
Michael Wilson papers, 1942-1977

Finding aid prepared by UCLA Library Special Collections staff; machine-readable finding aid created by Caroline Cubé.

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Title: Michael Wilson papers

Collection number: PASC 52

Contributing Institution: UCLA Library Special Collections

Language of Material: English

Physical Description: 26.5 linear ft.(53 boxes)

Date (inclusive): 1942-1977

Abstract: Michael Wilson was a successful screenwriter during the late-1940s and early-1950s. In 1951, he was named an "unfriendly witness" by the House Un-American Activities Committee and blacklisted from the motion picture industry for the next 13 years. The collection consists of correspondence, screenplays, treatments, research materials, clippings, legal papers, outlines, and notes. Additionally, there is personal documents and material relating to the blacklist. Among the projects represented in the collection are *Lawrence of Arabia* (1962), *A Place in the Sun* (1951), *Che!* (1969), *Planet of the Apes* (1968), and *Salt of the earth* (1953), among others.

Language of Materials: Materials are in English.

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

Restrictions on Access

COLLECTION STORED OFF-SITE AT SRLF: Open for research. Advance notice required for access. Contact the UCLA Library Special Collections Reference Desk for paging information.

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Preferred Citation

[Identification of item], Michael Wilson Papers (Collection PASC 52). UCLA Library Special Collections, Charles E. Young Research Library, UCLA.

UCLA Catalog Record ID

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Biography/History

Michael Wilson was born in McAlester, OK, July 1, 1914. He graduated from UC Berkeley in 1936 with a BA in Philosophy. Primarily a short story writer during the 1930s, he supported himself by teaching English and through occasional work on a low budget Western movie (his early film work consisted mainly of William Boyd Westerns). With the advent of World War II, Wilson served as a lieutenant in Marines, and upon his return, began his screenwriting career in earnest.

In 1964, he returned to the United States settling in Ojai, California. There he wrote *The Sandpiper* (1965), *Planet of The Apes* (1968), and *Che!* (1969). In 1970, he suffered a stroke, but continued to write, turning out such scripts as *The Betsy* and *The Raid on Harper's Ferry*. In 1976 he received the Writers Guild of America's Laurel Award for Outstanding Life Achievement in Screenwriting. Michael Wilson died April 9, 1978.

Scope and Content

The collection consists of materials related to the career of screenwriter Michael Wilson. Included are correspondence, screenplays, treatments, research materials, clippings, legal papers, outlines, and notes. Additionally, there is personal documents and material relating to the blacklist. Among the many produced and unproduced projects represented in the collection are *A Place in the Sun* (1951), *Salt of the earth* (1953), *Friendly Persuasion* (1956), *Bridge on the River Kwai* (1957), *Lawrence of Arabia* (1962), *Sand Piper* (1965), *Planet of the apes* (1968), *Che!* (1969), *The Betsy* (1978), *Outer Darkness*, and *Raid on Harper's Ferry*. Correspondents include Dalton Trumbo, Paul Jarrico, Isle Lahn, Dino De Laurentiis, and Herbert Biberman, among others.

Organization and Arrangement

Arranged in the following series:

1. Screenplays and projects by Michael Wilson
2. General files
3. Untitled projects

Related Material

[I am the sum of my actions \[oral history transcript\] / Michael Wilson, interviewee. UCLA Oral History Department interview, 1982.](#) Available at Library Special Collections, Young Research Library, UCLA.

Subjects and Indexing Terms

Wilson, Michael, 1914--Archives
Blacklisting of authors--California--Los Angeles.
Screenwriters--Archives.

Screenplays and Projects by Michael Wilson

AMBASSADOR AT LARGE

Box 1, Folder 2 **Treatment by Michael Wilson. Complete story for film use. 73 pages.**
Box 1, Folder 3 **Treatment by Michael Wilson. Thermofax copy. 94 pages.**
Box 1, Folder 4 **Treatment by Michael Wilson and Paul Jarrico. Typed on carbon. 94 pages. Nov. 1961.**
Box 1, Folder 5 **Notes. Misc. papers including step outlines, character and structure breakdown, draft pages. Aka: "Secret Alliance", "Entangling Alliance", "Alliance". Approx. 165 pages.**
Box 1, Folder 6 **Correspondence. Includes comm. with Kirk Douglas, Ray Stark and Irving Lazar. Total 24 letters dating from 1961-1966.**

APRIL IN PARIS (1952)

Box 2, Folder 1 **Treatment by Paul Jarrico and Michael Wilson. Carbon Copy (#3), 50 pages. - Treatment, same version, carbon copy. With credits on title page torn away. 50 pages.**
Box 2, Folder 2 **Treatment, another version. 50 pages.**
Box 2, Folder 3 **Correspondence and papers. Includes correspondence with Samuel Goldwyn, Jr., Burt Lancaster, reports on development of Wilson's novel into screenplay and cash receipts. Total 55 letters and/or pieces. Letters date from 1962-1976.**

BETHUNE (1977)

Box 43, Folder 7 **[By Michael Wilson.] Rough preliminary ideas/notes for BETHUNE screenplay. 2 copies, one lacks last page. 8 p. June 20, 1972. Handwritten notes, 3 p. Photocopied research on Dr. Norman Bethune, 84 p. Notes, 63 p. Political flyer, 1 p.**

THE BETSY (1978)

Box 2, Folder 6 **Screenplay. 104 pages. June 28, 1977.**
Box 2, Folder 7 **Screenplay. Final shooting script. 138 pages. Revised Sept. 1, 1977.**
Box 2, Folder 8 **Screenplay by Michael Wilson. Revised draft. 155 pages. Feb. 29, 1972.**
Box 3, Folder 1 **Screenplay by Michael Wilson. First draft. Annotated by unidentified source. 146 pages. Jan. 31, 1972.**
Box 3, Folder 2 **Screenplay. First Draft, copy 2.**
Box 3, Folder 3 **Script outline and loose draft pages. Annotated by unidentified source. Approx. 125 pages.**
Box 3, Folder 4 **Notes. Outline of the novel with commentary, notes on film adaptation, various outlines. Annotated by unidentified sources. Approx. 75 pages.**

BORDER PATROL (1943)

Box 3, Folder 8 **Treatment by Michael Wilson (tentative title). Typed carbon. 42 pages. April 11, 1942.**

BRIDGE ON THE RIVER KWAI (1957)

Box 4, Folder 1 **Script. Typed carbon. Annotated [by Michael Wilson]. 143 pages.**
Box 4, Folder 2 **Script pages. Various draft pages plus continuity outline. Approximately 90 pages.**
Box 4, Folder 3 **Notes. Gerald Hanley's notes on "Bridge." Annotated by unidentified source. Approx. 30 pages.**
Box 46, Folder 13 **Legal correspondence and clippings, Christmas card from cast and director. Letter from Pierre Boulle with notes on screenplay, November 26, 1956. Letters between Wilson and Sam Spiegel. Letter from Paul Jarrico to Wilson.**
Box 47, Folder 5 **Clippings, including Los Angeles Times, New York Times, San Francisco Chronicle.**

CASTLE KEEP (1969)

Box 4, Folder 5 **Screenplay by Daniel Taradash. First draft, with enclosed letter concerning the need to rewrite script. 154 pages. June 16, 1966.**
Box 4, Folder 6 **Screenplay by Michael Wilson. Incomplete, typed original. 80 pages. August 18, 1967.**
Box 4, Folder 7 **Screenplay. Copy 2 on carbon.**
Box 4, Folder 8 **Notes and draft pages. Yellow notepad of handwritten notes. Annotated [by Michael Wilson]. Approx. 180 pages plus notes.**
Box 4, Folder 9 **Papers and correspondence. Records include settlement figures with Filmways, misc. expenditures, 7 copies writer's agreement with Filmways, plus misc. correspondence. Total 13 pieces.**

THE CHASE

Box 5, Folder 1 **[Screenplay by Michael Wilson.] First draft. 201 pages. March 11, 1959.**

CHE! (1969)

Box 5, Folder 2 **Screenplay by M. Wilson. Final draft. 122 pages. Sept. 20, 1968, with pages revised through Sept. 23, 1968.**
Box 5, Folder 3 **Screenplay by Michael Wilson (final). 123 pages. Sept. 20, 1968, with revised pages through Feb. 24, 1969.**
Box 5, Folder 4 **Screenplay by Wilson (final). 123 pages. Sept. 20, 1968, with pages revised through Feb. 24, 1969.**
Box 5, Folder 5 **Screenplay by Wilson (final). 122 pages plus enclosure of approx. 38 pages. With revised pages to Oct. 7, 1968.**
Box 5, Folder 6 **Screenplay by Wilson (final). 123 pages. With revised pages through Oct. 11, 1968.**
Box 5, Folder 7 **Screenplay by Wilson (final). No revisions, annotated [by Michael Wilson]. 124 pages.**
Box 6, Folder 1 **Screenplay by Michael Wilson. Revised first draft. 73 pages with enclosure of approx. 16 pages. July 24, 1968.**
Box 6, Folder 2 **Screenplay by Wilson. Revised first draft. 159 pages.**
Box 6, Folder 3 **Screenplay by Wilson, revised first draft. 153 pages.**
Box 6, Folder 4 **Screenplay by Wilson. Revised first draft. 126 pages.**
Box 6, Folder 5 **Screenplay by Wilson. Revised first draft. 79 pages. July 24, 1968.**
Box 6, Folder 6 **Screenplay by Michael Wilson. First draft (incomplete). Typed original. 145 pages. July 11, 1968, completed Sept. 18, 1968.**
Box 6, Folder 7 **Screenplay. Copy 2 in carbon.**

