



**UCLA** FESTIVAL  
of PRESERVATION

2017

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of PRESERVATION  
03.03.17–03.27.17







## FROM THE DIRECTOR

Putting on this year's Festival of Preservation was unexpectedly challenging due, in part, to UCLA Film & Television Archive's move to a new preservation facility in Santa Clarita at the end of 2015. Our Festival nevertheless still represents the Archive's efforts to preserve and restore our national moving image heritage. As in past years, we have put together a mix of classic Hollywood and independent features, documentaries, and television work, reflecting the Archive's many stellar collections of film and video material.

We open the Festival with Ernst Lubitsch's *Trouble in Paradise* (1932), one of the most sophisticated and complex adult comedies ever made in the old studio system. Lubitsch is, in fact, a master of the double entendre, nowhere more clearly than in this pre-Code romantic comedy that parodies every other romantic comedy, creating layer upon layer of ironic distance to the emotions expressed. Second on the bill is *I Take This Woman* (Marion Gering, 1931), a romance with Carole Lombard and Gary Cooper that has been unavailable for decades, due to underlying rights issues.

Our featured silent film restoration for this year, *Good References* (Roy William Neill, 1920), stars Constance Talmadge in a romantic comedy. Talmadge, the kid sister of Norma Talmadge, was a gifted comedian, as this film demonstrates, but few of her silent films survive. A single nitrate print of *Good Refer-*

*ences* was found in Prague then repatriated to UCLA for this restoration. This may be the first public screening of this film in this country, probably since its original release.

As in past years, we are proud to present new restorations of a number of film noirs, not just from Hollywood, but also from Latin America. The Argentine film, *Los tallos amargos* (Fernando Ayala, 1956), features noirish cinematography and a surrealistic dream sequence straight out of German expressionism, while John Alton, the master cameraman of Hollywood noir, shot *He Walked by Night* (Alfred L. Werker, Anthony Mann, 1948), a crime drama shot on the streets of Los Angeles. John Reinhardt, whose low budget noirs are masterpieces of narrative economy, directed another classic, *Open Secret* (1948). We close the Festival with *The Lost Moment* (Martin Gabel, 1947), a psychological noir thriller, based on Henry James' novella *The Aspern Papers*. Both *Los tallos amargos* and the Mexican feature, *She-Devil Island* (Raphael J. Sevilla, 1936) are also previews of the massive Latin American cinema series we are planning for the Fall with a major grant from the Getty Foundation as part of Pacific Standard Time: LA/LA.

There is also a strong emphasis at this year's Festival on programmers, films designed to play on the top or bottom of double bills, from the 1930s, whether comedies, dramas or horror. *The Vampire Bat* (Frank Strayer, 1933), for example,

is a quickie, pre-Code horror film produced by Majestic Pictures to exploit the popularity of its stars, Fay Wray and Lionel Atwill, while *She Devil* (Arthur Hoerl, 1934) was made for the so-called race film market, as was Oscar Micheaux's *God's Step Children* (1938). Another programmer not seen for decades is John Auer's sci-fi, crime drama *S.O.S. Tidal Wave* (1939), about the power of the new medium of television to disseminate false information, while *Infernal Machine* (Marcel Varnel, 1933) is another pre-Code crime drama, in which a bomb threatens to explode an ocean liner.

Another title from the 1930s that we are very excited about is *Mamba* (Albert S. Rogell, 1930), a Tiffany production starring Jean Hersholt as a truly disgusting colonial plantation owner in German East Africa, shot completely in two-color Technicolor. The film was considered lost for more than seven decades until an original nitrate print turned up in Australia.

Apart from classic Hollywood, we are also presenting restorations of a number of independent films. Juleen Compton, an unjustly forgotten, pioneering woman director from the 1960s, will see two of her idiosyncratic titles screened: *Stranded* (1965) and *The Plastic Dome of Norma Jean* (1966). We are also proud to premiere the new restoration of *The Murder of Fred Hampton* (Howard Alk, 1971), a hard-hitting documentary about the assassination by the police of the leader of the Illinois Black Panther Party. Finally, we are screening two Sundance favorites,

*River of Grass* (Kelly Reichardt, 1994) and *The Watermelon Woman* (1996), the latter Cheryl Dunye's meditation on the image of African Americans in classic Hollywood.

Finally, the Festival will include three television programs, beginning with "Seven Times Monday (1960)," a *Play of the Week*, starring Ossie Davis and Ruby Dee. Our second program includes three shows focusing on popular music from 1965 and starring the George Shearing Quintet, Mel Tormé, Nancy Wilson, and Lou Rawls, among others. The third program features episodes from the innovative shows *Visions* (1976) and *The CBS Children's Hour* (1969), both produced by television pioneer Barbara Schultz.

We are looking more than ever to our audiences to help support the vitally important work of the Archive. Donations from individuals, foundations, corporations, and government agencies are extremely important for us, and I personally want to thank the many funders listed in the credits that accompany our program notes. We are most thankful for the generosity of these organizations and individuals and hope you will join them in supporting us.

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

# SCREENING SCHEDULE

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**TWO BY BARBARA SCHULTZ—  
TELEVISION VISIONARY**

03.03.17 FRIDAY | 7:30 PM | OPENING NIGHT

**Preservation funded by** the George Lucas Family Foundation and The Film Foundation

**Directed by** Ernst Lubitsch

**Production:** Paramount Publix Corp. **Distribution:** Paramount Publix Corp.  
**Based on the play** *A Becsuletes Megtalalo* by László Aladár. **Screenwriter:** Samson Raphaelson. **Adaptation:** Grover Jones. **Cinematography:** Victor Milner. **Art Director:** Hans Dreier. **Music:** W. Franke Harling. **With:** Miriam Hopkins, Kay Francis, Herbert Marshall, Charlie Ruggles.  
35mm, b/w, 81 min.



## TROUBLE IN PARADISE 1932

The playboy/thief Gaston Monescu (Herbert Marshall) meets the expert pick-pocket Lily (Miriam Hopkins) on the Riviera, and they, of course, fall in love. Initially, they try to steal from each other—a kind of foreplay among thieves—then realize their mutual interests make them a perfect team. In Paris, Gaston gets a job as personal secretary to the wealthy heiress to a perfume company, Madame Mariette Colet (Kay Francis), hiring Lily as maid, so they can rob her blind. Unfortunately, while cleaning up the corruption on her company's board, and settling into a comfortable lifestyle, he also falls in love with her, and must decide between two women, one who offers excitement, the other, stability.

Ernst Lubitsch had become a master of the marital comedy in the silent era with films like *Lady Windermere's Fan* (1925) and *So This is Paris* (1926), and no director was better at exposing the false morality of the bourgeoisie when pursuing sexual desire. Here, Lubitsch sets up a faux marriage, then turns the relationship into a *menage a trois*, which he provocatively suggests may be the best way to keep a sexual relationship interesting and stable, because it has been liberated

from the strictures of middle class morality. Lubitsch's direction of actors is almost Pirandellian, with the actors speaking their emotional lines in a virtual monotone, thus creating parodies of romantic love, demonstrated by actors who play themselves, playing a character in a film. The film's inherent naturalism is thus continually called into question by artifice, as in the opening scene when a Venetian Gondolier is heard singing a romantic song in the moonlight, while the ensuing image reveals that he is a garbage collector loading refuse into his gondola. Lubitsch is a director of surfaces that continually reveal themselves to be illusions, and thus pointing to the absurdity of human existence.

*Jan-Christopher Horak*

*Preserved from the 35mm nitrate studio print and a 35mm acetate dupe negative. Laboratory Services by Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Library of Congress, George Willeman, British Film Institute, Universal Pictures.*



**Preservation funded by** The Louis B. Mayer Foundation

**Directed by** Marion Gering

**Associate Director:** Slavko Vorkapitch

**Production:** Paramount Publix Corp. **Distribution:** Paramount Publix Corp.

**Based on the story** "Lost Ecstasy" by Mary Roberts Rinehart. **Screenwriter:** Victor Lawrence. **Cinematography:** Victor Milner. **With:** Gary Cooper, Carole Lombard, Helen Ware, Lester Vail, Charles Trowbridge.  
35mm, b/w, 72 min.



## I TAKE THIS WOMAN 1931

No more whoopee parties for feckless Kay Dowling. Dispatched to Wyoming by her millionaire father to avert a scandal, the Manhattan princess further compromises her reputation with cowpuncher Tom McNair. Disowned by daddy, Kay marries her buckaroo only to be exiled to a desolate little shack on the prairie.

Based on a 1927 serial in *The Saturday Evening Post*, "Lost Ecstasy" by Mary Roberts Rinehart, the plot of the spoiled Eastern girl confronting rough and tumble life in the West was already an established cliché in popular fiction. Rinehart was one of the most successful fiction writers of the 1920s, best known for her mysteries such as *The Bat* and *Miss Pinkerton*, though she wrote in many genres. Russian émigré stage director Marion Gering made his cinema debut with *I Take This Woman*. Gering's career at Paramount includes such notables as *Devil and the Deep* (1932), *24 Hours* (1931), *Thirty Day Princess* (1934), and *Madame Butterfly* (1932).

According to studio memos, Paramount rechristened the movie *I Take This Woman* to "emphasize the romance rather than the western setting, and reflect more of the boy's role than the girl's." The boy is Gary Cooper, Paramount's stoic cowpuncher since his breakthrough role in *The Virginian* (1929). The woman that he was intended to take was Nancy Carroll until the story was reshaped as a star-building vehicle for Carole Lombard. "A few more performances like this from Carole Lombard," said the discerning *Variety*, "and Paramount will have a new star on its hands."

Who would imagine that a talkie starring Gary Cooper and Carole Lombard would go missing? When the story rights and film elements for *I Take This Woman* reverted to Mary Roberts Rinehart, the author kept a 16mm print for her own pleasure and junked the 35mm camera negative. "Lost Ecstasy" became a lost movie.

Scott MacQueen

**Preserved from the 35mm nitrate studio print. Laboratory Services by** PHI-UCLA Film Laboratory, Audio Mechanics, DJ Audio, Inc.

**Preceded by:**

**VOICE OF HOLLYWOOD Series 2, No. 3 1931**

**Preservation funded by** The Packard Humanities Institute and David Stenn

**Released by** Tiffany Production, Inc. **With:** Jean Harlow, Bela Lugosi, Walter Huston  
35mm, b/w, approx. 8 minutes.

This short, not seen by audiences since 1931, features rare footage of Jean Harlow, Bela Lugosi discussing *Dracula*, as well as Walter Huston performing a musical number. It exists solely in fragmentary form.

Jillian Borders

**Preserved in cooperation with The Library of Congress from two nitrate prints. Laboratory services by** PHI-UCLA Film Laboratory, YCM Laboratories, Audio Mechanics, DJ Audio and Simon Daniel Sound. **Special Thanks to:** Darren Nemeth and Gary Don Rhodes.

03.04.17 SATURDAY | 3:00 PM

**Preservation funded by** The Packard Humanities Institute, Barbara Roisman Cooper and Martin M. Cooper

**Directed by** R. William Neill

**Production:** Associated First National Pictures, Inc. **Distribution:** A First National Attraction. **Presented by:** Joseph M. Schenck. **From the novel by** E.J. Rath. **Scenario:** Dorothy Farnum. **Cinematography:** Oliver Marsh. **Titles:** Burns Mantle. **With:** Constance Talmadge, Vincent Coleman, Ned Sparks, Nellie P. Spaulding, Mona Liza. 35mm, tinted, silent, approx. 60 min.



## GOOD REFERENCES 1920

While often overlooked by the lens of contemporary cinema, Constance Talmadge was one of the silent era's most popular and brightest comedic stars, making nearly 50 feature films before retiring as an independently wealthy woman in 1929. Although big sister Norma became famous playing serious dramatic roles, "Connie" (as her friends called her) realized that her carefree, fun-loving personality was a better fit for comedy, and correspondingly crafted a successful career with a series of breezy, effervescent confections that audiences ate up at the box office. She became, as F. Scott Fitzgerald once called her, "the epitome of young sophistication—the deft princess of lingerie and love...the flapper de luxe."

Talmadge initially found fame playing the Mountain Girl in DW Griffith's *Intolerance* (1916), and subsequently set up her own production company (overseen by brother-in-law Joseph M. Schenck) in order to create her own feature films. Free to choose the scripts she wanted to make, she expressed the philosophy of her filmmaking thusly: "I want comedies of manners, comedies that are funny because they delight one's sense of what is ridiculously human in the way of little everyday commonplace foibles and frailties—subtle comedies, not comedies of the slapstick variety."

*Good References* was her sixth and final release of 1920, with a plot revolving around a down-on-her-luck woman named Mary (played by Talmadge) whose lack of references makes it impossible for her to gain employment. When a friend falls ill, Mary impersonates her in order to take a job as secretary to an elderly socialite. Things immediately start going downhill when she is tasked to introduce a ne'er-do-well nephew to high society—but ends up bailing him out of a string of scandals instead.

Long considered a lost film, an original nitrate print of *Good References* surfaced at the Narodni Filmovy Archiv in Prague, which was provided to UCLA for this restoration. The Czech intertitles have been translated back into English and recreated in the style of the original production.

Steven K. Hill

**Preserved from a 35mm nitrate print. Laboratory Services by PHI-UCLA Film Laboratory, Pacific Title & Art Studio. Special Thanks to: Národní Filmový Archiv, Michal Bregant, Vladimír Opevka, Karel Zima, Hugh Munro Neeley.**

**Preservation funded by** The AFI/NEA Preservation Grants Program

**Directed by** Richard Wallace

**Production:** First National Pictures, Inc., Jess Smith Productions. **Distribution:** First National Pictures, Inc. **Presented by:** Joseph M. Schenck. **Based on the play by** J. C. Nugent and Elliott Nugent. **Screenwriter:** Paul Schofield. **Cinematography:** David Kesson. **With:** Jack Mulhall, Charlie Murray, Jean Arthur, Jane Winton, Glenn Tryon.  
35mm, tinted, silent, approx. 70 min.

## THE POOR NUT 1927

In combination with changes in social conventions and dress codes, and inspired by best-selling novels about college life, such as *Flaming Youth* (1923) and F. Scott Fitzgerald's *This Side of Paradise* (1920), Americans had become fascinated with youth culture by the mid-1920s. Hollywood and the subject of college life were tailor-made for an audience so obsessed with youth, beauty and sex. The success of Colleen Moore's, now lost film, *Flaming Youth* (1923), Harold Lloyd's *The Freshman* (1925), and Buster Keaton's *College* (1927) provided a foundation for the "the college life" genre.

A common scenario finds the bespectacled, shy bookworm with more talent for learning than athletics, dreaming hopelessly of dating the campus beauty. She, of course, is only interested in the big man on campus, often also the school's star quarterback. *The Poor Nut* follows this pattern closely. Jack Mulhall plays Jack, a botany student in love with Julie Winters (Jane Winton), the beauty queen of the rival college. He writes (but never sends) love letters addressed to her, lying about his fraternity membership and athletic skills. As a prank, one of Jack's letters is mailed to Julie, who responds and wants to meet. Knowing his dream girl will be looking for him when the two colleges compete in a track meet, Jack has to find a way to measure up to her expectations—and fast!

Rejecting conventional double standards, Julie seeks to indulge her own desires in meeting Jack, a man she hopes may be even more attractive than her current boyfriend, the star athlete of her college. A former Ziegfeld girl, Winton fits the part of Jazz Age coquette perfectly with her piercing eyes, bee-stung lips, and bobbed hair. In a rare appearance in a silent film, young Jean Arthur appears as a fellow botany student who admires Jack for his mind.

Philip H. G. Ituarte

**Reproduced by UCLA Film and Television Archive from a 35 mm nitrate print.**



**Preceded by**  
**TRAMP STRATEGY 1911**

**Preservation funded by** New York Women in Film & Television's Women's Film Preservation Trust and The Film Foundation

**Directed by** Alice Guy. **Production/Distribution:** Solax Film Company.  
35mm, tinted, silent with Dutch intertitles, approx. 12 min.

A mischievous vagabond infiltrates a bourgeois household in this newly discovered one-reel comedy by the pioneering female director Alice Guy.

*Preserved from a 35mm nitrate tinted print in association with the EYE Filmmuseum, Netherlands and Be Natural Productions. Laboratory Services by Technicolor Restoration Services, PHI-UCLA Film Laboratory, Fotokem. Special Thanks to: Eastman Kodak.*

**PEGGY, BEHAVE! 1922**

**Preservation funded by** David Stenn

**Directed by** Arvid E. Gillstrom

**Production:** Century Comedies. **Distribution:** Universal Pictures Corporation. **Screenwriter:** Arvid E. Gillstrom. **With:** Baby Peggy.  
35mm, b/w, silent, approx. 8 minutes.

Baby Peggy, one of the biggest child stars in movie history, does not disappoint in this charming silent comedy, even though it only exists in fragmentary form.

*Preserved in cooperation with Cinematheque Suisse from a foreign version nitrate print. Laboratory Services by YCM Laboratories and Title House Digital.*

03.04.17 SATURDAY | 7:30 PM

**Preservation funded by** Film Noir Foundation

**Directed by** Fernando Ayala

**Production/Distribution:** Artistas Argentinos Asociado. **From the novel by** Adolfo Jasca. **Screenplay:** Sergio Leonardo. **Cinematography:** Ricardo Younis. **Production Design:** Germán Gelpi, Mario Vanarelli. **Music:** Astor Piazzolla. **With:** Carlos Cores, Aída Luz, Julia Sandoval, Vasilli Lambrinos, Bernardo Perrone.

35mm, b/w, in Spanish with English subtitles, 88 min.



## LOS TALLOS AMARGOS (The Bitter Stems) Argentina 1956

*Los tallos amargos* is based on a novel by journalist Adolfo Jasca, winner of the Emece Literary Prize, Argentina's highest literary honor. It tells the story of Alfredo Gaspar, a Buenos Aires journalist who is down on his luck. He meets a Hungarian immigrant and together they create a fake journalism correspondence school as a get-rich-quick scheme. After a brief period of initial success, Alfredo becomes more and more paranoid, and eventually commits a murder, which he then attempts to cover up. But he can't run away from his conscience.

While the first half of the film is told in a flashback, the second visualizes Alfredo's fate after the murder, when he meets and falls in love with a young woman. Considered one of the most beautifully photographed films in film history—the film was shot by Ricardo Younis who was a student of Gregg Toland—*Los tallos amargos* switches between objective and subjective points of view with abandon, interpolating dream sequences and Alfredo's reveries, as desperation, guilt, and paranoia get the better of him. Ayala, one of the most prolific and courageous directors working in Argentina, was unafraid of going to the darkest corners of the human psyche, as he does here. Also worth mentioning is the music by Astor Piazzola, one of the greatest Argentine composers of the 20th century,

who revolutionized traditional tango music by adding jazz and classical elements. In 1957, the film won the Silver Condor Award (Premio Cóndor de Plata), the Argentine equivalent of the Oscars. The film had been completely forgotten, until resurrected by the Film Noir Foundation after film collector/historian Fernando Peña found the original camera negative rotting in the basement of the family of the film's producer.

*Jan-Christopher Horak*

*Preserved from the 35mm acetate camera negative and a 16mm composite acetate print. Laboratory Services by Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound, Titra California, Inc. Special Thanks to: The Hollywood Foreign Press Association's Charitable Trust (The HFPA Trust), Fernando Martin Peña, and The González Family for making the materials available. This preservation of Los Tallos Amargos is dedicated to Alberto González who acquired and conserved the original film elements.*

**Directed by** Raphael J. Sevilla

**Production:** Charles L. Kimball Productions. **Distribution:** First Division/Grand National. **Original Story:** Ernesto M. Cortazar. **Screen Adaptation:** Alfonso Liguori, Raphael J. Sevilla. **Songs and Music:** Lorenzo Barcelata. **Musical Score and Direction:** Juan S. Garrido and Max Urban. **Cinematography:** Lauron S. Draper. **With:** Carmen Guerrero, Juan José Martínez Casado, Adolfo Giron, Beatriz Ramos, Lucy Delgado. 35mm, b/w, 66 min.



## SHE-DEVIL ISLAND Mexico 1936

In this English-language version of the Spanish-language, Mexican production *María Elena*, María Elena makes a “bad” choice, allowing sexual desire to trump a sensible marriage, thus sending her faithful fisherman suitor across the sea. There, Alfredo (Juan José Martínez Casado) learns of a mysterious island inhabited only by women, and the rich pearl beds on its shores. An adventure film ensues, in which silent “native women” are captured by competing groups of males attempting to find the pearls. Alfredo leads the original group, but then finds out that María Elena is mortally ill, and returns home to save his beloved.

*She-Devil Island* presents an interesting case of how Mexican films were circulated in the United States, since the English-language version was distributed as an exploitation picture, although the actual film—unlike the advertising—has little real salacious content. The film’s artistic pretensions are evident in several scenes of folk music and dance, which were commonplace in the 1930s, when the still-budding Mexican film industry was highlighting authentic national culture or *Mexicanidad*. Copyrighted as early as November 1935, the Spanish-language *María Elena* was released by Columbia and opened at the Teatro Campoamor in Harlem on February 17, 1936. The film went nowhere. Then in July, states’ rights

distributor First Division released the English version under the exploitative title *She-Devil Island*, ballyhooed with racy posters created by Al Friedlander. When the film opened in Newark, NJ, it did “sensational” business, earning \$7,000 in its first week; a month later the film was still running at the giant Fox theater in Brooklyn.

Reviews in the *New York Times* for *María Elena* were tepid: “Despite the Hollywood influence said to have been exercised by Columbia Pictures upon ‘María Elena’...the ending of this sad story of an innocent maiden’s infatuation is just what patrons of importations from below the Rio Grande are accustomed to.” Reviewing the English-language *She-Devil Island*, however, *Variety* (“novel and exciting”) and *Film Daily* (“a bit of something off the beaten path”) were more enthusiastic.

*Jan-Christopher Horak*

*Preserved from two 35mm acetate prints and a 35mm nitrate print. Laboratory Services by Fotokem, Audio Mechanics, DJ Audio, Inc. and Simon Daniel Sound.*



An NTA production. **Executive producer:** Worthington Miner. **Producers:** Lewis Freedman, Ira Cirker. **Director:** H. Wesley Kenney. **Writer:** Ernest Pendrell. **With:** Ossie Davis, Ruby Dee, Judson Laire, Milt Kamen, Warren Berlinger.  
DigiBeta, b/w 110 min.

## PLAY OF THE WEEK: “Seven Times Monday” Syndicated, 1960

Acclaimed stage and screen couple Ossie Davis and Ruby Dee star in this videotaped telecast that explores a hardworking young man’s struggle to provide for his family and elevate his self-worth amid the drudgery of his seemingly dead-end factory job. Determined to improve his station and pursue his life-long ambition of becoming a police officer, Willie Harris (Davis) must ultimately face the potentially crushing reality that childhood dreams may fade with the responsibilities of marriage and age.

The sensitive drama, originally conceived and first staged by playwright Ernest Pendrell as concerning a Jewish family, is heightened by the casting of Davis, Dee and other Black actors, which brings a meaningful subtext of the then-burgeoning civil rights movement to the play’s surface conflict regarding labor and management. A few days after the program’s initial broadcast, *Variety* reported that Peabody Award-winning *Play of the Week* creator Ely Landau purposely cast the television play with African American actors “without changing a line in the script” and without notifying the press, out of worry that his “experiment would be ruined if the public would be appraised.” While *Variety* further noted that Landau “wanted the play to highlight people’s lives, irrespective of their color,” the progressive underpinnings of the casting experiment brings unexpected, and likely intentional, intensity to scenes that include Willie Harris confidently supervising white factory workers, speaking forcefully to the white factory owner and accepting an innocent kiss on the cheek from a young, pretty white woman co-worker—all without any racial conflict or white reprisal. These “color blind” scenes, combined with a complete absence of any direct mention of the actual struggles of African American life in the early ’60s, set the program in an unusual alternate reality for the time, one that, as a *Variety* review of the program noted, broke with the “virtual ‘lily white’ drama tradition on the TV medium.”

Mark Quigley

**Preserved from the original 2” master tape. Video transfer at DC Video. Engineering services by David Crosthwait. Funding provided by UCLA Moving Image Archival Studies (MIAS).**

**Preceded by**

**OUR KIND OF WORLD: Show #6 KRMA-TV, Denver, 1967**

A project of the University of Denver Communication Arts Center; a Channel 6 staff production. **Executive Producer:** Jack Schlaefle. **Producer/Director:** Rick Schmidt. **Writer:** Tom Espie. **With:** Douglas Qualla, Teresa Wilson, Ethel Wilson, Johnathan Parker, Bill Thorn.  
DigiBeta, b/w, 30 min.

A low-budget experiment in local public service television produced as a means to directly reach impoverished minority communities, this ongoing serialized drama offered viewers a didactic soap opera with relatable characters set in a Denver housing project. Infused with gentle life improvement messages, including the importance of a maintaining a household budget and a warning about the predatory techniques of door-to-door salesmen, the program represents an earnest sociological project that, viewed through a modern lens, may also be considered problematic in its omission of the far more serious social issues facing its target audience.

Mark Quigley

**Preserved from the original 2” tape. Video transfer at DC Video. Engineering services by David Crosthwait. Funding provided by UCLA Moving Image Archival Studies (MIAS).**



03.05.17 SUNDAY | 7:00 PM

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

**Directed by** Howard Alk

**Production:** The Film Group, Chicago. **Distribution:** MGA. **Producer:** Mike Gray. **Cinematographer:** Howard Alk, Mike Gray. **Editor:** Howard Alk, John Mason.  
35mm, b/w, 88 min.

## THE MURDER OF FRED HAMPTON 1971

*The Murder of Fred Hampton* has never felt more relevant. It serves as a document of the late 1960s, but it is impossible not to draw comparisons between the film's representation of the Black Panther Party, which started as a way to fight police brutality towards young Black men, and today's Black Lives Matter movement, sparked by police shootings of African American youth.

