



16

UCLA FESTIVAL  
OF 03.01.13 – 03.30.13  
PRESERVATION





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UCLA Film &  
Television  
Archive





## FROM THE DIRECTOR

After last year's herculean effort to put together the landmark program *L.A. Rebellion: Creating a New Black Cinema*, now touring North America, the Archive has not rested on its laurels, but has put together a new UCLA Festival of Preservation for 2013. It is my great pleasure, as director of UCLA Film & Television Archive, to introduce the 2013 "FOP," which again reflects the broad and deep efforts of UCLA Film & Television Archive to preserve and restore our national moving image heritage. Even in an era of tightening budgets and ever decreasing University-State funding, the Archive is committed to protecting and celebrating our film and television assets.

Our Festival opens with the restoration of *Gun Crazy* (1950), directed by Joseph H. Lewis, and one of the most celebrated *films noir* made on Hollywood's poverty row. Produced in part locally in Montrose, California, and starring Peggy Cummins, this reworking of the "Bonnie and Clyde" story served as a template for Arthur Penn's more famous film. The Festival also features a number of other *films noir*, including *The Chase* (1946), completed by our late preservationist, Nancy Mysel, and based on Cornell Woolrich's classic *serie noire* novel, *The Black Path of Fear*. That film will double feature with *High Tide* (1947), another low budget noir gem. And then there is Cy Endfield's *Try and Get me* (a.k.a. *The Sound of Fury*) (1950), based on the same source as Fritz Lang's classic, *Fury* (1936), which chronicles a brutal lynching and the media frenzy surrounding it.

Independent cinema also continues to be a major focus of the Archive's preservation efforts. After premiering our restoration of Robert Altman's *Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean* (1982) in 2011, preservationist Jere Guldin this year introduces Altman's first major feature, *That Cold Day in the Park* (1969). Preservationist Ross Lipman contributes restorations of further independent films, such as *Eadweard Muybridge, Zoopraxographer* (1975) directed by Thom Andersen with Fay Andersen and Morgan Fisher, and Shirley Clarke's *Ornette: Made in America* (1985). And the independents continue with a special program of films from the L.A. Rebellion, which were discovered or preserved after last year's monumental program on the Rebellion.

We are also proud to present a complement of silent features, including Clara Bow's *Mantrap* (1926), and the German feature, *Anders als die Andern (Different from the Others)* (1919), preserved in conjunction with the Outfest – UCLA Legacy Project.

Finally, this Festival of Preservation marks the arrival of our new Head of Preservation, Scott MacQueen, who has contributed several Hollywood features from Paramount in the 1930s, including *Double Door* (1934), *International House* (1933), and *Supernatural* (1933).

Our newsreel preservationists, Blaine Bartell and Jeffrey Bickel, present their restoration of a German war documentary that had been considered lost for decades, *With the Greeks in the Firing Line* (1913), which documents the Balkan Wars of 1912-13, as well as a second program of selected newsreels from the Hearst Metrotone News Film Collections.

We are also very happy to continue preserving and screening classic television shows. Dan Einstein presents "October Story" from the 1950s omnibus series *Goodyear Television Playhouse*, starring Julie Harris. Two other classic television shows, *CBS Playhouse's* "The Final War of Olly Winter" (1967) and *ABC Stage 67's* "Noon Wine" (1966), round out the program.

As is always the case, the Archive's internationally recognized preservationists will appear in person at many Festival screenings to introduce the films and discuss their work with audiences. All of our preservation work and public programs—including this Festival—are funded by donations from individuals, foundations, corporations, and government agencies. We are most thankful for the generosity of these organizations and individuals.

*Dr. Jan-Christopher Horak*

Director

UCLA Film & Television Archive



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**DOUBLE DOOR  
SUPERNATURAL**

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Joseph H. Lewis

King Brothers Productions Inc./Allied Artists Pictures Corp. **Producers:** Maurice King and Frank King. **Screenwriters:** MacKinlay Kantor, Dalton Trumbo (fronted by Millard Kaufman). Based on a story by MacKinlay Kantor. **Cinematographer:** Russell Harlan. **Editor:** Harry W. Gerstad. **Music:** Victor Young. **With:** Peggy Cummins, John Dall, Berry Kroeger, Morris Carnovsky, Russ Tamblyn. 35mm, b/w, 86 min.

## GUN CRAZY 1950

Bart Tare loves guns and is caught stealing one at age fourteen. After stints in reform school and the Army, Bart returns home where he meets Annie Laurie Starr, who works as a sharpshooter at a local carnival. It is love at first gunshot. They consummate their relationship with a shooting match. It is all about guns and sex, sex and guns. The fact that she says she's a bad girl who may have been involved in prostitution and murder hardly seems to matter. They rob to make a living, eventually planning a major heist that they pull off successfully, but not before Laurie has killed two people, putting the FBI on their tail.

Long before Michael Moore analyzed America's pathological love affair with guns, Joseph H. Lewis and Dalton Trumbo nailed it with this dirty little film noir, which loosely adapts the story of Bonnie and Clyde. Dalton Trumbo, who was blacklisted and had to use the nom-de-plume Millard Kaufman as a front, rewrote MacKinlay Kantor's 1940 *Saturday Evening Post* story, putting the focus on the film's *amour fou*. Originally produced on virtually no budget for Monogram by the King Brothers, the crime drama was eventually released by United Artists and therefore gained more exposure than many B films. The film's major set piece, for which it has become justifiably famous, is a bank robbery, shot in Montrose, California in one long take. With the camera sitting in the back of the car, the lovers drive into town, park, rob the bank, and make their getaway. Andrew Sarris celebrated the scene and the director in *The American Cinema*. Indeed, it was location shooting that gave the film its realism and made it stand out from the usual studio-bound product. The film has been on almost everyone's best of noir list in the past decade and was placed on the National Film Registry in 1998.

Jan-Christopher Horak

**Preserved in cooperation with Warner Bros. from the original 35mm picture and track negatives. Laboratory services by The Stanford Theatre**

**Film Laboratory, YCM Laboratories, Audio Mechanics, DJ Audio, Simon Daniel Sound. Special thanks to Ned Price.**

**Preceded by:**

**JAMMIN' THE BLUES** (1944)

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Gjon Mili. Warner Bros. Pictures. **Producer:** Gordon Hollingshead. **Cinematographer:** Robert Burks. **With:** Lester Young, George Calender, Harry Edison, Marlowe Morris, Sidney Catlett, Barney Kessel, Jo Jones, John Simmons, Illinois Jacquet, Marie Bryant, Archie Savage, Garland Finney. 35mm, b/w, 10 min.

A rare, filmed jam session between a number of famous musicians.

**Preserved in cooperation with Warner Bros. from the original 35mm picture and track negatives. Laboratory services by The Stanford Theatre Film Laboratory, YCM Laboratories, Audio Mechanics, DJ Audio, Simon Daniel Sound. Special thanks to Ned Price.**

**HEARST METROTONE NEWS** (Volume 5, No. 257; April 10, 1934)

**Preservation funded by** The Packard Humanities Institute.

An eyewitness to the shooting of a Texas policeman accuses Clyde Barrow and his gun moll, Bonnie Parker, of the crime.

35mm, b/w, approx. 9 min.

**Preserved from a 35mm nitrate composite print from the Hearst Metrotone News collection. Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Inc., DJ Audio, Inc., Simon Daniel Sound and Audio Mechanics. Special thanks to King Features.**





## CELEBRATING LAUREL & HARDY

UCLA Film & Television Archive continues its long-term initiative to restore the legacy of Laurel & Hardy, working with negatives that have survived (sometimes only barely) decades of abuse and neglect. The beloved comedians' films have been altered for theatrical re-releases and for television, with footage often discarded, lost or damaged, and improperly stored in the bargain. With this major restoration effort, the Archive has entered a new era, establishing the Laurel & Hardy Preservation Fund. Launched with a lead gift from Mr. Jeff Joseph, for two years the fund has received gifts from numerous concerned members of the public, enabling this important work to proceed and connecting the entertainers to their audience in a meaningful, new way. Donations are still received on the devoted *Laurel & Hardy* page of the Archive's website. In this program, we showcase a number of projects restored via this initiative.

*Tiembla y Titubea* features the boys as unsuccessful street musicians whose luck changes when they find a lost wallet. The film is one of a number of alternate, Spanish-language versions of Laurel & Hardy shorts—in this case, their *Below Zero*—created for a Spanish-speaking market. The stars' line readings in Spanish are as delightful as the story. (This is the only Spanish-language film in the lineup). In *Busy Bodies*, a masterpiece of physical comedy, Stan and Ollie report for work at the sawmill where they are employed, haplessly creating mayhem with planks and saws. *County Hospital* takes us to the sickbed of Mr. Hardy, hos-

pitalized in traction with a broken leg, as he receives Mr. Laurel for a friendly visit. Not surprisingly, the visit leads to a number of well-intended mishaps. The program also includes two rare trailers for the well-known Laurel & Hardy feature films *Babes In Toyland* and *A Chump at Oxford*.

Shannon Kelley

### **Trailer for BABES IN TOYLAND** (1934)

**Preservation funded by** The Packard Humanities Institute.

35mm, b/w, 4 min.

*Preserved from a 35mm nitrate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound.*

### **Trailer for A CHUMP AT OXFORD** (1940)

**Preservation funded by** The Packard Humanities Institute.

35mm, b/w, 2 min.

*Preserved from the original 35mm nitrate composite production negative. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound.*



**TIEMBLA Y TITUBEA** (1930)

**Preservation funded by** the National Endowment for the Arts.

**Directed by** James Parrott. Hal Roach Studios, Inc./Metro-Goldwyn Mayer.

**Producer:** Hal Roach. **Screenwriters:** Leo McCarey, H.M. Walker.

**Cinematographer:** George Stevens. Editor: Richard Currier. **With:** Stan Laurel, Oliver Hardy, Enrique Acosta, Baldwin Cooke, Charlie Hall. 35mm, b/w, 27 min.

*Preserved from the 35mm nitrate original camera picture and track negatives. Laboratory services by YCM Laboratories.*

**COUNTY HOSPITAL** (1932)

**Preservation funded by** Turner Classic Movies, Jeff Joseph/SabuCat, The Packard Humanities Institute, Laurel & Hardy Preservation Fund, including the support of many Sons Of The Desert Tents, and in honor of National Film Preserve: Tom Luddy, Gary Meyer and Julie Huntsinger.

**Directed by** James Parrott. Hal Roach Studios, Inc./Metro-Goldwyn Mayer.

**Producer:** Hal Roach. **Cinematographer:** Art Lloyd. **With:** Stan Laurel, Oliver Hardy, Billy Gilbert, May Wallace. 35mm, b/w, 19 min.

*Preserved from an incomplete 35mm nitrate lavender print, a 35mm nitrate reissue version composite lavender print, a 35mm nitrate reissue version*

*track negative, and a 35mm nitrate reissue version track positive. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to: Richard W. Bann, Jeff Joseph, RHI Entertainment, LLC.*

**BUSY BODIES** (1933)

**Preservation funded by** Turner Classic Movies, Jeff Joseph/SabuCat, The Packard Humanities Institute, Laurel & Hardy Preservation Fund, including the support of many Sons Of The Desert Tents, and in honor of National Film Preserve: Tom Luddy, Gary Meyer and Julie Huntsinger.

**Directed by** Lloyd French. Hal Roach Studios, Inc./Metro-Goldwyn Mayer.

**Producer:** Hal Roach. **Cinematographer:** Art Lloyd. **Editor:** Bert Jordan. **With:** Stan Laurel, Oliver Hardy, Charles Hall, Jack Hill, Tiny Sandford. 35mm, b/w, 19 min.

*Preserved from the 35mm nitrate original picture and track negatives and a 35mm nitrate composite lavender print. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to: Richard W. Bann, Jeff Joseph, RHI Entertainment, LLC.*



03.02.13 | 7:30 PM

**Preservation funded by** David Stenn.

**Directed by** Victor Fleming

Famous Players-Lasky Corp./Paramount Pictures. **Screenwriters:** Adelaide Heilbron and Ethel Doherty. Based on the novel by Sinclair Lewis. **Cinematographer:** James Howe. **With:** Ernest Torrence, Clara Bow, Percy Marmont, Eugene Pallette, Tom Kennedy. 35mm, b/w, silent, approx. 75 min.



## MANTRAP 1926

Ralph Prescott (Percy Marmont), a New York divorce lawyer and his buddy, E. Wesson Woodbury (Eugene Pallette), decide to get away from it all on a camping trip near Mantrap, Canada. However, the city slickers are a bit out of their depth in the North woods. After the two get into a tussle, Joe Easter, (Ernest Torrence) the local trading post owner, takes Prescott to Mantrap, where Prescott meets Joe's flirtatious new wife, Alverna (Clara Bow). The sparks begin to fly...

Paramount Pictures paid \$ 50,000 for Sinclair Lewis' long and justifiably forgotten novel, *Mantrap*, but happily, the female screenwriters turned Lewis' misogynistic tirade into a funny comedy romp that is light as a feather. The credit goes to Clara Bow who represents an erotic whirlwind in an otherwise womanless Western wilderness; an outrageous, good-time girl who leads at least two men by the nose, but nevertheless eventually honors her commitment—at least until the next interesting prospect comes along. Bow, of course, perfectly embodied the Jazz Age, the first era in American history to celebrate women's sexuality as something other than a function of man's desire. Although Bow had at that point made over thirty films in four years, *Mantrap* was her breakthrough. *Variety* noted almost ecstatically in its review of the film: "Clara Bow! And how! What a 'mantrap' she is! And how the picture is going to make her!... Miss Bow just walks away with the picture from

the moment she steps into camera range." Ernest Torrence, who could play monsters such as the brutal operator of an orphanage in *Sparrows* (1926), opposite Mary Pickford, here plays an easy-going and somewhat gullible giant. Neither Easter nor Prescott has a clue how to control the in-your-face vitality of Alverna, who makes no apologies for her manipulation of anyone with pants on. The film was shot at Lake Arrowhead by Victor Fleming, who was not necessarily known as a comedy director, but does elicit comedy performances with impeccable timing, a feat he would accomplish again with Jean Harlow in *Red Dust* (1932).

*Jan-Christopher Horak*

**Preserved in cooperation with Paramount Pictures from a 35mm acetate fine grain master positive. Laboratory services by YCM Laboratories.**

**Preceded by:**

**MOVIE LOVERS CONTEST, No. 10** (1926)

**Preservation funded by** The Packard Humanities Institute.

35mm, tinted, silent, approx. 2 min.

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

**Preservation funded by** Sony Pictures Entertainment.

**Directed by** F. Harmon Weight

DeMille Pictures Corp./Pathé Exchange, Inc. **Producer:** Hector Turnbull.  
**Screenwriter:** Richard N. Lee. Based on the play *The Lion Trap, a Comedy in Four Acts* by Daniel Nathan Rubin. **Cinematographer:** David Abel. **Editor:** Harold McLernon. **With:** Jacqueline Logan, Clive Brook, Walter McGrail, James Bradbury, Oscar Smith.  
35mm, b/w and tinted, silent, approx. 65 min.



## MIDNIGHT MADNESS 1928

*"Its very title reeks of strange people, mystery, suspense!"* reads the advance publicity for this silent melodrama, loosely inspired by *The Taming of the Shrew* and directed by F. Harmon Weight. Secretary Norma Forbes (Jacqueline Logan) accepts the marriage proposal of Michael Bream (Clive Brook), wealthy diamond miner. Norma reveals to her boss and actual love interest (Walter McGrail) that she's only marrying for the money. Having eavesdropped through a conveniently open door, Michael, despite his genuine affections, schemes to teach his gold-digging fiancée a lesson. From New York, the newlyweds sail second class to South Africa, where Michael leads his wife to believe that he is down-and-out. They settle in a bleak shack near a mine, where Norma discovers the hardships of life in the African jungle. She sends a cable to her former employer, divulging her whereabouts. A fight ensues, which leaves Michael bound up and prey to a lion. At last realizing her affection for her husband, Mrs. Bream returns with a shotgun – setting up a suspenseful climax that can only result in no lady or no lion.

In 1925, Cecil B. DeMille, by then one of Hollywood's most bankable film directors, broke off with Paramount and the confines of the studio system to set up his independent DeMille Picture Corp. While the company's biggest hit was the highly successful 1927 biblical epic *The King of Kings*, it mostly produced smaller melodramas, often involving the messy tangles of romance and capricious lovers. Ultimately, however, DeMille's entrepreneurial efforts were met with a lack of success. In 1928 he returned to the studio system and signed with MGM, later rejoining Paramount, where many of his greatest successes were eventually produced.

*Midnight Madness* is mostly noteworthy as a remnant of this transitional period of DeMille's career, and those of others. Little remains of the directing career of F. Harmon Weight who although noted in contemporaneous press reports as showing exceptional promise, did not survive Hollywood's conversion to sound. The stardom of leading lady Jacqueline Logan (who achieved her biggest success as Mary Magdalene in *The King of Kings*) likewise waned with the onset of talking pictures. Meanwhile, Paramount star Clive Brook, often cast as the reserved Englishman, successfully bridged the sound gap and continued his prolific career in Hollywood and later in his native Britain.

Jennifer Rhee

**Preserved by Sony Pictures Entertainment and UCLA Film & Television Archive from a 35mm nitrate print. Laboratory services by Film Technology Company, Inc. Additional laboratory services by The Stanford Theatre Film Laboratory.**

**This film was preserved through a partnership of the New Zealand Film Archive, the American archival community, and the National Film Preservation Foundation, as part of a project supported by Save America's Treasures, a partnership between the National Endowment for the Arts and the National Park Service, Department of the Interior.**

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Frank Capra and Anatole Litvak

U.S. War Department, Special Services Division, Army Service Forces.

**Producer:** Frank Capra. **Screenwriters:** Julius J. Epstein, Philip G. Epstein, Robert Heller, Anatole Litvak, John Sanford, Anthony Veiller. **Editor:** William Hornbeck. **Music:** Dimitri Tiomkin. **With:** Anthony Veiller (narrator). 35mm, b/w, 81 min.

## THE BATTLE OF RUSSIA 1943

Shortly after the Japanese attack on Pearl Harbor, director Frank Capra enlisted as a major in the U.S. Army. In February 1942, Capra was assigned to work directly under Army Chief of Staff, George C. Marshall, to create a series of films to show American soldiers the reason for U.S. involvement in the war.

Though Capra's assignment was to make documentary films, he claimed that he had never seen one. He decided to view a print of Leni Riefenstahl's *Triumph Of The Will* as his first example. Capra stated that *Triumph Of The Will* "fired no gun, dropped no bombs. But as a psychological weapon aimed at destroying the will to resist, it was just as lethal." Capra was challenged by Riefenstahl's film and was determined to create an American response to it. Capra's idea for the documentary series was to "let the *enemy* prove to our soldiers the enormity of his cause---and the justness of ours." He would use the enemy's speeches, films, newsreels, and newspaper articles to help make the case for U.S. involvement in the war. From this idea, a series of seven documentary films entitled *Why We Fight* was created.

The fifth film in the series, *The Battle of Russia*, attempts to paint a picture of the heroic struggle of the Soviet people against the Nazi invaders. The film opens with a general history of Russia and its people. It continues with the Nazi invasion of the Soviet Union, beginning in June 1941 and the brutal Siege of Leningrad. It then concludes with the Nazis' historic defeat at the Battle of Stalingrad.

In order to justify the Western Allies' alliance with the Soviet Union, *The Battle of Russia* omitted many facts that might have cast doubt on the "good guy" status of the Soviets. There is only a passing reference to the Nazi-Soviet non-aggression pact of 1939-1940, and there is absolutely no mention of the Soviet invasion of Poland in 1939, the occupation of the Baltic States in 1940, nor the Winter War with Finland, 1939-1940.

*Why We Fight* was a success with the troops, and the films were subsequently released to the general public. It is estimated that at least 54 million Americans had seen the series by the end of the war.

Jeffrey Bickel

**Preserved by the Academy Film Archive and UCLA Film & Television Archive from two 35mm nitrate prints. Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, DJ Audio, Audio Mechanics, Simon Daniel Sound.**

**Preceded by:**

**THE REAR GUNNER** (1943)

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Ray Enright. U.S. Army Air Forces/Warner Bros. Pictures, Inc.

**Producer:** Gordon Hollingshead. **Screenwriter:** Lieutenant Edwin Gilbert. **Cinematographers:** Ted D. McCord, and James Van Trees. **Editor:** Louis Hess. **Music:** Howard Jackson. **With:** Lieutenant Burgess Meredith, Lieutenant Ronald Reagan, Tom Neal, Bernard Zanville, Jonathan Hale, Knox Manning (narrator). 35mm, tinted, 26 min.

A WWII airplane mechanic is given a chance to prove himself as a tail gunner on a B-24 bomber.

**Preserved by the Academy Film Archive and UCLA Film & Television Archive from a 35mm nitrate composite print. Laboratory services by The Stanford Theatre Film Laboratory, DJ Audio, Audio Mechanics, Simon Daniel Sound.**





03.04.13 | 7:30 PM

Preservation funded by the Film Noir Foundation.

Directed by Cyril Endfield

Robert Stillman Productions Inc./United Artists Corp. **Producer:** Robert Stillman. **Screenwriter:** Jo Pagano, based on his novel *The Condemned*. **Cinematographer:** Guy Roe. **Music:** Hugo Friedhofer. **Editor:** George Amy. **Music:** Hugo Friedhofer. **With:** Frank Lovejoy, Kathleen Ryan, Richard Carlson, Katherine Locke, Lloyd Bridges. 35mm, b/w, 85 min.



## TRY AND GET ME (a.k.a. THE SOUND OF FURY) 1950

In 1947, novelist and B-movie screenwriter Joe Pagano published his third novel titled *The Condemned*. The novel was based upon the 1933 kidnapping and murder of Brooke Hart in San Jose, California, and the subsequent lynching of two suspects by a hysterical mob fueled by a frenzied media. Considered the only public lynching covered with such media scrutiny, *The New York Times* stated the event “was an outburst characterized by hysteria and ribaldry.” Pagano would adapt his novel into the screenplay *The Sound of Fury* (Fritz Lang’s film *Fury* (1936) is based on the same shocking event).

Director Cyril “Cy” Endfield delivered a career-defining one-two punch in 1950 with a pair of atmospheric and unflinching films indicting the sociopolitical decline of post-war American society. Endfield’s *The Underworld Story* (1950) is a gritty crime drama that addresses sensationalistic journalism and racism, while his interpretation of Pagano’s *The Sound of Fury* resulted in a startlingly dark meditation on the psychology of class-warfare and mob violence. Although these two underappreciated noir treasures still offer a fascinating relevance to 21st Century audiences, they were viewed as blatantly anti-American at the time and became fodder for the House of Un-American Activities Committee. Blacklisted in 1951, Endfield fled to England to continue his career in film.

In *The Sound of Fury*, Frank Lovejoy delivers a solid performance as Howard Tyler; a down-on-his-luck family man caught in a downward spiral of crime-induced misfortune. The standout performance in the film belongs to UCLA alumnus Lloyd Bridges. With a sociopathic nuance that goes from charm to harm at the drop of a hat, Bridges’ textured performance as criminal Jerry Slocum is a refreshing change from his many 1940s B-western roles.

Unfortunately, the film did not connect with audiences. *The New York Times* negatively stated that audiences had “to expend pity and resentment towards

society in the cause of a common thief.” Producer Robert Stillman pulled the film from national release and changed the title to *Try and Get Me* in all areas except Los Angeles and San Francisco (these two regions already had extensive ad campaigns utilizing the original title). Repackaging the film as a genre pot-boiler still was unsuccessful and the film sank into obscurity. Thankfully, modern noir audiences have come to respect the exceptional artisanship and dark irony of one of the finest crime dramas of the 1950s.

Todd Wiener

**Preserved by UCLA Film & Television Archive in cooperation with Paramount Pictures and the Library of Congress Packard Campus for Audio-Visual Conservation from the 35mm nitrate original picture and track negatives and a 35mm acetate composite print. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio, Simon Daniel Sound. Special thanks to Andrea Kalas, Laura Thornburg, Harvard Film Archive, George Eastman House, Martin Scorsese, The Film Foundation.**

**Preceded by:**

**Trailer for JOHNNY COME LATELY (1943)**

**Preservation funded by** The Packard Humanities Institute. 35mm, b/w, approx. 2 min.

**Preserved by The Packard Humanities Institute and UCLA Film & Television Archive from a 35mm nitrate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound. Special thanks to David W. Packard.**

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

**Directed by** Alfred Werker

Eagle-Lion Films, Inc./A Bryan Foy Production. **Producer:** Aubrey Schenck. **Screenwriter:** Walter Bullock. Based on the novel by William O'Farrell. **Cinematographer:** Lew W. O'Connell. **Editor:** Louis H. Sackin. **Music:** George Antheil. **With:** Louis Hayward, Joan Leslie, Virginia Field, Tom Conway, Richard Basehart. 35mm, b/w, 91 min.