CHE! (1969)

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| Box 6, Folder 8 | Screenplay by David Karp. First Draft. 113 pages. March 27, 1968, with pages revised through April 18, 1968. |
| Box 7, Folder 1 | Treatment. Title "Viva Che", written and compiled by Sy Bartlett. With notes and research. Approx. 157 pages. Dec. 8, 1967. |
| Box 7, Folder 2 | Notes and research for use in conjunction with Bartlett treatment. Two enclosures: breakdown and chronological research. Approx. 62 pages total. |
| Box 7, Folder 3 | Papers and correspondence. Includes statement of Michael Wilson re: the withdrawal of his name from screenwriting credits, letters concerning the development of the script, news clippings concerning the film and misc. letters. 27 pieces. |
| Box 7, Folder 4 | Research. Various notes compiled by producer Sy Bartlett, articles titled "The Communist Case Against the United States," "Bolivar," "The Missile Crisis," and "Miscellaneous Notes on Che." Plus one inter-office memo from Bartlett. 5 pieces. |
| Box 7, Folder 5 | Photographs. 11 (8x10) black and white photographs of Che Guevara from the 20th Century-Fox Research Library. |
| Box 44, Folder 7 | "The Twelve." Notes from the book, by Sy Bartlett. 6 pages. July 3, 1968. |
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THE DAY BEFORE SUNRISE

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| Box 8, Folder 2 | Screenplay. First draft by Michael Wilson. 148 pages. Dec. 10, 1976. |
| Box 8, Folder 3 | Screenplay, copy 2. |
| Box 8, Folder 4 | Screenplay. Copy 3. |
| Box 8, Folder 5 | Research. Xeroxed manuscript of book upon which this film was based, "The Secret Policeman," by Thomas Wiseman. 505 pages. |
| Box 9, Folder 1 | Research, excerpts from various books, clipped articles and various notes. Approx. 100 pages. |
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DOUGH GIRL

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| Box 9, Folder 3 | Story outline by Michael Wilson. 29 pages. [Feb. 7, 1942] |
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FIVE FINGERS (1952)

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| Box 9, Folder 8 | Screenplay by Michael Wilson. Revised final. 127 pages. Aug. 4, 1951. |
| Box 9, Folder 9 | Screenplay by Michael Wilson. Final script. 119 pages. May 17, 1951. |
| Box 9, Folder 10 | Screenplay, copy 2. |
| Box 9, Folder 11 | Correspondence. One letter from Wilson to Kenneth Geist concerning dispute over Joseph Mankiewicz's "additional dialogue" credit. Dated Oct. 6, 1972. |
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FORTY THIEVES (1944)

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| Box 10, Folder 4 | Story and treatment by Michael Wilson. 40 pages. Aug. 10, 1942. |
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THE FRIENDLY PERSUASION (1956)

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| Box 10, Folder 5 | First Draft continuity by Michael Wilson. Carbon copy. 158 pages. [September 20, 1946]. |
| Box 10, Folder 6 | Screenplay by Wilson. 159 pages. [February 13, 1947]. |
| Box 10, Folder 7 | Screenplay. [Copy 2, labelled "second draft"]. |
| Box 10, Folder 8 | Story outline by Wilson. 21 pages. June 9, 1946. |
| Box 10, Folder 9 | Legal papers, briefs, depositions, letters between Wilson and his lawyer Ben Margolis. 10 items. |
| Box 10, Folder 10 | Newspaper clippings concerning cases (Wilson v. Liberty Films, Wilson v. Allied Artists, et al, and Independent v. Loew's). 15 items. |
| Box 10, Folder 11 | Legal correspondence from 1956 and 1957. 24 items. |
| Box 10, Folder 12 | Legal correspondence, 1958. 15 items. |
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THE FRIENDLY PERSUASION (1956)

Box 10, Folder 13 **Legal correspondence, 1959. 23 items.**
Box 10, Folder 14 **Legal correspondence, 1960 and 1961. 18 items.**

GONE TO TEXAS

Box 11, Folder 2 **Treatment [by Robert Ardrey]. 82 pages. Dec. 14-21, 1949.**
Box 11, Folder 3 **Research notes [from Michael Wilson]. 14 pages. Feb. 22, 1950.**
Box 11, Folder 4 **Notes on approach to the material [from Michael Wilson]. 7 pages. Feb. 1, 1950.**
Box 11, Folder 5 **Notes [from Robert Ardrey]. 13 pages. Jan. 20, 1950.**

GREAT IMPOSTER (BEGGAR IN VELVET)

Box 12, Folder 1 **Novel for film use by Michael Wilson. 75 pages.**
Box 12, Folder 2 **Reading of novel for RKO story department. 27 pages plus cover sheet. May 23, 1941.**
Box 12, Folder 3 **Outline of novel by Wilson. 4 copies, with a note attached to one copy. 4 pages each. September 15, 1940.**

THE HOSTAGE

Box 44, Folder 10 **Original story outline by Michael Wilson. 11 pages. September 21, 1941.**

HOUSE DIVIDED

Box 12, Folder 8 **Film Story. A blueprint for a screenplay by Michael Wilson. 72 pages. Oct. 1, 1975.**
Box 12, Folder 9 **Film story. Copy 2.**
Box 12, Folder 10 **Film story. Copy 3.**
Box 12, Folder 11 **Research with bibliography, chronology of revolutionary war, and misc notes. Cover says "Research for Screenplay on Revolutionary War -- for Fonda Family Screenplay." Approx. 75 pages.**
Box 13, Folder 1 **Research: Life in colonial New England. Annotated by unidentified source. Approx. 110 pages.**
Box 13, Folder 2 **Notes on story conference and treatment. 14 pages. October 30, 1975.**
Box 13, Folder 3 **Research, with step outline on research material, plus misc. notes. Approx. 500 pages. May 29 - Sept. 8, 1975.**

IT'S A WONDERFUL LIFE (1946)

Box 13, Folder 7 **[By Frank Capra]. Final script. March 18, 1946. Including added scenes rewritten during production. 211 pages.**

LAWRENCE OF ARABIA (1962)

Box 15, Folder 13 **Continuity outlines. Annotated [by Michael Wilson]. 10 pages.**
Box 15, Folder 14 **"Seven Pillars of Wisdom" by Michael Wilson. Rough draft, edited, part 1, pages 1-153. Annotated [by Michael Wilson]. Paris, Jan. 31, 1961.**
Box 15, Folder 15 **"Seven Pillars of Wisdom" by Michael Wilson. Rough draft, part 2, pages 154-312 (end). Annotated [by Michael Wilson]. Paris, January 31, 1961.**
Box 16, Folder 1 **Second revised draft. Annotated [by Michael Wilson]. Started September 28, 1960.**
Box 16, Folder 2 **Revisions. Annotated [by Michael Wilson]. Approx. 30 pages.**
Box 16, Folder 3 **Inserts and revisions. Annotated [by Michael Wilson]. Approx. 50 pages.**
Box 16, Folder 4 **Revisions and hand written notes. Annotated [by Michael Wilson]. Pages 154-253. Approx. 50 pages.**
Box 16, Folder 5 **Full screenplay. Some hand written notes. Annotated [by Michael Wilson]. Approx. 267 pages.**

LAWRENCE OF ARABIA (1962)

Box 16, Folder 6	Correspondence regarding payment. Photocopies of press clippings and notes [by Michael Wilson]. Approx. 34 items. Dec. 30, 1960 - April 30, 1963.
Box 16, Folder 7	"Seven Pillars of Wisdom," third draft. Annotated [by Michael Wilson]. 75 pages. January 1961.
Box 16, Folder 8	"Seven Pillars of Wisdom." Film outline with notes on adaptation by Michael Wilson. Approx. 127 pages. Paris, December 10, 1959.
Box 16, Folder 9	Copy of outline with notes. Approx. 135 pages. Outline: December 10, 1959. Notes: September 28-30, 1959.
Box 16, Folder 10	"Seven Pillars of Wisdom." Outline of remaining continuity from Cairo to Damascus, 11 pages.
Box 16, Folder 11	"Seven Pillars of Wisdom." Tentative outline of physical requirements, 8 pages.
Box 16, Folder 12	"Seven Pillars of Wisdom." Test scenes. 13 pages.
Box 16, Folder 13	"Seven Pillars of Wisdom." Excerpts from Christopher Caudwell's "T.E. Lawrence: A Study in Heroism." 15 pages.
Box 16, Folder 14	"Seven Pillars of Wisdom. An Outline of the Work Together with Notes on a Film Adaptation." By Michael Wilson. 99 p. Paris, December 10, 1959.
Box 17, Folder 1	"Seven Pillars of Wisdom." The trip across the Sinai. 5 Pages.
Box 17, Folder 2	"Seven Pillars of Wisdom." Notes [on photographing titles and scenes that follow]. Annotated [by Michael Wilson]. 17 pages.
Box 17, Folder 3	"Seven Pillars of Wisdom." First Draft, by Michael Wilson. Annotated [by Michael Wilson]. 198 pages.
Box 17, Folder 4	"Seven Pillars of Wisdom." Second draft revised by Michael Wilson. Approx. 310 pages. September 27, 1960.
Box 17, Folder 5	Second draft, incomplete. 27 pages. Revised September 27, 1960.
Box 17, Folder 6	Second revised draft, 312 pages. September 27, 1960.
Box 17, Folder 7	Lawrence correspondence duplicates. Total 48 items.
Box 17, Folder 8	Second draft by Michael Wilson. February 2, 1961. 273 pages.
Box 18, Folder 1	Third draft. 273 pages. Paris, January 31, 1961.
Box 18, Folder 2	Third draft, copy 2.
Box 18, Folder 3	Third draft, copy 3.
Box 18, Folder 4	"Seven Pillars of Wisdom." Film adaptation of Lawrence's work, by Michael Wilson. 113 pages.
Box 18, Folder 5	Film adaption of Lawrence's work. Copy 2.
Box 18, Folder 6	Legal documents and clippings. Total 16 items.
Box 18, Folder 7	Handwritten covers for correspondence. Total 3 items.
Box 18, Folder 8	Correspondence. Total 38 items. 1959-1961.
Box 18, Folder 9	Correspondence. Total 41 items. 1962-1963.
Box 18, Folder 10	Elements and facets of the theme, by Michael Wilson. Annotated [by Michael Wilson]. Approx. 230 pages. September 20, 1959.
Box 19, Folder 1	Copies of research and notes. Approx. 85 pages.
Box 19, Folder 2	Horizon Pictures (G.B.) Ltd. Inter-Office correspondence. From John Woolfenden to Blowitz in October and November of 1960, and from Woolfenden to Spiegel November and December 1960. Total 7 items.

