



## Guide to the Howard Hughes Film Production Records

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## Summary Information

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<b>Repository:</b>	University of Nevada, Las Vegas. University Libraries. Special Collections and Archives.
<b>Creator:</b>	Hughes, Howard, 1905-1976
<b>Title:</b>	Howard Hughes Film Production Records
<b>ID:</b>	MS-01036
<b>Date [inclusive]:</b>	1912 to 1992
<b>Physical Description:</b>	404.85 Cubic Feet (425 boxes, 123 oversized boxes, 26 rolls, 24 flat files, and 26 unboxed items)
<b>Physical Description:</b>	539.44 Linear Feet
<b>Language of the Material:</b>	The majority of material in the collection is in English; materials in Spanish, French, and Italian are indicated at the file level.
<b>Abstract:</b>	The Howard Hughes Film Production Records (1912-1992) represent Howard R. Hughes, Jr.'s Hollywood film production achievements through records from companies owned or established by Hughes. The bulk of the records date between 1926 and 1960 and include production and corporate materials from sixteen films, as well as materials related to Hughes' organizations outside of film development. Materials include documents, photographic prints and negatives, blueprints, line drawings, newspaper clippings, posters, paintings, and artifacts.

### Preferred Citation

Howard Hughes Film Production Records, 1912-1992. MS-01036. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas. Las Vegas, Nevada.

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## Biographical Note

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American businessman Howard Robard Hughes, Jr. was born September 24, 1905 in Houston, Texas, the only child of Howard R. Hughes, Sr. and Elaine Gano Hughes. The younger Hughes' business career began when he gained control of Hughes Tool Company (HTC) in 1924 at the age of nineteen, following his father's death. Later that year, he moved to California where he began his career in film making. After funding *Swell Hogan* in 1925, Hughes founded The Caddo Company, Incorporated in 1926. Between 1926 and 1932, Hughes directed and produced a number of films

including *Two Arabian Knights*, *Hell's Angels*, *The Front Page*, and the controversial but well-received *Scarface*.

An avid aviation enthusiast, Hughes formed Hughes Aircraft Company in 1932. During the 1930s and 1940s, Hughes developed aircraft for personal and commercial use as well as to fulfill defense contracts during World War II. In 1939, Hughes created Hughes Productions as a division of HTC; *The Outlaw* was its only known production. Initially released in 1943, *The Outlaw* provoked a number of censorship demands from the Motion Picture Association of America. Despite campaigns to ban the film, Hughes promoted the film throughout the censorship controversy, increasing public interest in the film. He obtained a distributor for nationwide release and recouped some of his investment.

Hughes and director Preston Sturges co-founded California Pictures Corporation in 1944, which produced *The Sin of Harold Diddlebock* the last major film to star the silent screen legend Harold Lloyd. The Hughes/Sturges partnership ended in 1946 over disagreements during the filming of *Vendetta*. In 1948, Hughes acquired controlling interest of RKO Radio Pictures, Incorporated; during his time with the company, Hughes edited and re-released *The Sin of Harold Diddlebock* as *Mad Wednesday* and completed and released *Vendetta* under the RKO label.

In the early 1950s, during a period when Hollywood was investigated for communist affiliations, Hughes enacted strict anti-communist measures and fired 700 RKO employees. During this time, Hughes was the first of the major studio owners to comply with the federal antitrust decision in *United States v. Paramount Pictures, Inc.*, ending the practice of "block booking" that allowed film studios to exercise near-monopoly control over movie theatres. Stockholders filed lawsuits accusing Hughes of mismanaging RKO and, in response, Hughes purchased the remaining stock shares in 1954 to gain full control of the company. Hughes sold RKO in 1955; as a result, the only two Hughes-produced RKO films *The Conqueror* and *Jet Pilot*, were released after his departure.

In 1953, during his leadership at RKO, Hughes established the Howard Hughes Medical Institute and made Hughes Aircraft Company a subsidiary of the organization. In 1966, he took up residence on the top floor of the Desert Inn Hotel and Casino in Las Vegas, Nevada, purchased extensive land and property in the state, and contemplated relocating his aircraft company headquarters from California to Nevada. In 1972, he established the Summa Corporation as a real estate development and holding company. After Hughes' death on April 5, 1976, the Summa Corporation managed his remaining holdings, including assets from his film production years. The corporation also developed and managed Hughes' real estate holdings in California and Nevada, including the Summerlin community in Las Vegas and the creation of the Playa Vista community in Los Angeles, California.

Sources:

Dietrich, Noah and Bob Thomas. *Howard: The Amazing Mr. Hughes*. Connecticut: Fawcett Publications, Inc., 1972.

Hack, Richard. *Hughes: The Private Diaries, Memos and Letters*. California: Phoenix Books and Audio Inc., 2007.

Howard Hughes Film Production Records, 1912-1992. MS-01036. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas. Las Vegas, Nevada.

Thomas L. Morgan Real Estate Development Records, 1971-1996. MS-01091. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas. Las Vegas, Nevada.

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## Scope and Contents Note

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The Howard Hughes Film Production Records (1912-1992) represent Howard R. Hughes, Jr.'s Hollywood film production achievements through records from companies owned or established by Hughes; the featured companies are The Caddo Company, Incorporated; Multicolor, Limited; Hughes Productions; California Pictures Corporation; and RKO Radio Pictures. The bulk of the records date between 1926 and 1960 and include production and corporate materials from Hughes' best known films – *Hell's Angels* (1930), *Scarface* (1932), and *The Outlaw* (1940) – along with thirteen lesser-known films that range from early lost films - *Swell Hogan* (1926) and *The Age for Love* (1931) - to *The Conqueror* (1956) and *Jet Pilot* (1957), both released after Hughes sold his last film company, RKO, in 1955.

The range of film-related materials in the collection is extensive; broadly, they represent every aspect of the pre-production, production, and post-production phases of film development. Examples of materials include contracts, agreements, story rights acquisitions, screenplays, story boards, special effects, costumes, and soundtrack musical scores. Also included are approximately 6,700 black-and-white and color photographic prints and negatives, as well as artifacts including airplane models, advertising printing plates, drawings, paintings, blueprints, and line drawings. Additional materials include daily set reports, financial records, pressbooks, newspaper clippings and advertising, and movie posters.

Also represented are corporate records that relate more specifically to the legal and financial aspects of film production and distribution. Examples of materials in this category include correspondence, unproduced works, operational and administrative documents, film title registrations, lawsuits, distribution and rental agreements, revenue reports, contract analyses and settlement statements and film rights research. A significant amount of these materials are categorized as part of the Hughes Tool Company, the umbrella organization that stood at the head of all of Hughes' varied business interests.

There are also materials related to Howard Hughes' organizations outside of film development, including the Howard Hughes Medical Institute, Hughes Aircraft Company, and Summa Corporation.

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## Arrangement

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This collection is organized into six series:

Series I. The Caddo Company, Incorporated, 1922-1965;

Series II. Hughes Productions, 1920-1992;

Series III. California Pictures Corporation, 1919-1965;

Series IV. RKO Radio Pictures, Incorporated, 1930-1974;

Series V. Hughes Tool Company, 1912-1990;

Series VI. Affiliated and subsidiary companies, 1930-1975.

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## Administrative Information

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### Access Note

Collection is open for research, with the exception of materials that are restricted to protect personally identifiable information. Restrictions are noted at the file level of this inventory.

### Publication Rights

Materials in this collection may be protected by copyrights and other rights. See [Reproductions and Use](#) on the UNLV Special Collections and Archives website for more information about reproductions and permissions to publish.

### Acquisition Note

Materials were transferred to UNLV Special Collections and Archives from the College of Fine Arts in 2020; accession number 2020-090.

### Processing Note

Between 2020 and 2022, as part of the National Endowment for the Humanities (NEH) grant-funded project "Inventing Hollywood: Preserving and Providing Access to the Papers of Renegade Genius Howard Hughes," Jimmy Chang, Ryan DiPaolo, and Melise Leech processed, arranged, and described the materials. Conservation of materials was conducted by Celene Chavez, Quinlan Craig, Kyle Gagnon, and Hannah Tran.

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## Related Materials

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### Related Collections

The following resources may provide additional information related to the materials in this collection:

Howard Hughes Professional and Aeronautical Photographs, 1916-1997. PH-00321. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas. Las Vegas, Nevada.

Howard Hughes Public Relations Photograph Collection, 1930-1950. PH-00373. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas. Las Vegas, Nevada.

Howard Hughes Public Relations Reference Files, 1931-1997. MS-00380. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas. Las Vegas, Nevada.

David Rea Collection of Howard Hughes Publicity Photographs, 1940s-1980. PH-00400. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas. Las Vegas, Nevada.

Hughes Electronics Corporation Records, 1935-2003. MS-00485. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas. Las Vegas, Nevada.

Robert Maheu oral history interview, 1999 April 19. OH-01181. Oral History Research Center, Special Collections and Archives, University Libraries, University of Nevada, Las Vegas. Las Vegas, Nevada.

Thomas L. Morgan Real Estate Development Records, 1971-1996. MS-01091. Special Collections and Archives, University Libraries, University of Nevada, Las Vegas. Las Vegas, Nevada.

### Separated Materials Note

Some material in this acquisition were removed from the collection and transferred to the Margaret Herrick Library Academy Film Archive in November 2014 and placed in the University of Nevada, Las Vegas Foundation-Howard R. Hughes Collection.

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## Names and Subjects

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- Motion picture industry
- Motion picture music
- Motion picture producers and directors
- The Caddo Company, Incorporated



- Multicolor, Limited
- Hughes Productions
- California Pictures Corporation
- RKO Radio Pictures

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## Collection Inventory

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### Series I. The Caddo Company, Incorporated, 1922 to 1965

Creator: The Caddo Company, Incorporated

Physical Description: 104.15 Cubic Feet (70 boxes, 44 oversized boxes, 1 roll, 2 flat files, and 5 unboxed items)

Physical Description: 110.12 Linear Feet

Scope and Contents Note:

The Caddo Company, Incorporated series (1922-1965) is comprised of twelve sub-series containing film production and corporate records.

The first two sub-series contain materials related to two films that predate the formation of The Caddo Company, Incorporated as a production company, *Swell Hogan* (1926) and *Everybody's Acting* (1926), financed by Howard Hughes. The remaining sub-series represent the nine films produced under the Caddo banner and general corporate records.

Materials within each film sub-series include advertising and publicity, administrative, censorship, distribution, editing, financial, legal, and production and direction records, as well as film soundtracks and screenplays. Types of materials include of ledgers, correspondence, storyboard images, sheet music, and original scores, as well as film, direction, set, and production stills. Corporate records consist of newspaper clippings, administrative correspondence, actor and distribution contracts, and financial reports.

Arrangement:

These records are organized into twelve sub-series:

- I.A. *Swell Hogan*, 1925-1929;
- I.B. *Everybody's Acting*, 1926-1960;
- I.C. *Two Arabian Knights*, 1924-1931;
- I.D. *The Racket*, 1926-1952;
- I.E. *The Mating Call*, 1927-1929;
- I.F. *Hell's Angels*, 1922-1965;
- I.G. *The Front Page*, approximately 1927-1939;
- I.H. *The Age for Love*, 1930-1932;
- I.I. *Cock of the Air*, 1931-1932;
- I.J. *Sky Devils*, 1930-1933;
- I.K. *Scarface*, 1930-1963;
- I.L. Corporate records, 1924-1961.

Historical Background:

Howard Hughes founded The Caddo Company, Incorporated (Caddo) by an amended charter on August 13, 1926, soon after the failure of his first film, *Swell Hogan* (1926), and before the release of *Everybody's Acting* (1926). Hughes hired director Lewis Milestone to direct *Two Arabian Knights* (1927), *The Racket* (1928), and *The Front Page* (1930) over the course of three years; the success of these films established Hughes' reputation in the Hollywood film industry. Caddo went on to produce a total of nine films, most prominently *Hell's Angels* (1930) and Howard Hawks' controversial *Scarface* (1932), which was the recipient of notable censorship lawsuits. After 1932, Caddo continued to exist as a corporate body under Hughes Tool Company, but no longer produced films.

Sources:

Brand, Paul. "Nice Town. I'll Take It." *Bright Lights Film Journal*, January 1, 2005. Accessed February 16, 2022. <https://doi.org/https://brightlightsfilm.com/nice-town-ill-take-it-howard-hughes-and-hollywood/#.X2Jgf3lKiUm>.

American Film Institute Catalog. "Caddo Co., Inc." AFI Catalog. 2019. Accessed February 16, 2022. <https://catalog.afi.com/Search?searchField=ProductionCompany&searchText=Caddo&sortType=sortByRelevance>.

Names and Subjects:

- Silent film music
- Milestone, Lewis, 1895-1980
- Wolheim, Louis (1880-1931)
- Davidson, E. Roy
- March, Joseph Moncure
- Neilan, Marshall A., 1891-1958
- Stallings, Charles P., 1893-1960
- Hawks, Howard, 1896-1977
- Biggs, Douglas

## ***Swell Hogan*, 1925 to 1929**

Physical Description: 1.30 Cubic Feet (2 boxes)

Physical Description: 1.08 Linear Feet

Scope and Contents Note:

The *Swell Hogan* sub-series (1925-1929) contains black-and-white photographic prints and negatives of direction and production stills for the film *Swell Hogan* (1926). The direction stills portray sets, principal and supporting cast members, and production members, while the production stills depict scenes from the film from beginning to end. Also included are correspondence, production costs, and a fire insurance policy pertaining to the film.

Arrangement:

Materials remain in original order.

Historical Background:

*Swell Hogan* (1926) is a lost silent film as of 2022 and is the earliest known film produced and financed by Howard Hughes. Based on available materials, the film tells of a well-dressed young man - a "swell" - in the Bowery neighborhood of New York, New York. The young man falling in love with a woman and somehow ends up caring for an infant.

After Hughes filed for emancipation and acquired ownership of his family's business, silent film actor Ralph Graves convinced him to fund *Swell Hogan's* production. Graves, as the film's director, screenwriter, and lead actor, finished the film's production in 1926 at twice the original budget. The film was deemed a failure and Hughes never publicly released it. As of 2022, the only verifiable actor in the film is Graves himself; information available in the collection suggests that other actors may include Rose Doner and Mabel Normand.

Sources:

*The Daily Times*. "Rose Doner." Death notice. Mamaroneck, New York, 20 Aug 1926. pg. 2.

Jones, F. Richard, director. *The Extra Girl*. Mack Sennett Comedies, 1923. 1 hr., 8 min.

*Los Angeles Evening Express*. "Rose Doner in *Lady Be Good*". Los Angeles, California, July 18, 1925. pg. 9.

*The Philadelphia Inquirer*. "Her Unusual Talent Asserted Itself". Philadelphia, Pennsylvania, May 9, 1926. pg. 68.

Porter, Darwin. *Howard Hughes: Hell's Angel*. New York: Blood Moon Productions, Ltd., 2005.

Richardson, Jeffrey. *Howard Hughes and the Creation of Modern Hollywood*. South Carolina: Fonthill Media, 2019.

Names and Subjects:

- Graves, Ralph, 1900-1977
- Normand, Mabel, 1894-1930
- Doner, Rose, 1905-1926

**Title/Description**

**Containers**

Principal and supporting cast, production stills, <i>Swell Hogan</i> : photographic prints and negatives, 1925 to 1926 Physical Description: 16 Files Physical Description: 235 Photographic Prints Physical Description: 120 Photographic Negatives	box 001
<i>Swell Hogan</i> production costs, 1926 August 31 to 1926 September 23	box 001
Joseph W. Engel, Neil S. McCarthy, and Jacob Wilk correspondence regarding <i>Swell Hogan</i> editing and distribution, 1927 November 28 to 1928 January 14	box 001
Fire insurance policy for <i>Swell Hogan</i> by United States Merchants & Shippers Insurance Company, 1929 April 10	box 002

### ***Everybody's Acting*, 1926 to 1960**

Physical Description: 1.30 Cubic Feet (1 box and 1 oversized box)

Physical Description: 1.87 Linear Feet

Scope and Contents Note:

The *Everybody's Acting* sub-series (1926-1960) include black-and-white photographic prints and negatives of production stills, a continuity outline, and administrative and financial records pertaining to the film's production. The production stills portray scenes throughout the film from beginning to end. Financial records detail production costs for actors, employees, set design, and equipment. There is also correspondence from 1960 requesting to find the film's original copyright documentation.

Arrangement:

Materials are arranged chronologically.

Historical Background:

After Marshall A. Neilan wrote, directed, and produced *Everybody's Acting* in 1926, Howard Hughes acquired all rights to the film in 1927 through The Caddo Company. *Everybody's Acting* premiered on November 8, 1926 and stars an ensemble cast, including Betty Bronson, Ford Sterling, Louise Dresser, and Lawrence Gray. Produced by Famous Players-Lasky Corporation and distributed by Paramount Pictures, the film tells the story of an orphaned girl adopted by an acting troupe. After the failure of *Swell Hogan* (1926), *Everybody's Acting* became Hughes' first properly distributed and moderately successful film.

Sources:

Porter, Darwin. *Howard Hughes: Hell's Angel*. New York: Blood Moon Productions, Ltd., 2005.  
Barlett, Donald L. and James B. Steele. *Howard Hughes: His Life and Madness*. New York: W. W. Norton & Company, 1979.

Names and Subjects:

- Bronson, Betty, 1906-1971
- Sterling, Ford, 1882-1939
- Gray, Lawrence, 1898-1970

<b>Title/Description</b>	<b>Containers</b>
Principal and supporting cast, production and publicity stills, <i>Everybody's Acting</i> : photographic prints and negatives, 1926 Physical Description: 10 Files Physical Description: 5 Photographic Prints Physical Description: 133 Photographic Negatives	box 002
Continuity outline script, <i>Everybody's Acting</i> , 1926	box 002

<i>Everybody's Acting</i> production costs, 1926 August 07 to 1927 December 05	box 002
Marshall A. Neilan Productions cash sheet detailing production costs, 1926 August 31 to 1926 October 30	oversized box 100
Famous Players-Lasky Corporation to Howard Hughes, correspondence regarding the production budget for <i>Everybody's Acting</i> , 1926 November 21	box 002
Copyright contract, includes correspondences from Judith Blackburn to Nadine Henley and Woodrow N. Irwin, 1927 December 31 to 1960 November	box 002

## ***Two Arabian Knights, 1924 to 1931***

Physical Description: 4.82 Cubic Feet (4 boxes and 3 oversized boxes)

Physical Description: 5.75 Linear Feet

Scope and Contents Note:

The *Two Arabian Knights* sub-series (1924-1931) contains screenplays, newspaper clipping volumes, actor and distribution contracts, reports for film expenditures and theatrical release revenue, and black-and-white photographic prints and negatives. Premiering on September 23, 1927 at the Million Dollar Theater in Los Angeles, California, this was Howard Hughes' first film produced under his production company, The Caddo Company, Incorporated.

Publicity stills in the sub-series depict the principal and supporting cast at the film's premiere.

Direction stills portray scene direction and outtakes with director Lewis Milestone on set. Screenplays include Donald McGibney's original magazine story and scene summaries. The newspaper clippings feature publicity for the release of *Two Arabian Knights*. The financial reports detail film production expenditures, and domestic and international receipts for film rentals. Lastly, contracts in the sub-series are of principal and supporting actors, and United Artists Corporation distribution.

Arrangement:

Materials are arranged by subject matter, then chronologically.

Names and Subjects:

- Astor, Mary, 1906-1987
- Boyd, William, 1895-1972
- Milestone, Lewis, 1895-1980
- Wolheim, Louis (1880-1931)

<b>Title/Description</b>	<b>Containers</b>
Newspaper clippings, bound volumes of film release and reception, approximately 1927 May to 1928 February Physical Description: 3 Volumes	oversized box 006  oversized box 007
Original magazine story of <i>Two Arabian Knights</i> by Donald McGibney, <i>McClure's Magazine</i> , March, April, and May, approximately 1924 March to 1924 May	oversized box 310
Screenplay, typewritten, annotated by James T. O'Donohue, approximately 1926 to 1927	box 003
Screenplay, original story by Donald McGibney, typewritten copy, approximately 1927	box 003

Physical Description: 2 Files

Screenplays with partial scene summaries, labeled "Mr. Considine" and "Mr. Hughes", approximately 1926 to 1927	box 003
William Boyd, Ian Keith, Nicholas Dunaev, and Jean Vachon actor contracts, approximately 1926 December to 1927 February	box 003
Caddo Company and United Artists Corporation, memorandum of agreement, contract, and contract summary, 1927 January 14 to 1927 December 13	box 003
Mary Astor actor contract, 1927	box 003
Production expenditures, <i>Two Arabian Knights</i> , approximately 1927 January to 1927 June	box 002
Production expenditures on location in Truckee, California, approximately 1926 to 1927 Physical Description: 6 Files	box 003
Alma Rubens actor contract, 1927 March 09	box 003
Theater receipts, foreign and domestic, approximately 1927 to 1928 Physical Description: 2 Files	box 004
United Artists Corporation summary of payments to producer, 1930 January 04 to 1931 March 14	box 004
Film rental reports, Stockholm, Sweden and Geneva, Switzerland, 1930 November 29 to 1931 July 04	box 004
Douglass Biggs and Robert G. Hilton telegrams regarding film negative production, approximately 1931 April to 1931 May	box 004
Register of contracts, 1931 September 12	box 004
Film stills for <i>Two Arabian Knights</i>	
Images of drawings of Louis Wolheim by artist John Decker: photographic negatives, approximately 1927 Physical Description: 8 Photographic Negatives	box 004
Director Lewis Milestone directing with outtakes, production stills, <i>Two Arabian Knights</i> (some captioned on verso): photographic prints, approximately 1927 Physical Description: 19 Photographic Prints	box 004
Principal and supporting cast, production stills, <i>Two Arabian Knights</i> (some captioned on verso): photographic prints and negatives, approximately 1927 Physical Description: 80 Photographic Prints Physical Description: 48 Photographic Negatives Physical Description: 2 Files	box 004
Location scouting, production stills, <i>Two Arabian Knights</i> : photographic prints, approximately 1927	box 005

Physical Description: 9 Photographic Prints

Interior and exterior views, set stills, *Two Arabian Knights* (some captioned on recto and verso): photographic prints, approximately 1927 box 005

Physical Description: 29 Photographic Prints

## ***The Racket*, 1926 to 1952**

Physical Description: 3.26 Cubic Feet (2 boxes and 2 oversized boxes)

Physical Description: 3.84 Linear Feet

Scope and Contents Note:

*The Racket* sub-series (1926-1952) contains advertising and publicity, financial, legal, production and direction records, and a screenplay. Based on Bartlett Cormack's play of the same name, director Lewis Milestone and producer Howard Hughes released *The Racket* on June 30, 1928.

Advertising and publicity records include bound volumes of newspaper clippings, advertising instructions for publicity agencies and publishers, and an honorable mention from the Academy of Motion Picture Arts and Sciences. Financial records include rental and earning reports for the film. Legal records include Louis Wolheim's actor agreement and the story's film rights. The screenplay is a synopsis of the film from Bartlett Cormack. The production and direction records are primarily black-and-white photographic prints and negatives depicting the interior and exterior sets, and Lewis Milestone directing.

Arrangement:

Materials are arranged by subject matter, then chronologically.

Names and Subjects:

- Cormack, Bartlett, 1898-1942
- Meighan, Thomas, 1879-1936
- Prevost, Marie, 1898-1937

Title/Description	Containers
Casting sheets and credits, 1928	box 005
Newspaper clippings, bound volume, articles on <i>The Racket</i> release and reception, approximately 1928 to 1929 Physical Description: 3 Volumes	oversized box 007 oversized box 008
Louis Wolheim bust: photographic print, approximately 1928 to 1929	oversized box 007
Publicity still relabeling instructions for publishers, 1928 June 20	box 005
Principal and supporting cast at <i>The Racket</i> opening, publicity stills: photographic prints and negative, approximately 1928 July 08 Physical Description: 16 Photographic Prints Physical Description: 1 Photographic Negatives Physical Description: 2 Files	box 005
Principal and supporting cast at <i>The Racket</i> opening, publicity stills: photographic glass plate negatives, 1928 July 08 Physical Description: 3 Photographic Negatives	box 050
Honorable mention for distinctive achievement from the Academy of Motion Picture Arts and Sciences for <i>The Racket</i> , 1928 July 31	box 005

Domestic theatre rental records, 1928 March to 1928 May	box 005
Film earnings report, 1929 December	box 005
Agreement and résumé summaries for Louis Wolheim, 1926 December 21 to 1927 May 26	box 005
Film and story rights agreement, includes correspondence from Nadine Henley, 1928 February 21 to 1952 January 23	box 005
Story synopsis by Bartlett Cormack, 1927 to 1928	box 005
Production and direction records for <i>The Racket</i>	
Daily production reports, 1928 March 26 to 1928 May 29	box 005
Principal and supporting cast, publicity stills, <i>The Racket</i> : photographic prints and negatives, 1928	box 005
Physical Description: 20 Photographic Prints	oversized box 007
Physical Description: 5 Photographic Negatives	
Lewis Milestone speaking to Marie Prevost, direction still, <i>The Racket</i> : photographic print, 1928	box 005
Principal and supporting cast, production stills, <i>The Racket</i> (some captioned on verso): photographic prints and negative, 1928	box 005
Physical Description: 15 Photographic Prints	
Physical Description: 1 Photographic Negatives	
Interior views, set stills, <i>The Racket</i> : photographic prints and negatives, 1928	box 005
Physical Description: 14 Photographic Prints	
Physical Description: 5 Photographic Negatives	
Exterior views, set stills, <i>The Racket</i> : photographic prints, 1928	box 005
Physical Description: 17 Photographic Prints	

## ***The Mating Call, 1927 to 1929***

Physical Description: 1.91 Cubic Feet (1 box and 2 oversized boxes)

Physical Description: 2.77 Linear Feet

Scope and Contents Note:

*The Mating Call* sub-series (1927-1929) is comprised of materials pertaining to the film's editing, legal, financial, production and direction, and story development records. Under director Lewis Milestone and producer Howard Hughes, *The Mating Call* was released on July 21, 1928 and starred Thomas Meighan, Renée Adorée, and Evelyn Brent. It was considered a lost film until 2016.

Editing records include multiple censor requests. Legal records include agreements for Renée Adorée and Evelyn Brent, Rex Beach's agreement for story rights, and supporting actor contracts. The financial records are reports of domestic and international revenues. The production and direction records contain black-and-white photographic prints and a negative depicting principal and supporting cast, interior and exterior sets, and publicity images, as well as a production report ledger. The story development records include a manuscript copy of the story, a production script, and cutting and dialogue continuities.

Arrangement:

Materials are arranged by subject matter, then chronologically.

## Names and Subjects:

- Cruze, James, 1884-1942
- Beach, Rex, 1877-1949
- Adorée, Renée, 1898-1933
- Brent, Evelyn, 1899-1975

Title/Description	Containers
Scene eliminations, board of censors request, reels 6 and 7, 1928	box 009
Film production, rights expiration, 1928	box 009
Helen Foster actor contract, 1928 March 15 to 1928 June 15	box 009
Supporting actor contracts, 1928 May 26 to 1928 June 18	box 009
Rex Beach contract, novel film rights, 1928 May 31	box 009
Renée Adorée loan agreement with Metro-Goldwyn-Mayer (MGM) Studios, 1928 May 28 to 1928 May 29	box 009
Evelyn Brent loan agreement with Paramount Famous Lasky Corporation, 1928 June 01	box 009
Neil S. McCarthy memoranda on film rights agreements with Rex Beach, 1928 May 31 to 1929 July 13	box 009
Revenue reports, domestic and international, 1929 December	box 009
Production and direction records for <i>The Mating Call</i>	
<i>The Mating Call</i> by Rex Beach, manuscript, 1927	box 009
Daily production reports, 1928 May 23 to 1928 June 27	box 009
Renée Adorée, Thomas Meighan, and James Cruze, publicity stills, <i>The Mating Call</i> (captioned on verso): photographic prints, 1928 Physical Description: 10 Photographic Prints	box 009 oversized box 011
Production stills, <i>The Mating Call</i> compiled for the publicity department: photograph album, 1928	oversized box 010
Newspaper clippings, bound volume, film release and reception, 1928 Physical Description: 2 Volumes	oversized box 011
Renée Adorée, Thomas Meighan, and supporting cast, production stills, <i>The Mating Call</i> : photographic prints and negative, 1928 Physical Description: 2 Files Physical Description: 17 Photographic Prints Physical Description: 1 Photographic Negatives	box 009
Interior views, set stills, <i>The Mating Call</i> : photographic prints, 1928 Physical Description: 14 Photographic Prints	box 009
Exterior views, set stills, <i>The Mating Call</i> : photographic prints, 1928	box 009



Physical Description: 5 Photographic Prints

Dialogue continuities, with annotations, 1928	box 009
Production script, with annotations, 1928 May 03	box 009
Physical Description: 2 Files	
Cutting continuity, with annotations, 1928 August 13	box 009

## ***Hell's Angels*, approximately 1922 to 1965**

Physical Description: 47.45 Cubic Feet (13 boxes, 19 oversized boxes, 1 roll, 1 flat file, and 5 unboxed items)

Physical Description: 45.58 Linear Feet

### Scope and Contents Note:

The *Hell's Angels* sub-series (1922-1965) contains material related to the development, production, and post-production of The Caddo Company film, *Hell's Angels*. Both the silent and sound versions of the film are represented in the materials.

Materials include contracts and lawsuits, correspondence, financial, story development, and production and direction records, editing and special effects, aviation logs, and advertising, as well as musical scores for the silent version composed by Adolph Tandler and the sound version composed by Hugo Riesenfeld. Also included are black-and-white photographic prints and negatives and twenty-four miniature airplane models.

