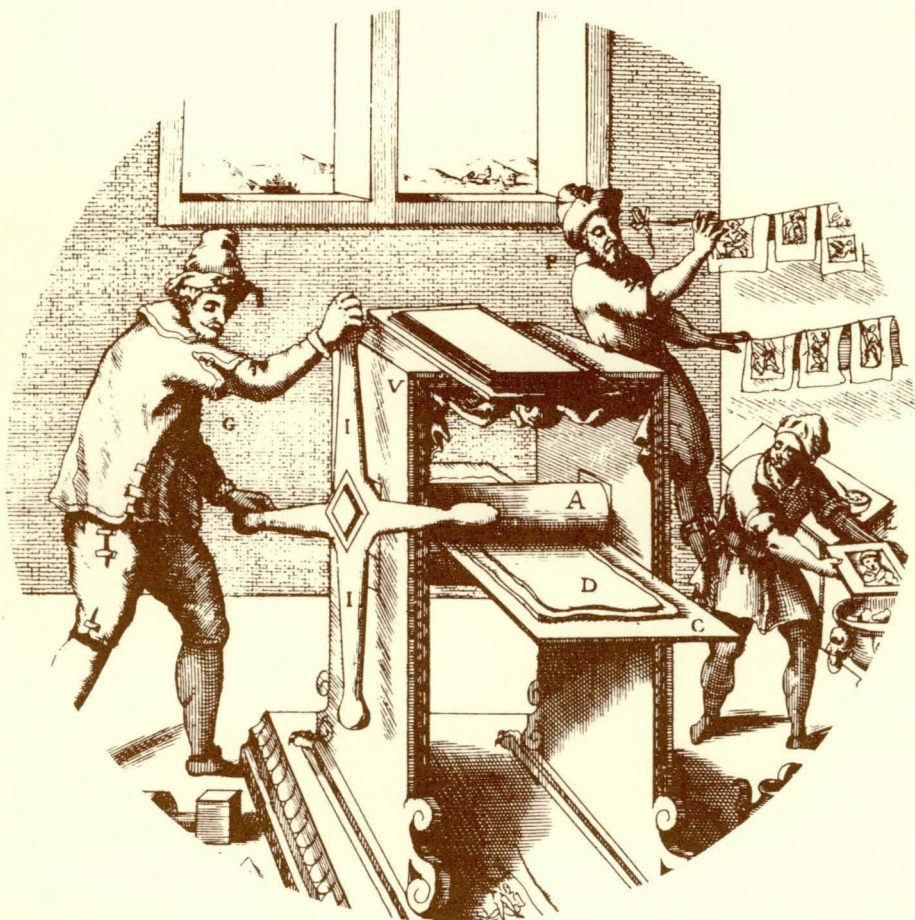

THE INDIANA UNIVERSITY
BOOKMAN

October 1983

Number 15

Published by
THE LILLY LIBRARY, INDIANA UNIVERSITY



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FOR THE BOOKMEN OF INDIANA
AND THE FRIENDS OF THE LILLY LIBRARY

Film Studies Collections

in
The Lilly Library, Indiana University

Described by
Rebecca Campbell Gibson and Judith Van Sant

This publication is made possible by a grant from the Wendell L. Willkie Education Trust administered by the Indiana University Foundation.

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Introduction

Motion pictures present a special problem to the library that attempts to document theatre history in its collections. Films differ from traditional plays in that they record particular performances rather than texts of dramatic works. The plays of Shakespeare and Shaw or O'Neill and Williams are published and available for study or reinterpretation in new performances. But films as *Gone With the Wind* or *The Wizard of Oz* are fixed entities. Hamlet could be played by Garrick or Irving or Gielgud but Rhett Butler always will be Clark Gable. Even when a film is remade, as *Ben Hur* in 1926 and 1957, or *The Great Gatsby* in 1948 and 1973, it is from a new script.

Technology may someday make available in libraries, or even in one's home, access to films as we today have access to books. Even with such developments, however, the serious student of films will still need access to the scripts. The accurate study of dialogue, of stage directions, or of technical matters such as camera and lighting instructions can best be done from the script. While the increasing interest in film study has prompted the publication of a few scripts, they represent but a handful amidst the many the scholar may wish to consult.

It was with this situation in mind that, early in the 1970s, the Lilly Library began to assemble its collection of original film scripts. The object was, where possible, to obtain scripts for film classes and to acquire representative examples from the 1920s to our own time from various film genres (westerns, comedies, musicals, detective films, adventure films, serials, etc.). A later development was acquiring scripts based on literary works represented in our collections. The James Bond scripts, for example, were added because Ian Fleming's manuscripts are in the Lilly collections.

The general collection now includes 833 scripts with an additional 84 variants. (We discovered early in our collecting that two scripts for the same film could vary substantially; not only were there revised scripts prepared as production went along, but interim individual sheets containing changes could be inserted in one copy and not in another.) Though it appears to be a long list of films, it is only a beginning. Scripts for many important films remain to be found.

In 1978 the acquisition of the Orson Welles papers and in 1981 of the John Ford papers added a new dimension to the Lilly Library film related holdings. A good teaching collection became a major research collection. Each of these archives is described in some detail in the following pages. Other smaller but important collections which support the research function of the Library also should be mentioned briefly. In the Upton Sinclair papers are approximately two thousand items concerning the making of Sergei Eisenstein's *Thunder over Mexico*, as well as fifteen hundred photos and negatives made while shooting the film. *The Wizard of Oz* is represented by a collection of 227 items including drafts and revisions of the screenplay, story outlines, temporary set lists, tests, and other production related materials. Author and television personality Shirley Thomas has given the Lilly Library the tapes and transcripts from her programs *Travelling Stars* and *Shirley Thomas from Hollywood*, both of which contain detailed interviews with film celebrities. Radio, television, and motion picture writer John McGreevey (Class of '42) presented his papers to the Library in 1975. Best known for his television writing, including *Judge Horton and the Scottsboro Boys* (1976) and several scripts for *The Waltons*, McGreevey also has written a number of motion picture scripts.

The film industry is first and foremost a business and as such its principal concern must be with profits and losses, not with the history of its past activities. The filmscripts it creates are temporary working documents and, while copies may be filed in the studio archives, their long term survival and availability depend on their finding their way into research libraries. We hope these collections in the Lilly Library will be useful to students and scholars with an interest in film studies.

William R. Cagle
Lilly Librarian

After the Invasion from Mars: Orson Welles and RKO

In October 1938 Orson Welles and the Mercury Theatre on the Air stunned the nation with their radio broadcast of H. G. Wells' *The War of the Worlds*, making the 23-year-old Welles an instant celebrity. At the same time the motion picture studio RKO Pictures was undergoing another of its many financial crises. George Schaefer, head of RKO, offered Welles an unprecedented contract to write, produce, direct, and act in three motion pictures, with the hope that Welles could increase RKO's reputation and its box-office receipts. This contract, which Welles accepted, created a vast amount of publicity, much of it unfavorable to Welles who was termed the "boy wonder" by the press. The unfavorable publicity was a portent of the often stormy relationship between Welles and RKO from 1939 to 1942.

Following his arrival in Hollywood in 1939, Welles decided that his first film would be an adaptation of Joseph Conrad's story of the Congo, *Heart of Darkness*. In this film Welles conceived that the camera would play the role of Marlowe while he would have the part of Kurtz. Over one hundred items in the Lilly Library's collection of Welles manuscripts relate to this project, including three drafts of the script, descriptions of camera shots, an over-all schedule from the preliminary budget to cutting and scoring, lists of the cast, memos about budget meetings, pre-budget estimates, budget revisions, staff and cast salaries, and publicity materials. There is also a series of photographs showing make-up details for Welles' character.

One interesting aspect of this part of the collection concerns American film censorship. In the collection are letters from the Production Code Administration of the Motion Picture Producers of America about the acceptability of the scripts for most of Welles' films and film projects, including the *Heart of Darkness*. The PCA had few objections to the *Heart of Darkness* screenplay but did warn of scenes with a snake "on account of the bad effect that snakes nearly always have on mixed audiences." They made a more serious objection to the possibility of miscegenation suggested in

scenes with a native girl,¹ miscegenation being explicitly forbidden by Article II, section 6, of the PCA's code.

Welles had first intended to begin with *Heart of Darkness*, but financial and technical considerations soon led to a change of plans. He decided that the first film to be made would instead be a thriller entitled *Smiler with a Knife*. The Lilly Library's collection contains several full and partial drafts of a script for this film and a few items of a financial nature. Much less work was done on the *Smiler with a Knife* production than on *Heart of Darkness*, however, and neither was ever made.

In mid-January 1940 Herbert Drake, Welles' Hollywood publicity man, wrote to an associate in New York: "We still have no starting date for any of these wonderful movies we are producing. We are having casting trouble on SMILER WITH A KNIFE."² Welles had been in Hollywood for a year and still had no results to show for all the time and money spent. Nevertheless, he began work on a third project in March. Herman J. Mankiewicz and John Houseman were sent to Victorville, California, to write the script for what was to become *Citizen Kane*. The Welles collection is an especially rich source of information on the making of this classic, with over seven hundred items relating to it.

Seven drafts of the script show the development of the story and the theme. A very early draft is untitled and only 92 pages in length. The next draft, dated March 16, 1940, is titled "American" and runs 325 pages. Then, on July 9, a draft appeared with the title of *Citizen Kane*—the "second revised final script," which was probably Mankiewicz's copy. The latest draft in the collection is a mimeograph of 156 pages dated July 16—the "third revised final script." (For a study of the scripting of *Citizen Kane* and its significance, see Robert L. Carringer, "The Scripts of Citizen Kane," *Critical Inquiry*, vol. 5, no. 2, Winter 1978, pp. 369-400.)

The storyboard³ for *Citizen Kane*, even though not complete, is also of interest as it shows two episodes not in the final film. One takes place in the office of the President of the United States when, as a discarded part of the story line, Kane's first wife was

¹Joseph I. Breen to J. R. McDonough, December 15, 1939 (copy). Welles mss.

²Herbert Drake to Henry Senber, January 16, 1940 (carbon). Welles mss.

³Series of sketches depicting the action planned.

the niece of the President. The other episode is longer and shows Kane and his second wife Susan on the deck of their yacht *Leander*, with Susan working on her jigsaw puzzle.

A photostatic copy of Bernard Herrmann's score of *Salaambo* used for Susan Kane's operatic debut is in the collection and is supplemented by several exchanges between Welles and Herrmann concerning its writing, including a copy of a telegram sent by Welles:

Opera sequence is early in shooting schedule, so must have fully orchestrated recorded track before shooting. Since Susie sings as curtain goes up in first act, Thaïs is impossible . . . In second scene, we cut to Kane in audience, during which full act or scene is supposed to have been sung since curtain comes down following Susie's aria which opens act exclamation point. Never mind logic please. Camera and composer must make this seem logical by ingenuity.⁴

Other production materials for *Citizen Kane* in the collection include shooting schedules, a cast list, a pre-budget estimate, and lists of receipts and operating expenses. Publicity materials include news stories, a pressbook, a tape recording of interviews made at the premiere of the movie, and approximately two hundred fifty stills and publicity photographs.

More than three hundred letters, memos, and telegrams dating from March 1940 to September 1941 touch on every aspect of the making of *Citizen Kane*. They also illustrate how far Welles was from devoting his total attention to the project. During the summer of 1940, Welles was also involved in writing a text to accompany his recordings of Shakespeare, and he and John Houseman began plans for Welles to direct the stage production of Richard Wright's *Native Son*.

By June 14, 1940, the pre-budget estimate for *Citizen Kane* was ready and totaled over a million dollars. According to RKO executive J. R. McDonough, this budget included \$100,000 for Welles and the Mercury Theatre actors but did not include \$100,000 already

⁴Orson Welles to Bernard Herrmann, July 18, 1940 (telegram copy). Welles mss.

spent by Welles on the *Smiler with a Knife* and *Heart of Darkness* projects.⁵ The Production Code Administration approved the script for *Citizen Kane* with few objections. Two of the more serious of these were to a scene set in a brothel and to the "action of the Assistant 'patting the statue on the fanny.'" ⁶

Welles threw himself into the filming of *Citizen Kane* but, late in October, before the picture was complete, he left on a lecture tour. Nevertheless, a month later Welles reported to Houseman that *Citizen Kane* was finished except for scoring and trick sequences,⁷ and by the end of December it was being edited. The material in the collection is accompanied by a series of detailed reports on the film's status by the film editor Irving James Wilkinson.

As the film neared completion, Welles and his lawyer Arnold Weissberger began to consider ways to alter the contract with RKO. Since Welles was already seriously behind the schedule set forth in the earlier contract, Weissberger urged that they negotiate to begin the second picture by April 1, 1941, and the third within 90 days after the second was completed. Further, since RKO had already advanced large sums of money to Welles, technically he was to be without compensation until the third picture. Weissberger wanted to persuade RKO to divide the remainder of Welles' salary between the second and third films.⁸ On January 15, 1941, Weissberger wrote Welles that he had accomplished these objectives.

The correspondence with Arnold Weissberger in the Welles collection illuminates many aspects of Welles' life and work. Weissberger was Welles' attorney for both his personal and business dealings throughout this period. He handled Welles' divorce from Virginia Nicholson, administered his trust fund, advised him on his draft status, and tried to organize his finances. According to the arrangement with RKO, Mercury Productions, rather than RKO, paid the actors and the crew working for Welles. Consequently

⁵J. R. McDonough to George Schaefer, June 14, 1940 (carbon). Welles mss.

⁶Joseph Breen to Joseph J. Nolan, July 14, 1940 (copy, enclosed in Nolan to Orson Welles, July 19, 1940). Welles mss.

⁷Orson Welles to John Houseman, November 28, 1940 (telegram copy). Welles mss.

⁸L. Arnold Weissberger to Orson Welles, December 26, 1940. Welles mss.

there are almost daily letters and telegrams concerning contracts, salaries, hours worked, checks, and adjustments to and from Weissberger and Mercury's New York accountant Donald Lawrence. For example, the files contain 125 letters and telegrams from Weissberger to Welles' chief assistant Richard Baer (later Barr) for the period 1939 to 1941 and 140 letters and telegrams from Weissberger to Welles from 1937 to 1945.

As the time neared for releasing *Citizen Kane*, Welles and RKO began to worry about William Randolph Hearst's reaction to the film. Despite staunch denials that the film was biographical, many people believed Hearst to be the model for Charles Foster Kane. On January 8, 1941, Welles sent a letter to Hearst columnist Louella Parsons insisting that the movie was not about Hearst and inviting her to see a private viewing of the film. On the 13th and 14th of January Weissberger sent Welles letters detailing possibilities of libel actions and legal moves. RKO began having second thoughts about releasing the film.

At the same time Welles was having problems with the writing credits for the screenplay for *Citizen Kane*. Although Mankiewicz had written the first draft of the script, he had done so as an employee of Mercury Productions and his contract with Welles did not include billing rights. Still, he was furious at the prospect of Welles claiming the writing credit and threatened to bring legal action. Eventually a compromise was reached by giving Welles and Mankiewicz joint credit for the screenplay and it was as joint writers that they received an Academy Award.

