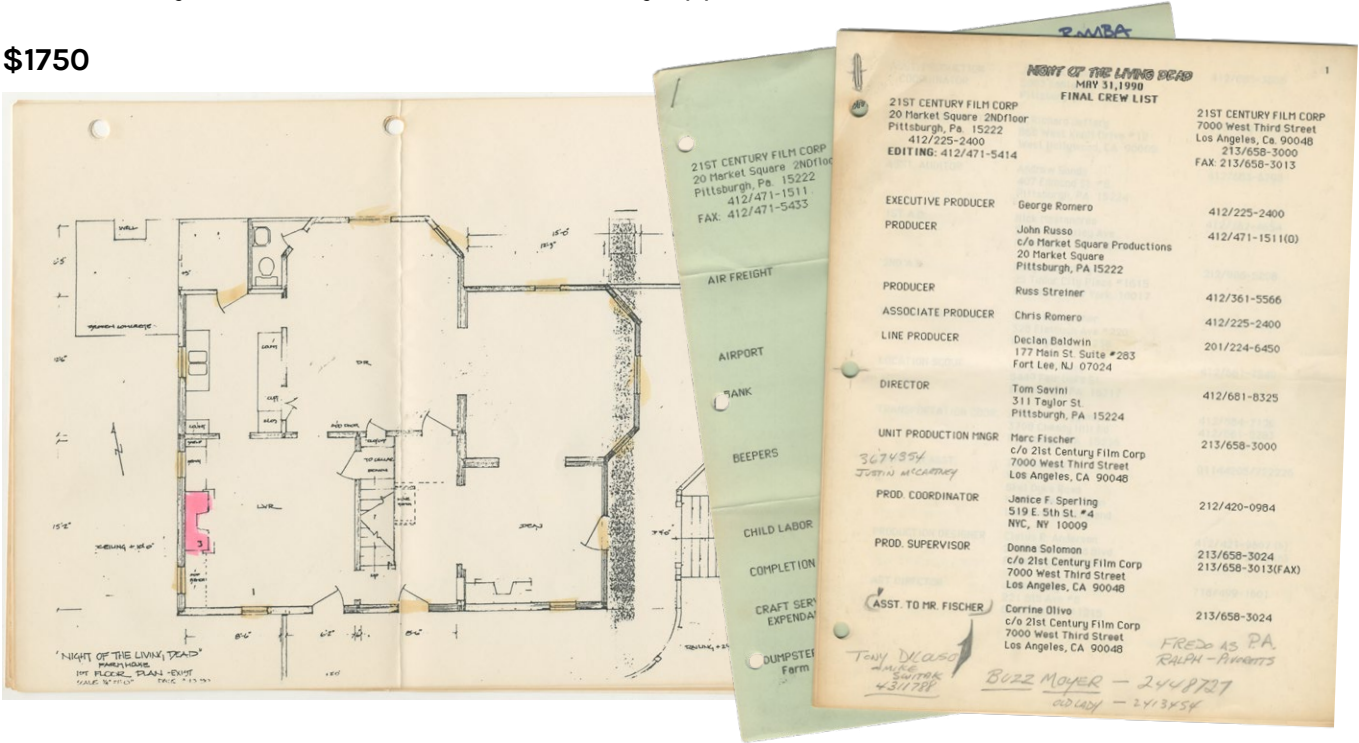
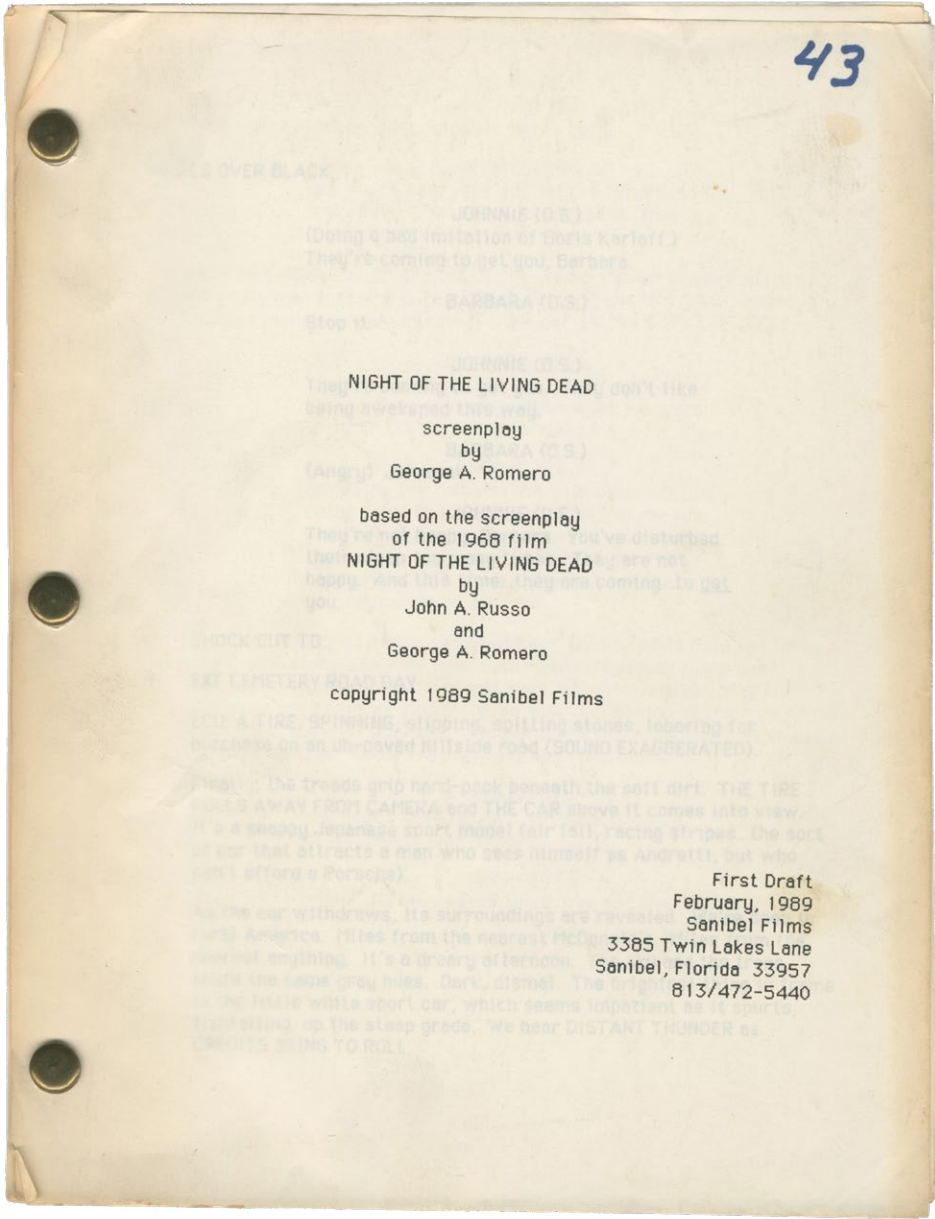
Los Angeles: 21st Century Films, [1989]. Folder containing three sets of production documents: contact list, crew list, and floor plan for grips. Offset and digital printing. Very good.

