

THE FILM FOUNDATION

FILMMAKERS FOR FILM PRESERVATION

2008 ANNUAL REPORT



FRONT COVER PHOTO CREDITS

(top): **SECRET BEYOND THE DOOR** (1948, d. Fritz Lang) *Photo courtesy of the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences* (first row, left to right): **LE AMICHE** (1955, d. Michelangelo Antonioni) *Photo courtesy of Cineteca di Bologna* • **THE ROBE** (1953, d. Henry Koster) *Photo copyright Twentieth Century Fox, All Rights Reserved* • **RASHOMON** (1950, d. Akira Kurosawa) *Photo courtesy of Academy Film Archive* (second row, left to right): **THE LIFE AND DEATH OF COLONEL BLIMP** (1943, d. Michael Powell & Emeric Pressburger) *Photo courtesy of Academy Film Archive* • **CHAFED ELBOWS** (1966, d. Robert Downey Sr.) *Photo courtesy of Anthology Film Archives* • **THE LIFE AND DEATH OF COLONEL BLIMP** (1943, d. Michael Powell & Emeric Pressburger) *Photo courtesy of ITV Global Entertainment* • **SUNDAY** (1961, d. Daniel Drasin) *Photo courtesy of UCLA Film & Television Archive*

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(left to right): **RASHOMON** (1950, d. Akira Kurosawa) *Photo courtesy of Academy Film Archive* • **THE LIFE AND DEATH OF COLONEL BLIMP** (1943, d. Michael Powell & Emeric Pressburger) *Photo courtesy of Academy Film Archive* • **BABO 73** (1964, d. Robert Downey Sr.) *Photo courtesy of Anthology Film Archives*



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Overview

Guided by the expertise and dedication of our board of directors, The Film Foundation works with its member archives to preserve our cinematic history—title by title, image by image. Over the past 18 years, The Film Foundation has saved over 525 endangered movies of every genre, from major studio releases to independent, documentary, and avant-garde films.

The foundation is deeply committed to educating young people about film and the need for its preservation. Through *The Story of Movies* program, an estimated 16 million middle school and high school students have been introduced to classic cinema, learning to “read” the language of film and recognize its artistic, cultural, and historical significance.

On the issue of artists rights, the foundation strives to ensure that films are preserved and presented as originally intended by the filmmaker—protected from distortion or alteration of any kind.

In short, The Film Foundation is an organization dedicated to the art of cinema, past, present and future.

This annual report provides detailed descriptions of The Film Foundation’s programs and activities during 2008:

- Preservation/restoration projects include: Michael Powell and Emeric Pressburger’s *THE LIFE AND DEATH OF COLONEL BLIMP* (1943); Fritz Lang’s *SECRET BEYOND THE DOOR* (1948); Akira Kurosawa’s *RASHOMON* (1950); Michelangelo Antonioni’s *LE AMICHE* (1955); Ken Jacob’s *BLONDE COBRA* (1958–63); Daniel Drasin’s *SUNDAY* (1961); and many more (*see Member Archives for details*).
- The creation of the *International Film Classroom*, a cultural exchange sponsored by the United States Department of State to expand The Film Foundation’s *Story of Movies* program. In May, representatives from the foundation, including director Curtis Hanson, archivists and educators, traveled to Shanghai and Shangyu to share knowledge and insights with their counterparts at Chinese schools and archives (*see Educational Programs for details*).

continued on next page



(top left):
THE LIFE AND DEATH OF COLONEL BLIMP
(1943, d. Michael Powell & Emeric Pressburger)

Restored by Academy Film Archive with funding provided by the Rome Film Festival and the Louis B. Mayer Foundation.

Photo courtesy of Academy Film Archive.

(top right):
LE AMICHE (1955, d. Michelangelo Antonioni)

Restored by Cineteca di Bologna with funding provided by GUCCI.

Photo courtesy of Cineteca di Bologna.

(bottom):
THE ROBE (1953, d. Henry Koster)

Restored by Academy Film Archive and Twentieth Century Fox.

Photo copyright Twentieth Century Fox, All Rights Reserved.



- A new partnership between Sony Pictures Home Entertainment and the foundation was formed to produce and release DVD box sets under the banner, *The Collector's Choice*. The series features restored classic films from Sony/Columbia Pictures along with introductions and commentary by directors, actors, writers and historians (*see Events for details*).
- The announcement and launch of the *Cinema Visionaries* screening program by GUCCI and The Film Foundation, featuring films that have been preserved or restored with funding from both organizations (*see Events for details*).
- The continuation and expansion of the foundation's *Preservation Screening Program* sponsored by American Express, which provides public access to motion pictures that have been preserved or restored with funding from the foundation, by featuring them at seven major film festivals across North America (*see Events for details*).
- Screenings of over 75 preserved/restored films funded by The Film Foundation at more than 80 venues worldwide, including: NIGHT TIDE (1961, d. Curtis Harrington) and ONCE UPON A TIME IN THE WEST (1968, d. Sergio Leone) at the Tribeca Film Festival in New York; PATHS OF GLORY (1957, d. Stanley Kubrick) at the Danish Film Institute in Copenhagen; ALL QUIET ON THE WESTERN FRONT (1930, d. Lewis Milestone) at the Library of Congress' new National Audio-Visual Conservation Center in Culpeper, VA; BABY DOLL (1956, d. Elia Kazan) at the Glasgow Film Theater in Scotland; and George and Mike Kuchar's 8mm Shorts at the Miami International Film Festival and the Los Angeles Film Festival (*see Screenings List for details*).

Member Archives and Affiliated Organizations

In 2008, The Film Foundation provided over \$1.4 million in support of film preservation projects at its member archives and restoration labs. The films funded by these grants represent a diverse group of studio and independent features, silent movies, avant-garde works, and documentary films. The following information is organized by archive and details the work completed on each project.

ACADEMY FILM ARCHIVE

In 2008, the Academy Film Archive, with funding from The Film Foundation, restored the following films:

THE LIFE AND DEATH OF COLONEL BLIMP (1943, d. Michael Powell & Emeric Pressburger)

The passions and pitfalls of a lifetime in the military are dramatized in Powell and Pressburger's brilliant story. The film follows the exploits of British soldier Clive Candy (Roger Livesey) as he battles to maintain his honor and proud gentlemanly conduct through romance, three wars, and a radically changing world. Unique for its non-linear chronology and its use of the same actor (Deborah Kerr) to play the three women in the life of its

hero, the film is acclaimed as one of the team's greatest directorial achievements and a landmark in cinema.

After the UK release, the film's original negative was cut for the U.S. release. That version was further shortened—the 163 minute original release eventually cut down to 128, 120 and even 90 minutes in various different versions of the film.

Filmed using the 3-strip Technicolor process, **THE LIFE AND DEATH OF COLONEL BLIMP** faces some of the same technical challenges encountered on the restoration of **THE RED SHOES**. The film's original nitrate camera negatives exist but exhibit mold damage, shrinkage, and mis-registration of the color records. Further complicating the restoration process is the fact that the original camera negatives were cut and those sections have been lost or destroyed.



THE LIFE AND DEATH OF COLONEL BLIMP
(1943, d. Michael Powell & Emeric Pressburger)

Restored by Academy Film Archive with funding provided by the Rome Film Festival and the Louis B. Mayer Foundation.

Photos courtesy of Academy Film Archive.



Working with the British Film Institute and ITV Global Entertainment Ltd. (formerly Granada International Media Ltd.), the Academy Film Archive is utilizing a combination of the original 3-strip camera negatives and the complete 163 minute nitrate separation masters from the British Film Institute Collection to complete the restoration. The elements are being digitally scanned at 4K resolution at Lowry Digital in Burbank, CA. Restoration work is in progress and is scheduled to be completed in 2009.

Restoration funding provided by generous grants from the Rome Film Festival and the Louis B. Mayer Foundation.

RASHOMON

[1950, d. Akira Kurosawa]

Based on two stories by Ryunosuke Akutagawa, RASHOMON follows the flashbacks of four witnesses—a samurai, the samurai's wife, a medium, and a bandit—as they tell the story of a woman's rape and her husband's murder. Each version varies, leaving the audience to determine which one is true. In 1951, the film was presented with the Golden Lion at the Venice Film Festival, and received an honorary Academy Award for the most outstanding foreign language film.

The original camera negatives for this film were believed to have been destroyed in the 1970s after a law was passed forbidding the storage of nitrate in Japan. In 1962, the National Film Center of the National Museum of Modern Art in Tokyo made a print from the original camera negatives, and this element, along with a 1979 fine grain master positive, was used as the primary restoration source. However, since the 1962 print reflected severe over-usage, nearly every frame had an artifact such as a scratch, scuff, piece of dirt, or other sign of wear. Due to the excessive damage, the archive and Lowry Digital in Burbank, CA had to remove the artifacts manually, frame by frame, with careful precision so as not to alter the image and lose the initial picture. The audio track, restored by DJ Audio, was transferred and recorded back onto film and 35mm magnetic preservation masters. The restored elements include a new 35mm B&W digital intermediate negative, a soundtrack negative, and a magnetic track master. Additionally, an archive of the digital data was created.

The first Japanese film to be restored with support from The Film Foundation is a unique collaboration between the Academy Film Archive, the National Film Center of the National Museum of Modern Art in Tokyo, the Kadokawa Culture Promotion Foundation in Japan, and the film's owner, Japanese film studio and distributor, Kadokawa Pictures, Inc.



RASHOMON [1950, d. Akira Kurosawa]

Restored by Academy Film Archive in association with the National Film Center of the National Museum of Modern Art, Tokyo and Kadokawa Pictures, Inc.

Photos courtesy of Academy Film Archive.





THE ROBE [1953, d. Henry Koster]

Restored by Academy Film Archive and Twentieth Century Fox.

Photos copyright Twentieth Century Fox, All Rights Reserved.

