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UCLA Festival of Preservation

"Forget Cannes, Sundance, even the Oscars: this is the cinematic event I look forward to most of all." KENNETH TURAN, LOS ANGELES TIMES

The UCLA Film and Television Archive marked its 50th anniversary last year—cause for celebration at a time when fast-evolving technology has made safeguarding cinema history more challenging and urgent than ever. This traveling showcase of selections from UCLA's 2015 Festival of Preservation highlights the archive's efforts not only to preserve important and endangered films, but also to make sure the public sees them as they were meant to be seen. BAMPFA's pristine new theater, with its stellar projection and sound, is an ideal space to appreciate these examples of the archivist's art.

The series is a grab bag of genres spanning six decades of American cinema, from comedy to melodrama to war film to Western, both silent and sound. Marquee stars like Charles Boyer, Mary Pickford, and John Wayne and directors like John Ford, Anthony Mann, and Douglas Sirk share the screen with relative unknowns. Gorgeous images by the likes of master cinematographer Gregg Toland are presented in the best possible light, while even the lowliest of B pictures—so often seen in battered prints or shabby transfers—get their chance to shine.

Juliet Clark, Guest Writer

Coordinated by Film Curator Kathy Geritz. 35mm preservation prints courtesy of the UCLA Film & Television Archive. With thanks to Shannon Kelley and Steven Hill for their assistance.

SUNDAY / 5.15.16

MY BEST GIRL

SAM TAYLOR (US, 1927)

5:00

LIVE MUSIC Judith Rosenberg on piano

"We Are All One Big Family," goes the generous motto of Merrill's department store. But what if the owner's son, disguised as a humble trainee, falls for a shoppirl whose family lives in a ramshackle cottage worlds away from the Merrills' palatial manse? Such is the dilemma of this charming Cinderella comedy that pits ostentatious wealth against vulgar poverty and finds that love conquers both. The romance benefits from a crackling chemistry between Mary Pickford and her costar, Charles "Buddy" Rogers, who later became her third husband. JULIET CLARK

Written by Allen McNeil, Tim Whelan, based on the story by Kathleen Norris. Photographed by Charles Rosher. With Mary Pickford, Charles Rogers, Sunshine Hart, Lucien Littlefield. (90 mins, Silent, B&W, 35mm, permission Milestone Films. Preservation funded by the Mary Pickford Foundation, the Packard Humanities Institute, and the Film Foundation.)

PRECEDED BY: **THE SON'S RETURN** (D. W. Griffith, US, 1909). In an early role, Pickford plays the sweetheart of a young man whose reunion with his parents takes a surprising turn. (11 mins, Silent, B&W, DCP. Preservation funded by the Packard Humanities Institute, the Mary Pickford Foundation, and The Museum of Modern Art.)

A MANLY MAN (a.k.a. *His Gratitude*) (Thomas H. Ince, US, 1911). Pickford portrays a Filipina in love with an American man in this rare short shot in Cuba. (12 mins, Silent, B&W/tinted, 35mm. Preservation funded by the American Film Institute/National Endowment for the Arts Film Preservation Grants Program and the Packard Humanities Institute.)

Total running time: 113 mins

FRIDAY / 5.20.16

BACHELOR'S AFFAIRS

ALFRED L. WERKER (US, 1932)

7:00

In this rediscovered pre-Code farce, "middle-aged playboy Andrew Hoyt, who had previously been a staunch bachelor, gets sucked into marrying a beautiful but vacuous young blonde. . . . Realizing pretty quickly that he is not up to the vigorous physical activity demanded by his eager twentysomething spouse, he conspires with his best friend and his loyal secretary to find a new plaything for the soon-to-be ex-wife. Adolphe Menjou plays the self-centered playboy with his tongue delightfully deep in his cheek [and] director Alfred Werker . . . keeps the action and dialogue going at lightning speed" (Jan-Christopher Horak).

Written by Philip Kline, Leon Gordon, based on the play *Precious* by James Forbes. Photographed by Norbert Brodine. With Adolphe Menjou, Minna Gombell, Arthur Pierson, Joan Marsh. (64 mins, B&W, 35mm, permission Criterion Pictures. Preservation funded by the Packard Humanities Institute.)

PRECEDED BY: **ME AND THE BOYS** (Victor Saville, UK, 1929). Watch for a young Benny Goodman in this early soundie. (7 mins, B&W, 35mm. Preservation funded by Dudley Heer, Frank Buxton and Cynthia Sears, Hugh Hefner, and Mark Cantor.)

