

Selective Bibliography and Filmography

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WARNER BROS. FILMOGRAPHY

Features

Captured! 1933 (72 minutes), black and white. Directed by Roy Del Ruth. Philip Gibbs (novel), Edward Chodorov (screenplay).

Ever in My Heart, 1933 (68 minutes), black and white. Directed by Archie Mayo. Beulah Marie Dix (story), Bertram Millhauser (screenplay).

Black Fury, 1935 (95 minutes), black and white. Directed by Michael Curtiz. Michael Mussmano (story), Carl Erickson and Abem Finkel (screenplay).

Devil Dogs of the Air, 1935 (86 minutes), black and white. Directed

by Lloyd Bacon. John Monk Saunders (story), Earl Baldwin and Malcolm Stuart Boylan (screenplay).

Miss Pacific Fleet, 1935 (66 minutes), black and white. Directed by Ray Enright. Frederick Hazlitt Brennan (story), Peter Milne, Lucille Newmark and Patsy Flick (screenplay).

The Charge of the Light Brigade, 1936 (115 minutes), black and white. Directed by Michael Curtiz. Michael Jacoby (story), Michael Jacoby and Roland Lee (screenplay).

The Story of Louis Pasteur, 1936 (87 minutes), black and white. Directed by William Dieterle. Pierre Collings and Sheridan Gibney (screenplay).

Road Gang, 1936 (62 minutes), black and white. Directed by Louis King. Dalton Trumbo (screenplay).

The White Angel, 1936 (91 minutes), black and white. Directed by William Dieterle. Michael Jacoby and Mordaunt Shairp (screenplay).

Black Legion, 1937 (83 minutes), black and white. Directed by Archie Mayo. Robert Lord (story), Abem Finkel (screenplay).

The Life of Emile Zola, 1937 (116 minutes), black and white. Directed by William Dieterle. Norman Reilly Raine (story), Heinz Herald (screenplay).

The Singing Marine, 1937 (105 minutes), black and white. Directed by Ray Enright. Delmer Daves (screenplay).

Stolen Holiday, 1937 (80 minutes), black and white. Directed by Michael Curtiz. Virginia Kellogg (story), Casey Robinson (screenplay).

They Won't Forget, 1937 (90 minutes), black and white. Directed by Mervyn LeRoy. Ward Greene (story), Robert Rossen and Aben Kandel (screenplay).

The Adventures of Robin Hood, 1938 (102 minutes), Technicolor. Directed by Michael Curtiz. Norman Reilly Raine and Seton I. Miller (screenplay).

The Dawn Patrol, 1938 (103 minutes), black and white. Directed by Edmund Goulding. Howard Hawks (story), Seton I. Miller and Dan Tothero (screenplay).

Confessions of a Nazi Spy, 1939 (104 minutes), black and white. Directed by Anatole Litvak. Leon G. Turrou (articles), Milton Krims and John Wexley (screenplay).

Dodge City, 1939 (104 minutes), Technicolor. Directed by Michael Curtiz. Robert Buckner (screenplay).

Espionage Agent, 1939 (83 minutes), black and white. Directed by Lloyd Bacon. Frank Donaghue, Warren Duff and Michael Fessier

(story).

Juarez, 1939 (127 minutes), black and white. Directed by William Dieterle. Franz Werfel (play), John Huston and Wolfgang Reinhardt (screenplay).

The Man Who Dared, 1939 (60 minutes), black and white. Directed by Crane Wilbur. Lucien Hubbard (story), Lee Katz (screenplay).

The Oklahoma Kid, 1939 (80 minutes), black and white. Directed by Lloyd Bacon. Edward E. Paramore (story), Warren Duff and Robert Buckner (screenplay).

British Intelligence, 1940 (62 minutes), black and white. Directed by Terry O. Morse. Anthony Paul Kelly (play), Lee Katz (screenplay).

The Fighting 69th, 1940 (90 minutes), black and white. Directed by William Keighley. Fred Niblo Jr. and Norman Reilly Raine (screenplay).

