

“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 timeliness. 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 back stage 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 film script 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 film scripts 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 film scripts 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.