LIGHT OF DAY

Box 21, Folder 7	Film treatment by Michael Wilson. 86 pages. November 23, 1962.
Box 21, Folder 8	A screenplay by Michael Wilson. First draft, complete. 154 pages. Paris, February 27, 1963.
Box 21, Folder 9	Screenplay by Michael Wilson. Copy 2.
Box 22, Folder 1	Final draft. 3 copies. 135 pages, each. Paris, July 1, 1963.
Box 22, Folder 3	Second draft, complete. 145 pages. Paris, May 30, 1963.
Box 22, Folder 4	Copy 2, carbon.
Box 22, Folder 5	Screenplay by Monja Danischewsky. 184 pages. July 16, 1963 (with revisions through July 30, 1963).
Box 22, Folder 6	Correspondence, including check stubs. 18 items.

LOOK HOMEWARD, ANGEL

- Box 20, Folder 7 **Misc. notes, typed and handwritten. Treatment, dated February 24, 1948, 35 pages. Clippings. Letter to "Mike" from "Paul." Annotated [by Michael Wilson]. Total 8 items.**
- Box 20, Folder 8 **First draft treatment by Michael Wilson. Carbon. 48 pages. February 28, 1948.**
- Box 21, Folder 1 **Treatment by Michael Wilson. Adapted from Thomas Woolfe's novel. Annotated [by Michael Wilson?] 77 pages. March 19, 1948.**
- Box 21, Folder 2 **Revised draft. Carbon. 155 pages. June 21, 1949.**
- Box 21, Folder 3 **First draft screenplay, by Michael Wilson. With Paramount cover sheet. Typed carbon. 203 pages. May 29, 1948.**
- Box 21, Folder 4 **Revised draft, xerox. June 21, 1949.**
- Box 21, Folder 5 **First draft. 203 pages. May 29, 1948.**
- Box 21, Folder 6 **Rough draft screenplay by Michael Wilson. Typed carbon, incomplete. 172 pages. April 12, 1948.**
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THE LORD DON'T PLAY FAVORITES

- Box 19, Folder 5 **[By Michael Wilson.] A play in three acts. Carbon. Missing third act. Approx. 50 pages. No date.**
- Box 19, Folder 6 **[By Michael Wilson.] Typescript, carbon. 2 copies. 69 pages, each. March 21, 1956.**
- Box 19, Folder 7 **[By Michael Wilson.] Typescript, carbon. 69 pages. March 21, 1956.**
- Box 19, Folder 8 **[By Michael Wilson.] Xerox copies of script. 3 copies. 75 pages each. March 27, 1956.**
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THE LOSER

- Box 19, Folder 9 **[By Michael Wilson.] Typescript carbon. Case no. 10101, San Quentin prison. Produced in cooperation with the Department of Corrections, State of California, Richard A. McGee, Director. 49 pages.**
- Box 19, Folder 10 **[By Michael Wilson.] Typescript. 39 pages plus outline.**
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MADEMOISELLE FROM ARMENTIERES

- Box 20, Folder 2 **An original continuity by Paul Jarrico and Michael Wilson. 2 copies. 104 pages, each. January 10, 1949.**
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A MODERN STORY

- Box 28, Folder 1 **Screenplay by Michael Wilson. George Steven's production, based on Theodore Dreiser's "An American Tragedy". First preliminary green. 167 pages. August 5, 1949.**
- Box 28, Folder 2 **Official data on San Quentin Gas Executions. 3 pages. November 13, 1943. Notes on continuity by Michael Wilson. 3 pages. August 12, 1949. Memo from Michael Wilson to George Stevens. 2 pages. June 2, 1949.**
- Box 28, Folder 3 **First draft by Michael Wilson. Annotated by unidentified source. 166 pages. June 15, 1949.**
- Box 28, Folder 4 **Screenplay, pages 132-187. Annotated [by Michael Wilson]. August 18, 1949.**
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MONTERRAT

- Box 23, Folder 6 **Treatment by Michael Wilson. 2 copies.**
- Box 24, Folder 1 **A motion picture treatment. Based on an adaptation by Lillian Hellman from French play by Emmanuel Robles. 3 copies. Includes a letter from M. Wilson to Anatole Litvak. 96 pages, each. August 28, 1950.**
- Box 26, Folder 2 **A play in three acts by Emmanuel Robles. 69 pages. November 12, 1948.**
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MONTSERRAT

Box 26, Folder 3	Prompt script as produced. Includes costume and prop lists, stage diagram, and piano selections. Annotated [by Michael Wilson]. 82 pages. October 29, 1949.
Box 26, Folder 4	Rough outline of treatment by Michael Wilson. 23 pages. August 28, 1950.
Box 26, Folder 5	A motion picture treatment by Michael Wilson. 96 pages. August 28, 1950.

MY FRIEND FLICKA (1943)

Box 24, Folder 4	Treatment on story [by Michael Wilson]. Carbon. 30 pages. [January 14, 1942].
Box 24, Folder 5	Revised outline of treatment by Michael Wilson. Carbon. 30 pages. [January 26, 1942].

O'HARA'S OATH

Box 24, Folder 2	Screenplay blueprint, by Michael Wilson. 4 copies. With note to "Mike" from "AL." 55 pages, each.
Box 24, Folder 3	2 xeroxed copies.

OPERATION CICERO

Box 22, Folder 7	Rough step outline by Michael Wilson. 3 copies. 25 pages, each. November 17, 1950.
Box 22, Folder 8	Story report by Otto Land. 22 pages. November 6, 1950.
Box 23, Folder 1	Step outline by Michael Wilson. 4 copies. 52 pages, each. December 6, 1950.
Box 23, Folder 2	Screenplay by Michael Wilson. Writer's working script. 3 copies. May 20, 1951.
Box 23, Folder 3	First draft continuity. Annotated by unidentified source. 130 pages. April 6, 1951.
Box 23, Folder 4	Temporary script. Title crossed out, "Five Fingers" written in. 2 copies. Annotated by unidentified source. 125 pages, each. April 23, 1951.
Box 23, Folder 5	Conference on story (November 7, 1950), step outline (December 13, 1950), and first draft (April 12, 1951). 34 pages.

OUTER DARKNESS

Box 24, Folder 6	"Harlem-Upper Manhattan: Church and Community Study." Fact book, v.2. 254 pages. September, 1962.
Box 24, Folder 7	Miscellaneous notes. Research for book.
Box 24, Folder 8	Research notebook, plus loose notecards.
Box 25, Folder 1	Original screenplay by Michael Wilson. 150 pages. March 1, 1968.
Box 25, Folder 2	Screenplay, 2 xeroxed copies.
Box 25, Folder 3	Revised draft. 155 pages. June 1, 1968.
Box 25, Folder 4	[Revised] script. 171 pages.
Box 25, Folder 5	Revised draft, 2 copies. 149 pages, each. June 1, 1968.
Box 26, Folder 1	Revised draft. Third copy.
Box 28, Folder 7	Outline of a novel by Michael Wilson. 3 copies. 20 pages, each. March 13, 1964.
Box 28, Folder 8	Handwritten notes [by Michael Wilson]. Reading notes.
Box 28, Folder 9	Port Jamesburo sequence (February 27, 1965), outline of Quantico sequence, Washington sequence, Mississippi sequence, Post-Paris sequence (January-March 1966), plot outline (November 18, 1967). Annotated [by Michael Wilson]. Approx. 44 pages.
Box 28, Folder 10	Rough screenplay, random missing pages. Annotated [by Michael Wilson].
Box 29, Folder 1	Voices, voice-over narratives, other notes. Annotated [by Michael Wilson].
Box 29, Folder 2	Research notes. Annotated by unidentified source. December 1964-May 1967.
Box 29, Folder 3	Tentative outline of the final one third of the script. 3 pages.
Box 29, Folder 4	Voice-overs split by chapter. Annotated [by Michael Wilson]. Approx. 16 items. January 20, 1965.
Box 29, Folder 5	Partial screenplay. Annotated [by Michael Wilson]. Pages 1-42, 138-153, and 170.
Box 29, Folder 6	Correspondence. Annotated [by Michael Wilson?]

