

**The Inventory  
of the  
Alexander Mackendrick  
Collection  
#1196**

**Howard Gotlieb Archival Research Center**



MACKENDRICK, ALEXANDER

1912-1993

#1196

January-March, 1997

Box 1

I. MANUSCRIPTS

A. SCRIPTS

1. ANTIGONE by Sophocles. Screen adaption and translation by Michael Luke and Paul Rocke. Carbon typescript, ca. 55 pp.
2. BINGO by Edward Bond. Carbon typescript, @ 60 pp.
3. THE BOFORS GUN (Working Title) by John McGrath. Based on his play "Events While Guarding the Bofors Gun." Final Screenplay, December, 1967. Printed script, ca. 160 pp.
4. A BOY TEN FEET TALL (formerly, Sammy Going South). Directed by AM. Carbon typescript, ca. 160 pp.
5. THE BUSKERS by Kenneth Jupp. Revised, March 1961. Carbon typescript, ca. 85 pp.
6. DANCE HALL, Final Shooting Script, October 21, 1949. Scenario Dept., Ealing Studios. Carbon typescript, ca. 120 pp.
7. DANCER ON THE RUN by Jerrold Freedman, March 14, 1969. Carbon typescript, ca. 120 pp.
8. THE DARK STRANGER by Diana Morgan. Carbon typescript, ca. 90 pp.
9. THE DEVIL'S DISCIPLE by George Bernard Shaw.
  - a. Fourth Draft Screenplay by John Dighton, July 2, 1958. Carbon typescript, ca. 160 pp.
  - b. Revised Second Draft Screenplay by John Dighton. Carbon typescript, ca. 160 pp.

Box 1

- a. Fourth Draft Screenplay by John Dighton, July 2, 1958. Carbon typescript, ca. 160 pp.
  - b. Revised Second Draft Screenplay by John Dighton. Carbon typescript, ca. 160 pp.
  - c. Miscellaneous script pages and production notes. Carbon typescript, ca. 70 pp.
10. THE DOCTOR IS SICK by Anthony Burgess. Carbon typescript, ca. 70 pp.
  11. DON'T MAKE WAVES. Shooting(?) script with many annotations and various sketches. Carbon typescript, ca. 200 pp.
  12. DOUBLE IMAGE by Roger MacDougall and Ted Allan. Carbon typescript, ca. 100 pp.
  13. EVERGREEN, No. 34. Scenario department, Gaumont-British Picture Corp. Carbon typescript, staplebound in covers, ca. 100 pp.
  14. FACE OF A HERO by Robert L. Joseph.
    - a. 1959 draft with new scene. Carbon typescript with numerous annotations, ca. 150 pp.
    - b. Earlier(?) 1959 draft. Carbon typescript with numerous annotations, ca. 120 pp.
  15. THE FLOWER WITHIN THE BUD by Robert MacDougall. Carbon typescript, ca. 120 pp.
  16. THE GAME WE PLAY by Roger MacDougall. Bound carbon typescript, ca. 100 pp.
  17. GENEVIEVE, shooting script by William Rose, Sept. 1, 1952. Carbon typescript, ca. 100 pp.
  18. THE GONDOLA, screenplay by Alfred Hayes. Holograph, ca. 220 pp.

Box 1

19. THE GUNS OF NAVARONE, Feb. 25, 1959. Carbon typescript with holograph notes, ca. 170 pp.

Box 2

20. HERO. Screenplay by David Webb Peoples. Carbon typescript, ca. 170 pp.
21. "THE HIDDEN FURY" by George Baxt, episode from THE DEFENDERS, created by Reginald Rose. Second mimeo, February 3, 1964, directed by MacKendrick. Carbon typescript with many holograph notes and drawings, ca. 90 pp.
22. A HIGH WIND IN JAMAICA. Shooting script, June 17, 1964. Directed by MacKendrick. Carbon typescript with many holograph notes, ca. 200 pp.
23. THE INNOCENTS. Screenplay, February, 1961. Carbon typescript, ca. 140 pp.
24. IT ALWAYS RAINS ON SUNDAYS. Draft script, November 15, 1946. Carbon typescript, ca. 120 pp.
25. JAMIE THE SEXT. Historical play by Robert McLellan. Bound carbon typescript with holograph notes, ca. 110 pp.
26. JUSTIFIED SINNER by Bill Douglas. Carbon typescript, ca. 95 pp.
27. KIND HEARTS AND CORONETS. Master scene script, May 28, 1948. Carbon typescript, ca. 125 pp.
28. LAND OF MY DREAMS. Carbon typescript, ca. 70 pp.
29. THE LAST PLACE GOD MADE by John Kay and Henry Trettin. Notes by AM? Carbon typescript, ca. 200 pp.
30. THE LAVENDER HILL MOB. First draft script.

Box 2

Carbon typescript, ca. 100 pp.

31. LET WIVES TAK TENT, a free translation into Scots by Robert Kemp of Moliere's "L'Ecole de Femmes." Bound carbon typescript, ca. 65 pp.
32. THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY, 1946. Revised Master Scene Script (Cut Version). Carbon typescript with 2 p. holograph notes, ca. 150 pp.
33. THE MAN IN THE WHITE SUIT by Robert MacDougall.
  - a. Second version of play (post-film script). Photocopy, ca. 125 pp.
  - b. Another copy of above.
34. THE MAN WHO WASN'T THERE by Denis Cannan.
  - a. Second Draft Screenplay (February 1963). Printed, ca. 150 pp.
  - b. Same as above. Printed, ca. 150 pp.
  - c. First Draft Screenplay. Printed with few holographic notes, ca. 140 pp.
  - d. Same as above, but clean copy. Printed, ca. 140 pp.
  - e. Story treatments, 1952-1962 and undated; six versions, seven copies. Carbon typescript, some with holograph corrections, ca. 200 pp.
  - f. (Conference) notes, 1954. Carbon typescript, ca. 15 pp.
  - g. Letter and various script pp. re: AM's attempt to revive interest, January 1968
35. MANDY, under earlier title, THE DAY IS OURS by

Box 2

Nigel Balchin, 9/11/1951. Carbon typescript, ca. 120 pp.

36. (ON THE) WATERFRONT by Budd Schulberg, 1954. Photocopy, ca. 140 pp.

Box 3

37. PROJECT 1, Three Original Motion Picture Scripts by Samuel Beckett, Eugene Ionesco, and Harold Pinter. According to Contemporary Authors, this compilation was published by Grove Press in 1963. Photocopy (no. 183?), ca. 85 pp.
- a. UNTITLED FILM SCRIPT by Samuel Beckett, including (1) general remarks, (2) outline, and (3) notes, May 1963.
  - b. THE HARD-BOILED EGG by Eugene Ionesco.
  - c. THE COMPARTMENT by Harold Pinter.
38. REFLECTIONS IN AN AXE by Simon Voice. Bound photocopy, ca. 100 pp.
39. RHINOCEROS by Eugene Ionesco.
- a. "Beware of the Beast" by Alex MacKendrick and John Bird, 31st August, 1967. Photocopy, ca. 140 pp.
  - b. First draft screenplay by Clive Exton, First of May, 1967. Carbon typescript with holographic notes, ca. 140 pp.
  - c. Second draft screenplay by Clive Exton, 22nd March 1965. Photocopy of typescript with notes, ca. 135 pp.
  - d. Second copy of above.
  - e. Similar to copy above, but reads "Tony Hancock screenplay" with no date.

Box 3

f. Similar to copy above with no name or date, but a number of pencil marks.

40. SARABAND FOR DEAD LOVERS, Final shooting script, 20th June, 1947. Photocopy, ca. 145 pp.
41. THE STORYTELLER, First draft script by Nigel Kneale. Photocopy, ca. 140 pp.
42. THE TITFIELD THUNDERBOLT, Third draft script, 11th April, 1952. Photocopy, ca. 100 pp.
43. TOUCH OF GOLD by John Murphy and Roger MacDougall. Printed, ca. 80 pp.
44. THE TRIAL OF DOCTOR FANCY, Play for television by Clive Exton. Carbon typescript, ca. 50 pp.
45. VIVA, MISS BROWNE! by Hugh Wheeler and Alexander MacKendrick.
  - a. August, 1963 draft. Carbon typescript, ca. 140 pp.
  - b. 27th July 1962 draft. Printed with holographic annotations, ca. 185 pp.

## B. TREATMENTS

1. CYRANO '70 by Alexander MacKendrick.
  - a. Rough draft with "Notes for a Film Comedy." Typescript, ca. 80 pp.
  - b. First rough draft with "Notes . . .," 28/7/69. Carbon typescript with extensive holographic corrections, ca. 65 pp.
2. HIGH AND DRY (US title)/THE MAGGIE (UK title) THE PUFFER (original title). Script by William Rose from an original idea by Alexander MacKendrick, 1954.

