

UCLA FILM & TELEVISION ARCHIVE

13<sup>TH</sup>

FESTIVAL OF  
PRESERVATION

JULY 20 - AUGUST 18

2006





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SUPPORTED IN PART BY SPONSORSHIPS FROM NETFLIX AND THE LLOYD E. RIGLER-LAWRENCE E. DEUTSCH FOUNDATION

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NETFLIX AND THE Lloyd E. Rigler-Lawrence E. Deutsch Foundation

# 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 360 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.



*Bob Gitt (right) at the workbench on his first day at the Archive (July 1, 1977); with fellow Archive staffers Charles Hopkins (left) and Michael Lacey (center).*

*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 wear and tear, removing artifacts of age, noisy scratches on the soundtrack, or scratches 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 it will all 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's changing 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. They start smelling. They start turning brown. They start getting little dust particles on the edges. They give you warning that, “Hey, you better copy this. Because I'm about to go bad.” With digital you can have this recording of a soundtrack, say, on a digital magnetic tape, and it's fine. Then you go back six months later and you're playing it and all of a sudden for 30 seconds 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.



Scorpio Rising

UCLA FILM & TELEVISION ARCHIVE

WEDNESDAY THURSDAY

**JUL 20 7:30 PM**

OF MICE AND MEN

**JUL 26 7:30 PM**

Johnny Carson  
Before THE TONIGHT SHOW

**JUL 27 7:30 PM**

Vitaphone Varieties 1927-1930  
THE BARKER

**AUG 02 7:30 PM**

FAIR WIND TO JAVA  
FLAME OF BARBARY COAST  
Plus: NEWS OF THE DAY, VOL. 24,  
NO. 251

**AUG 03 7:30 PM**

Civil Rights and the Cold War:  
A Look Back at the Hearst Metrotone  
News Collection from 1956

**AUG 09 7:30 PM**

Cliff Robertson and  
THE UNITED STATES STEEL HOUR

**AUG 10 7:30 PM**

Orson Welles and the Hollywood System,  
1939-1942—IT'S ALL TRUE in Context  
Orson Welles' MACBETH  
Sans Shakespeare

**AUG 16 8:00 PM**

*At the Academy of Motion Picture Arts and Sciences*  
CHICAGO  
Plus: MOVIE LOVERS CONTEST, NO. 2  
MOVIE NIGHT

13TH FESTIVAL OF PRESERVATION SCREENING SCHEDULE

**FRIDAY      SATURDAY      SUNDAY**

<b>JUL 21</b>	<b>7:30 PM</b>	<b>JUL 22</b>	<b>7:30 PM</b>	<b>JUL 23</b>	<b>7:00 PM</b>
BABY DOLL GOD'S LITTLE ACRE Plus: BABY DOLL—Publicity Film		THE RED KIMONA MY LADY'S LIPS Plus: HER GREAT MISTAKE		CLOAK AND DAGGER SHERLOCK HOLMES AND THE SECRET WEAPON Plus: CLOAK AND DAGGER—Trailer NEWS OF THE DAY, VOL. 17, NO. 288: ATOM BOMB SPECIAL	
<b>JUL 28</b>	<b>7:30 PM</b>	<b>JUL 29</b>	<b>7:30 PM</b>	<b>JUL 30</b>	<b>7:00 PM</b>
WAY OUT WEST TOPPER Plus: UNDER TWO FLAGS—Trailer		A Tribute to Bob Gitt Hosted by Leonard Maltin		DYNAMITE SHARP SHOOTERS	
<b>AUG 04</b>	<b>7:30 PM</b>	<b>AUG 05</b>	<b>7:30 PM</b>	<b>AUG 06</b>	<b>2:00 PM</b>
THE BIG COMBO THE ENFORCER		Kenneth Anger		Wagon Ho!: A Round-up of Western Shorts	
				TURNABOUT ONE MILLION B.C.	<b>7:00 PM</b>
<b>AUG 11</b>	<b>7:30 PM</b>	<b>AUG 12</b>	<b>7:30 PM</b>	<b>AUG 13</b>	<b>7:00 PM</b>
THE FAST WORKER K-THE UNKNOWN Plus: CINEMA STARS, NO. 16		A WALK IN THE SUN HOME OF THE BRAVE Plus: NEWS OF THE DAY, VOL. 15, NO. 280: INVASION EXTRA!		FOR ALIMONY ONLY POISONED PARADISE: THE FORBIDDEN STORY OF MONTE CARLO Plus: KIKI—Trailer	
<b>AUG 18</b>	<b>7:30 PM</b>	<b>AUG 19</b>	<b>7:30 PM</b>		
UNDER TWO FLAGS IF I WERE KING		FACES			

# OF MICE AND MEN 1939

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

**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 craftwork 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 Cetra and Joseph Olivier for their help in recreating the film's original sepia tone images.



7:30 PM

FRIDAY, JULY 2 |

# BABY DOLL 1956

Preservation funded by The Film Foundation

Directed by Elia Kazan

Warner Bros./

Newtown Productions, Inc.

**Producer:** Elia Kazan

**Screenwriter:** Tennessee Williams

Based on *27 Wagons Full of Cotton*

and *The Unsatisfactory Supper*

by Tennessee Williams

**Cinematographer:** Boris Kaufman

**Editor:** Gene Milford

**With:** Karl Malden, Carroll Baker,

Eli Wallach, Mildred Dunnock,

Lonny Chapman

35mm, 114 min.



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

## Preceded by:

*BABY DOLL*—Publicity Film, 1956

35mm, 2 min.

Laboratory services by YCM Laboratories.

Special thanks to: Ned Price, Warner Bros.

Preserved in cooperation with Warner Bros. from the 35mm acetate original picture and soundtrack negatives and from 35mm acetate fine grain master positive materials.

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

Special thanks to: Mrs. Elia Kazan, Ned Price, Bill Rush.

1958

# GOD'S LITTLE ACRE

Preservation funded by The Packard Humanities Institute

**Directed by** Anthony Mann

Security Pictures, Inc./  
An Anthony Mann Production/United Artists Corp.

**Producer:** Sidney Harmon

**Screenwriters:** Philip Yordan,  
Ben Maddow (uncredited)

Based on the novel by Erskine Caldwell

**Cinematographer:** Ernest Haller

**Editor:** Richard C. Meyer

**Music:** Elmer Bernstein

**With:** Robert Ryan, Aldo Ray, Buddy Hackett,  
Jack Lord, Fay Spain, Vic Morrow  
35mm, 118 min.

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 ACRE is being presented here in its entirety.

— Paul Malcolm

Preserved from the 35mm acetate original camera negative and a 35mm acetate fine grain master positive.

Laboratory services by Cinetech Laboratory.

Special thanks to David Cetra, Sean Coughlin, Lisa Davidson, Joseph Olivier, TV Matters.



7:30 PM

SATURDAY, JULY 22

# THE RED KIMONA 1925

Preservation funded by The Film Foundation

Directed by Walter Lang

Mrs. Wallace Reid Productions

**Producer:** Mrs. Wallace Reid (Dorothy Davenport)

**Scenarists:** 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 spies 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 imploring 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 Alsborg



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

Laboratory services by Triage Motion Picture Services, The Stanford Theatre Film Laboratory.

# 1925 MY LADY'S SHIPS

**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]."

— Mimi Brody

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.

**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.



# CLOAK AND DAGGER 1946



Preservation funded by The Film Foundation

Directed by Fritz Lang

United States Pictures, Inc./Warner Bros.

**Producer:** Milton Sperling

**Screenwriters:** Albert Maltz, Ring Lardner, Jr.

Based on the book *Cloak and Dagger: The Secret Story of the O.S.S.* by Corey Ford and Alastair MacBain

**Cinematographer:** Sol Polito

**Editor:** Christian Nyby

**Music:** Max Steiner

**With:** Gary Cooper, Robert Alda, Lilli Palmer,

Vladimir Sokoloff

35mm, 104 min.

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 exposé 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 hailing it as "one of the best of the postwar productions about the war."

— Jesse Zigelstein

Preserved in cooperation with Paramount Pictures from the 35mm nitrate original picture and soundtrack negatives, a 35mm nitrate composite dupe negative and a 35mm nitrate print.

Laboratory services by Film Technology Company, Inc.

Special thanks to: Barry Allen, Warner Bros.

Preservation funded by Hugh Hefner

# SHERLOCK HOLMES AND THE 1943 SECRET WEAPON

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 story line 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-AO/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.).

**Preceded by:**

CLOAK AND DAGGER—Trailer, 1946

Preservation funded by The Film Foundation  
35mm, 2 min.

Preserved from a 35mm composite fine grain master positive.  
Laboratory services by Film Technology Company, Inc.

NEWS OF THE DAY, VOL. 17, NO. 288: ATOM BOMB SPECIAL—July 8, 1946

Preservation funded by The David and Lucile Packard Foundation  
A special issue devoted to the first post-WWII atomic bomb tests at Bikini Atoll.

Preserved from the 35mm nitrate original picture negative and a 35mm nitrate print.  
Laboratory services by Film Technology Company, Inc.  
Special thanks to: King Features, Ted Troll.

**Directed by** Roy William Neill

Universal

**Screenwriters:** Edward T. Lowe,  
W. Scott Darling, Edmund L. Hartmann

**Cinematographer:** Les White

**Editor:** Otto Ludwig

**With:** Basil Rathbone, Nigel Bruce,  
Lionel Atwill, Kaaren Verne, William Post, Jr.  
35mm, 68 min.



7:30 PM



## "JOHNNY CARSON BEFORE THE TONIGHT SHOW"

*Presented with The Academy of Television Arts & Sciences*

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.

WEDNESDAY, JULY 26

4/18/57 **PLAYHOUSE 90: "Three Men on a Horse"**

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.

— Dan Einstein

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

**Directed by** Arthur Hiller

CBS

A CBS Television Network Production

**Producer:** Martin Manulis

**Writer:** A.J. Russell

Based on the play

by John Cecil Holm and George Abbott

**With:** Jack Carson, Carol Channing, Johnny Carson, Mona Freeman, Edward Everett Horton  
BetacamSP video of program originally broadcast live and recorded on 16mm kinescope, 90 min.

1/13/60 **THE UNITED STATES STEWAR HOUR: "Queen of the Orange Bowl"**

**Preservation funded by** Hallmark Cards, Inc.

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.

— Dan Einstein

Video transfer at the CBS Videotape Annex.  
Special thanks to: Marilyn and Philip Langner, and David Schwartz.

**Directed by** Paul Bogart

ABC

A Theatre Guild Production

**Executive Producer:** George Kondolf

**Writer:** Bob Van Scoyk

Adapted from an original story by Roger Squier

**With:** Anne Francis, Johnny Carson, Glenda Farrell,  
Frank McHugh, Elizabeth Wilson

BetacamSP tape of program originally produced on 2" videotape, 60 min.

# VITAPHONE VARIETIES 1924-1930

## 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

### THE REVELERS 1927

Preservation funded by Dudley Heer  
The Vitaphone Corporation, Production #483  
35mm, 9 min.  
Disc provided by The Library of Congress.  
Disc transfer by Larry Appelbaum.

### JIMMY CLEMONS IN "DREAM CAFÉ" 1927

Preservation funded by Maryellen Clemons  
The Vitaphone Corporation, Production #2242  
35mm, 10 min.  
Disc provided by UCLA.  
Disc transfer by Jim Bedoian.

