Finding Aid for the Tony Curtis Papers, 1948-1975

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Finding Aid for the Tony Curtis Papers, 1948-1975

Collection number: 381

UCLA Library, Department of Special Collections
Manuscripts Division

Los Angeles, CA

Processed by:
Manuscripts Division staff
Encoded by:
Caroline Cubé
Online finding aid edited by:
Josh Fiala, September 2004

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Descriptive Summary
Title: Tony Curtis Papers,
Date (inclusive): 1948-1975
Collection number: 381
Creator: Curtis, Tony, 1925-
Extent: 20 boxes (10 linear ft.) 6 oversize boxes
Repository: University of California, Los Angeles. Library. Department of Special Collections.
Los Angeles, California 90095-1575
Abstract: Tony Curtis (b.1925) received his theatrical training and had his professional debut in New York before signing to Universal films (1949). He became a movie star by 1951, and starred in the early '70s TV series The persuaders. He is also the author of the novel, Kid Andrew Cody & Julie Sparrow (1977). The collection consists of motion picture scripts, photographs, and personal business files from the first 27 years of Curtis' acting career.
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Restrictions on Access
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Provenance/Source of Acquisition
Gift of Tony Curtis, 1970.
Preferred Citation
[Identification of item], Tony Curtis Papers (Collection 381). Department of Special Collections, Charles E. Young Research Library, UCLA.
UCLA Catalog Record ID
UCLA Catalog Record ID: 964591
Biography
Curtis was born Bernard Schwartz on June 3, 1925 in Bronx, New York; served in navy during World War II; theatrical training and professional debut in New York; signed to films by Universal, 1949; became a star by 1951; by the late 1950s Curtis had broadened his range from swashbuckling hero to dramatic actor, in films such as Sweet smell of success and The defiant ones, and comedy star, in Some like it hot; married to Janet Leigh, 1951-1962; starred in the early '70s TV series
The persuaders; author of novel, Kid Andrew Cody & Julie Sparrow (1977).

Scope and Content
Collection consists of motion picture scripts, photographs, and personal business files from the first 27 years of Curtis' acting career.

Organization and Arrangement
Arranged in the following series:
2. Business files.
3. Photographs.

Indexing Terms
The following terms have been used to index the description of this collection in the library's online public access catalog:
Curtis, Tony, 1925- --Archives.
Motion picture actors and actresses--Archival resources.
Film scripts.
Photographs.

Album containing 29 glossy production stills (8×10 Black & white) from the movie, the Prince Who Was a Thief (missing June 1990).

Leather Bound Scripts - Personally Signed By Mr. Curtis

1948
Box 1  
**Criss-Cross. Screenplay by Daniel Fuchs.**
Physical Description: (119pp.)

Box 1  
**The Amboy Dukes.**
Physical Description: (133pp.)
Scope and Content Note
Slightly annotated.

1949
Box 1  
**Shoplifter. Original story by Irwin Gielgud, screenplay by Irwin Gielgud William Bowers.**
Physical Description: (100pp.)

Box 1  
**Winchester '73. Screenplay by Robert L. Richards.**
Physical Description: (132pp.)
Scope and Content Note
Annotated heavily at end of script.

Box 2  
**Johnny Stool Pigeon. Screenplay by Robert L. Richards.**
Physical Description: (115pp.)

Box 2  
**Francis. Screenplay by David Stern from a novel by David Stern.**
Physical Description: (130pp.)
1949

Box 2  
*Sierra.*  
Physcial Description: (113pp.)  
Scope and Content Note  
Property of Universal International.

1950

Box 2  
The *Kansas Raiders.* Screenplay Robert L. Richards.  
Physical Description: (115pp.)

Box 3  
Physical Description: (117pp.)  
Scope and Content Note  
Slightly annotated.

1951

Box 3  
The *Son of Ali Baba.* Screenplay by Gerald Drayson Adams.  
Physical Description: (107pp.)

Box 3  
The *Flesh and Fury.* Screenplay by Bernard Gordon.  
Physical Description: (123pp.)  
Scope and Content Note  
Working title: *Hear No Evil.*

1952

Box 3  
The *No Room for the Groom.* Screenplay by Joseph Hoffman.  
Physical Description: (130pp.)  
Scope and Content Note  

Box 4  
The *Houdini.* By Philip Yordan.  
Physical Description: (110pp.)  
Scope and Content Note  
Producer: George Pal  
Director: George Marshall  
Slightly annotated.

