I. MANUSCRIPTS
   A. SCRIPTS
      2. BINGO by Edward Bond. Carbon typescript, @ 60 pp.
      9. THE DEVIL'S DISCIPLE by George Bernard Shaw.


11. DON'T MAKE WAVES. Shooting(?) script with many annotations and various sketches. Carbon typescript, ca. 200 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.


24. IT ALWAYS RAINS ON SUNDAYS. Draft script, November 15, 1946. Carbon typescript, ca. 120 pp.


28. LAND OF MY DREAMS. Carbon typescript, ca. 70 pp.


30. THE LAVENDER HILL MOB. First draft script.
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.


33. THE MAN IN THE WHITE SUIT by Robert MacDougall.
   b. Another copy of above.

34. THE MAN WHO WASN'T THERE by Denis Cannan.
   b. Same as above. Printed, ca. 150 pp.
   d. Same as above, but clean copy. Printed, ca. 140 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 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.


d. Second copy of above.

e. Similar to copy above, but reads "Tony Hancock screenplay" with no date.
f. Similar to copy above with no name or date, but a number of pencil marks.


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.
   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.


4. RHINOCEROS by Clive Exton from the play by Eugene Ionesco. Carbon typescript, ca. 60 pp.


6. SICILIAN STORY by Nigel Balchin.
   c. Notes for Mr. L. Norman. Carbon typescript, 3 pp. (5 copies)

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.


C. MISCELLANEOUS


3. WHISKEY GALORE, Chapter two of LETHAL INNOCENCE: (THE CINEMA OF ALEXANDER MACKENDRICK) by Philip Kemp. Typescript, ca. 25 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

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

III. DIARIES/NOTEBOOKS


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
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.
   c. Folder 3 of 3, ca. 25 pp.


8. Miscellaneous Location Shots (N.B. Mildew, adhesive and tape present), ca. 100 candid shots.

9. Short Story (Ionesco)--Early Letter and Notes,
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.


13. Test scene, drafts, notes inc. holograph, typescript, carbon typescript, copies, 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


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


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
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
I. MANUSCRIPTS

A. Scripts


F.3  3. “The Dark Tower,” by Alan Sharp


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”]


7. Hollywood Television Theatre scripts


F.10  c. “For the Use of the Hall,” by Oliver Hailey


F.13  d. “Ibsen’s ‘Master Builder,’” a version for television by

e. "Incident at Vichy," by Arthur Miller


h. "Nourish the Beast," by Steve Tesich


F.20  2) 2nd draft. Typescript, photocopy, 119p.


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

MACKENDRICK, ALEXANDER

#1196

Addenda: January 1998

Box 8

I. MANUSCRIPTS

A. Screenplays


B. Film treatments

Box 9 F.1


Box 8 F.14

C. Position papers from an invitational conference and
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.


II. FILM STORYBOARDS/SET DESIGNS

A. “The Lady Killers”—storyboard drawings
B. “Mary Stuart”—3 copies of Carmen Dillon’s scene sketches
C. “Oedipus the King”—sepia drawing (copy of original) of set along with a step outline of Pasolini’s film and exposition
D. “The Sweet Smell of Success”—drawings

III. TEACHING MATERIALS

J. Files
1. The Attic Theatre
2. Dramatic Construction—contains an outline of “Them”
3. “Gunsmoke”—laminated slides
4. Instructional Animation of Neural System
5. Optics and Eyelines
6. Psychology of Movement—contains holograph notes of the teaching of Yat Malmgren
7. Slides
8. Sweet Smell of Success
9. “Terrorists”—laminated slides
10. Miscellaneous

IV. PHOTOGRAPHS

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

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

B. Photocopied chapters from A HISTORY OF FILM by Jack Ellis, 1990.


2. “British Wartime Semi-Documentaries and Postwar Comedies, 1956-”
Mackendrick, Alexander
Preliminary Listing
1/5/2000

I. Manuscripts.

Box 10
A. Scripts.
1. “On the Waterfront” by Budd Schulberg.
3. “Mandy.”
   a. Post production script-synopsis and music cue sheet, 2 copies.
5. “Sammy Going South,” select pages.
6. Transcripts, sketches, and continuity logs for teaching film “Sandy Mackendrick Teaches.”

