

UCLA FESTIVAL  
of PRESERVATION

2019



## FROM THE DIRECTOR

This year for the first time, we decided to organize our UCLA Festival of Preservation as a weekend event, instead of one spread out over a whole month, as in previous iterations. We believe this will give the biennial event more of a festival character, but of course this is a grand experiment. We welcome your feedback on the new format. As a result of this format change, our festival is slightly smaller than in past years, but still representative of the broad and deep efforts of UCLA Film & Television Archive to preserve and restore our moving image heritage. We have tried to put together a mix of main stream classic Hollywood, independent features, documentaries, and television work, reflecting the Archive's many stellar collections of film and video material.

We officially open the UCLA Festival of Preservation 2019 on Friday evening with Frank Borzage's *The Mortal Storm* (1940), one of the few Hollywood anti-Nazi melodramas made before America's entrance into World War II. It is also one of the first and practically only war propaganda films made in the 1940s that addresses the issue of the Holocaust or even includes the word "Jew," with Frank Morgan playing a Jewish professor caught up in the events of January 1933, when Hitler was named Chancellor of Germany. Earlier in the day we will be screening another forgotten but fascinating anti-Nazi film, *A Voice in the Wind* (Arthur Ripley, 1944), about a Czech refugee concert pianist, played by Francis Lederer, who is stranded with other refugees on a Caribbean island.

We begin Friday morning with a delightful early 1930s musical comedy, *My Lips Betray* (John G. Blystone, 1933), starring Germany's most popular actress, Lillian Harvey, who was one of the few non-Jewish German actors to turn her back on the Third Reich and immigrate to America. Harvey plays a commoner in a mythical European kingdom who is in love with a prince; an old story, but Harvey is absolutely charming. Another comedy highlight will be Sunday's Laurel and Hardy program, featuring *Perfect Day* (1929), the restoration of which was funded by our incredibly successful UCLA Spark crowdfunding campaign last year.

Continuing our efforts, begun in 2017 to preserve classic Spanish-language films for our retrospective "Recuerdos de un cine en español: Latin American Cinema in Los Angeles, 1930-1960," we have finally finished the restoration of *Enamorada* (Emilio Fernández, 1946), a version of *The Taming of the Shrew* that may be the greatest Mexican film of the classic period. We are also proud to premiere *El fantasma del convento* (Fernando de Fuentes, 1934), an early Mexican horror film that has been previously only available in terribly distressed prints, but has been restored digitally to its original splendor.

As in past years, we are proud to screen new restorations of a number of film noirs, restored in conjunction with our partners, the Film Noir Foundation and The Film Foundation. *The Red House* (Delmer Davies, 1947) is a psychological noir

thriller, starring Edward G. Robinson, who has a terrible secret to hide from his daughter, embodied in a red house on his property. *The Crooked Way* (Robert Florey, 1949) is another film noir about a wounded war veteran who lost his memory and must somehow piece together his previous life, which turns out to be not exactly clean cut. Like a lot of film noirs shot on location in the late 1940s, *Trapped* (Richard Fleischer, 1949) lends a semi-documentary feel to its narrative about the work of United States Treasury agents as they try to run down a ring of counterfeiters. Finally, we offer *The Man Who Cheated Himself* (Felix E. Feist, 1950), in which a crooked cop covers up a murder committed by his girlfriend. We might also consider L.Q. Jones' *A Boy and His Dog* (1975) a neo-noir. Featuring Don Johnson in his first starring role, the sci-fi fantasy film illustrates a post-apocalyptic world in which man and dog communicate telepathically.

Apart from classic Hollywood, we are also presenting restorations of a number of independent films. *The Killing Floor* (Bill Duke, 1986) retells the story of the infamous 1919 Chicago race riots, which were the result of Labor union activity in the city's giant stockyards. We are also reprising our "L.A. Rebellion" program with a restoration of *Operation Bootstrap* (Charles Carey, 1968), a film produced by a 1960s organization of the same name that helped African Americans receive work training.

Continuing our efforts to preserve films in the Outfest UCLA Legacy Project, now the largest LGBTQ film collection in the world with 36,000 holdings, we have preserved *Gay USA* (1977), a documentary film by Arthur J. Bressan, Jr., which discusses the

victories and challenges of the gay liberation movement before HIV/AIDS took its toll on the community. We are also happy to be presenting *The Hours and Times* (1991), a fictionalized drama by writer-director Christopher Münch about the relationship between Brian Epstein and John Lennon.

Finally, we present a selection of newsreels, television programs and animation, along with the silent feature film, *Smouldering Fires* (Clarence Brown, 1925), digitally restored from a 16mm Universal "Show-at-Home" print by retired UCLA Preservation Officer Robert Gitt for our partner, The Packard Humanities Institute.

All of our restoration work is dependent on the support of our audiences. With funding becoming ever more scarce, donations from individuals, foundations, corporations, and government agencies are extremely important for us, and I personally want to thank the many funders listed in the credits accompanying our program notes. We are most thankful for the generosity of these organizations and individuals and hope you will join them in supporting us.

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

FRIDAY, FEBRUARY 15

9:00 AM

**MY LIPS BETRAY** 1933

**Preceded by**

**SWING, HUTTON, SWING** 1937

10:41 AM

**VOICE IN THE WIND** 1944

**Preceded by**

**KARAKATOA** 1933

1:40 PM

**SELLING L.A. TELEVISION: LOCAL KINESCOPIES  
AND FILM FRAGMENTS** 1953-1965

3:15 PM

**THE CROOKED WAY** 1949

5:00 PM

**EL FANTASMA DEL CONVENTO** 1934

7:30 PM

**THE MORTAL STORM** 1940

**Preceded by**

**WINGS OVER MT. EVEREST** 1934

9:47 PM

**TRAPPED** 1949

11:20 PM

**THE MAN WHO CHEATED HIMSELF** 1950

SATURDAY, FEBRUARY 16

9:00 AM

**PLAYHOUSE 90: DAYS OF WINE AND ROSES** 1958

**Preceded by**

**PLAYHOUSE 90: CBS NETWORK CLOSED CIRCUIT SPECIAL  
FOR AFFILIATES AND PRESS** 1956

11:05 AM

**SILENT SHORTS AND FRAGMENTS** 1910-1928

2:08 PM

**SELECTIONS FROM "STARS OF JAZZ"** 1958

3:43 PM

**THE KILLING FLOOR** 1985

SUNDAY, FEBRUARY 17

6:46 <sup>PM</sup>  
**ENAMORADA** 1946

8:40 <sup>PM</sup>  
**SMOULDERING FIRES** 1925

10:20 <sup>PM</sup>  
**THE RED HOUSE** 1947

9:00 <sup>AM</sup>  
**ALIBI** 1929  
**Preceded by**  
**BEN POLLOCK AND HIS PARK CENTRAL ORCHESTRA** 1929

10:56 <sup>AM</sup>  
**RESTORED CLASSIC ANIMATION**

1:11 <sup>PM</sup>  
**LAUREL AND HARDY: FUGUES OF DESTRUCTION**

2:53 <sup>PM</sup>  
**U.S. PRESIDENTS IN THE HEARST NEWSREELS**

5:08 <sup>PM</sup>  
**OPERATION BOOTSTRAP** 1968  
**Preceded by**  
**THE SAVAGES** 1967

7:36 <sup>PM</sup>  
**GAY USA** 1978

8:59 <sup>PM</sup>  
**THE HOURS AND TIMES** 1991

10:11 <sup>PM</sup>  
**A BOY AND HIS DOG** 1975  
**Preceded by**  
**PORTRAIT** 1971

**Preservation funding provided by** Twentieth Century Fox Film Corporation

**Directed by** John Blystone

**Production:** Fox Film Corporation. **Distribution:** Fox Film Corporation.  
**Based on the play** *A Tuenemeny* by Attila Orbók. **Screenwriter:** Hans Kraly, Jane Storm. **Cinematographer:** Lee Garmes. **Music:** Samuel Kaylin.  
**With:** Lilian Harvey, John Boles, El Brendel, Irene Browne, Maude Eburne.  
35mm, b/w, 76 min.

## MY LIPS BETRAY 1933

In the mythical kingdom of Ruthania, King Rupert (John Boles) would rather compose music and indulge in expensive whims than deal with his country's ongoing monetary crisis. Lili Wieler (Lilian Harvey) flops in her debut as a singer and, mistaking the King's chauffeur (El Brendel) for Rupert, accepts a ride home in his Majesty's new bing-bang town car. Mesmerized by all of the gadgets, including a television playing a Mickey Mouse cartoon, Lili accidentally leaves a lipstick behind. Gossip flies, and Lili is shortly rumored to be the King's "favorite." Smitten, when he hears Lili sing one of his songs, the King introduces himself as Captain Von Linden. This puts Rupert in the odd situation of battling with himself for Lili's affections.

From the outset, this film depicts the underlying struggle between old world wealth and the class consciousness engendered by the new world bourgeoisie and modernism. The Queen mother is upset with Rupert's fancy new car and his dalliance with a "tawdry waitress" but at the same time says, "I've half a mind to introduce this American handshake...instead of all this kneeling and bowing." In the film's climax, as Lili strides through the palace looking every bit as audacious as Betty Boop, the soldiers loom over her; protectors of the status quo. In the end it is the discovery of oil (fancy cars are good), true love and music that triumphs over arranged marriages and royal drudgery.

John Boles, best known as the stuffed shirt husband in *Stella Dallas* (1937), shines in this film, as the completely charming, if not roguish, King Rupert. The delightfully refreshing Lilian Harvey would only appear in four movies in her short stint at Fox. Harvey continued to make movies in Germany for UFA until the Nazi's took a dim view of her aiding Jewish friends and she was forced to return to the United States, but she never resumed her Hollywood career.

*Miki Shannon*



*Restored by UCLA Film & Television Archive in conjunction with Twentieth Century Fox Film Corporation. Preserved from a 35mm nitrate dupe picture negative and nitrate composite print. Laboratory services by YCM, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special thanks: Shawn Belston, Caitlin Robertson, Victoria Stevenson, the Academy Film Archive.*

**Preceded by:**

**SWING HUTTON SWING** 1937

**Preservation funding provided by** David Stenn

**Production & Distribution:** Paramount Pictures. **Directed by:** Fred Waller.

**Cinematographer:** William Steiner, Jr. **With:** Ina Ray Hutton and her Melodears, The Winsted Trio.  
35mm, b/w, 10 minutes.

Singer-dancer Ina Ray Hutton started out on Broadway at age 8 and performed with the big bands of Harry James and Artie Shaw but it was as a pioneering band leader herself in the 1930s that she made her name. Hutton organized her first all-women big band, Ina Ray Hutton and her Melodears, in 1935. A few film appearances for the band and a starring role for Hutton in *Ever Since Venus* (1944), along with endless national touring, eventually lead her to NBC and a musical variety show in 1956. In this Paramount short, one of a series directed by Fred Waller who went on to invent Cinemarama, Hutton—grooving up front in her standard sheer evening dress—and the original Melodears, perform "Organ Grinder's Swing Overture" followed by The Winstead Trio doing "The Bugle Call Rag."

*Paul Malcolm*

*Restored by UCLA Film & Television Archive. Laboratory services by YCM Laboratories, Pacific Title & Art Studio, Fotokem, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special thanks: Paramount Pictures Archives.*

**Preservation funding provided by** The George Lucas Family Foundation

**Directed by** Arthur Ripley

**Production:** Arthur Ripley-Rudolph Monter Productions. **Distribution:** United Artists. **Producer:** Rudolph Monter. **Screenwriter:** Frederick Torberg. **Cinematographer:** Richard Fryer. **Editor:** Holbrook Todd. **Music:** Michel Michelet. **With:** Francis Lederer, Sigrid Gurie, J. Edward Bromberg, J. Carroll Naish, Alexander Granach.  
DCP, b/w, 85 min.

## VOICE IN THE WIND 1944

Produced independently by Rudolph Monter, a Jewish refugee lawyer from Prague who became a minor film producer in Hollywood, and written by Friedrich Torberg, one of Austria's most famous writers, *Voice in the Wind*, like *Casablanca* (1943), follows the fate of refugees from war-torn Europe. Francis Lederer plays a Czech concert pianist who was persecuted for performing a banned work, became a refugee, and was ultimately trapped on the Caribbean island of Guadalupe, after almost being killed by human smugglers who promised safe passage to the United States. He pines after his wife, from whom he was separated in the chaos of the Nazi invasion of Prague, never realizing that she is withering away only miles from him on another part of the island. He slowly descends into madness, no longer remembering his name, endlessly playing Czech composer Bedřich Smetana's "The Moldau," the unofficial anthem of Czech lands.

Heavily influenced by German expressionist lighting techniques, *Voice in the Wind* thematizes the plight of refugees both then and today: the dispossession of homeland, the separation of families, the loss of nationality and identity. A strong sense of melancholy pervades the sets, constructed in the rented Talisman Studios by former UFA set designer Rudi Feld. Made for under \$100,000, this B-film belies its low-budget origins, offering strong performances and a narrative, which through flashbacks within flashbacks creates a sense of disorientation, much like that felt by its characters. The film was nominated for Academy Awards for Best Music and Sound Recording.

*Jan-Christopher Horak*

**Restored by UCLA Film & Television Archive in conjunction with The Film Foundation. Preserved from a 35mm acetate print, a 35mm nitrate composite dupe negative and a 16mm dupe picture negative. Laboratory services by Fotokem, Roundabout Entertainment, Audio Mechanics, DJ Audio, Inc. Special thanks: Cohen Film Collection, Tim Lanza, The Library of Congress.**



**Preceded by:**

**KRAKATOA** 1933

**Preservation funding provided by** the Academy Film Archive.

**Production:** Joe Rock Productions, Educational Films Corporation of America. **Distribution:** Fox Film Corporation. **Producer:** Joe Rock. **Edit:** Forrest Izard. **Screenwriter:** J.H. Bekker. **With:** Graham McNamee (Narrator).  
35mm, b/w & color (tinted), 25 min.

"First a great eruption, then a tidal wave of critics' praise," is how Educational Films Corporation of America ballyhooed *Krakatoa* in the pages of *The Film Daily* after it took home an Academy Award for this short subject adventure in 1934. When *Krakatoa*, the mythic—and deadly—volcanic island in the the Sunda Strait began rumbling again in the summer of 1931, independent producer Joe Rock, dubbed by *International Photographer*, "one of the keenest minds and most wide awake independent producers in the motion picture industry," raced to the scene with a camera crew, a boat and two seaplanes to film the impending undersea explosions. Contemporary reports suggest Rock lost one of his planes when volcanic ash set a wing on fire with much of the press lauding how close he and his crew were able to get to the towers of ash, steam and rock that roiled the ocean.

*Paul Malcolm*

**Restored by UCLA Film & Television Archive in conjunction with the Academy Film Archive. Laboratory services by YCM, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc.**



## SELLING L.A. TELEVISION: LOCAL KINESCOPES AND FILM FRAGMENTS 1953-1965

Unfortunately, much of the moving image record of the history of local Los Angeles television is lost to time. Many programs from the pioneering days of local broadcasting in L.A. aired live and were simply not captured on kinescope, an expensive process by which a program was filmed directly off a studio TV monitor (often with poor image and sound quality). Because of the high costs associated with raw film stock, processing and storage inherent to the kinescope process, and the fact that any future use of these programs was not anticipated, many live programs were never “kinescoped” at all. Sadly, the implementation of videotape in broadcast television production workflows late in the decade of 1950s and early '60s brought its own drawbacks in regards to the survival of local programming, with the reusability of expensive raw tape stock leading to many programs being erased as tapes were reused over and over again to save costs.

Luckily for historians and TV fans, one use of kinescopes during the early days of local television was for stations to save portions of programs for repeated use in sales pitches to potential advertisers, sponsors and air-time buyers. In many instances these fragments, captured on kinescope for commercial purposes, may be all that survives of some local programs. Presented here is a cathode ray tube time machine of obscure kinescope fragments and filmed segments that offer a glimpse of a wide range of local Los Angeles television history, from trusted news anchors to beloved kiddie show programming to cult-favorite horror hosts. A surprise grab bag of local L.A. TV’s best, all presented in their original, low-fidelity glory.

*Mark Quigley*

*Digital video, b/w, 70 min. Digital transfers of 16mm kinescopes by Randy Yantek, UCLA Film & Television Archive, Digital Lab.*

**Preservation funding provided by** The George Lucas Family Foundation

**Directed by** Robert Florey

**Production:** La Brea Productions, Inc. **Distribution:** United Artists.

**Producer:** Benedict Bogeaus. **Based on the radio play** *No Blade Too Sharp* by Robert Monroe. **Screenwriter:** Richard H. Landau. **Cinematographer:** John Alton.

**Editor:** Frank Sullivan. **Music:** Louis Forbes. **With:** John Howard Payne, Sonny Tufts, Ellen Drew, Rhys Williams, Percy Helton.

DCP, b/w, 90 min.

## THE CROOKED WAY 1949

Eddie Rice (John Payne), a decorated World War II veteran suffering from amnesia, returns to Los Angeles to find his true identity. Unfortunately, Eddie soon discovers that his past was not of the rose covered cottage variety. His real name is Eddie Riccardi and, as a former gangster, he made many enemies, including his ex-wife Nina Martin (Ellen Drew) and mobster Vince Alexander (Sonny Tufts). Distinguishing it from other contemporary films whose heroes are returning soldiers with memory loss (*The Clay Pigeon*, *Somewhere in the Night*), *The Crooked Way* is brought to life with some of the most dazzling noir cinematography by Hungarian-born émigré John Alton (*T-Men*, *Border Incident*). Combined with Robert Florey's dramatic mise en scène and the baroque art direction of Van Nest Polglase (*Stranger on the Third Floor*, *Citizen Kane*, *All That Money Can Buy*), the result is a visually stunning masterpiece.

John Payne, best known as the affable lawyer who saves Santa Claus in *Miracle on 34th Street* (1947), carved a new niche as a tough guy in this film noir. His pensive, brooding expression perfectly fits the character of amnesiac Eddie Rice. Likewise, Sonny Tufts broke out of his romantic comedy leading man roles to play a villain for the first time. What should have been a boost to his career was mitigated by his arrests for public intoxication and other off-screen shenanigans. The closing

dramatic shoot-out between Tufts and the police is one of the reasons that, despite the censors' attempts to tone down the violence, reviews such as the one in the *New York Times* felt the need to note that, "there is so much pointless brutality in it that one may seriously question whether the movie people are wise to go on with the making of such pictures. The human family may not be perfect, but why subject it to so-called entertainment that is only fit for savage beasts."

*Miki Shannon*

**Restored by UCLA Film & Television Archive in conjunction with The Film Foundation. Preserved from four 35mm nitrate composite prints. Laboratory services by Fotokem, Roundabout Entertainment, Audio Mechanics, Simon Daniel Sound and DJ Audio, Inc. Special thanks: Ignite Films BV, Jan-Willem Bosun, The Library of Congress and The Packard Humanities Institute.**

Restoration funding provided by The George Lucas Family Foundation

Directed by Fernando de Fuentes

**Production:** Producciones FESA. **Distribution:** Rayo Films. **Producer:** Jorge Bezet. **Screenwriter:** Jorge Bezet, Fernando de Fuentes, Juan Bustillo Oro. **Cinematographer:** Ross Fisher. **Music:** Max Urban. **With:** Enrique del Campo, Marte Roel, Carlos Villatoro, Paco Martínez, Victorio Blanco. 35mm, b/w, 85 min.

## EL FANTASMA DEL CONVENTO (The Phantom of the Monastery) Mexico 1934

While the first Mexican horror film, *La Llorona* (1933), a jumbled telling of the Mexican legend of “The Crying Woman” cross pollinated with “The Cat and the Canary” precedes it by a year, *El Fantasma del Convento* is the first Mexican horror film of true import.

On a walking tour, a married couple and their best friend are overtaken by nightfall and seek shelter at an ancient monastery. They are given refuge by the brothers. The abbot tells them that the cloister is haunted by the spirit of a monk who sold his soul to the devil in exchange for his best friend’s wife, a legend that parallels the infidelity in the travelers’ own personal dynamic. Through the night the supernatural gains sway until dawn discloses new revelations.

Fernando de Fuentes, considered the finest director of early Mexican cinema, is best regarded for his three films of the Mexican revolution, *El prisionero trece* (1933), *El compadre Mendoza* (1934) and *Vámonos con Pancho Villa* (1936). *El Fantasma del Convento* is a comparative chamber work, steeped in mysticism and Catholic guilt. Its intimate quality shares a sensibility with Carl Dreyer’s *Vampyr* (1932) and Herk Harvey’s *Carnival of Souls* (1962), two other independent films that likewise linger along the grey margin of life.



Like those films it probes the ephemeral moment when the veil between life and death is rent, when dreams and death prowl the land of the living. Its connectivity to this aesthetic extends to the derelict filming location, Colegio de San Francisco Javier, northeast of Mexico City, a dead space like the Courtempierre flour mill in *Vampyr* and the Saltair Pavilion in *Carnival of Souls*. Similarly, it shares a reliance on music that demonstrates the power of the diabolical, here a brief but powerful score by Max Urban.

Scott MacQueen

*Restored by UCLA Film & Television Archive in conjunction with The Film Foundation's World Cinema Project and in collaboration with Permanencia Voluntaria and Filmoteca de la UNAM. Preserved from the 35mm nitrate picture and track negatives and a 16mm acetate composite dupe negative. Laboratory services by Fotokem, Roundabout Entertainment, Inc., Audio Mechanics, DJ Audio, Inc., Titrafilm Paris. Special thanks: Viviana García Besné, Permanencia Voluntaria; Albino Álvarez Gómez, Filmoteca de la UNAM.*

Restoration funding provided by The Juanita Scott Moss Estate

Directed by Frank Borzage

**Production:** Metro-Goldwyn-Mayer. **Distribution:** Loew's Inc.

**Based on the novel by** Phyllis Bottome. **Screenwriter:** Claudine West, Hans Rameau, George Fröschl. **Cinematographer:** William Daniels. **Editor:** Elmo Vernon.

**With:** Margaret Sullivan, James Stewart, Robert Young, Frank Morgan, Robert Stack. 35mm, b/w, 100 min.

## THE MORTAL STORM 1940

MGM's first anti-Nazi film, *The Mortal Storm*, released in June 1940, before America officially entered World War II, is a melodrama surrounding the family of a Jewish professor who is sent to a concentration camp, while his daughter (Margaret Sullivan) attempts to escape across the border with a former student of the professor, played by Jimmy Stewart. The film was actually written by two refugees from Nazi Germany, George Froeschel (a former newspaper editor) and Paul Hans Rameau (a well-known scriptwriter, persecuted for being gay), who knew the Nazis first hand. What they created was essentially a melodrama about the destruction of a family at the hands of political forces beyond their control. It is only one of two films made in Hollywood during the war that explicitly identifies the victims of Nazism as Jews, the other being Andre de Toth's *None Shall Escape* (1944).

At the beginning of the film we see the extended family of Prof. Roth celebrating his 60th birthday, when the radio announces that Adolf Hitler has been named Chancellor of Germany. When the Professor presents a lecture in which he argues that there is no physiological difference between the blood of an Aryan and that of a Jew, his students demonstratively leave the lecture hall. His daughter's two best friends symbolize different responses to Hitler. Robert Young becomes a dedicated Nazi Storm trooper, while Jimmy Stewart is the upstanding democrat who believes in free speech and must eventually flee into exile. Unfortunately, the film flopped, probably because in 1940 most Americans were uninterested in the war raging in Europe. When the film was released in neutral parts of Europe, though, Joseph Goebbels, the Nazi Propaganda Minister, banned all MGM films in German territories, in retaliation.

Jan-Christopher Horak

Preserved by UCLA Film & Television Archive. Laboratory services by Fotokem, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc.



Preceded by:

**WINGS OVER MT. EVEREST** 1935

Preservation funding provided by The Packard Humanities Institute.

**Directed by** Geoffrey Barkas, Ivor Montagu. **Production:** Gaumont British Picture Corporation. **Distribution:** Fox Film Corporation. **Presented by** E.W. Hammons.

**Producer:** Richard Robinson. **Cinematographer:** S.R. Bonnett, A.L. Fisher, J. Rosenthal. **Narrator:** Lowell Thomas. 35mm, b/w, 22 min.

"It's a real Screen Thrill," chimed *The Film Daily* in its 1935 review of this Academy Award-winning short subject and that still holds true! With a gripping narration by Lowell Thomas, *Wings Over Mt. Everest* documents the historic 1933 Houston-Mt. Everest flights, named after the expedition's financier, Fanny Lucy Radmall, a.k.a. Lady Houston, which marked the first-ever flights over the peak of Mt. Everest. Two small planes with British-Gaumont camera people on board, climbed to 32,000 feet, then "the highest recording on film ever achieved," to shoot breathtaking views of the then as yet conquered summit. (Edmund Hillary and Tenzing Norgay referenced Houston footage to plan their first successful climb in 1953.) Dramatic recreations of the expedition's planning round out the documentary footage, "some of the grandest stuff ever caught by a camera."

Paul Malcolm

Preserved by UCLA Film & Television Archive in conjunction with the Academy Film Archive. Preserved from the nitrate dupe picture negative and 35mm BFI print. Laboratory services by PHI Film Laboratory, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc.

Restoration funding provided by the Film Noir Foundation

Directed by Richard Fleischer

**Production:** Contemporary Productions, Inc. **Distribution:** Eagle-Lion Films Inc.  
**Producer:** Bryan Foy. **Screenwriter:** Earl Felton, George Zuckerman.  
**Cinematographer:** Guy Roe. **Editor:** Alfred DeGaetano. **Music:** Sol Kaplan.  
**With:** Lloyd Bridges, Barbara Payton, John Hoyt, James Todd, Russ Conway.  
35mm, b/w, 79 min.



## TRAPPED 1949

*Trapped* starts deceptively like a dry, monotone 1950s educational film about the U.S. Department of Treasury and the Bureau of Printing and Engraving, but quickly and thankfully evolves into a well-paced noir melodrama focusing on the Secret Service's pursuit of counterfeiting mobsters. Hot off his previous Eagle-Lion noir successes *T-Men* (1947) and *He Walked By Night* (1948), producer Bryan Foy employs many of the same pseudo-documentary crime procedural elements as scribed by Earl Felton—a frequent collaborator with director Richard Fleischer.

Although Fleischer's long career careened through a wide assortment of genres with very mixed results, he particularly excelled in the crime and suspense genres in the late 1940s and early 1950s—*Trapped*, *Armored Car Robbery* (1950), and *The Narrow Margin* (1952) being his most solid entries. *Variety* was particularly effusive of *Trapped*, stating the film “packs in plenty of suspense and strong melodrama in this Secret Service yarn,” and “this is cops-and-robbers as the average spectator likes it dished up!” Despite the film's perceived conventionality and obvious foregone conclusion, the *New York Times* stated “well-paced as melodrama, this film has momentum.”

*Trapped* is particularly notable as a breakout lead performance of 22-year-old Barbara Payton who was notorious for her brief and tempestuous Hollywood

career as well as her tragic and highly publicized death at the age of 39. Cinematographer Guy Roe lovingly photographs Payton, and it is easy to see why producer Foy selected her to star opposite charismatic new leading man Lloyd Bridges. However, the film easily belongs to the debonair and succinct character actor John Hoyt as the film's critical double agent. In a broader cinematic context, Roe expertly utilizes light and shadows to highlight the film's atmospheric and claustrophobic spaces, while visually enhancing the film's themes of subterfuge and entrapment. The cinematography is particularly effective in the film's climax that takes place in a Downtown Los Angeles Red Car barn.

Todd Wiener

**Restored by UCLA Film & Television Archive. Preserved from a 35mm acetate print. Laboratory services by Fotokem, Roundabout Entertainment, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special thanks: Harvard Film Archive, Eric Spilker.**

**Restoration funding provided by** the Film Noir Foundation in memory of Joseph K. McLaughlin

**Directed by** Felix E. Feist

**Production:** Phoenix Films, Inc. **Distribution:** Twentieth Century Fox Film Corporation. **Producer:** Jack M. Warner. **Screenwriter:** Seton I. Miller, Philip MacDonald. **Cinematographer:** Russell Harlan. **Editor:** David M. Weisbart. **With:** Lee J. Cobb, Jane Wyatt, John Dall, Lisa Howard, Harlan Warde. 35mm, b/w, 80 min.