Box 3

- a. "The Puffer" Working draft treatment, 20th January, 1953. Photocopy, ca. 55 pp.
- b. "The Puffer" (earlier?) treatment and notes. Carbon typescript, ca. 40 pp.
3. THE HOSTAGES by Alexander MacKendrick and Hugh Wheeler, June 1961. Bound printed draft with holographic annotations, ca. 60 pp. (2 copies)
4. RHINOCEROS by Clive Exton from the play by Eugene Ionesco. Carbon typescript, ca. 60 pp.
5. THE SECOND CHANCE, outline for a film by Robin Maugham. Bound photocopied typescript, ca. 20 pp.
6. SICILIAN STORY by Nigel Balchin.
  - a. Master treatment, 19th June, 1951. Carbon typescript, ca. 70 pp.
  - b. Partial draft treatment, 19th, September, 1957. Typescript, 17 pp.
  - c. Notes for Mr. L. Norman. Carbon typescript, 3 pp. (5 copies)
  - d. Notes, 10th June, 1952. Carbon typescript, 2 pp.
7. SYNOPSIS OF SCENARIO FOR A THRILLER by Roger MacDougall and Alex MacKendrick. Carbon typescript, ca. 20 pp.
8. TIGER'S MOUTH by Ross MacDonald, 3/14/66. (For a supposed re-make of CASABLANCA.) Photocopy, ca. 60 pp.
9. UNCLE EDWARD. Another version of THE MAN WHO WASN'T THERE? Attached letter dated 20th November, 1962. Typescript, ca. 100 pp.

## C. MISCELLANEOUS

Box 3

1. THE ART OF THE FILM, Four talks for schools by Alexander MacKendrick "as broadcast" on BBC in 1955. Carbon typescript and photocopy, ca. 30 pp.
2. TALKING OF FILMS by Alexander MacKendrick "as broadcast" on BBC in 1957. Photocopy, 10 pp.
3. WHISKEY GALORE, Chapter two of LETHAL INNOCENCE: (THE CINEMA OF ALEXANDER MACKENDRICK) by Philip Kemp. Typescript, ca. 25 pp.
4. MEMORANDUM ON JUVENILE DELINQUENCY FILM by Arthur Miller, 1955. Photocopy with few holographic notes, ca. 30 pp.
5. THE TIBETAN LAMA by Fredric Warburg from the series, THE IMPOSTERS, May-June, 1962. Photocopy, ca. 35 pp.

Box 4

6. Book on Animation by R. Paul Larkin. Photocopy, ca. 225 pp.
7. Miscellaneous commentary on Alec Guinness and a project on the Amazonian Indian, ca. 50 pp.

## II. CORRESPONDENCE

### A. General, 1963-1990, ca. 60 pp., inc.:

1. Canfield, Cass, TLS, 1/13/72
2. Olivier, Laurence, 2 TLS, 7/12/68 and 1/20/69
3. Osborne, John, 2 TLS, 9/10/63 and 9/18/63

### B. California Institute of the Arts, 1969-1993, ca. 75 pp.

- C. Quimper Film Festival, February to April, 1990,  
ca. 30 pp.

### III. DIARIES/NOTEBOOKS

- A. Five engagement diaries, 1966, 1967 (2), 1968, and 1970.  
Cryptic, holographic.
- B. Two notebooks, not dated.
  - 1. "Notes and quotes for Film Grammar." Holograph,  
ca. 150 pp.
  - 2. "From the New Yorker article on 'The Search for  
National Security'." Holograph, ca. 25 pp.

### IV. PHOTOGRAPHS (see also RHINOCEROS production files and Oversize material)

- A. Cal/Arts classes (4)
- B. A HIGH WIND IN JAMAICA (ca. 10)
- C. Miscellaneous production/publicity (13)
- D. SARABAND FOR DEAD LOVERS
  - 1. Production/publicity stills
  - 2. Proofs of storyboards/script

### V. PRODUCTION FILES

- A. FACE OF A HERO, inc. set design, crew list, TLS (AM to  
Ben Edwards), mostly copies, ca. 10 pp.
- B. A HIGH WIND IN JAMAICA, inc. crew list, notes, sketches,  
etc., holograph and copies, ca. 30 pp.
- C. MARY, QUEEN OF SCOTS, inc. AM's expenses and inventory  
of documents, holograph and copies, ca. 30 pp.
- D. RHINOCEROS

Box 4

1. Alan Wirthy--Art Dept. Material, inc.  
correspondence, notes, script pp., sketches,  
travelling matte schemes, etc., holograph, carbon  
typescripts, copies, ca. 35 pp.
2. Business Correspondence, inc. contracts, notes,  
script pp., sketches, holograph, typescript,  
carbon typescript, copies, etc., ca. 70 pp.
3. Early Notes/Treatments--Hamburg version inc.  
holograph, typescript, carbon typescript, copies.
  - a. Folder 1 of 2, ca. 200 pp.
  - b. Folder 2 of 2, ca. 170 pp.
4. "Gus" Photographs, also inc. one of Peter Sellers  
and one of Peter Ustinov (publicity)
  - a. Folder 1 of 2, ca. 80 pp.
  - b. Folder 2 of 2, ca. 60 pp.
5. Hamburg Photographs
  - a. Folder 1 of 3, ca. 45 pp.
  - b. Folder 2 of 3, ca. 30 pp.

Box 5

- c. Folder 3 of 3, ca. 25 pp.
6. Harrods Photographs, ca. 30 pp.
7. John Bird Material, inc. notes and script material,  
holograph, typescript, carbon typescript, copies,  
ca. 100 pp.
8. Miscellaneous Location Shots (N.B. Mildew,  
adhesive and tape present), ca. 100 candid shots.
9. Short Story (Ionesco)--Early Letter and Notes,

Box 5

typescript, carbon typescript, ca. 30 pp.

10. Sketches, holograph, mostly copies, ca. 100 pp.
11. Storyboards, original by MacKendrick with typescript scenes, ca. 60 pp.
12. Storyboards, screened with carbon typescript scenes, ca. 50 pp.
13. Test scene, drafts, notes inc. holograph, typescript, carbon typescript, copies, ca. 100 pp.
14. Xerox--First Draft--Exton, ca. 100 pp.

VI. TEACHING MATERIALS, inc. correspondence, handouts, lectures, lesson plans, notes, syllabi, etc., holograph, typescript, carbon typescript, and copies.

- A. Folder 1 of 2, ca. 200 pp.
- B. Folder 2 of 2, ca. 200 pp.

VII. PRINTED MATERIAL

- A. Brochures, inc. Alec Guinness, AM, and Jack Warner, and film festivals, ca. 80 pp.
- B. Cards, inc. Hamburg postcards and poster cards from Ealing Studio films, ca. 25 pp.
- C. Clippings, mostly reviews
  1. 1948-1949, ca. 75 pp.
  2. 1951-1956, ca. 50 pp.
- D. Magazines, inc. Film and Filming (3), Positif (1), and Sight and Sound (1) with articles on AM, his films, and Ealing.

- Pckge. 1 E. Playbills from London and New York stages, mostly from the 1950s, ca. 100.

Box 5

VIII. AWARDS

- A. Boxoffice Blue Ribbon Award, February, 1965, A BOY TEN FEET TALL.
- B. State of California Arts Council

Package 2

IX. OVERSIZE MATERIAL

A. Cal/Arts

- 1. Annual Report, 1991-1993
- 2. Current, March 1994, AM obituary

B. Drawings

- 1. BOFORS GUN?--four watercolors, three mounted
- 2. VIVA, MISS BROWNE!--seven

C. Lobby cards

- 1. A HIGH WIND IN JAMAICA (2)
- 2. SWEET SMELL OF SUCCESS (1)

D. Photographs

- 1. Alexander MacKendrick, one photo, mounted, one photocopy
- 2. A HIGH WIND IN JAMAICA (19)
- 3. Psychological Warfare Branch in Italy (WWII), four photocopies, mounted

Package 2

## 4. Tributes to AM

1. Alec Guinness for Philip Kemp's book, two photocopies, mounted
  2. Obituaries from Daily Mail, Daily Telegraph, Guardian, Independent, and Times, photocopies, mounted
- E. Poster--Gijon Film Festival, Nov.-Dec., 1995



