Finding Aid for the James Poe Papers, 1940-

Processed by Manuscripts Division staff; machine-readable finding aid created by Alight Tsai and Caroline Cubé
UCLA Library, Department of Special Collections
Manuscripts Division
Room A1713, Charles E. Young Research Library
Box 951575
Los Angeles, CA 90095-1575
Email: spec-coll@library.ucla.edu
URL: http://www.library.ucla.edu/libraries/special/scweb/
© 2002
The Regents of the University of California. All rights reserved.
Finding Aid for the James Poe Papers, 1940-

Collection number: 878

UCLA Library, Department of Special Collections
Manuscripts Division

Los Angeles, CA

Contact Information
Manuscripts Division
UCLA Library, Department of Special Collections
Room A1713, Charles E. Young Research Library
Box 951575
Los Angeles, CA 90095-1575
Telephone: 310/825-4988 (10:00 a.m. - 4:45 p.m., Pacific Time)
Email: spec-coll@library.ucla.edu
URL: http://www.library.ucla.edu/libraries/special/scweb/

Processed by:
Manuscripts Division staff
Encoded by:
Alight Tsai
Encoding supervision by:
Caroline Cubé
Text converted and initial container list EAD tagging by:
Apex Data Services
Online finding aid edited by:
Josh Fiala, March 2003

© 2002 The Regents of the University of California. All rights reserved.

Descriptive Summary

Title: James Poe Papers,

Date (inclusive): 1940-

Collection number: 878

Creator: Poe, James, 1923-

Extent: 48 boxes (24 linear ft.)

Repository: University of California, Los Angeles. Library. Department of Special Collections.
Los Angeles, California 90095-1575

Abstract: James Poe (1923-1980) was associated with the motion picture industry (1941-80). He was a screenwriter who wrote documentaries, radio and television scripts, and a made-for-television movie. He won an Academy Award and New York Film Critics Award in 1957 for the screenplay of Around the world in 80 days, and was nominated for an Academy Award three more times during his career. The collection consists of scripts (radio, television, and film), correspondence, ephemera, stills, and tapes related to the career and life of James Poe.

Physical location: Stored off-site at SRLF. Advance notice is required for access to the collection. Please contact the UCLA Library, Department of Special Collections Reference Desk for paging information.

Language: English.

Restrictions on Use and Reproduction

Property rights to the physical object belong to the UCLA Library, Department of Special Collections. Literary rights, including copyright, are retained by the creators and their heirs. It is the responsibility of the researcher to determine who holds the copyright and pursue the copyright owner or his or her heir for permission to publish where The UC Regents do
not hold the copyright.

Restrictions on Access
COLLECTION STORED OFF-SITE AT SRLF: Advance notice required for access.

Additional Physical Form Available
A copy of the original version of this online finding aid is available at the UCLA Department of Special Collections for in-house consultation and may be obtained for a fee. Please contact:

Public Services Division
UCLA Library, Department of Special Collections
Room A1713, Charles E. Young Research Library
Box 951575
Los Angeles, CA 90095-1575
Telephone: 310/825-4988 (10:00 a.m. - 4:45 p.m., Pacific Time)
Email: spec-coll@library.ucla.edu

Provenance/Source of Acquisition

Preferred Citation
[Identification of item], James Poe Papers (Collection 878). Department of Special Collections, Charles E. Young Research Library, University of California, Los Angeles.

UCLA Catalog Record ID
UCLA Catalog Record ID: 2722838

Biography
Poe was born October 4, 1923 in Dobbs Ferry, New York; attended St. John's College, Annapolis, Maryland; affiliated with the news desk for The march of time series, Cinema Unit, RKO, 1941; associated with motion picture industry, 1941-80; won Academy Award and New York Film Critics Award in 1957 for screenplay of Around the world in 80 days; was nominated for an Academy Award three more times: in 1958 for Cat on a hot tin roof, in 1963 for Lilies of the field, and in 1969 for They shoot horses, don't they?; wrote documentaries, radio and television scripts, and a made-for-television movie; president, James Poe Company, 1967-80; died of a heart attack in 1980.

