



2024
21st UCLA
FESTIVAL OF
PRESERVATION



STURE



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ATION



PRESENTATION



COLLECTIONS



RESEARCH



EXHIBITION



EDUCATION

WELCOME FROM THE DIRECTOR

As a child of the 1980s and '90s, with a small allowance that took me as far as the video store and never quite to the movie theater, movies were the translator, the time-traveling guide that connected me to people, places and moments. Moving images drew me into a world of witnessing.

Among the roles of the UCLA Film & Television Archive is to make visible the people, places and moments that have been buried by obscurity or obsolescence, and to make these stories accessible to current and future generations. Tucked in cans and vaults in Santa Clarita, the Archive's collections would wrap around the world over four times if spliced heads to tails. Six-hundred million feet of film, thousands of tapes and petabytes of data tell the story of media and the 21st century.

With this year's UCLA Festival of Preservation, the UCLA Film & Television Archive invites you to look back in time, to rewind. Taking a moment to "rewind" gives us the opportunity to bridge differences, to see the world through fresh eyes and to be moved by the moving

image. The 27 titles, including 10 features, four television programs and over a dozen shorts, featured in the 2024 Festival of Preservation offer a moment for learning, understanding and change.

This sense of duty and care drives the Archive's deep appreciation of our supporters — the foundations, individuals, companies and government agencies that have made this year's Festival possible. I call your attention to the incredible staff, partners and stakeholders mentioned in this catalog. Their passion, dedication and care have allowed us to gather this weekend. We are grateful to them for making this space — and to you for joining us.

Enjoy the Festival.



May Hong HaDuong

Director, UCLA Film & Television Archive

SCREENING SCHEDULE

FRIDAY, APRIL 5

7:30 P.M.

THE ANNIHILATION OF FISH
(1999)

Preceded by

**THE LIGHTER SIDE OF HEARST NEWSREELS
#1: "AIR"** (1932-1950)

HOT CHOCOLATE (1942)

10:25 P.M.

THE RICHARD PRYOR SPECIAL?
(5/5/1977)

SATURDAY, APRIL 6

10:00 A.M.

RESTORED ANIMATION CLASSICS

FRENCH FRIED (1930)

MUSICAL MEMORIES (1935)

JAPANESE LANTERNS (1935)

HOLD IT (1938)

ANYTHING TO PLEASE and
RED RIDING HOOD (circa 1946)

SUPERMAN Trailer (1941)

A KICK IN TIME (1940)

11:00 A.M.

PACK UP YOUR TROUBLES (1932)

Preceded by

**THE LIGHTER SIDE OF HEARST NEWSREELS
#2: "LAND"** (1932-1967)

SUPPER AT SIX (1933)

1:30 P.M.

**A MIDSUMMER NIGHT'S DREAM
/ EIN SOMMERNACHTSTRAUM**
(Germany, 1925)

2:45 P.M.

ATOMIC TELEVISION

LIGHTS OUT: "THE HOUSE OF DUST"
(2/5/1951)

WAY OUT: "BUTTON, BUTTON" (4/28/1961)

4:15 P.M.

TIME OF THE HEATHEN (1961)

Preceded by

**THE LIGHTER SIDE OF HEARST NEWSREELS
#3: "WATER"** (1936-1966)

TALL TALES (1940)

7:00 P.M.

SLAM (1998)

9:30 P.M.

**NEVER OPEN THAT DOOR / NO
ABRAS NUNCA ESA PUERTA**
(Argentina, 1952)

SUNDAY, APRIL 7

11:00 A.M.

TOPPER TAKES A TRIP (1938)

Preceded by

THE LIGHTER SIDE OF HEARST NEWSREELS

#4: "HOME" (1936-1959)

LUCKY MILLINDER AND HIS ORCHESTRA

(1946)

1:30 P.M.

MAN AND WIFE (1923)

2:35 P.M.

CHICANA (1979)

REQUIEM-29 (1970)

4:20 P.M.

WESTINGHOUSE STUDIO ONE:

"WALK DOWN THE HILL"

(3/18/1957)

5:40 P.M.

THE WAGES OF SIN (1938)

Preceded by

THE LIGHTER SIDE OF HEARST NEWSREELS

#5: "VARIETY" (1939-1947)

SWEET SHOE (1937)

8:30 P.M.

SMOG (1962)

Preceded by

THE LIGHTER SIDE OF HEARST NEWSREELS

#6: "GRAB BAG" (1933-1945)

THE ANNIHILATION OF FISH

U.S., 1999

In a quiet Los Angeles boarding house, an unlikely romance develops between eccentrics Obadiah “Fish” Johnson (James Earl Jones) and Flower “Poinsettia” Cummings (Lynn Redgrave). Fish is newly released from a mental institution despite his regular physical wrestling matches with his demon, Hank. Poinsettia, prone to belting out arias from *Madame Butterfly*, contends with her own invisible partner, the ghost of the composer Giacomo Puccini, to whom she is engaged to be married. All this unfolds under the loving eye of the matron of the house, Mrs. Muldroone, played almost unrecognizably by Margot Kidder.

The seemingly outlandish setup by screenwriter/novelist Anthony C. Winkler may lead viewers to expect a slapstick comedy, but instead the film handles the issues of aging, mental illness and finding a life’s purpose with a gentle touch. The leads impress in the character-driven story, with an emotional and athletic performance from Jones as the widower Fish, and a bold but nuanced turn by Redgrave as the over-the-top Poinsettia.

Revered director Charles Burnett has had a prestigious career since his time in the Master of Fine Arts program at UCLA’s School of Theater, Film and Television. Two of his acclaimed films have been placed on the National Film Registry: the “L.A. Rebellion” masterpiece *Killer of Sheep* (1978) — which was just ranked the 43rd Greatest Film of All Time in *Sight and Sound* — and the devilish family drama *To Sleep with Anger* (1990). Previously unreleased and

unavailable on any home video format, *The Annihilation of Fish* is ripe for discovery as a worthy volume in Burnett’s impressive oeuvre. It is due to the persistence of Dennis Doros of Milestone Films, who pursued the rights for 19 years, that audiences will finally be able to experience this charming and poignant film.

—Jillian Borders

DCP, color, 102 min.

Production: Paul Heller, American Sterling Productions. **Distribution:** Regent Entertainment. **Producers:** Paul Heller, William Lawrence Fabrizio, John Remark, Eric Mitchell. **Director:** Charles Burnett. **Screenwriter:** Anthony C. Winkler. **Cinematographer:** John Ndiaga Demps. **With:** Lynn Redgrave, James Earl Jones, Margot Kidder.

Restoration funded by the Hobson/Lucas Family Foundation. Restored by the UCLA Film & Television Archive and The Film Foundation in collaboration with Milestone Films from the 35mm original picture and track negatives. Laboratory services by Roundabout Entertainment, Inc., FotoKem, Audio Mechanics, Simon Daniel Sound. Special thanks to Charles Burnett, John Demps, Dennis Doros, Amy Heller.



Hot Chocolate



Preceded by

THE LIGHTER SIDE OF HEARST NEWSREELS: INNOVATIONS AND INVENTIONS (1932-1967)

From politics to beauty pageants, Hearst newsreels covered a wide variety of topics intended to enlighten, influence or entertain. On the lighter side of the news, the subject of inventions and innovations proved a Hearst favorite. Throughout the decades, newsreels frequently highlighted advances and experiments in aviation, automobiles, home appliances, energy and more. While a few of these inventions might look familiar to 21st century viewers, others may reflect humorous aspirations of a bygone era. Throughout this year's festival, we highlight these innovation stories as a window into the sometimes inspirational (though often unsuccessful) ideas of the 20th century.

—Jeffrey Bickel

THE LIGHTER SIDE OF HEARST NEWSREELS #1: "AIR" (1932-1950)

Our first newsreel segment covers some peculiar inventions in aviation, including a mechanical bird, a plane without propellers and a midget airplane. These are some truly wacky and inventive aerial creations that have to be seen to be believed.

Preservation funded by The Packard Humanities Institute. Preserved by The Packard Humanities Institute and the UCLA Film & Television Archive from 35mm nitrate and acetate negatives and positives. For this program, laboratory services provided by The Packard Humanities Institute with assistance from Audio Mechanics and Simon Daniel Sound.

HOT CHOCOLATE

U.S., 1942

Precursors to the modern-day music video, Soundies were produced throughout the 1940s to be played on coin-operated film jukeboxes found in bars, restaurants, bus terminals or anywhere people might gather. Thousands were made capturing rare performances by some of the decade's biggest musical acts, making them extraordinary historical documents as well as toe-tapping entertainment. One of the jumpin'est is *Hot Chocolate*, featuring Duke Ellington and His Orchestra swinging "Cotton Tail" while the members of Whitey's Lindy Hoppers jitterbug in gravity-defying style. Bright and bold, this one's liable to have you dancing in the aisles, too!

—Paul Malcolm

35mm, b&w, 3 min.

Director: Josef Berne. **With:** Duke Ellington and His Orchestra, Whitey's Lindy Hoppers.