### EARL BURTNETT AND HIS BILTMORE HOTEL ORCHESTRA 1927

Preservation funded by Dudley Heer  
The Vitaphone Corporation, Production #2285  
35mm, 10 min.  
Disc and transfer provided by The Library of Congress  
Recorded Sound and Video Laboratory.

### JANS & WHELAN, "TWO GOOD BOYS GONE WRONG" 1929

Preservation funded by Dudley Heer  
The Vitaphone Corporation, Production #901  
35mm, 9 min.  
Disc provided by UCLA.  
Disc transfer by Jim Bedoian.

### THE MORRISSEY AND MILLER NIGHT CLUB REVUE 1927

Preservation funded by Dudley Heer  
The Vitaphone Corporation, Production #2293  
35mm, 10 min.  
Disc provided by UCLA.  
Disc transfer by Jim Bedoian.

### ADELE ROWLAND, "STORIES IN SONG" 1928

Preservation funded by Dudley Heer  
The Vitaphone Corporation, Production #2348  
35mm, 9 min.  
Disc provided by UCLA.  
Disc transfer by Jim Bedoian.

### DICK RICH AND HIS "SYNCHO-SYMPHONISTS" 1928

Preservation funded by Scott Margolin  
The Vitaphone Corporation, Production #2594  
35mm, 9 min.  
Disc and transfer provided by The Vitaphone Project.

### JAY C. FLIPPEN IN "THE HAM WHAT AM" 1928

Preservation funded by Dudley Heer  
The Vitaphone Corporation, Production #2581  
35mm, 7 min.  
Disc provided by UCLA.  
Disc transfer by Jim Bedoian.

### JACK WHITE AND HIS MONTREALERS 1929

Preservation funded by Dudley Heer  
The Vitaphone Corporation, Production #791  
35mm, 8 min.  
Disc provided by UCLA.  
Disc transfer by Jim Bedoian.

### EARL BURTNETT AND HIS BILTMORE HOTEL ORCHESTRA 1928

Preservation funded by Dudley Heer  
The Vitaphone Corporation, Production #2295  
35mm, 9 min.  
Disc and transfer provided by Jim Bedoian.

### SHAW & LEE IN "GOING PLACES" 1930

Preservation funded by Frank Buxton  
The Vitaphone Corporation, Production #1027  
35mm, 10 min.  
Disc transfer to optical track by Warner Bros.

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 Heiber, Ron Hutchinson,  
Mike Mashon, Janet W. McKee, Peter Dreckinto, John Polito,  
Andrew Starbin, George R. Willeman, Ken Weissman.



## 1928 THE BARKER

Preservation funded by The Museum of Modern Art Department of Film

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 MacKail), 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 MacKail, 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 MacKail, Betty Compson

35mm, silent with music and sound sequences, 87 min.

Preserved by The Museum of Modern Art Department of Film and UCLA Film & Television Archive from a 35mm nitrate print and Vitaphone sound discs.

Laboratory services by Cinetech, Audio Mechanics, DJ Audio.

Special thanks to Jim Bedoian, Jim Coopridge, Haden Guest, Steven Higgins, Harry Snodgrass, Peter Williamson.

# WAY OUT WEST 1937

Preservation funded by The Film Foundation

Directed by James W. Horne

Hal Roach Studios, Inc./  
Metro-Goldwyn-Mayer

**Producer:** Hal Roach

**Screenwriters:** Charles Rogers,  
Felix Adler, James Parrott

**Cinematographers:** Art Lloyd,  
Walter Lundin

**Editor:** Bert Jordan

**With:** Stan Laurel, Oliver Hardy, Sharon Lynne,  
James Finalyson, Rosina Lawrence,  
The Avalon Boys  
35mm, 64 min.

**Preceded by:**

UNDER TWO FLAGS—Trailer 1936

**Preservation funded by**

Twentieth Century Fox  
35mm, 2 min.

Preserved in cooperation with Twentieth Century Fox and  
the Academy Film Archive from 35mm nitrate picture and  
soundtrack negatives.

Laboratory services by Triage Motion Picture Services  
and DJ Audio.

Special thanks to: Shawn Belston



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

Preserved from a 35mm nitrate positive print and a studio work print.

Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.

Special thanks to: Richard W. Bann, RHI Entertainment, and LLC.

# 1937 **TOPPER**

Preservation funded by The Stanford Theatre Foundation

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

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.



**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.

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.



*One of the musical numbers that will be excerpted in Robert Gitt's film program.*

7:00 PM

SUNDAY, JULY 30

# DYNAMITE 1929

Preservation funded by The Cecil B. DeMille Foundation

Directed by Cecil B. DeMille

Metro-Goldwyn-Mayer

**Producer:** Cecil B. DeMille

**Scenarist:** Jeanie MacPherson

**Cinematographer:** Peverell Marley

**Editor:** Anne Bauchens

**With:** Conrad Nagel, Kay Johnson,  
Charles Bickford, Julia Faye, Joel McCrea  
35mm, silent, 120 min.



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

Preserved from Cecil B. DeMille's personal 35mm nitrate print.

Laboratory services by The Stanford Theatre Film Laboratory.

Special thanks to Cecilia deMille Presley.

# 1928 SHARP SHOOTERS

Preservation funded by the National Endowment for the Arts and The Stanford Theatre Foundation

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.

Preserved from a 35mm nitrate print

Laboratory services by Film Technology Company, Inc., The Stanford Theatre Film Laboratory.



7:30 PM

WEDNESDAY, AUGUST 2

# FAIR WIND TO JAVA 1953

Preservation funded by The Film Foundation and Robert B. Sturm

**Directed by** Joseph Kane

Republic Pictures Corp.

**Producer:** Herbert J. Yates

**Screenwriter:** Robert Tregaskis

Based on the novel

*Fair Wind to Java* by Garland Roark

**Cinematographer:** Jack Marta

**Art Directors:** Frank Arrigo,

Frank Hotaling (uncredited),

Asoka (uncredited)

**Editor:** Richard L. Van Enger

**Music:** Victor Young

**Special Effects:** Howard Lydecker,  
Theodore Lydecker

**With:** Fred MacMurray, Vera Ralston,

Robert Douglas, John Russell,

Victor McLaglen

35mm, color, 92 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

Preserved in cooperation with Paramount Pictures from a 35mm acetate Eastman Color interpositive and from a set of 35mm acetate separation master positives.

Laboratory services by YCM Laboratories

Special thanks to: Barry Allen

# 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 Morell (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:** Gano 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, 1953

**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 dupe negative.

Laboratory services by Film Technology Company, Inc.

Special thanks to: King Features, Ted Troll.



7:30 PM

THURSDAY, AUGUST 3

# CIVIL RIGHTS AND THE COLD WAR:

## A LOOK BACK AT THE HEARST METROTONE NEWS COLLECTION FROM 1956

**Preservation funded by** The Stanford Theatre Film Foundation, the Ahmanson Foundation and Ellen Little

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.

**This evening is sponsored by  
the Ralph and Joan Goldwyn  
Newsreel Screening  
Endowment Fund.**

Preserved from 16mm and 35mm original acetate negatives and from 35mm acetate composite dupe negatives.

Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Inc.

Special thanks to: King Features, Ted Troll.



WE DONT WANT

INTERGRATED

SCHOOLS

IT GO  
TO SCHOOL  
WE CRIES

7:30 PM

# THE BIG COMBO 1955

FRIDAY, AUGUST 4

**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 noirish 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 tagline 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.

# 1951 THE ENFORCER

Preservation funded by American Movie Classics and The Film Foundation

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.

Preserved in cooperation with Republic Pictures from the 35mm nitrate original picture and soundtrack negatives

Laboratory services by YCM Laboratories.

Special thanks to Mickey Murray.



SATURDAY, AUGUST 5

7:30 PM

# KENNETH ANGER

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



*Scorpio Rising*

**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 KOMMANDOS** 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 WHEELS

## 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.

### **THE BOSS OF THE LUCKY RANCH** 1911

**Preservation funded by**  
the National Endowment for the Arts  
**Directed by** Allan Dwan  
American Film Mfg. Co.  
**With:** J. Warren Kerrigan.  
35mm, silent, 14 min.

Preserved from a 35mm nitrate print.  
Laboratory services by Film Technology Company, Inc.

### **THE RED MAN** 1912

**Preservation funded by**  
the National Endowment for the Arts  
The Circle Ranch Film Company  
35mm, silent, 14 min.

Preserved from a 35mm nitrate print.  
Laboratory services by Richard Simonton, Jr.

### **THE RETURN OF COMPANY D** 1912

**Preservation funded by**  
The Stanford Theatre Foundation and The  
Silent Society of Hollywood Heritage, Inc.  
Bison  
35mm, silent, tinted and toned, 9 min.

Preserved from a 35mm nitrate print.  
Laboratory services by Cinema Arts, Inc., The Stanford Theatre  
Film Laboratory, Triage Motion Picture Services.  
Special thanks to: George Wagner.

### **THE RANCH MYSTERY** 1921

**Preservation funded by**  
the National Endowment for the Arts  
**Directed by** Albert Rogell  
Star Ranch Productions/C.B.C. Film Sales Corp.  
**With:** C. Edward Hatton, L.H. King,  
Fred Jannis, Iva Craig.  
35mm, silent, 17 min.

Preserved from a 35mm nitrate print.  
Laboratory services by Film Technology Company, Inc., The  
Stanford Theatre Film Laboratory.

### **AN EASTERN WESTERNER** 1920

**Preservation funded by**  
The Packard Humanities Institute  
**Directed by** Hal Roach  
Hal Roach Studios/Pathé  
**With:** Harold Lloyd, Mildred Davis, Noah Young.  
35mm, silent, 22 min.

Preserved in cooperation with The Harold Lloyd Trust from  
a 35mm nitrate print.  
Laboratory services by Triage Motion Picture Services.  
Special thanks to: Rich Correll, Suzanne Lloyd, Richard  
Simonton, Jeffrey Vance.

### **LIFE ON THE CIRCLE RANCH IN CALIFORNIA** 1912

**Preservation funded by**  
the National Endowment for the Arts  
The Circle Ranch Film Company.  
35mm, silent, 12 min.

Preserved from a 35mm nitrate print.  
Laboratory services by Richard Simonton, Jr., The Stanford  
Theatre Film Laboratory.

### **ALICE'S TIN PONY** 1925

**Preservation funded by**  
The Stanford Theatre Foundation  
An "Alice Comedy" by Walt Disney  
**With:** Margie Gay  
35mm, silent, tinted, 6 min.

Preserved from a 35mm nitrate fine grain master positive  
with a reissue main title.  
Laboratory services by The Stanford Theatre Film Laboratory.