After work was completed on *Citizen Kane*, Welles went to New York to begin work on the stage production of *Native Son*. When the play opened in early March 1941 and RKO still had not released *Citizen Kane*, Welles sent George Schaefer a long telegram. He asked why the film had not been released, why Schaefer was being evasive with him, and he ended with a plea that the film be released as soon as possible.⁹ *Citizen Kane* was finally released in May to excellent critical reviews. Hearst never brought legal action against Welles or RKO but the Hearst newspapers did boycott advertising for the film.

Welles began work on his second film soon after completing

⁹Orson Welles to George Schaefer, March 6, 1941 (telegram draft). Welles mss.

Citizen Kane. This project was designated as Orson Welles Production #4 and was based on Arthur Calder-Marshall's novel *The Way to Santiago*. Filming was planned in Mexico. On April 8, 1941, however, Richard Baer informed RKO executive Sid Rogell that Welles and Schaefer had decided to postpone the making of this picture for at least three months. The postponement proved to be an indefinite one, and *The Way to Santiago* was never made. The Welles collection contains 13 scripts and about 40 other items pertaining to the project, including memos and assorted production and budget materials. One of the scripts, the "Third Revised Continuity," dated March 25, 1941, had a memo attached signed by Welles' associate Jack Moss: "This is the script that Joe Noriega took with him to Mexico and which was approved (with provisions as noted) by Mexican authorities—(only copy) Mexican approval will be found on last page 129."

In the early summer of 1941, Welles' film activities became somewhat complex. Work was begun on a screenplay of Booth Tarkington's *The Magnificent Ambersons*. Schaefer informed RKO executive Sol Lesser on July 3 that production of a movie, *Journey into Fear*, was being turned over to Welles. On July 10 Welles wrote Joseph Breen, who was then head of RKO's production department, that he was ready to begin negotiations for staffing and casting yet another film, *It's All True*. An RKO interdepartmental memo of August 7 reported that Welles would start shooting *The Magnificent Ambersons* on September 16.

The Welles collection contains over one hundred pieces of correspondence relating to the making of *The Magnificent Ambersons*. There are four scripts for the film, one of which was used by Welles during filming and which contains holograph notes and revisions. The storyboard for the film appears to be complete and consists of 112 pages. Among the wealth of production materials for this film in the collection are the cutting continuity dated March 12, 1942, several shooting schedules, 87 production reports dating from October 28, 1941, to May 19, 1942, wardrobe orders, requests and authorizations for engagements of artists, and day players' agreements. The collection contains approximately two hundred items relating to financial matters, including daily picture costs from September 6, 1941, through June 13, 1942, budgets, petty cash vouchers, overage reports, and summaries of earnings. More than

five hundred movie stills and publicity photographs also contribute to the study of this film.

Booth Tarkington also contributed, indirectly, to the making of *The Magnificent Ambersons*. Arthur William Brown was the illustrator for the first edition of Tarkington's work in 1917, and he received a letter from Tarkington at that time describing his conceptions of the people and the places of the novel. Brown wrote Welles on August 19, 1941, conveying the author's impressions:

The Ambersons are DuMaurier-like people—Tall, graceful, beautifully dressed—"distinguished" and "aristocratic." The Amberson mansion is a big thing—stone and brick—a big lawn—greenhouses—high ceilings; polished wood; tiger rugs; heavy tall mirrors; Louis XIV chairs and sofas.

Major Amberson wears a moustache, Sydney a VanDyke beard; the others are smooth shaven. (Mr. Minafer wears a nondescript moustache.)

Fanny Minafer is not ugly or foolish looking—she has been quite pretty. She dresses well.

Welles finished the filming of *The Magnificent Ambersons* but unfortunately he left for Brazil before the editing was done. He entrusted this job to Robert Wise, future director of such films as *West Side Story*, *The Sound of Music*, and *Star Trek—The Motion Picture*, ordering that Wise was "to have a free hand in ordering prints, dissolves, further work from Verne Walker, and anything else of a similar nature."¹⁰ In the Welles collection is a three page summary by Wise of talks concerning cuts, retakes, and changes in continuity for the film.¹¹

The preview of *The Magnificent Ambersons* was held in Pomona, California, on March 18, 1942. It was just short of a disaster. Some of the preview comments were: "Overdone, over long, over photographed"; "The picture was making an attempt to be great and

¹⁰Jack Moss to Walter Daniels and Earl Rettig, February 6, 1942 (carbon). Welles mss.

¹¹Robert Wise to Jack Moss, March 4, 1942 (carbon). Welles mss.

it failed completely"; "It started out fairly well but it was too long. It got duller by the minute. Terrible ending."¹² The audience was impatient and laughed in the wrong places. A week later Moss sent Welles a lengthy telegram concerning both the Pomona preview and the Pasadena preview held the 19th and suggested certain cuts.¹³ At this point Welles tried to direct the cutting and the filming of new scenes from Brazil. On March 27 Moss sent RKO's Reg Armour a copy of a telegram from Welles detailing the new editing. It ran eight typed pages. RKO essentially ignored Welles' wishes in this matter and re-cut the film as they saw fit. Joseph McBride reported that Welles "was furious with everyone involved in the 'mutilation' of *The Ambersons* and remained so for years."¹⁴

When George Schaefer turned over the *Journey into Fear* production to Welles on July 3, 1941, Welles decided to start from the beginning with it, re-writing the script. Welles had sent Norman Foster to Mexico to direct a segment of *It's All True*. Foster was nearly finished with it when Welles summoned him back to Hollywood in late December of 1941 to take over the direction of *Journey into Fear*. Although Foster receives billing as director of the film, Welles maintained close supervision of all the details. Besides starring Joseph Cotten and Welles, the movie also featured Dolores Del Rio, Welles' fiancée at the time.

The Welles collection has four scripts for *Journey into Fear*, one of which is dated August 1, 1941, with revisions dating to the following January. This script was Norman Foster's copy. Production materials in the collection for this film include an 84-page storyboard, dialogue revisions, a dialogue continuity, retakes, contracts and authorizations for engagements of artists, cast list, billing sheets, music notes, pre-budget estimates, budgets, petty cash vouchers, and summaries of film earnings. Among the publicity materials are news stories, clippings, preview comments, and 472 photographs, a great many of which are of Miss Del Rio.

When Welles went to Brazil he left Foster in charge of directing *Journey into Fear* and Jack Moss in charge of the other production details. Welles still concerned himself with the film's progress,

¹²Box 16, f. 10. Welles mss.

¹³Jack Moss to Orson Welles, March 23, 1942 (telegram copy). Welles mss.

¹⁴Joseph McBride, *Orson Welles*. New York: Viking Press [1972], p. 55.

however, as evidenced by his sending a new last scene of seven pages to Joseph Cotten and Foster in early April. Unfortunately, with Welles out of the country and with the internal politics at RKO changing, Welles was not able to maintain control over the picture.

Charles Koerner, a man hostile to Welles and his activities, had replaced George Schaefer as head of RKO. Koerner was determined to wind up Welles' projects and rid RKO of Welles himself. On April 23, 1942, Jack Moss sent Koerner a list of 16 retakes desired for *Journey into Fear*. The following day he received two memos from Koerner's subordinate Reginald Armour. The first stated that Armour and Koerner had concluded that the retakes Moss had listed would not help the picture, but the second memo agreed to shooting a new ending "on the strict understanding that these retakes would be without cost to RKO Radio Pictures." On June 15, however, Moss protested to Koerner that despite this understanding *Journey into Fear* had been edited and screened for the sound and music departments without notification to Mercury Productions. He ended his memo to Koerner with: "The natural conclusion could only be: Mercury can go ---- fishing." Koerner's reply was that he was only following instructions and that he considered the matter closed.

The *It's All True* film project, which might have been subtitled *The Great South American Adventure*, was an involved and costly venture with few concrete results other than the ending of Welles' career at RKO. A mass of material in the Welles collection concerns the making of *It's All True*. There are hundreds of pages of script drafts and partial scripts, music, correspondence, financial materials, newspaper clippings, and two cartons of background and research materials compiled by Welles' staff. The first mention of *It's All True* is in a memo from Welles on July 10, 1941, indicating that at least part of the film was to be a history of jazz and that he was planning to hire Duke Ellington and Louis Armstrong to work on it.¹⁵ In August Welles wrote that he had a completed script for the film and that "Four subjects will make up 'IT'S ALL TRUE' and they will be as diverse as imagination can make them."¹⁶ But

¹⁵Orson Welles to Joseph Breen, July 10, 1941 (carbon). Welles mss.

¹⁶Orson Welles to Harry Brandt, August 11, 1941 (copy—enclosed with Welles to George Schaefer, August 11, 1941). Welles mss.

he did not have a completed script and the topic had changed from jazz to Latin America.

One segment of the film that was almost completed was entitled *Bonito the Bull*. Set in Mexico, the segment told the story of the friendship between a small boy and a bull so brave that its life was spared in the bullring. In late August 1941, Norman Foster and Joe Noriega went to Mexico to begin shooting, but had not quite finished when Welles summoned Foster back to California to direct *Journey into Fear*. Several scripts and drafts of scripts for this film are in the collection, well supplemented by the correspondence between Foster and Noriega in Mexico with Welles and the Mercury office in California.

Soon after the outbreak of the Second World War, the United States government established an Office of the Coordinator of Inter-American Affairs, headed by Nelson Rockefeller. The office attempted to promote inter-American understanding and friendship and thus to prevent the Latin American nations from aiding the Axis powers. During the latter part of 1941, Welles and RKO became involved with this office. It was proposed that Welles go to Brazil to cover the Mardi Gras Carnival festivities there as part of the film *It's All True* and as a gesture of good will to Brazil and all of Latin America.

In January of 1942, the first part of the RKO crew arrived in Rio de Janeiro. Among them was press agent Tom Pettey whose series of letters and telegrams is a good source of information about the events in Brazil since he was neither rabidly pro- nor anti-Welles. On February 10 he reported optimistically to Herbert Drake that he felt nothing was going to stop Welles from getting a wonderful picture. Less than a month later his enthusiasm had cooled considerably: "As for the picture we are still trying to make, only Orson and God knows anything about it an[d] neither are in town at this writing."¹⁷

Welles had gone to Brazil with no firm ideas about what he was going to do. Once there he quickly developed a reputation for socializing and being temperamental in his work. At the end of March Pettey reported to Drake:

¹⁷Tom Pettey to Herbert Drake, March 7, 1942. Welles mss.

We still haven't done any of the script stuff. The studio has been ready and waiting for ten days or so. The Urca nightclub stuff could have been done weeks ago. We made a couple of abortive stabs at the Rio jangadeiro shots, but they will have to be done over as Orson didn't like the setup and walked out.¹⁸

The *jangadeiro* situation was yet another fiasco that did nothing to aid the project. The *jangadeiros* were four Brazilian fishermen who had recently become national heroes after sailing their small crafts from the north of Brazil to Rio to petition the government for aid for the fishing industry. Welles decided to incorporate the story of their trip into *It's All True*. During the re-creation of their landing at Rio, Jacaré, the leader of the group, was killed in a freak accident.

Weeks passed, and despite a great deal of activity and expense, *It's All True* not only did not get finished but Welles still had no clear plan for it. Early in May Herbert Drake issued a publicity release outlining the form the film would take. The first part was to be a story about the Brazilian *jangadeiros* (only partially filmed at that point). The second part was to be a story about Rio's Carnival (which was only partially filmed and for which there was no final script). The third part, for which the details were even more hazy, was to be set in Peru. The final part was the *Bonito the Bull* story (the only part anywhere near completion.)¹⁹

Welles was in a very difficult situation in the spring of 1942. He was in Brazil, over five thousand miles from Hollywood, at a time when travel and communications were hampered by wartime conditions. He had come to Brazil to make a movie for which he had no script. *The Magnificent Ambersons* was being cut and re-shot over his vigorous protests. *Journey into Fear* was being edited without his approval. The situation would have been a precarious one for Welles even if he had been on good terms with the executives of RKO and it was during this same time that the leadership of RKO was changing. As early as March 12, 1942, Charles Koerner informed Jack Moss: "With respect to Orson Welles or Mercury

¹⁸Tom Pettey to Herbert Drake, March 31, 1942. Welles mss.

¹⁹Herbert Drake to *Life Magazine*, May 5, 1942 (carbon). Welles mss.

Productions in which we are interested, please make sure that no commitments of any nature whatsoever are entered into without first checking with the writer." By the end of March, Welles had been told repeatedly of George Schaefer's problems with RKO's board of directors. Schaefer himself wired Welles that he, Schaefer, was being held personally responsible for the South American venture, pleading with Welles to finish the filming as soon as possible, and as cheaply as possible.²⁰ On April 23, Richard Wilson, one of Welles' assistants in Brazil, informed Welles in a memo that "[John Hay] Whitney said RKO was being reorganized and the company was hot after Orson." On the first of June, Herbert Drake reported to Welles that Koerner was spearheading the attack against Welles, spreading rumors that Welles had been wasting time and money in Brazil and that *The Magnificent Ambersons* and *Journey into Fear* were no good.

All these warnings were to no avail. Welles did not seem overly concerned with the situation and appeared to feel his position at RKO was secure. In mid-June Welles announced that he would not be finished with the major part of the *jangadeiro* filming until mid-July and nothing had been done about the Peruvian section of the film. Welles left Brazil at the end of July without finishing *It's All True*. The movie was never completed since shortly after Welles' return to Hollywood he was terminated at RKO. For several years Welles attempted to obtain the film footage for it from RKO but was unsuccessful in his efforts.

The net results of Welles' tenure at RKO were mixed. He did gain film-making experience and made *Citizen Kane*, a classic in motion picture history. He received a great deal of publicity from the experience. Unfortunately, much of this publicity contributed to his reputation as a temperamental and wasteful artist. It was several years before he made another motion picture and no studio again allowed him the total artistic control he was at first granted at RKO.

The Orson Welles collection of manuscripts in the Lilly Library dates from 1930 until 1959, a period of time much longer than Welles' association with RKO. It also encompasses much more than his film work, with substantial amounts of material relating to his

²⁰George Schaefer to Orson Welles, March, 1942 (telegram). Welles mss.

work in the theatre and radio, and as a lecturer and newspaper columnist. A guide to the entire collection is available from the Manuscripts Department of the Lilly Library. The following section is a list of the film-related material in the collection. It is arranged chronologically by the approximate beginning work date and includes projects on which work was begun but never completed.

Heart of Darkness (1939)

Not produced.

Three scripts, synopsis of the story and Welles' treatment of it, dialogue and camera shots for the introduction to the picture, descriptions of Conrad's *Heart of Darkness*, various camera shots described, list of characters from *Heart of Darkness*, description of the role of the camera in the film, schedule from preliminary budget to cutting and scoring, lists of the cast and addresses and telephone numbers of the cast, notes about the availability and cost of various film footages, memos about budget meetings, pre-budget estimates, budget revisions, staff and cast salaries, news stories, press release biographies, clippings, and 18 photographs.

