

UCLA FILM & TELEVISION ARCHIVE FOURTEENTH FESTIVAL OF PRESERVATION

March 13 – April 26, 2009



FROM THE DIRECTOR

As the recently appointed director of the UCLA Film & Television Archive, it is my great pleasure to introduce this 14th iteration of the Festival of Preservation. Long-time supporters and audiences of the Festival will notice a few changes this year.

First of all, we have moved the Festival from the dead of Summer into the Spring, in order to provide the UCLA students the opportunity to see our newest work. This is especially important for graduate students in the Moving Image Archives Studies master's program, which the UCLA Film & Television Archive supports organizationally. We feel the Festival should also be available to those other students in the School of Theatre, Film and Television and elsewhere around the campus, interested in film and television history and its preservation. This temporal move is in keeping with our new focus on the UCLA campus, while still catering to our core constituencies in the Los Angeles cinephile community.

Secondly, for the first time ever, a slightly abridged version of the Festival of Preservation will go on tour across the nation, allowing the Archive to present its important work to audiences in the San Francisco Bay Area, Chicago, New York, Washington, DC, and Houston, among other North American cities. Given the UCLA Film & Television Archive's status as the second largest moving image archive in the nation and among the largest in the world, we feel our outreach should be at a national level.

Film and television preservation and restoration is often labor intensive and an extremely costly endeavor. Our work includes researching the best surviving materials in the world's archives, as well among private collectors, painstakingly comparing and cutting together shots and scenes from diverse sources, repairing splices and perforations, rerecording soundtracks to remove auditory imperfections, tinting silent films in their original colors or returning color films to their release version state. In fact, the moving image archivist might literally spend hundreds of hours restoring a single film.

Even the preservation of a single, unique surviving film or television program is a labor of love, demanding countless hours of work on the editing bench or at the laboratory. Our preservationists must demonstrate the hard-nosed diligence of detectives, the technical skill of accomplished filmmakers, the aesthetic sensitivity of artists, and the allegiance to the truth of historians. The cost of such restorations and preservations can amount to hundreds of thousands of dollars for a single film.

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 government agencies, foundations, corporations and individuals. Throughout this catalog we are proud to acknowledge those who have contributed to the preservation of specific works, as well as those who have supported specific programs during the Festival. Please note as well those companies and individuals who have taken tribute pages in this catalog—their donations allow us to present this Festival. We are most thankful for the generosity of these organizations and individuals.

This 14th Festival of Preservation again presents a veritable mixture of complex restorations and simple preservations, silent masterpieces and sound diversions, fictional shorts and full-length documentaries. Our Festival opens with John Cassavetes' masterpiece, *A Woman Under the Influence* (1974), the restoration of which has been funded by GUCCI, in association with The Film Foundation. It closes with a very special presentation of Edward S. Curtis' *In the Land of the Head Hunters* (1914), a fictional documentary that predates Robert Flaherty's *Nanook of the North* by almost a decade, but was likewise shot on location with First Nation peoples.

Between these poles of American independent cinema, viewers will have plenty of opportunity to see restored classic Hollywood films by many of the industry's greatest auteurs. The UCLA Film & Television Archive can in

fact rightly claim to be a leader in the preservation of Hollywood cinema. Josef von Sternberg's silent film debut, *The Salvation Hunters*, Fritz Lang's psychological thriller, *Secret Beyond the Door*, Joseph Losey's pre-blacklist film noir, *The Prowler*, Frank Borzage's romantic melodrama, *Song O' My Heart*, Cecil B. DeMille's swashbuckling adventure classic, *The Buccaneer*, Max Nosseck's unjustly forgotten crime drama, *The Hoodlum*, and Edgar G. Ulmer's *Ruthless*, are all slated for their make-over premieres.

True to our mission to also preserve and show the kinds of Hollywood films you'll never see on television, we are also presenting several specialty and shorts programs, including a Hal Roach comedy shorts evening, a reprise of our ever popular Vitaphone shorts program, a program of Hearst Metrotone newsreels, an early Paramount musical, *Pointed Heels*, a blackface comedy featuring the original Amos 'n Andy (a document of Hollywood racism at its worst), and a program of shorts illustrating Hollywood behind the scenes.

We are particularly proud of the preservation of our sole foreign film, *Gamperaliya* (1964). The first independently produced film from Sri Lanka (formerly Ceylon), this film is an example of neo-realist cinema, akin to the work of Indian master Satyajit Ray. The film was hailed as a masterpiece at last year's Cannes Film Festival, its preservation made possible solely through the generosity of Mr. David Packard.

In keeping with the Archive's more recent focus on independent and marginalized cinemas, we will certainly not neglect other more positive images of minorities. With *Run, Tecacto, Run* (1979) we will screen our preservation of one of the earliest, independently produced Chicano films made in this country. Audiences interested in gay and lesbian themed films will want to see our special program focusing on the ONE National Gay and Lesbian Archives, as well as the now classic *Parting Glances* (1986), and *Word Is Out: Stories of Some of Our Lives* (1977), both preserved through funding from the Outfest Legacy Project (a joint project of Outfest and the UCLA Film &

Television Archive), which received a special award from the Los Angeles Film Critics Association in 2008. Independent documentaries will be represented by former UCLA professor Louis Clyde Stoumen's *The Naked Eye* (1957) and Emile de Antonio's *Point of Order!* (1963). We are also presenting two films by one of this country's most talented, truly independent filmmakers, John Sayles (*The Brother from Another Planet*, 1984, and *Return of the Secaucus 7*, 1980, his debut film).

Television preservation is a particularly difficult, but culturally important affair, given the fact that so much early television has disappeared altogether (over 90%). While remaining tapes are extremely fragile, we have yet to find a long-term preservation medium, even if those tapes are transferred to digital formats. So, finally, we pay homage to the UCLA Film & Television Archive's vast collections of American commercial television with a very special evening featuring one of the most famous singing groups of the 1950s and 1960s, the Everly Brothers: *Johnny Cash Presents the Everly Brothers Show* (1970). I, for one, will be happy to spend a couple of hours in the dark, indulging in a bit of nostalgia for my own long lost childhood, which seems a bit simpler in the refracted mirror of the Everly Brothers music than our complex and often vexing times.

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

SCREENING SCHEDULE

03.13.09 **FRI** | 7:30 PM

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INFLUENCE**

03.14.09 **SAT** | 7:30 PM

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Preceded by:
OIL: A SYMPHONY IN MOTION

03.15.09 **SUN** | 7:00 PM

page 10: **YOUNG AMERICA**
SONG O' MY HEART

03.22.09 **SUN** | 7:00 PM

page 18: **A HAL ROACH SILENT
SAMPLER**

03.26.09 **THU** | 7:30 PM

page 20: **THE NAKED EYE**
Preceded by:
WEDLOCK
**THE BRIDGE: A TRUE STORY
OF A TROUBLED CHILD**

03.28.09 **SAT** | 7:30 PM

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Preceded by:
**CHRISTOPHER STREET WEST'S
FIRST GAY PARADE**

04.04.09 **SAT** | 7:30 PM

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THE DOOR**
Preceded by:
POPULAR SCIENCE, VOL. J7-5

04.05.09 **SUN** | 7:00 PM

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**HE FELL IN LOVE WITH
HIS WIFE**

04.06.09 **MON** | 7:30 PM

page 32: **CHECK AND DOUBLE CHECK**
POINTED HEELS
Preceded by:
**AMOS 'N' ANDY TAKE PART IN
CELEBRATION OF CIRCUS AND WILD
WEST PARADE IN PALM SPRINGS,
CALIFORNIA.**

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Preceded by:
NEWS OF THE DAY VOL. 19, NO. 257
POPULAR SCIENCE, VOL. J6-5

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**GRETCHEN COMES ACROSS
BARCAROLLE**

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**ONE NATIONAL GAY &
LESBIAN ARCHIVES**

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VITAGRAPH TREASURES

03.20.09 **FRI** | 7:30 PM

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THE HOODLUM

03.21.09 **SAT** | 7:30 PM

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ANOTHER PLANET
RETURN OF THE SECAUCUS 7
Preceded by:
PARTING GLANCES—TRAILER

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FILMS FROM THE HEARST
METROTONE NEWS
COLLECTION (1919-1930)

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THE EVERLY BROTHERS
SHOW

04.03.09 **FRI** | 7:30 PM

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Preceded by:
SUNDAY

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NOT EXACTLY GENTLEMEN
Preceded by:
ACCENT ON GIRLS
HELPMATES

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page 45: **WORD IS OUT: STORIES OF**
SOME OF OUR LIVES

04.25.09 **SAT** | 7:30 PM

page 46: **VITAPHONE VARIETIES**
(1927-1931)

04.26.09 **SUN** | 7:00 PM

page 47: **IN THE LAND OF THE HEAD**
HUNTERS



Preservation funded by The Film Foundation and GUCCI

Directed by John Cassavetes

Faces Distribution Corp. **Producer:** Sam Shaw. **Screenwriter:** J. Cassavetes. **Cinematographers:** Mitchell Breit, Al Ruban. **Editor:** David Armstrong, Sheila Viseltear, Beth Bergeron. **With:** Peter Falk, Gena Rowlands, Fred Draper, Lady Rowlands, Katherine Cassavetes. 35mm, 155 min.

A WOMAN UNDER THE INFLUENCE 1974

In the autumn of 1972, two days before shooting was to begin on *A Woman Under the Influence*, production manager Michael Lally informed the cast and crew that there was, as yet, no money and no film stock. In typical, undaunted fashion, director John Cassavetes declared, "In two days time we are going to be on that set, the actors are going to be behind the lens and we are going to be shooting." True to his word, they were, with 10,000 feet of film that Cassavetes had acquired, somehow, overnight.

After the treatment that his previous two films, *Husbands* (1970) and *Minnie and Moskowitz* (1971), had received by the studios (Columbia and Universal, respectively), *A Woman Under the Influence*, self-financed and self-distributed, was a return for Cassavetes to the freedom—and intense pressures—of going it alone. The two year effort to bring it to the screen (shooting lasted 13 weeks and Cassavetes was in the editing room another year and a half) has become, as has Cassavetes' entire life, the stuff of independent film legend.

Over thirty years later, *A Woman Under the Influence* still has the power to shock and unnerve for its raw, often harrowing depiction of a blue-collar, Los Angeles family on the rocks. At its trembling heart, Gena Rowlands'

performance as Mabel Longhetti, wife of everyman Nick (Peter Falk) and mother of three, stands as a virtually unmatched tour de force. As a woman struggling desperately to reconcile who she thinks she should be—as wife, mother, lover, friend—with the anarchic spirit she really is, Mabel is the kind of intense, complex, and above all deeply human role that is still all too rare in Hollywood films.

While Rowlands and Cassavetes were both nominated for Academy Awards for their work, critics at the time were sharply divided about Cassavetes' intent. Audiences, however, embraced the film, despite the rigorous, demanding emotional experience it offers without concession, making it one of the most successful in Cassavetes' career.

Paul Malcolm

Preserved in cooperation with Faces Distribution Corp. from the original 35mm color negative and the original 35mm fullcoat magnetic soundtrack. Laboratory services by Cinetech, Audio Mechanics, NT Audio. Special thanks to: Gena Rowlands, Al Ruban.

Preservation funded by The Stanford Theatre Foundation

Directed by Josef von Sternberg

Academy Photoplays. **Producer:** J. von Sternberg. **Screenwriter:** J. von Sternberg. **Cinematographer:** Edward Gheiler. **Editor:** J. von Sternberg. **With:** George K. Arthur, Georgia Hale, Bruce Guerin, Otto Matiesen, Nellie Bly Baker.
35mm, silent, 22 fps, approx. 72 min.

THE SALVATION HUNTERS 1925

Josef von Sternberg's first film, shot for less than \$4,800 on location in the mud flats of the San Pedro harbor district, L.A.'s Chinatown, and the San Fernando Valley, was possibly Hollywood's first "independent" feature. The gritty realism of its locations, the utter lack of artifice in its story, the lower depths of its three principle characters shocked audiences and the Hollywood film community alike. Charles Chaplin considered it one of the greatest films ever made, and Douglas Fairbanks bought the finished film for release through United Artists, the kind of indie coup that would not be seen again until the advent of Sundance.

Seen today, the film remains thoroughly modern, not because of its realism, which fellow director Erich von Stroheim had already mastered a few years earlier, and which is mitigated by von Sternberg's use of metaphorical character names and overly symbolic intertitles. Rather, it is because von Sternberg's characters hide so much of themselves, creating an ad hoc family more out of circumstance than choice. Interestingly, in the light of von Sternberg's strong women (Evelyn Brent, Marlene Dietrich), it is the poor young woman on the cusp of prostitution who is the primary agent of change, while the male lead remains largely weak and ineffectual until the finale. Unlike Hollywood, which displayed character through action, von Sternberg images thrive on composition and stasis. Von Sternberg's ending resolves nothing and yet everything has changed, while simultaneously paying homage to Chaplin. *The Salvation Hunters* made a star not only of its director, but also of Georgia Hale, who would play opposite Chaplin in *The Gold Rush* (1925), and George K. Arthur, who teamed up with Karl Dane at MGM in a successful series of comedies.

Jan-Christopher Horak

Preserved in cooperation with Fondazione Cineteca Italiana di Milano and the Library of Congress National Audio Visual Conservation Center from a 35mm acetate print and a 35mm acetate dupe negative. Laboratory services provided by Stanford Theatre Film Laboratory. Special thanks: Janet Bergstrom, Luisa Comencini, Nicola Mazzanti, Matteo Pavesi.

Preceded by:

OIL: A SYMPHONY IN MOTION (1933)

Preservation funded by The Stanford Theatre Foundation

Directed by M.G. MacPherson. **Artkino. Cinematographer:** Jean Michelson.

Oil was produced by a Los Angeles collective of amateur filmmakers, called "Artkino," who here attempted a lyric documentary from the point of view of the oil itself.
35mm, silent, 24 fps, 8 min.

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



Preservation funded by Twentieth Century Fox

Directed by Frank Borzage

Fox Film Corp/Frank Borzage Production. **Screenwriter:** William Conselman. **Cinematographer:** George Schneiderman.

Editor: Margaret Clancy. **With:** Spencer Tracy, Doris Kenyon, Ralph Bellamy, Tommy Conlon, Raymond Borzage.

35mm, 71 min.



YOUNG AMERICA 1932

In the late 1920s and early 1930s, Frank Borzage (1893-1962) was one of Fox's most acclaimed directors, winning Academy Awards for *Seventh Heaven* (1927) and *Bad Girl* (1931) and prestigious assignments such as *Song O' My Heart*. The typical Borzage film of this period was characterized by pictorial lyricism and a tender portrayal of young lovers who found poetry and beauty in the midst of poverty. In *Young America*, the usual boy-girl pair of lovers were replaced by two male school chums in their early teens, Art Simpson (Tommy Conlon) and Edward "Nutty" Beamish (played by the director's nephew, Raymond Borzage). Most of the adult characters in the film consider Art "the worst boy in town," although he seems just mischievous and impulsive—qualities outweighed by his fundamental decency and loyalty to Nutty. Borzage invests their friendship with chaste ardor and a transformative power that recalls the grown-up romances of Borzage couples like Janet Gaynor and Charles Farrell. The young actors easily outshine stars Spencer Tracy and Doris Kenyon as Jack and Edith Doray, a prosperous

married couple who take Art into their home to save him from reform school after a scrape with the law (the film is in part a defense of the juvenile court system). Edith Doray was a character in a series of stories by Pearl Franklin, two of which were adapted into a play called *Young America* by John Frederick Ballard in 1915. The first film version appeared in 1922. In 1931 Fox announced a comic remake (never produced) to be directed by John Ford, although it is difficult to see how the story could ever have served as the basis for a comedy.

Charles Hopkins

Preserved in cooperation with Twentieth Century Fox from a 35mm nitrate workprint and portions of a 35mm acetate master positive. Laboratory services by Cinetech, Audio Mechanics, DJ Audio, Film Technology Company. Special thanks to: Schawn Belston.

Preservation funded by Twentieth Century Fox

Directed by Frank Borzage

Fox Film Corp. **Screenwriters:** Tom Barry, Sonya Levien.

Cinematographers: Al Brick, Chester Lyons. **Editor:** Margaret Clancy. **With:** John McCormack, Alice Joyce, Maureen O'Sullivan, Tommy Clifford.

35mm, 85 min.



SONG O' MY HEART 1930

Between his operatic debut in 1906 and his retirement in 1938, Irish-born John McCormack (1884-1945) rivaled Caruso as one of the world's best-known tenors. Through concert tours, hundreds of phonograph recordings and a repertoire which balanced opera and art songs with popular favorites such as "Little Boy Blue" and "The Rose of Tralee," he probably did more than any other singer to invent the Irish Tenor as a performance category. For all that, he was a serious musician who shared platforms with soprano Nellie Melba and violinist Fritz Kreisler and was praised by critics for his flawless diction and phenomenal breath control. He made his talking picture debut in Fox's *Song O' My Heart*, a sentimental drama with music about a once famous concert singer, disappointed in love, who has retired to his native village in the Irish countryside. The unexpected return of his former sweetheart (Alice Joyce) and her two children (Tommy Clifford and Maureen O'Sullivan in her American film debut) inspires him to resume his career. Variety predicted a new career for McCormack as a popular movie star, but, in fact, he appeared in only one more American film, *Wings of the Morning*, in 1937.

Song O' My Heart was released as a talkie in Fox's 70mm Grandeur process and standard 35mm in English-speaking countries. A third version with additional songs and silent inter-titles instead of spoken dialogue was prepared for international release. The Grandeur version is believed to have been lost, but UCLA has preserved both the 35mm all-talking and international versions. We will screen the sound version in its entirety, followed by excerpts from the international version.

Charles Hopkins

Preserved in cooperation with Twentieth Century Fox from a 35mm nitrate dupe picture negative, a 35mm nitrate workprint and a 35mm nitrate print. Laboratory services by Cinetech, Audio Mechanics, DJ Audio. Special thanks to: Schawn Belston.

Preservation funded by The Stanford Theatre Foundation

Directed by J. Stuart Blackton

Screenwriter: J. Stuart Blackton. With: Marian Blackton, Violet Blackton, Margerie Bonner, J. Stuart Blackton Jr., J. Stuart Blackton. 35mm, 70 min.



THE FILM PARADE 1933

If film pioneer J. Stuart Blackton (1875-1941) is remembered at all, it is usually as a co-founder of Vitagraph, one of the first large movie companies, and as an artist and innovator who laid the groundwork for the animated cartoon with whimsical shorts like *Humorous Phases of Funny Faces* (1906). After selling the Vitagraph studio to Warner Bros. in 1925 and subsequently losing his fortune in the 1929 stock market crash, Blackton decided to compile a feature-length history of the movies in an attempt to return to the industry as an active player. With help from former Vitagraph director P.S. Earle, family members, and sympathetic industry friends, Blackton stitched together clips from the Vitagraph library, borrowed footage from other studios, and, when necessary, boldly recreated scenes from important films such as *The Jazz Singer* (denied access to the original by Warner Bros., Blackton put on blackface to impersonate Al Jolson singing "Mammy").

Today, it is difficult to appreciate how novel the idea of a film tracing the evolution of the still relatively young medium was to critics and audiences of the early thirties. When Blackton's *The Film Parade* was briefly unveiled in Los Angeles and New York in 1933, audiences were sparse and the film received only lukewarm notices in *Variety*. Not satisfied, Blackton continued tinkering

with the film for the rest of the decade. He added and subtracted footage, and by 1937 had produced a revised version with the title *The March of the Movies*. Later filmmakers and distributors used Blackton's footage for stock or to produce their own variously titled and truncated histories. Robert Gitt and film historian Anthony Slide restored a 16mm version of *The March of the Movies* under the aegis of the American Film Institute in the early 1970s. Tonight, Mr. Gitt will introduce the UCLA Film & Television Archive's 35mm reconstruction of the 1933 version of *The Film Parade*, with tinted sequences and Blackton's original humorous and heartfelt narration. This will be followed by eleven minutes of fragments with sound from Blackton's first version, completed in 1932, which has been almost entirely lost.

