FRANK WU

The 2025 National Film Registry ...in 2026!

The Registry was delayed. The reason appears to be the Government shutdown, but no matter. The list is solid, though in ways it tells the story of the Registry itself.

Let us look, shall we?

The Tramp and the Dog (1896)

The 19th century saw films develop, but funnily, the comedies of the 19th century weren't actually funny. This is s silly gag film, and it was once was a lost film from the Selig studio. The thing is, this is what passed for funny, simply a robber stealing some food, a dog biting on his butt to keep him from fleeing. It was a little over a minute, and how it was re-discovered tells you how these films were made. In Norway, they were looking through a reel and found that on it was this and *Something Good – Negro Kiss.* These were packaged and sent around, and these two would have been shown together. It might also have been the first non-documentary shot in Chicago.

The Oath of the Sword (1914)

Shot in Berkeley, this was one of the most important stepping stones in the development of Asian Cinema, and I think it's one of the most telling films of the time. It's a lovely story of re-discovery, and one thing that the Registry has been loving to add. The film is thought to be the oldest surviving film produced and performed by Asian actors. It's not been released as a standalone DVD, it's 31 minutes so add a featurette on the rediscovery and that's 15 bucks I'll happily spend.

by Chris Garcia

The Maid of McMillan (1916)
A fifteen minute romantic comedy produced by students of University of Washington. The funny thing is that it's one of those movies that is believed to be lost, but was re-discovered and preserved in the 1980s at UofW. It's an excellent example of what drama clubs on University campuses were doing at the time, as it was made Thyrsus Dramatic Club. It's out there and a lot of Preservation types love it!

The Lady (1925)
Watch this one. It's one of the best melodramas of the later Silent era, and Norma Talmadge was fantastic. She was one of the bigger stars, and one that has largely been forgotten. She was great in this, and while it only existed as an incomplete print for a long time, a full restored version was finally done. Norma Talmadge was kinda one of those "your favorite actor's favorite actor" types, and she's so good! I got to see a screening of this and it was so worth it. Interesting note is that more of Norma Talmadge's work survives than all but one Silent Era Actress.

Sparrows (1926)
And Mary Pickford is that actress! *Sparrows* was a smash hit, and one that was never in danger of being lost because Pickford herself was arguably the most powerful woman in Hollywood at the peak of her fame. This one is kinda a step down from the two other Pickford films on (*Tess of the Storm Country* and *Poor Little Rich Girl*) it's one that she produced when she was really at the peak of her producer powers. It's available on DVD. It was one of the first Silents I ever watched when I started watchin' them in the early 2000s.

Ten Nights in a Barroom (1926)
An African-American temperance film, these were all the rage during the early portion of Prohibition. In fact, there were dozens of them in the decade before as well, and they tended to survive because they would have second and third lives off

the theatrical circuits in churches and other non-traditional venues. It was an adaptation of an incredibly successful novel of the 1850s - *Ten Nights in a Bar-Room and What I Saw There* which was made into made into movies about a half-dozen times.

White Christmas (1954)
You'll notice a big jump from 1926 to 1954, which is interesting. That covers everything from the early talkies through WWII and into the beginning of the end of the Studio System. *White Christmas* is an absolutely wonderful film, probably Bing Crosby's greatest vehicle, and I'd put it only behind It's a Wonderful Life as the top holiday film in American history. I saw it at The Retrodome once and that was a delightful view.

High Society (1956)
This is a big time film. As far as musicals go, it's one of the better of the 1950s. It was also Grace Kelly's final film in Hollywood. It's also got Sinatra in one of his better performances. It's probably the most musical star-power you'll find in a 1950s film. Sinatra, one of the biggest singing sensations in the world. Bing Crosby was right up there, and the music and lyrics were by...wait for it...Cole Porter. Louis Armstrong's there, and Celeste Holm is as well. This is really good stuff that wasn't well-received at the time.

