

The Wisconsin/ Warner Bros Screenplay Series

**A Listing and Guide to Part One, Part Two,
Part Three, Part Four and Part Five of
the Research Publications Microfilm Collection**

Compiled by Julia Oddy

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WISCONSIN/WARNER BROS SCREENPLAY SERIES

Parts One to Five

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WISCONSIN/WARNER BROS SCREENPLAY SERIES

Part One, Two, Three, Four and Five

A Listing and Guide to the
Research Publications Microform Edition.

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WISCONSIN/WARNER BROS SCREENPLAY SERIES

Part One: Gangster Films

PUBLISHER'S NOTE

"Verbal messages cause misunderstandings and delays
(please put them in writing)"

All Warner Bros. memoranda used to bear this brief directive which points to the importance of textual communication. The context was, of course, orders and instructions but many of the important differences between verbal and textual communication apply equally to the contrasts between screenplays and the movies themselves. We can see a movie once, twice, many times; we can stop frames, rewind and analyse scenes; but the screenplay serves as an important point of reference which can be constantly referred to, stripped of visual distractions and the mode of delivery. It is especially valuable when we can see directions or trace variations within different versions of the script. Just as the study of a play requires the study of text and performance, so does the study of movies.

This microfilm edition of the Wisconsin/Warner Bros. Screenplay Series continues and considerably expands the series launched by the University of Wisconsin Press in print in 1979. Whereas the print series covered some 22 titles in 6 years of publication, we are now offering over 300 titles in two years. For all titles chosen we are filming the Final Shooting Script. Where there are significant differences we are also including earlier scripts variants.

We are grateful to Professor Tino Balio, General Editor, for undertaking the selections according to genre and for providing the introductions and detailed lists. Thanks are also due to Professors David Bordwell and Donald Crafton, also of the Wisconsin Center for Film and Theater Research and Ezra S. Diman of the University of Wisconsin Press, for their help and encouragement with this project.

William Pidduck
Development and Production Director
Research Publications Ltd

FOREWORD - GANGSTER FILMS

This microform edition is an outgrowth of a publication project co-sponsored by the Wisconsin Center for Film and Theater Research and the University of Wisconsin Press. Inaugurated in 1979, the series published twenty-two volumes over five years consisting of Warner hits of the 1930s and 1940s. The project was made possible by United Artists, which donated the Warner Film Library to the Center in 1969 (UA purchased this library from a television distributor in 1957 during a period when Hollywood studios were disposing of their old films.) In addition to screenplays for most of Warner Brothers' pre-1950 releases, the Warner library contains eight hundred sound features, fifteen hundred short subjects, nineteen thousand still negatives, legal files, and press books. For the purpose of the screenplay series, United Artists granted the Center whatever publication rights it held to the Warner films.

The goal of the series is to explicate the art of screenwriting in classical Hollywood's cinema. Hollywood's mode of production, known as the studio system, divided production into discrete tasks, such as story acquisition, directing, cinematography, art direction, editing, and sound. Screenwriting was typically broken down into stages, beginning with the synopsis (a summary of the action), continuing with the treatment (a description of the major sequences), and concluding with the shooting script (a breakdown of the scenes into separate shots and a description of what the characters say and do.) Seldom did one screenwriter finish a screenplay. More likely, a different writer or even teams of writers worked on each successive stage. Since the shooting script functioned as a blueprint for the production, this document also helps explicate the art of directing and the other arts involved in Hollywood's film-making process.

This microform edition expands the series by publishing final shooting scripts for a significant portion of Warner's entire output from 1930 to 1950. The motion pictures have been arranged into the following categories: (1) gangster; (2) crime; (3) social drama; (4) horror-detective-murder melodrama; (5) women's films; (6) comedy; (7) prestige pictures; (8) musical; (9) Western; and (10) war. This organization not only reflects the influence of genre studies, but it also corresponds to the way the studio organized its annual roster. For each category, motion pictures have been chosen to illustrate important variations in narrative form; for important pictures, intermediate scripts have been included in addition to the final shooting script.

Researchers should know that Warner Brothers has separately donated the production records and distribution records of the company to the University of Southern California and Princeton University, respectively. These documents complement the materials in the Warner Film Library which United Artists donated to the WCFTR.

Tino Balio
General Editor

INTRODUCTION - GANGSTER FILMS

The emergence of the gangster film as a distinct genre during the 1930s was closely associated with Warner Brothers. Warners differentiated its product in part by exploiting "social problem" movies. An outgrowth of the studio's leadership in the conversion to sound, the strategy shifted production away from fantasy and the exotic to the realistic and the contemporary. Accounting for the popularity of the genre, Gerald Peary said, "Quite atypically, the film industry (during the Depression) participated in the debate over the financial and spiritual health of the country. Whereas most pictures continued to be escapist and non-topical, studios used the gangster film genre in particular to reflect the discontent and alienation, the deep anxiety and hostility, of many Americans facing the Depression. In some 1930 films, the gangster character became the scapegoat for the country's economic troubles. He was merged with the ruthless businessman whose shady speculative practices were blamed for precipitating the 1929 crash."

Although the gangster film is synonymous with the Depression era, the origins of the genre are found in industrial America of the nineteenth century. The first influence, the Myth of Success, defined America as an open classless society. Propounded in such books as McGuffey's readers for school children and Horatio Alger novels for adolescents, the myth defined America as a democracy of economic equality in which anyone could climb from rags to riches. "In such a society," said Eugene Rosow, "the individual was ultimately responsible for his or her economic condition, and the Myth of Success was the cultural road map for those destined for wealth, respectability, and status. Those who triumphed were awarded the distinction of being known as 'self-made men.'"

The self-made men who provided a model for Al Capone, the most notorious gangster of the 1920s, and many a movie gangster patterned after him, were captains of capital such as Cornelius Vanderbilt, Jim Fisk, Jay Gould, Andrew Carnegie, John D. Rockefeller, and J. P. Morgan. These Robber Barons, as they were called, "produced with governmental aid, financial trusts devoted to their own enrichment and indifferent to the needs and demands of the public," said Rosow.

The second influence of the gangster film, a variation on the Myth of Success, was the boss politics that ruled America's large industrial cities. As described by Rosow, "Cities were ... governed according to an ethic of criminality that obscured the difference between right and wrong. At the bottom, immigrant voters in the most dense wards provided Tammany politicians with a power base which they used to dispense necessary services, award permits, extend bail and pardons, control pesky building and health inspectors, and make millions in graft. The machine politicians used and demanded liberal bribes to maintain their power, along with occasional help from gangs of thugs."

The third and the most important influence on the genre was Prohibition. In what was perhaps the final convulsion of American puritanism, Congress passed the Eighteenth Amendment (known as the Volstead Act) in 1919, which prohibited the manufacture and sale of alcoholic beverages for recreational purposes. The event spurred the growth of organized crime. Prohibition, as the period was called, turned the profits of the liquor and beer trade over to gangsters and provided them with enough capital to expand their activities, to secure legal and political protection, and to buy a certain amount of respectability.

Crime syndicates headed by notorious gangsters such as Al Capone, Meyer Lansky, Dutch Schultz, Dion O'Banion, and Lucky Luciano sprung up in New York, Boston, New Jersey, Detroit, Cleveland, Philadelphia, and New Orleans. Unrestrained warfare among these syndicates to secure their bootlegging empires, for example the St. Valentine's Day Massacre were heavily publicized. Beginning in 1925, the heyday of the tabloid, the media were saturated "with tabloid exposes of racketeering ... detailing the structure of the urban underworld, decrying the failure of Prohibition, and noting the collusion among mobsters, politicians, and crooked law enforcers," said Gerald Peary.

Films about criminals appeared as early as 1912, with D. W. Griffith's The Musketeers of Pig Alley, but not until Paramount released Josef von Sternberg's Underworld in 1927 did the genre move into the foreground. The right climate now existed to make the genre a success, said Rosow: "A need to acknowledge the brutal, ruthless, exploitation for profit in urban industrial society through a mythic figure, the development of mass media capable of amplifying heroes, and the notoriety of actual gangsters."

Broadway gave dramatic impetus to the movement. The George Abbott-Philip Dunning musical, Broadway, in which tough-talking racketeers stalked the stage between songs, opened in September 1926 in New York and played for seventy-three

weeks. This musical, plus other plays such as Crime, Me Gangster, The Squealer, and, above all, The Racket fleshed out the myth of the gangster and provided a catalyst for Hollywood to appropriate this myth for the screen. By the end of the 1920s, all the studios were producing gangster pictures.

Sound contributed to the genre by heightening the realism. Beginning with Lights of New York (1928), Warner Brothers' first all-talking movie, audiences were introduced to the distinctive, rough, slangy, argot-ridden dialogue of the gangster, words such as "molls," "mugs," "gats," "rods," "canons," and the like. Audiences could also hear the explosive rat-tat-tat-tat of the machine gun and car's screeching wheels as it turned the corner to shoot a policeman or a rival gang member.

Warner's first cycle of gangster films were produced from 1930 to 1933. In this cycle, three films constitute the paradigm of the so-called "classic" gangster film, Mervyn LeRoy's Little Caesar (1931) and William Wellman's Public Enemy (1931) produced by Warner, and Howard Hawk's Scarface (1932), an independent production financed by Howard Hughes. Other Warner films in the series include Archie Mayo's Doorway to Hell, (1930), Roy Del Ruth's Blonde Crazy, (1931), and Ray Enright's Blondie Johnson, (1933).

The classic gangster film traced the rise and precipitous fall of the urban, often immigrant gangster involved in heavy racketeering and bootlegging during the era of Prohibition. The heroes of the pictures (Rico (Little Caesar) Bandillo, Tommy (Public Enemy) Powers, and Tony (Scarface) Camonte) were suggested by notorious men of the era, Rico and Tony, supposedly after Al Capone, and Tommy Powers, after Hymie Weiss. Containing a great deal of violence, the pictures depicted gang wars to decide who controlled a city's drinking. In the process, scores of gangsters and crime fighters were shown murdered with pistols, machine guns, and bombs.

The pictures also contained most of the iconographic features of the genre. Colin McArthur has organized the iconography into three categories: (1) "those surrounding the physical presence, attributes and dress of the actors and the characters they play;" (2) "those emanating from the milieux within which the characters operate;" and (3) "those connected with the technology at the characters disposal."

Concerning the first category, Warner's Edward G. Robinson and James Gagney dominated the genre during the 1930s. These stars, said McArthur "seem to gather within them-

selves the qualities of the genres they appear in so that the violence, suffering and angst of the films is restated in their faces, physical presence, movement and speech. By the curious alchemy of the cinema, each successive appearance in the genre further solidifies the actor's screen persona until he no longer plays a role but assimilates it to the collective entity made up of his own body and personality and his past screen roles."

In addition to physical attributes, costumes also defined the gangster. Corresponding to the gangster's rise to the top, said Rosow, was a "sartorial progression from dark and wrinkled nondescript clothing to flashy double-breasted, custom-tailored striped suits with silk ties and suitable jewelry. Snap brim hats became fancy fedoras or derby hats; and spats were added to shoes as gangsters became successful. The pinnacle of a movie gangster's success was always celebrated in a tuxedo and an occasional top hat, for mingling with high society."

Concerning the second category, the milieu of the gangster was the city, in particular its dark streets, dingy rooming houses, bars, clubs, penthouse apartments, mansions, and precinct stations. The city served both as a background for the activities of the gangster and also as "a kind of expressionist extension of the violence and brutality of their world," said McArthur.

Concerning the third category, the gangster, being a modern man of the city, had at his disposal the city's complex technology, in particular firearms, automobiles, and telephones. The automobile was a major icon and had a twofold function: it was a means whereby the hero carried out his work and it became, like his clothes, the visible token of his success.

The classic cycle of gangster films was shortlived. On December 5 1933, Congress passed the Twenty-first Amendment, ending almost fourteen years of Prohibition and bootlegging and therefore much of the visible and immediate instigation for gangster films. By then, however, other factors were at work to undermine the genre. The most important factor involved censorship. "Because of their overt celebration of the gangster-hero and their less-than-flattering portrayal of contemporary urban life, these films were as controversial as they were popular," remarked Thomas Schatz. A growing concern about the harmful effects of motion pictures on youthful minds led to the commissioning of studies financed by the Payne Fund which concluded in part that "movies indirectly encourage criminal behaviour by stimulating fantasies and daydreaming." Censorship boards at the state and local levels interpreted many gangster pictures as

glorifying the criminal or as showing disrespect for law enforcement. "In order to mollify some of the criticism," said Rosow, "the studios tacked on prologues, added scenes with concerned and angry citizens groups, and had Will Hays (head of the MPPDA) assure everybody that these gangster films flashed the insistent message, 'Crime Does Not Pay.'"

In 1930, the industry had voluntarily adopted the Production Code, which stipulated among other things: (1) that crimes against the law should never be presented "in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation;" (2) that "the technique of murder must be presented in a way that will not inspire imitation," (3) and that "the methods of crime should not be explicitly presented." But as Rosow pointed out, "Gangster films ... were simply too popular for the studios to pay much attention to a code that, after all, the industry itself administered." However, after the Catholic Church and Protestant and Jewish organizations cried out in protest in 1934, the majors decided to enforce the strictures of the Code.

A stiffer enforcement of the Production Code started the second cycle of gangster pictures. The best way to exploit the genre's immense popularity and to satisfy the censors at the same time was to turn the gangster into a cop. Cagney, Robinson, and other former screen gangsters were recast as lawmen who were virtually carbon copies of criminal characters. The first reincarnated gangster appeared in Warner's G-Men (1935). As Rosow described it, "the film exploited every characteristic that had made gangster films popular, except a gangster protagonist who was part Robin Hood." The time was ripe for the reincarnation, for as Rosow pointed out, "the gangster turned G-Man on the screen as the new F.B.I., headed by publicity-hungry J. Edgar Hoover, was riding the crest of a media-produced crime wave which was creating what one commentator saw in 1935 as 'The Myth of the G-Man.'"

The G-Man hero was quickly joined by the policeman hero. William Keighley's Bullets or Ballots (1936) used the pretense that the policeman (Edward G. Robinson) had been dismissed from the force so that he could join and destroy the gang. Another variation, exemplified in Racket Busters (1938), depicted a special prosecutor who was given dictatorial powers to clean up a city.

The gangster-cop cycle metamorphosised into two additional variations in the 1930s - the middleman and the Cain-and-Abel. As Schatz describes it, the middleman variation was

related to the gangster-cop film, but "the hero is aligned with neither the pro-social nor the criminal forces ... This kind of film generally involves an initiate-criminal's decision, motivated by the love of a good woman and/or the sudden recognition of the error of his ways - to go straight, thereby placing himself between the forces of crime and social order." The best example of this variation is Raoul Walsh's The Roaring Twenties (1939). "The opening of the picture is a seeming throwback to the classic gangster biographies of the early '30s, with Cagney portraying racketeer Eddie Bartlett ... Eventually, however, the film lapses into the middleman motif, when Bartlett falls for a good woman ... whose refusal to marry him precipitates his fall from power. By the film's end Cagney has quit the rackets but cannot escape his criminal past," said Schatz.

Another new element in The Roaring Twenties is the notion that criminals are formed by social conditioning and are therefore capable of reform. Said McArthur, the picture "suggests that the experience of violence in the First World War, and the bitterness of unemployment after it, forced men into crime.

The notion of social conditioning as a key to understanding criminal behaviour linked the middleman variation to the Cain-and-Abel. The latter variation counterbalanced the gangster with an equally strong pro-social figure. Said McArthur, "Films such as Crime School, Gangster's Boy, and Angels With Dirty Faces, all made in 1938 ... show an awareness that bad home conditions, a criminal environment, and the brutal treatment of young people in reform schools, produce criminals."

During the 1940s, the gangster protagonist was integrated into comedy (Brother Orchid (1940) and was drafted for the war effort to battle Nazi agents (All Through the Night (1943)). However, the most significant development was the rural gangster. A hybrid of the city gangster and the Western outlaw, this variation emerged full blown in 1941 with Raoul Walsh's High Sierra. Starring Humphrey Bogart, High Sierra contained a hero of tragic proportions who re-evaluated his past misdeeds but realized the inevitability of his fate. "Such an ambivalent portrait of the hero and his changing values," said Schatz, was "a great deal more complex morally and socially than that of the late '30s bandit precursors."

Archie Mayo's The Petrified Forest (1936), which starred Humphrey Bogart and was based upon the play by Robert E. Sherwood, anticipated the variation. This film and others such as Fritz Lang's You Only Live Once (United Artists, 1937) "cast the gangster-hero into a rural environment, thereby

setting up oppositions between gangster and police and also between urban and rural values." "In addition," said Schatz, "the late '30s regeneration of the Western genre seems to have contributed to this variation."

During the post-war period, the gangster film re-emerged in new forms. Warner produced what Rosow called "the emotional high-water mark of the genre." Raoul Walsh's White Heat (1949), starring Jimmy Cagney. The picture showed the influence of Film Noir and the semi-documentary. The influence of the former is seen in the psychotic behaviour and suicidal impulses of the Cagney character, Cody Jarrett. The influence of the latter is seen in the detective story framework of the picture. In addition, the picture showed the influence of new developments in technology. The government agents possess a formidable, sophisticated array of electronic machinery, spectographs to analyze dust particles, oscillators to give out directional signals, and a whole battery of weapons for detection and submission.

Of Cagney's character, Jack Shadoian said, "Cody Jarrett is the most vicious gangster hero to date, but also the most tortured and suffering." At the seat of his aberrant behaviour is his Oedipal fixation. As Shadoian goes on to say, "In White Heat the classic gangster figure ... takes on disturbing dimensions.

Nothing like the emphasis of the old gangster films is possible in 1949 ... the gangster has to be offered on a different set of terms. There is no specific location of conflict anymore. His adversary is the world and everything in it, including himself. There is no longer any question of wanting something, of directing himself to a specific task or goal. All he can do is exhibit an irreparably damaged psyche, an archaic, direct, human loyalty. His aim is instinctively to protect the remnants of his humanity, his mother and his attachment to her by getting on top of the world, by wiping it out before it wipes him out. The conflict has never assumed such proportions before."

White Heat was the last big gangster film of the period of the studio system. Although much interesting activity went on in the genre afterwards, it was not until Bonnie and Clyde was released in 1967 (by Warner Brothers, coincidentally) that the genre reasserted itself.

Tino Balio
General Editor

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Wisconsin/Warner Bros. Screenplay Series

GANGSTER FILMS

DETAILED LISTING

Under each motion picture title is listed the production credits for the producer, director, principal cast, and screenplay as well as the source of the film. Script information contains the status, e.g. story outline, screenplay (a designation meaning that the property has yet to be scheduled for production) treatment, final or revised final shooting script, the title when it is different from the release title, the screenwriters, the date of completion (ND signifies that no date appears on the script) and the number of pages. The numbers within brackets refer to the box and folder of the script in the Warner Film Library of the Wisconsin Center for Film and Theater Research.

REEL ONE

The Doorway to Hell (1930)

Director: Archie Mayo

Principal Cast: Lewis Ayres, Dorothy Matthews, James Cagney.