BOSTON  
UNIVERSITY

MACKENDRICK, ALEXANDER

1912-1993

Addenda: July 1997

# 1196

I. MANUSCRIPTS

- A. Scripts
- Box 6 F.1 1. "The Casting Session," by B. Kennaway Cummins. Typescript, photocopy, 76p
- F.2 2. "D'Arcy," by B. Kennaway Cummins, 2<sup>nd</sup> draft, March 1973. Typescript, photocopy, 70p. with 3p. of notes.
- F.3 3. "The Dark Tower," by Alan Sharp
- F.4 a. Rough draft. Holograph, 297p.
- F.5 b. 3<sup>rd</sup> draft, March 2, 1973 (revised June 6-9, 1973). Typescript, photocopy, ca. 175p.
- F.4 c. Revised script, Aug. 8, 1973. Typescript, photocopy, 147p.
- F.5 d. Revised script, Aug. 14, 1973. Typescript, photocopy, 126p.
- e. Shooting schedule, Sept. 17, 1973. Typescript, photocopy, 16p.
- F.6 4. "Dunka Doo," by Roger MacDougall and Krystina Price, framework and pilot for television series, Feb. 14, 1980. Computer script, photocopy, 110p. [based on a play by Roger MacDougall]
- Box 7 5. "An End of Wishing," by Alan Sharp. Holograph, 299p. ["Dark Tower" and "An End of Wishing" were early titles of the film eventually called "Night Moves"]
- Box 6 F.7 6. Friends and Lovers script, #4212, "Ben and Marge Are Back," 1<sup>st</sup> draft, Sept. 17, 1974. Typescript, photocopy, 54p.
- F.8 7. Hollywood Television Theatre scripts
- F.8 a. "Actor," by Jerome Lawrence and Robert E. Lee (based on ACTOR: THE LIFE AND TIMES OF PAUL MUNI by Jerome Lawrence), revised draft, Aug. 1976. Typescript, photocopy, 135p.
- F.9 b. "The Chinese Prime Minister," by Enid Bagnold, final script, June 14, 1974. Typescript, photocopy, 119p.
- F.10 c. "For the Use of the Hall," by Oliver Hailey
- F.11 1) 1<sup>st</sup> draft, Aug. 12, 1974. Typescript, 154p.
- F.11 2) Revised draft, Aug. 27, 1974. Typescript, photocopy, 154p.
- F.12 3) Final draft, Sept. 18, 1974. Typescript, photocopy, 114p.
- F.13 d. "Ibsen's 'Master Builder,'" a version for television by

- Edward Bond, 1<sup>st</sup> draft, May 13, 1975. Typescript, photocopy, 101p.
- Box 6 F.13 e. "Incident at Vichy," by Arthur Miller
- F.14 1) Draft, Aug. 21, 1973. Typescript, photocopy, 118p.
- F.15 2) Final draft, Sept. 21, 1973. Carbon typescript with holograph corrections, 83p.
- F.16-17 f. "Knuckle," by David Hare (adapted for television by David Scott Milton), 1<sup>st</sup> draft, Nov. 27, 1974. Typescript, photocopy, 174p., 2 copies.
- F.18 g. "The Lady is Not for Burning," by Christopher Fry, 1<sup>st</sup> draft, April 16, 1974. Typescript, photocopy, 111p.
- F.19 h. "Nourish the Beast," by Steve Tesich
- F.20 1) 1<sup>st</sup> draft, Feb. 11, 1974. Typescript, photocopy, 118p.
- F.20 2) 2<sup>nd</sup> draft. Typescript, photocopy, 119p.
- F.21 3) Final draft, April 11, 1974. Typescript, photocopy, 135p.
- F.22 v. "Six Characters in Search of an Author," by Luigi Pirandello, Dec. 23, 1975. Typescript, photocopy, 163p.
- Box 7 F.1 j. "Steambath," by Bruce Jay Friedman, Feb. 7, 1973. Carbon typescript, photocopy, 133p.
- F.2 k. "The Sty of the Blind Pig," by Phillip Hayes Dean, Dec. 26, 1973. Typescript, photocopy, 176p.
- F.3 8. "No Deposit, No Return," by Marjorie Osterman. Typescript, photocopy, 102p.
- B. Novels
1. DAMNED IF YOU DON'T by Marjorie Osterman. Carbon typescript.
- F.4 a. p.1-208
- F.5 b. p.209-447

## II. PRINTED MATTER

- F.6 A. "Belcher's Luck," by David Mercer, 16p.

MACKENDRICK, ALEXANDER

#1196

Addenda: January 1998

Box 8

I. MANUSCRIPTS

A. Screenplays

- F.1 1. "The Bells of Shoreditch." James Hill and Albert Beich. Typescript, May 4, 1966, 154p.
- F.2 2. "Country Dance." James Kennaway. 1<sup>st</sup> revised draft. Mimeo typescript, May 1968, 105p.
- F.3 3. "Dark Tower." Alan Sharp.
- F.4 a. 1<sup>st</sup> draft, master copy. Typescript, Feb. 17, 1973, 146p.
- F.4 b. Revised draft. Typescript, photocopy, Feb. 25, 1973, 156p.
- F.5 4. "An End of Wishing." Alan Sharp. 1<sup>st</sup> draft. Typescript, photocopy, April 26, 1972, 115p.
- F.6 5. "Going Down." Bob Sherman.
- F.7 a. Carbon typescript and typescript, photocopy, with holograph corrections, 154p.
- F.8 b. Typescript, photocopy, 147p.
- F.8 6. "A High Wind in Jamaica." Ronald Harwood. 2<sup>nd</sup> draft shooting script. Typescript, May 14, 1964, 140p.
- F.9 7. "An Italian Straw Hat." Lynn and Theodore Hoffman. Typescript, photocopy, 112p.
- Box 9 F.13 8. "Kind Hearts and Coronets." Master scene script. Typescript, photocopy, May 18, 1948, 125p.
- Box 8 F.10 9. "The Man Who Wasn't There." Dennis Cannan.
- Box 9 F.14 a. 1<sup>st</sup> draft. Mimeo typescript, 140p.
- Box 8 F.11-12 b. Carbon typescript, bound, 116p., 2 copies
- F.13 10. "The Mastermind." AM and Archie Carter. Carbon typescript with holograph corrections, 224p. Includes photocopy of script.
11. "Viva Miss Browne." AM and Hugh Wheeler. Typescript, photocopy, 172p.

B. Film treatments

- Box 9 F.1 1. "The Bridge." William Rose. Carbon typescript, May 10, 1954, 40p. with 3 sets of photocopies.

Box 8 F.14

C. Position papers from an invitational conference and

Box 8 F.14

workshop on film/video as an artistic, professional, and academic discipline, Aug. 16-19, 1978 at USC. AM's paper is entitled "Film and Video Education: the Diversity of the Field and the Problem of Standards." Typescript, photocopy.

F.15

D. Biography of AM by <sup>Philip</sup>----- Kemp. Computer script, photocopy, ca. 250p.

## II. FILM STORYBOARDS/SET DESIGNS

Box 8 F.16

A. "The Lady Killers"-storyboard drawings

Box 9 F.15

B. "Mary Stuart"-3 copies of Carmen Dillon's scene sketches

Box 8 F.17

C. "Oedipus the King"-sepia drawing (copy of original) of set along with a step outline of Pasolini's film and exposition

Box 8 F.18-20

D. "The Sweet Smell of Success"-drawings

## III. TEACHING MATERIALS

### J. Files

Box 9 F.2

1. The Attic Theatre

F.3

2. Dramatic Construction-contains an outline of "Them"

F.15

3. "Gunsmoke"-laminated slides

F.4

4. Instructional Animation of Neural System

F.5

5. Optics and Eyelines

F.6

6. Psychology of Movement-contains holograph notes of the teaching of Yat Malmgren

F.7

7. Slides

F.8-10

8. Sweet Smell of Success

9. "Terrorists"-laminated slides

10. Miscellaneous

## IV. PHOTOGRAPHS

F.11

A. "A High Wind in Jamaica." One b/w movie still

B. "Rhinoceros." 2 b/w test shots of Harrods

C. "Viva Miss Browne." 6 b/w movie stills

F.12

## V. PRINTED MATTER [about AM]

### A. Articles

1. "Film Schools Face Effects of Success." Tearsheet, Los Angeles Times, March 16, 1988

2. "Film Schools Enjoy Boom as a Fast Lane to the Big Time." Tearsheet, Los Angeles Times, March -, 1988

Box 9 F.12

3. "Photographer ce qui n'est pas dit." Photocopy, Positif, Feb. 1992
- B. Photocopied chapters from A HISTORY OF FILM by Jack Ellis, 1990.
1. "British Wartime Semi-Documentaries and Postwar Comedies, 1939-1955"
  2. "British Wartime Semi-Documentaries and Postwar Comedies, 1956-"