Charles Hopkins

Preserved from multiple 35mm nitrate prints and 35mm lavender master positive rolls. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to: Alan Boyd, David W. Packard, Anthony Slide, The Academy Film Archive, The Library of Congress.



Her Crowning Glory

VITAGRAPH TREASURES

Years before he began work on his groundbreaking documentary, *The Film Parade*, J. Stuart Blackton had etched his name in cinema history as a founder of the Vitagraph Company of America. The British-born Blackton became interested in the art of filmmaking after interviewing Thomas Edison for the *New York Evening World* in 1896, and subsequently created the upstart studio with partner Albert E. Smith a year later. Propelled by Blackton's creative energy, Vitagraph would prove itself an innovator in numerous realms of film production—including animation, direction, and cinematography—before ultimately succumbing to a buyout by Warner Bros. in 1925. The UCLA Film & Television Archive has preserved a number of the surviving Vitagraph films, including the two titles selected for this program.

HER CROWNING GLORY (1911)

Preservation funded by The AFI/NEA Film Preservation Grants Program

Directed by Laurence Trimble. **With:** John Bunny, Flora Finch, Helene Costello, Mae Costello, Kate Price.

An early entry in the series of John Bunny/Flora Finch comedy vehicles (affectionally nicknamed *Bunnyfinches*), *Her Crowning Glory* derives its plot from a facetious twist of the Samson and Delilah story. After working decades as a stage actor, the rotund Bunny spent his entire five-year motion picture career with Vitagraph, becoming the most popular screen comedian before Charlie Chaplin.

35mm, silent, 18 fps, 14 min.

Preserved from the 35mm original camera negative. Laboratory services by Film Technology Company, The Stanford Theatre Film Laboratory.

A TALE OF TWO CITIES (1911)

Preservation funded by Cinema 89

Directed by William Humphrey. **Screenwriter:** Eugene Mullin. Based on the novel by Charles Dickens. **With:** Maurice Costello, Florence Turner, Leo Delaney, Charles Kent, William Humphrey.
35mm, silent, 16 fps, 53 min.

A Tale of Two Cities was one of several pioneering efforts by Vitagraph to break away from the then industry-standard one-reeler to produce films of feature length. The studio successfully released this film in three one-reel installments over the span of five days to test the public's appetite for longer and more complex narrative fare. Critics of the day lauded their efforts and suggested that movie theatres should screen the parts together, spurring Vitagraph to release their next three-reel literary adaptation (*Vanity Fair*, 1911) as one contiguous feature film. *A Tale of Two Cities* stars Maurice Costello (whose daughter Helene plays the mischievous little girl in *Her Crowning Glory*) and Florence Turner, and helped launch the careers of Norma Talmadge, James Morrison, and Lillian Walker.

Steven K. Hill

Preserved from 35mm nitrate prints, in cooperation with The Library of Congress. Laboratory services by Film Technology Company, Inc. (preservation dupe negative), and YCM Laboratories (color tinted print).

Preservation funded by the Film Noir Foundation and The Stanford Theatre Foundation

Directed by Joseph Losey

Horizon Pictures, Inc. **Producer:** Sam Spiegel (as S.P. Eagle)
Screenwriters: Hugo Butler, Dalton Trumbo (uncredited), from a story by Robert Thoeren and Hans Wilhelm. **Cinematographer:** Arthur Miller. **Editor:** Paul Weatherwax. **Cast:** Van Heflin, Evelyn Keyes, John Maxwell, Katharine Warren, Emerson Treacy. 35mm, 92 min.



THE PROWLER 1951

Set in a shadowy post-war Los Angeles, *The Prowler* opens on Susan Gilvray (Evelyn Keyes), a wealthy but neglected housewife who spends her evenings alone with only her husband's voice on the radio for company. When she's spooked by a Peeping Tom, a calculating cop answers the call. Officer Webb Garwood (Van Heflin) resents his own blue-collar status and covets the richer man's house and its glamorous occupant. Soon Garwood weaves a complex web of deceit, drawing Susan into an illicit affair with devastating consequences. *The Prowler* was the third of five films Losey made in Hollywood, and his most critically and commercially successful. The performances are superb, aided by the two weeks of pre-rehearsals requested by Losey, a former theater director. Losey also benefited from a stellar crew including Robert Aldrich as assistant director and acclaimed animator John Hubley who designed the sets, including the haunting interiors of the gloomy Spanish hacienda-style home where most of the action occurs. *The Prowler* was the last film in Hollywood that Losey was able to direct without problems stemming from politics. Suspicion about Losey's political leanings had

surfaced several years earlier, after he passed up an offer to direct *I Married A Communist*, a veritable litmus test, according to Losey, for determining who was or was not a Red. (Interestingly, *The Prowler's* uncredited, black-listed screenwriter, Dalton Trumbo, plays the voice of Susan's DJ husband.) By the time Hollywood's Red-baiters turned their sights on Losey the year after *The Prowler's* release, the director had already left for Europe where he eventually earned a reputation as a major international auteur.

Mimi Brody

Preserved from a 35mm acetate composite fine grain master positive and a 35mm acetate print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to: James Ellroy. Additional thanks to: Nigel Algar, Eddie Muller, the British Film Institute.

Preservation funded by The Stanford Theatre Foundation

Directed by Max Nosseck

Jack Schwarz Productions, Inc./Eagle-Lion Classics, Inc. **Producer:** Maurice Kosloff. **Screenwriters:** Sam Neuman, Nat Tanchuck. **Cinematographer:** Clark Ramsey. **Editor:** Jack Killifer. **With:** Lawrence Tierney, Allene Roberts, Marjorie Riordan, Lisa Golm, Edward Tierney.
35mm, 62 min.



THE HOODLUM 1951

Quite possibly the meanest man in motion picture history, Lawrence Tierney was just as well known for all his real life boozing and brawling as he was for his acting career. Eddie Muller noted in his study of the noir genre, *Dark City: The Lost World of Film Noir*, that Tierney had a rap sheet longer than his resume. With a gruff voice and bulldog features, the Brooklyn-born actor was the quintessential tough guy.

Tierney's film breakthrough came via *Poverty Row* in the Max Nosseck directed, Monogram Pictures noir classic, *Dillinger* (1945), playing the notorious bank robber. In 1947 Tierney starred in his first "A" picture, the Robert Wise directed noir *Born To Kill*, but his real life reputation as volatile and dangerous killed any potential he had as a leading man in major studio productions.

In 1950 Tierney and Nosseck teamed up again on the crime caper *Kill or Be Killed*, before collaborating once more on the low budget B film noir, *The Hoodlum* (1951). In *The Hoodlum* Tierney displays his authentic mean streak as Vincent Lubeck, a habitual criminal, who after five years in the joint

is released on parole to live with his mother and brother Johnny (played by Tierney's real life brother, Edward). Vincent is a brooding, bitter young man, with absolutely no remorse for his prior crimes and a cynical disassociation from his family. Though Vincent's mother and brother make an attempt to help him begin anew by arranging for him to work at the family gas station, Vincent despises the menial labor and humdrum life and begins plotting a way out. Completely void of fear, pain and compassion, Vincent has no qualms about destroying everyone and everything in his path.

Andres Garza

Preserved from the original 35mm nitrate picture and acetate soundtrack negatives and a 35mm acetate composite fine grain master positive. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to: David W. Packard.

Preservation funded by Anarchists' Convention

Directed by John Sayles

A-Train Films/Cinecom Pictures. **Producer:** Peggy Rajski, Maggie Renzi. **Screenwriter:** J. Sayles. **Cinematographer:** Ernest R. Dickerson. **Editor:** J. Sayles. **With:** Joe Morton, Rosanna Carter, Ray Ramirez, Yves Rene, Peter Richardson.
35mm, 108 min.



THE BROTHER FROM ANOTHER PLANET 1984

The speculative nature of science fiction has long made it ripe for social and political commentary but leave it to indie icon John Sayles to find a fresh angle on one of the genre's most well-worn tropes. In *The Brother From Another Planet*, Sayles gave the figure of the alien a revitalized punch by casting African American actor Joe Morton as a visitor from beyond the stars.

After ditching his malfunctioning space ship at Ellis Island, Morton's mute newcomer, known only as "The Brother," must navigate the customs of Manhattan's various residents as he searches for a new place to call home. From his initial refuge in a Harlem bar—granted thanks to his uncanny ability to fix machines with only the touch of his hand—The Brother encounters a cross section of urban-dwelling earthlings who read him, and the world, through a puzzling prism of race, class and ethnicity. It's a tangle of difference The Brother struggles to make sense of even as a pair of bumbling intergalactic bounty hunters (played by David Straithairn and Sayles) close in, threatening to return him to his former life as a slave.

The scenario makes for brilliant comedy and commentary, with Roger Ebert, at the time, discovering in Morton's ever expressive silence the makings of a

modern day Buster Keaton. *The Brother From Another Planet*, the first film that Sayles funded with money from the MacArthur Fellowship he won in 1983, actually helped to launch the careers of a number of its key players. While Morton has continued on in film and television, Dee Dee Bridgewater, who plays The Brother's love interest, built a Tony-award winning career on Broadway and cinematographer Ernest Dickerson, after six feature outings behind the camera with Spike Lee, turned to directing himself.

Cara King

Preserved in collaboration with Anarchists' Convention from the original 35mm color negative, a 35mm color reversal intermediate, and the original 35mm soundtrack negative. Laboratory services by Monaco Digital Film Labs, Audio Mechanics, DJ Audio. Special thanks to: Suzanne Ceresko, Maggie Renzi, John Sayles.

Preservation funded by Anarchists' Convention

Directed by John Sayles

Salsipuedes Productions. **Producers:** William Aydelott, Jeffrey Nelson. **Cinematographer:** Austin De Besche. **Screenwriter:** J. Sayles. **Editor:** J. Sayles. **With:** Bruce McDonald, Maggie Renzi, Adam LeFevre, Maggie Cousineau, Gordon Clapp, David Strathairn, J. Sayles.
35mm, 110 min.



RETURN OF THE SECAUCUS 7 1980

Made several years before Lawrence Kasdan's better known, *The Big Chill* (1983), John Sayles' directorial debut is a sometimes funny, sometimes melancholy look at the lives of a group of formerly radical friends, who gather for a reunion in New Hampshire, ten years after they had been arrested in Secaucus, New Jersey, while driving to a demonstration in Washington, D.C. Sayles, in what has become his trademark style, underplays the drama of these rather ordinary lives, giving us a group portrait of persons settling uncomfortably into the middle class existences they once abhorred. Lacking *Chill's* melodrama, what emerges is a film about a baby boomer generation growing old before their time. Ironically, the group gets arrested by local police for supposedly killing a deer, which they find by the side of the road.

Sayles produced this film independently for a reported \$60,000, after writing a couple of potboilers for Roger Corman's New World Pictures, as well as two novels, one of which, "Union Dues" (1977), takes place in the same pivotal year (1969), as *Return*. To save money, the film was shot in twenty-five days, almost entirely in one location and with an ensemble cast of unknowns. While David Strathairn would have the most successful professional career of all the actors making their feature film debut, Sayles nevertheless coaxes some wonderful performances and some very real dialogue, privileging characterizations over plot development. In 1997, the film was chosen by the Library of Congress for the National Film Registry.

While functioning as a scriptwriter and script doctor for numerous high profile Hollywood films, Sayles has remained fiercely independent as a writer/director and has, along with wife Maggie Renzi, produced a significant body of work, all of which the couple have promised to donate to the UCLA Film & Television Archive.

Jan-Christopher Horak

Preserved in collaboration with Anarchists' Convention from the original 16mm color negative a/b rolls and the original 35mm fullcoat magnetic soundtrack. Laboratory services by Monaco Digital Film Labs, Audio Mechanics, DJ Audio. Special thanks to: Suzanne Ceresko, Maggie Renzi, John Sayles.

Preceded by:

PARTING GLANCES—TRAILER (1986)

Preservation funded by The Andrew J. Kuehn Jr. Foundation

35mm, 2 min.

Preserved as part of the Outfest Legacy Project for LGBT Film Preservation from a 35mm color internegative and soundtrack negative. Laboratory services by FotoKem.

A HAL ROACH SILENT SAMPLER

Any discussion of early comedy will inevitably include Hal Roach. Whether directing, writing or producing, Roach enjoyed success with a number of leading comedians such as Harold Lloyd, seen here in *Among Those Present* and Charley Chase in *Charley My Boy*. While Chase's brother James Parrott is known primarily for directing Laurel and Hardy films, in *JAILED AND BAILED* he is allowed to display his own subtle comedic differences which extend pleasantly beyond any obvious physical similarities to his brother. Max Davidson was a character actor regularly used by Roach as a crotchety old man, often playing characters much older than he was in real life. *The Boy Friend* was no different, but represents one of Davidson's few starring roles, and shows that he was indeed capable of carrying a film. Rounding out the program are two of the Roach comedians, Glenn Tryon in *Long Pants* and Arthur Stone in *Just a Good Guy*, both performers whose names have faded into obscurity over time. This rare opportunity to view their work provides evidence of the talent of these unsung Roach comedians who deserve a second, if not a first look.

Dino Everett

AMONG THOSE PRESENT (1921)

Preservation funded by The Stanford Theatre Foundation

Directed by Fred C. Newmeyer. Hal Roach Studios. **Producer:** Hal Roach. **Screenwriter:** Hal Roach, Sam Taylor. **With:** Harold Lloyd, Mildred Davis, James Kelly.

Lloyd's familiar bespectacled character is found telling tall stories, and riding even taller in the saddle.

35mm, approx. 30 min.

Preserved in cooperation with The Harold Lloyd Trust from a 35mm acetate dupe picture negative. Laboratory services by The Stanford Theatre Film Laboratory. Special thanks to: Suzanne Lloyd.

THE BOY FRIEND (1928)

Preservation funded by The Stanford Theatre Foundation

Directed by Fred Guiol. Hal Roach Studios. **Producer:** Hal Roach. **Screenwriter:** Leo McCarey. **With:** Max Davidson, Bill Elliot, Marion Byron, Edgar Kennedy.

Davidson's character fails to scare away a potential suitor for his daughter but manages to open the floodgates for all to join him. 35mm, approx. 20 min.

Preserved from a 35mm nitrate dupe picture negative. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital. Special thanks to: Richard W. Bann, RHI Entertainment, LLC.

CHARLEY MY BOY (1926)

Directed by Leo McCarey. Hal Roach Studios. **Producer:** Hal Roach. **With:** Charley Chase, Katherine Grant.

All is not what it seems when the boss's daughter takes a liking to Charley.

35mm, approx. 25 min.

Preserved by The Stanford Theatre Foundation and the UCLA Film & Television Archive from a 16mm print. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital. Special thanks to: David W. Packard.

JAILED AND BAILED (1923)

Funding provided by the AFI/NEA Film Preservation Grants Program

Directed by J.A. Howe. Hal Roach Studios. **Producer:** Hal Roach. **With:** James Parrott, Jobyna Ralston, George Rowe.

This short follows a familiar theme in silent comedy where Parrott's character finds himself in and out of trouble.

35mm, approx. 11 min.

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

JUST A GOOD GUY (1924)

Directed by Hampton Del Ruth. Hal Roach Studios.

Producer: Hal Roach. With: Arthur Stone, Olive Borden, Fay Wray, Kewpie Morgan.

Known primarily as a western sidekick in the sound years, Stone delivers a quintessential Roach performance in this two-reeler, which may remind modern audiences of Pee Wee Herman.

35mm, approx. 25 min.

Preserved by The Stanford Theater Foundation and the UCLA Film & Television Archive from a 16mm print. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital. Special thanks to: David W. Packard.

LONG PANTS (1926)

Directed by Fred Guiol. Hal Roach Studios. Producer:

Hal Roach. With: Glenn Tryon, Blanche Mehaffey.

Chaos ensues when a city girl flirts with a country rube (Tyron).

35mm, approx. 25 min.

Preserved by The Stanford Theater Foundation and the UCLA Film & Television Archive from a 16mm print. Laboratory services by The Stanford Theatre Film Laboratory. Special thanks to: David W. Packard.

TRT: approx. 136 min.



Among Those Present

Preservation funded by The Film Foundation

Directed by Louis Clyde Stoumen

Camera Eye Pictures, Inc. **Producer:** L.C. Stoumen. **Screenwriter:** L.C. Stoumen. **Cinematographer:** L.C. Stoumen. **Editor:** L.C. Stoumen. **With:** Raymond Massey, Weegee, Edward Weston, Brett Weston, Cole Weston. 35mm, 71 min.

THE NAKED EYE 1957

"Truly the light is sweet, and a pleasant thing it is for the eyes to behold the sun" – Ecclesiastes. So begins Louis Clyde Stoumen's *The Naked Eye*, "a film about the fun and art of photography."

After a breakneck history of one hundred years' of photography featuring Louis Daguerre, Mathew Brady and George Eastman among others, the film sharpens its focus with extended narrative sequences. Alfred Eisenstaedt and Weegee (Arthur Felig) are each filmed in their respective milieu, Eisenstaedt at *Life Magazine* and Weegee roaming the streets of Manhattan photographing Bowery denizens.

Much of the second half of *The Naked Eye* is devoted to the lifework of Edward Weston, best known for his photographic studies of abstract forms created by natural elements. Inclusion of Weston's photographs of female nudes initially cost the film the Production Code's seal of approval, but the decision was reversed after PCA administrator proclaimed Weston "rates as a great artist." A *Variety* headline read "Total Nudity OK if Sincerely Artly."

Louis Clyde Stoumen was an accomplished still photographer in his own right, and wrote, directed, produced, photographed and edited the film mostly in a makeshift studio using a process he described as "photographic animation". In addition to traditional live-action footage, scores of still photographs were given life using elaborate camera movements and editing, optical and sound effects, and a witty music score by Elmer Bernstein.

The film was nominated for best Documentary Feature, but it was *The True Story of the Civil War* that won Stoumen his first Academy Award for Documentary Short that same year. Stoumen also authored several "paper movies" blending words and pictures into cinematic books and taught film production at UCLA from 1966 to 1986.

Nancy Mysel



Preserved in cooperation with the Museum of Photographic Arts from the original 35mm acetate black & white and color picture and soundtrack negatives. Laboratory services by FotoKem, Audio Mechanics, DJ Audio. Special thanks to: Ingrid Martis.

Preceded by:

WEDLOCK (1950)

Preservation funded by The Stanford Theatre Foundation

Directed by Louis Clyde Stoumen, Ed Spiegel.

An experimental short made while Stoumen was a graduate student at USC.

35mm, 4 min.

Preserved from a 16mm acetate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.

THE BRIDGE: A TRUE STORY OF A TROUBLED CHILD (1958)

Preservation funded by The Stanford Theatre Foundation

Directed by Louis Clyde Stoumen and Abram D. Murray. Camera Eye Pictures, Inc. **Producer:** Bernice Block **Screenwriter:** Alan Marcus **Cinematographer:** Edward R. Martin **Editor:** Harry Robin. **With:** Hugh Corcoran, Biff Elliot, Beverly Dvoretz, Enid Baine, Nora Marlowe.

A short dramatic film about an emotionally troubled boy.

35mm, 27 min.

Preserved from a 35mm acetate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.



PARTING GLANCES 1986

Filmmaker Bill Sherwood remembered seeing *The Boys In The Band* (William Friedkin, 1970) as an 18-year-old student who had just moved to New York City. "It was like watching people from Venus. I had no connection to it. I appreciated the wit, but...people getting drunk and bursting into tears because life was so hard? I thought, 'What life is [so] hard?' I couldn't see the problem. The way I work as a filmmaker is that the gayness is assumed."

In 1985, while the gay community seethed over the Reagan administration's complete indifference to the AIDS epidemic, writer-director Sherwood filmed *Parting Glances*. A charmingly quirky piece that gracefully placed a human face on the AIDS epidemic, the film also shattered a long history of overwrought representations of gay lives on film. A meditation on the duality of simplicities and complexities in *all* relationships, Sherwood's film is also an atmospheric valentine to New York City itself.