Adaptation and Dialogue: George Rosener

Source: Original story. "A Handful of Clouds," by Roland Brown

Scripts: Treatment. A Handful of Clouds, by Roland Brown
ND. 43 pp (103/9).
Final. A Handful of Clouds, by Brown and George Rosener. ND. 107 pp (103/13).

Sweet Mama (1930)

Director: Eddie Cline

Principal Cast: Alice White, David Manners

Adaptation and Dialogue: Earl Baldwin

Sweet Mama (cont'd)

Source: Original story, "Sweet Mama," by Earl Baldwin.

Script: Final. By Earl Baldwin. 24 Jan with revision to
30 Jan 1930. c 95 pp & c 50 pp production info.
(381/1).

Those Who Dance (1930)

Director: William Beaudine

Principal Cast: Monte Blue, Lila Lee

Adaptation and Dialogue: Joseph Jackson

Source: Novel, Those Who Dance, by George Kibbe Turner

Scripts: Treatment. By James A Starr. ND. 33 pp (393/8)
Final. His Woman, by Joseph Jackson. ND. 95 pp.
(393/9)

The Widow from Chicago (1930)

Director: Edward Cline

Principal Cast: Alice White, Neil Hamilton, Edward G
Robinson.

Adaptation and Dialogue: Earl Baldwin

Source: Original story, "Widow from Chicago," by Earl
Baldwin and Ruth Rankin

Script: Final. By Earl Baldwin and Ruth Rankin. 25 Apr
1930. 118 pp (435/6)

Blonde Crazy (1931)

Director: Roy Del Ruth

Principal Cast: James Cagney, Joan Blondell

Adaptation and Dialogue: Kubec Glasmon, John Bright

Source: Original story, "Larceny Lane," by Kubec Glasmon
and John Bright.

Scripts: Screenplay. Larceny Lane, by Kubec Glasmon and
John Bright. ND. 102 pp. (35/8)
Final. Larceny Lane, by Glasmon and Bright. 27 May
with revisions to 22 Sep 1931. c 136 pp (36/2)

REEL TWOThe Finger Points (1931)

Director: John Francis Dillon

Principal Cast: Richard Barthelmess, Fay Wray

Adaptation and Dialogue: Robert Lord, John Monk Saunders

Source: Original story, "The Mob," by John Monk Saunders

Scripts: Story Outline. The Mob, by Whitfield. ND. 8 pp.
(125/5)

Final. The Mob, by John Monk Saunders and Robert
Lord. 27 Dec 1930. 131 pp. (125/8)

Little Caesar (1931)

Director: Mervyn LeRoy

Principal Cast: Edward G Robinson, Douglas Fairbanks, Jr.

Adaptation and Dialogue: Francis Edwards Faragoh

Source: Novel, "Little Caesar," by W R Burnett

Scripts: Treatment. By Robert N Lee. ND. Annotated. 75
pp. (232/4).

Temporary. By Lee. 30 Apr 1930. 126 pp. (232/5)

Final. By Francis Edwards Faragoh. 7 Jul 1930.
128 pp. (232/6)

The Public Enemy (1931)

Director: William Wellman

Principal Cast: James Cagney, Jean Harlow

Adaptation and Dialogue: Harvey Thew

Source: Novel. "Beer and Blood," by Kubec Glasmon and
John Bright.

Script: Final. By Harvey Thew. 18 Jan 1931. 134 pp. (322/6)

The Ruling Voice (1931)

Director: Rowland V Lee

Principal Cast: Walter Huston, Loretta Young

Adaptation and Dialogue: Robert Lord, Byron Morgan

Source: Original story, "The Upper Underworld," by Rowland V Lee and Donald W Lee.

Script: Final. Upper Underworld, by Robert Lord and Byron Morgan. 25 Feb with revisions to 16 Jun 1931. c 150 pp. (336/3)

REEL THREESmart Money (1931)

Director: Alfred E Green

Principal Cast: Edward G Robinson, James Cagney

Adaptation and Dialogue: Kubec Glasmon, John Bright, Lucien Lubbard, Joseph Jackson

Source: Original story, "Idol," by Lucien Hubbard

Scripts: Treatment. By Lucien Hubbard. 27 Jan 1931.
Annotated. 30 pp. (361/1)
Treatment. Gambling Story. No author shown. 9 Feb 1931. 37 pp. (361/2)
Final. The Idol. No author shown. 25 Feb 1931. 118 pp. (361/3)

The Hatchet Man (1932)

Director: William Wellman

Principal Cast: Edward G Robinson, Loretta Young

Screenplay: J Grubb Alexander

Source: Play, "The Honorable Mr Wong," by Achmed Abdullah and David Belasco

Scripts: Treatment. The Honorable Mr Wong, by J Grubb Alexander. 11 Sept 1931. 53 pp. (173/1)
Final. The Honorable Mr Wong, by Alexander. 26 Oct 1931. 97 pp (173/5)

Blondie Johnson (1933)

Supervisor: Lucien Hubbard

Director: Ray Enright

Principal Cast: Joan Blondell, Chester Morris

Screenplay: Earl Baldwin

Source: Original story, "Blondie Johnson," by Earl Baldwin

Scripts: Story Outline. By Earl Baldwin. ND. 10 pp. (36/6)
Final. By Baldwin. 19 Oct with revisions to 31
Dec 1932. c 115 pp. (36/9)

Lady Killer (1933)

Supervisor: Henry Blanke

Director: Roy Del Ruth

Principal Cast: James Cagney, Mae Clark

Screenplay: Ben Markson, Lillie Hayward

Source: Original story, "Finger Man," by Rosalind Schaefer

Scripts: Story Idea. Finger Man, by Rosalind Schaefer.
ND. 3 pp. (222/5)
Treatment. Finger Man, by Ben Markson and Lillie
Hayward. 31 Mar 1933. 32 pp. (222/8)
Final. Finger Man, by Markson. 22 Aug with
revisions to 21 Oct 1933. 122 pp. (222/11)

The Little Giant (1933)

Supervisor: Ray Griffith

Director: Roy Del Ruth

Principal Cast: Edward G Robinson, Mary Astor

Screenplay: Robert Lord, Wilson Mizner

Source: Original story, "Tin Gods," by Robert Lord

Scripts: Treatment. Tin Gods, by Robert Lord. 23 Nov 1932.
33 pp. (232/7)
Rev. Final. By Lord and Wilson Mizner. 18 Jan
1933. 141 pp. (233/2)

REEL FOURHe Was Her Man (1934)

Supervisor: Robert Lord

Director: Lloyd Bacon

Principal Cast: James Cagney, Joan Blondell

Screenplay: Tom Buckingham, Niven Busch

Source: Original story, "Without Honor," by Robert Lord and Niven Busch

Scripts: Treatment. Without Honor, by Robert Lord and Niven Busch. ND. 20 pp. (174/2)
Final. Without Honor, by Tom Buckingham and Busch. 22 Jan with revisions to 24 Jan 1934. 115 pp. (174/5)

G-Men (1935)

Supervisor: Lou Edelman

Director: William Keighley

Principal Cast: James Cagney, Margaret Lindsay

Screenplay: Seton I Miller

Source: Original story, "G Man" by Seton I Miller

Scripts: Treatment. G-Man, by Seton I Miller. 16 Jan 1935. 46 pp. (145/1)
Final. The G-Man, by Miller. 14 Feb with revisions to 27 Mar 1935. c 160 pp. (145/3)

Bullets or Ballots (1936)

Supervisor: Lou Edelman

Director: William Keighley

Principal Cast: Edward G Robinson, Joan Blondell

Adaptation: Seton I Miller

Source: Original story, "All the Evidence," by Martin Mooney

Bullets or Ballots (Cont'd)

Scripts: Screenplay. All the Evidence, by Martin Mooney.
14 Dec 1935. 109 pp. (47/11)
Story Outline. All the Evidence, by Seton I
Miller. 10 Jan 1936. 27 pp. (47/13)
Final. Bullets and Ballots, by Miller. 5 Feb with
revisions to 28 Mar 1936. c 160 pp. (48/2)

REEL FIVEThe Petrified Forest (1936)

Supervisor: Henry Blanke

Director: Archie L Mayo

Principal Cast: Leslie Howard, Bette Davis, Humphrey Bogart

Screenplay: Charles Kenyon, Delmer Daves

Source: Play, "The Petrified Forest," by Robert E Sherwood

Scripts: Screenplay. No author shown. 31 Aug 1935. 132 pp.
(313/5)

Screenplay. By Charles Kenyon. 9 Sep 1935. 129
pp. (313/6)

Temporary. No author shown. ND. 164 pp. (313/7)

Final. No author shown. 7 Oct 1935. 128 pp. (313/9)

Public Enemy's Wife (1936)

Supervisor: Sam Bischoff

Director: Nick Grinde

Principal Cast: Pat O'Brien, Margaret Lindsay

Adaptation: Abem Finkel, Harold Buckley

Source: Original story, "Public Enemy's Wife," by David O
Selznick

Scripts: Short Story. By P J Wolfson. ND. 16 pp. (322/7)
Final. By Abem Finkel and Harold Buckley. 4 Mar
with revisions to 6 Jun 1936. c 135 pp. (323/3)

Missing Witness (1937)

Supervisor: Bryan Foy

Director: William Clemens

Principal Cast: John Litel, Dick Purcell

Adaptation: Kenneth Gamet, Don Ryan

Source: Original story, "Missing Witness," by Kenneth Gamet and Don Ryan

Script: Final. By Kenneth Gamet and Don Ryan. 17 Jun with revisions to 5 Aug 1937. c 105 pp. (263/3)

REEL SIXThe Amazing Dr Clitterhouse (1938)

Associate Producer: Robert Lord

Director: Anatole Litvak

Principal Cast: Edward G Robinson, Claire Trevor, Humphrey Bogart

Adaptation: John Wexley, John Huston

Source: Play. "The Amazing Dr Clitterhouse," by Barré Lyndon

Scripts: Treatment. By John Wexley. ND. 116 pp. (16/7)
Final. By Wexley and John Huston. 26 Jan with revisions to 12 Mar 1938. c 165 pp. (17/3)

Crime School (1938)

Associate Producer: Bryan Foy

Director: Lewis Seiler

Principal Cast: Humphrey Bogart, Gale Page

Adaptation: Crane Wilbur, Vincent Sherman

Source: Original story, "Crime School," by Crane Wilbur.

Script: Rev. Final. By Crane Wilbur. 27 Jan with revisions to 11 Mar 1938. c 125 pp. (81/3)

Racket Busters (1938)

Associate Producer: Sam Bischoff

Director: Lloyd Bacon

Principal Cast: George Brent, Gloria Dickson, Humphrey
Bogart

Adaptation: Warren Duff, Robert Rossen

Source: Original story, "The Market," by Robert Rossen and
Leonardi Bercovici

Scripts: Treatment. By Robert Rossen and Leonardi Bercovici.
18 Dec 1937. 25 pp. (324/10)
Final. By Warren Duff and Robert Rossen. 14 Apr
with revisions to 11 May 1938. c 125 pp. (325/4)

Invisible Stripes (1939)

Producer: Hal B Wallis

Director: Lloyd Bacon

Principal Cast: George Raft, William Holden, Humphrey Bogart

Screenplay: Warren Duff, Earl Baldwin, Jonathan Finn

Source: Novel, "Invisible Stripes," by Lewis E Lawes

Scripts: Story Outline. By Jonathan Finn. ND. 16 pp. (200/1)
Final. By Warren Duff
22 Aug with revisions to 20 Oct 1939. c 154 pp. (200/3)

King of the Underworld (1939)

Associate Producer: Bryan Foy

Director: Lewis Seiler

Principal Cast: Kay Francis, Humphrey Bogart

Screenplay: Vincent Sherman, George Bricker

Source: Original story, "Dr Socrates," by W R Burnett

Script: Final. Lady Doctor, by George Bricker and Vincent
Sherman. 16 May with revisions to 30 Aug 1938. c 135
pp. (217/6)

REEL SEVENThe Roaring Twenties (1939)

Producer: Hal B Wallis

Director: Raoul Walsh

Principal Cast: James Cagney, Humphrey Bogart

Screenplay: Jerry Wald, Richard Macaulay, Robert Rossen

Source: Original story, "The World Moves On," by Mark Hellinger

Scripts: Treatment. The World Moves On, by Mark Hellinger.
ND. 51 pp. (333/7)
Treatment. The World Moves On, by Frank Donaghue
ND. 66 pp. (333/8)
Rev. Final. The World Moves On, by Jerry Wald and
Richard Macaulay. 7 Jul with revisions to 28 Aug 1939.
181 pp. (334/2)

Brother Orchid (1940)

Producer: Hal B Wallis

Director: Lloyd Bacon

Principal Cast: Edward G Robinson, Ann Sothorn, Humphrey
Bogart

Screenplay: Earl Baldwin

Source: Short story, "Brother Orchid," by Richard Connell

Scripts: Screenplay. By Earl Baldwin. 30 Sep 1938. 96 pp. (45/6)
Story Outline. By Baldwin. 21 Aug 1939. 14 pp. (45/9)
Rev. Temp. By Baldwin. 18 Dec 1939. 133 pp. (45/10)

A Fugitive From Justice (1940)

Associate Producer: Bryan Foy

Director: Terry Morse

Principal Cast: Roger Pryor, Lucille Fairbanks

Screenplay: Alex Gottlieb

A Fugitive From Justice (Cont'd)

Source: Original story, "Million Dollar Fugitive," by Leonard Neubauer

Scripts: Treatment. Million Dollar Fugitive, by Leonard Neubauer. ND. 11 pp. (144/6)
Final. Million Dollar Fugitive, by Alex Gottlieb. 13 Oct with revisions to 27 Oct 1939. c 105 pp. (144/8)

Gambling on the High Seas (1940)

Associate Producer: Bryan Foy

Director: George Amy

Principal Cast: Wayne Morris, Jane Wyman

Screenplay: Robert E Kent

Source: Original story, "Special Agent," by Martin Mooney

Script: Rev. Final. Floating Trouble, by Robert E Kent. 21 Aug with revisions to 23 Aug 1939. c 110 pp. (145/10)

REEL EIGHTHigh Sierra (1941)

Producer: Hal B Wallis

Director: Raoul Walsh

Principal Cast: Humphrey Bogart, Ida Lupino

Screenplay: John Huston, W R Burnett

Source: Novel, "High Sierra," by W R Burnett

Script: Rev. Final. By John Huston and W R Burnett. 31 Jul with revisions to 6 Sept 1940. 142 pp. (181/8)

All Through the Night (1942)

Producer: Hal B Wallis

Director: Vincent Sherman

Principal Cast: Humphrey Bogart, Conrad Veidt

Screenplay: Leonard Spigelgass, Leonard Ross

Source: Original story, "All Through the Night," by Leonard Q Ross and Leonard Spigelgass

Scripts: Short Story. All Through the Night, by Leonard Q Ross and Leonard Spigelgass. 19 Mar 1941. 61 pp. (13/3)
Temporary. By Spigelgass. 30 Apr 1941. 140 pp. (13/4)
Rev. Final. By Spigelgass and Edwin Gilbert. 31 Jul to 14 Aug with revisions to 3 Nov 1941, c 143 pp. (13/7)

The Big Shot (1942)

Associate Producer: Walter MacEwen

Director: Lewis Seiler

Principal Cast: Humphrey Bogart, Irene Manning

Screenplay: Bertram Millhauser, Abem Finkel, Daniel Fuchs

Source: Original story. "The World Is Ours," by Daniel Fuchs

Scripts: Treatment. Warden Lawes Story, by Daniel Fuchs. 7 Oct 1941. 69 pp. (32/2)
Rev. Final. Escape from Crime, by Fuchs and Bertram Millhauser. 31 Dec 1941 with revisions to 14 Feb 1942. c 130 pp. (32/7)

White Heat (1949)

Producer: Louis F Edelman

Director: Raoul Walsh

• Principal Cast: James Cagney, Virginia Mayo, Edmond O'Brien

Screenplay: Ivan Goff, Ben Roberts

White Heat (Cont'd)

Source: Original story, "White Heat," by Virginia Kellogg

Scripts: Treatment. By Virginia Kellogg. ND. 34 pp. (434/6)
Treatment. By Ivan Goff and Ben Roberts. 9 Nov
1948. 20 pp. (434/7)
Rev. Final. By Goff and Roberts. 4 May with
revisions to 18 Jun 1949. c 130 pp. (435/2).

SMITH, Kent	NORA PRENTISS
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TURNEY, Catherine	MILDRED PIERCE MY REPUTATION
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SALT, Waldo	HUMORESQUE
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LUPINO, Ida	THE HARD WAY
LYON, Ben	MISBEHAVING LADIES
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MALTZ, Albert	MILDRED PIERCE
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DUFF, Warren

STOLEN HOLIDAY

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ENRIGHT, Ray

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EPSTEIN, Julius

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EPSTEIN, Philip

MR. SKEFFINGTON

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MISBEHAVING LADIES

FIELD, Rachel

ALL THIS, AND HEAVEN TOO

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COLLISON, Wilson	EXPENSIVE WOMEN
COMMANDINI, Adele	PLAYING AROUND
CORTEZ, Ricardo	MANDALAY
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Flamingo Road (Cont'd)

Source: Novel, "Flamingo Road," by Robert Wilder

Scripts: Treatment. By Jerry Wald. 6 Dec 1946. 72 pp.
(128/3)

Treatment. By Alfred Hayes. 13 Jan 1947. 19 pp.
(128/5)

Treatment. By Edmund H North. 27 May to 10 Jun
1947. 19 pp. (128/10)

Rev. Final 2. By Robert Wilder. 9 Sept with revisions
to 8 Dec 1949. 165 pp. (129/1)

Johnny Belinda (1948)

Producer: Jerry Wald

Director: Jean Negulesco

Principal Cast: Jane Wyman, Lew Ayres

Screenplay: Irmgard Von Cube, Allen Vincent

Source: Play, "Johnny Belinda," by Elmer Harris

Scripts: Screenplay. By Jerry Wald. 17 Oct 1946. 130 pp.
(208/2)

Final. By Irmgard Von Cube and Allen Vincent.
22 Aug with revisions to 13 Nov 1947. 155 pp. (208/8)

REEL NINETEENBeyond the Forest (1949)

Producer: Henry Blanke

Director: King Vidor

Principal Cast: Bette Davis, Joseph Cotten

Screenplay: Lenore Coffee

Source: Novel, "Beyond the Forest," by Stuart Engstrand

Scripts: Plot Summary. By Stuart Engstrand. ND. 18 pp.
(28/4)

Treatment. By Lenore Coffee. 22 Dec 1948. 18
pp. (28/5)

Final. By Coffee. 31 Mar to 13 Apr 1949. 158 pp.
(28/8)

Rev Final 3. By Coffee. 12 May with revisions to
29 Jul 1949. c 120 pp. (29/3)

Flamingo Road (1949)

Producer: Jerry Wald

Director: Michael Curtiz

Principal Cast: Joan Crawford, Zachary Scott, Sydney
Greenstreet, David Brian

Screenplay: Robert Wilder

Humoresque (Cont'd)