THE ROBE

[1953, d. Henry Koster]

Richard Burton stars as Marcellus Gallio, the Roman centurion charged with overseeing the crucifixion of Jesus Christ. While drinking, he wins Christ's robe in a gambling game at the foot of the cross and his life is forever changed. He becomes tormented by nightmares and delusions. Hoping to find a way to live with what he has done, he returns to Palestine to try and learn what he can of the man he killed. An inspiring story, set to a spectacular score and featuring an all-star cast, including Victor Mature and Jean Simmons, *THE ROBE* remains one of the screen's great biblical epics.

This film is technically notable as the first feature released by Twentieth Century Fox in CinemaScope. The restoration team was challenged by several different issues: the film was shot on safety Eastmancolor film stock and had been excessively handled over the years, and as a result is damaged with numerous scratches, abrasions, and tears. Additionally, the negative was torn during printing and an inferior duplicate section was made and cut into the original camera negative. The film's severely deteriorated soundtrack was also duplicated causing an audible "wow" effect throughout sections of the film. Working with Twentieth Century Fox, the Academy Film Archive:

- Scanned at 4K resolution the original negative along with several sections of the separation master positives which were made in 1953. The separation masters were utilized where the original camera negative was missing (replaced by a dupe section) or where intermediate stock had faded.
- The images were then processed, restored, and color-corrected at 2K resolution.
- The original 2.55:1 CinemaScope ratio was preserved in the high-definition video master as well as the two digital intermediate negatives produced for Twentieth Century Fox and the Academy Film Archive.
- The best-surviving stereo mix elements were restored utilizing custom-made algorithms to eliminate the "wow" effect as well as any other artifacts which had been introduced into the track.

Special thanks to Twentieth Century Fox Film Corporation.

Completed Academy Film Archive project from a previous grant from The Film Foundation:

NIGHT TIDE

[1961, d. Curtis Harrington]

The fine grain master was completed as well as the duplicate negative and check print with the original unrestored track negative. The track negative was transferred from the original print and audio work was performed. The project is now complete.

ANTHOLOGY FILM ARCHIVES

Anthology Film Archives in New York has joined the list of archives supported by The Film Foundation. In 2008, Anthology Film Archives, with funding from The Film Foundation, restored the following titles:

BLONDE COBRA

[1958–63, d. Ken Jacobs]

Hailed as one of the most radical films of the 1960s, the film is in three parts which make sense as interweaving storylines post-screening. Arranged by Ken Jacobs from footage shot by Bob Fleischer, *BLONDE COBRA* features performance artist and underground cinema pioneer Jack Smith.



BLONDE COBRA (1958–63, d. Ken Jacobs)

Restored by Anthology Film Archives.
Photos courtesy of Anthology Film Archives.

The original footage was shot on both color and B&W 16mm film stock. Additionally, there are silent and sound parts which have their own printing elements. A unique aspect of the film is that during its screening, a projectionist has to adhere to special instructions to transmit a live AM radio feed where indicated.

Anthology Film Archives sought the expertise of the filmmaker and his wife, Flo, to gather all of the original 16mm picture and audio elements. Working with Cineric, Inc. for picture restoration and Trackwise for sound restoration, Anthology Film Archives:

- Assembled and inspected the materials in their proper order to undertake the restoration process accordingly.
- Created one 35mm blow-up internegative from 16mm elements, one 35mm magnetic track, and one 35mm optical track. From these elements, an answer print and release prints were struck.

Three films by Robert Downey Sr.

BABO 73 (1964), *CHAFED ELBOWS* (1966), and *NO MORE EXCUSES* (1968)—Robert Downey Sr. directs and stars in these three early films. *CHAFED ELBOWS* and *BABO 73* have been in distribution with the Film-Makers' Cooperative since the 1960s, but because of their perilous condition they were hardly ever loaned. The only print of *NO MORE EXCUSES* has been with Downey since its initial release. Downey lost his original negatives and elements when they were discarded by a lab in the mid-70s. He is in possession of the best surviving prints for all three titles.

BABO 73

[1964, d. Robert Downey Sr.]

A political satire of a United States led by performer Taylor Mead as the President. The administration faces many problems including “Red Siamese” hatching a plan to flood the market with contraceptives in an effort to bring down the birthrate and debilitate the nation. The government must counteract and maneuver a deal. The government officials do so by walking around Washington, D.C. and hanging out at the beach.

All original elements for this title are missing. Working with Cineric, Inc. for picture restoration and Trackwise for sound restoration, Anthology Film Archives:

- Combined sections from three 16mm prints for picture and lifted sound from two of the prints for the 35mm blow-up.
- Created one 35mm blow-up internegative from the 16mm exhibition copy, one 35mm magnetic track, and one 35mm optical track. From these elements, an answer print and release prints were struck.



BABO 73 (1964, d. Robert Downey Sr.)

Restored by Anthology Film Archives.
Photo courtesy of Anthology Film Archives.

CHAFED ELBOWS

[1966, d. Robert Downey Sr.]

This low-budget comedy was a commercial success that shed light on the underground film movement. Downey actually raised money with an ad in the Village Voice that read: "Walk softly and carry a blank check." Produced over a couple of years, Downey photographed most of the movie with a 35mm still camera, and had the film processed at Walgreens. These pictures were animated alongside a few live-action scenes and almost all the dialogue was dubbed to rather hilarious effect. The story follows Walter Dinsmore as he undergoes a breakdown, has a love affair with his mother, recollects his hysterectomy, impersonates a cop, is sold as a living piece of art, goes to heaven and becomes the singer in a rock band.



CHAFED ELBOWS
[1966, d. Robert Downey Sr.]

Restored by Anthology
Film Archives.

Photos courtesy of Anthology Film Archives.

All of the original elements for this film are missing and therefore Anthology pieced together a complete version from multiple 35mm projection prints. Working with Cineric, Inc. for picture restoration and Trackwise for sound restoration, Anthology Film Archives:

- Created a 35mm internegative from the 35mm projection prints, one 35mm magnetic track, and one 35mm optical track. From these elements, an answer print and release prints were struck.



NO MORE EXCUSES

[1968, d. Robert Downey Sr.]

Interweaving five short scenarios: A dazed Yankee soldier from the Civil War (played by Downey) mysteriously awakens in early 1960s New York City where he naturally heads to Yankee Stadium; Alan Abel, Director of the Society for the Indecency to Naked Animals (SINA) speaks from the heart of the group's moral crusade to clothe all animals; Charles J. Guiteau repeatedly bungles his assassination attempts on President James Garfield; a priestly pervert and a chimp engage with a plus-sized lover; and Downey visits the swinging singles scene at the original T.G.I. Friday's on the Upper East Side.

No original elements for this title exist and therefore Anthology used the sole 16mm exhibition copy as the source for a 35mm blow-up. Working with Cineric, Inc. for picture restoration and Trackwise for sound restoration, Anthology Film Archives:

- Created one 35mm blow-up internegative from the 16mm exhibition copy, one 35mm magnetic track, and one 35mm optical track. From these elements, an answer print and release prints were struck.



NO MORE EXCUSES [1968, d. Robert Downey Sr.]

Restored by Anthology Film Archives.

Photo courtesy of Anthology Film Archives.

CINETECA DI BOLOGNA

Working in partnership with Cineteca di Bologna (Bologna Film Archive) and L'Immagine Ritrovata, The Film Foundation made possible the restoration of Michelangelo Antonioni's 1955 film LE AMICHE, which premiered at the opening night of the 22nd Edition of Il Cinema Ritrovata in Bologna, Italy.

LE AMICHE

[1955, d. Michelangelo Antonioni]

The film opens with Clelia (Eleonora Rossi Drago), a manager for a clothing company in Rome. While staying at a hotel in Turin, she finds a woman unconscious in one of the rooms. Clelia calls the hospital, and the woman is taken away. She turns out to be Rosetta (Madeleine Fischer), who keeps company with a group of socialite women. In the aftermath of what we learn was Rosetta's attempted suicide, Clelia meets Momina (Yvonne Furneaux), who brings Clelia into the same social circle. Clelia is in Turin to open her company's newest store there, but work on the building is behind schedule. While trying to get the architect to hurry up, she meets his assistant, Carlo (Ettore Manni), and they begin a relationship. Soon Clelia starts to realize how shallow and petulant her new friends are, and how their frivolous attitudes toward relationships and sex could come back to hurt them. Meanwhile, she struggles between being a working woman and being with Carlo.

The real achievement of LE AMICHE might be the deftness with which Antonioni handles the stories of eight different characters. He allows the plot to unfold, instead of artificially trying to introduce all the characters. We follow one character until he or she meets another who is involved in the story. Once all of the characters are introduced, Antonioni cuts back and forth between different storylines so gracefully that it never seems as though any one character is neglected.

Cineteca di Bologna digitally restored the film from the original B&W 35mm camera negatives. The original camera negatives were scanned at 2K resolution, with digital dirt and scratch removal, degrading, and image stabilization performed. Additionally, the audio was digitally restored



LE AMICHE (1955, d. Michelangelo Antonioni)

Restored by Cineteca di Bologna with funding provided by GUCCI.
Photos courtesy of Cineteca di Bologna.

using the original sound negative. A digital internegative was created from the newly restored film and audio elements. From this digital internegative, a B&W interpositive fine grain master was produced, which generated an answer print. After the print was checked, 35mm B&W release prints were struck.

Restoration funding provided by a generous grant from GUCCI.

GEORGE EASTMAN HOUSE

In 2008, the George Eastman House, with funding from The Film Foundation, completed the following restoration project from a previous grant from The Film Foundation.

PANDORA AND THE FLYING DUTCHMAN

(1951, d. Albert Lewin)

No original negatives for this film could be found, so Cineric, Inc. worked from separation master positives created in 1951. Martin Scorsese's personal dye transfer IB print was used as a reference and soundtrack source. Cineric created preservation tests of Reel 1AB including an Eastmancolor positive print from new polyester 3-strip separation negatives, with timing and registration corrections built in, made from the nitrate 3-strip separation masters.

From this test, further contrast, timing and registration adjustments were made, as well as additional digital clean-up and contrast work on the opticals and other problematic shots. Cineric's Single Pass System was used to re-register the color records and manufacture timed separation negatives. A B&W processing machine had to be altered to accommodate the special processing required to off-set the severe contrast issues. Sections of the film were then scanned at 4K to perform digital dirt and scratch removal.

