Finding Aid for the Mark Robson Papers, 1943-1979

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Finding Aid for the Mark Robson Papers, 1943-1979

Collection number: 97

UCLA Library, Performing Arts Special Collections
Los Angeles, CA

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Descriptive Summary
Title: Mark Robson Papers,
Date (inclusive): 1943-1979
Collection number: 97
Origination: Robson, Mark
Extent: 64 boxes (30.0 linear ft.)
Repository: University of California, Los Angeles. Library. Performing Arts Special Collections
Los Angeles, California 90095-1575
Shelf location: Held at SRLF. Please contact the Performing Arts Special Collections for paging information.
Language: English.

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

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Preferred Citation
Mark Robson Papers, 1943-1979. (Collection 97). Performing Arts Special Collections, Young Research Library, University of California, Los Angeles.

Biography
Robson was born in Montreal, Dec. 4, 1913; studied political science and economics at UC Los Angeles and law at Pacific Coast Univ.; worked at William Fox studio (1932-35); joined RKO (1935) and worked in various capacities until he became a
leading editor; he worked with Robert Wise on "Citizen Kane" (1941), but did not receive screen credit; worked with Val Lewton on "Cat People" (1942), who later gave Robson his first directorial job, "The Seventh Victim"; formed a production corporation, The Filmmakers Group, with Robert Wise and Bernard Donnenfeld (1971) which later become the partnership, Tripar Group (1974); he is best known for films such as "The Champion" (1949), "Home Of The Brave" (1949), "Peyton Place" (1957), "Inn Of The Sixth Happiness" (UK, 1958), "Von Ryan's Express" (1965), "Valley Of The Dolls" (1967), and "Earthquake" (1974); died in June, 1978.

**Organization**

Arranged in the following series:

1. Produced films
2. Professional/personal material
3. Projects
4. Scripts submitted to Mark Robson

**Scope and Content**

Collection consists of materials related to the career of motion picture producer and director, Mark Robson. Includes scripts, photographs, production material, promotional material, clippings, correspondence, storyboards, and sketches. Production and promotional material contains budgets, shooting schedules, ads, reviews, and industry announcements. Also includes materials for numerous productions including "Earthquake" (1974), "Happy Birthday, Wanda Jane" (1979), "The Inn Of The Sixth Happiness" (1958), "Limbo" (1972), "Lisa" (1962), "The Lost Command" (1966), "Peyton Place" (1958), "Valley Of The Dolls" (1967), and "Von Ryan's Express" (1965).

**Access Points**

Robson, Mark, 1913-1978--Archives
Motion picture producers and directors--California--Los Angeles--Archival resources
Screen writers--California--Los Angeles--Archival resources

PRODUCED FILMS

**AVENALCHE EXPRESS (1979)**

**Production Material**

Box 41, Folder 6
Tentative shooting schedules, budget, press clippings, one contact sheet of the train and its station.

Box 66, Folder 5
Action notes, call sheets, budget increases and adjustments.

**Script Material**

Box 61, Folder 6
Fourth draft screenplay by Abraham Polonsky, annotated, 12/30/77 (113p). With list of scenes omitted, "Day Out Of Days" schedule and "Italian Survey".

Box 61, Folder 7

**BEDLAM (1946)**

**Script Material**

Box 64, Folder 1
Screenplay, annotated, no author, 6/30/45, last revised 7/16/45 (108p). With list of scenes LIFE magazine wants to shoot.

**THE BRIDGES AT TOKO-RI (1954)**

**Storyboards**

Box 52, Folder 2
Storyboards.

**Script Material**

Box 58, Folder 1
Rev. Final Shooting Script by Valentine Davies with annotations, 12/6/53, revised 2/2/54 (123p). Also shooting schedule.
### THE BRIDGES AT TOKO-RI (1954)

- **Box 58, Folder 2**

### BRIGHT VICTORY (1951)

**Storyboards**
- Box 51, Folder 8
  - Storyboards.

**Script Material**
- Box 58, Folder 3
  - Screenplay, by Robert Buckner, of LIGHTS OUT, rev. 9/14/50 (121p).

**Press and Publicity Material**
- Box 66, Folder 3
  - Clippings and reviews of the film. Also, suggestions for scenes and related photos.

### CHAMPION (1949)

**Production Material**
- Box 62, Folder 5
  - Shooting schedule, notes on the fight and other scenes.

**Script Material**
- Box 62, Folder 4
  - Screenplay, annotated, by Carl Foreman, based on the story by Ring Lardner, 10/16/48, last revised 10/25/48 (130p).

### DADDY'S GONE A-HUNTING (1969)

**Production Material**
- Box 46, Folder 18
  - General production correspondence.
- Box 48, Folder 2
  - Second Unit shots at studios.
- Box 49, Folder 1
  - Set designs by James Sullivan and Stan Johnson. Some marked "void".
- Box 50, Folder 1
  - Set designs by James Sullivan and Stan Johnson.
- Box 68, Folder 0
  - Architectural sketches and drawings by James Sullivan. Also plot plans to the "Paramount Studio-Culver" and unlabeled sketches for a church and house.

**Script Material**
- Box 11, Folder 7
- Box 12, Folder 1
  - Third Revision by Larry Cohen and Lorenzo Semple Jr., with annotations, 8/7/68 (131p).
- Box 12, Folder 2
  - Script, no author, n.d. (133p).
- Box 12, Folder 3
  - Script, no author, n.d. (129p).

**Press and Publicity Material**
- Box 27, Folder 13
  - Invitation to the Academy screening of the film, 6/29/69.

### EARTHQUAKE (1974)

**Production Material**
- Box 21, Folder 2
  - Call sheets, January-June, 1974.
- Box 21, Folder 3
  - Financial records, travel arrangements.
- Box 21, Folder 4
  - Call sheets, correspondence regarding Sensurround sound system.
- Box 21, Folder 5
- Box 21, Folder 6
- Box 21, Folder 7
  - Pre-production research, clippings and reports on earthquakes.
- Box 21, Folder 8
  - Staff and crew lists, notes on stunt and special effects shots.
- Box 22, Folder 5
  - Clippings regarding disasters in general and the public's taste for films about them.
- Box 22, Folder 6
  - Shooting schedules, 12/27/74, 2/25/74.
- Box 22, Folder 8
  - Additional scenes for the television broadcast of EARTHQUAKE, M. Robson's complaints and television credit, material edited out for broadcast.
Table of Contents

### EARTHQUAKE (1974)

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<th>Box</th>
<th>Folder</th>
<th>Description</th>
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</thead>
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<tr>
<td>Box 22</td>
<td>Folder 9</td>
<td>Writer's Guild material, correspondence, and clippings regarding the writing credits for EARTHQUAKE.</td>
</tr>
<tr>
<td>Box 23</td>
<td>Folder 4</td>
<td>Legal correspondence regarding Mario Puzo vs. Universal City Studios, also preliminary cast list.</td>
</tr>
<tr>
<td>Box 23</td>
<td>Folder 5</td>
<td>Production budgets, 1/8/74, 2/11/74, 2/22/74.</td>
</tr>
<tr>
<td>Box 24</td>
<td>Folder 1</td>
<td>Notes by M. Robson regarding Mario Puzo vs. Universal City Studios, 11/6/74.</td>
</tr>
<tr>
<td>Box 24</td>
<td>Folder 3</td>
<td>Notes by M. Robson on characters, script revisions, letter from George Fox to Jennings Lang (1/28/73) regarding his script revision ideas, storyboard sketches, list of scenes which would give the film an &quot;R&quot; rating.</td>
</tr>
<tr>
<td>Box 22</td>
<td>Folder 7</td>
<td>2nd draft screenplay, by Mario Puzo, 8/1/72 (133p).</td>
</tr>
<tr>
<td>Box 22</td>
<td>Folder 10</td>
<td>Final Screenplay, by George Fox, with annotations, rev. 12/13/72 (118p).</td>
</tr>
<tr>
<td>Box 22</td>
<td>Folder 4</td>
<td>Second Actors Revision, by George Fox, n.d. (124p).</td>
</tr>
<tr>
<td>Box 22</td>
<td>Folder 5</td>
<td>Step Sequence, by George Fox, [1973] (10p.) includes memorandum.</td>
</tr>
<tr>
<td>Box 22</td>
<td>Folder 6</td>
<td>Script, with annotations, n.d. (116p).</td>
</tr>
<tr>
<td>Box 22</td>
<td>Folder 7</td>
<td>Final Screenplay, by George Fox, with annotations, 2/19/74 (126p).</td>
</tr>
<tr>
<td>Box 22</td>
<td>Folder 8</td>
<td>Step Sequence, by George Fox, with notes and suggested changes, 4/19/73 (14p).</td>
</tr>
<tr>
<td>Box 23</td>
<td>Folder 7</td>
<td>Stills and resumes of actors under consideration for roles.</td>
</tr>
<tr>
<td>Box 23</td>
<td>Folder 10</td>
<td>Stills and resumes from actors and their agents seeking roles in EARTHQUAKE.</td>
</tr>
<tr>
<td>Box 45</td>
<td>Folder 5</td>
<td>One-shot stills of the major stars, with ID numbers on the back, 8x10, B&amp;W glossies, 10 items.</td>
</tr>
<tr>
<td>Box 23</td>
<td>Folder 7</td>
<td>Correspondence from fans to M. Robson regarding EARTHQUAKE.</td>
</tr>
<tr>
<td>Box 21</td>
<td>Folder 1</td>
<td>Clippings, reviews, 1974-1975.</td>
</tr>
<tr>
<td>Box 23</td>
<td>Folder 1</td>
<td>Clippings, notifications regarding Academy Awards and other recognition of EARTHQUAKE.</td>
</tr>
<tr>
<td>Box 23</td>
<td>Folder 2</td>
<td>Pre- and Post-production publicity, ads, interviews with the stars of EARTHQUAKE.</td>
</tr>
<tr>
<td>Box 23</td>
<td>Folder 3</td>
<td>Clippings regarding EARTHQUAKE's box-office returns.</td>
</tr>
<tr>
<td>Box 24</td>
<td>Folder 2</td>
<td>Studio photo and biography of M. Robson; 10/25/74, also notes on EARTHQUAKE's themes and characters.</td>
</tr>
<tr>
<td>Box 24</td>
<td>Folder 15</td>
<td>Invitation to and program from the benefit world premiere of EARTHQUAKE (11/14/74), program from the 47th Academy Awards (4/8/75).</td>
</tr>
<tr>
<td>Box 26</td>
<td>Folder 8</td>
<td>Release date schedules.</td>
</tr>
<tr>
<td>Box 27</td>
<td>Folder 8</td>
<td>Correspondence, memos, and forms regarding EARTHQUAKE's Academy Awards nomination for Special Effects.</td>
</tr>
<tr>
<td>Box 48</td>
<td>Folder 1</td>
<td>Advertising postcards for EARTHQUAKE, color, 6x9, 4 items.</td>
</tr>
<tr>
<td>Box 53</td>
<td>Folder 8</td>
<td>Program from the World Premiere Benefit of EARTHQUAKE for the Will Rogers Hospital, 11/14/74.</td>
</tr>
</tbody>
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### EDGE OF DOOM (1950)