Scripts: Treatment. By William Faulkner. ND. 26 pp. (188/4)
Treatment. By Waldo Salt. ND. 33 pp. (188/9)
Screenplay. By Clifford Odets. 14 Mar to 4 Apr
1945. 235 pp. (188/14)
Rev. Temporary 2. By Zachary Gold. 20 Aug to 2 Oct
1945. 172 pp. (189/4)
Rev. Final. By Odets and Gold. 15 March 1945 with
revisions to 20 Mar 1946. 145 pp. (189/9)

REEL EIGHTEENNora Prentiss (1947)

Producer: William Jacobs

Director: Vincent Sherman

Principal Cast: Ann Sheridan, Kent Smith

Screenplay: N Richard Nash

Source: Original story, "The Man Who Died Twice," by Jack
Sobell and Paul Francis Webster

Script: Final. The Sentence, by N Richard Nash and Ranald
MacDougall. 5 Jan with revisions to 18 Apr 1946.
c 148 pp. (289/2)

Possessed (1947)

Producer: Jerry Wald

Director: Curtis Bernhardt

Principal Cast: Joan Crawford, Van Heflin

Screenplay: Silvia Richards, Ranald MacDougall

Source: Short story, "One Man's Secret," by Rita Weiman

Scripts: Temporary. One Man's Secret, by W R Burnett and
Whitman Chambers. 16 Dec 1944. 137 pp. (316/9)
Rev. Final. The Secret, by Silvia Richards and
Ranald MacDougall. 5 Jun with revisions to 6 Nov
1946. c 165 pp. (316/15)

Deception (1946)

Producer: Henry Blanke

Director: Irving Rapper

Principal Cast: Bette Davis, Paul Henreid, Claude Rains

Screenplay: John Collier, Joseph Than

Source: Play, "Monsieur Lamberthier," by Louis Verneuil

Scripts: Treatment. Jealousy, by S K Lauren. 1 Apr 1944.
39 pp. (91/3)

Treatment. Jealousy, by John Collier and Joseph
Than. 14 Jul 1945. 16 pp. (91/5)

Rev. Final 2. By Collier and Than. 20 Apr with
revisions to 30 Aug 1946. c 125 pp. (91/10)

REEL SEVENTEENMy Reputation (1946)

Producer: Henry Blanke

Director: Curtis Bernhardt

Principal Cast: Barbara Stanwyck, George Brent

Screenplay: Catherine Turney

Source: Novel, "Instruct My Sorrows," by Clare Jaynes
(pseud. Jane Rothchild Mayer and Clara G Spiegel)

Script: Temporary. Instruct My Sorrows, by Catherine
Turney. 15 Jul 1943. 153 pp. (274/6)
Final. By Turney. 30 Oct 1943 with revisions to 28
Jan 1944. c 165 pp. (275/1)

Humoresque (1947)

Producer: Jerry Wald

Director: Jean Negulesco

Principal Cast: Joan Crawford, John Garfield

Screenplay: Clifford Odets, Zachary Gold

Source: Short story, "Humoresque," by Fannie Hurst

Old Acquaintance (Cont'd)

Scripts: Screenplay. By Lenore Coffee. 19 Jan 1942. 57 pp. (294/8)
Final. By John Van Druten and Edmund Goulding. 9 Sept 1942 with revisions to 28 Jan 1943. c 175 pp. (295/3)

Mr Skeffington (1944)

Producers: Philip and Julius Epstein

Director: Vincent Sherman

Principal Cast: Bette Davis, Claude Rains

Screenplay: Philip and Julius Epstein

Source: Novel, "Mr Skiffington," by "Elizabeth" (pseud. Mary Annette Beauchamp Russell)

Scripts: Treatment. By Lenore Coffee. 12 Aug 1940. 52 pp. (265/6)
Temporary. By John Huston. 3 Dec 1940. 138 pp. (266/1)
Rev. Final. By Philip Epstein and Julius Epstein. 5 Oct 1943 with revisions to 29 Jan 1944. c 160 pp. (266/5)

REEL SIXTEENMildred Pierce (1945)

Producer: Jerry Wald

Director: Michael Curtiz

Principal Cast: Joan Crawford, Zachary Scott, Ann Blyth, Jack Carson

Screenplay: Ranald MacDougall

Source: Novel, "Mildred Pierce," by James M Cain

Scripts: Temporary. By Catherine Turney. 3 Apr with revisions to 9 May 1944. Incomplete. 147 pp. & 28 pp. treatment outline. (259/3)
Comments. "Notes on Mildred," by Albert Maltz. 27 May to 24 Jun 1944. 62 pp. (259/4)
Screenplay. By William Faulkner. 18 Nov to 2 Dec 1944. 126 pp. (259/8)
Rev. Final. By MacDougall. 5 Dec 1944 with revisions to 24 Feb 1945. 174 pp. (259/10)

Now, Voyager (1942)

Producer: Hal B Wallis

Director: Irving Rapper

Principal Cast: Bette Davis, Paul Henreid, Claude Rains

Screenplay: Casey Robinson

Source: Novel, "Now, Voyager," by Olive Higgins Prouty

Scripts: Treatment. By Edmund Goulding. ND. 15 pp. (290/5) ;
Temporary. By Casey Robinson. 19 Feb to 4 Mar
1942. 114 pp. (290/6)
Rev. Final. By Casey Robinson. 8 Apr with revisions
to 9 Jun 1942. c 170 pp. (290/8)

REEL FIFTEENThe Hard Way (1943)

Producer: Jerry Wald

Director: Vincent Sherman

Principal Cast: Ida Lupino, Dennis Morgan

Screenplay: Daniel Fuchs, Peter Viertel

Source: Original story, "The Hard Way," by Jerry Wald

Scripts: Short Story. By Jerry Wald. ND. 20 pp. (172/1)
Rev. Temp. By Irwin Shaw. 9 Oct 1941. 187 pp.
(172/3)
Rev. Final. No author shown. 25 to 1 Apr with
revisions to 17 Mar 1942. c 170 pp. (172/7)

Old Acquaintance (1943)

Producer: Henry Blanke

Director: Vincent Sherman

Principal Cast: Bette Davis, Miriam Hopkins

Screenplay: John Van Druten, Lenore Coffee

Source: Play, "Old Acquaintance," by John Van Druten

The Old Maid (Cont'd)

Principal Cast: Bette Davis, Miriam Hopkins, George Brent

Screenplay: Casey Robinson

Sources: Play, "The Old Maid," by Zoe Akins and novel, "The Old Maid," by Edith Wharton

Script: Temporary. No author shown. 9 Jan 1939. 145 pp. (296/2)
Rev. Final. By Casey Robinson. 14 Mar with revisions to 11 Apr 1939. 160 pp. (296/5)

REEL FOURTEENAll This, and Heaven Too (1940)

Executive Producer: Hal B Wallis

Associate Producer: David Lewis

Director: Anatole Litvak

Principal Cast: Bette Davis, Charles Boyer

Screenplay: Casey Robinson

Source: Novel, "All This, And Heaven Too", by Rachel Field

Scripts: Story Outline. By Harriet Hinsdale. 20 Dec 1938. 63 pp. (12/5)
Treatment. By Casey Robinson. 10 May 1939. 182 pp. (12/6)
Rev. Final. By Robinson. 5 Feb 1940. 162 pp. (13/2)

In This Our Life (1942)

Producer: Hal B Wallis

Associate Producer: David Lewis

Director: John Huston

Principal Cast: Bette Davis, Olivia de Havilland, George Brent, Dennis Morgan

Screenplay: Howard Koch

Source: Novel, "In This Our Life," by Ellen Glasgow

Script: Final. By Casey Robinson. 8 Dec 1941. 145 pp. (196/4)

REEL THIRTEENThe Sisters (1938)

Executive Producer: Hal B Wallis

Associate Producer: David Lewis

Director: Anatole Litvak

Principal Cast: Errol Flynn, Bette Davis, Anita Louise,
Ian Hunter

Adaptation: Milton Krims

Source: Novel, "The Sisters," by Myron Brinig

Scripts: Treatment. By Milton Krims. 13 Nov 1937. 49 pp.
(357/6)

Temporary. By Krims. 15 Jan 1938. 232 pp. (357/7)

Final. By Krims. 4 Jun with revisions to 30 Jul
1938. c 170 pp. (358/4)

Dark Victory (1939)

Executive Producer: Hal B Wallis

Associate Producer: David Lewis

Director: Edmund Goulding

Principal Cast: Bette Davis, George Brent, Geraldine
Fitzgerald

Screenplay: Casey Robinson

Source: Play, "Dark Victory," by George Brewer, Jr. and
Bertram Bloch

Scripts: Treatment. By Casey Robinson, Edmund Goulding,
and David Lewis. 20 Jul 1938. 36 pp. (89/7)

Final. By Casey Robinson, 27 Sept with revisions
to 3 Dec 1938. 160 pp. (89/9)

The Old Maid (1939)

Executive Producer: Hal B Wallis

Associate Producer: Henry Blanke

Director: Edmund Goulding

That Certain Woman (Cont'd)

Principal Cast: Bette Davis, Henry Fonda, Ian Hunter

Adaptation: Edmund Goulding

Source: Original story, "The Trespasser," by Edmund Goulding

Script: Final. By Edmund Goulding. 18 Mar with revisions to
10 Apr 1937. c 170 pp. (388/7)

Four Daughters (1938)

Executive Producer: Hal B Wallis

Associate Producer: Henry Blanke

Director: Michael Curtiz

Principal Cast: Claude Rains, John Garfield, May Robson,
Priscilla Lane, Rosemary Lane, Lola Lane

Screenplay: Julius Epstein, Lenore Coffee

Source: Short story, "Sister Act," by Fannie Hurst

Script: Final. Because of a Man - Sister Act. No author
shown. c 140 pp. (139/3)

Jezebel (1938)

Executive Producer: Hal B Wallis

Associate Producer: Henry Blanke

Director: William Wyler

Principal Cast: Bette Davis, Henry Fonda, George Brent,
Margaret Lindsay

Adaptation: Clements Ripley, Abem Finkel

Source: Play, "Jezebel," by Owen Davis, Sr.

Scripts: Screenplay. By Robert Buckner. 30 Apr 1937. 131
pp. (206/6)

Treatment. By Clements Ripley. 14 Jul 1937. 79 pp.
(206/7)

Final. No author shown.

13 Oct with revisions to 30 Dec 1937. c 165 pp.
(206/9)

Confession (1937)

Executive Producer: Hal B Wallis

Associate Producer: Henry Blanke

Director: Joe May

Principal Cast: Kay Francis, Ian Hunter, Basil Rathbone

Adaptation: Julius Epstein, Margaret LeVino

Source: Original story, "Mazurka," by Hans Rameau

Scripts: Temporary. Mazurka, by Margaret LeVino. 10 Nov 1936. 216 pp. (71/6)
Final. Mazurka, by Julius Epstein. 9 Feb with revisions to 9 Mar 1937. c 170 pp. (72/2)

Stolen Holiday (1937)

Executive Producer: Hal B Wallis

Associate Producer: Harry Joe Brown

Director: Michael Curtiz

Principal Cast: Kay Francis, Claude Rains, Ian Hunter

Adaptation: Casey Robinson

Source: Original story, "Mistress of Fashion," by Virginia Kellogg and Warren Duff

Scripts: Treatment. Mistress of Fashion, by Warren Duff. 27 Nov 1935. 41 pp. (371/8)
Temporary. Mistress of Fashion, by Duff and Virginia Kellogg. 16 Feb 1936. 134 pp. (371/9)
Final. Mistress of Fashion, by Casey Robinson. 7 July with revisions to 11 Aug 1936. c 125 pp. (372/3)

REEL TWELVEThat Certain Woman (1937)

Executive Producer: Hal B Wallis

Associate Producer: Robert Lord

Director: Edmund Goulding

Mandalay (1934)

Director: Michael Curtiz

Principal Cast: Kay Francis, Ricardo Cortez

Screenplay: Austin Parker, Charles Kenyon

Source: Original story, "Mandalay," by Paul Hervey Fox

Scripts: Temporary. No author shown. 27 Sept 1933. 39 pp.
(247/10)

Final. By Austin Parker and Charles Kenyon. 14
Oct to 8 Dec 1933. 139 pp. (248/2)

I Found Stella Parish (1935)

Supervisor: Harry Joe Brown

Director: Mervyn LeRoy

Principal Cast: Kay Francis, Paul Lukas

Screenplay: Casey Robinson

Source: Original story, "Judas Tree," by John Monk Saunders

Scripts: Rev. Temporary. Stella Parish, by Mary C McCall,
Jr. 19 Feb 1935. 114 pp. (191/5)

Final. By Casey Robinson. 13 Aug with revisions to
4 Sep 1935. c 160 pp. (191/8)

REEL ELEVENDangerous (1936)

Supervisor: Harry Joe Brown

Director: Alfred E Green

Principal Cast: Bette Davis, Franchot Tone, Margaret Lindsay

Screenplay: Laird Doyle

Source: Original story, "Hard Luck Dame," by Laird Doyle

Script: Final. Hard Luck Dame, by Laird Doyle. 9 Aug with
revisions to 26 Aug 1935. c 130 pp. (86/8)

REEL TENThe Strange Love of Molly Louvain (1932)

Director: Michael Curtiz

Principal Cast: Ann Dvorak, Lee Tracy

Adaptation: Erwin Gelsey, Brown Holmes

Source: Play, "The Tinsel Girl," by Maurine Watkins

Scripts: Story Outline. Tinsel Girl, no author shown.
ND. 9 pp. (377/9)
Final. Tinsel Girl. No author shown. 29 Jan 1932.
c 100 pp. (378/3)

They Call It Sin (1932)

Director: Thorton Freeland

Principal Cast: Loretta Young, George Brent, Una Merkel

Screenplay: Lilie Hayward, Howard J Green

Source: Novel, "They Call It Sin," by Alberta Stedman Eagan

Scripts: Treatment. By Lillie Hayward. 11 Apr 1932. 40 pp.
(391/2)
Treatment. By Hayward and Howard J Green. 27 Apr
1932. 25 pp. (391/3)
Final. By Hayward and Green. 3 Jun 1932. 105 pp.
(391/6)

Three On a Match (1932)

Director: Mervyn LeRoy

Principal Cast: Joan Blondell, Warren William, Ann Dvorak,
Bette Davis

Screenplay: Lucien Hubbard

Source: Original story, "Three On a Match," by Kubec Glasmon
and John Bright

Script: Rev. Final. By Kubec Glasmon and John Bright.
28 May with revisions to 3 Jun 1932. 125 pp. (395/8)

Sinner's Holiday (Cont'd)

Scripts: Screenplay. Penny Arcade, by George Rosener. 5
Apr 1930. 57 pp. (357/2)
Final. Penny Arcade, by George Rosener and Harvey
Thew. ND. c 95 pp. (357/4)

Expensive Women (1931)

Director: Hobart Henley

Principal Cast: Dolores Costello, Warren William

Adaptation and Dialogue: Harvey Thew

Source: Original story, "Passionate Sonate," by Wilson
Collison

Scripts: Treatment. Passionate Sonata, by Harvey Thew.
ND. 56 pp. (120/1)
Final. Passionate Sonata, by Thew. 14 Mar 1931.
100 pp. (120/4)

Misbehaving Ladies (1931)

Director: William Beaudine

Principal Cast: Lila Lee, Ben Lyon, Louise Fazenda

Adaptation and Dialogue: Julian Josephson

Source: Short story, "Once There Was a Princess," by Juliet
W Tompkins

Script: Final. Queen of Main Street, by Julian Josephson.
10 May to 26 May 1930. 112 pp. (261/11)

Play Girl (1932)

Director: Ray Enright

Principal Cast: Loretta Young, Winnie Lightner

Screenplay: Maurine Watkins

Source: Short story, "God's Gift to Woman," by Frederick
Hazlett Brennan

Script: Final. Eight to Five. No author shown. 17 Dec to
24 Dec 1931. 102 pp. (315/4)

Wisconsin/Warner Bros. Screenplay Series

WOMEN'S FILMS

DETAILED LISTING

Under each motion picture title is listed the production credits for the producer, director, principal cast, and screenplay as well as the source of the film. Script information contains the status, e.g. story outline, screenplay (a designation meaning that the property has yet to be scheduled for production) treatment, final or revised final shooting script, the title when it is different from the release title, the screenwriters, the date of completion (ND signifies that no date appears on the script) and the number of pages. The numbers within brackets refer to the box and folder of the script in the Warner Film Library of the Wisconsin Center for Film and Theater Research.

REEL NINE

Playing Around (1930)

Director: Mervyn LeRoy

Principal Cast: Alice White, Chester Morris

Adaptation: Adele Commandini, Frances Nordstrum

Source: Short story, "Sheba," by Vina Delmar

Scripts: Screenplay. By Adele Commandini. ND. 112 pp.
(315/7)

Final. By Harvey Thew and Humphrey Pearson. 5 Sep
1929. 90pp. & 30 pp. production information and
5 pp. trailer dialogue. (315/9)

Sinner's Holiday (1930)

Director: John Adolphi

Principal Cast: Grant Withers, Evalyn Knapp, James Cagney,
Joan Blondell

Adaptation and Dialogue: Harvey Thew

Source: Play, "Penny Arcade" by Marie Baumer (pseud. Anne
Primyer)

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By the end of the war, the Davis formulas had lost their box-office appeal. To sustain interest in the genre, Warner introduced the noir woman's film. This phase of the genre was an amalgamation of the personal taste of Warner producer, Jerry Wald, and the new screen persona of Joan Crawford.

A former Warner screenwriter, Wald first made his mark as a producer by specializing in men's crime and action melodramas. After producing The Hard Way (1943) starring Ida Lupino, who won the New York Critics best actress award, Wald switched to the woman's film. Producing Mildred Pierce (1946), which won Joan Crawford an Oscar for best actress, Wald perfected the mold that was to characterize Warner's women's product for the next five years.

Central to this phase of the genre was the new screen persona of Joan Crawford. Influenced by Wald, Crawford "carefully forged the image of a strong career woman with lower-middle-class roots, one who was resourceful and strong, but still sexually appealing, and who could hold her own in a man's world," said Albert La Valley.

By linking the screen persona of Crawford to the crime melodrama in Mildred Pierce, Wald gave the woman's film the look of Film Noir. This phase of the genre had the following characteristics: (1) cynical themes; (2) flashback sequences that served as the major structuring devices of the narratives (e.g. Mildred Pierce (1946), Humoresque (1947), Nora Prentiss (1947), Possessed (1947), and Beyond the Forest (1949)); (3) voiceover narration to increase the subjectivity of the action or to provide omniscient commentary; (4) realistic action that eliminated the genre's tear-jerking qualities; and (5) expressionistic camera and lighting techniques.

These elements sustained the woman's film at Warner Brothers until the 1950s. By then, audience tastes had changed again the result of demographics and television. Although new formulas were devised to revive the genre, other studios took the lead.

Tino Balio
General Editor

izing two additional types, which Yeck calls (a) the "sisters" formula and (b) the classical protagonist.

The sisters formula placed two women in competition for the same man. Unlike the romantic triangle formula, however, the two female protagonists were not antipathetic to one another. Rather, they were friends and shared a real or symbolic bond of affection. First used in The Old Maid (1939), which was based on Zoe Akins' Pulitzer Prize winning play, the sisters formula was repeated in In This Our Life (1942) and Old Acquaintance (1943).

