

# History of Cinema

---

## Series 1



### *Hollywood and the Production Code*

*Selected files from the Motion Picture Association of America  
Production Code Administration collection.*

*Filmed from the holdings of the Margaret Herrick Library,  
Academy of Motion Picture Arts and Sciences*

**Primary Source Media**



# *History of Cinema*

## **Series 1**



## *Hollywood and the Production Code*

*Selected files from the Motion Picture Association of America  
Production Code Administration collection.*

*Filmed from the holdings of the Margaret Herrick Library,  
Academy of Motion Picture Arts and Sciences*

## Primary Source Media



12 Lunar Drive, Woodbridge, CT 06525

Tel: (800) 444 0799 and (203) 397 2600

Fax: (203) 397 3893

P.O. Box 45, Reading, England

Tel: (+44) 1734 583247

Fax: (+44) 1734 394334

ISBN: 1-57803-354-3

All rights reserved, including those to  
reproduce this book or any parts  
thereof in any form

Printed and bound in the  
United States of America

© 2006 Thomson Gale

A microfilm product from Primary Source Media

## *COPYRIGHT STATEMENT*

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted materials including foreign works under certain conditions. In addition, the United States extends protection to foreign works by means of various international conventions, bilateral agreements, and proclamations.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be “used for any purpose other than private study, scholarship, or research.” If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of “fair use,” that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copyright order if, in its judgment, fulfillment of the order would involve violation of copyright law.

## TABLE OF CONTENTS

Introduction .....	vi
Collection Overview .....	xvi
Editorial Note.....	xix
Acknowledgments.....	xix
Reel Guide.....	1
Title Index.....	26
Director Index.....	41

## INTRODUCTION

### *Hollywood and the Production Code*

On July 15, 1934, with considerable fanfare and high hopes for an extended engagement, the Production Code Administration (PCA) officially opened for business. On November 1, 1968, after a long and successful run that had, in truth, been playing to an empty house for years, the show finally struck the sets and closed the doors. During the interim, a passage spanning the vaunted Golden Age of Hollywood and the less-glimmering sunset of the studio system, the PCA vetted, censored, and sealed virtually every Hollywood movie released in the American marketplace. In its own glory days, the in-house censorship regime (motion picture executives always preferred the term “self-regulation”) was as essential to the smooth operation of the studio machinery as the soundstages, stars, and 35mm film stock.

Hollywood submitted to the rigorous oversight of the PCA because the alternatives to “censorship at the source” were far worse. After all, censorship had been a fact of creative and commercial life for motion picture producers from the very birth of the medium, when even the modest osculations of the middle-aged lovebirds in Thomas Edison’s *The Kiss* (1896) scandalized cadres of (literally) Victorian ministers, matrons, and other variants of a sour-faced species known as the “bluenose.” By common consent, the artistically vital and culturally disruptive spectacle of the motion picture—an entertainment accessible to all levels of society and degrees of moral temperament, including unassimilated immigrants, impressionable juveniles, and other menacing types—required editorial supervision from more mature, pious, and usually Protestant sensibilities. Keeping pace with the rise of the motion picture industry, city and state censor boards proliferated to examine, shred, and ban the unruly, uppity, and increasingly popular art.

Under the U.S. Constitution, the censors had every right to wield their scissors at whatever offended their eyes. In 1915, in *Mutual Film Corporation v. Industrial Commission of Ohio*, the Supreme Court ruled that the movies were not a revolutionary new communications medium but “a business, pure and simple, originated and conducted for profit, like other spectacles, not to be regarded ... as part of the press of the country, or as organs of public opinion.”<sup>1</sup> Being a commercial enterprise, motion pictures could be regulated and run out of town by cities, states, and, by logical and ominous extension, the federal government.

In this legal and cultural environment, unprotected by the First Amendment and battered by assaults from moral guardians outraged at the salacious, violent, and tradition-smashing manners of the silent screen, the pioneers of the nascent industry that had settled in Hollywood scrambled to beat back a coast-to-coast phalanx of censors inflicting unkindly cuts on their product line. In 1922, beset by a spate of sensational scandals that seemed to validate Hollywood’s reputation as a Sodom on the Pacific, the studio chieftains (already dubbed “moguls”) formed a protective consortium by way of defensive perimeter, the Motion Picture Producers and Distributors of America (the MPPDA; after 1945, the Motion

Picture Association of America, the MPAA), and appointed as its president Will H. Hays, the former postmaster general in the administration of Warren G. Harding and an upright, teetotaling elder of the Presbyterian Church. Hays put the industry on a solid financial basis with his contacts on Wall Street, kept federal censors at bay with his influence in Washington, D.C, and placated the moral guardians with soothing words and Protestant probity. In June 1927, in his most reassuring public relations gesture, Hays promulgated a prim list of cautionary injunctions for motion picture content called the “Don’ts and Be Carefuls” and appointed his assistant, Colonel Jason S. Joy, to command a watchful supervisory agency, the Studio Relations Committee.

By the close of the Jazz Age, however, the sound revolution rung in by *The Jazz Singer* (1927) was inciting a renewed chorus of howls over Hollywood immorality: the gestures and mimed insinuation of the silent screen now burst forth audibly in sinister wisecracks and sex-drenched sweet talk. For the moral guardians, the sound revolution just cranked up the volume on a sacrilegious racket.

To placate the resurgent opposition, the MPPDA promised to abide by a set of guidelines more extensive and restrictive than the simple nostrums enshrined in the “Don’ts and Be Carefuls.” The document that articulated the new commitment to screen morality was the Production Code. Written in 1929 by Martin J. Quigley, an influential editor and publisher of motion picture trade periodicals, and Reverend Daniel A. Lord, a multitalented Jesuit who first lent his spiritual expertise to Hollywood as the Catholic advisor to Cecil B. DeMille’s biblical epic *The King of Kings* (1927), the Production Code was the template for a theological takeover of American cinema. As devout Catholics, both men viewed the movies not merely as a business opportunity but as a moral responsibility.

The document crafted by Quigley and Lord contained two sections, a philosophical justification titled “General Principles,” followed by a list of prohibitions titled “Working Principles.” The first section of the original Production Code was later titled “Reasons Supporting the Code.” The document that later became known as “the Code” was a summary of the original prepared at the direction of Will H. Hays, because, said Lord, “in the abbreviated form it was a more workable and convenient set of instructions.”<sup>2</sup>

The first section laid out a theory of media that recognized the cathartic and escapist function of motion picture entertainment but deplored the photoplay that “tends to degrade human beings.” Italicized references to “*moral importance*” and capitalized imperatives that “the motion picture has special *Moral obligations*” animate every line of the text. A key passage asserts the profound moral obligation filmmakers have toward young people because “the mobility, popularity, accessibility, emotional appeal, vividness, straightforward presentation of fact in the films makes for intimate contact of a larger audience and greater emotional appeal.”

The second section (“Working Principles”) contained a list of positive and negative injunctions, a list far more detailed and comprehensive than the sparse “Don’ts and Be Carefuls.” It reiterated the overarching philosophy (“no picture should lower the moral

standards of those who see it”); provided specific instructions on “details of plot, episodes, and treatment;” and set down precise guidelines on flash points such as blasphemy, obscenity, vulgarity, costuming, and national and ethnic sensitivities. In later years, the taboos and prohibitions would be extended, sometimes directly into the Code, sometime as addenda and resolutions with Code-like authority. Though the Code was a deeply Catholic document in tone and temper, the Jesuit theology was concealed for tactical reasons under a broader, Judeo-Christian blanket. “The Code was not to be an expression of the Catholic point of view,” insisted Father Lord in 1946. “It was to present principles on which all decent men would agree. Its basis was the Ten Commandments, which we felt was a standard of morality throughout the civilized world.”<sup>3</sup>

On March 31, 1930, the MPPDA formally ratified what its subaltern arm in Hollywood, the Association of Motion Picture Producers, had already agreed to. The Code, both associations pledged, would be scrupulously obeyed—whereupon, almost immediately, the studio signatories brazenly defied its letter and spirit.

For the next four years, the Code was mainly ignored due to a more urgent consideration: economic survival. In the darkest days of the Great Depression, with box office returns plummeting and more than one studio on the brink of ruin, Hollywood was willing to risk opprobrium and tussle with state censors in order to lure back a depleting audience with tommygun-toting gangsters, hip-swinging vixens, and Mae West, the leering agent provocateur who became the poster girl for pre-Code immorality. Wily producers readily outfoxed the watchmen charged with implementing the Code because, however noble its sentiments, the document lacked an effective enforcement mechanism; it depended on the good faith and willing obedience of the ostensibly regulated. First under Colonel Jason Joy and later under former New York state censor Dr. James Wingate, the Code was little heeded or obeyed. Longtime Code staffer Jack Vizzard, in his witty memoir *See No Evil: Life Inside a Hollywood Censor* (1970), recalled that Jason Joy was “quickly fleeced,” and Dr. Wingate was reduced to more than “a second cup of cheer at cocktail time.”<sup>4</sup> In the annals of Hollywood history and on repertory theater marquees, the four-year interregnum between nominal adoption of the Code in 1930 and actual enforcement of the Code in 1934 is known by what is technically a misnomer: the “pre-Code” era.

Of course, given the provocations from homicidal gangsters, seditious comedians, and mercenary vixens, the pre-Code era incited its own share of censorship battles, both externally (with state and city boards) and internally (with the Studio Relations Committee and the New York Board of the MPPDA). Colonel Joy and Dr. Wingate each labored to rein in on-screen friskiness, but producers tended to be more defiant than compliant. Howard Hughes’s production of *Scarface* (1932), a thinly veiled film à clef of the exploits of gangster Al Capone that wallowed in picturesque violence and incestuous vibrations, was a good or, from the point of view of the Studio Relations Committee, bad example of just how far beyond the Code Hollywood might venture.

After what bent-out-of-shape bluenoses saw as a long train of abuses, the pre-Code revelry and rebellion was suppressed by an informal coalition that attacked Hollywood



along three different flanks in late 1933 and early 1934. Together, the like-minded forces would make sure that the Code was worth the paper it was printed on.

First, appalled at the profligacy of the pre-Code screen and outraged at the betrayal by the moguls, Roman Catholics responded by forming the National Legion of Decency, an organization that quickly became the most effective of all the pressure groups tormenting Hollywood. The Legion launched boycotts, picketed theater fronts, and recruited millions of Catholic parishioners to refrain “under pain of sin” from patronizing immoral cinema.

At the same time, Washington was handing down a New Deal to Hollywood. On March 4, 1933, Franklin Delano Roosevelt assumed the presidency and began the dizzying economic reforms and centralization of power that marked his storied first hundred days in office. Among the industries slated for regulation and reorganization under the National Industrial Recovery Act was the motion picture industry. Not without reason, the moguls feared that Roosevelt’s brain trust would seek to regulate motion picture content with the same vigor that the Blue Eagle was auditing industry finances.

Finally, the educational and social scientific community also joined the chorus hectoring Hollywood. From 1929 to 1932, an outfit called the Motion Picture Research Council had conducted an elaborate series of experiments on the impact of motion pictures on young people, a project collectively known as the Payne Fund Studies. A synopsis of the findings was published in 1933 under the alarmist title *Our Movie Made Children*, written by Henry James Forman. The bad news was that Hollywood—not parents, not the schools, and not the churches—was remaking the next generation of Americans in its own irresponsible, promiscuous image.

In sum, by the spring of 1934, Hollywood faced an intimidating array of hostile armies bivouacked just outside the studio gates: religious (the Legion of Decency), political (the New Deal), and social scientific (the Motion Picture Research Council).

On June 13, 1934, desperate to forestall government censorship, stop the crippling boycotts by the Legion of Decency, and douse the firestorm from educators, the MPPDA recommitted itself to the Production Code and created a new agency with the teeth to enforce its edicts, the Production Code Administration, the name signaling the centrality of the document. Adherence to the principles of the Code would be certified by a Code Seal printed on the title card of each Hollywood film, an emblem that would be the motion picture equivalent of the imprimatur the Vatican stamped on approved books. Studio-affiliated theaters that dared to screen a film without a Code Seal would be fined \$25,000. Only the MPPDA Board in New York could override a decree from the PCA, headquartered on the ground in Hollywood.

To captain the all-important new agency, Hays appointed perhaps the one man equally acceptable to both the studio moguls and the legions of protestors—a redoubtable Victorian Irishman named Joseph I. Breen. Born in Philadelphia in 1888, Breen was a strict Irish Catholic and self-proclaimed soldier in “the Church militant.” Before arriving in Hollywood in 1931 as special assistant to Hays, Breen had led a varied career as a big

city newspaperman, a counselor officer in Jamaica, a Catholic welfare worker in post-World War I Europe, and a publicity man for the Twenty-eighth Eucharistic Congress, a huge gathering of the Catholic faithful held in Chicago in 1926. Well-traveled and streetwise, the gregarious, energetic, generally congenial but occasionally hot-tempered Breen was the antithesis of the popular stereotype of the hidebound censor, delicate in sensitivities and untouched by the ways of the world. He may have been prudish, he may have been uptight, but he was no dummy and no pushover. “The vulgar, the cheap, and the tawdry is out!” Breen promised moviegoers in a special newsreel appearance ballyhooing the creation of the PCA. “There is no room on the screen at any time for pictures which offend against common decency—and these the industry will not allow.”<sup>5</sup> In the nation at large, the PCA was known as the Hays Office, but around Hollywood, a town exquisitely sensitive to the levers of power, it quickly became known as the Breen Office. By all accounts, it was Breen’s force of personality, workaholic diligence, and religious devotion to the cause of Catholic-infused self-regulation that made the PCA click as a working operation.

To maximize input and minimize cost, the chosen medium for PCA censorship (or self-regulation) was print, not celluloid. As the PCA files repeatedly verify, neither partner in the shotgun marriage—the regulators or the regulated—wanted trouble to erupt during the unspooling of the film. Censorship was best done in the preproduction “script-review phase” to eliminate the need for costly reshooting and reediting. Ideally, then, the final “print-review” stage undertaken by the Code staff was a pro forma ritual, all problem areas having been ironed out during the meticulous script-review phase. “Certainly, if there is a censorship, it should be done at that time,” figured W. R. Wilkerson, the influential editor and publisher of the *Hollywood Reporter*, speaking for the consensus in 1934. “Once time and money have been expended in production, it is fatal to have that production sliced to ribbons by censors’ shears, causing a destruction of thousands of dollars, money that could and would have been saved if the slicing had been done from the script.”<sup>6</sup> Before the cameras ever rolled, the fix would be in.

From the PCA’s point of view, the script-review phase also meant the Code could function as a more positive and progressive force for shaping the moral content of Hollywood cinema. Any fool can delete nasty words and monitor too-short hemlines. The animating purpose of the Code was to project a moral universe where the guilty are punished, the virtuous are rewarded, the commandments are kept, and the authority of church and state is upheld.

By the end of 1934, with revenues and respectability alike on the rebound, the Code had proven a convenient arrangement all around. Initially, the moguls may have danced to the tune of the Breen Office at gunpoint, but once the Code Seal proved economically and culturally profitable, they wore the emblem as a badge of honor.

A typical day at the PCA began with Breen chairing a morning “huddle” where films were assigned to staff members, potential problem areas were discussed, and memos were drafted and edited. Under Breen, regardless of who actually wrote the PCA prose, each piece of official correspondence to the studios went out over his signature. It hardly

mattered: all of the staff channeled Breen's personality and proclivities and all were guided by established practice and interpretations of Code mandates.

After the lengthy and meticulous script-review process (which in controversial cases could involve literally years of negotiation between the Breen Office and the studio), Breen or trusted members of his staff sat down for the final "print-review" stage of the process. Only after eyeballing the final cut of the film, the version that would be released to theaters, would the Code Seal be formally issued. By 1938, according to official estimates by the MPPDA, fully ninety-eight percent of all films playing in American theaters were certified with a Code Seal. Not incidentally, the percentage included pre-Code films rereleased after 1934 with Breen Office approval.

The PCA files reveal a lengthy and exacting process of preproduction review that, depending on the controversy of the project and the personality of the producer, was characterized by a spirit that ranged from friendly give-and-take to angry point-counterpoint. Officially, Breen was the final arbiter whose decisions held the force of law, but as in all business relationships, good faith understandings, wiggle room, and chits exchanged and cashed informed a go-along-to-get-along ethos. "We were in the business of granting seals," confided the longtime PCA staffer Geoffrey Shurlock in 1970.<sup>7</sup> The PCA was always Hollywood's creature; the Code Seal its protection shield. Perhaps a good way to think of the back-and-forth between the PCA and the studios is as a high-stakes poker game where two cagey cardsharps face off: each player agrees on the rules and knows when to hold, fold, or bluff. If the house—that is, the PCA—always won in the long run, a sly (or double-dealing) producer might still, on occasion, walk away from the table with a few chips or a winning pot.

Significantly, the classic studio era being a time when motion picture directors were hired guns rather than celebrated auteurs, the correspondence between the Breen Office and the studio is typically addressed not to the director, still less to the lowly screenwriter, but to the producer or to a special liaison appointed by the studio to handle the PCA. Often, however, a hands-on producer such as David O. Selznick, Walter Wanger, or Darryl F. Zanuck would take a personal interest in a project and wrestle mano a mano with Breen. For example, in the script-review phase for *Gentleman's Agreement* (1947), the landmark preachment against anti-Semitism, Breen fussed over the implications of premarital intimacy between the romantic leads, Phil (Gregory Peck) and Kathy (Dorothy McGuire). "My dear Joe," Zanuck wrote back wearily, "Phil and Kathy are in love. They will behave on screen as well bred adults behave when they are in love."<sup>8</sup>

Two oft-repeated phrases echo throughout the PCA correspondence: the notion of "compensating moral values," and the guiding principle that films "must be reasonably acceptable to reasonable people." The Breen Office understood that breaking God's commandments was necessary not just for the sake of compelling drama but for the purpose of moral instruction: to show the harsh wages of sin, the sin must also be depicted, or at least implied. Yet the ballast of the sin should never outweigh the weight of the moral compensation. Nor should morality be confused with happiness. Consider the sober messages of Michael Curtiz's *Casablanca* (1942), the classic wartime romance,

or Frank Capra's *It's a Wonderful Life* (1946), the Christmas-season tearjerker: both films are celebrations not of personal happiness but of duty, sacrifice, and, respectively, commitment to the patriotic cause and devotion to family and community. Under the Breen Office, Hollywood cinema need not end happily, but it must end morally.

While upholding the big-picture values, the Breen Office also scoped out the little-picture details. Sheet after sheet of correspondence was generated by silly minutiae and single words: prohibited epithets (hell, damn, nerts to you, hold your hats), toilet humor (Breen evinced an obsessive aversion to bodily processes), and the barest spark of sexual titillation. To keep leering male moviegoers from heating up, the Code mandated a rigorous dress code not only for chorus girls and femme fatales, but all female characters. In his role as fashion policeman, Breen repeatedly cautioned:

We direct your particular attention to the need for the greatest possible care in the selection and photographing of the costumes and dresses of your women. The Production Code makes it mandatory that the intimate parts of the body—specifically, the breasts of the women—be fully covered at all times. Any compromise with this regulation will compel us to withhold approval of your picture.<sup>9</sup>

Breen was seldom fooled by attempts to wiggle around the lawful corseting of the female form. To assure compliance, studios were asked to submit photographs of actresses in full costume for preapproval. Occasionally, producers would try to sneak a risqué outfit past the examination team with a strategically framed 8x10 photograph, angled to conceal parts of the actress the studio hoped to expose on screen. The sharp-eyed censor would then write back with a request for a photograph from a *high-angle* perspective—the way the well-endowed ingénue in a low-cut dress would be shot in the film.