A group of independent filmmakers in Chicago, fashioning themselves as The Film Group, set out to profile Chairman Fred Hampton, the charismatic, 21-year-old leader of the Illinois chapter of the Black Panther Party, and ended up documenting the last nine months of his life. During production, in the early morning of December 4, 1969, Hampton's apartment and Party hangout was raided by officers assigned to State's Attorney Edward V. Hanrahan. During the ensuing assault, Hampton and Mark Clark were killed and four others wounded. As the film goes on to argue, the raid was unlawful and Hampton's death, in effect, an assassination.

*The Murder of Fred Hampton* is not just exceptional for the investigation it presents. It shows a fuller portrait of a misunderstood political movement that was simplistically reduced, by its critics and the media, as one solely devoted to violent militancy. Instead of that narrative, we see the attempts of the Black Panthers to better their neighborhoods through socialist initiatives. Viewing this film today feels like a rediscovery of the legacy of the Black Panther Party and the movement to try to create a coalition of all races, not just African Americans. Hampton reframed the Party's slogan of "Power to the People" to "All power to all people." Words still valuable today.

*Jillian Borders*

**Preserved from the 16mm acetate original camera negatives, the 35mm acetate duplicate negative and the 35mm acetate composite fine grain master. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, Simon Daniel Sound and DJ Audio Inc. Special thanks to: Carol Gray.**

**Preceded by**  
**THE JUNGLE 1967**

**Preservation funded by** the National Film Preservation Foundation

**Directed by** Charlie "Brown" Davis, Jimmy "Country" Robinson, David "Bat" Williams. **Production:** 12th-Oxford. **Project Director:** Harold Haskins. **Editors:** Phil Galligan, William Loomer.  
35mm, b/w, 22 min.

Through a project initiated by Temple University social worker Harold Haskins came this dramatized documentary created by inner city high school students in Northern Philadelphia. With the students creating everything from the credits to the soundtrack, this short is an early example of modern, independent African American filmmaking. With its raw, avant-garde feel, it shows a unique view into street life through the lens of gang members themselves. *The Jungle* was named to the National Film Registry in 2009.

*Jillian Borders*

**Preserved from 16mm composite prints. Laboratory Services by FotoKem, Audio Mechanics, Simon Daniel Sound.**



03.06.17 MONDAY | 7:30 PM

**Preservation funded by** The Packard Humanities Institute

**Directed by** Frank Strayer

**Production:** Majestic Pictures Corp. **Distribution:** Capital Film Exchange. **Producer:** Phil Goldstone. **Screenwriter:** Edward T. Lowe, Jr. **Cinematography:** Ira Morgan. **Art Director:** Daniel Hall. **Hand colored sequence:** Gustav Brock. **With:** Lionel Atwill, Fay Wray, Melvyn Douglas, Maude Eburne, George E. Stone.  
35mm, b/w & color, 63 min.



## THE VAMPIRE BAT 1933

Everybody loves Dr. von Niemann (Lionel Atwill), clueless that he is using a cover story of medieval vampirism to murder the proletariat of Kleines Schloss and gleefully feed their blood to the artificial being he has created (it looks suspiciously like a loofa sponge oxygenating in an aquarium).

Fiercely independent producer Phil Goldstone, former production head at Tiffany, organized Majestic Pictures with Herman Gluckman in the spring of 1932 with an ambitious slate of twenty productions. Goldstone promised exhibitors substantial budgets and he front-loaded his pictures with name talent like Pat O'Brien, Thelma Todd, Paul Lukas and Leila Hyams. A Carl Laemmle crony, Goldstone called in his chits at Universal where he had set up *White Zombie* for the Halperin Brothers, financed indie productions for Ken Maynard and Lou Ostrow, and funneled considerable work to Laemmle's lab from the Independent Motion Pictures Producer's Association. In doing so he guaranteed Majestic production facilities unknown on Poverty Row.

Goldstone did not miss a beat cashing in on the current fad for spooky movies, casting his actors from current horror hits: leading man Melvyn Douglas (*The Old Dark House*), moronic Dwight Frye (*Frankenstein* and *Dracula*), zaftig comedian Maude Eburne (*The Bat Whispers*), wooden soldier Robert Frazer (*White*

*Zombie*), right down to bit player Rita Carlisle reprising her whining, bedridden invalid from *Dr. Jekyll and Mr. Hyde*. Goldstone's real coup was acquiring the Doctor X thrill team of Lionel Atwill and Fay Wray, already teamed again in the just-completed *Mystery of the Wax Museum* (which *The Vampire Bat* would beat into release by one month).

With this travelling circus of horrors traipsing through cast-off sets from *The Old Dark House* and *Frankenstein*, plus a day trip to Bronson Canyon, *The Vampire Bat* plays like a midnight matinee from the old *Shock Theater* TV package. It's foolish fun, mercifully brief and probably the best-remembered film from the prolific Frank Strayer, auteur of umpteen "Blondie" movies for Columbia. UCLA's restoration recreates the sensational Gustav Brock color sequence, unacknowledged and unseen since first run.

Scott MacQueen

*Preserved from a 35mm composite acetate fine grain master and a 35mm nitrate print. Laboratory Services by PHI-UCLA Film Laboratory, West Wing Studios, Inc., Fotokem, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special Thanks to: Stanton Rutledge, Bill Broderson, Andrew Oran.*



**Preservation funded by** Twentieth Century Fox Film Corporation

**Directed by** William Cameron Menzies, Marcel Varnel

**Production:** Fox Film Corporation. **Distribution:** Fox Film Corporation. **Based on the story** "The Devil's Triangle" by Andrew Soutar. **Screenwriters:** Wallace Smith, Guy Bolton. **Cinematography:** John Mescall, George Schneiderman. **Art Director:** Gordon Wiles. **Music:** George Lipshultz. **With:** Violet Heming, Ralph Bellamy, Alexander Kirkland, Allan Dinehart, Herbert Mundin.  
35mm, b/w, 51 min.

## ALMOST MARRIED 1932

With the firing squad at the ready and the Bolsheviks at her heels, Anita Melikovna (Violet Heming) is given safe passage out of Moscow by embassy attaché Deene Maxwell (Ralph Bellamy). Deene weds Anita, unaware that she is still legally the wife of Louis Capristi (Alexander Kirkland), an incarcerated madman. When Capristi learns of the marriage, he escapes and makes his way to London where he turns the newlyweds' heaven into a living hell.

When Fox signed celebrated production designer William Cameron Menzies in 1931 with a promise to direct, their distrust of his dramatic instincts caused the studio to shadow him with a co-director. As originally fashioned and previewed, *Almost Married* had been Menzies' alone. It was a full-blooded horror movie, much to the chagrin of the Production Code. Rewrites were ordered following a desultory preview and Marcel Varnel was brought in to direct retakes. New book-ends were appended and the gruesome business was softened. The rejiggered film clocked in at under an hour.

The surgery was successful but the patient died. Fox dumped it on a double bill in Brooklyn where it sank without a trace. Menzies' final directing fling at Fox was the delightful and stylish *Chandu the Magician* (1932), this time teamed with Varnel from the outset. Subsequently he returned to production design. His occasional tenancy in the director's chair thereafter confirmed the strength of his artistic eye and the limitations of his dramatic gifts. Varnel, after his final film for Fox, the charmingly eccentric *Infernal Machine* (1932), (also on view in this Festival), relocated to England where he flourished as a specialist in comedy.

Scott MacQueen



*Preserved from a 35mm nitrate print and the 35mm Italian nitrate dupe negative. Laboratory Services by YCM Labs, Audio Mechanics, DJ Audio, Inc., Pacific Title & Art Studio. Special Thanks to: The Academy Film Archive, Schawn Belston, Caitlin Robertson, Victoria Stevenson.*

**Preceded by**  
**DRACULA, Original Trailer 1931**

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

**FRANKENSTEIN 1931, Reissue Trailer 1938**

**Preservation funded by** The Packard Humanities Institute.  
35mm, b/w, 1 min.

**THE OLD DARK HOUSE, Original Trailer 1932**

**Preservation funded by** The Packard Humanities Institute  
35mm, b/w, 1 min.

*Frankenstein* is the original 1931 trailer bracketed by "It's Back!" wraparounds for the 1938 reissue. Like many early trailers it is comprised of outtakes revealing angles and trims not used in the feature. *Dracula* is the unadorned original trailer and includes variant line readings and a fragment of Edward Van Sloan's screen test. *The Old Dark House* trailer features stills and art cards but no footage. All three films were immediate inspiration for *The Vampire Bat*.

Scott MacQueen

*Preserved from 35mm nitrate prints. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc.*

03.09.17 THURSDAY | 7:30 PM

Preservation funded by Century Arts Foundation

Directed by Juleen Compton

**Production:** Compton Films. **Distribution:** Compton Film Distributors.  
**Producer:** Juleen Compton. **Screenwriter:** Juleen Compton.  
**Cinematographer:** Demos Sakeyyarirose. **Editor:** Claud Plouganou, A. Siaskas. **With:** Juleen Compton, Gary Collins, Alkis Yannakas.  
35mm, b/w, 90 min.



## STRANDED 1965

Juleen Compton was an independent American filmmaker—and one of the only women making features during the decade—working in both Europe and the United States during the 1960s. As a teenager, in the 1950s, Compton moved from Phoenix to New York City where she became part of the tight-knit theater community; she was close friends with playwright Clifford Odets; and studied acting with Lee Strasberg who recommended that she take classes with Harold Clurman, co-founder of The Group Theatre. In 1961 Compton and Clurman were married until his death in 1980. During these years, Compton began a successful career in real estate and interior design; a secondary profession that would finance her work as an independent filmmaker.

Compton's first feature was the autobiographical *Stranded*, which she wrote, directed, starred in, self-financed and distributed. Released in 1964, the film shares the cinematic experimentation and stylish, youth-centric rebellion of the French New Wave made even more radical by its progressive portrayals of female independence and sexuality, beatnik culture, and discussions of homosexuality.

*Stranded* follows Raina, a young American woman (played by Compton), traveling through Greece with her American lover (Gary Collins), and her French, gay, best friend (Gian Pietro Calasso). Raina partakes in several love affairs rejecting marriage offers for no other reason than she likes her life the way it is. Made just prior to the arrival of second wave feminism, Compton, as writer-director, never judges her on-screen alter-ego the way similar female characters were frequently punished in other films during this era by stigmatizing female sexuality.

Compton's drive to make her first movie without any formal filmmaking training was similar to Raina's pursuit of living life on her own terms. Compton shot the picture for under \$300,000, investing her own money into the project. It screened at the Cannes Film Festival in 1965 and had a theatrical run in Paris, but has rarely been seen since.

*Maya Montañez Smukler*

**Restored from the 35mm acetate duplicate picture negative and 35mm original acetate track negative. Laboratory services by Fotokem. Sound services by Audio Mechanics, DJ Audio, Inc. and Simon Daniel Sound.**

**Preservation funded by** Century Arts Foundation

**Directed by** Juleen Compton

**Production:** Compton Films. **Producer:** Juleen Compton, Stuart Murphy. **Screenwriter:** Juleen Compton. **Cinematographer:** Roger Barlow. **Editor:** Budd Hamilton, Stuart Murphy. **Music:** Michel Legrand. **With:** Sharon Henesy, Robert Gentry, Marco St. John, Sam Waterson, Skip Hinnant, Arthur Hughes. 35mm, b/w, 82 min.



## THE PLASTIC DOME OF NORMA JEAN 1966

Written, directed, and self-financed by Compton, *The Plastic Dome of Norma Jean* (1966) is the story of a clairvoyant teenage girl, Norma Jean (Sharon Henesy), taken advantage of by a boy band, fashioned after The Beatles, determined to exploit the young woman's powers as part of a hoax revival.

Filmed in the Ozarks with a cast of young, unknown actors (a 25 year-old Sam Waterston co-stars in his first film appearance), the picture's opening title sequence—the two young leads walking through a bucolic setting with Michel Legrand's sentimental score—suggests a tender tale about a pair of young companions. However, the movie quickly takes an unusual turn when Norma Jean and her friend Vance (Robert Gentry) pick up an enormous plastic dome they've ordered. The narrative never reveals the structure's origins or purpose, but the image of the looming, yet magical two-story high edifice, provides an engaging and enigmatic set piece for the rest of the movie.

Stylistically accomplished, the movie is an impressive example of American independent feature filmmaking during the mid-1960s and an uncommon portrayal, for the time, of female agency.

During the 1970s, Compton moved to Los Angeles in hopes of directing features in Hollywood. In 1974 she participated in the inaugural year of the American Film Institute's Directing Workshop for Women; and wrote scripts for television movies.

Frustrated with Hollywood's sexist hiring practices, after completing her third-film, the independently produced *Western Buckeye and Blue* (1988), Compton returned to New York City during the 1990s to run her successful off-Broadway theater company, the Century Center for the Performing Arts.

*Maya Montañez Smukler*

*Restored from the 35mm original picture negative and 35mm original track negative. Laboratory services by PHI-UCLA Film Laboratory. Sound services by Audio Mechanics, DJ Audio, Inc. and Simon Daniel Sound.*

**Preceded by**

**THE BOOKS OF ED RUSCHA 1968–69**

**Preservation funded by** National Film Preservation Foundation

**Directed by** Ed Ruscha

16mm, color, 38 min.

This rare foray into filmmaking by the iconic California visual artist opens with Mason Williams, the composer of "Classical Gas" solemnly making himself a drink on a hillside patio at dusk as if performing an incantation. Heavy reverb on the soundtrack amplifies every sound until he sits down to read through a stack of Ruscha's photography books, *Twentysix Gas Stations*, *Some Los Angeles Apartments*, *Every Building on the Sunset Strip* et al. In an over-the-shoulder shot, we see each page of each book as Mason flips through them, briefly contemplating what he sees and reading any available text as a kind distanced recitation. Mason punctuates this seeming solemnity with moments of irreverence, manhandling, at times, these limited edition art objects as if they were toss away shopping catalogs as he presses on with his appointed task.

*Paul Malcolm*

*Preserved from a 16mm Kodachrome composite master print and a 16mm magnetic track. Laboratory Services by Fotokem, Audio Mechanics, Simon Daniel Sound.*

03.10.17 FRIDAY | 7:30 PM

**Preservation funded by** the George Lucas Family Foundation and The Film Foundation

**Directed by** Alfred Werker and Anthony Mann (uncredited)

**Production:** Eagle-Lion Films, Inc. **Distribution:** Eagle-Lion Films, Inc.  
**Producer:** Robert B. Kane. **Screenwriter:** John C. Higgins, Crane Wilbur.  
**Cinematography:** John Alton. **Art Direction:** Edward Ilou. **Music:** Leonid Raab. **With:** Richard Basehart, Scott Brady, Roy Roberts, Whit Bissell, James Cardwell.  
35mm, b/w, 79 min.



## HE WALKED BY NIGHT 1948

Inspired by the true story of Erwin “Machine Gun” Walker’s shocking Los Angeles crime spree throughout 1945 and 1946, *He Walked By Night* is a superbly crafted documentary-style noir thriller released by Eagle-Lion Films and produced by Bryan Foy (eldest son of Eddie Foy and part of the famous “Seven Little Foyes”). Known as the “Keeper of the B’s” during his previous stints at Warner Bros. and Fox, Foy’s team (led by director Alfred Werker and an uncredited Anthony Mann) imbued the production with impressive creativity despite the Poverty Row studio’s budgetary limitations. Critical praise was unanimous, with *Variety* praising the “high-tension crime meller, supercharged with violence but sprung with finesse.”

The film’s swiftly efficient parallel narrative structure is divided between the methodical LAPD team led by veteran character actor Roy Roberts and rugged newcomer Scott Brady (younger brother of crime film favorite Lawrence Tierney), and their psychotically-cunning cop killer target (skillfully portrayed by recently discovered stage star, Richard Basehart). Jack Webb, in his first credited film role, plays a forensic technician. The on-set friendship that developed between Webb and the film’s technical advisor, LAPD Sergeant Marty Wynn, is widely credited as the birth of *Dragnet* and the modern day pulp-TV police procedural.

Cinematographer John Alton is perhaps the film’s greatest asset. In a 2009 *Noir City Sentinel* interview, the film’s script supervisor Arnold Laven stated: “When Alton came to work for Eagle-Lion, nobody had ever heard of him. When he left for MGM everyone knew who he was.” Laven also noted that Alton worked with a trimmed down production team (much to the displeasure of the Hollywood unions) allowing for greater creative control by the director. Alton’s expressionistic imagery and use of low-key lighting is particularly well-showcased during the dramatic finale photographed on location in the storm drains of Los Angeles.

*Todd Wiener*

*Preserved from the 35mm nitrate camera negative and a 35mm nitrate fine grain master. Laboratory Services by Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Metro-Goldwyn-Mayer, Inc., George Willeman, Kevin Sikes.*

**Preservation funded by** The Packard Humanities Institute

**Directed by** John Reinhardt

**Production:** Harry Brandt Productions, Marathon Pictures. **Distribution:** Eagle Lion. **Producer:** Frank Satenstein. **Screenwriter:** Henry Blankfort, Max Wilk. **Cinematographer:** George Robinson. **Art Direction:** George Van Marter. **Editor:** Jason H. Bernie. **Music:** Herschel Burke Gilbert. **With:** John Ireland, Jane Randolph, Roman Bohnen, Sheldon Leonard, George Tyne. 35mm, b/w, 68 min.



## OPEN SECRET 1948

In the back room of a seedy, small town bar, a group of men pronounce someone guilty of an unknown crime. A “lost” film noir, *Open Secret* teeters between gritty murder mystery and exposé of social injustice. John Ireland and his new bride, Jane Randolph, arrive as house guests of an old army buddy only to have him turn up missing. As the newlyweds investigate their friend’s disappearance they realize that he and his town are hiding deep rooted prejudices. Discovering hate literature calling for “100% white Americans to organize,” Ireland comments, “Some people believe this stuff.” A neighborhood woman advises them not to patronize Strauss’ camera shop. “Let him move somewhere else with his own sort,” she sneers.

Unlike *Gentleman’s Agreement* and *Crossfire* (both released one year earlier), the “open secret” is never mentioned except in a brief shot of the word “Jew” scribbled on a storefront. When their friend is found dead, Ireland and Randolph are themselves thrust in harm’s way by accidental possession of evidence that can convict leading townspeople of, not only discrimination, but murder. Speaking

of the thwarted ringleader, heroic cop Sheldon Leonard (in a change of pace from his usual gangster roles) observes, “He was playing Hitler—but in the wrong precinct.”

Though he had left Europe in the 1920s to work in the film factories of Hollywood and Mexico, it is not surprising that Austrian-born director John Reinhardt (*Chicago Calling*, *High Tide*) would have embraced the subject of anti-Semitism, as did other anti-Nazi émigré directors arriving in America after the Anschluss. Herschel Burke Gilbert’s brooding original score would continue to fight for truth and justice as the music track for the first season of TV’s *The Adventures of Superman* (1952).

*Miki Shannon*

**Preserved from 35mm nitrate dupe picture and track negatives. Laboratory services by PHI-UCLA Film Laboratory, Audio Mechanics, and Simon Daniel Sound and DJ Audio, Inc.**



03.11.17 SATURDAY | 3:00 PM

**Preservation funded by** Twentieth Century Fox Film Corporation

**Directed by** Irving Cummings

**Production:** Fox Film Corporation. **Distribution:** Fox Film Corporation.  
**Producer:** William Fox. **Screenwriters:** Henry Johnson, William M. Conselman. **Cinematographer:** Arthur C. Miller. **Music:** Samuel Kaylin. **With:** Spencer Tracy, Claire Trevor, Ralph Morgan, J. Carrol Naish, Kathleen Burke. 35mm, b/w, 74 min.



## THE MAD GAME 1933

Described by the *New York Times* as “a picturesque and exciting melodrama, loaded with convincing underworld detail and authentic criminal argot,” *The Mad Game* stars Spencer Tracy as notorious gangster Edward Carson, the former head of a bootlegging gang, currently serving time for income tax evasion. Prohibition ends and while Carson is locked up, his old gang, led by the double-crossing Chopper, takes up kidnapping and abducts the son and daughter-in-law of a prominent judge—the very judge who sentenced Carson to jail. Carson makes a deal with the prison warden to go undercover in order to infiltrate his former gang, find the kidnapped couple, and exact his revenge on his double-crossing friend.

Tracy and Claire Trevor, who plays a journalist and the friend and biographer of Carson, were both lauded for their acting. Tracy’s performance was described as “superlatively real” in the *Times*, and *Variety* praised Trevor as “about the best portrayal of a newspaper gal which the studios have submitted.”

*The Mad Game* was not without its controversy, however, and the Hays office expressed concern over the theme of the film, which debuted just one year after the Lindbergh baby kidnapping. *The Mad Game* passed the censors on the condition that scenes of the actual abduction would be removed. On its release, the film was generally praised for its treatment of kidnapping, as it displayed the dire consequences of the crime and it described ways in which the government was acting to reduce it.

*Staci Hogsett*

*Preserved from a 35mm nitrate print and the 35mm French nitrate dupe negative. Laboratory Services by YCM Labs, Audio Mechanics, DJ Audio, Inc., Pacific Title & Art Studio. Special Thanks to: The Academy Film Archive, Schawn Belston, Caitlin Robertson, Victoria Stevenson.*

**Preservation funded by** The Packard Humanities Institute

**Directed by** George Marshall

**Production:** Fox Film Corporation. **Distribution:** Fox Film Corporation.  
**Producer:** Sol M. Wurtzel. **Screenwriters:** William M. Conselman, Henry Johnson. **Cinematographer:** Harry Jackson. **Art Direction:** Duncan Cramer.  
**Musical Director:** Samuel Kaylin. **With:** James Dunn, Alice Faye, Mitchell and Durant, John Branford, Grant Mitchell.  
35mm, b/w, 77 min.



## 365 NIGHTS IN HOLLYWOOD 1934

This early musical for Jean Harlow look-alike, Alice Faye stars James Dunn (Oscar winner for his role in *A Tree Grows in Brooklyn*) as the one-movie-wunderkind, Jimmy Dale, who has now fallen into the bottle. Dale is given another chance teaching at J. Walter Delmar's shady acting school. When Delmar sets out to fleece an unknowing investor, Dale sees an opportunity to make a comeback picture starring Alice Perkins (Faye), a new school enrollee. Alice's road to success is not all bright lights (as one promoter asks, "She does sing, doesn't she?") but she eventually masters the sultry love song, "(I'd Like to Say) Yes to You", in an art deco musical number that must have brought great delight to Depression-era moviegoers.

Director George Marshall (*Destry Rides Again*) showcases Faye who, like her alter ego in the film, went on to be one of the most popular singers of the decade. There are several side steps in the plot featuring the comic relief of Mitchell and Durant and other specialty acts which might have been better left on the cutting room floor, but, as the director of the movie-within-the-movie asserts in the climax, "It's a new idea, it can't miss!"

*Miki Shannon*

**Preserved from a 35mm nitrate print. Laboratory services by PHI-UCLA Film Laboratory, Film Technology Company, Audio Mechanics, and Simon Daniel Sound and DJ Audio, Inc.**

## CLASSIC ANIMATED SHORTS FROM PARAMOUNT

UCLA Film & Television Archive is pleased to present this selection of new and recent restorations of classic animated shorts distributed by Paramount Pictures, featuring the timeless work of Max and Dave Fleischer and stop-motion pioneer George Pal.

### RAGGEDY ANN AND RAGGEDY ANDY 1940

**Preservation funded by** the International Animated Film Society (ASIFA-HOLLYWOOD)

**Directed by** Dave Fleischer. **Production:** Paramount Pictures Corp.

**Distribution:** Paramount Pictures Corp. **Adapted from stories by** Johnny Gruelle. **Story:** William Turner, Worth Gruelle. **Music:** Sammy Timberg. 35mm, color, 18 min.

The homespun charm of Raggedy Ann and Andy, the beloved characters conceived by turn-of-the-century illustrator and author Johnny Gruelle is ably transposed to the big screen by Max and Dave Fleischer who spin a charming origin story for the iconic ragamuffins in this Technicolor fairy tale. Brought to life in Glad Rags Doll Factory in the mythical Ragland, Ann and Andy are separated while on their way to the Castle of Names until the Camel with the Wrinkled Knees comes to the rescue.

*Paul Malcolm*

*Preserved from the 35mm nitrate successive exposure negative and the 35mm track negative. Laboratory Services by YCM Labs, Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Paramount Pictures Archives.*



## A CARTOON TRAVESTY OF THE RAVEN 1942

**Preservation funded by** the International Animated Film Society (ASIFA-HOLLYWOOD)

**Directed by** Dave Fleischer. A Max Fleischer Cartoon. **Production:** Paramount Pictures Corp. **Distribution:** Paramount Pictures Corp. **Story:** Carl Meyer, Pinto Colvig. **Music:** Sammy Timberg.  
35mm, color, 14 min.

In the Fleischer Bros.' animated take on Edgar Allen Poe's *The Raven*, the titular bird still comes "rapping and a tapping" at the door but rather than a harbinger of inconsolable grief, he's selling vacuum cleaners. That is until the Big Bad Wolf tempts him to rob the joint instead. Add in the lord of the manor, a kilt-wearing Scottie dog, and things go off the literary rails pretty quickly as the anarchic fun ramps up.

*Paul Malcolm*

**Preserved from the 35mm nitrate successive exposure negative and the 35mm track negative. Laboratory Services by YCM Labs, Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Paramount Pictures Archives.**

## DINAH 1932

**Preservation funded by** the International Animated Film Society (ASIFA-HOLLYWOOD)

**Directed by** Dave Fleischer. **Production:** Paramount Publix Corp. **Distribution:** Paramount Publix Corp. **Presented by:** Max Fleischer. **With:** The Mills Brothers.  
35mm, b/w, 7 min.

