UCLA FESTIVAL of PRESERVATION
MARCH 3 to MARCH 27, 2011
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FESTIVAL SPONSOR

Additional programming support provided, in part, by The Hollywood Foreign Press Association
FROM THE DIRECTOR

As director of UCLA Film & Television Archive, it is my great pleasure to introduce the 2011 UCLA Festival of Preservation. As in past years, we have worked to put together a program that reflects the broad and deep efforts of UCLA Film & Television Archive to preserve and restore our national moving image heritage.

This year’s UCLA Festival of Preservation again presents a wonderful cross-section of American film history and genres, silent masterpieces, fictional shorts, full-length documentaries and television works. Our Festival opens with Robert Altman’s *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean* (1982). This restoration is the first fruit of a new project to preserve and restore the artistic legacy of Mr. Altman, certainly one of the most important and influential American film directors of the latter half of the 20th century. Look for our next project, *That Cold Day In The Park* (1969) at the 2013 Festival. These first two restorations have been funded by our good friends at The Film Foundation.

Another more recent film, Barbara Loden’s unjustly neglected masterpiece, *Wanda* (1970), was also restored with funding from The Film Foundation in association with GUCCI. Directed as an independent production by the wife of the storied director, Elia Kazan, and an accomplished actress, *Wanda* closely observes the travails of a working class woman caught in a vicious cycle of economic despair and male abuse. Originally shot in 16mm reversal film, the film has been “blown-up” to 35mm negative by our senior preservationist, Ross Lipman, who has done a magnificent job of retaining the distinct color palette of the original.

Moving backwards in time, the UCLA Festival of Preservation will again present restorations of our ever-popular films noirs. Preservationist Nancy Mysel has completed several projects, including *Cry Danger* (1951), a recently rediscovered little gem of a noir, starring Dick Powell as an unjustly convicted ex-con trying to clear his name, opposite femme fatale Rhonda Fleming, and featuring some great Bunker Hill locations long lost to the Los Angeles wrecking ball. An even darker film noir, *Kiss Tomorrow Goodbye* (1950), stars James Cagney as a violent gangster (in fact, his last great gangster role) whose id is more monstrous than almost anything since *Little Caesar*. Add crooked cops and a world in which no one can be trusted, and you have a perfect film noir tale.

Our newsreel preservationist, Jeff Bickel, presents his restoration of John Steinbeck’s classic documentary, *The Forgotten Village* (1941), directed by Herbert Kline, which visualizes the conflicts in a Mexican village between modernity and tradition. The program will also include a selection of newsreels from the Hearst Metrotone news film collection, preserved by senior preservationist Blaine Bartell.

Senior preservationist Jere Guldin has completed restoration on two silent Rex Ingram films, both produced at Universal and previously considered lost. *The Chalice Of Sorrow* (1916), starring Cleo Madison, a film director in her own right, was repatriated by Film Archiv Austria in Vienna, where it was known as *Tosca*, and it is indeed an unauthorized adaption of Verdi’s opera. *The Flower Of Doom* (1917), another melodrama, was restored in cooperation with George Eastman House.

Our senior most preservationist Robert Gitt, who keeps trying to retire, will present two complete programs of the ever-popular Vitaphone shorts, which have been preserved in cooperation with Warner Bros. These confections from the early days of sound cinema give a good idea of
what our great-grandparents experienced in vaudeville houses: a mixture of song, dance, comedy, and specialty acts. Mr. Gitt was also responsible for *The Goose Woman* (1925), directed by Hollywood master Clarence Brown and starring Louise Dresser, one of this town’s great silent actresses.

This year we have also expanded our efforts to preserve classic television. In cooperation with the Righteous Persons Foundation, television archivist Dan Einstein has preserved three episodes of the popular television series produced by Ralph Edwards, *This is Your Life*, which for the first time in American television history presented the testimony of Holocaust survivors. We will also re-premiere the television adaptation of Samuel Beckett’s *Waiting for Godot*. On a much lighter note, we will present two television musical specials, starring Gene Kelly.

I’m also happy to announce two other UCLA Film & Television Archive initiatives at the time of the Festival. Thanks to a significant gift by Mr. Jeff Joseph, we will begin a major fundraising campaign to preserve our Laurel & Hardy film collection. To kick off this on-going effort, we will present a program of rare Laurel & Hardy shorts, and launch our new Laurel & Hardy webpage. Support for the newly-minted preservation project can be donated directly online! Speaking of webpages, UCLA Film & Television Archive will also go live with our new website, thus moving the Archive out of the 20th and into the 21st Century. The new site will be heavily interactive, offering information, blogs and streaming film clips. Before the end of spring we plan to have hundreds of hours of Hearst Metrotone newreels available for online research. This move was made possible thanks to the generous support of the Ken and Carol Schulz Foundation. Take a look at www.cinema.ucla.edu.

As the second largest moving image archive in the United States, we owe it to our national constituency to make selections of our tour available to audiences across the country. I am happy to report that our first touring Festival in 2009-10 was a smashing success, traveling to eight major North American cities. Our 2011 Festival of Preservation will tour at least ten cities, opening in New York at Lincoln Center in Summer 2011. Other stops include Berkeley, Boston, Chicago, Columbus, Houston, Portland, Vancouver, and Washington DC.

Without crucial, ongoing financial support, our preservation and programming activities would, quite simply, come to a halt. All of our preservation work and public programs—including this Festival—are funded by donations from individuals, foundations, corporations and government agencies. Throughout this catalog we are proud to acknowledge those who have contributed to the preservation of specific works and signature programs, as well as those companies and individuals who have taken tribute pages in this catalog. We are most thankful for the generosity of these organizations and individuals.

Thank you for being a part of this year’s UCLA Festival of Preservation.

Dr. Jan-Christopher Horak
*Director*
*UCLA Film & Television Archive*

P.S. Long time participants of the Festival may notice a slight name change this year. UCLA Festival of Preservation will help us more clearly identify the Festival at home as well as on our national tour!
### SCREENING SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Movie 1</th>
<th>Movie 2</th>
<th>Movie 3</th>
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<tbody>
<tr>
<td>03.03.11</td>
<td>THU</td>
<td>7:30 PM</td>
<td>COME BACK TO THE 5 &amp; DIME, JIMMY DEAN, JIMMY DEAN</td>
<td></td>
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<tr>
<td>03.07.11</td>
<td>MON</td>
<td>7:30 PM</td>
<td>SATAN MET A LADY</td>
<td>THE BIG SHAKEDOWN</td>
<td></td>
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<tr>
<td>03.14.11</td>
<td>MON</td>
<td>7:30 PM</td>
<td>THE FORGOTTEN VILLAGE</td>
<td></td>
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<tr>
<td>03.21.11</td>
<td>MON</td>
<td>7:30 PM</td>
<td>THE SID SAGA PARTS 1-3</td>
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<tr>
<td>03.04.11</td>
<td>FRI</td>
<td>7:30 PM</td>
<td>THE GOOSE WOMAN</td>
<td>EVE’S LEAVES</td>
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<td>03.11.11</td>
<td>FRI</td>
<td>7:30 PM</td>
<td>TRIBUTE TO TOM CHOMONT</td>
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<tr>
<td>03.18.11</td>
<td>FRI</td>
<td>7:30 PM</td>
<td>CRY DANGER</td>
<td>KISS TOMORROW GOODBY</td>
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<tr>
<td>03.26.11</td>
<td>SAT</td>
<td>2:00 PM</td>
<td>NATIVE LAND</td>
<td></td>
<td>GENE KELLY ON TELEVISION</td>
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<tr>
<td>03.26.11</td>
<td>SAT</td>
<td>7:30 PM</td>
<td></td>
<td>GENE KELLY IN NEW YORK, NEW YORK</td>
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</tbody>
</table>

**Preceded by:**
- MEXICO IN THE HEARST METROTONE NEWS COLLECTION
- Reissue trailer for RAINBOW OVER TEXAS
- HYMN TO THE SUN
03.05.11 SAT | 7:30 PM  
SLEEP, MY LOVE  
STRANGERS IN THE NIGHT

03.12.11 SAT | 7:30 PM  
ON THE VITAPHONE:  
Program One 1927-1930

03.19.11 SAT | 7:30 PM  
WANDA

03.06.11 SUN | 2:00 PM  
HIGHLIGHTING THE OUTFEST  
LEGACY PROJECT: Three Films  
QUEENS AT HEART  
MONA’S CANDLE LIGHT  
CHOOSING CHILDREN

03.13.11 SUN | 2:00 PM  
Samuel Beckett’s FILM  
Play of the Week:  
WAITING FOR GODOT

03.20.11 SUN | 2:00 PM  
ON THE VITAPHONE:  
Program Two 1928-1930

03.27.11 SUN | 2:00 PM  
CELEBRATING LAUREL & HARDY

03.06.11 SUN | 7:00 PM  
THE CHALICE OF SORROW  
THE FLOWER OF DOOM  
Preceded by:  
Trailer for SHORE ACRES  
Trailer for THE GARDEN OF ALLAH  
Trailer for THE THREE PASSIONS

03.13.11 SUN | 7:00 PM  
THIS IS YOUR LIFE  
HANNA BLOCH KOHNER  
ILSE STANLEY  
SARA VEFFER

03.20.11 SUN | 7:00 PM  
POT O’ GOLD  
Preceded by:  
SOUNDIES

03.27.11 SUN | 7:00 PM  
THE CRUSADES  
Preceded by:  
HOLLYWOOD EXTRA GIRL  
IN A MOUNTAIN PASS
COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN 1982

After the commercial success, but critical failure of *Popeye* (1980), Robert Altman turned away from Hollywood, selling his share in Lion’s Gate studios and directing the play by Ed Graczyk, originally staged in Columbus, Ohio, on which *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean* was based. Altman not only made a deal with stage producer Peter Newman to retain his original cast, but also the unique set by David Gropman, which featured two identical Texas “5¢ & 10¢’s”, separated by two-way mirrors, allowing his story to move from the present to the past and vice versa. To save costs, Altman shot the film on Super-16mm color negative, then blew up his answer print to 35mm. Rather than bank on a major studio, Altman financed the film through a television company, Viacom Enterprises, and distributed it through a small independent company, Cinecom, which opened the film in New York to critical acclaim. In fact, the film had already received a standing ovation at the Chicago Film Festival.

Starring Sandy Dennis, Cher and Karen Black, the play relates a twenty-year reunion in 1975 of a James Dean fan club, “The Disciples of James Dean.” They meet at the local hangout in a small Texas town, near where *GIANT* had been shot in 1955 and where the club had formed decades earlier. The waitress in the soda fountain area is the same, but the fan club members have gotten older, some successful, others beaten down by life. Each of them, as well as other female friends and neighbors relate (often in flashbacks) their dreams, aspirations and failures over the last twenty years. While all of Altman’s actresses give stellar performances, it was Cher who most surprised the critics, earning a Golden Globe nomination for her work and garnering respect as a serious actress for the first time. And given the focus on female fans—only one male appears in flashback in the film—it’s not surprising that the film should tackle themes of feminism, power in gender relations and sexuality.

With this film, UCLA Film & Television Archive begins a major project to restore Robert Altman’s legacy on film.

Jan-Christopher Horak

Preserved by UCLA Film & Television Archive in cooperation with Sandcastle 5 Productions, and with thanks to Paramount Archives, from the original Super-16mm color negative, a 35mm CRI, a 35mm print, and the original ½ inch analog discreet mono D-M-E track. Laboratory services by Cineric, Technicolor, NT Picture and Sound, and Audio Mechanics. Special thanks to: Barry Allen, Kathryn Altman, Shawn Jones, Andrea Kalas, Matthew Seig, Laura Thornburg.
THE GOOSE WOMAN 1925

Based on the short story by Rex Beach, the plot of The Goose Woman would have resonated with audiences of the mid-1920s by dramatizing a key component of the notorious 1922 Hall-Mills murder case—namely, a witness nicknamed “the Pig Woman” who gave unreliable testimony during the investigation in an attempt to solicit media attention.

Directed by Clarence Brown, the movie depicts the tale of Mary Holmes, a former prima donna who tragically lost her singing voice while giving birth to an illegitimate son, Gerald. Unable to move beyond this moment of great misfortune, she has descended into a life of crushing poverty and alcoholism, and bitterly blames her only child for the loss of her true love: celebrity. When a murder is committed next door to her derelict ranch, Mary hatches a plan to generate publicity for herself in the local press, unintentionally snaring Gerald as the prime suspect in the case. Fatefully, she is confronted with a decision that will determine her son’s destiny—and ultimately, her own.

Brown’s signature use of symbolism is clearly evident throughout the film (most notably in an early scene where Gerald accidentally breaks his mother’s only recording of her famed singing voice) and displays a deft hand guiding the moments of comedy that periodically relieve the story’s dramatic tension. Jack Pickford plays the role of Gerald with a reserved and nuanced performance, while Constance Bennett is impressive as Gerald’s fiancée Hazel, displaying some early signs of the innate screen charisma that would make her a star in the 1930s. But it is Louise Dresser who commands the picture with her portrayal of Mary and her astonishing transformation from disheveled harridan into a woman redeemed by the power of love.

Ultimately, critics and audiences alike favorably received the film, and Brown would again team with Dresser in his next film (the Rudolph Valentino hit The Eagle) before achieving greater fame at MGM directing the likes of Joan Crawford and Greta Garbo. The Goose Woman would be remade in 1933 as The Past of Mary Holmes featuring Helen McKellar and Jean Arthur.

Steven K. Hill

Preserved from 16mm diacetate prints. Laboratory services by The Stanford Theatre Foundation. Special thanks to Kevin Brownlow.

Preceded by:

BIG RED RIDING HOOD (1925)

Preservation funded by The National Endowment for the Arts and The Packard Humanities Institute.


A man can’t afford to buy a book, but attempts to read it anyway. 35mm, b/w, 10 min.

Preserved from a 35mm nitrate print. Laboratory services by Film Technology, Inc., The Stanford Theatre Film Laboratory. Special thanks to: Richard W. Bann, RHI Entertainment, LLC.
After parting ways with Famous Players-Lasky (Paramount) in early 1925, famed director Cecil B. DeMille decided to try his own hand at playing studio boss, and subsequently purchased the Thomas H. Ince studios in Culver City for $500,000. Rechristened the DeMille Studios, production quickly began on the first year’s program of 12 films—one of which was to be *Eve’s Leaves*.

Based on the play by Harry Chapman Ford and directed by Paul Sloane, the story involves a well-meaning sea captain who forces his daughter Eve (Leatrice Joy) to masquerade as a boy in a misguided attempt to protect her from the evils of the outside world—and possibly, to stifle her nascent interest in the opposite sex. Eve responds by provoking widespread mischief aboard her father’s tramp freighter (ironically named “The Garden of Eden”) which culminates with the shanghaiing of handsome—but disinterested—Bob Britton (William Boyd). When Chinese marauders capture the ship, gang leader Chang Fang (Walter Long) discovers Eve’s true identity and schemes to add her to his illicit possessions.

While the plot of *Eve’s Leaves* is loosely framed by melodrama, it is comedy that forms the true heart of this movie. Leatrice Joy, who had followed DeMille over from Paramount, displays her considerable talent as comedienne in the lead role of Eve—one of several masculine-feminine characters that she would play during the 1920s. William Boyd, who would later achieve greater fame as cowboy hero Hopalong Cassidy, is commendable as the object of Eve’s desire; but while their combined screen chemistry is palpable (as witnessed in the truly memorable “apple-kissing” scene), it is Joy’s ebullient performance that ultimately steals the show.