1953

Box 4  
The *All American.* Screenplay by D.D. Beauchamp.  
Physical Description: (125pp.)
1953

Box 4

Forbidden. Screenplay by Gil Doud.
Physical Description: (114pp.)
Scope and Content Note
Working title: Drifting.
Shooting schedule at back of script.
Lightly annotated throughout.

Box 4

Physical Description: (112pp.)

Box 5

Johnny Dark. Screenplay by Franklin Coen.
Physical Description: (138pp.)
Scope and Content Note
Alternate ending.

Box 5

Men of Iron. Screenplay by Oscar Brodney.
Physical Description: (124pp.)
Scope and Content Note
With appendix: Background of Ad Lib lines[?].

1954

Box 5

Six Bridges to Cross. Screenplay by Sidney Boehm.
Physical Description: (133pp.)

Box 5

The Purple Mask. Screenplay by Oscar Brodney.
Physical Description: (11pp.)
Scope and Content Note
Annotations throughout script.

Box 6

So This Is Paris. Screenplay by Charles Hoffman.
Physical Description: (105pp.)
Scope and Content Note

1955

Box 6

The Rawhida Years. Screenplay by Earl Felton. UI.
Physical Description: (110pp.)

Box 6

The Square Jungle. Screenplay by Richard Alan Simmons.
Physical Description: (124pp.)

Box 6

Trapaze. Hecht-Lancaster.
Physical Description: (114pp.)

1956
1956

Box 7  
**Sweet Small of Success. Screenplay by Clifford Odets.**  
Physical Description: (100pp.)  
Scope and Content Note  
End of picture revised by Clifford Odets.

1957

Box 7  
**The Midnight Story. Screenplay by John Robinson.**  
Physical Description: (115pp.)  
Scope and Content Note  
Working title: *The Eyes of Father Tomaso*no.*

Box 7  
Physical Description: (133pp.)

Box 7  
**Man on a Rack. Written by Dick Berg. Revue Productions.**  
Physical Description: (42pp.)  
Scope and Content Note  
Working title: *Drummer."

1958

Box 7  
**The Stone. Revue Productions.**  
Physical Description: (35pp.)

Box 8  
**Cory. Screenplay by Blake Edwards, story by Leo Rostan.**  
Physical Description: (143pp. and 175pp.)

Box 8  
**Some Like It Hot. Screenplay by Billy Wilder I.A.L. Diamond. Ashton Productions.**  
Physical Description: (156pp.)  
Scope and Content Note  
Annotations on first page of script.

1958

Box 8  
**The Defiant Ones. Screenplay by Nathan E. Douglas Harold Jacob Smith. Lomitas Productions.**  
Physical Description: (143pp.)

1959

Box 8  
**The Rat Race.**  
Physical Description: (141pp.)  
Scope and Content Note  
Annotations throughout script.
<table>
<thead>
<tr>
<th>Year</th>
<th>Box</th>
<th>Title</th>
<th>Screenplay By</th>
<th>Production Studio(s)</th>
<th>Physical Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Box 9</td>
<td>Spartacus</td>
<td></td>
<td></td>
<td>(201pp.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Box 9</td>
<td>Who Was That Lady…?</td>
<td>Norman Krasna</td>
<td>Ansark Productions</td>
<td>(150pp.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Box 10</td>
<td>The Sixth Man The Outsider</td>
<td>Stewart Stern</td>
<td></td>
<td>(128pp.)</td>
<td>Heavily annotated throughout script.</td>
</tr>
<tr>
<td></td>
<td>Box 10</td>
<td>The Juggler</td>
<td>Joseph Stefano</td>
<td>Revue Studios</td>
<td>(85pp.)</td>
<td>Heavily annotated.</td>
</tr>
<tr>
<td></td>
<td>Box 19</td>
<td>The Great Imposter</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>Box 10</td>
<td>Taras Bulba</td>
<td>Nikolai Gogol</td>
<td>Harold Hecht Productions</td>
<td>(142pp.)</td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td>Box 10</td>
<td>40 Pounds of Trouble</td>
<td>Marion Hargrove</td>
<td>Curtleigh Productions</td>
<td>(142pp.)</td>
<td></td>
</tr>
<tr>
<td>1963</td>
<td>Box 11</td>
<td>Captain Newman, M.D.</td>
<td>Richard L. Brean</td>
<td></td>
<td>(147pp.)</td>
<td>Lightly annotated throughout script.</td>
</tr>
</tbody>
</table>
1963

