The collection of animation at UCLA Film & Television Archive from the years 1930-1950 is practically without peer. Nitrate prints of classic cartoons abound, as do original negatives or best-surviving printing elements for many of the films from animation’s “golden era.” Included here are most of the Max Fleischer and Famous Studios Paramount subjects; the George Pal “Puppetoons”; the independent productions of Ub Iwerks; many of the Van Beuren “Rainbow Parade” shorts; a large number of Warner Bros. cartoons; and a recent acquisition of “Terrytoons” still being sorted through as of this writing.

By contrast, the pre-1930 silent animation holdings at UCLA are less extensive and, correspondingly, less impressive. However, with the extremely low survival rate for cartoons from the silent film era, this is to be expected. It has been estimated that eighty- to ninety-percent of all silent films—not just animation, but feature films and other short subjects, as well—have been lost to neglect, mishandling, vault fires, and nitrate decomposition. Given those figures, it is fortunate that UCLA has as much silent animation as it does. That includes a sizeable number of “Aesop’s Film Fables”; original negatives to several dozen “Inkwell Imps” and “Out of the Inkwell” cartoons; scatterings of prints and elements from other series, such as “Felix the Cat” and Disney’s “Alice Comedies”; and the occasional one-shot subject that survives today only as a single print.

Although best-known for its restoration of feature films, UCLA Film & Television Archive has been preserving animated films for more than three decades, with over one hundred titles to its credit. The short subjects, trailers, and promotional films presented online at http://animation.library.ucla.edu provide a representative sampling of that work. They have been preserved from best-surviving and sole-surviving 35mm nitrate and 16mm prints, showcasing many forms of animation spanning the entire silent film era.

While the handful of titles now available for viewing online are intended to provide a curated sample of the Archive’s preservation work on animated films, the following pages will hopefully serve as a broad, but still only partial guide to the breadth and scope of the Archive’s collection of animation. Much of the material listed here has not necessarily been preserved by the Archive, however, a substantial portion is available for research viewing via our study center on the UCLA campus. For a more comprehensive list of the Archive’s holdings, please visit our online catalog at http://cinema.library.ucla.edu
ABOUT THE STUDY GUIDE

This study guide represents a sample listing of animated films held by UCLA Film & Television Archive, including many titles that are not available commercially. Due to the variety of physical formats listed here, please note that some materials may require significant lead time in order to be made available for research viewing at UCLA. For more information or to arrange a research visit, please contact the Archive Research and Study Center via e-mail at arsc@ucla.edu or by phone, 310-206-5388.

ANIMATION FROM THE SILENT ERA 1902 – 1928

ÉMILE COHL

*Fantasmagorie* (France, 1908). Société des Etablissements L. Gaumont. Director, Émile Cohl. Inventory Number: M50297


*Le Songe d’un Garçon de Café* [aka The Hasher’s Delirium] (France, 1910). Société des Etablissements L. Gaumont. Director, Émile Cohl. Inventory Number: M06171

DAVE AND MAX FLEISCHER


*Koko on the Run* (1925). Out of the Inkwell Films. Producer, Max Fleischer. Director, Dave Fleischer. The Fleischer brothers created the Koko series using the Rotoscope, technology they developed and patented to allow animators to trace live action footage and produce realistic character motion. In the case of Koko the Klown, brother Dave performed as the live model for the title character. Study Copy: VA10463 M


**ANIMATION**

*Koko Lamps Aladdin* (1928). Inkwell Studios. Producer, Max Fleischer. Director, Dave Fleischer. Inventory Number: M52727

**OTTO MESSMER AND PAT SULLIVAN**


**LADISLAS STAREVITCH**

*The Revenge of the Kinematograph Cameraman* (USSR, 1912). Khanzhonkov. Director, Writer, Ladislas Starevitch. Study Copy: VA3003 M


*The Voice of the Nightingale* (France, 1923). Pathé. Director, Writer, Ladislas Starevitch. Study Copy: VA12157 M

*The Town Rat, and the Country Rat* (France, 1927). Director, Writer, Ladislas Starevitch. Study Copy: VA12157 M

**PAUL TERRY**


**ANIMATION**

**SILENT ANIMATION - INDIVIDUAL TITLES**


*Humorous Phases of Funny Faces* (c. 1906). Vitagraph Company. Director, J. Stuart Blackton. “This earliest surviving American animated film – in the strict sense of single exposures of drawings simulating movement – uses chalkboard sketches and then cut-outs to simplify the process.” Study Copy: VA2533 M