BOSTON  
UNIVERSITY

Mackendrick, Alexander  
Preliminary Listing  
1/5/2000

- Box 10
- I. Manuscripts.
- A. Scripts.
1. "On the Waterfront" by Budd Schulberg.
  2. "The Ghost and Mrs. Muir-Captain Gregg's Whiz-Bang," by Peggy Elliott and Ed Scharlach. 1<sup>st</sup> draft, Aug. 7, 1968.
  3. "Mandy."
    - a. Post production script-synopsis and music cue sheet, 2 copies.
  4. "Sweet Smell of Success." Dialogue excerpt and shot breakdown.
  5. "Sammy Going South," select pages.
  6. Transcripts, sketches, and continuity logs for teaching film "Sandy Mackendrick Teaches."
  7. "The Maggie" ("The Puffer").
    - a. Treatments, Jan. 20, 1953.
    - b. 1<sup>st</sup> shooting script. Typescript, photocopy, 2 copies, May 22, 1953.
- Box 11
- B. Essays by AM.
1. "An Interdisciplinary Fiasco."
  2. "A Comparison of Dance and Film."
  3. "A Note on Trained Dogs."
  4. "Film Grammar-Television Technique."
  5. "Film vs. Television."
  6. "Antonioni and Robbe-Grillet."
  7. "How Long Should a Thesis Project Be?"
  8. "Why Comedy is Hard."
  9. "On Colors in Acting."
  10. "Unnatural Acting for the Stage and Screen."
  11. "Acting in Experimental Films."
  12. "Style and Naturalism."
  13. "Can We Teach How to Direct Actors?"
  14. "Shadow of a Doubt-Camera Movement."
- C. SMARTASS, by Jack Valero, fragment.
- II. Production/Teaching Files.
- A. Secure File-Shadow of a Doubt Sunday scene.
  - B. The Third Man.
  - C. Dramatic Construction.

Box 12- 13

- D. Interschool Directing Program.
- E. Step Outlines.
- F. Editing exercise material- "Gun Smoke", "The Terrorists."
- G. Bicycle Thieves/Citizen Kane/ It Happened One Night/ The Ladykillers.
- H. On the Waterfront.
- I. 8 ½ ; Hamlet.
- J. Cells, transparencies, lecture notes/ handouts; files include:
  - 1. Action vs. Movement, I, II, & III.
  - 2. Activity vs. Action.
  - 3. The Bomb Under the Tea Table.
  - 4. The Bicycle Thief.
  - 5. City Lights.
  - 6. Continuity of the Modern Story in Intolerance.
  - 7. Crossing the Axis.
  - 8. Cutting Closer on the Same Line.
  - 9. Dingles and Foreground Pieces.
  - 10. Dingles-Staging.
  - 11. Dionysus-The Cult Of.
  - 12. Dionysus-The Feast Of.
  - 13. Dionysus-The Myth Of.
  - 14. Dramatic Imagination.
  - 15. Dramatic Jargon.
  - 16. Drawing for Directors.
  - 17. Drawing Lesson I.
  - 18. Odysseus Excerpt.
  - 19. Egyptian Myth of Creation.
  - 20. Elizabethan Theater.
  - 21. Evolution of Dramatic Form.
  - 22. Evolution of Dramatic Form-Moose Hunters.
  - 23. Evolution of Performing Spaces.
  - 24. Eyepath.
  - 25. Fellini's 8 ½ -Film Grammar/Camera Style I, II, III, and IV.
  - 26. Fire!
  - 27. Framing.
  - 28. The General.
  - 29. Geometry of Eyelines and Screensizes.
  - 30. Greek Theater Terms.
  - 31. Hamlet-Sources of.
  - 32. Hamlet-Thomas Kyd's Play.
  - 33. Hidden Fury.
  - 34. House of Wind.
  - 35. The Importance of Being Ernest.

36. Intolerance Excerpt.
37. The Ladykillers.
38. Le Jour Se Leve.
39. Lens-Perception.
40. Lens-Width.
41. The Life of an American Fireman-Revised Edit.
42. Lighting Formulas.
43. The Magician.
44. The Man in the White Suit.
45. Mary Jane's Mishap.
46. The Mask.
47. Matching the Eyelines.
48. Motivated and Unmotivated Camera Moves.
49. The Neural System and Levels of Awareness.
50. Non-Existent Eyelines.
51. Notes on Sophocles and Pasolini.
52. Notes on Step Outlines.
53. Odysseus.
54. Oedipus Rex-Possible Entrances.
55. On Make Belief.
56. On the Waterfront-Coverage (taxi scene).
57. On the Waterfront-Taxi Scene.
58. Picture Stories.
59. Planning Camera Angles.
60. The "Pre-Verbal" Language of the Silent Cinema.
61. Rescued by Rover.
62. School for Scandal-Screen Scene and Principal Characters.
63. Screensizes-Progression of.
64. Screensizes-Size of Shot.
65. Script Writing.
66. Shadow of a Doubt-Dinner.
67. Solomon.
68. Solomon Scene and References.
69. Sweet Smell of Success-Synopsis of the Novella.
70. Sweet Smell of Success-Television.
71. Teasing the Gardner.
72. Terrorists-Storyboard stick-up.
73. Dionysys-Feast of/Eutherus-Myth of.
74. The Third Man-Binds and Characters.
75. The Third Man-Character Chart.
76. The Third Man-The Last Scene.
77. Three Cornered Shot.
78. Track and Zoom Movement.
79. Tracking Across the Axis.

Box 14

80. Translating Aristotle.
81. Unsteady Camera.
82. Uses of Enchantment-Excerpts.
83. Video Operations.
84. Vocabulary of Screensizes.
85. Westerns.
86. The Wheel.
87. Jacqueline Wright.
- K. Handouts, class notes, outlines.
- L. Alumni File-Film School.
- M. Visiting Artist Program.
- N. Visiting Artist, 1982-1984.
- O. Film Grammar Project.
  1. Handouts-North by Northwest.
  2. Bill Jackson's class-continuity notes.
  3. Bill Rose draft notes for "The Ladykillers."
  4. A Boy Ten Feet Tall.
  5. Excerpts-scene material.
  6. Excerpts-Camera 1, 2, 3.
  7. Excerpts-Camera 1, 2, 3, "Wild Camera."
  8. Leftovers-one camera coverage.
  9. Leftovers-two camera shooting.
  10. Leftovers-handout of 3 camera shot.
  11. Leftovers-4 camera shot.
  12. 4 Camera Shot.
  13. Comparison of the Eye Reference, the Camera.
  14. Continuity notes-John.
  15. Continuity notes.
  16. Continuity notes as of July 27, 1989.
  17. Draft for the opening.
  18. Draft notes for narration.
  19. Dramatic Scene material.
  20. Drafts for narration continuity.
  21. Excerpts from "The Maggie."
  22. Excerpts from "Play Making" by William Archer.
  23. Excerpts-student writing.
  24. Excerpts-scene material.
  25. Floor plan of classroom.
  26. "Hamlet" step outline.
  27. Handouts.
  28. High angle in classroom.
  29. Instructor's Voice-Over.
  30. Amy the Vase.
  31. Intermittent Movement.

Box 15

32. Invisible Observer-the One-Eyed Witness.
33. Ladykillers-Bill Rose's notes.
34. Lens.
35. Lettering.
36. Lou's Exercise.
37. Lou's script for Real-Time Editing Exercise.
38. The Maltese Falcon.
39. Miha's High Angle on Long Axis.
40. Miscellaneous.
41. Narrative Bridges.
42. Notes for graphics.
43. Original drawings.
44. Perception of the vertical.
45. Perception-the eye and the brain.
46. Production manager's file, 1988-1989.
47. Record of tapes on the project.
48. Restaging in C117.
49. Roll, 1988-1989.
50. A Perfect Day for Banana Fish.
51. Screensizes.
52. Shooting to the Long Axis.
53. Shakespeare's Sonnets.
54. Sloping Axis.
55. Text for scene "It's from your mother..."
56. The Third Man: preface, paste-up, last scenes, montage sequence, published script.
57. Video printouts-Sandy Mackendrick.
58. Work in progress.
59. Wide angle lens-establishing shot.
60. Video printouts-copies.

