




UCLA FESTIVAL of PRESERVATION

03.05.15 – 03.30.15



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UCLA Film &  
Television  
Archive  
50 YEARS



## FROM THE DIRECTOR

The year 2015 marks the 50th anniversary of UCLA Film & Television Archive and so we are doubly proud to put on our biennial Festival of Preservation (FOP) to kick off a series of anniversary-related events that will run throughout the year. As director of UCLA Film & Television Archive, I'm happy to introduce the 17th iteration of our FOP, which again reflects the broad and deep efforts of the Archive to preserve and restore our national moving image heritage. And while the rest of the world has seemingly made the transition to a 100 percent digital environment, the Archive is still committed to preserving films on film, while we still can, even if our theater will increasingly be projecting digital material.

Our Festival opens with the restoration of *Men in War* (1957), directed by Anthony Mann, who made a name for himself at Universal directing adult westerns. This big budget war film, starring Robert Ryan and Aldo Ray, details the troubles experienced by a platoon of American soldiers, trapped behind enemy lines during the Korean War. Unlike Hollywood's more heroic representations of World War II, Mann's film presages the disconnect between officers and enlisted men that would become systemic during the Vietnam War. We close with another classic war film, John Ford's *The Long Voyage Home* (1940), starring John Wayne and Thomas Mitchell as merchant seamen transporting ammunition to England for the European war effort against the Nazis.

Between these bookends, this year's Festival of Preservation offers something for everyone, whether one is interested in film or television, comedy, drama, or documentary.

In the comedy department, we are proud to be able to present the latest results in our ongoing effort to preserve the legacy of Laurel & Hardy, including the shorts, *The Midnight Patrol* (1933), and *The Music Box* (1932). We are also screening a new preservation of the comedy hit of last year's Cinefest in Syracuse, *Bachelor's Affairs* (1932), a pre-Code gem, starring Adolphe Menjou as a die-hard bachelor who is felled by a ditzy blonde bombshell.

As is standard operating practice, given our close working relationship with the Film Noir Foundation, we have again preserved a number of rare and interesting film noirs, including *Too Late for Tears* (1949), starring Lizabeth Scott in a career-defining role as a housewife whose life careens out of control. John Reinhardt's low, low budget noir, *The Guilty* (1948), is based on a Cornell Woolrich story, while *Woman on the Run* (1950), another under-rated noir, stars Ann Sheridan as the wife of a man who has witnessed a murder. Finally, Samuel Fuller's *Dead Pigeon on Beethoven Street* (1974) is not exactly a noir, but a crime drama, produced for German television, and it constitutes the Archive's first complete digital restoration.

An area of increasing interest for the Archive is exploitation films, which have been for the most part ignored by film historians, even though such films were hugely popular at the time of their release. Our head of preservation, Scott MacQueen, has taken the lead in preserving the Archive's exploitation holdings, so we are proud to present a number of truly weird and wild films from the early 1930s: *White Zombie* (1932) features Bela Lugosi in the aftermath of *Dracula* in a horror film that has become a cult classic; *Ouanga* (1935) reprises

*White Zombie's* Haitian setting for a tale of voodoo and miscegenation, starring the tragic African American actress, Fredi Washington, who could have had a huge career, if she had not refused to “pass” for white. Based on Edgar Allen Poe's “The Premature Burial,” *The Crime of Dr. Crespi* stars the great Erich von Stroheim, after his fall from grace in Hollywood. Finally, Leslie Stevens' directorial debut, *Private Property* (1960), is another rare find, the film straddling both the exploitation and art house markets.

In the past two years, the Archive has stepped up its efforts under television archivist Dan Einstein to preserve classic television. We begin with *The Execution of Private Slovik* (1974), one of the most celebrated made-for-television movies of the 1970s, and an episode of *Chevy Mystery Theatre* (1960), both programs penned by the writing team of Richard Levinson and William Link. Another program includes a classic episode from *Playhouse 90*, a popular omnibus show from the late 1950s, which visualizes a nuclear holocaust for American viewers.

The Archive's efforts to preserve the work of independent filmmakers are represented by two long-neglected masterpieces, Stanton Kaye's brilliant road movie, *Brandy in the Wilderness* (1969) and J.L. Anderson's *Spring Night, Summer Night* (1967), an amazingly realistic film from rural Appalachia. We also continue our efforts to preserve and protect the legacy of the “L.A. Rebellion,” with a program of shorts by African American women, including a new restoration of Julie Dash's *Illusions* (1982), which finally corrects deficits on the soundtrack that had been present since the film's premiere.

Last, but not least, our newsreel preservation team of Blaine Bartell and Jeffrey Bickel present two programs from our Hearst Metrotone News Collection, including one night dedicated to the Arab-Israeli conflict, and another celebrating the 50th anniversary of the Voting Rights Act of 1965, a milestone in the Civil Rights Movement.

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

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

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**THE LONG VOYAGE HOME**





**Preservation funded by** The Packard Humanities Institute

**Directed by** Anthony Mann

**Production:** Security Pictures, Inc. **Distribution:** United Artists.  
**Producers:** Sidney Harmon, Philip Yordan. **Based on the novel** *Day Without End (Combat)* by Van Van Praag. **Screenwriter:** Philip Yordan.  
**Cinematographer:** Ernest Haller. **Production Design:** Lewis Jacobs.  
**Editor:** Richard C. Meyer. **Music:** Elmer Bernstein. **With:** Robert Ryan, Aldo Ray, Robert Keith, Phillip Pine, L.Q. Jones.  
35mm, b/w, 102 min.

## MEN IN WAR 1957

Following his brutal film noirs for Eagle-Lion and a memorable series of psychological westerns with James Stewart, director Anthony Mann made a brace of adult chamber films for Philip Yordan's Security Pictures, *God's Little Acre* (1958) and *Men in War*. What *All Quiet on the Western Front* (1930) and *The Story of G.I. Joe* (1945) were to the great world wars, *Men in War* is to the Korean War.

An infantry platoon becomes separated from its division behind enemy lines as their commander valiantly tries to sustain his authority and his men's morale against seemingly two enemies: unseen Korean snipers and a roustabout sergeant ferrying his injured CO across the war zone. Screenplay credit to Philip Yordan (the alleged model for Sammy Glick) is today believed to be as a front for blacklisted screenwriter Ben Maddow (*Intruder in the Dust*, 1949; *The Asphalt Jungle*, 1950). The script transposes Van Van Praag's World War II novel *Day Without End* from the French countryside following D-Day, to the onset of the 1950 "police action" in Korea (deployed here amid Los Angeles' Bronson and Malibu Canyons). The disconnect between battlefield reality and the imperatives of authority is delineated as Robert Ryan's Lt. Benson clings to his paternal charge over his embattled men while Aldo Ray's interloping

non-com, Montana, worships "The Colonel" (Robert Keith), his shell-shocked CO and father figure, refusing to acknowledge Benson's command. Montana's uncannily prescient soldiering runs counter to Benson's by-the-book protocols. "You're always right, Montana," snarls Benson through clenched teeth. Star turns by Ryan and Ray in no way detract from the ensemble acting that is the film's core.

*Men in War* presaged the disillusionment over the Vietnam conflict in the 1960s, making it unsurprising that the United States Army deemed the film offensive to "the dignity of commissioned and non-commissioned officers." It was a failure in Eisenhower's America but a success in post-war Europe where the fable was intrinsically understood.

Scott MacQueen

**Preserved from a 35mm acetate fine grain master and the 35mm acetate copyright print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, and Simon Daniel Sound. Special thanks to: The Library of Congress, Ignite Films.**

03.06.15 FRIDAY | 7:30 PM

**Preservation funded by** UCLA Film & Television Archive

**Directed by** Samuel Fuller

**Production:** Bavaria Atelier GmbH, Chrisam Films. **Distribution:**

Bavaria Atelier GmbH. **Producer:** Joachim von Mengershausen.

**Screenwriter:** Samuel Fuller. **Cinematographer:** Jerzy Lipman. **Art**

**Direction:** Lothar Kirchem. **Editor:** Liesgret Schmitt-Klink. **Music:**

Can. **With:** Christa Lang, Glenn Corbett, Anton Diffring, Eric P. Caspar, Sieghardt Rupp.

DCP, color, 127 min.

## DEAD PIGEON ON BEETHOVEN STREET (Tote Taube in der Beethovenstraße) Germany 1974

Hot on the trail of a scandalous photo of a U.S. senator with an unknown blonde, an American detective is gunned down in Bonn on Beethoven Street. His partner, Sandy (Glenn Corbett), arrives in Germany to pick up the chase, and maneuvers his way into an international syndicate of blackmailers, falling for Christa (Christa Fuller), the mysterious blonde from the photograph. She promises to help Sandy, but the Yankee gumshoe might be in over his head in this high-stakes game of global extortion.

From its cutthroat opening, *Dead Pigeon on Beethoven Street* displays the confrontational kineticism central to Fuller's work and probes familiar themes of duplicitous identities and malleable allegiances. Approached to make a picture for the German television series *Tatort*, Fuller seized the chance to create a "tongue-in-cheek adventure": "I wanted *Dead Pigeon* to be full of high jinks and hilarity. People expected me to be doing war movies or action pictures. I'd always dreamed of doing a comedy, a film of pure entertainment."

Invoking the conventions of the detective film, but not taking them particularly seriously, *Dead Pigeon* romps knowingly through an assemblage of international diplomats and underhanded scammers, with a gun battle staged in a nursery (bullets fly overhead as the heavy, Charlie Umlaut, ducks for cover behind a

row of bassinets), and a comically overwrought final showdown between the hotheaded American and the fencing-enthusiast mastermind behind the syndicate. Stylistic elements amplify Fuller's experimental leanings: abrupt zooms, jump cuts, and surveillance-like camera angles figure prominently.

Returning to Germany for the first time since his service in World War II, Fuller took full advantage of the location, incorporating Cologne's annual Carnival and landmarks including Beethoven's home, where Fuller reportedly spent a war-weary night sleeping under Beethoven's piano during the capture of Bonn.

Released to enthusiastic support abroad—the film was praised by *Take One* as "relentlessly inventive and bizarre"—*Dead Pigeon's* domestic release was minimal. The Archive's first completely digital restoration, we're proud to present this unique articulation of Fuller's artistic vision, in a never before seen director's cut with additional footage not included in prior versions.

*Nina Rao*

**Preserved from 35mm Interpositive (IP) and 16mm print. Laboratory services by UCLA Film & Television Archive, Digital Media Lab. Special Thanks to: Christa Fuller.**



## 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.

**Preservation funded by** The Packard Humanities Institute

**Directed by** James Parrott

**Production:** Hal Roach Studios, Inc. **Distribution:** Metro-Goldwyn-Mayer. **Producer:** Hal Roach. **Screenwriter:** H.M. Walker. **Cinematographer:** Jack Stevens. **Editor:** Richard Currier. **With:** Stan Laurel, Oliver Hardy, June Marlowe, Enrique Acosta, Alfonso Pedroza. 35mm, b/w, in Spanish, 61 min.

## DE BOTE EN BOTE (Pardon Us) 1931

In the Spanish-language version of Laurel & Hardy's first feature film *Pardon Us*, Stan and Ollie (or "El Gordo y El Flaco," as they were known in Spanish) find themselves in the clink after a bootlegging endeavor goes awry. A loose tooth that makes Stan blow a "raspberry" every time he speaks gets the boys deeper and deeper in trouble with the warden and fellow inmates, as they are haplessly embroiled in the breakout schemes of a notorious prisoner.

Expanded in length to recoup the costs of its expensive prison set, the feature displays some uncertainties in adjusting from the two-reel format that the duo preferred: the extended escape sequence, an attempt to parody prison break dramas of the time, was received tepidly by contemporary audiences. The sequence features Laurel & Hardy in blackface, attempting to evade the prison guards by pretending to be sharecroppers, as well as some indelicate lines around racial identity, though this appearance in blackface represented a departure from their work together.

While one pun-heavy scene from *Pardon Us* did not make the transition to Spanish, *De Bote En Bote* remains otherwise faithful to the original, with the Prohibition context of the original story explained via an introductory title card. Adapting sound films for a foreign audience presented a challenge, but Laurel & Hardy sound comedies adopted a clever, if labor-intensive, solution: each scene was reshot with the boys speaking their lines in a foreign language, surrounded by a supporting cast of native speakers. *De Bote En Bote* was filmed simultaneously with French, German, and Italian versions, such that each scene would be shot four times, each in a different language, before the next scene began—a true comic feat as Laurel & Hardy maintain their timing verbally and physically all while running through a quartet of unfamiliar languages.

*Nina Rao*



*Preserved from the 35mm nitrate original camera picture and track negatives, and a 35mm acetate fine grain master. Laboratory services by The Stanford Theater Film Lab, Pacific Title & Art Studio, The Cinemalab, Audio Mechanics, DJ Audio, and Simon Daniel Sound. Special Thanks to: The Library of Congress, Sonar Entertainment.*

**Preceded by:**

### **THE MIDNIGHT PATROL 1933**

**Preservation funded by** The Winklevoss Foundation in memory of Frank Leonard.

**Directed by:** Lloyd French. **Production:** Hal Roach Studios, Inc. **Distribution:** Metro-Goldwyn-Mayer. **Producer:** Hal Roach. **Cinematographer:** Art Lloyd. **Editor:** Bert Jordan. **With:** Stan Laurel, Oliver Hardy, Bob Kortman, Charlie Hall, Frank Brownlee. 35mm, b/w, 20 min.

Novice police officers Laurel & Hardy have an eventful evening when they're called to investigate a housebreaking. Halted by a lost address, an irritable safecracker, and an uncooperative house, the boys' determination to serve and protect leads to a series of comic mishaps, as they find their suspect isn't quite who he seems to be.

*Preserved from a 35mm nitrate picture lavender and 35mm track negatives and a 35mm nitrate composite lavender print. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory, Audio Mechanics, and DJ Audio. Special thanks to: Sonar Entertainment, The British Film Institute.*

### **THE MUSIC BOX 1932**

**Preservation funded by** The Winklevoss Foundation in memory of Frank Leonard, Jeff Joseph/Sabucat, The Carl David Memorial Fund for Film Preservation, Laurel & Hardy Preservation Fund, including the support of many Sons of the Desert tents.

**Directed by:** James Parrott. **Production:** Hal Roach Studios, Inc. **Distribution:** Metro-Goldwyn-Mayer. **Producer:** Hal Roach. **Cinematographer:** Len Powers. **Screenwriter:** H.M. Walker. **With:** Stan Laurel, Oliver Hardy, Billy Gilbert, Charlie Hall, Lilyan Irene. 35mm, b/w, 29 min.

In this iconic Academy Award-winning short, Stan and Ollie's Sisyphean efforts to deliver a piano to the home at the top of an impossibly long staircase (a public way in Silver Lake now known as the "Music Box Steps") are stymied by passersby, the police, and the topography itself, with unfortunate results for the titular instrument and its intended recipient.

*Preserved from the 35mm nitrate picture and track negatives, the 35mm nitrate work print, and a 35mm nitrate work track. Laboratory services by The Cinemalab, Audio Mechanics, DJ Audio, and Simon Daniel Sound. Special thanks to: Sonar Entertainment; Katie Trainor—the Museum of Modern Art.*

03.07.15 SATURDAY | 7:30 PM

Preservation funded by Film Noir Foundation

Directed by Byron Haskin

**Production:** Streamline Pictures. **Distribution:** United Artists Corp.  
**Producer:** Hunt Stromberg. **Screenwriter:** Roy Huggins. **Based on the novel** *Too Late for Tears* by Roy Huggins. **Cinematographer:** William Mellor. **Art Direction:** James Sullivan. **Editor:** Harry Keller. **Music:** Dale Butts. **With:** Lizabeth Scott, Don DeFore, Dan Duryea, Arthur Kennedy, Kristine Miller.  
35mm, b/w, 100 min.



## TOO LATE FOR TEARS 1949

After 17 highly successful years as one of MGM's most successful producers (the Thin Man Series, the Jeannette MacDonald & Nelson Eddy operettas, etc.), Hunt Stromberg left the studio to produce a series of smaller budget films with his own independent production company. Utilizing strong female leads and auteurs like Edgar G. Ulmer and Douglas Sirk, many of these Hunt Stromberg titles have slipped into the public domain (including *Lady of Burlesque*, 1943; *The Strange Woman*, 1946; etc). Adapted by author Roy Huggins from his novel that was serialized in the *Saturday Evening Post*, *Too Late For Tears* was one such production. It was also Stromberg's last independent film before retiring in 1951.

Between his extensive and award-winning stint in the special effects department at Warner Bros. and directing a series of widely successful science fiction and adventure films throughout the 1950s and 1960s, Byron Haskin competently helmed a few noir titles in the late 1940s. When handed the script for *Too Late For Tears*, Haskin immediately thought of the sultry and alluring Lizabeth Scott whom he recently directed in *I Walk Alone* (1948). Unlike the previous film where Scott took a back seat to the flamboyant performances of Burt Lancaster and Kirk Douglas, *Too Late For Tears* provides Scott with the

meaty role of frustrated housewife Jane Palmer whose married life careens out of control with murderous greed when a suitcase filled with \$60,000 is accidentally "tossed" to her and husband Alan (played by Arthur Kennedy). Beyond the fantastically theatrical turn by Scott, the production highlights an exceedingly devious performance by another noir icon, Dan Duryea.

Although coolly received by audiences initially, this seemingly minor noir has gained quite a cult following in recent years. Modern audiences now recognize it as a darkly satisfying and atmospheric meditation on the covetous social and materialistic ambitions of post-war middle-class America. Eddie Muller of the Film Noir Foundation calls the film "the best unknown American film noir of the classic era."

Todd Wiener

*Preserved from the 35mm nitrate French dupe negative, a 35mm acetate reissue print, and a 16mm acetate print. Laboratory services by Film Technology Company, Inc., Pacific Title & Art Studio, and Simon Daniel Sound. Special Thanks to: The Hollywood Foreign Press Association's Charitable Trust (The HFPA Trust); Amy Turner—Southern Methodist University.*

**Preservation funded by** Film Noir Foundation

**Directed by** John Reinhardt

**Production:** Wrather Productions Inc., Monogram Pictures Corp.  
**Distribution:** Monogram Pictures Corp. **Producer:** Jack Wrather.  
**Screenwriter:** Robert Presnell, Sr. **Based on the short story** "He Looked Like Murder" by Cornell Woolrich. **Cinematographer:** Henry Sharp. **Art Direction:** Oscar Yerge. **Editor:** Jodie Caplan. **Music:** Rudy Schrager. **With:** Bonita Granville, Don Castle, Regis Toomey, John Litel, Wally Cassell.  
35mm, b/w, 71 min.



## THE GUILTY 1947

Linda and Estelle Mitchell are twins who get involved with two ex-Army buddies who room together; Mike Carr and Johnny Dixon. Estelle, unfortunately, wants both men and she plays them off against each other, until murder ensues and her sister Linda is found in a barrel on the roof. Both men are suspects, but it takes a number of extreme plot twists before police detective Heller (Regis Toomey) identifies the actual killer. Produced as a low-budget film noir at Monogram by Jack Wrather, whose wife, Bonita Granville, plays a dual role as the twins, *The Guilty* was actually a cheap knock-off of Robert Siodmak's *The Dark Mirror* (1946).

Based on a short story by hard-boiled mystery writer Cornell Woolrich, "He Looked Like Murder," and directed by John Reinhardt, who would go on to helm the severely underrated noir, *Chicago Calling* (1951), *The Guilty* gives evidence of numerous noir conventions: Johnny as the slightly cracked war veteran, Estelle as the spider woman, a flashback structure narrated by one of her victims, an extremely brutal murder (offscreen but described in detail by the detective), dark dingy sets and a convoluted plot full of depravity and false leads. In fact, even though the budget of the film was increased by \$100,000

midway through the production, the film was shot on only three sets, the bar and the respective rooming houses of the male and female leads.

Bonita Granville had been a child star in the late 1930s, known especially for a series of Nancy Drew mysteries she made at Warner Brothers, but had trouble transitioning to adult roles; as late as 1946 she was still playing a juvenile opposite Mickey Rooney in *Love Laughs at Andy Hardy*. After marrying oil millionaire Wrather, she finally got to play a grown-up, first in *The Guilty*, then in *Strike it Rich* (1948), *Guilty of Treason* (1950) and *The Lone Ranger* (1956), all of them financed by Wrather before both of them became the producers of the *Lassie* television show reboot in 1956.

*Jan-Christopher Horak*

**Preserved from a 35mm nitrate composite fine grain master. Laboratory services by The Cinemalab, Audio Mechanics, DJ Audio, and Simon Daniel Sound. Special thanks to: The British Film Institute; Raymond G. Cabana Jr.—The Hollywood Foreign Press Association.**

03.08.15 SUNDAY | 3:00<sup>PM</sup> MATINEE

**Preservation funded by** The Packard Humanities Institute

**Directed by** Alfred L. Werker

**Production:** Fox Film Corp. **Distribution:** Fox Film Corp. **Producer:** Edmund Grainger. **Screenwriters:** Philp Kline, Leon Gordon. **Based on the play** *Precious* by James Forbes. **Cinematographer:** Norbert Brodine. **Art Direction:** Max Parker. **Editor:** Alfred deGaetano. **Music:** George Lipschultz. **With:** Adolphe Menjou, Minna Gombell, Arthur Pierson, Joan Marsh, Alan Dinehart.  
35mm, b/w, 64 min.



## BACHELOR'S AFFAIRS 1932

Middle-aged playboy Andrew Hoyt, who had previously been a staunch bachelor, gets sucked into marrying a beautiful but vacuous young blond, after her older sister has expertly set the bait. Realizing pretty quickly that he is not up to the vigorous physical activity demanded by his eager 20-something spouse, he conspires with his best friend and his loyal secretary to find a new plaything for the soon-to-be ex-wife. Adolphe Menjou plays the self-centered playboy with his tongue delightfully deep in his cheek, knowingly riffing on his own previously established screen persona as the suave older lover, but unafraid to also exhibit the frailties of advancing age. The scenes of the California honeymoon, during which the blond energizer bunny and the world-weary lounge lizard engage in ceaselessly healthy sports activity are particularly funny. Joan Marsh looks like a carbon copy of Jean Harlow, only twice as dumb, a girl who just wants to have fun. Meanwhile, Minna Gombell's gold-digging older sister stage manages her younger sibling's marital career, but can't stave off disaster when the girl falls for some fresh young Latin eye candy in the shape of Don Alvarado as a rumba teacher.

Based on a play by James Forbes, *Precious*, that opened and closed on Broadway in January-February 1929, this unsentimental pre-Code film features some of the crispest and fastest-paced dialogue of any film coming out of Fox; indeed, its cynical tone and rhythm rivals anything produced at Warner Brothers in that period.

Joan Marsh started her career as a child star in 1915, but had only graduated to supporting roles from bit parts in 1931, when she was contracted to Metro-Goldwyn-Mayer; she appears here as a loan out to Fox. Her performance earned her starring roles in subsequent films. Alfred Werker not only keeps the action and dialogue going at lightning speed, he also manages to insert numerous bits of physical comedy, all of which made this film the hit of the Cinefest in Syracuse, when an unpreserved print was screened there last year.

*Jan-Christopher Horak*

**Preserved from a 35mm nitrate print. Laboratory services by Film Technology Company, Inc., The Stanford Theatre Film Laboratory, and Chace Audio by Deluxe. Special thanks to: 20th Century Fox.**



**Preservation funded by** 20th Century Fox

**Directed by** Sidney Lanfield

**Production:** Fox Film Corp. **Distribution:** Fox Film Corp.  
**Screenwriter:** Elmer Harris. **Based on the play** *Society Girl* by John Larkin Jr. and Charles Beahan. **Cinematographer:** George Barnes. **Art Direction:** Gordon Wiles. **Editor:** Margaret Clancy. **Music:** George Lipschultz. **With:** James Dunn, Peggy Shannon, Spencer Tracy, Bert Hanlon, Walter Byron.  
35mm, b/w, 73 min.

## SOCIETY GIRL 1932

Directed by Sidney Lanfield, *Society Girl* is a tale of middleweight boxing contender Johnny Malone (James Dunn), who falls for the high-class society girl Judy Gelett (Peggy Shannon) in Fox's take on the short-lived Broadway play of the same name. Johnny begins spending too much time with Judy, which distracts him from his training and leads to a rift with his manager Doc Briscoe, played by a still relatively unknown Spencer Tracy. Briscoe fears that the society girl's affections for Johnny are nothing more than a passing fancy. Judy, however, has begun to develop real feelings for him, but plans to dump him anyway, fearing that her society friends would mock the unrefined boxer. Seeing heartbroken Johnny quickly knocked out in the championship match, Judy changes her mind.

