13th Festival of Preservation
JULY 20 - AUGUST 19 2006

UCLA Film & Television Archive

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THE 13TH FESTIVAL OF PRESERVATION IS SUPPORTED IN PART BY SPONSORSHIPS FROM

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FROM THE DIRECTOR

THE UCLA FILM & TELEVISION ARCHIVE’S mission is to preserve and provide access to our collections. The biennial Festival of Preservation allows us to show pristine examples of our recent work as they were meant to be seen—by appreciative audiences on the big screen.

This year’s Festival is dedicated to Preservation Officer Robert Gitt—the man who since 1977 has put the Archive on the international map for excellence in film preservation and restoration. In 2005, he officially retired from University service, but will continue to work part-time, contributing his wealth of expertise to preservation and restoration projects for many years to come. A special evening on Saturday, July 29, hosted by film critic and historian Leonard Maltin, will celebrate Bob’s singular career.

This year is also notable because it is the last time the Festival will be presented in the James Bridges Theater. In early 2007, with construction funding from Mrs. Audrey Wilder, the Archive will move into a new home at the state-of-the-art Billy Wilder Theater at the Hammer Museum in Westwood, creating an incomparable center to celebrate the legacy of motion pictures.

The 13th Festival of Preservation presents a wide selection of fascinating motion pictures, shorts, television and newsreels. Film directors range from Elia Kazan, Hal Roach and Orson Welles to Kenneth Anger and John Cassavetes. Stars include Carroll Baker, Clara Bow, Ronald Colman, Cary Grant, Laurel and Hardy, Burgess Meredith and Gena Rowlands. One television evening takes a rare look at Johnny Carson before THE TONIGHT SHOW. Another salutes the early television work of Cliff Robertson. Our Hearst Metrotone Newsreel evening focuses on the pivotal year of 1956.

All of our preservation work and public programs—including this Festival—are funded by gifts and grants from government agencies, foundations, corporations and individuals. Throughout this catalog, we acknowledge those who have contributed to preserving specific works. Without this ongoing support, our preservation activities would simply come to a halt. Please note as well those companies and individuals who have taken tribute pages in this catalog—their donations allow us to present this event. We also salute the generosity of “the friends of the Festival.”

I want to thank the entire Archive staff for their unflagging efforts to make this Festival a reality. Preservation, public programming, cataloging, collections, research and study—all the Archive departments—contribute to this month-long celebration of moving image preservation.

Finally and most importantly, all of us at the Archive thank you, the audience. Your appreciation of our efforts makes it all worthwhile.

Tim Kittleson
Director
AN INTERVIEW WITH BOB GITT

ROBERT GITT GRADUATED FROM DARTMOUTH COLLEGE in 1963 and began working at the American Film Institute in Washington D.C. in 1970. In 1977 he became Preservation Officer at the UCLA Film & Television Archive, where he has personally preserved or supervised the preservation of more than 350 feature films, as well as hundreds of short subjects. In honor of his many years of outstanding service and unparalleled achievement in the field of film preservation, the Archive is proud to present a tribute evening for Robert Gitt on Saturday, July 29 at the James Bridges Theater.

How did you get started in film preservation?

After college I continued to work for Dartmouth in the film department, and I helped to program the film society at the arts center there. I did the projection, and I did the posters, and I did the programming. I also began collecting films on my own, both 16mm used prints and 35mm used prints. During that period in the '60s I amassed a nice film collection. This was before the days of DVDs and videotapes and it was very hard to see films. I had some wonderful Hitchcock titles and Orson Welles films. I collected classic movies, from the silent era through the '50s. This in a sense is how I ultimately got into film preservation and restoration, because what would happen is you would get in a print of a movie and it would be very beat-up. It had been through the mill. It had a reel missing, or it had some scenes missing, or part of it was scratched badly or all full of splices. So sometimes what I would do was I'd find more than one print and I would then put them together and make one full-length complete print by intercutting back and forth and mixing and matching and making a good print. That's how I started doing film restoration.

What do you consider to be the goal of film preservation?

I guess the goal of film preservation is to make new copies of the film available to present-day audiences that look and sound just as good as the film did when it was new. Also to bring the film back to its original length, if the film has been censored through the years or if the studio has interfered. In some cases you want people to see the director's original cut. I do think it's important to preserve various versions of the film—the director's cut, but also the way the film was released, and maybe the way it was censored too. Even perhaps the way it was shown on television. Ultimately, if you can find the funds, I think it's good to preserve all those various forms so that people can study how films were handled.
What is the difference between preservation and restoration?

There are a number of things that are involved. You have conservation, which is basically gathering negatives, prints of new films, old films, short subjects, feature films, silent films, whatever, and storing them carefully under proper temperature and humidity conditions, inspecting them, cleaning them, caring for them. Making repairs and so on. That’s conservation. In a sense that blends into preservation. Preservation to a certain degree means transferring films that are in an unstable form—a nitrate base or an early acetate base, which we now know deteriorates or disintegrates in its own way—and transferring this material to a more stable medium which we hope will last for hundreds of years into the future. That brings us to restoration, which could imply simply doing a superior job of preservation, of getting the picture as sharp and clear, of getting the colors and the sound as good as possible. It could mean leaving the sound and picture alone in terms of not enhancing them unduly but simply removing dirt and water spots, which can be done with various chemicals. Scratching and dirt particles on the image. It also implies putting scenes back into a film that were censored or missing, as we’ve done with many films here at UCLA.

How has the field of film preservation changed over the years?

The early part of my career was very much hands-on. Literally. You used to go into the film vaults and open up rusty old cans. It was wonderful just to rummage around in an old film vault. You never knew what you were going to find. I found a lot of interesting old silent short subjects and cartoons just looking around the vaults. Looking for something else and stumbling upon something that was a real find. It’s much better today, of course. We have a much larger collection. Now everything has been recanned in beautiful new cans and barcoded and all of it will be put in beautiful air-conditioned vaults. Only certain members of the staff will be able to go in and pull those cans. And that’s how it should be. We have to take care of the films and safeguard the collection. But I must say I kind of miss the old days. Also the same thing is true when you handle film and hold it in your hands, whether you’re wearing white gloves or not, editing it and cutting it, holding—as Peter Bogdanovich said—“pieces of time,” pieces of sound or pieces of picture, and putting them together. There is something very tactile and wonderful about that that is of course not going to be true in the 21st century as everything becomes electronic and digital. The new technology is magnificent and wonderful, but I do have an old-fashioned nostalgia, I guess you’d say, for the hands-on type of thing.

Is digital technology the future of film preservation?

The thing about digital technology is it changes so rapidly that the formats we have today become obsolete, become altered so rapidly that you wonder if we’ll have trouble recovering some of this material 10, 15, 20, 25 years from now. There’s also a question of storage of digital recordings. Digital is wonderful in one way. You can clone it. You can make multiple copies without loss if you do it carefully. And that’s great. On the other hand, digital is a very brittle medium. It’s very easily breakable. That is, it either works perfectly, or it doesn’t work at all. The nice thing about magnetic recordings, old film prints and negatives is they give you warning. The sound goes completely dead. It’s gone and it can’t be recovered. Just because of slight shrinkage, or perhaps a little bit of flaking of the oxide. So for a medium that everybody thinks is so safe, it’s really kind of flimsy. It’s a little bit dangerous. Until we find a really good way of recording and storing digital signals that will last for hundreds of years—I’m sure they’re working on it now, perhaps it’s already doable but it has not been standardized yet—I don’t think archives feel yet that they can just put things on digital and put them away and they’ll be safe. I know that everything we do in terms of restoration now, we keep the digital recordings, of course, but we always have magnetic and optical back-up. We have analog back-up for everything.

Do you have a favorite among the films you’ve preserved? Which do you consider some of your more challenging projects?

I’m very proud of saving a lot of early sound films and a lot of early color films. Early Technicolor in particular. Those were very exciting projects. BECKY SHARP, THE TOLL OF THE SEA, A STAR IS BORN. In terms of my favorite movies, THE NIGHT OF THE HUNTER has always been one of my favorite films, and that’s a project that came out particularly well. I was very pleased to work on that. And also to find the rushes that were still in existence showing Charles Laughton directing the film. There are a lot of films, obviously, that I like. Although it’s interesting, some of the films that I really think well of, like DOUBLE INDEMNITY by Billy Wilder—that was one that didn’t require as much work from a restoration/preservation point of view. It was more or less straightforward. A lot of the good films that I was privileged to work on were sort of like that. But other ones were very challenging. Like BECKY SHARP. Certainly some of the Harold Lloyd films that I worked on. I really am very fond of, like MOVIE CRAZY and, of course, his earlier silent films. HELL’S ANGELS was an interesting challenge, trying to make that full-length. We were able to restore the original two-color Technicolor sequence with Jean Harlow, which turned out to be the only color footage of Jean Harlow in a movie, and the original tints and so on that were done for HELL’S ANGELS. I’m quite fond of A LONG DAY’S JOURNEY INTO NIGHT, but once again that was a more straightforward thing. I love LETTER FROM AN UNKNOWN WOMAN by Max Ophuls. And CAUGHT by Max Ophuls. Those are films I’m very fond of.
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<td>OF MICE AND MEN</td>
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<td>Orson Welles and the Hollywood System, 1939-1942: <em>IT'S ALL TRUE</em> in Context</td>
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| AUG 13 | 7:00 PM | FOR ALIMONY ONLY POISONED PARADISE: THE FORBIDDEN STORY OF MONTE CARLO | Plus: KIKI — Trailer | }
Directed by Lewis Milestone

Hal Roach Studios, Inc./United Artists
Producer: Hal Roach
Screenwriter: Eugene Solow
Based on the novel Of Mice and Men and the play of the same name by John Steinbeck
Cinematographers: Norbert Brodine, Wallace Chewning (uncredited)
Editor: Bert Jordan
Music: Aaron Copland
With: Burgess Meredith, Lon Chaney, Jr., Betty Field, Charles Bickford, Roman Bohnen
35mm, sepia tone, 104 min.

Director Lewis Milestone’s OF MICE AND MEN was the first screen adaptation of a John Steinbeck novel and it took a lawsuit to get it made. As the story goes, Hal Roach agreed to settle a contract dispute with Milestone out of court by producing the film. A decided departure from Roach Studios’ comedy fare, Milestone’s sensitive portrayal of Steinbeck’s tragic Depression-era characters remains a powerful exploration of loneliness, labor and the endurance of the human spirit. Burgess Meredith and Lon Chaney, Jr. leave their distinct and indelible imprints on the roles of George and Lennie while around them an array of hard-bitten faces—Betty Field as Mae, Charles Bickford as Slim, Roman Bohnen as Candy—flesh out the desperate, crushing world of itinerant farm work in Steinbeck’s Salinas Valley. Beyond the defining caliber of the film’s heart-wrenching performances, Milestone achieves a near seamless interplay between intimate studio craftsmanship and dazzling location photography. From the fateful riverbank where the film reaches its shattering finale to the sweep of harvesters rolling across wide open fields, Milestone captures moments of pure naturalist poetry that could have inspired Terrence Malick’s DAYS OF HEAVEN. Opening with Hollywood’s earliest pre-credit sequence, the film also features the first film score by composer Aaron Copland who was nominated for an Academy Award. Also nominated for Best Picture and Best Sound Recording, this remains the definitive version of Steinbeck’s timeless classic.