Restored by the UCLA Film & Television Archive and The Packard Humanities Institute from a 16mm print. Laboratory services by The Packard Humanities Institute. Special thanks to the Library of Congress.

THE RICHARD PRYOR SPECIAL?

U.S., 5/5/1977

For Richard Pryor, television in the 1970s had the potential to be a public forum for critiquing economic and racial injustice in America. During this period, Pryor moved between live stand-up, comedy albums, television appearances and what would begin a star turn in major motion pictures, including dramas. His growing success included an Emmy win for writing (*Lily*, 1974) and multiple Grammy Awards for his albums. These achievements led to lucrative deals with major film studios, and in 1977 a contract with NBC for *The Richard Pryor Special?* and, soon after, the short-lived *Richard Pryor Show*.

However, the question mark in *The Richard Pryor Special?* suggests the tenuous line the performer walked between his status as a sought-after talent and his trepidation as an artist employed by an industry that profited off the degradation of Black Americans. Months after the special aired, Pryor and NBC fought over issues of content and censorship. “One week of truth on TV could just straighten out everything,” he told *Ebony* magazine in 1978. “The problem with the censors is that they don’t like for people to communicate. I think it is on purpose and very political.”

In the 1960s, as a young comedian, Pryor’s humor was always concerned with race and racism and his experience as a Black man in America. However, it was during the 1970s that his comedy sharpened its critique of white supremacy throughout American society and political life. *The Richard Pryor Special?*, in

collaboration with a distinguished cast of notable and up-and-coming talent (including Maya Angelou), is a celebration of Black culture that works through stereotypes with humanity and affection. On display is Pryor’s radical resistance that brings depth and contemplation to comedy with dramatic pause and joyous uplift — miraculously, within the confines of a prime-time slot.

—Maya Montañez Smukler

DCP, color, 50 min.

NBC. **Production:** Burt Sugarman, Inc. Production in association with Richard Pryor Enterprises. **Executive Producer:** Burt Sugarman. **Producer:** Bob Ellison. **Director:** John Moffitt. **Writers:** Rocco Urbisci, Alan Thicke, Paul Mooney, Bob Ellison, Richard Pryor, Maya Angelou. **With:** Maya Angelou, John Belushi, LaWanda Page, Richard Pryor, Glynn Turman.

Preservation funded by the John H. Mitchell Television Preservation Endowment. Preserved by the UCLA Film & Television Archive from an original 2 in. videotape. Video transfer at DC Video. Engineering services by David Crosthwait. Special thanks to John Ptak. Use courtesy of Burt Sugarman.



RESTORED ANIMATION CLASSICS

FRENCH FRIED

U.S., 1930

Created in 1916 by animator Paul Terry (best known for Mighty Mouse), the character of Farmer Al Falfa was notable for Terry's animation design that employed separate cels for different body parts to lower production costs. Terry featured his Al Falfa character in numerous shorts for various production companies and distributors before starting his own studio, Terrytoons, in 1929. Distributed by Educational Pictures, this delightful Terrytoon revival of Farmer Al Falfa finds the character on a wild adventure in Paris. Al Falfa continued to appear in animated shorts well into the 1950s (later christened as Farmer Gray).

—Lauren Brown

DCP, b&w, 6 min.

Production: Terrytoons. **Distribution:** Educational Pictures. **Director:** Frank Moser. **Writer:** Paul Terry.

Restoration funded by ASIFA-Hollywood. Restored by the UCLA Film & Television Archive from a 35mm nitrate composite dupe negative. Laboratory services by Roundabout Entertainment, Inc., Audio Mechanics, Simon Daniel Sound.

MUSICAL MEMORIES

U.S., 1935

Familiar radio tunes such as "The Sidewalks of New York" and "Little Annie Rooney" inspire an older married couple to dust off their hand-held stereoscope device and bring the audience into a 3D reminiscence of their life. This is courtesy of producer/inventor Max Fleischer's patent-pending "Stereoptical"/"Setback" process, which placed animation cels in front of a rotating miniature set. As the final two-color system short from Fleischer Studios (Disney's exclusive rights to three-strip Technicolor expired that September), *Musical Memories* demonstrates an interest in formal exploration with color and beyond.

—Russell Zych

35mm, color, 7 min.

Production: Fleischer Studios. **Distribution:** Paramount Pictures. **Producer:** Max Fleischer. **Directors:** Dave Fleischer, Seymour Kneitel.

Preservation funded by The AFI/NEA Preservation Grants Program, Jere Guldin. Preserved by the UCLA Film & Television Archive from the 35mm nitrate successive exposure negative and the 35mm nitrate original track negative. Laboratory services by YCM Laboratories, TODD-AO/Glen Glenn.



JAPANESE LANTERNS

U.S., 1935

In this whimsical cartoon, a family making Japanese lanterns is both helped and hindered by a friendly stork. When a storm comes up, in a moment of animation brilliance, the stork comes to the rescue, spearing runaway lanterns from an aviator's point of view. *Film Daily* reported: "To insure accuracy and add a touch of ... splendor, a special staff of Japanese artists has been engaged to work on [painted backgrounds for] 'Japanese Lanterns.'" This Cinecolor cartoon was part of the *Rainbow Parade* series created between 1934 and 1936 by Van Beuren Studios, which ceased production when RKO decided to distribute Walt Disney offerings instead.

—Miki Shannon

35mm, color, 8 min.

Production: Van Beuren Corporation. **Distribution:** RKO. **Producer:** Burt Gillett. **Directors:** Burt Gillett, Ted Eshbaugh.

Restoration funded by ASIFA-Hollywood. Restored by the UCLA Film & Television Archive from a 35mm nitrate print. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio, Inc., Triage Motion Picture Services.



Japanese Lanterns

RESTORED ANIMATION CLASSICS

HOLD IT

U.S., 1938

Fleischer Studios had multiple “full color” projects under its belt (including a two-reel *Popeye* special) by the time work started on 1938’s *Hold It!*, which presents a cozy bouquet of teal, lavender and caramel across its cool nighttime palette. The plot follows a scratchy-voiced feline crooner’s performance of the title song for an audience of neighborhood cats. The accompanying action includes a full order of Fleischer-style surrealism and anarchy: hyper-fluid kitty choreography gives way to a neighborhood dog chase, while the song’s refrain (“Hold it!”) generates a series of memorable, gravity-defying gags.

—*Russell Zych*

DCP, color, 7 min.

Production: Fleischer Studios. **Distribution:** Paramount Pictures. **Producer:** Max Fleischer. **Director:** Dave Fleischer.

Restoration funded by ASIFA-Hollywood. Restored by the UCLA Film & Television Archive from the 35mm nitrate successive exposure negative and a 35mm variable density track negative. Laboratory services by Roundabout Entertainment, Inc., Audio Mechanics, Simon Daniel Sound.

ANYTHING TO PLEASE and RED RIDING HOOD

U.S., circa 1946

One of the Archive’s more curious donations came from chemist Lyne Trimble (1912-1992) and consisted of tests and prints in various obscure color processes. Trimble taught a class at UCLA about color film; previously, he had been instrumental in developing Fullcolor, the short-lived 1940s subtractive three-color process. Among the few subjects released in Fullcolor were these animated theatrical advertisements for Coca Cola produced for the Latin American market. The nitrate prints donated by Trimble are the sole copies known to be in existence; how many might have been made originally and by whom remain a mystery.

—*Jere Guldin*

35mm, color, 90 sec. each.

Preservation funded by Coca-Cola. Preserved by the UCLA Film & Television Archive from 35mm nitrate Fullcolor prints. Laboratory services by YCM Laboratories. Special thanks to Lyne S. Trimble.



SUPERMAN Trailer

U.S., 1941

Though studios rarely produced trailers for their short subjects, Paramount sold this teaser to exhibitors because — per an advertisement in the March 30, 1941, issue of *Film Daily* — their “new film star” already had “38,000,000 fans.” Superman’s regular appearance in *Action Comics*, widely syndicated newspaper strips and popular radio series meant that most audiences were already familiar with the Man of Steel. Still, the animation from Fleischer Studios would be audiences’ first glimpse of the hero in motion, and the first time he would take flight rather than merely “leap tall buildings in a single bound.”

—Russell Zych

DCP, color, 30 sec.

Production: Fleischer Studios. **Distribution:** Paramount Pictures. **Producer:** Max Fleischer.

Restoration funded by ASIFA-Hollywood. Restored by the UCLA Film & Television Archive from the 35mm nitrate successive exposure negative and a 35mm optical track negative. Laboratory services by Roundabout Entertainment, Inc., Audio Mechanics, Simon Daniel Sound.

A KICK IN TIME

U.S., 1940

After their well-received debut in *Hunky and Spunky* (1938), the titular mother-son donkey duo joined Fleischer’s stable of regular characters, eventually starring in the final four *Color Classics*. The first of these is *A Kick in Time*, which departs from the studio’s usual song-centric, reality-bending, slapstick-laden bag of tricks for a more straightforward adventure plot about Spunky’s abduction and Hunky’s journey to rescue her son. Plenty of minor comedic gags soften the short’s melodrama and embellish its action sequences, but *Kick*’s overall earnestness is a valuable reminder of the studio’s broader artistic ambition.