Box 11  
*Wild and Wonderful*. Screenplay by Waldo Salt.  
Physical Description: (128pp.)  
Scope and Content Note  
Working title: *Monsieur Cognac*.  
Annotated throughout script.

Box 11  
Physical Description: (113pp.)  
Scope and Content Note  
Lightly annotated.

1964

Box 11  
Physical Description: (177pp.)  
Scope and Content Note  
Annotations throughout script.

Box 12  
*Goodbye Charlie*. Screenplay by Harry Kurnitz.  
Physical Description: (161pp.)  
Scope and Content Note  
Annotations throughout script.

1965

Box 12  
Physical Description: (146pp.)  
Scope and Content Note  
Annotations throughout script.

Box 12  
Physical Description: (146pp.)  
Scope and Content Note  
Release title.  
Lightly annotated throughout script.

1966

Box 12  
*Not With my Wife, You Don't!*. Screenplay by Norman Panama, Larry Gelbart and Peter Barnes, original story by Norman Panama & Melvin Frank.  
Physical Description: (167pp.)  
Scope and Content Note  
Lightly annotated throughout script.

Box 13  
*Don't Make Waves*.  
Physical Description: (143pp.)
1967

Box 13

*The Chastity Belt On My Way to the Crusades I Met a Girl Who....*

Physical Description: (139pp.)
Scope and Content Note
Working title and release title.
Produced in Rome.

1966

Box 13

*Those Daring Young Men in their Jaunty Jalopies. Screenplay by Jack Davies & Ken Annakin.*

Physical Description: (228pp.)
Scope and Content Note
Illustrated and annotated throughout script.
Produced in Rome.

Box 20

*The Boston Strangler.*

1969

Box 13

*Suppose They Gave A War and Nobody Came. Screenplay by Don McGuire.*

Physical Description: (149pp.)
Scope and Content Note
Annotated throughout script.

Box 14

*The Dubious Patriots. Screenplay by Leo V. Gordon. The Corman Company.*

Physical Description: (128pp.)
Scope and Content Note
Produced in Turkey.

Files

Box 14

*Suppose They Gave a War and Nobody Came.*

Scope and Content Note
Containing:
Shooting schedules.
First screenplay (83pp.).
Newspaper clippings.
Letter from producer, Fred Engel.
Telegram from producer.
Box 14  
**Not With My Wife You Don’t.**
Scope and Content Note  
Containing:  
Wardrobe plot.  
Breakdown.  
Press clippings.  
Thank you note from Colonel Harvey, USAF.  
Estimating script.  
Final draft screenplay.

Box 15  
**Taras Bulba.**
Scope and Content Note  
Containing:  
Press clippings.  
Correspondence with Major General Krulak, USMC.  
Telegram review of film from UI.  
Background material on Ukrainian Cossacks.  
Letter from Robert Blumofe, United Artists Vice-President.  
Russian magazine.  
Screenplay copy.

Box 15  
**Arrivederci, Baby.**
Scope and Content Note  
Containing:  
Press clippings.  
Costume description, shooting schedules.  
Call sheets.  
Work permits.  
Congratulatory cables.  
Correspondence regarding, film titles, costume chart.  
Script changes.  
Letter from T. Curtis to William Goetz re his thoughts on the film and the character he plays.

Box 15  
**Sex and the Single Girl.**
Scope and Content Note  
Containing:  
Shooting schedule.  
Script changes.  
Original script by Joe Heller (18pp.).  
Trailer copy.  
Press clippings.
Box 15  
**On My Way to the Crusade, I Met a Girl Who...**

Scope and Content Note
Containing:
Press clippings.
Script changes.
Letter from writer Larry Gelbart regarding script changes.
Letter from William Morris Organization re shooting schedule.
Correspondence regarding directors.
Publicity releases from Rome Public relations man.
Biographical information on T. Curtis.