— Paul Malcolm

Preserved from the 35mm nitrate original picture and soundtrack negatives and from additional 35mm nitrate positive print elements.

Laboratory services by CineTech, Audio Mechanics, DJ Audio.

Special thanks to Richard W. Bann, RHI Entertainment, LLC, and to David Catra and Joseph Olivier for their help in recreating the film’s original sepia tone images.
The script for BABY DOLL was created from two of Tennessee Williams' short works, *27 Wagons Full of Cotton* and *The Unsatisfactory Supper*. Elia Kazan recalled that Williams was lukewarm about the project until he saw Carroll Baker—a stunning young actress from the Actors Studio—read for the part (Baker claimed that Williams initially wanted Marilyn Monroe for the role).

The story centers on Archie Lee Meighan (Karl Malden), the middle-aged owner of a dilapidated cotton gin, and his young bride, Baby Doll, whose dying father consented to the marriage with the provision that Archie Lee not deflower the girl until she reaches the age of 20, and that he adequately provide for her. But on the eve of her 20th birthday, repo men appear at the crumbling Meighan mansion to dispossess Archie Lee of his furniture, dashing his hopes of consummating the marriage. In a desperate act he burns down the gin of his enterprising competitor, Silva Vacarro (Eli Wallach). As retaliation, the smooth-talking Vacarro engages Baby Doll in a tense game of manipulation and seduction.

BABY DOLL was virulently attacked by both the Catholic Church's Legion of Decency and by some critics: *Time* magazine called it "just possibly the dirtiest American-made motion picture that has ever been legally exhibited." The risqué publicity campaign, which included a block-long billboard in Times Square featuring Baker spilling out of a crib while sucking her thumb, added to the frenzy.

— Mimi Brody
Author Erskine Caldwell's second novel, *God's Little Acre*, sparked a firestorm of controversy in 1933 for its earthy, overheated depiction of life and love among poor Southern sharecroppers that was still blazing in 1957, when Georgia refused to allow director Anthony Mann to film the screen adaptation in the state. A decided departure from Mann's typically austere oeuvre, the film sings with Caldwell's distinctive brand of social realism, a ribald blend of political, sexual and social themes that casts a sharp, knowing eye on the hypocrisies and hardships of Southern customs and culture. Robert Ryan stars as Ty Ty, the eccentric patriarch of the Walden clan who has forsaken farming in favor of spending the last 15 years obsessively digging for gold on his hardscrabble patch of farmland. Tina Louise, making her film debut, keeps tensions and temperatures running high as Ty Ty's buxom daughter-in-law who still holds a flame for her ex-beau (Aldo Ray). The political content of Caldwell's work, however, was as liable to raise the hackles of local censors as its sexual content. Adapted by blacklisted screenwriter Ben Maddow (but credited to Philip Yordan), the film binds its bawdy love triangle to a stark portrait of a company town thrown out of work by the closing of the local cotton mill. Mann deftly captures the oppressive poverty of rural America while never losing sight of the simple faith that makes life bearable. Initially edited for release in the South, *GOD'S LITTLE ACRES* is being presented here in its entirety.

- Paul Malcolm
Preservation funded by The Film Foundation

Directed by Walter Lang

Mrs. Wallace Reid Productions
Producer: Mrs. Wallace Reid (Dorothy Davenport)
Scenarist: Dorothy Arzner, Adela Rogers St. Johns
Cinematographer: James Diamond
Editor: Gene Milford
With: Priscilla Bonner, Theodore von Eltz, Frederick Tyrone Power, Mary Carr, Virginia Pearson, Mrs. Wallace Reid
35mm, silent, tinted-and-toned and stencil-colored, 75 min.

THE RED KIMONA opens with producer (and uncredited director) Dorothy Davenport Reid introducing the audience to the unfortunate and true tale of Gabrielle Darley. Desperate to flee her miserable family life, Gabrielle (played by Priscilla Bonner), runs off with a mustachioed con man who promptly situates her in a New Orleans brothel. Trailing the man to Los Angeles, she espies him buying a wedding ring for another woman and, on impulse, shoots him dead. Her tortured life is relayed to a sympathetic jury which eventually acquits her. A society matriarch makes Gabrielle her protégée, but Gabrielle is not suited to a life to which she cannot contribute, fine being that she actually is. Unhappily, she drifts back to prostitution until fate intervenes. Reid closes the film by imploping women “to face our responsibility.” The film refuses to condemn Gabrielle for she is not “immoral,” but society and the men who sexually exploit her certainly are.

Wallace Reid, Davenport’s husband, became famous as the bare-chested blacksmith in THE BIRTH OF A NATION (1915). In 1919 Reid was badly injured in a train wreck. His pain was managed by morphine, the drug that killed him in 1923. Soon after, Davenport attended a narcotics conference with writer Adela Rogers St. Johns and returned determined to make a film about the ravages of drug addiction. Together they made HUMAN WRECKAGE, which was a hit and allowed Davenport to finance her own production company. THE RED KIMONA was the third of her social issue films (a genre which preceded her with the work of Lois Weber and succeeded her with director Ida Lupino’s films) and the only one that survives. The Archive has restored the film to match the original negative; particularly noteworthy is the red tinting of Gabrielle’s kimono (misspelled in the film’s title as “kimona”).

Andrea Alsberg

Preserved from the 35mm nitrate original negative and a 35mm nitrate print.

Laboratory services by Triage Motion Picture Services, The Stanford Theatre Film Laboratory.
Preservation funded by The Stanford Theatre Foundation, George Eastman House and UCLA Film & Television Archive as part of Saving the Silents, a Save America's Treasures project organized by the National Film Preservation Foundation, the National Endowment for the Arts, and the National Parks Service, Department of the Interior.

Perhaps best known as the dapper, urbane, martini-swilling leading man of the '30s THIN MAN films, William Powell's first film role in Hollywood came by way of this fast-paced crime drama produced by B. P. Schulberg for his own independent production company. Powell, who welcomed the chance to play a sympathetic character after being typecast in villainous roles, plays star newspaper reporter Scott Seddon. Seddon is called on by the paper's editor to infiltrate a gambling ring that is trying to blackmail his daughter, Lola (Clara Bow). While Lola falls for Seddon, he in turn falls for Rita (Alyce Mills), a gang member toughened by the hard knocks of her early childhood.

The film's female lead, Alyce Mills, seems to have had a short-lived but busy career, making 17 films in a three-year period, before retiring in 1928 and drifting into obscurity. On the other hand, Bow, the former Brooklyn beauty contest winner, became a Hollywood legend. At the time, Bow was under contract to Schulberg who cast her in a dizzying number of low-budget films like this one before she rocketed to stardom with IT two years later. According to Bow biographer, David Stenn (Clara Bow: Runnin' Wild), "like all of Schulberg's Preferred Productions, the film was 'state-righted' and thus followed no general release pattern; and since Clara Bow soon became a huge star, it was still playing in theatres as late as 1927 to capitalize on [her celebrity]."

Directed by James P. Hogan
B.P. Schulberg Productions
Screenwriter: John Goodrich
Cinematographer: Allen Siegler
With: Alyce Mills, William Powell, Clara Bow, Frank Keenan, Ford Sterling
35mm, silent, tinted, 75 min.

Preserved from two 35mm nitrate prints.
Laboratory services by The Stanford Theatre Film Laboratory, YCM Laboratories.
Special thanks to: David W. Packard, David Stenn.

Preceded by:
HER GREAT MISTAKE
Preservation funded by The Stanford Theatre Foundation and The Silent Society of Hollywood Heritage, Inc.
Edited and titled by Hal Hodes
Reciprocity Films/Short Films Syndicate, Inc. Part of the "Twisted Tales" series. With Dennis Cowles, Ivy King, Mary Davis.
35mm, silent, 9 min.
Preserved from a 35mm nitrate print.
Laboratory services by The Stanford Theatre Film Laboratory, Triage Motion Picture Services.
German émigré Fritz Lang directed this terse WWII espionage thriller about the inner workings of the top-secret US Office of Strategic Services. Scripted by future Hollywood Ten martyrs Albert Maltz and Ring Lardner, Jr., CLOAK AND DAGGER was adapted from a nonfictional expose of the famed wartime spy outfit. A potent amalgam of popular genres, the film combines adventure, suspense and romantic melodrama with a topical message regarding the dangers of atomic power.

Gary Cooper stars as a laconic American college professor recruited by the O.S.S. for undercover action in western Europe during the waning days of the war. A nuclear physicist by training, he travels to Switzerland then Italy on a mission to infiltrate Nazi scientific circles and foil the enemy’s efforts at developing an atom bomb. British screen actress Lilli Palmer makes her Hollywood debut playing the steely Italian partisan who becomes Cooper’s love interest.

Not nearly as dark or pessimistic as Lang’s prewar conspiracy tales or his contemporaneous films noir, CLOAK AND DAGGER operates largely within the stable moral context provided by WWII while presciently (if obliquely) anticipating some of the ambiguities and ironies of the Cold War arms race to come. Widely considered an exciting potboiler (“fast entertainment on the screen,” according to the New York Times), the film was also praised for its evocation of a clandestine milieu and apparent authenticity: “a spy story that has the air of being almost documentary,” claimed the Los Angeles Times before hailed it as “one of the best of the postwar productions about the war.”

— Jesse Zigelstein
Basil Rathbone and Nigel Bruce had already done two Sherlock Holmes films for 20th Century-Fox when Universal picked them up and decided to try something bold by turning the franchise into part of the Hollywood war effort. This meant transplanting the sleuth of Baker Street from his late 19th-century setting to the war-torn London of the '40s.

For the studio's second Holmes installment, Universal brought to the helm Roy William Neill, a veteran Hollywood director who'd go on to become the main force behind the series. SHERLOCK HOLMES AND THE SECRET WEAPON was supposedly based on Sir Arthur Conan Doyle's classic story "The Adventure of the Dancing Men," but as so often in the series there appears to be little connection between the finished film and its ostensible literary source.