**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.



*An Eastern Westerner*

7:00 PM

SUNDAY, AUGUST 6

# 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.

# 1940 **ONE MILLION B.C.**

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

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

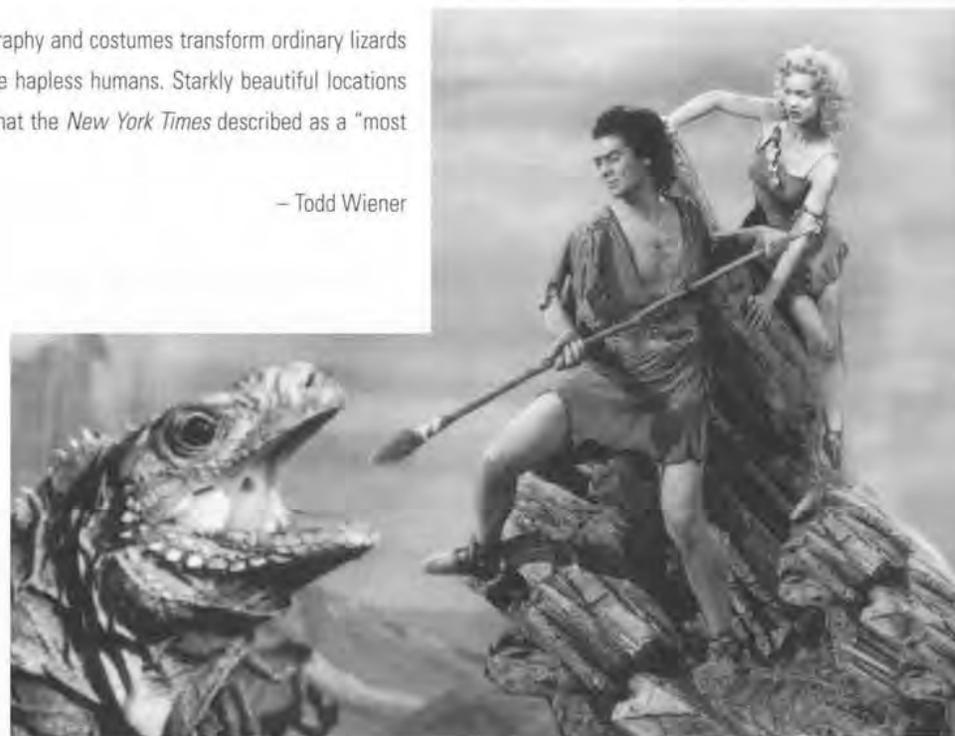
**Editor:** Ray Snyder

**Narration:** Conrad Nagel

**With:** Victor Mature, Carole Landis, Lon  
Chaney, Jr., John Hubbard, Mamo Clark  
35mm, 80 min.

Preserved in cooperation with the Library of Congress and  
Hal Roach Studios from the original 35mm picture and  
soundtrack negatives.

Laboratory services by Film Technology Company, Inc.



7:30 PM



*The Two Worlds of Charlie Gordon*

*Presented with The Academy of Television Arts & Sciences*

## CLIFF ROBERTSON AND THE UNITED STATES STEEL HOUR

WEDNESDAY, AUGUST 9

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.

2/22/61 **THE UNITED STATES STEEL HOUR: "The Two Worlds of Charlie Gordon"**

Preservation funded by Hallmark Cards, Inc.

Directed by Fielder Cook

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.

— Dan Einstein

CBS

A Theatre Guild Production

**Executive Producer:** George Kondolf

**Writer:** James Yaffe

Based on the short story  
"Flowers for Algernon" by Daniel Keyes

**With:** Cliff Robertson, Mona Freeman,

Maxwell Shaw, Joanna Roos

BetacamSP tape of program originally  
produced on 2" videotape, 60 min.

11/15/61 **THE UNITED STATES STEEL HOUR: "Man on a Mountaintop"**

Preservation funded by Hallmark Cards, Inc.

Directed by Tom Donovan

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.

— Dan Einstein

CBS

A Theatre Guild Production

**Executive Producer:** George Kondolf

**Writer:** Robert Alan Aurthur

**With:** Cliff Robertson, Paul McGrath,

Salome Jens, Gene Saks

BetacamSP tape of program originally  
produced on 2" videotape, 60 min.

Video transfer at the CBS Videotape Annex.  
Special thanks to: Marilyn and Philip Langner.

7:30 PM

THURSDAY, AUGUST 10

# ORSON WELLES AND THE HOLLYWOOD SYSTEM

1939-1942—IT'S ALL TRUE in context

Preservation funded by The Los Angeles Film Critics Association

## Selected footage from **IT'S ALL TRUE**

Preserved from the original 35mm nitrate camera negative and from 35mm nitrate positive work print fragments.

Laboratory services provided by YCM Laboratories.

Special thanks to: Eric Aijala, Catherine Benamou, Bill Krohn, Joseph McBride, Myron Meisel.

Running time: approx 90 min.

**Guest travel for this program has been provided by JetBlue.**

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 Getúlio 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

Orson Welles' *MACBETH Sans Shakespeare*

# 1948 **MACBETH**

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

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 Cinetech, Audio Mechanics, DJ Audio.

Special thanks to: Barry Allen, Ernest Kirkpatrick.

7:30 PM

FRIDAY, AUGUST 1 |

# THE FAST WORKER 1924

**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.

**Preceded by:**  
CINEMA STARS, NO. 16—1925

**Preservation funded by**  
The Stanford Theatre Foundation  
Conceived and edited by Ralph Staub  
Progress Pictures, Inc.  
Titles by Pinto Colvig.  
35mm, silent, tinted, 8 min.

Preserved from a 35mm nitrate print.  
Laboratory services by The Stanford Theatre Film  
Laboratory



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

Preserved in cooperation with the Nederlands Filmmuseum, from 16mm and 35mm nitrate domestic and foreign version print elements

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

Special thanks to: American Film Institute, Susan Dalton, Mark-Paul Meyer, The Museum of Modern Art Department of Film, David W. Packard, Universal Studios.

# 1924 K-THE UNKNOWN

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

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 Ituarte



**Directed by** Harry Pollard

Universal Pictures

**Producer:** Carl Laemmle

**Scenarists:** 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 Cinetech, The Stanford Theatre Film Laboratory, Title House Digital, Triage Motion Picture Services.

Special thanks to: American Film Institute, Susan Dalton, Mark-Paul Meyer, Universal Studios.

# A WALK IN THE SUN 1946

Preservation funded by The Film Foundation

**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



Preserved in cooperation with the British Film Institute from a 35mm nitrate fine grain master positive and a 35mm acetate composite dupe negative.

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

Special thanks to: Schawn Belston, Twentieth Century Fox.



# 1949 **HOME OF THE BRAVE**

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

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 scoop 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

**Preceded by:**

NEWS OF THE DAY, VOL. 15, NO. 280: INVASION EXTRA!—June 16, 1944

**Preservation funded by** The David and Lucile Packard Foundation

War correspondent Quentin Reynolds narrates a special issue devoted to the first films of the Allied invasion of Normandy on June 6, 1944—*D-Day*.  
35mm, 10 min.

Preserved from a 35mm nitrate dupe picture negative and a 35mm nitrate print. Laboratory services by Film Technology Company, Inc.  
Special thanks: King Features, Ted Troll.

**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.

7:00 PM

# FOR ALIMONY ONLY 1926

SUNDAY, AUGUST 13

**Directed by** William de Mille

De Mille Pictures

**Producer:** John C. Flinn

**Scenarist:** Lenore J. Coffee

**Cinematographer:** Arthur Miller

**Editor:** Adelaide Cannon

**With:** Leatrice Joy, Clive Brook,  
Lilyan Tashman, Cassan Ferguson  
35mm, silent, 75 min.



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

Preserved by The Stanford Theatre Foundation and UCLA Film & Television Archive from a 16mm print.

Laboratory services by The Stanford Theatre Film Laboratory.

Special thanks to: David W. Packard.



# 1924 POISONED PARADISE:

## THE FORBIDDEN STORY OF MONTE CARLO

**Preservation funded by** The Stanford Theatre Foundation, Michael Schlesinger, and 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 Park Service, Department of the Interior

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.

— Dino Everett

**Preceded by:**

KIKI—Trailer, 1926

**Preservation funded by** The Stanford Theatre Foundation

35mm, silent, tinted, 3 min.

Preserved from two 35mm nitrate prints.  
Laboratory services by The Stanford Theatre Film Laboratory

**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 Tennant, 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.

# CHICAGO 1928

**Preservation funded by** The Cecil B. DeMille Foundation

**Directed by** Frank Urson

De Mille Pictures

**Scenarist:** Lenore J. Coffee

Based on the play *Chicago*

by Maurine Dallas Watkins

**Cinematographer:** Peverell Marley

**Editor:** Anne Bauchens

**With:** Phyllis Haver, Victor Varconi,

Eugene Pallette, Virginia Bradford

35mm, silent, 120 min.

Preserved from Cecil B. DeMille's personal 35mm nitrate print.

Laboratory services by  
Triage Motion Picture Services.

Special thanks to: Cecilia deMille Presley.

**Preceded by:**

MOVIE LOVERS CONTEST, NO. 2—1926

**Preservation funded by** The Stanford

Theatre Foundation

35mm, silent, tinted, 2 min.

Preserved from a 35mm nitrate print.  
Laboratory services by The Stanford Theatre Film  
Laboratory

*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—either 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 air, 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 De Mille 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

*This evening will feature live musical accompaniment by Johnny Crawford and His Orchestra.*

MOVIE NIGHT—1929

**Preservation funded by** The Stanford Theatre Foundation and The Silent Society of Hollywood Heritage, Inc.

Scripted by Leo MacCarey, MOVIE NIGHT is one of Charley Chase's best-loved comedy shorts, as well as his last silent two-reeler. Chase stars as the paterfamilias on an outing, with Edith Fellows as his daughter afflicted with hiccups.

**Directed by** Lewis R. Foster; Hal Roach Studios/Metro-Goldwyn-Mayer; **With:** Charley Chase, Eugenie Gilbert, Spec O'Donnell, Edith Fellows, Tiny Sandford, Harry Semels. 35mm, silent, 20 min.

Preserved by the UCLA Film & Television Archive and the Academy Film Archive, in cooperation with Film Preservation Associates, from the incomplete 35mm nitrate original negative and a 16mm fine grain master positive. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital. Special thanks to: David Shepard.

*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](http://www.oscars.org).*



7:30 PM

FRIDAY, AUGUST 18

# UNDER TWO FLAGS 1936

Preservation funded by Twentieth Century Fox

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, DJ 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.

# 1938 **IF I WERE KING**

Preservation funded by The David and Lucile Packard Foundation

Justin Huntly McCarthy's durable 1901 play about famed 15th-century French rogue-poet Francois 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 Francois 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 fine grain master positive materials and a 35mm nitrate print.

Laboratory services by YCM Laboratories, Todd-AO/Glen Glenn.

# FACES 1968

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

Directed by John Cassavetes

Maurice McEndree Productions

**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

Guest travel for this program  
has been provided by JetBlue.

Preserved in cooperation with Faces Distribution Corp. from the surviving 16mm original negative and reversal A/B rolls, a 35mm acetate dupe negative, the surviving 35mm original fullcoat magnetic recordings, and a 35mm acetate track negative

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

Special thanks to: Gena Rowlands, Al Ruban.