## THE MAN WHO CHEATED HIMSELF 1951

Actor Lee J. Cobb was just completing an incredibly successful stage run as Willy Loman in Arthur Miller's *Death of a Salesman* when he accepted the part of veteran San Francisco Police Lieutenant Ed Cullen in *The Man Who Cheated Himself*. Cobb's Broadway success obviously inspired producer Jack Warner Jr. to cast him in his first leading role in this Phoenix Films independent production released by 20<sup>th</sup> Century Fox and scribed by famous Warner Bros. action adventure screenwriter Seton I. Miller.

With a substantial background in short subjects including the *Crime Doesn't Pay* series, director Felix E. Feist delivers a finely paced film noir with all the traditional trappings: an adulterous femme fatale accidentally kills her estranged husband and subsequently sets up a brooding Cullen to take the fall with foreseeably disastrous effect. The traditionally ebullient Jane Wyatt plays against type as the philandering Lois Frazer in a performance bordering on restrained camp.

Hot off his starring role in *Gun Crazy* earlier that same year, actor John Dall plays the cheating Lieutenant's hotshot younger brother detective who is

out to prove himself despite all of our anti-hero's roadblocks. Playing Dall's wife is the talented and underrated actress Lisa Howard who would go on to great fame in the 1960s as the American journalist who was the first to score an interview with Soviet Premier Nikita Khrushchev, and the first woman to have her own television news program.

It is, though, the city of San Francisco that takes center stage in this neat little noir potboiler. Six-time Oscar nominated cinematographer Russell Harlan—known for his beautiful epic Western vistas—utilizes dramatic Fort Point at the southern side of the Golden Gate Bridge as the hauntingly eerie location of the film's exciting climax.

*Todd Wiener*

**Restored by UCLA Film & Television Archive. Laboratory services by Fotokem, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special thanks: Schawn Belston, Twentieth Century Fox Film Corporation.**

**Directed by** John Frankenheimer

A CBS Television Network production. **Producer:** Fred Coe. **Screenwriter:** J.P. Miller.

**With:** Piper Laurie, Cliff Robertson, Charles Bickford. **Host:** Sterling Hayden.

Digital video, b/w, 90 min.

## PLAYHOUSE 90: DAYS OF WINE AND ROSES CBS 10.02.1958

An original drama written specifically for the *Playhouse 90* series, author J.P. Miller's "Days of Wine and Roses" stands among the most emotionally hard-hitting of any anthology program produced during the golden age of television. Miller's heartbreaking teleplay dispenses with the clichés associated with TV's frequent portrayal of drunks as comic relief, instead offering a harrowing, realistic account of a young couple whose fates are forever changed by alcoholism. For his powerhouse script on a then still-taboo subject, Miller would be nominated for an Emmy for Best Writing of a Single Dramatic Program - One Hour or Longer.

In his acclaimed directorial effort, John Frankenheimer utilizes stars Piper Laurie and Cliff Robertson to great impact, with both giving nuanced performances of restraint and grit rarely seen on the small screen. To this point, in the foreword to the print edition of his teleplay, Miller recounted that legendary producer Fred Coe observed the show's stars in rehearsal as they perfected acting being intoxicated—with Coe gently admonishing Frankenheimer by stating, "you've got the wine. Now let's see if you can get the roses." The resulting broadcast illuminates that Coe's comment was assimilated, with the protagonists' star-crossed love story effectively grounding the volatile drama. Among the program's wide critical notice, Jack Gould of the *New York Times* praised Laurie's performance as "enough to make the skin crawl, yet it always elicited deep sympathy...a superlative achievement." For her work, Laurie would be nominated for an Emmy for Best Single Performance by an Actress. In 1962, the teleplay would be

adapted by Miller into a major motion picture for Warner Bros., directed by Blake Edwards and starring Lee Remick and Jack Lemmon in the lead roles.

*Mark Quigley*

*Preserved by UCLA Film & Television Archive from the original 2" tape. Video transfer at the CBS Media Exchange. Special thanks: Peter Murray, Robert Haxby. Use of Playhouse 90 episode courtesy of CBS Broadcasting, Inc.*

**Preceded by:**

**PLAYHOUSE 90 – CBS CLOSED CIRCUIT PRESENTATION** 1956

Digital video, b/w, 30 min.

In this rare, newly-discovered network kinescope of a closed circuit press conference, producer Martin Manulis presents an array of superstars to introduce the debut of CBS Television's pioneering anthology series, *Playhouse 90*. The A-list talent appearing in this never-broadcast gem includes John Frankenheimer, Charlton Heston, Kim Hunter, Boris Karloff, Peter Lorre, Rod Serling, Ed and Keenan Wynn and many others.

*Mark Quigley*

*Digital transfers of 16mm kinescope at UCLA Film & Television Archive, Digital Lab. Courtesy of CBS Broadcasting, Inc.*

Restoration funding provided by the Academy Film Archive

Directed by Archie Mayo

**Production:** Warner Brothers. **Distribution:** Warner Brothers.

**Screenwriter:** E. T. Lowe, Jr. **Cinematographer:** Frank Kesson.

**With:** Irene Rich, Clyde Cook, Audrey Ferris, Stuart Holmes, Myrna Loy.  
35mm, b/w, silent, 28 min. (*fragment*)

## BEWARE OF MARRIED MEN 1928

A press sheet printed in *Exhibitors Herald* and *Moving Picture World* in 1928 put forth the suggestion that “people in the need of a good hearty laugh should take this opportunity of getting it” by seeing a newly released comedy by Warner Bros., suggestively entitled *Beware of Married Men*. Since director Archie Mayo (*The Petrified Forest*) helmed this feature during the dying days of the silent era, the studio sought to enhance its commercial viability by embellishing the shot-silent picture with a synchronized music and effects soundtrack using the Vitaphone sound-on-disc system. Ultimately, these efforts went for naught, as the picture failed at the box office and quickly disappeared from theaters.

Irene Rich stars as Myra Martin, who—while harboring unrequited feelings for her divorce attorney boss (Richard Tucker)—is attempting to save her younger sister Helene (Audrey Ferris) from the unscrupulous clutches of dastardly Huntley Sheldon, a married man (Stuart Holmes). When her sister unexpectedly elopes with another boyfriend, Myra suddenly finds herself the object of Huntley’s unseemly affections, and must find a way to avoid both him and the wrath of his jealous wife (Myrna Loy).

While critics of the day were not kind to the picture (one reviewer summed up his thoughts by simply stating “It’s all very unfortunate”), many expressed praise for actress Irene Rich and her performance in the film. Rich, who became an actress at the ripe old age of 27, found cinematic fame portraying long-suffering wives in domestic dramas long before evolving into a radio star in the 1930s. The film is also notable for the pre-fame appearance of Myrna Loy during her “vamps, tramps, and exotics” period, just one of eight feature film roles that the studio cast her in that year.

This screening presents the surviving portions of this long-lost film thanks to the co-preservation efforts of UCLA Film & Television Archive and the Academy Film Archive. Both archives teamed up to copy the surviving reels in their collections (everything that is known to exist on this title), totaling roughly half of the movie’s original footage.

Steven K. Hill

Preserved by UCLA Film & Television Archive in conjunction with the Academy Film Archive. Laboratory services by YCM Laboratories.



Preceded by:

**PRESERVED SILENT SHORTS** 1910-1916

Before the ascendancy of the feature film in the mid-1910s, the short film was king in the fast evolving world of cinema, and remained an important staple of studio production for decades. Since potentially up to 90% of all silent era films are now considered lost, UCLA Film & Television Archive is pleased to celebrate this era of filmmaking with another fascinating program of rare surviving silent film shorts in its collection. Many of these shorts have been preserved from a lone surviving print, and feature works by four of the silver screen’s pioneering studios: Independent Moving Pictures Co. (IMP), Nestor Film Company, Selig Polyscope Company, Inc., and the Vitagraph Company of America.

Steven K. Hill

**THE FRAME-UP ON DAD** 1915

Preservation funding provided by Beth Wallis

**Directed by** Horace Davey. **Production:** Nestor Film Company.

**Distribution:** Universal Film Manufacturing Company. **Scenario:** Al Christie.

**With:** Harry L. Rattenberry, Billie Rhodes, Ray Gallagher, Jean Hathaway.  
35mm, b/w, 16 min.

A father’s plan to arrange a marriage for his son goes awry when the son marries another woman, then brings her back to meet the family disguised as man. What could go wrong?

Restored by UCLA Film & Television Archive in conjunction with the Archive Film Agency. Laboratory services by The Stanford Theatre Film Laboratory.



**ACROSS THE HALL** 1916

**Preservation funding provided by** The Packard Humanities Institute

**Directed by** Horace Davey. **Production:** Nestor Film Company.

**Distribution:** Universal Film Manufacturing Company. **Scenario:** Al E. Christie.

**With:** Neal Burns, Ethel Lynne, Ray Gallagher, Billie Rhodes.

35mm, b/w, 13 min.

After moving into a new apartment, Mrs. Green becomes concerned that Mr. Green is a bit too interested in the comely Mrs. Smith living in the apartment across the hall. Returning home drunk later that evening, Mr. Green accidentally enters the Smiths' apartment, setting off a humorous chain of events.

*Restored by UCLA Film & Television Archive in conjunction with the Archive Film Agency. Preserved from two incomplete nitrate prints. Laboratory services by The Stanford Theatre Film Laboratory, Title House Digital.*

**BROTHERHOOD OF MAN** 1912

**Preservation funding provided by** Beth Wallis

**Directed by** Frank Beal. **Production:** Selig Polyscope Company, Inc.

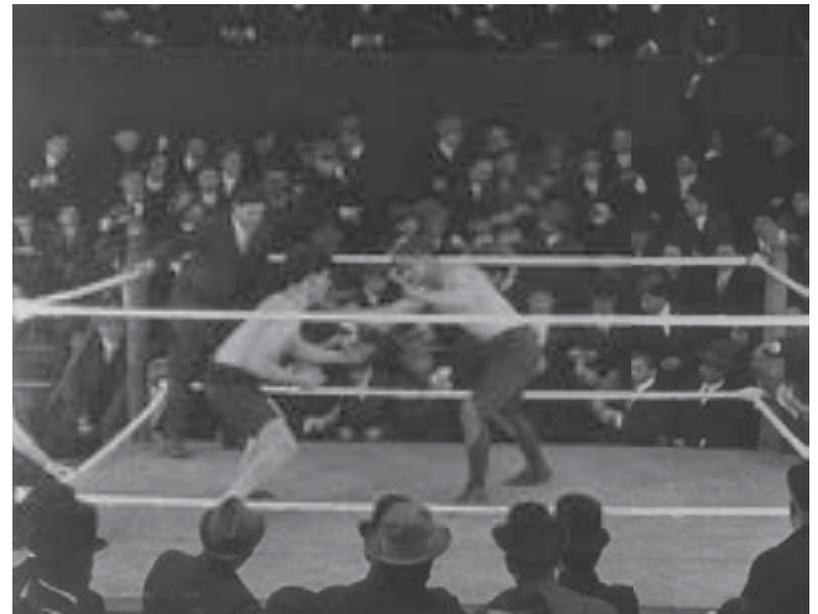
**Distribution:** General Film Company, Inc. **Producer:** William Nicholas Selig.

**Writer:** William Duncan. **With:** William Duncan, Kathlyn Williams, Myrtle Stedman, Frank Weed.

35mm, b/w, tinted, 13 min.

In this moving drama, a young man discovers his old athletic instructor panhandling on the street, and becomes determined to find a way to earn the money necessary to secure the older man's survival.

*Restored by UCLA Film & Television Archive in conjunction with the Archive Film Agency. Laboratory services by YCM, The Stanford Theatre Film Laboratory.*



## PRESERVED SILENT SHORTS AND FRAGMENTS 1910-1928

### **THE TIME-LOCK SAFE** 1910

**Restoration funding provided by** "The Time-Lock Safe" Restoration Fund, The Silent Movie Benefit Calendar and the Silent Film Society of Chicago.

**Directed by** Harry Solter. **Production:** Independent Moving Picture Co.

**Distribution:** Independent Moving Picture Co. **Producer:** Carl Laemmle.

**With:** King Baggott, Florence Lawrence, Owen Moore.

35mm, b/w, 12 min.

Early movie star Florence Lawrence appears in this dramatic farce, in which the police enlist the aid of a famous burglar to save the life of a child thought to be trapped inside a bank's time-lock safe. Also stars King Baggott and Owen Moore (Mary Pickford's first husband).

*Preserved by UCLA Film & Television Archive from a nitrate print. Laboratory services by Film Technology Company, Inc., The Stanford Theatre Film Laboratory, Pacific Title & Art Studio. Special thanks: Sally Dumaux, Rodney Sauer.*



### **THE HOBBLE SKIRT** 1910

**Restoration funding provided by** The Society for Cinephiles/ Cinecon, Inc., Rodney Sauer and the Silent Film Society of Chicago.

**Production:** Independent Moving Picture Co. **Distribution:** Motion Picture Distribution and Sales Co. **Producer:** Carl Laemmle. **With:** Ben Turpin.  
35mm, b/w, 8 min.

Ben Turpin stars as Happy Mike, a tramp hired by an actress to deliver her hobble skirt to the Baby Fund Bazaar. Instead, the tramp dons the skirt himself and impersonates the actress, igniting chaos and an epic chase.

*Preserved by UCLA Film & Television Archive from a nitrate print. Laboratory services by Film Technology Company, Inc., The Stanford Theatre Film Laboratory, Title House Digital.*



**THE SALE OF A HEART** 1913

Preservation funding provided by Beth Wallis

**Directed by** Maurice Costello, Robert Gaillard. **Production:** Vitagraph Company of America. **Distribution:** General Film Company, Inc. **Writer:** W. A. Tremayne.

**With:** Maurice Costello, Mary Charleson, Tefft Johnson, Brinsley Shaw.  
35mm, b/w, tinted, 15 min.

To avoid ruin, an impoverished count arranges a marriage between his daughter and a wealthy man she does not love. After an accident, she is taken in by a gifted artist (Maurice Costello) who saves her from an unseemly fate.

*Restored by UCLA Film & Television Archive in conjunction with the Archive Film Agency. Laboratory services by The Stanford Theatre Film Laboratory.*

**CAPTAIN JINKS' EVOLUTION** 1916

Preservation funding provided by Beth Wallis

**Directed by** Lawrence Semon. **Production:** Vitagraph Company of America.

**Distribution:** Greater Viagraph (V-L-S-E). **Writer:** C. Graham Baker.

**With:** Frank Daniels.

35mm, b/w, 14 min.

Mrs. Jinks dreams that her milquetoast husband was more of a manly brute—at least until a life-saving blood transfusion changes him into her worst nightmare.

*Restored by UCLA Film & Television Archive in conjunction with the Archive Film Agency. Laboratory services by The Stanford Theatre Film Laboratory.*



Total program running time: 119 min.

Preservation funding provided by the GRAMMY Museum Foundation, Inc.

**Modern Jazz Quartet** KABC, 6/9/1958, excerpt

**Max Roach Quintet** KABC, 10/13/1958, excerpt

**Lighthouse All Stars** KABC, 5/19/1958, excerpt

**Count Basie Orchestra; Joe Williams** KABC, 6/23/1958

**A KABC-TV production. Executive Producer:** Peter Robinson.

**Producer:** Jimmie Baker. **Writer:** Bob Arbogast. **Director:** Hap Weyman.

**Host:** Bobby Troup.

Digital video, b/w, 70 min.

## SELECTIONS FROM “STARS OF JAZZ”

*Stars of Jazz* aired weekly on KABC-TV in Los Angeles from June 25, 1956 to December 29, 1958, with additional national broadcasts on the ABC network. Hosted with cool authority by musician and actor Bobby Troup (songwriter of the beloved standard "Route 66"), *Stars of Jazz* exposed both hip and square audiences to the best of jazz music and its immensely-gifted practitioners, greatly expanding the reach of one of the most important American art forms of the 20<sup>th</sup> century. Of significant note, during the early years of the civil rights struggle, *Stars of Jazz* frequently presented viewers with integrated programming at a time when few African American artists were seen on television. This progressive modernity is also reflected in the mid-century design aesthetics of the program, with sparse stages and moodily lit sets that reflect the dynamic tenor of jazz. The results were innovative, music-dense broadcasts unlike anything else on TV at the time or perhaps since.

To enhance the viewing and listening experience of this historic series, four original *Stars of Jazz* kinescopes were scanned at 2K resolution, with their soundtracks restored from superior audio sources that were originally distributed for entertainment purposes to the military both domestically and abroad on transcription discs that were broadcast by the Armed Forces Radio and Television Service (AFRTS). This digital restoration project represents a second premiere



of sorts for *Stars of Jazz*, as the kinescope images and high fidelity sound sources for these specific episodes have not previously been joined.

*Mark Quigley*

*Audio engineering services by Nicholas Bergh, Endpoint Audio Labs. Project partners and contributors: Mark Cantor, Celluloid Improvisations; David Seubert, Special Collections, UC Santa Barbara Library; Ken Poston, Los Angeles Jazz Institute; James Harrod, Jazz Research.*

**Directed by** Bill Duke

**Production:** Public Forum Productions, Ltd. **Producer:** Elsa Rassbach, George Manasse. **Screenwriter:** Leslie Lee, Elsa Rassbach, Ron Milner. **Cinematographer:** William Birch. **Production Designer:** Maher Ahmad. **Editor:** John N. Carter. **Music:** Elizabeth Swados. **With:** Damien Leake, Alfre Woodard, Dennis Farina, Moses Gunn, Clarence Felder. DCP, color, 118 min.

## THE KILLING FLOOR 1985

Rich in characters and played against a canvas red with the blood of the Chicago Race Riot of 1919, this critically acclaimed independent film tells a true story of how a group of black and white slaughterhouse workers attempted to build an interracial union for the first time in the brutal Chicago Stockyards. Damien Leake stars as Frank Custer, a young black sharecropper from Mississippi—one of tens of thousands of southern blacks who journeyed to the industrial north during World War I, hoping to find racial equality. When he lands a job as a laborer on "the killing floor" of a giant Chicago meatpacking plant, he finds a place seething with racial antagonism. White immigrant workers are determined to improve their bargaining power by bringing the new black migrants into the union for the first time, but many blacks resist out of bitter experience. When Frank decides to support the union, his best friends from the South turn against him.

The screenplay by Obie Award-winning playwright Leslie Lee is based on a story by executive producer Elsa Rassbach, whose independent production company engaged Bill Duke to direct it as his first feature film. In 1985 *The Killing Floor* was invited to numerous festivals, including Cannes, and won the Special Jury Award at the Sundance Film Festival among many other awards. The film had already premiered to acclaim in 1984 in the PBS American Playhouse series. Originally *The Killing Floor* was planned as the pilot production for a PBS series of ten historical



dramas exploring the little-known history of American workers that Rassbach developed together with a team of leading historians and several screenwriters. The characters and events in the film are authentic and were discovered through research in historical archives. Shot in Chicago in the midst of the Reagan era just after Chicagoans had elected their first African American mayor, *The Killing Floor* found strong support in the community.

*Jan-Christopher Horak*

**Preserved by UCLA Film & Television Archive from a 16mm safety color original picture negative and a mono 16mm safety audio mag track. MTI Nova Restoration, Laboratory services by UCLA Film & Television Archive, Digital Media Lab.**

Preservation funding provided by The Film Foundation

Directed by Emilio Fernández

**Production:** Panamerican Films. **Producer:** Benito Alazraki.

**Screenwriter:** Benito Alazraki, Emilio Fernández, Íñigo de Martino.

**Cinematographer:** Gabriel Figueroa. **Editor:** Gloria Schoemann.

**With:** María Félix, Pedro Armendáriz, Fernando Fernández, José Morcillo.

DCP, b/w, in Spanish with English subtitles, 99 min.

## ENAMORADA MEXICO 1946

*Enamorada*, which translates as “A Woman in Love,” is a loose adaptation of *The Taming of the Shrew*. Macho man and Mexican revolutionary General Reyes (Armendáriz) conquers the pueblo of Cholula, then falls hopelessly in love with Beatriz Peñafiel, the daughter of the richest and most conservative man in town. Embodied by María Félix, she knocks him off his feet with a slap after he whistles at her, then literally blows him off his horse with a bomb. Hollywood called it “meeting cute.” The “taming” here consists of the General getting down on his knees repeatedly and asking her for forgiveness for all the atrocities he has committed. She does fall eventually, signaled by an extreme close-up of Beatriz awakening to love, as Reyes serenades her under her window. The final scene pays homage to Josef von Sternberg’s *Morocco* (1930), but this is one of the masterpieces of Mexican cinema.

*Jan-Christopher Horak*

*Restored by UCLA Film & Television Archive and The Film Foundation’s World Cinema Project in collaboration with Fundacion Televisa AC and Filmoteca de la UNAM. Restoration funded by the Material World Charitable Foundation. Laboratory services by Roundabout Entertainment, Audio Mechanics, DJ Audio, Inc., The PHI-Stoa Lab, Fotokem, Titrafilm Paris, Terminal Films S.A. De C.V., Simon Daniel Sound. L’Immagine Ritrovata. English translation by Roberto Esteban Green Quintana. Special thanks: Maille Iturbe Mauricio, Fundación Televisa A.C.; and Fernando Osorio Alarcón and Albino Álvarez Gómez, Filmoteca de la UNAM.*



**Preservation funding provided by** the Packard Humanities Institute

**Directed by** Clarence Brown

**Production:** Universal Pictures Corp. **Distribution:** Universal Pictures Corp.

**Screenwriters:** Sada Cowan, Howard Higgin, Melville Brown.

**Cinematographer:** Jackson Rose. **Editor:** Edward Schroeder. **With:** Pauline Frederick, Laura La Plante, Malcolm McGregor, Tully Marshall, Wanda Hawley. DCP, tinted, silent, 80 min.

## SMOULDERING FIRES 1925

“Let no man be necessary to you” proclaims the plaque hanging on Jane Vale’s office wall, a creed that has made her a powerful and determined business woman; consequently, it has also eliminated any opportunity for romantic fulfillment in her life. After a workplace confrontation, Jane (Pauline Frederick) begins to have amorous feelings for Robert (Malcolm McGregor), a much younger man working at her factory. Despite their age difference, all seems well with their relationship until Jane’s younger sister Dorothy (Laura La Plante) arrives home from college, unintentionally becoming the third corner of a heartbreaking love triangle.

After spending years as one of cinema’s biggest stars, Pauline Frederick’s career was in decline when she revived it by playing mature, self-sacrificing women looking for one last fling of youth and romance, a notable example being her performance in Ernst Lubitsch’s *Three Women* (1924). According to a July 1924 issue of *Universal Weekly*, the story of *Smouldering Fires* was penned specifically as a starring vehicle for Frederick by the prolific writing team of Sada Cowan and Howard Higgen, and was deemed significant enough by Universal to spearhead their 1925 feature release schedule. To further bolster the film’s box office appeal, the role of the younger sister went to Laura La Plante, a Universal veteran at age 20 who was in the process of becoming one of the studio’s biggest silent-era stars.



Perhaps the biggest star of the production, however, was director Clarence Brown, whose keen eye for detail enabled him to convey complicated bits of narrative visually, often within a single shot. Brown’s early experience assisting director Maurice Tourneur influenced his own filmmaking style, and he readily adopted his mentor’s use of numerous color tints to help create the proper mood for his scenes; happily, the tints in *Smouldering Fires* have been carefully recreated in this restored version. *Smouldering Fires* was the fourth feature made during Brown’s five-picture deal with Universal in the mid-1920s, and he parlayed his success during this period into a lucrative future career at MGM, directing the likes of Greta Garbo, Clark Gable, and Joan Crawford. The *Smouldering Fires* story would be remade as *Female* by Warner Bros in 1933, directed by Michael Curtiz with Ruth Chatterton in the lead role.

Steven K. Hill

**Restored by The Packard Humanities Institute. Restoration supervised by Robert Gitt, assisted by Jere Guldin and Michael Friend. Digitally scanned in 4K from color-tinted 16mm prints derived from the original 35mm camera negative. Laboratory services by Image Protection Services, Roundabout Entertainment. Special thanks: Kevin Brownlow, David W. Packard.**

**Preservation funding provided by** The George Lucas Family Foundation and The Film Foundation

**Directed by** Delmer Daves

**Production:** Thalia Productions, Inc. **Distribution:** United Artists.  
**Producer:** Sol Lesser. **Based on the novel by** George Agnew Chamberlain. **Screenwriter:** Delmer Daves. **Cinematographer:** Bert Glennon.  
**Editor:** Merrill G. White. **Music:** Miklós Rózsa. **With:** Edward G. Robinson, Lon McAllister, Judith Anderson, Rory Calhoun, Allene Roberts. 35mm, b/w, 100 min.



## THE RED HOUSE 1947

*The Red House* is a queasy dissertation on Rural American Gothic. Something about the solitude of out-of-the-way, neglected spaces lends them to secrets, pent-up guilt, sexual anxiety and madness. Crippled farmer Peter Morgan (how did he lose that leg?) and his spinster sister Ellen (why didn't she marry her true love Doc Byrne?) live in seclusion with their adopted teenage ward Meg (what really happened to her parents?). When Meg's classmate Nath comes to work the farm, his schoolboy crush on Meg in tow, Pete begins to unravel. He warns of screams in the night and an evil Something that inhabits the Oxhead Woods, centered around an abandoned red cottage and derelict ice house sequestered deep among the trees. Undisclosed sexual and murderous transgressions of the past break through into the present, shattering the carefully crafted veneer of gentility at the Morgan Farm with shame and tragedy.

Edward G. Robinson and Judith Anderson are at their powerful best as the brother and sister, secret sharers bound by sibling devotion. Robinson's demonic patriarch overwhelms the buttermilk purity of Meg and Nath (played by Allene Roberts and Lon McAllister), who are themselves counterpointed by their teenage evil twins, rapacious Teller and promiscuous Tibby (fine early performances by an earthy Rory Calhoun and a luminous Julie London).

Miklós Rózsa, already a specialist in film noir and with theremin-based scores for *The Lost Weekend* (1945) and *Spellbound* (1945) behind him, again uses Doctor Termen's wailing oscillator and, leveraged with his most lovely pastoral writing, provides not only one of his finest scores but one that is thoroughly in rapport with Delmer Daves' discomfiting psychological thriller.

Audiences inured to *The Red House* via grisly public domain copies will have the scales removed from their eyes by UCLA's restoration from the original camera negative.

Scott MacQueen

**Restored by UCLA Film & Television Archive. Preserved from the 35mm nitrate picture and track negatives and a 35mm nitrate composite dupe negative. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special thanks: Warner Bros., Ned Price.**

**Preservation funding provided by** The George Lucas Family Foundation

**Directed by** Roland West

**Production:** Feature Productions. **Distribution:** United Artists.

**Producer:** Roland West. **Based on the play** *Nightstick* by John Griffith Wray, J.C. Nugent, Elaine S. Carrington. **Screenwriter:** Roland West, C. Gardner Sullivan.

**Cinematographer:** Ray June. **Editor:** Hal C. Kern. **With:** Chester Morris, Harry Stubbs, Eleanor Griffith, Regis Toomey, Mae Busch.  
DCP, b/w, 90 min.

## ALIBI 1929

In September 1928, two months after the debut of the first talkie feature, *The Lights of New York*, rehearsal started on another gangster picture, United Artists' maiden talkie, *Alibi*. Actor Regis Toomey remembered rehearsing "as though it were a stage show, we could have gone with it into any theater afterward." Despite director Roland West's long tenure in the theater, he was a visual stylist producing such illustrative silents as *The Bat* (1926) and *The Dove* (1928). His wedding of stagecraft, film and audio technique made *Alibi* a breakthrough. Film grammar was back—the moving camera, the close shot, editing—and nascent sound technique, not mere transcription, awakened an entirely new dimension in storytelling, creating rhythm and suspense.

