



**UCLA FESTIVAL of
PRESERVATION**

MARCH 3 to MARCH 27, 2011

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Instead of Vocalion ... just say Okeh.

FROM THE DIRECTOR

As director of UCLA Film & Television Archive, it is my great pleasure to introduce the 2011 UCLA Festival of Preservation. As in past years, we have worked to put together a program that reflects the broad and deep efforts of UCLA Film & Television Archive to preserve and restore our national moving image heritage.

This year's UCLA Festival of Preservation again presents a wonderful cross-section of American film history and genres, silent masterpieces, fictional shorts, full-length documentaries and television works. Our Festival opens with Robert Altman's *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean* (1982). This restoration is the first fruit of a new project to preserve and restore the artistic legacy of Mr. Altman, certainly one of the most important and influential American film directors of the latter half of the 20th century. Look for our next project, *That Cold Day In The Park* (1969) at the 2013 Festival. These first two restorations have been funded by our good friends at The Film Foundation.

Another more recent film, Barbara Loden's unjustly neglected masterpiece, *Wanda* (1970), was also restored with funding from The Film Foundation in association with GUCCI. Directed as an independent production by the wife of the storied director, Elia Kazan, and an accomplished actress, *Wanda* closely observes the travails of a working class woman caught in a vicious cycle of economic despair and male abuse. Originally shot in 16mm reversal film, the film has been "blown-up" to 35mm negative by our senior preservationist, Ross Lipman, who has done a magnificent job of retaining the distinct color palette of the original.

Moving backwards in time, the UCLA Festival of Preservation will again present restorations of our ever-popular films noirs. Preservationist Nancy

Mysel has completed several projects, including *Cry Danger* (1951), a recently rediscovered little gem of a noir, starring Dick Powell as an unjustly convicted ex-con trying to clear his name, opposite femme fatale Rhonda Fleming, and featuring some great Bunker Hill locations long lost to the Los Angeles wrecking ball. An even darker film noir, *Kiss Tomorrow Goodbye* (1950), stars James Cagney as a violent gangster (in fact, his last great gangster role) whose id is more monstrous than almost anything since *Little Caesar*. Add crooked cops and a world in which no one can be trusted, and you have a perfect film noir tale.

Our newsreel preservationist, Jeff Bickel, presents his restoration of John Steinbeck's classic documentary, *The Forgotten Village* (1941), directed by Herbert Kline, which visualizes the conflicts in a Mexican village between modernity and tradition. The program will also include a selection of newsreels from the Hearst Metrotone news film collection, preserved by senior preservationist Blaine Bartell.

Senior preservationist Jere Guldin has completed restoration on two silent Rex Ingram films, both produced at Universal and previously considered lost. *The Chalice Of Sorrow* (1916), starring Cleo Madison, a film director in her own right, was repatriated by Film Archiv Austria in Vienna, where it was known as *Tosca*, and it is indeed an unauthorized adaptation of Verdi's opera. *The Flower Of Doom* (1917), another melodrama, was restored in cooperation with George Eastman House.

Our senior most preservationist Robert Gitt, who keeps trying to retire, will present two complete programs of the ever-popular Vitaphone shorts, which have been preserved in cooperation with Warner Bros. These confections from the early days of sound cinema give a good idea of

what our great-grandparents experienced in vaudeville houses: a mixture of song, dance, comedy, and specialty acts. Mr. Gitt was also responsible for *The Goose Woman* (1925), directed by Hollywood master Clarence Brown and starring Louise Dresser, one of this town's great silent actresses.

This year we have also expanded our efforts to preserve classic television. In cooperation with the Righteous Persons Foundation, television archivist Dan Einstein has preserved three episodes of the popular television series produced by Ralph Edwards, *This is Your Life*, which for the first time in American television history presented the testimony of Holocaust survivors. We will also re-premiere the television adaptation of Samuel Beckett's *Waiting for Godot*. On a much lighter note, we will present two television musical specials, starring Gene Kelly.

I'm also happy to announce two other UCLA Film & Television Archive initiatives at the time of the Festival. Thanks to a significant gift by Mr. Jeff Joseph, we will begin a major fundraising campaign to preserve our Laurel & Hardy film collection. To kick off this on-going effort, we will present a program of rare Laurel & Hardy shorts, and launch our new Laurel & Hardy webpage. Support for the newly-minted preservation project can be donated directly online! Speaking of webpages, UCLA Film & Television Archive will also go live with our new website, thus moving the Archive out of the 20th and into the 21st Century. The new site will be heavily interactive, offering information, blogs and streaming film clips. Before the end of spring we plan to have hundreds of hours of Hearst Metrotone newsreels available for online research. This move was made possible thanks to the generous support of the Ken and Carol Schulz Foundation. Take a look at www.cinema.ucla.edu.

As the second largest moving image archive in the United States, we owe it to our national constituency to make selections of our tour available to audiences across the country. I am happy to report that our first touring Festival in 2009-10 was a smashing success, traveling to eight major North American cities. Our 2011 Festival of Preservation will tour at least ten cities, opening in New York at Lincoln Center in Summer 2011. Other stops include Berkeley, Boston, Chicago, Columbus, Houston, Portland, Vancouver, and Washington DC.

Without crucial, ongoing financial support, our preservation and programming activities would, quite simply, come to a halt. All of our preservation work and public programs—including this Festival—are funded by donations from individuals, foundations, corporations and government agencies. Throughout this catalog we are proud to acknowledge those who have contributed to the preservation of specific works and signature programs, as well as those companies and individuals who have taken tribute pages in this catalog. We are most thankful for the generosity of these organizations and individuals.

Thank you for being a part of this year's UCLA Festival of Preservation.

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

P.S. Long time participants of the Festival may notice a slight name change this year. UCLA Festival of Preservation will help us more clearly identify the Festival at home as well as on our national tour!

SCREENING SCHEDULE

03.03.11 **THU** | 7:30 PM

page 6: **COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN**

03.04.11 **FRI** | 7:30 PM

page 8: **THE GOOSE WOMAN EVE'S LEAVES**

03.05.11 **SAT** | 2:00 PM

page 10: **THE GIRL WHO DARED RENDEZVOUS WITH ANNIE**

Preceded by:

Reissue trailer for RAINBOW OVER TEXAS

03.07.11 **MON** | 7:30 PM

page 18: **SATAN MET A LADY THE BIG SHAKEDOWN**

03.11.11 **FRI** | 7:30 PM

page 20: **TRIBUTE TO TOM CHOMONT**

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Preceded by:

HYMN TO THE SUN

03.14.11 **MON** | 7:30 PM

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Preceded by:

MEXICO IN THE HEARST METROTONE NEWS COLLECTION

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KISS TOMORROW GOODBYE

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LABOR SALUTES THE ARMED FORCES

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OMNIBUS: "DANCING: A MAN'S GAME"

GENE KELLY IN NEW YORK, NEW YORK

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STRANGERS IN THE NIGHT

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page 14: **HIGHLIGHTING THE OUTFEST**
LEGACY PROJECT: Three Films
QUEENS AT HEART
MONA'S CANDLE LIGHT
CHOOSING CHILDREN

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THE FLOWER OF DOOM
Preceded by:
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Trailer for THE GARDEN OF ALLAH
Trailer for THE THREE PASSIONS

03.12.11 **SAT** | 7:30 PM

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Program One 1927-1930

03.13.11 **SUN** | 2:00 PM

page 26: **Samuel Beckett's FILM**
Play of the Week:
WAITING FOR GODOT

03.13.11 **SUN** | 7:00 PM

page 28: **THIS IS YOUR LIFE**
HANNA BLOCH KOHNER
ILSE STANLEY
SARA VEFFER

03.19.11 **SAT** | 7:30 PM

page 36: **WANDA**

03.20.11 **SUN** | 2:00 PM

page 38: **ON THE VITAPHONE:**
Program Two 1928-1930

03.20.11 **SUN** | 7:00 PM

page 40: **POT O' GOLD**
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SOUNDIES

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& HARDY

03.27.11 **SUN** | 7:00 PM

page 48: **THE CRUSADES**
Preceded by:
HOLLYWOOD EXTRA GIRL
IN A MOUNTAIN PASS



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

Directed by Robert Altman

Sandcastle 5 Productions/Cinecom International Films. **Producer:** Scott Bushnell. **Screenwriter:** Ed Graczyk. **Cinematography:** Pierre Mignot. **Editor:** Jason Rosenfield. **With:** Sandy Dennis, Cher, Karen Black, Sudie Bond, Kathy Bates.
35mm, Color, Sound, 109 min.

COME BACK TO THE 5 & DIME, JIMMY DEAN, JIMMY DEAN 1982

After the commercial success, but critical failure of *Popeye* (1980), Robert Altman turned away from Hollywood, selling his share in Lion's Gate studios and directing the play by Ed Graczyk, originally staged in Columbus, Ohio, on which *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean* was based. Altman not only made a deal with stage producer Peter Newman to retain his original cast, but also the unique set by David Gropman, which featured two identical Texas "5¢ & 10¢'s", separated by two-way mirrors, allowing his story to move from the present to the past and vice versa. To save costs, Altman shot the film on Super-16mm color negative, then blew up his answer print to 35mm. Rather than bank on a major studio, Altman financed the film through a television company, Viacom Enterprises, and distributed it through a small independent company, Cinecom, which opened the film in New York to critical acclaim. In fact, the film had already received a standing ovation at the Chicago Film Festival.

Starring Sandy Dennis, Cher and Karen Black, the play relates a twenty-year reunion in 1975 of a James Dean fan club, "The Disciples of James Dean." They meet at the local hangout in a small Texas town, near where *GIANT* had been shot in 1955 and where the club had formed decades earlier. The waitress in the soda fountain area is the same, but the fan club members have gotten older, some successful, others beaten down by life. Each of

them, as well as other female friends and neighbors relate (often in flashbacks) their dreams, aspirations and failures over the last twenty years. While all of Altman's actresses give stellar performances, it was Cher who most surprised the critics, earning a Golden Globe nomination for her work and garnering respect as a serious actress for the first time. And given the focus on female fans—only one male appears in flashback in the film—it's not surprising that the film should tackle themes of feminism, power in gender relations and sexuality.

With this film, UCLA Film & Television Archive begins a major project to restore Robert Altman's legacy on film.

Jan-Christopher Horak

Preserved by UCLA Film & Television Archive in cooperation with Sandcastle 5 Productions, and with thanks to Paramount Archives, from the original Super-16mm color negative, a 35mm CRI, a 35mm print, and the original ½ inch analog discreet mono D-M-E track. Laboratory services by Cineric, Technicolor, NT Picture and Sound, and Audio Mechanics. Special thanks to: Barry Allen, Kathryn Altman, Shawn Jones, Andrea Kalas, Matthew Seig, Laura Thornburg.

Preservation funded by The Packard Humanities Institute.

Directed by Clarence Brown

Universal Pictures. **Screenwriter:** Melville Brown. **Cinematographer:** Milton Moore. **Editor:** Ray Curtiss. **With:** Louise Dresser, Jack Pickford, Constance Bennett, Gustav von Seyffertitz, George Nichols. 35mm, tinted, approx. 83 min.



THE GOOSE WOMAN 1925

Based on the short story by Rex Beach, the plot of *The Goose Woman* would have resonated with audiences of the mid-1920s by dramatizing a key component of the notorious 1922 Hall-Mills murder case—namely, a witness nicknamed “the Pig Woman” who gave unreliable testimony during the investigation in an attempt to solicit media attention.

Directed by Clarence Brown, the movie depicts the tale of Mary Holmes, a former prima donna who tragically lost her singing voice while giving birth to an illegitimate son, Gerald. Unable to move beyond this moment of great misfortune, she has descended into a life of crushing poverty and alcoholism, and bitterly blames her only child for the loss of her true love: celebrity. When a murder is committed next door to her derelict ranch, Mary hatches a plan to generate publicity for herself in the local press, unintentionally snaring Gerald as the prime suspect in the case. Fatefully, she is confronted with a decision that will determine her son’s destiny—and ultimately, her own.

Brown’s signature use of symbolism is clearly evident throughout the film (most notably in an early scene where Gerald accidentally breaks his mother’s only recording of her famed singing voice) and displays a deft hand guiding the moments of comedy that periodically relieve the story’s dramatic tension. Jack Pickford plays the role of Gerald with a reserved and nuanced performance, while Constance Bennett is impressive as Gerald’s fiancée Hazel, displaying some early signs of the innate screen charisma that would make her a star in the 1930s. But it is Louise Dresser who commands the picture with her portrayal of Mary and her astonishing transformation from disheveled haridan into a woman redeemed by the power of love.

Ultimately, critics and audiences alike favorably received the film, and Brown would again team with Dresser in his next film (the Rudolph Valentino hit *The Eagle*) before achieving greater fame at MGM directing the likes of Joan Crawford and Greta Garbo. *The Goose Woman* would be remade in 1933 as *The Past of Mary Holmes* featuring Helen McKellar and Jean Arthur.

Steven K. Hill

Preserved from 16mm diacetate prints. Laboratory services by The Stanford Theatre Foundation. Special thanks to Kevin Brownlow.

Preceded by:

BIG RED RIDING HOOD (1925)

Preservation funded by The National Endowment for the Arts and The Packard Humanities Institute.

Directed by Leo McCarey. **Screenwriter:** Hal Roach. **With:** Charley Chase, Martha Sleeper, Helen Gilmore.

A man can’t afford to buy a book, but attempts to read it anyway. 35mm, b/w, 10 min.

Preserved from a 35mm nitrate print. Laboratory services by Film Technology, Inc., The Stanford Theatre Film Laboratory. Special thanks to: Richard W. Bann, RHI Entertainment, LLC.

Preservation funded by The Packard Humanities Institute.

Directed by Paul Sloane

DeMille Pictures Corp./Producers Distributing Corp. **Screenwriters:** Elmer Harris, Jack Jevne. **Cinematographer:** Arthur Miller. **Editor:** Elmer Harris. **With:** Leatrice Joy, William Boyd, Robert Edeson, Walter Long, Richard Carle.
35mm, b/w, approx. 75 min.



EVE'S LEAVES 1926

After parting ways with Famous Players-Lasky (Paramount) in early 1925, famed director Cecil B. DeMille decided to try his own hand at playing studio boss, and subsequently purchased the Thomas H. Ince studios in Culver City for \$500,000. Renamed the DeMille Studios, production quickly began on the first year's program of 12 films—one of which was to be *Eve's Leaves*.

Based on the play by Harry Chapman Ford and directed by Paul Sloane, the story involves a well-meaning sea captain who forces his daughter Eve (Leatrice Joy) to masquerade as a boy in a misguided attempt to protect her from the evils of the outside world—and possibly, to stifle her nascent interest in the opposite sex. Eve responds by provoking widespread mischief aboard her father's tramp freighter (ironically named "The Garden of Eden") which culminates with the shanghaiing of handsome—but disinterested—Bob Britton (William Boyd). When Chinese marauders capture the ship, gang leader Chang Fang (Walter Long) discovers Eve's true identity and schemes to add her to his illicit possessions.

While the plot of *Eve's Leaves* is loosely framed by melodrama, it is comedy that forms the true heart of this movie. Leatrice Joy, who had followed

DeMille over from Paramount, displays her considerable talent as comedienne in the lead role of Eve—one of several masculine-feminine characters that she would play during the 1920s. William Boyd, who would later achieve greater fame as cowboy hero Hopalong Cassidy, is commendable as the object of Eve's desire; but while their combined screen chemistry is palpable (as witnessed in the truly memorable "apple-kissing" scene), it is Joy's ebullient performance that ultimately steals the show.

DeMille's own directorial successes such as *The Volga Boatman* (which featured Boyd in his first starring role) and *The King Of Kings* were not enough to overcome his studio's overall poor three-year performance at the box-office, and he (after a brief assignment with MGM) eventually reunited with Paramount where he remained for the balance of his career. Joy, who broke with DeMille in 1928, saw her career decline rapidly after the film industry's conversion to sound, most likely due to her southern accent.

Steven K. Hill

Preserved by The Stanford Theatre Foundation and UCLA Film & Television Archive from two 16mm prints. Laboratory services by The Stanford Theatre Film Laboratory.

Preservation funded by The Packard Humanities Institute.

Directed by Howard Bretherton

Republic Pictures Corp. **Screenwriter:** John K. Butler. **Based on the novel by** Medora Field. **Cinematographer:** Bud Thackery. **Editor:** Arthur Roberts. **With:** Lorna Gray, Peter Cookson, Grant Withers, Veda Ann Borg, John Hamilton.
35mm, b/w, 56 min.



THE GIRL WHO DARED 1944

An invitation to a party at a remote old house, a succession of murders, the telephone line cut – here you have all the makings of a classic whodunit. Directed for Republic Pictures by Howard Bretherton (in a break from a seemingly incessant stream of Republic Westerns) the film briskly adapts Medora Field's 1942 novel *Blood On Her Shoe* with screenwriter John K. Butler (himself a prolific author of pulp-fiction) doing the honors.

The film unspools a familiar yarn, in which murder strikes a small group of party guests at a house on an island off the coast of Georgia. The plot is strung across devices ranging from a spooky pirate shipwreck to a cache of stolen radium, and its complement of characters includes romantic rivals for the same woman, feuding twin sisters and a wide-eyed black servant (Willie Best, toiling mightily to sustain both terror and comic relief). As the mystery mounts, so does the peril: the guests' cars are disabled, a suspicious man is seen lurking, and when a second body turns up, the various partygoers become suspects to each other, and must jointly figure out which one among them is a killer. Intrepid guest Ann Carroll (Lorna Gray, later known as Adrian Booth) undertakes to solve the mystery with the help of handsome insurance investigator Rufus Blair (Peter Cookson), and romance sparks—economically, given the running time of less than one hour! The timing was fortuitous for such a story, following not only another, similar adaptation of a Medora Field novel at Republic (1940's *Who Killed Aunt Maggie?*, directed by Arthur Lubin), but also Agatha Christie's 1939 phenomenal best-selling novel *And Then There Were None*, staged as a play with great success in

London in 1943, and in New York by 1944, featuring many of the same plot elements.

The story bears an interesting provenance: novelist Field was a columnist for the *the Atlanta Journal-Constitution's* Sunday magazine, where fellow journalist Peggy Marsh (née Margaret Mitchell) found fame with her own novel also written on the side, *Gone with the Wind*. Probably no two colleagues' writing careers have ever taken such divergent paths.

Shannon Kelley

Preserved in cooperation with Paramount Pictures from the 35mm nitrate original picture and track negatives. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.

Preceded by:

Reissue Trailer for RAINBOW OVER TEXAS

Preservation funded by The Packard Humanities Institute.

Directed by Josef Berne. **Producer:** Sam Coslow. **With:** Dorothy Dandridge and Cee Pee Johnson.

Preserved from a 35mm combination nitrate and acetate dupe picture negative and a nitrate track negative. Laboratory services by The Stanford Theatre Film Laboratory.

Preservation funded by The Packard Humanities Institute.

Directed by Allan Dwan

Republic Pictures Corp. **Screenwriters:** Mary Loos and Richard Sale.

Cinematographer: Reggie Lanning. **Editor:** Arthur Roberts. **With:** Eddie Albert, Faye Marlowe, C. Aubrey Smith, Gail Patrick, William Frawley. 35mm, b/w, 80 min.



RENDEZVOUS WITH ANNIE 1946

Corporal Jeffrey Dolan (Eddie Albert), stationed in London with the US Army Air Transport Command during World War II, badly misses his wife Annie (Faye Marlowe), whom he left Stateside. Taking pity, two buddies fly him, AWOL, on their assigned mission to the United States, facilitating a secret, overnight, anniversary visit. At the war's end, when Jeff returns home legitimately, he is surprised to learn that Annie has just given birth to a new son, raising uncomfortable questions of family honor among the local citizenry. Complications are compounded when Jeff learns that his legal heir is due a large inheritance, raising the question: how will he establish his son's claim? A comedy of errors ensues, in which Army buddies, a foreign diplomat and nightclub singer "Dolores Starr" (a delightfully droll Gail Patrick) all pull together to put things right.

With this charming picture, Allan Dwan, a prolific director since the days of silent film, began a productive period at Republic directing B-pictures. In particular, he evokes an impressive performance from Eddie Albert, as a tender-hearted husband who might otherwise have seemed a mere plot contrivance. Co-screenwriters Mary Loos (niece of screenwriter Anita Loos) and Richard Sale adapted the scenario from their previously-published magazine story, and despite some logical leaps and a surfeit of plot twists, their

narrative deals tastefully with its potentially discomfiting theme of marital infidelity and manages some affecting and memorable moments: notably, the scene in which Jeff waits out a German bombing in a London basement, bonding with "old duffer" Sir Archibald Clyde (C. Aubrey Smith) over a detailed description of his wife's heavenly chocolate cake. Released a year after the end of World War II, the film adeptly struck well-worn, sentimental notes about the recent conflict. But with the United States still widely deployed across the globe (especially in light of mounting post-war tensions with the Soviet Union) it can be understood as a caution to servicemen and other Americans to remain vigilant. Tellingly, as Jeff Dolan relates his tale of woe to Dolores, he states, "then the war ended," to her immediate response, "says you."

Shannon Kelley

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

Preservation funded by The Packard Humanities Institute.

Directed by Douglas Sirk

Triangle Productions, Inc./United Artists Corp. **Producers:** Mary Pickford, Charles "Buddy" Rogers, Ralph Cohn. **Screenwriter:** St. Clair McKelway. **Cinematographer:** Joseph Valentine. **Editor:** Lynn Harrison. **With:** Claudette Colbert, Robert Cummings, Don Ameche, Rita Johnson, George Coulouris.
35mm, b/w, 96 min.



SLEEP, MY LOVE 1948

Although his critical and box office successes and subsequent reputation as an auteur wouldn't materialize until much later in his career, director Douglas Sirk's early Hollywood career contained some interesting efforts in *Summer Storm* (1944), *A Scandal in Paris* (1946), *Lured* (1947) and *Sleep, My Love*. Lacking the successful box-office and emotional impact of *Rebecca*, *Suspicion* or *Gaslight*, *Sleep, My Love* still remains a surprisingly effective terrorized-wife drama.

The film was produced by "America's Sweetheart" Mary Pickford (with husband Charles 'Buddy' Rogers) after a twelve-year absence from filmmaking. With a story by Leo Rosten (who also co-wrote the screenplay), the plot centers around a socialite, played by the earnest and lovely Claudette Colbert, who is being driven mad by her faithless husband, an ostensibly miscast and subdued Don Ameche playing against type. In spite of some of the formulaic melodramatic focus of the story, Colbert is enchantingly convincing as the heroine; this highlight is particularly evident in her scenes with the delightfully genuine Robert Cummings. The loving attention paid to the actress was pointed out in later interviews with Sirk when he dismissed the film, stating "the only thing I was interested in was the Claudette Colbert part."