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IF I WERE KING; NEWS OF THE DAY, VOL. 15, NO. 280; INVASION EXTRA; NEWS OF THE DAY, VOL. 17, NO. 288; ATOM BOMB SPECIAL

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UNDER TWO FLAGS

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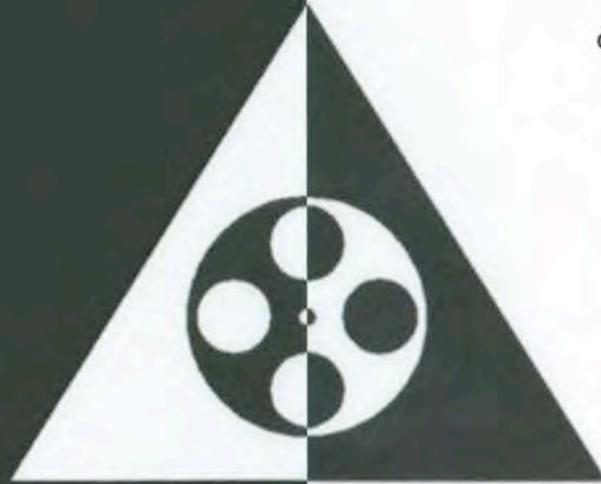


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# FEATURE FILMS PRESERVED BY UCLA 1977-2006

ABBOTT AND COSTELLO MEET CAPTAIN KIDD (1952) Charles Lamont	BECKY SHARP (1935) Rouben Mamoulian	CHEATERS AT PLAY (1932) Hamilton MacFadden	DAUGHTER OF THE DRAGON (1931) Lloyd Corrigan	FACES (1968) John Cassavetes	GAY CABALLERO, THE (1932) Alfred Werker
AFTER TOMORROW (1932) Frank Borzage	BELLS OF ST. MARY'S, THE (1945) Leo McCarey	CHEER UP AND SMILE (1930) Sidney Lanfield	DEATH TAKES A HOLIDAY (1934) Mitchell Leisen	FACE IN THE CROWD, A (1957) Elia Kazan	GAY DESPERADO, THE (1936) Rouben Mamoulian
ALMOST MARRIED (1932) William Cameron Menzies	BEST OF ENEMIES (1933) Rian James	CHEERS FOR MISS BISHOP (1941) Tay Garnett	DESIGN FOR LIVING (1933) Ernst Lubitsch	FAIR WIND TO JAVA (1953) Joseph Kane	GILDA (1946) Charles Vidor
ALWAYS GOODBYE (1931) William Cameron Menzies	BETTER 'OLE, THE (1926) Charles Reisner	CHICAGO (1928) Frank Urson	DEVIL AND MISS JONES, THE (1941) Sam Wood	FAREWELL TO ARMS, A (1932) Frank Borzage	GIRL SHY (1924) Fred Newmeyer and Sam Taylor
AMERICAN TRAGEDY, AN (1931) Josef von Sternberg	BIGAMIST, THE (1953) Ida Lupino	CHICANO LOVE IS FOREVER (1977) Efrain Gutierrez	DEVIL IS A WOMAN, THE (1935) Josef von Sternberg	FARMER TAKES A WIFE, THE (1935) Victor Fleming	GIRLS ABOUT TOWN (1931) George Cukor
ANGEL AND THE BADMAN (1946) James Edward Grant	BIG COMBO, THE (1955) Joseph Lewis	CITY STREETS (1931) Rouben Mamoulian	DIARY OF A CHAMBERMAID, THE (1946) Jean Renoir	FAST WORKER, THE (1924) William A. Seiter	GLORIFYING THE AMERICAN GIRL (1929) Millard Webb
ANGELINA (1934) Louis King	BIG DAN (1923) William A. Wellman	CLOAK AND DAGGER (1946) Fritz Lang	DISHONORED (1931) Josef von Sternberg	FEET FIRST (1930) Clyde Bruckman	GODLESS GIRL, THE (1928) Cecil B. DeMille
ANIMAL KINGDOM, THE (1932) Edward Griffith	BIG SLEEP, THE (1945-6) Howard Hawks	CLEOPATRA (1934) Cecil B. DeMille	DISORDERLY CONDUCT (1932) John W. Considine, Jr.	FIGHTING BLADE, THE (1923) John S. Robertson	GOD'S LITTLE ACRE (1958) Anthony Mann
ANYBODY'S WOMAN (1930) Dorothy Arzner	BLACK SHEEP, THE (1935) Allan Dwan	COLLEGE DAYS (1926) Richard Thorpe	DIXIANA (1930) Luther Reed	FIGHTING SEABEES, THE (1944) Edward Ludwig	GOLDIE (1931) Benjamin Stoloff
APPLAUSE (1929) Rouben Mamoulian	BLONDE VENUS (1932) Josef von Sternberg	THE CONNECTION (1961) Shirley Clarke	DOCTOR JACK (1922) Fred Newmeyer	FIRST ALITO, THE (1927) Roy Del Ruth	GOOD INTENTIONS (1930) William K. Howard
ARCH OF TRIUMPH (1948) Lewis Milestone	BLUE SKIES (1929) Alfred Werker	COPACABANA (1947) Alfred W. Green	DOCTOR X (1932) Michael Curtiz	FIRST YEAR, THE (1932) William K. Howard	GRANDMA'S BOY (1922) Fred Newmeyer
ARGONAUTS OF CALIFORNIA, THE (1916) Henry Kabierske	BODY AND SOUL (1947) Robert Rossen	COUNSELLOR AT LAW (1933) William Wyler	DOLLAR DOWN (1925) Tod Browning	FLAME OF BARBARY COAST (1945) Joseph Kane	GREAT FLAMARION, THE (1945) Anthony Mann
AWFUL TRUTH, THE (1937) Leo McCarey	BRIDGE OF SAN LUIS REY, THE (1944) Rowland V. Lee	COWBOY MILLIONAIRE, THE (1934) Edward Cline	DOUBLE CROSS ROADS (1930) Alfred Werker	FLYING TIGERS (1942) David Miller	GREAT RUPERT, THE (1950) Irving Pichel
BABY DOLL (1956) Elia Kazan	BRIGHT SHAWL, THE (1923) John S. Robertson	CRIME DOCTOR, THE (1934) John Robertson	DOUBLE INDEMNITY (1944) Billy Wilder	FOLLOW THRU (1930) Laurence Schwab and Lloyd Corrigan	GREEN GODDESS, THE (1923) Sidney Dillcott
BACHELOR OF ARTS (1934) Louis King	BROTHER FROM ANOTHER PLANET, THE (1984) John Sayles	CROOKED ALLEY (1922) Robert F. Hill	DOUBLE LIFE, A (1947) George Cukor	FOR ALIMONY ONLY (1926) William C. de Mille	GRETCHEN THE GREENHORN (1916) Sidney Franklin and Chester Franklin
BACHELOR'S AFFAIRS (1932) Alfred Werker	BULLFIGHTER AND THE LADY (1951) Budd Boetticher	CYRANO DE BERGERAC (1950) Michael Gordon	DRESSED TO KILL (1946) Roy William Neill	FOR HEAVEN'S SAKE (1926) Sam Taylor	GUNS OF NAVARONE, THE (1961) J. Lee Thompson
BALL OF FIRE (1941) Howard Hawks	BUTTERFLY (1924) Clarence Brown	DADDY (1923) E. Mason Hopper	DUMMY, THE (1929) Robert Milton	FOR WHOM THE BELL TOLLS (1943) Sam Wood	HE FELL IN LOVE WITH HIS WIFE (1916) William Desmond Taylor
BAREFOOT CONTESSA, THE (1954) Joseph L. Mankiewicz	CALAVERAS, LOS (1930) James W. Horne	DAMAGED LIVES (1933) Edgar G. Ulmer	DYNAMITE (1929) Cecil B. DeMille	FORCE OF EVIL (1948) Abraham Polonsky	HELL'S ANGELS (1930) Howard Hughes
BARKER, THE (1928) George Fitzmaurice	CAN'T HELP SINGING (1944) Frank Ryan	DANCE TEAM (1932) Sidney Lanfield	EAST LYNNE (1931) Frank Lloyd	FOREIGN AFFAIR, A (1948) Billy Wilder	HERE COMES MR. JORDAN (1941) Alexander Hall
BARRIERS OF THE LAW (1925) J. P. McGowan	CAPTAIN LASH (1929) John G. Blystone	DARK COMMAND (1940) Raoul Walsh	ENFORCER, THE (1951) Bretaigne Windust and Raoul Walsh (uncredited)	FOUR FRIGHTENED PEOPLE (1934) Cecil B. DeMille	HIGH, WIDE AND HANDSOME (1937) Rouben Mamoulian
BAT, THE (1926) Roland West	CAUGHT (1949) Max Ophüls	DARK MIRROR, THE (1946) Robert Siodmak	ETERNAL LOVE (1929) Ernst Lubitsch	FRESHMAN, THE (1925) Sam Taylor and Fred Newmeyer	HIS GIRL FRIDAY (1940) Howard Hawks
BAT WHISPERS, THE (1930) Roland West	CHAMPION (1949) Mark Robson	DARK WATERS (1944) André deToth	EVANGELINE (1929) Edwin Carewe	FRONTIER MARSHAL (1932) Law Seiler	HIS NIBS (1921) Gregory LaCava