By the early 1930s, John, Herbert, Harry and Donald Mills, a.k.a. The Mills Brothers, had established themselves as one of the biggest acts on radio with their unique four-part harmonizing accentuated by their uncanny ability to imitate musical instruments with their voices. They made their big screen debut in Paramount's *The Big Broadcast* (1932) before being featured in three Fleischer Bros. "Screen Song" shorts, including this one, which invites you to follow the bouncing ball and sing along with their rollicking rendition of "Dinah."

*Paul Malcolm*

**Preserved from a 35mm acetate print. Laboratory Services by Fotokem, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Paramount Pictures Archives.**





## HONEST LOVE AND TRUE 1938

**Preservation funded by** The Packard Humanities Institute

**Directed by** Dave Fleischer **Production:** Paramount Pictures, Inc.

**Distribution:** Paramount Pictures, Inc.

35mm, b/w, 7 min.

Betty Boop, lost in the Klondike, found! *Honest Love and True* is one of two Boops for which all the original elements were lost long before the cartoons were sold to television in the 1950s. Betty is a Klondike saloon singer and as usual, the moustachioed proprietor tries to take her boop-oop-a-doop away, only to be foiled by a friendly member of the RCMP. Sadly, we can't hear Betty's booping as the 16mm copy discovered in the Netherlands by animation historian Dave Gerstein lacks a soundtrack.

*Scott MacQueen*

*Preserved from a 16mm mute print. Laboratory Services by PHI-UCLA Film Laboratory. Special Thanks to: Eye Filmmuseum, Elif Rongen, Catherine Common, David Gerstein, Jerry Beck, Paramount Pictures Archives.*

## EDUCATED FISH 1937

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

**Directed by** Dave Fleischer. A Max Fleischer Color Classic. **Production:** Paramount Pictures Corp. **Distribution:** Paramount Pictures Corp. **Presented by:** Adolph Zukor. **Music:** Sammy Timberg, Bob Rothberg.

35mm, color, 8 min.

A rascally, truant fish who refuses to pay attention in class learns his lesson quick when he's snapped up on a fisherman's hook and barely escapes in one piece. The Fleischer Bros.' bouncing bonhomie on full display here helped earn them an Academy Award nomination for this charming short subject.

*Paul Malcolm*

*Preserved from the 35mm nitrate successive exposure negative and the 35mm nitrate track negative by The Academy Film Archive and UCLA Film & Television Archive in cooperation with Paramount Pictures. Laboratory Services by Cinetech, Deluxe Media Services, Chace Audio by Deluxe.*

## RHYTHM IN THE RANKS 1941

**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. **Production:** George Pal Productions, Inc.  
35mm, color, 10 min.

A toy soldier is drummed out the of the service after a beautiful ice skater catches his eye on duty but when the Screwball army declares war, the soldier gets another chance at redemption—and romance. Whimsical in tone and set to the syn-copated sound of The Raymond Scott Quintette's "The Toy Trumpet," *Rhythm in the Ranks* earned George Pal, employing his Puppetoons stop-motion animation technique, his first Oscar nomination for Best Short Subject.

*Paul Malcolm*

*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 and track negative. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio, Inc.*

03.12.17 SUNDAY | 7:00 PM

Preservation funded by The Packard Humanities Institute

Directed by John H. Auer

Production: Republic Pictures. Distribution: Republic Pictures.

Screenwriters: Maxwell Shane, Gordon Kahn. Cinematographer: Jack Marta. Art Direction: John Victor Mackay. Editor: Ernest J. Nims. With: Ralph Byrd, George Barbier, Kay Sutton, Frank Jenks, Marc Lawrence. 35mm, b/w, 62 min.



## S.O.S. TIDAL WAVE 1939

The war jitters triggered by the Munich Agreement in September 1938 that gave the Sudetenland to Germany were fanned into hysteria by the mass media following Orson Welles' *The War of the Worlds* Halloween radio hoax. Seizing an opportunity, Universal recalled their current *Flash Gordon* feature *Rocket Ship* and slapped a martial moniker on it, and within the week *Mars Attacks the World* was playing theaters in Boston, New York and Sioux City. That same week the November mid-term elections put the brakes on Roosevelt's progressivism as Democrats lost 76 congressional seats. With Hitler's April renunciation of Germany's non-aggression pact with Poland, anxiety reigned into the spring of 1939 when Republic Pictures direly trumpeted *S.O.S. Tidal Wave*, seemingly torn from the headlines and rushed through production to meet early June bookings, a scant month after FDR opened the New York World's Fair via a live NBC telecast.

So what if there were only several hundred receivers in Manhattan? In *S.O.S. Tidal Wave* television is everywhere, as ubiquitous as the ever-gullible public. Stealing the mayoral election in a city along the Eastern seaboard is easy peasy for a corrupt political machine as voters stampede following a faked Election Day telecast of a biblical flood inundating New York City. Ralph Byrd's investigative

TV reporter uncovers the fact that it's just an old movie the miscreants have rented from "Horror Films Incorporated." New Deal politics frame the spectacle of Manhattan as a New Atlantis, a dazzling finish that welds the narrative to the Welles panic broadcast with found footage from the 1933 disaster movie *Deluge*. Even in 1939, the recycled devastation still looked clean and crisp as Republic had purchased the original negative and cut it up like a paper doll, consigning *Deluge* to the legion of lost films (for a half-century at least, until copies turned up in Europe).

In a post-9/11 world the quaint, pre-CGI tableaux of *S.O.S. Tidal Wave* remain alarming and prescient, the First Amendment correlative still a potent caution in the age of alternative facts.

Scott MacQueen

Preserved from the 35mm nitrate original picture and track negatives and the 35mm 1952 acetate fine grain master. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, DJ Audio Inc. Special thanks to: Paramount Pictures Archives.

**Preservation funded by** The Packard Humanities Institute

**Directed by** Lowell Sherman

**Production:** K.B.S. Productions. **Distribution:** World Wide Pictures, Inc.  
**Producer:** E.W. Hammons. **Screenwriters:** Kubec Glasmon, Llewellyn Hughes.  
**Cinematography:** R. O. Binger, Ted McCord. **Art Director:** Ralph DeLacy.  
**With:** Lowell Sherman, Peggy Shannon, Lila Lee, Berton Churchill, David Landau.  
35mm, b/w, 81 min.



## FALSE FACES 1932

The loathsome career of Henry Schireson, the self-styled “King of Quacks” famous for bobbing Fanny Brice’s nose and infamous for the botched surgery that necessitated the amputation of Sadye Holland’s gangrenous legs, is celebrated in Lowell Sherman’s *False Faces*, a delirious film à clef worthy to be spoken of in the same breath with the best of Warren William’s pre-Code muckrakers like *Bedside* (1934), *Skyscraper Souls* (1932) and *The Mouthpiece* (1932).

We first meet Schireson’s screen counterpart, Dr. Silas Benton (portrayed by director Sherman as an affectless sociopath), extorting money from a poor immigrant family for deceitful medical guarantees. Dismissed from his post at a New York hospital, Benton relocates to Chicago and promotes himself to the idle rich and famous as the doyen of nip-and-tuck. Utterly indifferent to his trail of human wreckage, Benton dallies promiscuously with every woman in sight and gorges himself with riches gleaned from his outlaw surgeries. His ultimate comeuppance is designed to leave the picture audience agog and cheering.

*False Faces* provides showcases for a host of eclectic actresses, including Lila Lee (mother of *A Chorus Line* playwright James Kirkwood Jr.) as the left-behind lover; the tragically alcoholic Clara Bow wannabe, Peggy Shannon, as Benton’s Chicago squeeze; and Nance O’Neil, confidant and purported lover of axe murderess Lizzie Borden as the wretched Mrs. Finn. They all face stiff competition from that ultimate paragon of studio logos, the anonymous but delightful World Wide Pictures girl.

Scott MacQueen

*Preserved from the incomplete 35mm nitrate camera negative, the incomplete 35mm nitrate soundtrack negative, a 35mm nitrate print and a 16mm print. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special Thanks to: Paul Adair, Jim Reid, David Stenn, Academy Film Archive.*

**Preceded by**  
**GIVE A MAN A JOB 1933**

**Preservation funded by** The Packard Humanities Institute

**Directed by** Unknown. **Production/Distribution:** Metro-Goldwyn-Mayer.  
**With:** Jimmy Durante, Moe Howard, Frank O’Connor.  
35mm, b/w, 3 min.

In his trademark Lower East Side *sprechgesang*, Jimmy Durante gives his all for President Franklin D. Roosevelt and the National Recovery Administration. The Schnozzola belts out an original number he wrote for the occasion: “If the old name of Roosevelt makes your old heart throb / Then take this message, straight from the President / And give a man a job!” Look for solo stooge Moe Howard as the Exterminator.

Scott MacQueen

*Preserved from a 35mm nitrate print. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, DJ Audio Inc., Simon Daniel Sound.*

03.17.17 FRIDAY | 7:30 PM

A Sheba Enterprises production in association with Golden West Broadcasters. **Producer:** Kip Walton. Director: Kip Walton. **With:** The George Shearing Quintet (George Shearing, piano; Hagood Hardy, vibes; Nick Martinez, drums; Joe Pass, guitar; Bob Whitlock, bass), Jennie Smith, Mel Tormé.  
DigiBeta,b/w, 50 min.

A Wil-Den production in association with Golden West Broadcasters and Hanson & Schwam Productions. **Producer:** Hal Peters. Director, William Rainbolt. **Host:** Army Archerd. **With:** Nancy Wilson, the Freddy Martin Orchestra.  
DigiBeta,b/w, 50 min.

## THE GEORGE SHEARING SHOW KTLA, 1/3/65

British-born jazz pianist George Shearing appeared on American television many times in the years following his emigration to the United States in the late 1940's, including a six-month stint as host of a half-hour music series broadcast on KCOP in Los Angeles from March to September of 1965. Just two months prior to the premiere of that *George Shearing Show*, he hosted this January, 1965 color special produced at KTLA on which he welcomed singers Jennie Smith and "The Velvet Fog," Mel Tormé, for an hour of music and song. Highlights include such Shearing favorites as "I'll Take Romance," "East of the Sun," "I'll Remember April," and "Autumn Leaves." Smith sings "He Loves Me" and "Someone To Watch Over Me," while Tormé offers a spirited "You Make Me Feel So Young," and, accompanied by Shearing on piano, the lovely romantic ballad, "A Nightingale Sang In Berkeley Square."

*Dan Einstein*

*Preserved from the original 2" tape. Video transfer at the CBS Media Exchange.*

## NANCY WILSON AT THE GROVE KTLA, 5/20/65

KTLA cameras go to the Cocomanut Grove at the Ambassador Hotel for the opening night of singer Nancy Wilson's engagement at the famed niter. Prior to Ms. Wilson's performance, *Variety* columnist Army Archerd talks with a number of famous attendees: musician Freddy Martin, songwriter Jimmy McHugh, Vince Edwards and Kathy Kersh, Nick Adams, Bill and Camille Cosby, Shirley Jones, George Chakiris, Ambassador Hotel president G. David Schine and his wife, Hillevi Rombin, and Liberace. Then the Freddy Martin Orchestra plays a medley of songs from *The Sound Of Music*, followed by portions of Wilson's lively musical set, which includes "On A Wonderful Day Like Today," "If You Are But A Dream," "Hello Dolly," "How Glad I Am," and a medley of what she terms the "emerging music" of today (snippets of "A Hard Day's Night," "I'm Telling You Now," "Eight Days A Week," and "I Know A Place"). Afterwards, cameras take viewers into her hotel suite for the after show party and Army Archerd visits with more celebrities: Kenny Dennis (Wilson's husband and drummer in her backup band), George Jessel, Pierre Salinger, Edward G. Robinson, Robert Culp and his wife Nancy, Bill and Camille Cosby, film director George Sidney, and the evening's star, Nancy Wilson herself.

*Dan Einstein*

*Preserved from the original 2" tape. Video transfer at KTLA. Engineering services by Don Kent.*

A Kip Walton production in association with Golden West Broadcasters.  
**Producer:** Kip Walton. **Director:** Kip Walton. Host: Mel Tormé. **With:** Shelly Manne & His Men, June Christy, the Paul Horn Quintet, Jennie Smith, Lou Rawls.  
DigiBeta, color, 50 min.

## COLOR ME JAZZ

### KTLA, 10/3/65

This entertaining and vibrant color broadcast, designed, as *Variety* bluntly put it, to “throw a shoulder block into the rock ‘n’ roll craze,” was to be the first in a proposed series of syndicated hour-long specials hosted by Mel Tormé and featuring top jazz artists of the day. June Christy sings a swingin’ “Get Me To The Church On Time”; the Paul Horn Quintet offers two songs, including “Greensleeves”; Dixieland trumpeter Teddy Buckner and his combo play “West End Blues”; Jennie Smith sings “Happiness Is A Thing Called Joe”; Lou Rawls lip syncs his latest release, “Three O’clock In The Morning”; and drummer Shelly Manne and his group perform the classic Gershwin tune, “Summertime.”

*Dan Einstein*

**Preserved from the original 2" tape. Video transfer at DC Video. Engineering services by David Crosthwait.**





## 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. This major restoration effort is supported by the Archive's Laurel & Hardy Preservation Fund. Launched with a lead gift from Mr. Jeff Joseph, the fund has received gifts from numerous concerned members of the public, enabling this important work to proceed, reconnecting the entertainers to their audience in a meaningful way. In this program, we showcase the latest projects restored via this ongoing effort.

## SONS OF THE DESERT 1933

**Preservation funded by** the George Lucas Family Foundation and the Film Foundation

**Directed by** William A. Seiter. **Production:** Hal Roach Studios. **Distribution:** Metro-Goldwyn-Mayer. **Cinematography:** Kenneth Peach. **Editor:** Bert Jordan. **With:** Stan Laurel, Oliver Hardy, Charley Chase, Mae Busch, Dorothy Christy. 35mm, b/w, 65 min.

Drawing on story elements from their earlier shorts *We Faw Down* and *Be Big*, Stan Laurel and Oliver Hardy's fourth feature-length comedy, *Sons of the Desert*, begins at a secret meeting of the boys' eponymously titled fraternal lodge. Amid secret handshakes and tarbooshes, the "exhausted ruler" swears attendance at the lodge's 87th annual convention in Chicago. When the wives forbid them to go, Hardy comes up with a ruse to fool the missus (the magnificent Mae Busch): Stan bribes a veterinarian who diagnoses Ollie with a double case of Canis Delirious. Mrs. Hardy's seafaring phobia ensures that the fictive "mad dog" malady can only be cured by an equally fabricated stag ocean voyage to Honolulu.

Stan and Ollie sneak off to Chicago to eat, drink and make merry with their lodge brothers (including the brilliantly obnoxious Charley Chase) and hear Ty Parvis croon Marvin Hatley's endearing "Honolulu Baby." A maritime disaster and an incriminating newsreel expose the charade, culminating in a last act that is perhaps the funniest of Laurel and Hardy's career.

Shot in twenty-one days at a cost of \$165,000, *Sons of the Desert* was one of the top ten films of the year, grossing over one million dollars worldwide upon its original release. Though more than eight decades have passed since its original release, its impeccable comic timing makes *Sons of the Desert* one of the crowning achievements in Laurel and Hardy's long career. In 2012 it was named to the National Film Registry, joining Laurel and Hardy's shorts *Big Business* and *The Music Box*.

*Jayson Wall*

**Preserved from the 35mm nitrate camera negative, a 35mm nitrate lavender picture master, the 35mm nitrate Canadian track negative and the 35mm nitrate Roach Studio print. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to Sonar Entertainment.**

**Preceded by**  
**THE CHIMP 1932**

**Preservation funded by** The Packard Humanities Institute

**Directed by** James Parrott. **Production:** Hal Roach. **Distribution:** Metro-Goldwyn-Mayer. **Dialogue:** H.M. Walker. **Cinematography:** Len Powers. **With:** Stan Laurel, Oliver Hardy, Charles Gemora, Billy Gilbert, James Finlayson, Tiny Sanford. 35mm, b/w, 25 min.

When Colonel Finn's Big Top Show goes bust, Stanley inherits the flea circus and Ollie gets "Ethel, the Human Chimpanzee." Zoophilia is writ large as the boys smuggle the love-sick gorilla into Billy Gilbert's rooming house, unaware that Billy, listening through the walls, is pining for his errant wife, also named Ethel.

Scott MacQueen

*Preserved from a 35mm nitrate lavender picture master and a 35mm nitrate composite fine grain master. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, and DJ Audio, Inc. Special Thanks to: Sonar Entertainment, the Library of Congress.*

**BERTH MARKS 1929**

**Preservation funded by** The Packard Humanities Institute

**Directed by** Lewis R. Foster. **Production:** Hal Roach **Distribution:** Metro-Goldwyn-Mayer. **Cinematography:** Len Powers. **With:** Stan Laurel, Oliver Hardy, Pat Harmon, Charlie Hall. 35mm, b/w, 19 min.

In *Berth Marks*, Stan and Ollie share an upper berth in a sleeping car. That's all, and that's plenty funny. As the team adjusts to long sound takes in this, only their second sound short, there's obvious extempore interplay that gives their banter a spontaneous vitality. *Berth Marks* has been known forever in a severely cropped edition marred by an ersatz, sweetened sound mix done in 1936. For the first time in decades we can now see and hear everything in front of the camera in 1929.

Scott MacQueen

*Preserved from a 35mm nitrate dupe negative and 1929 RCA sound discs. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, and DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Sonar Entertainment, Michael J. Sheridan, Lou Sabini, Ralph Celentano, Les Perkins.*



**THAT'S THAT 1937**

**Preservation funded by** Jeff Joseph/Sabucat

**Production:** Hal Roach. **Montage by** Bert Jordan. **Music:** Leroy Shield, Harry Jackson, Marvin Hatley. **With:** Stan Laurel, Oliver Hardy, James Finlayson, Edgar Kennedy, George Francis Austin. DCP, b/w, 7 min.

The rarest of Laurel and Hardy films this side of *The Rogue Song*, *That's That* is a gag reel made up of alternate takes and bloopers said to have been compiled by film editor Bert Jordan as a present for Stan Laurel's birthday in 1937.

Scott MacQueen

*Preserved from a 35mm nitrate work print, picture master and a 35mm nitrate composite fine grain master. Laboratory Services by YCM Labs, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special Thanks to: Robert Dickson.*

03.18.17 SATURDAY | 7:30 PM

**Preservation funded by** the George Lucas Family Foundation and the Franco-American Cultural Fund, a unique partnership between the Directors Guild of America (DGA), the Motion Picture Association of America (MPAA), Société des Auteurs, Compositeurs et Editeurs de Musique and the Writers Guild of America, West (WGAW)

**Directed by** Albert Rogell

**Production:** Tiffany Productions / Colorart. **Distribution:** Tiffany Pictures.  
**Story:** F.Schumann-Heink, John Reinhardt. **Continuity:** Tom Miranda, Winifred Dunn. **Editor:** Richard Cahoon. **Cinematography:** Charles P. Boyle.  
**Art Direction:** Andre Chotin. **With:** Jean Hersholt, Eleanor Boardman, Ralph Forbes, Claude Fleming, William Von Brincken.  
35mm, Technicolor, 70 min.



## MAMBA 1930

Starring Jean Hersholt, *Mamba* takes place in 1913 in German East Africa, now Tanzania. August Bolte is a thoroughly disgusting plantation owner, who violently mistreats his African workers, sexually abuses native women, and is shunned by both the British and German military officers garrisoned in the border area between British and German colonies. He buys himself an impoverished countess as a wife and brings her back to Africa where she soon is terrorized by the alien environment.

The film went into production in late 1929, when Tiffany, a low-budget, independent studio decided to play with the big boys in Hollywood, investing half a million dollars to make a sound, color and 3-D film, at least according to *Film Daily*. Shot on the Universal lot by action specialist Albert S. Rogell, the film kept running out of money, but the gamble paid off. When the film opened in New York in March 1930, it broke the box office record for the Gaiety Theatre. That didn't help Tiffany, which went bankrupt in 1932, as the Depression deepened, its catalog of prints and negatives disappearing into oblivion.

It was not until 2009 that an Australian film impresario, Paul Brennan, “discovered” an original two-color Technicolor IB nitrate print, belonging to an old couple in their 80s who lived in or near Adelaide. But there were problems. The film had been sent to Australia in 1930 with Vitaphone sound discs, rather than sound on the film, and some of those discs were missing. Brennan contacted Ron Hutchinson of The Vitaphone Project, who put him in touch with UCLA Film & Television archivist Todd Wiener; miraculously, the discs had survived at UCLA, as well as two reels of color nitrate. In 2012, the original print was sent to UCLA for this restoration.

*Jan-Christopher Horak*

**Preserved by UCLA Film & Television Archive and The Film Foundation from a 35mm nitrate print and RCA sound discs. Laboratory Services by Fotokem, Pacific Title & Art Studio, Audio Mechanics, DJ Audio Inc., Simon Daniel Sound. Special Thanks to: Paul Brennan, Jonas Nordin, the Library of Congress, and especially to Murray and Pat Matthews who guarded the nitrate print.**

**Preservation funded by** The Packard Humanities Institute

**Directed by** Sidney Lanfield

**Production:** Fox Film Corporation. **Distribution:** Fox Film Corporation.  
**Producer:** William Fox. **Adaptation:** Howard J. Green. **Based on the story**  
"If I Was Alone With You" by Richard Connell. **Cinematographer:** Joseph A.  
Valentine. **Editor:** Ralph Dietrich. **With:** Arthur Lake, Dixie Lee, "Whispering"  
Jack Smith, Olga Baclanova, Charles Judels.  
35mm, b/w, 76 min.



## CHEER UP AND SMILE 1930

*Cheer Up and Smile* is a perfect musical fare for a lanky, pre-Dagwood Arthur Lake. Spurned by college girlfriend Dixie Lee, Lake heads to Hollywood to try his luck in show business. When popular radio singer "Whispering" Jack Smith is knocked unconscious by robbers, squeaky voiced Lake becomes the overnight sensation of the airwaves. Enter Dixie Lee to reclaim Arthur, only to become dubious when she is led to believe he is having an affair with steamy temptress Olga Baclanova.

In stark contrast to the tongue-tied, bumbling Lake, the fraternity initiation scene is all but stolen by the film's confident, no nonsense, uncredited 23-year-old former USC footballer named Marion Morrison. This was the last film that

Morrison would work on as a prop man and bit player. By the time *Cheer Up and Smile* was released, Morrison, now known as John Wayne, was seeing America first, touring the Grand Tetons and Zion National Park as the star of Fox's 70mm Grandeur epic western, *The Big Trail* (1930).

*Miki Shannon*

**Preserved from a 35mm single-system nitrate workprint. Laboratory services by PHI-UCLA Film Laboratory, Film Technology Company, Audio Mechanics, and Simon Daniel Sound and DJ Audio, Inc.**

03.19.17 SUNDAY | 7:00 PM

**Preservation funded by** The Packard Humanities Institute

**Directed by** Oscar Micheaux

**Production:** Micheaux Films. **Distribution:** Micheaux Pictures Corporation.

**Screenwriter:** Oscar Micheaux. **Cinematography:** Lester Lang. **Editor:**

Patricia Rooney, Leonard Weiss. **With:** Jacqueline Lewis, Ethel Moses, Alice

B. Russell, Trixie Smith, Charles Thompson.

35mm, b/w, 70 min.



## GOD'S STEP CHILDREN 1938

By the time *God's Step Children* was released in 1938, African American pioneer Oscar Micheaux had independently produced, written, directed and distributed more than 30 “race” pictures—movies made by Black artists for Black audiences, a necessary alternative to Hollywood’s exclusionary studio system. The most prolific director of such films, emerging in the silent era with his 1919 epic *The Homesteader*, Micheaux strove to convey the middle-class aspirations of Blacks in America as well as the deleterious effects of Jim Crow. Sadly, fewer than half of his films survive today, many in poor condition. The Archive is pleased to restore the only known print of this late-career title.

Here, Micheaux revisits some of the issues of his earlier films: passing, miscegenation, and prejudice between Blacks of different skin tones. Naomi, a light-skinned Black child, is abandoned by her mother and raised by the virtuous Mrs. Saunders (Alice B. Russell, Micheaux’s wife and collaborator). When the girl’s fixation with whiteness turns her against her own race, she is sent to a convent. Hopelessly in love with her adoptive brother, Jimmie, Naomi consents to marry his friend,

but is repulsed by his darker skin and unrefined ways. The narrative comes full circle as Naomi leaves her own newborn and makes a tragic attempt to pass in white society.

When the film premiered at Harlem’s RKO Regent Theatre it was met with a storm of controversy; the National Negro Congress and other groups protested its harsh characterization of African Americans. The film was withdrawn and several scenes were consequently deleted. Meanwhile, the *Chicago Defender* declared it “the best yet in sound, acting and screening that this pioneer producer has done.” Produced with limited resources, *God's Step Children* offers a testament to Micheaux’s extraordinary dedication to both his craft and the concerns of a historically marginalized community.

*Jennifer Rhee*

**Preserved from a 35mm nitrate print. Laboratory services by The Stanford Theater Film Laboratory, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc., and Pacific Title & Art Studio.**



**Preservation funded by** The Packard Humanities Institute

**Directed by** Arthur Hoerl

**Production:** International Stageplay Pictures, Inc. **Distribution:** Sack Amusement Enterprises. **Producer:** Robert Mintz and Louis Weiss. **Based on the play** "Louisiana" by J. Augustus Smith as produced by the Negro Theatre Guild. **Screenwriter:** J. Augustus Smith. **Cinematography:** J. Burgi Contner, Walter Strenge. **Art Director:** Sam Corso. **With:** Laura Bowman, Edna Barr, Lionel Monagas, J. Augustus Smith, Morris McKenny. 35mm, b/w, 64 min.