The PCA, especially under Breen, had another supervisory role evident throughout the correspondence, the so-called advisory function. Distinct from the power authorized under the Code, the advisory function took the form of words-to-the-wise and disinterested suggestions. You can, under the Code, film the following scenario, but you may run into trouble in Oklahoma, where they don't like excessive drinking, or Chicago, where they don't like insolence towards law enforcement, or the Deep South, where they won't abide any suggestion of racial equality. Breen's expertise in the censorship hurdles erected by different states, cities, and foreign countries, and his advice in helping producers ward off trouble from censors east of Hollywood, expanded his influence exponentially. In practice, his informal advisory function often blurred with his sanctioned authority under the Code.

The Jesuit-educated Breen's cozy relationship with his Catholic kinsmen in the Legion of Decency—his ability to anticipate their theological objections and soothe their suspicions with his mere on-scene presence—gave added weight to his words. After all, PCA or no PCA, the Legion still evaluated films on its own private grading scale: A (morally unobjectionable), B (objectionable in part for all), and the most dreaded grade, the scarlet letter of C (condemned), a film that no good Catholic could patronize. The Breen Office

files are replete with examples of the Legion's back-channel input and postproduction influence on Hollywood cinema.

After World War II, the PCA files reflect a discernable uptick in recalcitrance and resistance on the part of the studios: America had changed but the Code had not. Two genres born of war and proliferating in the postwar era were especially corrosive to the foundations of the regime. The social-problem film tackled a range of heretofore radioactive topics—mental illness, physical disabilities, alcoholism, anti-Semitism, and, most controversially, racism—with what was, for the time, a startling explicitness, nowhere more jarringly than in the blunt hearing given ethnic and racial slurs on the dialogue track. Even more subversive of the moral universe of the PCA were the dark tones and harsh fatalism of the film noir. More and more, Code staffers found themselves flinching before the brutality, physical and psychic, that wafted through the atmosphere of the genre like the omnipresent cigarette smoke. Ironically, however, the most notorious postwar challenge to the authority of the PCA came from the unlikely regions of the western. The PCA file on Howard Hughes's busy frontier saga *The Outlaw* (1943) tracks a purgatorial travail for Joseph Breen that lasted for over a decade.

Co-conspiring with the challenges on the domestic front was a cinematic invasion from overseas—first, the full flowering of Italian neorealism, and soon foreign masterpieces from France, Sweden, and Japan, films that often eschewed a Code Seal and played in a burgeoning “art house” market outside the provenance of the MPAA. Unexpectedly, however, foreign cinema made its most dramatic stateside impact not on the exhibition circuit but on a document that possessed greater authority than even the Production Code. In 1952, in a case involving an Italian import, *The Miracle*, the Supreme Court reversed its 1915 opinion and granted the art of cinema its first protection under the U.S. Constitution.

In 1954 an ailing Breen retired from the post he had commanded for twenty years, his departure ending American Catholicism's vice grip on Hollywood cinema. To succeed Breen, MPAA president Eric Johnston appointed Geoffrey Shurlock, an amiable Episcopalian who had served the cause of self-regulation since 1932, first at the Studio Relations Committee and later at the PCA as Breen's right-hand man. Unlike Breen, who solidified and extended the PCA regime, Shurlock was destined to preside over an extended rear-guard action, a long retreat that ultimately ended in total surrender.

Shurlock had no choice but to bend with the times and take a more open-minded approach to self-regulation. Otto Preminger's *The Moon Is Blue* (1953) had already proven that a Hollywood production could turn a profit in defiance both of the PCA, which denied it the once-obligatory Code Seal, and the Legion of Decency, which tagged it with its once-lethal C-for-condemned rating. The old concept of punishment for sin needed to be “modernized in harmony with common sense and sound psychological dicta,” Shurlock declared in 1955, promising that “as producers become interested in more stimulating and trailblazing stories, the Code will help them find more penetrating and solid methods of treating them.”<sup>10</sup>

However, in order to be more stimulating and trailblazing, the Code had to be revised and edited. The text of the Code had never been totally inviolate—over the years, amendments and resolutions of the MPAA had expanded and tinkered around the edges with the original copy—but on December 11, 1956, the MPAA approved a major revision, rescinding the flat bans on illegal drugs, abortion, white slavery, and kidnapping. Thereafter, almost on a film-by-film basis, the later half of the 1950s traces compromise after compromise as previously forbidden words, images, and subject matter leaked in dribs and drabs onto the Hollywood screen.

By the 1960s, the formerly ironclad contract of the PCA had rusted into a porous sheet. Films such as Alfred Hitchcock's *Psycho* (1960) and *The Birds* (1963), Elia Kazan's *Splendor in the Grass* (1961), and Billy Wilder's *The Apartment* (1960) and *Kiss Me, Stupid* (1964) trafficked in the kind of moral disorientation, explicit imagery, and open transgression that only a few years before would never have earned a Code Seal. "There are now no taboos on subject matter," Shurlock admitted in 1963. "Movies have changed with the changes of civilization."<sup>11</sup>

In 1966 the new president of the MPAA, Jack Valenti, was determined to junk a system that filmmakers, critics, and most audiences found as dusty, antiquated, and remote as the Great Depression decade that spawned it. The two films that confirmed the terminal prognosis were *The Pawnbroker* (1965) and *Who's Afraid of Virginia Woolf* (1966), denied Code Seals by Shurlock for prohibited images and language, respectively. In both cases, Shurlock's decision was overruled by the MPAA Board in New York.

In 1968, ineffectual and infirm, defunct in all but name, the PCA was formally supplanted by the Code and Rating Administration (CARA, after 1978 the Classification and Rating Administration). Unlike the PCA, CARA rated rather than regulated the Hollywood product line, awarding letter grades (ultimately the familiar G, PG, PG-13, R, and NC-17 age-appropriate calibrations) and providing only the briefest of commentary typeset in a rectangular box included on one-sheets, media advertising, and screen trailers: "language," "sexual content," "explicit violence," and so on.

Today, few moviegoers lament the passing of the Production Code Administration, the most draconian mechanism for the censorship of American cinema ever devised. From a scholarly vantage, however, a felicitous legacy of the regime that shaped the contours of Hollywood cinema for more than three decades is the paperwork record of its editorial process. The PCA files, a generous and representative sampling of which is collected in this microfilm project, are cue sheets marking the history shared by Hollywood and America. In granting backstage access to the inner workings of the motion picture industry, they also offer a unique index to the morals and manners of the American people during the wrenching social upheavals of the Great Depression, the bracing challenges of World War II, the tensions of the Cold War, and the turbulence of the 1960s. More than a blueprint to the studio system production line, the files chronicle the ebb and flow of race relations, sexual mores, gender roles, freedom of expression, the tug of tradition, and the lure of the new.

Sifting through the PCA files, cultural historians of every stripe will find a treasure trove of enlightening material: story and script reviews, interoffice memos, cross-country telegrams, studio correspondence, scrawled marginal commentary, trade-press clippings, letters from average moviegoers, and a telephone directory's worth of famous credit lines writing the PCA in tones humble, appreciative, confused, and furious. Of course, since the paper trail cannot eavesdrop on deals made during conversations in studio commissaries or shouting matches in screening rooms, the wise researcher will do well to read between the lines (and under and around them). Yet whatever the gaps in the archival backstory, the files that follow offer a privileged insight, once reserved for above-the-line eyes only, into the nuts-and-bolts construction of classic Hollywood cinema.

**Thomas Doherty**  
*Professor of Film Studies*  
*Brandeis University*

- 
1. *Mutual Film Corporation v. Industrial Commission of Ohio*, 236 U.S. 230 (1915).
  2. Father Lord relates his version of the creation of the PCA in his memoir, *Played by Ear: The Autobiography of Daniel A. Lord, S.J.* (Chicago: Loyola University Press, 1955): 303–305.
  3. Daniel A. Lord, S.J., “Production Code: A Product of the Industry,” *Motion Picture Herald*, November 23, 1946: 22. Reprinted from Father Lord’s letter, *Hollywood Reporter*, November 8, 1946.
  4. Jack Vizzard, *See No Evil: Life Inside a Hollywood Censor* (New York: Simon and Schuster, 1970): 39, 40.
  5. “Motion Picture Official Explains Code,” *Universal Newsreel* 6, no. 282, September 5, 1934.
  6. W. R. Wilkerson, “Tradeviews,” *Hollywood Reporter*, January 5, 1935: 1.
  7. James M. Wall, “Interviews with Geoffrey Shurlock,” Oral history, Louis B. Mayer Library, American Film Institute, Los Angeles, 1970: 261.
  8. Joseph Breen to Jason Joy, March 21, 1947; Darryl F. Zanuck to Joseph Breen, March 27, 1947. *Gentleman’s Agreement* file, MPAA Production Code Administration Files, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences.
  9. Joseph Breen to Jason Joy, July 21, 1950. *David and Bathsheba* file. MPAA Production Code Administration Files, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences.
  10. “New Wages of Sin: Remorse,” *Variety*, April 25, 1956: 7, 22.
  11. “Inside Stuff-Pictures,” *Variety*, October 2, 1963: 30.

## COLLECTION OVERVIEW

In 1983 the Motion Picture Association of America (MPAA) donated the records of the Production Code Administration (PCA) to the Academy of Motion Picture Arts and Sciences' Margaret Herrick Library in Beverly Hills, California. This remarkable collection, which documents forty years of self-regulation and censorship in the motion picture industry, contains detailed case files for nearly twenty thousand film projects that were submitted to the Production Code staff for consideration. The collection was first made available to researchers in early 1984, and since then has become the library's most frequently studied archival collection. Film scholars from around the world have consulted the files, and numerous books, articles, and dissertations have been based on the information that researchers have discovered in the various documents that are archived in this unique collection.

While most of the MPAA Production Code Administration files relate to films produced between 1930 and 1968, when the Production Code was in effect, the collection also includes several hundred files for films reviewed by the Studio Relations Committee between 1927 and 1929, and a small number of files for films released after 1968. The five hundred titles selected for microfilming were chosen by the staff of the library's Special Collections Department, with advice from film historian Leonard J. Leff. These files span the years 1927 to 1968, and are arranged on the microfilm in chronological order by year of release. The selection includes films from every studio and genre, as well as examples of important foreign productions and independently made films. Although the complete collection includes information on hundreds of projects that were proposed but never completed, none of those files were selected for microfilming. Every effort was made to include the most well-known films from the period, but certain frequently requested titles could not be microfilmed because the library did not receive the files from the MPAA. These include *Freaks*, *King Kong*, *Gunga Din*, *The Letter*, and *Citizen Kane*, as well as numerous other films released before July 1934.

The Production Code Administration files document the self-regulation process from the first submission of a script, play, or literary property to the final approval of the finished film. The core of the files is the correspondence between the studios or producers and the staffs of the PCA and the MPAA. However, the files are also filled with letters to and from theater owners, censor boards, religious organizations, government entities, and other special interest groups that were concerned with the content of motion pictures. The PCA also regularly received letters from viewers expressing opinions about particular films, but that correspondence is generally not found in the case files. Clearly, there were other file series at the PCA offices and, if they were saved, the letters from viewers were most likely stored there.

In addition to the correspondence with studios, producers, and organizations, the PCA files also include many interoffice communications, including telegrams, memoranda, and meeting notes. These were sometimes written by the PCA staff for internal use in the Hollywood office, but in many more cases were from Will Hays or members of the staff in the New York office of the MPAA. In the 1930s, there was a separate Code staff in



New York that handled foreign imports and films produced on the East Coast, so those case files in particular contain a great deal of correspondence between the two offices. The Advertising Code staff and the Title Registration Bureau were also located in New York, and the files sometimes include exchanges with these departments.

Although most of the correspondence in the files relates to the content of screenplays, the files do not contain the actual scripts that were submitted for evaluation. However, many of the files do include other types of literary materials, such as stories, synopses, reader's reports, and treatments. In addition, producers were required to submit all song lyrics to the PCA for scrutiny and possible revision, and as a result the files illustrate the work of virtually every lyricist working in Hollywood and on Broadway during this time period. Another facet of the PCA's work was the approval of certain female costumes. Over the years, the office must have received thousands of wardrobe photographs for review (many of them from Twentieth Century-Fox, which was particularly concerned about having costumes preapproved), but in most cases those photographs were not filed with the related correspondence. Files selected for the microfilm that do contain wardrobe photographs include *Belle Starr*, *The Chapman Report*, *The Gang's All Here*, *Gentlemen Prefer Blondes*, *Lady in the Dark*, and *Stormy Weather*.

The PCA files also include articles and reviews from newspapers, magazines, and trade publications; confidential reports from state and national censor boards; and, beginning in 1934, a copy of the official Code certificate letter. After 1937, most of the files also include an analysis sheet, a form that breaks down the characters and components in the films and also provides a synopsis of the story. While these forms can be interesting, researchers should note that they were completed during the screening of the finished film, and there is no indication that these analysis sheets had anything to do with whether a motion picture was approved and given a Production Code Seal. In all likelihood, the analysis sheet was devised by the MPAA in order to collect statistical information on the content of the films being submitted to the PCA, perhaps to help counter protests by special interest groups.

The files that were compiled by the clerks at the PCA were housed in legal-size folders with large two-pronged clips at the top. With this filing system, items were two-hole punched and added to the file as they were received. As a result, the materials ended up in the file in reverse chronological order. Generally, the right side of the folder was used for correspondence and memos, and the left side for censorship reports. The office staff also clipped and filed film reviews, which were stapled to sheets of paper and added to the right side of the file after the release of the film. Since receiving the collection, the library staff has removed the materials from the original folders and transferred them into acid-free archival folders. The correspondence and memos are now in chronological order; the final items in each file are the film reviews, which have been unstapled and photocopied, and the censorship reports.

Researchers interested in the workings of the Production Code Administration will undoubtedly note that much of the official correspondence sent out by the PCA was signed by Joseph Breen or his successor, Geoffrey Shurlock. This practice began on a

smaller scale with the Studio Relations Committee heads Jason Joy and James Wingate, and was formalized by Breen when he took over in 1934. Under Breen, staff members were assigned scripts to read and evaluate and, after meeting with Breen and the rest of the staff, they would then write the letters that were sent to the studios over Breen's signature. This system allowed the PCA to present a united front, and may have been designed to forestall lobbying by the studios for readers they felt were more receptive to certain themes. The individual reviewers can be identified by their numbers, which were assigned to them when they joined the staff and which can usually be found near the bottom of the page next to the secretary's initials. Some of the longtime staff members whose letters are often found in the files include Geoffrey M. Shurlock (2), Islin Auster (3), Carl Lischka (4), Charles R. Metzger (8), Harry H. Zehner (10), T. A. Lynch (12), Jack Vizzard (14), Eugene Dougherty (15), and Albert E. Van Schmus (17). Shurlock continued this practice when he succeeded Breen in 1954, and it was used until the Production Code was replaced in 1968 by the film ratings system.

It is fortunate that when the Production Code was eclipsed by the ratings system the MPAA made the decision to hold on to the office's files, and eventually agreed to donate them to a library where they would be made available to researchers. Now, with this microform publication, even more students and scholars will have the opportunity to study the intricate workings of this system that had such a profound influence not only on the American motion picture industry and the films it produced, but also on several generations of movie audiences.

**Barbara Hall**, *Research Archivist*  
**Val Almendarez**, *Collections Archivist*  
*Margaret Herrick Library*

## EDITORIAL NOTE

### **Organization of Materials on Microfilm.**

The microfilm includes the contents of five hundred files, each one relating to a particular film. The files are arranged in chronological order by the year of the film's release. Films released within the same year are arranged in alphabetical order by title.

### **Organization of the Guide to *Hollywood and the Production Code*.**

The Guide lists the files in the order in which they were filmed (see Organization of Materials on Microfilm). The Title Index at the end of the Guide lists the film titles in alphabetical order; each title is followed by the reel number where the file on that film may be found. The Director Index is an alphabetical list of directors whose films are represented on the microfilm, followed by the film titles and the reels where the files on those films may be found.

## ACKNOWLEDGEMENTS

This project would not have been possible without assistance from many individuals. Primary Source Media (PSM) wishes to thank the Motion Picture Association of America for granting permission to publish this collection on microfilm. PSM also extends gratitude to the staff of the Margaret Herrick Library in Beverly Hills, California, where the original collection resides: Linda Harris Mehr, Director of the Library, for her invaluable support throughout the project; Barbara Hall, Research Archivist, for her responsiveness to myriad questions, for her reference support, and for writing the foreword to the collection; Val Almendarez, Collections Archivist, for his invaluable advice and for writing the foreword to the collection; and Jenny Romero, Special Collections Department Coordinator, for her dedication to the smooth running of the project. PSM also wishes to thank Dr. Leonard Leff, professor emeritus at Oklahoma State University, for his scholarly advice and support, and Dr. Thomas Doherty of Brandeis University for writing a thorough introduction to the collection. Finally, PSM acknowledges members of its staff: Olga Virakhovskaya, acquisitions editor, who first recognized the value of this collection and assumed the responsibility for development and publication of the microfilm edition; and Kimberly White, who managed preparation of the Guide to the collection.