### Arrangement:

Materials are arranged by subject matter, then chronologically.

### Historical Background:

*Hell's Angels*, considered one of the three great early aviation films, began production in 1927 after the release of Paramount Pictures' epic, *Wings*. Starring James Hall, Ben Lyons, and Greta Nissen, *Hell's Angels* was initially shot as a silent picture, with an original musical score composed by Adolf Tandler. Howard Hughes insisted on as much realism as possible, using both authentic aerial combat scenes filmed with on-ground and aircraft-mounted aerial cameras, and innovating special effect techniques with model airplanes. His determination to produce his vision also led to several directorial changes, high production costs, significant delays, three deaths, and, in the case of Hughes himself, serious injury after a failed aerial maneuver.

In 1929, Hughes decided to add sound to the film, leading to more delays. He first replaced Greta Nissen, whose accent was deemed unsuitable for her character. Hughes replaced with nineteen-year-old Jean Harlow. The silent aerial combat scenes needed sound; Hughes hired stunt pilots, including one of the first female pilots, Florence "Pancho" Barnes, to recreate the sounds of dog-fighting aircraft. Using the new color process created by Multicolor, Limited, Hughes added a color sequence to the film, creating in the process the only known color imagery of Jean Harlow. Hugo Riesenfeld was hired to create additional music for the sound version as well. *Hell's Angels* opened in Los Angeles, California in a lavish premiere at Grauman's Chinese Theatre on May 27, 1930 and, despite some criticism of the plot and acting quality, was considered a success worth the wait for the stunning aerial sequences alone.

### Sources:

Jakab, Peter. "Hell's Angels: Hughes' Big Crash & Harlow's Big Break". Smithsonian National Air and Space Museum, *Stories*. April 19, 2017. Accessed March 1, 2022. <https://airandspace.si.edu/stories/editorial/hells-angels>

American Film Institute Catalog. "*Hell's Angels* (1930): History". *AFI Catalog*. 2019. Accessed March 1, 2022. <https://catalog.afi.com/Catalog/MovieDetails/9655>.

### Names and Subjects:

- Miniatures
- Dyer, Elmer
- Frederiksen, Sigurd, 1881-1965
- Hall, James, 1900-1940

- Harlow, Jean, 1911-1937
- Lyon, Ben, 1901-1979
- Nissen, Greta, 1906-1988
- Perry, Harry, 1888-1985
- Prival, Lucien, 1901-1994
- Tandler, Adolf
- Riesenfeld, Hugo, 1879-1939

Title/Description	Containers
Advertising and publicity records for <i>Hell's Angels</i>	
Newspaper clippings, bound volumes, film release and reception, Volumes I - XI, domestic markets, approximately 1927 to 1930 Physical Description: 11 Volumes	oversized box 017  oversized box 018  oversized box 019  oversized box 020  oversized box 021  oversized box 022
Newspaper clippings, bound volumes, film release and reception, Volumes I - V, domestic and foreign markets, approximately 1930 to 1931 Physical Description: 5 Volumes	oversized box 022  oversized box 023  oversized box 024
Newspaper clippings, London, England; reviews and articles about German government objections to the film, approximately 1930 October to 1931 November	oversized box 024
Advertising concept notes, <i>Hell's Angels</i> , approximately 1930 to 1931	oversized box 024
<i>Hell's Angels</i> premiere, Los Angeles, California, opening night schedule and activities, approximately 1930 to 1931	oversized box 024
Advertising estimates and comparisons, <i>Hell's Angels</i> , approximately 1930 to 1931	oversized box 024
Program suggestions for <i>Hell's Angels</i> city premieres, 1930 May to 1930 September	oversized box 024
<i>Hell's Angels</i> Hollywood, California premiere trailer direction by Joseph Stallings, 1930 June	oversized box 024
Grauman's Metropolitan Theatre opening, <i>Hell's Angels</i> , Los Angeles, California, 1930 June to 1930 August	oversized box 024

Howard Hughes signed contracts for <i>Hell's Angels</i> advertising, General Outdoor Advertising Company, includes description and examples of work, approximately 1930 July	box 025
<i>Hell's Angels</i> opening reviews and telegrams, New York, New York and Boston, Massachusetts, 1930 August 20 to 1930 September 02	box 025
Reviews of <i>Hell's Angels</i> re-release, <i>Hollywood Reporter</i> and <i>Variety</i> , 1940 January 17 to 1940 January 22	box 025
Publicity stills for <i>Hell's Angels</i>	
Howard Hughes directing on set of <i>Hell's Angels</i> (captioned on verso): photographic prints, approximately 1927 to 1929 Physical Description: 2 Photographic Prints	box 025
<i>Hell's Angels</i> stills from original silent version (captioned on verso): photographic prints, 1927 November to 1928 January Physical Description: 35 Photographic Prints	box 025
<i>Hell's Angels</i> stills from original silent version with Greta Nissen, actor, alternate ending (captioned on verso): photographic prints, 1927 November to 1928 January Physical Description: 5 Photographic Prints	box 025
Principal actors and Howard Hughes, <i>Hell's Angels</i> : photographic prints and negatives, approximately 1927 to 1928 Physical Description: 4 Files Physical Description: 14 Photographic Prints Physical Description: 9 Photographic Negatives	box 025
Stunt pilots Joseph Ince and Rudolph Schad with Greta Nissen, actor, <i>Hell's Angels</i> (captioned on verso): photographic prints and negatives, approximately 1927 to 1928 Physical Description: 4 Photographic Prints Physical Description: 3 Photographic Negatives	box 025
Stunt pilot Ira Reed, <i>Hell's Angels</i> (captioned on recto): photographic prints, 1928 Physical Description: 2 Photographic Prints	box 025
Anthony Fokker and Howard Hughes, <i>Hell's Angels</i> : photographic print, 1928	box 025
<i>Hell's Angels</i> assistant director Freddie Fleck and an unidentified man in a sound booth: photographic print, approximately 1928 to 1929	box 025
Roscoe Turner, Carline Turner, George Cooper, and James Hall after the delivery of a Sikorsky S-29-A, <i>Hell's Angels</i> (some captioned, verso and recto): photographic prints and negatives, approximately 1927 to 1929 Physical Description: 2 Files Physical Description: 8 Photographic Prints	box 025

Physical Description: 9 Photographic Negatives

<p><i>Hell's Angels</i> actors, aircraft, and sets: photographic negatives, approximately 1927 to 1928</p> <p>Physical Description: 7 Files</p> <p>Physical Description: 73 Photographic Negatives</p>	box 025
<p>Jean Harlow, <i>Hell's Angels</i>, posed: photographic negative, approximately 1929 to 1930</p>	box 025
<p>Exterior location scenes, <i>Hell's Angels</i>, soldiers, and munitions dump: photographic negatives, approximately 1927 to 1928</p> <p>Physical Description: 3 Photographic Negatives</p>	box 025
<p><i>Hell's Angels</i> Sikorsky S-29-A bomber: photographic negatives, approximately 1927 to 1928</p> <p>Physical Description: 6 Photographic Negatives</p>	box 025
<p>Thomas Meighan, Frances Ring Meighan, and unidentified cast visiting the <i>Hell's Angels</i> Zeppelin set, showing special effect overlay: photographic prints and negatives, approximately 1927 to 1928</p> <p>Physical Description: 4 Photographic Negatives</p> <p>Physical Description: 2 Photographic Prints</p>	box 025
<p><i>Hell's Angels</i> stunt pilots and actors posed in front of an aircraft (captioned on verso): photographic print and negatives, approximately 1927 to 1928</p> <p>Physical Description: 1 Photographic Prints</p> <p>Physical Description: 2 Photographic Negatives</p>	box 025
<p>Wreckage of "Gotha" bomber, <i>Hell's Angels</i>: photographic negative, approximately 1928 to 1929</p>	box 025
<p><i>Hell's Angels</i> airshow exhibit, New York, New York (some captioned on verso): photographic prints, approximately 1929 to 1930</p> <p>Physical Description: 8 Photographic Prints</p>	box 025
<p><i>Hell's Angels</i> opening, Seattle, Washington: photographic print and negatives, 1930 July 18 to 1930 July 19</p> <p>Physical Description: 1 Photographic Prints</p> <p>Physical Description: 4 Photographic Negatives</p>	box 025
<p><i>Hell's Angels</i> opening and premiere, Grauman's Theatre, Los Angeles, California: photographic prints and negatives, 1930 May 27, 1930 November 15</p> <p>Physical Description: 16 Photographic Prints</p> <p>Physical Description: 8 Photographic Negatives</p>	box 025
<p>Howard Hughes as American Airways co-pilot (captioned on verso): photographic prints, approximately 1931 to 1932</p>	box 025

Physical Description: 9 Photographic Prints

Howard Hughes with his Boeing 100-A aircraft (captioned on verso): photographic prints, approximately 1932 to 1934	box 025
Physical Description: 13 Photographic Prints	
<i>Hell's Angels</i> stunt pilots and aircraft: photographic prints, approximately 1928 to 1929	oversized box 039
Physical Description: 5 Photographic Prints	
Greta Nissen, principal actor, silent version of <i>Hell's Angels</i> : photographic prints, approximately 1927 to 1928	oversized box 039
Physical Description: 6 Photographic Prints	
James Hall, principal actor, <i>Hell's Angels</i> , posing with aircraft: photographic prints, approximately 1927 to 1928	oversized box 039
Physical Description: 8 Photographic Prints	
Administrative records for <i>Hell's Angels</i>	
Neil S. McCarthy, Dennis O'Brien, and Wayne Pierson, correspondence regarding United Artists Corporation distribution contract, 1928 July 20 to 1928 September 19	box 026
Wayne Pierson, telegrams regarding film release, technicalities, publicity, censorship, and sketches of theatre marquee concepts, 1930 September 03 to 1930 November 01	box 026
Douglass Biggs, Howard Hughes, and Wayne Pierson, correspondence regarding censorship and foreign and domestic marketing, 1930 August 16 to 1931 October 03	box 026
Ingle Carpenter and Caddo Company, correspondence regarding <i>The Dawn Patrol</i> affidavit, 1930 August 07 to 1930 August 08	box 026
General production correspondence regarding trailers and film shipments, approximately 1930 to 1931	box 026
Howard Hughes and United Artists Corporation, correspondence regarding domestic distribution, approximately 1930 to 1931	box 026
Douglass Biggs, Wayne Pierson, United Artists Corporation, correspondence regarding foreign market distribution, 1931 March 02 to 1932 February 01	box 026
Howard Hughes and United Artists Corporation, correspondence regarding distribution and German objections to film, 1931 March 19 to 1933 February 01	box 026
Film release "roadshow" New York bank reconciliation, statements of receipt, and payroll disbursements, 1930 August 16 to 1931 February 02	oversized box 039
<i>Hell's Angels</i> outright sales in foreign markets, 1931 February 26 to 1932 February 23	box 027
Film release "roadshow" pro forma trial balances and details of accounts, 1930 August to 1930 November	box 027

Physical Description: 3 Files	
Oakland, California location, accounts, bank reconciliations, aircraft and aviator statistics, 1928 October to 1928 November	box 027
Physical Description: 3 Files	
Theatre operating statements, domestic and foreign markets, 1930 March to 1931 August	box 027
Physical Description: 3 Files	
Film release "roadshow" analyses of equipment accounts, inventories, shipments and lists of equipment sold, 1930 August to 1931 January	box 028
Physical Description: 2 Files	
Film release "roadshow" bank statements of Noah Dietrich and Walter H. Scott, 1928 January to 1932 January	box 028
Film release "roadshow" accounts payable and Electrical Research Products, Incorporated (ERPI) invoices, duplicate, 1930 July 05 to 1930 November 14	box 028
Physical Description: 2 Files	
Film release "roadshow" general ledger, 1930 May to 1931 August	box 029
Physical Description: 3 Files	
Inventory of <i>Hell's Angels</i> stock shots sold to Metro-Goldwyn-Mayer (MGM), RKO Radio Pictures, Incorporated, and Universal Pictures, 1933 to 1935	box 029
Film soundtracks for <i>Hell's Angels</i>	
"Silent version for 8 reels and final" reel one, condensed score, approximately 1930 to 1931	oversized box 039
Silent version, 10 and 10A, reels three and four, condensed score, approximately 1930 to 1931	oversized box 039
Silent version, 11, includes "Parliament", "Misfit-Uniforms", "Military Drill", "The Anarchist"; 12, reels three and four, condensed score, approximately 1930 to 1931	oversized box 039
Silent version, 12, "Reel IV (No. 14)", condensed score, approximately 1930 to 1931	oversized box 039
Silent version, 21, "Roy's Love Song," reels three and four, condensed score, 1930 October 06	oversized box 039
Silent version, "Monte and Helen," reels three and four, condensed score, 1930 October 06	oversized box 039
Silent version, reel five, condensed score, approximately 1930 to 1931	oversized box 039
Silent version, reel nine, "France," condensed score, approximately 1930 to 1931	oversized box 039
Silent version, reel ten, condensed score, approximately 1930 to 1931	

	oversized box 039
Silent version, reel eleven, includes "2nd Café," "1st Café," "Helen and Captain," "Can-Can," condensed score, approximately 1930 to 1931	oversized box 039
Silent version, "Finale," condensed score, approximately 1930 to 1931	oversized box 039
Silent version, reels one and two, instrument parts, foreign market, approximately 1930 to 1931 Physical Description: 2 Files	box 029 box 030
Silent version, reels three and four, instrument parts, foreign market, approximately 1930 to 1931 Physical Description: 2 Files	box 030
Silent version, reel five, instrument parts, foreign market, approximately 1930 to 1931	box 030
Silent version, reels nine and ten, instrument parts, foreign market, approximately 1930 to 1931 Physical Description: 2 Files	box 030
Silent version, reel eleven, instrument parts, foreign market, approximately 1930 to 1931 Physical Description: 2 Files	box 030
Sound version orchestration, instrument parts, approximately 1930 to 1931 Physical Description: 4 Files	box 031
<i>Legal records for Hell's Angels</i>	
Royalties on musical compositions, foreign markets, 1930 February 03 to 1930 September 08	box 031
Adolph Tandler and Joseph Moncure March, music rights agreement, 1930 August 21 to 1965 February 15	box 031
United Artists Corporation distribution agreement, 1926 September 26 to 1927 August 01	box 031
Harry Simpson actor contract, 1927 November 30	box 031
Harold Abbott and Caddo Company, contract for delivery of film for exhibition and photographic prints showing a billboard, 1928 December 14	box 031
Louis Wolheim loan contract to studio, 1926 December 21 to 1930 November 17	box 032
Library of Congress copyright certificate of registration, original and renewal, <i>Hell's Angels</i> , 1930 June 17 to 1958 May 15	box 032
<i>Hell's Angels</i> roadshow lease agreements, 1929 January 04 to 1930 August 08	box 032

Affidavits from <i>The Dawn Patrol</i> in <i>Caddo v. 1st National Pictures</i> , 1930 July	box 032
Affidavits, evidence, correspondence from lawsuit, <i>Barry v. Hughes</i> , approximately 1926 to 1939	box 032
Affidavit drafts and Howard Hughes correspondence regarding <i>The Dawn Patrol</i> similarities to <i>Hell's Angels</i> , 1930 April 05 to 1930 August	box 032
<i>Hell's Angels</i> copy and credits, copyright, 1930 June 17	box 032
Assignment from Robert M. MacKay to Marshall A. Neilan for <i>Somewhere in Mexico</i> , 1922 September 22	box 032
Electrical Research Products, Incorporated (ERPI) equipment contract, 1930 May to 1930 September	box 032
Billie Dove and Caddo Company legal settlement, 1936 December 14 to 1943 March 09	box 032
Airplane blueprints in support of <i>Caddo v. 1st National Pictures</i> lawsuit, <i>The Dawn Patrol</i> , approximately 1930 April to 1930 August Physical Description: 3 Sheets	roll 038
Production and direction records for <i>Hell's Angels</i>	
Aerial battlefield locations, hand-drawn directions, approximately 1927 to 1928	box 032
Daily film laboratory reports, 1927 November 01 to 1928 December 30 Physical Description: 2 Files	box 032
Zeppelin sequence shot list, approximately 1927 to 1928	box 032
Maintenance and flight aircraft logbook for the Sikorsky S-29-A, 1927 June 27 to 1928 April 28	box 032
List of miniature airplanes held by Carl Hernandez, special effects, approximately 1927 to 1929	box 033
Memoranda and direction on aerial scenes, approximately 1927 to 1929	box 033
Notes on stock shots used in <i>Hell's Angels</i> , approximately 1927 to 1929	box 033
Bulletin board inserts for "Bozo sequence," "B" takes, approximately 1927 to 1929	box 033
<i>Hell's Angels</i> exterior scene notes, Howard Hughes and James Whale, approximately 1927 to 1929	box 033
<i>Hell's Angels</i> , dialogue laps directed by Howard Hughes, approximately 1927 to 1929	box 033
Historical research for <i>Hell's Angels</i> , approximately 1927 to 1930	box 033



<i>Hell's Angels</i> daily production logs, aircraft, Oakland, California, 1928 July 24 to 1928 August 19	box 033
<i>Hell's Angels</i> zeppelin sequence, film takes and retakes, approximately 1928 to 1929	box 033
Scene editing note for <i>Hell's Angels</i> , approximately 1928 to 1929	box 033
<i>Hell's Angels</i> stock shots of aerial scenes, approximately 1928 to 1929	box 033
Sequence stop watch timing and sound adjustments for Joseph Moncure March, 1929 August 22	box 033
<i>Hell's Angels</i> set list for sound, 1929 September 04	box 033
<i>Hell's Angels</i> film editing scene sub-sheets, approximately 1929 to 1930	box 033
Zeppelin sequence notes on dialogue and editing, 1929 June 19 to 1930 February 22	box 033
<i>Hell's Angels</i> Technicolor daily shot logs, includes film cuts, 1929 November 21 to 1929 November 29	box 033
<i>Hell's Angels</i> sound fader settings, approximately 1929 to 1930	box 033
<i>Hell's Angels</i> sound and film editing notes, 1930 January 07 to 1930 May 17	box 033
Aircraft flight logs, vouchers, rentals, cash accounting, and pilot list, 1930 January to 1930 February	box 033
<i>Hell's Angels</i> film editing lap cuts, 1930 February 08 to 1930 August 30	box 033
<i>Hell's Angels</i> cutting notes, 1930 February 04 to 1930 July 01	box 033
Handwritten and transcribed notes by Howard Hughes regarding aircraft sound and aerial sequences, 1930 February 06 to 1930 August 11	box 033
<i>Hell's Angels</i> notes on film title and cast lists, 1930 March 08 to 1930 March 09	box 033
Daily screen reports and correspondence from Mary Rusk, approximately 1930 to 1931	box 033
<i>Hell's Angels</i> sound cue sheets, approximately 1930 to 1931	box 033
<i>Hell's Angels</i> take sheets, 1931 May 20 to 1931 June 08	box 033
Background shot list and stage logs for technical director E. Roy Davidson, 1931 October 06 to 1931 October 22	box 033
Stage logs, Samuel Goldwyn Studios sound department for <i>Hell's Angels</i> re-release, 1947 December 09 to 1950 March 28	box 033
Fader cue sheets for <i>Hell's Angels</i> theatre release, approximately 1930 to 1931	box 033

Grauman's Chinese Theatre <i>Hell's Angels</i> show reports from film operators, 1930 June 12 to 1930 September 26	box 034
Sound cue sheets, Grauman's Chinese Theatre, copy for New York, New York showing, 1930 June 22	box 026
Fader cue sheets and footage notes, Walt Reynolds, 1930 August 30	box 034
Daily production reports and sound logs, production #3, 1927 October to 1930 June Physical Description: 6 Files	box 034
Miniature airplane design sketches by Harry Reynolds, approximately 1926 to 1928	flat file 111
Miniature airplane models configured as World War I British and German fighters, approximately 1927 to 1930 Physical Description: 24 Items	oversized box 347  oversized box 348  oversized box 349  oversized box 350  oversized box 351  oversized box 352  oversized box 353  oversized box 354  oversized box 355  oversized box 356  no container 00 item P21, 22, 24  no container 00 item P20, 23
Set and production stills for <i>Hell's Angels</i>	
Miniature airplane designs pencil sketches and photographic negatives by Harry Reynolds, approximately 1926 to 1928	box 026
Greta Nissen and Thelma Todd, production stills, <i>Hell's Angels</i> original silent version (some captioned on verso): photographic prints, approximately 1927 to 1928	box 026

Physical Description: 5 Files

Physical Description: 52 Photographic Prints

Interior and exterior views, set stills, <i>Hell's Angels</i> (captioned on verso): photographic prints, approximately 1927 to 1928	box 026
Physical Description: 46 Photographic Prints	
Physical Description: 4 Files	
Aerial scenes, original images include pilot signatures, production stills, <i>Hell's Angels</i> (credit: Elmer G. Dyer): photographic prints, approximately 1928 to 1929	oversized box 039
Physical Description: 15 Photographic Prints	
Aerial view of pilot in aircraft, original images include pilot signatures, production stills, <i>Hell's Angels</i> (credit: Elmer G. Dyer): photographic print, approximately 1928 to 1929	oversized box 039
Zeppelin scene, production stills, <i>Hell's Angels</i> : photographic prints, approximately 1928 to 1929	oversized box 039
Physical Description: 3 Photographic Prints	
Stunt pilots, aircrafts and battle scenes, production stills, <i>Hell's Angels</i> : photographic prints, approximately 1928 to 1929	oversized box 039
Physical Description: 7 Photographic Prints	
Zeppelin set during filming, set stills, <i>Hell's Angels</i> : photographic prints, approximately 1927 November to 1928 January	box 026
Physical Description: 2 Photographic Prints	
Aerial camera operators, production stills, <i>Hell's Angels</i> : photographic print, approximately 1927 to 1928	box 026
Airplane ground crew, production stills, <i>Hell's Angels</i> : photographic print, approximately 1927 to 1928	box 026
Stunt pilots and ground crew, production still, <i>Hell's Angels</i> (credit: Clyde H. Sunderland): photographic print, approximately 1927 to 1928	box 026
Stunt pilots, production stills, <i>Hell's Angels</i> (one signed on verso): photographic prints, approximately 1927 to 1928	box 026
Physical Description: 4 Photographic Prints	
Stunt pilots with assistant director Freddie Fleck explaining battle sequence; chief cameraman Harry Perry standing at left, production still, <i>Hell's Angels</i> (captioned on verso): photographic print, approximately 1927 to 1928	box 026
"N.G. munition dump explosions", set still, <i>Hell's Angels</i> (captioned on recto): photographic print, approximately 1927 to 1928	box 026
Camera wreckage after airplane strike, production still, <i>Hell's Angels</i> : photographic prints, approximately 1927 to 1928	box 026

Physical Description: 4 Photographic Prints

Story development records for <i>Hell's Angels</i>	
Scene description, approximately 1927 to 1928	box 035
Synopsis, approximately 1927 to 1928	box 035
Synopsis, alternative ending, approximately 1927 to 1928	box 035
Film continuity, compiled by Douglass Biggs, approximately 1927 to 1928	box 035
Continuity script for special effects of munition dump bombing scene including annotations and sketch of flight angles, E. Roy Davidson, approximately 1927 to 1928	box 035
Script, multiple scenes, annotated, approximately 1927 to 1928	box 035
Aerial sequences, take sheets, approximately 1927 to 1928	box 035
Single scene in Helen's apartment, annotated, approximately 1927 to 1928	box 035
London air raid, scene 176-262, 1927 December 23 to 1928 January 17	box 035
Screen continuities, silent version, 1928 April 24 to 1928 June 10	box 035
Scene summaries, approximately 1928 to 1929	box 035
Film continuities with negatives and key numbers, labeled Frank Lawrence, approximately 1928 to 1930	box 035
Film title sheets, 1928 June 03 to 1928 October 25	box 035
Shooting script, camera direction, Zeppelin scene, 1928 January 28	box 035
Physical Description: 2 Files	
Annex continuity, annotated "Mr. Hughes' copy", approximately 1928 to 1929	box 036
Sound exchange and dialogue continuities, approximately 1928 to 1929	box 036
Final dialogue continuity scripts, one annotated, 1929 September 27	box 036
Physical Description: 3 Files	
Final dialogue continuity script, annotated "Howard Estabrook", 1929 September 27	box 036
Annex continuity, annotated, approximately 1929 September 28	box 036
Continuities, sound version, 1929 September 30 to 1929 December 07	box 036
Physical Description: 2 Files	
Dialogue memorandum, annotated "Howard Estabrook", 1929 October 04	box 036

Sound exchange continuity, approximately 1929 to 1930	box 037
Original dialogue tracks, Zeppelin and air sequences, annotated "portions of picture that need dialogue", 1929 December 06 to 1930 August 20	box 037
Dialogue continuity, numbered "00016", approximately 1929 to 1930	box 037
Dialogue continuity annotated "Howard Estabrook/A. W.", approximately 1929 to 1930	box 037
Screenplay annotated "from HRH (Howard R. Hughes) cutting room, 7000 Romaine Street," Los Angeles, California, approximately 1929 to 1930	box 037
Dialogue from last half, sound version, annotated "Lawrence Stallings", approximately 1929 to 1930	box 037
<i>Hell's Angels</i> all original tracks, airplane and special effects, machine guns and explosions, 1929 December 18 to 1930 September 12	box 037
Soundtrack information, annotated "property of Douglass Biggs", approximately 1930 March 03 to 1930 October 13	box 037
Sound exchange, German version, synchronized, 1930 January 05	box 037
Screenplay annotated "dubbed tracks, air and Zeppelin sequences and all other portions that need dubbing, including complete reels", 1930 April 12 to 1930 September 16	box 037
Release dialogue script, 1930 November 03	box 037
Sound exchange continuity, domestic version, 1930 November 04	box 037
Sound exchange continuity, British version, 1930 December 03	box 037
Release dialogue, British version, 1930 December 31	box 037

## ***The Front Page*, approximately 1927 to 1939**

Physical Description: 3.91 Cubic Feet (3 boxes and 2 oversized boxes)

Physical Description: 4.38 Linear Feet

Scope and Contents Note:

*The Front Page* sub-series (approximately 1927-1939) is comprised of materials pertaining to the production process of The Caddo Company's April 4, 1931 release of *The Front Page*. The sub-series contains advertising and publicity, administrative, financial, legal, and production and direction, and story development records. Director Lewis Milestone, along with editor Duncan Mansfield and writers Ben Hecht, Charles MacArthur, and Bartlett Cormack helped the film earn Academy Awards nominations for Best Director and Best Picture in 1929. The black-and-white photographic prints and negatives, primarily attributed to Newton Hopcroft, depict set and production stills of the principal and supporting cast and locations in the film.

Advertising and publicity records include newspaper clippings detailing the film's release, articles of local advertising campaigns, and publicity stills of principal and supporting cast members.

Administrative records include correspondence pertaining to the editing, censorship, and distribution of the film, as well as shipping receipts. Legal records include supporting actor and domestic distribution contracts. Production and direction records include production stills of principal and supporting cast,

interior and exterior sets, and a sound and production daily report ledger. The story development records include production scripts, as well as cutting continuities and dialogue scripts for domestic and international releases.

Arrangement:

Names and Subjects:

- Brian, Mary, 1906-2002
- Menjou, Adolphe, 1890-1963
- O'Brien, Pat, 1899-1983

Title/Description	Containers
Advertising and publicity records for <i>The Front Page</i>	
Newspaper clippings, bound volume, film release and reception, 1930 to 1932 Physical Description: 3 Volumes	oversized box 012  oversized box 013
Newspaper clippings, bound volume, " <i>The Front Page</i> reviews & local campaigns", 1930 to 1932	oversized box 013
Principal and supporting cast, publicity stills, <i>The Front Page</i> (annotated on verso): photographic prints and negatives, approximately 1931 to 1932 Physical Description: 39 Photographic Prints Physical Description: 5 Photographic Negatives	box 014
Administrative records for <i>The Front Page</i>	
Charles E. Whittaker and the Academy of Motion Picture Arts and Sciences, correspondence regarding complaint by Lewis Milestone, 1932 October 08 to 1932 November 29	box 014
Douglass Biggs, correspondence regarding sound and dubbing for <i>The Front Page</i> , 1930 October 24 to 1931 July 24	box 014
Douglass Biggs and Robert G. Hilton, correspondence regarding film and sound development for <i>The Front Page</i> , 1931 February 24 to 1931 May 07	box 014
Douglass Biggs, C. R. MacPherson, Thomas T. Moulton, and Charles Stallings, correspondence regarding sound dubbing and film development for <i>The Front Page</i> , 1931 April 04 to 1931 June 05	box 014
Douglass Biggs and Mary Rusk correspondence regarding London, England version of <i>The Front Page</i> , 1931 March 23 to 1931 July 15	box 014
Edward Bennett Derr, correspondence regarding Australian censorship, 1931 June 10 to 1931 August 20	box 014
Noah Dietrich and Creighton James Tevlin, correspondence regarding British rights purchase, 1939 March 21 to 1939 May 22	box 014
Colonel Jason Joy, correspondence regarding image censorship, 1931 March 23	box 014
Arthur W. Kelly correspondence regarding London, England release and censorship, 1931 March 20 to 1931 April 28	box 014

Metro-Goldwyn-Mayer Corporation, correspondence regarding loan of Adolphe Menjou, 1931 February 07 to 1931 February 13	box 014
Murray Silverstone, correspondence regarding cut production soundtrack, 1931 March 11 to 1931 April 29	box 014
Receipts, film and composite shipments to United Artists Corporation, 1931 March 14 to 1931 May 01	box 014
Supporting actor contracts, 1930 December 16 to 1931 January 07	box 014
Domestic distribution contracts, 3500-4899, 1932	box 014
Physical Description: 6 Files	box 015
United Artists Corporation distribution contract, 1931 March 31	box 015
Production and direction and story development records for <i>The Front Page</i>	
Principal and supporting cast, production stills, <i>The Front Page</i> : photographic prints, approximately 1931 to 1932	box 015
Physical Description: 106 Photographic Prints	
Interior and exterior views, set stills, <i>The Front Page</i> : photographic prints, 1931 to 1932	box 015
Physical Description: 19 Photographic Prints	
Storyboard images, <i>The Front Page</i> : photographic prints, approximately 1931 to 1932	box 015
Physical Description: 9 Photographic Prints	
"Production #9 Daily Production Records," sound logs and daily production reports ledger, 1931 January 08 to 1931 March 11	box 015
Production script, stage play, approximately 1927 to 1929	box 015
Production script, domestic version, approximately 1930 to 1931	box 016
Physical Description: 3 Files	
Cutting continuity, approximately 1931 to 1932	box 016
Cutting continuity, British version, approximately 1931 to 1932	box 016
Dialogue script, with annotations, domestic version, 1931 March 31	box 016
Dialogue script, domestic version, 1931 March 31	box 016
Dialogue script, British version, 1931 April 23	box 016

### ***The Age for Love, 1930 to 1932***

Physical Description: 4.23 Cubic Feet (4 boxes and 2 oversized boxes)

Physical Description: 4.87 Linear Feet

Scope and Contents Note:

*The Age for Love* sub-series (1930-1932) is comprised of materials pertaining to the production process of The Caddo Company's October 17, 1931 release of *The Age for Love*. The sub-series includes advertising

and publicity, administrative, distribution, editing, production and direction, and story development records, as well as film soundtracks. Materials include newspaper clippings, magazine reviews, leaflets, newspaper bulletins, correspondence, contracts, reports, and log books. Also included are black-and-white photographic prints and negatives depicting the film during its production, as well as set, director, and advertising images.

