UCLA FESTIVAL of PRESERVATION 2019
FROM THE DIRECTOR

This year for the first time, we decided to organize our UCLA Festival of Preservation as a weekend event, instead of one spread out over a whole month, as in previous iterations. We believe this will give the biennial event more of a festival character, but of course this is a grand experiment. We welcome your feedback on the new format. As a result of this format change, our festival is slightly smaller than in past years, but still representative of the broad and deep efforts of UCLA Film & Television Archive to preserve and restore our moving image heritage. We have tried to put together a mix of main stream classic Hollywood, independent features, documentaries, and television work, reflecting the Archive’s many stellar collections of film and video material.

We officially open the UCLA Festival of Preservation 2019 on Friday evening with Frank Borzage’s *The Mortal Storm* (1940), one of the few Hollywood anti-Nazi melodramas made before America’s entrance into World War II. It is also one of the first and practically only war propaganda films made in the 1940s that addresses the issue of the Holocaust or even includes the word “Jew,” with Frank Morgan playing a Jewish professor caught up in the events of January 1933, when Hitler was named Chancellor of Germany. Earlier in the day we will be screening another forgotten but fascinating anti-Nazi film, *A Voice in the Wind* (Arthur Ripley, 1944), about a Czech refugee concert pianist, played by Francis Lederer, who is stranded with other refugees on a Caribbean island.

We begin Friday morning with a delightful early 1930s musical comedy, *My Lips Betray* (John G. Blystone, 1933), starring Germany’s most popular actress, Lilian Harvey, who was one of the few non-Jewish German actors to turn her back on the Third Reich and immigrate to America. Harvey plays a commoner in a mythical European kingdom who is in love with a prince; an old story, but Harvey is absolutely charming. Another comedy highlight will be Sunday’s Laurel and Hardy program, featuring *Perfect Day* (1929), the restoration of which was funded by our incredibly successful UCLA Spark crowdfunding campaign last year.

Continuing our efforts, begun in 2017 to preserve classic Spanish-language films for our retrospective “Recuerdos de un cine en español: Latin American Cinema in Los Angeles, 1930-1960,” we have finally finished the restoration of *Enamorada* (Emilio Fernández, 1946), a version of *The Taming of the Shrew* that may be the greatest Mexican film of the classic period. We are also proud to premiere *El fantasma del convento* (Fernando de Fuentes, 1934), an early Mexican horror film that has been previously only available in terribly distressed prints, but has been restored digitally to its original splendor.

As in past years, we are proud to screen new restorations of a number of film noirs, restored in conjunction with our partners, the Film Noir Foundation and The Film Foundation. *The Red House* (Delmer Davies, 1947) is a psychological noir...
thriller, starring Edward G. Robinson, who has a terrible secret to hide from his daughter, embodied in a red house on his property. *The Crooked Way* (Robert Florey, 1949) is another film noir about a wounded war veteran who lost his memory and must somehow piece together his previous life, which turns out to be not exactly clean cut. Like a lot of film noirs shot on location in the late 1940s, *Trapped* (Richard Fleischer, 1949) lends a semi-documentary feel to its narrative about the work of United States Treasury agents as they try to run down a ring of counterfeiters. Finally, we offer *The Man Who Cheated Himself* (Felix E. Feist, 1950), in which a crooked cop covers up a murder committed by his girlfriend. We might also consider L.Q. Jones’ *A Boy and His Dog* (1975) a neo-noir. Featuring Don Johnson in his first starring role, the sci-fi fantasy film illustrates a post-apocalyptic world in which man and dog communicate telepathically.

Apart from classic Hollywood, we are also presenting restorations of a number of independent films. *The Killing Floor* (Bill Duke, 1986) retells the story of the infamous 1919 Chicago race riots, which were the result of Labor union activity in the city’s giant stockyards. We are also reprising our “L.A. Rebellion” program with a restoration of *Operation Bootstrap* (Charles Carey, 1968), a film produced by a 1960s organization of the same name that helped African Americans receive work training.

Continuing our efforts to preserve films in the Outfest UCLA Legacy Project, now the largest LGBTQ film collection in the world with 36,000 holdings, we have preserved *Gay USA* (1977), a documentary film by Arthur J. Bressan, Jr., which discusses the victories and challenges of the gay liberation movement before HIV/AIDS took its toll on the community. We are also happy to be presenting *The Hours and Times* (1991), a fictionalized drama by writer-director Christopher Münch about the relationship between Brian Epstein and John Lennon.

Finally, we present a selection of newsreels, television programs and animation, along with the silent feature film, *Smouldering Fires* (Clarence Brown, 1925), digitally restored from a 16mm Universal “Show-at-Home” print by retired UCLA Preservation Officer Robert Gitt for our partner, The Packard Humanities Institute.

All of our restoration work is dependent on the support of our audiences. With funding becoming ever more scarce, 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 accompanying 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
FRIDAY, FEBRUARY 15

9:00 AM
MY LIPS BETRAY 1933
Preceded by
SWING, HUTTON, SWING 1937

10:41 AM
VOICE IN THE WIND 1944
Preceded by
KARAKATOA 1933

1:40 PM
SELLING L.A. TELEVISION: LOCAL KINESCOPES AND FILM FRAGMENTS 1953-1965

3:15 PM
THE CROOKED WAY 1949

SATURDAY, FEBRUARY 16

9:00 AM
PLAYHOUSE 90: DAYS OF WINE AND ROSES 1958
Preceded by
PLAYHOUSE 90: CBS NETWORK CLOSED CIRCUIT SPECIAL FOR AFFILIATES AND PRESS 1956

11:05 AM
SILENT SHORTS AND FRAGMENTS 1910-1928

2:08 PM
SELECTIONS FROM “STARS OF JAZZ” 1958

3:43 PM
THE KILLING FLOOR 1985
SUNDAY, FEBRUARY 17

6:46 PM
ENAMORADA 1946

8:40 PM
SMOULDERING FIRES 1925

10:20 PM
THE RED HOUSE 1947

9:00 AM
ALIBI 1929
Preceded by
BEN POLLOCK AND HIS PARK CENTRAL ORCHESTRA 1929

10:56 AM
RESTORED CLASSIC ANIMATION

1:11 PM
LAUREL AND HARDY: FUGUES OF DESTRUCTION

2:53 PM
U.S. PRESIDENTS IN THE HEARST NEWSREELS

5:08 PM
OPERATION BOOTSTRAP 1968
Preceded by
THE SAVAGES 1967

7:36 PM
GAY USA 1978

8:59 PM
THE HOURS AND TIMES 1991

10:11 PM
A BOY AND HIS DOG 1975
Preceded by
PORTRAIT 1971
In the mythical kingdom of Ruthania, King Rupert (John Boles) would rather compose music and indulge in expensive whims than deal with his country’s ongoing monetary crisis. Lili Wieler (Lilian Harvey) flops in her debut as a singer and, mistaking the King’s chauffeur (El Brendel) for Rupert, accepts a ride home in his Majesty’s new bing-bang town car. Mesmerized by all of the gadgets, including a television playing a Mickey Mouse cartoon, Lili accidentally leaves a lipstick behind. Gossip flies, and Lili is shortly rumored to be the King’s “favorite.” Smitten, when he hears Lili sing one of his songs, the King introduces himself as Captain Von Linden. This puts Rupert in the odd situation of battling with himself for Lili’s affections.

From the outset, this film depicts the underlying struggle between old world wealth and the class consciousengendered by the new world bourgeois and modernism. The Queen mother is upset with Rupert’s fancy new car and his dalliance with a “tawdry waitress” but at the same time says, “I’ve half a mind to introduce this American handshake...instead of all this kneeling and bowing.” In the film’s climax, as Lili strides through the palace looking every bit as audacious as Betty Boop, the soldiers loom over her; protectors of the status quo. In the end it is the discovery of oil (fancy cars are good), true love and music that triumphs over arranged marriages and royal drudgery.

John Boles, best known as the stuffed shirt husband in Stella Dallas (1937), shines in this film, as the completely charming, if not roguish, King Rupert. The delightfully refreshing Lilian Harvey would only appear in four movies in her short stint at Fox. Harvey continued to make movies in Germany for UFA until the Nazi’s took a dim view of her aiding Jewish friends and she was forced to return to the United States, but she never resumed her Hollywood career.

Miki Shannon
Produced independently by Rudolph Monter, a Jewish refugee lawyer from Prague who became a minor film producer in Hollywood, and written by Friedrich Torberg, one of Austria’s most famous writers, *Voice in the Wind* (1943), follows the fate of refugees from war-torn Europe. Francis Lederer plays a Czech concert pianist who was persecuted for performing a banned work, became a refugee, and was ultimately trapped on the Caribbean island of Guadalupe, after almost being killed by human smugglers who promised safe passage to the United States. He pines after his wife, from whom he was separated in the chaos of the Nazi invasion of Prague, never realizing that she is withering away only miles from him on another part of the island. He slowly descends into madness, no longer remembering his name, endlessly playing Czech composer Bedřich Smetana’s “The Moldau,” the unofficial anthem of Czech lands.

Heavily influenced by German expressionist lighting techniques, *Voice in the Wind* thematizes the plight of refugees both then and today: the dispossession of homeland, the separation of families, the loss of nationality and identity. A strong sense of melancholy pervades the sets, constructed in the rented Talisman Studios by former UFA set designer Rudi Feld. Made for under $100,000, this B-film belies its low-budget origins, offering strong performances and a narrative, which through flashbacks within flashbacks creates a sense of disorientation, much like that felt by its characters. The film was nominated for Academy Awards for Best Music and Sound Recording.

**Jan-Christopher Horak**

*Restored by UCLA Film & Television Archive in conjunction with The Film Foundation. Preserved from a 35mm acetate print, a 35mm nitrate composite dupe negative and a 16mm dupe picture negative. Laboratory services by Fotokem, Roundabout Entertainment, Audio Mechanics, DJ Audio, Inc. Special thanks: Cohen Film Collection, Tim Lanza, The Library of Congress.*
SELLING L.A. TELEVISION:
LOCAL KINESCOPES AND FILM FRAGMENTS 1953-1965

Unfortunately, much of the moving image record of the history of local Los Angeles television is lost to time. Many programs from the pioneering days of local broadcasting in L.A. aired live and were simply not captured on kinescope, an expensive process by which a program was filmed directly off a studio TV monitor (often with poor image and sound quality). Because of the high costs associated with raw film stock, processing and storage inherent to the kinescope process, and the fact that any future use of these programs was not anticipated, many live programs were never “kinescoped” at all. Sadly, the implementation of videotape in broadcast television production workflows late in the decade of 1950s and early ’60s brought its own drawbacks in regards to the survival of local programming, with the reusability of expensive raw tape stock leading to many programs being erased as tapes were reused over and over again to save costs.

Luckily for historians and TV fans, one use of kinescopes during the early days of local television was for stations to save portions of programs for repeated use in sales pitches to potential advertisers, sponsors and air-time buyers. In many instances these fragments, captured on kinescope for commercial purposes, may be all that survives of some local programs. Presented here is a cathode ray tube time machine of obscure kinescope fragments and filmed segments that offer a glimpse of a wide range of local Los Angeles television history, from trusted news anchors to beloved kiddie show programming to cult-favorite horror hosts. A surprise grab bag of local L.A. TV’s best, all presented in their original, low-fidelity glory.

Mark Quigley

Digital video, b/w, 70 min. Digital transfers of 16mm kinescopes by Randy Yantek, UCLA Film & Television Archive, Digital Lab.
THE CROOKED WAY 1949

Eddie Rice (John Payne), a decorated World War II veteran suffering from amnesia, returns to Los Angeles to find his true identity. Unfortunately, Eddie soon discovers that his past was not of the rose covered cottage variety. His real name is Eddie Riccardi and, as a former gangster, he made many enemies, including his ex-wife Nina Martin (Ellen Drew) and mobster Vince Alexander (Sonny Tufts). Distinguishing it from other contemporary films whose heroes are returning soldiers with memory loss (The Clay Pigeon, Somewhere in the Night), The Crooked Way is brought to life with some of the most dazzling noir cinematography by Hungarian-born émigré John Alton (T-Men, Border Incident). Combined with Robert Florey’s dramatic mise en scène and the baroque art direction of Van Nest Polglase (Stranger on the Third Floor, Citizen Kane, All That Money Can Buy), the result is a visually stunning masterpiece.

John Payne, best known as the affable lawyer who saves Santa Claus in Miracle on 34th Street (1947), carved a new niche as a tough guy in this film noir. His pensive, brooding expression perfectly fits the character of amnesiac Eddie Rice. Likewise, Sonny Tufts broke out of his romantic comedy leading man roles to play a villain for the first time. What should have been a boost to his career was mitigated by his arrests for public intoxication and other off-screen shenanigans. The closing dramatic shoot-out between Tufts and the police is one of the reasons that, despite the censors’ attempts to tone down the violence, reviews such as the one in the New York Times felt the need to note that, “there is so much pointless brutality in it that one may seriously question whether the movie people are wise to go on with the making of such pictures. The human family may not be perfect, but why subject it to so-called entertainment that is only fit for savage beasts.”

Miki Shannon

Restored by UCLA Film & Television Archive in conjunction with The Film Foundation. Preserved from four 35mm nitrate composite prints. Laboratory services by Fotokem, Roundabout Entertainment, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special thanks: Ignite Films BV, Jan-Willem Bosun, The Library of Congress and The Packard Humanities Institute.
EL FANTASMA DEL CONVENTO
(The Phantom of the Monastery)
Mexico 1934

While the first Mexican horror film, La Llorona (1933), a jumbled telling of the Mexican legend of “The Crying Woman” cross pollinated with “The Cat and the Canary” precedes it by a year, El Fantasma del Convento is the first Mexican horror film of true import.

On a walking tour, a married couple and their best friend are overtaken by nightfall and seek shelter at an ancient monastery. They are given refuge by the brothers. The abbot tells them that the cloister is haunted by the spirit of a monk who sold his soul to the devil in exchange for his best friend’s wife, a legend that parallels the infidelity in the travelers’ own personal dynamic. Through the night the supernatural gains sway until dawn discloses new revelations.

Fernando de Fuentes, considered the finest director of early Mexican cinema, is best regarded for his three films of the Mexican revolution, El prisionero trece (1933), El compadre Mendoza (1934) and Vámonos con Pancho Villa (1936). El Fantasma del Convento is a comparative chamber work, steeped in mysticism and Catholic guilt. Its intimate quality shares a sensibility with Carl Dreyer’s Vampyr (1932) and Herk Harvey’s Carnival of Souls (1962), two other independent films that likewise linger along the grey margin of life. Like those films it probes the ephemeral moment when the veil between life and death is rent, when dreams and death prowl the land of the living. Its connectivity to this aesthetic extends to the derelict filming location, Colegio de San Francisco Javier, northeast of Mexico City, a dead space like the Courtempierre flour mill in Vampyr and the Saltair Pavilion in Carnival of Souls. Similarly, it shares a reliance on music that demonstrates the power of the diabolical, here a brief but powerful score by Max Urban.