## Reel Guide

*The Angel of Broadway*  
Pathé Exchange, 1927  
**Reel: 1**

*Hallelujah*  
Metro-Goldwyn-Mayer, 1929  
**Reel: 1**

*The Callahans and the Murphys*  
Metro-Goldwyn-Mayer, 1927  
**Reel: 1**

*The Wild Party*  
Paramount Pictures, 1929  
**Reel: 1**

*The King of Kings*  
Producers Distributing Corp., 1927  
**Reel: 1**

*All Quiet on the Western Front*  
Universal Pictures, 1930  
**Reel: 1**

*Uncle Tom's Cabin*  
Universal Pictures, 1927  
**Reel: 1**

*Anna Christie*  
Metro-Goldwyn-Mayer, 1930  
**Reel: 1**

*The Noose*  
First National Pictures, 1928  
**Reel: 1**

*The Bad Man*  
First National Pictures, 1930  
**Reel: 1**

*Our Dancing Daughters*  
Metro-Goldwyn-Mayer, 1928  
**Reel: 1**

*The Big House*  
Metro-Goldwyn-Mayer, 1930  
**Reel: 1**

*Plastered in Paris*  
Fox Film Corp., 1928  
**Reel: 1**

*The Big Trail*  
Fox Film Corp., 1930  
**Reel: 2**

*The Road to Ruin*  
True Life Photoplays, 1928  
**Reel: 1**

*The Birth of a Nation*  
1915; re-issue 1930  
**Reel: 2**

*The Broadway Melody*  
Metro-Goldwyn-Mayer, 1929  
**Reel: 1**

*The Blue Angel*  
Germany, 1930  
**Reel: 2**

*Condemned*  
United Artists, 1929  
**Reel: 1**

*Czar of Broadway*  
Universal Pictures, 1930  
**Reel: 2**

## Reel Guide

*The Doorway to Hell*  
Warner Bros., 1930  
**Reel: 2**

*Cimarron*  
RKO Radio Pictures, 1931  
**Reel: 2**

*Ingagi*  
Congo Pictures, Ltd., 1930  
**Reel: 2**

*Dishonored*  
Paramount Pictures, 1931  
**Reel: 3**

*Monte Carlo*  
Paramount Pictures, 1930  
**Reel: 2**

*Dr. Jekyll and Mr. Hyde*  
Paramount Pictures, 1931  
**Reel: 3**

*Morocco*  
Paramount Pictures, 1930  
**Reel: 2**

*The Easiest Way*  
Metro-Goldwyn-Mayer, 1931  
**Reel: 3**

*Our Blushing Brides*  
Metro-Goldwyn-Mayer, 1930  
**Reel: 2**

*Frankenstein*  
Universal Pictures, 1931  
**Reel: 3**

*The Age for Love*  
United Artists, 1931  
**Reel: 2**

*The Front Page*  
United Artists, 1931  
**Reel: 3**

*An American Tragedy*  
Paramount Pictures, 1931  
**Reel: 2**

*A House Divided*  
Universal Pictures, 1931  
**Reel: 3**

*Are These Our Children?*  
RKO Radio Pictures, 1931  
**Reel: 2**

*Little Caesar*  
First National Pictures, 1931  
**Reel: 3**

*The Bachelor Father*  
Metro-Goldwyn-Mayer, 1931  
**Reel: 2**

*The Maltese Falcon*  
Warner Bros., 1931  
**Reel: 3**

*Bad Girl*  
Fox Film Corp., 1931  
**Reel: 2**

*Mata Hari*  
Metro-Goldwyn-Mayer, 1931  
**Reel: 3**

## Reel Guide

*Possessed*  
Metro-Goldwyn-Mayer, 1931  
**Reel: 3**

*Cock of the Air*  
United Artists, 1932  
**Reel: 4**

*The Public Enemy*  
Warner Bros., 1931  
**Reel: 3**

*A Farewell to Arms*  
Paramount Pictures, 1932  
**Reel: 4**

*Street Scene*  
United Artists, 1931  
**Reel: 3**

*Grand Hotel*  
Metro-Goldwyn-Mayer, 1932  
**Reel: 4**

*Tonight or Never*  
United Artists, 1931  
**Reel: 3**

*The Greeks Had a Word for Them*  
United Artists, 1932  
**Reel: 4**

*Alias the Doctor*  
First National Pictures, 1932  
**Reel: 3**

*I am a Fugitive from a Chain Gang*  
Warner Bros., 1932  
**Reel: 4**

*Back Street*  
Universal Pictures, 1932  
**Reel: 3**

*Island of Lost Souls*  
Paramount Pictures, 1932  
**Reel: 4**

*Blessed Event*  
Warner Bros., 1932  
**Reel: 4**

*Letty Lynton*  
Metro-Goldwyn-Mayer, 1932  
**Reel: 4**

*Blonde Venus*  
Paramount Pictures, 1932  
**Reel: 4**

*Love Me Tonight*  
Paramount Pictures, 1932  
**Reel: 5**

*The Broken Wing*  
Paramount Pictures, 1932  
**Reel: 4**

*Red Dust*  
Metro-Goldwyn-Mayer, 1932  
**Reel: 5**

*Call Her Savage*  
Fox Film Corp., 1932  
**Reel: 4**

*Red Headed Woman*  
Metro-Goldwyn-Mayer, 1932  
**Reel: 5**

## Reel Guide

*Scarface*  
United Artists, 1932  
**Reel: 5**

*The Big Cage*  
Universal Pictures, 1933  
**Reel: 6**

*Shanghai Express*  
Paramount Pictures, 1932  
**Reel: 5**

*The Bitter Tea of General Yen*  
Columbia Pictures, 1933  
**Reel: 6**

*Shopworn*  
Columbia Pictures, 1932  
**Reel: 5**

*Blood Money*  
United Artists, 1933  
**Reel: 6**

*The Sign of the Cross*  
Paramount Pictures, 1932  
**Reel: 5**

*Cavalcade*  
Fox Film Corp., 1933  
**Reel: 6**

*Trouble in Paradise*  
Paramount Pictures, 1932  
**Reel: 5**

*Chance at Heaven*  
RKO Radio Pictures, 1933  
**Reel: 6**

*While Paris Sleeps*  
Fox Film Corp., 1932  
**Reel: 5**

*Convention City*  
Warner Bros., 1933  
**Reel: 6**

*Advice to the Lovelorn*  
United Artists, 1933  
**Reel: 5**

*Damaged Lives*  
Weldon Pictures Corp., 1933  
**Reel: 6**

*Ann Vickers*  
RKO Radio Pictures, 1933  
**Reel: 5**

*Design for Living*  
Paramount Pictures, 1933  
**Reel: 6**

*Baby Face*  
Warner Bros., 1933  
**Reel: 6**

*Dinner at Eight*  
Metro-Goldwyn-Mayer, 1933  
**Reel: 6**

*Below the Sea*  
Columbia Pictures, 1933  
**Reel: 6**

*Ecstasy*  
Czechoslovakia, 1933  
**Reel: 6**

## Reel Guide

*The Emperor Jones*  
United Artists, 1933  
**Reel: 6**

*The Story of Temple Drake*  
Paramount Pictures, 1933  
**Reel: 7**

*Female*  
Warner Bros., 1933  
**Reel: 6**

*This Day and Age*  
Paramount Pictures, 1933  
**Reel: 7**

*Gabriel Over the White House*  
Metro-Goldwyn-Mayer, 1933  
**Reel: 6**

*Whistling in the Dark*  
Metro-Goldwyn-Mayer, 1933  
**Reel: 7**

*I'm No Angel*  
Paramount Pictures, 1933  
**Reel: 7**

*The Women in His Life*  
Metro-Goldwyn-Mayer, 1933  
**Reel: 7**

*International House*  
Paramount Pictures, 1933  
**Reel: 7**

*The Affairs of Cellini*  
United Artists, 1934  
**Reel: 7**

*A Man's Castle*  
Columbia Pictures, 1933  
**Reel: 7**

*All of Me*  
Paramount Pictures, 1934  
**Reel: 7**

*Mystery of the Wax Museum*  
Warner Bros., 1933  
**Reel: 7**

*The Barretts of Wimpole Street*  
Metro-Goldwyn-Mayer, 1934  
**Reel: 8**

*The Power and the Glory*  
Fox Film Corp., 1933  
**Reel: 7**

*Belle of the Nineties*  
Paramount Pictures, 1934  
**Reel: 8**

*She Done Him Wrong*  
Paramount Pictures, 1933  
**Reel: 7**

*The Big Shakedown*  
First National Pictures, 1934  
**Reel: 8**

*The Song of Songs*  
Paramount Pictures, 1933  
**Reel: 7**

*Bolero*  
Paramount Pictures, 1934  
**Reel: 8**



## Reel Guide

*Born to Be Bad*  
United Artists, 1934  
**Reel: 8**

*Glamour*  
Universal Pictures, 1934  
**Reel: 8**

*The Broken Melody*  
Olympic Pictures, 1934  
**Reel: 8**

*Good Dame*  
Paramount Pictures, 1934  
**Reel: 8**

*Carolina*  
Fox Film Corp., 1934  
**Reel: 8**

*Hips, Hips, Hooray!*  
RKO Radio Pictures, 1934  
**Reel: 9**

*Coming Out Party*  
Fox Film Corp., 1934  
**Reel: 8**

*Imitation of Life*  
Universal Pictures, 1934  
**Reel: 9**

*Crime Without Passion*  
Paramount Pictures, 1934  
**Reel: 8**

*It Happened One Night*  
Columbia Pictures, 1934  
**Reel: 9**

*Elysia (Valley of the Nude)*  
Elysian Pictures, 1934  
**Reel: 8**

*The Life of Vergie Winters*  
RKO Radio Pictures, 1934  
**Reel: 9**

*Finishing School*  
RKO Radio Pictures, 1934  
**Reel: 8**

*Little Man, What Now?*  
Universal Pictures, 1934  
**Reel: 9**

*Forsaking All Others*  
Metro-Goldwyn-Mayer, 1934  
**Reel: 8**

*Madame Du Barry*  
Warner Bros., 1934  
**Reel: 9**

*The Gay Divorcee*  
RKO Radio Pictures, 1934  
**Reel: 8**

*Manhattan Melodrama*  
Metro-Goldwyn-Mayer, 1934  
**Reel: 9**

*George White's Scandals*  
Fox Film Corp., 1934  
**Reel: 8**

*Men in White*  
Metro-Goldwyn-Mayer, 1934  
**Reel: 9**

## Reel Guide

*Nana*  
United Artists, 1934  
**Reel: 9**

*Viva Villa*  
Metro-Goldwyn-Mayer, 1934  
**Reel: 10**

*Of Human Bondage*  
RKO Radio Pictures, 1934  
**Reel: 9**

*Wharf Angel*  
Paramount Pictures, 1934  
**Reel: 10**

*One More River*  
Universal Pictures, 1934  
**Reel: 9**

*Wonder Bar*  
First National Pictures, 1934  
**Reel: 10**

*The President Vanishes*  
Paramount Pictures, 1934  
**Reel: 9**

*Anna Karenina*  
Metro-Goldwyn-Mayer, 1935  
**Reel: 10**

*Queen Christina*  
Metro-Goldwyn-Mayer, 1934  
**Reel: 9**

*Awakening of Jim Burke*  
Columbia Pictures, 1935  
**Reel: 10**

*The Scarlet Flower*  
Sweden, 1934  
**Reel: 9**

*Barbary Coast*  
United Artists, 1935  
**Reel: 10**

*Search for Beauty*  
Paramount Pictures, 1934  
**Reel: 9**

*Biography of a Bachelor Girl*  
Metro-Goldwyn-Mayer, 1935  
**Reel: 10**

*Tarzan and His Mate*  
Metro-Goldwyn-Mayer, 1934  
**Reel: 10**

*Black Fury*  
First National Pictures, 1935  
**Reel: 10**

*The Thin Man*  
Metro-Goldwyn-Mayer, 1934  
**Reel: 10**

*Bride of Frankenstein*  
Universal Pictures, 1935  
**Reel: 10**

*The Trumpet Blows*  
Paramount Pictures, 1934  
**Reel: 10**

*The Crime of Dr. Crespi*  
Republic Pictures, 1935  
**Reel: 10**

## Reel Guide

*The Devil Is a Woman*  
Paramount Pictures, 1935  
**Reel:** 10

*Bullets or Ballots*  
Warner Bros., 1936  
**Reel:** 11

*The Glass Key*  
Paramount Pictures, 1935  
**Reel:** 11

*The Charge of the Light Brigade*  
Warner Bros., 1936  
**Reel:** 11

*The Good Fairy*  
Universal Pictures, 1935  
**Reel:** 11

*The Crime of Dr. Forbes*  
20th Century-Fox, 1936  
**Reel:** 11

*Mad Love*  
Metro-Goldwyn-Mayer, 1935  
**Reel:** 11

*Desire*  
Paramount Pictures, 1936  
**Reel:** 12

*Magnificent Obsession*  
Universal Pictures, 1935  
**Reel:** 11

*The Garden of Allah*  
United Artists, 1936  
**Reel:** 12

*Mutiny on the Bounty*  
Metro-Goldwyn-Mayer, 1935  
**Reel:** 11

*The Great Ziegfeld*  
Metro-Goldwyn-Mayer, 1936  
**Reel:** 12

*Oil for the Lamps of China*  
First National Pictures, 1935  
**Reel:** 11

*I Was a Captive of Nazi Germany*  
Malvina Pictures, 1936  
**Reel:** 12

*Red Salute*  
United Artists, 1935  
**Reel:** 11

*Klondike Annie*  
Paramount Pictures, 1936  
**Reel:** 12

*Anthony Adverse*  
Warner Bros., 1936  
**Reel:** 11

*Marihuana*  
Road Show Attractions, 1936  
**Reel:** 12

*Anything Goes*  
Paramount Pictures, 1936  
**Reel:** 11

*The Petrified Forest*  
Warner Bros., 1936  
**Reel:** 12

## Reel Guide

*The Plough and the Stars*  
RKO Radio Pictures, 1936  
**Reel:** 12

*Dark Manhattan*  
Renaldo Films, 1937  
**Reel:** 13

*Swing Time*  
RKO Radio Pictures, 1936  
**Reel:** 12

*Dead End*  
United Artists, 1937  
**Reel:** 13

*These Three*  
United Artists, 1936  
**Reel:** 12

*Every Day's a Holiday*  
Paramount Pictures, 1937  
**Reel:** 13

*Ali Baba Goes to Town*  
20th Century-Fox, 1937  
**Reel:** 12

*Harlem on the Prairie*  
Associated Features, 1937  
**Reel:** 13

*Another Dawn*  
Warner Bros., 1937  
**Reel:** 12

*John Meade's Woman*  
Paramount Pictures, 1937  
**Reel:** 13

*Artists and Models*  
Paramount Pictures, 1937  
**Reel:** 12

*The Life of Emile Zola*  
Warner Bros., 1937  
**Reel:** 13

*Back in Circulation*  
Warner Bros., 1937  
**Reel:** 13

*The Love Life of a Gorilla*  
Jewel Productions, 1937  
**Reel:** 13

*Black Legion*  
Warner Bros., 1937  
**Reel:** 13

*Nothing Sacred*  
United Artists, 1937  
**Reel:** 13

*Crusade Against Rackets*  
Principal Pictures, 1937  
**Reel:** 13

*A Star is Born*  
United Artists, 1937  
**Reel:** 13

*Damaged Goods*  
Grand National Films, Inc., 1937  
**Reel:** 13

*Stella Dallas*  
United Artists, 1937  
**Reel:** 13

## Reel Guide

*They Won't Forget*  
Warner Bros., 1937  
**Reel:** 13

*Jezebel*  
Warner Bros., 1938  
**Reel:** 14

*The Adventures of Robin Hood*  
Warner Bros., 1938  
**Reel:** 13

*Joy of Living*  
RKO Radio Pictures, 1938  
**Reel:** 14

*Alcatraz Island*  
Warner Bros., 1938  
**Reel:** 14

*King of Alcatraz*  
Paramount Pictures, 1938  
**Reel:** 14

*Algiers*  
United Artists, 1938  
**Reel:** 14

*Marie Antoinette*  
Metro-Goldwyn-Mayer, 1938  
**Reel:** 14

*The Birth of a Baby*  
Special Pictures Corp., 1938  
**Reel:** 14

*Three Comrades*  
Metro-Goldwyn-Mayer, 1938  
**Reel:** 14

*Black Limelight*  
Alliance Films, 1938  
**Reel:** 14

*Vivacious Lady*  
RKO Radio Pictures, 1938  
**Reel:** 14

*Blockade*  
United Artists, 1938  
**Reel:** 14

*You Can't Take It With You*  
Columbia Pictures, 1938  
**Reel:** 15

*Boy Meets Girl*  
Warner Bros., 1938  
**Reel:** 14

*Bachelor Mother*  
RKO Radio Pictures, 1939  
**Reel:** 15

*Bringing Up Baby*  
RKO Radio Pictures, 1938  
**Reel:** 14

*Barricade*  
20th Century-Fox, 1939  
**Reel:** 15

*The Buccaneer*  
Paramount Pictures, 1938  
**Reel:** 14

*Behind Prison Gates*  
Columbia Pictures, 1939  
**Reel:** 15

## Reel Guide

*Blackmail*  
Metro-Goldwyn-Mayer, 1939  
**Reel: 15**

*Love Affair*  
RKO Radio Pictures, 1939  
**Reel: 16**

*Blind Alley*  
Columbia Pictures, 1939  
**Reel: 15**

*Midnight*  
Paramount Pictures, 1939  
**Reel: 16**

*Cafe Society*  
Paramount Pictures, 1939  
**Reel: 15**

*Mr. Smith Goes to Washington*  
Columbia Pictures, 1939  
**Reel: 16**

*Coast Guard*  
Columbia Pictures, 1939  
**Reel: 15**

*Ninotchka*  
Metro-Goldwyn-Mayer, 1939  
**Reel: 16**

*Confessions of a Nazi Spy*  
Warner Bros., 1939  
**Reel: 15**

*Of Mice and Men*  
United Artists, 1939  
**Reel: 16**

*Destry Rides Again*  
Universal Pictures, 1939  
**Reel: 15**

*The Old Maid*  
Warner Bros., 1939  
**Reel: 16**

*Gone with the Wind*  
Metro-Goldwyn-Mayer, 1939  
**Reel: 15**

*Stagecoach*  
United Artists, 1939  
**Reel: 16**

*Idiot's Delight*  
Metro-Goldwyn-Mayer, 1939  
**Reel: 15**

*The Women*  
Metro-Goldwyn-Mayer, 1939  
**Reel: 16**

*Jesse James*  
20th Century-Fox, 1939  
**Reel: 16**

*Zaza*  
Paramount Pictures, 1939  
**Reel: 16**

*Juarez*  
Warner Bros., 1939  
**Reel: 16**

*Angels Over Broadway*  
Columbia Pictures, 1940  
**Reel: 16**

## Reel Guide

*Arise, My Love*  
Paramount Pictures, 1940  
**Reel:** 16

*Kitty Foyle*  
RKO Radio Pictures, 1940  
**Reel:** 17

*Dance, Girl, Dance*  
RKO Radio Pictures, 1940  
**Reel:** 17

*The Mortal Storm*  
Metro-Goldwyn-Mayer, 1940  
**Reel:** 17

*Dr. Ehrlich's Magic Bullet*  
Warner Bros., 1940  
**Reel:** 17

*My Favorite Wife*  
RKO Radio Pictures, 1940  
**Reel:** 17

*Escape*  
Metro-Goldwyn-Mayer, 1940  
**Reel:** 17

*Primrose Path*  
RKO Radio Pictures, 1940  
**Reel:** 17

*Foreign Correspondent*  
United Artists, 1940  
**Reel:** 17

*Rebecca*  
United Artists, 1940  
**Reel:** 17

*Gang War*  
Sack Amusement Enterprises, 1940  
**Reel:** 17

*Strange Cargo*  
Metro-Goldwyn-Mayer, 1940  
**Reel:** 18

*The Grapes of Wrath*  
20th Century-Fox, 1940  
**Reel:** 17

*Back Street*  
Universal Pictures, 1941  
**Reel:** 18

*The Great Dictator*  
United Artists, 1940  
**Reel:** 17

*The Bad Man*  
Metro-Goldwyn-Mayer, 1941  
**Reel:** 18

*His Girl Friday*  
Columbia Pictures, 1940  
**Reel:** 17

*Belle Starr*  
20th Century-Fox, 1941  
**Reel:** 18

*The House Across the Bay*  
United Artists, 1940  
**Reel:** 17

*The Bride Came C.O.D.*  
Warner Bros., 1941  
**Reel:** 18

## Reel Guide

*Hold Back the Dawn*  
Paramount Pictures, 1941  
**Reel:** 18

*How Green Was My Valley*  
20th Century-Fox, 1941  
**Reel:** 18

*The Lady Eve*  
Paramount Pictures, 1941  
**Reel:** 18

*The Little Foxes*  
RKO Radio Pictures, 1941  
**Reel:** 18

*The Maltese Falcon*  
Warner Bros., 1941  
**Reel:** 18

*Man Hunt*  
20th Century-Fox, 1941  
**Reel:** 18

*No Greater Sin*  
University Film Productions, 1941  
**Reel:** 18

*The Shanghai Gesture*  
United Artists, 1941  
**Reel:** 18

*This Thing Called Love*  
Columbia Pictures, 1941  
**Reel:** 18

*Two-Faced Woman*  
Metro-Goldwyn-Mayer, 1941  
**Reel:** 19

*Casablanca*  
Warner Bros., 1942  
**Reel:** 19

*Cat People*  
RKO Radio Pictures, 1942  
**Reel:** 19

*The Glass Key*  
Paramount Pictures, 1942  
**Reel:** 19

*Kings Row*  
Warner Bros., 1942  
**Reel:** 19

*The Moon and Sixpence*  
United Artists, 1942  
**Reel:** 19

*Mrs. Miniver*  
Metro-Goldwyn-Mayer, 1942  
**Reel:** 19

*Now, Voyager*  
Warner Bros., 1942  
**Reel:** 19

*The Palm Beach Story*  
Paramount Pictures, 1942  
**Reel:** 19

*Rings on her Fingers*  
20th Century-Fox, 1942  
**Reel:** 19

*Roxie Hart*  
20th Century-Fox, 1942  
**Reel:** 19



## Reel Guide

*White Cargo*  
Metro-Goldwyn-Mayer, 1942  
**Reel:** 19

*Shadow of a Doubt*  
Universal Pictures, 1943  
**Reel:** 20

*Action in the North Atlantic*  
Warner Bros., 1943  
**Reel:** 19

*Stormy Weather*  
20th Century-Fox, 1943  
**Reel:** 20

*Child Bride*  
Astor Pictures, 1943  
**Reel:** 19

*Tender Comrade*  
RKO Radio Pictures, 1943  