The film's storyline involves the kidnapping of an inventor, Nazi spies, and the first appearance in the series of the most infamous of Holmes' adversaries, Professor Moriarty. One connection that SHERLOCK HOLMES AND THE SECRET WEAPON does share with its source material is in the very first scene where Holmes, a master of disguise, enters as an old bookseller in order to smuggle a scientist away from the Nazis. It is a bravura sequence that shows Holmes perfectly capable of handling himself in a modern world of war, desperation and intrigue.

— Mike Brosnan

Preserved in cooperation with King World Productions from the 35mm nitrate original picture and soundtrack negatives and from 35mm nitrate composite fine grain elements.

Laboratory services by YCM Laboratories. Todd-AD/Glen Glenn.

Special thanks to: Tony Cook, Anne Fleming, Peter Glassberg, Leo Gutman, Clyde Jeavons, Michael King, Meredith Miller, The National Film and Television Archive (U.K.).
By the time Johnny Carson took over THE TONIGHT SHOW desk in 1962, he was already a seasoned performer, humorist, comedy writer and television personality with a professional career dating from his teenage years in Norfolk, Nebraska as magician-comic "The Great Carsoni." His rise to fame and fortune began in the late 1940s with his TV debut on THE SQUIRREL'S NEST, a daily show out of WOW-TV in Omaha. Before long he was in Hollywood, where for two years he hosted the popular series CARSON'S CELLAR on CBS' KNXT (now KCBS). Stints as a writer on THE RED SKELTON SHOW in 1954 (plus a single, but memorable, last-minute, on-camera appearance substituting for the injured Skelton) and as host of the CBS game show EARN YOUR VACATION led to THE JOHNNY CARSON SHOW, a network variety series featuring comedy sketches and parodies, many of which he wrote himself. From 1957 to 1962, Carson honed his quick wit and winning personality by fronting the ABC daytime quiz show WHO DO YOU TRUST? At the same time he was busy doing guest shots on programs like THE STEVE ALLEN SHOW, performing on Broadway in The Tunnel of Love, and appearing as a featured actor in three comedic anthology television plays. The Archive has recently acquired two of these anthology programs, one of which has been transferred from the original kinescope, while the second has been preserved by the Archive from the original 2" master videotape.
In this lively adaptation of the delightfully Runyonesque John Cecil Holm-George Abbott stage comedy, Johnny Carson plays Erwin Trowbridge, a mild-mannered greeting card writer with the remarkable ability to pick winning horses. One day, while drowning his sorrows in a downtown bar after a spat with his wife, Erwin is kidnapped by three gangsters, who, after getting wind of his gift, are convinced that they've stumbled upon a gold mine. To their dismay, they soon learn that Erwin's system only works when he's doing it for pleasure, not for money, but they come up with a scheme designed to get their captive over this unfortunate hurdle.

Use of episode from PLAYHOUSE 90 courtesy of CBS Broadcasting, Inc.
Video transfer at the CBS Videotape Annex.
Special thanks to: Lorra-Lea Bartlett and Bob Haxby.

Three years after his acting debut in "Three Men on a Horse," Johnny Carson took on a second scripted role. In this light comedy he once again portrays a young New Yorker, this time a happily unmarried advertising copywriter who is romantically involved with a beautiful young woman. To her dismay, he refuses to take her and their relationship seriously.

Video transfer at the CBS Videotape Annex.
Special thanks to: Marilyn and Philip Langner, and David Schwartz.
A Program of Vitaphone Sound-on-Disc Short Subjects

The Archive's programs of Vitaphone shorts have been among the highlights of the last two festivals, and this installment promises to continue the fun. A bit of explanation for the uninitiated: the Vitaphone Corporation was a company created by Warner Brothers in 1926 to develop sound motion pictures. From 1926 until 1930, Vitaphone filmed nearly 2,000 shorts in its studios in New York and Los Angeles. The film portion of these shorts was delivered to theaters accompanied by large phonograph discs that held the soundtracks. Once this technology became obsolete (replaced by optical soundtracks printed directly onto the film strip), Vitaphone shorts began to fade into oblivion. Restoring one of these shorts means locating elements in good condition for both the filmstrip and the sound disc, no mean feat given the physical fragility of both media.

With interest in the popular entertainment of the Jazz Age on the rise, the time is ripe for a rediscovery of the talent, raucous energy, and often true eccentricity of the performers featured in these Vitaphone selections. The emphasis this time is on comedy. One of the highlights of the 2004 program, comic duo Shaw & Lee returns, while another comic duo, Jans & Whelan, also makes an appearance. Even bandleaders Dick Rich and Jack White deliver jokes between numbers. Broadway is represented by Adele Rowland, a singing stage star of the 1900s and '10s. The program begins with a performance by famed vocal group the Revelers, the inspiration for Germany's Comedian Harmonists.

—David Pendleton

Restored in collaboration with The Library of Congress and The Vitaphone Project from 35mm nitrate original picture negatives, 35mm acetate fine grain master positives and Vitaphone sound disks.

Laboratory services provided by The Stanford Theatre Film Laboratory, The Library of Congress Recorded Sound and Video Laboratory. Audio Mechanics, DJ Audio.

Special thanks to: Larry Appelbaum, Jim Bedoian, Simon Daniel, Gene DeAnna, Robert Holton, Ron Hutchinson, Mike Meshon, Janet W. McKeen, Peter Ovchintsev, John Petito, Andrew Stabile, George R. Wilkerson, Ken Wolman.
Popular silent star Milton Sills made his talking picture debut as Nifty Miller, a carnival barker who tries to break up a burgeoning romance between his adored son, Chris (Douglas Fairbanks, Jr.), a law student, and Lou (Dorothy MacKaill), a sideshow performer. Kenyon Nicholson’s play opened on Broadway in 1927, with Walter Huston as Nifty and Claudette Colbert in her first important role as Lou. (Huston and Colbert repeated their roles in a Lux Radio Theater adaptation of the play in 1936.) As the fast-talking barker, Sills suggests Huston in his ability to convey tenderness without sacrificing virility, while MacKaill, who looks remarkably like Colbert in some scenes, gives a moving performance as a woman redeemed by love. It was Betty Compson, however, who received the film’s only Academy Award nomination for her performance as Nifty’s jealous mistress, Carrie, who pays Lou to make Chris fall in love with her.

Completed as a silent in the summer of 1928, THE BARKER was put back into production in November so that Vitaphone talking sequences could be added one month before the film’s New York premiere. Given the short deadline, the interplay of visuals and soundtrack in the part-talking version was unusually sophisticated for 1928. Multiple camera angles were used, and close-ups and medium shots of the actors talking were intercut with silent long shots filmed the previous summer, while the dialogue continued without a break. Louis Silvers’ music score was recorded on November 20. When the actors were talking, the musicians either played more softly or the engineers turned down the volume on the music so that it wouldn’t overwhelm the dialogue on the final track.

THE BARKER was remade twice: as HOOP-LA, with Clara Bow, in 1933, and as BILLY ROSE’S DIAMOND HORSESHOE, a sanitized Betty Grable musical, in 1945.

Charles Hopkins and Robert Gitt

Directed by George Fitzmaurice
First National Pictures
Producer: Al Rockett
Screenwriter: Benjamin Glazer
Based on the play The Barker; a Play of Carnival Life in Three Acts by Kenyon Nicholson
Cinematographer: Lee Garmes
Editor: Stuart Heisler
With: Milton Sills, Douglas Fairbanks, Jr., George Cooper, Dorothy Mackaill, Betty Compson
35mm, silent with music and sound sequences, 87 min.
Preceded by:
UNDER TWO FLAGS - Trailer 1936
Preservation funded by
Twentieth Century Fox
35mm, 2 min.

When asked what film made with partner Oliver Hardy was his favorite, Stan Laurel most often cited WAY OUT WEST. The Boys' only joint venture into the Old West, the film ranks at or near the top of great Laurel and Hardy films. Comedian Dick Van Dyke, a close friend of Stan Laurel, puts it at the top of his list, as do film historians William K. Everson and Leonard Maltin. Contemporary reviewers also held WAY OUT WEST in high regard—Box Office called it "a hilarious comedy, probably the best the team has made."

The story has Stan and Ollie traveling to Brushwood Gulch to deliver the deed of a gold mine to the daughter of their recently deceased friend. But, in an attempt to obtain instant fortune for themselves, the girl's employers—a shady saloon owner and his dance-hall girlfriend—scheme to hide her true identity from the Boys.

All the typical Laurel and Hardy routines are present, plus the Boys also do a couple of very endearing musical numbers. Outside of the saloon, Stan and Ollie perform a soft shoe dance routine while the Avalon Boys sing "At the Ball." Inside the saloon, the two sing "On the Trail of the Lonesome Pine," a nice number that highlights the truly fine musical voice of Oliver Hardy. Stan sings too, but the big laugh at the end comes when first the deep bass voice of Chill Wills (character actor and vocalist for the Avalon Boys) and then the high falsetto of Rosina Lawrence are dubbed in for Stan's usual English music-hall vocals. Musical director Marvin T. Hatley received an Oscar nomination for the score.

— Rob Stone
Based on the novel by Thorne Smith, TOPPER spawned two sequels for Hal Roach Studios in 1939 and 1941 but nothing matches the peerless aplomb and stylish irreverence of director Norman Z. McLeod's classic screwball original. Cary Grant and Constance Bennett star as George and Marion Kerby, a high-flying pair of wealthy socialites who wake from a car wreck as ghosts in evening clothes. Roland Young, who earned an Academy Award nomination for Best Supporting Actor, plays the title character, a hen-pecked banker in the middle of a full-blown midlife crisis whom the recently departed couple target for the good deed that will snap them out of limbo. The Kerby's blasé attitude to the afterlife, however, lies at the heart of the film's satiric brilliance and much of its mirthful humor. As insubstantial as spirits as they were as Manhattan gadabouts, the Kerbys readily embrace the breezy, free-floating life of happy-go-lucky ghosts as they try to put a disreputable spark back into Topper's respectable existence. Assisting them in their "ectoplasmic" hijinks are a battery of special effects techniques, executed by Roy Seawright, that give contemporary digital prestidigitation a serious run for its money in the "How'd they do that?" department. Alongside its technical achievements, TOPPER was Grant's first box-office hit and set the dizzy tone for his performances in the series of screwball comedies—THE AWFUL TRUTH, BRINGING UP BABY, HIS GIRL FRIDAY—that made him a household name.

- Paul Malcolm

Directed by Norman Z. McLeod
Hal Roach Studios, Inc./Metro-Goldwyn-Mayer
Producer: Hal Roach
Screenwriters: Jack Jevne, Eric Hatch, Eddie Moran
Based on the novel Topper by Thorne Smith
Cinematographer: Norbert Brodine
Editor: William Terhune
With: Constance Bennett, Cary Grant, Roland Young, Billie Burke
35mm, 96 min.

Preserved from the 35mm nitrate original picture and soundtrack negatives and a 35mm nitrate fine grain master positive.
Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.
Special thanks to: Richard W. Bann, RHI Entertainment, and LLC.