—Russell Zych

35mm, color, 8 min.

Production: Fleischer Studios. **Distribution:** Paramount Pictures. **Producer:** Max Fleischer. **Directors:** Dave Fleischer, Shamus Culhane.

Restoration funded by ASIFA-Hollywood. Restored by the UCLA Film & Television Archive from a 35mm nitrate print and a 16mm print. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio, Inc., Roundabout Entertainment, Inc., Triage Motion Picture Services.

PACK UP YOUR TROUBLES

U.S., 1932

Stan and Ollie get drafted into the Great War! Boot camp brings both camaraderie and calamity for the duo when they are befriended by a bloke named Eddie Smith and subsequently thrown in jail by the General (played by longtime collaborator James Finlayson). Tragically, Eddie is killed in the trenches while Laurel and Hardy accidentally survive. This somewhat complex first act concludes stateside where the Boys discover their true mission in the film: caring for the late Eddie's three-year-old daughter who will end up in an orphanage if they fail to locate the child's grandparents. Like Eddie, they have the most common surname in the phonebook: Smith.

Pack Up Your Troubles is a comedic roller coaster that keeps its audience engaged with its dexterous gags and clever-yet-concise dialogue. At the same time, this endearing feature showcases all the underpinnings of Laurel and Hardy's genius, including their trademark battered dignity and their earnest antics. It was released at the height of their careers — the same year they won the Oscar for Best Short Subject with their film *The Music Box* (1932).

Although both actors are remembered as excellent performers, it was Stan Laurel (formerly Stanley Jefferson) who consistently took it upon himself to de facto direct and edit the majority of the Laurel and Hardy pictures. George Marshall and Raymond McCarey are credited as co-directors of *Pack Up Your*

Troubles. However, according to biographer Raymond Valinoti Jr. (*Another Nice Mess: The Laurel & Hardy Story*), Laurel was the true mastermind behind the work.

—Layton Hebert

DCP, b&w, 68 min.

Production: Hal Roach. **Distribution:** MGM. **Producer:** Hal Roach.

Directors: George Marshall, Raymond McCarey. **Screenwriter:** H.M. Walker.

Cinematographer: Art Lloyd. **With:** Stan Laurel, Oliver Hardy, James Finlayson, Donald Dillaway, Jacquie Lynn.

Restoration funded by the Hobson/Lucas Family Foundation. Restored by the UCLA Film & Television Archive and The Film Foundation from the 35mm nitrate original picture negative, a 35mm nitrate lavender positive, a 35mm master positive and a 35mm nitrate variable density track negative. Laboratory services by Roundabout Entertainment, Inc., FotoKem, Audio Mechanics, DJ Audio, Inc. Special thanks to the Library of Congress, Sonar Entertainment, British Film Institute.



Preceded by

THE LIGHTER SIDE OF HEARST NEWSREELS #2: “LAND”
(1932-1967)

In our second newsreel offering, we move from the sky to terra firma and take a look at some interesting creations in land transportation. From wind-driven cars to the bike of the future, please sit back and enjoy these unique vehicular innovations.

SUPPER AT SIX
U.S., 1933

An alimony check provides cause for celebration in this musical short whose title plays off *Dinner at Eight* of the same year. Featuring stage actress Maude Odell as a stern but sympathetic landlady with a collection of colorful boarding house tenants, many of whom contribute to the evening’s entertainment — music, acrobatics and even magic — this was one in a series of 13 musical shorts

produced by Mentone Productions for Universal Pictures. It showcases stars of radio fame including the Ponce Sisters, whose estate assisted with supporting the preservation of this film.

—*Staci Hogsett*

35mm, b&w, 18 min.

Production: Mentone. **Distribution:** Universal. **Director:** Lynn Shores.
Screenwriter: Ballard MacDonald. **With:** Maude Odell, Hilda Spong, Jack Arthur, The Ponce Sisters.

Preservation funded by the Fenley, McCain and Verkamp families. Preserved by the UCLA Film & Television Archive from the 35mm nitrate original picture and track negatives. Laboratory services by The PHI Stoa Film Lab, Deluxe Media Audio Services, Simon Daniel Sound. Special thanks to Mark Cantor, David McCain, NBCUniversal.





A MIDSUMMER NIGHT'S DREAM / EIN SOMMERNACHTSTRAUM

U.S., 1928 / Germany, 1925

One of the last adaptations of Shakespeare in the silent era was released in Germany in 1925 as *Ein Sommernachtstraum*, then in North America in 1928 as *A Midsummer Night's Dream*. Long considered a lost film, the North American version was discovered in Oregon in 2010, buried under a cellar floor and coated in machine oil. The UCLA Film & Television Archive, with help from fellow archivists in Germany and Austria, augmented the print with film fragments, stills and the original German intertitles in this hybrid restoration.

As the Athenians prepare for the marriage between Duke Theseus of Athens (Theodor Becker) and the Amazon queen, Hippolyta (Ruth Weyher), mischievousness abounds in the nearby woods. A band of would-be thespians rehearse their first play and two pairs of lovers rendezvous while the elf king, Oberon, his queen, Titania, and the impish Puck wreak havoc.

The script takes liberties not only with the original play but also with social conventions. In Shakespeare's day, the company was composed entirely of male actors; it was illegal for women to act professionally until 1661. In the play within the play, the mustachioed Flute plays the virgin Thisbe, but two roles generally performed by men are played by women: Valeska Gert, in her film debut as Puck, and Tamara Geva, a 17-year-old Russian dancer, as Oberon.

A converted Zeppelin hangar served as the enormous Staaken Studios where Hans Neumann achieved what German newspaper *B.Z. am Mittag* described as "a masterpiece of directing technique." The fairytale woods come alive with double exposures and actors popping in and out of the picture, all of which was amazingly done in camera. The skillful use of light and shadow and superimposition serves to confuse: what is real and what is imagined is the question continually being asked of the players and the audience.

—Miki Shannon

DCP, b&w and tinted, 74 min.

Production: Neumann-Filmproduktion. **Distribution:** UFA. **Director:** Hans Neumann. **Screenwriters:** Klabund, Hans Behrendt, Hans Neumann. Based on the play by William Shakespeare. **Cinematographers:** Guido Seeber, Reimar Kuntze. **With:** Werner Krauss, Ruth Weyher, Theodor Becker, Valeska Gert, Tamara Geva.

Restoration funded by the Hobson/Lucas Family Foundation. Restored by the UCLA Film & Television Archive and The Film Foundation from a 35mm nitrate silent tinted print. Laboratory services by Roundabout Entertainment, Inc., FotoKem. Special thanks to Oliver Hanley, Henry Esau.

ATOMIC TELEVISION

As a sub-genre, “atomic television” dates back to the medium’s formative years, as the small screen attempted to reckon with the escalating existential dangers posed by the Cold War throughout the 1950s and ‘60s. Outré anthology TV programs of the era, such as *Lights Out* (1951) and *Way Out* (1961), offered an unexpected platform for the meaningful exploration of questions wrought by life under the Bomb, dramatizing all-too-plausible doomsday scenarios within horror, science fiction and fantasy contexts.

LIGHTS OUT: “THE HOUSE OF DUST”

With original commercials

U.S., 2/5/1951

In this live episode, future Academy Award winner Anthony Quinn (*Viva Zapata!*) stars as one of the last survivors of a global nuclear war. While a chance encounter with another survivor (Nina Foch) points to a new tomorrow, the pair must first fight for their lives against a terrifying scourge created in the bomb’s aftermath. The low-budget production features expressionistic sets and innovative sound design that illuminate early television’s artistic and technical ingenuity while simultaneously adhering to stylistic elements of radio (an emphasis on sound effects; organ accompaniment to punctuate the drama).

—Mark Quigley

DCP, b&w, 30 min.

NBC. **Producer:** Herbert Swope, Jr. **Director:** Laurence Schwab, Jr. **Writer:** A.J. Russell. **With:** Frank Gallop, Anthony Quinn, Nina Foch.

Preservation funded by the John H. Mitchell Television Preservation Endowment. Digitally preserved by the UCLA Film & Television Archive from a 16mm composite kinescope. Laboratory services by Endpoint Audio Labs. Special thanks to Thousand Oaks Library Foundation.

Lights Out: "The House of Dust"



WAY OUT: "BUTTON, BUTTON"

With original commercials

U.S., 4/28/1961

Produced on black-and-white videotape, the macabre series *Way Out* achieved cult status for its darkly off-kilter sensibilities and relative scarcity (it is only known to survive on 16mm kinescopes and was never released to home video). In this nightmarish episode, a military captain (Tim O'Connor) in command of a missile silo faces the grim possibility of a nuclear launch by an unstable sergeant (Warren Finnerty, star of Shirley Clarke's *The Connection*). Hosted by author Roald Dahl, the mid-season replacement series served briefly as the lead-in for *The Twilight Zone* on CBS before cancellation after only 14 episodes.

—Mark Quigley

DCP, b&w, 29 min.