OUTER DARKNESS

Box 29, Folder 7	Newspaper clippings. September 27, 1964-November 7, 1967.
Box 29, Folder 8	Political pamphlets. Includes NAACP, Malcolm X, Black Panthers, and American Documentary Films, Inc. material. July and August 1963, October 1965.
Box 29, Folder 9	Personal and professional correspondence. Approx 32 items.
Box 29, Folder 10	Notes, mostly handwritten [some by Michael Wilson]. Research.
Box 29, Folder 11	Notes and voice-over narrations. Annotated [by Michael Wilson]. Approx. 66 pages.
Box 30, Folder 1	Tentative outline, sequences, notes. Annotated [by Michael Wilson]. Approx. 32 pages.
Box 30, Folder 2	Chapter narratives 1-84, incomplete. Annotated [by Michael Wilson]. Approx. 95 pages.
Box 30, Folder 3	File labeled "Notes, Negro." Extensive notes and notecards, bibliographies, research, handwritten scenes, etc. Personal correspondence, poetry. Includes 5 yellow legal pads of notes [written by Michael Wilson].

PAY DIRT

Box 30, Folder 4	Rough draft by Michael Wilson. Carbon. Annotated by unidentified source. 7 pages.
Box 30, Folder 5	Synopsis, 30 pages.
Box 30, Folder 6	Original screenplay by Michael Wilson. 158 pages.
Box 30, Folder 7	Screenplay, second copy.
Box 31, Folder 1	First draft, complete. 147 pages. October 12, 1977.
Box 31, Folder 2	Second draft. 139 pages. December 6, 1977.
Box 31, Folder 3	Second draft with added pages. Approx 139 pages.
Box 31, Folder 4	Correspondence. To "Dear Ol' Mike" from "Paul." 4 pages. February 12, 1978.
Box 31, Folder 5	Complete first draft, plus additional 3 page scene. Annotated by unidentified source. Total 150 pages. October 12, 1977.
Box 52, Folder 4	Complete first draft. 147 pages. October 12, 1977.
Box 52, Folder 5	Second draft. 139 pages. December 5, 1977.

A PLACE IN THE SUN (1951)

Box 27, Folder 7	Treatment by Michael Wilson. Based on Theodore Dreiser's AN AMERICAN TRAGEDY. 2 copies, 56 pages each. May 9, 1949.
Box 27, Folder 8	Treatment by Michael Wilson. 43 pages. April 27, 1949.
Box 27, Folder 9	Treatment by Michael Wilson. 2 copies. 103 pages, each. May 23, 1949.
Box 38, Folder 6	Screenplay by Harry Brown and Michael Wilson. A George Stevens Production, based on Theodore Dreiser's "An American Tragedy." Final White script, incomplete. 122 pages. September 30, 1949 with revisions through November 26, 1949.
Box 38, Folder 7	Second copy, 153 pages.
Box 38, Folder 8	Third copy, 153 pages.
Box 39, Folder 1	Incomplete copy, pages 22-58 revised. From Final White Script. 58 pages. September 30, 1949 with revisions through October 31, 1949.
Box 39, Folder 2	Incomplete copy. From Final White Script. 32 pages. September 30, 1949.
Box 39, Folder 3	Incomplete copy. Pages 123-144. 22 pages. December 3-14, 1949.
Box 39, Folder 4	"An American Tragedy" by Harry Brown. Sequences 1-14. 9 pages. September 21, 1949. Notes on revision of screenplay, by Michael Wilson. 5 pages. August 5-September 23, 1949. Outline by Howie A. Annotated by unidentified source. 24 pages.

PLANET OF THE APES (1968)

Box 31, Folder 6	Screenplay by Rod Serling. From the novel by Pierre Boulle. Includes revised pages. 147 pages. March 1, 1965.
Box 31, Folder 7	Screenplay, second copy.

PLANET OF THE APES (1968)

Box 31, Folder 8	Screenplay by Michael Wilson. Based on novel by Pierre Boulle. Unfinished draft. 144 pages. January 13, 1967.
Box 32, Folder 1	Revised screenplay, unfinished draft. Xerox copy, parts illegible. 2 copies. 135 pages, each. January 13, 1967.
Box 32, Folder 2	Revised draft, incomplete. 89 pages. March 14, 1967.
Box 32, Folder 3	Revised draft, complete. 157 pages. March 21, 1967.
Box 32, Folder 4	Final draft, complete. 140 pages. April 4, 1967.
Box 32, Folder 5	Final revised screenplay. Leather bound. 144 pages. April 18, 1967.
Box 32, Folder 6	Shooting script. Annotated [by Michael Wilson]. Paged through 121-C. 135 pages. May 5, 1967 with revisions through July 27, 1967.
Box 32, Folder 7	Photocopied art and notes. 5 items. August 1967.
Box 32, Folder 8	Letter to Arthur Jacob from Pierre Boulle and tentative pre-script. 40 pages. April 29, 1965.
Box 32, Folder 9	Newspaper reviews of film. 11 items. February, 1968.
Box 33, Folder 1	Outline of Serling's screenplay. 8 pages.
Box 33, Folder 2	Yellow legal notepad, "Our Second Adam (The Last Survivor)." Handwritten notes [by Michael Wilson].
Box 33, Folder 3	Correspondence. 21 items.
Box 33, Folder 4	Rough, revised draft. Complete. Annotated [by Michael Wilson]. 239 pages. March 21, 1967.

RAID ON HARPER'S FERRY

Box 33, Folder 7	"John Brown at Harper's Ferry." A film treatment by Michael Wilson. Based on the book by Truman Nelson. 3 copies. 63 pages, each. April 19, 1974.
Box 33, Folder 8	A screenplay by Michael Wilson, based on a biography of John Brown by Truman Nelson. First draft. Includes illustrations. 140 pages. July 26, 1974.
Box 34, Folder 1	Screenplay, in folder " Original, The Raid on Harper's Ferry, First Draft, July 26, 1974."
Box 34, Folder 2	Second draft. 155 pages. December 10, 1975.
Box 34, Folder 3	Screenplay, second copy.
Box 34, Folder 4	Second draft, 2 copies. 155 pages, each. March 20, 1975.
Box 34, Folder 5	Screenplay, third copy.
Box 35, Folder 1	Screenplay, fourth copy.
Box 35, Folder 2	Miscellaneous pages, edited. Annotated [by Michael Wilson?] Includes illustrations. 231 pages.
Box 35, Folder 3	Research notebooks, first volume. With table of contents on front cover. Includes negatives, photocopied articles, and issue of "Harper's Ferry in Pictures" by Bruce Roberts.
Box 35, Folder 4	Research notebook, second volume. With table of contents on front cover. Research, photocopies, clippings, photos.
Box 35, Folder 5	Comments, notes, and step outlines. Annotated by unidentified source. Jan 28-May 8, 1974.
Box 35, Folder 6	Correspondence and historical documents. Annotated by unidentified source. 1974-1976.

SALT OF THE EARTH (1953)

Box 36, Folder 1	A treatment, incomplete. Paper crumbling. Annotated [by Michael Wilson]. Pages 55-63, 44-63.
Box 36, Folder 2	Story outline by Michael Wilson. Annotated [by Michael Wilson]. 76 pages.
Box 36, Folder 3	Story outline by Michael Wilson. 2 copies. One includes a two paragraph preface. 54 pages, each.
Box 36, Folder 4	Revised pages, with envelope addressed to Michael Wilson. 27 pages. January 2-23, 1953.
Box 36, Folder 5	Screenplay. Pages 1 and 2 are missing. Annotated by unidentified source. 121 pages.

SALT OF THE EARTH (1953)

Box 36, Folder 6	Original screenplay by Michael Wilson. 163 pages.
Box 36, Folder 7	Screenplay. 127 pages. September 23, 1952.
Box 36, Folder 8	Second copy, with revisions through January 27, 1953.
Box 37, Folder 1	Final draft. Annotated [by Michael Wilson]. January 2, 1953 with revisions through January 27, 1953.
Box 37, Folder 2	Final draft, revised pages only. 22 pages. January 2, 1953.
Box 37, Folder 3	Editing notes, "From P.J. to ALL." Annotated by unidentified source. 4 pages. January 20, 1953.
Box 37, Folder 4	California Quarterly, v. 2:4. 2 copies. 72 pages. Summer 1953.
Box 37, Folder 6	Untitled treatment by Richard Smith and Tony Grutman. Partially adapted from SALT OF THE EARTH: THE STORY OF A FILM, by Herbert Biberman. c1977.
Box 44, Folder 1	Original screenplay by Michael Wilson. 163 pages.
Box 44, Folder 2	Treatment. 38 pages.
Box 44, Folder 3	Correspondence and news documents. 23 items.
Box 44, Folder 4	Correspondence with Herbert J. Biberman and press. 22 items.
Box 44, Folder 5	"Salt of the Earth: The Strike, the Film, and the People," by Deborah S. Rosenfelt. Includes letter from Rosenfelt to Michael Wilson. 120 pages.
Box 44, Folder 6	Notes on change in character. Annotated [by Michael Wilson]. 7 pages. August 1, 1942.
Box 44, Folder 9	Correspondence, handwritten notes on yellow legal pad [by Michael Wilson].
Box 45, Folder 12	Misc. correspondence, 1952-1954. Includes letters to and from Herbert Biberman, Virginia Jencks, Clinton Jencks. Also typewritten journal entries dated January 30-February 18.
Box 45, Folder 13	Correspondence with International Mine-Mill union. October 1952-June, 1954. Speech made by Wilson to M.M. Convention in September, 1953. Annotated [by Michael Wilson]. 2 copies. 12 pages, plus 2 page outline.
Box 45, Folder 14	Comments, criticisms, memos, notes on revision. Including handwritten notes [some by Michael Wilson].
Box 46, Folder 1	Radio and press releases. Ads, reviews, clippings. From The Daily Worker, Mexico City Press, Spanish-language articles from Il Contemporaneo and El Popular. March, 1954 issue of March Of Labor. Senate Bill S.1599. Other union materials.
Box 46, Folder 2	Correspondence from Deborah Rosenfelt, Feminist Press, H. Biberman. Proposal for documentary. Rosenfelt's grant proposal to study the film. Notes, mailing lists. Press release re: Independent Productions Corporation lawsuit. Clippings.
Box 46, Folder 3	Reviews and clippings, including Variety, New York Times, Daily Trojan, Los Angeles Times, Daily Worker, New York Post, National Guardian.
Box 46, Folder 4	Copy of editorial, El Universal (Mexico City), 2 pages, September 12, 1953. Cine Mundial, 4 pages, September 5, 1953. Esto, 1 page, September 12, 1953.
Box 47, Folder 4	Photographs of Bayard. 17 loose stills, 4 albums, 3 x 5. 16 2x3 negatives.