DeMille’s own directorial successes such as *The Volga Boatman* (which featured Boyd in his first starring role) and *The King Of Kings* were not enough to overcome his studio’s overall poor three-year performance at the box-office, and he (after a brief assignment with MGM) eventually reunited with Paramount where he remained for the balance of his career. Joy, who broke with DeMille in 1928, saw her career decline rapidly after the film industry’s conversion to sound, most likely due to her southern accent.

Steven K. Hill

*Preserved by The Stanford Theatre Foundation and UCLA Film & Television Archive from two 16mm prints. Laboratory services by The Stanford Theatre Film Laboratory.*
An invitation to a party at a remote old house, a succession of murders, the telephone line cut – here you have all the makings of a classic whodunit. Directed for Republic Pictures by Howard Bretherton (in a break from a seemingly incessant stream of Republic Westerns) the film briskly adapts Medora Field’s 1942 novel Blood On Her Shoe with screenwriter John K. Butler (himself a prolific author of pulp-fiction) doing the honors.

The film unspools a familiar yarn, in which murder strikes a small group of party guests at a house on an island off the coast of Georgia. The plot is strung across devices ranging from a spooky pirate shipwreck to a cache of stolen radium, and its complement of characters includes romantic rivals for the same woman, feuding twin sisters and a wide-eyed black servant (Willie Best, toiling mightily to sustain both terror and comic relief). As the mystery mounts, so does the peril: the guests’ cars are disabled, a suspicious man is seen lurking, and when a second body turns up, the various partygoers become suspects to each other, and must jointly figure out which one among them is a killer. Intrepid guest Ann Carroll (Lorna Gray, later known as Adrian Booth) undertakes to solve the mystery with the help of handsome insurance investigator Rufus Blair (Peter Cookson), and romance sparks—economically, given the running time of less than one hour! The timing was fortuitous for such a story, following not only another, similar adaptation of a Medora Field novel at Republic (1940’s Who Killed Aunt Maggie?, directed by Arthur Lubin), but also Agatha Christie’s 1939 phenomenal best-selling novel And Then There Were None, staged as a play with great success in London in 1943, and in New York by 1944, featuring many of the same plot elements.

The story bears an interesting provenance: novelist Field was a columnist for the Atlanta Journal-Constitution’s Sunday magazine, where fellow journalist Peggy Marsh (née Margaret Mitchell) found fame with her own novel also written on the side, Gone with the Wind. Probably no two colleagues’ writing careers have ever taken such divergent paths.

Shannon Kelley

Preserved in cooperation with Paramount Pictures from the 35mm nitrate original picture and track negatives. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.

Preceded by:

Reissue Trailer for RAINBOW OVER TEXAS
Preservation funded by The Packard Humanities Institute.

Preserved from a 35mm combination nitrate and acetate dupe picture negative and a nitrate track negative. Laboratory services by The Stanford Theatre Film Laboratory.
Corporal Jeffrey Dolan (Eddie Albert), stationed in London with the US Army Air Transport Command during World War II, badly misses his wife Annie (Faye Marlowe), whom he left Stateside. Taking pity, two buddies fly him, AWOL, on their assigned mission to the United States, facilitating a secret, overnight, anniversary visit. At the war’s end, when Jeff returns home legitimately, he is surprised to learn that Annie has just given birth to a new son, raising uncomfortable questions of family honor among the local citizenry. Complications are compounded when Jeff learns that his legal heir is due a large inheritance, raising the question: how will he establish his son’s claim? A comedy of errors ensues, in which Army buddies, a foreign diplomat and nightclub singer “Dolores Starr” (a delightfully droll Gail Patrick) all pull together to put things right.

With this charming picture, Allan Dwan, a prolific director since the days of silent film, began a productive period at Republic directing B-pictures. In particular, he evokes an impressive performance from Eddie Albert, as a tender-hearted husband who might otherwise have seemed a mere plot contrivance. Co-screenwriters Mary Loos (niece of screenwriter Anita Loos) and Richard Sale adapted the scenario from their previously-published magazine story, and despite some logical leaps and a surfeit of plot twists, their narrative deals tastefully with its potentially discomfiting theme of marital infidelity and manages some affecting and memorable moments: notably, the scene in which Jeff waits out a German bombing in a London basement, bonding with “old duffer” Sir Archibald Clyde (C. Aubrey Smith) over a detailed description of his wife’s heavenly chocolate cake. Released a year after the end of World War II, the film adeptly struck well-worn, sentimental notes about the recent conflict. But with the United States still widely deployed across the globe (especially in light of mounting post-war tensions with the Soviet Union) it can be understood as a caution to servicemen and other Americans to remain vigilant. Tellingly, as Jeff Dolan relates his tale of woe to Dolores, he states, “then the war ended,” to her immediate response, “says you.”

Shannon Kelley

Preserved in cooperation with Paramount Pictures from a 35mm nitrate composite fine grain master positive. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.
Although his critical and box office successes and subsequent reputation as an auteur wouldn’t materialize until much later in his career, director Douglas Sirk’s early Hollywood career contained some interesting efforts in *Summer Storm* (1944), *A Scandal in Paris* (1946), *Lured* (1947) and *Sleep, My Love*. Lacking the successful box-office and emotional impact of *Rebecca*, *Suspicion* or *Gaslight*, *Sleep, My Love* still remains a surprisingly effective terrorized-wife drama.

The film was produced by “America’s Sweetheart” Mary Pickford (with husband Charles ‘Buddy’ Rogers) after a twelve-year absence from filmmaking. With a story by Leo Rosten (who also co-wrote the screenplay), the plot centers around a socialite, played by the earnest and lovely Claudette Colbert, who is being driven mad by her faithless husband, an ostensibly miscast and subdued Don Ameche playing against type. In spite of some of the formulaic melodramatic focus of the story, Colbert is enchantingly convincing as the heroine; this highlight is particularly evident in her scenes with the delightfully genuine Robert Cummings. The loving attention paid to the actress was pointed out in later interviews with Sirk when he dismissed the film, stating “the only thing I was interested in was the Claudette Colbert part.”

The effectively atmospheric and noir-like cinematography of Joseph Valentine is another respectable highlight to the film. Valentine would go on to win the Oscar for his work on Victor Fleming’s *Joan of Arc* the next year.

Archived production communications with the Hays Office throughout the making of the film mostly addressed any potential sexual references between the married Colbert character and her new male friend, as well as the costuming for the deliciously sultry character Daphne, played by Hazel Brooks. In the end, the main concern for the regulators was the film’s representation of an “unnamed strange powder” that plays a major plot element. (Representation of illicit drug use seemed to be a new hot topic of code concern in post-World War II filmmaking).

**Todd Wiener**

*Preserved in cooperation with Paramount Pictures from the original 35mm nitrate picture and track negatives and a 35mm nitrate composite master positive. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Film Technology Company, Inc. Special thanks to: Barry Allen, Andrea Kalas, Laura Thornburg.*
The inky noir style and fatalist themes that would emerge full force in director Anthony Mann’s *T-Men* (1948) and *Border Incident* (1949) begin to take shape in this, Mann’s sixth feature, an early gothic B-thriller about a returning vet lured into a psychological nightmare by the promise of love.

While recovering from combat wounds he received in the South Pacific, Marine Sergeant Johnny Meadows starts up a correspondence with a woman whose name he finds written inside a book of poetry, A. E. Housman’s *A Shropshire Lad*. The exchange turns romantic and Meadows’ sights turn to Monteflores, California, where his mysterious pen pal, Rosemary Blake, lives and where he heads after his release. Upon arriving at the brooding, cliffside Blake mansion, however, Meadows meets Rosemary’s mother, Hilda Blake, who invites him in and makes excuses for her absent daughter: Rosemary will be back soon and then they’ll all be happy. The shadows close in from there as Meadows and the town’s new doctor, Leslie Ross, begin to unravel Hilda’s veil of secrecy, threatening to expose a dangerous and deadly truth.

Helene Thimig, as Hilda Blake, turns in a wickedly over-the-top performance as a woman on the edge as Mann displays his facility with making the most of a tight budget.

*STRANGERS IN THE NIGHT 1944*

Preserved by the Archives at Paramount Pictures Corporation and UCLA Film & Television Archive from the original 35mm nitrate picture and track negatives and a 16mm acetate print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Film Technology Company, Inc. Special thanks to: Barry Allen, Andrea Kalas, Laura Thornburg.
HIGHLIGHTING THE OUTFEST LEGACY PROJECT: THREE FILMS

These three, separate film rarities highlight the diversity of representations offered in the Outfest Legacy Project for LGBT Film Preservation, a joint effort of Outfest and UCLA Film & Television Archive to preserve moving image artifacts documenting the lives of lesbian, gay, bisexual and transgender peoples.

An extraordinary bit of ephemera, the proto-scientific documentary *Queens at Heart* presents four male-to-female transsexuals from New York City in candid discussion with an onscreen interviewer about their lives and identities. Digitally restored to its vivid, original hues from two faded 16mm projection prints, the curious and moving short bursts not only with new color, but with human dignity. The four subjects gamely respond to probing questions about their private lives and sexual practices. Their answers provide an extremely rare glimpse of the vernacular surrounding gender and sexuality of the time. The film also provides an interesting portrait of Americans on the fringes of gender identity just before the Stonewall Rebellion, which would be two years in coming.

The amateur film *Mona’s Candle Light* is among a relatively small number of films depicting gay people before gay liberation. Among the most perennial and plentiful of such moving images are representations of “Pride” parades, “Gay Freedom Day” celebrations, and other such public events. This brief film, discovered at a flea market, and depicting patrons of a lesbian bar (in San Francisco circa 1950) represents an exceedingly rare example of queer life on its own turf, and on its own terms. Deceptively simple, and all-too-brief, it depicts onstage performances at the titular bar, identified by a neon sign. Two performers, drag king Jimmy Reynard and singer Jan Jensen, sing the American standards “I’ll Remember April,” “It Was Just One of Those Things,” and “Tenderly.” Décor, makeup and hairstyles have contributed to the dating of the otherwise unidentified material which, though slight (and almost lost to history) presents rare visible evidence of a subculture rarely seen or acknowledged.

In a time when the topic of gay parenting has assumed a central position in LGBT culture and discourse, and is not unknown in the mainstream, it is remarkable to remember that images of lesbian and gay parents were only recently almost unimaginable. Debra Chasnoff’s and Kim Klausner’s groundbreaking documentary, *Choosing Children*, broke this barrier with grace and towering authority, presenting portraits of several lesbian mothers who were among the first to make the historic choice to become parents. Interviewed for the most part in their home settings, with their families, the women featured in the film share intimate details about parenting, familial structures and support systems, and about working to build a better future for their kids. Free from didacticism, the film exerts a powerful emotional undertow, making the viewer almost a part of the family. Also remarkable is the attention paid to women of various socioeconomic strata and ethnicities, such that the portrait is not one of bourgeois comfort posing as normalcy, but of family life as an arena of love, commitment and work.

*Shannon Kelley*
Preservation funded by Joanne Herman with additional support from the Andrew J. Kuehn, Jr. Foundation and Outfest.

**QUEENS AT HEART** 1967
Director: Unknown.
35mm, color, 22 min.

*Preserved as part of the Outfest Legacy Project for LGBT Film Preservation.*

Preserved from two faded 35mm acetate prints. Digital laboratory service by IVC Digital Film Center and Audio Mechanics. Additional laboratory services by Ascent Media, Cinetech, and DJ Audio. Special thanks to: Andrea James, Tom Letness, Dick Millais, Jenni Olson, Kristin Pepe.

Preservation funded by The Women’s Film Preservation Fund of New York Women in Film & Television, the Ronald T. Shedlo Preservation Fund and Outfest.

**MONA’S CANDLE LIGHT** 1950
Director: Unknown.
35mm, color, 28 min.

*Preserved as part of the Outfest Legacy Project for LGBT Film Preservation, in collaboration with the Academic Film Archive of North America.*

Preserved from the original 16mm single-system reversal print. Laboratory services by the Stanford Theatre Film Laboratory, Film Technology Company, NT Picture and Sound, and Audio Mechanics. Special thanks to: Geoff Alexander, Nan Boyd, Bob Heiber, Lynne Kirste, Kristin Pepe, John Polito, the San Francisco Public Library, Ralph Sargent, Todd Wiener.

Preservation funded by the Andrew J. Kuehn, Jr. Foundation, with support from The Women’s Film Preservation Fund of New York Women in Film & Television and Outfest.

**CHOOSING CHILDREN** 1984
Director: Debra Chasnoff, Kim Klausner.
35mm, color, 45 min.

*Preserved as part of the Outfest Legacy Project for LGBT Film Preservation.*

Preserved from an original 16mm color reversal print. Laboratory services by Cinetech, NT Picture and Sound, and Audio Mechanics. Special thanks to: Debra Chasnoff, frameline, Groundspark, Kim Klausner, the Library of Congress Packard Campus for Audio Visual Conservation.
Following the success of their first full-length movie (*Traffic In Souls* in 1913), the Universal Film Manufacturing Company soon began feature film production in earnest, resulting in the hiring of an unproven directorial prospect named Rex Ingram in 1916.

Ingram (born in Ireland in 1893 as Reginald Ingram Montgomery Hitchcock) initially became interested in motion pictures while studying sculpture at Yale University. One night after watching Vitagraph’s 3-reel version of Charles Dickens’ *A Tale Of Two Cities* (a film also preserved by UCLA), he became convinced that his fertile imagination would best be served in the world of filmmaking, and secured a position with the Edison Company where he both wrote and acted. Following short assignments at Vitagraph and Fox, Ingram was lured to Universal with the promise that he would be allowed to direct his own films. After helming his first two features in New York, Ingram would make *The Chalice Of Sorrow* at the recently opened Universal City studio lot in southern California.

The plot is loosely based on Victorien Sardou’s dramatic play *La Tosca* (indeed, at least one European release of this film bore that title), although Ingram relocated the setting from Rome to Mexico City. Lorelei, a world-renowned opera star, is pursued ardently by two men: Francisco De Sarpina, a powerful Mexican provincial governor, and Marion Leslie, an American artist who is her secret fiancé and true love. Infatuated with Lorelei, De Sarpina implicates his rival in the escape of a falsely accused murder suspect, and subsequently tortures and imprisons him. With Marion held captive behind bars, De Sarpina presents Lorelei with a most daunting dilemma: either she must acquiesce to his licentious desires or her lover will be executed by firing squad. A deal is ultimately struck—one that has dire consequences for all concerned.

For the lead role of Lorelei, Ingram chose Cleo Madison, an actress he admired for her “natural” acting technique (she also starred in Ingram’s *Black Orchid*). The villain De Sarpina is played by Wedgwood Nowell, who would also appear in four of Ingram’s other Universal films—including this evening’s second feature, *The Flower Of Doom*.

**Steven K. Hill**

*Preserved in cooperation with Filmarchiv Austria from a 35mm nitrate print. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital.*

Preceded by:

**Trailer for SHORE ACRES** (1920)
Preservation funded by The Packard Humanities Institute and The American Film Institute/National Endowment for the Arts Film Preservation Grants Program.
35mm, b/w, silent, approx. 1 min.

