

## 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,<sup>1</sup> 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."<sup>2</sup> 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 storyboard<sup>3</sup> 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

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

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

<sup>3</sup>Series 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.<sup>4</sup>

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

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<sup>4</sup>Orson 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.<sup>5</sup> 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.'" <sup>6</sup>

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,<sup>7</sup> 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.<sup>8</sup> 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

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

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

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

<sup>8</sup>L. 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.<sup>9</sup> *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

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<sup>9</sup>Orson 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."<sup>10</sup> In the Welles collection is a three page summary by Wise of talks concerning cuts, retakes, and changes in continuity for the film.<sup>11</sup>

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

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

<sup>11</sup>Robert 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."<sup>12</sup> 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.<sup>13</sup> 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."<sup>14</sup>

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,

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<sup>12</sup>Box 16, f. 10. Welles mss.

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

<sup>14</sup>Joseph 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.<sup>15</sup> 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."<sup>16</sup> But

<sup>15</sup>Orson Welles to Joseph Breen, July 10, 1941 (carbon). Welles mss.

<sup>16</sup>Orson 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."<sup>17</sup>

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:

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<sup>17</sup>Tom 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.<sup>18</sup>

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.)<sup>19</sup>

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

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<sup>18</sup>Tom Pettey to Herbert Drake, March 31, 1942. Welles mss.

<sup>19</sup>Herbert 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.<sup>20</sup> 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

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<sup>20</sup>George 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.