III. Film and Video.

A. Beta, VHS tapes.

Box 16

1. "Film Grammar Workshop- Brenda's Birthday," master.
  - a. SM's intro and notes, 1/29/85.
  - b. "Reel #12."
  - c. Reels #1- #9, 11/12/85- 11/26/85 (9 tapes).
  - d. Staging/Sound, camera 1- 2, 12/3/85.
  - e. Staging and Shooting, 12/10/85.
  - f. Revised new p. 13, take 6, Camera 2, Tape 3
  - g. Camera 1, tape 2, 12/10/85
  - h. Staging and sound, camera 1- 2, Reel 2, 12/10/85
2. "Citizen Kane," parts 1- 2.

Box 17

3. "Unmasking."
4. "The Terrorists."
  - a. Reel 1, window dub, scenes 1- 3.
  - b. Reel 2.
  - c. Window dub #2, scenes 1-12.
  - d. Reel 1, master dub
  - e. Dub of raw footage and retakes, Reels 2 and 3.
  - f. "Terrorists-B."
  - g. "Scene 12 Assembly."
  - h. Master window dub, reel 3, 12/16/81.
  - i. Reels #1- #3, 4/10/85.
  - j. Retakes, original master, 4/6/86.
  - k. Retakes-Adjusted Master, 4/7/86.
  - l. New dub, 10/5/90.

Box 18

5. Coverage and editing, "Watergate" window dub, master #1.
6. Titles for excerpts from "The Maggie" and "The Man in the White Suit," 8/30/89.
7. Excerpts and captions: "The Maggie"/ "The Man in the White Suit."
8. "The Man in the White Suit."
  - a. Reels 1 and 2.
  - b. Parts 1 and 2-1st generation copy.
9. "Pasolini's Oedipus Rex," reels 1 and 2.
10. "The Killers," reels 1 and 2.
11. "The Hustler," studio production class #3- #5, #8.
12. "Color (BBC)/Edwin Lands Color Theory/Chaos (Nova)/Democracy-Tyranny or Majority."
13. "A Director Prepares."
  - a. "Wipes," reel #36, 5/10/83.
  - b. "AM," 7/1/83.
  - c. "Sandy Mackendrick Teaches," window dub#1- #7 (7 tapes).

Box 19

14. "A High Wind in Jamaica," parts 1 and 2.
15. "The Maggie," parts 1, 2.
16. "The Maggie," tape 3, part 2/ 'The Ladykillers,' beginning."
17. "The Ladykillers," part 1 (2 tapes).

Box 20

18. "Whiskey Galore," tape 2/ "Man in the White Suit"/ "Maggie," part. 1.
19. "Distilling Whiskey Galore."
20. "Disney Channel 'U' Training Presentation- Usine D'Argent," offline editing master.
21. "Sweet Smell of Success," parts 1- 2.
22. "Psycho," parts 1- 2

Box 21

23. Documentary, Jan. 1993-March 1993.
  24. Interviews with Sandy Mackendrick, 6/22/76.
  25. BFI-TV, London, 11/93 interview of AM (2 tapes).
  26. "Heart Attack," 5/31/88 (2 tapes).
  27. "Early attempts at Film Grammar," reels #2- 3, 1/29/85 (2 tapes).
  28. "Coverage and Editing-Romeo and Juliet."
    - a. Camera 1, master #3, Reel 28.
    - b. Camera 2, master #3, Reel 29.
    - c. Camera 3, master #3, Reel 30.
  29. "Staging, tape 3."
  30. "Grammar Workshop," 1/29/85.
  31. "Film Grammar Project," tape 24, 3/7/89.
  32. Film Grammar Party, tape 25, 3/7/89.
  33. "Sandy Mackendrick's Hamlet."
- B. Reels.
1. Excerpts-"Bicycle Thieves"
  2. Excerpts -"The Magician"
  3. "The Magician"
  4. "Sweet Smell of Success"-last sequence
- IV. Miscellaneous.
- A. Scene by scene card illustrations for "Brenda's Birthday" and "The Terrorists."

Mackendrick, Alexander  
1/9/03, 1/21/03, 3/27/03  
Preliminary Listing

- I. Professional Material.
- Box 22 A. Original cut-and-paste writing, transparencies, sketches, diagrams, and holograph notes by AM for various class lectures and handouts re: film theory, breakdowns, diagrams, and examples for various films. [F. 1- 10, Box 26 F. 1- 5]
- Box 23 B. Holograph writings and notes for various classes and lecture topics; subjects include acting, directing, film theory; carbon copy. [F. 1- 2]
- C. Film analysis by AM (includes holograph, CC, photocopied, notes, diagrams, and lectures).
1. "8½," by Fellini. [F. 3]
  2. "On the Waterfront." [F. 4- 6]
  3. "Sweet Smell of Success." [F. 7- 8]
  4. "The Killers." [F. 9]
  5. "Lady Killers."
  6. "Shadow of a Doubt."
  7. "Bicycle Thieves."
  8. "Hidden Fury."
  9. "The Third Man." [F. 10]
  10. "Appointment in Samarra." [F. 11]
  11. "North by Northwest." [F. 12]
- D. Teaching materials; includes photocopies and originals of class notes. [F. 13- 15]
- Box 24 E. Film theory.
1. Lecture notes. [F. 1- 4]
  2. Includes articles, essays by AM re: analyses, acting, directing, camera understanding, and film themes. [F. 5-12]
- Box 25 3. Includes articles, essays by AM re: analyses, acting, directing, camera, film themes. [F. 1-8]
- F. Re: perceptions by AM, includes photocopied pictures, diagrams, articles. [F. 9-10, 16]
- G. Memorandums with holograph corrections and drafts. [F. 11]
- II. Printed Material.
- A. Approx. 80 articles, stories by various authors, excerpts from magazines, all photocopied, n.d. [F. 12- 15]

Mackendrick, Alexander  
#1196  
10/26/04  
Preliminary Listing

Box 26

- I. Professional Material.
  - A. Teaching material.
    - 1. "The Maltese Falcon," screenplay, adapted from Dashiell Hammett's novel by John Huston.
    - 2. "Longshot Distances on our 'Permanent Set.'"
    - 3. "Johnny Friendly's Monologue."
    - 4. "Harry Lime's Monologue."
    - 5. "Dramatic Writing CalArts Problem."
    - 6. "Notes on Curriculum in Narrative/Dramatic Film."
    - 7. "The Play and the Film."
    - 8. "What is a Story?"
    - 9. "What is Cinematic."
    - 10. "Exercises in Structuring Stories."
    - 11. "The General."
    - 12. "From Max Eastman's ENJOYMENT OF LAUGHTER."

Mackendrick, Alexander  
#1196  
11/22/04  
Preliminary Listing

Added to Box 26

- I. Professional Material.
  - A. Teaching material, approx. 100 p. total. [F. 7]

Mackendrick, Alexander

#1196

11/12/12

Gift of Paul Cronin

Preliminary Listing

- I. Research Material.
- A. Files compiled by Paul Cronin (Mackendrick scholar, author, and editor of Mackendrick's book ON FILM-MAKING); includes printed material, professional material, correspondence, photographs, and manuscripts.
- Box 27
1. "3:10 to Yuma." [F. 1]
  2. "3-Cornered Dialogue Scenes."
  3. "5-Act and 3-Act Structures."
  4. "8 1/2."
  5. "Absence of Discovery."
  6. "Acting and Art." [F. 2]
  7. "Acting and Childhood."
  8. "Acting and Words."
  8. "Acting and Writing."
  9. "Acting-Directing."
  10. "Activity/Business."
  11. "Activity vs. Action."
  12. "The Actor and the Camera."
  13. "The Actor and the Director."
  14. "Addendum."
  15. "Additional Set Material."
  16. "The Aeneid."
  17. "Agamemnon."
  18. "Anagorsis."
  19. "Analysis of Dramatic." [F. 3]
  20. "Analysis vs. Imagination."
  21. "Ancillary Roles."
  22. "Anecdotes of Three Actresses."
  23. "Antagonist's Monologue."
  24. "Anthropology of Acting."
  25. "Anticipation and Uncertainty."
  26. "Antonioni – Breaking the Rules." [F. 4]
  27. "Antonioni – On the Actor."
  28. "Apologia."
  29. "Appointment in Sammara."
  30. "Aristotle."
  31. "Arnheim, Rudolf."
  32. "Artificial Landscapes."
  33. "The Artist and the Materialist."
  34. "The Artist and the Mechanic."
  35. "Aspect Ratios."