Scott MacQueen

Restored by UCLA Film & Television Archive in conjunction with The Film Foundation’s World Cinema Project and in collaboration with Permanencia Voluntaria and Filmoteca de la UNAM. Preserved from the 35mm nitrate picture and track negatives and a 16mm acetate composite dupe negative. Laboratory services by Fotokem, Roundabout Entertainment, Inc., Audio Mechanics, DJ Audio, Inc., Titrafilm Paris. Special thanks: Viviana García Besné, Permanencia Voluntaria; Albino Álvarez Gómez, Filmoteca de la UNAM.
MGM’s first anti-Nazi film, *The Mortal Storm*, released in June 1940, before America officially entered World War II, is a melodrama surrounding the family of a Jewish professor who is sent to a concentration camp, while his daughter (Margaret Sullavan) attempts to escape across the border with a former student of the professor, played by Jimmy Stewart. The film was actually written by two refugees from Nazi Germany, George Froeschel (a former newspaper editor) and Paul Hans Rameau (a well-known scriptwriter, persecuted for being gay), who knew the Nazis first hand. What they created was essentially a melodrama about the destruction of a family at the hands of political forces beyond their control. It is only one of two films made in Hollywood during the war that explicitly identifies the victims of Nazism as Jews, the other being Andre de Toth’s *None Shall Escape* (1944).

At the beginning of the film we see the extended family of Prof. Roth celebrating his 60th birthday, when the radio announces that Adolf Hitler has been named Chancellor of Germany. When the Professor presents a lecture in which he argues that there is no physiological difference between the blood of an Aryan and that of a Jew, his students demonstratively leave the lecture hall. His daughter’s two best friends symbolize different responses to Hitler. Robert Young becomes a dedicated Nazi Storm trooper, while Jimmy Stewart is the upstanding democrat who believes in free speech and must eventually flee into exile. Unfortunately, the film flopped, probably because in 1940 most Americans were uninterested in the war that explicitly identifies the victims of Nazism as Jews, the other being Andre de Toth’s *None Shall Escape* (1944).

**THE MORTAL STORM  1940**

Directed by Frank Borzage


*Preceded by: WINGS OVER MT. EVEREST  1935*

Preservation funding provided by The Packard Humanities Institute.


“It’s a real Screen Thrill,” chimed *The Film Daily* in its 1935 review of this Academy Award-winning short subject and that still holds true! With a gripping narration by Lowell Thomas, *Wings Over Mt. Everest* documents the historic 1933 Houston-Mt. Everest flights, named after the expedition’s financier, Fanny Lucy Radmall, a.k.a. Lady Houston, which marked the first-ever flights over the peak of Mt. Everest. Two small planes with British-Gaumont camera people on board, climbed to 32,000 feet, then “the highest recording on film ever achieved,” to shoot breathtaking views of the then as yet conquered summit. (Edmund Hillary and Tenzing Norgay referenced Houston footage to plan their first successful climb in 1953.) Dramatic recreations of the expedition’s planning round out the documentary footage, “some of the grandest stuff ever caught by a camera.”

Paul Malcolm

Preserved by UCLA Film & Television Archive in conjunction with the Academy Film Archive. Preserved from the nitrate dupe picture negative and 35mm BFI print. Laboratory services by PHI Film Laboratory, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc.
TRAPPED 1949

Trapped starts deceptively like a dry, monotone 1950s educational film about the U.S. Department of Treasury and the Bureau of Printing and Engraving, but quickly and thankfully evolves into a well-paced noir melodrama focusing on the Secret Service’s pursuit of counterfeiting mobsters. Hot off his previous Eagle-Lion noir successes T-Men (1947) and He Walked By Night (1948), producer Bryan Foy employs many of the same pseudo-documentary crime procedural elements as scribed by Earl Felton—a frequent collaborator with director Richard Fleischer.

Although Fleischer’s long career careened through a wide assortment of genres with very mixed results, he particularly excelled in the crime and suspense genres in the late 1940s and early 1950s—Trapped, Armored Car Robbery (1950), and The Narrow Margin (1952) being his most solid entries. Variety was particularly effusive of Trapped, stating the film “packs in plenty of suspense and strong melodrama in this Secret Service yarn,” and “this is cops-and-robbers as the average spectator likes it dished up!” Despite the film’s perceived conventionality and obvious foregone conclusion, the New York Times stated “well-paced as melodrama, this film has momentum.”

Trapped is particularly notable as a breakout lead performance of 22-year-old Barbara Payton who was notorious for her brief and tempestuous Hollywood career as well as her tragic and highly publicized death at the age of 39. Cinematographer Guy Roe lovingly photographs Payton, and it is easy to see why producer Foy selected her to star opposite charismatic new leading man Lloyd Bridges. However, the film easily belongs to the debonair and succinct character actor John Hoyt as the film’s critical double agent. In a broader cinematic context, Roe expertly utilizes light and shadows to highlight the film’s atmospheric and claustrophobic spaces, while visually enhancing the film’s themes of subterfuge and entrapment. The cinematography is particularly effective in the film’s climax that takes place in a Downtown Los Angeles Red Car barn.

Todd Wiener

Restored by UCLA Film & Television Archive. Preserved from a 35mm acetate print. Laboratory services by Fotokem, Roundabout Entertainment, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special thanks: Harvard Film Archive, Eric Spilker.
Actor Lee J. Cobb was just completing an incredibly successful stage run as Willy Loman in Arthur Miller’s *Death of a Salesman* when he accepted the part of veteran San Francisco Police Lieutenant Ed Cullen in *The Man Who Cheated Himself*. Cobb’s Broadway success obviously inspired producer Jack Warner Jr. to cast him in his first leading role in this Phoenix Films independent production released by 20th Century Fox and scribed by famous Warner Bros. action adventure screenwriter Seton I. Miller.

With a substantial background in short subjects including the *Crime Doesn’t Pay* series, director Felix E. Feist delivers a finely paced film noir with all the traditional trappings: an adulterous femme fatale accidentally kills her estranged husband and subsequently sets up a brooding Cullen to take the fall with foreseeably disastrous effect. The traditionally ebullient Jane Wyatt plays against type as the philandering Lois Frazer in a performance bordering on restrained camp.

Hot off his starring role in *Gun Crazy* earlier that same year, actor John Dall plays the cheating Lieutenant’s hotshot younger brother detective who is out to prove himself despite all of our anti-hero’s roadblocks. Playing Dall’s wife is the talented and underrated actress Lisa Howard who would go on to great fame in the 1960s as the American journalist who was the first to score an interview with Soviet Premier Nikita Khrushchev, and the first woman to have her own television news program.

It is, though, the city of San Francisco that takes center stage in this neat little noir potboiler. Six-time Oscar nominated cinematographer Russell Harlan—known for his beautiful epic Western vistas—utilizes dramatic Fort Point at the southern side of the Golden Gate Bridge as the hauntingly eerie location of the film’s exciting climax.

**THE MAN WHO CHEATED HIMSELF 1951**

Restoration funding provided by the Film Noir Foundation in memory of Joseph K. McLaughlin

Directed by Felix E. Feist


Restored by UCLA Film & Television Archive. Laboratory services by Fotokem, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special thanks: Schawn Belston, Twentieth Century Fox Film Corporation.
PLAYHOUSE 90:
DAYS OF WINE AND ROSES
CBS 10.02.1958

An original drama written specifically for the Playhouse 90 series, author J.P. Miller’s “Days of Wine and Roses” stands among the most emotionally hard-hitting of any anthology program produced during the golden age of television. Miller’s heartbreaking teleplay dispenses with the clichés associated with TV’s frequent portrayal of drunks as comic relief, instead offering a harrowing, realistic account of a young couple whose fates are forever changed by alcoholism. For his powerhouse script on a then still-taboo subject, Miller would be nominated for an Emmy for Best Writing of a Single Dramatic Program - One Hour or Longer.

In his acclaimed directorial effort, John Frankenheimer utilizes stars Piper Laurie and Cliff Robertson to great impact, with both giving nuanced performances of restraint and grit rarely seen on the small screen. To this point, in the foreword to the print edition of his teleplay, Miller recounted that legendary producer Fred Coe observed the show’s stars in rehearsal as they perfected acting being intoxicated—with Coe gently admonishing Frankenheimer by stating, “you’ve got the wine. Now let’s see if you can get the roses.” The resulting broadcast illuminates that Coe’s comment was assimilated, with the protagonists’ star-crossed love story effectively grounding the volatile drama. Among the program’s wide critical notice, Jack Gould of the New York Times praised Laurie’s performance as “enough to make the skin crawl, yet it always elicited deep sympathy…a superlative achievement.” For her work, Laurie would be nominated for an Emmy for Best Single Performance by an Actress. In 1962, the teleplay would be adapted by Miller into a major motion picture for Warner Bros., directed by Blake Edwards and starring Lee Remick and Jack Lemmon in the lead roles.

Mark Quigley

Preceded by:
PLAYHOUSE 90 – CBS CLOSED CIRCUIT PRESENTATION 1956
Digital video, b/w, 30 min.

In this rare, newly-discovered network kinescope of a closed circuit press conference, producer Martin Manulis presents an array of superstars to introduce the debut of CBS Television’s pioneering anthology series, Playhouse 90. The A-list talent appearing in this never-broadcast gem includes John Frankenheimer, Charlton Heston, Kim Hunter, Boris Karloff, Peter Lorre, Rod Serling, Ed and Keenan Wynn and many others.

Mark Quigley

Digital transfers of 16mm kinescope at UCLA Film & Television Archive, Digital Lab. Courtesy of CBS Broadcasting, Inc.
BEWARE OF MARRIED MEN 1928

A press sheet printed in Exhibitors Herald and Moving Picture World in 1928 put forth the suggestion that “people in the need of a good hearty laugh should take this opportunity of getting it” by seeing a newly released comedy by Warner Bros., suggestively entitled Beware of Married Men. Since director Archie Mayo (The Petrified Forest) helmed this feature during the dying days of the silent era, the studio sought to enhance its commercial viability by embellishing the shot-silent picture with a synchronized music and effects soundtrack using the Vitaphone sound-on-disc system. Ultimately, these efforts went for naught, as the picture failed at the box office and quickly disappeared from theaters.

Irene Rich stars as Myra Martin, who—while harboring unrequited feelings for her divorce attorney boss (Richard Tucker)—is attempting to save her younger sister Helene (Audrey Ferris) from the unscrupulous clutches of dastardly Huntley Sheldon, a married man (Stuart Holmes). When her sister unexpectedly elopes with another boyfriend, Myra suddenly finds herself the object of Huntley’s unseemly affections, and must find a way to avoid both him and the wrath of his jealous wife (Myrna Loy).

While critics of the day were not kind to the picture (one reviewer summed up his thoughts by simply stating “It’s all very unfortunate”), many expressed praise for actress Irene Rich and her performance in the film. Rich, who became an actress at the ripe old age of 27, found cinematic fame portraying long-suffering wives in domestic dramas long before evolving into a radio star in the 1930s. The film is also notable for the pre-fame appearance of Myrna Loy during her “vamps, tramps, and exotics” period, just one of eight feature film roles that the studio cast her in that year.

This screening presents the surviving portions of this long-lost film thanks to the co-preservation efforts of UCLA Film & Television Archive and the Academy Film Archive. Both archives teamed up to copy the surviving reels in their collections (everything that is known to exist on this title), totaling roughly half of the movie’s original footage.

Steven K. Hill
ACROSS THE HALL  1916
Preservation funding provided by The Packard Humanities Institute

Directed by Horace Davey. Production: Nestor Film Company.
With: Neal Burns, Ethel Lynne, Ray Gallagher, Billie Rhodes.
35mm, b/w, 13 min.

After moving into a new apartment, Mrs. Green becomes concerned that Mr. Green is a bit too interested in the comely Mrs. Smith living in the apartment across the hall. Returning home drunk later that evening, Mr. Green accidentally enters the Smiths’ apartment, setting off a humorous chain of events.

Restored by UCLA Film & Television Archive in conjunction with the Archive Film Agency. Preserved from two incomplete nitrate prints. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital.

BROTHERHOOD OF MAN  1912
Preservation funding provided by Beth Wallis

Directed by Frank Beal. Production: Selig Polyscope Company, Inc.
35mm, b/w, tinted, 13 min.

In this moving drama, a young man discovers his old athletic instructor panhandling on the street, and becomes determined to find a way to earn the money necessary to secure the older man’s survival.

Restored by UCLA Film & Television Archive in conjunction with the Archive Film Agency. Laboratory services by YCM, The Stanford Theatre Film Laboratory.
THE TIME-LOCK SAFE  1910
 Restoration funding provided by “The Time-Lock Safe” Restoration Fund, The Silent Movie Benefit Calendar and the Silent Film Society of Chicago.


Early movie star Florence Lawrence appears in this dramatic farce, in which the police enlist the aid of a famous burglar to save the life of a child thought to be trapped inside a bank’s time-lock safe. Also stars King Baggot and Owen Moore (Mary Pickford’s first husband).

Preserved by UCLA Film & Television Archive from a nitrate print. Laboratory services by Film Technology Company, Inc., The Stanford Theatre Film Laboratory, Pacific Title & Art Studio. Special thanks: Sally Dumaux, Rodney Sauer.

THE HOBBLE SKIRT  1910
 Restoration funding provided by The Society for Cinephiles/ Cinecon, Inc., Rodney Sauer and the Silent Film Society of Chicago.

Production: Independent Moving Picture Co. Distribution: Motion Picture Distribution and Sales Co. Producer: Carl Laemmle. With: Ben Turpin. 35mm, b/w, 8 min.

Ben Turpin stars as Happy Mike, a tramp hired by an actress to deliver her hobble skirt to the Baby Fund Bazaar. Instead, the tramp dons the skirt himself and impersonates the actress, igniting chaos and an epic chase.

Preserved by UCLA Film & Television Archive from a nitrate print. Laboratory services by Film Technology Company, Inc., The Stanford Theatre Film Laboratory, Title House Digital.
CAPTAIN JINKS' EVOLUTION  1916
Preservation funding provided by Beth Wallis


Mrs. Jinks dreams that her milquetoast husband was more of a manly brute—at least until a life-saving blood transfusion changes him into her worst nightmare.

Restored by UCLA Film & Television Archive in conjunction with the Archive Film Agency. Laboratory services by The Stanford Theatre Film Laboratory.

THE SALE OF A HEART  1913
Preservation funding provided by Beth Wallis


To avoid ruin, an impoverished count arranges a marriage between his daughter and a wealthy man she does not love. After an accident, she is taken in by a gifted artist (Maurice Costello) who saves her from an unseemly fate.

Restored by UCLA Film & Television Archive in conjunction with the Archive Film Agency. Laboratory services by The Stanford Theatre Film Laboratory.