Total running time: 71 mins

SUNDAY / 5.29.16

MEN IN WAR

ANTHONY MANN (US, 1957)

5:00

"War on the ground has rarely been done much better than this." DAVID DENBY, THE NEW YORKER

Mann's Korean War film depicts in stark close-up the tension and exhaustion—both physical and moral—of battle. Robert Ryan plays a lieutenant, out of communication with headquarters, trying with his platoon to rejoin their division on a distant hill. He is forced into an uncomfortable alliance with Aldo Ray, a volatile sergeant shepherding a shell-shocked colonel. Their dwindling group creeps painstakingly through a landscape whose late-summer textures camouflage a constant enemy presence. Stopping to smell the flowers is fatal. For the resigned Ryan, "battalion doesn't exist, regiment doesn't exist, the USA doesn't exist"—just these men and this nameless hill. JULIET CLARK

Written by Philip Yordan, based on the novel *Day Without End (Combat)* by Van Van Praag. Photographed by Ernest Haller. With Robert Ryan, Aldo Ray, Robert Keith, Phillip Pine. (102 mins, B&W, 35mm, permission Ignite Films. Preservation funded by the Packard Humanities Institute.)

SATURDAY / 6.11.16

THE FIRST LEGION

DOUGLAS SIRK (US, 1951)

6:30

At a Jesuit seminary in California, an aged brother who has been bedridden for years has a holy vision and walks again. While the community celebrates a miracle and pilgrims and souvenir-sellers flock to the seminary, the circumstances arouse a questioning spirit in thoughtful Father Arnoux (Charles Boyer). Made prior to the series of romantic melodramas that defined Douglas Sirk's reputation, *The First Legion* is well matched to the director's sensibility in its combination of sincerity and skeptical distance. The discussion of weighty spiritual matters is leavened by William Demarest as an irreverent monsignor. JULIET CLARK

Written by Emmet Lavery, based on his play. Photographed by Robert de Grasse. With Charles Boyer, William Demarest, Lyle Bettger, Barbara Rush. (86 mins, B&W, 35mm, permission Tracy Lavery. Preservation funded by the Louis B. Mayer Foundation and the Carl David Memorial Fund for Film Preservation.)



- 1 *The Long Voyage Home*, 6.19.16
- 2 *Her Sister's Secret*, 6.22.16
- 3 *The Big Broadcast*, 6.12.16
- 4 *Spring Night, Summer Night*, 6.25.16
- 5 *Men in War*, 5.29.16

SUNDAY / 6.12.16

THE BIG BROADCAST

FRANK TUTTLE (US, 1932)

5:00

“Playful, exuberant, and zany to the max.”

KENNETH TURAN, LOS ANGELES TIMES

Bing Crosby heads an all-star musical lineup in this freewheeling comedy from radio's golden age. Fired from his radio show and dumped by his girl, Bing bonds with lovelorn oilman Stuart Erwin during a dark night of the soul (“You sing into a little hole year after year and then you die,” the despondent crooner laments). Soon Erwin resolves to rescue the radio station and Bing's career with a broadcast revue featuring Cab Calloway, the Mills Brothers, Kate Smith, and more. The movie pops with jazzy visuals, slapstick surrealism, and a pinch of pre-Code spice, plus George Burns and Gracie Allen's ineffable nonsense. JULIET CLARK

Written by George Marion Jr., based on the play *Wild Waves* by William Ford. Photographed by George Folsey. With Stuart Erwin, Bing Crosby, Leila Hyams, Sharon Lynn. (80 mins, B&W, 35mm, permission Universal. Preservation funded by the Packard Humanities Institute and Universal Pictures.)

SUNDAY / 6.19.16

THE LONG VOYAGE HOME

JOHN FORD (US, 1940)

5:00

Ford's episodic maritime drama, based on early works by Eugene O'Neill, follows a freighter bound from the West Indies to England bearing a cargo of ammunition during World War II. The comradely crew—including Thomas Mitchell as a pugnacious Irishman, Ian Hunter as an English alcoholic, and John Wayne as a sensitive Swede yearning for home—endures storms, strife, German bombs, and Cockney kidnapers. But the movie's most compelling drama comes from the cinematography by Gregg Toland (who went on to shoot *Citizen Kane*), with its fathom-deep focus and highlights glinting like foam on the darkest of seas. JULIET CLARK

Written by Dudley Nichols, based on four plays by Eugene O'Neill. Photographed by Gregg Toland. With John Wayne, Thomas Mitchell, Ian Hunter, Barry Fitzgerald. (103 mins, B&W, 35mm, permission Westchester Films. Preservation funded by the Hollywood Foreign Press Association and the Film Foundation.)