**Reel:** 20

*For Whom the Bell Tolls*  
Paramount Pictures, 1943  
**Reel:** 19

*Watch on the Rhine*  
Warner Bros., 1943  
**Reel:** 20

*The Gang's All Here*  
20th Century-Fox, 1943  
**Reel:** 19

*Double Indemnity*  
Paramount Pictures, 1944  
**Reel:** 20

*Lady of Burlesque*  
United Artists, 1943  
**Reel:** 19

*Dragon Seed*  
Metro-Goldwyn-Mayer, 1944  
**Reel:** 20

*Mission to Moscow*  
Warner Bros., 1943  
**Reel:** 20

*Frenchman's Creek*  
Paramount Pictures, 1944  
**Reel:** 20

*The More the Merrier*  
Columbia Pictures, 1943  
**Reel:** 20

*Going My Way*  
Paramount Pictures, 1944  
**Reel:** 20

*The North Star*  
RKO Radio Pictures, 1943  
**Reel:** 20

*The Hitler Gang*  
Paramount Pictures, 1944  
**Reel:** 21

*The Outlaw*  
United Artists, 1943  
**Reel:** 20

*The Keys of the Kingdom*  
20th Century-Fox, 1944  
**Reel:** 21

## Reel Guide

*Lady in the Dark*  
Paramount Pictures, 1944  
**Reel:** 21

*The Body Snatcher*  
RKO Radio Pictures, 1945  
**Reel:** 21

*Laura*  
20th Century-Fox, 1944  
**Reel:** 21

*China Sky*  
RKO Radio Pictures, 1945  
**Reel:** 21

*Lifeboat*  
20th Century-Fox, 1944  
**Reel:** 21

*Dillinger*  
Monogram Pictures Corp., 1945  
**Reel:** 21

*Marriage is a Private Affair*  
Metro-Goldwyn-Mayer, 1944  
**Reel:** 21

*G.I. Joe*  
United Artists, 1945  
**Reel:** 21

*The Miracle of Morgan's Creek*  
Paramount Pictures, 1944  
**Reel:** 21

*The Lost Weekend*  
Paramount Pictures, 1945  
**Reel:** 22

*Murder, My Sweet*  
RKO Radio Pictures, 1944  
**Reel:** 21

*Mildred Pierce*  
Warner Bros., 1945  
**Reel:** 22

*Roger Touhy, Gangster*  
20th Century-Fox, 1944  
**Reel:** 21

*Open City*  
Italy, 1945  
**Reel:** 22

*Song of Russia*  
Metro-Goldwyn-Mayer, 1944  
**Reel:** 21

*The Wicked Lady*  
Universal-International Pictures, 1945  
**Reel:** 22

*To Have and Have Not*  
Warner Bros., 1944  
**Reel:** 21

*The Best Years of Our Lives*  
RKO Radio Pictures, 1946  
**Reel:** 22

*The Woman in the Window*  
RKO Radio Pictures, 1944  
**Reel:** 21

*The Big Sleep*  
Warner Bros., 1946  
**Reel:** 22

## Reel Guide

*Duel in the Sun*  
Selznick Releasing Organization, 1946  
**Reel: 22**

*Black Narcissus*  
Universal-International Pictures, 1947  
**Reel: 23**

*Easy to Wed*  
Metro-Goldwyn-Mayer, 1946  
**Reel: 22**

*Body and Soul*  
United Artists, 1947  
**Reel: 23**

*Gilda*  
Columbia Pictures, 1946  
**Reel: 22**

*Born to Kill*  
RKO Radio Pictures, 1947  
**Reel: 23**

*The Locket*  
RKO Radio Pictures, 1946  
**Reel: 22**

*Crossfire*  
RKO Radio Pictures, 1947  
**Reel: 23**

*Notorious*  
RKO Radio Pictures, 1946  
**Reel: 22**

*Devil in the Flesh*  
France, 1947  
**Reel: 23**

*The Postman Always Rings Twice*  
Metro-Goldwyn-Mayer, 1946  
**Reel: 22**

*Dishonored Lady*  
United Artists, 1947  
**Reel: 23**

*A Scandal in Paris*  
United Artists, 1946  
**Reel: 23**

*Forever Amber*  
20th Century-Fox, 1947  
**Reel: 23**

*Scarlet Street*  
Universal Pictures, 1946  
**Reel: 23**

*Gentleman's Agreement*  
20th Century-Fox, 1947  
**Reel: 23**

*Shoe-Shine*  
Italy, 1946  
**Reel: 23**

*Kiss of Death*  
20th Century-Fox, 1947  
**Reel: 23**

*The Strange Love of Martha Ivers*  
Paramount Pictures, 1946  
**Reel: 23**

*Monsieur Verdoux*  
United Artists, 1947  
**Reel: 24**

## Reel Guide

*Out of the Past*  
RKO Radio Pictures, 1947  
**Reel:** 24

*Letter from an Unknown Woman*  
Universal Pictures, 1948  
**Reel:** 24

*Against the Wind*  
Eagle-Lion, 1948  
**Reel:** 24

*The Miracle*  
Italy, 1948  
**Reel:** 24

*All My Sons*  
Universal-International Pictures, 1948  
**Reel:** 24

*Oliver Twist*  
United Artists, 1948  
**Reel:** 24

*Another Part of the Forest*  
Universal-International Pictures, 1948  
**Reel:** 24

*Red River*  
United Artists, 1948  
**Reel:** 24

*Arch of Triumph*  
United Artists, 1948  
**Reel:** 24

*Rope*  
Warner Bros., 1948  
**Reel:** 24

*The Bicycle Thief*  
Italy, 1948  
**Reel:** 24

*The Snake Pit*  
20th Century-Fox, 1948  
**Reel:** 24

*Fort Apache*  
RKO Radio Pictures, 1948  
**Reel:** 24

*They Live by Night*  
RKO Radio Pictures, 1948  
**Reel:** 25

*Hamlet*  
Universal Pictures, 1948  
**Reel:** 24

*All the King's Men*  
Columbia Pictures, 1949  
**Reel:** 25

*Key Largo*  
Warner Bros., 1948  
**Reel:** 24

*Beyond the Forest*  
Warner Bros., 1949  
**Reel:** 25

*The Lady from Shanghai*  
Columbia Pictures, 1948  
**Reel:** 24

*Bitter Rice*  
Italy, 1949  
**Reel:** 25

## Reel Guide

*Caught*  
Metro-Goldwyn-Mayer, 1949  
**Reel:** 25

*Slattery's Hurricane*  
20th Century-Fox, 1949  
**Reel:** 25

*The Doctor and the Girl*  
Metro-Goldwyn-Mayer, 1949  
**Reel:** 25

*We Were Strangers*  
Columbia Pictures, 1949  
**Reel:** 25

*Flamingo Road*  
Warner Bros., 1949  
**Reel:** 25

*White Heat*  
Warner Bros., 1949  
**Reel:** 26

*The Fountainhead*  
Warner Bros., 1949  
**Reel:** 25

*All About Eve*  
20th Century-Fox, 1950  
**Reel:** 26

*Home of the Brave*  
United Artists, 1949  
**Reel:** 25

*Bandit Queen*  
Lippert Pictures, 1950  
**Reel:** 26

*A Letter to Three Wives*  
20th Century-Fox, 1949  
**Reel:** 25

*Born to Be Bad*  
RKO Radio Pictures, 1950  
**Reel:** 26

*Lost Boundaries*  
Film Classics, 1949  
**Reel:** 25

*Customs Agent*  
Columbia Pictures, 1950  
**Reel:** 26

*Madame Bovary*  
Metro-Goldwyn-Mayer, 1949  
**Reel:** 25

*Deadly is the Female*  
United Artists, 1950  
**Reel:** 26

*Pinky*  
20th Century-Fox, 1949  
**Reel:** 25

*The Glass Menagerie*  
Warner Bros., 1950  
**Reel:** 26

*The Reckless Moment*  
Columbia Pictures, 1949  
**Reel:** 25

*In a Lonely Place*  
Columbia Pictures, 1950  
**Reel:** 26

## Reel Guide

*No Way Out*  
20th Century-Fox, 1950  
**Reel: 26**

*David and Bathsheba*  
20th Century-Fox, 1951  
**Reel: 26**

*Outrage*  
RKO Radio Pictures, 1950  
**Reel: 26**

*Detective Story*  
Paramount Pictures, 1951  
**Reel: 27**

*September Affair*  
Paramount Pictures, 1950  
**Reel: 26**

*M*  
Columbia Pictures, 1951  
**Reel: 27**

*Stromboli*  
RKO Radio Pictures, 1950  
**Reel: 26**

*My Forbidden Past*  
RKO Radio Pictures, 1951  
**Reel: 27**

*Sunset Blvd.*  
Paramount Pictures, 1950  
**Reel: 26**

*A Place in the Sun*  
Paramount Pictures, 1951  
**Reel: 27**

*The Wild Heart*  
RKO Radio Pictures, 1950  
**Reel: 26**

*The Racket*  
RKO Radio Pictures, 1951  
**Reel: 27**

*Young Man with a Horn*  
Warner Bros., 1950  
**Reel: 26**

*The Steel Helmet*  
Lippert Pictures, 1951  
**Reel: 27**

*The African Queen*  
United Artists, 1951  
**Reel: 26**

*A Streetcar Named Desire*  
Warner Bros., 1951  
**Reel: 27**

*An American in Paris*  
Metro-Goldwyn-Mayer, 1951  
**Reel: 26**

*The Bad and the Beautiful*  
Metro-Goldwyn-Mayer, 1952  
**Reel: 27**

*The Brave Bulls*  
Columbia Pictures, 1951  
**Reel: 26**

*Big Jim McLain*  
Warner Bros., 1952  
**Reel: 27**

## Reel Guide

*Carrie*  
Paramount Pictures, 1952  
**Reel: 27**

*Cease Fire*  
Paramount Pictures, 1953  
**Reel: 28**

*The Greatest Show on Earth*  
Paramount Pictures, 1952  
**Reel: 27**

*The French Line*  
RKO Radio Pictures, 1953  
**Reel: 28**

*High Noon*  
United Artists, 1952  
**Reel: 27**

*From Here to Eternity*  
Columbia Pictures, 1953  
**Reel: 28**

*The Lusty Men*  
RKO Radio Pictures, 1952  
**Reel: 27**

*Gentlemen Prefer Blondes*  
20th Century-Fox, 1953  
**Reel: 28**

*Lydia Bailey*  
20th Century-Fox, 1952  
**Reel: 27**

*I Confess*  
Warner Bros., 1953  
**Reel: 28**

*Monkey Business*  
20th Century-Fox, 1952  
**Reel: 27**

*Indiscretion of an American Wife*  
Columbia Pictures, 1953  
**Reel: 28**

*Moulin Rouge*  
United Artists, 1952  
**Reel: 27**

*Miss Sadie Thompson*  
Columbia Pictures, 1953  
**Reel: 28**

*Viva Zapata!*  
20th Century-Fox, 1952  
**Reel: 28**

*Mogambo*  
Metro-Goldwyn-Mayer, 1953  
**Reel: 28**

*The Big Heat*  
Columbia Pictures, 1953  
**Reel: 28**

*The Moon Is Blue*  
United Artists, 1953  
**Reel: 28**

*The Captain's Paradise*  
United Artists, 1953  
**Reel: 28**

*Stalag 17*  
Paramount Pictures, 1953  
**Reel: 29**

## Reel Guide

*The Wild One*  
Columbia Pictures, 1953  
**Reel:** 29

*Blackboard Jungle*  
Metro-Goldwyn-Mayer, 1955  
**Reel:** 29

*Carmen Jones*  
20th Century-Fox, 1954  
**Reel:** 29

*East of Eden*  
Warner Bros., 1955  
**Reel:** 29

*Carnival Story*  
RKO Radio Pictures, 1954  
**Reel:** 29

*Kiss Me Deadly*  
United Artists, 1955  
**Reel:** 29

*Human Desire*  
Columbia Pictures, 1954  
**Reel:** 29

*Love Is a Many-Splendored Thing*  
20th Century-Fox, 1955  
**Reel:** 29

*Johnny Guitar*  
Republic Pictures, 1954  
**Reel:** 29

*Love Me or Leave Me*  
Metro-Goldwyn-Mayer, 1955  
**Reel:** 29

*On the Waterfront*  
Columbia Pictures, 1954  
**Reel:** 29

*The Man with the Golden Arm*  
United Artists, 1955  
**Reel:** 29

*Rear Window*  
Paramount Pictures, 1954  
**Reel:** 29

*Marty*  
United Artists, 1955  
**Reel:** 29

*A Star Is Born*  
Warner Bros., 1954  
**Reel:** 29

*The Night of the Hunter*  
United Artists, 1955  
**Reel:** 29

*Artists and Models*  
Paramount Pictures, 1955  
**Reel:** 29

*Rebel Without a Cause*  
Warner Bros., 1955  
**Reel:** 29

*The Big Knife*  
United Artists, 1955  
**Reel:** 29

*The Rose Tattoo*  
Paramount Pictures, 1955  
**Reel:** 30



## Reel Guide

*The Seven Year Itch*  
20th Century-Fox, 1955  
**Reel: 30**

*Baby Face Nelson*  
United Artists, 1957  
**Reel: 30**

*Summertime*  
United Artists, 1955  
**Reel: 30**

*Bernardine*  
20th Century-Fox, 1957  
**Reel: 30**

*Around the World in 80 Days*  
United Artists, 1956  
**Reel: 30**

*The Bridge on the River Kwai*  
Columbia Pictures, 1957  
**Reel: 30**

*Baby Doll*  
Warner Bros., 1956  
**Reel: 30**

*The Case of Dr. Laurent*  
France, 1957  
**Reel: 30**

*The Bad Seed*  
Warner Bros., 1956  
**Reel: 30**

*A Hatful of Rain*  
20th Century-Fox, 1957  
**Reel: 30**

*The Killing*  
United Artists, 1956  
**Reel: 30**

*Love in the Afternoon*  
Allied Artists, 1957  
**Reel: 30**

*The Searchers*  
Warner Bros., 1956  
**Reel: 30**

*Monkey on My Back*  
United Artists, 1957  
**Reel: 30**

*Tea and Sympathy*  
Metro-Goldwyn-Mayer, 1956  
**Reel: 30**

*Pal Joey*  
Columbia Pictures, 1957  
**Reel: 30**

*The Ten Commandments*  
Paramount Pictures, 1956  
**Reel: 30**

*Peyton Place*  
20th Century-Fox, 1957  
**Reel: 31**

*Written on the Wind*  
Universal-International Pictures, 1956  
**Reel: 30**

*Saint Joan*  
United Artists, 1957  
**Reel: 31**

## Reel Guide

*The Sun Also Rises*  
20th Century-Fox, 1957  
**Reel:** 31

*Touch of Evil*  
Universal-International Pictures, 1958  
**Reel:** 31

*Sweet Smell of Success*  
United Artists, 1957  
**Reel:** 31

*The Tunnel of Love*  
Metro-Goldwyn-Mayer, 1958  
**Reel:** 31

*Anna Lucasta*  
United Artists, 1958  
**Reel:** 31

*Vertigo*  
Paramount Pictures, 1958  
**Reel:** 31

*Cat on a Hot Tin Roof*  
Metro-Goldwyn-Mayer, 1958  
**Reel:** 31

*Anatomy of a Murder*  
Columbia Pictures, 1959  
**Reel:** 31

*Desire Under the Elms*  
Paramount Pictures, 1958  
**Reel:** 31

*Ben-Hur*  
Metro-Goldwyn-Mayer, 1959  
**Reel:** 31

*Gigi*  
Metro-Goldwyn-Mayer, 1958  
**Reel:** 31

*Blue Denim*  
20th Century-Fox, 1959  
**Reel:** 31

*I Want to Live!*  
United Artists, 1958  
**Reel:** 31

*Happy Anniversary*  
United Artists, 1959  
**Reel:** 31

*Some Came Running*  
Metro-Goldwyn-Mayer, 1958  
**Reel:** 31

*Imitation of Life*  
Universal-International Pictures, 1959  
**Reel:** 31

*The Tarnished Angels*  
Universal-International Pictures, 1958  
**Reel:** 31

*Some Like It Hot*  
United Artists, 1959  
**Reel:** 31

*Ten North Frederick*  
20th Century-Fox, 1958  
**Reel:** 31

*Suddenly, Last Summer*  
Columbia Pictures, 1959  
**Reel:** 32

## Reel Guide

*The Apartment*  
United Artists, 1960  
**Reel:** 32

*The Children's Hour*  
United Artists, 1961  
**Reel:** 32

*The Bramble Bush*  
Warner Bros., 1960  
**Reel:** 32

*The Last Sunset*  
Universal-International Pictures, 1961  
**Reel:** 32

*The Brides of Dracula*  
Universal-International Pictures, 1960  
**Reel:** 32

*The Misfits*  
United Artists, 1961  
**Reel:** 32

*Butterfield 8*  
Metro-Goldwyn-Mayer, 1960  
**Reel:** 32

*Sanctuary*  
20th Century-Fox, 1961  
**Reel:** 32

*Elmer Gantry*  
United Artists, 1960  
**Reel:** 32

*Splendor in the Grass*  
Warner Bros., 1961  
**Reel:** 32

*Never on Sunday*  
Greece, 1960  
**Reel:** 32

*West Side Story*  
United Artists, 1961  
**Reel:** 32

*Oscar Wilde*  
Four City Enterprises, 1960  
**Reel:** 32

*Advise and Consent*  
Columbia Pictures, 1962  
**Reel:** 32

*Psycho*  
Paramount Pictures, 1960  
**Reel:** 32

*Boccaccio '70*  
Italy/France, 1962  
**Reel:** 32

*The Trials of Oscar Wilde*  
Warwick Productions, 1960  
**Reel:** 32

*The Case of Patty Smith*  
Topaz Film Corp., 1962  
**Reel:** 32

*The World of Suzie Wong*  
Paramount Pictures, 1960  
**Reel:** 32

*The Chapman Report*  
Warner Bros., 1962  
**Reel:** 32

## Reel Guide

*Freud*  
Universal-International Pictures, 1962  
**Reel:** 32

*The Naked Kiss*  
Allied Artists, 1964  
**Reel:** 33

*Lawrence of Arabia*  
Columbia Pictures, 1962  
**Reel:** 32

*The Pawnbroker*  
Landau Releasing Organization, 1965  
**Reel:** 33

*Lolita*  
Metro-Goldwyn-Mayer, 1962  
**Reel:** 32

*The Sound of Music*  
20th Century-Fox, 1965  
**Reel:** 33

*The Birds*  
Universal-International Pictures, 1963  
**Reel:** 33

*Blow-Up*  
Premier Productions, 1966  
**Reel:** 33

*Hud*  
Paramount Pictures, 1963  
**Reel:** 33

*Who's Afraid of Virginia Woolf?*  
Warner Bros., 1966  
**Reel:** 33

*Irma La Douce*  
United Artists, 1963  
**Reel:** 33

*Hurry Sundown*  
Paramount Pictures, 1967  
**Reel:** 33

*Tom Jones*  
United Artists / Lopert Pictures, 1963  
**Reel:** 33

*In the Heat of the Night*  
United Artists, 1967  
**Reel:** 33

*The Best Man*  
United Artists, 1964  
**Reel:** 33

*A Man for All Seasons*  
Columbia Pictures, 1967  
**Reel:** 33

*Kiss Me, Stupid*  
Lopert Pictures, 1964  
**Reel:** 33

*Oliver!*  
Columbia Pictures, 1968  
**Reel:** 33

*My Fair Lady*  
Warner Bros., 1964  
**Reel:** 33

*Rosemary's Baby*  
Paramount Pictures, 1968  
**Reel:** 33

## Title Index

*Action in the North Atlantic* (Warner Bros., 1943), reel 19  
*The Adventures of Robin Hood* (Warner Bros., 1938), reel 13  
*Advice to the Lovelorn* (United Artists, 1933), reel 5  
*Advise and Consent* (Columbia Pictures, 1962), reel 32  
*The Affairs of Cellini* (United Artists, 1934), reel 7  
*The African Queen* (United Artists, 1951), reel 26  
*Against the Wind* (Eagle-Lion, 1948), reel 24  
*The Age for Love* (United Artists, 1931), reel 2  
*Alcatraz Island* (Warner Bros., 1938), reel 14  
*Algiers* (United Artists, 1938), reel 14  
*Ali Baba Goes to Town* (20th Century-Fox, 1937), reel 12  
*Alias the Doctor* (First National Pictures, 1932), reel 3  
*All About Eve* (20th Century-Fox, 1950), reel 26  
*All My Sons* (Universal-International Pictures, 1948), reel 24  
*All of Me* (Paramount Pictures, 1934), reel 7  
*All Quiet on the Western Front* (Universal Pictures, 1930), reel 1  
*All the King's Men* (Columbia Pictures, 1949), reel 25  
*An American in Paris* (Metro-Goldwyn-Mayer, 1951), reel 26  
*An American Tragedy* (Paramount Pictures, 1931), reel 2  
*Anatomy of a Murder* (Columbia Pictures, 1959), reel 31  
*The Angel of Broadway* (Pathé Exchange, 1927), reel 1  
*Angels Over Broadway* (Columbia Pictures, 1940), reel 16  
*Ann Vickers* (RKO Radio Pictures, 1933), reel 5  
*Anna Christie* (Metro-Goldwyn-Mayer, 1930), reel 1  
*Anna Karenina* (Metro-Goldwyn-Mayer, 1935), reel 10  
*Anna Lucasta* (United Artists, 1958), reel 31  
*Another Dawn* (Warner Bros., 1937), reel 12  
*Another Part of the Forest* (Universal-International Pictures, 1948), reel 24  
*Anthony Adverse* (Warner Bros., 1936), reel 11  
*Anything Goes* (Paramount Pictures, 1936), reel 11  
*The Apartment* (United Artists, 1960), reel 32  
*Arch of Triumph* (United Artists, 1948), reel 24  
*Are These Our Children?* (RKO Radio Pictures, 1931), reel 2  
*Arise, My Love* (Paramount Pictures, 1940), reel 16