Total program running time: 119 min.
**SELECTIONS FROM “STARS OF JAZZ”**

*Stars of Jazz* aired weekly on KABC-TV in Los Angeles from June 25, 1956 to December 29, 1958, with additional national broadcasts on the ABC network. Hosted with cool authority by musician and actor Bobby Troup (songwriter of the beloved standard “Route 66”), *Stars of Jazz* exposed both hip and square audiences to the best of jazz music and its immensely-gifted practitioners, greatly expanding the reach of one of the most important American art forms of the 20th century. Of significant note, during the early years of the civil rights struggle, *Stars of Jazz* frequently presented viewers with integrated programming at a time when few African American artists were seen on television. This progressive modernity is also reflected in the mid-century design aesthetics of the program, with sparse stages and moodily lit sets that reflect the dynamic tenor of jazz. The results were innovative, music-dense broadcasts unlike anything else on TV at the time or perhaps since.

To enhance the viewing and listening experience of this historic series, four original *Stars of Jazz* kinescopes were scanned at 2K resolution, with their soundtracks restored from superior audio sources that were originally distributed for entertainment purposes to the military both domestically and abroad on transcription discs that were broadcast by the Armed Forces Radio and Television Service (AFRTS). This digital restoration project represents a second premiere of sorts for *Stars of Jazz*, as the kinescope images and high fidelity sound sources for these specific episodes have not previously been joined.

*Mark Quigley*

*Audio engineering services by Nicholas Bergh, Endpoint Audio Labs. Project partners and contributors: Mark Cantor, Celluloid Improvisations; David Seubert, Special Collections, UC Santa Barbara Library; Ken Poston, Los Angeles Jazz Institute; James Harrod, Jazz Research.*
THE KILLING FLOOR 1985

Rich in characters and played against a canvas red with the blood of the Chicago Race Riot of 1919, this critically acclaimed independent film tells a true story of how a group of black and white slaughterhouse workers attempted to build an interracial union for the first time in the brutal Chicago Stockyards. Damien Leake stars as Frank Custer, a young black sharecropper from Mississippi—one of tens of thousands of southern blacks who journeyed to the industrial north during World War I, hoping to find racial equality. When he lands a job as a laborer on “the killing floor” of a giant Chicago meatpacking plant, he finds a place seething with racial antagonism. White immigrant workers are determined to improve their bargaining power by bringing the new black migrants into the union for the first time, but many blacks resist out of bitter experience. When Frank decides to support the union, his best friends from the South turn against him.

The screenplay by Obie Award-winning playwright Leslie Lee is based on a story by executive producer Elsa Rassbach, whose independent production company engaged Bill Duke to direct it as his first feature film. In 1985 The Killing Floor was invited to numerous festivals, including Cannes, and won the Special Jury Award at the Sundance Film Festival among many other awards. The film had already premiered to acclaim in 1984 in the PBS American Playhouse series. Originally The Killing Floor was planned as the pilot production for a PBS series of ten historical dramas exploring the little-known history of American workers that Rassbach developed together with a team of leading historians and several screenwriters. The characters and events in the film are authentic and were discovered through research in historical archives. Shot in Chicago in the midst of the Reagan era just after Chicagoans had elected their first African American mayor, The Killing Floor found strong support in the community.

Jan-Christopher Horak

Preserved by UCLA Film & Television Archive from a 16mm safety color original picture negative and a mono 16mm safety audio mag track. MTI Nova Restoration, Laboratory services by UCLA Film & Television Archive, Digital Media Lab.
ENAMORADA  MEXICO  1946

Enamorada, which translates as “A Woman in Love,” is a loose adaptation of The Taming of the Shrew. Macho man and Mexican revolutionary General Reyes (Armendáriz) conquers the pueblo of Cholula, then falls hopelessly in love with Beatriz Peñafiel, the daughter of the richest and most conservative man in town. Embodied by María Félix, she knocks him off his feet with a slap after he whistles at her, then literally blows him off his horse with a bomb. Hollywood called it “meeting cute.” The “taming” here consists of the General getting down on his knees repeatedly and asking her for forgiveness for all the atrocities he has committed. She does fall eventually, signaled by an extreme close-up of Beatriz awakening to love, as Reyes serenades her under her window. The final scene pays homage to Josef von Sternberg’s Morocco (1930), but this is one of the masterpieces of Mexican cinema.

Jan-Christopher Horak

Restored by UCLA Film & Television Archive and The Film Foundation’s World Cinema Project in collaboration with Fundacion Televisa AC and Filmoteca de la UNAM. Restoration funded by the Material World Charitable Foundation. Laboratory services by Roundabout Entertainment, Audio Mechanics, DJ Audio, Inc., The PHI-Stoa Lab, Fotokem, Titrafilm Paris, Terminal Films S.A. De C.V., Simon Daniel Sound, L’immagine Ritrovata. English translation by Roberto Esteban Green Quintana. Special thanks: Maille Iturbe Mauricio, Fundación Televisa A.C.; and Fernando Osorio Alarcón and Albino Álvarez Gómez, Filmoteca de la UNAM.
SMOULDERING FIRES 1925

“Let no man be necessary to you” proclaims the plaque hanging on Jane Vale’s office wall, a creed that has made her a powerful and determined business woman; consequently, it has also eliminated any opportunity for romantic fulfillment in her life. After a workplace confrontation, Jane (Pauline Frederick) begins to have amorous feelings for Robert (Malcolm McGregor), a much younger man working at her factory. Despite their age difference, all seems well with their relationship until Jane’s younger sister Dorothy (Laura La Plante) arrives home from college, unintentionally becoming the third corner of a heartbreaking love triangle.

After spending years as one of cinema’s biggest stars, Pauline Frederick’s career was in decline when she revived it by playing mature, self-sacrificing women looking for one last fling of youth and romance, a notable example being her performance in Ernst Lubitsch’s Three Women (1924). According to a July 1924 issue of Universal Weekly, the story of Smouldering Fires was penned specifically as a starring vehicle for Frederick by the prolific writing team of Sada Cowen and Howard Higgen, and was deemed significant enough by Universal to spearhead their 1925 feature release schedule. To further bolster the film’s box office appeal, the role of the younger sister went to Laura La Plante, a Universal veteran at age 20 who was in the process of becoming one of the studio’s biggest silent-era stars.

Perhaps the biggest star of the production, however, was director Clarence Brown, whose keen eye for detail enabled him to convey complicated bits of narrative visually, often within a single shot. Brown’s early experience assisting director Maurice Tourneur influenced his own filmmaking style, and he readily adopted his mentor’s use of numerous color tints to help create the proper mood for his scenes; happily, the tints in Smouldering Fires have been carefully recreated in this restored version. Smouldering Fires was the fourth feature made during Brown’s five-picture deal with Universal in the mid-1920s, and he parlayed his success during this period into a lucrative future career at MGM, directing the likes of Greta Garbo, Clark Gable, and Joan Crawford. The Smouldering Fires story would be remade as Female by Warner Bros in 1933, directed by Michael Curtiz with Ruth Chatterton in the lead role.

Steven K. Hill

Restored by The Packard Humanities Institute. Restoration supervised by Robert Gitt, assisted by Jere Guldin and Michael Friend. Digitally scanned in 4K from color-tinted 16mm prints derived from the original 35mm camera negative. Laboratorie services by Image Protection Services, Roundabout Entertainment. Special thanks: Kevin Brownlow, David W. Packard.
The Red House 1947

The Red House is a queasy dissertation on Rural American Gothic. Something about the solitude of out-of-the-way, neglected spaces lends them to secrets, pent-up guilt, sexual anxiety and madness. Crippled farmer Peter Morgan (how did he lose that leg?) and his spinster sister Ellen (why didn’t she marry her true love Doc Byrne?) live in seclusion with their adopted teenage ward Meg (what really happened to her parents?). When Meg’s classmate Nath comes to work the farm, his schoolboy crush on Meg in tow, Pete begins to unravel. He warns of screams in the night and an evil Something that inhabits the Oxhead Woods, centered around an abandoned red cottage and derelict ice house sequestered deep among the trees. Undisclosed sexual and murderous transgressions of the past break through into the present, shattering the carefully crafted veneer of gentility at the Morgan Farm with shame and tragedy.

Edward G. Robinson and Judith Anderson are at their powerful best as the brother and sister, secret sharers bound by sibling devotion. Robinson’s demonic patriarch overwhelms the buttermilk purity of Meg and Nath (played by Allene Roberts and Lon McAllister), who are themselves counterpointed by their teenage evil twins, rapacious Teller and promiscuous Tibby (fine early performances by an earthy Rory Calhoun and a luminous Julie London).

Miklós Rózsa, already a specialist in film noir and with theremin-based scores for The Lost Weekend (1945) and Spellbound (1945) behind him, again uses Doctor Termen’s wailing oscillator and, leveraged with his most lovely pastoral writing, provides not only one of his finest scores but one that is thoroughly in rapport with Delmer Daves’ discomfiting psychological thriller.

Audiences inured to The Red House via grisly public domain copies will have the scales removed from their eyes by UCLA’s restoration from the original camera negative.

Scott MacQueen

Restored by UCLA Film & Television Archive. Preserved from the 35mm nitrate picture and track negatives and a 35mm nitrate composite dupe negative. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special thanks: Warner Bros., Ned Price.
In September 1928, two months after the debut of the first talkie feature, *The Lights of New York*, rehearsal started on another gangster picture, United Artists’ maiden talkie, *Alibi*. Actor Regis Toomey remembered rehearsing “as though it were a stage show, we could have gone with it into any theater afterward.” Despite director Roland West’s long tenure in the theater, he was a visual stylist producing such illustrative silents as *The Bat* (1926) and *The Dove* (1928). His wedding of stagecraft, film and audio technique made *Alibi* a breakthrough. Film grammar was back—the moving camera, the close shot, editing—and nascent sound technique, not mere transcription, awakened an entirely new dimension in storytelling, creating rhythm and suspense.

*Alibi* has a distinct ambivalence in the doubling of its protagonists, a hardened criminal who perhaps has gone straight, and a cynical cop who works the margins to prove otherwise. Nominated for three Academy Awards, *Alibi* was cheered by critics, planting the seeds for the year’s subsequent flowering of sound pictures like *Bulldog Drummond* (1929) and *Applause* (1930).

*Alibi* has retained a tentative grasp on posterity. In the legal maw of Raymond Rohauer a single 35mm print was pulled from the compromised negative in the 1950s before being lodged with Henri Langlois on the promise of free storage. Rohauer got what he paid for; when he attempted to retrieve the negative in the 1960s it had apparently vanished in the legendary 1959 Cinémathèque Française fire. A hasty 16mm dupe negative from the 1950s print left *Alibi* looking and sounding like something the cat dragged in, the 35mm master print abandoned to Rohauer’s European distributor as a circulation print. Rescued by David Meeker for the BFI, that unique copy has been complemented by UCLA’s audio discs and digital technology. *Alibi* is now full length and looking better than it has since 1929.
JASPER GOES HUNTING 1944

George Pal won an Honorary Academy Award in 1944 for the development of “novel methods and techniques in the production of short subjects known as Puppetoons.” His achievement was the creation of replacement animation—a method still employed by puppet animators today. Jasper Goes Hunting perfectly illustrates this effect as little Jasper daydreams of elephant hunting through a Technicolor Congo. This short is notable for an unusual cameo using (spoiler alert!) Warner Bros. cartoon star Bugs Bunny (voiced by Mel Blanc, animated by Bob McKimson) in a Paramount short—the sort of cross-studio/once-in-a-lifetime team up that literally never happened again—until Who Framed Roger Rabbit 44 years later!

Jerry Beck

Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive, Fotokem. Special thanks: Paramount Pictures Archives.
A HATFUL OF DREAMS 1944

George Pal’s stop motion Puppetoons were peopled with all types of characters. Two of his most popular were a pair of lovestruck kids named Punchy and Judy. Here, down-on-his-luck Punchy obtains a magical straw hat from a plucky talking horse and transforms himself into Aladdin and, with the official permission of DC Comics, Superman. Hoping to impress Judy, Punchy’s delusions of grandeur only land him in jail. The talking horse is a witness at Punchy’s trial and cajoles the judge, arresting Officer Moriarty and members of the jury to test the hat, causing their secret selves to emerge in bound, a hilarious spectacle as their unfettered dreams and desire hold sway.

Jerry Beck

Preservation funding provided by The International Animated Film Society, ASIFA-Hollywood

35mm, Technicolor, 7 min.

THE OLD MAN OF THE MOUNTAIN 1932

Vacationing in a mountain village Betty Boop discovers the locals terrorized by the titular elder, a giant white-bearded ogre with a pernicious eye for feminine pulchritude. “I’m going up there to see that old man!” she announces defiantly. Trekking up the mountain Betty encounters a weeping unwed mother pushing a pram of white-bearded twins, and a reflective mud puddle harboring fish with decidedly slimy thoughts. The Old Man proves to be a rotoscoped Cab Calloway who sings the title song and cuts a jazz pas de deux with Betty before scaring her down to her underwear. Max and Dave Fleischer in their prime, coarse and hilarious.

Scott MacQueen

Restored by UCLA Film & Television Archive. Preserved from the 35mm nitrate Technicolor or successive exposure camera negative and a 35mm acetate track positive. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive, Fotokem. Special thanks: Paramount Pictures Archives.
RESTORED CLASSIC ANIMATION

THE BANKERS DAUGHTER  1933
Releasing a new cartoon to theaters every two weeks, producer Paul Terry had the idea to create an animated movie serial parodying 1890s melodrama. This was the proposed first installment with four more “chapters” to be released over the next two months. The concept didn’t catch on, but the characters and tropes did—zaftig Fanny Zilch, the damsel in distress, pursued by mustachioed villain Oil Can Harry in his opera hat and the dashing (albeit effeminate) hero Strongheart. The cliffhanger situations and operetta format became a Terry studio staple over the next 20 years, including the return of Oil Can Harry himself, tropes later adopted by Terry’s Mighty Mouse cartoons in the 1940s and ’50s. Here’s where that all began.

Jerry Beck

Restored by UCLA Film & Television Archive. Preserved from a 35mm acetate composite fine grain master. Laboratory services by Fotokem, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive. Special thanks: Paramount Pictures Archives.

PINK ELEPHANTS  1937
In this absolutely lunatic chase comedy, Paul Terry’s most enduring character, Farmer Al Falfa, is run out of his bed and through the house by pink pachyderms conjured when his pet goat eats a few beer cans during a midnight stroll (a scene censored for later Saturday morning kidvid television). The herd of spectral, dipsomaniacal elephants, evoking hi-dee-ho man Cab Calloway along the way, torment Al Falfa until the clever farmer plots his revenge. This is the only Terrytoon co-directed by talented Dan Gordon and the last cartoon at the studio to feature the work of future animation superstars Joe Barbera, Jack Zander and George Gordon, all of whom would leave Terry to reboot MGM’s cartoon studio in Culver City.

Jerry Beck

Restored by UCLA Film & Television Archive. Preserved from the 35mm nitrate camera negative and a 35mm nitrate print. Laboratory services by Fotokem, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive. Special thanks: Paramount Pictures Archives.

30
CAVIAR 1930

The first release from Terrytoons, a new studio run by animators Paul Terry and Frank Moser, formerly of Van Beuren’s popular silent-era Aesop’s Fables. Obtaining a contract from Educational Pictures (“The Spice of the Program”) for 26 sound cartoons a year, Terry made ’em fast and cheap—but they are not without their charms. In his first year, every cartoon was named after a food that would suggest a setting for the gags and musical score. In this case the gags revolve around life in the USSR; the music, a symphony of pseudo Russian melodies. Note, that’s composer Philip A. Scheib seen in silhouette in an opening prologue.

