Finding Aid for the Robert Emmet Smith papers, 1938-1974

Finding aid prepared by Processed by Arts Special Collections staff, pre-1999; machine-readable finding aid created by Julie L. Graham and Caroline Cubé.

UCLA Library Special Collections
Room A1713, Charles E. Young Research Library
Box 951575
Los Angeles, CA, 90095-1575
(310) 825-4988
spec-coll@library.ucla.edu
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Title: Robert Emmet Smith papers
Collection number: PASC 101
Contributing Institution: UCLA Library Special Collections
Language of Material: English
Physical Description: 22.0 linear ft.(34 boxes, 3 flat boxes, and 8 map folders)
Date (inclusive): 1938-1974
Abstract: Robert (Bob) Smith was an art director and production designer. The collection consists of original artist’s blueprints and sketches, location photographs and stills, and scripts for motion picture projects; materials representing television projects; and a small amount of material related to Smith’s father, art director Edward (Ted) Smith.
Physical location: Stored off-site at SRLF. Advance notice is required for access to the collection. Please contact UCLA Library Special Collections for paging information.
Creator: Smith, Robert Emmet, 1914-1988

Restrictions on Access
Open for research. STORED OFF-SITE AT SRLF. Advance notice is required for access to the collection. Please contact UCLA Library Special Collections for paging information.

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Provenance/Source of Acquisition
Gift of Mr. Robert Smith, 1980.

Preferred Citation
[Identification of item], Robert Emmet Smith Papers (Collection PASC 101). UCLA Library Special Collections, Charles E. Young Research Library, UCLA.

Biography
Robert Emmet Smith, also known as Bob Smith, was the son of Edward Smith, the former head of the art department at Paramount Pictures. Bob Smith graduated from the University of Southern California School of Architecture and was a master mason. Smith established his career as a motion picture art director and production designer. His numerous credits include motion pictures such as Rio Lobo, Hombre, Lonely are the Brave, A Big Hand for the Little Lady, Operation Petticoat, and King Rat, which garnered him an Academy Award nomination for Best Art Direction in 1966. Bob Smith died in Newport Beach, CA on Aug. 2, 1988.

Edward Smith was born ca. 1886. Hw started Jesse Lasky’s art department in ca. 1917) and later became head of Paramount art department in 1929. His credits include films such as The Covered Wagon, Peter Pan, Wings, and Hell’s Angels. Smith was under contract to Warner Bros. Studio at the time of his death; he died June 19, 1949.

Scope and Content
The collection consists of material related to the career of art director and production designer Robert Emmet (Bob) Smith. Included are original artist’s blueprints and sketches, location photographs and stills, and scripts primarily for motion picture projects along with materials representing television projects, and a small amount of items from unproduced and unidentified projects. Among the motion titles represented are A Big Hand for the Little Lady (1966), The Flim Flam Man (1967), Fool Killer (1965), Hombre (1967), Operation Petticoat (1959), and Skidoo (1968), among others.
Additionally, there are is a small amount of papers related to Smith’s father, art director Edward (Ted) Smith. Included are scripts, what appear to research photographs, set stills, and photocopies and reproductions of storyboards. Among the projects represented are Action in the North Atlantic, Captains for the Clouds, and Gentleman Jim

Organization and Arrangement
Arranged in the following series:
1. Personal Papers
2. Motion Picture Projects
3. Television Projects
4. Unproduced Projects
5. Unidentified Projects
6. Edward (Ted) Smith Papers

Finding Aid for the Robert Emmet Smith papers, 1938-1974
Related Material
Sidney Carroll Papers (Collection PASC 94). Available at UCLA Library Special Collections.

UCLA Catalog Record ID
UCLA Catalog Record ID: 2976938

Subjects and Indexing Terms
Smith, Edward Ted
Smith, Robert Emmet, 1914-1988 -- Archives
Motion picture art directors -- United States -- Archival resources.

Personal papers.

Box 20, Folder 3  Address list.
General note
Address lists of various actors and crew members. Also address list labeled Christmas-1961

Box 20, Folder 1  Biographical information.
General note
Bob Smith volunteering for World War II service as architect. Also lists of his films.

Box 39, Folder 1  Get well drawings for Bob Smith.
General note
Oversize box

Motion Picture Projects.