CBS. **Production:** CBS Television Network. **Executive Producer:** David Susskind. **Producer:** Jacqueline Babbin. **Director:** Tom Donovan. **Writer:** Elliott Baker. **With:** Roald Dahl, Tim O'Connor, Warren Finnerty, William Traylor.

Preservation funded by the John H. Mitchell Television Preservation Endowment. Digitally preserved by the UCLA Film & Television Archive in collaboration with Paramount Pictures Archive and Wisconsin Center for Film and Theater Research (WCFTR) from 16mm kinescope picture and track negatives and a composite kinescope. Laboratory services by FotoKem, Endpoint Audio Labs. Special thanks to Andrea Kalas, Charlotte Barker, Graham Marshall, Amanda Smith, Peter Murray, Patrick Scheg. Use courtesy of CBS Studios.



Way Out: "Button, Button"

TIME OF THE HEATHEN

U.S., 1961

A protégé of Clifford Odets in the 1940s, Peter Kass was known for his work as a theater actor, director and acting coach for the likes of Olympia Dukakis, Faye Dunaway and Maureen Stapleton. *Time of the Heathen* was Kass' sole feature release and represents an impressive partnership with celebrated avant-garde filmmaker, and later video artist, Ed Emshwiller (*Relativity; Image, Flesh and Voice*). Except for select international screenings and an extremely limited release in the U.K., this enthralling cinematic debut has been mostly overlooked and forgotten in the decades since its release.

Co-written by Kass and Swedish-born UCLA alumnus Calvin Floyd, *Heathen's* script follows emotionally unstable drifter Gaunt, played by the expressive character actor John Heffernan (*The Sting, 1492: Conquest of Paradise*), who is mostly supported by non-professional actors. In the film's opening moments, Gaunt stumbles into a dreadfully violent incident that sets in motion a series of events and an unlikely protagonist bond that explore the themes of racism, guilt, the casualties of war and, ultimately, redemption. Emshwiller's neorealistic cinematography perfectly suits the film's moody finale, which takes place on the bleak shores of Oyster Bay, New York, and is juxtaposed with an experimental hallucination sequence in color that effectively reveals the protagonist's troubled emotional background.

In addition to restoring the film in 4K from the original pre-print elements held at the British Film Institute, the original ¼ in. stereo master recording of Lejaren Hiller's modern, experimental score was secured from the University

of Illinois Library. Both the original mono score as presented in theaters and the new stereo mix have been restored and archived at UCLA. This previously "lost" Kass-Emshwiller collaboration won the grand prize at the 1962 Bergamo International Film Festival, and feels presciently ripe for rediscovery.

—Todd Wiener

DCP, b&w and color, 76 min.

Production: Emshwiller Project Co. **Distribution:** Lion International Films.

Producer: Calvin Floyd. **Director:** Peter Kass. **Screenwriters:** Peter Kass, Calvin Floyd. **Cinematographer:** Ed Emshwiller. **With:** John Heffernan, Barry Collins, Stewart Heller, Ethyl Ayler, Nathaniel White.

Restoration funded by Ron and Suzanne Naples. Restored by the UCLA Film & Television Archive and Lightbox Film Center, University of the Arts from the 35mm original picture and track negatives, and the original ¼ in. stereo master recording of Lejaren Hiller's score. Laboratory services by illuminate Hollywood, Corpus Fluxus, Audio Mechanics. Special thanks to the British Film Institute, Swedish Film Institute, Sousa Archives and University of Illinois Library, Jesse Pires, Sam Kass.



Preceded by

THE LIGHTER SIDE OF HEARST NEWSREELS #3: “WATER”
(1936-1966)

Our third newsreel segment demonstrates what results from combining ingenuity and H₂O. Highlights include a one-person submarine for hunting gold, a “leaping” lifeboat, some elastic water and an automated fishing rod. Let us see if these inventions are the wave of the future or just all wet.

TALL TALES
U.S., 1940

Co-directed by William Watts and Willard Van Dyke (who would become director of film at The Museum of Modern Art), this charming musical short stars Burl Ives in his first on-screen performance. Ives, Will Geer (later known as TV’s Grandpa Walton) and Winston O’Keefe are joined by the prodigious African American folksinger Josh White (a 2023 Blues Hall of Fame inductee).

Jazz historian Mark Cantor notes that the film was “the first (and ultimately only) short subject from Brandon Films in what was supposed to be a series intended to support progressive thought [in relation to racial integration].”

—*Todd Wiener*

DCP, b&w, 10 min.

Production: Brandon Films, Inc. **Producer:** Thomas J. Brandon.
Director: Willard Van Dyke, William Watts. **Screenwriter:** David Forrest.
Cinematographer: Herbert Kerkow. **With:** Burl Ives, Joshua White, Will Geer, Winston O’Keefe.

Restoration funded by a grant from the GRAMMY Museum®. Restored by the UCLA Film & Television Archive from a 35mm nitrate print. Laboratory services by Roundabout Entertainment, Inc. Special thanks to Mark Cantor.



SLAM

U.S., 1998

After being charged with drug possession, small-time marijuana dealer and rapper Ray Joshua (Saul Williams) must navigate the Washington, D.C., criminal justice system. Though he faces a long imprisonment, his dreams for his future are ignited by writing instructor Lauren Bell (Sonja Sohn), who introduces him to the slam poetry world.

Filmed by documentarian Marc Levin in “drama-vérité” style, the fictional story is fused with the real-world backdrop of the nation’s capital, including the Dodge City neighborhood as well as an actual D.C. prison. Levin developed the story in collaboration with journalist Richard Stratton and the leads Williams and Sohn. Dialogue was mostly improvised by the actors, and the poetry recited is their own.

SLAM premiered to considerable festival success, receiving the Grand Jury Prize at the Sundance Film Festival as well as the Caméra d’Or and Prix du Public at Cannes. The film capitalized on the growing popularity of poetry slams, where participants recite spoken word poetry in a competitive setting. Saul Williams, a trained actor with an M.A. in acting from New York University, had previously won the Grand Slam Championships. He went on to release several critically acclaimed albums of both music and spoken word poetry. Artists and poets including Bonz Malone and Beau Sia populate the cast of *SLAM*, along with individual guards and incarcerated persons.

Like the powerful poetry in the film, *SLAM* uncompromisingly tackles critical issues of criminal justice reform, institutional racism, societal expectations and violence. When Ray is booked into jail, a guard rattles off the rates of Black men imprisoned in the District of Columbia, followed by, “Welcome to the D.C. prison. You might make it out, you might not.” But, as Ray begins to learn, freedom is something that can never be taken from you.

—Jillian Borders

DCP, color, 104 min.

Production: Offline Entertainment Group, SLAM Pictures. **Distribution:** Trimark Pictures. **Producers:** Henri M. Kessler, Marc Levin, Richard Stratton. **Director:** Marc Levin. **Screenwriters:** Sonja Sohn, Marc Levin, Bonz Malone, Saul Williams, Richard Stratton. **Cinematographer:** Mark Benjamin. **With:** Saul Williams, Sonja Sohn, Beau Sia, Bonz Malone, Lawrence Wilson.

Restoration funded by the Academy of Motion Picture Arts and Sciences, Sundance Institute, UCLA Film & Television Archive. Restored by the Academy Film Archive and UCLA Film & Television Archive in conjunction with Sundance Institute from a 35mm interpositive, a 35mm magnetic track, DA-88s and an MO Disk. Laboratory services by Roundabout Entertainment, Inc., Deluxe Media Audio Services, DJ Audio, Inc. Special thanks to Marc Levin, Lionsgate.



NEVER OPEN THAT DOOR / NO ABRAS NUNCA ESA PUERTA

Argentina, 1952

The title guides us not to open the door, but twice we enter through it into the lives of upper-class Argentine families facing desperate familial conflicts in *No abras nunca esa puerta*. The two-part film noir opens with the segment “Somebody on the Phone,” featuring siblings Luisa (Renée Dumas) and Raúl Valdez (Ángel Magaña), who live closely (maybe too closely?) in their family’s spacious, decadent Buenos Aires apartment. Luisa, the younger sister, faces a dire situation in which Raúl becomes entangled while trying to save her. The second segment, “Hummingbird Comes Home,” centers on Rosa (Ilde Pirovano), a blind woman who awaits the return of her mysteriously vanished adult son (Roberto Escalada). When he suddenly returns, Rosa finds herself truly submerged in darkness.

The original stories adapted here were written by American crime author Cornell Woolrich (as William Irish). The gloom and desperation seen in Woolrich’s stories are reminiscent of his own despondent life spent mostly in seclusion with his mother. A third grim Woolrich story was intended as the final segment in *No abras nunca esa puerta* but became the stand-alone feature *Si muero antes de despertar* (*If I Die Before I Wake*, 1952) by the same director, Carlos Hugo Christensen. Soon after making these films, Christensen was exiled for opposing Argentine authoritarian-populist president Juan Perón and immigrated to Brazil, where he continued a career in film through the 1990s.

