

2022 UCLA Festival of Preservation celebrates moving image history May 20–22

The 20th edition of the biennial event is free to the public at the Billy Wilder Theater at the Hammer Museum

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LOS ANGELES (April 19, 2022) – The UCLA Film & Television Archive continues its long-standing tradition of sharing its latest preservation and restoration work with Los Angeles audiences with the 20th [UCLA Festival of Preservation](#). Running from May 20 to 22, the festival will include 14 screenings showcasing 10 feature films, seven shorts and four television shows that range from classic Hollywood cinema to social justice–themed programs.

Highlights include the restoration world premiere of William Dieterle’s *All That Money Can Buy* (1941), Abraham Polonsky’s *Force of Evil* (1949), film noir gems, comedies starring Harold Lloyd and Laurel and Hardy, documentary “time capsules” of civil rights movements, and classic TV with Ricardo Montalban, Rod Serling, Betty White and others.

“The festival brings together a fantastic mix of documentary, musical, newsreel, comedy, animation, noir and drama to the big screen,” said May Hong HaDuong, director of the Archive, a division of UCLA Library. “This showcase exemplifies the Archive’s dedication to and passion for preserving and making accessible our moving image history.”

The biennial celebration, which began in 1988 as a monthlong festival, transitioned to a three-day weekend in its last iteration, in 2019 — and received a glowing preview in the [Los Angeles Times](#).

“Can you improve on the best? Can you make the most anticipated event on the calendars of discerning cinephiles even more fun and festive? The UCLA Film & Television Archive is about to try,” Times film critic Kenneth Turan wrote. “The beloved UCLA Festival of Preservation ... is filled, as always, with a deeply satisfying cornucopia of films, forgotten gems and rarely revived classics that never fail to both astonish in their diversity and dazzle in their newly restored glory.”

All of the Archive’s public programs — including the UCLA Festival of Preservation — are free through June 2023, thanks to a gift from an anonymous donor.

- May 20, 7:30 p.m.
[All That Money Can Buy](#) (1941)
Set in 1840s rural New Hampshire, this Faustian gothic fantasy centers around down-on-his-luck farmer Jabez Stone (Edward Arnold), a man who has gazed into the eyes of disenfranchisement for far too long. Amid his misfortune, his desperation leads him to a seven-year deal with the devil (Walter Huston). Based on screenwriter Stephen Vincent

Benet's short story from 1936, *All That Money Can Buy* was the first independent production of German-born actor-turned-director William Dieterle.

- May 20, 10 p.m.

[Cover Up](#) (1949)

Insurance investigator Sam Donaldson (Dennis O'Keefe) delves into the apparent suicide of a man who was universally hated by every member of a small midwestern town. Suspecting murder, his questions are rebuffed by one and all, including Sheriff Larry Best (William Bendix). Donaldson solves the case, but must decide whether to save the reputation of one of the town's leading citizens.

- May 20, 11 a.m.

[Scram!](#) (1932)

While perhaps not as well-known as some of Laurel and Hardy's more famous films, *Scram!* does offer its own particular brew of pre-Code delights and amusing mishaps. Shot shortly before the duo went on an extended holiday to the British Isles and France, *Scram!* is a somewhat subtler entry in their oeuvre. The Archive is pleased to present another Laurel and Hardy restoration produced from its long-term initiative to preserve and promote the legacy of this legendary team.

Blondie (1938)

Dagwood (Arthur Lake) loses his job on the eve of his and Blondie's fifth wedding anniversary. While waiting to meet a prospective client, Dagwood and another hotel guest try to unsuccessfully repair a vacuum cleaner. Due to his absence, Blondie is convinced he is having an affair and demands a divorce.

- May 21, 1:30 p.m.

[Inner Sanctum](#) (1948)

A refined woman meets an older man on a train who displays an ability for predicting the future. As they approach their destination, he begins to share a tale about the next stop along the route. What began as a series of mysteries first published by Simon & Schuster in 1930, the *Inner Sanctum* strand evolved into a radio program that first hit the airwaves in 1941 and spanned over 500 episodes through the fall of 1952.