**Trailer for THE GARDEN OF ALLAH** (1927)
Preservation funded by The Packard Humanities Institute.
35mm, tinted, silent, approx. 1 min.

**Trailer for THE THREE PASSIONS** (1928)
Preservation funded by The Packard Humanities Institute and The American Film Institute/National Endowment for the Arts Film Preservation Grants Program.
35mm, tinted, silent, approx. 1 min.

*Preserved from 35mm nitrate prints. Laboratory services by the Stanford Theatre Film Laboratory, YCM Laboratories, Film Technology Company, Inc.*
THE FLOWER OF DOOM 1917

When asked about their influences, some of the greatest directors of the 20th Century (such as Erich von Stroheim, David Lean, and Michael Powell) would all name Rex Ingram as a major source of inspiration for their work. In fact, von Stroheim trusted no one else but Ingram to edit his masterpiece *Greed* when the studio demanded it be shortened (unfortunately, Ingram’s version was never issued and does not survive today). Thanks to the rediscovery and preservation of these early Ingram films, we have the opportunity to behold the director and his work during his development into the iconic pictorialist for which he is chiefly remembered.

Although *The Flower Of Doom* was produced as a Universal Red Feather release (the studio’s low-budget imprint), it does demonstrate a perceptible cinematic step forward from the films Ingram had made the previous year. His grasp of composition has matured, and Ingram’s career-long interest in realism lends an air of authenticity to the film. The story itself—a gritty drama set in the shadowy world of gang warfare in Chinatown—allowed Ingram to indulge his lifelong interest in the exotic, a trait that would ultimately color many of his later works. At the center of the plot is newspaperman Harvey Pearson, who is drawn into a sinister web of corruption when his love interest Neva Sacon is kidnapped because she is seen wearing a singular piece of jewelry: the titular Flower of Doom.

After directing 10 features with Universal, Ingram would achieve his great fame after moving to Metro Pictures and directing *The Four Horsemen Of The Apocalypse*, which also made Rudolph Valentino a star. After becoming disillusioned with the business of Hollywood filmmaking (particularly regarding changes in the creative climate at Metro after it was absorbed into MGM in 1924), Ingram moved his operations to Nice, France, where he and his wife (actress Alice Terry) would make such silent classics as *Mare Nostrum* and *The Magician*. Ingram would make only one sound picture (*Baroud*) before moving back to Los Angeles to work as a writer and sculptor until his death in 1950 from a cerebral hemorrhage.

Steven K. Hill

*Preserved by George Eastman House and UCLA Film & Television Archive from a 35mm nitrate print. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital.*
Warner Bros. infamous, second adaptation of Dashiell Hammett’s *The Maltese Falcon*, just five years after its first, *Satan Met A Lady* features a number of arguably eccentric changes to Hammett’s classic Sam Spade mystery, including a name change for Spade (Ted Shane) and the substitution of a jewel-filled ram’s horn for The Maltese Falcon itself. Aside from these and other story tweaks, introduced by screenwriter Brown Holmes, who contributed to the 1931 adaption, *Satan Met A Lady* is also memorable as the production, along with subsequent *The Golden Arrow*, that finally brought simmering tensions between Bette Davis and Warner Bros. to a head.

Having won her first Academy Award in March 1936 for her performance in *Dangerous* (1935), Davis was hoping for projects to match her now widely recognized talents going forward. The role of Valerie Purvis, the Brigid O’Shaughnessy character in the novel, in a hastily concocted remake, even one helmed by William Dieterle, didn’t meet with Davis’ expectations. After initially refusing to show up on the *Satan Met A Lady* set, she was suspended by Warner Bros. and later relented. On the film’s release, *The New York Times* reviewer wrote that after viewing the film “all thinking people must acknowledge that a “Bette Davis Reclamation Project” (BDRP) to prevent the waste of this gifted lady’s talents would not be a too-drastic addition to our various programs for the conservation of natural resources.”

Be that as it may, *Satan Met A Lady* has its charms as Warner Bros stab at concocting a mystery, with comedic overtones, in the vein of *The Thin Man* series.

*Paul Malcolm*

Preserved in cooperation with Warner Bros. and Library of Congress Packard Campus for Audio-Visual Conservation from the original 35mm nitrate picture and track negatives and a 35mm nitrate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to: Ned Price; and Patrick Loughney, Gregory Lukow, Mike Mashon, Rob Stone, Ken Weissman, George Willeman, and members of the Library of Congress Moving Image Section and Film Laboratory staffs.
Two years and over a dozen films into her contract with Warner Bros., Bette Davis was still struggling to break through from studio programmers to the A-list when she was cast in *The Big Shakedown* as Norma Nelson, the saccharine-sweet, ever-supportive fiancée of a pharmacist who falls in with gangsters. It was the kind of stock role that always rankled Davis but it set the all-important context for her game-changing performance as the malevolent Mildred in *Of Human Bondage*, released just six months later.

As Norma, Davis wrings her hands and worries after her beau Jimmy Murrell, played by silent film star (and later mayor of Palm Springs) Charles Farrell, makes a deal with a local mob boss to provide his gang with counterfeit toiletries. For ex-bootlegger “Dutch” Barnes (Ricardo Cortez, segueing from romantic lead in the silent era to sound-era heavy), it’s a new racket with a huge potential and he convinces Jimmy that there’s no harm in passing off Jimmy’s own home-made toothpaste as name brand merchandise. Pretty soon, Jimmy has enough money to marry Norma and the future looks bright until Barnes uses a murder rap to blackmail Jimmy into making prescription drugs that threaten the public health. When a pregnant Norma is given Jimmy’s tainted version of digitalis at the hospital during birth, resulting in the child’s death, Jimmy vows revenge and the straightforward gangster plot careens into over-the-top melodrama.

As a B-movie featuring several major stars in career transition—some up, some down—*The Big Shakedown* is exemplary of the films that shaped this pivotal period of Davis’ career in the years before she shot to superstardom.

Paul Malcolm

Preservation funded by The Packard Humanities Institute.

Directed by John Francis Dillon

TRIBUTE TO TOM CHOMONT

At the intersection of eroticism, mysticism, and the everyday one finds Tom Chomont. As filmmaker/curator Jim Hubbard notes, “Chomont’s films offer a lyric depiction of the ordinary world, but at the same time reveal an unabashedly spiritual and sexualized parallel universe. His incomparable technique of offsetting color positive and high contrast black-and-white negative creates a subtly beautiful, otherworldly aura.” Hubbard observes that in this sense, “the subtitle of his film Phases of the Moon best characterizes all of his work: The Parapsychology of Everyday Life.” His films lovingly depict the commonplace, while the richness of texture, layer, and observation always point to something beyond.

Infusing this dynamic is a palpably human longing for love. In Chomont’s world, the boundaries that limit us are in fact gateways, be they door, window, skin, or spirit. Nowhere is this more visible than in his most famous, ‘though outwardly least characteristic 16mm work, Love Objects. In Love Objects, explicit scenes of heterosexual and homosexual lovemaking are intercut so seamlessly that one doesn’t know quite what one’s watching. And yet—while its subject and content are daringly transgressive, the film reveals in its tenderness, rather, that life itself is a transgression on prurience.

Chomont completed approximately 40 short films between 1962 and 1989. He suffered from Parkinson’s during the last decades of his life; a time in which he also produced a wide range of video works. These later pieces include documents of his struggles with illness as well as his immersion in ritual S&M culture. While outwardly quite different from his earlier work, characteristically, they transcend their striking subject matter and point to the spiritual aspects of our physical existence.

Ironically the impoverished and disabled Chomont was only able to get financial assistance for his Parkinson’s once he became HIV positive, allowing at least a modicum of medical treatment in his later years. This program of newly restored titles focuses on Chomont’s exquisite early 16mm work. UCLA ultimately hopes to restore more of the oeuvre of this truly underappreciated genius of experimental cinema.

Ross Lipman

Preserved as part of the Outfest Legacy Project for LGBT Film Preservation.

Preserved from the original 16mm assembly rolls. Laboratory services by Triage. Special thanks to: Tom Chomont, Jim Hubbard.
OPHELIA/THE CAT LADY 1969
16mm, color, silent, 3 min.

LOVE OBJECTS Holland 1971
16mm, color, silent, 11 min.

THE MIRROR GARDEN 1967
16mm, color, silent, 4 min.

EPILOGUE/SIAM 1969
16mm, color, silent, 4 min.

JABBOK 1967
16mm, b/w and color tint/tone emulations, silent, 4 min.

PHASES OF THE MOON 1968
16mm, color, silent, 4 min.

OBLIVION 1969
16mm, color, silent, 5 min

AQUARIUM 1994
DigiBeta, color, silent, 3 min.

SADISTIC SELF PORTRAIT 1994
DigiBeta, color, silent, 5 min.

[SELF] [PORTRAIT] 2000
Director: Mike Hoolboom, Tom Chomont.
DigiBeta, color, silent, 4 min.

STORM WARNING 2008
DVD, color, silent, 2 min.

FLUCTUATIONS 2005
Director: Samay Jain.
DVD, color, silent, 7 min.
RAINBOW OVER TEXAS 1947

Like Gene Autry, Roy Rogers worked for Republic, cranking out westerns for the Saturday matinee crowd. Like Gene, Roy was a singing cowboy, not a tough guy like Harry Carey or Bob Steele. *Rainbow Over Texas* was Rogers’ 60th film since 1935, counting uncredited roles and the 27 films in which he played a film version of himself. Then there was Trigger, his faithful horse, and Dale Evans, who had already been his steady squeeze for 15 films, and would partner with him on at least as many again, marry Roy, and star in a TV show that ran for six years from 1951-57. Then there was the sidekick, Gabby Hayes, who likewise starred in at least twelve films with Rogers, having previously served as William Boyd alias Hoppalong Cassidy’s sidekick. However, *Rainbow* was not just routine. Dale Evans, for example, does a little cross dressing, appearing first as a boy to travel West. Roy is returning to his hometown when he meets her and falls in love.

*Preserved in cooperation with Paramount Pictures from a 35mm nitrate composite fine grain master positive and an acetate composite reissue print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.*

*Preceded by:*

**HYMN TO THE SUN** (1935)
Preservation funded by The Packard Humanities Institute.

A Technicolor one-reel short with vistas of the American west set to classical music.
35mm, color, approx. 8 min.

*Preserved by The Stanford Theatre Foundation and UCLA Film & Television Archive. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory. Special thanks to: Eric Aijala, Richard Dayton.*
Heart Of The Rio Grande was Gene Autry’s fifty-first film in less than eight years, most of them bottom-of-the double bill programmers, so probably a bit of inertia had set in. It was also made when the Western as a genre had barely been rehabilitated with Stagecoach (1939, John Ford), The Westerner (1940, William Wyler), and Fritz Lang’s The Return Of Frank James (1940), making Autry programmers that usually ran only an hour for the Saturday matinee crowd in town and all week for the hayseeds, the norm rather than the exception. But Heart Of The Rio Grande was also different, because it’s a contemporary Western, taking place in 1942, the first year of America’s involvement in World War II, reflected in the narrative in Gene’s plea for folks to buy war bonds. It’s less of an action film than many of Autry’s westerns, and more of a lyrical, musical western.

Autry runs a dude ranch and must contend with the spoiled daughter of a millionaire and a disgruntled ex-foreman, but the plot is strictly routine. Gene manages to find time to sing a few tunes of course, including “Deep in the Heart of Texas,” “Dusk on the Painted Desert” and “Rumble Seat for Two.” Autry’s regular sidekick, Smiley Burnette, provides added comic relief in tandem with his pint-sized double, Joe Strauch Jr. The girl is played by Fay McKenzie, who was the flavor du jour in 1941-42, lasting for five Autry films. Here she gets rescued and serenaded a few times and is generally cute.

Jan-Christopher Horak

Preserved in cooperation with Paramount Pictures from a 35mm nitrate composite dupe negative. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.
ON THE VITAPHONE: Program One 1927-1930

“The dumb drama has found its tongue. The warmth of living voices has been brought to a silversheet long silent. Symphonies are being wafted from what has heretofore been a soundless screen. Trite as it may sound, it looks as if the cinema is entering a new sphere of usefulness.” —Herbert Moulton, “Silent Drama is Audible,” Los Angeles Times, September 12, 1926

Such went the typical praise surrounding the premier of Vitaphone technology, an early method of syncing recorded sound to film via 16” shellac discs. Film critics were astounded that vocal and musical reproductions could sound so “natural” or so “real.” Of course, the silent cinema was never truly silent, as at the very least live musical accompaniment was featured with every performance. However, the idea of synchronized sound, with both the image and the voice seemingly originating from the same human form, had long captured the imagination of movie audiences and producers alike.

Vitaphone technology developed from a collaboration between Warner Bros., Bell Laboratories and Western Electric. This was not the first time that synchronized sound technology had been attempted in film. However, Vitaphone technology had distinct advantages over early forms of sync sound. Namely, it was developed during a time when there were vast improvements in electronic amplification, which allowed the audio to be heard clearly throughout the theater in which it sounded. Furthermore, both the 16” Vitaphone discs and film used the same motor and therefore syncing the sound and image was much easier than earlier iterations of sync sound technology.

Because of these advantages, Vitaphone films gained tremendous popularity, particularly the shorts produced by Warner Bros. featuring the top talent of the day. From 1926-1931, Warner Bros. produced over 1000 Vitaphone shorts. Since its inception, the UCLA Film & Television Archive has been committed to preserving as many of these as possible as they represent a significant achievement in the development of sound film.

Pauline Stakelon

The Vitaphone shorts in this program have been restored by Warner Bros., in collaboration with UCLA Film & Television Archive, the Library of Congress Packard Campus for Audio Visual Conservation, and The Vitaphone Project, with funding provided by Warner Bros. and Dudley Heer. Additional financial support provided by Emily Thompson and Scott Margolin.

THE RANGERS in “After the Round-Up” (Vitaphone #2900 1928) 35mm, b/w, 8 min.

MITCHELL LEWIS in “The Death Ship” (Vitaphone #2234 1927) Cast: Mitchell Lewis, Jason Robards, Elizabeth Page. 35mm, b/w, 9 min.
GLADYS BROCKWELL in “Hollywood Bound” (Vitaphone #2235 1928)
35mm, b/w, 9 min.

VAL HARRIS with ANN HOWE in “The Wild Westerner” (Vitaphone #2759 1928)
35mm, b/w, 8 min.

JACK WALDRON in “A Breath of Broadway” (Vitaphone #2691 1928)
35mm, b/w, 8 min.

FLORENCE BRADY in “A Cycle of Songs” (Vitaphone #2699 1928)
35mm, b/w, 8 min.

VAL & ERNIE STANTON in “Cut Yourself a Piece of Cake” (Vitaphone #2586 1928)
35mm, b/w, 8 min.

EDDIE WHITE in “I Thank You” (Vitaphone #2689 1928)
35mm, b/w, 9 min.

ROBERT EMMETT KEANE in “Gossip” (Vitaphone #2849-2850 1928)
Cast: Robert Emmett Keane, John Miljan, Claire Whitney.
35mm, b/w, 21 min.