In the ‘40s and ‘50s, Christensen worked on several films with Argentine film icons Roberto Escalada and Nicolás Fregues, both of whom appear in this

all-star cast. Their presence adds to the maze of shadows and gut-wrenching confusion that made *No abras nunca esa puerta* one of the most celebrated noir thrillers to come out of Argentina’s golden era of cinema.

—Nicole Ucedo

DCP, b&w, in Spanish with English subtitles, 85 min.

Production: Estudios San Miguel. **Distribution:** Estudios San Miguel.

Producer: Julio Ferrando. **Director:** Carlos Hugo Christensen. **Screenwriter:** Alejandro Casona. Based on the short stories “Somebody on the Phone” and “Hummingbird Comes Home” by Cornell Woolrich (as William Irish).

Cinematographer: Pablo Tabernero. **With:** Ángel Magaña, Renée Dumas, Ilde Pirovano, Roberto Escalada, Nicolás Fregues.

Restoration funded by the Golden Globe Foundation and Film Noir Foundation. Restored by the UCLA Film & Television Archive from a 35mm dupe picture negative, a 35mm subtitled print and a 16mm print. Laboratory services by Roundabout Entertainment, Inc. Special thanks to Argentina Sono Film, Luis Scalella; Malba Museo de Arte Latinoamericano de Buenos Aires; Fernando Martín Peña.



TOPPER TAKES A TRIP

U.S., 1938

Cosmo Topper (Roland Young) is back in this first sequel to 1937's hit *Topper*. Now he's in marital trouble with his wife, Clara (Billie Burke), for the shenanigans caused by the ghostly Marion Kerby (Constance Bennett) in the original film. When Clara ships off for the French Riviera, Marion appears (and disappears and reappears) to prod Topper and reunite the couple. It will take all of Marion's tricks to ward off Clara's would-be suitor, Baron de Rossi (Alexander D'Arcy), and earn her ticket to the afterlife! Alan Mowbray also returns as Topper's butler, Wilkins, but swap out *Topper* breakout Cary Grant — who appears only in a few scenes reused from the first film — for “ectoplasmic pup” Mr. Atlas, played by Asta of *The Thin Man* (1934) fame, and you have all the ingredients for this ribald martini.

Norman Z. McLeod again directs this supernatural farce for studio head Hal Roach. Once an animator, McLeod established himself as a comedic filmmaker with the Marx Brothers (*Monkey Business*, 1931) and W.C. Fields (*It's a Gift*, 1934) before a run of late '30s films for the Roach Studios as the company moved from shorts (Harold Lloyd, Laurel & Hardy, *Our Gang*) into features. For spectacular displays like a cocktail glass drinking itself and flying casino games, *Topper Takes a Trip* was nominated for the first Academy Award for Best Special Effects in 1940.

The first two *Topper* films were adapted from popular novels by Jazz Age humorist Thorne Smith, the “literary patron saint of hard liquor” (Modern Library) known for spoofing middle-class mannerisms. Young and Burke would reprise their film roles in *Topper Returns* (Roy Del Ruth, 1941, 2022 Festival of Preservation), before handing off the lead to Leo G. Carroll for TV's *Topper* (1953-1955).

—Brian Belak

35mm, b&w, 80 min.

Production: Hal Roach Studios, Inc. **Distribution:** United Artists.
Producer: Milton H. Bren. **Director:** Norman Z. McLeod. **Screenwriters:** Jack Jevne, Eddie Moran, Corey Ford. Based on the novel by Thorne Smith.
Cinematographer: Norbert Brodine. **With:** Constance Bennett, Roland Young, Billie Burke, Alan Mowbray, Alexander D'Arcy.

Restoration funded by The Packard Humanities Institute. Restored by the UCLA Film & Television Archive from the 35mm nitrate original picture negative and a 35mm nitrate master positive. Laboratory services by The PHI Stoa Film Lab, Audio Mechanics and Simon Daniel Sound. Special thanks to Sonar Entertainment.

Preceded by

THE LIGHTER SIDE OF HEARST NEWSREELS #4: “HOME” (1936-1959)

Delightful inventions that one might use at home! A solar oven (demonstrated on Venice Beach) and an ex-marine's self-feeding baby bottle are among these creations meant to improve domestic life.

LUCKY MILLINDER AND HIS ORCHESTRA

U.S., 1946

This jazzy gem is an early example of a mainstream multiracial band led by the charismatic Lucky Millinder. Around the time of this production, Millinder had deliberately decided that it was time to integrate his band, which was extremely popular with African American audiences. The bandleader introduces three numbers that include tenor saxophonists Sam “The Man” Taylor, Clarence “Bull

Moose" Jackson (also a singer), and Annisteen Allen. Blues vocalist Allen is presented as the "Hot Tamale" from close to the Mexican border (Champaign, Illinois, was her actual home); her rendition of the hit "I Want a Man" is a highlight.

—Todd Wiener

DCP, b&w, 10 min.

Production: An Alexander Production. **Distribution:** Soundies Distributing Corporation of America, Inc. **With:** Lucky Millinder and His Orchestra, Annisteen Allen, Sam Taylor, Clarence Jackson.

Restoration funded by a grant from the GRAMMY Museum®. Restored by the UCLA Film & Television Archive from 16mm prints. Laboratory services by Roundabout Entertainment, Inc. Special thanks to the Library of Congress, Mark Cantor.

Topper Takes a Trip



Lucky Millinder and His Orchestra



MAN AND WIFE

U.S., 1923

Shot in Fort Lee, New Jersey (the East Coast filmmaking hub once known as “Hollywood on the Hudson”), Efanem Productions’ feature-length melodrama *Man and Wife* boasted an impressive cast for such a modestly budgeted feature. Playing the father, Maurice Costello had long been a star at Vitagraph, appearing in films such as *A Tale of Two Cities* (1911, also preserved by UCLA). Gladys Leslie, playing the “country sister,” Dolly, had been popular since the late 1910s as a Mary Pickford look-alike once dubbed the “Girl with a Million Dollar Smile.” Norma Shearer had been featured in several episodes of the successful *Leather Pushers* serial in 1922 with British actor Reginald Denny, and was subsequently offered prominent roles in six low-budget productions shot during a 14-month period — the last of these playing the “city sister,” Dora, in *Man and Wife*. Soon after production wrapped, legendary producer Irving Thalberg brought her to Hollywood and MGM, where she was to become a major star.

Thematically, *Man and Wife* explores the perceived dichotomy between the corrupting, deleterious effect of urban living and the bucolic, restorative splendor of country life. The Perkins sisters are a study in contrasts: Dolly thrives in the rural setting of the family farm, while Dora chafes against it and restlessly dreams of a move to the big city. Following an argument with her

father, Dora leaves for the beckoning metropolis, sparking a storyline replete with deception, bigamy, madness, and finally, reconciliation. Critical reviews for the picture were mixed, but generally favorable: *Moving Picture Review* reported that “*Man and Wife* is not a big picture, but it is honest-to-goodness entertainment,” while *Variety* declared, “It’s a wild tale, wildly done on the screen, but it has a great element of melodramatic suspense.”

—Steven K. Hill

DCP, tinted and toned, 54 min.

Production: Efanem Productions. **Distribution:** Arrow Film Corporation.
Director: John L. McCutcheon. **Screenwriter:** Leota Morgan. **With:** Maurice Costello, Gladys Leslie, Norma Shearer, Robert Elliott.

Restoration funded by the National Film Preservation Foundation. Restored by the UCLA Film & Television Archive from a 35mm tinted and toned nitrate print. Laboratory services by Roundabout Entertainment, Inc., FotoKem. Special thanks to the Library of Congress.

CHICANA

U.S., 1979

“We fight for bread and roses” is the powerful conclusion to a film that pays tribute to “all the courageous and freedom loving women in the history of the Mexican-Chicano people.” Sylvia Morales’ remarkable *Chicana* acts as both a reflection of the time it was made — Morales was a UCLA student in the ’70s, an activist filmmaker, and part of the Chicanisma movement that advocated a feminist alternative to traditional narratives — and a continuing rallying cry as Latinx representation in media is still disgracefully low.

Period artifacts, artwork and contemporary scenes of women working are woven together with narration from renowned actor Carmen Zapata. Stories of women from as early as 1519 to the activism of Dolores Huerta and Alicia Escalante center the continuous fight against the colonialist structures imposed on them. Telling the matriarchal histories of the Americas using historical female figures, *Chicana* becomes less about history and more about how these movements are connected to the greater narrative of women fighting for space and equality, and combatting exploitation.

Inducted into the National Film Registry of the Library of Congress, *Chicana* is considered the first major feminist Chicana documentary. Sylvia Morales’ collection is held in the Chicano Studies Research Center collection at the UCLA Film & Television Archive.

—Amanda Salazar

DCP, color, 23 min.

Producer/Director: Sylvia Morales. **Writer:** Anna Nieto-Gomez. **With:** Carmen Zapata.

Restoration funded by the National Film Preservation Foundation and UCLA Film & Television Archive. Restored by the UCLA Film & Television Archive from a 16mm reversal print and 16mm magnetic track. Laboratory services by Roundabout Entertainment, Inc., Audio Mechanics. Special thanks to the Library of Congress; Sylvia Morales; UCLA Chicano Studies Research Center.



