

BETWEEN THE COVERS RARE BOOKS

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Catherine Mulholland

[Archive of Scripts]: "Linda's Bad Morning," "Family Living," "The Lincoln Memorial," "White Girl," "In the Dark," "Monday Morning"

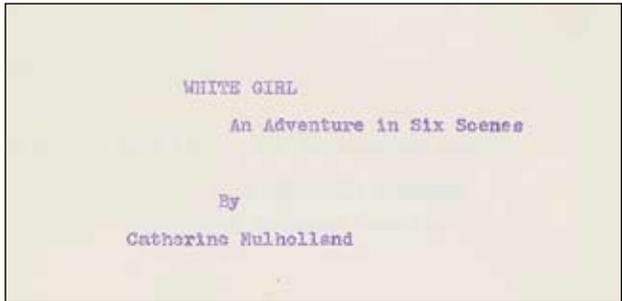
California: 1964-1984

\$1200



Quarto. 34pp.;
100pp.; 78pp.;
125pp.; 79pp.; 49pp.;
18pp.. All scripts
mimeographed and
brad bound into
individual plain covers
with typed labels
on the front board.
Light spotting on all
the scripts and some
edgewear else about
near fine.

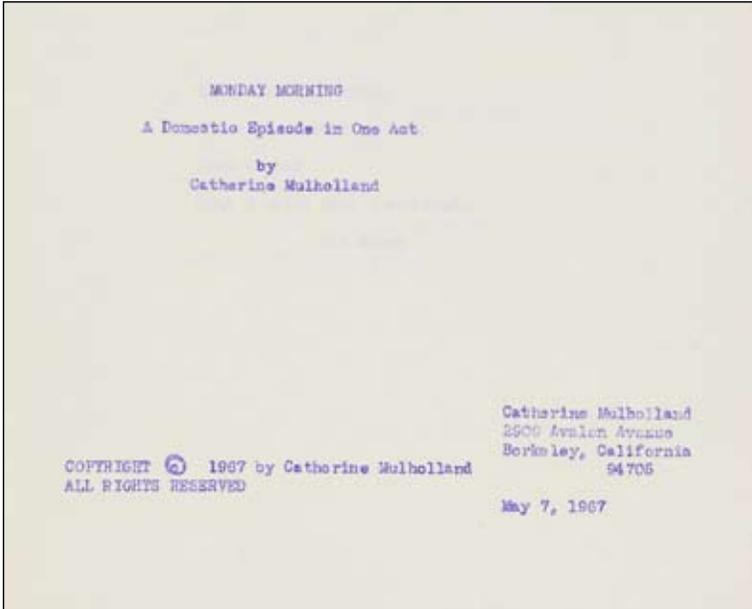
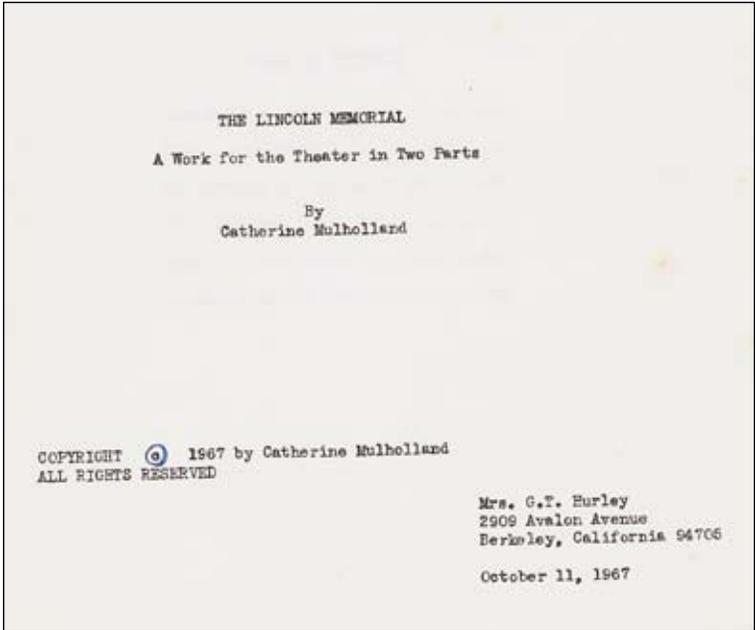
A collection of scripts written between 1965 to 1984 for stage productions by Catherine Mulholland with some pencil notations. Mulholland was most noted for writing of her famed grandfather, William Mulholland, the “controversial head of the Los Angeles Department of Water and Power in the early 1900s” from whom Mulholland Drive derives its name. Mulholland was a known activist in the greater Los Angeles area as well as the Bay Area. Her writing explored social issues, California history, as well as her family history. Mulholland was a close friend with Jazz bassist and composer, Charles Mingus, with whom she often discussed racial issues which occasionally took place “on the streets of East Los Angeles in the front seat of my mother’s car (the only place we



