FROM THE DIRECTOR

Putting on this year’s Festival of Preservation was unexpectedly challenging due, in part, to UCLA Film & Television Archive’s move to a new preservation facility in Santa Clarita at the end of 2015. Our Festival nevertheless still represents the Archive’s efforts to preserve and restore our national moving image heritage. As in past years, we have put together a mix of classic Hollywood and independent features, documentaries, and television work, reflecting the Archive’s many stellar collections of film and video material.

We open the Festival with Ernst Lubitsch’s *Trouble in Paradise* (1932), one of the most sophisticated and complex adult comedies ever made in the old studio system. Lubitsch is, in fact, a master of the double entendre, nowhere more clearly than in this pre-Code romantic comedy that parodies every other romantic comedy, creating layer upon layer of ironic distance to the emotions expressed. Second on the bill is *I Take This Woman* (Marion Gering, 1931), a romance with Carole Lombard and Gary Cooper that has been unavailable for decades, due to underlying rights issues.

Our featured silent film restoration for this year, *Good References* (Roy William Neill, 1920), stars Constance Talmadge in a romantic comedy. Talmadge, the kid sister of Norma Talmadge, was a gifted comedian, as this film demonstrates, but few of her silent films survive. A single nitrate print of *Good References* was found in Prague then repatriated to UCLA for this restoration. This may be the first public screening of this film in this country, probably since its original release.

As in past years, we are proud to present new restorations of a number of film noirs, not just from Hollywood, but also from Latin America. The Argentine film, *Los tallos amargos* (Fernando Ayala, 1956), features noirish cinematography and a surrealistic dream sequence straight out of German expressionism, while John Alton, the master cameraman of Hollywood noir, shot *He Walked by Night* (Alfred L. Werker, Anthony Mann, 1948), a crime drama shot on the streets of Los Angeles. John Reinhardt, whose low budget noirs are masterpieces of narrative economy, directed another classic, *Open Secret* (1948). We close the Festival with *The Lost Moment* (Martin Gabel, 1947), a psychological noir thriller, based on Henry James’ novella *The Aspern Papers*. Both *Los tallos amargos* and the Mexican feature, *She-Devil Island* (Raphael J. Sevilla, 1936) are also previews of the massive Latin American cinema series we are planning for the Fall with a major grant from the Getty Foundation as part of Pacific Standard Time: LA/LA.

There is also a strong emphasis at this year’s Festival on programmers, films designed to play on the top or bottom of double bills, from the 1930s, whether comedies, dramas or horror. *The Vampire Bat* (Frank Strayer, 1933), for example,
is a quickie, pre-Code horror film produced by Majestic Pictures to exploit the popularity of its stars, Fay Wray and Lionel Atwill, while She Devil (Arthur Hoerl, 1934) was made for the so-called race film market, as was Oscar Micheaux’s God’s Step Children (1938). Another programmer not seen for decades is John Auer’s sci-fi, crime drama S.O.S. Tidal Wave (1939), about the power of the new medium of television to disseminate false information, while Infernal Machine (Marcel Varnel, 1933) is another pre-Code crime drama, in which a bomb threatens to explode an ocean liner.

Another title from the 1930s that we are very excited about is Mamba (Albert S. Rogell, 1930), a Tiffany production starring Jean Hersholt as a truly disgusting colonial plantation owner in German East Africa, shot completely in two-color Technicolor. The film was considered lost for more than seven decades until an original nitrate print turned up in Australia.

Apart from classic Hollywood, we are also presenting restorations of a number of independent films. Juleen Compton, an unjustly forgotten, pioneering woman director from the 1960s, will see two of her idiosyncratic titles screened: Stranded (1965) and The Plastic Dome of Norma Jean (1966). We are also proud to premiere the new restoration of The Murder of Fred Hampton (Howard Alk, 1971), a hard-hitting documentary about the assassination by the police of the leader of the Illinois Black Panther Party. Finally, we are screening two Sundance favorites, River of Grass (Kelly Reichardt, 1994) and The Watermelon Woman (1996), the latter Cheryl Dunye’s meditation on the image of African Americans in classic Hollywood.

Finally, the Festival will include three television programs, beginning with “Seven Times Monday (1960),” a Play of the Week, starring Ossie Davis and Ruby Dee. Our second program includes three shows focusing on popular music from 1965 and starring the George Shearing Quintet, Mel Tormé, Nancy Wilson, and Lou Rawls, among others. The third program features episodes from the innovative shows Visions (1976) and The CBS Children’s Hour (1969), both produced by television pioneer Barbara Schultz.

We are looking more than ever to our audiences to help support the vitally important work of the Archive. Donations from individuals, foundations, corporations, and government agencies are extremely important for us, and I personally want to thank the many funders listed in the credits that accompany our program notes. We are most thankful for the generosity of these organizations and individuals and hope you will join them in supporting us.

Dr. Jan-Christopher Horak
Director, UCLA Film & Television Archive
SCREENING SCHEDULE

03.03.17 | 7:30 PM | page 6
TROUBLE IN PARADISE
I TAKE THIS WOMAN
Preceded by
VOICE OF HOLLYWOOD Series 2, No. 3

03.04.17 | 3:00 PM | page 8
GOOD REFERENCES
THE POOR NUT
Preceded by
TRAMP STRATEGY
PEGGY, BEHAVE!

03.09.17 | 7:30 PM | page 18
STRANDED
THE PLASTIC DOME OF NORMA JEAN
Preceded by
THE BOOKS OF ED RUSCHA

03.10.17 | 7:30 PM | page 20
HE WALKED BY NIGHT
OPEN SECRET

03.11.17 | 3:00 PM | page 22
THE MAD GAME
365 NIGHTS IN HOLLYWOOD

03.18.17 | 3:00 PM | page 32
CELEBRATING LAUREL & HARDY

03.18.17 | 7:30 PM | page 34
MAMBA
CHEER UP AND SMILE

03.19.17 | 7:00 PM | page 36
GOD’S STEP CHILDREN
SHE DEVIL (a.k.a. Drums O’ Voodoo)
Preceded by
GOD’S STEP CHILDREN Trailer

03.27.17 | 7:30 PM | page 44
THE LOST MOMENT
Preceded by
THE WAY OF PEACE
MOODS OF THE SEA
PLAY OF THE WEEK:
“Seven Times Monday”
Preceded by
OUR KIND OF WORLD: Show #6

THE MURDER OF FRED HAMPTON
Preceded by
THE JUNGLE

CLASSIC ANIMATED SHORTS
FROM PARAMOUNT

S.O.S. TIDAL WAVE
FALSE FACES
Preceded by
GIVE A MAN A JOB

INFERNAL MACHINE
SLEEPERS EAST

RIVER OF GRASS
THE WATERMELON WOMAN

THE VAMPIRE BAT
ALMOST MARRIED
Preceded by
DRACULA Original Trailer
FRANKENSTEIN Reissue Trailer
THE OLD DARK HOUSE Original Trailer

THE GEORGE SHEARING SHOW
NANCY WILSON AT THE GROVE
COLOR ME JAZZ

TWO BY BARBARA SCHULTZ—
TELEVISION VISIONARY
TROUBLE IN PARADISE 1932

The playboy/thief Gaston Monescu (Herbert Marshall) meets the expert pickpocket Lily (Miriam Hopkins) on the Riviera, and they, of course, fall in love. Initially, they try to steal from each other—a kind of foreplay among thieves—then realize their mutual interests make them a perfect team. In Paris, Gaston gets a job as personal secretary to the wealthy heiress to a perfume company, Madame Mariette Colet (Kay Francis), hiring Lily as maid, so they can rob her blind. Unfortunately, while cleaning up the corruption on her company’s board, and settling into a comfortable lifestyle, he also falls in love with her, and must decide between two women, one who offers excitement, the other, stability.

Ernst Lubitsch had become a master of the marital comedy in the silent era with films like Lady Windermere’s Fan (1925) and So This is Paris (1926), and no director was better at exposing the false morality of the bourgeoisie when pursuing sexual desire. Here, Lubitsch sets up a faux marriage, then turns the relationship into a menage à trois, which he provocatively suggests may be the best way to keep a sexual relationship interesting and stable, because it has been liberated from the strictures of middle class morality. Lubitsch’s direction of actors is almost Pirandellian, with the actors speaking their emotional lines in a virtual monotone, thus creating parodies of romantic love, demonstrated by actors who play themselves, playing a character in a film. The film’s inherent naturalism is thus continually called into question by artifice, as in the opening scene when a Venetian Gondolier is heard singing a romantic song in the moonlight, while the ensuing image reveals that he is a garbage collector loading refuse into his gondola. Lubitsch is a director of surfaces that continually reveal themselves to be illusions, and thus pointing to the absurdity of human existence.

Jan-Christopher Horak

Preserved from the 35mm nitrate studio print and a 35mm acetate dupe negative. Laboratory Services by Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Library of Congress, George Willemen, British Film Institute, Universal Pictures.
I TAKE THIS WOMAN 1931

No more whoopee parties for feckless Kay Dowling. Dispatched to Wyoming by her millionaire father to avert a scandal, the Manhattan princess further compromises her reputation with cowpuncher Tom McNair. Disowned by daddy, Kay marries her buckaroo only to be exiled to a desolate little shack on the prairie.

Based on a 1927 serial in The Saturday Evening Post, “Lost Ecstasy” by Mary Roberts Rinehart, the plot of the spoiled Eastern girl confronting rough and tumble life in the West was already an established cliché in popular fiction. Rinehart was one of the most successful fiction writers of the 1920s, best known for her mysteries such as The Bat and Miss Pinkerton, though she wrote in many genres. Russian émigré stage director Marion Gering made his cinema debut with I Take This Woman. Gering’s career at Paramount includes such notables as Devil and the Deep (1932), 24 Hours (1931), Thirty Day Princess (1934), and Madame Butterfly (1932).

According to studio memos, Paramount rechristened the movie I Take This Woman to “emphasize the romance rather than the western setting, and reflect more of the boy’s role than the girl’s.” The boy is Gary Cooper, Paramount’s stoic cowpuncher since his breakthrough role in The Virginian (1929). The woman that he was intended to take was Nancy Carroll until the story was reshaped as a star-building vehicle for Carole Lombard. “A few more performances like this from Carole Lombard,” said the discerning Variety, “and Paramount will have a new star on its hands.”

Who would imagine that a talkie starring Gary Cooper and Carole Lombard would go missing? When the story rights and film elements for I Take This Woman reverted to Mary Roberts Rinehart, the author kept a 16mm print for her own pleasure and junked the 35mm camera negative. “Lost Ecstasy” become a lost movie.
GOOD REFERENCES 1920

While often overlooked by the lens of contemporary cinema, Constance Talmadge was one of the silent era’s most popular and brightest comedic stars, making nearly 50 feature films before retiring as an independently wealthy woman in 1929. Although big sister Norma became famous playing serious dramatic roles, “Connie” (as her friends called her) realized that her carefree, fun-loving personality was a better fit for comedy, and correspondingly crafted a successful career with a series of breezy, effervescent confections that audiences ate up at the box office. She became, as F. Scott Fitzgerald once called her, “the epitome of young sophistication—the deft princess of lingerie and love…the flapper de luxe.”