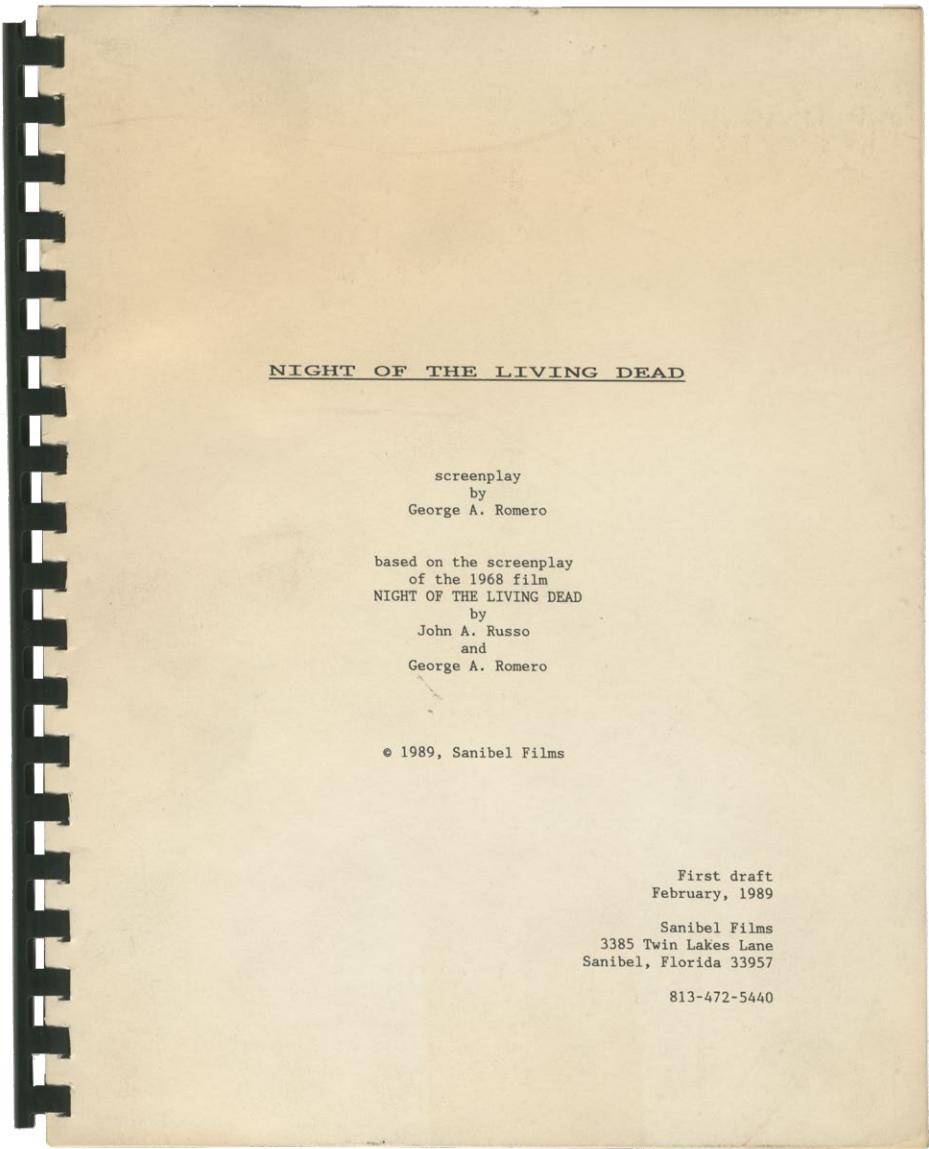
First draft screenplay and production documents for George A. Romero's 1990 remake of his classic film *Night of the Living Dead*. Romero both wrote the movie and served as an executive producer, giving the director's reins to Tom Savini, a long-time collaborator who had previously worked as a make-up artist and special effects technician for Romero. Savini was the technical brains behind the look of the zombies in *Dawn of the Dead*, and for the curiously bright hue of the movie's blood.

The collected documents include a contact and crew list for the production, alongside a location floor plan for the lighting department.

When the original *Night of the Living Dead* was released, it accidentally entered the public domain due to an error in titling the movie. This resulted in various B-rate adaptations and remakes. In 1989, Romero heard a major studio was interested in remaking the movie, he beat them to the punch. Though the movie he produced is less critically renowned than his original, he made various changes to canonical characters such as Barbara—substituting reason for hysteria—that have become widely appreciated.

\$1750





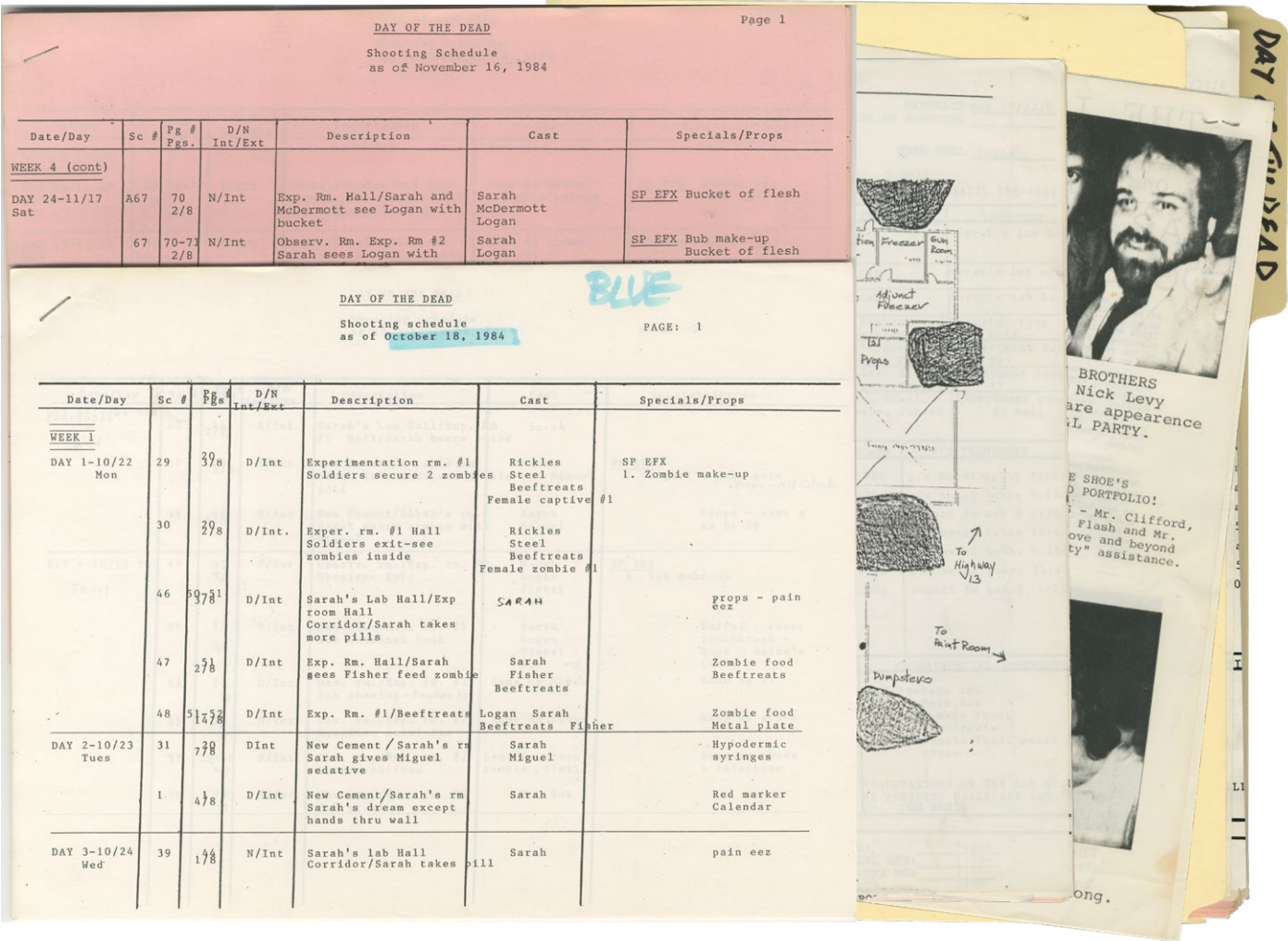
9. Night of the Living Dead screenplay

George A Romero

Sanibel, FL: Sanibel Films, 1989. Cerlox bound. Digital printing. First draft. 8 ½ x 11 x 5⁄8 in. 111pp. Very good.

First draft for George A. Romero’s 1989 remake of his classic film *Night of the Living Dead*.

\$1250



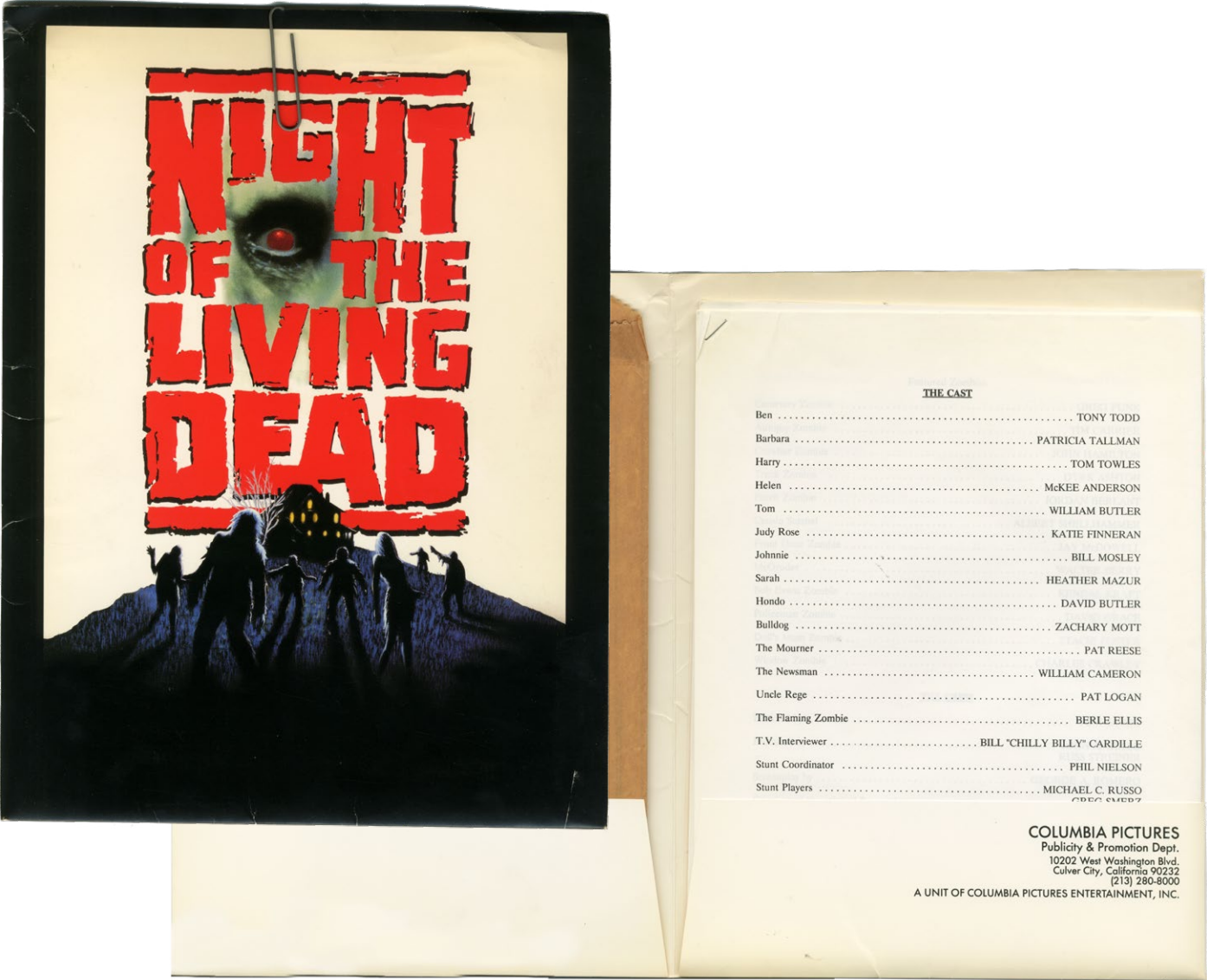
10. Day of the Dead Production Documents