The effectively atmospheric and noir-like cinematography of Joseph Valentine is another respectable highlight to the film. Valentine would go on to win the Oscar for his work on Victor Fleming's *Joan of Arc* the next year.

Archived production communications with the Hays Office throughout the making of the film mostly addressed any potential sexual references between the married Colbert character and her new male friend, as well as the costuming for the deliciously sultry character Daphne, played by Hazel Brooks. In the end, the main concern for the regulators was the film's representation of an "unnamed strange powder" that plays a major plot element. (Representation of illicit drug use seemed to be a new hot topic of code concern in post-World War II filmmaking).

Todd Wiener

Preserved in cooperation with Paramount Pictures from the original 35mm nitrate picture and track negatives and a 35mm nitrate composite master positive. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Film Technology Company, Inc. Special thanks to: Barry Allen, Andrea Kalas, Laura Thornburg.

Preservation funded by Paramount Pictures Corporation.

Directed by Anthony Mann

Republic Pictures Corp. **Screenwriters:** Bryant Ford, Paul Gangelin.

Cinematographer: Reggie Lanning. **Editor:** Arthur Roberts. **With:** William Terry, Virginia Grey, Helene Thimig, Edith Barrett, Anne O'Neal.

35mm, b/w, 56 min.



STRANGERS IN THE NIGHT 1944

The inky noir style and fatalist themes that would emerge full force in director Anthony Mann's *T-Men* (1948) and *Border Incident* (1949) begin to take shape in this, Mann's sixth feature, an early gothic B-thriller about a returning vet lured into a psychological nightmare by the promise of love.

While recovering from combat wounds he received in the South Pacific, Marine Sergeant Johnny Meadows starts up a correspondence with a woman whose name he finds written inside a book of poetry, A. E. Housman's *A Shropshire Lad*. The exchange turns romantic and Meadows' sights turn to Monteflores, California, where his mysterious pen pal, Rosemary Blake, lives and where he heads after his release. Upon arriving at the brooding, cliffside Blake mansion, however, Meadows meets Rosemary's mother, Hilda Blake, who invites him in and makes excuses for her absent daughter: Rosemary will be back soon and then they'll all be happy. The

shadows close in from there as Meadows and the town's new doctor, Leslie Ross, begin to unravel Hilda's veil of secrecy, threatening to expose a dangerous and deadly truth.

Helene Thimig, as Hilda Blake, turns in a wickedly over-the-top performance as a woman on the edge as Mann displays his facility with making the most of a tight budget.

Paul Malcolm

Preserved by the Archives at Paramount Pictures Corporation and UCLA Film & Television Archive from the original 35mm nitrate picture and track negatives and a 16mm acetate print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Film Technology Company, Inc. Special thanks to: Barry Allen, Andrea Kalas, Laura Thornburg.

HIGHLIGHTING THE OUTFEST LEGACY PROJECT: THREE FILMS

These three, separate film rarities highlight the diversity of representations offered in the Outfest Legacy Project for LGBT Film Preservation, a joint effort of Outfest and UCLA Film & Television Archive to preserve moving image artifacts documenting the lives of lesbian, gay, bisexual and transgender peoples.

An extraordinary bit of ephemera, the proto-scientific documentary *Queens at Heart* presents four male-to-female transsexuals from New York City in candid discussion with an onscreen interviewer about their lives and identities. Digitally restored to its vivid, original hues from two faded 16mm projection prints, the curious and moving short bursts not only with new color, but with human dignity. The four subjects gamely respond to probing questions about their private lives and sexual practices. Their answers provide an extremely rare glimpse of the vernacular surrounding gender and sexuality of the time. The film also provides an interesting portrait of Americans on the fringes of gender identity just before the Stonewall Rebellion, which would be two years in coming.

The amateur film *Mona's Candle Light* is among a relatively small number of films depicting gay people before gay liberation. Among the most perennial and plentiful of such moving images are representations of "Pride" parades, "Gay Freedom Day" celebrations, and other such public events. This brief film, discovered at a flea market, and depicting patrons of a lesbian bar (in San Francisco circa 1950) represents an exceedingly rare example of queer life on its own turf, and on its own terms. Deceptively simple, and all-too-brief, it depicts onstage performances at the titular bar, identified by a neon sign. Two performers, drag king Jimmy Reynard and singer

Jan Jensen, sing the American standards "I'll Remember April," "It Was Just One of Those Things," and "Tenderly." Décor, makeup and hairstyles have contributed to the dating of the otherwise unidentified material which, though slight (and almost lost to history) presents rare visible evidence of a subculture rarely seen or acknowledged.

In a time when the topic of gay parenting has assumed a central position in LGBT culture and discourse, and is not unknown in the mainstream, it is remarkable to remember that images of lesbian and gay parents were only recently almost unimaginable. Debra Chasnoff's and Kim Klausner's groundbreaking documentary, *Choosing Children*, broke this barrier with grace and towering authority, presenting portraits of several lesbian mothers who were among the first to make the historic choice to become parents. Interviewed for the most part in their home settings, with their families, the women featured in the film share intimate details about parenting, familial structures and support systems, and about working to build a better future for their kids. Free from didacticism, the film exerts a powerful emotional undertow, making the viewer almost a part of the family. Also remarkable is the attention paid to women of various socioeconomic strata and ethnicities, such that the portrait is not one of bourgeois comfort posing as normalcy, but of family life as an arena of love, commitment and work.

Shannon Kelley



Preservation funded by Joanne Herman with additional support from the Andrew J. Kuehn, Jr. Foundation and Outfest.

QUEENS AT HEART 1967

Director: Unknown.
35mm, color, 22 min.

Preserved as part of the Outfest Legacy Project for LGBT Film Preservation.

Preserved from two faded 35mm acetate prints. Digital laboratory service by IVC Digital Film Center and Audio Mechanics. Additional laboratory services by Ascent Media, Cinetech, and DJ Audio. Special thanks to: Andrea James, Tom Letness, Dick Millais, Jenni Olson, Kristin Pepe.

Preservation funded by The Women's Film Preservation Fund of New York Women in Film & Television, the Ronald T. Shedlo Preservation Fund and Outfest.

MONA'S CANDLE LIGHT 1950

Director: Unknown.
35mm, color, 28 min.

Preserved as part of the Outfest Legacy Project for LGBT Film Preservation, in collaboration with the Academic Film Archive of North America.

Preserved from the original 16mm single-system reversal print. Laboratory services by the Stanford Theatre Film Laboratory, Film Technology Company, NT Picture and Sound, and Audio Mechanics. Special thanks to: Geoff Alexander, Nan Boyd, Bob Heiber, Lynne Kirste, Kristin Pepe, John Polito, the San Francisco Public Library, Ralph Sargent, Todd Wiener.

Preservation funded by the Andrew J. Kuehn, Jr. Foundation, with support from The Women's Film Preservation Fund of New York Women in Film & Television and Outfest.

CHOOSING CHILDREN 1984

Director: Debra Chasnoff, Kim Klausner.
35mm, color, 45 min.

Preserved as part of the Outfest Legacy Project for LGBT Film Preservation.

Preserved from an original 16mm color reversal print. Laboratory services by Cinetech, NT Picture and Sound, and Audio Mechanics. Special thanks to: Debra Chasnoff, frameline, Groundspark, Kim Klausner, the Library of Congress Packard Campus for Audio Visual Conservation.

Preservation funded by The Packard Humanities Institute.

Directed by Rex Ingram

Universal Film Mtg. Co. Bluebird Photoplays. **Producer:** Sam Bischoff. **Screenwriter:** R. Ingram. **Cinematographer:** Duke Hayward, George W. Lawrence. **With:** Cleo Madison, Blanche White, Charles Cummings, John McDermott, Wedgewood Nowell. 35mm, tinted and b/w, approx. 70 min.



THE CHALICE OF SORROW 1916

Following the success of their first full-length movie (*Traffic In Souls* in 1913), the Universal Film Manufacturing Company soon began feature film production in earnest, resulting in the hiring of an unproven directorial prospect named Rex Ingram in 1916.

Ingram (born in Ireland in 1893 as Reginald Ingram Montgomery Hitchcock) initially became interested in motion pictures while studying sculpture at Yale University. One night after watching Vitagraph's 3-reel version of Charles Dickens' *A Tale Of Two Cities* (a film also preserved by UCLA), he became convinced that his fertile imagination would best be served in the world of filmmaking, and secured a position with the Edison Company where he both wrote and acted. Following short assignments at Vitagraph and Fox, Ingram was lured to Universal with the promise that he would be allowed to direct his own films. After helming his first two features in New York, Ingram would make *The Chalice Of Sorrow* at the recently opened Universal City studio lot in southern California.

The plot is loosely based on Victorien Sardou's dramatic play *La Tosca* (indeed, at least one European release of this film bore that title), although Ingram relocated the setting from Rome to Mexico City. Lorelei, a world-renowned opera star, is pursued ardently by two men: Francisco De Sarpina, a powerful Mexican provincial governor, and Marion Leslie, an American artist who is her secret fiancé and true love. Infatuated with Lorelei, De Sarpina implicates his rival in the escape of a falsely accused murder suspect, and subsequently tortures and imprisons him. With Marion held captive behind bars, De Sarpina presents Lorelei with a most daunting dilemma: either she must acquiesce to his licentious desires or her lover will be executed by firing squad. A deal is ultimately struck—one that has dire consequences for all concerned.

For the lead role of Lorelei, Ingram chose Cleo Madison, an actress he admired for her "natural" acting technique (she also starred in Ingram's *Black Orchid*). The villain De Sarpina is played by Wedgwood Nowell, who would also appear in four of Ingram's other Universal films—including this evening's second feature, *The Flower Of Doom*.

Steven K. Hill

Preserved in cooperation with Filmarchiv Austria from a 35mm nitrate print. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital.

Preceded by:

Trailer for SHORE ACRES (1920)

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

35mm, b/w, silent, approx. 1 min.

Trailer for THE GARDEN OF ALLAH (1927)

Preservation funded by The Packard Humanities Institute.

35mm, tinted, silent, approx. 1 min.

Trailer for THE THREE PASSIONS (1928)

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

35mm, tinted, silent, approx. 1 min.

Preserved from 35mm nitrate prints. Laboratory services by the Stanford Theatre Film Laboratory, YCM Laboratories, Film Technology Company, Inc.

Preservation funded by The Packard Humanities Institute.

Directed by Rex Ingram

Universal Film Mfg. Co. Red Feather Photoplays. **Screenwriter:** R. Ingram. **Cinematographer:** Duke Hayward. **With:** Wedgewood Nowell, Yvette Mitchell, Nicholas Dunaew, M.K. Wilson, Gypsy Hart. 35mm, tinted and b/w, approx. 70 min.



THE FLOWER OF DOOM 1917

When asked about their influences, some of the greatest directors of the 20th Century (such as Erich von Stroheim, David Lean, and Michael Powell) would all name Rex Ingram as a major source of inspiration for their work. In fact, von Stroheim trusted no one else but Ingram to edit his masterpiece *Greed* when the studio demanded it be shortened (unfortunately, Ingram's version was never issued and does not survive today). Thanks to the rediscovery and preservation of these early Ingram films, we have the opportunity to behold the director and his work during his development into the iconic pictorialist for which he is chiefly remembered.

Although *The Flower Of Doom* was produced as a Universal Red Feather release (the studio's low-budget imprint), it does demonstrate a perceptible cinematic step forward from the films Ingram had made the previous year. His grasp of composition has matured, and Ingram's career-long interest in realism lends an air of authenticity to the film. The story itself—a gritty drama set in the shadowy world of gang warfare in Chinatown—allowed Ingram to indulge his lifelong interest in the exotic, a trait that would ultimately color many of his later works. At the center of the plot is newspaperman Harvey Pearson, who is drawn into a sinister web of corruption when his love interest Neva Sacon is

kidnapped because she is seen wearing a singular piece of jewelry: the titular Flower of Doom.

After directing 10 features with Universal, Ingram would achieve his great fame after moving to Metro Pictures and directing *The Four Horsemen Of The Apocalypse*, which also made Rudolph Valentino a star. After becoming disillusioned with the business of Hollywood filmmaking (particularly regarding changes in the creative climate at Metro after it was absorbed into MGM in 1924), Ingram moved his operations to Nice, France, where he and his wife (actress Alice Terry) would make such silent classics as *Mare Nostrum* and *The Magician*. Ingram would make only one sound picture (*Baroud*) before moving back to Los Angeles to work as a writer and sculptor until his death in 1950 from a cerebral hemorrhage.

Steven K. Hill

Preserved by George Eastman House and UCLA Film & Television Archive from a 35mm nitrate print. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital.

Preservation funded by The Packard Humanities Institute.

Directed by William Dieterle

Warner Bros. Pictures, Inc. **Producer:** Henry Blanke. **Screenwriter:** Brown Holmes, based on the novel *The Maltese Falcon* by Dashiell Hammett. **Cinematographer:** Arthur Edeson. **Editor:** Warren Low. **With:** Bette Davis, Warren William, Alison Skipworth, Arthur Treacher, Marie Wilson.
35mm, b/w, 74 min.



SATAN MET A LADY 1936

Warner Bros. infamous, second adaptation of Dashiell Hammett's *The Maltese Falcon*, just five years after its first, *Satan Met A Lady* features a number of arguably eccentric changes to Hammett's classic Sam Spade mystery, including a name change for Spade (Ted Shane) and the substitution of a jewel-filled ram's horn for The Maltese Falcon itself. Aside from these and other story tweaks, introduced by screenwriter Brown Holmes, who contributed to the 1931 adaption, *Satan Met A Lady* is also memorable as the production, along with subsequent *The Golden Arrow*, that finally brought simmering tensions between Bette Davis and Warner Bros. to a head.

Having won her first Academy Award in March 1936 for her performance in *Dangerous* (1935), Davis was hoping for projects to match her now widely recognized talents going forward. The role of Valerie Purvis, the Brigid O'Shaughnessy character in the novel, in a hastily concocted remake, even one helmed by William Dieterle, didn't meet with Davis' expectations. After initially refusing to show up on the *Satan Met A Lady* set, she was suspended by Warner Bros. and later relented. On the film's release, *The New York*

Times reviewer wrote that after viewing the film "all thinking people must acknowledge that a "Bette Davis Reclamation Project" (BDRP) to prevent the waste of this gifted lady's talents would not be a too-drastic addition to our various programs for the conservation of natural resources."

Be that as it may, *Satan Met A Lady* has its charms as Warner Bros stab at concocting a mystery, with comedic overtones, in the vein of *The Thin Man* series.

Paul Malcolm

Preserved in cooperation with Warner Bros. and Library of Congress Packard Campus for Audio-Visual Conservation from the original 35mm nitrate picture and track negatives and a 35mm nitrate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to: Ned Price; and Patrick Loughney, Gregory Lukow, Mike Mashon, Rob Stone, Ken Weissman, George Willeman, and members of the Library of Congress Moving Image Section and Film Laboratory staffs.

Preservation funded by The Packard Humanities Institute.

Directed by John Francis Dillon

First National Pictures, Inc. **Producer:** Sam Bischoff. **Screenwriter:** Niven Busch, Rian James. **Cinematographer:** Sidney Hickox. **Editor:** Thomas Richards. **With:** Charles Farrell, Bette Davis, Ricardo Cortez, Glenda Farrell, Allen Jenkins.
35mm, b/w, 64 min.



THE BIG SHAKEDOWN 1934

Two years and over a dozen films into her contract with Warner Bros., Bette Davis was still struggling to break through from studio programmers to the the A-list when she was cast in *The Big Shakedown* as Norma Nelson, the saccharine-sweet, ever-supportive fiancée of a pharmacist who falls in with gangsters. It was the kind of stock role that always rankled Davis but it set the all-important context for her game-changing performance as the malevolent Mildred in *Of Human Bondage*, released just six months later.

As Norma, Davis wrings her hands and worries after her beau Jimmy Morrell, played by silent film star (and later mayor of Palm Springs) Charles Farrell, makes a deal with a local mob boss to provide his gang with counterfeit toiletries. For ex-bootlegger “Dutch” Barnes (Ricardo Cortez, segueing from romantic lead in the silent era to sound-era heavy), it’s a new racket with a huge potential and he convinces Jimmy that there’s no harm in passing off Jimmy’s own home-made toothpaste as name brand merchandise. Pretty soon, Jimmy has enough money to marry Norma and the future looks bright until Barnes uses a murder rap to blackmail Jimmy into making prescription drugs that threaten the public health. When a pregnant Norma is given

Jimmy’s tainted version of digitalis at the hospital during birth, resulting in the child’s death, Jimmy vows revenge and the straightforward gangster plot careens into over-the-top melodrama.

As a B-movie featuring several major stars in career transition—some up, some down—*The Big Shakedown* is exemplary of the films that shaped this pivotal period of Davis’ career in the years before she shot to super stardom.

Paul Malcolm

Preserved in cooperation with Warner Bros. and Library of Congress Packard Campus for Audio-Visual Conservation from the original 35mm nitrate picture and track negatives and a 35mm nitrate composite print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to: Ned Price; and Patrick Loughney, Gregory Lukow, Mike Mashon, Rob Stone, Ken Weissman, George Willeman, and members of the Library of Congress Moving Image Section and Film Laboratory staffs.

Preservation funded through the Avant-Garde Masters program funded by The Film Foundation and administered by the National Film Preservation Foundation.

TRIBUTE TO TOM CHOMONT

At the intersection of eroticism, mysticism, and the everyday one finds Tom Chomont. As filmmaker/curator Jim Hubbard notes, “Chomont’s films offer a lyric depiction of the ordinary world, but at the same time reveal an unabashedly spiritual and sexualized parallel universe. His incomparable technique of offsetting color positive and high contrast black-and-white negative creates a subtly beautiful, otherworldly aura.” Hubbard observes that in this sense, “the subtitle of his film *Phases of the Moon* best characterizes all of his work: *The Parapsychology of Everyday Life*.” His films lovingly depict the commonplace, while the richness of texture, layer, and observation always point to something beyond.

Infusing this dynamic is a palpably human longing for love. In Chomont’s world, the boundaries that limit us are in fact gateways, be they door, window, skin, or spirit. Nowhere is this more visible than in his most famous, ‘though outwardly least characteristic 16mm work, *Love Objects*. In *Love Objects*, explicit scenes of heterosexual and homosexual lovemaking are intercut so seamlessly that one doesn’t know quite what one’s watching. And yet—while its subject and content are daringly transgressive, the film reveals in its tenderness, rather, that life itself is a transgression on prurience.

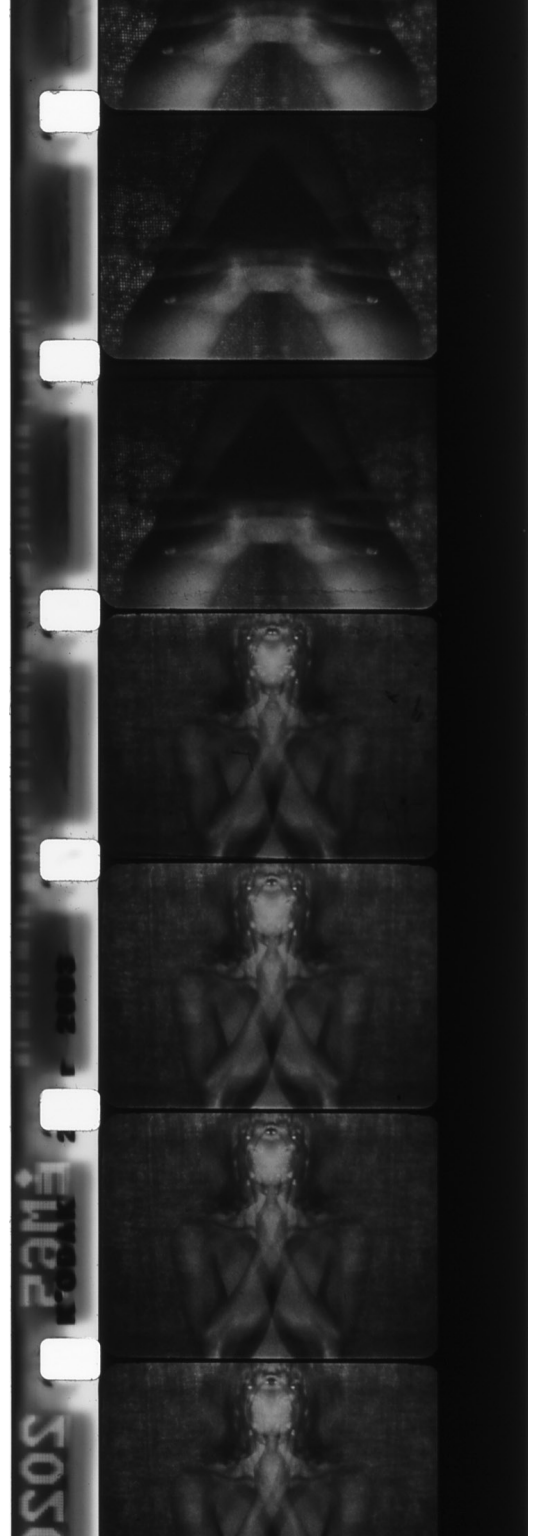
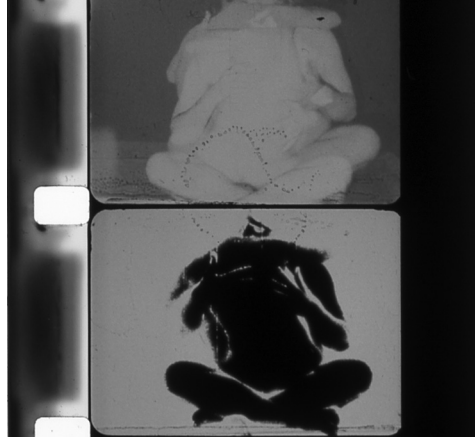
Chomont completed approximately 40 short films between 1962 and 1989. He suffered from Parkinson’s during the last decades of his life; a time in which he also produced a wide range of video works. These later pieces include documents of his struggles with illness as well as his immersion in ritual S&M culture. While outwardly quite different from his earlier work, characteristically, they transcend their striking subject matter and point to the spiritual aspects of our physical existence.