Scope and Content
Collection consists of scripts, correspondence, ephemera, stills, and tapes related to the career and life of James Poe. Scripts are from Poe's work in radio, television, and film.

Indexing Terms
The following terms have been used to index the description of this collection in the library's online public access catalog.
Poe, James, 1923- --Archives.
Screenwriters--United States--Archival resources.
Television writers--United States--Archival resources.
Radio writers--United States--Archival resources.
Film scripts.
Radio plays.
Television plays.

Box 1

Native Land, 1941.
Scope and Content Note
Original typescript, holographic revisions.
This script is included for the historical value, but was not written by Mr. Poe. It was a documentary with narration by Paul Robson.

Box 1

Scope and Content Note
Original typescripts.
Box 1

**Son of Darkness.**
Scope and Content Note
Original typescripts (3), holographic notes.

Box 2

**The Boy From Nowhere.**
Scope and Content Note
Synopsis of a story, typescript.

Box 1

**Subway, 1946.**
Scope and Content Note
Holographic script, original typescript.

Box 1

**D.D., 1946.**
Scope and Content Note
2 stories, holographic and typescript.

Box 1

**Bottle of Beer, 1947.**
Scope and Content Note
Holographic working notes, correspondence and research. 1 typed script.

Box 1

**Documentary, 1947.**
Scope and Content Note
1 folder of scripts, holographic revisions, research with Veterans Administration, correspondence with Eddie Albert.

Box 1

**Capitalism, 1947.**
Scope and Content Note
Typescript and holographic working notes.

Box 1

**City Planning Story, 1947.**
Scope and Content Note
Holographic working notes, drawings, typewritten notes and script.

Box 3

**Paraplegic & Aphasia, 1947.**
Scope and Content Note
Holographic scripts and typescript, done for Veterans Administration.

**Radio Scripts**

Box 4

**Flood on the Goodwins, 1949.**
Scope and Content Note
Original typescript and broadcast script.

Box 4

**Three Skeleton Key, 1949.**
Scope and Content Note
Holographic notes, original typescript and holographic revisions.

Box 4

**First Contact, 1949.**
Scope and Content Note
Holographic notes and correspondence, story treatment and script, typed and holographic.
Box 4  **Rave Notice, 1949.**
Scope and Content Note
2 scripts, holographic revisions.

Box 8  **Carmen, 1950.**
Scope and Content Note
2 scripts, 1 original typescript, holographic revisions.

Box 4  **The Red Mark, 1949.**
Scope and Content Note
2 scripts - original typescript with revisions.

Box 8  **Poison, 1950.**
Scope and Content Note
2 scripts - original typescript, holographic revisions, broadcast script.

Box 8  **Present Tense.**
Scope and Content Note
3 scripts (2 original typescripts, holographic revisions, 1 broadcast script).

Box 8  **Pictura.**
Scope and Content Note
3 original typescripts, holographic revisions.
*Pictura* was not a radio script - it was a documentary art film, with narration by Vincent Price.

Box 5  **Bloodbath.**
Scope and Content Note
3 scripts (1 original typescript, with revisions, 1 copy of Claire Booth Luce script with revisions, 1 broadcast script).

Box 8  **Two Came Back.**
Scope and Content Note
3 scripts (1 original typescript with holographic changes).

Box 8  **Darkness & Silence.**
Scope and Content Note
2 original typescripts, holographic changes.

Box 8  **1953 High Tor.**
Scope and Content Note
2 scripts, holographic changes.

Box 8  **Squanto.**
Scope and Content Note
3 scripts, holographic changes.

Box 9  **Williamnewton Byers.**
Scope and Content Note
2 scripts (1 original typescript) holographic changes.
Box 8  
**Sam Houston.**
Scope and Content Note
2 scripts (1 original typescript) holographic changes.

Box 10  
**Joseph Geating McCoy.**
Scope and Content Note
4 scripts (1 original typescript) with holographic revisions.

Box 8  
**Americana.**
Scope and Content Note
1 script, holographic changes, working notes, typescript and holographic.

Box 10  
**Dutch Schultz.**
Scope and Content Note
2 scripts (1 original typescript) with holographic revisions.