New York: Laurel-Day Inc., 1984. Folder containing 12 production documents: two contact lists, two shooting schedules, seven call sheets, and one production memo. Offset. Very good.

Production documents for *Day of the Dead*, George A. Romero’s 1985 sequel to *Dawn of the Dead*. The film is recognized for changing Romero’s focus from political to philosophical themes, using the zombie as a conceptual stand-in for humanity.

The collected documents include two contact lists, two shooting schedules, seven call sheets, and one production memo inviting crew members to a fun night out.

\$450



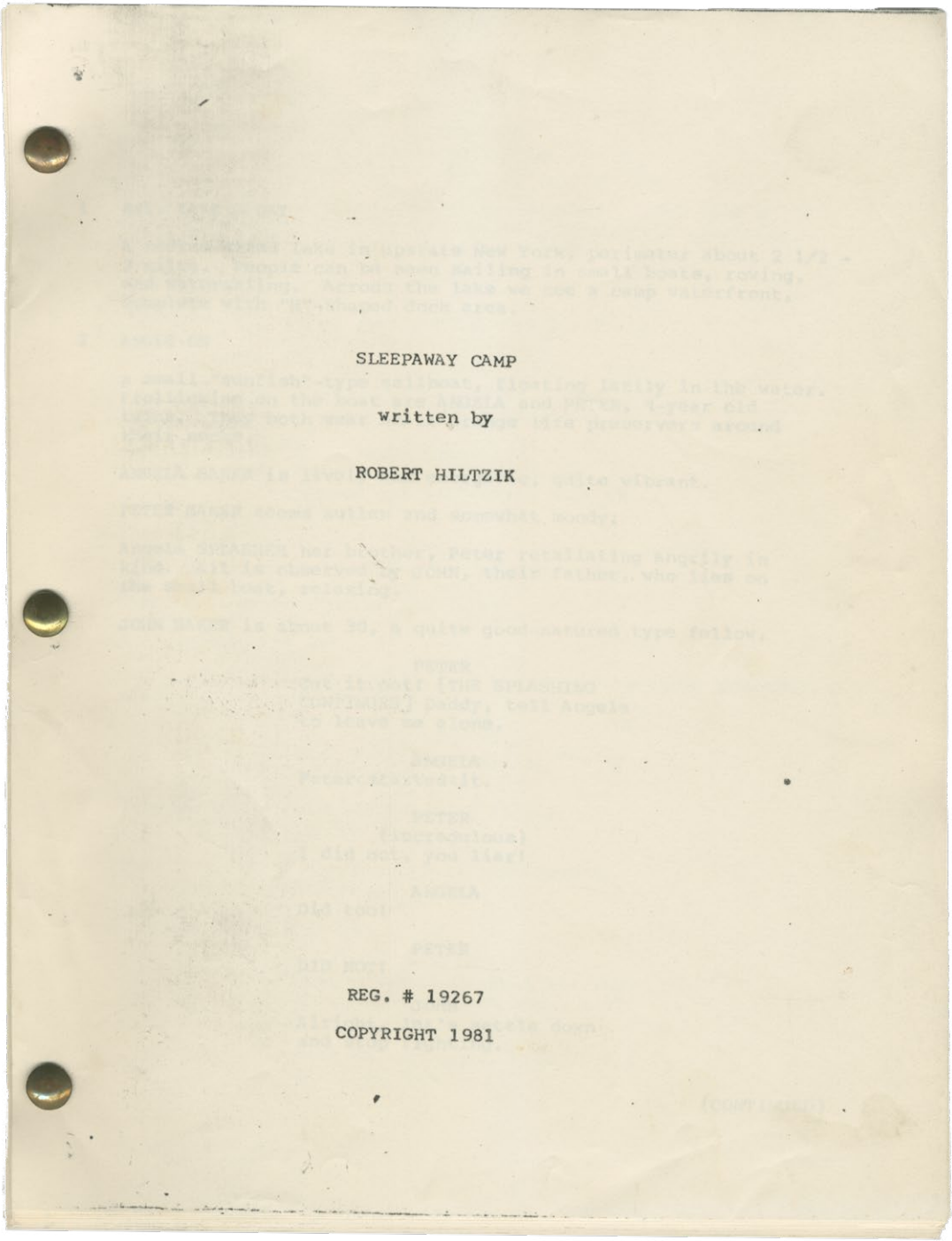
11. Night of the Living Dead press folder

Los Angeles: Columbia Pictures, [1990]. Folder containing two sets of offset-printed promotional documents and four silver gelatin photographs. 9 x 12 in. folder housing 8 x 10 in. photographs and 8 1/2 x 11 in. documents. Very good.

Press folder for George A. Romero's 1990 remake of *Night of the Living Dead*, featuring promotional photographs from the movie and documents with information on the production.

\$150





12. Sleepaway Camp screenplay and production documents

Robert Hiltzik

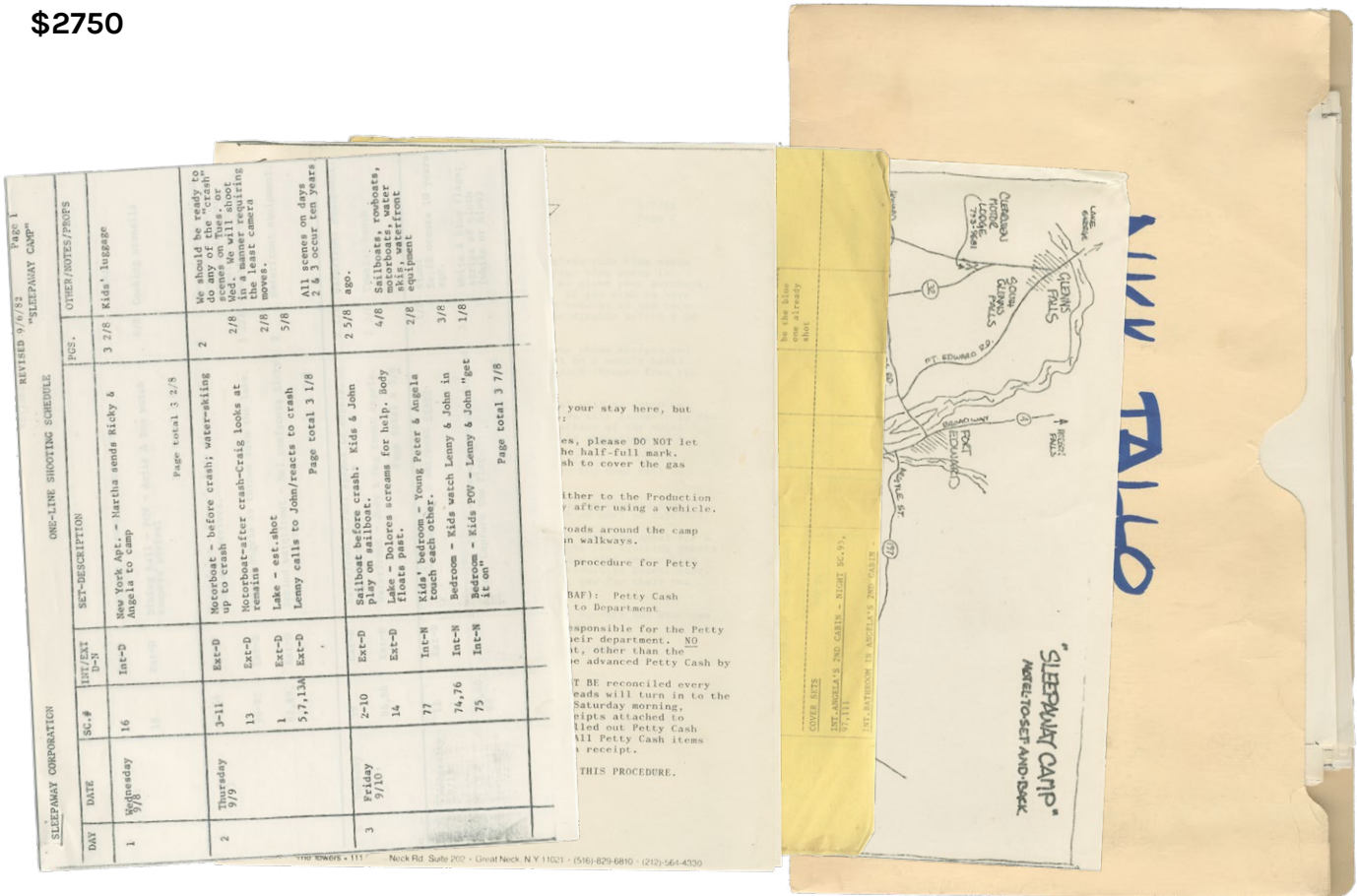
[New York]: [American Eagle Films], 1981. Screenplay housed in manila envelope labeled “Nick Tallo.” Xerox. 8 1/2 x 11 in. 91pp. Very good.