For the sound restoration, Audio Mechanics discovered problematic sync issues with their preferred sound source, Scorsese's reference print. A number of frames had been removed over the years and sections were transferred to fill those gaps. Audio Mechanics was able to match the two sources and create a restored and in-sync soundtrack.

Preservation elements include a new polyester interpositive and internegative, new polyester separation negatives, and a newly restored optical track.

Restored in cooperation with The Douris Corporation.

Restoration funding provided by generous grants from the Rome Film Festival and the Franco-American Cultural Fund, a partnership between the Directors Guild of America (DGA); Société des Auteurs, Compositeurs et Éditeurs de Musique (SACEM); the Motion Picture Association of America (MPAA); and the Writers Guild of America, West (WGAW).

LIBRARY OF CONGRESS

In the fall of 2008, the Library of Congress celebrated the opening of the Packard Campus of the National Audio-Visual Conservation Center in Culpeper, VA, 75 miles southwest of Washington, D.C. The Packard Campus was created through a unique partnership between the Packard Humanities Institute, the U.S. Congress, the Library of Congress, and the Architect of the Capitol.

The Packard Campus is the first centralized facility in America especially planned and designed for the acquisition, cataloging, storage and preservation of the nation's collections of moving images and recorded sound.

With work on the center completed and the Library of Congress' new in-house lab up and running, The Film Foundation will be once again supporting restoration projects in 2009.

NATIONAL FILM PRESERVATION FOUNDATION

In 2008, the National Film Preservation Foundation (NFPF), with funding from The Film Foundation, restored the following films:

NFPF Federal Grant Program

2008 marked the ninth cycle of federal cash grants offered by the NFPF through monies authorized and appropriated by the Library of Congress under the National Film Preservation Act of 1996. Under the reauthorization legislation approved in May 2005, federal support of the NFPF has increased to \$530,000 annually for fiscal years 2006–2009. Congress renewed the legislation again this year, increasing the level of funding to \$750,000 in 2010 and \$1 million in 2012.

The NFPF grants fund the creation of preservation masters and public access copies of culturally and historically significant orphan films in American libraries, archives and museums. Under the terms of the legislation, the NFPF is required to raise private matching funds to sustain its operations, making The Film Foundation's support essential in underwriting these expenses.

The Film Foundation's 2008 grant of \$75,000 underwrote nearly 50% of the direct costs for managing the NFPP's Federal and Partnership Grant programs. In 2008, 112 films were preserved through these programs. Some of the highlights include:

THE SALVATION HUNTERS (1925)—The starkly poetic feature that brought director Josef von Sternberg to the attention of Hollywood.

Home movies of 1930s regional circus troupes, the groundbreaking blues radio show King Biscuit Time, a husband and wife canoe trek down the North American coast, Idaho mining, dude ranches in Wyoming, 1930s Las Vegas, early Florida amusement parks, and Iowa farm communities.

MATTO GROSSO (1931)—The expeditionary documentary shot with synchronized sound deep in the Brazilian jungle and celebrated for its portrayal of local peoples.

SIEGE (1940)—Julie Bryan's documentary chronicling the fall of Poland.

In-theater promotional trailers for country music stars of the 1940s.

THE BLOOD OF JESUS (1941)—Spencer Williams' hugely successful African American salvation drama.

THE FIRST 100 (1964)—A recruitment film for the North Carolina volunteer group that became a model for VISTA.

THE GOLDBERG VARIATIONS (1971)—The filmed performance of Jerome Robbins' Bach-inspired ballet.

THE FABLE OF HE AND SHE (1974)—A claymation parable exploring gender stereotypes.

Silent Westerns starring Tom Mix and Harry Carey Sr.

Avant-garde works by Jordan Belson, Mary Ellen Bute, Amos Poe, and Chick Strand.

Avant-Garde Masters Grants

The Avant-Garde Masters Grant is the first program solely dedicated to the preservation of American experimental film. Typically produced with limited funds and few commercial prospects, experimental films are among those most likely to suffer deterioration and loss. The artists often do not have the funds or the technical knowledge to properly care for their elements, making the support of organizations such as the NFPP and The Film Foundation critical.

Established in 2003 and fully funded by The Film Foundation, the grants provide \$50,000 annually for the preservation of these important works. Awarded by an expert panel which includes critics, scholars and preservationists, the grants enable archives to work directly with the filmmakers to preserve and protect their films. Over the past five years, the initiative has saved 42 films including works by Kenneth Anger, Samuel Beckett, Bruce Conner, Hollis Frampton, Ernie Gehr, George and Mike Kuchar, Jonas Mekas, and many others.

In 2008, the grant was shared among several institutions for 19 films by five directors:

Rudy Burckhardt

Best known for his photographs of New York City, Swiss-born artist Rudy Burckhardt also painted, created poetry, and made motion pictures. Anthology Film Archives is preserving two of Burckhardt's projects and plans to feature the newly preserved films in a retrospective on the filmmaker.

- **THE CLIMATE OF NEW YORK (1948)**—A portrait of New York made during the same years as his celebrated photographs.
- **ONE FLIGHT UP (1969)**—A portrait of painter Alex Katz in his studio.



THE CLIMATE OF NEW YORK
(1948, d. Rudy Burckhardt)

Restored by Anthology Film Archives as part of the Avant-Garde Masters Grant program administered by the National Film Preservation Foundation.

Photo courtesy of Anthology Film Archives.

Abigail Child

During the transitional years of Child's move from documentary to experimental filmmaking, she created several films. Harvard Film Archive will undertake the preservation of five of them.

- PACIFIC FAR EAST LINE (1979)—A fast moving celebration of San Francisco that captures the intensity of downtown construction with a special emphasis on the Moscone Center.
- PERIPETEIA I (1977) & PERIPETEIA II (1978)—An exploration of nature and light in the coastal rain forest of Oregon.
- PREFACES (1981)—Part one of Child's film cycle, "Is This What You Were Born For?" incorporates footage shot on Ludlow Street in downtown Manhattan with found footage. The film also uses raw industrial sound as well as city traffic and the human voice.



PREFACES
[1981, d. Abigail Child]

Restored by Harvard Film Archive as part of the Avant-Garde Masters Grant program administered by the National Film Preservation Foundation.
Photo courtesy of Harvard Film Archive.

- MUTINY (1982–83)—Part two of Child's film cycle, "Is This What You Were Born For?" is inspired by Francisco de Goya's *Disasters of War* etchings. The film repurposes Child's documentary television projects, intercutting the gritty footage with performances by women artists.

Tom Chomont

In collaboration with the Outfest Legacy Project of the Los Angeles Gay and Lesbian Film Festival, UCLA Film & Television Archive will preserve nine of Chomont's works from the late 1960s. The works reflect on self-identity, sexuality, and friendship and are a selection of poetic meditations by the artist.

- JABBOK (1967)—A lyrical evocation of the story of Jacob wrestling an angel "at the stream called Jabbok and the place called Peniel."

- THE MIRROR GARDEN (1967)—A film about landscape—in particular, one beautiful garden and the reflection of the plants in the mirrors.



THE MIRROR GARDEN
[1967, d. Tom Chomont]

Restored by UCLA Film & Television Archive as part of the Avant-Garde Masters Grant program administered by the National Film Preservation Foundation.

Photo courtesy of UCLA Film & Television Archive.

- PHASES OF THE MOON: THE PARAPSYCHOLOGY OF EVERYDAY LIFE (1968)—A series of tiny, personal, very tightly woven images.
- OPHELIA (1969) & THE CAT LADY (1969)—Portraits of Chomont's two friends.
- EPILOGUE (1969) & SIAM (1969)—Two portraits paired together.
- OBLIVION (1969)—An intimate diary film blending poetic elements and creating a shimmering fantasy of love.
- LOVE OBJECTS (1971)—Different couples such as romantic partners and a mother and daughter are shown displaying affection for one another.

Andy Warhol

The Andy Warhol Museum will preserve two films involving major personalities from Warhol's studio, the Factory.

- FACES (1965)—Depicts the beginning of a day in the life of Edie Sedgwick, the ultra-slim heiress who starred in many Warhol films of the 1960s. The film is a chapter from "The Poor Little Rich Girl Saga" featuring Sedgwick.
- THE VELVET UNDERGROUND IN BOSTON (1967)—A color concert film showcasing the influential rock group, which Warhol managed, on the road at their peak. Warhol projected his films during concerts.

Lawrence Weiner

As a founder of the conceptual art movement in America, Weiner created more than 30 films and videos. Electronic Arts Intermix will preserve one of his short films.

- ALTERED TO SUIT (1979)—Weiner's improvisational vignette set in New York City.

UCLA FILM & TELEVISION ARCHIVE

In 2008, the UCLA Film and Television Archive, with funding from The Film Foundation, the following films:

SECRET BEYOND THE DOOR (1948, d. Fritz Lang)

A bride comes to believe that her husband, whom she married after a brief, whirlwind romance, is a demented murderer. This moody thriller combines elements of Hitchcock's *REBECCA* (1940), *SUSPICION* (1941), and *SPELLBOUND* (1945) with the "Bluebeard" legend of a man who forbids his wife to enter a locked room to which he alone has the key.

UCLA Film & Television Archive utilized several elements in restoring this film, including the original picture and track negatives, safety and nitrate composite master positives, and prints. An initial print of the restored film was screened in the spring of 2008 and the archive produced preservation pre-print elements to fine-tune both picture and sound, from which final release prints were created.

Restoration funding provided by a generous grant from the Franco-American Cultural Fund, a partnership between the Directors Guild of America (DGA); Société des Auteurs, Compositeurs et Éditeurs de Musique (SACEM); the Motion Picture Association of America (MPAA); and the Writers Guild of America, West (WGAW).



SECRET BEYOND THE DOOR (1948, d. Fritz Lang)

Restored by UCLA Film & Television Archive with funding provided by the Franco-American Cultural Fund.

Photo courtesy of the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences.