**Arrangement:**

Materials are arranged by subject matter, then chronologically.

**Historical Background:**

*The Age for Love* (1931), is a lost film based on the 1930 novel of the same name by Ernest Pascal. Billie Dove is credited as the lead actor, Frank Lloyd as the director, and Howard Hughes as the producer.

*The Age for Love* was Dove's first Hughes-produced film, followed by *Cock of the Air* (1932). These films cast Dove in leading roles due to Hughes' influence. *The Age for Love* was unsuccessful financially and disliked by critics.

**Source:**

Bartlett, Donald L. and James B. Steele. *Empire: The Life, Legend, and Madness of Howard Hughes*. New York: W. W. Norton & Company, 1979.

"Film Reviews: THE AGE FOR LOVE." *Variety*. November 17, 1931.

**Names and Subjects:**

- Hopcroft, Newton, 1886-1962
- Mansfield, W. Duncan
- Pascal, Ernest, 1896-1966
- Horton, Edward Everett
- Starrett, Charles (1903-1986)
- Dove, Billie

Title/Description	Containers
Advertising and publicity records for <i>The Age for Love</i>	
Principal and supporting cast, publicity stills, <i>The Age for Love</i> : photographic prints and negatives, approximately 1930 to 1931 Physical Description: 4 Files Physical Description: 28 Photographic Prints Physical Description: 2 Photographic Negatives	box 040
Billie Dove, publicity stills, <i>The Age for Love</i> : photographic prints, approximately 1930 to 1931 Physical Description: 7 Photographic Prints	oversized box 045
Advertising synopsis, approximately 1931 to 1932	box 040
<i>The Hollywood Reporter</i> critical reviews of <i>The Age for Love</i> , approximately 1931 to 1932	box 040
"Howard Hughes' <i>The Age for Love</i> Publicity Section" leaflet, approximately 1931 to 1932	box 040
Newspaper clipping, bound volume, film release and reception, approximately 1931 to 1932 Physical Description: 3 Volumes	oversized box 044 oversized box 045
Newspaper clipping, bound volume, "Review Book and Local Campaign", approximately 1931 to 1932	oversized box 045



<i>The Age for Love</i> leaflet, critical reception, approximately 1931 to 1932	box 040
Lincoln Quarberg news bulletin, approximately 1931 to 1932	box 040
<i>The Age for Love</i> manuscript by Ernest Pascal with Billie Dove book cover, "For Mr. Howard Hughes, 10-2-31, L.Q. (Lincoln Quarberg)" inscribed inside, 1931 October 02	box 040
Administrative records for <i>The Age for Love</i>	
Edward Everett Horton actor contracts, 1931 June 10	box 040
Mary Duncan actor contracts, 1931 June 18	box 040
Ines Palange actor contracts, 1931 June 20	box 040
Betty Ross Clarke actor contracts, 1931 June 22	box 040
Jed Prouty actor contracts, 1931 July 13	box 040
Douglass Biggs and J. K. Burger correspondence regarding dubbing, edits, and film credits, 1931 July 13 to 1931 November 27	box 040
Douglass Biggs and Arthur W. Kelly, correspondence regarding Australian film prints, 1930 December 26 to 1931 November 12	box 040
Charles Stallings, correspondence regarding sound and scene edits, 1931 July 21 to 1931 July 22	box 040
Charles Starrett correspondence regarding contract negotiations, 1931 June 08	box 040
Lois Wilson correspondence regarding contract negotiations, 1931 June 19	box 040
Distribution records, editing records, and film soundtracks for <i>The Age for Love</i>	
United Artists Corporation purchase order, two "English" movie tone prints of <i>The Age for Love</i> for distribution, 1931 December 14	box 040
Laboratory editing reports and notes, 1931 July 30 to 1931 August 17	box 040
Editing lap dissolve notes, 1931 August 05 to 1931 August 21	box 040
Cutting room and laboratory editing notes, 1931 August 05 to 1931 September 16	box 040
Grief sheets and camera test notes, 1931 August 19 to 1931 November 14	box 040
"Bubbling Over With Love" music by Alfred Newman and lyrics by David Silverstein, 1930 to 1931	box 040
Reprint tracks for dubbing, 1931 August 04 to 1931 August 05	box 040
Scoring and dubbing sheets, 1931 August 07 to 1931 August 10	box 040
Sound exchange continuity, 1931 September 16	box 040

Production and direction records for <i>The Age for Love</i>	
Principal cast and director Frank Lloyd, direction stills, <i>The Age for Love</i> (captioned on verso): photographic prints, approximately 1930 to 1931 Physical Description: 2 Photographic Prints	box 041
Production stills, <i>The Age for Love</i> , compiled for Howard Hughes: photograph album, approximately 1930 to 1931	box 043
Principal and supporting cast, production stills, <i>The Age for Love</i> : photographic prints, 1930 to 1931 Physical Description: 10 Files Physical Description: 87 Photographic Prints	box 041 oversized box 045
Interior and exterior views, set stills, <i>The Age for Love</i> : photographic prints, 1930 to 1931 Physical Description: 14 Files Physical Description: 93 Photographic Prints	box 041
Stage logs and developing reports, 1931 May 16 to 1931 September 28 Physical Description: 2 Files	box 041
Daily production reports, 1931 June 22 to 1931 August 31	box 042
Scene take logs, 1931 June 23 to 1931 August 03	box 042
Scene logs and notes, 1931 June 23 to 1931 September 15 Physical Description: 3 Files	box 042
Daily print reports, 1931 June 26 to 1931 August 05	box 042
Stage logs, 1932 January 05 to 1932 January 20	box 042
Story development records for <i>The Age for Love</i>	
<i>The Age for Love</i> manuscript by Ernest Pascal copy given to Noah Dietrich, 1930	box 042
Dialogue script by Frank Lloyd and Robert E. Sherwood, approximately 1930 to 1931	box 042
Production script, approximately 1930 to 1931	box 042
Production script, scene, approximately 1930 to 1931	box 042
Production script, composite version by Ebba Havez and Ernest Pascal, approximately 1930 to 1931	box 042
Production script by Frank Lloyd and Robert E. Sherwood, approximately 1930 to 1931	box 042
Production scripts with notes by Robert E. Sherwood, approximately 1930 to 1931	box 043
Production scripts with annotations, approximately 1930 to 1931	box 043

Script draft by Ebba Havez, approximately 1930 to 1931	box 043
Script edits with annotations, approximately 1930 to 1931	box 043
Synopsis, approximately 1930 to 1931	box 043
Script, second draft, 1931 April 30	box 043
Script edits from Douglass Biggs and Howard Hughes, 1931 July 16	box 043
Script edits from Howard Hughes and Robert E. Sherwood, 1931 July 31	box 043
Sound exchange continuities, 1931 September 16	box 043
Dialogue script, 1931 September 19	box 043
Original dialogue script for Douglass Biggs, 1931 September 19	box 043

## ***Cock of the Air, 1931 to 1932***

Physical Description: 3.25 Cubic Feet (3 boxes and 2 oversized boxes)

Physical Description: 4.28 Linear Feet

Scope and Contents Note:

*The Cock of the Air* sub-series (1931-1932) includes newspaper clippings, publicity stills, production and direction records, financial records, and legal records pertaining to the film's production and release on January 23, 1932.

Newspaper clippings in the sub-series depict advertising campaigns for *The Cock of the Air*, theatrical releases, and film reviews. Publicity stills consist of the principal cast, supporting cast, and director on set, as well as posed images of the principal cast. Production and direction records feature production logs, screenplays, production still albums, and direction stills depicting the principal cast on film sets. Financial records for the sub-series include theatrical release contracts for England and purchase orders. Legal records contain contracts for the supporting cast and correspondence regarding censorship issues. Lastly, the story development records contain a synopsis, continuities, and shooting scripts.

Arrangement:

Materials are arranged by subject matter, then chronologically.

Names and Subjects:

- Buckingham, Tom, -1934
- Chester, Morris
- Moore, Matt, 1888-1960

<b>Title/Description</b>	<b>Containers</b>
Administrative and advertising and publicity records for <i>Cock of the Air</i>	
Newspaper clippings bound volumes, film release and reception, 1931 July 13 to 1932 August 17 Physical Description: 2 Volumes	oversized box 049
Newspaper clippings bound volume, reviews and local campaign coverage, 1931 November 18 to 1932 February	oversized box 045
Principal cast, supporting cast, and director on set, publicity stills, <i>Cock of the Air</i> (some captioned on verso): photographic prints and negatives, approximately 1931 to 1932	box 046

Physical Description: 8 Files

Physical Description: 129 Photographic Prints

Physical Description: 16 Photographic Negatives

Billie Dove, Chester Morris, and Matt Moore, publicity stills, <i>Cock of the Air</i> (some captioned on verso): photographic prints, approximately 1931 to 1932	box 046
Physical Description: 2 Files	
Physical Description: 30 Photographic Prints	
Film soundtracks, financial records, and legal records for <i>Cock of the Air</i>	
Vocal music scores, "You Would if You Could," "Love Me", and "Puppets on Parade," music by Alfred Newman, lyrics by Dave Silverstein and Bernie Grossman, approximately 1931 to 1932	box 046
Theater release contracts, England, 1932 November 04 to 1932 November 17	box 046
Physical Description: 2 Files	
Purchase orders for dialogue prints, 1931 December 14	box 046
Supporting cast, contracts, approximately 1931 August to 1931 September	box 047
Association of Motion Picture Producers, Incorporated, correspondence regarding censorship issues, 1931 December 07 to 1932 February 22	box 047
Production and direction and story development records for <i>Cock of the Air</i>	
Negative ticket sheets from film negatives for Columbia Pictures, approximately 1931 to 1932	box 047
Reel cutting instructions and film print orders from Douglass Biggs, approximately 1931 to 1932	box 047
Reel and frame cuts, annotated, 1931 January 06	box 047
Daily production reports, 1931 August 29 to 1931 October 16	box 047
Stage logs, 1931 September 02 to 1931 November 13	box 047
Daily scene reports, 1931 September 04 to 1931 October 08	box 047
Douglass Biggs and Thomas T. Moulton, inter-office memoranda regarding film sound quality, 1931 September 17 to 1931 October 09	box 047
Requests for printing of "dailies" for <i>Cock of the Air</i> , 1931 September 23 to 1931 October 16	box 047
Stock shots and background shots, 1931 October 06	box 047
Cutting continuity sheets and sound logs, 1931 November 11 to 1932 February 11	box 047

Packing slip from Multicolor, Limited to United Artists Corporation for film prints, 1931 December 23	box 047
Screenplay synopses, approximately 1931 to 1932	box 047
Dialogue continuity, American version, approximately 1931 to 1932	box 047
Dialogue continuity, American version, annotated with negative cutting notes, approximately 1931 to 1932	box 047
Shooting script, 1931	box 047
Shooting script, signed "Duncan Mansfield", 1931 September 22	box 047
Dialogue continuity, American version, draft, 1931 December 12	box 047
Production and set stills for <i>Cock of the Air</i>	
Wide-angle view of Venice, Italy carnival scene, set still, <i>Cock of the Air</i> : photographic print, approximately 1931 to 1932	box 047
Billie Dove and Chester Morris, production stills, <i>Cock of the Air</i> : photographic prints, approximately 1931 to 1932 Physical Description: 58 Photographic Prints	box 047
Locations, set stills, <i>Cock of the Air</i> : photographic prints, approximately 1931 to 1932 Physical Description: 47 Photographic Prints Physical Description: 2 Files	box 048
Production stills, <i>Cock of the Air</i> , compiled for producer Howard Hughes: photographic album, approximately 1931 to 1932	box 048
Production stills, <i>Cock of the Air</i> , compiled for director Tom Buckingham: photographic album, approximately 1931 to 1932	box 048

## ***Sky Devils, 1930 to 1933***

Physical Description: 4.94 Cubic Feet (5 boxes, 2 oversized boxes, and 1 flat file)

Physical Description: 6.91 Linear Feet

### Scope and Contents Note:

The *Sky Devils* sub-series (1930-1933) is comprised of materials pertaining to the production process of The Caddo Company's February 6, 1932 release of *Sky Devils*. The sub-series includes advertising and publicity, administrative, legal, production, direction, and story development records.

The advertising and publicity records include a list of scenes for inclusion in a trailer, production credits, newspaper clippings detailing the film's reception, and photographic prints. Administrative records contain correspondence pertaining to French distribution rights and Joseph Moncure March's start date on the screenplay. Legal records contain domestic and foreign release contracts. Production and direction records include stage and sound logs and daily production reports. Story development records include screenplays, dialogue and cutting continuities, preliminary and production scripts, and continuities for adaptation. Also included are black-and-white photographic prints and a negative depicting the film during its production, as well as set, director, and advertising images.

### Arrangement:

Materials are arranged by subject matter, then chronologically.

Names and Subjects:

- Benchley, Robert, 1889-1945
- Tracy, Spencer, 1900-1967

Title/Description	Containers
Advertising and publicity, administrative, and legal records for <i>Sky Devils</i>	
Notes on film trailer, potential scenes, 1932 January 08 to 1932 February 06	box 051
Robert Benchley portrait, publicity still, <i>Sky Devils</i> : photographic negative, approximately 1930 to 1932	box 051
Writing and production credits, approximately 1931 to 1932	box 051
Newspaper clippings bound volume, film release and reception, approximately 1931 to 1932 Physical Description: 2 Volumes	oversized box 057
Stills, <i>Sky Devils</i> , compiled for publicity department: photograph album, approximately 1931 to 1932	box 055
Newspaper clipping, bound volume, articles describing Caddo Company and <i>Sky Devils</i> reviews and local campaign coverage, approximately 1931 to 1932	oversized box 064
Les Artistes Associes S. A., correspondence regarding purchasing of <i>Sky Devils</i> French distribution rights, 1932 April 11 to 1932 June 28	box 051
Joseph Moncure March, correspondence regarding his start date to work on <i>Sky Devils</i> script, 1931 July 24	box 051
"What Does it Matter How I Say it (I Love You)," composers Harry Akst and Richard A. Whiting, Lyrics by Gus Kahn, approximately 1930 to 1931	box 051
George Cooper actor contract, 1930 February 24	box 051
Domestic release contracts, 1 to 1800, 1931 May 26 to 1931 December 17 Physical Description: 9 Files	box 051 box 052
England release contracts, 1932 November 04 to 1933 August 03 Physical Description: 2 Files	box 052
Production and direction records for <i>Sky Devils</i>	
Howard Hughes on set, direction stills, <i>Sky Devils</i> (some captioned on verso): photographic print and negative, approximately 1931 to 1932	box 052 flat file 058
Principal cast, production still, <i>Sky Devils</i> : photographic prints, approximately 1931 to 1932	box 052

Physical Description: 2 Photographic Prints

Production stills, <i>Sky Devils</i> , compiled for Howard Hughes: photograph album, approximately 1931 to 1932	box 056
Physical Description: 172 Photographic Prints	
Interior and exterior views, set stills, <i>Sky Devils</i> : photographic prints, approximately 1931 to 1932	box 052
Physical Description: 12 Files	
Physical Description: 148 Photographic Prints	
Stage logs, 1931 March 17 to 1932 February 01	box 053
Daily production reports, 1931 March 17 to 1931 November 29	box 053
Sound logs, 1931 September 04 to 1931 November 24	box 053
Physical Description: 2 Files	
Story development records for <i>Sky Devils</i>	
Adaptation and dialogue continuity, approximately 1930 to 1931	box 053
Cutting continuity, "Fly By Knights" by Lew Lipton and Joseph Moncure March, approximately 1930 to 1931	box 053
Production script, "Air Comedy I.," with annotations, approximately 1930 to 1931	box 053
Production script, "Cadets", approximately 1930 to 1931	box 053
Production script, "Fly by Night", approximately 1930 to 1931	box 053
Script by Carroll Graham and Garrett Graham, approximately 1930 to 1931	box 053
Script by Edward Sedgwick, "Untitled Air Comedy", approximately 1930 to 1931	box 054
Physical Description: 3 Files	
Script by Edward Sedgwick, "Untitled Air Comedy" with annotations, approximately 1930 to 1931	box 054
Physical Description: 3 Files	
Script edit, with annotations from Howard Hughes, approximately 1930 to 1931	box 054
Story treatment by Raymond Griffith, 1930 December 22	box 054
Cutting continuity, approximately 1931 to 1932	box 054
Cutting continuity, title sequence, with annotations, approximately 1931 to 1932	box 054
Dialogue edits by Robert Benchley, approximately 1931 to 1932	box 054
Production script, approximately 1931 to 1932	box 054
Physical Description: 3 Files	
Production script, with annotations, approximately 1931 to 1932	box 055

Synopsis, approximately 1931 to 1932	box 055
Cutting continuity, with annotations, 1931 May 10	box 055
Cutting continuity, first draft, with annotations, 1931 August 28	box 055
Cutting and dissolve notes, 1931 October 30 to 1931 December 14	box 055
Dialogue continuity, American and British versions, 1932 January 11	box 055

## **Scarface, 1930 to 1963**

Physical Description: 6.84 Cubic Feet (6 boxes and 3 oversized boxes)

Physical Description: 7.38 Linear Feet

### Scope and Contents Note:

The *Scarface* sub-series (1930-1963) is comprised of materials pertaining to the production process and censorship issues of The Caddo Company's April 9, 1932 release of *Scarface*, also known as *Scarface: The Shame of the Nation*. The materials in this sub-series consist of administrative, advertising and publicity, distribution, editing, legal, and production and direction, and story development records. Types of materials include newspaper clipping bound volumes, correspondence, forewards, contracts, and reports. Also included are black-and-white photographic prints and negatives depicting the film during its production, sets, director activities, and profile images of the principal and supporting cast used for publicity.

*Scarface* is based on Armitage Trail's novel of the same name. The film, loosely based on Al Capone, faced a censorship battle that Howard Hughes employed in the film's promotion.

### Arrangement:

Materials are arranged by subject matter, then chronologically.

### Names and Subjects:

- Trail, Armitage
- Dvorak, Ann, 1911-1979
- Muni, Paul, 1895-1967
- Morley, Karen (1919-2003)

<b>Title/Description</b>	<b>Containers</b>
Administrative, advertising, and publicity records for <i>Scarface</i>	
Edward P. Mulrooney, City of New York, New York Police Commissioner, foreword on gun control, approximately 1930 to 1931	box 056
Ann Dvorak portrait, publicity still, <i>Scarface</i> : photographic negative, approximately 1931 to 1932	box 056
Casting sheets and cards, 1931 July 13 to 1932 January 12	box 056
Newspaper clippings, bound volume, "Review Book and Local Campaign", 1932 February 26 to 1932 April 30	oversized box 065
Newspaper clippings, bound volume, film release and reception, approximately 1931 to 1932	oversized box 064
Physical Description: 6 Volumes	



	oversized box 065
	oversized box 066
Noah Dietrich and Neil S. McCarthy correspondence regarding film piracy in Africa, 1934 August 08	box 056
Walter L. Dixon, Grand Commander of the Protective Order of Police, California, <i>Scarface</i> receptions, photocopy: photographic print and negative, 1932 April 26	box 056
First National Productions Corporation and Warner Brothers Pictures Incorporated correspondence regarding negotiations for Ann Dvorak loan and contract, 1931 September 11 to 1932 December 29	box 056
Buron Fitts, District Attorney of Los Angeles, California, correspondence regarding reception of <i>Scarface</i> , photocopy: photographic print and negative, 1932 April 28	box 056
Max Gordon and Paul Muni correspondence regarding negotiations of pay, 1931 April 14 to 1932 July 13	box 056
Myron Selznick correspondence regarding negotiations of Ben Hecht's contract, 1931 February 01 to 1931 July 07	box 056
Censorship, editing, and legal records for <i>Scarface</i>	
Censorship cuts for New York, New York release, 1932 April 18 to 1932 June 21	box 056
Association of Motion Picture Producers, Incorporated, New York, New York censorship edits requested, 1933 May 22 to 1933 July 26	box 056
United Artists Corporation purchase orders, 1931 December 03 to 1931 December 14	box 056
Frame notations, approximately 1931 to 1932	box 056
List of film developments, approximately 1931 to 1932	box 056
Howard Hughes notes on film development, 1931 July 06 to 1932 February 23	box 056
Eddie Curtis' list of changes to film, 1931 December 19	box 056
Armitage Trail (Maurice R. Coons) contract, novel film rights, 1930 April 24 to 1930 August 19	box 056
Assignment for <i>Scarface</i> copyright, 1931 May 05 to 1931 May 09	box 056
United Artists Corporation release contracts, domestic, 1931 May 26 to 1931 November 16	box 059
Physical Description: 3 Files	
Paul Muni actor contract, 1931 June 13	box 059
Karen Morley actor contract, 1931 July 02 to 1931 July 31	box 059

Ann Dvorak actor contract, 1932 January 28 to 1932 May 07	box 059
Supporting actor contracts, 1931 June 18 to 1959 May 04	box 059
United Artists Corporation release contracts, London, England, 1932 November 04 to 1933 August 03 Physical Description: 2 Files	box 059
Judith Blackburn on <i>Scarface</i> registration and possible rights infringement, 1932 February 13 to 1963 October 28 Physical Description: 7 Files	box 059 box 060
Howard Hawks director contracts, photocopy, approximately 1955 to 1965	box 060
Production and direction records for <i>Scarface</i>	
Principal and supporting cast, production stills, <i>Scarface</i> : photographic prints, 1931 to 1932 Physical Description: 4 Photographic Prints	box 060
Interior and exterior views, set stills, <i>Scarface</i> : photographic prints, 1931 to 1932 Physical Description: 10 Files Physical Description: 102 Photographic Prints	box 060 box 061
Stage logs ledger, 1931 March 17 to 1931 July 08 Physical Description: 3 Files	box 061
Stage logs, United Artists Corporation sound department, 1931 April 09 to 1932 March 02	box 061
Daily development reports, United Artists Studio Corporation sound department, 1931 April 09 to 1931 September 05	box 061
Sound logs and laboratory reports, 1931 April 27 to 1931 December 04 Physical Description: 2 Files	box 061
Daily production reports, 1931 June 18 to 1931 December 05	box 061
Daily production reports, printed takes and soundtracks, 1931 July 12 to 1931 September 01	box 061
Story development records for <i>Scarface</i>	
Cutting continuity, approximately 1931 to 1932	box 061
Dialogue continuity, approximately 1931 to 1932	box 061
Dialogue continuity by Joseph Moncure March, approximately 1931 to 1932	box 061
Dialogue continuity by Seton I. Miller with Edward Bennett Derr and "Mr. Sullivan's" annotations, approximately 1931 to 1932	box 061
Dialogue script, approximately 1931 to 1932	box 062

Production script, approximately 1931 to 1932 Physical Description: 2 Files	box 062
Script by Ben Hecht, approximately 1931 to 1932	box 062
Script edits by Edward Bennett Derr, approximately 1931 to 1932	box 062
Script re-writes, managing editor final speech scene, approximately 1931 to 1932	box 062
Synopsis of <i>Scarface</i> and <i>Scarface: Shame of the Nation</i> , approximately 1931 to 1932	box 062
Treatment, character summaries, approximately 1931 to 1932	box 062
Treatment outline by Seton I. Miller, approximately 1931 to 1932	box 062
Synopsis by Howard Hawks, 1931 February 14	box 062
Production scripts with annotations, 1931 June 21 Physical Description: 4 Files	box 062
Script edits by Eddie Curtis, 1931 December 19	box 063
Dialogue continuity, <i>Shame of the Nation</i> , with annotations, 1932 January 26	box 063
Dialogue continuity, with annotations, 1932 January 26	box 063

## Corporate records, 1924 to 1961

Physical Description: 26.80 Cubic Feet (30 boxes and 10 oversized boxes)

Physical Description: 28.99 Linear Feet

Scope and Contents Note:

The corporate records sub-series (1924-1961) for The Caddo Company consists of newspaper clippings, administrative correspondence, actor and distribution contracts, and financial reports. Film distribution records primarily fall in this portion of the series.

Newspaper clippings in this sub-series publicize Howard Hughes' corporate, theatrical, and personal activities. They also feature publicity for actors in his films including Billie Dove, Jean Harlow, and Ann Dvorak. Financial records include receipts and invoices for expenditures, employee payroll, film revenue summaries, inventory lists, insurance policies, company budgets, insurance policy forms, and corporate stock information. Legal records include contracts for actors, screen writers, music rights, production companies, and distribution companies for domestic and international film releases. Other corporate materials include Caddo maintained logs for aircraft, correspondence between film production companies and Hughes' corporations, and materials for the unproduced film *Rivets*.

Arrangement:

Materials are arranged by subject matter, then chronologically. Correspondence are arranged alphabetically.

Title/Description	Containers
Advertising and publicity records	
Protection track reel tags, "Library of Howard Hughes", approximately 1930 to 1940	box 063
Newspaper clipping reproduction, highlighting Howard Hughes' early career, approximately 1930 to 1940	oversized box 101

Newspaper clipping, bound volume, Howard Hughes and Caddo Company films, the Hughes Franklin Theatres, United Artists Corporation, and Multicolor, Limited; Book I, 1930 October 13 to 1931 July 04	oversized box 096
Newspaper clipping, bound volume, mentions of the unproduced film <i>Queer People</i> ; Book 1, 1930 October 18 to 1931 October 16	oversized box 097
Newspaper clipping, bound volume, Howard Hughes and Billie Dove; Book V, 1931 February 21 to 1932 May 01	oversized box 098
Newspaper clipping, bound volume, Howard Hughes and Jean Harlow; Book II, 1931 June 02 to 1931 November 06	oversized box 098
Newspaper clipping, bound volume, Howard Hughes and associates, Harold Lloyd, Billie Dove, and Ann Dvorak; Book VII, 1931 July to 1932 November	oversized box 100
Newspaper clipping, bound volume, Howard Hughes and Caddo Company films, Billie Dove, and Jean Harlow; Book VI, 1931 July 14 to 1932 September 29	oversized box 099
Newspaper clipping, bound volume, Howard Hughes, Jean Harlow, Ann Dvorak, and Billie Dove film international press releases; Book III, 1931 July 25 to 1932 March 19	oversized box 096
Newspaper clipping, bound volume, Howard Hughes, Billie Dove, and Jean Harlow; Book IV, 1931 September 03 to 1932 February 09	oversized box 097
Newspaper clipping, bound volume, Howard Hughes, associates, Caddo Company films, and Hughes' aviation activities; Book VIII, 1932 October 02 to 1933 February 24	oversized box 099
Correspondence	
Douglass Biggs job application letters regarding cutting and editing for sound effects, 1926 March 08 to 1931 July 02	box 063
Douglass Biggs regarding film equipment assessments, 1931 January 20 to 1931 September 17	box 063
Douglass Biggs regarding women labor laws, statues of California, 1913, chapter 324, 1931 August 06	box 063
Douglass Biggs and Mary R. Rusk regarding the editing and international distribution of Caddo Company films, 1931 January 04 to 1933 March 16 Physical Description: 2 Files	box 063
Douglass Biggs, Harry D. Buckley, and Howard Hughes regarding United Artists Corporation film reel development and shipments, 1931 August 25 to 1933 January 06	box 063
Douglass Biggs, J.K. Burger, Noah Dietrich, and Thomas P. Mulrooney regarding <i>Scarface</i> censorship cuts, and the printing, transfer, and sale of Caddo Company film reels, 1931 August 29 to 1933 December 26	box 063

Douglass Biggs, J.K. Burger, Howard Hughes, and Al Lichtman regarding <i>Scarface</i> censorship cuts, 1932 January 12 to 1932 August 05 Physical Description: 2 Files	box 063
Douglass Biggs, Noah Dietrich, Arthur W. Kelly, and United Artists Corporation regarding French and Spanish dubbing and censorship, 1931 May 29 to 1932 May 11	box 063
Douglass Biggs, Robert G. Hilton, and United Artists Corporation regarding <i>Two Arabian Knights</i> and <i>The Front Page</i> distribution discussion, 1931 March 14 to 1931 June 18	box 063
Harry D. Buckley, Noah Dietrich, Arthur W. Kelly, Thomas P. Mulrooney, and United Artists Corporation regarding international film distribution, 1933 January 06 to 1933 September 08	box 063
Harry D. Buckley, Noah Dietrich, Arthur W. Kelly, and United Artists Corporation regarding film production costs, 1932 January 13 to 1938 March 04	box 063
Faye Bunny, regarding a request for photographs for Howard Hughes' library from the Central Press Service, 1941 July 18	box 067
Noah Dietrich, Arthur F. Driscoll, Neil S. McCarthy, Robert M. Savini, and Creighton James Tevlin, regarding an audit of United Artists Corporation and the distribution of their films, 1937 September 21 to 1939 July 28 Physical Description: 2 Files	box 067
Noah Dietrich, Edward C. Finney, Howard Hughes, and Arthur W. Kelly regarding a discussion of <i>Hell's Angels</i> and <i>Scarface</i> distribution, 1927 October 14 to 1931 May 28	box 067
Noah Dietrich, Howard Hughes, Arthur W. Kelly, Al Lichtman, and United Artists Corporation regarding production and theatrical release of <i>Two Arabian Knights</i> , <i>The Front Page</i> , and <i>Hell's Angels</i> , 1927 January 05 to 1938 March 08	box 067
Noah Dietrich, Howard Hughes, Arthur W. Kelly, H.J. Muller, Walter Scott, and United Artists Corporation regarding reduction of accounting work in non-English speaking countries, 1931 May 08 to 1931 May 18	box 067
Noah Dietrich, Howard Hughes, Arthur W. Kelly, and United Artists Corporation regarding foreign distribution reports, 1932 June 02 to 1933 November 14	box 067
Noah Dietrich, Howard Hughes, Thomas P. Mulrooney, and United Artists Corporation regarding international film release dates, censorship cuts, and distribution, 1931 March 17 to 1931 April 27	box 067
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## Series II. Hughes Productions, 1920 to 1992 1927 to 1979

Physical Description: 158.83 Cubic Feet (154 boxes, 56 oversized boxes, 21 rolls, 14 flat files, and 17 unboxed items)

Physical Description: 242.32 Linear Feet

### Scope and Contents Note:

Hughes Productions series (1920-1992) primarily details the production, advertising, and censorship for *The Outlaw*, a film directed by Howard Hughes. Materials include advertising and publicity, editing, legal, production and direction, story development, administrative, distribution, censorship, and financial records, as well as film soundtracks and records from the Motion Picture Association of America (MPAA) and United Artists Corporation. The series also contains ledgers, telegrams, newspaper clippings, music sheets and scores, reports, memoranda, agreements, correspondence, affidavits, analyses, screenplays, synopses, and story treatments. Black-and-white photographic prints and negatives include publicity, production, direction, set, and location scouting stills.