While *Society Girl* received mixed reviews from contemporary critics, Tracy's performance consistently garnered praise. Still relatively unknown at the time of *Society Girl*'s release, Tracy steals the show in the supporting role of Johnny's manager. *Modern Screen* states "the real acting laurels go to Spencer Tracy" and a review in the *Los Angeles Times* asserts, "Tracy is excellent as usual." Having started out as a theater actor in the 1920s, Tracy was signed to a contract by Fox Films in the early 1930s. Despite positive critical reviews for his performances in many of his early films, including *Society Girl*, Tracy's career would not flourish until he moved to MGM later in the decade.

This film is also notable for being the first to employ a "living stage." That is, an outdoor set made up of various varieties of flowers, trees, and shrubs, enough



bio-diversity to simulate the environment of a number of different locations. Up until the "Garden of All Nations," as the Fox Movietone City set was called, outdoor garden scenes required renting private gardens

*Staci Hogsett*

**Preserved from a 35mm nitrate print. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio, Simon Daniel Sound. Special thanks to: Schawn Belston, Caitlin Robertson—20th Century Fox.**

**Preceded by:**  
**BED TIME 1922**

**Preservation funded by** The International Animated Film Society, ASIFA Hollywood and Mark Langer.

**Directed by** Dave Fleischer. **Producer:** Max Fleischer.  
35mm, b/w, silent, approx. 10 min.

This Fleischer Brothers' *Out of the Inkwell* short features Koko the Clown as an animated character who just won't let his creator get to sleep. Combining live action with animation via the Fleischers' signature rotoscope technique, *Bed Time* is not only a hilarious descent into dream-logic, but a refreshing reminder of the achievements of hand-made animation.

*Timoleon Wilkins*

**Laboratory Services by The Cinemalab. Special thanks to: Mark Kausler.**

## TRIBUTE TO LEVINSON AND LINK

In a historic collaboration that was active over four decades, writers, producers, and best friends, Richard Levinson and William Link were responsible for a remarkable legacy of quality television series and telefilms across genres, including critically-acclaimed projects such as *Columbo* (1971-2003), *My Sweet Charlie* (1970), and *The Execution of Private Slovik* (1974). Inducted into the Television Academy Hall of Fame in 1995, the multi-Emmy award-winning creative team, best known as top-tier mystery writers, also tackled social issues as personified in their groundbreaking made-for-TV movie, *That Certain Summer* (1972), one of the first sympathetic prime-time explorations of the life of a gay man. That drama would go on to win a Golden Globe for Best Television Movie, and would be honored decades later with Producers Guild Hall of Fame Award in 1998. In between the accolades, Levinson and Link also landed major hits with popular fare, ranging from the long-running TV series *Mannix* (1967-1975) to *Murder, She Wrote* (1984-1996), to screenplays for the feature films, *The Hindenburg* (1975) and *Rollercoaster* (1977). The prolific team would remain in-demand until Levinson's premature death in 1987, with Link soon after solo-penning *The Boys* (1991), a loving tribute to their partnership in the form of a loosely autobiographical telefilm about an inseparable writing duo.

Mark Quigley

## THE EXECUTION OF PRIVATE SLOVIK NBC, 3/13/74

Universal Studios. **Executive Producers:** Richard Levinson, William Link. **Producer:** Richard Debelman. **Director:** Lamont Johnson. **Based on the book** *The Execution of Private Slovik* by William Bradford Huie. **Screenwriters:** Richard Levinson, William Link. **With:** Martin Sheen, Mariclare Costello, Ned Beatty, Gary Busey, Matt Clark. DigiBeta, color. 122 min.

Not since the Civil War had an American soldier been executed for desertion until Private Eddie Slovik was shot by a firing squad in January 1945. This unfortunate incident, unknown even to Slovik's wife Antoinette, only came to light with the publishing of journalist William Bradford Huie's account some nine years later. In 1960, Frank Sinatra optioned the movie rights intending for blacklisted writer Albert Maltz to pen the screenplay and Steve McQueen to play Eddie Slovik. Although the Pentagon had tried to suppress Huie's book, the military reluctantly agreed to allow the production of a film version, providing Slovik not be portrayed in a sympathetic light. That fact, plus pressure from the Kennedy family (which felt that Sinatra's involvement with such a controversial subject might adversely affect John F. Kennedy's presidential prospects), caused Sinatra to abandon the project, which lay unproduced until Richard Levinson and William Link brought the story to television over a decade later.

Artfully directed by Lamont Johnson and starring Martin Sheen in an absolutely heartbreaking performance, *The Execution of Private Slovik* premiered on NBC on March 13, 1974, and was subsequently trimmed to 97 minutes for theatrical distribution overseas. Unfolding in a series of flashbacks from the day of his execution, the film tells Slovik's sad story, starting with his days as a youthful petty criminal, to his brief happiness with his wife Antoinette before



being drafted, to the awful chain of misunderstandings leading up to the film's most famous scene: Slovik's death by gunfire in a cold and lonely French courtyard; the young soldier repeating "Hail Mary" after "Hail Mary" as the black hood is placed over his head.

The broadcast attracted a record audience for a made-for-television movie, eventually earning eight Emmy nominations (with two wins) and a Peabody Award. Featuring strong supporting performances from Ned Beatty and Gary Busey, the film also marks the first screen appearance of Sheen's young son, Charlie, who can be seen as a child at Eddie and Antoinette's wedding.

*Dan Einstein*

**Preserved from D2 videotape. Video transfer at DC Video. The Execution of Private Slovik courtesy of NBC/Universal, Inc.**

## CHEVY MYSTERY SHOW: "Enough Rope" NBC, 7/31/60

A Sewanee production in association with NBC. **Executive Producer:** Henry Jaffe. **Producer:** Hiram Brown. **Director:** Don Richardson. **Screenwriters:** Richard Levinson, William Link. **With:** Richard Carlson, Bert Freed, Joan O'Brien, Barbara Stuart, Duncan McLeod. DigiBeta, color, 60 min.

In an acclaimed career that included major parts in films by notable directors, including John Cassavetes, Academy Award-nominated actor Peter Falk will be forever best remembered as "Lieutenant Columbo," one of the most-beloved characters in the history of television. For over three decades, Falk was indelible as the disheveled, genius detective, with the actor's own persona often seemingly indistinguishable from the eponymous role for which he would win four Emmy Awards. As intimately inseparable as Falk and the character of

Columbo would become, Falk, surprisingly, did not originate the iconic part on television. That distinction belongs to character actor Bert Freed in the *Chevy Mystery Show* episode, "Enough Rope," an NBC "living color" production that was broadcast some seven years before Falk would first don Columbo's trademark raincoat.

In creating "Enough Rope," writers Richard Levinson and William Link employed an anti-whodunit structure that would serve as the template for the long-running *Columbo* TV series, wherein a sophisticated murderer is revealed early in the first act with the ensuing drama revolving around how a working class detective, seemingly a supporting player, would give the criminal "enough rope" to implicate themselves. Levinson later recounted that during the production of "Enough Rope," the deceptively small, but central role of Columbo caused one of the drama's leads to proclaim that "the cop was stealing the show." As a result, the character was toned down, though Freed conveys glimpses of the bemused, sly sensibility that Falk would later fully illuminate.

In 1962, Levinson and Link would adapt "Enough Rope" into a stage play, *Prescription: Murder*, starring film veteran Thomas Mitchell (*It's a Wonderful Life*) as the second actor to play Columbo before Falk. Levinson and Link once again adapted the work into a 1968 NBC telefilm (also titled *Prescription: Murder*), ultimately casting Falk in the role of his career. Ironically, however, the actor was not the creative team's first selection for the *Columbo* television series. In a 1990 interview with the *Los Angeles Times*, Falk noted that "their first choice... was Bing Crosby. Thank God, he liked to golf."

*Mark Quigley*

**Preserved from the original master 2" videotape and a 16mm kinescope. Video transfer at DC Video. Kinescope transfer at UCLA Film & Television Archive Digital Media Lab. "Enough Rope" courtesy of Jaffe Partners and Retro Video.**

03.09.15 MONDAY | 7:30 PM

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

35mm, b/w, total program runtime: approx. 100 min.

## THE ARAB-ISRAELI CONFLICT AS SEEN THROUGH THE HEARST NEWSREELS

Beginning with the nationalist uprising of Palestinian Arabs against British colonial rule in the late 1930s and continuing through the Six-Day War in early June of 1967, the Hearst newsreels covered the ongoing conflicts in the Middle East for over three decades.

Tonight's program will include a selection of 15 newsreels from Hearst's *News of the Day* series. Starting with two newsreels featuring stories on the Arab revolt in British Palestine in 1938, the presentation will continue with an issue from May 20, 1948, covering the First Arab-Israeli War which began almost immediately after the announcement of the establishment of the State of Israel. This will be followed by a group of newsreels released in the months prior to the Second Arab-Israeli War, better known as the Suez Crisis of 1956. There will also be two newsreels, one from 1958 and another from 1962, on the continuing border clashes between Israel and its Arab neighbors. The evening will conclude with four newsreels covering the Six-Day War.

The Six-Day War took place June 5-10, 1967. It was the third of the Arab-Israeli wars and was fought between Israel and all of its neighboring countries—Egypt, Jordan, Syria and Lebanon—which were aided by other Arab nations. The war concluded with a decisive victory for Israel in which it expanded its territory significantly—the Gaza Strip and Sinai Peninsula from Egypt, the West Bank and East Jerusalem from Jordan and the Golan Heights from Syria. The warfare created hundreds of thousands of refugees and brought under Israeli rule more than one million Palestinians in the occupied territories. Of course, the status of these captured territories became a major point of contention in the continuing Arab-Israeli conflict.

*Jeffrey Bickel*

***Preserved from 35mm nitrate original negative, 35mm nitrate composite print, 35mm triacetate original printing negatives, and 35mm triacetate composite dupe negatives. Laboratory services by YCM, The Stanford Theatre Film Laboratory, Simon Daniel Sound, Audio Mechanics, DJ Audio, and Film Technology Company, Inc. Special thanks to: King Features.***



**ISRAEL POLICE**  
**EREZ FRONTIER**  
**CONTROL POST**



03.11.15 WEDNESDAY | 7:30 PM

**Preservation funded by** The Louis B. Mayer Foundation, Eleanor and Glenn Padnick, The Packard Humanities Institute, and The Estate of Ronald Terry Shedlo

**Directed by** Edwin J. Burke

**Production:** Fox Film Corp. **Distribution:** Fox Film Corp. **Producer:** Winfield Sheehan. **Screenwriter:** Edwin Burke. **Based on the book** *Now I'll Tell* by Mrs. Arnold Rothstein. **Cinematographer:** Ernest Palmer. **Art Direction:** Jack Otterson. **Editor:** Harold Shuster. **Music:** Arthur Lange. **With:** Spencer Tracy, Helen Twelvetrees, Alice Faye, Robert Gleckler, Henry O'Neill.  
35mm, b/w, 87 min.



## NOW I'LL TELL 1934

Gangster Arnold Rothstein, remembered in history as the man who fixed the 1919 World Series, was shot in 1928 and, as he lay dying, refused to name his killer. In 1933, Fox Film contracted his widow, Carolyn Rothstein, to write a tell-all book as the basis for a *film à clef* in which, camouflaged as "Virginia Golden," she became a paragon of virtue, wringing her hands behind a firewall of blithe ignorance.

Substantive details were provided by her ghostwriter, Donald Henderson Clarke, a Rothstein confidante who had published *In the Reign of Rothstein* in 1929. "My picture of Rothstein," he wrote, "... is simply of a quiet, medium-sized man, inconspicuously dressed, in this restaurant or that, in this courtroom or that, or strolling on a sidewalk with a friend, frequently reaching down to snap the garter on his sock, his ready laughter revealing those white, even, artificial teeth, hardly whiter than his pallid skin, which was like a woman's." Dramatic fabrications were added by writer-director Edwin Burke until the full title of the resulting film, *Now I'll Tell* by Mrs. Arnold Rothstein, became something of a misnomer.

Spencer Tracy is designated "Murray Golden," changed at the behest of the Production Code Administration which unofficially forbade the celebration of name criminals. As portrayed by the stately Helen Twelvetrees, Virginia is a patrician blueblood antithetical to the 21-year-old showgirl, Carolyn Greene, whom Rothstein wed in 1909. To accommodate the Baseball Commission, Murray Golden fixes boxing matches, not baseball games and his narrative is unencumbered by other Rothstein diversions like bootlegging, labor racketeering and murder. *Variety* wasn't buying the subterfuge, cagily noting that Tracy's Golden resembled Rothstein "in his moods and methods, many of which will be recognized by those who knew or studied him." Shirley Temple's kidlet gets the smiles but Alice Faye's prostitute gets the musical number in this restored pre-Code version.

Scott MacQueen

*Preserved from a 35mm nitrate print and a 35mm nitrate composite dupe negative. Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Inc., Pacific Title & Art Studio, Audio Mechanics, DJ Audio, and Simon Daniel Sound. Preserved in association with 20th Century Fox. Special thanks to: Katie Trainor—the Museum of Modern Art.*

**Preservation funded by** 20th Century Fox

**Directed by** John W. Considine Jr.

**Production:** Fox Film Corp. **Distribution:** Fox Film Corp.

**Screenwriter:** William Anthony McGuire. **Cinematographer:** Ray June.

**Art Direction:** Duncan Cramer. **With:** Spencer Tracy, Sally Eilers, El Brendel, Dickie Moore, Ralph Bellamy.

35mm, b/w, 82 min.



## DISORDERLY CONDUCT 1932

In his seventh picture with Fox Film Corporation, and the first to achieve box office success since his debut in 1930's *Up The River*, Spencer Tracy broke free of the typecasting that relegated him to roles as crooks, con men, and mugs played for comedic effect, and took on the role of good-natured but embattled lead in this morally complex police melodrama.

As payback for refusing a bribe from a bootlegging racket and arresting an influential politician's daughter for speeding, ambitious but brusquely honest motorcycle cop Dick Fay (Tracy) is demoted to patrolman and banished to a distant precinct. Disillusioned by the corrupt system which punishes him, Fay lapses into crooked and reckless behavior, challenging the authority of precinct captain Tom Manning (Ralph Bellamy) and accepting graft from a gambling den. Fay's relationship with Manning, known in the department as "Honest Tom," becomes increasingly adversarial, as a cynical Fay scoffs at exhortations to be on the level. Their animosity flares over Manning's fiancée, who happens to be none other than Phyllis Crawford, the entitled young lady who brought about Fay's downfall. A police raid on the gambling hall causes events to escalate out

of Fay's control, and leads to tragedy as the racketeers seek vengeance for Fay's double-dealing. Remorseful for his role in the events, Fay seeks to mend his crooked ways and redeem himself.

Though still largely unknown to the public—a contemporary *Variety* survey of the 133 top box office talents neglected to include Tracy at all—critics picked up on Tracy's "highly commendable performance," and his pivotal scene at the height of film's tragedy proves a marker for his tensely wound, internalized performance style, and a harbinger of the acclaimed career and roles yet to come.

*Nina Rao*

**Preserved by UCLA Film & Television Archive and 20th Century Fox from a 35mm nitrate composite print. Laboratory services by YCM Laboratories, and Chace Audio by Deluxe. Special thanks to: Schawn Belston, Caitlin Robertson—20th Century Fox.**





03.13.15 FRIDAY | 7:30 PM

**Preservation funded by** The Packard Humanities Institute

**Directed by** Leslie Stevens

**Production:** Kana Productions, Inc., Daystar Productions. **Distribution:** Citation Films, Inc. **Producer:** Stanley Colbert. **Screenwriter:** Leslie Stevens. **Cinematographer:** Ted McCord. **Editor:** Jerry Young. **Music:** Alex Compinsky. **With:** Corey Allen, Warren Oates, Kate Manx, Robert Wark, Jerome Cowan.  
35mm, b/w, 79 min.

## PRIVATE PROPERTY 1960

Produced on a minuscule budget reportedly just below \$60,000, Leslie Stevens' controversial directorial debut *Private Property* was hailed by *Variety* as a "possible forerunner of an American 'new wave' movement" and was equally condemned by the National Catholic Legion of Decency for its exploration of seduction, rape, and latent homosexuality. Due to the film's taboo subject matter, the Production Code Administration denied the work a code seal, making *Private Property* the first U.S. feature to be released without MPAA approval since Otto Preminger's stark exploration of heroin addiction, *The Man with the Golden Arm*, in 1955. Lack of Code approval, however, which kept major distributors from picking-up and widely releasing *Private Property*, didn't prevent the disquieting independent film from eventually grossing over \$2 million in box office receipts and enjoying successful art house runs across Europe.

Framed by Academy Award-nominated cinematographer Ted McCord's gritty noir shadows as juxtaposed against a tony, sunbathed Beverly Hills location (in reality, Leslie Stevens' own home), *Private Property* showcases a trio of edgy, superbly understated Method-esque performances by leads Kate Manx (in her screen debut), Corey Allen (*Rebel Without a Cause*), and Warren Oates (*Bring*

*Me the Head of Alfredo Garcia*). As a vulnerable, affluent young woman driven to psychological distress by a sexless marriage, and further menaced by pair of sociopathic drifters, Manx conveys a muted, permeating melancholy that effectively serves to anchor the drama's purposeful excesses of Freudian symbolism.

Married prior to the making of *Private Property* in 1958, Manx and Stevens would divorce in 1964, with the actress tragically dying later that year from a reported overdose of sleeping pills. Stevens continued to successfully work in film and television into the 1990s, and is best-remembered for creating and writing and directing episodes of the cult-classic science fiction television series, *The Outer Limits* (1963).

*Mark Quigley*

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

03.14.15 SATURDAY | 3:00<sup>PM</sup> MATINEE

**Preservation funded by** The Film 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 (SACEM), The Writers Guild of America, West (WGAW)

**Directed by** Edgar G. Ulmer

**Production:** PRC Pictures, Inc., Henry Brash Productions. **Distribution:** Producer's Releasing Corp. **Producers:** Henry Brash, Raoul Pegal.

**Screenwriter:** Anne Greene. **Based on the novel** *Dark Angel* by Gina Kaus. **Cinematographer:** Franz Planer. **Art Direction:** Edward C. Jewell. **Editor:** Jack Ogilvie. **Music:** Hans Sommer. **With:** Nancy Coleman, Margaret Lindsay, Phillip Reed, Felix Bressart, Regis Toomey. 35mm, b/w, 86 min.



## HER SISTER'S SECRET 1946

*Her Sister's Secret* is a melodrama of two sisters, one of whom has a child out of wedlock, the other unable to have children but willing to adopt, leading to a conflict that Bertolt Brecht would later rework in *The Caucasian Chalk Circle*. The film demonstrates an uncommon flair for the complicated nature of emotions, for the frivolity of love, the difficulties of motherhood, and the barely concealed jealousy of the sister, while pitting itself against the unwritten Hollywood laws of a puritanical America, where a single mother has to be "punished." Indeed, unlike standard Hollywood melodramas, here there are neither villains nor any moral condemnation, qualities that are common to German exile productions.

And this was indeed an exile production. Arnold Pressburger, himself a refugee in Hollywood, bought the novel by Austrian writer Gina Kaus, *Die Geschwister Kleh* (1932), and produced a French version in Paris as *Conflit* (1938). Pressburger then tried to remake the property in Hollywood, after producing Fritz Lang's *Hangmen Also Die* (1943). But he couldn't get it past the Breen Office, which opined: "that it is basically a story of illicit sex and illegitimacy, without sufficient compensating moral values," meaning the heroine doesn't die for

her sins. He therefore gave the property to a former film distributor from Berlin, and coincidentally, his brother-in-law, Henry Brasch, as a first Hollywood project. Financed at PRC, the producer brought in Edgar G. Ulmer who hired Franz Planer as cameraman, another Austro-Bohemian-Jewish émigré, like Pressburger, Kaus, and Ulmer. Planer knew how to move a camera, German style, as the opening Mardi Gras scenes demonstrate and Ulmer squeezes every penny of production value out of those scenes. The music was supplied by another German émigré, Hans Sommer, so all the principles behind the camera were from pre-Nazi Berlin. Meanwhile, fellow Berlin compatriots Felix Bressart, Fritz Feld, and Rudolf Anders are seen in crucial minor roles.

The film was restored from a surviving 35mm camera negative with the track re-recorded, an extreme rarity, since most PRC films only survive in 16mm.

Jan-Christopher Horak

**Preserved from the 35mm nitrate camera negative and the 35mm nitrate fine grain master. Laboratory services by The Cinemalab, Audio Mechanics, DJ Audio, Inc., and Simon Daniel Sound. Special thanks to: Alexander Kogan Jr.**

**Preservation funded by** The Packard Humanities Institute

**Directed by** Otis Garrett

**Production:** United Players Productions, Inc. **Distribution:** Grand National Pictures, Inc. **Producer:** Eugene Frenke. **Screenwriters:** Ethel La Blanche, Edwin Justus Mayer. **Cinematographer:** John Mescall. **Art Direction:** Ralph Berger. **Editor:** Robert Bischoff. **Music:** George Parrish. **With:** Anna Sten, Alan Marshall, Jerome Cowan, Walter Catlett, Jed Prouty. 35mm, b/w, 71 min.



## EXILE EXPRESS 1939

Anna Sten plays a hapless Russian lab assistant studying for her U.S. citizenship papers, when her boss, who has invented a poison gas, is murdered, leading to her forced deportation on a train dubbed the "Exile Express" to Ellis Island. A friendly newspaperman (Alan Marshall) helps her escape and elude both the police and various spies attempting to acquire the scientific formula. Made and released shortly before World War II erupted in Europe, when the refugee crisis and infiltration by foreign spies were politically hot topics in the U.S., one can imagine the producers thinking they could lighten things up by making a comedy-drama about the subject. And so Jerome Cowan, Walter Catlett, Stanley Fields, and Leonid Kinskey provide comic relief, with Kinskey shamelessly scene stealing, owing to the weak direction by B-roller, Otis Garrett on loan from Universal.

*Exile Express* was one of the last of only a handful of films distributed by Grand National Film, a company founded in 1936 as a United Artists style operation. Housed in the old Educational Studios complex in Hollywood, Grand National went under in 1939, the studio going to PRC. The actual producer, Eugene Frenke, was Sten's husband, who had directed her in a previous comeback

attempt in the U.K., *Two Who Dared* (1936), in which the British cast failed to convince anyone they were passionate Russians. But it was her disastrous introduction to Hollywood by Samuel Goldwyn that turned her into a sad legend. Hailed as the new Garbo in a hugely expensive media campaign, Sten flopped in three Goldwyn pictures, mostly because she was miscast in mediocre movies, not because of her acting. After all, she was a product of the Moscow Art Theatre and had played brilliantly for Fedor Ozep, her first husband, in the Soviet *Yellow Ticket* (1928) and opposite Fritz Kortner in Ozep's German production, *The Murderer Dimitri Karamazoff* (1931). Anna Sten is therefore worth watching in this film, because she was herself was a genuine exile who had acted in five different countries in less than 10 years; for her it was not just a role in a movie.

*Jan-Christopher Horak*

**Preserved from the 35mm nitrate camera negative and the 35mm nitrate fine grain master. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, and Simon Daniel Sound.**

03.14.15 SATURDAY | 7:30 PM

**Preservation funded by** The Louis B. Mayer Foundation and The Carl David Memorial Fund for Film Preservation

**Directed by** Douglas Sirk

**Production:** Sedif Pictures Corp. **Distribution:** United Artists Corp.  
**Producer:** Douglas Sirk. **Screenwriter:** Emmet Lavery. **Based on the play** *The First Legion* by Emmet Lavery. **Cinematographer:** Robert de Grasse. **Music:** Hans Sommer. **With:** Charles Boyer, William Demarest, Lyle Bettger, Barbara Rush, Leo G. Carroll.  
35mm, b/w, 86 min.