Brooklyn Bridge (1981)
Another big jump to the 1980s! This is the first Ken Burns doc, and it's a good short that ended up nominated for Best Documentary Short Oscar. It's got the beginnings of the Burns style, but more importantly, it's a damn fine look at the Bridge as a symbol for New York itself. If I have one knock on Burns' it's that he's too New York focused (see *Baseball*) but this is absolutely a deserving entry.

Say Amen, Somebody (1982)
Well, this is awkward. I hate this film. I've seen it a couple of times and it's annoying as hell. It also happens to be so significant that I can't argue with it being on the Registry. It's less about the subject, and there are a lot of great Gospel docs out there, but the approach. *Amy*, one of the greatest docs of this century, uses the no interviews methodology to great effect, and Apatow's Norm McDonald doc supposedly does as well. This isn't that, though maybe it had to walk before the others ran. It just feels like I'm watching a narrative instead of a doc, and maybe that's my problem.

The Thing (1982)
Hell yeah! Probably the only story where every filmed version deserve recognition on the Registry (well, *Ben-Hur* as well, I guess) and it's arguably the best of them all. It's so perfectly directed, and the understanding of the original story, which the original film had but missed how to get that across to an audience, is so precise without hewing too close. One of the best horror and science fiction films of the 1980s.

The Big Chill (1983)
An odd, but certainly not unwelcome, choice for the Registry, and one that I never would have considered. In fact, I might have inducted the soundtrack and not the film, though I have to admit it's full of excellent performances in a script that's not overly tight. This was certainly a cultural moment, especially with the way the music interacted with the story itself.

The Karate Kid (1984)
Culturally, it's a big deal. Aesthetically, it's good stuff. The approach to the material, which could easily have been turned into something cheap and throw-away (see also the Hilary Swank version...) and with the absolute masterclass of Pat Morita, and a supporting (and lead) set of actors who are good and seem to move within a script that is perfectly formed for the time. I need to introduce it to my kids.

Glory (1989)
Good? Absolutely. Did it deserve a Best Picture nomination? Yep. Was Denzel good enough to deserve the win? Oh yeah. Should Matthew Broderick have gotten a win? Oh yeah, but what you gonna do? The key to *Glory* is something complicated to explain. It is a film made by sound and costume design, incredibly strong cinematography (done by a genius, Oscar-winner Freddie Francis) and strong acting. The direction by Ed Zwick was solid, and I think that it was probably his best film, as much as I liked *The Last Samurai*.

Philadelphia (1993)
Oh look, another film that I hate. Let's be clear; I can not stand serious Tom Hanks. The fact that this was a solid script (if somewhat manipulative) and a solid secondary cast, makes it OK to be on the list, especially as it was the first AIDS film people think of these days, but honestly, there are so many better.

Before Sunrise (1995)
A really interesting choice. It is a really fascinating film, with insanely smart dialogue. The performances are solid, and it made a star of Julie Delpy, and while Ethan Hawke was a star already, and a teen heartthrob, this really put him forward as an actor, a serious actor, and Richard Linkletter are a major player of a director after having done *Slacker* and *Dazed & Confused*. It's an interesting choice, and one that I might not have made, but seeing it, it makes sense.

Clueless (1995)
This is an exceptionally good choice. Culturally, Clueless was a huge deal, and it made stars of pretty much its entire cast, with Alicia Silverstone, Paul Rudd, and Brittney Murphy becoming the biggest stars, but Jeremy Sisto and Stacy Dash got massive pushes. It certainly showed up impacting the rise of the teen film in the late 1990s and early 2000s. Arguably the most important film in that zone prior to *Scream*

The Truman Show (1998)
Let's talk about something. I see T*he Truman Show* as one of the saddest films ever made. It's about a guy who is taken care of in every way, who is beloved, and he's driven to give it all up. To me, that's the saddest story possible. It's Adam and Eve, basically. Still, MASTERFULLY acted by Jim Carrey, with so many strong supporting roles, including Hope Davis, who is one of the greatest actresses of the 1990s who came close to getting the respect she deserved, but never quite. It was a hit, it was a subtle scifi that I still feel is insanely sad.