Corporate records contain administrative, legal, and financial reports, contracts, and correspondence pertaining to business operations. Also included are distribution materials from the MPAA and United Artists Corporation.

Arrangement:

These records are organized into two sub-series:

II.A. *The Outlaw*, 1940-1975;

II.B. Corporate records, 1920-1992.

Historical Background:

Developed as a film production company in 1939, Howard Hughes created Hughes Productions as a division of Hughes Tool Company. The company is best known for its production of *The Outlaw*. Completed in February 1941, censorship issues delayed the initial release of the film until February 1943. Following this first release, complaints from the Motion Picture Association of America (MPAA) forced Hughes to pull the film. In response, he effectively used the censorship debate for advertising and publicity. After a second attempt to release the film in 1946 resulted in additional bans, Hughes pushed back until *The Outlaw* officially debuted on September 11, 1947 in New York, New York.

Although Hughes Productions continued to operate as a company until the 1980s, it is credited with only one other film, *Vendetta*. This project, like several of Hughes' productions, suffered frequent delays between inception and release, starting life under California Pictures before that company's dissolution. Hughes then shifted the film rights to Hughes Productions and distribution rights to his newly acquired company RKO Radio Pictures, Incorporated, hired new cast and crew, and completed the film in 1950.

Sources:

Aberdeen, J. A. "California Pictures: Howard Hughes & Preston Sturges." Hollywood Renegade Archives. 2005. Accessed September 30, 2020. [https://www.cobbles.com/simpp\\_archive/howard\\_hughes.htm](https://www.cobbles.com/simpp_archive/howard_hughes.htm)

American Film Institute Catalog. "The Outlaw." AFI Catalog. 2019. Accessed April 6, 2022. <https://catalog.afi.com/Film/603-THE-OUTLAW?sid=4d18838e-c897-425a-a8f1-9c9b4084c542&sr=6.0600576&cp=1&pos=2>.

Names and Subjects:

- Tevlin, C. J., 1899-1966
- Russell Birdwell & Associates
- United Artists Corporation

## ***The Outlaw*, 1940 to 1975**

Physical Description: 82.84 Cubic Feet (43 boxes, 49 oversized boxes, 21 rolls, 14 flat files, and 17 unboxed items)

Physical Description: 174.50 Linear Feet

Scope and Contents Note:

*The Outlaw* sub-series (1940-1975) contains material related to the development, production, and post-production of *The Outlaw* (1941), a Howard Hughes-directed and produced film. Materials include advertising and publicity, administrative, film soundtracks, legal, production and direction, and story development records pertaining to the film's production.

Advertising and publicity records in the sub-series detail the creation, revisions, arrangement, printing, and distribution of *The Outlaw* promotional material. Printing materials include flongs, or molds, used to produce metal printing plates for newspaper advertising. Posters in the sub-series, ranging from 40" by 60" to 100" by 200", vary in size according to their intended display locations including theater walls, building exteriors, and billboards. These records also contain newspaper and magazine clippings featuring *The Outlaw* advertising and premiere reactions from throughout the United States, as well as twenty-seven international countries.

Music scores include handwritten and typed comments and annotations from and to Victor Young. Photographs in the sub-series depict the film's principal and supporting cast, views of the film's premieres, and desert and mountainous regions throughout the southwest United States used for location scouting. Censorship materials consist of reports, correspondence, and newspaper and magazine clippings describing the public's reaction to *The Outlaw* and the attempts to cut parts of the film, or restrict its distribution in locations domestically and internationally.

Arrangement:

Materials are primarily arranged by subject matter, then either chronologically or alphabetically. Film soundtracks are in original order.

Names and Subjects:

- Flong
- Young, Victor, 1900-1956
- Hand, Herman, 1875-1961
- Huston, Walter, 1884-1950
- Mitchell, Thomas, 1892-1962
- Young, Victor, 1900-1956
- Furthman, Jules

Title/Description	Containers
Advertising and publicity records for <i>The Outlaw</i>	
"Engraver's proofs", approximately 1940 to 1946	box 102
Proofs and sample prints, approximately 1940 to 1946	box 102
Physical Description: 2 Files	
Proofs from boards, noting scales and edits, approximately 1940 to 1946	box 102
Physical Description: 4 Files	
Proofs testing scaling and coloring, approximately 1940 to 1946	box 102
Physical Description: 24 Files	
Hand-drawn drafts for newspaper publicity pages, approximately 1940 to 1949	oversized box 271
Metal printing plates for <i>The Outlaw</i> re-release, approximately 1940 to 1946	box 103
Physical Description: 65 Items	box 104
Physical Description: 21 Files	oversized box 267
	oversized box 420
Boards and enlarged prints, Jane Russell and <i>The Outlaw</i> , some photographs signed by George Hurrell, approximately 1940 to 1946	oversized box 268
Physical Description: 12 Files	flat file 308
	flat file 309
<i>The Outlaw</i> advertisement draft boards and prints, approximately 1940 to 1946	oversized box 269
Physical Description: 25 Files	

	oversized box 270
	oversized box 271
	oversized box 272
	oversized box 588
<i>The Outlaw</i> advertisement page layout sketches and drafts, approximately 1940 to 1946 Physical Description: 3 Files	flat file 418  oversized box 269
<i>The Outlaw</i> painting on wooden canvas, approximately 1940 to 1943 Material Specific Details: The painting measures 40" x 69".	no container 00
Posters, full prints, <i>The Outlaw</i> , approximately 1940 to 1946 Physical Description: 34 Sheets	roll 293 roll 294 roll 295 roll 296 roll 297 roll 298 roll 529 roll 556 roll 593 roll 594 roll 595 roll 596 flat file 597
Posters, partial and segmented oversized prints, <i>The Outlaw</i> , approximately 1940 to 1946 Physical Description: 55 Sheets	roll 299 roll 300

	roll 301
	roll 302
	roll 303
	roll 304
	roll 305
	roll 306
	roll 361
Sample poster, banner, and billboard drafts, <i>The Outlaw</i> : photographic prints and negatives, approximately 1940 to 1946 Physical Description: 12 Photographic Prints Physical Description: 14 Photographic Negatives	box 102
Pressbook release statements, includes correspondence from Anthony D. Williams to RKO Studios, approximately 1940 to 1946	box 102
Press releases promoting Jane Russell and <i>The Outlaw</i> , drafts with annotations, approximately 1940 to 1942	box 102
Metal printing plates, flongs, and proofs, approximately 1940 to 1946 Physical Description: 78 Files	box 105 box 106 box 107 box 108
Metal printing plate molds (flongs) with proof, print scaling, and layout drafts, approximately 1940 to 1946 Physical Description: 23 Files	oversized box 271 oversized box 272 oversized box 419 oversized box 590
Pressbook release statements from Russell Birdwell and Associates, approximately 1941 to 1945 Physical Description: 12 Files	box 108 box 109
Pressbook release statements, approximately 1941 to 1946 Physical Description: 5 Files	box 109
Proofs and print samples sent to Walt Disney, approximately 1941 to 1946	box 109
Inventory list of photographic negative stills, approximately 1941 to 1949	box 109
Russell Birdwell and Associates, correspondence regarding <i>Pic Magazine's</i> images of Jane Russell, 1941 January 29 to 1941 February 06	box 109

Pressbook release statements promoting Walter Huston from Russell Birdwell and Associates, 1941 February 18	box 109
Russell Birdwell and Associates, advertising campaign correspondence, 1941 April 09 to 1945 November 16	box 109
Principal cast advertising proofs, approximately 1942 to 1946	box 109
Lowell V. Calvert, Henry Heningson, and Selznick International Pictures Incorporated correspondence regarding moving advertising responsibilities from Twentieth Century-Fox Film Corporation to Russell Birdwell, 1942 May 08 to 1942 September 04	box 109
Press releases used for England, approximately 1942 June	box 109
Metal printing plates on wooden blocks depicting <i>The Outlaw</i> theatrical premiere and Jane Russell at an event, approximately 1943 to 1946	box 109
Press release by Suzanne Warner describing <i>The Outlaw</i> blimp, approximately 1943 to 1946	box 112
Correspondence regarding <i>The Outlaw</i> advertising blimp travel logs with associated, printing plate flong, proof, press release statements, and lists of film premiere, 1944 June 21 to 1946 June 24	box 112
Proofs considered for San Francisco and Los Angeles, California newspapers, approximately 1945 to 1947	box 112
Advance pressbook and publicity images for <i>The Outlaw</i> from Suzanne Warner, includes annotations, 1945 to 1950	oversized box 292
Advertising agencies and actor agents, correspondence regarding screen credits and sizing, 1945 January 07 to 1949 February 22	box 112
Pressbook release statements and reports, 1945 June 05 to 1946 August 30	box 112
Howard Hall and Walter Huston correspondence regarding screen and advertising credit, 1945 November 23	box 112
Advertising campaign publication and production reports, approximately 1946 to 1947	box 112
Advertising proofs sent to Harry L. Gold, approximately 1946 to 1950	box 112
Signs promoting <i>The Outlaw</i> at the Broadway Theatre, New York, New York, approximately 1946 to 1950	box 112
Advance pressbook from Hughes Productions, 1946	box 112
Poster board for <i>The Outlaw</i> themed drink "The Haystack Nightcap" at Broadway Theatre, New York, New York, approximately 1946 to 1948	oversized box 271
Approved newspaper advertisements and sheet music "Now and Forever", 1946 January 22 to 1946 February 05	box 112

Hughes Productions and United Artists Corporation, correspondence regarding domestic pressbook, and vendor payments, 1946 February 04 to 1947 May 20	box 112
Hughes Productions inter-office telegrams, order, and shipment of stereotype printing plate molds (flongs), 1946 June 25 to 1946 August 06	box 112
Correspondence, inventories, and invoices for printing plate shipment, 1946 July 18 to 1946 October 29	box 112
Advertising drafts, <i>The Outlaw</i> , Carl Byoir & Associates, 1946 August 22 to 1946 September 23	box 112
Monogram Pictures correspondence contesting advertising similarity to <i>The Outlaw</i> for the film <i>Decoy</i> , 1946 November 14 to 1946 November 18	box 112
Noel Francis and Harry Remington, correspondence regarding Jane Russell publicity releases, 1947 March 13	box 112
Advertising spot availabilities on Chicago, Illinois radio stations, 1947 June 08 to 1947 June 13	box 112
Art study nude poses, research for Jane Russell publicity, <i>The Outlaw</i> : photographic prints, 1947 November 28 Physical Description: 16 Photographic Prints	box 112
Booking reports, theatres, domestic; notes on <i>The Outlaw</i> advertising artwork, approximately 1949 to 1950	box 112
Thomas Mitchell, W. K. Serumgard, and Gordon E. Youngman, correspondence regarding the typeface size for actors' names on advertising, 1949 June 09 to 1949 June 20	box 112
United Artists Corporation pressbook rejected from consideration by Howard Hughes, 1949 July 08	box 112
Astor Pictures Corporation and RKO Radio Pictures correspondence regarding requests for advertising expenditures, 1951 October 09 to 1955 August 15	box 112
Domestic and international newspaper and magazine clippings for <i>The Outlaw</i> , advertising and articles about censorship	
Arkansas through Florida, newspaper clippings, 1946 to 1948 Physical Description: 37 Files	box 114



box 115  
oversized  
box 126  
oversized  
box 127  
oversized  
box 128  
oversized  
box 129  
oversized  
box 130  
oversized  
box 131

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Georgia through Maine, newspaper clippings, 1945 to 1948  
Physical Description: 20 Files

box 115  
oversized  
box 131  
oversized  
box 132  
oversized  
box 133

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Massachusetts through New Mexico, newspaper clippings,  
1941  
Physical Description: 15 Files

box 115  
oversized  
box 133  
oversized  
box 134  
oversized  
box 598

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New York, newspaper clippings, 1946 to 1948  
Physical Description: 35 Files

box 116  
box 117  
oversized  
box 135  
oversized  
box 136  
oversized  
box 579  
oversized  
box 580

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North Carolina through Tennessee, newspaper clippings, 1945  
to 1948  
Physical Description: 16 Files

box 118  
box 119

	oversized box 580
	oversized box 581
	oversized box 582
Texas, newspaper clippings, 1946 to 1948 Physical Description: 11 Files	box 119 oversized box 582
	oversized box 583
	oversized box 584
Utah through Wisconsin, newspaper clippings, 1946 to 1948 Physical Description: 11 Files	box 119 oversized box 584
Newspaper advertising for <i>The Outlaw</i> in the United States and France, 1946 October 02 to 1948 August 02 Physical Description: 1 Volumes	oversized box 277
Argentina through Denmark, newspaper clippings, 1941 to 1948 Physical Description: 10 Files	box 123 box 124 oversized box 584
	oversized box 419
England through Ireland, newspaper clippings, 1945 to 1951 Physical Description: 14 Files Physical Description: 3 Volumes	box 124 box 125 oversized box 274
	oversized box 288
	oversized box 408
	oversized box 584
	oversized box 598
Italy through Wales, newspaper clippings, 1945 to 1948 Physical Description: 13 Files	box 125

	oversized box 598
California, Illinois, and New York newspaper clippings: Harry L. Gold taking over <i>The Outlaw</i> global distribution, 1946 January 01 to 1946 August 19	box 119
California, Illinois, and New York newspaper clippings: <i>The Outlaw</i> theatrical release, 1946 April 11 to 1946 November 26	box 120
Jane Russell advertising and articles in the United States, 1941 October 11 to 1947 March 30 Physical Description: 4 Files	box 120 oversized box 278 oversized box 292
<i>The Outlaw</i> theatrical release newspaper clippings in the United States, 1943 February 13 to 1947 October 24 Physical Description: 8 Files	box 120 box 121 oversized box 292
<i>The Outlaw</i> reviews in the United States, 1946 January 02 to 1948 May 15 Physical Description: 2 Files	box 121
Legion of Decency and Catholic community's reaction to <i>The Outlaw</i> in the United States, 1946 January 07	box 121
Jack Buettel acting career highlights, 1946 February 14 to 1946 September 12	box 121
<i>Motion Picture Daily</i> promoting <i>The Outlaw</i> , 1946 March 27 to 1948 July 22 Physical Description: 2 Files	box 121
Trade, fan, news, and general interest magazines with <i>The Outlaw</i> advertisements in the United States, 1946 June to 1946 December Physical Description: 11 Files	oversized box 311 box 122 box 123 oversized box 419
<i>This Week Magazine</i> promoting <i>The Outlaw</i> , 1946 July 13 to 1946 July 14	oversized box 419
Articles on <i>The Outlaw</i> blimp touring the United States, 1946 May 27 to 1946 July 18 Physical Description: 2 Files	box 123
<i>Pictorial Review</i> promoting <i>The Outlaw</i> , 1946 June 09 to 1946 September 30	box 123
Articles featuring Jane Russell, image comparisons with other women in the performing arts, 1946 August 13 to 1947 February 12	box 123

Jane Russell promoting <i>The Outlaw</i> through shampoo and cosmetics advertising, 1946 September 01 to 1947 April 24	box 123
Articles on Howard Hughes' biography and professional career, Jane Russell's publicity and film career activities, and <i>The Outlaw</i> censorship in the United States, 1946 September 04 to 1947 April 20 Physical Description: 3 Volumes	oversized box 273 oversized box 275 oversized box 276
<i>Beauty Parade</i> serial, research for Jane Russell publicity still poses, 1947 February	box 123
Howard Hughes publicity regarding film premieres, a birthday gift to Jean Peters, and corporate activities, 1947 March 14 to 1947 March 30	box 123
Publicity stills for <i>The Outlaw</i> : photographic prints and negatives	
Jane Russell holding a dagger over a sleeping Jack Buetel: photographic negative, approximately 1940 to 1946	box 112
<i>The Outlaw</i> principal cast standing together, press release statements on verso: photographic prints, approximately 1940 to 1946 Physical Description: 4 Photographic Prints	oversized box 292
Thomas Mitchell, unidentified man, and Walter Huston (identified left to right), press release statement on verso: photographic print, approximately 1940 to 1946	oversized box 292
Thomas Mitchell in a gunfight: photographic negative, approximately 1940 to 1946	box 112
Thomas Mitchell standing in front of the sheriff's office, press release statement on verso: photographic prints, approximately 1940 to 1946 Physical Description: 3 Photographic Prints	oversized box 292
Walter Huston and Jack Buetel on horseback (identified left to right), press release statements on verso: photographic prints, approximately 1940 to 1946 Physical Description: 4 Photographic Prints	oversized box 292
Walter Huston and Jack Buetel standing at a doorway (identified left to right), press release statements on verso: photographic prints, approximately 1940 to 1946 Physical Description: 2 Photographic Prints	oversized box 292
Howard Hughes on the set of the "barn scene" in <i>The Outlaw</i> (credit: Bob Landry): photographic prints and negatives, approximately 1940 to 1943 Physical Description: 33 Photographic Prints	box 112 oversized box 292

Physical Description: 3 Photographic Negatives

Jack Buetel in United States Navy uniform: photographic prints, approximately 1940 to 1946	box 112
Physical Description: 7 Photographic Prints	
Jack Buetel profile shots, includes Jack Buetel and Jane Russell notecards and envelopes: photographic prints, approximately 1940 to 1950	box 112
Physical Description: 2 Photographic Prints	
Jack Buetel profile shots, press release statements on verso (credit: Ira Hoke): photographic prints, approximately 1940 to 1946	oversized box 292
Physical Description: 4 Photographic Prints	
Jane Russell and Jack Buetel in costumes promoting <i>The Outlaw</i> , press release statement on verso: photographic prints, approximately 1940 to 1946	oversized box 292
Physical Description: 20 Photographic Prints	
Jane Russell and Jack Buetel publicity images sent to RKO Radio Pictures: photographic prints, approximately 1940 to 1946	oversized box 292
Physical Description: 5 Photographic Prints	
Jane Russell as a child, reproductions: photographic negatives, approximately 1940 to 1946	box 112
Physical Description: 5 Photographic Negatives	
Jane Russell images selected for advertising: photographic negatives, approximately 1940 to 1946	box 113
Physical Description: 9 Photographic Negatives	
Jane Russell, publicity shots, annotations on verso: photographic prints and negative, approximately 1940 to 1941	box 113
Physical Description: 8 Photographic Prints	
Physical Description: 1 Photographic Negatives	
Jane Russell visiting a United States Marine Corps base in San Diego, California: photographic prints and negatives, 1941 August	box 113
Physical Description: 5 Photographic Prints	
Physical Description: 5 Photographic Negatives	
Jane Russell posed while wearing a blonde wig and formal gown, press release statement on verso: photographic prints, approximately 1940 to 1946	oversized box 292
Physical Description: 2 Photographic Prints	
Walter Huston profile shots, press release statement on verso: photographic prints, approximately 1940 to 1946	oversized box 292

Physical Description: 2 Photographic Prints

Native American group standing on a cliff, caption reads "Sentinels of the Dawn. Photographed by Ira Hoke. From <i>The Outlaw</i> Hughes Productions" on verso: photographic prints and negative, 1941 January 29 Physical Description: 10 Photographic Prints Physical Description: 1 Photographic Negatives	box 113
Jane Russell posed in a swimsuit at Wilshire Hotel, Beverly Hills, California poolside and a beach: photographic prints, 1941 March 28 Physical Description: 6 Photographic Prints	box 113
Jane Russell promoting the "Loose Lips Sink Ships" campaign on a United States Navy ship in Los Angeles, California: photographic prints, 1942 January 07 Physical Description: 10 Photographic Prints	box 113
Jane Russell and Jack Buetel at <i>The Outlaw</i> opening with Mayor Angel Joseph Rossi, San Francisco, California (annotations on verso): photographic prints and negatives, 1943 Physical Description: 12 Photographic Prints Physical Description: 6 Photographic Negatives	box 113
Large crowd shot at the Geary Theatre for the Sunday night premiere of <i>The Outlaw</i> , San Francisco, California: photographic negatives, 1943 February 07 Physical Description: 17 Photographic Negatives	box 113
Large crowd shot at the Geary Theatre for the final screening of <i>The Outlaw</i> , San Francisco, California: photographic prints, approximately 1943 to 1947 Physical Description: 3 Photographic Prints	oversized box 292
<i>The Outlaw</i> promotional blimp in flight: photographic prints and negative, approximately 1946 to 1950 Physical Description: 10 Photographic Prints Physical Description: 1 Photographic Negatives	box 113
<i>The Outlaw</i> signs and banners on buses, buildings, and a helicopter: photographic prints, 1946 Physical Description: 22 Photographic Prints	box 113
Jane Russell posed sitting on a basketball court: photographic print and negative, 1946	box 113
Jane Russell posed sitting on a pile of hay: photographic print, 1946	box 113
<i>The Outlaw</i> promotional blimp exterior and interior views: photographic prints, 1946 June 06 to 1946 August 28	box 113

Physical Description: 11 Photographic Prints

Promotional images of Jane Russell: photographic prints and negatives, approximately 1940 to 1953	box 113
Physical Description: 15 Files	oversized box 292
Physical Description: 126 Photographic Prints	
Physical Description: 37 Photographic Negatives	
Censorship records for <i>The Outlaw</i>	
<i>The Outlaw</i> censorship posters, approximately 1940 to 1946	flat file 585
Exhibition permits, licenses, and correspondence from censorship boards: Domestic, 1941 to 1948	box 140
Physical Description: 17 Files	
Poster boards featuring newspaper and magazine clippings highlighting Hollywood celebrity clothing and poses, 1937 to 1943	flat file 559
Physical Description: 87 Items	flat file 560
	flat file 561
	flat file 562
	flat file 563
	flat file 564
	flat file 565
	flat file 566
	flat file 567
Lists of locations and dates for successful <i>The Outlaw</i> screenings, newspaper clippings with reviews and reactions, and exhibits for New York state censorship boards, 1941 May 23 to 1947 August 10	box 137
Physical Description: 2 Files	
Approved certificate of censorship from the State of Ohio Department of Education, Division of Film Censorship, enlarged photocopy, 1942 to 1946	oversized box 420
Al Lodwick and George Z. Medalie, correspondence on legal representation, 1942 January 30 to 1972 April 16	box 137
<i>The Outlaw</i> censorship cuts approved by Howard Hughes and Hughes Tool Company court filings, 1942 March 14 to 1947 September 19	box 137

Correspondence and legal forms detailing film cuts and controversial scenes: photographic negatives, 1942 March 27 to 1947 November 06 Physical Description: 15 Photographic Negatives	box 137
Correspondence, reports, court transcripts, newspaper clippings, licenses, and permits for <i>The Outlaw</i> censorship and screening, 1942 March 27 to 1948 February 28	box 137
State of Ohio Department of Education, correspondence on approvals and suggested eliminations, 1942 November 27 to 1948 December 28	box 137
Newspaper and magazine clippings of sexual advertising in the United States, 1945 January 03 to 1946 August 17	oversized box 273
Legion of Decency complaint and Howard Hughes' rebuttal, 1943 May 13 to 1949 November 22 Physical Description: 2 Files	box 137
Russell Birdwell and Associates press release statements addressing San Francisco, California police stopping a screening of <i>The Outlaw</i> , and the Motion Picture Association of America censorship, 1945 November 15 to 1946 April 24	box 137
United Artists Corporation to Harry L. Gold on ban of <i>The Outlaw</i> in Sweden, Denmark, Ireland, Panama Canal Zone, and Trinidad (Trinidad and Tobago), approximately 1946 to 1947	box 138
State of New York Education Department Motion Picture Division, objects to screenings, 1946 to 1947	box 138
New York, Syracuse, and Rochester, New York reaction and Benjamin Fielding petition against <i>The Outlaw</i> , 1946 to 1947	box 138
Motion Picture Producers & Distributors of America, Incorporated, approval and rejection of advertisements, 1946 February 14 to 1953 September 25	box 138
<i>The Outlaw</i> censorship in the United States, newspaper and magazine clippings, 1946 February 23 to 1948 May 28 Physical Description: 6 Files	box 138 oversized box 273
Hughes Tool Company and Motion Picture Association of America, Incorporated court filing, 1946 March 16 to 1950 January 21	box 138
<i>The Outlaw</i> censorship in the United States, newspaper and magazine clippings labeled "first attack by Johnson", 1946 April 12 to 1946 November 25	box 138
Howard Hughes press release statement discussing his dispute with the Motion Picture Association of America, 1946 April 22	box 138
Howard Hughes lawsuit against the Motion Picture Association of America regarding <i>The Outlaw</i> censorship, 1946 April 25 to 1947 February 06	box 139 oversized box 273



Physical Description: 3 Files

Court transcript, correspondence, and newspaper clippings contesting <i>The Outlaw</i> censorship: photographic negatives, 1946 May 07 to 1947 September 18 Physical Description: 3 Files Physical Description: 55 Photographic Negatives	box 139
Inter-office communications, approval, and censorship issues, 1946 May 08 to 1950 January 19	box 139
<i>The Outlaw</i> newspaper clippings on censorship in San Francisco, California, and a press release for <i>The Outlaw</i> and <i>The French Line</i> , 1946 May 17 to 1954 January 13	box 139
Howard Hughes articles related to his personal and professional life and <i>The Outlaw</i> censorship dispute, 1946 June 04 to 1947 February 11 Physical Description: 2 Files	box 139
<i>The Outlaw</i> cuts and approvals, includes advertising used for the Capitol Theatre, Manila, Philippines, 1947 January 17 to 1947 September 29	box 139
Affidavits, evidence, and correspondence regarding <i>Hughes Tool Company v. Benjamin Fielding</i> , Commissioner of Licenses, City of New York, New York, 1947 February 07 to 1948 March 08	box 139
Correspondence and permits regarding <i>The Outlaw</i> showing in the Philippines, 1947 September	box 139
Edward M. Schnitzer and Harry L. Gold regarding <i>The Outlaw</i> censorship cuts and reports of film censorship in 1947, Canada, 1947 September 08 to 1948 July 10	box 139
Harry L. Gold, Legion of Decency scene cuts and press releases, 1948 January 08	box 139
<i>Foreign Commerce Weekly</i> magazine clippings featuring report on film exhibitions and censorship, Norway, 1948 August 07	box 139
Reports and analyses of censorship per state in the United States, 1949 to 1950	box 139
<i>Collier's</i> magazine article "You Can't See That Movie" by Lester Velie, 1950 May 06	box 139
Editing records for <i>The Outlaw</i>	
List of "E" version sound effects loops, approximately 1940 to 1943	box 140
Gordon E. Sawyer and Leland L. Lancaster dubbing reference sheets, Walter Reynolds copy, approximately 1940 to 1949	box 140
Supplemental selection sheets and handwritten notes from Howard Hughes, approximately 1940 to 1949	box 140
Sound department stage logs for dubbing and outtakes, 1940 November 27 to 1948 August 12	box 140