Smiler with a Knife (1939-1940)

Not produced.

Seven folders of scripts and partial scripts, pre-budget estimates, notes on a budget meeting and about salaries.

Citizen Kane (1940-1941)

Eight scripts, partial story board, shooting schedules, requests and authorizations for engagements of artists, plot synopsis, photostat of the holograph score of Salaambo, wardrobe list, cast list, billing notes, staff and crew telephone numbers, guest list for cast party, list of music to be made, unsigned affidavit of Richard Baer, writing credits, items relating to salaries, lists of receipts and operating expenses, pre-budget estimate, summaries of film earnings, summaries of foreign income and costs, notes on personal appearances, openings, news stories and releases, awards, press book, 248 movie stills and publicity photographs, and tape recording of interviews at the premiere.

[Unnamed Mexican Story] (1941)

Not produced.

Seven scripts and drafts.

[Orson Welles Production #4] (1941-1942)

Not produced.

Six scripts, script receipts, shooting schedule, budget estimates, equipment needed, interiors, casting, budgets of production cost, and preliminary budget details.

It's All True: Love Story (1941)

Not produced; not the same as later *It's All True*.

Two scripts.

The Magnificent Ambersons (1941-1942)

Four scripts, story board, cutting continuity, shooting schedules, names and telephone numbers of staff and crew, daily picture costs, budget of production cost, budget details, production reports, synopsis of the novel, wardrobe orders, requests and authorizations for engagements of artists, day players' agreements, information concerning scripts, screening time, preview comments, preliminary budget detail, petty cash vouchers, orders for sound and photo tests and for stills, daily picture costs, overage reports approved and not approved, summaries of film earnings, foreign income and costs, news stories and releases, clippings, and 508 movie stills and publicity photographs.

It's All True (1941-1945)

Not completed.

Eighteen folders of scripts and partial scripts, three folders of story lines, treatments and sequences, seven scripts and synopses submitted but not used, holograph scores of Paul Misraki's *Panamerica & Folgo Nego* [sic] and *Carnaval*, other scores, translations of songs, lists of songs and records, 23 printed pieces of sheet music, details about music, camera shots, notes about scripts, signout sheets for scripts, memos of meetings, contract materials, Mexican government documents, expenses, hotel bill, bank book, check book,

accounts, passport information, lists of people, an open letter to Nelson Rockefeller, about 80 news stories, 25 folders of clippings, translations of newspaper articles, about two cartons of background and research materials, and 341 photographs.

Journey into Fear (1941-1942)

Four scripts, plot summary, story board, dialogue revisions, dialogue continuity, re-takes, contracts, authorizations for engagements of artists, cast list with telephone numbers, music notes, final billing sheets, petty cash vouchers, pre-budget estimates, budgets, summaries of film earnings and foreign costs, preview comment cards, news stories, clippings, and 472 publicity photographs and movie stills.

V & W (1942)

Not produced.

Two scripts and charges for screen tests.

Jane Eyre (1942)

Released by Twentieth Century-Fox.

Fragments of script, cast lists, and six photographs.

Follow the Boys (1943)

Released by Universal Pictures.

Eighteen publicity photographs.

The Outer Gate (1943)

Not produced.

Script and working notes.

The Little Prince (1943)

Not produced.

Five scripts.

Don't Catch Me (1944)

Not produced.

Seventeen folders of scripts and partial scripts.

Tomorrow Is Forever (1945)

Released by International Pictures.

Script and 14 photographs.

The Stranger (1945)

Released by RKO Radio Pictures.

Five scripts, miscellaneous pages of scripts, continuity, shooting schedule, location information, action and shooting time, time continuity, list of scenes to be done, sketches of sets and scenes, staff and cast lists, daily schedule, layout of town of Harper, legal materials concerning film distribution, comparative costs, tax returns, summaries of foreign income and costs, accounting sheets, press-book, and 14 photographs.

[Roosevelt Memorial Short] (1945)

Thirteen drafts of scripts, some incomplete.

Lady from Shanghai (1946-1947)

Released by Columbia Pictures.

Seven scripts, Sherwood King's novel *If I Die Before I Wake*, wild tracks for sailing montage, dialogue, suggested legal revisions, wild lines to be shot, miscellaneous pages of narration, lists of re-makes, shots, sound and dialogue changes, assistant director's daily report, billing, music cues, set budget, accounting reports, summaries of earnings, cost of tickets, and 55 stills and photographs.

Macbeth (1947)

Released through Republic Pictures.

Six scripts, several partial scripts, cutting continuity, wardrobe plot, sketches of set designs, blueprints of set designs, cast lists for each scene, one daily production report, list of descriptions of shots, billing, loan agreement for production and distribution, picture or set cost statement, clippings, ephemera, translations and excerpts of reviews, and four photographs.

Black Magic (1947)

Released by Edward Small Productions.

Script and fencing routines.

Bolivar's Idea (n.d.)

Not produced.

Two scripts.

Carmen (n.d.)

Not produced.

Script.

Fully Dressed and in His Right Mind (n.d.)

Not produced.

Three partial scripts, outline of ending.

Salome (n.d.)

Not produced.

Partial scripts.

R.C.G.

The John Ford Collection

The John Ford collection of manuscripts at the Lilly Library offers a view of Ford's entire motion picture career, from the silent era to his last movie in 1966. The material in this collection was acquired from Ford's children and grandson after his death. It was used extensively, but not exhaustively, by Ford's grandson Dan Ford in writing his biography *Pappy: The Life of John Ford* and includes much of the research material accumulated by Dan Ford for his book. The collection covers the years from 1906 to 1976 and contains approximately seven thousand items, of which twenty-five hundred are correspondence.

John Ford was born Sean Aloysius Feeney in Portland, Maine, in 1895. He changed his name after joining his older brother Francis, who had taken the name of Ford, in Hollywood in 1913. He began his career as a prop man, stunt man, and actor, moving to directing in 1917 with a two-reeler entitled *The Tornado*. He spent the rest of his life directing films, through the transition from silents to sound, making over 130 in all and winning six Academy Awards.

From 1917 until 1930 Ford directed at least 66 films, a great many of which were westerns starring the cowboy actor Harry Carey. Early in his career Ford was most often associated with Universal Studio but by the early twenties he was under contract to the Fox Film Corporation (later the Twentieth Century-Fox Film Corporation) until after World War II. It was at Fox that he had his first major success, with *The Iron Horse* in 1924. This dramatization of the construction of the American transcontinental railroad starred George O'Brien. The film was shot on location in Nevada and was one of the biggest pictures made at Fox at the time. Ford's next success was with *Four Sons* in 1928. This story of a Bavarian mother who loses three of her four sons in World War I was chosen by Ford himself. One of the assistant prop men on that picture was a student from the University of Southern California, Marion Morrison, later to be known as John Wayne.

By 1930 Ford was an experienced and successful director, but he was chiefly known, as he still is, as a director of westerns. From 1930 until 1945 Ford directed fewer movies, about 35 including the World War II documentaries, but among these were some of his classics: *The Informer*, *Stagecoach*, *The Grapes of Wrath*, and *How Green*

Was My Valley. *Stagecoach* was the only western that Ford directed during this time.

After the filming of *How Green Was My Valley* in 1941, Ford went on active duty with the Naval Field Photographic Unit. Assigned to the Office of Strategic Services, Ford spent the war years doing documentary work in the Pacific, North Atlantic, Europe, and India. One of his documentaries, *The Battle of Midway* (1942), was filmed during the actual battle and earned Ford an Oscar. In 1945 Ford took a leave of absence from the Navy to film *They Were Expendable*, a story set against America's defeat in the Philippines. Ford used his salary from *They Were Expendable* to establish the Field Photo Home, a club for the veterans of the Field Photographic Unit.

After the war Ford was obligated to make one more picture for Twentieth Century-Fox. Then he and producer Merian C. Cooper formed their own company, Argosy Productions. From 1946 until his death Ford directed a total of 30 films. Seven of these 30 films were produced by Argosy, including Ford's famous "Cavalry trilogy." The Cavalry trilogy deserves a special note. It is probably for these films, singly or collectively, that most Americans best remember Ford. They were all based on short stories by James Warner Bellah published in *The Saturday Evening Post* and they all starred John Wayne. The three are *Fort Apache* (1948), based on "Massacre"; *She Wore a Yellow Ribbon* (1949), based on "War Party"; and *Rio Grande* (1950), based on "Mission with No Record." Ford's last movie was *7 Women* released in 1966.

The Ford collection of manuscripts in the Lilly Library contains a large number and variety of production materials for many of Ford's films, especially for those after 1930. These production materials are supplemented by the correspondence in the collection. There are about twenty-five hundred letters, telegrams, and memos covering the years 1906 to 1976. Although much of the correspondence concerns personal matters and Ford's naval interests, a substantial amount from writers, motion picture studio officials, and business associates contains relevant material about the making of various films. Since Darryl F. Zanuck took such an active role as producer, his correspondence is particularly rich in information. Other sources are letters from the writers James Warner Bellah, James Kevin McGuinness, and Dudley Nichols; from studio offi-

cials Joseph Breen, Winfield Sheehan, Sol Wurtzel, and Herbert Yates; and from his associates Jack Bolton, Merian Cooper, and Michael Morris, Baron Killanin.

During the process of writing John Ford's biography, Dan Ford interviewed a large number of Ford's friends, associates, and family members. Many of the tape recordings, transcripts of tapes, and summaries of interviews made by Dan Ford at that time are in the Ford collection and are especially valuable for research. More than 75 hours of tape recordings, including over 20 hours of discussions with Ford himself, not only provide extensive information about John Ford and his work but also constitute a notable oral history of Hollywood and filmmaking.

There are tapes of interviews with Mark Armistead, James Warner Bellah, Katherine Clifton Bryant, Harry Carey, Jr., Olive Carey, William Clothier, Joanne Dru, Philip Dunne, Allan Dwan, Henry Fonda, Barbara Ford, Mary Ford, Ben Goetz, Chuck Hayward, Katharine Hepburn, Frank Hotaling, Lefty Hough, Ben Johnson, Nunnally Johnson, Anna Lee, John Lee Mahin, Lee Marvin, George O'Brien, Robert Parrish, Wingate Smith, James Stewart, John Wayne, Albert C. Wedemeyer, and Terry Wilson. There are summaries of interviews with, but no tape recordings of, Elizabeth Allen, Bea Benjamin, Ken Curtis, Cecil de Prita, Josephine Feeney, Phil Ford, Winton C. Hoch, Ace Holmes, and Roddy McDowall.

Dan Ford spent approximately six hours interviewing Ford's long-time friend John Wayne. During these sessions Wayne discussed the progress of his career, his personal and professional relationship with Ford, many of the movies in which he starred, Ford's other friends and acquaintances, especially their mutual friend Ward Bond, and Ford's directorial techniques. His reminiscences are rich with anecdotes and personal opinions. Dan Ford included with the transcript of the interview a summary of his impressions of and reactions to Wayne.

Harry Carey, Jr., called Dobie by his friends, is the son of the cowboy star of the silent era. Dan Ford spent several hours with Carey who related stories of Ford's early years in Hollywood and the director's long friendship with Harry and Olive Carey. These stories are supplemented by the interviews with Olive Carey and Mary Ford, John Ford's wife. Dobie Carey also discussed Ford's directing and work techniques, especially in reference to the films

3 *Godfathers*, *Wagon Master*, *The Searchers*, *She Wore a Yellow Ribbon*, and *Mister Roberts*.

Katharine Hepburn visited John Ford during his final illness and Dan Ford was able to record some of her conversations with him. The topics covered in these tapes include Ford's boyhood in Maine, his working relationships with women, and the films *Mary of Scotland*, *The Last Hurrah*, *The Plough and the Stars*, *Mogambo*, and *Young Cassidy*. She also discussed with Ford his partnership with Merian C. Cooper and her relationship with Spencer Tracy.

The interview with George O'Brien, who starred in *The Iron Horse*, resulted in an absorbing account of the early years in Hollywood. He related anecdotes of his work as a stunt man, his first meeting with Ford and the making of *The Iron Horse* and other movies in which he appeared. Similarly, the interview with Allan Dwan, the director of more than four hundred motion pictures, added to the picture of Hollywood during the silent era. Dwan discussed his and Ford's work at Universal Studio and the careers of Ford's brother Francis and of Harry Carey.

Dan Ford interviewed several of the actors and actresses who had worked with Ford: Elizabeth Allen, who starred in *Donovan's Reef*; Ken Curtis, best known perhaps for his role as Festus in the television series *Guns smoke* and who was also Ford's son-in-law for a time; Joanne Dru; Henry Fonda; Anna Lee, best remembered for *How Green Was My Valley*; Roddy McDowall; Lee Marvin; and James Stewart. All described Ford's method of directing and their experiences during the filming of the various movies in which they appeared.

On a two-hour tape, Henry Fonda discussed his friendship with Ford that began with the making of *Young Mr. Lincoln*. Fonda recounted incidents from the many movies he made with Ford. Anna Lee told of her association with Ford in the films *The Horse Soldiers*, *The Last Hurrah*, *Gideon of Scotland Yard*, and *7 Women*. She also spoke of how Ford assisted her when she was being blacklisted from acting both in motion pictures and television because of supposed Communist activities—a charge based on mistaken identity. Dan Ford summarized his talk with Roddy McDowall about his memories of the filming of *How Green Was My Valley*, the only film McDowall made with Ford.

Lee Marvin and James Stewart did not work with Ford until

the director's later years. Stewart's first film with Ford was the 1961 *Two Rode Together*. Both he and Marvin appeared in *The Man Who Shot Liberty Valance* the following year and Stewart had a cameo role in *Cheyenne Autumn*. Marvin also starred with John Wayne in *Donovan's Reef*. In their interviews, Marvin and Stewart tell of the making of these pictures and their impressions of Ford as a man and as a director.

Dan Ford interviewed other associates of his grandfather and members of the so-called "Ford Stock Company": stunt men Terry Wilson, Chuck Hayward, and Ben Johnson; directors of photography Winton Hoch and William Clothier; prop man Lefty Hough; film editor Robert Parrish; art director Fran Hotaling; assistant director Wingate Smith, who was also Ford's brother-in-law; and writers James Warner Bellah, Nunnally Johnson, John Lee Mahin, and Philip Dunne.

Wilson, Hayward, and Ben Johnson all began working for Ford as stunt men and in their interviews they described the techniques involved in doing stunts, Ford's attitude towards the stunt men, and incidents that occurred during the filming of different pictures. In 1950 Ford gave Johnson a leading role in *Wagon Master* which led to his being cast as a supporting actor in several other movies and eventually to his winning an Oscar for his role in *The Last Picture Show*. Included with the transcript of Johnson's interview is a draft of an article Dan Ford wrote after Johnson won the Oscar.