REQUIEM-29

U.S., 1970

On August 29, 1970, the National Chicano Moratorium Movement held a demonstration in East Los Angeles that turned violent when police brutally attacked participants in trying to break up the legal, peaceful, anti-Vietnam War rally. Many people were injured and three died, including *Los Angeles Times* reporter Rubén Salazar.

Combining footage from the march and Salazar's wake with interviews and incredible courtroom testimony, *Requiem-29* exposes the brutal racial biases against the Latinx community at the hands of law enforcement, from the perspective of those experiencing it. The individual being questioned in the courtroom is journalist and activist Raul Ruiz, likely because as a photojournalist he had documentation of the protest. Over the course of just a few questions, tension mounts between Ruiz and the inquest officer as the inquiry deviates from the death of Salazar and to an attempt to cast doubt on Ruiz's testimony. "You are questioning my integrity. I know this because I am a Mexicano," he says, as the crowd applauds.

Filed by students from UCLA's Ethno-Communications Program, including David Garcia and Moctesuma Esparza, *Requiem-29* was a class project that was intended to be a documentary about the march. But the emotional,

grounded testimony and movement of the people in the streets becomes something larger than just what happened on that day. These lasting images are a powerful, pointed document of injustice that continues to counter the dominant narratives then and today. *Requiem-29* has been inducted into the National Film Registry of the Library of Congress.

—Amanda Salazar

DCP, color, 32 min.

Producer: Moctesuma Esparza. **Director:** David Garcia.

Restoration funded by the Council on Library and Information Resources and UCLA Film & Television Archive. Restored by the UCLA Film & Television Archive from 16mm prints. Laboratory services by Roundabout Entertainment, Inc. Special thanks to the Library of Congress; University of California, San Diego; UCLA Instructional Media Collections and Services; UCLA Chicano Studies Research Center.



MEXICAN

CHICANOS: SWI...

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WON'T GO!

VENICE

OUR FIGHT IS IN THE



NOT

VIETNAM

OUR FIGHT IS IN THE



OUR FIGHT IS IN THE

NIDOS: EST

WESTINGHOUSE STUDIO ONE: “WALK DOWN THE HILL”

With original commercials

U.S., 3/18/1957

Beginning as a Peabody Award-winning series broadcast on CBS radio in 1947, the cathode ray tube incarnation of *Studio One* (1948-1958, under various alternate titles) was one of the most enduring anthology dramas of the golden age of television. In addition to adaptations of literary works, over the course of more than 450 episodes *Studio One* produced original, standout dramas penned by an elite group of writers leaving their mark on the new medium, including Reginald Rose (“Twelve Angry Men”), Rod Serling (“The Arena”), Gore Vidal (“Dark Possession”) and Ernest Kinoy, author of the deeply personal teleplay “Walk Down the Hill.”

Set in a Nazi prisoner-of-war camp during World War II, “Walk Down the Hill” concerns a Jewish G.I. (William Smithers) imperiled when his captors question the American P.O.W.s about their religious affiliation. Based on Kinoy’s own harrowing experience when taken prisoner by the Nazis while serving in the 106th Infantry, the tense morality drama explores universal humanist themes of faith and conscience that extend beyond the parameters of religion. Allegorically, the complex work also gently illuminates the mechanisms and consequences of the Blacklist gripping Hollywood at the time of its writing.

Produced by future Television Academy Hall of Fame inductee Herbert Brodtkin (*Holocaust*), “Walk Down the Hill” boasts a gifted ensemble cast including John Fielder, Don Gordon, Ivan Dixon, Clu Gulager and Frank Sutton — all of

whom would soon become in-demand actors accumulating extensive credits in films and on TV. Screenwriter Kinoy later contributed hard-hitting teleplays to innovative, socially conscious TV dramas including *Naked City*, *The Defenders* and the groundbreaking mini-series *Roots* and *Roots: The Next Generation*. He received the Writers Guild Laurel Award for Lifetime Achievement in Television in 1978.

—Mark Quigley

DCP, b&w, 60 min.

CBS. **Production:** CBS Television Network. **Producer:** Herbert Brodtkin. **Director:** Norman Felton. **Writer:** Ernest Kinoy. **With:** William Smithers, David Lewis, Don Gordon, Frank Sutton.

Preservation funded by the John H. Mitchell Television Preservation Endowment. Digitally preserved by the UCLA Film & Television Archive in collaboration with Paramount Pictures Archive from 16mm kinescope picture and track negative elements and a composite kinescope. Laboratory services by FotoKem, Endpoint Audio Labs. Special thanks to Andrea Kalas, Charlotte Barker, Graham Marshall, Peter Murray, Patrick Scheg. Use courtesy of CBS Studios.



THE WAGES OF SIN

U.S., 1938

When Hollywood began the rigid enforcement of Production Code self-censorship in 1934, the major studios could no longer depict any subject on screen that would presumably compromise their audience's morals. Undaunted, independent producers began to shoot shockingly lurid films that skirted this prohibition, indulging in screen taboos such as sex, nudity and drug addiction, among other controversial topics. Such titillating content would be presented within a cautionary framework that disingenuously implied that these films were educational and exposed societal ills for the public good.

The Wages of Sin falls into the “wayward woman” classification of the exploitation genre, with a little striptease and murder thrown in for good measure. The plot revolves around young Marjorie Benton, who works hard to support her ne'er-do-well family, and is fatefully enticed to spend an evening at a seedy nightclub. Plied with drinks and marijuana, she catches the eye of a pimp who callously begins to coerce her into the “Sisterhood of Sorrow.”

Constance Worth, who plays the film's doomed heroine, was an upcoming Australian actress before moving to the United States in 1936. Initially signed with RKO, Worth lost her contract a year later — ostensibly due to unfavorable press generated around her messy divorce from actor George Brent. Predictably, *The Wages of Sin* did nothing to boost her standing in Hollywood, and she spent the rest of her career appearing primarily in Poverty Row studio productions.

Silent cinema fans might recognize Clara Kimball Young playing the bordello madam, a character starkly different from the virtuous heroine roles that had made her one of the most popular actresses of the 1910s. Director Herman E.

Webber would go on to serve as production manager for a number of film noir classics, notably *The Man Who Cheated Himself* and *Cry Danger* (both restored by UCLA).

—Steven K. Hill

35mm, b&w, 76 min.

Production: Willis Kent Productions. **Distribution:** Real Life Dramas.
Producer: Willis Kent. **Director:** Herman E. Webber. **Screenwriter:** Willis Kent.
Cinematographer: Harvey Gould. **With:** Constance Worth, Willy Castello, Blanche Mehaffey, Clara Kimball Young, Carleton Young.

Restoration funded by David Stenn. Restored by the UCLA Film & Television Archive from the 35mm nitrate original picture negative and a 35mm safety print. Laboratory services by YCM Laboratories, Roundabout Entertainment, Inc., Audio Mechanics, Simon Daniel Sound.

Preceded by

THE LIGHTER SIDE OF HEARST NEWSREELS #5: “VARIETY” (1939-1947)

Our fifth newsreel segment covers a variety of inventions that defy easy categorization. From an early version of synthetic speech to a fence that listens and foils saboteurs, let us continue to explore the curious creations from times gone by.

SWEET SHOE

U.S., 1937

Rita Rio — later known to film audiences as Dona Drake (*Kansas City Confidential*) — led one of the most commercially successful all-woman swing bands of the 1930s (after Ina Ray Hutton). Showcasing her vivacious stage presence, this breezy musical short accurately reflects why Rio was known as the “Mexican tornado of rhythm” (though born Eunice Westmoreland to a family of mainly African American heritage). In addition to highlighting Rio’s very efficacious stage brand with a “sweet and hot” version of “La Cucaracha,” the film showcases the entertaining acrobatic tap dancer Anita Jakobi as well as The Norsemen and The Four Specs.

—Todd Wiener

DCP, b&w, 11 min.

Production: Nu-Atlas Productions. **Producer:** Walter O. Gutlohn. **Director:** Milton Schwarzwald. **Cinematographer:** Larry Williams. **With:** Rita Rio and Her All Girl Orchestra, The Norsemen, Anita Jakobi, The Four Specs.

Restoration funded by a grant from the GRAMMY Museum®. Restored by the UCLA Film & Television Archive from 16mm prints. Laboratory services by Roundabout Entertainment, Inc. Special thanks to Library of Congress, Mark Cantor.