HISTORY IS MADE AT NIGHT (1937) Frank Borzage	JOAN OF ARC (1948) Victor Fleming	LOUISIANA STORY (1948) Robert Flaherty	MISSISSIPPI GAMBLER, THE (1929) Reginald Barker	NIGHT OF THE HUNTER, THE (1955) Charles Laughton	PENNY SERENADE (1941) George Stevens
HOLIDAY (1938) George Cukor	K-THE UNKNOWN (1924) Harry Pollard	LOVE LIGHT, THE (1921) Frances Marion	MOLLY D' (1921) F. Richard Jones	NO DEJES LA PUERTA ABIERTA (1933) Lewis Seiler	PITFALL (1948) André de Toth
HOLLOW TRIUMPH (1948) Steve Sekeley	KID BROTHER, THE (1927) Ted Wilde	LOVE ME TONIGHT (1932) Rouben Mamoulian	MONTE CARLO (1930) Ernst Lubitsch	NO WAY OUT (1950) Joseph L. Mankiewicz	PLAINSMAN, THE (1936) Cecil B. DeMille
HOME MAKER, THE (1925) King Baggot	KILLER OF SHEEP (1977) Charles Burnett	LOVE PARADE, THE (1929) Ernst Lubitsch	MOONRISE (1948) Frank Borzage	NOAH'S ARK (1928) Michael Curtiz	PLEASE, DON'T BURY ME ALIVE! (1977) Efraim Gutiérrez
HOME OF THE BRAVE (1949) Mark Robson	KNOCK ON ANY DOOR (1949) Nicholas Ray	LOVE TRAP, THE (1929) William Wyler	MOON'S OUR HOME, THE (1936) William A. Seiter	NOCHE DE DUENDES (1930) James Parrott	POINTED HEELS (1929) Edward Sutherland
HONOR AMONG LOVERS (1931) Dorothy Arzner	LADIES' NIGHT IN A TURKISH BATH (1928) Edward Clive	LUCKY BOY (1929) Norman Taurog and Charles C. Wilson	MORE PAY, LESS WORK (1926) Albert Ray	NORTH STAR, THE (1943) Lewis Milestone	POISONED PARADISE: THE FORBIDDEN STORY OF MONTE CARLO (1924) Louis Gasnier
HOT WATER (1924) Sam Taylor and Fred Newmeyer	LADRONES (1930) James Parrott	MACBETH (1948) Orson Welles	MOROCCO (1930) Josef von Sternberg	NOT EXACTLY GENTLEMEN (1931) Benjamin Stoloff	POLITIQUERIAS (1930) James W. Horne
HOUSE OF FEAR, THE (1945) Roy William Neill	LAST OUTLAW, THE (1936) Christy Cabanne	MAD GAME, THE (1933) Irving Cummings	MOVIE CRAZY (1932) Clyde Bruckman	OF MICE AND MEN (1939) Lewis Milestone	POOR NUT, THE (1927) Richard Wallace
HOW GREEN WAS MY VALLEY (1941) John Ford	LAW UNTO HERSELF, A (1918) Wallace Worsley	MADAME LA PRESIDENTE (1915) Frank Lloyd	MOVIETONE FOLLIES OF 1930 (1930) Benjamin Stoloff	ON THE NIGHT STAGE (1915) Thomas H. Ince	POWER AND THE GLORY, THE (1933) William K. Howard
HUMORESQUE (1920) Frank Borzage	LEGONG: DANCE OF THE VIRGINS (1935) Henri de la Falaise	MAJOR AND THE MINOR, THE (1942) Billy Wilder	MURDER AT THE VANITIES (1934) Mitchell Leisen	ON YOUR BACK (1930) Guthrie McClintic	PRISONER OF ZENDA, THE (1937) John Cromwell
HUNTING BIG GAME IN THE ARCTIC WITH GUN AND CAMERA (1925) H.A. and Sidney Snow	LENA RIVERS (1914) Beulah Poynter	MAMMY (1930) Michael Curtiz	MURDER IN TRINIDAD (1934) Louis King	OLD SAN FRANCISCO (1927) Alan Crossland	PRIVATE AFFAIRS OF BEL AMI, THE (1947) Albert Lewin
HUSBANDS (1970) John Cassavetes	LETTER FROM AN UNKNOWN WOMAN (1948) Max Ophüls	MAN FOR ALL SEASONS, A (1956) Fred Zinnemann	MY BEST GIRL (1927) Sam Taylor	ONCE A SINNER (1930) Guthrie McClintic	PURSUED (1947) Raoul Walsh
HUSH MONEY (1931) Sidney Lanfield	LIANNA (1983) John Sayles	MAN I KILLED, THE (1932) Ernst Lubitsch	MY DARLING CLEMENTINE (1946) John Ford	ONE HOUR WITH YOU (1932) Ernst Lubitsch, assisted by George Cukor	PURSUIT TO ALGIERS (1945) Roy William Neill
I BELIEVED IN YOU (1934) Irving Cummings	LIFE IN THE RAW (1933) Louis King	MAN ON THE EIFFEL TOWER, THE (1949) Burgess Meredith	MY LADY'S LIPS (1925) James P. Hogan	ONE MILLION B.C. (1940) Hal Roach and Hal Roach, Jr.	QUIET MAN, THE (1952) John Ford
IF I WERE KING (1938) Frank Lloyd	LILJOM (1930) Frank Borzage	MAN TROUBLE (1930) Berthold Viertel	MY LADY OF WHIMS (1925) Dallas M. Fitzgerald	ONE TOUCH OF VENUS (1948) William A. Seiter	RAMROD (1947) André de Toth
IN THE YEAR OF THE PIG (1958) Emile de Antonio	LINE-UP AT POLICE HEADQUARTERS, THE (1914) Frank Beal	MARK OF ZORRO, THE (1940) Rouben Mamoulian	MY LIPS BETRAY (1933) John G. Blystone	PAINTED WOMAN, THE (1932) John G. Blystone	RANDY RIDES ALONE (1934) Harry Fraser
INFERNAL MACHINE, THE (1933) Marcel Varne	LITTLE AMERICAN, THE (1917) Cecil B. DeMille	MATEWAN (1987) John Sayles	MY MAN GODFREY (1936) Gregory LaCava	PARAMOUNT ON PARADE (1930) Elsie Janis, Supervisor	REBECCA OF SUNNYBROOK FARM (1917) Marshall Neilan
INFORMER, THE (1935) John Ford	LITTLE WOMEN (1933) George Cukor	MEET JOHN DOE (1941) Frank Capra	MY WEAKNESS (1933) David Butler	PARISIAN LOVE (1925) Louis Gasnier	RED KIMONA, THE (1925) Walter Lang
IT HAPPENED TOMORROW (1943) Rene Clair	LONG DAY'S JOURNEY INTO NIGHT (1962) Sidney Lumet	MEN, THE (1950) Fred Zinnemann	MYSTERIOUS DR. FU MANCHU, THE (1929) Rowland V. Lee	PART TIME WIFE (1930) Leo McCarey	RED MENACE, THE (1949) R.G. Springsteen
IT'S A JOKE, SON (1947) Benjamin Stoloff	LONE STAR RANGER, THE (1930) A.F. Erikson	MEN ON CALL (1930) John G. Blystone	NADA MAS QUE UNA MUJER (1934) Harry Lachman	PATHS OF GLORY (1957) Stanley Kubrick	REFORM CANDIDATE, THE (1915) Frank Lloyd
IT'S IN THE BAG (1945) Richard Wallace	LOST HORIZON (1937) Frank Capra	MERRILY WE GO TO HELL (1932) Dorothy Arzner	NAKED KISS, THE (1964) Samuel Fuller	PEARL OF DEATH, THE (1944) Roy William Neill	REMEMBER THE NIGHT (1940) Mitchell Leisen
I'VE ALWAYS LOVED YOU (1946) Frank Borzage		MICKEY ONE (1965) Arthur Penn	NIGHT IN CASABLANCA, A (1948) Archie Mayo	PEGGY LEADS THE WAY (1917) Lloyd Ingraham	RENO (1930) George J. Crone

RETURN OF DR. FU MANCHU, THE (1930) Rowland V. Lee	SECOND FIDDLE (1922) Frank Tuttle	SKY HAWK, THE (1929) John G. Blystone	STREET SCENE (1931) King Vidor	TURMOIL, THE (1924) Hobart Henley	WHY WORRY? (1923) Fred Newmeyer and Sam Taylor
RETURN OF THE SECAUCUS SEVEN (1980) John Sayles	SECOND FLOOR MYSTERY, THE (1930) Roy Del Ruth	SKYLINE (1931) Sam Taylor	SWEETHEARTS AND WIVES (1930) Clarence Badger	TURNABOUT (1940) Hal Roach	WILD ONE, THE (1954) Laslo Benedek
RIO GRANDE (1950) John Ford	SECRETS (1933) Frank Borzage	SMASH UP—THE STORY OF A WOMAN (1948) Stuart Heisler	TABU (1931) F.W. Murnau	UNDER A TEXAS MOON (1930) Michael Curtiz	WILD PARTY, THE (1929) Dorothy Arzner
ROAD TO RIO (1947) Norman Z. McLeod	SENATOR WAS INDISCREET, THE (1947) George S. Kaufman	SMILES AND TEARS OF NAPLES (1926) G. Orlando Vassallo	TEMPEST (1928) Sam Taylor	UNDER SUSPICION (1930) A.F. Erickson	WINTERSET (1936) Alfred Santell
ROAD TO UTOPIA (1945) Hal Walker	SENSATION SEEKERS (1927) Lois Weber	SMILING LIEUTENANT, THE (1931) Ernst Lubitsch	TEMPLE TOWER (1930) Donald Gallagher	UNDER TWO FLAGS (1936) Frank Lloyd	WITNESS FOR THE PROSECUTION (1957) Directed by Billy Wilder
ROARING ROAD, THE (1919) James Cruze	SERVANTS' ENTRANCE (1934) Frank Lloyd	SO THIS IS NEW YORK (1948) Richard Fleischer	TERROR BY NIGHT (1946) Roy William Neill	UNDER WESTERN STARS (1938) Joe Kane	WIZARD OF OZ, THE (1925) Larry Semon
ROMOLA (1924) Henry King	SEVEN MEN FROM NOW (1956) Budd Boetticher	SOMEONE TO REMEMBER (1943) Robert Siodmak	TESS OF THE STORM COUNTRY (1932) Alfred Santall	UNION PACIFIC (1939) Cecil B. DeMille	WOMAN IN GREEN, THE (1945) Roy William Neill
ROYAL FAMILY OF BROADWAY, THE (1930) Cyril Gardner and George Cukor	SHADOWS (1959) John Cassavetes	SOMETHING NEW (1920) Neil Shipman	THAT'S MY DADDY (1928) Fred Newmeyer	UP THE ROAD WITH SALLIE (1918) William Desmond Taylor	WOMEN EVERYWHERE (1930) Alexander Korda
SAFETY LAST (1923) Fred Newmeyer and Sam Taylor	SHANGHAI MADNESS (1933) John G. Blystone	SONG OF SONGS, THE (1933) Rauben Mamoulian	THIS DAY AND AGE (1933) Cecil B. DeMille	VAGABOND KING, THE (1929) Ludwig Berger	WOMEN OF ALL NATIONS (1931) Raoul Walsh
SAILOR-MADE MAN, A (1921) Fred Newmeyer	SHARP SHOOTERS (1928) John G. Blystone	SONG OF THE OPEN ROAD (1944) S. Sylvan Simon	THIS IS THE ARMY (1943) Michael Curtiz	VALLEY OF THE GIANTS (1927) Charles Brabin	WORKING GIRLS (1931) Dorothy Arzner
SAINT AND HER FOOL, THE (1928) William Dieterle	SHE WANTED A MILLIONAIRE (1932) John G. Blystone	SOUP TO NUTS (1931) Benjamin Stollhoff	THIS IS THE NIGHT (1932) Frank Tuttle	VANITY FAIR (1932) Chester M. Franklin	YEARS OF THE LOCUST, THE (1916) George Melford
SAPPHO (1921) Dimitri Buchowetski	SHE WORE A YELLOW RIBBON (1949) John Ford	SOUTHERNER, THE (1945) Jean Renoir	THREE GIRLS LOST (1931) Sidney Lanfield	VIDA NOCTURNA, LA (1930) James Parratt	YOUNG AMERICA (1932) Frank Borzage
SARAH AND SON (1930) Dorothy Arzner	SHERLOCK HOLMES AND THE SECRET WEAPON (1943) Roy William Neill	SPECTER OF THE ROSE (1946) Ben Hecht	365 NIGHTS IN HOLLYWOOD (1934) George Marshall	VIENNESE NIGHTS (1930) Alan Crosland	YOUNG ROMANCE (1915) George Melford
SATURDAY NIGHT KID, THE (1929) Edward Sutherland	SHERLOCK HOLMES AND THE VOICE OF TERROR (1942) John Rawlins	SPEEDY (1928) Ted Wilde	THUNDERBOLT (1929) Josef von Sternberg	VIRGINIAN, THE (1929) Victor Fleming	
SCARLET CLAW, THE (1944) Roy William Neill	SHERLOCK HOLMES FACES DEATH (1943) Roy William Neill	SPIDER, THE (1931) William Cameron Menzies	TILLIE'S PUNCTURED ROMANCE (1914) Mack Sennett	WALK IN THE SUN, A (1946) Lewis Milestone	
SCARLET EMPRESS, THE (1934) Josef von Sternberg	SHERLOCK HOLMES IN WASHINGTON (1943) Roy William Neill	SPIDER WOMAN, THE (1944) Roy William Neill	TIMES OF HARVEY MILK, THE (1884) Robert Epstein	WAY OUT WEST (1937) James W. Horne	
SCARLET LETTER, THE (1926) Victor Seastrom	SHOCK CORRIDOR (1963) Samuel Fuller	SPY, THE (1930) Berthold Viertel	TO EACH HIS OWN (1946) Mitchell Leisen	WEARY RIVER (1929) Frank Lloyd	
SCARLET LETTER, THE (1934) Robert G. Vignola	SIDESHOW, THE (1928) Erle C. Kenton	STAGECOACH (1939) John Ford	TOLL OF THE SEA, THE (1922) Chester Franklin	WEEKENDS ONLY (1932) Alan Crosland	
SCOUNDREL, THE (1935) Ben Hecht and Charles MacArthur	SIGN OF THE CROSS, THE (1932) Cecil B. DeMille	STAR IS BORN, A (1937) William A. Wellman	TONIGHT OR NEVER (1931) Mervyn LeRoy	WELCOME DANGER (1929) Clyde Bruckman and Ted Wilde	
SEA HAWK, THE (1924) Frank Lloyd	SIN OF NORA MORAN, THE (1933) Phil Goldstone	STRANGE AFFAIR OF UNCLE HARRY, THE (1945) Robert Siodmak	TOO MUCH HARMONY (1933) Edward Sutherland	WHEN A MAN LOVES (1927) Alan Crosland	
SECOND CHORUS (1940) H.C. Potter	SIX CYLINDER LOVE (1931) Thornton Freeland	STRANGE ILLUSION (1946) Edgar G. Ulmer	TOPPER (1937) Norman Z. McLeod	WHERE THE WORST BEGINS (1925) John McDermott	
		STRANGE IMPERSONATION (1946) Anthony Mann	TRUE CONFESSION (1937) Wesley Ruggles	WHITE PARADE, THE (1934) Irving Cummings	