Box 9, Folder 3  BIG HAND FOR THE LITTLE LADY (A) (1966).
General note
Set designs, B & W, 8.5x11.

Box 32, Folder 1  BIG HAND FOR THE LITTLE LADY (A) (1966).
General note
Set designs for the saloon.

Box 29, Folder  BIG HAND FOR THE LITTLE LADY (A) (1966).
General note
Maps and continuity photos for Flagstaff, Arizona locations, 6 folders.

Box 8, Folder 6  BIG HAND FOR THE LITTLE LADY (A) (1966).
General note

Box 9, Folder 1  BIG HAND FOR THE LITTLE LADY (A) (1966).
General note
Cast and crew lists, shooting schedule, preliminary budget.

Box 9, Folder 2  BIG HAND FOR THE LITTLE LADY (A) (1966).
General note
Storyboards, B & W, 8.5x11.
Box 28, Folder 3  BIG HAND FOR THE LITTLE LADY (A) (1966).
    General note
    Set design sketches.

Box 15, Folder 10  BIG HAND FOR THE LITTLE LADY (A) (1966).
    General note
    Staff and cast list.

Box 50, Folder 1  BIG HAND FOR THE LITTLE LADY (A) (1966).
    General note
    Oversize story board drawing.

Box 24, Folder 5  Birch Interval (1976).
    General note
    Final script, by Joanna Crawford, 5/13/74; 130p.

Box 15, Folder 14  Brainstorm (1965).
    General note
    Staff and cast list.

Box 47  Duchess and the Dirtwater Fox (The).
    General note
    Set plans in oversize folder.

Box 18, Folder 7  Five Card Stud (1968).
    General note
    On-set and location stills, some taped together to form a panorama, of an Old West location.

Box 28, Folder 1  Five Card Stud (1968).
    General note
    Location set plans, labelled Plan Durango, and dated 11/24/67.

Box 28, Folder 5  Five Card Stud (1968).
    General note
    Set design sketches.

Box 42  FLIM FLAM MAN (THE) (1967).
    General note
    Set plans in oversize folder.

Box 8, Folder 3  FLIM FLAM MAN (THE) (1967).
    General note
    Final script, annotated, of The Ballad of the Flim-Flam Man by William Rose, 8/15/66; 120p.

Box 9, Folder 9  FLIM FLAM MAN (THE) (1967).
    General note
    Black and white photocopies of storyboards. With location maps and an article on The Secret of the Lost Adams Diggins.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Title</th>
<th>General note</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>12</td>
<td>Fool Killer (The) (1965).</td>
<td>General note Storyboards, a mixture of B &amp; W photocopies and original pencil and ink sketches, and a notepad, 8.5x11, B &amp; W.</td>
</tr>
<tr>
<td>28</td>
<td>2</td>
<td>Fool Killer (The) (1965).</td>
<td>General note Set design sketches, also cast and crew list.</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>Generation (1969).</td>
<td>General note Original pen and pencil title sequence continuity sketches, 8.5x11, apparently two versions. Also set list.</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>Great Bank Robbery (The) (1969).</td>
<td>General note Storyboards, 8.5x11, offprints, 60p. labled Balloon sequence.</td>
</tr>
<tr>
<td>28</td>
<td>4</td>
<td>HOMBRE (1967).</td>
<td>General note Set design sketches.</td>
</tr>
<tr>
<td>Box Number &amp; Folder</td>
<td>Title &amp; Year</td>
<td>General Note</td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td>--------------------</td>
<td>------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>39, 2</td>
<td><strong>HOMBRE (1967).</strong></td>
<td>General note, Oversize box. Copied scene sketches.</td>
<td></td>
</tr>
<tr>
<td>11, 7</td>
<td><strong>HOMBRE (1967).</strong></td>
<td>General note, Unresearched contact sheet of Bob Smith (?) standing next to storyboards.</td>
<td></td>
</tr>
<tr>
<td>18, 6</td>
<td><strong>HOMBRE (1967).</strong></td>
<td>General note, Reviews and shooting schedule.</td>
<td></td>
</tr>
<tr>
<td>37, 2</td>
<td><strong>HOMBRE (1967).</strong></td>
<td>General note, Oversize box. Appears to be for Hombre. Location shots mounted on board. Appears to be Tuscon, AZ and Las Vegas.</td>
<td></td>
</tr>
<tr>
<td>15, 7</td>
<td><strong>Interlude (1957).</strong></td>
<td>General note, Pocket guides to Nymphenburg and Mozart memorials in Salzburg.</td>
<td></td>
</tr>
<tr>
<td>15, 6</td>
<td><strong>Interlude (1957).</strong></td>
<td>General note, Location pictures, various sizes, of houses, gardens, and streets.</td>
<td></td>
</tr>
<tr>
<td>11, 8</td>
<td><strong>Interlude (1957).</strong></td>
<td>General note, Location pictures, various sizes, B &amp; W, of the exterior and interior of a green house and garden.</td>
<td></td>
</tr>
<tr>
<td>15, 8</td>
<td><strong>Interlude (1957).</strong></td>
<td>General note, Film stills, interiors and exteriors, B &amp; W glossies.</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td><strong>Justin Morgan Had a Horse.</strong></td>
<td>General note, In oversize folder.</td>
<td></td>
</tr>
<tr>
<td>15, 13</td>
<td><strong>KING RAT (1965).</strong></td>
<td>General note, Reviews and cast sheet.</td>
<td></td>
</tr>
<tr>
<td>11, 1</td>
<td><strong>KING RAT (1965).</strong></td>
<td>General note, On-set stills of huts, 8.5x11, B &amp; W glossies.</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td><strong>Lady and the Prowler (The).</strong></td>
<td>General note, In oversize folder.</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td><strong>Little Big Man.</strong></td>
<td>General note, In oversize folder.</td>
<td></td>
</tr>
</tbody>
</table>
Motion Picture Projects.