SUNDAY (1961, d. Daniel Drasin)

Shot in a single afternoon in 1961, this short subject film is often cited as the first social protest film of the 1960s, and represents a noteworthy achievement by teenage filmmaker Daniel Drasin. At 19, Drasin and his friends joined folk singers and protesters in Greenwich Village's Washington Square Park to confront New York City authorities over the cancellation of standing permits to gather and sing in the park on Sundays. The afternoon's events suggest the first signs of the political, racial and cultural activism that would soon erupt throughout the decade.



SUNDAY (1961, d. Daniel Drasin)

Restored by UCLA Film & Television Archive in partnership with the NYU Orphan Film Symposium.

Photo courtesy of UCLA Film & Television Archive.

The film was restored using the original pre-print elements supplied by the filmmaker. For this preservation, UCLA Film & Television Archive:

- Worked from the original 16mm a/b rolls and struck a 16mm B&W fine grain master positive. This was used to create a 35mm dupe negative (the fine grain master also served as the source for the additional optical pick-up shots allowing framing corrections and title dirt removal).
- From the original 16mm track negative, struck a 16mm positive print which was utilized for the digital sound restoration.
- Used the cleaned-up digital audio as the source for a 35mm preservation mag track and 35mm preservation track negative. The new 35mm picture and track negatives served as the source for the final prints.

Restored in partnership with New York University's Orphan Film Symposium.

Completed UCLA Film & Television Archive project from a previous grant from The Film Foundation:

A WOMAN UNDER THE INFLUENCE

(1974, d. John Cassavetes)

Using the original 35mm camera and track negatives from the director's personal collection, as well as fine grains and other supplemental elements, the archive created new 35mm B&W separation masters, a recombined color internegative, and a 35mm answer print. Work included optical repairs of damaged sections in the original negative, and extensive work to eliminate visible color fading. The project is now complete.

Restored in cooperation with Faces Distribution Corporation. Restoration funding provided by a generous grant from GUCCI.

THE FILM FOUNDATION CONSERVATION COLLECTION

In 2007, The Film Foundation established a collection of pristine prints of films restored and preserved with funding from the foundation. Prints are archived at George Eastman House.

The following titles were added to the collection in 2008:

BABO 73 (1964, d. Robert Downey Sr.)

BLONDE COBRA (1958–63, d. Ken Jacobs)

CHAFED ELBOWS (1966, d. Robert Downey Sr.)

CLOAK AND DAGGER (1946, d. Fritz Lang)

JOAN OF ARC (1948, d. Victor Fleming)

LE AMICHE (1955, d. Michelangelo Antonioni)

MY DARLING CLEMENTINE (1946, d. John Ford)

NO MORE EXCUSES (1968, d. Robert Downey Sr.)

ONCE UPON A TIME IN THE WEST (1968, d. Sergio Leone)—both Italian and English language versions

PANDORA AND THE FLYING DUTCHMAN (1951, d. Albert Lewin)

SHADOWS (1959, d. John Cassavetes)

A WOMAN UNDER THE INFLUENCE (1974, d. John Cassavetes)

ARCHIVISTS ADVISORY COUNCIL

On June 23rd, 2008, the Archivists Advisory Council convened at the Directors Guild of America in Los Angeles to discuss Film Foundation projects and film preservation issues. Each archive discussed their current projects, upcoming events and screenings, and possible projects on which to collaborate with the foundation. Other topics discussed were digital restoration issues, partnerships with studios, and enhancing the communication between archives regarding current and future film projects.

Representatives from the archives included: Archivists Advisory Council Chair Robert Rosen; Josef Linder and Mike Pogorzelski, Academy Film Archive; Andrew Lampert, Anthology Film Archives; Patrick Loughney, George Eastman House; Mike Mashon, Library of Congress; Jeff Lambert and Annette Melville, National Film Preservation Foundation; Chris Horak and Eddie Richmond, UCLA Film & Television Archive; and the staff of The Film Foundation.



(top and bottom right):
THE LIFE AND DEATH OF COLONEL BLIMP
(1943, d. Michael Powell & Emeric Pressburger)

Restored by Academy Film Archive with funding provided by the Rome Film Festival and the Louis B. Mayer Foundation.
Photos courtesy of Academy Film Archive.

(bottom left):
LE AMICHE (1955, d. Michelangelo Antonioni)

Restored by Cineteca di Bologna with funding provided by GUCCI.
Photo courtesy of Cineteca di Bologna.

Educational Programs and Outreach

The Film Foundation is committed to nurturing the appreciation of film as an art form, and increasing public awareness about the need to preserve our cinematic heritage. The foundation's acclaimed educational program, *The Story of Movies*, achieves this goal in a number of ways:

- Students experience a variety of classic films and develop critical thinking skills.
- Young people learn to assess the cultural, historical, and aesthetic value of cinema.
- Students are taught how to understand the visual language of film.
- Students are exposed to the idea of artists rights, and develop a deeper understanding of the consequences of piracy.
- The importance of film preservation is instilled in a new generation of young people.



Xie Tang Primary School visit (Shangyu)—Students' Welcome.

INTERNATIONAL FILM CLASSROOM

In 2008, the foundation expanded The Story of Movies to include the International Film Classroom, a cultural exchange program sponsored by the U.S. Department of State. The program's goal is to help educators, filmmakers, and archivists share insights and knowledge with their counterparts in China, fostering a mutual appreciation of each culture as it's expressed through the art of film.



(left): Ceremony Honoring Xie Jin—Filmmaker Xie Jin (right) with Fang Jin, Vice Mayor of Shangyu (left), and U.S. delegate Robert Rosen (center), Dean of UCLA's School of Theater, Film, and Television and the chair of The Film Foundation's Archivists Advisory Council.



(right): *Story of Movies* curriculum writer Catherine Gourley observes Xie Tang students.

The program launched in May 2008 when a delegation from the United States traveled to Shanghai and Shangyu to visit schools and participate in discussions with partners at Shanghai University, Shanghai Film Archive, East Urban High School and Xie Tang Primary School.

The U.S. delegation included filmmaker and Film Foundation board member Curtis Hanson; Robert Rosen, The Film Foundation's Archivist Advisory Council Chair and Dean of UCLA's School of Theater, Film, and Television; *Story of Movies* curriculum writer Catherine Gourley; Bloomfield Middle School teachers and *Story of Movies* pilot site educators Suzanne Johnson and Jody Sutula; Mike Mashon, Head of the Moving Image Section at the Library of Congress National Audio-Visual Conservation Center; and Schawn Belson, Vice President of Library and Technical Services at Twentieth Century Fox Film Corporation.

The U.S. delegation visited East Urban High School in Shanghai and Xie Tang Primary School in Shangyu. Both visits included an educational presentation by Gourley on both *The Story of Movies* curriculum and the topic of how educators teach American students

about the language of film. The presentations were followed by Q&A's with students and teachers, who were curious about the perception of China in the eyes of American students. They were also interested in finding out if their perception of the U.S. as influenced by American cinema and television was accurate.

For the filmmaking aspect of the program, Curtis Hanson screened his film *L.A. CONFIDENTIAL* (1997) and Shanghainese filmmaker Peng Xiaolian screened her film *SHANGHAI STORY* (2004). Both of these screenings were followed by a Q&A with the filmmakers. Curtis Hanson also participated in a master class with students and faculty at Shanghai University.

An archival symposium featured presentations by members of Shanghai Film Archive, China Film Archive, Shanghai Film Group, and Shanghai University as well as by the U.S. delegation. The event was followed by a presentation and screening of *DRUMS ALONG THE MOHAWK* (1939, d. John Ford), restored by the Academy Film Archive and Twentieth Century Fox with funding from The Film Foundation.

The Chinese delegation will visit the U.S. from March 28–April 3, 2009 for educational programs and presentations. A Chinese Film Lesson will be made available as a download as part of the Film Lesson Library on *The Story of Movies* website.



Film Foundation board member Curtis Hanson participates in a master class at Shanghai University.



THE STORY OF MOVIES

In 2008, The Film Foundation completed the third unit of The Story of Movies program. Focusing on Robert Wise's 1951 science-fiction classic, THE DAY THE EARTH STOOD STILL, the curriculum explores the science fiction genre and the Cold War mindset that made the film resonate so strongly with audiences of the time, and asks students to consider issues of war, weapons, tolerance and fear in their own world. The unit covers a wide range of filmmaking concepts and techniques in a fresh way, and surveys the work of director Robert Wise.

The program will be distributed free of charge to 25,000 middle schools and high schools across the U.S. An estimated 16 million students have studied the first two units, which featured *TO KILL A MOCKINGBIRD* (1962, d. Robert Mulligan) and *MR. SMITH GOES TO WASHINGTON* (1939, d. Frank Capra).

Project Overview

After recognizing the need for a program focusing on the unique visual language of films, The Film Foundation worked with experts in the fields of film and education to develop *The Story of Movies*. Interdisciplinary in nature, the curriculum incorporates material that meets educational standards in English, language arts, history, social studies, art and science. The program is flexible enough for many schools to employ it in a team-teaching scenario.

The development team also created a set of National Film Study Standards, which are the first of their kind, to provide guidance to administrators and teachers utilizing the curriculum.

THE DAY THE EARTH STOOD STILL (1951, d. Robert Wise)

From *The Story of Movies* third curriculum unit.
Photos copyright Twentieth Century Fox, All Rights Reserved.



Objectives

The Story of Movies has five fundamental objectives for students:

- To understand the historical and artistic development of American movies as well as their social, cultural and artistic significance.
- To think critically about social issues such as racism, politics, democratic ideals, war, history and culture, as depicted in, and communicated through, movies.
- To use film as a cultural shorthand which speaks across the multi-ethnic, multi-cultural world in which students live.
- To think creatively and critically, not only about movies but in all aspects of their lives, and certainly with all art forms.
- To create an understanding of the importance of film preservation, and the technological aspects of filmmaking and future issues related to its storage and preservation.