THE SANDPIPER (1965)

Box 37, Folder 8	A film treatment by Michael Wilson. 3 copies. 79 pages, each. Paris, October 12, 1963.
Box 37, Folder 9	Screenplay by Irene and Lewis Kamp. Second draft. From a story by Martin Ransohoff. Filmways, Inc. Columbia Pictures Corp. 170 pages. January 31, 1963.
Box 38, Folder 1	Screenplay by Dalton Trumbo. Final draft. From a treatment by Michael Wilson. Based on an original story by Martin Ransohoff. Filmways Inc. Columbia Pictures Corp. Includes program from screening of film. 129 pages. May 19, 1964.

SHANE (1953)

Box 41, Folder 9	A step outline, by Michael Wilson. 17 pages. March 15, 1950. Also a revised outline, by Michael Wilson. 25 pages. April 7, 1950.
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STILETTO (1969)

Box 42, Folder 3 **[By Michael Wilson.] Screenplay. Lacking a cover. Annotated by unidentified source. 124 pages. August 15, 1966.**

STRANGER AT THE GATES

Box 41, Folder 7 **A blueprint for a screenplay by Michael Wilson. Revised draft, October 1 1973. 48 pages. Misc. material including step outlines, notes, ideas, research background. Total approx. 144 pages.**

Box 42, Folder 5 **A blueprint for a screenplay, by Michael Wilson. 2 copies. 47 pages, each. August 31, 1973.**

Box 42, Folder 6 **First draft. Loose pages, 2 copies. 62 pages, each. October 1, 1972.**

Box 42, Folder 7 **Misc. pages. Approx. 142 pages. October 1, 1973.**

Box 42, Folder 8 **Revised draft. 57 pages. October 1, 1973.**

THE TEMPEST (1959)

Box 40, Folder 4 **Screenplay [by Michael Wilson]. Roma, Dino De Laurentiis. 124 pages plus 25 misc pages.**

Box 40, Folder 5 **New opening. 2 pages. New scenes. 11 pages. Michael Wilson's notes. 4 pages. August 28, 1958.**

Box 40, Folder 6 **Shooting script. 136 pages.**

THE THREE WORLDS OF JOHNNY HANDSOME

Box 14, Folder 1 **Screenplay by Michael Wilson and Alfred Lewis Levitt. From the novel by John Goday. Second draft. 141 pages. October 16, 1972.**

Box 14, Folder 2 **Screenplay by Michael Wilson and Alfred Lewis Levitt. 160 pages.**

Box 14, Folder 3 **First draft. 141 pages. August 17, 1972.**

Box 14, Folder 4 **Yellow script. Annotated by unidentified source. 181 pages.**

Box 14, Folder 5 **Revision notes and misc. revised pages, second draft. Annotated by unidentified source. Approx. 124 pages. April 23 - Sept. 15, 1972.**

Box 14, Folder 6 **Second draft (misc. pages). Approx. 135 pages.**

Box 33, Folder 6 **Screenplay by Morton Grant, Norman Houston, and Michael Wilson. AKA: CARLOTTA'S JEWELS. 91 pages. June 27, 1942.**

UNTITLED SCRIPTS

Box 43, Folder 5 **[Untitled, World War II]. 2 drafts, yellow and white. Misc. revised pages. Annotated [by Michael Wilson]. Total approx. 80 pages.**

Box 44, Folder 8 **Notes on treatment of Valentino story. 8 pages.**

Box 47, Folder 6 **Partial untitled script, 22 pages. Partial step outline, 29 pages. Annotated by unidentified source.**

Box 47, Folder 10 **Misc. script pages. 107 pages.**

Box 47, Folder 11 **Misc. incomplete scripts and poem. Including notes on treatment of THE TREASURE OF SIERRA MADRE, January 8, 1941. 1937-1941.**

VIGILANTE VALLEY

Box 38, Folder 5 **Screenplay by Michael Wilson. From the novel "Colt Comrades" by Bliss Lomax. 104 pages. July 15, 1942.**

WHEN THE POLICE ARRIVE

Box 39, Folder 9 **[By Michael Wilson.] Treatment, 29 pages.**

WHEREVER THE GRASS GROWS

Box 39, Folder 10 **Adaptation outline by Michael Wilson. 2 copies. 18 pages, each.**

WHITE WITCH DOCTOR (1953)

Box 40, Folder 7 **Treatment by Michael Wilson. 2 copies. 78 pages, each. July 18, 1951.**
Box 40, Folder 8 **Revised step outline by Michael Wilson. 19 pages. August 13, 1951. Revised step
outline by Michael Wilson. 2 copies. 23 pages, each. August 17, 1951.**
Box 40, Folder 10 **Screenplay by Ivan Goff and Ben Roberts. Second revised shooting final. 111
pages. November 28, 1952.**
Box 40, Folder 11 **Inter-office correspondence from Michael Wilson to Otto Lang. 27 pages. May 29,
1951. Memo to Mr. Otto Lang from D.F.Z. 9 pages. July 31, 1951.**

THE WOBBLIES

Box 44, Folder 18 **Handwritten notecards and notes [by Michael Wilson]. Typed treatment and
outline. Labor union materials. Letter from Fred S. Jammer, Jennorah Productions,
Inc. 2 copies. February 1, 1970.**

THE YEAR OF THE IDIOT

Box 39, Folder 14 **An original film story by Michael Wilson. 47 pages. September 1, 1969.**
Box 40, Folder 1 **4 copies. One copy annotated [by Michael Wilson].**
Box 40, Folder 2 **The principal characters, plus treatment. 58 pages. March 30, 1970.**
Screenplays and Projects by Other Writers

ALIVE, ALIVE-O

Box 1, Folder 1 **Screenplay by Danile K. Wilson. 104 pages, April 1976. - Loose screenplay pages,
pp. 50-107.**

AN AMERICAN HERO

Box 1, Folder 8 **Screenplay by Durrell Royce Crays. 145 pages.**

AND TOMORROW THE MOON

Box 1, Folder 7 **Screenplay, by Josef Shaftel. Estimating script (English Version). Annotated by
unidentified source. 120 pages. May 12, 1953.**

APPOINTMENT IN TOMORROW

Box 1, Folder 9 **Screenplay by Francis Cockrell. 101 pages.**

THE BAD JO-JO

Box 44, Folder 16 **A one-act play by James Leo Harlihy. 22 pages.**

THE BALLAD OF DAVE GLENN

Box 2, Folder 4 **Screenplay. Writer unidentified. Carbon on onionskin. 122 pages.**
Box 2, Folder 5 **Screenplay. Copy 2.**

BITTER SAGE

Box 3, Folder 5

Story outline by Daniel Riley. Annotated by unidentified source. 39 pages. Jan. 5
Story outline. Copy 2. Annotated by unidentified source.

Box 3, Folder 6

BOLIVAR

Box 3, Folder 7

Screenplay by Robert Presnell, Jr. 199 pages. June 15, 1966.

THE BRIDGE AT REMAGEN (1969)

Box 3, Folder 9

Script by Ray Rigby and Theodore Strauss. 122 pages.

THE BUCCANEERS

Box 4, Folder 4

Script, "Dan Tempest and the Amazons." Typed carbon. 28 pages. July 13, 1956.

CHINA MARINES

Box 7, Folder 6

Screenplay by Ivan Moffat. Revised first draft. 166 pages. April 26, 1976.

CHRISTOPHE

Box 7, Folder 7

Screenplay, writer not credited. Rough working copy. Last page number is 243, however, there are great gaps in the sequence. Approx. 100 pages.

Box 7, Folder 8

Screenplay, writer not credited. Rough working copy, different version. Annotated by unidentified source. 154 pages.

Box 7, Folder 9

Proposal for production of Christophe. Includes story treatment, excerpts from screenplay, discussion of commercial potential, modern relevance, etc. William Marshall is initiating producer and proposed lead actor. Approx. 49 pages.