## REPEAT PERFORMANCE 1947

Following in the footsteps of her studio colleagues (Bette Davis, James Cagney, etc.), Warner Bros.' girl-next-door Joan Leslie sued the studio in court because of the undesirable roles she was being assigned. Leslie won the court battle in 1946, but Jack Warner made certain she was *persona non grata* at the other major studios. Worried that she might never work again, Leslie signed a two-picture deal with Eagle-Lion Films in 1947. Her first film for the poverty row studio was a *noir* drama with a time-travel twist titled *Repeat Performance*; it would be the studio's biggest budgeted feature to date.

Leslie plays glamorous Broadway actress Sheila Page, who at the very start of the film rings in the New Year by killing her alcoholic husband (Louis Hayward). Our heroine immediately confesses the crime to her producer and friend John Friday, and wishes she had the entire year to live over again in order to correct the chain of events. In a twist worthy of *The Twilight Zone*, her wish comes true—although the screenplay adaptation by Walter Bullock of the William O'Farrell novel does not spend any time defending this outrageous turn of events. The audience gets to enjoy the now very adult Leslie utilize all of her alluring feminine machinations to keep history from turning into a “repeat performance.”

The film's cast includes a wide variety of highly talented yet atypical supporting players. A dashing and earnest Richard Basehart turns his film debut as poet William Williams into one of the film's most memorable performances. Vivacious Broadway musical star Benay Venuta makes her feature debut in this *noir* drama as wise-cracking Bess Michaels (Venuta was the popular replacement for Ethel Merman in Cole Porter's *Anything Goes*). Tom Conway (best remembered today for successfully replacing his brother George Sanders in the “Falcon” mystery series) delivers a crisp performance as John Friday. Virginia Field and Natalie Schafer round off the terrific supporting cast with sophisticated cattiness appropriate to Bullock's crackling dialogue.

Film Noir Foundation Founder and President Eddie Muller has stated that “this fantasy-noir hybrid, with all of its back-stabbing backstage melodrama, is basically the film noir version of *It's a Wonderful Life*.” Although *The New York Times* dismissed the film as “dramatic hocus-pocus” that would “drive a small segment of the public completely and irrevocably mad,” *Variety* praised the handsome production as being “well-paced and well-acted.”

Todd Wiener

**Preserved from a 35mm nitrate composite fine grain master. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound. Special thanks to Alexander Kogan.**



03.08.13 | 7:30 PM

**Directed by** Paul Bogart

**Producer:** Fred Coe. **Writer:** Ronald Ribman. **With:** Ivan Dixon, Tina Chen, Patrick Adiarte.

Digital Betacam, color, 90 min.



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

In innumerable productions over his long, pioneering career, including roles in *Raisin in the Sun* (on Broadway and on film) and the landmark social drama, *Nothing But a Man* (1964), Ivan Dixon's talents would far exceed the fame he achieved in his role on the 1960s sitcom *Hogan's Heroes*. During his five seasons with *Hogan*, Dixon purposely utilized his time on-set to learn filmmaking, observing episodes as they were directed and edited. Despite the security the series provided, Dixon, one of the first African American regulars on network television, left the popular program to pursue other ambitions. He went on to a highly successful career as a television director, helming episodes for a diverse range of series, including *The Bill Cosby Show* and *The Waltons*. Among his most notable achievements, Dixon also directed two motion pictures that would leave an imprint on cinema history, *Trouble Man* (1972) and the uncompromising *The Spook That Sat by the Door* (1973) named to the National Film Registry in 2012.

Produced as the premiere presentation of the ambitious late 1960s television anthology *CBS Playhouse*, playwright Ronald Ribman's poetic teleplay "The Final War of Ollly Winter" represents an exceptional showcase of Dixon's

considerable skills as an actor. In one of the earliest television dramas to realistically portray the trauma of the Vietnam War, Dixon stars as the titular character, a career soldier who is the lone survivor when his platoon is ambushed. As Winter attempts to make his way back to friendly territory he encounters a young Vietnamese woman and the two strike an uneasy bond. Though she does not speak English, Winter and the young woman must learn to communicate with each other as they trek through dangerous jungle terrain (actually, an inventive indoor set at CBS Television City). *The New York Daily News* hailed the experimental production as "a haunting, mordant work of infinite pathos, with a memorable virtuoso performance by Ivan Dixon." The special was nominated for five Emmy Awards, including Outstanding Dramatic Program. For his poignant work, Dixon earned an Emmy nomination for Outstanding Single Performance by an Actor in a Leading Role in a Drama.

Mark Quigley

*Preserved from the original 2" master. Video transfer at the CBS Media Exchange. "The Final War of Ollly Winter" courtesy of CBS Broadcasting, Inc.*

03.09.13 | 4:00 PM MATINEE

**Directed by** Richard Oswald

Richard-Oswald-Produktion. **Screenwriters:** Magnus Hirschfeld, Richard Oswald. **Cinematographer:** Max Fassbender. **With:** Conrad Veidt, Leo Connard, Ilse von Tasso-Lind, Alexandra Willegh, Ernst Pittschau, Fritz Schulz.



**A presentation of the Outfest / UCLA Legacy Project**

## ANDERS ALS DIE ANDERN (DIFFERENT FROM THE OTHERS) 1919 A Restoration in Progress

The concert violinist Paul Koerner takes a student under his wing, much to the worry of the boy's parents. Koerner is meanwhile being blackmailed by a former lover, since in Germany any homosexual relations at that time were punishable under the law, codified in Article 175, which was not removed from the books until the 1960s. The law did not acknowledge the existence of lesbianism. The German film, *Anders als die Andern* is, as far as we know, the first fiction feature film to address a specifically gay audience. Fortunately, even though more than 90% of all German silent films have disappeared, this film exists today in at least half its original length. When the film was first shown in 1919, gay and lesbian audiences must have been amazed that a mainstream fiction feature film would portray their situation as a fact of nature, rather than a perversion. Today, this film celebrates the brief opening of that door, before it slammed shut for another fifty years.

The film was produced and directed by Richard Oswald, at that time one of Germany's most prolific independents, who made films cheaply and premiered them in a Berlin cinema he owned, where his wife would often handle the box office. Oswald had earned a fortune in 1917-18 with a number of "educational" feature films about sexually transmitted diseases, which were approved by the censorship authorities, simply because syphilis was rampant in the trenches. Oswald would continue to produce controversial films, like his acknowledged masterpiece, *The Captain of Koepenick* (1931) based on Carl Zuckmayer's anti-authoritarian play. The Nazis never forgave Oswald for *Anders als die Andern* or *Koepenick*, forcing Oswald into exile and eventually to Hollywood, where he directed several films and television shows. Although long underappreciated in

Germany because of his closeness to cheap genres, recent critical reappraisals have valued his in-your-face aesthetic and modern subject matter.

*Anders als die Andern* only exists as a fragment. In addition to the restoration of the German version (still in progress) the program includes a shorter Russian version which, as in most extant copies, does not conform to the original release. The process of preservation on this title will be discussed at the screening.

*Jan-Christopher Horak*

German Version

**Preservation funded by** the Andrew J. Kuhn Jr. Foundation and the members of Outfest.

35mm, b/w, silent, approx. 50 min.

**Preserved by UCLA Film and Television Archive as part of the Outfest Legacy Project for LGBT Film Preservation from a 35mm acetate fine grain master positive. Laboratory services by YCM Laboratories, Title House Digital.**

Russian Version

**Preservation funded by** The Packard Humanities Institute.

35mm, b/w, silent, approx. 45 min.

**Preserved by UCLA Film & Television Archive in cooperation with Gosfilmofond from a 35mm acetate fine grain master positive. Laboratory services by The Stanford Theatre Film Laboratory.**

03.09.13 | 7:30 PM

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Thom Andersen with Fay Andersen and Morgan Fisher

University of California, Los Angeles. **Producer:** Thom Andersen.

**Text:** Thom Andersen. **Cinematographer:** Thom Andersen. **Editor:** Morgan Fisher. **Music:** Michael Cohen. **With:** Dean Stockwell (narrator), Sharon Hagen, Anje Bos.  
35mm, color, 59 min.



## EADWEARD MUYBRIDGE, ZOOPRAXOGRAPHER 1975

Thom Andersen's first feature announced the arrival of one of America's most significant documentary auteurs. *Eadweard Muybridge, Zoopraxographer* is at once a biography of Muybridge, a re-animation of his historic sequential photographs, and an inspired examination of their philosophical implications.

If the film seems born fully formed, this is in no small part due to intensive pre-conceptualization. Writing first in the pages of *Film Culture* in 1966, Andersen established the framework which would ultimately inform the completed work before it materialized. Its practical realization began soon thereafter as a UCLA thesis film in which he meticulously re-photographed more than 3,000 of Muybridge's images. While historiographic efforts to re-animate these studies trace to at least J. Stuart Blackton's *The Film Parade* in 1932, the exercise was in this case just a launching pad. Working in collaboration with prominent artists and scholars including filmmaker Morgan Fisher (who helped edit the final work), composer Mike Cohen, Muybridge biographer Robert Bartlett Haas, and narrator Dean Stockwell, Andersen took the visual idea as raw material and expanded it into a profound meditation on the nature of vision. The "zoopraxography" of the title speaks to both Muybridge's practice of motion study--as distinct from photography--and his 1879 device which enabled the

images' projection. As such, it foregrounds Muybridge's role in the invention of cinema, and cinema itself as an illusion arising from stillness.

When Andersen's laborious re-animation process exceeded time limits in UCLA's workrooms, the production moved shop to the Dickson/Vasu studio, where it was completed on any stand not occupied by the 1970s *Peanuts* cartoons, which were shot there simultaneously. The film's final funding came from a California Arts grant via KCET, who were so surprised by the results that they promptly gave the rights back to Andersen, wanting no part of it. He ultimately sold it to Dan Talbot of New Yorker Films, who recognized the young filmmaker's unique voice as a cultural commentator and helped launch his career.

Ross Lipman

*Preserved in consultation with Thom Andersen from the original 16mm color reversal A/B rolls and the original 16mm fullcoat magnetic soundtrack. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, Endpoint Audio Labs, NT Picture and Sound, Modern VideoFilm, Inc.*



## PAPER PRINTS FROM THE LIBRARY OF CONGRESS

In 1939 the now-legendary paper print collection was discovered in a vault in the Library of Congress. "Paper prints" are copies of films made on photographic paper for copyright deposit through 1912. Carl Louis Gregory, a motion picture engineer, created a machine to recapture such films using an optical printer and a worktable similar to those used in animation. The Library of Congress began working with the Academy of Motion Picture Arts and Sciences to transfer these rare, often unique materials to film. In 1952, Kemp Niver developed the Renovare Film Process, which improved upon the initial transfer process, solving problems with frame rate and paper deterioration and garnering Niver an Honorary Academy Award in 1955. In the 1980s, UCLA Film & Television Archive began making 35mm restorations of the paper prints. The paper print collection comprises shorts from early cinema, along with actuality footage. This program contains a sampling of films that showcase early filmmakers' fascination with the surreal. Many of the films are a vehicle for trick camera work showing the playfulness and ingenuity that emerged with this new form of storytelling.

*Trisha Lendo*

### **PHOTOGRAPHER'S MISHAP** (1901)

Edison Company. **Cameraman:** Edwin S. Porter.

### **CATCHING AN EARLY TRAIN** (1901)

Edison Company. **Cameraman:** Edwin S. Porter.

### **RUBES IN THE THEATER** (1901)

Edison Company.

### **MYSTERIOUS CAFE** (1901)

Edison Company. **Cameraman:** Edwin S. Porter.

### **ARTIST'S DILEMMA** (1901)

Edison Company. **Cameraman:** Edwin S. Porter.

### **WEARY HUNTERS AND THE MAGICIAN** (1902)

Edison Company.

### **UNCLE JOSH AT THE MOVING PICTURE SHOW** (1902)

Edison Company. **Cameraman:** Edwin S. Porter.

### **FUN IN A BAKERY SHOP** (1902)

Edison Company. **Cameraman:** Edwin S. Porter.

### **BURLESQUE SUICIDE** (1902)

Edison Company. **Cameraman:** Edwin S. Porter. c. 1902.

### **THE MYSTIC SWING** (1900)

Edison Company. **Cameraman:** Edwin S. Porter. c. 1900.

### **AN ANIMATED LUNCHEON** (1900)

Edison Company.

### **AN ARTIST'S DREAM** (1900)

Edison Company. **Cameraman:** Edwin S. Porter.

### **THE ENCHANTED DRAWING** (1900)

Edison Company. **Animator:** J. Stuart Blackton. **With:** J. Stuart Blackton.

### **THE HYPNOTIST'S REVENGE** (1900)

American Mutoscope & Biograph Company. **Cameraman:** G.W. Bitzer.

35mm, b/w, TRT approx 10 min.

*Preserved by the Library of Congress and UCLA Film & Television Archive. Copied from original 35mm paper prints from the Library of Congress; rephotographed by William E. Ault. Laboratory services by Film Technology Company.*



03.10.13 | 4:00 PM MATINEE

Preservation funded by The Packard Humanities Institute.

Directed by Edward Sutherland

Paramount Productions, Inc. **Producer:** Emanuel Cohen. **Screenwriters:** Francis Martin, Walter DeLeon. Based on a story by Neil Brant, Louis E. Heifetz. **Cinematographer:** Ernest Haller. **With:** W.C. Fields, Stuart Erwin, Sari Maritza, George Burns, Gracie Allen, Bela Lugosi, Cab Calloway, Baby Rose Marie.  
35mm, b/w, 68 min.



## INTERNATIONAL HOUSE 1933

The manic, boisterous energy that marks many Hollywood comedies of the early sound era—rarely matched in subsequent decades—owes almost entirely to the presence of vaudeville stars who found second careers on the big screen. The melding of vaudeville’s kaleidoscopic variety aesthetic with Hollywood’s narrative impulse lead to the emergence at the time of a new sub-genre, that film scholar Henry Jenkins dubbed the “anarchistic comedy.” In the anarchistic comedy, plotlines and characterization were shoved to the back to make way for anything-goes routines and performances.

Featuring a cast that *Film Daily* described in 1933 as “a fortune in marquee material,” *International House* rides high on dizzy turns by W.C. Fields, George Burns, Gracie Allen and Peggy Hopkins Joyce, making her sound film debut. The ostensible plot is set in motion by the eccentric Dr. Wong (Edmund Breese), who calls an international conference at a swanky hotel in “Wu Hu, China,” to demonstrate his latest invention, the radioscope, which can pick up images and sound from anywhere in the world. As potential investors from among the jet set descend on the hotel—literally in the case of Fields’ Professor Quail who arrives via “autogyro” dubbed *The Spirit of Brooklyn*—various storylines emerge all in the interest of highlighting hilarious bits of comic business by the cast. Adding to the mayhem, as Dr. Wong searches the ether on

his device, the film is given over to popular radio entertainers like Rudy Vallee, Baby Rose Marie (several decades before she achieved television stardom on *The Dick Van Dyke Show*) and Cab Calloway (performing “Reefer Man”), all of whom were recorded in Paramount’s famous Astoria studio.

While often described as a “pre-Code” comedy, *International House* was, indeed, given the once-over by the Hays Office, which declared “the whole picture is vulgar and borders constantly on the salacious.” Not that Paramount cared at the time. The studio caused an uproar with local exhibitors when it agreed to cut a line that the censors found particularly offensive—getting into a car; Peggy Hopkins Joyce accidentally plops down on a kitten, complaining “I’m sitting on something,” to which Fields shoots back “It’s a pussy”—but released the film with the line clearly intact.

Paul Malcolm

**Preserved in conjunction with Universal Pictures from a 35mm composite nitrate print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound. Special thanks to Bob O’Neil.**

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

**Directed by** Donald Gallaher

Fox Film Corp. **Screenwriter:** Llewellyn Hughes. Based on the novel by H. C. "Sapper" McNeile. **Cinematographer:** Charles G. Clarke. **Editor:** Clyde Carruth. **With:** Kenneth MacKenna, Marceline Day, Henry B. Walthall, Cyril Chadwick, Peter Gawthorne.  
35mm, b/w, 58 min.



## TEMPLE TOWER 1930

Probably the most familiar motion pictures depicting the adventures of the literary character "Bulldog Drummond" belong to the eight-film series released by Paramount beginning in 1937. Ray Milland starred in the first, with John Howard taking over for the remaining seven. More Drummonds followed from other studios, showcasing such actors as Walter Pidgeon and Richard Johnson. Preceding all of these were a handful of silent film adaptations and five sound features, the first of the latter being *Bulldog Drummond* (1929), cited regularly as one of the best early Talkies. A follow-up, *Bulldog Drummond Strikes Back* (1934), is a particular cinephile favorite. From England came *The Return of Bulldog Drummond* (1934) and *Bulldog Jack* (1935), the one serious, the other a spoof, yet each equally entertaining.

And then there's *Temple Tower*, adapted from Herman Cyril McNeile's 1929 novel of the same name, and the second sound Bulldog Drummond feature. Running for barely an hour, and more economically produced than particularly

its 1929 predecessor, it feels like a "B" picture by comparison. But *Temple Tower* has its own rewards. Played like a horror film, it sports a terrific old dark house atmosphere, a plethora of over-the-top costumed villains, a few gruesomely good chills, and some eye-popping camerawork. There are even a few laughs, although a couple of them undoubtedly are unintentional. The basic story, furthermore, was good enough to bear repeating only a few years later in the Paramount series as *Bulldog Drummond's Secret Police* (1939). Both films remain highly watchable today, and great fun for any fan of 1930s cinema.

*Jere Guldin, Shannon Kelley*

**Preserved in cooperation with 20th Century Fox from a 35mm nitrate composite print. Laboratory services by Film Technology Company, Inc., The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.**

03.10.13 | 7:00 PM

**Preservation funded by** The Film Foundation and the Franco-American Cultural fund, a unique partnership between Directors Guild of America (DGA), Motion Picture Association of America (MPAA), Société des auteurs, compositeurs et éditeurs de musique (SACEM) and Writers Guild of America, West (WGAW).

**Directed by** Arthur D. Ripley

Nero Films, Inc./United Artists Corp. **Producer:** Seymour Nebenzal. **Screenwriter:** Philip Yordan. Based on the novel *The Black Path of Fear* by Cornell Woolrich. **Cinematographer:** Frank F. Planer. **Editor:** Edward Mann. **Music:** Michel Michelet. **With:** Robert Cummings, Michèle Morgan, Steve Cochran, Lloyd Corrigan, Peter Lorre. 35mm, b/w, 86 min.



## THE CHASE 1946

Combining an original setting and timely story elements, Arthur D. Ripley here crafts a highly original film noir. Chuck Scott (Robert Cummings) is a down-on-his-luck ex-serviceman, badly in need of a meal in post-war Miami. Stumbling upon a lost wallet, he traces the owner of the billfold to a palatial home. Owner Eddie Roman (Steve Cochran), a suave businessman, is pleased by “Scotty’s” honesty, and offers him a job as chauffeur. From the side, taciturn Peter Lorre as Gino, Roman’s sidekick, grimaces and bemoans these displays of honor and goodwill.

Scotty quickly catches on that Roman is bad news, probably involved in the death of a business competitor, but he keeps his mouth shut for the sake of his meal ticket. His resolve is tested, however, when Roman’s trophy wife Lorna (Michèle Morgan) appeals to him for help in secretly spirited her from Miami to Havana as an escape from her soulless existence. Once off American shores, the couple find common ground—and love. But they discover it’s not so easy to escape Roman’s octopus-like reach and influence. And soon, Scotty finds himself at the center of his own murder mystery.

Scotty’s moral lapse and corruptibility are somewhat more surprising than in many noir titles, owing to the film’s intersection with the “returning soldier” subgenre, which often treated such characters more earnestly. (William Wyler’s reverent *The Best Years of Our Lives* was released to great fanfare in the

same year). Scotty’s status also becomes a driver of the plot when the possibility is introduced that many of the horrible things he witnesses may be symptoms of an ex-soldier’s overheated imagination, not to be taken too seriously.

Director Arthur Ripley had begun as a gag writer for Mack Sennett. A prolific screenwriter who went on to produce and direct, upon retirement Ripley was sought out to become the first Professor of Cinema Arts in the Motion Picture Division of the Department of Theater Arts, the foundation of today’s UCLA School of Theater, Film and Television.

This restoration was the last to be completed by UCLA Film & Television Archive preservationist Nancy Mysel, who passed away in 2012. It caps a magnificent career in film preservation, and is a tribute to Nancy’s inspiring passion for the moving image.

*Shannon Kelley*

**Preserved from the incomplete 35mm nitrate original picture and track negatives, an incomplete 35mm nitrate dupe picture negative, an incomplete 35mm nitrate composite dupe negative, an incomplete 35mm nitrate French composite dupe negative, and 16mm acetate picture and track negatives. Laboratory services by Cinetech, Deluxe Media Services, Fotokem Film and Video, Audio Mechanics, Chase Audio by Deluxe, DJ Audio.**

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

**Directed by** John Reinhardt

Wrather Productions Inc./Monogram Distributing Corp. **Producer:** Jack Wrather. **Screenwriter:** Robert Presnell, Sr. Based on a story by Raoul Whitfield. **Cinematographer:** Henry Sharp. **Editor:** Stuart S. Frye. **Music:** Rudy Schrager. **With:** Lee Tracy, Don Castle, Julie Bishop, Anabel Shaw, Douglas Walton.  
35mm, b/w, 72 min.



## HIGH TIDE 1947

"I can smell death when it's close. I can smell it now."

Dusk at Malibu. A sedan, flung from the Pacific Coast Highway, sits wrecked at the waterline. The man in the front seat has a broken back. His companion is wedged under the vehicle. The evening tide is rolling in, fast. "I never did want to die alone. Glad you're with me, pal."

No film noir curtain raiser telegraphs its fatalism with such concision. As the story unfolds in flashback we learn that Fresney (Lee Tracy) is a cynical newspaper editor. Slade (Don Castle) is an ex-reporter turned private dick. Both are caught in a maze of corruption and graft.

*High Tide* is anchored by Lee Tracy as Fresney. It's as if Tracy's rancid reporters from *Blessed Event* and *The Story of Molly Louvain* were bodily lifted from 1932 and plunked down in post-World War II Los Angeles. He's worked up to the city desk, but middle age has conferred not wisdom but a thicker skin of callous indifference. He's still buying headlines with the coin of human suffering. "Let's have a picture of the widow!" he cries, as flashbulbs singe the bereaved woman whose husband has been wrongly executed to satisfy his paper's thirst for circulation.

*High Tide* was the second of two independent crime thrillers produced in 1947 by Texas oil tycoon Jack Wrather. It carries over from *The Guilty* the same cameraman and screenwriter, the same protagonist in actor Don Castle (later Wrather's line producer for the *Lassie* TV series) and the same director, Austrian-born John Reinhardt. Reinhardt learned his trade directing Spanish-language features in the Thirties and would make a half-dozen post-war crime thrillers.

Like a drug store dime novel, *High Tide* features the standard attributes of its genre: the naive PI soiled by his job, the confluence of high and low society, the Los Angeles milieu of dirty alleys and Malibu beach houses, the sexually frustrated and drunken femme fatale, and, above all, the genre's signature whimsical fatalism. As he and Slade wait for the Pacific Ocean to engulf them, Fresney muses: "Think of all the trouble you'd have saved yourself if you hadn't answered that telegram."

Scott MacQueen

**Preserved from a 35mm nitrate dupe picture negative and a 35mm nitrate dupe track negative. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound. Special thanks to The British Film Institute, Nigel Algar, Katrina Stokes.**



03.11.13 | 7:30 PM

**Preservation funded by** The Packard Humanities Institute.

**Directed by** William K. Howard

Cagney Productions, Inc./United Artists Corp. **Producer:** William Cagney.  
**Screenwriter:** John Van Druten. **Cinematographer:** Theodor Sparkuhl.  
**Editor:** George Arthur. **With:** James Cagney, Grace George, Marjorie Main,  
Marjorie Lord, Hattie McDaniel.  
35mm, b/w, 97 min.



## JOHNNY COME LATELY 1943

Buoyed by the critical and commercial success of *Yankee Doodle Dandy*, and following a series of well-publicized contract disputes with Warner Brothers, in 1942 James Cagney struck out with younger brother William to form the independent production company Cagney Productions. *Johnny Come Lately* would be the first of three films produced by the venture, an attempt to allow Cagney to expand his acting repertoire beyond the wisecracking, pugnacious gangster roles which had made him famous.