Frida (2002)
Frida was a brilliantly shot film, but honestly, it's all about Selma Hyack. She's so good, and while there are some good secondary performances, and even John Cusack is strong as Rockefeller, the film never strays further away from Selma than absolutely required. I recommend it highly as an Art movie, and as a general biopic. I was a little shocked to see it named, partly because it does seem to not have the cultural footprint that a film like Selena has, but it certainly deserves a slow.

The Hours (2002)
The Hours is all about performances. The script isn't bad, it's source material is so good anyone could have adapted it into something that's watchable, but Julianne Moore, Ed Harris, Merle Streep, Nicole Kidman (who should have had back-to-back Oscars as I think she was even better in *Moulin Rouge* the year before) and Toni Collette were all at the top of their games. And for Moore and Streep, that is absolutely saying something. I think it's one of the better movies of the early 2000s, competing with the likes of *There Will Be Blood* for the title of Best of the Decade.

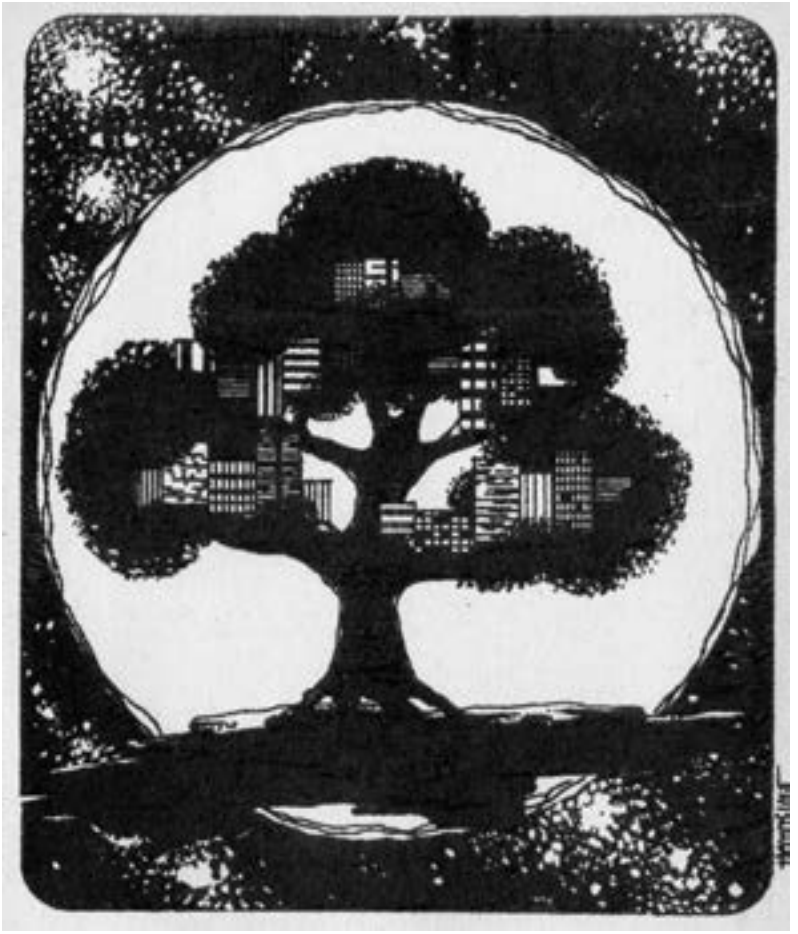
The Incredibles (2004)
Crazy that this is on before what I consider to be Pixar's most interesting feature, *Finding Nemo*. It certainly had more of an impact, but comparing style between the two, I have to go with *The Incredibles* for being something absolutely beautiful and so different from what Pixar, and CGI-based animation in general, had been doing. I will for sure say that as a movie, it's less watchable than *Finding Nemo*, and while I understand that we probably shouldn't be comparing films like this, this is my zine and I'll do what I want!!!

The Wrecking Crew (2008)
Oh yeah! Denny did an amazing job with this doc that didn't get released until 2015, even if it had shown at Sundance years before. It's a great doc about that legendary group of session musicians that made LA such a powerful force. The doc is so clean, and the interviews they had were just incredible. It's a great partner to *20 Feet from Stardom*.