Physical Description: 4 Files

Dubbed selections, approximately 1941 to 1950	oversized box 279
Effects selections, approximately 1941 to 1950	oversized box 280
Music selections, approximately 1941 to 1950	oversized box 280
Fades and dissolves, approximately 1941 to 1950	oversized box 280
Dubbed tracks used, by reel, 1941 February 26 to 1942 April 13	box 141
Scene dubbing notations, 1941 March 24	box 141
Dubbed trailer takes according to Howard Hughes' instructions and notes, 1941 December 10 to 1943 January 07	box 141
Dubbing reference sheets from Wallace Grissell, 1941 December 12 to 1942 March 15	box 141
Censorship cuts, scene editing list, and production and publicity equipment list, 1942 March 10 to 1946 June 13	box 141
Dubbed tracks used, 1942 March 16 to 1942 April 10	box 141
Master cue sheets, 1942 April 14 to 1942 April 21	box 141
List of cutting changes from Howard Hughes, 1942 April 22 to 1949 May 19	box 141
Picture cuts with frame notations, 1942 April 23 to 1942 April 27	box 141
Cutting changes approved, includes handwritten notes, 1942 April 27	box 141
Timing sheets for film cuts sent to Consolidated Film Industries, Incorporated, 1942 November 03	box 141
Trailer continuity with cuts, stage logs, and notes, 1942 November 30 to 1943 January 08	box 141
Lists of Howard Hughes' selected dubbed takes, timing cards, and scene transitions, 1942 September 28 to 1945 September 07	box 141
Walter Reynolds, correspondence regarding shipping cutting and dialogue sheets, 1944 October 14 to 1949 May 03	box 141
Film soundtracks for <i>The Outlaw</i>	
M10, <i>Main Title</i> , instrument parts, approximately 1940 to 1941	box 142
M12, M12A, M12B, <i>Doc</i> , instrument parts, approximately 1940 to 1941	box 142
M13, M13A, <i>The Barn</i> , instrument parts, approximately 1940 to 1941	box 142

M20, M20A, M20B, <i>The Barn-Part Two</i> , instrument parts, approximately 1940 to 1941	box 142
M21, <i>The Poker Game</i> , instrument parts, approximately 1940 to 1941	box 142
M22A, <i>The Horse Thief</i> , instrument parts, approximately 1940 to 1941	box 142
M23, M23A, M23B, <i>The Stranger</i> , instrument parts, approximately 1940 to 1941	box 142
M30, <i>The Rio</i> , instrument parts, approximately 1940 to 1941	box 142
M30A, M30B, <i>The Barn (New)</i> , <i>The Frame-up (New)</i> , <i>2nd Poker Game</i> , instrument parts, approximately 1940 to 1941	box 142
M31A, M31B, <i>Billy Arrested, Part One</i> , <i>Billy's Arrest (insert)</i> , instrument parts, approximately 1940 to 1941	box 142
M40, M40A, M40B, <i>Billy Arrested, Part Two</i> , <i>Billy Intro to Escape</i> , instrument parts, approximately 1940 to 1941	box 142
M41, <i>Escape</i> , instrument parts, approximately 1940 to 1941	box 143
M42, M43, MX43, <i>The Knife</i> , instrument parts, approximately 1940 to 1941	box 143
M50A, M51A, M52, <i>The Chicken</i> , <i>The Crisis</i> , <i>The Posse</i> , instrument parts, approximately 1940 to 1941	box 143
M53A, MX53A, MX53B, <i>Billy Recovers</i> , instrument parts, approximately 1940 to 1941	box 143
M54, M54A, MX54B, <i>The Ring</i> , instrument parts, approximately 1940 to 1941	box 143
M60, M61, <i>Lupe Interrupts</i> , instrument parts, approximately 1940 to 1941	box 143
M62, <i>The Trade</i> , instrument parts, approximately 1940 to 1941	box 143
M62A, M62B, <i>The Trade (New)</i> , instrument parts, approximately 1940 to 1941	box 143
M70A, <i>The Wild Horse</i> , instrument parts, approximately 1940 to 1941	box 143
M71, M72, <i>Double Cross</i> , <i>Night Scene</i> , instrument parts, approximately 1940 to 1941	box 143
M73, <i>Billy Returns</i> , instrument parts, approximately 1940 to 1941	box 144
M80, M80A, <i>Billy Returns, Part Two</i> , <i>Billy Gets Even</i> , instrument parts, approximately 1940 to 1941	box 144
M81, MX81, M81A, <i>The Trap</i> , <i>The Trap</i> , <i>Night Scene</i> , instrument parts, approximately 1940 to 1941	box 144
M82, <i>The Waterhole</i> , instrument parts, approximately 1940 to 1941	box 144

M90, <i>Indians</i> , instrument parts, approximately 1940 to 1941	box 144
M90, <i>Indians (New)</i> , instrument parts, approximately 1940 to 1941	box 144
M91, <i>The Chase</i> , instrument parts, approximately 1940 to 1941	box 144
M92, <i>The Challenge</i> , instrument parts, approximately 1940 to 1941	box 144
M100, M100B, <i>The Challenge, Part Two, The Challenge, Part Two</i> , instrument parts, approximately 1940 to 1941	box 144
M101, M101A, M101B, M101C, M101D, <i>Gun Play</i> , instrument parts, approximately 1940 to 1941	box 145
M102, M102A, <i>Friendship, Friendship Number Three</i> , instrument parts, approximately 1940 to 1941	box 145
M110, M110A, M110B, M110C, <i>Pat, Pat and Doc, Doc is Killed, Doc Dies</i> , instrument parts, approximately 1940 to 1941	box 145
M111, M111A, M111B, MX111B, <i>The Burial, The Burial Number Three</i> , instrument parts, approximately 1940 to 1941	box 145
M112, M112B, M113, <i>Leave Taking, Billy and Pat</i> , instrument parts, approximately 1940 to 1941	box 145
M121, <i>Finale, Part One</i> , instrument parts, approximately 1940 to 1941	box 145
M122, M122A, M122B <i>Finale, End Title, New Finale</i> , instrument parts, approximately 1940 to 1941	box 145
Mimeographed parts, duplicates, approximately 1940 to 1941 Physical Description: 4 Files	box 146
Music key sheets, original and transcribed, approximately 1940 to 1941	box 146
Victor Young's conductor's notes, approximately 1940 to 1941	box 146
Agreement to use commercial sheet music, <i>Now and Forever</i> , 1941 January 01 to 1942 February 05	box 146
Contract and agreement for music composition with the Music Corporation of America; financial agreement with Victor Young, 1941 March 12 to 1941 December 10	box 146
Woodrow N. Irwin to Nadine Henley, correspondence regarding copyright for original music score to <i>The Outlaw</i> , 1941 November 17 to 1972 March 23	box 146
Music cue sheet and continuity report with copyright status for <i>The Outlaw</i> , 1942 June 23	box 146
Music cues for United Pictures films <i>Goodbye My Love (Summer Storm)</i> and <i>Strange Confessions (The Imposter)</i> , approximately 1944 to 1945	box 146
Original orchestral score composed by Victor Young, arranged by Herman Hand, approximately 1940 to 1941	oversized box 281

Physical Description: 9 Files

Original conductor's score composed by Victor Young, arranged by Herman Hand, approximately 1940 to 1941	oversized box 282
Physical Description: 6 Files	
"Select Songs and Ballads for Voice" and sheet music for "We Meet Above!" by Louis Liebe, English version by Alice Mattullath, 1940	oversized box 277
Physical Description: 2 Files	
MX22A, MX43, MX53A, MX54B, MX81, MX111B, conductor's scores, approximately 1940 to 1941	oversized box 277
Condensed scores for <i>The Outlaw</i> , with cue notes, approximately 1940 to 1941	oversized box 283
Legal records for <i>The Outlaw</i>	
Documentation used for copyrighting <i>The Outlaw</i> , includes photocopies of film rights agreements, 1940 September 06 to 1972 March 23	box 147
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Physical Description: 68.36 Linear Feet

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The corporate records (1920-1990) for Hughes Productions consist of administrative, distribution, financial, and legal records, as well as records from the Motion Picture Association of America and United Artists Corporation and records pertaining to unproduced works.

Administrative records contain correspondence, as well as vault inventories, assets list, and personnel files. Distribution records contain agreements, correspondence, and information pertaining to *The Outlaw's* ban. Financial records include ledgers, correspondence, invoices, and international profit reports. Legal records include contracts for actors and screenwriters, as well as correspondence, agreements, and affidavits pertaining to loan information and court case proceedings.

Motion Picture Association of America (MPAA) records consist primarily of weekly reports from the MPAA detailing film title registration reports either held or withdrawn, as well as memoranda. United Artists Corporation records include contract analyses, settlement statements and ledgers detailing *The Outlaw's* domestic and international earnings. Unproduced works contain screenplays, synopses, story treatments, right's agreements, and correspondence pertaining to stories sent to Hughes Productions.

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Weekly settlement statements, charge notices, and invoices for <i>The Outlaw</i> , domestic, 1945 to 1949 Physical Description: 131 Files	box 237 box 238 box 239 box 240 box 241 box 242 box 243 box 244 box 245 box 246
Internal settlement statement reports, Hughes Productions, approximately 1946 to 1949 Physical Description: 2 Files	box 246 box 247
Settlement statements for <i>The Outlaw</i> , advice of credit, National City Bank of New York, New York, approximately 1946 to 1949	box 247
List of played and unplayed domestic screenings of <i>The Outlaw</i> , some with run dates, approximately 1946 to 1950 Physical Description: 3 Files	box 247
List of unplayed contracts of domestic theater screenings of <i>The Outlaw</i> , approximately 1946 to 1950	box 247
List of domestic screening run dates of <i>The Outlaw</i> , approximately 1946 to 1950	box 247
Rejected theater contracts, index included, domestic and Canadian exchanges, 1946 February to 1949 January Physical Description: 3 Files	box 248
Cover letters attached to theater contract applications and form 44a's, from Philip F. Dow to Frank McDonnell, 1946 July to 1949 March	box 248

Theatre screening contracts, played and taken, <i>The Outlaw</i> , England, 1947 to 1949 Physical Description: 2 Volumes	oversized box 289
Settlement statements, <i>The Outlaw</i> , foreign transmittal memoranda forms, 1947 June 20 to 1951 September 14	box 248
Inventory list, unplayed contracts, domestic theater exchanges, approximately 1948 to 1949	box 248
Settlement statements, <i>The Outlaw</i> , producers advance account foreign forms, 1948 February 12 to 1952 January 06 Physical Description: 3 Files	box 248 box 249
Domestic change notices, producer's copy, 1948 January to 1948 February	box 249
Film shipment records, domestic theater exchanges	box 249
Monthly rental and partial purchase prices, <i>The Outlaw</i> , approximately 1950 to 1953	box 249
Unproduced Works	
<i>Adventures of Sky Gallagher and TV Jones (The)</i> , screenplay, by Nikolai Ursin and Norman Yonemoto, 1969 to 1972	box 250
<i>Almighty Guy</i> , short story by William Rankin, approximately 1932 to 1956	box 250
<i>Almost a Genius or From Little Acorns</i> , screenplay by George F. Slavin and George W. George, 1955 July 26	box 250
<i>Ambassador's Daughter (The)</i> , screenplay by Norman Krasna, 1954 April 10	box 250
<i>American Pilot</i> , outline, screenplays, and summary by Howard Hughes and Frank L. Moss, 1938 December 12 to 1948 September Physical Description: 8 Files	box 250
<i>Battle of Chicago (The) or Evil That Men Do (The)</i> rough synopsis, treatment, and dialogue by Edwin Justus Mayer, approximately 1927 to 1958	box 251
<i>Billy Mitchell Story (The)</i> , story treatment by Robert F. Engel and Terence Maples, 1949 February 21	box 251
<i>Borrowers (The)</i> by Mary Allen Norton, screenplay by Jay Presson, approximately 1970 to 1972	box 251
<i>Bottom of the Bottle (The)</i> screenplay by Sydney Boehm, 1955 July 26	box 251
<i>City Before Dawn</i> screenplay by Endre Bohem and Louis Vittes, 1955 August 02	box 251
<i>Count-Down for Paris</i> , screenplay and memoranda by Dale Eunson, 1973 January 29 to 1974 June 24	box 251

Physical Description: 2 Files

<i>Dangerous Ways</i> published serial manuscript, synopsis, and story treatment by Arthur Somers Roche, approximately 1927 July to 1970	box 252
<i>Daring Aldrin</i> ( <i>The</i> ), screenplay by Lewis Milestone and Franz Spencer, approximately 1940 to 1945	box 252
<i>Furia</i> , screenplay with synopsis by Philip Yordan, 1954 July 30	box 252
Untitled story, screenplay and story treatment, based on the film <i>The Great Lie</i> (1941), screenplay and story treatment, 1956 September 11 to 1957 June 05	box 252
<i>High Density</i> screenplay by John Tucker Battle, 1955 January 27	box 252
<i>High Frontier</i> story treatment, published series from <i>The Saturday Evening Post</i> , manuscript, and rights agreement by Leland Jamieson, 1939 October 23 to 1961 March 01	box 252 oversized box 291
Physical Description: 3 Files	
<i>Hollywood Legend</i> correspondence and story rights agreement for Adela Rogers St. John, 1940 June 29 to 1942 March 14	box 252
<i>Hollywood Melody</i> or <i>Star Bright</i> by Winnifred Reeve (Onoto Watanna), signed by the author, approximately 1930 to 1940	box 252
<i>Hollywood Melody</i> or <i>Star Bright</i> by Winnifred Reeve (Onoto Watanna), approximately 1930 to 1939	box 252 box 253
Physical Description: 3 Files	
<i>Hollywood Melody</i> alternative title <i>Screen Star</i> , screenplay by Joseph Moncure March, approximately 1930 to 1935	box 253
Physical Description: 3 Files	
<i>Hollywood Melody</i> , screenplay with annotations, approximately 1930 to 1939	box 253
<i>Key West</i> screenplay with synopsis by John Meredyth Lucas, 1951 May 25 to 1954 August 09	box 253
<i>Kiss Off (The)</i> by Frank Tashlin and Rip Von Ronkel, screenplay, approximately 1945 to 1955	box 253
<i>Kookadoodle</i> screenplay by Michael Lawrence, approximately 1970 to 1975	box 254
<i>La Banque Nemo</i> or <i>Nemo's Bank</i> by Louis Vernuil, manuscript, stage script, summary, and screenplay in French and English, approximately 1931 to 1947	box 254
Physical Description: 5 Files	
Language of the Material: French, English	
<i>Lament for a Hero</i> by Robert Wilder, screenplay and synopsis, approximately 1950 to 1955	box 254



<i>Le Coffre Vivant (The Human Strongbox)</i> by Frederic Mauzens, sold to William Wyler, story rights agreement, 1959 January 23 to 1967 September 18	box 254
<i>Lonesome Traveler</i> by Weldon Hill, screenplay, 1971 March 29	box 254
<i>Losers Weepers</i> by Marshall A. Neilan, story rights agreement, 1941 May 21 to 1945 June 26	box 254
<i>Mad Queen (The)</i> by Ben Hecht, screenplay, approximately 1945 to 1964	box 254
<i>Man in a Wheatfield (A)</i> by Robert Laxalt, manuscript photocopy, 1973 November 15	box 255
<i>Man in a Wheatfield (A)</i> , screenplay written by Brookman M. Hill and Carey Wilber, with correspondence and production budgets, approximately 1968 to 1979 Physical Description: 2 Files	box 255
<i>Morissa</i> by Hal Kanter, screenplay and synopsis, 1954 July 05 to 1954 August 10	box 255
<i>New Tomorrow (A)</i> by Philip Ansel Roll, screenplay, approximately 1945 to 1955	box 255
<i>No Spare Wings in Hell</i> by Harry Ashe, story rights agreement, 1935 April 27 to 1945 May 03	box 255
<i>Obsessed (The)</i> by Gertrude Schweitzer, typewritten manuscript copy, 1948 March 10	box 255
<i>Obsession</i> by Casey Robinson, incomplete screenplay, with synopses, based on Gertrude Schweitzer's <i>The Obsessed</i> , 1947 January 07 to 1954 August 09	box 255
<i>Pale Moon</i> by W. R. (William Riley) Burnett, published manuscripts and manuscript photocopies, rights research and agreements, copyright assignment, screenplays, approximately 1955 to 1978 April 19 Physical Description: 43 Files	box 256 box 257 box 258 box 259 box 260 box 261
<i>Philadelphia Story (The)</i> by Philip Barry and Ellen Semple, correspondence and agreement copies, 1939 June 15 to 1945 April 30	box 261
<i>Queer People</i> by Howard Green and Raymond L. Schrock, treatments with annotations, screenplay, correspondence and agreements, copies, 1931 May 14 to 1978 November 27 Physical Description: 6 Files	box 261
<i>Revolt on Pistol River</i> by Frederick Hazlitt Brennan, treatment by Dale Van Every and screenplay, approximately 1941 to 1957	box 262

Physical Description: 2 Files

*S. S. Titanic* by Wilson Mizner and Carl Harbaugh, based on *Ocean Grafters*, memoranda, treatments, and synopses, 1928 January 16 to 1952 May 02

box 262

Physical Description: 2 Files

*Sky is a Dame (The)* by Seton I. Miller, screenplay, 1955 July 30

box 262

*Sonny* by Randal Kleiser, screenplay, approximately 1960 to 1975

box 262

*Starlet (The)* by Aaron Spelling, screenplay, 1958 April 18 to 1966 March 18

box 262

*Temper the Wind* by Kay Campbell, outline and story rights agreement research, 1953 May 21 to 1977 June 27

box 262

*To Have and Have Not* by Ernest Hemingway, manuscript, 1934

box 262

*To Have and Have Not*, screenplays by Frank L. Moss, based on Ernest Hemingway's novel, screenplays, 1939 June 27 to 1940 October 01

box 262

box 263

Physical Description: 6 Files

*Torch in the Dark (The Billie Keane Story)* by Endre Bohem, Walter Doniger, Stephen Longstreet, and Louis Vittes, screenplay, 1956 February 04

box 263

*Trail of Vengeance* by Louis Kretschman, manuscript, 1977 November 16 to 1977 November 21

box 263

*Transatlantic Clipper* by John Spears and William H. Wright, screenplay, synopsis, agreements, and memoranda, 1940 June 18 to 1977 June 27

box 263

Physical Description: 2 Files

Untitled story by Philip Wylie, screenplay, partial treatment, and notes for Bob Sparks, approximately 1950 to 1955

box 263

Physical Description: 3 Files

*Up Ship* by Frank L. Moss, screenplays, transcript, correspondence and memoranda; dialogue script by Harry Ashe, 1939 November 29 to 1961 March 01

box 264

Physical Description: 6 Files

*View From Pompey's Head (The)* by Philip Dunne, final screenplay, 1955 April 21

box 264

*Week Down South With Ben and the Boys (A)*, screenplay, approximately 1960 to 1970

box 264

*Where the Red Fern Grows* by Wilson Rawls, correspondence and Paramount Pictures Corporation invoices, 1947 July 01 to 1947 July 17

box 264

*Wings Across the Continent* by Endre Bohem and Louis Vittes, story treatment, approximately 1951 to 1952

box 264

<i>Woman of the Rock</i> by Herman J. Mankiewicz, screenplay, 1950 March 09	box 264
<i>Women in Battle Dress</i> by Russell Birdwell, correspondence and story rights agreement, 1941 August 18 to 1950 June 05	box 264
<i>Women to Blame (When Thieves Fall Out)</i> by Ray Griffith, Harry Havens, Lewis Milestone, and Wilson Mizner, synopsis and information file, approximately 1950 to 1955 Physical Description: 2 Files	box 264
<i>Work it Out Fatso</i> , by Fanos Epifaniou and John McKenzie, correspondence and screenplay, 1973 January 23	box 265
<i>Year of the Lion (The)</i> by Gerald Hanley, shooting script and review, 1953 to 1954 September 03	box 265
<i>Zeppelins (The)</i> (alternate title <i>Dirigible</i> ) by Captain Ernst Lehman and Howard Mingos, review of play in <i>The Saturday Evening Post</i> , manuscript, screenplays by Jean De Limur and Oliver H. P. Garrett, memoranda and synopses, 1927 June 25 to 1935 November 04 Physical Description: 8 Files	box 265 oversized box 291
Unproduced property synopses, 1932 September 04 to 1953 June 10 Physical Description: 3 Files	box 266
Catalogue of plays produced in New York, New York available for motion picture use by Sidney R. Fleisher, 1940	box 266
Synopses of stories submitted, 1941 July 05 to 1953 June 22	box 266
Prize Pictures, Incorporated stories owned, synopses, and company plan, approximately 1946 to 1959	box 266
List of scripts held, approximately 1965 to 1975	box 266
List of story properties owned, 1972	box 266
Correspondence regarding notes and story submissions returned, 1973 April 25 to 1977 May 12	box 266

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### **Series III. California Pictures Corporation, approximately 1919 to 1965 1941 to 1956**

Physical Description: 28.80 Cubic Feet (24 boxes, 18 oversized boxes, 2 flat files, and 1 unboxed item)

Physical Description: 46.88 Linear Feet

Scope and Contents Note:

The California Pictures Corporation series (approximately 1919-1965) consists of records pertaining to the company's film production and corporate operations. Film-related records depict the production side of the 1947 film *The Sin of Harold Diddlebock*, as well as the initial filming of the 1950 Hughes Production film, *Vendetta*, which Preston Sturges initially directed and produced. Other film-related materials include

production logs, actor and writer contracts, scripts, and photographic prints relating to the two films. The corporate records include publicity, financial, and legal materials detailing the creation, management, and dissolution of California Pictures.

**Arrangement:**

These records are organized into three sub-series:

III.A. *The Sin of Harold Diddlebock*, 1944-1951;

III.B. *Vendetta*, 1941-1952;

III.C. Corporate records, 1919-1965.

**Historical Background:**

In early 1944, Preston Sturges left Paramount Pictures at the end of his contract, and later that year to form California Pictures Corporation with Howard Hughes, a short-lived film production company that only produced one feature film in two years. Hughes backed the corporation financially while Sturges served as the president and executive producer-director. California Pictures sole film, *The Sin of Harold Diddlebock* in 1947, which RKO Radio Pictures, Incorporated re-released in 1950 as *Mad Wednesday* was Harold Lloyd's return to film after a break. After a number of disagreements while filming *Vendetta*, Hughes initiated a clause in the agreement with Sturges to acquire majority ownership of the company. In response, Sturges refused to continue working on the picture and dissolved their partnership, effectively ending California Pictures as a production company in October of 1946. Hughes Productions would eventually release *Vendetta* in 1950, with distribution from Hughes' recently acquired RKO Radio Pictures.

**Sources:**

Anderson, John. "Hollywood's Clown Prince." *The Washington Post* (1974-Current file). September 16, 1990. Accessed September 17, 2020. <http://ezproxy.library.unlv.edu/login?url=https://www.proquest.com/docview/140148689?accountid=3611>.

"Sturges and Hughes Disagree on Policy, End Partnership in California Pictures." *New York Times* (1923-Current file). October 31, 1946. Accessed September 17, 2020. <http://ezproxy.library.unlv.edu/login?url=https://www.proquest.com/docview/107716131?accountid=3611>.

**Names and Subjects:**

- Sturges, Preston (1898-1959)
- Gold, Harry L., 1893-1971
- Broughton, Cliff

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## ***The Sin of Harold Diddlebock*, 1944 to 1951**

Physical Description: 10.08 Cubic Feet (5 boxes and 13 oversized boxes)

Physical Description: 17.75 Linear Feet

**Scope and Contents Note:**

*The Sin of Harold Diddlebock* sub-series (1944-1951) contains materials related to the development, production, and post-production of the California Pictures Corporation film, *The Sin of Harold Diddlebock* (1947), also known as *Mad Wednesday*. Records include advertising and publicity, legal, production and direction, and story development records, as well as film soundtracks. Materials included are correspondence, pressbooks, newspaper and magazine clippings, black-and-white photographic prints and negatives, music scores and sheets, contracts, agreements, screenplays, continuities, and casting sheets.

**Arrangement:**

Materials are arranged by subject matter, then chronologically.

**Historical Background:**

*The Sin of Harold Diddlebock* is a sequel to Harold Lloyd's 1925 film, *The Freshman*, and marked Lloyd's return to film after a nine-year absence. The film is based on Preston Sturges' screenplay, who directed film as well. The film premiered in three cities, before United Artists Corporation pulled the film from distribution. The film did not re-debut in theaters until 1950, after Hughes purchased RKO Radio Pictures, Incorporated. There, Hughes re-released the film under the modified title of *Mad Wednesday*.

**Source:**

"AFI| Catalog". Catalog.Afi.Com, last modified 2022. <https://catalog.afi.com/Film/25351-THE-SINOFHAROLDDIDDLEBOCK?sid=69a3bc21-210d-4082-9ae3-74c65d9ff950&sr=4.5868917&cp=1&pos=0>.

Names and Subjects:

- Lloyd, Harold, 1893-1971
- Cutner, Sid, 1903-1971
- Heymann, Werner Richard, 1896-1961
- Shuken, Leo, 1906-1976
- Ramsden, Frances, 1920-2000

Title/Description	Containers
Advertising and publicity records for <i>The Sin of Harold Diddlebock</i>	
Frances Ramsden and Harold Lloyd on the cover of <i>Life</i> magazine, 1945 December 03	oversized box 311
<i>The Sin of Harold Diddlebock</i> manuscript with Frances Ramsden and Harold Lloyd on cover, includes correspondence on purchasing story rights, 1945 August 22	box 312
Harold Lloyd correspondence regarding name sizing and placement on advertisements, 1945 September 10 to 1950 October 11	box 312
Instructional pressbook for <i>Mad Wednesday</i> , approximately 1946 to 1947	oversized box 428
Physical Description: 2 Files	oversized box 332
Stereotype printing plate flongs, approximately 1946 to 1947	box 312
Publicity proofs and newspaper clippings from Samuel Cohen to Howard Hughes, 1946 June 10 to 1946 December 17	box 312
Press releases and newspaper clippings of <i>The Sin of Harold Diddlebock</i> premiere, 1946 November 06 to 1947 March 02	box 312
Alec Moss correspondence regarding press releases, 1946 December 05 to 1947 April 08	box 312
Harold Lloyd press releases and newspaper clippings, 1946 December 09 to 1947 March 11	box 312
Meeting minutes and publicity campaign drafts, suggested advertisement schedule, and radio spot scripts, 1946 December 19	box 312
Frances Ramsden and Harold Lloyd, publicity stills, <i>The Sin of Harold Diddlebock</i> : photographic prints, 1946 to 1948	oversized box 284
Physical Description: 41 Photographic Prints	
Frances Ramsden, publicity stills promoting "Francy-Pants" designed by Preston Sturges (credit: Dick Davis and Bill Utley): photographic negatives, 1947	box 312
Physical Description: 3 Photographic Negatives	
Principal and supporting cast, publicity stills, <i>The Sin of Harold Diddlebock</i> : photographic print and negatives, approximately 1945 to 1950	box 312 box 313
Physical Description: 14 Files	
Physical Description: 1 Photographic Prints	

Physical Description: 139 Photographic Negatives

Newspaper clippings, bound volume, <i>The Sin of Harold Diddlebock</i> , 1947	oversized box 333
Miami, Florida premiere profits and budget, 1947 January to 1947 March	box 313
<i>The Sin of Harold Diddlebock</i> premiere promotional campaign in Miami, Florida, publicity stills: photographic prints and negatives, 1947 February Physical Description: 26 Photographic Prints Physical Description: 11 Photographic Negatives Physical Description: 3 Files	box 313
Wometco Theaters in Miami, Florida premiere press release, 1947 February	box 313
<i>The Sin of Harold Diddlebock</i> premiere and promotional pamphlets, newspaper and magazine clippings, 1947 February 09 to 1947 February 21	box 313
Radio spot script, 1947 February 11 to 1947 February 19	box 313
Miami, Florida premiere for <i>The Sin of Harold Diddlebock</i> , publicity stills: photographic prints and negatives, 1947 February 18 Physical Description: 51 Photographic Prints Physical Description: 21 Photographic Negatives	box 313
Frances Ramsden press release, 1947 March 13	box 313
Film reviews in the United States, newspaper and magazine clippings, 1947 February 18 to 1947 March 19	box 313
Ethyl Corporation magazine, schedules for <i>The Sin of Harold Diddlebock</i> advertising, 1947 March to 1947 June	oversized box 311
National Laugh Week Foundation press release, 1947 March 18 to 1947 March 27	box 313
Harold Lloyd biography article, 1947 March 20	box 313
Harold Lloyd with his dog and automobile, includes press release, publicity stills: photographic prints, 1947 March 24 to 1947 March 27 Physical Description: 2 Photographic Prints	box 313
A. Bard and Nadine Henley, correspondence regarding <i>Mad Wednesday</i> pressbook and advertising printing plates delivery, 1950 July 05	box 313
<i>Le Film Francais</i> magazine with full spread advertising for <i>Mad Wednesday</i> , 1951 January 12 Language of the Material: French	oversized box 428
Second revised cue sheet, 1951 January 19	box 313