## THE FIRST LEGION 1951

All is not well in the hushed spaces of Jesuit Saint Gregory's Seminary. Dominated by conservative older men, the institution is sometimes suffocating to younger initiates such as Father John Fulton (Wesley Addy), whose spirituality is stimulated more by music concerts outside of the walls, than by prayer and study within. Even a seasoned professional like Father Arnoux (Charles Boyer), a former lawyer and writer of searching, philosophical articles, chafes within the small community of leaders who resist introspection and change, and obsess over seeing their founding figure, "Blessed Joseph," canonized by the Roman church. Salty Monsignor Carey (William Demarest) from the local Catholic parish is a frequent, friendly scold: admiring the Jesuits' mission work and determination, while needling them for their backwardness.

A new wind blasts through the stalwart institution when aged Father Sierra (H. B. Warner), who has been bedridden and failing for several years, stands and walks after envisioning Blessed Joseph. Suddenly, all are animated by the apparent presence of a miracle: from young priests who have sought a sense of spiritual meaning, to older ones who see an opportunity to advance the cause of canonization. The public is likewise energized, as pilgrims flock to the lure of healing power. All of this is to the great chagrin of Doctor Peter Morell (Lyle Bettger), who treated Father Sierra and looks upon the topic of "miracles"

with derision. He is especially sorry to see his young friend Terry Gilmartin (Barbara Rush), a socialite crippled in a riding accident, joining the pilgrims. Morell's disgust moves him to confide to Father Arnoux that things are not as they seem in Father Sierra's recovery—threatening the hopes of thousands, including those of the small religious community.

Trafficking in the parochial concerns of a complex subculture, director Douglas Sirk evokes powerful, universal emotions with this fascinating independent production, completed before his celebrated, decade-long run as a director of melodramas at Universal Pictures. Here, the question of openings and dead ends that occur in both scientific pursuits and faith journeys is made remarkably compelling, and all the more fascinating as enacted by a sterling cast headed by Boyer and Bettger—each man seeking a way to live a principled life that accommodates both common sense and hope.

*Shannon Kelley*

**Preserved from a 35mm acetate fine grain master and two 35mm acetate prints. Laboratory services by Fotokem, Film Technology Company, and Chace Audio by Deluxe. Special thanks to: Tracy Lavery.**

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

**Directed by** Stuart Heisler

**Production:** Bernhard Productions, Inc. **Distribution:** 20th Century-Fox. **Producer:** Joseph Bernhard. **Screenwriters:** Stephanie Nordli, Irving Shulman. **Cinematographer:** Elwood Bredell. **Editor:** Terry Morse. **Music:** Paul Dunlap, Emil Newman. **With:** Sterling Hayden, Viveca Lindfors, Thomas Mitchell, Ludwig Donath, H. B. Warner. 35mm, b/w, 87 min.



## JOURNEY INTO LIGHT 1951

John Barrows, a New England clergyman, loses his faith when his alcoholic wife commits suicide. Despondent, he moves to Los Angeles, where he begins drinking heavily, ending up on skid row and eventually in the drunk tank. However, a mission preacher and his blind daughter decide to save him. German émigré actor Ludwig Donath, who would become famous on television in Italian Swiss Colony wine commercials as “the little old winemaker me” co-stars with Viveca Lindfors and Sterling Hayden. Produced independently by Joseph Bernhard Productions, *Journey into Light* is one of Hollywood’s rare forays into religious filmmaking. The reasons for this hesitancy are complex, but have to do with the Production Code Administration and with Hollywood producers wishing to make films for the broadest audience possible, regardless of ethnicity or religious persuasion. Interestingly, with the breakdown of the studio system in the post World War II period, individual producers began tackling this kind of subject matter more often, including Douglas Sirk’s *The First Legion* (1951).

Production began in early 1951 at the Motion Picture Center Studios in Hollywood. The film’s working titles were *Skid Row* and *What Is My Sin?* Portions of the film were shot on location “on skid row” in downtown Los Angeles and the Lutheran Church in Santa Monica. The famous street crime photographer,

Weegee (*née* Arthur Fellig), was hired as a technical consultant for the skid row scenes (his regular beat), and the Reverend J. Herbert Smith for the religious aspects. Production was briefly interrupted when actor Sterling Hayden was subpoenaed to appear before the House Committee on Un-American Activities. Worried that his career might be over, Hayden became a “friendly” witness and was not blacklisted, unlike his fellow unfriendly witnesses. Testifying that he had been a member of the Communist Party in 1946, Hayden named three individuals as fellow Communists, earning him the praise of a committee member who called him “an intensely loyal American citizen.” He was able to return to the film’s production and continue his career. In his 1964 autobiography, *Wanderer*, he regretted his testimony and added “not often does a man find himself eulogized for having behaved in a manner that he himself despises.”

*Jan-Christopher Horak*

*Preserved from the 35mm acetate and nitrate original camera negative, the 35mm acetate track negative. Laboratory services by Fotokem, Audio Mechanics, DJ Audio, and Simon Daniel Sound. Special thanks to: CBS and Jeffrey Nemerovski.*

03.15.15 SUNDAY | 7:00 PM

**Preservation funded by** The Mary Pickford Foundation, The Packard Humanities Institute, and The Film Foundation

**Directed by** Sam Taylor

**Production:** Mary Pickford Corp. **Distribution:** United Artists Corp. **Screenwriters:** Allen McNeil, Tim Whelan. **Based on the story** *My Best Girl* by Kathleen Norris. **Cinematographer:** Charles Rosher. **With:** Mary Pickford, Sunshine Hart, Lucien Littlefield, Carmelita Geraghty, Hobart Bosworth.  
35mm, b/w, silent, approx. 90 min.



## MY BEST GIRL 1927

After nearly 15 years as the silver screen's reigning "Queen of the Movies," Mary Pickford lovingly concluded her silent movie career with one of her best films—the utterly charming romantic comedy, *My Best Girl*. Featuring future husband Charles "Buddy" Rogers as her leading man, Pickford shines as a department store Cinderella who falls in love with the owner's son, once again exhibiting the wide-ranging talent that had made her a sensation the world over.

Based on a story by novelist Kathleen Norris, the screenplay (originally titled *Paradise Alley*) was written by Hope Loring, who had co-authored Paramount's successful World War I epic *Wings* (1927)—which had featured Rogers. An attraction between the two actors sparked during Roger's audition with Pickford and subsequently blossomed while the cameras rolled. As Pickford biographer Jeffrey Vance relates, "What makes *My Best Girl* special is that it captures the miracle of two people falling in love with each other as their characters do. It is challenging to capture genuine emotion on a cold piece of celluloid, but falling in love is beautifully immortalized in *My Best Girl*." Fittingly, the movie depicts Pickford's first romantic screen kiss in a feature film.

Director Sam Taylor honed his comedy chops directing and co-directing a string of classic Harold Lloyd films (including *Safety Last!*, 1923; and *The Freshman*, 1925), and his experienced hand is especially evident in the film's overall

polish and by the engaging way he textures the strange and quirky characters that populate the shop girl's milieu. The sophisticated photography was contributed by longtime Pickford cinematographer Charles Rosher. Fresh from his Oscar-winning work on F.W. Murnau's *Sunrise* (1927), Rosher created a special lens, the "Rosher Kino Portrait Lens," for Pickford's close-ups on *My Best Girl* to help the 35-year-old actress portray her 17-year-old character. While Taylor would go on to direct most of Pickford's sound pictures, *My Best Girl* would prove to be Rosher's last completed film with the star actress and producer.

This new print of *My Best Girl* is based on the Archive's earlier restoration, which combined the best shots from two 35mm acetate fine grains and a 1940s era 16mm print, and featured remade intertitles to improve the overall appearance of the film. This new print incorporates several recent refinements, including better quality copying of shots derived from the 16mm source and improved timing.

Steven K. Hill

**Preserved in cooperation with The Mary Pickford Company and the Library of Congress Packard Campus for Audio-Visual Conservation from two 35mm acetate fine grain master positives and a 16mm print. Laboratory services by Cinetech, The Stanford Theatre Film Laboratory, and Title House Digital.**



**Preceded by:**

### **THE SON'S RETURN 1909**

**Preservation funded by** The Packard Humanities Institute, The Mary Pickford Foundation, and the Museum of Modern Art.

**Directed by** D.W. Griffith. **Production:** The Biograph Company.

**Distribution:** The Biograph Company. **Screenwriter:** D.W. Griffith.

**Based on a story by** Guy de Maupassant. **Cinematographer:** William Bitzer. **With:** Herbert Prior, Anita Hendrie, Mary Pickford, Harry Solter, Mack Sennett.

DCP, b/w, silent, 11 min.

This recently re-discovered Biograph short features Mary Pickford in her second major screen role. In it, she plays Mary, the sweetheart of Will (Charles West), a country innkeeper's son who heads to the big city and becomes a successful banker. After five years, he returns to his poverty-stricken parents who do not recognize him and plot to rob their own son. Fortunately, Mary steps in to help the drama end happily. *The Son's Return* was directed by D.W. Griffith and was shot on location in Leonia and Coytesville, New Jersey.

**Preserved from the 35mm nitrate Biograph camera negative. Laboratory services by Cinelicious. Special thanks to: Alan Boyd, the Library of Congress.**

### **A MANLY MAN (a.k.a His Gratitude) 1911**

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

**Directed by** Thomas H. Ince. **Production:** Independent Moving Pictures Co. of America. **Distribution:** Motion Picture Distributors and Sales Company, Universal Film Manufacturing Co. **Producer:** Carl Laemmle.

**Cinematographer:** Tony Gaudio. **With:** William E. Shay, Mary Pickford, Owen Moore, Isabel Rea, Charles Arling.

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

Of the over 30 one-reelers Mary Pickford made in Cuba for Carl Laemmle's Independent Motion Pictures Company, *A Manly Man* is one of few that survives today. Pickford plays Lola, a young Filipino woman who falls in love with Duncan (William E. Shay), a Caucasian man sent to her village on business. After Lola risks her life nursing his fever and saving him from a knife attack, Duncan marries her and resists the temptation to return to his American fiancée. Directed by Thomas Ince and co-starring Pickford's first husband Owen Moore, *A Manly Man* was later reissued under the title *His Gratitude*.

**Preserved from a 35mm nitrate print of the re-titled 1914 reissue version, His Gratitude. Laboratory services by The Stanford Theatre Film Laboratory, and Film Technology Company, Inc.**

03.16.15 MONDAY | 7:30 PM

**Preservation funded by** The Packard Humanities Institute and Universal Pictures

**Directed by** Frank Tuttle

**Production:** Paramount Publix Corp. **Distribution:** Paramount Publix Corp. **Screenwriter:** George Marion Jr. **Based on the play** *Wild Waves* by William Ford. **Cinematographer:** George Folsey. **With:** Stuart Erwin, Bing Crosby, Leila Hyams, Sharon Lynn, Gracie Allen. 35mm, b/w, 80 min.



## THE BIG BROADCAST 1932

In the late 1920s, the talkies introduced a wave of all-star revues, such as MGM's *The Hollywood Revue of 1929* and Warner Bros.'s *The Show of Shows* (1929), which were inspired by the boisterous spirit of vaudeville. Paramount used this variety format as a vehicle to showcase a dazzling array of radio personalities—15 total—whose stardom was built on coast-to-coast radio programs, record sales and nightclub shows. Radio was in its golden age, and Hollywood had found ways to capitalize on its popularity.

*The Big Broadcast* stars Bing Crosby in his first major role in a feature. The crooner had made his screen debut in Universal's *King of Jazz* (1930) as part of The Rhythm Boys trio. Crosby later signed with Mack Sennett, starring in a string of successful musical comedy shorts. In *The Big Broadcast*, Crosby portrays a radio heartthrob whose perennial tardiness—caused by Sharon Lynn's vampy Mona Lowe (a play on the tune "Moanin' Low")—leads a sponsor to pull the plug on the WADX station. When Mona jilts him for another man, the inconsolable (and inebriated) Bing enters a suicide pact with newfound friend Leslie (Stuart Erwin), an equally lovelorn Texas oilman. In the sober light of day, Leslie resolves to set things right by buying the radio station and preparing the next big broadcast.

The loose narrative interweaves performances by each of the radio talents, among them the Boswell Sisters, Cab Calloway (who steals the show with "Kickin' the Gong Around") and the Mills Brothers. Burns and Allen make their feature film debut as the distressed station manager and his birdbrained stenographer. Director Frank Tuttle, who had been making comedies since the early 1920s, further animates the film by employing a number of delightful camera tricks that harken back to slapstick two-reelers. The film proved to be a hit, prompting Paramount to revisit the variety format with *International House* (1933) and three more *Big Broadcast* pictures in the 1930s.

*Jennifer Rhee*

**Preserved by** UCLA Film & Television Archive and Universal Pictures from a 35mm acetate composite fine grain master positive and a 35mm nitrate composite print. Laboratory services by The Stanford Theatre Film Laboratory, and BluWave Audio. Special thanks to: Bob O'Neil, Michael Feinberg.



**Preservation funded by** Sony Pictures Corporation and The Packard Humanities Institute

**Directed by** Leo McCarey

**Production:** Paramount Productions, Inc. **Distribution:** Paramount Productions, Inc. **Producer:** E. Lloyd Sheldon. **Screenwriters:** Grover Jones, Richard Connell, Frank Butler. **Based on the play** *The Milky Way* by Lynn Root and Harry Clork. **Cinematographer:** Alfred Gilks. **Art Direction:** Hans Dreier, Bernard Herzbrun. **Editor:** LeRoy Stone. **With:** Harold Lloyd, Adolphe Menjou, Verree Teasdale, Helen Mack, William Gargan. 35mm, b/w, 85 min.

## THE MILKY WAY 1936

Although *The Milky Way* adapted from the successful 1934 Broadway play of the same name was originally intended as a Jack Oakie vehicle, the role of timid, bespectacled Burliegh Sullivan ended up being a pitch-perfect character for Harold Lloyd, who had already successfully transitioned to sound films. Utilizing all of Lloyd's silent-era strengths for madcap physical comedy and pratfalls, this very funny and breezy screwball comedy shines with the star's performance as a mild-mannered milkman who is mistakenly identified as a boxing champion.

When it debuted in 1936, *The New York Times* stated, "We expected a one-man show; *The Milky Way* is nearer a three-ring circus." Helmed by the talented Leo McCarey, this film is a fine example of the director's tremendous winning streak of critically acclaimed and financially successful features throughout the 1930s, each noted for their outstanding ensemble work. In the end, it is ringmaster McCarey and his fine supporting cast that elevate this gem to comedic perfection. Wisecracking, gum-smacking Adolphe Menjou as the insomniac fight manager, Helen Mack as the feisty sister, the delightful Verree Teasdale who teaches our hero to box in waltz-time, and sparring partner Lionel Stander are just several of the supporting players that easily contribute to the film's unwavering amusement. Lionel Stander got to reprise his role in the 1946 Samuel Goldwyn remake of this film titled *The Kid From Brooklyn*, starring Danny Kaye.

Hollywood anecdotes have long indicated that producer Goldwyn had the original negative and almost all existing prints of *The Milky Way* destroyed when he bought the rights to remake the film. Thankfully, Harold Lloyd's 35mm safety dupe negative made from his original nitrate print was vaulted at the Archive many decades ago and was the source of this photochemical preservation.

Todd Wiener



**Preserved from a 35mm acetate composite dupe negative and a 35mm acetate re-recorded track negative. Laboratory services by The Stanford Theatre Film Laboratory, and DJ Audio. Special thanks to: Suzanne Lloyd—Harold Lloyd Entertainment, Inc.**

**Preceded by:**

### **ME AND THE BOYS 1929**

**Preservation funded by** Dudley Heer, Frank Buxton and Cynthia Sears, Hugh Hefner, and Mark Cantor.

**Directed by** Victor Saville. **Production:** British International Pictures. **Distribution:** Wardour Films. **With:** Estelle Brody, Ray Bauduc, Vic Breidis, Benny Goodman, Jimmy McPartland. 35mm, b/w, 7 min.

British-born Victor Saville—a contemporary of Alfred Hitchcock at Gaumont—directed this early "soundie" which features an American cast. Actress Estelle Brody croons "Mean to Me" and "My Suppressed Desire" with alluring panchache. Though uncredited, viewers will delight in the "hot" jazz sound of Chicago's Ben Pollack Band, whose members include a 20-year-old Benny Goodman on clarinet.

*Timoleon Wilkins*

**Laboratory Services by Fotokem, Audio Mechanics, Simon Daniel Sound, and DJ Audio. Special thanks to: National Film and Sound Archive of Australia; Ron Hutchinson—The Vitaphone Project.**



03.20.15 FRIDAY | 7:30<sup>PM</sup>

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

**Directed by** Stanton Kaye

**Distribution:** Wilderness Enterprises, New Line Cinema. **Producers:** Stanton Kaye, Michaux French. **Screenwriters:** Michaux French, Stanton Kaye. **Cinematographer:** Stanton Kaye. **Editors:** Stanton Kaye, Susan Pottish, Masako Takahashi. **With:** Michaux French, Stanton Kaye, Allan McCollum.  
35mm, b/w and color; 69 min.

## BRANDY IN THE WILDERNESS 1969

An oblique portrait of the artist as a young man, Stanton Kaye's 1969 feature confirmed a prodigious filmmaking talent, and chronicled and embodied an anarchic spirit abroad in the American independent filmmaking scene of the 1960s. Nimble skating between observations of insular family and relationship dynamics and impressionistic depictions of social class experience, 45 years after its making the film offers a (still) refreshing figuration of artistically inclined Americans, not as obscure elites, but as fellow citizens who strive and struggle like anyone else. It also announced an exciting range of possibilities for penetrating and revealing techniques for telling one's own story, and for offering an autobiographical form every bit as clamorous and turbulent as one's own life. Named to the National Film Registry in 2013 by the Library of Congress, *Brandy's* power to confound and delight remains undiminished.

The film finds its lead character "Simon Weiss" (a stand-in or avatar for Stanton Kaye) drifting from job to job on the fringes of the film world, until his angel materializes in the form of "Brandy" (the film's version of Kaye's collaborator Michaux French), who hires him to direct her script. The two undertake a cross-country journey ostensibly to produce this work, also visiting family members, and dealing with the impact of their rapidly-forming but complicated

emotional bond. Will they be lovers? Will they finish a film together? Will it all just come apart?

Significantly, as they pursue their own film project, the status of the film that we are witnessing becomes its own enigma. Begun as a diaristic document narrated by Simon, it becomes, at half-time, the property of Brandy, who addresses us with her own version of the present sojourn, along with telling details of her backstory and a glimpse of the surprising future that the two artist-searchers seem poised to form together. The fractured telling of their tale, free-associating family snapshots and oblique interview fragments, gives a clue to the torrential energies that inform and propel their story as creative aspirants fleeing workaday lives, and willing to endure vertiginous emotional traumas on the road to an uncertain destiny. Filmmakers within a film, they lead us into a hall of mirrors both cryptic and beautiful.

*Shannon Kelley*

**Preserved from the original 16mm b/w negative alb rolls, a 16mm composite fine grain master positive, and a 16mm print. Laboratory services by Fotokem, Audio Mechanics, Endpoint Audio Labs, and Simon Daniel Sound. Special thanks to: Stanton Kaye.**

**Preservation funded by** The Packard Humanities Institute

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

## THE VOTING RIGHTS ACT OF 1965 AND THE HEARST NEWSREELS

The Voting Rights Act of 1965 is one of the landmark pieces of legislation in the 20th century. In tonight's program we will be taking a look at how this bill was covered in the Hearst newsreels and showing the speech President Lyndon Johnson gave before submitting it to Congress. We will start by looking at three newsreels covering the passage of the Civil Rights Act of 1964; another civil rights landmark, which many people felt was not strong enough in regards to guaranteeing voting rights. These concerns prompted President Johnson to create the bill which became the Voting Rights Act of 1965. Johnson's actions took place during the famous Selma to Montgomery Marches, which included the infamous "Bloody Sunday" beatings of civil rights activists on March 7, 1965. This evening's program will include footage shot two days later when another attempt to cross the Edmund Pettus Bridge was made. Shortly before reaching the bridge Dr. Martin Luther King Jr. halted the march and led the group back to their starting point. As a result March 9 became known as "Turnaround Tuesday."

This evening's highlight will be the screening of Johnson's complete "We Shall Overcome," or "the American Promise," speech, which Johnson delivered before a joint session of Congress on March 15. This will be followed by a short filmed interview with King where he discusses a meeting he had with Johnson regarding recent events. Aside from coverage of the Voting Rights Act, newsreels to be screened will include coverage of other events of note from 1964 and 1965, among them the Beatles in Holland, Ted Kennedy surviving a plane crash, the death of King Farouk of Egypt, and American troops arriving in San Francisco prior to being sent to Vietnam.

*Blaine Bartell*

**Preserved from 35mm safety original negative, and 35mm triacetate composite dupe negatives. Laboratory services by The Stanford Theatre Film Laboratory, Simon Daniel Sound, Audio Mechanics, DJ Audio, and Film Technology Company, Inc. Special thanks to: King Features.**



03.21.15 SATURDAY | 7:30 PM

**Preservation funded by** The Packard Humanities Institute

**Directed by** Victor Halperin

**Production:** Halperin Productions. **Distribution:** United Artists.  
**Producer:** Edward Halperin. **Screenwriter:** Garnett Weston.  
**Cinematographer:** Arthur Martinelli. **Art Direction:** Ralph Berger.  
**Editor:** Howard McLernon. **Music:** Abe Meyer. **With:** Bela Lugosi, Madge Bellamy, Joseph Cawthorn, Robert Frazer, John Harron.  
35mm, b/w, 68 min.



## WHITE ZOMBIE 1932

In a foreboding mountaintop castle an evil necromancer, attended by an avian familiar, holds a virgin princess spellbound. Guided by a wise elder, her lover storms the aerie, overcomes the hideous creatures that guard it, destroys the sorcerer and rouses his beloved from her enchantment. Walt Disney's *Snow White and the Seven Dwarfs* (1937) or *Sleeping Beauty* (1959)? No, the Halperin Brothers' *White Zombie*. The most famous horror movie from Poverty Row is nothing but a fairy tale in mufti, pegged to a jazz age voodoo vogue popularized by William Seabrook's occult writings.

Quickly produced on the cheap to exploit the post-*Dracula* horror film cycle, *White Zombie* was sneered at for decades before its rehabilitation in the 1960s by scholars like William Everson, Carlos Clarens, and Arthur Lennig. An incredibly two-brained film, *White Zombie's* reach far exceeds its grasp. Within five minutes its ostensible setting in contemporary Haiti is discounted as the story reels backward into realms of mythological romanticism. Performances and line readings worthy of bad regional dinner theater abruptly segue into camera moves and Cocteau-like imagery that are the definition of cinema, underscored by fruity library music of overwhelming panache. At the center of it all is Bela Lugosi giving a signature performance of Mephistophelean malevolence that, after 80 years, still rings down the corridors of time.

A crazy, ineffable critical mass was reached in *White Zombie* making it an unequivocal pop culture signpost whose influence has left an imprint on everything from Disney family values to Rob Zombie's metronymic heavy metal band. It codified the Lugosi chick magnet persona in ways that even *Dracula* (1931) never could (to wit the televangelical *White Zombie* fever dream shared by Johnny Depp and Martin Landau in Tim Burton's *Ed Wood*, 1994). The film's back-of-the-head magic is perhaps best not explicated but simply appreciated.

As quizzically declared by Madge Bellamy's doe-eyed, kewpie doll heroine upon waking from her reverie, "I dreamed!"

*Scott MacQueen*

**Preserved from an incomplete 35mm composite nitrate print, an original 35mm acetate 1952 reissue print, an original 1952 16mm print, 35mm acetate dupe negative reels, two 35mm acetate dupe negative reissue prints. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, and Simon Daniel Sound. Special thanks to: the Library of Congress; Greg Luce/Sinister Cinema; Samuel M. Sherman—Independent-International Pictures Corp.**

**Preceded by:**

### **WHITE ZOMBIE Original Release Trailer 1932**

**Preservation funded by** The Packard Humanities Institute.  
35mm, b/w, 3 min.

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

### **WHITE ZOMBIE Reissue Trailer 1970**

**Preservation funded by** The Packard Humanities Institute.  
35mm, sepia toned, 3 min.

**Preserved from a 35mm composite acetate print. Laboratory services by The Stanford Theatre Film Laboratory. Special thanks to: Greg Luce/Sinister Cinema.**

**Preservation funded by** The Packard Humanities Institute

**Directed by** George Terwilliger

**Production:** George Terwilliger Productions. **Distribution:** A Paramount Release. **Producer:** George Terwilliger. **Screenwriter:** George Terwilliger. **Cinematographer:** Carl Berger. **With:** Fredi Washington, Philip Brandon, Marie Paxton, Sheldon Leonard, Winifred Harris.  
35mm, b/w, 56 min.