Inception (2010)
I could go on and on about how *Inception* is basically the peak of American cinema production in the CGI Age. The story is crazy, and I'm told that there are a ton of plot holes, but really, who cares? It's absolutely magnificently shot, and the editing is unbelievably tight. The sound is magnificent, and the score is one of the best of the decade. I'll say that it's the defining film for the 2010s, even if it's not a superhero movie.

The Loving Story (2011)
How have I never seen this? I guess it's because I've never had HBO. Loving is the ruling that stood to strike down all the anti-race-mixing laws for marriage. That was a huge deal, and everything I've read about the doc seems to make it seem like it tackled the long standing impacts of the decision along with the individual story of the Lovings. My dad always told me that my birth would have been proof of a crime in Virginia only 7 years before I was born.

The Grand Budapest Hotel (2014)
I love Wes Anderson, and this is my third favorite of his films. The first, *Moonrise Kingdom*, is overshadowed by *Grand Budapest*, and the second, *Asteroid City*, will be on there eventually. *The Grand Budapest Hotel* is one of the best examples of art direction truly defining a film. The look is so distinctive, and I think it might be the best shot of all of Anderson's film.



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Halloween on the National Film & Recording Registries

As Halloween is coming up I'd like to highlight the films and recordings related to the spooky season which have been inducted into the National Film and Recording Registries, and throw out some suggestions for which may follow.

So far the National Film Registry has nineteen Halloween films:

Frankenstein (1931/1991)
Cat People (1942/1993)
The Phantom of the Opera (1925/1998)
The Bride of Frankenstein (1935/1998)
Night of the Living Dead (1968/1999)
Dracula (1931/2000)
Abbott and Costello Meet Frankenstein (1948/2001)
House of Wax (1953/2014)
Young Frankenstein (1974/2003)
Halloween (1978/2006)
Eraserhead (1977/2004)
The Rocky Horror Picture Show (1975/2005)
The Invisible Man (1933/2008)
Michael Jackson's Thriller (1983/2009)
The Exorcist (1973/2010)
Drácula (1931/2015)
Ghostbusters (1984/2015)
A Nightmare on Elm Street (1984/2021)
The Nightmare Before Christmas (1993/2023)
The Texas Chainsaw Massacre (1974/2024)

by u/KingOfKnowledgeReal

One of the largest sources for Halloween movies seems to be the Universal Monsters, and so it isn't unlikely for the likes of *The Creature from the Black Lagoon* (1954), *The Mummy* (1932), or *The Hunchback of Notre Dame* (1923) to be inducted at some point in the future.

The other largest category comes from the late 70s-80s horror craze, and from that we still have *Gremlins* (1984), *Dawn of the Dead* (1978), *An American Werewolf in London* (1981), *Poltergeist* (1982), *The Fly* (1986), *Friday the 13th* (1980), *Hellraiser* (1987), *Little Shop of Horrors* (1986), *Beetlejuice* (1988), *Predator* (1987), and *Evil Dead II* (1987) which stand out as worthy inductions to follow the juggernauts which are Krueger and Myers.

Beyond that, *Hocus Pocus* (1993), *Scream* (1996), *The Omen* (1976), *Edward Scissorhands* (1990), *The Blair Witch Project* (1999), and *Carnival of Soul*s (1962) stand out.

To me, *Scream* is the most likely induction this year due to its anniversary. However, I would say the most likely overall, for any year, are probably *The Mummy*, *An American Werewolf in Paris*, and *The Blair Witch Project*, which also happen to come from the three main categories*.*

As for Recording Registry inductions, there's arguably only one, *Thriller* (1983/2007). Oddly enough, there just aren't a lot of Halloween songs, and the ones which are out there are attached to others works, such as films.

However, a few recordings stand out. *The Monster Mash* - Bobby Pickett (1962), *I Put a Spell on You* - Screamin' Jay Hawkins (1956), and *(Don't Fear) The Reape*r - Blue Oyster Cult (1976) feel Halloween enough to deserve a mention. In addition, *Ghostbusters* - Ray Parker Jr. (1984) and the *Halloween* Soundtrack - John Carpenter (1978), are notable film soundtrack inductions.