Hoch and Clothier worked on several of Ford's films, with Hoch winning Academy Awards for his photography of *She Wore a Yellow Ribbon* and *The Quiet Man*. The two related how it was to work with Ford and discussed Ford's use of color *vs.* black and white film. Clothier also provided information about his and Ford's activities with the Field Photographic Unit in World War II, Ford's friends Ward Bond and Victor McLaglen, and the death of the stunt man Fred Kennedy during *The Horse Soldiers*.

Robert Parrish began his Hollywood career as a child actor and appeared in films from the 1920s through the mid-1930s, including eight directed by Ford. He then worked as an assistant editor on *Mary of Scotland*, was sound editor on *Young Mr. Lincoln*, *Drums Along the Mohawk*, *The Grapes of Wrath*, *The Long Voyage Home*, and *Tobacco Road*, and was film editor for *The Battle of Midway* and *December 7th*. In the early 1950s he turned to directing. He told Dan

Ford of the relationship between Ford and producer Darryl F. Zanuck and described in detail the cutting and writing for *The Battle of Midway*.

More information on Hollywood's silent era was provided by Lefty Hough, who was able to provide more details on the making of *The Iron Horse*. He also discussed Will Rogers and some of the interrelationships of the Ford family, especially between Ford, his brother-in-law Wingate Smith, and his brothers Francis Ford and Edward O'Ferna. Frank Hotaling told of working on *The Sun Shines Bright*, *Rio Grande*, *The Horse Soldiers*, and *The Quiet Man*.

Two hours of taped interviews with Wingate Smith provided an account of Ford's work method, his poor health in later life, his relations with Zanuck, Ward Bond, Victor McLaglen, Will Rogers, and Edward O'Ferna. Smith also had anecdotes concerning many of Ford's films, including *Salute*, *Stagecoach*, *The Quiet Man*, *Mogambo*, and *7 Women*.

Ford enjoyed a special affinity with several screenwriters, often working with them very closely. James Warner Bellah, author of the short stories on which the Cavalry trilogy was based, talked with Dan Ford about the making of these three films and about the producer Merian Cooper and the writers "Spig" Wead and Laurence Stallings. Nunnally Johnson discussed Ford and Zanuck and the writing of *The Grapes of Wrath*, while John Lee Mahin spoke of *The Horse Soldiers* and *Mogambo*. Philip Dunne's interview touched on the topics of being a screenwriter, Hollywood politics, Darryl Zanuck, the writers Gene Markey and Dudley Nichols, and the writing of *How Green Was My Valley*.

The following is a chronological list of the Ford films represented in the collection with a brief indication of the type of production materials available for each. A complete guide to the collection may be obtained from the Manuscripts Department.

Cheyenne's Pal (1917)

Starring Harry Carey.

Continuity and titles.

Bucking Broadway (1917)

Starring Harry Carey.

Continuity, titles, list of locations.

Wild Women (1918)

Starring Harry Carey.

Continuity, titles, list of locations.

The Scarlet Drop (1918)

Starring Harry Carey.

Continuity, titles, list of locations.

Three Mounted Men (1918)

Starring Harry Carey.

Photograph.

The Rustlers (1919)

Continuity, titles, list of locations.

The Outcasts of Poker Flat (1919)

Five photographs.

A Gun Fightin' Gentleman (1919)

Story line.

Marked Men (1919)

Starring Harry Carey and J. Farrell MacDonald; later re-made by Ford as *3 Godfathers*.

Two photographs, continuity, titles, list of locations.

The Prince of Avenue A (1920)

Starring "Gentleman Jim" Corbett.

One photograph.

Just Pals (1920)

Titles.

The Face on the Barroom Floor (1923)

Based on the poem by Hugh Antoine D'Arcy.

Synopsis.

North of Hudson Bay (1923)

Starring Tom Mix.

Forty-five photographs.

The Iron Horse (1924)

Series of newsletters titled "Fox Folks Junior."

Three Bad Men (1926)

Starring George O'Brien and J. Farrell MacDonald.

Titles and publicity.

Four Sons (1928)

Title suggestions, miscellaneous comments by Fox official W. R. Sheehan, notes in Ford's hand, and six photographs.

Strong Boy (1929)

Starring Victor McLaglen.

Scenario.

Up the River (1930)

Starring Spencer Tracy and Humphrey Bogart.

Partial script, continuity, and cast list.

Men without Women (1930)

Scenario written by Dudley Nichols.

Notes in Ford's hand.

Seas Beneath (1931)

Scenario written by Dudley Nichols.

Script and three photographs.

The Brat (1931)

Starring Sally O'Neil.

Script and two photographs.

Doctor Bull (1933)

Starring Will Rogers.

One photograph.

The Lost Patrol (1934)

Starring Victor McLaglen and Boris Karloff.

Cast suggestions and summary of earnings.

Judge Priest (1934)

Starring Will Rogers.

Two screenplays.

The Informer (1935)

Starring Victor McLaglen; scenario written by Dudley Nichols; Ford won an Academy Award for this film.

Two scripts, one incomplete, seven photographs, summary of earnings, and accounting of earnings.

Prisoner of Shark Island (1936)

Cast list.

Mary of Scotland (1936)

Starring Katharine Hepburn.

Script.

The Plough and the Stars (1936)

Script and seven photographs.

Wee Willie Winkie (1937)

Starring Shirley Temple and Victor McLaglen.

Script.

The Hurricane (1937)

Starring Dorothy Lamour.

Script, eight photographs, and legal materials.

Four Men and a Prayer (1938)

Starring Loretta Young and David Niven.

Script and one photograph.

Submarine Patrol (1938)

Script and cast and staff lists.

Stagecoach (1939)

Starring John Wayne; Ford won the Best Director Award from the New York Film Critics for this film.

Script, cast and staff lists, budget estimates, and statements of accounting.

Young Mr. Lincoln (1939)

Starring Henry Fonda.

Three drafts of scripts.

Drums Along the Mohawk (1939)

Starring Henry Fonda and Claudette Colbert.

Script and cast and staff lists.

The Grapes of Wrath (1940)

Starring Henry Fonda and Jane Darwell; Ford and Darwell received Academy Awards for this film.

Staff and cast lists and three photographs.

The Long Voyage Home (1940)

Scenario written by Dudley Nichols from four one-act plays by Eugene O'Neill.

Script changes, foreword and epilogue, set list, crew list, musical score, and eight photographs.

Tobacco Road (1941)

Script, script changes, and 10 photographs.

How Green Was My Valley (1941)

Based on the novel by Richard Llewellyn; Ford won his third Academy Award for this film.

Script and 30 photographs.

The Battle of Midway (1942)

Ford won his fourth Oscar for this documentary.

Continuity and dialogue.

They Were Expendable (1945)

Starring Robert Montgomery and John Wayne.

Notes, PT boat maneuvers, and partial storyboard.

My Darling Clementine (1946)

Starring Henry Fonda.

Story conference, legal materials, and 12 photographs.

The Fugitive (1947)

Starring Henry Fonda and Dolores Del Rio; the first Argosy production.

Shooting schedule, cutting changes, credits, earnings, statement of production costs, and 132 photographs.

Fort Apache (1948)

Starring Henry Fonda, John Wayne, and Shirley Temple.

Script and script changes, printed story, notes, music lyrics, shooting schedule, wardrobe plot, staff and crew lists, continuity, budget, earnings, and 48 photographs.

3 Godfathers (1948)

Re-make of 1919 *Marked Men*; starring John Wayne, Pedro Armendariz, and Harry Carey, Jr.

Four scripts, notes, crew list, travel schedule, budget notes, publicity, legal materials, and 31 photographs.

She Wore a Yellow Ribbon (1949)

Starring John Wayne.

Printed story, three scripts, one tied with a yellow ribbon, script notes, background materials, staff and cast lists, music notes, credits, budget, film earnings, and nine photographs.

When Willie Comes Marching Home (1950)

Shooting schedule and list of re-takes and added scenes.

Wagon Master (1950)

Starring Ben Johnson and Ward Bond; Bond's television series *Wagon Train* was a result of this movie.

Story treatment, lyrics and music notes, shooting schedule, staff and cast lists, daily production reports, publicity, budget estimates, earnings, legal materials, and 55 photographs.

Rio Grande (1950)

Starring John Wayne and Maureen O'Hara.

Scripts, story, cast and crew lists, daily production report, background notes, shooting schedule, accounting statement and film earnings, and 59 photographs.

This Is Korea! (1951)

Documentary for the U.S. Navy.

Four scripts, cutting continuity, cameraman's dope sheets, notes, publicity, and sales report.

What Price Glory? (1952)

Starring James Cagney and Dan Dailey.

Story conference, cast list, daily production report, notes, memo concerning music, and 12 photographs.

The Quiet Man (1952)

Starring John Wayne and Maureen O'Hara; Ford won his last Academy Award for this film.

Script notes, legal files, dialogue, narration, background material, lyrics and music notes, continuity for the fight scene between Wayne and Victor McLaglen, credits, staff list, travel and shooting schedules, casting notes, accounting statements, and 75 photographs.

The Sun Shines Bright (1953)

Re-make of the 1934 *Judge Priest*.

Script, treatment, story notes, shooting schedule, script changes, cast list, budget estimate, legal documents, and 75 photographs.

Mogambo (1953)

Re-make of Victor Fleming's 1932 *Red Dust*; starring Clark Gable, Ava Gardner, and Grace Kelly.

Partial script, shooting schedule, 26 photographs, wardrobe plots, cast and crew lists, pre-filming survey, and information concerning inoculations.

The Long Gray Line (1955)

The story of Martin Maher and his life at West Point; starring Tyrone Power and Maureen O'Hara.

Script changes, background material, breakdown schedule, casting interviews list, statement of accounts, legal documents, and over 390 photographs.

Mister Roberts (1955)

Starring Henry Fonda, James Cagney, and Jack Lemmon; the long-standing friendship between Ford and Fonda ended at this time due to disagreements about how the film should be made.

Script and script changes, script notes, treatment, daily production reports, and 188 photographs.

The Searchers (1956)

Starring John Wayne and Jeffrey Hunter.

Two scripts, synopsis, background materials, story, production reports, legal documents, statements of accounting, and 37 photographs.

The Wings of Eagles (1957)

Based on the life of Ford's friend Frank "Spig" Wead; starring John Wayne and Maureen O'Hara.

Script, schedule, assistant director's reports, preview report, publicity, and 89 photographs.

The Rising of the Moon (1957)

Anthology consisting of a story and two plays about Ireland.

Script and film treatment for "The Rising of the Moon" segment only, suggested treatment of continuity, schedule, publicity, statements of accounting, legal materials, and 117 photographs.

The Last Hurrah (1958)

Starring Spencer Tracy.

Script and incomplete script, synopsis, script notes, cast list, budget, shooting schedule, assistant director's daily reports, statements of accounts, general ledger of accounts, invoices, two folders of legal materials, and 21 photographs.

Gideon of Scotland Yard (1959)

Based on John Creasey's *Gideon's Day*.

Cast and crew list, cost of production, statements of accounting, legal documents, and 152 photographs.

Korea (1959)

Documentary for the U.S. Department of Defense.

Two "action outlines," background materials, press release, and 22 photographs.

The Horse Soldiers (1959)

Starring John Wayne and William Holden; based on an actual Civil War incident.

Script, dialogue notes, background materials, crew lists, cast and credits, shooting schedule, budget, news releases, statements of accounting, legal materials, and over 100 photographs.

Sergeant Rutledge (1960)

Starring Woody Strode, Jeffrey Hunter, and Constance Towers.

Two scripts, staff and cast list, daily production reports, and legal materials.

Two Rode Together (1961)

Starring James Stewart and Richard Widmark.

Two scripts, revisions, synopsis, incomplete treatment, call to travel to location, budget, statement of accounting, audits, two folders of legal materials, and 265 photographs.

The Man Who Shot Liberty Valance (1962)

Starring John Wayne, James Stewart, and Lee Marvin.

Two scripts, dialogue continuity, staff and crew list, estimated cost, shooting schedule, production budget, cast list, billing, preview report, foreign prospects reports, statements of accounting, legal documents, and 74 photographs.

How the West Was Won (1962)

Directed by Ford, George Marshall, and Henry Hathaway.

Several partial scripts, cast and staff lists, schedule, and legal materials.

Donovan's Reef (1963)

Starring John Wayne and Lee Marvin.

Script, script fragments, 20 photographs, background material, shooting schedule, production costs, statement of accounting, audits, publicity campaign materials, legal documents, and ledger of accounts.

Cheyenne Autumn (1964)

Script and incomplete script, script and production notes, location information, shooting schedule, budget changes, daily production reports, statements of accounts, audits, two folders of legal materials, and 45 photographs.

Young Cassidy (1965)

Ford became ill after only a few days of filming; Jack Cardiff took over the direction.

Main titles, script notes, shooting schedule, and some legal materials.

7 Women (1966)

Starring Anne Bancroft who replaced Patricia Neal; Ford's last movie.

Two scripts, script changes, story, daily progress reports, cast list, schedule, staff list, music, production budget, petty cash records, synopsis, preview report, statement of accounts, legal materials, and 33 photographs.

R.C.G.

“Another Chance for a Swell Scene”: The Filmscripts of Darryl Zanuck

Darryl Zanuck was a working tycoon. He not only ruled over a prosperous film studio, he was actively involved in the production of each picture, from the conception to the final cutting. He was a prolific writer and a brilliant editor. Shortly after Zanuck's death in 1979, the Lilly Library acquired a collection of his personal copies of scripts for several movies that he produced. Many of the filmscripts were his working copies and are marked with extensive handwritten revisions and annotations. These scripts are evidence of the level of Zanuck's involvement with each film.

As a young man, Zanuck wanted to be involved in some form of the arts. He began writing sensational stories and submitting them to the pulp magazines. After numerous rejections, he sold his first story, “Mad Desire,” to *Physical Culture* magazine. He sold a few more stories, one of which was adapted for the screen by Fox Films. He began selling other stories to studios and soon he was working as a gag writer, then a script writer. In 1924, at the age of 26, Zanuck wrote the first Rin Tin Tin screenplay for Warner Brothers. He stayed with the Warners until 1933, turning out a huge volume of screenplays every year. He adopted three pseudonyms to share the screen credits: Melville Crossman, Mark Canfield, and Gregory Rogers. Each of the “authors” worked in a distinctive genre and style. The films written under the Crossman name were quite successful and Metro-Goldwyn-Mayer tried to hire the elusive Crossman (but not Zanuck) away from Warner Brothers. (Zanuck used the Crossman pseudonym again in the forties at Twentieth Century-Fox. The Library has scripts of two films with stories credited to Crossman: *China Girl* and *A Yank in the R.A.F.*)

By 1927, Zanuck had worked his way up to head of production. In this position, he was responsible for the first successful talking picture. It was Zanuck who produced Al Jolson in *The Jazz Singer* and suggested that Jolson speak to his mother before singing for her. A typed carbon-copy of *The Jazz Singer* is included in the filmscript collection. In the next years Zanuck worked on musicals, spectacles, gangster films, and biographies. He left Warner Brothers because of financial disagreements in 1933, when the Depression was taking its toll on Hollywood.