Ironically the impoverished and disabled Chomont was only able to get financial assistance for his Parkinson’s once he became HIV positive, allowing at least a modicum of medical treatment in his later years. This program of newly restored titles focuses on Chomont’s exquisite early 16mm work. UCLA ultimately hopes to restore more of the oeuvre of this truly underappreciated genius of experimental cinema.

Ross Lipman

Preserved as part of the Outfest Legacy Project for LGBT Film Preservation.

Preserved from the original 16mm assembly rolls. Laboratory services by Triage. Special thanks to: Tom Chomont, Jim Hubbard.



OPHELIA/THE CAT LADY 1969
16mm, color, silent, 3 min.

LOVE OBJECTS Holland 1971
16mm, color, silent, 11 min.

THE MIRROR GARDEN 1967
16mm, color, silent, 4 min.

EPILOGUE/SIAM 1969
16mm, color, silent, 6 min.

JABBOK 1967
16mm, b/w and color tint/tone emulations,
silent, 4 min.

PHASES OF THE MOON 1968
16mm, color, silent, 4 min.

OBLIVION 1969
16mm, color, silent, 5 min.

AQUARIUM 1994
DigiBeta, color, silent, 3 min.

SADISTIC SELF PORTRAIT 1994
DigiBeta, color, silent, 5 min.

[SELF] [PORTRAIT] 2000
Director: Mike Hoolboom, Tom Chomont.
DigiBeta, color, silent, 4 min.

STORM WARNING 2008
DVD, color, silent, 2 min.

FLUCTUATIONS 2005
Director: Samay Jain.
DVD, color, silent, 7 min.

03.12.11 | 2:00 PM MATINEE

Preservation funded by The Packard Humanities Institute.

Directed by Frank McDonald

Republic Pictures Corp. **Producer:** Edward J. White. **Screenwriter:** Max Brand, Gerald Geraghty. **Cinematography:** Reggie Lanning. **Editor:** Les Orlebeck. **With:** Roy Rogers, George Gabby Hayes, Dale Evans, Sheldon Leonard, Robert Emmett Keane. 35mm, b/w, Sound, 65 min.



RAINBOW OVER TEXAS 1947

Like Gene Autry, Roy Rogers worked for Republic, cranking out westerns for the Saturday matinee crowd. Like Gene, Roy was a singing cowboy, not a tough guy like Harry Carey or Bob Steele. *Rainbow Over Texas* was Rogers' 60th film since 1935, counting uncredited roles and the 27 films in which he played a film version of himself. Then there was Trigger, his faithful horse, and Dale Evans, who had already been his steady squeeze for 15 films, and would partner with him on at least as many again, marry Roy, and star in a tv show that ran for six years from 1951-57. Then there was the sidekick, Gabby Hayes, who likewise starred in at least twelve films with Rogers, having previously served as William Boyd alias Hoppalong Cassidy's sidekick. However, *Rainbow* was not just routine. Dale Evans, for example, does a little cross dressing, appearing first as a boy to travel West. Roy is returning to his hometown when he meets her and falls in love.

Jan-Christopher Horak

Preserved in cooperation with Paramount Pictures from a 35mm nitrate composite fine grain master positive and an acetate composite reissue print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.

Preceded by:

HYMN TO THE SUN (1935)

Preservation funded by The Packard Humanities Institute.

A Technicolor one-reel short with vistas of the American west set to classical music.

35mm, color, approx. 8 min.

Preserved by The Stanford Theatre Foundation and UCLA Film & Television Archive. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory. Special thanks to: Eric Aijala, Richard Dayton.

Preservation funded by The Packard Humanities Institute.

Directed by William Morgan

Republic Pictures Corp. **Producer:** Harry Grey. **Screenwriter:** Lillie Hayward, Winston Miller. **Cinematographer:** Harry Neuman. **Editor:** Les Orlebeck. **With:** Gene Autry, Smiley Burnette, Fay McKenzie, Edith Fellows, Pierre Watkins.
35mm, b/w, Sound, 68 min.



HEART OF THE RIO GRANDE 1942

Heart Of The Rio Grande was Gene Autry's fifty-first film in less than eight years, most of them bottom-of-the double bill programmers, so probably a bit of inertia had set in. It was also made when the Western as a genre had barely been rehabilitated with *Stagecoach* (1939, John Ford), *The Westerner* (1940, William Wyler), and Fritz Lang's *The Return Of Frank James* (1940), making Autry programmers that usually ran only an hour for the Saturday matinee crowd in town and all week for the hayseeds, the norm rather than the exception. But *Heart Of The Rio Grande* was also different, because it's a contemporary Western, taking place in 1942, the first year of America's involvement in World War II, reflected in the narrative in Gene's plea for folks to buy war bonds. It's less of an action film than many of Autry's westerns, and more of a lyrical, musical western.

Autry runs a dude ranch and must contend with the spoiled daughter of a millionaire and a disgruntled ex-foreman, but the plot is strictly rou-

tine. Gene manages to find time to sing a few tunes of course, including "Deep in the Heart of Texas," "Dusk on the Painted Desert" and "Rumble Seat for Two." Autry's regular sidekick, Smiley Burnette, provides added comic relief in tandem with his pint-sized double, Joe Strauch Jr. The girl

is played by Fay McKenzie, who was the flavor du jour in 1941-42, lasting for five Autry films. Here she gets rescued and serenaded a few times and is generally cute.

Jan-Christopher Horak

Preserved in cooperation with Paramount Pictures from a 35mm nitrate composite dupe negative. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio.

ON THE VITAPHONE: Program One 1927-1930

“The dumb drama has found its tongue. The warmth of living voices has been brought to a silversheet long silent. Symphonies are being wafted from what has heretofore been a soundless screen. Trite as it may sound, it looks as if the cinema is entering a new sphere of usefulness.” —Herbert Moulton, “Silent Drama is Audible,” *Los Angeles Times*, September 12, 1926

Such went the typical praise surrounding the premier of Vitaphone technology, an early method of syncing recorded sound to film via 16” shellac discs. Film critics were astounded that vocal and musical reproductions could sound so “natural” or so “real.” Of course, the silent cinema was never truly silent, as at the very least live musical accompaniment was featured with every performance. However, the idea of synchronized sound, with both the image and the voice seemingly originating from the same human form, had long captured the imagination of movie audiences and producers alike.

Vitaphone technology developed from a collaboration between Warner Bros., Bell Laboratories and Western Electric. This was not the first time that synchronized sound technology had been attempted in film. However, Vitaphone technology had distinct advantages over early forms of sync sound. Namely, it was developed during a time when there were vast improvements in electronic amplification, which allowed the audio to be heard clearly throughout the theater in which it sounded. Furthermore, both the 16” Vitaphone discs and film used the same motor and therefore syncing

the sound and image was much easier than earlier iterations of sync sound technology.

Because of these advantages, Vitaphone films gained tremendous popularity, particularly the shorts produced by Warner Bros. featuring the top talent of the day. From 1926-1931, Warner Bros. produced over 1000 Vitaphone shorts. Since its inception, the UCLA Film & Television Archive has been committed to preserving as many of these as possible as they represent a significant achievement in the development of sound film.

Pauline Stakelon

The Vitaphone shorts in this program have been restored by Warner Bros., in collaboration with UCLA Film & Television Archive, the Library of Congress Packard Campus for Audio Visual Conservation, and The Vitaphone Project, with funding provided by Warner Bros. and Dudley Heer. Additional financial support provided by Emily Thompson and Scott Margolin.

THE RANGERS in “After the Round-Up” (Vitaphone #2900 1928)
35mm, b/w, 8 min.

MITCHELL LEWIS in “The Death Ship” (Vitaphone #2234 1927)
Cast: Mitchell Lewis, Jason Robards, Elizabeth Page.
35mm, b/w, 9 min.



GLADYS BROCKWELL in "Hollywood Bound" (Vitaphone #2235 1928)

Scr: Hugh Herbert, Murray Roth. **Cast:** Gladys Brockwell, Neely Edwards, James Bradbury.
35mm, b/w, 9 min.

VAL HARRIS with ANN HOWE in "The Wild Westerner"
(Vitaphone #2759 1928)
35mm, b/w, 8 min.

JACK WALDRON in "A Breath of Broadway" (Vitaphone #2691 1928)
35mm, b/w, 8 min.

FLORENCE BRADY in "A Cycle of Songs" (Vitaphone #2699 1928)
35mm, b/w, 8 min.

VAL & ERNIE STANTON in "Cut Yourself a Piece of Cake"
(Vitaphone #2586 1928)
35mm, b/w, 8 min.

EDDIE WHITE in "I Thank You" (Vitaphone #2689 1928)
35mm, b/w, 9 min.

ROBERT EMMETT KEANE in "Gossip" (Vitaphone #2849-2850 1928)

Cast: Robert Emmett Keane, John Miljan, Claire Whitney.
35mm, b/w, 21 min.

JOE FRISCO in "The Song Plugger" (Vitaphone #1019-1020 1930)
Cast: Joe Frisco, Leo Donnelly, Sid Garry.
35mm, b/w, 15 min.

TRT: Approx 104 min.

Laboratory Services by Technicolor, The Stanford Theatre Film Laboratory, The Library of Congress Film Preservation Laboratory, Warner Bros. Sound Department, DJ Audio. Special thanks to: Robert Corti, Simon Daniel, Ron Hutchinson, Jeff McCarty, Peter Oreckinto, Kyle Petersen, Ned Price; and Patrick Loughney, Gregory Lukow, Mike Mashon, Rob Stone, Ken Weissman, George Willeman, and members of the Library of Congress Moving Image Section and Film Laboratory staffs.

Preservation funded through the Avant-Garde Masters program funded by The Film Foundation and administered by the National Film Preservation Foundation.

Directed by Alan Schneider

Evergreen Theatre, Inc. **Producer:** Barney Rosset. **Written and conceived by** Samuel Beckett. **Cinematographer:** Boris Kaufman. **Editor:** Sidney Meyers. **With:** Buster Keaton, Nell Harrison, James Karen, Susan Reed.
35mm, b/w, 20 min.



Samuel Beckett's FILM 1965

Nobel Prize-winning playwright Samuel Beckett's lone work for projected cinema was entitled archetypally, *Film*, and grew from Berkeley's pronouncement, *essi et percipi*: "To be is to be perceived." Yet Beckett's ontological concerns have less to do with the plastic medium than the nature of recorded and projected images. *Film* is in essence a chase film; arguably the craziest committed to celluloid. It's a chase between camera and pursued image that finds existential dread embedded in the very apparatus of the movies. The link to cinema's essence is evident in the casting, as the chased object is none other than an aged Buster Keaton, who was understandably befuddled at Beckett and director Alan Schneider's imperative that he keep his face hidden from the camera's gaze. The archetypal levels resonate further in the exquisite cinematography of Academy Award-winner Boris Kaufman, whose brothers Dziga Vertov and Mikhail Kaufman

created the legendary self-reflective masterpiece *Man With a Movie Camera* (with the latter in the titular role). Commissioned and produced by Grove Press's Barney Rosset, *Film* is at once the product of a stunningly all-star assembly of talent and a cinematic conundrum that asks more questions than it answers.

Ross Lipman

Preserved in cooperation with the British Film Institute from a variety of 35mm and 16mm prints. Laboratory services by Cinetech, Ascent Media, NT Picture and Sound, Dolby Laboratories, and Audio Mechanics. Special thanks to: the Academy Film Archive, Edward Beckett, Nicole Brenez, Les Éditions de Minuit, Evergreen Review, David Gray, Shawn Jones, Jonathan Lee, Irène Lindon, Bruce Mazen, the Pacific Film Archive, Barney and Astrid Rosset.

Directed by Alan Schneider

National Telefilm Associates. **Producer:** Jack Kinney. **Playwright:** Samuel Beckett. **With:** Burgess Meredith, Zero Mostel, Kurt Kaszner, Alvin Epstein, Luke Halpin. Digibeta, b/w, 102 min.

Play Of The Week: WAITING FOR GODOT 1961

Premiering in 1959 from WNTA-TV in New York, the ambitious television experiment *Play Of The Week* presented an eclectic mix of plays that, according to series producer Lewis Freedman, “no one else would touch.” Produced on a modest budget of \$45,000 per two-hour episode, notable stage actors including Dame Judith Anderson and Helen Heyes reportedly accepted scale to star in the sparse, videotaped productions that aesthetically resembled TV’s once prolific anthology programs (such as *Studio One* and *Goodyear Playhouse*) that by the close of the 1950s had largely disappeared from the airwaves. Over the course of its acclaimed two-year broadcast run, *Play Of The Week* distinguished itself in the emerging TV wasteland by featuring top directorial talent, such as Sidney Lumet and Daniel Petrie tackling adaptations of significant works by the likes of Eugene O’Neill (*The Iceman Cometh*) and Anton Chekhov (*The Cherry Orchard*).

As an independently-produced and syndicated series, *Play Of The Week* was not subject to the same intensity of McCarthy-fed scrutiny as network television programs of the era. Thanks to progressive casting stances by producers such as David Susskind (and later, Worthington Minor), stage and screen actor Zero Mostel, who suffered years of unemployment for refusing to testify before the House Committee on Un-American Activities in 1955, enjoyed something of a career breakthrough after being cast in *Play Of The Week* productions of *The World of Sholom Aleichem* (1959) and Samuel

Beckett’s absurdist masterpiece, *Waiting for Godot* (first staged in 1952). According to biographer Arthur Sainer, however, in reference to the direction of *Godot* by Beckett collaborator and confidant Alan Schneider, Mostel reportedly humorously quipped that he “wished to be re-blacklisted.”

Mostel’s playful critique aside, fifty years after first broadcast *Play Of The Week*’s “*Waiting for Godot*” stands today as a significant example of the one of the last gasps of the “Golden Age” of television. From the production’s evocative direction and stage design to the Broadway-caliber performances of the distinguished cast, *Godot* exemplifies the potential heights the small screen could reach as a legitimate venue for meaningful and challenging dramatic arts.

Mark Quigley

UCLA Film & Television Archive holds original two-inch videoreel masters for every production of Play Of The Week (1959-61), except for “Waiting for Godot.” The tape master for “Godot” was deposited at Columbia University by publisher Barney Rosset as part of the Grove Press archives and has generously been provided to UCLA for restoration. The master was transferred by UCLA for preservation purposes at the CBS Media Exchange. Special thanks to: Gerald W. Cloud, the Columbia University Library, Evergreen Review, Michael Kantor, ALMO Inc., Barney and Astrid Rosset.

Preservation funded by Righteous Persons Foundation and the Ronald T. Shedlo Preservation Fund.

THIS IS YOUR LIFE

THIS IS YOUR LIFE: "HANNA BLOCH KOHNER" (NBC, 5/27/53)

Producers: Axel Gruenberg. **Director:** A. Gruenberg. **Writer:** A. Gruenberg. **Host:** Ralph Edwards.
35mm, b/w, 30 min.

THIS IS YOUR LIFE: "ILSE STANLEY" (NBC, 11/2/55)

Producer: Axel Gruenberg. **Director:** A. Gruenberg. **Writer:** A. Gruenberg. **Host:** Ralph Edwards.
35mm, b/w, 30 min.

THIS IS YOUR LIFE: "SARA VEFFER" (NBC, 3/19/61)

Producer: Al Paschall, Axel Gruenberg. **Director:** Richard Gottlieb. **Writer:** A. Gruenberg. **Host:** Ralph Edwards.
35mm, b/w, 30 min.

One of American television's most popular, enduring and fondly remembered programs, *This Is Your Life* presented tributes to hundreds of notable people on NBC from 1952 until 1961. Hosted by the effervescent Ralph Edwards, the series actually began its long life on the NBC radio network on November 9, 1948, moving to CBS for a brief run in the spring of 1950. The famous "surprise" element, first heard on the fourth radio show (the honoree was elevator operator and disabled World War II veteran John Sexton), became a regular feature only at the start of the 1949 season and with just a handful of exceptions, remained an integral fixture throughout the rest of the program's many incarnations.

In the spring of 1951, two pilots were produced and broadcast as part of Ralph Edwards' zany TV series *Truth Or Consequences* and the new show was picked up by NBC; its network television run commencing on October 1, 1952. For the next nine years, *This Is Your Life* presented 343 programs (not counting reruns), all but two hosted by the energetic Edwards himself (Ronald Reagan substituted twice when Edwards was ill). The series was resurrected for syndication from 1971 to 1973, again during the 1983-1984 season, followed finally by four specials produced for NBC, the last in 1993. Versions were licensed, produced and broadcast in England (starting in 1955), France, Spain, Greece, Germany, Australia, and New Zealand.

When remembering *This Is Your Life*, most people recall the many Hollywood personalities honored over the years: from Eddie Albert to Ed Wynn and just about everyone in between; in all, 156 actors and actresses; 23 Oscar winners; 15 Emmy winners. But not only movie and television stars received the *This Is Your Life* treatment. Sports figures, songwriters and musicians, war heroes, country doctors, educators, religious leaders, humanitarians, and plain, ordinary people who had overcome tremendous obstacles found themselves subjects of spontaneous biographical journeys which always featured reunions with long-lost friends, relatives and other key figures in their event-filled lives. Among those "regular" people were a 95-year-old woman born a slave; a man who survived the Hiroshima atom bomb blast; a woman who had been on the Lusitania; a man who escaped from Devil's Island; and three exceptional women, all survivors of the Holocaust, which at the time was still a fresh and horrific memory. It is the lives of these courageous women, whose harrowing yet inspiring stories are vividly related on *This Is Your Life*, that the UCLA Film and Television Archive are proud to present: Hanna Bloch Kohner, the first Holocaust survivor to share her story on national television, who as a young woman survived Auschwitz and was reunited with her pre-war fiancé after her liberation; actress Ilse Stanley, who before her forced exit from Germany, effected the release of over 400 people from Nazi concentration camps; and Dutch housewife Sara Veffler, who with her husband and six children, spent 18 months hiding in a 12-by-12 foot Amsterdam attic.

Dan Einstein

Preserved in cooperation with the Library of Congress Packard Campus for Audio-Visual Conservation from 35mm picture and soundtrack negatives and 16mm kinescopes. Laboratory services by Cinetech, Audio Mechanics and DJ Audio, Inc. Special thanks to: Ralph Edwards Productions; David Osterkamp and Alan Silvers; and Patrick Loughney, Gregory Lukow, Mike Mashon, Rob Stone, Ken Weissman, George Willeman, and members of the Library of Congress Moving Image Section and Film Laboratory staffs.



Preservation funded by The Packard Humanities Institute.

Directed by Herbert Kline

Pan-American Films, Inc./Mayer-Burstyn, Inc. **Producer:** H. Kline.

Screenwriter: John Steinbeck. **Cinematographer:** Alexander

Hackensmid, **With:** Burgess Meredith (narrator).

35mm, b/w, 67 min.



THE FORGOTTEN VILLAGE 1941

John Steinbeck once remarked that most documentaries concerned large groups of people but that audiences could better identify with individuals. In his first work written for the screen and his only screen documentary (actually more of a docudrama told in the form of a parable), Steinbeck concentrates on one symbolic family. An indigenous couple, Ventura and Esperanza, live with their six children in the small and remote pueblo of Santiago, somewhere on the central plateau of Mexico. The film focuses on their oldest son, Juan Diego, who attempts to bridge two very different worlds, one traditional and one modern. Through an idealistic young teacher at the government school in his village, Juan Diego is introduced to modern science. As an outbreak of a mysterious disease begins to affect his family and the village around him, Juan Diego struggles to overcome ancient superstitions and tries to save his small community from suffering and death.

Steinbeck became involved in the project when friends introduced him to Herbert Kline, a distinguished young director who had recently directed four anti-fascist documentaries. Steinbeck wrote what he called an elastic story that could be stretched to fill the circumstances the film team found when they moved into a real back country village. *The Forgotten Village* was filmed in the states of Puebla and Tlaxcala, Mexico for \$35,000, using a non-professional cast of mostly indigenous residents of the region. As

none of the villagers could speak Spanish, much less English, a narrator was used to tell the story. Originally, Spencer Tracy was to do the narration, but, at the last moment, MGM reneged on releasing him from his contract. He was replaced by Burgess Meredith.

The film was to have had its world premiere on September 9, 1941 at the Belmont Theatre in New York City. In August, the New York State Board of Censors refused to license the film for public exhibition, objecting to a child birth scene that it characterized as "indecent" and "inhuman". Luckily, the ban was overturned on appeal, and the film opened, uncensored, at the Belmont Theatre on November 18, 1941. It opened to good reviews and a modest box office, but, unfortunately, Pearl Harbor and the U.S. entry into the war diffused its impact.

Jeffrey Bickel

Preservation from the original 35mm nitrate picture and soundtrack negatives from the Stanford Theatre Foundation Collection and a 35mm nitrate fine grain master positive from MOMA. Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Inc., DJ Audio, Inc. and Audio Mechanics. Special thanks to: Mary Keene, Anne Mora.



Preceded by:

Preservation funded by The Packard Humanities Institute.

MEXICO IN THE HEARST METROTONE NEWS COLLECTION
(1930's and 1940's)

Steinbeck had a deep fascination with themes that convey a strong social message. At the beginning of the 1940's, Mexico was still alive with social activism. The continued extension of the Mexican Revolution into the countryside became the theme of *THE FORGOTTEN VILLAGE*. In order to give some background on the social and political situation in Mexico during this era, tonight's program will include highlights from the Hearst Metrotone News collection's coverage of Mexico during the 1930's and 1940's.

Jeffrey Bickel

Selections include:

ANTI-GARRIDO PARTY, MEXICO (excerpt from 6-287; July 22, 1935)

MEXICO EXILES EX-PRESIDENT (excerpt 7-259; April 13, 1936)

LEON TROTSKY FINDS HAVEN IN MEXICO (excerpt 8-235; January 18, 1937)

TROTSKY INTERVIEW (HVMc3356r1, 15390; 1937)

NEW OIL MANAGEMENT IN MEXICO (HVMc828r1, 22351; 1938)

MEXICO HAILS PRESIDENT, FRIEND OF U.S. (excerpt 12-223; December 2, 1940)

MEXICAN ARMY ALLIED WITH YANKS! (13-239; January 26, 1942)

Program Running Time: approximately 30 minutes

Preserved from the original 35mm nitrate picture negatives and 35mm nitrate composite prints from the Hearst Metrotone News collection.

Laboratory services by The Stanford Theatre Film Laboratory, Film Technology Company, Inc., DJ Audio, Inc. and Audio Mechanics.

Special thanks to: King Features.

Preservation funded by the Film Noir Foundation.