Set in small-town America in 1906, the film finds Cagney playing Tom Richards, a kind-hearted drifter and sometime newspaperman who helps elderly widow Vinnie McLeod (Grace George) save her newspaper and overcome leading citizen Bill Dougherty's corrupt hold on the town. Loitering in the town square of seemingly-idyllic Plattsville, Tom is warned by Vinnie of the town's harsh treatment of vagrants, but is heedless and winds up in court, where it becomes apparent that the judge and most of Plattsville is under the thumb of the deep-pocketed Dougherty.

Taking an interest in Tom's plight, Vinnie saves him from being sentenced to a work gang by hiring him for her newspaper, which is under heavy pressure from Dougherty and his rival paper. Tom in turn becomes the widow's protector and champion of her cause, as her paper fights to expose Dougherty's machinations. Here, Cagney's wit and sureness are employed in the service of good: with a bit of guile, a lot of muckraking journalism, and a clever deployment of ketchup, Richards manages to maneuver the townsfolk (including Marjorie Main as loud-mouthed roadhouse proprietress Gashouse Mary) to Vinnie's side. In this endeavor, though, Cagney is not too far removed from his bruising wise guy ways for the thrills of a shootout, high-speed carriage chase, and some vigorous fisticuffs.

Though Cagney Productions would ultimately be reconfigured as part of Warner Brothers, *Johnny Come Lately* and subsequent productions provided a trailblazing model in more ways than one; as a *Saturday Evening Post* article of the time observed: "They go about the business of making independent productions with pleasant informality, and there is a minimum of screaming and hair-tearing on the Cagney sets."

*Nina Rao*

**Preserved by The Academy Film Archive and UCLA Film & Television Archive in cooperation with Paramount Pictures from a 35mm nitrate composite fine grain master positive. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound.**

**Preceded by:**

**JOHN HENRY AND THE INKY-POO** (1946)

**Preservation funded by** Academy of Motion Picture Arts and Sciences and The American Film Institute/National Endowment for the Arts Film Preservation Grants Program.

**Directed by** George Pal. Paramount Pictures, Inc. **Producer:** George Pal.  
**With:** Rex Ingram (narrator).  
35mm, color, 7 min.

A puppetoon about John Henry, the steel driver of American legend.

**Preserved by The Academy Film Archive and UCLA Film & Television Archive in cooperation with Paramount Pictures from the 35mm nitrate original successive exposure print negative, a 35mm nitrate composite print, and a 16mm composite print. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio.**

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Allan Dwan

Republic Pictures Corp. **Screenwriters:** Mary Loos, Richard Sale. Based on an original story by Ernest Lehman and Geza Herczeg. **Cinematographer:** Reggie Lanning. **Editor:** Arthur Roberts. **Music:** Nathan Scott. **With:** Marsha Hunt, William Lundigan, Charles Winninger, Gail Patrick, Gene Lockhart. 35mm, b/w, 87 min.



## THE INSIDE STORY 1948

The financial themes of *The Inside Story* must have resonated strongly with audiences of the time; 1948 was marked by monetary tightening and an economic downturn, anxious reminders of the economic uncertainty of the 1930s and the tenuous ongoing shift to a post-World War II economy. Indeed, the film's opening titles suggest that the story about to unfold may have happened all across America, and that its teller, Uncle Ed, can be found in every small town.

Bookended by a present-day conversation in a bank deposit vault between Uncle Ed (played with folksy, genial charm by Charles Winninger in one of his last roles) and another bank customer who, to Uncle Ed's disapproval, is hoarding a considerable sum of cash in his deposit box, the main action of *The Inside Story*, as related by Uncle Ed, takes place during the emergency bank holiday of 1933.

With banks closed and cash in short supply, the town of Silver Creek, Vermont is struggling, as residents are unable to pay their debts and keep their businesses running. A series of comedic misunderstandings ensue when innkeeper Horace Taylor mistakes \$1,000 left in his safe for a payment from painter Waldo Williams, indebted hotel guest and would-be fiancé of Horace's daughter.

Unfortunately, the money belongs to an out-of-towner anxious to get back to New York. Horace's increasingly desperate attempts to right his mistake demonstrate the importance of circulating money, as the cash passes through the hands of several townsfolk in turn, always one step ahead of the frantic Horace.

In a wry depiction of shifting Depression-era social and economic conditions, Horace's money troubles are compounded by the presence of a pair of shifty bootleggers loafing in the hotel lobby, and he and other townspeople struggle to adjust to their daughters' and wives' new roles as family breadwinners. Money circulation has perhaps never been quite so entertaining an enterprise, and the value of a dollar so illuminated, as in this timely small-town comedy from Republic Pictures and the incredibly prolific Allan Dwan.

*Nina Rao*

**Preserved in conjunction with Paramount Pictures from a 35mm nitrate composite fine grain master. Laboratory Services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.**

03.14.13 | 7:30 PM

**Preservation funded by** The Packard Humanities Institute and Academy of Motion Picture Arts and Sciences.

**Directed by** Shirley Clarke, Robert Hughes

WGBH-TV. **Producer:** Robert Hughes. **Written by:** Robert Hughes.

**Cinematographer:** Terence Macartney Filgate. **Editor:** Charlotte Zwerin.

**Music:** Charles Gross. **With:** Robert Frost, John F. Kennedy, Randall Jarrell, G. Armour Craig, Louis Untermeyer.

35mm, b/w, 51 min.



## ROBERT FROST: A LOVER'S QUARREL WITH THE WORLD 1963

"The artist, however, faithful to his personal vision of reality, becomes the lost champion of the individual mind and sensibility, against an intrusive society and officious state."—John F. Kennedy

The opening remarks of President John F. Kennedy's speech on the occasion of Robert Frost receiving the Congressional Gold Medal in March of 1962, also forms the epigraph for director Shirley Clarke's powerfully human portrait of Frost, shot just months before the iconic poet's death in 1963. Clarke follows through on Kennedy's theme by intercutting footage of Frost out in the world—speaking to students, touring a naval vessel, delivering a talk at Sarah Lawrence College—and scenes of his purposeful, solitary pattering around the house and grounds of his rural home in Ripton, Vermont. Clarke captures the rhythmic flow of the poet's life, from gathering up calm to vibrant engagement. Ever one to challenge convention, Clarke allows her subject to comment on her approach. Speaking to his audience at Sarah Lawrence, Frost indicates to the cameras on stage with him: "What you're seeing here, this sideshow, this is a documentary film going on...but it is a false picture that presents me as always digging potatoes or saying my own poems." The audience bursts out laughing, caught up in the whimsical spell that the 88 year-old literary giant casts on everyone he encounters, including Clarke.

Though born and raised in San Francisco, Frost came to prominence in the first half of the 20th century as a poet of rural New England where he made his home. In poems such as "The Road Less Traveled," "Mending Wall," "Birches" and "Stopping by the Woods on a Snowy Evening," Frost deployed everyday language—what he called "the sound of sense"—to describe encounters with the natural world and scenes of farming life that resonate with a distinctly American melancholy and joy. As poet and critic Randall Jarrell wrote of Frost, "No other living poet has written so well about the actions of ordinary men." Clarke's visual style rises to meet the colloquial power of Frost's work with handheld intimacy and grace. Originally produced for WGBH, *Robert Frost: A Lover's Quarrel with the World* won the Academy Award for Best Feature Documentary.

*Paul Malcolm*

**Preserved by the Academy Film Archive and UCLA Film & Television Archive from two 35mm acetate prints. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, and NT Picture and Sound. Special thanks to Joe Lindner, Robert Gitt.**

**Preservation funded by** Academy of Motion Picture Arts and Sciences.

**Directed by** Alfred R. Kelman

WBZ-TV, Group W, Boston. **Producer:** Alfred R. Kelman. **Writer:** Robert Markowitz. **Music:** Teo Macero. **Narrator:** Jason Robards. 16mm, b/w, 51 min.



## THE FACE OF GENIUS 1966

Nominated for an Academy Award for Best Documentary Feature in 1967, *The Face of Genius* pays, perhaps fittingly, somber tribute to the life and work of American playwright Eugene O'Neill.

The first and still the only American dramatist to win the Nobel Prize for Literature, the Irish Catholic O'Neill was born in 1888 to a theatrical family (his father James O'Neill was a frustrated Shakespearean actor who nevertheless achieved matinee idol fame in the role of Monte Cristo). The domestic dysfunction that shaped O'Neill's childhood and adolescence—his father's long absences, his mother's addiction to morphine—would come to inform many of his plays, especially his most personal work, *Long Day's Journey Into Night*. After Catholic school and a stint at Princeton, O'Neill shipped out to sea as a merchant before alcoholism and depression left him haunting the dive bars and flophouses of New York's waterfront. A bout of tuberculosis and his subsequent convalescence led to a turning point. O'Neill dedicated himself to writing and soon thereafter arrived in Provincetown, Massachusetts with, as legend has it, "a trunk full of plays." The work that O'Neill produced with the Provincetown Players, beginning in 1916, ushered in the modern era of American theater. In plays such as *The Emperor Jones* (1920), *Anna Christie* (1920) and *The Hairy Ape* (1922), O'Neill brought a forceful, vernacular realism to the stage with stories

about people on the edge struggling for dignity in the face of crushing tragedy. Though his work earned unprecedented critical praise, including four Pulitzer Prizes, O'Neill was tormented by demons throughout his life, including multiple failed marriages, estrangement from his daughter Oona O'Neill (later wife of Charlie Chaplin) and, ultimately, crippling illness.

Directed by Alfred Kelman for public television station WBZ-TV in Boston, *The Face of Genius* traces O'Neill's biography to measure the cost of artistic commitment to truth, both personal and aesthetic. Jason Robards narrates his life story over impressionistic images of ocean waves crashing on rocky shores, the winter stripped branches of gnarled trees and deserted cottages on windswept acres that sustain the documentary's brooding tone. Brief scenes from *All God's Chillun Got Wings* (1924) and *The Iceman Cometh* (1940) are also re-enacted along with commentary on O'Neill's work and significance by Arthur Miller, drama critic Brooks Atkinson and director José Quintero.

*Paul Malcolm*

**Preserved by the Academy Film Archive and UCLA Film & Television Archive from two 16mm prints. Laboratory services by Fotokem, Audio Mechanics, and NT Picture and Sound.**



03.15.13 | 7:30 PM

**Preservation funded by** The Packard Humanities Institute.

Express Films, Germany. **Producer:** Cherry Kearton. **Photography:** Robert Schwobthaler.

35mm, b/w, silent, approx. 80 min.

## WITH THE GREEKS IN THE FIRING LINE 1913

One hundred years ago the Ottoman Empire was in decline. Bit by bit it had lost most of its European territory. By the end of the 19th century Greece, Serbia, Montenegro, and Bulgaria had all gained their independence and wanted to expand their borders. This desire led to the Balkan Wars of 1912-13. During the Second Balkan War German filmmaker Robert Schwobthaler gained permission from King Constantine I of Greece to film the conflict. *With the Greeks in the Firing Line* (also known as *Mit der Kamera in der Schlachtfeldfront*) is the resulting film record; an early feature-length documentary showing what early 20th century warfare was like. Schwobthaler traveled up the Kresna Pass with the Greek Army during the summer of 1913 shooting images of troops being fed, treated for injuries, and burying their dead. Schwobthaler was also able to film the King and the Crown Prince Alexander of Greece, as well as Crown Prince Waldemar of Denmark who are shown visiting the front. The film ends with the Battle of Dchumaja (present day Blagoevgrad) and the celebration that followed.

*The Moving Picture World* said, "There is little of the romance and the glory which poets associate with war visible in these films which tell the truth so plainly and literally."

Blaine Bartell

**Preserved from a 35mm tinted nitrate print. Laboratory services by The Stanford Theatre Film Laboratory. Special thanks to Pacific Film Archives.**

**Preceded by:**

### **THE WAR IN THE BALKANS: CROSS AND CRESCENT** (circa 1913)

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

35mm, b/w and tinted, silent, 1 min.

Footage of an animated map from an unidentified contemporaneous newsreel showing troop movement during the First Balkan War.

**Preserved from an original tinted 35mm print. Laboratory services by Film Technology Company, Inc.**

### **NEWS OF THE DAY** (Volume 6, No. 208, October 17, 1934)

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

35mm, b/w, 12 min.

The lead story in this issue is the assassination of King Alexander of Yugoslavia along with the French Foreign Minister Louis Barthou in Marseille, France.

**Preserved from an original nitrate 35mm printing negative and a 35mm composite nitrate projection print. Laboratory services by Film Technology Company, Inc. and YCM Laboratories. Special thanks to: King Features.**

**SENATOR McADOO SPEAKS ON ASSASSINATIONS IN EUROPE...** (HVMc23rl, 523, 1934)

**Preservation funded by** The David and Lucile Packard Foundation.  
35mm, b/w, 3 min.

Unedited footage illustrates Senator William G. McAdoo (D-CA) assuring the American people that King Alexander's assassination will not be the cause of U.S. involvement in any European conflict.

*Preserved from the camera original 35mm composite negative. Laboratory services by Film Technology Company, Inc. Special thanks to: King Features.*



## JULIE HARRIS ON TELEVISION

The recipient of five Tonys and a Special Lifetime Achievement Tony Award; three Emmys and eleven total nominations; one Grammy and an Oscar nomination, Julie Harris is one of the most honored and accomplished performers in the history of American theater. And as with so many talented young hopefuls who flocked to New York during the post-war years, television played an important role in her development as an actor. Harris cut her teeth in the pressure cooker atmosphere of live television in 1949 and over the next few years, continued to hone her craft in such dramatic anthology series as *Actor's Studio*, *Starlight Theatre*, *The United States Steel Hour*, and *Goodyear TV Playhouse*. In 1956, she appeared as Lu in the *Hallmark Hall of Fame* adaptation of Ferenc Molnar's "The Good Fairy," her first of twelve exceptional *Hallmark* performances over the next 40 years; more than any other actress. Between stints on Broadway and in motion pictures, Harris returned often to television, starring in productions of the prestigious *Play of the Week*, *DuPont Show of the Month*, and *Hollywood Television Theatre* anthologies; in dramatic specials such as *The Power and the Glory*; in guest-starring roles on, among others, *Bonanza*, *Rawhide*, *Run For Your Life*, *Columbo* and *Family Ties*; in TV-movies and mini-series like *The Woman He Loved* and *Backstairs at the White House*; and as a regular cast member in three series: *Thicker Than Water*, *The Family Holvak* and *Knot's Landing*. In recognition of her television work and her unparalleled ability to inhabit characters which delight audiences while at the same time moving them to tears, UCLA Film & Television Archive is pleased to present Kennedy Center honoree Julie Harris in two charming programs spanning 25 years of her long and distinguished career.

*Dan Einstein*

### **GOODYEAR TELEVISION PLAYHOUSE: "OCTOBER STORY"**

NBC, 10/14/51

**Directed by** Delbert Mann

**Producer:** Fred Coe. **Writer:** David Swift. **With:** Julie Harris, Leslie Nielsen.

Digital Betacam, b/w. 60 min.

Over fifty years before the debut of comedienne Tina Fey's backstage television sitcom *30 Rock*, writer David Swift (creator of the pioneering *Mr. Peepers*) cast NBC's Rockefeller Center as the setting for *October Story*, a gentle comedy and subtle satire of the TV industry. In this debut episode of Goodyear's alternating sponsorship with Philco of their well-established anthology *Television Playhouse*, a fresh-faced Julie Harris stars as an inventor that sets the National Broadcasting Company, and their TV-set manufacturing parent company RCA, on edge when she builds a portable television out of junk parts. Desperate to learn the secret of her profit-threatening invention, the network charges a handsome young NBC executive, Leslie Nielsen (of *Airplane* and *Naked Gun* fame) to supervise Harris as she struggles to replicate her electronic marvel. In the process, the tomboy Harris finds herself unexpectedly attracted to Nielsen, setting in motion a sweet coming-of-age story that lightly swipes at gender expectations and takes good-natured jabs at show-biz types.

The ambitious production stretched the limits of what was technically possible for a live program in 1951, alternating between locations at Rockefeller Center, including the observation deck at NBC's Rainbow Room, and claustrophobic TV soundstages. The program's clever opening sequence, with live man-on-the-street interviews in front of Rockefeller Plaza, garnered a write-up in *Life Magazine*, which reported that Harris had to sprint off-camera with a police escort "half a block and eight floors up in 90 seconds flat" between a location scene and a studio set. *Variety* also lauded the innovative staging, noting that "...location shots were well done, and the medium should do more of the same." *October Story's* producer Fred Coe and director Delbert Mann would continue to advance the artistic potential of television, just a few years later bringing the landmark production of Paddy Chayefsky's *Marty* (with Rod Steiger) to the *Goodyear Television Playhouse*.

*Mark Quigley*

**Transferred from the original kinescope by Wisconsin Public Television.**

**THE BELLE OF AMHERST** PBS, 12/29/76

**Directed by** Charles S. Dubin

A Dome/Creative Images Production. **Producers:** Mike Merrick, Don Gregory. **Writer:** William Luce. **With:** Julie Harris.  
Digital Betacam, color, 90 min.

Julie Harris brought her sensitive portrayal of poet Emily Dickinson to Broadway's Longacre Theatre for 116 performances from April to August of 1976, and she reprised it in this faithful television adaptation for PBS just four months after the conclusion of the New York stage run. Taped before a live audience, the video version of William Luce's single-character monologue is essentially a recreation of the Broadway production, set in Dickinson's Amherst, Massachusetts home, where she lived in seclusion while writing nearly 1800 poems, only seven of which were published (anonymously) during her lifetime. Harris, playing the poet at age 53, is a delight. In constant motion, she addresses both home and studio audience members as though they were her houseguests, pouring tea and serving cakes; sharing recipes; recalling friends, family members and schooldays; poignantly revealing the joys and disappointments of her reclusive life; and relishing "the game" of being the town eccentric. Playwright Luce draws incisively from Dickinson's poetry, diaries and letters to create a fully-realized portrait, while director Charles S. Dubin's cameras confidently follow the luminous Harris, whose familiarity with Dickinson resulted, in Luce's words, "from years of dedicated research into her life and works." Harris had been awarded her fifth Best Actress Tony Award for the stage production of *The Belle of Amherst* and in 1978 she received a Grammy for her audio recording of the play. But although her performance (as well as the entire TV production) was universally praised, she was denied Emmy recognition for the television version. However, she was undoubtedly consoled by the fact that she did receive an Emmy nomination for her other Tony-winning portrayal of a famous 19th-century American woman which also aired on PBS in 1976: that of Mary Todd Lincoln in the *Hollywood Television Theatre* broadcast of James Prideaux's "The Last of Mrs. Lincoln."

*Dan Einstein*

**Preserved from the original master videotape. Video transfer at the CBS Media Exchange.**







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

**Directed by** Robert Altman

Factor-Altman-Mirell Films/Commonwealth United Entertainment, Inc.

**Producers:** Donald Factor, Leon Mirell. **Screenwriter:** Gillian Freeman.

Based on the novel by Peter Miles. **Cinematographer:** Laszlo Kovacs.

**Editor:** Danford B. Greene. **Music:** Johnny Mandel. **With:** Sandy Dennis,

Michael Burns, Susanne Benton, Luana Anders, John Garfield Jr.

35mm, color; 112 min.

## THAT COLD DAY IN THE PARK 1969

By 1969, Robert Altman was a prolific director of episodic television, craving a transition to feature filmmaking, but facing a steep climb toward his goal. His first few feature outings (the 1957 independent feature *The Delinquents*, then a documentary about James Dean from the same year; still later the 1968 space thriller *Countdown*), had not sufficiently captured the imaginations of audiences or the film industry to sustain a feature career.

*That Cold Day in the Park* represented a daring gambit in this context: quiet and cryptic, it displayed Altman's iconoclastic fascinations: a sensitivity to schisms within supposed "normalcy," a fascination with female subjectivity, and the construction of atmospheres as expressive of psychological states. Sandy Dennis portrays Frances Austen, a young spinster who occupies a well-appointed apartment in Vancouver. There she listlessly entertains a suitor several years her senior, and engages in rote domestic routines. From her window one day, Frances spies a young man (Michael Burns) on a park bench outside, visibly cold and wet. Inviting him inside, she shows the handsome stranger, who is apparently mute, every hospitality—food, clothes, profuse conversation, and a room of his own. Little does she realize that her charming, receptive listener has a complex life of his own, to which he escapes nightly through his bedroom window. The stage is set for conflict as Frances' loneliness takes on a ferocity that drives the story to a harrowing conclusion.

Altman draws a fascinating, restrained performance from the famously mannered Sandy Dennis. Her Frances seems related to other troubled women in contemporaneous films, by the likes of Roman Polanski and even Alfred Hitchcock (for whom Altman had directed television episodes). But Frances

may also be said to represent a general bourgeois type to whom comforts and social rituals represent suffocating dead ends—in contrast to glimpses of the boy's unconventional private life, or the tawdry streets and underground lesbian bars that Frances trolls before the story is over.

Par for the course, the film was received with ambivalence and disdain by many critics, and did not meet with commercial success; hardly the calling card that Altman needed. However, fate brought *M\*A\*S\*H* (1970) and great fame to Altman soon afterward, while *That Cold Day in the Park* has gathered admirers over time, particularly among those who recognize in it a first flowering of its director's unique gift.

Shannon Kelley

**Preserved in cooperation with Paramount Pictures from the 35mm acetate original picture and track negatives, and a 35mm magnetic track. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio.**

**Presented with:**

**Excerpts from THAT COLD DAY IN THE PARK**

(pre-release version 1969)

**Preservation funded by** The Packard Humanities Institute.

35mm, color; approx. 10 min.

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

## SHORT SUBJECTS RESTORED BY AMPAS-UCLA

The Academy Film Archive and UCLA Film & Television Archive have long enjoyed a productive and mutually beneficial relationship. In keeping with their history of cooperation and collaboration, AMPAS (The Academy of Motion Picture Arts and Sciences) and UCLA have undertaken a joint project to restore and preserve the short films featured in this program, which were nominated for, or won, one or more Academy Awards.

The breadth of genre and subject matter presented speaks to the range of motion pictures honored and recognized by the Academy, going back to its earliest years. In the one-reel short subject category of the 7th Academy Awards, *Bosom Friends* (1934) delivers a message of tolerance through the adorably persuasive antics of a menagerie of animals. Two years later, the musical short *Moscow Moods* (1936), which brought the singing and dancing of Yasha Bunchuk and his “musical memories of old Russia” to American audiences, would be recognized, as well as *Bored of Education* (1936), an Our Gang comedy directed by Gordon Douglas and presented in a new-to-the-series one-reel format. Animals and exotic talents were well-represented, with 1939 short subject winner *Busy Little Bears* (1939) capturing the mischief of bear cubs in the Sierra Nevadas, and 1945 nominee *White Rhapsody* (1945) exploring a run of New Hampshire’s White Mountains with Swiss skier Hans Thorner.

The short subject category recognized animated as well as live-action films, including Max Fleischer’s Color Classics western *Hunky and Spunky* (1938), in which sure-footed Hunky rescues young Spunky from the clutches of a nefarious prospector, and George Pal’s Puppetoon *Jasper and the Beanstalk* (1945), notable for its technique of replacement animation.

The AMPAS-UCLA restoration program also includes prominent newsreels and motion pictures documenting American war efforts in World War II. 1942 nominee *Winning Your Wings* features Lieutenant Jimmy Stewart guiding viewers through the recruitment process of the Army Air Forces and inside a B-17 bomber, and *Operations Vittles* (1948) chronicles the relief operations of the Berlin Airlift.

UCLA is pleased to partner with the Academy in this program to preserve and present motion pictures of significance from such a variety of film genres and traditions, enriching our collective film heritage.

*Nina Rao*

### **BOSOM FRIENDS** (1934)

**Preservation funded by** The Packard Humanities Institute.

Skibo Productions/Educational Films Corporation of America. **Producer:** E. W. Hammons. **Editor:** Sam Citron. **With:** F. J. Clemenger (narrator).

35mm, b/w, 10 min.

*Preserved by the Academy Film Archive and UCLA Film & Television Archive from a 35mm nitrate composite dupe negative. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound.*

**BORED OF EDUCATION** (1936)

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Gordon Douglas. Hal Roach Studios, Inc./Metro-Goldwyn-Mayer. **Producer:** Hal Roach. **Screenwriter:** Jack Jevne. **Cinematographer:** Art Lloyd. **Editor:** William Ziegler. **With:** Carl Switzer, George MacFarland, Rosina Lawrence, Darla Hood, Jack Egan. 35mm, b/w, 10 min.