Box 31, Folder 2  
**MONTE WALSH (1970).**  
General note  
Set designs.

Box 42  
**My Forbidden Past.**  
General note  
Set plans in oversize folder. Also known as Carriage Entrance

Box 1, Folder 9  
**OPERATION PETTICOAT (1959).**  
General note  
Black and white stills of the interior of the submarine #285, USS Balio.

Box 8, Folder 4  
**OPERATION PETTICOAT (1959).**  
General note  
Final screenplay, annotated, by Stanley Shapiro and Maurice Richlin, 12/22/58, last rev. 2/18/59; 151p. Also set list.

Box 2, Folder 2  
**OPERATION PETTICOAT (1959).**  
General note  
Research stills, 4x5, B & W glossies, of the exterior of submarine #285, USS Balio taken in Key West, FLA.

Box 2, Folder 1  
**OPERATION PETTICOAT (1959).**  
General note  
Black and white stills of the exterior of the GATO class submarine USS Steelhead. Some labeled Steelhead S.D. possibly shot in dry dock at San Diego.

Box 15, Folder 4  
**OPERATION PETTICOAT (1959).**  
General note  
Black and white stills of submarine interiors.

Box 1, Folder 10  
**OPERATION PETTICOAT (1959).**  
General note  
Black and white stills of the exterior of the submarine #285, USS Balio taken in Key West, FLA.

Box 2, Folder 3  
**OPERATION PETTICOAT (1959).**  
General note  
Black and white photographs of the interior of submarine #285, USS Balio taken in Key West, FLA.

Box 40  
**OPERATION PETTICOAT (1959).**  
General note  
Storyboards. Appears to be for Operation Petticoat.

Box 17, Folder 8  
**OPERATION PETTICOAT (1959).**  
General note  
Black and white stills of the submarine USS Balio.

Box 15, Folder 5  
**OPERATION PETTICOAT (1959).**  
General note  
Black and white stills of submarine interior, USS Tilefish.
Box 15, Folder 3  OPERATION PETTICOAT (1959).
    General note
    Black and white stills of submarine exteriors, USS Aspro and USS Baya, 8.5x11, B & W glossies.

Box 2, Folder 6  OPERATION PETTICOAT (1959).
    General note
    Black and white stills of exteriors of what appears to be submarine USS Ultimus (#311) taken in Key West, FLA. Also contact sheets of dry dock mislabeled in reverse Blood of the Vampire.

Box 49  Polly Anna.
    General note
    in oversize folder.

Box 3, Folder 7  POSEIDON ADVENTURE (THE) (1972).
    General note
    Shooting Final by Stirling Silliphant, 1/12/72; 156p.

Box 11, Folder 2  RIO LOBO (1970).
    General note
    Black and white set stills of building interiors.