JOE FRISCO in “The Song Plugger” (Vitaphone #1019-1020 1930)
Cast: Joe Frisco, Leo Donnelly, Sid Garry.
35mm, b/w, 15 min.

TRT: Approx 104 min.

Laboratory Services by Technicolor, The Stanford Theatre Film Laboratory, The Library of Congress Film Preservation Laboratory, Warner Bros. Sound Department, DJ Audio. Special thanks to: Robert Corti, Simon Daniel, Ron Hutchinson, Jeff McCarty, Peter Oreckinto, Kyle Petersen, Ned Price; and Patrick Loughney, Gregory Lukow, Mike Mashon, Rob Stone, Ken Weissman, George Willeman, and members of the Library of Congress Moving Image Section and Film Laboratory staffs.
Samuel Beckett’s FILM 1965

Nobel Prize-winning playwright Samuel Beckett’s lone work for projected cinema was entitled archetypally, Film, and grew from Berkeley’s pronouncement, essi et percipi: “To be is to be perceived.” Yet Beckett’s ontological concerns have less to do with the plastic medium than the nature of recorded and projected images. Film is in essence a chase film; arguably the craziest committed to celluloid. It’s a chase between camera and pursued image that finds existential dread embedded in the very apparatus of the movies. The link to cinema’s essence is evident in the casting, as the chased object is none other than an aged Buster Keaton, who was understandably befuddled at Beckett and director Alan Schneider’s imperative that he keep his face hidden from the camera’s gaze. The archetypal levels resonate further in the exquisite cinematography of Academy Award-winner Boris Kaufman, whose brothers Dziga Vertov and Mikhail Kaufman created the legendary self-reflective masterpiece Man With a Movie Camera (with the latter in the titular role). Commissioned and produced by Grove Press’s Barney Rosset, Film is at once the product of a stunningly all-star assembly of talent and a cinematic conundrum that asks more questions than it answers.

Ross Lipman

Preserved in cooperation with the British Film Institute from a variety of 35mm and 16mm prints. Laboratory services by Cinetech, Ascent Media, NT Picture and Sound, Dolby Laboratories, and Audio Mechanics. Special thanks to: the Academy Film Archive, Edward Beckett, Nicole Brenez, Les Éditions de Minuit, Evergreen Review, David Gray, Shawn Jones, Jonathan Lee, Irène Lindon, Bruce Mazen, the Pacific Film Archive, Barney and Astrid Rosset.
Premiering in 1959 from WNTA-TV in New York, the ambitious television experiment *Play Of The Week* presented an eclectic mix of plays that, according to series producer Lewis Freedman, “no one else would touch.” Produced on a modest budget of $45,000 per two-hour episode, notable stage actors including Dame Judith Anderson and Helen Heyes reportedly accepted scale to star in the sparse, videotaped productions that aesthetically resembled TV’s once prolific anthology programs (such as *Studio One* and *Goodyear Playhouse*) that by the close of the 1950s had largely disappeared from the airwaves. Over the course of its acclaimed two-year broadcast run, *Play Of The Week* distinguished itself in the emerging TV wasteland by featuring top directorial talent, such as Sidney Lumet and Daniel Petrie tackling adaptations of significant works by the likes of Eugene O’Neill (*The Iceman Cometh*) and Anton Chekhov (*The Cherry Orchard*).

As an independently-produced and syndicated series, *Play Of The Week* was not subject to the same intensity of McCarthy-fed scrutiny as network television programs of the era. Thanks to progressive casting stances by producers such as David Susskind (and later, Worthington Minor), stage and screen actor Zero Mostel, who suffered years of unemployment for refusing to testify before the House Committee on Un-American Activities in 1955, enjoyed something of a career breakthrough after being cast in *Play Of The Week* productions of *The World of Sholom Aleichem* (1959) and Samuel Beckett’s absurdist masterpiece, *Waiting for Godot* (first staged in 1952). According to biographer Arthur Sainer, however, in reference to the direction of Godot by Beckett collaborator and confident Alan Schneider, Mostel reportedly humorously quipped that he “wished to be re-blacklisted.”

Mostel’s playful critique aside, fifty years after first broadcast *Play Of The Week*’s “Waiting for Godot” stands today as a significant example of the one of the last gasps of the “Golden Age” of television. From the production’s evocative direction and stage design to the Broadway-caliber performances of the distinguished cast, Godot exemplifies the potential heights the small screen could reach as a legitimate venue for meaningful and challenging dramatic arts.

Mark Quigley

*UCLA Film & Television Archive holds original two-inch videoreel masters for every production of Play Of The Week (1959-61), except for “Waiting for Godot.” The tape master for “Godot” was deposited at Columbia University by publisher Barney Rosset as part of the Grove Press archives and has generously been provided to UCLA for restoration. The master was transferred by UCLA for preservation purposes at the CBS Media Exchange. Special thanks to: Gerald W. Cloud, the Columbia University Library, Evergreen Review, Michael Kantor, ALMO Inc., Barney and Astrid Rosset.*
THIS IS YOUR LIFE

THIS IS YOUR LIFE: “HANNA BLOCH KOHNER” (NBC, 5/27/53)

THIS IS YOUR LIFE: “ILSE STANLEY” (NBC, 11/2/55)

THIS IS YOUR LIFE: “SARA VEFFER” (NBC, 3/19/61)

One of American television’s most popular, enduring and fondly remembered programs, This Is Your Life presented tributes to hundreds of notable people on NBC from 1952 until 1961. Hosted by the effervescent Ralph Edwards, the series actually began its long life on the NBC radio network on November 9, 1948, moving to CBS for a brief run in the spring of 1950. The famous “surprise” element, first heard on the fourth radio show (the honoree was elevator operator and disabled World War II veteran John Sexton), became a regular feature only at the start of the 1949 season and with just a handful of exceptions, remained an integral fixture throughout the rest of the program’s many incarnations.

In the spring of 1951, two pilots were produced and broadcast as part of Ralph Edwards’ zany TV series Truth Or Consequences and the new show was picked up by NBC; its network television run commencing on October 1, 1952. For the next nine years, This Is Your Life presented 343 programs (not counting reruns), all but two hosted by the energetic Edwards himself (Ronald Reagan substituted twice when Edwards was ill). The series was resurrected for syndication from 1971 to 1973, again during the 1983-1984 season, followed finally by four specials produced for NBC, the last in 1993. Versions were licensed, produced and broadcast in England (starting in 1955), France, Spain, Greece, Germany, Australia, and New Zealand.

When remembering This Is Your Life, most people recall the many Hollywood personalities honored over the years: from Eddie Albert to Ed Wynn and just about everyone in between; in all, 156 actors and actresses; 23 Oscar winners; 15 Emmy winners. But not only movie and television stars received the This Is Your Life treatment. Sports figures, songwriters and musicians, war heroes, country doctors, educators, religious leaders, humanitarians, and plain, ordinary people who had overcome tremendous obstacles found themselves subjects of spontaneous biographical journeys which always featured reunions with long-lost friends, relatives and other key figures in their event-filled lives. Among those “regular” people were a 95-year-old woman born a slave; a man who survived the Hiroshima atom bomb blast; a woman who had been on the Lusitania; a man who escaped from Devil’s Island; and three exceptional women, all survivors of the Holocaust, which at the time was still a fresh and horrific memory. It is the lives of these courageous women, whose harrowing yet inspiring stories are vividly related on This Is Your Life, that the UCLA Film and Television Archive are proud to present: Hanna Bloch Kohner, the first Holocaust survivor to share her story on national television, who as a young woman survived Auschwitz and was reunited with her pre-war fiancé after her liberation; actress Ilse Stanley, who before her forced exit from Germany, effected the release of over 400 people from Nazi concentration camps; and Dutch housewife Sara Veffer, who with her husband and six children, spent 18 months hiding in a 12-by-12 foot Amsterdam attic.

Dan Einstein

Preserved in cooperation with the Library of Congress Packard Campus for Audio-Visual Conservation from 35mm picture and soundtrack negatives and 16mm kinescopes. Laboratory services by Cinetech, Audio Mechanics and DJ Audio, Inc. Special thanks to: Ralph Edwards Productions; David Osterkamp and Alan Silvers; and Patrick Loughney, Gregory Lukow, Mike Mashon, Rob Stone, Ken Weissman, George Willeman, and members of the Library of Congress Moving Image Section and Film Laboratory staffs.
John Steinbeck once remarked that most documentaries concerned large groups of people but that audiences could better identify with individuals. In his first work written for the screen and his only screen documentary (actually more of a docudrama told in the form of a parable), Steinbeck concentrates on one symbolic family. An indigenous couple, Ventura and Esperanza, live with their six children in the small and remote pueblo of Santiago, somewhere on the central plateau of Mexico. The film focuses on their oldest son, Juan Diego, who attempts to bridge two very different worlds, one traditional and one modern. Through an idealistic young teacher at the government school in his village, Juan Diego is introduced to modern science. As an outbreak of a mysterious disease begins to affect his family and the village around him, Juan Diego struggles to overcome ancient superstitions and tries to save his small community from suffering and death.

Steinbeck became involved in the project when friends introduced him to Herbert Kline, a distinguished young director who had recently directed four anti-fascist documentaries. Steinbeck wrote what he called an elastic story that could be stretched to fill the circumstances the film team found when they moved into a real back country village. The Forgotten Village was filmed in the states of Puebla and Tlaxcala, Mexico for $35,000, using a non-professional cast of mostly indigenous residents of the region. As none of the villagers could speak Spanish, much less English, a narrator was used to tell the story. Originally, Spencer Tracy was to do the narration, but, at the last moment, MGM reneged on releasing him from his contract. He was replaced by Burgess Meredith.

The film was to have had its world premiere on September 9, 1941 at the Belmont Theatre in New York City. In August, the New York State Board of Censors refused to license the film for public exhibition, objecting to a child birth scene that it characterized as “indecent” and “inhuman”. Luckily, the ban was overturned on appeal, and the film opened, uncensored, at the Belmont Theatre on November 18, 1941. It opened to good reviews and a modest box office, but, unfortunately, Pearl Harbor and the U.S. entry into the war diffused its impact.

Jeffrey Bickel

Preservation from the original 35mm nitrate picture and soundtrack negatives from the Stanford Theatre Foundation Collection and a 35mm nitrate fine grain master positive from MOMA. Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Inc., DJ Audio, Inc. and Audio Mechanics. Special thanks to: Mary Keene, Anne Mora.
Preceded by:

Preservation funded by The Packard Humanities Institute.

MEXICO IN THE HEARST METROTONE NEWS COLLECTION
(1930’s and 1940’s)

Steinbeck had a deep fascination with themes that convey a strong social message. At the beginning of the 1940’s, Mexico was still alive with social activism. The continued extension of the Mexican Revolution into the countryside became the theme of THE FORGOTTEN VILLAGE. In order to give some background on the social and political situation in Mexico during this era, tonight’s program will include highlights from the Hearst Metrotone News collection’s coverage of Mexico during the 1930’s and 1940’s.

Jeffrey Bickel

Selections include:

ANTI-GARRIDO PARTY, MEXICO (excerpt from 6-287; July 22, 1935)

MEXICO EXILES EX-PRESIDENT (excerpt 7-259; April 13, 1936)

LEON TROTSKY FINDS HAVEN IN MEXICO (excerpt 8-235; January 18, 1937)

TROTSKY INTERVIEW (HVMc3356r1, 15390; 1937)

NEW OIL MANAGEMENT IN MEXICO (HVMc828r1, 22351; 1938)

MEXICO HAILS PRESIDENT, FRIEND OF U.S. (excerpt 12-223; December 2, 1940)

MEXICAN ARMY ALLIED WITH YANKS! (13-239; January 26, 1942)

Program Running Time: approximately 30 minutes

Preserved from the original 35mm nitrate picture negatives and 35mm nitrate composite prints from the Hearst Metrotone News collection.

Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Inc., DJ Audio, Inc. and Audio Mechanics.

Special thanks to: King Features.
In his directorial debut, former editor Robert Parrish skillfully illuminates screenwriter Bill Bowers’ equally acerbic and droll Cry Danger into an under-appreciated noir gem.

Even though this Jerome Cady story was originally purchased by Humphrey Bogart’s Santana Pictures, the film ended up being the only release by Olympic Productions. The tersely pitch-perfect Dick Powell portrays protagonist ex-convict Rocky Mulloy who returns to Los Angeles to find the gang that framed him for a crime he did not commit. Aided by a hard-drinking, crippled ex-marine (brilliantly realized by Richard Erdman), Mulloy sets up home-base at a Bunker Hill trailer camp that is home to his ex-girlfriend Nancy, played by the graceful Rhonda Fleming. Fleming, who was on loan from David O. Selznick’s company for this project, underwent an emergency appendectomy that initially held up the film’s very tight twenty-two day shooting schedule.

Dick Powell had already transitioned comfortably to crime dramas with the likes of Murder, My Sweet and Pitfall to name a few. The standout performance here belongs to his cohort Erdman. The New York Times noted that the film had “sardonic lines that are tossed off most effectively by a young actor named Richard Erdman, who has been around Hollywood since 1943 - just waiting for the right chance, no doubt. Cry Danger gives it to Mr. Erdman and he makes the most of it…” Jean Porter, wife of frequent noir director Edward Dmytryk, is also a standout delight as one of the several downtown Los Angeles denizens adding the equally amusing and seedy local color.

The film premiered and opened in San Francisco with Fleming scheduled to attend; unfortunately the actress’ father died and it wasn’t until years later that she finally saw the film and now considers it one of her favorites. Preservation partner and Film Noir Foundation President Eddie Muller calls it a “crackerjack crime film – short, smart, sassy, and full of surprises.”

Todd Wiener

Preserved in cooperation with Paramount Pictures and Warner Bros. from two 35mm acetate composite master positives. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Film Technology Company, Inc. Special thanks to: Hal Jones, Eddie Muller, Ned Price.
KISS TOMORROW GOODBYE 1950

After his brilliantly ruthless performance in the highly successful *White Heat* (1949, Raoul Walsh), James Cagney and brother William were contractually free from Warner Bros. to go off on their own to produce Cagney’s next project. The perfect follow-up vehicle for Cagney seemed to be screenwriter Harry Brown’s adaptation of the sordid 1948 crime novel *Kiss Tomorrow Goodbye* by Horace McCoy (best known for his 1935 novel *They Shoot Horses, Don’t They*).

*Kiss Tomorrow Goodbye* tells the story of wild hoodlum Ralph Cotter (played by Cagney), who after a daring prison jailbreak, careens out of control via a repugnant mess of twisted associations, heists, and blackmail schemes. Ward Bond, Barbara Payton, and the particularly effective Luther Adler deliver solid performances that virtually slip into the background as Cagney snarls, struts, and chews up the scenery in his final time playing a gangster. The performance almost becomes a cartoonish characterization of his past roles (particularly in one scene when the famous grapefruit found in *The Public Enemy* is now replaced by a creamer). Fittingly, the film was banned in Ohio once state lawmakers deemed it “a sordid, sadistic presentation of crime with explicit steps in commission.”

Primarily remembered for his successful work on the *Our Gang* comedy shorts at Hal Roach Studios before his many respected projects at Warner Bros., Gordon Douglas’ efficient direction suits the sadistic low-budget independent production. Even though some critics felt that this film lacked the visceral one-two punch that worked so well for Cagney in the 1930s and 1940s, it is still regarded as one of the better post-war gangster films. British critic Raymond Dugnat later called the film “quiet and astonishing” and compared it to *A Place In the Sun* (also written by Brown and released the very next year).