Talmadge initially found fame playing the Mountain Girl in DW Griffith’s Intolerance (1916), and subsequently set up her own production company (overseen by brother-in-law Joseph M. Schenck) in order to create her own feature films. Free to choose the scripts she wanted to make, she expressed the philosophy of her filmmaking thusly: “I want comedies of manners, comedies that are funny because they delight one’s sense of what is ridiculously human in the way of little everyday commonplace foibles and frailties—subtle comedies, not comedies of the slapstick variety.”

Good References was her sixth and final release of 1920, with a plot revolving around a down-on-her-luck woman named Mary (played by Talmadge) whose lack of references makes it impossible for her to gain employment. When a friend falls ill, Mary impersonates her in order to take a job as secretary to an elderly socialite. Things immediately start going downhill when she is tasked to introduce a ne’er-do-well nephew to high society—but ends up bailing him out of a string of scandals instead.

Long considered a lost film, an original nitrate print of Good References surfaced at the Národní Filmový Archiv in Prague, which was provided to UCLA for this restoration. The Czech intertitles have been translated back into English and recreated in the style of the original production.

Steven K. Hill

Preserved from a 35mm nitrate print. Laboratory Services by PHI-UCLA Film Laboratory, Pacific Title & Art Studio. Special Thanks to: Národní Filmový Archiv, Michal Bregant, Vladimir Opewla, Karel Zima, Hugh Munro Neeley.

Preservation funded by The Packard Humanities Institute, Barbara Roisman Cooper and Martin M. Cooper

Directed by R. William Neill


35mm, tinted, silent, approx. 60 min.
In combination with changes in social conventions and dress codes, and inspired by best-selling novels about college life, such as *Flaming Youth* (1923) and F. Scott Fitzgerald’s *This Side of Paradise* (1920), Americans had become fascinated with youth culture by the mid-1920s. Hollywood and the subject of college life were tailor-made for an audience so obsessed with youth, beauty and sex. The success of Colleen Moore’s, now lost film, *Flaming Youth* (1923), Harold Lloyd’s *The Freshman* (1925), and Buster Keaton’s *College* (1927) provided a foundation for the “college life” genre.

A common scenario finds the bespectacled, shy bookworm with more talent for learning than athletics, dreaming hopelessly of dating the campus beauty. She, of course, is only interested in the big man on campus, often also the school’s star quarterback. *The Poor Nut* follows this pattern closely. Jack Mulhall plays Jack, a botany student in love with Julie Winters (Jane Winton), the beauty queen of the rival college. He writes (but never sends) love letters addressed to her, lying about his fraternity membership and athletic skills. As a prank, one of Jack’s letters is mailed to Julie, who responds and wants to meet. Knowing his dream girl will be looking for him when the two colleges compete in a track meet, Jack has to find a way to measure up to her expectations—and fast!

Rejecting conventional double standards, Julie seeks to indulge her own desires in meeting Jack, a man she hopes may be even more attractive than her current boyfriend, the star athlete of her college. A former Ziegfeld girl, Winton fits the part of Jazz Age coquette perfectly with her piercing eyes, bee-stung lips, and bobbed hair. In a rare appearance in a silent film, young Jean Arthur appears as a fellow botany student who admires Jack for his mind.

*Philip H. G. Ituarte*

*Reproduced by UCLA Film and Television Archive from a 35 mm nitrate print.*
**Los Tallos Amargos** (The Bitter Stems)  
Argentina 1956

Los tallos amargos is based on a novel by journalist Adolfo Jasca, winner of the Emece Literary Prize, Argentina's highest literary honor. It tells the story of Alfredo Gaspar, a Buenos Aires journalist who is down on his luck. He meets a Hungarian immigrant and together they create a fake journalism correspondence school as a get-rich-quick scheme. After a brief period of initial success, Alfredo becomes more and more paranoid, and eventually commits a murder, which he then attempts to cover up. But he can’t run away from his conscience.

While the first half of the film is told in a flashback, the second visualizes Alfredo’s fate after the murder, when he meets and falls in love with a young woman. Considered one of the most beautifully photographed films in film history—the film was shot by Ricardo Younis who was a student of Gregg Toland—Los tallos amargos switches between objective and subjective points of view with abandon, interpolating dream sequences and Alfredo’s reveries, as desperation, guilt, and paranoia get the better of him. Ayala, one of the most prolific and courageous directors working in Argentina, was unafraid of going to the darkest corners of the human psyche, as he does here. Also worth mentioning is the music by Astor Piazzolla, one of the greatest Argentine composers of the 20th century, who revolutionized traditional tango music by adding jazz and classical elements. In 1957, the film won the Silver Condor Award (Premio Cóndor de Plata), the Argentine equivalent of the Oscars. The film had been completely forgotten, until resurrected by the Film Noir Foundation after film collector/historian Fernando Peña found the original camera negative rotting in the basement of the family of the film’s producer.

*Jan-Christopher Horak*

Preserved from the 35mm acetate camera negative and a 16mm composite acetate print. Laboratory Services by Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound, Titra California, Inc. Special Thanks to: The Hollywood Foreign Press Association’s Charitable Trust (The HFPA Trust), Fernando Martin Peña, and The Gonzáles Family for making the materials available. This preservation of Los Tallos Amargos is dedicated to Alberto González who acquired and conserved the original film elements.
SHE-DEVIL ISLAND Mexico 1936

In this English-language version of the Spanish-language, Mexican production *María Elena*, *María Elena* makes a “bad” choice, allowing sexual desire to trump a sensible marriage, thus sending her faithful fisherman suitor across the sea. There, Alfredo (Juan José Martínez Casado) learns of a mysterious island inhabited only by women, and the rich pearl beds on its shores. An adventure film ensues, in which silent “native women” are captured by competing groups of males attempting to find the pearls. Alfredo leads the original group, but then finds out that *María Elena* is mortally ill, and returns home to save his beloved.

*She-Devil Island* presents an interesting case of how Mexican films were circulated in the United States, since the English-language version was distributed as an exploitation picture, although the actual film—unlike the advertising—has little real salacious content. The film’s artistic pretensions are evident in several scenes of folk music and dance, which were commonplace in the 1930s, when the still-budding Mexican film industry was highlighting authentic national culture or *Mexicanidad*. Copyrighted as early as November 1935, the Spanish-language *María Elena* was released by Columbia and opened at the Teatro Campoamor in Harlem on February 17, 1936. The film went nowhere. Then in July, states’ rights distributor First Division released the English version under the exploitative title *She-Devil Island*, ballyhooed with racy posters created by Al Friedlander. When the film opened in Newark, NJ, it did “sensational” business, earning $7,000 in its first week; a month later the film was still running at the giant Fox theater in Brooklyn.

Reviews in the *New York Times* for *María Elena* were tepid: “Despite the Hollywood influence said to have been exercised by Columbia Pictures upon ‘María Elena’...the ending of this sad story of an innocent maiden’s infatuation is just what patrons of importations from below the Rio Grande are accustomed to.” Reviewing the English-language *She-Devil island*, however, *Variety* (“novel and exciting”) and *Film Daily* (“a bit of something off the beaten path”) were more enthusiastic.

Jan-Christopher Horak

*Preserved from two 35mm acetate prints and a 35mm nitrate print. Laboratory Services by Fotokem, Audio Mechanics, DJ Audio, Inc. and Simon Daniel Sound.*
PLAY OF THE WEEK: “Seven Times Monday” Syndicated, 1960

Acclaimed stage and screen couple Ossie Davis and Ruby Dee star in this videotaped telecast that explores a hardworking young man’s struggle to provide for his family and elevate his self-worth amid the drudgery of his seemingly dead-end factory job. Determined to improve his station and pursue his life-long ambition of becoming a police officer, Willie Harris (Davis) must ultimately face the potentially crushing reality that childhood dreams may fade with the responsibilities of marriage and age.

The sensitive drama, originally conceived and first staged by playwright Ernest Pendrell as concerning a Jewish family, is heightened by the casting of Davis, Dee and other Black actors, which brings a meaningful subtext of the then-burgeoning civil rights movement to the play’s surface conflict regarding labor and management. A few days after the program’s initial broadcast, Variety reported that Peabody Award-winning Play of the Week creator Ely Landau purposely cast the television play with African American actors “without changing a line in the script” and without notifying the press, out of worry that his “experiment would be ruined if the public would be appraised.” While Variety further noted that Landau “wanted the play to highlight people’s lives, irrespective of their color,” the progressive underpinnings of the casting experiment brings unexpected, and likely intentional, intensity to scenes that include Willie Harris confidently supervising white factory workers, speaking forcefully to the white factory owner and accepting an innocent kiss on the cheek from a young, pretty white woman co-worker—all without any racial conflict or white reprisal. These “color blind” scenes, combined with a complete absence of any direct mention of the actual struggles of African American life in the early ’60s, set the program in an unusual alternate reality for the time, one that, as a Variety review of the program noted, broke with the “virtual ‘lily white’ drama tradition on the TV medium.”

Mark Quigley

Preceded by
OUR KIND OF WORLD: Show #6 KRMA-TV, Denver, 1967

A low-budget experiment in local public service television produced as a means to directly reach impoverished minority communities, this ongoing serialized drama offered viewers a didactic soap opera with relatable characters set in a Denver housing project. Infused with gentle life improvement messages, including the importance of maintaining a household budget and a warning about the predatory techniques of door-to-door salesmen, the program represents an earnest sociological project that, viewed through a modern lens, may also be considered problematic in its omission of the far more serious social issues facing its target audience.

Mark Quigley

Preserved from the original 2” tape. Video transfer at DC Video. Engineering services by David Crosthwait. Funding provided by UCLA Moving Image Archival Studies (MIAS).
The Murder of Fred Hampton has never felt more relevant. It serves as a document of the late 1960s, but it is impossible not to draw comparisons between the film’s representation of the Black Panther Party, which started as a way to fight police brutality towards young Black men, and today’s Black Lives Matter movement, sparked by police shootings of African American youth.

A group of independent filmmakers in Chicago, fashioning themselves as The Film Group, set out to profile Chairman Fred Hampton, the charismatic, 21-year-old leader of the Illinois chapter of the Black Panther Party, and ended up documenting the last nine months of his life. During production, in the early morning of December 4, 1969, Hampton’s apartment and Party hangout was raided by officers assigned to State’s Attorney Edward V. Hanrahan. During the ensuing assault, Hampton and Mark Clark were killed and four others wounded. As the film goes on to argue, the raid was unlawful and Hampton’s death, in effect, an assassination.

The Murder of Fred Hampton is not just exceptional for the investigation it presents. It shows a fuller portrait of a misunderstood political movement that was simplistically reduced, by its critics and the media, as one solely devoted to violent militancy. Instead of that narrative, we see the attempts of the Black Panthers to better their neighborhoods through socialist initiatives. Viewing this film today feels like a rediscovery of the legacy of the Black Panther Party and the movement to try to create a coalition of all races, not just African Americans. Hampton reframed the Party’s slogan of “Power to the People” to “All power to all people.” Words still valuable today.

Jillian Borders

Preserved from the 16mm acetate original camera negatives, the 35mm acetate duplicate negative and the 35mm acetate composite fine grain master. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, Simon Daniel Sound and DJ Audio Inc. Special thanks to: Carol Gray.
Everybody loves Dr. von Niemann (Lionel Atwill), clueless that he is using a cover story of medieval vampirism to murder the proletariat of Kleines Schloss and gleefully feed their blood to the artificial being he has created (it looks suspiciously like a loofa sponge oxygenating in an aquarium).