*Preserved by The Academy Film Archive and UCLA Film & Television Archive from a 35mm nitrate composite lavender print, a 35mm nitrate reissue version composite fine grain master positive, and a 35mm nitrate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound.*

**MOSCOW MOODS** (1936)

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Fred Waller. U.M. & M. TV Corp./Paramount Pictures. **Cinematographer:** William Steiner Jr. **Editor:** Leslie Roush. **With:** Yasha Bunchuk. 35mm, b/w, 10 min.

*Preserved by the Academy Film Archive and UCLA Film & Television Archive in cooperation with Paramount Pictures from the 35mm nitrate original picture and track negatives. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound.*

**HUNKY AND SPUNKY** (1938)

**Preservation funded by** the Academy of Motion Picture Arts and Sciences and Paramount Pictures.

**Directed by** Dave Fleischer. Fleischer Studios/Paramount Pictures. **Producer:** Max Fleischer. 35mm, color, 9 min.

*Preserved by Academy Film Archive and UCLA Film & Television Archive in cooperation with Paramount Pictures from the original 35mm nitrate picture and track negatives and an acetate composite print. Laboratory services by Cinetech, Deluxe Media Services, Chace Audio by Deluxe.*

**BUSY LITTLE BEARS** (1939)

**Preservation funded by** The Packard Humanities Institute.

**Directed by** John A. Haeseler. Paramount Pictures. **Screenwriter:** Justin Herman. **With:** Joe Laurie, Jr. (narrator). 35mm, b/w, 10 min.

*Preserved by The Academy Film Archive and UCLA Film & Television Archive in cooperation with Paramount Pictures from the 35mm nitrate original picture and track negatives, and a 35mm acetate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound.*

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## AMPAS-UCLA Restored Short Subjects (*cont'd*)

### **WINNING YOUR WINGS** (1942)

**Preservation funded by** The Packard Humanities Institute, Academy of Motion Picture Arts and Sciences.

**Directed by** John Huston. United States Army Air Forces/Warner Bros.

Pictures, Inc. **Producer:** Jack L. Warner. **Screenwriter:** Owen Crump

**With:** James Stewart.

35mm, tinted, 18 min.

*Preserved by The Academy Film Archive and UCLA Film & Television Archive in cooperation with Warner Bros. from a 35mm nitrate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.*

### **WHITE RHAPSODY** (1945)

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Russell Ervin. Grantland Rice Spotlight/Paramount Pictures.

**Producer:** Jack Eaton. **With:** Ted Husing (narrator).

35mm, b/w, 10 min.

*Preserved in cooperation with Paramount Pictures by Academy of Motion Picture Arts and UCLA Film & Television Archive from a nitrate composite dupe negative. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.*

### **JASPER AND THE BEANSTALK** (1945)

**Preservation funded by** Academy of Motion Picture Arts and Sciences, The American Film Institute/National Endowment for the Arts Film Preservation Grants Program.

**Directed by** George Pal. Paramount Pictures, Inc. **Producer:** George Pal.

35mm, color, 7 min.

*Preserved by The Academy Film Archive and UCLA Film & Television Archive in cooperation with Paramount Pictures from the 35mm nitrate original successive exposure picture negative, a 35mm acetate track master positive, and a 35mm nitrate composite print. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio.*

### **OPERATIONS VITTLES Berlin Airlift** (1948)

**Preservation funded by** Academy of Motion Picture Arts and Sciences.

United States Army Air Forces.

35mm, b/w, 14 min.

*Preserved in cooperation with Warner Bros. by The Academy Film Archive and UCLA Film & Television Archive from a 35mm acetate composite print. Laboratory services by Film Technology Company, Inc., Audio Mechanics.*



03.18.13 | 7:30 PM

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

**Directed by** Henry Kabierske

Monrovia Feature Film Company. **Producer:** Edward L. Grafton. **Screenwriters:** Winfield Hogaboom, Elizabeth Baker Bohan. **Cinematographer:** Victor Scheurich, Alex Scheurich. **With:** Grant Churchill, Gertrude Kaby, Dorothy Barrett, Emma Kost, Ethel Smith. 35mm, b/w and tinted, silent, approx. 120 min.

## THE ARGONAUTS OF CALIFORNIA—1849 1916

Spurred by favorable weather, an assortment of local landscapes, and a desire to escape litigation by the Motion Picture Patents Company, many unlicensed independent filmmakers moved their operations west to California to make their movies. While a number of studios would eventually set up facilities in Hollywood, there were several geographic challengers to tinsel town's supremacy in the state—one being the small town of Monrovia, located in the San Gabriel Valley east of Los Angeles.

With the support of the Monrovia Chamber of Commerce, businessman Rufus M. Francisco formed the Monrovia Feature Film Company in 1915, and the studio began shooting its first feature film, *The Argonauts of California—1849*, the following year. A twelve-reel gold rush drama written by Winfield Hogaboom (based on the 1911 book *California: Its History and Romance* by John Steven McGroarty), *Argonauts* was shot in the nearby foothills with a cast of relatively unknown actors and actresses, augmented with over a hundred extras brought in from Los Angeles.

Helmed by Henry Kabierske, whose previous experience consisted of organizing live theatrical pageants (including the Mission Play, an elaborate pageant interpreting the history of the California Missions), *The Argonauts of California* portrays the discovery of gold at Sutter's mill, and the subsequent adventures of a party of New Englanders who brave the arduous journey to stake their claim in California. The trip is predictably a dangerous one, and the settlers are challenged by death from both the rugged terrain and restive Native Americans. Once arriving at their destination, they find life in Hangtown a rough-and-tumble existence, fraught with the menace of claim jumpers, outlaws, and the occasional melodramatic love triangle.

The Monrovia Feature Film Company would make one more feature in 1916

(*The Daughter of the Don*, also directed by Kabierske) before going out of business in the face of modest box office returns and various lawsuits. Kabierske directed one final film *The Vigilantes*, before dying of a paralytic stroke in 1918.

UCLA Film & Television Archive's preservation of *Argonauts* began in the 1980s from multiple deteriorating and incomplete nitrate prints; the best material was selected from the surviving elements and coherently reorganized with—among other resources—an incomplete shooting script. For this festival screening, a new 35mm print has been created with improved timing and the addition of tints found in the original materials.

Steven K. Hill

**Preserved from multiple 35mm nitrate prints. Laboratory services by The Stanford Theatre Film Laboratory, Richard Simonton, Jr.**

**Preceded by:**

**BRONCHO BILLY'S WILD RIDE** (1914)

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Gilbert M. "Broncho Billy" Anderson. The Essanay Film Manufacturing Company. **With:** Gilbert M. "Broncho Billy" Anderson, Marguerite Clayton, True Boardman, Carl Stockdale, Victor Potel. 35mm, b/w, silent, approx. 12 min.

True to form, "Broncho" Billy dodges the law in order to rescue the girl from the villains.

**Preserved in cooperation with Archive Film Agency from a 35mm nitrate print. Laboratory services by The Stanford Theatre Film Laboratory.**





03.22.13 | 7:30<sup>PM</sup>

**New print funded by** the Ronald T. Shedlo Preservation Fund.

**Directed by** Omah Diegu

**Producer:** Ijeoma Iloputaife. **Screenwriter:** Omah Diegu. **Cinematographer:** Berthold Schweiz, Petra Buda, Omah Diegu. **Editor:** Omah Diegu. **With:** Ijeoma Iloputaife, Ozim Ott, Petra Gudrat-Kuckherz, Chinedum JajaNwachuku, Ezekwesili Iloputaife.  
16mm, color, 90 min.

## L.A. REBELLION REDUX

L.A. Rebellion has become the most common term used to describe a group of Los Angeles-based African and African American film artists recognized largely for their work produced between the 1960s and 1980s, when most of them met as students in UCLA's School of Theater, Film and Television. The term denotes an evolving group of many admirable facets. Among these were the diversity of its creative expressions, and the importance of women's voices within the group. That same diversity, even among the women of the L.A. Rebellion themselves is underscored by this program of new restorations, two of which are premieres not included in the Archive's 2011 program *L.A. Rebellion: Creating a New Black Cinema*. In their variety, however, all three films have in common not only an African-American woman's perspective, but also a focus on the process of coming to consciousness.

*Jan-Christopher Horak*

## THE SNAKE IN MY BED 1995

In Nigeria a boy's identity originates in the village of the father. If he is an orphan, he literally has no identity. Directed in Nigeria and Germany with funding from the German Kuratorium of Young Cinema and Germany's ZDF by UCLA film school graduate Omah Diegu, this personal documentary relates the story of a middle class Nigerian woman who marries a German expatriate in Lagos and has his child, only to learn that he has a wife and child back in Germany. She goes to Germany to get justice for his bigamy and give her son an identity, since both Germany and Nigeria have reciprocal marriage laws. There she finds that the German bureaucrats she faces only work to protect the philandering white man. This beautiful, poetic documentary celebrates maternal love, even as it exposes German racism.

**Printed from the original 16mm A/B roll color negative and a new 16mm track negative. Laboratory services by Fotokem.**



**Preceded by:**

**THE DIARY OF AN AFRICAN NUN** (1977)

**Preservation funded by** the National Film Preservation Foundation, the Andy Warhol Foundation for the Visual Arts, and the Getty Foundation.

**Directed by** Julie Dash. **Producer:** Julie Dash. Based on the short story by Alice Walker. **Cinematographer:** Orin Mitchell. **Editor:** Julie Dash. **With:** Barbara O. Jones, Barbara Young, Makimi Price, Ron Flagge, Renee Carraway. 16mm, b/w, 15 min.

A nun in Uganda weighs the emptiness she finds in her supposed union with Christ. Adapted from a short story by Alice Walker, the film was a bold first move by its director toward narrative filmmaking. Its graphic simplicity and pantomimed performance by Barbara O. Jones give it an intensity that anticipates Julie Dash's work on *Daughters of the Dust*.

*Restored from the 16mm A/B roll b/w duplicate negative (blown up from Super 8 reversal camera original) and the 16mm original track negative. Laboratory services by NT Picture and Sound, Audio Mechanics and Fotokem. Special thanks to Vivalce, Shawn Jones.*

**GREY AREA** (1982)

**New print funded by** the Andy Warhol Foundation for the Visual Arts and the Getty Foundation.

**Directed by** Monona Wali. **Screenwriters:** Monona Wali, Thomas G. Musca. **Cinematographer:** Amy C. Halpern. **Editor:** Monona Wali. **With:** Eve Holloway, Haskell V. Anderson, Lance Nichols, Sy Richardson. 16mm, b/w, 38 min.

The title of Monona Wali's UCLA thesis film, *Grey Area*, refers to the spaces of compromise that seemingly have to be made to survive in white society. The film revolves around a female African-American reporter for a local television station who must seemingly compromise her political principles to keep her job, just as a former Black Panther Party member gets out of prison, only to realize that the old comrades in the struggle have moved on with their lives. It is also a plea for community development in Watts and other Black L.A. neighborhoods, a concern that connects many of the L.A. Rebellion projects.

*Printed in collaboration with the New York Public Library from the original 16mm A/B roll b/w negative and the original 16mm track negative. Laboratory services by Fotokem.*



03.23.13 | 4:00 PM MATINEE

**Directed by** Sam Peckinpah

A Talent Associates Production. **Producer:** Daniel Melnick. **Writer:** Sam Peckinpah. Based on the short novel by Katherine Ann Porter. **Music:** Jerry Fielding. **With:** Jason Robards, Olivia de Havilland, Theodore Bikel, Oscarsson, L. Q. Jones.  
Digital Betacam, color. 60 min.

## ABC STAGE 67

Five years after the final broadcast of CBS' *Playhouse 90* symbolically signaled the end of the "golden age of television," ABC-TV announced plans for an ambitious new anthology, *Stage 67*, with an eclectic single-season slate of twenty-six programs across genres. ABC's experiment was helmed by television impresario, Hubbell Robinson, best known as one of the original architects of *Playhouse 90*. In advance press for *Stage 67*, Robinson explicated his blueprint for the endeavor, stating, "[the series] represents a totally conscious and thought-out effort to organize a creative environment that will permit entertainment's major talents to work for genuine excellence in television." As evidenced by the critically-acclaimed productions, *The Human Voice*, starring Ingrid Bergman and *Noon Wine*, directed by Sam Peckinpah, Robinson's noble goals for the ultimately short-lived *Stage 67* were most certainly obtained, even though sustainable TV ratings were not. Underappreciated by the mass audience when originally broadcast, these obscure television productions are ripe for rediscovery today and stand as remarkably sophisticated beacons of quality in the outposts of the so-called "vast wasteland."

*Mark Quigley*

### **ABC STAGE 67: "NOON WINE"** ABC, 11/23/66

Pioneering filmmaker Sam Peckinpah began his legendary career in television, honing his distinctive talents by working in various capacities on a number of series, including writing and/or directing episodes of the western classics *Gunsmoke*, *The Rifleman*, *Zane Grey Theater*, and the short-lived cult-favorite that he also created, *The Westerner*. Peckinpah's string of creative successes in TV led to feature film assignments, with his second motion picture, the revisionist western *Ride the High Country* (1962) enjoying significant critical notice, including receiving the Grand Prix Award at the Belgium International Film Festival (selected in competition over Fellini's *8½*). However, by the end of production of his third film *Major Dundee* (1965), Peckinpah's perfectionism, on-set temperament, and vocal distaste for studio intervention became nearly career-ending impediments. Abruptly fired only a few days into the shooting of *The Cincinnati Kid* (1965), (to be helmed instead by Norman Jewison), Peckinpah was labeled as "too difficult" by Hollywood and found himself essentially blacklisted over the next few years.

Despite warnings from numerous industry quarters, producer Daniel Melnick (of David Susskind's esteemed Talent Associates production company) took a leap of faith and tapped the embattled Peckinpah for a return to television to adapt and direct Katherine Anne Porter's celebrated novella *Noon Wine* for ABC's *Stage 67* anthology series. Set in turn-of-the-century Texas, Porter's character-driven tale concerning a strange itinerant farmhand and the vio-

**Directed by** Ted Kotcheff

A Talent Associates Rediffusion Television Production. **Producers:** David Susskind, Lars Schmidt. **Writer:** Jean Cocteau. Adapted for television by Clive Exton. Translated from the French by Carl Wildman. **Music:** Jerry Fielding. **With:** Ingrid Bergman.  
Digital Betacam, color, 55 min.



lent, tragic transformation of a struggling rural family proved perfectly suited to Peckinpah's deft hand with morally-complex material. Starring acclaimed actors Jason Robards and Olivia de Havilland (in her television debut), the darkly poetic *Noon Wine* was an unqualified artistic and critical success on the small screen. Peckinpah's exemplary work on the TV production garnered both Writer's Guild and Director's Guild Award nominations, helping to restore his reputation within the motion picture industry. His next feature film assignment would be the landmark western, *The Wild Bunch* (1969).

Mark Quigley

**Preserved from the original 2" master. Video transfer at Research Video. Courtesy of Parmadisam, LLC.**

### **ABC STAGE 67: "THE HUMAN VOICE" ABC, 5/4/67**

Ingrid Bergman gives a tour de force performance as a middle-aged woman going through an emotional and psychological breakdown at the end of a doomed love affair in Jean Cocteau's pioneering one-character play, presented as the final installment of the *ABC Stage 67* series. The drama unfolds as an extended monologue—a one-sided telephone conversation between the unnamed woman and her invisible, inaudible, soon-to-be former lover. The phone becomes her final link to the man and she employs it in a desperate attempt to hold onto him, despite a bad connection, the knowledge that he is leaving her to marry a younger woman, and her growing certainty that he is in

fact, speaking to her from his fiancée's home. Written in 1930 and first staged at the Comédie-Française in Paris, "The Human Voice" ("La Voix Humaine") was subsequently filmed in Italy by Bergman's lover/husband-to-be Roberto Rossellini as a segment of the 1948 anthology film, *L'Amore* starring Anna Magnani; and an operatic version with libretto by Cocteau was composed by Francis Poulenc in 1958. Bergman, who had recorded an LP record album of "The Human Voice" in 1960, makes a rare television appearance in this program, only her fourth dramatic television role to date (she had previously starred in a 1959 *Ford Startime* version of Henry James' "The Turn of the Screw," for which she received an Emmy Award; *24 Hours in a Woman's Life*, a 1961 CBS special based on a story by Stefan Zweig, whose executive producer was "The Human Voice" producer Lars Schmidt; and *Hedda Gabler* in 1963). Broadcast directly opposite Arthur Miller's *The Crucible* on CBS, the *ABC Stage 67* presentation of "The Human Voice" reflects a frustrating pre-TiVo television scenario, and recalls then-ABC president Thomas Moore's suggestion that the networks establish a clearinghouse in order that notable specials such as these not be scheduled to compete with each other.

Dan Einstein

**Preserved from the original 2" master. Video transfer at KTLA. Engineering services by Don Kent. Courtesy of Parmadisam, LLC.**



03.23.13 | 7:30 PM

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Marion Gering

Paramount Productions, Inc. **Producer:** Emanuel Cohen. **Screenwriters:** Preston Sturges, Frank Partos. Based on a story by Clarence Budington Kelland. **Cinematographer:** Leon Shamroy. **Editor:** Jane Loring. **With:** Sylvia Sydney, Cary Grant, Edward Arnold, Henry Stephenson, Vince Barnett. 35mm, b/w, 74 min.



## THIRTY DAY PRINCESS 1934

As Paramount enjoyed enormous critical success in the early 1930s with the richly stylish films of DeMille, Lubitsch, Mamoulian, and Von Sternberg, the Great Depression severely threatened the studio's financial viability. By 1933, Paramount had gone into receivership. Hundreds of studio employees made enforced exits, including producer B.P. Schulberg who had discovered "It" girl, Clara Bow. A former independent pioneer who became one of the most powerful producers in Hollywood, Schulberg's return to independent production saw him churning out B-pictures for Paramount throughout the early 1930s, many of them helmed by ex-Broadway director Marion Gering and featuring Sylvia Sydney. With her intensely sad eyes, trembling lips, and diminutive and waif-like sensitivity, Sidney was immediately typecast as the studio's Depression-era heroine. Based on a story published in *Ladies' Home Journal* by Clarence Budington Kelland, *Thirty Day Princess* would be one of Sidney's rare screen appearances in a light comedy.

Four different writers shared credit for the ebullient yet simple script, including the great cinematic satirist Preston Sturges. In his autobiography, Sturges stated that he and Schulberg disagreed on the final writing credits of the film and that very little of his work was ultimately utilized. Although the old prince-and-the-pauper plot of switched identities was already becoming somewhat trite in Hollywood, critics were mostly kind to the film, claiming it a "neat little combination of Cinderella and Zenda."

Under contract to Paramount at the time, a young Cary Grant was struggling to secure a studio identity in second-tier "tuxedo roles" (several of which were turned down by Gary Cooper). *Thirty Day Princess* was just such a film. During this period, studio head Adolph Zukor desired to keep Grant for as little money as possible. Knowing that a contract negotiation was forthcoming,

Zukor turned down MGM's request to let Grant star in *Mutiny on the Bounty* (1935) knowing that it would make him a huge star (Franchot Tone would end up receiving an Oscar nomination for the role). A furious Grant refused to renew his contract with Paramount and would go on to receive almost immediate critical and box-office successes at Columbia and RKO that would define his comedy prowess and leading man charisma.

*Todd Wiener*

**Preserved in cooperation with Universal Pictures from a 35mm nitrate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.**

**Preceded by:**

**THE REAL McCOY** (1930)

**Preservation funded by** The Packard Humanities Institute.

**Directed by:** Warren Doane. Hal Roach Studios/Metro-Goldwyn-Mayer. **Cinematographer:** George Stevens. **Editor:** Richard C. Currier. **With:** Charley Chase, Thelma Todd, Edgar Kennedy. 35mm, b/w, 21 min.

City slicker Charley Chase poses as a hillbilly to win the heart of country girl Thelma Todd.

**Preserved from a 35mm nitrate workprint and a 35mm nitrate reissue version composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to: Richard W. Bann, RHI Entertainment, LLC.**

**Preservation funded by** The Packard Humanities Institute.

**Directed by** John G. Adolphi

Warner Bros. Pictures, Inc. **Screenwriters:** Charles Kenyon, Maude T. Howell. Based on a story by Edgar Franklin. **Cinematographer:** Sol Polito. **Editor:** Owen Marks. **With:** George Arliss, Bette Davis, Theodore Newton, Hardie Albright, Gordon Westcott. 35mm, b/w, 78 min.



## THE WORKING MAN 1933

In the 1930s, as MGM produced glossy cinematic extravaganzas for middle-class audiences and Paramount focused on films with continental elegance for the sophisticated, Warner Bros. churned out movies for the working class. Even the studio's most prestigious leading men (George Arliss and Paul Muni), both known for "costumers" and historical dramas, were often assigned to low-budget potboilers and comedies. Adapted from Edgar Franklin's 1916 short story *Adapted Father*, John Adolphi's *The Working Man* seemed to be the perfect proletarian situation comedy to humanize stagy George Arliss for Depression-era audiences, casting him as a bored tycoon who takes over his deceased rival's company in order to become the righteous benefactor to the rival's irresponsible children.

Arliss was one of the few actors at Warner Bros. who was contractually able to oversee many aspects of the production of his films, including the selection of cast and crew. With an unassuming background in B-pictures, director John Adolphi may seem an unexpected Arliss choice. However, Adolphi had directed Arliss in most of his prominent films at Warner Bros. until he died quite unexpectedly in 1933 at the age of 52.

Touted as Hollywood's "hottest new star" during this period, Bette Davis made seven films for Warner Bros. between January 1933 and April of 1934.

After Arliss snatched Davis from bit-player obscurity for *The Man Who Played God* (1932), the two were paired again the next year in *The Working Man*. Observing Davis's new sense of creative self-assertion, Arliss stated on set "my little bird has flown, hasn't she?" Still, it wasn't until Jack Warner relented to Davis' demands that she be loaned to RKO for *Of Human Bondage* (1934) that Hollywood began to notice such a richly complex and compelling actress.

Even though *The Working Man* was a typical Warner Bros. "programmer" (taking only eighteen days to shoot), the critical reception was respectfully positive, particularly for Arliss and Davis. Fox would adapt the Franklin short story just three years later as *Everybody's Old Man* (1936).

Todd Wiener

**Preserved in cooperation with Warner Bros. and Library of Congress Packard Campus for Audio-Visual Conservation from the 35mm nitrate original picture and track negatives, a 35mm acetate composite fine grain master positive, and a 35mm nitrate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to Ned Price.**



**Preservation funded by** The Packard Humanities Institute and Milestone Films.

**Directed by** Shirley Clarke

**Producer:** Kathelin Hoffman. **Cinematographer:** Ed Lachman. **Editor:** Shirley Clarke. **With:** Ornette Coleman, Denardo Coleman, Demon Marshall, Eugene Tatum, William Burroughs, Jayne Cortez, John Rockwell, George Russell, Charlie Haden.  
35mm, color, 85 min.

## ORNETTE: MADE IN AMERICA 1985

Nearly thirty years after its initial release, *Ornette: Made in America* can now be fully appreciated on its own terms, beyond the extraordinary interaction of two visionaries. Upon its release in 1985, Shirley Clarke's experimentation with practically every conceivable aspect of cinema at times overwhelmed viewers struggling merely to keep up with her subject, Ornette Coleman's thoroughly demanding re-invention of music.

At the time of release, the two artists' careers were on opposing trajectories. Clarke had seen her greatest success in the 1960s with a remarkable trio of features, *The Connection* (1961), *The Cool World* (1964), and *Portrait of Jason* (1967). Her subsequent career as one of the earliest experimental video pioneers was remarkable, but received far more limited acclaim. *Ornette* was to be her last major piece. Coleman, an underground legend since his controversial 1959 NY appearances at the Five Spot, had long been deemed a pariah. This status is hard to exaggerate. He had literally been beaten and had his saxophone smashed in his early career in Los Angeles. But as critic John Rockwell notes in the film, his work "got him branded him as an eccentric when he was young; it gets him branded as a genius when he's old." By 1985, Coleman was collaboratively touring with Pat Metheny on their *Song X* project, and getting the key to his native city of Fort Worth, Texas (as documented by Clarke), all without compromising in the slightest. He retains his completely unique vision to this day, undeterred

by mainstream acceptance, and reiterating his importance as a living part of jazz history.

Clarke's formal innovations in *Ornette*, involving the integration of a myriad of techniques and formats, has often been compared to Coleman's sonic experimentation. His concept of Harmolodics, in which all the various components of music—harmony, melody, rhythm, timbre, time—carry equal weight, indeed has some corollary in Clarke's polyphonic construction of *Ornette*. But the comparison does full justice to neither, for Clarke's work is as filmic as Coleman's is musical, and each is uniquely their own. Her voice intermingles with his, even as they remain singular; the epitome of what Coleman called unisons, working in concert. The film thus represents both but a whole beyond either—at once dense and weightless, beyond emptiness or gravity—and a thoroughly entertaining provocation.