*The Sculptor’s Nightmare* (1908). American Mutoscope & Biograph. Director, G.W. Bitzer. Cast, D.W. Griffith, Mack Sennett. "This comedy is primarily a political satire... and by the use of stop-action photography, the clay turns into excellent likenesses of Bryan, Fairbanks, and Taft. Each becomes animated, and one smokes a cigar. Study Copy: VA2533 M


*Dreamy Dud Sees Charlie Chaplin* [Fragment only] (c. 1916). Essanay. Animator, Wallace A. Carlson. Preserved at UCLA Film & Television Archive. Inventory Number M27317

*I’m Insured* (1916). Gaumont America. Animator, Harry Palmer. A man tries to scheme his way into a fortune by taking out an insurance policy only to end up in the hospital when his insurance money runs out. Preserved at UCLA Film & Television Archive. Study Copy: DVD33 M

*Krazy Kat and Ignatz Mouse at the Circus* (1916). International Film Service. Director, Leon Searl. Adapted short from the syndicated Hearst newspaper comic strip by George Herriman. Study Copy: VA10466 M

*T.E. Powers Cartoon Reel. Includes: The Phable of a Busted Romance (1915); Parcel Post Pete’s Nightmare (1916); The Phable of the Phat Woman (1916).* Inventory Number: M20596

*Swat the Fly* [aka *Miracles in Mud*] (c. 1916). Universal. Animator, Willie Hopkins. Study Copy: VA8068 M

**ANIMATION**


*Theater Advertising: Silent Los Angeles Area Ads* (c. 192-). Includes: Gordon Warren Chevrolet; Exide Batteries. Study Copy: VA8512 M

*The Skipper’s Narrow Escape* (c. 1920). Director, Ira M. Lowry. Study Copy: VA3119 M

*Bridge the Bay: An Original Scenic and Musical Novelty* (1921). Motor Car Dealers’ Association of San Francisco. “A vision of the future that is promised San Francisco bay communities when the ‘Bridge the Bay’ dream becomes a reality... [a] short subject using cutout animation.” Preserved at UCLA Film & Television Archive. Inventory Number: HFA546

*Scrambled Eagles* (1921). International Film Service. Director, Vernon Stallings. Animator, Walter Lantz. Lantz animated series based on the Hearst newspaper comic strip *Jerry on the Job* by Walter Hoban revolves around the adventures of a disaster-prone office boy. Preserved at UCLA Film & Television Archive. Inventory Number: M35621

*Caliph Stork* (Germany, 1923). Colonna-Film. Director, Ewald Mathias Schumacher. Study Copy: VA20510 M

*Symphonie Diagonale* (Germany, 1924). Animator, Viking Eggeling. “In *Symphonie Diagonale*, [Eggeling] has created a feeling of orchestration, and of simultaneity and rhythm, through graphic alternation and variations on a theme.” Study Copy: VA9444 M


*The Channel Swim* (c. 1918-1926). Jefferson Film Corporation. From the *Mutt and Jeff* series based on the newspaper comic strip by Bud Fisher. Inventory Number: M52470


*Homeless Homer* (1928). Winkler Pictures. Animators, Isadore Freleng, Rudolf Ising. Featuring Oswald, the Lucky Rabbit. Preserved at UCLA Film & Television Archive. Study Copy: VA17602 M

*Sick Cylinders* (1928). Winkler Productions. Producer, Charles Mintz. Animators, Hugh Harman, Ben Clopton. “Oswald, [the Lucky Rabbit], wants to take his girl Kitty for a ride, but constant mishaps, such as a pesky pooch and falling boulders, prevent the time from being the least bit enjoyable.” Preserved at UCLA Film & Television Archive. Inventory Number: M52279
ANIMATION

EARLY SOUND ANIMATION 1929 – 1935

DAVE AND MAX FLEISCHER


Alexander's Ragtime Band (1931). Fleischer Studios. Producer, Max Fleischer. Director, Dave Fleischer. Part of the popular 'bouncing ball' Screen Song sing-along series. Study Copy: VA13870 M


Poor Cinderella (1934). Fleischer Studios. Producer, Max Fleischer. Director, Dave Fleischer. First of the Color Classic cartoons and produced using the two-strip Cinecolor process. Features the character, Betty Boop. Preserved at UCLA Film & Television Archive. Study Copy: VA1081 M

UB IWERKS


Phoney Express (1932). Celebrity Productions. Producer, Ub Iwerks. Inventory Number: M38695

Spite Flight (1933). Celebrity Productions. Producer, Director, Ub Iwerks. Study Copy: VA10470 M


WALTER LANTZ


ANIMATION


METRO-GOLDWYN-MAYER’S HAPPY HARMONIES


The Calico Dragon (1935). Harman-Ising Productions. Director, Rudolf Ising. Inventory Number: M17120