This evening is dedicated to the memory of Jack Skirball and acknowledges the establishment of the Jack Skirball Archive Fund at UCLA.
A TRIBUTE TO ROBERT GITT

Tonight's program is a salute to the Archive's longtime Preservation Officer, Robert Gitt, who officially retired from University service last year after working at UCLA since 1977. Before his retirement, Gitt personally preserved or supervised the restoration of more than 360 feature films, as well as hundreds of shorts and newsreels. Notable films he worked on include the shortened and full-length versions of Orson Welles' MACBETH (1948); the silent comedy classics GRANDMA'S BOY (1922) and THE FRESHMAN (1925), starring Harold Lloyd; Rouben Mamoulian's early Technicolor feature BECKY SHARP (1935); Elia Kazan's A FACE IN THE CROWD (1957); Charles Laughton's THE NIGHT OF THE HUNTER (1955); Stanley Kubrick's PATHS OF GLORY (1957); and many others. We are fortunate that in his retirement Gitt continues to work on selected film preservation projects for the Archive, including OF MICE AND MEN, THE BIG COMBO, TOPPER, and many other newly restored films screening in this Festival.

The tribute evening will be hosted by critic and film historian Leonard Maltin, and will include appreciations of Gitt by his colleagues at UCLA and in the film preservation community. The heart of the evening will be a special program of excerpts selected by Gitt from his personal favorites of the hundreds of features and short films he has worked on over the years. Gitt promises a true surprise package of films that emphasizes entertainment and novelty as much as it illustrates the art of film preservation. The length of the spoken tributes and film program together is approximately two hours.

Robert Gitt was born in Hanover, Pennsylvania, and attended Dartmouth College in New Hampshire. Gitt remained at Dartmouth for several years after he graduated in 1963, curating programs for Dartmouth College Films, including early tributes to directors Jean Renoir and Joseph Losey. In 1970 Gitt joined the American Film Institute in Washington, D.C., where he established presentation standards for the AFI Theater and entered the field of film preservation in 1973. Among the projects he worked on at AFI was the landmark restoration of Frank Capra's LOST HORIZON (1937), which he continued in cooperation with the Library of Congress and Sony Pictures after he came to UCLA.

Gitt moved to Los Angeles in 1975 and joined the UCLA Film & Television Archive two years later. It is no exaggeration to say that he created the Archive's film preservation program. In 1991 Gitt and UCLA received the British Film Institute Archival Achievement Award, and in 1995 he was awarded the Prix Jean Mitry at Le Giornate del Cinema Muto in Pordenone, Italy. He continues to be much in demand as a speaker at archives and film festivals around the world.

Running Time: approx. 120 min.
Directors by Cecil B. DeMille

From sweeping historical epics to signature sex comedies, Cecil B. DeMille directed films with flamboyance, panache and meticulous attention to detail. He indulged the general public’s lust for a glimpse of the society set in all their outrageous behavior. This perception was created in part, and certainly cultivated, by DeMille himself. His first talkie, DYNAMITE, was advertised in Motion Picture Herald as “a drama that digs through the veneer of sex and silks to reach the heart!”

DYNAMITE was DeMille’s first project while under contract at MGM. In 1929, MGM was still releasing most of its talkies with silent versions in order to satisfy those markets that were not yet wired for sound. It is the silent version that has been preserved for this festival. Though one reel shorter, the silent version departs little from its sound counterpart.

A Variety review from the time sums up the complicated plot: “A miner, condemned to death, whom the spoiled society bud has wed in prison on the eve of execution... all to comply with a will, leaving her millions, in order that she may buy another woman’s husband. That the laborer is saved from the gallows at the 11th hour forms the knot which the scenario must untie.”

DeMille plucked Kay Johnson and Charles Bickford from the stage to play two of the leading roles (the society woman, Cynthia Crothers, and the miner, Hagon Derk). Conrad Nagel plays the polo player who completes the accidental love triangle.

The film garnered an Academy Award nomination in the category of “Interior Decoration” for art director J. Mitchell Leisen (soon to drop the “J.” and go on to direct some of the great romantic films of the ‘30s and ‘40s), who was equally adept at portraying the palatial playgrounds of the wealthy and the gritty realism of a miner’s life.

— Barbara Whitehead
Billed as a comedy romance, Fox Film Corporation's SHARP SHOOTERS is a story about a sailor named George (George O'Brien), who avoids permanent entanglements while promising undying devotion to a woman in every port. This behavior catches up with him when one of the women he's wooed named Lorette (Lois Moran), follows him home to New York, naively expecting him to keep his word. What follows is a series of pugilistic bouts (outside of the ring) to do right by this woman.

George O'Brien, known mostly for westerns and his pivotal performance in SUNRISE the prior year, is right at home playing a sailor with a talent for brawling. O'Brien had served in the U.S. Navy during World War I and was the 1919 Pacific Fleet boxing champion. Indeed, O'Brien's physique was so well-known in Hollywood, he was nicknamed “the chest” and “torso.”

With fellow gobs Noah Young and Tom Dugan as O'Brien's seafaring sidekicks, there is no shortage of machismo to serve comedic ends. Young and Dugan force George to marry Lorette at sea. George is by no means copacetic with the new matrimonial arrangement. Jealousy quickly changes his disposition when Lorette leaves him to go back to work at a dance hall. The final scene is a suspenseful flurry of fists as George and a detachment of sailors take on a mob in an attempt to save Lorette from the lecherous clutches of her dance-hall boss (William Demarest).

— Barbara Whitehead

Directed by John G. Blystone

Fox Film Corp.
Presenter: William Fox
Scenarists: Marion Orth, Randall H. Faye
Titles: Malcolm Stuart Boylan
Cinematographer: Charles G. Clarke
With: George O'Brien, Lois Moran, Noah Young, Tom Dugan, William Demarest, Gwen Lee
35mm, silent, tinted, 70 min.
What would a Hollywood South Seas adventure be without the cultural-historical gaffes, racial stereotyping and plot improbabilities to spice up the recipe of romancing and action in an exotic locale? This postwar Republic Pictures production—directed with B-movie proficiency by the studio's mainstay and western specialist Joseph Kane—delivers on all counts.

Fred MacMurray—ever the versatile leading man, here about midpoint between his cynical insurance adjuster of DOUBLE INDEMNITY (1944) and the TV paterfamilias of MY THREE SONS (1960-1972)—plays Captain Boll, an up-by-the-bootstraps American commanding the scrappy crew of the sailing ship, Gerrymander. The year is 1883, and Boll is plying the waters off the island of Java, trying to steer free of the law (the Dutch enforcing their colonial monopoly on trade) and pirate lawlessness. (Standing in for the Dutch East Indies [present-day Indonesia] is Hilo, Hawaii and Point Dume in Malibu.) While in pursuit of a hidden trove of diamonds, Boll rescues Kim Kim (Vera Ralston), a Eurasian beauty with a secret all the movie's men are after. The wife of Republic studio chief Herbert J. Yates and an ice-skater in her native Czechoslovakia, Ralston slinks through FAIR WIND in sarong-clad glamour, and—as Martin Scorsese, a fan of the movie, has reportedly noted—"did everything in the same accent, Czechoslovakian."

There's plenty of manly brawling, briskly paced, from an attempted mutiny and pirate attacks to an escape from an island prison. A pretend-Javanese dance sequence and Ralston's frequent costume changes provide the sole feminine diversions. Then in the climactic special-effects spectacular, Krakatua erupts, unleashing a tsunami. All this matinee fun and more is now restored in Trucolor.

—Cheng-Sim Lim
1945

FLAME OF BARBARY COAST

Preservation funded by the American Film Institute/National Endowment for the Arts Film Preservation Grants Program

Republic Pictures was created in 1935 out of the merger of three Poverty Row movie studios: Monogram, Liberty and Mascot. During its first decade, the fledgling studio was best-known for its low-budget serials and B-westerns. Republic's first star was John Wayne, who made a string of westerns there in the late '30s. Most of these were directed by Joseph Kane, who also worked with Gene Autry and Roy Rogers.

As Republic approached the end of its first decade, priorities shifted to more A-pictures with bigger stars and larger budgets. The studio opted for a reunion of actor and director when it re-teamed Kane and Wayne in FLAME OF BARBARY COAST, which Republic announced as its "Tenth Anniversary Film." The film also introduced an important screenwriter of westerns: Borden Chase. FLAME is one of the first screen credits for Chase, who would go on to write RED RIVER and several of Anthony Mann's classic westerns.

Wayne plays a cowboy who comes to the wild and woolly Barbary Coast and falls for a singer (Ann Dvorak). The singer in turn loves Tito Morelli (Joseph Schildkraut), who runs the casino and nightclub where she sings. This love triangle fuels the dramatic tension in a film that builds to a doozy of a climax. (Hint: the setting is 1906 San Francisco.) Schildkraut got the most praise in contemporary reviews, and his likeably smooth villain still steals the show today with the help of Chase's snappy dialogue.

— David Pendleton

Directed by Joseph Kane
Republic Pictures Corp.
Screenwriter: Borden Chase
Cinematographer: Robert DeGrasse
Art Director: Garo Chittenden
Editor: Richard L. Van Enger
With: John Wayne, Ann Dvorak, Joseph Schildkraut, William Frawley, Virginia Grey
35mm, 91 min.

Preserved in cooperation with National Telefilm Associates, Inc. from the 35mm original nitrate picture and track negatives and from a 35mm nitrate composite fine grain master positive.
Laboratory services by Film Technology Company, Inc.

Preceded by: NEWS OF THE DAY, VOL. 24, NO. 251—February 20, 1963
Preservation funded by The Stanford Theatre Foundation
Featured stories: President Eisenhower meets with Adlai Stevenson, holds first press conference; gay climax to New Orleans Mardi Gras.
35mm, 7 min.
Preserved from a 35mm acetate composite dupes negative.
Laboratory services by Film Technology Company, Inc.
Special thanks to: King Features, Ted Toll.
In 1914, newspaper publisher William Randolph Hearst began producing weekly newsreels for theatrical distribution. Starting in 1927, Hearst newsreels were released by Metro-Goldwyn-Mayer studios. This relationship continued for the next 40 years until Hearst ceased production in 1967. This program consists primarily of complete newsreels from the 1956 NEWS OF THE DAY theatrically released series and selections from its television division TELENEWS DAILY. With few exceptions, most of this footage has not been seen in its entirety since 1956.

Hearst newsreels typically featured both foreign and domestic stories. Some of the major international events covered include the Olympic Winter Games in Italy; the sinking of the Andrea Doria; the “Suez Crisis” in Egypt; and Soviet troops crushing the ill-fated Hungarian uprising. In the United States, it was an election year, and there was some question whether President Eisenhower would seek re-election. Grace Kelly’s royal wedding and the detonation of the H-Bomb by the U.S. also shared the headlines.