Zanuck was not unemployed for long. Within a few days he accepted an offer from Joseph Schenck to establish a new film company, Twentieth Century. Zanuck continued at his hectic pace, producing an average of one film a month for the successful new company. The Library has scripts and publicity photos (publicity photos accompany most of Zanuck's scripts in the collection) for two films from Twentieth Century's first year: *Moulin Rouge* (1934, starring Constance Bennett and Franchot Tone, screenplay by Nunnally Johnson, directed by Sidney Lanfield); and *Bulldog Drummond Strikes Back* (1934, starring Ronald Colman, screenplay by Nunnally Johnson, directed by Roy del Ruth).

Also included from the Twentieth Century era is a revised filmscript for *Clive of India* (1935, starring Ronald Colman and Loretta Young, screenplay by W. P. Lipscomb and R. J. Minney, directed by Richard Boleslawski). A six-page mimeographed memo from Zanuck offering production suggestions for the battle scenes precedes the script. Zanuck wrote, "It is not necessary to tie anything up or to get anything technically correct from the standpoint of military tactics, as it is spectacular effect we are after." Zanuck went on to say "there have been many battles on the screen . . . and it is no new novelty . . . we should concentrate on the spectacular effects we can get with the battle elephants."

He asked for shots of the elephants "advancing toward the camera as fast as they can," first from right to left, then left to right "slightly undercranked to give the effect . . . of elephants charging against each other." He noted that "while we are going to use a dozen elephants, we want to give the illusion of many more We will use weird camera angles and strange set-ups to give each scene a semi-distorted angle." Zanuck asked for shots of an "elephant grabbing a soldier by the neck with its trunk" and an "elephant trampling on the presumably dead body of a soldier." He also called for a "close-up of an elephant with a man's head in his mouth," using a circus elephant.

In 1935 Schenck and Zanuck merged with the Fox Film Corporation, a move which gave Twentieth Century access to the excellent Fox distribution and gave Fox the popular Twentieth Century films. Zanuck balked at "Fox-Twentieth Century" and insisted on "Twentieth Century-Fox." The Library has the script and publicity photos for one of the first films produced by the new com-

pany, *The Man Who Broke the Bank at Monte Carlo* (1935, starring Ronald Colman and Joan Bennett, screenplay by Howard Smith and Nunnally Johnson, directed by Stephen Roberts).

Shirley Temple was one of Twentieth Century-Fox's most successful stars. Included in the collection are two drafts of the script for *The Littlest Rebel* (1935, starring Shirley Temple and Bill Robinson, screenplay by Edwin Burke, directed by David Butler). Zanuck noted on the first draft: "Perfect Temple formula—real sincere drama or comedy, then put her in it and tell it from her viewpoint." Here is the way Zanuck envisioned the opening:

Open on old Southern Plantation—birthday party for Virgie (Shirley Temple)—6 years old—all children from neighboring plantations—20 kids—old costumes—cut cake—music—dancing—chance for comedy as kids waltz and change partners—Sally and Negro kids love Virgie—they bring presents—10 kids—she thanks them—then go into dance—at height of comedy—rider arrives—news of war—party broken up at once—parents hurry kids home—kids bewildered—what is war—all festivities close—everybody leaves—adults nervous—women start to cry—men worried—Virgie left alone with huge empty ball room—party forgotten—she feels like crying—scene with Billy—what is war?—Fade.

Zanuck's notes range from simple approvals or deletions to lengthy suggestions and revisions. When Virgie tells her father not to worry as he tries to make it into enemy territory, she says she will take care of her mother and asks him to give General Lee all her love. Zanuck's comment: "Great."

History was slightly altered at the end of the first draft screenplay. Virgie begs Lincoln for a pardon for her father, telling him the story of her mother's death and her father's visit to bury her. She relates his efforts to get her into a rebel camp so that she could eat, and praises the help offered by a kindly Yankee officer. Satisfied that she is telling the truth, Lincoln writes the reprieve. He turns to the secret service man standing in the doorway.

"How much time have I got?"

"We arrive there in an hour and a half, Mr. President."

"Well, I better get to work. Have you some paper?"

"Just an envelope," the man replies.

"That'll do."

The man gives Lincoln the envelope, and starts to take Virgie from the room. Lincoln stops him. "Leave her here," he smiles. "She may be an inspiration." He starts to write, thoughtfully muttering to himself, "Four score and seven years ago . . ." Virgie watches the President, "an expression on her face seeming to suggest that subconsciously she feels the greatness of the moment."

Zanuck commented: "New finish. Must have tag finish—two men—north and south—flag gag—music." A memo from Raymond Griffith to Zanuck dated August 8, 1935 accompanied the script. Griffith wrote: "And, incidentally, if you ever even suggest that Shirley Temple was the inspiration for the Gettysburg Address, they'll throw rocks at us."

Another example of Zanuck's style may be found in the script for *Little Miss Broadway* (1938, starring Temple, screenplay by Harry Tugend and Jack Yellen, directed by Irving Cummings). Zanuck wrote, "Swell hope; too little of Shirley—we must give her more clever lines throughout—she's out of last 40 pages till show—also 60-70—nothing—this is horrible—we must do something." Later in the script Zanuck instructed, "Shirley . . . cleverly sneaks away and cleverly finds her way to hotel . . ."

The collection also includes five working scripts of *Captain January* (1936, starring Temple and Guy Kibbee, screenplay by Sam Hellman and Gladys Lehman, directed by David Butler). Shirley Temple was featured as "Star, a waif, cast ashore by the sea," and Guy Kibbee portrayed "Captain January, an old sea captain . . . now in charge of the lighthouse at Cape Tempest, Maine." The film tells the story of the helpless but spunky child saved and raised by the salty captain. The earliest script, dated July 30, 1935, concludes with the arrival of relatives who will take Star away from the captain. January, aware that his days are numbered, pleads with them to let Star remain with him a while longer. (At this point, an interesting note in the script suggests a dream sequence in which January and the lighthouse inspector appear dressed as

little girls.) The captain cherishes his last days with Star, and on their final evening together, allows her to light the lamp in the lighthouse. She is overjoyed at finally being allowed this privilege, unaware that she has to do it since the captain has suffered a massive heart attack and is unable to carry out his duties. January sees the lamp lit, and dies. Star, unaware of the tragic turn of events, returns to his room, laughing, singing "Asleep in the Deep." The inspector appears, teary-eyed, and leads innocent Star away as she sings "So beware, beware."

Zanuck saw that this finale was not appropriate to a Shirley Temple movie and made extensive revisions and annotations to the script. He suggested a chase scene in which January and Star manage to hide for a time from the authorities. The relatives appear, but turn out to be "wonderful people," who are, happily, very wealthy. Zanuck envisioned them surprising Star with a yacht, with no one but Captain January at the helm. In Zanuck's early revision, the captain has the last word: "Polish that brass, you lugger!"

The second script, dated August 5, 1935, followed most of Zanuck's suggestions in the July script, with one final addition. As the captain, inspector, and Star sing "Asleep in the Deep" on their new yacht, a parrot appears on the scene. The camera moves from the trio to the bird ("his head cocked to one side, as if listening"), who now has the last word: "Why, shiver my timbers!"

The parrot lasted about as long as the captain's death scene. The next script, dated August 19, 1935, concludes with the captain, the inspector, and Star singing "Many Brave Hearts." One writer, however, must have had birds on his or her mind. The fourth script, dated August 23, 1935, ends with the trio singing as before, but this time a crane walks onto the scene and opens his beak as they reach the lowest note of their song. This touch was apparently too much for Zanuck, for the final script, dated September 26, 1935, closes with the happy trio singing, birdless.

The script for *King of Burlesque* (1936, starring Warner Baxter, Alice Faye and Jack Oakie, screenplay by Gene Markey, directed by Sidney Lanfield) is an excellent example of the extent of Zanuck's involvement in the production of the film. The script is profusely marked with additions, deletions, and changes that make the dialogue more lively. "Do I have to listen to you? Why don't people

stop annoying me!" became "What is this? Do I have to listen to every stage-struck imbecile in America?" Another time a character had the line: "Don't be a chump! Stick with me an' you'll wear di'monds." To this Zanuck added, "in your underwear!"

Zanuck also edited *Banjo on my Knee* (1936, starring Barbara Stanwyck, Joel McCrea, and Buddy Ebsen, screenplay by Nunnally Johnson, directed by John Cromwell). The movie tells the story of a groom who is arrested on his wedding night during a brawl in his Mississippi riverboat shanty town. Zanuck comments: "Great little work—ready to go—a wonderful romance—musical—because story is slim we must load it with numbers—must be played dead serious—must be genuine real humor or it will not be funny—if we try to get comical we are dead." He added some color to the character of Newt, the "muscular old patriarch of the shanty boat colony," by having him use the word "doggone" liberally and exclaim "Jumpin' catfish!" several times. Instead of "Where's Chic?", Zanuck had him ask "Where's that Chic feller?"

Many annotated scripts in the collection express Zanuck's desire for a complete re-writing effort. One such script is *Pigskin Parade* (1936, starring Jack Haley and Judy Garland, screenplay by Harry Tugend, Jack Yellen, and William Conselman, directed by David Butler). On the title page is scribbled: "Very rough crude skeleton—great wonderful possibilities—but this is nothing—jumbled—not clear cut or direct—great opportunities not properly taken advantage of—nothing is followed thru—all characters are exactly alike—climax is just nothing." The writers must have heeded Zanuck's comments, for Leslie Halliwell in *Halliwell's Film Guide* (1977) describes this story of a farmer who becomes a college football hero as a "livelier-than-average college comedy."

Zanuck penciled similar notes on the script for *Kentucky* (1938, starring Loretta Young and Walter Brennan, screenplay by John Taintor Foote and Lamar Trotti, directed by David Butler). Zanuck wrote, "This is an obvious plot that has been told before, therefore our treatment must be fresh, new, and *real*. Love story is nothing—can be great. Narratives—not dramatized—just scenes—need punch." There are numerous annotations throughout the script, as "Another chance for a swell scene."

Ten Gentlemen from West Point (1942, starring George Montgomery, screenplay by Richard Maibaum and George Seaton, di-

rected by Henry Hathaway) tells a saga of the early days at West Point and the adventures of the first recruits in Indian territory. In the "new temporary script," Zanuck wrote:

This is a definite improvement—the action and continuity is generally splendid—but the dialogue and the characterization spoil almost every scene—talk, talk, talk and not in the correct key—also because of this we frequently lose the personal story line—dialogue needs complete rewrite . . . note my comments on each page and we will discuss carefully before rewrite.

The first draft continuity for *Song of the Islands* (1942, starring Betty Grable and Victor Mature, screenplay by Robert Ellis and Helen Logan, directed by Walter Lang) was accompanied by several memoranda to Zanuck concerning the development of the screenplay. The writers of the memos agreed on one thing: the script needed work. Dale Van Every wrote on May 3, 1941:

The story of a man's endeavor to upset his ex-wife's new romance with another man resulting in their happy reunion has been enormously successful in a number of instances. It's a swell idea to set this against the super-romantic Hawaiian background and throw in the emotional value of music for good measure . . . the safest basis for any story of a man and his wife, before or after divorce, is the assumption that they belong to the same world, belong together. . . . No matter how amusing and entertaining and glittering *Song of the Islands* may turn out to be in its development, it seems to me to lack this one prerequisite. . . . We have no sense that [they] belong together.

Julian Johnson wrote on May 5, 1941:

Your remarks of the other day, stressing the value of *important* material, impressed me very much. . . . Every time we make an 'A' picture, of either high or low budget, we spend on it more than the most extravagant New York producer spends on the most sumptuous stage

production of the year. Therefore, it doesn't seem to me that we should produce *any* piece, as a show of 'A' calibre, unless it has some definite originality, or some unusual character, or some undoubted comedy values, or an especially fine romance. . . . Measured by this yardstick, seems to me *Song of the Islands* hasn't enough goods to make the grade. It is just another fabricated piece of writing.

In a memo of the same date, an unidentified writer commented: "This is a very flimsy story; about as dull and uninteresting as cheesecloth. . . . And the characters in the story are as unreal and as flimsy as the tale itself. . . . the comedy situations suggestions are very unfunny. I see nothing to this one." Joseph Schrank and Robert Pirosh were brought in to collaborate on the script before it was produced, resulting in what Halliwell calls a "wispy musical with agreeable settings and lively songs."

The Library has annotated filmscripts for several movies Zanuck produced during this period for Twentieth Century-Fox. They include: *The Hound of the Baskervilles* (1939, starring Basil Rathbone and Nigel Bruce, screenplay by Ernest Pascal, directed by Sidney Lanfield); *Suez* (1938, starring Tyrone Power and Loretta Young, screenplay by Philip Dunne and Julien Josephson, directed by Allan Dwan); *The Little Princess* (1939, starring Shirley Temple, screenplay by Ethel Hill and Walter Ferris, directed by Walter Lang); *Young Mr. Lincoln* (1939, starring Henry Fonda, screenplay by Lamar Trotti, directed by John Ford); *Susannah of the Mounties* (1939, starring Shirley Temple, screenplay by Walter Ferris, directed by William Seiter); *Stanley and Livingstone* (1939, starring Spencer Tracy, screenplay by Sam Hellman and Hal Long, directed by Henry King); *Hollywood Cavalcade* (1939, starring Alice Faye and Don Ameche, screenplay by Lou Breslow, directed by Irving Cummings); *Down Argentine Way* (1940, starring Don Ameche, Betty Grable and Carmen Miranda, screenplay by Rian James and Ralph Spence, directed by Irving Cummings); and *The Return of Frank James* (1940, starring Henry Fonda and Gene Tierney, screenplay by Sam Hellman, directed by Fritz Lang). The Library also has the filmscript for *Drums Along the Mohawk* (1939, starring Henry Fonda and Claudette Colbert, screenplay by Sonya Levien, directed by John Ford).

Zanuck's suggestions for the lead roles were Randolph Scott and Nancy Kelly.

As World War II approached, Zanuck became interested in producing war movies. He decided to make *The Eagle Squadron*, the story of an American test pilot who enlists in the R.A.F. The title was soon changed to *The Eagle Flies Again*. The Library's collection includes the first draft continuity, dated January 7, 1941. In this version, the brash pilot loses first the girl and then his life. The British government unofficially requested that the pilot not be killed. When the movie was released as *A Yank in the R.A.F.* the pilot (Tyrone Power) retained not only his life but also the girl (Betty Grable). The screenplay was written by Karl Tunberg and Darrell Ware, based on a story by "Melville Crossman"; Henry King was the director.

Zanuck's copy is covered with penciled notes, revisions, and drawings. He wrote: "Artificial, superficial, reaching for puns—great moments of comedy to save, but characters are wet, overdone . . . we have lost theme . . . learns why England is what it is—a cause worth dying for . . . in the middle 70-80 we lose plot, become narrative, after bomb incident dull—good scenes but plot thin—proposal swell." Comments throughout the script include: "All too light—from here on must be exciting, dramatic . . . don't make him too obvious . . . show them first in victory . . . British boys should understand and not criticize . . . kiss again . . . good, swell."