Box 10  
**Cyrano de Bergerac.**
Scope and Content Note
2 scripts: 1 original typescript, with holographic changes.

Box 8  
**1953 Schlammin With a Lead Pipe.**
Scope and Content Note
4 scripts, holographic revisions.

Box 8  
**The Birds.**
Scope and Content Note
3 scripts, holographic changes.

Box 8  
**Arabian Nights.**
Scope and Content Note
5 scripts (3 original typescripts) holographic changes).

Box 8  
**Branded Woman.**
Scope and Content Note
Original typescript of notes and story outline.

Box 9  
**The Virginian.**
Scope and Content Note
Original typescript, correspondence and broadcast script, holographic notes.

Box 8  
**Marcus Whitman.**
Scope and Content Note
3 scripts (2 typescripts) holographic changes.

Box 8  
**Random Harvest.**
Scope and Content Note
4 scripts, holographic revisions, story notes.

Box 8  
**A Bell for Adano.**
Scope and Content Note
2 scripts (1 original typescript) holographic changes.
Box 8  **Major General Dean.**
Scope and Content Note
1 script, holographic changes.

Box 10  **Albert Schweitzer, 1954.**
Scope and Content Note
2 scripts, holographic changes.

The Lineup:
Box 10  **Armed Robbery no.1.**
Scope and Content Note
Holographic research notes, photographs, 2 typescripts, holographic changes.

Box 10  **Homicide no.1.**
Scope and Content Note
Original typescript, annotated, 1 broadcast script.

Box 9  **Lionel Barrymore.**
Scope and Content Note
Original typescript, holographic changes, correspondence and research notes.

Box 9  **An Error In Chemistry.**
Scope and Content Note
Original typescript, holographic notes, correspondence, story notes and outlines.

Box 9  **A Little Matter Of Memory.**
Scope and Content Note
Original typescript with holographic changes, broadcast script, holographic notes.

Box 9  **Tom Mix.**
Scope and Content Note
1 original typescript, holographic changes, 1 broadcast script.

Box 9  **William L. White, 1954.**
Scope and Content Note
1 script with holographic notes, correspondence from William L. White.

Box 9  **Stackolee.**
Scope and Content Note
4 scripts, holographic notes, 1 libretto, holographic working notes, correspondence & contracts.

Movies
Box 2  **Abandon Ship, 1944.**
Scope and Content Note
2 scripts, typescript and photographed.
Scope and Content Note
Contains original sketches and photos.
Box 2  
**Bugles in the Afternoon, 1946.**

Scope and Content Note
1 Script, original typescript.
Scope and Content Note
Working notes and outline.

Box 3  
**The French Reed, 1947.**

Scope and Content Note
Holographic scripts and working notes, research materials, 1 original typescript with holographic changes.

Box 3  
**No Man is an Island, 1947.**

Scope and Content Note
1 script, holographic changes.

Box 2  
**Closeup, 1946.**

Scope and Content Note
1 script, holographic changes, clippings, working notes.

Box 4  
**The Bloody Jackpot, 1949.**

Scope and Content Note
1 script, holographic changes.

Box 4  
**Twilight, 1948.**

Scope and Content Note
5 scripts, (original typescripts, holographic changes, shooting scripts, 1 first draft script) Correspondence, reviews, working notes, clippings.

Box 5  
**A Spark in the Night, 1950.**

Scope and Content Note
Step sheet - First Rought Draft (Original typescript) Folder of correspondence (Sam Engel) and story conference notes.

Box 5  
**On to Oregon, 1950.**

Scope and Content Note
3 scripts, holographic revisions, correspondence and working notes.

Box 5  
**The Dark Page, 1951.**

Scope and Content Note
2 scripts, holographic changes.

Box 7  
**Jubel's Children, 1951-52.**

Scope and Content Note
2 scripts, holographic changes story outlines and working notes, Correspondence between Mr. Poe and Harry Cohn re story changes.

Box 5  
**The Barracouta, 1951.**

Scope and Content Note
2 scripts, holographic changes, Correspondence and working notes.
Box 5  
*Feather in the Breeze, 1951.*  
Scope and Content Note  
3 scripts, original typescript with holographic changes, 1 folder of working notes and outlines.