## Title Index

*Around the World in 80 Days* (United Artists, 1956), reel 30  
*Artists and Models* (Paramount Pictures, 1937), reel 12  
*Artists and Models* (Paramount Pictures, 1955), reel 29  
*Awakening of Jim Burke* (Columbia Pictures, 1935), reel 10  
*Baby Doll* (Warner Bros., 1956), reel 30  
*Baby Face* (Warner Bros., 1933), reel 6  
*Baby Face Nelson* (United Artists, 1957), reel 30  
*The Bachelor Father* (Metro-Goldwyn-Mayer, 1931), reel 2  
*Bachelor Mother* (RKO Radio Pictures, 1939), reel 15  
*Back in Circulation* (Warner Bros., 1937), reel 13  
*Back Street* (Universal Pictures, 1932), reel 3  
*Back Street* (Universal Pictures, 1941), reel 18  
*The Bad and the Beautiful* (Metro-Goldwyn-Mayer, 1952), reel 27  
*Bad Girl* (Fox Film Corp., 1931), reel 2  
*The Bad Man* (First National Pictures, 1930), reel 1  
*The Bad Man* (Metro-Goldwyn-Mayer, 1941), reel 18  
*The Bad Seed* (Warner Bros., 1956), reel 30  
*Bandit Queen* (Lippert Pictures, 1950), reel 26  
*Barbary Coast* (United Artists, 1935), reel 10  
*The Barretts of Wimpole Street* (Metro-Goldwyn-Mayer, 1934), reel 8  
*Barricade* (20th Century-Fox, 1939), reel 15  
*Behind Prison Gates* (Columbia Pictures, 1939), reel 15  
*Belle of the Nineties* (Paramount Pictures, 1934), reel 8  
*Belle Starr* (20th Century-Fox, 1941), reel 18  
*Below the Sea* (Columbia Pictures, 1933), reel 6  
*Ben-Hur* (Metro-Goldwyn-Mayer, 1959), reel 31  
*Bernardine* (20th Century-Fox, 1957), reel 30  
*The Best Man* (United Artists, 1964), reel 33  
*The Best Years of Our Lives* (RKO Radio Pictures, 1946), reel 22  
*Beyond the Forest* (Warner Bros., 1949), reel 25  
*The Bicycle Thief* (Italy, 1948), reel 24  
*The Big Cage* (Universal Pictures, 1933), reel 6  
*The Big Heat* (Columbia Pictures, 1953), reel 28  
*The Big House* (Metro-Goldwyn-Mayer, 1930), reel 1

## Title Index

*Big Jim Mclain* (Warner Bros., 1952), reel 27  
*The Big Knife* (United Artists, 1955), reel 29  
*The Big Shakedown* (First National Pictures, 1934), reel 8  
*The Big Sleep* (Warner Bros., 1946), reel 22  
*The Big Trail* (Fox Film Corp., 1930), reel 2  
*Biography of a Bachelor Girl* (Metro-Goldwyn-Mayer, 1935), reel 10  
*The Birds* (Universal-International Pictures, 1963), reel 33  
*The Birth of a Baby* (Special Pictures Corp., 1938), reel 14  
*The Birth of a Nation* (1915; re-issue 1930), reel 2  
*Bitter Rice* (Italy, 1949), reel 25  
*The Bitter Tea of General Yen* (Columbia Pictures, 1933), reel 6  
*Black Fury* (First National Pictures, 1935), reel 10  
*Black Legion* (Warner Bros., 1937), reel 13  
*Black Limelight* (Alliance Films, 1938), reel 14  
*Black Narcissus* (Universal-International Pictures, 1947), reel 23  
*Blackboard Jungle* (Metro-Goldwyn-Mayer, 1955), reel 29  
*Blackmail* (Metro-Goldwyn-Mayer, 1939), reel 15  
*Blessed Event* (Warner Bros., 1932), reel 4  
*Blind Alley* (Columbia Pictures, 1939), reel 15  
*Blockade* (United Artists, 1938), reel 14  
*Blonde Venus* (Paramount Pictures, 1932), reel 4  
*Blood Money* (United Artists, 1933), reel 6  
*Blow-Up* (Premier Productions, 1966), reel 33  
*The Blue Angel* (Germany, 1930), reel 2  
*Blue Denim* (20th Century-Fox, 1959), reel 31  
*Boccaccio '70* (Italy/France, 1962), reel 32  
*Body and Soul* (United Artists, 1947), reel 23  
*The Body Snatcher* (RKO Radio Pictures, 1945), reel 21  
*Bolero* (Paramount Pictures, 1934), reel 8  
*Born to Be Bad* (United Artists, 1934), reel 8  
*Born to Be Bad* (RKO Radio Pictures, 1950), reel 26  
*Born to Kill* (RKO Radio Pictures, 1947), reel 23  
*Boy Meets Girl* (Warner Bros., 1938), reel 14  
*The Bramble Bush* (Warner Bros., 1960), reel 32

## Title Index

*The Brave Bulls* (Columbia Pictures, 1951), reel 26  
*The Bride Came C.O.D.* (Warner Bros., 1941), reel 18  
*Bride of Frankenstein* (Universal Pictures, 1935), reel 10  
*The Brides of Dracula* (Universal-International Pictures, 1960), reel 32  
*The Bridge on the River Kwai* (Columbia Pictures, 1957), reel 30  
*Bringing Up Baby* (RKO Radio Pictures, 1938), reel 14  
*The Broadway Melody* (Metro-Goldwyn-Mayer, 1929), reel 1  
*The Broken Melody* (Olympic Pictures, 1934), reel 8  
*The Broken Wing* (Paramount Pictures, 1932), reel 4  
*The Buccaneer* (Paramount Pictures, 1938), reel 14  
*Bullets or Ballots* (Warner Bros., 1936), reel 11  
*Butterfield 8* (Metro-Goldwyn-Mayer, 1960), reel 32  
*Cafe Society* (Paramount Pictures, 1939), reel 15  
*Call Her Savage* (Fox Film Corp., 1932), reel 4  
*The Callahans and the Murphys* (Metro-Goldwyn-Mayer, 1927), reel 1  
*The Captain's Paradise* (United Artists, 1953), reel 28  
*Carmen Jones* (20th Century-Fox, 1954), reel 29  
*Carnival Story* (RKO Radio Pictures, 1954), reel 29  
*Carolina* (Fox Film Corp., 1934), reel 8  
*Carrie* (Paramount Pictures, 1952), reel 27  
*Casablanca* (Warner Bros., 1942), reel 19  
*The Case of Dr. Laurent* (France, 1957), reel 30  
*The Case of Patty Smith* (Topaz Film Corp., 1962), reel 32  
*Cat on a Hot Tin Roof* (Metro-Goldwyn-Mayer, 1958), reel 31  
*Cat People* (RKO Radio Pictures, 1942), reel 19  
*Caught* (Metro-Goldwyn-Mayer, 1949), reel 25  
*Cavalcade* (Fox Film Corp., 1933), reel 6  
*Cease Fire* (Paramount Pictures, 1953), reel 28  
*Chance at Heaven* (RKO Radio Pictures, 1933), reel 6  
*The Chapman Report* (Warner Bros., 1962), reel 32  
*The Charge of the Light Brigade* (Warner Bros., 1936), reel 11  
*Child Bride* (Astor Pictures, 1943), reel 19  
*The Children's Hour* (United Artists, 1961), reel 32  
*China Sky* (RKO Radio Pictures, 1945), reel 21



## Title Index

*Cimarron* (RKO Radio Pictures, 1931), reel 2  
*Coast Guard* (Columbia Pictures, 1939), reel 15  
*Cock of the Air* (United Artists, 1932), reel 4  
*Coming Out Party* (Fox Film Corp., 1934), reel 8  
*Condemned* (United Artists, 1929), reel 1  
*Confessions of a Nazi Spy* (Warner Bros., 1939), reel 15  
*Convention City* (Warner Bros., 1933), reel 6  
*The Crime of Dr. Crespi* (Republic Pictures, 1935), reel 10  
*The Crime of Dr. Forbes* (20th Century-Fox, 1936), reel 11  
*Crime Without Passion* (Paramount Pictures, 1934), reel 8  
*Crossfire* (RKO Radio Pictures, 1947), reel 23  
*Crusade Against Rackets* (Principal Pictures, 1937), reel 13  
*Customs Agent* (Columbia Pictures, 1950), reel 26  
*Czar of Broadway* (Universal Pictures, 1930), reel 2  
*Damaged Goods* (Grand National Films, Inc., 1937), reel 13  
*Damaged Lives* (Weldon Pictures Corp., 1933), reel 6  
*Dance, Girl, Dance* (RKO Radio Pictures, 1940), reel 17  
*Dark Manhattan* (Renaldo Films, 1937), reel 13  
*David and Bathsheba* (20th Century-Fox, 1951), reel 26  
*Dead End* (United Artists, 1937), reel 13  
*Deadly is the Female* (United Artists, 1950), reel 26  
*Design for Living* (Paramount Pictures, 1933), reel 6  
*Desire* (Paramount Pictures, 1936), reel 12  
*Desire Under the Elms* (Paramount Pictures, 1958), reel 31  
*Destry Rides Again* (Universal Pictures, 1939), reel 15  
*Detective Story* (Paramount Pictures, 1951), reel 27  
*Devil in the Flesh* (France, 1947), reel 23  
*The Devil Is a Woman* (Paramount Pictures, 1935), reel 10  
*Dillinger* (Monogram Pictures Corp., 1945), reel 21  
*Dinner at Eight* (Metro-Goldwyn-Mayer, 1933), reel 6  
*Dishonored* (Paramount Pictures, 1931), reel 3  
*Dishonored Lady* (United Artists, 1947), reel 23  
*The Doctor and the Girl* (Metro-Goldwyn-Mayer, 1949), reel 25  
*The Doorway to Hell* (Warner Bros., 1930), reel 2

## Title Index

*Double Indemnity* (Paramount Pictures, 1944), reel 20  
*Dr. Ehrlich's Magic Bullet* (Warner Bros., 1940), reel 17  
*Dr. Jekyll and Mr. Hyde* (Paramount Pictures, 1931), reel 3  
*Dragon Seed* (Metro-Goldwyn-Mayer, 1944), reel 20  
*Duel in the Sun* (Selznick Releasing Organization, 1946), reel 22  
*The Easiest Way* (Metro-Goldwyn-Mayer, 1931), reel 3  
*East of Eden* (Warner Bros., 1955), reel 29  
*Easy to Wed* (Metro-Goldwyn-Mayer, 1946), reel 22  
*Ecstasy* (Czechoslovakia, 1933), reel 6  
*Elmer Gantry* (United Artists, 1960), reel 32  
*Elysia (Valley of the Nude)*, (Elysian Pictures, 1934), reel 8  
*The Emperor Jones* (United Artists, 1933), reel 6  
*Escape* (Metro-Goldwyn-Mayer, 1940), reel 17  
*Every Day's a Holiday* (Paramount Pictures, 1937), reel 13  
*A Farewell to Arms* (Paramount Pictures, 1932), reel 4  
*Female* (Warner Bros., 1933), reel 6  
*Finishing School* (RKO Radio Pictures, 1934), reel 8  
*Flamingo Road* (Warner Bros., 1949), reel 25  
*For Whom the Bell Tolls* (Paramount Pictures, 1943), reel 19  
*Foreign Correspondent* (United Artists, 1940), reel 17  
*Forever Amber* (20th Century-Fox, 1947), reel 23  
*Forsaking All Others* (Metro-Goldwyn-Mayer, 1934), reel 8  
*Fort Apache* (RKO Radio Pictures, 1948), reel 24  
*The Fountainhead* (Warner Bros., 1949), reel 25  
*Frankenstein* (Universal Pictures, 1931), reel 3  
*The French Line* (RKO Radio Pictures, 1953), reel 28  
*Frenchman's Creek* (Paramount Pictures, 1944), reel 20  
*Freud* (Universal-International Pictures, 1962), reel 32  
*From Here to Eternity* (Columbia Pictures, 1953), reel 28  
*The Front Page* (United Artists, 1931), reel 3  
*G.I. Joe* (United Artists, 1945), reel 21  
*Gabriel Over the White House* (Metro-Goldwyn-Mayer, 1933), reel 6  
*Gang War* (Sack Amusement Enterprises, 1940), reel 17  
*The Gang's All Here* (20th Century-Fox, 1943), reel 19

## Title Index

*The Garden of Allah* (United Artists, 1936), reel 12  
*The Gay Divorcee* (RKO Radio Pictures, 1934), reel 8  
*Gentleman's Agreement* (20th Century-Fox, 1947), reel 23  
*Gentlemen Prefer Blondes* (20th Century-Fox, 1953), reel 28  
*George White's Scandals* (Fox Film Corp., 1934), reel 8  
*Gigi* (Metro-Goldwyn-Mayer, 1958), reel 31  
*Gilda* (Columbia Pictures, 1946), reel 22  
*Glamour* (Universal Pictures, 1934), reel 8  
*The Glass Key* (Paramount Pictures, 1935), reel 11  
*The Glass Key* (Paramount Pictures, 1942), reel 19  
*The Glass Menagerie* (Warner Bros., 1950), reel 26  
*Going My Way* (Paramount Pictures, 1944), reel 20  
*Gone with the Wind* (Metro-Goldwyn-Mayer, 1939), reel 15  
*Good Dame* (Paramount Pictures, 1934), reel 8  
*The Good Fairy* (Universal Pictures, 1935), reel 11  
*Grand Hotel* (Metro-Goldwyn-Mayer, 1932), reel 4  
*The Grapes of Wrath* (20th Century-Fox, 1940), reel 17  
*The Great Dictator* (United Artists, 1940), reel 17  
*The Great Ziegfeld* (Metro-Goldwyn-Mayer, 1936), reel 12  
*The Greatest Show on Earth* (Paramount Pictures, 1952), reel 27  
*The Greeks Had a Word for Them* (United Artists, 1932), reel 4  
*Hallelujah* (Metro-Goldwyn-Mayer, 1929), reel 1  
*Hamlet* (Universal Pictures, 1948), reel 24  
*Happy Anniversary* (United Artists, 1959), reel 31  
*Harlem on the Prairie* (Associated Features, 1937), reel 13  
*A Hatful of Rain* (20th Century-Fox, 1957), reel 30  
*High Noon* (United Artists, 1952), reel 27  
*Hips, Hips, Hooray!* (RKO Radio Pictures, 1934), reel 9  
*His Girl Friday* (Columbia Pictures, 1940), reel 17  
*The Hitler Gang* (Paramount Pictures, 1944), reel 21  
*Hold Back the Dawn* (Paramount Pictures, 1941), reel 18  
*Home of the Brave* (United Artists, 1949), reel 25  
*The House Across the Bay* (United Artists, 1940), reel 17  
*A House Divided* (Universal Pictures, 1931), reel 3

## Title Index

*How Green Was My Valley* (20th Century-Fox, 1941), reel 18  
*Hud* (Paramount Pictures, 1963), reel 33  
*Human Desire* (Columbia Pictures, 1954), reel 29  
*Hurry Sundown* (Paramount Pictures, 1967), reel 33  
*I am a Fugitive from a Chain Gang* (Warner Bros., 1932), reel 4  
*I Confess* (Warner Bros., 1953), reel 28  
*I Want to Live!* (United Artists, 1958), reel 31  
*I Was a Captive of Nazi Germany* (Malvina Pictures, 1936), reel 12  
*Idiot's Delight* (Metro-Goldwyn-Mayer, 1939), reel 15  
*I'm No Angel* (Paramount Pictures, 1933), reel 7  
*Imitation of Life* (Universal Pictures, 1934), reel 9  
*Imitation of Life* (Universal-International Pictures, 1959), reel 31  
*In a Lonely Place* (Columbia Pictures, 1950), reel 26  
*In the Heat of the Night* (United Artists, 1967), reel 33  
*Indiscretion of an American Wife* (Columbia Pictures, 1953), reel 28  
*Ingagi* (Congo Pictures, Ltd., 1930), reel 2  
*International House* (Paramount Pictures, 1933), reel 7  
*Irma La Douce* (United Artists, 1963), reel 33  
*Island of Lost Souls* (Paramount Pictures, 1932), reel 4  
*It Happened One Night* (Columbia Pictures, 1934), reel 9  
*Jesse James* (20th Century-Fox, 1939), reel 16  
*Jezebel* (Warner Bros., 1938), reel 14  
*John Meade's Woman* (Paramount Pictures, 1937), reel 13  
*Johnny Guitar* (Republic Pictures, 1954), reel 29  
*Joy of Living* (RKO Radio Pictures, 1938), reel 14  
*Juarez* (Warner Bros., 1939), reel 16  
*Key Largo* (Warner Bros., 1948), reel 24  
*The Keys of the Kingdom* (20th Century-Fox, 1944), reel 21  
*The Killing* (United Artists, 1956), reel 30  
*King of Alcatraz* (Paramount Pictures, 1938), reel 14  
*The King of Kings* (Producers Distributing Corp., 1927), reel 1  
*Kings Row* (Warner Bros., 1942), reel 19  
*Kiss Me Deadly* (United Artists, 1955), reel 29  
*Kiss Me, Stupid* (Lopert Pictures, 1964), reel 33