Over the course of a 24-hour period, the film's lovers Michael (Richard Ganoung) and Robert (John Bolger) emotionally joust as Robert prepares to leave for a new job overseas. Various departure obligations culminate with an amusing loft party attended by a veritable grab-bag of New York "artistic types" (including newcomer Kathy Kinney). Bill Sherwood's quasi-autobiographical character, Michael (many of the cast and crew attested, "Michael is Bill") confronts his separation anxiety and fear of loss with ironic fortitude as he is forced to address his partner's pending exit, and the illness of his ex-lover and best friend, Nick (Steve Buscemi). The vividly original performance by then-newcomer Buscemi is a highlight of the film. Janet Maslin of the *New York Times* stated, "Mr. Buscemi has a powerfully anarchic presence, and he makes a memorable impression. It is to both his and the film's

Preservation funded by the The Andrew J. Kuehn Jr. Foundation with additional support provided by the members of Outfest

Directed by Bill Sherwood

Rondo Pictures. **Producer:** Yoram Mandel, Arthur Silverman. **Screenwriter:** B. Sherwood. **Cinematographer:** Jacek Laskus. **Editor:** B. Sherwood. **With:** Richard Ganoung, John Bolger, Steve Buscemi, Adam Nathan, Kathy Kinney. 35mm, 90 min.

credit that the anguish of AIDS is presented as part of a larger social fabric, understood in context, and never in a maudlin light."

Sadly, AIDS claimed Sherwood's life in 1990. This, his only completed film, was the first feature restored by UCLA as part of the Outfest Legacy Project for LGBT Film Preservation.

Todd Wiener

Preserved as part of the Outfest Legacy Project for LGBT Film Preservation from the original 16mm A/B rolls, 16mm color reversal intermediate, and the original 16mm soundtrack negative. Laboratory services by FotoKem, Audio Mechanics, DJ Audio. Special Thanks to: Stephen Gutwillig, Kirsten Schaffer, May Haduong, Kristin Pepe, Jacek W. Laskus, George Pilzer.

Preceded by:

CHRISTOPHER STREET WEST'S FIRST GAY PARADE (1970)
Preservation funded by the National Film Preservation Foundation

Directed by Pat Rocco

Filmmaker Pat Rocco shot this footage of the first-ever Los Angeles-area gay parade.

16mm, 13 min.

Preserved by the UCLA Film & Television Archive as part of the Outfest Legacy Project For LGBT Film Preservation. Laboratory services by Triage Motion Picture Services. Special thanks to: Pat Rocco, Tony Munroe.

Preservation funded by the National Film Preservation Foundation, The Packard Humanities Institute, and The Stanford Theatre Foundation

35mm, TRT: approx. 100 min.

SILENT AND EARLY SOUND FILMS FROM THE HEARST METROTONE NEWS COLLECTION 1919-1930

The UCLA Film & Television Archive recently completed a project funded by the National Film Preservation Foundation. With this funding, some of the oldest and most endangered newsreels in the collection have been preserved and restored. These include both silent era and sound newsreels from the first year of newsreel sound production (1929-30). This fascinating program features recently preserved and restored silent era titles such as *Women Besiege Capitol To Urge Suffrage Bills*, featuring a march of suffragists through downtown Albany, New York, and up the steps of the capitol building. Also featured is a compilation reel created as an obituary for President Theodore Roosevelt after his death on January 6, 1919, and footage of the World War I victory parades in Paris and New York City in honor of General Pershing. From the end of the silent newsreel era is footage of a parade in Moscow (in 1929) in honor of the 12th anniversary of the Russian Revolution. This evening's program concludes with newsreels from the early sound era. Hearst Metrotone News began sound production in September of 1929. The newsreels are a blend of "hard" news, sports, natural and man-made disasters, and a healthy dose of "lighter" human-interest

stories. Tonight's selection includes eight restored newsreel issues, featuring such titles as *Coolidge Reviews Bay State Fete*, *Swiss Yodelers Sing For Parisians*, *Edison Welcomes "Brightest" Boys*, and *Giant Chimney Goes Boom-Boom!*

The UCLA Film & Television Archive is home to one of the largest newsreel collections in the world. The Hearst Metrotone News Collection contains over 27 million feet of distributed newsreels, unreleased stories and outtakes produced between 1914 and 1967. The collection is an extremely rich source of moving image history, covering most of the 20th century.

Jeffrey Bickel

Preserved from 35mm original nitrate negatives, 35mm nitrate composite prints and 35mm triacetate dupe negatives. Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Inc., DJ Audio, Inc. and Audio Mechanics. Special thanks to: King Features.



Preservation funded by Sony Pictures Entertainment

ABC, July 8, 1970 – September 16, 1970. A Halcyon Productions Presentation **Executive Producers:** Harold D. Cohen, Joe Byrne. **Producers:** Bernie Kukoff, Jeff Harris. **Director:** Marty Pasetta. **Writers:** David Pollock, Elias Davis, Mike Settle, Jeff Harris, Bernie Kukoff. **Music:** Arranged and conducted by Jack Elliott and Allyn Ferguson. **Hosts:** Don Everly, Phil Everly
Betacam SP, approx. 90 min.

Additional clips: Betacam SP, approx. 30 min.

TRT: approx. 130 min.

JOHNNY CASH PRESENTS THE EVERLY BROTHERS SHOW 1970

When *Johnny Cash Presents the Everly Brothers* debuted in 1970, the still-young Don and Phil Everly had been major stars for 15 years. And although the hits had largely dried up by the mid-1960's as rock 'n' roll's British Invasion took hold in the US, the singing siblings remained popular live performers on both sides of the Atlantic. At the same time, the rise of youth-oriented music programs such as *Shindig* and *Hullabaloo* kept the Everlys in the public eye even as their Top 40 radio profile dimmed.

The brothers had been wanting to front their own television show for some time, and in 1970, Johnny Cash gave them the opportunity. Produced under the auspices of Cash's Halcyon Productions, *Johnny Cash Presents The Everly Brothers* premiered on July 8, 1970 as a summer replacement for *The Johnny Cash Show* and remained on the air until mid-September.

While the Cash show was taped in Nashville, the Everlys' show was recorded in Hollywood. Instead of a traditional proscenium stage, the audience was seated alongside a narrow walkway framed by scaffolding and multi-leveled platforms, an unusual performing space that matched the show's relaxed atmosphere. The changes in locale and studio setup reflected those taking place in country music, which was beginning its move away from the conservative Grand Ol' Opry era toward a country rock style pioneered by the Everlys and eventually adopted by such LA-based groups as the Byrds, Poco, Buffalo Springfield, and the Flying Burrito Brothers.

The series proved a fine showcase for the brothers' engaging personalities, gorgeous harmonies, and easy rapport with fellow musicians. It also offered Don and Phil the chance to perform solo, to demonstrate their love of current songs by artists they respected, and of course, to revisit their many classic hits.

The whereabouts of the series' original master 2" videotapes are, unfortunately, unknown. However, the UCLA Film & Television Archive does hold A-format 1" videotapes of seven shows. In 2007, Sony Pictures Entertainment, which owns the series but has no elements of any episodes, proposed that the tapes be preserved. Sony took the tapes to Film Technology Company in Hollywood, and after much time, effort and expense, they were transferred to digital videotape. While the results are by no means perfect, the shows look better than they have in a very long time.

For this year's Festival of Preservation, the Archive has compiled a selection of highlights featuring performances by the Everly Brothers and their musical guests, among them Johnny Cash, Neil Diamond, Arlo Guthrie, Marty Robbins, Linda Ronstadt, Tina Turner, Tony Joe White, Stevie Wonder, and their father, Ike Everly.

In addition, in association with Research Video, the Archive has produced a compilation of Everly Brothers television appearances prior to 1970, featuring excerpts of programs from the preceding two decades, including *The Chevy Show*, *The Perry Como Show*, *The Jimmy Dean Show*, *The Tennessee Ernie Ford Show*, *Shindig*, *Hullabaloo*, and *The Kraft Music Hall*.

Dan Einstein

Preserved from 1" A-format videotapes. Laboratory services by Film Technology Company. Special thanks to Grover Crisp, Dan Wingate and Sony Pictures Entertainment; Ralph Sargent, Randy Yantek, Paul Surratt and Bill DiCicco.





POINT OF ORDER! 1963

Emile de Antonio and Dan Talbot's *Point Of Order!* is at once a landmark in political cinema and an incendiary aesthetic statement. Constructed entirely from CBS kinescopes of the controversial 1954 Army-McCarthy hearings, the film famously used neither expert testimony or narration. In characteristically blunt fashion de Antonio said, narration is "inherently fascist and condescending."

Yet the film is far from objective, nor would de Antonio and Talbot claim it to be. Working with editor Robert Duncan for a period of two years, they boiled 40 days of televised footage into a sizzling 97 minutes. In the process, all sense of conventional chronology was dismembered. De Antonio described the original broadcasts as "188 formless hours ending in a whimper." The result of their work is not just a searing indictment of McCarthyism, but an expose of the fissures in American democracy as filtered through the new medium of television.

Included along the way are many of the hearings' signature moments, such as Army counsel Joseph Welch's legendary June 9th rejoinder to McCarthy, "Have you no sense of decency, sir, at long last? Have you left no sense of decency?"

Yet perhaps ironically much of our collective memory of the hearings today stems not so much from the broadcasts themselves as from *Point Of Order!*'s reframing. The film's methodological strategy stands as counterpoint and parallel to the concurrent Direct Cinema movement, which also eschewed narration. The Direct Cinema practitioners of course shot their own footage, whereas de Antonio and Talbot used none. But like the best Direct Cinema works, *Point Of Order!*'s attitudes are constructed in its edit: a surface-level "objectivity" that's in reality brilliantly fabricated. Its aim is no less than a death blow to the 1950's American politic and to conventional notions of the interplay of television and cinema.

Ross Lipman

Preservation funded by The Film Foundation

Directed by Emile de Antonio

Point Films. **Producer:** E. de Antonio, Daniel Talbot. **Screenwriter:** E. de Antonio. **Editor:** Robert Duncan.
35mm, 97 min.

Preserved in collaboration with the Wisconsin Center for Film and Theater Research and New Yorker Films from the original 16mm a/b rolls, a 35mm duplicate negative, a 35mm print, and a 35mm soundtrack negative.

Laboratory services by The Stanford Theatre Film Laboratory, T & T Effects Company, Audio Mechanics, NT Audio. Special thanks to: Tom Anderson, Nancy de Antonio, Maxine Fleckner Ducey, Robert Duncan, Jose Lopez, Dan Streible, Dan Talbot.



Sunday

Preceded by:

SUNDAY (1961)

Preservation funded by The Film Foundation

Directed by Dan Drasin **Producer:** Emile de Antonio, D. Drasin.
Cinematographers: D. Drasin, Gerald E. McDermott, Frank Simon, Francis Stillman. **Editor:** D. Drasin.

A stunning document witnessing the police crackdown on a peaceful demonstration of folk singers in Washington Square Park.
35mm, 17 min.

Preserved in collaboration with Orphan Film Symposium from the original 16mm picture and soundtrack negatives. Laboratory services by FotoKem Film and Video, Audio Mechanics, NT Audio. Special thanks to: Dan Drasin and Dan Streible.



Preservation funded by The Film Foundation and the Franco American Cultural Fund, a partnership of the Directors Guild of America (DGA); Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM); The Motion Picture Association of America (MPAA); and the Writers Guild of America—West (WGAW)

Directed by Fritz Lang

Diana Productions, Inc./Universal. **Producer:** F. Lang. **Screenwriter:** Silvia Richards. Based on a novel by Rufus King. **Cinematographer:** Stanley Cortez. **Editor:** Arthur Hilton. **With:** Joan Bennett, Michael Redgrave, Anne Revere, Barbara O'Neil, Natalie Schafer. 35mm, 99 min.

SECRET BEYOND THE DOOR 1948

Like many popular Hollywood women's melodramas, *Secret Beyond The Door* begins with a plot twist: a young woman marries a man she barely knows and soon feels he is threatening her life or trying to drive her insane. Fritz Lang acknowledged that Hitchcock's *Rebecca* was an inspiration. Gothic themes of madness, mixed with Freudian psychoanalysis were particularly en vogue in the late 1940s with films such as *Gaslight*, *Spellbound*, *The Locket*, and *Possessed*. The last named film was written by Sylvia Richards, who also penned this film. Interestingly, as film historian Tom Gunning has pointed out, these films are often not so much about female neurosis, as they are about male neurosis, transferred to the female. And so it is here with husband Mark, who believes that rooms have the power to cause violence, even murder.

But the story also affords Lang the opportunity to indulge in the kind of expressionist shadowscapes he had been famous for in Germany in the 1920s, as well as his long-standing interest in architecture and its metaphorical connotations, as witnessed in *Der Müde Tod*, *Nibelungen*, or later in *The 1000 Eyes Of Dr. Mabuse*. Ultimately, the film is less about psychoanalysis, than about Stanley Cortez's beautifully photographed post-modern pastiche of gothic and expressionist imagery.

Secret Beyond The Door was the second film Lang produced for his own company, Diana Productions, which was co-financed by Universal, and by independent producer Walter Wanger, and his wife, Joan Bennett, who had previously starred in Lang's *Woman In The Window* and *Scarlet Street*. The

opening dream sequence was originally designed by fellow German émigré Oskar Fischinger, but then completed by Disney. And unfortunately, the film's failure at the box office led to the demise of Lang's own dreams of independence.

Jan-Christopher Horak

Preserved in cooperation with Paramount Pictures from the 35mm nitrate original picture and track negatives and a nitrate composite fine grain master positive. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio.

Preceded by:

POPULAR SCIENCE, VOL. J7-5 (1948)

Preservation funded by The David and Lucile Packard Foundation

Producer: Jerry Fairbanks. **Editor:** William Faris. **Narrator:** Gayne Whitman.

This informational short covers the Davis 3-wheeler, a car made from aluminum and fiberglass, flying discs that illustrate aerodynamics, and the completion of the "Big Eye" at Cal Tech's Mt. Palomar observatory. 35mm, 10 min.

Preserved from a 35mm nitrate print. Laboratory services by YCM.

Preservation funded by The National Endowment for the Arts, the National Film Preservation Foundation, and the Society for Cinephiles

Director Unknown

Cosmos Feature Film Corp. Based on the novel by Mary Jane Holmes and the play by Beulah Poynter. **With:** Beulah Poynter, Lizzie Conway, Robert Tabor, Charlie De Forest, Charles Hutchinson. 35mm, silent, 16 fps, approx. 60 min.



LENA RIVERS 1914

The 1914 version of *Lena Rivers* by Cosmos Feature Film Corp. is based on an 1856 novel of the same name by then Kentucky resident, Mary Jane Hawes Holmes. One of a pair of feature length versions released in 1914 (the other from Garrison Films), this one appears to be the only one still in existence. Like many early silent features, all that was left was a single deteriorating nitrate print to work with.

The story surrounding the lead character, Lena Rivers (Beulah Poynter) has its roots planted firmly in the conventions of melodrama, with moral and class issues playing a significant role. Typical of dramas from this period, the film features stationary camera work and exaggerated physical gestures. What makes it unique however, is the interpolation of comedic characters and scenes to balance out the melodrama often found in early features. As a result, the film offers modern audiences something beyond a simple window into past social mores.

The bulk of the comedy can be found in the specific portrayals of the Sloven-dyke siblings, Nancy and Joel. Joel is played by Charles De Forest who had

previously starred in a number of short comedies, often as a character named "Charlie" for IMP and Crystal, but his career would essentially end shortly after this film. Caroline Rankin, who portrays Nancy Sloven-dyke, continued to play similar character types for the next twenty years. Another notable early appearance is that of Charles 'Hutch' Hutchinson (in the role of Durwood Belmont) who would go on to become one of the most well known serial action stars.

Dino Everett

Preserved from a 35mm nitrate print. Laboratory services by Cinema Arts, Inc., Crest Video, Title House Digital, YCM Laboratories. Special thanks to: George C. Hall, Janice Allen, Robert S. Birchard.

Preservation funded by The National Endowment for the Arts

Directed by William Desmond Taylor

Pallas Pictures, distributed by Paramount Pictures Corp. Based on the novel by E.P. Roe. **Cinematographer:** Homer Scott. **With:** Florence Rockwell, Forrest Stanley, Page Peters, Lydia Yeamans Titus, Howard Davis.
35mm, silent, 20 fps, approx. 62 min.



HE FELL IN LOVE WITH HIS WIFE 1916

With his career on the rise and new contract in hand, actor-turned-director William Desmond Taylor helmed *He Fell In Love With His Wife* for Pallas Pictures—one of ten feature films he would direct and see released during the year 1916. Begun the previous fall at the Hollywood studios of Oliver Morosco, the movie was warmly received by reviewers and audiences alike upon its debut on February 17th.

Based on the novel by E.P. Roe, this melodrama revolves around unsuspecting housewife Alida Armstrong (Rockwell), who tragically finds herself a homeless social outcast after the truth about her bigamist husband is revealed. Enter widower-farmer James Holcroft (Stanley), whose desperate and wildly unsuccessful attempts at finding a suitable housekeeper compel him to propose a loveless marriage of convenience to the hapless Alida—an offer she gladly accepts to protect herself against further scandal. This unlikely pair of wounded souls soon discover that their path to happiness is fraught with obstacles, although Taylor wisely alleviates the story's darker overtones with delightful scenes of humor and rustic charm.

Little is known about Florence Rockwell, the actress who plays the heroine Alida. A veteran of the stage, this film marks her third and final screen appearance before disappearing into cinematic obscurity. Conversely, her co-star Forrest Stanley enjoyed a long and productive career in both movies and television, highlighted by memorable roles in such silent classics as *When Knighthood Was In Flower* (1922) with Marion Davies, and Paul Leni's *The Cat And The Canary* (1927). As for Taylor, he would become a leading and well-respected figure within the filmmaking community; sadly, he is best remembered today as the victim of an unsolved 1922 homicide that scandalized Hollywood. *He Fell In Love With His Wife* is the earliest title of his few surviving works, and has been preserved from a sole remaining nitrate print.

Steven K. Hill

Preserved from a 35mm nitrate print. Laboratory services by Film Technology Company. Special thanks to: Mrs. Hobart Bosworth.

Preservation funded by Richard Correll

Directed by Melville Brown

RKO Radio Pictures, Inc. **Producer:** William LeBaron. **Screenwriters:** J. Walter Ruben, Bert Kalmar, Harry Ruby. **Cinematographer:** William Marshall. **Editor:** Claude Berkeley. **With:** Freeman F. Gosden, Charles J. Correll, Sue Carol, Irene Rich, Ralf Harold.
35mm, 71 min.



CHECK AND DOUBLE CHECK 1930

By 1930, NBC's radio serial *Amos 'n' Andy* was broadcast six nights a week to a rapt audience of over 30 million listeners. With interest bordering on a national craze, RKO eagerly signed the program's creators and stars, Freeman F. Gosden and Charles J. Correll, to bring their comedic personas to the big screen.

Anticipation for the team's heavily promoted film debut was high, with Photoplay predicting "Fifty million *Amos 'n' Andy* fans [would] mob the theaters to see their idols for the first time." However, the resulting feature, *Check And Double Check* (named after one of the duo's many popular catchphrases) opened to mixed reviews and disappointing box office, despite ranking as one of RKO's top earners for the 1930-31 season. Viewed three-quarters of a century later, the film offers an invaluable and entertaining glimpse into the complex, indelicate racial dynamics of the Depression era.

In visually transitioning their African American caricatures to film, white performers Gosden and Correll abandoned the minstrel-style blackface long familiar to audiences, attempting semi-realistic makeup instead. However, juxtaposed against the film's fleeting establishing shots of vibrant Harlemites at work and play, the actors' faux skin tones proved less comedic and more grotesque than radio audiences had imagined. Following the film's run, the comedy team mostly discontinued the use of stage makeup for the duration of their career, a notable exception being their cameo in Paramount's *The Big Broadcast Of 1936*.