Fiercely independent producer Phil Goldstone, former production head at Tiffany, organized Majestic Pictures with Herman Gluckman in the spring of 1932 with an ambitious slate of twenty productions. Goldstone promised exhibitors substantial budgets and he front-loaded his pictures with name talent like Pat O’Brien, Thelma Todd, Paul Lukas and Leila Hyams. A Carl Laemmle crony, Goldstone called in his chits at Universal where he had set up White Zombie for the Halperin Brothers, financed indie productions for Ken Maynard and Lou Ostrow, and funneled considerable work to Laemmle’s lab from the Independent Motion Pictures Producer’s Association. In doing so he guaranteed Majestic production facilities unknown on Poverty Row.

Goldstone did not miss a beat cashing in on the current fad for spooky movies, casting his actors from current horror hits: leading man Melvyn Douglas (The Old Dark House), moronic Dwight Frye (Frankenstein and Dracula), zaftig comedian Maude Eburne (The Bat Whispers), wooden soldier Robert Frazer (White Zombie), right down to bit player Rita Carlisle reprising her whining, bedridden invalid from Dr. Jekyll and Mr. Hyde. Goldstone’s real coup was acquiring the Doctor X thrill team of Lionel Atwill and Fay Wray, already teamed again in the just-completed Mystery of the Wax Museum (which The Vampire Bat would beat into release by one month).

With this travelling circus of horrors traipsing through cast-off sets from The Old Dark House and Frankenstein, plus a day trip to Bronson Canyon, The Vampire Bat plays like a midnight matinee from the old Shock Theater TV package. It’s foolish fun, mercifully brief and probably the best-remembered film from the prolific Frank Strayer, auteur of umpteen “Blondie” movies for Columbia. UCLA’s restoration recreates the sensational Gustav Brock color sequence, unacknowledged and unseen since first run.

Scott MacQueen

Preserved from a 35mm composite acetate fine grain master and a 35mm nitrate print. Laboratory services by PHI-UCLA Film Laboratory, West Wing Studios, Inc., Fotokem, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special Thanks to: Stanton Rutledge, Bill Broderson, Andrew Oran.
With the firing squad at the ready and the Bolsheviks at her heels, Anita Mellikovna (Violet Heming) is given safe passage out of Moscow by embassy attaché Deene Maxwell (Ralph Bellamy). Deene weds Anita, unaware that she is still legally the wife of Louis Capristi (Alexander Kirkland), an incarcerated madman. When Capristi learns of the marriage, he escapes and makes his way to London where he turns the newlyweds’ heaven into a living hell.

When Fox signed celebrated production designer William Cameron Menzies in 1931 with a promise to direct, their distrust of his dramatic instincts caused the studio to shadow him with a co-director. As originally fashioned and previewed, Almost Married had been Menzies’ alone. It was a full-blooded horror movie, much to the chagrin of the Production Code. Rewrites were ordered following a desultory preview and Marcel Varnel was brought in to direct retakes. New bookends were appended and the gruesome business was softened. The rejiggered film clocked in at under an hour.

The surgery was successful but the patient died. Fox dumped it on a double bill in Brooklyn where it sank without a trace. Menzies’ final directing fling at Fox was the delightful and stylish Chandu the Magician (1932), this time teamed with Varnel from the outset. Subsequently he returned to production design. His occasional tenancy in the director’s chair thereafter confirmed the strength of his artistic eye and the limitations of his dramatic gifts. Varnel, after his final film for Fox, the charmingly eccentric Infernal Machine (1932), (also on view in this Festival), relocated to England where he flourished as a specialist in comedy.

Scott MacQueen

Preservation funded by Twentieth Century Fox Film Corporation

Directed by William Cameron Menzies, Marcel Varnel


35mm, b/w, 51 min.

ALMOST MARRIED 1932

Preserved from a 35mm nitrate print and the 35mm Italian nitrate dupe negative. Laboratory Services by YCM Labs, Audio Mechanics, DJ Audio, Inc., Pacific Title & Art Studio. Special Thanks to: The Academy Film Archive, Schawn Belston, Caitlin Robertson, Victoria Stevenson.

Preceded by DRACULA, Original Trailer 1931

Preservation funded by The Packard Humanities Institute. 35mm, b/w, 2 min.

FRANKENSTEIN 1931, Reissue Trailer 1938

Preservation funded by The Packard Humanities Institute. 35mm, b/w, 1 min.

THE OLD DARK HOUSE, Original Trailer 1932

Preservation funded by The Packard Humanities Institute. 35mm, b/w, 1 min.

Frankenstein is the original 1931 trailer bracketed by “It’s Back!” wraparounds for the 1938 reissue. Like many early trailers it is comprised of outtakes revealing angles and trims not used in the feature. Dracula is the unadorned original trailer and includes variant line readings and a fragment of Edward Van Sloan’s screen test. The Old Dark House trailer features stills and art cards but no footage. All three films were immediate inspiration for The Vampire Bat.

Scott MacQueen

Preserved from 35mm nitrate prints. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc.
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Preservation funded by Century Arts Foundation

Directed by Juleen Compton


STRANDED 1965

Juleen Compton was an independent American filmmaker—and one of the only women making features during the decade—working in both Europe and the United States during the 1960s. As a teenager, in the 1950s, Compton moved from Phoenix to New York City where she became part of the tight-knit theater community; she was close friends with playwright Clifford Odets; and studied acting with Lee Strasberg who recommended that she take classes with Harold Clurman, co-founder of The Group Theatre. In 1961 Compton and Clurman were married until his death in 1980. During these years, Compton began a successful career in real estate and interior design; a secondary profession that would finance her work as an independent filmmaker.

Compton’s first feature was the autobiographical Stranded, which she wrote, directed, starred in, self-financed and distributed. Released in 1964, the film shares the cinematic experimentation and stylish, youth-centric rebellion of the French New Wave made even more radical by its progressive portrayals of female independence and sexuality, beatnik culture, and discussions of homosexuality.

Stranded follows Raina, a young American woman (played by Compton), traveling through Greece with her American lover (Gary Collins), and her French, gay, best friend (Gian Pietro Calasso). Raina partakes in several love affairs rejecting marriage offers for no other reason than she likes her life the way it is. Made just prior to the arrival of second wave feminism, Compton, as writer-director, never judges her on-screen alter-ego the way similar female characters were frequently punished in other films during this era by stigmatizing female sexuality.

Compton’s drive to make her first movie without any formal filmmaking training was similar to Raina’s pursuit of living life on her own terms. Compton shot the picture for under $300,000, investing her own money into the project. It screened at the Cannes Film Festival in 1965 and had a theatrical run in Paris, but has rarely been seen since.

Maya Montañez Smukler

Restored from the 35mm acetate duplicate picture negative and 35mm original acetate track negative. Laboratory services by Fotokem. Sound services by Audio Mechanics, DJ Audio, Inc. and Simon Daniel Sound.
THE PLASTIC DOME OF NORMA JEAN 1966

Written, directed, and self-financed by Compton, The Plastic Dome of Norma Jean (1966) is the story of a clairvoyant teenage girl, Norma Jean (Sharon Henesy), taken advantage of by a boy band, fashioned after The Beatles, determined to exploit the young woman’s powers as part of a hoax revival.

Filmed in the Ozarks with a cast of young, unknown actors (a 25 year-old Sam Waterston co-stars in his first film appearance), the picture’s opening title sequence—the two young leads walking through a bucolic setting with Michel Legrand’s sentimental score—suggests a tender tale about a pair of young companions. However, the movie quickly takes an unusual turn when Norma Jean and her friend Vance (Robert Gentry) pick up an enormous plastic dome they’ve ordered. The narrative never reveals the structure’s origins or purpose, but the image of the looming, yet magical two-story high edifice, provides an engaging and enigmatic set piece for the rest of the movie.

Stylistically accomplished, the movie is an impressive example of American independent feature filmmaking during the mid-1960s and an uncommon portrayal, for the time, of female agency.

During the 1970s, Compton moved to Los Angeles in hopes of directing features in Hollywood. In 1974 she participated in the inaugural year of the American Film Institute’s Directing Workshop for Women; and wrote scripts for television movies.

Frustrated with Hollywood’s sexist hiring practices, after completing her third film, the independently produced Western Buckeye and Blue (1988), Compton returned to New York City during the 1990s to run her successful off-Broadway theater company, the Century Center for the Performing Arts.

Maya Montañez Smukler
Inspired by the true story of Erwin “Machine Gun” Walker’s shocking Los Angeles crime spree throughout 1945 and 1946, *He Walked By Night* is a superbly crafted documentary-style noir thriller released by Eagle-Lion Films and produced by Bryan Foy (eldest son of Eddie Foy and part of the famous “Seven Little Foys”). Known as the “Keeper of the B’s” during his previous stints at Warner Bros. and Fox, Foy’s team (led by director Alfred Werker and an uncredited Anthony Mann) imbued the production with impressive creativity despite the Poverty Row studio’s budgetary limitations. Critical praise was unanimous, with *Variety* praising the “high-tension crime meller, supercharged with violence but sprung with finesse.”

The film’s swiftly efficient parallel narrative structure is divided between the methodical LAPD team led by veteran character actor Roy Roberts and rugged newcomer Scott Brady (younger brother of crime film favorite Lawrence Tierney), and their psychotically-cunning cop killer target (skillfully portrayed by recently discovered stage star, Richard Basehart). Jack Webb, in his first credited film role, plays a forensic technician. The on-set friendship that developed between Webb and the film’s technical advisor, LAPD Sergeant Marty Wynn, is widely credited as the birth of *Dragnet* and the modern day pulp-TV police procedural.

Cinematographer John Alton is perhaps the film’s greatest asset. In a 2009 *Noir City Sentinel* interview, the film’s script supervisor Arnold Laven stated: “When Alton came to work for Eagle-Lion, nobody had ever heard of him. When he left for MGM everyone knew who he was.” Laven also noted that Alton worked with a trimmed down production team (much to the displeasure of the Hollywood unions) allowing for greater creative control by the director. Alton’s expressionistic imagery and use of low-key lighting is particularly well-showcased during the dramatic finale photographed on location in the storm drains of Los Angeles.

**Todd Wiener**

*Preserved from the 35mm nitrate camera negative and a 35mm nitrate fine grain master. Laboratory Services by Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Metro-Goldwyn-Mayer, Inc., George Willeman, Kevin Sikes.*
In the back room of a seedy, small town bar, a group of men pronounce someone guilty of an unknown crime. A “lost” film noir, *Open Secret* teeters between gritty murder mystery and exposé of social injustice. John Ireland and his new bride, Jane Randolph, arrive as house guests of an old army buddy only to have him turn up missing. As the newlyweds investigate their friend’s disappearance they realize that he and his town are hiding deep rooted prejudices. Discovering hate literature calling for “100% white Americans to organize,” Ireland comments, “Some people believe this stuff.” A neighborhood woman advises them not to patronize Strauss’ camera shop. “Let him move somewhere else with his own sort,” she sneers.

Unlike *Gentleman’s Agreement* and *Crossfire* (both released one year earlier), the “open secret” is never mentioned except in a brief shot of the word “Jew” scribbled on a storefront. When their friend is found dead, Ireland and Randolph are themselves thrust in harm’s way by accidental possession of evidence that can convict leading townspeople of, not only discrimination, but murder. Speaking of the thwarted ringleader, heroic cop Sheldon Leonard (in a change of pace from his usual gangster roles) observes, “He was playing Hitler—but in the wrong precinct.”