Amalgamations of good and evil traits, Davis' classical protagonists were character studies of women alone struggling for self understanding. Like the sisters formula, the classical protagonist roles responded to a new level of sophistication in audiences as America emerged from the Depression. Davis introduced the classical protagonist in Dangerous (1936), which won her an Oscar for best actress. Repeating the formula in Jezebel (1938), Davis won her second Oscar for best actress. Joanne Yeck said of this latter picture, "Jezebel not only dramatically changed the direction of Davis' career but also had an incalculable effect on the woman's film genre."

Dark Victory (1939), Davis' next picture, became a classic. Said Bernard Dick, Dark Victory is a classic "because we are all at the center, sharing a woman's confrontation with her morality as if it were our own. By portraying a human being facing the ultimate (and universal) reality, Dark Victory brought the woman's film to its apogee. Nothing lay beyond it, for there is nothing beyond death met finely. Death met finely is transfiguration."

During World War II, the classical protagonist formula served the genre well. As Yeck described it, "The American woman's audience was changing. The war was changing them. As women left home and entered the work force to make up for the male labor shortage, the sensibilities of the housewife and mother were being permanently altered. They were exposed to a larger world. In a sense, they were being masculinized." In Now, Voyager (1942), Bette Davis played the role of Charlotte Vale, the daughter of a domineering Boston matriarch. Of Davis' performance, Allen said, Now, Voyager offers something rare and vital in American mass culture: the story of a woman's struggle to gain initiation into adulthood and a relative measure of independence." In My Reputation (1946), Warner used the classical protagonist formula as a vehicle for Barbara Stanwyck who depicted a single woman, with two young sons, confronting widowhood, sexuality, and maternal responsibility, a condition that faced thousands of American women.

the illegitimate child, the rejected woman, the seduction, the silent love," notes Viviani, "Griffith introduces the city/country dichotomy, the critique of prejudices, no longer aristocratic but petit-bourgeoise, even rural.

The advent of the talkies, which provided the possibilities of dialogue, firmly established the genre as a Hollywood staple. Thereafter, women's films, unlike the Western or the musical continually adjusted to the demands of its particular segment of the market, "following the ever changing course of feminine issues on a personal issue," said Yeck.

The genre developed differently at each studio, influenced in part by studio style and the star system. Capitalizing on its innovation of sound motion pictures, Warner built a reputation for producing pictures having a realistic look and contemporary ring.

Warner's first variation of the genre was known as the "fallen woman" cycle. Influenced by the true confessions type of popular literature, films such as Sinner's Holiday (1930), Play Girl (1932), and The Strange Love of Molly Louvain (1932), typically "told stories of good girls, ranging from socialites to working class, who by loving the wrong man, fell into a life of sin," explained Yeck. Because the stock characters in these pictures consisted of kept women, prostitutes, and unwed mothers and because the action typically contained ladies in lingerie, passionate love scenes, and harsh language, the fallen woman cycle became a casualty of censorship in 1934, when the industry decided to enforce the Production Code.

To comply with the Production Code, Warner modified the maternal melodrama pattern of Madame X to create vehicles for Kay Francis, the studio's first big female star of the period. These melodramas contained simple characters, clear-cut moralities, and happy endings in which good triumphed over evil. Launched by I Found Stella Parish (1935), the new version of the maternal melodrama, according to Viviani, had the following structure: "Actress or singer, the woman (unfit mother) pulls herself up by means of her talent to the pinnacle of money and fame, gaining weaponry with which to do equal battle against the society which has dispossessed her of her role as mother."

Following this stop-gap measure, Warner next modified the genre to exploit the talents of its greatest female star, Bette Davis. Explained Yeck, "Davis' persona was neither romantic nor maternal and her obvious strength of character made portraying victims of fate unpalatable." Out of this need to find a suitable woman's film persona for Davis, Warner's significantly enriched the woman's film by popular-

INTRODUCTION - WOMEN'S FILMS

Through much of its history, women's films were consigned to a minor status under such headings as "weepie," "sudser," or "tearjerker." As Jeanne Allen put it, "Unlike the adventure films of swashbuckling heroes or hard-boiled detectives, women's films have been regarded derogatorily as escapist fare, providing an emotional catharsis by blending familiar experience and fantasy fulfillment. Their explicit appeal to and ability to arouse emotional response were a sure sign of their trivial position." But recent feminist film scholarship has revealed that the woman's film was a durable genre representing a significant percentage of Hollywood's output during the studio years, a key component of the star system, and a mirror of the changing tastes of American women.

The genre reached its full maturation between 1935 and 1950. "During this fifteen year period," said Joanne Yeck, "it was Warner Brothers that led Hollywood's production of the woman's film. They 'owned' three of the genre's most important leading ladies: Kay Francis, Bette Davis, and Joan Crawford, and not only produced more tearjerkers than any other single studio but significantly advanced the form."

Although the antecedents of women's films can be found in melodrama and the domestic novel of the nineteenth century, the genre did not develop in the motion pictures until the 1920s. Christian Viviani dates the birth of the genre with the first version of Madame X, directed by Frank Lloyd in 1920. "An adaptation of a French play by Alexandre Bisson, the influence of Madame X was structural and dramaturgical in nature: "A woman is separated from her child, falls from her social class and founders disgrace. The child grows up in respectability and enters established society where he stands for progress ... the mother watches the social rise of her child from afar; she cannot risk jeopardizing his fortunes by contamination with her own bad repute. Chance draws them together again and the partial or total rehabilitation of the mother is accomplished often through cathartic trial scene."

D. W. Griffith influenced the genre by instilling the essentially American domain to the action. In such films as True heart Susie (1919) and Way Down East (1920), Griffith introduced elements which were used again in the 1930's. "In addition to traditional elements such as the secret,

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Tino Balio
General Editor

FOREWORD - WOMEN'S FILMS

This microform edition is an outgrowth of a publication project co-sponsored by the Wisconsin Center for Film and Theater Research and the University of Wisconsin Press. Inaugurated in 1979, the series published twenty-two volumes over five years consisting of Warner hits of the 1930s and 1940s. The project was made possible by United Artists, which donated the Warner Film Library to the Center in 1969 (UA purchased this library from a television distributor in 1957 during a period when Hollywood studios were disposing of their old films). In addition to screenplays for most of Warner Brothers' pre-1950 releases, the Warner library contains eight hundred sound features, fifteen hundred short subjects, nineteen thousand still negatives, legal files, and press books. For the purpose of the screenplay series, United Artists granted the Center whatever publication rights it held to the Warner films.

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This microform edition expands the series by publishing final shooting scripts for a significant portion of Warner's entire output from 1930 to 1950. The motion pictures have been arranged into the following categories: (1) gangster; (2) crime; (3) social drama; (4) horror-detective-murder melodrama; (5) women's films (6) comedy; (7) prestige pictures; (8) musical; (9) Western; and (10) war. This organization not only reflects the influence of genre studies, but it also corresponds to the way the studio organized its annual roster. For each category, motion pictures have been chosen to illustrate important variations in narrative form; for important pictures, intermediate scripts have been included in addition to the final shooting script.

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THOSE WHO DANCE

THE PUBLIC ENEMY

THE AMAZING DR. CLITTERHOUSE

THOSE WHO DANCE

ALL THROUGH THE NIGHT

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ALL THROUGH THE NIGHT

BROTHER ORCHID

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YOUNG, Loretta	PLAY GIRL THEY CALL IT SIN

WISCONSIN/WARNER BROS SCREENPLAY SERIES

Part Three: Social Dramas

FOREWORD - SOCIAL DRAMAS

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Tino Balio
General Editor

INTRODUCTION - SOCIAL DRAMAS

Warner's social dramas, said Andrew Bergman, "remain without exception fascinating documents, demonstrating both a gritty feel for social realism and a total inability to give any coherent reasons for social difficulties." Social dramas fall into three categories: (1) films of social consciousness; (2) newspaper pictures that portray the immoral world of yellow journalism; and (3) working men's films.

Social issues as depicted by Warner underwent a process which Variety called "Burbanking," referring to the company's studio in Burbank, California. Problems that appeared general at first were resolved by the central character. For example, Michael Curtiz's Black Fury (1935) dramatized labor and industrial unrest. Based on the 1929 murder of a coal miner in Imperial, Pennsylvania, the picture looks like a documentary. As Roddick describes it, "Placard-bearing strikers march down the street of Coaltown and kids in the schoolyard shout 'Dirty scabs!' as replacement workers are brought in." Company police are depicted as thugs and the workers as "model representatives of the 'little man'." After this initial presentation of industrial conditions, the narrative shifts to the personal vendetta of Polish miner Joe Radek (played by Paul Muni), whose heroism triggers a federal investigation of the mob connections of the company police force. What started as an expose becomes a melodrama. The theme switches from disgruntled labor versus capital to labor versus strike-breaking syndicates. Thus, while flying the banner of political militancy, Warner maintained the status quo. "If anything," said Variety, "intelligent capitalism management is given a subtle boost."

Even in Mervyn LeRoy's I am a Fugitive from a Chain Gang, Warner's "most unequivocally pessimistic picture of life in Depression America," in Roddick's opinion, the conflict within the picture was set within the context of a fundamentally just society. Based on Robert E. Burns' autobiography I am a Fugitive from a Georgia Chain Gang, the picture indicts American society for turning its back on veterans after World War I and exposes the horrors of the Georgia chain gang. Like Black Fury, Chain Gang has a documentary look; the depiction of prison life, for example, vividly portrays the long workday, the beatings of prisoners by the guards, and the squalid living conditions. Offsetting this pessimistic vision of prison society, said

Roddick, is the fact that "all the social agencies outside the state of Georgia ... are shown as rooting for Allen (the protagonist) ... The implication of the film is fairly clear; remove the chain gang system and reform the administration of justice in Georgia and all will be well. It is the chain gang which is the target of the film, not American society as a whole."

Although Warner's message pictures are of great interest to film and social historians, their stark realism had the potential of alienating audiences. Variety's review of Wild Boys of the Road (1933) tells why. The picture, which describes young men and women turning into tramps in their search for employment and undergoing sorry hardships, "makes a depressing evening at the theatre, one that the general fan public would gladly avoid," said the review. Explaining its rationale, Variety added, "Indeed, the very merits of 'Wild Boys of the Road' are its difficulties. The acting is so gripping and the incidents so graphic that they conspire to make the hour's running of the subject one of considerable discomfort to the spectator. The picture presents a distressing condition only too absorbingly. The spiritual travails of these youngersters detached from their families and homes and left to roam the country, battered, rebuffed and hardened by adversity, is something to leave an impression of gloom not easily erased. Every incident, every character ceaselessly brings to mind the most gruesome underside of the hard times. It may be a public service to herald these facts to unwilling ears, but the theatre cannot well hope to prosper materially in such a venture."

During the Depression, the films of social consciousness implied that "the normal mechanisms of American society have gone awry, and the lives of individual Americans are threatened by forces which can best be dealt with by the enlightened intervention of the (Roosevelt) Administration," said Roddick. Examples of such films are William Wellman's Heroes for Sale (1933) and Wild Boys of the Road (1933) and Alan Crosland's Massacre (1934). The first two depict unemployment problems and the third, the treatment of American Indians. How social problems are resolved by New Deal compassion is seen in Wild Boys of the Road. At the climax of the picture, the kids have run into trouble with the police and have been brought before a judge with a Blue Eagle on the wall. (The Blue Eagle was the icon of Roosevelt's National Recovery Administration.) As Andrew Bergman describes the scene, "The judge (Robert Barrat) wears rimless spectacles and is a reasonable facsimile of the President of the United States. He listens with assured compassion to Frankie Darro's brief on behalf of underprivileged children: "Jail can't be any worse than the street." Barrat nods knowingly and intones, "Things are going to get better all over the country ... I know your father will be going back to work soon." And so all the battling, rock-throwing, and hassling with authority is no metaphor; just the depiction of

a justifiable grievance being resolved by a wise and silver-haired government."

After the Depression, the films of social consciousness show the normal mechanisms of society as being restored, but now society is "at risk from a variety of subversive organizations which briefly seduce Americans away from basic Americanism," said Roddick. Three films exposed right-wing terror groups: Archie Mayo's Black Legion (1937), Anatole Litvak's Confessions of a Nazi Spy (1939), and Frank Capra's Meet John Doe (1941). (The screenplay of Meet John Doe is not included in this series because the publication rights are not available.) Based on the headlines and the stories surrounding a Ku-Kluxish organization in the Midwest in 1935-36, Black Legion traced "the economic envy upon which the promoters of such organizations feed," said Variety, which added, "The action includes floggings, the burning of a chicken farm, destruction of a drugstore, (and) a neophyte's taking of the oath of allegiance amid a woodland gathering of the clan." "While it lacked the overpowering impact of I am a Fugitive," commented Bergman, "Black Legion was a strong film, and part of that strength lay in its refusal to wheel in the federal government as a 'deus ex machina'. It had faith in its audience's ability to focus its righteousness without the New Deal audio-visual aids."

Mervyn LeRoy's They Won't Forget (1937) attacked lynching and mob violence. Lynchings had become endemic to the South by the 1930s. "The number of incidents soared to twenty-eight in 1933, dropped to fifteen in 1934 and reached twenty-three in 1935, said Bergman, who added, "The National Association for the Advancement of Colored People observed that some ninety-nine percent of the lynchings committed since 1882 had gone unpunished and concluded that the problem could no longer be kept in state hands." And whenever federal anti-lynching bills were introduced, they usually got stalled in the Senate, the result of Southern filibusters.

They Won't Forget was based on Ward Greene's Death in the Deep South, an account of the Atlanta trial of Leo M. Frank. Frank, the superintendent of a Georgia pencil factory, had been accused of murdering a 13-year-old girl and was lynched by a mob after his sentence was commuted to life imprisonment. The film exploited the historical antipathy between North and South by transforming the superintendent into a Yankee professor at a business school and the victim into a young secretarial pupil. Describing the picture, Bergman said "LeRoy concerned himself with the politics and sociology of lynching, with the act as a social problem which an enlightened government would have to root out."

The second category of social drama - newspaper pictures - includes Mervyn LeRoy's Five Star Final (1931) and Hi, Nellie

(1934) and Roy Del Ruth's Blessed Event (1932). Five Star Final, had the most impact. Based on the successful play by Louis Weitzenkorn, which had long runs in New York, Boston, Philadelphia, and Chicago, the picture attacked yellow journalism with the same verve Warner brought to the early crime films. The editor of the New York Evening Gazette played by Edward G Robinson, is pressured by his publisher to run a sequel on a twenty-year-old murder case to build up circulation. The story causes the woman involved in the scandal and her husband to commit suicide. After Robinson berates the paper's management and resigns in disgust, Five Star Final "ends with a close-up of the Gazette lying in the gutter; a gob of dirt splatters down on to it, and a broom sweeps it down the gutter with the other garbage," says Roddick. As noted by Variety, "Story is a hard rap at the readers of such tabs... and while these readers will make up a large part of its audience, they won't mind." As noted by Roddick, "The whole impact of the studio's social conscience pictures is summed up in that phrase: the films were critical, but well within the conventions of entertainment".

The third category of social drama-workingmen's films-consists of a host of low or medium budget dramas and melodramas that celebrated the resilience, pluck, ingenuity, and perennial dreams of the workingman. Said Sennett, "The studio was exceptionally fond of making films about the hard-working 'little people' of the country's middle class who, after all, found the movies their cheapest form of entertainment." These pictures depict the following occupations: auto racing (The Crowd Roars (1932)), taxi driving (Taxi! (1932)), commercial flying (Ceiling Zero (1935)), and construction (Manpower (1941)), among others.

Of the group, five Jimmy Cagney vehicles are the most interesting. Cagney's role as Matt Nolan in Taxi! in which he plays an independent cab driver caught up in a war between rival cab companies, sets the tone. "As a deese, does and dem, chip-on-the shoulder, on-the-make example of Young America the character knows no better interpretation on the screen than that which Cagney gives it," said Variety. This picture, directed by Roy Del Ruth, and The St. Louis Kid (1934), directed by Ray Enright, depict little guys threatened by big business and demonstrate Warner's "populism at its most basic," said Roddick. "They are not message pictures," adds Roddick, "but they are ideologically identical to the more socially conscious crime movies of the same period; self reliance without frills is what the situation calls for." In addition to Taxi! Cagney starred in The Crowd Roars (1932) and Ceiling Zero (1935), two action pictures directed by Howard Hawks, and City for Conquest (1940), a prize fighting picture directed by Anatole Litvak.

The social drama as a production strategy was eclipsed by problems of greater concern during the 1940s as America entered World War II.

Tino Balio
General Editor

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Castle Books, 1971.

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New York: Dell, 1973.

Wisconsin/Warner Bros. Screenplay Series

SOCIAL DRAMAS

DETAILED LISTING

Under each motion picture title is listed the production credits for the producer, director, principal cast, and screenplay as well as the source of the film. Script information contains the status - eg. story outline, screenplay (a designation meaning that the property has yet to be scheduled for production) treatment, final or revised final shooting script - the title when it is different from the release title, the screenwriters, the date of completion (ND signifies that no date appears on the script) and the number of pages. The numbers within brackets refer to the box and folder of the script in the Warner Film Library of the Wisconsin Center for Film and Theater Research.