The filmscript was accompanied by several letters to Zanuck containing comments about the first draft. Joseph Swerling wrote, in a letter dated January 13, 1941, "This is a picture which has a great many things in its favor. Foremost among these is its timelessness. It's about airplanes, which a great many people are interested in; about England, in which almost everybody is interested; and about the war, in which everybody's interested."

Aidan Roark was not so favorable in his comments in a letter dated January 9, 1941:

With the exception of the flying incidents, which can't help but be dramatic and exciting, this appears to be otherwise a very ordinary and rather undistinguished story. I think the fault lies in the conception of the ap-

proach to the subject, which is frivolous, frothy, and boy-scoutish in spirit. It reads like one of these radio serials that goes on the air for kids about five-thirty p.m. daily.

Especially noticeable is the quality of the dialogue which is on the cheap side and provides a continuous stream of wisecracks that makes you want to scream after you have gotten through about forty or fifty pages of it.

Roark had some other interesting insights into the screenplay:

Incidentally everyone cannot have ability or be without fear, so I wonder if we might introduce a character who either is a bit yellow, or is a conscientious objector, or has a touch of religion, or, at least, some strange philosophy, but who eventually comes through with flying colors. This, of course, is old stuff, but though it is frequently repeated in pictures of this nature, audiences always seem to like it.

Zanuck had to compare Roark's comments with these from Lamar Trotti, written in a letter dated January 13, 1941: "I think Karl Tunberg and Darrell Ware have done a very fine job on this. The dialogue is bright and fresh and amusing; the characters are gallant; the air stuff should be great. . . . In fact I liked it very much and believe it will make a swell picture."

Twentieth Century-Fox produced several war movies during the next years. The collection at the Lilly Library includes an annotated copy of the first draft script for a story set aboard an aircraft carrier, *A Wing and a Prayer* (1944, starring Don Ameche and Dana Andrews, screenplay by Jerome Cady, directed by Henry Hathaway). The war not only affected the content of the films—it limited the amount of materials available for shooting them. On the cover of the 1945 script of *Anna and the King of Siam* (1946, starring Irene Dunne and Rex Harrison, screenplay by Talbot Jennings and Sally Benson, directed by John Cromwell) is written: *FILM* is a *CRITICAL* material—*CONSERVE* it." The covers of the 1943 script of *The Dolly Sisters* (1945, starring Betty Grable and June Haver, screenplay by John Larkin and Marion Spitzer, directed by Irving Cummings) and the 1944 script of *Leave Her to Heaven* (1945, starring Gene Tierney and Cornel Wilde, screenplay by Jo Swerling, directed by

John M. Stahl) are stamped with the message: "LESS SHOOTING HERE MEANS MORE SHOOTING OVER THERE."

The reminders to conserve film continued until the end of the war. The July 25, 1945, script for *The Razor's Edge* (1946, starring Tyrone Power and Gene Tierney, screenplay by Lamar Trotti, directed by Edmund Goulding) has the "FILM is a CRITICAL material—CONSERVE it" note on the cover. The admonitions are not present in the next edition of the script, dated December 20, 1945.

The Library has five versions of the screenplay for *The Razor's Edge*: Temporary (March 4, 1945); revised final (July 25, 1945); third revised shooting final (December 20, 1945); fourth revised shooting final (January 3, 1946); and fifth revised shooting final (February 15, 1946). Trotti adapted Somerset Maugham's novel about a wealthy man searching for truth into the screenplay, with numerous suggestions by Zanuck. On the revised final edition, Zanuck wrote: "This is an adult film—without top cast it is fatal to *proceed*—get cast or don't make it until Ty Power is available." For the female lead he suggested "Katherine Hepburn, Joan Fontaine, Betty Davis, Olivia de Havilland, . . . Gene Tierney." He also commented: "It talks itself to death . . . what about climax? Do we 'get' there? Has Larry really found the answer? Will audience leave theatre satisfied? Yes."

The revised final and the third and fifth revised shooting finals are filled with Zanuck's extensive changes and additions. He wrote page after page of new dialogue, trying to shape the book into a successful screenplay. The various scripts exhibit fascinating revisions in *The Razor's Edge*, among them a change in the opening scene. The earliest script calls for a shot of hands typing, double-exposed with a shot of calm water. The audience then reads the passage by Maugham which has been typed:

This book consists of my recollections of a man with whom I was thrown into contact at long intervals. The man is not famous. It may be that when his life at last comes to an end he will leave no more trace of his sojourn on this earth than a stone thrown into a river leaves on the surface of the water.

At this point the script calls for a rock falling "into the water causing

a big splash." By the second script the scenario changed to Maugham's voice reading the passage over a scene of a "broad expanse of a wild, tempestuous sea with racing black clouds," and in the third script the scene changed to "black turbulent storm clouds at dawn."

Zanuck continued to exercise firm control over each film the studio produced in the late forties. He took complete charge of the production of *Gentleman's Agreement* (1947, starring Gregory Peck, screenplay by Moss Hart, directed by Elia Kazan), a controversial project. The film about a journalist who poses as a Jew in order to write about anti-Semitism was enormously successful, and a high point in Zanuck's career.

A popular film from this era was *Sitting Pretty* (1948, starring Clifton Webb, screenplay by F. Hugh Herbert, directed by Walter Lang), the story of Belvedere, an older eccentric man who becomes a live-in babysitter while he writes a sensational novel about the neighborhood. Zanuck's notes written in the first draft continuity dated September 6, 1947, include: "Show *first* day—he tames kids—makes a big hit—Appleton sees for first time—kids obey—tames dog also." The screenwriter, F. Hugh Herbert, had some fun writing a dance sequence. On page 126 of the script he gave the following action: "Encouraged . . . , Belvedere shows off a little. There is no question about it; he is a *hell* of a good dancer. (Hi, Clifton! F.H.H.)."

The Motion Picture Producers and Distributors of America founded the "Hays Office" (named after its first paid president) in 1921 to exercise film censorship. The first Production Code was issued in 1930 and amended over the years, sometimes dramatically, until it was replaced in 1968 with the present movie rating system. *Sitting Pretty* was produced at a time when film censorship was extremely rigid. Joseph I. Breen of the Motion Picture Association wrote to Col. Jason S. Joy of Twentieth Century-Fox on September 12, 1947, concerning *Sitting Pretty* and the Production Code:

We have read the script dated September 6, 1947, for your proposed production "*Sitting Pretty*," and are happy to report that the basic story seems to meet the requirements of the Production Code.

Going through the script in detail, we call your attention to the following minor items:

Page 23: Please change the expression, "Thank the Lord" to "Thank heaven".

Page 35: Care will be needed with this fade out to avoid any sex suggestive flavor inasmuch as the couple are on the bed at the time. . . .

Page 99: Bill should be wearing his pajama tops in Scene 132. . . .

You understand, of course, that our final judgment will be based on the finished picture.

Accompanying the three scripts in the collection for *The Black Rose* (1950, starring Tyrone Power and Orson Welles, screenplay by Talbot Jennings, directed by Henry Hathaway) is another letter from Joseph I. Breen to Jason Joy. *The Black Rose* was a film about a thirteenth-century English scholar who journeyed to the land of the Mongols. (Zanuck commented on the title page of one of the editions: "It is mainly an escape film—excitement—if we slow down for talk, talk we defeat purpose.") Breen wrote:

We have read with considerable pleasure the temporary script dated April 26, 1947, for your proposed production titled *The Black Rose* and feel pleased to advise you that this material appears to be basically acceptable under the provisions of the Production Code.

There are some minor details, however, which are not quite acceptable and we respectfully direct your attention to these as follows: . . .

Page 7 (scene 5): We suggest that you do not actually show the face of the corpse.

Page 15 (scene 8): Please eliminate the word "Damned." See also page 42, scene 17.

Page 36: In the melee which is described at the bottom of this page, please be careful that these scenes do not come through as too gruesome. You will have in mind

also that some of the censor boards (notably the board of Ohio) are likely to eliminate the shooting of the arrow in the throat of the pikeman.

Page 56: We ask that the action showing the camel biting Tristram be not in the neighborhood of the posterior.

. . .

Page 86: Please be careful that there be no undue exposure of the body of Maryam in the torn costume revealing her shoulder. . . .

Page 155, scene 102: You will, of course, make certain that there is no undue exposure of Walter's body as he is shown in the sunken tub. . . .

Page 161: . . . it will be necessary to exercise great care in the shooting of Walter kissing Maryam. . . .

You understand, of course, that our final judgment will be based upon the finished picture.

Many of the scripts for films produced in the late forties and early fifties are accompanied by correspondence. *Oh, You Beautiful Doll* (1949, starring S. Z. Sakall and June Haver, screenplay by Albert and George Lewis, directed by John M. Stahl) is a biography of popular song writer Fred Fisher. In the script Zanuck wrote: "This is 2000 feet too long—I have cut last act and taken out repetition—last act still needs work and polish—but stick to my cuts." Michael Abel agreed with this judgment in a four-page letter to Zanuck dated October 25, 1948: "I like the theme of this screenplay. . . . At present, however, only the first three-fifths or so of the script realizes its inherent promise. The remainder needs a lot of work—it is unreal, poorly constructed, and out of key with the first two acts of the story." Referring to another movie the studio was producing at the time, Zanuck wrote at one point in the text of the script: "Cut out silly amnesia. This is not the Snake Pit."

Another four-page letter to Zanuck from Michael Abel analyzes, scene by scene, the script of *Meet Me After the Show* (1951, starring Betty Grable, screenplay by Mary Loos and Richard Sale, directed by Richard Sale). In the letter, dated November 8, 1950, Abel commented:

This has the makings of a pleasant and entertaining backstage musical which should attract a large audience. With the Grable figure lusciously and liberally presented, with several high class production numbers and a couple of real earthy ones, the picture is loaded with values which have paid off at the box office repeatedly and handsomely. The personal story is a secondary consideration in a production of this type. It doesn't matter too much what it is as long as it is light, fast moving, and amusing—and ties in the musical numbers in a satisfactory manner.

The last script in the collection annotated by Zanuck is for *Seven Cities of Gold* (1955, starring Richard Egan and Anthony Quinn, screenplay by Richard L. Breen and Joseph Petracca, directed by Robert D. Webb). In 1956 Zanuck resigned from his position of production manager of Twentieth Century-Fox. He formed a new company, DFZ Productions, which floundered until the release of *The Longest Day* (1962, starring Robert Mitchum, John Wayne, Henry Fonda, and others, screenplay by Cornelius Ryan, directed by Ken Annakin and others). The filmscript collection includes the script for this successful production. In 1962 Zanuck returned to Twentieth Century-Fox as president; later his son Richard took over the presidency and Zanuck became chairman of the board.

The Library has Darryl Zanuck's personal copies of filmscripts of 60 films, covering the period from 1934 to 1955. The scripts and related correspondence comprise a splendid research collection which provides insight into the work of one of the most important persons in the history of film. Using the collection, one can study the development of an individual production or an important aspect of cinematic history. The scripts are rich with interesting and often amusing suggestions, deletions, and annotations. To a biographer of Zanuck, of course, the material is invaluable.

The filmscripts are contained in the Book Department and are listed under Zanuck's name in the card catalog. Accompanying correspondence is located in the Manuscripts Department.

J.V.S.

***From Abbott and Costello in the Foreign Legion to Zorro Rides Again:* A Guide to the Filmscripts in the Lilly Library Book Department**

There are presently over nine hundred scripts in the Lilly Library Book department. The movies represented range from the silent version of *Ben Hur* to *Breaking Away*. The collection's scope is broad; one can find scripts for great film classics, musicals, mysteries, adventures, shorts, westerns, comedies, and science fiction movies. Many types of filmscripts make up the collection—drafts, cutting continuities, preliminary editions, shooting finals. Generally the scripts are accompanied by publicity photos.

Although the majority of filmscripts in the collection are for talkies, several scripts are for silent films. The text of a silent film-script is devoted primarily to directions for camera shots and descriptions of the action, and provides title captions instead of dialogue. The earliest script in the collection is for *The Four Horsemen of the Apocalypse* (released in 1921), the film that gave Rudolph Valentino his first starring role. *The Big Parade* (1925), King Vidor's popular film about an average man's experiences at war, established John Gilbert as a top star. *The Jazz Singer* (1927) was the first full length feature with both singing and talking, starring Al Jolson in his first movie role. *Wings* (1928), considered to be the last of the silent spectaculars, was the first movie to receive an Academy Award. Clara Bow and Charles Rogers starred in this tale of World War I flyers.

One of the most lavish films of the silent era was the the 1926 MGM version of *Ben Hur*, starring Ramon Novarro, directed by William Wellman. The Library has three scripts for this production, dated from 1924 to 1926. A fourth *Ben Hur* script dates from 1931, when the film was re-issued with dialogue. This draft gives the synchronized cutting continuity, documenting the transformation from a silent to a talking film.

Many of the filmscripts are associated with a popular actor or actress. *Anna Christie* (1930) was Greta Garbo's first talking role. Other scripts for movies featuring Garbo include: *Mata Hari* (1931),

Grand Hotel (1932), and *Anna Karenina* (1935). Also in the collection is the script for Cary Grant's first film, *This is the Night* (1932). He was later featured in *I'm No Angel* (1933), which starred Mae West, and in *Arsenic and Old Lace* (1944). Scripts of July Garland and Mickey Rooney's films include *Babes in Arms* (1939), *Babes on Broadway* (1941), and *The Courtship of Andy Hardy* (1942). The script for *The Wizard of Oz* (1939) lists the home addresses and phone numbers of the members of the cast, including Garland. Marilyn Monroe's films are represented in the collection: *The Asphalt Jungle* (1950), *Gentlemen Prefer Blondes* (1953), *Bus Stop* (1956), and her last film, *The Misfits* (1961).

Many of the filmscripts in the collection were adapted from literary works. Often the film adaptation complements the Library's holding of a particular author's works. Examples of this are *Deliverance* (1972), from James Dickey's novel; *A Farewell to Arms* (1958) and *For Whom the Bell Tolls* (1943), adapted from Ernest Hemingway's novels; *A Clockwork Orange* (1971), from Anthony Burgess's novel; *Rabbit, Run*, from the book by John Updike; and *Death in Venice* (1971), from Thomas Mann's work. *Lolita* (1962) was adapted from Vladimir Nabokov's novel; *The Long, Hot Summer* (1958) was based on stories by William Faulkner; *Moby Dick* was taken from the book by Herman Melville.