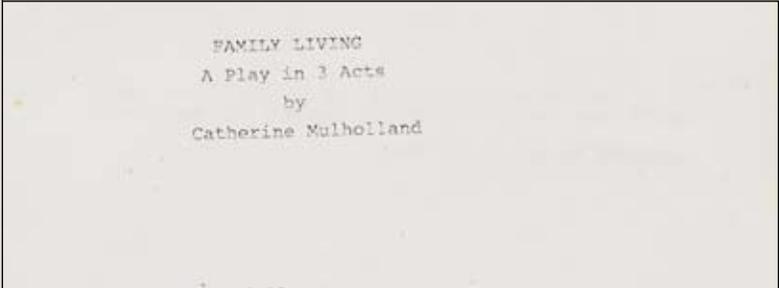
felt an interracial pair could safely talk without being rousted by a cop),” Her play, “White Girl: An Adventure in Six Scenes,” from 1965 tackles some of the social and racial issues she saw in California

in the mid-1960s. Mulholland also adapted a Flannery O’Connor short story, “Revelation,” from O’Connor’s final collection, *Everything that Rises Must Converge*, (which was published posthumously in 1965).

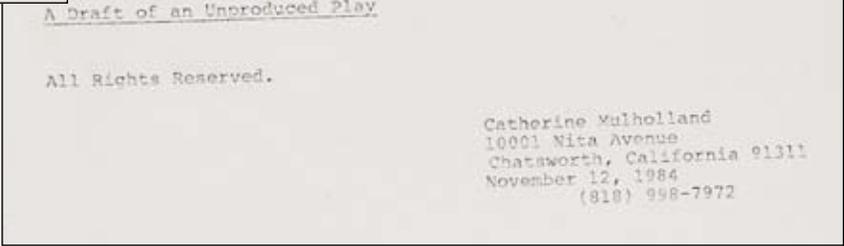
Other pieces discuss the roles of women in the home as well as American home life in general. These included, “Monday Morning: A Domestic Scene in One Act,” 1967



and “Family Living,” 1984. By the 1970s, Mulholland had focused her efforts on historical writing, her major project being a book on her grandfather. Other historical pieces include “In the Dark,” a production set in World War II and “The Lincoln Memorial,” which touched on many of her themes of racism as well as the history surrounding the site.



An interesting archive of script drafts written by a prominent Californian female historian. [\[BTC#399450\]](#)



IN THE DARK
A Play in 3 Acts

by Catherine Mulholland

Cast of Characters
(in order of their appearance)

Rooster, a man of the streets. Black*
Junior, his friend.
Porkchop Parker, proprietor of the Blue Moon.
Foster, the Block Warden
Mitzi
Rosie
Bur-Ton, undertaker.
Tonya &
Monetta, former chorines from the Club Alabam
Lorna, a student. White.
Laurence Crispin, piano player.
Duco Walters, tenor man.
Genius Johnson, drummer.
Trenchcoat Carter, Vice Squad Officer. White.
Two show girls from Hollywood. White.
Arajane &
Odessa, charladies.
Mr. Stevens. White.

Patrons at the Blue Moon, GIs, MPs and Shore Patrol.

*Unless otherwise indicated, cast members are Black.

The action takes place at the Blue Moon, near
Central Avenue in Los Angeles.
The time is 1942, a weekend in August.
Act I. Afterhours. Between midnight and dawn of
Saturday and Sunday.
Act II. Sunday morning.
Act III. Sunday afternoon and early evening.

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