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Box 52</td>
<td>Folder 3</td>
<td>Storyboards.</td>
</tr>
<tr>
<td>Box 66</td>
<td>Folder 4</td>
<td>Letter to M. Robson, signed &quot;Carole&quot; re: retakes, Ivan Volkman, et al. Incl. clipping (H'wood Reporter) about the SDG calling for loyalty oaths, and reference to a quote by William Randolph Hearst.</td>
</tr>
</tbody>
</table>

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<tr>
<th>Film Title</th>
<th>Location</th>
<th>Description</th>
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<tr>
<td>EDGE OF DOOM (1950)</td>
<td>Box 62, Folder 7</td>
<td>Final draft screenplay by Philip Yordan, 11/12/49, last revised 1/4/50, pages not consecutively numbered. Also, dust jacket to the novel by Leo Brady and Shooting Schedules.</td>
</tr>
<tr>
<td>FROM THE TERRACE (1959)</td>
<td>Box 41, Folder 7</td>
<td>Production Material Castig notes, budget sheets, and staff lists.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Script Material Reader’s Reports on FROM THE TERRACE, novel by John O'Hara, also Story Cost Reports, correspondence regarding the scripts and a Censorship Request.</td>
</tr>
<tr>
<td>THE GHOST SHIP (1943)</td>
<td>Box 62, Folder 8</td>
<td>Screenplay, annotated, no author, revised 8/17/43; 91p.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Correspondence regarding the shooting, clippings and congratulations on the start of filming.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Notes from meeting with Kurt Vonnegut, words to be deleted from the script, stock in the The Filmakers Group, Susannah York’s work conditions, notes for The Filmakers Group files.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Review clippings for the film and play.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Script supervisor’s notes, daily schedule of shooting and script changes per scene.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Congratulations on the film, Abercrombie &amp; Fitch’s request not to be associated with the film, memo on its replacement with Hammacher Schlemmer, promotion memo.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Staff and crew lists, casting announcements and clippings.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Budget, 3/25/71 (20p) and expense report, clippings regarding the end of production.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Production stationary, letter from Vonnegut advising Robson of changes made in the play, memo regarding the film’s release.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Letter from Lester Goldsmith on script changes, correspondence regarding the film’s ending.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Records on film stock used, ms.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Payroll lists, catering bills, work orders, words to be deleted, pay rates for extras, action props, state permission for a minor to work.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Poster ad, collage of articles excerpts about Vonnegut.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Scenes completed/sound check notes, also Motion Picture Code words to be changed for t.v. broadcast.</td>
</tr>
</tbody>
</table>
PRODUCED FILMS

HAPPY BIRTHDAY, WANDA JUNE (1971)

Script Material

- Reader's Report (M-G-M), 1/3/61, of PENELope, play by Kurt Vonnegut, Jr.
- Final Script of play by Kurt Vonnegut, Jr., Rev. 8/24/70.
- Script of play by Kurt Vonnegut, Jr., Rev. 10/12/70.
- Script of play by Kurt Vonnegut, Jr., with annotations and notes, Rev. 12/4/70.
- Screenplay mockup, by Kurt Vonnegut, Jr. 12/11/70; (145p).
- Rehearsal Script, by Kurt Vonnegut, Jr., with annotations, Rev. 4/30/71 (138p).
- Script of [PENELope], play by Kurt Vonnegut, Jr., n.d.
- Script of THE FUR-LINED BOUILLON CUP [PENELope], play by Kurt Vonnegut, Jr., n.d.
- Screenplay mockup, with annotations, by Kurt Vonnegut, Jr., 12/11/70 (145p).

Stills

- Casting notes, actor's resumes and pictures.
- Stills of Susannah York and M. Robson, make-up studies of Rod Steiger, on-set pictures of the Carnival, and 14 pictures of a paper mock-up of the Carnival.
- B&W and color Polaroids of set details, approx. 5x4, 23 items.

Press and Publicity Material

- Playbill, clippings regarding the start of production on the film and the creation of The Filmmakers Group, also inter-office memos regarding publicity.

HAPPY BIRTHDAY, WANDA JUNE (Play)

Stills

- Stills from the play, approx. 8x10, B&W, 15 items.

THE HARDER THEY FALL (1956)

- Storyboards.
- "Day Out of Days" schedule, cast and crew list, shooting schedule.

Script Material

- Revised Final Draft by Philip Yordan, with annotations, 10/12/55, last revised 12/1/55 (141p). With notes on the fight sequence.

Press and Publicity Material

- Clippings and reviews of the film. Also, congratulatory letters.

HELL BELOW ZERO (1954)

Script Material

- Final script, with annotations, no author, 3/5/53 (122p).

I WANT YOU (1951)

Script Material
PRODUCED FILMS

I WANT YOU (1951)

Box 59, Folder 1

Screenplay, no author, with annotations, last revised 6/28/51 (163p) with unrevised pages 136-137. Also cast and crew list.

THE INN OF THE SIXTH HAPPINESS (1958)

Production Material

Box 38, Folder 1

Post-production correspondence between M. Robson and various writers, actors, etc.

Box 38, Folder 2

Production correspondence from the London location.

Box 38, Folder 3

General production correspondence.

Box 38, Folder 4

Production correspondence regarding legal matters, editing, censors, etc.

Box 38, Folder 5

Production correspondence, budgets, etc.

Box 38, Folder 7

Correspondence, with small pictures of actors, from the Far East location.

Script Material

Box 16, Folder 2

Shooting Final by Isobel Lennart, with annotations, 2/3/58 (161p).

Box 16, Folder 3

Step Outlines by Isobel Lennart for THE SMALL WOMAN [INN OF THE SIXTH HAPPINESS], also correspondence regarding the script and changes in it.

Box 63, Folder 5

Text of Alan Burgess’ book THE SMALL WOMAN, with breakdown dated 4/5/57 (18p.).

Awards

Box 66, Folder 10

M. Robson’s Box Office Blue Ribbon Award as director of INN OF THE SIXTH HAPPINESS, Best Picture of the Month, Jan. 1959. Similar award from “the residents of San Diego”.

Stills

Box 44, Folder 7

Pictures of those attending a preview of THE INN OF THE SIXTH HAPPINESS in Johannesburg, 8x10. B&W glossies, with captions, 9 items.

Press and Publicity Material

Box 39, Folder 1

Japanese press clippings, reviews, promotions, etc. This is the first half a large collection, previously bound.

Box 39, Folder 2

Japanese press clippings, reviews, promotions, etc. This is the second half a large collection, previously bound.

Box 39, Folder 3

European press clippings, reviews, promotions, etc.

Box 40, Folder 1

Press clippings, reviews, promotions, etc from Hong Kong, Germany, Egypt.

Box 40, Folder 2

Press clippings, reviews, promotions, etc from Germany.

Box 41, Folder 13

Press clippings from Havana, Cuba.

Box 42, Folder 1

South African press clippings and ads.

Box 42, Folder 2

Los Angeles area press clippings and ads.

Box 42, Folder 3

European press clippings and ads.

Box 42, Folder 4

International press clippings and ads.

Box 42, Folder 5

Press clippings and ads.

Box 42, Folder 6

Various press clippings and ads.

Box 42, Folder 7

British press clippings and ads.

Box 42, Folder 8

German press clippings and ads.

Box 70, Folder 0

International clippings and reviews about Ingrid Bergman in general and THE INN OF THE SIXTH HAPPINESS in particular.

ISLE OF THE DEAD (1945)

Script Material

Box 64, Folder 3

Screenplay, annotated, no author, n.d., last revised 7/20/44 (87p). With B&W picture of ruins.

Press and Publicity Material

Box 66, Folder 7

Clippings, reviews.