Though he had left Europe in the 1920s to work in the film factories of Hollywood and Mexico, it is not surprising that Austrian-born director John Reinhardt (*Chicago Calling*, *High Tide*) would have embraced the subject of anti-Semitism, as did other anti-Nazi émigré directors arriving in America after the Anschluss. Herschel Burke Gilbert’s brooding original score would continue to fight for truth and justice as the music track for the first season of TV’s *The Adventures of Superman* (1952).

*Miki Shannon*  
*Preserved from 35mm nitrate dupe picture and track negatives. Laboratory services by PHI-UCLA Film Laboratory, Audio Mechanics, and Simon Daniel Sound and DJ Audio, Inc.*
THE MAD GAME 1933

Described by the New York Times as “a picturesque and exciting melodrama, loaded with convincing underworld detail and authentic criminal argot,” The Mad Game stars Spencer Tracy as notorious gangster Edward Carson, the former head of a bootlegging gang, currently serving time for income tax evasion. Prohibition ends and while Carson is locked up, his old gang, led by the double-crossing Chopper, takes up kidnapping and abducts the son and daughter-in-law of a prominent judge—the very judge who sentenced Carson to jail. Carson makes a deal with the prison warden to go undercover in order to infiltrate his former gang, find the kidnapped couple, and exact his revenge on his double-crossing friend.

Tracy and Claire Trevor, who plays a journalist and the friend and biographer of Carson, were both lauded for their acting. Tracy’s performance was described as “superlatively real” in the Times, and Variety praised Trevor as “about the best portrayal of a newspaper gal which the studios have submitted.”

The Mad Game was not without its controversy, however, and the Hays office expressed concern over the theme of the film, which debuted just one year after the Lindbergh baby kidnapping. The Mad Game passed the censors on the condition that scenes of the actual abduction would be removed. On its release, the film was generally praised for its treatment of kidnapping, as it displayed the dire consequences of the crime and it described ways in which the government was acting to reduce it.

Staci Hogsett

Preserved from a 35mm nitrate print and the 35mm French nitrate dupe negative. Laboratory Services by YCM Labs, Audio Mechanics, DJ Audio, Inc., Pacific Title & Art Studio. Special Thanks to: The Academy Film Archive, Schawn Belston, Caitlin Robertson, Victoria Stevenson.
365 NIGHTS IN HOLLYWOOD 1934

This early musical for Jean Harlow look-alike, Alice Faye stars James Dunn (Oscar winner for his role in A Tree Grows in Brooklyn) as the one-movie-wunderkind, Jimmy Dale, who has now fallen into the bottle. Dale is given another chance teaching at J. Walter Delmar’s shady acting school. When Delmar sets out to fleece an unknowing investor, Dale sees an opportunity to make a comeback picture starring Alice Perkins (Faye), a new school enrollee. Alice’s road to success is not all bright lights (as one promoter asks, “She does sing, doesn’t she?”) but she eventually masters the sultry love song, “(I’d Like to Say) Yes to You”, in an art deco musical number that must have brought great delight to Depression-era moviegoers.

Director George Marshall (Destry Rides Again) showcases Faye who, like her alter ego in the film, went on to be one of the most popular singers of the decade. There are several side steps in the plot featuring the comic relief of Mitchell and Durant and other specialty acts which might have been better left on the cutting room floor, but, as the director of the movie-within-the-movie asserts in the climax, “It’s a new idea, it can’t miss!”

Miki Shannon

Preserved from a 35mm nitrate print. Laboratory services by PHI-UCLA Film Laboratory, Film Technology Company, Audio Mechanics, and Simon Daniel Sound and DJ Audio, Inc.
CLASSIC ANIMATED SHORTS
FROM PARAMOUNT

UCLA Film & Television Archive is pleased to present this selection of new and recent restorations of classic animated shorts distributed by Paramount Pictures, featuring the timeless work of Max and Dave Fleischer and stop-motion pioneer George Pal.

RAGGEDY ANN AND RAGGEDY ANDY 1940

Preservation funded by the International Animated Film Society (ASIFA-HOLLYWOOD)


The homespun charm of Raggedy Ann and Andy, the beloved characters conceived by turn-of-the-century illustrator and author Johnny Gruelle is ably transposed to the big screen by Max and Dave Fleischer who spin a charming origin story for the iconic ragamuffins in this Technicolor fairy tale. Brought to life in Glad Rags Doll Factory in the mythical Ragland, Ann and Andy are separated while on their way to the Castle of Names until the Camel with the Wrinkled Knees comes to the rescue.

Paul Malcolm

Preserved from the 35mm nitrate successive exposure negative and the 35mm track negative. Laboratory Services by YCM Labs, Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Paramount Pictures Archives.
A CARTOON TRAVESTY OF THE RAVEN 1942

Preservation funded by the International Animated Film Society (ASIFA-HOLLYWOOD)


In the Fleischer Bros.’ animated take on Edgar Allen Poe’s The Raven, the titular bird still comes “rapping and a tapping” at the door but rather than a harbinger of inconsolable grief, he’s selling vacuum cleaners. That is until the Big Bad Wolf tempts him to rob the joint instead. Add in the lord of the manor, a kilt-wearing Scottie dog, and things go off the literary rails pretty quickly as the anarchic fun ramps up.

Paul Malcolm

Preserved from the 35mm nitrate successive exposure negative and the 35mm track negative. Laboratory Services by YCM Labs, Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Paramount Pictures Archives.

DINAH 1932

Preservation funded by the International Animated Film Society (ASIFA-HOLLYWOOD)


By the early 1930s, John, Herbert, Harry and Donald Mills, a.k.a. The Mills Brothers, had established themselves as one of the biggest acts on radio with their unique four-part harmonizing accentuated by their uncanny ability to imitate musical instruments with their voices. They made their big screen debut in Paramount’s The Big Broadcast (1932) before being featured in three Fleischer Bros. “Screen Song” shorts, including this one, which invites you to follow the bouncing ball and sing along with their rollicking rendition of “Dinah.”

Paul Malcolm

Preserved from a 35mm acetate print. Laboratory Services by Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Paramount Pictures Archives.
A GATHERING PLACE FOR PEOPLE OF CULTURE
HONEST LOVE AND TRUE 1938

Preservation funded by The Packard Humanities Institute

Directed by Dave Fleischer Production: Paramount Pictures, Inc. 
Distribution: Paramount Pictures, Inc. 
35mm, b/w, 7 min. 

Betty Boop, lost in the Klondike, found! Honest Love and True is one of two Boops for which all the original elements were lost long before the cartoons were sold to television in the 1950s. Betty is a Klondike saloon singer and as usual, the moustachioed proprietor tries to take her boop-oop-a-doop away, only to be foiled by a friendly member of the RCMP. Sadly, we can’t hear Betty’s booping as the 16mm copy discovered in the Netherlands by animation historian Dave Gerstein lacks a soundtrack.

Scott MacQueen

Preserved from a 16mm mute print. Laboratory Services by PHI-UCLA Film Laboratory. Special Thanks to: Eye Filmmuseum, Elif Rongen, Catherine Common, David Gerstein, Jerry Beck, Paramount Pictures Archives.

EDUCATED FISH 1937

Preservation funded by Academy of Motion Picture Arts and Sciences

35mm, color, 8 min. 

A rascally, truant fish who refuses to pay attention in class learns his lesson quick when he’s snapped up on a fisherman’s hook and barely escapes in one piece. The Fleischer Bros.’ bouncing bonhomie on full display here helped earn them an Academy Award nomination for this charming short subject.

Paul Malcolm

Preserved from the 35mm nitrate successive exposure negative and the 35mm nitrate track negative by The Academy Film Archive and UCLA Film & Television Archive in cooperation with Paramount Pictures. Laboratory services by Cinetech, Deluxe Media Services, Chace Audio by Deluxe.

RHYTHM IN THE RANKS 1941

Preservation funded by Academy of Motion Picture Arts and Sciences and The American Film Institute/National Endowment for the Arts Film Preservation Grants Program

Directed by George Pal. Production: George Pal Productions, Inc. 
35mm, color, 10 min. 

A toy soldier is drummed out the of the service after a beautiful ice skater catches his eye on duty but when the Screwball army declares war, the soldier gets another chance at redemption—and romance. Whimsical in tone and set to the syncopated sound of The Raymond Scott Quintette’s “The Toy Trumpet,” Rhythm in the Ranks earned George Pal, employing his Puppetoons stop-motion animation technique, his first Oscar nomination for Best Short Subject.

Paul Malcolm

Preserved by The Academy Film Archive and UCLA Film & Television Archive in cooperation with Paramount Pictures from the 35mm nitrate original successive exposure picture negative and track negative. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio, Inc.
S.O.S. TIDAL WAVE 1939

The war jitters triggered by the Munich Agreement in September 1938 that gave the Sudetenland to Germany were fanned into hysteria by the mass media following Orson Welles’ The War of the Worlds Halloween radio hoax. Seizing an opportunity, Universal recalled their current Flash Gordon feature Rocket Ship and slapped a martial moniker on it, and within the week Mars Attacks the World was playing theaters in Boston, New York and Sioux City. That same week the November mid-term elections put the brakes on Roosevelt’s progressivism as Democrats lost 76 congressional seats. With Hitler’s April renunciation of Germany’s non-aggression pact with Poland, anxiety reigned into the spring of 1939 when Republic Pictures direly trumpeted S.O.S. Tidal Wave, seemingly torn from the headlines and rushed through production to meet early June bookings, a scant month after FDR opened the New York World’s Fair via a live NBC telecast.

So what if there were only several hundred receivers in Manhattan? In S.O.S. Tidal Wave television is everywhere, as ubiquitous as the ever-gullible public. Stealing the mayoral election in a city along the Eastern seaboard is easy peasy for a corrupt political machine as voters stampede following a faked Election Day telecast of a biblical flood inundating New York City. Ralph Byrd’s investigative TV reporter uncovers the fact that it’s just an old movie the miscreants have rented from “Horror Films Incorporated.” New Deal politics frame the spectacle of Manhattan as a New Atlantis, a dazzling finish that welds the narrative to the Welles panic broadcast with found footage from the 1933 disaster movie Deluge. Even in 1939, the recycled devastation still looked clean and crisp as Republic had purchased the original negative and cut it up like a paper doll, consigning Deluge to the legion of lost films (for a half-century at least, until copies turned up in Europe).

In a post-9/11 world the quaint, pre-CGI tableaux of S.O.S. Tidal Wave remain alarming and prescient, the First Amendment correlative still a potent caution in the age of alternative facts.

Scott MacQueen

Preserved from the 35mm nitrate original picture and track negatives and the 35mm 1952 acetate fine grain master. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, DJ Audio Inc. Special thanks to: Paramount Pictures Archives.
FALSE FACES 1932

The loathsome career of Henry Schireson, the self-styled “King of Quacks” famous for bobbing Fanny Brice’s nose and infamous for the botched surgery that necessitated the amputation of Sadie Holland’s gangrenous legs, is celebrated in Lowell Sherman’s False Faces, a delirious film à clef worthy to be spoken of in the same breath with the best of Warren William’s pre-Code muckrakers like Bedside (1934), Skyscraper Souls (1932) and The Mouthpiece (1932).