## OUANGA 1935

*Ouanga* is the anti-*White Zombie*, decidedly unromantic and supplanting that film's "Sleeping Beauty" trappings for a harsh tale of lust and miscegenation in genuine Caribbean locations. The color line is now everything as Black plantation owner and voodoo priestess Clelie Gordon (Fredi Washington) feverishly pursues the forbidden love of a white man (Philip Brandon) and calls out her Black zombies to cinch it. To square the circle, Clelie's Black overseer, LeStrange (Sheldon Leonard), burns for the haughty and indifferent Clelie only to be rebuffed. The backstory of *Ouanga* is even more scandalous.

In 1933 a United Fruit Company banana boat left New York transporting George Terwilliger's movie company to Haiti to film *Drums in the Jungle*. On board were African American stage actress, Fredi Washington, and her supporting man, a young Jewish stage actor named Sheldon Leonard. Washington would be acclaimed the following year for her role in another miscegenation drama, *Imitation of Life* (1934), while Leonard's greatest accolades as the producer of *The Dick Van Dyke Show* and *I Spy* were decades away. Upon arrival in Port-au-Prince the prop man promptly stole sacred relics. "This is very bad!"

moaned director Terwilliger. Death threats caused the company to abandon Haiti for Jamaica where they encountered a typhoon, mud, heat, stinging insects, disease and death. Two of the local supers drowned in a mud bog, the make-up man succumbed to yellow fever, the sound man broke his neck, the key grip bled to death on a Kingston beach after being attacked by a barracuda. Is it surprising that director George Terwilliger never made another picture?

*Ouanga* was not seen in the U.S. until 1941 when it was released as *The Love Wanga* on the States' Rights circuit, censored by the Breen Office. The sole surviving 35mm copy was even further reduced by a sub-distributor, leaving *Ouanga* 15 minutes shy of the original 70-minute version released by Paramount as a British quota quickie in 1935.

Scott MacQueen

**Preserved from an abbreviated 35mm 1951 acetate reissue print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, and DJ Audio.**

03.22.15 SUNDAY | 3:00<sup>PM</sup> MATINEE

**Preservation funded by** The Packard Humanities Institute

**Directed by** John H. Auer

**Production:** JAH Productions, Liberty Pictures Corp. **Distribution:** Republic Pictures Corp. **Producer:** John H. Auer. **Screenwriters:** Lewis Graham, Edwin Olmstead, John H. Auer. **Based on the short story** "The Premature Burial" by Edgar Allan Poe. **Cinematographer:** Larry Williams. **Art Direction:** William Sualter. **Editor:** Leonard Wheeler. **With:** Erich von Stroheim, Harriet Russell, Dwight Frye, Paul Guilfoyle, John Bohn. 35mm, b/w, 63 min.



## THE CRIME OF DOCTOR CRESPI 1935

As a travesty of Edgar Allan Poe, *The Crime of Doctor Crespi* occupies a certain niche between Universal's earlier literary deviancies (*The Black Cat*, 1934; *The Raven*, 1935) and American International's abundant market-driven liberties in the 1960s (*House of Usher*, 1960; *The Conqueror Worm*, 1968 et al). Summarily dismissed by Winfield Sheehan while directing *Walking Down Broadway* at Fox in 1933, Erich von Stroheim was forced to subsist by cadging pennies on Poverty Row in thankless roles for Monogram and Invincible. Hungarian émigré John H. Auer summoned him to New York for *The Crime of Doctor Crespi* (1935), a ragtag riff on Edgar Allan Poe's "The Premature Burial," filmed on a shoestring in the Bronx. Its plot shares sexual peccadilloes with two superior horror pictures released in July, ahead of *Crespi*'s October bow. Eschewing the heady romanticism of Bela Lugosi's Dr. Vollin in *The Raven* and the Krafft-Ebing aspect of Peter Lorre's Dr. Gogol in *Mad Love*, von Stroheim's equally ruthless mad doctor appears superficially more practical. Likewise motivated by sexual desire, Crespi removes obstacles to his carnal objectives with brutal determination, savoring the sadistic destruction of his rival while offering sly solace to the conquered wife.

Independently produced by director Auer, it was the first film to be released under the Republic Pictures brand and Auer would remain with Republic right

up to the company's demise in the 1950s. With von Stroheim's megalomaniacal surgeon indulging his audience persona as "The Man You Love to Hate," *Crespi* also accommodates homage high and low. It rekindles the grotesqueries of *The Wedding March* (1928) and nods to Carl Th. Dreyer and Universal monster movies with a *Vampyr*-inspired cemetery trek and the casting of *Dracula* (1931) and *Frankenstein* (1931) sidekick Dwight Frye as an unorthodox hero. An unprepossessing actress named Jeanne Kelly has a forgettable bit role as the desk nurse; who would guess that, rechristened Jean Brooks, she would make an indelible impression as Jacqueline, the doomed devil-worshipper of Val Lewton's *The Seventh Victim* (1943)?

Scott MacQueen

*Preserved from the incomplete original nitrate picture and track negatives, reels of a 35mm nitrate French dupe negative, reels of a 35mm acetate fine grain master, and an original 16mm reduction print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, and Simon Daniel Sound. Special thanks to: David Shepard—Film Preservation Associates, Inc.; Academy Film Archive; Greg Luce—Sinister Cinema.*



**Preservation funded by** The Packard Humanities Institute

**Directed by** George B. Seitz

**Production:** Tiffany Productions, Inc. **Distribution:** Tiffany Productions, Inc. **Producer:** Phil Goldstone. **Screenwriter:** Florence Ryerson.

**Based on the novel** *The Drums of Jeopardy* by Harold McGrath.

**Cinematographer:** Arthur Reed. **Art Direction:** Fay Babcock. **Editor:** Otto Ludwig. **With:** Warner Oland, June Collyer, Lloyd Hughes, Clara Blandick, Mischa Auer.  
35mm, b/w, 65 min.



## THE DRUMS OF JEOPARDY 1931

*The Drums of Jeopardy* is the best Fu Manchu movie Warner Oland never made. No sooner had Oland finished playing Dr. Fu Manchu in two pictures for Paramount than little Tiffany Pictures grabbed him along with Fu Manchu scenarist Florence Ryerson and set them about a new rendering of Harold MacGrath's venerable melodrama *The Drums of Jeopardy*, previously filmed with Wallace Beery in 1923.

In the Paramount films Oland was a brilliant Chinese doctor who vows to destroy the entire Petrie family when his wife and child are killed in the Boxer Rebellion; here, as the brilliant Slavic chemist Dr. Boris Karlov, he vows to exterminate the Petroffs, a family of White Russians whose black sheep son is responsible for the compromise and death of his daughter. The formula is adhered to precisely, handsomely produced by Phil Goldstone and directed by George Seitz (an old hand at Pearl White serials and later factotum of the Andy Hardy features for MGM).

*The Drums of Jeopardy* is a final showcase for Oland's ethnic diversity before Charlie Chan would claim him forever. Karlov's rabid Bolshevik leanings are

limned by a gleeful sadism (awaiting torture, a stoic Petroff assures Karlov that he will make no outburst while Karlov cheerfully admonishes him, "But I want you to cry out!"). Oland's nemesis is Clara Blandick, the heroine's bulldog spinster aunt and seeing Auntie Em spar with and hold her own against Dr. Fu Manchu is worth the price of admission alone.

Tiffany productions are an especially endangered species. Reissued as *The Mark of Terror* then sold briefly to early television, *The Drums of Jeopardy* film elements eventually deteriorated to the brink of total extinction. The restoration has been serendipitously cobbled together from six different sources.

Scott MacQueen

*Preserved from two reels of the original nitrate picture and track negatives, two reels of 35mm nitrate composite print, and three original 16mm reduction prints. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, and Simon Daniel Sound. Special thanks to: Greg Luce—Sinister Cinema; Karl Thiede; Rita Belda—Sony Pictures Corporation; the Library of Congress; The British Film Institute.*

## SILENT FRAGMENTS

It is estimated that nearly 90 percent of all silent films are lost today. Of that small percentage of titles which does survive at archives, studios, and in private collections, much has yet to be preserved, while far too many of those that have been preserved exist only in fragmentary form. (For example, only portions remain of the performances of Clara Bow, Gary Cooper, and Louise Brooks, respectively, in the preservation elements housed at UCLA Film & Television Archive of *Three Weekends*, 1928; *Beau Sabreur*, 1928; and *Just Another Blonde*, 1926.) But instead of being sobering, this program is meant to be celebratory, showcasing the preservation of silent film fragments at UCLA through numerous examples that provide tantalizing glimpses and entertaining insight into movies that in effect no longer exist. As preserved from incomplete or deteriorating 35mm nitrate prints and negatives, photographic paper prints, and 16mm home movie editions, these fragments range from complete single reels of subjects to abbreviated versions, collections of scenes, and mere seconds of extant footage. Included are features and shorts, documentaries, serials, promotional subjects, and trailers from defunct studios such as Vitagraph and Santa Barbara Films to industry giants Paramount Pictures and 20th Century-Fox, both current collaborators in preservation with UCLA. Fortunately, not all silent film preservation consists of races-to-the-rescue that never take place, chapter plays "to be continued" that don't, unconsummated romances, and previews of coming attractions that will not be coming soon to a theater near you. So to round out the program, a recently-preserved, intact short subject, *Jiggs and the Social Lion* (1920), will be screened, compiled from two different source elements to ensure its completeness.

Jere Guldin

### **VITAGRAPH FRAGMENTS, No. 5** 1908

**Preservation funded by** the Library of Congress.  
35mm, silent, b/w, approx. 10 min.

*Preserved by UCLA Film & Television Archive and the Library of Congress Packard Campus for Audio-Visual Conservation from a 35mm photographic paper print. Laboratory services by UCLA Film & Television Archive, and Film Technology Company, Inc.*

### **UNIDENTIFIED PATHE TRICKFILM** ca. 1905

**Preservation funded by** The American Film Institute/National Endowment for the Arts Film Preservation Grants Program and The Packard Humanities Institute.  
35mm, silent, b/w, approx. 2 min.

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

### **THE BIGOT** 1915

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

**Directed by** Donald MacDonald. **Production:** Santa Barbara Films.  
**Distribution:** Queen Feature Service, Criterion Sales Corp.

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

*Preserved from a 35mm nitrate print. Laboratory services by Film Technology*



*Company, Inc.*

**DAREDEVIL JACK** 1920

**Directed by** W.S. Van Dyke. **Production:** Robert Brunton Productions. **Distribution:** Pathé Exchange. **Producer:** Robert Brunton. **Cinematographer:** Gus Peterson. **Art Direction:** Jack Okey. **Editor:** Hal C. Kern. **With:** Jack Dempsey, Josie Sedgwick, Herschell Mayal, Alrbert R. Cody, Ruth Langdon. 35mm, silent, b/w, approx. 10 min.

*Preserved by The Packard Humanities Institute and UCLA Film & Television Archive. Preserved from a 16mm print. Laboratory services by The Stanford Theatre Film Laboratory.*

**THE ADVENTURES OF TARZAN,  
Chapter 11: "The Hidden Foe"** 1921

**Directed by** Robert F. Hill, Scott Sidney. **Production:** Great Western Producing Company, Numa Pictures Corporation, Weiss Brothers Artclass Pictures. **Distribution:** Numa Pictures Corporation. **Producer:** Louis Weiss. **Cinematographer:** Jerome Ash, Joseph Meyer. **Editor:** Charles Henkel Jr. **With:** Elmo Lincoln, Louise Lorraine, Scott Pembroke, Frank Whitson, Zip Monberg. 35mm, silent, b/w, approx. 12 min.

*Preserved by The Packard Humanities Institute and UCLA Film & Television Archive. Preserved from a 35mm nitrate print. Laboratory services by The Stanford Theatre Film Laboratory.*

**THE FLOWER GIRL** 1924

**Preservation funded by** David Stenn.

**Directed by** Herman C. Raymaker. **Production:** Century Films. **Distribution:** Universal Film Manufacturing Company. **With:** Baby Peggy, Billy Franey, Jack Earle, Joe Moore. 35mm, silent, b/w, approx. 2 min.

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

**FIRST NATIONAL FAMILY OF STARS** ca. 1926

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

35mm, silent, b/w, approx. 8 min.

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

**A TRIP THROUGH CHINA** 1917

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

**Directed by** Benjamin Brodsky. **Distribution:** State Rights, Supreme Feature Films Co. **Cinematographer:** Benjamin Brodsky. 35mm, silent, b/w, approx. 15 min.

*Preserved through a partnership of the New Zealand Film Archive, the American archival community, and the National Film Preservation Foundation from a 35mm nitrate print. Laboratory services by Colorlab Corp.*

### **CAPPY RICKS** 1921

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

**Directed by** Tom Forman. **Production:** Famous Players-Lasky Corp.

**Distribution:** Paramount Pictures. **Screenwriter:** Albert Shelby Le Vino, Waldemar Young. **Based on the play** *Cappy Ricks* by Peter Bernard Kyne, Edward Rose. **Cinematographer:** Harry Perry. **With:** Thomas Meighan, Charles Abbe, Agnes Ayres, Hugh Cameron, Paul Everton. 35mm, silent, b/w, approx. 18 min.

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

### **Outtakes/unedited shots for uncompleted**

#### **BRINGING UP FATHER** short c. 1916

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

**Directed by** Unknown.

35mm, b/w, silent, TRT approx. 8 min.

*Preserved from 35mm nitrate original picture negative. Laboratory Services by the Stanford Theatre Film Laboratory.*

### **JIGGS AND THE SOCIAL LION** 1920

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

**Directed by:** Reggie Morris. **Production:** International Film Service Co. Inc. **Producer:** Al Christie. **Based on the comic strip** "Bringing Up Father" by George McManus. **Cinematographers:** Barney McGill, Harry Parson. **Art Direction:** Lloyd Brierley. **With:** Johnny Ray, Margaret Cullington, Laura La Plante.

35mm, b/w, silent, approx 20 min.

*Preserved from 35mm nitrate original picture negative and 35mm Nitrate Foreign Negative. Laboratory Services by the Stanford Theatre Film Laboratory.*

### **Trailer fragments for THE SILENT FLYER (1926), ROLLING HOME (1926), THE WISE WIFE (1927), THE LAST FRONTIER (1926)**

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

35mm, silent, tinted, one reel, TRT: approx. 3 min.

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

Total program runtime: approx. 120 min.



## REVISITING L.A. REBELLION

L.A. Rebellion has become the most common term used to describe a group of Los Angeles-based African and African American film artists recognized largely for their work produced between the 1960s and 1980s, when most of them met as students in UCLA's School of Theater, Film and Television. Since our initial program and tour, "L.A. Rebellion: Creating a New Black Cinema," the Archive has continued to preserve films and tapes by members of the group, many of which were only identified after 2011. The following program highlights the work of women filmmakers in the L.A. Rebellion and for the first time includes work produced on video. Except for Julie Dash's *Illusions* (1982), which has been newly restored, all the present work is premiering for the first time since their original screenings in newly preserved copies. In their variety, all the films have in common not only an African American woman's perspective, but also a focus on the process of coming to political and social consciousness.

*Jan-Christopher Horak*

### **THE SINGLE PARENT: IMAGES IN BLACK 1982**

**Preservation funded by** UCLA Film & Television Archive.

**Directed by** M. Stormé Bright. **Producer:** M. Storme Bright. **Cinematographer:** Alile Larkin, Craig Roberts, Jay Abramowitz, M. Stormé Bright. **With:** Glenn, Utamu, Gwen, Henry, Ronnie.  
DigiBeta, color, 22 min.

M. Stormé Bright's *The Single Parent: Images in Black* (1982) examines what it is like to be an African American single parent. Parents discuss the challenges of being a single parent, how they deal with the assumptions of others, and how they continue living a "normal" life despite their new responsibilities.

*Trisha Lendo*

*Digital preservation from ¾" U-matic tape by UCLA Film & Television Archive, Digital Lab.*

### **FORBIDDEN JOY 1972**

**Preservation funded by** UCLA Film & Television Archive.

**Directed by** Imelda Sheen.  
DigiBeta, color, 11 min.

In *Forbidden Joy* (1972), Imelda Sheen utilizes many avant garde techniques to tell the mysterious story of a woman picnicking in a cemetery with a toddler by her side. The film plays with mood as it changes styles of music from African, to funk, to soul, to classical, while black-and-white footage shows us a glimpse of the rough streets in the woman's past.

*Trisha Lendo*

*Digital transfer from 16mm projection print by UCLA Film & Television Archive, Digital Lab.*

### **AFRICAN WOMAN USA 1980**

**Preservation funded by** UCLA Film & Television Archive.

**Directed by** Ijeoma Iloputaife. **Screenwriter:** Ijeoma Iloputaife. **Cinematographer:** Ben Caldwell. **Music:** Eugene Bohlmann.  
DigitBeta, color, 20 min.

*African Woman U.S.A.* (1980) tells the story of an African woman studying dance in the U.S. and working to support a daughter at home, along with two others back in Africa. After receiving a work permit she is ecstatic, but must battle both sexism and racism when looking for a job. Her troubles continue when a man posing as a producer betrays her. The film uses jazz and traditional

African music to underscore the themes of friendship and danger that shape an African immigrant's experience of America.

Trisha Lendo

*Digital preservation from ¾" U-matic tape by UCLA Film & Television Archive, Digital Lab.*

### **AZZ IZZ JAZZ 1978**

**Preservation funded by** UCLA Film & Television Archive.

**Directed by** Jacqueline Frazier. **With:** Billie Harris.  
DigiBeta, color, 18 min.

Jacqueline Frazier's *Azz Izz Jazz* (1978) showcases jazz legend Billie Harris who performs in studio with a quartet featuring Harris on soprano sax. Among the songs performed is "I Want Some Water," a composition that Harris, in voice-over, credits, as with all his songs, to his young children which were his inspiration. In 1970, Harris, who died last year, founded the Venice, CA jazz club the Azz Izz which hosted such luminaries as Art Blakey, Horace Tapscott, Bobby Hutcherson, and Billy Higgins.

Trisha Lendo

*Digital preservation from ¾" U-matic tape by UCLA Film & Television Archive, Digital Lab.*

### **MY DREAM IS TO MARRY AN AFRICAN PRINCE 1984**

**Preservation funded by** UCLA Film & Television Archive.

**Directed by** Stormé Bright, Alile Larkin. **Producer:** The Black Filmmakers Collective. **Screenwriter:** The Black Filmmakers Collective. **Cinematographer:** Bert Yoshishigi. **Editors:** Dawnkwa Khan, Alile Larkin, Ben Caldwell. **With:** Melvonna Ballenger, Alile Larkin, Faola Ifagboyede, Adeyemi Oyelumi, Ayaba Iya Agotine.  
DigiBeta, color, 23 min.

*My Dream is to Marry an African Prince* opens with a group of young students explaining their definition of royalty based on what they've seen in books, television, and films. The children are then visited by a woman and man who were raised in African villages, who teach them a history lesson on the traditions and customs of Africa, which includes visions of royalty unlike anything they've seen before.

Trisha Lendo

*Digital preservation from ¾" U-matic tape by UCLA Film & Television Archive, Digital Lab.*



### **ILLUSIONS 1982**

**Preservation funded by** the National Film Preservation Foundation and Women Make Movies.

**Directed by** Julie Dash. **Producer:** Julie Dash. **Screenwriter:** Julie Dash. **Cinematographer:** Ahmed E Maanouni. **Music:** Eugene Bohlmann. **Film Editors:** Julie Dash, Charles Burnett. **With:** Lonette McKee, Rosanne Katon, Ned Bellamy, Jack Radar, Fernando Lundi Faust.  
16mm, b/w, 36 min.

Julie Dash's *Illusions* was filmed while she was a student at UCLA with a grant from Women Make Movies. In post-World War II Hollywood, African American Mignon Duprée passes as white to work as an executive assistant, a position she struggles to use to steer the studio towards stories about real people. Meanwhile at the same studio, African American singer Ester Jeeter is hired to dub the voice of a white actress. Duprée's fascination with Hollywood's power to rewrite history, is echoed in Dash's sharp critique of that power to keep diversity out of the spotlight.

Trisha Lendo

*Preserved from the original 16mm b/w reversal a/b rolls and from the original 35mm magnetic soundtrack. Laboratory services by Fotokem, Audio Mechanics, and Endpoint Audio Labs. Special thanks to: Julie Dash, Maurice Schechter.*

Total program runtime: approx. 130 min.

A CBS Television Network Production. **Producer:** Peter Kortner.  
**Director:** Robert Stevens. **Screenwriter:** David Shaw. **Based on the novel** *Alas, Babylon* by Pat Frank. **With:** Don Murray, Barbara Rush, Kim Hunter, Rita Moreno, Dana Andrews.  
DigiBeta, b/w, 90 min.

## PLAYHOUSE 90: "ALAS, BABYLON" CBS, 4/03/60

Airing on primetime network television in the spring of 1960, a full two years before the Cuban missile crisis confronted the world with the dire possibility of a catastrophic thermonuclear war, CBS's *Playhouse 90* presentation of "Alas, Babylon" provided a reported audience of 24 million viewers with a shockingly realistic dramatization of the potential horrors of the atomic age. Originally announced as the premiere installment of *Playhouse 90*'s opening season in 1959, the production was abruptly postponed, initially without formal explanation by CBS. While the network reported weeks later that the withdrawal was to accommodate the availability of actor Charlton Heston as a possible lead in the production, *the New York Times* speculated that the delay of the broadcast was to avoid any negative repercussions that might impact a (then pending) visit to the United States by Soviet Premier Nikita Khrushchev.

Adapted by prolific Tony Award-winning, television writer David Shaw (*Redhead*) from the best-selling novel of the same name by author Pat Frank (nom de plume of journalist, Harry Hart Frank) the *Playhouse 90* teleplay of "Alas, Babylon" unflinchingly portrays the tragic aftermath of a major nuclear conflict with the U.S.S.R., including scenes featuring a child being rendered blind from a violent bomb flash and a character severely disfigured by radiation burns. Narrated in flashback with solemn resignation by noir veteran Dana Andrews, who announces in the play's first lines that he is already dead (ala *Sunset Boulevard*), the controversial drama was both lauded and criticized for its grim, daringly honest exploration of a scenario in which "92 percent of the world's people were killed." While *the New York Times* praised the presentation's "remarkably convincing" performances by an all-star cast including Don Murray, Barbara Rush, and Rita Moreno, the paper decried the teleplay's "moral cloaked in horror" stating that it was "impossible to comprehend what good purpose

could be served by... [the] terror and hysteria depicted in the program." *Variety* disagreed, proclaiming the broadcast as "powerful propaganda for peace."

*Mark Quigley*

**Preserved from the original master 2". Video transfer at the CBS Media Exchange. Use of "Alas Babylon" episode from Playhouse 90 courtesy of CBS Broadcasting, Inc.**

**Preceded by:**

**THE PASSERBY: "The Safest Place in the World" Syndicated, 1953**

An Ely Landau production released through National Telefilm Associates. **Producer:** Ely Landau. **Director:** Oscar Rudolph. **Screenwriter:** Max Wilk. **With:** Richard Carlyle, Harry Bellaver, Edna Preston, James Coots, Ralph Stantley.  
DigiBeta, b/w, 12 min.

A classic Cold War era morality tale. After stealing \$9,000, a man decides that the safest place to stash it until the heat dies down is in a book in the New York Public Library. However the draft intervenes and after three years away (including a stint in Korea), a rude surprise awaits when he returns to retrieve the money.

*Dan Einstein*

**Preserved from the 35mm original picture negative and a 16mm print at UCLA Film & Television Archive Digital Media Lab.**







03.28.15 SATURDAY | 7:30 PM

**Preservation funded by** The Packard Humanities Institute

**Directed by** J.L. Anderson

**Production:** Triskele Limited. **Producer:** Franklin Miller, J.L. Anderson. **Screenwriter:** Doug Rapp, Franklin Miller, J.L. Anderson. **Cinematographers:** David Prince, Brian Blausen, Art Stifel. **Editors:** J.L. Anderson, Franklin Miller. **With:** Larue Hall, Ted Heimerdinger, Marjorie Johnson, John Crawford, Betty Ann Parady. 35mm, b/w, 82 min.