36. "Asphalt Jungle."  
37. "Attribution." [F. 5]  
38. "Axis."  
39. "Backstory."  
40. "Bad Cuts."  
41. "Basic Video."  
42. "Bear-Baiting."  
43. "Bettelheim."  
44. "Bicycle Thieves."  
45. "Black Screen."  
46. "Blangsted."  
47. "Blocking."  
48. "Broken Arrow."  
49. "Cal Arts Exercise."  
50. "Camera Coverage." [F. 6]  
51. "Camera Movement." [F. 7]  
52. "Can Dramatic Structure Be Taught?"  
53. "Can We Teach How to Direct Actors?"  
54. "Casablanca."  
55. "Catechism."  
56. "Causality."  
57. "Character."  
58. "Character, Plot, Theme."  
59. "Character Progression." [F. 8]  
60. "A Character Who is Dramatically Interesting Thinks Ahead."  
61. "Cheating."  
62. "Children's Stories."  
63. "Choreography For Camera."  
64. "Cinema-Vertile."  
65. "Citizen Kane."  
66. "Close-ups in Time."  
67. "Coincidence."  
68. "'Colors' in Acting."  
69. "Communication Craft."  
70. "Comparisons of Theatre, Film and Video."  
71. "Comedy." [F. 9]  
72. "Condensing Screen Time."  
73. "Confrontation Scenes."  
74. "Conjuring Trick."  
75. "Coverage and Editing (Fall '82)." [F. 10-11]  
76. "Crime and Punishment." [F. 12]  
77. "Cult of the Directors."  
78. "Cutting Dialogue."  
79. "Dead End."  
80. "Dance."  
81. "Death of Comedy."

82. "Departure Delayed." [F. 13]
83. "Diagramming."
84. "Dialogue."
85. "Directing Admissions Scene."
86. "Dingles."
87. "Directing Procedures."
88. "Disney."
89. "Dominance."
90. "Don't Write With a Specific Performer in Mind."
91. "Dissolves."
92. "Dramatic Action."
93. "Dramatic Construction (Quotes)."
94. "Dramatic Imagination."
95. "Dramatic Construction – Recapitulations."
96. "Dramatic Structure in Feature Film." [F. 14]
97. "Dramatic Jargon."
98. "Dramatic Writing."
99. "Drawing Lesson."
100. "Dr. Strangelove."
101. "Emphasis in Acting Performance."
102. "The End, Beginning, and Middle."
103. "Entrance Exercise."
104. "The Eventful Moment."
105. "Every Character is Important."
106. "Exercise for Structuring Stories."
107. "Exercise for Third Week."
108. "Explaining to Actors."
109. "Exposition."
110. "Eye Contact and the Look." [F. 15]
111. "Eyelines."
112. "The False Gems (Maupassant)."
113. "Film Acting."
114. "Film Acting and Screen Acting."
115. "Film and Video Education: Diversity of Field."
116. "Film Grammar." [F. 16]
117. "Film Grammar and Sentence Structure."
118. "Film Grammar in Screenwriting."
119. "Film Grammar – Television Technique."
120. "Film History." [F. 17]
121. "Film Versus Television." [F. 18]
122. "The Fingerpost."
123. "Flashbacks."
124. "Foil Character."
125. "Formula for Scene Analysis."
126. "Four (or 3) Camera Shot."
127. "Frame."

128. "Framing."  
129. "The General."  
130. "Gill and Clint."  
131. "The Glass Menagerie."  
132. "Glossary."  
133. "Good Screenwriting."  
134. "The Graduate."  
135. "Grapes of Wrath." [F. 19]  
136. "Great Expectations."  
137. "Group Stories."  
138. "Gunsmoke."  
139. "Hamlet."  
140. "The Hero in Popular Drama."  
141. "Hidden Fury."  
142. "High Noon."  
143. "Homer."  
144. "Housman, AE."  
145. "How Do I Know Where I'm Going Until I Get There?"  
146. "How Long Should A Thesis Project Be?"  
147. "How Not to Learn to Direct Movies."  
148. "How to Be Meaningless."  
149. "How to Invent a Story."  
150. "How to Learn Directing."  
151. "Humour."  
152. "Henry James." [F. 20]  
153. "The Hustler."  
154. "If You Think You've Got a Good Beginning..."  
155. "The Innocents."  
156. "Internal Thought."  
157. "Improvisation."  
158. "Invisible One-Eyed Winged Witness."  
159. "Interdisciplinary Notes."  
160. "It Happened One Night."  
161. "Irony." [F. 21]  
162. "Intolerance."  
163. "The Joey Bar."  
164. "Keep Tightly Closed."  
165. "The Killers."  
166. "Koestler."  
167. "Lady Killers." [F. 1]  
168. "Lev Kuleshov."  
169. "La Grande Illusion."  
170. "Laing, RD."  
171. "Layout of the Permanent Set."  
172. "Learning to Read Film."  
173. "Le Jour Se Leve."

Box 28

174. "Lenses."
175. "Levels of Awareness."
176. "Life of An American Fireman." [F. 2]
177. "Light."
178. "Lighting."
179. "Literature vs. Film Language."
180. "The Long Take."
181. "Look Back in Anger."
182. "Looking for the 3<sup>rd</sup> Act."
183. "Longshot Distances."
184. "Look Into the Lens." [F. 3]
185. "Love Stories."
186. "The Maggie."
187. "The Magician."
188. "The Maltese Falcon."
189. "Man In the White Suit." [F. 4]
190. "Mary Jane's Mishap." [F. 5]
191. "Mary Queen of Scots." [F.5-6]
192. "The Mask." [F. 6]
193. "Mental Geography."
194. "Middle of the Night." [F. 7]
195. "Modernist Trends."
196. "Monologue Exercise."
197. "Moore, Henry."
198. "Morgan."
199. "Motivating the Cuts."
200. "Movies As Personal Myths."
201. "Movies Show-And Then Tell."
202. "Myth/Theater."
203. "Name that Obligatory Scene."
204. "Name that Obstacle."
205. "Narrative in Silent Films."
206. "Narrative Structures in Cinema."
207. "Never Cast for Physical Attributes."
208. "New Format for the 'Film Grammar' Course."
209. "New Yorker." [F. 8]
210. "Nomad Story."
211. "Non-Fiction Film."
212. "North by Northwest."
213. "Note on Acting in Theater, Acting in Cinema."
214. "Note on Sentence Structure in Screenplays."
215. "Note on the Handouts, A."
216. "Note on Trained Dogs, A."
217. "Notes for Acting/Direction." [F. 9]
218. "Notes for Theater Students on Film Grammar."
219. "Notes on a Director's Preparations."

220. "Notes on a Student Project."  
221. "Notes on Curriculum."  
222. "Notes on Directing a 'Given' Scene."  
223. "Notes on Dramatic Intelligence."  
224. "Notes on Narrative..."  
225. "Notes on Staging and Grammar."  
226. "Notes on Writing for the Cinema."  
227. "Numbers."  
228. "Obligatory Scene."  
229. "Odyssey, The."  
230. "Oedipus."  
231. "Offscreen Space." [F. 10]  
232. "On Dramatic Intelligence."  
233. "On Knowing."  
234. "On Montage."  
235. "On the Shortenings of Short Projects."  
236. "On Working with Actors."  
237. "On Writing a Description of Characters."  
238. "Once Upon a Time..."  
239. "Opticals, Dissolves."  
240. "Optics for Directors."  
241. "Originality in Stories."  
242. "Orwell."  
243. "Othello."  
244. "Passivity is a Capital Crime in Drama." [F. 11]  
245. "Pearl, The (Wells)."  
246. "Performance Problems."  
247. "Piaget, Jean."  
248. "Pictorial Composition."  
249. "Pie for Dessert."  
250. "Pinter."  
251. "Pirandello."  
252. "Plato."  
253. "Plausibility."  
254. "Plot."  
255. "Plot and Antagonist."  
256. "Plot/Character/Theme in the Western."  
257. "Poetry."  
258. "Point of Attack."  
259. "Point of View." [F. 12]  
260. "Poker Game Exercise."  
261. "Position Paper."  
262. "Postcard Game, The."  
263. "'Pre-Verbal' Cinema."  
264. "Problems of a 3-cornered Scene."  
265. "Problems of Eye Contact."