Box 11, Folder 3  RIO LOBO (1970).
    General note
    Black and white set stills of building exteriors.

Box 50, Folder 4  RIO LOBO (1970).
    General note
    Large flat drawings of caboose and caboose and flat car for train sequence.

Box 8, Folder 1  RIO LOBO (1970).
    General note
    Photocopies of continuity sketches to the Shoot Out Sequence.

Box 52, Folder 1  RIO LOBO (1970).
    General note
    Location snapshot mounts on large board.

Box 47  RIO LOBO (1970).
    General note
    Set plans in oversize folder.

Box 46  RIO LOBO (1970).
    General note
    Set plans for western town in oversize folder.

Box 45  RIO LOBO (1970).
    General note
    Pencil renderings of scenes in oversize folder.
| Box 44 | RIO LOBO (1970). | General note
|        |                 | Set plans. Including buildings and details for western town. In oversize folder |
| Box 17, Folder 5 | RIO LOBO (1970). | General note
|        |                 | Lists of necessary sets and locations, crew list. |
| Box 17, Folder 2 | RIO LOBO (1970). | General note
|        |                 | Script, with annotations, no author, no date, 186p. |
| Box 36, Folder 3 | RIO LOBO (1970). | General note
|        |                 | Oversize box. Appears to be for Rio Lobo. Location snapshots mounted on board. |
| Box 34 | RIO LOBO (1970). | General note
|        |                 | Oversize box. Location photographs mounted on board. Many of Old Tucson. (3 folders) |
| Box 43 | RIO LOBO (1970). | General note
|        |                 | Set plans in oversize folder. |
| Box 35 | RIO LOBO (1970). | General note
|        |                 | Oversize box. Location snapshots mounted on boards. Most appear to be Mexico and Arizona. (3 folders) |
| Box 36, Folder 2 | RIO LOBO (1970). | General note
|        |                 | Oversize box. Location snapshots mounted on board. Most appear to be Old Tucson. |
| Box 36, Folder 1 | RIO LOBO (1970). | General note
|        |                 | Oversize box. Rendering of rail car. |
| Box 1, Folder 5 | Skiddo (1968). | General note
|        |                 | Storyboards, 8.5x11, pencil on tracing paper, originally labeled Balloon Sequence: 2/29. |
| Box 1, Folder 1 | Skiddo (1968). | General note
|        |                 | Storyboards, 8.5x11, pencil on tracing paper, originally labeled The Get Away Scene. |
| Box 1, Folder 6 | Skiddo (1968). | General note
|        |                 | Storyboards, 8.5x11, pencil on tracing paper, featuring the Bleep trip. |
| Box 1, Folder 2 | Skiddo (1968). | General note
<p>|        |                 | Storyboards, 8.5x11, pencil on tracing paper, labeled Balloon Escape(revised April 10). |</p>
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Motion Project</th>
<th>General Note</th>
</tr>
</thead>
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<tr>
<td>Box 1, Folder 8</td>
<td><strong>Skiddo (1968).</strong></td>
<td>Storyboards, 8.5x11, offprints featuring the balloon landing.</td>
</tr>
<tr>
<td>Box 1, Folder 7</td>
<td><strong>Skiddo (1968).</strong></td>
<td>Storyboards, 8.5x11, offprints, some with color highlights, featuring a variety of scenes.</td>
</tr>
<tr>
<td>Box 1, Folder 4</td>
<td><strong>Skiddo (1968).</strong></td>
<td>Storyboards, 8.5x11, pencil on tracing paper, featuring the balloon escape scene.</td>
</tr>
<tr>
<td>Box 1, Folder 3</td>
<td><strong>Skiddo (1968).</strong></td>
<td>Storyboards, 8.5x11, pencil on tracing paper, labeled Tony's Bleep Trip in Prison Cell.</td>
</tr>
<tr>
<td>Box 50, Folder 2</td>
<td><strong>Skidoo (1968).</strong></td>
<td>Large flat color drawings of hot air balloon</td>
</tr>
<tr>
<td>Box 8, Folder 5</td>
<td><strong>Slither (1973).</strong></td>
<td>Script, by W.D. Richter, 6/9/72, last rev. 6/22/72; 110. Also, set list and map.</td>
</tr>
<tr>
<td>Box 4, Folder 2</td>
<td><strong>Super Cops (The) (1974).</strong></td>
<td>Research stills, B &amp; W and color, 5x4, of the interior of New York City's 23rd Precinct Police Station.</td>
</tr>
<tr>
<td>Box 4, Folder 1</td>
<td><strong>Super Cops (The) (1974).</strong></td>
<td>Research stills, B &amp; W, 5x4, of the interior of New York City's 23rd Precinct Police station.</td>
</tr>
<tr>
<td>Box 42</td>
<td><strong>Valdez is Coming (1971).</strong></td>
<td>Set plans in oversize folder.</td>
</tr>
<tr>
<td>Box 6, Folder</td>
<td><strong>Valdez is Coming (1971).</strong></td>
<td>Appears to be snap shots of Western locations. Many labelled Old Tuscon and some labelled Durango, Mexico.</td>
</tr>
<tr>
<td>Box 9, Folder 11</td>
<td><strong>Valdez is Coming (1971).</strong></td>
<td>Costume design sketches, signed Brown/1969, Black and white contact sheets of New York streets, Preliminary Budget Detail, and letter from Bob Smith to Dorothy Fowler regarding settling accounts for a previous film.</td>
</tr>
<tr>
<td>Box 24, Folder 1</td>
<td><strong>Valdez is Coming (1971).</strong></td>
<td>Final draft script, with annotations, by Roland Kibbee, 5/20/69; 142p.</td>
</tr>
</tbody>
</table>
Motion Picture Projects.