## SPRING NIGHT, SUMMER NIGHT 1967

Director J.L. Anderson's remarkable first—and only—feature, *Spring Night, Summer Night* has been claiming the attentions of a growing number of critics as it has gradually emerged from a decades-long obscurity following screenings, in recent years, at the Museum of Modern Art and the Rural Route Film Festival. This stunning new preservation print promises to bring the film an even wider audience and will no doubt be seen as one of the great re-discoveries of this year's Festival.

Shot on location in rural southeastern Ohio, its rolling hills shimmering in eddies of black-and-white grain, accentuated by the film's low-key lighting, *Spring Night* brings an earthy poetry to its death trap portrait of small town America. In the clamor at the family dinner table, Carl (Ted Heimerdinger) and Jessie (Larue Hall), the eldest children in a blended brood, see the grinding trajectory of their lives laid out: from carefree youth to embittered adulthood to forgotten old-age. Both, secretly, hungering for escape, they rebel against the ties that bind them to this place and to each other through an illicit act of love that brings both tender and traumatic consequences. Through these young ill-fated lovers and the hard scrabble world around them, Anderson captures in almost ethnographic detail the post-war bust of the Appalachians where regrets and recriminations are soaked in Blatz and fuel a pernicious rumor mill. This last, seemingly the town's only booming industry, ironically offers Carl and Jessie a glimmer of hope in their impossible situation (they may not actually be related).

The galvanizing effect of Anderson's lone directing credit comes not only from the power of his images and themes, but also from the mere fact of its existence. Writing in *Sight & Sound*, Archive Senior Preservationist Ross Lipman situates *Spring Night* along with Kent MacKenzie's *The Exiles* (1961), Barbara Loden's *Wanda* (1970), Charles Burnett's *Killer of Sheep* (1979), and Billy Woodberry's *Bless Their Little Hearts* (1984) to expand what he describes as "an unknown and completely accidental—but surprisingly coherent—body of American neo-realism." *Village Voice*, on the other hand, declared it "the missing link between *Shadows* and *The Last Picture Show*." Dropped from the lineup of the 1968 New York Film Festival in favor of John Cassavete's *Faces* and with no other options for distribution, the film was picked up by exploitation distributor Joseph Brenner who tacked on some nude scenes and released a bastardized version under the title *Miss Jessica is Pregnant*. The restored version screening here is Anderson's original cut, ready to take its place, finally, among the pantheon of American independent cinema.

*Paul Malcolm*

**Preserved from a 35mm print and the original 35mm track negative. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, NT Picture and Sound, and Simon Daniel Sound. Special thanks to: J.L. Anderson, Franklin Miller, Peter Conheim.**

03.29.15 SUNDAY | 3:00 PM

MATINEE

Barnaby Productions, Inc. (1962-67); Barnaby Productions in association with Bearde/Blye Productions (1969-71). **Producers:** Alan Bernard, Chris Bearde, Allan Blye, Bob Finkel, Jack Goode, Mort Green, Bob Henry, Norman Lear, Norman Morrell, Edward Stephenson, Andy Williams, Bud Yorkin. **Directors:** Art Fisher, Rita Gillespie, Mort Green, Bob Henry, Robert Scheerer, Bud Yorkin. **Writers:** John Aylesworth, Chris Bearde, Allan Blye, Al Cohn, Harry Crane, Sam Denoff, Bob Einstein, Rich Eustis, Mort Green, Don Hinkley, Steve Martin, Larry Murray, Bill Persky, Frank Peppiatt, Ray Reese, Ray Stevens, Mason Williams. **Music Directors:** Jack Elliott, Alyn Ferguson, Dave Grusin, Jimmie Haskell, Henry Mancini, George Wyle. **Host:** Andy Williams.  
DigiBeta, color, approx. 120 min.



## THE ANDY WILLIAMS SHOW: “ROCKIN’ WITH ANDY” NBC, 9/16/61–7/17/71

Andy Williams was born to be on television. A supremely gifted singer and an affable, low-key host, he graced American TV screens almost continually from the late 1950s through the 1970s, lending a calm, comfortable dignity to an often turbulent era. Born in Wall Lake, Iowa on December 3, 1927, Williams began singing with his three brothers in the local Presbyterian church choir and at the age of eight, made his professional debut as part of the Williams Brothers Quartet. A popular attraction on Des Moines radio station WHO’s “Iowa Barn Dance” program in the late 1930’s, the boys soon became known to wider audiences via stations in Cincinnati and Chicago. They eventually caught the attention of Bing Crosby, and with the crooning superstar made their first professional recording, “Swinging on a Star,” which was a national hit in 1944. Three years later, the brothers teamed up with performer Kay Thompson (future author of the popular *Eloise* children’s book series) for a highly successful nightclub act. However, in 1951 the Williams Brothers disbanded and Andy moved to New York to pursue a solo career. He soon joined the cast of ABC-TV’s *The College Bowl*, a short-lived, live musical comedy series set in a campus soda shop run by Chico Marx. In 1954 he began a two-and-a-half-year stint as a regular performer on Steve Allen’s *Tonight Show*, a breakthrough gig which led to his first recording contract. A string of hit records followed as did more television work. In 1962 he signed with Columbia Records and recorded the Top 10 hits “Can’t Get Used to Losing You,” “The Days of Wine and Roses,” and the record that was to become his theme song, “Moon River.” His own one-hour series, *The Andy Williams Show*, debuted on NBC on September

16, 1962 and quickly became a ratings winner that lasted for nine years, won three Emmys for Outstanding Variety Series, and established the cardigan-wearing singer as one of television’s most endearing and enduring personalities. Although the first years of the program featured few appearances by rock music acts (The Beach Boys, The Supremes, Chad & Jeremy) Williams was a firm supporter of the rock ‘n’ roll scene, as demonstrated by his public support of John Lennon in the former Beatle’s fight to remain in the U.S. When *The Andy Williams Show* returned to weekly television after a two-year hiatus in 1969, producers Chris Bearde and Allan Blye took it in a new direction, one with a decidedly psychedelic look and feel, and with major rock, soul, folk, country and contemporary pop acts appearing on a regular basis.

Working from original master 2” tapes placed with the Archive by Andy Williams and the Williams family, the Archive has lovingly put together a program focusing on Williams and his young musical guests, among them the aforementioned Beach Boys, Supremes, and Chad & Jeremy, along with such luminaries as Creedence Clearwater Revival, The Ike & Tina Turner Revue, Johnny Cash, Elton John, The Jackson Five, The Rascals, Peter, Paul & Mary, Dusty Springfield, Sly & The Family Stone, Bobbie Gentry, Simon & Garfunkel, Aretha Franklin, Sonny & Cher, and many others.

*Dan Einstein & Randy Yantek*

**Preserved from the original 2” master videotapes. Video transfers at DC Video and Retro Video. The Andy Williams Show courtesy of Barnaby Productions.**

03.29.15 SUNDAY | 7:00 PM

**Preservation funded by** The Hollywood Foreign Press Association's Charitable Trust (The HFPA Trust) and Film Noir Foundation

**Directed by** Norman Foster

**Production:** Fidelity Pictures Corporation. **Distribution:** Universal Pictures Company, Inc. **Producer:** Howard Welsch. **Screenwriters:** Alan Campbell, Norman Foster. **Based on the short story** "Man on the Run" by Sylvia Tate. **Cinematographer:** Hal Mohr. **Art Direction:** Boris Leven. **Editor:** Otto Ludwig. **Music:** Arthur Lange, Emil Newman. **With:** Ann Sheridan, Dennis O'Keefe, Robert Keith, John Qualen, Frank Jenks. 35mm, b/w, 86 min.



## WOMAN ON THE RUN 1950

Shot largely among the gritty working class landscapes of mid-century San Francisco, *Woman on the Run* spotlights Ann Sheridan as an acerbic wise-cracking wife in search of her estranged husband who suddenly disappears after witnessing a gangland assassination.

After suffering through a series of disappointing roles at Warner Bros., Sheridan bought out her remaining contract and turned to the upstart independent Fidelity Pictures in an attempt to re-establish her career as a leading lady. The resultant film was *Woman on the Run*, and Sheridan delivers a tour-de-force performance, aided by equally strong turns by Dennis O'Keefe, Robert Keith, and Ross Elliott in the supporting roles.

Director Norman Foster, a former protégé of Orson Welles, had just returned to Hollywood after helming a successful string of features in Mexico and captured the anxiety-driven mood of Alan Campbell's screenplay with seemingly effortless dexterity. The Bay Area location filming—in addition to the opening sequence shot in Bunker Hill and the dramatic climax staged at the Santa Monica Pier—was beautifully shot by esteemed cinematographer Hal Mohr and adds atmospheric realism to the production that studio-bound efforts of the era could not hope to match.

Although the film opened strongly amidst positive critical reviews, attendance dwindled precipitously due in part to a bizarre advertising campaign that touted the movie as a woman's picture: "a probing study of the failure of modern marriage." Quickly falling into obscurity, the film has been long and unjustly neglected, compelling Film Noir Foundation founder and president Eddie Muller to remark that "If *Woman on the Run* had been directed by Raoul Walsh or Joseph H. Lewis or Don Siegel, it would have been rediscovered decades ago and heralded as a minor masterpiece."

For years it was believed that a restoration of *Woman on the Run* was impossible after the last known surviving print of this film was destroyed in a studio fire. An exhaustive worldwide search was eventually rewarded with the discovery of duplicate pre-print elements in the vaults of the British Film Institute.

Steven K. Hill

*Preserved from a 35mm nitrate dupe picture negative, a 35mm nitrate composite print, and a 35mm acetate composite print. Laboratory services by Film Technology Company, Audio Mechanics, DJ Audio, and Simon Daniel Sound. Special thanks to: The British Film Institute, The Hollywood Foreign Press Association, Universal Pictures.*

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

**Directed by** John Ford

**Production:** Argosy Corporation, A John Ford Production. **Distribution:** United Artists Corp. **Screenwriter:** Dudley Nichols. **Based on the plays** *Bound East For Cardiff*, *In the Zone*, *The Long Voyage Home* and *The Moon of the Caribees* by Eugene O'Neill. **Cinematographer:** Gregg Toland. **Art Direction:** James Basevi. **Editor:** Sherman Todd. **Music:** Richard Hageman. **With:** John Wayne, Thomas Mitchell, Ian Hunter, Barry Fitzgerald, Wilfrid Lawson.  
35mm, b/w, 103 min.

## THE LONG VOYAGE HOME 1940

The powers and fascinations of director John Ford and playwright Eugene O'Neill are happily met in this 1940 feature dramatizing the lives of men who serve as crew members aboard commercial freighters. Like O'Neill, Ford nursed a lifelong obsession with sailing and the sea, and had spent his early years in Portland, Maine, amid the maritime culture that this picture describes. Adapted and updated by screenwriter Dudley Nichols (Ford's frequent collaborator) from four of O'Neill's early plays set aboard the fictional "SS Glencairn," the film recounts the experiences of the ship's crew while transporting ammunition from the West Indies to England during World War II. The story thus presents four mini-dramas, each with its own catharsis, while neatly making general points about the specialized society in which these men live—disregarded by callous superiors, consigned to repeated voyages for lack of better work, and developing codes of honor and friendships that sustain them through the severe physical and psychological hardships of their lives.

Nichols and Ford expertly martial the unconventional, four-part structure to create recurrent emotional surges, akin to the ebb and flow of great waves, as endurance and loyalty are tested again and again. The various anecdotes underscore the pressures that so often lead to bouts of drinking and brawling (tantamount to bonding), and just as often, to the decision to ship out on yet

another grueling voyage. Richard Hageman's music score underlines the same "ebb and flow" movement, adroitly counterposing the spirited shanty "Blow the Man Down" with the plaintive "Harbor Lights," contrasting the urge to adventure with the longing for home.

Ford makes ingenious use of an admirable group of character actors, whose personification of the tight-knit crew collapses the space between stars and supporting players, taking full advantage of sterling dialogue and weighty dramatic opportunities. Particularly impressive are Thomas Mitchell as swaggering "Driscoll," a fractured character in the best O'Neill tradition, and Mildred Natwick in her first film role as a Cockney prostitute in a harbor saloon.

A penetrating portrait of the dispossessed, the film was not a financial success, but showcases numerous talents to wonderful advantage, and as an incidental fact, was purportedly greatly admired by Eugene O'Neill, who was said to have screened the film privately numerous times.

*Shannon Kelley*

*Preserved from a 35mm safety fine grain master, and a 35mm safety track positive. Laboratory services by Fotokem, Audio Mechanics, DJ Audio, Simon Daniel Sound. Special thanks to: Ned Price—Warner Bros.*



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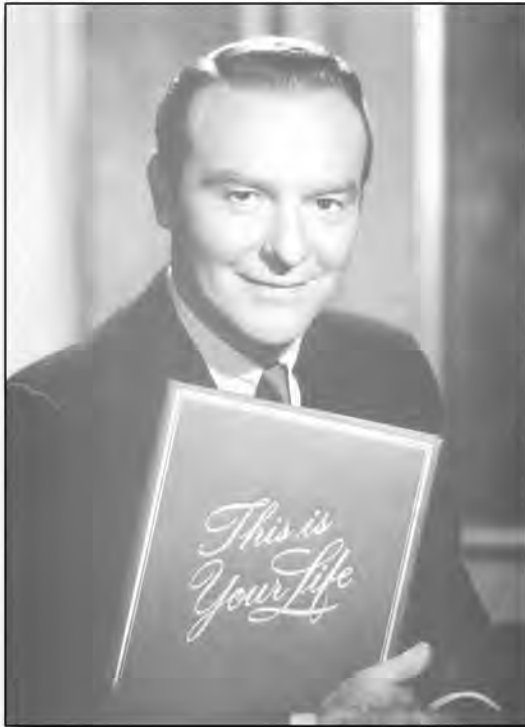
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Congratulations on the preservation of the Mary Pickford classic *My Best Girl*.  
We were honored to collaborate with UCLA and MoMA on the restoration of  
*The Son's Return*. Special thanks to Alan Boyd for this discovery.

*Mary Pickford*<sup>SM</sup>  
Mary Pickford Foundation

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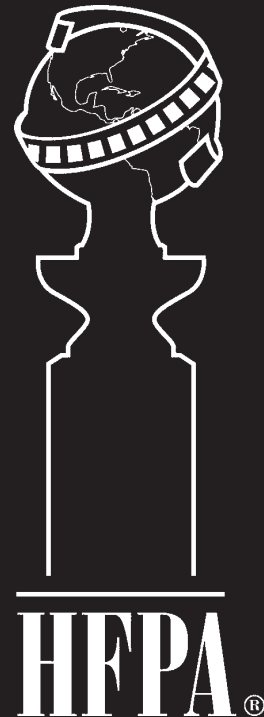
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“Why preserve? Because we can’t know where we’re going unless we know where we’ve been – we can’t understand the future or the present until we have some sort of grappling with the past.” – Martin Scorsese

**THE FILM FOUNDATION**

FILMMAKERS FOR FILM PRESERVATION

CELEBRATING 25 YEARS



*Hugh Hefner*

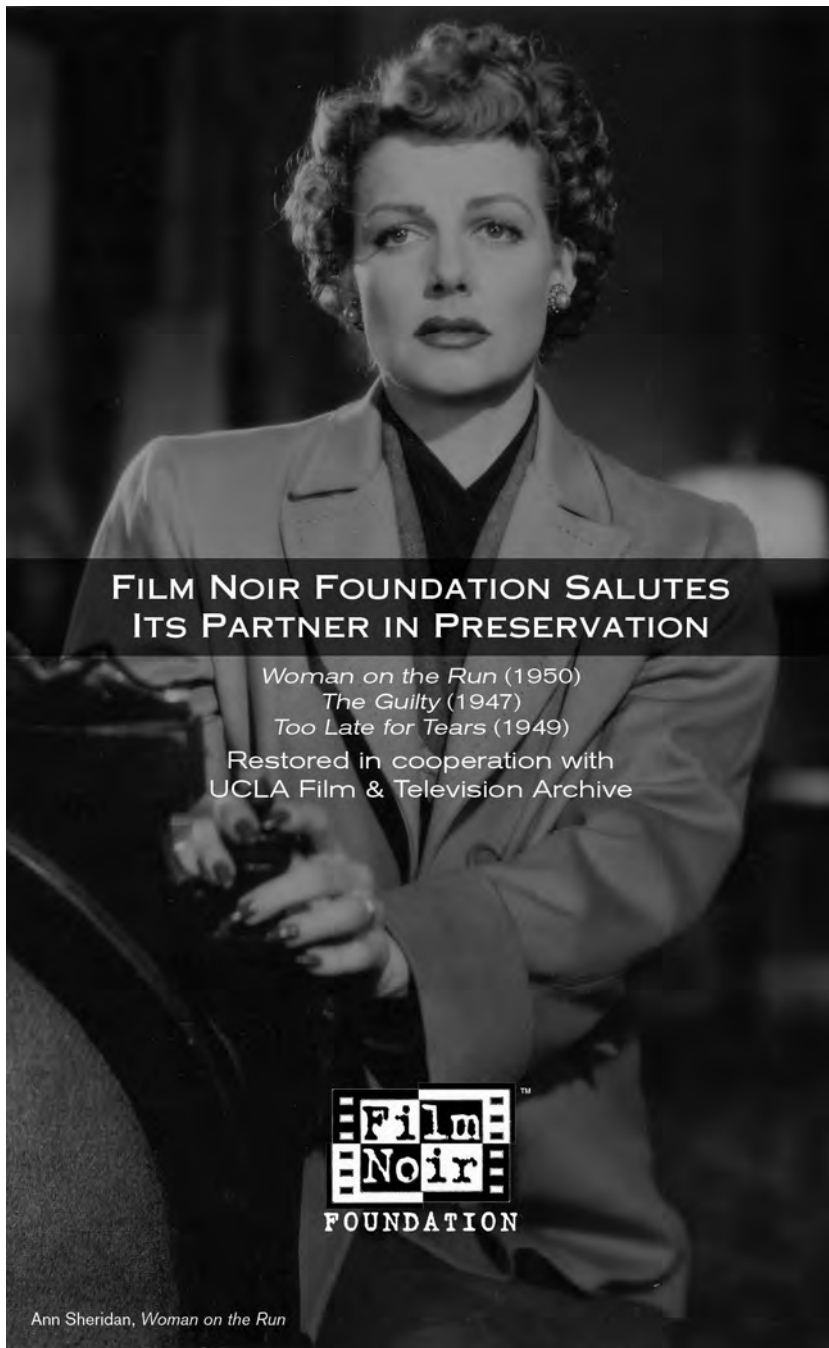
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**FILM NOIR FOUNDATION SALUTES  
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*Woman on the Run* (1950)  
*The Guilty* (1947)  
*Too Late for Tears* (1949)

Restored in cooperation with  
UCLA Film & Television Archive



Ann Sheridan, *Woman on the Run*

## Outfest UCLA Legacy Project



Outfest congratulates our partners at UCLA Film & Television Archive on their 50th anniversary, for their 10-year commitment to the Outfest UCLA Legacy Project, and for preserving important LGBT films like *Different from the Others* (dir. Richard Oswald, 1919), *We Were There* (dir. Pat Rocco, 1976), and *Christopher Street Gay Liberation Day footage* (dir. Kate Millett and Susan Kleckner, 1971).



For more information on the 10th anniversary of the Outfest UCLA Legacy Project, visit [outfest.org](http://outfest.org)

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# 2015 UCLA Festival of Preservation

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**The National Film Preservation Foundation congratulates UCLA Film & Television Archive for 50 years of saving American cinema's rich heritage. We are proud to have helped them preserve the following films:**

License No. 13, or The Hoodoo Automobile (1905), Monsieur Beaucaire, the Adventures of a Gentleman of France (1905), The Servant Girl Problem (1905), The Automobile Thieves (1906), The Starving Artist, or Realism in Art (1907), Two Christmastides (1909), The Greater Call (1910), Hako's Sacrifice (1910), Noah's Ark (ca. 1910), Old Glory (1910), The Greatest Thing in the World—Love (1912), Life on the Circle Ranch in California (1912), War on the Plains (1912), Bunny's Birthday Surprise (1913), The Butler's Secret (1913), Buttercups (1913), A Window on Washington Park (1913), The Ageless Sex (1914), In the Land of the Headhunters (1914), Lena Rivers (1914), Private Bunny (1914), Tillie's Punctured Romance (1914), A Trip Through China (1915), Who Pays? (1915), The Love Girl (1916), Peggy Leads the Way (1917), Early Silent Newsreels (1919–29), The Hushed Hour (1919), The Jam Makers (ca. 1919), The Roaring Road (1919), Hearst Metrotone News Collection (1920s–30s), Birth of a Hat (ca. 1920), Ruth of the Rockies (1920), The Adventures of Tarzan (1921), Molly O' (1921), Selznick News (ca. 1921), Brillantino the Bullfighter (1922), Lorna Doone (1922), Pathé News, No. 15? (1922), Crooked Alley (1923), The Fighting Blade (1923), Mary of the Movies (1923), Andy's Slump Speech (1924), Poisoned Paradise (1924), Barriers of the Law (1925), Capital Punishment (1925), Labor's Reward (1925), My Lady of Whims (1925), My Lady's Lips (1925), International Newsreel (ca. 1926), Midnight Madness (1928), Early Sound Newsreels (1929–39), Animated Short Subjects by Ub Iwerks (1930s), Intimate Interviews: Bela Lugosi at Home (1931), Romance of Water (1931), Vanity Fair (1932), Dawn to Dawn (1933), Race Night Films (1933), Marian Anderson's Lincoln Memorial Concert (1939), The Man in the Eiffel Tower (1949), Rabbit's Moon (1950–70), The Exiles (1961), It Sudses and Sudses (1962), One Man Band (1965–72), Samuel Beckett's FILM (1965), Behind Every Good Man (1966), The Jungle (1967), 21 Films by Tom Chomont (1967–84), The Books of Ed Ruscha (ca. 1969), Several Friends (1969), The First Gay Pride Parade (1970), Multiple Sclerosis (1970), Christopher Street Gay Liberation Day (1971), Harvey Milk Campaigning (1973), The Horse (1973), We Were There (1976), Diary of an African Nun (1977), I & I (1979), Water Ritual #1: An Urban Rite of Purification (1979), Stop Cloning Around (ca. 1980), Illusions (1982), Bless Their Little Hearts (1984), The Sid Saga (1985–86)

National Film  
Preservation Foundation

*UCLA Festival of Preservation, 2015*



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*UCLA Film & Television Archive*  
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*We gratefully acknowledge UCLA for placing  
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**UCLA** Film &  
Television  
Archive  
**50 YEARS**