Ross Lipman

**Preserved in collaboration with Milestone Films, and consultation with producer Kathelin Hoffman Gray and cinematographer Ed Lachman from the original 35mm picture and track negatives. Laboratory services by The Stanford Theatre Film Laboratory, Fotokem, Audio Mechanics, NT Picture and Sound.**



**Preservation funded by** The David and Lucile Packard Foundation, The Packard Humanities Institute and the National Endowment for the Humanities.

35mm, b/w, total program approx. 120 min.

## HEARST METROTONE AND THE NEWSREELS

In this program we will take a look at the Hearst Metrotone News collection and the newsreels in general. Examples of how newsreels affected and reflected society, and the role they played in American culture will be illustrated, and the issue of faking news footage, a controversy that continues to this day, will be examined. Among the films to be shown are the oldest surviving Hearst produced newsreel story: coverage of a German saboteur bombing a bridge between the U.S. and Canada in 1915. Special attention will be paid to specific newsreel issues produced by Hearst including one from 1936 that features Franklin Roosevelt, Alf Landon, Haile Selassie, Max Schmeling, and Jesse Owens; a line-up of notables strong enough to make any newsreel noteworthy, but what will probably stand out most to contemporary audiences is coverage of the Marbles Championship held in Ocean City, New Jersey, footage of which was an annual staple in Hearst newsreels. Special note is made that one of the finalists is a girl, but no mention is made of the controversy around the fact that the winner, Leonard Tyner, is African American. A 1937 newsreel containing the famous scene of a lone baby crying in the bombed out ruins of the Shanghai train station (filmed by Hai Sheng "Newsreel" Wong), will also be shown. Arguably the single most influential newsreel in history, it is credited with generating pro-Chinese sympathy within the notoriously isolationist U.S.

*Blaine Bartell*

Highlights from the newsreels to be shown include:

**EDWIN C. HILL JOINS METROTONE** (excerpt Volume 6, No. 203, October 1934)

A newsreel trailer announcing radio commentator Edwin C. Hill as the new voice of Hearst Metrotone News.  
35mm, b/w, 3 min.

*Preserved from original nitrate 35mm negative picture and track negatives.*

**HEARST-SELIG NEWS PICTORIAL** (circa 1915)

"Attempts to Destroy International Span at Vanceboro, ME." Werner Van Horne is arrested for trying to blow-up a bridge on U.S. border.  
35mm, b/w, 3 min.

*Preserved from a 35mm print.*

**NEWS OF THE DAY** (Volume 7, No. 283, September 6, 1936)

FDR and Alf Landon are seen campaigning, Haile Selassie speaks in Geneva, we meet boxer Max Schmeling in Germany, then view the Duke and Duchess of Kent's new baby. Finally athletes try out for the U.S. Olympic team. 35mm, b/w, 9 min.

*Preserved from an original nitrate 35mm printing negative and a 35mm composite nitrate projection print.*

**NEWS OF THE DAY** (Volume 9, No. 200, July 17, 1937)

Japan bombs Shanghai, then we witness both an American Legion convention and USC football. FDR then tells humorous story, and the newly crowned Miss America rejects the honor. 35mm, b/w, 10 min.

*Preserved from an original nitrate 35mm printing negative and a 35mm composite nitrate projection print.*

*Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Inc., YCM Laboratories. Special thanks to: King Features, Northeast Historic Film.*



## SHORT FILMS OF THE 1910s

The decade of the 1910s was an exciting time of transformation for the American film industry. The era would witness film exhibition's evolution from modest storefront nickelodeons into larger and more comfortable venues, while majestic movie palaces began rising against the skylines of the nation's larger cities. The independent film producers proved victorious over the monopolistic Motion Picture Patents Company, and this success engendered the creation of a number of major studios still operating today. Movie production commenced its migration from New York and New Jersey to the favorable climate of diversely scenic California, while studios embraced the previously forbidden practice of revealing the names of their actors and actresses, thereby creating the first movie celebrities. As movie production techniques matured, films began to grow longer in length with increasingly complex narratives, and the resultant "feature film" eventually captured the imagination (and pocket money) of the film-going public.

Even amidst this tumult of change, the short film remained a popular and relevant ingredient of the film-going experience, although its use in theatrical presentation was subsequently redefined into a supporting role. This evening's program consists of a diverse mix of shorts from the 1910s recently restored and preserved by the UCLA Film & Television Archive. Highlights include *Mother of the Ranch*, one of the earliest surviving examples of Allan Dwan's directorial work, featuring future star Wallace Reid in an early role; *A Railroad Engineer* featuring John Halliday, perhaps best remembered today as the philandering father in *The Philadelphia Story*; the Harold Lloyd comedy *A Jazzed Honeymoon*, directed by Hal Roach and co-starring Harry 'Snub' Pollard and Bebe Daniels; the Vitagraph 'Bunnyfinch' comedy *Bunny As A Reporter*, starring John Bunny and Flora Finch; and episode 4 ("The Love Liar") of the didactic drama series *Who Pays?*, starring Ruth Roland and Henry King, who also co-directed and wrote the series.

Steven K. Hill

### **THE STAR OF THE SIDESHOW** (1912)

**Preservation funded by** The Packard Humanities Institute.

35mm, b/w and tinted, silent, approx. 12 min.

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

### **MOTHER OF THE RANCH** (1911)

**Preservation funded in memory of** David Holland

**Directed by** Allan Dwan. American Film Manufacturing Company. **With:** J. Warren Kerrigan, Pauline Bush, Jack Richardson, Louise Lester, George Periolat, Wallace Reid.

35mm, b/w, silent, one reel.

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

### **SAMMY ORPHEUS** (1912)

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

35mm, b/w and tinted, silent, approx. 11 min.

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



**A RAILROAD ENGINEER** (1912)

**Preservation funded by** Beth Wallis and The Packard Humanities Institute.

Lubin Manufacturing Company. **Producer:** Siegmund Lubin. **With:** John Halliday, May Buckley.

35mm, b/w and tinted, silent, approx. 12 min.

*Preserved in cooperation with Archive Film Agency from a 35mm nitrate print. Laboratory services by Film Technology Company, Inc., The Stanford Theatre Film Laboratory.*

**A JAZZED HONEYMOON** (1919)

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Hal Roach. **With:** Harold Lloyd, "Snub" Pollard, Bebe Daniels, Sammy Brooks, Mildred Forbes.

35mm, b/w, silent, approx. 11 min.

*Preserved from a 35mm acetate fine grain master positive. Laboratory services by The Stanford Theatre Film Laboratory. Special thanks to Suzanne Lloyd.*

**BUNNY AS A REPORTER** (1913)

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

**Directed by** Wilfrid North. Vitagraph Company of America. **Screenwriter:** Beta Breull. **With:** John Bunny, Flora Finch, Charles Eldridge, Tom Sutton. 35mm, b/w, silent, approx. 8 min.

*Preserved in cooperation with Warner Bros. from the 35mm nitrate original picture negative. Laboratory services by Film Technology Company, Inc., The Stanford Theatre Film Laboratory.*

**ACROSS THE HALL** (1916)

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Mack Sennett, Ford Sterling. Keystone Film Company. **Producer:** Mack Sennett. **With:** Ford Sterling.

35mm, b/w, silent, approx. 9 min.

*Preserved in cooperation with Archive Film Agency from two incomplete 35mm nitrate prints. Laboratory services by The Stanford Theatre Film Laboratory.*

**WHO PAYS? CHAPTER 4 – THE LOVE LIAR** (1915)

**Preservation funded by** Saving the Silents, a Save America's Treasures project organized by the National Film Preservation Foundation, the National Endowment for the Arts, the National Park Service and Department of the Interior, and The Packard Humanities Institute.

**Directed by** Harry Harvey. Balboa Amusement Producing Company. **Producers:** E. D. Horkheimer and H. M. Horkheimer. **Screenwriter:** Will M. Ritchey. **With:** Henry King, Ruth Roland, Daniel Gilfether. 35mm, tinted, silent, approx. 35 min.

*Preserved from a 35mm nitrate print. Laboratory services by Film Technology Company, Inc., Triage Motion Picture Services, The Stanford Theatre Film Laboratory.*



03.30.13 | 7:30<sup>PM</sup> CLOSING NIGHT

Preservation funded by The Packard Humanities Institute.

Directed by Charles Vidor

Paramount Productions, Inc. **Producer:** E. Lloyd Sheldon. **Screenwriters:** Gladys Lehman and Jack Cunningham. Based on the play by Elizabeth A. McFadden, as suggested by Hermine Klepac. **Cinematographer:** Harry Fischbeck. **Editor:** James Smith. **With:** Evelyn Venable, Mary Morris, Anne Revere, Kent Taylor, Sir Guy Standing. 35mm, b/w, 75 min.



## DOUBLE DOOR 1934

Protests from the playwright and producers notwithstanding, New Yorkers who flocked in the fall of 1933 to see Elizabeth McFadden's play *Double Door* knew it was inspired by the Wendel family of Manhattan, a Gilded Age dynasty of fabulously wealthy eccentrics. What could be more gothic than seven sisters sequestered in a gloomy mansion, tainted by madness, forbidden to marry, presided over by an avaricious brother? As the 19th-Century mansions along Fifth Avenue fell before the booming commerce of the 20th Century, the Wendels became the stuff of New York legend. By 1914 their mansion stood a solitary sentinel against the hue and cry of the emergent commercial district, staring unblinking at the Lord & Taylor department store across the street at Fifth Avenue and 39th Street. When the last of the line, Ella, died in 1931 at age 78, New York gasped: she had left \$100 million, it was reported, and no heirs.

*Double Door* is a dark riff on this legend, compressed into a three-act melodrama. The scion became a tyrannical spinster, holding in thrall a neurotic sister and a demoralized kid brother. When the brother makes a bid for sanity and freedom and takes a bride, the wheels of madness begin to turn.

Paramount brought Anne Revere and Mary Morris directly from the stage to recreate their roles as the emotionally battered Caroline and the dominatrix Victoria. The film is an absolute triumph for Morris (only 39 years old, she credibly plays two decades older), whose only film this was. Revere would split

her time between stage and pictures, receiving three Oscar nominations and one win. The ingénue Evelyn Venable, as the butterfly caught in Victoria's web, retired from films in 1943 and forged a second career as a classics professor at UCLA.

*Double Door* is the best kind of filmed stage play, with a strong script and a director who respects his actors. Director Charles Vidor imposes film technique judiciously to punctuate a key revelation with a camera move, an unexpected angle or a lighting shift. One of these is a meticulously plotted in-camera effect breathtaking in its subtlety.

*Double Door* was a template for the *Gaslight* school of cat-and-mouse thrillers that would proliferate on the New York and London stage over the next forty years, terrain that director Vidor would embrace again with *Ladies in Retirement* (1941).

Scott MacQueen

**Preserved in conjunction with Universal Pictures from the 35mm nitrate studio composite answer print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound. Special thanks to Bob O'Neil.**

**Preservation funded by** The Packard Humanities Institute.

**Directed by** Victor Halperin

A Victor and Edward Halperin Production/Paramount Productions, Inc.

**Producer:** Edward Halperin. **Screenwriters:** Harvey Thew, Brian Marlow.

Based on a story by Garnett Weston. **Cinematographer:** Arthur Martinelli. **Editor:** James Smith. **With:** Carole Lombard, Allan Dinehart, Vivienne Osborne, Randolph Scott, H.B. Warner.

35mm, b/w, 65 min.



## SUPERNATURAL 1933

On the strength of their independent horror film *White Zombie*, a freak success in 1932, Victor and Edward Halperin landed at Paramount on a one-picture deal. For the only time in their careers the Halperins worked at a major studio with access to first-rate production facilities, competent supporting players and a major star in Carole Lombard. The result is a disturbing programme picture that reprises the dual performance that had just won Fredric March an Academy Award for *Dr. Jekyll and Mr. Hyde* (1931) and the exposé of spiritualism that Paramount explored in *Darkened Rooms* (1929). But while the spiritualist in *Supernatural* is a fraud, its spirits are genuine and not gangsters in bed sheets, nor the whimsical dear departed à la Thorne Smith.

*Supernatural* has been overshadowed by the goofy high school pageant that is *White Zombie*, lacking its predecessor's fairy tale poetics and bursts of Lugosiana. *White Zombie* may be maddeningly amateurish with a reach far exceeding its grasp, but it resonated with audiences then and continues to radiate a cultural half-life today. Smarter and better made, *Supernatural* was not a success and has been largely forgotten. For modern critics the operetta revenants of *White Zombie* reflect the army of forgotten men milling on the breadlines of the Great Depression; the social subtext of *Supernatural* (which opened a month after Roosevelt's 1933 bank holiday) needs no critical studies interpretation. Its malevolent ghost and trickster are denizens of Greenwich Village and the

Lower East Side, trekking uptown to work their wickedness in plain sight among the Yacht Club and Polo Pony set.

Carole Lombard is said to have despised being assigned the movie, making the vitality of her essay in demonic possession all the more impressive as she channels the brassy hysteria of Vivienne Osborne's doomed-to-die murderess, seen indelibly in the first reel. Arthur Martinelli's constantly roving camera, punctuated with unexpected lightning set-ups, is complemented by the uncredited music by Karl Hajos and Milan Roder. It is among the first original dramatic scores of the 1930s (and includes a brief but surprising quotation from Bruckner's Symphony No.3).

Perhaps the most unusual aspect of *Supernatural* is its depiction of characters who laugh in the face of death, a risus sardonius that occurs three times in the course of the story before its apotheosis at the climax.

Scott MacQueen

**Preserved in conjunction with Universal Pictures from a 35mm composite nitrate print and 35mm acetate fine grain master. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Simon Daniel Sound. Special thanks to Bob O'Neil.**

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*Repeat Performance; High Tide; Try and Get Me (a.k.a. The Sound of Fury)*

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*The Chase*

### **THE GETTY FOUNDATION**

*The Diary of an African Nun; Grey Area*

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*That Cold Day in the Park*

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*Busy Bodies; County Hospital*

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*Mother of the Ranch*

### **JEFF JOSEPH / SABUCAT**

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*Anders als die Andern (German Version)*

### **MILESTONE FILMS**

*Ornette: Made in America*

### **THE NATIONAL ENDOWMENT FOR THE ARTS**

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### **NATIONAL FILM PRESERVATION FOUNDATION**

*The Diary of an African Nun*

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*Across the Hall; Anders als die Andern (Russian Version); The Argonauts of California—1849; The Battle of Russia; Bored of Education; Bosom Friends; Broncho Billy's Wild Ride; Bunny as a Reporter; Busy Bodies; Busy Little Bears; County Hospital; Double Door; Eadweard Muybridge, Zoopraxographer; Excerpts from That Cold Day in the Park; Gun Crazy; Hearst Metrotone News (Vol. 5, No. 257); High Tide; The Inside Story; International House; Jammin' The Blues; A Jazzed Honeymoon; Johnny Come Lately; Moscow Moods; Movie Lovers Contest, No. 10; Ornette: Made in America; A Railroad Engineer; The Real McCoy; The Rear Gunner; Repeat Performance; Robert Frost: A Lover's Quarrel with the World; Sammy Orpheus; The Star of the Sideshow; Supernatural; Temple Tower; Thirty Day Princess; Trailer for A Chump at Oxford; Trailer for Babes in Toyland; Trailer for Johnny Come Lately; White Rhapsody; Winning Your Wings; With the Greeks in the Firing Line; The Working Man*

### **PARAMOUNT PICTURES CORPORATION**

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### **THE RONALD T. SHEDLO PRESERVATION FUND**

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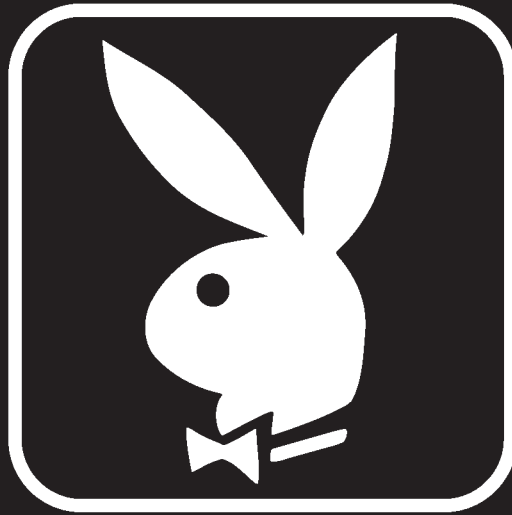
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—Eddie Muller  
and everyone at the  
Film Noir Foundation



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## FEATURE FILMS PRESERVED BY UCLA 1977-2013

ABBOTT AND COSTELLO MEET CAPTAIN KID (1952) Charles Lamont	BARRIERS OF THE LAW (1925) J. P. McGowan	BROTHER FROM ANOTHER PLANET, THE (1984) John Sayles	CLEOPATRA (1934) Cecil B. DeMille	DAUGHTER OF THE DRAGON (1931) Lloyd Corrigan	EADWEARD MUYBRIDGE: ZOO-PRAXOGRAPHER (1975) Thom Anderson, Fay Anderson, Morgan Fisher
AFTER TOMORROW (1932) Frank Borzage	BAT, THE (1926) Roland West	BUCCANEER, THE (1938) Cecil B. DeMille	CLOAK AND DAGGER (1946) Fritz Lang	DEATH TAKES A HOLIDAY (1934) Mitchell Leisen	EAST LYNNE (1931) Frank Lloyd
ALMOST MARRIED (1932) William Cameron Menzies	BAT WHISPERS, THE (1930) Roland West	BULLFIGHTER AND THE LADY (1951) Budd Boetticher	COLLEGE DAYS (1926) Richard Thorpe	DESIGN FOR LIVING (1933) Ernst Lubitsch	ENFORCER, THE (1951) Bretaigne Windust and Raoul Walsh (uncredited)
ALWAYS GOODBYE (1931) William Cameron Menzies	BECKY SHARP (1935) Rouben Mamoulian	BUTTERFLY (1924) Clarence Brown	COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN (1982) Robert Altman	DEVIL AND MISS JONES, THE (1941) Sam Wood	ETERNAL LOVE (1929) Ernst Lubitsch
AMERICAN TRAGEDY, AN (1931) Josef von Sternberg	BELLS OF ST. MARY'S, THE (1945) Leo McCarey	CALAVERAS, LOS (1930) James W. Horne	THE CONNECTION (1961) Shirley Clarke	DEVIL IS A WOMAN, THE (1935) Josef von Sternberg	EVANGELINE (1929) Edwin Carewe
ANGEL AND THE BADMAN (1946) James Edward Grant	BEST OF ENEMIES (1933) Rian James	CAN'T HELP SINGING (1944) Frank Ryan	COPACABANA (1947) Alfred W. Green	DIARY OF A CHAMBERMAID, THE (1946) Jean Renoir	EVE'S LEAVES (1926) Paul Slone
ANGELINA (1934) Louis King	BETTER 'OLE, THE (1926) Charles Reisner	CAPTAIN LASH (1929) John G. Blystone	COUNSELLOR-AT-LAW (1933) William Wyler	DISHONORED (1931) Josef von Sternberg	EXILES, THE (1961) Kent Mackenzie
ANIMAL KINGDOM, THE (1932) Edward Griffith	BIGAMIST, THE (1953) Ida Lupino	CAUGHT (1949) Max Ophuls	COWBOY MILLIONAIRE, THE (1934) Edward Cline	DISORDERLY CONDUCT (1932) John W. Considine, Jr.	FACE IN THE CROWD, A (1957) Elia Kazan
ANYBODY'S WOMAN (1930) Dorothy Arzner	BIG BROADCAST, THE (1932) Frank Tuttle	CHALICE OF SORROW, THE (1916) Rex Ingram	CRIME DOCTOR, THE (1934) John Robertson	DIXIANA (1930) Luther Reed	FACE OF GENIUS, THE (1966) Alfred Kelman
APPLAUSE (1929) Rouben Mamoulian	BIG COMBO, THE (1955) Joseph Lewis	CHAMPION (1949) Mark Robson	CROOKED ALLEY (1922) Robert F. Hill	DOCTOR JACK (1922) Fred Newmeyer	FACES (1968) John Cassavetes
ARCH OF TRIUMPH (1948) Lewis Milestone	BIG DAN (1923) William A. Wellman	CHASE, THE (1946) Arthur D. Ripley	CRUSADES, THE (1935) Cecil B. DeMille	DOCTOR X (1932) Michael Curtiz	FAIR WIND TO JAVA (1953) Joseph Kane
ARGONAUTS OF CALIFORNIA, THE (1916) Henry Kabierske	BIG SHAKEDOWN, THE (1934) John Francis Dillon	CHEATERS AT PLAY (1932) Hamilton MacFadden	CRY DANGER (1951) Robert Parrish	DOLLAR DOWN (1925) Tod Browning	FAREWELL TO ARMS, A (1932) Frank Borzage
AWFUL TRUTH, THE (1937) Leo McCarey	BIG SLEEP, THE (1945-6) Howard Hawks	CHECK AND DOUBLE CHECK (1930) Melville Brown	CYRANO DE BERGERAC (1950) Michael Gordon	DOUBLE CROSS ROADS (1930) Alfred Werker	FARMER TAKES A WIFE, THE (1935) Victor Fleming
BABY DOLL (1956) Elia Kazan	BLACK SHEEP, THE (1935) Allan Dwan	CHEER UP AND SMILE (1930) Sidney Lanfield	DADDY (1923) E. Mason Hopper	DOUBLE DOOR (1934) Charles Vidor	FAST WORKER, THE (1924) William A. Seiter
BACHELOR OF ARTS (1934) Louis King	BLESS THEIR LIITTLE HEARTS (1984) Billy Woodberry	CHEERS FOR MISS BISHOP (1941) Tay Garnett	DAMAGED LIVES (1933) Edgar G. Ulmer	DOUBLE INDEMNITY (1944) Billy Wilder	FEET FIRST (1930) Clyde Bruckman
BACHELOR'S AFFAIRS (1932) Alfred Werker	BLONDE VENUS (1932) Josef von Sternberg	CHICAGO (1928) Frank Urson	DANCE TEAM (1932) Sidney Lanfield	DOUBLE LIFE, A (1947) George Cukor	FIGHTING BLADE, THE (1923) John S. Robertson
BACK TO GOD'S COUNTRY (1927) Irvin Willit	BLUE SKIES (1929) Alfred Werker	CHICANO LOVE IS FOREVER (1977) Efra'n Guti'zrez	DARK COMMAND (1940) Raoul Walsh	DRESSED TO KILL (1946) Roy William Neill	FIGHTING SEABEES, THE (1944) Edward Ludwig
BALL OF FIRE (1941) Howard Hawks	BODY AND SOUL (1947) Robert Rossen	CHOOSING CHILDREN (1985) Debra Chasnoff, Kim Klausner CITY STREETS (1931) Rouben Mamoulian	DARK MIRROR, THE (1946) Robert Siodmak	DUMMY, THE (1929) Robert Milton	FILM PARADE, THE (1933) J. Stuart Blackton
BAREFOOT CONTESSA, THE (1954) Joseph L. Mankiewicz	BRIDGE OF SAN LUIS REY, THE (1944) Rowland V. Lee		DARK WATERS (1944) Andre deToth	DYNAMITE (1929) Cecil B. DeMille	FIRST AUTO, THE (1927) Roy Del Ruth
	BRIGHT SHAWL, THE (1923) John S. Robertson				