VAN BEUREN’S RAINBOW PARADE


EARLY SOUND ANIMATION - INDIVIDUAL TITLES


Trader Mickey (1932). Walt Disney Productions. Study Copy: VA5162 M

ANIMATION

Art For Art’s Sake (1933). Van Beuren Corp. Director, Vernon Stallings. Inventory Number: M08779

Gay Gauchó (1933). Van Beuren Corp. Directors, Rollin Hamilton, Thomas McKimson. Inventory Number: M09266

Hook & Ladder Hokum [aka Fire Fire] (1933). Van Beuren Corp. Directors, George Stallings, Frank Tashlin. Inventory Number: M200737


Mickey’s Mellerdramer (1933). Walt Disney Productions. Director, Wilfred Jackson. Study Copy: VA14689 M

The Devil’s Ball (France, 1934). Gelma-Films. Director, Writer, Ladislas Starevitch. “A painting by the medieval artist Hieronymus Bosch comes to life.” Inventory Number: M116360

The Girl at the Ironing Board (1934). Leon Schlesinger Studios. Director, Friz Freleng. “Underwear [springs] to life late at night in a laundry.” Inventory Number: M09284

Hollywood Party (1934). Loew’s, Inc. Producer, Harry Rapf. Cast, Stan Laurel, Oliver Hardy. Animators, Fred Moore, Cy Young, Ben Sharpsteen. Includes a “cartoon by Walt Disney.” Preserved at UCLA Film & Television Archive. Study Copy: VA22293 M

The Rasslin’ Match (1934). Van Beuren Corp. Animator, Geo. Stallings. Inventory Number: M72012

Servant's Entrance (1934). Fox Film Corp. Producer, Winfield Sheehan. Director, Frank Lloyd. Animators, Harry Bailey, Cy Young, Leonard Sebring. Includes a “cartoon by Walt Disney.” Preserved at UCLA Film & Television Archive. Study Copy: VA19650 M

A Colour Box (Great Britain, 1935). General Post Office Film Unit. Animator, Len Lye. “A lively abstract film visually interpreting jazz, this film, produced in the early 1930s, is an advertising film for the Government Post Office of England, recommending the use of parcel post rates for inexpensive, efficient service.” Inventory Number: M09015

Galathea (Germany, 1935). Director, Animator, Lotte Reiniger. Silhouette animation based on Greek mythology. Study Copy: VA11000 M

Let’s Ring Doorbells (c. 1935). Screen Gems. Writer, Art Davis. Animator, Sid Marcus. Study Copy: VA16053 M

Papageno (Germany, 1935). Director, Animator, Lotte Reiniger. An adaptation of Mozart’s opera The Magic Flute. Study Copy: VA11000 M
ANIMATION

SAMPLE ANIMATION HOLDINGS 1931 – 1980

FAITH AND JOHN HUBLEY


WALTER LANTZ


GEORGE PAL


UCLA FILM & TELEVISION ARCHIVE - RESEARCH & STUDY CENTER
arsc@ucla.edu - 310.206.5388
And To Think That I Saw It On Mulberry Street (1944). Paramount. Director, George Pal. Based on a story by Dr. Seuss. Academy Award nominee. Preserved at UCLA Film & Television Archive. Study Copy: VA17602 M


LOTTE REINIGER


UCLA ANIMATION WORKSHOP

Yes and No (1959). UCLA Animation Workshop. Animation, Dan McLaughlin. Abstract animation accompanied to a reading of a poem by Ogden Nash. Study Copy: VA3211 M

War (c. 196-). UCLA Animation Workshop. “Time lapse photography of the creation of an ice sculpture of the letters W, A and R, which then melt throughout the course of a day and a night.” Study Copy: VA3211 M


A Reflection of Women Artists (c. 1980). UCLA Animation Workshop. Director, Denise Jaffe. Study Copy: VA11293 M

UNITED PRODUCTIONS OF AMERICA (UPA)

ANIMATION

*Gerald McBoing Boing* (1951). Director, Robert Cannon. Writers, Dr. Seuss, Bill Scott, Phil Eastman. Animation, Bill Melendez, Rudy Larriva, Pat Matthews, Willis Pyle, Frank Smith. “Gerald is a two-year-old who, instead of talking, makes a boing boing sound. The doctor is called, but he cannot solve the problem.” Won Best Short Subject, Cartoon, at the 1951 Academy Awards ceremony. Study Copy: VA2404 M


*When Magoo Flew* (1954). Director, Pete Burness. Barbara Hammer, Tedd Pierce. Won Best Short Subject, Cartoon, at the 1955 Academy Awards ceremony. Study Copy: VA1501 M