In an interesting trivia side note, Cagney’s producer brother William makes a minor appearance as the lead character’s brother at the end of the film during a crucial courtroom scene.

*Todd Wiener*

*Preserved in cooperation with Paramount Pictures from the original 35mm nitrate picture and track negatives and a 35mm safety print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Film Technology Company, Inc. Special thanks to: Barry Allen, Andrea Kalas,*
BABY PEGGY: HOLLYWOOD’S TINY TITAN

Over a decade before the emergence of Shirley Temple, America fell in love with a diminutive dynamo named Baby Peggy. At the dawning of what would become the turbulent 1920s, audiences were looking for an antidote to the horrors of the recently concluded World War I, and precocious Baby Peggy captured the hearts and box office dollars of the theatre-going public worldwide.

Born Peggy-Jean Montgomery on October 26, 1918, she was discovered by Fred Fishbach at Century Studio at the tender age of 19 months, and was quickly cast in a series of shorts with canine co-star Brownie the Wonder Dog. By the time Brownie died in early 1922, Baby Peggy had become a fast-rising commodity in Hollywood and graduated to her own series of starring vehicles that would ultimately create a phenomenon.

Because of her ability to respond instantaneously to any direction given her, she acquired the nickname “one-take Peggy,” endearing her to Century Studio head Julius Stern (Universal Studios founder Carl Laemmle’s brother-in-law), who demanded that his film crews should “not waste a single foot of celluloid.” Realizing her potential, Century produced dozens of successful Baby Peggy comedies before her father (Jack Montgomery, a Hollywood stuntman who often doubled for Tom Mix) guided her career to Universal to make a series of features, earning the actress over a million dollars per year. Her remarkable acting skills and iconic bob haircut captured the nation’s fancy, creating a marketing sensation for Baby Peggy dolls and other related novelties.

A bitter financial dispute between her father and producer Sol Lesser brought an abrupt end to her movie career in 1924, and the actress was relegated to appearances on the vaudeville circuit. With her fortune embezzled by a relative, and finding only minor movie roles available to her, Peggy retired from the film industry entirely in 1936. Today she is known as Diana Serra Cary, noteworthy authoress of several successful books on the subject of child actors, including her autobiography What Ever Happened to Baby Peggy?

Unfortunately, her cinematic legacy did not fare as well. While a number of her films do survive as complete prints, many others exist only in fragmentary form. A number of these incomplete titles are included in our tribute program and provide an intriguing peek at what these otherwise lost films would have looked like.

Steven K. Hill

BROWNIE’S LITTLE VENUS (1921)
Preservation funded by David Stenn and The Packard Humanities Institute.
Directed by: Fred Hibbard
Screenplay: Fred Hibbard. With: Baby Peggy, Lillian Biron, Bud Jamison. 35mm, b/w, 22 min
Preserved in cooperation with Cinémathèque Suisse from a 35mm nitrate print. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory, Title House Digital.

Fragment from GET-RICH-QUICK PEGGY (1921)
Preservation funded by David Stenn and The Packard Humanities Institute.
Directed by: Alfred J. Goulding.
With: Baby Peggy, Louise Lorraine, The Aulbert Twins. 35mm, b/w, approx. 19 min.
Preserved in cooperation with Nederlands Filmmuseum from a 35mm nitrate print. Laboratory services by Film Technology Company, Inc., The Stanford Theatre Film Laboratory, Title House Digital.

Fragment from LITTLE RED RIDING HOOD (1922)
Preservation funded by David Stenn and The Packard Humanities Institute.
Directed by: Alfred J. Goulding, Al Herman.
Screenplay: Alfred J. Goulding. With: Baby Peggy, Louise Lorraine, Arthur Trimble. 35mm, b/w, approx. 11 min.
Preserved in cooperation with Filmarchiv Austria from a 35mm nitrate print. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory, Title House Digital.
Fragment from THE LAW FORBIDS (1924)
Preservation funded by The Packard Humanities Institute and David Stenn.
Directed by: Jess Robbins.
35mm, b/w, approx. 19 min.

Preserved in cooperation with Nederlands Filmmuseum from a 35mm nitrate print. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital.

Fragment from THE DARLING OF NEW YORK (1923)
Preservation funded by The Packard Humanities Institute and David Stenn.
Directed by: King Baggot.
35mm, b/w, approx. 11 min.

Preserved from a 16mm print. Laboratory services by The Stanford Theatre Film Laboratory. Special thanks to: Tom Stathes.

SWEETIE (1923)
Preservation funded by The Packard Humanities Institute and David Stenn.
Directed by: Alfred J. Goulding.
35mm, b/w, approx. 21 min.

Preserved in cooperation with Filmmarchiv Austria, Lobster Films, and The Museum of Modern Art from a 35mm nitrate print and two 16mm prints. Laboratory services by The Stanford Theatre Film Laboratory. Special thanks to: David Shepard.
Preservation funded by The Film Foundation and GUCCI.

Directed by Barbara Loden

35mm, color, 102 min.

**WANDA 1970**

Barbara Loden, at surface glance, might be the least likely candidate to have produced one of the absolute masterpieces of American cinema. Beginning her career as a nightclub dancer and pinup girl, she had to face not only class but gender discrimination throughout her life. By her own frank admission, she had been raised in an environment wherein a woman’s only chances for self-improvement were through attachment to a man. It’s precisely from these struggles that *Wanda* grew.

It’s hence ironic and perversely appropriate that Loden was, initially, known for her marriage to Elia Kazan and for her roles in his films *Wild River* (1960) and *Splendor in the Grass* (1961), and his stage production of *After The Fall* (1964). Loden subsequently withdrew from public life alongside Kazan before taking up the writer/director’s helm of *Wanda*, which is fittingly, her lasting cinematic legacy.

Now cited by Jonathan Rosenbaum as one of the 100 greatest American films ever made, Loden’s neo-realist gem centers on her brilliant performance as a rural Pennsylvanian housewife embarked upon a flight to nowhere, traveling through an American landscape of decrepit factories, two-lane wastelands and ratty motels. Dragged seemingly by the wind into a relationship with small-time crook Michael Higgins, Loden’s Wanda floats through her own life as if witness to it; a view of desperation filtered through a tinted windshield.

Her creative partner in the production was cinematographer/editor Nick Proferes, who, crucially, emerged from the then-vital tradition of cinema vérité. With its location shooting, existing light cinematography, long takes and extensive use of non-actors, *Wanda* functions at one level as pure documentary. Loden’s and Higgins’s brilliant acting performances are held in perfect balance by both the non-actors who surround them and Proferes’s photography of rural and small-town Pennsylvania. Proferes’s vérité origins ultimately fuse with Loden’s expert direction in one of the most authentic visions of middle America committed to screen.

UCLA’s new 35mm restoration is blown up directly from the previously lost 16mm camera rolls, and brings a sharper and truer rendition of *Wanda*’s unique 1970’s color palette than has previously been possible. Digital tools have been used to selectively repair damaged sequences in the original materials.

*Ross Lipman*

Preserved in cooperation with Televentures Corp and Parlour Pictures from the original 16mm a/b rolls, a 35mm print, and the original 35mm and 16mm optical tracks. Laboratory services by Cinetech, Ascent Media, Audio Mechanics, and NT Picture and Sound. Special thanks to: David Block, Mimi Brody, Dave Cetra, James Gott, Marco and Larry Joachim, Shawn Jones, Leo Kazan, Dave Osterkamp, John Polito, Nicholas Proferes.
ON THE VITAPHONE: Program Two 1928-1930

Today’s program augments the selection of the Vitaphone short subjects premiering on the evening of March 12, 2011. Please refer to the notes for that program for a history and description of Vitaphone Films, and of UCLA Film & Television Archive’s work with this important and delightful moving image legacy.

The Vitaphone shorts in this program have been restored by Warner Bros., in collaboration with UCLA Film & Television Archive, the Library of Congress Packard Campus for Audio Visual Conservation, and The Vitaphone Project, with funding provided by Warner Bros. and Dudley Heer. Additional financial support provided by Emily Thompson and Scott Margolin.

THE KJERULF’S MAYFAIR QUINTETTE in “A Musical Melange” (Vitaphone #2650 1928)
35mm, b/w, 6 min.

ANN CODEE and FRANK ORTH in “A Bird in the Hand” (Vitaphone #757 1929)
35mm, b/w, 10 min.

“TRIFLES” (Vitaphone #3722-3723 1929)
Cast: Jason Robards, Sara Padden, Blanche Friderici.
35mm, b/w, 16 min.

MARLOWE and JORDAN in “Songs and Impressions” (Vitaphone #2741 1928)
35mm, b/w, 8 min.

ARTHUR PAT WEST in “Ship Ahoy” (Vitaphone #2919 1928)
35mm, b/w, 8 min.

DOOLEY & SALES in “Dooley’s the Name” (Vitaphone #824 1929)
35mm, b/w, 8 min.

BORN & LAWRENCE in “Pigskin Troubles” (Vitaphone #2940 1928)
35mm, b/w, 8 min.

HARRY FOX AND BEATRICE CURTIS in “The Bee and the Fox” (Vitaphone #829 1929)
35mm, b/w, 8 min.

“NIAGARA FALLS” (Vitaphone #3778 1930)
Cast: Bryant Washburn, Helen Jerome Eddy.
35mm, b/w, 11 min.

“SHE WHO GETS SLAPPED” with Tom Dugan and Barbara Leonard (Vitaphone #3900 1930)
Cast: Tommy Dugan, William Irving, Dorothy Christie.
35mm, b/w, 8 min.

“WHAT A LIFE” (Vitaphone #3849 1930)
Cast: Virginia Sale, Sid Silvers, William Irving.
35mm, b/w, 11 min.

TRT: approx. 102 min.

Laboratory Services by Technicolor, The Stanford Theatre Film Laboratory, The Library of Congress Film Preservation Laboratory, Warner Bros. Sound Department, DJ Audio. Special thanks to: Robert Corti, Simon Daniel, Ron Hutchinson, Jeff McCarty, Peter Oreickinto, Kyle Petersen, Ned Price; and Patrick Loughney, Gregory Lukow, Mike Mashon, Rob Stone, Ken Weissman, George Willeman, and members of the Library of Congress Moving Image Section and Film Laboratory staffs.
POT O’ GOLD 1941

After starring with Katharine Hepburn in The Philadelphia Story (1940) and with Hedy Lamarr in Come Live With Me (1941), Jimmy Stewart was loaned out to United Artists for this musical comedy with Paulette Goddard. Stewart actually sings for the second and last time in his career. According to one Stewart biographer, Jimmy hated this movie more than any other he made, possibly because of his lack of chemistry with the lead actress, but fans have embraced the film as a lot of fun, noting that Jimmy's voice isn't half bad. The film's independent producer was James Roosevelt, the son of President Franklin D. Roosevelt, his first and last effort. The film got mixed reviews, although George Marshal keeps the musical numbers and comedy moving in this pleasant diversion.

Stewart plays James Haskell, a music store clerk in his dad’s business who dreams of making it big playing his harmonica. He and Molly McCorkle, a girl from a local boarding house he falls in love with, conspire to get a small town band on the radio show, “Pot o’ Gold,” which in fact was a real NBC radio program, featuring the same Horace Heidt and His Musical Knights band of the movie. Let’s hear it for product tie-ins. The leads get strong support from Charles Winninger as Stewart’s curmudgeonly uncle who hates music.

The feature will be preceded by a selection of “Soundies” of the same vintage. Released by the Soundies Corp. of America, the soundies were short musical clips (much like MTV), distributed on 16mm. They featured numerous well known bands and singers, but were cheaply produced for a coin-operated “Panoram” film jukeboxes in the 1940s. With a grant from the Grammy Foundation, UCLA Film & Television Archive has preserved a selection of these unique films.

Jan-Christopher Horak

Preserved from a 35mm nitrate composite fine grain master positive, multiple nitrate composite reissue prints, and a 16mm print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to: David Shepard.
Preceded by:

**SOUNDIES**
Preservation funded by The Grammy Foundation and The Packard Humanities Institute.

**JUNGLE JIG** (1941)
35 mm, b/w, approx. 3 min

**HOT IN THE GROOVE** (1942)
With: Erskine Hawkins and his jiving Sepia Scorchers.
35 mm, b/w, approx. 3 min

**CORRINE, CORRINA** (1944)
Directed by Josef Berne. Producer: Ben Hersh. With: Spade Cooley and his Western Swing Gang featuring Tex Williams.
35 mm, b/w, approx. 3 min

**BAR BABBLE** (1942)
With: Jimmy Dorsey and his Orchestra.
35 mm, b/w, approx. 3 min

**CALL TO ARMS** (1945)
Produced and directed by B. K. Blake. With: Cynda Glenn.
35 mm, b/w, approx. 3 min

**PRISONER OF LOVE** (1946)
35 mm, b/w, approx. 3 min

**HILO HATTIE** (1941)
Directed by Josef Berne. Producer: Sam Coslow. With Princess Aloha with Andy Iona and His Orchestra.
35 mm, b/w, approx. 3 min

**I GOT IT BAD AND THAT AIN'T GOOD** (1942)
35 mm, b/w, approx. 3 min

**LI’L LIZA JANE** (1943)
With: Emerson's Mountaineers.
35 mm, b/w, approx. 3 min

**HANDS** (1943)
Produced by Army Pictorial Service Signal Corps.
35 mm, b/w, approx. 3 min

**SIOUX CITY SUE** (1946)
35 mm, b/w, approx. 3 min

**TILLIE** (1945)
Produced and Directed by William Forest Crouch. With: Louis Jordan and his Tympany Five.
35 mm, b/w, approx. 3 min

**STICKS AND STONES** (1943)
With: Rita Rio.
35 mm, b/w, approx. 3 min.

*Preserved from 16mm prints. Laboratory services by The Stanford Theatre Foundation, Triage Motion Picture Services, Audio Mechanics, DJ Audio.*
Long a legend in the amateur filmmaking community, ex-vaudevillian Sid Laverents burst into national attention in 2000 at age 92, when he was “rediscovered” by filmmaker/historian Melinda Stone. His short film *Multiple Sidosis*—preserved by the UCLA Film & Television Archive—was selected for inclusion in the National Film Registry, and he has become a cult legend. Laverents passed away at age 100 in 2009. *The Sid Saga, Parts 1-3* is his magnum opus and an undiscovered masterpiece.

In form, *The Sid Saga* is classic Laverents, beginning with the archetypal living room scene in which a suburban neighbor asks Sid about his photo album and ultimately receives much more than she bargained for. It sets Sid off on a biographical quest in which we learn he’s not just led a long life; but seemingly hundreds. The film chronicles Laverents’ impoverished immigrant family’s many moves across the country in the early part of the century seeking work, Sid’s vaudeville years as a one-man band, his marriages, and his many careers—running the gamut from dishwasher to, literally, rocket scientist.

However that’s just the beginning. The film also includes a detailed account of Laverents’s career as a filmmaker, which spanned everything from eccentric nature documentaries to mind-boggling comedies. A final part, shot in video, documents the physical and emotional struggles of his 80’s, after the death of his wife Adelaide, and includes graphic footage of his face-lift operation—part of a successful attempt to attract a new partner as he approached age 90.