## FEATURE FILMS PRESERVED BY UCLA 1977-2015

ABBOTT AND COSTELLO MEET CAPTAIN KID (1952) Charles Lamont	BARKER, THE (1928) George Fitzmaurice	BRIDGE OF SAN LUIS REY, THE (1944) Rowland V. Lee	CHOOSING CHILDREN (1985) Debra Chasnoff, Kim Klausner	DARK COMMAND (1940) Raoul Walsh	DOUBLE LIFE, A (1947) George Cukor
AFTER TOMORROW (1932) Frank Borzage	BARRIERS OF THE LAW (1925) J. P. McGowan	BRIGHT SHAWL, THE (1923) John S. Robertson	CITY STREETS (1931) Rouben Mamoulian	DARK MIRROR, THE (1946) Robert Siodmak	DRESSED TO KILL (1946) Roy William Neill
ALMOST MARRIED (1932) William Cameron Menzies	BAT, THE (1926) Roland West	BROTHER FROM ANOTHER PLANET, THE (1984) John Sayles	CLEOPATRA (1934) Cecil B. DeMille	DARK WATERS (1944) Andre deToth	DRUMS OF JEOPARDY, THE (1931) George B. Seitz
ALWAYS GOODBYE (1931) William Cameron Menzies	BAT WHISPERS, THE (1930) Roland West	BUCCANEER, THE (1938) Cecil B. DeMille	CLOAK AND DAGGER (1946) Fritz Lang	DAUGHTER OF THE DRAGON (1931) Lloyd Corrigan	DUMMY, THE (1929) Robert Milton
AMERICAN TRAGEDY, AN (1931) Josef von Sternberg	BECKY SHARP (1935) Rouben Mamoulian	BULLFIGHTER AND THE LADY (1951) Budd Boetticher	COLLEGE DAYS (1926) Richard Thorpe	DEATH TAKES A HOLIDAY (1934) Mitchell Leisen	DYNAMITE (1929) Cecil B. DeMille
ANGEL AND THE BADMAN (1946) James Edward Grant	BELLS OF ST. MARY'S, THE (1945) Leo McCarey	BUTTERFLY (1924) Clarence Brown	COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN (1982) Robert Altman	DE BOTE EN BOTE (1931) James Parrott	EADWEARD MUYBRIDGE: ZOO-PRAXOGRAPHER (1975)  Thom Anderson, Fay Anderson, Morgan Fisher
ANGELINA (1934) Louis King	BEST OF ENEMIES (1933) Rian James	CALAVERAS, LOS (1930) James W. Horne	THE CONNECTION (1961) Shirley Clarke	DESIGN FOR LIVING (1933) Ernst Lubitsch	EAST LYNNE (1931) Frank Lloyd
ANIMAL KINGDOM, THE (1932) Edward Griffith	BETTER 'OLE, THE (1926) Charles Reisner	CAN'T HELP SINGING (1944) Frank Ryan	COPACABANA (1947) Alfred W. Green	DEVIL AND MISS JONES, THE (1941) Sam Wood	ENFORCER, THE (1951) Bretaigne Windust and Raoul Walsh (uncredited)
ANYBODY'S WOMAN (1930) Dorothy Arzner	BIGAMIST, THE (1953) Ida Lupino	CAPTAIN LASH (1929) John G. Blystone	COUNSELLOR-AT-LAW (1933) William Wyler	DEVIL IS A WOMAN, THE (1935) Josef von Sternberg	ETERNAL LOVE (1929) Ernst Lubitsch
APPLAUSE (1929) Rouben Mamoulian	BIG BROADCAST, THE (1932) Frank Tuttle	CAUGHT (1949) Max Ophuls	COWBOY MILLIONAIRE, THE (1934) Edward Cline	DIARY OF A CHAMBERMAID, THE (1946) Jean Renoir	EVANGELINE (1929) Edwin Carewe
ARCH OF TRIUMPH (1948) Lewis Milestone	BIG COMBO, THE (1955) Joseph Lewis	CHALICE OF SORROW, THE (1916) Rex Ingram	CRIME DOCTOR, THE (1934) John Robertson	DISHONORED (1931) Josef von Sternberg	EVE'S LEAVES (1926) Paul Slone
ARGONAUTS OF CALIFORNIA, THE (1916) Henry Kabierske	BIG DAN (1923) William A. Wellman	CHASE, THE (1946) Arthur D. Ripley	CRIME OF DOCTOR CRESPI, THE (1935) John H. Auer	DISORDERLY CONDUCT (1932) John W. Considine, Jr.	EXILE EXPRESS (1939) Otis Garrett
AWFUL TRUTH, THE (1937) Leo McCarey	BIG SHAKEDOWN, THE (1934) John Francis Dillon	CHAMPION (1949) Mark Robson	CROOKED ALLEY (1922) Robert F. Hill	DIXIANA (1930) Luther Reed	EXILES, THE (1961) Kent Mackenzie
BABY DOLL (1956) Elia Kazan	BIG SLEEP, THE (1945-6) Howard Hawks	CHEATERS AT PLAY (1932) Hamilton MacFadden	CRUSADES, THE (1935) Cecil B. DeMille	DOCTOR JACK (1922) Fred Newmeyer	FACE IN THE CROWD, A (1957) Elia Kazan
BACHELOR OF ARTS (1934) Louis King	BLACK SHEEP, THE (1935) Allan Dwan	CHECK AND DOUBLE CHECK (1930) Melville Brown	CRY DANGER (1951) Robert Parrish	DOCTOR X (1932) Michael Curtiz	FACES (1968) John Cassavetes
BACHELOR'S AFFAIRS (1932) Alfred Werker	BLESS THEIR LITTLE HEARTS (1984) Billy Woodberry	CHEER UP AND SMILE (1930) Sidney Lanfield	CYRANO DE BERGERAC (1950) Michael Gordon	DOLLAR DOWN (1925) Tod Browning	FAIR WIND TO JAVA (1953) Joseph Kane
BACK TO GOD'S COUNTRY (1927) Irvin Willat	BLONDE VENUS (1932) Josef von Sternberg	CHEERS FOR MISS BISHOP (1941) Tay Garnett	DADDY (1923) E. Mason Hopper	DOUBLE CROSS ROADS (1930) Alfred Werker	FAREWELL TO ARMS, A (1932) Frank Borzage
BALL OF FIRE (1941) Howard Hawks	BLUE SKIES (1929) Alfred Werker	CHICAGO (1928) Frank Urson	DAMAGED LIVES (1933) Edgar G. Ulmer	DOUBLE DOOR (1934) Charles Vidor	FARMER TAKES A WIFE, THE (1935) Victor Fleming
BAREFOOT CONTESSA, THE (1954) Joseph L. Mankiewicz	BODY AND SOUL (1947) Robert Rossen	CHICANO LOVE IS FOREVER (1977) Efra'n GutiZrrez	DANCE TEAM (1932) Sidney Lanfield	DOUBLE INDEMNITY (1944) Billy Wilder	FAST WORKER, THE (1924) William A. Seiter
	BRANDY IN THE WILDERNESS (1971) Stanton Kaye				

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

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	RIO GRANDE (1950) John Ford
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	ROAD TO RIO (1947) Norman Z. McLeod
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	ROAD TO UTOPIA (1945) Hal Walker
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	ROARING ROAD, THE (1919) James Cruze
MATEWAN (1987) John Sayles	MY BEST GIRL (1927) Sam Taylor	NORTH STAR, THE (1943) Lewis Milestone	PEGGY LEADS THE WAY (1917) Lloyd Ingraham	QUIET MAN, THE (1952) John Ford	ROBERT FROST: A LOVER'S QUARREL WITH THE WORLD (1964) Shirley Clarke
MEET JOHN DOE (1941) Frank Capra	MY DARLING CLEMENTINE (1946) John Ford	NOT EXACTLY GENTLEMEN (1931) Benjamin Stoloff	PENNY SERENADE (1941) George Stevens	RAINBOW OVER TEXAS (1946) Frank McDonald	ROMOLA (1924) Henry King
MEN, THE (1950) Fred Zinnemann	MY LADY OF WHIMS (1925) Dallas M. Fitzgerald	OF MICE AND MEN (1939) Lewis Milestone	PITFALL (1948) Andre deToth	RAMROD (1947) Andre deToth	ROYAL FAMILY OF BROADWAY, THE (1930) Cyril Gardner and George Cukor
MEN IN WAR (1957) Anthony Mann	MY LADY'S LIPS (1925) James P. Hogan	ON THE NIGHT STAGE (1915) Thomas H. Ince	PLAINSMAN, THE (1936) Cecil B. DeMille	RANDY RIDES ALONE (1934) Harry Fraser	RUN, TECATO, RUN (1979) Efrain GutiŽrez
MEN ON CALL (1930) John G. Blystone	MY LIPS BETRAY (1933) John G. Blystone	ON YOUR BACK (1930) Guthrie McClintic	PLASTIC AGE, THE (1925) Wesley Ruggles	REBECCA OF SUNNYBROOK FARM (1917) Marshall Neilan	RUTHLESS (1948) Edgar G. Ulmer
MICHAEL O'HALLORAN (1938) Karl Brown	MY MAN GODFREY (1936) Gregory LaCava	OLD SAN FRANCISCO (1927) Alan Crosland	PLEASE DON'T BURY ME ALIVE (1977) Efraín Gutiérrez	RED KIMONA, THE (1925) Walter Lang	SAILOR-MADE MAN, A (1921) Fred Newmeyer
MICKEY ONE (1965) Arthur Penn	MY WEAKNESS (1933) David Butler	ONCE A SINNER (1930) Guthrie McClintic	POINT OF ORDER! (1963) Emile de Antonio	RED MENACE, THE (1949) R.G. Springsteen	SAINT AND HER FOOL, THE (1928) William Dieterle
MIDNIGHT MADNESS (1928) F. Harmon Weight	MYSTERIOUS DR. FU MANCHU, THE (1929) Rowland V. Lee	ONE HOUR WITH YOU (1932) Ernst Lubitsch, assisted by George Cukor	POINTED HEELS (1929) Edward Sutherland	RED SHOES, THE (1948) Michael Powell, Emeric Pressburger	SAFETY LAST (1923) Fred Newmeyer and Sam Taylor
MILKY WAY, THE (1936) Leo McCarey	NADA MAS QUE UNA MUJER (1934) Harry Lachman	ONE MILLION BC (1940) Hal Roach, Sr. and Hal Roach, Jr.	POISONED PARADISE: THE FORBIDDEN STORY OF MONTE CARLO (1924) Louis Gasnier	REFORM CANDIDATE, THE (1915) Frank Lloyd	SALVATION HUNTERS, THE (1925) Josef von Sternberg
MISSISSIPPI GAMBLER, THE (1929) Reginald Barker	NAKED EYE, THE (1957) Louis Clyde Stoumen	ONE TOUCH OF VENUS (1948) William A. Seiter	POLITIQUERIAS (1930) James W. Horne	REMEMBER THE NIGHT (1940) Mitchell Leisen	SAPPHO (1921) Dimitri Buchowetski
MOLLY O' (1921) F. Richard Jones	NAKED KISS, THE (1964) Samuel Fuller	ORNETTE: MADE IN AMERICA (1985) Shirley Clarke	POOR NUT, THE (1927) Richard Wallace	RENDEZVOUS WITH ANNIE (1946) Allan Dwan	SARAH AND SON (1930) Dorothy Arzner
MONTE CARLO (1930) Ernst Lubitsch	NATIVE LAND (1942) Leo Hurwitz, Paul Strand	OUANGA (1935) George Terwilliger	POT O' GOLD (1941) George Marshall	RENO (1930) George J. Crone	SATAN MET A LADY (1936) William Dieterle
MOONRISE (1948) Frank Borzage	NIGHT IN CASABLANCA, A (1946) Archie Mayo	PAINTED WOMAN, THE (1932) John G. Blystone	POWER AND THE GLORY, THE (1933) William K. Howard	REPEAT PERFORMANCE (1947) Alfred Werker	SATURDAY NIGHT KID, THE (1929) Edward Sutherland
MOON'S OUR HOME, THE (1936) William A. Seiter					

SCARLET CLAW, THE (1944) Roy William Neill	SHE WANTED A MILLIONAIRE (1932) John G. Blystone	SOCIETY GIRL (1932) Sidney Lanfield	STRANGE IMPERSONATION (1946) Anthony Mann	THREE GIRLS LOST (1931) Sidney Lanfield	UNION PACIFIC (1939) Cecil B. DeMille
SCARLET EMPRESS, THE (1934) Josef von Sternberg	SHE WORE A YELLOW RIBBON (1949) John Ford	SO THIS IS NEW YORK (1948) Richard Fleischer	STRANGERS IN THE NIGHT (1944) Anthony Mann	365 NIGHTS IN HOLLYWOOD (1934) George Marshall	UP THE ROAD WITH SALLIE (1918) William Desmond Taylor
SCARLET LETTER, THE (1926) Victor Seastrom	SHERLOCK HOLMES AND THE SECRET WEAPON (1942) Roy William Neill	SOMEONE TO REMEMBER (1943) Robert Siodmak	STREET SCENE (1931) King Vidor	THUNDERBOLT (1929) Josef von Sternberg	VAGABOND KING, THE (1929) Ludwig Berger
SCARLET LETTER, THE (1934) Robert G. Vignola	SHERLOCK HOLMES AND THE VOICE OF TERROR (1942) John Rawlins	SOMETHING NEW (1920) Nell Shipman	SUPERNATURAL (1933) Victor Halperin	TILLIE'S PUNCTURED ROMANCE (1914) Mack Sennett	VALLEY OF THE GIANTS (1927) Charles Brabin
SCOUNDREL, THE (1935) Ben Hecht and Charles MacArthur	SHERLOCK HOLMES AND THE VOICE OF TERROR (1942) John Rawlins	SONG O' MY HEART (1930) Frank Borzage	SWEETHEARTS AND WIVES (1930) Clarence Badger	TIMES OF HARVEY MILK, THE (1984) Robert Epstein	VANITY FAIR (1932) Chester M. Franklin
SEA HAWK, THE (1924) Frank Lloyd	SHERLOCK HOLMES FACES DEATH (1943) Roy William Neill	SONG OF SONGS, THE (1933) Rouben Mamoulian	TABU (1931) F.W. Murnau	TO EACH HIS OWN (1946) Mitchell Leisen	VIDA NOCTURNA, LA (1930) James Parrott
SECOND CHORUS (1940) H.C. Potter	SHERLOCK HOLMES IN WASHINGTON (1943) Roy William Neill	SONG OF THE OPEN ROAD (1944) S. Sylvan Simon	TALE OF TWO CITIES, A (1911) William Humphrey	TOLL OF THE SEA, THE (1922) Chester Franklin	VIENNESE NIGHTS (1930) Alan Crosland
SECOND FIDDLE (1922) Frank Tuttle	SHOCK CORRIDOR (1963) Samuel Fuller	SOUP TO NUTS (1931) Benjamin Stoloff	TEMPEST (1928) Sam Taylor	TONIGHT OR NEVER (1931) Mervyn LeRoy	VIRGINIAN, THE (1929) Victor Fleming
SECOND FLOOR MYSTERY, THE (1930) Roy Del Ruth	SIDESHOW, THE (1928) Erle C. Kenton	SOUTHERNER, THE (1945) Jean Renoir	TEMPLE TOWER (1930) Donald Gallagher	TOO LATE FOR TEARS (1949) Byron Haskin	WALK IN THE SUN, A (1946) Lewis Milestone
SECRET BEYOND THE DOOR (1948) Fritz Lang	SID SAGA, THE: PARTS I-III (1985-1989) Sid Laverents	SPECTER OF THE ROSE (1946) Ben Hecht	TERROR BY NIGHT (1946) Roy William Neill	TOO MUCH HARMONY (1933) Edward Sutherland	WANDA (1970) Barbara Loden
SECRETS (1933) Frank Borzage	SIGN OF THE CROSS, THE (1932) Cecil B. DeMille	SPEEDY (1928) Ted Wilde	TESS OF THE STORM COUNTRY (1914) Edwin S. Porter	TOPPER (1937) Norman Z. McLeod	WAY OUT WEST (1937) James W. Horne
SENATOR WAS INDISCREET, THE (1947) George S. Kaufman	SIN OF NORA MORAN, THE (1933) Phil Goldstone	SPIDER, THE (1931) William Cameron Menzies	TESS OF THE STORM COUNTRY (1932) Alfred Santell	TRUE CONFESSION (1937) Wesley Ruggles	WEARY RIVER (1929) Frank Lloyd
SENSATION SEEKERS (1927) Lois Weber	SIX CYLINDER LOVE (1931) Thornton Freeland	SPIDER WOMAN, THE (1944) Roy William Neill	THAT COLD DAY IN THE PARK (1969) Robert Altman	TRY AND GET ME (a.k.a. THE SOUND OF FURY, 1950) Cyril Endfield	WEEKENDS ONLY (1932) Alan Crosland
SERVANTS' ENTRANCE (1934) Frank Lloyd	SKY HAWK, THE (1929) John G. Blystone	SPRING NIGHT, SUMMER NIGHT (1967) J.L. Anderson	THAT HAMILTON WOMAN (1941) Alexander Korda	TURMOIL, THE (1924) Hobart Henley	WHAT HAPPENED TO JONES (1926) William Seiter
SEVEN MEN FROM NOW (1956) Budd Boetticher	SKYLINE (1931) Sam Taylor	SPUDS (1927) Edward Ludwig	THAT'S MY DADDY (1928) Fred Newmeyer	TURNABOUT (1940) Hal Roach	WHEN A MAN LOVES (1927) Alan Crosland
SHADOWS (1959) John Cassavetes	SKYLINE (1931) Sam Taylor	SPY, THE (1930) Berthold Viertel	THIRTY DAY PRINCESS (1934) Marion Gering	UNDER A TEXAS MOON (1930) Michael Curtiz	WHERE THE WORST BEGINS (1925) John McDermott
SHANGHAI LADY (1929) John S. Robertson	SLEEP, MY LOVE (1948) Douglas Sirk	STAGECOACH (1939) John Ford	THIS DAY AND AGE (1933) Cecil B. DeMille	UNDER SUSPICION (1930) A.F. Erickson	WHITE PARADE, THE (1934) Irving Cummings
SHANGHAI MADNESS (1933) John G. Blystone	SMASH UP-THE STORY OF A WOMAN (1948) Stuart Heisler	STAR IS BORN, A (1937) William A. Wellman	THIS IS THE ARMY (1943) Michael Curtiz	UNDER TWO FLAGS (1936) Frank Lloyd	WHTIE ZOMBIE (1932) Victor Halperin
SHARP SHOOTERS (1928) John G. Blystone	SMILES AND TEARS OF NAPLES (1926) G. Orlando Vassallo	STRANGE AFFAIR OF UNCLE HARRY, THE (1945) Robert Siodmak	THIS IS THE NIGHT (1932) Frank Tuttle	UNDER WESTERN STARS (1938) Joe Kane	WHY WE FIGHT: THE BATTLE OF RUSSIA (1943) Frank Capra
	SMILING LIEUTENANT, THE (1931) Ernst Lubitsch	STRANGE ILLUSION (1946) Edgar G. Ulmer			



## TELEVISION PROGRAMS PRESERVED BY UCLA 1988-2015

WHY WORRY? (1923) Fred Newmeyer and Sam Taylor WILD ONE, THE (1954) Laslo Benedek	99 WAYS TO ATTRACT THE RIGHT MAN (ABC, 5/7/85)	THE ADVOCATES: "SHOULD TELEVISION BE ALLOWED TO BROADCAST CRIMINAL TRIALS WITH THE CONSENT OF THE DEFENDANT?" (KCET, LOS ANGELES, 1970)	BARRY GOLDWATER FOR PRESIDENT (1964)	THE BISHOP SHEEN PROGRAM: "DIVINE SENSE OF HUMOR" (SYNDICATED, 1959)	CELEBRITY UPDATE: PILOT (SYNDICATED, 9/7/89)
WILD PARTY, THE (1929) Dorothy Arzner	770 ON TV (KABC, LOS ANGELES, 1/31/65)	ALL IN THE FAMILY: PILOT (CBS, 1969)	BEATLES PRESS CONFERENCE, LOS ANGELES (8/24/1966)	THE BISHOP SHEEN PROGRAM: "TEENAGERS" (SYNDICATED, 1959)	CHAMPIONSHIP JAZZ: PILOT (1962)
WINTERSET (1936) Alfred Santell	28 TONIGHT: "CIVILIAN POLICE REVIEW BOARD" (KCET, LOS ANGELES, 1/7/80)	ALUMNI FUN: PRESENTATION PILOT (ABC, 1962)	THE BELLE OF AMHERST (PBS, 12/29/76)	BLACK ON BLACK (KNXT, LOS ANGELES, 7/18/68)	THE CHEVY MYSTERY SHOW: "ENOUGH ROPE" (NBC, 7/31/60) THE CHEVY SHOW (NBC, 4/26/59)
WITH THE GREEKS IN THE FIRING LINE (1913) Director?	28 TONIGHT: "NUMBER OUR DAYS" (KCET, LOS ANGELES, 1977)	ALUMNI FUN (CBS, 3/28/65)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 12/8/63)	BOBOQUIVARI: WITH TIM BUCKLEY (KCET, LOS ANGELES, 1970)	CINEMA SHOWCASE: "HARLAN COUNTY, USA" (KCET, LOS ANGELES, 1978)
WITNESS FOR THE PROSECUTION (1957) Billy Wilder	28 TONIGHT: TOM BRADLEY INTERVIEW (KCET, LOS ANGELES, 7/30/80) & BEAUTIFUL (SYNDICATED, 6/69).	AMERICA'S SWEETHEART: THE MARY PICKFORD STORY (SYNDICATED, 1977)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/18/65)	BUILDING FOR TOMORROW (KCET, LOS ANGELES, 1977)	CITYWATCHERS: "BEVERLY WILSHIRE HOTEL" (KCET, LOS ANGELES, 1976)
WIZARD OF OZ, THE (1925) Larry Semon	ABC STAGE 67: "THE HUMAN VOICE" (ABC, 5/4/67)	AMERICAN FILM INSTITUTE THEATER: "FRANK CAPRA" (KCET, LOS ANGELES, 6/4/71)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/16/66)	BUKOWSKI (KCET, LOS ANGELES, 11/25/73)	CITYWATCHERS: "THE BRADBURY BUILDING" (KCET, LOS ANGELES, 4/24/72)
WOMAN IN GREEN, THE (1945) Roy William Neill	ABC STAGE 67: "NOON WINE" (ABC, 11/23/66)	AMERICAN PLAYHOUSE: "CHARLOTTE FORTEN'S MISSION: EXPERIMENT IN FREEDOM" (PBS, 2/25/85)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/24/67)	BUKOWSKI READS BUKOWSKI (KCET, LOS ANGELES, 1974)	CITYWATCHERS: "DODGER STADIUM" (KCET, LOS ANGELES, 7/26/71)
WOMAN ON THE RUN (1950) Norman Foster	ABC STAGE 67: "RODGERS AND HART TODAY" (ABC, 3/2/67)	AMPEX COMPANY COMPILATION TAPE: INTERNATIONAL TRADE EXPOSITION, MOSCOW, JULY 1959 (1959)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/8/68)	CBS CHILDREN'S HOUR: "J.T." (CBS, 10/11/75)	CITYWATCHERS: "DOWNTOWN PLAN" (KCET, LOS ANGELES, 11/6/73)
WOMAN UNDER THE INFLUENCE A (1974) John Cassavetes	ABC THEATRE: "IF YOU GIVE A DANCE YOU GOTTA PAY THE BAND" (ABC, 12/19/72)	ANATOMY OF AN ABORTION (KCET, LOS ANGELES, 1975)	THE BEST ON RECORD: THE GRAMMY AWARDS SHOW (NBC, 5/7/70)	CBS NEWS SPECIAL REPORT: "MARTIN LUTHER KING, JR. ASSASSINATION AFTERMATH COVERAGE" (CBS, 4/4/68)	CITYWATCHERS: "ECHO PARK," PARTS 1 & 2 (KCET, LOS ANGELES, 1973)
WOMEN EVERYWHERE (1930) Alexander Korda	ABC THEATRE: "PUEBLO" (ABC, 3/29/73)	ANDERSONVILLE TRIAL INTERVIEW (KCET, LOS ANGELES, 1970)	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: "FAIRFAX SENIOR CITIZENS CENTER" (KCET, LOS ANGELES, 1972)
WOMEN OF ALL NATIONS (1931) Raoul Walsh	ABC WEEKEND NEWS WITH KEITH McBEE (ABC, 6/4/67)	ANOTHER EVENING WITH FRED ASTAIRE (NBC, 11/4/59)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 9/28/66)	CBS PLAYHOUSE: "THE FINAL WAR OF OLLY WINTER" (CBS, 1/29/67)	CITYWATCHERS: "SAN PEDRO" (KCET, LOS ANGELES, 1971)
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	ABC WIDE WORLD OF SPORTS: EXCERPTS, COMPILATION FOR PRIMETIME EMMY AWARDS (ABC, 1968)	ANOTHER WORLD: SHOW #2403 (NBC, 1/17/74)	THE BIG NEWS/KNXT NEWS (KNXT, LOS ANGELES, 10/20/67)	CBS PLAYHOUSE: "MY FATHER AND MY MOTHER" (CBS, 2/13/68)	CITYWATCHERS: "VENICE," PARTS 1 & 2 (KCET, LOS ANGELES, 1973)
WORKING GIRLS (1931) Dorothy Arzner	ACTORS ON ACTING: "MARTIN SHEEN" (KCET, LOS ANGELES, 1984)	ART CITY: COLLECTORS AND COLLECTIONS IN LOS ANGELES (KCET, LOS ANGELES, 3/12/81)	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, 10/11/60)	CITYWATCHERS: "WESTWOOD" (KCET, LOS ANGELES, 12/19/72)
WORKING MAN (1933) John G. Adolfi	ADMIRAL PRESENTS THE FIVE STAR REVUE - WELCOME ABOARD: EXCERPTS FEATURING DEAN MARTIN & JERRY LEWIS (NBC, 10/10/48 & 10/17/48)	AS CAESAR SEES IT (ABC, 5/14/63)	THE BIG NEWS/KNXT NEWS: "CALIFORNIA ABORTION HOSPITAL" (KNXT, LOS ANGELES, 9/15/70)	CANCION DE LA RAZA: SHOW #1 (KCET, LOS ANGELES, 10/14/68)	CLARENCE DARROW (PBS, 3/17/75)
YEARS OF THE LOCUST, THE (1916) George Melford	THE ADVOCATES: "SHOULD CONSCIENTIOUS OBJECTOR STATUS BE EXTENDED TO THOSE IN OR EVADING MILITARY SERVICE?" (KCET, LOS ANGELES, 11/24/70)	ASTAIRE TIME (NBC, 9/28/60)	BING! (CBS, 3/20/77)	CELEBRITY ROOM: PILOT (NBC, 1964)	THE COLLEGE BOWL (CBS, 3/9/59)
YOUNG AMERICA (1932) Frank Borzage		BARBRA STREISAND: A HAPPENING IN CENTRAL PARK (CBS, 9/15/68)	THE BING CROSBY SHOW (ABC, 10/5/60)	CELEBRITY TALENT SCOUTS (CBS, 9/12/60)	THE COLLEGE BOWL (CBS, 12/3/61)