We first meet Schireson’s screen counterpart, Dr. Silas Benton (portrayed by director Sherman as an affectless sociopath), extorting money from a poor immigrant family for deceitful medical guarantees. Dismissed from his post at a New York hospital, Benton relocates to Chicago and promotes himself to the idle rich and famous as the doyen of nip-and-tuck. Utterly indifferent to his trail of human wreckage, Benton dallies promiscuously with every woman in sight and gorges himself with riches gleaned from his outlaw surgeries. His ultimate comeuppance is designed to leave the picture audience agog and cheering.

False Faces provides showcases for a host of eclectic actresses, including Lila Lee (mother of A Chorus Line playwright James Kirkwood Jr.) as the left-behind lover; the tragically alcoholic Clara Bow wannabe, Peggy Shannon, as Benton’s Chicago squeeze; and Nance O’Neil, confidant and purported lover of axe murderess Lizzie Borden as the wretched Mrs. Finn. They all face stiff competition from that ultimate paragon of studio logos, the anonymous but delightful World Wide Pictures girl.

Scott MacQueen
A Sheba Enterprises production in association with Golden West Broadcasters. Producer: Kip Walton. Director: Kip Walton. With: The George Shearing Quintet (George Shearing, piano; Hagood Hardy, vibes; Nick Martinez, drums; Joe Pass, guitar; Bob Whitlock, bass), Jennie Smith, Mel Tormé.
DigiBeta, b/w, 50 min.

THE GEORGE SHEARING SHOW
KTLA, 1/3/65

British-born jazz pianist George Shearing appeared on American television many times in the years following his emigration to the United States in the late 1940’s, including a six-month stint as host of a half-hour music series broadcast on KCOP in Los Angeles from March to September of 1965. Just two months prior to the premiere of that George Shearing Show, he hosted this January, 1965 color special produced at KTLA on which he welcomed singers Jennie Smith and “The Velvet Fog,” Mel Tormé, for an hour of music and song. Highlights include such Shearing favorites as “I’ll Take Romance,” “East of the Sun,” “I’ll Remember April,” and “Autumn Leaves.” Smith sings “He Loves Me” and “Someone To Watch Over Me,” while Tormé offers a spirited “You Make Me Feel So Young,” and, accompanied by Shearing on piano, the lovely romantic ballad, “A Nightingale Sang In Berkeley Square.”

Dan Einstein

Preserved from the original 2” tape. Video transfer at the CBS Media Exchange.

DigiBeta, b/w, 50 min.

NANCY WILSON AT THE GROVE
KTLA, 5/20/65

KTLA cameras go to the Cocoanut Grove at the Ambassador Hotel for the opening night of singer Nancy Wilson’s engagement at the famed nitery. Prior to Ms. Wilson’s performance, Variety columnist Army Archerd talks with a number of famous attendees: musician Freddy Martin, songwriter Jimmy McHugh, Vince Edwards and Kathy Kersh, Nick Adams, Bill and Camille Cosby, Shirley Jones, George Chakiris, Ambassador Hotel president G. David Schine and his wife, Hillevi Rombin, and Liberace. Then the Freddy Martin Orchestra plays a medley of songs from The Sound Of Music, followed by portions of Wilson’s lively musical set, which includes “On A Wonderful Day Like Today,” “If You Are But A Dream,” “Hello Dolly,” “How Glad I Am,” and a medley of what she terms the “emerging music” of today (snippets of “A Hard Day’s Night,” “I’m Telling You Now,” “Eight Days A Week,” and “I Know A Place”). Afterwards, cameras take viewers into her hotel suite for the after show party and Army Archerd visits with more celebrities: Kenny Dennis (Wilson’s husband and drummer in her backup band), George Jessel, Pierre Salinger, Edward G. Robinson, Robert Culp and his wife Nancy, Bill and Camille Cosby, film director George Sidney, and the evening’s star, Nancy Wilson herself.

Dan Einstein

Preserved from the original 2” tape. Video transfer at KTLA. Engineering services by Don Kent.
COLOR ME JAZZ
KTAL, 10/3/65

This entertaining and vibrant color broadcast, designed, as Variety bluntly put it, to “throw a shoulder block into the rock ‘n’ roll craze,” was to be the first in a proposed series of syndicated hour-long specials hosted by Mel Tormé and featuring top jazz artists of the day. June Christy sings a swingin’ “Get Me To The Church On Time”; the Paul Horn Quintet offers two songs, including “Greensleeves”; Dixieland trumpeter Teddy Buckner and his combo play “West End Blues”; Jennie Smith sings “Happiness Is A Thing Called Joe”; Lou Rawls lip syncs his latest release, “Three O’clock In The Morning”; and drummer Shelly Manne and his group perform the classic Gershwin tune, “Summertime.”

Dan Einstein

Preserved from the original 2” tape. Video transfer at DC Video. Engineering services by David Crosthwait.
CELEBRATING LAUREL & HARDY

UCLA Film & Television Archive continues its long-term initiative to restore the legacy of Laurel & Hardy, working with negatives that have survived (sometimes only barely) decades of abuse and neglect. This major restoration effort is supported by the Archive’s Laurel & Hardy Preservation Fund. Launched with a lead gift from Mr. Jeff Joseph, the fund has received gifts from numerous concerned members of the public, enabling this important work to proceed, reconnecting the entertainers to their audience in a meaningful way. In this program, we showcase the latest projects restored via this ongoing effort.

SONS OF THE DESERT 1933

Preservation funded by the George Lucas Family Foundation and the Film Foundation


Drawing on story elements from their earlier shorts We Faw Down and Be Big, Stan Laurel and Oliver Hardy’s fourth feature-length comedy, Sons of the Desert, begins at a secret meeting of the boys’ eponymously titled fraternal lodge. Amid secret handshakes and tarbooshes, the “exhausted ruler” swears attendance at the lodge’s 87th annual convention in Chicago. When the wives forbid them to go, Hardy comes up with a ruse to fool the missus (the magnificent Mae Busch): Stan bribes a veterinarian who diagnoses Ollie with a double case of Canis Delirious. Mrs. Hardy’s seafaring phobia ensures that the fictive “mad dog” malady can only be cured by an equally fabricated stag ocean voyage to Honolulu.

Stan and Ollie sneak off to Chicago to eat, drink and make merry with their lodge brothers (including the brilliantly obnoxious Charley Chase) and hear Ty Parvis croon Marvin Hatley’s endearing “Honolulu Baby.” A maritime disaster and an incriminating newsreel expose the charade, culminating in a last act that is perhaps the funniest of Laurel and Hardy’s career.

Shot in twenty-one days at a cost of $165,000, Sons of the Desert was one of the top ten films of the year, grossing over one million dollars worldwide upon its original release. Though more than eight decades have passed since its original release, its impeccable comic timing makes Sons of the Desert one of the crowning achievements in Laurel and Hardy’s long career. In 2012 it was named to the National Film Registry, joining Laurel and Hardy’s shorts Big Business and The Music Box.

Jayson Wall

Preserved from the 35mm nitrate camera negative, a 35mm nitrate lavender picture master, the 35mm nitrate Canadian track negative and the 35mm nitrate Roach Studio print. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to Sonar Entertainment.
When Colonel Finn’s Big Top Show goes bust, Stanley inherits the flea circus and Ollie gets “Ethel, the Human Chimpanzee.” Zoophilia is writ large as the boys smuggle the love-sick gorilla into Billy Gilbert’s rooming house, unaware that Billy, listening through the walls, is pining for his errant wife, also named Ethel.

Scott MacQueen
Preserved from a 35mm nitrate lavender picture master and a 35mm nitrate composite fine grain master. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, and DJ Audio, Inc. Special Thanks to: Sonar Entertainment, the Library of Congress.

BERTH MARKS 1929
Preservation funded by The Packard Humanities Institute

35mm, b/w, 19 min.

In Berth Marks, Stan and Ollie share an upper berth in a sleeping car. That’s all, and that’s plenty funny. As the team adjusts to long sound takes in this, only their second sound short, there’s obvious extempore interplay that gives their banter a spontaneous vitality. Berth Marks has been known forever in a severely cropped edition marred by an ersatz, sweetened sound mix done in 1936. For the first time in decades we can now see and hear everything in front of the camera in 1929.

Scott MacQueen
Preserved from a 35mm nitrate dupe negative and 1929 RCA sound discs. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, and DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Sonar Entertainment, Michael J. Sheridan, Lou Sabini, Ralph Celentano, Les Perkins.

THAT’S THAT 1937
Preservation funded by Jeff Joseph/Sabucat

DCP, b/w, 7 min.

The rarest of Laurel and Hardy films this side of The Rogue Song, That’s That is a gag reel made up of alternate takes and bloopers said to have been compiled by film editor Bert Jordan as a present for Stan Laurel’s birthday in 1937.

Scott MacQueen
Preserved from a 35mm nitrate work print, picture master and a 35mm nitrate composite fine grain master. Laboratory Services by YCM Labs, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special Thanks to: Robert Dickson.
MAMBA 1930

Starring Jean Hersholt, Mamba takes place in 1913 in German East Africa, now Tanzania. August Bolte is a thoroughly disgusting plantation owner, who violently mistreats his African workers, sexually abuses native women, and is shunned by both the British and German military officers garrisoned in the border area between British and German colonies. He buys himself an impoverished countess as a wife and brings her back to Africa where she soon is terrorized by the alien environment.

The film went into production in late 1929, when Tiffany, a low-budget, independent studio decided to play with the big boys in Hollywood, investing half a million dollars to make a sound, color and 3-D film, at least according to Film Daily. Shot on the Universal lot by action specialist Albert S. Rogell, the film kept running out of money, but the gamble paid off. When the film opened in New York in March 1930, it broke the box office record for the Gaiety Theatre. That didn’t help Tiffany, which went bankrupt in 1932, as the Depression deepened, its catalog of prints and negatives disappearing into oblivion.

It was not until 2009 that an Australian film impresario, Paul Brennan, “discovered” an original two-color Technicolor IB nitrate print, belonging to an old couple in their 80s who lived in or near Adelaide. But there were problems. The film had been sent to Australia in 1930 with Vitaphone sound discs, rather than sound on the film, and some of those discs were missing. Brennan contacted Ron Hutchinson of The Vitaphone Project, who put him in touch with UCLA Film & Television archivist Todd Wiener; miraculously, the discs had survived at UCLA, as well as two reels of color nitrate. In 2012, the original print was sent to UCLA for this restoration.

Jan-Christopher Horak

Preserved by UCLA Film & Television Archive and The Film Foundation from a 35mm nitrate print and RCA sound discs. Laboratory Services by Fotokem, Pacific Title & Art Studio, Audio Mechanics, DJ Audio Inc., Simon Daniel Sound. Special Thanks to: Paul Brennan, Jonas Nordin, the Library of Congress, and especially to Murray and Pat Matthews who guarded the nitrate print.
CHEER UP AND SMILE 1930

Cheer Up and Smile is a perfect musical fare for a lanky, pre-Dagwood Arthur Lake. Spurned by college girlfriend Dixie Lee, Lake heads to Hollywood to try his luck in show business. When popular radio singer “Whispering” Jack Smith is knocked unconscious by robbers, squeaky voiced Lake becomes the overnight sensation of the airwaves. Enter Dixie Lee to reclaim Arthur, only to become dubious when she is led to believe he is having an affair with steamy temptress Olga Baclanova.