## Title Index

*Kiss of Death* (20th Century-Fox, 1947), reel 23  
*Kitty Foyle* (RKO Radio Pictures, 1940), reel 17  
*Klondike Annie* (Paramount Pictures, 1936), reel 12  
*The Lady Eve* (Paramount Pictures, 1941), reel 18  
*The Lady from Shanghai* (Columbia Pictures, 1948), reel 24  
*Lady in the Dark* (Paramount Pictures, 1944), reel 21  
*Lady of Burlesque* (United Artists, 1943), reel 19  
*The Last Sunset* (Universal-International Pictures, 1961), reel 32  
*Laura* (20th Century-Fox, 1944), reel 21  
*Lawrence of Arabia* (Columbia Pictures, 1962), reel 32  
*Letter from an Unknown Woman* (Universal Pictures, 1948), reel 24  
*A Letter to Three Wives* (20th Century-Fox, 1949), reel 25  
*Letty Lynton* (Metro-Goldwyn-Mayer, 1932), reel 4  
*The Life of Emile Zola* (Warner Bros., 1937), reel 13  
*The Life of Vergie Winters* (RKO Radio Pictures, 1934), reel 9  
*Lifeboat* (20th Century-Fox, 1944), reel 21  
*Little Caesar* (First National Pictures, 1931), reel 3  
*The Little Foxes* (RKO Radio Pictures, 1941), reel 18  
*Little Man, What Now?* (Universal Pictures, 1934), reel 9  
*The Locket* (RKO Radio Pictures, 1946), reel 22  
*Lolita* (Metro-Goldwyn-Mayer, 1962), reel 32  
*Lost Boundaries* (Film Classics, 1949), reel 25  
*The Lost Weekend* (Paramount Pictures, 1945), reel 22  
*Love Affair* (RKO Radio Pictures, 1939), reel 16  
*Love in the Afternoon* (Allied Artists, 1957), reel 30  
*Love Is a Many-Splendored Thing* (20th Century-Fox, 1955), reel 29  
*The Love Life of a Gorilla* (Jewel Productions, 1937), reel 13  
*Love Me or Leave Me* (Metro-Goldwyn-Mayer, 1955), reel 29  
*Love Me Tonight* (Paramount Pictures, 1932), reel 5  
*The Lusty Men* (RKO Radio Pictures, 1952), reel 27  
*Lydia Bailey* (20th Century-Fox, 1952), reel 27  
*M* (Columbia Pictures, 1951), reel 27  
*Mad Love* (Metro-Goldwyn-Mayer, 1935), reel 11  
*Madame Bovary* (Metro-Goldwyn-Mayer, 1949), reel 25

## Title Index

*Madame Du Barry* (Warner Bros., 1934), reel 9  
*Magnificent Obsession* (Universal Pictures, 1935), reel 11  
*The Maltese Falcon* (Warner Bros., 1931), reel 3  
*The Maltese Falcon* (Warner Bros., 1941), reel 18  
*A Man for All Seasons* (Columbia Pictures, 1967), reel 33  
*Man Hunt* (20th Century-Fox, 1941), reel 18  
*The Man with the Golden Arm* (United Artists, 1955), reel 29  
*Manhattan Melodrama* (Metro-Goldwyn-Mayer, 1934), reel 9  
*A Man's Castle* (Columbia Pictures, 1933), reel 7  
*Marie Antoinette* (Metro-Goldwyn-Mayer, 1938), reel 14  
*Marihuana* (Road Show Attractions, 1936), reel 12  
*Marriage is a Private Affair* (Metro-Goldwyn-Mayer, 1944), reel 21  
*Marty* (United Artists, 1955), reel 29  
*Mata Hari* (Metro-Goldwyn-Mayer, 1931), reel 3  
*Men in White* (Metro-Goldwyn-Mayer, 1934), reel 9  
*Midnight* (Paramount Pictures, 1939), reel 16  
*Mildred Pierce* (Warner Bros., 1945), reel 22  
*The Miracle* (Italy, 1948), reel 24  
*The Miracle of Morgan's Creek* (Paramount Pictures, 1944), reel 21  
*The Misfits* (United Artists, 1961), reel 32  
*Miss Sadie Thompson* (Columbia Pictures, 1953), reel 28  
*Mission to Moscow* (Warner Bros., 1943), reel 20  
*Mogambo* (Metro-Goldwyn-Mayer, 1953), reel 28  
*Monkey Business* (20th Century-Fox, 1952), reel 27  
*Monkey on My Back* (United Artists, 1957), reel 30  
*Monsieur Verdoux* (United Artists, 1947), reel 24  
*Monte Carlo* (Paramount Pictures, 1930), reel 2  
*The Moon and Sixpence* (United Artists, 1942), reel 19  
*The Moon Is Blue* (United Artists, 1953), reel 28  
*The More the Merrier* (Columbia Pictures, 1943), reel 20  
*Morocco* (Paramount Pictures, 1930), reel 2  
*The Mortal Storm* (Metro-Goldwyn-Mayer, 1940), reel 17  
*Moulin Rouge* (United Artists, 1952), reel 27  
*Mr. Smith Goes to Washington* (Columbia Pictures, 1939), reel 16

## Title Index

*Mrs. Miniver* (Metro-Goldwyn-Mayer, 1942), reel 19  
*Murder, My Sweet* (RKO Radio Pictures, 1944), reel 21  
*Mutiny on the Bounty* (Metro-Goldwyn-Mayer, 1935), reel 11  
*My Fair Lady* (Warner Bros., 1964), reel 33  
*My Favorite Wife* (RKO Radio Pictures, 1940), reel 17  
*My Forbidden Past* (RKO Radio Pictures, 1951), reel 27  
*Mystery of the Wax Museum* (Warner Bros., 1933), reel 7  
*The Naked Kiss* (Allied Artists, 1964), reel 33  
*Nana* (United Artists, 1934), reel 9  
*Never on Sunday* (Greece, 1960), reel 32  
*The Night of the Hunter* (United Artists, 1955), reel 29  
*Ninotchka* (Metro-Goldwyn-Mayer, 1939), reel 16  
*No Greater Sin* (University Film Productions, 1941), reel 18  
*No Way Out* (20th Century-Fox, 1950), reel 26  
*The Noose* (First National Pictures, 1928), reel 1  
*The North Star* (RKO Radio Pictures, 1943), reel 20  
*Nothing Sacred* (United Artists, 1937), reel 13  
*Notorious* (RKO Radio Pictures, 1946), reel 22  
*Now, Voyager* (Warner Bros., 1942), reel 19  
*Of Human Bondage* (RKO Radio Pictures, 1934), reel 9  
*Of Mice and Men* (United Artists, 1939), reel 16  
*Oil for the Lamps of China* (First National Pictures, 1935), reel 11  
*The Old Maid* (Warner Bros., 1939), reel 16  
*Oliver!* (Columbia Pictures, 1968), reel 33  
*Oliver Twist* (United Artists, 1948), reel 24  
*On the Waterfront* (Columbia Pictures, 1954), reel 29  
*One More River* (Universal Pictures, 1934), reel 9  
*Open City* (Italy, 1945), reel 22  
*Oscar Wilde* (Four City Enterprises, 1960), reel 32  
*Our Blushing Brides* (Metro-Goldwyn-Mayer, 1930), reel 2  
*Our Dancing Daughters* (Metro-Goldwyn-Mayer, 1928), reel 1  
*Out of the Past* (RKO Radio Pictures, 1947), reel 24  
*The Outlaw* (United Artists, 1943), reel 20  
*Outrage* (RKO Radio Pictures, 1950), reel 26

## Title Index

*Pal Joey* (Columbia Pictures, 1957), reel 30  
*The Palm Beach Story* (Paramount Pictures, 1942), reel 19  
*The Pawnbroker* (Landau Releasing Organization, 1965), reel 33  
*The Petrified Forest* (Warner Bros., 1936), reel 12  
*Peyton Place* (20th Century-Fox, 1957), reel 31  
*Pinky* (20th Century-Fox, 1949), reel 25  
*A Place in the Sun* (Paramount Pictures, 1951), reel 27  
*Plastered in Paris* (Fox Film Corp., 1928), reel 1  
*The Plough and the Stars* (RKO Radio Pictures, 1936), reel 12  
*Possessed* (Metro-Goldwyn-Mayer, 1931), reel 3  
*The Postman Always Rings Twice* (Metro-Goldwyn-Mayer, 1946), reel 22  
*The Power and the Glory* (Fox Film Corp., 1933), reel 7  
*The President Vanishes* (Paramount Pictures, 1934), reel 9  
*Primrose Path* (RKO Radio Pictures, 1940), reel 17  
*Psycho* (Paramount Pictures, 1960), reel 32  
*The Public Enemy* (Warner Bros., 1931), reel 3  
*Queen Christina* (Metro-Goldwyn-Mayer, 1934), reel 9  
*The Racket* (RKO Radio Pictures, 1951), reel 27  
*Rear Window* (Paramount Pictures, 1954), reel 29  
*Rebecca* (United Artists, 1940), reel 17  
*Rebel Without a Cause* (Warner Bros., 1955), reel 29  
*The Reckless Moment* (Columbia Pictures, 1949), reel 25  
*Red Dust* (Metro-Goldwyn-Mayer, 1932), reel 5  
*Red Headed Woman* (Metro-Goldwyn-Mayer, 1932), reel 5  
*Red River* (United Artists, 1948), reel 24  
*Red Salute* (United Artists, 1935), reel 11  
*Rings on her Fingers* (20th Century-Fox, 1942), reel 19  
*The Road to Ruin* (True Life Photoplays, 1928), reel 1  
*Roger Touhy, Gangster* (20th Century-Fox, 1944), reel 21  
*Rope* (Warner Bros., 1948), reel 24  
*The Rose Tattoo* (Paramount Pictures, 1955), reel 30  
*Rosemary's Baby* (Paramount Pictures, 1968), reel 33  
*Roxie Hart* (20th Century-Fox, 1942), reel 19  
*Saint Joan* (United Artists, 1957), reel 31



## Title Index

*Sanctuary* (20th Century-Fox, 1961), reel 32  
*A Scandal in Paris* (United Artists, 1946), reel 23  
*Scarface* (United Artists, 1932), reel 5  
*The Scarlet Flower* (Sweden, 1934), reel 9  
*Scarlet Street* (Universal Pictures, 1946), reel 23  
*Search for Beauty* (Paramount Pictures, 1934), reel 9  
*The Searchers* (Warner Bros., 1956), reel 30  
*September Affair* (Paramount Pictures, 1950), reel 26  
*The Seven Year Itch* (20th Century-Fox, 1955), reel 30  
*Shadow of a Doubt* (Universal Pictures, 1943), reel 20  
*Shanghai Express* (Paramount Pictures, 1932), reel 5  
*The Shanghai Gesture* (United Artists, 1941), reel 18  
*She Done Him Wrong* (Paramount Pictures, 1933), reel 7  
*Shoe-Shine* (Italy, 1946), reel 23  
*Shopworn* (Columbia Pictures, 1932), reel 5  
*The Sign of the Cross* (Paramount Pictures, 1932), reel 5  
*Slattery's Hurricane* (20th Century-Fox, 1949), reel 25  
*The Snake Pit* (20th Century-Fox, 1948), reel 24  
*Some Came Running* (Metro-Goldwyn-Mayer, 1958), reel 31  
*Some Like It Hot* (United Artists, 1959), reel 31  
*Song of Russia* (Metro-Goldwyn-Mayer, 1944), reel 21  
*The Song of Songs* (Paramount Pictures, 1933), reel 7  
*The Sound of Music* (20th Century-Fox, 1965), reel 33  
*Splendor in the Grass* (Warner Bros., 1961), reel 32  
*Stagecoach* (United Artists, 1939), reel 16  
*Stalag 17* (Paramount Pictures, 1953), reel 29  
*A Star is Born* (United Artists, 1937), reel 13  
*A Star Is Born* (Warner Bros., 1954), reel 29  
*The Steel Helmet* (Lippert Pictures, 1951), reel 27  
*Stella Dallas* (United Artists, 1937), reel 13  
*Stormy Weather* (20th Century-Fox, 1943), reel 20  
*The Story of Temple Drake* (Paramount Pictures, 1933), reel 7  
*Strange Cargo* (Metro-Goldwyn-Mayer, 1940), reel 18  
*The Strange Love of Martha Ivers* (Paramount Pictures, 1946), reel 23

## Title Index

*Street Scene* (United Artists, 1931), reel 3  
*A Streetcar Named Desire* (Warner Bros., 1951), reel 27  
*Stromboli* (RKO Radio Pictures, 1950), reel 26  
*Suddenly, Last Summer* (Columbia Pictures, 1959), reel 32  
*Summertime* (United Artists, 1955), reel 30  
*The Sun Also Rises* (20th Century-Fox, 1957), reel 31  
*Sunset Blvd.* (Paramount Pictures, 1950), reel 26  
*Sweet Smell of Success* (United Artists, 1957), reel 31  
*Swing Time* (RKO Radio Pictures, 1936), reel 12  
*The Tarnished Angels* (Universal-International Pictures, 1958), reel 31  
*Tarzan and His Mate* (Metro-Goldwyn-Mayer, 1934), reel 10  
*Tea and Sympathy* (Metro-Goldwyn-Mayer, 1956), reel 30  
*The Ten Commandments* (Paramount Pictures, 1956), reel 30  
*Ten North Frederick* (20th Century-Fox, 1958), reel 31  
*Tender Comrade* (RKO Radio Pictures, 1943), reel 20  
*These Three* (United Artists, 1936), reel 12  
*They Live by Night* (RKO Radio Pictures, 1948), reel 25  
*They Won't Forget* (Warner Bros., 1937), reel 13  
*The Thin Man* (Metro-Goldwyn-Mayer, 1934), reel 10  
*This Day and Age* (Paramount Pictures, 1933), reel 7  
*This Thing Called Love* (Columbia Pictures, 1941), reel 18  
*Three Comrades* (Metro-Goldwyn-Mayer, 1938), reel 14  
*To Have and Have Not* (Warner Bros., 1944), reel 21  
*Tom Jones* (United Artists / Lopert Pictures, 1963), reel 33  
*Tonight or Never* (United Artists, 1931), reel 3  
*Touch of Evil* (Universal-International Pictures, 1958), reel 31  
*The Trials of Oscar Wilde* (Warwick Productions, 1960), reel 32  
*Trouble in Paradise* (Paramount Pictures, 1932), reel 5  
*The Trumpet Blows* (Paramount Pictures, 1934), reel 10  
*The Tunnel of Love* (Metro-Goldwyn-Mayer, 1958), reel 31  
*Two-Faced Woman* (Metro-Goldwyn-Mayer, 1941), reel 19  
*Uncle Tom's Cabin* (Universal Pictures, 1927), reel 1  
*Vertigo* (Paramount Pictures, 1958), reel 31  
*Viva Villa* (Metro-Goldwyn-Mayer, 1934), reel 10

## Title Index

*Viva Zapata!* (20th Century-Fox, 1952), reel 28  
*Vivacious Lady* (RKO Radio Pictures, 1938), reel 14  
*Watch on the Rhine* (Warner Bros., 1943), reel 20  
*We Were Strangers* (Columbia Pictures, 1949), reel 25  
*West Side Story* (United Artists, 1961), reel 32  
*Wharf Angel* (Paramount Pictures, 1934), reel 10  
*While Paris Sleeps* (Fox Film Corp., 1932), reel 5  
*Whistling in the Dark* (Metro-Goldwyn-Mayer, 1933), reel 7  
*White Cargo* (Metro-Goldwyn-Mayer, 1942), reel 19  
*White Heat* (Warner Bros., 1949), reel 26  
*Who's Afraid of Virginia Woolf?* (Warner Bros., 1966), reel 33  
*The Wicked Lady* (Universal-International Pictures, 1945), reel 22  
*The Wild Heart* (RKO Radio Pictures, 1950), reel 26  
*The Wild One* (Columbia Pictures, 1953), reel 29  
*The Wild Party* (Paramount Pictures, 1929), reel 1  
*The Woman in the Window* (RKO Radio Pictures, 1944), reel 21  
*The Women* (Metro-Goldwyn-Mayer, 1939), reel 16  
*The Women in His Life* (Metro-Goldwyn-Mayer, 1933), reel 7  
*Wonder Bar* (First National Pictures, 1934), reel 10  
*The World of Suzie Wong* (Paramount Pictures, 1960), reel 32  
*Written on the Wind* (Universal-International Pictures, 1956), reel 30  
*You Can't Take It With You* (Columbia Pictures, 1938), reel 15  
*Young Man with a Horn* (Warner Bros., 1950), reel 26  
*Zaza* (Paramount Pictures, 1939), reel 16

## Director Index

### **Aldrich, Robert**

*The Big Knife* (United Artists, 1955), reel 29  
*Kiss Me Deadly* (United Artists, 1955), reel 29  
*The Last Sunset* (Universal-International Pictures, 1961), reel 32

### **Anderson, Michael**

*Around the World in 80 Days* (United Artists, 1956), reel 30

### **Antonioni, Michelangelo**

*Blow-Up* (Premier Productions, 1966), reel 33

### **Arliss, Leslie**

*The Wicked Lady* (Universal-International Pictures, 1945), reel 22

### **Arzner, Dorothy**

*The Wild Party* (Paramount Pictures, 1929), reel 1  
*Nana* (United Artists, 1934), reel 9  
*Dance, Girl, Dance* (RKO Radio Pictures, 1940), reel 17

### **Auer, John H.**

*The Crime of Dr. Crespi* (Republic Pictures, 1935), reel 10

### **Autant Lara, Claude**

*Devil in the Flesh* (France, 1947), reel 23

### **Bacon, Lloyd**

*Wonder Bar* (First National Pictures, 1934), reel 10  
*Boy Meets Girl* (Warner Bros., 1938), reel 14  
*Action in the North Atlantic* (Warner Bros., 1943), reel 19  
*The French Line* (RKO Radio Pictures, 1953), reel 28

### **Badger, Clarence**

*The Bad Man* (First National Pictures, 1930), reel 1

### **Barton, Charles**

*Behind Prison Gates* (Columbia Pictures, 1939), reel 15

### **Beaumont, Harry**

*Our Dancing Daughters* (Metro-Goldwyn-Mayer, 1928), reel 1  
*The Broadway Melody* (Metro-Goldwyn-Mayer, 1929), reel 1  
*Our Blushing Brides* (Metro-Goldwyn-Mayer, 1930), reel 2