Box 6  
*Paula, 1951.*  
Scope and Content Note  
4 scripts, holographic changes Step outlines, working notes, correspondence with Harry Cohn and Buddy Adler Clippings.

Box 7  
*The Devil's Throne, 1952.*  
Scope and Content Note  
1 Original typescript, holographic changes. Notes and revisions.

Box 7  
Scope and Content Note  
2 scripts (original typescripts), holographic changes. Working outline and reader's report from Columbia Studios.

Box 7  
*Brief Moment, 1952.*  
Scope and Content Note  
Story treatment, holographic changes, step outlines, story conference notes, correspondence with Jerry Wald.

Box 7  
*Far East, 1952.*  
Scope and Content Note  
Original typescript, holographic changes, story treatment and outlines. Correspondence with Jerry Wald.

Box 7  
*Rough Company, 1952.*  
Scope and Content Note  
1 Original typescript, holographic outline and step sheet. Correspondence with Jerry Wald  
Mr. Wald's script with holographic revisions.

Box 10  
*Dead Man Pass, 1954.*  
Scope and Content Note  
2 scripts - 1 original typescript with working notes and correspondence, 1 shooting script.  
Holographic revisions.

Box 11  
*Clockwork, 1955.*  
Scope and Content Note  
1 script, holographic revisions.

Box 12  
*Rip Van Winkle, 1955.*  
Scope and Content Note  
1 original typescript, holographic revisions. Notes on story treatment and holographic notes from story conferences.

Box 11  
*The Fragile Fox, 1955.*  
Scope and Content Note  
4 scripts, holographic revisions working notes.
Box 12  
**Last Train From Gun Hill, 1956.**

Scope and Content Note
5 scripts (including original typescript) holographic revisions. Correspondence with Hal Wallis and notes of story conferences.

Box 12  
**Night Man, 1956.**

Scope and Content Note
2 Scripts, holographic revisions.

Box 12  
**Affair in Rome, 1956.**

Scope and Content Note
Original typescript of story treatment, holographic revisions.

Box 14  
**The Obsessed, 1957.**

Scope and Content Note
Original typescript, holographic changes, step sheet and second act revisions, working notes.

Boxes 22-24  
**1955 Around the World in 80 Days.**

Scope and Content Note
1 Carton containing 4 scripts, original typescript pages, conference notes, correspondence from Mike Todd, depositions for arbitration suit, miscellaneous mimeographed scripts and clippings, photostats and legal documents used in arbitration, pre-trial depositions, correspondence and statements from Poe, Todd, Farrow, S.J. Perleman.

Box 13  
**Hot Spell, 1956.**

Scope and Content Note
5 scripts, holographic revisions.

Box 14  
**The Sergeant, 1959.**

Scope and Content Note
Original typescript, holographic revisions. Story breakdown and original step-outline. Correspondence and story conference notes, Ray Stark and William Bloom.

Box 15  
**Cat on a Hot Tin Roof, 1957.**

Scope and Content Note
3 scripts, including the original Tennessee Williams Screenplay, holographic changes by Poe and Burl Ives. Step outline, folder of holographic revisions to script. Correspondence re arbitration.

Box 14  
**Sanctuary, 1959-60.**

Scope and Content Note
2 Scripts of Requiem, 3 scripts of Sanctuary with holographic changes, final script changes and story conference notes.