In stark contrast to the tongue-tied, bumbling Lake, the fraternity initiation scene is all but stolen by the film’s confident, no nonsense, uncredited 23-year-old former USC footballer named Marion Morrison. This was the last film that Morrison would work on as a prop man and bit player. By the time Cheer Up and Smile was released, Morrison, now known as John Wayne, was seeing America first, touring the Grand Tetons and Zion National Park as the star of Fox’s 70mm Grandeur epic western, The Big Trail (1930).

Miki Shannon

Preserved from a 35mm single-system nitrate workprint. Laboratory services by PHI-UCLA Film Laboratory, Film Technology Company, Audio Mechanics, and Simon Daniel Sound and DJ Audio, Inc.
GOD’S STEP CHILDREN 1938

By the time God’s Step Children was released in 1938, African American pioneer Oscar Micheaux had independently produced, written, directed and distributed more than 30 “race” pictures—movies made by Black artists for Black audiences, a necessary alternative to Hollywood’s exclusionary studio system. The most prolific director of such films, emerging in the silent era with his 1919 epic The Homesteader, Micheaux strove to convey the middle-class aspirations of Blacks in America as well as the deleterious effects of Jim Crow. Sadly, fewer than half of his films survive today, many in poor condition. The Archive is pleased to restore the only known print of this late-career title.

Here, Micheaux revisits some of the issues of his earlier films: passing, miscegenation, and prejudice between Blacks of different skin tones. Naomi, a light-skinned Black child, is abandoned by her mother and raised by the virtuous Mrs. Saunders (Alice B. Russell, Micheaux’s wife and collaborator). When the girl’s fixation with whiteness turns her against her own race, she is sent to a convent. Hopelessly in love with her adoptive brother, Jimmie, Naomi consents to marry his friend, but is repulsed by his darker skin and unrefined ways. The narrative comes full circle as Naomi leaves her own newborn and makes a tragic attempt to pass in white society.

When the film premiered at Harlem’s RKO Regent Theatre it was met with a storm of controversy; the National Negro Congress and other groups protested its harsh characterization of African Americans. The film was withdrawn and several scenes were consequently deleted. Meanwhile, the Chicago Defender declared it “the best yet in sound, acting and screening that this pioneer producer has done.” Produced with limited resources, God’s Step Children offers a testament to Micheaux’s extraordinary dedication to both his craft and the concerns of a historically marginalized community.

Jennifer Rhee

Preserved from a 35mm nitrate print. Laboratory services by The Stanford Theater Film Laboratory, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc., and Pacific Title & Art Studio.
Preservation funded by The Packard Humanities Institute

Directed by Arthur Hoerl


35mm, b/w, 64 min.

SHE DEVIL (a.k.a. Drums O’ Voodoo) 1934

An early “race movie” financed (as most were) by white producers, She Devil should not necessarily be discounted as representing the expression of a genuine Black voice. Though directed by Arthur Hoerl, a white man who wrote Reefer Madness and Rocky Jones, Space Ranger, the original play is by J. Augustus Smith, a southern Black man who also wrote the screenplay and takes the leading role.

The heart of Smith’s play Louisiana is the collision of African and Christian beliefs in the early 20th Century bayou country. When the white man’s Christian magic fails, conjure woman Aunt Hagar invokes voodoo to protect her community and save a Baptist preacher and his niece from the malign influence of an evil jook joint proprietor.

Louisiana was produced by the Negro Theatre Guild at the 48th Street Theatre in New York in the winter of 1933. After lumbering through eight performances with less than enthusiastic reviews, it was snapped up by Robert Mintz and Louis Weiss, its cast and stage trappings trundled to Long Island City and efficiently pickled in aspic.

Auteurs are where one finds them. The cast already knew their business, drilled by stage director Samuel J. Park under the guiding eye of author Smith. Perfunctory director Hoerl waves his cast on and off the boards. The rustic attitudes and revival meeting jubilation ring true in their naiveté, even if the beat of tom-toms is an obvious borrowing from Eugene O’Neill’s The Emperor Jones. Ungainly as it is, She Devil is Smith’s show top to bottom.

After Texas previews in late 1933 as Drums O’Voodoo, it was picked up by Dallas distributor Alfred Sack, the white showman who financed Oscar Micheaux and Spencer Williams. Sack retitled it She Devil for general release in May 1934 and continued to reissue it into the 1940s under the original play title.

Scott MacQueen

Preserved from the 35mm nitrate camera negative, the 35mm nitrate track negative and a 16mm diacetate print. Laboratory Services by PHI-UCLA Film Laboratory, Pacific Title & Art Studio, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special Thanks to: Kit Parker Films, Academy Film Archive.

Preceded by GOD’S STEP CHILDREN Trailer

Preservation funded by The Packard Humanities Institute

35mm, b/w, approx. 2 min.

Preserved from a 35mm nitrate print. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, DJ Audio Inc., Simon Daniel Sound.
Based on a novel and play written by Carl Sloboda and borrowing on themes from Guy de Maupassant’s short story “Boule de Suif,” Infernal Machine is an examination of the threat of impending death on a group of people aboard a ship bound for New York.

This Pre-Code comedy-thriller centers on Robert Holden (Chester Morris), a broke and discouraged veteran, who meets fellow American Elinor Green (Genevieve Tobin) at a cafe in Paris. After their first encounter, Holden’s attempt to return Green’s thought-to-be stolen purse ends up rendering him a stowaway on board a ship bound for America. Also aboard is a collection of characters, including Green’s banker fiancé, a famed scientist, and an opera singer. Unbeknownst to the notable passengers, they are all being observed by Spencer (James Bell), a telegram operator and obsessed author, who seeks to write an exposé on celebrities entitled “The Arrogance of Power.” Romance begins to blossom between Holden and Green, just as Spencer produces a radiogram claiming that an “infernal machine,” or bomb, is aboard the ship. Accusations fly and the passengers begin to turn on one another, showing their true nature. Quickly each passenger accuses the others of planting the bomb until eventually Holden, jealous of Green’s attention to her undeserving fiancé, falsely admits to being the culprit. In his role as assumed perpetrator, Holden tests the group further.

Infernal Machine was one of only three films directed by the French-born Marcel Varnel for the Hollywood studio system. Shortly after directing this feature, Varnel relocated to London where he continued to direct a series of low-budget comedies.

Staci Hogsett

Preserved from a 35mm nitrate print. Laboratory Services by PHI-UCLA Film Laboratory, Film Technology Company, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Twentieth Century Fox Film Corporation.
SLEEPERS EAST 1934

No good deed goes unpunished for Lena Karelson (Wynne Gibson), hooker with a heart of gold trying to go straight in the big city. Covering a bachelor party for a friend in need, Lena winds up at a gambling house where she is the sole witness when Mayor Wentworth’s drunken lout of a son shoots the owner. Wentworth’s political machine wants Lena to falsely incriminate mob boss Callahan to bolster their re-election campaign. Callahan’s mouthpiece nabs Lena first, conveying her stealthily by train from Toledo to New York to prevent her from testifying against the big boss.

A midnight special smash-up, a tense courtroom finale and true love triumphant round out this typical Fox pre-Code programmer, released just before the Legion of Decency dropped the hammer in 1934. The last of only six pictures helmed by actor turned director Kenneth MacKenna (Temple Tower, his 1930 endeavor to fill Ronald Colman’s shoes as Bulldog Drummond, is a UCLA restoration shown here in 2013), Sleepers East can be enjoyed as a codicil to Wynne Gibson’s delightful turn as the streetwalker plucked from the gutter when she inherits a legacy in If I Had a Million (1932).

Fox switched tracks at the roundhouse in 1941 when producer Sol Wurtzel remade his original film and revamped the story for Lloyd Nolan’s private detective Michael Shayne as Sleepers West. This seminal version has not been seen in 82 years.

Scott MacQueen

Preserved from the 35mm nitrate studio print. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special Thanks to: Twentieth Century Fox Film Corporation.
“A road movie without the road, a love story without love, and a crime story without the crime”—thus is writer-director Reichardt’s own description of her sublime, semi-autobiographical feature film debut. Taking a page from Malick’s Badlands, River of Grass employs the ennui-ridden housewife Cozy (Lisa Bowman) as its increasingly unreliable narrator as she and degenerate barfly Lee Ray (Larry Fessenden, who also produced and cut the film) embrace the misadventures that could only befall amateur, wanderlust criminals as they bumble and fumble back and forth across the sticky inertia of the Florida Everglades.

Sprinkled with a casual ’90s nostalgia for the cool mid-’50s, and with an indie spirit that barely survived to the next decade, the resulting kinetic energy of Grass was matched with enthusiastic praise. Alas, this did not lead to immediate opportunities for Reichardt, but instead a brick wall of funding difficulties and the reality of rampant, industry-wide sexism. Frustrated, she resorted to teaching film production, sidelining her feature filmmaking career for nearly twelve years in the interim.

Reichardt’s uniqueness of vision and voice has only seen substantial appreciation in the last decade, as she has firmly cemented herself as an artist concerned with the poetry of place—a theme that would continue with Old Joy (2006), Meek’s Cutoff (2010) and her recent minimalist masterpiece, Certain Women (2016).

For a time commercially unavailable, River of Grass was given new life thanks to a successful crowdfunding campaign by distributor Oscilloscope in tandem with a preservation partnership between the Sundance Collection at UCLA and the Toronto International Film Festival, which oversaw the digital restoration and 2K scan of time-worn film elements. Following the new restoration’s brief repertory run in Los Angeles and New York City in early 2016, the Archive is proud to present this underseen gem for audiences hungry to connect with the filmmaking roots of this fiercely American visionary.

KJ Relth

Preserved by UCLA Film & Television Archive in conjunction with Oscilloscope Laboratories and Sundance Institute. Restored from the 16mm original A/B negatives and 16mm original track negative. Laboratory services by Modern Videofilm and Fotokem. Sound services by Deluxe Media Audio Services.
THE WATERMELON WOMAN

Writer-director Cheryl Dunye’s debut feature centers on video store clerk-cum-documentarian Cheryl and her obsessive quest to unearth the forgotten contributions of African American women throughout cinematic history. Concentrating on 1930s actress Fae Richards (listed in film credits only as “The Watermelon Woman”), Cheryl conducts interviews with Black film historian Lee Edwards, consults cultural critic Camille Paglia, and sifts through materials at the CLIT Archive in the hopes of unearthing more evidence of Richards’ career, long buried by the whitewashing of time.

What could very well read as a synopsis for a personal documentary project is, in fact, a work of fiction, inspired by Jim McBride’s parodic David Holzman’s Diary and the actual careers of early Black film stars such as Hattie McDaniel, Louise Beavers and Josephine Baker. Dunye’s documentarian is an inquisitive, vulnerable version of herself cast in a romantic comedy by way of the essay film, à la Chris Marker, to create a self-portrait of one woman’s investigation into her own identity.

Emerging from Cheryl’s research is not only a clearer picture of Fae Richards’ film career but also another, less expected discovery: Richards was known to spend most of her time in the company of filmmaker Martha Page, a white woman nearly analogous to real-life filmmaking pioneer Dorothy Arzner. Running parallel to this revelation is Cheryl’s own burgeoning, intimate relationship with Diana (Guinevere Turner), a white, well-off patron of Cheryl’s video store, with whom she engages in perhaps the steamiest on-screen sapphic encounter since Rose Troche’s Go Fish (1994).