FIRST YEAR, THE (1932) William K. Howard	GIRL SHY (1924) Fred Newmeyer and Sam Taylor	HER MARKET VALUE (1925) Paul Powell	I BELIEVED IN YOU (1934) Irving Cummings	LADIES' NIGHT IN A TURKISH BATH (1928) Edward Cline	LOVE ME TONIGHT (1932) Rouben Mamoulian
FLAME OF BARBARY COAST (1945) Joseph Kane	GIRL WHO DARED, THE (1944) Howard Bretherton	HERE COMES MR. JORDAN (1941) Alexander Hall	IF I WERE KING (1928) Frank Lloyd	LADRONES (1930) James Parrott	LOVE PARADE, THE (1929) Ernst Lubitsch
FLAME OF THE YUKON, THE (1926) George Melford	GIRLS ABOUT TOWN (1931) George Cukor	HIGH TIDE (1947) John Reinhardt	IN THE LAND OF THE HEAD HUNTERS (1914) Edward S. Curtis	LAST OUTLAW, THE (1936) Christy Cabanne	LOVE TRAP, THE (1929) William Wyler
FLOWER OF DOOM, THE (1917) Rex Ingram	GLORIFYING THE AMERICAN GIRL (1929) Millard Webb	HIGH, WIDE AND HANDSOME (1937) Rouben Mamoulian	IN THE YEAR OF THE PIG (1968) Emile de Antonio	LAW UNTO HERSELF, A (1918) Wallace Worsley	LUCKY BOY (1929) Norman Taurog and Charles C. Wilson
FLYING TIGERS (1942) David Miller	GODLESS GIRL, THE (1928) Cecil B. DeMille	HIS GIRL FRIDAY (1940) Howard Hawks	INFERNAL MACHINE, THE (1933) Marcel Varne	LEGONG: DANCE OF THE VIRGINS (1935) Henri de la Falaise	MACBETH (1948) Orson Welles
FOLLOW THRU (1930) Laurence Schwab and Lloyd Corrigan	GOD'S LITTLE ACRE (1958) Anthony Mann	HIS NIBS (1921) Gregory LaCava	INFORMER, THE (1935) John Ford	LENA RIVERS (1914) Buelah Poynter	MAD GAME, THE (1933) Irving Cummings
FOR ALIMONY ONLY (1926) William C. de Mille	GOLDIE (1931) Benjamin Stoloff	HISTORY IS MADE AT NIGHT (1937) Frank Borzage	INSIDE STORY, THE (1948) Allan Dwan	LETTER FROM AN UNKNOWN WOMAN (1948) Max Ophuls	MADAME LA PRESIDENTE (1915) Frank Lloyd
FOR HEAVEN'S SAKE (1926) Sam Taylor	GOOD INTENTIONS (1930) William K. Howard	HOLIDAY (1937) George Cukor	INTERNATIONAL HOUSE (1933) Edward Sutherland	LIANNA (1983) John Sayles	MAJOR AND THE MINOR, THE (1942) Billy Wilder
FOR WHOM THE BELL TOLLS (1943) Sam Wood	GOOSE WOMAN, THE (1925) Clarence Brown	HOLLOW TRIUMPH (1948) Steve Sekeley	IT HAPPENED TOMORROW (1943) René Clair	LIFE IN THE RAW (1933) Louis King	MAMMY (1930) Michael Curtiz
FORCE OF EVIL (1948) Abraham Polonsky	GRANDMA'S BOY (1922) Fred Newmeyer	HOME MAKER, THE (1925) King Baggot	IT'S A JOKE, SON (1947) Benjamin Stoloff	LIFE WITH FATHER (1947) Michael Curtiz	MAN FOR ALL SEASONS, A (1966) Fred Zinnemann
FOREIGN AFFAIR, A (1948) Billy Wilder	GREAT FLAMARION, THE (1945) Anthony Mann	HOME OF THE BRAVE (1949) Mark Robson	IT'S IN THE BAG (1945) Richard Wallace	LILIOM (1930) Frank Borzage	MAN I KILLED, THE (1932) Ernst Lubitsch
FORGOTTEN VILLAGE, THE (1941) Herbert Kline, Alexander Hammid	GREAT RUPERT, THE (1950) Irving Pichel	HONOR AMONG LOVERS (1931) Dorothy Arzner	I'VE ALWAYS LOVED YOU (1946) Frank Borzage	LINE-UP AT POLICE HEADQUARTERS, THE (1914) Frank Beal	MAN ON THE EIFFEL TOWER, THE (1949) Burgess Meredith
FOUR FRIGHTENED PEOPLE (1934) Cecil B. DeMille	GREEN GODDESS, THE (1923) Sidney Olcott	HOT WATER (1924) Sam Taylor and Fred Newmeyer	JOAN OF ARC (1948) Victor Fleming	LITTLE AMERICAN, THE (1917) Cecil B. DeMille	MAN TROUBLE (1930) Berthold Viertel
FREE TO LOVE (1925) Frank O'Connor	GRETCHEN THE GREENHORN (1916) Sidney Franklin and Chester Franklin	HOUSE OF FEAR, THE (1945) Roy William Neill	JOHNNY COME LATELY (1943) William K. Howard	LITTLE WOMEN (1933) George Cukor	MANTRAP (1926) Victor Fleming
FRESHMAN, THE (1925) Sam Taylor and Fred Newmeyer	GUN CRAZY (1950) Joseph H. Lewis	HOW GREEN WAS MY VALLEY (1941) John Ford	K-THE UNKNOWN (1924) Harry Pollard	LONE STAR RANGER, THE (1930) A.F. Erikson	MARK OF ZORRO, THE (1940) Rouben Mamoulian
FRONTIER MARSHAL (1932) Lew Seiler	GUNS OF NAVARONE, THE (1961) J. Lee Thompson	HUMORESQUE (1920) Frank Borzage	KID BROTHER, THE (1927) Ted Wilde	LONG DAY'S JOURNEY INTO NIGHT (1962) Sidney Lumet	MATEWAN (1987) John Sayles
GAMPERALIYA (1945) Lester James Paries	HE FELL IN LOVE WITH HIS WIFE (1915) William Desmond Taylor	HUNTING BIG GAME IN THE ARCTIC WITH GUN AND CAMERA (1925) H.A. and Sidney Snow	KISS TOMORROW GOODBYE (1950) Gordon Douglas	LOST HORIZON (1937) Frank Capra	MEET JOHN DOE (1941) Frank Capra
GAY CABALLERO, THE (1932) Alfred Werker	HEART OF THE RIO GRANDE (1942) William Morgan	HUSBANDS (1970) John Cassavetes	KNOCK ON ANY DOOR (1949) Nicholas Ray	LOUISIANA STORY (1948) Robert Flaherty	MEN, THE (1950) Fred Zinnemann
GAY DESPERADO, THE (1936) Rouben Mamoulian	HELL'S ANGELS (1930) Howard Hughes	HUSH MONEY (1931) Sidney Lanfield		LOVE LIGHT, THE (1921) Frances Marion	MEN ON CALL (1930) John G. Blystone
GILDA (1946) Charles Vidor					

MICHAEL O'HALLORAN (1938) Karl Brown	MY WEAKNESS (1933) David Butler	ONE HOUR WITH YOU (1932) Ernst Lubitsch, assisted by George Cukor	POLITIQUERIAS (1930) James W. Horne	RENDEZVOUS WITH ANNIE (1946) Allan Dwan	SARAH AND SON (1930) Dorothy Arzner
MICKY ONE (1965) Arthur Penn	MYSTERIOUS DR. FU MANCHU, THE (1929) Rowland V. Lee	ONE MILLION BC (1940) Hal Roach, Sr. and Hal Roach, Jr.	POOR NUT, THE (1927) Richard Wallace	RENO (1930) George J. Crone	SATAN MET A LADY (1936) William Dieterle
MIDNIGHT MADNESS (1928) F. Harmon Weight	NADA MÁS QUE UNA MUJER (1934) Harry Lachman	ONE TOUCH OF VENUS (1948) William A. Seiter	POT O' GOLD (1941) George Marshall	REPEAT PERFORMANCE (1947) Alfred Werker	SATURDAY NIGHT KID, THE (1929) Edward Sutherland
MISSISSIPPI GAMBLER, THE (1929) Reginald Barker	NAKED EYE, THE (1957) Louis Clyde Stoumen	ORNETTE: MADE IN AMERICA (1985) Shirley Clarke	POWER AND THE GLORY, THE (1933) William K. Howard	RETURN OF DR. FU MANCHU, THE (1930) Rowland V. Lee	SCARLET CLAW, THE (1944) Roy William Neill
MOLLY O' (1921) F. Richard Jones	NAKED KISS, THE (1964) Samuel Fuller	PAINTED WOMAN, THE (1932) John G. Blystone	PRISONER OF ZENDA, THE (1937) John Cromwell	RETURN OF THE SECAUCUS 7 (1980) John Sayles	SCARLET EMPRESS, THE (1934) Josef von Sternberg
MONTE CARLO (1930) Ernst Lubitsch	NATIVE LAND (1942) Leo Hurwitz, Paul Strand	PARAMOUNT ON PARADE (1930) Elsie Janis, Supervisor	PRIVATE AFFAIRS OF BEL AMI, THE (1947) Albert Lewin	RIO GRANDE (1950) John Ford	SCARLET LETTER, THE (1926) Victor Seastrom
MOONRISE (1948) Frank Borzage	NIGHT IN CASABLANCA, A (1946) Archie Mayo	PARISIAN LOVE (1925) Louis Gasnier	PROWLER, THE (1951) Joseph Losey	ROAD TO RIO (1947) Norman Z. McLeod	SCARLET LETTER, THE (1934) Robert G. Vignola
MOON'S OUR HOME, THE (1936) William A. Seiter	NIGHT OF THE HUNTER (1955) Charles Laughton	PART TIME WIFE (1930) Leo McCarey	PURSUED (1947) Raoul Walsh	ROAD TO UTOPIA (1945) Hal Walker	SCOUNDREL, THE (1935) Ben Hecht and Charles MacArthur
MORE PAY, LESS WORK (1926) Albert Ray	NO DEJES LA PUERTA ABIERTA (1933) Lewis Seiler	PARTING GLANCES (1986) Bill Sherwood	PURSUIT TO ALGIERS (1945) Roy William Neill	ROARING ROAD, THE (1919) James Cruze	SECOND CHORUS (1940) H.C. Potter
MOROCCO (1930) Josef von Sternberg	NO WAY OUT (1950) Joseph L. Mankiewicz	PATHS OF GLORY (1957) Stanley Kubrick	QUIET MAN, THE (1952) John Ford	ROBERT FROST: A LOVER'S QUARREL WITH THE WORLD (1964) Shirley Clarke	SECOND FIDDLE (1922) Frank Tuttle
MOVIE CRAZY (1932) Clyde Bruckman	NOAH'S ARK (1928) Michael Curtiz	PEARL OF DEATH, THE (1944) Roy William Neill	RAINBOW OVER TEXAS (1946) Frank McDonald	ROMOLA (1924) Henry King	SECOND FLOOR MYSTERY, THE (1930) Roy Del Ruth
MOVIETONE FOLLIES OF 1930 (1930) Benjamin Stoloff	NOCHE DE DUENDES (1930) James Parrott	PEGGY LEADS THE WAY (1917) Lloyd Ingraham	RAMROD (1947) Andre deToth	ROYAL FAMILY OF BROADWAY, THE (1930) Cyril Gardner and George Cukor	SECRET BEYOND THE DOOR (1948) Fritz Lang
MURDER AT THE VANITIES (1934) Mitchell Leisen	NORTH STAR, THE (1943) Lewis Milestone	PENNY SERENADE (1941) George Stevens	RANDY RIDES ALONE (1934) Harry Fraser	RUN, TECATO, RUN (1979) Efraim Gutierrez	SECRETS (1933) Frank Borzage
MURDER IN TRINIDAD (1934) Louis King	NOT EXACTLY GENTLEMEN (1931) Benjamin Stoloff	PITFALL (1948) Andre deToth	REBECCA OF SUNNYBROOK FARM (1917) Marshall Neilan	RUTHLESS (1948) Edgar G. Ulmer	SENATOR WAS INDISCREET, THE (1947) George S. Kaufman
MY BEST GIRL (1927) Sam Taylor	OF MICE AND MEN (1939) Lewis Milestone	PLAINSMAN, THE (1936) Cecil B. DeMille	RED KIMONA, THE (1925) Walter Lang	SAILOR-MADE MAN, A (1921) Fred Newmeyer	SENSATION SEEKERS (1927) Lois Weber
MY DARLING CLEMENTINE (1946) John Ford	ON THE NIGHT STAGE (1915) Thomas H. Ince	PLEASE DON'T BURY ME ALIVE (1977) Efra'n Gutierrez	RED MENACE, THE (1949) R.G. Springsteen	SAINT AND HER FOOL, THE (1928) William Dieterle	SERVANTS' ENTRANCE (1934) Frank Lloyd
MY LADY OF WHIMS (1925) Dallas M. Fitzgerald	ON YOUR BACK (1930) Guthrie McClintic	POINT OF ORDER! (1963) Emile de Antonio	RED SHOES, THE (1948) Michael Powell, Emeric Pressburger	SAFETY LAST (1923) Fred Newmeyer and Sam Taylor	SEVEN MEN FROM NOW (1956) Budd Boetticher
MY LIPS BETRAY (1933) John G. Blystone	OLD SAN FRANCISCO (1927) Alan Crosland	POINTED HEELS (1929) Edward Sutherland	REFORM CANDIDATE, THE (1915) Frank Lloyd	SALVATION HUNTERS, THE (1925) Josef von Sternberg	SHADOWS (1959) John Cassavetes
MY LIPS BETRAY (1933) John G. Blystone	ONCE A SINNER (1930) Guthrie McClintic	POISONED PARADISE: THE FORBIDDEN STORY OF MONTE CARLO (1924) Louis Gasnier	REMEMBER THE NIGHT (1940) Mitchell Leisen	SAPPHO (1921) Dimitri Buchowetski	



SHANGHAI LADY (1929) John S. Robertson	SMASH UP-THE STORY OF A WOMAN (1948) Stuart Heisler	STRANGE AFFAIR OF UNCLE HARRY, THE (1945) Robert Siodmak	THIS IS THE NIGHT (1932) Frank Tuttle	UNION PACIFIC (1939) Cecil B. DeMille	WILD ONE, THE (1954) Laslo Benedek
SHANGHAI MADNESS (1933) John G. Blystone	SMILES AND TEARS OF NAPLES (1926) G. Orlando Vassallo	STRANGE ILLUSION (1946) Edgar G. Ulmer	THREE GIRLS LOST (1931) Sidney Lanfield	UP THE ROAD WITH SALLIE (1918) William Desmond Taylor	WILD PARTY, THE (1929) Dorothy Arzner
SHARP SHOOTERS (1928) John G. Blystone	SMILING LIEUTENANT, THE (1931) Ernst Lubitsch	STRANGE IMPERSONATION (1946) Anthony Mann	365 NIGHTS IN HOLLYWOOD (1934) George Marshall	VAGABOND KING, THE (1929) Ludwig Berger	WINTERSET (1936) Alfred Santell
SHE WANTED A MILLIONAIRE (1932) John G. Blystone	SO THIS IS NEW YORK (1948) Richard Fleischer	STRANGERS IN THE NIGHT (1944) Anthony Mann	THUNDERBOLT (1929) Josef von Sternberg	VALLEY OF THE GIANTS (1927) Charles Brabin	WITH THE GREEKS IN THE FIRING LINE (1913) Robert Schwobthaler
SHE WORE A YELLOW RIBBON (1949) John Ford	SOMEONE TO REMEMBER (1943) Robert Siodmak	STREET SCENE (1931) King Vidor	TILLIE'S PUNCTURED ROMANCE (1914) Mack Sennett	VANITY FAIR (1932) Chester M. Franklin	WITNESS FOR THE PROSECUTION (1957) Billy Wilder
SHERLOCK HOLMES AND THE SECRET WEAPON (1942) Roy William Neill	SOMETHING NEW (1920) Nell Shipman	SUPERNATURAL (1933) Victor Halperin	TIMES OF HARVEY MILK, THE (1984) Robert Epstein	VIENNESE NIGHTS (1930) Alan Crosland	WIZARD OF OZ, THE (1925) Larry Semon
SHERLOCK HOLMES AND THE VOICE OF TERROR (1942) John Rawlins	SONG O' MY HEART (1930) Frank Borzage	SWEETHEARTS AND WIVES (1930) Clarence Badger	TO EACH HIS OWN (1946) Mitchell Leisen	VIRGINIAN, THE (1929) Victor Fleming	WOMAN IN GREEN, THE (1945) Roy William Neill
SHERLOCK HOLMES FACES DEATH (1943) Roy William Neill	SONG OF SONGS, THE (1933) Rouben Mamoulian	TABU (1931) F.W. Murnau	TOLL OF THE SEA, THE (1922) Chester Franklin	WALK IN THE SUN, A (1946) Lewis Milestone	WOMAN UNDER THE INFLUENCE A (1974) John Cassavetes
SHERLOCK HOLMES IN WASHINGTON (1943) Roy William Neill	SONG OF THE OPEN ROAD (1944) S. Sylvan Simon	TALE OF TWO CITIES, A (1911) William Humphrey	TONIGHT OR NEVER (1931) Mervyn LeRoy	WANDA (1970) Barbara Loden	WOMEN EVERYWHERE (1930) Alexander Korda
SHOCK CORRIDOR (1963) Samuel Fuller	SOUP TO NUTS (1931) Benjamin Stoloff	TEMPEST (1928) Sam Taylor	TOO MUCH HARMONY (1933) Edward Sutherland	WAY OUT WEST (1937) James W. Horne	WOMEN OF ALL NATIONS (1931) Raoul Walsh
SIDESHOW, THE (1928) Erle C. Kenton	SOUTHERNER, THE (1945) Jean Renoir	TEMPLE TOWER (1930) Donald Gallaher	TOPPER (1937) Norman Z. McLeod	WEARY RIVER (1929) Frank Lloyd	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
SID SAGA, THE: PARTS I-III (1985-1989) Sid Laverents	SPECTER OF THE ROSE (1946) Ben Hecht	TERROR BY NIGHT (1946) Roy William Neill	TRUE CONFESSION (1937) Wesley Ruggles	WEEKENDS ONLY (1932) Alan Crosland	WORKING GIRLS (1931) Dorothy Arzner
SIGN OF THE CROSS, THE (1932) Cecil B. DeMille	SPEEDY (1928) Ted Wilde	TESS OF THE STORM COUNTRY (1914) Edwin S. Porter	TRY AND GET ME (a.k.a. THE SOUND OF FURY, 1950) Cyril Endfield	WELCOME DANGER (1929) Clyde Bruckman	WORKING MAN, THE (1933) John G. Adolphi
SIN OF NORA MORAN, THE (1933) Phil Goldstone	SPIDER, THE (1931) William Cameron Menzies	TESS OF THE STORM COUNTRY (1932) Alfred Santell	TURMOIL, THE (1924) Hobart Henley	WHEN A MAN LOVES (1927) Alan Crosland	YEARS OF THE LOCUST, THE (1916) George Melford
SIX CYLINDER LOVE (1931) Thornton Freeland	SPIDER WOMAN, THE (1944) Roy William Neill	THAT COLD DAY IN THE PARK (1969) Robert Altman	TURNABOUT (1940) Hal Roach	WHERE THE WORST BEGINS (1925) John McDermott	YOUNG AMERICA (1932) Frank Borzage
SKY HAWK, THE (1929) John G. Blystone	SPUDS (1927) Edward Ludwig	THAT'S MY DADDY (1928) Fred Newmeyer	UNDER A TEXAS MOON (1930) Michael Curtiz	WHITE PARADE, THE (1934) Irving Cummings	YOUNG ROMANCE (1915) George Melford
SKYLINE (1931) Sam Taylor	SPY, THE (1930) Berthold Viertel	THIRTY DAY PRINCESS (1934) Marion Gering	UNDER SUSPICION (1930) A.F. Erickson	WHY WE FIGHT: THE BATTLE OF RUSSIA (1943) Frank Capra	
SLEEP, MY LOVE (1948) Douglas Sirk	STAR IS BORN, A (1937) William A. Wellman	THIS DAY AND AGE (1933) Cecil B. DeMille	UNDER TWO FLAGS (1936) Frank Lloyd	WHY WORRY? (1923) Fred Newmeyer and Sam Taylor	
		THIS IS THE ARMY (1943) Michael Curtiz	UNDER WESTERN STARS (1938) Joe Kane		

# TELEVISION PROGRAMS PRESERVED BY UCLA 1988-2013

99 WAYS TO ATTRACT THE RIGHT MAN (ABC, 5/7/85)	ALL IN THE FAMILY: PILOT (CBS, 1969)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/18/65)	BUILDING FOR TOMORROW (KCET, LOS ANGELES, 1977)	CITYWATCHERS: "DOWNTOWN PLAN" (KCET, LOS ANGELES, 11/6/73)	THE DANNY THOMAS SHOW - THE WONDERFUL WORLD OF BURLESQUE (NBC, 3/14/65)
770 ON TV (KABC, LOS ANGELES, 1/31/65)	ALUMNI FUN: PRESENTATION PILOT (ABC, 1962)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/16/66)	BUKOWSKI (KCET, LOS ANGELES, 11/25/73)	CITYWATCHERS: "ECHO PARK," PARTS 1 & 2 (KCET, LOS ANGELES, 1973)	THE DANNY THOMAS SHOW - THE WONDERFUL WORLD OF BURLESQUE II (NBC, 12/8/65)
28 TONIGHT: "NUMBER OUR DAYS" (KCET, LOS ANGELES, 1977)	ALUMNI FUN (CBS, 3/28/65)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/24/67)	BUKOWSKI READS BUKOWSKI (KCET, LOS ANGELES, 1974)	CITYWATCHERS: "FAIRFAX SENIOR CITIZENS CENTER" (KCET, LOS ANGELES, 1972)	THE DATING GAME: SHOW #66-68 (ABC, 4/1/68)
28 TONIGHT: TOM BRADLEY INTERVIEW (KCET, LOS ANGELES, 7/30/80)	AMERICA'S SWEETHEART: THE MARY PICKFORD STORY (SYNDICATED, 1977)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/8/68)	CBS NEWS SPECIAL REPORT: "MARTIN LUTHER KING, JR. ASSASSINATION AFTERMATH COVERAGE" (CBS, 4/4/68)	CITYWATCHERS: "SAN PEDRO" (KCET, LOS ANGELES, 1971)	THE DAVID SUSSKIND SHOW: WITH MARY TYLER MOORE AND KATHERINE DE JERSEY (SYNDICATED, 1966)
& BEAUTIFUL (Syndicated, 6/69)	AMERICAN FILM INSTITUTE THEATER: "FRANK CAPRA" (KCET, LOS ANGELES, 6/4/71)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/7/70)	CBS PLAYHOUSE: "DO NOT GO GENTLE INTO THAT GOOD NIGHT" (CBS, 10/17/67)	CITYWATCHERS: "VENICE," PARTS 1 & 2 (KCET, LOS ANGELES, 1973)	THE DEADWYLER INQUEST (KTLA, LOS ANGELES, 6/11/66)
ABC STAGE 67: "THE HUMAN VOICE" (ABC, 5/4/67)	AMERICAN PLAYHOUSE: "CHARLOTTE FORTEN'S MISSION: EXPERIMENT IN FREEDOM" (PBS, 2/25/85)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 8/13/65)	CBS PLAYHOUSE: "THE FINAL WAR OF OLLY WINTER" (CBS, 1/29/67)	CITYWATCHERS: "WESTWOOD" (KCET, LOS ANGELES, 12/19/72)	DEDICATION DAY: NBC WASHINGTON STUDIOS DEDICATION CEREMONY (NBC, 5/22/58)
ABC STAGE 67: "NOON WINE" (11/23/66)	AMPEX COMPANY COMPILATION TAPE: INTERNATIONAL TRADE EXPOSITION, MOSCOW, JULY 1959 (1959, not broadcast)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 9/28/66)	CBS PLAYHOUSE: "MY FATHER AND MY MOTHER" (CBS, 2/13/68)	CLARENCE DARROW (PBS, 3/17/75)	THE COLLEGE BOWL (CBS, 3/9/59)
ABC STAGE 67: "ROGERS AND HART TODAY" (ABC, 3/2/67)	ANATOMY OF AN ABORTION (KCET, LOS ANGELES, 1975)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 10/20/67)	THE CAMPAIGN AND THE CANDIDATES: "INTERVIEW WITH JOHN F. KENNEDY AND JACQUELINE KENNEDY" (NBC, 10/11/60)	THE COLLEGE BOWL (CBS, 10/9/60)	DIAL M FOR MURDER (ABC, 11/15/67)
ABC THEATRE: "IF YOU GIVE A DANCE YOU GOTTA PAY THE BAND" (ABC, 12/19/72)	ANDERSONVILLE TRIAL INTERVIEW (KCET, LOS ANGELES, 1970)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 12/15/70)	CANCION DE LA RAZA: SHOW #1 (KCET, LOS ANGELES, 10/14/68)	THE COLLEGE BOWL (CBS, 12/3/61)	THE DINAH SHORE SHOW (NBC, 11/3/61)
ABC THEATRE: "PUEBLO" (ABC, 3/29/73)	ANOTHER EVENING WITH FRED ASTAIRE (NBC, 11/4/59)	THE BIG NEWS/KNXT NEWS: "CALIFORNIA ABORTION HOSPITAL" (KNXT, LOS ANGELES, 9/15/70)	CELEBRITY ROOM: PILOT (NBC, 1964)	THE COLLEGE BOWL (NBC, 10/28/62)	THE DINAH SHORE SHOW (NBC, 12/29/61)
ABC WEEKEND NEWS WITH KEITH McBEE (ABC, 6/4/67)	ANOTHER WORLD: SHOW #2403 (NBC, 1/17/74)	BING! (CBS, 3/20/77)	CELEBRITY TALENT SCOUTS (CBS, 9/12/60)	THE COLLEGE BOWL (NBC, 12/15/63)	THE DINAH SHORE SHOW (NBC, 1/26/62)
ABC WIDE WORLD OF SPORTS: EXCERPTS. COMPILATION FOR PRIMETIME EMMY AWARDS (ABC, 1968)	AS CAESAR SEES IT (ABC, 5/14/63)	THE BING CROSBY SHOW (ABC, 10/5/60)	CHAMPIONSHIP JAZZ: PILOT (1962)	THE COLLEGE BOWL (NBC, 4/5/64)	THE DINAH SHORE SHOW (NBC, 6/11/62)
ADMIRAL PRESENTS THE FIVE STAR REVUE - WELCOME ABOARD: EXCERPTS FEATURING DEAN MARTIN & JERRY LEWIS (NBC, 10/10/48 & 10/17/48)	ASTAIRE TIME (NBC, 9/28/60)	THE BISHOP SHEEN PROGRAM: "DIVINE SENSE OF HUMOR" (SYNDICATED, 1959)	THE CHEVY SHOW (NBC, 4/26/59)	THE COLLEGE BOWL (NBC, 5/29/66)	THE DINAH SHORE SHOW (NBC, 12/9/62)
THE ADVOCATES: "SHOULD CONSCIENTIOUS OBJECTOR STATUS BE EXTENDED TO THOSE IN OR EVADING MILITARY SERVICE?" (KCET, LOS ANGELES, 11/24/70)	BARBRA STREISAND: A HAPPENING IN CENTRAL PARK (CBS, 9/15/68)	THE BISHOP SHEEN PROGRAM: "TEENAGERS" (SYNDICATED, 1959)	CINEMA SHOWCASE: "HARLAN COUNTY, USA" (KCET, LOS ANGELES, 1978)	THE COLLEGE BOWL (NBC, 1/7/68)	THE DINAH SHORE SHOW (NBC, 12/30/62)
THE ADVOCATES: "SHOULD TELEVISION BE ALLOWED TO BROADCAST CRIMINAL TRIALS WITH THE CONSENT OF THE DEFENDANT?" (KCET, LOS ANGELES, 1970)	BARRY GOLDWATER FOR PRESIDENT (1964)	BLACK ON BLACK (KNXT, LOS ANGELES, 7/18/68)	CITYWATCHERS: "BEVERLY WILSHIRE HOTEL" (KCET, LOS ANGELES, 1976)	COMMERCIALS, HOME SAVINGS AND LOAN. WITH EDITH HEAD (1979)	THE DINAH SHORE SHOW (NBC, 1/20/63)
	BEATLES PRESS CONFERENCE, LOS ANGELES (1966)	BOBOBQUIVARI: WITH TIM BUCKLEY (KCET, LOS ANGELES, 1970)	CITYWATCHERS: "THE BRADBURY BUILDING" (KCET, LOS ANGELES, 4/24/72)	THE CURSE OF LOS FELIZ (KCET, 1971)	THE DINAH SHORE SHOW (NBC, 4/14/63)
	THE BELLE OF AMHERST (PBS, 12/29/76)		CITYWATCHERS: "DODGER STADIUM" (KCET, LOS ANGELES, 7/26/71)	DANNY THOMAS PRESENTS THE COMICS (NBC, 11/8/65)	THE DINAH SHORE SHOW (NBC, 10/17/64)
	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 12/8/63)			THE DANNY THOMAS SHOW: SPECIAL #2 (NBC, 12/10/64)	THE DINAH SHORE CHEVY SHOW (NBC, 4/5/59)
				THE DANNY THOMAS SHOW: SPECIAL #5 (NBC, 4/23/65)	THE DINAH SHORE CHEVY SHOW (NBC, 5/31/59)