Stories on the critical issue of desegregation in the South were not included in the theatrically released newsreels. However, TELENEWS DAILY covered it extensively for television. Highlights from this collection include an interview with Nat “King” Cole after he was attacked onstage during a performance; public protests to school integration; and footage of Martin Luther King, Jr. leading the Montgomery bus boycott. These films not only document the origins of the modern civil rights movement, but they also illustrate the power of televised images to accelerate political and social change in America.

— Bryce Lowe

Running time: 150 min.

Preserved from 16mm and 35mm original acetate negatives and from 35mm acetate composite dupes negatives.
Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Inc.
Special thanks to: King Features, Ted Troll.
WE DON'T WANT
INTERGRATED
SCHOOLS
THE BIG COMBO 1955

Preservation funded by The Film Foundation

Directed by Joseph Lewis
Theodora Productions, Inc./Security Pictures, Inc./Allied Artists
Producer: Sidney Harmon
Screenwriter: Philip Yordan
Cinematographer: John Alton
Editor: Robert Eisen
Music: David Raksin
With: Cornel Wilde, Richard Conte, Brian Donlevy, Jean Wallace, Earl Holliman, Lee Van Cleef, Ted de Corsia
35mm, 88 min.

"I'm trying to run an impersonal business. Killing is very personal!"

Brazenly stylized, deeply cynical, and very funny, THE BIG COMBO tells the story of police lieutenant Cornell Wilde's quest to uncover the secret past of a notorious mob boss while simultaneously seducing the mobster's girl. This classically noir premise is undermined at every turn, as director Joseph Lewis (GUN CRAZY) sets his film in a world where crime, romance, and even mystery have become thoroughly corporatized. The cops have made the prescient discovery that the best way to tackle organized crime is through their taxman. Meanwhile, the mob has supplanted the colorful old Sicilians with a metrosexual technocrat called "Mr. Brown" who appears to be nurturing a promising second career as a motivational speaker. The terribly suave Richard Conte is most in his element when expounding that the secret to success lies not just in a good manicure, but "per-sonality!"

In his celebrated taxonomy of film noir, Paul Schrader defines the genre's third phase as a moment when directors jettisoned the romantic conventions of the '40s in favor of a "painfully self-aware" frenzy of baroque disintegration. In THE BIG COMBO, Joseph Lewis relentlessly draws our attention to the artificiality of his medium, both in his ingeniously sadistic manipulations of diegetic sound (torture by means of hearing aid), as well as the aggressively anti-naturalistic frontality of his mise-en-scène.

The film's original tag line read "The most startling story the screen has ever dared reveal!" For a contemporary viewer, the film's most startling effect will be the constant prickle of déjà vu we experience, a déjà vu which points back to the films of the '40s, but also, jarringly, forwards to the sadistic and self-aware cinema of Quentin Tarantino, P.T. Anderson and the Coen Brothers.

- Theresa Schwartzman

Preserved from a 35mm acetate composite fine grain master positive.

Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio.

Special thanks to: TV Matters.
Originally titled MURDER, INC.—after the film's notorious crime syndicate—THE ENFORCER aimed to introduce American moviegoers to the very idea of hired killing. The terms "contract" and "hit" are presented as arcane underworld terms, initially mystifying even district attorney Humphrey Bogart and his racket-busting colleagues. Inspired by true stories "ripped from the headlines," this classic film noir aspired to maximum authenticity. In his quest for street cred, producer Milton Sperling sought unknown actors for important roles, cast ex-hoodlums in bit parts, and hired experienced prosecutors as technical advisors.

Bogart stars opposite calculating kingpin Everett Sloane in a complicated investigation plot that plays out as a layered series of flashbacks-within-a-flashback. The convoluted story structure is combined with many other noir traits: low-key, laconic acting; a somber, fatalistic mood; and world-weary, cynical characters on both sides of the law. In paradigmatic noir fashion, Bogart eventually resorts to the same ruthlessness as his prey, promising "the chair" to uncooperative witnesses, and even threatening the family of a hit man (the unforgettable Zero Mostel) in one devastating scene.

Conflict apparently ruled on the closed set, as Bogart chafed under yet another stereotypical tough guy role, reminiscent of the characters he played at Warner Bros. in the '40s that he felt kept him from stretching as an actor. Meanwhile director Bretaigne Windust, a second choice after Felix Feist proved unavailable, reportedly clashed with Sperling during the shoot, so the producer brought in genre veteran Raoul Walsh (whose PURSUED he'd supervised three years earlier) to complete the film.

— Ed Carter

Directed by Bretaigne Windust, Raoul Walsh (uncredited)

United States Pictures, Inc./Warner Bros.
Producer: Milton Sperling
Screenwriter: Martin Rackin
Cinematographer: Robert Burks
Editor: Fred Allen
With: Humphrey Bogart, Zero Mostel, Ted de Corsia, Everett Sloane
35mm, 87 min.
Kenneth Anger is one of the giants of American underground and experimental filmmaking. His films draw on wide-ranging iconography, from *commedia dell'arte* to Hollywood and a wide variety of 20th century subcultures: the worlds of bikers, occultists and queers. This iconography is presented in a variety of ways, from documentary footage to elaborate mise-en-scène to Eisensteinian montage, but always the result is an eruption of the primal into the modern. Anger grew up in Los Angeles, and his work grows out of a love of Hollywood. He began making films as a teenager; the earliest of his films to survive is also his first masterpiece, *FIREWORKS* (1947), an erotic fantasia about a young man cruising sailors for sex. As Anger famously put it, "This flick is all I have to say about being 17, the United States Navy, American Christmas, and the 4th of July."

*RABBIT'S MOON* (1971) presents the *commedia dell'arte* figure of Pierrot in Anger's tribute to the fantastical films of Georges Méliès. The version to be presented tonight is a reconstruction of the original long version. Originally shot on 35mm nitrate stock, footage for the film was then transferred to 16mm for editing, so *RABBIT'S MOON* has only been seen in that format. Tonight's screening will mark the first time ever that the film has been projected in 35mm. In addition, the image was flipped (i.e., reversed from right to left, as in a mirror), a change corrected by this reconstruction, so that the image will now appear as it did when Anger originally filmed it. (Mr. Anger has authorized this correction.)

*SCORPIO RISING* (1963) is rightly Anger's best-known work. The film mixes documentary footage of 1960s bikers, found footage from a religious film on Jesus, and fetishistic footage of biker iconography, all set to a top-40 pop score.

*KUSTOM KAR KOMMANDOS* (1965) was shot as a short "demo" for a never-produced film on custom car aficionados. Against a hot pink background, a young man lavishes loving attention on his car as Anger's camera lavishes loving attention on his muscular body clad in a T-shirt and tight blue jeans. The film's title even acts as a distillation of Anger's aesthetic: the deliberate misspellings are pure pop while also creating a calculatedly provocative acronym.

Anger's groundbreaking combination of montage editing, popular music and outlaw imagery has influenced filmmakers as diverse as Martin Scorsese, Rainer Werner Fassbinder, Olivier Assayas and David Lynch. Music video and queer cinema would not be what they are were it not for Anger's films from the 1940s through the '70s. The Archive is proud to be working with Mr. Anger to preserve his work.

— David Pendleton
FIREWORKS 1947
Preservation funded by The Film Foundation
35mm, 15 min.

Preserved from three original 16mm prints and Kenneth Anger's reconstructed duplicate A/B rolls.

Laboratory services by Triage Motion Picture Services, Audio Mechanics, DJ Audio, NT Audio.

Special thanks to: Kenneth Anger, Anthology Film Archives, Canyon Cinema, Michael Friend, The Kinsey Institute for Research in Sex, Gender, and Reproduction, Andrew Lampert.

RABBIT'S MOON 1971
Preserved through the Avant-Garde Masters program funded by The Film Foundation and administered by the National Film Preservation Foundation
35mm, 16 min.

Preserved from the 35mm original nitrate picture negative, the original 16mm color A/B rolls, the original sound recordings, and three 16mm prints.

Laboratory services by Triage Motion Picture Services, Fotokem Film and Video, Audio Mechanics, DJ Audio, NT Audio.

Special thanks to: Kenneth Anger, Anthology Film Archives, Canyon Cinema, Michael Friend, Andrew Lampert.

SCORPIO RISING 1963
Preservation funded by The Film Foundation
35mm, 29 min.

Preserved from the original hand-painted 16mm Ektachrome color reversal A/B rolls and from the 16mm original magnetic track.

Laboratory services by Fotokem Film and Video, Audio Mechanics, DJ Audio, NT Audio.

Special thanks to: Kenneth Anger, Michael Friend, Pacific Film Archive, P. Adams Sitney.

KUSTOM KAR COMMANDOS 1965
Preservation funded by The Film Foundation
35mm, 3 min.

Preserved from the 16mm original Ektachrome color reversal A/B rolls and from a 16mm positive soundtrack print.

Laboratory services by Fotokem Film and Video, Audio Mechanics, DJ Audio, NT Audio.

Special thanks to: Kenneth Anger, Anthology Film Archives, Michael Friend, Andrew Lampert.
WAGON HOLE
A ROUND-UP OF EARLY WESTERN SHORTS

Until the last couple of decades, the western feature film was a fixture in the cinema, its roots uniquely American, "as much a part of the filmmaking scene as a reel of film, a projector, and a studio official's relative," as Robert Osborne has written. But the feature western didn't simply spring full-blown upon the screen. Its antecedent was the short subject, from THE GREAT TRAIN ROBBERY (1903), THE BATTLE AT ELDERBUSH GULCH (1914) and other early classics, to the myriad lesser-known one- and two-reelers of the silent era that helped define the genre. This program provides a sampling of such work, covering many of the standard western themes as evidenced in the melodramas of the day, along with examples from the serial, comedy travelogue, actuality, and even the cartoon.

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<td>Walt Disney</td>
<td>The Stanford Theatre Foundation</td>
<td>Margie Gay</td>
<td>6 min</td>
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WHERE THE SUN PLAYS 1928
Preservation funded by
the National Endowment for the Arts
Castle Films
35mm, silent, stencil-colored, 8 min.
Preserved from a 35mm nitrate print.
Laboratory services by Film Technology Company, Inc.