The director is often considered to be the most influential creator of a film. Several prominent directors are represented in the filmscript collection. Scripts for films directed by Alfred Hitchcock include *Blackmail* (1929), *The Man Who Knew Too Much* (1934), *The Lady Vanishes* (1938), *Notorious* (1946), *The Paradine Case* (1947), *Stage Fright* (1950), and *The Wrong Man* (1957). Woody Allen is represented in the collection with *Everything You Always Wanted to Know About Sex* (1972), *Love and Death* (1976), and *Annie Hall* (1978). George Cukor's films include *Dinner at Eight* (1933), *The Women* (1939), *Gaslight* (1944), and *Justine* (1969). Stephen Spielberg is represented with *Jaws* (1975) and *Close Encounters of the Third Kind* (1977).

Filmscripts in the collection are not limited to full-length features. Several of the scripts are from movie serials and film shorts. There are, for example, 15 scripts for "Pete Smith specialties," including *Diamond Demon*, *Fala at Hyde Park*, *Beauty in the Parlor*, *I Love My Husband but . . .*, *I Love My Wife but . . .*, and *Scientifiquiz*. Pete Smith was publicity director and head of the advertising de-

partment of MGM, where he began producing and narrating short subjects for the studio. The shorts dealt with a variety of subjects and were enormously popular. The most successful of these were his "specialties" narrated by "A Smith named Pete." Two of his productions won Academy Awards, and more than 20 others were nominated for Oscars. Smith was presented with a special Academy Award when he retired in 1955 "for his witty and pungent observations of the American scene."

The following list gives, in alphabetical order, the titles of the filmscripts contained in the collection as of June 1983. Space does not permit full bibliographic detail, e.g., first or later drafts, cutting, dialogue or combined continuities, annotated scripts, or director's copies. The date following the title is the date of the filmscript and not necessarily the release date of the movie.

J.V.S.

Filmscripts

Abbott and Costello in the Foreign Legion. 1950.

Abbott and Costello Meet the Invisible Man. (2 scripts) 1948-50.

Above Suspicion. 1942.

Accident. 1967.

The Adding Machine. [1969?]

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Adventures of Marco Polo. 1937.

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Agatha. 1977.

The Age of Innocence. (2 scripts) 1934.

Ah, Wilderness. 1935.

Airport. 1968.

Alexander's Ragtime Band. 1937.

Alice Doesn't Live Here Anymore. 1974.

All About Eve. 1950.

All Fall Down. 1961.

All Night Long. 1980.

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And the Rock Cried Out. 1968.

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Anna Karenina. 1935.
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Annie Hall. 1977.
Arch of Triumph. 1946.
Arsenic and Old Lace. 1941.
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As You Desire Me. 1932.
Ash Wednesday. 1973.
The Asphalt Jungle. 1949.
Athletiquiz. 1946.
Auntie Mame. 1958.
The Babe Ruth Story. [1944?]
Babes in Arms. 1939.
Babes on Broadway. 1941.
Babylon Revisited. [1940]
Back Street. 1960.
Bad Boy. [1948?]
The Bad Seed. 1955.
Badminton. 1945.
Banjo on my Knee. 1936.
Barefoot in the Park. (2 drafts) 1966-1967.
Barfly. [1975?]
The Barretts of Wimpole Street. 1932.
Bataan. 1942.
Beau Brummell. [1924]
Beauty in the Parlor. 1944.
A Bell for Adano. 1944.
The Bell Jar. 1977.
Bella Donna. [1946]
Belle of the Yukon. 1944.

Belle Starr. 1941.
Bells are Ringing. 1959.
Bells of Coronado. [1949]
Ben. 1971.
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Ben Hur. 1931.
Ben Hur. 1957.
The Best Man. 1964.
Beyond the Forest. 1949.
Beyond the Valley of the Dolls. (2 drafts) 1969.
The Big Caper. 1956.
The Big Parade. 1925.
Billy Budd. [1962?]
Birds in Peru. 1967.
Birth of the Blues. 1941.
Bite of the Bullet. 1969.
The Black Rose. (3 drafts) 1947-1949.
The Black Widow. 1947.
The Blackboard Jungle. 1954.
Blackmail. [1929?]
Blazing Saddles. 1972.
Blonde Dynamite. 1949.
The Blonde from Singapore. [1941]
Blood Orgy of the She-Devils. [1968?]
The Blue Angel. 1959.
The Blue Hotel. [1949?]
Blume in Love. 1972.
Body and Soul. 1930.
Bogart Slept Here. 1975.
Bombshell. 1933.

Bonnie and Clyde. 1966.
Born Reckless. 1930.
Botany Bay. 1951.
The Bowery Boys Meet the Monsters. [1954]
Bowery Comeback. 1948.
Bowery to Bagdad. 1954.
The Boy Friend. 1971.
Boys of the City. [1940-41]
Boys Town. 1938.
Breaking Away. 1978.
The Bridge in the Jungle. [1971?]
A Bridge Too Far. 1975.
Brief Encounter. [1946?]
Brigadoon. 1953.
Bright Eyes. 1934.
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Brotherhood of Evil. 1959.
Buffalo Bill. 1943.
Bulldog Drummond Strikes Back. 1934.
Bullets or Ballots. 1936.
Bullitt. 1967.
Bullwhip. [1957?]
The Burning Arrow. [1952]
Bus Pests. 1945.
Bus Stop. 1956.
Butch Cassidy and the Sundance Kid. 1968.
Butterflies are Free. 1971.
Cactus Flower. 1969.
Call Me Madam. 1952.
Can-Can. 1959.

Canadian Mounties Vs. Atomic Invaders. (2 drafts) 1953.
Cancel My Reservation. 1971.
The Canterville Ghost. 1943.
Cape Fear. 1960.
Captain Blood. 1935.
Captain Horatio Hornblower. 1949.
Captain January. (5 drafts) 1935.
The Caretakers. [1963?]
Carousel. 1955.
The Carpetbaggers. 1963.
Casanova. [1976?]
Casino Royale. 1967.
Cat Ballou. 1964.
Cat On a Hot Tin Roof. 1957.
Catch 22. [1968]
The Catered Affair. 1956.
Catlow. 1971.
The Caves of Steel. 1975.
Chained. 1934.
The Champ. 1931.
Change of Habit. [1968]
Chariots of Fire. 1980.
Charlie Chan. (The Chinese Ring) 1947.
Charlie Chan at the Opera. 1936.
Charlie Chan at the Ringside. 1937.
Charlie Chan Carries On. 1931.
Charlie Chan in Egypt. 1935.
Charlie Chan in New Orleans. [1947]
Charlie Chan in Paris. 1934.
Cheaper by the Dozen. 1949.

The Children's Hour. (2 drafts) 1962.
 China. 1942.
 China Girl. 1942.
 Chitty Chitty Bang Bang. 1968.
 El Cid. 1960.
 Cimarron. 1930.
 Citizen Kane. 1940.
 Clambake. [1967?]
 Claudia. 1943.
 Cleopatra. 1961.
 Clive of India. 1934.
 A Clockwork Orange. 1972.
 Close Encounters of the Third Kind. [1976?]
 Cluny Brown. 1945.
 Coal Miner's Daughter. 1978.
 Code of the Drifter. [1945?]
 Cold Turkey. 1969.
 College Humor. 1933.
 The Comic. 1968.
 Compulsion. 1958.
 Coney Island. 1942.
 Conflict. 1943.
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 A Connecticut Yankee in King Arthur's Court. 1947.
 Conquest. 1937.
 Cool Hand Luke. 1966.
 The Corpse Came C.O.D. 1942.
 Cotton Comes to Harlem. (2 drafts) 1969-1970.
 Couples. [1970?]

The Courtship of Andy Hardy. 1941.
Cover Girl. 1943.
Crash Dive. 1942.
Cromwell. 1968.
The Crowd Roars. 1938.
The Crusades. 1935.
Cry, the Beloved Country. [1947?]
Cyrano de Bergerac. [1950]
Daddy Long Legs. 1931.
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Dangers of the Canadian Mounted Police. 1947.
Danton. 1936.
Daredevils of the West. [1943]
The Dark at the Top of the Stairs. 1960.
Dark Command. [1940?]
Dark Victory. 1938.
Dark Waters. 1944.
Darling. [1965]
David Copperfield. 1934.
Dawn Patrol. 1938.
Day in the Death of Joe Egg. 1969.
The Day of the Locust. 1972.
The Day the Earth Stood Still. 1950.
Dead Reckoning. 1946.
Deadline—U.S.A. 1951.
Death in Venice. 1970.
Death on the Nile. [1978?]
Deception. 1946.
The Defiant Ones. 1958.
Deliverance. 1971.

Demetrius and the Gladiators. 1953.
Demi-Paradise. [1943?]
The Desert Fox. 1950.
The Desperate Hours. 1954.
Destiny. (2 drafts) 1945.
Destry. 1954.
A Devil With Women. 1930.
The Devils. [1971]
The Devil's Disciple. (2 drafts) 1959.
The Devil's Hairpin. 1957.
Dial M for Murder. 1953.
Diamond Demon. 1946.
Diamonds are Forever. 1971.
The Diary of Anne Frank. 1957.
Dick Tracy's G-Men. [c1939]
Die, Monster, Die! [1965]
Dinner at Eight. 1933.
Dirty Dingus Magee. 1970.
Doc Savage, The Man of Bronze. 1973.
The Doctor and the Devils. [n.d.]
Doctor Dolittle. 1966.
Dr. No. (2 drafts) 1962.
Dr. Strangelove. [1962]
The Dolly Sisters. 1943.
Down Argentine Way. 1940.
Down On the Farm. [1952]
Dragnet. 1946.
The Dreamers. [1958]
Dress Gray. 1979.
Drums Along the Mohawk. 1938.

Drums of Fu Manchu. [1940]
Dunwich Horror. 1969.
Dusty Trail [1947]
Earthquake. 1974.
The Egg and I. 1946.
Elephant Walk. 1952.
Elmer Gantry. [1960]
Emmanuelle. 1975.
The Enemy Within. 1962.
Every Little Crook and Nanny. 1971.
Everything You Always Wanted To Know About Sex. [1972?]
The Exile. 1947.
Exodus. (2 drafts) 1960.
The Exorcist. 1972.
Fair Wind to Java. 1952.
Fala at Hyde Park. 1945.
The Fallen Idol. 1949.
Fantastic Voyage. 1964.
Far From the Madding Crowd. (2 drafts) 1966-1967.
A Farewell to Arms. 1958.
Fast and Loose. 1938.
Father of the Bride. 1949.
Fear of Flying. 1974.
A Feast of Freedom. 1970.
The Feathered Serpent. [1948]
Federal Operator 99. 1945.
Fiddler on the Roof. (2 drafts) 1969.
55 Days at Peking. 1962.
The Fighting Seabees. 1943.
The Final Test. 1953.

Finders Keepers. 1947.
The First Year. 1932.
Five Easy Pieces. 1969.
The Fixer. [1967]
Flash Gordon Conquers the Universe. 1939.
Flesh and the Devil. 1926.
Flying Disc Man from Mars. 1950.
For Whom the Bell Tolls. 1941.
Forbidden Planet. 1956.
Forever Amber. (2 drafts) 1945.
The Forsyte Saga. 1947.
Fort Apache, The Bronx. 1978.
49th Parallel. 1967.
The Four Feathers. 1928.
Four Frightened People. 1933.
The Four Horsemen of the Apocalypse. 1920.
The Fox. [1967]
The Fox and the Forest. [1960?]
The Foxes of Harrow. 1947.
Frankenstein's Castle. 1957.
The French Connection. 1970.
The Friendly Persuasion. 1955.
The Friends of Eddie Coyle. 1972.
From Russia With Love. [1963]
From the Terrace. 1959.
The Fugitive Kind. (3 drafts) 1959-1960.
Funny Face. 1956.
Funny Girl. 1967.
Gambling Ship. 1933.
The Garden of Allah. [1936]

Gaslight. 1943.
Gentleman's Agreement. 1947.
Gentlemen Prefer Blondes. (2 drafts) 1952.
Get to Know Your Rabbit. 1970.
Gettysburg. 1937.
The Ghost and Mrs. Muir. 1946.
Ghost of Zorro (2 drafts) 1959.
The Ghost Rider. [1943?]
Girl Crazy. 1942.
Giulietta Degli Spiriti. [1965?]
The Go-Between. 1971.
Go West. [1940?]
The Godfather. (2 drafts) 1971.
Going My Way. 1943.
The Golden Evenings of Summer. 1972.
Goldfinger. [1964?]
The Goldiggers of 1937. 1936.
Gone With the Wind. 1939.
The Good Earth. (2 drafts) 1935-1936.
The Good Soldier Schweik. 1961.
Goodbye, Mr. Chips. 1938.
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Gorcey (Docks of New York). 1945.
Government Agents vs. Phantom Legion. 1951.
Grand Hotel. 1931.
Great Catherine. [c.1967]
The Great Dictator. (2 drafts) [1940?]
Great Expectations. [1946?]
The Great Gatsby. 1948.
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The Great Lie. 1940.
The Great Race. 1963.
The Great Sinner. 1948.
Gunfight at O.K. Corral. 1956.
A Guy Named Joe. 1943.
H. M. Pulham, Esq. 1941.
Hadrian the Seventh. 1971.
Half a Sixpence. 1966.
Hamlet. 1948.
Handcarved Coffins. [1979?]
Happy Birthday, Wanda June. 1971.
Harper. [1966]
Harvey. 1950.
The Heart is a Lonely Hunter. 1967.
Heaven Has No Favorites. [n.d.]
Heidi. 1937.
The Hellfighters. [1967]
Hello, Dolly! 1968.
Helping Hands. 1941.
Hemingway's Adventures of a Young Man. (4 drafts.) 1961.
Henry Aldrich for President. 1940.
Henry V. [1944?]
High Anxiety. 1977.
High Society. 1955.
High Tension. 1948.
A High Wind in Jamaica. 1961.
His, Hers, and Theirs. 1967.
The History of Mr. Polly. (2 drafts) [1948?]
Hold Back the Dawn. 1941.
Hold Back the Night. 1953.

Hollywood Cavalcade. 1939.
Homesteaders of Paradise Valley. 1946.
Honeybear I Think I Love You. [1969]
The Honkers. 1971.
The Hook. [1961?]
Hopalong Cassidy. [1935?]
Hot Spell. 1957.
Hot Spot. 1941.
Houdini. 1952.
The Hound of the Baskervilles. (2 drafts) 1938.
House of Cards. 1967.
The House of Mirth. 1972.
How Green Was My Valley. 1940.
How to Marry a Millionaire. 1953.
The Hucksters. 1946.
The Hunchback of Notre-Dame. [1956]
The Hunting Party. 1968.
I Can Get It For You Wholesale. 1950.
I Could Go On Singing. 1962.
I Don't Care Girl. 1949.
I Dood It. 1942.
I Love My Husband, But . . . 1946.
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I Was a Communist for the F.B.I. 1950.
If. 1967.
The Illustrated Man. 1967.
I'm No Angel. 1933.
Imitation of Life. 1957.
In Old Oklahoma. [1943?]
In the Summerhouse. 1971.