Intent on creating a perennial work that would surpass the magical, democratized moment of mid-’90s prosumer video-making, Dunye imbues The Watermelon Woman, the first feature-length film directed by a Black lesbian, with a crystal clear mission: to tell those stories that have never been told. Borrowing from the buoyant spirit of early Spike Lee and themes explored earlier by Troche, Dunye carves out a unique space for her own distinctive storytelling and fervently independent vision while reclaiming ownership of once-co-opted symbols of h(her)story.

KJ Relth

Digitally preserved and re-mastered by UCLA Film & Television Archive as part of Outfest UCLA Legacy Project. Restored from a 16mm Interpositive and 1/2” digital magnetic tape.
According to the Center for the Study of Women in Television and Film at San Diego State University, during the 2014-2015 television season women accounted for only 26% of the above the line talent working in prime time television. As inexplicable as those figures are, it may be difficult to imagine that even fewer opportunities existed for women in the medium in the late 1950s when Barbara Schultz began her career in broadcasting on Armstrong Circle Theater (1959; 1961-63). Breaking barriers with story editor and script consultant stints on groundbreaking series such as The Defenders (1963) and earning executive producer responsibilities on prestige network programs, including the Peabody Award-winning CBS Children’s Hour (1969), Schultz’ improbable success now seems inevitable on the basis of her creative output. In a pioneering career defined by artistic milestones, Schultz’ work as producer of the landmark KCET/PBS television anthology, Visions (1976-1980) stands today as a testament to both her immense talent and the glorious, sadly mostly untapped possibilities of the medium. Over the course of four seasons of Visions, as exemplified by stellar, challenging productions such as Momoko Iko’s “Gold Watch” (1976), Schultz redefined the boundaries of quality television by embracing ethnic and gender diversity, both in front of and behind the camera—reaching dramatic heights (and presenting employment opportunities) to a degree still unrealized by the industry well over three decades later.

Mark Quigley

CBS CHILDREN’S HOUR: “J.T.”

CBS, 10/1/75, rebroadcast from 12/13/69


In response to the warm critical reception of their CBS Children’s Film Festival series that brought international features to youthful audiences on Saturday morning TV, the CBS Television Network expanded their daytime programming experiment to include the production of original telefilms for kids. Executive produced by Barbara Schultz (CBS Playhouse), the short-lived CBS Children’s Hour premiered in 1969 with “J.T.,” a heart-wrenching tale written by Jane Wagner (The Search for Signs of Intelligent Life in the Universe). Produced by Jacqueline Babbin (Sybil) and shot on location in Harlem with a neorealist eye by Robert M. Young (co-writer and photographer of the landmark independent feature Nothing but a Man, 1964), Wagner’s gentle tale concerns the transformative relationship that develops between a lonely African American youth (noted actor and Emmy-award winning director Kevin Hooks, in a universally-acclaimed debut performance) and a sickly, stray cat. The sensitive drama received a Peabody Award in 1969, with a citation proclaiming the show a “landmark in children’s television programming filled with extraordinary insight and compassion.”

Mark Quigley

Use of “J.T.” episode from CBS Children’s Hour courtesy of CBS Broadcasting, Inc. Preserved from 2” videotape. Video transfer at the CBS Media Exchange.

Mark Quigley

Two by Barbara Schultz—Television Visionary

Use of “J.T.” episode from CBS Children’s Hour courtesy of CBS Broadcasting, Inc. Preserved from 2” videotape. Video transfer at the CBS Media Exchange.
Momoko Iko’s play, “Gold Watch” was born out of personal experience. At the age of two, Iko, a Nisei from Wapato, Washington, was, along with the rest of her family, interned at the Heart Mountain Relocation Center in Wyoming, one of ten internment camps set up for the housing of Americans of Japanese descent following the attack on Pearl Harbor and the February 19, 1942 issuance of Executive Order 9066. Released in 1945, Iko and her family relocated to Chicago where she grew up, received a degree in English from the University of Illinois, and became a schoolteacher. An aspiring novelist in the late 1960’s, she was working on a book based on her family’s wartime experiences, but after reading an announcement about a national playwriting contest for Asian-American writers sponsored by the newly-formed East-West Players in Los Angeles, she adapted portions of her unpublished work into a play. Completed in 1970, “Gold Watch” was named the contest winner and on March 15, 1972, it premiered at the Inner City Cultural Center in Los Angeles, where it ran until the end of May. Tapped by producer Barbara Schultz to be the fourth production of her pioneering Visions series on PBS, the drama centers on the Murakamis, a Pacific Northwest farming family much like Iko’s. As were thousands of other Issei and Nisei families in the tumultuous days preceding the Japanese internment, the Murakamis are confronted with virulent racial prejudice and pending incarceration compounded by the prospect of losing everything for which they have worked so hard. Lovingly staged and beautifully acted, with Mako’s moving performance of husband and father Masu Murakami a standout, “Gold Watch” was lauded by the Washington Post as offering a “subject, substance and a style one is hardly likely to encounter elsewhere on the tube,” and by Los Angeles Times television critic Lee Margulies as a “powerful statement about the struggle for human dignity.”

Dan Einstein
Preservation funded by The Packard Humanities Institute

Directed by Martin Gabel

35mm, b/w, 89 min.

THE LOST MOMENT 1947

It’s ironic that the film version of The Aspern Papers by the 19th century American author Henry James, revered for his naturalism, should be the zenith of Hollywood gothic.

In James’ story—modelled after the tale of Edward Augustus Silsbee who attempted to pilfer letters written by Percy Shelley from Mary Shelley’s aged stepsister—a nameless American scoundrel bent on a publishing coup tracks the centenarian Juliana Bordereau to a decaying Venetian palazzo. In The Lost Moment, the scoundrel is an unscrupulous New York publisher (Robert Cummings), who plots to acquire Jeffrey Ashton’s love letters to his withered muse (Agnes Moorehead) even if it requires wooing the tedious great-niece, Miss Tina (Susan Hayward).

James’ themes remain even as the film hysterically reaches for metaphysical overtones. Miss Tina, starchy and lackluster by day, enters a fugue state by night. In thrall to Ashton’s letters which she pores over in secret, Miss Tina literally lets down her hair and becomes the luminous Juliana of 1814, throbbing with vitality and yearning for love. Hal Mohr’s sinuous travelling camera snakes through the crypt-like mansion hand in hand with Daniele Amfitheatrof’s unearthly musical score.

Scott MacQueen

Preserved from the 35mm nitrate camera negative, the 35mm nitrate sound track negative and a 35mm nitrate Fine Grain Master. Laboratory Services by PHI-UCLA Film Laboratory, Modern Videofilm, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special Thanks to: Paramount Pictures Archives.
MOODS OF THE SEA 1941

Preservation funded by the National Film Preservation Foundation

Directed by Slavko Vorkapich and John Hoffman
35mm, b/w, 10 min.

Vorkapich and Hoffman’s lyrical documentary utilizes Felix Mendelssohn’s “Fingal’s Cave” as musical accompaniment for orchestrated images of a powerful natural environment. True to Vorkapich’s interest in montage, the images from the constantly moving camera are cut precisely to the music emphasizing the subjective nature of the camera’s point of view.

Jan-Christopher Horak

Preserved from the 35mm nitrate picture and track negatives. Laboratory Services by YCM Labs, Audio Mechanics, DJ Audio, Inc., Special Thanks to: David Shephard/Film Preservation Associates.
13TH GEN
The Watermelon Woman

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES
Educated Fish

THE AMERICAN FILM INSTITUTE/NATIONAL ENDOWMENT
FOR THE ARTS FILM PRESERVATION GRANTS PROGRAM
Infernal Machine
The Poor Nut

LARRY AUSTIN
The Poor Nut

YVES AVEROUS
The Watermelon Woman

CENTURY ARTS FOUNDATION
Stranded
The Plastic Dome of Norma Jean

BARBARA ROisman COOPER AND MARTIN M. COOPER
Good References

THE FILM FOUNDATION
He Walked By Night
Sons of the Desert
Tramp Strategy
Trouble in Paradise

FILM NOIR FOUNDATION
Los Tallos Amargos

FIRST RUN FEATURES
The Watermelon Woman

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BETWEEN THE DIRECTORS GUILD OF AMERICA (DGA), THE
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Mamba

INTERNATIONAL ANIMATED FILM SOCIETY (ASIFA-HOLLYWOOD)
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OSCILLOSCOPE LABORATORIES
River of Grass

OUTFEST
The Watermelon Woman

THE PACKARD HUMANITIES INSTITUTE
365 Nights in Hollywood
Berth Marks
The Chimp
Cheer Up and Smile
Dracula Original Trailer
False Faces
Frankenstein Reissue Trailer
Give A Man A Job
God’s Step Children
God’s Step Children trailer
Good References
Honest Love and True
Infernal Machine
The Lost Moment
The Murder of Fred Hampton
Open Secret
She Devil (a.k.a Drums O’Voodoo)
Sleepers East
S.O.S. Tidal Wave
The Old Dark House Original Trailer
The Vampire Bat
Voice of Hollywood Series 2, No. 3

DAVID STENN
Peggy, Behave!
Voice of Hollywood Series 2, No. 3

SUNDANCE INSTITUTE
River of Grass

TIFF
River of Grass
The Watermelon Woman

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Outfest congratulates our partners at UCLA Film & Television Archive for their 12-year commitment to the Outfest UCLA Legacy Project - preserving over 36,000 important LGBT moving images and restoring 25 films including Different from the Others (dir. Richard Oswald, 1919) and most recently Desert Hearts (dir. Donna Dietch, 1985).