Box 15  
**Summer and Smoke, 1959.**

Scope and Content Note
1 original typescript, step sheet 4 scripts, holographic revisions, correspondence & telegrams from Hal Wallis.
| Box 11 | **The Big Knife, 1955.**  
Scope and Content Note  
3 scripts, holographic revisions. |
| Box 15 | **Devil in Bucks County, 1960.**  
Scope and Content Note  
2 Scripts, (original typescript of story treatment and outline) 1 folder, holographic notebooks, various treatments and incomplete first draft. |
| Box 17 | **Toys in the Attic, 1962.**  
Scope and Content Note  
2 holographic notebooks, 1 script, holographic revisions, 1 typescript of Hellman play. |
| Box 17 | **Cage of Gold, 1962.**  
Scope and Content Note  
1 folder holographic notes and material from story conferences in Paris. Story breakdown and outline, in French and English. Correspondence. |
| Box 18 | **Lilies Of The Field, 1962-63.**  
Scope and Content Note  
1 carton: holographic notebooks. 65 Dictabelts, various drafts, 1 original typescript with holographic revisions of step outline - continuous roll Copy of Barret novel, Mr. Poe's notes Correspondence to Ralph Nelson 1 original typescript, holographic revisions. Correspondence with Arbitration Committee Folder of holographic notes and sketches made at location. Miscellaneous holographic revisions Nelson correspondence, 4 scripts: 1 original typescript and step outline.  
Note  
A group of miscellaneous dictabelts is filed in 2 folders in Box 21. |
| Box 17 | **Madwoman of Chaillot, 1963.**  
Scope and Content Note  
35 dictabelts, original typescript, holographic revisions, 1 folder correspondence with Miner and Eli Landau, Poe notes on Valency translation Copy of Miner translation, 1 final script, Story conference and work notes. |
| Boxes 19-20 | **The Bedford Incident, 1964.**  
Scope and Content Note  
Folders of typescript, revision pages, holographic changes. 4 Scripts, to final draft. Typescript of novel breakdown, Correspondence and story, conference notes. |

**Television**

| Box 10 | **Life With Father, 1953.**  
Scope and Content Note  
2 story outlines, holographic revisions. 1 Script. |
| Box 9 | **Red Wind, 1953.**  
Scope and Content Note  
3 Scripts (1 original typescript) holographic revisions. William Bryce illustrations. |
| Box 16 | **Come a Runnin', 1961.**  
Scope and Content Note  
2 scripts, holographic changes. |
Box 16  
**Crazy Sunday, 1962.**
Scope and Content Note
Holographic working notes; Correspondence from Aaron Spelling; 1 original typescript; holographic revisions; 2 shooting scripts with revisions.

Box 16  
**Munroe Story no.1, 1962.**
Scope and Content Note
4 scripts; 2 original typescripts; holographic revisions; working notes.

Box 16  
**Munroe Story no.2, 1962-63.**
Scope and Content Note
2 original typescripts; holographic changes; miscellaneous holographic revisions; shooting schedule and scripts.

Boxes 26, 27  
**Miscellaneous**
Clippings and reviews, filed in random order, in manila folders.

Box 25  
**1 Folder of Miscellaneous correspondence.**
Scope and Content Note
Buddy Adler[?]/Bud Schulberg; William Froug; Eddie Albert; Sol Siegel; Harry Ackerman; Harry Cohn.

Box 25  
**7 Posters, advertisements, in a manila folder.**
1 Folder of Memos.
Scope and Content Note

Box 25  
**1 Folder of photographs.**
Scope and Content Note
Scenes from *Lilies of the field*, and others.

Box 21  
**1 Journal.**
Scope and Content Note
Working notes and drawings - holographic. For movie documentary of New York.

Box 21  
**1 Journal.**
Scope and Content Note
Holographic; story ideas.

Box 21  
**1 Journal.**
Scope and Content Note
Holographic; story ideas and working notes.

Box 13  
**Touch of Nutmeg, 1957.**
Scope and Content Note
Original typescript; incomplete script.

Box 9  
**1955**
Scope and Content Note
Typescript of *The Chalk Garden* with Poe's typed notes re the screenplay to Mock and Duggan.
### Radio Scripts

**Note**

The radio scripts were written for the following programs, and unless otherwise indicated, were broadcast on those programs.