Box 15  
**Boeing-Boeing.**

Scope and Content Note
Containing:
Press clippings.
Script changes.
Correspondence regarding billing.
Congratulatory telegrams and letters.
Thank you notes.

Box 15  
**Captain Newman, M.D.**

Scope and Content Note
Containing:
Radio campaign.
TV campaign.
Press clippings.
Paperback cover illustrations.
Congratulatory telegrams and letters.
Screening information.

Box 15  
**Forty Pounds of Trouble.**

Scope and Content Note
Containing:
Press clippings.
Story outline.
Congratulatory letter and telegram.
Thank you notes.
Letter to the President from T. Curtis.

Box 16  
**Goodbye Charlie.**

Scope and Content Note
Containing:
Press clippings.
Recording of title song.
Congratulatory letters and thank you notes from Richard Zanuck, Debbie Reynolds, etc.
Box 16

**The Great Race.**
Scope and Content Note
Containing:
Press clippings.
Call sheets.
Travel schedule.
Shooting schedule.
Cost summary.
Sketches of crest.
BOX OFFICE Blue Ribbon Award.
Trailer information.
Location information.
Correspondence regarding casting.
Name changes.
Thank you note to Hedda Hopper.
Premiere invitation from Jack Warner.

Box 16

**Don’t Make Waves.**
Scope and Content Note
Containing:
Press clippings.
Location information.
Script changes.
Camera movements.
Director’s script notes.
Shooting schedules and production reports.
Work orders.
Call sheets.
Art layout of house used in film.
Synopsis.
Agreement between MGM and T. Curtis re loan of some works of art.
Thank you notes.
Publicity releases (photocopies).

Box 17

**Those Daring Young Men in their Jaunty Jalopies.**
Scope and Content Note
Containing:
Press clippings.
Correspondence pertaining to press interviews, costumes, script, etc.
Letter from Donnenfeld, Vice-President of Paramount.

Box 17

**Performance at “Caesar’s Palace” Las Vegas.**
Scope and Content Note
Containing:
Press clippings and reviews.
Congratulatory wires.
Scripts.
Box 17  The Boston Strangler. Press clippings and reviews - foreign and domestic.

Scope and Content Note
Containing:
Correspondence.
Call sheets.
Cast list.
Cast requirements.
Publicity releases.
Memos.

Box 17  Flesh and Fury.
Physical Description: (In looseleaf binder)
Scope and Content Note
Containing:
Preview cards summary and comments.
3 glossy production photographs (8×10 Black & white).
Press clippings and reviews.

Box 17  No Room for the Groom.
Physical Description: (In looseleaf binder)
Scope and Content Note
Containing:
Cast and Credits.
Synopsis.
3 glossy production photographs (8×10 Black & white).

Box 18  City Across the River.
Physical Description: (In looseleaf binder)
Scope and Content Note
Containing:
Biography.
Cast and credit sheet.
Preview invitation.
Press clippings.

Box 18  Criss Cross.
Scope and Content Note
Containing:
Cast and credits sheet.
Synopsis.

Box 18  Johnny Stool Pigeon.
Scope and Content Note
Containing:
Cast and credit sheet.
Synopsis.
Production notes.
Box 18

**Francis.**
Scope and Content Note
Containing:
Cast and credits sheet.
Synopsis.

Box 18

**I Was a Shoplifter.**
Scope and Content Note
Containing:
Cast and credits sheet.
Synopsis.

Box 18

**Sierra.**
Scope and Content Note
Containing:
Cast and credits sheet.
Synopsis.

Box 18

**Winchester '73.**
Scope and Content Note
Containing:
Cast and credits sheet.
Synopsis.

Box 18

**Kansas Raiders.**
Scope and Content Note
Containing:
Cast and credits sheet.
Synopsis.
Press clippings.

Box 18

**Comanche Territory.**
Scope and Content Note
Containing:
Press clippings.

Box 18

**Universal Contract Players Program.**
Scope and Content Note
Tony Curtis appeared in *Lysistrata.*

Box 18

**Inside U-I.**
Scope and Content Note
Containing:
Act 1 - “The Girl on the Via Flaminia” (Tony Curtis).
Act 2 - “All you Need Is One Good Break” (Tony Curtis).
Box 18  
**The Prince Who Was a Thief.**  
Scope and Content Note  
Containing:  
Cast and credits sheet.  
Synopsis.  
Press clippings.