*Alibi* has a distinct ambivalence in the doubling of its protagonists, a hardened criminal who perhaps has gone straight, and a cynical cop who works the margins of the law to prove otherwise. Nominated for three Academy Awards, *Alibi* was cheered by critics, planting the seeds for the year's subsequent flowering of sound pictures like *Bulldog Drummond* (1929) and *Applause* (1930).

*Alibi* has retained a tentative grasp on posterity. In the legal maw of Raymond Rohauer a single 35mm print was pulled from the compromised negative in the 1950s before being lodged with Henri Langlois on the promise of free storage. Rohauer got what he paid for; when he attempted to retrieve the negative in the 1960s it had apparently vanished in the legendary 1959 Cinémathèque Française fire. A hasty 16mm dupe negative from the 1950s print left *Alibi* looking and sounding like something the cat dragged in, the 35mm master print abandoned to Rohauer's European distributor as a circulation print. Rescued by David Meeker for the BFI, that unique copy has been complemented by UCLA's audio discs and digital technology. *Alibi* is now full length and looking better than it has since 1929.

Scott MacQueen



**Restored by** UCLA Film & Television Archive in conjunction with The Film Foundation in collaboration with Cohen Film Collection. Laboratory services by Image Protection Services LLC, Roundabout Entertainment, Audio Mechanics, DJ Audio, Inc. **Special thanks:** David Meeker, The British Film Institute; Sean Coughlin, Wisconsin Center for Film and Theater Research; Megan Boyd, Fotokem; New York State Archives.

**Preceded by**

**BEN POLLACK AND HIS PARK CENTRAL ORCHESTRA 1929**

**Preservation funding provided by** The Antique Phonograph Society and Jon Sonneborne

**Production:** Vitaphone. **Distribution:** Warner Brothers Pictures Inc.  
35mm, b/w, 10 min.

Bandleader Ben Pollack and his top jazz musicians trekked to the newly-wired Brooklyn Vitaphone studios in July of 1929 to film this restored short. The band personnel was truly legendary, featuring Jack Teagarden on trombone and vocals, Jimmy McPartland on trumpet, Dick Morgan (later of the Spike Jones band) on guitar, and a just-turned 20-year-old on clarinet named Benny Goodman. The 16-inch Vitaphone disk for the sound portion turned up in Connecticut in February 2018 and was acquired by the Vitaphone Project.

Ron Hutchinson

**Restored by** UCLA Film & Television Archive in conjunction with The Antique Phonograph Society and The Vitaphone Project. Laboratory services by Fotokem, Audio Mechanics, DJ Audio, Inc. **Special thanks:** Warner Bros., The Library of Congress, John Levin, Ron Hutchinson.

## RESTORED CLASSIC ANIMATION

UCLA Film & Television Archive is pleased to present this selection of new and recent restorations of classic animated shorts featuring the timeless work of Max and Dave Fleischer, Paul Terry, stop-motion pioneer George Pal and others!



**Preservation funding provided by** The International Animated Film Society, ASIFA-Hollywood

**Directed by** George Pal. **Production:** Paramount Pictures. **Distribution:** Paramount Pictures. **Producer:** George Pal.  
35mm, Technicolor, 7 min.

### JASPER GOES HUNTING 1944

George Pal won an Honorary Academy Award in 1944 for the development of “novel methods and techniques in the production of short subjects known as Puppetoons.” His achievement was the creation of replacement animation—a method still employed by puppet animators today. *Jasper Goes Hunting* perfectly illustrates this effect as little Jasper day dreams of elephant hunting through a Technicolor Congo. This short is notable for an unusual cameo using (spoiler alert!) Warner Bros. cartoon star Bugs Bunny (voiced by Mel Blanc, animated by Bob McKimson) in a Paramount short—the sort of cross-studio/once-in-a-lifetime team up that literally never happened again—until *Who Framed Roger Rabbit* 44 years later!

*Jerry Beck*

**Laboratory services by** YCM Laboratories, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive, Fotokem. **Special thanks:** Paramount Pictures Archives.



**Preservation funding provided by** The International Animated Film Society, ASIFA-Hollywood

**Directed by** George Pal. **Production:** Paramount Pictures. **Distribution:** Paramount Pictures. **Producer:** George Pal. 35mm, Technicolor, 7 min.

## A HATFUL OF DREAMS 1944

George Pal's stop motion Puppotoons were peopled with all types of characters. Two of his most popular were a pair of lovestruck kids named Punchy and Judy. Here, down-on-his-luck Punchy obtains a magical straw hat from a plucky talking horse and transforms himself into Aladdin and, with the official permission of DC Comics, Superman. Hoping to impress Judy, Punchy's delusions of grandeur only land him in jail. The talking horse is a witness at Punchy's trial and cajoles the judge, arresting Officer Moriarty and members of the jury to test the hat, causing their secret selves to emerge inbound, a hilarious spectacle as their unfettered dreams and desire hold sway.

*Jerry Beck*

*Restored by UCLA Film & Television Archive. Preserved from the 35mm nitrate Technical-or successive exposure camera negative and a 35mm acetate track positive. Laboratory services by YCM Laboratories, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive, Fotokem. Special thanks: Paramount Pictures Archives.*

**Preservation funding provided by** David Stenn

**Directed by** Dave Fleischer. **Production:** Fleischer Studios. **Distribution:** Paramount Pictures. **Producer:** Max Fleischer. **With:** Cab Calloway and his Orchestra. 35mm, b/w, 7 min.

## THE OLD MAN OF THE MOUNTAIN 1932

Vacationing in a mountain village Betty Boop discovers the locals terrorized by the titular elder, a giant white-bearded ogre with a pernicious eye for feminine pulchritude. "I'm going up there to see that old man!" she announces defiantly. Trekking up the mountain Betty encounters a weeping unwed mother pushing a pram of white-bearded twins, and a reflective mud puddle harboring fish with decidedly slimy thoughts. The Old Man proves to be a roscoped Cab Calloway who sings the title song and cuts a jazz pas de deux with Betty before scaring her down to her underwear. Max and Dave Fleischer in their prime, coarse and hilarious.

*Scott MacQueen*

*Restored by UCLA Film & Television Archive. Preserved from the 35mm nitrate picture and track negatives and a 35mm nitrate dupe negative. Laboratory services by YCM Laboratories, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc., Special thanks: Paramount Pictures Archives, The British Film Institute.*





**Preservation funding provided by** The International Animated Film Society, ASIFA-Hollywood

**Directed by** Paul Terry and Dan Gordon. **Production:** Terrytoons.

**Distribution:** Twentieth-Century Fox Film Corporations.  
35mm, b/w, 7 min.

## PINK ELEPHANTS 1937

In this absolutely lunatic chase comedy, Paul Terry's most enduring character, Farmer Al Falfa, is run out of his bed and through the house by pink pachyderms conjured when his pet goat eats a few beer cans during a midnight stroll (a scene censored for later Saturday morning kidvid television). The herd of spectral, dipsomaniacal elephants, evoking hi-dee-ho man Cab Calloway along the way, torment Al Falfa until the clever farmer plots his revenge. This is the only Terrytoon co-directed by talented Dan Gordon and the last cartoon at the studio to feature the work of future animation superstars Joe Barbera, Jack Zander and George Gordon, all of whom would leave Terry to reboot MGM's cartoon studio in Culver City.

*Jerry Beck*

*Restored by UCLA Film & Television Archive. Preserved from the 35mm nitrate camera negative and a 35mm nitrate print. Laboratory services by Fotokem, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive. Special thanks: Paramount Pictures Archives.*

**Preservation funding provided by** The International Animated Film Society, ASIFA-Hollywood

**Directed by** Frank Moser. **Production:** Terrytoons. **Distribution:** Audio-Cinema, Inc.

**Screenwriter:** Paul Terry, Frank Moser. **Music:** Philip A. Scheib.  
35mm, b/w, 6 min.

## THE BANKERS DAUGHTER 1933

Releasing a new cartoon to theaters every two weeks, producer Paul Terry had the idea to create an animated movie serial parodying 1890s melodrama. This was the proposed first installment with four more "chapters" to be released over the next two months. The concept didn't catch on, but the characters and tropes did—zaftig Fanny Zilch, the damsel in distress, pursued by mustachioed villain Oil Can Harry in his opera hat and the dashing (albeit effeminate) hero Strongheart. The cliffhanger situations and operetta format became a Terry studio staple over the next 20 years, including the return of Oil Can Harry himself, tropes later adopted by Terry's Mighty Mouse cartoons in the 1940s and '50s. Here's where that all began.

*Jerry Beck*

*Restored by UCLA Film & Television Archive. Preserved from a 35mm acetate composite fine grain master. Laboratory services by Fotokem, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive. Special thanks: Paramount Pictures Archives.*



## RESTORED CLASSIC ANIMATION



**Preservation funding provided by** the National Film Preservation Foundation

**Directed by** Robert Abel

### FREIGHT YARD SYMPHONY 1963

The Motion Picture Division, Department of Theater Arts, U.C.L.A. An Animation Workshop Film. Story and Design by Robert Abel. Music by Victor Feldman. 16mm, color, 6 mins.

This early UCLA student film by noted visual effects pioneer Robert Abel (1937 - 2001) employs a mixed media approach to distill the kinetic energy of an industrial train depot into bold graphic elements. With a jazz score, Piet Mondrian-inspired lines and Oskar Fischinger-style movement, the highly-accomplished animated short evokes the modernist works of Saul Bass and Ray and Charles Eames.

*Mark Quigley*

*Restoration funding provided by the National Film Preservation Foundation. Laboratory services by FotoKem, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Preserved from 16mm original A/B positives, 16mm mag track and 16mm print.*

**Preservation funding provided by** The International Animated Film Society, ASIFA-Hollywood

**Directed by** Paul Terry and Frank Moser. **Production:** Terrytoons. **Distribution:** Educational Film Exchanges, Inc. **Screenwriters:** Paul Terry, Frank Moser. 35mm, Technicolor, 7 min.

### CAVIAR 1930

The first release from Terrytoons, a new studio run by animators Paul Terry and Frank Moser, formerly of Van Beuren's popular silent-era Aesop's Fables. Obtaining a contract from Educational Pictures ("The Spice of the Program") for 26 sound cartoons a year, Terry made 'em fast and cheap—but they are not without their charms. In his first year, every cartoon was named after a food that would suggest a setting for the gags and musical score. In this case the gags revolve around life in the USSR; the music, a symphony of pseudo Russian melodies. Note, that's composer Philip A. Scheib seen in silhouette in an opening prologue.

*Jerry Beck*

*Restored by UCLA Film & Television Archive. Preserved from a 35mm nitrate print. Laboratory services by Fotokem, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive. Special thanks: Paramount Pictures Archives.*





## LAUREL AND HARDY: FUGUES OF DESTRUCTION

UCLA Film & Television Archive continues its mission to save the Hal Roach films of Laurel and Hardy. No body of classic comedy has been as badly abused as the Laurel and Hardy negatives, mercilessly pushed through laboratory meat grinders for decades to extract every showprint to garner every last nickel from a relentless audience. Restoring these films includes not only finding the pictorially and physically best surviving copies, but authentic content such as day-and-date title sequences lost when reissue distributors appended their own credit cards. In the case of the three sound shorts here the original soundtracks (replaced in the mid-1930s with new music mixes) had to be recovered. Digital technology now permits us to achieve repairs once thought impossible, making these films look and sound as they did nearly 90 years ago.

*Scott MacQueen*

## LAUREL AND HARDY

**Preservation funding provided by** Jeff Joseph/SabuCat and UCLA Film & Television Archive

**Directed by** Clyde Bruckman

**Production:** Hal Roach Productions, Inc. **Distribution:** Metro-Goldwyn-Mayer.  
**Producer:** Hal Roach. **Titles:** H.M. Walker. **Cinematographer:** George Stevens.  
**With:** Stan Laurel, Oliver Hardy.  
35mm, b/w, 19 min.

### THE BATTLE OF THE CENTURY 1927

*The Battle of the Century* (1927) is the legendary short featuring Stan and Ollie triggering the ultimate pie fight, known for many years only as a fragment. Jon Mirsalis' seminal discovery of a complete print in 2015—and his generosity in making it available—has permitted no fewer than three restorations to be conducted. Now there's a fourth, spearheaded by Jeff Joseph, and we think it's the best looking, drawing on the most primary elements and augmenting with stills.

*Restored by UCLA Film & Television Archive in conjunction with Jeff Joseph/SabuCat. Preserved from one reel of 35mm nitrate print, one reel of a 35mm acetate dupe negative and a 16mm acetate print. Laboratory services by The Stanford Theatre Film Laboratory, Deluxe Entertainment Services Group, Cineaste Restoration/Thad Komorrowksi, Point 360/Joe Alloy. Special thanks: Jon Mirsalis, Paramount Pictures Archives, Richard W. Bann, Ray Faiola, David Gerstein.*



**Preservation funding provided by** UCLA Spark crowdfunding campaign. Thanks to our numerous donors including members of the "Sons of the Desert" tents and M. Duane Rutledge.

**Directed by** James Parrott

**Production:** Hal Roach Productions, Inc. **Distribution:** Metro-Goldwyn-Mayer. **Producer:** Hal Roach.  
**Cinematographer:** George Stevens. **With:** Stan Laurel, Oliver Hardy, Edgar Kennedy, Kay Deslys, Isabelle Keith.  
DCP, b/w, 20 min.

### PERFECT DAY 1929

Even as the team became accustomed to sound, they wisely maintained the structure and rhythm that made their best silent shorts so...perfect. The families embark on a picnic but somehow never get the car away from the curb. *Perfect Day* (1929) is a simple premise: the families embark on a picnic but somehow never get the car away from the curb. Frustration builds like a Bach fugue, the main theme stated, developed and flowering into an apotheosis. Here, it's trying to get that damn family car away from the curb to a picnic ground, and everything that can impede that progress, does so. There is still ample time for petty destruction with the neighbors.

*Restored by UCLA Film & Television Archive. Preserved from a 35mm estar fine grain master, a 35mm nitrate work print, a 35mm nitrate sound mixing unit, and synchronous sound discs. Laboratory services by Roundabout Entertainment, Fotokem, Audio Mechanics, DJ Audio, Inc. Special thanks: Sonar Entertainment, Michael J. Sheridan, Les Perkins. Paramount Pictures Archives, Richard W. Bann, Ray Faiola, David Gerstein.*



## LAUREL AND HARDY

**Preservation funding provided by** the Laurel & Hardy Preservation Fund including the support of many “Sons of the Desert” tents and Jeff Joseph/SabuCat

**Directed by** James Parrott

**Production:** Hal Roach Productions, Inc. **Distribution:** Metro-Goldwyn-Mayer. **Producer:** Hal Roach.  
**Cinematographer:** George Stevens. **With:** Stan Laurel, Oliver Hardy, Dorothy Granger, Fay Holderness.  
35mm, b/w, 19 min.

## HOG WILD 1930

*Hog Wild* (1930) is yet another fugue of destruction, a brilliant extrapolation of a calamitous theme with catastrophic variations. Stan and Ollie must mount that radio aerial on the roof (“Mrs. Hardy wants to get Japan!”), in the process inevitably destroying the house, the automobile, and very nearly themselves.

*Restored by UCLA Film & Television Archive. Preserved from one reel of 35mm nitrate camera negative, one reel of a 35mm nitrate work print, a 35mm nitrate dupe negative, and synchronous sound discs. Laboratory services by Roundabout Entertainment, Pacific Title & Art Studio, Fotokem, Audio Mechanics, DJ Audio, Inc., UCLA Film & Television Archive, Simon Daniel Sound. Special thanks: Sonar Entertainment.*



**Preservation funding provided by** the Laurel & Hardy Preservation Fund including the support of many “Sons of the Desert” tents; The Packard Humanities Institute and Jeff Joseph/SabuCat

**Directed by** James Parrott

**Production:** Hal Roach Productions, Inc. **Distribution:** Metro-Goldwyn-Mayer.  
**Producer:** Hal Roach. **Cinematographer:** George Stevens. **With:** Stan Laurel, Oliver Hardy.  
35mm, b/w, 21 min.

## BRATS 1930

The only performers in this, the original version of *Brats* (1930), are the two comedians, playing themselves and their children. Housing arrangements seem curious (the big and little boys all cohabit a single house), and Little Stanley, being tucked in with Little Ollie, makes the curious admission that the oddly absent “Mama” (that portrait of Jean Harlow on the mantle?) always tucks “us” in. It’s clearly a unique design for living. The oversized props, looking like prototypes for Tod Browning’s *The Devil-Doll* (1936), are a delight. *Brats* has not survived in its full aperture image, but the original 1930 sound discs have been recovered.

*Restored by UCLA Film & Television Archive. Preserved from 35mm nitrate dupe negatives and Western Electric sound discs. Laboratory services by The Stanford Theatre Film Laboratory, Roundabout Entertainment, Fotokem, Audio Mechanics, DJ Audio, Inc. Special thanks: Gary Lacher, Steve Slocum, Jeff Joseph/SabuCat, Sonar Entertainment.*





## U.S. PRESIDENTS IN THE HEARST NEWSREELS

The Hearst Metrotone News Collection contains moving images from the silent era through the late 1960's. This important collection of 20th century news film, unsurprisingly, includes extensive coverage of the U.S. presidents during that period.

Tonight's program, in honor of Presidents Day, is dedicated to 12 of these U.S. presidents. With speeches on policy, diplomatic trips overseas, parades, vacations, and glimpses of life after the presidency, there will be an opportunity to see and hear the former presidents and observe how they conducted themselves in the public eye.

Tonight's show will include a large selection of newsreel stories and some unreleased material from both silent and sound Hearst newsreel series. Starting with a short compilation of inaugurations from McKinley to Coolidge, it will be followed by an overview of the presidents during the silent era. Highlights include an obituary for President Theodore Roosevelt, President Wilson in a parade in Los Angeles and former President Coolidge touring a movie studio.

The evening will conclude with the presidents of the sound era. Beginning with President Hoover, featured stories include the president, along with Henry Ford, honoring Thomas Edison during the Golden Jubilee of the incandescent light bulb; President Franklin D. Roosevelt speaking about recovery from the Depression without dictatorship; President Kennedy discussing the possibility of a joint U.S.-Soviet Moon mission; and President Johnson speaking on the Great Society.

With over 60 newsreel excerpts, tonight's program will be an exciting, whirlwind tour of presidential history from the previous century.

*Jeffrey Bickel*

***Digitally scanned in 4K from original 35mm camera negatives, 35mm composite dupe negatives, 35mm composite prints, 35mm composite lavenders, 35mm composite fine grains and 16mm picture negatives. Laboratory services by UCLA Film and Television Archive Digital Media Lab. Special thanks: Packard Humanities Institute.***

DCP, b/w, total program running time: 120 min.

**Directed by** Charles Carey

**Distribution:** Educational Communications Inc. **Producer:** Charles Carey, Altina Carey. **Screenwriter:** Charles Carey. **Cinematographer:** James Bryant. **Editor:** Alex Van Der Kar, Altina Carey. **With:** Robert Hall, Louis Smith, Dorothy Moore. DCP, b/w, 58 min.

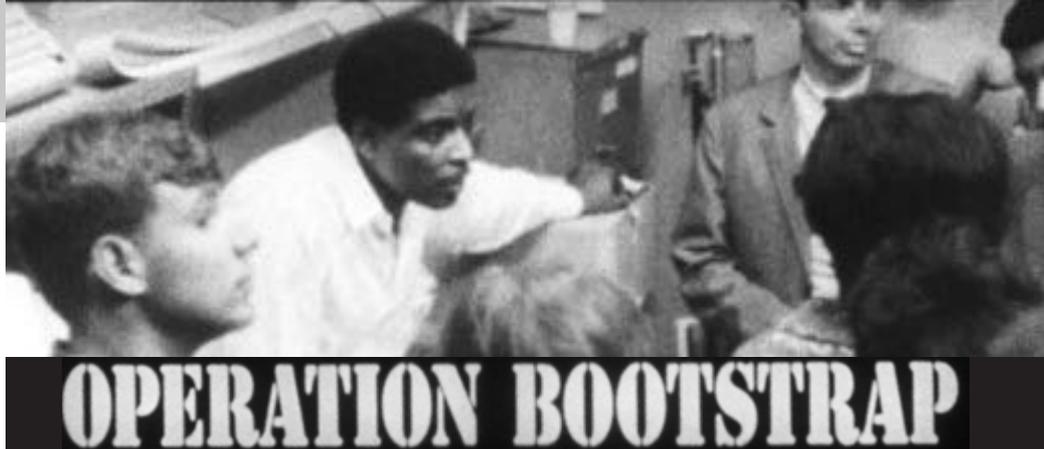
## OPERATION BOOTSTRAP 1968

Operation Bootstrap, a non-profit community-based organization, was founded in October of 1965, just two months after the Watts' rebellion, as a response to a neighborhood in distress. It was the brainchild of civil rights activists Robert Hall and Louis Smith, two men determined to facilitate social and economic change through community engagement and individual empowerment in this poverty stricken South Los Angeles neighborhood. The organization refashioned the rebellion's chant of "Burn, Baby, Burn," to fit the community center's mantra: "Learn, Baby, Learn" and "Earn, Baby, Earn." This 1968 documentary captures Bootstrap's mission of economic development with scenes of women and men training for a range of employment opportunities including how to operate power sewing machines for work in the local garment factory, to the new technologies of the day, the IBM keypunch machines. Especially engaging are the scenes of "sensitivity sessions" hosted by the organization, where black and white Angelenos debate issues of race and racism in 1960s America. The film's cinéma-vérité style allows for a certain closeness with its subject that creates a precious time capsule glimpse into this vibrant and struggling community. While the documentary is a celebration of late-1960s Watts and the community's promise of economic revitalization driven by its residents and like-minded activists, the filmmakers never shy away from the toll that historical and systematic racism, its violence and utter disregard for humanity, has had on Black America.

Husband and wife filmmakers, Charles Carey and Altina Schinasi Carey, had previously made the Academy Award-nominated short documentary *George Grosz' Interregnum* (1960) and had begun filming Dr. Martin Luther King, Jr. for a project that was never completed. Charles was a political scientist who would work for the RAND Corporation and Altina, from the Schinasi tobacco family fortune, in addition to inventing the Harlequin "cat-eye" glasses in the late 1930s, was a renowned visual artist.

Maya Montañez Smukler

**Preserved by UCLA Film & Television Archive from the culmination of the two best 16mm b/w prints known. Laboratory services by UCLA Film & Television Archive, Digital Media Lab.**



**Preceded by:**

**THE SAVAGES** 1967

**Preservation funding provided by** the National Film Preservation Foundation

**Directed by** Alan Gorg

**Producer:** Alan Gorg. **Cinematographer:** Alan Gorg, Kit Grey, Ivan Craig, Joe Hanwright. **Music:** Jim Tanner. **With:** the Youth of West Venice.

**Narrator:** Robert Castle. In cooperation with Project Action Venice, California. 35mm b/w, 25 mins.

Dubbed "Ghost Town" in 1967, the area of West Venice was then an impoverished African American community. Los Angeles-native, and UCLA film student, Alan Gorg set out to capture the lives of its inhabitants in their own words. Without adding his own commentary, he allowed the subjects to express themselves, from the hard-working man with his young family, to the jobless youth who seek temporary release from their circumstances through drink and parties.

Gorg aimed to give representation to African Americans, who due to housing and employment segregation, were rarely seen by white Los Angeles. The short begins with the voice-over of a white man discussing the savagery of African Americans. But we find it is not the people that are savage, but the harsh urban conditions. Opportunities are denied through systemic injustice and inequalities

*The Savages* can be seen as a companion piece to Gorg's earlier film, *Felicia* (1965), which was named to the National Film Registry by the Library of Congress in 2014.

*Jillian Borders*

**Preserved by UCLA Film & Television Archive from the 16mm original camera negative, 16mm A/B positive rolls and 16mm track positive. Laboratory services by The Stanford Theatre Film Laboratory, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special thanks: Alan Gorg, Marsha Goodman, Mark Quigley.**

SUNDAY, FEBRUARY 17 • 7:36 PM

**Preservation funding provided by** Frameline, The Andrew J. Kuehn Jr. Foundation, and the Members of Outfest.

**Directed by** Arthur J Bressan Jr.

**Distribution:** Frameline. **Presented by** Joseph R. Knutson. **Producer:** David Pasko, Arthur J. Bressan Jr.  
DCP, color, 78 mins.

## GAY USA 1977

Filmed in one day, June 26, 1977, in multiple locations throughout the country, *Gay USA* documents the gay pride parades of the time and also offers an overview of the issues facing the gay community. A myriad of different camera operators and interviewers took to the streets in San Francisco, San Diego, New York, Chicago, Houston and Los Angeles. The footage was lovingly compiled and edited together by Arthur J. Bressan Jr., in honor of Robert Hillsborough, a gay man, who was stabbed to death in San Francisco on June 22, 1977.

Earlier in 1977, performer Anita Bryant's Save Our Children coalition helped push legislation in Miami that repealed an anti-discrimination ordinance. This legislative defeat for gay rights galvanized the community. Opposition to Anita Bryant and outrage over the Hillsborough slaying led to huge numbers of protest and parade participants. Gay marches were organized every year in honor of the anniversary of the Stonewall uprising of 1969.

Present at the parades were openly gay men, lesbians, gay and straight families, supportive parents and drag queens. There were also dissenters of all kinds, including religious and moral objectors. *Gay USA* gives voice to



both sides of the issue creating almost a debate-like atmosphere. But above all, it is a joyous celebration of gay and lesbian culture with a folk soundtrack worthy of the time period.

Bressan began his directing career with the short *Coming Out* (1972), which documents the San Francisco 1972 Gay Freedom Day demonstration, followed by a stint making gay adult films before moving on to non-erotic features, including his best known film, *Buddies* (1985), the first feature film about AIDS. *Gay USA* presents an almost jubilant period in gay history before the AIDS epidemic swept the world. Sadly Arthur Bressan succumbed to AIDS in 1987.

*Jillian Borders*

**Preserved by UCLA Film & Television Archive from a 16mm internegative, 16mm track negative 35mm and 16mm print. Laboratory services by Roundabout Entertainment, UCLA Film & Television Archive, Deluxe Audio Services. Special thanks: Roe Bressan, Jenni Olson.**

**Preservation funding provided by** Oscilloscope Laboratories and Sundance Institute

**Directed by** Christopher Münch

**Production:** Antarctic Pictures. **Distribution:** Good Machine.

**Producer:** Christopher Münch. **Screenwriter:** Christopher Münch.

**With:** David Angus, Ian Hart, Stephanie Pack.

DCP, b/w, 57 min.

## THE HOURS AND TIMES 1991

Filmed on a non-existent budget over the course of just a few days, *The Hours and Times* presents a speculative account of the weekend that John Lennon and The Beatles' manager Brian Epstein spent in Barcelona. In the spring of 1963, just prior to the eruption of Beatlemania, the young working-class art school dropout Lennon and the upper-class Epstein get away from it all for a long weekend of rest and relaxation. Epstein clearly has a fascination and a desire for the young Lennon despite their differences. Lennon is curious and playful. Director Christopher Münch presents a hypothetical game of sexual chess between the two men. The positions of power and control are shifting throughout. What could be a lurid, gossip-driven exploitation manages to be the exact opposite. Münch instead delivers a nuanced, non-sensationalized study of a friendship.

With beautiful black and white photography evocative of *A Hard Day's Night* (1964), the film almost plays like a documentary. The two actors, David Angus and Ian Hart, deliver strong tension-filled performances as men on the precipice of great changes. Hart shines as the young Lennon. In fact he later reprised the role of John Lennon in the film *Backbeat* (1994).



Although *The Hours and Times* was filmed as an exercise by Münch, without expectation of presentation or distribution, it made quite a splash on the festival circuit. It premiered at the Toronto Festival of Festivals, won Independent Spirit Awards as well as a Special Jury prize at the 1992 Sundance Film Festival and was nominated for the Grand Jury prize. It was presented at Sundance with several other LGBT features and became a central text in what came to be known as the "New Queer Cinema."