Box 15, Folder 12  Valdez is Coming (1971).
General note
Correspondence regarding the use of the OLD TUCSON facility of locations and sound stages. Also map by B. Smith.

Box 51  Valdez is Coming (1971).
General note
Location snap shots mounted on large board.

Box 32, Folder 2  Valdez is Coming (1971).
General note
Set designs.

Box 15, Folder 9  Valdez is Coming (1971).
General note
Black and white reproductions of storyboards and costume sketches.

Television Projects.

Box 8, Folder 2  BINARY (TV).
General note
Script marked Bob Smith. Final draft, by Robert Dozier, with annotations, 2/18/72, last rev. 3/8/72; approx. 73 pp. Also Budget and set list.

Box 17, Folder 1  COOL MILLION (TV).
General note
Episode: THE $1,000,000 RUBBER CHECK. Script, annotated, by Juanita Bartlett, 11/2/72; 76p. Also set construction estimates (Bob Smith).

Box 42  Dodge Aspen Commerical.
General note
Set plans in oversize folder.

Box 18, Folder 4  KOJAK (TV).
General note
Unresearched pictures--what was Color contact sheets of snapshots of Manhattan streets and police vehicles. Smiths connection to this project in not clear.

Box 24, Folder 3  MANNIX (TV).
General note
Rough draft, with annotations, of episode The Name is Mannix by Bruce Geller, 11/29/66; 44p.

Box 24, Folder 2  MC MILLAN AND WIFE (TV).
General note
Script marked Bob Smith. Episode An Elementary Case of Murder by Paul Mason and Brad Radnitz, 1/4/72; 84p.

Unproduced Projects.

Box 3, Folder 1  Daughter of Bonnie and Clyde.
General note
Screenplay, with annotations, by Norman Hudis, 11/4/70; 335p.
<table>
<thead>
<tr>
<th>Box 3, Folder 4</th>
<th><strong>GOODBYE, RAGGEDY ANN.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Final Draft screenplay, with annotations, by Jack Sher, 6/11/71, last rev. 6/24/71; 83p. Also budget and set list.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 3, Folder 8</th>
<th><strong>GOODBYE, RAGGEDY ANN.</strong></th>
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<tbody>
<tr>
<td></td>
<td>General note</td>
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<tr>
<td></td>
<td>Final shooting script, by Jack Sher, 6/30/71; 77p. with revised pages.</td>
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<thead>
<tr>
<th>Box 3, Folder 6</th>
<th><strong>HICKOK.</strong></th>
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<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Screenplay by John Thomas James, Sam H. Rolfe, and Jo Swerling, Jr., last rev. 8/14/74; 145p. Also shooting call (even though this film was never finished/released).</td>
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<table>
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<tr>
<th>Box 3, Folder 5</th>
<th><strong>LONELYHEART 555.</strong></th>
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<td></td>
<td>General note</td>
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<table>
<thead>
<tr>
<th>Box 18, Folder 5</th>
<th><strong>MILLION DOLLAR KIDNAPPING (THE).</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Storyboards, 8.5x11, a mixture or original pencil sketches and reproductions. Also budget and set lists. 10/9/1969.</td>
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</table>