Jerry Beck

Restored by UCLA Film & Television Archive. Preserved from a 35mm nitrate print. Laboratory services by Fotokem, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive. Special thanks: Paramount Pictures Archives.

FREIGHT YARD SYMPHONY 1963

The Motion Picture Division, Department of Theater Arts, U.C.L.A. An Animation Workshop Film. Story and Design by Robert Abel. Music by Victor Feldman. 16mm, color, 6 mins.

This early UCLA student film by noted visual effects pioneer Robert Abel (1937 - 2001) employs a mixed media approach to distill the kinetic energy of an industrial train depot into bold graphic elements. With a jazz score, Piet Mondrian-inspired lines and Oskar Fischinger-style movement, the highly-accomplished animated short evokes the modernist works of Saul Bass and Ray and Charles Eames.

Mark Quigley

Restoration funding provided by the National Film Preservation Foundation. Laboratory services by FotoKem, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Preserved from 16mm original A/B positives, 16mm mag track and 16mm print.
LAUREL AND HARDY: FUGUES OF DESTRUCTION

UCLA Film & Television Archive continues its mission to save the Hal Roach films of Laurel and Hardy. No body of classic comedy has been as badly abused as the Laurel and Hardy negatives, mercilessly pushed through laboratory meat grinders for decades to extract every showprint to garner every last nickel from a relentless audience. Restoring these films includes not only finding the pictorially and physically best surviving copies, but authentic content such as day-and-date title sequences lost when reissue distributors appended their own credit cards. In the case of the three sound shorts here the original soundtracks (replaced in the mid-1930s with new music mixes) had to be recovered. Digital technology now permits us to achieve repairs once thought impossible, making these films look and sound as they did nearly 90 years ago.

Scott MacQueen
LAUREL AND HARDY

Preservation funding provided by Jeff Joseph/SabuCat and UCLA Film & Television Archive

Directed by Clyde Bruckman

35mm, b/w, 19 min.

THE BATTLE OF THE CENTURY  1927

The Battle of the Century (1927) is the legendary short featuring Stan and Ollie triggering the ultimate pie fight, known for many years only as a fragment. Jon Mirsalis’ seminal discovery of a complete print in 2015—and his generosity in making it available—has permitted no fewer than three restorations to be conducted. Now there’s a fourth, spearheaded by Jeff Joseph, and we think it’s the best looking, drawing on the most primary elements and augmenting with stills.

Restored by UCLA Film & Television Archive in conjunction with Jeff Joseph/SabuCat. Preserved from one reel of 35mm nitrate print, one reel of a 35mm acetate dupe negative and a 16mm acetate print. Laboratory services by The Stanford Theatre Film Laboratory, Deluxe Entertainment Services Group, Cineaste Restoration/Thad Komorowksi, Point 360/Joe Alloy. Special thanks: Jon Mirsalis, Paramount Pictures Archives, Richard W. Bann, Ray Faiola, David Gerstein.

Preservation funding provided by UCLA Spark crowdfunding campaign. Thanks to our numerous donors including members of the “Sons of the Desert” tents and M. Duane Rutledge.

Directed by James Parrott

DCP, b/w, 20 min.

PERFECT DAY  1929

Even as the team became accustomed to sound, they wisely maintained the structure and rhythm that made their best silent shorts so...perfect. The families embark on a picnic but somehow never get the car away from the curb. Perfect Day (1929) is a simple premise: the families embark on a picnic but somehow never get the car away from the curb. Frustration builds like a Bach fugue, the main theme stated, developed and flowering into an apotheosis. Here, it’s trying to get that damn family car away from the curb to a picnic ground, and everything that can impede that progress, does so. There is still ample time for petty destruction with the neighbors.

Restored by UCLA Film & Television Archive. Preserved from a 35mm estar fine grain master, a 35mm nitrate work print, a 35mm nitrate sound mixing unit, and synchronous sound discs. Laboratory services by Roundabout Entertainment, Fotokem, Audio Mechanics, DJ Audio, Inc. Special thanks: Sonar Entertainment, Michael J. Sheridan, Les Perkins. Paramount Pictures Archives, Richard W. Bann, Ray Faiola, David Gerstein.
Preservation funding provided by the Laurel & Hardy Preservation Fund including the support of many “Sons of the Desert” tents and Jeff Joseph/SabuCat

Directed by James Parrott


HOG WILD  1930

Hog Wild (1930) is yet another fugue of destruction, a brilliant extrapolation of a calamitous theme with catastrophic variations. Stan and Ollie must mount that radio aerial on the roof (“Mrs. Hardy wants to get Japan!”), in the process inevitably destroying the house, the automobile, and very nearly themselves.

Restored by UCLA Film & Television Archive. Preserved from one reel of 35mm nitrate camera negative, one reel of a 35mm nitrate work print, a 35mm nitrate dupe negative, and synchronous sound discs. Laboratory services by Roundabout Entertainment, Pacific Title & Art Studio, Fotokem, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive, Simon Daniel Sound. Special thanks: Sonar Entertainment.

Preservation funding provided by the Laurel & Hardy Preservation Fund including the support of many “Sons of the Desert” tents; The Packard Humanities Institute and Jeff Joseph/SabuCat

Directed by James Parrott


BRATS  1930

The only performers in this, the original version of Brats (1930), are the two comedians, playing themselves and their children. Housing arrangements seem curious (the big and little boys all cohabit a single house), and Little Stanley, being tucked in with Little Ollie, makes the curious admission that the oddly absent “Mama” (that portrait of Jean Harlow on the mantle?) always tucks “us” in. It’s clearly a unique design for living. The oversized props, looking like prototypes for Tod Browning’s The Devil-Doll (1936), are a delight. Brats has not survived in its full aperture image, but the original 1930 sound discs have been recovered.

Restored by UCLA Film & Television Archive. Preserved from 35mm nitrate dupe negatives and Western Electric sound discs. Laboratory services by The Stanford Theatre Film Laboratory, Roundabout Entertainment, Fotokem, Audio Mechanics, DJ Audio, Inc. Special thanks: Gary Lacher, Steve Slocum, Jeff Joseph/SabuCat, Sonar Entertainment.
U.S. PRESIDENTS
IN THE HEARST NEWSREELS

The Hearst Metrotone News Collection contains moving images from the silent era through the late 1960’s. This important collection of 20th century news film, unsurprisingly, includes extensive coverage of the U.S. presidents during that period.

Tonight’s program, in honor of Presidents Day, is dedicated to 12 of these U.S. presidents. With speeches on policy, diplomatic trips overseas, parades, vacations, and glimpses of life after the presidency, there will be an opportunity to see and hear the former presidents and observe how they conducted themselves in the public eye.

Tonight’s show will include a large selection of newsreel stories and some unreleased material from both silent and sound Hearst newsreel series. Starting with a short compilation of inaugurations from McKinley to Coolidge, it will be followed by an overview of the presidents during the silent era. Highlights include an obituary for President Theodore Roosevelt, President Wilson in a parade in Los Angeles and former President Coolidge touring a movie studio.

The evening will conclude with the presidents of the sound era. Beginning with President Hoover, featured stories include the president, along with Henry Ford, honoring Thomas Edison during the Golden Jubilee of the incandescent light bulb; President Franklin D. Roosevelt speaking about recovery from the Depression without dictatorship; President Kennedy discussing the possibility of a joint U.S.-Soviet Moon mission; and President Johnson speaking on the Great Society.

With over 60 newsreel excerpts, tonight’s program will be an exciting, whirlwind tour of presidential history from the previous century.

Jeffrey Bickel

Digitally scanned in 4K from original 35mm camera negatives, 35mm composite dupe negatives, 35mm composite prints, 35mm composite lavenders, 35mm composite fine grains and 16mm picture negatives. Laboratory services by UCLA Film and Television Archive Digital Media Lab. Special thanks: Packard Humanities Institute.

DCP, b/w, total program running time: 120 min.
Directed by Charles Carey


OPERATION BOOTSTRAP 1968

Operation Bootstrap, a non-profit community-based organization, was founded in October of 1965, just two months after the Watts’ rebellion, as a response to a neighborhood in distress. It was the brainchild of civil rights activists Robert Hall and Louis Smith, two men determined to facilitate social and economic change through community engagement and individual empowerment in this poverty stricken South Los Angeles neighborhood. The organization refashioned the rebellion’s chant of “Burn, Baby, Burn,” to fit the community center’s mantra: “Learn, Baby, Learn” and “Earn, Baby, Earn.” This 1968 documentary captures Bootstrap’s mission of economic development with scenes of women and men training for a range of employment opportunities including how to operate power sewing machines for work in the local garment factory, to the new technologies of the day, the IBM keypunch machines. Especially engaging are the scenes of “sensitivity sessions” hosted by the organization, where black and white Angelenos debate issues of race and racism in 1960s America. The film’s cinéma-vérité style allows for a certain closeness with its subject that creates a precious time capsule glimpse into this vibrant and struggling community. While the documentary is a celebration of late-1960s Watts and the community’s promise of economic revitalization driven by its residents and like-minded activists, the filmmakers never shy away from the toll that historical and systematic racism, its violence and utter disregard for humanity, has had on Black America.

Husband and wife filmmakers, Charles Carey and Altina Schinasi Carey, had previously made the Academy Award-nominated short documentary George Grosz’ Interegnum (1960) and had begun filming Dr. Martin Luther King, Jr. for a project that was never completed. Charles was a political scientist who would work for the RAND Corporation and Altina, from the Schinasi tobacco family fortune, in addition to inventing the Harlequin “cat-eye” glasses in the late 1930s, was a renowned visual artist.

Maya Montañez Smukler

Preserved by UCLA Film & Television Archive from the culmination of the two best 16mm b/w prints known. Laboratory services by UCLA Film & Television Archive, Digital Media Lab.

Preceded by:
THE SAVAGES 1967
Preservation funding provided by the National Film Preservation Foundation

Directed by Alan Gorg


Dubbed “Ghost Town” in 1967, the area of West Venice was then an impoverished African American community. Los Angeles-native, and UCLA film student, Alan Gorg set out to capture the lives of its inhabitants in their own words. Without adding his own commentary, he allowed the subjects to express themselves, from the hard-working man with his young family, to the jobless youth who seek temporary release from their circumstances through drink and parties.

Gorg aimed to give representation to African Americans, who due to housing and employment segregation, were rarely seen by white Los Angeles. The short begins with the voice-over of a white man discussing the savagery of African Americans. But we find it is not the people that are savage, but the harsh urban conditions. Opportunities are denied through systemic injustice and inequalities

The Savages can be seen as a companion piece to Gorg’s earlier film, Felicia (1965), which was named to the National Film Registry by the Library of Congress in 2014.

Jillian Borders

Preserved by UCLA Film & Television Archive from the 16mm original camera negative, 16mm A/B positive rolls and 16mm track positive. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special thanks: Alan Gorg, Marsha Goodman, Mark Quigley.
Filmed in one day, June 26, 1977, in multiple locations throughout the country, 
Gay USA documents the gay pride parades of the time and also offers an 
overview of the issues facing the gay community. A myriad of different 
camera operators and interviewers took to the streets in San Francisco, 
San Diego, New York, Chicago, Houston and Los Angeles. The footage was 
lovingly compiled and edited together by Arthur J. Bressan Jr., in honor of 
Robert Hillsborough, a gay man, who was stabbed to death in San Francisco 
on June 22, 1977.

Earlier in 1977, performer Anita Bryant’s Save Our Children coalition helped 
push legislation in Miami that repealed an anti-discrimination ordinance. This 
legislative defeat for gay rights galvanized the community. Opposition to 
Anita Bryant and outrage over the Hillsborough slaying led to huge numbers 
of protest and parade participants. Gay marches were organized every year 
in honor of the anniversary of the Stonewall uprising of 1969.

Present at the parades were openly gay men, lesbians, gay and straight 
families, supportive parents and drag queens. There were also dissenters 
of all kinds, including religious and moral objectors. Gay USA gives voice to 
both sides of the issue creating almost a debate-like atmosphere. But above 
all, it is a joyous celebration of gay and lesbian culture with a folk soundtrack 
worthy of the time period.

Bressan began his directing career with the short Coming Out (1972), which 
document the San Francisco 1972 Gay Freedom Day demonstration, followed 
by a stint making gay adult films before moving on to non-erotic features, 
including his best known film, Buddies (1985), the first feature film about AIDS. Gay 
USA presents an almost jubilant period in gay history before the AIDS epidemic 

Jillian Borders

Preserved by UCLA Film & Television Archive from a 16mm internegative, 16mm track 
negative 35mm and 16mm print. Laboratory services by Roundabout Entertainment, 
UCLA Film & Television Archive, Deluxe Audio Services. Special thanks: Roe Bressan, Jenni Olson.
THE HOURS AND TIMES 1991

Filmed on a non-existent budget over the course of just a few days, The Hours and Times presents a speculative account of the weekend that John Lennon and The Beatles’ manager Brian Epstein spent in Barcelona. In the spring of 1963, just prior to the eruption of Beatlemania, the young working-class art school dropout Lennon and the upper-class Epstein get away from it all for a long weekend of rest and relaxation. Epstein clearly has a fascination and a desire for the young Lennon despite their differences. Lennon is curious and playful. Director Christopher Münch presents a hypothetical game of sexual chess between the two men. The positions of power and control are shifting throughout. What could be a lurid, gossip-driven exploitation manages to be the exact opposite. Münch instead delivers a nuanced, non-sensationalized study of a friendship.

With beautiful black and white photography evocative of A Hard Day’s Night (1964), the film almost plays like a documentary. The two actors, David Angus and Ian Hart, deliver strong tension-filled performances as men on the precipice of great changes. Hart shines as the young Lennon. In fact he later reprised the role of John Lennon in the film Backbeat (1994).

Although The Hours and Times was filmed as an exercise by Münch, without expectation of presentation or distribution, it made quite a splash on the festival circuit. It premiered at the Toronto Festival of Festivals, won Independent Spirit Awards as well as a Special Jury prize at the 1992 Sundance Film Festival and was nominated for the Grand Jury prize. It was presented at Sundance with several other LGBT features and became a central text in what came to be known as the “New Queer Cinema.”

Jillian Borders

Preserved by UCLA Film & Television Archive from the 35mm original picture negative and 35mm original track negative. Laboratory services by Roundabout Entertainment, FotoKem, UCLA Film & Television Archive. Special thanks: Christopher Münch, Sundance Institute.
A BOY AND HIS DOG 1975

Based on a cycle of stories by fantasy author Harlan Ellison, the filmed version of A Boy And His Dog was adapted from the original 1969 novella at first by Ellison himself, until his frustration with writer’s block caused filmmaker L.Q. Jones and producer Alvy Moore to step in and expedite the process. Five years later, initial production began on the post-apocalyptic curio that would later rise to cult-classic status after its initial poor performance at the box office.