**RELATED MOVING-IMAGE MATERIAL**

*Otto Messmer and Felix the Cat* (1977). Phoenix Films. Producer, Director, John Canemaker. “Documentary about Otto Messmer, the man who created Felix the Cat and made a fortune for his boss, Pat Sullivan.” Study Copy: DVD3003 M


*Film Before Film* (1986). Gurgtrug-Film. Director, Werner Nekes. “A documentary about the ‘prehistory’ of cinema. Covers shadow plays, peep shows, flip books, flicks, magic lanterns, lithopanes, panoramic scrolls, colorful forms of early animation and numerous other historical artifices.” Study Copy: VA6272 M


ANIMATION

APPENDIX
ANIMATION

HOW TO USE THE ARCHIVE’S ONLINE CATALOG

Archive holdings may be searched through UCLA Library’s web-based catalog: http://cinema.library.ucla.edu/

How do I conduct a search?

Step 1: Enter key search terms such as title, genre (e.g. “Animation”), subject, name or date.

Step 2: Click the appropriate “search type” for the search terms you have entered in Step 1. If you are doing a genre or subject search for “Animation” click on Topic or Genre search.

Step 3: If relevant, select a Quick Limit for your search:

- Study collection: Usually available for viewing on-campus in one business day.
- Research collection: Master holdings that will require transfer to VHS or DVD to be made available.
- Nitrate: 35mm nitrate prints - including some archival prints that are unavailable for viewing.

Search strategy tip: Begin your search of the collection without any limits to gauge the full range of available materials.

What item formats are available for research use?

- Study Copy: Holding is usually available for next day campus viewing.
- Research Copy: Master holdings that will require transfer to be made available.
- Archival Copy: These holdings may be negatives, preprints or preservation masters and are not available for viewing.

How do I request an item to view?

Step 1: For each relevant catalog record, note the inventory number for the holdings you are interested in viewing. Be aware that some holdings may require advance notice to view and may not be available for next day viewing – please plan your research visit to UCLA accordingly.

Step 2: Contact the Archive Research and Study Center.

For additional instruction on catalog search functions, please download Searching the Archive’s Online Catalog: Quick Start Guide available online at: http://cinema.library.ucla.edu/
ADDITIONAL RESOURCES – PAPER COLLECTIONS HELD AT UCLA

These collections are not held by UCLA Film & Television Archive. Please contact the holding institutions direct for more information regarding access policies and procedures.

Walt Disney Productions Publicity Ephemera, 1938-198-
“Collection consists of photographs, press books, press kits, and other printed publicity ephemera related to Walt Disney Production film projects.” Please contact the Performing Arts Special Collections, UCLA, for more information on this collection.

Jules Engel Oral History Transcript
“Engel discusses his early years in Hungary and his career in art, particularly as an animator for Disney and a professor at Cal Arts.” Please contact the Special Collections Department at Young Research Library, UCLA, for more information on this item.

Recollections of Dave Fleischer Oral History Transcript
“Fleischer recalls his early years in New York, collaborating professionally with his brother Max, and creating Betty Boop, Popeye, and other cartoon series.” Please contact the Special Collections Department at Young Research Library, UCLA, for more information on this item.

“Collection consists of animation art from various local and international studio and independent animators including Hanna-Barbera, Walter Lantz, Walt Disney, J.R. Bray, John and Faith Hubley, Chuck Jones, and John Weldon.” Please contact the Performing Arts Special Collections, UCLA, for more information on this collection.

Walter Lantz Animation Archive, 1940-1979
Collection includes correspondence, production files, subject files, cels, drawings, backgrounds, exposure sheets, comic books and posters. Please contact the Performing Arts Special Collections, UCLA, for more information on this collection.

Walter Lantz Productions Collection of Music for Woody Woodpecker Cartoons and Other Productions, 1940-1960
“The bulk of the collection consists of materials related to the music production process at the Lantz Studios from 1951-70,” including, “music sketches, recording routines, reports, and sorted printed classical and popular sheet music.” Please contact the Performing Arts Special Collections, UCLA, for more information on this collection.
**Norman Maurer Collection of Scripts and Sketches for TV Animation Programs, 1976-1983**

“Collection consists of materials related to the career of writer Norman Maurer,” including, “scripts, Xerox copies of storyboards, and outlines for children's animated television programs... Many programs were produced by Ruby Spears Productions or Hanna-Barbera Productions. Also includes some material related to the career of writer Joan Howard Maurer.” Please contact the Performing Arts Special Collections, UCLA, for more information on this collection.

**George Pal Papers, 1937-1986**

Collection includes “correspondence, script materials, photographs, audio recordings, publicity material, clippings, and research and development materials.” Please contact the Performing Arts Special Collections, UCLA, for more information on this collection.