THE DINAH SHORE CHEVY SHOW (NBC, 10/4/59)	EMMY AWARDS: 23RD ANNUAL LOS ANGELES AREA EMMY AWARDS (KTLA, LOS ANGELES, 3/21/71)	BUT WERE AFRAID TO ASK (NBC, 3/10/71)	THE GENE KELLY SHOW (NBC, 11/21/59)	HALLMARK HALL OF FAME: "THE CRY OF ANGELS" (NBC, 12/15/63)	HALLMARK HALL OF FAME: "THE PATRIOTS" (NBC, 11/15/63)
THE DINAH SHORE CHEVY SHOW (NBC, 1/10/60)	EMMY AWARDS: 24TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KTTV, LOS ANGELES, 3/19/72)	AN EVENING WITH FRED ASTAIRE (NBC, 10/17/58)	THE GEORGE BURNS SHOW (NBC, 6/7/60)	HALLMARK HALL OF FAME: "CYRANO DE BERGERAC" (NBC, 12/6/62)	HALLMARK HALL OF FAME: "THE PRICE" (NBC, 2/3/72)
THE DINAH SHORE CHEVY SHOW (NBC, 2/28/60)	EMMY AWARDS: 28TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 5/17/76)	THE FACE OF GENIUS (WBZ, BOSTON, 1966)	GEORGE LUCAS: MAKER OF FILMS (KCET, LOS ANGELES, 4/13/71)	HALLMARK HALL OF FAME: "DEAR LIAR" (NBC, 4/15/81)	HALLMARK HALL OF FAME: "A PUNT, A PASS, AND A PRAYER" (NBC, 11/20/68)
THE DINAH SHORE CHEVY SHOW (NBC, 4/24/60)	EMMY AWARDS: 30TH ANNUAL LOS ANGELES AREA EMMY AWARDS (6/25/78 – not broadcast)	FASHION HOOTENANNY (WTOP, WASHINGTON, D.C., 1963)	THE GEORGE SHEARING SHOW (KTLA, LOS ANGELES, 1964)	HALLMARK HALL OF FAME: "A DOLL'S HOUSE" (NBC, 11/15/59)	HALLMARK HALL OF FAME: "SOLDIER IN LOVE" (NBC, 4/26/67)
THE DINAH SHORE CHEVY SHOW (NBC, 5/22/60)	EMMY AWARDS: 14TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/22/62)	FESTIVAL: "DAVID, CHAPTER 3" (CBC, 1967)	GET HIGH ON YOURSELF (NBC, 9/20/1981)	HALLMARK HALL OF FAME: "EAGLE IN A CAGE" (NBC, 10/20/65)	HALLMARK HALL OF FAME: "ST. JOAN" (NBC, 12/4/67)
THE DINAH SHORE CHEVY SHOW (NBC, 10/9/60)	EMMY AWARDS: 16TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/25/64)	THE 5TH DIMENSION SPECIAL: AN ODYSSEY IN THE COSMIC UNIVERSE OF PETER MAX (CBS, 5/21/70)	A GLIMPSE OF GREATNESS: THE STORY OF KEN HUBBS (KTLA, LOS ANGELES, 8/17/64)	HALLMARK HALL OF FAME: "ELIZABETH THE QUEEN" (NBC, 1/31/68)	HALLMARK HALL OF FAME: "A STORM IN SUMMER" (NBC, 2/6/70)
THE DINAH SHORE CHEVY SHOW (NBC, 12/11/60)	EMMY AWARDS: 17TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 9/12/65)	THE 51ST STATE: "ACTORS' FUND HOME" (WNET, New York, 1973)	GOLDEN SHOWCASE: "THE DEVIL AND DANIEL WEBSTER" (NBC, 2/14/60)	HALLMARK HALL OF FAME: "FAME" (NBC, 11/30/78)	HALLMARK HALL OF FAME: "TEMPEST" (NBC, 2/3/60)
THE DINAH SHORE CHEVY SHOW (NBC, 1/22/61)	EMMY AWARDS: 18TH ANNUAL PRIMETIME EMMY AWARDS (CBS, 5/22/66)	FLIP WILSON SHOW (NBC, 9/20/73)	THE GREAT AMERICAN CELEBRATION (7/4/76)	HALLMARK HALL OF FAME: "THE FANTASTICKS" (NBC, 10/18/64)	HALLMARK HALL OF FAME: "TIME REMEMBERED" (NBC, 2/7/61)
THE DINAH SHORE CHEVY SHOW (NBC, 3/26/61)	EMMY AWARDS: 19TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 6/4/67)	FOCUS FILM FESTIVAL: PORTRAIT OF A PRISON (KCET, LOS ANGELES, 11/18/84)	THE GREAT AMERICAN DREAM MACHINE: SHOW #1 (PBS, 1/6/71)	HALLMARK HALL OF FAME: "THE FILE ON DEVLIN" (NBC, 11/21/69)	HALLMARK HALL OF FAME: "VICTORIA REGINA" (NBC, 11/30/61)
THE DINAH SHORE CHEVY SHOW (NBC, 4/16/61)	EMMY AWARDS: 20TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 5/22/66)	THE FOLK WORLD OF JIMMIE RODGERS (KTLA, LOS ANGELES, 11/30/63)	HALLMARK HALL OF FAME: "ABE LINCOLN IN ILLINOIS" (NBC, 2/5/64)	HALLMARK HALL OF FAME: "GIVE US BARABBAS" (NBC, 4/15/62)	HALLMARK HALL OF FAME: "WINTERSET" (NBC, 10/26/59)
THE DOCTORS: SHOW #2853 (NBC, 1/17/74)	EMMY AWARDS: 21ST ANNUAL PRIMETIME EMMY AWARDS (CBS, 6/8/69)	FONDA: AN AMERICAN LEGACY (ABC, 4/19/75)	HALLMARK HALL OF FAME: "THE ADMIRABLE CRICHTON" (NBC, 5/22/68)	HALLMARK HALL OF FAME: "HAMLET" (NBC, 11/17/70)	HAPPY EVER AFTER (KIRO, SEATTLE, 1976)
DR. FRANK BAXTER READS "A CHRISTMAS CAROL" (KCET, LOS ANGELES, 12/21/65)	EMMY AWARDS: 26TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/28/74)	THE FORD SHOW: "THE MIKADO" (NBC, 4/16/59)	HALLMARK HALL OF FAME: "ANASTASIA" (NBC, 3/17/67)	HALLMARK HALL OF FAME: "THE HANDS OF CORMAC JOYCE" (NBC, 11/17/72)	HAPPY EVER AFTER (KGW, SEATTLE, 1977)
DOMINGO: "FIREMAN SHOW" (KABC, LOS ANGELES, 3/4/73)	EMMY AWARDS: 28TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 5/17/76)	FORD STARTIME: TV'S FINEST HOUR: "THE NANETTE FABRAY SHOW" (NBC, 5/31/60)	HALLMARK HALL OF FAME: "ARSENIC AND OLD LACE" (NBC, 2/5/62)	HALLMARK HALL OF FAME: "THE HOLY TERROR" (NBC, 4/7/65)	HERBERT MARCUSE: PHILOSOPHER OF THE NEW LEFT (KCET, LOS ANGELES, 5/31/68)
DUE TO CIRCUMSTANCES BEYOND OUR CONTROL: A CONVERSATION WITH FRED FRIENDLY (PBS, 4/3/67)	EMMY AWARDS: 45TH ANNUAL PRIME TIME EMMY AWARDS (ABC, 9/19/93)	THE FRANK SINATRA TIMEX SHOW (ABC, 12/13/59)	HALLMARK HALL OF FAME: "THE BORROWERS" (NBC, 12/14/73)	HALLMARK HALL OF FAME: "THE INVINCIBLE MR. DISRAELI" (NBC, 4/4/63)	HOLLYWOOD A GO-GO: SHOW #30 (KHJ, LOS ANGELES, 7/17/65)
EMMY AWARDS: 12TH ANNUAL CHICAGO EMMY AWARDS (WBBM, CHICAGO, 5/25/70)	EMMY AWARDS: 1ST ANNUAL DAYTIME EMMY AWARDS (NBC, 5/28/74)	FRITZ LANG, DIRECTOR (KCET, LOS ANGELES, 1971)	HALLMARK HALL OF FAME: "THE JOKE AND THE VALLEY" (NBC, 5/5/61)	HALLMARK HALL OF FAME: "THE MAN WHO CAME TO DINNER" (NBC, 11/29/72)	HOLLYWOOD SQUARES: SHOW #543 (NBC, 11/9/68)
EMMY AWARDS: 14TH ANNUAL DAYTIME EMMY AWARDS (ABC, 6/30/87)	EMMY AWARDS: 22ND ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 4/18/70)	GARROWAY (WNAC, BOSTON, 2/25/70)	HALLMARK HALL OF FAME: "CAPTAIN BRASSBOUND'S CONVERSION" (NBC, 5/2/60)	HALLMARK HALL OF FAME: "LAMP AT MIDNIGHT" (NBC, 4/27/66)	HOLLYWOOD TELEVISION THEATRE: "THE ANDERSONVILLE TRIAL" (PBS, 5/17/70)
EMMY AWARDS: 22ND ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 4/18/70)	EVERYTHING YOU EVER WANTED TO KNOW ABOUT JACK BENNY –	GENE KELLY IN NEW YORK, NEW YORK (CBS, 2/14/66)	HALLMARK HALL OF FAME: "CASEY STENDEL" (NBC, 5/6/81)	HALLMARK HALL OF FAME: "THE MAN WHO CAME TO DINNER" (NBC, 11/29/72)	HOLLYWOOD TELEVISION THEATRE: "THE ASHES OF MRS. REASONER" (PBS, 1/22/76)
		THE GENE KELLY SHOW (CBS, 4/24/59)	HALLMARK HALL OF FAME: "A CHRISTMAS FESTIVAL" (NBC, 12/13/59)	HALLMARK HALL OF FAME: "MR. LINCOLN" (NBC, 2/9/81)	

HOLLYWOOD TELEVISION THEATRE: "AWAKE AND SING" (PBS, 3/6/72)	HOLLYWOOD TELEVISION THEATRE: "SHADOW OF A GUNMAN" (PBS, 12/4/72)	THE JACK BENNY PROGRAM: WITH HARRY TRUMAN (CBS, 10/18/59)	F. KENNEDY AT UNIVERSITY PLAZA, SEATTLE, WASHINGTON (9/6/60)	THE JUNIOR HIGH SCHOOL: "PART 2: FROM A TO ZOO" (KNXT, LOS ANGELES, 10/24/71)	LAST FULL MEASURE OF DEVOTION (KTLA, LOS ANGELES, 11/22/64)
HOLLYWOOD TELEVISION THEATRE: "BEGINNING TO END" (PBS, 7/10/74)	HOLLYWOOD TELEVISION THEATRE: "THE STY OF THE BLIND PIG" (PBS, 5/31/74)	THE JACK BENNY BIRTHDAY SPECIAL (NBC, 2/17/69)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT REDDING, CALIFORNIA (9/8/60)	JUST PLAYNE JAYNE: PILOT (1965, not broadcast)	LATINO CONSORTIUM: "ESPEJOS/ MIRRORS" (PBS, 6/1/79)
HOLLYWOOD TELEVISION THEATRE: "BIG FISH, LITTLE FISH" (PBS, 1/5/71)	HOLLYWOOD TELEVISION THEATRE: "STEAMBATH" (PBS, 4/30/73)	JACK BENNY'S BAG (NBC, 11/16/68)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REMARKS OF SENATOR JOHN F. KENNEDY AT THE MINNEAPOLIS BEAN FEED, MINNEAPOLIS, MINNESOTA (10/11/60)	THE KCET STORY (KCET, LOS ANGELES, 1972)	LET'S GET AWAY: SHOW #5 (NBC, 1966)
HOLLYWOOD TELEVISION THEATRE: "CAROLA" (PBS, 2/5/73)	HOLLYWOOD TELEVISION THEATRE: "WINESBURG, OHIO" (PBS, 3/5/73)	THE JACK LaLANNE SHOW: SHOW #95-S (SYNDICATED, 4/25/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REMARKS OF SENATOR JOHN F. KENNEDY AT THE MINNEAPOLIS BEAN FEED, MINNEAPOLIS, MINNESOTA (10/11/60)	KKK (WDSU, NEW ORLEANS, 1965)	LET'S MAKE A DEAL: PILOT (1963)
HOLLYWOOD TELEVISION THEATRE: "CHEKHOV LIVE FROM HOLLYWOOD" (PBS, 1/6/72)	HOLLYWOOD TELEVISION THEATRE: "THE MOVIES 1900-1927" (KTLA, 1974)	THE JACK LaLANNE SHOW: SHOW #96-S (SYNDICATED, 4/26/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT CADILLAC SQUARE, DETROIT, MICHIGAN (9/5/60)	KNBC NEWSCONFERENCE: "WITH SEN. ROBERT F. KENNEDY (KNBC, LOS ANGELES, 4/68)	THE LIVELY ONES (NBC, 8/8/63)
HOLLYWOOD TELEVISION THEATRE: "DAY OF ABSENCE" (PBS, 12/30/71)	HOW DO YOU GET TO BE: "AN ACTOR" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	THE JACK LaLANNE SHOW: SHOW #98-S (SYNDICATED, 4/28/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)	KNXT NEWSROOM (KNXT, LOS ANGELES, 12/16/73)	LONELY AUTUMN (KABC, LOS ANGELES, 1983)
HOLLYWOOD TELEVISION THEATRE: "DOUBLE SOLITAIRE" (PBS, 1/16/74)	HOW DO YOU GET TO BE: "A SINGER" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	THE JACK LaLANNE SHOW: SHOW #99-S (SYNDICATED, 4/29/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)	KNXT REPORTS: "ALIEN AND ILLEGAL" (KNXT, LOS ANGELES, 12/10/70)	A LOVE LETTER TO JACK BENNY (NBC, 2/5/81)
HOLLYWOOD TELEVISION THEATRE: "FOR THE USE OF THE HALL" (PBS, 1/2/75)	HOW TO BECOME A MOVIE STAR (SYNDICATED, 1975)	THE JACK LaLANNE SHOW: SHOW #103-S (SYNDICATED, 4/5/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)	KNXT REPORTS: "SPEED...THE DEADLY DRUG" (KNXT, LOS ANGELES, 5/11/69)	THE LOVE OF THE COMMON PEOPLE (KTTV, LOS ANGELES, 10/5/69)
HOLLYWOOD TELEVISION THEATRE: "INCIDENT AT VICHY" (PBS, 12/8/73)	I BELIEVE IN MIRACLES: SHOW #451 (SYNDICATED, 6/29/75)	THE JACK LaLANNE SHOW: SHOW #104-S (SYNDICATED, 4/6/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)	KPIX REPORTS: "WHOSE MUSEUM?" (KPIX, SAN FRANCISCO, 9/23/69)	MARCEL MARCEAU LECTURE AT UCLA (3/20/68)
HOLLYWOOD TELEVISION THEATRE: "THE LAST OF MRS. LINCOLN" (PBS, 9/16/76)	I'VE GOT A SECRET (CBS, 4/19/61)	THE JACK LaLANNE SHOW: SHOW #105-S (SYNDICATED, 4/7/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/28/60)	KTLA MORNING NEWS. EXCERPT. ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/5/68)	MARIE: PILOT (ABC, 12/11/79)
HOLLYWOOD TELEVISION THEATRE: "NOURISH THE BEAST" (PBS, 9/11/75)	THE INNER CORE: CITY WITHIN A CITY: "THE NEW GENERATION AND THE ESTABLISHMENT" (WMVS, MILWAUKEE & WHA, MADISON, 5/3/68)	THE JACK LaLANNE SHOW: SHOW #164-S (SYNDICATED, 12/9/59)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE NATIONAL PLOWING CONTEST, SIOUX FALLS, SOUTH DAKOTA (9/22/60)	EXCERPT. ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/6/68)	MARLON BRANDO: A LIVING BIOGRAPHY (1975)
HOLLYWOOD TELEVISION THEATRE: "PHILEMON" (PBS, 10/7/76)	INSIGHT: "THE HATE SYNDROME" (SYNDICATED, 1966)	THE JAMES BEARD SHOW: SHOW #1-I (SYNDICATED, 1964)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)	KTLA NEWS: UNEDITED FOOTAGE, WATTS RIOTS TELECOPTER FOOTAGE (KTLA, LOS ANGELES, 8/15/65)	MARRIED IS BETTER (CBS, 1/9/74)
HOLLYWOOD TELEVISION THEATRE: "THE PLOT TO OVERTHROW CHRISTMAS (PBS, 12/23/71)	INSIGHT: "LOCUSTS HAVE NO KING" (SYNDICATED, 1965)	THE JIMMIE RODGERS SHOW: SHOW #4 (KTLA, LOS ANGELES, 11/30/63)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)	KTTV NEWS/GEORGE PUTNAM NEWS (KTTV, LOS ANGELES, 12/15/70)	THE MERV GRIFFIN SHOW (SYNDICATED, 10/6/65)
HOLLYWOOD TELEVISION THEATRE: "SCARECROW" (PBS, 1/10/72)	INSIGHT: "MR. JOHNSON'S HAD THE COURSE" (SYNDICATED, 1968)	JIMMY DURANTE MEETS THE LIVELY ARTS (ABC, 10/30/65)	THE JUNIOR HIGH SCHOOL: "PART 1: HEAVEN, HELL OR PURGATORY" (KNXT, LOS ANGELES, 10/17/71)	KEENE AT NOON!: SHOW #175 (KNXT, LOS ANGELES, 11/4/66)	THE MERV GRIFFIN SHOW (SYNDICATED, 10/19/65)
	INSIGHT: "THE POKER GAME" (SYNDICATED, 1969)	JIMMY DURANTE MEETS THE LIVELY ARTS: PROMOS, UNEDITED FOOTAGE (ABC, 1965)		KRAFT MUSIC HALL SALUTES THE OSCARS (NBC, 3/31/71)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/21/65)
	INSIGHT: "THE SANDALMAKER" (SYNDICATED, 1968)	JOHN F. KENNEDY ADDRESSES THE GREATER HOUSTON MINISTERIAL ASSOCIATION (9/12/60)		LA RAZA: REPRESENTADA (PBS, 1980)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/11/65)
		JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: CAMPAIGN APPEARANCE BY SENATOR JOHN.			THE MERV GRIFFIN SHOW (SYNDICATED, 11/25/65)
					THE MERV GRIFFIN SHOW (SYNDICATED, 11/26/65)
					THE MIKE DOUGLAS SHOW: EXCERPTS (SYNDICATED, 1967)
					THE MIKE DOUGLAS SHOW (SYNDICATED, 3/28/69)
					THE MIKE DOUGLAS SHOW (SYNDICATED, 3/31/69)