Throughout it all is what Laverents scholar/Roctober editor Jake Austin describes as a “can-do optimism,” which carries Sid and his audience from natural disaster (in the form of the 1929 flood in Elba, Alabama), to the financial woes of the Depression, to World War II, to marital dramas that easily merit their own soap opera.

In typical Sid fashion, he therein handles everything himself, adding hand-drawn animation to his customary turns at cinematography, writing, narration, editing and post-production. In the telling, we learn not just about Sid, but about the ordinary-yet-fantastic worlds in which he traveled. The film is the story of one life and an American century.

*The Sid Saga, Parts 1-3* 1985-1989

Preservation funded by the National Film Preservation Foundation and The Packard Humanities Institute.

Directed by Sid Laverents
35mm, b/w and color, 90 min.

Preserved from the original 16mm color reversal a/b rolls, original 16mm prints and work prints, the original 16mm magnetic soundtracks, and the original 1/4” magnetic tracks. Laboratory services by The Stanford Theatre Film Laboratory, Fotokem, Audio Mechanics, NT Picture and Sound. Special thanks to: Jake Austin, Pea Hicks, Sid and Charlotte Laverents, Melinda Stone.
Native Land 1942

Paul Strand and Leo Hurwitz’s independently produced docu-drama, Native Land (1942), was politically more radical than anything Strand had ever done, yet the film also continues Strand’s exploration of man and nature. Its troubled production history (1937-1941), due to a chronic lack of funds, was further compounded when The Hitler-Stalin Pact, then World War II negatively impacted the film’s reach and effectiveness. Initially based on the United States Senate’s LaFollette Committee on Civil Rights Hearings on labor union busting and corporate labor spying, the script by Ben Maddow and the directors became a paean to the growth of the American labor movement. Constructed out of documentary and newsreel sequences as well as fictional footage using professional actors to reenact events, the film opened commercially in May 1942 and quickly disappeared, its message of class struggle no longer in tune with the national unity politics of the home front in World War II.

The film opens with a series of images of waves crashing against the rocky cliffs of a primordial land. In the following shots Strand cuts from the sea to the forest to majestic mountains, to rivers. With Paul Robeson’s strong voice booming on the soundtrack, the film develops a surprisingly patriotic narrative of man struggling for freedom, given it’s leftist ideology. Yet the development of cities and civilization alienates man ever further from nature. Powerful political and economic interests exploit the land and its people, as demonstrated in powerful sequences of racism, intolerance, and corporate thuggery. Certainly an ideological hybrid in its time, the film’s striking black and white cinematography is supported by fluid editing that mark the filmmakers as students of Eisenstein and Pudovkin.

Jan-Christopher Horak
GENE KELLY ON TELEVISION

Until the late 1950’s Gene Kelly, though no stranger to television, had resisted any serious involvement with the medium. His dramatic TV debut was as a one-armed tramp who falls in love with an angelic deaf-mute in the Schlitz Playhouse adaptation of Flannery O’Connor’s story “The Love You Save” (CBS, 3/1/57). Two days later, he was interviewed by Dave Garroway on an installment of NBC’s Wide Wide World entitled “A Man’s Story.” Other brief small screen appearances of the period included a mystery guest stint on What’s My Line (CBS, 6/23/57) and a conversation with Edward R. Murrow on the popular interview program Person To Person (CBS, 12/19/58). But as the decade progressed, and as he became increasingly concerned over cut-backs in Hollywood musical feature production, Kelly, along with Fred Astaire, saw that television represented a new arena in which music and dance could be presented in novel and exciting ways.

OMNIBUS: “DANCING: A MAN’S GAME” (NBC, 12/21/58)

At the urging of Alistair Cook, host of the prestigious Omnibus series, Kelly was invited to create for the program, a look at the relationship between dance and athletics. Growing up in Pittsburgh, Kelly had harbored aspirations of becoming an athlete (in high school he was an avid participant in football, hockey and gymnastics) and throughout his life he worked tirelessly to overcome the perceived association between dance and effeminacy. “My two loves are dancing and sports,” Kelly wrote. “I know that the foundation of my dance style is a 50-50 mixture of ballet and athletic training, and where one leaves off and the other begins, I am never quite sure.” Consequently, when given the opportunity to write, choreograph and direct “Dancing: A Man’s Game,” Kelly pointedly established a firm link between dance and sports. The lengthy soundstage tracking shot early in the show is a case in point. Along with a group of male dancers warming up, sports superstars including Mickey Mantle, Bob Cousy, Johnny Unitas and Sugar Ray Robinson are shown in motion, after which Kelly modifies their actions into dance movements. Other highlights include Kelly in a delightful tap-dance duet with boxer Robinson; a demonstration of how modern tap developed out of a combination of Irish clog dancing and African American minstrel turns to create a thoroughly distinctive style of American dance; young dancer Patrick Adiarte and Kelly on the modernization of tap through a synthesis of old forms with new rhythms; a look at the similarities between skating and ballet intercut between world champion figure-skater Dick Button and dancer Edward Villella; and an dramatic finale reminiscent of West Side Story, choreographed and performed by Kelly to music by George Gershwin. The entire hour, as described by Variety,
was a “stunning production, expertly directed and executed…which fused and counterpointed the physical movement and rhythm of athletes with today’s dance…as high on entertainment value as it was informative.” Hailed a masterpiece by viewers and television critics nationwide, the program certainly contributed to Omnibus being awarded an Emmy statuette as “Best Public Service Program or Series” for 1958. Kelly himself received an Emmy nomination for “Best Choreography for Television” and the broadcast’s success encouraged him to continue his video explorations of dance on television; his next projects being two color Pontiac Star Parade specials produced in 1959, both preserved by the UCLA Film & Television Archive and screened in 1995 as part of the Archive’s Seventh Annual Festival of Preservation.

Digital copy transferred from 16mm kinescope. Special thanks to: Global Imageworks—Jessica Berman-Bogdan.

**GENE KELLY IN NEW YORK, NEW YORK** (CBS, 2/14/66)
A Miradero II production. Conceived and devised by Robert Wells.
Digital Betacam, color, 60 min.

Gene Kelly In New York, New York finds the dancer in fine form for a musical tour of Manhattan in which such New York landmarks Rockefeller Center, the Plaza Hotel and the Museum of Modern Art serve as backdrops for the show’s entertaining production numbers. Joining Kelly in this sparkling hour of song and dance are comedian Woody Allen performing at a Greenwich Village nitery; dancer/choreographer/director Gower Champion, making his first professional appearance as a dancer since 1960; British musical comedy star Tommy Steele in a lively “Two Of A Kind” song and dance with Kelly; and a swingin’ version of “You’re Nobody Till Somebody Loves You” from songstress Damita Jo.

Dan Einstein

Preserved from the original 2” master and aircheck videotapes. Video transfer at the CBS Media Exchange. Editing services by Randy Yantek.
CELEBRATING LAUREL & HARDY

UCLA Film & Television Archive is celebrating Laurel & Hardy to kick off a major preservation effort to restore all of the surviving negatives of Laurel & Hardy at UCLA, most of which have been seriously abused by generations of rereleases. With this program, the Archive also kicks off a new website and an international fundraising effort through that site, which will also feature lots of “Stan and Ollie” lore, and on-going reports of our preservation efforts. Thanks to the generosity of Mr. Jeff Joseph, a major lead gift has already been pledged for the first project.

The comedy team of Stan Laurel and Oliver Hardy (or “El Gordo y El Flaco,” as they were known in Spanish) was active in Hollywood for decades, first starring in silent shorts, and later, sound shorts and features. While silent films were relatively easy to adapt for a foreign audience by removing English intertitles and replacing them with those written in a different language, it would prove much trickier to adapt sound films. Several early Laurel & Hardy sound comedies present an innovative solution to this problem by releasing multi-language versions without over-dubbing. Each short was reshot with Laurel & Hardy speaking their lines in a foreign language (Spanish, Italian, French or German) while surrounded by a supporting cast of native speakers. These two comedies were shown at the First UCLA Festival of Preservation: La Vida Nocturna and Politiquerias. It is amazing to watch these talented comedians maintain their comic timing both verbally and physically all while speaking in an unfamiliar language. (For those not acquainted with the original versions plot synopses will be provided in English).

In La Vida Nocturna (Blotto) Stan feigns an urgent business telegram to escape from a tedious evening at home and go to a nightclub with Ollie. To better enjoy the evening, Stan sneaks a bottle of liquor out with him. Little do the boys know that Stan’s wife, wise to their plans, has refilled the bottle with cold tea. Politiquerias (Chickens Come Home) features Ollie as a mayoral candidate whose former girlfriend tries to blackmail him. Ollie’s wife is giving a dinner party for his campaign at the same time that the blackmailer demands to see him. The Rogue Song is considered a lost film (only the soundtrack and fragments survive) making this trailer a valuable historical document.

Amanda Bradshaw

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

LA VIDA NOCTURNA (BLOTTO) (1930)
Directed by: James Parrott.

Preserved from original camera negatives and dupe negatives, with the cooperation of Hal Roach Studios; special thanks to Mark Lipson.

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

POLITIQUERIAS (CHICKENS COME HOME) (1930)
Directed by: James W. Horne.

Preserved from original camera negatives and dupe negatives, with the cooperation of Hal Roach Studios; special thanks to Mark Lipson.

Preceded by:

Preservation funded by the Carl David Memorial Fund

Trailer for THE ROGUE SONG (1930)
Directed by: Lionel Barrymore
Metro-Goldwyn-Mayer. With: Lawrence Tibbett, Stan Laurel, Oliver Hardy.

Preserved from a 35mm cemented 2-color disk provided by Bruce Miller, in cooperation with Warner Bros. Laboratory services by Cinetech Laboratory. Sound transfer by Seth Winner. Sound services by DJ Audio, Audio Mechanics. Special thanks to: Ron Hutchinson, The Vitaphone Project; Richard P. May


Hearst Metrotone news Vol. 3, no. 294 (excerpt)
“Movie Comedians See the Big City” (August 20, 1952)
35mm, b/w, approx. 2 min.

Preserved from a 35mm nitrate composite print. Laboratory services by Film Technology Company, Inc. Special thanks to: King Features.
Preservation funded by The Cecil B. DeMille Foundation and The Packard Humanities Institute.

Directed by Cecil B. DeMille


35mm, b/w, 125 min.

THE CRUSADES 1935

Following the great success of Cleopatra (1934), Cecil B. DeMille lost no time arranging another thundering epic picture to confirm his supremacy at Paramount Pictures, where his career had begun (and which he had helped to found). Following a period of independent production in the late 1920s, and a short residency at Metro-Goldwyn-Mayer, DeMille’s return to Paramount had had been a triumph with The Sign Of The Cross (1932), a baroque display of Roman debauchery and Christian martyrdom. On its face, a story of religious factions clashing for control of Jerusalem might not have seemed salutary to DeMille, who had sustained harsh Jewish protests to King Of Kings (1927), but his faith in the new story (however re-interpreted for the screen) quelled any doubts he may have had, depicting the heroic victory and the character transformation of England’s King Richard “the Lionhearted” (portrayed by Henry Wilcoxon). The scenario posits a violent takeover of Jerusalem by Islamic warrior Saladin, and the pan-European response to this supposed offense against Christianity’s holiest site. Urged to war by his fellow kings and a rabble-rousing “holy man” (C. Aubrey Smith), Richard sees an opportunity to escape a politically expedient marriage to dour Alice, princess of France (DeMille’s daughter, Katherine), but soon finds it necessary to grudgingly take a bride (Loretta Young as Berengeria, princess of Navarre) as a condition of assistance from her father in his campaign. The budding romance which follows this marriage, developing an ever-loftier tone, becomes the film’s tender heart as Richard leads his troops in storming the cities of Acre and Jerusalem in quest of holy relics and victory. Berengeria’s resounding appeal for peace among people of different creeds signals a rapprochement that seems extraordinarily optimistic from a contemporary perspective, but a face-off with surprisingly chivalrous Saladin appears to reflect something of the historical reality of his magnanimity. A sturdy entertainment with amazing set-pieces and memorable flourishes (such as the marriage of Berengeria to an absent Richard’s sword), the expensive picture nonetheless lost money, and moved to the background of discussions of DeMille’s significant work. But it is worthy of reappraisal, and crafted with brio by a master at the height of his powers.

Shannon Kelley

Preserved by UCLA Film & Television Archive and Universal Pictures from 35mm nitrate and acetate materials. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory, BluWave Audio. Special thanks to: Cecilia DeMille Presley, Bob O’Neil.

Preceded by:

HOLLYWOOD EXTRA GIRL (1935)

Preservation funded by The Cecil B. DeMille Foundation.

Extra girl #1472 reports for work on The Crusades.

35mm, b/w, 11 min.

Preserved in cooperation with the Cecil B. DeMille Foundation from a 35mm nitrate composite print. Laboratory services by YCM Laboratories.

IN A MOUNTAIN PASS (1935)

Preservation funded by The Packard Humanities Institute.

A Technicolor short featuring mountain vistas set to classical music. 35mm, color, 8 min.

Preserved by The Stanford Theatre Foundation and UCLA Film & Television Archive. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory. Special thanks to: Eric Aijala, Richard Dayton.
Our Eyes Toward the Future, Our Hearts in the Past.

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The Film Foundation proudly supports
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Celebrating UCLA Film & Television Archive’s achievements in preserving the past and defining the future of moving images
Congratulations to the talented preservation department at UCLA’s Film & Television Archive.

Thank you for your marvelous work throughout the years.

Best Wishes,
Cecilia DeMille Presley
The Cecil B. DeMille Foundation
Congratulations to
UCLA Film & Television Archive
Our Partners in Preservation
Outfest congratulates our partners at the UCLA Film & Television Archive for their commitment to the Legacy Project and for preserving important LGBT films like Choosing Children, Queens at Heart, the Tom Chomont Collection & Mona’s Candle Light.

Outfest 2011: the 29th Los Angeles Gay & Lesbian Film Festival will be held July 7th - 17th
For more information visit Outfest.org

Mary of the Movies (Columbia Pictures, 1923)

The National Film Preservation Foundation salutes UCLA Film & Television Archive for its participation in the collaboration with the New Zealand Film Archive, through which lost American films are being preserved and made available to audiences once again.
Audio Mechanics and DJ Audio
congratulate
UCLA Film & Television Archive
on their
Festival of Preservation, 2011

We gratefully acknowledge UCLA for placing
their trust in our work for more than 12 years
and for their passion and dedication
to film preservation

We take pride in our role in the restoration and
preservation of cinematic history.
We are pleased to support the UCLA Film & Television Archive on behalf of Mary Pickford, producer of the rediscovered classic noir, *Sleep, My Love*.