In Which We Serve. [1942?]
Incident in San Francisco. 1970.
The Incredible Shrinking Man. [1957]
The Indestructible Man. 1954.
Inhuman Ground. 1929.
Inside Daisy Clover. 1965.
Invisible Stripes. 1939.
The Island at the Top of the World. 1970.
Islands in the Stream. [1975]
It Can't Happen Here. 1936.
It's Only Money. 1962.
Ivanhoe. 1950.
The James Brothers of Missouri. 1949.
Jane Eyre. 1942.
Jaws. 1974.
The Jazz Singer. [1927]
Jerusalem Jerusalem. 1971.
Joan of Lorraine. 1947.
Johnny Belinda. 1947.
Johnny Cool. 1961.
Johnny Got His Gun. [1971?]
Journey of the Oceanauts. 1971.
Juarez. [1938]
Judge Hardy's Children. 1938.
Julia. (2 drafts) 1976.
Jungle Girl. [1941]
Justine. 1968.
Kentucky. 1938.
Key Largo. [1947]
Kid Galahad. 1936.

Kidnapped. [1948]
Killing. [1956]
The Killing of Sister George. [1968]
Kilroy Was Here. 1947.
Kind Hearts and Coronets. [1949]
King of Burlesque. 1935.
King of the Forest Rangers. 1945.
King of the Royal Mounted. 1940.
King of the Texas Rangers. 1941.
King Solomon's Mines. 1948.
Kismet. 1955.
Kiss of Death. 1947.
Kitty Foyle: The Natural History of a Woman. 1940.
Knock on Wood. 1953.
Ladies of the Big House. (2 drafts) 1931.
Lady Be Good. 1940.
The Lady in the Lake. 1945.
Lady of the Camellias. 1936.
Lady of the Tropics. 1939.
The Lady Vanishes. 1967.
The Ladykillers. (2 drafts) [1955]
The Landlord. 1968.
Lassie Come Home. 1942.
The Last Battle. 1966.
Last Exit to Brooklyn. [n.d.]
The Last Time I Saw Paris. 1942.
Lease of Life [1954]
Leave Her to Heaven. 1944.
The Left-Handed Gun. 1958.
The Legend of King Kong. 1975.

Lenny. 1970.
Let Freedom Ring. (2 drafts) 1938.
The Letter. 1940.
Life With Father. 1946.
The Light of Heart. 1940.
Limelight. (2 drafts) [1963]
The Lime Twig. 1962.
A Lion Is In the Streets. 1952.
Little Big Man. 1968.
Little Boy Lost. 1952.
The Little Colonel. 1934.
Little Miss Broadway. 1938.
Little Murders. (2 drafts) [1970]
A Little Princess. (2 drafts) 1938.
Little Women. 1946.
The Littlest Rebel. (2 drafts) 1935.
Living Free. 1970.
The Lodger. 1943.
Lolita. (2 drafts) 1961-1962.
The Lone Ranger. [1956?]
The Loneliness of the Long Distance Runner. 1962.
The Long Goodbye. (2 drafts) 1972-73.
The Long, Hot Summer. (2 drafts) 1957.
The Longest Day. 1961.
The Lost Man. [1968]
Love and Death. 1975.
Love in the Afternoon. [1956?]
Love Me or Leave Me. 1954.
Love Me Tonight. 1932.
Love, Roger. [n.d.]

A Lovely Way to Die. 1968.
McCabe and Mrs. Miller. 1971.
The McKenzie Break. 1969.
Madam Satan. 1930.
Mademoiselle. 1966.
Magic. 1977.
Main Street Girl. [1945?]
A Man For All Seasons. (2 drafts) 1966-1967.
Man From Yesterday. 1932.
Man Hunt. (2 drafts) 1941.
The Man in the White Suit. 1963.
The Man Who Broke the Bank at Monte Carlo. 1935.
The Man Who Knew Too Much. [1934?]
The Man With the Steel Whip. 1954.
The Manchurian Candidate. 1961.
Marathon Man. 1975.
Mark of Zorro. (2 drafts) 1939-40.
Marooned. (2 drafts) 1965-1968.
The Martian Chronicles. [1964]
Mary of Scotland. [1936?]
The Mask of Dimitrios. [1943]
Mata Hari. 1931.
Me and My Gal. 1932.
Meet Me After the Show. 1950.
Meet Me In St. Louis. 1943.
Men Without Women. 1929.
The Merry Widow. 1924.
A Message to Garcia. 1935.
Midnight Cowboy. 1969.
Midway. 1975.

Mila 18. 1966.
Million Dollar Legs. 1932.
Miracle Play. [1973?]
Les Miserables. 1934.
The Misfits. (5 drafts) 1957-1961.
The Missouri Breaks. 1975.
Mr. and Mrs. North. 1941.
Moby Dick. [1953?]
Money From Home. 1953.
Monsieur Lecoq. 1967.
The Moon Is Down. 1943.
Moss Rose. [1947?]
Moulin Rouge. (2 drafts) 1933.
The Mummy's Curse. [1944]
Murder in the Air. [1948?]
Mutiny on the Bounty. 1935.
Mutiny on the Bounty. 1962.
My Cousin Rachel. 1952.
My Favorite Spy. 1951.
My Friend Flicka. 1943.
My Friend Irma. 1949.
My Gal Sal. 1941.
Myra Breckinridge. [1970?]
Mysterious Doctor Satan. [1940]
The Mysterious Island. 1928.
Mysterious Lady. (2 drafts) [1927?]
The Mystery of Mr. Wong. [1939]
Mystery Street. 1949.
The Naked and the Dead. 1957.
The Naked Jungle. 1953.

Naughty Marietta. 1935.
Negatives. 1968.
New Moon. 1939.
Nick Carter. 1939.
Night Flight. 1931.
The Night of June 13. 1932.
The Night of the Iguana. [1964]
The Night They Raided Minsky's. 1967.
1984. [1955]
No Bail for the Judge. 1964.
No Limit. 1930.
No One Man. 1931.
None But the Brave. 1964.
Northwest Mounted. 1953.
Notorious. 1945.
Now You See Him, Now You Don't. 1971.
Nude With Violin. 1955.
Oakie Navy Story. 1930.
Oh, You Beautiful Doll. 1948.
The Old Man and the Sea. 1956.
On a Clear Day You Can See Forever. 1968.
On the Waterfront. [1954?]
One Flew Over the Cuckoo's Nest. 1975.
One Touch of Venus. 1948.
The One with the Fuzz. 1968.
One World. 1944.
Orient Express. 1933.
Orson Welles no. 4. 1941.
The Out-of-Towners. 1969.
The Outcasts of Poker Flat. 1951.

Outlaws of Stampede Pass. 1943.
The Painted Stallion. [1957]
Panic in the Streets. 1949.
Panther Woman of the Kongo. 1954.
Paper Lion. 1968.
Papillon. 1971.
The Paradine Case. 1946.
The Passionate Friends. [1949]
Paths of Glory. (2 drafts) 1957.
The Patio. 1946.
The Patsy. 1963.
The Pawnbroker. 1965.
Peter Ibbetson. (2 drafts) 1935.
Petulia. 1965.
Peyton Place. 1957.
The Phantom Planet. 1962.
"The Phantom Speaks" Anniversary. 1944.
Pickup on South Street. 1952.
The Pied Piper. [1942]
Pigskin Parade. (2 drafts) 1936.
Pilgrimage. 1933.
Pin-up Girl. 1943.
A Place in the Sun. 1949.
Planet of the Apes. 1967.
Play It As It Lays. [1972?]
Playing By Ear. 1946.
Plaza Suite. 1969.
The Poseidon Adventure. [n.d.]
Possessed. 1931.
Post Office. [n.d.]

Pretty Maids All In A Row. 1970.
Prince of Foxes. 1948.
Princess, At Your Orders. 1932.
Prisoner of Shark Island. 1935.
The Prisoner of Zenda. 1937.
The Proud Valley. [1941?]
The Pumpkin Eater. 1963.
Queen of the Universe. 1957.
The Quiet American. 1957.
The Quiet Man. 1973.
Rabbit, Run. 1968.
Rackety Rax. 1932.
Radar Patrol vs. Spy King. [1950]
A Rage To Live. 1964.
Raggedy Ann and Andy. 1976.
The Rainmaker. [1948]
The Rains Came. 1939.
Raintree County. 1955.
Rancho. 1935.
Rasputin and the Empress. 1932.
The Razor's Edge. (5 drafts) 1945-1946.
Reap the Wild Wind. 1941.
Rebecca of Sunnybrook Farm. 1937.
Rebel Without a Cause. 1955.
Reckless. 1934.
The Red Badge of Courage. 1950.
Red Sky at Morning. (2 drafts) 1968.
The Return of Frank James. 1940.
The Return of the Cisco Kid. 1938.
The Revolt of Mamie Stover. 1955.

Rhapsody in Blue. 1945.
Rhinoceros. 1972.
Rings on Her Fingers. 1941.
Rio Bravo. 1950.
Rip Van Winkle. [n.d.]
Road House. 1948.
Road to Bali. 1952.
The Robe. (2 drafts) 1952-1953.
Robinson Crusoe of Clipper Island. 1936.
Robinson Crusoe, U.S.N. 1962.
Rocky. 1948.
Rocky. 1976.
Roman Holiday. 1951.
Romeo and Juliet. 1935.
Room at the Top. 1958.
Rose of Washington Square. 1938.
Rosemary's Baby. 1967.
The Sad Sack. 1957.
Saint Joan. (2 drafts) 1957.
Sally, Irene and Mary. 1937.
Salome. 1952.
Sand. 1948.
Sands of Iwo Jima. [1949?]
The Savarona Syndrome. 1968.
The Scalphunters. 1966.
Scarlet Empress. 1933.
The Scarlet Letter. 1926.
Scarlet Street. 1945.
Scientifiquiz. 1946.
The Sea Hawk. 1940.

Sea of Lost Ships. 1952.
The Sea Wolf. 1941.
Search for Beauty. 1933.
The Secret of Convict Lake. 1951.
Secret Service in Darkest Africa. [1943]
Serenade. 1945.
The Servant. [1963]
Seven Cities of Gold. 1955.
Seven Keys and a Girl. [n.d.]
1776. [1971]
Seventh Heaven. (2 drafts.) 1936.
A Severed Head. [1965]
Sex and the Single Girl. 1962.
The Shadow. [1937]
Shane. 1951.
Shanghai Express. 1931.
The Shocking Miss Pilgrim. 1945.
Shootin' Irons. [1927?]
Short Cut to Hell. 1957.
Show Boat. 1950.
Silent Movie. 1975.
Singing in the Rain. 1951.
Sitting Pretty. 1947.
A Slight Case of Murder. [1937]
A Small Town in Germany. 1969.
Smuggler's Cove. [1948]
The Snake Pit. 1947.
The Snows of Kilimanjaro. (2 drafts) 1949-1952.
So Big. [1953]
So Red the Rose. 1935

Something for the Birds. 1952.
Son of Paleface. 1951.
Song of Bernadette. 1943.
Song of the Islands. 1941.
Sons and Lovers. 1959.
Sooky. 1931.
Sound of Music. 1963.
South Pacific. 1956.
Soylent Green. 1972.
Splendor in the Grass. 1961.
The Sporting Widow. 1932.
Stage Fright. 1949.
Stand Up and Be Counted. 1971.
Stand Up and Fight. 1938.
Stanley and Livingstone. 1939.
A Star Is Born. 1936.
A Star Is Born. 1975.
Starlight Over Texas. [1939?]
Stars and Stripes Forever. 1952.
Stepford Wives. 1975.
The Sterile Cuckoo. 1968.
The Sting. 1972.
Stolen Life. 1945.
Stopover Tokyo. 1957.
Storm Over Lisbon. 1944.
Strange Interlude. (2 drafts) 1932.
Stranger in Town. 1957.
Straw Dogs. 1970.
The Street With No Name. 1948.
Strictly Unconventional. 1929.

Strike Up the Band. 1940.
Strong Boy. 1928.
Suez. (2 drafts) 1938.
The Suicide Club. 1936.
Summer of '42. [1971]
Summertime Holiday. [n.d.]
The Sun Also Rises. 1957.
Sunkissed. 1929.
Sure Cure. 1946.
Susanna Pass. 1948.
Susannah of the Mounties. 1938.
Suspense. (2 drafts) [1945]
Suzanna. [1923]
Swanee River. (2 drafts) 1939.
Swashbuckler. 1975.
Sweet Bird of Youth. 1961.
Swiss Family Robinson. 1939.
Take a Girl Like You. 1969.
A Tale of Two Cities. (2 drafts) 1935.
Tampico. 1943.
Tarzan Finds a Son. 1938.
Tarzan of the Apes. 1931.
Ten Gentlemen From West Point. 1941.
Ten North Frederick. 1957.
Tender Is the Night. 1961.
That Certain Woman. [1937]
There's No Business Like Show Business. (2 drafts) 1952-1954.
They Call Me Mister Tibbs. [1970?]
They Came to a City. 1944.
Thieves Like Us. 1971.

The Third Man. [1949?]
Thirty Seconds Over Tokyo. 1943.
This Day and Age. 1933.
This Gun For Hire. 1941.
This Happy Breed. [1947]
This Is the Night. 1932.
Those Good Old Days. 1946.
A Thousand Clowns. 1963.
Three Coins in the Fountain. 1953.
The Three Faces of Eve. 1956.
The Three Musketeers. 1938.
Thunderball. (2 drafts) [1965]
THX 1138. [1971?]
A Ticket to Tomahawk. 1949.
The Tiger Woman. [1943]
Tillie and Gus; Or, Odds Are Even. 1933.
The Time Travelers. 1963.
Tin Pan Alley. (2 drafts) 1940.
The Towering Inferno. 1974.
Toys in the Attic. (2 drafts) 1963.
Trader Tom of the China Seas. [1954]
Trail Dust. 1936.
Treasure Island. [1950]
The Treasure of the Sierra Madre. 1947.
True Grit. 1968.
Tunc. [n.d.]
Twelve O'Clock High. 1948.
12 To the Moon. 1959.
Two For Tonight. 1935.
Two Mules for Sister Sara. [1968]

Ulysses. 1967.
Ulzana's Raid. 1971.
Under My Skin. 1949.
Under Two Flags. 1935.
Undersea Kingdom. [1936]
The Unexpected Mrs. Pollifax. 1969.
Up the River. 1930.
Valdez Is Coming. 1969.
Valley of Decision. 1944.
Valley of Fear. 1946.
Valley of the Kings. 1953.
The Vampire's Ghost. [1945?]
Van. 1971.
Viet Rock (A Folk War Movie). [n.d.]
Villain. [1971]
Viva Max! (2 drafts) 1967-1969.
Viva Villa. 1934.
Viva Zapata. (2 drafts) [1949?]
Wait Until Dark. 1966.
Wake of the Red Witch. 1948.
A Walk in the Spring Rain. 1969.
War and Peace. 1956.
The War Lover. 1961.
The War of the Worlds. 1952.
Water Wisdom. 1943.
The Way Ahead. 1956.
The Way To the Stars. [1945?]
The Way West. 1965.
Week-End in Havana. 1941.
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