REEL TWENTY

Son of the Gods (1930)

Director: Frank Lloyd

Principal Cast: Richard Barthelmess, Constance Bennett

Adaptation: Bradley King

Source: Novel, 'Son of the Gods', by Rex Beach

Scripts: Treatment. By Bradley King. ND. 34 pp. (356/2)
Final. No author shown. ND. 111pp. (365/4)

Five Star Final (1931)

Director: Mervyn LeRoy

Principal Cast: Edward G Robinson, H B Warner

Adaptation: Robert Lord

Source: Play, 'Five Star Final', by Louis Weitzenkorn

Script: Final. By Byron Morgan. 4 Apr with revisions to
14 Apr 1931. c 135 pp. (127/6)

Night Nurse (1931)

Director: William A Wellman

Principal Cast: Barbara Stanwyck, Ben Lyon

Adaptation: Oliver H P Garrett

Source: Novel, 'Night Nurse', by Dora Macy

Scripts: Treatment. By Oliver H P Garrett. ND. 61 pp. (284/7)
Final. By Garrett and Charles Kenyon. 24 Mar 1931.
129 pp. (285/2)

Blessed Event (1932)

Supervisor: Ray Griffith

Director: Roy Del Ruth

Principal Cast: Lee Tracy, Mary Brian

Screenplay: Howard J Green

Source: Play, 'Blessed Event', by Manuel Sepp and Forrest
Wilson

Script: Final. By Howard J. Green. 12 Apr 1932. 137 pp.
(35/7)

Cabin in the Cotton (1932)

Supervisor: Hal Wallis

Director: Michael Curtiz

Principal Cast: Richard Barthelmess, Bette Davis

Screenplay: Paul Green

Source: Novel, 'Cabin in the Cotton', by Harry Harrison Kroll

Scripts: Treatment. By Paul Green. 24 Mar 1932. 39 pp. (49/3)
Final. By Green. 22 Apr with revisions to 10 May
1932. c 170 pp. (49/6)

REEL TWENTY ONEThe Crowd Roars (1932)

Director: Howard Hawks

Principal Cast: James Cagney, Joan Blondell, Ann Dvorak

Screenplay: Kubec Glasmon, Niven Busch, John Bright

Source: Novel, 'The Roar of the Crowd', by James Corbett

Script: Final. No author shown. 6 Dec 1931. 109 pp. (82/3)

The Hatchet Man (1932)

Director: William A Wellman

Principal Cast: Edward G Robinson, Loretta Young

Screenplay: J Grubb Alexander

Source: Play, 'The Honorable Mr Wong', by Achmed Abdullah and David Belasco

Scripts: Treatment. The Honorable Mr Wong, by J Grubb Alexander. 11 Sep 1931. 53 pp. (173/1)
Final. The Honorable Mr Wong, by Alexander. 26 Oct 1931. 97 pp. (173/5)

I Am A Fugitive From A Chain Gang (1932)

Supervisor: Hal Wallis

Director: Mervyn LeRoy

Principal Cast: Paul Muni, Glenda Farrell

Screenplay: Sheridan Gibney, Brown Holmes

Source: Novel, 'I Am A Fugitive From A Georgia Chain Gang', by Robert E Burns

Scripts: Treatment. I Am A Fugitive, by Brown Holmes. 23 Apr 1932. 87 pp. (190/3)
Screenplay. I Am A Fugitive From A Georgia Chain Gang, by Sheridan Gibney. ND. 133 pp. (190/4)
Screenplay. By Howard J Green. 19 Jul 1932. 148 pp. (190/6)
Final. By Green, Holmes and Gibney. 23 Jul 1932. 144pp. (190/7)

Life Begins (1932)

Supervisor: Ray Griffith

Director: James Flood

Principal Cast: Loretta Young, Eric Linden

Adaptation: Earl Baldwin

Source: Play, 'Birth', by Mary McDougal Axelson

Script: Final. By Earl Baldwin. 19 Apr 1932. 110 pp.
(229/4)

REEL TWENTY TWOThe Match King (1932)

Supervisor: Hal Wallis

Director: Howard Bretherton

Principal Cast: Warren William, Lili Damita

Screenplay: Huston Branch

Source: Novel, 'The Match King', by Einar Thorvaldson

Scripts: Treatment. No author shown. ND. 41 pp. (252/9)
Final. By Huston Branch and Sidney Sutherland. 16
Aug 1932. 121 pp.

The Mouthpiece (1932)

Supervisor: Lucien Hubbard

Directors: James Flood, Elliott Nugent

Principal Cast: Warren William, Sidney Fox

Adaptation and Dialogue: Earl Baldwin

Source: Play, 'The Mouthpiece', by Frank J Collins

Script: Final. By Joseph Jackson and Earl Baldwin. 9 Jan
1932. 120 pp. (269/6)

Taxi! (1932)

Director: Roy Del Ruth

Principal Cast: James Cagney, Loretta Young

Screenplay: Kubec Glasmon, John Bright

Source: Play, 'Blind Spot', by Kenyon Nicholson

Script: Final. Taxi, Please, by Kubec Glasmon and John
Bright. 14 Sep with revisions to 25 Sep 1931.
c 100 pp. (386/9)

Tiger Shark (1932)

Supervisor: Ray Griffith

Director: Howard Hawks

Principal Cast: Edward G Robinson, Zita Johann

Screenplay: Wells Root

Source: Original story, 'Tuna', by Houston Branch

Scripts: Treatment. Tuna, by Wells Root. ND. 49 pp. (397/8)
Final. By Root. 27 Apr with revisions to 19 May
1932. c 135 pp. (397/10)

Heroes for Sale (1933)

Supervisor: Hal Wallis

Director: William A Wellman

Principal Cast: Richard Barthelmess, Aline MacMahon,
Loretta Young

Screenplay: Robert Lord, Wilson Mizner

Source: Original story, 'Breadline', by Wilson Mizner and
Robert Lord

Script: Screenplay. Breadline. No author shown. ND.
123 pp. (179/8)
Rev. Final. Breadline, by Robert Lord and Wilson
Mizner. 1 Mar with revisions to 4 Mar 1933. 140
pp. (180/1)

REEL TWENTY THREEWild Boys of the Road (1933)

Supervisor: Robert Presnell

Director: William A Wellman

Principal Cast: Frankie Darro, Darryl Coonan

Screenplay: Earl Baldwin

Source: Original story, 'Desperate Youth', by Danny Ahearn

Scripts: Original story. Desperate Youth, by Danny Ahearn.
10 Feb 1933. 50 pp. (437/4)
Final. By Earl Baldwin. 1 Jun with revisions to 16
Jun 1933. c 135 pp. (437/7)

Babbitt (1934)

Supervisor: Sam Bischoff

Director: William Keighley

Principal Cast: Aline MacMahon, Guy Kibbee

Screenplay: Mary McCall, Jr

Source: Novel, 'Babbitt', by Sinclair Lewis

Scripts: Treatment. By Tom Reed and Niven Busch. 14 Apr
1934. 40 pp. (22/7)
Final. By Mary McCall, Jr. 15 Aug with revisions
to 27 Aug 1934. c 125 pp. (23/3)

Hi, Nellie (1934)

Supervisor: Robert Presnell

Director: Mervyn LeRoy

Principal Cast: Paul Muni, Glenda Farrell

Screenplay: Abem Finkel, Sidney Sutherland

Source: Short story, 'Hi, Nellie', by Roy Chanslor

Hi, Nellie (Continued)

Scripts: Treatment. By James Wharton. 4 Aug 1933.
53 pp. (180/3)
Treatment. By Sidney Sutherland. 16 Aug 1933.
57 pp. (180/4)
Final. By Abem Finkel and Sutherland. 12 Oct
with revisions to 17 Oct 1933. c 140 pp. (180/7)

Massacre (1934)

Supervisor: Robert Presnell

Director: Alan Crosland

Principal Cast: Richard Barthelmess, Ann Dvorak

Screenplay: Ralph Block, Sheridan Gibney

Source: Novel, 'Massacre', by Robert Gessner

Scripts: Screenplay. By Ralph Block. 30 Jun 1933. 201
pp. (252/2)
Final. By Block and Sheridan Gibney. 28 Sep with
revisions to 23 Nov 1933. c 130 pp. (252/6)

REEL TWENTY FOURThe St. Louis Kid (1934)

Supervisor: Sam Bischoff

Director: Ray Enright

Principal Cast: James Cagney, Patricia Ellis

Screenplay: Warren Duff, Seton I Miller

Source: Short story, 'The Perfect Week-End', by Frederick
Hazlitt Brennan

Scripts: Treatment. A Perfect Two and a Half Weeks, by
Warren Duff and Seton I Miller. ND. 26 pp.
(336/9)
Final. A Perfect Week-End, by Duff and Miller. 6
Jun with revisions to 9 Aug 1934. c 130 pp.
(337/1)

Black Fury (1935)

Supervisor: Robert Lord

Director: Michael Curtiz

Principal Cast: Paul Muni, Karen Morley

Screenplay: Abem Finkel, Carl Erickson

Source: Play, 'Bohunk', by Harry R Irving

Scripts: Screenplay. 'Jan Volkanik', by M A Musmanno. ND.
187 pp. (33/6)
Treatment. Black Hell, by Abem Finkel. 4 May 1934.
133 pp. (33/7)
Final. Black Hell, by Finkel and Carl Erickson. 8
Oct with revisions to 17 Oct 1934. c 160 pp. (34/2)

Bordertown (1935)

Supervisor: Robert Lord

Director: Archie L Mayo

Principal Cast: Paul Muni, Bette Davis

Screenplay: Laird Doyle, Wallace Smith

Source: Novel, 'Border Town', by Carroll Graham

Scripts: Treatment. By Edward Chodorov. 23 Mar 1934. 28 pp.
(38/2)
Screenplay. By Carroll Graham. 18 Jun 1934. 151
pp. (38/4)
Final. No author shown. 13 Aug with revisions to
11 Sep 1934. c 155 pp. (39/1)

REEL TWENTY FIVEBlack Legion (1937)

Supervisor: Robert Lord

Director: Archie Mayo

Principal Cast: Humphrey Bogart, Ann Sheridan

Adaptation: Abem Finkel, William Wister Haines

Source: Original story, 'Black Legion', by Robert Lord

Black Legion (Continued)

Scripts: Short story. By Robert Lord. 8 Jun 1936. 22pp.
(34/3)
Treatment. By Abem Finkel and Robert Lord. 8 Jul
1936. 76 pp.
Final. By Finkel and William Wister Haines. ND.
with revisions to 27 Nov 1936. c 160 pp. (34/6)

Kid Galahad (1937)

Producer: Hal B Wallis

Director: Michael Curtiz

Principal Cast: Edward G Robinson, Bette Davis, Humphrey
Bogart

Adaptation: Seton I Miller

Source: Novel, 'Kid Galahad', by Francis Wallace

Scripts: Story Outline. Kid Galahad, by Seton I Miller. ND.
38pp. (215/2)
Final. By Miller. 28 Nov 1936 with revisions to
8 Feb 1937. c 185 pp. (215/3)

Marked Woman (1937)

Producer: Hal B Wallis

Director: Lloyd Bacon

Principal Cast: Bette Davis, Humphrey Bogart

Adaptation: Robert Rossen, Abem Finkel

Source: Original story, 'The Men Behind', by Robert Rossen
and Abem finkel

Scripts: Treatment. Five Women, by Robert Rossen and Abem
Finkel. 3 Oct 1936. 34 pp. (249/2)
Temporary. By Rossen and Finkel. ND. to 28 Nov
1936. Incomplete. 161 pp. (249/3)

Mountain Justice (1937)

Supervisor: Lou Edelman

Director: Michael Curtiz

Principal Cast: Josephine Hutchinson, George Brent

Adaptation: Norman Reilly Raine, Luci Ward

Source: Original story, 'Mountain Justice', by Luci Ward

Script: Screenplay. By Luci Ward. 28 Feb 1936. 178 pp.
(269/1)

Final. By Norman Reilly Raine and Ward. 25 Aug with
revisions to 22 Sep 1936. c 199 pp. (269/3)

REEL TWENTY SIXSlim (1937)

Producer: Hal B Wallis

Supervisor: Sam Bischoff

Director: Ray Enright

Principal Cast: Pat O'Brien, Henry Fonda, Margaret Lindsay

Adaptation: William Wister Haines

Source: Novel, 'Slim', by William Wister Haines

Scripts: Treatment. By Charles Kenyon and Wister Haines.
ND. 23 pp. (359/6)

Rev. Final. By Haines. 21 Nov with revisions to 23
Dec 1936. c 145 pp. (360/2)

They Won't Forget (1937)

Supervisor: Mervyn LeRoy

Director: Mervyn LeRoy

Principal Cast: Claude Rains, Gloria Dickson

Adaptation: Robert Rossen, Aben Kandel

Source: Novel, 'Death in the Deep South', by Ward Greene.

They Won't Forget (Continued)

Script: Final. In the Deep South, by Aben Kandel and Robert Rossen. ND. with revisions to 30 Mar 1937. c 175 pp. (392/6)

White Bondage (1937)

Supervisor: Bryan Foy

Director: Nick Grinde

Principal Cast: Jean Muir, Gordon Oliver

Adaptation: Anthony Coldewey

Source: Original story, 'Lords of the Land', by Anthony Coldewey

Script: Temporary. Lords of the Land, by Anthony Coldewey
7 Oct 1936. 126 pp. (433/5)

Final. Lords of the Land, by Coldewey. 21 Oct with
revisions to 2 Nov 1936. c 115 pp. (433/7)

Accidents Will Happen (1938)

Associate Producer: Bryan Foy

Director: William Clemens

Principal Cast: Ronald Reagan, Gloria Blondell

Adaptation: George Bricker, Anthony Coldewey

Source: Original story, 'Accidents Do Happen', by George Bricker

Script: Final. By George Bricker, Anthony Coldewey, and
Victor C Rose. 24 Aug to 27 Aug 1937. c 137 pp.
(1/1)

REEL TWENTY SEVENThey Made Me a Criminal (1939)

Producers: Jack L Warner, Hal B Wallis

Director: Busby Berkeley

Principal Cast: John Garfield, Claude Rains

They Made Me a Criminal (Continued)

Screenplay: Sig Herzig

Source: Novel, 'The Life of Jimmy Dolan' by Bertram
Millhauser and Beulah Marie Dix

Script: Final. By Sig Herzig. 23 Jul with revisions to 20
Dec 1938. 164 pp. (392/2)

We Are Not Alone (1939)

Producer: Hal B Wallis

Director: Edmund Goulding

Principal Cast: Paul Muni, Jane Bryan

Screenplay: James Hilton, Milton Krims

Source: Novel, 'We Are Not Alone', by James Hilton

Scripts: Temporary. By Milton Krims. 29 Jun 1938. 197 pp.
(428/2)

Final. By James Hilton and Krims. 1 Jun with
revisions to 22 Nov 1939. c 185 pp. (428/4)

City for Conquest (1940)

Producer: Hal B Wallis

Director: Anatole Litvak

Principal Cast: James Cagney, Ann Sheridan

Screenplay: John Wexley

Source: Novel, 'City for Conquest', by Aben Kandel

Scripts: Treatment. By Edward Chodorov. 7 Dec 1936. 60 pp.
(67/5)

Treatment. By John Wexley. 26 Oct 1939. 2 pp.
(67/7)

Final. By Wexley. 15 May with revisions to 18 Jul
1940. c 160 pp. (68/3)

REEL TWENTY EIGHTFlowing Gold (1940)

Associate Producer: William Jacobs

Director: Alfred Green

Principal Cast: John Garfield, Frances Farmer

Screenplay: Kenneth Gamet

Source: Novel, 'Flowing Gold', by Rex Beach

Script: Final. By Kenneth Gamet. 1 Jun with revisions to 22
Jul 1940. c 135 pp. (133/4)

Manpower (1941)

Producer: Hal B Wallis

Director: Raoul Walsh

Principal Cast: Edward G Robinson, Marlene Dietrich,
George Raft

Screenplay: Richard Macaulay, Jerry Wald

Source: Original story, 'Manpower', by Jerry Wald and
Richard Macaulay

Script: Final. Manpower, by Richard Macaulay and Jerry
Wald. 4 Mar with revisions to 15 May 1941. c 150
pp. (248/9)

Juke Girl (1942)

Producer: Hal B Wallis

Director: Curtis Bernhardt

Principal Cast: Ann Sheridan, Ronald Reagan

Screenplay: A I Bezzerides

Source: Original story, 'Jook Girl', by Theodore Pratt

Juke Girl (Continued)

Scripts: Treatment. Jook Girl, by Theodore Pratt, 1 May
1941. 45pp. (210/4)
Temporary. Jook Girl, by A I Bezzerides and Kenneth
Gamet. 10 Jul 1941. 151 pp. (210/6)
Final. By Bezzerides and Gamet. 3 Oct to 13 Oct
1941 with revisions to 24 Jan 1942. c 160 pp. (211/2)

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GRAHAM, Carroll	BORDERTOWN
GREEN, Alfred	FLOWING GOLD

GREEN, Howard, J.	BLESSED EVENT I AM A FUGITIVE FROM A CHAIN GANG
GREEN, Paul	CABIN IN THE COTTON
GRIFFITH, Ray	BLESSED EVENT LIFE BEGINS TIGER SHARK
HAWKS, Howard	THE CROWD ROARS TIGER SHARK
HERZIG, Sig	THEY MADE ME A CRIMINAL
HILTON, James	WE ARE NOT ALONE
HOLMES, Brown	I AM A FUGITIVE FROM A CHAIN GANG
HUBBARD, Lucien	THE MOUTHPIECE
HUTCHINSON, Josephine	MOUNTAIN JUSTICE
JACKSON, Joseph	THE MOUTHPIECE
JACOBS, William	FLOWING GOLD
JOHANN, Zita	TIGER SHARK
KANDEL, Aben	THEY WON'T FORGET
KEIGHLEY, William	BABBITT
KENYON, Charles	NIGHT NURSE SLIM
KIBBEE, Guy	BABBITT
KING, Bradley	SON OF THE GODS
KRIMS, Milton	WE ARE NOT ALONE
LEROY, Mervyn	FIVE STAR FINAL HI, NELLIE I AM A FUGITIVE FROM A CHAIN GANG THEY WON'T FORGET
LINDEN, Eric	LIFE BEGINS
LINDSAY, Margaret	SLIM

LITVAK, Anatole	CITY FOR CONQUEST
LLOYD, Frank	SON OF THE GODS
LORD, Robert	BLACK FURY BLACK LEGION BORDERTOWN FIVE STAR FINAL HEROES FOR SALE
LYON, Ben	NIGHT NURSE
MACAULAY, Richard	MANPOWER
MACMAHON, Aline	BABBITT HEROES FOR SALE
MAYO, Archie, L.	BLACK LEGION BORDERTOWN
MACCALL, Mary, Jr.	BABBITT
MILLER, Seton, I.	KID GALAHAD THE ST. LOUIS KID
MIZNER, Wilson	HEROES FOR SALE
MORGAN, Byron	FIVE STAR FINAL
MORLEY, Karen	BLACK FURY
MUIR, Jean	WHITE BONDAGE
MUNI, Paul	BLACK FURY BORDERTOWN HI, NELLIE I AM A FUGITIVE FROM A CHAIN GANG WE ARE NOT ALONE
MUSAMANNO, M.A.	BLACK FURY
NUGENT, Elliott	THE MOUTHPIECE
OLIVER, Gordon	WHITE BONDAGE

PRATT, Theodore	JUKE GIRL
PRESNELL, Robert	HI, NELLIE MASSACRE WILD BOYS OF THE ROAD
RAFT, George	MANPOWER
RAINS, Clande	THEY MADE ME A CRIMINAL THEY WON'T FORGET
REAGAN, Ronald	ACCIDENTS WILL HAPPEN JUKE GIRL
REED, Tom	BABBITT
REILLY RAINE, Norman	MOUNTAIN JUSTICE
ROBINSON, Edward, G.	FIVE STAR FINAL THE HATCHET MAN KID GALAHAD MANPOWER TIGER SHARK
ROOT, Wells	TIGER SHARK
ROSE, Victor, C.	ACCIDENTS WILL HAPPEN
ROSSEN, Robert	MARKED WOMAN THEY WON'T FORGET
RUTH, Roy, Del.	BLESSED EVENT
SHERIDAN, Ann	BLACK LEGION CITY FOR CONQUEST JUKE GIRL
SMITH, Wallace	BORDERTOWN
STANWYCK, Barbara	NIGHT NURSE
SUTHERLAND, Sidney	HI, NELLIE
TRACY, Lee	BLESSED EVENT
WALSH, Raoul	MANPOWER
WALD, Jerry	MANPOWER
WALLIS, Hal, B.	CABIN IN THE COTTON CITY FOR CONQUEST HEROES FOR SALE

WALLIS, Hal, B. (Cont.)	I AM A FUGITIVE FROM A CHAIN GANG JUKE GIRL KID GALAHAD MANPOWER MARKED WOMAN THE MATCH KING SLIM THEY MADE ME A CRIMINAL
WARD, Luci	MOUNTAIN JUSTICE
WARNER, H. B.	FIVE STAR FINAL
WARNER, Jack, L.	THEY MADE ME A CRIMINAL
WELLMAN, William, A.	THE HATCHET MAN HEROES FOR SALE NIGHT NURSE WILD BOYS OF THE ROAD
WEXLEY, John	CITY FOR CONQUEST
WHARTON, James	HI, NELLIE
WILLIAM, Warren	THE MATCH KING THE MOUTHPIECE
WISTER HAINES, William	BLACK LEGION SLIM
YOUNG, Loretta	THE HATCHETT MAN HEROES FOR SALE LIFE BEGINS TAXI!