THE TIMBER QUEEN, EPISODE ONE:
THE LOG JAM 1922
Preservation funded by
the National Endowment for the Arts
Directed by Fred Jackson
Hal Roach Studios/Pathé
With: Ruth Roland, Bruce Gordon, Val Paul,
Leo Willis, Frank Lackteen, Bull Montana
35mm, silent, 35 min.
Preserved from a 35mm nitrate print.
Laboratory services by Richard Simonton, Jr.
TURNABOUT
1940

Preservation funded by The Film Foundation

Directed by Hal Roach

Hal Roach Studios, Inc./ United Artists
Producer: Hal Roach
Screenwriters: Mickell Novak, Berne Giler, John McClain
Based on the novel
Turnabout by Thorne Smith
Cinematographer: Norbert Brodine
Editor: Bert Jordan
With: Adolphe Menjou, Carole Landis, John Hubbard, William Gargan, Mary Astor
35mm, 83 min.

TURNABOUT will enlighten anyone who thinks that gender identity, same-sex attraction and homophobia were off-limits as subject matter in American movies before the general loosening of sexual taboos that flowered in the 1960s. In this 1940 screwball comedy, well-off New Yorkers Tim and Sally Willows (John Hubbard and Carole Landis) bicker constantly because each believes the other leads a more satisfying life, until one night a Hindu idol switches their personalities, voices and mannerisms. Chaos ensues when a now ultra-feminine Tim swishes into the office of his advertising agency, while Sally clumps around their apartment making household repairs. By nightfall, husband and wife are begging the idol to return them to their rightful sex, but he has one more surprise in store for them.

Veteran producer-director Hal Roach had critical and popular hits with two previous comedies based on novels by humorist and fantasist Thorne Smith: TOPPER (1937, screening in this Festival on July 28) and TOPPER TAKES A TRIP (1939). (Roach also released a third well-received installment in the series, TOPPER RETURNS, in 1941.) But reviewers complained that TURNABOUT, also based on a Smith novel, lacked the sophistication of the "Topper" films, and Variety warned that "audiences in the hinterlands and family houses might take offense" at Hubbard's assumed feminine mannerisms. Today, we can relax and enjoy the film for its often delightful silliness, enhanced by the playing of skilled comedians like Adolphe Menjou, Marjorie Main, Donald Meek, and fluttery Franklin Pangborn as one of Tim's clients, a women's stocking manufacturer who doesn't mind his feminine mannerisms one bit.

TURNABOUT was one of the first major Hollywood films to be broadcast on network television. Tonight's screening will be accompanied by the original network opening and close from the summer of 1951.

— Charles Hopkins

Preserved from the 35mm nitrate original picture and soundtrack negatives and a 35mm nitrate fine grain master positive.

Laboratory services by Cinetech, Audio Mechanics, DJ Audio.
Employing his knack for tapping into trends, the "King Of Comedy" Hal Roach had moved strictly into the feature business by the mid-'30s with wide commercial success. His trademark whimsical zaniness was still quite evident in productions like TOPPER and TURNABOUT, but pictures such as OF MICE AND MEN and ONE MILLION B.C. cemented his exit from self-prescribed conventions. Although Roach and his son are both credited as directors, the legendary D.W. Griffith was part of the pre-production process and was rumored to have directed some scenes, as well.

With its campy mix of geological opulence and cartoonish paleontology, ONE MILLION B.C. confused most critics. Resembling a primeval rivalry between the Capulets and the Montagues, the film's story line careens from tender scenes between lovers from opposing clans to explosive volcanic eruptions, rock slides and epic clashes. In his breakout lead role, Victor Mature reinvents caveman tradition with clean-shaven masculinity while lovingly-coiffed newcomer Carole Landis (selected by Griffith because of her "deer-like" running skills) teaches primordial table manners with a charming Max Factor glow instead of Darwinian realism.

Ultimately, the Oscar-nominated special effects elevate this cinematic grab bag. Trick photography and costumes transform ordinary lizards and elephants into terrifying dinosaurs and woolly mammoths that battle each other and the hapless humans. Starkly beautiful locations in Overton, Nevada and Agua Dulce, California provide excellent prehistoric backdrops for what the New York Times described as a "most delightfully amusing tableau from a museum of unnatural history."

- Todd Wiener

Directed by Hal Roach and Hal Roach, Jr.

Hal Roach Studios, Inc./United Artists
Screenwriter: Mickell Novak, George Baker, Joseph Frickert
Cinematographer: Norbert Brodine
Editor: Ray Snyder
Narration: Conrad Nagel
With: Victor Mature, Carole Landis, Lon Chaney, Jr., John Hubbard, Mama Clark
35mm, 80 min.
THE UNITED STATES STEEL HOUR was one of the longest-running and most successful of the dramatic anthology series that defined American television during the "Golden Age" heyday of the 1950s and early '60s. Sponsored by the United States Steel Corporation and produced through the auspices of the Theatre Guild, the series began as a radio show (THEATRE GUILD ON THE AIR) in 1945 and moved to the ABC television network in 1953. For the next ten years (the series shifted to CBS in 1955), THE UNITED STATES STEEL HOUR presented over 200 live productions, often adaptations of classic plays previously produced on the Broadway stage by the Theatre Guild, but increasingly in later years, productions of original teleplays penned by some of the medium's finest writers. The series also featured appearances by many of the up-and-coming actors who were learning their craft on New York stages and television studios. Among those young performers was Cliff Robertson, who began working in television in 1952, and who performed brilliantly in a number of productions considered all-time classics, including "The Days of Wine and Roses" (PLAYHOUSE 90), THE TWILIGHT ZONE episodes "One Hundred Yards over the Rim" and "The Dummy," and the UNITED STATES STEEL HOUR production of "The Two Worlds of Charlie Gordon." Recently, along with over 30 other STEEL HOUR kinescopes and original master 2" videotapes, three of Mr. Robertson's STEEL HOUR appearances were donated to the Archive by Marilyn and Philip Langner of the Theatre Guild. All three have been preserved by the Archive, which is pleased to present two of them in this tribute to THE UNITED STATES STEEL HOUR and the television work of Cliff Robertson.
When the intelligence of a laboratory mouse named Algernon is improved by an experimental operation, Charlie Gordon, a gentle young man of limited mental capacity, is persuaded to undergo a similar surgical procedure. While the results are astounding, and although Charlie is transformed into a genius, it is by no means certain whether the effect will be permanent or merely temporary. Cliff Robertson received an Emmy nomination for his sensitive portrayal of Charlie in this adaptation of Daniel Keyes’ Hugo Award-winning short story “Flowers for Algernon,” which Keyes turned into a Nebula Award-winning novel in 1966, and which later became a movie, a stage play, a Broadway musical, and a radio drama. In 1968, Robertson was awarded a well-deserved “Best Actor” Oscar for his performance as the same character in the motion picture, CHARLY.

Cliff Robertson stars as Horace Mann Borden, a famous former child prodigy who, having been pushed hard from infancy by his father to achieve great things, has now turned his back on the world, his brainpower and his reputation. He spends his days going to endless movies and avoiding human contact, until a beautiful young woman moves in next door. She is determined to break down the wall he has erected between himself and the world, and attempts to restore his faith in humankind and in himself. This is the third presentation of Robert Alan Aurthur’s Sylvania Award-winning teleplay; it had previously been broadcast on THE PHILCO TELEVISION PLAYHOUSE in 1954, and on the British ITV network’s ARMCHAIR THEATRE series in mid-1961, just a few months prior to this UNITED STATES STEEL HOUR production.
This program investigates the events surrounding the collapse of Orson Welles' Hollywood directing career following the critical success of the 25-year-old filmmaker's feature debut—the controversial 1941 classic, CITIZEN KANE. The evening will center around newly preserved footage from Welles' suspended 1941-1942 project, IT'S ALL TRUE—contextualized with scenes from KANE and from THE MAGNIFICENT AMBERSONS, two Welles projects of that period that were completed in ways different from his original conceptions. (AMBERSONS, which could well have been the director's masterpiece, was especially savaged by RKO Radio Pictures.) That such diverse projects as AMBERSONS, JOURNEY INTO FEAR, and IT'S ALL TRUE were simultaneously in the works before Welles was fired by RKO in July 1942 is remarkable, and together they provide a fascinating glimpse into Welles' artistic development and his complex early dealings with the Hollywood system.

Welles scholar Joseph McBride—the author of three books on the director, including the forthcoming What Ever Happened to Orson Welles?: A Portrait of an Independent Career (University Press of Kentucky)—will present a lecture with film clips, focusing on this period when an innovative and provocative young artist was briefly allowed the full resources of a major studio. Anything seemed possible for Welles in Hollywood, before his career turned into one of vagabond independence. Catherine Benamou of the University of Michigan, whose book It's All True: Orson Welles's Pan-American Odyssey is pending from the University of California Press, will follow McBride's lecture with a presentation on IT'S ALL TRUE. Welles conceived IT'S ALL TRUE in 1941 as a multipart semi-documentary film to be produced under his RKO contract. Transformed into a Good Will extravaganza co-sponsored by the U.S. Coordinator of Inter-American Affairs for production through RKO, the project was ultimately canceled by the studio when it came to view Welles' artistic and political radicalism as a serious liability.

IT'S ALL TRUE includes "My Friend Bonito," a short narrative about a boy and a bull based on a story by Robert Flaherty, that was shot by director Norman Foster in Mexico beginning in September 1941. Welles himself directed a dazzling documentary on the Brazilian Carnaval in early 1942, using footage shot in Rio de Janeiro in both black-and-white and Technicolor. The most celebrated section of the multipart film today is "Jangadeiros" or "Four Men on a Raft," a staged reenactment of the epic journey of four fishermen (jangadeiros) from the shores of Fortaleza in Brazil's Northeast to Rio, to petition Brazilian dictator Getulio Vargas for socioeconomic reforms. A fourth episode would have focused on the life of jazz giant Louis Armstrong, but it was never filmed owing to the ouster of Welles' Mercury Productions from RKO in July 1942.

—Joseph McBride and Catherine Benamou
For those already familiar with Welles’ MACBETH (restored to its full 107-minute length by UCLA and shown in previous Festivals), this screening will be unique. We will present the 89-minute general-release version of the film with the original music and sound-effects track, but without the dialogue. Except for a short introductory narration by Welles, not a single spoken word will be heard. While Shakespeare recedes, cinematic language and filmmaking technique—the actors’ non-verbal performances, costumes and sets, editing, lighting and composition, and, most of all, the musical score by noted composer Jacques Ibert—will come to the fore. As the plot of MACBETH is well known, it will be possible to follow the film without too much difficulty. But since all of the lines from the play will be missing, this screening is not recommended for those who have not seen the Welles film previously.

Directed by Orson Welles

Republic Pictures Corp.
Producer/Screenwriter: Orson Welles
Adapted from the play Macbeth by William Shakespeare
Cinematographer: John L. Russell
Editor: Louis Lindsay
Music: Jacques Ibert
With: Orson Welles, Jeanette Nolan, Dan O'Herlihy, Roddy MacDowall, Edgar Barrier
35mm, 89 min.

Preserved in cooperation with Paramount Pictures from a 35mm nitrate fine grain master positive, a 35mm acetate fine grain master positive and a 35mm music and effects soundtrack negative.