Program Components

Each unit in *The Story of Movies* curriculum contains five interrelated components:

- **Teacher's Guide**, available for downloading from *The Story of Movies* website (www.storyofmovies.org). The guide features lessons with teaching objectives, detailed step-by-step instructions for presenting each activity, and answer keys.
- **Student Activity Booklet**, also available for downloading from *The Story of Movies* website. The booklet includes graphic organizers, screening sheets to be used while viewing the film clips, as well as reading, writing, visual-thinking, and group activity worksheets.

- DVD featuring film clips and original mini-documentaries, as well as movie stills and photographs.
- DVD of the feature film for in-depth study.
- **Website** (www.storyofmovies.org) featuring "Take 2" extension activities, resources and links, and a Teacher's Lounge that allows educators to exchange teaching strategies. The website also features a Film Lesson Library, with lesson plans and activities that explore other aspects of the study of film and film-related topics such as piracy and copyright issues.



Principal Project Funders

The Story of Movies was created in partnership with IBM, Turner Classic Movies, and the Directors Guild of America, with additional support from Driehaus Capital Management, Eastman Kodak Company, the Entertainment Industry Foundation, the Carnegie Corporation of New York, the Nathan Cummings Foundation, the Paul G. Allen Foundation, the National Endowment for the Arts, and Marc Jacobs International, as well as numerous individual benefactors from the entertainment industry.

THE DGA-MPI CONSERVATION COLLECTION

Housed at the UCLA Film & Television Archive, the Directors Guild of America—Motion Picture Industry Conservation Collection (the Collection) was created so that a 35mm release print of every DGA Signatory feature film being made can be conserved. This would ensure that there is a print saved that might be used as the element of last resort for preservation or restoration purposes in the future.



In 2008, 147 titles were added to the Collection, bringing the total number of deposits since its inception on November 1, 2000 to 1,287 titles.

COMMUNICATIONS

The Film Foundation's website (www.film-foundation.org) continues to be a strong resource for those interested in film preservation and the work of the foundation. In 2008, a database of the films preserved or restored with funding from the foundation was added. Searchable by film, director, or archive, the database has proven a valuable asset to the site.

Over 400,000 on-line guests visited the site in 2008, learning about the foundation's history, its mission, and its work in the areas of preservation, education and artists rights. The website is kept up-to-date with news and information about the foundation's special events, educational programs, and preservation work. It also maintains links to other film-related organizations, including festivals, educational institutions, and advocacy groups.

In 2009, the website will undergo a comprehensive redesign led by Ogilvy & Mather, complete with the addition of film clips, more in-depth and interactive preservation information, and the opportunity for foundation supporters to donate to the current preservation and restoration projects of their choice.

The Film Foundation hosts a separate website for *The Story of Movies* educational program at www.storyofmovies.org.

ARTISTS RIGHTS The Zinnemann Fund

In 2007, The Film Foundation established "The Zinnemann Fund" to serve as a resource in the fight for artists rights. The fund was created using money awarded by the Italian courts over broadcasts of an unauthorized colorized version of *THE SEVENTH CROSS* (1944, d. Fred Zinnemann). These funds have been earmarked by Mr. Zinnemann's son, Tim Zinnemann, to allay expenses incurred in future efforts to win the recognition and establishment of the moral rights of film directors.

Airing a colorized version of *THE SEVENTH CROSS* in 1995 and again in 1997, Italian broadcaster Telemon-tecarlo (now Telecom Italia Media) was found to have violated the moral rights of award-winning director Fred Zinnemann (1907–1997). Zinnemann chose to film *THE SEVENTH CROSS* in black-and-white. The film depicts Nazi Germany during the terrifying time before World War II, and the absence of color was a purposeful artistic statement. In 1999, Tim Zinnemann—working with Elliot Silverstein and the Artists Rights Foundation—filed a complaint charging that the unauthorized alteration of the film threatened his father's reputation and damaged the perceived merit of his work. The judge agreed and ordered Telemon-tecarlo to pay damages, and to destroy all copies of the colorized version.



Director Fred Zinnemann.
Photo courtesy of the Directors Guild of America Archives.

The hard-won victory was the result of Elliot Silverstein's dedication to the cause of artists rights. Mr. Silverstein worked tirelessly with Washington, D.C. attorney Arnold Lutzker, who handled the litigation in the Zinnemann case, and collaborated with Francesco Rampone and Maria L. Cuichini, Studio Legale Chiomenti, Rome. The matter was resolved with Telecom waiving its right to appeal the decision. The final ruling in favor of the Zinnemann family stands as an unequivocal assurance that the rights of all directors, worldwide, are protected by Italian law.

Events

PREMIERES OF RESTORED FILMS

Film Foundation-Funded Restorations Premiere Worldwide

ONCE UPON A TIME IN THE WEST

(1968, d. Sergio Leone)



Paramount's Barry Allen introduces ONCE UPON A TIME IN THE WEST at the 2008 Miami International Film Festival.

Photo courtesy of Liliam Dominguez, MDC.

After its world premiere at the Rome Film Festival in 2007, the restoration of Sergio Leone's classic, ONCE UPON A TIME IN THE WEST, celebrated its North American debut at a gala screening at the Miami International Film Festival on March 2nd, as part of the *Preservation Screening Program* presented by The Film Foundation and American Express.

The film screened in New York City as part of the Tribeca Film Festival in association with the Museum of Modern Art (MoMA) on April 30th. This was followed by a week-long engagement at MoMA. The film then screened at the Academy of Motion Picture Arts and Sciences' Samuel Goldwyn Theater on June 20th. Additionally, the restoration screened as part of the *Preservation Screening Program* at the Calgary International Film Festival on September 21st.

Screenings featured a presentation about the restoration process by Barry Allen, Executive Director of Film Preservation and Archival Resources at Paramount Pictures.

The restoration of ONCE UPON A TIME IN THE WEST was made possible with support by The Film Foundation and The Rome Film Festival in association with Sergio Leone Productions and Paramount Pictures.

SUNDAY

(1961, d. Daniel Drasin)

The restoration of the renowned documentary SUNDAY premiered at the Orphan Film Symposium in New York City on March 27th, with an introduction by the filmmaker. Hosted by New York University's Cinema Studies and its Moving Image Preservation Program, the Orphan Film Symposium focuses on the preservation, study and creative use of orphan films. SUNDAY was restored by the UCLA Film & Television Archive with support from The Film Foundation.

SECRET BEYOND THE DOOR

(1948, d. Fritz Lang)

The premiere of the newly preserved SECRET BEYOND THE DOOR was held at the Directors Guild of America in Los Angeles on April 18th as part of the City of Lights, City of Angels (COL·COA) Film Festival. Preserved at the UCLA Film & Television Archive, the project was funded by The Film Foundation and the Franco-American Cultural Fund, a partnership between the Directors Guild of America (DGA); Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM); the Motion Picture Association of America (MPAA); and the Writers Guild of America, West (WGAW).

NIGHT TIDE

(1961, d. Curtis Harrington)

The premiere of the restoration of NIGHT TIDE was held at the 2008 Tribeca Film Festival on April 29th and May 4th, as part of the *Tribute to Curtis Harrington* series, which also featured one



Actor Dennis Hopper introduces the restoration premiere of NIGHT TIDE at the 2008 Tribeca Film Festival.

Photo courtesy of Pizme Tchara & Tribeca Film Festival.

of the director's experimental short films, PICNIC (1948). NIGHT TIDE's star, Dennis Hopper, participated in a question-and-answer session following the first screening.

The Academy Film Archive's restoration of this influential independent feature was funded by The Film Foundation and the Academy of Motion Picture Arts and Sciences.

LE AMICHE

(1955, d. Michelangelo Antonioni)

The world premiere of the newly restored LE AMICHE launched the opening night at Il Cinema Ritrovata (Cinema Rediscovered) in Bologna on July 28th at the outdoor Piazza Maggiore. Restored by the Cineteca di Bologna and L'Immagine Ritrovata with funding provided by GUCCI and The Film Foundation, the film screened as part of the festival's Ritrovata & Restaurati (Rediscovered & Restored) series.



LE AMICHE (1955, d. Michelangelo Antonioni)
Restored by Cineteca di Bologna with funding provided by GUCCI.
Photo courtesy of Cineteca di Bologna.

RASHOMON

(1950, d. Akira Kurosawa)

The newly restored RASHOMON had its world premiere at the Academy of Motion Picture Arts and Sciences' Samuel Goldwyn Theater on



The Academy of Motion Picture Arts and Sciences presented "An Academy Salute to Akira Kurosawa" featuring the world restoration premiere of RASHOMON. Pictured here (left to right): Tak Abe, President of Kurosawa Enterprises USA; Academy President Sid Ganis; film critic Kenneth Turan; producer Tsuguhiko Kadokawa; Hisao Kurosawa, son of Akira Kurosawa; Shiro Mifune, son of actor Toshiro Mifune; producer Tom Luddy; and Kazutaka Hori, President and CEO of Hori Productions.

Photo courtesy of Matt Petit/ ©A.M.P.A.S.

September 18th. The evening kicked off a series of Kurosawa screenings and the opening of the Academy's exhibition "Akira Kurosawa: Film Artist," featuring drawings and paintings by Kurosawa, in the Goldwyn's Grand Lobby and Fourth Floor Galleries.

Following a reception in the Grand Lobby, Academy President Sid Ganis welcomed the audience and introduced the evening's host, film critic Kenneth Turan. After entertaining the audience with little-known facts about RASHOMON, Turan moderated a panel discussion with Kurosawa's son, Hisao Kurosawa; RASHOMON star Toshiro Mifune's son, Shiro Mifune; and producer Tom Luddy, who was instrumental in the Zoetrope company's support for Akira Kurosawa's KAGEMUSHA (1980). The discussion was followed by a screening of RASHOMON, painstakingly restored by the Academy Film Archive, in association with the Kadokawa Culture Promotion Foundation and The Film Foundation.

The restoration was unveiled in Tokyo and New York on October 25th and November 17th, respectively.

PANDORA AND THE FLYING DUTCHMAN

(1951, d. Albert Lewin)

A world premiere of the restoration of PANDORA AND THE FLYING DUTCHMAN was held at the New York Film Festival on October 10th with a special introduction by Film Foundation founder and chair



Film Foundation Chair Martin Scorsese at the 2008 New York Film Festival.
Photo courtesy of David Godlis.