### **Benedek, Laslo**

*The Wild One* (Columbia Pictures, 1953), reel 29

### **Berke, William**

*Bandit Queen* (Lippert Pictures, 1950), reel 26

## Director Index

### **Berkeley, Busby**

*The Gang's All Here* (20th Century-Fox, 1943), reel 19

### **Bernhardt, Curtis**

*The Doctor and the Girl* (Metro-Goldwyn-Mayer, 1949), reel 25

*Miss Sadie Thompson* (Columbia Pictures, 1953), reel 28

### **Blystone, John**

*Coming Out Party* (Fox Film Corp., 1934), reel 8

### **Boleslawski, Richard**

*Men in White* (Metro-Goldwyn-Mayer, 1934), reel 9

*The Garden of Allah* (United Artists, 1936), reel 12

### **Borzage, Frank**

*Bad Girl* (Fox Film Corp., 1931), reel 2

*A Farewell to Arms* (Paramount Pictures, 1932), reel 4

*A Man's Castle* (Columbia Pictures, 1933), reel 7

*Little Man, What Now?* (Universal Pictures, 1934), reel 9

*Desire* (Paramount Pictures, 1936), reel 12

*Three Comrades* (Metro-Goldwyn-Mayer, 1938), reel 14

*The Mortal Storm* (Metro-Goldwyn-Mayer, 1940), reel 17

*Strange Cargo* (Metro-Goldwyn-Mayer, 1940), reel 18

### **Brahm, John**

*The Locket* (RKO Radio Pictures, 1946), reel 22

### **Branner, Per-Axel**

*The Scarlet Flower* (Sweden, 1934), reel 9

### **Brooks, Richard**

*Blackboard Jungle* (Metro-Goldwyn-Mayer, 1955), reel 29

*Cat on a Hot Tin Roof* (Metro-Goldwyn-Mayer, 1958), reel 31

*Elmer Gantry* (United Artists, 1960), reel 32

### **Brown, Clarence**

*Anna Christie* (Metro-Goldwyn-Mayer, 1930), reel 1

*Possessed* (Metro-Goldwyn-Mayer, 1931), reel 3

*Letty Lynton* (Metro-Goldwyn-Mayer, 1932), reel 4

*Anna Karenina* (Metro-Goldwyn-Mayer, 1935), reel 10

*Idiot's Delight* (Metro-Goldwyn-Mayer, 1939), reel 15

### **Brown, Rowland**

*Blood Money* (United Artists, 1933), reel 6

### **Buckingham, Tom**

*Cock of the Air* (United Artists, 1932), reel 4

### **Bucquet, Harold S.**

*Dragon Seed* (Metro-Goldwyn-Mayer, 1944), reel 20

## Director Index

### **Butler, David**

*Ali Baba Goes to Town* (20th Century-Fox, 1937), reel 12

### **Buzzell, Edward**

*Easy to Wed* (Metro-Goldwyn-Mayer, 1946), reel 22

### **Campbell, William S.**

*Ingagi* (Congo Pictures, Ltd., 1930), reel 2

### **Capra, Frank**

*The Bitter Tea of General Yen* (Columbia Pictures, 1933), reel 6

*It Happened One Night* (Columbia Pictures, 1934), reel 9

*You Can't Take It With You* (Columbia Pictures, 1938), reel 15

*Mr. Smith Goes to Washington* (Columbia Pictures, 1939), reel 16

### **Chaplin, Charles**

*The Great Dictator* (United Artists, 1940), reel 17

*Monsieur Verdoux* (United Artists, 1947), reel 24

### **Christie, A.E.**

*The Birth of a Baby* (Special Pictures Corp., 1938), reel 14

### **Clifton, Elmer**

*Crusade Against Rackets* (Principal Pictures, 1937), reel 13

### **Conway, Jack**

*The Easiest Way* (Metro-Goldwyn-Mayer, 1931), reel 3

*Red Headed Woman* (Metro-Goldwyn-Mayer, 1932), reel 5

*Viva Villa* (Metro-Goldwyn-Mayer, 1934), reel 10

*Dragon Seed* (Metro-Goldwyn-Mayer, 1944), reel 20

### **Corrigan, Lloyd**

*Broken Wing* (Paramount Pictures, 1932), reel 4

### **Craft, William James**

*Czar of Broadway* (Universal Pictures, 1930), reel 2

### **Crichton, Charles**

*Against the Wind* (Eagle-Lion, 1948), reel 24

### **Cromwell, John**

*Ann Vickers* (RKO Radio Pictures, 1933), reel 5

*Of Human Bondage* (RKO Radio Pictures, 1934), reel 9

*Algiers* (United Artists, 1938), reel 14

*The Racket* (RKO Radio Pictures, 1951), reel 27

### **Crump, Owen**

*Cease Fire* (Paramount Pictures, 1953), reel 28

## Director Index

### **Cukor, George**

*Dinner at Eight* (Metro-Goldwyn-Mayer, 1933), reel 6  
*The Women* (Metro-Goldwyn-Mayer, 1939), reel 16  
*Zaza* (Paramount Pictures, 1939), reel 16  
*Two-Faced Woman* (Metro-Goldwyn-Mayer, 1941), reel 19  
*A Star is Born* (Warner Bros., 1954), reel 29  
*The Chapman Report* (Warner Bros., 1962), reel 32  
*My Fair Lady* (Warner Bros., 1964), reel 33

### **Cummings, Irving**

*Belle Starr* (20th Century-Fox, 1941), reel 18

### **Curtiz, Michael**

*Alias the Doctor* (First National Pictures, 1932), reel 3  
*Female* (Warner Bros., 1933), reel 6  
*Mystery of the Wax Museum* (Warner Bros., 1933), reel 7  
*Black Fury* (First National Pictures, 1935), reel 10  
*The Charge of the Light Brigade* (Warner Bros., 1936), reel 11  
*The Adventures of Robin Hood* (Warner Bros., 1938), reel 13  
*Casablanca* (Warner Bros., 1942), reel 19  
*Mission to Moscow* (Warner Bros., 1943), reel 20  
*Mildred Pierce* (Warner Bros., 1945), reel 22  
*Flamingo Road* (Warner Bros., 1949), reel 25  
*Young Man with a Horn* (Warner Bros., 1950), reel 26

### **Dassin, Jules**

*Never on Sunday* (Greece, 1960), reel 32

### **De Santis, Giuseppe**

*Bitter Rice* (Italy, 1949), reel 25

### **De Sica, Vittorio**

*Shoe-Shine* (Italy, 1946), reel 23  
*The Bicycle Thief* (Italy, 1948), reel 24  
*Indiscretion of an American Wife* (Columbia Pictures, 1953), reel 28  
*Boccaccio '70* (Italy/France, 1962), reel 32

### **De Toth, Andre**

*Slattery's Hurricane* (20th Century-Fox, 1949), reel 25  
*Monkey on My Back* (United Artists, 1957), reel 30

### **Del Ruth, Roy**

*The Maltese Falcon* (Warner Bros., 1931), reel 3  
*Blessed Event* (Warner Bros., 1932), reel 4

## Director Index

### DeMille, Cecil B.

*The King of Kings* (Producers Distributing Corp., 1927), reel 1  
*The Sign of the Cross* (Paramount Pictures, 1932), reel 5  
*This Day and Age* (Paramount Pictures, 1933), reel 7  
*The Buccaneer* (Paramount Pictures, 1938), reel 14  
*The Greatest Show on Earth* (Paramount Pictures, 1952), reel 27  
*The Ten Commandments* (Paramount Pictures, 1956), reel 30

### Dieterle, William

*Madame Du Barry* (Warner Bros., 1934), reel 9  
*Another Dawn* (Warner Bros., 1937), reel 12  
*The Life of Emile Zola* (Warner Bros., 1937), reel 13  
*Blockade* (United Artists, 1938), reel 14  
*Juarez* (Warner Bros., 1939), reel 16  
*Dr. Ehrlich's Magic Bullet* (Warner Bros., 1940), reel 17  
*September Affair* (Paramount Pictures, 1950), reel 26

### Dillon, John Francis

*The Noose* (First National Pictures, 1928), reel 1  
*Call Her Savage* (Fox Film Corp., 1932), reel 4  
*The Big Shakedown* (First National Pictures, 1934), reel 8

### Dmytryk, Edward

*Tender Comrade* (RKO Radio Pictures, 1943), reel 20  
*Murder, My Sweet* (RKO Radio Pictures, 1944), reel 21  
*Crossfire* (RKO Radio Pictures, 1947), reel 23

### Dunne, Philip

*Ten North Frederick* (20th Century-Fox, 1958), reel 31  
*Blue Denim* (20th Century-Fox, 1959), reel 31

### Dwan, Allan

*While Paris Sleeps* (Fox Film Corp., 1932), reel 5

### Enright, Ray

*Back in Circulation* (Warner Bros., 1937), reel 13  
*China Sky* (RKO Radio Pictures, 1945), reel 21

### Esper, Dwain

*Marihuana* (Road Show Attractions, 1936), reel 12

### Farrow, John

*The Hitler Gang* (Paramount Pictures, 1944), reel 21

### Fellini, Federico

*Boccaccio '70* (Italy/France, 1962), reel 32

### Fisher, Terence

*The Brides of Dracula* (Universal-International Pictures, 1960), reel 32



## Director Index

### **Fitzmaurice, George**

*Mata Hari* (Metro-Goldwyn-Mayer, 1931), reel 3

### **Fleming, Victor**

*Red Dust* (Metro-Goldwyn-Mayer, 1932), reel 5

*Gone with the Wind* (Metro-Goldwyn-Mayer, 1939), reel 15

### **Flood, James**

*All of Me* (Paramount Pictures, 1934), reel 7

### **Florey, Robert**

*King of Alcatraz* (Paramount Pictures, 1938), reel 14

*Roger Touhy, Gangster* (20th Century-Fox, 1944), reel 21

### **Ford, John**

*The Plough and the Stars* (RKO Radio Pictures, 1936), reel 12

*Stagecoach* (United Artists, 1939), reel 16

*The Grapes of Wrath* (20th Century-Fox, 1940), reel 17

*How Green Was My Valley* (20th Century-Fox, 1941), reel 18

*Fort Apache* (RKO Radio Pictures, 1948), reel 24

*Mogambo* (Metro-Goldwyn-Mayer, 1953), reel 28

*The Searchers* (Warner Bros., 1956), reel 30

### **Franklin, Sidney**

*The Barretts of Wimpole Street* (Metro-Goldwyn-Mayer, 1934), reel 8

### **Fraser, Harry**

*Dark Manhattan* (Renaldo Films, 1937), reel 13

### **Freund, Karl**

*Mad Love* (Metro-Goldwyn-Mayer, 1935), reel 11

### **Friedman, Seymour**

*Customs Agent* (Columbia Pictures, 1950), reel 26

### **Fuller, Samuel**

*The Steel Helmet* (Lippert Pictures, 1951), reel 27

*The Naked Kiss* (Allied Artists, 1964), reel 33

### **Garnett, Tay**

*The Postman Always Rings Twice* (Metro-Goldwyn-Mayer, 1946), reel 22

### **Gering, Marion**

*Good Dame* (Paramount Pictures, 1934), reel 8

### **Gibbons, Cedric**

*Tarzan and His Mate* (Metro-Goldwyn-Mayer, 1934), reel 10

### **Gordon, Michael**

*Another Part of the Forest* (Universal-International Pictures, 1948), reel 24

## Director Index

### **Goulding, Edmund**

*Grand Hotel* (Metro-Goldwyn-Mayer, 1932), reel 4  
*The Old Maid* (Warner Bros., 1939), reel 16

### **Green, Alfred E.**

*Baby Face* (Warner Bros., 1933), reel 6

### **Griffith, D.W.**

*The Birth of a Nation* (1915; re-issue 1930), reel 2

### **Griffith, Edward H.**

*Biography of a Bachelor Girl* (Metro-Goldwyn-Mayer, 1935), reel 10  
*Cafe Society* (Paramount Pictures, 1939), reel 15

### **Grinde, Nick**

*Shopworn* (Columbia Pictures, 1932), reel 5

### **Hall, Alexander**

*This Thing Called Love* (Columbia Pictures, 1941), reel 18

### **Handel, Leo A.**

*The Case of Patty Smith* (Topaz Film Corp., 1962), reel 32

### **Hathaway, Henry**

*Kiss of Death* (20th Century-Fox, 1947), reel 23

### **Hawks, Howard**

*Scarface* (United Artists, 1932), reel 5  
*Viva Villa* (Metro-Goldwyn-Mayer, 1934), reel 10  
*Barbary Coast* (United Artists, 1935), reel 10  
*Bringing Up Baby* (RKO Radio Pictures, 1938), reel 14  
*His Girl Friday* (Columbia Pictures, 1940), reel 17  
*The Outlaw* (United Artists, 1943), reel 20  
*To Have and Have Not* (Warner Bros., 1944), reel 21  
*The Big Sleep* (Warner Bros., 1946), reel 22  
*Red River* (United Artists, 1948), reel 24  
*Monkey Business* (20th Century-Fox, 1952), reel 27  
*Gentlemen Prefer Blondes* (20th Century-Fox, 1953), reel 28

### **Hecht, Ben**

*Crime Without Passion* (Paramount Pictures, 1934), reel 8  
*Angels Over Broadway* (Columbia Pictures, 1940), reel 16

### **Heisler, Stuart**

*The Glass Key* (Paramount Pictures, 1942), reel 19

### **Hill, George**

*The Callahans and the Murphys* (Metro-Goldwyn-Mayer, 1927), reel 1  
*The Big House* (Metro-Goldwyn-Mayer, 1930), reel 1

## Director Index

### Hillyer, Lambert

*Awakening of Jim Burke* (Columbia Pictures, 1935), reel 10

### Hitchcock, Alfred

*Foreign Correspondent* (United Artists, 1940), reel 17

*Rebecca* (United Artists, 1940), reel 17

*Shadow of a Doubt* (Universal Pictures, 1943), reel 20

*Lifeboat* (20th Century-Fox, 1944), reel 21

*Notorious* (RKO Radio Pictures, 1946), reel 22

*Rope* (Warner Bros., 1948), reel 24

*I Confess* (Warner Bros., 1953), reel 28

*Rear Window* (Paramount Pictures, 1954), reel 29

*Vertigo* (Paramount Pictures, 1958), reel 31

*Psycho* (Paramount Pictures, 1960), reel 32

*The Birds* (Universal-International Pictures, 1963), reel 33

### Howard, William K.

*The Power and the Glory* (Fox Film Corp., 1933), reel 7

### Hughes, Howard

*The Outlaw* (United Artists, 1943), reel 20

### Hughes, Ken

*The Trials of Oscar Wilde* (Warwick Productions, 1960), reel 32

### Huston, John

*The Maltese Falcon* (Warner Bros., 1941), reel 18

*Key Largo* (Warner Bros., 1948), reel 24

*We Were Strangers* (Columbia Pictures, 1949), reel 25

*The African Queen* (United Artists, 1951), reel 26

*Moulin Rouge* (United Artists, 1952), reel 27

*The Misfits* (United Artists, 1961), reel 32

*Freud* (Universal-International Pictures, 1962), reel 32

### Jewison, Norman

*In the Heat of the Night* (United Artists, 1967), reel 33

### Kanin, Garson

*Bachelor Mother* (RKO Radio Pictures, 1939), reel 15

*My Favorite Wife* (RKO Radio Pictures, 1940), reel 17

### Kazan, Elia

*Gentleman's Agreement* (20th Century-Fox, 1947), reel 23

*Pinky* (20th Century-Fox, 1949), reel 25

*A Streetcar Named Desire* (Warner Bros., 1951), reel 27

*Viva Zapata!* (20th Century-Fox, 1952), reel 28

*On the Waterfront* (Columbia Pictures, 1954), reel 29

*East of Eden* (Warner Bros., 1955), reel 29

*Baby Doll* (Warner Bros., 1956), reel 30

*Splendor in the Grass* (Warner Bros., 1961), reel 32

## Director Index

### **Keighley, William**

- Bullets or Ballots* (Warner Bros., 1936), reel 11
- The Adventures of Robin Hood* (Warner Bros., 1938), reel 13
- The Bride Came C.O.D.* (Warner Bros., 1941), reel 18

### **Kelly, Gene**

- The Tunnel of Love* (Metro-Goldwyn-Mayer, 1958), reel 31

### **Kenton, Erle C.**

- Island of Lost Souls* (Paramount Pictures, 1932), reel 4
- Search for Beauty* (Paramount Pictures, 1934), reel 9

### **Kimmins, Anthony**

- The Captain's Paradise* (United Artists, 1953), reel 28

### **King, Henry**

- Carolina* (Fox Film Corp., 1934), reel 8
- Jesse James* (20th Century-Fox, 1939), reel 16
- David and Bathsheba* (20th Century-Fox, 1951), reel 26
- Love Is a Many-Splendored Thing* (20th Century-Fox, 1955), reel 29
- The Sun Also Rises* (20th Century-Fox, 1957), reel 31

### **Kubrick, Stanley**

- The Killing* (United Artists, 1956), reel 30
- Lolita* (Metro-Goldwyn-Mayer, 1962), reel 32

### **LaCava, Gregory**

- Gabriel Over the White House* (Metro-Goldwyn-Mayer, 1933), reel 6
- The Affairs of Cellini* (United Artists, 1934), reel 7
- Primrose Path* (RKO Radio Pictures, 1940), reel 17

### **Lanfield, Sidney**

- Red Salute* (United Artists, 1935), reel 11

### **Lang, Fritz**

- Man Hunt* (20th Century-Fox, 1941), reel 18
- The Woman in the Window* (RKO Radio Pictures, 1944), reel 21
- Scarlet Street* (Universal Pictures, 1946), reel 23
- The Big Heat* (Columbia Pictures, 1953), reel 28
- Human Desire* (Columbia Pictures, 1954), reel 29

### **Laughton, Charles**

- The Night of the Hunter* (United Artists, 1955), reel 29

### **Laven, Arnold**

- Anna Lucasta* (United Artists, 1958), reel 31

### **Le Chanois, Jean-Paul**

- The Case of Dr. Laurent* (France, 1957), reel 30

## Director Index

### Lean, David

*Oliver Twist* (United Artists, 1948), reel 24  
*Summertime* (United Artists, 1955), reel 30  
*The Bridge on the River Kwai* (Columbia Pictures, 1957), reel 30  
*Lawrence of Arabia* (Columbia Pictures, 1962), reel 32

### Leisen, Mitchell

*Midnight* (Paramount Pictures, 1939), reel 16  
*Arise, My Love* (Paramount Pictures, 1940), reel 16  
*Hold Back the Dawn* (Paramount Pictures, 1941), reel 18  
*Frenchman's Creek* (Paramount Pictures, 1944), reel 20  
*Lady in the Dark* (Paramount Pictures, 1944), reel 21

### Leonard, Robert Z.

*The Bachelor Father* (Metro-Goldwyn-Mayer, 1931), reel 2  
*The Great Ziegfeld* (Metro-Goldwyn-Mayer, 1936), reel 12  
*Marriage is a Private Affair* (Metro-Goldwyn-Mayer, 1944), reel 21

### LeRoy, Mervyn

*Little Caesar* (First National Pictures, 1931), reel 3  
*Tonight or Never* (United Artists, 1931), reel 3  
*I am a Fugitive from a Chain Gang* (Warner Bros., 1932), reel 4  
*Oil for the Lamps of China* (First National Pictures, 1935), reel 11  
*Anthony Adverse* (Warner Bros., 1936), reel 11  
*They Won't Forget* (Warner Bros., 1937), reel 13  
*Escape* (Metro-Goldwyn-Mayer, 1940), reel 17  
*The Bad Seed* (Warner Bros., 1956), reel 30

### Levin, Henry

*Bernardine* (20th Century-Fox, 1957), reel 30

### Lewin, Albert

*The Moon and Sixpence* (United Artists, 1942), reel 19

### Lewis, Joseph H.

*Deadly is the Female* (United Artists, 1950), reel 26

### Litvak, Anatole

*Confessions of a Nazi Spy* (Warner Bros., 1939), reel 15  
*The Snake Pit* (20th Century-Fox, 1948), reel 24

### Lloyd, Frank

*The Age for Love* (United Artists, 1931), reel 2  
*Cavalcade* (Fox Film Corp., 1933), reel 6  
*Mutiny on the Bounty* (Metro-Goldwyn-Mayer, 1935), reel 11

### Losey, Joseph

*M* (Columbia Pictures, 1951), reel 27

## Director Index

### Lubitsch, Ernst

*Monte Carlo* (Paramount Pictures, 1930), reel 2  
*Trouble in Paradise* (Paramount Pictures, 1932), reel 5  
*Design for Living* (Paramount Pictures, 1933), reel 6  
*Ninotchka* (Metro-Goldwyn-Mayer, 1939), reel 16