## SHE DEVIL (a.k.a. Drums O' Voodoo) 1934

An early "race movie" financed (as most were) by white producers, *She Devil* should not necessarily be discounted as representing the expression of a genuine Black voice. Though directed by Arthur Hoerl, a white man who wrote *Reefer Madness* and *Rocky Jones*, *Space Ranger*, the original play is by J. Augustus Smith, a southern Black man who also wrote the screenplay and takes the leading role.

The heart of Smith's play *Louisiana* is the collision of African and Christian beliefs in the early 20th Century bayou country. When the white man's Christian magic fails, conjure woman Aunt Hagar invokes voodoo to protect her community and save a Baptist preacher and his niece from the malign influence of an evil jook joint proprietor.

*Louisiana* was produced by the Negro Theatre Guild at the 48th Street Theatre in New York in the winter of 1933. After lumbering through eight performances with less than enthusiastic reviews, it was snapped up by Robert Mintz and Louis Weiss, its cast and stage trappings trundled to Long Island City and efficiently pickled in aspic.

Auteurs are where one finds them. The cast already knew their business, drilled by stage director Samuel J. Park under the guiding eye of author Smith. Perfunctory director Hoerl waves his cast on and off the boards. The rustic attitudes and revival meeting jubilation ring true in their naiveté, even if the beat of tom-toms is

an obvious borrowing from Eugene O'Neill's *The Emperor Jones*. Ungainly as it is, *She Devil* is Smith's show top to bottom.

After Texas previews in late 1933 as *Drums O'Voodoo*, it was picked up by Dallas distributor Alfred Sack, the white showman who financed Oscar Micheaux and Spencer Williams. Sack retitled it *She Devil* for general release in May 1934 and continued to reissue it into the 1940s under the original play title.

Scott MacQueen

**Preserved from the 35mm nitrate camera negative, the 35mm nitrate track negative and a 16mm diacetate print. Laboratory Services by PHI-UCLA Film Laboratory, Pacific Title & Art Studio, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special Thanks to: Kit Parker Films, Academy Film Archive.**

**Preceded by**  
**GOD'S STEP CHILDREN Trailer**

**Preservation funded by** The Packard Humanities Institute

35mm, b/w, approx. 2 min.

**Preserved from a 35mm nitrate print. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, DJ Audio Inc., Simon Daniel Sound.**

03.20.17 MONDAY | 7:30 PM

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

**Directed by** Marcel Varnel

**Production:** Fox Films Corp. **Distribution:** Fox Films Corp. **Screenwriter:** Arthur Kober. **Based on the novel and play** *Die Höllen Maschine* by Carl Sloboda and an English-language adaptation *The Infernal Machine* by B. Harrison Orkow. **Cinematography:** George Schneiderman. **Art Director:** Gordon Wiles. **Music Director:** Sammy Kaylin. **With:** Chester Morris, Genevieve Tobin, Victor Jorey, Elizabeth Patterson, Edward Van Sloan. 35mm, b/w, 65 min.



## INFERNAL MACHINE 1933

Based on a novel and play written by Carl Sloboda and borrowing on themes from Guy de Maupassant's short story "Boule de Suif," *Infernal Machine* is an examination of the threat of impending death on a group of people aboard a ship bound for New York.

This Pre-Code comedy-thriller centers on Robert Holden (Chester Morris), a broke and discouraged veteran, who meets fellow American Elinor Green (Genevieve Tobin) at a cafe in Paris. After their first encounter, Holden's attempt to return Green's thought-to-be stolen purse ends up rendering him a stowaway on board a ship bound for America. Also aboard is a collection of characters, including Green's banker fiancé, a famed scientist, and an opera singer. Unbeknownst to the notable passengers, they are all being observed by Spencer (James Bell), a telegram operator and obsessed author, who seeks to write an exposé on celebrities entitled "The Arrogance of Power." Romance begins to blossom between Holden and Green, just as Spencer produces a radiogram claiming that an "infer-

nal machine," or bomb, is aboard the ship. Accusations fly and the passengers begin to turn on one another, showing their true nature. Quickly each passenger accuses the others of planting the bomb until eventually Holden, jealous of Green's attention to her undeserving fiancé, falsely admits to being the culprit. In his role as assumed perpetrator, Holden tests the group further.

*Infernal Machine* was one of only three films directed by the French-born Marcel Varnel for the Hollywood studio system. Shortly after directing this feature, Varnel relocated to London where he continued to direct a series of low-budget comedies.

*Staci Hogsett*

**Preserved from a 35mm nitrate print. Laboratory Services by PHI-UCLA Film Laboratory, Film Technology Company, Audio Mechanics, DJ Audio, Inc., Simon Daniel Sound. Special Thanks to: Twentieth Century Fox Film Corporation.**

**Preservation funded by** The Packard Humanities Institute

**Directed by** Kenneth MacKenna

**Production:** Fox Film Corporation. **Distribution:** Fox Film Corporation.  
**Producer:** Sol M. Wurtzel. **Screenwriter:** Lester Cole. **Cinematography:** Ernest Palmer. **Art Director:** Duncan Cramer. **With:** Wynne Gibson, Preston Foster, Mona Barrie, Harvey Stephens, J. Carroll Naish.  
35mm, b/w, 69 min.



## SLEEPERS EAST 1934

No good deed goes unpunished for Lena Karelson (Wynne Gibson), hooker with a heart of gold trying to go straight in the big city. Covering a bachelor party for a friend in need, Lena winds up at a gambling house where she is the sole witness when Mayor Wentworth's drunken lout of a son shoots the owner. Wentworth's political machine wants Lena to falsely incriminate mob boss Callahan to bolster their re-election campaign. Callahan's mouthpiece nabs Lena first, conveying her stealthily by train from Toledo to New York to prevent her from testifying against the big boss.

A midnight special smash-up, a tense courtroom finale and true love triumphant round out this typical Fox pre-Code programmer, released just before the Legion of Decency dropped the hammer in 1934. The last of only six pictures helmed by actor turned director Kenneth MacKenna (*Temple Tower*, his 1930 endeavor to fill Ronald Colman's shoes as Bulldog Drummond, is a UCLA restoration shown here

in 2013), *Sleepers East* can be enjoyed as a codicil to Wynne Gibson's delightful turn as the streetwalker plucked from the gutter when she inherits a legacy in *If I Had a Million* (1932).

Fox switched tracks at the roundhouse in 1941 when producer Sol Wurtzel remade his original film and revamped the story for Lloyd Nolan's private detective Michael Shayne as *Sleepers West*. This seminal version has not been seen in 82 years.

Scott MacQueen

**Preserved from the 35mm nitrate studio print. Laboratory Services by PHI-UCLA Film Laboratory, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special Thanks to: Twentieth Century Fox Film Corporation.**

03.22.17 WEDNESDAY | 7:30 PM

**Preservation funded by** Oscilloscope Laboratories, Sundance Institute and TIFF

**Directed by** Kelly Reichardt

**Production:** Good Machine. **Distribution:** Oscilloscope. **Producer:** Larry Fessenden, Jesse Hartman, Susan A. Stover. **Screenwriters:** Kelly Reichardt, Jesse Hartman. **Cinematography:** Jim Denault. **Production Design:** David Doernberg. **Editor:** Larry Fessenden. **Music:** John Hill. **With:** Lisa Bowman, Larry Fessenden, Dick Russell, Michael Buscemi.  
DCP, color, 76 min.



## RIVER OF GRASS 1994

“A road movie without the road, a love story without love, and a crime story without the crime”—thus is writer-director Reichardt’s own description of her sublime, semi-autobiographical feature film debut. Taking a page from Malick’s *Badlands*, *River of Grass* employs the ennui-ridden housewife Cozy (Lisa Bowman) as its increasingly unreliable narrator as she and degenerate barfly Lee Ray (Larry Fessenden, who also produced and cut the film) embrace the misadventures that could only befall amateur, wanderlust criminals as they bumble and fumble back and forth across the sticky inertia of the Florida Everglades.

Sprinkled with a casual ‘90s nostalgia for the cool mid-‘50s, and with an indie spirit that barely survived to the next decade, the resulting kinetic energy of *Grass* was matched with enthusiastic praise. Alas, this did not lead to immediate opportunities for Reichardt, but instead a brick wall of funding difficulties and the reality of rampant, industry-wide sexism. Frustrated, she resorted to teaching film production, sidelining her feature filmmaking career for nearly twelve years in the interim.

Reichardt’s uniqueness of vision and voice has only seen substantial appreciation in the last decade, as she has firmly cemented herself as an artist concerned with

the poetry of place—a theme that would continue with *Old Joy* (2006), *Meek’s Cutoff* (2010) and her recent minimalist masterpiece, *Certain Women* (2016).

For a time commercially unavailable, *River of Grass* was given new life thanks to a successful crowdfunding campaign by distributor Oscilloscope in tandem with a preservation partnership between the Sundance Collection at UCLA and the Toronto International Film Festival, which oversaw the digital restoration and 2K scan of time-worn film elements. Following the new restoration’s brief repertory run in Los Angeles and New York City in early 2016, the Archive is proud to present this underseen gem for audiences hungry to connect with the filmmaking roots of this fiercely American visionary.

*KJ Relth*

**Preserved by UCLA Film & Television Archive in conjunction with Oscilloscope Laboratories and Sundance Institute. Restored from the 16mm original A/B negatives and 16mm original track negative. Laboratory services by Modern Videofilm and Fotokem. Sound services by Deluxe Media Audio Services**

**Preservation funded by** 13<sup>TH</sup> Gen, Outfest, The Andrew J. Kuehn Foundation, TIFF, First Run Features, Yves Averbous

**Directed by** Cheryl Dunye

**Production:** Dancing Girl. **Distribution:** First Run Features. **Producers:** Alexandra Juhasz, Barry Swimar, Cate Wilson. **Screenwriter:** Cheryl Dunye. **Cinematography:** Michelle Crenshaw. **Editor:** Cheryl Dunye. **Music:** Paul Shapiro. **With:** Cheryl Dunye, Guinevere Turner, Valarie Walker, Emmy Collins. DCP, color, 90 min.



## THE WATERMELON WOMAN 1996

Writer-director Cheryl Dunye's debut feature centers on video store clerk-cum-documentarian Cheryl and her obsessive quest to unearth the forgotten contributions of African American women throughout cinematic history. Concentrating on 1930s actress Fae Richards (listed in film credits only as "The Watermelon Woman"), Cheryl conducts interviews with Black film historian Lee Edwards, consults cultural critic Camille Paglia, and sifts through materials at the CLIT Archive in the hopes of unearthing more evidence of Richards' career, long buried by the whitewashing of time.

What could very well read as a synopsis for a personal documentary project is, in fact, a work of fiction, inspired by Jim McBride's parodic *David Holzman's Diary* and the actual careers of early Black film stars such as Hattie McDaniel, Louise Beavers and Josephine Baker. Dunye's documentarian is an inquisitive, vulnerable version of herself cast in a romantic comedy by way of the essay film, à la Chris Marker, to create a self-portrait of one woman's investigation into her own identity.

Emerging from Cheryl's research is not only a clearer picture of Fae Richards' film career but also another, less expected discovery: Richards was known to spend most of her time in the company of filmmaker Martha Page, a white woman

nearly analogous to real-life filmmaking pioneer Dorothy Arzner. Running parallel to this revelation is Cheryl's own burgeoning, intimate relationship with Diana (Guinevere Turner), a white, well-off patron of Cheryl's video store, with whom she engages in perhaps the steamiest on-screen sapphic encounter since Rose Troche's *Go Fish* (1994).

Intent on creating a perennial work that would surpass the magical, democratized moment of mid-'90s prosumer video-making, Dunye imbues *The Watermelon Woman*, the first feature-length film directed by a Black lesbian, with a crystal clear mission: to tell those stories that have never been told. Borrowing from the buoyant spirit of early Spike Lee and themes explored earlier by Troche, Dunye carves out a unique space for her own distinctive storytelling and fervently independent vision while reclaiming ownership of once-co-opted symbols of h(er) story.

*KJ Relth*

*Digitally preserved and re-mastered by UCLA Film & Television Archive as part of Outfest UCLA Legacy Project. Restored from a 16mm Interpositive and ½" digital magnetic tape.*



## TWO BY BARBARA SCHULTZ— TELEVISION VISIONARY

According to the Center for the Study of Women in Television and Film at San Diego State University, during the 2014-2015 television season women accounted for only 26% of the above the line talent working in prime time television. As inexplicable as those figures are, it may be difficult to imagine that even fewer opportunities existed for women in the medium in the late 1950s when Barbara Schultz began her career in broadcasting on *Armstrong Circle Theater* (1959; 1961-63). Breaking barriers with story editor and script consultant stints on groundbreaking series such as *The Defenders* (1963) and earning executive producer responsibilities on prestige network programs, including the Peabody Award-winning *CBS Children's Hour* (1969), Schultz' improbable success now seems inevitable on the basis of her creative output. In a pioneering career defined by artistic milestones, Schultz' work as producer of the landmark KCET/PBS television anthology, *Visions* (1976-1980) stands today as a testament to both her immense talent and the glorious, sadly mostly untapped possibilities of the medium. Over the course of four seasons of *Visions*, as exemplified by stellar, challenging productions such as Momoko Iko's "Gold Watch" (1976), Schultz redefined the boundaries of quality television by embracing ethnic and gender diversity, both in front of and behind the camera—reaching dramatic heights (and presenting employment opportunities) to a degree still unrealized by the industry well over three decades later.

Mark Quigley

### CBS CHILDREN'S HOUR: "J.T." CBS, 10/1/75, rebroadcast from 12/13/69

A CBS Television Network production. **Executive producer:** Barbara Schultz. **Producer:** Jacqueline Babbin. **Director:** Robert M. Young. **Writer:** Jane Wagner. **With:** Kevin Hooks, Jeannette DuBois, Theresa Merritt, Michael Gorin, Olga Fabian. DigiBeta, color, 60 minutes.

In response to the warm critical reception of their *CBS Children's Film Festival* series that brought international features to youthful audiences on Saturday morning TV, the CBS Television Network expanded their daytime programming experiment to include the production of original telefilms for kids. Executive produced by Barbara Schultz (*CBS Playhouse*), the short-lived *CBS Children's Hour* premiered in 1969 with "J.T.," a heart-wrenching tale written by Jane Wagner (*The Search for Signs of Intelligent Life in the Universe*). Produced by Jacqueline Babbin (*Sybil*) and shot on location in Harlem with a neorealist eye by Robert M. Young (co-writer and photographer of the landmark independent feature *Nothing but a Man*, 1964), Wagner's gentle tale concerns the transformative relationship that develops between a lonely African American youth (noted actor and Emmy-award winning director Kevin Hooks, in a universally-acclaimed debut performance) and a sickly, stray cat. The sensitive drama received a Peabody Award in 1969, with a citation proclaiming the show a "landmark in children's television programming filled with extraordinary insight and compassion."

Mark Quigley

*Use of "J.T." episode from CBS Children's Hour courtesy of CBS Broadcasting, Inc.*

*Preserved from 2" videotape. Video transfer at the CBS Media Exchange.*



## VISIONS: “Gold Watch” PBS, 11/11/76

**Preservation funded by** the Women’s Film Preservation Fund of New York Women in Film & Television

A KCET presentation. **Producer:** Barbara Schultz. **Director:** Lloyd Richards.

**Writer:** Momoko Iko. **With:** Mako, Shizuko Hoshi, Jesse Dizon, Mariel Aragon, Philip Baker Hall.

DigiBeta, color, 90 min.

Momoko Iko’s play, “Gold Watch” was born out of personal experience. At the age of two, Iko, a Nisei from Wapato, Washington, was, along with the rest of her family, interned at the Heart Mountain Relocation Center in Wyoming, one of ten internment camps set up for the housing of Americans of Japanese descent following the attack on Pearl Harbor and the February 19, 1942 issuance of Executive Order 9066. Released in 1945, Iko and her family relocated to Chicago where she grew up, received a degree in English from the University of Illinois, and became a schoolteacher. An aspiring novelist in the late 1960’s, she was working on a book based on her family’s wartime experiences, but after reading an announcement about a national playwriting contest for Asian-American writers sponsored by the newly-formed East-West Players in Los Angeles, she adapted portions of her unpublished work into a play. Completed in 1970, “Gold Watch” was named the contest winner and on March 15, 1972, it premiered at the Inner City Cultural Center in Los Angeles, where it ran until the end of May. Tapped by producer Barbara Schultz to be the fourth production of her pioneering *Visions* series on PBS, the drama centers on the Murakamis, a Pacific Northwest farming family much like Iko’s. As were thousands of other Issei and Nisei families in the tumultuous days

preceding the Japanese internment, the Murakamis are confronted with virulent racial prejudice and pending incarceration compounded by the prospect of losing everything for which they have worked so hard. Lovingly staged and beautifully acted, with Mako’s moving performance of husband and father Masu Murakami a standout, “Gold Watch” was lauded by the *Washington Post* as offering a “subject, substance and a style one is hardly likely to encounter elsewhere on the tube,” and by *Los Angeles Times* television critic Lee Margulies as a “powerful statement about the struggle for human dignity.”

*Dan Einstein*

*Use of “Gold Watch” episode of Visions courtesy of KCETLink.*

*Preserved from the original 2” master tape. Video transfer at DC Video. Engineering services by David Crosthwait.*

03.27.17 MONDAY | 7:30 PM | CLOSING NIGHT

**Preservation funded by** The Packard Humanities Institute

**Directed by** Martin Gabel

**Production:** Walter Wanger Pictures, Inc., Universal Pictures Co., Inc.

**Distribution:** Universal International. **Based on the novella** *The*

*Aspern Papers* by Henry James. **Screenwriter:** Leonardo Bercovici.

**Cinematography:** Hal Mohr. **Art Director:** Alexander Golitzen. **Music:**

Daniele Amfitheatrof. **With:** Robert Cummings, Susan Hayward, Agnes

Moorehead, Joan Lorrying, Eduardo Ciannelli.

35mm, b/w, 89 min.

## THE LOST MOMENT 1947

It's ironic that the film version of *The Aspern Papers* by the 19th century American author Henry James, revered for his naturalism, should be the zenith of Hollywood gothic.

In James' story—modelled after the tale of Edward Augustus Silsbee who attempted to pilfer letters written by Percy Shelley from Mary Shelley's aged stepsister—a nameless American scoundrel bent on a publishing coup tracks the centenarian Juliana Bordereau to a decaying Venetian palazzo. In *The Lost Moment*, the scoundrel is an unscrupulous New York publisher (Robert Cummings), who plots to acquire Jeffrey Ashton's love letters to his withered muse (Agnes Moorehead) even if it requires wooing the tedious great-niece, Miss Tina (Susan Hayward).

James' themes remain even as the film hysterically reaches for metaphysical overtones. Miss Tina, starchy and lackluster by day, enters a fugue state by night. In thrall to Ashton's letters which she pores over in secret, Miss Tina literally lets down her hair and becomes the luminous Juliana of 1814, throbbing with vitality and yearning for love. Hal Mohr's sinuous travelling camera snakes through the crypt-like mansion hand in hand with Daniele Amfitheatrof's unearthly musical score.

Scott MacQueen

*Preserved from the 35mm nitrate camera negative, the 35mm nitrate sound track negative and a 35mm nitrate Fine Grain Master. Laboratory Services by PHI-UCLA Film Laboratory, Modern Videofilm, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special Thanks to: Paramount Pictures Archives.*

**Preceded by**

**THE WAY OF PEACE 1947**

**Preservation funded by** the National Film Preservation Foundation

**Directed by** Frank Tashlin. **Production:** Christian Films, East West Production.

**Producers:** Wah Ming Chang, Blanding Sloan. **Screenwriter:** Frank Tashlin.

**Cinematography:** Wah Ming Chang. **Editor:** Stuart O'Brien. **Music:** Eddison

Von Ottenfeld. **With:** Lew Ayres (voice).

35mm, color, 18 min.

Written and directed by Frank Tashlin with photography and puppet design by noted special effects pioneer Wah Ming Chang, this unorthodox religious short employs miniatures and stop-motion to depict the dire consequences of human conflict, culminating with a devastating global atomic holocaust.

Mark Quigley

*Preserved from a 16mm Kodachrome reversal master positive and two 16mm composite Kodachrome prints. Laboratory Services by Fotokem, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special Thanks to: Mark Rasbach, Ethan de Seife, Mark Quigley, Joel Thoreson, Archives of the Evangelical Lutheran Church in America, the Library of Congress.*

**MOODS OF THE SEA 1941**

**Preservation funded by** the National Film Preservation Foundation

**Directed by** Slavko Vorkapich and John Hoffman  
35mm, b/w, 10 min.

Vorkapich and Hoffman's lyrical documentary utilizes Felix Mendelssohn's "Fingal's Cave" as musical accompaniment for orchestrated images of a powerful natural environment. True to Vorkapich's interest in montage, the images from the constantly moving camera are cut precisely to the music emphasizing the subjective nature of the camera's point of view.

*Jan-Christopher Horak*

**Preserved from the 35mm nitrate picture and track negatives. Laboratory Services by YCM Labs, Audio Mechanics, DJ Audio, Inc., Special Thanks to: David Shephard/Film Preservation Associates.**



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The Chimp

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ABBOTT AND COSTELLO MEET CAPTAIN KID (1952) Charles Lamont	BARRIERS OF THE LAW (1925) J. P. McGowan	BRIGHT SHAWL, THE (1923) John S. Robertson	CITY STREETS (1931) Rouben Mamoulian	DARK WATERS (1944) Andre deToth	DYNAMITE (1929) Cecil B. DeMille
AFTER TOMORROW (1932) Frank Borzage	BAT, THE (1926) Roland West	BROTHER FROM ANOTHER PLANET, THE (1984) John Sayles	CLEOPATRA (1934) Cecil B. DeMille	DAUGHTER OF THE DRAGON (1931) Lloyd Corrigan	EADWEARD MUYBRIDGE: ZOOPRAXOGRAPHER (1975) Thom Anderson, Fay Anderson, Morgan Fisher
ALMOST MARRIED (1932) William Cameron Menzies	BAT WHISPERS, THE (1930) 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
ALWAYS GOODBYE (1931) William Cameron Menzies	BECKY SHARP (1935) Rouben Mamoulian	BUCKEYE AND BLUE (1988) Juleen Compton	COLLEGE DAYS (1926) Richard Thorpe	DE BOTE EN BOTE (1931) James Parrott	ENFORCER, THE (1951) Bretaigne Windust and Raoul Walsh (uncredited)
AMERICAN TRAGEDY, AN (1931) Josef von Sternberg	BELLS OF ST. MARY'S, THE (1945) Leo McCarey	BULLFIGHTER AND THE LADY (1951) Budd Boetticher	COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN (1982) Robert Altman	DESIGN FOR LIVING (1933) Ernst Lubitsch	ETERNAL LOVE (1929) Ernst Lubitsch
ANGEL AND THE BADMAN (1946) James Edward Grant	BEST OF ENEMIES (1933) Rian James	BUTTERFLY (1924) Clarence Brown	THE CONNECTION (1961) Shirley Clarke	DEVIL AND MISS JONES, THE (1941) Sam Wood	EVANGELINE (1929) Edwin Carewe
ANGELINA (1934) Louis King	BETTER 'OLE, THE (1926) Charles Reisner	CALAVERAS, LOS (1930) James W. Horne	COPACABANA (1947) Alfred W. Green	DEVIL IS A WOMAN, THE (1935) Josef von Sternberg	EVE'S LEAVES (1926) Paul Slone
ANIMAL KINGDOM, THE (1932) Edward Griffith	BIGAMIST, THE (1953) Ida Lupino	CAN'T HELP SINGING (1944) Frank Ryan	COUNSELLOR-AT-LAW (1933) William Wyler	DIARY OF A CHAMBERMAID, THE (1946) Jean Renoir	EXILE EXPRESS (1939) Otis Garrett
ANYBODY'S WOMAN (1930) Dorothy Arzner	BIG BROADCAST, THE (1932) Frank Tuttle	CAPTAIN LASH (1929) John G. Blystone	COWBOY MILLIONAIRE, THE (1934) Edward Cline	DISHONORED (1931) Josef von Sternberg	EXILES, THE (1961) Kent Mackenzie
APPLAUSE (1929) Rouben Mamoulian	BIG COMBO, THE (1955) Joseph Lewis	CAUGHT (1949) Max Ophuls	CRIME DOCTOR, THE (1934) John Robertson	DISORDERLY CONDUCT (1932) John W. Considine, Jr.	FACE IN THE CROWD, A (1957) Elia Kazan
ARCH OF TRIUMPH (1948) Lewis Milestone	BIG DAN (1923) William A. Wellman	CHALICE OF SORROW, THE (1916) Rex Ingram	CRIME OF DOCTOR CRESPI, THE (1935) John H. Auer	DIXIANA (1930) Luther Reed	FACES (1968) John Cassavetes
ARGONAUTS OF CALIFORNIA, THE (1916) Henry Kabierske	BIG SHAKEDOWN, THE (1934) John Francis Dillon	CHASE, THE (1946) Arthur D. Ripley	CROOKED ALLEY (1922) Robert F. Hill	DOCTOR JACK (1922) Fred Newmeyer	FAIR WIND TO JAVA (1953) Joseph Kane
AWFUL TRUTH, THE (1937) Leo McCarey	BIG SLEEP, THE (1945-6) Howard Hawks	CHAMPION (1949) Mark Robson	CRUSADES, THE (1935) Cecil B. DeMille	DOCTOR X (1932) Michael Curtiz	FALSE FACES (1932) Lowell Sherman
BABY DOLL (1956) Elia Kazan	BLACK SHEEP, THE (1935) Allan Dwan	CHEATERS AT PLAY (1932) Hamilton MacFadden	CRY DANGER (1951) Robert Parrish	DOLLAR DOWN (1925) Tod Browning	FAREWELL TO ARMS, A (1932) Frank Borzage
BACHELOR OF ARTS (1934) Louis King	BLESS THEIR LIITTLE HEARTS (1984) Billy Woodberry	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
BACHELOR'S AFFAIRS (1932) Alfred Werker	BLONDE VENUS (1932) Josef von Sternberg	CHEER UP AND SMILE (1930) Sidney Lanfield	DADDY (1923) E. Mason Hopper	DOUBLE DOOR (1934) Charles Vidor	FAST WORKER, THE (1924) William A. Seiter
BACK TO GOD'S COUNTRY (1927) Irvin Willat	BLUE SKIES (1929) Alfred Werker	CHEERS FOR MISS BISHOP (1941) Tay Garnett	DAMAGED LIVES (1933) Edgar G. Ulmer	DOUBLE INDEMNITY (1944) Billy Wilder	FEET FIRST (1930) Clyde Bruckman
BALL OF FIRE (1941) Howard Hawks	BODY AND SOUL (1947) Robert Rossen	CHICAGO (1928) Frank Urson	DANCE TEAM (1932) Sidney Lanfield	DOUBLE LIFE, A (1947) George Cukor	FIGHTING BLADE, THE (1923) John S. Robertson
BAREFOOT CONTESSA, THE (1954) Joseph L. Mankiewicz	BRANDY IN THE WILDERNESS (1971) Stanton Kaye	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
BARKER, THE (1928) George Fitzmaurice	BRIDGE OF SAN LUIS REY, THE (1944) Rowland V. Lee	CHOOSING CHILDREN (1985) Debra Chasnoff, Kim Klausner	DARK MIRROR, THE (1946) Robert Siodmak	DRUMS OF JEOPARDY, THE (1931) George B. Seitz	

