For the first two decades of the motion picture, feature films as such did not exist. The short subject was the featured attraction in cinemas, offering patrons comedies, dramas, adventures, westerns, cartoons, documentaries, scenics, and trickfilms, all in as little as one reel or less. By the 1920s, the feature-length film of five reels and longer had assumed prominence, and the short subject was relegated as support to create a well-balanced program, a dynamic in theaters that continued well into the sound era.

The UCLA Film and Television Archive strives to achieve a balance in its preservation program between feature films and short subjects. While several hundred features have been preserved by the Archive since the 1970s, more than a thousand shorts have been saved during that same period. Unfortunately, not all of the films preserved by UCLA are pristine. Although some have been reproduced from camera-original negatives and are things of beauty, others have been copied from sole-existing prints which reflect the ravages of wear, mishandling, missing footage, or decomposition present in the surviving material. And while some can be numbered among the most entertaining films ever made, others might be included among the worst. But considering that at least 80 percent of silents – and far too many early sound films--are lost, with the ranks of the unpreserved being thinned steadily due to nitrate deterioration, it is fortunate that we have anything left at all.

Presented here is a varied selection of UCLA’s preservation efforts in both features and shorts, from the beginning of cinema through the dawn of sound. At the Archive Research and Study Center, you can view the good, hopefully not too many bad, but definitely a few ugles, and relish again the films and artists of yesteryear that for too long have been unavailable to modern audiences.

– Jere Guldin, Film Preservationist

For more information, or to arrange research viewing, please contact the Archive Research and Study Center (ARSC) at (310) 206-5388, or by e-mail: arsc@ucla.edu

This study guide is not comprehensive and only lists preserved titles for which ARSC holds an access copy. Additional relevant titles preserved by UCLA are listed in our online catalog: http://cinema.library.ucla.edu
PRESERVATION EXAMPLES: SILENTS TO THE DAWN OF SOUND

SELECT UCLA PRESERVED SILENT FEATURES

*Tillie’s Punctured Romance* (1914). Keystone Film Co. Producer, Director, Mack Sennett. Scenario adapted by Hampton Del Ruth. Cast, Marie Dressler, Mabel Normand, Charles Chaplin, Charley Chase, Keystone Cops. Study Copy: VA21605 M

*Gretchen the Greenhorn* (1916). Fine Arts Film Co. / Triangle Film Corp. Directors, C.M. Franklin, S.A. Franklin. Scenario, Bernard McConville. Cast, Dorothy Gish, Ralph Lewis, Frank Bennett, Eugene Pallette, Kate Bruce. Study Copy: DVD619 M

*The Little American* (1917). Mary Pickford Film Corp. – Artcraft Pictures Corp. Director, Cecil B. DeMille. Screenplay, Jeanie Macpherson. Cast, Mary Pickford, Jack Holt, Raymond Hatton, Hobart Bosworth. Study Copy: VA21585 M


*Toll of the Sea* (1922). Technicolor Motion Picture Co. / Metro Pictures (First two-color Technicolor movie). Director, Chester Franklin. Story, Frances Marion. Cast, Anna May Wong, Kenneth Harlan, Beatrice Bentley. Study Copy: VA7947 M, DVD31 M


PRESERVATION EXAMPLES:
SILENTS TO THE DAWN OF SOUND


SELECT UCLA PRESERVED SILENT SHORTS


*Starving Artist, or, Realism in Art, The* (1907). Vitagraph Co. of America. Study Copy: VA21310 M

*Tale of Two Cities, A* (1911). Director, William Humphreys. Study Copy: VA1899 M


*Vengeance of Fate, The* (1912). Director, Thomas H. Ince. Study Copy: VA3941 M


*Dr. Jekyll and Mr. Hyde* (1913). IMP. Cast, King Baggot, Jane Gale, Matt Snyder, Howard Crampton, William Sorrell. Study Copy: VA11764 M


*Hey There!* (1918). Rolin Film Co. Cast, Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard. Study Copy: VA15150 M

*De-light: Making an Electric Light Bulb* (c.1920). Ford Motor Company. Study Copy: DVD619 M
PRESERVATION EXAMPLES:
SILENTS TO THE DAWN OF SOUND

Flashes of the Past: A Review of Historic Events from 1910 to 1925 (1925). Pathe Exchange, Inc. Study Copy: VA12613 M


The King of Kings – Promotional Film (1927). D.W. Griffith visits C.B. DeMille on set. Study Copy: VA7946 M

DAWN OF THE SOUND ERA: 1926-1930 – SELECT UCLA PRESERVED SHORTS


Vitaphone Program Before “Better Ole” (1926). The second Vitaphone program, presented at the Colony Theatre, New York, October 7, 1926. Study Copy: VA20557 M


Noah’s Ark (1928). Warner Brothers Pictures. Director, Michael Curtiz. Cast, Dolores Costello, George O’Brien, Noah Beery, Louise Fazenda, Guinn "Big Boy" Williams, Myrna Loy. Study Copy: VA20338 M

Tempest (1928). Joseph M. Schenck Productions. Director, Sam Taylor. Cast, John Barrymore, Camilla Horn, Louis Wolheim, Boris De Fas, George Fawcett. Study Copy: VA1533 M

Evangeline (1929). Edwin Carewe Production-Feature Production. Director, Edwin Carewe. Cast, Dolores Del Rio, Roland Drew, Alec B. Francis, Donald Reed, Paul McAllister, James Marcus, George Marion, Sr. Study Copy: VA12927 M


The Love Parade (1929). Paramount Famous Lasky Corp. Director, Ernst Lubitsch. Cast, Maurice Chevalier, Jeanette MacDonald, Lupino Lane, Lillian Roth. Study Copy: VA11167 M
PRESERVATION EXAMPLES:
SILENTS TO THE DAWN OF SOUND


Monte Carlo (1930). Paramount-Publix Corp. Director, Ernst Lubitsch. Cast, Jack Buchanan, Jeanette MacDonald, ZaSu Pitts, Tyler Brooke, Lionel Belmore. Study Copy: VA10553 M


Sarah and Son (1930). Paramount Famous Lasky Corp. Director, Dorothy Arzner. Cast, Ruth Chatterton, Fredric March, Fuller Mellish, Jr., Gilbert Emery, Doris Lloyd. Study Copy: VA21044 M


STUDY GUIDE FUNDED WITH A GRANT FROM THE MYRA REINHARD FAMILY FOUNDATION