*Jillian Borders*

**Preserved by UCLA Film & Television Archive from the 35mm original picture negative and 35mm original track negative. Laboratory services by Roundabout Entertainment, FotoKem, UCLA Film & Television Archive. Special thanks: Christopher Münch, Sundance Institute.**

Preservation funding provided by the National Film Preservation Foundation

Directed by L.Q. Jones

**Production:** L.Q. Jaf. **Distribution:** B & D Distributors. **Producer:** Alvy Moore.  
**Based on the novella by** Harlan Ellison. **Screenwriter:** L.Q. Jones.  
**Cinematographer:** John Arthur Morrill. **Editor:** Scott Conrad.  
**Music:** Tim McIntire. **With:** Don Johnson, Susanne Benton, Jason Robards,  
Tim McIntire, Alvy Moore.  
DCP, color, 93 min.

## A BOY AND HIS DOG 1975

Based on a cycle of stories by fantasy author Harlan Ellison, the filmed version of *A Boy And His Dog* was adapted from the original 1969 novella at first by Ellison himself, until his frustration with writer's block caused filmmaker L.Q. Jones and producer Alvy Moore to step in and expedite the process. Five years later, initial production began on the post-apocalyptic curio that would later rise to cult-classic status after its initial poor performance at the box office.

Set in the future year 2024 A.D. after the five-day World War IV has decimated all viable life above ground, the picture was shot on location on the outskirts of Barstow, California, situated within the naturally desiccated Mojave Desert. The filmmakers decorated the landscape with an estimated 50 tons of scrap metal, used tires, and other post-industrial detritus to create lean-tos, hovels, and various impromptu sets for the two leads to explore; the situation "Downunder," however, shifts the final act into a *Babes in Toyland*-ish nightmarish scene where saturated color feels like a visual assault far more aggressive than anything the film has shown us prior.

The testosterone-fueled, dim-witted Vic is our titular "boy," played by a youthful, pre-*Miami Vice* Don Johnson, who navigates a *Road Warrior*-esque wasteland with his shaggy dog Blood, voiced by veteran voiceover actor Tim McIntire (best remembered as the disc jockey in *American Hot Wax*) and brilliantly realized by über-intelligent K9 performer Tiger. Director Jones was purportedly astounded by Tiger's performance, primarily because "he never, ever looks for a trainer. The dog watched Don," elevating their relationship toe-to-toe with those found in the best buddy flicks (*The Odd Couple* comes to mind).

Vic's despicable, sexually-aggressive behavior might elicit a substantial cringe from contemporary audiences, but the unexpected final act, with its drastic and sudden Arthur Freed-inspired artificiality, restores our faith in his character, and successfully elicits sympathy for his dire circumstances.

K.J. Relth

Picture preserved by UCLA Film & Television Archive from 35mm Techniscope negative transfer overseen with L.Q. Jones, audio from original mag sources, surround sound. Laboratory services by UCLA Film & Television Archive, Digital Media Lab.



Preceded by:

**PORTRAIT** 1971

Restoration funding provided by the National Film Preservation Foundation

Directed by Donna Deitch

**Distribution:** Canyon Cinema Co-op. **Produced by** Donna Deitch.

**Screenwriter:** Donna Deitch. **With:** Tochkovitch. Sound by Ruth White, Pink Floyd, Humpback whales.  
16mm, color, 15 mins.

Though Donna Deitch is best known for her feature film *Desert Hearts* (1986), the landmark lesbian love story, her career has had many distinctive stages, from documentarian to television director. *Portrait* is a wonderful example of her experimental film work. It was shot on a homemade optical printer in 1971, at a time when female filmmakers were rare.

Deitch displays a strong visual style with a cacophony of overlapping images and sounds. She has written that, "in order to express some of the conflicts and contradictions in the life and times of the character, I decided to shoot, cut, and print the film in the form of a bypack (at least two images running at once) and through the simultaneous juxtaposition of planned and spontaneous images so as to join separate realities to create or question a third." The result of this juxtaposition is a surrealist representation of man's impact on his environment.

Jillian Borders

Preserved by UCLA Film & Television Archive from two 16mm prints. Laboratory services by FotoKem, Audio Mechanics, Simon Daniel Sound, DJ Audio, Inc. Special thanks: Donna Deitch.

**THE ACADEMY FILM ARCHIVE**

BEWARE OF MARRIED MEN  
KRAKATOA

**THE ANTIQUE PHONOGRAPH SOCIETY**

BEN POLLACK AND HIS PARK CENTRAL ORCHESTRA

**THE FILM FOUNDATION**

ENAMORADA  
THE RED HOUSE

**FILM NOIR FOUNDATION**

THE MAN WHO CHEATED HIMSELF  
TRAPPED

**GRAMMY MUSEUM FOUNDATION, INC.**

STARS OF JAZZ

**THE INTERNATIONAL ANIMATED FILM SOCIETY, ASIFA-HOLLYWOOD**

A HATFUL OF DREAMS  
THE BANKER'S DAUGHTER  
CAVIAR  
JASPER GOES HUNTING  
PINK ELEPHANTS

**JEFF JOSEPH/SABUCAT**

THE BATTLE OF THE CENTURY  
BRATS  
HOG WILD

**DEBORAH AND JOHN LANDIS**

PERFECT DAY

**THE GEORGE LUCAS FAMILY FOUNDATION**

ALIBI  
THE CROOKED WAY  
EL FANTASMA DEL CONVENTO  
VOICE IN THE WIND

**THE JUANITA SCOTT MOSS ESTATE**

THE MORTAL STORM

**NATIONAL FILM PRESERVATION FOUNDATION**

FREIGHT YARD SYMPHONY  
PORTRAIT  
THE SAVAGES

**OSCILLOSCOPE LABORATORIES**

THE HOURS AND TIMES

**OUTFEST**

GAY USA

**THE PACKARD HUMANITIES INSTITUTE**

ACROSS THE HALL  
BRATS  
SMOULDERING FIRES  
WINGS OVER MT. EVEREST

**DUANE M. RUTLEDGE**

PERFECT DAY

**RODNEY SAUER**

THE HOBBLE SKIRT

**SILENT FILM SOCIETY OF CHICAGO**

THE HOBBLE SKIRT  
THE TIME-LOCK SAFE

**THE SILENT MOVIE BENEFIT CALENDAR**

THE TIME-LOCK SAFE

**THE SOCIETY FOR CINEPHILES/CINECON, INC.**

THE HOBBLE SKIRT

**JON SONNEBORNE**

BEN POLLACK AND HIS PARK CENTRAL ORCHESTRA

**DAVID STENN**

THE OLD MAN OF THE MOUNTAIN  
SWING, HUTTON, SWING

**SUNDANCE INSTITUTE**

THE HOURS AND TIMES

**TWENTIETH CENTURY FOX FILM CORPORATION**

MY LIPS BETRAY

**BETH WALLIS**

BROTHERHOOD OF MAN  
CAPTAIN JINKS' EVOLUTION  
THE FRAME UP ON DAD  
THE SALE OF A HEART

The Film Foundation proudly supports the UCLA Film & Television Archive,  
partners in preservation for over 25 years.



## THE FILM FOUNDATION

FILMMAKERS FOR FILM PRESERVATION

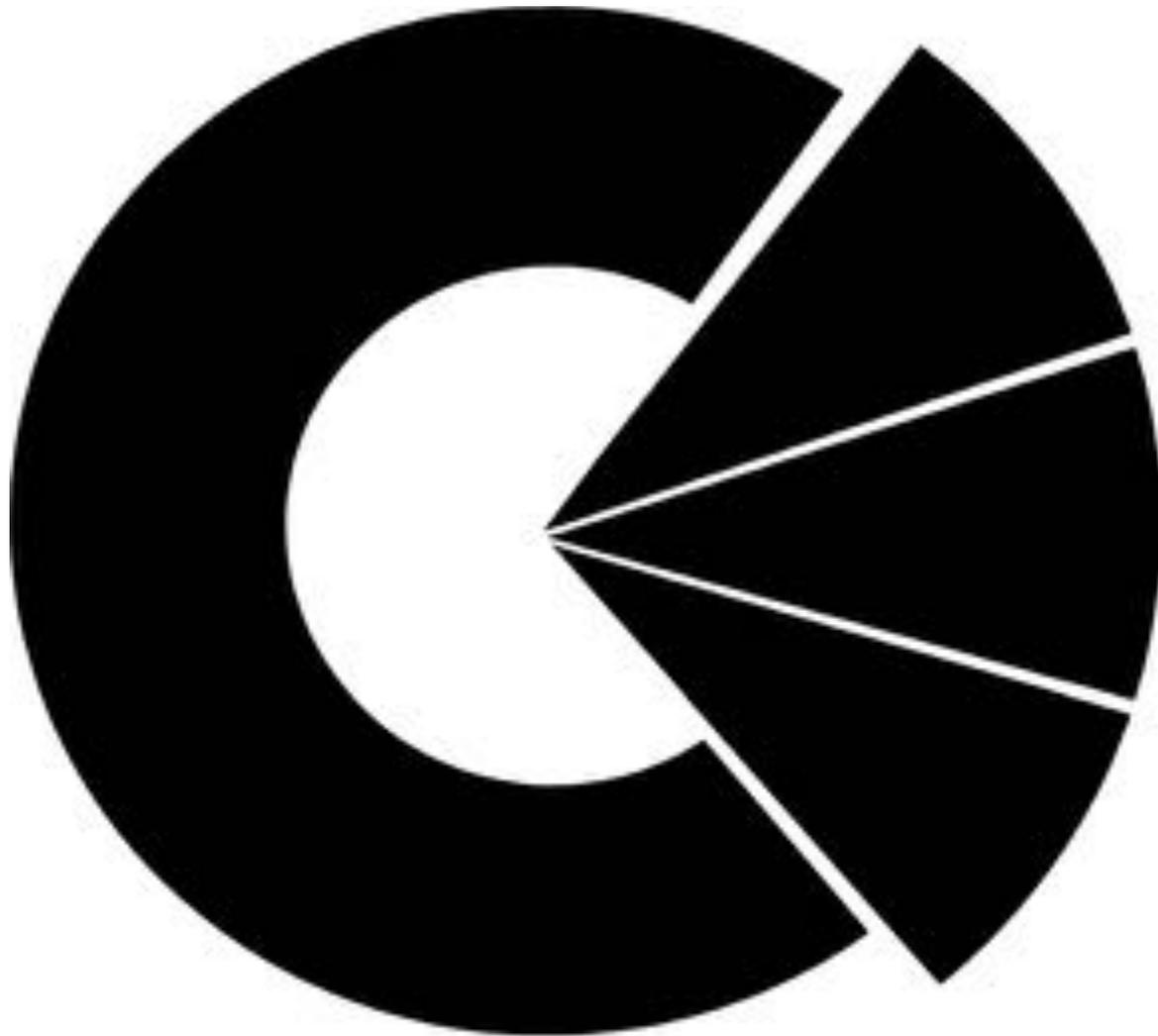
*EMANORADA (1946, dir. Emilio Fernández) Restored by UCLA Film & Television Archive and The Film Foundation's World Cinema Project  
in collaboration with Fundación Televisión AC and Filmoteca de la UNAM. Restoration funded by the Material World Charitable Foundation.*

The *WALT DISNEY* Studios

IS PROUD TO SUPPORT THE  
UCLA FILM & TELEVISION ARCHIVE  
FESTIVAL OF PRESERVATION 2019



©2018 Disney



**CINERIC**  
INC.

In recognition of **UCLA Film & Television Archive**  
for their monumental work preserving the legacy of motion pictures.



**THE MORTAL STORM** – Preserved at **UCLA Film & Television Archive**  
with **Turner Entertainment Co.**, A **Warner Bros. Entertainment Company**  
Available on **DVD** from the **Warner Archive Collection**

# FOTOKEM

**CREATIVE SOLUTIONS  
FOR FILMMAKERS FOR  
55 YEARS**



16mm / 35mm / 65mm / 70mm

2K / 4K / 8K / HDR

[www.fotokem.com](http://www.fotokem.com) 818.846.3101 [aoran@fotokem.com](mailto:aoran@fotokem.com)

Audio Mechanics  
congratulates  
UCLA Film & Television Archive  
on their  
Festival of Preservation, 2019

We gratefully acknowledge UCLA  
for putting their trust in us for over  
20 years and for their passion and  
dedication to film preservation.



We take pride in our role in the restoration and  
preservation of cinematic history.



# FOUNDATION

We are proud to play a part in preserving our culture's cinematic history, which would be impossible without the partnership we have with our friends and colleagues at the UCLA Film & Television Archive.

Enjoy your latest Festival of Preservation -- then let's get back to work rescuing and restoring more dark treasures.

-- Eddie Muller  
and everyone at the  
Film Noir Foundation



**DJ AUDIO**  
INC.

*congratulates*  
*UCLA Film & Television Archive*  
*on the*  
*UCLA Festival of Preservation, 2019*

# FEATURE FILMS PRESERVED BY UCLA 1977-2019

ABBOTT AND COSTELLO MEET CAPTAIN KID (1952) Charles Lamont	BARKER, THE (1928) George Fitzmaurice	BRIDGE OF SAN LUIS REY, THE (1944) Rowland V. Lee	CHOOSING CHILDREN (1985) Debra Chasnoff, Kim Klausner	DANCE TEAM (1932) Sidney Lanfield	DRESSED TO KILL (1946) Roy William Neill
AFTER TOMORROW (1932) Frank Borzage	BARRIERS OF THE LAW (1925) J. P. McGowan	BRIGHT SHAWL, THE (1923) John S. Robertson	CITY STREETS (1931) Rouben Mamoulian	DARK COMMAND (1940) Raoul Walsh	DRUMS OF JEOPARDY, THE (1931) George B. Seitz
ALIBI (1929) Roland West	BAT, THE (1926) Roland West	BROTHER FROM ANOTHER PLANET, THE (1984) John Sayles	CLEOPATRA (1934) Cecil B. DeMille	DARK MIRROR, THE (1946) Robert Siodmak	DUMMY, THE (1929) Robert Milton
ALMOST MARRIED (1932) William Cameron Menzies	BAT WHISPERS, THE (1930) Roland West	BUCCANEER, THE (1938) Cecil B. DeMille	CLOAK AND DAGGER (1946) Fritz Lang	DARK WATERS (1944) Andre deToth	DYNAMITE (1929) Cecil B. DeMille
ALWAYS GOODBYE (1931) William Cameron Menzies	BECKY SHARP (1935) Rouben Mamoulian	BUCKEYE AND BLUE (1988) Juleen Compton	COLLEGE DAYS (1926) Richard Thorpe	DAUGHTER OF THE DRAGON (1931) Lloyd Corrigan	EADWEARD MUYBRIDGE: ZOOGRAPHER (1975) Thom Anderson, Fay Anderson, Morgan Fisher
AMERICAN TRAGEDY, AN (1931) Josef von Sternberg	BELLS OF ST. MARY'S, THE (1945) Leo McCarey	BULLFIGHTER AND THE LADY (1951) Budd Boetticher	COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN (1982) Robert Altman	DEATH TAKES A HOLIDAY (1934) Mitchell Leisen	EAST LYNNE (1931) Frank Lloyd
ANGEL AND THE BADMAN (1946) James Edward Grant	BEST OF ENEMIES (1933) Rian James	BUTTERFLY (1924) Clarence Brown	CONNECTION, THE (1961) Shirley Clarke	DE BOTE EN BOTE (1931) James Parrott	ENFORCER, THE (1951) Bretaigne Windust and Raoul Walsh (uncredited)
ANGELINA (1934) Louis King	BETTER 'OLE, THE (1926) Charles Reisner	CALAVERAS, LOS (1930) James W. Horne	COPACABANA (1947) Alfred E. Green	DEVIL AND MISS JONES, THE (1941) Sam Wood	ETERNAL LOVE (1929) Ernst Lubitsch
ANIMAL KINGDOM, THE (1932) Edward Griffith	BIGAMIST, THE (1953) Ida Lupino	CAN'T HELP SINGING (1944) Frank Ryan	COUNSELLOR-AT-LAW (1933) William Wyler	DEVIL IS A WOMAN, THE (1935) Josef von Sternberg	EVANGELINE (1929) Edwin Carewe
ANYBODY'S WOMAN (1930) Dorothy Arzner	BIG BROADCAST, THE (1932) Frank Tuttle	CAPTAIN LASH (1929) John G. Blystone	COVER UP (1949) Alfred E. Green	DIARY OF A CHAMBERMAID, THE (1946) Jean Renoir	EVE'S LEAVES (1926) Paul Slone
APPLAUSE (1929) Rouben Mamoulian	BIG COMBO, THE (1955) Joseph Lewis	CAUGHT (1949) Max Ophuls	COWBOY MILLIONAIRE, THE (1934) Edward Cline	DISHONORED (1931) Josef von Sternberg	EXILE EXPRESS (1939) Otis Garrett
ARCH OF TRIUMPH (1948) Lewis Milestone	BIG DAN (1923) William A. Wellman	CHALICE OF SORROW, THE (1916) Rex Ingram	CRIME DOCTOR, THE (1934) John Robertson	DISORDERLY CONDUCT (1932) John W. Considine, Jr.	EXILES, THE (1961) Kent Mackenzie
ARGONAUTS OF CALIFORNIA, THE (1916) Henry Kabierske	BIG SHAKEDOWN, THE (1934) John Francis Dillon	CHASE, THE (1946) Arthur D. Ripley	CRIME OF DOCTOR CRESPI, THE (1935) John H. Auer	DIXIANA (1930) Luther Reed	FACE IN THE CROWD, A (1957) Elia Kazan
AWFUL TRUTH, THE (1937) Leo McCarey	BIG SLEEP, THE (1945-6) Howard Hawks	CHAMPION (1949) Mark Robson	CROOKED ALLEY (1922) Robert F. Hill	DOCTOR JACK (1922) Fred Newmeyer	FACES (1968) John Cassavetes
BABY DOLL (1956) Elia Kazan	BLACK SHEEP, THE (1935) Allan Dwan	CHEATERS AT PLAY (1932) Hamilton MacFadden	CROOKED WAY, THE (1949) Robert Florey	DOCTOR X (1932) Michael Curtiz	FAIR WIND TO JAVA (1953) Joseph Kane
BACHELOR OF ARTS (1934) Louis King	BLESS THEIR LITTLE HEARTS (1984) Billy Woodberry	CHECK AND DOUBLE CHECK (1930) Melville Brown	CRUSADES, THE (1935) Cecil B. DeMille	DOLLAR DOWN (1925) Tod Browning	FALSE FACES (1932) Lowell Sherman
BACHELOR'S AFFAIRS (1932) Alfred Werker	BLONDE VENUS (1932) Josef von Sternberg	CHEER UP AND SMILE (1930) Sidney Lanfield	CRY DANGER (1951) Robert Parrish	DOUBLE CROSS ROADS (1930) Alfred Werker	FANTASMA DEL CONVENTO, EL (1934) Fernando de Fuentes
BACK TO GOD'S COUNTRY (1927) Irvin Willat	BLUE SKIES (1929) Alfred Werker	CHEERS FOR MISS BISHOP (1941) Tay Garnett	CYRANO DE BERGERAC (1950) Michael Gordon	DOUBLE DOOR (1934) Charles Vidor	FAREWELL TO ARMS, A (1932) Frank Borzage
BALL OF FIRE (1941) Howard Hawks	BODY AND SOUL (1947) Robert Rossen	CHICAGO (1928) Frank Urson	DADDY (1923) E. Mason Hopper	DOUBLE INDEMNITY (1944) Billy Wilder	FARMER TAKES A WIFE, THE (1935) Victor Fleming
BAREFOOT CONTESSA, THE (1954) Joseph L. Mankiewicz	BOY AND HIS DOG, A (1975) L.Q. Jones	CHICANO LOVE IS FOREVER (1977) Efraín Gutiérrez	DAMAGED LIVES (1933) Edgar G. Ulmer	DOUBLE LIFE, A (1947) George Cukor	FAST WORKER, THE (1924) William A. Seiter
	BRANDY IN THE WILDERNESS (1971) Stanton Kaye				

FEET FIRST (1930) Clyde Bruckman	FRONTIER MARSHAL (1932) Lew Seiler	GREEN GODDESS, THE (1923) Sidney Olcott	HOME MAKER, THE (1925) King Baggot	IT HAPPENED TOMORROW (1943) René Clair	LIANNA (1983) John Sayles
FIGHTING BLADE, THE (1923) John S. Robertson	FUERA DE LA LEY (1937) Manuel Romero	GRETCHEN THE GREENHORN (1916) Sidney Franklin and Chester Franklin	HOME OF THE BRAVE (1949) Mark Robson	IT'S A JOKE, SON (1947) Benjamin Stoloff	LIFE IN THE RAW (1933) Louis King
FIGHTING SEABEES, THE (1944) Edward Ludwig	GAMPERALIYA (1945) Lester James Paries	GUILTY, THE (1947) John Reinhardt	HONOR AMONG LOVERS (1931) Dorothy Arzner	IT'S IN THE BAG (1945) Richard Wallace	LIFE WITH FATHER (1947) Michael Curtiz
FILM PARADE, THE (1933) J. Stuart Blackton	GAY CABALLERO, THE (1932) Alfred Werker	GUN CRAZY (1950) Joseph H. Lewis	HOOP DREAMS (1994) Steve James	I'VE ALWAYS LOVED YOU (1946) Frank Borzage	LILIOM (1930) Frank Borzage
FIRST AUTO, THE (1927) Roy Del Ruth	GAY DESPERADO, THE (1936) Rouben Mamoulian	GUNS OF NAVARONE, THE (1961) J. Lee Thompson	HOT WATER (1924) Sam Taylor and Fred Newmeyer	JOAN OF ARC (1948) Victor Fleming	LINE-UP AT POLICE HEADQUARTERS, THE (1914) Frank Beal
FIRST LEGION, THE (1951) Douglas Sirk	GAY USA (1978) Arthur J. Bressan Jr.	HE FELL IN LOVE WITH HIS WIFE (1915) William Desmond Taylor	HOURS AND TIMES, THE (1991) Christopher Munch	JOHNNY COME LATELY (1943) William K. Howard	LITTLE AMERICAN, THE (1917) Cecil B. DeMille
FIRST YEAR, THE (1932) William K. Howard	GILDA (1946) Charles Vidor	HE WALKED BY NIGHT (1948) Alfred Werker and Anthony Mann (uncredited)	HOUSE OF FEAR, THE (1945) Roy William Neill	JOURNEY INTO LIGHT (1951) Stuart Heisler	LITTLE WOMEN (1933) George Cukor
FLAME OF BARBARY COAST (1945) Joseph Kane	GIRL SHY (1924) Fred Newmeyer and Sam Taylor	HEART OF THE RIO GRANDE (1942) William Morgan	HOW GREEN WAS MY VALLEY (1941) John Ford	K-THE UNKNOWN (1924) Harry Pollard	LONE STAR RANGER, THE (1930) A. F. Erikson
FLAME OF THE YUKON, THE (1926) George Melford	GIRL WHO DARED, THE (1944) Howard Bretherton	HEARTS OF HUMANITY (1933) Christy Cabanne	HUMORESQUE (1920) Frank Borzage	KID BROTHER, THE (1927) Ted Wilde	LONG DAY'S JOURNEY INTO NIGHT (1962) Sidney Lumet
FLOWER OF DOOM, THE (1917) Rex Ingram	GIRLS ABOUT TOWN (1931) George Cukor	HELL'S ANGELS (1930) Howard Hughes	HUNTING BIG GAME IN THE ARCTIC WITH GUN AND CAMERA (1925) H.A. and Sidney Snow	KILLER OF SHEEP (1977) Charles Burnett	LONG VOYAGE HOME, THE (1940) John Ford
FLYING TIGERS (1942) David Miller	GLORIFYING THE AMERICAN GIRL (1929) Millard Webb	HER MARKET VALUE (1925) Paul Powell	HUSBANDS (1970) John Cassavetes	KILLING FLOOR, THE (1985) Bill Duke	LOST HORIZON (1937) Frank Capra
FOLLOW THRU (1930) Laurence Schwab and Lloyd Corrigan	GODLESS GIRL, THE (1928) Cecil B. DeMille	HER SISTER'S SECRET (1946) Edgar G. Ulmer	HUSH MONEY (1931) Sidney Lanfield	KISS TOMORROW GOODBYE (1950) Gordon Douglas	LOST MOMENT, THE (1947) Martin Gabel
FOR ALIMONY ONLY (1926) William C. de Mille	GOD'S LITTLE ACRE (1958) Anthony Mann	HERE COMES MR. JORDAN (1941) Alexander Hall	I BELIEVED IN YOU (1934) Irving Cummings	KNOCK ON ANY DOOR (1949) Nicholas Ray	LOUISIANA STORY (1948) Robert Flaherty
FOR HEAVEN'S SAKE (1926) Sam Taylor	GOD'S STEP CHILDREN (1938) Oscar Michaeux	HIGH TIDE (1947) John Reinhardt	IF I WERE KING (1928) Frank Lloyd	LADIES' NIGHT IN A TURKISH BATH (1928) Edward Cline	LOVE LIGHT, THE (1921) Frances Marion
FOR WHOM THE BELL TOLLS (1943) Sam Wood	GOLDIE (1931) Benjamin Stoloff	HIGH, WIDE AND HANDSOME (1937) Rouben Mamoulian	IN THE LAND OF THE HEAD HUNTERS (1914) Edward S. Curtis	LADRONES (1930) James Parrott	LOVE ME TONIGHT (1932) Rouben Mamoulian
FORCE OF EVIL (1948) Abraham Polonsky	GOOD INTENTIONS (1930) William K. Howard	HIS GIRL FRIDAY (1940) Howard Hawks	IN THE YEAR OF THE PIG (1968) Emile de Antonio	LAST OUTLAW, THE (1936) Christy Cabanne	LOVE PARADE, THE (1929) Ernst Lubitsch
FOREIGN AFFAIR, A (1948) Billy Wilder	GOOD REFERENCES (1920) R. William Neill	HIS NIBS (1921) Gregory LaCava	INFERNAL MACHINE, THE (1933) Marcel Varnel	LAW UNTO HERSELF, A (1918) Wallace Worsley	LOVE TRAP, THE (1929) William Wyler
FORGOTTEN VILLAGE, THE (1941) Herbert Kline, Alexander Hammid	GOOSE WOMAN, THE (1925) Clarence Brown	HISTORY IS MADE AT NIGHT (1937) Frank Borzage	INFORMER, THE (1935) John Ford	LEGONG: DANCE OF THE VIRGINS (1935) Henri de la Falaise	LUCKY BOY (1929) Norman Taurog and Charles C. Wilson
FOUR FRIGHTENED PEOPLE (1934) Cecil B. DeMille	GRANDMA'S BOY (1922) Fred Newmeyer	HOLIDAY (1937) George Cukor	INSIDE STORY, THE (1948) Allan Dwan	LENA RIVERS (1914) Buelah Poynter	MACBETH (1948) Orson Welles
FREE TO LOVE (1925) Frank O'Connor	GREAT FLAMARION, THE (1945) Anthony Mann	HOLLOW TRIUMPH (1948) Steve Sekeley	INTERNATIONAL HOUSE (1933) Edward Sutherland	LETTER FROM AN UNKNOWN WOMAN (1948) Max Ophuls	MAD GAME, THE (1933) Irving Cummings
FRESHMAN, THE (1925) Sam Taylor and Fred Newmeyer	GREAT RUPERT, THE (1950) Irving Pichel				