LIMBO (1972)

Production Material
PRODUCED FILMS

LIMBO (1972)

| Box 30, Folder 11 | Memos regarding music for the film. |
| Box 30, Folder 12 | Staff and crew lists, travel itinerary, location personnel. |
| Box 30, Folder 13 | Notes from casting sessions, also portion of script. |
| Box 30, Folder 14 | Correspondence regarding the start of production on the film and the “sneak review”. |
| Box 30, Folder 15 | Memos regarding casting, also actors’ resumes and pictures. |
| Box 30, Folder 16 | Memos regarding the LIMBO “P-D Agreement”. |
| Box 31, Folder 1 | Information and research regarding MIAs and POWs. |
| Box 31, Folder 3 | Shooting schedules, cast wardrobe, daily production reports, Florida casting. |
| Box 31, Folder 4 | Actors stills and resumes. |
| Box 31, Folder 5 | Production budgets. |
| Box 31, Folder 6 | Expense accounts, tour schedules, music and continuity notes, possible ad tactics. |
| Box 31, Folder 7 | Correspondence with various people and agencies in Florida regarding location shooting, pictures of army trucks. |
| Box 32, Folder 2 | Cast age list, Budget No. 1, set construction costs. |
| Box 32, Folder 3 | 3rd Budget, notes on Florida’s child labor laws, adjustments to budget, 1/12/72. |
| Box 32, Folder 4 | 2nd Budget, with revisions. |
| Box 32, Folder 5 | Daily Production Reports, Feb.-April, 1972. |
| Box 32, Folder 6 | Shooting Calls, Feb.-April, 1972. |
| Box 32, Folder 7 | Revised budgets, misc. notes and letters regarding filming in Florida, shooting schedule, prop lists and requests, 1971 “Investment Review” by Lionel D. Edie and Co. |

Script Material

| Box 12, Folder 4 | Script, no author, 2/23/72 (123p). |
| Box 12, Folder 5 | Script, no author, with annotations, 2/23/72, last rev. 3/25/72 (123p), also cast and crew lists. |
| Box 12, Folder 6 | Script, incomplete, with annotations, 10/25/72; various pages. also various revised scenes and Literary Guild catalog entry for LIMBO, the novel. |
| Box 13, Folder 1 | Screenplay by Joan Silver, with annotations, n.d.; 116p. |
| Box 13, Folder 2 | First Rewrite Screenplay by James Bridges, incomplete, with annotations, 11/17/71 (117p). |
| Box 13, Folder 3 | First Rewrite Screenplay by James Bridges, with annotations, 11/17/71 (121p), with shooting schedule. |
| Box 13, Folder 4 | Final Screenplay by Joan Silver and James Bridges, 12/22/71, rev. 2/1/72 (117p). |

Stills

| Box 45, Folder 8 | One-shot publicity stills of the stars, 8x10, B&W glossies, 8 items. |

Press and Publicity Material

| Box 27, Folder 12 | Clippings regarding the start of production. |
| Box 31, Folder 2 | Release date schedules, reviews, ad posters, "Random Thoughts On Junket" by M. Robson, itinerary. |
| Box 32, Folder 1 | Release dates, tour itinerary, "Agreement". |

LISA (1962)

Production Material

| Box 26, Folder 11 | Production progress reports and cost statements for THE INSPECTOR, also shooting schedule, footage reports, office correspondence. etc. |
| Box 27, Folder 2 | Correspondence, notes on words to be deleted from script, memo on paperback rights, list of directors, suggested casting, music and recording notice. |
| Box 27, Folder 3 | Cast list, credits, receipts, tentative finishing schedule, telegrams regarding shooting. |
| Box 69, Folder 1 | Detail picture cost statements from THE INSPECTOR, 1961-1962. |

Script Material

| Box 5, Folder 8 | Reader’s report on THE INSPECTOR a novel by Jan de Hartog 4/7/60 (4p). |
| Box 6, Folder 1 | Script pages, n.d., various pages, also First Draft of Outline, 10/26/60, last revision 11/11/60 (100p). |
### PRODUCED FILMS

#### LISA (1962)

| Box 6, Folder 2 | Outline by Nelson Gidding of THE INSPECTOR, novel by Jan de Hartog, with annotations, 11/11/60 (110p). |
| Box 6, Folder 3 | Outlines for THE INSPECTOR, 11/11/60 (12p), also two "Exploratory Scenes". |
| Box 6, Folder 5 | Treatment by Nelson Gidding for THE INSPECTOR, novel by Jan de Hartog, 12/29/60 (156p). |
| Box 6, Folder 6 | First Draft Screenplay, by Nelson Gidding, THE INSPECTOR, with annotations, 1/10/61 (166p), also brief notes. |
| Box 6, Folder 7 | Revised Screenplay, by Nelson Gidding, THE INSPECTOR, 2/1/61 (145p), also additional various pages. |
| Box 7, Folder 2 | Final Shooting Script, by Nelson Gidding, THE INSPECTOR, 6/1/61, last rev., 6/14/61 (139p), plus 8 various "new pages". |
| Box 7, Folder 3 | Script, THE INSPECTOR, with annotations, n.d. (166p). |
| Box 7, Folder 4 | Script changes and correspondence regarding them, writing agreement with Nelson Gidding. |
| Box 45, Folder 10 | Stills | 20 views of the city of Hoorn, approx. 3x4, mounted on white boards. |
| Box 45, Folder 11 | 5 white boards mounted by 3x4 photos of the city of S'Hertogenbosch (Amsterdam), also a postcard of Brouwersgracht. |
| Box 45, Folder 12 | 3x4 photos of the interior and exterior of a Dutch barge, B&W, 20 items, 4 mounted on white board. |
| Box 45, Folder 13 | Various sized B&W photos of the barge's exchange, 10 items, 2 mounted on white board. |
| Box 45, Folder 14 | Photos of the Tangier, the Casbah, 5x5, B&W, 9 items. |
| Box 45, Folder 15 | Photos of the hotels in Tangier, the Casbah, various sizes, B&W, 38 items. |
| Box 45, Folder 16 | Photos of the vehicles in Tangier, the Casbah, 2.5x2.5, B&W, 38 items. |
| Box 45, Folder 17 | Publicity stills from THE INSPECTOR, B&W, 8x10 glossies, 2 items. |
| Box 45, Folder 18 | Stills of the Casbah's Native Quarter, B&W, various sizes, 29 items. |
| Box 45, Folder 19 | Photos of The Hook, B&W, 3x4, 36 items, most mounted on white board. |
| Box 45, Folder 20 | Photos of The Lozen, B&W, 3x4, 26 items, mounted on white board. |
| Box 46, Folder 2 | Stills of beaches in Tangier, various sizes, B&W glossies. |
| Box 46, Folder 3 | Pictures of the `Emma', the Harwich to Hook ferry, aprox. 5x3.5, B&W, 15 pictures mounted on 4 white boards. |
| Box 46, Folder 4 | Pictures of the Tangier Airport, various sizes, B&W. |
| Box 46, Folder 5 | Pictures of a Dutch police office, B&W, approx 3x4.5, 26 items, 12 mounted on white board. |
| Box 46, Folder 6 | Pictures of a trawlers in Tangier, various sizes, B&W. |
| Box 46, Folder 7 | Pictures of Amsterdam, and some of "Peter's House," B&W, various sizes. |
| Box 46, Folder 8 | Rooftop views of the Casbah, B&W glossies. |

#### Press and Publicity Material

| Box 26, Folder 10 | Publicity information, news releases, fan mail regarding the film, press list, publicity budget, publicity with 20th Century Fox, etc. |
| Box 27, Folder 1 | Radio ad scripts, correspondence regarding the ads, negative and positive prints of the ad sketches for ad poster (see Box 28, folder 1). |
| Box 28, Folder 1 | Rough sketches (13x17) for LISA ad posters (3 items). |

### THE LITTLE HUT (1957)

| Box 51, Folder 5 | Storyboards | Storyboards. |
| Box 41, Folder 5 | Production Material | Press clippings and legal correspondence. |
| Box 19, Folder 5 | Script Material | Script, with annotations, no author, 6/6/56, last rev. 7/23/56 (131p). |
| Box 63, Folder 2 | Screenplay by F. Hugh Herbert, n.d. (128p). |
### THE LOST COMMAND (1966)

#### Production Material

- **Box 28, Folder 7**: Pictures of actual badges, banners, maps, etc. to be copied for the film.
- **Box 28, Folder 8**: Preliminary budgets for THE CENTURIONS.
- **Box 33, Folder 5**: Lists of screenwriters attached to various agencies, also Writer's Guild list of writing credits (A-B) for 1960.
- **Box 33, Folder 6**: Crossplot sheet for THE CENTURIONS, n.d.
- **Box 33, Folder 7**: Employment Contract and correspondence regarding it between Red Lion and Carl Thayler, July, 1961.
- **Box 33, Folder 8**: Casting submissions (some with photos) and character notes by M. Robson on THE CENTURIONS. Also, cover letters from various agents regarding submissions of their clients' works.
- **Box 33, Folder 9**: Red Lion Productions correspondence with Switzerland.
- **Box 34, Folder 1**: Daily Production Progress Reports for THE CENTURIONS, May, 1965 to Sept., 1965.
- **Box 34, Folder 2**: Correspondence between Columbia Pictures and persons in the United States.
- **Box 34, Folder 3**: Correspondence between Columbia Pictures and persons in Europe.
- **Box 34, Folder 4**: Statements of production costs, May to August, 1965.
- **Box 34, Folder 5**: Correspondence regarding editing and timing.
- **Box 34, Folder 6**: General production correspondence.
- **Box 34, Folder 7**: Shooting Schedules, annotated script pages, a few press clippings.
- **Box 35, Folder 1**: Paperwork and correspondence regarding footage and film shipments, 1965-1966.
- **Box 35, Folder 2**: List of addresses and phone numbers for the crew, May-September, 1965.
- **Box 35, Folder 3**: Daily continuity reports, cast, crew, and credit lists.
- **Box 35, Folder 4**: Daily progress reports for the second unit.
- **Box 35, Folder 5**: Paperwork and correspondence regarding the film's title change, including title registration reports.
- **Box 35, Folder 6**: Prop requirements, property statements, Daily Production Reports.
- **Box 35, Folder 8**: General Ledgers, Cost Reports, cast and credit lists, summary of production costs.
- **Box 35, Folder 9**: Misc. inter-office production correspondence, assistant director's daily reports, contractual obligations regarding credits.
- **Box 36, Folder 1**: Telegrams, itineraries, etc., from casting and location scouting by M. Robson, 1/23/64 to 2/23/64.
- **Box 36, Folder 2**: Correspondence with Norma Paulsen, 1962-1965, including a list of possible names for the film.
- **Box 36, Folder 3**: Inter-office memos on production and publicity.
- **Box 36, Folder 4**: Misc. production correspondence.
- **Box 36, Folder 5**: Correspondence regarding Luis Roberts, Spanish production assistant.
- **Box 36, Folder 6**: Book reviews of THE CENTURIONS by Jean Larteguy.
- **Box 36, Folder 8**: Correspondence and paperwork regarding the story, its rights, etc.
- **Box 36, Folder 9**: Digests of artists' contracts and Panavision equipment.
- **Box 37, Folder 1**: Contract paperwork for Cardinale, Delon, Morsan, Quinn, Segal, and misc. cast members.
- **Box 37, Folder 2**: Correspondence regarding the French version of THE LOST COMMAND.
- **Box 37, Folder 3**: Credit lists.
- **Box 54, Folder 0**: Rough sketches for sets, with Polaroids of cast members in uniform, on set etc. Also a press kit.