TELEVISION PROGRAMS PRESERVED BY UCLA 1988-2006

770 ON TV (1/31/65)	BARRY GOLDWATER FOR PRESIDENT (1964)	CAPTAIN VIDEO (1949)	THE DINAH SHORE SHOW (11/3/61)	EMMY AWARDS: 14TH ANNUAL DAY-TIME EMMY AWARDS (6/30/87)	THE FRANK SINATRA TIMEX SHOW (12/13/59)
28 TONIGHT: "NUMBER OUR DAYS" (1977)	BEATLES PRESS CONFERENCE, LOS ANGELES (1966)	CELEBRITY TALENT SCOUTS (9/12/60)	THE DINAH SHORE SHOW (12/29/61)	EMMY AWARDS: 22ND ANNUAL LOS ANGELES AREA EMMY AWARDS (4/18/70)	FRITZ LANG, DIRECTOR (1971)
28 TONIGHT: TOM BRADLEY INTERVIEW (7/30/80)	THE BELLE OF AMHERST (12/29/76)	CINEMA SHOWCASE: "HARLAN COUNTY, USA" (1978)	THE DINAH SHORE SHOW (1/26/62)	EMMY AWARDS: 23RD ANNUAL LOS ANGELES AREA EMMY AWARDS (3/21/71)	THE GENE KELLY SHOW (4/24/59)
ABC STAGE '67: "THE HUMAN VOICE" (5/4/67)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (12/8/63)	CITYWATCHERS: "THE BRADBURY BUILDING" (4/24/72)	THE DINAH SHORE SHOW (6/1/62)	EMMY AWARDS: 24TH ANNUAL LOS ANGELES AREA EMMY AWARDS (3/19/72)	THE GENE KELLY SHOW (11/21/59)
ABC THEATRE: "IF YOU GIVE A DANCE YOU GOTTA PAY THE BAND" (12/19/72)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (5/18/65)	CITYWATCHERS: "DODGER STADIUM" (7/26/71)	THE DINAH SHORE SHOW (12/30/62)	EMMY AWARDS: 28TH ANNUAL LOS ANGELES AREA EMMY AWARDS (5/17/76)	THE GEORGE BURNS SHOW (6/7/60)
ABC THEATRE: "PUEBLO" (3/29/73)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (5/16/66)	CITYWATCHERS: "DOWNTOWN PLAN" (11/6/73)	THE DINAH SHORE SHOW (1/20/63)	EMMY AWARDS: 28TH ANNUAL LOS ANGELES AREA EMMY AWARDS (5/17/76)	GEORGE LUCAS: MAKER OF FILMS (4/13/71)
ABC WEEKEND NEWS WITH KEITH McBEE (6/4/67)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (5/24/67)	CITYWATCHERS: "ECHO PARK," PARTS 1 & 2 (1973)	THE DINAH SHORE SHOW (4/14/63)	EMMY AWARDS: 30TH ANNUAL LOS ANGELES AREA EMMY AWARDS (6/25/78)	THE GEORGE SHEARING SHOW (1964)
ADMIRAL PRESENTS THE FIVE STAR REVUE - WELCOME ABOARD. EXCERPTS FEATURING DEAN MARTIN & JERRY LEWIS (10/10/48 & 10/17/48)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (5/8/68)	CITYWATCHERS: "VENICE," PARTS 1 & 2 (1973)	THE DINAH SHORE CHEVY SHOW (4/5/59)	EMMY AWARDS: 14TH ANNUAL PRIME-TIME EMMY AWARDS (5/22/62)	GET HIGH ON YOURSELF (1981)
THE ADVOCATES: "SHOULD CONSCIENTIOUS OBJECTOR STATUS BE EXTENDED TO THOSE IN OR EVADING MILITARY SERVICE?" (1/24/70)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (5/7/70)	CITYWATCHERS: "WESTWOOD" (12/19/72)	THE DINAH SHORE CHEVY SHOW (5/31/59)	EMMY AWARDS: 16TH ANNUAL PRIME-TIME EMMY AWARDS (5/25/64)	GOLDEN SHOWCASE: "THE DEVIL AND DANIEL WEBSTER" (2/14/60)
THE ADVOCATES: "SHOULD TELEVISION BE ALLOWED TO BROADCAST CRIMINAL TRIALS WITH THE CONSENT OF THE DEFENDANT?" (1970)	THE BIG NEWS/KNXT NEWS (8/13/65)	THE COLLEGE BOWL (3/9/59)	THE DINAH SHORE CHEVY SHOW (10/4/59)	EMMY AWARDS: 17TH ANNUAL PRIME-TIME EMMY AWARDS (9/12/65)	THE GREAT AMERICAN CELEBRATION (7/4/76)
ALL IN THE FAMILY: PILOT (1969)	THE BIG NEWS/KNXT NEWS (10/20/67)	THE COLLEGE BOWL (10/9/60)	THE DINAH SHORE CHEVY SHOW (1/10/60)	EMMY AWARDS: 18TH ANNUAL PRIME-TIME EMMY AWARDS (5/22/66)	THE GREAT AMERICAN DREAM MACHINE: SHOW #1 (1/6/71)
ALUMNI FUN: PRESENTATION PILOT (1962)	THE BIG NEWS/KNXT NEWS (11/25/70)	THE COLLEGE BOWL (12/3/61)	THE DINAH SHORE CHEVY SHOW (2/28/60)	EMMY AWARDS: 19TH ANNUAL PRIME-TIME EMMY AWARDS (6/4/67)	HALLMARK HALL OF FAME: "ABE LINCOLN IN ILLINOIS" (2/5/64)
ALUMNI FUN (3/28/65)	THE BIG NEWS/KNXT NEWS (12/15/71)	THE COLLEGE BOWL (10/28/62)	THE DINAH SHORE CHEVY SHOW (4/24/60)	EMMY AWARDS: 21ST ANNUAL PRIME-TIME EMMY AWARDS (6/8/69)	HALLMARK HALL OF FAME: "THE ADMIRABLE CRICHTON" (5/22/68)
AMERICA'S SWEETHEART: THE MARY PICKFORD STORY (1977)	BING (3/20/77)	THE COLLEGE BOWL (12/15/63)	THE DINAH SHORE CHEVY SHOW (5/22/60)	EMMY AWARDS: 26TH ANNUAL PRIME-TIME EMMY AWARDS (5/28/74)	HALLMARK HALL OF FAME: "ANASTASIA" (3/17/67)
AMERICAN FILM INSTITUTE THEATER: "FRANK CAPRA" (6/4/71)	THE BISHOP SHEEN PROGRAM: "DIVINE SENSE OF HUMOR" (1959)	THE COLLEGE BOWL (4/5/64)	THE DINAH SHORE CHEVY SHOW (10/9/60)	EMMY AWARDS: 28TH ANNUAL PRIME-TIME EMMY AWARDS (5/17/76)	HALLMARK HALL OF FAME: "ARSENIC AND OLD LACE" (2/5/62)
AMPEX COMPANY COMPILATION TAPE: INTERNATIONAL TRADE EXPOSITION, MOSCOW, JULY 1959	THE BISHOP SHEEN PROGRAM: "TEEN-AGERS" (1959)	THE COLLEGE BOWL (5/29/66)	THE DINAH SHORE CHEVY SHOW (12/11/60)	EMMY AWARDS: 28TH ANNUAL PRIME-TIME EMMY AWARDS (5/17/76)	HALLMARK HALL OF FAME: "BAREFOOT IN ATHENS" (11/11/66)
ANDERSONVILLE TRIAL INTERVIEW (1970)	BLACK ON BLACK (7/18/68)	THE COLLEGE BOWL (1/7/68)	THE DINAH SHORE CHEVY SHOW (1/22/61)	EMMY AWARDS: 45TH ANNUAL PRIME TIME EMMY AWARDS (9/19/93)	HALLMARK HALL OF FAME: "THE BORROWERS" (12/14/73)
ANOTHER EVENING WITH FRED ASTAIRE (11/4/59)	BOBOQUIVARI: WITH TIM BUCKLEY (1970)	DANNY THOMAS PRESENTS THE COMICS (11/8/65)	THE DINAH SHORE CHEVY SHOW (3/26/61)	ESTHER WILLIAMS AT CYPRESS GARDENS (8/8/60)	HALLMARK HALL OF FAME: "CAPTAIN BRASSBOUND'S CONVERSION" (5/2/60)
ANOTHER WORLD: SHOW #2403 (1/17/74)	BUILDING FOR TOMORROW (1977)	THE DANNY THOMAS SHOW: SPECIAL #2 (12/10/64)	THE DOCTORS: SHOW #2853 (1/17/74)	AN EVENING WITH FRED ASTAIRE (10/17/58)	HALLMARK HALL OF FAME: "CASEY STENGL" (5/6/81)
AS CAESAR SEES IT (5/14/63)	BUKOWSKI (11/25/73)	THE DANNY THOMAS SHOW: SPECIAL #5 (4/23/65)	DR. FRANK BAXTER READS "A CHRISTMAS CAROL" (12/21/65)	FASHION HOOTENANNY (1963)	HALLMARK HALL OF FAME: "THE CRY OF ANGELS" (12/15/63)
ASTAIRE TIME (9/28/60)	BUKOWSKI READS BUKOWSKI (1974)	THE DANNY THOMAS SHOW: "THE WONDERFUL WORLD OF BURLESQUE" (3/14/65)	DUE TO CIRCUMSTANCES BEYOND OUR CONTROL: A CONVERSATION WITH FRED FRIENDLY (4/3/67)	FONDA (1976)	HALLMARK HALL OF FAME: "CYRANO DE BERGERAC" (12/6/62)
BARBRA STREISAND: A HAPPENING IN CENTRAL PARK (9/15/68)	CBS PLAYHOUSE: "DO NOT GO GENTLE INTO THAT GOOD NIGHT" (10/17/67)	THE DAVID SUSSKIND SHOW: WITH MARY TYLER MOORE AND KATHERINE DE JERSEY (1966)	EMMY AWARDS: 12TH ANNUAL CHICAGO EMMY AWARDS (5/25/70)	THE FORD SHOW: "THE MIKADO" (4/16/59)	HALLMARK HALL OF FAME: "DEAR LIAR" (4/15/81)
	CBS PLAYHOUSE: "MY FATHER AND MY MOTHER" (2/13/68)	THE DEADWYLER INQUEST (6/1/66)	EMMY AWARDS: 1ST ANNUAL DAY-TIME EMMY AWARDS (5/28/75)	FORD STARTIME: TV'S FINEST HOUR: "THE NANETTE FABRAY SHOW" (5/31/60)	HALLMARK HALL OF FAME: "A DOLL'S HOUSE" (11/15/59)
	THE CAMPAIGN AND THE CANDIDATES: "INTERVIEW WITH JOHN F. KENNEDY AND JACQUELINE KENNEDY" (1960)	DEDICATION DAY: NBC WASHINGTON STUDIOS DEDICATION CEREMONY (5/22/58)			
	CANCION DE LA RAZA: SHOW #1 (10/14/68)				