**Photographs**

Box 18  
**The All American.**  
Scope and Content Note  
12 glossy publicity stills (8×10 Black & white).

Box 21  
**Arrivederci, Baby.**  
Scope and Content Note  
1 matte production stills (8×10 Black & white).  
2 matte publicity stills (8×10 Black & white).  
2 glossy publicity stills (8×10 Black & white).  
4 matte production stills (11×14 Black & white).  
2 matte publicity stills (11×14 Black & white).  
1 8×10 photo is autographed.

Box 18  
**Beachhead.**  
Scope and Content Note  
38 color transparencies.

Box 21  
**Black Shield of Falworth.**  
Scope and Content Note  
7 glossy publicity stills (11×14 Black & white).  
1 glossy publicity still (9½×11 Black & white).

Box 21  
**Boeing-Boeing.**  
Scope and Content Note  
4 matte publicity stills (11×14 Black & white).  
2 matte production stills (11×14 Black & white).

Box 21  
**Boston Strangler.**  
Scope and Content Note  
1 matte production still (11×14 Black & white).

Box 21  
**Captain Newman, M.D.**  
Scope and Content Note  
20 matte production stills (11×14 Black & white).  
3 glossy publicity stills (8×10 Black & white).  
3 glossy production stills (8×10 Black & white).
Photographs

Box 21  
**The Defiant Ones.**  
Scope and Content Note  
7 matte publicity stills (8×10 Black & white).  
4 matte production stills (7½×8 Black & white).  
7 glossy publicity stills (8×10 Black & white).  
18 glossy production stills (8×10 Black & white).  
2 matte publicity stills (11×14 Black & white).

Box 21  
**Don't Make Waves.**  
Scope and Content Note  
59 matte publicity stills (11×14 Black & white).  
4 matte production stills (11×14 Black & white).  
4 glossy publicity stills (8×10 Black & white).

Box 18  
**The Dubious Patriots.**  
Scope and Content Note  
4 glossy publicity postcards (2½×5½ Black & white).  
28 matte publicity stills (8×10 Black & white).  
19 matte production stills (8×10 Black & white).

Box 22  
**Forty Pounds of Trouble.**  
Scope and Content Note  
12 matte productions stills (11×14 Black & white).  
27 matte publicity stills (11×14 Black & white).  
2 matte production stills (8×14 Black & white).  
1 matte production still (5½×14 Black & white).

Box 22  
**Goodbye Charlie.**  
Scope and Content Note  
8 glossy production stills (8×10 Black & white).  
6 matte publicity stills (9½×13½)  
21 matte productions stills (11×14)

Box 18  
**The Great Imposter.**  
Scope and Content Note  
4 glossy publicity stills (8×10 Black & white).
Box 22

**The Great Race.**

Scope and Content Note
10 matte production stills (11×14 Black & white).
16 matte publicity stills (11×14 Black & white).
6 matte publicity stills (10×13½ Black & white).
2 matte publicity stills (7×10 Black & white).
1 matte publicity still (8×10 Black & white).
1 glossy contact proof (8×10 Black & white).
1 glossy wardrobe sketch (8×10 Black & white).
2 glossy production stills (8×10 Black & white).
1 matte publicity still (7×9 Black & white).
3 glossy production stills (7×9½ Black & white).
3 glossy publicity stills (5×7 Black & white).
1 glossy publicity still (4×5 Black & white).