Check And Double Check also marked the Hollywood feature film debut of composer and bandleader Duke Ellington. Ironically, several light skinned musicians in Ellington's group were reportedly required by the film's producers to wear makeup to darken their complexion to insure that the band would not appear integrated, thus potentially offending ticket buyers in the South.

Mark Quigley

Preserved in cooperation with The Library of Congress from the 35mm nitrate original picture and soundtrack negatives. Laboratory services by Triage Motion Picture Services, Audio Mechanics, DJ Audio.

Preceded by:

AMOS 'N' ANDY TAKE PART IN CELEBRATION OF CIRCUS AND WILD WEST PARADE IN PALM SPRINGS, CALIFORNIA.
Preservation funded by The Packard Humanities Institute

Featuring Gosden and Correll speaking in character as Amos 'n' Andy.
Filmed on Feb 2, 1936.
35mm, 2 min.

Preserved from the 35mm camera original composite negative. Laboratory services by The Stanford Theatre Film Laboratory.

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

Directed by A. Edward Sutherland

Paramount Famous Lasky Corp. **Screenwriters:** Florence Ryerson, John V. A. Weaver. Based on the short story by Charles William Brackett. **Cinematographer:** Rex Wimpy. **Editor:** Jane Loring. **With:** William Powell, Helen Kane, Fay Wray, Richard Skeets Gallagher, Phillips Holmes. 35mm, 61 min.



POINTED HEELS 1929

One of the many “backstage” musicals produced at the dawn of the sound era, Paramount’s *Pointed Heels* is a must-see for two reasons. First, the film includes William Powell who is a delight to watch in one of his first sound film performances. In *Pointed Heels* he plays a dapper Broadway producer with all the suave characteristics he would later display at Metro-Goldwyn-Mayer in the *Thin Man* films (with Myrna Loy) and as Flo Ziegfeld in the Ziegfeld Follies films.

Secondly, and more interestingly, the film features one of the few screen roles of Helen “Sugar” Kane, the popular Broadway singer who would become the uncredited model for Max Fleischer animator Grim Natwick’s *Betty Boop*. In *Pointed Heels* Kane in fact interpolates her signature “boop-boop-a-doop” in both her numbers with “Skeets” Gallagher, “Ain’tcha?” and “I Have to Have You,” both of which were released on disc in October 1929, months before the film. The five-foot tall and curvy Kane had burst on

the Broadway scene a little more than a year earlier with her “boop-boop-a-doop” in *That’s My Weakness Now*, and was instantaneously considered the epitome of the 1920s flapper. Although she plays a supporting role here, she was so popular as a singer that dolls of her likeness were being sold and her name appears here along side Powell’s and above that of star Fay Wray. She only made a few more films and by the end of 1930 her career was practically over, a victim of the Depression and the 1920s flapper’s fall from grace. She sued Paramount and Fleischer in 1932 for wrongful appropriation of her character, but eventually lost the case. This preservation print also includes a sequence in two-color Technicolor, not an uncommon occurrence at the time.

Jan-Christopher Horak

Preserved from a 35mm nitrate print. Laboratory services by YCM Laboratories.

Preservation funded by Cecilia deMille Presley, the Ahmanson Foundation, David Stenn, The National Film Preservation Foundation, The Packard Humanities Institute, The David and Lucile Packard Foundation, The Joseph Drown Foundation, The Stanford Theatre Foundation

35mm, TRT: Approx. 120 min.

BEHIND THE SCENES IN HOLLYWOOD

The UCLA Film & Television Archive is home to a great many obscure and unusual films showing Hollywood from the inside. This program will showcase some of the more interesting items from this unique collection of screen tests, home movies, newsreel footage, and industrial films.

Among the items to be shown are Charles "Chic" Sale in a 1936 screen test for *The Adventures of Tom Sawyer*. Ronald Colman can be seen in a 1932 screen test with Frances Howard (Mrs. Samuel Goldwyn). Colman also appears in unreleased newsreel footage from 1942; he's seen leaving Los Angeles for Washington DC with Greer Garson, Irene Dunne, Hedy Lamarr, and Ann Rutherford to sell War Bonds.

The program also includes rare examples of silent era newsreel footage shot on set during the production of von Stroheim's *Greed* and Clarence Badger's *Swim Girl Swim*. The latter film features Gertrude Ederle, the first woman to swim the English Channel. Also featured are home movies of dancers Paul and Grace Hartman on the set of *Higher And Higher* in 1943, and films with Mary Pickford on the set of *Little Annie Rooney*, and with comedian Harold

Lloyd. Another rare short is *Hollywood's Make-Up Magic*, an industrial film produced by Max Factor.

Rounding out the program will be *Hollywood On Parade*, a short subject from 1931 featuring Buster Crabbe, Mae Marsh, and Ed Wynn; newsreel footage of Clara Bow at her *It Café* in 1937; Cecil B. DeMille speaking at Brigham Young University; Charlie Chaplin's 77th birthday party in 1966 (with Tippi Hedren and a very young Melanie Griffith in attendance), Bob Hope receiving an award from President Johnson for his work with the USO, and other items too numerous to list here.

Blaine M. Bartell

Preserved from the best surviving material, most often 35mm nitrate or triacetate film. Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, YCM Laboratories, DJ Audio, Audio Mechanics. Special thanks to: Suzanne Lloyd, David W. Packard, King Features.



Preservation funded by The Stanford Theatre Foundation and the AFI/NEA Film Preservation Grants Program

Directed by Raoul Walsh

Fox Film Corp. **Screenwriter:** Barry Conners. **Cinematographer:** Lucien Andriot. **Editor:** Jack Dennis. **With:** Victor McLaglen, Edmund Lowe, Greta Nissen, El Brendel, Fifi D'Orsay. 35mm, 72 min.



WOMEN OF ALL NATIONS 1931

What Price Glory, a silent WWI dramedy directed by Raoul Walsh, proved a blockbuster for Fox Film Corporation in 1926. A few years later, the studio re-teamed Walsh and his stars, Victor McLaglen and Edmund Lowe, in two sound sequels, *The Cock-Eyed World* (1929) followed two years later by *Women of All Nations*. This third installment features McLaglen and Lowe once again playing two randy Marines, Captain Flagg and Sergeant Quirt, who spar over women from South America to North Africa. British born McLaglen, a former prizefighter with an impressive physique and explosive energy stands out as Flagg, who's duped at every turn by the coniving Quirt. Despite Flagg's protests—"You've copped every dame I ever had!"—Quirt remains ruthless in his pursuit of his rival's women, including the charming Greta Nissen. The sprawling "plot" includes a battle in the trenches of France, a dubious beauty parlor in Brooklyn, a hapless Jewish recruit, an earthquake in Nicaragua, a drunken, riotous Christmas party in Sweden and the harem of Prince Hassan. Raoul Walsh (a former military man himself) directs this fast-paced farce with aplomb, though later he referred to the film as a "turkey," claiming that the public had seen enough of the duo by 1931. Nevertheless, in 1933, McLaglen and Lowe signed up for a fourth tour of duty as Flagg and Quirt in *Hot Pepper*, co-starring "Mexican Spitfire" Lupe Velez. Two other notables were cast in *Women of All Nations*: newcomer Humphrey Bogart played a Marine, though his scene ended up on the cutting room floor. Bela Lugosi was cast in the minor role of Prince Hassan before the release of *Dracula* would make him a Hollywood legend.

Mimi Brody

Preserved in cooperation with Twentieth Century Fox from a 35mm nitrate print. Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Audio Mechanics, DJ Audio.

Preceded by:

ACCENT ON GIRLS (1936)

Preservation funded by David Stenn

Director: Fred Waller. **Screenwriters:** Milton Hockey, Fred Rath. **Cast:** Ina Ray Hutton and her MeloDears.

A swing music short starring Ina Ray Hutton and her all-girl band. 35mm, 7 min.

HELPMATES (1932)

Preservation funded by the family and friends of Ron Isroelit, and The Stanford Theatre Foundation

Directed by James Parrott. Hal Roach Studios. **Producer:** Hal Roach. **Screenwriter:** H.M. Walker. **Cinematographer:** Art Lloyd. **Editor:** Richard C. Currier. **With:** Stan Laurel, Oliver Hardy, Bobby Burns, Robert Callahan, Blanche Payson.

Ollie enlists Stan's help in cleaning up his house after a wild party, with predictably catastrophic results. 35mm, 20 min.

Preservation funded by The Stanford Theatre Foundation
and the AFI/NEA Film Preservation Grants Program

Directed by Benjamin Stoloff

Fox Film Corp. **Screenwriters:** William Conselman, Dudley Nichols.
Based on the novel "Over the Border" by Herman Whitaker.

Cinematographer: Daniel Clark. **Editor:** Clyde Carruth. **With:** Victor
McLaglen, Fay Wray, Lew Cody, Edward Gribbon, Robert Warwick.
35mm, 61 min.



NOT EXACTLY GENTLEMEN (aka THREE ROGUES) 1931

This light-hearted comic western opens with a series of vignettes showing how each of the three rogues was framed for serious crimes by the women they once loved. Ace Beaudry (Lew Cody) is the dandified raconteur and "card sharp"; Bronco Dawson (Eddie Gribbon)—a stout, simple-minded horse rustler; and the leader, Bull Stanley (Victor McLaglen)—a stoic, ruggedly attractive petty thief. While fleeing lawmen, the three encounter the cute, if not-exactly-guileless Lee Carleton (Fay Wray).

It's the eve of the great Dakota Land Rush of 1877, and a multitude of settlers and opportunists have descended upon the town of Custer, ready to stake their claims at precisely noon on June 25. Miss Carleton, who's father has just been killed, becomes the perfect spoiler to the trio's criminal intentions—immediately smitten, their protective instincts take over (it also doesn't hurt that her father left a secret map to the biggest gold claim in the territory, and only she knows where it is). While their designs are not-exactly-honorable, the rogues' petty criminality is more than dwarfed by evil saloon owner Layne Hunter (Robert Warwick), who'll stop at nothing to get that gold—including murder, horse thieving, and kidnapping.

Along with its well-crafted slapstick brawls and hilariously protracted horse-and-wagon stampede, *Not Exactly Gentlemen* is balanced with admirable cinematic and comic flourishes. But the true core of the film lies in the characters—hard-working director Ben Stoloff (a UCLA graduate credited with nearly a hundred shorts and features)—brings particular depth to what could otherwise have been simplistic portrayals, as evidenced by the playful banter of slapstick veterans Gribbon and Cody and the sweetly smoldering chemistry between Wray and British character actor McLaglen.

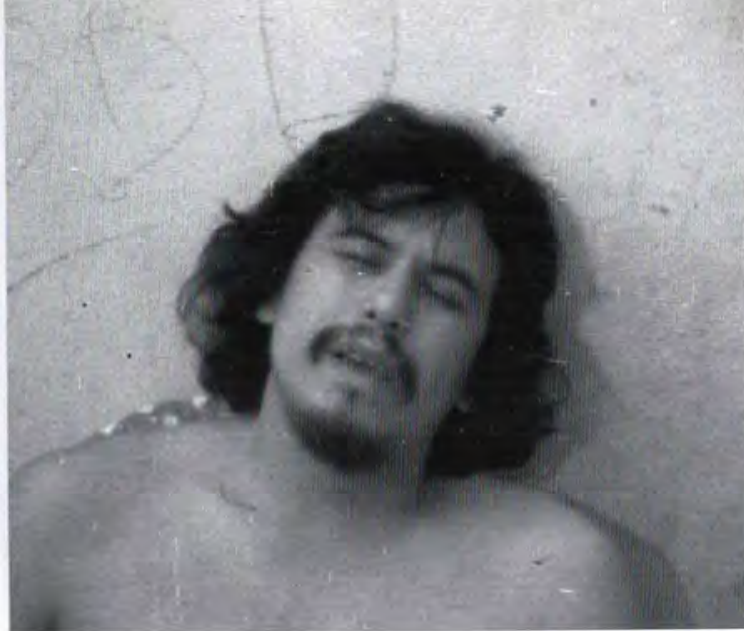
Timoleon Wilkins

Preserved in cooperation with Twentieth Century Fox from a 35mm nitrate print. Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Audio Mechanics, DJ Audio.

Preservation funded by The Ford Foundation, The Rockefeller Foundation and the University of California Institute for Mexico and the United States (UC Mexus)

Directed by Efraín Gutiérrez

Chicano Film Enterprises. **Producer:** Josephine Faz. **Screenwriter:** E. Gutiérrez. **Editor:** E. Gutiérrez. **Cinematographer:** Josephine Faz, E. Gutiérrez. **Cast:** E. Gutiérrez, Arturo Castillo, Josie Gutiérrez. 35mm, 86 min.



RUN, TECATO, RUN 1979

Filmed in Texas and California, *Run, Tecato, Run* depicts a junkie's efforts to get off heroin in order to reclaim and raise his daughter. Produced for \$60,000, the film explores the connections between the Vietnam War, drug addiction, and crime, juxtaposing these against Mexican American family, culture, and spirituality.

A self-taught filmmaker from San Antonio, Efraín Gutiérrez also starred in his films and developed an effective grass-roots distribution strategy that allowed him to outperform Hollywood releases in several cities. In many respects, Gutiérrez is a pivotal figure in the same way as Oscar Micheaux, who directed "race movies" for black audiences from the 1920s through 1940s. Gutiérrez's efforts provided a business and marketing model that inspired an independent movement in Mexico focused on U.S. Spanish-language theaters, as well as Chicano filmmakers working on English-language independent features.

Rooted in the Chicano *teatro* or theater movement, Gutiérrez's films dramatize the moral dilemmas and socioeconomic hardships facing the Chicano working-class community, seeking to mobilize their audience for social change. But Gutiérrez also documents everyday life and popular culture in the barrio, interrupting the narrative with long observational passages and

local (and sometime diegetic) music as the soundtrack. In writing the screenplay, Gutiérrez drew on past experiences of relatives and friends, as well as observations during a one-month stint in Bexar County Jail on trumped up drug conspiracy charges (later dropped).

Run, Tecato, Run (aka *Run, Junkie, Run*) is the last of three low-budget social problem films produced and directed by Efraín Gutiérrez in the 1970s. The other two are *Please, Don't Bury Me Alive! (¡Por Favor, No Me Entierren Vivo!)* (1976) and *Chicano Love Is Forever (Amor Chicano Es Para Siempre)* (1977), both restored by the UCLA Film & Television Archive. They are the first feature films by a Chicano director.

Chon A. Noriega

Preserved from a 35mm print as part of the Chicano Cinema Recovery Project, a collaboration between the UCLA Film & Television Archive and the UCLA Chicano Studies Research Center. The source print exhibited color fading, which has been preserved in a color internegative. UCLA's exhibition print is in black and white. Laboratory services by FotoKem Film and Video, Audio Mechanics, DJ Audio. Special thanks to: Robert G. Dickson, Efraín Gutiérrez, Chon Noriega, Roberto Sanchez, John Phillip Santos, Joan Shigekawa.



Preservation funded by The Stanford Theatre Foundation

Directed by Lester James Peries

Cinelanka Ltd. **Producer:** Anton Wickremasinghe **Screenwriter:** Regie Siriwardena. Based on a novel by Martin Wickremasinghe **Cinematographer:** William Blake. Editor: Sumitra Gunawardana **With:** Henry Jayasena, Punya Heendeniya, Wickrema Bogoda, Trilcia Gunawardene.

35mm, in Sinhala with English subtitles, 108 min.

GAMPERALIYA (aka CHANGING VILLAGE) 1964

Lester James Peries's *Gamperaliya* is regarded as a cornerstone of Sri Lankan national cinema, launching upon its release in 1964 "a revolution, not only in the way films were made, but also in the content," according to producer Anton Wickramasinghe.

Peries, a London-educated journalist, playwright and critic, sought an alternative to the Bollywood-influenced melodramas that dominated Sri Lanka's commercial cinema, writing stories that looked at the staple issues of melodrama, especially family and class conflicts, in a more nuanced way. And when the reigning studios balked at financing his third feature, an adaptation of a multi-character family saga by Martin Wickramasinghe, the filmmaker and his producer launched, of necessity, the country's first true independent production, shaving costs by shooting on location with a small crew.

Peries extracted from the lengthy narrative a central plot thread about Piyal (Henry Jayasena), a member of the new rising middle class, who takes a job as a teacher in the "great house" of the leading aristocratic clan of his village, and falls in love with his student (Punya Heendeniya), a daughter of the family. Defensive positions are assumed and the girl's parents insist upon a marriage to a stuffed shirt of her own class; a class that shifting social forces are already rendering obsolete.

Peries is a film artist whose work is close knit, all-of-a-piece. Filmed in an elegant and uncoercive narrative style that has been compared to Satyajit Ray's *Apu Trilogy*, the aesthetic choices of *Gamperaliya* also have a moral dimension: at every level this is a movie about the paramount importance of setting aside illusion and exaggeration and seeing things as they are, because the future may depend on it.

Gamperaliya has been restored by the UCLA Film & Television Archive, with a cleaning and photochemical re-mastering of the picture elements and a digital restoration and re-balancing of the sound track. The result was screened in 2008 to great acclaim in the "Restored Classics" section at Cannes.

David Chute

Preserved from the 35mm acetate original picture and soundtrack negatives and an acetate dupe negative. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Titra. Special thanks to: Lester James Peries, Pierre Rissient.

Preservation funded by The Film Foundation and the Franco American Cultural Fund, a partnership of the Directors Guild of America (DGA); Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM); The Motion Picture Association of America (MPAA); and the Writers Guild of America—West (WGAW)

Directed by Edgar G. Ulmer

Eagle-Lion Films **Producer:** Arthur S. Lions. **Screenwriters:** Alvah Bessie, S.K. Lauren, Gordon Kahn. Based on a novel by Dayton Stoddart. **Cinematographer:** Werner Janssen. **Editor:** Francis D. Lyon. **With:** Zachary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet, Lucille Bremer. 35mm, 105 min.

RUTHLESS 1948

Edgar G. Ulmer's directorial canon includes an incredibly diverse range of projects, from Universal's horror classic *The Black Cat* (1934), to the all-African American cast feature, *Moon Over Harlem* (1939), to his final effort, the World War II drama, *The Cavern* (1965). In between, Ulmer helmed sponsored films, including a number of anti-tuberculosis shorts, several independent Yiddish-language features, and dozens of "Poverty Row" B-pictures, including musicals, science fiction films, and his most highly regarded motion picture, the noir masterpiece, *Detour* (1945).

Among Ulmer's remarkable body of work, his complex psycho-melodrama, *Ruthless* (1948), is particularly worthy of rediscovery. A flashback-structured tale of a sociopath's remorseless drive for station and wealth, the director drapes *Ruthless* (often referred to as Ulmer's *Citizen Kane*) in noir overtones and a relentless undercurrent of emotional violence. Ulmer's chillingly effective tone of stifling malevolence is personified in a starkly muted, nearly expressionless performance by lead (and frequent screen cad) Zachary Scott (*Mildred Pierce*).

As relayed in an interview with critic and filmmaker Peter Bogdanovich, Ulmer envisioned *Ruthless* as "a Jesuitic morality play...a very bad indictment against 100 percent Americanism—as Upton Sinclair saw it." Based on the novel, "Prelude to Night" by Dayton Stoddart, the screenplay for *Ruthless* was written by blacklisted screenwriter Alvah Bessie, who did not receive screen credit (since reinstated by the Writers Guild of America). In discussing studio interference with the production, Ulmer recounted, "...it was a dangerous script, which had to be cut [because of McCarthyism]."

Upon release, critical reception to the exceptionally dark film was mixed. Panned by *Variety* and *The New York Times*, a positive review in the *Los*

Angeles Times called the film "powerful in its climaxes," and praised Ulmer's "all-out direction"—an entirely apt descriptor for such uncompromising work.