THE COLLEGE BOWL (CBS, 10/28/62)	THE DAVID SUSSKIND SHOW: WITH MARY TYLER MOORE AND KATHERINE DE JERSEY (SYNDICATED, 1966)	THE DINAH SHORE CHEVY SHOW (NBC, 4/24/60)	EMMY AWARDS: 22ND ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 4/18/70)	EMMY AWARDS: 45TH ANNUAL PRIME TIME EMMY AWARDS (ABC, 9/19/93)	THE FRANK SINATRA TIMEX SHOW (ABC, 12/13/59)
THE COLLEGE BOWL (NBC, 12/15/63)	THE DEADWYLER INQUEST (KTLA, LOS ANGELES, 6/11/66)	THE DINAH SHORE CHEVY SHOW (NBC, 5/22/60)	EMMY AWARDS: 23RD ANNUAL LOS ANGELES AREA EMMY AWARDS (KTLA, LOS ANGELES, 3/21/71)	ESTHER WILLIAMS AT CYPRESS GARDENS (NBC, 8/8/60)	FRITZ LANG, DIRECTOR (KCET, LOS ANGELES, 1971)
THE COLLEGE BOWL (NBC, 4/5/64)	DEDICATION DAY: NBC WASHINGTON STUDIOS DEDICATION CEREMONY (NBC, 5/22/58)	THE DINAH SHORE CHEVY SHOW (NBC, 10/9/60)	EMMY AWARDS: 24TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KTTV, LOS ANGELES, 3/19/72)	EVERYTHING YOU EVER WANTED TO KNOW ABOUT JACK BENNY – BUT WERE AFRAID TO ASK (NBC, 3/10/71)	GARROWAY (WNAC, BOSTON, 2/25/70)
THE COLLEGE BOWL (NBC, 5/29/66)	DIAL M FOR MURDER (ABC, 11/15/67)	THE DINAH SHORE CHEVY SHOW (NBC, 12/11/60)	EMMY AWARDS: 28TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 5/17/76)	AN EVENING WITH FRED ASTAIRE (NBC, 10/17/58)	GENE KELLY IN NEW YORK, NEW YORK (CBS, 2/14/66)
THE COLLEGE BOWL (NBC, 1/7/68)	THE DINAH SHORE SHOW (NBC, 11/3/61)	THE DINAH SHORE CHEVY SHOW (NBC, 4/16/61)	EMMY AWARDS: 30TH ANNUAL LOS ANGELES AREA EMMY AWARDS (6/25/78)	THE EXECUTION OF PRIVATE SLOVIK (ABC, 3/13/74)	THE GENE KELLY SHOW (NBC, 11/21/59)
COLOR ME JAZZ (KTLA, LOS ANGELES, 10/3/65)	THE DINAH SHORE SHOW (NBC, 12/29/61)	DR. FRANK BAXTER READS "A CHRISTMAS CAROL" (KCET, LOS ANGELES, 12/21/65)	EMMY AWARDS: 14TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/22/62)	THE FACE OF GENIUS (WBZ, BOSTON, 1966)	THE GEORGE BURNS SHOW (NBC, 6/7/60)
COMMERCIALS. HOME SAVINGS AND LOAN. WITH EDITH HEAD (1979)	THE DINAH SHORE SHOW (NBC, 1/26/62)	THE DOCTORS: SHOW #2853 (NBC, 1/17/74)	EMMY AWARDS: 16TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/25/64)	FASHION HOOTENANNY (WTOP, WASHINGTON, D.C., 1963)	THE GEORGE LUCAS: MAKER OF FILMS (KCET, LOS ANGELES, 4/13/71)
A COUNTRY CALLED WATTS (NBC, 6/29/75)	THE DINAH SHORE SHOW (NBC, 2/23/62)	DOIN' IT AT THE STOREFRONT: "THE STORY OF THE BLACK CHURCH IN AMERICA" (KCET, LOS ANGELES, 1/3/73)	EMMY AWARDS: 17TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 9/12/65)	FESTIVAL: "DAVID, CHAPTER 3" (CBC, CANADA, 1967)	THE GEORGE SHEARING SHOW (KTLA, LOS ANGELES, 1964)
THE CURSE OF LOS FELIZ (KCET, LOS ANGELES, 1971)	THE DINAH SHORE SHOW (NBC, 6/11/62)	DOIN' IT AT THE STOREFRONT: "A CONVERSATION WITH TONY BROWN" (KCET, LOS ANGELES, 1973)	EMMY AWARDS: 18TH ANNUAL PRIMETIME EMMY AWARDS (CBS, 5/22/66)	THE 5TH DIMENSION SPECIAL: AN ODYSSEY IN THE COSMIC UNIVERSE OF PETER MAX (CBS, 5/21/70)	GET HIGH ON YOURSELF (NBC, 9/20/1981)
DANNY THOMAS PRESENTS THE COMICS (NBC, 11/8/65)	THE DINAH SHORE SHOW (NBC, 12/9/62)	DOIN' IT AT THE STOREFRONT: "ANGELA DAVIS" (KCET, LOS ANGELES, 3/28/73)	EMMY AWARDS: 19TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 6/4/67)	THE 51ST STATE: "ACTORS' FUND HOME" (WNET, NEW YORK, 1973)	A GLIMPSE OF GREATNESS: THE STORY OF KEN HUBBS (KTLA, LOS ANGELES, 8/17/64)
THE DANNY THOMAS SHOW (NBC, 11/13/64)	THE DINAH SHORE SHOW (NBC, 12/30/62)	DOMINGO: "FIREMAN SHOW" (KABC, LOS ANGELES, 3/4/73)	EMMY AWARDS: 21ST ANNUAL PRIMETIME EMMY AWARDS (CBS, 6/8/69)	THE 51ST STATE: "THE OCCUPANT IN THE SINGLE ROOM" (WNET, NEW YORK, 11/10/74)	GOLDEN SHOWCASE: "THE DEVIL AND DANIEL WEBSTER" (NBC, 2/14/60)
THE DANNY THOMAS SHOW - COCOANUT GROVE SPECIAL (NBC, 12/10/64)	THE DINAH SHORE SHOW (NBC, 1/20/63)	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)	FLIP WILSON SHOW (NBC, 9/20/73)	THE GREAT AMERICAN CELEBRATION (7/4/76)
THE DANNY THOMAS SHOW - THE DANNY THOMAS VARIETY SHOW (NBC, 4/23/65)	THE DINAH SHORE CHEVY SHOW (NBC, 4/5/59)	EMMY AWARDS: 12TH ANNUAL CHICAGO EMMY AWARDS (WBMM, CHICAGO, 5/25/70)	EMMY AWARDS: 28TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 5/17/76)	FOCUS FILM FESTIVAL: PORTRAIT OF A PRISON (KCET, LOS ANGELES, 11/18/84)	THE GREAT AMERICAN DREAM MACHINE: SHOW #1 (PBS, 1/6/71)
THE DANNY THOMAS SHOW - THE WONDERFUL WORLD OF BURLESQUE (NBC, 3/14/65)	THE DINAH SHORE CHEVY SHOW (NBC, 5/31/59)	EMMY AWARDS: 1st ANNUAL DAYTIME EMMY AWARDS (NBC, 5/28/74)		THE FOLK WORLD OF JIMMIE RODGERS (KTLA, LOS ANGELES, 11/30/63)	GROWING UP GAY (PBS, 1983; KCET, LOS ANGELES, 6/25/84)
THE DANNY THOMAS SHOW - THE WONDERFUL WORLD OF BURLESQUE II (NBC, 12/8/65)	THE DINAH SHORE CHEVY SHOW (NBC, 10/4/59)	EMMY AWARDS: 14TH ANNUAL DAYTIME EMMY AWARDS (ABC, 6/30/87)		FONDA: AN AMERICAN LEGACY (ABC, 4/19/75)	HALLMARK HALL OF FAME: "ABE LINCOLN IN ILLINOIS" (NBC, 2/5/64)
DANNY'S DAY: EXCERPT WITH MARK HOUSTON (WKY, OKLAHOMA CITY, 6/15/72)	THE DINAH SHORE CHEVY SHOW (NBC, 1/10/60)			THE FORD SHOW: "THE MIKADO" (NBC, 4/16/59)	HALLMARK HALL OF FAME: "THE ADMIRABLE CRICHTON" (NBC, 5/22/68)
THE DANNY THOMAS SHOW – THE WONDERFUL WORLD OF BURLESQUE (NBC, 12/8/65)	THE DINAH SHORE CHEVY SHOW (NBC, 2/28/60)			THE FORD SHOW: "THE MIKADO" (NBC, 4/16/59)	HALLMARK HALL OF FAME: "ANASTASIA" (NBC, 3/17/67)
DANNY'S DAY: EXCERPT WITH MARK HOUSTON (WKY, OKLAHOMA CITY, 6/15/72)				FORD STARTIME: TV'S FINEST HOUR: "THE NANETTE FABRAY SHOW" (NBC, 5/31/60)	

HALLMARK HALL OF FAME: "ARSENIC AND OLD LACE" (NBC, 2/5/62)	HALLMARK HALL OF FAME: "THE HANDS OF CORMAC JOYCE" (NBC, 11/17/72)	HAPPY EVER AFTER (KGW, SEATTLE, 1977)	HOLLYWOOD TELEVISION THEATRE: "GONDOLA" (PBS, 1/9/74)	HOW TO BECOME A MOVIE STAR (SYNDICATED, 1975)	INSIGHT: "THE SANDALMAKER" (SYNDICATED, 1968)
HALLMARK HALL OF FAME: "BAREFOOT IN ATHENS" (NBC, 11/11/66)	HALLMARK HALL OF FAME: "THE HOLY TERROR" (NBC, 4/7/65)	HERBERT MARCUSE: PHILOSOPHER OF THE NEW LEFT (KCET, LOS ANGELES, 5/31/68)	HOLLYWOOD TELEVISION THEATRE: "INCIDENT AT VICHY" (PBS, 12/8/73)	I BELIEVE IN MIRACLES: SHOW #451 (SYNDICATED, 6/29/75)	INSIGHT: "TRIAL BY FIRE" (SYNDICATED, 1966)
HALLMARK HALL OF FAME: "THE BORROWERS" (NBC, 12/14/73)	HALLMARK HALL OF FAME: "THE INVINCIBLE MR. DISRAELI" (NBC, 4/4/63)	HOLLYWOOD A GO-GO: SHOW #30 (KHJ, LOS ANGELES, 7/17/65)	HOLLYWOOD TELEVISION THEATRE: "THE LAST OF MRS. LINCOLN" (PBS, 9/16/76)	I'VE GOT A SECRET (CBS, 4/19/61)	THE JACK BENNY PROGRAM: WITH HARRY TRUMAN (CBS, 10/18/59)
HALLMARK HALL OF FAME: "THE CAPTAIN BRASSBOUND'S CONVERSION" (NBC, 5/2/60)	HALLMARK HALL OF FAME: "THE JOKE AND THE VALLEY" (NBC, 5/5/61)	HOLLYWOOD SQUARES: SHOW #543 (NBC, 11/9/68)	HOLLYWOOD TELEVISION THEATRE: "NOURISH THE BEAST" (PBS, 9/11/75)	THE INNER CORE: CITY WITHIN A CITY: "THE NEW GENERATION AND THE ESTABLISHMENT" (WMVS, MILWAUKEE & WHA, MADISON, 5/3/68)	THE JACK BENNY BIRTHDAY SPECIAL (NBC, 2/17/69)
HALLMARK HALL OF FAME: "CASEY STENGL" (NBC, 5/6/81)	HALLMARK HALL OF FAME: "LAMP AT MIDNIGHT" (NBC, 4/27/66)	HOLLYWOOD TALENT SCOUTS (CBS, 4/11/66)	HOLLYWOOD TELEVISION THEATRE: "ACTOR" (PBS, 2/21/78)	INSIGHT: "THE DEATH OF SIMON JACKSON" (SYNDICATED, 1969)	JACK BENNY'S BAG (NBC, 11/16/68)
HALLMARK HALL OF FAME: "A CHRISTMAS FESTIVAL" (NBC, 12/13/59)	HALLMARK HALL OF FAME: "THE MAN WHO CAME TO DINNER" (NBC, 11/29/72)	HOLLYWOOD TELEVISION THEATRE: "THE ANDERSONVILLE TRIAL" (PBS, 5/17/70)	HOLLYWOOD TELEVISION THEATRE: "PHILEMON" (PBS, 10/7/76)	INSIGHT: "THE POKER GAME" (SYNDICATED, 1969)	THE JACK LaLANNE SHOW: SHOW #95-S (SYNDICATED, 4/25/60)
HALLMARK HALL OF FAME: "THE CRY OF ANGELS" (NBC, 12/15/63)	HALLMARK HALL OF FAME: "MR. LINCOLN" (NBC, 2/9/81)	HOLLYWOOD TELEVISION THEATRE: "THE ASHES OF MRS. REASONER" (PBS, 1/22/76)	HOLLYWOOD TELEVISION THEATRE: "THE PLOT TO OVERTHROW CHRISTMAS" (PBS, 12/23/71)	INSIGHT: "THE DRY COMMITMENT" (SYNDICATED, 1967)	THE JACK LaLANNE SHOW: SHOW #96-S (SYNDICATED, 4/26/60)
HALLMARK HALL OF FAME: "CYRANO DE BERGERAC" (NBC, 12/16/62)	HALLMARK HALL OF FAME: "THE PATRIOTS" (NBC, 11/15/63)	HOLLYWOOD TELEVISION THEATRE: "AWAKE AND SING" (PBS, 3/6/72)	HOLLYWOOD TELEVISION THEATRE: "SCARECROW" (PBS, 1/10/72)	INSIGHT: "GOD IN THE DOCK" (SYNDICATED, 1980)	THE JACK LaLANNE SHOW: SHOW #97-S (SYNDICATED, 4/27/60)
HALLMARK HALL OF FAME: "DEAR LIAR" (NBC, 4/15/81)	HALLMARK HALL OF FAME: "THE PRICE" (NBC, 2/3/72)	HOLLYWOOD TELEVISION THEATRE: "BEGINNING TO END" (PBS, 7/10/74)	HOLLYWOOD TELEVISION THEATRE: "SHADOW OF A GUNMAN" (PBS, 12/4/72)	INSIGHT: "THE HATE SYNDROME" (SYNDICATED, 1966)	THE JACK LaLANNE SHOW: SHOW #98-S (SYNDICATED, 4/28/60)
HALLMARK HALL OF FAME: "A DOLL'S HOUSE" (NBC, 11/15/59)	HALLMARK HALL OF FAME: "A PUNT, A PASS, AND A PRAYER" (NBC, 11/20/68)	HOLLYWOOD TELEVISION THEATRE: "BIG FISH, LITTLE FISH" (PBS, 1/5/71)	HOLLYWOOD TELEVISION THEATRE: "THE STY OF THE BLIND PIG" (PBS, 5/31/74)	INSIGHT: "THE HIT MAN" (SYNDICATED, 1983)	THE JACK LaLANNE SHOW: SHOW #99-S (SYNDICATED, 4/29/60)
HALLMARK HALL OF FAME: "EAGLE IN A CAGE" (NBC, 10/20/65)	HALLMARK HALL OF FAME: "SOLDIER IN LOVE" (NBC, 4/26/67)	HOLLYWOOD TELEVISION THEATRE: "CAROLA" (PBS, 2/5/73)	HOLLYWOOD TELEVISION THEATRE: "STEAMBATH" (PBS, 4/30/73)	INSIGHT: "THE LATE, GREAT GOD" (SYNDICATED, 1968)	THE JACK LaLANNE SHOW: SHOW #103-S (SYNDICATED, 4/5/60)
HALLMARK HALL OF FAME: "ELIZABETH THE QUEEN" (NBC, 1/31/68)	HALLMARK HALL OF FAME: "ST. JOAN" (NBC, 12/4/67)	HOLLYWOOD TELEVISION THEATRE: "CHEKHOV LIVE FROM HOLLYWOOD" (PBS, 1/6/72)	HOLLYWOOD TELEVISION THEATRE: "WINESBURG, OHIO" (PBS, 3/5/73)	INSIGHT: "LOCUSTS HAVE NO KING" (SYNDICATED, 1965)	THE JACK LaLANNE SHOW: SHOW #104-S (SYNDICATED, 4/6/60)
HALLMARK HALL OF FAME: "FAME" (NBC, 11/30/78)	HALLMARK HALL OF FAME: "TEMPEST" (NBC, 2/3/60)	HOLLYWOOD TELEVISION THEATRE: "FOR THE USE OF THE HALL" (PBS, 1/2/75)	HOLLYWOOD TELEVISION THEATRE: "THE MOVIES 1900-1927" (KTLA, 1974)	INSIGHT: "MAN IN THE MIDDLE" (SYNDICATED, 1967)	THE JACK LaLANNE SHOW: SHOW #105-S (SYNDICATED, 4/7/60)
HALLMARK HALL OF FAME: "THE FANTASTICKS" (NBC, 10/18/64)	HALLMARK HALL OF FAME: "TIME REMEMBERED" (NBC, 2/7/61)	HOLLYWOOD TELEVISION THEATRE: "DOUBLE SOLITAIRE" (PBS, 1/16/74)	HOW DO YOU GET TO BE: "AN ACTOR" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	INSIGHT: "MR. JOHNSON'S HAD THE COURSE" (SYNDICATED, 1968)	THE JACK LaLANNE SHOW: SHOW #164-S (SYNDICATED, 12/9/59)
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: "A SINGER" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	INSIGHT: "MUMMY" (SYNDICATED, 1968)	INSIGHT: "THE ONE ARMED MAN" (SYNDICATED, 1974)	THE JACK LaLANNE SHOW: SHOW #172-S (SYNDICATED, 4/8/60)
HALLMARK HALL OF FAME: "GIVE US BARABBAS" (NBC, 4/15/62)	HALLMARK HALL OF FAME: "WINTERSET" (NBC, 10/26/59)	HAPPY EVER AFTER (KIRO, SEATTLE, 1976)	INSIGHT: "NO TEARS FOR KELSEY" (SYNDICATED, 1969)	INSIGHT: "THE PLACEMENT SERVICE" (SYNDICATED, 1975)	THE JAMES BEARD SHOW: SHOW #1-1 (SYNDICATED, 1964)
HALLMARK HALL OF FAME: "HAMLET" (NBC, 11/17/70)			INSIGHT: "THE POKER GAME" (SYNDICATED, 1969)	INSIGHT: "POLITICS CAN BECOME A HABIT" (SYNDICATED, 1966)	THE JIMMIE RODGERS SHOW: SHOW #4 (KTLA, LOS ANGELES, 11/30/63)
					JIMMY DURANTE MEETS THE LIVELY ARTS (ABC, 10/30/65)
					JIMMY DURANTE MEETS THE LIVELY ARTS: PROMOS, UNEDITED FOOTAGE (ABC, 1965)

JOHN F. KENNEDY ADDRESSES THE GREATER HOUSTON MINISTERIAL ASSOCIATION (9/12/60)	THE JULIE ANDREWS SHOW (NBC, 11/28/65)	KTTV NEWS/GEORGE PUTNAM NEWS (KTTV, LOS ANGELES, 12/15/70)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/11/65)	THE MIKE WALLACE INTERVIEW: XAVIER CUGAT (SYNDICATED, 1959)	NET FANFARE: "REHEARSAL WITH LEOPOLD STOKOWSKI" (PBS, 1971)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: CAMPAIGN APPEARANCE BY SENATOR JOHN F. KENNEDY AT UNIVERSITY PLAZA, SEATTLE, WASHINGTON (9/16/60)	THE JUNIOR HIGH SCHOOL: "PART 1: HEAVEN, HELL OR PURGATORY" (KNXT, LOS ANGELES, 10/17/71)	KEENE AT NOON!: SHOW # 175 (KNXT, LOS ANGELES, 11/4/66)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/12/65)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 11/19/58)	NET PLAYHOUSE: "HOGAN'S GOAT" (PBS, 10/16/71)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT REDDING, CALIFORNIA (9/8/60)	THE JUNIOR HIGH SCHOOL: "PART 2: FROM A TO ZOO" (KNXT, LOS ANGELES, 10/24/71)	KRAFT MUSIC HALL SALUTES THE OSCARS (NBC, 3/31/71)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/25/65)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 11/14/59)	NANCY WILSON AT THE GROVE (KTLA, LOS ANGELES, 5/21/65)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REMARKS OF SENATOR JOHN F. KENNEDY AT DETROIT, CALIFORNIA (9/8/60)	JUST PLAYNE JAYNE: PILOT (1965)	THE KROFFT COMEDY HOUR (ABC, 7/29/78)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/25/65)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 3/18/59)	THE NATIONAL CELEBRITY TEST: PILOT # 1 (1968)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REMARKS OF SENATOR JOHN F. KENNEDY AT THE MINNEAPOLIS BEAN FEED, MINNEAPOLIS, MINNESOTA (10/11/60)	THE KCET STORY (KCET, LOS ANGELES, 1972)	LA RAZA: REPRESENTADA (PBS, 1980)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/26/65)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 5/13/59)	NEWSBEAT: "THIRTEENTH DISTRICT COUNCIL RACE" (KCET, LOS ANGELES, 1981)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT CADILLAC SQUARE, DETROIT, MICHIGAN (9/5/60)	KKK (WDSU, NEW ORLEANS, 1965)	LAST FULL MEASURE OF DEVOTION (KTLA, LOS ANGELES, 11/22/64)	THE MERV GRIFFIN SHOW (SYNDICATED, 9/21/66)	MOMENTS TO BE REMEMBERED (KCET, LOS ANGELES, 9/26/81)	NIGHTLIFE: (ABC, 10/20/65)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)	KNBC NEWSCONFERENCE: WITH SEN. ROBERT F. KENNEDY (KNBC, LOS ANGELES, 4/68)	LATINO CONSORTIUM: "ESPEJOS/ MIRRORS" (PBS, 6/11/79)	THE MICHAEL JACKSON SHOW: WITH MAYOR TOM BRADLEY (KCET, LOS ANGELES, 1979)	MORT SAHL (KTTV, LOS ANGELES, 5/20/66)	THE NOW SAM (SYNDICATED, 1970)
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: "THE INVISIBLE MINORITY" (KNBC, LOS ANGELES, 12/9/67)	THE LAUNDROMAT (HBO, 4/1/85)	THE MICHAEL JACKSON SHOW: WITH TENNESSEE WILLIAMS (KCET, LOS ANGELES, 1979)	MORT SAHL (KTTV, LOS ANGELES, 6/17/66)	OF THEE I SING (CBS, 10/24/72)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/28/60)	THE KNBC SURVEY: "HIGHLIGHTS FROM THE PAST YEAR" (KNBC, LOS ANGELES, 1966)	LET'S GET AWAY: SHOW #5 (NBC, 1966)	THE MIKE DOUGLAS SHOW: EXCERPT WITH THE COUNT BASIE ORCHESTRA (SYNDICATED, 11/18/63)	MOVIN' (NBC, 2/24/70)	OFFRAMP: WITH BILL STOUT (KCET, LOS ANGELES, 5/6/68)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE NATIONAL PLOWING CONTEST, SIOUX FALLS, SOUTH DAKOTA (9/22/60)	KNXT NEWSROOM (KNXT, LOS ANGELES, 12/16/73)	LET'S MAKE A DEAL: PILOT (1963)	THE MIKE DOUGLAS SHOW: EXCERPTS (SYNDICATED, 1967)	MR. ROGERS' NEIGHBORHOOD: "ADULT SHOW NO.1" (NET, 6/7/68)	OFFRAMP: WITH KURT VON MEIER (KCET, LOS ANGELES, 3/6/67)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)	KNXT REPORTS: "ALIEN AND ILLEGAL" (KNXT, LOS ANGELES, 12/10/70)	THE LIVELY ONES (NBC, 8/8/63)	THE MIKE DOUGLAS SHOW (SYNDICATED, 3/28/69)	MURRAY ROMAN'S TV SHOW (KTTV, LOS ANGELES, 2/21/70)	ON THE GO: "ASH GROVE COFFEE HOUSE" (KNXT, LOS ANGELES, 6/25/59)
	KNXT REPORTS: "SPEED...THE DEADLY DRUG" (KNXT, LOS ANGELES, 5/11/69)	LONELY AUTUMN (KABC, LOS ANGELES, 1983)	THE MIKE DOUGLAS SHOW (SYNDICATED, 3/31/69)	MUSICAL COMEDY TONIGHT (PBS, 10/11/79)	ON THE GO: "BANK CAFE" (KNXT, LOS ANGELES, 6/29/59)
	KPIX REPORTS: "WHOSE MUSEUM?" (KPIX, SAN FRANCISCO, 9/23/69)	A LOVE LETTER TO JACK BENNY (NBC, 2/5/81)	THE MIKE WALLACE INTERVIEW: CLYDE BEATTY (SYNDICATED, 1959)	NBC NEWS: COVERAGE OF APOLLO 11 LIFTOFF (NBC, 7/16/69)	ON THE GO: "BRACEROS" (KNXT, LOS ANGELES, 11/11/59)
	KTLA MORNING NEWS. EXCERPT. ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/5/68)	THE LOVE OF THE COMMON PEOPLE (KTTV, LOS ANGELES, 10/5/69)	THE MIKE WALLACE INTERVIEW: ETHEL WATERS (SYNDICATED, 1959)	NBC NEWS: COVERAGE OF CALIFORNIA PRIMARY AND ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)	ON THE GO: "BUCKLEY SCHOOL" (KNXT, LOS ANGELES, 3/30/60)
	KTLA NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/6/68)	MARCEL MARCEAU LECTURE AT UCLA (3/20/68)	THE MIKE WALLACE INTERVIEW: MYOSHI UMEKI (SYNDICATED, 1959)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)	ON THE GO: "CHILDREN'S HOSPITAL" (KNXT, LOS ANGELES, 6/3/59)
	KTLA NEWS: UNEDITED FOOTAGE. WATTS RIOTS TELESCOPE FOOTAGE (KTLA, LOS ANGELES, 8/15/65)	MARIE: PILOT (ABC, 12/11/79)	THE MIKE WALLACE INTERVIEW: RUBE GOLDBERG (SYNDICATED, 1959)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/6/68)	ON THE GO: "CITY OF HOPE" (KNXT, LOS ANGELES, 9/16/59)
	KTLA'S 50 GOLDEN YEARS (KTLA, LOS ANGELES, 5/15/97)	MARLON BRANDO: A LIVING BIOGRAPHY (1975)	THE MIKE WALLACE INTERVIEW: SHELLEY BERMAN (SYNDICATED, 1959)	NBC NEWS SPECIAL REPORT: COVERAGE OF ROBERT F. KENNEDY FUNERAL SERVICE (NBC, 6/8/68)	ON THE GO: "CONLEY FAMILY" (KNXT, LOS ANGELES, 8/18/59)
		MARRIED IS BETTER (CBS, 11/9/74)			ON THE GO: "EPILEPSY" (KNXT, LOS ANGELES, 6/15/60)
		THE MERV GRIFFIN SHOW (SYNDICATED, 10/6/65)			ON THE GO: "EXCHANGE STUDENTS" (KNXT, LOS ANGELES, 7/7/59)
		THE MERV GRIFFIN SHOW (SYNDICATED, 10/19/65)			
		THE MERV GRIFFIN SHOW (SYNDICATED, 10/21/65)			