Box 18

**Houdini.**

Scope and Content Note
60 glossy snapshots (4×5 Black & white).
5 glossy contact proof sheets (8×10 Black & white).
4 glossy photographs autographed by Joe Dunninger (8×10 Black & white).
1 glossy photo of Mr. and Mrs. Harry Houdini (8×10 Black & white).
1 book: *Adventurous Life Of Houdini* - autographed by Harry Houdini
49 matte wardrobe and makeup test stills (8×10 Black & white).
31 glossy production stills (8×10 Black & white).
3 matte production stills (8×10 Black & white).
1 matte gag photo with Jerry Lewis (8×10 Black & white).
*New Yorker* 1941 (tearsheets) Profile on Dunninger.
Orpheum Theatre Bill - February 13, 1922.
Orpheum Theatre Bill - March 20, 1922.
*Baltimore News* - Second Section Local News, November 9, 1925.
Orpheum Circuit Program, Majestic Theatre, Chicago February 22, 1922.

Box 22

**Kings Go Forth.**

Scope and Content Note
7 matte production stills (11×14 Black & white).
9 matte publicity stills (11×14 Black & white).
11 matte production stills (9×14 Black & white).
6 matte publicity stills (9×14 Black & white).
3 matte publicity stills (8×10 Black & white).
1 glossy publicity still (8×10 Black & white).
1 glossy production still (6½×9½ Black & white).
10 matte production stills (7×9½ Black & white).
1 matte publicity still (7×9½ Black & white).
Sheet of Music: “Britt’s Blues.”
Photographs

Box 23

Not With My Wife You Don’t.

Scope and Content Note
6 matte production stills (8×10 Black & white).
6 matte publicity stills (8×10 Black & white).
1 glossy publicity still (7½×9½ Black & white).
2 matte publicity stills (11×14 Black & white).
1 matte production still (11×14 Black & white).
1 glossy publicity still (11×14 Color).

Box 19

On My Way to the Crusades I Met a Girl Who...

Scope and Content Note
58 matte production stills - Very Unusual photographs (9½×14 Sepia)
8 matte production stills (9½×11½ Black & white).
38 matte production stills (8×10½ Black & white).
1 matte production still (5×8 Black & white).

Box 23

Operation Petticoat.

Scope and Content Note
2 matte production stills (11×14 Black & white).
2 matte production stills (8×10 Black & white).
2 glossy production stills (8×10 Black & white).

Box 23

The Outsider.

Scope and Content Note
106 matte production stills (11×14 Black & white).
9 glossy production stills (11×14 Black & white).
2 matte production still (10×11 Black & white).
19 glossy contact proof sheets (8×10 Black & white).
19 matte production stills (8×10 Black & white).
1 glossy autographed by Major General USMC (8×10 Black & white).

Box 23

The Rat Race.

Scope and Content Note
1 matte production still (10½×13½ Black & white).
1 glossy production still (8×10 Black & white).
1 matte production still (6×13½ Black & white).

Box 24

Sex and the Single Girl.

Scope and Content Note
12 matte production stills (11×14 Black & white).
3 matte production stills (13½×9½ Black & white).
3 matte production stills (6½×9½ Black & white).
1 transparency (4×5 color).

Box 24

Six Bridges to Cross.

Scope and Content Note
1 matte production still (11×14 Black & white).
Photographs

Finding Aid for the Tony Curtis Papers, 1948-1975

Box 24

**Some Like it Hot.**
Scope and Content Note
26 glossy Production stills (8×10 Black & white).
1 matte Production stills (10½×13½ Black & white).
2 matte Production stills (11×14 Black & white).
12 matte proofs (4×5 Black & white).
2 matte production stills (8×10 Black & white).
1 matte production stills (6½×9½ Black & white).
1 snapshot (3½×3½ color)

Box 19

**Spartacus.**
Scope and Content Note
3 glossy production stills (8×10 Black & white).
2 matte production stills (8×10 Black & white).

Box 24

**Suppose They Gave a War and Nobody Came.**
Scope and Content Note
6 matte production stills (11×14 Black & white).

Box 24

**Sweet Smell of Success.**
Scope and Content Note
3 matte production stills (11×14 Black & white).

Box 24

**Taras Bulba.**
Scope and Content Note
41 matte production stills (8×10 Black & white).
5 glossy production stills (8×10 Black & white).
1 contact proof sheets (8×10 Black & white).
4 matte production stills (11×12 Black & white).
9 matte production stills (9½×14 Black & white).
1 matte production stills (10×13 Black & white).
9 matte production stills (9½×14 Black & white).
2 matte production stills (10×14 Black & white).
2 matte production stills (11×14 Black & white).
4 glossy production stills (8×10 Black & white).
2 matte production stills (9½×14 Black & white).