WEDNESDAY 6.22.16

HER SISTER'S SECRET

EDGAR G. ULMER (US, 1946)

7:00

When New Orleans belle Toni finds herself pregnant after a Mardi Gras tryst with a soldier on leave, her sister offers to take the baby and raise it as her own. Thus begins a series of well-intended lies that become a tender torture for the bereft Toni. This melodrama is an unusually well-appointed outing for B-movie king Edgar Ulmer, polished to a satiny sheen by cinematographer Franz Planer, but the emotions it contains are far from genteel. As Toni becomes her son's stalker, Ulmer and star Nancy Coleman create a disturbing portrait of maternal love driven to the brink of madness. JULIET CLARK

Written by Anne Greene, based on the novel *Dark Angel* by Gina Kaus. Photographed by Franz Planer. With Nancy Coleman, Margaret Lindsay, Phillip Reed, Felix Bressart. (86 mins, B&W, 35mm, permission Films Around the World, New York. Preservation funded by the Film Foundation and the Franco-American Cultural Fund.)

SATURDAY / 6.25.16

SPRING NIGHT, SUMMER NIGHT

J. L. ANDERSON (US, 1967)

6:30

“Maybe the missing link between *Shadows* and *The Last Picture Show*.” ROB NELSON, VILLAGE VOICE

“Shot on location in rural southeastern Ohio . . . *Spring Night* brings an earthy poetry to its death-trap portrait of small-town America. . . . Carl and Jessie, the eldest children in an extended brood, see the grinding trajectory of their lives laid out: from carefree youth to embittered adulthood to forgotten old age. . . . Hungering for escape, they rebel against the ties that bind them to this place and to each other through an illicit act of love” (Paul Malcolm). This lost-and-found classic of American independent cinema is presented in the director's original cut.

Written by Doug Rapp, Franklin Miller, Anderson. Photographed by David Prince, Brian Blausler, Art Stifel. With Larue Hall, Ted Heimerdinger, Marjorie Johnson, John Crawford. (82 mins, B&W, 35mm, permission J.L. Anderson. Preservation funded by the Packard Humanities Institute.)

SUNDAY / 6.26.16

WHITE ZOMBIE

VICTOR HALPERIN (US, 1932)

5:00

On the undead heels of *Dracula*, Bela Lugosi and his lugubrious stare are transported from Transylvania to the West Indies for another sensational tale. The proprietor of a sugar mill staffed by zombie laborers (“they are not worried about long hours”), Lugosi helps a plantation owner entrance an innocent young bride, a conquest that proves curiously unsatisfying. With its throbbing tribal drums, Gothic shadows, and ludicrously yet appropriately stilted acting, *White Zombie* set a precedent for many films to follow. It serves up its allegory of enslavement surprisingly raw—exploitation as both genre and subject matter. JULIET CLARK

Written by Garnett Weston. Photographed by Arthur Martinelli. With Bela Lugosi, Madge Bellamy, Joseph Cawthorn, Robert Frazer. (68 mins, B&W, 35mm. Preservation funded by the Packard Humanities Institute.)

FOLLOWED BY

THE CRIME OF DOCTOR CRESPI

JOHN H. AUER (US, 1935)

Edgar Allan Poe goes Poverty Row in this sinister cheapie starring Erich von Stroheim in high Man You Love to Hate mode. A famous surgeon with an office full of ominous beakers, Doctor Crespi (Stroheim) agrees to take the case of a former friend and romantic rival who has been gravely injured in an accident. His apparent altruism is a cover for a diabolical revenge: suffice it to say that the treatment leads to complications. JULIET CLARK

Written by Lewis Graham, Edwin Olmstead, Auer, inspired by the story “The Premature Burial” by Edgar Allan Poe. Photographed by Larry Williams. With Erich von Stroheim, Harriet Russell, Dwight Frye, Paul Guilfoyle. (63 mins, B&W, 35mm, permission Film Preservation Associates, Inc. Preservation funded by the Packard Humanities Institute.)

Total running time: 131 mins