ON THE GO: "FOLLIES THEATER" (KNXT, LOS ANGELES, 1/4/60)	ON THE GO: "RADIATION FAMILY" (KNXT, LOS ANGELES, 5/16/60) ON THE GO: "ROSELAND" (KNXT, LOS ANGELES, 10/27/59)	ONE NIGHT STAND: "NIGHT LIFE IN NEW YORK" (SYNDICATED, 1959)	PET SET: SHOW #5 (SYNDICATED, 1971) PET SET: SHOW #7 (SYNDICATED, 1971)	PLAY OF THE WEEK: "THE OLD FOOLISHNESS" (SYNDICATED, 3/6/61)	RALPH STORY'S LOS ANGELES: SHOW #56 (KNXT, LOS ANGELES, 3/23/65)
ON THE GO: "FREEDOM FIGHTERS" (KNXT, LOS ANGELES, 5/19/60)	ON THE GO: "SAN FRANCISCO EARTHQUAKE SURVIVORS" (KNXT, LOS ANGELES, 5/23/60)	ONE NIGHT STAND: "PORTRAIT OF DELLA REESE" (SYNDICATED, 1959)	PET SET: SHOW #8 (SYNDICATED, 1971)	PLAY OF THE WEEK: "THE POWER AND THE GLORY" (SYNDICATED, 10/19/59)	RALPH STORY'S LOS ANGELES: SHOW #84 (KNXT, LOS ANGELES, 11/21/65)
ON THE GO: "HEALTH HUT" (KNXT, LOS ANGELES, 8/24/59)	ON THE GO: "SAN QUENTIN PRISON" (KNXT, LOS ANGELES, 5/10/60)	ONE NIGHT STAND: WITH WOODY HERMAN (SYNDICATED, 1959)	PET SET: SHOW #12 (SYNDICATED, 1971)	PLAY OF THE WEEK: "RASHOMON" (SYNDICATED, 12/12/60)	RALPH STORY'S LOS ANGELES: SHOW #89 (KNXT, LOS ANGELES, 12/26/65)
ON THE GO: "HEARING FOUNDATION" (KNXT, LOS ANGELES, 10/28/59)	ON THE GO: "SANTA'S VILLAGE" (KNXT, LOS ANGELES, 9/17/59)	OPEN END: WITH SECRETARY OF STATE DEAN RUSK (SYNDICATED, 4/1966)	PET SET: SHOW #13 (SYNDICATED, 1971)	PLAY OF THE WEEK: "SIMPLY HEAVENLY" (SYNDICATED, 1/25/59)	RALPH STORY'S LOS ANGELES: SHOW #95 (KNXT, LOS ANGELES, 2/16/66)
ON THE GO: "HELICOPTER DEMONSTRATION" (KNXT, LOS ANGELES, 5/26/59)	ON THE GO: "SKID ROW" (KNXT, LOS ANGELES, 8/7/59)	OPEN END: "HARLEM TEENAGERS" (SYNDICATED, 1966)	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 #99 (KNXT, LOS ANGELES, 3/6/66)
ON THE GO: "JUNGLELAND" (KNXT, LOS ANGELES, 10/6/59)	ON THE GO: "STREET GANGS" (KNXT, LOS ANGELES, 11/17/59)	OPEN END: "JERRY LEWIS UNCENSORED," PARTS 1 & 2 (SYNDICATED, 9/26/65 & 10/3/65)	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 #112 (KNXT, LOS ANGELES, 6/5/66)
ON THE GO: "JR. MISS UNIVERSE" (KNXT, LOS ANGELES, 11/20/59)	ON THE GO: "STUDIO CLUB" (KNXT, LOS ANGELES, 9/11/59)	OPEN END: "THIS YEAR ON BROADWAY" (SYNDICATED, 1959)	PLAY OF THE WEEK: "BACK TO BACK" (SYNDICATED, 11/2/59)	PLAY OF THE WEEK: "THE WORLD OF SHOLEM ALEICHEM" (SYNDICATED, 12/14/59)	RALPH STORY'S LOS ANGELES: SHOW #113 (KNXT, LOS ANGELES, 6/12/66)
ON THE GO: "L.A. COUNTY HOSPITAL" (KNXT, LOS ANGELES, 10/11/59)	ON THE GO: "SWISS RESTAURANT" (KNXT, LOS ANGELES, 5/15/59)	OPEN END: "WHO'S TRYING TO KILL THE NIGHTCLUB BUSINESS?" (SYNDICATED, 1964)	PLAY OF THE WEEK: "BLACK MONDAY" (SYNDICATED, 1/16/61)	PLAY OF THE WEEK: "WAITING FOR GODOT" (SYNDICATED, 4/3/61)	RALPH STORY'S LOS ANGELES: SHOW #122 (KNXT, LOS ANGELES, 10/2/66)
ON THE GO: "LA GOLDONDRINA" (KNXT, LOS ANGELES, 7/11/59)	ON THE GO: "SYNANON" (KNXT, LOS ANGELES, 7/24/59)	OPEN FOR DISCUSSION: "SKID ROW" (SYNDICATED, 11/21/65)	PLAY OF THE WEEK: "BURNING BRIGHT" (SYNDICATED, 10/26/59)	PLAYHOUSE 90: "THE NUTCRACKER" (CBS, 12/25/58)	RALPH STORY'S LOS ANGELES: SHOW #126 (KNXT, LOS ANGELES, 10/30/66)
ON THE GO: "LARGO" (KNXT, LOS ANGELES, 1959)	ON THE GO: "SYNANON REVISITED" (KNXT, LOS ANGELES, 11/19/59)	OPEN LINE (WTOP, WASHINGTON, D.C., 1967)	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 #127 (KNXT, LOS ANGELES, 11/6/66)
ON THE GO: "LITTLE TOKYO" (KNXT, LOS ANGELES, 1/11/60)	ON THE GO: "THE THREE STOOGES" (KNXT, LOS ANGELES, 4/5/60)	THE OTHER WASHINGTON (WRC, WASHINGTON, DC, 5/31/67)	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 #146 (KNXT, LOS ANGELES, 3/26/67)
ON THE GO: "MARINELAND" (KNXT, LOS ANGELES, 4/29/59)	ON THE GO: "TIJUANA BORDER" (KNXT, LOS ANGELES, 9/11/59)	OUT OF THE SHADOWS (KNBC, LOS ANGELES, 6/26/70)	PLAY OF THE WEEK: "FOUR BY TENNESSEE" (SYNDICATED, 2/11/60)	POTPOURRI (KCET, LOS ANGELES, 3/11/68)	RALPH STORY'S LOS ANGELES: SHOW #147 (KNXT, LOS ANGELES, 4/16/67)
ON THE GO: "NELSON HOME" (KNXT, LOS ANGELES, 9/2/59)	ON THE GO: "VENICE WEST #1" (KNXT, LOS ANGELES, 10/29/59)	PASSAIC... THE BIRTHPLACE OF TELEVISION & THE DUMONT STORY (DUMONT, 1951)	PLAY OF THE WEEK: "THE GRASS HARP" (SYNDICATED, 3/28/60)	PRESENT: "HARVEST OF SHAME REVISITED" (KCET, LOS ANGELES, 1981)	RALPH STORY'S LOS ANGELES: SHOW #151 (KNXT, LOS ANGELES, 5/20/67)
ON THE GO: "NEW GINZA" (KNXT, LOS ANGELES, 7/3/59)	ON THE GO: "VENICE WEST #2" (KNXT, LOS ANGELES, 10/30/59)	PASSWORD (ABC, 9/28/73)	PLAY OF THE WEEK: "IN A GARDEN" (SYNDICATED, 4/10/61)	PROLOGUE TO THE PAST (KCET, LOS ANGELES, 8/8/74)	RALPH STORY'S LOS ANGELES: SHOW #156 (KNXT, LOS ANGELES, 6/17/67)
ON THE GO: "NORWALK HOSPITAL" (KNXT, LOS ANGELES, 5/19/60)	ON THE GO: "VETERAN'S HOSPITAL (KNXT, LOS ANGELES, 8/26/59)	PAUL LYNDE AT THE MOVIES (ABC, 3/24/79)	PLAY OF THE WEEK: "JUNO AND THE PAYCOCK" (SYNDICATED, 2/11/60)	RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1971)	RALPH STORY'S LOS ANGELES: SHOW #163 (KNXT, LOS ANGELES, 9/17/67)
ON THE GO: "ORDEAL IN THE DESERT" (KNXT, LOS ANGELES, 3/10/60)	ON THE GO: "VITAS PAULEKAS" (KNXT, LOS ANGELES, 6/16/60)	THE PERRY COMO SHOW (NBC, 12/22/56)	PLAY OF THE WEEK: "THE MASTER BUILDER" (SYNDICATED, 3/21/60)	RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1972)	RALPH STORY'S LOS ANGELES: SHOW #163 (KNXT, LOS ANGELES, 9/17/67)
ON THE GO: "PACIFIC OCEAN PARK" (KNXT, LOS ANGELES, 7/29/59)	ON THE GO: "WATTS TOWERS" (KNXT, LOS ANGELES, 7/13/59)	PERSPECTIVE: "JOURNEY TO A PINE BOX" (WRC, WASHINGTON, DC, 8/16/69)	PLAY OF THE WEEK: "A MONTH IN THE COUNTRY" (SYNDICATED, 11/9/59)	RALPH STORY'S LOS ANGELES: SHOW #48 (KNXT, LOS ANGELES, 1/26/65)	
ON THE GO: "POLIO WARNING" (KNXT, LOS ANGELES, 4/25/60)	ON THE GO: "ZYGMUNT WILK" (KNXT, LOS ANGELES, 12/9/59)		PLAY OF THE WEEK: "NIGHT OF THE AUK" (SYNDICATED, 5/2/60)		

RALPH STORY'S LOS ANGELES: SHOW #164 (KNXT, LOS ANGELES, 9/24/67)	RAPID TRANSIT, MASS CONFUSION (KNBC, LOS ANGELES, 5/16/67)	ROD SERLING'S WONDERFUL WORLD OF...: "PROPAGANDA" (KXNT, LOS ANGELES, 3/8/70)	SHINDIG "THE WIDE WORLD OF ENTERTAINMENT" (ABC, 1/1/66)	SOCIAL SECURITY IN ACTION: MAX STEINER INTERVIEW (SYNDICATED, 1965)	THE SPLIT IMAGE (KTLA, LOS ANGELES, 4/15/63) SPOON RIVER (RKO GENERAL SUBSCRIPTION TV, 1/14/63; ACT 1 and INTERMISSION DISCUSSION)
RALPH STORY'S LOS ANGELES: SHOW #165 (KNXT, LOS ANGELES, 10/1/67)	REBELS WITH A CAUSE (KABC, LOS ANGELES, 12/11/66)	RONA BARRETT'S HOLLYWOOD: PILOT (1964)	SIXTY MINUTES: "AGNEW AND THE PRESS" (CBS, 11/25/69)	SOCIAL SECURITY IN ACTION: PAUL FORD INTERVIEW (SYNDICATED, 1965)	SPOON RIVER (CBS, 4/21/69; DRESS REHEARSAL)
RALPH STORY'S LOS ANGELES: SHOW #166 (KNXT, LOS ANGELES, 10/8/67)	THE RED SKELTON SHOW (CBS, 9/29/59)	THE ROSEY GRIER SHOW: SHOW #9-68 (KABC, LOS ANGELES, 7/27/68)	THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT. ELAINE MAY/ TOM SMOTHERS CENSORSHIP SKETCH: DRESS REHEARSAL & AIR (CBS, 4/9/67)	SOCIAL SECURITY IN ACTION: RAY BOLGER INTERVIEW (SYNDICATED, 1965)	STAND UP FOR AMERICA (1964)
RALPH STORY'S LOS ANGELES: SHOW #171 (KNXT, LOS ANGELES, 11/12/67)	REFLECCIONES: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1973)	THE ROSEY GRIER SHOW: SHOW #17-68 (KABC, LOS ANGELES, 9/21/68)	THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT. PETE SEEGER SINGING "BIG MUDDY" (CBS, 3/2/69)	SOCIAL SECURITY IN ACTION: RICARDO MONTALBAN INTERVIEW (SYNDICATED, 1965)	STANDARD TV NEWS ROUNDUP (WOWT, OMAHA, 1/17/62)
RALPH STORY'S LOS ANGELES: SHOW #174 (KNXT, LOS ANGELES, 12/3/67)	REMEMBER HOW GREAT (NBC, 2/9/61)	THE ROSEY GRIER SHOW: SHOW #18-68 (KABC, LOS ANGELES, 9/28/68)	THE SMOTHERS BROTHERS SHOW: SHOW #10 (NBC, 5/19/75)	SOCIAL SECURITY IN ACTION: RUTH WARRICK INTERVIEW (SYNDICATED, 1965)	THE STANLEY KRAMER SPECIAL (CICA, ONTARIO, CANADA, 1971)
RALPH STORY'S LOS ANGELES: SHOW #175 (KNXT, LOS ANGELES, 12/16/67)	REPertoire WORKSHOP: "EDWIN BOOTH" (KNXT, LOS ANGELES, 8/8/65 and 8/15/65)	THE ROSEY GRIER SHOW: SHOW #39 (KABC, LOS ANGELES, 2/22/69)	THE SMOTHERS BROTHERS SHOW: SHOW #13 (NBC, 4/28/75)	SOCIAL SECURITY IN ACTION: VANCE COLVIG INTERVIEW (SYNDICATED, 1965)	STARS OF JAZZ (KABC, LOS ANGELES, 7/30/56)
RALPH STORY'S LOS ANGELES: SHOW #184 (KNXT, LOS ANGELES, 2/11/68)	REPERTORY THEATRE, USA: "DON JUAN IN HELL" (SYNDICATED, 4/14/65)	THE ROSEY GRIER SHOW: SHOW #42-69 (KABC, LOS ANGELES, 10/18/69)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #7 (ABC, 7/8/70)	SOCIAL SECURITY IN ACTION: THE SONNY AND CHER SHOW: "THE SONNY AND CHER YEARS," PART 2 (CBS, 11/28/73)	STARS OF JAZZ (KABC, LOS ANGELES, 3/31/58)
RALPH STORY'S LOS ANGELES: SHOW #187 (KNXT, LOS ANGELES, 3/3/68)	THE REVLOX REVUE: "MAURICE CHEVALIER" (CBS, 2/4/60)	THE ROSEY GRIER SHOW: SHOW #86 (KABC, LOS ANGELES, 3/28/70)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #2 (ABC, 7/15/70)	THE SONNY AND CHER COMEDY HOUR: SHOW #0312 (CBS, 12/5/73)	STARS OF JAZZ (KABC, LOS ANGELES, 4/7/58)
RALPH STORY'S LOS ANGELES: SHOW #188 (KNXT, LOS ANGELES, 3/10/68)	THE RICH LITTLE SHOW (NBC, 9/3/75)	THE ROSEY GRIER SHOW: SHOW #107 (KABC, LOS ANGELES, 1970)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #9 (ABC, 9/2/70)	THE SPECIAL GENTRY TWO (SYNDICATED, 7/71)	STARS OF JAZZ (KABC, LOS ANGELES, 4/21/58)
RALPH STORY'S LOS ANGELES: SHOW #201 (KNXT, LOS ANGELES, 7/14/68)	RICHARD M. NIXON AND NIKITA KHRUSHCHEV: "KITCHEN DEBATE," UNITED STATES EXHIBITION HALL, INTERNATIONAL TRADE EXPOSITION, MOSCOW (7/24/59)	THE ROWAN AND MARTIN SHOW: PILOT (KGO, SAN FRANCISCO, 1964)	SOCIAL SECURITY IN ACTION: ANDY GRIFFITH INTERVIEW (SYNDICATED, 1965)	A SPECIAL SESAME STREET CHRISTMAS (PBS, 12/8/78) SPECULATION: "A CONVERSATION WITH ALFRED HITCHCOCK" (KCET, LOS ANGELES, 12/10/69)	STARS OF JAZZ (KABC, LOS ANGELES, 6/2/58)
RALPH STORY'S LOS ANGELES: SHOW #205 (KNXT, LOS ANGELES, 9/22/68)	THE RICHARD PRYOR SPECIAL? (NBC, 5/5/77)	SALUTE TO KCET/28: "DEDICATION DINNER, BEVERLY HILTON HOTEL" (KCET, LOS ANGELES, 1/29/65)	SOCIAL SECURITY IN ACTION: BEULAH BONDI INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH DALTON TRUMBO" (KCET, LOS ANGELES, 12/10/70)	STARS OF JAZZ (KABC, LOS ANGELES, 6/9/58)
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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)	THE SAM YORTY SHOW: WITH RICHARD M. NIXON (KHJ, LOS ANGELES, 12/17/67)	SOCIAL SECURITY IN ACTION: HAROLD LLOYD INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH ED KIENHOLZ AND CLAES OLDENBURG" (SYNDICATED, 3/24/70)	STARS OF JAZZ (KABC, LOS ANGELES, 8/4/58)
RAPE (KNXT, LOS ANGELES, 1972)	THE ROBERT KLEIN SHOW (NBC, 5/29/81)	SAUCEPANS AND THE SINGLE GIRL: WITH MICHELE LEE (1968)	SOCIAL SECURITY IN ACTION: HOAGY CARMICHAEL INTERVIEW (SYNDICATED, 1965)	STARS OF JAZZ (KABC, LOS ANGELES, 10/13/58)	STARS OF JAZZ (KABC, LOS ANGELES, 10/13/58)
THE RAPE OF PAULETTE (WBMM, CHICAGO, 5/23/74)	ROBERT MONTGOMERY PRESENTS THE JOHNSON'S WAX PROGRAM: "HARVEST" (NBC, 11/23/53)	SAUCEPANS AND THE SINGLE GIRL: WITH TOM SMOTHERS (1968)	SOCIAL SECURITY IN ACTION: JANE RUSSELL INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH GROUCHO MARX" (SYNDICATED, 8/25/67)	STARS OF JAZZ (KABC, LOS ANGELES, 10/20/58)

STARS OF JAZZ (KABC, LOS ANGELES, 12/15/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/13/64)	T.J.'S: PILOT (ABC, 1965)	THE UNHAPPY HUNTING GROUND REVISITED (KNXT, LOS ANGELES, 10/2/77)	THE UNITED STATES STEEL HOUR: "QUEEN OF THE ORANGE BOWL" (CBS, 1/13/60)	WHAT'S IT ALL ABOUT, WORLD?: SHOW #1 (ABC, 2/6/69)
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STEREOSCOPE: "DR. LORIEANE CHASE INTERVIEWS LINDA LOVELACE" (1973)	THE STEVE ALLEN SHOW (SYNDICATED, 4/8/64)	TALK BACK: SHOW #25 (KABC, LOS ANGELES, 12/19/64)	THE UNITED STATES STEEL HOUR: "THE BITTER SEX" (CBS, 1/27/61)	THE UNITED STATES STEEL HOUR: "SHADOW OF A PALE HORSE" (CBS, 7/20/60)	WHY IS IT SO?: "THE PROPERTIES OF MOVING AIR" (1969)
THE STEVE ALLEN SHOW (SYNDICATED, 6/29/62)	THE STEVE ALLEN SHOW (SYNDICATED, 6/2/64)	TEACHING FOR RESPONSIBLE BEHAVIOR: "AN INTRODUCTION" (1977)	THE UNITED STATES STEEL HOUR: "DON'T SHAKE THE FAMILY TREE" (CBS, 5/15/63)	THE UNITED STATES STEEL HOUR: "THE SHAME OF PAULA MARSTEN" (CBS, 4/19/61)	WHY IS IT SO?: "THE PUSH OF THE QUIET AIR" (1969)
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THE STEVE ALLEN SHOW (SYNDICATED, 1/31/64)	SUPER VISION: TALES OF TELEVISION: "BIRTH ON AN INDUSTRY" (PBS, 11/4/76)	TONY McBRIDE (KDKA, PITTSBURGH, 9/5/67)	THE UNITED STATES STEEL HOUR: "THE PERFECT ACCIDENT" (CBS, 2/21/62)	WE TWO: PILOT (CBS, 1972)	
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THE STEVE ALLEN SHOW (SYNDICATED, 3/10/64)		TURN ON: SHOW #2 (ABC, 1969)			
		TVTV LOOKS AT THE OSCARS (KCET, LOS ANGELES, 1977)			

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