Film soundtracks for *The Sin of Harold Diddlebock*

Werner R. Heymann selective lists of credits, approximately 1945 to 1950	box 313
Blank music cue sheets, approximately 1946 to 1947	box 313
Blank musical composition usage applications, approximately 1946 to 1947	box 313
Music notes on cue lines, approximately 1946 to 1947	box 313
Music sheets, commercial works considered, approximately 1946 to 1947	box 314
Werner R. Heymann personal memoranda, 1946 to 1947	box 314
Sound continuities and notes, 1947	box 314
United Artists Corporation music cue sheets, 1947 March 21	box 314
<i>Love Was Stealing a Walk</i> , music by Werner R. Heymann and lyrics by Betty May Nelson, complete score, 1947 July 27	box 314
Sequence M-10, <i>Main Title Sketch</i> , condensed score with annotation, 1947	oversized box 335
Main Title Sketch, <i>Diddlebock</i> , condensed, full, piano-conductor scores, and instrument parts, 1947	oversized box 335
	oversized box 336
	oversized box 337
	oversized box 338
	oversized box 342
Sequence M-12, <i>Football Hero Part I</i> , condensed score with cue notes, full score, 1947	oversized box 335
	oversized box 336
Sequence 13, <i>Football Hero Part II</i> , condensed score with cue notes, full and piano-conductor scores, and instrument parts, 1947	oversized box 335
	oversized box 336
	oversized box 337
	oversized box 339
Sequence 14, <i>Football Hero Part III</i> , condensed score with cue notes, full and piano-conductor scores, 1947	oversized box 335

	oversized box 336
	oversized box 337
Sequence 15, <i>Football Hero Part IV</i> , condensed score with cue notes, full and piano-conductor scores, 1947	oversized box 335
	oversized box 336
	oversized box 337
Sequence M-16, <i>Football Hero Part V</i> , condensed score with cue notes, full and piano-conductor scores, and instrument parts, 1947	oversized box 335
	oversized box 336
	oversized box 337
	oversized box 339
Sequence M-20A, <i>Harold's Walk to Boss</i> , condensed score with cue notes, full and piano-conductor scores, 1947	oversized box 335
	oversized box 336
	oversized box 337
Sequence M-20B, <i>Harold Comes to Town</i> , condensed score with cue notes, full and piano-conductor scores, 1947	oversized box 335
	oversized box 336
	oversized box 337
Sequence M-21, <i>I Had Great Hopes</i> , condensed score with cue notes, full and piano-conductor scores, and instrument parts, 1947	oversized box 335
	oversized box 336
	oversized box 337
	oversized box 339
Sequence M-22, <i>It Was Football</i> , condensed score with cue notes, full and piano-conductor scores, and instrument parts, 1947	oversized box 335



oversized  
box 336

oversized  
box 337

oversized  
box 339

Sequence M-30, *The Engagement Ring*, condensed score with cue notes, piano-conductor score, 1947

oversized  
box 335

oversized  
box 337

Sequence M-31, *Harold Meets Wormy*, condensed score with cue notes, full and piano-conductor scores, and instrument parts, 1947

oversized  
box 335

oversized  
box 336

oversized  
box 337

oversized  
box 339

Sequence M-43, *A Drink is Born*, condensed score with cue notes, full and piano-conductor scores, and instrument parts, 1947

oversized  
box 335

oversized  
box 336

oversized  
box 337

oversized  
box 339

Montage Part II, *Cancan* by Offenbach, condensed score with cue notes, full and piano-conductor scores, 1947

oversized  
box 335

oversized  
box 336

oversized  
box 337

Montage Part IV, *Auld Lang Syne* by Offenbach, condensed score with cue notes, full and piano-conductor scores, 1947

oversized  
box 335

oversized  
box 336

oversized  
box 337

Sequence M-73, *The Morning After*, condensed score with cue notes, full and piano-conductor scores, and instrument parts, 1947

oversized  
box 335

oversized  
box 336

oversized  
box 337

oversized  
box 340

Sequence M-84, *Bills*, condensed score with cue notes, full score, 1947

oversized  
box 335

oversized  
box 336

oversized  
box 337

Sequence M-100, *From Bank to Bank* based on work by Gioacchino Rossini and Franz Liszt, condensed score with cue notes, full and piano-conductor scores, and instrument parts, 1947

oversized  
box 335

oversized  
box 336

oversized  
box 340

Sequence M-102, *The Staircase, Part I*, condensed score with cue notes, full and piano-conductor scores, and instrument parts, 1947

oversized  
box 335

oversized  
box 336

oversized  
box 340

Sequence M-103, *The Staircase, Part II*, condensed score with cue notes, full and piano-conductor scores, and instrument parts, 1947

oversized  
box 335

oversized  
box 336

oversized  
box 337

oversized  
box 340

Sequence M-113, *Hanging From a Lion*, condensed score with cue notes, full and piano-conductor scores, and instrument parts, 1947

oversized  
box 335

Physical Description: 2 Files

oversized  
box 336

oversized  
box 338

oversized  
box 341

Sequence 120, *Jail Sequence*, condensed score with cue notes, piano-conductor score, and instrument parts, 1947

oversized  
box 335

oversized  
box 338

oversized  
box 341

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Sequence M-124, *Battery Park Police Station*, condensed score with cue notes, piano-conductor score, 1947

oversized  
box 335

oversized  
box 338

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Sequence M-129/30, *The Cab, Part I*, full score with cue notes, full and piano-conductor scores, and instrument parts, 1947

oversized  
box 335

oversized  
box 336

oversized  
box 338

oversized  
box 342

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Sequence M-132, *The Cab, Part II*, condensed and piano-conductor scores, and instrument parts, 1947

oversized  
box 335

oversized  
box 338

oversized  
box 342

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Sequence M-139, *Main Title*, alternative ending, condensed score with annotation, full and piano-conductor scores, and instrument parts, 1947

oversized  
box 335

oversized  
box 336

oversized  
box 338

oversized  
box 342

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Sequence 160:d, *Boogie-Woogie*, full and piano-conductor scores, and instrument parts, 1947

oversized  
box 336

oversized  
box 338

oversized  
box 342

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Sequence M-20, *Harold 1923-1945*, piano-conductor score, 1947

oversized  
box 337

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Sequence M-68, *Montage Part I*, piano-conductor score, lead sheet, 1947

oversized  
box 337

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Sequence M-96, *The Alarm (Poet and Peasant)*, lead sheet, 1947

oversized  
box 337

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 Legal, production and direction, and story development records for  
*The Sin of Harold Diddlebock*


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 United Artists Corporation production and distribution agreement,  
 1944 December 19 box 314


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 Filming location agreement and loan contract for "Jackie" the lion,  
 1945 August 25 to 1945 October 30 box 314


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 Supporting actors contracts, 1945 September 05 to 1945 September  
 29 box 314


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 Location scouting for *The Sin of Harold Diddlebock*, New York, New  
 York, production stills: photographic prints and negatives, 1946 box 314


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Physical Description: 5 Files

Physical Description: 84 Photographic Prints

Physical Description: 6 Photographic Negatives

 Casting sheets, 1946 box 314


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 Principal and supporting cast, production stills, *The Sin of Harold  
 Diddlebock*: photographic negatives, 1947 box 314


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Physical Description: 13 Files

Physical Description: 188 Photographic Negatives

 Comparative sizes of the main title cast names by Cliff Broughton,  
 1947 June 24 box 315


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 Film credits, 1947 February 08 box 315


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 Screenplays by Preston Sturges, 1945 May 02 box 315  
 Physical Description: 2 Files
 

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 Jack Marshall's script copy, 1945 May 02 box 315


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 Alec Moss' script copy, 1945 August 28 box 316


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 Dialogue continuity, with list of stock shots, approximately 1946 to  
 1947 box 316


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 Dialogue continuity with annotations, 1946 box 316


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 Dialogue continuity, 1947 November 25 box 316


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 Cutting continuities, 1950 October 08 to 1950 November 12 box 316  
 Physical Description: 6 Files box 317


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## ***Vendetta*, 1941 to 1952**

Physical Description: 12.81 Cubic Feet (8 boxes, 6 oversized boxes, 2 flat files, and 1 unboxed item)

Physical Description: 25.11 Linear Feet

### Scope and Contents Note:

The *Vendetta* sub-series (1941-1952) contains material related to the development, production, and post-production of the 1950 RKO Radio Pictures, Incorporated film, *Vendetta*. Records include

correspondence, story development records and screenplays, production and direction records, and historical research. Also included are contracts, agreements, copyrights, stage logs, music cue sheets, and black-and-white photographic prints.

Arrangement:

Materials are arranged by subject matter, then chronologically.

Names and Subjects:

- Dolenz, George, 1908-1963
- Bakaleinikoff, C. (Constantin), 1898-1966
- Domergue, Faith, 1924-1999

Title/Description	Containers
Advertising and publicity records for <i>Vendetta</i>	
<p><i>Vendetta</i> painting on wooden canvas, with engraved plate reading "Property of Hughes Productions", approximately 1944 to 1950                      Material Specific Details: The painting measures 36" by 60".</p>	<p>no                      container                      00                      box 317</p>
<p>"<i>Vendetta</i> - The Selling Job", press releases promoting Faith Domergue and the film, approximately 1944 to 1949</p>	<p>box 317</p>
<p>Faith Domergue, publicity stills, <i>Vendetta</i>: photographic prints and negatives, approximately 1946 to 1948                      Physical Description: 4 Files                      Physical Description: 29 Photographic Prints                      Physical Description: 2 Photographic Negatives</p>	<p>box 317                      oversized                      box 420</p>
<p>Principal and supporting cast, publicity stills, <i>Vendetta</i>: photographic prints, approximately 1946 to 1948                      Physical Description: 10 Files                      Physical Description: 104 Photographic Prints</p>	<p>box 317</p>
<p>Newspaper clipping, bound volume, <i>Vendetta</i> and Faith Domergue highlights, 1946 July 01 to 1948 January 08                      Physical Description: 2 Files                      Physical Description: 1 Volumes</p>	<p>oversized                      box 333                      box 316</p>
<p>Reduced-sized prints of advertising artwork, approximately 1946 to 1950</p>	<p>oversized                      box 311</p>
<p>Artist's rendering of <i>Vendetta</i> poster on a wooden board, approximately 1946 to 1950</p>	<p>oversized                      box 360</p>
<p><i>Vendetta</i> preliminary sketches and drafts of main title logos on boards and tracing paper, approximately 1944 to 1950                      Physical Description: 8 Files</p>	<p>oversized                      box 269</p>

oversized  
box 591

flat file  
397

flat file  
569

Cliff Broughton correspondence regarding film credits and sizing, 1947 February 18 to 1947 December 08	box 318
Alec Moss correspondence regarding publicity still orders advertising Faith Domergue, 1947 March 04 to 1947 October 31	box 318
Cliff Broughton, Alec Moss, and Lincoln Quarberg correspondence regarding advertising <i>Vendetta</i> jewelry, 1947 April 04 to 1947 April 28	box 318
Film credits, 1947 December 08	box 318
Advertisement drafts from Harry L. Gold, approximately 1947 to 1949	box 318
Nadine Henley correspondence regarding <i>Vendetta</i> film premiere, 1949 December 12 to 1951 July 23	box 318
Legal records for <i>Vendetta</i>	
Faith Domergue actor contract, 1941 March 08 to 1945 May 25	box 318
Library of Congress copyright deposit with correspondence, 1942 February	box 318
Screenwriters contracts, 1944 November 08 to 1946 December 07	box 318
Supporting actor contracts, 1945 August 10 to 1948 July 27 Physical Description: 2 Files	box 318
George Dolenz actor contract, 1946 April 10 to 1951 December 17 Physical Description: 2 Files	box 318
Filming location agreements, 1946 June 05 to 1948 August 08	box 318
Donald Buka actor contract, 1946 December 17 to 1947 September 26	box 318
Ed Cunningham & Sons Marine correspondence regarding ship rental agreement, 1946 December 18 to 1947 September 15	box 318
David Raskin musical director contract, 1948 July 15 to 1948 September 08	box 318
Constantin Bakaleinikoff and Roy Webb conductor and composer contract, copy, 1949 May 13 to 1949 June 03	box 318
Casa Editrice Ferdinando Bideri music rights agreement for "Torna A Surriento", 1949 July 21 to 1949 November 23	box 318
Roy Webb correspondence regarding composer contract, 1949 July 27 to 1949 September 02	box 317

G. Ricordi & Company music rights contract, copy, 1949 October 11	box 317
Certificate of copyright registration, 1951 January 17	box 317
Production and direction records, editing records, and film soundtracks for <i>Vendetta</i>	
Copy prints of illustrations of early nineteenth century French and Italian clothing, furniture, people, buildings, and landscape research materials, approximately 1944 to 1949	box 318 box 319
Physical Description: 6 Files	
Corsica, France location scouting and costume research, production stills, <i>Vendetta</i> : photographic prints, approximately 1944 to 1949	box 319
Physical Description: 39 Photographic Prints	
Profile shots of principal and supporting cast with annotations noting makeup adjustments, production stills, <i>Vendetta</i> : photographic prints, approximately 1944 to 1951	box 319
Physical Description: 28 Photographic Prints	
Physical Description: 2 Files	
Principal and supporting cast, production stills, <i>Vendetta</i> : photographic prints, approximately 1944 to 1951	box 319 box 572
Physical Description: 206 Photographic Prints	
Physical Description: 12 Files	
<i>Histoire de la fabrique des Longines</i> manuscript, reference, 1947	box 572
Language of the Material: French	
Revised cue sheet, 1950 December 05	box 573
Samuel Goldwyn Productions, Incorporated loan for the soundtracks from <i>The Best Years of Our Lives</i> and <i>The Secret Life of Walter Mitty</i> , 1948 February 24	box 573
List for title sequence music from Howard Hughes, approximately 1947 to 1949	box 573
Soundtrack editing notes, approximately 1947 to 1949	box 573
Casa Editrice Ferdinand Bideri and G. Ricordi music rights agreement, 1949 July 21 to 1949 August	box 573
RKO Radio Pictures correspondence regarding music rights agreement, 1949 May 13 to 1952 March 17	box 573
Music cue sheets by Constantin Bakaleinkoff, 1950 November 18 to 1950 November 20	box 573
"A Maiden Fair and Slender (Papageno's Aria, Act 2)" from <i>The Magic Flute</i> by Emanuel Schikaneder, George Alexander MacFarren, and Wolfgang Amadeus Mozart music sheet, approximately 1948 to 1950	box 573

Stage logs and daily developing and printing reports, 1948 December 13 to 1949 July 13	box 573
RKO Radio Pictures correspondence regarding loans for Constantin Bakaleinikoff and Roy Webb for compositions, 1949 June 01	box 573
Music scoring sequences, notes, 1950 May 19 to 1950 May 24	box 573
Story development records for <i>Vendetta</i>	
Handwritten script draft, approximately 1944 to 1947	box 573
<i>Colomba</i> dialogue continuity, 1946 February 26 to 1946 April 06	box 573
Script modification notes, 1946 July 03 to 1946 July 25	box 573
Script by Preston Sturges, 1946 July 16	box 573
Script excerpts A-3 and A-6, 1946 July 24 to 1946 July 25	box 573
Production script with edits sent to Harry L. Gold, 1946 November 03 to 1947 August 26	box 573
Physical Description: 2 Files	
Replaced script pages containing retakes, 1946 November 23 to 1947 August 26	box 576
Physical Description: 3 Files	
<i>Vendetta</i> script, 1946 November 23 to 1947 September 18	box 576
Physical Description: 3 Files	
Cutting dialogue continuity, original draft, approximately 1947 to 1949	box 576
Cutting continuity, approximately 1947 to 1949	box 576
Unused retakes, 1947 August 28	box 576
Script changes from Howard Hughes, 1947 September 10 to 1948 May 12	box 320
Production script, with revisions, 1948 September 15	box 320
Superseded narration draft, 1948 September 15	box 320
Harry L. Gold, Edith Lynch, and Lincoln Quarberg correspondence regarding a synopsis of <i>Vendetta</i> , 1948 October 22	box 320
Combined continuity, 1949 September 26	box 320
Physical Description: 3 Files	

## Corporate records, 1919 to 1965 1944 to 1956

Physical Description: 11.40 Cubic Feet (13 boxes and 4 oversized boxes)

Physical Description: 12.56 Linear Feet

Scope and Contents Note:



The corporate records for California Pictures Corporation (1919-1965) detail Hughes and Sturges' legal arrangement for the creation and eventual dissolution of their company. Also included are documents for the incorporation of California Pictures, as well as the procurement of screenplay and book rights for potential movie productions. Other materials detail the acquisition of titles under the California Pictures name for Hughes Tool Company in the 1950s, as well as correspondence detailing the 1946 dissolution of the corporation.

Arrangement:

Materials are arranged chronologically.

Title/Description	Containers
Advertising and publicity, correspondence, and financial records	
Press releases for <i>The Sin of Harold Diddlebock</i> and <i>Vendetta</i> , 1946 January 09 to 1947 March 31	box 320
Newspaper clippings on "Hughes-Sturges split", 1947 January 22	box 320
Correspondence	
Frederic Mauzens regarding <i>The Living Strongbox</i> manuscript acquisition, 1919 June 06 to 1940 December 25	box 320
Noah Dietrich regarding finances, 1944 October 20 to 1951 September 10	box 320
Cliff Broughton, Hughes Productions, and United Artists Corporation regarding contract and script changes, 1944 December 06 to 1948 July 21	box 321
Cliff Broughton, Harry L. Gold, and Henry Henigson regarding <i>The Sin of Harold Diddlebock</i> and <i>Vendetta</i> production and distribution, 1946 August 02 to 1948 December 16	box 321
Cliff Broughton regarding <i>Mad Wednesday</i> and <i>Vendetta</i> copyright request, 1947 February 06 to 1958 January 29	box 321
Henry Henigson regarding corporate and financial matters, 1944 September 05 to 1951 September 04	box 321
Henry Henigson notice to stockholders, 1944 December 27 to 1948 January 08	box 321
Henry Henigson, Nadine Henley, and Louise Sargent Sturges regarding stock holdings, 1944 September 05 to 1951 September 13	box 321
Frank M. McDonnell regarding loans and budgets, 1944 October 12 to 1951 December 31	box 321
Physical Description: 2 Files	
Henry Henigson regarding publicity and <i>The Sin of Harold Diddlebock</i> and <i>Vendetta</i> releases, 1945 September 11 to 1948 June 01	box 321
Louis Verneuil regarding <i>The Human Strongbox</i> manuscript acquisition, 1945 September 17 to 1946 August 10	box 321
Harry L. Gold and Alec Moss instructions for <i>The Sin of Harold Diddlebock</i> and <i>Vendetta</i> Spanish pressbook release, 1947 April 15 to 1947 April 21	box 321

Al Bard and William K. Serungard regarding United Artists Corporation rental schedule for <i>Mad Wednesday</i> , 1949 June 29 to 1950 June 01	box 321
Louise Sargent Sturges regarding stock shares, 1950 May 02 to 1951 May 14	box 321
Roy Sherwood regarding Albert V. Leslie's resignation, 1954 January 04	box 321
John C. Moeller, regarding taxes, 1954 November 17 to 1954 November 24	box 321
Chart of accounts by Harry Kudell, approximately 1944 to 1948	box 321
Weekly vouchers, checks, and charges, 1944 August 26 to 1955 July 31 Physical Description: 7 Files	box 321 box 322
Accounts receivable for <i>Mad Wednesday</i> and <i>Vendetta</i> , 1946 to 1950	oversized box 284
Theatrical release invoices, 1947 January 27 to 1947 June 28	box 322
Sale of <i>Mad Wednesday</i> and <i>Vendetta</i> from California Pictures to Hughes Tool Company, with financial loans to California Pictures, 1947 October 01 to 1948 March 15	box 323
RKO Radio Pictures exchanges, <i>Mad Wednesday</i> contract register, 1950 to 1953 Physical Description: 2 Files	oversized box 428
RKO Radio Pictures exchanges, <i>Vendetta</i> , contract register, 1950 to 1953	oversized box 334
<i>Mad Wednesday</i> daily box office receipts, 1950 October 29 to 1951 December 11	box 323
RKO Radio Pictures film earnings for <i>Mad Wednesday</i> , domestic and foreign, 1950 December 28 to 1956 October 27	oversized box 311
RKO Radio Pictures film earnings for <i>Vendetta</i> , domestic and foreign, 1950 December 28 to 1956 December 27	oversized box 334
<i>Mad Wednesday</i> sales estimates, 1951 January 22 to 1953 May 15	box 323
<i>Mad Wednesday</i> and <i>Vendetta</i> French and German advertising expenditure requests, 1951 February 06	box 323
<i>Mad Wednesday</i> and <i>Vendetta</i> domestic feature license agreements and contracts, 1951 to 1952 Physical Description: 64 Files	box 323 box 324

	box 325
	box 326
	box 327
	box 328
	box 329
	box 330
	box 331
<i>Mad Wednesday</i> and <i>Vendetta</i> feature license agreements and contracts: Canada, 1951 to 1952 Physical Description: 6 Files	box 331
Legal records and meeting minutes	
<i>The Living Strongbox</i> by Frederic Mauzens, agreement, 1930 December 20 to 1946 May 16	box 331
Preston Sturges agreement with California Pictures, includes articles of incorporation, 1944 October 16 to 1948 April 30	box 331
United Artists Corporation distribution and promotional agreements, 1944 December 19 to 1954 September 30 Physical Description: 3 Files	box 575
Samuel Goldwyn Studios, studio lease agreement with correspondence, 1945 September 12 to 1948 January 30	box 575
Banking agreements, 1945 September 13 to 1952 January 04	box 575
<i>La Banque Nemo</i> by Louis Verneuil, writer and story rights agreements, 1945 October 17 to 1945 December 07	box 575
Sale agreement for <i>Mad Wednesday</i> and <i>Vendetta</i> to Hughes Tool Company, 1947 December 13	box 575
Meeting minutes with stockholders, includes photocopies and photographic negatives, 1944 August 09 to 1947 December 13	box 575
Minutes of a special meeting of the stockholders of California Pictures, includes photographic negatives, 1947 December 13	box 575
California Pictures and United Artists Corporation distribution agreement for <i>Mad Wednesday</i> and <i>Vendetta</i> , includes outcard used by Nadine Henley, 1950 November 10 to 1961 January 17	box 575
Hughes Tool Company and RKO Radio Pictures distribution agreement for <i>Mad Wednesday</i> and <i>Vendetta</i> in the Netherlands (Holland), 1951 March 27 to 1951 May 08	box 575
California Pictures dissolution and assets transfer to Hughes Tool Company, approximately 1957 to 1965	box 575
Transfer of <i>Mad Wenesday</i> and <i>Vendetta</i> film rights to Hughes Tool Company, 1948 February 11	box 575

Transfer of Henry Henigson corporate stock from California Pictures to Hughes Tool Company, 1951 September 04 to 1951 September 13 box 575

Raymond M. Holliday agreement to become proxy for stockholder meeting, 1959 January 12 box 331

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## Series IV. RKO Radio Pictures, Incorporated, 1930 to 1974

Physical Description: 42.12 Cubic Feet (50 boxes, 11 oversized boxes, 3 roll, and 5 flat files)

Physical Description: 60.82 Linear Feet

### Scope and Contents Note:

The RKO Radio Pictures, Incorporated series (1930-1974) contains material primarily pertaining to development of RKO films during Hughes' ownership of the company. This series primarily features *The Conqueror* (1956) and *Jet Pilot* (1957), but also includes material for other films such as *His Kind of Woman* (1951), and *Son of Sinbad* (1955). Records include film set and publicity photographs, film advertising and news articles, screenplays, ledgers, and music scores. Corporate materials contain newspaper clippings, copyright documents, administrative correspondence, actor contracts and agreements, and stock information. Also included are scripts, screenplays, and manuscripts collected to draft potential film adaptations. Ledgers contain theatrical screening reports and corporate budgets. Other materials include reports pertaining to the Cold War and film industry blacklisting.

### Arrangement:

These records are organized into four sub-series:

IV.A. *The Conqueror*, 1950-1956;

IV.B. *Jet Pilot*, 1948-1966;

IV.C. Other RKO films, 1940-1956;

IV.D. Corporate records, 1930-1974.

### Historical Background:

Radio-Keith-Orpheum (RKO), more commonly known as the RKO Corporation or RKO Radio Pictures, Incorporated, was formed in 1928 and produced many influential and commercially successful films by the late 1940s. In 1948, Howard Hughes purchased the Atlas Corporation's controlling interest of RKO for \$8,835,500. During his seven years in control of RKO, Hughes enacted strict anti-communist measures, leading to mass firings and a public and drawn-out legal battle with Paul Jarrico over his credit in *The Las Vegas Story* (1952). Hughes was also the first film studio executive to comply with the United States Supreme Court's decision in *United States v. Paramount Pictures, Inc.*, ending the practice of "block booking." As the first of the "Big Five" film studios to divest RKO's theatre business from film distribution, Hughes signaled the end of the monopoly system that shut out independent film producers for decades. Hughes' actions at RKO led to lawsuits from company stockholders over mismanagement. In response, Hughes acquired complete control of RKO in 1954, purchasing all of the remaining stock shares for \$23,500,000. Within two years, he began negotiating with the General Tire and Rubber Company, selling the company in July of 1955.

### Sources:

O'Brian, Jack. "700 'A' Pictures for TV, as Hughes Sells RKO Control." *The San Francisco Examiner*. July 16, 1955.

Leab, Daniel J. "How Red Was My Valley: Hollywood, the Cold War Film, and I Married a Communist." *Journal of Contemporary History*. 1984. Accessed September 17, 2020. <http://www.jstor.org/stable/260425>.

"Legacy." RKO Pictures. 2022. Accessed September 17, 2020. <http://rko.com/company/legacy/>

"Movies Must Sell Interest in Theatres." *The San Mateo Times*. May 4, 1948.

"RKO Board Okays Hughes Bid to Buy Company; Stockholders Vote Set." *The San Francisco Examiner*. February 14, 1954.

## ***The Conqueror*, 1950 to 1956**

Physical Description: 9.44 Cubic Feet (10 boxes and 4 oversized boxes)

Physical Description: 11.16 Linear Feet

Scope and Contents Note:

*The Conqueror* sub-series (1950-1956) contains materials related to the development, production, and post-production of the RKO Radio Pictures film *The Conqueror* (1956). The records consist of correspondence, story development records including screenplay and multiple script revisions, technical notes, and advertising. The bulk of the materials are original orchestral scores with some handwritten annotations. These scores were written by Victor Young and arranged by Sidney and Murray Cutner.

Arrangement:

Materials are arranged chronologically. Music sheets are arranged by part.

Historical Background:

*The Conqueror*, released in 1956, was the last film Howard Hughes personally produced and one of the last RKO Radio Pictures films completed before the company's sale to General Tire and Rubber Company in 1955. Production on the film began in 1956; it was the first RKO film to be shot in CinemaScope and was shot on location near St. George, Utah. Despite featuring many popular actors, the film was both a commercial and critical failure. In 1959, Hughes purchased the film rights from General Tire and Rubber Company and held it in his private collection. In 1979, Summa Corporation sold the film to Universal Studios Corporation.