MADAME LA PRESIDENTE (1915) Frank Lloyd	MISSISSIPPI GAMBLER, THE (1929) Reginald Barker	NADA MAS QUE UNA MUJER (1934) Harry Lachman	OPEN SECRET (1948) John Reinhardt	POLITIQUERIAS (1930) James W. Horne	RENDEZVOUS WITH ANNIE (1946) Allan Dwan
MAJOR AND THE MINOR, THE (1942) Billy Wilder	MOLLY O' (1921) F. Richard Jones	NAKED EYE, THE (1957) Louis Clyde Stoumen	ORNETTE: MADE IN AMERICA (1985) Shirley Clarke	POOR NUT, THE (1927) Richard Wallace	RENO (1930) George J. Crone
MAMBA (1930) Albert Rogell	MONTE CARLO (1930) Ernst Lubitsch	NAKED KISS, THE (1964) Samuel Fuller	OUANGA (1935) George Terwilliger	POT O' GOLD (1941) George Marshall	REPEAT PERFORMANCE (1947) Alfred Werker
MAMMY (1930) Michael Curtiz	MOONRISE (1948) Frank Borzage	NATIVE LAND (1942) Leo Hurwitz, Paul Strand	PAINTED WOMAN, THE (1932) John G. Blystone	POWER AND THE GLORY, THE (1933) William K. Howard	RETURN OF DR. FU MANCHU, THE (1930) Rowland V. Lee
MAN FOR ALL SEASONS, A (1966) Fred Zinnemann	MOON'S OUR HOME, THE (1936) William A. Seiter	NIGHT IN CASABLANCA, A (1946) Archie Mayo	PARAMOUNT ON PARADE (1930) Elsie Janis, Supervisor	PRISONER OF ZENDA, THE (1937) John Cromwell	RETURN OF THE SECAUCUS 7 (1980) John Sayles
MAN I KILLED, THE (1932) Ernst Lubitsch	MORE PAY, LESS WORK (1926) Albert Ray	NIGHT OF THE HUNTER (1955) Charles Laughton	PARISIAN LOVE (1925) Louis Gasnier	PRIVATE AFFAIRS OF BEL AMI, THE (1947) Albert Lewin	REY DE LOS GITANES, EL (1933) Frank Strayer
MAN ON THE EIFFEL TOWER, THE (1949) Burgess Meredith	MOROCCO (1930) Josef von Sternberg	NO DEJES LA PUERTA ABIERTA (1933) Lewis Seiler	PART TIME WIFE (1930) Leo McCarey	PRIVATE PROPERTY (1960) Leslie Stevens	RIO GRANDE (1950) John Ford
MAN TROUBLE (1930) Berthold Viertel	MORTAL STORM, THE (1940) Frank Borzage	NO WAY OUT (1950) Joseph L. Mankiewicz	PARTING GLANCES (1986) Bill Sherwood	PROWLER, THE (1951) Joseph Losey	RIVER OF GRASS (1994) Kelly Reichardt
MAN WHO CHEATED HIMSELF, THE (1950) Felix E. Feist	MOVIE CRAZY (1932) Clyde Bruckman	NOW I'LL TELL (1934) Edwin J. Burke	PATHS OF GLORY (1957) Stanley Kubrick	PURSUED (1947) Raoul Walsh	ROAD TO RIO (1947) Norman Z. McLeod
MANOS A LA OBRA: The Story of Operation Bootstrap (1983)	MOVIETONE FOLLIES OF 1930 (1930) Benjamin Stoloff	NOAH'S ARK (1928) Michael Curtiz	PEARL OF DEATH, THE (1944) Roy William Neill	PURSUIT TO ALGIERS (1945) Roy William Neil	ROAD TO UTOPIA (1945) Hal Walker
MANTRAP (1926) Victor Fleming	MURDER AT THE VANITIES (1934) Mitchell Leisen	NOCHE DE DUENDES (1930) James Parrott	PEGGY LEADS THE WAY (1917) Lloyd Ingraham	QUIET MAN, THE (1952) John Ford	ROARING ROAD, THE (1919) James Cruze
MARK OF ZORRO, THE (1940) Rouben Mamoulian	MURDER IN TRINIDAD (1934) Louis King	NORTH STAR, THE (1943) Lewis Milestone	PENNY SERENADE (1941) George Stevens	RAINBOW OVER TEXAS (1946) Frank McDonald	ROBERT FROST: A LOVER'S QUARREL WITH THE WORLD (1964) Shirley Clarke
MATEWAN (1987) John Sayles	MURDER OF FRED HAMPTON, THE (1971) Howard Alk	NOT EXACTLY GENTLEMEN (1931) Benjamin Stoloff	PITFALL (1948) Andre deToth	RAMROD (1947) Andre deToth	ROMOLA (1924) Henry King
MEET JOHN DOE (1941) Frank Capra	MY BEST GIRL (1927) Sam Taylor	OF MICE AND MEN (1939) Lewis Milestone	PLAINSMAN, THE (1936) Cecil B. DeMille	RANDY RIDES ALONE (1934) Harry Fraser	ROYAL FAMILY OF BROADWAY, THE (1930) Cyril Gardner and George Cukor
MEN, THE (1950) Fred Zinnemann	MY DARLING CLEMENTINE (1946) John Ford	OLD SAN FRANCISCO (1927) Alan Crosland	PLASTIC AGE, THE (1925) Wesley Ruggles	REBECCA OF SUNNYBROOK FARM (1917) Marshall Neilan	RUN, TECATO, RUN (1979) Efrain Gutierrez
MEN IN WAR (1957) Anthony Mann	MY LADY OF WHIMS (1925) Dallas M. Fitzgerald	ON THE NIGHT STAGE (1915) Thomas H. Ince	PLASTIC DOME OF NORMA JEAN, THE (1966) Juleen Compton	RED HOUSE, THE (1947) Delmer Daves	RUTHLESS (1948) Edgar G. Ulmer
MEN ON CALL (1930) John G. Blystone	MY LADY'S LIPS (1925) James P. Hogan	ON YOUR BACK (1930) Guthrie McClintic	PLEASE, DON'T BURY ME ALIVE (1977) Efrain Gutierrez	RED KIMONA, THE (1925) Walter Lang	SAILOR-MADE MAN, A (1921) Fred Newmeyer
MICHAEL O'HALLORAN (1938) Karl Brown	MY LIPS BETRAY (1933) John G. Blystone	ONCE A SINNER (1930) Guthrie McClintic	POINT OF ORDER! (1963) Emile de Antonio	RED MENACE, THE (1949) R.G. Springsteen	SAINT AND HER FOOL, THE (1928) William Dieterle
MICKEY ONE (1965) Arthur Penn	MY MAN GODFREY (1936) Gregory LaCava	ONE HOUR WITH YOU (1932) Ernst Lubitsch, assisted by George Cukor	POINTED HEELS (1929) Edward Sutherland	RED SHOES, THE (1948) Michael Powell, Emeric Pressburger	SAFETY LAST (1923) Fred Newmeyer and Sam Taylor
MIDNIGHT MADNESS (1928) F. Harmon Weight	MY WEAKNESS (1933) David Butler	ONE MILLION BC (1940) Hal Roach, Sr. and Hal Roach, Jr.	POISONED PARADISE: THE FORBIDDEN STORY OF MONTE CARLO (1924) Louis Gasnier	REFORM CANDIDATE, THE (1915) Frank Lloyd	SALVATION HUNTERS, THE (1925) Josef von Sternberg
MILKY WAY, THE (1936) Leo McCarey	MYSTERIOUS DR. FU MANCHU, THE (1929) Rowland V. Lee	ONE TOUCH OF VENUS (1948) William A. Seiter		REMEMBER THE NIGHT (1940) Mitchell Leisen	

SAPPHO (1921) Dimitri Buchowetski	SHANGHAI MADNESS (1933) John G. Blystone	SMASH UP-THE STORY OF A WOMAN (1948) Stuart Heisler	STAGECOACH (1939) John Ford	THIRTY DAY PRINCESS (1934) Marion Gering	TURNABOUT (1940) Hal Roach
SARAH AND SON (1930) Dorothy Arzner	SHARP SHOOTERS (1928) John G. Blystone	SMILES AND TEARS OF NAPLES (1926) C. Orlando Vassallo	STAR IS BORN, A (1937) William A. Wellman	THIS DAY AND AGE (1933) Cecil B. DeMille	UNDER A TEXAS MOON (1930) Michael Curtiz
SATAN MET A LADY (1936) William Dieterle	SHE DEVIL (a.k.a. Drums O' Voodoo) (1934) Arthur Hoerl	SMILING LIEUTENANT, THE (1931) Ernst Lubitsch	STRANDED (1965) Juleen Compton	THIS IS THE ARMY (1943) Michael Curtiz	UNDER SUSPICION (1930) A.F. Erickson
SATURDAY NIGHT KID, THE (1929) Edward Sutherland	SHE-DEVIL ISLAND (1936) Raphael J. Sevilla	SOCIETY GIRL (1932) Sidney Lanfield	STRANGE AFFAIR OF UNCLE HARRY, THE (1945) Robert Siodmak	THIS IS THE NIGHT (1932) Frank Tuttle	UNDER TWO FLAGS (1936) Frank Lloyd
SCARLET CLAW, THE (1944) Roy William Neill	SHE WANTED A MILLIONAIRE (1932) John G. Blystone	SO THIS IS NEW YORK (1948) Richard Fleischer	STRANGE ILLUSION (1946) Edgar G. Ulmer	THREE GIRLS LOST (1931) Sidney Lanfield	UNDER WESTERN STARS (1938) Joe Kane
SCARLET EMPRESS, THE (1934) Josef von Sternberg	SHE WORE A YELLOW RIBBON (1949) John Ford	SOMEONE TO REMEMBER (1943) Robert Siodmak	STRANGE IMPERSONATION (1946) Anthony Mann	365 NIGHTS IN HOLLYWOOD (1934) George Marshall	UNION PACIFIC (1939) Cecil B. DeMille
SCARLET LETTER, THE (1926) Victor Seastrom	SHERLOCK HOLMES AND THE SECRET WEAPON (1942) Roy William Neill	SOMETHING NEW (1920) Nell Shipman	STRANGERS IN THE NIGHT (1944) Anthony Mann	THUNDERBOLT (1929) Josef von Sternberg	UP THE ROAD WITH SALLIE (1918) William Desmond Taylor
SCARLET LETTER, THE (1934) Robert G. Vignola	SHERLOCK HOLMES AND THE VOICE OF TERROR (1942) John Rawlins	SONG O' MY HEART (1930) Frank Borzage	STREET SCENE (1931) King Vidor	TILLIE'S PUNCTURED ROMANCE (1914) Mack Sennett	VAGABOND KING, THE (1929) Ludwig Berger
SCOUNDREL, THE (1935) Ben Hecht and Charles MacArthur	SHERLOCK HOLMES FACES DEATH (1943) Roy William Neill	SONG OF SONGS, THE (1933) Rouben Mamoulian	SUPERNATURAL (1933) Victor Halperin	TIMES OF HARVEY MILK, THE (1984) Robert Epstein	VALLEY OF THE GIANTS (1927) Charles Brabin
SEA HAWK, THE (1924) Frank Lloyd	SHERLOCK HOLMES IN WASHINGTON (1943) Roy William Neill	SONG OF THE OPEN ROAD (1944) S. Sylvan Simon	SWEETHEARTS AND WIVES (1930) Clarence Badger	TO EACH HIS OWN (1946) Mitchell Leisen	VAMPIRE BAT, THE (1933) Frank Strayer
SECOND CHORUS (1940) H.C. Potter	SHERLOCK HOLMES IN WASHINGTON (1943) Roy William Neill	SONS OF THE DESERT (1933) William A. Seiter	TABU (1931) F.W. Murnau	TOLL OF THE SEA, THE (1922) Chester Franklin	VAMPIRO NEGRO, EI (1953) Román Viñoly Barreto
SECOND FIDDLE (1922) Frank Tuttle	SHOCK CORRIDOR (1963) Samuel Fuller	S.O.S. TIDAL WAVE (1939) John H. Auer	TALE OF TWO CITIES, A (1911) William Humphrey	TONIGHT OR NEVER (1931) Mervyn LeRoy	VANITY FAIR (1932) Chester M. Franklin
SECOND FLOOR MYSTERY, THE (1930) Roy Del Ruth	SIDESHOW, THE (1928) Erle C. Kenton	SOUP TO NUTS (1931) Benjamin Stoloff	TALLOS AMARGOS, LOS (1956) Fernando Ayala	TOO LATE FOR TEARS (1949) Byron Haskin	VIDA NOCTURNA, LA (1930) James Parrott
SECRET BEYOND THE DOOR (1948) Fritz Lang	SID SAGA, THE: PARTS I-III (1985-1989) Sid Laverents	SOUTHERNER, THE (1945) Jean Renoir	TEMPEST (1928) Sam Taylor	TOO MUCH HARMONY (1933) Edward Sutherland	VIENNESE NIGHTS (1930) Alan Crosland
SECRETS (1933) Frank Borzage	SIGN OF THE CROSS, THE (1932) Cecil B. DeMille	SPECTER OF THE ROSE (1946) Ben Hecht	TEMPLE TOWER (1930) Donald Gallagher	TOPPER (1937) Norman Z. McLeod	VIRGINIAN, THE (1929) Victor Fleming
SENATOR WAS INDISCREET, THE (1947) George S. Kaufman	SIN OF NORA MORAN, THE (1933) Phil Goldstone	SPEEDY (1928) Ted Wilde	TERROR BY NIGHT (1946) Roy William Neill	TRAPPED (1949) Richard Fleischer	VOICE IN THE WIND (1944) Arthur Ripley
SENSATION SEEKERS (1927) Lois Weber	SIX CYLINDER LOVE (1931) Thornton Freeland	SPIDER, THE (1931) William Cameron Menzies	TESS OF THE STORM COUNTRY (1914) Edwin S. Porter	TROUBLE IN PARADISE (1932) Ernst Lubitsch	WALK IN THE SUN, A (1946) Lewis Milestone
SERVANTS' ENTRANCE (1934) Frank Lloyd	SKY HAWK, THE (1929) John G. Blystone	SPIDER WOMAN, THE (1944) Roy William Neill	TESS OF THE STORM COUNTRY (1932) Alfred Santell	TRUE CONFESSION (1937) Wesley Ruggles	WANDA (1970) Barbara Loden
SEVEN MEN FROM NOW (1956) Budd Boetticher	SKYLINE (1931) Sam Taylor	SPRING NIGHT, SUMMER NIGHT (1967) J.L. Anderson	THAT COLD DAY IN THE PARK (1969) Robert Altman	TRY AND GET ME (a.k.a. THE SOUND OF FURY, 1950) Cyril Endfield	WATERMELON WOMAN, THE (1996) Cheryl Dunye
SHADOWS (1959) John Cassavetes	SLEEPERS EAST (1934) Kenneth MacKenna	SPUDS (1927) Edward Ludwig	THAT'S MY DADDY (1928) Fred Newmeyer	TURMOIL, THE (1924) Hobart Henley	WAY OUT WEST (1937) James W. Horne
SHANGHAI LADY (1929) John S. Robertson	SLEEP, MY LOVE (1948) Douglas Sirk	SPY, THE (1930) Berthold Viertel			WEARY RIVER (1929) Frank Lloyd

WEEKENDS ONLY (1932)

Alan Crosland

WELCOME DANGER (1929)

Clyde Bruckman

WHAT HAPPENED TO JONES (1926)

William Seiter

WHEN A MAN LOVES (1927)

Alan Crosland

WHERE THE WORST BEGINS (1925)

John McDermott

WHITE PARADE, THE (1934)

Irving Cummings

WHITE ZOMBIE (1932)

Victor Halperin

WHY WE FIGHT: THE BATTLE OF

RUSSIA (1943)

Frank Capra

WHY WORRY? (1923)

Fred Newmeyer and Sam Taylor

WILD ONE, THE (1954)

Laslo Benedek

WILD PARTY, THE (1929)

Dorothy Arzner

WINTERSET (1936)

Alfred Santell

WITH THE GREEKS IN THE FIRING

LINE (1913)

Director?

WITNESS FOR THE PROSECUTION (1957)

Billy Wilder

WIZARD OF OZ, THE (1925)

Larry Semon

WOMAN IN GREEN, THE (1945)

Roy William Neill

WOMAN ON THE RUN (1950)

Norman Foster

WOMAN UNDER THE INFLUENCE, A (1974)

John Cassavetes

WOMEN EVERYWHERE (1930)

Alexander Korda

WOMEN OF ALL NATIONS (1931)

Raoul Walsh

WORD IS OUT: STORIES OF SOME OF  
OUR LIVES (1977)

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

WORKING GIRLS (1931)

Dorothy Arzner

WORKING MAN (1933)

John G. Adolfi

YEARS OF THE LOCUST, THE (1916)

George Melford

YOUNG AMERICA (1932)

Frank Borzage

YOUNG ROMANCE (1915)

George Melford



TELEVISION PROGRAMS PRESERVED BY UCLA 1988-2017

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

THE DANNY THOMAS SHOW (NBC, 11/13/64)	THE DINAH SHORE SHOW (NBC, 12/9/62)	DOIN' IT AT THE STOREFRONT: "A CONVERSATION WITH TONY BROWN" (KCET, LOS ANGELES, 1973)	EMMY AWARDS: 14 <sup>TH</sup> ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/22/62)	THE 5 <sup>TH</sup> DIMENSION SPECIAL: AN ODYSSEY IN THE COSMIC UNIVERSE OF PETER MAX (CBS, 5/21/70)	THE GEORGE SHEARING SHOW (KTLA, LOS ANGELES, 1964)
THE DANNY THOMAS SHOW – COCOANUT GROVE SPECIAL (NBC, 12/10/64)	THE DINAH SHORE SHOW (NBC, 12/30/62)	DOIN' IT AT THE STOREFRONT: "ANGELA DAVIS" (KCET, LOS ANGELES, 3/28/73)	EMMY AWARDS: 16 <sup>TH</sup> ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/25/64)	THE 51 <sup>ST</sup> STATE: "ACTORS' FUND HOME" (WNET, NEW YORK, 1973)	GET HIGH ON YOURSELF (NBC, 9/20/1981)
THE DANNY THOMAS SHOW – DANNY GOES COUNTRY AND WESTERN (NBC, 3/13/66)	THE DINAH SHORE SHOW (NBC, 1/20/63)	DOMINGO: "FIREMAN SHOW" (KABC, LOS ANGELES, 3/4/73)	EMMY AWARDS: 17 <sup>TH</sup> ANNUAL PRIMETIME EMMY AWARDS (NBC, 9/12/65)	THE 51 <sup>ST</sup> STATE: "THE OCCUPANT IN THE SINGLE ROOM" (WNET, NEW YORK, 11/10/74)	A GLIMPSE OF GREATNESS: THE STORY OF KEN HUBBS (KTLA, LOS ANGELES, 8/17/64)
THE DANNY THOMAS SHOW – FAMILY SHOW (NBC, 2/14/65)	THE DINAH SHORE SHOW (NBC, 10/17/64)	DOMINGO: "EARLY EAST L.A." (KABC, LOS ANGELES, 1/7/73)	EMMY AWARDS: 18 <sup>TH</sup> ANNUAL PRIMETIME EMMY AWARDS (CBS, 5/22/66)	FIRING LINE WITH WILLIAM F. BUCKLEY, JR.: WITH MUHAMMAD ALI (PBS, 12/68)	GOLDEN SHOWCASE: "THE DEVIL AND DANIEL WEBSTER" (NBC, 2/14/60)
THE DANNY THOMAS SHOW - THE DANNY THOMAS VARIETY SHOW (NBC, 4/23/65)	THE DINAH SHORE CHEVY SHOW (NBC, 4/5/59)	DOMINGO: "MEXICAN MURALS" (KABC, LOS ANGELES, 10/7/73)	EMMY AWARDS: 19 <sup>TH</sup> ANNUAL PRIMETIME EMMY AWARDS (ABC, 6/4/67)	FLIP WILSON SHOW (NBC, 9/20/73)	GOOD PENNY: "A BRAND NEW PENNY" (NBC, 9/1/77)
THE DANNY THOMAS SHOW - THE WONDERFUL WORLD OF BURLESQUE (NBC, 3/14/65)	THE DINAH SHORE CHEVY SHOW (NBC, 5/31/59)	DON RICKLES IS ALIVE AND KICKING (CBS, 12/12/72)	EMMY AWARDS: 21 <sup>ST</sup> ANNUAL PRIMETIME EMMY AWARDS (CBS, 6/8/69)	FOCUS FILM FESTIVAL: PORTRAIT OF A PRISON (KCET, LOS ANGELES, 11/18/84)	THE GREAT AMERICAN CELEBRATION (7/4/76)
THE DANNY THOMAS SHOW – THE WONDERFUL WORLD OF BURLESQUE II (NBC, 12/8/65)	THE DINAH SHORE CHEVY SHOW (NBC, 10/4/59)	DRUG ABUSE (KABC, LOS ANGELES, 1/16/71)	EMMY AWARDS: 26 <sup>TH</sup> ANNUAL PRIMETIME EMMY AWARDS (NBC, 5/28/74)	THE FOLK WORLD OF JIMMIE RODGERS (KTLA, LOS ANGELES, 11/30/63)	THE GREAT AMERICAN DREAM MACHINE: SHOW #1 (PBS, 1/6/71)
DANNY'S DAY: EXCERPT WITH MARK HOUSTON (WKY, OKLAHOMA CITY, 6/15/72)	THE DINAH SHORE CHEVY SHOW (NBC, 2/28/60)	DUE TO CIRCUMSTANCES BEYOND OUR CONTROL: A CONVERSATION WITH FRED FRIENDLY (PBS, 4/3/67)	EMMY AWARDS: 28 <sup>TH</sup> ANNUAL PRIMETIME EMMY AWARDS (ABC, 5/17/76)	FONDA: AN AMERICAN LEGACY (ABC, 4/19/75)	GROWING UP GAY (PBS, 1983; KCET, LOS ANGELES, 6/25/84)
THE DATING GAME: SHOW #66-68 (ABC, 4/1/68)	THE DINAH SHORE CHEVY SHOW (NBC, 4/24/60)	EARTHQUAKE! (KNXT, LOS ANGELES, 8/30/67)	EMMY AWARDS: 28 <sup>TH</sup> ANNUAL PRIMETIME EMMY AWARDS (ABC, 5/17/76)	FOR BETTER OR WORSE: SHOW #1 (VOLUME 1, CHAPTER 1) (CBS, 6/29/59)	THE HAGERS' YOUNG COUNTRY (1971)
THE DAVID SUSSKIND SHOW: WITH MARY TYLER MOORE AND KATHERINE DE JERSEY (SYNDICATED, 1966)	THE DINAH SHORE CHEVY SHOW (NBC, 5/22/60)	EMMY AWARDS: 12 <sup>TH</sup> ANNUAL CHICAGO EMMY AWARDS (WBBM, CHICAGO, 5/25/70)	EMMY AWARDS: 28 <sup>TH</sup> ANNUAL PRIMETIME EMMY AWARDS (ABC, 5/17/76)	THE FORD SHOW: "THE MIKADO" (NBC, 4/16/59)	HALLMARK HALL OF FAME: "ABE LINCOLN IN ILLINOIS" (NBC, 2/5/64)
THE DEADWYLER INQUEST (KTLA, LOS ANGELES, 6/1/66)	THE DINAH SHORE CHEVY SHOW (NBC, 10/9/60)	EMMY AWARDS: 1 <sup>ST</sup> ANNUAL DAYTIME EMMY AWARDS (NBC, 5/28/74)	EMMY AWARDS: 45 <sup>TH</sup> ANNUAL PRIME TIME EMMY AWARDS (ABC, 9/19/93)	FORD STARTIME: TV'S FINEST HOUR: "THE NANETTE FABRAY SHOW" (NBC, 5/31/60)	HALLMARK HALL OF FAME: "THE ADMIRABLE CRICHTON" (NBC, 5/22/68)
DEDICATION DAY: NBC WASHINGTON STUDIOS DEDICATION CEREMONY (NBC, 5/22/58)	THE DINAH SHORE CHEVY SHOW (NBC, 12/11/60)	EMMY AWARDS: 14 <sup>TH</sup> ANNUAL DAYTIME EMMY AWARDS (ABC, 6/30/87)	ESTHER WILLIAMS AT CYPRESS GARDENS (NBC, 8/8/60)	THE FRANK SINATRA TIMEX SHOW (ABC, 12/13/59)	HALLMARK HALL OF FAME: "ANASTASIA" (NBC, 3/17/67)
DIAL M FOR MURDER (ABC, 11/15/67)	THE DINAH SHORE CHEVY SHOW (NBC, 12/11/60)	EMMY AWARDS: 22 <sup>ND</sup> ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 4/18/70)	EVERYTHING YOU EVER WANTED TO KNOW ABOUT JACK BENNY – BUT WERE AFRAID TO ASK (NBC, 3/10/71)	THE FRANK SINATRA TIMEX SHOW (ABC, 12/13/59)	HALLMARK HALL OF FAME: "ARSENIC AND OLD LACE" (NBC, 2/5/62)
THE DINAH SHORE SHOW (NBC, 11/3/61)	THE DINAH SHORE CHEVY SHOW (NBC, 1/22/61)	EMMY AWARDS: 23 <sup>RD</sup> ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 4/18/70)	AN EVENING WITH FRED ASTAIRE (NBC, 10/17/58)	FORD STARTIME: TV'S FINEST HOUR: "THE NANETTE FABRAY SHOW" (NBC, 5/31/60)	HALLMARK HALL OF FAME: "THE ADMIRABLE CRICHTON" (NBC, 5/22/68)
THE DINAH SHORE SHOW (NBC, 12/29/61)	THE DINAH SHORE CHEVY SHOW (NBC, 3/26/61)	EMMY AWARDS: 14 <sup>TH</sup> ANNUAL DAYTIME EMMY AWARDS (ABC, 6/30/87)	THE EXECUTION OF PRIVATE SLOVIK (ABC, 3/13/74)	FROM PROTEST TO POLITICS (WXYZ, DETROIT, 1973)	HALLMARK HALL OF FAME: "ANASTASIA" (NBC, 3/17/67)
THE DINAH SHORE SHOW (NBC, 1/26/62)	THE DINAH SHORE CHEVY SHOW (NBC, 3/26/61)	EMMY AWARDS: 22 <sup>ND</sup> ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 4/18/70)	THE FACE OF GENIUS (WBZ, BOSTON, 1966)	GARROWAY (WNAC, BOSTON, 2/25/70)	HALLMARK HALL OF FAME: "BAREFOOT IN ATHENS" (NBC, 11/11/66)
THE DINAH SHORE SHOW (NBC, 2/23/62)	THE DINAH SHORE CHEVY SHOW (NBC, 4/16/61)	EMMY AWARDS: 23 <sup>RD</sup> ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 4/18/70)	FACE THE NATION: WITH RONALD REAGAN & JESSE UNRUH (CBS, 10/18/70)	GENE KELLY IN NEW YORK, NEW YORK (CBS, 2/14/66)	HALLMARK HALL OF FAME: "THE BORROWERS" (NBC, 12/14/73)
THE DINAH SHORE SHOW (NBC, 6/1/62)	DR. FRANK BAXTER READS "A CHRISTMAS CAROL" (KCET, LOS ANGELES, 12/21/65)	EMMY AWARDS: 24 <sup>TH</sup> ANNUAL LOS ANGELES AREA EMMY AWARDS (KTTV, LOS ANGELES, 3/19/72)	FASHION HOOTENANNY (WTOP, WASHINGTON, D.C., 1963)	THE GENE KELLY SHOW (CBS, 4/24/59)	HALLMARK HALL OF FAME: "CAPTAIN BRASSBOUND'S CONVERSION" (NBC, 5/2/60)
	THE DOCTORS: SHOW #2853 (NBC, 1/17/74)	EMMY AWARDS: 28 <sup>TH</sup> ANNUAL LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 5/17/76)	FESTIVAL: "DAVID, CHAPTER 3" (CBC, CANADA, 1967)	THE GENE KELLY SHOW (NBC, 11/21/59)	HALLMARK HALL OF FAME: "CASEY STENGEL" (NBC, 5/6/81)
	DOIN' IT AT THE STOREFRONT: "THE STORY OF THE BLACK CHURCH IN AMERICA" (KCET, LOS ANGELES, 1/3/73)	EMMY AWARDS: 30 <sup>TH</sup> ANNUAL LOS ANGELES AREA EMMY AWARDS (6/25/78)		THE GEORGE BURNS SHOW (NBC, 6/7/60)	HALLMARK HALL OF FAME: "A CHRISTMAS FESTIVAL" (NBC, 12/13/59)
				GEORGE LUCAS: MAKER OF FILMS (KCET, LOS ANGELES, 4/13/71)	HALLMARK HALL OF FAME: "THE CRY OF ANGELS" (NBC, 12/15/63)