The Monster Mash is beyond likely and I've truly been expecting it every year for a while. *I Put a Spell on You* also feels like an addition they'd make and John Carpenter's *Halloween* could be a curveball for the next film soundtrack.

I'd like to end with why I think Halloween selections are less likely to be picked. Simply put, the selections are announced and chosen during the Christmas season. Each year, around five films/recordings act as the headliners, and it'd be weird to have a Halloween movie grabbing headlines during the Christmas season. In addition, the Librarian likely makes the final selections in late November, meaning that while deciding they are fully immersed in the Christmas season and beyond Halloween.

Just Say Yes to Compilations

There is an issue, I think, with both the National Film and National Recording Registries. The problem is the series vs. the individual portion problem. While *Star Wars* has the first trilogy listed each as individual entries, honestly putting in the Trilogy as a whole would have been much more appropriate. I would say the same thing about *Lord of the Rings, The Godfather*, and *Harry Potter*. The power of each individual film is amplified by the inclusion in the set. Even when there is a weaker entry (in the case of *Star Wars*, *Empire*; in the case of *Godfather,* Part Three) the entirety is still better than the individual pieces.

There are things that have been put in as a series, David Smith's animations for example, but those are very much the minority.

Thus, when it comes to music, there is an excellent example of a series that is much more impressive as a whole than as any of the individual parts, and that I believe hits the aesthetic and cultural portion of the trinity.

Starting in 1987, Sire Records began releasing an annual compilation of acts that appeared on the label. Sire was founded in 1966 by Seymour Stein and Richard Gottehrer. The began by bringing British music into the US, with acts like Tomorrow and the Climax Blues Band as some of their first signees. I would argue that the Mick Farren-founded act The Deviants were the most important of the early years, as what they were doing certainly had much the same impact on what would become Punk as folks like the MC-5 and Stooges. They had distribution deals with various groups, but they were still releasing albums and signing more acts. Stein un-

by Chris Garcia

derstood what was going on in the middle 1970s in New York and London, and he started signing acts like The Ramones, The Talking Heads, The Dead Boys, and various other acts of the early punk scene. It was Stein's focus on NYC and CBGB acts that I truly believe led to New York being seen as the epicenter for American Punk instead of LA or San Francisco, both of which had incredible scenes at the time.

The compilations are impressive as they cover many of the most important acts of the day, notably Madonna, The Talking Heads, The Smiths, depeche mode, k.d. lang, The Replacements, and on and on. The line-ups for the seven comps are impressive and they pretty much serve as an incredible record of 1987 to 1994.

Just Say Yes - 1987

Depeche Mode - Never Let Me Down Again [Split Mix]
Echo & the Bunnymen - Lips Like Sugar [12" Mix]
The Mighty Lemon Drops - Out of Hand [Extended Version]
James - Ya-Ho
The Smiths - Work Is a Four-Letter Word
Figures on a Beach - No Stars
The Wild Swans - Young Manhood
Ice-T - Somebody Gotta Do It (Pimpin' Ain't Easy!) [Remix]
The Ramones - I Wanna Live
The Replacements - Can't Hardly Wait
Throwing Muses - A Feeling
Aztec Camera - How Men Are
Jerry Harrison - Cherokee Chief
Erasure - Hideaway [Little Louie Vega Mix]

Just Say Yo (1988)

Galbi (Coldcut remix) - Ofra Haza
1. Will Never Marry - Morrissey
2. Black Coffee - k.d. lang
3. Behind the Wheel/Route 66 [Mega-Single Mix] - Depeche Mode
4. Bible Dreams - The Wild Swans

5. Chains of Love [Truly in Love with the Marks Bros. Mix] - Erasure
6. Tubular Bells/Pretty Boys and Pretty Girls [Regan's House Me Mix] - Book of Love
7. Hot Dog [12" Remix] - Martini Ranch
8. Mexican Women - Throwing Muses
9. Call Me Blue - A House
10. Inside Out [Live] - The Mighty Lemon Drops
11. What For - James
12. Kingdom Chairs - The Soup Dragons
13. Bacchanal Lady [Extended Remix] - David Rudder