Murder in the Air, 1940 (55 minutes), black and white. Directed by Lewis Seiler. Raymond L. Schrock (screenplay).

The Sea Hawk, 1940 (123 minutes), black and white. Directed by Michael Curtiz. Howard Koch and Seton I. Miller (screenplay).

The Story of Dr. Ehrlich's Magic Bullet, 1940 (103 minutes), black and white. Directed by William Dieterle. Heinz Herald and John Huston (screenplay).

Dive Bomber, 1941 (132 minutes), Technicolor. Directed by Michael Curtiz. Frank Wead (story), Frank Wead and Robert Buckner (screenplay).

International Squadron, 1941 (87 minutes), black and white. Directed by Lothar Mendes. Frank Wead (play), Kenneth Gamet and Barry Trivers (screenplay).

Meet John Doe, 1941 (123 minutes), black and white. Directed by Frank Capra. Richard Connell (story), Robert Riskin (screenplay).

Navy Blues, 1941 (108 minutes), black and white. Directed by Lloyd Bacon. Arthur T. Horman, Richard Macaulay and Jerry Wald (screenplay).

Out of the Fog, 1941 (86 minutes), black and white. Directed by Anatole Litvak. Irwin Shaw (play), Robert Rossen, Jerry Wald and Richard Macaulay (screenplay).

The Sea Wolf, 1941 (100 minutes), black and white. Directed by Michael Curtiz. Jack London (novel), Robert Rossen (screenplay).

Sergeant York, 1941 (134 minutes), black and white. Directed by Howard Hawks. Alvin C. York (diary), Harry Chandler, Abem Finkel, John Huston and Howard Koch (screenplay).

Three Sons O' Guns, 1941 (65 minutes), black and white. Directed by Benjamin Stoloff. Fred Niblo Jr. (screenplay).

Underground, 1941 (95 minutes), black and white. Directed by Vincent Sherman. Oliver H.P. Garrett (story), Charles Grayson (screenplay).

Across the Pacific, 1942 (97 minutes), black and white. Directed by John Huston. Robert Carson (story), Richard Macaulay (screenplay).

All Through the Night, 1942 (107 minutes), black and white. Directed by Vincent Sherman. Leonard Spigelgass and Edwin Gilbert (screenplay).

Captains of the Clouds, 1942 (114 minutes), Technicolor. Directed by Michael Curtiz. Arthur T. Horman, Richard Macaulay (screenplay).

Casablanca, 1942 (102 minutes), black and white. Directed by Michael Curtiz. Murray Burnett and Joan Alison (play), Julius J. Epstein, Philip G. Epstein and Howard Koch (screenplay).

Dangerously They Live, 1942 (77 minutes). Directed by Robert Florey. Marion Parsonnet (screenplay).

Desperate Journey, 1942 (107 minutes), black and white. Directed by Raoul Walsh. Arthur T. Horman (screenplay).

The Male Animal, 1942 (101 minutes), black and white. Directed by Elliot Nugent. James Thurber (play), Julius Epstein and Philip Epstein (screenplay).

They Died with Their Boots On, 1942 (140 minutes), black and white. Directed by Raoul Walsh. Wally Kline and Aeneas MacKenzie (screenplay).

Wings for the Eagle, 1942 (85 minutes), black and white. Directed by Lloyd Bacon. Byron Morgan, B. Harrison Orkow (screenplay)

Action in the North Atlantic, 1943 (127 minutes), black and white. Directed by Lloyd Bacon. Guy Gilpatrick (story), John Howard Lawson (screenplay).

Air Force, 1943 (124 minutes), black and white. Directed by Howard Hawks. Dudley Nichols (screenplay).

Destination Tokyo, 1943 (135 minutes), black and white. Directed by Delmer Daves. Steve Fisher (story), Delmer Daves and Albert Maltz (screenplay).

Edge of Darkness, 1943 (120 minutes), black and white. Directed by Lewis Milestone. William Woods (story), Robert Rossen (screenplay).