Box 7, Folder 10

Proposal copy 2.

Box 7, Folder 11

Notes and research. Annotated by unidentified source.

Box 46, Folder 2

Proposal materials.

DARKNESS IN THE SUN

Box 8, Folder 1

Screenplay. 120 Pages. Writer unidentified [Frank Arnold?].

DAY OF THE ARROW

Box 9, Folder 2

Screenplay [by Robin Estridge]. First draft. 186 pages. Oct. 12, 1964.

THE DAY THEY MADE IT LEGAL

Box 9, Folder 5

Screenplay by Frank Tarloff. 107 pages. Dec. 6, 1971.

THE DEVIL IN THE BOOK

Box 45, Folder 1

By Dalton Trumbo. The California Smith Act Convictions and what they mean. 52 pages.

DRAGGER CAPTAIN

Box 9, Folder 4 **Screen treatment by Melvin Levy. 44 pages.**

DUNE

Box 9, Folder 6 **Treatment by Rospo Pallenberg. 52 pages.**

EMERGENCY WARD

Box 9, Folder 7 **Screenplay by Margaret Westgate. First draft, 102 pages.**

THE FLYING CARPET

Box 44, Folder 13 **By Hal Stanley and Paul Michaels. 15 pages. September 10, 1954.**

FOREVER

Box 9, Folder 12 **Treatment. Written by Mildred Cram. 50 pages.**

Box 10, Folder 1 **Correspondence. Letter from 20th Century Fox to Michael Wilson concerning the project, dated September 20, 1967.**

THE FRENCH WAY

Box 10, Folder 2 **Continuity by Harry R. Smith and Paul Jordan. 82 Pages.**

Box 10, Folder 3 **Continuity by Gita Hall. 106 pages.**

GABRIELA

Box 11, Folder 1 **Screenplay by Dalton Trumbo. First draft revised. 154 pages. Oct. 26, 1966.**

GONE TO TEXAS

Box 11, Folder 6 **Research notes [from Michael Wilson]. 14 pages. Feb. 22, 1950.**

GRAND TOUR

Box 11, Folder 7 **Screenplay by John and Rebecca Michael. Preliminary Draft. 180 pages. May, 1961.**

Box 11, Folder 8 **Screenplay. Copy 2.**

Box 11, Folder 9 **Screenplay. Preliminary draft. Revised through April 1, 1958. 164 pages. March 19, 1958.**

Box 11, Folder 10 **Film treatment by John and Rebecca Michael. 70 pages. December 15, 1957.**

Box 11, Folder 11 **Film Treatment. Copy 2.**

Box 11, Folder 12 **Film treatment by J. and R. Michael. 76 pages. November 9, 1957.**

Box 11, Folder 13 **Rough copy and notes. Annotated [by Michael Wilson]. Approx. 107 pages.**

Box 11, Folder 14 **Revised pages. Approx. 30 pages. April 1, 1958.**

Box 11, Folder 15 **Correspondence. Two pieces.**

HARD ROAD

Box 12, Folder 4 **An original motion picture story. No credit or date. 51 pages.**

HEART OF DARKNESS

HEART OF DARKNESS

Box 12, Folder 5 **Treatment and adaptation of Joseph Conrad's novel by Andrzej Wadja, Andrezej Zulwski and Lewis J. Steelman. 161 pages. May, 1968.**
Box 12, Folder 6 **Different carbon version of treatment. Approx. 159 pages.**

HIPSHIRE CAT

Box 12, Folder 7 **Synopsis of story for Batman episode by William Marshall and Sylvia Jarrico Gussin. Two copies, final synopsis and two working copies, plus letter of introduction from Michael Wilson to Howie Horowitz. Annotated [by Michael Wilson]. Jan. 1967.**

ICE STATION ZEBRA (1968)

Box 13, Folder 4 **Screenplay [by Millard Kaufman]. 137 pages. Sept. 20, 1965 - Nov. 5, 1965.**
Box 13, Folder 5 **Screenplay copy 2. Incomplete. 64 pages. Nov. 3 Nov. 8, 1965.**

INJUNCTION GRANTED

Box 42, Folder 9 **Federal theater playscript No. 9, written by the Editorial Staff of the Living Newspaper. Annotated by unidentified source. Approx 100 pages. New York City, 1936. Revised, Los Angeles, 1946.**

THE INSURANCE COMPANY

Box 13, Folder 6 **Original screenplay by Gerald DiPego. March 24, 1976. 122 pages.**

JAVELIN

Box 14, Folder 7 **By Owen Racheff. A play in two acts. Annotated by unidentified source. 67 pages. 1965-66.**

JOHNNY GOT HIS GUN (1971)

Box 19, Folder 3 **By Dalton Trumbo. From his novel of the same name. 136 pages.**
Box 19, Folder 4 **Final draft. Includes letter signed "Dalton," to "Mike." 122 pages. April 21, 1968.**

JOURNEY OF THE OCEANAUTS

Box 15, Folder 1 **Research notes with index. Says "Journey of the Astronauts." 145 pages.**
Box 15, Folder 2 **Notes by Michael Wilson and Alfred L. Levitt. Annotated [by Michael Wilson]. Approx. 30 pages. March 1, 1973.**
Box 15, Folder 3 **Screenplay by Mayo Simon and Ben Maddow. Based on the novel by Louis Wolfe. Revised. Includes revisions and 4 8X10 glossies. 113 pages. December 4, 1972 - February 20, 1973.**

JOVANKA AND THE OTHERS

Box 15, Folder 4 **Screenplay by John Michael and Peter Achilles. From the novel by Ugo Pirro. Final Draft. Rome, Dino De Laurentiis Cinematografica S.p.A. 151 pages.**
Box 15, Folder 5 **Treatment. 70 pages.**
Box 15, Folder 6 **Notes for discussion on treatment. Annotated by unidentified source. 6 pgs. typed.**
Box 15, Folder 7 **De Laurentiis notes. 5 pages. January 24, 1959.**
Box 15, Folder 8 **Misc notes, handwritten [by Michael Wilson].**
Box 15, Folder 9 **Screenplay. Misc. pages.**

JOVANKA AND THE OTHERS

Box 15, Folder 10 **Final draft, July 7, 1959. 135 pages.**
Box 15, Folder 11 **Story outline, notes and correspondence. Letter from De Laurentiis to Michael Wilson. Carbon of June 7, 1959 memo from John Michael and Peter Achilles to De Laurentiis. Annotated [by Michael Wilson]. Total 19 pieces.**
Box 15, Folder 12 **Notes in Italian. 3 pages.**

THE LOVED ONE (1965)

Box 20, Folder 1 **By Terry Southern and Christopher Isherwood. Producers John Calley and Haskell Wexler. Approx. 170 pages, includes revisions. July 21, 1964.**

THE MAN WHO KILLED THE DEER

Box 20, Folder 3 **Screenplay by Simon Wincelberg. First rough draft. 167 pages. August 5, 1953.**
Box 20, Folder 4 **Screenplay by Matthew Ragel. Carbon. 125 pages. December 18, 1953.**
Box 20, Folder 5 **Screenplay by Matthew Ragel and Simon Wincelberg. From the novel by Frank Waters. 2 copies. January 28, 1954.**
Box 20, Folder 6 **Step outline by Matthew Ragel. Approx. 170 pages. November 11, 1953.**
Box 43, Folder 8 **A play in two acts and ten scenes, by Herbert J. Biberman. Annotated by unidentified source. Approx. 80 pages. 1934.**

MANNEQUINS FOR RIO (1954)

Box 26, Folder 8 **Screenplay by David Rusker and Walter Heerman. Final draft. 3 copies. 127 pages, each. March 8, 1954.**

MARTY (1955)

Box 27, Folder 3 **Revised screenplay by Paddy Chayefsky. 133 pages. July 3, 1954.**

THE MASQUERADERS

Box 26, Folder 9 **Step outline by James O'Donnell. 44 pages.**
Box 26, Folder 10 **Screenplay by James O'Donnell. Pages 1-33, 80-126.**
Box 26, Folder 11 **Screenplay, 126 pages.**
Box 27, Folder 1 **Screenplay, carbon. Annotated [by Michael Wilson]. 126 pages.**
Box 27, Folder 2 **Screenplay, carbon. Includes revised pages. Annotated by unidentified source.**

MERCEDES ORTEGA LOZANO

Box 27, Folder 4 **Screenplay by B. Traven. Based on short story, "Frustration," by B. Traven. 235 pages.**

MORGANA

Box 27, Folder 5 **A sentimental comedy by Dalton Trumbo. 3 acts. 118 pages. November 3, 1961.**
Box 27, Folder 6 **Correspondence, including letter from "Dalton" to "Mike." 2 items.**

A MURMUR OF SPRING

Box 26, Folder 6 **A treatment by Joseph Di Reda. 56 pages.**

OLD MAN JACKSON

Box 26, Folder 7 **By John Stag Hanson and Ronald S. Gantman. 184 pages.**

PIOMBINO'S AN HOUR FROM LIVORNO

Box 44, Folder 17 **By Linda Arking. The New Yorker, June 24, 1972. Pgs. 30-44.**

THE QUICK AND THE DEAD

Box 28, Folder 5 **Screenplay by Daniel Riley. 2 copies. Approx. 62 pages, each.**
Box 28, Folder 6 **Screenplay, 2 copies.**