New York: [American Eagle Films], 1982. Folder labeled “Nick Tallo” containing thirteen sets of production documents, alongside a visitor map and a guide for the shooting locations in the Adirondacks in New York. Offset and xerox.

Screenplay and production documents for Sleepaway Camp, written by Robert Hiltzik. Sleepaway Camp is a cult film remembered today for having dealt with the horrors of gender dysphoria, if in clumsy but nonetheless pioneering ways. The movie, improbably timely, revolves around the violent effects of a forced sex transition on a teenage boy. In this way it plays out contemporary right-wing panics of “transgenderism” and “grooming” in the style of a campy horror movie.

The production documents include contact and crew lists, production memos, shooting schedules, call sheets, maps, and lists and menus for local restaurants.

\$2750





13. Sleepaway Camp T-Shirt

New York: Screen Stars / [American Eagle Films], [ca. 1983]. Size small. Very good.

Promotional t-shirt for the cult film *Sleepaway Camp*.

\$250

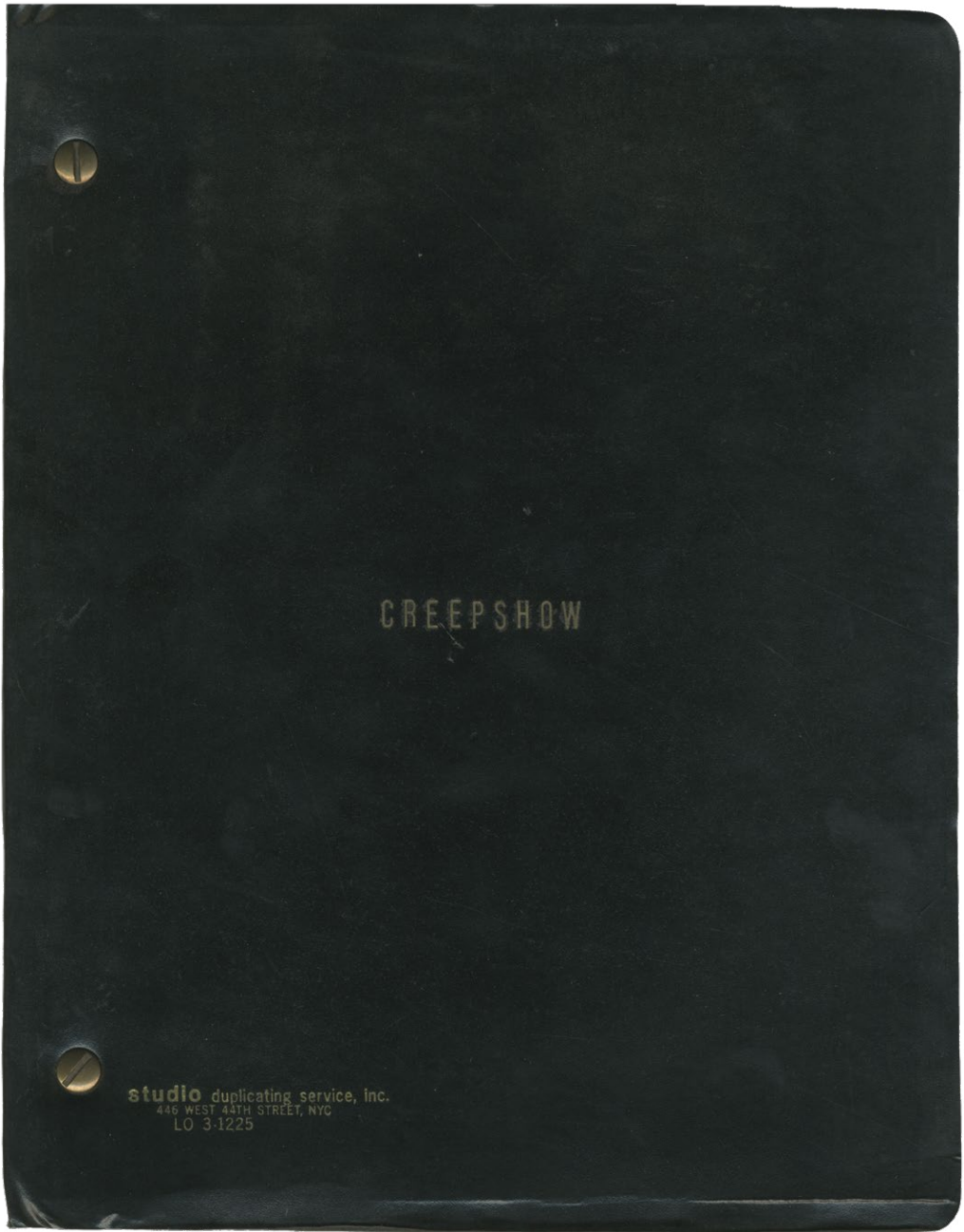


14. Blade Viewer Discomfort Bag

[New York]: [Pintoff Productions], [1973]. Paper bag stenciled with green paint. 4 3/4 x 7 3/4 in. Very good.

Promotional “viewer discomfort bag” for the 1973 slasher film *Blade* starring John Marley.

SOLD



15. Creepshow screenplay and production documents

Stephen King and George A. Romero

New York: Laurel Entertainment Inc., 1979. Bound with two brass fasteners; in leather wraps; the word “Creepshow” is engraved in the cover. Offset. First draft. 8 ½ x 11 x in. 142pp. Holograph on pages 1, 24, 41, 87, and 117; and on the cover page. Very good.

New York: Laurel-Show Inc., 1981. Folder containing six sets of production documents: a staff and crew lists, a shooting schedule, a location checklist, and three call sheets. Offset. Very good.

Screenplay and production documents for Creepshow, a horror comedy anthology film directed by George A. Romero and written by Stephen King. The screenplay contains various amendments and technical notes written by grip Nick Tallo. The production documents include a staff and crew lists, a shooting schedule, a location checklist, and three call sheets.

A document of a remarkable collaboration between two of the founders of the modern horror genre.

\$3250

ZEN AND THE ART OF GETTING TO SQUIRREL HILL

THIS IS YOUR OFFICIAL MAP KIT FOR THE SQUIRREL HILL. PLEASE LOOK IT OVER CAREFULLY. IF YOU HAVE ANY QUESTIONS, FEEL FREE TO ASK.....

"THE CRATE" SHOOTING SCHEDULE 8.24.81

DAY/DATE	SC #	SCENE DESCRIPTION	CAST	PROPS	SFX/MATTE
DAY 27 Wed. 8.26.81	701, 703	D - EXT - NORTHRUP HOUSE WILMA walks out of house gets in her CAR and DRIVES OFF.	WILMA HENRY	Northrup Station wagon	"Henry" Schul 1220 Squire 6
DAY 27	690, 696 691, 697 692, 698 693, 699 694, 700 695, 702 704	D - INT - NORTHRUP HOUSE WILMA looks in mirror and bitches at HENRY as she leaves.	WILMA HENRY	Wall mirror, lipstick, purse, car keys	-
DAY 27	1084 1085 1086	N - EXT - NORTHRUP HOUSE WILMA drives up, stumbles across lawn and enters house.	WILMA	Northrup station wagon House keys	-
DAY 27	1113 1114	N - EXT - NORTHRUP HOUSE WILMA gets into car with DRINK and spins out.	WILMA	Northrup station wagon drink w/silk	-
DAY 27	1033 - 1036	N - EXT - NORTHRUP HOUSE HENRY gets into DEX's CAR and DRIVES OFF.	HENRY	DEX's car	-
DAY 27	1003 - 1004	N - EXT - NORTHRUP HOUSE Establishing shot	No cast	DEX's car	-

LAUREL-SHOW, INC. "CREEPSHOW" (412) 325-2131

PRODUCER: Richard Rubinstein
DIRECTOR: George Romero
1st A.D.: Peter 2nd A.D.: Richard

DAY/DATE: Wed. 7/28/81
DAY OF SHOOTING: 3
CREW CALL: 7:30 A.M.
CAMERA ROLL: 9:30 A.M.