Set in the future year 2024 A.D. after the five-day World War IV has decimated all viable life above ground, the picture was shot on location on the outskirts of Barstow, California, situated within the naturally desiccated Mojave Desert. The filmmakers decorated the landscape with an estimated 50 tons of scrap metal, used tires, and other post-industrial detritus to create lean-tos, hovels, and various impromptu sets for the two leads to explore; the situation “Downunder,” however, shifts the final act into a Babes in Toyland-ish nightmarescape where saturated color feels like a visual assault far more aggressive than anything the film has shown us prior.

The testosterone-fueled, dim-witted Vic is our titular “boy,” played by a youthful, pre-Miami Vice Don Johnson, who navigates a Road Warrior-esque wasteland with his shaggy dog Blood, voiced by veteran voiceover actor Tim McIntire (best remembered as the disc jockey in American Hot Wax) and brilliantly realized by über-intelligent K9 performer Tiger. Director Jones was purportedly astounded by Tiger’s performance, primarily because “he never, ever looks for a trainer. The dog watched Don,” elevating their relationship toe-to-toe with those found in the best buddy flicks (The Odd Couple comes to mind).

Vic’s despicable, sexually-aggressive behavior might elicit a substantial cringe from contemporary audiences, but the unexpected final act, with its drastic and sudden Arthur Freed-inspired artificiality, restores our faith in his character, and successfully elicits sympathy for his dire circumstances.

K.J. Relth

Preservation funding provided by the National Film Preservation Foundation

Directed by L.Q. Jones

Based on the novella by Harlan Ellison. Screenwriter: L.Q. Jones.
Cinematographer: John Arthur Morrill. Editor: Scott Conrad.
Music: Tim McIntire. With: Don Johnson, Susanne Benton, Jason Robards,
Tim McIntire, Alvy Moore.
DCP, color, 93 min.

Preceded by:
PORTRAIT 1971

Restoration funding provided by the National Film Preservation Foundation
Directed by Donna Deitch

Distribution: Canyon Cinema Co-op. Produced by Donna Deitch.
16mm, color, 15 mins.

Though Donna Deitch is best known for her feature film Desert Hearts (1986), the landmark lesbian love story, her career has had many distinctive stages, from documentarian to television director. Portrait is a wonderful example of her experimental film work. It was shot on a homemade optical printer in 1971, at a time when female filmmakers were rare.

Deitch displays a strong visual style with a cacophony of overlapping images and sounds. She has written that, “in order to express some of the conflicts and contradictions in the life and times of the character, I decided to shoot, cut, and print the film in the form of a bypack (at least two images running at once) and through the simultaneous juxtaposition of planned and spontaneous images so as to join separate realities to create or question a third.” The result of this juxtaposition is a surrealist representation of man’s impact on his environment.

Jillian Borders

Preserved by UCLA Film & Television Archive from two 16mm prints. Laboratory services by FotoKem, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special thanks: Donna Deitch.
PRESERVATION DONORS

THE ACADEMY FILM ARCHIVE
BEWARE OF MARRIED MEN
KRAKATOA

THE ANTIQUE PHONOGRAPH SOCIETY
BEN POLLACK AND HIS PARK CENTRAL ORCHESTRA

THE FILM FOUNDATION
ENAMORADA
THE RED HOUSE

FILM NOIR FOUNDATION
THE MAN WHO CHEATED HIMSELF
TRAPPED

GRAMMY MUSEUM FOUNDATION, INC.
STARS OF JAZZ

THE INTERNATIONAL ANIMATED FILM SOCIETY, ASIFA-HOLLYWOOD
A HATFUL OF DREAMS
THE BANKER’S DAUGHTER
CAVAR
JASPER GOES HUNTING
PINK ELEPHANTS

JEFF JOSEPH/SABUCAT
THE BATTLE OF THE CENTURY
BRATS
HOG WILD

DEBORAH AND JOHN LANDIS
PERFECT DAY

THE GEORGE LUCAS FAMILY FOUNDATION
ALIBI
THE CROOKED WAY
EL FANTASMA DEL CONVENTO
VOICE IN THE WIND

THE JUANITA SCOTT MOSS ESTATE
THE MORTAL STORM

NATIONAL FILM PRESERVATION FOUNDATION
FREIGHT YARD SYMPHONY
PORTRAIT
THE SAVAGES

OSCILLOSCOPE LABORATORIES
THE HOURS AND TIMES

OUTFEST
GAY USA

THE PACKARD HUMANITIES INSTITUTE
ACROSS THE HALL
BRATS
SMOULDERING FIRES
WINGS OVER MT. EVEREST

DUANE M. RUTLEDGE
PERFECT DAY

RODNEY SAUER
THE HOBBLE SKIRT

SILENT FILM SOCIETY OF CHICAGO
THE HOBBLE SKIRT
THE TIME-LOCK SAFE

THE SILENT MOVIE BENEFIT CALENDAR
THE TIME-LOCK SAFE

THE SOCIETY FOR CINEPHILES/CINECON, INC.
THE HOBBLE SKIRT

JON SONNEBORNE
BEN POLLACK AND HIS PARK CENTRAL ORCHESTRA

DAVID STENN
THE OLD MAN OF THE MOUNTAIN
SWING, HUTTON, SWING

SUNDANCE INSTITUTE
THE HOURS AND TIMES

TWENTIETH CENTURY FOX FILM CORPORATION
MY LIPS BETRAY

BETH WALLIS
BROTHERHOOD OF MAN
CAPTAIN JINKS’ EVOLUTION
THE FRAME UP ON DAD
THE SALE OF A HEART
The Film Foundation proudly supports the UCLA Film & Television Archive, partners in preservation for over 25 years.
The Walt Disney Studios
Is Proud to Support the
UCLA Film & Television Archive
Festival of Preservation 2019
In recognition of UCLA Film & Television Archive for their monumentous work preserving the legacy of motion pictures.

THE MORTAL STORM - Preserved at UCLA Film & Television Archive with Turner Entertainment Co., A Warner Bros. Entertainment Company Available on DVD from the Warner Archive Collection
Audio Mechanics congratulates UCLA Film & Television Archive on their Festival of Preservation, 2019

We gratefully acknowledge UCLA for putting their trust in us for over 20 years and for their passion and dedication to film preservation.

We take pride in our role in the restoration and preservation of cinematic history.
We are proud to play a part in preserving our culture’s cinematic history, which would be impossible without the partnership we have with our friends and colleagues at the UCLA Film & Television Archive.

Enjoy your latest Festival of Preservation – then let’s get back to work rescuing and restoring more dark treasures.