#### Script Material

- **Box 13, Folder 5**: Treatment for THE CENTURIONS, based on THE CENTURIONS and THE PRAETORIANS novels by Jean Larteguy, n.d. (26p).
- **Box 13, Folder 6**: First Draft Screenplay by Nelson Gidding of THE CENTURIONS, 11/15/63 (158p).
- **Box 13, Folder 7**: Rev. First Draft Screenplay by Nelson Gidding of THE CENTURIONS, 1/3/64 (164p).
PRODUCED FILMS
THE LOST COMMAND (1966)

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 13, Folder 8</td>
<td>Rev. Second Draft Screenplay by Nelson Gidding of THE CENTURIONS, with annotations, 12/30/64 (183p).</td>
<td></td>
</tr>
<tr>
<td>Box 14, Folder 1</td>
<td>Final Screenplay by Nelson Gidding, of THE CENTURIONS, 3/5/65, last rev. 4/21/65 (134p), also additional rev. 5/17/65 which have not been inserted.</td>
<td></td>
</tr>
<tr>
<td>Box 14, Folder 2</td>
<td>Various suggested changes for THE CENTURIONS.</td>
<td></td>
</tr>
<tr>
<td>Box 14, Folder 3</td>
<td>Final Screenplay, by Nelson Gidding of THE CENTURIONS, Robson's shooting script, with annotations, 3/5/65, last rev. 6/5/65 (134p).</td>
<td></td>
</tr>
<tr>
<td>Box 14, Folder 5</td>
<td>Script of THE UN-SPLIT SECOND from Joe Ansen and Jack Atlas, 3/21/66 (6p).</td>
<td></td>
</tr>
<tr>
<td>Box 14, Folder 6</td>
<td>Script, annotated, no author, n.d.; 178p.</td>
<td></td>
</tr>
<tr>
<td>Box 28, Folder 6</td>
<td>On-set and exterior location stills of M. Robson, Anthony Quinn, and other stars, B&amp;W, approx. 15x12, mounted on black tag-board with ID numbers on the back, 21 items.</td>
<td></td>
</tr>
<tr>
<td>Box 43, Folder 10</td>
<td>Polaroids taken on location of sets, costumes, locations, etc.</td>
<td></td>
</tr>
<tr>
<td>Box 44, Folder 1</td>
<td>Exterior city location (Spain) stills, B&amp;W, 8x10 glossies, 81 items.</td>
<td></td>
</tr>
<tr>
<td>Box 44, Folder 2</td>
<td>Interior city location (Spain) stills, B&amp;W, 8x10 glossies, 10 items.</td>
<td></td>
</tr>
<tr>
<td>Box 44, Folder 3</td>
<td>Exterior city location (Spain) stills, B&amp;W, 7.25 x 3.25 and smaller, glossies, 44 items.</td>
<td></td>
</tr>
<tr>
<td>Box 44, Folder 4</td>
<td>Exterior country location (Spain) stills, B&amp;W, 7.25 x 3.25 and smaller, glossies, 24 items.</td>
<td></td>
</tr>
<tr>
<td>Box 44, Folder 5</td>
<td>On-set and exterior location stills of M. Robson, Claudia Cardinale, and other stars, B&amp;W, approx. 8x10, mounted on black tag-board with ID numbers on the back, 35 items.</td>
<td></td>
</tr>
<tr>
<td>Box 44, Folder 9</td>
<td>One-shot stills of Anthony Quinn, Claudia Cardinale, and other stars, 8x10, B&amp;W, glossies, with ID numbers on the back, 17 items.</td>
<td></td>
</tr>
<tr>
<td>Box 44, Folder 11</td>
<td>Contact sheets, B&amp;W, of frames, 5 items.</td>
<td></td>
</tr>
<tr>
<td>Box 45, Folder 1</td>
<td>Two-shot on-set and frames, featuring M. Robson, Anthony Quinn, Claudia Cardinale, and other stars, approx. 8x10, B&amp;W, 23 items.</td>
<td></td>
</tr>
<tr>
<td>Box 45, Folder 2</td>
<td>Multiple people on-set and in frames, featuring M. Robson, Anthony Quinn, Claudia Cardinale, and other stars, approx. 8x10, B&amp;W, 36 items.</td>
<td></td>
</tr>
<tr>
<td>Box 45, Folder 6</td>
<td>One-shot stills of a helicopter pilot, with ID numbers on the back, 9.5x6.5, B&amp;W glossies, 9 items.</td>
<td></td>
</tr>
<tr>
<td>Box 45, Folder 9</td>
<td>Negatives of Spain location shots.</td>
<td></td>
</tr>
<tr>
<td>Box 46, Folder 10</td>
<td>Exterior country location (Spain), B&amp;W, 8x10 glossies with ID numbers on the back, 43 items.</td>
<td></td>
</tr>
<tr>
<td>Box 48, Folder 3</td>
<td>Contact sheets featuring scene shots, location shots, one-shots, on-set shots, etc., B&amp;W, 8x10 glossy sheets. 1 of 3.</td>
<td></td>
</tr>
<tr>
<td>Box 48, Folder 4</td>
<td>Contact sheets featuring scene shots, location shots, one-shots, on-set shots, etc., B&amp;W, 8x10 glossy sheets. 2 of 3.</td>
<td></td>
</tr>
<tr>
<td>Box 48, Folder 5</td>
<td>Contact sheets featuring scene shots, location shots, one-shots, on-set shots, etc., B&amp;W, 8x10 glossy sheets. 3 of 3.</td>
<td></td>
</tr>
<tr>
<td>Box 50, Folder 2</td>
<td>Panoramic shot composed of three stills glued together, approx. 22x6, 1 item.</td>
<td></td>
</tr>
<tr>
<td>Box 65, Folder 0</td>
<td>Four folders of research/location pictures focusing on soldiers and armies, labeled &quot;Algeria,&quot; B&amp;W, various sizes, some mounted on construction paper, stamped &quot;Service Cinema de Armees&quot;.</td>
<td></td>
</tr>
<tr>
<td>Box 66, Folder 12</td>
<td>Location/research pictures, focusing on the army and soldiers, B&amp;W, various sizes, some mounted on construction paper, stamped &quot;Etablissement Cinematographique des Armees&quot;.</td>
<td></td>
</tr>
<tr>
<td>Box 66, Folder 13</td>
<td>Location/research stills, labeled &quot;Indo-China&quot;, focusing on army and soldiers, B&amp;W, some mounted on construction paper, various sizes, stamped &quot;Etablissement Cinematographique des Armees&quot;.</td>
<td></td>
</tr>
<tr>
<td>Box 66, Folder 14</td>
<td>Location/research stills, labeled &quot;Indo-China,&quot; B&amp;W, various sizes, some mounted on construction paper, focusing on the army and soldiers, stamped &quot;Etablissement Cinematographique des Armees&quot;.</td>
<td></td>
</tr>
</tbody>
</table>
THE LOST COMMAND (1966)

PRODUCED FILMS

Three folders of location/research pictures, focusing on the army and soldiers, B&W, various sizes, some mounted on construction paper, stamped "Etablissement Cinematographique des Armees".

Production and location stills, B&W, various sizes, some mounted on cardboard.

Production and location stills, B&W, various sizes. Also sketches for poster ideas entitled THE CENTURIONS and GATES OF ALGIERS. Incl. a map of Southeast Asia.

Press and Publicity Material

Correspondence regarding publicity and logos.

Clippings regarding the casting and production of THE CENTURIONS (later THE LOST COMMAND).

European magazine and newspaper articles publicizing THE LOST COMMAND.

European magazine and newspaper articles publicizing THE LOST COMMAND.

Articles publicizing and ads for THE LOST COMMAND, also correspondence regarding the ads and reviews, release date notes.

Clippings and articles (mostly French and about Claudia Cardinale) publicizing the production of THE LOST COMMAND.

Correspondence and paperwork on M. Robson's publicity tour.

Press clippings and ads.

Press clippings regarding production and future M. Robson projects.

MY FOOLISH HEART (1950)

Storyboards

Storyboards, folder 1 of 2.

Storyboards, folder 2 of 2.

Script Material

Screenplay, with annotations, by Julius and Philip Epstein 6/1/49, last revised 6/22/49 (133p). Also cast and crew list and shooting schedule.

NINE HOURS TO RAMA (1963)

Production Material

Correspondence and memos, some from Ron Silverman, regarding the novel and its design, title design, budget, credits, translations, etc.

Correspondence with law firms regarding rights, agreement with the Indian government for troop use in the film, letter regarding German-language synchronization of the film.