Honoring UCLA Film & Television Archive
A Preservation Hero

Lobster Films, Paris
Film Preservation Associates, Inc.
Blackhawk Films Collection
FEATURE FILMS PRESERVED BY UCLA 1977-2011

ABBOTT AND COSTELLO MEET CAPTAIN KID (1952) Charles Lamont
AFTER TOMORROW (1932) Frank Borzage
ALMOST MARRIED (1932) William Cameron Menzies
ALWAYS GOODBYE (1931) William Cameron Menzies
AMERICAN TRAGEDY, AN (1931) Joseph von Sternberg
ANGEL AND THE BADMAN (1946) Howard Hawks
ANGELICA (1934) Louis King
ANIMAL KINGDOM, THE (1932) Edward Griffith
ANYBODY’S WOMAN (1930) Dorothy Arzner
APPLAUSE (1929) Rouben Mamoulian
ARCH OF TRIUMPH (1948) Lewis Milestone
ARGINAUTS OF CALIFORNIA, THE (1916) Henry Kibbierske
AWFUL TRUTH, THE (1937) Leo McCarey
BABY DOLL (1956) Elia Kazan
BACHELOR OF ARTS (1934) Louis King
BACHELOR’S AFFAIRS (1932) Alfred Werker
BACK TO GOD’S COUNTRY (1927) Irvin Willitt
BALL OF FIRE (1941) Howard Hawks
BARRIERS OF THE LAW (1925) J. P. McGowan
BATE, THE (1926) Roland West
BAT WHISPERS, THE (1930) Roland West
BECKY SHARP (1935) Rouben Mamoulian
BELLS OF ST. MARY’S, THE (1945) Leo McCarey
BEST OF ENEMIES (1933) Rian James
BETTER ‘OLE, THE (1926) Charles Reisner
BIG COMBO, THE (1955) Ida Lupino
BIG SLEEP, THE (1945-6) Howard Hawks
BLACK SHEEP, THE (1935) Howard Hawks
BLUE SKIES (1929) Alfred Werker
BODY AND SOUL (1947) Robert Rossen
BRIDGE OF SAN LUIS REY, THE (1944) Rowland V. Lee
BRIGHT SHAWL, THE (1923) John S. Robertson
BUCCANEER, THE (1938) Cecil B. DeMille
BULLFIGHTER AND THE LADY (1951) Budd Boetticher
BUTTERFLY (1924) Clarence Brown
CALAVERAS, LOS (1930) James W. Horne
CAN’T HELP SINGING (1944) Frank Ryan
CAPTAIN LASH (1929) John G. Blystone
CAUGHT (1949) Max Ophuls
CHALICE OF SORROW, THE (1916) Rex Ingram
CHEER UP AND SMILE (1930) Melville Brown
CHEER UP AND SMILE (1930) Sidney Lanfield
CHEERS FOR MISS BISHOP (1941) Ray Garnett
CHICAGO (1928) Frank Urson
CHICANO LOVE IS FOREVER (1977) Efren Gutierrez
CHOOSING CHILDREN (1985) Debra Chasnoff, Kim Klausner
CITY STREETS (1931) Rouben Mamoulian
CLEOPATRA (1934) Cecil B. DeMille
CLOAK AND DAGGER (1946) Fritz Lang
COLLEGE DAYS (1926) Richard Thorpe
COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN (1982) Robert Altman
THE CONNECTION (1961) Shirley Clarke
COPACABANA (1947) Alfred W. Green
COUNSELOR-AT-LAW (1933) William Wyler
COWBOY MILLIONAIRE, THE (1934) Edward Cline
CRIME DOCTOR, THE (1934) John Robertson
CROOKED ALLEY (1922) Robert F. Hill
CRUSADES, THE (1935) Cecil B. DeMille
CRY DANGER (1951) Robert Parrish
CYRANO DE BERGERAC (1950) Michael Gordon
DADDY (1923) E. Mason Hopper
DAMAGED LIVES (1933) Edgar G. Ulmer
DANCE TEAM (1932) Sidney Lanfield
DARK COMMAND (1940) Raoul Walsh
DARK MIRROR, THE (1946) Robert Siodmak
DARK WATERS (1944) Andre deToth
DAUGHTER OF THE DRAGON (1934) Lloyd Corrigan
DEVIL AND MISS JONES (1941) Sam Wood
DEVIL IS A WOMAN, THE (1935) Josef von Sternberg
DIARY OF A CHAMBERMAID, THE (1946) Jean Renoir
DISHONORED (1931) Josef von Sternberg
FAR WIND TO JAVA (1953) Joseph Kane
FAREWELL TO ARMS, A (1932) Frank Borzage
FARMER TAKES A WIFE, THE (1935) Victor Fleming
FAST WORKER, THE (1924) William A. Seiter
FEET FIRST (1930) Clyde Bruckman
FIGHTING BLADE, THE (1923) John S. Robertson
FIGHTING SEABEES, THE (1944) Edward Ludwig
FILM PARADE, THE (1933) J. Stuart Blackton
FIRST AUTO, THE (1927) Roy Del Ruth
FIRST YEAR, THE (1932) William K. Howard
FLAME OF BARBARY COAST (1945) Joseph Kane
FLAME OF THE YUKON, THE (1926) George Melford
FLOWER OF DOOM, THE (1917) Rex Ingram
FLYING TIGERS (1942) David Miller
FOLLOW THRU (1930) Laurence Schwab and Lloyd Corrigan
FOR ALIMONY ONLY (1926) William C. de Mille
FOR HEAVEN’S SAKE (1926) Sam Taylor
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<td>FOR WHOM THE BELL TOLLS</td>
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<td>TRIGGER, JR. (1950)</td>
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<td>Wesley Ruggles</td>
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<td>TURMOIL, THE (1924)</td>
<td>Hobart Henley</td>
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<td>TURBULENT (1940)</td>
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<tr>
<td>UNDER A TEXAS MOON (1930)</td>
<td>Michael Curtiz</td>
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<td>UNDER SUSPICION (1930)</td>
<td>A.F. Erickson</td>
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<td>UNDER TWO FLAGS (1936)</td>
<td>Frank Lloyd</td>
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<td>UNDER WESTERN STARS (1938)</td>
<td>Joe Kane</td>
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<td>UNION PACIFIC (1939)</td>
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<td>UP THE ROAD WITH SALLIE (1918)</td>
<td>William Desmond Taylor</td>
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<td>VAGABOND KING, THE (1929)</td>
<td>Ludwig Berger</td>
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<td>VALLEY OF THE GIANTS (1927)</td>
<td>Charles Brabin</td>
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<td>VANITY FAIR (1932)</td>
<td>Chester M. Franklin</td>
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<td>VIDA NOCTURNA, LA (1930)</td>
<td>James Parrott</td>
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<td>VIENNESE NIGHTS (1930)</td>
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<td>VIRGINIAN, THE (1929)</td>
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<td>WALK IN THE SUN, A (1946)</td>
<td>Lewis Milestone</td>
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<td>WAY OUT WEST (1937)</td>
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<td>WEARY RIVER (1929)</td>
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<td>WEEKENDS ONLY (1932)</td>
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<td>WHEN A MAN LOVES (1927)</td>
<td>Alan Crosland</td>
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<td>WHERE THE WORST BEGINS (1925)</td>
<td>John McDermott</td>
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<td>WHITE PARADE, THE (1934)</td>
<td>Irving Cummings</td>
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<td>WHY WORRY? (1923)</td>
<td>Fred Newmeyer and Sam Taylor</td>
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TELEVISION PROGRAMS PRESERVED BY UCLA 1988-2010

770 ON TV (KABC, LOS ANGELES, 1/31/65)

28 TONIGHT: “NUMBER OUR DAYS” (KCET, LOS ANGELES, 1977)

28 TONIGHT: TOM BRADLEY INTERVIEW (KCET, LOS ANGELES, 7/30/80)

& BEAUTIFUL (Syndicated, 6/69).


ABC THEATRE: “IF YOU GIVE A DANCE YOU GON'T PAY THE BAND” (ABC, 12/19/72)

ABC THEATRE: “PUEBLO” (ABC, 3/29/73)

ABC WEEKEND NEWS WITH KEITH McBEE (ABC, 6/4/67)

ABC WIDE WORLD OF SPORTS: EXCERPTS. COMPILATION FOR PRIMETIME EMMY AWARDS (ABC, 1968)

ADMIRAL PRESENTS THE FIVE STAR REVUE – WELCOME ABOARD: EXCERPTS FEATURING DEAN MARTIN & JERRY LEWIS (NBC, 10/10/48 & 10/17/48)

THE ADVOCATES: “SHOULD CONSCIENTIOUS OBJECTOR STATUS BE EXTENDED TO THOSE IN OR EVADING MILITARY SERVICE?” (KCET, LOS ANGELES, 11/24/70)

THE ADVOCATES: “SHOULD TELEVISION BE ALLOWED TO BROADCAST CRIMINAL TRIALS WITH THE CONSENT OF THE DEFENDANT?” (KCET, LOS ANGELES, 1970)

ALL IN THE FAMILY: PILOT (CBS, 1969)

ALUMNI FUN: PRESENTATION PILOT (ABC, 1962)

ALUMNI FUN (CBS, 3/28/65)

AMERICA’S SWEETHEART: THE MARY PICKFORD STORY (SYNDICATED, 1977)

AMERICAN FILM INSTITUTE THEATER: “FRANK CAPRA” (KCET, LOS ANGELES, 6/4/71)

AMERICAN PLAYHOUSE: “CHARLOTTE FORTEN’S MISSION: EXPERIMENT IN FREEDOM” (PBS, 2/25/65)

AMPEX COMPANY COMPILATION TAPE: INTERNATIONAL TRADE EXPOSITION, MOSCOW, JULY 1959 (1959, not broadcast)

ANATOMY OF AN ABORTION (KCET, LOS ANGELES, 1975)

ANDERSONVILLE TRIAL INTERVIEW (KCET, LOS ANGELES, 1970)

ANOTHER EVENING WITH FRED ASTAIRE (NBC, 11/4/59)

ANOTHER WORLD: SHOW #2403 (NBC, 1/17/74)

AS CAESAR SEES IT (ABC, 5/14/63)

ASTAIRE TIME (NBC, 9/28/60)

BARBRA STREISAND: A HAPPENING IN CENTRAL PARK (CBS, 9/15/66)

BARRY GOLDWATER FOR PRESIDENT (1964)

BEATLES PRESS CONFERENCE, LOS ANGELES (1966)

THE BELLE OF AMHERST (PBS, 12/29/76)

THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 12/8/63)

THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/18/65)

THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/16/66)

THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/24/67)

THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/8/68)

THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 8/13/65)

THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 9/28/66)

THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 10/20/67)

THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 12/15/70)

THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 12/15/71)

THE BIG NEWS/KNXT NEWS: “CALIFORNIA ABORTION HOSPITAL” (KNXT, LOS ANGELES, 9/15/70)

BING! (CBS, 3/20/77)

THE CHEVY SHOW (NBC, 10/5/60)

THE BISHOP SHEEN PROGRAM: “DIVINE SENSE OF HUMOR” (SYNDICATED, 1959)

THE BISHOP SHEEN PROGRAM: “TEENAGERS” (SYNDICATED, 1959)

BLACK ON BLACK (KNXT, LOS ANGELES, 7/18/66)

BOBBOQUIVARI: WITH TIM BUCKLEY (KCET, LOS ANGELES, 1970)

BUILDING FOR TOMORROW (KCET, LOS ANGELES, 1977)

Bukowski (KCET, LOS ANGELES, 11/25/73)

Bukowski Reads Bukowski (KCET, LOS ANGELES, 1974)

CBS PLAYHOUSE: “DO NOT GO GENTLE INTO THAT GOOD NIGHT” (CBS, 10/17/67)

CBS PLAYHOUSE: “THE FINAL WAR OF OLLY WINTER” (CBS, 1/29/67)

CBS PLAYHOUSE: “MY FATHER AND MY MOTHER” (CBS, 2/13/68)


THE CAMPAIGN AND THE CANDIDATES: “INTERVIEW WITH JOHN F. KENNEDY AND JACQUELINE KENNEDY” (NBC, 10/1/60)

CANCION DE LA RAZA: SHOW #1 (KCET, LOS ANGELES, 10/14/68)

CELEBRITY ROOM: PILOT (NBC, 1964)

CELEBRITY TALENT SCOUTS (CBS, 9/12/60)

CHAMPIONSHIP JAZZ: PILOT (1962)

THE CHEVY SHOW (NBC, 4/26/59)

CINEMA SHOWCASE: “HARLAN COUNTY, USA” (KCET, LOS ANGELES, 1978)

CITYWATCHERS: “BEVERLY WILSHIRE HOTEL” (KCET, LOS ANGELES, 1976)

CITYWATCHERS: “THE BRADBURY BUILDING” (KCET, LOS ANGELES, 4/24/72)

CITYWATCHERS: “DOODGER STADIUM” (KCET, LOS ANGELES, 7/26/71)

CITYWATCHERS: “DOWNTOWN PLAN” (KCET, LOS ANGELES, 11/6/73)

CITYWATCHERS: “ECO-PARK,” PARTS 1 & 2 (KCET, LOS ANGELES, 1973)

CITYWATCHERS: “FAIRFAX SENIOR CITIZENS CENTER” (KCET, LOS ANGELES, 1972)

CITYWATCHERS: “SAN PEDRO” (KCET, LOS ANGELES, 1971)

CITYWATCHERS: “VENICE,” PARTS 1 & 2 (KCET, LOS ANGELES, 1973)

CITYWATCHERS: “WESTWOOD” (KCET, LOS ANGELES, 12/19/72)

THE COLLEGE BOWL (CBS, 3/9/59)

THE COLLEGE BOWL (CBS, 10/9/60)

THE COLLEGE BOWL (CBS, 10/3/63)

THE COLLEGE BOWL (CBS, 10/28/62)

THE COLLEGE BOWL (NBC, 12/15/63)

THE COLLEGE BOWL (NBC, 4/5/64)

THE COLLEGE BOWL (NBC, 5/29/66)

THE COLLEGE BOWL (NBC, 1/7/68)

THE CURSE OF LOS FELIZ (KCET, 1971)

DANNY THOMAS PRESENTS THE COMICS (NBC, 11/8/65)

THE DANNY THOMAS SHOW: SPECIAL #2 (NBC, 12/10/64)

THE DANNY THOMAS SHOW: SPECIAL #5 (NBC, 4/23/65)

THE DANNY THOMAS SHOW: THE WONDERS OF THE WORLD (NBC, 3/14/65)

THE DANNY THOMAS SHOW – THE WONDERS OF THE WORLD (NBC, 12/8/65)

THE DATING GAME: SHOW #66-68 (ABC, 4/1/66)

THE DAVID SUSSKIND SHOW: WITH MARY TYLER MOORE AND KATHERINE DE JERSEY (SYNDICATED, 1966)

THE DEADWYLER INQUEST (KTLA, LOS ANGELES, 6/1/66)

DEDICATION DAY: NBC WASHINGTON STUDIOS DEDICATION CEREMONY (NBC, 5/22/58)

THE DINAH SHORE SHOW (NBC, 11/3/61)

THE DINAH SHORE SHOW (NBC, 12/29/61)

THE DINAH SHORE SHOW (NBC, 1/26/62)

THE DINAH SHORE SHOW (NBC, 6/1/62)

THE DINAH SHORE SHOW (NBC, 12/9/62)

THE DINAH SHORE SHOW (NBC, 12/30/62)

THE DINAH SHORE SHOW (NBC, 1/20/63)

THE DINAH SHORE SHOW (NBC, 4/1/63)

THE DINAH SHORE SHOW (NBC, 10/17/64)

THE DINAH SHORE CHEVY SHOW (NBC, 4/5/59)