SET DESCRIPTION-DAY/NIGHT	SCENES	LOCATION
FINISH PREVIOUS DAY		
INT/EXT. MOVING CAR - D	58 - 60	Abbott House
EXT. GAZEBO, -CEMETERY, BEDELIA WALKING TO GRAVE	90, 92, 93, 96, 113	600 Squaw Run Rd. Fox Chapel, PA 963-1254
EXT. NATE'S GRAVE - BEDELIA'S POV	91, 97, 114	
EXT. CEMETERY - D - POV FROM HOUSE	76	
EXT. NATE'S GRAVE - NIGHT	219	

CAST	CHARACTER	F/U	MU/HAIR	ON SET
VIVECA LINDFORS	BEDELIA	1:00P	2:00P	2:30P
CARRIE NYE	SYLVIA	HOLD		
ELIZABETH REGAN	CASS			
GARNER SHOOK	RICHARD			
ED HARRIS	HANK			
JOHN LORMER	LIVE NATE	8:15A	8:30A	9:15A
NAN MOGG	MRS. DANVERS	HOLD		
JOHN AMPLES	DEAD NATE	HOLD		

SPECIAL EFFECTS

PROPS

BENTLEY
BOTTLE OF JIM BEAM
SPRAY OF FLOWERS

CREW CALL	TRANSPORTATION
DIRECTOR: 8:00A AD: 7:00A SCRIPT: 7:30A CAMERA: 7:30A ASST. CAM: 7:30A SOUND: 7:30A ELECTRIC: 7:00A PA'S: 7:00A DRIVERS: Per Levy	GRIPS: 7:30A SCENIC: 7:30A MU/HAIR: 7:30A WARDROBE: 7:30A PROPS: 7:30A SP. EFX: W/N STILLS: 9:15A CATERER: 7:15A LUNCH: 1:00P LOC. MGR: 1:00P

ADVANCE SCHEDULE/COVER SET

Thurs. 7/30
Day #3 on Shooting Schedule
EXT. CEMETERY - DAY - SCS. 166, 168, 170, 172, 175, 177, 149, 131, 158, 138, 140, 142, 144, 146, 148, 152, 154, 156, 160, 162, 164

PER PETER LEVY

RAIN COVER
DAY #8 ON SHOOTING SCHEDULE
INT. DINING ROOM TO LIVING ROOM - DAY - SCS. 47, 190, 201, 209, 215, 48, 38, 189, 277, 302, 318, 215, 278, 280, 303, 305, 307, 310, 312, 319, 321, 323, 309, 315

16. Knightriders screenplay and production documents

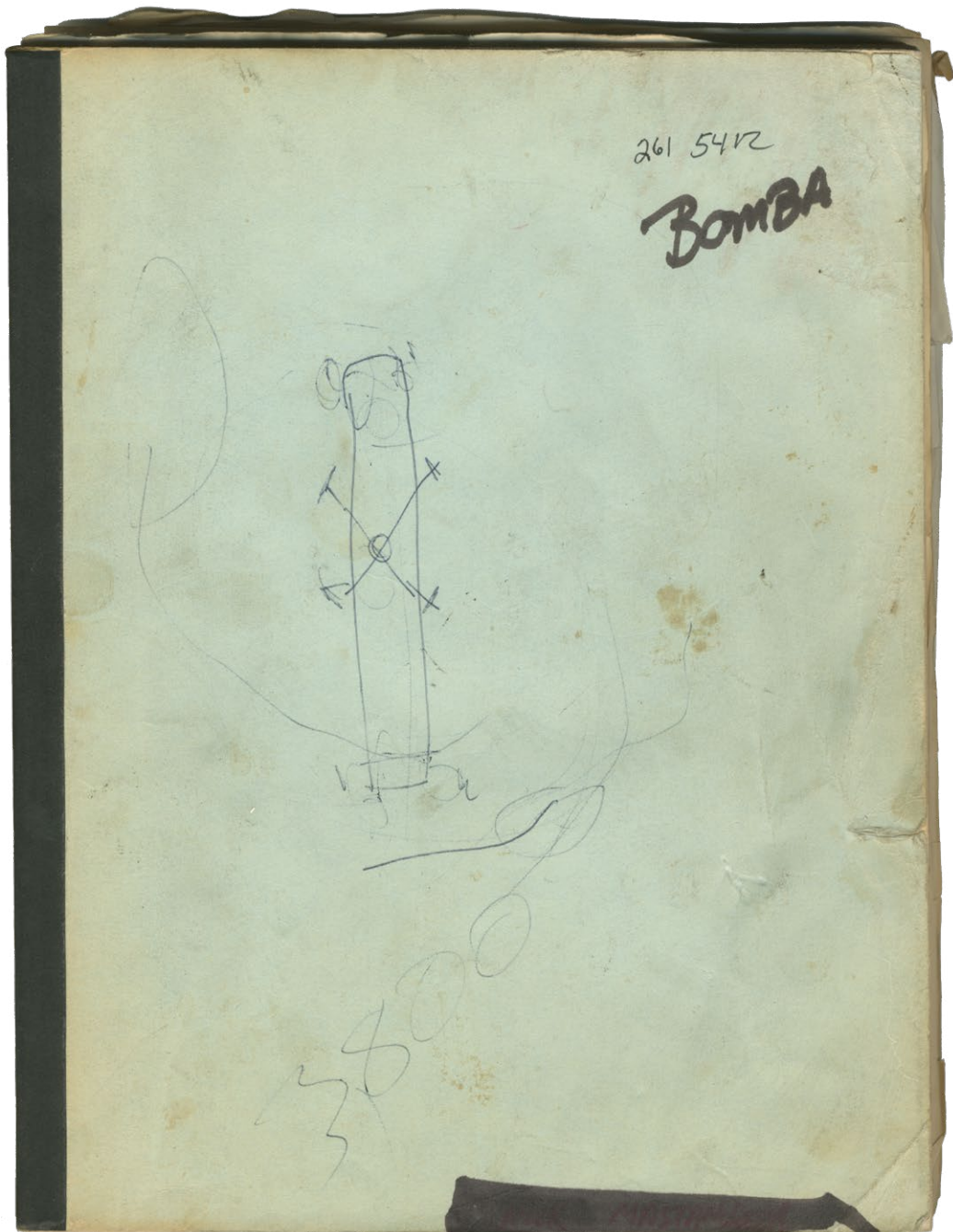
George A. Romero

New York: The Laurel Group, Inc., 1980. Perfect bound. Offset. Five scene change documents inserted throughout the script. 8 1/2 x 11 x 3/4 in. 174pp. Various production annotations in holograph on pages in pages 6, 8, 9, 13, 17, 18, 24, 25, 27, 28, 30, 32, 33, 34, 35, 36, 37, 38, 40, 42, 43, 44, 45, 47, 48, 49, 51, 52, 53, 55, 56, 58, 62, 64, 65, 68, 74, 75, 77, 132, 135, 136, 140, 141, 143, 149, 158, 170, and 174. Very good, with holograph on covers.

Pittsburgh / New York: The Laurel Group. 1980. Folder containing three call sheets for Knightriders. Xerox. Very good.

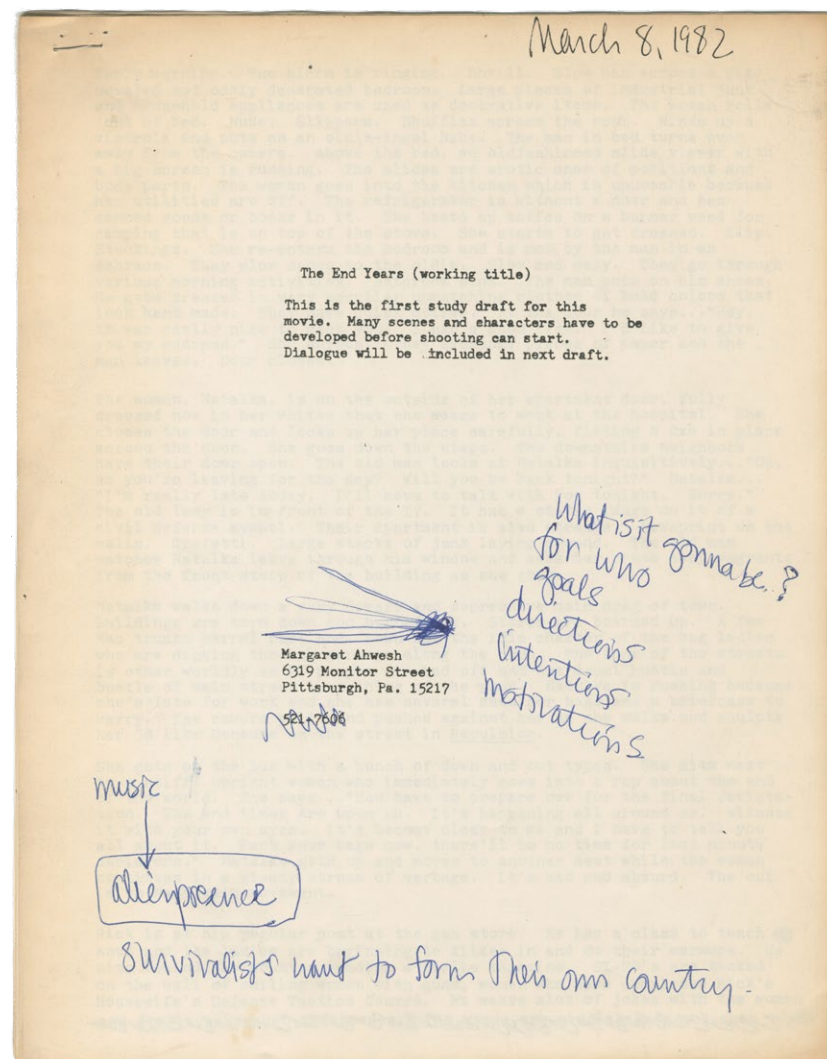
Shooting script and production documents for Knightriders, George A. Romero's film about a troupe of renaissance fair joustiers on motor bikes. Though the film was originally set to be a medieval period piece, Romero was inspired by a medieval hobbyist organization known as the Society for Creative Anachronism, and transformed it into a world with knights on motorcycles. The screenplay, still using the working title "Knights," contains various amendments and technical notes written by grip Nick Tallo. The production documents include three call sheets.