Box 11
   a. Treatments, Jan. 20, 1953.
   b. 1st shooting script. Typescript, photocopy, 2 copies, May 22, 1953.

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.”
8. “Why Comedy is Hard.”
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.
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.
   3. The Bomb Under the Tea Table.
   4. The Bicycle Thief.
   5. City Lights.
   7. Crossing the Axis.
   8. Cutting Closer on the Same Line.
   10. Dingles-Staging.
   11. Dionysus-The Cult Of.
   15. Dramatic Jargon.
   17. Drawing Lesson I.
   18. Odysseus Excerpt.
   19. Egyptian Myth of Creation.
   20. Elizabethan Theater.
   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.
   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.
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.


O. Film Grammar Project.

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.
11. Leftovers-4 camera shot.
12. 4 Camera Shot.
13. Comparison of the Eye Reference, the Camera.
15. Continuity notes.
17. Draft for the opening.
18. Draft notes for narration.
19. Dramatic Scene material.
20. Drafts for narration continuity.
23. Excerpts-student writing.
24. Excerpts-scene material.
25. Floor plan of classroom.
27. Handouts.
28. High angle in classroom.
29. Instructor’s Voice-Over.
30. Amy the Vase.
31. Intermittent Movement.

(Mackendrick, Alexander 1/5/00) Page 4 of 7
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.
40. Miscellaneous.
41. Narrative Bridges.
42. Notes for graphics.
43. Original drawings.
44. Perception of the vertical.
45. Perception—the eye and the brain.
47. Record of tapes on the project.
48. Restaging in C117.
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.
   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).
      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.”
   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.
   a. Reels 1 and 2.
   b. Parts 1 and 2-1st generation copy.
12. “Color (BBC)/Edwin Lands Color Theory/Chaos (Nova)/Democracy-Tyranny or Majority.”
13. “A Director Prepares.”
   b. “AM,” 7/1/83.
   c. “Sandy Mackendrick Teaches,” window dub #1-#7 (7 tapes).

Box 18

Box 19
22. “Psycho,” parts 1-2

(Mackendrick, Alexander 1/5/00)
24. Interviews with Sandy Mackendrick, 6/22/76.
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.”
32. Film Grammar Party, tape 25, 3/7/89.
33. “Sandy Mackendrick’s Hamlet.”

B. Reels.
   1. Excerpts “Bicycle Thieves”
   2. Excerpts “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.  
3. “Sweet Smell of Success.”  
5. “Lady Killers.”  
6. “Shadow of a Doubt.”
7. “Bicycle Thieves.”
8. “Hidden Fury.”
10. “Appointment in Samarra.”  
11. “North by Northwest.”  
[F. 3]

D. Teaching materials; includes photocopies and originals of class notes.  
[F. 13-15]

E. Film theory.

Box 24  
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]
I. Professional Material.