Directed by Robert Parrish

Olympic Productions, Inc./A Wiesenthal-Frank Production/RKO Radio Pictures, Inc. **Producer:** Sam Wiesenthal. **Screenwriter:** William Bowers, from a story by Jerome Cady. **Cinematographer:** Joseph F. Biroc. **Editor:** Bernard W. Burton. **With:** Dick Powell, Rhonda Fleming, Richard Erdman, William Conrad, Regis Toomey. 35mm, b/w, 79 min.



CRY DANGER 1951

In his directorial debut, former editor Robert Parrish skillfully illuminates screenwriter Bill Bowers' equally acerbic and droll *Cry Danger* into an under-appreciated noir gem.

Even though this Jerome Cady story was originally purchased by Humphrey Bogart's Santana Pictures, the film ended up being the only release by Olympic Productions. The tersely pitch-perfect Dick Powell portrays protagonist ex-convict Rocky Mulloy who returns to Los Angeles to find the gang that framed him for a crime he did not commit. Aided by a hard-drinking, crippled ex-marine (brilliantly realized by Richard Erdman), Mulloy sets up home-base at a Bunker Hill trailer camp that is home to his ex-girlfriend Nancy, played by the graceful Rhonda Fleming. Fleming, who was on loan from David O. Selznick's company for this project, underwent an emergency appendectomy that initially held up the film's very tight twenty-two day shooting schedule.

Dick Powell had already transitioned comfortably to crime dramas with the likes of *Murder, My Sweet* and *Pitfall* to name a few. The stand out performance here belongs to his cohort Erdman. *The New York Times* noted that

the film had "sardonic lines that are tossed off most effectively by a young actor named Richard Erdman, who has been around Hollywood since 1943 - just waiting for the right chance, no doubt. *Cry Danger* gives it to Mr. Erdman and he makes the most of it..." Jean Porter, wife of frequent noir director Edward Dmytryk, is also a standout delight as one of the several downtown Los Angeles denizens adding the equally amusing and seedy local color.

The film premiered and opened in San Francisco with Fleming scheduled to attend; unfortunately the actress' father died and it wasn't until years later that she finally saw the film and now considers it one of her favorites. Preservation partner and Film Noir Foundation President Eddie Muller calls it a "crackerjack crime film - short, smart, sassy, and full of surprises."

Todd Wiener

Preserved in cooperation with Paramount Pictures and Warner Bros. from two 35mm acetate composite master positives. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Film Technology Company, Inc. Special thanks to: Hal Jones, Eddie Muller, Ned Price.

Preservation funded by The Packard Humanities Institute.

Directed by Gordon Douglas

Cagney Productions, Inc./Warner Bros. Pictures, Inc. **Producer:** William Cagney. **Screenwriter:** Harry Brown. **Cinematographer:** Peverell Marley. **Editors:** Truman K. Wood, Walter Henneman. **With:** James Cagney, Barbara Payton, Helena Carter, Ward Bond, Luther Adler. 35mm, b/w, 103 min.



KISS TOMORROW GOODBYE 1950

After his brilliantly ruthless performance in the highly successful *White Heat* (1949, Raoul Walsh), James Cagney and brother William were contractually free from Warner Bros. to go off on their own to produce Cagney's next project. The perfect follow-up vehicle for Cagney seemed to be screenwriter Harry Brown's adaptation of the sordid 1948 crime novel *Kiss Tomorrow Goodbye* by Horace McCoy (best known for his 1935 novel *They Shoot Horses, Don't They*).

Kiss Tomorrow Goodbye tells the story of wild hoodlum Ralph Cotter (played by Cagney), who after a daring prison jailbreak, careens out of control via a repugnant mess of twisted associations, heists, and blackmail schemes. Ward Bond, Barbara Payton, and the particularly effective Luther Adler deliver solid performances that virtually slip into the background as Cagney snarls, struts, and chews up the scenery in his final time playing a gangster. The performance almost becomes a cartoonish characterization of his past roles (particularly in one scene when the famous grapefruit found in *The Public Enemy* is now replaced by a creamer). Fittingly, the film was banned in Ohio once state lawmakers deemed it "a sordid, sadistic presentation of crime with explicit steps in commission."

Primarily remembered for his successful work on the *Our Gang* comedy shorts at Hal Roach Studios before his many respected projects at Warner Bros., Gordon Douglas' efficient direction suits the sadistic low-budget independent production. Even though some critics felt that this film lacked the visceral one-two punch that worked so well for Cagney in the 1930s and 1940s, it is still regarded as one of the better post-war gangster films. British critic Raymond Dugnat later called the film "quiet and astonishing" and compared it to *A Place In the Sun* (also written by Brown and released the very next year).

In an interesting trivia side note, Cagney's producer brother William makes a minor appearance as the lead character's brother at the end of the film during a crucial courtroom scene.

Todd Wiener

Preserved in cooperation with Paramount Pictures from the original 35mm nitrate picture and track negatives and a 35mm safety print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio, Film Technology Company, Inc. Special thanks to: Barry Allen, Andrea Kalas,

BABY PEGGY: HOLLYWOOD'S TINY TITAN

Over a decade before the emergence of Shirley Temple, America fell in love with a diminutive dynamo named Baby Peggy. At the dawning of what would become the turbulent 1920s, audiences were looking for an antidote to the horrors of the recently concluded World War I, and precocious Baby Peggy captured the hearts and box office dollars of the theatre-going public worldwide.

Born Peggy-Jean Montgomery on October 26, 1918, she was discovered by Fred Fishbach at Century Studio at the tender age of 19 months, and was quickly cast in a series of shorts with canine co-star Brownie the Wonder Dog. By the time Brownie died in early 1922, Baby Peggy had become a fast-rising commodity in Hollywood and graduated to her own series of starring vehicles that would ultimately create a phenomenon.

Because of her ability to respond instantaneously to any direction given her, she acquired the nickname "one-take Peggy," endearing her to Century Studio head Julius Stern (Universal Studios founder Carl Laemmle's brother-in-law), who demanded that his film crews should "not waste a single foot of celluloid." Realizing her potential, Century produced dozens of successful Baby Peggy comedies before her father (Jack Montgomery, a Hollywood stuntman who often doubled for Tom Mix) guided her career to Universal to make a series of features, earning the actress over a million dollars per year. Her remarkable acting skills and iconic bob haircut captured the nation's fancy, creating a marketing sensation for Baby Peggy dolls and other related novelties.

A bitter financial dispute between her father and producer Sol Lesser brought an abrupt end to her movie career in 1924, and the actress was relegated to appearances on the vaudeville circuit. With her fortune embezzled by a relative, and finding only minor movie roles available to her, Peggy retired from the film industry entirely in 1936. Today she is known as Diana Serra Cary, noteworthy authoress of several successful books on the subject of child actors, including her autobiography *What Ever Happened to Baby Peggy?*

Unfortunately, her cinematic legacy did not fare as well. While a number of her films do survive as complete prints, many others exist only in fragmen-

tary form. A number of these incomplete titles are included in our tribute program and provide an intriguing peek at what these otherwise lost films would have looked like.

Steven K. Hill

BROWNIE'S LITTLE VENUS (1921)

Preservation funded by David Stenn and The Packard Humanities Institute.

Directed by: Fred Hibbard

Screenplay: Fred Hibbard. **With:** Baby Peggy, Lillian Biron, Bud Jamison. 35mm, b/w, 22 min

Preserved in cooperation with Cinémathèque Suisse from a 35mm nitrate print. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory, Title House Digital.

Fragment from GET-RICH-QUICK PEGGY (1921)

Preservation funded by David Stenn and The Packard Humanities Institute.

Directed by: Alfred J. Goulding.

With: Baby Peggy, Louise Lorraine, The Aulbert Twins. 35mm, b/w, approx. 19 min.

Preserved in cooperation with Nederlands Filmmuseum from a 35mm nitrate print. Laboratory services by Film Technology Company, Inc., The Stanford Theatre Film Laboratory, Title House Digital.

Fragment from LITTLE RED RIDING HOOD (1922)

Preservation funded by David Stenn and The Packard Humanities Institute.

Directed by: Alfred J. Goulding, Al Herman.

Screenplay: Alfred J. Goulding. **With:** Baby Peggy, Louise Lorraine, Arthur Trimble. 35mm, b/w, approx. 11 min.

Preserved in cooperation with Filmarchiv Austria from a 35mm nitrate print. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory, Title House Digital.

Fragment from THE LAW FORBIDS (1924)

Preservation funded by The Packard Humanities Institute and David Stenn.

Directed by: Jess Robbins.

Screenplay: Ford Beebe, Bernard McConville, Lois Zellner. **With:** Baby Peggy, Robert Ellis, Elinor Fair.
35mm, b/w, approx. 19 min.

Preserved in cooperation with Nederlands Filmmuseum from a 35mm nitrate print. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital.

Fragment from THE DARLING OF NEW YORK (1923)

Preservation funded by The Packard Humanities Institute and David Stenn.

Directed by: King Baggot.

Screenplay: King Baggot, Adrian Johnson, Raymond L. Schrock. **With:** Baby Peggy, Sheldon Lewis, Gladys Brockwell.
35mm, b/w, approx. 11 min.

Preserved from a 16mm print. Laboratory services by The Stanford Theatre Film Laboratory. Special thanks to: Tom Stathes.

SWEETIE (1923)

Preservation funded by The Packard Humanities Institute and David Stenn.

Directed by: Alfred J. Goulding.

Screenplay: Alfred J. Goulding. **With:** Baby Peggy, Jerry Mandy, Louise Lorraine.
35mm, b/w, approx. 21 min.

Preserved in cooperation with Filmarchiv Austria, Lobster Films, and The Museum of Modern Art from a 35mm nitrate print and two 16mm prints. Laboratory services by The Stanford Theatre Film Laboratory. Special thanks to: David Shepard.



Preservation funded by The Film Foundation and GUCCI.

Directed by Barbara Loden

Foundation for Filmmakers/Bardene International Films, Inc. **Producer:** B. Loden. **Screenwriter:** B. Loden. **Cinematographer:** Nicholas, T. Proferes. **Editor:** N. Proferes. **With:** Michael Higgins, B. Loden, Frank Jourdano, Valerie Manches, Dorothy Shupenes. 35mm, color, 102 min.

WANDA 1970

Barbara Loden, at surface glance, might be the least likely candidate to have produced one of the absolute masterpieces of American cinema. Beginning her career as a nightclub dancer and pinup girl, she had to face not only class but gender discrimination throughout her life. By her own frank admission, she had been raised in an environment wherein a woman's only chances for self-improvement were through attachment to a man. It's precisely from these struggles that *Wanda* grew.

It's hence ironic and perversely appropriate that Loden was, initially, known for her marriage to Elia Kazan and for her roles in his films *Wild River* (1960) and *Splendor in the Grass* (1961), and his stage production of *After The Fall* (1964). Loden subsequently withdrew from public life alongside Kazan before taking up the writer/director's helm of *Wanda*, which is fittingly, her lasting cinematic legacy.

Now cited by Jonathan Rosenbaum as one of the 100 greatest American films ever made, Loden's neo-realist gem centers on her brilliant performance as a rural Pennsylvanian housewife embarked upon a flight to nowhere, traveling through an American landscape of decrepit factories, two-lane wastelands and ratty motels. Dragged seemingly by the wind into a relationship with small-time crook Michael Higgins, Loden's Wanda floats through her own life as if witness to it; a view of desperation filtered through a tinted windshield.

Her creative partner in the production was cinematographer/editor Nick Proferes, who, crucially, emerged from the then-vital tradition of cinema *vérité*. With its location shooting, existing light cinematography, long takes and extensive use of non-actors, *Wanda* functions at one level as pure documentary. Loden's and Higgins's brilliant acting performances are held in perfect balance by both the non-actors who surround them and Proferes's photography of rural and small-town Pennsylvania. Proferes's *vérité* origins ultimately fuse with Loden's expert direction in one of the most authentic visions of middle America committed to screen.

UCLA's new 35mm restoration is blown up directly from the previously lost 16mm camera rolls, and brings a sharper and truer rendition of *Wanda*'s unique 1970's color palette than has previously been possible. Digital tools have been used to selectively repair damaged sequences in the original materials.

Ross Lipman

Preserved in cooperation with Televentures Corp and Parlour Pictures from the original 16mm a/b rolls, a 35mm print, and the original 35mm and 16mm optical tracks. Laboratory services by Cinetech, Ascent Media, Audio Mechanics, and NT Picture and Sound. Special thanks to: David Block, Mimi Brody, Dave Cetra, James Gott, Marco and Larry Joachim, Shawn Jones, Leo Kazan, Dave Osterkamp, John Polito, Nicholas Proferes.



ON THE VITAPHONE: Program Two 1928-1930

Today's program augments the selection of the Vitaphone short subjects premiering on the evening of March 12, 2011. Please refer to the notes for that program for a history and description of Vitaphone Films, and of UCLA Film & Television Archive's work with this important and delightful moving image legacy.

The Vitaphone shorts in this program have been restored by Warner Bros., in collaboration with UCLA Film & Television Archive, the Library of Congress Packard Campus for Audio Visual Conservation, and The Vitaphone Project, with funding provided by Warner Bros. and Dudley Heer. Additional financial support provided by Emily Thompson and Scott Margolin.

THE KJERULF'S MAYFAIR QUINTETTE in "A Musical Melange" (Vitaphone #2650 1928)

35mm, b/w, 6 min.

ANN CODEE and FRANK ORTH in "A Bird in the Hand"

(Vitaphone #757 1929)

35mm, b/w, 10 min.

"TRIFLES" (Vitaphone #3722-3723 1929)

Cast: Jason Robards, Sara Padden, Blanche Friderici.

35mm, b/w, 16 min.

MARLOWE and JORDAN in "Songs and Impressions"

(Vitaphone #2741 1928)

35mm, b/w, 8 min.

ARTHUR PAT WEST in "Ship Ahoy" (Vitaphone #2919 1928)

35mm, b/w, 8 min.

DOOLEY & SALES in "Dooley's the Name" (Vitaphone #824 1929)

35mm, b/w, 8 min.

BORN & LAWRENCE in "Pigskin Troubles" (Vitaphone #2940 1928)

35mm, b/w, 8 min.

HARRY FOX AND BEATRICE CURTIS in "The Bee and the Fox" (Vitaphone #829 1929)

35mm, b/w, 8 min.

"NIAGARA FALLS" (Vitaphone #3778 1930)

Cast: Bryant Washburn, Helen Jerome Eddy.

35mm, b/w, 11 min.

"SHE WHO GETS SLAPPED" with Tom Dugan and Barbara Leonard (Vitaphone #3900 1930)

Cast: Tommy Dugan, William Irving, Dorothy Christie.

35mm, b/w, 8 min.

"WHAT A LIFE" (Vitaphone #3849 1930)

Cast: Virginia Sale, Sid Silvers, William Irving.

35mm, b/w, 11 min.

TRT: approx. 102 min.

Laboratory Services by Technicolor, The Stanford Theatre Film Laboratory, The Library of Congress Film Preservation Laboratory, Warner Bros. Sound Department, DJ Audio. Special thanks to: Robert Corti, Simon Daniel, Ron Hutchinson, Jeff McCarty, Peter Oreckinto, Kyle Petersen, Ned Price; and Patrick Loughney, Gregory Lukow, Mike Mashon, Rob Stone, Ken Weissman, George Willeman, and members of the Library of Congress Moving Image Section and Film Laboratory staffs.



Preservation funded by The Packard Humanities Institute.

Directed by George Marshall

Globe Productions, Inc./A George Marshall Production/United Artists Corp. **Producer:** James Roosevelt. **Screenwriter:** Walter De Leon. **Cinematographer:** Hal Mohr, Harry Jackson. **With:** James Stewart, Paulette Goddard, Charles Winninger, Mary Gordon, Art Carney. 35mm, b/w, 86 mins.



POT O' GOLD 1941

After starring with Katharine Hepburn in *The Philadelphia Story* (1940) and with Hedy Lamarr in *Come Live With Me* (1941), Jimmy Stewart was loaned out to United Artists for this musical comedy with Paulette Goddard. Stewart actually sings for the second and last time in his career. According to one Stewart biographer, Jimmy hated this movie more than any other he made, possibly because of his lack of chemistry with the lead actress, but fans have embraced the film as a lot of fun, noting that Jimmy's voice isn't half bad. The film's independent producer was James Roosevelt, the son of President Franklin D. Roosevelt, his first and last effort. The film got mixed reviews, although George Marshall keeps the musical numbers and comedy moving in this pleasant diversion.

Stewart plays James Haskell, a music store clerk in his dad's business who dreams of making it big playing his harmonica. He and Molly McCorckle, a girl from a local boarding house he falls in love with, conspire to get a small town band on the radio show, "Pot o' Gold," which in fact was a real NBC radio program, featuring the same Horace Heidt and His Musical Knights

band of the movie. Let's hear it for product tie-ins. The leads get strong support from Charles Winninger as Stewart's curmudgeonly uncle who hates music.

The feature will be preceded by a selection of "Soundies" of the same vintage. Released by the Soundies Corp. of America, the soundies were short musical clips (much like MTV), distributed on 16mm. They featured numerous well known bands and singers, but were cheaply produced for a coin-operated "Panoram" film jukeboxes in the 1940s. With a grant from the Grammy Foundation, UCLA Film & Television Archive has preserved a selection of these unique films.

Jan-Christopher Horak

Preserved from a 35mm nitrate composite fine grain master positive, multiple nitrate composite reissue prints, and a 16mm print. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, DJ Audio. Special thanks to: David Shepard.



Preceded by:

SOUNDIES

Preservation funded by The Grammy Foundation and The Packard Humanities Institute.

JUNGLE JIG (1941)

Directed by Josef Berne. **Producer:** Sam Coslow. **With:** Dorothy Dandridge and Cee Pee Johnson.
35 mm, b/w, approx. 3 min

HOT IN THE GROOVE (1942)

With: Erskine Hawkins and his jiving Sepia Scorchers.
35 mm, b/w, approx. 3 min

CORRINE, CORRINA (1944)

Directed by Josef Berne. **Producer:** Ben Hersh. **With:** Spade Cooley and his Western Swing Gang featuring Tex Williams.
35 mm, b/w, approx. 3 min

BAR BABBLE (1942)

With: Jimmy Dorsey and his Orchestra.
35 mm, b/w, approx. 3 min

CALL TO ARMS (1945)

Produced and directed by B. K. Blake. **With:** Cynda Glenn.
35 mm, b/w, approx. 3 min

PRISONER OF LOVE (1946)

Directed by Leonard Anderson. **Producer:** William D. Alexander. **With:** Billy Eckstine and his Orchestra.
35 mm, b/w, approx. 3 min

HILO HATTIE (1941)

Directed by Josef Berne. **Producer:** Sam Coslow. **With:** Princess Aloha with Andy Iona and His Orchestra.
35 mm, b/w, approx. 3 min

I GOT IT BAD AND THAT AIN'T GOOD (1942)

Directed by Josef Berne. **Producer:** Sam Coslow. **With:** Duke Ellington and His Orchestra with Ivie Anderson.
35 mm, b/w, approx. 3 min

LI'L LIZA JANE (1943)

With: Emerson's Mountaineers.
35 mm, b/w, approx. 3 min

HANDS (1943)

Produced by Army Pictorial Service Signal Corps.
35 mm, b/w, approx. 3 min

SIoux CITY SUE (1946)

Directed by Dave Gould. **Producer:** Ben Hersh. **With:** Deuce Spriggins and his Band with Carolina Cotton and The Plainsman Trio.
35 mm, b/w, approx. 3 min

TILLIE (1945)

Produced and Directed by William Forest Crouch. **With:** Louis Jordan and his Tympany Five.
35 mm, b/w, approx. 3 min

STICKS AND STONES (1943)

With: Rita Rio.
35 mm, b/w, approx. 3 min.

Preserved from 16mm prints. Laboratory services by The Stanford Theatre Foundation, Triage Motion Picture Services, Audio Mechanics, DJ Audio.

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

Directed by Sid Laverents

Producer, Screenwriter, Cinematographer: Sid Laverents. **With:** Sid Laverents.

35mm, b/w and color, 90 min.



THE SID SAGA PARTS 1-3 1985-1989

Long a legend in the amateur filmmaking community, ex-vaudevillian Sid Laverents burst into national attention in 2000 at age 92, when he was “re-discovered” by filmmaker/historian Melinda Stone. His short film *Multiple Sidosis*—preserved by the UCLA Film & Television Archive—was selected for inclusion in the National Film Registry, and he has become a cult legend. Laverents passed away at age 100 in 2009. *The Sid Saga, Parts 1-3* is his magnum opus and an undiscovered masterpiece.

In form, *The Sid Saga* is classic Laverents, beginning with the archetypal living room scene in which a suburban neighbor asks Sid about his photo album and ultimately receives much more than she bargained for. It sets Sid off on a biographical quest in which we learn he’s not just led a long life; but seemingly hundreds. The film chronicles Laverents’ impoverished immigrant family’s many moves across the country in the early part of the century seeking work, Sid’s vaudeville years as a one-man band, his marriages, and his many careers—running the gamut from dishwasher to, literally, rocket scientist.

However that’s just the beginning. The film also includes a detailed account of Laverents’s career as a filmmaker, which spanned everything from eccentric nature documentaries to mind-boggling comedies. A final part, shot in video, documents the physical and emotional struggles of his 80’s, after the death of his wife Adelaide, and includes graphic footage of his face-lift operation—part of a successful attempt to attract a new partner as he approached age 90.

Throughout it all is what Laverents scholar/*Roctober* editor Jake Austin describes as a “can-do optimism,” which carries Sid and his audience from natural disaster (in the form of the 1929 flood in Elba, Alabama), to the financial woes of the Depression, to World War II, to marital dramas that easily merit their own soap opera.

Comprised of carefully archived personal sources including old photographs, newspaper clippings, home movies, audiotapes and patent applications, the film additionally includes a wealth of newly shot footage. In typical Sid fashion, he therein handles everything himself, adding hand-drawn animation to his customary turns at cinematography, writing, narration, editing and post-production. In the telling, we learn not just about Sid, but about the ordinary-yet-fantastic worlds in which he traveled. The film is the story of one life and an American century.