Mark Quigley

Preserved from various 35mm nitrate composite and soundtrack positive elements. Laboratory services by Cinetech, Audio Mechanics, DJ Audio. Special thanks to: Barry Allen, Paramount Pictures; Arianné Ulmer-Cipes.

Preceded by:

NEWS OF THE DAY - VOL. 19, NO. 257 "RED CRISIS STIRS NATION!" (1948)

Preservation funded by The David and Lucile Packard Foundation

35mm, 8 min.

Preserved from the original 35mm nitrate picture negative and a 35mm nitrate composite print. Laboratory services by Film Technology Company, Inc. Sound services by YCM.

POPULAR SCIENCE, VOL. J6-5 (1948)

Preservation funded by The David and Lucile Packard Foundation

Producer: Jerry Fairbanks. **Editor:** William Faris. **Narrator:** Gayne Whitman.

This short covers various subjects, including the bathroom of the future, a one-man hay baler, and "V-2" rocket research in New Mexico.

35mm, 10 min.

Preserved from a 35mm nitrate print. Laboratory services by YCM.





THE BUCCANEER 1938

Long one of the rarest of Cecil B. DeMille's sound films, *The Buccaneer* found the master showman mining a little tapped vein of American history, the War of 1812, for a rousing bit of homegrown spectacle. Specifically, *The Buccaneer* centers on the figure of Jean Lafitte, the French pirate transformed into a swashbuckling American folk hero for his exploits at the Battle of New Orleans.

DeMille had first commissioned a treatment about the roguish Lafitte in 1924 but did not return seriously to the subject until 1936. By then, with Paramount still smarting from the losses of *The Crusades* (1935), DeMille had refocused his attention on period epics with distinctly American subjects, beginning with *The Plainsman* in 1937, followed by *The Buccaneer*. While the film's action sequences don't quite live up to the promise of its tagline—"The most thrilling war scenes ever filmed!"—DeMille's treatment of Lafitte's adventures nevertheless proves to be a rousing tale of honor and loyalty in the bayou.

Fredric March leads the cast with devilish swagger as Lafitte, whose love for an American aristocrat (Grahame) has the wanted scoundrel looking to reform his renegade image—if not his ways. As an invading British army approaches New Orleans—having previously sacked Washington D.C. in the opening scenes—Lafitte sees a chance to join forces with Andrew Jackson and earn the respect of decent society while all afoot spies and traitors work to thwart his plans.

Hungarian actress Franciska Gaal stars as Gretchen, a puckish waif plucked from the sea by Lafitte after her ship is sunk against the pirate's orders. *The Buccaneer* was intended to launch Gaal's Hollywood career and DeMille touted her in a full-throated publicity campaign that included the featurette *Gretchen Comes Across*. Three features later, Gaal was back in Budapest but a scene here in which Gretchen walks the plank may be the most harrowing such sequence found in any studio pirate film of the era. It's Akim Tamiroff, however, who steals the show as Lafitte's lovably brusque cannoneer. 35mm, 124 min.

Paul Malcolm

Preservation funded by The Cecil B. DeMille Foundation

Directed by Cecil B. DeMille

Paramount Pictures. **Screenwriters:** Edwin Justus Mayer, Harold Lamb, C. Gardner Sullivan. Based on a novel by Lyle Saxon. **Cinematographer:** Victor Milner. **Editor:** Anne Bauchens. **With:** Fredric March, Franciska Gaal, Akim Tamiroff, Margot Grahame, Walter Brennan. 35mm, 124 min.

Preserved from a 35mm nitrate print and an acetate fine grain master positive. Laboratory services by The Stanford Theatre Film Laboratory, YCM Laboratories, Audio Mechanics, DJ Audio. Special thanks to: Barry Allen, Paramount Pictures; Cecilia deMille Presley.

Preceded by

GRETCHEN COMES ACROSS (1938)

Preservation funded by The Cecil B. DeMille Foundation

With: Cecil B. DeMille, Franciska Gaal, William H. Pine. A short promotional featurette for Cecil B. DeMille's *The Buccaneer*. 35mm, 11 min.

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

BARCAROLLE (1934)

Preservation funded by The Stanford Theatre Foundation

A Technicolor travelogue subject featuring views of Venice set to the classical music piece. 35mm, 6 min.

Preserved by The Stanford Theatre Foundation and the UCLA Film & Television Archive from the 35mm nitrate original picture and soundtrack negatives. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory, DJ Audio. Special thanks to: David W. Packard, Eric Aijala, Richard Dayton.

Preservation funded by the Bay Area Video Coalition's 2007 MediaMaker Award

TRT: Approx. 90 min.



LEGACIES FROM THE ONE NATIONAL GAY & LESBIAN ARCHIVES

The ONE Archives began in 1942, when New York based writer and activist, Jim Kepner (1923-1997) created a private collection of gay-related materials. After moving to Los Angeles in 1952, Kepner joined up with the Mattachine Society, an early gay rights organization. Members of the Mattachine Society, including educator and activist, Dorr Legg (1904-1994), met to discuss creating a gay magazine; and in November of 1952, ONE Inc. was formed. The first issue of *ONE* magazine was published in January 1953. After many decades, various locations, and several institutional unions and partnerships, the ONE National Gay & Lesbian Archives currently thrives as the world's largest research library on LGBT heritage.

In early 2007, the ONE Archives deposited its rare collection of film and videotape with the Outfest Legacy Project at the UCLA Film & Television Archive. A significant record of 20th Century LGBT life, the gay civil rights movement, and the AIDS crisis, the ONE's video collection of original lectures and seminars remained largely underutilized with minimal contextualization and dissemination, let alone preservation. Thanks to a recent collaboration with the Bay Area Video Coalition, the first third of ONE's highly informative video collection has been migrated to more stable digital formats. In the true

sense of community partnership, access copies of this video conservation effort can be viewed at the ONE Archives near the USC campus, as well as the Archive Research and Study Center on the UCLA campus.

In honor of this recently "rediscovered" research anthology, collection highlights will be presented during this program. Gay community icons Malcolm Boyd and his partner Michael Thompson, Lillian Fadermon, and Don Kilhefner will be in attendance. Hosted by the President of ONE's Board of Directors Joseph Hawkins, the panelists will discuss the significant roles they played in LGBT history as well as their contributions to this historic research collection.

Todd Wiener

Preserved in cooperation with the Outfest Legacy Project at the UCLA Film & Television Archive and the ONE National Gay and Lesbian Archives.

Transfer services provided by BAVC's TIMA (Technology, Innovation and Media Arts) Program. Special thanks to: May HaDuong, Joseph Hawkins, Michael C. Oliveira, Jenni Olson, Kristin Pepe, Kirsten Schaffer, Gregory L. Williams.



Preservation funded by The David Bohnett Foundation with additional support provided by The Andrew J. Kuehn Jr. Foundation and the members of Outfest

Directed by Mariposa Film Group: Peter Adair, Nancy Adair, Veronica Selver, Andrew Brown, Robert Epstein, Lucy Massie Phenix.

35mm, 133 min.

WORD IS OUT: STORIES OF SOME OF OUR LIVES 1977

Considered the first feature-length documentary on gay and lesbian identity, *Word Is Out: Stories Of Some Of Our Lives* made its debut over thirty years ago. An instant icon of the 1970's gay rights movement, the film offered a vastly different perspective on gay and lesbian identity in America than common views of the time. Opting for honesty and intellectual discourse over sensationalist depictions and negative stereotypes, *Word Is Out* is a film which fundamentally challenges issues much larger and universal than the homosexual experience: issues of the individual in society, human rights, prejudice, conformity and true freedom. The result is a film which is as much a discerning counter to negative misperceptions and stereotypes on the subject of gay and lesbian identity, as it is a poignant plea for the individual.

Taking a talking-heads approach, the film presents 26 vastly diverse gay and lesbian individuals who profoundly describe their struggle trying to live a decent life in America, despite prejudice, discriminatory laws and society's unwillingness to treat them with respect and equality. The interviewees include such noteworthy individuals as poet Elsa Gidlow, professor and political activist Sally Gearhart, inventor John Burnside, civil rights leader Harry Hay, and avant-garde filmmaker Nathaniel Dorsky.

Word Is Out: Stories Of Some Of Our Lives was a collaborative effort in the truest sense. Filmmaker Peter Adair, who had first gained critical attention for his 1967 documentary *Holy Ghost People*, initially conceived the project and set forth to share the producing, directing, editing and photography efforts with five other filmmakers, dubbed the Mariposa Film Group. Included in this group was his own sister Nancy Adair, who would later write a companion book for the film, and Rob Epstein, who would subsequently go on to direct the Academy Award winner *The Times of Harvey Milk* (1984), which has been previously restored by the UCLA Film & Television Archive.

Andres Garza

Preserved as part of the Outfest Legacy Project for LGBT Film Preservation, in collaboration with the Mariposa Film Group and the James C. Hormel Gay & Lesbian Center.

Preserved from the original 16mm color negative, a 35mm color reversal intermediate, the original 35mm soundtrack negative, and the original ¼" audio recordings. Special thanks to: Nancy Adair, Andrew Brown, Rob Epstein, Lucy Massey Phenix, Veronica Selver. Additional thanks to: Janet Cole, Michael Ehrenzweig, Susan Goldstien, Stephen Gutwillig, May HaDuong, Jim Van Buskirk, Tim Wilson.

VITAPHONE VARIETIES 1927-1931

Recognizing the growing audience for Vitaphone shorts and the difficulty of seeing these unique artifacts on the big screen, the Archive presents a reprise program of Vitaphone shorts that haven't screened in a Festival since the early 1990s. For those not in the know, the Vitaphone Corporation produced thousands of shorts featuring musicians, vaudeville acts and radio stars between 1926 and 1931, recording the soundtracks on large phonograph discs for playback in theaters. When sound-on-disc technology became obsolete, Vitaphone shorts began to fade into oblivion. Tonight's program offers an eclectic mix of Vitaphone short subjects that celebrates the often raucous talents that have made these shows must-see events.

Paul Malcolm

OHMAN & ARDEN (1927)

Preservation funded by The Library of Congress and the UCLA Film & Television Archive
Production #553
35mm, 7 min.

JOSEPH E. HOWARD, AMERICA'S POPULAR COMPOSER (1928)

Preservation funded by The Library of Congress and the UCLA Film & Television Archive
Production #2596
35mm, 9 min.

THE OPRY HOUSE (1929)

Preservation funded by Hugh M. Hefner
Production #834
35mm, 9 min.

TEX MCLEOD "A ROPE AND A STORY" (1928)

Preservation funded by Robert G. Dickson
Production #2694
35mm, 8 min.

TAL HENRY AND HIS NORTH CAROLINIANS (1929)

Preservation funded by Hugh M. Hefner
Production #732
35mm, 9 min.

ALWAYS FAITHFUL (1929)

Preservation funded by The Library of Congress and the UCLA Film & Television Archive
Production #3334
35mm, 11 min.

LOU HOLTZ "IDLE CHATTER" (1929)

Preservation funded by The AFI/NEA Film Preservation Grants Program
Production #954
35mm, 10 min.

RED NICHOLS AND HIS FIVE PENNIES (1929)

Preservation funded by The Library of Congress and the UCLA Film & Television Archive
Production #870
35mm, 7 min.

PAT O'BRIEN "CRIMES SQUARE" (1930)

Preservation funded by The AFI/NEA Film Preservation Grants Program
Production #1146
35mm, 10 min.

BEN BERNIE AND HIS ORCHESTRA (1930)

Preservation funded by The AFI/NEA Preservation Grants Program
Production # 958
35mm, 9 min.

HELEN MORGAN "THE GIGOLO RACKET" (1931)

Preservation funded by the AFI/NEA Film Preservation Grants Program
Production #1255-1256
35mm, 21 min.

TRT: 110 min.

Laboratory services by YCM Laboratories, The Library of Congress Motion Picture Conservation Center, Todd-AO. Special thanks to: Jim Fitzpatrick, Turner Entertainment Company, Bill Hewitt, Ron Hutchinson and The Vitaphone Project, Shanachie Entertainment, Warner Bros.



Preservation funded by the National Film Preservation Foundation and The Stanford Theatre Foundation

Directed by Edward S. Curtis

The Seattle Film Co., Inc. **Screenwriter:** E. S. Curtis. **Cinematographer:** Edmund August Schwinke.

35mm, silent, 16 fps, approx. 75 min.

IN THE LAND OF THE HEAD HUNTERS 1914

Almost a decade before Robert Flaherty immortalized the Inuit people in *Nanook of the North* (1922), Edward Curtis filmed *In the Land of the Head Hunters* with an all First Nation cast. Like Flaherty's "documentary," this 1914 film was both a reflection of contemporary life among the Kwakwaka'wakw people, who lived in the Queen Charlotte Strait of British Columbia, as well as a fiction, incorporating melodramatic elements, as well as archaic customs and traditions: Motana, the son of a chief, must battle an old medicine man for the right to marry Naida, who has been promised by her father to the tribe of the headhunters. Around this plot, Curtis stages many authentic Native American ceremonies, including the tribe's potlatch ceremony.

Edward Curtis began photographing Native Americans in 1895, but it was a grant from J.P. Morgan in 1906 that allowed him to begin his life work, documenting in over 40,000 photographic images the way of life of more than eighty American and Canadian tribes. In 1914 he filmed *In the Land of the Head Hunters* at a cost of \$20,000 from his own pocket. The film opened

in New York on December 7, 1914, but was a commercial failure, though it was highly praised by the critics. Short on cash after moving to Hollywood, Curtis sold the original negative and distribution rights in 1924 to the American Museum of Natural History in New York. In 1999 it was selected for the United States National Film Registry.

The present restoration brings together the single surviving print (found in a dumpster and donated to Chicago's Field Museum of Natural History) with some other clips in the UCLA Film & Television Archive to create the most complete version.

Jan-Christopher Horak

Preserved in cooperation with The Field Museum from a 16mm fine grain master positive and a 35mm nitrate print. Laboratory services by The Stanford Theatre Film Laboratory, YCM Laboratories, Title House Digital.

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Not Exactly Gentlemen; Oil: A Symphony
In Motion; The Prowler; The Salvation Hunters;
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Hugh Hefner

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Marian Anderson (1939), from UCLA's Hearst Metrotone News Collection.

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CONGRATULATIONS TO THE TALENTED PRESERVATION DEPARTMENT AT UCLA'S FILM & TELEVISION ARCHIVE.

THANK YOU FOR YOUR MARVELOUS WORK THROUGHOUT THE YEARS.

Best Wishes,

Cecilia Presley

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Founder of the Festival of Preservation. 1987



THE RED SHOES (Michael Powell and Emmett Pressburger, 1948). Watch for this Archive preservation project in the next Festival of Preservation!

FEATURE FILMS PRESERVED BY UCLA 1977-2008

ABBOTT AND COSTELLO MEET CAPTAIN KID (1952) Charles Lamont	BEST OF ENEMIES (1933) Rian James	CHEER UP AND SMILE (1930) Sidney Lanfield	DESIGN FOR LIVING (1933) Ernst Lubitsch	FAREWELL TO ARMS, A (1932) Frank Borzage	GILDA (1946) Charles Vidor
AFTER TOMORROW (1932) Frank Borzage	BETTER 'OLE, THE (1926) Charles Reisner	CHEERS FOR MISS BISHOP (1941) Tay Garnett	DEVIL AND MISS JONES, THE (1941) Sam Wood	FARMER TAKES A WIFE, THE (1935) Victor Fleming	GIRL SHY (1924) Fred Newmeyer and Sam Taylor
ALMOST MARRIED (1932) William Cameron Menzies	BIGAMIST, THE (1953) Ida Lupino	CHICAGO (1928) Frank Urson	DEVIL IS A WOMAN, THE (1935) Josef von Sternberg	FAST WORKER, THE (1924) William A. Seiter	GIRLS ABOUT TOWN (1931) George Cukor
ALWAYS GOODBYE (1931) William Cameron Menzies	BIG COMBO, THE (1955) Joseph Lewis	CHICANO LOVE IS FOREVER (1977) Efrain Gutiérrez	DIARY OF A CHAMBERMAID, THE (1946) Jean Renoir	FEET FIRST (1930) Clyde Bruckman	GLORIFYING THE AMERICAN GIRL (1929) Millard Webb
AMERICAN TRAGEDY, AN (1931) Josef von Sternberg	BIG DAN (1923) William A. Wellman	CITY STREETS (1931) Rouben Mamoulian	DISHONORED (1931) Josef von Sternberg	FIGHTING BLADE, THE (1923) John S. Robertson	GODLESS GIRL, THE (1928) Cecil B. DeMille
ANGEL AND THE BADMAN (1946) James Edward Grant	BIG SLEEP, THE (1945-6) Howard Hawks	CLOAK AND DAGGER (1946) Fritz Lang	DISORDERLY CONDUCT (1932) John W. Considine, Jr.	FIGHTING SEABEES, THE (1944) Edward Ludwig	GOD'S LITTLE ACRE (1958) Anthony Mann
ANGELINA (1934) Louis King	BLACK SHEEP, THE (1935) Allan Dwan	CLEOPATRA (1934) Cecil B. DeMille	DIXIANA (1930) Luther Reed	FILM PARADE, THE (1933) J. Stuart Blackton	GOLDIE (1931) Benjamin Stoloff
ANIMAL KINGDOM, THE (1932) Edward Griffith	BLONDE VENUS (1932) Josef von Sternberg	COLLEGE DAYS (1926) Richard Thorpe	DOCTOR JACK (1922) Fred Newmeyer	FIRST AUTO, THE (1927) Roy Del Ruth	GOOD INTENTIONS (1930) William K. Howard
ANYBODY'S WOMAN (1930) Dorothy Arzner	BLUE SKIES (1929) Alfred Werker	THE CONNECTION (1961) Shirley Clarke	DOCTOR X (1932) Michael Curtiz	FIRST YEAR, THE (1932) William K. Howard	GRANDMA'S BOY (1922) Fred Newmeyer
APPLAUSE (1929) Rouben Mamoulian	BODY AND SOUL (1947) Robert Rossen	COPACABANA (1947) Alfred W. Green	DOLLAR DOWN (1925) Tod Browning	FLAME OF BARBARY COAST (1945) Joseph Kane	GREAT FLAMARION, THE (1945) Anthony Mann
ARCH OF TRIUMPH (1948) Lewis Milestone	BRIDGE OF SAN LUIS REY, THE (1944) Rowland V. Lee	COUNSELLOR-AT-LAW (1933) William Wyler	DOUBLE CROSS ROADS (1930) Alfred Werker	FLYING TIGERS (1942) David Miller	GREAT RUPERT, THE (1950) Irving Pichel
ARGONAUTS OF CALIFORNIA, THE (1916) Henry Kabierske	BRIGHT SHAWL, THE (1923) John S. Robertson	COWBOY MILLIONAIRE, THE (1934) Edward Cline	DOUBLE INDEMNITY (1944) Billy Wilder	FOLLOW THRU (1930) Laurence Schwab and Lloyd Corrigan	GREEN GODDESS, THE (1923) Sidney Olcott
AWFUL TRUTH, THE (1937) Leo McCarey	BROTHER FROM ANOTHER PLANET, THE (1984) John Sayles	CRIME DOCTOR, THE (1934) John Robertson	DOUBLE LIFE, A (1947) George Cukor	FOR ALIMONY ONLY (1926) William C. de Mille	GRETCHEN THE GREENHORN (1916) Sidney Franklin and Chester Franklin
BABY DOLL (1956) Elia Kazan	BUCCANEER, THE (1938) Cecil B. DeMille	CROOKED ALLEY (1922) Robert F. Hill	DRESSED TO KILL (1946) Roy William Neill	FOR HEAVEN'S SAKE (1926) Sam Taylor	GUNS OF NAVARONE, THE (1961) J. Lee Thompson
BACHELOR OF ARTS (1934) Louis King	BULLFIGHTER AND THE LADY (1951) Budd Boetticher	CYRANO DE BERGERAC (1950) Michael Gordon	DUMMY, THE (1929) Robert Milton	FOR WHOM THE BELL TOLLS (1943) Sam Wood	HE FELL IN LOVE WITH HIS WIFE (1916) William Desmond Taylor
BACHELOR'S AFFAIRS (1932) Alfred Werker	BUTTERFLY (1924) Clarence Brown	DADDY (1923) E. Mason Hopper	DYNAMITE (1929) Cecil B. DeMille	FORCE OF EVIL (1948) Abraham Polonsky	HELL'S ANGELS (1930) Howard Hughes
BALL OF FIRE (1941) Howard Hawks	CALAVERAS, LOS (1930) James W. Horne	DAMAGED LIVES (1933) Edgar G. Ulmer	EAST LYNNE (1931) Frank Lloyd	FOREIGN AFFAIR, A (1948) Billy Wilder	HERE COMES MR. JORDAN (1941) Alexander Hall
BAREFOOT CONTESSA, THE (1954) Joseph L. Mankiewicz	CAN'T HELP SINGING (1944) Frank Ryan	DANCE TEAM (1932) Sidney Lanfield	ENFORCER, THE (1951) Bretaigne Windust and Raoul Walsh (uncredited)	FOUR FRIGHTENED PEOPLE (1934) Cecil B. DeMille	HIGH, WIDE AND HANDSOME (1937) Rouben Mamoulian
BARRIERS OF THE LAW (1925) J. P. McGowan	CAPTAIN LASH (1929) John G. Blystone	DARK COMMAND (1940) Raoul Walsh	ETERNAL LOVE (1929) Ernst Lubitsch	FRESHMAN, THE (1925) Sam Taylor and Fred Newmeyer	HIS GIRL FRIDAY (1940) Howard Hawks
BAT, THE (1926) Roland West	CAUGHT (1949) Max Ophuls	DARK MIRROR, THE (1946) Robert Siodmak	EVANGELINE (1929) Edwin Carewe	FRONTIER MARSHAL (1932) Lew Seiler	HIS NIBS (1921) Gregory LaCava
BAT WHISPERS, THE (1930) Roland West	CHAMPION (1949) Mark Robson	DARK WATERS (1944) Andre deToth	THE EXILES (1961) Kent Mackenzie	GAMPERALIYA (1945) Lester James Peries	HISTORY IS MADE AT NIGHT (1937) Frank Borzage
BECKY SHARP (1935) Rouben Mamoulian	CHEATERS AT PLAY (1932) Hamilton MacFadden	DAUGHTER OF THE DRAGON (1931) Lloyd Corrigan	FACES (1968) John Cassavetes	GAY CABALLERO, THE (1932) Alfred Werker	
BELLS OF ST. MARY'S, THE (1945) Leo McCarey	CHECK AND DOUBLE CHECK (1930) Melville Brown	DEATH TAKES A HOLIDAY (1934) Mitchell Leisen	FACE IN THE CROWD, A (1957) Elia Kazan	GAY DESPERADO, THE (1936) Rouben Mamoulian	
			FAIR WIND TO JAVA (1953) Joseph Kane		