Martin Scorsese and the Film Society of Lincoln Center's Kent Jones. Screened as part of the The Film Foundation and American Express' *Preservation Screening Program*, the film played to a sold-out audience at the Walter Reade Theater. The film then made its European premiere on October 25th at the Rome Film Festival.

A WOMAN UNDER THE INFLUENCE

(1974, d. John Cassavetes)

Gena Rowlands and Martin Scorsese hosted the first screening of the newly restored *A WOMAN UNDER THE INFLUENCE* for a private event at the Museum of Modern Art in New York on October 21st. Introduced by Ms. Rowlands, the screening was followed by a dinner that celebrated the film and the beautiful restoration by the UCLA Film & Television Archive.

The restoration will have its public premiere at UCLA's Festival of Preservation in March 2009. Next, the restoration will screen at the San Francisco International Film Festival in April 2009.

In addition to the restoration of *A WOMAN UNDER THE INFLUENCE*, *GUCCI* and The Film Foundation have funded the restoration of Michelangelo Antonioni's *LE AMICHE* (1955). The partnership will next fund the restoration of Barbara Loden's *WANDA* (1970).



A WOMAN UNDER THE INFLUENCE star Gena Rowlands (second from right) with family—daughters Zoe & Xan Cassavetes, granddaughter Veronica Ross, and son Nick Cassavetes.

Photo courtesy of Chance Yeh at Patrick McMullan.

2008 JOHN HUSTON AWARD UCLA's Robert Rosen Receives Honor

Long-time champion of film preservation Robert Rosen received The Film Foundation's John Huston Award in recognition of his significant contributions to the field. Rosen, who serves as Chair of The Film Foundation's Archivists Advisory Council, accepted the award from Film Foundation Founder

and Chair Martin Scorsese as part of the 2008 Directors Guild of America Honors held in New York City on October 16th. Rosen is the Dean of the UCLA School of Theatre, Film and Television.

Scorsese praised Rosen's commitment and dedication to film preservation and his help with the creation of The Film Foundation in 1990, stating "Bob was essential in making The Film Foundation a reality...without Bob I don't know where we'd be."



DGA Award Honoree Robert Rosen with Film Foundation Chair Martin Scorsese.

Photo courtesy of Neilson Barnard/Getty Images.

Rosen has spent more than 30 years guiding the growth of the UCLA Film & Television Archive from a small study collection to the world's largest university-based holding of original film and television

materials. He has held many leadership roles including: Founding Director of the National Center for Film and Video Preservation at the American Film Institute; Executive Committee Member of the International Federation of Film Archives; Member of the National Film Preservation Board of the Library of Congress; Board Member of the Stanford Theatre Foundation; and Board Member of the Geffen Playhouse.

The John Huston Award was created to honor those with an extraordinary commitment to defending the rights of filmmakers and, by extension, the rights of filmmakers to have their art preserved in its original, intended state. Previous honorees are Bertrand Tavernier, Curtis Hanson, Elliot Silverstein, Sydney Pollack, Tom Cruise, Miloš Forman, Martin Scorsese, Steven Spielberg, and Fred Zinnemann.

ROME FILM FESTIVAL The Film Foundation and the Rome Film Festival Present Two Restored Classics

In its third year, the foundation's partnership with the Rome Film Festival brought two exciting restored film screenings to the festival's 2008 line-up. Italian star Asia Argento introduced the

European premiere of the restored PANDORA AND THE FLYING DUTCHMAN (1951, d. Albert Lewin) on October 25th at the Teatro Studio. October 30th saw the world premiere of THE ROBE (1953, d. Henry Koster), also held at the Teatro Studio.

The restoration of PANDORA AND THE FLYING DUTCHMAN was made possible with funding from the Rome Film Festival and the Franco-American Cultural Fund, a partnership between the Directors Guild of America (DGA); Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM); the Motion Picture Association of America (MPAA); and the Writer's Guild of America, West (WGAW). The restoration of THE ROBE was completed by the Academy Film Archive and Twentieth Century Fox with support from The Film Foundation.

CINEMA VISIONARIES PROGRAM GUCCI and The Film Foundation Announce New Program

The Film Foundation and GUCCI celebrated both the opening of GUCCI's new San Francisco store, and an exciting partnership with the San Francisco Film Society, at a private cocktail party held on November 7th at the store. The partners announced the launch of *Cinema Visionaries*, a traveling screening program featuring motion pictures that have been preserved or restored with funding from GUCCI and the foundation.



Film Foundation Board Member Alexander Payne, Haroula Spyropoulos, and Jim Burke.
Photo courtesy of Drew Altizer Photography.

Through the program, the 52nd San Francisco International Film Festival (April 23–May 7, 2009) will host one of the first public screenings of the restoration of John Cassavetes' drama, A WOMAN UNDER THE INFLUENCE (1974) and the North American premiere of the restored LE AMICHE (1955, d. Michelangelo Antonioni).

The festive evening was hosted by William R. Hearst III and Film Foundation board member Alexander Payne, and the host committee of Sloan and Roger Barnett, Jennifer and Doug Biederbeck, Karen and Frank Caufield, Juliet and Andre de Baubigny, Vanessa and Billy Getty, Katie and Todd Traina and Alexis and Trevor Traina.

COLLECTOR'S CHOICE Sony and The Film Foundation Create Classic Cinema Series

Sony Pictures Home Entertainment and The Film Foundation joined forces to create *The Collector's Choice*, featuring works of classic cinema with introductions and commentary from filmmakers and historians. Meeting the foundation's mission to provide public access to restored film treasures, the program helps make available films that have not previously been released on DVD, and places renowned filmmakers in historical and cultural context.



Image courtesy of Sony Pictures Home Entertainment.

The first release under the new partnership, *The Films of Budd Boetticher*, was released to critical acclaim on November 4th. The collection features five Western masterpieces by the acclaimed director: THE TALL T (1957), DECISION AT SUNDOWN (1957), BUCHANAN RIDES ALONE (1958), RIDE LONESOME (1959), and COMANCHE STATION (1960). The set includes introductions and commentary by a trio of directors inspired by Boetticher's work: Film Foundation chair Martin Scorsese, foundation board member Clint Eastwood, and Artists Rights Advisory Council member Taylor Hackford.

The popular Boetticher DVD set was named Amazon's Best Classic DVD of 2008, and the Best DVD of 2008 by *Entertainment Weekly* and the A.V. Club.

2009 will see the release of additional *Collector's Choice* DVD sets, including a Michael Powell double feature along with Rita Hayworth, Frank Capra, Sam Fuller, and Film Noir collections.

THE CURIOUS CASE OF BENJAMIN BUTTON

Premiere Benefits The Film Foundation

The Film Foundation served as the beneficiary of *THE CURIOUS CASE OF BENJAMIN BUTTON* premiere on December 8th at the Mann Village Theatre in Los Angeles, California. After a brief introduction from Paramount Pictures Chairman Brad Grey, foundation board member Steven Spielberg welcomed the audience and spoke about the continuing work of the foundation and the future challenges to preservation.

He said, "Films that are being made today, and the digital techniques we're using to create them, present new challenges for archivists and will benefit from our work to establish preservation standards for digital production." Echoing sentiments from the film, he added "Film preservation is a constant; it's about the past, present, and future of filmmaking."

Spielberg also thanked all those who made the evening possible: *BUTTON* director David Fincher, Paramount Pictures' Grey and John Leshner, Warner Bros. Entertainment's Alan Horn and Jeff Robinov, and producers Frank Marshall and Kathleen Kennedy.

Following the screening, the evening concluded with a cocktail reception at Century Park in Century City. Guests for the evening included the film's stars Brad Pitt, Cate Blanchett, Taraji P. Henson, and Julia Ormond.



Cate Blanchett; Alan Horn, President, Warner Bros. Entertainment; Brad Pitt; Brad Grey, Chairman of Paramount Pictures Group.

Photo courtesy of Alex Berliner/BEI Images.

PRESERVATION SCREENING PROGRAM

American Express and The Film Foundation mark a second year of providing access to restored film treasures

The Film Foundation's *Preservation Screening Program* continued into its second year in 2008 with screenings in Miami, San Francisco, Los Angeles, Boston, Calgary, New York and Chicago. Sponsored by American Express, the program provides public access to motion pictures that have been preserved or restored with funding from the foundation.

Festivals in each city selected films to screen from the categories of: "In Glorious Technicolor," featuring films originally photographed in 3-strip Technicolor and restored with support from the foundation; the "New American Cinema" collection of work that emerged at the dawn of the independent film movement in the 1950s; and a special screening of Sergio Leone's epic western, *ONCE UPON A TIME IN THE WEST* (1968).

In the program's second year, the foundation added pre-screening presentations to several restoration screenings including *LEAVE HER TO HEAVEN* (1945, d. John M. Stahl) in Miami and San Francisco; *ONCE UPON A TIME IN THE WEST* in Miami and Calgary; and *FACES* (1968, d. John Cassavetes) in Chicago. Other 2008 festival screenings included special programs of George & Mike Kuchar's 8mm shorts, featuring Q&A sessions with the brothers, in Miami and Los Angeles, and the world premiere of the restored *PANDORA AND THE FLYING DUTCHMAN* (1951, d. Albert Lewin) with an introduction by Martin Scorsese at the New York Film Festival.



ONCE UPON A TIME IN THE WEST [1968, d. Sergio Leone]

Restored by Paramount Pictures and Sergio Leone Productions with funding provided by the Rome Film Festival.

Photo courtesy of Paramount Pictures.

2008 Preservation Screening Program Complete Screening List

MIAMI INTERNATIONAL FILM FESTIVAL

March 1

Films by the Kuchar Brothers (1958–1963)

March 2

ONCE UPON A TIME IN THE WEST
(1968, d. Sergio Leone)

March 3

LEAVE HER TO HEAVEN (1945, d. John M. Stahl)

Lowry Digital Chief Operating Officer Mike Inchalik shares a moment with director George Kuchar at the 2008 Miami International Film Festival.