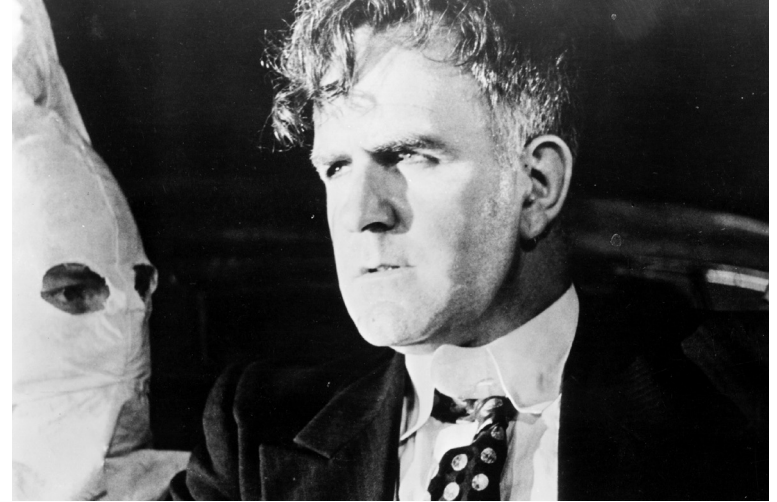
Ross Lipman

Preserved from the original 16mm color reversal a/b rolls, original 16mm prints and work prints, the original 16mm magnetic soundtracks, and the original 1/4” magnetic tracks. Laboratory services by The Stanford Theatre Film Laboratory, Fotokem, Audio Mechanics, NT Picture and Sound. Special thanks to: Jake Austin, Pea Hicks, Sid and Charlotte Laverents, Melinda Stone.

Preservation funded by The Packard Humanities Institute.

Directed by Leo Hurwitz

Frontier Films, Inc. **Producers:** Leo Hurwitz, Paul Strand. **Screenwriters:** David Wolff, L. Hurwitz. **Cinematographer:** Strand. **Editor:** L. Hurwitz. **With:** Paul Robeson (narrator/singer), Fred Johnson, Mary George, John Rennie, Amelia Romano.
35mm, b/w, 80 min.



NATIVE LAND 1942

Paul Strand and Leo Hurwitz's independently produced docu-drama, *Native Land* (1942), was politically more radical than anything Strand had ever done, yet the film also continues Strand's exploration of man and nature. Its troubled production history (1937-1941), due to a chronic lack of funds, was further compounded when The Hitler-Stalin Pact, then World War II negatively impacted the film's reach and effectiveness. Initially based on the United States Senate's LaFollette Committee on Civil Rights Hearings on labor union busting and corporate labor spying, the script by Ben Maddow and the directors became a paean to the growth of the American labor movement. Constructed out of documentary and newsreel sequences as well as fictional footage using professional actors to reenact events, the film opened commercially in May 1942 and quickly disappeared, its message of class struggle no longer in tune with the national unity politics of the home front in World War II.

The film opens with a series of images of waves crashing against the rocky cliffs of a primordial land. In the following shots Strand cuts from the sea to the forest to majestic mountains, to rivers. With Paul Robeson's strong voice booming on the soundtrack, the film develops a surprisingly patriotic narrative of man struggling for freedom, given its leftist ideology. Yet the development of cities and civilization alienates man ever further from nature. Powerful political and economic interests exploit the land and its people, as demonstrated in powerful sequences of racism, intolerance, and corporate thuggery. Certainly an ideological hybrid in its time, the film's striking black and white cinematography is supported by fluid editing that mark the filmmakers as students of Eisenstein and Pudovkin.

Jan-Christopher Horak

Preserved from the original 35mm nitrate picture negative, a 35mm safety duplicate negative, and a 35mm safety up-and-down track negative. Laboratory services by The Stanford Theatre Film Laboratory, NT Picture and Sound, and Audio Mechanics.

Preceded by:

LABOR SALUTES THE ARMED FORCES (HVMc1688r3, 47557; September 6, 1942)

Preservation funded by The Ahmanson Foundation.
35mm, b/w, 3 min.

Picture and sound preserved from original 35mm nitrate composite negative. Laboratory services by Film Technology, Inc.

NEWS OF THE DAY (12-258; April 3, 1941)

Preservation funded by the National Endowment for the Humanities.
35mm, b/w, 9 min.

Picture preserved from original 35mm nitrate printing negative; sound preserved from a 35mm nitrate composite print. Laboratory services by Film Technology, Inc.

NEWS OF THE DAY (13-256; March 25, 1942)

Preservation funded by The Ahmanson Foundation.
35mm, b/w, 9 min.

Picture preserved from original 35mm nitrate printing negative; sound preserved from a 35mm nitrate composite print. Laboratory services by Film Technology, Inc.

GENE KELLY ON TELEVISION

Until the late 1950's Gene Kelly, though no stranger to television, had resisted any serious involvement with the medium. His dramatic TV debut was as a one-armed tramp who falls in love with an angelic deaf-mute in the *Schlitz Playhouse* adaptation of Flannery O'Connor's story "The Love You Save" (CBS, 3/1/57). Two days later, he was interviewed by Dave Garroway on an installment of NBC's *Wide Wide World* entitled "A Man's Story." Other brief small screen appearances of the period included a mystery guest stint on *What's My Line* (CBS, 6/23/57) and a conversation with Edward R. Murrow on the popular interview program *Person To Person* (CBS, 12/19/58). But as the decade progressed, and as he became increasingly concerned over cut-backs in Hollywood musical feature production, Kelly, along with Fred Astaire, saw that television represented a new arena in which music and dance could be presented in novel and exciting ways.

OMNIBUS: "DANCING: A MAN'S GAME" (NBC, 12/21/58)

Robert Saudek Associates in association with the NBC Television Network. **Producers:** Robert Saudek, George M. Benson, Walter Kerr, Mary V. Ahern, Alistair Cooke, Richard H. Thomas. **Directors:** Gene Kelly, William A. Graham. **Writer:** Gene Kelly. **Host:** Alistair Cooke. **Cast:** Gene Kelly, Dick Button, Bob Cousy, Vic Ghezzi, Mickey Mantle, Sugar Ray Robinson, Vic Seixas, Johnny Unitas, David Sime, Bill Corbalis, Charles Keosseian, Fred Orlovsky, Andy Pasinski, Milan Trnka. Solo dancers, Patrick Aidarte, Edward Villella, Lou Wills, Jr. Digital Betacam, b/w, 60 min.

At the urging of Alistair Cook, host of the prestigious *Omnibus* series, Kelly was invited to create for the program, a look at the relationship between dance and athletics. Growing up in Pittsburgh, Kelly had harbored aspirations of becoming an athlete (in high school he was an avid participant in football, hockey and gymnastics) and throughout his life he worked tirelessly to overcome the perceived association between dance and effeminacy. "My two loves are dancing and sports," Kelly wrote. "I know that the foundation of my dance style is a 50-50 mixture of ballet and athletic training, and where one leaves off and the other begins, I am never quite sure." Consequently, when given the opportunity to write, choreograph and direct "Dancing: A Man's Game," Kelly pointedly established a firm link between dance and sports. The lengthy soundstage tracking shot early in the show is a case in point. Along with a group of male dancers warming up, sports superstars including Mickey Mantle, Bob Cousy, Johnny Unitas and Sugar Ray Robinson are shown in motion, after which Kelly modifies their actions into dance movements. Other highlights include Kelly in a delightful tap-dance duet with boxer Robinson; a demonstration of how modern tap developed out of a combination of Irish clog dancing and African American minstrel turns to create a thoroughly distinctive style of American dance; young dancer Patrick Adiarte and Kelly on the modernization of tap through a synthesis of old forms with new rhythms; a look at the similarities between skating and ballet intercut between world champion figure-skater Dick Button and dancer Edward Villella; and an dramatic finale reminiscent of *West Side Story*, choreographed and performed by Kelly to music by George Gershwin. The entire hour, as described by *Variety*,



was a “stunning production, expertly directed and executed...which fused and counterpointed the physical movement and rhythm of athletes with today’s dance...as high on entertainment value as it was informative.” Hailed a masterpiece by viewers and television critics nationwide, the program certainly contributed to *Omnibus* being awarded an Emmy statuette as “Best Public Service Program or Series” for 1958. Kelly himself received an Emmy nomination for “Best Choreography for Television” and the broadcast’s success encouraged him to continue his video explorations of dance on television; his next projects being two color *Pontiac Star Parade* specials produced in 1959, both preserved by the UCLA Film & Television Archive and screened in 1995 as part of the Archive’s Seventh Annual Festival of Preservation.

Digital copy transferred from 16mm kinescope. Special thanks to: Global Imageworks—Jessica Berman-Bogdan.

GENE KELLY IN NEW YORK, NEW YORK (CBS, 2/14/66)

A Miradero II production. **Conceived and devised by** Robert Wells.

Producer: Robert Wells. **Director:** Charles S. Dubin. **Writers:** Johnny Bradford, Woody Allen. **Musical numbers and dances conceived and choreographed by** Gene Kelly. Cast: Gene Kelly, Woody Allen, Gower Champion, Tommy Steele, Damita Jo.

Digital Betacam, color, 60 min.

Gene Kelly In New York, New York finds the dancer in fine form for a musical tour of Manhattan in which such New York landmarks Rockefeller Center, the Plaza Hotel and the Museum of Modern Art serve as backdrops for the show’s entertaining production numbers. Joining Kelly in this sparkling hour of song and dance are comedian Woody Allen performing at a Greenwich Village nitery; dancer/choreographer/director Gower Champion, making his first professional appearance as a dancer since 1960; British musical comedy star Tommy Steele in a lively “Two Of A Kind” song and dance with Kelly; and a swingin’ version of “You’re Nobody Till Somebody Loves You” from songstress Damita Jo.

Dan Einstein

Preserved from the original 2” master and aircheck videotapes. Video transfer at the CBS Media Exchange. Editing services by Randy Yantek.

CELEBRATING LAUREL & HARDY

UCLA Film & Television Archive is celebrating Laurel & Hardy to kick off a major preservation effort to restore all of the surviving negatives of Laurel & Hardy at UCLA, most of which have been seriously abused by generations of rereleases. With this program, the Archive also kicks off a new website and an international fundraising effort through that site, which will also feature lots of “Stan and Ollie” lore, and on-going reports of our preservation efforts. Thanks to the generosity of Mr. Jeff Joseph, a major lead gift has already been pledged for the first project.

The comedy team of Stan Laurel and Oliver Hardy (or “El Gordo y El Flaco,” as they were known in Spanish) was active in Hollywood for decades, first starring in silent shorts, and later, sound shorts and features. While silent films were relatively easy to adapt for a foreign audience by removing English intertitles and replacing them with those written in a different language, it would prove much trickier to adapt sound films. Several early Laurel & Hardy sound comedies present an innovative solution to this problem by releasing multi-language versions without over-dubbing. Each short was reshot with Laurel & Hardy speaking their lines in a foreign language (Spanish, Italian, French or German) while surrounded by a supporting cast of native speakers. These two comedies were shown at the First UCLA Festival of Preservation: *La Vida Nocturna* and *Politiquerias*. It is amazing to watch these talented comedians maintain their comic timing both verbally and physically all while speaking in an unfamiliar language. (For those not acquainted with the original versions plot synopses will be provided in English).

In *La Vida Nocturna (Blotto)* Stan feigns an urgent business telegram to escape from a tedious evening at home and go to a nightclub with Ollie. To better enjoy the evening, Stan sneaks a bottle of liquor out with him. Little do the boys know that Stan’s wife, wise to their plans, has refilled the bottle with cold tea. *Politiquerias (Chickens Come Home)* features Ollie as a mayoral candidate whose former girlfriend tries to blackmail him. Ollie’s wife is giving a dinner party for his campaign at the same time that the blackmailer demands to see him. *The Rogue Song* is considered a lost film (only the soundtrack and fragments survive) making this trailer a valuable historical document.

Amanda Bradshaw

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

LA VIDA NOCTURNA (BLOTTO) (1930)

Directed by: James Parrott.

Metro-Goldwyn-Mayer. **Screenwriter:** Leo McCarey, H. M. Walker.

Cinematographer: George Stevens. **Editor:** Richard C. Currier. **With:** Stan Laurel, Oliver Hardy, Linda Loreda, Symona Boniface, Baldwin Cooke. 35mm, b/w, 45 min.

Preserved from original camera negatives and dupe negatives, with the cooperation of Hal Roach Studios; special thanks to Mark Lipson.

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

POLITQUERIAS (CHICKENS COME HOME) (1930)

Directed by: James W. Horne.

Metro-Goldwyn-Mayer. **Screenwriter:** H. M. Walker. **Cinematographer:** Jack Stevens. **Editor:** Richard C. Currier. **With:** Stan Laurel, Oliver Hardy, Enrique Acosta, Hadji Ali, Maria Calvo.

35mm, b/w, 45 min.

Preserved from original camera negatives and dupe negatives, with the cooperation of Hal Roach Studios; special thanks to Mark Lipson.

Preceded by:

Preservation funded by the Carl David Memorial Fund

Trailer for THE ROGUE SONG (1930)

Directed by: Lionel Barrymore

Metro-Goldwyn-Mayer. **With:** Lawrence Tibbett, Stan Laurel, Oliver Hardy.

Preserved from a 35mm cemented 2-color disk provided by Bruce Miller, in cooperation with Warner Bros. Laboratory services by Cinetech Laboratory. Sound transfer by Seith Winner. Sound services by DJ Audio, Audio Mechanics. Special thanks to: Ron Hutchinson, The Vitaphone Project; Richard P. May

Preservation funded by The Joseph Drown Foundation. Additional funding by The Ahmanson Foundation, The David and Lucile Packard Foundation and The Packard Humanities Institute.

Hearst Metrotone news Vol. 3, no. 294 (excerpt)

“Movie Comedians See the Big City” (August 20, 1952)

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

Preserved from a 35mm nitrate composite print. Laboratory services by Film Technology Company, Inc. Special thanks to: King Features.





Preservation funded by The Cecil B. DeMille Foundation and The Packard Humanities Institute.

Directed by Cecil B. DeMille

Paramount Productions, Inc./A Cecil B. DeMille Production. **Screenwriters:** Harold Lamb, Dudley Nichols, Waldemar Young. **Cinematographer:** Victor Milner. **Editor:** Anne Bauchens. **With:** Henry Wilcoxon, Loretta Young, Ian Keith, C. Aubrey Smith, Alan Hale. 35mm, b/w, 125 min.

THE CRUSADES 1935

Following the great success of *Cleopatra* (1934), Cecil B. DeMille lost no time arranging another thundering epic picture to confirm his supremacy at Paramount Pictures, where his career had begun (and which he had helped to found). Following a period of independent production in the late 1920s, and a short residency at Metro-Goldwyn-Mayer, DeMille's return to Paramount had had been a triumph with *The Sign Of The Cross* (1932), a baroque display of Roman debauchery and Christian martyrdom. On its face, a story of religious factions clashing for control of Jerusalem might not have seemed salutary to DeMille, who had sustained harsh Jewish protests to *King Of Kings* (1927), but his faith in the new story (however re-interpreted for the screen) quelled any doubts he may have had, depicting the heroic victory and the character transformation of England's King Richard "the Lionhearted" (portrayed by Henry Wilcoxon). The scenario posits a violent takeover of Jerusalem by Islamic warrior Saladin, and the pan-European response to this supposed offense against Christianity's holiest site. Urged to war by his fellow kings and a rabble-rousing "holy man" (C. Aubrey Smith), Richard sees an opportunity to escape a politically expedient marriage to dour Alice, princess of France (DeMille's daughter, Katherine), but soon finds it necessary to grudgingly take a bride (Loretta Young as Berengaria, princess of Navarre) as a condition of assistance from her father in his campaign. The budding romance which follows this marriage, developing an ever-loftier tone, becomes the film's tender heart as Richard leads his troops in storming the cities of Acre and Jerusalem in quest of holy relics and victory. Berengaria's resounding appeal for peace among people of different creeds signals a rapprochement that seems extraordinarily optimistic from a contemporary perspective, but a face-off with surprisingly chivalrous Saladin appears to reflect something of the historical reality of his magnanimity. A sturdy entertainment with amazing set-pieces and memorable flourishes (such as the marriage of Berengaria to an absent Richard's

sword), the expensive picture nonetheless lost money, and moved to the background of discussions of DeMille's significant work. But it is worthy of reappraisal, and crafted with brio by a master at the height of his powers.

Shannon Kelley

Preserved by UCLA Film & Television Archive and Universal Pictures from 35mm nitrate and acetate materials. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory, BluWave Audio. Special thanks to: Cecilia DeMille Presley, Bob O'Neil.

Preceded by:

HOLLYWOOD EXTRA GIRL (1935)

Preservation funded by The Cecil B. DeMille Foundation.

Extra girl #1472 reports for work on *The Crusades*. 35mm, b/w, 11 min.

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

IN A MOUNTAIN PASS (1935)

Preservation funded by The Packard Humanities Institute.

A Technicolor short featuring mountain vistas set to classical music. 35mm, color, 8 min.

Preserved by The Stanford Theatre Foundation and UCLA Film & Television Archive. Laboratory services by YCM Laboratories, The Stanford Theatre Film Laboratory. Special thanks to: Eric Aijala, Richard Dayton.

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Hearst Metrotone news Vol. 3, no. 294 (excerpt); Labor Salutes the Armed Forces; News of the Day 13-256

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GUCCI

Wanda

DUDLEY HEER

Ann Codee and Frank Orth in "A Bird in the Hand"; Arthur Pat West in "Ship Ahoy"; Born & Lawrence in "Pigskin Troubles"; Dooley & Sales in "Dooley's the Name"; Eddie White in "I Thank You"; Florence Brady in "A Cycle of Songs"; Gladys Brockwell in "Hollywood Bound"; Harry Fox & Beatrice Curtis in "The Bee and the Fox"; Jack Waldron in "A Breath of Broadway"; Joe Frisco in "The Song Plugger"; The Kjerulf's Mayfair Quintette in "A Musical Melange"; Marlowe and Jordan in "Songs and Impressions"; Mitchell Lewis in "The Death Ship"; "Niagara Falls"; The Rangers in "After the Round-Up"; Robert Em-

mett Keane in "Gossip"; "She Who Gets Slapped" with Tom Dugan and Barbara Leonard"; "Trifles"; Val & Ernie Stanton in "Cut Yourself a Piece of Cake"; Val Harris with Ann Howe in "The Wild Westerner"; "What a Life"

JOANNE HERMAN

Queens At Heart

THE HOLLYWOOD FOREIGN PRESS ASSOCIATION

Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean

THE JOSEPH DROWN FOUNDATION

Hearst Metrotone news Vol. 3, no. 294 (excerpt)

SCOTT MARGOLIN

Arthur Pat West in "Ship Ahoy"; Born & Lawrence in "Pigskin Troubles"; Gladys Brockwell in "Hollywood Bound"; Jack Waldron in "A Breath of Broadway"; "She Who Gets Slapped" with Tom Dugan and Barbara Leonard"

THE NATIONAL ENDOWMENT FOR THE ARTS

Big Red Riding Hood

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

News of the Day 12-258

NATIONAL FILM PRESERVATION FOUNDATION

Aquarium; Epilogue/Siam; Jabbok; Love Objects; The Mirror Garden; Oblivion; Ophelia/The Cat Lady; Phases of the Moon; Samuel Beckett's Film; The Sid Saga Parts 1-3

OUTFEST

Choosing Children; Mona's Candle Light; Queens At Heart

THE PACKARD HUMANITIES INSTITUTE

Bar Babble; Big Red Riding Hood; The Big Shake-down; Brownie's Little Venus; Call To Arms; The Chalice of Sorrow; Corrine, Corrina; The Crusades; Eve's Leaves; The Flower of Doom; The Forgotten Village; Fragment from The Darling of New York; Fragment from Get-Rich-Quick Peggy; Fragment from The Law Forbids; Fragment from Little Red Riding Hood; The Girl Who Dared; The Goose Woman; Hands; Hearst Metrotone news Vol. 3, no. 294 (excerpt); Heart of the Rio Grande; Hilo Hattie; Hymn to the Sun; I Got It Bad and That Ain't Good; In A Mountain Pass; Hot In The Groove; Jungle Jig; Kiss Tomorrow Goodbye; The Law Forbids; Li'l Liza Jane; Mexico in the Hearst

Metrotone News Collection; Native Land; Pot O' Gold; Prisoner of Love; Rainbow Over Texas; Reissue Trailer for Rainbow Over Texas; Rendezvous With Annie; Satan Met a Lady; The Sid Saga Parts 1-3; Sioux City Sue; Sleep My Love; Sticks and Stones; Sweetie; Tillie; Trailer for The Garden of Allah; Trailer for Shore Acres; Trailer for The Three Passions

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DAVID STENN

Brownie's Little Venus; Fragment from The Darling of New York; Fragment from Get-Rich-Quick Peggy; Fragment from The Law Forbids; Fragment from Little Red Riding Hood; Sweetie

EMILY THOMPSON

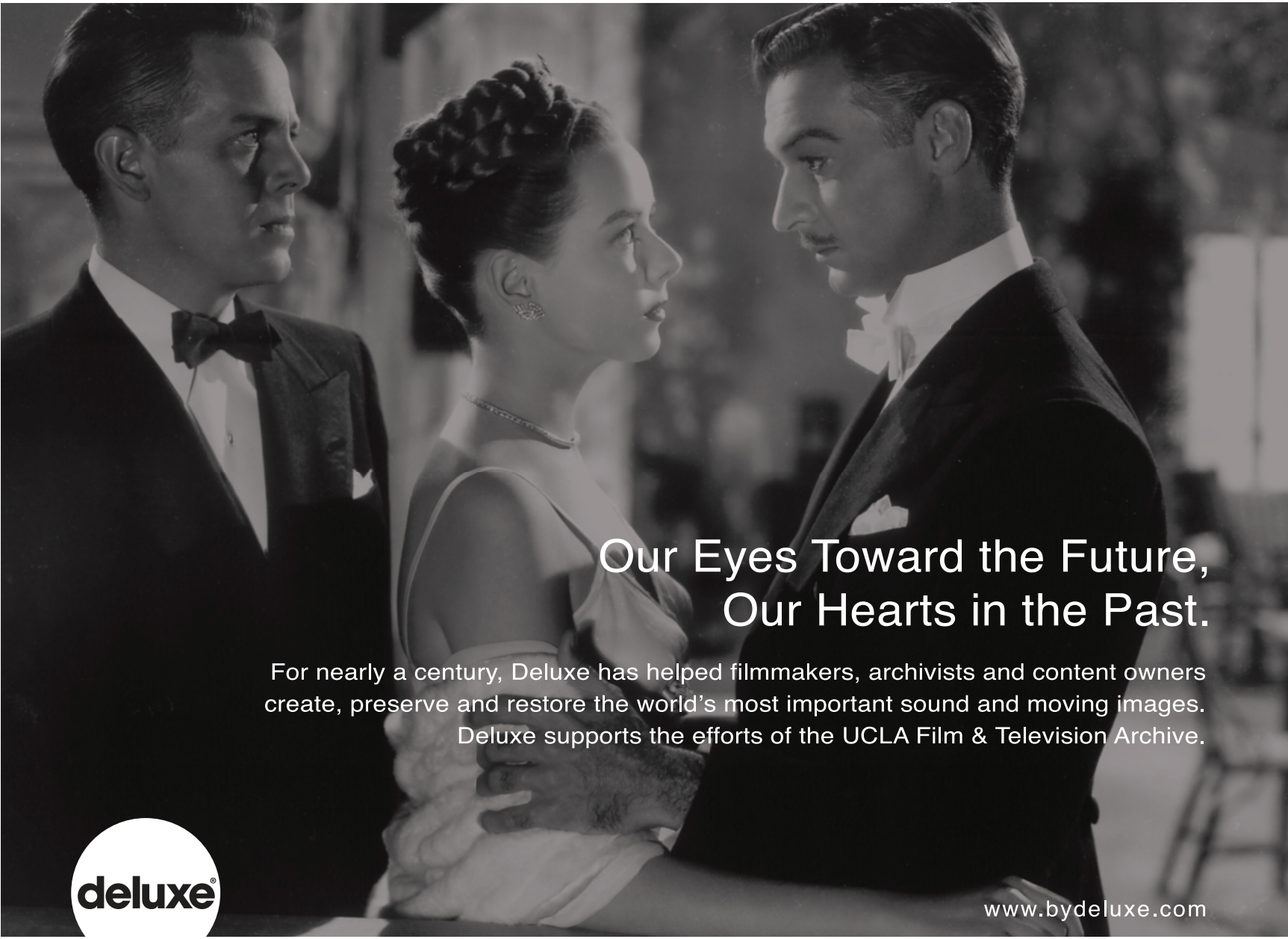
Eddie White in "I Thank You"

WARNER BROS.