<table>
<thead>
<tr>
<th>Box 1</th>
<th>Flood on the Goodwins: <em>Escape</em>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 1</td>
<td>Three Skeleton Key: <em>Escape</em>.</td>
</tr>
<tr>
<td>Box 1</td>
<td>First Contact: <em>NBC Mystery Theatre</em>.</td>
</tr>
<tr>
<td>Box 1</td>
<td>Rave Notice: <em>Suspense</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Carmen: <em>Romance</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Poison: <em>Escape</em>.</td>
</tr>
<tr>
<td>Box 1</td>
<td>The Red Mark: <em>Escape</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Present Tense: <em>Escape</em>.</td>
</tr>
<tr>
<td>Box 5</td>
<td>Bloodbath: <em>Escape</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Two Came Back: <em>Escape</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Darkness &amp; Silence: <em>Escape</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>High Tor: <em>Lux Radio Theatre</em>.</td>
</tr>
<tr>
<td>Box 9</td>
<td>Squanto: <em>Hallmark Hall Of Fame</em>.</td>
</tr>
<tr>
<td>Box 9</td>
<td>William Newton Byers: <em>Hallmark</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Sam Houston: <em>Hallmark</em>.</td>
</tr>
</tbody>
</table>

**Note**

(Won the Christopher Award for 1953)

<table>
<thead>
<tr>
<th>Box 10</th>
<th>Joseph Geating McCoy: <em>Hallmark</em>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 10</td>
<td>Americana: <em>Hallmark</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Dutch Schultz: <em>Suspense</em>.</td>
</tr>
<tr>
<td>Box 10</td>
<td>Cyrano de Bergerac: <em>G.E. Theatre</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Schlammin with a Lead Pipe: <em>Suspense</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>The Birds: <em>Lux Summer Theatre</em>.</td>
</tr>
<tr>
<td>Box 9</td>
<td>The Virginian: <em>Hallmark</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Marcus Whitman: <em>Hallmark</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Random Harvest: <em>G.E. Theatre</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Bell for Adano: <em>G.E. Theatre</em>.</td>
</tr>
<tr>
<td>Box 8</td>
<td>Major General Dean: <em>Hallmark</em>.</td>
</tr>
<tr>
<td>Box 10</td>
<td>Albert Schweitzer: <em>Hallmark</em>.</td>
</tr>
<tr>
<td>Box 10</td>
<td>The Lineup: Pilot TV Film for CBS.</td>
</tr>
<tr>
<td>Box 9</td>
<td>Lionel Barrymore: <em>Hallmark</em>.</td>
</tr>
<tr>
<td>Box 9</td>
<td>Error in Chemistry: <em>Suspense</em>.</td>
</tr>
<tr>
<td>Box 9</td>
<td>Little Matter of Memory: <em>Suspense</em>.</td>
</tr>
<tr>
<td>Box 9</td>
<td>Tom Mix: <em>Hallmark</em>.</td>
</tr>
<tr>
<td>Box 9</td>
<td>William L. White: <em>Hallmark</em>.</td>
</tr>
<tr>
<td>Box 28</td>
<td><em>Shoes of the fisherman</em>.</td>
</tr>
<tr>
<td>Box 28</td>
<td><em>Mad woman of Chaillot</em>.</td>
</tr>
<tr>
<td>Box 28</td>
<td><em>Around the world in 80 days</em>.</td>
</tr>
<tr>
<td>Box 28</td>
<td><em>Desire under the elms</em>.</td>
</tr>
</tbody>
</table>

**Additions to Radio Scripts**

<table>
<thead>
<tr>
<th>Box 8</th>
<th>Edwin Laurentine Drake, 1953.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>3 Scripts, holographic changes.</td>
</tr>
<tr>
<td></td>
<td>Original typescript for <em>Hallmark Hall of Fame</em> &amp; outline.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 9</th>
<th>Never Steal a Butcher's Wife, 1954.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Holographic working notes, revisions, typescript. 1 Script, holographic revisions. For <em>Suspense</em>.</td>
</tr>
</tbody>
</table>
Box 9  Never Follow a Banjo Act, 1954.
Scope and Content Note
3 scripts, holographic revisions. For Suspense.

Box 29  Captain Cook.
Box 29  Bracken's world.
Box 30  The Bedford incident.
Box 30  The gambler.
Box 31  Shoes of the fisherman.
Box 32  The riot.
Box 32  After the fall.
Box 33  They shoot horses, don't they?
Box 33  Mirage.
Box 34  They shoot horses, don't they?
Boxes 35-40 Unprocessed.