Mission to Moscow, 1943 (123 minutes), black and white. Directed by Michael Curtiz. Joseph E. Davies (book), Howard Koch (screenplay).

This is the Army, 1943 (115 minutes), Technicolor. Directed by

Michael Curtiz. Irving Berlin (play), Casey Robinson and Claude Binyon (screenplay).

Watch on the Rhine, 1943 (112 minutes), black and white. Directed by Herman Shumlin and Hal Mohr. Lillian Hellman (play), Dashiell Hammett with Lillian Hellman (screenplay).

Yankee Doodle Dandy, 1943 (126 minutes), black and white. Directed by Michael Curtiz. Robert Buckner and Edmund Joseph (screenplay).

The Adventures of Mark Twain, 1944 (130 minutes), black and white. Directed by Irving Rapper. Harold M. Sherman (play), Alan LeMay (screenplay).

Hollywood Canteen, 1944 (124 minutes), black and white. Directed by Delmer Daves. Delmer Daves (screenplay).

Passage to Marseilles, 1944 (109 minutes), black and white. Directed by Michael Curtiz. Jack Moffitt and Casey Robinson (screenplay).

Objective, Burma!, 1945 (142 minutes), black and white. Directed by Raoul Walsh. Alvah Bessie, Ranald MacDougall and Lester Cole (story).

Pride of the Marines, 1945 (119 minutes), black and white. Directed by Delmer Daves. Roger Butterfield (book), Robert Borowski and Albert Maltz (adaptation/screenplay).

Patriotic and Historic Shorts

Give Me Liberty, 1936 (18 minutes), Technicolor. Directed by B. Reeves Eason. Forresy Barnes (screenplay).

Romance of Louisiana, 1937 (18 minutes), Technicolor. Written and directed by Crane Wilbur.

Under Southern Stars, 1937 (9 minutes), Technicolor. Directed by Nick Grinde. Forrest Barnes (screenplay).

Declaration of Independence, 1938 (18 minutes), Technicolor. Directed by Crane Wilbur. Charles Tedford (screenplay).

The Monroe Doctrine, 1938 (18 minutes), Technicolor. Directed by Crane Wilbur. Charles Tedford (screenplay).

Bill of Rights, 1939 (18 minutes), Technicolor. Directed by B. Reeves Eason. Charles Tedford (screenplay).

Lincoln in the White House, 1939 (18 minutes), Technicolor. Directed by William McGann. Charles Tedford (screenplay).

The Nine Million, 1939 (10 minutes), black and white. Burnet Hershey (compilation/screenplay).

Old Hickory, 1939 (18 minutes), Technicolor. Directed by Lewis Seiler. Owen Crump and Don Ryan (screenplay).

Pony Express Days, 1939 (18 minutes), Technicolor. Directed by B. Reeves Eason. Charles Tedford (screenplay).

The Right Way, 1939 (9 minutes), black and white. Directed by Crane Wilbur. Dore Schary (screenplay).

Sons of Liberty, 1939 (18 minutes), Technicolor. Directed by Michael Curtiz. Crane Wilbur (screenplay).

Teddy the Rough Rider, 1939 (18 minutes), black and white and Technicolor. Directed by Ray Enright. Charles Tedford (screenplay).

Young America Flies, 1939 (22 minutes), black and white. Directed by B. Reeves Eason. Delmer Daves (screenplay).

Flag of Humanity, 1940 (18 minutes), Technicolor. Written and directed by Jean Negulesco.

Military Shorts

This series of shorts was created by Jack Warner and Owen Crump at Warner Bros. at the request of military officials. They were designed to familiarize the movie-going public with the various branches of the military. Jack Warner and Owen Crump would later be instrumental in the creation of the First Motion Picture Unit – the filmmaking branch of the military.

March on, Marines, 1940 (18 minutes), Technicolor. Directed by B. Reeves Eason. Owen Crump (screenplay).

Meet the Fleet, 1940 (18 minutes), Technicolor. Directed by B. Reeves Eason. Owen Crump (screenplay).