Ann Codee and Frank Orth in "A Bird in the Hand"; Arthur Pat West in "Ship Ahoy"; Born & Lawrence in "Pigskin Troubles"; Dooley & Sales in "Dooley's the Name"; Eddie White in "I Thank You"; Florence Brady in "A Cycle of Songs"; Gladys Brockwell in "Hollywood Bound"; Harry Fox & Beatrice Curtis in "The Bee and the Fox"; Jack Waldron in "A Breath of Broadway"; Joe Frisco in "The Song Plugger"; The Kjerulf's Mayfair Quintette in "A Musical Melange"; Marlowe and Jordan in "Songs and Impressions"; Mitchell Lewis in "The Death Ship"; "Niagara Falls"; The Rangers in "After the Round-Up"; Robert Emmett Keane in "Gossip"; "She Who Gets Slapped" with Tom Dugan and Barbara Leonard"; "Trifles"; Val & Ernie Stanton in "Cut Yourself a Piece of Cake"; Val Harris with Ann Howe in "The Wild Westerner"; "What a Life"

THE WOMEN'S FILM PRESERVATION FUND OF NEW YORK WOMEN IN FILM & TELEVISION

Choosing Children; Mona's Candle Light



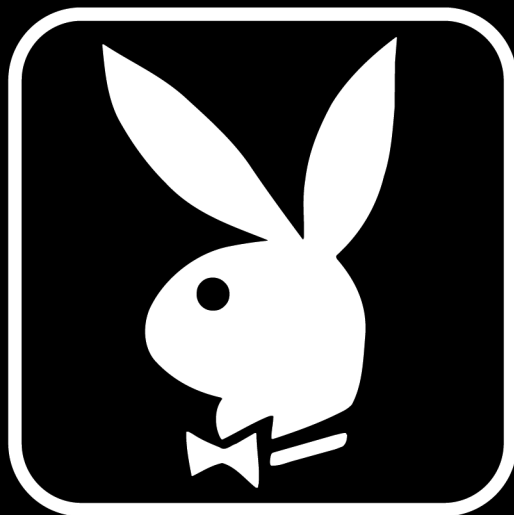
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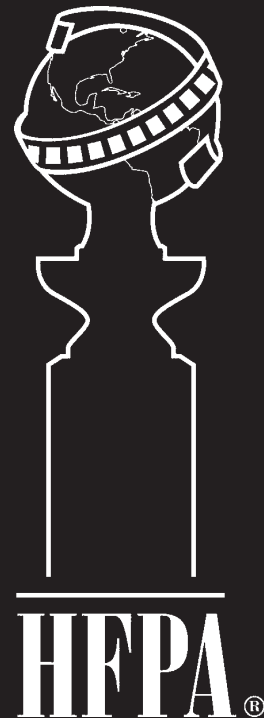
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**Congratulations to the talented preservation department
at UCLA's Film & Television Archive.**

Thank you for your marvelous work throughout the years.

Best Wishes,
Cecilia DeMille Presley
The Cecil B. DeMille Foundation



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OUTFEST

Outfest congratulates our partners at the UCLA Film & Television Archive for their commitment to the Legacy Project and for preserving important LGBT films like *Choosing Children*, *Queens at Heart*, the Tom Chomont Collection & *Mona's Candle Light*.



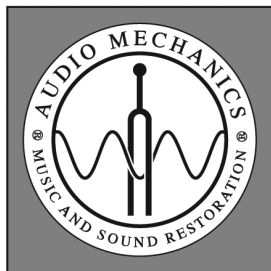
Outfest 2011: the 29th Los Angeles Gay & Lesbian Film Festival will be held July 7th - 17th
For more information visit Outfest.org



Mary of the Movies (Columbia Pictures, 1923)

The National Film Preservation Foundation salutes UCLA Film & Television Archive for its participation in the collaboration with the New Zealand Film Archive, through which lost American films are being preserved and made available to audiences once again.

National Film Preservation Foundation



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ABBOTT AND COSTELLO MEET CAPTAIN KID (1952) Charles Lamont	BARRIERS OF THE LAW (1925) J. P. McGowan	BULLFIGHTER AND THE LADY (1951) Budd Boetticher	COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN (1982) Robert Altman	DEVIL AND MISS JONES, THE (1941) Sam Wood	EXILES, THE (1961) Kent Mackenzie
AFTER TOMORROW (1932) Frank Borzage	BAT, THE (1926) Roland West	BUTTERFLY (1924) Clarence Brown	THE CONNECTION (1961) Shirley Clarke	DEVIL IS A WOMAN, THE (1935) Josef von Sternberg	FACE IN THE CROWD, A (1957) Elia Kazan
ALMOST MARRIED (1932) William Cameron Menzies	BAT WHISPERS, THE (1930) Roland West	CALAVERAS, LOS (1930) James W. Horne	COPACABANA (1947) Alfred W. Green	DIARY OF A CHAMBERMAID, THE (1946) Jean Renoir	FACES (1968) John Cassavetes
ALWAYS GOODBYE (1931) William Cameron Menzies	BECKY SHARP (1935) Rouben Mamoulian	CAN'T HELP SINGING (1944) Frank Ryan	COUNSELLOR-AT-LAW (1933) William Wyler	DISHONORED (1931) Josef von Sternberg	FAIR WIND TO JAVA (1953) Joseph Kane
AMERICAN TRAGEDY, AN (1931) Josef von Sternberg	BELLS OF ST. MARY'S, THE (1945) Leo McCarey	CAPTAIN LASH (1929) John G. Blystone	COWBOY MILLIONAIRE, THE (1934) Edward Cline	DISORDERLY CONDUCT (1932) John W. Considine, Jr.	FAREWELL TO ARMS, A (1932) Frank Borzage
ANGEL AND THE BADMAN (1946) James Edward Grant	BEST OF ENEMIES (1933) Rian James	CAUGHT (1949) Max Ophuls	CRIME DOCTOR, THE (1934) John Robertson	DIXIANA (1930) Luther Reed	FARMER TAKES A WIFE, THE (1935) Victor Fleming
ANGELINA (1934) Louis King	BETTER 'OLE, THE (1926) Charles Reisner	CHALICE OF SORROW, THE (1916) Rex Ingram	CROOKED ALLEY (1922) Robert F. Hill	DOCTOR JACK (1922) Fred Newmeyer	FAST WORKER, THE (1924) William A. Seiter
ANIMAL KINGDOM, THE (1932) Edward Griffith	BIGAMIST, THE (1953) Ida Lupino	CHAMPION (1949) Mark Robson	CRUSADES, THE (1935) Cecil B. DeMille	DOCTOR X (1932) Michael Curtiz	FEET FIRST (1930) Clyde Bruckman
ANYBODY'S WOMAN (1930) Dorothy Arzner	BIG COMBO, THE (1955) Joseph Lewis	CHEATERS AT PLAY (1932) Hamilton MacFadden	CRY DANGER (1951) Robert Parrish	DOLLAR DOWN (1925) Tod Browning	FIGHTING BLADE, THE (1923) John S. Robertson
APPLAUSE (1929) Rouben Mamoulian	BIG DAN (1923) William A. Wellman	CHECK AND DOUBLE CHECK (1930) Melville Brown	CYRANO DE BERGERAC (1950) Michael Gordon	DOUBLE CROSS ROADS (1930) Alfred Werker	FIGHTING SEABEES, THE (1944) Edward Ludwig
ARCH OF TRIUMPH (1948) Lewis Milestone	BIG SHAKEDOWN, THE (1934) John Francis Dillon	CHEER UP AND SMILE (1930) Sidney Lanfield	DADDY (1923) E. Mason Hopper	DOUBLE INDEMNITY (1944) Billy Wilder	FILM PARADE, THE (1933) J. Stuart Blackton
ARGONAUTS OF CALIFORNIA, THE (1916) Henry Kabierske	BIG SLEEP, THE (1945-6) Howard Hawks	CHEERS FOR MISS BISHOP (1941) Tay Garnett	DAMAGED LIVES (1933) Edgar G. Ulmer	DOUBLE LIFE, A (1947) George Cukor	FIRST AUTO, THE (1927) Roy Del Ruth
AWFUL TRUTH, THE (1937) Leo McCarey	BLACK SHEEP, THE (1935) Allan Dwan	CHICAGO (1928) Frank Urson	DANCE TEAM (1932) Sidney Lanfield	DRESSED TO KILL (1946) Roy William Neill	FIRST YEAR, THE (1932) William K. Howard
BABY DOLL (1956) Elia Kazan	BLONDE VENUS (1932) Josef von Sternberg	CHICANO LOVE IS FOREVER (1977) Efraín Gutiérrez	DARK COMMAND (1940) Raoul Walsh	DUMMY, THE (1929) Robert Milton	FLAME OF BARBARY COAST (1945) Joseph Kane
BACHELOR OF ARTS (1934) Louis King	BLUE SKIES (1929) Alfred Werker	CHOOSING CHILDREN (1985) Debra Chasnoff, Kim Klausner	DARK MIRROR, THE (1946) Robert Siodmak	DYNAMITE (1929) Cecil B. DeMille	FLAME OF THE YUKON, THE (1926) George Melford
BACHELOR'S AFFAIRS (1932) Alfred Werker	BODY AND SOUL (1947) Robert Rossen	CITY STREETS (1931) Rouben Mamoulian	DARK WATERS (1944) Andre deToth	EAST LYNNE (1931) Frank Lloyd	FLAME OF THE YUKON, THE (1926) George Melford
BACK TO GOD'S COUNTRY (1927) Irvin Willit	BRIDGE OF SAN LUIS REY, THE (1944) Rowland V. Lee	CLEOPATRA (1934) Cecil B. DeMille	DAUGHTER OF THE DRAGON (1931) Lloyd Corrigan	ENFORCER, THE (1951) Bretaigne Windust and Raoul Walsh (uncredited)	FLOWER OF DOOM, THE (1917) Rex Ingram
BALL OF FIRE (1941) Howard Hawks	BRIGHT SHAWL, THE (1923) John S. Robertson	CLOAK AND DAGGER (1946) Fritz Lang	DEATH TAKES A HOLIDAY (1934) Mitchell Leisen	ETERNAL LOVE (1929) Ernst Lubitsch	FLYING TIGERS (1942) David Miller
BAREFOOT CONTESSA, THE (1954) Joseph L. Mankiewicz	BROTHER FROM ANOTHER PLANET, THE (1984) John Sayles	COLLEGE DAYS (1926) Richard Thorpe	DESIGN FOR LIVING (1933) Ernst Lubitsch	FOLLOW THRU (1930) Laurence Schwab and Lloyd Corrigan	FOLLOW THRU (1930) Laurence Schwab and Lloyd Corrigan
	BUCCANEER, THE (1938) Cecil B. DeMille			EVANGELINE (1929) Edwin Carewe	FOR ALIMONY ONLY (1926) William C. de Mille
				EVE'S LEAVES (1926) Paul Slone	FOR HEAVEN'S SAKE (1926) Sam Taylor

FOR WHOM THE BELL TOLLS (1943) Sam Wood	GOOSE WOMAN, THE (1925) Clarence Brown	HOME MAKER, THE (1925) King Baggot	IT'S IN THE BAG (1945) Richard Wallace	LINE-UP AT POLICE HEAD-QUARTERS, THE (1914) Frank Beal	MAN ON THE EIFFEL TOWER, THE (1949) Burgess Meredith
FORCE OF EVIL (1948) Abraham Polonsky	GRANDMA'S BOY (1922) Fred Newmeyer	HOME OF THE BRAVE (1949) Mark Robson	I'VE ALWAYS LOVED YOU (1946) Frank Borzage	LITTLE AMERICAN, THE (1917) Cecil B. DeMille	MAN TROUBLE (1930) Berthold Viertel
FOREIGN AFFAIR, A (1948) Billy Wilder	GREAT FLAMARION, THE (1945) Anthony Mann	HONOR AMONG LOVERS (1931) Dorothy Arzner	JOAN OF ARC (1948) Victor Fleming	LITTLE WOMEN (1933) George Cukor	MARK OF ZORRO, THE (1940) Rouben Mamoulian
FORGOTTEN VILLAGE, THE (1941) Herbert Kline, Alexander Hammid	GREAT RUPERT, THE (1950) Irving Pichel	THE HOODLUM (1951) Max Nosseck	K-THE UNKNOWN (1924) Harry Pollard	LONE STAR RANGER, THE (1930) A.F. Erikson	MATEWAN (1987) John Sayles
FOUR FRIGHTENED PEOPLE (1934) Cecil B. DeMille	GREEN GODDESS, THE (1923) Sidney Olcott	HOT WATER (1924) Sam Taylor and Fred Newmeyer	KID BROTHER, THE (1927) Ted Wilde	LONG DAY'S JOURNEY INTO NIGHT (1962) Sidney Lumet	MEET JOHN DOE (1941) Frank Capra
FREE TO LOVE (1925) Frank O'Connor	GRETCHEN THE GREENHORN (1916) Sidney Franklin and Chester Franklin	HOUSE OF FEAR, THE (1945) Roy William Neill	KILLER OF SHEEP (1977) Charles Burnett	LOST HORIZON (1937) Frank Capra	MEN, THE (1950) Fred Zinnemann
FRESHMAN, THE (1925) Sam Taylor and Fred Newmeyer	GUNS OF NAVARONE, THE (1961) J. Lee Thompson	HOW GREEN WAS MY VALLEY (1941) John Ford	KISS TOMORROW GOODBYE (1950) Gordon Douglas	LOUISIANA STORY (1948) Robert Flaherty	MEN ON CALL (1930) John G. Blystone
FRONTIER MARSHAL (1932) Lew Seiler	HE FELL IN LOVE WITH HIS WIFE (1915) William Desmond Taylor	HUMORESQUE (1920) Frank Borzage	KNOCK ON ANY DOOR (1949) Nicholas Ray	LOVE LIGHT, THE (1921) Frances Marion	MERRILY WE GO TO HELL (1932) Dorothy Arzner
GAMPERALIYA (1945) Lester James Paries	HEART OF THE RIO GRANDE (1942) William Morgan	HUNTING BIG GAME IN THE ARCTIC WITH GUN AND CAMERA (1925) H.A. and Sidney Snow	LADIES' NIGHT IN A TURKISH BATH (1928) Edward Cline	LOVE ME TONIGHT (1932) Rouben Mamoulian	MICHAEL O'HALLORAN (1938) Karl Brown
GAY CABALLERO, THE (1932) Alfred Werker	HELL'S ANGELS (1930) Howard Hughes	HUSBANDS (1970) John Cassavetes	LADRONES (1930) James Parrott	LOVE PARADE, THE (1929) Ernst Lubitsch	MICKY ONE (1965) Arthur Penn
GAY DESPERADO, THE (1936) Rouben Mamoulian	HER MARKET VALUE (1925) Paul Powell	HUSH MONEY (1931) Sidney Lanfield	LAST OUTLAW, THE (1936) Christy Cabanne	LOVE TRAP, THE (1929) William Wyler	MISSISSIPPI GAMBLER, THE (1929) Reginald Barker
GILDA (1946) Charles Vidor	HERE COMES MR. JORDAN (1941) Alexander Hall	I BELIEVED IN YOU (1934) Irving Cummings	LAW UNTO HERSELF, A (1918) Wallace Worsley	LUCKY BOY (1929) Norman Taurog and Charles C. Wilson	MOLLY O' (1921) F. Richard Jones
GIRL SHY (1924) Fred Newmeyer and Sam Taylor	HIGH, WIDE AND HANDSOME (1937) Rouben Mamoulian	IF I WERE KING (1928) Frank Lloyd	LEGONG: DANCE OF THE VIRGINS (1935) Henri de la Falaise	MACBETH (1948) Orson Welles	MONTE CARLO (1930) Ernst Lubitsch
GIRL WHO DARED, THE (1944) Howard Bretherton	HIS GIRL FRIDAY (1940) Howard Hawks	IN THE LAND OF THE HEAD HUNTERS (1914) Edward S. Curtis	LENA RIVERS (1914) Buelah Poynter	MAD GAME, THE (1933) Irving Cummings	MOONRISE (1948) Frank Borzage
GIRLS ABOUT TOWN (1931) George Cukor	HIS NIBS (1921) Gregory LaCava	IN THE YEAR OF THE PIG (1968) Emile de Antonio	LETTER FROM AN UNKNOWN WOMAN (1948) Max Ophuls	MADAME LA PRESIDENTE (1915) Frank Lloyd	MOON'S OUR HOME, THE (1936) William A. Seiter
GLORIFYING THE AMERICAN GIRL (1929) Millard Webb	HISTORY IS MADE AT NIGHT (1937) Frank Borzage	INFERNAL MACHINE, THE (1933) Marcel Varnel	LIANNA (1983) John Sayles	MAJOR AND THE MINOR, THE (1942) Billy Wilder	MORE PAY, LESS WORK (1926) Albert Ray
GODLESS GIRL, THE (1928) Cecil B. DeMille	HOLIDAY (1937) George Cukor	INFORMER, THE (1935) John Ford	LIFE IN THE RAW (1933) Louis King	MAMMY (1930) Michael Curtiz	MOROCCO (1930) Josef von Sternberg
GOD'S LITTLE ACRE (1958) Anthony Mann	HOLLOW TRIUMPH (1948) Steve Sekeley	IT HAPPENED TOMORROW (1943) René Clair	LIFE WITH FATHER (1947) Michael Curtiz	MAN FOR ALL SEASONS, A (1966) Fred Zinnemann	MOVIE CRAZY (1932) Clyde Bruckman
GOLDIE (1931) Benjamin Stoloff	IT'S A JOKE, SON (1947) Benjamin Stoloff		LILIOM (1930) Frank Borzage	MAN I KILLED, THE (1932) Ernst Lubitsch	MOVIETONE FOLLIES OF 1930 (1930) Benjamin Stoloff