Sources:

American Film Institute Catalog. "*The Conqueror*." AFI Catalog. 2019. Accessed February 14, 2022. <https://catalog.afi.com/Catalog/MovieDetails/51789>

Jackovich, Karen G. and Mark Sennet. "The Children of John Wayne, Susan Hayward, and Dick Powell Fear that Fallout Killed their Parents". *People Magazine*. November 10, 1980. Accessed February 14, 2022. <https://people.com/archive/the-children-of-john-wayne-susan-hayward-and-dick-powell-fear-that-fallout-killed-their-parents-vol-14-no-19/>

Names and Subjects:

- Brands, X, 1927-2000
- Millard, Oscar
- Wayne, John, 1907-1979

Title/Description	Containers
Advertising and publicity records and film soundtracks for <i>The Conqueror</i>	
<i>The Conqueror</i> film campaign advertising magazine, 1956 February	box 592
<i>Dell Movie Classics, The Conqueror, Genghis Khan</i> , comic book, 1956	box 371
Final screen billing sheets, <i>The Conqueror</i> , 1955 May 18 to 1955 November 28	box 371
Talent and production contracts, <i>The Conqueror</i> , 1954 June to 1954 December	box 371
Rights assignment summary and cast and crew list, <i>The Conqueror</i> , 1950 to 1955	box 371
Evelyn B. Hoobyar and Edward Heyman rights assignments for <i>The Conqueror</i> lyrics; sheet music for title song, 1954 July 07 to 1956 February 07	box 371
Quitclaim assignment, RKO General, Incorporated to Howard Hughes for <i>The Conqueror</i> , 1963 July 30	box 371

"Don" and Victor Lasky correspondence regarding radio show, 1955 January 25 to 1955 December 29	box 371
M10, <i>Native Music/Main Title</i> , condensed score, spotting cue sheets, approximately 1954 to 1956	box 368
M11, <i>Merkit Caravan/Native Music</i> , spotting cue sheets, approximately 1954 to 1956	oversized box 369
M14, <i>Bortai/Mongol</i> , spotting cue sheets, approximately 1954 to 1956	oversized box 369
M17, <i>Kasar/First Mongol Village</i> , spotting cue sheets, approximately 1954 to 1956	oversized box 369
M19, <i>The Tribesmen</i> , spotting cue sheets, approximately 1954 to 1956	oversized box 369
M20, <i>3rd Merkit/Caravan Music</i> , spotting cue sheets, approximately 1954 to 1956	oversized box 369
M21, <i>Raid on Caravan</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956 Physical Description: 3 Files	box 362 box 592
M25, <i>Temujin and Targuitai</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 362
M32, <i>Armenian Dance</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956 Physical Description: 2 Files	box 362
M34, <i>Tent Dance</i> , spotting cue sheets, approximately 1954 to 1956	oversized box 369
M35, <i>Jamuga's Refusal</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 362
M37-40, <i>Stampede</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956 Physical Description: 4 Files	box 363 box 592
M41, <i>After Raid</i> , condensed score, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 363
M45, <i>Temujin Returns with Wife</i> , instrument parts, approximately 1954 to 1956	box 363
M47, <i>Trip to Urga Part 1</i> instrument parts, spotting cue sheets, approximately 1954 to 1956	box 363
M50, <i>Trip to Urga Part 2</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 363
M51, <i>Beautiful in Wrath</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 363
M55, <i>Introduction to First Dance</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 363

M56, <i>Dancing Girls Dance No. 1</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956 Physical Description: 2 Files	box 363
M57, <i>Dancing Girls Dance No. 2</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 364
M59, <i>Introduction to Garland Dance</i> , condensed score, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 364
M60, <i>Dance #3/Garland Dance</i> , spotting cue sheets, approximately 1954 to 1956	oversized box 369
M62, <i>Mask Dance</i> , spotting cue sheets, approximately 1954 to 1956	oversized box 369
M63, <i>Veil Dance</i> , spotting cue sheets, approximately 1954 to 1956	oversized box 369
M66, <i>Gong</i> , condensed score, spotting cue sheets, approximately 1954 to 1956	oversized box 369
M67, <i>Spirit Sequence</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 364
M68, <i>Temujin and Shaman</i> , condensed score, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 364
M70, <i>Temujin Wounded</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956 Physical Description: 2 Files	box 364
M73, <i>Brothers</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 364
M78, <i>Jamuga Escape's</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 364
M80, <i>Temujin Captured</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 364
M82, <i>The Bullocks</i> , condensed score, instrument parts, approximately 1954 to 1956	box 364
M86, <i>Village Dance</i> , instrument parts, spotting cue sheets, approximately 1954 to 1956	box 364
M87, <i>Juggler Act</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 364
M90, <i>Bortai Reveals Love</i> , condensed score, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 365
M92, <i>The Mongol's Gone</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 365
M95, <i>The Mongol Chief Returns</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 365

M102, <i>Mother Treats Wound</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 365
M106, <i>Shaman and Khan Wang</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 365
M108, <i>Prisoners, Part 1</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 365
M110, <i>Prisoners, Part 2</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 365
M114, <i>Tartars' Capture Jamuga</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 365
M116, <i>The Prayer</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 365
M124, <i>Mongol's Seize Urga</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 366
M126, <i>Wang Khan (Khan Wang) Murdered</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 366
M131, <i>Torture</i> , full score, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 366
M133, <i>Greater Inspiration</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 366
M136, <i>Tartar Village</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 366
M139-40, <i>Final Battle Part 1</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 366
M142, <i>Final Battle Part 2</i> , full and condensed scores, instrument parts, spotting cue sheets, approximately 1954 to 1956	box 366
Physical Description: 3 Files	oversized box 367
	box 368
	oversized box 369
	oversized box 370
M144, <i>Finale</i> , full score, approximately 1954 to 1956	box 368
M146-148, <i>Finale and Main Title</i> , condensed score, spotting cue sheets, approximately 1954 to 1956	box 368
Physical Description: 3 Files	oversized box 369
Lead sheets for <i>The Conqueror</i> , approximately 1954 to 1956	box 368
Physical Description: 3 Files	
Music cue sheets for <i>The Conqueror</i> , 1956 January 24	box 371



Sheet music, <i>The Conqueror</i> , music by Victor Young, lyrics by Edward Heyman, approximately 1955 to 1956	box 371
Production and direction and story development records for <i>The Conqueror</i>	
Technical notes on military sequences for <i>The Conqueror</i> by Kenneth Donald Iain Murray; commander and technical advisor, 1954 August 03	box 371
Preview notes for <i>The Conqueror</i> from Jim Wilkinson and Stuart Gilmore, 1955 August 15	box 371
Screenplay by Oscar Millard with annotations, 1953 September 08	box 371
First draft continuity by Oscar Millard, 1953 November 19	box 371
Story treatment by Oscar Millard, 1954 February 04	box 371
Estimating script by Oscar Millard, 1954 February 04	box 371
Estimating script by Oscar Millard, change dates listed on cover, 1954 February 04	box 371
Physical Description: 2 Files	
Estimating script by Oscar Millard, copy owned by Stuart Gilmore, 1954 February 04	box 371
Final script by Oscar Millard, change dates listed on cover, 1954 May 14	box 371
Final script by Oscar Millard; copy owned by Nat James, 1954 May 14	box 371
Final script by Oscar Millard; copy owned by Bob Ford, 1954 May 14	box 372
Final script by Oscar Millard; copy owned by Perry Lieber, 1954 May 14	box 372
Richard (Dick) Powell and Howard Hughes, correspondence regarding <i>The Conqueror</i> opening sequence, 1954 October 13 to 1955 February 01	box 371
First cutting continuity, 1955 January 25	box 372
First cutting continuity with annotations, 1955 January 25	box 372
Final cutting continuity with annotations, 1955 November 25	box 372
Final cutting continuity, 1955 December 01	box 372
Cutting continuity, CinemaScope, approximately 1955 to 1956	box 372
Production script, annotated, approximately 1955 to 1956	box 373
Physical Description: 2 Files	
Employee questionnaire for <i>The Conqueror</i> , 1954 June to 1954 July	oversized box 389

Restricted: Materials are restricted to protect personally identifiable information and will be open for research use on July 14, 2097.

## ***Jet Pilot, 1948 to 1966***

Physical Description: 10.07 Cubic Feet (9 boxes, 6 oversized box, and 1 flat file)

Physical Description: 15.82 Linear Feet

### Scope and Contents Note:

The *Jet Pilot* sub-series (1948-1966) contains material related to the development, production, and post-production of the RKO Radio Pictures film, *Jet Pilot* (1957). Records include advertising and publicity, censorship, distribution, editing, legal, production and direction, and story development, as well as film soundtracks. Types of materials include newspaper and magazine clippings, billing sheets, pressbooks, paintings, correspondence, editor notes, music scores and sheets, contracts and agreements, daily film and printing reports, and screenplays.

### Arrangement:

Materials are arranged by subject matter, then chronologically.

### Names and Subjects:

- Fleck, Freddie (Friedrich A.)
- Kaper, Bronislaw, 1902-1983
- Marquardt, Paul, 1889-1960
- Martin, Skip
- Leigh, Janet (1927-2004)

Title/Description	Containers
Advertising and publicity, censorship, and distribution records for <i>Jet Pilot</i>	
<i>Technicolor: News and Views</i> , featuring Janet Leigh and John Wayne, 1950 October	box 398
Preliminary billing sheets with screen and advertising credits percentage, 1951 March 02	box 398
Final billing sheet with screen and advertising credits percentages, 1957 February 22	box 398
Walter Winchell newspaper review and correspondence regarding <i>Jet Pilot</i> screening, 1957 September 08 to 1957 September 18	box 398
Critical reception of <i>Jet Pilot</i> newspaper clippings, 1957 to 1958	box 398
Paintings of a jet fighter and Janet Leigh in costume, approximately 1957 to 1958 Physical Description: 2 Items	flat file 397
Pressbook for <i>Jet Pilot</i> , 1957 August	oversized box 408
Motion Picture Association of America, Incorporated, correspondence regarding censorship and suggestions for approval, 1949 June 07 to 1949 December	box 398
Film copy destruction and reissue concerns, 1963 September 17 to 1966 December 02	box 398
Editing records for <i>Jet Pilot</i>	

Projectionist notes, 1948 to 1951	box 398
Handwritten scoring notes, 1949 to 1956	box 398
Cutting department printing request forms, 1949 November 21 to 1951 March 16	box 398
Notes on film prints and reprint requests from Technicolor Motion Picture Corporation, 1949 December 30 to 1950 July 25	box 398
Production request forms from Technicolor Motion Picture Corporation, 1950 January 04 to 1957 April 29 Physical Description: 2 Files	box 398
Notes for possible straight scene cuts, 1950 March 11 to 1951 January 04	box 398
Research notes on war films with aerial sequences, 1950 March 20	box 398
Process plate breakdown forms for cloud breakdowns, 1950 December 07	oversized box 284
Cutting and slate notes, 1950	box 398
Film reprint notes and requests, 1950 to 1951	box 398
Dubbing notes and requests, 1950 to 1956	box 398
Cutting notes and cue sheets, 1950 to 1957	box 398
Projection background data sheet from Technicolor Motion Picture Corporation, 1951 January 08 to 1951 January 09	box 398
Film sequence descriptions by footage, 1951 May 29 to 1957 February 15	box 398
Reprint requests from Jim Wilkinson, 1951 July 25	box 398
Recording schedule for dubbing with cutting continuity, 1951 October 08	box 398
Inter-office communication, notes, and film shipping receipt, 1951 October 15 to 1957 January 24	box 398
Description of cut sequence takes used, approximately 1951 to 1956	box 398
Fade and dissolve film notations, approximately 1951 to 1956	box 398
List of negative optical orders with scene descriptions, approximately 1951 to 1956	box 398
List of slates for possible cuts, approximately 1951 to 1956	box 398
Notes from Jules Furthman and Howard Hughes, 1952 June 30 to 1952 August 08	box 398
Photographic data sheet, Technicolor Motion Picture Corporation, 1953 May 07	box 398
Daily assembly sheets, 1956 January 18 to 1956 January 23	box 398

Delivery receipts for film prints from Larry Glickman Enterprises, Incorporated, 1956 January 23 to 1957 January 09	box 398
Delivery receipts for film prints from Technicolor Motion Picture Corporation, 1956 September 04 to 1956 December 12	box 398
Delivery reports for film prints from Technicolor Motion Picture Corporation, 1956 September 05 to 1957 February 14	box 398
Requests for film prints and receipts from Pacific Title and Art Studio, 1956 October 22 to 1957 February 15	box 398
Sound department magnetic transfer forms, 1956 October 22 to 1957	box 398
Sound department magnetic film and transfer log from Samuel Goldwyn Productions, 1956 November 20 to 1956 November 30	box 398
Order forms for film print from Technicolor Motion Picture Corporation, 1956 December 18 to 1957 February 28	box 398
Music notes from Billy Moore, approximately 1950 to 1957	box 399
Film library request form from cue sheets, 1957 January 03	box 399
Screening notes, 1957 January 11	box 399
Technicolor Corporation, Motion Picture Division reel negative inventory, photocopies, 1957 April 29 to 1957 August 21	oversized box 419
Cue sheets, 1957	box 399
Oversized cue sheets, 1957	oversized box 408
<i>Film soundtracks for Jet Pilot</i>	
M:10, <i>Main Title</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 399
	box 401
	box 403
	oversized box 360
M:17, <i>A Woman!</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 399
	box 401
	box 403
	oversized box 360
M:24, <i>Hold It</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 399

	box 401
	box 403
	oversized box 360
M:27, <i>Making Friends</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 399 box 401 box 403 oversized box 360
M:35, <i>Shannon Exits</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 399 box 401 box 403 oversized box 360
M:43, <i>Show Me!</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 399 box 401 box 403 oversized box 360
M:45, <i>Take-Off At Night</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 399 box 401 box 403 oversized box 360
M:51, <i>Teamwork</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 399 box 401 box 403 oversized box 360
M:54, <i>Shopping Sequence</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 399 box 401 box 403 oversized box 360
M:56, <i>Palm Spring Accommodations</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 399 box 401

box 403

oversized  
box 360

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M:61, *Dialogue for Click Track*, condensed conductor's score and instrument parts, approximately 1950 to 1953

box 400

box 402

box 403

oversized  
box 360

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M:62, *Balcony Sequence*, instrument parts, spotting cue sheets, approximately 1950 to 1953

box 400

box 403

oversized  
box 360

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M:70, *Flight to Yuma*, condensed conductor's score and instrument parts, approximately 1950 to 1953

box 400

box 402

box 403

oversized  
box 360

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M:71, *Mr. and Mrs. Shannon*, full score, condensed conductor's score, and spotting cue sheets, approximately 1950 to 1953

box 402

box 403

oversized  
box 360

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M:77, *Olga Versus Anna*, full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953

box 400

box 402

box 403

oversized  
box 360

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M:80, *Dialogue for Click Track: Dance Number in Nightclub*, full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953

box 400

box 402

box 403

oversized  
box 360

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M:83, *Piano Improvisations*, condensed conductor's score cover, and spotting cue sheets, approximately 1950 to 1953

box 402

box 403

oversized  
box 360

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M:84, *Waltz*, full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953

box 400

	box 402
	oversized box 360
M:86, <i>Beguine</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 400 box 402 oversized box 360
M:88, <i>Foxtrot</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 400 box 402 oversized box 360
M:91, <i>Enroute</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 400 box 402 box 403 oversized box 360
M:93, <i>Introducing Russia</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 400 box 402 box 403 oversized box 360
M:99-100, <i>Seduction Sequence - Part A</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 400 box 402 box 403 oversized box 360
M:101, <i>Seduction Sequence - Part B</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 400 box 402 box 403 oversized box 360
M:103, <i>Band on Street</i> , full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953	box 400 box 402

box 403

oversized  
box 360

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M:105, *The Breakfast Sequence*, full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953

box 401

box 402

box 403

oversized  
box 360

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M:109, *Jim and Sokolove - Part 1*, full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953

box 401

box 402

box 403

oversized  
box 360

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M:110, *Jim and Sokolove - Part 2*, full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953

box 401

box 402

box 403

oversized  
box 360

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M:116, *Tomorrow*, full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953

box 401

box 402

box 403

oversized  
box 360

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M:124, *Air Chase - Part 1*, full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953

box 401

box 402

box 403

oversized  
box 360

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M:126, *Air Chase - Part 2*, full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953

box 401

box 402

box 403

oversized  
box 360

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M:127, *Air Chase - Part 3*, full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953

box 401

box 402



box 403

oversized  
box 360

M:128, *Piano Theme and End Title*, full score, condensed conductor's score, instrument parts, and spotting cue sheets, approximately 1950 to 1953

box 401

box 402

box 403

oversized  
box 360

*Red Moscow March*, full score, and instrument parts, approximately 1950 to 1953

box 401

oversized  
box 360

Condensed conductor's scores, compiled, approximately 1950 to 1953

box 402

Physical Description: 2 Files

Instrumental break-down of musical numbers, 1957 February 19 to 1957 February 21

oversized  
box 414

Legal and production and direction records for *Jet Pilot*

Philip G. Cochran, technical advisor contract, 1948 December 02 to 1950 June 09

oversized  
box 389

Restricted: Material from this folder are restricted to protect personally identifiable information and stored in oversized box 389. This material will be open for research use on August 26, 2064.

box 403

Department of the Air Force Air Materiel Command use agreement for stock footage of airplanes, 1949 May 25

box 403

Department of the Air Force Air Materiel Command bailment agreement, loan of ME-262 aircraft, 1949 July 08 to 1951 June 04

box 403

Paul Mantz Air Services, correspondence, estimates, agreement, and equipment rentals, 1949 November 23 to 1950 June 29

box 403

Technicolor Motion Picture Corporation agreement for film development, 1950 February 15 to 1951 February 27

box 403

E. Roy Davidson, special effects supervisor, correspondence and employment agreement, 1950 March 15 to 1950 December 05

box 403

List of contracts sent to Hughes Productions, approximately 1957 to 1964

box 403

Quitclaim assignment for copyright transfer from RKO General, Incorporated to Howard Hughes, 1963 December 19 to 1964 January 15

box 403

Chart for optical work of tests for Russian aerial sequence, approximately 1949 to 1953

box 403

Sound recording department daily reports, 1950 December 12 to 1957 May 09	box 403
Daily script report, 1950 February 11	box 403
Sound scene reports, 1949 December 19 to 1950 February 13	box 403
Janet Leigh and John Wayne in flight uniforms, production stills, <i>Jet Pilot</i> : photographic prints, approximately 1949 to 1953 Physical Description: 3 Photographic Prints	box 403
Test prints of airplanes, production stills, <i>Jet Pilot</i> : photographic negatives, approximately 1949 to 1956 Physical Description: 25 Photographic Negatives	box 403
Order for optical printing tests, 1950 August 12 to 1950 November 03	box 403
Notes on opening sequence takes from Mickey McAdam, 1950 November 14	box 403
Cameraman's daily reports, 1950 December 12 to 1951 October 12	box 403
Handwritten production notes, 1950 to 1951	box 403
Footage descriptions of flying process keys, 1951 to 1956	box 403
Story development records for <i>Jet Pilot</i>	
Partial script from introduction to airplane sequence, with annotations, 1949 October 10 to 1950 January 24	box 404
Production script, 1949 October 11	box 404
Jules Furthman's original handwritten dialogue script for "Escape from Russia" sequence, approximately 1949 to 1952	box 404
Script changes, 1950 January 14 to 1950 January 20	box 404
Cutting and dialogue continuities with annotations, 1950 to 1951	box 404
Script with annotations, edits, and notes, 1950 to 1951 Physical Description: 2 Files	box 404
Unused script by Bierne Lay, 1951 May 03	box 404
Dialogue continuity, 1951 November 02	box 404
First cutting continuities, 1951 July 17 Physical Description: 2 Files	box 404 box 405
Second cutting continuities, 1953 October 01	box 405
French language dialogue continuities, approximately 1956 to 1957 Language of the Material: French	box 405
French language trailer continuities, approximately 1956 to 1957	box 405

Language of the Material: French	
German language dialogue continuities, approximately 1956 to 1957	box 405
Language of the Material: German	
German language trailer continuities, approximately 1956 to 1957	box 405
Language of the Material: German	
Portuguese language dialogue continuities, approximately 1956 to 1957	box 405
Physical Description: 2 Files	
Language of the Material: Portuguese	
Portuguese language trailer continuities, approximately 1956 to 1957	box 405
Language of the Material: Portuguese	
Third cutting continuity, 1956 November 30	box 405
Final cutting continuities, 1957 June 04	box 405
Physical Description: 3 Files	box 406

## Other RKO films, 1940 to 1956

Physical Description: 8.41 Cubic Feet (7 boxes, 4 oversized boxes, and 3 flat files)

Physical Description: 22.39 Linear Feet

### Scope and Contents Note:

The other RKO films sub-series (approximately 1940-1955) contains material related to the development, production, and post-production of RKO films produced while Howard R. Hughes, Jr. owned the company. The films primarily included are *Where Danger Lives* (1950) and *His Kind of Woman* (1951); additional film-related records include *Double Dynamite* (1951), *The French Line* (1953), *Hansel and Gretel* (1954), *His Kind of Woman* (1951), *The Las Vegas Story* (1952), *Macao* (1952), *Montana Belle* (1952), *Son of Sinbad* (1955), and *Underwater!* (1955). Records include advertising and publicity, censorship, production and direction, and story development, as well as film soundtracks. Also included are newspaper and magazine clippings, posters, correspondence, editing notes, contracts, agreements, screenplays, and continuities.

### Arrangement:

Materials are arranged alphabetically by film title.

### Names and Subjects:

- Mitchum, Robert (1917-1997)

Title/Description	Containers
Costume dress concept art for an unidentified film, approximately 1940 to 1949	oversized box 414
Title change information for <i>Double Dynamite</i> (originally <i>It's Only Money</i> ); production costs; and Groucho Marx magazine clipping, 1948 July 30 to 1951 October 06	box 407
Advertising posters for <i>The French Line</i> , featuring Jane Russell and Gilbert Roland, approximately 1952 to 1954	oversized box 414

Physical Description: 11 Items

Jane Russell posed with Gilbert Roland, publicity stills, <i>The French Line</i> : photographic prints, 1953 Physical Description: 18 Photographic Prints	box 407
Nadine Henley and J. R. Grainger correspondence regarding distribution and censorship for <i>The French Line</i> , 1953 June 30 to 1954 July 26	box 407
Noah Dietrich, J. R. Grainger, and Howard Hughes on the distribution of Disney-produced films for <i>Hansel and Gretel</i> , 1954 April 01 to 1954 October 20	box 409
Collage of newspaper articles of reviews and reactions, and photographs of the theatrical premiere of <i>Hansel and Gretel</i> , 1954 October	oversized box 408
<i>His Kind of Woman</i>	
Advertising and publicity records for <i>His Kind of Woman</i>	
Obsolete promotional artwork, grayscale transparencies, <i>His Kind of Woman</i> , 1950 December 20 Physical Description: 15 Items	box 409
Jane Russell and Robert Mitchum posed: glass plate negatives, approximately 1950 to 1951 Physical Description: 6 Photographic Negatives	oversized box 358
Ektachrome offset press mock-ups of Jane Russell and Robert Mitchum, annotated with processing notes, approximately 1950 to 1951 Physical Description: 2 Files Physical Description: 11 Items	box 409
Ektachrome offset press mock-ups of Jane Russell and Robert Mitchum, grayscale photographic transparencies, approximately 1950 to 1951 Physical Description: 2 Files Physical Description: 33 Items	box 409
Ektachrome offset press mock-ups of Jane Russell and Robert Mitchum, gray scale, first and second group, with annotations, photographic transparencies, approximately 1950 to 1951 Physical Description: 2 Files Physical Description: 23 Items	box 409
Ektachrome offset press mock-ups of Jane Russell and Robert Mitchum, gray scale, set up number 3, with annotations, photographic negatives, approximately 1950 to 1951 Physical Description: 12 Photographic Negatives	box 409
Ektachrome offset press mock-ups of Jane Russell and Robert Mitchum, photographic transparencies, approximately 1950 to 1951	oversized box 414

Physical Description: 2 Files

Physical Description: 37 Items

Jane Russell and Robert Mitchum: photographic print and transparencies, approximately 1950 to 1951	box 409
Physical Description: 1 Photographic Prints	
Physical Description: 6 Photographic Negatives	
Jane Russell and Robert Mitchum, "special mattes and prints of <i>His Kind of Woman</i> , set-up number 3" mock-ups: photographic prints, approximately 1950 to 1951	oversized box 420
Physical Description: 51 Photographic Prints	
Physical Description: 3 Files	
Audience reviews from screening at Broadway Theater in Santa Ana, California, 1951 July 03 to 1951 July 14	box 409
Reviews in <i>The Film Daily</i> , <i>The Hollywood Reporter</i> , and <i>Variety</i> , 1951 July 09 to 1951 July 13	box 409
Audience reception to screening at WKO Proctor's Theater in New Rochelle, New York, 1951 July 17	box 409
Roadshow, changes to film, and contacting media outlets, 1951 August 06	box 409
Notes on film openings, 1951 August 07 to 1951 August 15	box 409
Film soundtracks and editing records for <i>His Kind of Woman</i>	
Constantin Bakaleinikoff, Robert Sparks, and James R. Wilkinson inter-department communications regarding film soundtrack, 1950 November 11 to 1950 December 06	box 409
Screening notes from Robert Sparks, Jerry Wald, and James R. Wilkinson, 1950 November 07	box 409
Cutting instructions from Howard Hughes to James R. Wilkinson, 1950 November 17	box 409
Notes from early screenings of <i>His Kind of Woman</i> , 1950 December 05 to 1951 January 15	box 409
Handwritten notes with edit suggestions, 1950 December 07 to 1951 July 11	box 409
Scene edits made prior to Joseph Breen's office approval, 1951 January 11	box 409
Harold Melkiner and Robert Sparks inter-department communications regarding approval of added scenes from Joseph Breen's office, 1951 January 11	box 409
Dailies assembled for continuity, 1951 February 05	box 409
Revised footage per reel, 1951 April 18	box 409
Cuts and additions made between California screenings, 1951 July 03 to 1951 July 08	box 410

James R. Wilkinson notes regarding edits with new endings and film reprints, 1951 July 05	box 410
Production and direction and story development records for <i>His Kind of Woman</i>	
Production and direction notes from Howard Hughes, approximately 1950 to 1951	box 410
Continuity checks for Jane Russell wardrobe, 1951 January 10	box 410
Added sequences continuities, 1951 April 06 to 1951 June 20	box 410
Dialogue continuities for <i>Smiler With a Gun</i> , 1950 May 26	box 410
Additional scenes, retakes and suggestions from Earl Felton, 1951 January 26 to 1951 February 16	box 410
Added scenes from Earl Felton, 1951 February 05	box 410
First dialogue continuity, reel nine, 1951 June 22	box 410
Cutting continuity, reels five and six, approximately 1950 to 1951	box 410
Advertising poster featuring Jane Russell and Victor Mature for <i>The Las Vegas Story</i> , approximately 1951 to 1953	oversized box 414
Advertisement sketch of Robert Mitchum riding a bull with an alternate of Arthur Kennedy's face for <i>The Lusty Men</i> , approximately 1951 to 1952	flat file 570
Advertising poster featuring Robert Mitchum and Jane Russell for <i>Macao</i> , approximately 1951 to 1953	oversized box 414
Screenplay script changes from James R. Wilkinson for <i>Macao</i> , approximately 1951 February 05	box 410
Advertising posters featuring Jane Russell for <i>Montana Belle</i> , approximately 1951 to 1953	oversized box 414
Film reels for <i>Sea Devils</i> , approximately 1953	box 526 box 527 box 528
Advertising posters featuring Lili St. Cyr and supporting cast for <i>Son of Sinbad</i> , approximately 1954 to 1956 Physical Description: 3 Items	oversized box 414
Revised final script and synopsis by Jeff Bailey for <i>Son of Sinbad</i> , 1953 February 07 Physical Description: 2 Files	
Nadine Henley, Howard Hughes, and J. R. Grainger, correspondence regarding film title registration and premiere for <i>Underwater!</i> , 1954 August 31 to 1955 February 11	box 410
Pre-sale poster for <i>Underwater!</i> , 1955	box 568

Advertisement mock-ups featuring Victor Mature for <i>Veils of Baghdad</i> , approximately 1952 to 1953	oversized box 414
<i>Walk Softly, Stranger</i> preliminary sketches and paintings of advertising posters on boards, approximately 1945 to 1950 Physical Description: 3 Items	flat file 549
<i>Where Danger Lives</i> (1950)	
<i>Where Danger Lives</i> Ektachrome transparencies annotated with processing notes, approximately 1949 to 1951 Physical Description: 2 Files	box 392
Faith Domergue advertising poster, approximately 1949 to 1951	oversized box 414
Faith Domergue and Robert Mitchum advertising poster, approximately 1949 to 1951 Physical Description: 5 Items	oversized box 414
Faith Domergue, Robert Mitchum, and Claude Rains advertising posters, approximately 1949 to 1951 Physical Description: 3 Items	oversized box 414
Faith Domergue and Robert Mitchum painting on canvas, approximately 1949 to 1951	oversized box 408
Dialogue continuity for <i>A White Rose for Julie</i> , with annotations, 1950 February 28	box 410
Cutting continuity, rearranged without flashbacks, 1950 June 16 to 1950 October 05	box 410
Cutting continuity, with edits, 1950 June 16 to 1950 November 04	box 410
Excerpts from trade film reviews, 1950 September 13	box 410
Transcript of re-cut suggestions from Jerry Wald, Eda Warren, and James R. Wilkinson, 1950 September 18	box 410
Suggested retakes, 1950 September 23	box 410
Transcript of re-cut suggestions from Mel Berns, Fred Schuessler, Robert Stevenson, Joseph Walker, Eda Warren, James Wilkinson, and Michael Woulfe, 1950 October 06	box 410
Inter-department communication and notes, includes film prints and cuts, 1950 November 07	box 410
Editing records: scene retake notes, 1950	box 410

## Corporate records, 1930 to 1974

Physical Description: 24.02 Cubic Feet (30 boxes, 5 oversized boxes, 3 rolls, and 2 flat files)

Physical Description: 29.94 Linear Feet

Scope and Contents Note:

The corporate records for RKO Radio Pictures (1930-1974) are comprised of administrative and financial records detailing the management of RKO during Howard Hughes' ownership of the company. The

administrative records include the Paul Jarrico lawsuit and communism-related materials; plot plans of RKO Radio Pictures' buildings; and materials featuring Gina Lollobrigada, including publicity photographs and film posters, and publicity. The legal records include contracts for actors, music rights, and sales for film rights. The sub-series also contains screenplays for unproduced works and catalogues of works produced and unproduced by RKO.

**Arrangement:**

Materials are arranged chronologically. Actors considered for future films, correspondence, and unproduced works are arranged alphabetically.