HALLMARK HALL OF FAME: "CYRANO DE BERGERAC" (NBC, 12/6/62)	HALLMARK HALL OF FAME: "THE PRICE" (NBC, 2/3/72)	HOLLYWOOD TELEVISION THEATRE: "THE ANDERSONVILLE TRIAL" (PBS, 5/17/70)	HOLLYWOOD TELEVISION THEATRE: "THE STY OF THE BLIND PIG" (PBS, 5/31/74)	INSIGHT: "THE HIT MAN" (SYNDICATED, 1983)	THE JACK LaLANNE SHOW: SHOW #103-S (SYNDICATED, 4/5/60)
HALLMARK HALL OF FAME: "DEAR LIAR" (NBC, 4/15/81)	HALLMARK HALL OF FAME: "A PUNT, A PASS, AND A PRAYER" (NBC, 11/20/68)	HOLLYWOOD TELEVISION THEATRE: "THE ASHES OF MRS. REASONER" (PBS, 1/22/76)	HOLLYWOOD TELEVISION THEATRE: "STEAMBATH" (PBS, 4/30/73)	INSIGHT: "THE LATE, GREAT GOD" (SYNDICATED, 1968)	THE JACK LaLANNE SHOW: SHOW #104-S (SYNDICATED, 4/6/60)
HALLMARK HALL OF FAME: "A DOLL'S HOUSE" (NBC, 11/15/59)	HALLMARK HALL OF FAME: "SOLDIER IN LOVE" (NBC, 4/26/67)	HOLLYWOOD TELEVISION THEATRE: "AWAKE AND SING" (PBS, 3/6/72)	HOLLYWOOD TELEVISION THEATRE: "WINESBURG, OHIO" (PBS, 3/5/73)	INSIGHT: "LOCUSTS HAVE NO KING" (SYNDICATED, 1965)	THE JACK LaLANNE SHOW: SHOW #105-S (SYNDICATED, 4/7/60)
HALLMARK HALL OF FAME: "EAGLE IN A CAGE" (NBC, 10/20/65)	HALLMARK HALL OF FAME: "ST. JOAN" (NBC, 12/4/67)	HOLLYWOOD TELEVISION THEATRE: "BEGINNING TO END" (PBS, 7/10/74)	HOLLYWOOD'S SILENT ERA: "THE MOVIES 1900-1927" (KTLA, 1974)	INSIGHT: "MAN IN THE MIDDLE" (SYNDICATED, 1967)	THE JACK LaLANNE SHOW: SHOW #164-S (SYNDICATED, 12/9/59)
HALLMARK HALL OF FAME: "ELIZABETH THE QUEEN" (NBC, 1/31/68)	HALLMARK HALL OF FAME: "A STORM IN SUMMER" (NBC, 2/6/70)	HOLLYWOOD TELEVISION THEATRE: "BIG FISH, LITTLE FISH" (PBS, 1/5/71)	HOW DO YOU GET TO BE: "AN ACTOR" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	INSIGHT: "MR. JOHNSON'S HAD THE COURSE" (SYNDICATED, 1968)	THE JACK LaLANNE SHOW: SHOW #172-S (SYNDICATED, 4/8/60)
HALLMARK HALL OF FAME: "FAME" (NBC, 11/30/78)	HALLMARK HALL OF FAME: "TEMPEST" (NBC, 2/3/60)	HOLLYWOOD TELEVISION THEATRE: "CAROLA" (PBS, 2/5/73)	HOW DO YOU GET TO BE: "A SINGER" (SUBSCRIPTION TELEVISION, LOS ANGELES, 1964)	INSIGHT: "MUMMY" (SYNDICATED, 1968)	THE JAMES BEARD SHOW: SHOW #1-1 (SYNDICATED, 1964)
HALLMARK HALL OF FAME: "THE FANTASTICKS" (NBC, 10/18/64)	HALLMARK HALL OF FAME: "TIME REMEMBERED" (NBC, 2/7/61)	HOLLYWOOD TELEVISION THEATRE: "CHEKHOV LIVE FROM HOLLYWOOD" (PBS, 1/6/72)	HOW TO BECOME A MOVIE STAR (SYNDICATED, 1975)	INSIGHT: "NO TEARS FOR KELSEY" (SYNDICATED, 1969)	THE JIMMIE RODGERS SHOW: SHOW #4 (KTLA, LOS ANGELES, 11/30/63)
HALLMARK HALL OF FAME: "THE FILE ON DEVLIN" (NBC, 11/21/69)	HALLMARK HALL OF FAME: "VICTORIA REGINA" (NBC, 11/30/61)	HOLLYWOOD TELEVISION THEATRE: "DAY OF ABSENCE" (PBS, 12/30/71)	I BELIEVE IN MIRACLES: SHOW #451 (SYNDICATED, 6/29/75)	INSIGHT: "THE PLACEMENT SERVICE" (SYNDICATED, 1975)	JIMMY DURANTE MEETS THE LIVELY ARTS (ABC, 1965)
HALLMARK HALL OF FAME: "GIVE US BARABBAS" (NBC, 4/15/62)	HALLMARK HALL OF FAME: "WINTERSET" (NBC, 10/26/59)	HOLLYWOOD TELEVISION THEATRE: "DOUBLE SOLITAIRE" (PBS, 1/16/74)	IF YOU TURN ON (KNXT, LOS ANGELES, 4/1/70)	INSIGHT: "POLITICS CAN BECOME A HABIT" (SYNDICATED, 1966)	JOHN F. KENNEDY ADDRESSES THE GREATER HOUSTON MINISTERIAL ASSOCIATION (9/12/60)
HALLMARK HALL OF FAME: "HAMLET" (NBC, 11/17/70)	HAPPY EVER AFTER (KIRO, SEATTLE, 1976)	HOLLYWOOD TELEVISION THEATRE: "FOR THE USE OF THE HALL" (PBS, 1/2/75)	I'VE GOT A SECRET (CBS, 4/19/61)	INSIGHT: "THE POKER GAME" (SYNDICATED, 1969)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: CAMPAIGN APPEARANCE BY SENATOR JOHN F. KENNEDY AT UNIVERSITY PLAZA, SEATTLE, WASHINGTON (9/6/60)
HALLMARK HALL OF FAME: "THE HANDS OF CORMAC JOYCE" (NBC, 11/17/72)	HAPPY EVER AFTER (KGW, SEATTLE, 1977)	HOLLYWOOD TELEVISION THEATRE: "GONDOLA" (PBS, 1/9/74)	IN SESSION: PILOT (SYNDICATED, 1973)	INSIGHT: "THE SANDAL MAKER" (SYNDICATED, 1968)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT REDDING, CALIFORNIA (9/8/60)
HALLMARK HALL OF FAME: "THE HOLY TERROR" (NBC, 4/7/65)	THE HART AND LORNE TERRIFIC HOUR (CBC, CANADA, 1971)	HOLLYWOOD TELEVISION THEATRE: "INCIDENT AT VICHY" (PBS, 12/8/73)	THE INNER CORE: CITY WITHIN A CITY: "THE NEW GENERATION AND THE ESTABLISHMENT" (WMVS, MILWAUKEE & WHA, MADISON, 5/3/68)	INSIGHT: "TRIAL BY FIRE" (SYNDICATED, 1966)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT REDDING, CALIFORNIA (9/8/60)
HALLMARK HALL OF FAME: "THE INVINCIBLE MR. DISRAELI" (NBC, 4/4/63)	HERBERT MARCUSE: PHILOSOPHER OF THE NEW LEFT (KCET, LOS ANGELES, 5/31/68)	HOLLYWOOD TELEVISION THEATRE: "THE LAST OF MRS. LINCOLN" (PBS, 9/16/76)	INNERVISIONS: "THE BLACK COWBOY" (KCET, LOS ANGELES, 1976)	THE JACK BENNY PROGRAM: WITH HARRY TRUMAN (CBS, 10/18/59)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REAR PLATFORM REMARKS OF SENATOR JOHN F. KENNEDY AT THE MINNEAPOLIS BEAN FEED, MINNEAPOLIS, MINNESOTA (10/1/60)
HALLMARK HALL OF FAME: "THE JOKE AND THE VALLEY" (NBC, 5/5/61)	HICKEY VS. ANYBODY: PILOT (NBC, 9/19/76)	HOLLYWOOD TELEVISION THEATRE: "PHILEMON" (PBS, 10/7/76)	INNERVISIONS: "BLACK WOMAN SPEAKS" (KCET, LOS ANGELES, 3/22/75)	THE JACK BENNY BIRTHDAY SPECIAL (NBC, 2/17/69)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: REMARKS OF SENATOR JOHN F. KENNEDY AT THE MINNEAPOLIS BEAN FEED, MINNEAPOLIS, MINNESOTA (10/1/60)
HALLMARK HALL OF FAME: "LAMP AT MIDNIGHT" (NBC, 4/27/66)	HOLLYWOOD A GO-GO: SHOW #30 (KHJ, LOS ANGELES, 7/17/65)	HOLLYWOOD TELEVISION THEATRE: "THE PLOT TO OVERTHROW CHRISTMAS" (PBS, 12/23/71)	INSIGHT: "THE DEATH OF SIMON JACKSON" (SYNDICATED, 1969)	JACK BENNY'S BAG (NBC, 11/16/68)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT CADILLAC SQUARE, DETROIT, MICHIGAN (9/5/60)
HALLMARK HALL OF FAME: "MR. LINCOLN" (NBC, 2/9/81)	HOLLYWOOD HAPPENING: SHOW #1 (SYNDICATED, 1977)	HOLLYWOOD TELEVISION THEATRE: "SCARECROW" (PBS, 1/10/72)	INSIGHT: "DRY COMMITMENT" (SYNDICATED, 1967)	THE JACK LaLANNE SHOW: SHOW #95-S (SYNDICATED, 4/25/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)
HALLMARK HALL OF FAME: "THE MAN WHO CAME TO DINNER" (NBC, 11/29/72)	HOLLYWOOD SQUARES: SHOW #543 (NBC, 11/9/68)	HOLLYWOOD TELEVISION THEATRE: "SHADOW OF A GUNMAN" (PBS, 12/4/72)	INSIGHT: "GOD IN THE DOCK" (SYNDICATED, 1980)	THE JACK LaLANNE SHOW: SHOW #96-S (SYNDICATED, 4/26/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)
HALLMARK HALL OF FAME: "THE PATRIOTS" (NBC, 11/15/63)	HOLLYWOOD SQUARES: "SPECIAL ALCOHOL SHOW" (NBC, 1975)	HOLLYWOOD TELEVISION THEATRE: "SCARECROW" (PBS, 1/10/72)	INSIGHT: "THE HATE SYNDROME" (SYNDICATED, 1966)	THE JACK LaLANNE SHOW: SHOW #97-S (SYNDICATED, 4/27/60)	JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE DETROIT COLISEUM, MICHIGAN STATE FAIR (10/26/60)
	HOLLYWOOD TALENT SCOUTS (CBS, 4/11/66)			THE JACK LaLANNE SHOW: SHOW #98-S (SYNDICATED, 4/28/60)	
	HOLLYWOOD TELEVISION THEATRE: "ACTOR" (PBS, 2/21/78)			THE JACK LaLANNE SHOW: SHOW #99-S (SYNDICATED, 4/29/60)	

JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE LITTLE WHITE HOUSE, WARM SPRINGS, GEORGIA (10/10/60)	KNXT REPORTS: "ALIEN AND ILLEGAL" (KNXT, LOS ANGELES, 12/10/70)	LAST FULL MEASURE OF DEVOTION (KTLA, LOS ANGELES, 11/22/64)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/25/65)	MORT SAHL (KTTV, LOS ANGELES, 5/20/66)	THE NEGRO IN AMERICAN CULTURE: "POVERTY, POLITICS AND POWER" (KNBC, LOS ANGELES, 11/4/67)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT MEMORIAL AUDITORIUM, BUFFALO, NEW YORK (9/28/60)	KNXT REPORTS: "MALIBU: THE TROUBLED CANYON" (KNXT, LOS ANGELES, 5/5/70)	LATINO CONSORTIUM: "ESPEJOS/MIRRORS" (PBS, 6/1/79)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/26/65)	MORT SAHL (KTTV, LOS ANGELES, 6/17/66)	THE NEGRO IN AMERICAN CULTURE: "PROTEST OF THE PRESENT – THE FIERCE ENERGY OF NOW" (KNBC, LOS ANGELES, 2/26/67)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE NATIONAL PLOWING CONTEST, SIOUX FALLS, SOUTH DAKOTA (9/22/60)	KNXT REPORTS: "SPEED...THE DEADLY DRUG" (KNXT, LOS ANGELES, 5/11/69)	THE LAUNDROMAT (HBO, 4/1/85)	THE MERV GRIFFIN SHOW (SYNDICATED, 9/21/66)	MOVIN' (NBC, 2/24/70)	NEWSBEAT: "THIRTEENTH DISTRICT COUNCIL RACE" (KCET, LOS ANGELES, 1981)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)	KPIX REPORTS: "WHOSE MUSEUM?" (KPIX, SAN FRANCISCO, 9/23/69)	LET'S GET AWAY: SHOW #5 (NBC, 1966)	THE MICHAEL JACKSON SHOW: WITH MAYOR TOM BRADLEY (KCET, LOS ANGELES, 1979)	MR. ROGERS' NEIGHBORHOOD: "ADULT SHOW NO.1" (NET, 6/7/68)	THE NEXT PRESIDENT (SYNDICATED, 1968)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)	KTLA EARTHQUAKE SPECIAL (KTLA, LOS ANGELES, 2/9/71)	LET'S MAKE A DEAL: PILOT (1963)	THE MICHAEL JACKSON SHOW: WITH TENNESSEE WILLIAMS (KCET, LOS ANGELES, 1979)	MURRAY ROMAN'S TV SHOW (KTTV, LOS ANGELES, 2/21/70)	NIGHTLIFE: (ABC, 10/20/65)
JOHN F. KENNEDY PRESIDENTIAL CAMPAIGN: SPEECH BY SENATOR JOHN F. KENNEDY AT THE SHERATON PARK HOTEL, WASHINGTON, DC (9/20/60)	KTLA MORNING NEWS: EXCERPT. ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/5/68)	LIKE IT IS: "SICKLE CELL ANEMIA" (WABC, NEW YORK, 10/26/69)	THE MIKE DOUGLAS SHOW: EXCERPT WITH THE COUNT BASIE ORCHESTRA (SYNDICATED, 11/18/63)	MUSICAL COMEDY TONIGHT (PBS, 10/1/79)	THE NINE-YEAR-OLD IN NORFOLK PRISON (WTIC, HARTFORD, 5/23/73)
THE JULIE ANDREWS SHOW (NBC, 11/28/65)	KTLA NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (KTLA, LOS ANGELES, 6/6/68)	LOGGINS AND MESSINA IN THE ATTIC (1973)	THE MIKE DOUGLAS SHOW: EXCERPTS (SYNDICATED, 1967)	NBC NEWS: COVERAGE OF CALIFORNIA PRIMARY AND ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)	NOW IS THE TIME (WCAU, PHILADELPHIA, 12/13/67)
THE JUNIOR HIGH SCHOOL: "PART 1: HEAVEN, HELL OR PURGATORY" (KNXT, LOS ANGELES, 10/17/71)	KTLA NEWS: UNEDITED FOOTAGE. WATTS RIOTS TELECOPTER FOOTAGE (KTLA, LOS ANGELES, 8/15/65)	LONELY AUTUMN (KABC, LOS ANGELES, 1983)	THE MIKE DOUGLAS SHOW: EXCERPTS (SYNDICATED, 1967)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/5/68)	THE NOW SAM (SYNDICATED, 1970)
THE JUNIOR HIGH SCHOOL: "PART 2: FROM A TO ZOO" (KNXT, LOS ANGELES, 10/24/71)	KTLA TELECOPTER FOOTAGE OVER HOLLYWOOD AND GROUNDBREAKING FOR THE HOLLYWOOD MUSEUM (KTLA, LOS ANGELES, 10/20/63)	A LOVE LETTER TO JACK BENNY (NBC, 2/5/81)	THE MIKE DOUGLAS SHOW (SYNDICATED, 3/28/69)	NBC NEWS: COVERAGE OF ROBERT F. KENNEDY ASSASSINATION (NBC, 6/6/68)	OFFRAMP: WITH BILL STOUT (KCET, LOS ANGELES, 5/6/68)
JUST PLAYNE JAYNE: PILOT (1965)	THE LOVE OF THE COMMON PEOPLE (KTTV, LOS ANGELES, 10/5/69)	MARCEL MARCEAU LECTURE AT UCLA (3/20/68)	THE MIKE WALLACE INTERVIEW: CLYDE BEATTY (SYNDICATED, 1959)	NBC NEWS SPECIAL REPORT: COVERAGE OF ROBERT F. KENNEDY FUNERAL SERVICE (NBC, 6/8/68)	OFFRAMP: WITH KURT VON MEIER (KCET, LOS ANGELES, 3/6/67)
THE KCET STORY (KCET, LOS ANGELES, 1972)	MAKE NO MISTAKE ABOUT IT: THE PRESIDENT CAME TO IOWA (WDIN, DES MOINES, 3/24/71).	MARIE: PILOT (ABC, 12/1/79)	THE MIKE WALLACE INTERVIEW: ETHEL WATERS (SYNDICATED, 1959)	NET FANFARE: "REHEARSAL WITH LEOPOLD STOKOWSKI" (PBS, 1971)	THE OLDEST LIVING GRADUATE (NBC, 4/7/80)
JHK CHANNEL 9 NEWS: EXCERPT. HUEY NEWTON (KHJ, LOS ANGELES, 7/3/77)	MARLON BRANDO: A LIVING BIOGRAPHY (1975)	MARIE: PILOT (ABC, 12/1/79)	THE MIKE WALLACE INTERVIEW: MYOSHI UMEKI (SYNDICATED, 1959)	NET PLAYHOUSE: "HOGAN'S GOAT" (PBS, 10/16/71)	ON THE GO: "S12 HOTEL" (CBS, 12/17/79)
KNBC NEWS CONFERENCE: WITH SEN. ROBERT F. KENNEDY (KNBC, LOS ANGELES, 4/68)	MARRIED IS BETTER (CBS, 1/9/74)	MARRIED IS BETTER (CBS, 1/9/74)	THE MIKE WALLACE INTERVIEW: RUBE GOLDBERG (SYNDICATED, 1959)	NET PLAYHOUSE: "PARADISE LOST" (PBS, 2/25 & 3/4/71)	ON THE GO: "1001 NIGHTS RESTAURANT" (CBS, 6/1/59)
THE KNBC SURVEY: "THE INVISIBLE MINORITY" (KNBC, LOS ANGELES, 12/9/67)	THE MERV GRIFFIN SHOW (SYNDICATED, 10/6/65)	THE MERV GRIFFIN SHOW (SYNDICATED, 10/6/65)	THE MIKE WALLACE INTERVIEW: SHELLEY BERMAN (SYNDICATED, 1959)	NANCY WILSON AT THE GROVE (KTLA, LOS ANGELES, 5/21/65)	ON THE GO: "ADOLPH MENJOU" (CBS, 4/4/60)
THE KNBC SURVEY: "HIGHLIGHTS FROM THE PAST YEAR" (KNBC, LOS ANGELES, 1966)	THE MERV GRIFFIN SHOW (SYNDICATED, 10/19/65)	THE MERV GRIFFIN SHOW (SYNDICATED, 10/19/65)	THE MIKE WALLACE INTERVIEW: XAVIER CUGAT (SYNDICATED, 1959)	THE NATIONAL CELEBRITY TEST: PILOT #1 (1968)	ON THE GO: "ADOPTION AGENCY" (CBS, 6/9/69)
KNXT NEWSROOM (KNXT, LOS ANGELES, 12/16/73)	THE MERV GRIFFIN SHOW (SYNDICATED, 10/21/65)	THE MERV GRIFFIN SHOW (SYNDICATED, 10/21/65)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 11/19/58)	THE NEGRO IN AMERICAN CULTURE: "EARLY DECADES OF THE 20 <sup>TH</sup> CENTURY- THE FORESHADOWING OF MILITANCY" (KNBC, LOS ANGELES, 12/13/66)	ON THE GO: "AIRPORT SHOW – HARRY HOLT" (CBS, 12/31/59)
	THE MERV GRIFFIN SHOW (SYNDICATED, 11/12/65)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/12/65)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 1/14/59)	THE NEGRO IN AMERICAN CULTURE: "THE NEGRO IN THE AMERICAN THEATER" (KNBC, LOS ANGELES, 1/29/67)	ON THE GO: "ARMANDO CASTRO" (CBS, 4/27/60)
	L.A. TODAY: EXCERPT. REHEARSAL FOR HOLLYWOOD MUSEUM GROUNDBREAKING (KTLA, LOS ANGELES, 10/18/63)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/11/65)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 3/18/59)	THE NEGRO IN AMERICAN CULTURE: "THE NEGRO IN THE CITY" (KNBC, LOS ANGELES, 2/12/67)	ON THE GO: "ASH GROVE COFFEE HOUSE" (CBS, 6/25/59)
	LA RAZA: REPRESENTADA (PBS, 1980)	THE MERV GRIFFIN SHOW (SYNDICATED, 11/22/65)	MILTON BERLE STARRING IN THE KRAFT MUSIC HALL (NBC, 5/13/59)	MOMENTS TO BE REMEMBERED (KCET, LOS ANGELES, 9/26/81)	ON THE GO: "ASSISTANCE LEAGUE" (CBS, 3/14/60)
					ON THE GO: "AUNT ETTIE LEE" (CBS, 5/3/60)

ON THE GO: "BANK CAFE" (CBS 6/29/59)	ON THE GO: "FAST DRAW" (CBS, 4/7/60)	ON THE GO: "LOCKHEED WORKERS" (CBS, 4/19/60)	ON THE GO: "SANTA MONICA BEACH PARTY" (CBS, 7/10/59)	ON THE GO: "VETERAN'S HOSPITAL" (CBS, 8/26/59)	OPERATION ENTERTAINMENT (ABC, 2/2/68)
ON THE GO: "BLIND COACH" (CBS1/12/60)	ON THE GO: "FATHER CABRILLO" (CBS, 9/8/59)	ON THE GO: "MARINELAND" (KNXT, LOS ANGELES, 4/29/59)	ON THE GO: SANTA MONICA ROLLER RINK" (CBS, 5/29/59)	ON THE GO: "VINCENT PRICE" (CBS 3/30/60)	THE OTHER WASHINGTON (WRC, WASHINGTON, DC, 5/31/67)
ON THE GO: "BOOTH HOSPITAL – UNWED MOTHERS" (CBS, 6/9/60)	ON THE GO: "FOLLIES THEATER" (CBS, 1/4/60)	ON THE GO: "McCULLOCH HOME" (CBS, 3/23/60)	ON THE GO: "SANTA'S VILLAGE" (CBS, 9/17/59)	ON THE GO: "VITAS PAULEKAS" (CBS, 6/16/60)	OUR KIND OF WORLD: SHOW #6 (KRMA, DENVER, 1967)
ON THE GO: "BOWLING CENTER" (CBS, 6/18/59)	ON THE GO: "FOUNTAIN OF THE WORLD" (CBS, 2/22/60)	ON THE GO: "McNALLY FAMILY" (CBS, 12/29/59)	ON THE GO: "SCHOOL FOR SONGWRITERS" (CBS, 3/17/60)	ON THE GO: "WATTS TOWERS" (CBS, 7/13/59)	OUT OF THE SHADOWS (KNBC, LOS ANGELES, 6/26/70)
ON THE GO: "BRACEROS" (CBS, 11/11/59)	ON THE GO: "FORTUNE TELLERS" (CBS, 8/31/59)	ON THE GO: "MARRIAGE LICENSE BUREAU" (CBS, 4/11/60)	ON THE GO: "SKID ROW" (CBS, 8/7/59)	ON THE GO: "WIDOWER" (CBS, 4/15/60)	P.B.L.: "THE INSIGHTS OF RONALD REAGAN" (NET, 12/10/67)
ON THE GO: "BRAILLE INSTITUTE" (CBS, 5/21/59)	ON THE GO: "FREEDOM FIGHTERS" (CBS, 5/19/60)	ON THE GO: "MERRY-GO-ROUND" (CBS, 5/19/59)	ON THE GO: "STREET GANGS" (CBS, 11/17/59)	ON THE GO: "WOMEN WRESTLERS" (CBS, 4/22/60)	P.B.L.: "TOMORROW'S TELEVISION" (NET, 2/16/69)
ON THE GO: "BRIDAL CONSULTANT" (CBS, 5/31/60)	ON THE GO: "GAY 90'S" (CBS, 5/12/60)	ON THE GO: "MIDNIGHT MISSION" (CBS, 5/27/59)	ON THE GO: "STUDIO CLUB" (CBS, 9/1/59)	ON THE GO: "ZIEGFELD CLUB" (CBS, 9/4/59)	PASSAIC... THE BIRTHPLACE OF TELEVISION & THE DUMONT STORY (DUMONT, 1951)
ON THE GO: "BUCKLEY SCHOOL" (CBS, 3/30/60)	ON THE GO: "GIFTED KIDS" (CBS, 6/3/60)	ON THE GO: "NARCOTIC TREATMENT CENTER" (CBS, 5/17/60)	ON THE GO: "SUNSHINE MISSION" (CBS, 12/15/59)	ON THE GO: "ZYGMUNT WILK" (CBS, 12/9/59)	PASSWORD (ABC, 9/28/73)
ON THE GO: "BUS FAMILY" (CBS, 3/3/60)	ON THE GO: "GISELE MacKENZIE" (CBS, 4/12/60)	ON THE GO: "NAVY NURSES" (CBS, 5/2/60)	ON THE GO: "SWISS RESTAURANT" (CBS, 5/15/59)	ONE NIGHT STAND: "NIGHT LIFE IN NEW YORK" (SYNDICATED, 1959)	PAUL LYNDE AT THE MOVIES (ABC, 3/24/79)
ON THE GO: "CAT CONTROVERSY" (CBS, 9/3/59)	ON THE GO: "GOOD NEIGHBORS" (4/29/60)	ON THE GO: "NELSON HOME" (CBS, 9/2/59)	ON THE GO: "SYNANON" (CBS, 7/24/59)	ONE NIGHT STAND: "NIGHT LIFE IN NEW YORK" (SYNDICATED, 1960)	THE PERRY COMO SHOW (NBC, 12/22/56)
ON THE GO: "CALIFORNIA REHABILITATION" (CBS, 7/9/59)	ON THE GO: "GRAND HOTEL" (CBS, 3/2/60)	ON THE GO: "NEW GINZA" (CBS, 7/3/59)	ON THE GO: "SYNANON REVISITED" (CBS, 11/19/59)	ONE NIGHT STAND: "PORTRAIT OF DELLA REESE" (SYNDICATED, 1959)	PERSPECTIVE: "JOURNEY TO A PINE BOX" (WRC, WASHINGTON, DC, 8/16/69)
ON THE GO: "CHILDREN'S HOSPITAL" (CBS 6/3/59)	ON THE GO: "HEALTH HUT" (CBS, 8/24/59)	ON THE GO: "NORWALK HOSPITAL" (CBS, 5/19/60)	ON THE GO: "TATTOO PARLOR" (CBS, 3/9/60)	ONE NIGHT STAND: WITH WOODY HERMAN (SYNDICATED, 1959)	PET SET: SHOW #5 (SYNDICATED, 1971)
ON THE GO: "CITIZENSHIP SCHOOL" (CBS, 11/27/59)	ON THE GO: "HEARING FOUNDATION" (CBS, 10/28/59)	ON THE GO: "ORDEAL IN THE DESERT" (CBS, 3/10/60)	ON THE GO: "TEEN MARRIAGES" (CBS, 1/18/60)	OPEN END: WITH SECRETARY OF STATE DEAN RUSK (SYNDICATED, 4/1966)	PET SET: SHOW #7 (SYNDICATED, 1971)
ON THE GO: "CITY OF HOPE" (CBS, 9/16/59)	ON THE GO: "HELICOPTER DEMONSTRATION" (CBS, 5/26/59)	ON THE GO: "PACIFIC OCEAN PARK" (CBS, 7/29/59)	ON THE GO: "THEATRE MART" (CBS, 8/27/59)	OPEN END: "HARLEM TEENAGERS" (SYNDICATED, 1966)	PET SET: SHOW #8 (SYNDICATED, 1971)
ON THE GO: "CLARK RESIDENCE" (CBS, 4/26/59)	ON THE GO: "JACK TAR HOTEL" (CBS, 5/13/60)	ON THE GO: "POLIO WARNING" (CBS, 4/25/60)	ON THE GO: "THE THREE STOOGES" (CBS, 4/5/60)	OPEN END: "JERRY LEWIS UNCENSORED," PARTS 1 & 2 (SYNDICATED, 9/26/65 & 10/3/65)	PET SET: SHOW #12 (SYNDICATED, 1971)
ON THE GO: "CONLEY FAMILY" (CBS, 8/18/59)	ON THE GO: "JUNGLELAND" (CBS, 10/6/59)	ON THE GO: "RADIATION FAMILY" (CBS, 5/16/60)	ON THE GO: "TIJUANA BORDER" (CBS, 9/11/59)	OPEN END: "THIS YEAR ON BROADWAY" (SYNDICATED, 1959)	PET SET: SHOW #13 (SYNDICATED, 1971)
ON THE GO: "DANCE HALL" (CBS, 6/7/60)	ON THE GO: "JR. MISS UNIVERSE" (CBS, 11/20/59)	ON THE GO: "REISS-DAVIS CLINIC" (CBS, 5/25/59)	ON THE GO: "TIN CAN BEACH" (CBS, 10/9/59)	OPEN END: "WHO'S TRYING TO KILL THE NIGHTCLUB BUSINESS?" (SYNDICATED, 1964)	THE PIED PIPER OF ASTROWORLD (ABC, 12/28/68)
ON THE GO: "DEAF COUPLE" (CBS, 5/25/60)	ON THE GO: "L.A. COUNTY HOSPITAL" (CBS, 10/1/59)	ON THE GO: "ROSELAND" (CBS, 10/27/59)	ON THE GO: "UPROOTED FAMILY" (CBS, 5/27/60)	OPEN FOR DISCUSSION: "SKID ROW" (SYNDICATED, 11/21/65)	PLAY OF THE WEEK: "ARCHIE AND MEHITABEL" (SYNDICATED, 5/16/60)
ON THE GO: "DENNIS WEAVER" (CBS, 1/21/60)	ON THE GO: "LA GOLONDRINA" (CBS, 7/1/59)	ON THE GO: "SAN FRANCISCO EARTHQUAKE SURVIVORS" (CBS, 5/23/60)	ON THE GO: "VENICE WEST #1" (CBS, 10/29/59)	OPEN LINE (WTOP, WASHINGTON, D.C., 1967)	PLAY OF THE WEEK: "BACK TO BACK" (SYNDICATED, 11/2/59)
ON THE GO: "EPILEPSY" (CBS, 6/15/60)	ON THE GO: "LARGO" (CBS, 1959)	ON THE GO: "SAN QUENTIN PRISON" (CBS, 5/10/60)	ON THE GO: "VENICE WEST #2" (CBS, 10/30/59)		PLAY OF THE WEEK: "BLACK MONDAY" (SYNDICATED, 1/16/61)
ON THE GO: "EXCHANGE STUDENTS" (CBS, 7/7/59)	ON THE GO: "LITTLE TOKYO" (CBS, 1/11/60)				PLAY OF THE WEEK: "BURNING BRIGHT" (SYNDICATED, 10/26/59)
					PLAY OF THE WEEK: "THE CHERRY ORCHARD" (SYNDICATED, 12/28/59)