MURDER AT THE VANITIES (1934) Mitchell Leisen	NOCHE DE DUENDES (1930) James Parrott	PITFALL (1948) Andre deToth	REBECCA OF SUNNYBROOK FARM (1917) Marshall Neilan	RUTHLESS (1948) Edgar G. Ulmer	SECRETS (1933) Frank Borzage
MURDER IN TRINIDAD (1934) Louis King	NORTH STAR, THE (1943) Lewis Milestone	PLAINSMAN, THE (1936) Cecil B. DeMille	RED KIMONA, THE (1925) Walter Lang	SAILOR-MADE MAN, A (1921) Fred Newmeyer	SENATOR WAS INDISCREET, THE (1947) George S. Kaufman
MY BEST GIRL (1927) Sam Taylor	NOT EXACTLY GENTLEMEN (1931) Benjamin Stoloff	PLEASE DON'T BURY ME ALIVE (1977) Efrain Gutiérrez	RED MENACE, THE (1949) R.G. Springsteen	SAINT AND HER FOOL, THE (1928) William Dieterle	SENSATION SEEKERS (1927) Lois Weber
MY DARLING CLEMENTINE (1946) John Ford	OF MICE AND MEN (1939) Lewis Milestone	POINT OF ORDER! (1963) Emile de Antonio	RED SHOES, THE (1948) Michael Powell, Emeric Pressburger	SAFETY LAST (1923) Fred Newmeyer and Sam Taylor	SERVANTS' ENTRANCE (1934) Frank Lloyd
MY LADY OF WHIMS (1925) Dallas M. Fitzgerald	ON THE NIGHT STAGE (1915) Thomas H. Ince	POINTED HEELS (1929) Edward Sutherland	REFORM CANDIDATE, THE (1915) Frank Lloyd	SALVATION HUNTERS, THE (1925) Josef von Sternberg	SEVEN MEN FROM NOW (1956) Budd Boetticher
MY LADY'S LIPS (1925) James P. Hogan	ON YOUR BACK (1930) Guthrie McClintic	POISONED PARADISE: THE FORBIDDEN STORY OF MONTE CARLO (1924) Louis Gasnier	REMEMBER THE NIGHT (1940) Mitchell Leisen	SAPPHO (1921) Dimitri Buchowetski	SHADOWS (1959) John Cassavetes
MY LIPS BETRAY (1933) John G. Blystone	OLD SAN FRANCISCO (1927) Alan Crosland	POLITIQUERIAS (1930) James W. Horne	RENDEZVOUS WITH ANNIE (1946) Allan Dwan	SARAH AND SON (1930) Dorothy Arzner	SHANGHAI LADY (1929) John S. Robertson
MY MAN GODFREY (1936) Gregory LaCava	ONCE A SINNER (1930) Guthrie McClintic	POOR NUT, THE (1927) Richard Wallace	RENO (1930) George J. Crone	SATAN MET A LADY (1936) William Dieterle	SHANGHAI MADNESS (1933) John G. Blystone
MY WEAKNESS (1933) David Butler	ONE HOUR WITH YOU (1932) Ernst Lubitsch, assisted by George Cukor	POT O' GOLD (1941) George Marshall	RETURN OF DR. FU MANCHU, THE (1930) Rowland V. Lee	SATURDAY NIGHT KID, THE (1929) Edward Sutherland	SHARP SHOOTERS (1928) John G. Blystone
MYSTERIOUS DR. FU MANCHU, THE (1929) Rowland V. Lee	ONE MILLION BC (1940) Hal Roach, Sr. and Hal Roach, Jr.	POWER AND THE GLORY, THE (1933) William K. Howard	RETURN OF THE SECAUCUS 7 (1980) John Sayles	SCARLET CLAW, THE (1944) Roy William Neill	SHE WANTED A MILLIONAIRE (1932) John G. Blystone
NADA MÁS QUE UNA MUJER (1934) Harry Lachman	ONE TOUCH OF VENUS (1948) William A. Seiter	PRISONER OF ZENDA, THE (1937) John Cromwell	RIO GRANDE (1950) John Ford	SCARLET EMPRESS, THE (1934) Josef von Sternberg	SHE WORE A YELLOW RIBBON (1949) John Ford
NAKED EYE, THE (1957) Louis Clyde Stoumen	PAINTED WOMAN, THE (1932) John G. Blystone	PRIVATE AFFAIRS OF BEL AMI, THE (1947) Albert Lewin	ROAD TO RIO (1947) Norman Z. McLeod	SCARLET LETTER, THE (1926) Victor Seastrom	SHERLOCK HOLMES AND THE SECRET WEAPON (1942) Roy William Neill
NAKED KISS, THE (1964) Samuel Fuller	PARAMOUNT ON PARADE (1930) Elsie Janis, Supervisor	PROWLER, THE (1951) Joseph Losey	ROAD TO UTOPIA (1945) Hal Walker	SCARLET LETTER, THE (1934) Robert G. Vignola	SHERLOCK HOLMES AND THE VOICE OF TERROR (1942) John Rawlins
NATIVE LAND (1942) Leo Hurwitz, Paul Strand	PARISIAN LOVE (1925) Louis Gasnier	PURSUED (1947) Raoul Walsh	ROARING ROAD, THE (1919) James Cruze	SCOUNDREL, THE (1935) Ben Hecht and Charles MacArthur	SHERLOCK HOLMES FACES DEATH (1943) Roy William Neill
NIGHT IN CASABLANCA, A (1946) Archie Mayo	PART TIME WIFE (1930) Leo McCarey	PURSUIT TO ALGIERS (1945) Roy William Neill	ROBERT FROST: A LOVER'S QUARREL WITH THE WORLD (1964) Shirley Clarke	SEA HAWK, THE (1924) Frank Lloyd	SHERLOCK HOLMES IN WASHINGTON (1943) Roy William Neill
NIGHT OF THE HUNTER (1955) Charles Laughton	PARTING GLANCES (1986) Bill Sherwood	QUIET MAN, THE (1952) John Ford	ROMOLA (1924) Henry King	SECOND CHORUS (1940) H.C. Potter	SHOCK CORRIDOR (1963) Samuel Fuller
NO DEJES LA PUERTA ABIERTA (1933) Lewis Seiler	PATHS OF GLORY (1957) Stanley Kubrick	RAINBOW OVER TEXAS (1946) Frank McDonald	ROYAL FAMILY OF BROADWAY, THE (1930) Cyril Gardner and George Cukor	SECOND FIDDLE (1922) Frank Tuttle	SIDESHOW, THE (1928) Erle C. Kenton
NO WAY OUT (1950) Joseph L. Mankiewicz	PEARL OF DEATH, THE (1944) Roy William Neill	RAMROD (1947) Andre deToth	RUN, TECATO, RUN (1979) Efrain Gutiérrez	SECOND FLOOR MYSTERY, THE (1930) Roy Del Ruth	SID SAGA, THE: PARTS I-III (1985-1989) Sid Laverents
NOAH'S ARK (1928) Michael Curtiz	PEGGY LEADS THE WAY (1917) Lloyd Ingraham	RANDY RIDES ALONE (1934) Harry Fraser		SECRET BEYOND THE DOOR (1948) Fritz Lang	
	PENNY SERENADE (1941) George Stevens				

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

TELEVISION PROGRAMS PRESERVED BY UCLA 1988-2010

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

THE DINAH SHORE CHEVY SHOW (NBC, 1/22/61)	EMMY AWARDS: 16TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/25/64)	FRITZ LANG, DIRECTOR (KCET, LOS ANGELES, 1971) GARROWAY (WNAC, BOSTON, 2/25/70)	HALLMARK HALL OF FAME: "THE BORROWERS" (NBC, 12/14/73)	HALLMARK HALL OF FAME: "THE INVINCIBLE MR. DISRAELI" (NBC, 4/4/63)	HOLLYWOOD SQUARES: SHOW #543 (NBC, 11/9/68)
THE DINAH SHORE CHEVY SHOW (NBC, 3/26/61)	EMMY AWARDS: 17TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 9/12/65)	GENE KELLY IN NEW YORK, NEW YORK (CBS, 2/14/66)	HALLMARK HALL OF FAME: "CAPTAIN BRASSBOUND'S CONVERSION" (NBC, 5/2/60)	HALLMARK HALL OF FAME: "THE JOKE AND THE VALLEY" (NBC, 5/5/61)	HOLLYWOOD TELEVISION THEATRE: "ACTOR" (PBS, 2/21/78)
THE DINAH SHORE CHEVY SHOW (NBC, 4/16/61)	EMMY AWARDS: 18TH ANNUAL PRIMETIME EMMY AWARDS (CBS, 5/22/66)	THE GENE KELLY SHOW (CBS, 4/24/59)	HALLMARK HALL OF FAME: "CASEY STENDEL" (NBC, 5/6/81)	HALLMARK HALL OF FAME: "LAMP AT MIDNIGHT" (NBC, 4/27/66)	HOLLYWOOD TELEVISION THEATRE: "THE ANDERSONVILLE TRIAL" (PBS, 5/17/70)
THE DOCTORS: SHOW #2853 (NBC, 1/17/74)	EMMY AWARDS: 19TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 6/4/67)	THE GENE KELLY SHOW (NBC, 11/21/59)	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 ASHES OF MRS. REASONER" (PBS, 1/22/76)
DR. FRANK BAXTER READS "A CHRISTMAS CAROL" (KCET, LOS ANGELES, 12/21/65)	EMMY AWARDS: 21ST ANNUAL PRIMETIME EMMY AWARDS (CBS, 6/8/69)	THE GEORGE BURNS SHOW (NBC, 6/7/60)	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: "AWAKE AND SING" (PBS, 3/6/72)
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)	GEORGE LUCAS: MAKER OF FILMS (KCET, LOS ANGELES, 4/13/71)	HALLMARK HALL OF FAME: "CYRANO DE BERGERAC" (NBC, 12/6/62)	HALLMARK HALL OF FAME: "THE PATRIOTS" (NBC, 11/15/63)	HOLLYWOOD TELEVISION THEATRE: "CAROLA" (PBS, 2/5/73)
EMMY AWARDS: 12TH ANNUAL CHICAGO EMMY AWARDS (WBBM, CHICAGO, 5/25/70)	EMMY AWARDS: 28TH ANNUAL PRIMETIME EMMY AWARDS (ABC, 5/17/76)	THE GEORGE SHEARING SHOW (KTLA, LOS ANGELES, 1964)	HALLMARK HALL OF FAME: "DEAR LIAR" (NBC, 4/15/81)	HALLMARK HALL OF FAME: "THE PRICE" (NBC, 2/3/72)	HOLLYWOOD TELEVISION THEATRE: "CHEKHOV LIVE FROM HOLLYWOOD" (PBS, 1/6/72)
EMMY AWARDS: 1st ANNUAL DAYTIME EMMY AWARDS (NBC, 5/28/74)	EMMY AWARDS: 45TH ANNUAL PRIME TIME EMMY AWARDS (ABC, 9/19/93)	GET HIGH ON YOURSELF (NBC, 9/20/1981)	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: "DAY OF ABSENCE" (PBS, 12/30/71)
EMMY AWARDS: 14TH ANNUAL DAYTIME EMMY AWARDS (ABC, 6/30/87)	ESTHER WILLIAMS AT CYPRESS GARDENS (NBC, 8/8/60)	A GLIMPSE OF GREATNESS: THE STORY OF KEN HUBBS (KTLA, LOS ANGELES, 8/17/64)	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: "FOR THE USE OF THE HALL" (PBS, 1/2/75)
EMMY AWARDS: 22ND ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 4/18/70)	AN EVENING WITH FRED ASTAIRE (NBC, 10/17/58)	GOLDEN SHOWCASE: "THE DEVIL AND DANIEL WEBSTER" (NBC, 2/14/60)	HALLMARK HALL OF FAME: "ELIZABETH THE QUEEN" (NBC, 1/31/68)	HALLMARK HALL OF FAME: "ST. JOAN" (NBC, 12/4/67)	HOLLYWOOD TELEVISION THEATRE: "DOUBLE SOLITAIRE" (PBS, 1/16/74)
EMMY AWARDS: 23RD ANNUAL LOS ANGELES AREA EMMY AWARDS (KTLA, LOS ANGELES, 3/21/71)	FASHION HOOTENANNY (WTOP, WASHINGTON, D.C., 1963)	THE GREAT AMERICAN CELEBRATION (7/4/76)	HALLMARK HALL OF FAME: "FAME" (NBC, 11/30/78)	HALLMARK HALL OF FAME: "A STORM IN SUMMER" (NBC, 2/6/70)	HOLLYWOOD TELEVISION THEATRE: "FOR THE USE OF THE HALL" (PBS, 1/2/75)
EMMY AWARDS: 24TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KTTV, LOS ANGELES, 3/19/72)	THE 51ST STATE: "ACTORS' FUND HOME" (WNET, New York, 1973)	THE GREAT AMERICAN DREAM MACHINE: SHOW #1 (PBS, 1/6/71)	HALLMARK HALL OF FAME: "THE FANTASTICKS" (NBC, 10/18/64)	HALLMARK HALL OF FAME: "TEMPEST" (NBC, 2/3/60)	HOLLYWOOD TELEVISION THEATRE: "INCIDENT AT VICHY" (PBS, 12/8/73)
EMMY AWARDS: 28TH ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 5/17/76)	FLIP WILSON SHOW (NBC, 9/20/73)	HALLMARK HALL OF FAME: "ABE LINCOLN IN ILLINOIS" (NBC, 2/5/64)	HALLMARK HALL OF FAME: "THE FILE ON DEVLIN" (NBC, 11/21/69)	HALLMARK HALL OF FAME: "TIME REMEMBERED" (NBC, 2/7/61)	HOLLYWOOD TELEVISION THEATRE: "THE LAST OF MRS. LINCOLN" (PBS, 9/16/76)
EMMY AWARDS: 30TH ANNUAL LOS ANGELES AREA EMMY AWARDS (6/25/78 – not broadcast)	FONDA: AN AMERICAN LEGACY (ABC, 4/19/75)	HALLMARK HALL OF FAME: "THE ADMIRABLE CRICHTON" (NBC, 5/22/68)	HALLMARK HALL OF FAME: "GIVE US BARABBAS" (NBC, 4/15/62)	HALLMARK HALL OF FAME: "VICTORIA REGINA" (NBC, 11/30/61)	HOLLYWOOD TELEVISION THEATRE: "THE LAST OF MRS. LINCOLN" (PBS, 9/16/76)
EMMY AWARDS: 14TH ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/22/62)	THE FORD SHOW: "THE MIKADO" (NBC, 4/16/59)	HALLMARK HALL OF FAME: "ANASTASIA" (NBC, 3/17/67)	HALLMARK HALL OF FAME: "HAMLET" (NBC, 11/17/70)	HALLMARK HALL OF FAME: "WINTERSET" (NBC, 10/26/59)	HOLLYWOOD TELEVISION THEATRE: "NOURISH THE BEAST" (PBS, 9/11/75)
	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)	HERBERT MARCUSE: PHILOSOPHER OF THE NEW LEFT (KCET, LOS ANGELES, 5/31/68)	HOLLYWOOD TELEVISION THEATRE: "PHILEMON" (PBS, 10/7/76)
	THE FRANK SINATRA TIMEX SHOW (ABC, 12/13/59)	HALLMARK HALL OF FAME: 'BAREFOOT IN ATHENS' (NBC, 11/11/66)	HALLMARK HALL OF FAME: "THE HOLY TERROR" (NBC, 4/7/65)	HOLLYWOOD A GO-GO: SHOW #30 (KHJ, LOS ANGELES, 7/17/65)	HOLLYWOOD TELEVISION THEATRE: "THE PLOT TO OVERTHROW CHRISTMAS" (PBS, 12/23/71)

HOLLYWOOD TELEVISION THEATRE: "SCARECROW" (PBS, 1/10/72)	INSIGHT: "THE POKER GAME" (SYNDICATED, 1969)	JIMMY DURANTE MEETS THE LIVELY ARTS (ABC, 10/30/65)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE NATIONAL PLOWING CONTEST, SIOUX FALLS, SOUTH DAKOTA (9/22/60)	KTTV NEWS/GEORGE PUTNAM NEWS (KTTV, LOS ANGELES, 12/15/70)	THE MIKE WALLACE INTERVIEW: MYOSHI UMEKI (SYNDICATED, 1959)
HOLLYWOOD TELEVISION THEATRE: "SHADOW OF A GUNMAN" (PBS, 12/4/72)	INSIGHT: "THE SANDALMAKER" (SYNDICATED, 1968)	JIMMY DURANTE MEETS THE LIVELY ARTS: PROMOS, UNEDITED FOOTAGE (ABC, 1965)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)	KEENE AT NOON!: SHOW #175 (KNXT, LOS ANGELES, 11/4/66)	THE MIKE WALLACE INTERVIEW: RUBE GOLDBERG (SYNDICATED, 1959)
HOLLYWOOD TELEVISION THEATRE: "THE STY OF THE BLIND PIG" (PBS, 5/31/74)	THE JACK BENNY PROGRAM: WITH HARRY TRUMAN (CBS, 10/18/59)	JOHN F. KENNEDY ADDRESSES THE GREATER HOUSTON MINISTERIAL ASSOCIATION (9/12/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE JUNIOR HIGH SCHOOL: "PART 1: HEAVEN, HELL OR PURGATORY" (KNXT, LOS ANGELES, 10/17/71)	KRAFT MUSIC HALL SALUTES THE OSCARS (NBC, 3/31/71)	THE MIKE WALLACE INTERVIEW: SHELLEY BERMAN (SYNDICATED, 1959)
HOLLYWOOD TELEVISION THEATRE: "STEAMBATH" (PBS, 4/30/73)	THE JACK BENNY BIRTHDAY SPECIAL (NBC, 2/17/69)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: CAMPAIGN APPEARANCE BY SENATOR JOHN F. KENNEDY AT UNIVERSITY PLAZA, SEATTLE, WASHINGTON (9/6/60)	THE JUNIOR HIGH SCHOOL: "PART 2: FROM A TO ZOO" (KNXT, LOS ANGELES, 10/24/71)	LA RAZA: REPRESENTADA (PBS, 1980)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 11/19/58)
HOLLYWOOD TELEVISION THEATRE: "WINESBURG, OHIO" (PBS, 3/5/73)	JACK BENNY'S BAG (NBC, 11/16/68)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT REDDING, CALIFORNIA (9/8/60)	JUST PLAYNE JAYNE: PILOT (1965, not broadcast)	LAST FULL MEASURE OF DEVOTION (KTLA, LOS ANGELES, 11/22/64)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 1/14/59)
HOLLYWOOD'S SILENT ERA: "THE MOVIES 1900-1927" (KTLA, 1974)	THE JACK LaLANNE SHOW: SHOW #95-S (SYNDICATED, 4/25/60)	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)	LATINO CONSORTIUM: "ESPEJOS/MIRRORS" (PBS, 6/1/79)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 3/18/59)
HOW DO YOU GET TO BE: "AN ACTOR" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	THE JACK LaLANNE SHOW: SHOW #96-S (SYNDICATED, 4/26/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REMARKS OF SENATOR JOHN F. KENNEDY AT THE MINNEAPOLIS BEAN FEED, MINNEAPOLIS, MINNESOTA (10/1/60)	THE KCET STORY (KCET, LOS ANGELES, 1972)	LET'S MAKE A DEAL: PILOT (1963)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 5/13/59)
HOW DO YOU GET TO BE: "A SINGER" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	THE JACK LaLANNE SHOW: SHOW #97-S (SYNDICATED, 4/27/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REMARKS OF SENATOR JOHN F. KENNEDY AT THE MINNEAPOLIS BEAN FEED, MINNEAPOLIS, MINNESOTA (10/1/60)	KNBC NEWS/CONFERENCE: "WITH SEN. ROBERT F. KENNEDY (KNBC, LOS ANGELES, 4/68)	THE LIVELY ONES (NBC, 8/8/63)	MOMENTS TO BE REMEMBERED (KCET, LOS ANGELES, 9/26/81)
HOW TO BECOME A MOVIE STAR (SYNDICATED, 1975)	THE JACK LaLANNE SHOW: SHOW #98-S (SYNDICATED, 4/28/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT CADILLAC SQUARE, DETROIT, MICHIGAN (9/5/60)	KNXT NEWSROOM (KNXT, LOS ANGELES, 12/16/73)	A LOVE LETTER TO JACK BENNY (NBC, 2/5/81)	MR. ROGERS' NEIGHBORHOOD: "ADULT SHOW NO.1" (NET, 1968)
I BELIEVE IN MIRACLES: SHOW #451 (SYNDICATED, 6/29/75)	THE JACK LaLANNE SHOW: SHOW #99-S (SYNDICATED, 4/29/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)	KNXT REPORTS: "SPEED...THE DEADLY DRUG" (KNXT, LOS ANGELES, 5/11/69)	THE LOVE OF THE COMMON PEOPLE (KTTV, LOS ANGELES, 10/5/69)	MUSICAL COMEDY TONIGHT (PBS, 10/1/79)
I'VE GOT A SECRET (CBS, 4/19/61)	THE JACK LaLANNE SHOW: SHOW #100-S (SYNDICATED, 4/30/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)	KPIX REPORTS: "WHOSE MUSEUM?" (KPIX, SAN FRANCISCO, 9/23/69)	MARCEL MARCEAU LECTURE AT UCLA (3/20/68)	NBC NEWS: COVERAGE OF APOLLO 11 LIFTOFF (NBC, 7/16/69)
THE INNER CORE: CITY WITHIN A CITY: "THE NEW GENERATION AND THE ESTABLISHMENT" (WMVS, MILWAUKEE & WHA, MADISON, 5/3/68)	THE JACK LaLANNE SHOW: SHOW #101-S (SYNDICATED, 4/7/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)	KTLA MORNING NEWS. EXCERPT. ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/5/68)	MARIE: PILOT (ABC, 12/1/79)	NBC NEWS: COVERAGE OF CALIFORNIA PRIMARY AND ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)
INSIGHT: "THE HATE SYNDROME" (SYNDICATED, 1966)	THE JACK LaLANNE SHOW: SHOW #102-S (SYNDICATED, 4/8/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/28/60)	KTLA NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/6/68)	MARRIED IS BETTER (CBS, 1/9/74)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)
INSIGHT: "LOCUSTS HAVE NO KING" (SYNDICATED, 1965)	THE JACK LaLANNE SHOW: SHOW #103-S (SYNDICATED, 4/5/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT CADILLAC SQUARE, DETROIT, MICHIGAN (9/5/60)	THE MIKE DOUGLAS SHOW: EXCERPTS (SYNDICATED, 1967)	MARLON BRANDO: A LIVING BIOGRAPHY (1975)	NBC NEWS: COVERAGE OF CALIFORNIA PRIMARY AND ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)
INSIGHT: "MR. JOHNSON'S HAD THE COURSE" (SYNDICATED, 1968)	THE JACK LaLANNE SHOW: SHOW #104-S (SYNDICATED, 4/6/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/28/60)	THE MIKE DOUGLAS SHOW (SYNDICATED, 3/28/69)	MARRIED IS BETTER (CBS, 1/9/74)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)
	THE JACK LaLANNE SHOW: SHOW #105-S (SYNDICATED, 4/7/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/28/60)	THE MIKE DOUGLAS SHOW (SYNDICATED, 3/31/69)	MARRIED IS BETTER (CBS, 1/9/74)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/6/68)
	THE JACK LaLANNE SHOW: SHOW #106-S (SYNDICATED, 12/9/59)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/28/60)	THE MIKE DOUGLAS SHOW (SYNDICATED, 3/28/69)	MARRIED IS BETTER (CBS, 1/9/74)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/6/68)
	THE JACK LaLANNE SHOW: SHOW #107-S (SYNDICATED, 4/8/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/28/60)	THE MIKE DOUGLAS SHOW (SYNDICATED, 3/31/69)	MARRIED IS BETTER (CBS, 1/9/74)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/6/68)
	THE JACK LaLANNE SHOW: SHOW #108-S (SYNDICATED, 4/25/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT REDDING, CALIFORNIA (9/8/60)	THE MIKE WALLACE INTERVIEW: CLYDE BEATTY (SYNDICATED, 1959)	MARRIED IS BETTER (CBS, 1/9/74)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/6/68)
	THE JACK LaLANNE SHOW: SHOW #109-S (SYNDICATED, 4/26/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT REDDING, CALIFORNIA (9/8/60)	THE MIKE WALLACE INTERVIEW: ETHEL WATERS (SYNDICATED, 1959)	MARRIED IS BETTER (CBS, 1/9/74)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/6/68)
	THE JACK LaLANNE SHOW: SHOW #110-S (SYNDICATED, 4/27/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT REDDING, CALIFORNIA (9/8/60)	THE MIKE WALLACE INTERVIEW: ETHEL WATERS (SYNDICATED, 1959)	MARRIED IS BETTER (CBS, 1/9/74)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/6/68)