FILM PARADE, THE (1933) J. Stuart Blackton	GAMPERALIYA (1945) Lester James Paries	THE GUILTY (1947) John Reinhardt	HOOP DREAMS (1994) Steve James	JOAN OF ARC (1948) Victor Fleming	LINE-UP AT POLICE HEADQUARTERS, THE (1914) Frank Beal
FIRST AUTO, THE (1927) Roy Del Ruth	GAY CABALLERO, THE (1932) Alfred Werker	GUN CRAZY (1950) Joseph H. Lewis	HOT WATER (1924) Sam Taylor and Fred Newmeyer	JOHNNY COME LATELY (1943) William K. Howard	LITTLE AMERICAN, THE (1917) Cecil B. DeMille
FIRST LEGION, THE (1951) Douglas Sirk	GAY DESPERADO, THE (1936) Rouben Mamoulian	GUNS OF NAVARONE, THE (1961) J. Lee Thompson	HOUSE OF FEAR, THE (1945) Roy William Neill	JOURNEY INTO LIGHT (1951) Stuart Heisler	LITTLE WOMEN (1933) George Cukor
FIRST YEAR, THE (1932) William K. Howard	GILDA (1946) Charles Vidor	HE FELL IN LOVE WITH HIS WIFE (1915) William Desmond Taylor	HOW GREEN WAS MY VALLEY (1941) John Ford	K-THE UNKNOWN (1924) Harry Pollard	LONE STAR RANGER, THE (1930) A.F. Erikson
FLAME OF BARBARY COAST (1945) Joseph Kane	GIRL SHY (1924) Fred Newmeyer and Sam Taylor	HE WALKED BY NIGHT (1948) Alfred Werker and Anthony Mann (uncredited)	HUMORESQUE (1920) Frank Borzage	KID BROTHER, THE (1927) Ted Wilde	LONG DAY'S JOURNEY INTO NIGHT (1962) Sidney Lumet
FLAME OF THE YUKON, THE (1926) George Melford	GIRL WHO DARED, THE (1944) Howard Bretherton	HEART OF THE RIO GRANDE (1942) William Morgan	HUNTING BIG GAME IN THE ARCTIC WITH GUN AND CAMERA (1925) H. A. and Sidney Snow	KILLER OF SHEEP (1977) Charles Burnett	LONG VOYAGE HOME, THE (1940) John Ford
FLOWER OF DOOM, THE (1917) Rex Ingram	GIRLS ABOUT TOWN (1931) George Cukor	HELL'S ANGELS (1930) Howard Hughes	HUSBANDS (1970) John Cassavetes	KISS TOMORROW GOODBYE (1950) Gordon Douglas	LOST HORIZON (1937) Frank Capra
FLYING TIGERS (1942) David Miller	GLORIFYING THE AMERICAN GIRL (1929) Millard Webb	HER MARKET VALUE (1925) Paul Powell	HUSH MONEY (1931) Sidney Lanfield	KNOCK ON ANY DOOR (1949) Nicholas Ray	LOST MOMENT, THE (1947) Martin Gabel
FOLLOW THRU (1930) Laurence Schwab and Lloyd Corrigan	GODLESS GIRL, THE (1928) Cecil B. DeMille	HER SISTER'S SECRET (1946) Edgar G. Ulmer	I BELIEVED IN YOU (1934) Irving Cummings	LADIES' NIGHT IN A TURKISH BATH (1928) Edward Cline	LOUISIANA STORY (1948) Robert Flaherty
FOR ALIMONY ONLY (1926) William C. de Mille	GOD'S STEP CHILDREN (1938) Oscar Michaeux	HERE COMES MR. JORDAN (1941) Alexander Hall	IF I WERE KING (1928) Frank Lloyd	LADRONES (1930) James Parrott	LOVE LIGHT, THE (1921) Frances Marion
FOR HEAVEN'S SAKE (1926) Sam Taylor	GOD'S LITTLE ACRE (1958) Anthony Mann	HIGH TIDE (1947) John Reinhardt	IN THE LAND OF THE HEAD HUNTERS (1914) Edward S. Curtis	LAST OUTLAW, THE (1936) Christy Cabanne	LOVE ME TONIGHT (1932) Rouben Mamoulian
FOR WHOM THE BELL TOLLS (1943) Sam Wood	GOLDIE (1931) Benjamin Stoloff	HIGH, WIDE AND HANDSOME (1937) Rouben Mamoulian	IN THE YEAR OF THE PIG (1968) Emile de Antonio	LAW UNTO HERSELF, A (1918) Wallace Worsley	LOVE PARADE, THE (1929) Ernst Lubitsch
FORCE OF EVIL (1948) Abraham Polonsky	GOOD INTENTIONS (1930) William K. Howard	HIS GIRL FRIDAY (1940) Howard Hawks	INFERNAL MACHINE, THE (1933) Marcel Varnel	LEGONG: DANCE OF THE VIRGINS (1935) Henri de la Falaise	LOVE TRAP, THE (1929) William Wyler
FOREIGN AFFAIR, A (1948) Billy Wilder	GOOD REFERENCES (1920) R. William Neill	HIS NIBS (1921) Gregory LaCava	INFORMER, THE (1935) John Ford	LENA RIVERS (1914) Buelah Poynter	LUCKY BOY (1929) Norman Taurog and Charles C. Wilson
FORGOTTEN VILLAGE, THE (1941) Herbert Kline, Alexander Hammid	GOOSE WOMAN, THE (1925) Clarence Brown	HISTORY IS MADE AT NIGHT (1937) Frank Borzage	INSIDE STORY, THE (1948) Allan Dwan	LETTER FROM AN UNKNOWN WOMAN (1948) Max Ophuls	MACBETH (1948) Orson Welles
FOUR FRIGHTENED PEOPLE (1934) Cecil B. DeMille	GRANDMA'S BOY (1922) Fred Newmeyer	HOLIDAY (1937) George Cukor	INTERNATIONAL HOUSE (1933) Edward Sutherland	LIANNA (1983) John Sayles	MAD GAME, THE (1933) Irving Cummings
FREE TO LOVE (1925) Frank O'Connor	GREAT FLAMARION, THE (1945) Anthony Mann	HOLLOW TRIUMPH (1948) Steve Sekeley	IT HAPPENED TOMORROW (1943) René Clair	LIFE IN THE RAW (1933) Louis King	MADAME LA PRESIDENTE (1915) Frank Lloyd
FRESHMAN, THE (1925) Sam Taylor and Fred Newmeyer	GREAT RUPERT, THE (1950) Irving Pichel	HOME MAKER, THE (1925) King Baggot	IT'S A JOKE, SON (1947) Benjamin Stoloff	LIFE WITH FATHER (1947) Michael Curtiz	MAJOR AND THE MINOR, THE (1942) Billy Wilder
FRONTIER MARSHAL (1932) Lew Seiler	GREEN GODDESS, THE (1923) Sidney Olcott	HOME OF THE BRAVE (1949) Mark Robson	IT'S IN THE BAG (1945) Richard Wallace	LILIOM (1930) Frank Borzage	MAMBA (1930) Albert Rogell
FUERA DE LA LEY (1937) Manuel Romero	GRETCHEN THE GREENHORN (1916) Sidney Franklin and Chester Franklin	HONOR AMONG LOVERS (1931) Dorothy Arzner	I'VE ALWAYS LOVED YOU (1946) Frank Borzage	MAMMY (1930) Michael Curtiz	

MAN FOR ALL SEASONS, A (1966) Fred Zinnemann	MORE PAY, LESS WORK (1926) Albert Ray	NIGHT OF THE HUNTER (1955) Charles Laughton	PARAMOUNT ON PARADE (1930) Elsie Janis, Supervisor	PRISONER OF ZENDA, THE (1937) John Cromwell	RETURN OF DR. FU MANCHU, THE (1930) Rowland V. Lee
MAN I KILLED, THE (1932) Ernst Lubitsch	MOROCCO (1930) Josef von Sternberg	NO DEJES LA PUERTA ABIERTA (1933) Lewis Seiler	PARISIAN LOVE (1925) Louis Gasnier	PRIVATE AFFAIRS OF BEL AMI, THE (1947) Albert Lewin	RETURN OF THE SECAUCUS 7 (1980) John Sayles
MAN ON THE EIFFEL TOWER, THE (1949) Burgess Meredith	MOVIE CRAZY (1932) Clyde Bruckman	NO WAY OUT (1950) Joseph L. Mankiewicz	PART TIME WIFE (1930) Leo McCarey	PRIVATE PROPERTY (1960) Leslie Stevens	REY DE LOS GITANES, EL (1933) Frank Strayer
MAN TROUBLE (1930) Berthold Viertel	MOVIETONE FOLLIES OF 1930 (1930) Benjamin Stoloff	NOW I'LL TELL (1934) Edwin J. Burke	PARTING GLANCES (1986) Bill Sherwood	PROWLER, THE (1951) Joseph Losey	RIO GRANDE (1950) John Ford
MANTRAP (1926) Victor Fleming	MURDER AT THE VANITIES (1934) Mitchell Leisen	NOAH'S ARK (1928) Michael Curtiz	PATHS OF GLORY (1957) Stanley Kubrick	PURSUED (1947) Raoul Walsh	RIVER OF GRASS (1994) Kelly Reichardt
MARK OF ZORRO, THE (1940) Rouben Mamoulian	MURDER IN TRINIDAD (1934) Louis King	NOCHE DE DUENDES (1930) James Parrott	PEARL OF DEATH, THE (1944) Roy William Neill	PURSUIT TO ALGIERS (1945) Roy William Neill	ROAD TO RIO (1947) Norman Z. McLeod
MATEWAN (1987) John Sayles	MURDER OF FRED HAMPTON, THE (1971) Howard Alk	NORTH STAR, THE (1943) Lewis Milestone	PEGGY LEADS THE WAY (1917) Lloyd Ingraham	QUIET MAN, THE (1952) John Ford	ROAD TO UTOPIA (1945) Hal Walker
MEET JOHN DOE (1941) Frank Capra	MY BEST GIRL (1927) Sam Taylor	NOT EXACTLY GENTLEMEN (1931) Benjamin Stoloff	PENNY SERENADE (1941) George Stevens	RAINBOW OVER TEXAS (1946) Frank McDonald	ROARING ROAD, THE (1919) James Cruze
MEN, THE (1950) Fred Zinnemann	MY DARLING CLEMENTINE (1946) John Ford	OF MICE AND MEN (1939) Lewis Milestone	PITFALL (1948) Andre deToth	RAMROD (1947) Andre deToth	ROBERT FROST: A LOVER'S QUARREL WITH THE WORLD (1964) Shirley Clarke
MEN IN WAR (1957) Anthony Mann	MY LADY OF WHIMS (1925) Dallas M. Fitzgerald	ON THE NIGHT STAGE (1915) Thomas H. Ince	PLAINSMAN, THE (1936) Cecil B. DeMille	RANDY RIDES ALONE (1934) Harry Fraser	ROMOLA (1924) Henry King
MEN ON CALL (1930) John G. Blystone	MY LADY'S LIPS (1925) James P. Hogan	ON YOUR BACK (1930) Guthrie McClintic	PLASTIC AGE, THE (1925) Wesley Ruggles	REBECCA OF SUNNYBROOK FARM (1917) Marshall Neilan	ROYAL FAMILY OF BROADWAY, THE (1930) Cyril Gardner and George Cukor
MICHAEL O'HALLORAN (1938) Karl Brown	MY LIPS BETRAY (1933) John G. Blystone	OLD SAN FRANCISCO (1927) Alan Crosland	PLASTIC DOME OF NORMA JEAN (1966) Juleen Compton	RED KIMONA, THE (1925) Walter Lang	RUN, TECATO, RUN (1979) Efrain Gutierrez
MICKEY ONE (1965) Arthur Penn	MY MAN GODFREY (1936) Gregory LaCava	ONCE A SINNER (1930) Guthrie McClintic	PLEASE, DON'T BURY ME ALIVE (1977) Efrain Gutierrez	RED MENACE, THE (1949) R.G. Springsteen	RUTHLESS (1948) Edgar G. Ulmer
MIDNIGHT MADNESS (1928) F. Harmon Weight	MY WEAKNESS (1933) David Butler	ONE HOUR WITH YOU (1932) Ernst Lubitsch, assisted by George Cukor	POINT OF ORDER! (1963) Emile de Antonio	RED SHOES, THE (1948) Michael Powell, Emeric Pressburger	SAILOR-MADE MAN, A (1921) Fred Newmeyer
MILKY WAY, THE (1936) Leo McCarey	MYSTERIOUS DR. FU MANCHU, THE (1929) Rowland V. Lee	ONE MILLION BC (1940) Hal Roach, Sr. and Hal Roach, Jr.	POINTED HEELS (1929) Edward Sutherland	REFORM CANDIDATE, THE (1915) Frank Lloyd	SAINT AND HER FOOL, THE (1928) William Dieterle
MISSISSIPPI GAMBLER, THE (1929) Reginald Barker	NADA MAS QUE UNA MUJER (1934) Harry Lachman	ONE TOUCH OF VENUS (1948) William A. Seiter	POISONED PARADISE: THE FORBIDDEN STORY OF MONTE CARLO (1924) Louis Gasnier	REMEMBER THE NIGHT (1940) Mitchell Leisen	SAFETY LAST (1923) Fred Newmeyer and Sam Taylor
MOLLY O' (1921) F. Richard Jones	NAKED EYE, THE (1957) Louis Clyde Stoumen	OPEN SECRET (1948) John Reinhardt	POLITQUERIAS (1930) James W. Horne	RENDEZVOUS WITH ANNIE (1946) Allan Dwan	SALVATION HUNTERS, THE (1925) Josef von Sternberg
MONTE CARLO (1930) Ernst Lubitsch	NAKED KISS, THE (1964) Samuel Fuller	ORNETTE: MADE IN AMERICA (1985) Shirley Clarke	POOR NUT, THE (1927) Richard Wallace	RENO (1930) George J. Crone	SAPPHO (1921) Dimitri Buchowetski
MOONRISE (1948) Frank Borzage	NATIVE LAND (1942) Leo Hurwitz, Paul Strand	OUANGA (1935) George Terwilliger	POT O' GOLD (1941) George Marshall	REPEAT PERFORMANCE (1947) Alfred Werker	SARAH AND SON (1930) Dorothy Arzner
MOON'S OUR HOME, THE (1936) William A. Seiter	NIGHT IN CASABLANCA, A (1946) Archie Mayo	PAINTED WOMAN, THE (1932) John G. Blystone	POWER AND THE GLORY, THE (1933) William K. Howard		

SATAN MET A LADY (1936) William Dieterle	SHARP SHOOTERS (1928) John G. Blystone	SMASH UP-THE STORY OF A WOMAN (1948) Stuart Heisler	SPY, THE (1930) Berthold Viertel	THAT'S MY DADDY (1928) Fred Newmeyer	TURNABOUT (1940) Hal Roach
SATURDAY NIGHT KID, THE (1929) Edward Sutherland	SHE DEVIL (a.k.a. Drums O' Voodoo) (1934) Arthur Hoerl	SMILES AND TEARS OF NAPLES (1926) G. Orlando Vassallo	STAGECOACH (1939) John Ford	THIRTY DAY PRINCESS (1934) Marion Gering	UNDER A TEXAS MOON (1930) Michael Curtiz
SCARLET CLAW, THE (1944) Roy William Neill	SHE-DEVIL ISLAND (1936) Raphael J. Sevilla	SMILING LIEUTENANT, THE (1931) Ernst Lubitsch	STAR IS BORN, A (1937) William A. Wellman	THIS DAY AND AGE (1933) Cecil B. DeMille	UNDER SUSPICION (1930) A.F. Erickson
SCARLET EMPRESS, THE (1934) Josef von Sternberg	SHE WANTED A MILLIONAIRE (1932) John G. Blystone	SOCIETY GIRL (1932) Sidney Lanfield	STRANDED (1965) Juleen Compton	THIS IS THE ARMY (1943) Michael Curtiz	UNDER TWO FLAGS (1936) Frank Lloyd
SCARLET LETTER, THE (1926) Victor Seastrom	SHE WORE A YELLOW RIBBON (1949) John Ford	SO THIS IS NEW YORK (1948) Richard Fleischer	STRANGE AFFAIR OF UNCLE HARRY, THE (1945) Robert Siodmak	THIS IS THE NIGHT (1932) Frank Tuttle	UNDER WESTERN STARS (1938) Joe Kane
SCARLET LETTER, THE (1934) Robert G. Vignola	SHERLOCK HOLMES AND THE SECRET WEAPON (1942) Roy William Neill	SOMEONE TO REMEMBER (1943) Robert Siodmak	STRANGE ILLUSION (1946) Edgar G. Ulmer	THREE GIRLS LOST (1931) Sidney Lanfield	UNION PACIFIC (1939) Cecil B. DeMille
SCOUNDREL, THE (1935) Ben Hecht and Charles MacArthur	SHERLOCK HOLMES AND THE VOICE OF TERROR (1942) John Rawlins	SOMETHING NEW (1920) Nell Shipman	STRANGE IMPERSONATION (1946) Anthony Mann	365 NIGHTS IN HOLLYWOOD (1934) George Marshall	UP THE ROAD WITH SALLIE (1918) William Desmond Taylor
SEA HAWK, THE (1924) Frank Lloyd	SHERLOCK HOLMES AND THE VOICE OF TERROR (1942) John Rawlins	SONG O' MY HEART (1930) Frank Borzage	STRANGERS IN THE NIGHT (1944) Anthony Mann	THUNDERBOLT (1929) Josef von Sternberg	VAGABOND KING, THE (1929) Ludwig Berger
SECOND CHORUS (1940) H.C. Potter	SHERLOCK HOLMES FACES DEATH (1943) Roy William Neill	SONG OF SONGS, THE (1933) Rouben Mamoulian	STREET SCENE (1931) King Vidor	TILLIE'S PUNCTURED ROMANCE (1914) Mack Sennett	VALLEY OF THE GIANTS (1927) Charles Brabin
SECOND FIDDLE (1922) Frank Tuttle	SHERLOCK HOLMES IN WASHINGTON (1943) Roy William Neill	SONG OF THE OPEN ROAD (1944) S. Sylvan Simon	SUPERNATURAL (1933) Victor Halperin	TIMES OF HARVEY MILK, THE (1984) Robert Epstein	VAMPIRE BAT, THE (1933) Frank Strayer
SECOND FLOOR MYSTERY, THE (1930) Roy Del Ruth	SHOCK CORRIDOR (1963) Samuel Fuller	SONS OF THE DESERT (1933) William A. Seiter	SWEETHEARTS AND WIVES (1930) Clarence Badger	TO EACH HIS OWN (1946) Mitchell Leisen	VAMPIRO NEGRO, EI (1953) Román Viñoly Barreto
SECRET BEYOND THE DOOR (1948) Fritz Lang	SIDESHOW, THE (1928) Erle C. Kenton	S.O.S. TIDAL WAVE (1939) John H. Auer	TABU (1931) F.W. Murnau	TOLL OF THE SEA, THE (1922) Chester Franklin	VANITY FAIR (1932) Chester M. Franklin
SECRETS (1933) Frank Borzage	SID SAGA, THE: PARTS I-III (1985-1989) Sid Laverents	SOUP TO NUTS (1931) Benjamin Stoloff	TALE OF TWO CITIES, A (1911) William Humphrey	TONIGHT OR NEVER (1931) Mervyn LeRoy	VIDA NOCTURNA, LA (1930) James Parrott
SENATOR WAS INDISCREET, THE (1947) George S. Kaufman	SIGN OF THE CROSS, THE (1932) Cecil B. DeMille	SOUTHERNER, THE (1945) Jean Renoir	TALLOS AMARGOS, LOS (1956) Fernando Ayala	TOO LATE FOR TEARS (1949) Byron Haskin	VIENNESE NIGHTS (1930) Alan Crosland
SENSATION SEEKERS (1927) Lois Weber	SIN OF NORA MORAN, THE (1933) Phil Goldstone	SPECTER OF THE ROSE (1946) Ben Hecht	TEMPEST (1928) Sam Taylor	TOO MUCH HARMONY (1933) Edward Sutherland	VIRGINIAN, THE (1929) Victor Fleming
SERVANTS' ENTRANCE (1934) Frank Lloyd	SIX CYLINDER LOVE (1931) Thornton Freeland	SPEEDY (1928) Ted Wilde	TEMPLE TOWER (1930) Donald Gallagher	TOPPER (1937) Norman Z. McLeod	WALK IN THE SUN, A (1946) Lewis Milestone
SEVEN MEN FROM NOW (1956) Budd Boetticher	SKY HAWK, THE (1929) John G. Blystone	SPIDER, THE (1931) William Cameron Menzies	TERROR BY NIGHT (1946) Roy William Neill	TROUBLE IN PARADISE (1932) Ernst Lubitsch	WATERMELON WOMAN, THE (1996) Cheryl Dunye
SHADOWS (1959) John Cassavetes	SKYLINE (1931) Sam Taylor	SPIDER WOMAN, THE (1944) Roy William Neill	TESS OF THE STORM COUNTRY (1914) Edwin S. Porter	TRUE CONFESSION (1937) Wesley Ruggles	WAY OUT WEST (1937) James W. Horne
SHANGHAI LADY (1929) John S. Robertson	SLEEP, MY LOVE (1948) Douglas Sirk	SPRING NIGHT, SUMMER NIGHT (1967) J.L. Anderson	TESS OF THE STORM COUNTRY (1932) Alfred Santell	TRY AND GET ME (a.k.a. THE SOUND OF FURY, 1950) Cyril Endfield	WEARY RIVER (1929) Frank Lloyd
SHANGHAI MADNESS (1933) John G. Blystone	SLEEPERS EAST (1934) Kenneth MacKenna	SPUDS (1927) Edward Ludwig	THAT COLD DAY IN THE PARK (1969) Robert Altman	TURMOIL, THE (1924) Hobart Henley	



WEEKENDS ONLY (1932)  
Alan Crosland

WELCOME DANGER (1929)  
Clyde Bruckman

WHAT HAPPENED TO JONES (1926)  
William Seiter

WHEN A MAN LOVES (1927)  
Alan Crosland

WHERE THE WORST BEGINS (1925)  
John McDermott

WHITE PARADE, THE (1934)  
Irving Cummings

WHITIE ZOMBIE (1932)  
Victor Halperin

WHY WE FIGHT: THE BATTLE OF  
RUSSIA (1943)  
Frank Capra

WHY WORRY? (1923)  
Fred Newmeyer and Sam Taylor

WILD ONE, THE (1954)  
Laslo Benedek

WILD PARTY, THE (1929)  
Dorothy Arzner

WINTERSET (1936)  
Alfred Santell

WITH THE GREEKS IN THE FIRING  
LINE (1913)  
Director?