HOLIDAY (1937) George Cukor	I'VE ALWAYS LOVED YOU (1946) Frank Borzage	LOST HORIZON (1937) Frank Capra	MOLLY O' (1921) F. Richard Jones	NIGHT OF THE HUNTER (1955) Charles Laughton	PENNY SERENADE (1941) George Stevens
HOLLOW TRIUMPH (1948) Steve Sekeley	JOAN OF ARC (1948) Victor Fleming	LOUISIANA STORY (1948) Robert Flaherty	MONTE CARLO (1930) Ernst Lubitsch	NO DEJES LA PUERTA ABIERTA (1933) Lewis Seiler	PITFALL (1948) Andre de Toth
HOME MAKER, THE (1925) King Baggot	K-THE UNKNOWN (1924) Harry Pollard	LOVE LIGHT, THE (1921) Frances Marion	MOONRISE (1948) Frank Borzage	NO WAY OUT (1950) Joseph L. Mankiewicz	PLAINSMAN, THE (1936) Cecil B. DeMille
HOME OF THE BRAVE (1949) Mark Robson	KID BROTHER, THE (1927) Ted Wilde	LOVE ME TONIGHT (1932) Rouben Mamoulian	MOON'S OUR HOME, THE (1936) William A. Seiter	NOAH'S ARK (1928) Michael Curtiz	PLEASE DON'T BURY ME ALIVE (1977) Efrain Gutierrez
HONOR AMONG LOVERS (1931) Dorothy Arzner	KILLER OF SHEEP (1977) Charles Burnett	LOVE PARADE, THE (1929) Ernst Lubitsch	MORE PAY, LESS WORK (1926) Albert Ray	NOCHE DE DUENDES (1930) James Parrott	POINT OF ORDER! (1963) Emile de Antonio
HOODLUM, THE (1951) Max Nosseck	KNOCK ON ANY DOOR (1949) Nicholas Ray	LOVE TRAP, THE (1929) William Wyler	MOROCCO (1930) Josef von Sternberg	NORTH STAR, THE (1943) Lewis Milestone	POINTED HEELS (1929) Edward Sutherland
HOT WATER (1924) Sam Taylor and Fred Newmeyer	LADIES' NIGHT IN A TURKISH BATH (1928) Edward Cline	LUCKY BOY (1929) Norman Taurog and Charles C. Wilson	MOVIE CRAZY (1932) Clyde Bruckman	NOT EXACTLY GENTLEMEN (1931) Benjamin Stoloff	POISONED PARADISE: THE FORBIDDEN STORY OF MONTE CARLO (1924) Louis Gasnier
HOUSE OF FEAR, THE (1945) Roy William Neill	LADRONES (1930) James Parrott	MACBETH (1948) Orson Welles	MOVIETONE FOLLIES OF 1930 (1930) Benjamin Stoloff	OF MICE AND MEN (1939) Lewis Milestone	POLITQUERIAS (1930) James W. Horne
HOW GREEN WAS MY VALLEY (1941) John Ford	LAST OUTLAW, THE (1936) Christy Cabanne	MAD GAME, THE (1933) Irving Cummings	MURDER AT THE VANITIES (1934) Mitchell Leisen	OLD SAN FRANCISCO (1927) Alan Crosland	POOR NUT, THE (1927) Richard Wallace
HUMORESQUE (1920) Frank Borzage	LAW UNTO HERSELF, A (1918) Wallace Worsley	MADAME LA PRESIDENTE (1915) Frank Lloyd	MURDER IN TRINIDAD (1934) Louis King	ON THE NIGHT STAGE (1915) Thomas H. Ince	POWER AND THE GLORY, THE (1933) William K. Howard
HUNTING BIG GAME IN THE ARCTIC WITH GUN AND CAMERA (1925) H.A. and Sidney Snow	LEGONG: DANCE OF THE VIRGINS (1935) Henri de la Falaise	MAJOR AND THE MINOR, THE (1942) Billy Wilder	MY BEST GIRL (1927) Sam Taylor	ON YOUR BACK (1930) Guthrie McClintic	PRISONER OF ZENDA, THE (1937) John Cromwell
HUSBANDS (1970) John Cassavetes	LENA RIVERS (1914) Buelah Poynter	MAMMY (1930) Michael Curtiz	MY DARLING CLEMENTINE (1946) John Ford	ONCE A SINNER (1930) Guthrie McClintic	PRIVATE AFFAIRS OF BEL AMI, THE (1947) Albert Lewin
HUSH MONEY (1931) Sidney Lanfield	LETTER FROM AN UNKNOWN WOMAN (1948) Max Ophuls	MAN FOR ALL SEASONS, A (1966) Fred Zinnemann	MY LADY'S LIPS (1925) James P. Hogan	ONE HOUR WITH YOU (1932) Ernst Lubitsch, assisted by George Cukor	PROWLER, THE (1951) Joseph Losey
I BELIEVED IN YOU (1934) Irving Cummings	LIANNA (1983) John Sayles	MAN I KILLED, THE (1932) Ernst Lubitsch	MY LADY OF WHIMS (1925) Dallas M. Fitzgerald	ONE MILLION BC (1940) Hal Roach, Sr. and Hal Roach, Jr.	PURSUED (1947) Raoul Walsh
IF I WERE KING (1928) Frank Lloyd	LIFE IN THE RAW (1933) Louis King	MAN ON THE EIFFEL TOWER, THE (1949) Burgess Meredith	MY LIPS BETRAY (1933) John G. Blystone	ONE TOUCH OF VENUS (1948) William A. Seiter	PURSUIT TO ALGIERS (1945) Roy William Neill
IN THE LAND OF THE HEAD HUNTERS (1914) Edward S. Curtis	LIFE WITH FATHER (1947) Michael Curtiz	MAN TROUBLE (1930) Berthold Viertel	MY MAN GODFREY (1936) Gregory LaCava	PAINTED WOMAN, THE (1932) John G. Blystone	QUIET MAN, THE (1952) John Ford
IN THE YEAR OF THE PIG (1968) Emile de Antonio	LILIOM (1930) Frank Borzage	MARK OF ZORRO, THE (1940) Rouben Mamoulian	MY WEAKNESS (1933) David Butler	PARAMOUNT ON PARADE (1930) Elsie Janis, Supervisor	RAMROD (1947) Andre deToth
INFERNAL MACHINE, THE (1933) Marcel Varnel	LINE-UP AT POLICE HEAD-QUARTERS, THE (1914) Frank Beal	MATEWAN (1987) John Sayles	MYSTERIOUS DR. FU MANCHU, THE (1929) Rowland V. Lee	PARISIAN LOVE (1925) Louis Gasnier	RANDY RIDES ALONE (1934) Harry Fraser
INFORMER, THE (1935) John Ford	LITTLE AMERICAN, THE (1917) Cecil B. DeMille	MEET JOHN DOE (1941) Frank Capra	NADA MÁS QUE UNA MUJER (1934) Harry Lachman	PART TIME WIFE (1930) Leo McCarey	REBECCA OF SUNNYBROOK FARM (1917) Marshall Neilan
IT HAPPENED TOMORROW (1943) René Clair	LITTLE WOMEN (1933) George Cukor	MEN, THE (1950) Fred Zinnemann	NAKED EYE, THE (1957) Louis Clyde Stoumen	PARTING GLANCES (1986) Bill Sherwood	RED KIMONA, THE (1925) Walter Lang
IT'S A JOKE, SON (1947) Benjamin Stoloff	LONE STAR RANGER, THE (1930) A.F. Erikson	MEN ON CALL (1930) John G. Blystone	NAKED KISS, THE (1964) Samuel Fuller	PATHS OF GLORY (1957) Stanley Kubrick	RED MENACE, THE (1949) R.G. Springsteen
IT'S IN THE BAG (1945) Richard Wallace	LONG DAY'S JOURNEY INTO NIGHT (1962) Sidney Lumet	MICKEY ONE (1965) Arthur Penn	NIGHT IN CASABLANCA, A (1946) Archie Mayo	PEARL OF DEATH, THE (1944) Roy William Neill	REFORM CANDIDATE, THE (1915) Frank Lloyd
		MISSISSIPPI GAMBLER, THE (1929) Reginald Barker		PEGGY LEADS THE WAY (1917) Lloyd Ingraham	

REMEMBER THE NIGHT (1940) Mitchell Leisen	SCARLET LETTER, THE (1926) Victor Seastrom	SHERLOCK HOLMES IN WASHINGTON (1943) Roy William Neill	SPIDER WOMAN, THE (1944) Roy William Neill	TIMES OF HARVEY MILK, THE (1984) Robert Epstein	WEARY RIVER (1929) Frank Lloyd
RENO (1930) George J. Crone	SCARLET LETTER, THE (1934) Robert G. Vignola	SHOCK CORRIDOR (1963) Samuel Fuller	SPY, THE (1930) Berthold Viertel	TO EACH HIS OWN (1946) Mitchell Leisen	WEEKENDS ONLY (1932) Alan Crosland
RETURN OF DR. FU MANCHU, THE (1930) Rowland V. Lee	SCOUNDREL, THE (1935) Ben Hecht and Charles MacArthur	SIDESHOW, THE (1928) Erle C. Kenton	STAGECOACH (1939) John Ford	TOLL OF THE SEA, THE (1922) Chester Franklin	WELCOME DANGER (1929) Clyde Bruckman
RETURN OF THE SECAUCUS 7 (1980) John Sayles	SEA HAWK, THE (1924) Frank Lloyd	SIGN OF THE CROSS, THE (1932) Cecil B. DeMille	STAR IS BORN, A (1937) William A. Wellman	TONIGHT OR NEVER (1931) Mervyn LeRoy	WHEN A MAN LOVES (1927) Alan Crosland
RIO GRANDE (1950) John Ford	SECOND CHORUS (1940) H.C. Potter	SIN OF NORA MORAN, THE (1933) Phil Goldstone	STRANGE AFFAIR OF UNCLE HARRY, THE (1945) Robert Siodmak	TOO MUCH HARMONY (1933) Edward Sutherland	WHERE THE WORST BEGINS (1925) John McDermott
ROAD TO RIO (1947) Norman Z. McLeod	SECOND FIDDLE (1922) Frank Tuttle	SIX CYLINDER LOVE (1931) Thornton Freeland	STRANGE ILLUSION (1946) Edgar G. Ulmer	TOPPER (1937) Norman Z. McLeod	WHITE PARADE, THE (1934) Irving Cummings
ROAD TO UTOPIA (1945) Hal Walker	SECOND FLOOR MYSTERY, THE (1930) Roy Del Ruth	SKY HAWK, THE (1929) John G. Blystone	STRANGE IMPERSONATION (1946) Anthony Mann	TRIGGER, JR. (1950) William Witney	WHY WORRY? (1923) Fred Newmeyer and Sam Taylor
ROARING ROAD, THE (1919) James Cruze	SECRET BEYOND THE DOOR (1948) Fritz Lang	SKYLINE (1931) Sam Taylor	STREET SCENE (1931) King Vidor	TRUE CONFESSION (1937) Wesley Ruggles	WILD ONE, THE (1954) Laslo Benedek
ROBERT FROST: A LOVER'S QUARREL WITH THE WORLD (1964) Shirley Clarke	SECRETS (1933) Frank Borzage	SMASH UP-THE STORY OF A WOMAN (1948) Stuart Heisler	SWEETHEARTS AND WIVES (1930) Clarence Badger	TURNABOUT (1940) Hal Roach	WILD PARTY, THE (1929) Dorothy Arzner
ROMOLA (1924) Henry King	SENATOR WAS INDISCREET, THE (1947) George S. Kaufman	SMILES AND TEARS OF NAPLES (1926) G. Orlando Vassallo	TABU (1931) F.W. Murnau	UNDER A TEXAS MOON (1930) Michael Curtiz	WINTERSET (1936) Alfred Santell
ROYAL FAMILY OF BROADWAY, THE (1930) Cyril Gardner and George Cukor	SENSATION SEEKERS (1927) Lois Weber	SMILING LIEUTENANT, THE (1931) Ernst Lubritsch	TALE OF TWO CITIES, A (1911) William Humphrey	UNDER SUSPICION (1930) A.F. Erickson	WITNESS FOR THE PROSECUTION (1957) Billy Wilder
RUN, TECATO, RUN (1979) Efraín Gutiérrez	SERVANTS' ENTRANCE (1934) Frank Lloyd	SO THIS IS NEW YORK (1948) Richard Fleischer	TEMPEST (1928) Sam Taylor	UNDER TWO FLAGS (1936) Frank Lloyd	WIZARD OF OZ, THE (1925) Larry Semon
RUTHLESS (1948) Edgar G. Ulmer	SEVEN MEN FROM NOW (1956) Budd Boetticher	SOMEONE TO REMEMBER (1943) Robert Siodmak	TEMPLE TOWER (1930) Donald Gallagher	UNDER WESTERN STARS (1938) Joe Kane	WOMAN IN GREEN, THE (1945) Roy William Neill
SAFETY LAST (1923) Fred Newmeyer and Sam Taylor	SHADOWS (1959) John Cassavetes	SOMETHING NEW (1920) Nell Shipman	TERROR BY NIGHT (1946) Roy William Neill	UNION PACIFIC (1939) Cecil B. DeMille	WOMAN UNDER THE INFLUENCE, A (1974) John Cassavetes
SAILOR-MADE MAN, A (1921) Fred Newmeyer	SHANGHAI MADNESS (1933) John G. Blystone	SONG O' MY HEART (1930) Frank Borzage	TESS OF THE STORM COUNTRY (1932) Alfred Santell	UP THE ROAD WITH SALLIE (1918) William Desmond Taylor	WOMEN EVERYWHERE (1930) Alexander Korda
SAINT AND HER FOOL, THE (1928) William Dieterle	SHARP SHOOTERS (1928) John G. Blystone	SONG OF SONGS, THE (1933) Rouben Mamoulian	THAT'S MY DADDY (1928) Fred Newmeyer	VAGABOND KING, THE (1929) Ludwig Berger	WOMEN OF ALL NATIONS (1931) Raoul Walsh
SALVATION HUNTERS, THE (1925) Josef von Sternberg	SHE WANTED A MILLIONAIRE (1932) John G. Blystone	SONG OF THE OPEN ROAD (1944) S. Sylvan Simon	THIS DAY AND AGE (1933) Cecil B. DeMille	VALLEY OF THE GIANTS (1927) Charles Brabin	WORD IS OUT: STORIES OF SOME OF OUR LIVES (1977) Mariposa Film Group: Peter Adair, Nancy Adair, Veronica Selver, Andrew Brown, Robert Epstein, Lucy Massie Phenix
SAPPHO (1921) Dimitri Buchowetski	SHE WORE A YELLOW RIBBON (1949) John Ford	SOUP TO NUTS (1931) Benjamin Stoloff	THIS IS THE ARMY (1943) Michael Curtiz	VANITY FAIR (1932) Chester M. Franklin	WORKING GIRLS (1931) Dorothy Arzner
SARAH AND SON (1930) Dorothy Arzner	SHERLOCK HOLMES AND THE SECRET WEAPON (1942) Roy William Neill	SOUTHERNER, THE (1945) Jean Renoir	THIS IS THE NIGHT (1932) Frank Tuttle	VIDA NOCTURNA, LA (1930) James Parrott	YEARS OF THE LOCUST, THE (1916) George Melford
SATURDAY NIGHT KID, THE (1929) Edward Sutherland	SHERLOCK HOLMES AND THE VOICE OF TERROR (1942) John Rawlins	SPECTER OF THE ROSE (1946) Ben Hecht	THREE GIRLS LOST (1931) Sidney Lanfield	VIENNESE NIGHTS (1930) Alan Crosland	YOUNG AMERICA (1932) Frank Borzage
SCARLET CLAW, THE (1944) Roy William Neill	SHERLOCK HOLMES FACES DEATH (1943) Roy William Neill	SPEEDY (1928) Ted Wilde	365 NIGHTS IN HOLLYWOOD (1934) George Marshall	VIRGINIAN, THE (1929) Victor Fleming	YOUNG ROMANCE (1915) George Melford
SCARLET EMPRESS, THE (1934) Josef von Sternberg		SPIDER, THE (1931) William Cameron Menzies	THUNDERBOLT (1929) Josef von Sternberg	WALK IN THE SUN, A (1946) Lewis Milestone	
			TILLIE'S PUNCTURED ROMANCE (1914) Mack Sennett	WAY OUT WEST (1937) James W. Horne	