One-page budget and letter from Indian government mentioning filming conditions.

Filming in India: transportation arrangements, government comments on script (and photostat of same), notes on location survey and wages, importation notes for cameras, lists of contacts, notes on meeting with P.N. Memon's office, production survey.

Book review which appeared in India, ad for the film, music viewing notes, budget, finishing schedule, expenditure report.

Correspondence with various Indians commenting on the film, M. Robson's Paris hotel bill and British work permit, agreement between Red Lion Films and Indian government.

Analysis of overages, expense list, ms. notes on the film.

Travel expenses, bills, itineraries.

Stationary samples, M. Robson's expense account, hotel reservations.

Correspondence with Indian officials, including, Nehru, concerning script and filming.

Story cost reports for A DAY OF DARKNESS.

Story cost reports.
**Producers Films**

### NINE HOURS TO RAMA (1963)

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 55, Folder 1</td>
<td></td>
<td>Extensive pre-production correspondence, some with India.</td>
</tr>
<tr>
<td>Box 55, Folder 3</td>
<td></td>
<td>Correspondence with Ben Henry.</td>
</tr>
<tr>
<td>Box 55, Folder 4</td>
<td></td>
<td>General production correspondence.</td>
</tr>
<tr>
<td>Box 55, Folder 5</td>
<td></td>
<td>Line continuity, expense lists, distribution record, correspondence regarding arrangements with Nelson Gidding and Stanley Wolpert. Also, postcard of Edvard Munch's &quot;Puberty&quot;.</td>
</tr>
<tr>
<td>Box 55, Folder 6</td>
<td></td>
<td>Special Exploitation Costs, daily job costs, and all extra budgeting.</td>
</tr>
<tr>
<td>Box 69, Folder 2</td>
<td></td>
<td>Detail picture cost statements, 1961-1962.</td>
</tr>
</tbody>
</table>

#### Script Material

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7, Folder 5</td>
<td></td>
<td>Revised Final Draft Screenplay, by Nelson Gidding, A DAY OF DARKNESS [working title for NINE HOURS TO RAMA], n.d. (153p) with various treatment pages.</td>
</tr>
<tr>
<td>Box 7, Folder 6</td>
<td></td>
<td>Treatment by Nelson Gidding, A DAY OF DARKNESS [working title for NINE HOURS TO RAMA], n.d.; 134p.</td>
</tr>
<tr>
<td>Box 8, Folder 1</td>
<td></td>
<td>Typescript of A DAY OF DARKNESS, a novel by Stanley Wolpert [original title of NINE HOURS TO RAMA], n.d. (480p).</td>
</tr>
<tr>
<td>Box 8, Folder 2</td>
<td></td>
<td>Notes on script, contract rights to story, suggested changes, comments on Gidding's treatment. Also outline (10/11/61) and treatment (n.d.).</td>
</tr>
<tr>
<td>Box 8, Folder 3</td>
<td></td>
<td>Screenplay, by Nelson Gidding, n.d. (173p).</td>
</tr>
<tr>
<td>Box 8, Folder 4</td>
<td></td>
<td>Screenplay, by Nelson Gidding, with annotations, n.d. (181p).</td>
</tr>
<tr>
<td>Box 30, Folder 6</td>
<td></td>
<td>Script notes (First Draft) by Dorothy Cohen, n.d.; 20p.</td>
</tr>
<tr>
<td>Box 62, Folder 6</td>
<td></td>
<td>First revised screenplay by Nelson Gidding from the historical novel by Stanley Wolpert, annotated, n.d (154p).</td>
</tr>
</tbody>
</table>

#### Stills

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 45, Folder 3</td>
<td></td>
<td>Make-up studies of Don Borisenko as an Indian and J.S. Casshyap as Ghandi.</td>
</tr>
<tr>
<td>Box 54, Folder 2</td>
<td></td>
<td>Stills of M. Robson reading the novel NINE HOURS TO RAMA, B&amp;W, 11x15.</td>
</tr>
</tbody>
</table>

#### Press and Publicity Material

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 28, Folder 3</td>
<td></td>
<td>Ad poster, reprinted from ad in VARIETY, 1/30/62.</td>
</tr>
<tr>
<td>Box 30, Folder 9</td>
<td></td>
<td>Publicity questionnaire and M. Robson's answers, reviews and ads of the film and book.</td>
</tr>
<tr>
<td>Box 43, Folder 3</td>
<td></td>
<td>Press clippings publicizing the film.</td>
</tr>
<tr>
<td>Box 55, Folder 2</td>
<td></td>
<td>Reviews and publicity material regarding the book and film, also correspondence regarding them as.</td>
</tr>
</tbody>
</table>

### PEYTON PLACE (1958)

#### Production Material

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 43, Folder 5</td>
<td></td>
<td>General production correspondence, casting notes, office memos.</td>
</tr>
</tbody>
</table>

#### Script Material

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 16, Folder 4</td>
<td></td>
<td>Revised Shooting Final by John Michael Hayes, 5/22/57 (164p) bound with stills from the film.</td>
</tr>
<tr>
<td>Box 43, Folder 6</td>
<td></td>
<td>Production memos and notes on the script to PEYTON PLACE.</td>
</tr>
<tr>
<td>Box 58, Folder 4</td>
<td></td>
<td>Screenplay, with annotations, last rev. 8/5/57; 164p. Also call sheet, cast and staff list, also various pages clipped together with a note to Frank McCarthy (writer) from Geoffrey Shurlock (MPAA).</td>
</tr>
</tbody>
</table>

#### Awards

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 66, Folder 11</td>
<td></td>
<td>M. Robson's Diplome d'Honneur from the Prix Femina du Cinema.</td>
</tr>
</tbody>
</table>

#### Stills

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 66, Folder 1</td>
<td></td>
<td>B&amp;W pictures of actor Arthur Kennedy, M. Robson, and President John F. Kennedy at the opening (?) of PEYTON PLACE.</td>
</tr>
</tbody>
</table>

#### Press and Publicity Material

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 43, Folder 7</td>
<td></td>
<td>Press clippings and memos regarding reviews, previews, ads, and Academy Award nominations. Also &quot;Speech Outline For Authors Club&quot;.</td>
</tr>
<tr>
<td>PRODUCED FILMS</td>
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<tr>
<td>PHFFFT (1954)</td>
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<tr>
<td><strong>Script Material</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 62, Folder 3</td>
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<tr>
<th>THE PRIZE (1963)</th>
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<tbody>
<tr>
<td><strong>Storyboards</strong></td>
</tr>
<tr>
<td>Box 52, Folder 1</td>
</tr>
<tr>
<td>Storyboards.</td>
</tr>
<tr>
<td><strong>Production Material</strong></td>
</tr>
<tr>
<td>Box 25, Folder 21</td>
</tr>
<tr>
<td>Production budget, 4/25/63.</td>
</tr>
<tr>
<td>Box 29, Folder 1</td>
</tr>
<tr>
<td>Correspondence with and about Valerie Gearon, Maria Palmer, and Samantha Eggar and their possible role in THE PRIZE, also Red Lion Films receipts for freight delivery</td>
</tr>
<tr>
<td>Box 29, Folder 2</td>
</tr>
<tr>
<td>Misc: memos on cost, scenes, and time, music scoring notes, estimated footage, cast lists, approval for names of TV and radio used in the film’s beginning, as well as logos, 2nd unit pre-production requirements, etc.</td>
</tr>
<tr>
<td><strong>Script Material</strong></td>
</tr>
<tr>
<td>Box 5, Folder 1</td>
</tr>
<tr>
<td>Screenplay, by Ernest Lehman, with annotations, 1/9/63 (178p).</td>
</tr>
<tr>
<td>Box 5, Folder 2</td>
</tr>
<tr>
<td>Screenplay, with annotations, 3/27/63 (136p).</td>
</tr>
<tr>
<td>Box 64, Folder 2</td>
</tr>
<tr>
<td>Screenplay, annotated, by Ernest Lehman, 4/25/63, last revised 7/5/63 (172p). With Appendix and Cast and Crew lists.</td>
</tr>
<tr>
<td><strong>Stills</strong></td>
</tr>
<tr>
<td>Box 54, Folder 4</td>
</tr>
<tr>
<td>One location still, B&amp;W, 10x13, M. Robson and actress.</td>
</tr>
<tr>
<td><strong>Miscellaneous</strong></td>
</tr>
<tr>
<td>Box 26, Folder 9</td>
</tr>
<tr>
<td>Congratulations letters and M. Robson's responses, 1963-64.</td>
</tr>
<tr>
<td><strong>Press and Publicity Material</strong></td>
</tr>
<tr>
<td>Box 27, Folder 5</td>
</tr>
<tr>
<td>Clippings of reviews.</td>
</tr>
</tbody>
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<thead>
<tr>
<th>RETURN TO PARADISE (1953)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Script Material</strong></td>
</tr>
<tr>
<td>Box 60, Folder 1</td>
</tr>
<tr>
<td>Screenplay, last revised 5/21/52 (136p).</td>
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</table>

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<thead>
<tr>
<th>ROUGHSHOD (1949)</th>
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<tbody>
<tr>
<td><strong>Script Material</strong></td>
</tr>
<tr>
<td>Box 59, Folder 3</td>
</tr>
<tr>
<td>Revised Final Script, with annotations, no author, 5/21/47, last revised 6/20/47 (124p). With fight continuity and shooting schedule.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>THE SEVENTH VICTIM (1943)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Script Material</strong></td>
</tr>
<tr>
<td>Box 59, Folder 6</td>
</tr>
<tr>
<td>Screenplay by Charles O'Neal and DeWitt Bodeen, with annotations, last revised 5/12/43, pages not consecutively numbered. Also cast and crew list.</td>
</tr>
<tr>
<td><strong>Press and Publicity Material</strong></td>
</tr>
<tr>
<td>Box 66, Folder 9</td>
</tr>
<tr>
<td>Promotional poster.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TRIAL (1955)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Storyboards</strong></td>
</tr>
<tr>
<td>Box 51, Folder 2</td>
</tr>
<tr>
<td>Storyboards, folder 1 of 3.</td>
</tr>
<tr>
<td>Box 51, Folder 3</td>
</tr>
<tr>
<td>Storyboards, folder 2 of 3.</td>
</tr>
<tr>
<td>Box 51, Folder 4</td>
</tr>
<tr>
<td>Storyboards, folder 3 of 3.</td>
</tr>
</tbody>
</table>

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Finding Aid for the Mark Robson Papers, 1943-1979
PRODUCED FILMS
TRIAL (1955)


Still

Group shot of the stars of THE TRIAL rehearsing, M. Robson in back, 8x10, B&W glossy, 1 item.