WITNESS FOR THE PROSECUTION  
(1957)  
Billy Wilder

WIZARD OF OZ, THE (1925)  
Larry Semon

WOMAN IN GREEN, THE (1945)  
Roy William Neill

WOMAN ON THE RUN (1950)  
Norman Foster

WOMAN UNDER THE INFLUENCE  
A (1974)  
John Cassavetes

WOMEN EVERYWHERE (1930)  
Alexander Korda

WOMEN OF ALL NATIONS (1931)  
Raoul Walsh

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

WORKING GIRLS (1931)  
Dorothy Arzner

WORKING MAN (1933)  
John G. Adolfi

YEARS OF THE LOCUST, THE (1916)  
George Melford

YOUNG AMERICA (1932)  
Frank Borzage

YOUNG ROMANCE (1915)  
George Melford



The Jungle



Mamba

# TELEVISION PROGRAMS PRESERVED BY UCLA 1988-2017

99 WAYS TO ATTRACT THE RIGHT MAN (ABC, 5/7/85)	THE CONSENT OF THE DEFENDANT?" (KCET, LOS ANGELES, 1970)	APPALACHIAN HERITAGE (WLWT, CINCINNATI, 1/9/69)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 8/13/65)	CBS PLAYHOUSE: "DO NOT GO GENTLE INTO THAT GOOD NIGHT" (CBS, 10/17/67)	CITYWATCHERS: "HOLLYWOOD-SUNSET FREE CLINIC" (KCET, LOS ANGELES, 1/10/72)
770 ON TV (KABC, LOS ANGELES, 1/31/65)	ALBINA: PORTLAND'S GHETTO OF THE MIND (KGW, PORTLAND, 1/25/68)	ART CITY: COLLECTORS AND COLLECTIONS IN LOS ANGELES (KCET, LOS ANGELES, 3/12/81)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 9/28/66)	CBS PLAYHOUSE: "THE FINAL WAR OF OLLY WINTER" (CBS, 2/29/67)	CITYWATCHERS: "JACK LEMMON SPECIAL" (KCET, LOS ANGELES, 1976)
28 TONIGHT: "CIVILIAN POLICE REVIEW BOARD" (KCET, LOS ANGELES, 1/7/80)	ALL ABOUT WELFARE: A COMMUNITY PREVIEW (WITF, HERSHEY, PENNSYLVANIA, 1971)	ART LINKLETTER'S HOUSE PARTY: SHOW #3875 (CBS, 7/14/67)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 10/20/67)	CBS PLAYHOUSE: "MY FATHER AND MY MOTHER" (CBS, 2/13/68)	CITYWATCHERS: "SAN PEDRO" (KCET, LOS ANGELES, 1971)
28 TONIGHT: "NUMBER OUR DAYS" (KCET, LOS ANGELES, 1977)	ALL IN THE FAMILY: PILOT (CBS, 1969)	ART LINKLETTER'S HOUSE PARTY: SHOW #3919 (CBS, 9/14/67)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 12/15/70)	THE CAMPAIGN AND THE CANDIDATES: "INTERVIEW WITH JOHN F. KENNEDY AND JACQUELINE KENNEDY" (NBC, 10/1/60)	CITYWATCHERS: "SANTA SUSANNA" (KCET, LOS ANGELES, 1972)
28 TONIGHT: TOM BRADLEY INTERVIEW (KCET, LOS ANGELES, 7/30/80)	ALUMNI FUN: PRESENTATION PILOT (ABC, 1962)	ART LINKLETTER'S HOUSE PARTY: SHOW #4007 (CBS, 1/16/68)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 12/15/71)	CANCION DE LA RAZA: SHOW #1 (KCET, LOS ANGELES, 10/14/68)	CITYWATCHERS: "VENICE," PARTS 1 & 2 (KCET, LOS ANGELES, 1973)
& BEAUTIFUL (SYNDICATED, 6/69).	ALUMNI FUN (CBS, 3/28/65)	ART LINKLETTER'S HOUSE PARTY: SHOW #4115 (CBS, 6/14/68)	THE BIG NEWS/KNXT NEWS: "CALIFORNIA ABORTION HOSPITAL" (KNXT, LOS ANGELES, 9/15/70)	CAPTAIN KANGAROO: EXCERPT WITH BILLY TAYLOR AND WILLIE "THE LION" SMITH (CBS, 4/8/69)	CITYWATCHERS: "WESTWOOD" (KCET, LOS ANGELES, 12/19/72)
ABC STAGE 67: "THE HUMAN VOICE" (ABC, 5/4/67)	AMERICA'S SWEETHEART: THE MARY PICKFORD STORY (SYNDICATED, 1977)	AS CAESAR SEES IT (ABC, 5/14/63)	BING! (CBS, 3/20/77)	CELEBRITY ROOM: PILOT (NBC, 1964)	CLARENCE DARROW (PBS, 3/17/75)
ABC STAGE 67: "NOON WINE" (ABC, 11/23/66)	AMERICAN FILM INSTITUTE THEATRE: "FRANK CAPRA" (KCET, LOS ANGELES, 6/4/71)	ASSIGNMENT FOUR: "NO DEPOSIT, NO RETURN" (KRON, SAN FRANCISCO, 1965)	THE BING CROSBY SHOW (ABC, 10/5/60)	CELEBRITY TALENT SCOUTS (CBS, 9/12/60)	THE CLASSIC GHOSTS: "THE HOUSE AND THE BRAIN" (ABC, 5/24/73)
ABC STAGE 67: "RODGERS AND HART TODAY" (ABC, 3/2/67)	AMERICAN FILM INSTITUTE THEATRE: "JACK NICHOLSON" (KCET, LOS ANGELES, 5/14/71)	ASTAIRE TIME (NBC, 9/28/60)	THE BISHOP SHEEN PROGRAM: "DIVINE SENSE OF HUMOR" (SYNDICATED, 1959)	CELEBRITY UPDATE: PILOT (SYNDICATED, 9/7/89)	CLOSE UP: "PROJECT SUMMER" (WMAL, WASHINGTON, D.C., 1968)
ABC THEATRE: "IF YOU GIVE A DANCE YOU GOTTA PAY THE BAND" (ABC, 12/19/72)	AMERICAN PLAYHOUSE: "CHARLOTTE FORTEN'S MISSION: EXPERIMENT IN FREEDOM" (PBS, 2/25/85)	BARBRA STREISAND: A HAPPENING IN CENTRAL PARK (CBS, 9/15/68)	THE BISHOP SHEEN PROGRAM: "TEENAGERS" (SYNDICATED, 1959)	CHAMPIONSHIP JAZZ: PILOT (1962)	THE COLLEGE BOWL (CBS, 3/9/59)
ABC THEATRE: "PUEBLO" (ABC, 3/29/73)	AMPEX COMPANY COMPILATION TAPE: INTERNATIONAL TRADE EXPOSITION, MOSCOW, JULY 1959 (1959)	BARRY GOLDWATER FOR PRESIDENT (1964)	BLACK BASEBALL: THE LATE, GREAT NEGRO LEAGUES (KCET, LOS ANGELES, 4/12/80)	THE CHEVY MYSTERY SHOW: "ENOUGH ROPE" (NBC, 7/31/60)	THE COLLEGE BOWL (CBS, 10/9/60)
ABC WEEKEND NEWS WITH KEITH McBEE (ABC, 6/4/67)	ANATOMY OF AN ABORTION (KCET, LOS ANGELES, 1975)	BARS TO PROGRESS (WMAR, BALTIMORE, 4/16/72)	BLACK ON BLACK (KNXT, LOS ANGELES, 7/18/68)	THE CHEVY SHOW (NBC, 4/26/59)	THE COLLEGE BOWL (CBS, 12/3/61)
ABC WIDE WORLD OF SPORTS: EXCERPTS. COMPILATION FOR PRIMETIME EMMY AWARDS (ABC, 1968)	ANATOMY OF CHANGE (KNXT, LOS ANGELES, 5/17/70)	BEATLES PRESS CONFERENCE, LOS ANGELES (8/24/1966)	THE BOB GOULET SHOW (ABC, 4/7/70)	CINEMA SHOWCASE: "HARLAN COUNTY, USA" (KCET, LOS ANGELES, 1978)	THE COLLEGE BOWL (NBC, 10/28/62)
ACTORS ON ACTING: "MARTIN SHEEN" (KCET, LOS ANGELES, 1984)	AND THE CHILDREN DIE (KTLA, LOS ANGELES, 12/31/69)	THE BELLE OF AMHERST (PBS, 12/29/76)	BOBOQUIVARI: WITH TIM BUCKLEY (KCET, LOS ANGELES, 1970)	CITYWATCHERS: "BEVERLY WILSHIRE HOTEL" (KCET, LOS ANGELES, 1976)	THE COLLEGE BOWL (NBC, 12/15/63)
ADMIRAL PRESENTS THE FIVE STAR REVUE - WELCOME ABOARD: EXCERPTS FEATURING DEAN MARTIN & JERRY LEWIS (NBC, 10/10/48 & 10/17/48)	ANDERSONVILLE TRIAL INTERVIEW (KCET, LOS ANGELES, 1970)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 12/8/63)	BUILDING FOR TOMORROW (KCET, LOS ANGELES, 1977)	CITYWATCHERS: "THE BRADBURY BUILDING" (KCET, LOS ANGELES, 4/24/72)	THE COLLEGE BOWL (NBC, 4/5/64)
THE ADVOCATES: "SHOULD CONSCIENTIOUS OBJECTOR STATUS BE EXTENDED TO THOSE IN OR EVADING MILITARY SERVICE?" (KCET, LOS ANGELES, 11/24/70)	ANGIE'S GARAGE: SHOW #2-70 (KABC, LOS ANGELES, 12/6/70)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/18/65)	BUKOWSKI (KCET, LOS ANGELES, 11/25/73)	CITYWATCHERS: "DODGER STADIUM" (KCET, LOS ANGELES, 7/26/71)	THE COLLEGE BOWL (NBC, 5/29/66)
THE ADVOCATES: "SHOULD TELEVISION BE ALLOWED TO BROADCAST CRIMINAL TRIALS WITH	ANOTHER EVENING WITH FRED ASTAIRE (NBC, 11/4/59)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/16/66)	BUKOWSKI READS BUKOWSKI (KCET, LOS ANGELES, 1974)	CITYWATCHERS: "DOWNTOWN PLAN" (KCET, LOS ANGELES, 11/6/73)	COMMERCIALS. HOME SAVINGS AND LOAN. WITH EDITH HEAD (1979)
	ANOTHER WORLD: SHOW #2403 (NBC, 1/17/74)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/24/67)	CBS CHILDREN'S HOUR: "J.T." (CBS, 10/1/75)	CITYWATCHERS: "ECHO PARK," PARTS 1 & 2 (KCET, LOS ANGELES, 1973)	COUNCIL DEBATE: SHOW #36 (KHJ, LOS ANGELES, 5/22/72)
		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: "FAIRFAX SENIOR CITIZENS CENTER" (KCET, LOS ANGELES, 1972)	A COUNTRY CALLED WATTS (NBC, 6/29/75)
		THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/7/70)			THE CURSE OF LOS FELIZ (KCET, LOS ANGELES, 1971)
					DANNY THOMAS PRESENTS THE COMICS (NBC, 11/8/65)

THE DANNY THOMAS SHOW (NBC, 11/13/64)	THE DINAH SHORE SHOW (NBC, 6/1/62)	DOIN' IT AT THE STOREFRONT: "THE STORY OF THE BLACK CHURCH IN AMERICA" (KCET, LOS ANGELES, 1/3/73)	EMMY AWARDS: 28TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 5/17/76)	FACE THE NATION: WITH RONALD REAGAN & JESSE UNRUH (CBS, 10/18/70)	GENE KELLY IN NEW YORK, NEW YORK (CBS, 2/14/66)
THE DANNY THOMAS SHOW – COCOANUT GROVE SPECIAL (NBC, 12/10/64)	THE DINAH SHORE SHOW (NBC, 12/9/62)	DOIN' IT AT THE STOREFRONT: "A CONVERSATION WITH TONY BROWN" (KCET, LOS ANGELES, 1973)	EMMY AWARDS: 30TH ANNUAL LOS ANGELES AREA EMMY AWARDS (6/25/78)	FASHION HOOTENANNY (WTOP, WASHINGTON, D.C., 1963)	THE GENE KELLY SHOW (CBS, 4/24/59)
THE DANNY THOMAS SHOW – DANNY GOES COUNTRY AND WESTERN (NBC, 3/13/66)	THE DINAH SHORE SHOW (NBC, 12/30/62)	DOIN' IT AT THE STOREFRONT: "ANGELA DAVIS" (KCET, LOS ANGELES, 3/28/73)	EMMY AWARDS: 14TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/22/62)	FESTIVAL: "DAVID, CHAPTER 3" (CBC, CANADA, 1967)	THE GENE KELLY SHOW (NBC, 11/21/59)
THE DANNY THOMAS SHOW – FAMILY SHOW (NBC, 2/14/65)	THE DINAH SHORE SHOW (NBC, 4/14/63)	DOMINGO: "FIREMAN SHOW" (KABC, LOS ANGELES, 3/4/73)	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)	THE GEORGE BURNS SHOW (NBC, 6/7/60)
THE DANNY THOMAS SHOW - THE DANNY THOMAS VARIETY SHOW (NBC, 4/23/65)	THE DINAH SHORE CHEVY SHOW (NBC, 4/5/59)	DOMINGO: "EARLY EAST L.A." (KABC, LOS ANGELES, 1/7/73)	EMMY AWARDS: 17TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 9/12/65)	THE 51ST STATE: "ACTORS' FUND HOME" (WNET, NEW YORK, 1973)	GEORGE LUCAS: MAKER OF FILMS (KCET, LOS ANGELES, 4/13/71)
THE DANNY THOMAS SHOW - THE WONDERFUL WORLD OF BURLESQUE (NBC, 3/14/65)	THE DINAH SHORE CHEVY SHOW (NBC, 5/31/59)	DOMINGO: "MEXICAN MURALS" (KABC, LOS ANGELES, 10/7/73)	EMMY AWARDS: 18TH ANNUAL PRIMETIME EMMY AWARDS (CBS, 5/22/66)	THE 51ST STATE: "THE OCCUPANT IN THE SINGLE ROOM" (WNET, NEW YORK, 11/10/74)	THE GEORGE SHEARING SHOW (KTLA, LOS ANGELES, 1964)
THE DANNY THOMAS SHOW – THE WONDERFUL WORLD OF BURLESQUE II (NBC, 12/8/65)	THE DINAH SHORE CHEVY SHOW (NBC, 10/4/59)	DON RICKLES IS ALIVE AND KICKING (CBS, 12/12/72)	EMMY AWARDS: 19TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 6/4/67)	FIRING LINE WITH WILLIAM F. BUCKLEY, JR.: WITH MUHAMMAD ALI (PBS, 12/68)	GET HIGH ON YOURSELF (NBC, 9/20/1981)
DANNY'S DAY: EXCERPT WITH MARK HOUSTON (WKY, OKLAHOMA CITY, 6/15/72)	THE DINAH SHORE CHEVY SHOW (NBC, 1/10/60)	DRUG ABUSE (KABC, LOS ANGELES, 1/16/71)	EMMY AWARDS: 21ST ANNUAL PRIMETIME EMMY AWARDS (CBS, 6/8/69)	FLIP WILSON SHOW (NBC, 9/20/73)	A GLIMPSE OF GREATNESS: THE STORY OF KEN HUBBS (KTLA, LOS ANGELES, 8/17/64)
THE DATING GAME: SHOW #66-68 (ABC, 4/1/68)	THE DINAH SHORE CHEVY SHOW (NBC, 2/28/60)	DUE TO CIRCUMSTANCES BEYOND OUR CONTROL: A CONVERSATION WITH FRED FRIENDLY (PBS, 4/3/67)	EMMY AWARDS: 26TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/28/74)	FOCUS FILM FESTIVAL: PORTRAIT OF A PRISON (KCET, LOS ANGELES, 11/18/84)	GOLDEN SHOWCASE: "THE DEVIL AND DANIEL WEBSTER" (NBC, 2/14/60)
THE DAVID SUSSKIND SHOW: WITH MARY TYLER MOORE AND KATHERINE DE JERSEY (SYNDICATED, 1966)	THE DINAH SHORE CHEVY SHOW (NBC, 5/22/60)	EARTHQUAKE! (KNXT, LOS ANGELES, 8/30/67)	EMMY AWARDS: 28TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 5/17/76)	THE FOLK WORLD OF JIMMIE RODGERS (KTLA, LOS ANGELES, 11/30/63)	GOD PENNY: "A BRAND NEW PENNY" (NBC, 9/1/77)
THE DEADWYLER INQUEST (KTLA, LOS ANGELES, 6/1/66)	THE DINAH SHORE CHEVY SHOW (NBC, 10/9/60)	EMMY AWARDS: 12TH ANNUAL CHICAGO EMMY AWARDS (WBBM, CHICAGO, 5/25/70)	EMMY AWARDS: 45TH ANNUAL PRIME TIME EMMY AWARDS (ABC, 9/19/93)	FONDA: AN AMERICAN LEGACY (ABC, 4/19/75)	THE GREAT AMERICAN CELEBRATION (7/4/76)
DEDICATION DAY: NBC WASHINGTON STUDIOS DEDICATION CEREMONY (NBC, 5/22/58)	THE DINAH SHORE CHEVY SHOW (NBC, 12/11/60)	EMMY AWARDS: 1st ANNUAL DAYTIME EMMY AWARDS (NBC, 5/28/74)	ESTHER WILLIAMS AT CYPRESS GARDENS (NBC, 8/8/60)	FOR BETTER OR WORSE: SHOW #1 (VOLUME 1, CHAPTER 1) (CBS, 6/29/59)	THE GREAT AMERICAN DREAM MACHINE: SHOW #1 (PBS, 1/6/71)
DIAL M FOR MURDER (ABC, 11/15/67)	THE DINAH SHORE CHEVY SHOW (NBC, 1/22/61)	EMMY AWARDS: 14TH ANNUAL DAYTIME EMMY AWARDS (ABC, 6/30/87)	EVERYTHING YOU EVER WANTED TO KNOW ABOUT JACK BENNY – BUT WERE AFRAID TO ASK (NBC, 3/10/71)	THE FORD SHOW: "THE MIKADO" (NBC, 4/16/59)	GROWING UP GAY (PBS, 1983; KCET, LOS ANGELES, 6/25/84)
THE DINAH SHORE SHOW (NBC, 11/3/61)	THE DINAH SHORE CHEVY SHOW (NBC, 3/26/61)	EMMY AWARDS: 22ND ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 4/18/70)	AN EVENING WITH FRED ASTAIRE (NBC, 10/17/58)	FORD STARTIME: TV'S FINEST HOUR: "THE NANETTE FABRAY SHOW" (NBC, 5/31/60)	THE HAGERS' YOUNG COUNTRY (1971)
THE DINAH SHORE SHOW (NBC, 12/29/61)	THE DINAH SHORE CHEVY SHOW (NBC, 4/16/61)	EMMY AWARDS: 23RD ANNUAL LOS ANGELES AREA EMMY AWARDS (KTLA, LOS ANGELES, 3/21/71)	THE EXECUTION OF PRIVATE SLOVAK (ABC, 3/13/74)	THE FRANK SINATRA TIMEX SHOW (ABC, 12/13/59)	HALLMARK HALL OF FAME: "ABE LINCOLN IN ILLINOIS" (NBC, 2/5/64)
THE DINAH SHORE SHOW (NBC, 1/26/62)	DR. FRANK BAXTER READS "A CHRISTMAS CAROL" (KCET, LOS ANGELES, 12/21/65)	EMMY AWARDS: 24TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KTTV, LOS ANGELES, 3/19/72)	THE FACE OF GENIUS (WBZ, BOSTON, 1966)	FRITZ LANG, DIRECTOR (KCET, LOS ANGELES, 1971)	HALLMARK HALL OF FAME: "THE ADMIRABLE CRICHTON" (NBC, 5/22/68)
THE DINAH SHORE SHOW (NBC, 2/23/62)	THE DOCTORS: SHOW #2853 (NBC, 1/17/74)			FROM PROTEST TO POLITICS (WXYZ, DETROIT, 1973)	HALLMARK HALL OF FAME: "ANASTASIA" (NBC, 3/17/67)
				GARROWAY (WNAC, BOSTON, 2/25/70)	HALLMARK HALL OF FAME: "ARSENIC AND OLD LACE" (NBC, 2/5/62)
					HALLMARK HALL OF FAME: "BAREFOOT IN ATHENS" (NBC, 11/11/66)

HALLMARK HALL OF FAME: "THE BORROWERS" (NBC, 12/14/73)	HALLMARK HALL OF FAME: "THE JOKE AND THE VALLEY" (NBC, 5/5/61)	HOLLYWOOD A GO-GO: SHOW #30 (KHJ, LOS ANGELES, 7/17/65)	HOLLYWOOD TELEVISION THEATRE: "NOURISH THE BEAST" (PBS, 9/11/75)	INNERVISIONS: "BLACK WOMAN SPEAKS" (KCET, LOS ANGELES, 3/22/75)	THE JACK BENNY BIRTHDAY SPECIAL (NBC, 2/17/69)
HALLMARK HALL OF FAME: "CAPTAIN BRASSBOUND'S CONVERSION" (NBC, 5/2/60)	HALLMARK HALL OF FAME: "LAMP AT MIDNIGHT" (NBC, 4/27/66)	HOLLYWOOD HAPPENING: SHOW #1 (SYNDICATED, 1977)	HOLLYWOOD TELEVISION THEATRE: "PHILEMON" (PBS, 10/7/76)	INSIGHT: "THE COFFEE HOUSE" (SYNDICATED, 1966)	JACK BENNY'S BAG (NBC, 11/16/68)
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 SQUARES: SHOW #543 (NBC, 11/9/68)	HOLLYWOOD TELEVISION THEATRE: "THE PLOT TO OVERTHROW CHRISTMAS" (PBS, 12/23/71)	INSIGHT: "THE DEATH OF SIMON JACKSON" (SYNDICATED, 1969)	THE JACK LaLANNE SHOW: SHOW #95-S (SYNDICATED, 4/25/60)
HALLMARK HALL OF FAME: "A CHRISTMAS FESTIVAL" (NBC, 12/13/59)	HALLMARK HALL OF FAME: "MR. LINCOLN" (NBC, 2/9/81)	HOLLYWOOD SQUARES: "SPECIAL ALCOHOL SHOW" (NBC, 1975)	HOLLYWOOD TELEVISION THEATRE: "SCARECROW" (PBS, 1/10/72)	INSIGHT: "DRY COMMITMENT" (SYNDICATED, 1967)	THE JACK LaLANNE SHOW: SHOW #96-S (SYNDICATED, 4/26/60)
HALLMARK HALL OF FAME: "THE CRY OF ANGELS" (NBC, 12/15/63)	HALLMARK HALL OF FAME: "THE PATRIOTS" (NBC, 11/15/63)	HOLLYWOOD TALENT SCOUTS (CBS, 4/11/66)	HOLLYWOOD TELEVISION THEATRE: "SHADOW OF A GUNMAN" (PBS, 12/4/72)	INSIGHT: "GOD IN THE DOCK" (SYNDICATED, 1980)	THE JACK LaLANNE SHOW: SHOW #97-S (SYNDICATED, 4/27/60)
HALLMARK HALL OF FAME: "CYRANO DE BERGERAC" (NBC, 12/6/62)	HALLMARK HALL OF FAME: "THE PRICE" (NBC, 2/3/72)	HOLLYWOOD TELEVISION THEATRE: "ACTOR" (PBS, 2/21/78)	HOLLYWOOD TELEVISION THEATRE: "THE STY OF THE BLIND PIG" (PBS, 5/31/74)	INSIGHT: "THE HATE SYNDROME" (SYNDICATED, 1966)	THE JACK LaLANNE SHOW: SHOW #98-S (SYNDICATED, 4/28/60)
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)	HOLLYWOOD TELEVISION THEATRE: "THE ANDERSONVILLE TRIAL" (PBS, 5/17/70)	HOLLYWOOD TELEVISION THEATRE: "STEAMBATH" (PBS, 4/30/73)	INSIGHT: "THE HIT MAN" (SYNDICATED, 1983)	THE JACK LaLANNE SHOW: SHOW #103-S (SYNDICATED, 4/5/60)
HALLMARK HALL OF FAME: "A DOLL'S HOUSE" (NBC, 11/15/59)	HALLMARK HALL OF FAME: "SOLDIER IN LOVE" (NBC, 4/26/67)	HOLLYWOOD TELEVISION THEATRE: "THE ASHES OF MRS. REASONER" (PBS, 1/22/76)	HOLLYWOOD TELEVISION THEATRE: "WINESBURG, OHIO" (PBS, 3/5/73)	INSIGHT: "THE LATE, GREAT GOD" (SYNDICATED, 1968)	THE JACK LaLANNE SHOW: SHOW #104-S (SYNDICATED, 4/6/60)
HALLMARK HALL OF FAME: "EAGLE IN A CAGE" (NBC, 10/20/65)	HALLMARK HALL OF FAME: "ST. JOAN" (NBC, 12/4/67)	HOLLYWOOD TELEVISION THEATRE: "AWAKE AND SING" (PBS, 3/6/72)	HOLLYWOOD TELEVISION THEATRE: "THE MOVIES 1900-1927" (KTLA, 1974)	INSIGHT: "LOCUSTS HAVE NO KING" (SYNDICATED, 1965)	THE JACK LaLANNE SHOW: SHOW #105-S (SYNDICATED, 4/7/60)
HALLMARK HALL OF FAME: "ELIZABETH THE QUEEN" (NBC, 1/31/68)	HALLMARK HALL OF FAME: "A STORM IN SUMMER" (NBC, 2/6/70)	HOLLYWOOD TELEVISION THEATRE: "BEGINNING TO END" (PBS, 7/10/74)	HOW DO YOU GET TO BE: "AN ACTOR" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	INSIGHT: "MAN IN THE MIDDLE" (SYNDICATED, 1967)	THE JACK LaLANNE SHOW: SHOW #164-S (SYNDICATED, 12/9/59)
HALLMARK HALL OF FAME: "FAME" (NBC, 11/30/78)	HALLMARK HALL OF FAME: "TEMPEST" (NBC, 2/3/60)	HOLLYWOOD TELEVISION THEATRE: "BIG FISH, LITTLE FISH" (PBS, 1/5/71)	HOW DO YOU GET TO BE: "A SINGER" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	INSIGHT: "MR. JOHNSON'S HAD THE COURSE" (SYNDICATED, 1968)	THE JACK LaLANNE SHOW: SHOW #172-S (SYNDICATED, 4/8/60)
HALLMARK HALL OF FAME: "THE FANTASTICKS" (NBC, 10/18/64)	HALLMARK HALL OF FAME: "REMEMBERED" (NBC, 2/7/61)	HOLLYWOOD TELEVISION THEATRE: "CAROLA" (PBS, 2/5/73)	HOW TO BECOME A MOVIE STAR (SYNDICATED, 1975)	INSIGHT: "MUMMY" (SYNDICATED, 1968)	THE JAMES BEARD SHOW: SHOW #1-1 (SYNDICATED, 1964)
HALLMARK HALL OF FAME: "THE FILE ON DEVLIN" (NBC, 11/21/69)	HALLMARK HALL OF FAME: "VICTORIA REGINA" (NBC, 11/30/61)	HOLLYWOOD TELEVISION THEATRE: "CHEKHOV LIVE FROM HOLLYWOOD" (PBS, 1/6/72)	I BELIEVE IN MIRACLES: SHOW #451 (SYNDICATED, 6/29/75)	INSIGHT: "NO TEARS FOR KELSEY" (SYNDICATED, 1969)	THE JIMMIE RODGERS SHOW: SHOW #4 (KTLA, LOS ANGELES, 11/30/63)
HALLMARK HALL OF FAME: "GIVE US BARABBAS" (NBC, 4/15/62)	HALLMARK HALL OF FAME: "WINTerset" (NBC, 10/26/59)	HOLLYWOOD TELEVISION THEATRE: "DAY OF ABSENCE" (PBS, 12/30/71)	IF YOU TURN ON (KNXT, LOS ANGELES, 4/1/70)	INSIGHT: "THE ONE ARMED MAN" (SYNDICATED, 1974)	JIMMY DURANTE MEETS THE LIVELY ARTS (ABC, 10/30/65)
HALLMARK HALL OF FAME: "HAMLET" (NBC, 11/17/70)	HAPPY EVER AFTER (KIRO, SEATTLE, 1976)	HOLLYWOOD TELEVISION THEATRE: "DOUBLE SOLITAIRE" (PBS, 1/16/74)	I'VE GOT A SECRET (CBS, 4/19/61)	INSIGHT: "THE PLACEMENT SERVICE" (SYNDICATED, 1975)	JIMMY DURANTE MEETS THE LIVELY ARTS: PROMOS, UNEDITED FOOTAGE (ABC, 1965)
HALLMARK HALL OF FAME: "THE HANDS OF CORMAC JOYCE" (NBC, 11/17/72)	HAPPY EVER AFTER (KGW, SEATTLE, 1977)	HOLLYWOOD TELEVISION THEATRE: "FOR THE USE OF THE HALL" (PBS, 1/2/75)	IN SESSION: PILOT (SYNDICATED, 1973)	INSIGHT: "POLITICS CAN BECOME A HABIT" (SYNDICATED, 1966)	JOHN F. KENNEDY ADDRESSES THE GREATER HOUSTON MINISTERIAL ASSOCIATION (9/12/60)
HALLMARK HALL OF FAME: "THE HOLY TERROR" (NBC, 4/7/65)	THE HART AND LORNE TERRIFIC HOUR (CBC, CANADA, 1971)	HOLLYWOOD TELEVISION THEATRE: "GONDOLA" (PBS, 1/9/74)	THE INNER CORE: CITY WITHIN A CITY: "THE NEW GENERATION AND THE ESTABLISHMENT" (WMVS, MILWAUKEE & WHA, MADISON, 5/3/68)	INSIGHT: "THE POKER GAME" (SYNDICATED, 1969)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: CAMPAIGN APPEARANCE BY SENATOR JOHN. F. KENNEDY AT UNIVERSITY PLAZA, SEATTLE, WASHINGTON (9/6/60)
HALLMARK HALL OF FAME: "THE INVINCIBLE MR. DISRAELI" (NBC, 4/4/63)	HERBERT MARCUSE: PHILOSOPHER OF THE NEW LEFT (KCET, LOS ANGELES, 5/31/68)	HOLLYWOOD TELEVISION THEATRE: "INCIDENT AT VICHY" (PBS, 12/8/73)	INNERVISIONS: "THE BLACK COWBOY" (KCET, LOS ANGELES, 1976)	INSIGHT: "TRIAL BY FIRE" (SYNDICATED, 1966)	THE JACK BENNY PROGRAM: WITH HARRY TRUMAN (CBS, 10/18/59)