A. Teaching material.

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."
12. "From Max Eastman’s ENJOYMENT OF LAUGHTER."
I. Professional Material.
   A. Teaching material, approx. 100 p. total. [F. 7]
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.”
9. “Acting and Writing.”
10. “Acting-Directing.”
11. “Activity/Business.”
14. “Addendum.”
15. “Additional Set Material.”
17. “Agamemnon.”
18. “Anagorsis.”
20. “Analysis vs. Imagination.”
22. “Anecdotes of Three Actresses.”
23. “Antagonist’s Monologue.”
24. “Anthropology of Acting.”
25. “Anticipation and Uncertainty.”
28. “Apologia.”
29. “Appointment in Sammara.”
30. “Aristotle.”
31. “Arnheim, Rudolf.”
32. “Artificial Landscapes.”
34. “The Artist and the Mechanic.”
35. “Aspect Ratios.”
36. “Asphalt Jungle.”
37. “Attribution.”
38. “Axis.”
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.”
51. “Camera Movement.”
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.”
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.”
72. “Condensing Screen Time.”
73. “Confrontation Scenes.”
74. “Conjuring Trick.”
75. “Coverage and Editing (Fall ‘82).”
76. “Crime and Punishment.”
77. “Cult of the Directors.”
78. “Cutting Dialogue.”
79. “Dead End.”
80. “Dance.”
81. “Death of Comedy.”
82. “Departure Delayed.”
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.”
96. “Dramatic Structure in Feature Film.”
97. “Dramatic Jargon.”
98. “Dramatic Writing.”
100. “Dr. Strangelove.”
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.”
110. “Eye Contact and the Look.”
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.”
117. “Film Grammar and Sentence Structure.”
118. “Film Grammar in Screenwriting.”
119. “Film Grammar – Television Technique.”
120. “Film History.”
121. “Film Versus Television.”
123. “Flashbacks.”
124. “Foil Character.”
125. “Formula for Scene Analysis.”
126. “Four (or 3) Camera Shot.”
127. “Frame.”
128. “Framing.”
130. “Gill and Clint.”
132. “Glossary.”
133. “Good Screenwriting.”
134. “The Graduate.”
135. “Grapes of Wrath.”
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.”
154. “If You Think You’ve Got a Good Beginning…”
155. “The Innocents.”
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287. “Schere-zade.”
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B. Printed material.

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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]

C. Manuscripts.

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]
      iii. “Beatty, (Bruce) 1,” n.d.
      xv. “Brisbin, (David) 1,” n.d.
      xvi. “Brisbin 2 Weird Film Montage,” 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.
xxxvi. “Florimonte, (Lou) 1,” n.d.
xxxix. “Florimonte 2, 1,” n.d.
xli. “Foster, (Paula) 1,” n.d.
xliii. “Gianvito, (John)” n.d.
xliv. “Harris, (Mark)” n.d.
xlvii. “Hassan, (Mamoun) 1,” n.d.
xlix. “Hawk, (John)” n.d.
l. “Jennie Howarth,” n.d.
liv. “Jackson, (Bill) 1,” n.d.
lvi. “Jefferies, (Richard) 1,” n.d.
lviii. “Jefferies 3,” n.d.
lxi. “Jefferies 2004.”
lxii. “Kemp, (Philip) 1,” n.d.
lxiv. “Kirkland, (Mark) 1,” n.d.
lxvii. “Kirkpatrick 1,” n.d.
lxxi. “Mangold, (James) 1,” n.d.
lxxiii. “Mangold 2 1,” n.d.
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lxxxvii. “Mikula, Diana 1,” n.d.
xii. “Mount 2,” n.d.
xvi. “Pressman, (Michael) 1,” n.d.
xc. “Sanders, (Terry) Santa Monica Oct. 5, 2004.”
xc. “Selakovich, (Dana) 1,” n.d.
xcii. “Selakovich 2,” n.d.
xciii. “Schill, (Stuart)” n.d.
xvi. “Sorensen, (John) 1,” n.d.
xviii. “Sorensen 3,” n.d.
xviii. “Sorensen 4,” n.d.
xc. “Sorensen 2. 1,” n.d.
xc. “Sorensen 2. 2,” n.d.
xc. “Sorensen 2. 3,” n.d.
xcii. “Sorensen 1. May 2005”
xcv. “Stadd, (Robert) 1,” n.d.
xcvi. “Stadd 2,” n.d.
xcxi. “Valero 2. 2,” 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.


II. Large Size Material.

A. 6 film posters. [Loose]


I. Correspondence.

II. Professional Materials.
   A. Storyboards and set sketches, 1969, n.d.
   B. Howard Gotlieb Archival Research Center exhibit proposal, 2001; includes correspondence, notables:

III. Oversize Materials.
   A. Professional Materials.
      1. Files.
      2. Storyboards re: “Mary Queen of Scots” scenes (photocopies).
         b. Re: Hampton Court, 2 p., n.d.
         c. Re: Kirk O’Fields, 1 p., n.d.