266. "Problems of Scale."  
267. "Production Course & Film Grammar."  
268. "Professionals, The."  
269. "Props."  
270. "Proxemics."  
271. "Psychology." [F. 13-14]  
272. "Raconteur." [F. 15]  
273. "Ratios and Lenses."  
274. "Reality of Characters, The."  
275. "Remarks on the Look into the Lens."  
276. "'Representational' vs. 'Presentational.'"  
277. "Rescued by Rover."  
278. "Resolution."  
279. "Role Reversal."  
280. "Romeo and Juliet."  
281. "Routine of Composition."  
282. "Rules."  
283. "Rules of Thumb."  
284. "Saraband for Dead Lovers." [F. 16]  
285. "Scene, The." [F. 17]  
286. "Scene-to-Scene Relationships."  
287. "Schere-zade."  
288. "School for Scandal."  
289. "School Philosophy."  
290. "Screenplays are Seldom Just Written."  
291. "Screenwriting Forms."  
292. "Script Clerk and Continuity."  
293. "Script Revisions."  
294. "Semiotics."  
295. "Sense, Nonsense, Confusion."  
296. "Set Plans vs. Set-up Sketches."  
297. "'Set-Piece' Monologue."  
298. "Seven Samurai." [F. 18]  
299. "Shadow, The (Andersen)."  
300. "Shadow of a Doubt."  
301. "Shane."  
302. "Shooting Exercise."  
303. "Shooting Through the Walls."  
304. "Shot/Screen Sizes."  
305. "Shot-to-Shot Relationships."  
306. "Silence- A Negative State."  
307. "'Simultaneous' Action."  
308. "Slogans for a Screenwriter's Wall."  
309. "Solomon."  
310. "Some Generalisations."  
311. "Sontag."

312. "Sorensen Collection." [F. 1]  
 313. "Sound and Image." [F. 2]  
 314. "Space/Time in Editing."  
 315. "Spine, The."  
 316. "Stage Dialogue and Behavioural Dialogue."  
 317. "Stage Version of Permanent Set."  
 318. "Stagecoach."  
 319. "Stages of a Screenplay."  
 320. "Staging 'Up Against the Walls.'"  
 321. "Stanislavsky."  
 322. "Step- Outlines."  
 323. "'Story Construction' Class."  
 324. "Storyboards."  
 325. "Storytelling." [F. 3]  
 326. "Studio Hierarchy."  
 327. "'Style' and 'Naturalism.'"  
 328. "Subplots."  
 329. "Subtext."  
 330. "Suggestions for Discussion."  
 331. "Suggestions on Writing Procedures."  
 332. "Summing Up."  
 333. "Suspense."  
 334. "Sweet Smell of Success." [F. 4-6]  
     a. Untitled, re: storyboard.  
     b. "Images of 'Sweet Smell of Success'."  
     c. Untitled, re: sketches.  
     d. ibid. [F. 7]  
 335. "Symbolism."  
 336. "Table of Contents." [F. 8-9]  
 337. "Teasing the Gardener." [F. 10]  
 338. "Technique for Having Ideas."  
 339. "Telephone."  
 340. "Tennis Game."  
 341. "Tension."  
 342. "Terrorists, The."  
 343. "Them."  
 344. "Theme."  
 345. "Theory or Practice?"  
 346. "There Goes the Wittiest Man in Vienna..."  
 347. "Things to Avoid in Dramatic Film Writing."  
 348. "Third Man, The." [F. 11]  
 349. "Time Dimensions." [F. 12]  
 350. "Timing."  
 351. "Too Long..."  
 352. "Touch of Evil."  
 353. "T.P.W."

354. "Tragedy and Comedy." [F. 13]
355. "Trance and Dance in Bali." [F. 13]
356. "Triangle, The." [F. 13]
357. "Truffaut." [F. 13]
358. "Two Elements of Suspense." [F. 13]
359. "Undramatic Writing." [F. 13]
360. "Unexpected Encounter, An." [F. 13]
361. "Un-learning." [F. 13]
362. "Unnatural Acting." [F. 13]
363. "'Vocabulary' of Screen Sizes." [F. 13]
364. "Waterfront." [F. 14-15]
365. "Watergate." [F. 16]
366. "Way the System Works, The." [F. 16]
367. "Wetherby." [F. 16]
368. "What a Director Does Not Do." [F. 16]
369. "What a Story is Not." [F. 16]
370. "What Happens in the End..." [F. 16]
371. "What is a Story?" [F. 16]
372. "What is Cinematic?" [F. 16]
373. "What is Said..." [F. 17]
374. "What is Your Audience Doing Now?" [F. 17]
375. "What You Leave Out..." [F. 17]
376. "When Not to Write a Shooting Script." [F. 17]
377. "Where do You Put the Camera?" [F. 17]
378. "Who is the Author in a Novel?" [F. 17]
379. "Who is the Camera?" [F. 17]
380. "Whodunnits and Point of View." [F. 17]
381. "Why is it so Hard to Think Cinematically?" [F. 17]
382. "Wilde, Oscar." [F. 17]
383. "Will Wright." [F. 17]
384. "William Archer." [F. 18]
385. "Withholding Info." [F. 18]
386. "Woman of the Dunes." [F. 18]
387. "Woods, Frank." [F. 18]
388. "Working with the Actor." [F. 18]
389. "Writing- Acting- Directing." [F. 18]
390. "Writing for the Screen." [F. 18]
391. "Zavattini." [F. 18]

- Box 30
- B. Printed material.
1. File re: AM clippings. [F. 1]
  2. 9 magazines. [F. 2-4]
  3. 1 page proof of ON FILM-MAKING by AM, edited by Paul Cronin, 293 p., 2004. [F. 5]
  4. 3 newsletters, 2004. [F. 5]
- C. Manuscripts.
1. "Mandy," screenplay, 132 p., n.d. [F. 6]

2. AM's notes taken while studying acting and motion with Yat Malmgren, Swedish dancer and motion/acting teacher. [F. 7]
  3. Paul Cronin's interview notes re: Cal Arts professors; some in a bound volume labeled "Mackendrick." [F. 7; Loose]
- D. Photographs; in files, includes some printed material.
1. "Original Prints: Small AGFA 1943," includes 64 black and white prints. [Env. 1]
  2. Untitled re: photos of AM, includes 12 black and white prints. [F. 8]
- E. Audio.
1. Interviews conducted by Paul Cronin.
    - a. Mini DV cassettes.
      - i. "Angel, Jamie," n.d. [Mackendrick 1]
      - ii. "Audsley, Mick," Leavesdon Studio. March 2005.
      - iii. "Beatty, (Bruce) 1," n.d.
      - iv. "Beatty 2," n.d.
      - v. "Benedetti, (Robert) 1 May 05," 2005.
      - vi. "Benedetti 2 May 05," 2005.
      - vii. "Benedetti 1," n.d.
      - viii. "Benedetti 2," n.d.
      - ix. "Benedetti 3," n.d.
      - x. "Birkett, (Michael) Rhino Chip," May 2004.
      - xi. "Betsy Blair," London. July 2005.
      - xii. "Brice, (John) 1," n.d.
      - xiii. "Brice 2," n.d.
      - xiv. "Brice 3 & Clips," n.d.
      - xv. "Brisbin, (David) 1," n.d.
      - xvi. "Brisbin 2 Weird Film Montage," n.d.
      - xvii. "Doug Campbell 1 PAL," n.d.
      - xviii. "Doug Campbell 2 PAL," n.d.
      - xix. "Tess Clark 1," n.d.
      - xx. "Tess Clark 2," n.d.
      - xxi. "Crittenden, (Roger) 1," 2004.
      - xxii. "Crittenden 2," n.d.
      - xxiii. "Demetrakis (Johanna) 1," n.d.
      - xxiv. "Demetrakis 2; Spy Who Came In From the Cold clip," n.d.
      - xxv. "Dennis, (Gill) 1," n.d.
      - xxvi. "Dennis 2," n.d.
      - xxvii. "Don Device 1," n.d.
      - xxviii. "Device 2," n.d.
      - xxix. "DiPietro 1," n.d. [Mackendrick 2]
      - xxx. "DiPietro 2," n.d.
      - xxxi. "Emshwiller, (Susan) NY" Sept. 19, 2004.
      - xxxii. "Feeny (F.X.) 1," n.d.
      - xxxiii. "Feeny 2," n.d.