<table>
<thead>
<tr>
<th>Box 3, Folder 3</th>
<th><strong>SOUTH OF THE MOON.</strong></th>
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<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Screenplay by Frederick Banker and Thomas McIntyre, n.d.; 121p.</td>
</tr>
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<table>
<thead>
<tr>
<th>Box 3, Folder 2</th>
<th><strong>TOM SWIFT.</strong></th>
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<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Screenplay, with annotations, by Jim Fritzell and Everett Greenbaum, revised 10/1/68; 177p.</td>
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</table>

<table>
<thead>
<tr>
<th>Box 26, Folder 4</th>
<th><strong>TRUE (Television?).</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Memos, set sketches, notes on Art Direction for various episodes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 26, Folder 5</th>
<th><strong>TRUE (Television?).</strong></th>
</tr>
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<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Staff lists for various episodes.</td>
</tr>
</tbody>
</table>

**Unidentified Projects.**

<table>
<thead>
<tr>
<th>Box 23, Folder 2</th>
<th><strong>U.S. mint and Lola Montez.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Research stills.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 10, Folder 4</th>
<th><strong>19th-century parade.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Photographs of what appears to be a 19th-century parade.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 7, Folder 3</th>
<th><strong>49ers.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>Photographs relating to early San Francisco (1 of 2).</td>
</tr>
</tbody>
</table>
Unidentified Projects.

Box 7, Folder 4  
49ers.  
General note  
Photographs relating to early San Francisco (2 of 2).

Box 23, Folder 4  
49ers.  
General note  
Photographs about mining, miners, mining camps, etc.

Box 23, Folder 3  
49ers.  
General note  
Photographs about the Sutter's Mill, printing presses, local Old West hotels.

Box 18, Folder 1  
49ers.  
General note  
Originally labelled 49ers. Photographs of mining and Virginia City.

Box 23, Folder 1  
49ers.  
General note  
Photographs about the Old West, stagecoaches, forts, etc.

Box 21, Folder 1  
Arizona, the old west deserts, missions, Indian rock dwellings.  
General note  
Photographs of Arizona, the Old West (mostly deserts), missions, Indian rock dwellings, etc.

Box 11, Folder 4  
Building exteriors.  
General note  
On-set stills of building exteriors.

Box 20, Folder 2  
Cast and crew lists for various films.  

Box 16, Folder  
Cities and countrysides.  
General note  
Photographs (different sizes) of cities and countrysides, possibly taken in the 1920's.

Box 20, Folder 4  
Clippings about World War II, life in the U.S. and air and sea combat.  

Box 26, Folder 1  
Color samples..  

Box 50, Folder 3  
Drawings for hill top residence.  
General note  
Drawings in folder may or may not be related. Flat oversize.

Box 19, Folder 4  
Garrick photographs.  
General note  
Origianlly marked Garrick. Old West towns, street scenes, etc.

Box 12, Folder 1  
Hudson Bay, mining, and Canada,.  
General note  
Photographs of Hudson Bay, mining, and Canada; some from National Geographic Magazine.
Unidentified Projects.

Box 39, Folder 4  **Large flat scene sketches.**
   General note
   Appears to be for multiple projects.

Box 38, Folder 2  **Location shots (mounted on board).**
   General note
   Appears to be the Southwest. Oversize box.

Box 37, Folder 1  **Location shots (mounted on board).**
   General note
   Appears to be of ocean and landing. Oversize box.

Box 52, Folder 3  **Location shots of Mexico (mounted on large board).**
   General note
   Possibly for Rio Lobo or Valdez is coming.

Box 52, Folder 2  **Location snap shots from Arizona, Old Tucson, and Kanab (mounted on large board).**
   General note
   Possibly for Rio Lobo or Valdez is Coming.

Box 31, Folder 1  **Location stills, labelled Oregon. Tonka.**
   **Mathew Brady and others from the 1890’s.**
   General note
   Photographs of Mathew Brady and others from the 1890’s.