Just Say Mao (1989)
Everything Counts [Bomb Beyond the Yalu Mix] - Depeche Mode
1. In a Manner of Speaking - Martin L. Gore
2. Accidentally 4th Street (Gloria) [Remix] - Figures on a Beach
3. Thrash - Underworld
4. Pistol - Erasure
5. Insha-Allah - Nasa
6. Dizzy [Remix] - Throwing Muses
7. Whistling for His Love [Remix] - Danielle Dax
8. Lucky Lisp - Morrissey
9. Between Something and Nothing - The Ocean Blue
10. Da'ale Da'ale [Remix] - Ofra Haza
11. Don't Say No [Remix] - Tom Tom Club
12. Hunted Child - Ice-T
13. Nanana - Royal Crescent Mob
14. Date to Church - The Replacements, Tom Waits
15. Nowhere to Stand - k.d. lang
16. Strawman - Lou Reed

Jus Say Da (1990)
Personal Jesus [Kazan Cathedral Mix] - Depeche Mode
1. Drop the Pressure - Merlin
2. Star [The Trafalmadore Mix] - Erasure

3. Wish Me Luck [Karamazov Mix] - Ofra Haza
4. Help Us, Somebody - Chris Thomas
5. Candleland [Second Coming Version] - Ian McCulloch
6. Breathe [Live From the Gulag] - Ministry
7. Girl Tried to Kill Me - Ice-T
8. When the Beatles Hit America - John Wesley Harding
9. Id Parade - Danielle Dax
10. November Spawned a Monster - Morrissey
11. Gang of One - Bradford
12. Maybe for Sure [Tunguska Event 7" Mix] - Debbie Harry
13. Soon - My Bloody Valentine
14. Melting Blue Delicious [St. Petersburg Mix] - Wild Swans
15. Loaded - Primal Scream

Just Say Anything (1991)
John Wesley Harding & Steve Wynn - Warning Parental Advisory
1. Body Count Featuring Ice-T - Body Count
2. Royal Crescent Mob - Timebomb (Single Mix)
3. Seal - Crazy
4. Dinosaur Jr - Puke + Cry
5. Judybats - Don't Drop the Baby
6. Ride - Today
7. Throwing Muses - Not Too Soon
8. Primal Scream - Higher Than The Sun
9. Morrissey - That's Entertainment
10. The Mighty Lemon Drops - Another Girl, Another Planet
11. Richard X. Heyman - Falling Away
12. Danielle Dax - Big Blue '82 (Zen Mix)
13. My Bloody Valentine - Honey Power
14. Bigod 20 - Carpe Diem (Transmission Mix)
15. Merlin - Feel The Fury
16. The Farm - Groovy Train
17. The Ocean Blue - The Planetarium Scene

Just Say Yesterday (1992)

Nowhere Girl - B-Movie
1. Kiss Me - Tin Tin
2. Swear - Tim Scott
3. Don't Tell Me - Blancmange
4. One Step Beyond - Madness
5. Ca Plane Pour Moi (This Life's for Me) - Plastic Bertrand
6. Pop Muzik - M
7. Kiss Kiss Bang Bang - Specimen
8. Caught With the Meat in Your Mouth - Dead Boys
9. Piss Factory - Patti Smith
10. Somebody's Gonna Get Their Head Kicked in Tonight - The Rezillos
11. Jump - Aztec Camera
12. Cath - The Bluebells
13. Teenage Kicks - The Undertones
14. Memphis - Silicon Teens
15. Warm Leatherette - The Normal

Just Say Roe (1994)