The Wages of Sin



Sweet Shoe





SMOG

Italy, 1962

In the postwar era, as American movie producers flocked to Europe for its cheaper costs and dramatic locales, Italian director Franco Rossi took his crew to Los Angeles. In *Smog*, an Italian attorney (Enrico Maria Salerno) has time to kill on a layover in L.A. and happens upon a community of expatriate Italians who provide him an impromptu tour of the city. To capture mid-century Los Angeles, Rossi shot at 80 different locations, filming in and around some of the city's most iconic architectural landmarks. Though it never received a U.S. theatrical release, *Smog* has achieved cult status over the decades for its images of the then newly dedicated Theme Building at LAX; the Pierre Koenig-designed Stahl Residence, a Case Study house in the Hollywood Hills; and the Carolina Pines Jr. restaurant at Sunset and La Brea, along with the anonymous car lots, oil fields and diners in between. Far from a celebration of local style, however, Rossi set out to create a cautionary tale for his fellow Europeans. As the attorney drifts around town, he grows dismayed at his compatriots' embrace of the local mores and customs, victims of what Rossi described as a "spiritual smog." Evoking the image of America sold to the world by Hollywood, Rossi said, "I wanted to show the type of life that has become the dream of the peasants of the world. The richness, the well-to-do, the swimming pool and the big car." Intended to address the identity crisis facing postwar Italians and Europeans generally, *Smog* has become a key touchstone for contemporary Angelenos to connect with the past of their ever-evolving city.

The Archive's new restoration runs 12 minutes longer than the print previously screened at the Billy Wilder Theater thanks to additional footage from a fine grain master positive of the film discovered at Warner Bros.

—Paul Malcolm

DCP, b&w, in Italian with English subtitles, 100 min.

Production: Titanus, Metro-Goldwyn-Mayer. **Director:** Franco Rossi. **Screenwriters:** Franco Rossi, Pasquale Festa Campanile, Massimo Franciosa, Ugo Guerra. **Cinematographer:** Ted McCord. **Editor:** Aldo Capuano. **With:** Enrico Maria Salerno, Annie Girardot, Renato Salvatori, Max Showalter, Susan Mueller.

Restoration funded by the Golden Globe Foundation. Restored by Fondazione Cineteca di Bologna and the UCLA Film & Television Archive in collaboration with Warner Bros. Entertainment, Inc. from the 35mm original picture negative, a 35mm composite fine grain master positive and a 35mm optical track negative. Laboratory services by L'Immagine Ritrovata Group, Warner Bros. Post Production Creative Services - Picture. Special thanks to Daphne Dentz, George Feltenstein, Craig Johnson.

Preceded by

THE LIGHTER SIDE OF HEARST NEWSREELS #6: "GRAB BAG" (1933-1945)

We conclude this wonderful collection of human creativity and imagination with a real grab bag of inventions. Highlights include a French inventor electrifying violins, a new design for a beer glass, and the premiere of the latest glamor boy, the robot Elektro.

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Requiem-29

DAVID STENN

The Wages of Sin

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Man and Wife

Chicana

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The Lighter Side of Hearst Newsreels

Topper Takes a Trip

RON AND SUZANNE NAPLES

Time of the Heathen

SUNDANCE INSTITUTE

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HEARST METROTONE NEWS COLLECTION

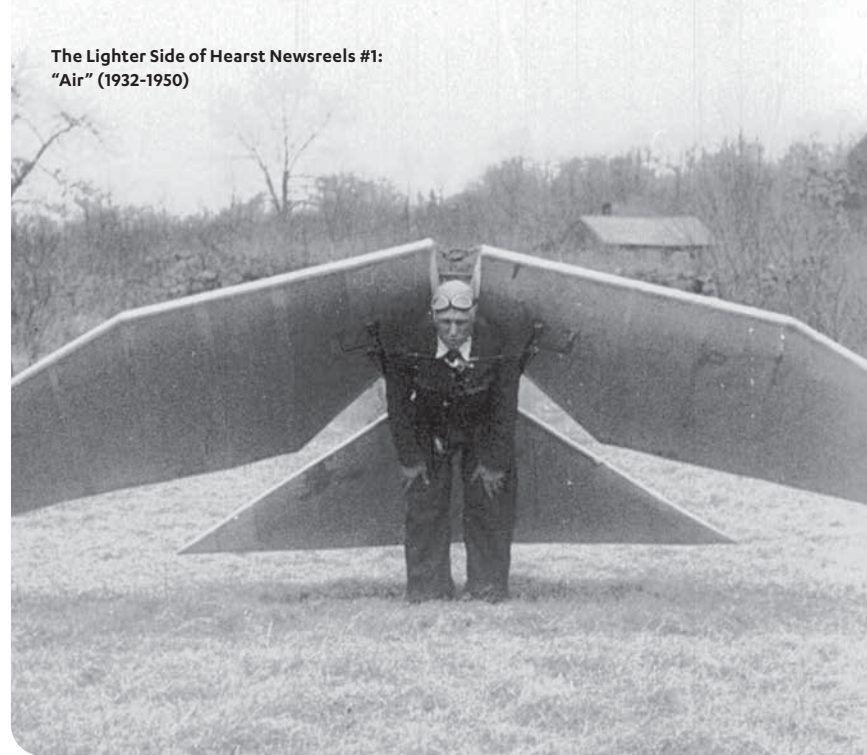
In the early days of the last century, a revolution took place in how the average person learned the news of the day beyond the printed page. This was the beginning of the era of the newsreel, which forever changed the way individuals obtained information, making them eyewitnesses to history.

The UCLA Film & Television Archive is home to one of the world's largest newsreel collections — 27 million feet of film of Hearst Metrotone News. An invaluable audiovisual record, the Hearst Metrotone News Collection at UCLA includes theatrically released newsreels dating from 1915 to 1967, and the Hearst Telenews series from the 1950s and 1960s, consisting of news footage produced for use on television. The collection also contains unreleased material originally retained as file footage. From coverage of World Wars I and II to Marian Anderson's historic concert at the Lincoln Memorial in 1939, the collection documents the people and events that defined the early and mid 20th century.

Over the past eight years, the Archive and The Packard Humanities Institute have undertaken an ambitious digital initiative to scan millions of feet of newsreels from the collection. The complex project, led by The Packard Humanities Institute, recently completed scanning over 4.4 million feet of newsreels in 4K high-definition resolution as the first phase of a multi-year plan to make the entire Hearst newsreel collection accessible to the public. Approximately 15,000 streaming newsreel stories from the period of 1929 to 1967 are now available for free public access via [newsreels.net](https://www.newsreels.net). In addition to offering newsreel footage, the website includes original Hearst documents.

The Archive is grateful to The Packard Humanities Institute for its critical role as the driving force in this project to share the Hearst Metrotone News Collection for research, study and public access.

The Lighter Side of Hearst Newsreels #1:
"Air" (1932-1950)



The Lighter Side of Hearst Newsreels #6:
"Grab Bag" (1933-1945)





Only the Young: Experimental Art in Korea, 1960s-1970s

HAMMER MUSEUM

LEE KUN-YONG, *LOGIC OF HAND*, 1975/2018. FOUR C-PRINTS. 33 × 33 IN. (83.8 × 83.8 CM) EACH (UNFRAMED); EDITION 1 OF 2. LEEUM MUSEUM OF ART, SEOUL. © LEE KUN-YONG. PHOTO COURTESY OF THE ARTIST



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—Anonymous Festival Underwriter

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No abras nunca esa puerta
(Argentina, 1952)**

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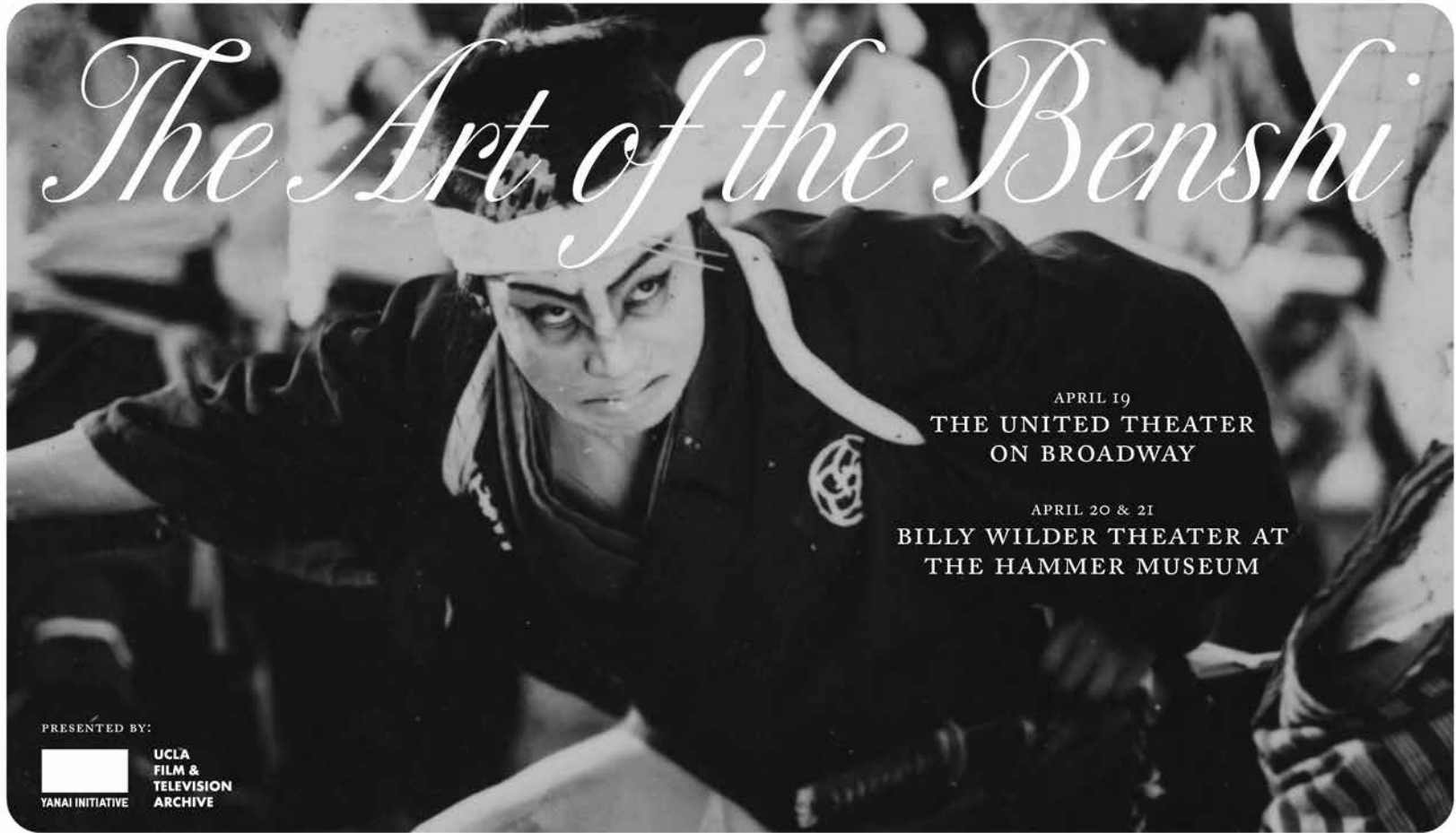
**The Historic
Camelot Theatre
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**Tickets and Passes available
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Join Us.