For more information about the Outfest UCLA Legacy Project, visit outfest.org
ABBOTT AND COSTELLO MEET CAPTAIN KID (1952)  
Charles Lamont

AFTER TOMORROW (1932)  
Frank Borzage

ALMOST MARRIED (1932)  
William Cameron Menzies

ALWAYS GOODBYE (1931)  
William Cameron Menzies

AMERICAN TRAGEDY, AN (1931)  
Josef von Sternberg

ANGEL AND THE BADMAN (1946)  
Howard Hawks

ANGEL AND THE BADMAN (1946)  
Josef von Sternberg

ANGELINA (1934)  
Louis King

ANIMAL KINGDOM, THE (1932)  
Louis King

ANYBODY'S WOMAN (1930)  
Edgar G. Ulmer

ARCH OF TRIUMPH (1948)  
Lewis Milestone

ARGONAUTS OF CALIFORNIA, THE (1916)  
Henry Kabierske

AWFUL TRUTH, THE (1937)  
Cary Grant

BABY DOLL (1956)  
Elia Kazan

BACHELOR OF ARTS (1934)  
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BACHELOR'S AFFAIRS (1922)  
Alfred Werker

BACK TO GOD'S COUNTRY (1927)  
Irvin Willat

BALL OF FIRE (1941)  
Howard Hawks

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Joseph L. Mankiewicz

BARKER, THE (1928)  
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BARRIERS OF THE LAW (1925)  
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BASIN STREET, THE (1928)  
William A. Seiter

BATTLE OF THE SUGAR FIELDS (1939)  
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BATTLESHIP BAY (1926)  
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BATTLESHIP BAY (1926)  
Erich Pommer
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<td><strong>I've Always Loved You</strong> (1946)</td>
<td>Frank Borzage</td>
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WORKING GIRLS (1931)
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YOUNG AMERICA (1932)
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YOUNG ROMANCE (1915)
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HALLMARK HALL OF FAME: "CAPTAIN BRASSBOUND'S CONVERSION" (NBC, 5/2/60)
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HALLMARK HALL OF FAME: "THE CRY OF ANGELS" (NBC, 12/15/63)
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HAPPY EVER AFTER (KIRO, SEATTLE, 1976)
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PAUL LYNDE AT THE MOVIES (ABC, 3/24/79)

THE PERRY COMO SHOW (NBC, 12/22/56)

PERSPECTIVE: “JOURNEY TO A PINE BOX” (WRC, WASHINGTON, DC, 8/16/69)

PET SET: SHOW #5 (SYNDICATED, 1971)

PET SET: SHOW #7 (SYNDICATED, 1971)

PET SET: SHOW #8 (SYNDICATED, 1971)

PET SET: SHOW #12 (SYNDICATED, 1971)

PET SET: SHOW #13 (SYNDICATED, 1971)

THE PIED PIPER OF ASTROWORLD (ABC, 12/28/68)

PLAY OF THE WEEK: “ARCHE AND MEHITABEL” (SYNDICATED, 5/16/60)

PLAY OF THE WEEK: “BACK TO BACK” (SYNDICATED, 11/2/59)

PLAY OF THE WEEK: “BLACK MONDAY” (SYNDICATED, 1/16/60)

PLAY OF THE WEEK: “BURNING BRIGHT” (SYNDICATED, 10/26/59)

PLAY OF THE WEEK: “THE CHERRY ORCHARD” (SYNDICATED, 12/28/59)

PLAY OF THE WEEK: “CLIMATE OF EDEN” (SYNDICATED, 2/29/60)

PLAY OF THE WEEK: “FOUR BY TENNESSEE” (SYNDICATED, 2/1/60)

PLAY OF THE WEEK: “THE GRASS HARP” (SYNDICATED, 3/28/60)

PLAY OF THE WEEK: “IN A GARDEN” (SYNDICATED, 4/10/61)

PLAY OF THE WEEK: “JUNO AND THE PAYCOCK” (SYNDICATED, 2/1/60)

PLAY OF THE WEEK: “LULLABY” (SYNDICATED, 1/18/60)

PLAY OF THE WEEK: “THE MASTER BUILDER” (SYNDICATED, 3/21/60)

PLAY OF THE WEEK: “A MONTH IN THE COUNTRY” (SYNDICATED, 11/9/59)

PLAY OF THE WEEK: “NIGHT OF THE AUK” (SYNDICATED, 5/2/60)

PLAY OF THE WEEK: “THE OLD FOOLISHNESS” (SYNDICATED, 3/6/61)

PLAY OF THE WEEK: “THE POWER AND THE GLORY” (SYNDICATED, 10/19/59)

PLAY OF THE WEEK: “RASHOMON” (SYNDICATED, 12/12/60)

PLAY OF THE WEEK: “SEVEN TIMES MONDAY” (SYNDICATED, 10/31/60)

PLAY OF THE WEEK: “SIMPLY HEAVENLY” (SYNDICATED, 12/7/59)

PLAY OF THE WEEK: “STRINDBERG ON LOVE” (SYNDICATED, 1/25/60)

PLAY OF THE WEEK: “TWO BY SAROYAN” (SYNDICATED, 11/7/60)

PLAY OF THE WEEK: “WAITING FOR GODOT” (SYNDICATED, 4/3/61)

PLAY OF THE WEEK: “THE WORLD OF SHOLOM ALEICHEM” (SYNDICATED, 12/14/59)

PLAYHOUSE 90: “THE NUTCRACKER” (CBS, 12/25/58)

THE POLITICS AND COMEDY OF WOODY ALLEN (PBS, 2/21/72)

PONTIAC STAR PARADE: “SPIRIT OF THE ALAMO” (ABC, 11/14/60)

POP! (ABC, 7/15/72)

POTPOURRI (KCET, LOS ANGELES, 3/11/68)

PRESENTED: “HARVEST OF SHAME REVISITTED” (KCET, LOS ANGELES, 1968)

PROBE: UNCLE SAM IS A SLUMLORD (WRC, WASHINGTON, D.C., 9/10/73)

PROLOGUE TO THE PAST (KCET, LOS ANGELES, 8/8/74)

QUEEN FOR A DAY: SHOW #142-64 (ABC, 7/14/64)

QUEEN FOR A DAY: SHOW #179-64 (ABC, 9/3/64)

QUEEN FOR A DAY: SHOW #196-64 (ABC, 9/28/64)

QUEEN FOR A DAY: SHOW #199-64 (ABC, 10/1/64)

RALPH STORY’S A M. SHOW: COMPILED FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1971)

RALPH STORY’S LOS ANGELES: SHOW #48 (KNX, LOS ANGELES, 1/26/65)

RALPH STORY’S LOS ANGELES: SHOW #65 (KNX, LOS ANGELES, 3/23/65)

RALPH STORY’S LOS ANGELES: SHOW #84 (KNX, LOS ANGELES, 11/2/65)

RALPH STORY’S LOS ANGELES: SHOW #89 (KNX, LOS ANGELES, 12/26/65)

RALPH STORY’S LOS ANGELES: SHOW #95 (KNX, LOS ANGELES, 2/6/66)

RALPH STORY’S LOS ANGELES: SHOW #112 (KNX, LOS ANGELES, 6/5/66)

RALPH STORY’S LOS ANGELES: SHOW #113 (KNX, LOS ANGELES, 6/12/66)

RALPH STORY’S LOS ANGELES: SHOW #122 (KNX, LOS ANGELES, 10/2/66)

RALPH STORY’S LOS ANGELES: SHOW #126 (KNX, LOS ANGELES, 10/30/66)

RALPH STORY’S LOS ANGELES: SHOW #127 (KNX, LOS ANGELES, 11/6/66)

RALPH STORY’S LOS ANGELES: SHOW #146 (KNX, LOS ANGELES, 3/24/67)

RALPH STORY’S LOS ANGELES: SHOW #147 (KNX, LOS ANGELES, 4/16/67)

RALPH STORY’S LOS ANGELES: SHOW #151 (KNX, LOS ANGELES, 5/20/67)

RALPH STORY’S LOS ANGELES: SHOW #156 (KNX, LOS ANGELES, 6/17/67)

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RALPH STORY’S LOS ANGELES: SHOW #165 (KNX, LOS ANGELES, 10/1/67)

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RALPH STORY’S LOS ANGELES: SHOW #174 (KNX, LOS ANGELES, 12/3/67)

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RALPH STORY’S LOS ANGELES: SHOW #176 (KNX, LOS ANGELES, 12/17/67)

RALPH STORY’S LOS ANGELES: SHOW #183 (KNX, LOS ANGELES, 2/4/68)

RALPH STORY’S LOS ANGELES: SHOW #184 (KNX, LOS ANGELES, 2/11/68)

RALPH STORY’S LOS ANGELES: SHOW #187 (KNX, LOS ANGELES, 3/3/68)

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RAPE (KNX, LOS ANGELES, 1972)

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THE REVOLN REVUE: “MAURICE CHEVALIER” (CBS, 2/4/60)

THE RICH LITTLE SHOW (NBC, 9/3/75)

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THE RICHARD Pryor special? (NBC, 5/5/77)

THE ROBERT K. DORNAN SHOW: WITH ATTORNEY GENERAL JOHN MITCHELL (KTLA, LOS ANGELES, 10/17/71)

THE ROBERT K. DORNAN SHOW: WITH VICE PRESIDENT SPIRO T. AGNEW (KTLA, LOS ANGELES, 7/25/70)

THE ROBERT KLEIN SHOW (NBC, 5/29/81)

ROBERT MONTGOMERY PRESENTS THE JOHNSON’S WAX PROGRAM: “HARVEST” (NBC, 11/23/53)

ROD McKUEN - THE TWO OF US AND FRIENDS: SHOW #3 (BBC, 1971)

ROD SERLING’S WONDERFUL WORLD OF... “PROPAGANDA” (KNX, LOS ANGELES, 3/8/70)

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ROSES HAVE THorns (WOOD, GRAND RAPIDS, 1964)
THE STEVE ALLEN SHOW (SYNDICATED, 8/6/69)

...STILL GOT LIFE TO GO (WKY, OKLAHOMA CITY, 1971)

STOREFRONT: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KCET, 1973)

STOREFRONT: "SOUU RADIO AND THE BLACK COMMUNITY" (KCET, 1973)

SUPER VISION: TALES OF TELEVISION: "BIRTH OF AN INDUSTRY" (PBS, 11/4/76)

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THE T.A.M.I. SHOW: "NINE YEARS OF MAGIC" (1963)

THE TALK OF HOLLYWOOD: Pilot (KSD, ST. LOUIS, 1967)

THE UNHAPPY HUNTING GROUND REVISITED (KNXT, LOS ANGELES, 10/2/77)

THE UNBROKEN CIRCLE: A TRIBUTE TO MOTHER MAYBELLE CARTER (CBS, 11/28/72)

THE UNBROKEN CIRCLE: "A MAN FOR OONA" (CBS, 5/2/62)

THE WEST SIDE STORY (NATIONAL TV SPECIAL, 1957)

THE WAY IT IS: "TO BE SOMEBODY" (WTIC, HARTFORD, 10/30/68)

WHAT'S A MAN WORTH?: (KSD, ST. LOUIS, 1967)

WHAT'S IT ALL ABOUT, WORLD?: SHOW #1 (ABC, 2/6/69)

WHAT'S MY LINE? (CBS, 9/7/58)

WHY IS IT SO?: "THE PROPERTIES OF MOVING AIR" (1969)

WHY IS IT SO?: "THE PUSH OF THE QUIET AIR" (1969)

WHY ME? (KNXT, LOS ANGELES, 5/13/74)

WILLOWBROOK: THE LAST GREAT DISGRACE (WABC, NEW YORK, 2/22/72)

THE WIZARDRY OF OZ (KCET, LOS ANGELES, 8/20/79)

WOMEN NOW: "SEXISM IN EDUCATION" (KVST, LOS ANGELES, 1974-1975)

WORLD MUSIC: "BURT BACHARACH" (WOTX, TOKYO, 1971)

WRANGLER: "A CRISIS NAMED WAVERLIN" (NBC, 9/15/60)

WRANGLER: "ENCOUNTER AT ELEPHANT BUTTE" (NBC, 9/8/60)

WRANGLER: "INCIDENT AT THE BAR M" (NBC, 8/4/60)

WRANGLER: "INCIDENT OF THE WIDE LOOP" (NBC, 9/16/67)

Y'ALL COME (KABC, HOUSTON, 1968)

YESTERDAY, TODAY AND TOMORROW (CBS, 1/28/70)

YESTERDAY, TODAY AND TOMORROW (CBS, 1/28/70)

YO SOY CHICANO (PBS, 8/14/72)

YOU CAN'T DO THAT ON TV!! (ABC, 9/14/68)

YOUNG, BLACK AND EXPLOSIVE (KOMO, SEATTLE, 6/26/69)

ZENITH PRESENTS TELEVISION'S 25TH ANNIVERSARY SPECIAL (ABC, 9/10/72)

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