Photo courtesy of Michael Marko, MDC.



BOSTON FILM FESTIVAL

September 15

THE BAREFOOT CONTESSA
(1954, d. Joseph L. Mankiewicz)

CALGARY INTERNATIONAL FILM FESTIVAL

September 20

LEAVE HER TO HEAVEN (1945, d. John M. Stahl)

September 21

ONCE UPON A TIME IN THE WEST
(1968, d. Sergio Leone)

NEW YORK FILM FESTIVAL

October 10

PANDORA AND THE FLYING DUTCHMAN
(1951, d. Albert Lewin)



Poster promoting the New York Film Festival's restoration premiere of PANDORA AND THE FLYING DUTCHMAN.

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

April 26 & 27

LEAVE HER TO HEAVEN
(1945, d. John M. Stahl)

Castro Theater marquee displaying TFF & American Express' screening of LEAVE HER TO HEAVEN.

Photo courtesy of Cristina Rivera-Hess.



LOS ANGELES FILM FESTIVAL

June 25

SHADOWS
(1959, d. John Cassavetes)

June 27

Films by the Kuchar Brothers (1958–1963)

SHADOWS actor Lelia Goldoni.

Photo courtesy of Wire Image.



CHICAGO INTERNATIONAL FILM FESTIVAL

October 26

FACES (1968, d. John Cassavetes)

October 28

ONCE UPON A TIME IN THE WEST
(1968, d. Sergio Leone)

Partners

American Express

Historic preservation has long been the hallmark of American Express' involvement in the community, reflecting the company's recognition of the importance of cultural sites and monuments to a sense of national and local identity, and the role that their preservation can play in attracting visitors and revitalizing neighborhoods. American Express extends its support of preservation beyond physical sites by supporting organizations such as The Film Foundation for the Preservation Screening Program. In its second year, the successful program has reached audiences in Boston, Calgary, New York, Chicago, Miami, San Francisco and Los Angeles, providing access to restored film treasures from the foundation's "In Glorious Technicolor" and "New American Cinema" collections as well as to the classic western *ONCE UPON A TIME IN THE WEST* (1968, d. Sergio Leone).



DirecTV

From classic cinema to current films and independent and avant-garde works, DirecTV, the nation's leading satellite television service provider, offers access to a wide range of cinematic experiences. Through its partnership with The Film Foundation, DirecTV features a "Scorsese Selects" column in its monthly magazine, which highlights Martin Scorsese's must-see film selections in the current month's programming rotation and provides cinematic, cultural and historical contexts for the selections. Films featured in the 2008 columns varied widely and included *SHANGHAI EXPRESS* (1932, d. Josef von Sternberg), *REMEMBER THE NIGHT* (1940, d. Preston Sturges), *OPENING NIGHT* (1977, d. John Cassavetes), and *THE FALCON AND THE SNOWMAN* (1985, d. John Schlesinger).



Franco-American Cultural Fund (FACF)

Formed in 1996, the FACF is a partnership between the Directors Guild of America (DGA); Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM); the Motion Picture Association of America (MPAA); and the Writers Guild of America, West (WGAW), which creates a common cultural fund to be used in promoting and teaching the art of filmmaking.



In both the U.S. and France, the fund makes possible a series of events including the annual City of Light, City of Angels (COL•COA) Film Festival in Los Angeles; a group of master classes at major French film festivals; and other events throughout the year. In addition, the FACF supports a series of film preservation projects jointly undertaken with The Film Foundation, including the completed restorations of *PANDORA AND THE FLYING DUTCHMAN* (1951, d. Albert Lewin), *SECRET BEYOND THE DOOR* (1948, d. Fritz Lang), and the upcoming restoration project, *RUTHLESS* (1948, d. Edgar G. Ulmer). The FACF also funded the restoration of *LOLA MONTÈS* (1955, d. Max Ophüls) through the Cinémathèque Française.

GUCCI

Celebrating a rich history influenced by film, GUCCI has partnered with The Film Foundation for the third consecutive year in its efforts to save cinematic treasures. In addition to funding the restoration of *A WOMAN UNDER THE INFLUENCE* (1974, d. John Cassavetes) in 2006, *LE AMICHE* (1955, d. Michelangelo Antonioni) in 2007, and *WANDA* (1970, d. Barbara Loden) in 2008, GUCCI and The Film Foundation have created the *Cinema Visionaries* program to screen these films at select international film festivals across North America. In order to further benefit the local communities served by the program, GUCCI has extended its support through local events promoting the work of the individual festivals and film societies. GUCCI is also proud to support The Film Foundation's Conservation Collection.



Entertainment Industry Foundation (EIF)

The Entertainment Industry Foundation harnesses the collective power of the entertainment industry and channels its unique assets to raise awareness and funds for critical health, educational and social issues in order to make a positive impact in the community and throughout the nation. Founded in 1942 by Samuel Goldwyn and other Hollywood legends, today people from every facet of the entertainment community—actors and executives; guild and union members; and employees of studios, networks and talent agencies—volunteer their time, talent and services to support EIF's charitable work. EIF funds more than 200 charitable organizations annually.



In 2008, the EIF supported The Film Foundation in appreciation of the organization's participation in "Movies Rock: A Celebration of Music & Film," held on December 2, 2007. A special collaboration between EIF, the Producers Guild of America (PGA) and the Condé Nast Media Group, the event was a successful celebration of the incredible musical talent in and around the movies and underscored the philanthropy of the entertainment industry.

IBM

The Film Foundation has benefited for nearly a decade from its relationship with IBM, which has contributed 2.2 million dollars in support of the foundation's work in preservation and education. As the lead partner in *The Story of Movies* program, IBM has helped expose young people to great cinema, giving them the tools to better understand and interpret the language of film, and helping them to think critically and creatively about moving images. *The Story of Movies* curriculum has been provided, free of charge, to over 25,000 schools across the country, reaching an estimated 16 million students.



IBM has also lent essential support by hosting *The Story of Movies* website (www.storyofmovies.org), where teachers can build upon the core curriculum material by downloading additional lessons and activities. In 2008, the groundwork was laid for expanding the site to make it more interactive, and to offer even more resources for educators.

In addition, IBM is involved in the foundation's International Film Classroom, an extension of *The Story of Movies*. Created to facilitate interaction between U.S. educators, filmmakers, and preservationists

and their counterparts in China, the program launched in May 2008 when a U.S. delegation traveled to China for a series of educational and cultural events. In 2009, the foundation will welcome a Chinese delegation to the U.S.

In its fifth year, IBM continues its work with the UCLA Film & Television Archive on the preservation of the entire Hearst Metrotone Newsreel Collection. Over 850 hours of newsreel footage is being digitally preserved, stored and managed thanks to IBM's financial and technological support. Almost 275 million feet of film, documenting over a half century of important events and historical ephemera, will soon be accessible for the first time to scholars, historians and the general public.

The Film Foundation was designated an "early adopter" of Bluehouse, a new platform being developed by IBM. Streamlining communication between the foundation's staff and consultants across the country, Bluehouse's virtual conference room capabilities helps the foundation in file sharing, brainstorming, and effectively meeting deadlines in its educational and preservation efforts.

IBM's partnership with The Film Foundation has resulted in an impressive and diverse array of benefits, and the foundation remains grateful for IBM's continued commitment.

Louis B. Mayer Foundation

Formed by the legendary Hollywood producer, Louis B. Mayer, the Foundation's film preservation program specifically focuses on the body of work of key figures in the history of film. In 2008, The Louis B. Mayer Foundation provided TFF with grant support for restoration of two films from the directing team of Michael Powell and Emeric Pressburger: *THE LIFE AND DEATH OF COLONEL BLIMP* (1943) and *THE RED SHOES* (1948). Both films were shot using the original 3-strip Technicolor process and were discovered to be severely damaged by mold, excessive shrinking of the film and mis-registration of the color records. The three-year grant from the Louis B. Mayer Foundation will help ensure the restoration and preserve the legacy of these two masterpieces.

The Bureau of Educational and Cultural Affairs, United States Department of State

For over fifty years, the Bureau of Educational and Cultural Affairs of the Department of State has tapped the diverse resources of the U.S. arts community to encourage a dialogue with people of other nations. The Bureau accomplishes its mission through a variety of international programs that showcase the creativity, diversity and dynamism of our country, highlight the importance of the individual and community in fueling creativity, and demonstrate our respect for other peoples and cultures.



In 2006, the Bureau partnered with The Film Foundation to create *The Story of Movies* International Film Classroom, an extension of the Foundation's *Story of Movies* program and part of an exchange with China. The project uses American and Chinese films to teach film literacy, promote relationships between American and Chinese filmmakers, preservationists and educators, and create models and materials to help educators use film to promote cultural understanding.

In 2008, American filmmakers, archivists and educators visited China to meet with their counterparts and discuss the *Story of Movies* learning concept. In 2009, the project is bringing a Chinese delegation to the United States to continue the engagement and learning experience, and to highlight the addition of a lesson on Chinese film to the *Story of Movies* Film Lesson Library.

Rome Film Festival

2008 was the third year of partnership between the foundation and the Rome Film Festival. Over the course of these years, the festival funded the restoration of *ONCE UPON A TIME IN THE WEST* (1968, d. Sergio Leone) and partially funded restoration and preservation work on *PANDORA AND THE FLYING DUTCHMAN* (1951, d. Albert Lewin) and *THE LIFE AND DEATH OF COLONEL BLIMP* (1943, d. Michael Powell & Emeric Pressburger).



The partnership also presented screenings and premieres of foundation-funded restoration projects including *OF MICE AND MEN* (1939, d. Lewis Milestone) in 2006, *ONCE UPON A TIME IN THE WEST* in 2007, and *PANDORA AND THE FLYING DUTCHMAN* and *THE ROBE* (1953, d. Henry Koster) in 2008.