HALLMARK HALL OF FAME: "EAGLE IN A CAGE" (10/20/65)	HALLMARK HALL OF FAME: "VICTORIA REGINA" (11/30/61)	HOW DO YOU GET TO BE "AN ACTOR" (1964)	JOHN F. KENNEDY ADDRESSES THE GREATER HOUSTON MINISTERIAL ASSOCIATION (1960)	KTLA NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (6/6/68)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (6/5/68)
HALLMARK HALL OF FAME: "ELIZABETH THE QUEEN" (1/31/68)	HALLMARK HALL OF FAME: "WINTER-SET" (10/26/59)	HOW DO YOU GET TO BE "A SINGER" (1964)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: CAMPAIGN APPEARANCE BY SENATOR JOHN F. KENNEDY AT UNIVERSITY PLAZA, SEATTLE, WASHINGTON (9/6/60)	KTLA NEWS: UNEDITED FOOTAGE WATT'S RIOTS TELECOPTER FOOTAGE (8/15/65)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (6/6/68)
HALLMARK HALL OF FAME: "FAME" (11/30/78)	HERBERT MARCUSE: PHILOSOPHER OF THE NEW LEFT (5/31/68)	I BELIEVE IN MIRACLES: SHOW #451 (6/29/75)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT REDDING, CALIFORNIA (9/8/60)	KTTV NEWS/GEORGE PUTNAM NEWS (12/15/70)	NBC NEWS SPECIAL REPORT: COVERAGE OF ROBERT F. KENNEDY FUNERAL SERVICE (6/8/68)
HALLMARK HALL OF FAME: "THE FANTA-STICKS" (10/18/64)	HOLLYWOOD A GO-GO: SHOW #30 (7/17/65)	I'VE GOT A SECRET (4/19/61)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT CADILLAC SQUARE, DETROIT, MICHIGAN (9/5/60)	KEENE AT NOON: SHOW #175 (1966)	NET PLAYHOUSE: "HOGAN'S GOAT" (10/16/71)
HALLMARK HALL OF FAME: "THE FILE ON DEVLIN" (11/21/69)	HOLLYWOOD SQUARES: SHOW #543 (11/9/68)	INSIGHT: "THE HATE SYNDROME" (1966)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REMARKS OF SENATOR JOHN F. KENNEDY AT THE MINNEAPOLIS BEAN FEED, MINNEAPOLIS, MINNESOTA (10/17/60)	KRAFT MUSIC HALL SALUTES THE OSCARS (3/31/71)	NANCY WILSON AT THE GROVE (5/21/65)
HALLMARK HALL OF FAME: "GIVE US BARABBAS" (4/15/62)	HOLLYWOOD TELEVISION THEATRE: "THE ANDERSONVILLE TRIAL" (5/17/70)	INSIGHT: "LOCUSTS HAVE NO KING" (1965)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)	LET'S MAKE A DEAL: PILOT (1963)	OF THEE I SING (10/24/72)
HALLMARK HALL OF FAME: "HAMLET" (11/17/70)	HOLLYWOOD TELEVISION THEATRE: "THE ASHES OF MRS. REASONER" (1/22/76)	INSIGHT: "THE SANDALMAKER" (1968)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE NATIONAL PLOWING CONTEST, SIOUX FALLS, SOUTH DAKOTA (9/22/60)	THE LIVELY ONES (8/8/63)	OFFRAMP: WITH BILL STOUT (5/6/68)
HALLMARK HALL OF FAME: "THE HANDS OF CORMAC JOYCE" (11/17/72)	HOLLYWOOD TELEVISION THEATRE: "CAROLA" (2/5/73)	THE JACK BENNY PROGRAM WITH HARRY TRUMAN (10/18/59)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)	A LOVE LETTER TO JACK BENNY (2/5/81)	OFFRAMP: WITH KURT VON MEIER (3/5/67)
HALLMARK HALL OF FAME: "THE HOLY TERROR" (4/7/65)	HOLLYWOOD TELEVISION THEATRE: "CHEKHOV LIVE FROM HOLLYWOOD" (1/6/72)	THE JACK BENNY BIRTHDAY SPECIAL (2/17/69)	JUST PLAIN JAYNE (1965)	THE LOVE OF THE COMMON PEOPLE (10/5/69)	ON THE GO: "ASH GROVE COFFEE HOUSE" (6/25/59)
HALLMARK HALL OF FAME: "THE INVINCIBLE MR. DISRAELI" (4/4/63)	HOLLYWOOD TELEVISION THEATRE: "DAY OF ABSENCE" (12/30/71)	JACK BENNY'S BAG (11/16/68)	THE KCET STORY (1972)	MARCEL MARCEAU LECTURE AT UCLA (3/20/68)	ON THE GO: "BRACEROS" (1959)
HALLMARK HALL OF FAME: "THE JOKE AND THE VALLEY"	HOLLYWOOD TELEVISION THEATRE: "DOUBLE SOLITAIRE" (1/16/74)	THE JACK LALANNE SHOW: SHOW #95-S (4/25/60)	KNXT NEWSROOM (12/16/73)	MARLON BRANDO: A LIVING BIOGRAPHY (1975)	ON THE GO: "BUCKLEY SCHOOL" (3/30/60)
HALLMARK HALL OF FAME: "LAMP AT MIDNIGHT" (4/27/66)	HOLLYWOOD TELEVISION THEATRE: "FOR THE USE OF THE HALL" (1/2/75)	THE JACK LALANNE SHOW: SHOW #96-S (4/26/60)	KNXT REPORTS: "SPEED... THE DEADLY DRUG" (1969)	THE MIKE WALLACE INTERVIEW: CLYDE BEATTY (1959)	ON THE GO: "CHILDREN'S HOSPITAL" (1959)
HALLMARK HALL OF FAME: "THE MAN WHO CAME TO DINNER" (11/29/72)	HOLLYWOOD TELEVISION THEATRE: "INCIDENT AT VICHY" (12/8/73)	THE JACK LALANNE SHOW: SHOW #97-S (4/27/60)	KPIX REPORTS: "WHOSE MUSEUM?" (9/23/69)	THE MIKE WALLACE INTERVIEW: ETHEL WATERS (1959)	ON THE GO: "CONLEY FAMILY" (1959)
HALLMARK HALL OF FAME: "MR. LINCOLN" (2/9/81)	HOLLYWOOD TELEVISION THEATRE: "THE LAST OF MRS. LINCOLN" (9/16/76)	THE JACK LALANNE SHOW: SHOW #98-S (4/28/60)		THE MIKE WALLACE INTERVIEW: MYOSHI UMEKI (1959)	ON THE GO: "JR. MISS UNIVERSE" (11/20/59)
HALLMARK HALL OF FAME: "THE PATRIOTS" (11/15/63)	HOLLYWOOD TELEVISION THEATRE: "NOURISH THE BEAST" (9/11/75)	THE JACK LALANNE SHOW: SHOW #99-S (4/29/60)		THE MIKE WALLACE INTERVIEW: RUBE GOLDBERG (1959)	ON THE GO: "SAN FRANCISCO EARTHQUAKE SURVIVORS" (5/23/60)
HALLMARK HALL OF FAME: "THE PRICE" (2/3/72)	HOLLYWOOD TELEVISION THEATRE: "THE PLOT TO OVERTHROW CHRISTMAS" (12/23/71)	THE JACK LALANNE SHOW: SHOW #103-S (4/5/60)		THE MIKE WALLACE INTERVIEW: SHELLEY BERMAN (1959)	ON THE GO: "SAN QUENTIN PRISON" (5/10/60)
HALLMARK HALL OF FAME: "A PUNT, A PASS, AND A PRAYER" (11/20/68)	HOLLYWOOD TELEVISION THEATRE: "SCARECROW" (1/10/72)	THE JACK LALANNE SHOW: SHOW #104-S (4/6/60)		MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (11/19/58)	ON THE GO: "SKIJ ROW" (1959)
HALLMARK HALL OF FAME: "SOLDIER IN LOVE" (4/26/67)	HOLLYWOOD TELEVISION THEATRE: "SHADOW OF A GUNMAN" (12/4/72)	THE JACK LALANNE SHOW: SHOW #105-S (4/7/60)		MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (1/14/59)	ON THE GO: "THE THREE STOOGES" (4/5/60)
HALLMARK HALL OF FAME: "ST. JOAN" (12/4/67)	HOLLYWOOD TELEVISION THEATRE: "STEAMBATH" (4/30/73)	THE JACK LALANNE SHOW: SHOW #164-S (12/9/59)		MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (3/18/59)	ON THE GO: "VENICE WEST #2" (10/30/59)
HALLMARK HALL OF FAME: "A STORM IN SUMMER" (2/6/70)	HOLLYWOOD TELEVISION THEATRE: "WINEBURG, OHIO" (3/5/73)	JIMMY DURANTE MEETS THE LIVELY ARTS (10/30/65)		MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (5/13/59)	ON THE GO: "VITAS PADČEKAS (6/16/60)
HALLMARK HALL OF FAME: "TEMPEST" (2/3/60)	HOLLYWOOD'S SILENT ERA: "THE MOVIES 1900-1927" (1974)	JIMMY DURANTE MEETS THE LIVELY ARTS: PROMOS, UNEDITED FOOTAGE (7/10/75)		MOMENTS TO BE REMEMBERED (9/26/81)	ON THE GO: "WATT'S TOWERS" (1959)
HALLMARK HALL OF FAME: "TIME REMEMBERED" (2/7/61)				NBC NEWS: COVERAGE OF APOLLO 11 LIFTOFF (7/16/69)	ONE NIGHT STAND: "NIGHT LIFE IN NEW YORK" (1959)
				NBC NEWS: COVERAGE OF CALIFORNIA PRIMARY AND ROBERT F. KENNEDY ASSASSINATION (6/5/68)	ONE NIGHT STAND: "PORTRAIT OF DELLA REESE" (1959)
					ONE NIGHT STAND: WITH WOODY HERMAN (1959)
					OPEN END: WITH SECRETARY OF STATE DEAN RUSK (1966)