Box 11, Folder 6  **Mining areas and cowboy.**
   General note
   Photographs of mining areas and cowboys. Also newspaper clipping about mining.

Box 26, Folder 3  **Negatives.**
   **Negatives.**
   General note
   Many rolls, still in their original processing packaging.

Box 19, Folder 3  **New York's Bowery.**
   General note
   Photographs of New York’s Bowery section, exteriors of local buildings, etc.

Box 11, Folder 5  **Old Back Lot Photographs.**
   General note
   Originally labelled Old Back Lot Photos. Photographs of building exteriors.

Box 27, Folder 1  **Old South.**
   General note
   Photographs depicting what appears to be the Old South.

Box 18, Folder 8  **Old Tuscon.**
   General note
   Location stills, sketches and maps of the OLD TUSCON soundstage and location facility.
   May be related to Valdez is Coming
Box 20, Folder 5  
**Panama, mostly building exteriors and location shots.**
*General note*
Photographs about Panama, mostly building exteriors and location shots.

Box 30, Folder 1  
**Photographs of yachts (mounted on board).**
*General note*
Oversize box. Mounted on board.

Box 36, Folder 1  
**Rendering of service club in Manilla.**
*General note*
Oversize box.

Box 39, Folder 3  
**Rendering titled Action on the Atlantic, Scene 1.**
*General note*
Flat oversize.

Box 18, Folder 9  
**Research.**
*General note*
Photocopies of articles on railroads, mining, etc. Some in a file labelled Cavalry Equipment.

Box 26, Folder 2  
**Riverboats.**
*General note*
Material dealing with riverboats.

Box 12, Folder 3  
**Riverboats, Mississippi.**
*General note*
Unresearched research stills of riverboats, the Mississippi, B & W glossies, 8.5x11, originally labelled 1947.

Box 33, Folder 1  
**Set design production material.**
*General note*
Horizon lines, stencils, etc.

Box 32, Folder 3  
**Set designs.**

Box 48  
**Set plans for western streets.**
*General note*
Appears to be for more than one project. In oversize folder.

Box 52, Folder 4  
**Shots of Mexico location (mounted on large board).**
*General note*
Possibly for Rio Lobo or Valdez is Coming.

Box 19, Folder 5  
**Stills.**

Box 17, Folder 9  
**Stills of Small Town sets.**
*General note*
Possible motion picture.

Box 9, Folder 8  
**Storyboards for a Western.**
*General note*
Unresearched storyboards for a Western, B & W photocopies, 8.5x11; 78p.
Unidentified Projects.

| Box 41 | **Storyboards, photographs, and slides.**  
|        | General note  
|        | Photographs appear to be of early Mexico, Southwest, coalminer barracks, and riverboats. Slides from Key West naval and coast guard related. |

| Box 13, Folder | **UNIDENTIFIED TITLE.**  
|               | General note  
|               | Unresearched 3x5 color pictures (location). |

| Box 15, Folder 1 | **UNIDENTIFIED TITLE.**  
|                 | General note  
|                 | Unresearched location stills of mining areas, B & W glossies. |

| Box 12, Folder 2 | **UNIDENTIFIED TITLE.**  
|                 | General note  
|                 | Unresearched research stills of the West, mining camps, etc, B & W, 8.5x11, originally labelled 49ers. |

| Box 14, Folder | **UNIDENTIFIED TITLE.**  
|               | General note  
|               | Unresearched rolls of negatives, still in original packaging. |

| Box 9, Folder 10 | **UNIDENTIFIED TITLE.**  
|                 | General note  
|                 | Unresearched storyboards, a mixture of B & W photocopies and originals from a Western. Also assorted postcards and snapshots with a Western theme. |

| Box 22, Folder 1 | **United States Air Force, 9th Air Force.**  
|                 | General note  
|                 | Unresearched research stills about the United States Air Force, 9th Air Force. |

**Edward (Ted) Smith Papers.**

| Box 24, Folder 7 | **Action in the Antarctic.**  
|                 | General note  
|                 | Final screenplay, annotated, by George Bruce, 8/20/57; 132p. |

| Box 24, Folder 6 | **Action in the Antarctic.**  
|                 | General note  
|                 | Photocopies (blue) of storyboards (8x11). |

| Box 4, Folder 4 | **Action in the North Atlantic (1943).**  
|                | General note  

| Box 4, Folder 3 | **Action in the North Atlantic (1943).**  
|                | General note  
Box 18, Folder 3  Captains for the Clouds (1942).
  General note
  Black and white set stills of log cabin exteriors and a pier.