MY REMINISCENCES AS A COWBOY

Box 41, Folder 1 **By Frank Harris. With illustrations. 228 pages.**

THE RIVER LINE

Box 39, Folder 5 **A motion picture story by John Michael. 2 copies. 70 pages, each. April 6, 1957.**
Box 39, Folder 6 **Revised film treatment by John Michael. 2 copies. 35 pages, each. June 25, 1957.**

THE ROAD TO RENO

Box 44, Folder 14 **Original story outline by Hal Stanley. 14 pages. July 30, 1954.**

THE SECRET LIFE OF GENGHIS KHAN

Box 41, Folder 8 **A prospectus for a film, by Paul Jarrico. 22 pages. May, 1964.**

A SPONGEFUL OF VINEGAR

Box 42, Folder 1 **Screenplay, by Arthur Paul Burns. Cover torn. 162 pages. August 1, 1966.**

SPRING AND SUMMER

Box 42, Folder 2 **By James B. Franklin. 102 pages. October 22, 1955.**

STARS OVER HOLLYWOOD

Box 44, Folder 12 **"The Second Mrs. Sands." By Oliver Crawford. TV-NBC. 10:30-11:00 EST, Wednesday. 31 pages.**

STOLL

Box 42, Folder 4 **An original screenplay, by Guthrie Adams. 128 pages.**

STORM AND PASSION

Box 41, Folder 6 **Screenplay based on novel "The Captain's Daughter" by Alexander Pushkin. Rome, Dino De Laurentiis. AKA: "The Fort", "Massacre at Bjelegorst". Annotated [by Michael Wilson]. 150 pages.**

THE SUNFLOWER AND MURDERERS AMONG US

THE SUNFLOWER AND MURDERERS AMONG US

Box 44, Folder 15 **By Edmund Bert Gerard, based on "The Sunflower" and "Murderers Among Us," by Simon Wiesenthal. Background notes for a feature film presentation. 25 pages.**

THE SYNDICATE

Box 39, Folder 8 **Screenplay by John C. Higgins. 149 pages.**

TAI-PAN

Box 40, Folder 3 **By James Clavell. 107 pages. October 2, 1967.**

THE TARGET

Box 41, Folder 2 **By Anna Hunger. 77 pages.**
Box 41, Folder 3 **Step outline by Richard R. Bosely. 2 copies. 31 pages, each.**
Box 41, Folder 4 **Screenplay by Richard R. Bosely. From a story by Anna Hunger. 127 pages.**
Box 41, Folder 5 **Screenplay by Richard R. Bosely. First draft. 116 pages. October 22, 1954.**

TEMPTATION IN BUDAPEST

Box 33, Folder 5 **A screenplay by Paul Jarrico. From the novel "Temptation" by John Pen. Second draft. 134 pages. November 1, 1950.**

THAT'S THE WAY THE MONEY GOES

Box 37, Folder 7 **From the novel by Sigmund Stephen Miller. First draft screenplay. Shooting script. 163 pages. July 27, 1966.**

THE UNAMERICAN

Box 39, Folder 7 **Treatment by David W. Rintels. 33 pages. Statement of David Rintels before the Senate Subcommittee on Constitutional Rights. 38 pages. February 8, 1972. Misc clippings. 16 pages.**

THE WAY TO BABYLON

Box 44, Folder 11 **By Geoffrey Homes and George Worthing Yates. 43 pages.**

WEEP NO MORE

Box 38, Folder 4 **A play in three acts by Janet Stevenson. 103 pages.**

WHAT MACHIAVELLI KNEW ABOUT LEONARDO AND BORGIA

Box 38, Folder 3 **An original screenplay by Paul Jarrico. Bound. 184 pages. Winter 1968-1969.**

WILDFIRE

Box 39, Folder 11 **A screenplay by James R. Morrison. 104 pages.**

THE WONDERFUL COUNTRY (1959)

Box 39, Folder 12 **Treatment. From the novel by Tom Lea. 56 pages. October 10, 1955.**

Box 39, Folder 13

A dramatic line treatment by Eugene McNeill. 3 copies. 54 pages, each.
General Files

CORRESPONDENCE AND PERSONAL/CAREER-RELATED DOCUMENTS

Box 37, Folder 5

Issued by International Union of Mine-Mill and Smelter workers. 51 pages.

Box 45, Folder 2

Letter from A.A. Vandergrift, General, USMC, Commandant of the Marine Corps. To Lieutenant Wilson. March 12, 1946. 1 page.

Box 45, Folder 3

Documents relating to the Reserve Officer Corps, 1947-49. UC Berkeley student transcript, 1936.

Box 45, Folder 4

Documents re: relief from active duty, U.S. Marine Corps. October 30, 1945.

Box 45, Folder 5

U.S. Marine Corps., communist allegations. July-August, 1951.

Box 45, Folder 6

War letters. B. Meltzer. 14 pages. 1942-1944.

Box 45, Folder 7

JENCKS CASE. Correspondence, including handwritten notes [by Michael Wilson].**Letters from Clinton Jencks including one handwritten to "Gale, Herbert, Paul, Sylvia, Michael and All" from "Clint" at the Grant County Jail. 14 items.**

Box 45, Folder 8

JENCKS CASE. Notes, research, court transcripts relating to the Clinton E. Jencks case. Approx. 200 pages.

Box 45, Folder 9

Motion Picture Agency Fact Sheet. Prepared by the National Housing Agency for the information of and use by studio executives. 15 pages. August 19, 1946.

Box 45, Folder 10

Screen Writer's Guild. Various documents relating to the policies and procedures of the organization. Including minutes of meetings, letters from Guild. Bulletins of Guild, July, 1949-July, 1950, agreements, handwritten notes.

Box 46, Folder 12

Financial correspondence. Horizon Pictures, Award Productions, TransOcean Pictures, Inc. 1957-1961.

Box 47, Folder 1

Correspondence between Steve Allen and Dalton Trumbo regarding Tom Bradley for Mayor. 1969.

Box 47, Folder 2

"Hollywood Diary," by Jessamyn West. The Ladies Home Journal's complete in-one-issue condensed non-fiction book. (Regarding FRIENDLY PERSUASION). November, 1956.

Box 47, Folder 3

Handwritten letter from Dalton Trumbo to Wilson, 38 pages, January 1974. Typed notes about Dalton Trumbo, by Michael Wilson, 2 pages. Los Angeles Times clipping: "Dalton Trumbo, Filmwriter Blacklisted in 1947, Dies."

Box 47, Folder 7

Poetry and biographies on poets, criticisms.

Box 47, Folder 8

Correspondence from October 1956-December 1976. Press release by Michael Wilson re: lawsuit, October 30, 1956.

Box 47, Folder 9

Berkeley papers, 1937-38.

Box 47, Folder 12

Poetry, school papers. 1937-1941.

Box 47, Folder 13

Misc. early works, stories, and poetry.

Box 47, Folder 14

Original short stories by Michael Wilson. Including "Three Girls About Town," an original story outline by Wilson and Paul Jarrico.

Box 48, Folder 1

Misc. correspondence, 1956-1962. Including letters to and from Dino DeLaurentiis, December 16, 1957-March 25, 1961. To and from Dalton Trumbo, January 9, 1958-October 8, 1961. To Paul Jarrico, November 21, 1957.

Box 48, Folder 2

Correspondence, contd. Letter to Sy Bartlett and Richard Fleischer, November 3, 1968.

Box 48, Folder 2

Misc. correspondence, 1963-1978. Including letters from Dalton Trumbo, December 1, 1964. To Paul Jarrico, January 9, 1972-June 25, 1976. To Gene Rodenberry, February 24, 1978. To Burt Lancaster, April 12, 1963.

Box 48, Folder 3

Correspondence, cont. Letters from Dalton Trumbo, October 6, 1956-January 1, 1957.

Box 48, Folder 3

Correspondence, 1930-1957. Including letters from Paul Jarrico, October 31, 1956-December 5, 1957. From Joseph Losey, October 20, 1957-November 28, 1957. From Virginia and Clint Jencks, July 7, 1957. From Dino DeLaurentiis, July 12, 1957.