TELEVISION PROGRAMS PRESERVED BY UCLA 1988-2008

770 ON TV (KABC, LOS ANGELES, 1/31/65)	AMERICAN PLAYHOUSE: "CHARLOTTE FORTEN'S MISSION: EXPERIMENT IN FREEDOM" (PBS, 2/25/85)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 9/28/66)	CELEBRITY TALENT SCOUTS (CBS, 9/12/60)	DANNY THOMAS PRESENTS THE COMICS (NBC, 11/8/65)	THE DINAH SHORE CHEVY SHOW (NBC, 5/22/60)
28 TONIGHT: "NUMBER OUR DAYS" (KCET, LOS ANGELES, 1977)	AMPEX COMPANY COMPILATION TAPE: INTERNATIONAL TRADE EXPOSITION, MOSCOW, JULY 1959 (1959, not broadcast)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 10/20/67)	CHAMPIONSHIP JAZZ: PILOT (1962)	THE DANNY THOMAS SHOW: SPECIAL #2 (NBC, 12/10/64)	THE DINAH SHORE CHEVY SHOW (NBC, 10/9/60)
28 TONIGHT: TOM BRADLEY INTERVIEW (KCET, LOS ANGELES, 7/30/80)	ANATOMY OF AN ABORTION (KCET, LOS ANGELES, 1975)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 12/15/70)	THE CHEVY SHOW (NBC, 4/26/59)	THE DANNY THOMAS SHOW: SPECIAL #5 (NBC, 4/23/65)	THE DINAH SHORE CHEVY SHOW (NBC, 12/11/60)
ABC STAGE '67: "THE HUMAN VOICE" (ABC, 5/4/67)	ANDERSONVILLE TRIAL INTERVIEW (KCET, LOS ANGELES, 1970)	THE BIG NEWS/KNXT NEWS: "CALIFORNIA ABORTION HOSPITAL" (KNXT, LOS ANGELES, 9/15/70)	CINEMA SHOWCASE: "HARLAN COUNTY, USA" (KCET, LOS ANGELES, 1978)	THE DANNY THOMAS SHOW: "THE WONDERFUL WORLD OF BURLESQUE" (NBC, 3/14/65)	THE DINAH SHORE CHEVY SHOW (NBC, 1/22/61)
ABC THEATRE: "IF YOU GIVE A DANCE YOU GOTTA PAY THE BAND" (ABC, 12/19/72)	ANOTHER EVENING WITH FRED ASTAIRE (NBC, 11/4/59)	BING! (CBS, 3/20/77)	CITYWATCHERS: "BEVERLY WILSHIRE HOTEL" (KCET, LOS ANGELES, 1976)	THE DATING GAME: SHOW #66-68 (ABC, 4/1/68)	THE DINAH SHORE CHEVY SHOW (NBC, 3/26/61)
ABC THEATRE: "PUEBLO" (ABC, 3/29/73)	ANOTHER WORLD: SHOW #2403 (NBC, 1/17/74)	THE BING CROSBY SHOW (ABC, 10/5/60)	CITYWATCHERS: "THE BRADBURY BUILDING" (KCET, LOS ANGELES, 4/24/72)	THE DAVID SUSSKIND SHOW: WITH MARY TYLER MOORE AND KATHERINE DE JERSEY (SYNDICATED, 1966)	THE DOCTORS: SHOW #2853 (NBC, 1/17/74)
ABC WEEKEND NEWS WITH KEITH McBEE (ABC, 6/4/67)	AS CAESAR SEES IT (ABC, 5/14/63)	THE BISHOP SHEEN PROGRAM: "DIVINE SENSE OF HUMOR" (SYNDICATED, 1959)	CITYWATCHERS: "DODGER STADIUM" (KCET, LOS ANGELES, 7/26/71)	THE DEADWYLER INQUEST (KTLA, LOS ANGELES, 6/1/66)	DR. FRANK BAXTER READS "A CHRISTMAS CAROL" (KCET, LOS ANGELES, 12/21/65)
ABC WIDE WORLD OF SPORTS: EXCERPTS. COMPILATION FOR PRIMETIME EMMY AWARDS (ABC, 1968)	ASTAIRE TIME (NBC, 9/28/60)	THE BISHOP SHEEN PROGRAM: "TEENAGERS" (SYNDICATED, 1959)	CITYWATCHERS: "DOWNTOWN PLAN" (KCET, LOS ANGELES, 11/6/73)	DEDICATION DAY: NBC WASHINGTON STUDIOS DEDICATION CEREMONY (NBC, 5/22/58)	DUE TO CIRCUMSTANCES BEYOND OUR CONTROL: A CONVERSATION WITH FRED FRIENDLY (PBS, 4/3/67)
ADMIRAL PRESENTS THE FIVE STAR REVUE - WELCOME ABOARD: EXCERPTS FEATURING DEAN MARTIN & JERRY LEWIS (NBC, 10/10/48 & 10/17/48)	BARBRA STREISAND: A HAPPENING IN CENTRAL PARK (CBS, 9/15/68)	BLACK ON BLACK (KNXT, LOS ANGELES, 7/18/68)	CITYWATCHERS: "ECHO PARK," PARTS 1 & 2 (KCET, LOS ANGELES, 1973)	THE DINAH SHORE SHOW (NBC, 11/3/61)	EMMY AWARDS: 12TH ANNUAL CHICAGO EMMY AWARDS (WBBM, CHICAGO, 5/25/70)
THE ADVOCATES: "SHOULD CONSCIENTIOUS OBJECTOR STATUS BE EXTENDED TO THOSE IN OR EVADING MILITARY SERVICE?" (KCET, LOS ANGELES, 11/24/70)	BARRY GOLDWATER FOR PRESIDENT (1964)	BOBOBQUIVARI: WITH TIM BUCKLEY (KCET, LOS ANGELES, 1970)	CITYWATCHERS: "SAN PEDRO" (KCET, LOS ANGELES, 1971)	THE DINAH SHORE SHOW (NBC, 12/29/61)	EMMY AWARDS: 1st ANNUAL DAYTIME EMMY AWARDS (NBC, 5/28/74)
THE ADVOCATES: "SHOULD TELEVISION BE ALLOWED TO BROADCAST CRIMINAL TRIALS WITH THE CONSENT OF THE DEFENDANT?" (KCET, LOS ANGELES, 1970)	BEATLES PRESS CONFERENCE, LOS ANGELES (1966)	BUILDING FOR TOMORROW (KCET, LOS ANGELES, 1977)	CITYWATCHERS: "VENICE," PARTS 1 & 2 (KCET, LOS ANGELES, 1973)	THE DINAH SHORE SHOW (NBC, 6/1/62)	EMMY AWARDS: 14TH ANNUAL DAYTIME EMMY AWARDS (ABC, 6/30/87)
ALL IN THE FAMILY: PILOT (CBS, 1969)	THE BELLE OF AMHERST (PBS, 12/29/76)	BUKOWSKI (KCET, LOS ANGELES, 11/25/73)	CITYWATCHERS: "WESTWOOD" (KCET, LOS ANGELES, 12/19/72)	THE DINAH SHORE SHOW (NBC, 12/9/62)	EMMY AWARDS: 22ND ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 4/18/70)
ALUMNI FUN: PRESENTATION PILOT (ABC, 1962)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 12/8/63)	BUKOWSKI READS BUKOWSKI (KCET, LOS ANGELES, 1974)	THE COLLEGE BOWL (CBS, 3/9/59)	THE DINAH SHORE SHOW (NBC, 12/30/62)	EMMY AWARDS: 23RD ANNUAL LOS ANGELES AREA EMMY AWARDS (KTLA, LOS ANGELES, 3/21/71)
ALUMNI FUN (CBS, 3/28/65)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/18/65)	CBS PLAYHOUSE: "DO NOT GO GENTLE INTO THAT GOOD NIGHT" (CBS, 10/17/67)	THE COLLEGE BOWL (CBS, 10/9/60)	THE DINAH SHORE SHOW (NBC, 1/20/63)	EMMY AWARDS: 24TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KTTV, LOS ANGELES, 3/19/72)
AMERICA'S SWEETHEART: THE MARY PICKFORD STORY (SYNDICATED, 1977)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/16/66)	CBS PLAYHOUSE: "THE FINAL WAR OF OLLY WINTER" (CBS, 1/29/67)	THE COLLEGE BOWL (NBC, 12/3/61)	THE DINAH SHORE CHEVY SHOW (NBC, 4/5/59)	EMMY AWARDS: 28TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 5/17/76)
AMERICAN FILM INSTITUTE THEATER: "FRANK CAPRA" (KCET, LOS ANGELES, 6/4/71)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/24/67)	CBS PLAYHOUSE: "MY FATHER AND MY MOTHER" (CBS, 2/13/68)	THE COLLEGE BOWL (NBC, 10/28/62)	THE DINAH SHORE CHEVY SHOW (NBC, 5/31/59)	EMMY AWARDS: 30TH ANNUAL LOS ANGELES AREA EMMY AWARDS (6/25/78 - not broadcast)
	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/7/70)	THE CAMPAIGN AND THE CANDIDATES: "INTERVIEW WITH JOHN F. KENNEDY AND JACQUELINE KENNEDY" (NBC, 10/1/60)	THE COLLEGE BOWL (NBC, 5/29/66)	THE DINAH SHORE CHEVY SHOW (NBC, 1/10/60)	EMMY AWARDS: 14TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/22/62)
	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 8/13/65)	CANCION DE LA RAZA: SHOW #1 (KCET, LOS ANGELES, 10/14/68)	THE COLLEGE BOWL (NBC, 1/7/68)	THE DINAH SHORE CHEVY SHOW (NBC, 2/28/60)	
		CELEBRITY ROOM: PILOT (NBC, 1964)	THE CURSE OF LOS FELIZ (KCET, 1971)	THE DINAH SHORE CHEVY SHOW (NBC, 4/24/60)	

EMMY AWARDS: 16TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/25/64)	GEORGE LUCAS: MAKER OF FILMS (KCET, LOS ANGELES, 4/13/71)	HALLMARK HALL OF FAME: "EAGLE IN A CAGE" (NBC, 10/20/65)	HALLMARK HALL OF FAME: "A STORM IN SUMMER" (NBC, 2/6/70)	HOLLYWOOD TELEVISION THEATRE: "THE LAST OF MRS. LINCOLN" (PBS, 9/16/76)	INSIGHT: "LOCUSTS HAVE NO KING" (SYNDICATE, 1965)
EMMY AWARDS: 17TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 9/12/65)	THE GEORGE SHEARING SHOW (KTLA, LOS ANGELES, 1964)	HALLMARK HALL OF FAME: "ELIZABETH THE QUEEN" (NBC, 1/31/68)	HALLMARK HALL OF FAME: "TEMPEST" (NBC, 2/3/60)	HOLLYWOOD TELEVISION THEATRE: "NOURISH THE BEAST" (PBS, 9/11/75)	INSIGHT: "THE POKER GAME" (SYNDICATED, 1969)
EMMY AWARDS: 18TH ANNUAL PRIMETIME EMMY AWARDS (CBS, 5/22/66)	GET HIGH ON YOURSELF (NBC, 9/20/1981)	HALLMARK HALL OF FAME: "FAME" (NBC, 11/30/78)	HALLMARK HALL OF FAME: "TIME REMEMBERED" (NBC, 2/7/61)	HOLLYWOOD TELEVISION THEATRE: "PHILEMON" (PBS, 10/7/76)	INSIGHT: "THE SANDAL-MAKER" (SYNDICATED, 1968)
EMMY AWARDS: 19TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 6/4/67)	GOLDEN SHOWCASE: "THE DEVIL AND DANIEL WEBSTER" (NBC, 2/14/60)	HALLMARK HALL OF FAME: "THE FANTASTICKS" (NBC, 10/18/64)	HALLMARK HALL OF FAME: "VICTORIA REGINA" (NBC, 11/30/61)	HOLLYWOOD TELEVISION THEATRE: "THE PLOT TO OVERTHROW CHRISTMAS" (PBS, 12/23/71)	THE JACK BENNY PROGRAM: WITH HARRY TRUMAN (CBS, 10/18/59)
EMMY AWARDS: 21ST ANNUAL PRIMETIME EMMY AWARDS (CBS, 6/8/69)	THE GREAT AMERICAN CELEBRATION (7/4/76)	HALLMARK HALL OF FAME: "THE FILE ON DEVLIN" (NBC, 11/21/69)	HALLMARK HALL OF FAME: "WINTERSET" (NBC, 10/26/59)	HOLLYWOOD TELEVISION THEATRE: "SCARECROW" (PBS, 1/10/72)	THE JACK BENNY BIRTHDAY SPECIAL (NBC, 2/17/69)
EMMY AWARDS: 26TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/28/74)	THE GREAT AMERICAN DREAM MACHINE: SHOW #1 (PBS, 1/6/71)	HALLMARK HALL OF FAME: "GIVE US BARABBAS" (NBC, 4/15/62)	HERBERT MARCUSE: PHILOSOPHER OF THE NEW LEFT (KCET, LOS ANGELES, 5/31/68)	HOLLYWOOD TELEVISION THEATRE: "SHADOW OF A GUNMAN" (PBS, 12/4/72)	JACK BENNY'S BAG (NBC, 11/16/68)
EMMY AWARDS: 28TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 5/17/76)	HALLMARK HALL OF FAME: "ABE LINCOLN IN ILLINOIS" (NBC, 2/5/64)	HALLMARK HALL OF FAME: "HAMLET" (NBC, 11/17/70)	HOLLYWOOD A GO-GO: SHOW #30 (KHJ, LOS ANGELES, 7/17/65)	HOLLYWOOD TELEVISION THEATRE: "THE STY OF THE BLIND PIG" (PBS, 5/31/74)	THE JACK LaLANNE SHOW: SHOW #95-S (SYNDICATED, 4/25/60)
EMMY AWARDS: 45TH ANNUAL PRIME TIME EMMY AWARDS (ABC, 9/19/93)	HALLMARK HALL OF FAME: "THE ADMIRABLE CRICHTON" (NBC, 5/22/68)	HALLMARK HALL OF FAME: "THE HANDS OF CORMAC JOYCE" (NBC, 11/17/72)	HOLLYWOOD SQUARES: SHOW #543 (NBC, 11/9/68)	HOLLYWOOD TELEVISION THEATRE: "STEAMBATH" (PBS, 4/30/73)	THE JACK LaLANNE SHOW: SHOW #96-S (SYNDICATED, 4/26/60)
ESTHER WILLIAMS AT CYPRESS GARDENS (NBC, 8/8/60)	HALLMARK HALL OF FAME: "ANASTASIA" (NBC, 3/17/67)	HALLMARK HALL OF FAME: "THE HOLY TERROR" (NBC, 4/7/65)	HOLLYWOOD TELEVISION THEATRE: "ACTOR" (PBS, 2/21/78)	HOLLYWOOD TELEVISION THEATRE: "THE MOVIES 1900-1927" (KTLA, 1974)	THE JACK LaLANNE SHOW: SHOW #97-S (SYNDICATED, 4/27/60)
AN EVENING WITH FRED ASTAIRE (NBC, 10/17/58)	HALLMARK HALL OF FAME: "ARSENIC AND OLD LACE" (NBC, 2/5/62)	HALLMARK HALL OF FAME: "THE INVINCIBLE MR. DISRAELI" (NBC, 4/4/63)	HOLLYWOOD TELEVISION THEATRE: "THE ANDERSON-VILLE TRIAL" (PBS, 5/17/70)	HOLLYWOOD TELEVISION THEATRE: "WINESBURG, OHIO" (PBS, 3/5/73)	THE JACK LaLANNE SHOW: SHOW #98-S (SYNDICATED, 4/28/60)
FASHION HOOTENANNY (WTOP, WASHINGTON, D.C., 1963)	HALLMARK HALL OF FAME: "BAREFOOT IN ATHENS" (NBC, 11/11/66)	HALLMARK HALL OF FAME: "THE JOKE AND THE VALLEY" (NBC, 5/5/61)	HOLLYWOOD TELEVISION THEATRE: "THE ASHES OF MRS. REASONER" (PBS, 1/22/76)	HOLLYWOOD'S SILENT ERA: "THE MOVIES 1900-1927" (KTLA, 1974)	THE JACK LaLANNE SHOW: SHOW #99-S (SYNDICATED, 4/29/60)
FLIP WILSON SHOW (NBC, 9/20/73)	HALLMARK HALL OF FAME: "THE BORROWERS" (NBC, 12/14/73)	HALLMARK HALL OF FAME: "LAMP AT MIDNIGHT" (NBC, 4/27/66)	HOLLYWOOD TELEVISION THEATRE: "CAROLA" (PBS, 2/5/73)	HOW DO YOU GET TO BE: "AN ACTOR" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	THE JACK LaLANNE SHOW: SHOW #103-S (SYNDICATED, 4/5/60)
FONDA: AN AMERICAN LEGACY (ABC, 4/19/75)	HALLMARK HALL OF FAME: "CAPTAIN BRASSBOUND'S CONVERSION" (NBC, 5/2/60)	HALLMARK HALL OF FAME: "THE MAN WHO CAME TO DINNER" (NBC, 11/29/72)	HOLLYWOOD TELEVISION THEATRE: "FROM HOLLYWOOD" (PBS, 1/6/72)	HOW DO YOU GET TO BE: "A SINGER" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	THE JACK LaLANNE SHOW: SHOW #104-S (SYNDICATED, 4/6/60)
THE FORD SHOW: "THE MIKADO" (NBC, 4/16/59)	HALLMARK HALL OF FAME: "CASEY STENGEL" (NBC, 5/6/81)	HALLMARK HALL OF FAME: "MR. LINCOLN" (NBC, 2/9/81)	HOLLYWOOD TELEVISION THEATRE: "DAY OF ABSENCE" (PBS, 12/30/71)	HOW TO BECOME A MOVIE STAR (SYNDICATED, 1975)	THE JACK LaLANNE SHOW: SHOW #105-S (SYNDICATED, 4/7/60)
FORD STARTIME: TV'S FINEST HOUR: "THE NANETTE FABRAY SHOW" (NBC, 5/31/60)	HALLMARK HALL OF FAME: "A CHRISTMAS FESTIVAL" (NBC, 12/13/59)	HALLMARK HALL OF FAME: "THE PATRIOTS" (NBC, 11/15/63)	HOLLYWOOD TELEVISION THEATRE: "DOUBLE SOLITAIRE" (PBS, 1/16/74)	I BELIEVE IN MIRACLES: SHOW #451 (SYNDICATED, 6/29/75)	THE JACK LaLANNE SHOW: SHOW #164-S (SYNDICATED, 12/9/59)
THE FRANK SINATRA TIMEX SHOW (ABC, 12/13/59)	HALLMARK HALL OF FAME: "THE CRY OF ANGELS" (NBC, 12/15/63)	HALLMARK HALL OF FAME: "THE PRICE" (NBC, 2/3/72)	HOLLYWOOD TELEVISION THEATRE: "FOR THE USE OF THE HALL" (PBS, 1/2/75)	I'VE GOT A SECRET (CBS, 4/19/61)	THE JACK LaLANNE SHOW: SHOW #172-S (SYNDICATED, 4/8/60)
FRITZ LANG, DIRECTOR (KCET, LOS ANGELES, 1971)	HALLMARK HALL OF FAME: "CYRANO DE BERGERAC" (NBC, 12/6/62)	HALLMARK HALL OF FAME: "A PUNT, A PASS, AND A PRAYER" (NBC, 11/20/68)	HOLLYWOOD TELEVISION THEATRE: "INCIDENT AT VICHY" (PBS, 12/8/73)	THE INNER CORE: CITY WITHIN A CITY: "THE NEW GENERATION AND THE ESTABLISHMENT" (WMMV, MILWAUKEE & WHA, MADISON, 5/3/68)	THE JAMES BEARD SHOW: SHOW #1-1 (SYNDICATED, 1964)
THE GENE KELLY SHOW (CBS, 4/24/59)	HALLMARK HALL OF FAME: "DEAR LIAR" (NBC, 4/15/81)	HALLMARK HALL OF FAME: "SOLDIER IN LOVE" (NBC, 4/26/67)		INSIGHT: "THE HATE SYNDROME" (SYNDICATED, 1966)	THE JIMMIE RODGERS SHOW: SHOW #4 (KTLA, LOS ANGELES, 11/30/63)
THE GENE KELLY SHOW (NBC, 11/21/59)	HALLMARK HALL OF FAME: "A DOLL'S HOUSE" (NBC, 11/15/59)				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 (9/6/60)

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT REDDING, 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 FLOWING 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 KCET STORY (KCET, LOS ANGELES, 1972)