\$750



46	DAY OF SHOOTING	333	DAY July 11
DIRECTOR: G. ROMERO		PRODUCER: R. RUBINSTEIN	
TITLE: KNIGHTRIDERS		SHOOTING CALL: 9:00A	
SET DESCRIPTION		SCENE NO. / CAST NO.	WEATHER PERMITTING: YES/NO
FINAL BATTLE	XXX Series	0	OUTDOOR
	X 24 downwards		WFC LODGE
			224 1934
			224 3545
NO. ACTOR	CHARACTER	LV. HOTEL	MAKEUP
1. Turfess, G.	Angie	7:30A	8:00A
2. Davini, T.	Norger	7:30A	8:00A
3. Harrison, J.	Willmore		
4. Reinger, G.	Marshall	7:30A	8:00A
5. Gadsden, M.	Judy Rawls		
6. Gadsden, M.	Willie		
7. Hill, Hugh	Merlin		
8. Montclair, J.	Rock		
9. Barry, D.	Bisoborts	7:30A	8:00A
10. Forrester, M.	Montgomery		
11. Barry, D.	King Billy		
12. Fingersh, A.	King		
13. Lenti, G.	Alan	7:30A	8:00A
14. Talman, R.	Chile		
15. Berry, D.	Nagman		
16. Corrida, R.	Punch		
17. Forrester, M.	Little John	8:00A	8:30A
18. Jones, H.	Nora		
19. Carriere, R.	Merap		
20. Williams, R.	Kay	11:00A	
21. Maynard, T.	Wanda	8:30A	9:00A
22. Ampley, J.	Walter		
23. Schuff, M.	Sam		
24. Adair, G.	Rocky		
25. Davis, G.	Stunt	7:30A	8:00A
26. Davison, T.	Stunt	7:30A	8:00A
27. Green, Pat	Stunt	7:30A	8:00A
28. Hines, Freddy	Stunt	7:30A	8:00A
29. Hollister, S.	Stunt	7:30A	8:00A
30. Howell, S.	Stunt	7:30A	8:00A
31. Hines, K.	Steve		
32. Hines, K.	Steve		
33. Anderson, A.	Sam Indian	8:00A	8:30A
34. Wilson, T.	Dan Cook		
35. Rubenstein, D.	Musician		
36. Barrett, J.	Musician		
37. Callahan, T.	Musician		
38. Howell, S.	Stunt	7:30A	8:00A
39. Wilson, T.	Stunt	7:30A	8:00A
40. Green, Pat	Stunt	7:30A	8:00A
41. Hines, K.	Stunt	7:30A	8:00A
42. Hines, K.	Stunt	7:30A	8:00A
43. Hines, K.	Stunt	7:30A	8:00A
44. Hines, K.	Stunt	7:30A	8:00A
45. Hines, K.	Stunt	7:30A	8:00A
46. Hines, K.	Stunt	7:30A	8:00A
47. Hines, K.	Stunt	7:30A	8:00A
48. Hines, K.	Stunt	7:30A	8:00A
49. Hines, K.	Stunt	7:30A	8:00A
50. Hines, K.	Stunt	7:30A	8:00A
51. Hines, K.	Stunt	7:30A	8:00A
52. Hines, K.	Stunt	7:30A	8:00A
53. Hines, K.	Stunt	7:30A	8:00A
54. Hines, K.	Stunt	7:30A	8:00A
55. Hines, K.	Stunt	7:30A	8:00A
56. Hines, K.	Stunt	7:30A	8:00A
57. Hines, K.	Stunt	7:30A	8:00A
58. Hines, K.	Stunt	7:30A	8:00A
59. Hines, K.	Stunt	7:30A	8:00A
60. Hines, K.	Stunt	7:30A	8:00A
61. Hines, K.	Stunt	7:30A	8:00A
62. Hines, K.	Stunt	7:30A	8:00A
63. Hines, K.	Stunt	7:30A	8:00A
64. Hines, K.	Stunt	7:30A	8:00A
65. Hines, K.	Stunt	7:30A	8:00A
66. Hines, K.	Stunt	7:30A	8:00A
67. Hines, K.	Stunt	7:30A	8:00A
68. Hines, K.	Stunt	7:30A	8:00A
69. Hines, K.	Stunt	7:30A	8:00A
70. Hines, K.	Stunt	7:30A	8:00A
71. Hines, K.	Stunt	7:30A	8:00A
72. Hines, K.	Stunt	7:30A	8:00A
73. Hines, K.	Stunt	7:30A	8:00A
74. Hines, K.	Stunt	7:30A	8:00A
75. Hines, K.	Stunt	7:30A	8:00A
76. Hines, K.	Stunt	7:30A	8:00A
77. Hines, K.	Stunt	7:30A	8:00A
78. Hines, K.	Stunt	7:30A	8:00A
79. Hines, K.	Stunt	7:30A	8:00A
80. Hines, K.	Stunt	7:30A	8:00A
81. Hines, K.	Stunt	7:30A	8:00A
82. Hines, K.	Stunt	7:30A	8:00A
83. Hines, K.	Stunt	7:30A	8:00A
84. Hines, K.	Stunt	7:30A	8:00A
85. Hines, K.	Stunt	7:30A	8:00A
86. Hines, K.	Stunt	7:30A	8:00A
87. Hines, K.	Stunt	7:30A	8:00A
88. Hines, K.	Stunt	7:30A	8:00A
89. Hines, K.	Stunt	7:30A	8:00A
90. Hines, K.	Stunt	7:30A	8:00A
91. Hines, K.	Stunt	7:30A	8:00A
92. Hines, K.	Stunt	7:30A	8:00A
93. Hines, K.	Stunt	7:30A	8:00A
94. Hines, K.	Stunt	7:30A	8:00A
95. Hines, K.	Stunt	7:30A	8:00A
96. Hines, K.	Stunt	7:30A	8:00A
97. Hines, K.	Stunt	7:30A	8:00A
98. Hines, K.	Stunt	7:30A	8:00A
99. Hines, K.	Stunt	7:30A	8:00A
100. Hines, K.	Stunt	7:30A	8:00A
COVER SET Dean House		ADVANCE SCHEDULE	
Attn: Julie Mrs Dean			
Sc 1285-1286			
1287A-1287S			
1 ASST. DIR: P. Dubay 2nd: C. Hill, J. Reddick		UNIT PRODUCTION MGR: P. Clinton	