David Byrne - "Lilies of the Valley"
1. Madonna - "Goodbye to Innocence"
2. Doubleplusgood - "The Winding Song"
3. Waterlillies - "I Am Woman"
4. Belly - "It's Not Unusual"
5. The Farm - "Comfort"
6. John Wesley Harding - "Right to Choose"
7. Kristin Hersh - "Hysterical Bending"
8. Scorpio Rising - "It's Obvious"
9. Poster Children - "Roe v. Wade"
10. Danielle Dax - "Defiled"
11. Tripmaster Monkey - "Blatant Affair"
12. Bigod 20 - "It's Up to You"
13. Judybats - "What We Lose"
14. Ride - "I Don't Want to Be a Soldier"
15. Greenberry Woods - "Adieu"

There are two that should stand out – *Just Say Yesterday*, a compilation of 1980s acts like Madness and Patti Smyth, and *Just Say Roe*, which was a political compilation and some say the best of all of them. I tend to think that *Just Say Yes* and *Just Say Yesterday* are the best, but that *Just Say Roe* is a big deal because 1991 and 1994, Modern Rock (what we in San Francisco called Alternative because of Live105) went mainstream, and Sire acts were a big part of that.

The highlights of the compilation are some of th emost fascinating of all the re-mixes, like *Personal Jesus* and *Never Let Me Down Again*. The fact that there are so many otherwise unreleased tracks that make it important.

Now, this is not the only series of compilations that are important. I'd argue three others deserve consideration, two of which might actually have these topped. Those two are *Now That's What I Call Music* and *KidsBop*. Both of these are long running compilation series that include hundreds of songs. They also show th epath of pop music for different audiences.

The other one is important culturally and actually relates to something on the National Film Registry...sort of. *Let's All Go to the Lobby* was a major part of the film-going experience, and in-store music was a major part of the music buying experience. That would make the series of The Album Network's *Tune In* CDs that were used in so many record stores something that certainly speaks to the experience of interacting with music. It's an interesting thought.

The compilation was a significant part of the music fan scenes, especially in genres like Ska, Punk, Goth, and Metal. Many bands were made by being included on compilations, and recognising that on the National Recording Registry would be a solid thing. I can say that *Mashin' Up the Nation* for Ska, *Punk-o-Rama* and *Gothic Rock* compilation series are all really important. I'll talk more about how I think ignoring Ska and Goth is a negative of the Registry today, but that's another rant!

In Waiting: The Human Comedy

William Saroyan wrote one of the most beloved books of the 1940s. It started life as a treatment for a screen play. Commissioned by MGM's Louis B. Mayer, the resulting 200 hundred page treatment was far too long, and Saroyan was booted off the project he had hoped to direct. You can hear all about Saroyan's dealings with MGM in Saroyan on Screen - https://www.foreversaroyan.com/saroyan-on-screen-saroyan-mgm

Mayer assigned Howard Estabrook to take Saroyan's work and put it into a standard screenplay. Saroyan thought that the resulting screenplay had lost all of its heart and meaning, and worse, had been turned into something to convince the American public that it was somehow noble to let their boys go off and get killed. It's a bit of a stretch from where I'm sitting, but I can see where he saw that.

The story is simple and beautiful. It's the early days of World War II and young Homer Macauley gets a job as a messenger boy. He delivers messages on his bike, and befriends Mr. Grogan, the telegrapher who knows his time is up as the entire system was rapidly being mechanized.

The performances in here are almost all super solid. Mickey Rooney is fantastic, one of his most earnest performances, as the great Frank Morgan, not too far off his Oscar win, was excellent as Mr. Grogan. We follow the antics, such as they are, of Homer, and of his brother, off on the front lines, and of others in the family orbit. It's a beautiful piece, but the key to the whole thing is optimism, that there is so much good in the world, and even if there is corruption, it will not win. This cynical optimism was called SAROYANESQUE and it's lovely, and so far removed from where we are today.

by Chris Garcia

The funny thing is that it only won one Oscar, for Best Story, which went to William Saroyan for creating the treatment, which he also turned into arguably his best novel that same year. Saroyan disowned the film, but loved the novel, and tried more than once to bring it back to life, as he saw it, and direct a version of it himself, even if it just meant re-cut ting existing footage.

It's a remarkable film, and LB Mayer, the man who wouldn't let Saroyan direct it, said that it was the best film MGM made under his watch.