PLAY OF THE WEEK: "CLIMATE OF EDEN" (SYNDICATED, 2/29/60)	THE POLITICS AND COMEDY OF WOODY ALLEN (PBS, 2/21/72)	RALPH STORY'S LOS ANGELES: SHOW #99 (KNXT, LOS ANGELES, 3/6/66)	RALPH STORY'S LOS ANGELES: SHOW #171 (KNXT, LOS ANGELES, 11/12/67)	THE RAPE OF PAULETTE (WBBM, CHICAGO, 5/23/74)	ROD SERLING'S WONDERFUL WORLD OF...: "PROPAGANDA" (KNXT, LOS ANGELES, 3/8/70)
PLAY OF THE WEEK: "FOUR BY TENNESSEE" (SYNDICATED, 2/1/60)	PONTIAC STAR PARADE: "SPIRIT OF THE ALAMO" (ABC, 11/14/60)	RALPH STORY'S LOS ANGELES: SHOW #112 (KNXT, LOS ANGELES, 6/5/66)	RALPH STORY'S LOS ANGELES: SHOW #174 (KNXT, LOS ANGELES, 12/3/67)	RAPID TRANSIT, MASS CONFUSION (KNBC, LOS ANGELES, 5/16/67)	RONA BARRETT'S HOLLYWOOD: PILOT (1964)
PLAY OF THE WEEK: "THE GRASS HARP" (SYNDICATED, 3/28/60)	POPI (ABC, 7/15/72)	RALPH STORY'S LOS ANGELES: SHOW #113 (KNXT, LOS ANGELES, 6/12/66)	RALPH STORY'S LOS ANGELES: SHOW #175 (KNXT, LOS ANGELES, 12/16/67)	REBELS WITH A CAUSE (KABC, LOS ANGELES, 12/11/66)	ROSES HAVE THORNS (WOOD, GRAND RAPIDS, 1964)
PLAY OF THE WEEK: "IN A GARDEN" (SYNDICATED, 4/10/61)	POTPOURRI (KCET, LOS ANGELES, 3/11/68)	RALPH STORY'S LOS ANGELES: SHOW #122 (KNXT, LOS ANGELES, 10/2/66)	RALPH STORY'S LOS ANGELES: SHOW #176 (KNXT, LOS ANGELES, 12/17/67)	THE RED SKELTON SHOW (CBS, 9/29/59)	THE ROSEY GRIER SHOW: SHOW #9-68 (KABC, LOS ANGELES, 7/27/68)
PLAY OF THE WEEK: "JUNO AND THE PAYCOCK" (SYNDICATED, 2/1/60)	PRESENTE: "HARVEST OF SHAME REVISITED" (KCET, LOS ANGELES, 1981)	RALPH STORY'S LOS ANGELES: SHOW #126 (KNXT, LOS ANGELES, 10/30/66)	RALPH STORY'S LOS ANGELES: SHOW #183 (KNXT, LOS ANGELES, 2/4/68)	REFLECCIONES: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1973)	THE ROSEY GRIER SHOW: SHOW #17-68 (KABC, LOS ANGELES, 9/21/68)
PLAY OF THE WEEK: "LULLABY" (SYNDICATED, 1/18/60)	PROBE: UNCLE SAM IS A SLUMLORD (WRC, WASHINGTON, D.C., 9/10/73)	RALPH STORY'S LOS ANGELES: SHOW #127 (KNXT, LOS ANGELES, 11/6/66)	RALPH STORY'S LOS ANGELES: SHOW #184 (KNXT, LOS ANGELES, 2/11/68)	REMEMBER HOW GREAT (NBC, 2/9/61)	THE ROSEY GRIER SHOW: SHOW #18-68 (KABC, LOS ANGELES, 9/28/68)
PLAY OF THE WEEK: "THE MASTER BUILDER" (SYNDICATED, 3/21/60)	PROLOGUE TO THE PAST (KCET, LOS ANGELES, 8/8/74)	RALPH STORY'S LOS ANGELES: SHOW #146 (KNXT, LOS ANGELES, 3/26/67)	RALPH STORY'S LOS ANGELES: SHOW #187 (KNXT, LOS ANGELES, 3/3/68)	REPertoire WORKSHOP: "EDWIN BOOTH" (KNXT, LOS ANGELES, 8/8/65 and 8/15/65)	THE ROSEY GRIER SHOW: SHOW #39 (KABC, LOS ANGELES, 2/22/69)
PLAY OF THE WEEK: "A MONTH IN THE COUNTRY" (SYNDICATED, 11/9/59)	QUEEN FOR A DAY: SHOW #142-64 (ABC, 7/14/64)	RALPH STORY'S LOS ANGELES: SHOW #147 (KNXT, LOS ANGELES, 4/16/67)	RALPH STORY'S LOS ANGELES: SHOW #188 (KNXT, LOS ANGELES, 3/10/68)	REPETOIRE WORKSHOP: "DON JUAN IN HELL" (SYNDICATED, 4/14/65)	THE ROSEY GRIER SHOW: SHOW #42-69 (KABC, LOS ANGELES, 10/18/69)
PLAY OF THE WEEK: "NIGHT OF THE AUK" (SYNDICATED, 5/2/60)	QUEEN FOR A DAY: SHOW #179-64 (ABC, 9/3/64)	RALPH STORY'S LOS ANGELES: SHOW #151 (KNXT, LOS ANGELES, 5/20/67)	RALPH STORY'S LOS ANGELES: SHOW #197 (KNXT, LOS ANGELES, 6/9/68)	REPERTORY THEATRE, USA: "THE REVOLUTION AND REVOLUTION" (SYNDICATED, 4/14/65)	THE ROSEY GRIER SHOW: SHOW #46-69 (KABC, LOS ANGELES, 10/18/69)
PLAY OF THE WEEK: "THE OLD FOOLISHNESS" (SYNDICATED, 3/6/61)	QUEEN FOR A DAY: SHOW #196-64 (ABC, 9/28/64)	RALPH STORY'S LOS ANGELES: SHOW #156 (KNXT, LOS ANGELES, 6/17/67)	RALPH STORY'S LOS ANGELES: SHOW #201 (KNXT, LOS ANGELES, 7/14/68)	THE REVOLUTION AND REVOLUTION: "MAURICE CHEVALIER" (CBS, 2/4/60)	THE ROSEY GRIER SHOW: SHOW #86 (KABC, LOS ANGELES, 3/28/70)
PLAY OF THE WEEK: "THE POWER AND THE GLORY" (SYNDICATED, 10/19/59)	QUEEN FOR A DAY: SHOW #199-64 (ABC, 10/1/64)	RALPH STORY'S LOS ANGELES: SHOW #163 (KNXT, LOS ANGELES, 9/17/67)	RALPH STORY'S LOS ANGELES: SHOW #205 (KNXT, LOS ANGELES, 9/22/68)	THE RICH LITTLE SHOW (NBC, 9/3/75)	THE ROSEY GRIER SHOW: SHOW #107 (KABC, LOS ANGELES, 1970)
PLAY OF THE WEEK: "RASHOMON" (SYNDICATED, 12/12/60)	RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1971)	RALPH STORY'S LOS ANGELES: SHOW #164 (KNXT, LOS ANGELES, 9/24/67)	RALPH STORY'S LOS ANGELES: SHOW #216 (KNXT, LOS ANGELES, 12/8/68)	RICHARD M. NIXON AND NIKITA KHRUSHCHEV: "KITCHEN DEBATE," UNITED STATES EXHIBITION HALL, INTERNATIONAL TRADE EXPOSITION, MOSCOW (7/24/59)	THE ROWAN AND MARTIN SHOW: PILOT (KGO, SAN FRANCISCO, 1964)
PLAY OF THE WEEK: "SEVEN TIMES MONDAY" (SYNDICATED, 10/31/60)	RALPH STORY'S A.M. SHOW: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KABC, LOS ANGELES, 1972)	RALPH STORY'S LOS ANGELES: SHOW #165 (KNXT, LOS ANGELES, 10/11/67)	RALPH STORY'S LOS ANGELES: SHOW #231 (KNXT, LOS ANGELES, 4/13/69)	THE RICHARD PRYOR SPECIAL? (NBC, 5/5/77)	THE RUSSIAN AVANTE-GARDE (KCET, LOS ANGELES, 1980)
PLAY OF THE WEEK: "SIMPLY HEAVENLY" (SYNDICATED, 12/7/59)	RALPH STORY'S LOS ANGELES: SHOW #48 (KNXT, LOS ANGELES, 1/26/65)	RALPH STORY'S LOS ANGELES: SHOW #166 (KNXT, LOS ANGELES, 10/8/67)	RALPH STORY'S LOS ANGELES: SHOW #234 (KNXT, LOS ANGELES, 5/4/69)	THE ROBERT K. DORNAN SHOW: WITH ATTORNEY GENERAL JOHN MITCHELL (KTLA, LOS ANGELES, 10/17/71)	SALUTE TO KCET/28: "DEDICATION DINNER, BEVERLY HILTON HOTEL" (KCET, LOS ANGELES, 1/29/65)
PLAY OF THE WEEK: "STRINDBERG ON LOVE" (SYNDICATED, 1/25/60)	RALPH STORY'S LOS ANGELES: SHOW #56 (KNXT, LOS ANGELES, 3/23/65)	RALPH STORY'S LOS ANGELES: SHOW #168 (KNXT, LOS ANGELES, 10/22/67)	RALPH STORY'S LOS ANGELES: SHOW #236 (KNXT, LOS ANGELES, 5/18/69)	THE ROBERT K. DORNAN SHOW: WITH VICE PRESIDENT SPIRO T. AGNEW (KTLA, LOS ANGELES, 7/25/70)	SALUTE TO KCET/28: "DEDICATION PRESENTATION" (KCET, LOS ANGELES, 1/28/65)
PLAY OF THE WEEK: "TWO BY SAROYAN" (SYNDICATED, 11/7160)	RALPH STORY'S LOS ANGELES: SHOW #84 (KNXT, LOS ANGELES, 11/21/65)	RALPH STORY'S LOS ANGELES: SHOW #168 (KNXT, LOS ANGELES, 10/22/67)	RALPH STORY'S LOS ANGELES: SHOW #236 (KNXT, LOS ANGELES, 5/18/69)	THE ROBERT KLEIN SHOW (NBC, 5/29/81)	THE SAM YORTY SHOW: WITH RICHARD M. NIXON (KHJ, LOS ANGELES, 12/17/67)
PLAY OF THE WEEK: "WAITING FOR GODOT" (SYNDICATED, 4/3/61)	RALPH STORY'S LOS ANGELES: SHOW #89 (KNXT, LOS ANGELES, 12/26/65)	RALPH STORY'S LOS ANGELES: SHOW #168 (KNXT, LOS ANGELES, 10/22/67)	RALPH STORY'S LOS ANGELES: SHOW #236 (KNXT, LOS ANGELES, 5/18/69)	THE ROBERT MONTGOMERY PRESENTS THE JOHNSON'S WAX PROGRAM: "HARVEST" (NBC, 11/23/53)	SAUCEPANS AND THE SINGLE GIRL: WITH MICHELE LEE (1968)
PLAY OF THE WEEK: "THE WORLD OF SHOLOM ALEICHEM" (SYNDICATED, 12/14/59)	RALPH STORY'S LOS ANGELES: SHOW #95 (KNXT, LOS ANGELES, 2/6/66)	RALPH STORY'S LOS ANGELES: SHOW #168 (KNXT, LOS ANGELES, 10/22/67)	RALPH STORY'S LOS ANGELES: SHOW #236 (KNXT, LOS ANGELES, 5/18/69)	ROD MCKUEN - THE TWO OF US AND FRIENDS: SHOW #3 (BBC, 1971)	SAUCEPANS AND THE SINGLE GIRL: WITH TOM SMOTHERS (1968)
PLAYHOUSE 90: "THE NUTCRACKER" (CBS, 12/25/58)			RAPE (KNXT, LOS ANGELES, 1972)		SHINDIG: "THE WIDE WORLD OF ENTERTAINMENT" (ABC, 12/18/65)

SHINDIG "THE WIDE WORLD OF ENTERTAINMENT" (ABC, 1/1/66)	HAROLD LLOYD INTERVIEW (SYNDICATED, 1965)	WITH ED KIENHOLZ" (SYNDICATED, 5/6/71)	(KABC, LOS ANGELES, 8/4/58)	(SYNDICATED, 12/20/63)	(WKY, OKLAHOMA CITY, 1971)
SIGNIFICANT SOUTHERNERS: "URBAN MYTHOLOGY" (WGTV, ATHENS, 1969-1970)	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, 9/1/58)	THE STEVE ALLEN SHOW (SYNDICATED, 1/21/64)	STOREFRONT: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KCET, 1973)
SIX DAYS IN JULY (WWJ, DETROIT, 1967)	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, 10/6/58)	THE STEVE ALLEN SHOW (SYNDICATED, 1/31/64)	STOREFRONT: "SOUL RADIO AND THE BLACK COMMUNITY" (KCET, 1973)
SIXTY MINUTES: "AGNEW AND THE PRESS" (CBS, 11/25/69)	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 STEVE ALLEN SHOW (SYNDICATED, 3/10/64)	SUPER VISION: TALES OF TELEVISION: "BIRTH OF AN INDUSTRY" (PBS, 11/4/76)
THE SMOTHERS BROTHERS COMEDY HOUR: SHOW #102 (CBS, 9/10/67)	SOCIAL SECURITY IN ACTION: PAUL FORD INTERVIEW (SYNDICATED, 1965)	SPOON RIVER (RKO GENERAL SUBSCRIPTION TV, 11/4/63; ACT 1 and INTERMISSION DISCUSSION)	STARS OF JAZZ (KABC, LOS ANGELES, 12/15/58)	THE STEVE ALLEN SHOW (SYNDICATED, 3/13/64)	THE SWITCHED ON SYMPHONY (NBC, 3/14/70)
THE SMOTHERS BROTHERS COMEDY HOUR: SHOW #221 (CBS, 3/2/69)	SOCIAL SECURITY IN ACTION: RAY BOLGER INTERVIEW (SYNDICATED, 1965)	STAND UP AND BE COUNTED (KABC, LOS ANGELES, 4/25/65)	STARS OF JAZZ: NOSTALGIA AND NEWS SOUNDS (AB, 1978)	THE STEVE ALLEN SHOW (SYNDICATED, 3/17/64)	THE T.A.M.I. SHOW: NINE YEARS LATER (PBS, 3/28/73)
THE SMOTHERS BROTHERS COMEDY HOUR: SHOW #222 (CBS, 3/23/69)	SOCIAL SECURITY IN ACTION: RICARDO MONTALBAN INTERVIEW (SYNDICATED, 1965)	STAND UP FOR AMERICA (1964)	STELLA ADLER AND THE ACTOR (KTLA, LOS ANGELES, 7/13/64)	THE STEVE ALLEN SHOW (SYNDICATED, 4/8/64)	T.J.'S: PILOT (ABC, 1965)
THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT. ELAINE MAY/TOM SMOTHERS CENSORSHIP SKETCH: DRESS REHEARSAL & AIR (CBS, 4/9/67)	SOCIAL SECURITY IN ACTION: RUTH WARRICK INTERVIEW (SYNDICATED, 1965)	STANDARD TV NEWS ROUNDUP (WOWT, OMAHA, 1/17/62)	STEREOSCOPE: "DR. LORIENE CHASE INTERVIEWS LINDA LOVELACE" (1973)	THE STEVE ALLEN SHOW (SYNDICATED, 5/7/64)	TALK BACK: SHOW #18 (KABC, LOS ANGELES, 10/10/64)
THE SMOTHERS BROTHERS COMEDY HOUR: EXCERPT. PETE SEEGER SINGING "BIG MUDDY" (CBS, 3/2/69)	SOCIAL SECURITY IN ACTION: VANCE COLVIG INTERVIEW (SYNDICATED, 1965)	THE STANLEY KRAMER SPECIAL (CICA, ONTARIO, CANADA, 1971)	THE STEVE ALLEN SHOW (SYNDICATED, 6/29/62)	THE STEVE ALLEN SHOW (SYNDICATED, 6/2/64)	TALK BACK: SHOW #25 (KABC, LOS ANGELES, 12/19/64)
THE SMOTHERS BROTHERS SHOW: SHOW #10 (NBC, 5/19/75)	THE SONNY AND CHER SHOW: "THE SONNY AND CHER YEARS," PART 2 (CBS, 11/28/73)	STARS OF JAZZ (KABC, LOS ANGELES, 7/30/56)	THE STEVE ALLEN SHOW (SYNDICATED, 8/20/62)	THE STEVE ALLEN SHOW (SYNDICATED, 6/11/64)	THE TALK OF HOLLYWOOD: Pilot #1 (1968)
THE SMOTHERS BROTHERS SHOW: SHOW #13 (NBC, 4/28/75)	THE SONNY AND CHER COMEDY HOUR: SHOW #0312 (CBS, 12/5/73)	STARS OF JAZZ (KABC, LOS ANGELES, 4/8/57)	THE STEVE ALLEN SHOW (SYNDICATED, 8/21/62)	THE STEVE ALLEN SHOW (SYNDICATED, 6/12/64)	TEACHING FOR RESPONSIBLE BEHAVIOR: "AN INTRODUCTION" (1977)
THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #7 (ABC, 7/8/70)	SOUL TRAIN: SHOW #9 (SYNDICATED, 1971)	STARS OF JAZZ (KABC, LOS ANGELES, 4/8/57)	THE STEVE ALLEN SHOW (SYNDICATED, 10/19/62)	THE STEVE ALLEN SHOW (SYNDICATED, 8/11/64)	TELL IT LIKE IT IS (KPRC, HOUSTON, 1968)
THE SMOTHERS BROTHERS SUMMER SHOW: SHOW #2 (ABC, 7/15/70)	THE SOUPY SALES HOUR: PILOT (ABC, 11/66)	STARS OF JAZZ (KABC, LOS ANGELES, 3/31/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/6/62)	THE STEVE ALLEN SHOW (SYNDICATED, 9/16/64)	TEMPO: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS (KHJ, LOS ANGELES, 1968)
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 STEVE ALLEN SHOW (SYNDICATED, 9/18/64)	TEMPO: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS KHJ, LOS ANGELES, 1970)
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)	THE STEVE ALLEN SHOW (SYNDICATED, 9/21/64)	TEMPO: COMPILATION FOR LOS ANGELES AREA EMMY AWARDS KHJ, LOS ANGELES, 1970)
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, 3/29/63)	THE STEVE ALLEN SHOW (SYNDICATED, 9/22/64)	THAT'S ENTERTAINMENT: 50 YEARS OF MGM (ABC, 5/29/74)
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, 4/3/63)	THE STEVE ALLEN SHOW (SYNDICATED, 9/25/64)	THIS IS YOUR LIFE: "HANNA BLOCH KOHNER" (NBC, 5/27/53)
SOCIAL SECURITY IN ACTION: DIANE BAKER INTERVIEW (SYNDICATED, 1964)	SPECULATION: "A CONVERSATION WITH DALTON TRUMBO" (KCET, LOS ANGELES, 12/10/70)	STARS OF JAZZ (KABC, LOS ANGELES, 6/9/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/15/63)	THE STEVE ALLEN SHOW (SYNDICATED, 10/16/64)	THIS IS YOUR LIFE: "ILSE STANLEY" (NBC, 11/2/55)
SOCIAL SECURITY IN ACTION:	SPECULATION: "A CONVERSATION WITH DALTON TRUMBO" (KCET, LOS ANGELES, 12/10/70)	STARS OF JAZZ (KABC, LOS ANGELES, 7/28/58)	THE STEVE ALLEN SHOW (SYNDICATED, 11/21/63)	THE STEVE ALLEN SHOW (SYNDICATED, 7/22/69)	THIS IS YOUR LIFE: "JUDGE ARTHUR KAPLAN" (SYNDICATED, 11/26/83)
SOCIAL SECURITY IN ACTION:	SPECULATION: "A CONVERSATION WITH DALTON TRUMBO" (KCET, LOS ANGELES, 12/10/70)	STARS OF JAZZ	THE STEVE ALLEN SHOW (SYNDICATED, 12/5/63)	THE STEVE ALLEN SHOW (SYNDICATED, 8/6/69)	THIS IS YOUR LIFE: "SARA VEFFER" (NBC, 3/19/61)
SOCIAL SECURITY IN ACTION:	SPECULATION: "A CONVERSATION WITH DALTON TRUMBO" (KCET, LOS ANGELES, 12/10/70)	STARS OF JAZZ	THE STEVE ALLEN SHOW	...STILL GOT LIFE TO GO	TO TELL THE TRUTH: SHOW #0251

(SYNDICATED, 1970)	"THE INNER PANIC" (CBS, 9/12/62)	"WATCHING OUT FOR DULIE" (CBS, 7/12/61)	QUIET AIR" (1969)
A TOAST TO JEROME KERN (NBC, 9/22/59)	THE UNITED STATES STEEL HOUR: "LITTLE TIN GOD" (CBS, 4/22/59)	THE UNITED STATES STEEL HOUR: "WELCOME HOME" (CBS, 3/22/61)	WHY ME? (KNXT, LOS ANGELES, 5/13/74)
TOMORROW SHOW: SHOW #4-126 (NBC, 1/29/74)	THE UNITED STATES STEEL HOUR: "THE OTHER WOMAN" (CBS, 5/15/62)	THE UNITED STATES STEEL HOUR: "WOMAN ACROSS THE HALL" (CBS, 8/23/61)	WILLOWBROOK: THE LAST GREAT DISGRACE (WABC, NEW YORK, 2/22/72)
THE TOMMY BANKS SHOW: EXCERPT. WITH FRANKIE HOWERD (CBC, CANADA, 1972)	THE UNITED STATES STEEL HOUR: "MALE CALL" (CBS, 8/8/62)	VENICE: A NEWS AND PUBLIC AFFAIRS SPECIAL (KCET, LOS ANGELES, 1973)	THE WIZARDRY OF OZ (KCET, LOS ANGELES, 8/20/79)
TONY McBRIDE (KDKA, PITTSBURGH, 9/5/67)	THE UNITED STATES STEEL HOUR: "A MAN FOR OONA" (CBS, 5/2/62)	THE VERY LAST RESORT (KNXT, LOS ANGELES, 6/10/66)	WOMEN NOW: "SEXISM IN EDUCATION" (KVST, LOS ANGELES, 1974-1975)
TORCH TIME 1963: EXCERPTS (WTAE, PITTSBURGH, 1963)	THE UNITED STATES STEEL HOUR: "MAN ON A MOUNTAINTOP" (CBS, 11/15/61)	THE VERY PERSONAL DEATH OF ELIZABETH SCHELL HOLT-HARTFORD (KNXT, LOS ANGELES, 1972)	WORLD MUSIC: "BURT BACHARACH" (WOTX, TOKYO, 197-)
TROUBLE IN THE GHETTO (WAGA, ATLANTA, 1974)	THE UNITED STATES STEEL HOUR: "THE MAN WHO KNEW TOMORROW" (CBS, 9/21/60)	VIETNAM: THE VILLAGE WAR (KNXT, LOS ANGELES, 8/14/66)	WRANGLER: "A CRISIS NAMED WAVERLIN" (NBC, 9/15/60)
TURN ON: SHOW #2 (ABC, 1969)	THE UNITED STATES STEEL HOUR: "OPERATION NORTHSTAR" (CBS, 12/28/60)	VISIONS: "CHARLIE SMITH AND THE FRITTER TREE" (PBS, 10/9/78)	WRANGLER: "ENCOUNTER AT ELEPHANT BUTTE" (NBC, 9/8/60)
TVTV LOOKS AT THE OSCARS (KCET, LOS ANGELES, 1977)	THE UNITED STATES STEEL HOUR: "THE PERFECT ACCIDENT" (CBS, 2/21/62)	VISIONS: "EL CORRIDO" (PBS, 11/4/76)	WRANGLER: "INCIDENT AT THE BAR M" (NBC, 8/4/60)
TVTV SHOW (NBC, 5/1/77)	THE UNITED STATES STEEL HOUR: "QUEEN OF THE ORANGE BOWL" (CBS, 1/13/60)	VISIONS: "FREEMAN" (PBS, 10/9/77)	WRANGLER: "INCIDENT OF THE WIDE LOOP" (NBC, 9/1/60)
A TWIN CIRCLE HEADLINE: WITH WILLIAM F. BUCKLEY (SYNDICATED, 5/19/68)	THE UNITED STATES STEEL HOUR: "THE SECRETS OF STELLA CROZIER" (CBS, 3/20/63)	VISIONS: "GOLD WATCH" (PBS, 11/11/76)	Y'ALL COME (KABC, 9/16/67)
THE UNBROKEN CIRCLE: A TRIBUTE TO MOTHER MAYBELLE CARTER (CBS, 11/28/79)	THE UNITED STATES STEEL HOUR: "SHADOW OF A PALE HORSE" (CBS, 7/20/60)	VISIONS: "THE GREAT CHERUB KNITWEAR STRIKE" (PBS, 11/25/76)	YESTERDAY, TODAY AND TOMORROW (CBS, 1/28/70)
THE UNHAPPY HUNTING GROUND REVISITED (KNXT, LOS ANGELES, 10/2/77)	THE UNITED STATES STEEL HOUR: "THE SHAME OF PAULA MARSTEN" (CBS, 4/19/61)	VISIONS: "IT'S THE WILLINGNESS" (PBS, 1/19/80)	YO SOY CHICANO (PBS, 8/14/72)
THE UNITED STATES STEEL HOUR: "THE BIG LAUGH" (CBS, 1/24/62)	THE UNITED STATES STEEL HOUR: "STREET OF LOVE" (CBS, 9/20/61)	VISIONS: "THE PHANTOM OF THE OPEN HEARTH" (PBS, 12/23/76)	YOU CAN'T DO THAT ON TELEVISION!!!! (ABC, 9/14/68)
THE UNITED STATES STEEL HOUR: "THE BITTER SEX" (CBS, 1/27/61)	THE UNITED STATES STEEL HOUR: "SUMMER RHAPSODY" (CBS, 5/3/61)	VISIONS: "TAPESTRY" AND "CIRCLES" (PBS, 12/30/76)	YOUNG, BLACK AND EXPLOSIVE (KOMO, SEATTLE, 6/26/69)
THE UNITED STATES STEEL HOUR: "DON'T SHAKE THE FAMILY TREE" (CBS, 5/15/63)	THE UNITED STATES STEEL HOUR: "THE TWO WORLDS OF CHARLIE GORDON" (CBS, 2/22/61)	THE WAY IT IS: "...TO BE SOMEBODY" (WTIC, HARTFORD, 10/30/68)	ZENITH PRESENTS TELEVISION'S 25TH ANNIVERSARY SPECIAL (ABC, 9/10/72)
THE UNITED STATES STEEL HOUR: "FAR FROM THE SHADE TREE" (CBS, 1/10/62)	THE UNITED STATES STEEL HOUR: "WANTED: SOMEONE INNOCENT" (CBS, 10/17/62)	WE TWO: PILOT (CBS, 1972)	THE ZSA ZSA GABOR SHOW (KCOP, LOS ANGELES, 1969)
THE UNITED STATES STEEL HOUR: "FAREWELL TO INNOCENCE" (CBS, 11/28/62)		WHAT'S A MAN WORTH?: (KSD, ST. LOUIS, 1967)	
THE UNITED STATES STEEL HOUR: "THE GOLDEN THIRTY" (CBS, 8/9/61)		WHAT'S IT ALL ABOUT, WORLD?: SHOW #1 (ABC, 2/6/69)	
THE UNITED STATES STEEL HOUR:		WHAT'S MY LINE? (CBS, 9/7/58)	
		WHY IS IT SO?: "THE PROPERTIES OF MOVING AIR" (1969)	
		WHY IS IT SO?: "THE PUSH OF THE	

## ARCHIVE DONORS

The UCLA Film & Television Archive gratefully acknowledges the generosity of our donors from July 1, 2017 to December 31, 2018, whose gifts support preservation, programming, infrastructure and the continued safeguarding of our cinematic treasures. To report an error, please contact Kristen Stankowski at [kstankowski@tft.ucla.edu](mailto:kstankowski@tft.ucla.edu) or (310) 206-1349.