-- Eddie Muller
and everyone at the Film Noir Foundation

UCLA Film & Television Archive

DJ AUDIO
Inc.
congratulates
UCLA Film & Television Archive on the
UCLA Festival of Preservation, 2019
<table>
<thead>
<tr>
<th>Film Title</th>
<th>Year</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABBOTT AND COSTELLO MEET</td>
<td>1945</td>
<td>Charles Lamont</td>
</tr>
<tr>
<td>CAPTAIN KID</td>
<td>1932</td>
<td>Frank Borzage</td>
</tr>
<tr>
<td>AFTER TOMORROW</td>
<td>1932</td>
<td>Roland West</td>
</tr>
<tr>
<td>ALIBI</td>
<td>1929</td>
<td>William Menzies</td>
</tr>
<tr>
<td>ALMOST MARRIED</td>
<td>1932</td>
<td>William Menzies</td>
</tr>
<tr>
<td>ALWAYS GOODBYE</td>
<td>1931</td>
<td>William Menzies</td>
</tr>
<tr>
<td>AMERICAN TRAGEDY, AN</td>
<td>1931</td>
<td>Josef von Sternberg</td>
</tr>
<tr>
<td>ANGEL AND THE BADMAN</td>
<td>1946</td>
<td>James Edward Grant</td>
</tr>
<tr>
<td>ANGELINA</td>
<td>1934</td>
<td>Charles Lamont</td>
</tr>
</tbody>
</table>
| ANIMAL KINGDOM, THE                      | 1932 | Edward Gri
<p>| ANYBODY'S WOMAN                          | 1930 | Dorothy Arzner |
| APPLAUSE                                 | 1929 | Louis King     |
| ARCH OF TRIUMPH                          | 1948 | Louis Milestone|
| ARGONAUTS OF CALIFORNIA, THE             | 1916 | Henry Kabierske|
| AWFUL TRUTH, THE                         | 1937 | Leo Carey      |
| BABY DOLL                                | 1956 | Elia Kazan     |
| BACHELOR OF ARTS                         | 1934 | Louis King     |
| BACHELOR'S AFFAIRS                       | 1932 | Alfred Werker  |
| BACK TO GOD'S COUNTRY                    | 1927 | Irvin Willat   |
| BALL OF FIRE                             | 1941 | Howard Hawks   |
| BAREFOOT CONTESSA, THE                  | 1954 | Joseph L. Mankiewicz|
| BRANKY IN THE WILDERNESS                 | 1971 | Stanton Kaye   |
| BARKER, THE                              | 1928 | George Fitzmaurce|
| BARRIERS OF THE LAW                      | 1925 | J. P. McGowan  |
| BAT, THE                                 | 1926 | Roland West    |
| BAT WHISPERS, THE                        | 1930 | Roland West    |
| BECKY SHARP                               | 1935 | Rouben Mamoulian|
| BELL'S OF ST. MARY'S, THE                | 1945 | Leo McCarey    |
| BEST OF ENEMIES                          | 1933 | Rian James     |
| BETTER 'OLE, THE                         | 1926 | Charles Reisner|
| BIGAMIST, THE                            | 1953 | Ida Lupino     |
| BIG BROADCAST, THE                       | 1932 | Frank Tuttle   |
| BIG COMBO, THE                           | 1955 | Joseph Lewis   |
| BIG DAIN                                 | 1923 | William A. Wellman|
| BIG SHAKEDOWN, THE                       | 1934 | John Francis Dillon|
| BIG SLEEP, THE                           | 1945 | Howard Hawks   |
| BLACK SHEEP                              | 1935 | Allan Dwan     |
| BLESS THEIR LITTLE HEARTS                | 1984 | Billy Woodberry|
| BLONDE VENUS                             | 1922 | Josef von Sternberg|
| BLUE SKIES                               | 1929 | Alfred Werker  |
| BODY AND SOUL                            | 1947 | Robert Rossen  |
| BOY AND HIS DOG, A                       | 1975 | L. Q. Jones    |
| BRIDGE OF SAN LUIS REY, THE              | 1944 | Rowland V. Lee |
| CHOOSING CHILDREN                        | 1985 | Debra Chasnof, Kim Klausner|
| CITY STREETS                             | 1931 | John S. Robertson|
| CLEOPATRA                                | 1934 | Cecil B. DeMille|
| CLOAK AND DAGGER                         | 1946 | Fritz Lang     |
| COLLEGE DAYS                             | 1926 | Richard Thorne |
| COME BACK TO THE FIVE AND DIME, JIMMY DEAN| 1982 | Robert Altman  |
| CONNECTIO, THE                           | 1961 | Shirley Clarke |
| COVER UP                                 | 1949 | Alfred E. Green|
| COWBOY MILLIONAIRE, THE                 | 1934 | Edward Cline  |
| CRIME DOCTOR, THE                        | 1934 | John Robertson |
| CRIME OF DOCTOR CRESPI, THE              | 1935 | John H. Auer   |
| CROOKED ALLEY                            | 1922 | Robert F. Hill |
| CROOKED WAY, THE                         | 1949 | Robert Florey  |
| CRUSADES, THE                            | 1935 | Cecil B. DeMille|
| CRY DANGER                               | 1951 | Robert Parrish |
| CYNARO DE BERGERAC, Michael Cordon       |      |
| DADDY                                    | 1923 | Frank Urson    |
| DAMAGED LIVES                            | 1933 | Edgar G. Ulmer |
| DANCE TEAM                               | 1992 | Sidney Lanfield|
| DRESSED TO KILL                          | 1946 | Roy William Neill|
| DOUBLE DOOR                              | 1934 | Charles Vidor  |
| DOUBLE DEATH                             | 1944 | Billy Wilder   |
| DOUBLE INDECENCY                         | 1944 | Frank Borzage  |
| DOUBLE MARRIAGE                          | 1932 | Frank Borzage  |
| EADWEARD MUYBRIDGE                        | 1975 | Thom Anderson, Ray Anderson, Morgan Fisher|
| EAGLE'S LEAVES                            | 1952 | Paul Stone     |
| EAGLE'S LEAVES                            | 1952 | Paul Stone     |
| EAST LYNNE                               | 1933 | Frank Lloyd    |
| ENCRYPTED                               | 1945 | George Cukor   |
| ETHERAL LOVE                             | 1929 | Ernst Lubitsch |
| EVANGELINE                              | 1952 | Edwin Carewe   |
| EXILE EXPRESS                            | 1939 | Otis Garrett   |
| EXILES, THE                              | 1968 | Kent MacKenzie |
| EXPLORE IN THE CROWD, A                  | 1957 | Elia Kazan     |
| FACES                                   | 1948 | John Cassavetes|
| FAIR WIND TO JAVA                       | 1952 | Joseph Kane    |
| FALSE FACES                             | 1932 | Lowell Sherman |
| FAREWELL TO ARMS                        | 1932 | Frank Borzage  |
| FARMER TAKES A WIFE, THE                 | 1935 | Victor Fleming |
| FAST WORKER, THE                        | 1942 | William A. Seiter|</p>
<table>
<thead>
<tr>
<th>Title</th>
<th>Director(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Madame La Presidente (1915)</td>
<td>Frank Lloyd</td>
</tr>
<tr>
<td>Mississippi Gambler, the (1929)</td>
<td>Reginald Barker</td>
</tr>
<tr>
<td>Nada Mas Que Una Mujer (1934)</td>
<td>Harry Lachman</td>
</tr>
<tr>
<td>Open Secret (1948)</td>
<td>John Reinhardt</td>
</tr>
<tr>
<td>Politiqueras (1930)</td>
<td>James W. Horne</td>
</tr>
<tr>
<td>Rendezvous with Annie (1946)</td>
<td>Allan Dwan</td>
</tr>
<tr>
<td>Major and the Minor, the (1942)</td>
<td>Billy Wilder</td>
</tr>
<tr>
<td>Molly O’ (1921)</td>
<td>F. Richard Jones</td>
</tr>
<tr>
<td>Naked Eye, the (1957)</td>
<td>Louis Clyde Stoumen</td>
</tr>
<tr>
<td>Ornette: Made in America (1985)</td>
<td>Shirley Clarke</td>
</tr>
<tr>
<td>Poor Nut, the (1927)</td>
<td>Richard Wallace</td>
</tr>
<tr>
<td>Reno (1930)</td>
<td>George J. Crone</td>
</tr>
<tr>
<td>Mambo (1930)</td>
<td>Albert Rogell</td>
</tr>
<tr>
<td>Monte Carlo (1930)</td>
<td>Ernst Lubitsch</td>
</tr>
<tr>
<td>Naked Kiss, the (1964)</td>
<td>Samuel Fuller</td>
</tr>
<tr>
<td>Oujanga (1935)</td>
<td>George Terwilliger</td>
</tr>
<tr>
<td>Pot O’ Gold (1941)</td>
<td>George Marshall</td>
</tr>
<tr>
<td>Repeat Performance (1947)</td>
<td>Alfred Werker</td>
</tr>
<tr>
<td>Midnight Madness (1928)</td>
<td>F. Harmon Weight</td>
</tr>
<tr>
<td>Mystery of Monte Carlo, the Forbidden Story of Monte Carlo (1924)</td>
<td>Leo McCarey</td>
</tr>
<tr>
<td>White Woman, The (1932)</td>
<td>William A. Seiter</td>
</tr>
<tr>
<td>William Tell, The (1945)</td>
<td>Lloyd Ingraham</td>
</tr>
<tr>
<td>Wyatt Earp, The (1955)</td>
<td>George Marshall</td>
</tr>
<tr>
<td>Man for All Seasons, A (1966)</td>
<td>Fred Zinnemann</td>
</tr>
<tr>
<td>Moon’s Our Home, the (1936)</td>
<td>William A. Seiter</td>
</tr>
<tr>
<td>Night in Casablanca, A (1946)</td>
<td>Archie Mayo</td>
</tr>
<tr>
<td>Parisian Love (1925)</td>
<td>Louis Gasnier</td>
</tr>
<tr>
<td>Private Affairs of Bel Ami, the (1947)</td>
<td>Albert Lewin</td>
</tr>
<tr>
<td>Return of the Secaucus 7 (1980)</td>
<td>JohnSayes</td>
</tr>
<tr>
<td>Man I Killed, The (1933)</td>
<td>Reginald Barker</td>
</tr>
<tr>
<td>More Pay, Less Work (1926)</td>
<td>Albert Ray</td>
</tr>
<tr>
<td>No Way Out (1950)</td>
<td>Joseph L. Mankiewicz</td>
</tr>
<tr>
<td>Parting Glances (1986)</td>
<td>Bill Sherwood</td>
</tr>
<tr>
<td>Private Property (1960)</td>
<td>Leslie Stevens</td>
</tr>
<tr>
<td>Rio Grande (1950)</td>
<td>John Ford</td>
</tr>
<tr>
<td>Man Who Cheated Himself, the (1950)</td>
<td>Felix E. Feist</td>
</tr>
<tr>
<td>Movie Crazy (1932)</td>
<td>Clyde Bruckman</td>
</tr>
<tr>
<td>Now I’ll Tell (1934)</td>
<td>Edwin J. Burke</td>
</tr>
<tr>
<td>Paths of Glory (1957)</td>
<td>Stanley Kubrick</td>
</tr>
<tr>
<td>Pursued (1947)</td>
<td>Raoul Walsh</td>
</tr>
<tr>
<td>Road to Rio (1946)</td>
<td>Norman Z. McLoud</td>
</tr>
<tr>
<td>Movietone Follies of 1930 (1930)</td>
<td>Benjamin Stoloff</td>
</tr>
<tr>
<td>Move Me to the Left (1930)</td>
<td>Michael Curtiz</td>
</tr>
<tr>
<td>No dejes la pierta abierta (1933)</td>
<td>Lewis Seiler</td>
</tr>
<tr>
<td>Pearl of Death, the (1944)</td>
<td>Roy William Neill</td>
</tr>
<tr>
<td>Quiet Man, the (1952)</td>
<td>John Ford</td>
</tr>
<tr>
<td>Road to Utopia (1945)</td>
<td>Hal Walker</td>
</tr>
<tr>
<td>Mantrap (1926)</td>
<td>Victor Fleming</td>
</tr>
<tr>
<td>Murder at the Vanities (1934)</td>
<td>Mitchell Leisen</td>
</tr>
<tr>
<td>Noche de Juandes (1930)</td>
<td>James Parrott</td>
</tr>
<tr>
<td>Péggy Leads the Way (1917)</td>
<td>Lloyd Ingraham</td>
</tr>
<tr>
<td>Pursuit to Algiers (1945)</td>
<td>Roy William Neill</td>
</tr>
<tr>
<td>Quiet Road, the (1919)</td>
<td>James Cruze</td>
</tr>
<tr>
<td>Mark of Zorro, the (1934)</td>
<td>Louis King</td>
</tr>
<tr>
<td>Murder in Trinidad (1934)</td>
<td>Louis Milestone</td>
</tr>
<tr>
<td>North Star, the (1943)</td>
<td>Lewis Milestone</td>
</tr>
<tr>
<td>Penny Serenade (1941)</td>
<td>George Stevens</td>
</tr>
<tr>
<td>Rainbow Over Texas (1946)</td>
<td>Frank McDonald</td>
</tr>
<tr>
<td>Robert Frost: A Lover’s Quarrel with the World (1964)</td>
<td>Shirley Clarke</td>
</tr>
<tr>
<td>Man the Thing, the (1950)</td>
<td>Fred Zinnemann</td>
</tr>
<tr>
<td>My Darling Clementine (1946)</td>
<td>John Ford</td>
</tr>
<tr>
<td>Old San Francisco (1927)</td>
<td>Alan Crosland</td>
</tr>
<tr>
<td>Plastic Age, the (1925)</td>
<td>Wesley Ruggles</td>
</tr>
<tr>
<td>Rebecca of Sunnybrook Farm (1917)</td>
<td>Marshall Neilan</td>
</tr>
<tr>
<td>Royal Family of Broadway, the (1930)</td>
<td>Cyril Gardner and George Cukor</td>
</tr>
<tr>
<td>Men in War (1935)</td>
<td>Anthony Mann</td>
</tr>
<tr>
<td>Men of Whims (1925)</td>
<td>Dallas M. Fitzgerald</td>
</tr>
<tr>
<td>On the Night Stage (1915)</td>
<td>Thomas H. Ince</td>
</tr>
<tr>
<td>Plastic Dome of Norma (1946)</td>
<td>Delmer Dave</td>
</tr>
<tr>
<td>Red House, the (1947)</td>
<td>Delmer Dave</td>
</tr>
<tr>
<td>Ruthless (1948)</td>
<td>Edgar G. Ulmer</td>
</tr>
<tr>
<td>Men on Call (1930)</td>
<td>John G. Blystone</td>
</tr>
<tr>
<td>My Lady’s Lips (1925)</td>
<td>James P. Hogan</td>
</tr>
<tr>
<td>On Your Back (1930)</td>
<td>Guthrie McClintic</td>
</tr>
<tr>
<td>Please, Don’t Bury Me Alive (1977)</td>
<td>Efrain Gutierrez</td>
</tr>
<tr>
<td>Red Kimona, the (1925)</td>
<td>Walter Lang</td>
</tr>
<tr>
<td>Sailor-Made Man, A (1921)</td>
<td>Fred Newmeyer</td>
</tr>
<tr>
<td>Michael O’Halloran (1938)</td>
<td>Karl Brown</td>
</tr>
<tr>
<td>My Lips Betray (1933)</td>
<td>John G. Blystone</td>
</tr>
<tr>
<td>Once a Sinner (1930)</td>
<td>Guthrie McClintic</td>
</tr>
<tr>
<td>Point of Order (1963)</td>
<td>Emile de Antonio</td>
</tr>
<tr>
<td>Red Shoes, the (1948)</td>
<td>Michael Powell, Emeric Pressburger</td>
</tr>
<tr>
<td>Reform Candidate, the (1915)</td>
<td>Frank Lloyd</td>
</tr>
<tr>
<td>Salvation Hunters, The (1925)</td>
<td>Josef von Sternberg</td>
</tr>
<tr>
<td>Midnight in Paris (1925)</td>
<td>David Butler</td>
</tr>
<tr>
<td>Poisoned Paradise: The Forbidden Story of Monte Carlo (1924)</td>
<td>Louis Gasnier</td>
</tr>
<tr>
<td>My Man Godfrey (1936)</td>
<td>Gregory La Cava</td>
</tr>
<tr>
<td>One Hour With You (1932)</td>
<td>Ernst Lubitsch, assisted by George Cukor</td>
</tr>
<tr>
<td>Pointed Heels (1929)</td>
<td>Edward Sutherland</td>
</tr>
<tr>
<td>Red Shoes, the (1948)</td>
<td>Michael Powell, Emeric Pressburger</td>
</tr>
<tr>
<td>Safety Last (1923)</td>
<td>Fred Newmeyer, Sam Taylor</td>
</tr>
<tr>
<td>Midnight Madness (1925)</td>
<td>F. Harmon Weight</td>
</tr>
<tr>
<td>My Weakness (1933)</td>
<td>David Butler</td>
</tr>
<tr>
<td>Poised Paradise: The Forbidden Story of Monte Carlo (1924)</td>
<td>Louis Gasnier</td>
</tr>
<tr>
<td>Mysterious Dr. Fu Manchui, the (1929)</td>
<td>Rowland V. Lee</td>
</tr>
<tr>
<td>Open Secret (1948)</td>
<td>William A. Seiter</td>
</tr>
<tr>
<td>Rendezvous with Annie (1946)</td>
<td>Allan Dwan</td>
</tr>
<tr>
<td>Reformation (1912)</td>
<td>Basil Wright</td>
</tr>
<tr>
<td>Rex the Great (1916)</td>
<td>John G. Blystone</td>
</tr>
<tr>
<td>Reuben Mamoulan (1940)</td>
<td>Rouen Mamoulan</td>
</tr>
<tr>
<td>Mortal Storm, the (1940)</td>
<td>Frank Borzage</td>
</tr>
<tr>
<td>No Way Out (1950)</td>
<td>Joseph L. Mankiewicz</td>
</tr>
<tr>
<td>Parting Glances (1986)</td>
<td>Bill Sherwood</td>
</tr>
<tr>
<td>Paths of Glory (1957)</td>
<td>Stanley Kubrick</td>
</tr>
<tr>
<td>Pursued (1947)</td>
<td>Roaul Walsh</td>
</tr>
<tr>
<td>Murder at the Vanities (1934)</td>
<td>Mitchell Leisen</td>
</tr>
<tr>
<td>Murder in Trinidad (1934)</td>
<td>Louis King</td>
</tr>
<tr>
<td>Murder of Fred Hampton, the (1971)</td>
<td>Howard Alk</td>
</tr>
<tr>
<td>Of Mice and Men (1939)</td>
<td>Lewis Milestone</td>
</tr>
<tr>
<td>Plainsman, the (1936)</td>
<td>Cecil B. DeMille</td>
</tr>
<tr>
<td>Plastic Age, the (1925)</td>
<td>Wesley Ruggles</td>
</tr>
<tr>
<td>Plastic Dome of Norma (1946)</td>
<td>Delmer Dave</td>
</tr>
<tr>
<td>Plastic Paradise: The Forbidden Story of Monte Carlo (1924)</td>
<td>Louis Gasnier</td>
</tr>
<tr>
<td>Please, Don’t Bury Me Alive (1977)</td>
<td>Efrain Gutierrez</td>
</tr>
<tr>
<td>Red Kimona, the (1925)</td>
<td>Walter Lang</td>
</tr>
<tr>
<td>Sailor-Made Man, A (1921)</td>
<td>Fred Newmeyer</td>
</tr>
<tr>
<td>Red Menace, the (1949)</td>
<td>R.G. Springsteen</td>
</tr>
<tr>
<td>Saint and Her Fool, the (1928)</td>
<td>William Dieterfe</td>
</tr>
<tr>
<td>Safety Last (1923)</td>
<td>Fred Newmeyer, Sam Taylor</td>
</tr>
<tr>
<td>Salvation Hunters, The (1925)</td>
<td>Josef von Sternberg</td>
</tr>
<tr>
<td>Pointed Heels (1929)</td>
<td>Edward Sutherland</td>
</tr>
<tr>
<td>Painted Woman, the (1932)</td>
<td>John G. Blystone</td>
</tr>
<tr>
<td>Memphis Belle, the (1935)</td>
<td>Enid Doran</td>
</tr>
<tr>
<td>Men on the Eiffel Tower, the (1949)</td>
<td>Burgess Meredith</td>
</tr>
<tr>
<td>Mortal Storm, the (1940)</td>
<td>Frank Borzage</td>
</tr>
<tr>
<td>Mortal Storm, the (1940)</td>
<td>Frank Borzage</td>
</tr>
<tr>
<td>Nada Mas que una Mujer (1934)</td>
<td>Harry Lachman</td>
</tr>
<tr>
<td>Open Secret (1948)</td>
<td>John Reinhardt</td>
</tr>
<tr>
<td>Politiqueras (1930)</td>
<td>James W. Horne</td>
</tr>
<tr>
<td>Rendezvous with Annie (1946)</td>
<td>Allan Dwan</td>
</tr>
<tr>
<td>Reform Candidate, the (1915)</td>
<td>Frank Lloyd</td>
</tr>
<tr>
<td>Remember the Night (1940)</td>
<td>Mitchell Leisen</td>
</tr>
</tbody>
</table>
WEEKENDS ONLY (1932)
Alan Crosland

WELCOME DANGER (1929)
Clyde Bruckman

WHAT HAPPENED TO JONES (1926)
William Seiter

WHEN A MAN LOVES (1927)
Alan Crosland

WHERE THE WORST BEGINS (1925)
John McDermott

WHITE PARADE, THE (1934)
Irving Cummings

WHITE ZOMBIE (1932)
Victor Halperin

WHY WE FIGHT: THE BATTLE OF RUSSIA (1943)
Frank Capra

WHY WORRY? (1923)
Fred Newmeyer and Sam Taylor

WILD ONE, THE (1954)
Laslo Benedek

WILD PARTY, THE (1929)
Dorothy Arzner

WINTERSET (1936)
Alfred Santell

WITH THE GREEKS IN THE FIRING LINE (1913)
Director?