THE DINAH SHORE CHEVY SHOW (NBC, 5/31/59)

THE DINAH SHORE CHEVY SHOW (NBC, 10/4/59)

THE DINAH SHORE CHEVY SHOW (NBC, 1/10/60)

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THE DINAH SHORE CHEVY SHOW (NBC, 12/11/60)
THE DINAH SHORE CHEVY SHOW (NBC, 1/22/61)

THE DINAH SHORE CHEVY SHOW (NBC, 3/26/61)

THE DINAH SHORE CHEVY SHOW (NBC, 4/16/61)

THE DOCTORS: SHOW #2853 (NBC, 1/17/74)

DR. FRANK BAXTER READS "A CHRISTMAS CAROL" (KCET, LOS ANGELES, 12/21/65)

DUE TO CIRCUMSTANCES BEYOND OUR CONTROL: A CONVERSATION WITH FRED FRIENDLY (PBS, 4/3/67)

EMMY AWARDS: 12TH ANNUAL CHICAGO EMMY AWARDS (WBBM, CHICAGO, 5/25/70)

EMMY AWARDS: 1ST ANNUAL DAYTIME EMMY AWARDS (NBC, 5/28/74)

EMMY AWARDS: 14TH ANNUAL DAYTIME EMMY AWARDS (ABC, 6/20/87)

EMMY AWARDS: 22ND ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 4/18/70)

EMMY AWARDS: 23RD ANNUAL LOS ANGELES AREA EMMY AWARDS (KTLA, LOS ANGELES, 3/21/71)

EMMY AWARDS: 24TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KTTV, LOS ANGELES, 3/19/72)

EMMY AWARDS: 28TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 5/17/76)

EMMY AWARDS: 30TH ANNUAL LOS ANGELES AREA EMMY AWARDS (6/28/78 – not broadcast)

EMMY AWARDS: 14TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/22/62)

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EMMY AWARDS: 17TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 9/12/65)

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EMMY AWARDS: 19TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 6/4/76)

EMMY AWARDS: 21ST ANNUAL PRIMETIME EMMY AWARDS (CBS, 6/8/69)

EMMY AWARDS: 26TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/28/74)

EMMY AWARDS: 28TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 5/17/76)

EMMY AWARDS: 45TH ANNUAL PRIMETIME EMMY AWARDS (CBS, 6/13/71)

ESTHER WILLIAMS AT CYPRESS GARDENS (NBC, 8/8/60)

AN EVENING WITH FRED ASTAIRE (NBC, 10/17/58)

FASHION HOOTENANYY (WTOP, WASHINGTON, D.C., 1963)

THE 51ST STATE: "ACTORS’ FUND HOME" (WNET, New York, 1973)

FLIP WILSON SHOW (NBC, 9/20/73)

FONDA: AN AMERICAN LEGACY (ABC, 4/19/75)

THE FORD SHOW: "THE MIKADO" (NBC, 4/16/59)

FORD STARTIME: TV'S FINEST HOUR: "THE NANNETTE FABRAY SHOW" (NBC, 5/31/60)

THE FRANK SINATRA TIMEX SHOW (ABC, 12/13/59)

FRITZ LANG, DIRECTOR (KCET, LOS ANGELES, 1971)

GARROWAY (WNAC, BOSTON, 2/25/70)

GENE KELLY IN NEW YORK, NEW YORK (CBS, 2/14/68)

THE GENE KELLY SHOW (CBS, 4/24/59)

THE GENE KELLY SHOW (NBC, 11/21/59)

THE GEORGE BURNS SHOW (CBS, 6/7/60)

GEORGE LUCAS: MAKER OF FILMS (KCET, LOS ANGELES, 4/13/71)

THE GEORGE SHEARING SHOW (KTLA, LOS ANGELES, 1964)

GET HIGH ON YOURSELF (NBC, 9/20/81)

A Glimpse of Greatness: The Story of Ken Hubbs (KTLA, LOS ANGELES, 8/17/81)

GOLDEN SHOWCASE: "THE DEVIL AND DANIEL WEBSTER" (NBC, 2/14/60)

THE GREAT AMERICAN CELEBRATION (1/7/76)

THE GREAT AMERICAN DREAM MACHINE: SHOW #1 (PBS, 1/6/71)

HALLMARK HALL OF FAME: "ABE LINCOLN IN ILLINOIS" (NBC, 2/5/64)

HALLMARK HALL OF FAME: "THE ADMIRABLE CRICHTON" (NBC, 5/22/68)

HALLMARK HALL OF FAME: "ANASTASIA" (NBC, 3/17/67)

HALLMARK HALL OF FAME: "ARSENIC AND OLD LACE" (NBC, 2/5/62)

HALLMARK HALL OF FAME: "BAREFOOT IN ATHENS" (NBC, 11/11/66)

HALLMARK HALL OF FAME: "THE BORROWERS" (NBC, 12/14/73)

HALLMARK HALL OF FAME: "CAPTAIN BRASSBOUND'S CONVERSION" (NBC, 5/2/60)

HALLMARK HALL OF FAME: "CASEY STENGEL" (NBC, 5/6/81)

HALLMARK HALL OF FAME: "A CHRISTMAS FESTIVAL" (NBC, 12/13/59)

HALLMARK HALL OF FAME: "THE CRY OF ANGELS" (NBC, 12/15/63)

HALLMARK HALL OF FAME: "CYRANO DE BERGERAC" (NBC, 12/6/62)

HALLMARK HALL OF FAME: "DEAR LIAR" (NBC, 4/15/81)

HALLMARK HALL OF FAME: "A DOLL’S HOUSE" (NBC, 11/15/59)

HALLMARK HALL OF FAME: "EAGLE IN A CAGE" (NBC, 10/22/65)

HALLMARK HALL OF FAME: "ELIZABETH THE QUEEN" (NBC, 1/31/68)

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HALLMARK HALL OF FAME: "THE FANTASTICKS" (NBC, 10/18/64)

HALLMARK HALL OF FAME: "THE FILES ON DEVLIN" (NBC, 11/21/69)

HALLMARK HALL OF FAME: "GIVE US BARABBAS" (NBC, 4/15/62)

HALLMARK HALL OF FAME: "HAMLET" (NBC, 11/17/70)

HALLMARK HALL OF FAME: "THE HANDS OF CORMAC JOYCE" (NBC, 11/17/72)

HALLMARK HALL OF FAME: "THE HOLY TERROR" (NBC, 4/7/65)

HALLMARK HALL OF FAME: "THE INVINCIBLE MR. DISRAELI" (NBC, 4/4/63)

HALLMARK HALL OF FAME: "THE JOKE AND THE VALLEY" (NBC, 5/5/61)

HALLMARK HALL OF FAME: "LAMP AT MIDNIGHT" (NBC, 4/27/66)

HALLMARK HALL OF FAME: "THE MAN WHO CAME TO DINNER" (NBC, 11/29/72)

HALLMARK HALL OF FAME: "MR. LINCOLN" (NBC, 2/9/81)

HALLMARK HALL OF FAME: "THE PATRIOTS" (NBC, 11/15/63)

HALLMARK HALL OF FAME: "THE PRICE" (NBC, 2/3/72)

HALLMARK HALL OF FAME: "A PUNT, A PASS, AND A PRAYER" (NBC, 11/20/68)

HALLMARK HALL OF FAME: "SOLDIER IN LOVE" (NBC, 4/26/67)

HALLMARK HALL OF FAME: "ST. JOAN" (NBC, 12/4/67)

HALLMARK HALL OF FAME: "A STORM IN SUMMER" (NBC, 2/8/70)

HALLMARK HALL OF FAME: "TEMPEST" (NBC, 2/3/60)

HALLMARK HALL OF FAME: "TIME REMEMBERED" (NBC, 2/7/61)

HALLMARK HALL OF FAME: "VICTORIA REGINA" (NBC, 11/30/61)

HALLMARK HALL OF FAME: "WINTERSET" (NBC, 10/26/59)

HALLMARK HALL OF FAME: "THE ASHES OF MRS. REASONER" (PBS, 2/22/76)

HALLMARK HALL OF FAME: "AWAKE AND SING" (PBS, 3/6/72)

HALLMARK HALL OF FAME: "CAROLA" (PBS, 2/5/73)

HALLMARK HALL OF FAME: "THE CHERUB" (PBS, 1/16/74)

HALLMARK HALL OF FAME: "FOR THE USE OF THE HALL" (PBS, 1/2/78)

HALLMARK HALL OF FAME: "INCIDENT AT VICHY" (PBS, 12/8/73)

HALLMARK HALL OF FAME: "THE LAST OF MRS. LINCOLN" (PBS, 9/16/76)

HALLMARK HALL OF FAME: "NOURISH THE BEAST" (PBS, 9/11/76)

HALLMARK HALL OF FAME: "PHILEMON" (PBS, 10/7/76)

HALLMARK HALL OF FAME: "THE PLOT TO OVERTHROW CHRISTMAS" (PBS, 12/23/71)
HOLLYWOOD TELEVISION THEATRE: "SCARECROW" (PBS, 1/10/72)

HOLLYWOOD TELEVISION THEATRE: "SHADOW OF A GUNMAN" (PBS, 12/4/72)

HOLLYWOOD TELEVISION THEATRE: "THE STY OF THE BLIND PIG" (PBS, 5/31/74)


HOLLYWOOD TELEVISION THEATRE: "WINESBURG, OHIO" (PBS, 3/5/73)

HOLLYWOOD'S SILENT ERA: "THE MOVIES 1900-1927" (KTLA, 1/10/72)

HOW DO YOU GET TO BE: "AN ACTOR" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)

HOW DO YOU GET TO BE: "A SINGER" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)

HOW TO BECOME A MOVIE STAR (SYNDICATED, 1975)

I BELIEVE IN MIRACLES: SHOW #451 (SYNDICATED, 6/29/75)

I'VE GOT A SECRET (CBS, 4/19/61)


INSIGHT: "THE HATE SYNDROME" (SYNDICATED, 1966)

INSIGHT: "LOCUSTS HAVE NO KING" (SYNDICATED, 1965)

INSIGHT: "MR. JOHNSON'S HAD THE COURSE" (SYNDICATED, 1968)

INSIGHT: "THE POKER GAME" (SYNDICATED, 1969)

INSIGHT: "THE SANDALMAKER" (SYNDICATED, 1968)

THE JACK BENNY PROGRAM: WITH HARRY TRUMAN (CBS, 10/18/59)

THE JACK BENNY BIRTHDAY SPECIAL (NBC, 2/17/69)

JACK BENNY'S BAG (NBC, 11/16/68)

THE JACK LaLANNE SHOW: SHOW #95-S (SYNDICATED, 4/25/60)

THE JACK LaLANNE SHOW: SHOW #96-S (SYNDICATED, 4/26/60)

THE JACK LaLANNE SHOW: SHOW #97-S (SYNDICATED, 4/27/60)

THE JACK LaLANNE SHOW: SHOW #98-S (SYNDICATED, 4/28/60)

THE JACK LaLANNE SHOW: SHOW #99-S (SYNDICATED, 4/29/60)

THE JACK LaLANNE SHOW: SHOW #103-S (SYNDICATED, 4/5/60)

THE JACK LaLANNE SHOW: SHOW #104-S (SYNDICATED, 4/6/60)

THE JACK LaLANNE SHOW: SHOW #105-S (SYNDICATED, 4/7/60)

THE JACK LaLANNE SHOW: SHOW #164-S (SYNDICATED, 12/9/59)

THE JACK LaLANNE SHOW: SHOW #172-S (SYNDICATED, 4/8/60)

THE JAMES BEARD SHOW: SHOW #1-1 (SYNDICATED, 1964)

THE JIMMIE RODGERS SHOW: SHOW #4 (KTLA, LOS ANGELES, 11/30/63)

JIMMY DURANTE MEETS THE LIVELY ARTS (ABC, 10/30/65)

JIMMY DURANTE MEETS THE LIVELY ARTS: PROMOS, UNEDITED FOOTAGE (ABC, 1965)

JOHN F. KENNEDY ADDRESSES THE GREATER HOUSTON MINISTERIAL ASSOCIATION (9/12/60)

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: CAMPAIGN APPEARANCE BY SENATOR JOHN F. KENNEDY AT UNIVERSITY PLAZA, SEATTLE, WASHINGTON (9/8/60)

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT READING, CALIFORNIA (9/8/60)

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REMARKS OF SENATOR JOHN F. KENNEDY AT THE MINNEAPOLIS BEAN FEED, MINNEAPOLIS, MINNESOTA (10/1/60)

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT CADILLAC SQUARE, DETROIT, MICHIGAN (9/5/60)

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)

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

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/28/60)

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE NATIONAL PLOWING CONTEST, SIOUX FALLS, SOUTH DAKOTA (9/22/60)

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

THE JUNIOR HIGH SCHOOL: "PART 1: HEAVEN, HELL OR PURGATORY" (KNXT, LOS ANGELES, 10/17/71)

THE JUNIOR HIGH SCHOOL: "PART 2: FROM A TO ZOO" (KNXT, LOS ANGELES, 10/24/71)

JUST PLAYNE JAYNE: PILOT (1965, not broadcast)

THE KETC STORY (KCET, LOS ANGELES, 4/10/60)

KNBC NEWSCONFERENCE: "WITH SEN. ROBERT F. KENNEDY (KNBC, LOS ANGELES, 4/68)

KNXT NEWSROOM (KNXT, LOS ANGELES, 12/16/73)

KNX NEWSROOM (KNXT, LOS ANGELES, 12/15/70)

KNX NEWSROOM (KNXT, LOS ANGELES, 12/9/70)

KXPR REPORTS: "SPEED...THE DEADLY DRUG" (KNXT, LOS ANGELES, 5/11/69)

KPIX REPORTS: "VHOSOE MUSEUM?" (KPIX, SAN FRANCISCO, 9/23/69)

KTTV NEWS/GEORGE PUTNAM NEWS (KTTV, LOS ANGELES, 12/15/70)

KEENE AT NOON!: SHOW #175 (KNXT, LOS ANGELES, 11/4/66)

KRAFT MUSIC HALL SALUTES THE OSCARS (NBC, 3/31/71)

LA RAZA: REPRESENTADA (PBS, 1980)

LAST FULL MEASURE OF DEVOTION (KTLA, LOS ANGELES, 11/22/64)

LATINO CONSORTIUM: "ESPEJOS/MIRRORS" (PBS, 6/1/79)

LET'S MAKE A DEAL: PILOT (1963)

THE LIVELY ONES (NBC, 8/8/63)

LONELY AUTUMN (KABC, LOS ANGELES, 1983)

A LOVE LETTER TO JACK BENNY (NBC, 2/5/81)

THE LOVE OF THE COMMON PEOPLE (KTTV, LOS ANGELES, 10/5/69)

MARCEL MARCEAU LECTURE AT UCLA (3/20/68)

MARIE: PILOT (ABC, 12/1/79)

MARLON BRANDO: A LIVING BIOGRAPHY (1975)

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Ralph Story's Los Angeles: Show #216 (KNXT, Los Angeles, 12/8/68)

The Rape of Paulette (WBBM, Chicago, 5/23/74)

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Social Security in Action: Hoagy Carmichael Interview (Syndicated, 1965)

Social Security in Action: Hoagy Carmichael Interview (Syndicated, 1965)

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