### **PRESERVATION CIRCLE (\$25,000+)**

Anonymous  
Century Arts Foundation  
Barbara Roisman-Cooper '62 and Martin Cooper '63  
Dagmar and Ray Dolby  
Connie Bandy Elliot  
Farhang Foundation  
The Film Foundation, Inc.  
John Randolph Haynes and Dora Haynes Foundation  
Doug Jones  
Louis B. Mayer Foundation  
Moss Family Trust  
National Film Preservation Foundation  
The Packard Humanities Institute  
Myra Teitelbaum Reinhard '58 (p)\*  
Robert Rosen  
Bronni Stein and John Connolly

### **PRODUCERS CIRCLE (\$10,000 - \$24,999)**

Anonymous  
Antique Phonograph Society  
Carol Bahoric MBA '88 and Myron Meisel  
BNY Mellon Charitable Gift Fund Stein/Connolly Family Fund  
Lilla Gaye and Charles Burnett '69, MFA '77  
David Chierichetti Trust  
Will Gorges and Andrew Kuehn Jr.  
GRAMMY Museum Foundation, Inc.  
Mindy Schirn and Jan-Christopher Horak  
Eleanor DDS '80 and Glenn Padnick (p)\*  
Margaret Black and John Ptak '67  
Carol and Ken Schultz

### **DIRECTORS CIRCLE (\$5,000 - \$9,999)**

Anonymous  
Monica L. Bouldin  
Stephanie '81 and Harold Bronson '72  
Cineric Inc.  
Cinnafilm, Inc.

Richard Haden Gordon  
Edmund C. Grainger Jr.  
Beth Kurteson  
Deborah MFA '75 and John Landis  
Luxe Summit Hotel  
Rohauer Collection Foundation  
M. Duane Rutledge  
Underground Vaults & Storage Inc. Studio

### **STUDIO CIRCLE (\$2,500 - \$4,999)**

Anonymous  
Bonnie Arnold and Robert Puglisi  
Dana Cocke'  
Raymond De Felitta  
Shelly and Vincent Fremont  
Hollywood Heritage, Inc.  
Robert Williams Lewine  
Kerri Martinez  
Rubicon Film Productions, Ltd.  
Amber and Richard Sakai '77, MFA '80  
Leslie '63 and Andre Stojka  
Tuscan Corporation  
Joan Borsten Vidov  
Vincent Fremont Enterprises Inc.

### **SILVER SCREEN CIRCLE (\$1,000 - \$2,499)**

Anonymous  
Audio Mechanics  
Block-Heads Tent of the Sons of the Desert  
Elizabeth Bryson  
Keith Buckley  
Benedict Campbell  
Sarah Cruikshank and Jon Davison  
Michael Thomas Deitz  
Cecilia deMille Presley and Randall Presley  
Robert Grant Dickson  
Bob Duncan  
Gay '67 and Donald Durward '64  
Film Society of Minneapolis St. Paul  
Rhonda Fleming Carlson and Darol Carlson  
Marla and Jeffrey Garlin  
John Gloske  
Rachelle and Michael Guerin  
Gloria '69 and Willard Huyck Jr.  
Glenn Ishioka  
The Ishioka Living Trust  
Philip Ituarte '84, MA '06  
Maria B. Jacobson  
Linda Marie Lee '66

Richard Lindner  
Leslie and J. Frederick MacDonald PHD '69  
Debbie Graber and Patrick McCarthy  
Marion Peters and Jonathan Mersel MS '77  
Margaret Jolley and David Sameth  
Rodney Sauer  
Stephen Neal Sauer '74 (p)\*  
Jennifer Scherrel  
Todd Schiffman  
Alexandra Seros '69 and Walter Ulloa  
Kerry Sue Underwood  
Brian Roskam '79 and Mike Werb MFA '02  
Todd Wiener

### **CINEPHILE CIRCLE (\$500 - \$999)**

Anonymous  
Schwab Charitable Amy Aquino and Drew McCoy Fund  
Dail E. Barbour  
Peter E. Blau  
Frederick E. A. Bush  
Joy A. Chuck MA '74, MLS '83  
Karen L. Dillon  
D. J. Audio, Inc.  
Shari and Richard Foos  
George Grant  
Heidi and David Hodges  
Lin Zhang and Michael Iracondo III '91  
Claudia D. Israel  
Bradley Bayou and Mark Itkin '75  
Elaine Deidre Johnson '76  
Mark DeAngelis and Henry Jung '87  
Sharon F. Katz  
Sharon and Leslie Klinger  
Glenn A. Knickrehm  
Jeffery Jon Masino  
Kathleen Anne McHugh  
Margaret '76 and F. Donald Miller '62  
Chon A. Noriega  
Jackie and Peter Oreckinto  
Jennifer Owens-Ornellas and Jay Ornellas '74, MBA '76  
Julie and Richard Prince '74, MBA '77  
Jane '80 and Max Reid MFA '73  
Victoria Riskin  
Adam S. Rubinson  
Gary Joseph Rutkowski  
Linda and Jay Sandrich '53  
Marlene M. Trois

Matthew M. Wheeler  
Writers Guild Foundation

### **FRIEND CIRCLE (\$1 - \$499)**

Anonymous  
Robert Ackerman  
Patricia Tobias and Joseph Adamson III '67, MA '70  
Barbara Pariser Adler  
Alberto Airaudi  
Meredith and Robert Alcock (p)\*  
Ronald Apple  
Margaret MFA '74 and Danilo Bach MFA '70 (p)\*  
Steve Bailey  
Brad Baillie  
Alphons Bakker  
Dan Barham  
Grace Mary Barnes '76, MFA '92  
Devon Baxter  
Bayside STEM Academy Sci-Fi Club  
Lois Becker '72 and Mark Stratton  
Richard L. Beecher  
Donna and Ron Bender  
John L. Benson  
Coleen and Steve Bentley  
Tim Arne Bergfelder  
Terry Berland  
William M. Besse  
Anthony Jamel Best '06, MA '10  
Jaine Beswick  
Frank L. Bidart  
Beverly '68, MA '69, PHD '73 and Bernard Bienstock '68, MS '70  
Patricia Biggi  
James Bigwood  
Robert Birarelli  
Susan and Simon Blattner III '81  
Jed Blaugrund  
Jerry Houston Bledsoe MA '58  
Jürgen Bodemann  
The Boeing Company  
Leslie Boggan  
Amy Bonato '10  
Minako and Robert Borgen '74  
Karen and Vincent Brook MA '97, PHD '01  
Laure Norma Brost Halliday PHD '11  
Ben Louis Browdy '69, MS '70, PHD '78  
Lawrence H. Bulk  
Christopher Bungo

Edmond Burzycki  
Mark Caballero  
Oscar Cadeddu  
William Caffrey  
Jeff Calof  
Aneta Campbell  
Elaine O'Brien Capogeannis '99  
Katherine L. Carlson  
Mac Carlson  
Sondra and Richard Carnahan  
Shirley B. Carpenter  
Nico Cartenstadt  
William Cassara  
Paul Castiglia  
Emily Caston  
Gil Cates Jr.  
Sharon Chatten  
Tony Chen  
William Chiappetta  
Gabriele Chiffi  
Nicolas Ciccone  
Kristine A. Cimmy  
Eric Cohen  
Peter Cohn  
Nancy MA '81 and David Colman  
Rosemary Connors  
Bob Conte  
Stuart Cook  
Mike Cooke  
Kathryn and Thierry Couturier  
Larry Cox  
Donald Crafton  
Rita Crandall  
Neil Cutler  
Jim Dallape  
Shieva Davarian '04  
Andy Davis  
Steve Dean  
Rani Lila Demuth MFA '05  
Allen M. Deraney  
Andrew Dimeglio  
Jeannie L. Dimter '74  
Wheeler Winston Dixon  
Joseph Dougherty  
Shahed Dowlatshahi  
Allison M. Dragotto  
Brigit and Jim Drake  
George Drucker  
William Duelly

John Duff III  
Jamie Edlin  
Michael Ehret  
Peyton Ennis  
Paul F. Etcheverry  
George Eubanks  
Sian Evans  
Stephen Edward Farber MA '69  
James Fauset  
David Filipi  
First Quality Pest Control  
Matthew Floyd  
Mark Forer  
Kevin Foss  
Linda and Gerald Freedman  
Richard Friedman  
Steve D. Gabel  
Larry Gabriel  
Miguel Garcia Gonzalez  
Kirk Gardner  
James Henry Garner MLS '95  
Michael Gebert  
Benedetto Gemma  
General Electric Company  
James D. Gentile  
Lisa Beckers and Michael Gershbein  
Susan Orbuch and Jim Gilbert MA '93  
Mari Gilbert  
Theodore Gluck  
William James Goldie  
Mark Joel Gordon '83  
Steven Michael Gorelick  
Aleen Grabow '70  
Greater Albany Public Schools  
Sandra and Douglas Green '68  
Rick Greene  
Dave Greim  
Gordon Wayne Gribble  
Tracy Grunig  
Jere N. Guldin  
George Guzman  
Barbara JD '78 and Douglas Hadsell  
Gerry Hall  
Paul Harrington  
Tari Hartman Squire and Jason Squire MA '72  
Jim Harwood  
Jackie Haskins '68  
Dwight Hatfield  
Mark Heimback-Nielsen

Marcia and Jack Heller (p)\*  
Pamela and Bruce Henstell MLS '89, PHD '01  
Craig Heslor  
Nick Holdsworth  
David Hollingsworth  
Ava '73 and Charles Hoover Jr.  
Samuel Hopkins  
Gary Hoselton  
Marlana Hunt  
Jonathan B. Jacobson  
Keiko and Larry Jacobson '79  
Yoko and Nicholas James  
Richard E. James  
Sally and Michael Janover MFA '73  
Cameron Jappe  
Michael Johnson  
Patricia Johnson '77, MBA '81 and Leslie Lee '78  
Jody Michelle Johnston (p)\*  
Hank Jones  
John Jones  
Rick Jones  
Joanne Jubelier '65 and James Zidell '91  
David Kaliner  
Anna Keizer  
Adrienne JD '89, MBA '89 and Eric Kentor '82,  
JD '86  
Ilyanne '81 and Michael Kichaven '81  
Diana L. King  
Jim Koenig  
Lily Korte  
Amy Krell '86  
Maria De Las Carreras MA '89, PHD '95 and  
Jonathan Kuntz MA '74, PHD '82  
Ralf Kutzner  
James Lacey  
Lois '53 and Raymond Langer (p)\*  
Robert Lanier  
Tobin Larson  
Ron Lavallee  
Ryan Ledoux  
Brian Legrady  
Emily and William Leider  
Jenny Lerew  
Audrey and Peter Levin  
Jesse A. Levy  
Joe Libby  
Gail Kamer and Warren Lieberfarb  
Robert Lion  
Stuart Liss

Diane Locklear  
Erica Pinto '02, MFA '08 and Tommy Lovato II '00  
Javier Lozano  
Peter Lushing  
Sylvia Lynch  
Natasha and John Lyons  
Paul Maclachlan  
Ronald David Mael '67  
Zandra Maffett  
Anthony J. Magliocco  
Alice and Leonard Maltin  
Scott E. Margolin  
Paul Mariano  
Joseph Mathis  
Luca Mauli  
John May  
George Mazzey Sr.  
Peter James McBain  
Lori Jones McCaffery  
Ann Marie and Patrick McCarthy  
Helaina MA '85 and Brian McKibbin  
Stephan Meyer  
Joan and Mark Meyerson  
Beverly Mickins  
Microsoft Corporation  
Gabrielle and Jeffery Miller  
Ryan Mindell  
Ken Miyasako  
Cary Moore  
George T. Moore II  
Sarah E. Moore  
Darryl Mori  
Dennis Paul Moriarty  
Darrell Morley  
David R. Moss  
Ryan Mottesheard  
Mary Jane Muro  
Rebecca Borkgren Myers '62\*\*  
Daphne Gronich and Paul Nagle '82  
Debbie and Randall Nakashima '76  
Anthony Naples  
Farran Nehme  
John Nelson  
John Nemecc  
Darren Michael Nemetb  
Thomas Nemetb MA '06  
Keith Nesson  
Marsha L. Niles  
Oriana Fiona Nudo

Paul Nyman  
 Marcia Opal  
 Anne Spielberg and Dan Opatoshu '96, MA '03  
 Pamela and Ron Orenstein '80 (p)\*  
 Stephanie Parke  
 Jim Pauley  
 Paul Francis Penna  
 David Perkins  
 Patricia and Michael Perovich  
 Herbert A. Perry Jr.  
 James Peters  
 David Pickard  
 Patrick Picking  
 Brian Pinkerton  
 Leonard Pitt  
 Jim Plannette  
 John Polito  
 Aditya Kiran Putcha '02  
 Jennifer Rader-Quigley and Mark Quigley MFA '00 (p)\*  
 Ruben R Garza  
 Judy '81 and Louis Race '68  
 Alice Radley  
 Leah Radstone  
 Abraham Ravett  
 Lyle Ray  
 Dennis Reece  
 Celia MFA '82 and Robert Regan  
 James Reid  
 Cathleen '82 and Peter Reiher MS '83, PHD '87  
 Retro Video, Inc.  
 Jennifer Rhee MA '14  
 Nicky Rheinstein  
 Vittorio Riccaboni  
 Michael Patrick Richards  
 René Riva  
 Alan Rode  
 Robert Rosen  
 Bill Roth  
 Jo Ann and Leonard Roth '57  
 Marguerite Roth '63  
 Anti-Defamation League Foundation  
 J&T Roth/M&F Livingston Philanthropic Fund  
 Charles Franklin Ruebsamen '72  
 Ulrich Ruedel  
 Tyler Ruggeri

Jane Ruhm '72  
 Steve Runyon  
 Danilo Russo  
 Brenda '69 and Gary Ruttenberg '67  
 Esteban Jose Samra  
 David Samuelson  
 Freida Mock and Terry Sanders '54, MA '67  
 Alessandro Santi  
 Robert Satterfield  
 Steven Jerome Sattler  
 Beverly and Stephen Sbarge  
 Michael A. Schlesinger  
 Andy Schmitt  
 David H. Schmutz  
 Piet Schreuders  
 Holger Schuett  
 Marlene and Eric Schultz  
 Kenneth Schultz  
 Robert H. Schulz Jr.  
 Leonardo Scipilliti  
 Roselyn K. Scott  
 David Sedman  
 Lisa and Larry Selkow  
 Julie Sesnovich  
 Susan and Peter Sherayko  
 Perry Shields  
 Barbara Shore  
 Joel Shprentz  
 Marion\*\* and Rocco\*\* Siciliano  
 Barry Siegel  
 Helene Siegel  
 Charlene and Michael Sievers '73, MS '75, PHD '80 (p)\*  
 Dave Sikula  
 Dan Silver  
 Jack Silverstein  
 Randy Skretvedt  
 Luke Uriah Slendebroek MFA '12  
 Will Sloan  
 Denise Slusher  
 Eric Jerome Small '87  
 Shawnee Isaac Smith '78, MFA '06  
 Steven Smith  
 Way Out West Tent of the Sons of the Desert  
 Gene Sorkin  
 Daniel Staley  
 Kristen Nicole Stankowski

Susan and David Starkman MBA '75  
 Taylor Elizabeth Stayton  
 Paul Jeffrey Steier '72  
 James Stephenson  
 Lynne and Robert Stryker  
 Jeff Suess  
 Thomas S. Suhs  
 S. Marc Tapper  
 Amy Creamer '93 and Brian Tatosky '92  
 Harold Taylor Jr.  
 John Tefteller  
 Maurice Terenzio  
 Rosanne and Steven Thornton  
 Carrie Gorringer and Scott Thurlow  
 Laurens Johannes Jan Timmer  
 Cassie Tinta  
 Paul Anthony Tonkin  
 Gregory Topping  
 Toyota Motor Sales U.S.A. Inc.  
 Bennett Tramer  
 Steve Turnbull  
 Lou Ursone  
 Jaap Verheul  
 Olga Yokoyama and Brent Vine  
 Robert Wales  
 Matthew S. Walls  
 Seamus Walsh  
 Jane and Richard Ward  
 Judy Watson  
 David Webb  
 Wells Fargo & Company  
 James R. Wendt  
 Markus Wernig  
 Susan '82, MA '85 and F. Michael Wester MAR '77  
 Jan Westman  
 John Wilson  
 Stephen Wolterstorff  
 Mabel Anne Woods '66  
 Diana L. Woody  
 Iman Yahya  
 Ronald Yankovich  
 Shahab Yassemi  
 Catherine Young  
 Jordan Young  
 Carol and Richard Zbriger MS '70  
  
 (p)\* parent(s)  
 \*\* deceased

## 2019 UCLA FESTIVAL OF PRESERVATION ONLINE CROWD FUNDRAISING CAMPAIGN DONORS

*List reflects gifts made between November 2, 2018 and December 31, 2018.*

Anonymous (3)	Robert Lanier
Meredith and Robert Alcock (p)*	Gail Kamer and Warren Lieberfarb
Dan Barham	Sylvia Lynch
John L. Benson	Leslie and J. Frederick MacDonald PHD '69
Frank L. Bidart	Anthony J. Magliocco
Patricia Biggi	Carol Bahoric MBA '88 and Myron Meisel
Monica L. Bouldin	Thomas Nemeth MA '06
Laure Norma Brost Halliday PHD '11	Oriana Fiona Nudo
Frederick E. A. Bush	Paul Francis Penna
Mac Carlson	Judy '81 and Louis Race '68
Barbara Roisman-Cooper '62 and Martin Cooper '63	Abraham Ravett
Steve Dean	James Reid
Robert G. Dickson	M. Duane Rutledge
Allison M. Dragotto	Kristen Nicole Stankowski
John Duff III	Taylor Elizabeth Stayton
Bob Duncan	Patricia Tobias and Joseph Adamson III '67, MA '70
George Eubanks	Alexandra Seros '69 and Walter Ulloa
Mark Forer	Susan '82, MA '85 and F. Michael Wester MAR '77
James D. Gentile	Diana L. Woody
Mark Joel Gordon '83	(p)* parent(s)
Tracy Grunig	
Pamela and Bruce Henstell MLS '89, PHD '01	
Craig Heslor	
Heidi and David Hodges	
Mindy Schirn and Jan-Christopher Horak	

## UCLA FILM & TELEVISION ARCHIVE STAFF

### LEADERSHIP

Jan-Christopher Horak, Director

Teri Schwartz, Dean, UCLA School of Theater, Film and Television

### ARCHIVE BOARD

Martin Cooper, Chairman

Joey Berlin

Monica Bouldin

Charles Burnett

Jan-Christopher Horak, Ex-Officio

Myron Meisel

Glenn Padnick

John Ptak

Barbara Roisman-Cooper

Robert Rosen

Teri Schwartz, Ex-Officio

Bronni Stein, Vice Chairman

### ADMINISTRATION

Hamed Alipoormiandehi, Network Engineer

Patricia Biggi, Director of Development

Frederick E. A. Bush, Assistant Dean,

Development & Alumni Affairs

Emilee Herrera, Business Office

Coordinator

Abdur Mahmood, IT Analyst

Maaz Mansuri, Business Office Coordinator

Sandy Nguyen, Administrative Specialist

Rehan Qedwai, Chief Finance &

Administrative Officer

Kristen Stankowski, Development

Coordinator, Grants & Stewardship

Salik Sultan, Programmer Analyst,

Assistant Manager

### CATALOGING

Annette Doss, Cataloging Supervisor

Amanda Mack, Cataloger

### COLLECTIONS

Ryan Chandler, Collection Services Assistant

Jonathan Fahn, Collection Services Assistant

Lisa Fuguet, Head of Collections

Matthew Hewitt, Collections Coordinator

Staci Hogsett, Collection Services Assistant

Wallace Meek, Collection Services Assistant

Keith Okamura, Driver

Michael Pazmino, Collection Services Assistant

Dana Poss, Collection Services Assistant

### COMMUNICATIONS AND PUBLIC OUTREACH

Casey McNamara, Public Outreach Assistant

Marisa Soto, Marketing & Communications Officer

Jennifer Rhee, Web Content Coordinator

### DIGITAL MEDIA LABORATORY

Bryce Lowe, Production Coordinator

Katherine Blye, Digital Lab Technician

Lauren Poleski-Schultz, Digital Lab Technician

Tim Wilson, Film Preparation Technician

Randy Yantek, Digital Lab Manager

### MEDIA LICENSING

Danielle Faye, Research & Account Coordinator

Kara Molitor, Assistant Research & Account Coordinator

### MOTION PICTURES / TELEVISION

Steven Hill, Assistant Motion Picture Archivist

Rene Okamura, Administrative Coordinator

Mark Quigley, Television Archivist

Todd Wiener, Motion Picture Archivist

### PRESERVATION

Blaine Bartell, Principal Newsreel Preservationist

Jeffrey Bickel, Senior Newsreel Preservationist

Jillian Borders, Senior Film Preservationist

Scott MacQueen, Head of Preservation

Miki Shannon, Film Preservationist

### PROGRAMMING

Paul Malcolm, Programmer

KJ Relth, Programmer

Amos Rothbaum, Studio Projectionist

Nathan Rulf, Theater Manager

James Smith, Chief Studio Projectionist

Casey Wright, Projectionist

### RESEARCH AND STUDY CENTER

Lygia Bagdanovich, Study Center Assistant

Maya Montañez Smukler, Research & Study Center Officer

### CAMPUS/MAIN OFFICE

405 Hilgard Avenue

302 East Melnitz

Los Angeles, CA 90095-1323

Tel: (310) 206-8013

Fax: (310) 206-3129

### PHI STOA

26155 Rockwell Canyon Road

Santa Clarita, CA 91355-1758

Phone: (661) 383-2040

Fax: (661) 383-2190

### RESEARCH AND STUDY CENTER

46 Powell Library

Los Angeles, CA 90095-1517

Phone: (310) 206-5388

### BILLY WILDER THEATER

10899 Wilshire Boulevard

Los Angeles, CA 90027

### FESTIVAL OF PRESERVATION CATALOG

Editor: Paul Malcolm

### SPECIAL THANKS

Scott MacQueen

### DESIGNER

Carla Portillo-Whitby

### SELECTED PHOTOGRAPHS COURTESY:

Margaret Herrick Library

Scott MacQueen

Photofest

[cinema.ucla.edu](http://cinema.ucla.edu)

## ARCHIVE VENDORS

### UCLA FILM & TELEVISION ARCHIVE IS GRATEFUL TO THE FOLLOWING COMPANIES AND INDIVIDUALS FOR LENDING THEIR EXPERTISE TO THE UCLA FESTIVAL OF PRESERVATION

AUDIO MECHANICS

Ellis Burman

Clay Dean

Daryl Frame

Mark Mangiagli

Oki Miyano

John Polito

DJ AUDIO, INC.

Peter Oreckinto

Tiffany Weitzman

ENDPOINT AUDIO LABS

Nicholas Bergh

FOTOKEM INDUSTRIES, INC.

Bill Broderon

Saul Escobedo

Gary Hoover

David Jaekin

Doug Ledin

Walt Rose

Scott Thompson

Kim Young

Andrew Oran

IMAGE PROTECTIONS

INDUSTRIES SERVICE,

LLC, INC.

Sean Coughlin

PACIFIC TITLE & ART STUDIO

Roy Chang

Heidi Feiner

Jayne Feiner

Phil Feiner

Matt Seckman

THE PHI STOA FILM LAB

Vrej Allahverdian

Susan Etheridge

Masis Markar

Joseph Olivier

Sharol Olson

Jon Sutherland

David Tucker

ROUNABOUT

ENTERTAINMENT, INC.

Vincent Pirozzi

Craig Price

Gregg Garvin

SIMON DANIEL SOUND

Simon Daniel

TERMINAL FILMS,

S.A. de C.V.

Joakim Ziegler

TITRA ENTERTAINMENT, INC.

Catherine Beranger

Stéphane Chirol

Louise Layman

WEST WING STUDIOS, INC.

Vivek Rao

Stanton Rutledge

YCM LABORATORIES

Eric Aijala

Patrick Burke

Richard Dayton

Victor Hernandez

Richard Ryan