

For the benefit of chronological background on Art Davis' directorial stint at Warner Bros., listed here are his cartoons in order by production number. Also listed are changes in personnel at the Davis unit. All recording dates courtesy of Keith Scott, unless otherwise noted.

(#1017) [BACALL TO ARMS](#)—*earliest known recording: April 28, 1945*; released **August 3, 1946**.

Animation credited to Manny Gould, Rod Scribner, Don Williams and Izzy Ellis.
[*Started by Clampett, finished by Davis. No story credit.*]

*----Izzy Ellis moves to McKimson unit.
Bill Melendez shifts from former Clampett unit to Davis unit----*

(#1021) [THE GOOFY GOPHERS](#)—*earliest known recording: March 17, 1945*; released **January 25, 1947**.

[*Credits mostly unknown due to Blue Ribbon reissue. Surviving records indicate animation is credited to Manny Gould, Don Williams, Bill Melendez and Cal Dalton. Storyboard and dialogue track supervised by Clampett, finished by Davis.*]

*----George Hill and Hubie Karp (uncredited) hired as story men for Davis unit.
Tom McKimson shifts from former Clampett unit to Davis unit as layout artist----*

(#1028) [MOUSE MENACE](#)—*earliest known recording: June 10, 1945*; released **November 2, 1946**.

[*Credits mostly unknown due to Blue Ribbon reissue. Surviving records indicated a story credit to George Hill, animation by Manny Gould, Don Williams, and Cal Dalton, with layouts by Tom McKimson.*]

(#1031) [THE FOXY DUCKLING](#)—[model sheet](#) by Tom McKimson dated **December 1945**; released **August 23, 1947**.

[*Credits mostly unknown due to Blue Ribbon reissue. Surviving records indicated a story credit to George Hill, animation by Bill Melendez, Manny Gould, and Don Williams, with layouts by Tom McKimson.*]

*----Dave Monahan returns to Warners as story man in Davis unit.
Basil Davidovich shifts from Chuck Jones unit to Davis unit----*

(#1034) [MEXICAN JOYRIDE](#)—*earliest known recording: December 29, 1945*; released **November 29, 1947**.

Story by Dave Monahan; animation by Don Williams, Basil Davidovich, Bill Melendez and Herman Cohen; layouts by Tom McKimson.

----Cal Dalton leaves Warner Bros. animation department altogether.
Herman Cohen and John Carey return to Warners as animators in Davis unit.
Don Smith replaces Tom McKimson as layout artist in Davis unit---

(#1038) [CATCH AS CATS CAN](#)—earliest known recording: **January 12, 1946**; released **December 6, 1947**.

Story by Dave Monahan; animation by Basil Davidovich, Bill Melendez, Don Williams and Herman Cohen; layouts by Don Smith.

(#1041) [NOTHING BUT THE TOOTH](#)—earliest known recording: **February 16, 1946**; released **May 1, 1948**.

Story by Dave Monahan; animation by Bill Melendez, Don Williams, John Carey and Basil Davidovich; layouts by Don Smith.

(#1048) [THE RATTLED ROOSTER](#)—recording date unknown, probably occurred around **March or April 1946**; released **April 26, 1948**.

[Credits mostly unknown due to Blue Ribbon reissue. Surviving records indicate a story credit to Dave Monahan, animation by John Carey, Basil Davidovich and Bill Melendez, with layouts by Don Smith.]

----Dave Monahan leaves Warner Bros. altogether. George Hill given one last credit----

(#1051) [THE PEST THAT CAME TO DINNER](#)—earliest known recording: **May 4, 1946**; released **September 11, 1948**.

Story by George Hill; animation by John Carey, Basil Davidovich, Bill Melendez and Don Williams; layouts by Don Smith.

----George Hill fired, replaced by Lloyd Turner and Bill Scott in the story department.
Emery Hawkins arrives at Warners as animator in Davis unit, which solidifies animation crew throughout rest of directorial span----

(#1054) [DOGGONE CATS](#)—earliest known recording: **July 13, 1946**; released **October 25, 1947**.
[Processed in Cinecolor.]

Story by Lloyd Turner and Bill Scott; animation by Basil Davidovich, Bill Melendez, Don Williams and Emery Hawkins; layouts by Don Smith.

(#1058) [THE STUPOR SALESMAN](#)—earliest known recording: **August 17, 1946**; released **November 20, 1948**.

(#1066) [TWO GOPHERS FROM TEXAS](#)—earliest known recording:

(#1061) [PORKY CHOPS](#)—earliest known recording: **September 14, 1946**; released **February 12, 1949**.

October 6, 1946; released **January 17, 1948**. [Processed in Cinecolor.]

(#1068) [WHAT MAKES DAFFY DUCK](#)—earliest known recording:

November 9, 1946; released **February 14, 1948**. [*Processed in Cinecolor.*]

(#1073) [A HICK, A SLICK AND A CHICK](#)—earliest known recording: **December 7, 1946**; released **March 13, 1948**. [*Processed in Cinecolor.*]

(#1079) [RIFF RAFFY DAFFY](#)—earliest known recording: **February 9, 1947**; released **November 27, 1948**. [*Processed in Cinecolor.*]

(#1082) [BONE SWEET BONE](#)—earliest known recording: **March 22, 1947**; released **May 22, 1948**. [*Processed in Cinecolor.*]

(#1085) [BOWERY BUGS](#)—earliest known recording: **April 15, 1947**; released **June 4, 1949**.

----Bill Scott fired, leaving Lloyd Turner as sole writer of Davis unit---

(#1088) [DOUGH RAY ME-OW](#)—earliest known recording: **April 26, 1947**; released **August 14, 1948**. [*Processed in Cinecolor.*]

(#1093) [ODOR OF THE DAY](#)—earliest known recording: **June 7, 1947**; released **October 2, 1948**. [*Processed in Cinecolor.*]

(#1096) [HOLIDAY FOR DRUMSTICKS](#)—
recording date unknown, probably occurred
around **late June or early July 1947**; released
January 22, 1949. [*Processed in Cinecolor.*]

----Lloyd Turner leaves Warners. Sid Marcus replaces Turner as story man in Davis unit---

(#1101?) [BYE, BYE BLUEBEARD](#)—
recording date unknown, probably occurred
around **August or September 1947**;
released **October 21, 1949**.

Story by Sid Marcus; animation by Emery Hawkins, Basil Davidovich, Bill Melendez and Don Williams; layouts by Don Smith.

(#1106) [A HAM IN A ROLE](#)—earliest known recording: **November 15, 1947**; released **December 31, 1949**.

[*Sid Marcus is credited on story, but was laid off after Davis' unit was shut down; finished by McKimson.*]