Box 18, Folder 2  Captains for the Clouds (1942).
  General note
  Shooting schedule and tills of the interior of an airplane.

Box 31, Folder 3  Captains for the Clouds (1942).
  General note
  Storyboard reproductions.

Box 2, Folder 8  Cheyenne (1947).
  General note
  Black and white stills and location shots with Dennis Morgan, Jane Wyman, Janis Paige, and others.

Box 2, Folder 7  Cheyenne (1947).
  General note
  Black and white shots of interiors.

Box 10, Folder 2  Colorado Territory (1949).
  General note
  Black and white stills.

Box 21, Folder 3  Colorado Territory (1949).
  General note
  Black and white stills mostly of railroads and trains.

Box 21, Folder 2  Colorado Territory (1949).
  General note
  Black and white stills.

Box 22, Folder 2  Fighter Squadron (1948) (Folder 1 of 2).
  General note
  Stills featuring the United States Air Force, British and German airfields, radar, sleeping quarters, and other military materials.

Box 22, Folder 3  Fighter Squadron (1948) (Folder 2 of 2).
  General note
  Stills featuring the United States Air Force, British and German airfields, radar, sleeping quarters, and other military materials.

Box 17, Folder 7  Frontiersman (The) (1938).
  General note
  Background history notes and list of Warner Bros films in which Ted Smith was involved.

Box 19, Folder 2  Frontiersman (The) (1938).
  General note
  Stills of riverboats, the Missouri River, Indians, etc.
Edward (Ted) Smith Papers.

Box 21, Folder 4  | **Frontiersman (The) (1938).**
General note
Still centered on riverboats, log cabins, and the Missouri River.

Box 39, Folder 5  | **Gentleman Jim.**
General note
Large flat storyboards. Appears to be Gentleman Jim.

Box 39, Folder 6  | **Gentleman Jim.**
General note
Large flat storyboards. Appears to be Gentleman Jim.

Box 22, Folder 4  | **Gentleman Jim (1942).**
General note
Still about boxing and San Francisco at the turn of the century.

Box 11, Folder 10 | **Ghost Town Streets.**
General note
Shots of Ghost Town Streets. Some labelled Billy the Kid Street. Appears to be location shots.

Box 10, Folder 3  | **Heart of the North (1938).**
General note
Set stills. With stills from Pursued, Hocan, and Barlett Lake.

Box 2, Folder 9   | **High Sierra (1941).**
General note
Black and white stills featuring Humphrey Bogart, Ida Lupino, and others.

Box 17, Folder 6  | **Letter from Paul Nathan (Paramount Studios) to Bob Smith regarding the death of Edward Smith.**
General note
With two sketches of an aged man; possibly Edward Ted Smith.

Box 10, Folder 5  | **Location pictures.**
General note
Originally labelled Sam Bacon Art--misc. Landscape. Appears to be location shots of the West.

Box 4, Folder 5   | **Location pictures.**
General note
Black and white and color pictures. Appears to be location shots for Western project. Virginia, Mono Lake (map), steamboats, various exteriors, probably Western.

Box 20, Folder 6  | **Mask of Dimitrio (The) (1944).**
General note

Box 10, Folder 1  | **Objective, Burma (1945).**
General note
Black and white set stills.
| Box 7, Folder 1 | **Pacific Queen.**  
| General note  
| Black and white tills of the ship Pacific Queen. |
| Box 7, Folder 2 | **Riverboats, life on the Mississippi, and the South.**  
| General note  
| Originally labelled Russel Saunders Personal. Black and white stills of riverboats, life on the Mississippi, and the South. |
| Box 9, Folder 4 | **Steamboats and mining camps.**  
| General note  
| Black and white images of steamboats and mining camps. |
| Box 20, Folder 7 | **Verdict (The) (1946).**  
| General note  
| Stills of Scotland Yard, police buildings, cemeteries, the Old Bailey, and other British legal institutions. |
| Box 11, Folder 9 | **West, mining, burrials, and street scenes.**  
| General note  
| Black and white stills of the West, mining, burrials, and street scenes, |