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

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

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

KTLA MORNING NEWS. EXCERPT. ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/5/68)

KTLA NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/6/68)

KTLA NEWS: UNEDITED FOOTAGE. WATTS RIOTS TELECOPTER FOOTAGE (KTLA, LOS ANGELES, 8/15/65)

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)

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)

THE MIKE DOUGLAS SHOW: EXCERPTS (SYNDICATED, 1967)

THE MIKE WALLACE INTERVIEW: CLYDE BEATTY (SYNDICATED, 1959)

THE MIKE WALLACE INTERVIEW: ETHEL WATERS (SYNDICATED, 1959)

THE MIKE WALLACE INTERVIEW: MYOSHI UMEKI (SYNDICATED, 1959)

THE MIKE WALLACE INTERVIEW: RUBEN GOLDBERG (SYNDICATED, 1959)

THE MIKE WALLACE INTERVIEW: SHELLEY BERMAN (SYNDICATED, 1959)

MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 11/19/58)

MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 1/14/59)

MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 3/18/59)

MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 5/13/59)

MOMENTS TO BE REMEMBERED (KCET, LOS ANGELES, 9/26/81)

MR. ROGERS' NEIGHBORHOOD: "ADULT SHOW NO.1" (NET, 1968)

MUSICAL COMEDY TONIGHT (PBS, 10/1/79)

NBC NEWS: COVERAGE OF APOLLO 11 LIFTOFF (NBC, 7/16/69)

NBC NEWS: COVERAGE OF CALIFORNIA PRIMARY AND ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)

NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)

NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/6/68)

NBC NEWS SPECIAL REPORT: COVERAGE OF ROBERT F. KENNEDY FUNERAL SERVICE (NBC, 6/8/68)

NET FANFARE: "REHEARSAL WITH LEOPOLD STOKOWSKI" (PBS, 1971)

NET PLAYHOUSE: "HOGAN'S GOAT" (PBS, 10/16/71)

NANCY WILSON AT THE GROVE (KTLA, LOS ANGELES, 5/21/65)

OF THEE I SING (CBS, 10/24/72)

OFFRAMP: WITH BILL STOUT (KCET, LOS ANGELES, 5/6/68)

OFFRAMP: WITH KURT VON MEIER (KCET, LOS ANGELES, 3/6/67)

ON THE GO: "ASH GROVE COFFEE HOUSE" (KNXT, LOS ANGELES, 6/25/59)

ON THE GO: "BRACEROS" (KNXT, LOS ANGELES, 1959)

ON THE GO: "BUCKLEY SCHOOL" (KNXT, LOS ANGELES, 3/30/60)

ON THE GO: "CHILDREN'S HOSPITAL" (KNXT, LOS ANGELES, 1959)

ON THE GO: "CONLEY FAMILY" (KNXT, LOS ANGELES, 1959)

ON THE GO: "FREEDOM FIGHTERS" (CBS, 5/19/60)

ON THE GO: "JR. MISS UNIVERSE" (KNXT, LOS ANGELES, 11/20/59)

ON THE GO: "ORDEAL IN THE DESERT" (CBS, 3/10/60)

ON THE GO: "RADIATION FAMILY" (CBS, 1960)

ON THE GO: "SAN FRANCISCO EARTHQUAKE SURVIVORS" (KNXT, LOS ANGELES, 5/23/60)

ON THE GO: "SAN QUENTIN PRISON" (KNXT, LOS ANGELES, 5/10/60)

ON THE GO: "SKID ROW" (KNXT, LOS ANGELES, 1959)

ON THE GO: "THE THREE STOOGES" (KNXT, LOS ANGELES, 4/5/60)

ON THE GO: "VENICE WEST #2" (KNXT, LOS ANGELES, 10/30/59)

ON THE GO: "VITAS PAULEKAS" (KNXT, LOS ANGELES, 6/16/60)

ON THE GO: "WATT'S TOWERS" (KNXT, LOS ANGELES, 1959)

ONE NIGHT STAND: "NIGHT LIFE IN NEW YORK" (SYNDICATED, 1959)

ONE NIGHT STAND: "PORTRAIT OF DELLA REESE" (SYNDICATED, 1959)

ONE NIGHT STAND: WITH WOODY HERMAN (SYNDICATED, 1959)

OPEN END: WITH SECRETARY OF STATE DEAN RUSK (SYNDICATED, 4/1966)

OPEN END: "HARLEM TEENAGERS" (SYNDICATED, 1966)

OPEN END: "JERRY LEWIS UNCENSORED," PARTS 1 & 2 (SYNDICATED, 9/26/65 & 10/3/65)

OPEN END: "THIS YEAR ON BROADWAY" (SYNDICATED, 1959)

OPEN END: "WHO'S TRYING TO KILL THE NIGHTCLUB BUSINESS?" (SYNDICATED, 1964)

OPEN FOR DISCUSSION: "SKID ROW" (SYNDICATED, 11/21/65)

THE OTHER WASHINGTON (WRC, WASHINGTON, DC, 5/31/67)

OUT OF THE SHADOWS (KNBC, LOS ANGELES, 6/26/70)

PASSAIC... THE BIRTHPLACE OF TELEVISION & THE DUMONT STORY (DUMONT, 1951)

PASSWORD (ABC, 9/28/73)

PAUL LYNDE AT THE MOVIES (ABC, 3/24/79)

THE PERRY COMO SHOW (NBC, 12/22/56)

PERSPECTIVE: "JOURNEY TO A PINE BOX" (WRC, WASHINGTON, DC, 8/16/69)

THE PIED PIPER OF ASTROWORLD (ABC, 12/28/68)

PLAY OF THE WEEK: "ARCHIE AND MEHITABEL" (SYNDICATED, 5/16/60)

PLAY OF THE WEEK: "BACK TO BACK" (SYNDICATED, 11/2/59)

PLAY OF THE WEEK: "BLACK MONDAY" (SYNDICATED, 1/16/61)

PLAY OF THE WEEK: "BURNING BRIGHT" (SYNDICATED, 10/26/59)

PLAY OF THE WEEK: "THE CHERRY ORCHARD" (SYNDICATED, 12/28/59)

PLAY OF THE WEEK: "CLIMATE OF EDEN" (SYNDICATED, 2/29/60)

PLAY OF THE WEEK: "FOUR BY TENNESSEE" (SYNDICATED, 2/1/60)

PLAY OF THE WEEK: "THE GRASS HARP" (SYNDICATED, 3/28/60)

PLAY OF THE WEEK: "IN A GARDEN" (SYNDICATED, 4/10/61)

PLAY OF THE WEEK: "JUNO AND THE PAYCOCK" (SYNDICATED, 2/1/60)

PLAY OF THE WEEK: "THE MASTER BUILDER" (SYNDICATED, 3/21/60)

PLAY OF THE WEEK: "A MONTH IN THE COUNTRY" (SYNDICATED, 11/9/59)

PLAY OF THE WEEK: "NIGHT OF THE AUK" (SYNDICATED, 5/2/60)

PLAY OF THE WEEK: "THE OLD FOOLISHNESS" (SYNDICATED, 3/6/61)	RALPH STORY'S LOS ANGELES: SHOW #89 (KNXT, LOS ANGELES, 12/26/65)	RALPH STORY'S LOS ANGELES: SHOW #184 (KNXT, LOS ANGELES, 2/11/68)	ROD SERLING'S WONDERFUL WORLD OF... : "PROPAGANDA" (KXNT, LOS ANGELES, 3/8/70)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #7 (ABC, 7/8/70)	A SPECIAL SESAME STREET CHRISTMAS (PBS, 12/8/78)
PLAY OF THE WEEK: "THE POWER AND THE GLORY" (SYNDICATED, 10/19/59)	RALPH STORY'S LOS ANGELES: SHOW #95 (KNXT, LOS ANGELES, 2/6/66)	RALPH STORY'S LOS ANGELES: SHOW #188 (KNXT, LOS ANGELES, 3/10/68)	RONA BARRETT'S HOLLYWOOD: PILOT (1964)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #2 (ABC, 7/15/70)	SPECULATION: "A CONVERSA- TION WITH ALFRED HITCH- COCK" (KCET, LOS ANGELES, 12/10/69)
PLAY OF THE WEEK: "RASHOMON" (SYNDICATED, 12/12/60)	RALPH STORY'S LOS ANGELES: SHOW #99 (KNXT, LOS ANGELES, 3/6/66)	RALPH STORY'S LOS ANGELES: SHOW #201 (KNXT, LOS ANGELES, 7/14/68)	THE ROSEY GRIER SHOW: SHOW #9-68 (KABC, LOS ANGELES, 7/27/68)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #9 (ABC, 9/2/70)	SPECULATION: "A CONVERSA- TION WITH DALTON TRUMBO" (KCET, LOS ANGELES, 12/10/70)
PLAY OF THE WEEK: "SIMPLY HEAVENLY" (SYNDICATED, 12/7/59)	RALPH STORY'S LOS ANGELES: SHOW #112 (KNXT, LOS ANGELES, 6/5/66)	RALPH STORY'S LOS ANGELES: SHOW #205 (KNXT, LOS ANGELES, 9/22/68)	THE ROSEY GRIER SHOW: SHOW #17-68 (KABC, LOS ANGELES, 9/21/68)	SOCIAL SECURITY IN ACTION: ANDY GRIFFITH INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSA- TION WITH ED KIENHOLZ" (SYNDICATED, 5/6/71)
PLAY OF THE WEEK: "STRINDBERG ON LOVE" (SYNDICATED, 1/25/60)	RALPH STORY'S LOS ANGELES: SHOW #113 (KNXT, LOS ANGELES, 6/12/66)	RALPH STORY'S LOS ANGELES: SHOW #216 (KNXT, LOS ANGELES, 12/8/68)	THE ROSEY GRIER SHOW: SHOW #18-68 (KABC, LOS ANGELES, 9/28/68)	SOCIAL SECURITY IN ACTION: BEULAH BONDI INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSA- TION WITH ED KIENHOLZ AND CLAES OLDENBURG" (SYNDI- CATED, 3/24/70)
PLAY OF THE WEEK: "TWO BY SAROYAN" (SYNDICATED, 11/7/160)	RALPH STORY'S LOS ANGELES: SHOW #122 (KNXT, LOS ANGELES, 10/2/66)	THE RAPE OF PAULETTE (WBBM, CHICAGO, 5/23/74)	THE ROSEY GRIER SHOW: SHOW #39 (KABC, LOS ANGELES, 2/22/69)	SOCIAL SECURITY IN ACTION: CONRAD NAGEL INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSA- TION WITH GROUCHO MARX" (SYNDICATED, 8/25/67)
PLAY OF THE WEEK: "THE WORLD OF SOLEM ALEICHEM" (SYNDICATED, 12/14/59)	RALPH STORY'S LOS ANGELES: SHOW #126 (KNXT, LOS ANGELES, 10/30/66)	REBELS WITH A CAUSE (KABC, LOS ANGELES, 12/11/66)	THE ROSEY GRIER SHOW: SHOW #42-69 (KABC, LOS ANGELES, 10/18/69)	SOCIAL SECURITY IN ACTION: HAROLD LLOYD INTERVIEW (SYNDICATED, 1965)	THE SPLIT IMAGE (KTLA, LOS ANGELES, 4/15/63)
THE POLITICS AND COMEDY OF WOODY ALLEN (PBS, 2/21/72)	RALPH STORY'S LOS ANGELES: SHOW #127 (KNXT, LOS ANGELES, 11/6/66)	THE RED SKELTON SHOW (CBS, 9/29/59)	THE ROSEY GRIER SHOW: SHOW #86 (KABC, LOS ANGELES, 3/28/70)	SOCIAL SECURITY IN ACTION: HOAGY CARMICHAEL INTER- VIEW (SYNDICATED, 1965)	STAND UP FOR AMERICA (1964)
PONTIAC STAR PARADE: "SPIRIT OF THE ALAMO" (ABC, 11/14/60)	RALPH STORY'S LOS ANGELES: SHOW #146 (KNXT, LOS ANGELES, 3/26/67)	REFLECCIONES: COMPILA- TION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1973)	THE ROSEY GRIER SHOW: SHOW #107 (KABC, LOS ANGELES, 1970)	SOCIAL SECURITY IN ACTION: JANE RUSSELL INTERVIEW (SYNDICATED, 1965)	STANDARD TV NEWS ROUND- UP (WOWT, OMAHA, 1/17/62)
POTPOURRI (KCET, LOS ANGELES, 3/11/68)	RALPH STORY'S LOS ANGELES: SHOW #147 (KNXT, LOS ANGELES, 4/16/67)	REMEMBER HOW GREAT (NBC, 2/9/61)	THE ROWAN AND MARTIN SHOW: PILOT (KGO, SAN FRANCISCO, 1964)	SOCIAL SECURITY IN ACTION: MAX STEINER INTERVIEW (SYNDICATED, 1965)	STARS OF JAZZ (KABC, LOS ANGELES, 7/30/56)
PRESENTE: "HARVEST OF SHAME REVISITED" (KCET, LOS ANGELES, 1981)	RALPH STORY'S LOS ANGELES: SHOW #151 (KNXT, LOS ANGELES, 5/20/67)	REPertoire WORKSHOP: "EDWIN BOOTH" (KNXT, LOS ANGELES, 8/8/65 and 8/15/65)	SALUTE TO KCET/28: "DEDICATION DINNER, BEVERLY HILTON HOTEL" (KCET, LOS ANGELES, 1/29/65)	SOCIAL SECURITY IN ACTION: PAUL FORD INTERVIEW (SYNDICATED, 1965)	STARS OF JAZZ (KABC, LOS ANGELES, 4/8/57)
PROLOGUE TO THE PAST (KCET, LOS ANGELES, 8/8/74)	RALPH STORY'S LOS ANGELES: SHOW #156 (KNXT, LOS ANGELES, 6/17/67)	THE REVLON REVUE: "MAURICE CHEVALIER" (CBS, 2/4/60)	SALUTE TO KCET/28: "DEDICATION PRESENTATION" (KCET, LOS ANGELES, 1/28/65)	SOCIAL SECURITY IN ACTION: RAY BOLGER INTERVIEW (SYNDICATED, 1965)	STARS OF JAZZ (KABC, LOS ANGELES, 3/31/58)
RAPID TRANSIT, MASS CONFUSION (KNBC, LOS ANGELES, 5/16/67)	RALPH STORY'S LOS ANGELES: SHOW #163 (KNXT, LOS ANGELES, 9/17/67)	RICHARD M. NIXON AND NIKITA KHRUSHCHEV; "KITCHEN DEBATE," UNITED STATES EXHIBITION HALL, INTERNATIONAL TRADE EXPO- SITION, MOSCOW (7/24/59)	THE SAM YORTY SHOW: WITH RICHARD M. NIXON (KHJ, LOS ANGELES, 12/17/67)	SOCIAL SECURITY IN ACTION: RICARDO MONTALBAN INTERVIEW (SYNDICATED, 1965)	STARS OF JAZZ (KABC, LOS ANGELES, 4/7/58)
RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS AN- GELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1971)	RALPH STORY'S LOS ANGELES: SHOW #164 (KNXT, LOS ANGELES, 9/24/67)	THE RICHARD PRYOR SPECIAL? (NBC, 5/5/77)	SHAKESPEARE LOVES REM- BRANDT: PILOT (NBC, 6/12/74)	SOCIAL SECURITY IN ACTION: RUTH WARRICK INTERVIEW (SYNDICATED, 1965)	STARS OF JAZZ (KABC, LOS ANGELES, 6/2/58)
RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS AN- GELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1972)	RALPH STORY'S LOS ANGELES: SHOW #165 (KNXT, LOS ANGELES, 10/1/67)	THE ROBERT K. DORNAN SHOW: WITH ATTORNEY GENERAL JOHN MITCHELL (KTLA, LOS ANGELES, 10/17/71)	SIXTY MINUTES: "AGNEW AND THE PRESS" (CBS, 11/25/69)	SOCIAL SECURITY IN ACTION: VANCE COLVIG INTERVIEW (SYNDICATED, 1965)	STARS OF JAZZ (KABC, LOS ANGELES, 6/9/58)
RALPH STORY'S LOS ANGELES: SHOW #48 (KNXT, LOS ANGELES, 1/26/65)	RALPH STORY'S LOS ANGELES: SHOW #166 (KNXT, LOS ANGELES, 10/8/67)	THE ROBERT K. DORNAN SHOW: WITH VICE PRESIDENT SPIRO T. AGNEW (KTLA, LOS ANGELES, 7/25/70)	THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT. ELAINE MAY/ TOM SMOTHERS CENSORSHIP SKETCH: DRESS REHEARSAL & AIR (CBS, 4/9/67)	THE SONNY AND CHER SHOW: "THE SONNY AND CHER YEARS," PART 2 (CBS, 11/28/73)	STARS OF JAZZ (KABC, LOS ANGELES, 8/4/58)
RALPH STORY'S LOS ANGELES: SHOW #56 (KNXT, LOS ANGELES, 3/23/65)	RALPH STORY'S LOS ANGELES: SHOW #171 (KNXT, LOS ANGELES, 11/12/67)	ROBERT MONTGOMERY PRESENTS THE JOHNSON'S WAX PROGRAM: "HARVEST" (NBC, 11/23/53)	THE SMOTHERS BROTHERS SHOW: SHOW #10 (NBC, 5/19/75)	THE SONNY AND CHER COMEDY HOUR: SHOW #0312 (CBS, 12/5/73)	STARS OF JAZZ (KABC, LOS ANGELES, 9/1/58)
RALPH STORY'S LOS ANGELES: SHOW #84 (KNXT, LOS ANGELES, 11/21/65)	RALPH STORY'S LOS ANGELES: SHOW #175 (KNXT, LOS ANGELES, 12/16/67)		THE SMOTHERS BROTHERS SHOW: SHOW #13 (NBC, 4/28/75)		STARS OF JAZZ (KABC, LOS ANGELES, 10/6/58)

STARS OF JAZZ (KABC, LOS ANGELES, 10/20/58)

STARS OF JAZZ (KABC, LOS ANGELES, 12/15/58)

STELLA ADLER AND THE ACTOR (KTLA, LOS ANGELES, 7/13/64)

STEREOSCOPE: "DR. LORIENE CHASE INTERVIEWS LINDA LOVELACE" (1973)

THE STEVE ALLEN SHOW (SYNDICATED, 8/20/62)

THE STEVE ALLEN SHOW (SYNDICATED, 8/21/62)

THE STEVE ALLEN SHOW (SYNDICATED, 8/24/62)

THE STEVE ALLEN SHOW (SYNDICATED, 10/19/62)

THE STEVE ALLEN SHOW (SYNDICATED, 11/6/62)

THE STEVE ALLEN SHOW (SYNDICATED, 3/27/63)

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SUPER VISION: TALES OF TELEVISION: "BIRTH ON AN INDUSTRY" (PBS, 11/4/76)

THE T.A.M.I. SHOW: NINE YEARS LATER (PBS, 3/28/73)

T.J.'S: PILOT (ABC, 1965)

TALK BACK: SHOW #18 (KABC, LOS ANGELES, 10/10/64)

TALK BACK: SHOW #25 (KABC, LOS ANGELES, 12/19/64)

TEMPO: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KHJ, LOS ANGELES, 1968)

TEMPO: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS KHJ, LOS ANGELES, 1970)

THAT'S ENTERTAINMENT: 50 YEARS OF MGM (ABC, 5/29/74)

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

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

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

TURN ON: SHOW #2 (ABC, 1969)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

WE TWO: PILOT (CBS, 1972)

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

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

WHY ME? (KNXT, LOS ANGELES, 5/13/74)

THE WIZARDRY OF OZ (KCET, LOS ANGELES, 8/20/79)

WRANGLER: "INCIDENT AT THE BAR M" (KTLA, LOS ANGELES, 8/4/60)

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

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

THE ZSA ZSA GABOR SHOW (KCOP, LOS ANGELES, 1969)



Billie Holiday on the *Stars of Jazz* program (KABC-TV, Los Angeles)

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