Buzzy Boop at the Concert (1938)

Eight years after Betty Boop first appeared on-screen to become an era-defining animated icon, the Fleischer Brothers extended her on-screen family with the intention of freshening up the brand. Introduced in 1938 as Betty's country cousin, Buzzy Boop was Betty's comic opposite. Unseen for 85 years, *Buzzy Boop at the Concert* is one of only two shorts she appeared in and was thought lost until a print was discovered in Russia in 2019.

- May 21, 3:15 p.m.

[The Bus](#) (1965)

In this acclaimed cinema vérité documentary, filmmaker Haskell Wexler (*Medium Cool*) chronicles a diverse group as they travel to join the historic March on Washington in 1963. A work of major consequence, comprised of small, extraordinary moments that serve as an essential record of the everyday faces and voices behind a watershed moment in the civil rights movement.

Hey, Mama (1968)

In this cinéma vérité documentary, Vaughn Obern, a white student at UCLA, engages residents of the African American neighborhood known as Oakwood or “Ghost Town” in Venice, California. Obern’s earnest work gives agency to the community and serves as a vital historical record of the area’s untenable conditions created by a climate of gross socio-economic oppression and racism. .

- May 21, 5:00 p.m.

[The Challenge](#) (1955)

Directed by Sidney Lumet, the unsold pilot *The Challenge* examines the impact of McCarthyism via the story of a gentle bus driver (Jack Warden) who refuses to sign a state loyalty oath. The charged teleplay explores themes of patriotism and groupthink that Emmy Award-winning writers Reginald Rose and Rod Serling would both insightfully explore repeatedly during their acclaimed careers, despite opposition from network censors and sponsors.

Rod Serling’s Wonderful World Of... “Propaganda” (1970)

Produced by the stalwart creative team behind KNXT’s beloved *Ralph Story’s Los Angeles* (1964-1970), local series *Rod Serling’s Wonderful World of...* (1970) tackled weighty topics ranging from prejudice to propaganda. As host, Emmy-winning television icon Serling brought his trademark gravitas to the program’s mini-documentaries intended to provoke and promote thought. Sadly, as common with local television programming of its era, only a single episode of the obscure series is known to survive.

- May 21, 7:30 p.m.

[Force of Evil](#) (1949)

The hard-hitting film concerns an unscrupulous lawyer who, by consolidating a numbers racket, has the opportunity to partner with a ruthless gangster. As a fitting backdrop for this tale of moral corruption, director Polonsky referred his production team to the stark New York paintings of Edward Hopper to establish a noir-like atmosphere. Accordingly, the film’s cinematographer George Barnes and art director Richard Day utilize the film’s New York City locations to full effect.

- May 21, 9:30 p.m.

[The Argyle Secrets](#) (1948)

An investigative reporter is confined in the hospital with a great story but will only speak to his colleague Harry Mitchell (William Gargan). While explaining his possession of the Argyle Album, an exposé of Nazi sympathizers, the boss is murdered, Harry becomes the prime suspect and must outwit both the police and a gang of blackmailers.

Paper Moon (1949)

As a woman enrolled in the UCLA animation department at mid-century, Flora Mock (1914-2014) was a pioneering voice. Later a faculty member at UCLA, as a student, Mock specialized in mixed-media collages such as *Paper Moon* (1949), an animated interpretation of the Nat King Cole song that the *L.A. Times* described in 2011 as a “*West Side Story*-style romance told in the vocabulary of cut and torn paper.”

- May 22, 11 a.m.

[Topper Returns](#) (1941)

This second sequel to the original *Topper* finds Roland Young and Billie Burke reprising their roles as a man who can see ghosts and his increasingly frustrated spouse. The Oscar-nominated special effects remain impressive over 80 years later, and the stacked cast of character actors lends the film a dash of eccentricity. Filmmaker Roy Del Ruth, at the time one of Hollywood's highest paid directors, is remembered today for his contributions to the comedy and musical genres.