OPEN END: "HARLEM TEENAGERS" (1966)	PLAY OF THE WEEK: "SIMPLY HEAVENLY" (12/7/59)	RALPH STORY'S LOS ANGELES SHOW #147 (4/16/67)	ROD SERLING'S WONDERFUL WORLD OF... "PROPAGANDA" (3/8/70)	SOCIAL SECURITY IN ACTION: MAX STEINER INTERVIEW (1965)	STARS OF JAZZ (12/15/58)
OPEN END: "JERRY LEWIS UNCENSORED," PARTS 1 & 2 (9/26/65 & 10/3/65)	PLAY OF THE WEEK: "STRINDBERG ON LOVE" (1/25/60)	RALPH STORY'S LOS ANGELES SHOW #151 (5/20/67)	RONA BARRETT'S HOLLYWOOD PILOT (1964)	SOCIAL SECURITY IN ACTION: PAUL FORD INTERVIEW (1965)	STELLA ADLER AND THE ACTOR (7/13/64)
OPEN END: "THIS YEAR ON BROADWAY" (1959)	PLAY OF THE WEEK: "TWO BY SAROYAN" (11/7/60)	RALPH STORY'S LOS ANGELES SHOW #156 (9/17/67)	THE ROSEY GRIER SHOW: SHOW #39 (2/22/69)	SOCIAL SECURITY IN ACTION: RAY BOLGER INTERVIEW (1965)	THE STEVE ALLEN SHOW (10/19/62)
OPEN END: "WHO'S TRYING TO KILL THE NIGHTCLUB BUSINESS?" (1964)	PLAY OF THE WEEK: "THE WORLD OF SHOLEM ALEICHEM" (12/14/59)	RALPH STORY'S LOS ANGELES SHOW #163 (9/17/67)	THE ROSEY GRIER SHOW: SHOW #107 (1970)	SOCIAL SECURITY IN ACTION: RICARDO MONTALBAN INTERVIEW (1965)	THE STEVE ALLEN SHOW (3/29/63)
OPEN FOR DISCUSSION: "SKID ROW" (11/21/65)	PLAYHOUSE 90: "THREE MEN ON A HORSE" (4/18/57)	RALPH STORY'S LOS ANGELES SHOW #184 (9/24/67)	THE ROWAN AND MARTIN SHOW PILOT (1964)	SOCIAL SECURITY IN ACTION: RUTH WARRICK INTERVIEW (1965)	THE STEVE ALLEN SHOW (11/21/63)
THE OTHER WASHINGTON (WRC, WASHINGTON, DC, 5/31/67)	THE POLITICS AND COMEDY OF WOODY ALLEN (2/21/72)	RALPH STORY'S LOS ANGELES SHOW #165 (10/1/67)	SALUTE TO KCET/28: "DEDICATION DINNER, BEVERLY HILTON HOTEL" (1/29/65)	SOCIAL SECURITY IN ACTION: VANCE COLVIG INTERVIEW (1965)	THE STEVE ALLEN SHOW (12/5/63)
OUT OF THE SHADOWS (6/26/70)	PONTIAC STAR PARADE: "SPIRIT OF THE ALAMO" (11/14/60)	RALPH STORY'S LOS ANGELES SHOW #186 (10/8/67)	SALUTE TO KCET/28: "DEDICATION PRESENTATION" (1/28/65)	SPECULATION: "A CONVERSATION WITH ALFRED HITCHCOCK" (12/10/69)	THE STEVE ALLEN SHOW (1/21/64)
PASSAIC... THE BIRTHPLACE OF TELEVISION & THE DUMONT STORY (1961)	POTPOURRI (3/11/68)	RALPH STORY'S LOS ANGELES SHOW #171 (11/12/67)	THE SAM YORTY SHOW: WITH RICHARD M. NIXON (12/17/67)	SPECULATION: "A CONVERSATION WITH DALTON TRUMBO" (12/10/70)	THE STEVE ALLEN SHOW (1/31/64)
PASSWORD (9/29/73)	PRESENT: "HARVEST OF SHAME REVISITED" (1981)	RALPH STORY'S LOS ANGELES SHOW #184 (2/11/68)	SHAKESPEARE LOVES REMBRANDT PILOT (6/12/74)	SPECULATION: "A CONVERSATION WITH ED KIENHOLZ" (5/6/71)	THE STEVE ALLEN SHOW (3/17/64)
THE PERRY COMO SHOW (12/22/56)	PROLOGUE TO THE PAST (8/8/74)	RALPH STORY'S LOS ANGELES SHOW #188 (3/10/68)	SIXTY MINUTES: "AGNEW AND THE PRESS" (11/25/69)	SPECULATION: "A CONVERSATION WITH ED KIENHOLZ AND CLAES OLDENBURG" (3/24/70)	THE STEVE ALLEN SHOW (6/12/64)
PERSPECTIVE: "JOURNEY TO A PINE BOX" (8/16/69)	RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (1972)	RALPH STORY'S LOS ANGELES SHOW #201 (7/14/68)	THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT, ELAINE MAY/TOM SMOTHERS CENSORSHIP SKETCH: DRESS REHEARSAL & AIR (4/9/67)	SPECULATION: "A CONVERSATION WITH GROUCHO MARX" (8/25/67)	THE STEVE ALLEN SHOW (9/16/64)
PLAY OF THE WEEK: "BACK TO BACK" (11/2/59)	RALPH STORY'S LOS ANGELES SHOW #48 (1/26/65)	RALPH STORY'S LOS ANGELES SHOW #205 (9/22/68)	THE SMOTHERS BROTHERS SHOW SHOW #10 (5/19/75)	STAND UP FOR AMERICA (1964)	THE STEVE ALLEN SHOW (9/22/64)
PLAY OF THE WEEK: "ARCHIE AND MEHITABEL" (5/16/60)	RALPH STORY'S LOS ANGELES SHOW #56 (3/23/65)	THE RAPE OF PAULETTE (5/23/74)	THE SMOTHERS BROTHERS SHOW SHOW #13 (4/28/75)	STANDARD TV NEWS ROUNDUP (1/17/62)	THE STEVE ALLEN SHOW (10/16/64)
PLAY OF THE WEEK: "BLACK MONDAY" (1/16/61)	RALPH STORY'S LOS ANGELES SHOW #84 (11/21/65)	REBELS WITH A CAUSE (12/11/66)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #7 (7/8/70)	STARS OF JAZZ (7/30/56)	SUPER VISION: TALES OF TELEVISION: "BIRTH OF AN INDUSTRY" (11/4/76)
PLAY OF THE WEEK: "BURNING BRIGHT" (10/26/59)	RALPH STORY'S LOS ANGELES SHOW #89 (12/26/65)	THE RED SKELTON SHOW (9/29/59)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #2 (7/15/70)	STARS OF JAZZ (4/8/57)	THE T.A.M.I. SHOW: NINE YEARS LATER (3/28/73)
PLAY OF THE WEEK: "CLIMATE OF EDEN" (2/29/60)	RALPH STORY'S LOS ANGELES SHOW #95 (2/6/66)	REFLECCIONES: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (1973)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #8 (9/2/70)	STARS OF JAZZ (3/31/58)	T.J.'S: PILOT (1965)
PLAY OF THE WEEK: "THE GRASS HARP" (3/28/60)	RALPH STORY'S LOS ANGELES SHOW #99 (3/6/66)	REMEMBER HOW GREAT (2/9/61)	SOCIAL SECURITY IN ACTION: ANDY GRIFFITH (1965)	STARS OF JAZZ (4/7/58)	TALK BACK: SHOW #18 (10/10/64)
PLAY OF THE WEEK: "JUNO AND THE PAYCOCK" (2/1/60)	RALPH STORY'S LOS ANGELES SHOW #112 (6/5/66)	THE REVLON REVUE: "MAURICE CHEVALIER" (2/4/60)	SOCIAL SECURITY IN ACTION: BEULAH BONDI (1965)	STARS OF JAZZ (4/21/58)	TALK BACK: SHOW #25 (12/19/64)
PLAY OF THE WEEK: "THE MASTER BUILDER" (3/21/60)	RALPH STORY'S LOS ANGELES SHOW #113 (6/12/66)	RICHARD M. NIXON AND NIKITA KHRUSHCHEV: "KITCHEN DEBATE," UNITED STATES EXHIBITION HALL, INTERNATIONAL TRADE EXPOSITION, MOSCOW (7/24/59)	SOCIAL SECURITY IN ACTION: CONRAD NAGEL INTERVIEW (1965)	STARS OF JAZZ (5/26/58)	THAT'S ENTERTAINMENT: 50 YEARS OF MGM (5/29/74)
PLAY OF THE WEEK: "A MONTH IN THE COUNTRY" (11/9/59)	RALPH STORY'S LOS ANGELES SHOW #122 (10/2/66)	THE ROBERT K. DORNAN SHOW: WITH ATTORNEY GENERAL JOHN MITCHELL (10/17/71)	SOCIAL SECURITY IN ACTION: HAROLD LLOYD INTERVIEW (1965)	STARS OF JAZZ (6/2/58)	TONY McBRIDE (9/5/67)
PLAY OF THE WEEK: "NIGHT OF THE AUK" (5/2/60)	RALPH STORY'S LOS ANGELES SHOW #126 (10/30/66)	THE ROBERT K. DORNAN SHOW: WITH VICE PRESIDENT SPIRO T. AGNEW (7/25/70)	SOCIAL SECURITY IN ACTION: HOAGY CARMICHAEL INTERVIEW (1965)	STARS OF JAZZ (6/9/58)	TORCH TIME 1963: EXCERPTS (1963)
PLAY OF THE WEEK: "THE OLD FOOLISHNESS" (3/6/61)	RALPH STORY'S LOS ANGELES SHOW #127 (11/6/66)	ROBERT MONTGOMERY PRESENTS THE JOHNSON'S WAX PROGRAM: "HARVEST" (11/23/53)	SOCIAL SECURITY IN ACTION: JANE RUSSELL INTERVIEW (1965)	STARS OF JAZZ (7/28/58)	TURN ON: SHOW #2 (1969)
PLAY OF THE WEEK: "RASHOMON" (12/12/60)	RALPH STORY'S LOS ANGELES SHOW #146 (3/26/67)			STARS OF JAZZ (8/4/58)	TVTV LOOKS AT THE OSCARS (1977)
				STARS OF JAZZ (9/1/58)	THE UNITED STATES STEEL HOUR: "THE BIG LAUGH" (1/24/62)
				STARS OF JAZZ (10/6/58)	THE UNITED STATES STEEL HOUR: "THE BITTER SEX" (1/27/61)
				STARS OF JAZZ (10/13/58)	
				STARS OF JAZZ (10/20/58)	

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

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

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

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

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

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

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

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

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

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

THE UNITED STATES STEEL HOUR:  
"THE MAN WHO KNEW TOMORROW"  
(9/21/60)

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

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

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

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

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

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

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

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

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

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

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

VENICE: A NEWS AND PUBLIC AFFAIRS  
SPECIAL (1973)

THE VERY PERSONAL DEATH OF ELIZA-  
BETH SCHELL HOLT-HARTFORD (1972)

VIETNAM: THE VILLAGE WAR (8/14/66)

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

WE TWO: PILOT (1972)

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

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

WHY ME? (5/13/74)

THE WIZARDRY OF OZ (8/20/79)

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

YO SOY CHICANO (8/14/72)

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

THE ZSA ZSA GABOR SHOW (1969)



*Salvador Dalí in the Hearst Metrotone newsreel  
News of the Day, Vol. 28, Issue 227: Dalí Draws Don Quixote.*

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