Laboratory services by Dinetech, Audio Mechanics, DJ Audio.

Special thanks to Barry Allen, Ernest Kirkpatrick.
If the triumvirate of silent comedy kings is Chaplin, Keaton, and Lloyd, surely Reginald Denny ranks high among the second echelon of that era's laugh-getters. Denny's forte was light comedy, his pictures precursors of the screwball comedies of the '30s that generally fell into one of two camps: the domestic comedy, and the marital mix-up romp that came to be known as the sex farce. Early titles for this production (THE LIGHTNING LOVER and THE EMERGENCY HUSBAND) indicate clearly under which category THE FAST WORKER belongs. Although only mildly risqué, it may have been deemed too salacious by the censors, requiring a last-minute title change (THE EMERGENCY HUSBAND is its given title in the cutting continuity, which would have been made only when the film was ready for release), and the line of dialogue "I just heard Roxbury say he wasn't the father of their child" having the last seven words removed to make it less objectionable.

The cutting continuity proved invaluable for the restoration, which combined the best sections of two prints, an incomplete nitrate copy of the foreign version and a more complete 16mm print of the domestic version. But bits and pieces still were missing, requiring a few titles to be recreated and explanatory titles made to bridge sections that remain lost. (And since that altered title noted above was an obvious insert, set in a different typeface from the rest of the intertitles, it has been replaced with the one from the continuity.)

Sadly, the Denny persona of the silents didn't long survive the coming of sound, and the actor was relegated quickly to B-picture leads and character parts. But a dozen or so of his effervescent comedies remain in existence, many of them yet to be preserved by the Archive. When finally made available, they will provide today's audiences a better opportunity to appreciate this much-heralded yet little-known comic of the silent screen.

— Jere Guldin

Preservation funded by the American Film Institute Challenge Grant for Film Preservation and The Stanford Theatre Foundation

Directed by William A. Seiter

Universal Pictures
Producer: Carl Laemmle
Scenarists: Beatrice Van, Raymond L. Schrock
Based on the novel Husbands of Edith by George Barr McCutcheon
Cinematographer: Ben Reynolds
Editor: John Rawlins
With: Reginald Denny, Laura La Plante, Ethel Grey Terry, Muriel Frances Dana
35mm, silent, 70 min.

If the triumvirate of silent comedy kings is Chaplin, Keaton, and Lloyd, surely Reginald Denny ranks high among the second echelon of that era's laugh-getters. Denny's forte was light comedy, his pictures precursors of the screwball comedies of the '30s that generally fell into one of two camps: the domestic comedy, and the marital mix-up romp that came to be known as the sex farce. Early titles for this production (THE LIGHTNING LOVER and THE EMERGENCY HUSBAND) indicate clearly under which category THE FAST WORKER belongs. Although only mildly risqué, it may have been deemed too salacious by the censors, requiring a last-minute title change (THE EMERGENCY HUSBAND is its given title in the cutting continuity, which would have been made only when the film was ready for release), and the line of dialogue "I just heard Roxbury say he wasn't the father of their child" having the last seven words removed to make it less objectionable.

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— Jere Guldin
Director Harry Pollard (whose identity is often confused with cross-eyed comedian Harry "Snub" Pollard) was one of Universal Pictures' leading directors of the '20s. Pollard was credited with a string of successful films, including K-THE UNKNOWN, which was adapted from a popular novel.

In this story about a man with a dual identity, humble gas company worker "K" Le Moyne (Percy Marmont) has a hidden past that mystifies the local gossips in the town of Mayville. As a boarder in the Page family house, K enjoys the company of young and lovely Sidney Page (Virginia Valli), who works as a nurse at the local hospital. Sidney confides to K her desire to marry an ambitious, famous man, although she is courted by local boys Joe and Slim, who spend most of their energies fighting each other. When handsome playboy Dr. Max Wilson (John Roche) comes to work at the hospital, Sidney believes she has found her ideal mate. Sidney and Max's relationship arouses the underlying passions of the people around them, including Max's recklessly jealous nurse, Carlotta (Margarita Fischer), and K himself. With multiple characters who are not what they seem to be, this film explores the gray areas of human behavior and yields subtly affecting performances, particularly from Margarita Fischer (director Pollard's wife). K-THE UNKNOWN is infused with a warm spirit, and is punctuated with light touches of humor.

This print is restored from a nitrate print of the foreign version of the film. All titles were derived from the cutting continuity, and recreated in the style of contemporary Universal films.

- Philip Huarte

Directed by Harry Pollard

Universal Pictures
Producer: Carl Laemmle

Scenarist: Raymond L. Schrock,
Hope Loring, Louis D. Lighton

Based on the novel K by Mary Roberts Rinehart
Cinematographer: Charles Stumar
Editor: Edward Curtiss

With: Virginia Valli, Percy Marmont,
Margarita Fischer, John Roche

35mm, silent, 90 min.

Preserved in cooperation with the Nederlands Filmmuseum from a 35mm nitrate foreign version print.

Laboratory services by Dinetech, The Stanford Theatre Film Laboratory, Title House Digital, Triage Motion Picture Services.

Special thanks to: American Film Institute, Susan Dalton, Mark-Paul Meyers, Universal Studios.
A WALK IN THE SUN 1946

Directed by Lewis Milestone

Twentieth Century-Fox
Producer: Lewis Milestone
Screenwriter: Robert Rossen
Based on the novel A Walk in the Sun by Harry Brown
Cinematographer: Russell Harlan
Editor: Duncan Mansfield
With: Dana Andrews, Richard Conte, Sterling Holloway, Norman Lloyd, George Tyne, John Ireland, Lloyd Bridges

35mm, 117 min.

Veteran Hollywood pro Lewis Milestone, who launched his career with the watershed World War I drama ALL QUIET ON THE WESTERN FRONT (1930), directed this realistic combat film about an American army platoon's daylong march deep into enemy territory. Adapted by screenwriter Robert Rossen from Harry Brown's acclaimed novel, A WALK IN THE SUN remains faithful to its literary source—"The book was my script," quipped Milestone—as the narrative focus shifts nimbly between a number of different soldiers within the multi-ethnic unit.

Dana Andrews, Lloyd Bridges and John Ireland head the stellar all-male cast as grunts who storm the beach near Salerno before embarking on a dangerous inland maneuver. Action set pieces alternate with extended scenes eavesdropping on the infantrymen as they hike cross-country towards their uncertain final objective. The tension and brutality of battle are offset by grim humor and a steady stream of colorful banter, with wise guys Richard Conte and George Tyne getting the lion's share of salty dialogue.

Roundly hailed as important on its initial release, A WALK IN THE SUN earned excellent notices: "a swiftly overpowering piece of work" said the New York Times, while the Los Angeles Times called it "a great war picture... one of the best to come out of World War II." With its unsentimental tone and chorus of G.I. protagonists, the film also proved influential as a template for the genre, inspiring similar configurations in any number of later combat movies up to and including Steven Spielberg's epochal SAVING PRIVATE RYAN (1998).

- Jesse Zigelstein

Preservation funded by The Film Foundation

Preserved in cooperation with the British Film Institute from a 35mm nitrate fine-grain master positive and a 35mm acetate composite dupes negative.
Laboratory services provided by Triage Motion Picture Services, Audio Mechanics, DJ Audio.
Special thanks to: Schawn Belston, Twentieth Century Fox.
Often cited as the first Hollywood film to examine prejudice against African Americans, Stanley Kramer's combat melodrama HOME OF THE BRAVE is notable for its hard-edged take on a previously taboo subject. Produced on a low budget and reportedly completed in a then-record 25 days, Kramer shepherded the film under a veil of secrecy in an effort to circumvent outside interference regarding its controversial theme, and in order to scoot other "tolerance" pictures in production, including Elia Kazan's PINKY (1949) and Joseph L. Mankiewicz's NO WAY OUT (1950).

Adapted from Arthur Laurents' award-winning play about anti-Semitism, the film's thematic shift to black-white relations was initiated by Kramer partially due to the fact that studio pictures such as GENTLEMAN'S AGREEMENT (1947) and CROSSFIRE (1947) had already successfully explored discrimination against Jewish Americans. According to biographer Donald Spoto, Kramer also felt that the play's reliance on exposition to convey a visceral understanding of racism could be powerfully overcome with a black protagonist.

Distributors apparently feared that, uncensored, the film's subject matter (and unprecedented use of racial epithets) would inspire riots. However, in wide release, including exhibition in the South, the film enjoyed strong box office without incident. For his adaptation, screenwriter Carl Foreman received the Writers Guild's Robert Meltzer Award for "Screenplay Dealing Most Ably with Problems of the American Scene." The Chicago Defender's original review of the film concurred, stating that "[HOME] comes closer to the true story of the Negro-white problem as developed in this country than anything yet made in Hollywood."

- Mark Quigley

Directed by Mark Robson
Producer: Stanley Kramer
Screenwriter: Carl Foreman
Based on the play Home of the Brave by Arthur Laurents
Cinematographer: Robert De Grasse
Editor: Harry Gerstad
With: Douglas Dick, Steve Brodie, Jeff Corey, Lloyd Bridges, Frank Lovejoy
35mm, 86 min.

Preserved from the 35mm nitrate original picture negative and a 35mm nitrate print.
Laboratory services by Film Technology Company, Inc.
Most casual moviegoers know the name of Cecil B. DeMille even if they are largely unfamiliar with his work. But only the most avid silent film fans are aware of older brother William de Mille—playwright, motion picture scenarist, producer, and director. And although none of William’s films have been elevated to classic status, he hit the mark more often than not with enjoyable, at times compelling, contemporary comedies and dramas completely unrelated to the historical melodramas and bedroom fantasies of his better-known and more successful sibling.

If too many of Cecil’s silent features have been lost, at least the greater part of his films survive, while little more than a quarter of William’s silents are in existence. Of William’s remaining pictures, CONRAD IN QUEST OF HIS YOUTH (1920) is by far the best, an exceptional work that would prove a highlight in any director’s career. MISS LULU BETT (1921) also ranks high, while films like JACK STRAW (1920), MIDSUMMER MADNESS (1921), and THE BEDROOM WINDOW (1924), though ordinary, still prove pleasant diversions.

Better than those is FOR ALIMONY ONLY, an adult comedy about a newly-married couple left penniless by the excessive alimony payments made to the husband’s ex-wife. It’s all a lot of fun, thanks to the ever-delightful Leatrice Joy—perennially being mistaken for a man in these mid-20s comedies, here at her most charming—and a deft comic turn by Clive Brook, usually stuck in stodgy parts of somber features.