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT REDDING, CALIFORNIA (9/8/60)	THE KCET STORY (KCET, LOS ANGELES, 1972)	KTTV NEWS/GEORGE PUTNAM NEWS (KTTV, LOS ANGELES, 12/15/70)	MARLON BRANDO: A LIVING BIOGRAPHY (1975)	THE MIKE WALLACE INTERVIEW: RUBE GOLDBERG (SYNDICATED, 1959)	NET FANFARE: "REHEARSAL WITH LEOPOLD STOKOWSKI" (PBS, 1971)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REMARKS OF SENATOR JOHN F. KENNEDY AT THE MINNEAPOLIS BEAN FEED, MINNEAPOLIS, MINNESOTA (10/11/60)	JHK CHANNEL 9 NEWS: EXCERPT. HUEY NEWTON (KHJ, LOS ANGELES, 7/3/77)	KEENE AT NOON!: SHOW #175 (KNXT, LOS ANGELES, 11/4/66)	MARRIED IS BETTER (CBS, 1/9/74)	THE MIKE WALLACE INTERVIEW: SHELLEY BERMAN (SYNDICATED, 1959)	NET PLAYHOUSE: "HOGAN'S GOAT" (PBS, 10/16/71)
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)	KRAFT MUSIC HALL: "THE SOUND OF BURT BACHARACH" (NBC, 4/22/70)	THE MERV GRIFFIN SHOW (SYNDICATED, 10/6/65)	THE MIKE WALLACE INTERVIEW: XAVIER CUGAT (SYNDICATED, 1959)	NET PLAYHOUSE: "PARADISE LOST" (PBS, 2/25 & 3/4/71)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)	THE KNBC SURVEY: "THE INVISIBLE MINORITY" (KNBC, LOS ANGELES, 12/9/67)	KRAFT MUSIC HALL SALUTES THE OSCARS (NBC, 3/31/71)	THE MERV GRIFFIN SHOW (SYNDICATED, 10/19/65)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 11/19/58)	NANCY WILSON AT THE GROVE (KTLA, LOS ANGELES, 5/21/65)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)	THE KNBC SURVEY: "HIGHLIGHTS FROM THE PAST YEAR" (KNBC, LOS ANGELES, 1966)	THE KROFFT COMEDY HOUR (ABC, 7/29/78)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/11/65)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 11/14/59)	THE NATIONAL CELEBRITY TEST: PILOT #1 (1968)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/28/60)	KNXT NEWSROOM (KNXT, LOS ANGELES, 12/16/73)	L.A. TODAY: EXCERPT. REHEARSAL FOR HOLLYWOOD MUSEUM GROUNDBREAKING (KTLA, LOS ANGELES, 10/18/63)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/12/65)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 5/13/59)	THE NEGRO IN AMERICAN CULTURE: "EARLY DECADES OF THE 20TH CENTURY- THE FORSHADOWING OF MILITANCY" (KNBC, LOS ANGELES, 12/13/66)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE NATIONAL PLOWING CONTEST, SIOUX FALLS, SOUTH DAKOTA (9/22/60)	KNXT REPORTS: "ALIEN AND ILLEGAL" (KNXT, LOS ANGELES, 12/10/70)	LA RAZA: REPRESENTADA (PBS, 1980)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/22/65)	MOMENTS TO BE REMEMBERED (KCET, LOS ANGELES, 9/26/81)	THE NEGRO IN AMERICAN CULTURE: "THE NEGRO IN THE AMERICAN THEATER" (KNBC, LOS ANGELES, 1/29/67)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)	KNXT REPORTS: "MALIBU: THE TROUBLED CANYON" (KNXT, LOS ANGELES, 5/5/70)	LAST FULL MEASURE OF DEVOTION (KTLA, LOS ANGELES, 11/22/64)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/25/65)	MORT SAHL (KTTV, LOS ANGELES, 5/20/66)	THE NEGRO IN AMERICAN CULTURE: "THE NEGRO IN THE CITY" (KNBC, LOS ANGELES, 2/12/67)
THE JULIE ANDREWS SHOW (NBC, 11/28/65)	KNXT REPORTS: "SPEED...THE DEADLY DRUG" (KNXT, LOS ANGELES, 5/11/69)	LATINO CONSORTIUM: "ESPEJOS/ MIRRORS" (PBS, 6/1/79)	THE MERV GRIFFIN SHOW (SYNDICATED, 9/21/66)	MORT SAHL (KTTV, LOS ANGELES, 6/17/66)	THE NEGRO IN AMERICAN CULTURE: "POVERTY, POLITICS AND POWER" (KNBC, LOS ANGELES, 11/4/67)
THE JUNIOR HIGH SCHOOL: "PART 1: HEAVEN, HELL OR PURGATORY" (KNXT, LOS ANGELES, 10/17/71)	KPIX REPORTS: "WHOSE MUSEUM?" (KPIX, SAN FRANCISCO, 9/23/69)	THE LAUNDROMAT (HBO, 4/1/85)	THE MICHAEL JACKSON SHOW: WITH MAYOR TOM BRADLEY (KCET, LOS ANGELES, 1979)	MOVIN' (NBC, 2/24/70)	THE NEGRO IN AMERICAN CULTURE: "PROTEST OF THE PRESENT - THE FIERCE ENERGY OF NOW" (KNBC, LOS ANGELES, 2/26/67)
THE JUNIOR HIGH SCHOOL: "PART 2: FROM A TO ZOO" (KNXT, LOS ANGELES, 10/24/71)	KTLA EARTHQUAKE SPECIAL (KTLA, LOS ANGELES, 2/9/71)	LET'S GET AWAY: SHOW #5 (NBC, 1966)	THE MICHAEL JACKSON SHOW: WITH TENNESSEE WILLIAMS (KCET, LOS ANGELES, 1979)	MR. ROGERS' NEIGHBORHOOD: "ADULT SHOW NO.1" (NET, 6/7/68)	NEWSBEAT: "THIRTEENTH DISTRICT COUNCIL RACE" (KCET, LOS ANGELES, 1981)
JUST PLAYNE JAYNE: PILOT (1965)	KTLA MORNING NEWS: EXCERPT. ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/5/68)	LET'S MAKE A DEAL: PILOT (1963)	THE MIKE DOUGLAS SHOW: EXCERPT WITH THE COUNT BASIE ORCHESTRA (SYNDICATED, 11/18/63)	MURRAY ROMAN'S TV SHOW (KTTV, LOS ANGELES, 2/21/70)	THE NEXT PRESIDENT (SYNDICATED, 1968)
	KTLA NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/6/68)	LIKE IT IS: "SICKLE CELL ANEMIA" (WABC, NEW YORK, 10/26/69)	THE MIKE DOUGLAS SHOW: EXCERPTS (SYNDICATED, 1967)	MUSICAL COMEDY TONIGHT (PBS, 10/1/79)	NIGHTLIFE: (ABC, 10/20/65)
	KTLA NEWS: UNEDITED FOOTAGE. WATT'S RIOTS TELECOPTER FOOTAGE (KTLA, LOS ANGELES, 8/15/65)	THE LIVELY ONES (NBC, 8/8/63)	THE MIKE DOUGLAS SHOW (SYNDICATED, 3/28/69)	NBC NEWS: COVERAGE OF APOLLO 11 LIFTOFF (NBC, 7/16/69)	THE NINE-YEAR-OLD IN NORFOLK PRISON (WTIC, HARTFORD, 5/23/73)
	KTLA TELECOPTER FOOTAGE OVER HOLLYWOOD AND GROUNDBREAKING FOR THE HOLLYWOOD MUSEUM (KTLA, LOS ANGELES, 10/20/63)	LOGGINS AND MESSINA IN THE ATTIC (1973)	THE MIKE DOUGLAS SHOW (SYNDICATED, 3/31/69)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)	NOW IS THE TIME (WCAU, PHILADELPHIA, 12/13/67)
		LONELY AUTUMN (KABC, LOS ANGELES, 1983)	THE MIKE WALLACE INTERVIEW: CLYDE BEATTY (SYNDICATED, 1959)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/6/68)	THE NOW SAM (SYNDICATED, 1970)
		A LOVE LETTER TO JACK BENNY (NBC, 2/5/81)	THE MIKE WALLACE INTERVIEW: ETHEL WATERS (SYNDICATED, 1959)	NBC NEWS SPECIAL REPORT: COVERAGE OF ROBERT F. KENNEDY FUNERAL SERVICE (NBC, 6/8/68)	OF THREE I SING (CBS, 10/24/72)
		THE LOVE OF THE COMMON PEOPLE (KTTV, LOS ANGELES, 10/5/69)	THE MIKE WALLACE INTERVIEW: MYOSHI UMEKI (SYNDICATED, 1959)		OFFRAMP: WITH BILL STOUT (KCET, LOS ANGELES, 5/6/68)
		MAKE NO MISTAKE ABOUT IT: THE PRESIDENT CAME TO IOWA (WDIN, DES MOINES, 3/24/71).			
		MARCEL MARCEAU LECTURE AT UCLA (3/20/68)			
		MARIE: PILOT (ABC, 12/1/79)			



OFFRAMP: WITH KURT VON MEIER (KCET, LOS ANGELES, 3/6/67)	ON THE GO: "CAT CONTROVERSY" (CBS, 9/3/59)	ON THE GO: "GISELE MacKENZIE" (CBS, 4/12/60)	ON THE GO: "NAVY NURSES" (CBS, 5/2/60)	ON THE GO: "SWISS RESTAURANT" (CBS, 5/15/59)	ONE NIGHT STAND: "NIGHT LIFE IN NEW YORK" (SYNDICATED, 1959)
THE OLDEST LIVING GRADUATE (NBC, 4/7/80)	ON THE GO: "CALIFORNIA REHABILITATION" (CBS, 7/9/59)	ON THE GO: "GOOD NEIGHBORS" (4/29/60)	ON THE GO: "NELSON HOME" (CBS, 9/2/59)	ON THE GO: "SYNANON" (CBS, 7/24/59)	ONE NIGHT STAND: "NIGHT LIFE IN NEW YORK" (SYNDICATED, 1960)
ON THE GO: "512 HOTEL" (CBS, 12/17/79)	ON THE GO: "CHILDREN'S HOSPITAL" (CBS 6/3/59)	ON THE GO: "GRAND HOTEL" (CBS, 3/2/60)	ON THE GO: "NEW GINZA" (CBS, 7/3/59)	ON THE GO: "SYNANON REVISITED" (CBS, 11/19/59)	ONE NIGHT STAND: "PORTRAIT OF DELLA REESE" (SYNDICATED, 1959)
ON THE GO: "1001 NIGHTS RESTAURANT" (CBS, 6/1/59)	ON THE GO: "CITIZENSHIP SCHOOL" (CBS, 11/27/59)	ON THE GO: "HEALTH HUT" (CBS, 8/24/59)	ON THE GO: "NORWALK HOSPITAL" (CBS, 5/19/60)	ON THE GO: "TATTOO PARLOR" (CBS, 3/9/60)	ONE NIGHT STAND: WITH WOODY HERMAN (SYNDICATED, 1959)
ON THE GO: "ADOLPH MENJOU" (CBS, 4/4/60)	ON THE GO: "CITY OF HOPE" (CBS, 9/16/59)	ON THE GO: "HEARING FOUNDATION" (CBS, 10/28/59)	ON THE GO: "ORDEAL IN THE DESERT" (CBS, 3/10/60)	ON THE GO: "TEEN MARRIAGES" (CBS, 1/18/60)	OPEN END: WITH SECRETARY OF STATE DEAN RUSK (SYNDICATED, 4/1966)
ON THE GO: "ADOPTION AGENCY" (CBS, 6/9/69)	ON THE GO: "CLARK RESIDENCE" (CBS, 4/26/59)	ON THE GO: "HELICOPTER DEMONSTRATION" (CBS, 5/26/59)	ON THE GO: "PACIFIC OCEAN PARK" (CBS, 7/29/59)	ON THE GO: "THEATRE MART" (CBS, 8/27/59)	OPEN END: "HARLEM TEENAGERS" (SYNDICATED, 1966)
ON THE GO: "AIRPORT SHOW – HARRY HOLT" (CBS, 12/31/59)	ON THE GO: "CONLEY FAMILY" (CBS, 8/18/59)	ON THE GO: "JACK TAR HOTEL" (CBS, 5/13/60)	ON THE GO: "POLIO WARNING" (CBS, 4/25/60)	ON THE GO: "THE THREE STOOGES" (CBS, 4/5/60)	OPEN END: "JERRY LEWIS UNCENSORED," PARTS 1 & 2 (SYNDICATED, 9/26/65 & 10/3/65)
ON THE GO: "ARMANDO CASTRO" (CBS, 4/27/60)	ON THE GO: "DANCE HALL (CBS, 6/7/60)	ON THE GO: "JUNGLELAND" (CBS, 10/6/59)	ON THE GO: "RADIATION FAMILY" (CBS, 5/16/60)	ON THE GO: "TIJUANA BORDER" (CBS, 9/11/59)	OPEN END: "THIS YEAR ON BROADWAY" (SYNDICATED, 1959)
ON THE GO: "ASH GROVE COFFEE HOUSE" (CBS, 6/25/59)	ON THE GO: "DEAF COUPLE" (CBS, 5/25/60)	ON THE GO: "JR. MISS UNIVERSE" (CBS, 11/20/59)	ON THE GO: "REISS-DAVIS CLINIC" (CBS, 5/25/59)	ON THE GO: "TIN CAN BEACH" (CBS, 10/9/59)	OPEN END: "WHO'S TRYING TO KILL THE NIGHTCLUB BUSINESS?" (SYNDICATED, 1964)
ON THE GO: "ASSISTANCE LEAGUE" (CBS, 3/14/60)	ON THE GO: "DENNIS WEAVER" (CBS, 1/21/60)	ON THE GO: "L.A. COUNTY HOSPITAL" (CBS, 10/1/59)	ON THE GO: "ROSELAND" (CBS, 10/27/59)	ON THE GO: "UPROOTED FAMILY" (CBS, 5/27/60)	OPEN FOR DISCUSSION: "SKID ROW" (SYNDICATED, 11/21/65)
ON THE GO: "AUNT ETTIE LEE (CBS, 5/3/60)	ON THE GO: "EPILEPSY" (CBS, 6/15/60)	ON THE GO: "LA GOLDONDRINA" (CBS, 7/1/59)	ON THE GO: "SAN FRANCISCO EARTHQUAKE SURVIVORS" (CBS, 5/23/60)	ON THE GO: "VENICE WEST #1 (CBS, 10/29/59)	OPEN FOR DISCUSSION: "SKID ROW" (SYNDICATED, 11/21/65)
ON THE GO: "BANK CAFE" (CBS 6/29/59)	ON THE GO: "EXCHANGE STUDENTS" (CBS, 7/7/59)	ON THE GO: "LARGO" (CBS, 1959)	ON THE GO: "SAN QUENTIN PRISON" (CBS, 5/10/60)	ON THE GO: "VENICE WEST #2" (CBS, 10/30/59)	OPEN LINE (WTOP, WASHINGTON, D.C., 1967)
ON THE GO: "BLIND COACH" (CBS1/12/60)	ON THE GO: "FAST DRAW" (CBS, 4/7/60)	ON THE GO: "LITTLE TOKYO" (CBS, 1/11/60)	ON THE GO: "SANTA MONICA BEACH PARTY" (CBS, 7/10/59)	ON THE GO: "VETERAN'S HOSPITAL (CBS, 8/26/59)	OPERATION ENTERTAINMENT (ABC, 2/2/68)
ON THE GO: "BOOTH HOSPITAL – UNWED MOTHERS" (CBS, 6/9/60)	ON THE GO: "FATHER CABRILLO" (CBS, 9/8/59)	ON THE GO: "LOCKHEED WORKERS" (CBS, 4/19/60)	ON THE GO: SANTA MONICA ROLLER RINK" (CBS, 5/29/59)	ON THE GO: "VINCENT PRICE" (CBS 3/30/60)	THE OTHER WASHINGTON (WRC, WASHINGTON, DC, 5/31/67)
ON THE GO: "BOWLING CENTER" (CBS, 6/18/59)	ON THE GO: "FOLLIES THEATER" (CBS, 1/4/60)	ON THE GO: "MARINELAND" (KNXT, LOS ANGELES, 4/29/59)	ON THE GO: "SANTA'S VILLAGE" (CBS, 9/17/59)	ON THE GO: "VITAS PAULEKAS (CBS, 6/16/60)	OUR KIND OF WORLD: SHOW #6 (KRMA, DENVER, 1967)
ON THE GO: "BRACEROS" (CBS, 11/11/59)	ON THE GO: "FOUNTAIN OF THE WORLD" (CBS, 2/22/60)	ON THE GO: "McCULLOCH HOME" (CBS, 3/23/60)	ON THE GO: "SCHOOL FOR SONGWRITERS" (CBS, 3/17/60)	ON THE GO: "WATTS TOWERS" (CBS, 7/13/59)	OUT OF THE SHADOWS (KNBC, LOS ANGELES, 6/26/70)
ON THE GO: "BRAILLE INSTITUTE" (CBS, 5/21/59)	ON THE GO: "FORTUNE TELLERS" (CBS, 8/31/59)	ON THE GO: "McNALLY FAMILY" (CBS, 12/29/59)	ON THE GO: "SKID ROW" (CBS, 8/7/59)	ON THE GO: "WIDOWER" (CBS, 4/15/60)	P.B.L.: "THE INSIGHTS OF RONALD REAGAN" (NET, 12/10/67)
ON THE GO: "BRIDAL CONSULTANT" (CBS, 5/31/60)	ON THE GO: "FREEDOM FIGHTERS" (CBS, 5/19/60)	ON THE GO: "MARRIAGE LICENSE BUREAU" (CBS, 4/11/60)	ON THE GO: "STREET GANGS" (CBS, 11/17/59)	ON THE GO: "WOMEN WRESTLERS" (CBS, 4/22/60)	P.B.L.: "TOMORROW'S TELEVISION" (NET, 2/16/69)
ON THE GO: "BUCKLEY SCHOOL" (CBS, 3/30/60)	ON THE GO: "GAY 90'S" (CBS, 5/12/60)	ON THE GO: "MERRY-GO-ROUND" (CBS, 5/19/59)	ON THE GO: "STUDIO CLUB" (CBS, 9/1/59)	ON THE GO: "ZIEGFELD CLUB" (CBS, 9/4/59)	PASSAIC... THE BIRTHPLACE OF TELEVISION & THE DUMONT STORY (DUMONT, 1951)
ON THE GO: "BUS FAMILY" (CBS, 3/3/60)	ON THE GO: "GIFTED KIDS" (CBS, 6/3/60)	ON THE GO: "MIDNIGHT MISSION" (CBS, 5/27/59)	ON THE GO: "SUNSHINE MISSION" (CBS, 12/15/59)	ON THE GO: "ZYGMUNT WILK" (CBS, 12/9/59)	PASSWORD (ABC, 9/28/73)