WITNESS FOR THE PROSECUTION (1957)
Billy Wilder

WIZARD OF OZ, THE (1925)
Larry Semon

WOMAN IN GREEN, THE (1945)
Roy William Neill

WOMAN ON THE RUN (1950)
Norman Foster

WOMAN UNDER THE INFLUENCE, A (1974)
John Cassavetes

WOMEN EVERYWHERE (1930)
Alexander Korda

WOMEN OF ALL NATIONS (1931)
Raoul Walsh

WOMEN OF ALL NATIONS (1931)

WORD IS OUT: STORIES OF SOME OF OUR LIVES (1977)
Mariposa Film Group: Peter Adair, Nancy Adair, Veronica Selver, Andrew Brown, Robert Epstein, Lucy Massie Phenix

WORKING GIRLS (1931)
Dorothy Arzner

WORKING MAN (1933)
John G. Adolfi

George Melford

YOUNG AMERICA (1932)
Frank Borzage

YOUNG ROMANCE (1915)
George Melford
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE NATIONAL FLOWING CONTEST, SIOUX FALLS, SOUTH DAKOTA (9/26/60)

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)

THE JUNIOR HIGH SCHOOL: "PART 1: WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)

JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (12/9/60)

JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/26/60)

JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)

THE JULIE ANDREWS SHOW (NBC, 11/24/65)
ON THE GO: “BANK CAFE” (CBS, 6/29/59)
ON THE GO: “BLIND COACH” (CBS, 5/13/60)
ON THE GO: “BOOTH HOSPITAL – UNWED MOTHERS” (CBS, 6/6/60)
ON THE GO: “BOWLING CENTER” (CBS, 6/15/60)
ON THE GO: “BRACEROS” (CBS, 11/11/59)
ON THE GO: “BRaille INSTITUTE” (CBS, 5/21/60)
ON THE GO: “Buckley School” (CBS, 3/10/60)
ON THE GO: “BUCKLEY SCHOOL” (CBS, 3/10/60)
ON THE GO: “BUS FAMILY” (CBS, 3/2/60)
ON THE GO: “CAT CONTROVERSY” (CBS, 9/3/59)
ON THE GO: “CALIFORNIA REHABILITATION” (CBS, 7/9/59)
ON THE GO: “CHILDREN’S HOSPITAL” (CBS, 6/3/59)
ON THE GO: “CITIZENSHIP SCHOOL” (CBS, 11/27/59)
ON THE GO: “CITY OF HOPE” (CBS, 9/16/59)
ON THE GO: “CLARK RESIDENCE” (CBS, 4/26/60)
ON THE GO: “CONLEY FAMILY” (CBS, 8/16/59)
ON THE GO: “DANCE HALL” (CBS, 6/7/60)
ON THE GO: “DEAF COUPLE” (CBS, 5/25/60)
ON THE GO: “DENNIS WEAVER” (CBS, 1/21/60)
ON THE GO: “Epilepsy” (CBS, 6/15/60)
ON THE GO: “Exchange Students” (CBS, 7/7/59)
ON THE GO: “FAST DRAW” (CBS, 4/7/60)
ON THE GO: “FATHER CABRILLO” (CBS, 9/8/59)
ON THE GO: “FOLIES THEATER” (CBS, 1/4/60)
ON THE GO: “FOUNTAIN OF THE WORLD” (CBS, 2/22/60)
ON THE GO: “FORTUNE TELLERS” (CBS, 8/31/59)
ON THE GO: “GIFTED KIDS” (CBS, 5/19/60)
ON THE GO: “GAY ’90’S” (CBS, 5/12/60)
ON THE GO: “GIFTED KIDS” (CBS, 6/3/60)
ON THE GO: “GISELE MacKENZIE” (CBS, 4/12/60)
ON THE GO: “GOOD NEIGHBORS” (4/29/60)
ON THE GO: “GRAND HOTEL” (CBS, 3/2/60)
ON THE GO: “HEALTH HUT” (CBS, 8/24/59)
ON THE GO: “HEARING FOUNDATION” (CBS, 10/28/59)
ON THE GO: “HELIcopter DEMONSTRATION” (CBS, 5/26/59)
ON THE GO: “JACK TAR HOTEL” (CBS, 5/13/60)
ON THE GO: “JUNgleLAND” (CBS, 10/6/59)
ON THE GO: “JR. Miss Universe” (CBS, 11/20/59)
ON THE GO: “L.A. County Hospital” (CBS, 10/1/59)
ON THE GO: “LA GOLONDRINA” (CBS, 7/1/59)
ON THE GO: “LARGO” (CBS, 1959)
ON THE GO: “LITTLE TOKYO” (CBS, 1/11/60)
ON THE GO: “LOCKHEED WORKERS” (CBS, 4/19/60)
ON THE GO: “MARINE LAND” (KNXT, LOS ANGELES, 4/29/59)
ON THE GO: “MCCulLOCH HOME” (CBS, 3/23/60)
ON THE GO: “MCnALLY FAMILY” (CBS, 12/29/59)
ON THE GO: “MARRIAGE LICENSE BUREAU” (CBS, 4/1/60)
ON THE GO: “MERRY-GO-ROUND” (CBS, 5/19/60)
ON THE GO: “MIDNIGHT MISSION” (CBS, 5/27/59)
ON THE GO: “MORAL TREATMENT CENTER” (CBS, 5/17/60)
ON THE GO: “NAVY NURSES” (CBS, 5/2/60)
ON THE GO: “NELSON HOME” (CBS, 9/2/59)
ON THE GO: “NEW CINZA” (CBS, 7/3/59)
ON THE GO: “NORWALK HOSPITAL” (CBS, 5/19/60)
ON THE GO: “ORDEAL IN THE DESERT” (CBS, 3/10/59)
ON THE GO: “PACIFIC OCEAN PARK” (CBS, 7/29/59)
ON THE GO: “POLIO WARNING” (CBS, 4/25/60)
ON THE GO: “RADIATION FAMILY” (CBS, 5/16/60)
ON THE GO: “REISS-DAVIES CINEMA” (CBS, 5/25/59)
ON THE GO: “ROSELAND” (CBS, 10/27/59)
ON THE GO: “SAN FRANCISCO EARTHQUAKE SURVIVORS” (CBS, 5/23/60)
ON THE GO: “SAN QUENTIN PRISON” (CBS, 5/10/60)
ON THE GO: “SANTA MONICA BEACH PARTY” (CBS, 7/10/59)
ON THE GO: “SANTA MONICA ROLLER RINK” (CBS, 5/29/59)
ON THE GO: “SANTA’S VILLAGE” (CBS, 9/17/59)
ON THE GO: “SCHOOL FOR SONGWRITERS” (CBS, 3/17/60)
ON THE GO: “SKID ROW” (CBS, 8/7/59)
ON THE GO: “STREET GANGS” (CBS, 11/17/59)
ON THE GO: “STUDIO CLUB” (CBS, 9/1/59)
ON THE GO: “SUNSHINE MISSION” (CBS, 12/15/59)
ON THE GO: “SYNNON” (CBS, 7/24/59)
ON THE GO: “SYNNON REVISITED” (CBS, 11/19/59)
ON THE GO: “TATTOO PARlor” (CBS, 3/9/60)
ON THE GO: “THEATER MArT” (CBS, 8/27/59)
ON THE GO: “THE THREE STOOGES” (CBS, 4/5/60)
ON THE GO: “TULIJA Border” (CBS, 9/11/59)
ON THE GO: “VINcENt PRICE” (CBS, 12/29/60)
ON THE GO: “VETERAN’S HOSPITAL” (CBS, 8/26/59)
ON THE GO: “VITAS PAULEKAS” (CBS, 6/16/60)
ON THE GO: “WATTS TOWERS” (CBS, 7/13/59)
ON THE GO: “WIDOWER” (CBS, 4/15/60)
ON THE GO: “WOMEN WRESTLERS” (CBS, 4/22/60)
ON THE GO: “ZIEGFELD CLUB” (CBS, 9/4/59)
ON THE GO: “ZYGAUNIT WILK” (CBS, 12/9/59)
ON THE GO: “Archie & MEHITABEL” (SYndicated, 5/9/60)
ON THE GO: “Archie & Ted” (SYndicated, 5/29/60)
ON THE GO: “Back to Back” (SYndicated, 5/29/60)
ON THE GO: “The Big Beat” (SYndicated, 5/29/60)
ON THE GO: “Philip B” (SYndicated, 5/29/60)
ON THE GO: “Here’s HARRY” (SYndicated, 5/29/60)
ON THE GO: “The Honeymooners” (SYndicated, 5/29/60)
ON THE GO: “Oh! ” (SYndicated, 5/29/60)
ON THE GO: “This is Your Life” (SYndicated, 5/29/60)
ON THE GO: “The Twilight Zone” (SYndicated, 5/29/60)
SYNDICATED, 1970

A TOAST TO JEROME KERN
(NBC, 9/22/59)

TOMORROW SHOW: SHOW #4-126
(NBC, 1/29/74)

THE TOMMY BANKS SHOW: EXCERPT.
WITH FRANKIE HOWERD
(CBC, CANADA, 1972)

TONY McBRIDE
(KDKA, PITTSBURGH, 9/5/67)

TORCH TIME 1963: EXCERPTS
(WTAE, PITTSBURGH, 1963)

TROUBLE IN THE GHETTO
(WAGA, ATLANTA, 1974)

TURN ON: SHOW #2 (ABC, 1969)

TVTV LOOKS AT THE OSCARS
(KCET, LOS ANGELES, 1977)

TVTV SHOW (NBC, 5/1/77)

A TWIN CIRCLE HEADLINE: WITH
WILLIAM F. BUCKLEY
(SYNDICATED, 5/19/68)

THE UNBROKEN CIRCLE: A TRIBUTE
TO MOTHER MAYBELLE CARTER
(CBS, 11/28/79)

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

THE UNITED STATES STEEL HOUR:
"THE BIG LAUGH" (CBS, 1/24/62)

THE UNITED STATES STEEL HOUR:
"THE BITTER SEX" (CBS, 1/27/61)

THE UNITED STATES STEEL HOUR:
"DON'T SHAKE THE FAMILY TREE"
(CBS, 5/15/63)

THE UNITED STATES STEEL HOUR:
"FAR FROM THE SHADE TREE"
(CBS, 1/10/62)

THE UNITED STATES STEEL HOUR:
"FAREWELL TO INNOCENCE"
(CBS, 11/28/62)

THE UNITED STATES STEEL HOUR:
"THE GOLDEN THIRTY" (CBS, 8/9/61)

THE UNITED STATES STEEL HOUR:
"THE INNER PANIC" (CBS, 9/12/62)

THE UNITED STATES STEEL HOUR:
"LITTLE TIN GOD" (CBS, 4/22/59)

THE UNITED STATES STEEL HOUR:
"THE OTHER WOMAN" (CBS, 5/15/62)

THE UNITED STATES STEEL HOUR:
"MALE CALL" (CBS, 8/8/62)

THE UNITED STATES STEEL HOUR:
"A MAN FOR OONA" (CBS, 5/2/62)

THE UNITED STATES STEEL HOUR:
"MAN ON A MOUNTAINTOP" (CBS, 11/15/61)

THE UNITED STATES STEEL HOUR:
"THE MAN WHO KNEW TOMORROW" (CBS, 9/21/66)

THE UNITED STATES STEEL HOUR:
"OPERATION NORTHSTAR" (CBS, 12/28/60)

THE UNITED STATES STEEL HOUR:
"THE PERFECT ACCIDENT" (CBS, 2/21/62)

THE UNITED STATES STEEL HOUR:
"QUEEN OF THE ORANGE BOWL" (CBS, 1/13/60)

THE UNITED STATES STEEL HOUR:
"THE SECRETS OF STELLA CROZER" (CBS, 3/20/63)

THE UNITED STATES STEEL HOUR:
"SHADOW OF A PALE HORSE" (CBS, 7/20/60)

THE UNITED STATES STEEL HOUR:
"THE SHAME OF PAULA MARSTEN" (CBS, 4/19/61)

THE UNITED STATES STEEL HOUR:
"STREET OF LOVE" (CBS, 9/20/61)

THE UNITED STATES STEEL HOUR:
"SUMMER Rhapsody" (CBS, 5/3/61)

THE UNITED STATES STEEL HOUR:
"THE TWO WORLDS OF CHARLIE GORDON" (CBS, 2/22/61)

THE UNITED STATES STEEL HOUR:
"WANTED: SOMEONE INNOCENT" (CBS, 10/17/62)

THE UNITED STATES STEEL HOUR:
"WATCHING OUT FOR JULIE" (CBS, 7/12/61)

THE UNITED STATES STEEL HOUR:
"WELCOME HOME" (CBS, 3/22/61)

THE UNITED STATES STEEL HOUR:
"WOMAN ACROSS THE HALL" (CBS, 8/23/61)

VENICE: A NEWS AND PUBLIC AFFAIRS SPECIAL
(KCET, LOS ANGELES, 1973)

THE VERY LAST RESORT
(KNXT, LOS ANGELES, 6/10/66)

THE VERY PERSONAL DEATH OF
ELIZABETH SCHELL HOLT-HARTFORD
(KNXT, LOS ANGELES, 1972)

VIETNAM: THE VILLAGE WAR
(KNXT, LOS ANGELES, 8/14/66)

VISIONS: "CHARLIE SMITH AND THE FRITTER TREE" (PBS, 10/9/78)

VISIONS: "EL CORRIDO" (PBS, 11/4/76)

VISIONS: "FREEMAN" (PBS, 10/9/77)

VISIONS: "GOLD WATCH" (PBS, 11/1/76)

VISIONS: "THE GREAT CHERUB KNITWEAR STRIKE" (PBS, 11/25/76)

VISIONS: "IT'S THE WILLINGNESS" (PBS, 1/19/80)

VISIONS: "THE PHANTOM OF THE OPEN HEARTH" (PBS, 12/23/76)

VISIONS: "TAPESTRY" AND "CIRCLES" (PBS, 12/30/76)

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

WE TWO: PILOT (CBS, 1972)

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, 197-)

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, 9/1/60)

Y'ALL COME (KABC, 9/16/67)

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

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

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

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

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

THE ZSA ZSA GABOR SHOW
(KCOP, LOS ANGELES, 1969)
The UCLA Film & Television Archive gratefully acknowledges the generosity of our donors from July 1, 2017 to December 31, 2018, whose gifts support preservation, programming, infrastructure and the continued safeguarding of our cinematic treasures. To report an error, please contact Kristen Stankowski at kstankowski@ftf.ucla.edu or (310) 206-1349.

**ARCHIVE DONORS**

Richard Haden Gordon
Edmund C. Grainger Jr.
Beth Kurteson
Deborah MFA ’75 and John Landis
Luxe Summit Hotel
Rohauer Collection Foundation
M. Duane Rutledge
Underground Vaults & Storage Inc.

**STUDIO CIRCLE ($2,500 - $4,999)**

Anonymous
Bonnie Arnold and Robert Puglisi
Dana Cocke
Raymond De Felitta
Shelly and Vincent Fremont
Hollywood Heritage, Inc.
Robert Williams Lewine
Kerrí Martinez
Rubicon Film Productions, Ltd.
Amber and Richard Sakai ’77, MFA ’80
Leslie ’63 and Andre Stojka
Tuscan Corporation
Joan Borsten Vidov
Vincent Fremont Enterprises Inc.

**SILVER SCREEN CIRCLE ($1,000 - $2,499)**

Anonymous
Audio Mechanics
Block-Heads Tent of the Sons of the Desert
Elizabeth Bryson
Keith Buckley
Benedict Campbell
Sarah Cnuichak and Jon Davison
Michael Thomas Deitz
Cecilia deMille Presley and Randall Presley
Robert Grant Dickson
Bob Duncan
Gay ’67 and Donald Durward ’64
Film Society of Minneapolis St. Paul
Rhonda Fleming Carlson and Darol Carlson
Marla and Jeffrey Garlin
John Gloske
Rachelle and Michael Cuerin
Gloria ’69 and Willard Huyck Jr.
Glenn Ishioka
The Ishioka Living Trust
Philip Ituarte ’84, MA ’06
Maria B. Jacobson
Linda Marie Lee ’66

**CINEPHILE CIRCLE ($500 - $999)**

Anonymous
Schwab Charitable Amy Aquino and Drew McCoy Fund
Dail E. Barbour
Peter E. Blau
Frederick E. A. Bush
Joy A. Chuck MA ’74, MLS ’83
Karen L. Dillon
D. J. Audio, Inc.
Shari and Richard Foos
George Grant
Heidi and David Hodges
Lin Zhang and Michael Iracondo III ’91
Claudia D. Israel
Bradley Bayou and Mark Itkin ’75
Elaine Deidre Johnson ’76
Mark DeAngelis and Henry Jung ’87
Sharon F. Katz
Sharon and Leslie Klinger
Glenn A. Knickrehm
Jeffery Jon Masino
Kathleen Anne McHugh
Margaret ’76 and F. Donald Miller ’62
Chon A. Noriega
Jackie and Peter Oreckinto
Jennifer Owens-Orellanas and Jay Ornellas ’74, MBA ’76
Julia and Richard Prince ’74, MBA ’77
Jane ’80 and Max Reid MFA ’73
Victoria Riskin
Adam S. Rubinson
Gary Joseph Rutkowski
Linda and Jay Sandrich ’53
Marlene M. Trois

**DIRECTORS CIRCLE ($5,000 – $9,999)**

Anonymous
Monica L. Bouldin
Stephanie ’81 and Harold Bronson ’72
Cineric Inc.
Cinnafilm, Inc.