This is the second of William’s films preserved by the Archive, the first being YOUNG ROMANCE (1915), for which he was the scenarist. With luck, enough of his pictures eventually will turn up to match the amount of Cecil’s UCLA-preserved works, now numbering nine with the silent version of DYNAMITE (1929), also screening in this year’s Festival.

— Jere Guldin
Of the handful of Clara Bow's earliest films that still exist, **POISONED PARADISE** deserves attention for featuring one of her first leading roles. Here, the future "It" girl blossoms under the direction of Louis J. Gasnier in the second of three pictures they made together in 1923 and 1924.

**POISONED PARADISE** is simple melodramatic fare and was adapted from Robert W. Service's novel of the same name. While the plot contains elements of intrigue, à la most B-pictures, it is essentially a story about the lives of a boy and a girl and their chance meeting in Monte Carlo.

Bow satisfies in the film, not only because her screen time is more bountiful than in her other roles at this time, but because she delivers a performance filled with emotions. Her portrayal gives the character depth and complexity well above the expected level of most B-pictures. This is enhanced by the photography of Karl Struss, who would later shoot such silent classics as **SUNRISE** (1927) and the epic **BEN HUR** (1925).

The preservation began with a lone surviving nitrate print that had begun to deteriorate. Thankfully, the Archive got to it in time and most of it survived; even the film's original tints have been recreated. Of the few sections that were lost, stills were used to fill in the visuals, while a Spanish-language novella based on the film (located by Bow biographer David Stenn) was consulted to flesh out the missing dialogue.

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**Directed by** Louis J. Gasnier

**Presenter:** B.P. Schulberg

**Screenwriter:** Waldemar Young

Based on the novel **Poisoned Paradise: A Romance of Monte Carlo** by Robert William Service

**Cinematographer:** Karl Struss

**With:** Kenneth Harlan, Clara Bow, Barbara Tennent, André de Beranger, Carmel Myers, Raymond Griffith

35mm, silent, tinted, 75 min.

Preserved by The Stanford Theatre Foundation and UCLA Film & Television Archive from a 35mm nitrate print.

Laboratory services by Cinetech, Film Technology Company, Inc., The Stanford Theatre Film Laboratory, Title House Digital, YCM Laboratories.

Special thanks to: the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences, David W. Packard, David Stenn.

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**Preserved by** The Stanford Theatre Foundation and UCLA Film & Television Archive from a 35mm nitrate print.

Laboratory services by Cinetech, Film Technology Company, Inc., The Stanford Theatre Film Laboratory, Title House Digital, YCM Laboratories.

Special thanks to: the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences, David W. Packard, David Stenn.
This screening will take place at the Academy's Samuel Goldwyn Theater, 8949 Wilshire Blvd. Tickets are $5 and are available in advance, either in person during regular business hours at the Academy’s offices or through the mail. For more information, call the Academy at (310) 247-3000 or visit www.oscars.org.

Presented with the Academy of Motion Picture Arts and Sciences

Maurine Watkins’ 1926 play CHICAGO was based on the pithy, humorous articles she wrote for the Chicago Tribune about two murderesses, Belva Gaertner and Beulah Annan. Both women were accused of killing their lovers in cold blood, giving Watkins plenty of juicy material. In one interview, Gaertner tartly observed, “Gin and guns—one is bad enough but together they get you in a dickens of a mess.”

In this first film version of Watkins’ play a vivacious Phyllis Haver plays Roxie Hart, the spoiled flapper who’d rather party all night than wait at home for her adoring husband, Amos. When Roxie’s sugar daddy (Eugene Pallette) tries to give her the ax, she pumps him full of lead and winds up on the infamous “murderess row” awaiting trial. Her only chance for acquittal is the mercenary lawyer, Billy Flynn, who is particularly skilled at saving the necks of trigger-happy young women. Flynn paints the “jazz slayer” as a virtuous girl overcome by the sin and speakeasies of the big city. With the help of Flynn and the scandal sheets, Roxie becomes a media darling and her sensational trial, a city-wide spectacle.

This first and only silent version of CHICAGO was produced by DeMille Pictures (director Frank Urson was a Chicago native and frequent assistant director to Cecil B. DeMille) and retains much of the playwright’s wit and ribald humor. Two subsequent versions of Watkins’ play have been filmed: William Wellman’s ROXIE HART (1942) starring Ginger Rogers, and Rob Marshall’s multi-Oscar-winning CHICAGO (2002), based on the 1975 Bob Fosse musical.

—Mimi Brody
Directed by Frank Lloyd

Twentieth Century-Fox

Producer: Darryl F. Zanuck

Screenwriters: W.P. Lipscomb, Walter Ferris, Alan Rivkin, Bess Meredyth

Based on the novel

Under Two Flags by Ouida

Cinematographer: Ernest Palmer

Editor: Ralph Dietrich

With: Ronald Colman, Claudette Colbert, Victor McLaglen, Rosalind Russell

35mm, 110 min.

Preserved in cooperation with Twentieth Century Fox, the Academy Film Archive and The Library of Congress from the original 35mm nitrate picture and soundtrack negatives, a 35mm nitrate work print, a 35mm nitrate print and a 16mm print.

Laboratory services by Triage Motion Picture Services, Audio Mechanics, OJ Audio.

Special thanks to: Schawn Belston, Jon Mirsalis.

Frequently adapted for film, the Foreign Legion story UNDER TWO FLAGS (1936) catered to Depression-era audiences’ taste for high adventure in exotic locales to distract them from the despair and monotony of the breadline.

Helmed by Frank Lloyd, who directed other literary actioners such as MUTINY ON THE BOUNTY (1935), the film stars Ronald Colman, already a veteran of the cinematic Legion with the 1926 BEAU GESTE. Colman plays Col. Victor, who, as in BEAU GESTE, joins the corps out of familial loyalty. Though suave as always, Colman does not capture the roguish qualities of Gary Cooper in MOROCCO (1930), or Cary Grant in GUNGA DIN (1939). Lloyd and Colman paired more successfully in IF I WERE KING two years later.

Simone Simon was set to make her American screen debut as Cigarette (previously played by Theda Bara), the café singer who falls for Col. Victor, but Lloyd fired her after two weeks because of her temperamental attitude. The New York Times commented that her replacement, Claudette Colbert, "was not particularly fitted for the role" and lacked qualities the original author imagined. Modern audiences unfamiliar with the novel may disagree.

Supporting actor Victor McLaglen is reliably brutish as a battalion commandant, though Rosalind Russell as the patrician Lady Venetia is neither as believable nor as enjoyable as in her later, more acerbic roles in HIS GIRL FRIDAY (1940) or THE WOMEN (1939). This restored version includes a glimpse of prolific character actor John Carradine, whose role was excised from the more commonly seen 1943 reissue.

A brief selection of outtakes from UNDER TWO FLAGS will be presented after the feature.

– Donna Ross

This evening is dedicated to the memory of Dorothy and Carl Anderson, and recognizes Carl Anderson’s lifetime commitment to motion picture art direction and design. It has been made possible by a gift from Renée and David Kaplan.
Justin Huntly McCarthy's durable 1901 play about famed 15th-century French rogue-poet François Villon has been the subject of numerous film adaptations. Gaumont's production appeared in 1915; Fox released a version in 1920; John Barrymore squared off against Conrad Veidt in Alan Crosland's THE BELOVED ROGUE in 1927. A two-color Technicolor variant, VAGABOND KING, was based on a 1925 operetta; while Katherine Grayson and Oreste headlined a 1956 remake of the musical.

The property was considered such a warhorse by 1938 that a New York Times reviewer could claim, "with all the world a-tremble, it is reassuring to be able to reach out one's hand and touch a reasonably constant factor like François Villon." Screenwriter Preston Sturges was initially reluctant to recycle such well-worn and dated material, but he nevertheless threw himself into the project (even doing his own translations of Villon's poems), and effectively transformed a somewhat turgid drama into a brisk romantic comedy. Directed by Frank Lloyd, IF I WERE KING feels like pure Sturges, suffused with his characteristically cynical humor, biting dialogue, and penchant for imposters and underworld types who ultimately reform.

At Sturges' suggestion, a nearly unrecognizable Basil Rathbone was cast as King Louis XI, a year before he became the iconic Sherlock Holmes. Rathbone plays his part with a comically high voice, cackling laugh and stooped posture. Near the zenith of his career, Ronald Colman stars as Villon, a dashing, romantic smooth-talker straddling that fine line between hero and cad. Colman infuses the role with panache and keen wit, putting the lie to critics who doubted that such a gentlemanly actor could be convincing as a lowdown scoundrel.

— Ed Carter

Directed by Frank Lloyd
Paramount
Screenwriter: Preston Sturges
Based on the play IF I WERE KING by Justin Huntly McCarthy
Cinematographer: Theodor Sparkuhl
Art Directors: Hans Dreier, John Goodman
Editor: Hugh Bennett
With: Ronald Colman, Basil Rathbone, Frances Dee, Ellen Drew, C.V. France
35mm, 100 min.

Preserved in cooperation with Universal Pictures from 35mm acetate film master, positive materials and a 35mm nitrate print.
Laboratory services by YCM Laboratories, Todd AO, Glen Glenn.
Directed by John Cassavetes
Producer: Maurice McEndree
Screenwriter: John Cassavetes
Cinematographer: Al Ruban
Editors: Maurice McEndree, Al Ruban
With: Gena Rowlands, John Marley, Lynn Carlin, Seymour Cassel
35mm, 130 min.

A stark domestic drama rendered with vérité immediacy, John Cassavetes' breakthrough feature has evolved since its original release into nothing less than the fountainhead of American independent film. FACES stars John Marley as a middle-aged executive who, dissatisfied with his suburban life and stultifying marriage, has a one-night stand with a sympathetic prostitute, movingly played by Gena Rowlands. Meanwhile Lynn Carlin, as the spurned wife, links up with easygoing Seymour Cassel after a girls' night out on the Sunset Strip.

Cassavetes famously self-financed and shot the film after hours over a long period, largely in his own house with a tiny crew and cast of friends, then labored over the post-production for three years before settling on a final cut. The result was bracingly honest and intense, a documentary-like showcase for the behavioral naturalism and raw emotion produced by rigorous improvisation. An actor himself, Cassavetes developed a deliberately functional, almost crude visual style to allow his beloved performers an unprecedented degree of creative freedom.

FACES proved a surprise box-office success and earned laudatory reviews, not least from the New York Times, which hailed it as “far and away the strongest, bluntest, most important American movie of the year.” Carlin and Cassel both received Oscar nominations for their supporting work, and Cassavetes also got a nod for his direct, loose yet symmetrical screenplay. A devastating critique of the status quo nevertheless suffused with empathy for its struggling characters, FACES remains arguably the most focused and fully-realized film in Cassavetes’ uncompromising career.

— Jesse Zigelstein

Preservation funded by The Film Foundation and The Hollywood Foreign Press Association

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