NET FANFARE: "REHEARSAL WITH LEOPOLD STOKOWSKI" (PBS, 1971)	ON THE GO: "L.A. COUNTY HOSPITAL" (KNXT, LOS ANGELES, 1959),	OPEN END: "JERRY LEWIS UNCENSORED," PARTS 1 & 2 (SYNDICATED, 9/26/65 & 10/3/65)	PLAY OF THE WEEK: "CLIMATE OF EDEN" (SYNDICATED, 2/29/60)	PONTIAC STAR PARADE: "SPIRIT OF THE ALAMO" (ABC, 11/14/60)	RALPH STORY'S LOS ANGELES: SHOW #122 (KNXT, LOS ANGELES, 10/2/66)
NET PLAYHOUSE: "HOGAN'S GOAT" (PBS, 10/16/71)	ON THE GO: "NORWALK HOSPITAL" (KNXT, LOS ANGELES, 1960)	OPEN END: "THIS YEAR ON BROADWAY" (SYNDICATED, 1959)	PLAY OF THE WEEK: "FOUR BY TENNESSEE" (SYNDICATED, 2/1/60)	POTPOURRI (KCET, LOS ANGELES, 3/11/68)	RALPH STORY'S LOS ANGELES: SHOW #126 (KNXT, LOS ANGELES, 10/30/66)
NEWSBEAT: "THIRTEENTH DISTRICT COUNCIL RACE" (KCET, 1981)	ON THE GO: "ORDEAL IN THE DESERT" (KNXT, LOS ANGELES, 3/10/60)	OPEN END: "WHO'S TRYING TO KILL THE NIGHTCLUB BUSINESS?" (SYNDICATED, 1964)	PLAY OF THE WEEK: "THE GRASS HARP" (SYNDICATED, 3/28/60)	PRESENTE: "HARVEST OF SHAME REVISITED" (KCET, LOS ANGELES, 1981)	RALPH STORY'S LOS ANGELES: SHOW #127 (KNXT, LOS ANGELES, 11/6/66)
NANCY WILSON AT THE GROVE (KTLA, LOS ANGELES, 5/21/65)	ON THE GO: "RADIATION FAMILY" (KNXT, LOS, 1960)	OPEN FOR DISCUSSION: "SKID ROW" (SYNDICATED, 11/21/65)	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 #146 (KNXT, LOS ANGELES, 3/26/67)
NIGHTLIFE: (ABC, 10/20/65)	ON THE GO: "SAN FRANCISCO EARTHQUAKE SURVIVORS" (KNXT, LOS ANGELES, 5/23/60)	THE OTHER WASHINGTON (WRC, WASHINGTON, DC, 5/31/67)	PLAY OF THE WEEK: "JUNO AND THE PAYCOCK" (SYNDICATED, 2/1/60)	RAPID TRANSIT, MASS CONFUSION (KNBC, LOS ANGELES, 5/16/67)	RALPH STORY'S LOS ANGELES: SHOW #147 (KNXT, LOS ANGELES, 4/16/67)
THE NOW SAM (SYNDICATED, 1970)	ON THE GO: "SAN QUENTIN PRISON" (KNXT, LOS ANGELES, 5/10/60)	OUT OF THE SHADOWS (KNBC, LOS ANGELES, 6/26/70)	PLAY OF THE WEEK: "THE MASTER BUILDER" (SYNDICATED, 3/21/60)	RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1971)	RALPH STORY'S LOS ANGELES: SHOW #151 (KNXT, LOS ANGELES, 5/20/67)
OF THREE I SING (CBS, 10/24/72)	ON THE GO: "SKID ROW" (KNXT, LOS ANGELES, 1959)	PASSAIC... THE BIRTHPLACE OF TELEVISION & THE DUMONT STORY (DUMONT, 1951)	PLAY OF THE WEEK: "A MONTH IN THE COUNTRY" (SYNDICATED, 11/9/59)	RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1972)	RALPH STORY'S LOS ANGELES: SHOW #156 (KNXT, LOS ANGELES, 6/17/67)
OFFRAMP: WITH BILL STOUT (KCET, LOS ANGELES, 5/6/68)	ON THE GO: "SYNANON" (CBS, 1959)	PASSWORD (ABC, 9/28/73)	PLAY OF THE WEEK: "NIGHT OF THE AUK" (SYNDICATED, 5/2/60)	RALPH STORY'S LOS ANGELES: SHOW #48 (KNXT, LOS ANGELES, 1/26/65)	RALPH STORY'S LOS ANGELES: SHOW #163 (KNXT, LOS ANGELES, 9/17/67)
OFFRAMP: WITH KURT VON MEIER (KCET, LOS ANGELES, 3/6/67)	ON THE GO: "THE THREE STOOGES" (KNXT, LOS ANGELES, 4/5/60)	PAUL LYNDE AT THE MOVIES (ABC, 3/24/79)	PLAY OF THE WEEK: "THE OLD FOOLISHNESS" (SYNDICATED, 3/6/61)	RALPH STORY'S LOS ANGELES: SHOW #56 (KNXT, LOS ANGELES, 3/23/65)	RALPH STORY'S LOS ANGELES: SHOW #164 (KNXT, LOS ANGELES, 9/24/67)
ON THE GO: "ASH GROVE COFFEE HOUSE" (KNXT, LOS ANGELES, 6/25/59)	ON THE GO: "VENICE WEST #2" (KNXT, LOS ANGELES, 10/30/59)	PERSPECTIVE: "JOURNEY TO A PINE BOX" (WRC, WASHINGTON, DC, 8/16/69)	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)	RALPH STORY'S LOS ANGELES: SHOW #165 (KNXT, LOS ANGELES, 10/1/67)
ON THE GO: "BANK CAFE" (CBS, 1959)	ON THE GO: "VITAS PAULEKAS" (KNXT, LOS ANGELES, 6/16/60)	THE PIED PIPER OF ASTROWORLD (ABC, 12/28/68)	PLAY OF THE WEEK: "RASHOMON" (SYNDICATED, 12/12/60)	RALPH STORY'S LOS ANGELES: SHOW #89 (KNXT, LOS ANGELES, 12/26/65)	RALPH STORY'S LOS ANGELES: SHOW #166 (KNXT, LOS ANGELES, 10/8/67)
ON THE GO: "BRACEROS" (KNXT, LOS ANGELES, 1959)	ON THE GO: "WATT'S TOWERS" (KNXT, LOS ANGELES, 1959)	PLAY OF THE WEEK: "ARCHIE AND MEHITABEL" (SYNDICATED, 5/16/60)	PLAY OF THE WEEK: "SIMPLY HEAVENLY" (SYNDIATED, 12/7/59)	RALPH STORY'S LOS ANGELES: SHOW #95 (KNXT, LOS ANGELES, 2/6/66)	RALPH STORY'S LOS ANGELES: SHOW #171 (KNXT, LOS ANGELES, 11/12/67)
ON THE GO: "BUCKLEY SCHOOL" (KNXT, LOS ANGELES, 3/30/600)	ONE NIGHT STAND: "PORTRAIT OF DELLA REESE" (SYNDICATED, 1959)	PLAY OF THE WEEK: "BLACK MONDAY" (SYNDICATED, 1/16/61)	PLAY OF THE WEEK: "STRINDBERG ON LOVE" (SYNDICATED, 1/25/60)	RALPH STORY'S LOS ANGELES: SHOW #99 (KNXT, LOS ANGELES, 3/6/66)	RALPH STORY'S LOS ANGELES: SHOW #174 (KNXT, LOS ANGELES, 12/3/67)
ON THE GO: "CHILDREN'S HOSPITAL" (KNXT, LOS ANGELES, 1959)	ONE NIGHT STAND: WITH WOODY HERMAN (SYNDICATED, 1959)	PLAY OF THE WEEK: "BURNING BRIGHT" (SYNDICATED, 10/26/59)	PLAY OF THE WEEK: "TWO BY SAROYAN" (SYNDICATED, 11/7/60)	RALPH STORY'S LOS ANGELES: SHOW #112 (KNXT, LOS ANGELES, 6/5/66)	RALPH STORY'S LOS ANGELES: SHOW #175 (KNXT, LOS ANGELES, 12/16/67)
ON THE GO: "CONLEY FAMILY" (KNXT, LOS ANGELES, 1959)	OPEN END: WITH SECRETARY OF STATE DEAN RUSK (SYNDICATED, 4/1966)	PLAY OF THE WEEK: "THE CHERRY ORCHARD" (SYNDICATED, 12/28/59)	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)	RALPH STORY'S LOS ANGELES: SHOW #184 (KNXT, LOS ANGELES, 2/11/68)
ON THE GO: "FREEDOM FIGHTERS" (KNXT, LOS ANGELES, 5/19/60)	OPEN END: "HARLEM TEENAGERS" (SYNDICATED, 1966)	THE POLITICS AND COMEDY OF WOODY ALLEN (PBS, 2/21/72)			RALPH STORY'S LOS ANGELES: SHOW #187 (KNXT, LOS ANGELES, 3/3/68)

RALPH STORY'S LOS ANGELES: SHOW #188 (KNXT, LOS ANGELES, 3/10/68)	THE ROBERT K. DORNAN SHOW: WITH VICE PRESIDENT SPIRO T. AGNEW (KTLA, LOS ANGELES, 7/25/70)	THE SAM YORTY SHOW: WITH RICHARD M. NIXON (KHJ, LOS ANGELES, 12/17/67)	SOCIAL SECURITY IN ACTION: HAROLD LLOYD INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH ED KIENHOLZ" (SYNDICATED, 5/6/71)	STARS OF JAZZ (KABC, LOS ANGELES, 9/1/58)
RALPH STORY'S LOS ANGELES: SHOW #201 (KNXT, LOS ANGELES, 7/14/68)	THE ROBERT KLEIN SHOW (NBC, 5/29/81)	SAUCEPANS AND THE SINGLE GIRL: WITH MICHELE LEE (1968)	SOCIAL SECURITY IN ACTION: HOAGY CARMICHAEL INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH ED KIENHOLZ AND CLAES OLDENBURG" (SYNDICATED, 3/24/70)	STARS OF JAZZ (KABC, LOS ANGELES, 10/6/58)
RALPH STORY'S LOS ANGELES: SHOW #205 (KNXT, LOS ANGELES, 9/22/68)	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, 10/13/58)
RALPH STORY'S LOS ANGELES: SHOW #216 (KNXT, LOS ANGELES, 12/8/68)	RÓD SERLING'S WONDERFUL WORLD OF...: "PROPAGANDA" (KXNT, LOS ANGELES, 3/8/70)	SHAKESPEARE LOVES REMBRANDT: PILOT (NBC, 6/12/74)	SOCIAL SECURITY IN ACTION: MAX STEINER INTERVIEW (SYNDICATED, 1965)	THE SPLIT IMAGE (KTLA, LOS ANGELES, 4/15/63)	STARS OF JAZZ (KABC, LOS ANGELES, 10/20/58)
THE RAPE OF PAULETTE (WBBM, CHICAGO, 5/23/74)	RONA BARRETT'S HOLLYWOOD: PILOT (1964)	SIXTY MINUTES: "AGNEW AND THE PRESS" (CBS, 11/25/69)	SOCIAL SECURITY IN ACTION: PAUL FORD INTERVIEW (SYNDICATED, 1965)	SPOON RIVER (RKO GENERAL SUBSCRIPTION TV, 11/4/63; ACT 1 and INTERMISSION DISCUSSION)	STELLA ADLER AND THE ACTOR (KTLA, LOS ANGELES, 7/13/64)
REBELS WITH A CAUSE (KABC, LOS ANGELES, 12/11/66)	THE ROSEY GRIER SHOW: SHOW #9-68 (KABC, LOS ANGELES, 7/27/68)	THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT. ELAINE MAY/TOM SMOTHERS CENSORSHIP SKETCH: DRESS REHEARSAL & AIR (CBS, 4/9/67)	SOCIAL SECURITY IN ACTION: RAY BOLGER INTERVIEW (SYNDICATED, 1965)	SPOON RIVER (CBS, 4/21/69; DRESS REHEARSAL)	STEREOSCOPE: "DR. LORIENE CHASE INTERVIEWS LINDA LOVELACE" (1973)
THE RED SKELTON SHOW (CBS, 9/29/59)	THE ROSEY GRIER SHOW: SHOW #17-68 (KABC, LOS ANGELES, 9/21/68)	THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT. PETE SEEGER SINGING "BIG MUDDY" (CBS, 3/2/69)	SOCIAL SECURITY IN ACTION: RICARDO MONTALBAN INTERVIEW (SYNDICATED, 1965)	STAND UP FOR AMERICA (1964)	THE STEVE ALLEN SHOW (SYNDICATED, 6/29/62)
REFLECCIONES: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1973)	THE ROSEY GRIER SHOW: SHOW #18-68 (KABC, LOS ANGELES, 9/28/68)	THE SMOTHERS BROTHERS SHOW: SHOW #10 (NBC, 5/19/75)	SOCIAL SECURITY IN ACTION: RUTH WARRICK INTERVIEW (SYNDICATED, 1965)	STANDARD TV NEWS ROUNDUP (WOWT, OMAHA, 1/17/62)	THE STEVE ALLEN SHOW (SYNDICATED, 8/20/62)
REMEMBER HOW GREAT (NBC, 2/9/61)	THE ROSEY GRIER SHOW: SHOW #39 (KABC, LOS ANGELES, 2/22/69)	THE SMOTHERS BROTHERS SHOW: SHOW #13 (NBC, 4/28/75)	SOCIAL SECURITY IN ACTION: VANCE COLVIG INTERVIEW (SYNDICATED, 1965)	STARS OF JAZZ (KABC, LOS ANGELES, 7/30/56)	THE STEVE ALLEN SHOW (SYNDICATED, 8/21/62)
REPERTOIRE WORKSHOP: "EDWIN BOOTH" (KNXT, LOS ANGELES, 8/8/65 and 8/15/65)	THE ROSEY GRIER SHOW: SHOW #42-69 (KABC, LOS ANGELES, 10/18/69)	THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #7 (ABC, 7/8/70)	THE SONNY AND CHER SHOW: "THE SONNY AND CHER YEARS," PART 2 (CBS, 11/28/73)	STARS OF JAZZ (KABC, LOS ANGELES, 4/8/57)	THE STEVE ALLEN SHOW (SYNDICATED, 10/19/62)
REPERTORY THEATRE, USA: "DON JUAN IN HELL" (SYNDICATED, 4/14/65)	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, 3/31/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/6/62)
THE REVLON REVUE: "MAURICE CHEVALIER" (CBS, 2/4/60)	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, 4/7/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/27/63)
THE RICH LITTLE SHOW (NBC, 9/3/75)	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)	STARS OF JAZZ (KABC, LOS ANGELES, 4/21/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/29/63)
RICHARD M. NIXON AND NIKITA KHRUSHCHEV: "KITCHEN DEBATE," UNITED STATES EXHIBITION HALL, INTERNATIONAL TRADE EXPOSITION, MOSCOW (7/24/59)	SALUTE TO KCET/28: "DEDICATION DINNER, BEVERLY HILTON HOTEL" (KCET, LOS ANGELES, 1/29/65)	SOCIAL SECURITY IN ACTION: BEULAH BONDI INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH ALFRED HITCHCOCK" (KCET, LOS ANGELES, 12/10/69)	STARS OF JAZZ (KABC, LOS ANGELES, 5/26/58)	THE STEVE ALLEN SHOW (SYNDICATED, 4/3/63)
THE RICHARD PRYOR SPECIAL? (NBC, 5/5/77)	SALUTE TO KCET/28: "DEDICATION PRESENTATION" (KCET, LOS ANGELES, 1/28/65)	SOCIAL SECURITY IN ACTION: CONRAD NAGEL INTERVIEW (SYNDICATED, 1965)	SPECULATION: "A CONVERSATION WITH DALTON TRUMBO" (KCET, LOS ANGELES, 12/10/70)	STARS OF JAZZ (KABC, LOS ANGELES, 6/2/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/21/63)
THE ROBERT K. DORNAN SHOW: WITH ATTORNEY GENERAL JOHN MITCHELL (KTLA, LOS ANGELES, 10/17/71)				STARS OF JAZZ (KABC, LOS ANGELES, 6/9/58)	THE STEVE ALLEN SHOW (SYNDICATED, 12/5/63)
				STARS OF JAZZ (KABC, LOS ANGELES, 7/28/58)	THE STEVE ALLEN SHOW (SYNDICATED, 12/20/63)
				STARS OF JAZZ (KABC, LOS ANGELES, 8/4/58)	THE STEVE ALLEN SHOW (SYNDICATED, 1/21/64)

THE STEVE ALLEN SHOW (SYNDICATED, 1/31/64)	TEMPO: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KHJ, LOS ANGELES, 1968)	THE UNITED STATES STEEL HOUR: "LITTLE TIN GOD" (CBS, 4/22/59)	THE UNITED STATES STEEL HOUR: "WANTED: SOMEONE INNOCENT" (CBS, 10/17/62)	ZENITH PRESENTS TELEVISION'S 25TH ANNIVERSARY SPECIAL (ABC, 9/10/72)
THE STEVE ALLEN SHOW (SYNDICATED, 3/6/64)	TEMPO: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KHJ, LOS ANGELES, 1970)	THE UNITED STATES STEEL HOUR: "THE OTHER WOMAN" (CBS, 5/15/62)	THE UNITED STATES STEEL HOUR: "WATCHING OUT FOR DULIE" (CBS, 7/12/61)	THE ZSA ZSA GABOR SHOW (KCOP, LOS ANGELES, 1969)
THE STEVE ALLEN SHOW (SYNDICATED, 3/13/64)	THAT'S ENTERTAINMENT: 50 YEARS OF MGM (ABC, 5/29/74)	THE UNITED STATES STEEL HOUR: "MALE CALL" (CBS, 8/8/62)	THE UNITED STATES STEEL HOUR: "WELCOME HOME" (CBS, 3/22/61)	
THE STEVE ALLEN SHOW (SYNDICATED, 3/17/64)	A TAOST TO JEROME KERN (NBC, 9/22/59)	THE UNITED STATES STEEL HOUR: "A MAN FOR OONA" (CBS, 5/2/62)	THE UNITED STATES STEEL HOUR: "WOMAN ACROSS THE HALL" (CBS, 8/23/61)	
THE STEVE ALLEN SHOW (SYNDICATED, 4/8/64)	THE TOMMY BANKS SHOW: EXCERPT. WITH FRANKIE HOWERD (CBC, 1972)	THE UNITED STATES STEEL HOUR: "MAN ON A MOUNTAINTOP" (CBS, 11/15/61)	VENICE: A NEWS AND PUBLIC AFFAIRS SPECIAL (KCET, LOS ANGELES, 1973)	
THE STEVE ALLEN SHOW (SYNDICATED, 6/12/64)	TONY McBRIDE (KDKA, PITTSBURGH, 9/5/67)	THE UNITED STATES STEEL HOUR: "THE MAN WHO KNEW TOMORROW" (CBS, 9/21/60)	THE VERY PERSONAL DEATH OF ELIZABETH SCHELL HOLT-HARTFORD (KNXT, LOS ANGELES, 1972)	
THE STEVE ALLEN SHOW (SYNDICATED, 9/16/64)	TORCH TIME 1963: EXCERPTS (WTAE, PITTSBURGH, 1963)	THE UNITED STATES STEEL HOUR: "OPERATION NORTHSTAR" (CBS, 12/28/60)	VIETNAM: THE VILLAGE WAR (KNXT, LOS ANGELES, 8/14/66)	
THE STEVE ALLEN SHOW (SYNDICATED, 9/18/64)	TURN ON: SHOW #2 (ABC, 1969)	THE UNITED STATES STEEL HOUR: "THE PERFECT ACCIDENT" (CBS, 2/21/62)	VISIONS: "EL CORRIDO" (PBS, 11/4/76)	
THE STEVE ALLEN SHOW (SYNDICATED, 9/21/64)	TVTV LOOKS AT THE OSCARS (KCET, LOS ANGELES 1977)	THE UNITED STATES STEEL HOUR: "QUEEN OF THE ORANGE BOWL" (CBS, 1/13/60)	WE TWO: PILOT (CBS, 1972)	
THE STEVE ALLEN SHOW (SYNDICATED, 9/22/64)	THE UNITED STATES STEEL HOUR: "THE BITTER SEX" (CBS, 1/27/61)	THE UNITED STATES STEEL HOUR: "THE SECRETS OF STELLA CROZIER" (CBS, 3/20/63)	WHAT'S IT ALL ABOUT, WORLD?: SHOW #1 (ABC, 2/6/69)	
THE STEVE ALLEN SHOW (SYNDICATED, 9/25/64)	THE UNITED STATES STEEL HOUR: "DON'T SHAKE THE FAMILY TREE" (CBS, 5/15/63)	THE UNITED STATES STEEL HOUR: "SHADOW OF A PALE HORSE" (CBS, 7/20/60)	WHAT'S MY LINE? (CBS, 9/7/58)	
THE STEVE ALLEN SHOW (SYNDICATED, 10/16/64)	THE UNITED STATES STEEL HOUR: "FAR FROM THE SHADE TREE" (CBS, 1/10/62)	THE UNITED STATES STEEL HOUR: "THE SHAME OF PAULA MARSTEN" (CBS, 4/19/61)	WHY IS IT SO?: "THE PROPERTIES OF MOVING AIR" (1968)	
STOREFRONT: "SOUL RADIO AND THE BLACK COMMUNITY " (KCET, 1973)	THE UNITED STATES STEEL HOUR: "FAREWELL TO INNOCENCE" (CBS, 11/28/62)	THE UNITED STATES STEEL HOUR: "THE GOLDEN THIRTY" (CBS, 8/9/61)	WHY IS IT SO?: "THE PUSH OF THE QUIET AIR" (1968)	
SUPER VISION: TALES OF TELEVISION: "BIRTH ON AN INDUSTRY" (PBS, 11/4/76)	THE UNITED STATES STEEL HOUR: "THE INNER PANIC" (CBS, 9/12/62)	THE UNITED STATES STEEL HOUR: "THE TWO WORLDS OF CHARLIE GORDON" (CBS, 2/22/61)	WHY ME? (KNXT, LOS ANGELES, 5/13/74)	
THE T.A.M.I. SHOW: NINE YEARS LATER (PBS, 3/28/73)			THE WIZARDRY OF OZ (KCET, LOS ANGELES, 8/20/79)	
T.J.'S: PILOT (ABC, 1965)			WRANGLER: "INCIDENT AT THE BAR M" (KTLA, LOS ANGELES, 8/4/60)	
TALK BACK: SHOW #18 (KABC, LOS ANGELES, 10/10/64)			YO SOY CHICANO (PBS, 8/14/72)	
TALK BACK: SHOW #25 (KABC, LOS ANGELES, 12/19/64)				

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PHOTOS: front cover: Henry Wilcoxon in Cecil b. DeMille's *The Crusades* (1974); **page 1:** James Stewart in George Marshall's *Pot O' Gold* (1941)

page 74: Herbert Kline's *The Forgotten Village* (1941).