PAUL LYNDE AT THE MOVIES (ABC, 3/24/79)	PLAY OF THE WEEK: "THE MASTER BUILDER" (SYNDICATED, 3/21/60)	PROLOGUE TO THE PAST (KCET, LOS ANGELES, 8/8/74)	RALPH STORY'S LOS ANGELES: SHOW #126 (KNXT, LOS ANGELES, 10/30/66)	RALPH STORY'S LOS ANGELES: SHOW #183 (KNXT, LOS ANGELES, 2/4/68)	REFLECCIONES: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1973)
THE PERRY COMO SHOW (NBC, 12/22/56)	PLAY OF THE WEEK: "A MONTH IN THE COUNTRY" (SYNDICATED, 11/9/59)	QUEEN FOR A DAY: SHOW #142-64 (ABC, 7/14/64)	RALPH STORY'S LOS ANGELES: SHOW #127 (KNXT, LOS ANGELES, 11/6/66)	RALPH STORY'S LOS ANGELES: SHOW #184 (KNXT, LOS ANGELES, 2/11/68)	REMEMBER HOW GREAT (NBC, 2/9/61)
PERSPECTIVE: "JOURNEY TO A PINE BOX" (WRC, WASHINGTON, DC, 8/16/69)	PLAY OF THE WEEK: "NIGHT OF THE AUK" (SYNDICATED, 5/2/60)	QUEEN FOR A DAY: SHOW #179-64 (ABC, 9/3/64)	RALPH STORY'S LOS ANGELES: SHOW #146 (KNXT, LOS ANGELES, 3/26/67)	RALPH STORY'S LOS ANGELES: SHOW #187 (KNXT, LOS ANGELES, 3/3/68)	REPertoire WORKSHOP: "EDWIN BOOTH" (KNXT, LOS ANGELES, 8/8/65 and 8/15/65)
PET SET: SHOW #5 (SYNDICATED, 1971)	PLAY OF THE WEEK: "THE OLD FOOLISHNESS" (SYNDICATED, 3/6/61)	QUEEN FOR A DAY: SHOW #196-64 (ABC, 9/28/64)	RALPH STORY'S LOS ANGELES: SHOW #147 (KNXT, LOS ANGELES, 4/16/67)	RALPH STORY'S LOS ANGELES: SHOW #188 (KNXT, LOS ANGELES, 3/10/68)	REPertory THEATRE, USA: "DON JUAN IN HELL" (SYNDICATED, 4/14/65)
PET SET: SHOW #7 (SYNDICATED, 1971)	PLAY OF THE WEEK: "THE POWER AND THE GLORY" (SYNDICATED, 10/19/59)	QUEEN FOR A DAY: SHOW #199-64 (ABC, 10/1/64)	RALPH STORY'S LOS ANGELES: SHOW #151 (KNXT, LOS ANGELES, 5/20/67)	RALPH STORY'S LOS ANGELES: SHOW #197 (KNXT, LOS ANGELES, 6/9/68)	THE REVLOn REVUE: "MAURICE CHEVALIER" (CBS, 2/4/60)
PET SET: SHOW #8 (SYNDICATED, 1971)	PLAY OF THE WEEK: "RASHOMON" (SYNDICATED, 12/12/60)	RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1971)	RALPH STORY'S LOS ANGELES: SHOW #156 (KNXT, LOS ANGELES, 6/17/67)	RALPH STORY'S LOS ANGELES: SHOW #201 (KNXT, LOS ANGELES, 7/14/68)	THE RICH LITTLE SHOW (NBC, 9/3/75)
PET SET: SHOW #12 (SYNDICATED, 1971)	PLAY OF THE WEEK: "SEVEN TIMES MONDAY" (SYNDICATED, 10/31/60)	RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1972)	RALPH STORY'S LOS ANGELES: SHOW #163 (KNXT, LOS ANGELES, 9/17/67)	RALPH STORY'S LOS ANGELES: SHOW #205 (KNXT, LOS ANGELES, 9/22/68)	RICHARD M. NIXON AND NIKITA KHRUSHCHEV: "KITCHEN DEBATE," UNITED STATES EXHIBITION HALL, INTERNATIONAL TRADE EXPOSITION, MOSCOW (7/24/59)
PET SET: SHOW #13 (SYNDICATED, 1971)	PLAY OF THE WEEK: "SIMPLY HEAVENLY" (SYNDICATED, 12/7/59)	RALPH STORY'S LOS ANGELES: SHOW #48 (KNXT, LOS ANGELES, 1/26/65)	RALPH STORY'S LOS ANGELES: SHOW #164 (KNXT, LOS ANGELES, 9/24/67)	RALPH STORY'S LOS ANGELES: SHOW #216 (KNXT, LOS ANGELES, 12/8/68)	THE RICHARD PRYOR SPECIAL? (NBC, 5/5/77)
THE PIED PIPER OF ASTROWORLD (ABC, 12/28/68)	PLAY OF THE WEEK: "STRINDBERG ON LOVE" (SYNDICATED, 1/25/60)	RALPH STORY'S LOS ANGELES: SHOW #56 (KNXT, LOS ANGELES, 3/23/65)	RALPH STORY'S LOS ANGELES: SHOW #165 (KNXT, LOS ANGELES, 10/1/67)	RALPH STORY'S LOS ANGELES: SHOW #231 (KNXT, LOS ANGELES, 4/13/69)	THE ROBERT K. DORNAN SHOW: WITH ATTORNEY GENERAL JOHN MITCHELL (KTLA, LOS ANGELES, 10/17/71)
PLAY OF THE WEEK: "ARCHIE AND MEHITABEL" (SYNDICATED, 5/16/60)	PLAY OF THE WEEK: "TWO BY SAROYAN" (SYNDICATED, 11/7/60)	RALPH STORY'S LOS ANGELES: SHOW #84 (KNXT, LOS ANGELES, 11/21/65)	RALPH STORY'S LOS ANGELES: SHOW #166 (KNXT, LOS ANGELES, 10/8/67)	RALPH STORY'S LOS ANGELES: SHOW #234 (KNXT, LOS ANGELES, 5/4/69)	THE ROBERT K. DORNAN SHOW: WITH VICE PRESIDENT SPIRO T. AGNEW (KTLA, LOS ANGELES, 7/25/70)
PLAY OF THE WEEK: "BACK TO BACK" (SYNDICATED, 11/2/59)	PLAY OF THE WEEK: "WAITING FOR GODOT" (SYNDICATED, 4/3/61)	RALPH STORY'S LOS ANGELES: SHOW #89 (KNXT, LOS ANGELES, 2/6/66)	RALPH STORY'S LOS ANGELES: SHOW #174 (KNXT, LOS ANGELES, 12/3/67)	RALPH STORY'S LOS ANGELES: SHOW #236 (KNXT, LOS ANGELES, 5/18/69)	THE ROBERT KLEIN SHOW (NBC, 5/29/81)
PLAY OF THE WEEK: "BLACK MONDAY" (SYNDICATED, 1/16/61)	PLAY OF THE WEEK: "THE WORLD OF SHOLOM ALEICHEM" (SYNDICATED, 12/14/59)	RALPH STORY'S LOS ANGELES: SHOW #95 (KNXT, LOS ANGELES, 2/6/66)	RALPH STORY'S LOS ANGELES: SHOW #171 (KNXT, LOS ANGELES, 11/12/67)	RALPH STORY'S LOS ANGELES: SHOW #237 (KNXT, LOS ANGELES, 5/16/67)	ROBERT MONTGOMERY PRESENTS THE JOHNSON'S WAX PROGRAM: "HARVEST" (NBC, 11/23/53)
PLAY OF THE WEEK: "BURNING BRIGHT" (SYNDICATED, 10/26/59)	PLAYHOUSE 90: "THE NUTCRACKER" (CBS, 12/25/58)	RALPH STORY'S LOS ANGELES: SHOW #99 (KNXT, LOS ANGELES, 3/6/66)	RALPH STORY'S LOS ANGELES: SHOW #175 (KNXT, LOS ANGELES, 12/16/67)	RALPH STORY'S LOS ANGELES: SHOW #238 (KNXT, LOS ANGELES, 5/16/67)	ROD MCKUEN - THE TWO OF US AND FRIENDS: SHOW #3 (BBC, 1971)
PLAY OF THE WEEK: "THE CHERRY ORCHARD" (SYNDICATED, 12/28/59)	THE POLITICS AND COMEDY OF WOODY ALLEN (PBS, 2/21/72)	RALPH STORY'S LOS ANGELES: SHOW #112 (KNXT, LOS ANGELES, 6/5/66)	RALPH STORY'S LOS ANGELES: SHOW #176 (KNXT, LOS ANGELES, 12/17/67)	RALPH STORY'S LOS ANGELES: SHOW #239 (KNXT, LOS ANGELES, 5/16/67)	ROD SERLING'S WONDERFUL WORLD OF...: "PROPAGANDA" (KNXT, LOS ANGELES, 3/8/70)
PLAY OF THE WEEK: "CLIMATE OF EDEN" (SYNDICATED, 2/29/60)	PONTIAC STAR PARADE: "SPIRIT OF THE ALAMO" (ABC, 11/14/60)	RALPH STORY'S LOS ANGELES: SHOW #113 (KNXT, LOS ANGELES, 6/12/66)		RALPH STORY'S LOS ANGELES: SHOW #240 (KNXT, LOS ANGELES, 5/16/67)	RONA BARRETT'S HOLLYWOOD: PILOT (1964)
PLAY OF THE WEEK: "FOUR BY TENNESSEE" (SYNDICATED, 2/1/60)	POPI (ABC, 7/15/72)	RALPH STORY'S LOS ANGELES: SHOW #122 (KNXT, LOS ANGELES, 10/2/66)		RALPH STORY'S LOS ANGELES: SHOW #241 (KNXT, LOS ANGELES, 5/16/67)	ROSES HAVE THORNS (WOOD, GRAND RAPIDS, 1964)
PLAY OF THE WEEK: "THE GRASS HARP" (SYNDICATED, 3/28/60)	POTPOURRI (KCET, LOS ANGELES, 3/11/68)			RALPH STORY'S LOS ANGELES: SHOW #242 (KNXT, LOS ANGELES, 5/16/67)	
PLAY OF THE WEEK: "IN A GARDEN" (SYNDICATED, 4/10/61)	PRESENTE: "HARVEST OF SHAME REVISITED" (KCET, LOS ANGELES, 1981)			RALPH STORY'S LOS ANGELES: SHOW #243 (KNXT, LOS ANGELES, 5/16/67)	
PLAY OF THE WEEK: "JUNO AND THE PAYCOCK" (SYNDICATED, 2/1/60)	PROBE: UNCLE SAM IS A SLUMLORD (WRC, WASHINGTON, D.C., 9/10/73)			RALPH STORY'S LOS ANGELES: SHOW #244 (KNXT, LOS ANGELES, 5/16/67)	
PLAY OF THE WEEK: "LULLABY" (SYNDICATED, 1/18/60)				RALPH STORY'S LOS ANGELES: SHOW #245 (KNXT, LOS ANGELES, 5/16/67)	

THE ROSEY GRIER SHOW: SHOW #9-68 (KABC, LOS ANGELES, 7/27/68)	SIXTY MINUTES: "AGNEW AND THE PRESS" (CBS, 11/25/69)	SOCIAL SECURITY IN ACTION: JANE RUSSELL INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH ED KIENHOLZ AND CLAES OLDENBURG" (SYNDICATED, 3/24/70)	STARS OF JAZZ (KABC, LOS ANGELES, 9/1/58)	THE STEVE ALLEN SHOW (SYNDICATED, 12/20/63)
THE ROSEY GRIER SHOW: SHOW #17-68 (KABC, LOS ANGELES, 9/21/68)	THE SMOTHERS BROTHERS COMEDY HOUR: SHOW #102 (CBS, 9/10/67)	SOCIAL SECURITY IN ACTION: MAX STEINER INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH GROUCHO MARX" (SYNDICATED, 8/25/67)	STARS OF JAZZ (KABC, LOS ANGELES, 10/6/58)	THE STEVE ALLEN SHOW (SYNDICATED, 1/21/64)
THE ROSEY GRIER SHOW: SHOW #18-68 (KABC, LOS ANGELES, 9/28/68)	THE SMOTHERS BROTHERS COMEDY HOUR: SHOW #221 (CBS, 3/2/69)	SOCIAL SECURITY IN ACTION: PAUL FORD INTERVIEW (SYNDICATED, 1965)	THE SPLIT IMAGE (KTLA, LOS ANGELES, 4/15/63)	STARS OF JAZZ (KABC, LOS ANGELES, 10/13/58)	THE STEVE ALLEN SHOW (SYNDICATED, 1/31/64)
THE ROSEY GRIER SHOW: SHOW #39 (KABC, LOS ANGELES, 2/22/69)	THE SMOTHERS BROTHERS COMEDY HOUR: SHOW #222 (CBS, 3/23/69)	SOCIAL SECURITY IN ACTION: RAY BOLGER INTERVIEW (SYNDICATED, 1965)	SPOON RIVER (RKO GENERAL SUBSCRIPTION TV, 11/4/63; ACT 1 and INTERMISSION DISCUSSION)	STARS OF JAZZ (KABC, LOS ANGELES, 12/15/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/10/64)
THE ROSEY GRIER SHOW: SHOW #42-69 (KABC, LOS ANGELES, 10/18/69)	THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT. ELAINE MAY/ TOM SMOTHERS CENSORSHIP SKETCH: DRESS REHEARSAL & AIR (CBS, 4/9/67)	SOCIAL SECURITY IN ACTION: RICARDO MONTALBAN INTERVIEW (SYNDICATED, 1965)	SPOON RIVER (CBS, 4/21/69; DRESS REHEARSAL)	STARS OF JAZZ: NOSTALGIA AND NEWS SOUNDS (AB, 1978)	THE STEVE ALLEN SHOW (SYNDICATED, 3/13/64)
THE ROSEY GRIER SHOW: SHOW #107 (KABC, LOS ANGELES, 1970)	THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT. PETE SEEGER SINGING "BIG MUDDY" (CBS, 3/2/69)	SOCIAL SECURITY IN ACTION: RUTH WARRICK INTERVIEW (SYNDICATED, 1965)	STAND UP AND BE COUNTED (KABC, LOS ANGELES, 4/25/65)	STELLA ADLER AND THE ACTOR (KTLA, LOS ANGELES, 7/13/64)	THE STEVE ALLEN SHOW (SYNDICATED, 3/17/64)
THE ROWAN AND MARTIN SHOW: PILOT (KGO, SAN FRANCISCO, 1964)	THE SMOTHERS BROTHERS SHOW: SHOW #10 (NBC, 5/19/75)	SOCIAL SECURITY IN ACTION: VANCE COLVIG INTERVIEW (SYNDICATED, 1965)	STAND UP FOR AMERICA (1964)	STEREOSCOPE: "DR. LORIENE CHASE INTERVIEWS LINDA LOVELACE" (1973)	THE STEVE ALLEN SHOW (SYNDICATED, 4/8/64)
THE RUSSIAN AVANTE-GARDE (KCET, LOS ANGELES, 1980)	THE SMOTHERS BROTHERS SHOW: SHOW #13 (NBC, 4/28/75)	THE SONNY AND CHER SHOW: "THE SONNY AND CHER YEARS," PART 2 (CBS, 11/28/73)	STANDARD TV NEWS ROUNDUP (WOWT, OMAHA, 1/17/62)	THE STEVE ALLEN SHOW (SYNDICATED, 6/29/62)	THE STEVE ALLEN SHOW (SYNDICATED, 5/7/64)
SALLUTE TO KCET/28: "DEDICATION DINNER, BEVERLY HILTON HOTEL" (KCET, LOS ANGELES, 1/29/65)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #7 (ABC, 7/8/70)	THE SONNY AND CHER COMEDY HOUR: SHOW #0312 (CBS, 12/5/73)	THE STANLEY KRAMER SPECIAL (CICA, ONTARIO, CANADA, 1971)	THE STEVE ALLEN SHOW (SYNDICATED, 8/20/62)	THE STEVE ALLEN SHOW (SYNDICATED, 6/2/64)
SALLUTE TO KCET/28: "DEDICATION PRESENTATION" (KCET, LOS ANGELES, 1/28/65)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #2 (ABC, 7/15/70)	SOUL TRAIN: SHOW #9 (SYNDICATED, 1971)	STARS OF JAZZ (KABC, LOS ANGELES, 7/30/56)	THE STEVE ALLEN SHOW (SYNDICATED, 8/21/62)	THE STEVE ALLEN SHOW (SYNDICATED, 6/11/64)
THE SAM YORTY SHOW: WITH RICHARD M. NIXON (KHJ, LOS ANGELES, 12/17/67)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #9 (ABC, 9/2/70)	THE SOUPY SALES HOUR: PILOT (ABC, 11/66)	STARS OF JAZZ (KABC, LOS ANGELES, 4/8/57)	THE STEVE ALLEN SHOW (SYNDICATED, 8/24/62)	THE STEVE ALLEN SHOW (SYNDICATED, 6/12/64)
SAUCEPANS AND THE SINGLE GIRL: WITH MICHELE LEE (1968)	SOCIAL SECURITY IN ACTION: ANDY GRIFFITH INTERVIEW (SYNDICATED, 1965)	THE SPECIAL GENTRY TWO (SYNDICATED, 7/71)	STARS OF JAZZ (KABC, LOS ANGELES, 3/31/58)	THE STEVE ALLEN SHOW (SYNDICATED, 10/19/62)	THE STEVE ALLEN SHOW (SYNDICATED, 8/11/64)
SAUCEPANS AND THE SINGLE GIRL: WITH TOM SMOTHERS (1968)	SOCIAL SECURITY IN ACTION: BEULAH BONDI INTERVIEW (SYNDICATED, 1965)	A SPECIAL SESAME STREET CHRISTMAS (PBS, 12/8/78)	STARS OF JAZZ (KABC, LOS ANGELES, 4/7/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/6/62)	THE STEVE ALLEN SHOW (SYNDICATED, 9/16/64)
SHAKESPEARE LOVES REMBRANDT: PILOT (NBC, 6/12/74)	SOCIAL SECURITY IN ACTION: CONRAD NAGEL INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH ALFRED HITCHCOCK" (KCET, LOS ANGELES, 12/10/69)	STARS OF JAZZ (KABC, LOS ANGELES, 4/21/58)	THE STEVE ALLEN SHOW (SYNDICATED, 8/24/62)	THE STEVE ALLEN SHOW (SYNDICATED, 9/16/64)
SHINDIG: "THE WIDE WORLD OF ENTERTAINMENT" (ABC, 12/18/65)	SOCIAL SECURITY IN ACTION: DIANE BAKER INTERVIEW (SYNDICATED, 1964)	SPECULATION: "A CONVERSATION WITH DALTON TRUMBO" (KCET, LOS ANGELES, 12/10/70)	STARS OF JAZZ (KABC, LOS ANGELES, 5/26/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/27/63)	THE STEVE ALLEN SHOW (SYNDICATED, 9/18/64)
SHINDIG "THE WIDE WORLD OF ENTERTAINMENT" (ABC, 1/1/66)	SOCIAL SECURITY IN ACTION: HAROLD LLOYD INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH ED KIENHOLZ" (SYNDICATED, 5/6/71)	STARS OF JAZZ (KABC, LOS ANGELES, 6/2/58)	THE STEVE ALLEN SHOW (SYNDICATED, 4/3/63)	THE STEVE ALLEN SHOW (SYNDICATED, 9/22/64)
SIGNIFICANT SOUTHERNERS: "URBAN MYTHOLOGY" (WGTV, ATHENS, 1969-1970)	SOCIAL SECURITY IN ACTION: HOAGY CARMICHAEL INTERVIEW (SYNDICATED, 1965)		STARS OF JAZZ (KABC, LOS ANGELES, 6/9/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/15/63)	THE STEVE ALLEN SHOW (SYNDICATED, 9/25/64)
SIX DAYS IN JULY (WWJ, DETROIT, 1967)			STARS OF JAZZ (KABC, LOS ANGELES, 7/28/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/21/63)	THE STEVE ALLEN SHOW (SYNDICATED, 10/16/64)
			STARS OF JAZZ (KABC, LOS ANGELES, 8/4/58)	THE STEVE ALLEN SHOW (SYNDICATED, 12/5/63)	THE STEVE ALLEN SHOW (SYNDICATED, 7/22/69)

THE STEVE ALLEN SHOW (SYNDICATED, 8/6/69)	THIS IS YOUR LIFE: "JUDGE ARTHUR KAPLAN" (SYNDICATED, 11/26/83)	THE UNITED STATES STEEL HOUR: "FAREWELL TO INNOCENCE" (CBS, 11/28/62)	THE UNITED STATES STEEL HOUR: "THE TWO WORLDS OF CHARLIE GORDON" (CBS, 2/22/61)	WHAT'S A MAN WORTH?: (KSD, ST. LOUIS, 1967)
...STILL GOT LIFE TO GO (WKY, OKLAHOMA CITY, 1971)	THIS IS YOUR LIFE: "SARA VEFFER" (NBC, 3/19/61)	THE UNITED STATES STEEL HOUR: "THE GOLDEN THIRTY" (CBS, 8/9/61)	THE UNITED STATES STEEL HOUR: "WANTED: SOMEONE INNOCENT" (CBS, 10/17/62)	WHAT'S IT ALL ABOUT, WORLD?: SHOW #1 (ABC, 2/6/69)
STOREFRONT: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KCET, 1973)	TO TELL THE TRUTH: SHOW #0251 (SYNDICATED, 1970)	THE UNITED STATES STEEL HOUR: "THE INNER PANIC" (CBS, 9/12/62)	THE UNITED STATES STEEL HOUR: "WATCHING OUT FOR DULIE" (CBS, 7/12/61)	WHAT'S MY LINE? (CBS, 9/7/58)
STOREFRONT: "SOUL RADIO AND THE BLACK COMMUNITY" (KCET, 1973)	A TOAST TO JEROME KERN (NBC, 9/22/59)	THE UNITED STATES STEEL HOUR: "LITTLE TIN GOD" (CBS, 4/22/59)	THE UNITED STATES STEEL HOUR: "WELCOME HOME" (CBS, 3/22/61)	WHY IS IT SO?: "THE PROPERTIES OF MOVING AIR" (1969)
SUPER VISION: TALES OF TELEVISION: "BIRTH OF AN INDUSTRY" (PBS, 11/4/76)	TOMORROW SHOW: SHOW #4-126 (NBC, 1/29/74)	THE UNITED STATES STEEL HOUR: "THE OTHER WOMAN" (CBS, 5/15/62)	THE UNITED STATES STEEL HOUR: "WOMAN ACROSS THE HALL" (CBS, 8/23/61)	WHY IS IT SO?: "THE PUSH OF THE QUIET AIR" (1969)
THE SWITCHED ON SYMPHONY (NBC, 3/14/70)	THE TOMMY BANKS SHOW: EXCERPT. WITH FRANKIE HOWERD (CBC, CANADA, 1972)	THE UNITED STATES STEEL HOUR: "MALE CALL" (CBS, 8/8/62)	VENICE: A NEWS AND PUBLIC AFFAIRS SPECIAL (KCET, LOS ANGELES, 1973)	WHY ME? (KNXT, LOS ANGELES, 5/13/74)
THE T.A.M.I. SHOW: NINE YEARS LATER (PBS, 3/28/73)	TONY McBRIDE (KDKA, PITTSBURGH, 9/5/67)	THE UNITED STATES STEEL HOUR: "A MAN FOR OONA" (CBS, 5/2/62)	THE VERY LAST RESORT (KNXT, LOS ANGELES, 6/10/66)	WILLOWBROOK: THE LAST GREAT DISGRACE (WABC, NEW YORK, 2/22/72)
T.J.'S: PILOT (ABC, 1965)	TORCH TIME 1963: EXCERPTS (WTAE, PITTSBURGH, 1963)	THE UNITED STATES STEEL HOUR: "MAN ON A MOUNTAINTOP" (CBS, 11/15/61)	THE VERY PERSONAL DEATH OF ELIZABETH SCHELL HOLT-HARTFORD (KNXT, LOS ANGELES, 1972)	THE WIZARDRY OF OZ (KCET, LOS ANGELES, 8/20/79)
TALK BACK: SHOW #18 (KABC, LOS ANGELES, 10/10/64)	TROUBLE IN THE GHETTO (WAGA, ATLANTA, 1974)	THE UNITED STATES STEEL HOUR: "THE MAN WHO KNEW TOMORROW" (CBS, 9/21/60)	VIETNAM: THE VILLAGE WAR (KNXT, LOS ANGELES, 8/14/66)	WOMEN NOW: "SEXISM IN EDUCATION" (KVST, LOS ANGELES, 1974-1975)
TALK BACK: SHOW #25 (KABC, LOS ANGELES, 12/19/64)	TURN ON: SHOW #2 (ABC, 1969)	THE UNITED STATES STEEL HOUR: "OPERATION NORTHSTAR" (CBS, 12/28/60)	VISIONS: "CHARLIE SMITH AND THE FRITTER TREE" (PBS, 10/9/78)	WORLD MUSIC: "BURT BACHARACH" (WOTX, TOKYO, 197-)
THE TALK OF HOLLYWOOD: Pilot #1 (1968)	TVTV LOOKS AT THE OSCARS (KCET, LOS ANGELES, 1977)	THE UNITED STATES STEEL HOUR: "THE PERFECT ACCIDENT" (CBS, 2/21/62)	VISIONS: "EL CORRIDO" (PBS, 11/4/76)	WRANGLER: "A CRISIS NAMED WAVERLIN" (NBC, 9/15/60)
TEACHING FOR RESPONSIBLE BEHAVIOR: "AN INTRODUCTION" (1977)	TVTV SHOW (NBC, 5/1/77)	THE UNITED STATES STEEL HOUR: "THE SECRETS OF STELLA CROZIER" (CBS, 3/20/63)	VISIONS: "FREEMAN" (PBS, 10/9/77)	WRANGLER: "ENCOUNTER AT ELEPHANT BUTTE" (NBC, 9/8/60)
TELL IT LIKE IT IS (KPRC, HOUSTON, 1968)	A TWIN CIRCLE HEADLINE: WITH WILLIAM F. BUCKLEY (SYNDICATED, 5/19/68)	THE UNITED STATES STEEL HOUR: "QUEEN OF THE ORANGE BOWL" (CBS, 1/13/60)	VISIONS: "GOLD WATCH" (PBS, 11/11/76)	WRANGLER: "INCIDENT AT THE BAR M" (NBC, 8/4/60)
TEMPO: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KHJ, LOS ANGELES, 1968)	THE UNBROKEN CIRCLE: A TRIBUTE TO MOTHER MAYBELLE CARTER (CBS, 11/28/79)	THE UNITED STATES STEEL HOUR: "SHADOW OF A PALE HORSE" (CBS, 7/20/60)	VISIONS: "THE GREAT CHERUB KNITWEAR STRIKE" (PBS, 11/25/76)	WRANGLER: "INCIDENT OF THE WIDE LOOP" (NBC, 9/1/60)
TEMPO: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS KHJ, LOS ANGELES, 1970)	THE UNHAPPY HUNTING GROUND REVISITED (KNXT, LOS ANGELES, 10/2/77)	THE UNITED STATES STEEL HOUR: "THE SHAME OF PAULA MARSTEN" (CBS, 4/19/61)	VISIONS: "IT'S THE WILLINGNESS" (PBS, 1/19/80)	Y'ALL COME (KABC, 9/16/67)
THAT'S ENTERTAINMENT: 50 YEARS OF MGM (ABC, 5/29/74)	THE UNITED STATES STEEL HOUR: "THE BIG LAUGH" (CBS, 1/24/62)	THE UNITED STATES STEEL HOUR: "STREET OF LOVE" (CBS, 9/20/61)	VISIONS: "THE PHANTOM OF THE OPEN HEARTH" (PBS, 12/23/76)	YESTERDAY, TODAY AND TOMORROW (CBS, 1/28/70)
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THIS IS YOUR LIFE: "ILSE STANLEY" (NBC, 11/2/55)	THE UNITED STATES STEEL HOUR: "DON'T SHAKE THE FAMILY TREE" (CBS, 5/15/63)	WE TWO: PILOT (CBS, 1972)	THE WAY IT IS: "...TO BE SOMEBODY" (WTIC, HARTFORD, 10/30/68)	YOU CAN'T DO THAT ON TELEVISION!!!! (ABC, 9/14/68)
	THE UNITED STATES STEEL HOUR: "FAR FROM THE SHADE TREE" (CBS, 1/10/62)			ZENITH PRESENTS TELEVISION'S 25TH ANNIVERSARY SPECIAL (ABC, 9/10/72)
				THE ZSA ZSA GABOR SHOW (KCOP, LOS ANGELES, 1969)

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