- xxxiv. "Feeney 1" May 2005.  
xxxv. "Feeney 2" May 2005.  
xxxvi. "Florimonte, (Lou) 1," n.d.  
xxxvii. "Florimonte 2," n.d.  
xxxviii. "Florimonte 3," n.d.  
xxxix. "Florimonte 2, 1," n.d.  
xl. "Florimonte 2, 2," n.d.  
xli. "Foster, (Paula) 1," n.d.  
xlii. "Foster 2," n.d.  
xlili. "Gianvito, (John)" n.d.  
xliv. "Harris, (Mark)" n.d.  
xlv. "Marshall Harvey," n.d.  
xlvi. "Harwood, (Ronald)" London. Feb. 27, 2004.  
xlvii. "Hassan, (Mamoun) 1," n.d.  
xlviii. "Hassan 2," n.d.  
xlix. "Hawk, (John)" n.d.  
l. "Jennie Howarth," n.d.  
li. "Irving, (David) 1," n.d.  
lii. "Irving 2," 2004, 2 copies.  
liii. "Doug Jacobs," n.d.  
liv. "Jackson, (Bill) 1," n.d.  
lv. "Jackson 2," n.d.  
lvi. "Jefferies, (Richard) 1," n.d. [Mackendrick 3]  
lvii. "Jefferies 2," n.d.  
lviii. "Jefferies 3," n.d.  
lix. "Jefferies 1 May 05," 2005.  
lx. "Jefferies 2 May 05," 2005.  
lxi. "Jefferies 2004."  
lxii. "Kemp, (Philip) 1," n.d.  
lxiii. "Kemp 2," n.d.  
lxx. "Kirkland, (Mark) 1," n.d.  
lxxi. "Kirkland 2," n.d.  
lxxii. "Kirkland 3," n.d.  
lxxiii. "Kirkpatrick 1," n.d.  
lxxiv. "Kirkpatrick 2," n.d.  
lxxv. "Hilary (Mackendrick): Miracle in Milan," n.d.  
lxxvi. "Malkiewicz, (Kris)" 2004.  
lxxvii. "Mangold, (James) 1," n.d.  
lxxviii. "Mangold 2," n.d.  
lxxx. "Mangold 2 1," n.d.  
lxxxii. "Mangold 2& Corland 2," n.d.  
lxxxiii. "McDonough, (Michael) 1," n.d.  
lxxxiv. "McDonough 2," n.d.  
lxxxv. "Menendez 1," n.d.  
lxxxvi. "Menendez 2," n.d.  
lxxxvii. "Menendez 3," n.d.

Box 31

- lxxxvii. "Mikula, Diana 1," n.d.  
 lxxxviii. "Mikula, Diana 2," n.d.  
 lxxxix. "Mills, Stephen 1," n.d.  
 xc. "Mills, Stephen. 2," n.d.  
 xci. "Mount, (Thom) 1," n.d. [Mackendrick 4]  
 xcii. "Mount 2," n.d.  
 xciii. "Nachison, (Joe) & Acting Montage Clips," 2004.  
 xciv. "Peers, (David) West Sussex 2004."  
 xcv. "Pevsner, (Tom) London April 28, 2004."  
 xcvi. "Pressman, (Michael) 1," n.d.  
 xcvii. "Pressman 2," n.d.  
 xcviii. "Pressman May 05," 2005.  
 xcix. "Sanders, (Terry) Santa Monica Oct. 5, 2004."  
 c. "Selakovich, (Dana) 1," n.d.  
 ci. "Selakovich 2," n.d.  
 cii. "Schill, (Stuart)" n.d.  
 ciii. "Slocombe, (Douglas) 1," 2004.  
 civ. "Slocombe 2," 2004.  
 cv. "Sorensen, (John) 1," n.d.  
 cvi. "Sorensen 2," n.d.  
 cvii. "Sorensen 3," n.d.  
 cviii. "Sorensen 4," n.d.  
 cix. "Sorensen 2. 1," n.d.  
 cx. "Sorensen 2. 2," n.d.  
 cxii. "Sorensen 2. 3," n.d.  
 cxiii. "Sorensen 1. May 2005"  
 cxiv. "Sorensen 2. May 2005"  
 cxv. "Sorensen 3. May 2005"  
 cxvi. "Stadd, (Robert) 1," n.d.  
 cxvii. "Stadd 2," n.d.  
 cxviii. "Taso, (Andrew)" n.d.  
 cxviii. "Valero, (Jack) 1," n.d.  
 cxix. "Valero 2," n.d. [Mackendrick 5]  
 cxx. "Valero 2 1," n.d.  
 cxxi. "Valero 2 2," n.d.  
 cxxii. "T(hierry) Verrier 1," 2005.  
 cxxiii. "T. Verrier 2," 2005.  
 cxxiv. "Eddy Will," n.d.  
 cxxv. "C(olin). Young 1," n.d.  
 cxxvi. "C. Young 2. B. Thiers," n.d.
- b. Audio cassettes.
- i. "Jack Elliot pt. 1."  
 ii. "Jack Elliot pt. 2."  
 iii. "McLean." 2 cassettes  
 iv. "Steven Faber Survival #3," side 1, n.d.  
 v. "Steven Faber Survival #3," side 3, n.d.

- vi. "Survival #4 Ed Spiegel."
- vii. "Steven Faber Survival #5," side 5, n.d.
- viii. "Survival #5 Sherlock pt. 1."
- ix. "Survival #5 Sherlock pt. 2."
- x. "Survival #6 Part 1. Littman, Reavely."
- xi. "Survival #7 Lair Parent Part 1," side 1 & 2 n.d.
- xii. "Survival #7 Lair Parent," side 3 & 4, n.d.
- xiii. "Survival 11 1/18/74 Curtis Harringsen," 1974.
- xiv. "Walter Reiseh," side 1 & 2, n.d.

II. Large Size Material.

A. 6 film posters.

[Loose]

- 1. "The Lady Killers," n.d.
- 2. "Sweet Smell of Success," n.d.
- 3. "A Boy Ten Feet Tall," n.d.
- 4. "Don't Make Waves Make Love," n.d.
- 5. "A Boy Ten Feet Tall," horizontal, 1963, 2 versions.

MacKendrick, Alexander  
#1196  
Addendum

Added to Box 31

- I. Correspondence.
  - A. Between Hilary MacKendrick and the Howard Gotlieb Archival Research Center, facsimile, 2001-2002. [F. 1]
  
- II. Professional Materials.
  - A. Storyboards and set sketches, 1969, n.d.
  - B. Howard Gotlieb Archival Research Center exhibit proposal, 2001; includes correspondence, notables:
    - 1. Guinness, Sir Alec.
    - 2. Mangold, James.
  
- III. Oversize Materials.
  - A. Professional Materials.
    - 1. Files.
      - a. "Folio 1, Inventory of Drawing [photocopies] by A.M. for 'Mary Queen of Scots' Project," 25 p., 2002.
      - b. "Folio 2 [photocopies]" re: Kirk O'Fields, 19 p., 3 original drawings enclosed, n.d.
      - c. "Folio 3 [photocopies]" re: Kirk O'Fields, 19 p., n.d.
    - 2. Storyboards re: "Mary Queen of Scots" scenes (photocopies).
      - a. Re: John Knox, 2 p., n.d.
      - b. Re: Hampton Court, 2 p., n.d.
      - c. Re: Kirk O'Fields, 1 p., n.d.

Pkg. 3

Mackendrick, Alexander  
#1196  
5/10/2018  
Preliminary Listing

Added to Box 31

- I. Printed Materials.
  - A. Book covers.
    - 1. Book jacket of ON FILM-MAKING, preview copy, circa 2004. [F. 2]
    - 2. US cover design of ON FILM-MAKING, printout of design, 4/5/2005.
  - B. Flyers.
    - 1. Biographical note re: AM in French, n.d.
    - 2. Invitation to celebration of ON FILM-MAKING at the Glasgow Film Theatre, 6/22/2004.
  - C. Programs.
    - 1. Centro Cultura "Antiguo Instituto" AM film exposition program, Gijon, Spain; in Spanish, 11/25/1995 – 12/7/1995.
    - 2. Film Museum AM film exposition program, Vienna, Austria; in German; 2 copies; 3/1/2012 – 4/30/2012.
  - D. 6 color posters of various scenes re: "Sweet Smell of Success," 1957. [F. 3]
  - E. Magazines with sections re: AM, in French.
    - 1. Arts in Society, vol. 7, no. 3, fall/winter 1970. [F. 4]
    - 2. Positif, no. 372, February 1992. [F. 5]
  - F. Magazine clippings.
    - 1. "A Movie Marked Danger," article re: "Sweet Smell of Success," Vanity Fair, April 2000.
    - 2. "Sweet Smell of Success" advertisement, ca. 1957.
- II. Photographs.
  - A. Black-and-white print of AM while Dean of the School of Film at California Institute of Arts, n.d.
  - B. Black-and-white print of Roy O. Disney (trustee of California Institute of Arts) and model of new 60-acre campus at Valencia, ca. 1969.
- III. Diaries and Journals.
  - A. "20th Nov - McGlasaam(?) Notes," holograph, 12 p., n.d.
  - B. "Notes on a Depressed Character," holograph, 4 p., n.d.
- IV. Professional Materials.
  - A. Schedules re: "Sandy's activities," 1960-1962.

- V. Manuscripts.
- A. "Sweet Smell of Success" screenplay, bound photocopy of working script of various drafts, 11/6/1956 – 3/18/1957. [F. 6]
  - B. Memoir re: the riot outside Quirivale, holograph, 8 p., n.d. [F. 7]