Sinbad the Sailor (1935)

Soon after his legendary falling out with Walt Disney over proper credit for designing and animating Mickey Mouse, animation pioneer Ub Iwerks launched his own studio in 1930 hoping to recreate Mickey's success. After his first few original characters failed to catch on, Iwerks turned to established fairy tales. *Sinbad the Sailor* exudes Iwerks' classic bouncy style in which anything—a skull and crossbones, a cannon, or an entire pirate sloop—can suddenly come to anarchic life.

- May 22, 1:30 p.m.

[Hallmark Hall of Fame: "The Fantasticks"](#) (1964)

Produced and directed on videotape by George Schaefer, the innovatively-mounted *The Fantasticks* showcases pioneering actor Ricardo Montalban's wry sensibilities and charm. Joined by an all-star cast that includes Bert Lahr, Stanley Holloway, Susan Watson, and John Davidson, Montalban lends his indelible grace to the color telecast that the *New York Times* declared, "an unalloyed delight; an interlude of melodic innocence amid all of the brittle news bulletins and mechanized show business."

- May 22, 3 p.m.

[Greetings from Washington, D.C.](#) (1981)

Lucy Winer's joyful *Greetings from Washington, D.C.* is a skillfully documented, transportive short about the first National March on Washington for Lesbian and Gay Rights, which took place on Sunday, October 14, 1979. The events are told through numerous interviews with folks gathered on the nation's capital from across the United States who are seeking the same rights and chances as their straight counterparts. This record proves that revolutions can be fought from a hopeful place of peaceful activism.

Tricia's Wedding (1971)

The Cockettes performance group turns out a raucous drag parody of the wedding of First Daughter, Patricia Nixon. In attendance at the wedding are such eclectic characters as Jacqueline Onassis, Elizabeth Taylor, Golda Meir and Eartha Kitt. Culminating in an LSD-fueled orgy, this short presents the San Francisco counter-culture movement while sending up the politics of the early '70s.

- May 22, 5 p.m.

[Born into Brothels: Calcutta's Red Light Kids](#) (2004)

The children of sex workers in Kolkata's red-light district are given cameras and photography classes in this Academy Award-winning documentary. Through the heartfelt efforts of the filmmakers, the artwork of the kids gains world-wide notice and with it, the possibility of an escape from the dire circumstances of the brothels.

- May 22, 7:45 p.m.
[Betty White Tribute! U.S. Steel Hour: “Scene of the Crime”](#) (1962)
 When a mysterious stranger (Harry Townes) arrives at her seemingly serene boarding house, a young school teacher (Betty White) finds herself at the center of a horrific, decades-old murder. The claustrophobic live drama offers grim chills and noir twists while representing an unexpected showcase for beloved television icon Betty White's mostly untapped dramatic range. Presented with original commercials.
- May 22, 9:15 p.m.
[The Sin of Harold Diddlebock](#) (1947)
 In the cynical hands of Preston Sturges, Harold Lamb, Lloyd’s plucky go-getter from *The Freshman* (1925), ages 20 years into the lonely Harold Diddlebock, a sad-sack bookkeeper robbed of his ambition. Fired from his dead-end job, Diddlebock wanders the streets and meets Wormy, a gambler who lures him into a bar. That first drop launches Harold into a series of wild, drunken (and hungover) escapades featuring an eclectic mix of gags and run-ins with Sturges regulars.

For details, registration information and the latest health guidelines, please visit cinema.ucla.edu.

About the UCLA Film & Television Archive

A division of UCLA Library, the Archive is internationally renowned for rescuing, preserving and showcasing moving image media and is dedicated to ensuring that the visual achievements of our time are available for information, education and enjoyment. The Archive has over 450,000 film and television holdings conserved in a state-of-the-art facility at the Packard Humanities Institute Stoa in Santa Clarita, CA, that is designed to hold materials ranging from nitrate film to digital video at all preservation standards. Many of the Archive’s projects are screened at prestigious film events around the globe.

The Billy Wilder Theater at the Hammer Museum is the home of the UCLA Film & Television Archive's public programs. The theater is among a handful of venues nationwide able to exhibit an entire century's worth of moving images in their original formats. From the earliest silent films requiring variable speed projection all the way up to cutting-edge digital cinema, the Wilder can accommodate an array of screen technologies.

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