VALLEY OF THE DOLLS (1967)

Storyboards

Water-color storyboards (14p.) and location photos (12) of 22470 Pacific Coast Hwy.

Production Material

Expenses regarding helicopter transport for M. Robson while site scouting over the New York area.
Audit reports, distribution figures for the film, also letter from British accountants (1/22/70), production correspondence.
Misc. set construction estimates, trailer notes, production cost estimates, correspondence regarding a ship-board showing.
Notes and reports on possible locations, indoor and out.
Clippings and correspondence regarding William Travilla, wardrobe designer for the film.
Cast and crew lists, talent interviews, clippings and correspondence regarding possible castings, also resumes.
Transportation memos regarding location filming, reservations, itinerary sheets.
Memos regarding location use of a "futuristic playground" in New York.
Clippings and ads regarding the film's box-office returns.
Letter of complaint from a fan regarding Judy Garland not appearing in VALLEY OF THE DOLLS, with M. Robson's reply.

Script Material

Step outline (14p) also includes add. dialog (3p).
Reader's reports of VALLEY OF THE DOLLS, novel by Jacqueline Susann, 8/26/65 (48p) and 7/26/65 (5p).
First Draft Screenplay, by Helen Deutsch, 11/3/66 (184p) includes three production appendixes.
Script by Helen Deutsch and David Weisbart, includes 2 sections of the script, 8/31/66 (pg.1-88 and 144-173), Deutsch's notes on changes, 11/3/66, story cost report to THE PLOT, correspondence over the death of this film's producer, David Weisbart.
Final Screenplay, by Dorothy Kingsley, with annotations, 1/6/67, last rev. 4/14/67 (130p).
Final Screenplay by Dorothy Kingsley, 1/6/67, last rev. 3/21/67 (130p).
Final Screenplay by Dorothy Kingsley, 1/6/67, last rev. 4/18/67 (130p).
Final Screenplay by Dorothy Kingsley, with annotations, 1/6/67, last rev. 2/22/67 (130p), also additional pages with notes by M. Robson.

Still

Hair-do studies for VALLEY OF THE DOLLS, 8x10, B&W glossies, 27 items from various angles, also 1 Polaroid of a costume sketch.

Miscellaneous

Clippings regarding M. Robson's honours at Expo '67 (often mentioning VALLEY OF THE DOLLS), personal correspondence regarding the Expo, stock, comments on Canada, thank you letter, etc., all ca. 1967.

Press and Publicity Material

Misc. promotional materials: posters, 45 of the theme song, ad proofs, lobby cards, new book promotions.
## VALLEY OF THE DOLLS (1967)

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 24, Folder 7</td>
<td>Photos from the Japanese Press Conference, 7/31/68.</td>
<td></td>
</tr>
<tr>
<td>Box 24, Folder 9</td>
<td>Clippings from the Tate-Polanski wedding (1/20/68).</td>
<td></td>
</tr>
<tr>
<td>Box 24, Folder 11</td>
<td>Clippings from the shipboard premiere held in Mexico, December, 1967.</td>
<td></td>
</tr>
<tr>
<td>Box 25, Folder 1</td>
<td>Clippings of articles on and interviews with author Jacqueline Susann.</td>
<td></td>
</tr>
<tr>
<td>Box 25, Folder 3</td>
<td>Magazine and American and British newspaper ads, posters, articles on the film, commentary on possible &quot;X&quot; rating.</td>
<td></td>
</tr>
<tr>
<td>Box 25, Folder 4</td>
<td>Magazine and newspaper reviews.</td>
<td></td>
</tr>
<tr>
<td>Box 25, Folder 7</td>
<td>Newspaper clippings (most in Spanish) of ads, reviews, and general promotion of the film.</td>
<td></td>
</tr>
<tr>
<td>Box 25, Folder 9</td>
<td>Clippings, ads and correspondence regarding the music to the film, terms for Dionne Warwick singing it, the sheet music, reports from promoters.</td>
<td></td>
</tr>
</tbody>
</table>

## VON RYAN’S EXPRESS (1965)

### Storyboards
- Box 57, Folder 1: Storyboards, folder 1 of 2.
- Box 57, Folder 2: Storyboards, folder 2 of 2.

### Production Material
- Box 53, Folder 16: Cast and crew lists, general production correspondence.
- Box 53, Folder 17: "Captions", 5 stapled "groups" apparently captions for sets of stills.
- Box 55, Folder 7: Second unit: list of scenes left for second unit shooting, correspondence on production and budgeting problems.
- Box 55, Folder 8: Correspondence and paperwork on expenses.
- Box 56, Folder 1: Production costs for U.S., Italy, and Spain.
- Box 56, Folder 2: Crew lists, agreement with composer Jerry Goldsmith, correspondence regarding European work problems, Italian location survey, sequence breakdown.
- Box 56, Folder 3: M. Robson’s travel expenses to and from locations.
- Box 56, Folder 4: General production correspondence, including material on filming problems.
- Box 56, Folder 5: Publicity clippings from French newspapers.
- Box 56, Folder 6: Newspaper clippings regarding production and publicity.
- Box 56, Folder 7: Clippings regarding production and publicity, mostly "trade" publications, some foreign.
- Box 57, Folder 3: Process plate notes. Also Second Unit schedule.
- Box 57, Folder 4: Production Breakdown (102p), with index (3p).

### Script Material
- Box 10, Folder 8: Title Registration Report, revised pages, criticism of script, and story outline 4/25/63 (6p).
- Box 11, Folder 1: Revised Final Screenplay by Wendell Mayes and Joseph Landon, Mark Robson’s "original annotated script”, 131p. plus 4 appendixes.
- Box 11, Folder 2: Spanish translation, EL EXPRESSO DE VON RYAN by Wendell Mayes, n.d (199p).
- Box 11, Folder 3: Italian translation, IL DIRETTISSIMO DI RYAN by Wendell Mayes, n.d (194p).
- Box 11, Folder 4: Revised Final Screenplay by Wendell Mayes and Joseph Landon, 6/10/64, last rev. 7/2/64 (131p) and 4 appendixes.
- Box 11, Folder 5: First Draft Screenplay by David Westheimer and Saul David, 7/18/63, last rev. 7/31/63 (172p).
- Box 11, Folder 6: Final Shooting Script by Wendell Mayes and Joseph Landon, 8/11/64, last rev. 9/13/64 (129p) and 4 appendixes.

### Stills
- Box 54, Folder 3: Production and location stills, 11x12, B&W, one with M. Robson and Frank Sinatra.
- Box 57, Folder 5: Location, on-set, and film stills, 8x10, B&W, some featuring M. Robson.

### Press and Publicity Material
- Box 34, Folder 10: Clippings regarding the casting, production, reviews, box office returns for VON RYAN’S EXPRESS.
- Box 56, Folder 8: Press kit materials.
### PRODUCED FILMS

**YOUTH RUNS WILD (1944)**

- **Press and Publicity Material**
  - Clippings, reviews, promotion material.

**PROJECTS**

### THE BENGAL LANCERS

- **Production Material**
  - Ms. Notes by M. Robson regarding THE BENGAL LANCERS. Also letter regarding title.

- **Script Material**
  - Outline for a Screenplay by Denne Bart Petitclerc, n.d. (80p).

### THE BOSS

- **Production Material**
  - Correspondence with Arnold Wesker and agent regarding rights to Wesker's plays.
  - Correspondence and drafts of legal agreements involving Anthony Quinn, Red Lion Productions, and Arnold Wesker regarding THE BOSS.
  - Correspondence and memos with agents, lawyers, and actors, including a joint-venture agreement with Anthony Quinn.

- **Script Material**
  - First draft screenplay by Arnold Wesker of MASTER, based on Dostoevski's A NASTY STORY, 9/6/56 (85p).
  - Rough outline and notes, some in manuscript, by M. Robson, for THE BOSS.

### EARTHQUAKE II

- **Script Material**
  - First Draft Screenplay, by George Fox, annotations on front page, 9/16/75, (105p), two pages “Sheinberg’s Notes”.
  - First Draft Screenplay, by George Fox, 9/4/75 (113p).

### GIDEON GOES TO WAR

- **Production Material**
  - Correspondence and memos regarding the rights to various biographies of Orde Wingate.
  - Story cost reports.

- **Script Material**
  - Reader’s reports by Dorothy L. Cohen on Leonard Mosley's GIDEON GOES TO WAR. Also a report by Tammy Cutter on Christopher Sykes' ORDE WINGATE.
  - First treatment by Ewart Brookes of WINGATE, n.d. (44p).
  - Notes on the screenplay of ORDE WINGATE and a reader’s report on Christopher Sykes book.

- **Stills**
  - Research photos of Wingate, B&W, various sizes, 6 items.

### THE GREATEST RAID OF ALL
THE GREATEST RAID OF ALL

Production Material
Box 47, Folder 3
Story cost reports.