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A PALM SPRINGS CULTURAL CENTER PROGRAM



The Art of the Benshi

APRIL 19
THE UNITED THEATER
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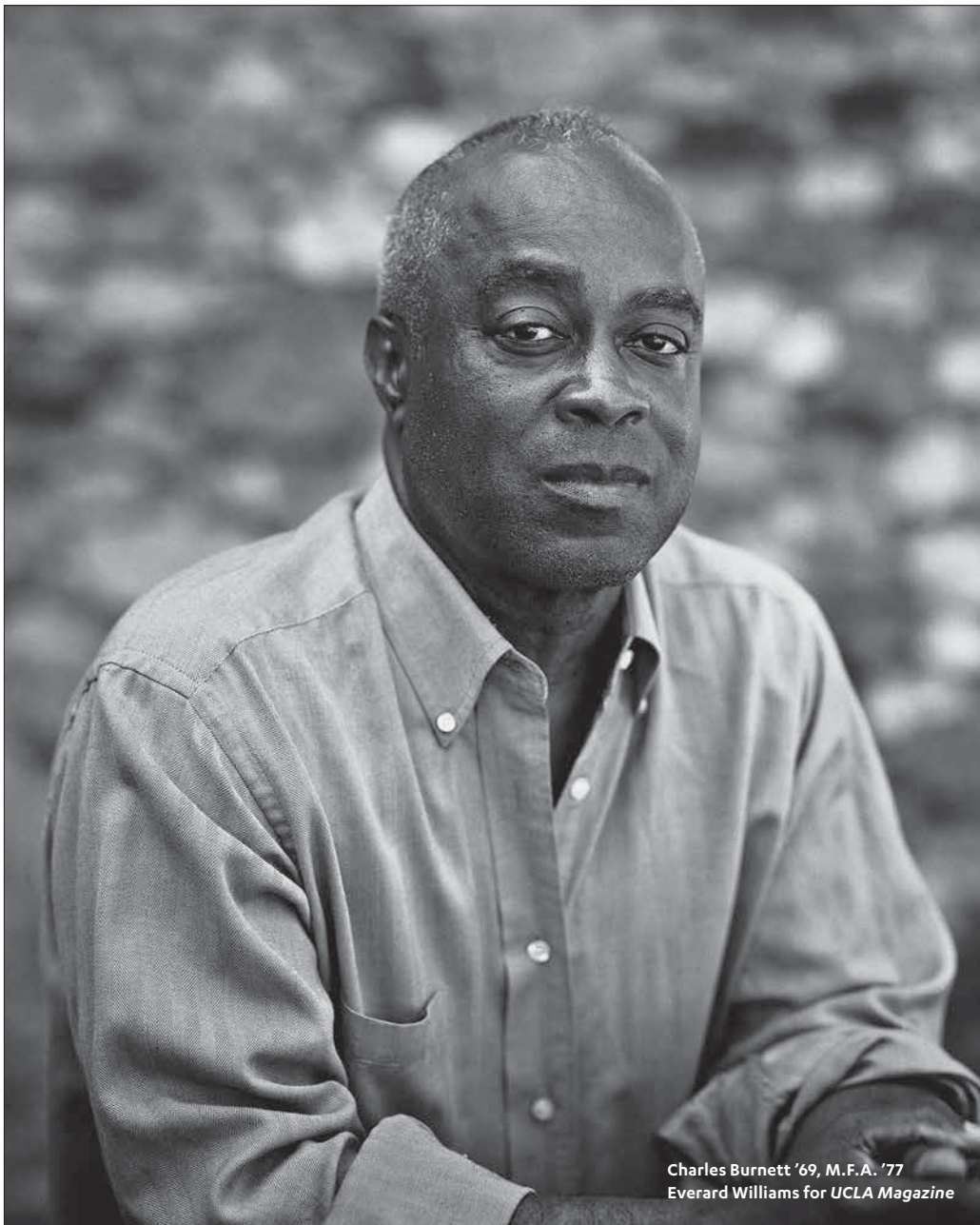
THE ART OF THE BENSHI 2024
JAPAN'S SILENT FILM NARRATORS
A RARE CHANCE TO EXPERIENCE THE ENCHANTING ARTISTRY
OF THE BENSHI CINEMATIC TRADITION

ARTOFTHEBENSHI.ORG • CINEMA.UCLA.EDU

FEATURING A DIVERSE SELECTION OF SILENT FILMS INCLUDING:

FRIDAY, APRIL 19 AT 7:30 PM
Sanji Goto—The Japanese Enoch Arden (1918), *Jiraiya the Hero* (1921),
Our Pet (1924), *A Page of Madness* (1926)

SUNDAY, APRIL 21 AT 7 PM
UCLA Film & Television Archive restored and preserved films
Man and Wife (1923), *Dog Heaven* (1927), *Sweetie* (1923)



Charles Burnett '69, M.F.A. '77
Everard Williams for *UCLA Magazine*

Happy Birthday, Charles.

From your friends
at the UCLA Film &
Television Archive

UCLA FILM & TELEVISION ARCHIVE — OUR LEGACY OF PRESERVATION

Since the founding of the the UCLA Film & Television Archive in 1965, the conservation, preservation and sharing of our collective moving image heritage has been our central mission. Thanks to innumerable benefactors, partners, sponsors and patrons, the dedicated staff of the Archive and a cadre of gifted collaborators and vendors have restored and preserved thousands of shorts, feature films, newsreels, television programs and more. This multifaceted technical and curatorial work, completed over the course of over half a century, stretches across a diverse landscape of filmmakers, artists, genres and cultures. These moving images have been studied and enjoyed by audiences in Westwood Village and around the world, on screens big and small.

We invite you to peruse a partial compendium of our ever-expanding list of motion picture and television preservation and restoration projects on our website at cinema.ucla.edu/ucla-restorations. The site includes beloved, award-winning titles from the canon alongside obscure works waiting for, and worthy of, rediscovery. We're committed to expanding this gallery of titles in the decades to come, saving beloved treasures and unearthing new ones, for today's audiences and beyond.



PHOTOS ON FACING PAGE: left to right: *Carol for Another Christmas* (1964); *Safety Last!* (1923); "Marian Anderson: The Lincoln Memorial Concert" (1939), from the Hearst Metrotone News Collection; *Wanda* (1971); *East Side/West Side: "Who Do You Kill?"* (1963); *Parting Glances* (1986); *Daughter of the Dragon* (1931); *The Big Sleep* (1946); *The Times of Harvey Milk* (1984); *The Plastic Dome of Norma Jean* (1966); *The Night of the Hunter* (1955); *Shadows* (1960); *The Bus* (1965); *Killer of Sheep* (1977); *Pitfall* (1948); *Becky Sharp* (1935); *This is Your Life: "Hanna Bloch Kohner"* (NBC, 5/27/1953); *The Midnight Patrol* (1933); *The Wild Party* (1932); *Please, Don't Bury Me Alive!* (1976)



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The UCLA Film & Television Archive Board of Advisors supports the Archive's mission by ensuring that philanthropic resources are available to preserve, study and make accessible moving images.

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PHOTOS: **front cover:** *A Midsummer Night's Dream* (Ein Sommernachtstraum, Germany, 1925); **inside front cover:** *Never Open That Door* (No abras nunca esa puerta, Argentina, 1952); **inside back cover:** *Supper at Six* (1933); **back cover:** *Hold It* (1938)





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