### Ludwig, Edward

*Coast Guard* (Columbia Pictures, 1939), reel 15  
*Big Jim Mclain* (Warner Bros., 1952), reel 27

### Lumet, Sidney

*The Pawnbroker* (Landau Releasing Organization, 1965), reel 33

### Lupino, Ida

*Outrage* (RKO Radio Pictures, 1950), reel 26

### MacArthur, Charles

*Crime Without Passion* (Paramount Pictures, 1934), reel 8

### Machaty, Gustav

*Ecstasy* (Czechoslovakia, 1933), reel 6

### Mackendrick, Alexander

*Sweet Smell of Success* (United Artists, 1957), reel 31

### Mamoulian, Rouben

*Dr. Jekyll and Mr. Hyde* (Paramount Pictures, 1931), reel 3  
*Love Me Tonight* (Paramount Pictures, 1932), reel 5  
*The Song of Songs* (Paramount Pictures, 1933), reel 7  
*Queen Christina* (Metro-Goldwyn-Mayer, 1934), reel 9  
*Rings on her Fingers* (20th Century-Fox, 1942), reel 19

### Mankiewicz, Joseph L.

*A Letter to Three Wives* (20th Century-Fox, 1949), reel 25  
*All About Eve* (20th Century-Fox, 1950), reel 26  
*No Way Out* (20th Century-Fox, 1950), reel 26  
*Suddenly, Last Summer* (Columbia Pictures, 1959), reel 32

### Mann, Daniel

*The Rose Tattoo* (Paramount Pictures, 1955), reel 30  
*Butterfield 8* (Metro-Goldwyn-Mayer, 1960), reel 32

### Mann, Delbert

*Marty* (United Artists, 1955), reel 29  
*Desire Under the Elms* (Paramount Pictures, 1958), reel 31

### Mannon, Alfred T.

*I Was a Captive of Nazi Germany* (Malvina Pictures, 1936), reel 12

## Director Index

### **Marshall, George**

*The Crime of Dr. Forbes* (20th Century-Fox, 1936), reel 11  
*Destry Rides Again* (Universal Pictures, 1939), reel 15

### **Mayo, Archie**

*The Doorway to Hell* (Warner Bros., 1930), reel 2  
*Convention City* (Warner Bros., 1933), reel 6  
*The Petrified Forest* (Warner Bros., 1936), reel 12  
*Black Legion* (Warner Bros., 1937), reel 13  
*The House Across the Bay* (United Artists, 1940), reel 17

### **McCarey, Leo**

*Belle of the Nineties* (Paramount Pictures, 1934), reel 8  
*Love Affair* (RKO Radio Pictures, 1939), reel 16  
*Going My Way* (Paramount Pictures, 1944), reel 20

### **McGann, William**

*Alcatraz Island* (Warner Bros., 1938), reel 14

### **Menzies, William Cameron**

*Wharf Angel* (Paramount Pictures, 1934), reel 10

### **Milestone, Lewis**

*All Quiet on the Western Front* (Universal Pictures, 1930), reel 1  
*The Front Page* (United Artists, 1931), reel 3  
*Anything Goes* (Paramount Pictures, 1936), reel 11  
*Of Mice and Men* (United Artists, 1939), reel 16  
*The North Star* (RKO Radio Pictures, 1943), reel 20  
*The Strange Love of Martha Ivers* (Paramount Pictures, 1946), reel 23  
*Arch of Triumph* (United Artists, 1948), reel 24

### **Miller, David**

*Happy Anniversary* (United Artists, 1959), reel 31

### **Minnelli, Vincente**

*Madame Bovary* (Metro-Goldwyn-Mayer, 1949), reel 25  
*An American in Paris* (Metro-Goldwyn-Mayer, 1951), reel 26  
*The Bad and the Beautiful* (Metro-Goldwyn-Mayer, 1952), reel 27  
*Tea and Sympathy* (Metro-Goldwyn-Mayer, 1956), reel 30  
*Gigi* (Metro-Goldwyn-Mayer, 1958), reel 31  
*Some Came Running* (Metro-Goldwyn-Mayer, 1958), reel 31

### **Murphy, Dudley**

*The Emperor Jones* (United Artists, 1933), reel 6

### **Negulesco, Jean**

*Lydia Bailey* (20th Century-Fox, 1952), reel 27

### **Neumann, Kurt**

*The Big Cage* (Universal Pictures, 1933), reel 6  
*Carnival Story* (RKO Radio Pictures, 1954), reel 29

## Director Index

### **Newfield, Sam**

*Harlem on the Prairie* (Associated Features, 1937), reel 13

### **Nicholls, George, Jr.**

*Finishing School* (RKO Radio Pictures, 1934), reel 8

### **Nichols, Mike**

*Who's Afraid of Virginia Woolf?* (Warner Bros., 1966), reel 33

### **Nigh, William**

*No Greater Sin* (University Film Productions, 1941), reel 18

### **Nosseck, Max**

*Dillinger* (Monogram Pictures Corp., 1945), reel 21

### **Nugent, Elliott**

*Whistling in the Dark* (Metro-Goldwyn-Mayer, 1933), reel 7

### **Olivier, Laurence**

*Hamlet* (Universal Pictures, 1948), reel 24

### **Ophuls, Max**

*Letter from an Unknown Woman* (Universal Pictures, 1948), reel 24

*Caught* (Metro-Goldwyn-Mayer, 1949), reel 25

*The Reckless Moment* (Columbia Pictures, 1949), reel 25

### **Parker, Norton S.**

*The Road to Ruin* (True Life Photoplays, 1928), reel 1

### **Petrie, Daniel**

*The Bramble Bush* (Warner Bros., 1960), reel 32

### **Polanski, Roman**

*Rosemary's Baby* (Paramount Pictures, 1968), reel 33

### **Pollard, Harry**

*Uncle Tom's Cabin* (Universal Pictures, 1927), reel 1

### **Popkin, Leo C.**

*Gang War* (Sack Amusement Enterprises, 1940), reel 17

### **Potter, H.C.**

*Blackmail* (Metro-Goldwyn-Mayer, 1939), reel 15

### **Powell, Michael**

*Black Narcissus* (Universal-International Pictures, 1947), reel 23

*The Wild Heart* (RKO Radio Pictures, 1950), reel 26



## Director Index

### **Preminger, Otto**

*Laura* (20th Century-Fox, 1944), reel 21  
*Forever Amber* (20th Century-Fox, 1947), reel 23  
*The Moon is Blue* (United Artists, 1953), reel 28  
*Carmen Jones* (20th Century-Fox, 1954), reel 29  
*The Man With the Golden Arm* (United Artists, 1955), reel 29  
*Saint Joan* (United Artists, 1957), reel 31  
*Anatomy of a Murder* (Columbia Pictures, 1959), reel 31  
*Advise and Consent* (Columbia Pictures, 1962), reel 32  
*Hurry Sundown* (Paramount Pictures, 1967), reel 33

### **Pressburger, Emeric**

*Black Narcissus* (Universal-International Pictures, 1947), reel 23  
*The Wild Heart* (RKO Radio Pictures, 1950), reel 26

### **Quine, Richard**

*The World of Suzie Wong* (Paramount Pictures, 1960), reel 32

### **Rapper, Irving**

*Now, Voyager* (Warner Bros., 1942), reel 19  
*The Glass Menagerie* (Warner Bros., 1950), reel 26

### **Ratoff, Gregory**

*Barricade* (20th Century-Fox, 1939), reel 15  
*Song of Russia* (Metro-Goldwyn-Mayer, 1944), reel 21  
*Oscar Wilde* (Four City Enterprises, 1960), reel 32

### **Ray, Nicholas**

*They Live by Night* (RKO Radio Pictures, 1948), reel 25  
*Born to be Bad* (RKO Radio Pictures, 1950), reel 26  
*In a Lonely Place* (Columbia Pictures, 1950), reel 26  
*The Lusty Men* (RKO Radio Pictures, 1952), reel 27  
*Johnny Guitar* (Republic Pictures, 1954), reel 29  
*Rebel Without a Cause* (Warner Bros., 1955), reel 29

### **Reed, Carol**

*Oliver!* (Columbia Pictures, 1968), reel 33

### **Reis, Irving**

*All My Sons* (Universal-International Pictures, 1948), reel 24

### **Revier, Harry J.**

*Child Bride* (Astor Pictures, 1943), reel 19

### **Richardson, Tony**

*Sanctuary* (20th Century-Fox, 1961), reel 32  
*Tom Jones* (United Artists / Lopert Pictures, 1963), reel 33

### **Ritt, Martin**

*Hud* (Paramount Pictures, 1963), reel 33

## Director Index

### **Robbins, Jerome**

*West Side Story* (United Artists, 1961), reel 32

### **Roberts, Stephen**

*The Story of Temple Drake* (Paramount Pictures, 1933), reel 7

*The Trumpet Blows* (Paramount Pictures, 1934), reel 10

### **Robson, Mark**

*Home of the Brave* (United Artists, 1949), reel 25

*Peyton Place* (20th Century-Fox, 1957), reel 31

### **Rogell, Albert**

*Below the Sea* (Columbia Pictures, 1933), reel 6

### **Rossellini, Roberto**

*Open City* (Italy, 1945), reel 22

*The Miracle* (Italy, 1948), reel 24

*Stromboli* (RKO Radio Pictures, 1950), reel 26

### **Rossen, Robert**

*Body and Soul* (United Artists, 1947), reel 23

*All the King's Men* (Columbia Pictures, 1949), reel 25

*The Brave Bulls* (Columbia Pictures, 1951), reel 26

### **Ruggles, Wesley**

*Condemned* (United Artists, 1929), reel 1

*Are These Our Children?* (RKO Radio Pictures, 1931), reel 2

*Cimarron* (RKO Radio Pictures, 1931), reel 2

*I'm No Angel* (Paramount Pictures, 1933), reel 7

*Bolero* (Paramount Pictures, 1934), reel 8

### **Sandrich, Mark**

*The Gay Divorcee* (RKO Radio Pictures, 1934), reel 8

*Hips, Hips, Hooray!* (RKO Radio Pictures, 1934), reel 9

### **Santell, Alfred**

*The Life of Vergie Winters* (RKO Radio Pictures, 1934), reel 9

### **Schaffner, Franklin J.**

*The Best Man* (United Artists, 1964), reel 33

### **Seiter, William**

*Chance at Heaven* (RKO Radio Pictures, 1933), reel 6

### **Seitz, George B.**

*The Women In His Life* (Metro-Goldwyn-Mayer, 1933), reel 7

### **Sherman, Lowell**

*The Greeks Had a Word for Them* (United Artists, 1932), reel 4

*She Done Him Wrong* (Paramount Pictures, 1933), reel 7

*Born to Be Bad* (United Artists, 1934), reel 8

## Director Index

### **Shumlin, Herman**

*Watch on the Rhine* (Warner Bros., 1943), reel 20

### **Sidney, George**

*Pal Joey* (Columbia Pictures, 1957), reel 30

### **Siegel, Don**

*Baby Face Nelson* (United Artists, 1957), reel 30

### **Sirk, Douglas**

*A Scandal in Paris* (United Artists, 1946), reel 23

*Written on the Wind* (Universal-International Pictures, 1956), reel 30

*The Tarnished Angels* (Universal-International Pictures, 1958), reel 31

*Imitation of Life* (Universal-International Pictures, 1959), reel 31

### **Somnes, George**

*Wharf Angel* (Paramount Pictures, 1934), reel 10

### **Stahl, John M.**

*Back Street* (Universal Pictures, 1932), reel 3

*Imitation of Life* (Universal Pictures, 1934), reel 9

*Magnificent Obsession* (Universal Pictures, 1935), reel 11

*The Keys of the Kingdom* (20th Century-Fox, 1944), reel 21

### **Stein, Paul L.**

*Black Limelight* (Alliance Films, 1938), reel 14

### **Stevens, George**

*Swing Time* (RKO Radio Pictures, 1936), reel 12

*Vivacious Lady* (RKO Radio Pictures, 1938), reel 14

*The More the Merrier* (Columbia Pictures, 1943), reel 20

*A Place in the Sun* (Paramount Pictures, 1951), reel 27

### **Stevenson, Robert**

*Back Street* (Universal Pictures, 1941), reel 18

*Dishonored Lady* (United Artists, 1947), reel 23

*My Forbidden Past* (RKO Radio Pictures, 1951), reel 27

### **Stoloff, Benjamin**

*Plastered in Paris* (Fox Film Corp., 1928), reel 1

### **Stone, Andrew**

*Stormy Weather* (20th Century-Fox, 1943), reel 20

### **Stone, Phil**

*Damaged Goods* (Grand National Films, Inc., 1937), reel 13

## Director Index

### **Sturges, Preston**

- The Lady Eve* (Paramount Pictures, 1941), reel 18
- The Palm Beach Story* (Paramount Pictures, 1942), reel 19
- The Miracle of Morgan's Creek* (Paramount Pictures, 1944), reel 21

### **Sutherland, Edward**

- International House* (Paramount Pictures, 1933), reel 7
- Every Day's a Holiday* (Paramount Pictures, 1937), reel 13

### **Tashlin, Frank**

- Artists and Models* (Paramount Pictures, 1955), reel 29

### **Thorpe, Richard**

- The Bad Man* (Metro-Goldwyn-Mayer, 1941), reel 18
- White Cargo* (Metro-Goldwyn-Mayer, 1942), reel 19

### **Tourneur, Jacques**

- Cat People* (RKO Radio Pictures, 1942), reel 19
- Out of the Past* (RKO Radio Pictures, 1947), reel 24

### **Tuchock, Wanda**

- Finishing School* (RKO Radio Pictures, 1934), reel 8

### **Tuttle, Frank**

- The Glass Key* (Paramount Pictures, 1935), reel 11

### **Ulmer, Edgar G.**

- Damaged Lives* (Weldon Pictures Corp., 1933), reel 6

### **Van Dyke, W.S.**

- Forsaking All Others* (Metro-Goldwyn-Mayer, 1934), reel 8
- Manhattan Melodrama* (Metro-Goldwyn-Mayer, 1934), reel 9
- The Thin Man* (Metro-Goldwyn-Mayer, 1934), reel 10
- Marie Antoinette* (Metro-Goldwyn-Mayer, 1938), reel 14

### **Vidor, Charles**

- Blind Alley* (Columbia Pictures, 1939), reel 15
- Gilda* (Columbia Pictures, 1946), reel 22
- Love Me or Leave Me* (Metro-Goldwyn-Mayer, 1955), reel 29

### **Vidor, King**

- Hallelujah* (Metro-Goldwyn-Mayer, 1929), reel 1
- Street Scene* (United Artists, 1931), reel 3
- Stella Dallas* (United Artists, 1937), reel 13
- Duel in the Sun* (Selznick Releasing Organization, 1946), reel 22
- Beyond the Forest* (Warner Bros., 1949), reel 25
- The Fountainhead* (Warner Bros., 1949), reel 25

### **Visconti, Luchino**

- Boccaccio '70* (Italy/France, 1962), reel 32

## Director Index

### **Von Sternberg, Josef**

*The Blue Angel* (Germany, 1930), reel 2  
*Morocco* (Paramount Pictures, 1930), reel 2  
*An American Tragedy* (Paramount Pictures, 1931), reel 2  
*Dishonored* (Paramount Pictures, 1931), reel 3  
*Blonde Venus* (Paramount Pictures, 1932), reel 4  
*Shanghai Express* (Paramount Pictures, 1932), reel 5  
*The Devil is a Woman* (Paramount Pictures, 1935), reel 10  
*The Shanghai Gesture* (United Artists, 1941), reel 18

### **Vorhaus, Bernard**

*The Broken Melody* (Olympic Pictures, 1934), reel 8

### **Wallace, Richard**

*John Meade's Woman* (Paramount Pictures, 1937), reel 13

### **Walsh, Raoul**

*The Big Trail* (Fox Film Corp., 1930), reel 2  
*Klondike Annie* (Paramount Pictures, 1936), reel 12  
*Artists and Models* (Paramount Pictures, 1937), reel 12  
*White Heat* (Warner Bros., 1949), reel 26

### **Weber, Lois**

*The Angel of Broadway* (Pathé Exchange, 1927), reel 1

### **Welles, Orson**

*The Lady From Shanghai* (Columbia Pictures, 1948), reel 24  
*Touch of Evil* (Universal-International Pictures, 1958), reel 31

### **Wellman, William A.**

*The Public Enemy* (Warner Bros., 1931), reel 3  
*The President Vanishes* (Paramount Pictures, 1934), reel 9  
*Nothing Sacred* (United Artists, 1937), reel 13  
*A Star is Born* (United Artists, 1937), reel 13  
*Roxie Hart* (20th Century-Fox, 1942), reel 19  
*Lady of Burlesque* (United Artists, 1943), reel 19  
*G.I. Joe* (United Artists, 1945), reel 21

### **Werker, Alfred**

*Advice to the Lovelorn* (United Artists, 1933), reel 5  
*Lost Boundaries* (Film Classics, 1949), reel 25

### **Whale, James**

*Frankenstein* (Universal Pictures, 1931), reel 3  
*One More River* (Universal Pictures, 1934), reel 9  
*Bride of Frankenstein* (Universal Pictures, 1935), reel 10

### **White, George**

*George White's Scandals* (Fox Film Corp., 1934), reel 8

## Director Index

### **Wilder, Billy**

*Double Indemnity* (Paramount Pictures, 1944), reel 20  
*The Lost Weekend* (Paramount Pictures, 1945), reel 22  
*Sunset Blvd.* (Paramount Pictures, 1950), reel 26  
*Stalag 17* (Paramount Pictures, 1953), reel 29  
*The Seven Year Itch* (20th Century-Fox, 1955), reel 30  
*Love in the Afternoon* (Allied Artists, 1957), reel 30  
*Some Like It Hot* (United Artists, 1959), reel 31  
*The Apartment* (United Artists, 1960), reel 32  
*Irma La Douce* (United Artists, 1963), reel 33  
*Kiss Me, Stupid* (Lopert Pictures, 1964), reel 33

### **Wise, Robert**

*The Body Snatcher* (RKO Radio Pictures, 1945), reel 21  
*Born to Kill* (RKO Radio Pictures, 1947), reel 23  
*I Want to Live!* (United Artists, 1958), reel 31  
*West Side Story* (United Artists, 1961), reel 32  
*The Sound of Music* (20th Century-Fox, 1965), reel 33

### **Wood, Sam**

*Kitty Foyle* (RKO Radio Pictures, 1940), reel 17  
*Kings Row* (Warner Bros., 1942), reel 19  
*For Whom the Bell Tolls* (Paramount Pictures, 1943), reel 19

### **Wyler, William**

*A House Divided* (Universal Pictures, 1931), reel 3  
*Glamour* (Universal Pictures, 1934), reel 8  
*The Good Fairy* (Universal Pictures, 1935), reel 11  
*These Three* (United Artists, 1936), reel 12  
*Dead End* (United Artists, 1937), reel 13  
*Jezebel* (Warner Bros., 1938), reel 14  
*The Little Foxes* (RKO Radio Pictures, 1941), reel 18  
*Mrs. Miniver* (Metro-Goldwyn-Mayer, 1942), reel 19  
*The Best Years of Our Lives* (RKO Radio Pictures, 1946), reel 22  
*Detective Story* (Paramount Pictures, 1951), reel 27  
*Carrie* (Paramount Pictures, 1952), reel 27  
*Ben-Hur* (Metro-Goldwyn-Mayer, 1959), reel 31  
*The Children's Hour* (United Artists, 1961), reel 32

### **Zinnemann, Fred**

*High Noon* (United Artists, 1952), reel 27  
*From Here to Eternity* (Columbia Pictures, 1953), reel 28  
*A Hatful of Rain* (20th Century-Fox, 1957), reel 30  
*A Man for All Seasons* (Columbia Pictures, 1967), reel 33