51	DAY OF SHOOTING	333	DAY July 11
DIRECTOR: G. ROMERO		PRODUCER: R. RUBINSTEIN	
TITLE: KNIGHTRIDERS		SHOOTING CALL: 11:30A	
SET DESCRIPTION		SCENE NO. / CAST NO.	WEATHER PERMITTING: YES/NO
FINAL BATTLE	Series xxxTBA D		OUTDOOR
			WFC LODGE
			224 1934
			224 3545
NO. ACTOR	CHARACTER	LV. HOTEL	MAKEUP
1. Turfess, G.	Angie	7:30A	8:00A
2. Davini, T.	Norger	7:30A	8:00A
3. Harrison, J.	Willmore		
4. Reinger, G.	Marshall	7:30A	8:00A
5. Gadsden, M.	Judy Rawls		
6. Gadsden, M.	Willie		
7. Hill, Hugh	Merlin		
8. Montclair, J.	Rock		
9. Barry, D.	Bisoborts	7:30A	8:00A
10. Forrester, M.	Montgomery		
11. Barry, D.	King Billy		
12. Fingersh, A.	King		
13. Lenti, G.	Alan	7:30A	8:00A
14. Talman, R.	Chile		
15. Berry, D.	Nagman		
16. Corrida, R.	Punch		
17. Forrester, M.	Little John	8:00A	8:30A
18. Jones, H.	Nora		
19. Carriere, R.	Merap		
20. Williams, R.	Kay	11:00A	
21. Maynard, T.	Wanda	8:30A	9:00A
22. Ampley, J.	Walter		
23. Schuff, M.	Sam		
24. Adair, G.	Rocky		
25. Davis, G.	Stunt	7:30A	8:00A
26. Davison, T.	Stunt	7:30A	8:00A
27. Green, Pat	Stunt	7:30A	8:00A
28. Hines, Freddy	Stunt	7:30A	8:00A
29. Hollister, S.	Stunt	7:30A	8:00A
30. Howell, S.	Stunt	7:30A	8:00A
31. Hines, K.	Steve		
32. Hines, K.	Steve		
33. Anderson, A.	Sam Indian	8:00A	8:30A
34. Wilson, T.	Dan Cook		
35. Rubenstein, D.	Musician		
36. Barrett, J.	Musician		
37. Callahan, T.	Musician		
38. Howell, S.	Stunt	7:30A	8:00A
39. Wilson, T.	Stunt	7:30A	8:00A
40. Green, Pat	Stunt	7:30A	8:00A
41. Hines, K.	Stunt	7:30A	8:00A
42. Hines, K.	Stunt	7:30A	8:00A
43. Hines, K.	Stunt	7:30A	8:00A
44. Hines, K.	Stunt	7:30A	8:00A
45. Hines, K.	Stunt	7:30A	8:00A
46. Hines, K.	Stunt	7:30A	8:00A
47. Hines, K.	Stunt	7:30A	8:00A
48. Hines, K.	Stunt	7:30A	8:00A
49. Hines, K.	Stunt	7:30A	8:00A
50. Hines, K.	Stunt	7:30A	8:00A
51. Hines, K.	Stunt	7:30A	8:00A
52. Hines, K.	Stunt	7:30A	8:00A
53. Hines, K.	Stunt	7:30A	8:00A
54. Hines, K.	Stunt	7:30A	8:00A
55. Hines, K.	Stunt	7:30A	8:00A
56. Hines, K.	Stunt	7:30A	8:00A
57. Hines, K.	Stunt	7:30A	8:00A
58. Hines, K.	Stunt	7:30A	8:00A
59. Hines, K.	Stunt	7:30A	8:00A
60. Hines, K.	Stunt	7:30A	8:00A
61. Hines, K.	Stunt	7:30A	8:00A
62. Hines, K.	Stunt	7:30A	8:00A
63. Hines, K.	Stunt	7:30A	8:00A
64. Hines, K.	Stunt	7:30A	8:00A
65. Hines, K.	Stunt	7:30A	8:00A
66. Hines, K.	Stunt	7:30A	8:00A
67. Hines, K.	Stunt	7:30A	8:00A
68. Hines, K.	Stunt	7:30A	8:00A
69. Hines, K.	Stunt	7:30A	8:00A
70. Hines, K.	Stunt	7:30A	8:00A
71. Hines, K.	Stunt	7:30A	8:00A
72. Hines, K.	Stunt	7:30A	8:00A
73. Hines, K.	Stunt	7:30A	8:00A
74. Hines, K.	Stunt	7:30A	8:00A
75. Hines, K.	Stunt	7:30A	8:00A
76. Hines, K.	Stunt	7:30A	8:00A
77. Hines, K.	Stunt	7:30A	8:00A
78. Hines, K.	Stunt	7:30A	8:00A
79. Hines, K.	Stunt	7:30A	8:00A
80. Hines, K.	Stunt	7:30A	8:00A
81. Hines, K.	Stunt	7:30A	8:00A
82. Hines, K.	Stunt	7:30A	8:00A
83. Hines, K.	Stunt	7:30A	8:00A
84. Hines, K.	Stunt	7:30A	8:00A
85. Hines, K.	Stunt	7:30A	8:00A
86. Hines, K.	Stunt	7:30A	8:00A
87. Hines, K.	Stunt	7:30A	8:00A
88. Hines, K.	Stunt	7:30A	8:00A
89. Hines, K.	Stunt	7:30A	8:00A
90. Hines, K.	Stunt	7:30A	8:00A
91. Hines, K.	Stunt	7:30A	8:00A
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COVER SET Dean House		ADVANCE SCHEDULE	
Attn: Julie Mrs Dean			
Sc 1285-1286			
1287A-1287S			
1 ASST. DIR: P. Dubay 2nd: C. Hill, J. Reddick		UNIT PRODUCTION MGR: P. Clinton	



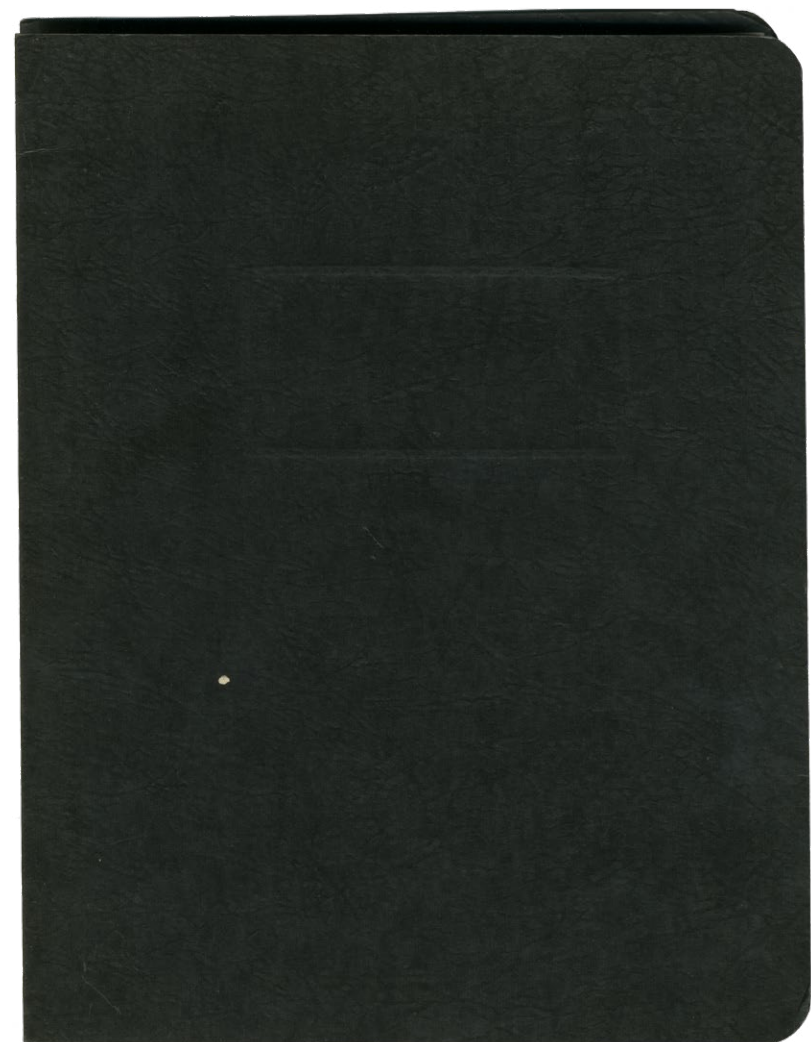
17. “The End Years” (working title)

Peggy Ahwesh

Pittsburgh: np, 1982. Xerox with holograph annotations. Stapled at top left corner. Holograph on title page: critical questions written by Tallo for Peggy Ahwesh, with additional markings and critical annotations on holograph on pages 3, 4, 5, and 6. 8 1/2 x 11 in. 7pp. Very good.

Peggy Ahwesh’s first draft for part of her experimental film series *The Pittsburgh Trilogy*. It contains various critical questions and feedback by friend Nick Tallo, who met Ahwesh on the film set for *Creepshow*. The crew on *Creepshow* became a community, as shown by Tallo’s careful annotations on Ahwesh’s original and experimental “script-study” of her close friend and fellow Production Assistant, Nataalka. Ahwesh had her own successful and groundbreaking career as an experimental film and video artist and professor of film and electronic arts.

\$350



18. “Patience” written by Sara Shull and Helen Hester

New York: ...sshh...films, 1991. Bound with prong fasteners. Xerox. 9 x 11 1/2 in. 126pp. Very good.

Screenplay for “Patience,” an unproduced feminist film written by Sara Shull and Helen Hester about femicides in New York.

\$100

19. Nick Tallo's Pittsburgh Production Documents: Monkey Shines, The Stand, Two Evil Eyes, and Mysteries of Pittsburgh

Pittsburgh / Coraopolis / New York: various, 1987-2006. Five sets of production documents. Offset. All very good.

Collection of production documents for various movies shot in Pittsburgh, which Nick Tallo worked on as a grip, including Charles Evan's horror film *Monkey Shines*, Dario Argento's horror film *Two Evil Eyes*, and the 2008 romance film *The Mysteries of Pittsburgh*. This group also includes a call sheet and shooting script excerpt for the 1994 mini series *The Stand*, produced by George A. Romero's production company Laurel Entertainment, which Nick Tallo also crewed on as grip.