THE MIKE WALLACE INTERVIEW: CLYDE BEATY (SYNDICATED, 1959)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)	ON THE GO: "CONLEY FAMILY" (KNXT, LOS ANGELES, 1959)	ONE NIGHT STAND: "PORTRAIT OF DELLA REESE" (SYNDICATED, 1959)	PLAY OF THE WEEK: "BACK TO BACK" (SYNDICATED, 11/2/59)	PLAY OF THE WEEK: "TWO BY SAROYAN" (SYNDICATED, 11/7/60)
THE MIKE WALLACE INTERVIEW: ETHEL WATERS (SYNDICATED, 1959)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/6/68)	ON THE GO: "FREEDOM FIGHTERS" (KNXT, LOS ANGELES, 5/19/60)	ONE NIGHT STAND: WITH WOODY HERMAN (SYNDICATED, 1959)	PLAY OF THE WEEK: "BLACK MONDAY" (SYNDICATED, 1/16/61)	PLAY OF THE WEEK: "THE WORLD OF SHOLEM ALEICHEM" (SYNDICATED, 12/14/59)
THE MIKE WALLACE INTERVIEW: MYOSHI UMEKI (SYNDICATED, 1959)	NBC NEWS SPECIAL REPORT: COVERAGE OF ROBERT F. KENNEDY FUNERAL SERVICE (NBC, 6/8/68)	ON THE GO: "HEARING FOUNDATION" (CBS, 1959)	OPEN END: WITH SECRETARY OF STATE DEAN RUSK (SYNDICATED, 4/19/66)	PLAY OF THE WEEK: "BURNING BRIGHT" (SYNDICATED, 10/26/59)	PLAY OF THE WEEK: "WAITING FOR GODOT" (SYNDICATED, 4/3/61)
THE MIKE WALLACE INTERVIEW: RUBE GOLDBERG (SYNDICATED, 1959)	NET FANFARE: "REHEARSAL WITH LEOPOLD STOKOWSKI" (PBS, 1971)	ON THE GO: "JUNGLELAND" (KNXT, LOS ANGELES, 1959)	OPEN END: "HARLEM TEENAGERS" (SYNDICATED, 1966)	PLAY OF THE WEEK: "THE CHERRY ORCHARD" (SYNDICATED, 12/28/59)	PLAYHOUSE 90: "THE NUTCRACKER" (CBS, 12/25/58)
THE MIKE WALLACE INTERVIEW: SHELLEY BERMAN (SYNDICATED, 1959)	NET PLAYHOUSE: "HOGAN'S GOAT" (PBS, 10/16/71)	ON THE GO: "JR. MISS UNIVERSE" (KNXT, LOS ANGELES, 11/20/59)	OPEN END: "JERRY LEWIS UNCENSORED," PARTS 1 & 2 (SYNDICATED, 9/26/65 & 10/3/65)	PLAY OF THE WEEK: "CLIMATE OF EDEN" (SYNDICATED, 2/29/60)	THE POLITICS AND COMEDY OF WOODY ALLEN (PBS, 2/21/72)
THE MIKE WALLACE INTERVIEW: XAVIER CUGAT (SYNDICATED, 1959)	NEWSBEAT: "THIRTEENTH DISTRICT COUNCIL RACE" (KCET, 1981)	ON THE GO: "L.A. COUNTY HOSPITAL" (KNXT, LOS ANGELES, 1959),	OPEN END: "THIS YEAR ON BROADWAY" (SYNDICATED, 1959)	PLAY OF THE WEEK: "FOUR BY TENNESSEE" (SYNDICATED, 2/1/60)	PONTIAC STAR PARADE: "SPIRIT OF THE ALAMO" (ABC, 11/14/60)
MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 11/19/58)	NANCY WILSON AT THE GROVE (KTLA, LOS ANGELES, 5/21/65)	ON THE GO: "NORWALK HOSPITAL" (KNXT, LOS ANGELES, 1960)	OPEN END: "WHO'S TRYING TO KILL THE NIGHTCLUB BUSINESS?" (SYNDICATED, 1964)	PLAY OF THE WEEK: "THE GRASS HARP" (SYNDICATED, 3/28/60)	POTPOURRI (KCET, LOS ANGELES, 3/11/68)
MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 1/14/59)	NIGHTLIFE: (ABC, 10/20/65)	ON THE GO: "ORDEAL IN THE DESERT" (KNXT, LOS ANGELES, 3/10/60)	OPEN FOR DISCUSSION: "SKID ROW" (SYNDICATED, 11/21/65)	PLAY OF THE WEEK: "IN A GARDEN" (SYNDICATED, 4/10/61)	PRESENT: "HARVEST OF SHAME REVISITED" (KCET, LOS ANGELES, 1981)
MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 3/18/59)	THE NOW SAM (SYNDICATED, 1970)	ON THE GO: "RADIATION FAMILY" (KNXT, LOS, 1960)	OPEN LINE (WTOP, WASHINGTON, D.C., 1967)	PLAY OF THE WEEK: "JUNO AND THE PAYCOCK" (SYNDICATED, 2/1/60)	PROLOGUE TO THE PAST (KCET, LOS ANGELES, 8/8/74)
MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 5/13/59)	OF THEE I SING (CBS, 10/24/72)	ON THE GO: "SAN FRANCISCO EARTHQUAKE SURVIVORS" (KNXT, LOS ANGELES, 5/23/60)	THE OTHER WASHINGTON (WRC, WASHINGTON, DC, 5/31/67)	PLAY OF THE WEEK: "THE MASTER BUILDER" (SYNDICATED, 3/21/60)	RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1971)
MOMENTS TO BE REMEMBERED (KCET, LOS ANGELES, 9/26/81)	OFFRAMP: WITH BILL STOUT (KCET, LOS ANGELES, 5/6/68)	ON THE GO: "SAN QUENTIN PRISON" (KNXT, LOS ANGELES, 5/10/60)	OUT OF THE SHADOWS (KNBC, LOS ANGELES, 6/26/70)	PLAY OF THE WEEK: "A MONTH IN THE COUNTRY" (SYNDICATED, 11/9/59)	RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1972)
MORT SAHL (KTTV, LOS ANGELES, 5/20/66)	OFFRAMP: WITH KURT VON MEIER (KCET, LOS ANGELES, 3/6/67)	ON THE GO: "SKID ROW" (KNXT, LOS ANGELES, 1959)	PASSAIC... THE BIRTHPLACE OF TELEVISION & THE DUMONT STORY (DUMONT, 1951)	PLAY OF THE WEEK: "NIGHT OF THE AUK" (SYNDICATED, 5/2/60)	RALPH STORY'S LOS ANGELES: SHOW #48 (KNXT, LOS ANGELES, 1/26/65)
MORT SAHL (KTTV, LOS ANGELES, 6/17/66)	ON THE GO: "ASH GROVE COFFEE HOUSE" (KNXT, LOS ANGELES, 6/25/59)	ON THE GO: "SYNANON" (CBS, 1959)	PASSWORD (ABC, 9/28/73)	PLAY OF THE WEEK: "THE OLD FOOLISHNESS" (SYNDICATED, 3/6/61)	RALPH STORY'S LOS ANGELES: SHOW #56 (KNXT, LOS ANGELES, 3/23/65)
MOVIN' (NBC, 2/24/70)	ON THE GO: "BANK CAFE" (CBS, 1959)	ON THE GO: "THE THREE STOOGES" (KNXT, LOS ANGELES, 4/5/60)	PAUL LYNDE AT THE MOVIES (ABC, 3/24/79)	PLAY OF THE WEEK: "THE POWER AND THE GLORY" (SYNDICATED, 10/19/59)	RALPH STORY'S LOS ANGELES: SHOW #84 (KNXT, LOS ANGELES, 11/21/65)
MR. ROGERS' NEIGHBORHOOD: "ADULT SHOW NO.1" (NET, 1968)	ON THE GO: "BRACEROS" (KNXT, LOS ANGELES, 1959)	ON THE GO: "VENICE WEST #2" (KNXT, LOS ANGELES, 10/30/59)	THE PERRY COMO SHOW (NBC, 12/22/56)	PLAY OF THE WEEK: "RASHOMON" (SYNDICATED, 12/12/60)	RALPH STORY'S LOS ANGELES: SHOW #89 (KNXT, LOS ANGELES, 12/26/65)
MUSICAL COMEDY TONIGHT (PBS, 10/11/79)	ON THE GO: "BUCKLEY SCHOOL" (KNXT, LOS ANGELES, 3/30/60)	ON THE GO: "VITAS PAULEKAS" (KNXT, LOS ANGELES, 6/16/60)	PERSPECTIVE: "JOURNEY TO A PINE BOX" (WRC, WASHINGTON, DC, 8/16/69)	PLAY OF THE WEEK: "SIMPLY HEAVENLY" (SYNDICATED, 12/7/59)	RALPH STORY'S LOS ANGELES: SHOW #95 (KNXT, LOS ANGELES, 2/6/66)
NBC NEWS: COVERAGE OF APOLLO 11 LIFTOFF (NBC, 7/16/69)	ON THE GO: "CHILDREN'S HOSPITAL" (KNXT, LOS ANGELES, 1959)	ON THE GO: "WATT'S TOWERS" (KNXT, LOS ANGELES, 1959)	THE PIED PIPER OF ASTROWORLD (ABC, 12/28/68)	PLAY OF THE WEEK: "STRINDBERG ON LOVE" (SYNDICATED, 1/25/60)	
NBC NEWS: COVERAGE OF CALIFORNIA PRIMARY AND ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)		ONE NIGHT STAND: "NIGHT LIFE IN NEW YORK" (SYNDICATED, 1959)	PLAY OF THE WEEK: "ARCHIE AND MEHITABEL" (SYNDICATED, 5/16/60)		



RALPH STORY'S LOS ANGELES: SHOW #99 (KNXT, LOS ANGELES, 3/6/66)	RALPH STORY'S LOS ANGELES: SHOW #174 (KNXT, LOS ANGELES, 12/3/67)	REPERTORY THEATRE, USA: "DON JUAN IN HELL" (SYNDICATED, 4/14/65)	THE ROSEY GRIER SHOW: SHOW #42-69 (KABC, LOS ANGELES, 10/18/69)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #7 (ABC, 7/8/70)	THE SONNY AND CHER SHOW: "THE SONNY AND CHER YEARS," PART 2 (CBS, 11/28/73)
RALPH STORY'S LOS ANGELES: SHOW #112 (KNXT, LOS ANGELES, 6/5/66)	RALPH STORY'S LOS ANGELES: SHOW #175 (KNXT, LOS ANGELES, 12/16/67)	THE REVLON REVUE: "MAURICE CHEVALIER" (CBS, 2/4/60)	THE ROSEY GRIER SHOW: SHOW #86 (KABC, LOS ANGELES, 3/28/70)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #2 (ABC, 7/15/70)	THE SONNY AND CHER COMEDY HOUR: SHOW #0312 (CBS, 12/5/73)
RALPH STORY'S LOS ANGELES: SHOW #113 (KNXT, LOS ANGELES, 6/12/66)	RALPH STORY'S LOS ANGELES: SHOW #184 (KNXT, LOS ANGELES, 2/11/68)	THE RICH LITTLE SHOW (NBC, 9/3/75)	THE ROSEY GRIER SHOW: SHOW #107 (KABC, LOS ANGELES, 1970)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #9 (ABC, 9/2/70)	THE SPECIAL GENTRY TWO (Syndicated, 7/71)
RALPH STORY'S LOS ANGELES: SHOW #122 (KNXT, LOS ANGELES, 10/2/66)	RALPH STORY'S LOS ANGELES: SHOW #187 (KNXT, LOS ANGELES, 3/3/68)	RICHARD M. NIXON AND NIKITA KHRUSHCHEV: "KITCHEN DEBATE," UNITED STATES EXHIBITION HALL, INTERNATIONAL TRADE EXPOSITION, MOSCOW (7/24/59)	THE ROWAN AND MARTIN SHOW: PILOT (KGO, SAN FRANCISCO, 1964)	SOCIAL SECURITY IN ACTION: ANDY GRIFFITH INTERVIEW (SYNDICATED, 1965)	A SPECIAL SESAME STREET CHRISTMAS (PBS, 12/8/78)
RALPH STORY'S LOS ANGELES: SHOW #126 (KNXT, LOS ANGELES, 10/30/66)	RALPH STORY'S LOS ANGELES: SHOW #188 (KNXT, LOS ANGELES, 3/10/68)	THE RICHARD PRYOR SPECIAL? (NBC, 5/5/77)	SALUTE TO KCET/28: "DEDICATION DINNER, BEVERLY HILTON HOTEL" (KCET, LOS ANGELES, 1/29/65)	SOCIAL SECURITY IN ACTION: BEULAH BONDI INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH ALFRED HITCHCOCK" (KCET, LOS ANGELES, 12/10/69)
RALPH STORY'S LOS ANGELES: SHOW #127 (KNXT, LOS ANGELES, 11/6/66)	RALPH STORY'S LOS ANGELES: SHOW #201 (KNXT, LOS ANGELES, 7/14/68)	THE ROBERT K. DORNAN SHOW: WITH ATTORNEY GENERAL JOHN MITCHELL (KTLA, LOS ANGELES, 10/17/71)	SALUTE TO KCET/28: "DEDICATION PRESENTATION" (KCET, LOS ANGELES, 1/28/65)	SOCIAL SECURITY IN ACTION: CONRAD NAGEL INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH DALTON TRUMBO" (KCET, LOS ANGELES, 12/10/70)
RALPH STORY'S LOS ANGELES: SHOW #146 (KNXT, LOS ANGELES, 3/26/67)	RALPH STORY'S LOS ANGELES: SHOW #205 (KNXT, LOS ANGELES, 9/22/68)	THE ROBERT K. DORNAN SHOW: WITH VICE PRESIDENT SPIRO T. AGNEW (KTLA, LOS ANGELES, 7/25/70)	THE SAM YORTY SHOW: WITH RICHARD M. NIXON (KHJ, LOS ANGELES, 12/17/67)	SOCIAL SECURITY IN ACTION: HAROLD LLOYD INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH ED KIENHOLZ" (SYNDICATED, 5/6/71)
RALPH STORY'S LOS ANGELES: SHOW #147 (KNXT, LOS ANGELES, 4/16/67)	RALPH STORY'S LOS ANGELES: SHOW #216 (KNXT, LOS ANGELES, 12/8/68)	THE ROBERT KLEIN SHOW (NBC, 5/29/81)	SAUCEPANS AND THE SINGLE GIRL: WITH MICHELE LEE (1968)	SOCIAL SECURITY IN ACTION: HOAGY CARMICHAEL INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH ED KIENHOLZ AND CLAES OLDENBURG" (SYNDICATED, 3/24/70)
RALPH STORY'S LOS ANGELES: SHOW #151 (KNXT, LOS ANGELES, 5/20/67)	RAPE (KNXT, LOS ANGELES, 1972)	ROBERT MONTGOMERY PRESENTS THE JOHNSON'S WAX PROGRAM: "HARVEST" (NBC, 11/23/53)	SAUCEPANS AND THE SINGLE GIRL: WITH TOM SMOTHERS (1968)	SOCIAL SECURITY IN ACTION: JANE RUSSELL INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH GROUCHO MARX" (SYNDICATED, 8/25/67)
RALPH STORY'S LOS ANGELES: SHOW #156 (KNXT, LOS ANGELES, 6/17/67)	THE RAPE OF PAULETTE (WBMM, CHICAGO, 5/23/74)	ROD SERLING'S WONDERFUL WORLD OF...: "PROPAGANDA" (KXNT, LOS ANGELES, 3/8/70)	SHAKESPEARE LOVES REMBRANDT: PILOT (NBC, 6/12/74)	SOCIAL SECURITY IN ACTION: MAX STEINER INTERVIEW (SYNDICATED, 1965)	THE SPLIT IMAGE (KTLA, LOS ANGELES, 4/15/63)
RALPH STORY'S LOS ANGELES: SHOW #163 (KNXT, LOS ANGELES, 9/17/67)	RAPID TRANSIT, MASS CONFUSION (KNBC, LOS ANGELES, 5/16/67)	RONA BARRETT'S HOLLYWOOD: PILOT (1964)	SIXTY MINUTES: "AGNEW AND THE PRESS" (CBS, 11/25/69)	SOCIAL SECURITY IN ACTION: PAUL FORD INTERVIEW (SYNDICATED, 1965)	SPOON RIVER (RKO GENERAL SUBSCRIPTION TV, 11/4/63; ACT I and INTERMISSION DISCUSSION)
RALPH STORY'S LOS ANGELES: SHOW #164 (KNXT, LOS ANGELES, 9/24/67)	REBELS WITH A CAUSE (KABC, LOS ANGELES, 12/11/66)	THE ROSEY GRIER SHOW: SHOW #9-68 (KABC, LOS ANGELES, 7/27/68)	THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT. ELAINE MAY/ TOM SMOTHERS CENSORSHIP SKETCH: DRESS REHEARSAL & AIR (CBS, 4/9/67)	SOCIAL SECURITY IN ACTION: RAY BOLGER INTERVIEW (SYNDICATED, 1965)	SPOON RIVER (CBS, 4/21/69; DRESS REHEARSAL)
RALPH STORY'S LOS ANGELES: SHOW #165 (KNXT, LOS ANGELES, 10/11/67)	THE RED SKELTON SHOW (CBS, 9/29/59)	THE ROSEY GRIER SHOW: SHOW #17-68 (KABC, LOS ANGELES, 9/21/68)	THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT. PETE SEEGER SINGING "BIG MUDDY" (CBS, 3/2/69)	SOCIAL SECURITY IN ACTION: RICARDO MONTALBAN INTERVIEW (SYNDICATED, 1965)	STAND UP FOR AMERICA (1964)
RALPH STORY'S LOS ANGELES: SHOW #166 (KNXT, LOS ANGELES, 10/8/67)	REFLECCIONES: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1973)	THE ROSEY GRIER SHOW: SHOW #18-68 (KABC, LOS ANGELES, 9/28/68)	THE SMOTHERS BROTHERS SHOW: SHOW #10 (NBC, 5/19/75)	SOCIAL SECURITY IN ACTION: RUTH WARRICK INTERVIEW (SYNDICATED, 1965)	STANDARD TV NEWS ROUNDUP (WOWT, OMAHA, 1/17/62)
RALPH STORY'S LOS ANGELES: SHOW #171 (KNXT, LOS ANGELES, 11/12/67)	REMEMBER HOW GREAT (NBC, 2/9/61)	THE ROSEY GRIER SHOW: SHOW #39 (KABC, LOS ANGELES, 2/22/69)	THE SMOTHERS BROTHERS SHOW: SHOW #13 (NBC, 4/28/75)	SOCIAL SECURITY IN ACTION: VANCE COLVIG INTERVIEW (SYNDICATED, 1965)	STARS OF JAZZ (KABC, LOS ANGELES, 7/30/56)
	REPertoire WORKSHOP: "EDWIN BOOTH" (KNXT, LOS ANGELES, 8/8/65 and 8/15/65)				STARS OF JAZZ (KABC, LOS ANGELES, 4/8/57)

STARS OF JAZZ (KABC, LOS ANGELES, 3/31/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/6/62)	THE STEVE ALLEN SHOW (SYNDICATED, 9/25/64)	THE TOMMY BANKS SHOW: EXCERPT. WITH FRANKIE HOWERD (CBC, 1972)	THE UNITED STATES STEEL HOUR: "THE MAN WHO KNEW TOMORROW" (CBS, 9/21/60)	VIETNAM: THE VILLAGE WAR (KNXT, LOS ANGELES, 8/14/66)
STARS OF JAZZ (KABC, LOS ANGELES, 4/7/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/27/63)	THE STEVE ALLEN SHOW (SYNDICATED, 10/16/64)	TONY McBRIDE (KDKA, PITTSBURGH, 9/5/67)	THE UNITED STATES STEEL HOUR: "OPERATION NORTHSTAR" (CBS, 12/28/60)	VISIONS: "EL CORRIDO" (PBS, 11/4/76)
STARS OF JAZZ (KABC, LOS ANGELES, 4/21/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/29/63)	THE STEVE ALLEN SHOW (SYNDICATED, 7/22/69)	TORCH TIME 1963: EXCERPTS (WTAE, PITTSBURGH, 1963)	THE UNITED STATES STEEL HOUR: "THE PERFECT ACCIDENT" (CBS, 2/21/62)	WE TWO: PILOT (CBS, 1972)
STARS OF JAZZ (KABC, LOS ANGELES, 5/26/58)	THE STEVE ALLEN SHOW (SYNDICATED, 4/3/63)	THE STEVE ALLEN SHOW (SYNDICATED, 8/6/69)	TURN ON: SHOW #2 (ABC, 1969)	THE UNITED STATES STEEL HOUR: "QUEEN OF THE ORANGE BOWL" (CBS, 1/13/60)	WHAT'S IT ALL ABOUT, WORLD?: SHOW #1 (ABC, 2/6/69)
STARS OF JAZZ (KABC, LOS ANGELES, 6/2/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/21/63)	STOREFRONT: "SOUL RADIO AND THE BLACK COMMUNITY" (KCET, 1973)	TVTV LOOKS AT THE OSCARS (KCET, LOS ANGELES 1977)	THE UNITED STATES STEEL HOUR: "THE SECRETS OF STELLA CROZIER" (CBS, 3/20/63)	WHAT'S MY LINE? (CBS, 9/7/58)
STARS OF JAZZ (KABC, LOS ANGELES, 6/9/58)	THE STEVE ALLEN SHOW (SYNDICATED, 12/5/63)	SUPER VISION: TALES OF TELEVISION: "BIRTH ON AN INDUSTRY" (PBS, 11/4/76)	THE UNHAPPY HUNTING GROUND REVISITED (KNXT, LOS ANGELES, 10/2/77)	THE UNITED STATES STEEL HOUR: "SHADOW OF A PALE HORSE" (CBS, 7/20/60)	WHY IS IT SO?: "THE PROPERTIES OF MOVING AIR" (1968)
STARS OF JAZZ (KABC, LOS ANGELES, 7/28/58)	THE STEVE ALLEN SHOW (SYNDICATED, 12/20/63)	THE T.A.M.I. SHOW: NINE YEARS LATER (PBS, 3/28/73)	THE UNITED STATES STEEL HOUR: "THE BIG LAUGH" (CBS, 1/24/62)	THE UNITED STATES STEEL HOUR: "THE SHAME OF PAULA MARSTEN" (CBS, 4/19/61)	WHY IS IT SO?: "THE PUSH OF THE QUIET AIR" (1968)
STARS OF JAZZ (KABC, LOS ANGELES, 8/4/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/21/64)	TALK BACK: SHOW #18 (KABC, LOS ANGELES, 10/10/64)	THE UNITED STATES STEEL HOUR: "THE BITTER SEX" (CBS, 1/27/61)	THE UNITED STATES STEEL HOUR: "SUMMER RHAPSODY" (CBS, 5/3/61)	WHY ME? (KNXT, LOS ANGELES, 5/13/74)
STARS OF JAZZ (KABC, LOS ANGELES, 9/11/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/31/64)	TALK BACK: SHOW #25 (KABC, LOS ANGELES, 12/19/64)	THE UNITED STATES STEEL HOUR: "DON'T SHAKE THE FAMILY TREE" (CBS, 5/15/63)	THE UNITED STATES STEEL HOUR: "THE TWO WORLDS OF CHARLIE GORDON" (CBS, 2/22/61)	THE WIZARDRY OF OZ (KCET, LOS ANGELES, 8/20/79)
STARS OF JAZZ (KABC, LOS ANGELES, 10/6/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/16/64)	TEACHING FOR RESPONSIBLE BEHAVIOR: "AN INTRODUCTION" (1977)	THE UNITED STATES STEEL HOUR: "FAREWELL TO INNOCENCE" (CBS, 11/28/62)	THE UNITED STATES STEEL HOUR: "WATCHING OUT FOR DULIE" (CBS, 7/12/61)	WRANGLER: "INCIDENT AT THE BAR M" (KTLA, LOS ANGELES, 8/4/60)
STARS OF JAZZ (KABC, LOS ANGELES, 10/13/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/10/64)	TEMPO: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KHJ, LOS ANGELES, 1968)	THE UNITED STATES STEEL HOUR: "THE GOLDEN THIRTY" (CBS, 8/9/61)	THE UNITED STATES STEEL HOUR: "WANTED: SOMEONE INNOCENT" (CBS, 10/17/62)	YO SOY CHICANO (PBS, 8/14/72)
STARS OF JAZZ (KABC, LOS ANGELES, 10/20/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/13/64)	TEMPO: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KHJ, LOS ANGELES, 1970)	THE UNITED STATES STEEL HOUR: "THE INNER PANIC" (CBS, 9/12/62)	THE UNITED STATES STEEL HOUR: "WELCOMING HOME" (CBS, 3/22/61)	ZENITH PRESENTS TELEVISION'S 25TH ANNIVERSARY SPECIAL (ABC, 9/10/72)
STARS OF JAZZ (KABC, LOS ANGELES, 12/15/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/17/64)	THAT'S ENTERTAINMENT: 50 YEARS OF MGM (ABC, 5/29/74)	THE UNITED STATES STEEL HOUR: "LITTLE TIN GOD" (CBS, 4/22/59)	THE UNITED STATES STEEL HOUR: "WOMAN ACROSS THE HALL" (CBS, 8/23/61)	THE ZSA ZSA GABOR SHOW (KCOP, LOS ANGELES, 1969)
STELLA ADLER AND THE ACTOR (KTLA, LOS ANGELES, 7/13/64)	THE STEVE ALLEN SHOW (SYNDICATED, 4/8/64)	THIS IS YOUR LIFE: "HANNA BLOCH KOHNER" (NBC, 5/27/53)	THE UNITED STATES STEEL HOUR: "THE OTHER WOMAN" (CBS, 5/15/62)	VENICE: A NEWS AND PUBLIC AFFAIRS SPECIAL (KCET, LOS ANGELES, 1973)	
STEREOSCOPE: "DR. LORIE CHASE INTERVIEWS LINDA LOVELACE" (1973)	THE STEVE ALLEN SHOW (SYNDICATED, 6/2/64)	THIS IS YOUR LIFE: "ILSE STANLEY" (NBC, 11/2/55)	THE UNITED STATES STEEL HOUR: "MALE CALL" (CBS, 8/8/62)	THE VERY PERSONAL DEATH OF ELIZABETH SCHELL HOLT-HARTFORD (KNXT, LOS ANGELES, 1972)	
THE STEVE ALLEN SHOW (SYNDICATED, 6/29/62)	THE STEVE ALLEN SHOW (SYNDICATED, 6/12/64)	THIS IS YOUR LIFE: "SARA VEFFER" (NBC, 3/19/61)	THE UNITED STATES STEEL HOUR: "A MAN FOR OONA" (CBS, 5/2/62)		
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**PHOTOS: front cover:** Joseph H. Lewis' *Gun Crazy* (1950); **inside front cover:** *Eadweard Muybridge, Zoopraxographer* (1975), directed by Thom Andersen with Fay Andersen and Morgan Fisher; **page 1:** Marion Gering's *Thirty Day Princess* (1934); **inside back cover:** Arthur D. Ripley's *The Chase* (1946).



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