WISCONSIN/WARNER BROS SCREENPLAY SCREENPLAY SERIES

Part Four: The Musical

FOREWORD - THE MUSICAL

This microform edition is an outgrowth of a publication project co-sponsored by the Wisconsin Center for Film and Theater Research and the University of Wisconsin Press. Inaugurated in 1979, the series published twenty-two volumes over five years consisting of Warner hits of the 1930s and 1940s. The project was made possible by United Artists, which donated the Warner Film Library to the Center in 1969 (UA purchased this library from a television distributor in 1957 during a period when Hollywood studios were disposing of their old films.) In addition to screenplays for most of Warner Brothers' pre-1950 releases, the Warner library contains eight hundred sound features, fifteen hundred short subjects, nineteen thousand still negatives, legal files, and press books. For the purpose of the screenplay series, United Artists granted the Center whatever publication rights it held to the Warner films.

The goal of the series is to explicate the art of screenwriting in classical Hollywood's cinema. Hollywood's mode of production, known as the studio system, divided production into discrete tasks, such as story acquisition, directing, cinematography, art direction, editing, and sound. Screenwriting was typically broken down into stages, beginning with the synopsis (a summary of the action), continuing with the treatment (a description of the major sequences), and concluding with the shooting script (a breakdown of the scenes into separate shots and a description of what the characters say and do). Seldom did one screenwriter finish a screenplay. More likely, a different writer or even teams of writers worked on each successive stage. Since the shooting script functioned as a blueprint for the production, this document also helps explicate the art of directing and the other arts involved in Hollywood's film-making process.

This microform edition expands the series by publishing final shooting scripts for a significant portion of Warner's entire output from 1930 to 1950. The motion pictures have been arranged into the following categories. (1) gangster; (2) crime; (3) social drama; (4) horror-detective-murder melodrama; (5) women's films; (6) comedy; (7) prestige pictures; (8) musical; (9) Western; and (10) war. This organization not only reflects the influence of genre studies, but it also corresponds to the way the studio organized its annual roster. For each category, motion pictures have been chosen to illustrate important variations in narrative form; for important pictures, intermediate scripts have been included in addition to the final shooting script.

Researchers should know that Warner Brothers has separately donated the production records and distribution records of the company to the University of Southern California and Princeton University, respectively. These documents complement the materials in the Warner Film Library which United Artists donated to the WCFTR.

Tino Balio
General Editor

INTRODUCTION - THE MUSICAL

Although the musical film had its roots in vaudeville, the musical theater, and other popular art forms of the nineteenth century, the genre was not launched until Warner Brothers innovated sound in 1926. Warner's strategy in experimenting with sound motion pictures was to strengthen its position in the exhibition market. Motion picture palaces typically presented a program of mixed entertainment consisting of live stage acts as a prologue followed by the main feature accompanied either by an organ or full-sized pit orchestra. Warner decided to introduce programs of comparable quality but in sound by producing shorts of popular vaudeville acts with synchronized musical accompaniment. In this way, Warner hoped to guarantee exhibition outlets for its pictures. Accordingly in April 1926, the studio formed the Vitaphone Corporation in association with AT & T's Western Electric laboratory to make sound motion pictures and to market sound reproduction equipment.

Beginning with the theatrical season of 1926-27, Warner presented the first of several full-length Vitaphone programs. Warner's headliner on its third Vitaphone program, The Jazz Singer, directed by Alan Crosland and starring Al Jolson, became Hollywood's first musical. Premiering on October 6, 1927 at the Warner's Theatre in New York, the movie played in many large cities breaking records everywhere and signaled the general acceptance of sound motion pictures. The Jazz Singer was conceived as a "singing" rather than "talking" motion picture. In terms of style, it was a silent picture with a synchronized orchestral score, some Jewish cantorial music, and seven popular songs sung by Al Jolson. The attraction of The Jazz Singer lay in Jolson. A vaudeville star since 1912, Jolson had toured the country several times, breaking house records. The movie-going audience was eager to see and hear him.

Warner attempted to duplicate the success of The Jazz Singer by having Al Jolson "bellow a brace of specially tailored songs in such musicals as The Singing Fool (1928) ... and Mammy (1930)," said Sennett. Mammy boasted a number of good songs by Irving Berlin and contained a minstrel show background. Concerning the minstrelsy, Variety said, "As stage ensemble, minstrelsy has about died out: it may be a circus to the kiddies to let them see what their folks have seen; the minstrel show. Here it is on the stage and on the street, the parade, the blacking up in the dressing room, and the

semi-circle with its white face interlocutor, songs by the quartet, jokes by the end men, and dancing." Singing in cork, which was his trademark, Jolson played one of the end men.

A type of musical that enjoyed a brief run during the early talkies was the revue. An uninterrupted series of musical numbers that brought together a studio's leading contract players in song and dance, the revue was "produced at a time when the studios were trying to decide who and what was musical material," said Mordden. Of Warner's revue, Shows of Shows (1929), Mordden said, "This was the most stage-bound of them all, literally performed on one, curtain and all."

Another type of early musical was the filmed version of a stage operetta. Warner's The Desert Song (1929), photographed partially in two-color Technicolor, marked the beginning of the long history of adaptations of Broadway musicals. Because many of these early adaptations were leaden versions of the originals, the musical nearly became moribund.

Warner revived the genre in 1933 by producing two classics; 42nd Street and Footlight Parade. "They have the dynamism and power, lively dialogue and inspired direction by Lloyd Bacon and Busby Berkeley to raise them far above other efforts in the genre," said Roth. The musical form is essentially ritualistic, said Roth: "It is meant to reaffirm faith, not to illuminate conditions or states of being." Produced during the depths of the Depression, this type of musical had a backstage plot that revolved around the production of a show-within-a-show. According to Roth, "In the Warner's musicals ... each person is shown to be part of an interdependent group: the overall impression emphasizes the importance of social cohesion and harmony, symbolized most clearly in the dances."

The idea behind 42nd Street probably came from the MGM hit, Broadway Melody (1929), the first "100% All Talking, 100% All Singing" musical which interwove musical numbers with a backstage subplot. Darryl F. Zanuck, Warner's head of production had a hunch that "something with a more everyday flavor than the musical had yet tasted might revive the genre," said Mordden, who added, Zanuck decided to pull off another backstager, this one with a "New York pulse to it."

42nd Street contained the archetypical plot of Warner's backstage musicals: "A number of people with diverse stories work together to put on a show; at the last minute the star is knocked 'hors de combat' and an unknown goes on for her with terrific success," in Mordden's words. The screenplay, based on a novel by Bradford Ropes, was written by Rian James and James Seymour. Warner Baxter played the director, Bebe Daniels, the star, and Ruby Keeler, in her film debut, the novice who goes on for Daniels. Dick Powell played the juvenile and Ginger

Rogers and Una Merkel, chorus girls. Lloyd Bacon directed and Busby Berkeley, a veteran of film musicals staged and directed the musical sequences.

42nd Street, like Columbia's screwball comedy, It Happened One Night (1934), was a surprise smash hit, a big money-maker. According to Schatz, "Berkeley's musical direction and unusual camerawork during the musical sequences are the distinguishing elements in this film. His most significant innovation was to liberate the camera from a static position in front of the stage ... The fluid, dynamic camera became standard in later musical numbers and was perhaps the single most significant formal development in Hollywood '30s musicals."

42nd Street, naturally enough, spawned a series of backstage musicals. Within months Warner brought out a follow-up; Gold Diggers of 1933. Scripted by Erwin Gelsey and James Seymour, it was the studio's third version of Avery Hopwood's play of 1919, The Gold Diggers. Gold Diggers of 1933 was directed by Mervyn LeRoy and contained many 42nd Street players. Dick Powell and Ruby Keeler returned to play the young romantic leads. Busby Berkeley again staged and directed the musical numbers. A good example of Berkeley's inventiveness in this film is the "Shadow Waltz" sequence, sung by Dick Powell. As described by Ted Sennett, "The ladies of the chorus, all platinum blonde and coyly smiling, swirl about the stage in outlandish hoopskirts, 'playing' white violins. The violins are illuminated with neon tubing and eventually come together to form one enormous illuminated violin." But beneath the film's whimsical tone lurked an awareness of the Depression. The climax of the film is the "Remember My Forgotten Man" number, a bitter song rendered by Joan Blondell.

The last and in some ways the best of the Warner musicals in 1933 was Footlight Parade, scripted by James Seymour and Manuel Seff. Lloyd Bacon directed, Busby Berkeley staged and directed the numbers, and 42nd Street veterans once again filled the cast. Jimmy Cagney, a newcomer to the Warner musical, gave the picture distinction playing "a Broadway showman thrown out of work by talkies who recovers by producing short stage shows to accompany the films," said Mordden. The most memorable number in Footlight Parade is "Shanghai Lil," the concluding piece. Describing the sequence, Roth said, "Shot from above, we see hundreds of chorus boys and girls dressed as American sailors form an American flag, superimpose a picture of Roosevelt over it, and then form an NRA eagle and fire their guns in salute. This patriotic display is the quintessence of the musical spirit."

After three hit backstage musicals in a row, Warner had a successful series in the making. Using the talents of Busby Berkeley, Warner produced nearly a dozen such pictures of varying quality from 1934 to the end of the decade. Capitalizing on the appeal of its two new musical stars, Ruby Keeler and Dick Powell, Warner teamed the pair in Gold Diggers of 1934 and Dames (1934). In both pictures Powell played an "ambitious songwriter who has just written a sure-fire musical comedy hit that's only begging for a backer," while Miss Keeler provided "the sympathetic and romantic inspiration," said Variety. Capitalizing on Busby Berkeley's ingenuity, Warner elevated him to sole director for several musicals beginning with Gold Diggers of 1935. This picture contained Berkeley's most famous production number, "The Lullaby of Broadway" and marked the apex of Warner's backstage series. The plot of the picture had problems, however. As Variety put it, without the spectacle the story was "laborious and dull."

To prevent a certain sameness from creeping into the series, Warner changed the locales from Broadway to Paris (Wonder Bar (1934), Fashions of 1934, (1934), Gold Diggers in Paris (1938), to Aqua Caliente, Mexico (In Caliente (1935), and to Hollywood (Hollywood Hotel (1937)). Warner also dropped the backstage plots. Wonder Bar, for example, was modelled after MGM's Grand Hotel and Hollywood Hotel, after a popular radio program. In the former, Al Jolson attempted a comeback playing a maitre d' in a Parisian nightclub. One of his production numbers, "Goin' to Heaven on a Mule," contained an "incredibly tasteless parade of condescending 'blackface' cliches," said Sennett and was one of Berkeley's most embarrassing mistakes. In the latter picture, said Variety. "The films have taken one of the better known radio programs and have reversed the picture preview idea by filming the 'Hollywood Hotel' air hour." Hollywood Hotel was a farce that poked fun "at both the picture making business and the radio industry."

From 1936 until the close of the decade, Warner's musicals "never recovered the elan, the pace, or the skill that had characterized the earlier entries," said Sennett. The honors now belonged to RKO with its Fred Astaire-Ginger Rogers musicals, such as Top Hat (1935), Follow the Fleet (1935), Swing Time (1936), and Shall We Dance? (1937). At Warner, the musical had sunk so low that the studio allowed Busby Berkeley, Dick Powell, and songwriter Harry Warren to walk off the lot when their contracts expired in 1939. In 1940, Warner produced no musicals for the first time since the coming of sound.

During the war, Warner turned to new musical sources, "the past and the patriotic-minded war driven present," said Sennett. Yankee Doodle Dandy (1942), Warner's most important World War II musical, contained a blend of both. Directed by Michael

Curtiz and based on original screenplay by Robert Buchner and Edmund Joseph, Yankee Doodle Dandy was a biopic of George M. Cohan. "Cohan's life was a natural subject for the movies and one that was well timed in its flag-waving appeal with the threat of global war on the horizon in 1941," said McGilligan. The author of some 35 to 40 plays, the star or financial backer of some 125 other attractions, Cohan dominated the American musical theater in the early twentieth century. Some of the stirring Cohan numbers in Yankee Doodle Dandy were "You're a Grand Old Flag," and "Over There," in addition to the title song. Jimmy Cagney played the role of George M. Cohan. "In George, Cagney had found the role he would want to be remembered for," said McGilligan, who added that "With White Heat (two movies that bookended Cagney's career in the forties could not have been more unlike), it is one of his two most sublime and captivating performances."

Hollywood Canteen (1944) was a more typical wartime entry. Warner followed the trend of producing musicals that paraded the talents of numerous contract stars in vehicles with a strong patriotic content. Directed and written by Delmar Daves, canteens on the West and East coasts that were run by Hollywood and Broadway stars.

After the war, Warner resurrected the biopic by producing musicals based on subjects more contemporary and considerably more sophisticated than George M. Cohan. Rhapsody in Blue (1945), directed by Irving Rapper, was based on the life of George Gershwin, and Night and Day (1946), directed by Michael Curtiz, on Cole Porter. The former starred Robert Alda and the latter, Cary Grant. Each contained "a slender plot, vaguely based on the life of a composer, with a gaudily packaged selection of his best-known songs," said Woll. Rhapsody had a rags-to-riches plot and featured Al Jolson singing "Swanee" in blackface, Oscar Levant playing "Concerto in F," and Paul Whiteman's orchestra playing the title song. Night and Day had a rather static plot, since Porter was "born to millions and stays in a 'rut' for the rest of his career by making more money," said Variety. The singers performing the Porter numbers included Ginny Sims, Mary Martin, and Carlos Ramirez. Shot in Technicolor, Night and Day was produced in connection with Warner's publicity campaign to celebrate the 20th anniversary of sound.

During the post-war period, Warner, like other Hollywood studios, found nostalgia profitable. "For their memory trips," said Sennett, "Warners turned most often to actor-singer Dennis Morgan who had a thin, but pleasant tenor voice." My Wild Irish Rose (1947), directed by David Butler, depicted Chauncey Olcott's rise to fame via minstrel shows and musical comedies. One Sunday Afternoon, a remake of

the comedy Strawberry Blonde directed by Raoul Walsh, dealt "with young love and shenanigans in New York at the turn of the century," in Variety's words. Romance on the High Seas (1948), directed by Michael Curtiz, starred Jack Carson and brought back Busby Berkeley to stage the dance numbers. The picture also featured Doris Day in a supporting role that had five tunes. "It's gay, slightly giddy, loaded with tunes, laughs and nonsense," said Variety. During this period MGM, with such stars as Judy Garland, Gene Kelly, Frank Sinatra, and the Arthur Freed production unit on the lot set the standard for the musical just as Warner Brothers did during the Depression.

Tino Balio
General Editor

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Wisconsin/Warner Bros. Screenplay Series

THE MUSICAL

DETAILED LISTING

Under each motion picture title is listed the production credits for the producer, director, principal cast, and screenplay as well as the source of the film. Script information contains the status, e.g. story outline, screenplay (a designation meaning that the property has yet to be scheduled for production) treatment, final or revised final shooting script, the title when it is different from the release title, the screenwriters, the date of completion (ND signifies that no date appears on the script) and the number of pages. The numbers within brackets refer to the box and folder of the script in the Warner Film Library of the Wisconsin Center for Film and Theater Research.

REEL TWENTY NINE

The Desert Song (1929)

Director: Roy Del Ruth

Principal Cast: John Boles, Carlotta King

Adaptation and Dialogue: Harvey Gates

Source: Play, 'The Desert Song', by Otto Harbach, Laurence Schwab, Frank Mandel, and Oscar Hammerstein II

Scripts: Treatment. By Harvey Gates. ND. 27 pp. (94/6)
Screenplay. By Gates. 22 Sep 1928. c 160 pp. (94/7)

Mammy (1930)

Director: Michael Curtiz

Principal Cast: Al Jolson, Lois Moran

Adaptation: Gordon Rigby

Source: Play, 'Mister Bones', by Irving Berlin

Scripts: Treatment. By Irving Berlin. 19 Apr 1929. 71 pp.
(242/4)
Final. By Gordon Rigby and Joseph Jackson. ND.
100 pp. (242/6)

Sweet Kitty Bellairs (1930)

Director: Alfred E Green

Principal Cast: Claudia Dell, Ernest Torrence

Adaptation and Dialogue: J Grubb Alexander

Source: Play, 'Sweet Kitty Bellairs', by David Belasco

Scripts: Treatment. By J Grubb Alexander. ND. 30 pp.
(382/9)

Final. By Alexander. ND. 94 pp. (382/10)

42nd Street (1933)

Supervisor: Hal Wallis

Director: Lloyd Bacon

Principal Cast: Warner Baxter, Bebe Daniels

Screenplay: Rian James, James Seymour

Source: Novel, '42nd Street', by Bradford Ropes

Scripts: Treatment. By Whitney Bolton. 16 Aug 1932.
38 pp. (137/5)

Final. No author shown. ND 156 pp. (138/2)

REEL THIRTYGold Diggers of 1933 (1933)

Supervisor: Robert Lord

Director: Mervyn LeRoy

Principal Cast: Warren William, Joan Blondell

Screenplay: Erwin Gelsey, James Seymour

Dialogue: David Boehm, Ben Markson

Source: Play, 'The Gold Diggers', by Avery Hopwood

Gold Diggers of 1933 (Continued)

Scripts: Treatment. High Life, by Erwin Gelsey and James Seymour. 29 Nov 1932. 16 pp. (158/5)
Treatment. High Life, by David Boehm and Ben Markson. 23 Dec 1932. 26 pp. (158/5)
Rev. Temp. High Life, by Seymour and Boehm. 18 Jan 1933. 107 pp. (158/7)
Rev. Final. By Seymour, Boehm, and Markson. 8 Feb to 11 Feb 1933. 152 pp. (158/2)

Footlight Parade (1933)

Supervisor: Robert Lord

Director: Lloyd Bacon

Principal Cast: James Cagney, Joan Blondell

Screenplay: Manuel Seff, James Seymour

Source: Original story, 'Prologue', by James Seymour, Manuel Seff, and Jerome Kingston

Scripts: Treatment. Prologue, by James Seymour and Manuel Seff. ND. 84 pp. (135/3)
Rev. Temp. By Seymour and Seff. 22 May 1933. 149 pp. (135/5)
Rev. Final. By Seymour and Seff. 10 Jun 1933 with revisions to ND. c 155 pp. (135/8)

REEL THIRTY ONEDames (1934)

Supervisor: Robert Lord

Director: Ray Enright

Principal Cast: Joan Blondell, Dick Powell

Screenplay: Delmer Daves

Source: Original story, 'Dames', by Delmer Daves and Robert Lord

Dames (Continued)