Service with the Colors, 1940 (18 minutes), Technicolor. Directed by B. Reeves Eason. Owen Crump (screenplay).

Wings of Steel, 1940 (18 minutes), Technicolor. Directed by B. Reeves Eason. Owen Crump (screenplay).

Soldiers in White, 1941 (18 minutes), Technicolor. Directed by B. Reeves Eason. Owen Crump (screenplay).

The Tanks are Coming, 1941 (18 minutes), Technicolor. Directed by B. Reeves Eason. Owen Crump and Norman Reilly Raine (screenplay).

Winning Your Wings, 1942 (18 minutes), Technicolor. Directed by B. Reeves Eason. Richard Bare and Owen Crump (screenplay).

Warner Bros. Training Shorts

These shorts were produced by Warner Bros. in conjunction with various U.S. government offices and the First Motion Picture Unit.

Most of these titles are military training films, though some shorts – like *A Present with a Future* (A War Bonds advertisement) and *A Report from the Front by Humphrey Bogart* were intended for public viewing. If available, the collaborating branch of the military or government office is listed.

America's Hidden Weapon (Office of War Information)

Army Command

Automotive Electricity for Military Vehicles – Parts 1–4

Baptism of Fire (Army training film)

The Battle against Shop Thirteen (AKA *The Battle in Shop Twelve*)

Battle for the Marianas (AKA *Saipan*) (Office of War Information)

Battle of Britain (Army training film)

Battle of China

Battle of New Britain (AKA *Battle of Cape Gloucester*)

Battle of Russia (Army training film)

Camouflage Series

Champions Training Champions

Combat Patrols (Army training film)

Control of Individuals in the Field (Army training film)

Crash at Sea (AKA *Crash Boats*) (U.S. Navy)

Curiosity Killed the Cat (Army training film)

A Daylight Reconnaissance Patrol (Army training film)

Defense against Radio Jamming (Army Signal Corps)

Design for Teaching (Navy training film project)

Eagles of the Navy (Navy Aviation)

Ernie Pyle's New Mexico

Eye (Dept. of Labor)

Food and Magic (AKA *Food Conservation*) (Office of War Information)

German Film (1 thru 6)

Heroes (Army training film)

Interior Guard Duty (Army training film)

It's Your War Too (Army training film)

Kill or Be Killed (Army training film)

Latrinograms (AKA *Message Center*) (Army training film)

Let's Do the Job Together

Let's Finish the Job Together (War Production Board)

Marine Corps. Bulletin (War Activities Committee)

The Marines at Tarawa (Office of War Information)

Mechanized Patrolling (Army training film)

Military Courtesy

Military Roads

Mr. and Mrs. America

The Navy Nurse (U.S. Navy)

On Your Own (Army training film)

On Your Toes (Army training film)

One of Them Was Joe (Navy training film)

O.W.I. Bulletin (Office of War Information)

Oxygen in Aviation

Passage of Mine Fields (P.T.1 for All Arms) (Army training film)

Passage of Mine Fields (P.T.1 for Specialists) (Army training film)

A Present with a Future (Office of War Information)

Proceed and Report (AKA *Shipboard Manners and Navy Etiquette*)

(Scoring for) Project A (Special Coverage Branch Western Division Signal Corps)

Radio Transmission Security

A Report from the Front by Humphrey Bogart

Riot Control

Road to Victory

Salute to France (Office of War Information)

Secret Weapon (Army training film)

Shining Future (Office of War Information)

Sing with the Stars (Signal Corps)

Snoopers & How to Blast Them, Don't Kill Your Friends – Fighter

Combat Tactics & Fixed Gunners (Navy/Army Training Film)

Something You Didn't Eat

Swinging Into Step (Signal Corps.)

Tank Platoon – Fundamentals of Attack

To the Shores of Iwo Jima (Navy training film)

Town Patrolling

Venereal Disease Control for Colored Soldiers

Victory Loan Trailer – For U.S. Government

Waste of War

We're With the Army Now (Army training film)