**PRODUCERS CIRCLE ($10,000 - $24,999)**

Anonymous
Antique Phonograph Society
Carol Bahoric MBA ’88 and Myron Meisel
BNY Mellon Charitable Gift Fund Stein/Connolly Family Fund
Lilla Gaye and Charles Burnett ’69, MFA ’77
David Chierichetti Trust
Will Gorges and Andrew Kuehn Jr.
GRAMMY Museum Foundation, Inc.
Mindy Schirn and Jan-Christopher Horak
Eleanor DDS ’80 and Glenn Padnick (p)*
Margaret Black and John Ptak ’67
Carol and Ken Schultz

**DIRECTORS CIRCLE ($5,000 – $9,999)**

Matthew M. Wheeler
Writers Guild Foundation

**FRIEND CIRCLE ($1 - $499)**

Anonymous
Robert Ackerman
Patricia Tobias and Joseph Adamson III ’67, MA ’70
Barbara Pariser Adler
Alberto Aliaudi
Meredith and Robert Alcock (p)*
Ronald Apple
Margaret MFA ’74 and Danilo Bach MFA ’70 (p)*
Steve Bailey
Brad Baillie
Alphons Bakker
Dan Barham
Grace Mary Barnes ’76, MFA ’92
Devon Baxter
Bayside STEM Academy Sci-Fi Club
Lois Becker ’72 and Mark Stratton
Richard L. Beecher
Donna and Ron Bender
John L. Benson
Coleen and Steve Bentley
Tim Arne Bergfelder
Terry Berland
William M. Besse
Anthony Jamel Best ’06, MA ’10
Jaine Beswick
Frank L. Bidart
Beverly ’68, MA ’69, PHD ’73 and Bernard Bienstock ’68, MS ’70
Patricia Biggi
James Bigwood
Robert Birarelli
Susan and Simon Blattner III ’81
Jed Blaugrund
Jerry Houston Bledsoe MA ’58
Jürgen Bodemann
The Boeing Company
Leslie Bogdan
Amy Bonato ’10
Minako and Robert Borgen ’74
Karen and Vincent Brook MA ’97, PHD ’01
Laure Norma Brost Halliday PHD ’11
Ben Louis Browdy ’69, MS ’70, PHD ’78
Lawrence H. Bulk
Christopher Bungo
2019 UCLA FESTIVAL OF PRESERVATION
ONLINE CROWD FUNDRAISING
CAMPAIGN DONORS

List reflects gifts made between November 2, 2018 and December 31, 2018.

Anonymous (3)
Meredith and Robert Alcock (p)*
Dan Barham
John L. Benson
Frank L. Bidart
Patricia Biggi
Monica L. Bouldin
Laure Norma Bost
Halliday PhD '11
Frederick E. A. Bush
Mac Carlson
Barbara Roisman-Cooper '62 and Martin Cooper '63
Steve Dean
Robert G. Dickson
Allison M. Dragotto
John Duff III
Bob Duncan
George Eubanks
Mark Forer
James D. Gentle
Mark Joel Gordon '83
Tracy Grunig
Pamela and Bruce Henstell MLS '89, PHD '01
Craig Horak
Heidi and David Hodges
Mindy Schirn and Jan-Christopher Horak

(p)* parent(s)
** deceased

Robert Lanier
Gail Kamer and Warren Lieberfarb
Sylvia Lynch
Leslie and J. Frederick MacDonald PhD '69
Anthony J. Magliocco
Carol Bahoric MBA '88 and Myron Meisel
Thomas Nemeth MA '06
Oriana Fiona Nudo
Paul Francis Penna
Judy '81 and Louis Race '68
Abraham Ravett
James Reid
M. Duane Rutledge
Kristen Nicole Stankowski
Taylor Elizabeth Stayton
Patricia Tobias and Joseph Adamson III '67, MA '70
Alexandra Seros '69 and Walter Ulloa
Susie '82, MA '85 and F. Michael Wester MAR '77
Diana L. Woody

(p)* parent(s)

Robert Perkins
Paul Nyman
Marcia Opal
Anne Spielberg and Dan Opatoshu '96, MA '03
Pamela and Ron Orenstein '80 (p)*
Stephanie Parke
Jim Pauley
Paul Francis Penna
David Perkins
Patricia and Michael Perovich
Herbert A. Perry Jr.
James Peters
David Pickard
Patrick Picking
Brian Pinkerton
Leonard Pitt
Jim Plannette
John Polito
Aditya Kiran Putcha '02
Jennifer Rader-Quigley and Mark Quigley MFA '00 (p)*
Ruben R Garza
Judy '81 and Louis Race '68
Alice Radley
Leah Radstone
Abraham Ravett
Lyle Ray
Dennis Reece
Celia MFA '82 and Robert Regan
James Reid
Cathleen '82 and Peter Reider MS '83, PHD '87
Retro Video, Inc.
Jennifer Rhee MA '14
Nicky Rheinstein
Vittorio Riccaboni
Michael Patrick Richards
René Riva
Alan Rodé
Robert Rosen
Bill Roth
Jo Ann and Leonard Roth '57
Marguerite Roth '63
Anti-Defamation League Foundation
J&T Roth/M&F Livingston Philanthropic Fund
Charles Franklin Ruebsamen '72
Ulrich Ruedel
Tyler Ruggeri
Jane Ruhm '72
Steve Runyon
Danilo Russo
Brenda '69 and Gary Ruttenberg '67
Esteban Jose Samra
David Samuelsion
Freida Mock and Terry Sanders '54, MA '67
Alessandro Santi
Robert Satterfield
Steven Jerome Sattler
Beverly and Stephen Sarge
Michael A. Schlesinger
Andy Schmitt
David H. Schmutz
Piet Schreuders
Holger Schuett
Marlene and Eric Schultz
Kenneth Schultz
Robert H. Schulz Jr.
Leonardo Sci分流利
Roselyn K. Scott
David Sedman
Lisa and Larry Selkow
Julie Sesnovich
Susan and Peter Sherayko
Perry Shields
Barbara Shore
Joel Shprentz
Marion** and Rocco** Siciliano
Barry Siegel
Helene Siegel
Charlene and Michael Sievers '73, MS '75, PHD '80 (p)*
Dave Sikula
Dan Silver
Jack Silverstein
Randy Skretvedt
Luke Uriah Steldevroek MFA '12
Will Sloan
Denise Slusher
Eric Jerome Small '87
Shawnee Isaac Smith '78, MFA '06
Steven Smith
Way Out West Tent of the Sons of the Desert
Gene Sorkin
Daniel Staley
Kristen Nicole Stankowski
Susan and David Starkman MBA '75
Taylor Elizabeth Stayton
Paul Jeffrey Steier '72
James Stephenson
Lynne and Robert Stryker
Jeff Suess
Thomas S. Suhs
S. Marc Tapper
Amy Creamer '93 and Brian Tatosky '92
Harold Taylor Jr.
John Tefeltler
Maurice Terenzio
Rosanne and Steven Thornton
Carrin Gorringle and Scott Thurlow
Laurens Johannes Jan Timmer
Cassie Tinta
Paul Anthony Tonkin
Gregory Topping
Toyota Motor Sales U.S.A. Inc.
Bennett Tramer
Steve Turnbull
Lou Ursone
Jaap Verheul
Olga Yokoyama and Brent Vine
Robert Wales
Matthew S. Walls
Seamus Walsh
Jane and Richard Ward
Judy Watson
David Webb
Wells Fargo & Company
James R. Wendt
Marcus Wernig
Susan '82, MA '85 and F. Michael Wester MAR '77
Jan Westman
John Wilson
Stephen Wolterstorff
Mabel Anne Woods '66
Diana L. Woody
Iman Yahya
Ronald Yankovich
Shahab Yasseini
Catherine Young
Jordan Young
Carol and Richard Zbriger MS '70
(p)* parent(s)

(p)* parent(s)
UCLA FILM & TELEVISION ARCHIVE STAFF

LEADERSHIP
Jan-Christopher Horak, Director
Teri Schwartz, Dean, UCLA School of Theater, Film and Television

ARCHIVE BOARD
Martin Cooper, Chairman
Joey Berlin
Monica Bouldin
Charles Burnett
Jan-Christopher Horak, Ex-Officio
Myron Meisel
Glenn Padnick
John Ptak
Barbara Roisman-Cooper
Robert Rosen
Teri Schwartz, Ex-Officio
Bronni Stein, Vice Chairman

ADMINISTRATION
Hamed Alipooriandehi, Network Engineer
Patricia Biggi, Director of Development
Frederick E. A. Bush, Assistant Dean, Development & Alumni Affairs
Emilee Herrera, Business Office Coordinator
Abdur Mahmood, IT Analyst
Maz Mansuri, Business Office Coordinator
Sandy Nguyen, Administrative Specialist
Rehan Qedwai, Chief Finance & Administrative Officer
Kristen Stankowski, Development Coordinator, Grants & Stewardship
Sakil Sultan, Programmer Analyst, Assistant Manager

CATALOGING
Annette Doss, Cataloging Supervisor
Amanda Mack, Cataloger

COLLECTIONS
Ryan Chandler, Collection Services Assistant
Jonathan Fahn, Collection Services Assistant
Lisa Fuguet, Head of Collections
Matthew Hewitt, Collections Coordinator
Staci Hogsett, Collection Services Assistant
Wallace Meek, Collection Services Assistant
Keith Okamura, Driver
Michael Pazmino, Collection Services Assistant
Dana Poss, Collection Services Assistant

COMMUNICATIONS AND PUBLIC OUTREACH
Casey McNamara, Public Outreach Assistant
Marisa Soto, Marketing & Communications Officer
Jennifer Rhee, Web Content Coordinator

DIGITAL MEDIA LABORATORY
Bryce Lowe, Production Coordinator
Katherine Blye, Digital Lab Technician
Lauren Poleski-Schultz, Digital Lab Technician
Tim Wilson, Film Preparation Technician
Randy Yantek, Digital Lab Manager

MEDIA LICENSING
Danielle Faye, Research & Account Coordinator
Kara Mollitor, Assistant Research & Account Coordinator

MOTION PICTURES / TELEVISION
Steven Hill, Assistant Motion Picture Archivist
Rene Okamura, Administrative Coordinator
Mark Quigley, Television Archivist
Todd Wiener, Motion Picture Archivist

PERFORMANCE
Blaine Bartell, Principal Newsreel Preservationist
Jeffrey Bickel, Senior Newsreel Preservationist
Jillian Borders, Senior Film Preservationist
Scott MacQueen, Head of Preservation
Miki Shannon, Film Preservationist

PROGRAMMING
Paul Malcolm, Programmer
KJ Relth, Programmer
Amos Rothbaum, Studio Projectionist
Nathan Ruf, Theater Manager
James Smith, Chief Studio Projectionist
Casey Wright, Projectionist

RESEARCH AND STUDY CENTER
Lygia Bagdanovich, Study Center Assistant
Maya Montañez Smukler, Research & Study Center Officer

CAMPUS/MAIN OFFICE
405 Hilgard Avenue
302 East Melnitz
Los Angeles, CA 90095-1323
Tel: (310) 206-8013
Fax: (310) 206-3129

PHI STOA
26155 Rockwell Canyon Road
Santa Clarita, CA 91355-1758
Phone: (661) 383-2040
Fax: (661) 383-2190

RESEARCH AND STUDY CENTER
46 Powell Library
Los Angeles, CA 90095-1517
Phone: (310) 206-5388

BILLY WILDER THEATER
10899 Wilshire Boulevard
Los Angeles, CA 90027

FESTIVAL OF PRESERVATION CATALOG
Editor: Paul Malcolm

SPECIAL THANKS
Scott MacQueen

DESIGNER
Carla Portillo-Whitby

SELECTED PHOTOGRAPHS COURTESY:
Margaret Herrick Library
Scott MacQueen

PHOTOFEST
cinema.ucla.edu

PHOTOS: front cover: The Killing Floor (Bill Duke, 1985); inside front cover: Hog Wild (James Parrott, 1930); page 1: The Mortal Storm (Frank Borzage, 1940); inside back cover: Enamorada (Emilio Fernández, 1946); back cover: Smouldering Fires (Clarence Brown, 1925).

ARCHIVE VENDORS
UCLA FILM & TELEVISION ARCHIVE IS GRATEFUL TO THE FOLLOWING COMPANIES AND INDIVIDUALS FOR LENDING THEIR EXPERTISE TO THE UCLA FESTIVAL OF PRESERVATION

AUDIO MECHANICS
Ellis Burman
Clay Dean
Daryl Frame
Mark Mangiagli
John Polito

DJ AUDIO, INC.
Peter Oreckinto
Tiffany Weitzman

ENDPOINT AUDIO LABS
Nicholas Bergh

FOTOKEM INDUSTRIES, INC.
Bill Broderson
Saul Escobedo
Gary Hoover
David Jaecin
Doug Ledin
Walt Rose
Scott Thompson
Kim Young
Andrew Oran

IMAGE PROTECTIONS
Stanton Rutledge
Vivek Rao
Sharol Olson

PACIFIC TITLE & ART STUDIO
Saul Escobedo

PHI STOA FILM LAB
Vrej Allahverdian
Susan Etheridge
Masis Markar
Joseph Olivier
Sharol Olson
Jon Sutherland
David Tucker

ROUNDABOUT ENTERTAINMENT, INC.
Vincent Pirozzi

SIMON DANIEL SOUND
Craig Price
Gregg Garvin

THE PHI STOA FILM LAB
Richard Ryan

SIMPSON LABS
Richard Dayton
Patrick Burke
Eric Aijala

SOUND DESIGN
Stéphane Chirol
Louise Layman

TERMINAL FILMS, LLC, INC.
Joakim Ziegler

THE PHI STOA FILM LAB
Catherine Beranger
Stéphane Chirol
Louise Layman

WHTONG J WING STUDIOS, INC.
Vivek Rao
Stanton Rutledge

YCM LABORATORIES
Eric Aijala
Patrick Burke
Richard Dayton
Victor Hernandez
Richard Ryan