\$150

Director / Writer: Rawson Marshall Thurber
Producers: Michael London, Jason Mewer
Exec. Producer: Bruce Tapscott
Co-Producer: Vicki Dee Rock, Pete Chiodelli
Office: Grant William Penn Head
334 William Penn Pl. 1st Fl
Pittsburgh, PA 15229
Office PH: 412/281-8313 Fax: 412/281-1837

CREW CALL
DAY: 12 OF 31 WED, SEPTEMBER 26, 2006
SHOOTING CALL: 9A
WEATHER: 10: mid 50s, cloudy Lo to 40s
SUNRISE: 6:44A SUNSET: 6:08P

Mysteries of Pittsburgh
LV HOTEL 7A ARR LOC 8A
AD CELL PHONE 323/446-4185
AD CELL PHONE 62 412/777-2299

EXT. SUMMER HOUSE - Insert: car shot off of railing.
EXT. SUMMER HOUSE - Cleveland fires air gun at cars.
EXT. SUMMER HOUSE - FRONT DRIVE - Cleveland/Art struggle w/ car top. Path to trees.
EXT. SUMMER HOUSE - TREES - Art/Cleveland intimate "tools" in car. Jane arrives.
EXT. SUMMER HOUSE - Jane arrives in VW bug.
EXT. SUMMER HOUSE - TREES - Cleveland runs toward house. Art checks mirror.
EXT. SUMMER HOUSE - PORCH - Art runs "towards us."
INT. SUMMER HOUSE - ART'S BEDROOM - Overhead Art/Jane spoon. (cheat in living room)

PLEASE NOTE: VANS WILL LEAVE PROMPTLY AT THEIR DESIGNATED TIMES. DO NOT BE LATE!!!

*****FORCED CALLS OR MEAL PENALTIES WITH NAME CHARACTER

1	JON FOSTER	ART
2	PETER SARSGAARD	CLEVELAND
3	SIENNA MILLER	JANE BELLWEATHER

5* JOHN ROBOOTHAM STUNT COORDINATOR

STAND IN/ATMOSPHERE
2 STX: Art, Cleveland @ 745A 44 rdy
1 ST: Jane @ 1030A 1045A rdy

Tran
Stun
Mak
Wan
SPT
Vehi
Grip
Loca
Spec
Misc

TOTAL ATMOS: 3 HOLDING: N/A
SET

Thursday - September 27 Day 13
INT. SUMMER HOUSE - HALL
INT. SUMMER HOUSE - C'S BEDROOM
INT. SUMMER HOUSE - FOYER/LV ROOM
INT. SUMMER HOUSE - ART'S BEDROOM
INT. SUMMER HOUSE - ART'S BEDROOM
INT. SUMMER HOUSE - ART'S BEDROOM
INT. SUMMER HOUSE - LIVING ROOM

Friday - September 22 Day 14
INT. SUMMER HOUSE - KITCHEN
INT. SUMMER HOUSE - HALL
INT. SUMMER HOUSE - KITCHEN
INT. SUMMER HOUSE - KITCHEN

UPM: LEANN STONEBREAKER

CHARLES EVANS PRODUCTIONS
Production Office:
1088 Beers School Road
Coraopolis, PA 15108
(412) 264-2920

HOTEL ROOM LIST/LOCAL CONTACTS

THE ROYCE HOTEL	THE GLASS TOWER
1160 Thorn Run Road Ext. Coraopolis, PA 15108 (412) 262-2400	1457 Beers School Road Coraopolis, PA 15108 (412) 264-6101

(Alphabetical Order)
ABRAHAM, PHIL 1st Assistant Camera
ADAMSON, DAVID Production Asst./Dir
ANDERSON, BARBARA Costume Designer
ANDERSON, CLETUS Production Designer
ANDERSON, KATHY Production Asst./Dir
BARLOW, PAUL Craft Service
BEAL, PETE Best Boy Electric
BECK, NORMAN Carpenter
BICK, JOHN Editor's Assistant
BIELAWSKI, MONICA Office Production A
BONIKER, RAY Editor's Assistant
BORLAND, KATHY Costume/Wardrobe A
BOURQUIN, JANICE Auditor's Assistant
BUBA, PAT Editor
BURRELL, EVERETT Spec. Efx Make-Up
CONTNER, JIM Director of Photog
EVANS, CHARLIE, JR. 2nd Assistant Dir
EVERSON, CAROL Boom Operator
FENG, JIM Property Master
FRANKO, BILL Construction Fore
GALLINDEZ, VINNIE 2nd Assistant Cam
GARRIGAN, MARTY Leadman
GRABOWSKI, JOE Electrician
GRATZ, PAUL Prop Assistant
GRAY, FREDERIKA Scenic Artist
GREY, ROBIN Production Audit
GRUNWALD, PETER Executive Produc
HANDLIN, CHRISTINE Monkey trainer
HARRINGTON, MARK Art Director
HEDLEY, PHIL Generator Operat
HISSEICH, MICHAEL Carpenter
HUDAK, SUSAN Set Dresser
HUST, MARIA Asst. Productio
JANUSEK, JOHN Best Boy Grip
JOHANSON, INGRID Production Coo
JONES, HOWARD Head Carpenter
JOSEFCZYK, JEANNE Hair & Make-Up
KESSLER, BARRY Electrician
KIRSCHOFF, STEVE Special Effect

STACEY FOSTER STAND-IN
1088 BEERS SCHOOL ROAD, CORAOPOLIS, PA
745 FIFTH AVENUE, SUITE 1608, NEW YORK

CALL SHEET
TWO EVIL EYES
AOC v.r. 1. PRODUCTIONS
DATE: Thursday, July 20, 1989
SHOOTING DAY 10 OF 14
CREW CALLS 7:30pm AT LOCATION
LEAVE HOTEL 6:15pm AT LOCATION

SCENES 6:03pm
Sunset 8:16pm

SET DESCRIPTION
Int. Foyer - N
Int. Foyer - N

CAST # PAGES
#1 (part) 1,2,3 3/8
#2 (part) 2 4/8
Crazer Hamilton
1250 Fox Chapel Road

WEATHER UPDATE...
RAIN IN THE FORECAST FOR MOST OF THE DAY
NIGHTTIME LOW 60"...
COULDS OF THE GEE-LARD WEATHER SERVICE
HIGHS OF 75", SHOWERS TOWARDS EVENING.
FRIDAY'S FORECAST IS ALSO RAIN, TO LATE EVENING SHOWERS....

#	CAST	CHARACTER	PICK-UP	REPORT
1	A. Barbeau	Jessica	8:30pm	9:00pm
2	R. Zada	Dr. Hoffmann	9:00pm	9:45pm
3	R. O'Malley	Valdemar	9:00pm	8:00pm

SPECIAL INSTRUCTIONS
Cocktail
PROPS
STAND-IN & EXTRAS
S1 #1 @ Loc @ 7:10pm
S1 #2 @ Loc @ 8:10pm
SPECIAL EFFECTS
Valdemar dummy, landing, make-up for dead Valdemar

QUOTE OF THE DAY
"You gotta use what you got, fortunately I gotta lot". - Handsome

TRANSFORMATION
P.O. A. Barbeau @ 8:30pm
P.O. R. Zada @ 9:00pm
1 Van @ Hotel @ 6:30p/7:30p
1 Shuttle @ Crew Parking @ 6:30pm
40-41, J. Volfich (EYES) @ Hotel @ 6:40pm

RAIN COVER

ADVANCE SCHEDULE
FRIDAY, JULY 21, 1989
Int. Hallway - N Scf 41
Int. Hallway - N Scf 42
Int. Living Room - N Scf 42
Int. Living Room - N Scf 28

SATURDAY, JULY 22, 1989
TBD

"MONKEY SHINES"
SHOOTING SCHEDULE
ay, July 31, 1987 - Saturday, October 17, 1987
CHARLES EVANS PRODUCTIONS

TYPE STAND DAILY CALL SHEET

Director: Mark Gore
Producer: Richard Robinson/Stephen King
Screenplay: Michael Gelin
Casting: Peter Monaghan
1st: Tony Ador 2nd: Michael Samson

DATE: Thursday 27 JUL 1987
TIME: 8:00
LOCATION: JDA

SCENE: 10
TAKE: 1
REEL: 1

SCENE DESCRIPTION: ...
DATE: ...
PAGE: ...
LOCATION: ...

TRANSFORMATION
P.O. A. Barbeau @ 8:30pm
P.O. R. Zada @ 9:00pm
1 Van @ Hotel @ 6:30p/7:30p
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RAIN COVER

ADVANCE SCHEDULE
FRIDAY, JULY 21, 1989
Int. Hallway - N Scf 41
Int. Hallway - N Scf 42
Int. Living Room - N Scf 42
Int. Living Room - N Scf 28

SATURDAY, JULY 22, 1989
TBD

'NIGHT OF THE LIVING DEAD'
 PARISHOUSE
 1ST FLOOR PLAN - EXIST
 SCALE 1/4" = 1'-0"