CORRESPONDENCE AND PERSONAL/CAREER-RELATED DOCUMENTS

Box 48, Folder 4	Correspondence, 1958-1961. Including letters from Dalton Trumbo, March 30, 1958-October 2, 1961. From Dino DeLaurentiis, February 8, 1958-March 6, 1961. From Paul Jarrico, March 20, 1958-January 21, 1961.
Box 48, Folder 5	Newspaper clippings, April 25, 1962, and June 20, 1965. Correspondence, 1962-1969. Including letters from Trumbo, August 1, 1964-November 30, 1964. From DeLaurentiis, June 27, 1962. From Dorothy Healey, July 24, 1968.
Box 48, Folder 5	Correspondence, cont. Letter from Jeffrey Selznick, April 25, 1968. From David Selznick, April 8, 1968. From Samuel Goldwyn Jr., July 20, 1964. From Alfred A. Knopf publishers, re: novel by Wilson, July 13, 1965-June 20, 1966.
Box 48, Folder 6	Correspondence, 1970-1978. Letter from Julie Andrews, November 19, 1970. From Paul Jarrico, January 31, 1971-May 29, 1974. From Samuel Goldwyn Jr., February 21, 1974.
Box 48, Folder 6	Correspondence, cont. Letter from Rose and Asseyev Productions, re: Karen Silkwood project for ABC, March 10, 1976. With accompanying material.
Box 48, Folder 7	Dalton Trumbo, George Seaton correspondence. Regarding Michael Wilson's nomination for 1976 Laurel Award.
Box 48, Folder 8	An autobiographical sketch (through 1939), 1 page. List of published material, other work and qualifications (through 1939), 1 page. Biography and credits (through 1974), 2 pages. 5 copies. Photocopied clipping, in French, December 30, 1963.
Box 48, Folder 9	Academy Awards clippings. Laurel Award clippings. WGA newsletter, May 1976. Copy of Wilson's Laurel Award speech. Telegram re: WGA award for FRIENDLY PERSUASION. Clippings from Los Angeles Times and Variety.
Box 48, Folder 10	Contracts and agreements, 1940-1953.
Box 48, Folder 11	Contracts and agreements, 1951-1972.
Box 49, Folder 1	Honorable discharge papers. Private First Class, Marine Corps. Reserve. August 29, 1942. Appointed Second Lieutenant, Marine Corps Reserve. Dec. 30, 1942. Misc military documents and correspondence, including appt. to rank of Captain. Lt. F. M. Wilson, personal file. Military papers, related materials.
Box 49, Folder 2	Documents on Articles of Incorporation of POLE STAR. Looseleaf notebook. April 19, 1969.
Box 50, Folder 1	"How They Dug the Gold," by Otis E. Young, Jr. Tucson, AZ. 1967 photocopy. Excerpt from "Rules for Radicals," by Saul D. Alinsky. "The Cripple Creek Strike," by Mrs. Emma F. Langdon.
Box 50, Folder 2	Excerpts from various books on the history of China.
Box 50, Folder 3	Research on Sam Houston. Includes capsule description and synopsis of his life, thematic breakdown of episodes, intro to material used in the introduction, chronological progression of life of Houston, misc. notes. Approx. 115 pages.
Box 50, Folder 4	"Man's Fate," notes from story conference. Excerpts continued from Folder 3. Approx. 90 pages.
Box 50, Folder 5	"The Savage Son," by Oren Arnold, 1951. Photocopy. Research on Carlos Montezuma, 3 pages.
Box 50, Folder 6	The history of Pelham. Excerpts from town meeting and research notes on Pelham. Photocopied materials on Pelham, Shay's Rebellion. Maps, research on historical costume.
Box 50, Folder 7	JENCKS CASE. Newspaper clippings and flyers. Union materials. May, 1953 and April, 1954 issues of Frontier.
Box 51, Folder 1	International Union of Mine, Mill and Smelter Workers materials. Bayard, New Mexico, 1951-52. Radio and press releases, resolutions, etc.
Box 51, Folder 2	Legal correspondence relating to A PLACE IN THE SUN.
Box 51, Folder 4	Notes, research on Carlos Montezuma.
Box 52, Folder 1	An untitled novel, by Michael Wilson. 150 pages, plus 7 pages of author's notes. October 15, 1947.
Box 52, Folder 2	Untitled novel, second and third copy.
Box 52, Folder 3	Newspapers. THE UNION WORKER. 9 issues. March, 1951-May, 1952. THE UNION. Bayard, NM. 15 issues. April 7, 1952-March 1, 1954. FORD FACTS. Detroit, Mich. 1 issue. January 16, 1954. NATIONAL GUARDIAN. New York. 1 issue. Dec. 12, 1951.
Box 53, Folder 1	

Box 53, Folder 1 **Newspapers, cont. SILVER CITY PRESS. Silver City, NM. 2 issues. August 23 and 25, 1951.**

DOCUMENTS RELATING TO BLACKLIST

Box 10, Folder 9 **FRIENDLY PERSUASION. Legal papers, briefs, depositions, letters between Wilson and his lawyer Ben Margolis. 10 items.**

Box 10, Folder 10 **FRIENDLY PERSUASION. Newspaper clippings concerning cases (Wilson v. Liberty Films, Wilson v. Applied Artists, et al, and Independent v. Loews). 15 items.**

Box 10, Folder 11 **FRIENDLY PERSUASION. Legal correspondence from 1956 and 1957. 24 items.**

Box 10, Folder 12 **FRIENDLY PERSUASION. Legal correspondence, 1958. 15 items.**

Box 10, Folder 13 **FRIENDLY PERSUASION. Legal correspondence, 1959. 23 items.**

Box 10, Folder 14 **FRIENDLY PERSUASION. Legal correspondence, 1960 and 1961. 18 items.**

Box 45, Folder 5 **U.S. Marine Corps., communist allegations. July-August, 1951.**

Box 45, Folder 11 **Screen Writer's Guild memo regarding Dalton Trumbo's pamphlet "The Time of the Toad." Rebuttal from Trumbo, 2 copies. Letters from Guild regarding issue. October-November, 1949.**

Box 46, Folder 5 **BLACKLIST: clippings, pamphlets, magazines. The Nation, August 13, 1955. The New Republic, August 15, 1955. Voks Bulletin, Moscow, 1951.**

Box 46, Folder 6 **5 articles about Michael Wilson. Variety, Hollywood Reporter. 1 article by Michael Wilson. Hollywood Review. 1956-57.**

Box 46, Folder 7 **Newspaper clippings: Wilson, Dalton Trumbo, civil rights, Bill of Rights, Dorothy Healey, FRIENDLY PERSUASION. Documents on self-incrimination, civil liberties, Communism. Excerpt from Jimmy Fiddler broadcast, 1957.**

Box 46, Folder 8 **Pamphlets, cont. "The Discovery of Un-America," The Arts, Sciences, and Professional Council, 11 pages. The petition of John Howard Lawson and Dalton Trumbo to the Supreme Court of the United States, October 1949, 36 pages.**

Box 46, Folder 8 **Pamphlets, cont. Key Votes, House Un-American Activities Committee members, 6 copies, 1950. Award to Michael Wilson from Citizen's Committee to Preserve American Freedoms. "Who Will Escape?" by the Hollywood 10.**

Box 46, Folder 8 **Pamphlets, cont. "Courage is Contagious: The Bill of Rights vs. the Un-American Activities Committee," Citizens Committee to Preserve American Freedoms, 31 pages, 1953. Film Sense, 9 pages, July-August 1952. Memo to Eric Johnston re: Blacklist.**

Box 46, Folder 8 **Pamphlets. "The Hollywood Ten," Dalton Trumbo, 38 pages. "The Devil in the Book," Trumbo, 42 pages, 1956. "On the Eve of Prison: Two Addresses," Gail Sondergaard and Albert Maltz, 14 pages, 1950.**

Box 46, Folder 9 **Criticism over "I was a Failure," 13 pages. Minutes from unknown meeting. Anti-HUAC ads by the Citizens Committee to Preserve American Freedoms. Handwritten outline on the Committee.**

Box 46, Folder 9 **Drafts of articles and papers on the Blacklist. "The Fifth Amendment," second draft. "The Plot to Overthrow the Government," 24 pages. Material sent to Carey McWilliams, with cover letter to McWilliams from Wilson, May 27, 1952.**

Box 46, Folder 10 **Letter from Wilson to Gilbert Gabriel, c/o Authors League of America, 2 pages, September 11, 1951. Letter to Jules from Wilson, appeal for financial help for witnesses, 2 pages, September 5, 1951.**

Box 46, Folder 10 **Subpoena from Congress, June 13, 1951, signed by John Wood. Statement of Michael Wilson, 2 pages. "Wilson vs. Loews: The Case Against the Hollywood Blacklist," summary, 5 pages. "Twin Freedoms," 1 page. Another statement by Wilson, 2 pages.**

Box 46, Folder 10 **Letter to Mike Wilson from Dalton Trumbo, 6 pages, February 24, 1959. Thermofax copies of articles attached. Objection to self-incrimination, 1 page. Statement of Wilson (second day), annotated [by Wilson], 6 pages.**

Box 46, Folder 11 **Letters and clippings relating to Blacklist, including "Blacklist = Black Market," by Dalton Trumbo, The Nation, May 4, 1957. A letter of support from a former Berkeley student of Wilson's. Press release re: lawsuit over FRIENDLY PERSUASION.**

DOCUMENTS RELATING TO BLACKLIST

Box 46, Folder 14 **HUAC documentation and clippings. Statement by Wilson. Telegram to Daryl Zanuck from Wilson. Handwritten outline [by Michael Wilson].**

Box 46, Folder 15 **Blacklist articles photocopied from New York Times, 1976. Cineaste, Vol. III, No. 2. Clippings, letters.**

Box 46, Folder 16 **Testimony of Michael Wilson, accompanied by his counsel, Robert W Kenny. Pages 678-694.**

Box 51, Folder 3 **Testimony of Paul Jarrico before HUAC. 17 pages. April 13, 1951.**
Untitled Projects

Box 43, Folder 1 **An original screenplay by Michael Wadleigh, John Binder, and John Welles. Based on an original story by Michael Wadleigh, from completely documented incidents and characters. 308 pages. 1974.**

Box 43, Folder 2 **[Untitled Western]. 2 copies. Annotated by unidentified source. Included at the back of the first copy: "The Ballad of Dave Glenn", lyrics by John Harlan. 117 pages. Second copy, 122 pages.**

Box 43, Folder 3 **[Untitled Western]. Original draft. 67 pages.**

Box 43, Folder 4 **[Untitled Western]. Treatment. Annotated by unidentified source. Pages 19-61.**

Box 43, Folder 6 **Screenplay by Daniel R. Wilson. Includes letter from "Dan" to "Mike and Zelma." 49 pages.**