Scripts: Treatment. By Robert Lord. 16 Sep 1943. 43 pp.
(83/7)
Screenplay. By Earl Baldwin. ND. 151 pp. (83/10)
Treatment. By Lord and Delmer Daves. 26 Feb 1934.
29 pp. (83/14)
Final. By Daves. 16 Mar with revisions to 27 Mar
1934. 126 pp. (84/2)

Fashions of 1934 (1934)

Supervisor: Henry Blanke

Director: William Dieterle

Principal Cast: William Powell, Bette Davis

Screenplay: F Hugh Herbert, Carl Brickson

Source: Original story, 'King of Fashion', by Warren Duff

Scripts: Screenplay. King of Fashion, by Warren Duff. 27
Jul 1933. 132 pp. (121/2)
Final. King of Fashion. No author shown. ND. with
revisions to 13 Nov 1933. c 140 pp. (121/5)

Flirtation Walk (1934)

Director: Frank Borzage

Principal Cast: Dick Powell, Ruby Keeler

Screenplay: Delmer Daves

Source: Original story, 'Flirtation Walk', by Delmer Daves
and Louis Edelman

Scripts: Treatment. By Delmer Daves. 14 Dec 1933. 36 pp.
(131/5)
Temporary. By Daves. 3 Feb 1934. 104 pp. (131/6)
Rev. Final 2. By Daves. 22 Jun 1934. 123 pp. (132/4)

REEL THIRTY TWOWonder Bar (1934)

Supervisor: Robert Lord

Director: Lloyd Bacon

Principal Cast: Al Jolson, Kay Francis

Screenplay: Earl Baldwin

Source: Play, 'Die Wunder Bar', by Geza Herezeg, Karl Farkas, and Robert Katscher

Scripts: Treatment. By Earl Baldwin. 25 Aug 1933. 45 pp.
(443/4)
Rev. Final. By Baldwin. 10 Nov 1933. 93 pp.
(443/8)

Gold Diggers of 1935 (1935)

Supervisor: Robert Lord

Director: Busby Berkeley

Principal Cast: Dick Powell, Adolphe Menjou

Screenplay: Manuel Seff, Peter Milne

Source: Original story, 'Gold Diggers of 1935', by Robert Lord and Peter Milne

Scripts: Treatment. By Robert Lord and Peter Milne. 15 May 1934. 47 pp. (156/13)
Final. By Milne and Manuel Seff. 18 Sep with revisions to 5 Nov 1934. c 120 pp. (157/1)

In Caliente (1935)

Director: Lloyd Bacon

Principal Cast: Dolores Del Rio, Pat O'Brien

Screenplay: Jerry Wald, Julius Epstein

Source: Original story, 'Caliente', by Ralph Block and Warren Duff

In Caliente (Continued)

Scripts: Screenplay. Caliente, by Ralph Block and Warren Duff. 19 Nov 1934. 108 pp. (194/11)
Final. Caliente, by Jerry Wald and Julius Epstein. 10 Dec 1934 with revisions to 8 Mar 1935. c 120 pp. (195/2)

Gold Diggers of 1937 (1936)

Supervisor: Earl Baldwin

Director: Lloyd Bacon

Principal Cast: Dick Powell, Joan Blondell

Adaptation: Warren Duff

Source: Play, 'Sweet Mystery of Life', by Richard Maibaum, Mike Wallach, and George Haight

Scripts: Temporary. By Tom Reed. 26 Feb 1936. 133 pp. (157/3)
Final. By Warren Duff and Reed. ND. with revisions to 15 Sep 1936. c 150 pp. (157/6)

REEL THIRTY THREEHollywood Hotel (1937)

Producer: Hal B Wallis

Director: Busby Berkeley

Principal Cast: Dick Powell, Rosemary Lane, Lola Lane

Adaptation: Jerry Wald, Maurice Leo, Richard Macaulay

Source: Original story, 'Hollywood Hotel', by Jerry Wald and Maurice Leo

Scripts: Temporary. By Jerry Wald and Maurice Leo, 8 Feb 1937. 153 pp. (183/4)
Rev. Final 2. By Wald, Leo, and Richard Macaulay. 18 Aug with revisions to 4 Nov 1937. c 172 pp. (183/9)

Gold Diggers in Paris (1938)

Producer: Hal B Wallis

Director: Ray Enright

Cast: Rudy Vallee, Rosemary Lane

Adaptation: Earl Baldwin, Warren Duff

Source: Original story, 'Here Come the Girls', by Jerry Horwin and James Seymour

Scripts: Short Story. Here Come the Girls, by Jerry Horwin and James Seymour
Treatment. The Gold Diggers in London, by Horwin 27 Mar 1937. 38 pp. (156/7)
Final. No author shown. 4 Jan with revisions to 24 Mar 1938. c 140 pp. (156/10)

Blues in the Night (1941)

Associate Producer: Henry Blanke

Director: Anatole Litvak

Cast: Priscilla Lane, Richard Whorf

Screenplay: Robert Rossen

Source: Play, 'Hot Nocturne', by Edwin Gilbert

Scripts: Temporary. Hot Nocturne, by Robert Rossen and Edwin Gilbert. 4 Apr 1941. 171 pp. (37/2)
Rev. Final. By Rossen. 6 Jun to 30 Jun with revisions to 2 Jul 1941. c 150 pp. (37/6)

REEL THIRTY FOURYankee Doodle Dandy (1942)

Producers: Jack L Warner, Hal B Wallis

Director: Michael Curtiz

Principal Cast: James Cagney, Joan Leslie, Walter Huston

Screenplay: Robert Buckner, Edmund Joseph

Source: Original story, 'Life of George M Cohan', by Robert Buckner

Yankee Doodle Dandy (Continued)

Scripts: Screenplay. By George M Cohan. ND. 169 pp. (445/5)
Screenplay. By Robert Buckner. 30 Sep 1941. 155 pp.
(445/6)
Final. By Buckner and Julius and Philip Epstein.
25 Nov 1941 with revisions to 14 Jan 1942. 138 pp.
(446/2)

Hollywood Canteen (1944)

Producer: Alex Gottlieb

Director: Delmer Daves

Principal Cast: Bette Davis, Jack Benny

Screenplay: Delmer Daves

Source: Original story, 'One in a Million', by Delmer Daves
14 Sep 1943. 96 pp. (182/6)

Scripts: Final. By Daves. 29 May with revisions to 27 Jul
1944. c 110 pp. (183/1)

REEL THIRTY FIVERhapsody in Blue (1945)

Producer: Jesse L Lasky

Director: Irving Rapper

Principal Cast: Robert Alda, Joan Leslie

Screenplay: Howard Koch, Elliott Paul

Source: Book, 'George Gershwin', by Issac Goldberg

Scripts: Temporary. By Clifford Odets. 28 Aug 1942. 324 pp.
(329/1)
Treatment. By Sonya Levien. 30 Jan 1943. 144 pp.
(329/2)
Rev. Final 2. By Howard Koch and Elliott Paul. 23
May with revisions to 25 May 1945. c 150 pp. (329/8)

Night and Day (1946)

Producer: Arthur Schwartz

Director: Michael Curtiz

Principal Cast: Cary Grant, Alexis Smith

Screenplay: Charles Hoffman, Leo Townsend, William Bowers

Source: Original story, 'Night and Day', by Jack Moffitt

Scripts: Treatment. By Jack Moffitt. Jul 1943. 58 pp.
(283/1)

Treatment. By Charles Hoffman and Leo Townsend.
28 Aug 1944. 25 pp. (283/6)

Rev. Final. By Hoffman and Townsend. 12 Jun with
revisions to 18 Sep 1945. c 130 pp. (284/2)

REEL THIRTY SIXThe Time, the Place and the Girl (1946)

Associate Producer: Alex Gottlieb

Director: David Butler

Principal Cast: Dennis Morgan, Jack Carson, Janis Paige

Screenplay: Francis Swann, Agnes Christine Johnston, Lynn
Starling

Source: Original story, 'The Time, the Place and the Girl',
by Leonard Lee

Scripts: Treatment. By Leonard Lee. 8 Jun 1944. 36 pp.
(398/1)

Rev. Final 2. No author shown. 21 Mar with
revisions to 21 May 1945. c 120 pp. (398/10)

My Wild Irish Rose (1947)

Producer: William Jacobs

Director: David Butler

Principal Cast: Dennis Morgan, Arlene Dahl

Screenplay: Peter Milne

Source: Novel, 'Song in His Heart', by Rita Olcott

Scripts: Story Outline. By Peter Milne. 15 Feb 1946. 57 pp. (275/7)
Screenplay. By Milne. 20 Apr 1946. 122 pp. (275/10)
Final. By Milne. 11 Sep 1946 with revisions to 14 Feb 1947. c 115 pp. (276/6)

Romance on the High Seas (1948)

Producer: Alex Gottlieb

Director: Michael Cutiz

Principal Cast: Jack Carson, Janis Page

Screenplay: Julius and Philip Epstein

Source: Original story, 'Romance in High C', by S Pondal Rios and Carlos A Alivari

Scripts: Rev. Final. Romance in High C, by Julius and Philip Epstein and I A L Diamond. 14 May with revisions to 18 Jul 1947. c 130 pp (335/1)

One Sunday Afternoon (1949)

Producer: Jerry Wald

Director: Raoul Walsh

Principal Cast: Dennis Morgan, Dorothy Malone

Screenplay: Robert L Richards

Source: Play, 'One Sunday Afternoon', by James Hagen

Scripts: Screenplay. No author shown. 10 Nov 1947. 130 pp. (302/1)
Final. By Robert L Richards. 13 Jan with revisions to 8 Mar 1948. c 130 pp. (302/7)

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WHORF, Richard

BLUES IN THE NIGHT

WILLIAM, Warren

GOLD DIGGERS OF 1933

WISCONSIN/WARNER SCREENPLAY SERIES

Part Five: Crime Films

FOREWORD - CRIME FILMS

This microform edition is an outgrowth of a publication project co-sponsored by the Wisconsin Center for Film and Theater Research and the University of Wisconsin Press. Inaugurated in 1979, the series published twenty-two volumes over five years consisting of Warner hits of the 1930s and 1940s. The project was made possible by United Artists, which donated the Warner Film Library to the Center in 1969 (UA purchased this library from a television distributor in 1957 during a period when Hollywood studios were disposing of their old films.) In addition to screenplays for most of Warner Brothers' pre-1950 releases, the Warner library contains eight hundred sound features, fifteen hundred short subjects, nineteen thousand still negatives, legal files, and press books. For the purpose of the screenplay series, United Artists granted the Center whatever publication rights it held to the Warner films.

The goal of the series is to explicate the art of screenwriting in classical Hollywood's cinema. Hollywood's mode of production, known as the studio system, divided production into discrete tasks, such as story acquisition, directing, cinematography, art direction, editing, and sound. Screenwriting was typically broken down into stages, beginning with the synopsis (a summary of the action), continuing with the treatment (a description of the major sequences), and concluding with the shooting script (a breakdown of the scenes into separate shots and a description of what the characters say and do). Seldom did one screenwriter finish a screenplay. More likely, a different writer or even teams of writers worked on each successive stage. Since the shooting script functioned as a blueprint for the production, this document also helps explicate the art of directing and the other arts involved in Hollywood's film-making process.

This microform edition expands the series by publishing final shooting scripts for a significant portion of Warner's entire output from 1930 to 1950. The motion pictures have been arranged into the following categories. (1) gangster; (2) crime; (3) social drama; (4) horror-detective-murder melodrama; (5) women's films; (6) comedy; (7) prestige pictures; (8) musical; (9) Western; and (10) war. This organization not only reflects the influence of genre studies, but it also corresponds to the way the studio organized its annual roster. For each category, motion pictures have been chosen to illustrate important variations in narrative form; for important pictures, intermediate scripts have been included in addition to the final shooting script.

Researchers should know that Warner Brothers has separately donated the production records and distribution records of the company to the University of Southern California and Princeton University, respectively. These documents complement the materials in the Warner Film Library which United Artists donated to the WCFTR.

Tino Balio
General Editor

INTRODUCTION - CRIME FILMS

A variation of the gangster genre, "Crime films provided a potentially perfect formula for fulfilling (Warner's) early talkie policy of realistic and at the same time popular entertainment," said Roddick. Realism in Warner's pictures ranged from the depiction of yellow journalism to archaic penology, racial bigotry, mob violence, and labor unrest, among other social issues. Whereas gangster pictures focused on organized crime, crime films contained action-based narratives in which crime was the milieu.

Not surprisingly, Warner used the same stars for its crime pictures as it did for the gangster films. Although Jimmy Cagney first made it big as the hoodlum Jimmy Powers in The Public Enemy (1931), he made his debut in Sinner's Holiday (1930) playing mama's boy who drifts into bootlegging and murder. He got the part after Warner observed him playing the same role on Broadway in Penny Arcade. Humphrey Bogart, Edward G. Robinson, and George Raft kept the crime cycle alive throughout much of the thirties, followed by John Garfield. "More sensitive and brooding" than Bogart, Cagney, and Robinson," said Sennett, Garfield "was an exceptionally good actor and the studio's best representative of the alienated, socialist-minded young man who stumbled into a life of crime." Making his Warner screen debut in Four Daughters (1938), a woman's picture, Garfield received star billing the next time out, in The Made Me a Criminal (1939), playing a carousing prizefighter who falsely believes he killed a reporter. His other crime films include Dust Be My Destiny (1939), Castle on the Hudson (1940), and Out of the Fog (1941).

From the start, the crime film possessed fast-talking realistic, and often socially-outspoken elements. Warner kept one eye on the tabloids and another on Broadway to grasp what was timely and to offer it to the paying customer. Star Witness (1931), for example, was suggested by a Harlem gang shooting in which several children were the victims. "With the press rampant on the subject, plus the cops being unable to get the witnesses to talk," said Variety, "Warners tore the blinders off Star Witness and rushed into the Winter Garden." It depicted "a normal family who became the witnesses to a rival mob street affray and are then terrorized into perjuring themselves when followers of the captured gang leader learn that their evidence is sufficient to send the boss to the chair," added Variety. Chic Sale, who

plays the grandfather of the family, is the "star witness" and delivers a speech complaining that foreigners in organized crime are running the country. Although Warner did not produce a "follow-up film advocating deportation of all alien gangsters," as Variety predicted, the studio made several pictures in which ordinary citizens are caught between hoodlums and the law; Taxi! (1932), St. Louis Kid (1934), and Marked Woman (1937). (These films are included in the social drama series).

Warner borrowed another idea for its plots from MGM's Grand Hotel which brought together a cross section of people and involved them in miscellaneous adventures. In Union Depot (1931), for example, the action takes place in a large metropolitan railroad terminal; the characters include an enterprising thief (Douglas Fairbanks, Jr.), a chorine (Joan Blondell), a phoney baron (Alan Hale) with a fortune concealed in a violin case, a genial drunk (Frank McHugh), and many others. Larceny, Inc. (1942), based on the Laura and S. J. Perelman farce Night Before Christmas, applied the plot formula to a crime comedy.

Prison pictures were the most popular crime films. "No studio could match Warners for prison melodramas that were raw, stinging and vivid in their depiction of life behind bars," said Sennett. Most of these pictures were set in Sing Sing federal prison in upstate New York, Alcatraz federal prison in San Francisco, or San Quentin state penitentiary in California.

The first group of prison pictures were produced during the Depression and included Numbered Men (1930), Twenty Thousand Years in Sing Sing (1933), and The Mayor of Hell (1933). Numbered Men portrayed penal life about as accurately as "the average theme dealing with colleges," said Variety; the convicts are "either playing cards, listening to the radio or eating cookies at a nearby farmhouse." Sing Sing, the first of several screen adaptations of Warden Lewis E. Lawes' book of the same name, dramatized on the the Warden's controversial theories of rehabilitation involving an honor system that permitted prisoners to take leaves of absence to visit family and friends. The picture had a more authentic look, for as Variety reported, Warden Lawes "extended Warner Brothers every cooperation in the filming and permitted cameras within the prison for actual scenes, including that of prisoners in the mob scenes."

The Mayor of Hell, a variation of the prison picture, dealt with life in a reformatory. Utilizing a cast of more than 250 boys, it told the story of a killer (Jimmy Cagney) reforming a reformatory. In an attempt to explain the cause of juvenile delinquency, the picture showed how children are products of their environment. However, the plot had problems. As Variety

pointed out, "The big item which customers have to swallow is that while reforming kids, Cagney sticks to his trade as a gang leader."

During the Depression, Warner also produced a number of crime pictures that appealed to the female audience. Women had been typically used to add love interest to the stories and some of Warner's best actresses fulfilled this function; Joan Blondell, Ann Sheridan, Margaret Lindsay, Ida Lupino, Ann Dvorak, and Priscilla and Rosemary Lane. Three on a Match (1932), featuring Ann Dvorak, Bette Davis, and Joan Blondell, was among the first Warner crime films to focus exclusively on a female protagonist. A variation of The Public Enemy (1931) and having the same director (William Wellman) and same screenwriters (Kubec Glasmon and John Bright), Three on a Match traced the lives of three women from high school to maturity. The socialite in the group (Ann Dvorak), gets involved with a gangster and after becoming addicted to dope, slides into the gutter.

Fog Over Frisco (1934), another picture with a female protagonist, starred Bette Davis, fresh from her loanout to RKO where she won an Academy Award for Of Human Bondage. In Fog Over Frisco, she plays the step daughter of a banker "who becomes involved in an immensely complicated, indeed largely indecipherable, securities scandal, apparently connected with an unfortunate love affair. She ends up dead in the rumble seat of her roadster two-thirds of the way through the film," said Roddick.

Journal of a Crime (1934), a picture with higher cultural aspirations, was adapted from a play by Jacques Deval. It starred Ruth Chatterton who kills her husband's mistress.

The focus of the crime film, like that of the gangster, changed after 1934. "In the first place, the Hays Office's new Production Code explicitly forbade the glorification of criminal figures. In the second place, the nation's financial position, along with that of the studio, was improving," explained Roddick. Afterwards, gangster and crime films played up the efforts of law enforcement agencies. The milieu of crime also changed: "Crime is no longer the prerogative of lone individuals but of organized syndicates with all the external respectability of legitimate business operations," said Roddick. In Special Agent (1935), for example, Alexander Carston (Ricardo Cortez) "operates with relative impunity from a plush office with accountants and telephones, protected by a battery of lawyers and a public image which stresses his 'anonymous' funding of an orphanage," said Roddick.

Warner produced a second group of prison films beginning in 1936 under the aegis of Bryan Foy, head of the studio's "B"

production unit. Hollywood adopted a two-tier production program during the Depression as a result of the double feature policy introduced to the exhibition field. Class A films were big-budget items based on important properties and produced with ranking stars, name directors, and top writers. They were the important constituents of studio's corporate image and received most of the publicity. Class B films, on the other hand, were low-budget items around sixty minutes in length designed to fill the bottom berth of a double bill. Based mostly on original stories, to conserve money, and using the talents of unknowns, these pictures were grist for the mill.

Known familiarly in the industry as the "Keeper of the B's," Foy had his fingers on the pulse of the movie-going public and churned out a string of exploitation crime pictures that kept fans calling for more; Jailbreak (1936), Road Gang (1936), Alcatraz Island (1937), Midnight Court (1937), Crime School (1938), Girls on Probation (1938), Blackwell's Island (1939), Devil's Island (1939), Hell's Kitchen (1939) and Tear Gas Squad (1940).