**Names and Subjects:**

- Lollobrigida, Gina, 1928-
- Jarrico, Paul
- Zamparelli, Mario Armond, 1921-2012
- Wicks, Ren, 1911-1997
- Vargas, Alberto, 1896-1982

Title/Description	Containers
Administrative records	
Plot plans and building layouts of RKO Radio Pictures at 780 North Gower Street, Hollywood, California, 1930 January to 1950 November 10 Physical Description: 5 Sheets	flat file 396
Film index cards with production and casting information, approximately 1943 to 1949	box 162
Stock shots from Metro-Goldwyn-Mayer (MGM), landscapes and individuals: photographic prints, approximately 1945 to 1958 Physical Description: 54 Photographic Prints Physical Description: 2 Files	box 374
Produced properties owned by RKO Radio Pictures, 1946 January 01 Physical Description: 6 Files	box 374 box 375
Portrait, Howard Hughes: photographic print, 1947	box 375
Blank production forms, approximately 1948 to 1957	box 375
People seated at a banquet, sent from Sid Rogell to Howard Hughes: photographic prints, approximately 1948 to 1957 Physical Description: 9 Photographic Prints	box 375
"Supplement of produced catalogue of RKO properties," list of film titles, 1948 January	box 375
RKO Radio Pictures bylaws, plans for reorganization, and separation of theatre operations from picture production and distribution, 1948 July 17 to 1950 December 07 Physical Description: 2 Files	box 375
Newspaper clippings and correspondence on Howard Hughes' purchase and management of RKO Radio Pictures, 1948 August 20 to 1956 June 18	box 375



"RKO Corporation Plan of Reorganization for Separation of Theatre Operation from Picture and Distribution", 1949 February 18	box 375
RKO Foreign Division revenue reports and magazine articles, 1949 June 30 to 1953 September 11	box 375
Inter-office communications regarding title suggestions, 1949 July 19 to 1949 October 25	box 376
List of film reels delivered, 1950	box 376
List of 16mm and 35mm prints at RKO Radio Pictures, 1950 to 1951	box 376
Poster boards, sketches, and drafts for RKO Radio Pictures films, approximately 1950 to 1959	flat file 397
Meeting minutes for the settlement of the <i>Goldman v. Loew's Incorporated, et al.</i> court case and the purchase of RKO Radio Pictures by Hughes Tool Company, 1950 January 25	box 376
Newspaper clippings of RKO Radio Pictures corporate management and film production difficulties, and <i>The Hollywood Reporter</i> on MGM film production schedule, 1950 August 08 to 1954 October 18	box 376
<i>Daily Variety</i> "Year In Show Biz Day By Day" magazine articles, 1951 to 1952	box 376
List of deferred productions by film, production company, and director, 1951 January 17	box 376
Employee questionnaire for Paul Jarrico for <i>The Las Vegas Story</i> , 1951 January 25  Restricted: Materials are restricted to protect personally identifiable information and will be open for research use on October 28, 2072.	oversized box 389
Inventory of RKO Radio Pictures screenplays and film reels, 1951 May 08 to 1953 October 28	box 376
RKO Radio Pictures release schedule, 1952 to 1953	box 376
Inventory of RKO Radio Pictures feature and short films, 1952 March 29 to 1955 January 19  Physical Description: 2 Files	box 376
Newspaper clippings, press releases, and promotional pamphlets on Howard Hughes' management of RKO Radio Pictures, 1952 June 04 to 1954 September 23	box 376
Howard Hughes bill of sale of RKO Radio Pictures stock and Ralph Stolkin group's control of RKO, includes <i>Wall Street Journal</i> articles on Stolkin group's biographies and return of shares to Hughes, 1952 September 17 to 1953 February 16	box 376

Physical Description: 2 Files

Reports for potential RKO Radio Pictures board of directors candidates, includes corporate structural details, 1952 December 02 to 1954 April 01	box 376
Jane Russell posed in film wardrobes: color photographic transparencies, 1953 Physical Description: 14 Photographic Negatives Physical Description: 2 Files	box 376
Minutes, newspaper clippings, and reports for Committee on Ways and Means, House of Representatives hearing regarding admissions tax on theaters, 1953 April 20 to 1953 May 26	box 376
Financial reviews of films in <i>The Variety</i> , newspaper clippings, 1953 July 29	box 376
Casting issues for films in <i>Film Bulletin</i> , magazine clippings, 1953 November 30	box 376
Editing department general ledger, 1954 to 1955 Physical Description: 2 Files	box 377
Index of full-length films released by RKO Radio Pictures between 1930 and 1954, 1954 June 15	box 377
Inter-department communication and film library request form, <i>Hell's Angels</i> prints and screenplays, 1955 July 20 to 1955 July 22	box 377
Howard Hughes' inventory of <i>Scarface</i> reels, includes domestic and international requests to find undamaged reels for Hughes' private viewing, 1955 November 03 to 1972 June 02	box 377
Certificates of destruction for <i>Mad Wednesday</i> reels from Italy, Sweden, and Germany, 1963 January 10 to 1963 October 10	box 377
Actors considered for future films	
Brunhilde Anderson: photographic prints, 1948 August 05 Physical Description: 8 Photographic Prints	box 377
Patricia Barrett: photographic prints, 1949 September 08 Physical Description: 7 Photographic Prints	box 377
Gloria Behrend: photographic prints, 1948 April 28 Physical Description: 9 Photographic Prints	box 377
June Bright: photographic prints, 1948 September 10 Physical Description: 6 Photographic Prints	box 377
Helen Cherry: photographic prints, approximately 1940 to 1955 Physical Description: 19 Photographic Prints Physical Description: 2 Files	box 377
Nancy Cochrane: photographic prints, approximately 1948 to 1957	box 377

Physical Description: 6 Photographic Prints

Donna Dale: photographic prints, approximately 1948 to 1957	box 377
Physical Description: 4 Photographic Prints	
Yvonne Dillon: photographic prints, 1949 October 25	box 377
Physical Description: 9 Photographic Prints	
Joan Dixon: photographic prints, 1948 August 05	box 377
Physical Description: 21 Photographic Prints	
Physical Description: 3 Files	
Helen Edwards: photographic prints, 1939 November 10	box 377
Physical Description: 4 Photographic Prints	
Jeanne Evans: photographic prints, 1953 February 17	box 377
Physical Description: 10 Photographic Prints	
Janet Fay: photographic prints, 1949 November 23	box 377
Physical Description: 7 Photographic Prints	
Barbara Fritchie: photographic prints, approximately 1948 to 1957	box 377
Physical Description: 6 Photographic Prints	
Katherine Hartinell: photographic prints, approximately 1948 to 1957	box 377
Physical Description: 4 Photographic Prints	
Janet Hammond: photographic prints, 1948 September 09	box 377
Physical Description: 7 Photographic Prints	
Nancy Henry: photographic prints, approximately 1948 to 1957	box 377
Physical Description: 8 Photographic Prints	
Donna Higgins: photographic prints, 1949 April 13	box 377
Physical Description: 6 Photographic Prints	
Annette Hyde: photographic prints, approximately 1948 to 1957	box 377
Physical Description: 7 Photographic Prints	
Claire Kelly: photographic prints, approximately 1948 to 1957	box 377
Physical Description: 11 Photographic Prints	
Linda Lee: photographic prints, approximately 1948 to 1957	box 377
Physical Description: 4 Photographic Prints	
Jeanne Mahoney: photographic prints, 1949 October 31	box 377
Physical Description: 7 Photographic Prints	
Vivian Martin: photographic prints, approximately 1948 to 1957	box 377

Physical Description: 4 Photographic Prints	
Eve Miller: photographic prints, 1949 November 23	box 377
Physical Description: 7 Photographic Prints	
Joan Morley: photographic prints, 1948 March 18	box 378
Physical Description: 16 Photographic Prints	
Physical Description: 2 Files	
Margot Moser: photographic prints, 1948 September 29	box 378
Physical Description: 8 Photographic Prints	
Joan Olander: photographic prints, 1949 November 03	box 378
Physical Description: 9 Photographic Prints	
Ann O'Malley: photographic prints, 1948 July 26	box 378
Physical Description: 12 Photographic Prints	
Pamela Randall and Betty Riffle: photographic prints, approximately 1948 to 1957	box 378
Physical Description: 8 Photographic Prints	
Lillian Russell: photographic prints, approximately 1948 to 1957	box 378
Physical Description: 30 Photographic Prints	
Joan Saunders: photographic prints, 1949 November 03	box 378
Physical Description: 6 Photographic Prints	
Helen Schervone: photographic prints, 1948 September 16	box 378
Physical Description: 7 Photographic Prints	
Francesca Simmons: photographic prints, approximately 1948 to 1957	box 378
Physical Description: 4 Photographic Prints	
Pat Slowey: photographic prints, 1947 February 10 to 1948 January 28	box 378
Physical Description: 16 Photographic Prints	
Nevada Smith, Joan Vohs, Peggy Wagner, Jackie Waldron, and Julie Wilson: photographic prints, 1949 July 30 to 1949 November 25	box 378
Physical Description: 14 Photographic Prints	
Joan Vohs: photographic prints, 1948 September 22	box 378
Physical Description: 7 Photographic Prints	
Peggy Wagner: photographic prints, 1949 November 21	box 378
Physical Description: 7 Photographic Prints	
Jackie Waldron: photographic prints, 1949 November 21	box 378
Physical Description: 7 Photographic Prints	
Julie Wilson: photographic prints, approximately 1948 to 1957	box 378

Physical Description: 7 Photographic Prints

Unidentified, with a newspaper clipping: photographic prints, approximately 1940 to 1955	box 378
Physical Description: 9 Photographic Prints	
Harry Daniels and Jack Merrivale: photographic prints, 1940 January 26	box 378
Physical Description: 3 Photographic Prints	
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Restricted: Materials are restricted to protect personally identifiable information and will be open for research use on January 1, 2034.

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## Series V. Hughes Tool Company, 1912 to 1990

Physical Description: 78.67 Cubic Feet (126 boxes, 12 oversized boxes, 1 roll, 2 flat files, and 2 unboxed items)

Physical Description: 99.22 Linear Feet

### Scope and Contents Note:

The Hughes Tool Company series (1912-1990) encompasses the administrative, financial, and legal management of Hughes Tool Company. Materials within the series depict Howard Hughes' control of the company; his film, aeronautics, electronics, and real estate ventures; and his lawsuits and United States Senate hearing. The series also includes research reports on the corporate history of Hughes Tool Company and its subsidiaries, copyright histories for films Hughes produced, and correspondence from Hughes' associates searching for reels of Hughes' films domestically and internationally.

### Arrangement:

These records are arranged into three sub-series:

V.A. Multicolor, Limited records, 1926-1935;

V.B. Neil S. McCarthy records, 1912-1990;

V.C. Summa Corporation records, 1946-1989.

### Historical Background:

The Hughes Tool Company served as the primary holding company for many of the subsidiary companies created by Howard R. Hughes, Jr. between 1920 and 1972. The company's origins date to 1908, when Howard R. Hughes, Sr. patented a unique rotary drill bit for oil rigs. Partnering with Walter Sharp, the two men formed the Sharp-Hughes Tool Company to manufacture the new bit. Sharp died in 1912, and in 1914, his widow sold her share of the company to Hughes, who renamed it Hughes Tool Company in February 1915.

After Hughes, Sr.'s death in 1924, Hughes, Jr. inherited seventy-five percent of his father's company. In 1925, he gained full control of Hughes Tool Company and immediately expanded and diversified his holdings. Chartered separately from Hughes Tool Company, Hughes also took control of the Caddo Rock Bit Company in 1926, renaming it The Caddo Company, Incorporated and establishing it as his new film production arm; the profits from Hughes Tool Company provided financial backing for this and many later ventures. Between 1929 and 1936, the Hughes Tool Company financially divested into separate companies, with Hughes Industries Company, Incorporated holding the majority of Hughes' business interests. In September 1936, the various corporations, divisions, and holdings were rolled back into a newly formed Delaware corporation, again named the Hughes Tool Company (ToolCo). The Houston, Texas-based Gulf Brewing Company remained as an independent corporation within ToolCo.

In 1939, ToolCo acquired Trans World Airlines (TWA), holding the company until 1966. Between 1949 and 1958, ToolCo held controlling interest in the RKO Radio Pictures suite of film, theatre, and radio companies, which continued to operate under the RKO name. In 1968, Hughes sought another airline venture, completing the acquisition of Air West – renamed Hughes Air West – in 1970. During this same period, ToolCo acquired seven casino-hotels, a television station, a radio station, a regional airport, and hundreds of acres of commercial and residential property in Las Vegas, Nevada.

Hughes sold the original tool manufacturing arm of Hughes Tool Company to a consortium of his senior employees in 1972; they retained the company name and offered an initial public offering, netting Hughes 150 million dollars. The real estate holdings of ToolCo were transferred to the Summa Corporation as a new holding company, while the aircraft division was vested to the Howard Hughes Medical Institute, founded as a research facility in 1951. The now public Hughes Tool Company merged with Baker International in 1987, bringing the company to a close after seventy-two years.

Sources:

Kuldell, R. C. "Letter." *The Atlanta Constitution*. March 27, 1931.

Frank, Peter H. "Hughes and Baker in Merger." *The New York Times*. October 23, 1986. Accessed April 21, 2022. <https://www.nytimes.com/1986/10/23/business/hughes-and-baker-in-merger.html>

"Hughes Tool: its Background." *The New York Times*. October 23, 1986. Accessed April 21, 2022. <https://www.nytimes.com/1986/10/23/business/hughes-tool-its-background.html>

Names and Subjects:

- Hughes-Franklin Midwest Theatres Corporation, Incorporated (1931-1938)
- Dietrich, Noah, 1889-1982
- Henley, Nadine, 1906-1990

## Multicolor Films, Inc. records, 1926 to 1935

Physical Description: 20.08 Cubic Feet (27 boxes and 3 oversized box)

Physical Description: 19.04 Linear Feet

Scope and Contents Note:

The Multicolor Films, Inc. records (1926-1935) consists of administrative, advertising and publicity, financial, and legal records, as well as blueprints, specifications, and correspondence. Materials include black-and-white photographic prints and negatives, newspaper and magazine clippings, and financial reports detailing Howard Hughes' attempts at developing color prints for his films.

Arrangement:

Materials are arranged by subject matter, then chronologically. Correspondence are organized alphabetically. Blueprints and specifications are arranged sequentially by drawing number.

Historical Background:

Multicolor Films, Inc. was a short-lived company based on a printing process of the same name used to produce color films. Rowland V. Lee and William Worthington started the company in 1929, operating it until Howard Hughes purchased Multicolor in 1930. Under Hughes, Multicolor processed sequences for documentaries, shorts, cartoons, and two feature films. Construction of the new Multicolor manufacturing plant at 7000 Romaine Street in Los Angeles, California was completed in 1930. The company proved unprofitable and ceased operations in 1932; the Romaine Street building then served as Hughes' headquarters in California.

Sources:

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Dietrich, Noah; Thomas, Bob (1972). *Howard, The Amazing Mr. Hughes*. Greenwich: Fawcett Publications, Inc. pp. 107–110.

"Color Film Company Purchased by Hughes." *Los Angeles Times*. June 24, 1930. Accessed August 18, 2021. <http://ezproxy.library.unlv.edu/login?url=https://www.proquest.com/docview/162328110?accountid=3611>.

Names and Subjects:

- Dieterich, Ludwig M., Dr., 1867-1935

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## Neil S. McCarthy records, 1912 to 1990

Creator: McCarthy, Neil Steere, 1888-1972

Physical Description: 16.84 Cubic Feet (24 boxes and 1 oversized box)

Physical Description: 14.88 Linear Feet

### Scope and Contents Note:

The Neil S. McCarthy records (1912-1990) consist primarily of legal and business documents related to the Hughes-Franklin Midwest Theatre Company, the Hughes Tool Company, and film companies owned by Howard Hughes. Materials include employee contracts and agreements; legal documents related to actions filed by or against Hughes and his companies; and general correspondence sent and received by McCarthy in his role as lawyer and advisor to Hughes.

### Arrangement:

Materials are arranged chronologically.

### Biographical Note:

Neil Steere McCarthy was a corporate and film industry lawyer in Los Angeles, California. Beginning in approximately 1928, he served as one of the directors in The Caddo Company owned by Howard Hughes, and as a vice-president of the Hughes Tool Company during World War II. A close confidant to Hughes, McCarthy acted as both his attorney and advisor for seventeen years, severing his professional relationship with Hughes in 1944. He was born May 6, 1888 in Phoenix, Arizona and died July 25, 1972 in Los Angeles.

### Sources:

Bartlett, Donald L., and James B. Steele. *Howard Hughes: His Life and Madness*. (Andre Deutsch, 2003). 688pp.

Johnson, Bernard. "Neil Steere McCarthy." Find a Grave. September 18, 2013. Accessed September 17, 2020. <https://www.findagrave.com/memorial/117294075/neil-steere-mccarthy>

### Names and Subjects:

- Alexander, J. B. (Jesse Bennett), 1895-1976
- Powell, Dick, 1904-1963

- Franklin, Harold B. (Harold Brooks), 1889-1941
- Katharine, Hepburn, 1907-2003
- Savini, Robert M., 1886-1956

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## Summa Corporation records, 1946 to 1989 1970 to 1978

Physical Description: 14.30 Cubic Feet (21 boxes and 1 oversized box)

Physical Description: 12.67 Linear Feet

### Scope and Contents Note:

The Summa Corporation records (1946-1989) include administrative, film-related, legal, and financial records primarily pertaining to the management of Howard Hughes' various corporations and assets. Administrative records contain correspondence and agreements to create *The Amazing Howard Hughes* documentary, research into Hughes' corporate history, and correspondence describing the management of Hughes' corporations. Film-related records include research into the copyrights of Hughes' films, contracts, agreements, and correspondence regarding film distribution and reel inventories. Legal materials relate to film piracy research and Hughes' legal battles with the Classic Film Museum.

### Arrangement:

Materials are arranged chronologically. Film-related records are arranged alphabetically.

### Historical Background:

Summa Corporation is a holding company created in 1972 by Howard Hughes after selling Hughes Tool Company through a public stock offering. Hughes used Summa to hold his aeronautic divisions, television broadcasting stations, and real estate properties including hotels and casinos in Las Vegas, Nevada. In forming Summa, some key people in Hughes' corporations went with Hughes Tool Company, while others remained with Summa. Hughes died intestate on April 5, 1976, resulting in a prolonged legal battle over his estate between his associates and relatives. William R. Lummis, a cousin of Hughes, along with a long-time Hughes corporation employee William E. Rankin, managed Summa after Hughes' death.

Summa's assets were liquidated by the end of 1976, and the company later transitioned into developing and managing mines and real estate throughout Nevada. This includes the master-planned community of Summerlin, named after Hughes' paternal grandmother. Hughes had purchased twenty-five thousand acres of land west of Las Vegas in 1952, and after Summa's announcement of its development in 1988, the first residents moved into Summerlin in 1991. Summa renamed itself as The Howard Hughes Corporation in 1994, was sold to the Rouse Company in 1996, and was acquired by General Growth Properties (GGP) in 2004. GGP filed for bankruptcy in 2009, resulting in The Howard Hughes Corporation reforming as a spin-off company. The company currently continues developing real estate throughout the United States.

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Manning, Mary. "Howard Hughes: A revolutionary recluse." *The Las Vegas Sun*. May 15, 2008. Accessed March 3, 2022. <https://lasvegassun.com/news/2008/may/15/how-vegas-went-mob-corporate/>  
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Weinmann, Kay. "General Growth Properties Completes Spinoff of The Howard Hughes Corporation." General Growth Properties, Inc. November 9, 2010. Accessed March 3, 2022. <https://web.archive.org/web/20120325201619/http://investor.ggp.com/releasedetail.cfm?ReleaseID=528861>

Names and Subjects:

- Classic Film Museum, Inc.
- Newman, Robert V. (Robert Vivian), 1903-1982
- Brylawski, E. Fulton (1925-2017)
- Green Ink Limited

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<i>Summa Corporation v. Classic Film Museum, Incorporated &amp; Taylor</i> ; pleadings, photocopies, 1975 October 31 to 1976 April 13	box 547
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<i>Summa Corporation v. Classic Film Museum, Incorporated &amp; Taylor</i> ; correspondence regarding the illicit distribution of <i>Scarface</i> , <i>Hell's Angels</i> , and <i>The Outlaw</i> , 1976 March 03 to 1979 February 27 Physical Description: 2 Files	box 547
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Beach party for Marion Davis at the home of Norma Talmadge, mounted on boards: photographic prints, approximately 1930 to 1939	oversized box 420

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Schematic drawings of a camera platform and hydraulic tripod camera gear assembly, 1930 May 10 to 1930 June 09 Physical Description: 2 Sheets	flat file 110
Hughes Development Company general ledger, includes balance sheets, accounts receivable, work orders, insurance reports, and equipment records, 1931 to 1932 Physical Description: 3 Files	box 421
Stock images of London, England loaned from Metro-Goldwyn-Mayer (MGM): photographic prints, approximately 1937 to 1941 Physical Description: 31 Photographic Prints	box 421
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Howard Hughes posed while playing golf, possibly in his thirties, reproduction: photographic prints, approximately 1940 to 1949 Physical Description: 3 Photographic Prints	box 421
Noah Dietrich possibly in his thirties, reproduction: photographic prints, approximately 1940 to 1949 Physical Description: 3 Photographic Prints	box 421
Profile shots of unidentified women sent to Lucien Ballard: photographic negatives, approximately 1940 to 1949 Physical Description: 47 Photographic Negatives	box 421 box 422
Publicity profile shots of writers, pilots, and silent film actors, reproductions: photographic print and negatives, approximately 1940 to 1949 Physical Description: 1 Photographic Prints Physical Description: 15 Photographic Negatives	box 422
Rupert Hughes portrait, reproduction: photographic print, approximately 1940 to 1949	box 422
Thomas Meighan posed in a garden, golfing with Frances Meighan, and standing with celebrities, reproductions: photographic negatives, approximately 1940 to 1949	box 422

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"Organized Confusion" comic, W. M. Gillespie copy, sent to Lee Murrin by "Bill", 1944 June 21	oversized box 428
Lottery chart of people's names representing University of California, Los Angeles and University of Southern California, sent to Walter Reynolds: photographic negative, approximately 1945 to 1954	box 422
Reference drawing, "Tut-Ankh-Amen's Battleplane: Drawn from Plane found during the recent Excavations", approximately 1945 to 1954	oversized box 311
Maps of proposed television broadcast station locations in California, 1946 March to 1946 August Physical Description: 7 Sheets	oversized box 332
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Federal Communications Commission allocation plan for Class B FM stations in California, 1946 September 03	oversized box 332
Howard Hughes and Lee Murrin correspondence on film preservation methods, includes a handwritten note by Hughes, approximately 1948 to 1952	box 422
Candy Toxtton (Susan Perry) portrait by Clarence Bull signed to "Loretta," press release statement on verso: photographic print, approximately 1948 to 1950	box 422
Nadine Henley and Loyd Wright on Hughes Tool Company's corporate history and organizational structure, 1948 April 05 to 1953 June 03	box 422
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Black-and-white film reel of T-29 "Flying Classroom" interior shots, 1949 to 1958	oversized box 574
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Harold D. Koontz and Preston Sturges, correspondence regarding the sale of Sturges' yacht "The Destiny", 1951 November 07 to 1954 August 31	box 422
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Screen Writers Guild and Gale Sondergaard articles on "Defeat Hughes" movement regarding communist accusations, newspaper clippings, 1952 May 05 to 1952 May 15	box 422
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Paul Winn correspondence to Howard Hughes regarding Chester Davis, 1961 May 21	box 423
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Robert V. Newman correspondence on story submissions returned, 1973 April 25 to 1977 May 12	box 423
Howard Anderson and Doris Williams correspondence on the timeline of film property transitions between The Caddo Company; Hughes Products Company, Limited; Hughes Tool Company of California; and Hughes Tool Company, 1973 May 02	box 423
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Hughes Products Company accounts receivable and balance sheets, 1927 February 24 to 1935 December 31 Physical Description: 8 Files	box 423
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Hughes Products Company inventory and cost summary of equipment purchases, 1929 May 07 to 1935 January 1	box 423
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Hughes Products Company unexpired insurance cost summaries, 1932 March 14 to 1934 June 30	box 423
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Hughes Products Company, Bank of America account transactions, 1933 January to 1936 December Physical Description: 2 Files	box 424
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Nadine Henley, correspondence regarding <i>Scarface</i> and <i>The Outlaw</i> re-release gross rental reports, 1956 January 20 to 1958 November 18	box 424
Accounting reports from RKO Radio Pictures for <i>Beautiful but Dangerous</i> , <i>Mad Wednesday</i> , and <i>Vendetta</i> , 1957 to 1960 Physical Description: 4 Files	box 424 oversized box 414
Nadine Henley and Woodrow N. Irwin, correspondence regarding payments to Citation Films, Incorporated for <i>Scarface</i> distribution, 1960 May 26 to 1960 September 14	box 425
Expenditures and payments for Maria Elena Drive rental property in Las Vegas, Nevada, approximately 1970 to 1976	box 425

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Code and Rating Administration of the Motion Picture Association receipt for <i>The Conqueror</i> rating certification, 1974 March 08	box 425
Receipts for film equipment rentals, 1976 to 1977	box 425
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H. W. Houston Company loan agreement of milling and office equipment to Hughes Products Company, 1934 November 01 Physical Description: 2 Files	box 426
Judith Blackburn, Bill Gay, Nadine Henley, and Woodrow N. Irwin, correspondence arguing against films using titles similar to <i>Jet Pilot</i> , <i>The Outlaw</i> , and <i>Scarface</i> , 1937 May 26 to 1968 September 13 Physical Description: 9 Files	box 426 box 427
Hughes Tool Company and Preston Sturges, Articles of Incorporation for California Pictures Corporation, 1944 July 19 to 1944 August 24	box 427
Creighton James Tevlin employment contract, 1945 June 12	box 427
Faith Domergue actor loan contract from Hughes Tool Company, 1946	box 427
Astor Pictures Corporation agreement to distribute The Caddo Company films, includes summary of total receipts, 1948 March 31 to 1951 November 14	box 427
Stuart Heisler, employment agreement, copies, 1948 June 15	box 427
United Artists Corporation and Hughes Tool Company termination of contracts, 1948 January 22 to 1950 January 13	box 427
Agreement for Hughes Tool Company assets sale to RKO Radio Pictures, 1949 July 01	box 427
Santa Ana Airport Development Company, agreement and correspondence for storage of L-11 aircraft, 1949 November 16 to 1950 January 04	box 427
Samuel Goldwyn quitclaim of furniture for Howard Hughes, 1949 December 20	box 427
Douglas Leigh Spectaculars, Incorporated bill of sale for L-11 aircraft, 1951 May 15	box 427
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Jane Russell loan to Twentieth Century-Fox Film Corporation, 1954 September 10 to 1956 March 26	oversized box 389

Restricted: Materials are restricted to protect personally identifiable information and will be open for research use on February 28, 2086.

Preston Sturges, loan information, 1955 March 27 to 1955 May 02	box 427
Nadine Henley correspondence on <i>The Outlaw</i> distribution and research on title similarities, 1955 July 25 to 1972 March 18	box 427
Insurance policy, Gertrude Freeman and Sol Freeman's property south of Las Vegas, Nevada, 1955 September 02	box 427
Lease for property at 949 North Orange Drive in Los Angeles, California, 1966 May 09	box 427
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Robert V. Newman, correspondence regarding <i>Scarface</i> copyright timeline, 1973 May 02 to 1975 September 29	box 427
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## Series VI. Affiliated and subsidiary companies, 1930 to 1975

Physical Description: 10.39 Cubic Feet (3 boxes, 3 oversized boxes, and 1 unboxed item)

Physical Description: 14.21 Linear Feet

### Scope and Contents Note:

The affiliated and subsidiary companies sub-series (1930-1975) consist of corporate materials from companies associated with or operated beneath companies owned by Howard Hughes. These materials primarily include administrative records detailing the management of the Howard Hughes Medical Institute (HHMI) and Hughes Aircraft Company (HAC). Materials for HHMI are dated from 1954 to 1962 and include reports, administrative correspondence, records of proceedings held with the United States Internal Revenue Service, and a manuscript of the institute's goals and accomplishments. The HAC materials are dated from 1930 to 1975 and include a board-mounted floor plan for a temporary television studio, records from a congressional hearing regarding the HAC, reports for the development of high-speed cameras and a satellite, and schematic drawings for camera equipment.

### Arrangement:

Materials are arranged chronologically.

### Historical Background:

Howard Hughes established HHMI on December 17, 1953, using the profits of the Hughes Aircraft Company to fund projects. After Hughes died in 1976, the Institute underwent years of legal battles until 1984 when charter trustees, appointed by the Delaware Court of Chancery, sold the Hughes Aircraft Company, the Institute's only asset. HHMI then refocused its attention to researching cell biology, genetics, immunology, neuroscience, and structural biology. As of 2022, the Howard Hughes Medical Institute is the fifth wealthiest philanthropic foundation in the world, and the second wealthiest in the United States.

Sources:

"History." Howard Hughes Medical Institute. Accessed September 17, 2020. <https://www.hhmi.org/about/history>

"World's 100 largest philanthropic foundations list." ARCO Lab. March 25, 2015. Accessed September 17, 2020. <https://www.arcolab.org/en/worlds-100-largest-philanthropic-foundations-list>

Historical Background:

Howard Hughes created HAC as a subsidiary to his Hughes Tool Company in 1932. The company won several government contracts in 1936 and 1937, which they ultimately lost. However, the company grew rapidly and moved to Culver City, California in 1941. Hughes won a contract to create the HK-1, or as its skeptics called it, the Spruce Goose. Ultimately, the HK-1 only flew once, for a distance of one mile. HAC diversified into guided missile and radio technologies throughout the late 1940s and 1950s, becoming the sole producer of the United States Air Force's interceptor control systems. At its height, HAC was the tenth leading defense contractor in the United States, as well as the largest manufacturing employee in the state of California. HHMI assumed control of HAC's assets and sold them to General Motors in 1985.

Sources:

"The Beginning of Hughes Aircraft Company." Hughes Industrial Historic District. 2022. Accessed April 8, 2022. <https://www.hugheshistoric.com/hughes-aircraft-company/>

Cold War: Culver City Project. "Hughes Aircraft Company." The Wende Museum. 2020. Accessed February 01, 2021. <https://www.coldwarculvercity.org/hughes-aircraft.html>

Names and Subjects:

- Howard Hughes Medical Institute
- Hughes Aircraft Company

Title/Description	Containers
Society of Independent Motion Picture Producers: <i>Sleep, My Love</i> banner, approximately 1945 to 1950 Material Specific Details: The banner measures 7' by 37'.	no container 00
Hughes Nevada Organization, hotel closed circuit television agreement, photocopies, 1973 May 23	box 551
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Raymond A. Cook, Mortimer Caplin, R. J. Cordiner, and Howard Hughes letters arguing against a claim deeming HHMI's assets as excessive, 1954 July 15 to 1956 March 26	box 551
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HHMI summary of goals and accomplishments, drafts with edits, approximately 1960 to 1962	box 551
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Republic P-47 Thunderbolt fighter aircraft exterior views on wooden boards, approximately 1950 to 1959	oversized box 553
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Board of directors portraits: photographic negatives, 1970 Physical Description: 5 Photographic Negatives	box 552
Richard Hannah letter informing Howard Hughes of news reports regarding his businesses and legal actions, 1974 February 14	box 552
Nadine Henley and R. P. Bennett, transcript of interview with Hughes Aircraft Company (HAC) employee A. Y. McLain, 1975 May 05	box 552

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