Script Material
Box 41, Folder 10
Story conference notes, character notes, and general memos on the story and rights.
Box 41, Folder 11
Script pages and new sequence notes.
Box 41, Folder 12
Incomplete script, with annotations.

Stills
Box 44, Folder 10

JOURNEY SOUTH

Production Material
Box 41, Folder 1
Correspondence from, and articles by, Alan Marcus.
Box 41, Folder 3
Legal correspondence regarding JOURNEY SOUTH.
Box 47, Folder 8
Correspondence with Henry Bamberger regarding Red Lion Films and JOURNEY SOUTH, also option memo with Bernard Donnenfeld.

Script Material
Box 40, Folder 8
Story treatment of JOURNEY SOUTH, n.d. (81p), with 4p. author's notes.
Box 40, Folder 9
1st cut script, with additions and deletions, of JOURNEY SOUTH by Alan Marcus, 6/17/70 (117p).
Box 41, Folder 2
Step outline, structural summary, and memos on JOURNEY SOUTH.
Box 41, Folder 4
Annotated script pages and notes to JOURNEY SOUTH, n.d.

THE LONG PURSUIT

Production Material
Box 37, Folder 4
Film, camera, and equipment notes.
Box 37, Folder 5
Correspondence and clippings prior to the start of production.
Box 37, Folder 6
Correspondence regarding and with Jon Cleary, including casting suggestions, loanout agreement, Writer's Guild memo that Cleary is not a member, etc.
Box 37, Folder 7
Literary agreements and story material on YOU'LL DIE IN SINGAPORE by Charles McCormac and Jon Cleary's THE LONG PURSUIT.

Script Material
Box 14, Folder 6
Incomplete script by Jon Cleary of THE LONG PURSUIT, n.d. (125p) also various revised and discarded pages.
Box 15, Folder 1
Box 15, Folder 2
Script, by Herbert Baker, with annotations, n.d. (137p).
Box 15, Folder 3
Script, by Herbert Baker, with annotations, n.d. (137p). (Different annotations than 15/2-Phil Karlson's copy?).
Box 15, Folder 4
Script with annotations, 1/31/68 (145p), also "Battle of Brinker Plantation--Writer's Visualization".
Box 15, Folder 5
Box 15, Folder 6
Box 15, Folder 7
Box 16, Folder 1
Incomplete script by Herbert Baker, n.d. (28p).

THE PLOT

Production Material
Box 46, Folder 17
Production correspondence.
Box 53, Folder 2
Production correspondence mentioning government contacts, possible locations, new publicity plans, minutes from production meetings.
Box 53, Folder 3
Story cost reports.
Box 53, Folder 4
Pre-production correspondence discussing cars, the screenplay, possible budget figures.

Box 53, Folder 9
Preliminary budgets, figured in various currencies.

Box 53, Folder 10
List of international congresses meeting in Vienna/Austria, a guidebook to these congresses, and a copy of VIENNA TODAY, dated 1/66.

Box 53, Folder 11
Legal material, contractual notes involving the writer John Michael Hayes.

Box 53, Folder 13
Correspondence regarding the script, possible ways to go with it, changes, and notes, etc.

Script Material
Box 8, Folder 5
Various scenes and pages from THE PLOT script, n.d.

Box 8, Folder 6
Reader’s report of THE PLOT, a novel by Irving Wallace, 10/18/66 (66p).

Box 8, Folder 7

Box 9, Folder 1
Story outlines by John Michael Hayes, THE PLOT, 1/26/68 (26p) and 2/22/68-3/18/68, annotated (75p), also step outline and scene sequences.

Box 9, Folder 2
Screenplay, incomplete, last rev. 9/29/69 (143p), also another incomplete, n.d., pgs. 38-75.

Box 9, Folder 3
Shooting script by John Michael Hayes, last rev. 3/11/69 (110p).

Box 9, Folder 4
Shooting script, by John Michael Hayes, incomplete, with annotations, 2/3/69, last rev. 2/12/69 (111p), also various other pages.

Box 9, Folder 5

Box 9, Folder 6
Revised concept and character notes for John Sherlock’s adaption of THE PLOT.

Box 9, Folder 7
Story outline by John Michael Hayes, 1/26/68 (26p).

Box 9, Folder 8
Story outline by Erich Segal, 6/15/69 (34p).

Box 9, Folder 9

Box 10, Folder 1

Box 10, Folder 2
First Draft Screenplay by John Michael Hayes, incomplete, with annotations, n.d. (152p), also treatment insert.

Box 10, Folder 3

Box 10, Folder 4
Screenplay by John Michael Hayes, “all revised,” 7/22/68 (64p).

Box 10, Folder 5
First Draft Screenplay by William Fairchild, with annotations, 10/16/67 (198p).

Box 10, Folder 6
First Draft Screenplay by John Michael Hayes, 7/1/68 (190p).

Box 10, Folder 7
Revised First Draft by John Michael Hayes, 8/23/68 (143p).

Press and Publicity Material
Box 53, Folder 12
Clippings and promotional material for THE PLOT: many publicity guides to the book.

TOUCH

Production Material
Box 22, Folder 1
Continuity Breakdowns, 1/8/69.

Box 22, Folder 2
Inter-office correspondence regarding the script, M. Robon’s reactions to various actors.

Box 22, Folder 3
Legal correspondence, litigation, literary rights, etc, regarding the cancelation of production on TOUCH.

Box 22, Folder 4
Production budgets, 9/2/69, 11/7/69, 11/20/69.

Box 28, Folder 6
Title design concepts.

Box 47, Folder 16
Legal documents regarding The Loved and Lost Company vs. Universal City Studios over TOUCH.

Box 53, Folder 1
Correspondence about Frederick Raphael writing the screenplay for ROUNDABOUT, notes from production meetings.

Script Material
Box 1, Folder 1
Screenplay, by Frederick Raphael, November 1968 (122p).

Box 1, Folder 2
Shooting script, by Frederick Raphael, n.d. (143p).

Box 1, Folder 3
Finding Aid for the Mark Robson Papers, 1943-1979

PROJECTS

TOUCH

Box 1, Folder 4
Final Screenplay, by Robert L. Joseph, with annotations, 7/18/69 (123p).

Box 1, Folder 5

Box 1, Folder 6
Shooting script, with annotations, [7/22/69], uncollated pages, incl. cast and crew list.

Box 1, Folder 7
Shooting script, last rev. 8/6/69 (112p), additional loose pages.

Box 1, Folder 8
Shooting script, with annotations, October, 1969 (118p).

Box 1, Folder 9

Box 1, Folder 10

Box 1, Folder 11
Script pages with annotations, last rev. 6/20/69, pp.1-73.

Box 1, Folder 12
Script pages, n.d., pp.81-123.

Box 61, Folder 2

Box 64, Folder 7
Screenplay, no author, n.d. (129p).

Press and Publicity Material

Box 53, Folder 15
Clippings regarding the writing and start of pre-production for ROUNDABOUT.

TOWER OF FIRE

Production Material

Box 27, Folder 6
Title registration report, memos on travel and location expenses, request for the writer, Michael Blankfort, to serve as Associate Producer, memo from Israeli consul.

Box 27, Folder 10
Business and legal correspondence and memos, regarding the rights to the story and writer Mark Blankfort.

Box 47, Folder 3
Story cost reports.

Script Material

Box 27, Folder 7
Letters, memos, lists of people the treatment and screenplay were sent to, Memorandum of Agreement [contract] between Michael Blankfort and Twentieth Century Fox, readers report on THE FORTY DAYS OF MUSA DAGH, also Point Outline.

Box 29, Folder 3
Treatment by Michael Blankfort, "based in part on THE NILI SPIES by Anita Engle", 10/12/62 (159p).

Box 29, Folder 4
Treatment by Michael Blankfort "based in part on material in THE NILI SPIES by Anita Engle", 4/21/61 (135p).

Box 32, Folder 8
Dramatic treatment by Michael Blankfort, 10/12/61 (159p).

Box 32, Folder 9

PROJECTS

THE BITCHERS

Script Material

Box 17, Folder 3
First Draft Treatment by Nelson Gidding from an original story by Mark Robson, n.d. (108p).

Box 17, Folder 4
Second Draft Treatment by Nelson Gidding from an original story by Mark Robson, n.d. (88p).

Box 17, Folder 5
Incomplete Treatment by Nelson Gidding from an original story by Mark Robson, 2/26/70 (27p).

THE BOSS

Script Material

Box 20, Folder 6
Outline of A NASTY STORY by Fyodor Dostoyevsky, n.d. (75p).