Alcatraz Island, for example, is a good, tough movie, complete with violent action, headline montages, and lurid captions like the one that introduces us to the Rock: "America's penal fortress, grim and mysterious as its name, where cold steel and rushing tides protect civilization from its enemies." Road Gang, a rewrite of I am a Fugitive from a Chain Gang, dealt with penology as practiced in Dixie, complete with sadistic guards and scenes of brutality. Midnight Court was written by Don Ryan, a Los Angeles reporter specializing in night court, and described "a stolen car racket as handled by a large and powerful gang," said Variety.

Crime School introduced the Dead End Kids to the Warner lot. The Dead End Kids had originally appeared in Sam Goldwyn's class A production, Dead End (1937), based on Sidney Kingsley's play about a group of boys standing on the waterfront waiting for the day when their gang leader would get out of prison and tell them all about it. Humphrey Bogart had a lead role playing a killer. Crime School, written by Crane Wilbur, placed the "Dead Enders" in reform school. Bogart played a crusading deputy commissioner of correction who introduces humane methods of dealing with the young inmates.

Blackwell's Island (1939), a John Garfield vehicle based on an adaptation by Crane Wilbur, closely followed a newspaper expose of conditions found on Blackwell's Island by the New York Commissioner of Corrections in 1934. As Variety described it, "Then it was discovered that the prison was under the virtual command of a ruthless criminal who ran it to enrich his own pockets by exacting tribute from its inmates. Of the 1,700 prisoners on the 'Island' only those who were able to pay for it were decently fed or housed, while the kingpin and his

henchmen lived sumptuously and even ran an oragnized gambling joint."

Concerning the remainder of Warner's prison melodramas, the studio's favorite plot contained "the crusader reporter framed into prison by the mob." The plot was used in Each Dawn I Die (1939), with James Cagney and George Raft; Strange Alibi (1941) with Arthur Kennedy; and I was Framed (1942) with Regis Twomey.

By the forties, the crime film had just about run its course. You Can't Get Away With Murder (1939), said Variety, was "an obvious and unintersting melodrama behind the walls of Sing Sing. It's ponderous and slow moving." Castle on the Hudson, said Variety, was "a routine prison melodrama (produced) along familiar lines of formed 'big house' pictures turned out by Warners during the past several years." Although Devil's Island (1940) created a stir, set in France's tropical prison equivalent to U.S.'s Alcatraz, the picture brought a protest from the French government and forced Warner to temporarily withdraw it from circulation throughout the world: the social climate had changed. As Ted Sennett put it, "During the war years, the Warner gangster replaced by international gangsters of far greater impact, faded into oblivion."

Tino Balio
General Editor

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Wisconsin/Warner Bros. Screenplay Series

CRIME FILMS

DETAILED LISTING

Under each motion picture title is listed the production credits for the producer, director, principal cast, and screenplay as well as the source of the film. Script information contains the status, e.g. story outline, screenplay (a designation meaning that the property has yet to be scheduled for production) treatment, final or revised final shooting script, the title when it is different from the release title, the screenwriters, the date of the completion (ND signifies that no date appears on the script) and the number of pages. The numbers within brackets refer to the box and folder of the script in the Warner Film Library of the Wisconsin Center for Film and Theater Research.

REEL THIRTY SEVEN

Man to Man (1930)

Director: Alan Dwan

Principal Cast: Phillip Holmes, Grant Mitchell

Adaptation and Dialogue: Joseph Jackson

Source: Novel, 'Barber John's Boy', by Ben Ames

Scripts: Treatment. Barber John's Boy. No author shown.
ND 35 pp. (245/2)

Screenplay. Barber John's Boy, by Joseph Jackson.
ND. 99 pp. (245/3)

Numbered Men (1930)

Director: Mervyn LeRoy

Principal Cast: Conrad Nagel, Bernice Claire

Adaptation and Dialogue: Al Cohn and Henry McCarty

Source: Play, 'Jailbreak', by Dwight Taylor

Numbered Men (Cont'd)

Script: Final. Jailbreak, by Al Cohn and Henry Mc Carty.
30 Dec 1929. 123 pp. (291/2)

Sinner's Holiday (1930)

Director: John Adolphi

Principal Cast: James Cagney, Joan Blondell

Adaptation and Dialogue: Harvey Thew

Source: Play, "Penny Arcade", by Marie Baumer

Scripts: Screenplay. Penny Arcade, by George Rosener.
5 Apr 1930. Incomplete. 57pp. (357/2)
Final. Penny Arcade, By Rosener and Harvey Thew.
ND. c 95pp, (357/4)

Star Witness (1931)

Director: William Wellman

Principal Cast: Walter Huston, Charles "Chic" Sale

Adaptation and Dialogue: Lucien Hubbard

Source: Original story, "This Is the Answer", by Lucien Hubbard

Scripts: Screenplay. This Is the Answer, by Lucien Hubbard.
3 Mar 1931. 101pp.
Final. By Hubbard. 13 May with revisions to 27 May
1931. c 100 pp. (370/6)

Central Park (1932)

Supervisor: Ray Griffith

Director: John Adolphi

Principal Cast: Joan Blondell, Wallace Ford

Screenplay: Ward Morehouse, Earl Baldwin

Source: Original story, "Central Park", by Ward Morehouse

Script: Final. By Morehouse and Earl Baldwin. 14 Jun with
revisions to 10 Aug 1932. c 95 pp. (60/8)

Three On a Match (1932)

Supervisor: Ray Griffith

Director: Mervyn LeRoy

Principal Cast: Joan Blondell, Warren William

Screenplay: Lucien Hubbard

Source: Original story, "Three on a Match", by Kubec
Glasmon and John Bright

Script: Rev Final. By Kubec Glasmon and John Bright.
28 May with revisions to 3 Jun 1932. c 125 pp.
(395/8)

REEL THIRTY EIGHTTwo Seconds (1932)

Supervisor: Hal Wallis

Director: Mervyn LeRoy

Principal Cast: Edward G. Robinson, Vivienne Osborne

Adaptation: Harvey Thew

Source: Play, "Two Seconds", by Lester Elliott

Scripts: Screenplay. By Harvey Thew. ND. 128 pp. (412/2)
Final. By Thew. 31 Dec 1931 with revisions to
17 Feb 1932. c 160 pp. (412/3)

Union Depot (1932)

Director: Alfred E. Green

Principal Cast: Douglas Fairbanks, Jr., Joan Blondell

Screenplay: Kenyon Nicholson, Walter DeLeon

Source: Play, "Union Depot", Gene Fowler, Douglas Durken,
and Joe Laurie, Jr.

Scripts: Treatment. By Walter DeLeon. ND. 22 pp. (415/9)
Treatment. By DeLeon and Kenyon Nicholson.
31 Aug 1931. 44 pp. (415/11)
Final. No author shown. 10 Oct with revisions to
3 Nov 1931. 94 pp. (415/14)

Ladies They Talk About (1933)

Supervisor: Ray Griffith

Director: Howard Bretherton

Principal Cast: Barbara Stanwyck, Preston S. Foster

Screenplay: Brown Holmes

Source: Play, "Women in Prison", by Dorothy Mackaye and Carlton Miles

Scripts: Temporary. Women in Prison, By Brown Holmes and William J. McGrath. 10 Sep 1932, 111 pp. (221/9)
Final. Women in Prison, By Sidney Sutherland.
14 Oct 1932. c 120 pp. (222/2)

The Mayor of Hell (1933)

Supervisor: Lucien Hubbard

Director: Archie Mayo

Principal Cast: James Cagney, Madge Evans

Screenplay: Edward Chodorov

Source: Original story, "Junior Republic", by Islin Auster

Scripts: Short Story. Junior Republic, by Islin Auster.
c 35 pp. (254/3)
Story Outline. Junior Republic, by Edward Chodorov.
18 Nov 1932. 51 pp. (254/4)
Final. Reform School, by Chodorov. 18 Jan 1933.
166 pp.. (254/7)

REEL THIRTY NINETwenty Thousand Years in Sing Sing (1933)

Supervisor: Ray Griffith

Director: Michael Curtiz

Principal Cast: Spencer Tracy, Bette Davis

Adaptation: Courtinay Terrett, Robert Lord

Source: Autobiography, "Twenty Thousand Years in Sing Sing"
by Lewis E. Lawes.

Twenty Thousand Years in Sing Sing (Cont'd)

Scripts: Temporary. By Courtenay Terrett. 13 May 1932.
104 pp. (408/6)
Rev. Final. By Terrett and Robert Lord. 19 Aug
1932. 115 pp. (409/3)

Fog Over Frisco (1934)

Supervisor: Henry Blanke

Director: William Dierterle

Principal Cast: Bette Davis, Donald Woods

Screenplay: Robert N. Lee

Source: Novel, The Five Fragments by George Dyer

Scripts: Treatment. Five Fragments, by Robert N. Lee and
Eugene Solow. 16 Sep 1933. 46 pp. (134/2)
Final. Golden Gate, by Lee. 15 Jan 1934.
131 pp. (134/4)

Journal of a Crime (1934)

Supervisor: Henry Blanke

Director: William Keighley

Principal Cast: Ruth Chatterton, Adolphe Menjou

Screenplay: F. Hugh Herbert and Charles Kenyon

Source: Play, "Journal of a Crime", by Jacques Deval

Script: Temporary. By Charles Kenyon. 30 Oct 1933.
108 pp. (208/10)

Dr. Socrates (1935)

Supervisor: Robert Lord

Director: William Dieterle

Principal Cast: Paul Muni, Ann Dvorak

Screenplay: Robert Lord

Source: Novel, Dr Socrates, by W.R. Burnett

Scripts: Screenplay. By James M. Cain. 1 Feb 1935.
Incomplete. 47 pp. (102/3)
Rev Final. By Mary Mc Call, Jr. 11 Jun with
revisions to 10 Jul 1935. c 200 pp. (102/8)

REEL FORTYSpecial Agent (1935)

Supervisor: Sam Bischoff

Director: William Keighley

Principal Cast: Bette Davis, George Brent

Screenplay: Laird Doyle, Abem Finkel

Source: Original story, "Special Agent", by Martin Mooney

Scripts: Treatment. By Martin Mooney. 23 May 1934. 42 pp.
(367/3)

Final. No author shown. ND. with revisions to 3 Jul
c 140 pp. (367/7)

Jailbreak (1936)

Supervisor: Bryan Foy

Director: Nick Gunde

Principal Cast: Craig Reynolds, June Travis

Adaptation: Robert D. Andrews, Joseph Hoffman

Source: Original story, "Murder in Sing Sing", by Jonathan
Finn

Scripts: Short story. Murder in Sing Sing, by Jonathan
Finn. 4 Nov 1935. 68 pp. (204/6)

Rev. Final. Murder in Sing Sing, by Robert D. Andrews
and Joseph Hoffman. 11 Feb with revisions to 17 Feb
1936. c 120 pp. (204/11)

Road Gang (1936)

Supervisor: Bryan Foy

Director: Louis King

Principal Cast: Donald Woods, Kay Linaker

Screenplay: Dalton Trumbo

Source: Original story, "Prison Farm", by Harold Buckley and
Abem Finkel

Scripts: Screenplay. Prison Farm, by Harold Buckley and
Abem Finkel, 6 Aug 1935. c 145 pp. (332/7)

Final. Prison Farm, by Dalton Trumbo. 8 Oct with
revisions to 25 Oct 1935. c 120 pp. (332/10)

Alcatraz Island (1937)

Supervisor: Bryan Foy

Director: William Mc Gann

Cast: John Litel, Ann Sheridan

Adaptation: Crane Wilbur

Source: Original story, "Alcatraz", by Crane Wilbur

Script: Rev. Final 2. Alcatraz, by Crane Wilbur. 5 May
with revisions to 1 Jul 1937. c 110 pp. (10/6)

Midnight Court (1937)

Supervisor: Bryan Foy

Director: Frank Mac Donald

Principal Cast: Ann Dvorak, John Litel

Adaptation: Don Ryan and Ken Gamet

Source: Original story, "Justice After Dark", by Don Ryan
and Ken Gamet

Script: Final. Justice After Dark, by Don Ryan and Ken
Gamet. 7 Oct with revisions to 13 Nov 1936.
c 169 pp. (258/2)

San Quentin (1937)

Supervisor: Sam Bischoff

Director: Lloyd Bacon

Principal Cast: Pat O'Brien, Ann Sheridan, Humphrey Bogart

Adaptation: Peter Milne, Humphrey Cobb

Source: Original story, "Captain of the Yard", by John
Bright and Robert Tasker

Scripts: Short Story. Captain of the Yard, by John Bright
and Robert Tasker. ND. 7 pp. (338/2)
Treatment. By Charles S. Belden. 21 May 1935.
19 pp. (338/5)
Final. By Humphrey Cobb and Peter Milne. ND.
with revisions to 22 Dec 1936. 130 pp. (338/8)

REEL FORTY ONECrime School (1938)

Associate Producer: Bryan Foy

Director: Lewis Seiler

Principal Cast: Humphrey Bogart, Gale Page

Adaptation: Crane Wilbur, Vincent Sherman

Source: Original story, "Crime School", by Crane Wilbur

Script: Rev. Final. By Crane Wilbur. 27 Jan with revisions
to 11 Mar 1938. c 125 pp. (18/3)

Girls on Probation (1938)

Associate Producer: Bryan Foy

Director: William Mc Gann

Principal Cast: Ronald Reagan, Jane Bryan

Adaptation: Crane Wilbur

Source: Original story, "Girls on Probation", by Crane Wilbur

Script: Final. By Crane Wilbur. 28 Apr with revisions to
18 Jul 1938. c 115 pp. (151/7)

Blackwell's Island (1939)

Associate Producer: Bryan Foy

Director: William Mc Gann

Principal Cast: John Garfield, Rosemary Lane

Screenplay: Crane Wilbur

Source: Original story, "Blackwell's Island", by Crane Wilbur
and Lee Katz

Scripts: Treatment. By Lee Katz. ND. 48 pp. (34/7)
Rev. Final. By Crane Wilbur. 3 Jul with revisions
to 12 Sep 1938. c 170 pp. (35/1)

Devil's Island (1939)

Associate Producer: Bryan Foy

Director: William Clemens

Principal Cast: Boris Karloff, Nedda Harrigan

Screenplay: Anthony Coldeway, Manley P. Hall

Source: Original story, "The Return of Doctor X", by Anthony Coldeway and Raymond L. Schrock

Script: Final. By Kenneth Gamet and Don Ryan. ND. with revisions to 12 Jul 1938. c 125 pp. (97/6)

Dust Be My Destiny (1939)

Associate Producer: Lou Edelman

Director: Lewis Seiler

Principal Cast: John Garfield, Priscilla Lane

Screenplay: Robert Rossen

Source: Novel, Dust Be My Destiny, by Jerome Odlum. ND. 219. (106/3)

Script: Final. By Rossen. 1 Apr with revisions to 8 Jun 1939. c 145 pp. (107/2)

REEL FORTY TWOEach Dawn I Die (1939)

Associate Producer: David Lewis

Director: William Keighley

Principal Cast: James Cagney, George Raft

Screenplay: Norman Reilly Raine, Warren Duff, Charles Perry

Source: Novel, Each Dawn I Die, by Jerome Odlum

Scripts: Treatment. By Norman Reilly Raine. 12 May 1938. 150 pp. (107/4)
Final. No author shown. 28 Jan with revisions to 22 Apr 1939. c 155 pp. (108/2)

Hell's Kitchen (1939)

Associate Producers: Bryan Foy, Mark Hellinger

Director: Lewis Seiler, E.A. Dupont

Principal Cast: Dead End Kids

Screenplay: Crane Wilbur, Fred Niblo, Jr.

Source: Original story, "Hell's Kitchen", by Crane Wilbur

Scripts: Screenplay. By Crane Wilbur. ND. 121 pp. (177/3)
Rev. Final 2. No author shown. 28 Dec 1938 with
revisions to 20 Feb 1939. c 145 pp. (177/8)

You Can't Get Away With Murder (1939)

Associate Producer: Sam Bischoff

Director: Lewis Seiler

Principal Cast: Humphrey Bogart, Billy Halop

Screenplay: Robert Buckner, Don Ryan, Kenneth Gamet

Source: Play. "Chalked Out", by Lewis E. Lawes and Jonathan Finn

Scripts: Treatment. Chalked Out, by Don Ryan and Kenneth Gamet.
ND. 11 pp. (447/2)
Final. Chalked Out, by Robert Buckner. 13 Apr with
revisions to 13 Sep 1938. c 135 pp. (447/5)

REEL FORTY THREECastle on the Hudson (1940)

Associate Producer: Sam Bischoff

Director: Anatole Litvak

Principal Cast: John Garfield, Pat O'Brien

Screenplay: Seton I. Miller, Brown Holmes, Courtney Terrett

Source: Autobiography, Twenty Thousand Years in Sing Sing, by
Lewis E. Lawes

Scripts: Rev Final. Twenty thousand Years in Sing Sing, by
Courtney Terrett and Robert Lord. 20 Jun with
revisions to 22 Jun 1939. c 145 pp. (58/6)

Tear Gas Squad (1940)

Associate Producer: Bryan Foy

Director: Terry Morse

Principal Cast: Dennis Morgan, John Payne

Screenplay: Charles Beldon, Kenneth Gamet, Don Ryan

Source: Original story, "State Cop", Charles Beldon,
Kenneth Gamet, Don Ryan

Scripts: Temporary. The Singing Cop by Don Ryan and
Kenneth Gamet. 9 Dec 1937. 139 pp. (387/1)
Final. The State Cop. No author shown. 5 Aug
with revisions to 18 Aug 1939. c 120 pp. (387/5)

Strange Alibi (1941)

Associate Producer: William Jacobs

Director: D. Ross Lederman

Principal Cast: Arthur Kennedy, Joan Perry

Screenplay: Kenneth Gamet

Source: Original story, "Give me Liberty", by Leslie T.
White

Script: Rev. Final. By Kenneth Gamet. 8 Jan with revisions
to 10 Feb 1941. c 115 pp. (377/7)

Out of the Fog (1941)

Producer: Hal B. Wallis

Director: Anatole Litvak

Principal Cast: Ida Lupino, John Garfield

Screenplay: Robert Rossen, Jerry Wald, Richard Macaulay

Source: Play, "The Gentle People", by Irwin Shaw

Scripts: Treatment. The Gentle People, by Jerry Wald
and Richard Macaulay. 5 Nov 1940. 20 pp.
(303/7)
Rev. Final. Gentle People, by Robert Rossen.
12 Feb with revisions to 10 Mar 1941. c 155 pp.
(304/1)

I Was Framed (1942)

Associate Producer: William Jacobs

Director: D. Ross Lederman

Principal Cast: Michael Ames, Julie Bishop

Screenplay: Robert E. Kent

Source: Original story, "Dust Be My Destiny", by Jerome Odlum

Scripts: Treatment. It Might Happen to You, by Jerome Odlum
1 Oct 1938. 23 pp. (194/1)
Final. By Robert E. Kent. 26 Jan 1942. 101 pp.
(194/5)

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