Box 19

**Those Daring Young Men in Their Jaunty Jalopies.**
Scope and Content Note
7 glossy production stills (8×10 Black & white).

Finding Aid for the Tony Curtis Papers, 1948-1975

381 19
Photographs

Box 25

*Trapeze.*

Scope and Content Note
13 matte production stills (11×14 Black & white).
4 matte production stills (10½×11½ Black & white).
82 glossy production stills (8×10 Black & white).
4 glossy production stills (8×9 Black & white).
47 glossy production stills (8×8 Black & white).
11 matte production stills (8×8 Black & white).
22 matte production stills (7×10 Black & white).
5 glossy production stills (7×10 Black & white).
21 glossy production stills (6×8 Black & white).
3 matte production stills (5×5 Black & white).

Box 19

*The Vikings.*

Scope and Content Note
13 glossy production stills (8×10 Black & white).
1 glossy publicity still (8×10 Black & white).
3 matte production stills (8×10 Black & white).
5 glossy production stills (7×10 Black & white).
4 glossy production stills (5×7 Black & white).
7 glossy production stills (3½×5 Black & white).

Box 25

*Who Was That Lady?*

Scope and Content Note
31 matte production stills (11×14 Black & white).

Box 25

*Wild and Wonderful.*

Scope and Content Note
8 matte production stills (11×14 Black & white).
12 matte production stills (8×10 Black & white).
1 glossy production stills (8×10 Black & white).
3 matte production stills (6½×9½ Black & white).
43 matte production stills (4½×7 Black & white).
Mounted Photographs
Scope and Content Note
1 glossy (8×10 Black & white): All American.
1 matte (11×14 color): Boston Strangler.
1 matte (11×14 Black & white): Captain Newman M.D.
1 glossy (8×10 Black & white): Defiant Ones.
1 glossy (8×10 Black & white): Great Imposter.
1 matte (11×14 Black & white): Great Race.
1 matte (11×14 Black & white): Kings Go Forth.
1 matte (11×14 Black & white): Outsider.
1 glossy (8×10 Black & white): Prince Who Was a Thief.
2 matte (11×14 Black & white): Some Like it Hot.
1 glossy (8×10 Black & white): So This is Paris.
1 matte (11×14 color): Spartacus.
2 matte (11×14 Black & white): Suppose They Gave a War and Nobody Came.

Supplementary List, 17 March 1970

Box 21
Defiant Ones - Photographs.
Scope and Content Note
1 glossy proof sheet (8×10 Black & white).

Box 23
The Outsider - Photographs.
Scope and Content Note
13 glossy proof sheets (8×10 Black & white).

Box 25
Trapeze - Photographs.
Scope and Content Note
8 matte proof sheets (11×14 Black & white).
10 glossy proof sheets (8×10 Black & white).

Box 2
Kings Go Forth - Photographs.
Scope and Content Note
1 matte proof sheets (11×14 Black & white).

Box 3
Operation Petticoat - Photographs.
Scope and Content Note
2 glossy proof sheets (8×10 Black & white).

Box 25
Wild and Wonderful - Photographs.
Scope and Content Note
2 matte production stills (11×14 Black & white).

Box 24
Taras Bulba - Photographs.
Scope and Content Note
4 glossy production stills (8×10 Black & white).
2 matte production stills (9½×14 Black & white).
Box 24  *Some Like it Hot* - Photographs
Scope and Content Note
2 glossy proof sheets (8 x 10 Black & white).

Box 23  *Not With My Wife You Don’t* - Photographs
Scope and Content Note
2 matte proof sheets (11 x 14 Black & white).

Box 26  *Houdini.*
Scope and Content Note
1 mounted photograph (17 x 20 Sepia)
1 mounted photograph - pages of Genii Conjuror's Magazine (14 x 25)

Additional Photographs
Box 21  *The Boston Strangler.*
Scope and Content Note
13 production stills (11 x 14)
3 Production stills (8 x 10)
1 police mugshot (3 x 5)