IN THIS SIGN
### Script Material

**Revised screenplay by Sally and Philip Scharper, 1960, 311p.**

### Professional/Personal Material

**Correspondence**

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<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>46, Folder 16</td>
<td>Misc. personal and business correspondence.</td>
</tr>
<tr>
<td>46, Folder 19</td>
<td>General correspondence sent to M. Robson at Red Lion Productions and Twentieth Century-Fox, some mentioning actors, requests for consideration of material, general correspondence, unproduced films, etc.</td>
</tr>
<tr>
<td>47, Folder 1</td>
<td>Correspondence to and from Cecile Kramer, 1965-66.</td>
</tr>
<tr>
<td>47, Folder 2</td>
<td>Correspondence to and from Bob McNaught, 1961-62.</td>
</tr>
<tr>
<td>47, Folder 4</td>
<td>Correspondence to and from business manager Henry Bamberger, 1957-66.</td>
</tr>
<tr>
<td>47, Folder 5</td>
<td>Correspondence from agents asking M. Robson to consider their writers' material, including a story treatment by Alan Burgess.</td>
</tr>
<tr>
<td>47, Folder 5</td>
<td>Correspondence from agents asking M. Robson to consider their writers' material, including a story treatment by Alan Burgess.</td>
</tr>
<tr>
<td>47, Folder 9</td>
<td>Correspondence and notes regarding writers and actors, also part of the contract from THE ANDROMEDA STRAIN.</td>
</tr>
<tr>
<td>48, Folder 7</td>
<td>Correspondence with Arnold Schulman, 1966.</td>
</tr>
<tr>
<td>53, Folder 5</td>
<td>Correspondence from 1962 to and from people asking M. Robson to consider stories.</td>
</tr>
<tr>
<td>53, Folder 6</td>
<td>Notes and story treatments from stories under consideration by M. Robson.</td>
</tr>
<tr>
<td>53, Folder 7</td>
<td>Correspondence to and from Bob McNaught.</td>
</tr>
</tbody>
</table>

**Awards**

<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>66, Folder 16</td>
<td>&quot;Distinguished Film Maker&quot; award from the 10th Annual San Francisco International Film Festival, October 20-30, 1966, with letter.</td>
</tr>
</tbody>
</table>

**Stills**

<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>44, Folder 6</td>
<td>Exterior location stills from The R.K.O. Radio Pictures Location Dept. dated 4/21/47, B&amp;W, 8x10 glossies, 50 items.</td>
</tr>
<tr>
<td>45, Folder 9</td>
<td>Pictures and resumes submitted to M. Robson by agents, adults and children.</td>
</tr>
<tr>
<td>46, Folder 9</td>
<td>Still from the R.K.O. Research Dept., B&amp;W, 8x10 glossies, from Sonora, CA: &quot;Horse-Drawn&quot; carriage, Drug Store, 1890, Quakers, Hogarth prints, also stills from a movie depicting actors in period clothes.</td>
</tr>
<tr>
<td>47, Folder 15</td>
<td>Still and resumes of actresses to be considered for roles.</td>
</tr>
</tbody>
</table>

**Miscellaneous**

<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>46, Folder 15</td>
<td>Union material: Title Registration notes, sections of the DGA Basic Agreement (undated), By-Laws and Code of Practice of Screen Producers Guild.</td>
</tr>
<tr>
<td>47, Folder 6</td>
<td>SST (Super-sonic transport): Research and correspondence.</td>
</tr>
<tr>
<td>47, Folder 7</td>
<td>SST (Super-sonic transport): Information kit from the US Air Force, Tactical Air Command, Homestead Air Force Base.</td>
</tr>
<tr>
<td>47, Folder 12</td>
<td>Reviews and synopsis of the play SLEUTH, correspondence suggesting M. Robson was interested in doing a film version.</td>
</tr>
<tr>
<td>47, Folder 13</td>
<td>Readers reports and treatments of various films including a biography of Sir Richard Francis Burton, TAI-PAN, Henry James' THE AMERICAN, also novel and film credits for various writers M. Robson worked with.</td>
</tr>
<tr>
<td>47, Folder 14</td>
<td>Directors' Guild of America, Basic Agreement of 1964, with annotations.</td>
</tr>
<tr>
<td>48, Folder 6</td>
<td>Personal and publicity stills of M. Robson, invitations to the DGA awards, personal correspondence.</td>
</tr>
</tbody>
</table>
Finding Aid for the Mark Robson Papers, 1943-1979

Miscellaneous

Box 53, Folder 14
Box 66, Folder 15


SCRIPTS SUBMITTED TO M.R.

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ANDERSONVILLE

Script Material
Box 59, Folder 5

First draft screenplay by Daniel Taradash, 5/7/58 (283p).

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ARE THESE OUR CHILDREN (1931)

Script Material
Box 62, Folder 2

Screenplay, annotated, Part I, no author, 11/11/43; 63p. With 5 B&W research stills from LOOK magazine. NOTE: NOT A M. ROBSON PROJECT.

---

CALIFORNIA STREET

Script Material
Box 20, Folder 3

First Draft Screenplay by George Zuckerman based on the novel by Niven Busch, 2/29/60 (142p).

---

MIRRORS ON THE CEILING

Script Material
Box 17, Folder 9


---

THE CHAPMAN REPORT (1962)

Script Material
Box 63, Folder 4

First revised draft by Don Mankiewicz, 9/29/60 (183p). NOTE: NOT A M. ROBSON PROJECT.

---

CHESTNUT HILL

Script Material
Box 63, Folder 3

Second draft script by John Michael Hayes, 12/14/72 (104p).

---

THE DEVILS

Script Material
Box 17, Folder 10

First Draft Screenplay by Michael David from the novel POSSESSED by Fyodor Dostoyevsky, n.d. 195p. also a letter from Dorothy Cohen explaining why Robson cannot take this on as a project.

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FABULOUS CITY

Script Material
Box 47, Folder 10

Story outlines by Tom Greene.

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FALL OF AN EAGLE

Script Material
<table>
<thead>
<tr>
<th>Title</th>
<th>Box/Folder</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRIENDLY RELATIONS</td>
<td>Box 19, Folder 7</td>
<td>Story by Joseph Hoffman, n.d. (46p), also letter from Hoffman to Robson (10/1/58) regarding the story.</td>
</tr>
<tr>
<td>GEMINI</td>
<td>Box 61, Folder 3</td>
<td>Screenplay by William Kelley, 10/1/62 (130p). With original cover and letter asking M. Robson to consider it.</td>
</tr>
<tr>
<td>GETTING MOTHER MARRIED</td>
<td>Box 60, Folder 6</td>
<td>Manuscript by Peter Helmers and Doris Gates, n.d. (230p).</td>
</tr>
<tr>
<td>HANNA</td>
<td>Box 20, Folder 5</td>
<td>Script by Julian Halevy, n.d. (166p).</td>
</tr>
<tr>
<td>JARAMILLO</td>
<td>Box 19, Folder 4</td>
<td>Play script by Andres Monreal translated from the Spanish by William Lyon, 1966 (79p), also a letter (5/31/66) from Monreal asking Robson to take a look at it.</td>
</tr>
<tr>
<td>KLANSMAN</td>
<td>Box 47, Folder 11</td>
<td>Story outlines of THE KLANSMAN by William Bradford Huie.</td>
</tr>
<tr>
<td>LELIA</td>
<td>Box 19, Folder 3</td>
<td>Screenplay by Orin Jannings from the biography by Andre Maurois, n.d. (117p).</td>
</tr>
<tr>
<td>THE LONG JUMP</td>
<td>Box 43, Folder 8</td>
<td>Story summary (3p.) by Laslo Havas from his book THE LONG JUMP, and a letter from his agent suggesting Red Lion Productions acquire it.</td>
</tr>
<tr>
<td>THE LOST COUNTRY</td>
<td>Box 61, Folder 4</td>
<td>Screenplay by Joseph Stefano based on the novel by J.R. Salamanca, 12/2/58 (200p). With a letter asking M. Robson to comment.</td>
</tr>
<tr>
<td>A LOVELY LIGHT</td>
<td></td>
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</tbody>
</table>
Box 20, Folder 4

**Script Material**
First Draft Screenplay by Michael Blankfort based on the biography by Robert Farr (The Edna St. Vincent Millay Story) alternate title TAKE ME HOME FOREVER, 6/17/58 (213p).

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**MAN OF MONTMARTRE**

Box 60, Folder 4

**Script Material**
Screenplay by Stephen and Ethel Longstreet, 4/10/59 (164p).

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**THE MOLLY MAGUIRES (1970)**

Box 62, Folder 1

**Script Material**

Box 63, Folder 6

**Script Material**
Story treatment by Robert Piros and Richard Collins, 10/7/58 (114p). NOTE: NOT A MARK ROBSON PROJECT.

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**MUTCH**

Box 17, Folder 6

**Script Material**
Outline, sample characters, and first chapter by Ted Loeff, n.d.

---

**THE NEXT TO DIE**

Box 58, Folder 5

**Script Material**
Screenplay submitted for M. Robson's consideration, rewritten by Chester Erskine from the original story by Thomas Burtis and Reed Howes n.d. (134p). Also letter from agent.

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**PANTHEON**

Box 61, Folder 5

**Script Material**
Play script by Jerome Weidman and Irving Wallace, n.d. (130p). With a note asking M. Robson to consider it.

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**RETURN TO PEYTON PLACE (1961)**

Box 60, Folder 3

**Script Material**
Manuscript for the novel by Grace Metalious, 404p. With an unsigned letter commenting on it. NOTE: NOT A M. ROBSON PROJECT.

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**ROUNDBOUT**

Box 17, Folder 7

**Script Material**
Script by Frederic Raphael, n.d (129p).

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**SEVEN SEAS FROM HOME**

Box 19, Folder 6

**Script Material**
Screenplay by Lindsay Galloway based on Jan De Hartog's novel HOLLAND'S GLORIE, n.d. (156p).
SHOOT THE WORKS

**Script Material**

Treatement by Sidney Harmon and Sam Locke, n.d. (73p).

SOUTH BY JAVA HEAD

**Script Material**

Screenplay, no author, n.d. (100p).

SWEET DREAMS AND COCONUTS

**Script Material**


A TANGLEWOOD STORY

**Script Material**


A TIME TO LOVE AND A TIME TO DIE (1958)

**Script Material**

Second Draft Screenplay by Orin Hannings, 12/26/56; 169p. NOTE: NOT A M. ROBSON PROJECT.

THE TRAVELS OF JAIMIE MCPHEETERS

**Script Material**


Ms. of the novel by Robert Lewis Taylor, Vol.3 pp.497-734.

TRUFFLES

**Script Material**

Script by Marx Figley, 1968 (64p).

WHERE ANGELS FEAR

**Script Material**

Screen treatment by Garry Thorne sent to M. Robson during the filming of INN OF THE SIXTH HAPPINESS.

THE YEAR OF LOVE

**Script Material**

Script, no author, 9/7/56 (152p).