Sony Pictures Home Entertainment

Sony Pictures Home Entertainment (SPHE) has entered into an exciting creative partnership with The Film Foundation to bring a variety of classic films to DVD. The alliance between SPHE and The Film Foundation will help reintroduce to the public many films revered by film collectors but long out of circulation. The collaborations, released under the *The Collector's Choice* banner, feature restored and remastered transfers of highly anticipated films from the vast and untapped Sony Pictures catalog. In addition, celebrated Hollywood talent, including Oscar® winning directors and actors, will contribute their own commentary and personalized introductions on films that have inspired them in their own work. The first collection in the series, *The Films of Budd Boetticher* was released to widespread critical and popular acclaim. In fact, *The Films of Budd Boetticher* was listed as the #1 DVD from *Entertainment Weekly* for 2008. Coming soon under the partnership are special collections featuring cinematic legends, Michael Powell, Frank Capra, Sam Fuller, and Rita Hayworth, as well as a collection dedicated to Film Noir.



Twentieth Century Fox

Through its Film Preservation department, Twentieth Century Fox has established its dedication to the conservation of our film heritage through the restoration and preservation of over 1,000 feature films since 1997. In 2006, with the support of Jim Gianopulos, Chairman of Fox Filmed Entertainment, Fox began a new collaboration with The Film Foundation, working with the foundation and its member archives to restore classic Fox films.



Since the partnership's beginning, the two organizations, working with the Academy Film Archive, have completed the restoration of three classic Fox titles using entirely digital techniques: *DRUMS ALONG THE MOHAWK* (1939, d. John Ford), *LEAVE HER TO HEAVEN* (1945, d. John M. Stahl), and *THE ROBE* (1953, d. Henry Koster). The most recent project, *THE ROBE*, premiered at the 2008 Rome Film Festival.

The Film Foundation is grateful to receive significant support from:

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Film Screenings

2008 screenings of films preserved/restored with funding from The Film Foundation

ACADEMY FILM ARCHIVE

THE BIG COUNTRY (1958, d. William Wyler)	April 4 September 12–14	Wisconsin Film Festival—Madison, WI AMPAS—San Rafael Film Center—San Rafael, CA
LEAVE HER TO HEAVEN (1945, d. John M. Stahl)	March 3 March 17 April 25–26 September 12–14 September 20	Miami International Film Festival—Miami, FL AMPAS—New York, NY San Francisco International Film Festival—San Francisco, CA AMPAS—San Rafael Film Center—San Rafael, CA Calgary International Film Festival—Calgary, Canada
THE MAN WITH THE GOLDEN ARM (1955, d. Otto Preminger)	January 7 January 19 January 31 April 26 May 17–19 May 24–25	Film Forum—New York, NY Pacific Film Archive—Berkeley, CA American Cinematheque—Los Angeles, CA Museum of Modern Art—New York, NY British Film Institute—London, UK Filmhouse—Edinburgh, Scotland
NIGHT TIDE (1961, d. Curtis Harrington)	April 29 & May 4 October 6 & 17 October 31	Tribeca Film Festival—New York, NY Austrian Film Museum—Vienna, Austria Chicago Underground Film Festival—Chicago, IL
ONCE UPON A TIME IN THE WEST (1968, d. Sergio Leone)	March 2 April 30–May 5 June 20 September 21 October 28	Miami International Film Festival—Miami, FL Museum of Modern Art—New York, NY AMPAS—Los Angeles, CA Calgary International Film Festival—Calgary, Canada Chicago International Film Festival, Chicago, IL
RASHOMON (1950, d. Akira Kurosawa)	September 18 October 25 November 17	AMPAS—Los Angeles, CA The National Film Center—Tokyo, Japan AMPAS—New York, NY
THE RIVER (1951, d. Jean Renoir)	September 12–14	AMPAS—San Rafael Film Center—San Rafael, CA

ANTHOLOGY FILM ARCHIVES

BABO 73 (1964, d. Robert Downey Sr.)	September 12–18 November 13 & 20 December 18	Anthology Film Archives—New York, NY The Silent Movie Theater—Los Angeles, CA Cleveland Institute of Art's Cinematheque—Cleveland, OH
BLONDE COBRA (1959–63, d. Ken Jacobs)	September 29 December 19 & 20	UCLA Film & Television Archive—Los Angeles, CA Anthology Film Archives—New York, NY
CHAFED ELBOWS (1966, d. Robert Downey Sr.)	September 12–18 November 13 & 20 December 7	Anthology Film Archives—New York, NY The Silent Movie Theater—Los Angeles, CA Cleveland Institute of Art's Cinematheque—Cleveland, OH
NO MORE EXCUSES (1968, d. Robert Downey Sr.)	September 12–18 November 13 & 20 December 14	Anthology Film Archives—New York, NY The Silent Movie Theater—Los Angeles, CA Cleveland Institute of Art's Cinematheque—Cleveland, OH

GEORGE EASTMAN HOUSE

ATTACK OF THE INDIANS (1911, d. James Young Deer)	September 27	Great Lakes Cinephile Society—Frankenmuth, MI
BEGGARS OF LIFE (1928, d. William Wellman)	April 25	The Film Society of Lincoln Center—New York, NY
BORN TO BE BAD (1950, d. Nicholas Ray)	May 2 September 30 October 16	American Cinematheque—Los Angeles, CA Filmpodium der Stadt Zürich—Zürich, Switzerland Venice International Film Festival—Venice, Italy
THE GOLDEN BED (1925, d. Cecil B. DeMille)	February 25	Doc Films, University of Chicago—Chicago, IL
THE LOST WORLD (1925, d. Harry O. Hoyt)	April 16 May 15 September 17 December 5 & 27	Dartmouth College—Hanover, NH Doc Films, University of Chicago—Chicago, IL The Silent Movie Theater—Los Angeles, CA Museum of Modern Art—New York, NY
MOCKERY (1927, d. Benjamin Christensen)	November 18	Brooklyn Academy of Music—Brooklyn, NY
SANTA LUCIA LUNTANA (1931, d. Harold Godsoe)	October 2 & 4	Museum of Modern Art—New York, NY
THE TEN COMMANDMENTS (1923, d. Cecil B. DeMille)	July 25 & 27	Museum of Modern Art—New York, NY
THE TRESPASSER (1929, d. Edmund Goulding)	October 29	London Film Festival—London, UK
THE UNHOLY THREE (1925, d. Tod Browning)	August 7	Cinemateca Brasileira—São Paulo, Brazil
THE UNHOLY THREE (1930, d. Jack Conway)	October 31	The Andy Warhol Museum—Pittsburgh, PA

LIBRARY OF CONGRESS

ALL QUIET ON THE WESTERN FRONT (1930, d. Lewis Milestone)	November 11	NVACC Theater—Culpeper, VA
THE EXILE (1947, d. Max Ophuls)	April 13	National Gallery of Art—Washington, D.C.
THE LOUISIANA STORY (1948, d. Robert Flaherty)	April 17	American Society of Cinematographers—Los Angeles, CA
SABOTEUR (1942, d. Alfred Hitchcock)	January 8	Fimarchiv—Vienna, Austria
SHADOW OF A DOUBT (1943, d. Alfred Hitchcock)	December 28	Melbourne Cinematheque—Melbourne, Australia
THE WISER SEX (1932, d. Berthold Viertel)	January 8	Fimarchiv—Vienna, Austria

NATIONAL FILM PRESERVATION FOUNDATION

AMERICA'S IN REAL TROUBLE (1967, d. Tom Palazzolo)	May 31	Anthology Film Archives—New York, NY
ANITA NEEDS ME (1963, d. George & Mike Kuchar)	March 1 June 27	Miami International Film Festival—Miami, FL Los Angeles Film Festival—Los Angeles, CA
BODY COLLAGE (1967, d. Carolee Schneemann)	April 25 November 7	UCLA Film & Television Archive—Los Angeles, CA Electronic Arts Intermix—New York, NY
BORN OF THE WIND (1962, d. Mike Kuchar)	March 1 June 27	Miami International Film Festival—Miami, FL Los Angeles Film Festival—Los Angeles, CA
BRIDE STRIPPED BARE (1967, d. Tom Palazzolo)	May 31	Anthology Film Archives—New York, NY
THE CONFESSIONS OF BABETTE (1963, d. Mike Kuchar)	June 27	Los Angeles Film Festival—Los Angeles, CA
DR. CHICAGO (1970, d. George Manupelli)	May 28–29	Anthology Film Archives—New York, NY
ENIAIOS: Cycle IV (1948–1990, d. Gregory Markopoulos)	June 27–29	Temenos—Lyssaraia, Greece
HE (1967, d. Tom Palazzolo)	May 31	Anthology Film Archives—New York, NY
I WAS A TEENAGE RUMPOT (1960, d. George & Mike Kuchar)	March 1 June 27	Miami International Film Festival—Miami, FL Los Angeles Film Festival—Los Angeles, CA
NIGHT OF THE BOMB (1962, d. George & Mike Kuchar)	June 27	Los Angeles Film Festival—Los Angeles, CA
O (1967, d. Tom Palazzolo)	May 31	Anthology Film Archives—New York, NY
THE SLASHER (1958, d. George & Mike Kuchar)	June 27	Los Angeles Film Festival—Los Angeles, CA
SNOWS (1967, d. Carolee Schneemann)	November 7	Electronic Arts Intermix—New York, NY
SYLVIA'S PROMISE (1962, d. George Kuchar)	March 1 June 27	Miami International Film Festival—Miami, FL Los Angeles Film Festival—Los Angeles, CA
TATTOOED LADY (1968–1969, d. Tom Palazzolo)	May 31–June 1	Anthology Film Archives—New York, NY
THE THIEF AND THE STRIPPER (1959, d. George Kuchar)	June 27	Los Angeles Film Festival—Los Angeles, CA
A TOWN CALLED TEMPEST (1963, d. George Kuchar)	March 1 June 27	Miami International Film Festival—Miami, FL Los Angeles Film Festival—Los Angeles, CA
A WOMAN DISTRESSED (1962, d. George Kuchar)	June 27	Los Angeles Film Festival—Los Angeles, CA

UCLA FILM & TELEVISION ARCHIVE

BABY DOLL (1956, d. Elia Kazan)	October 12 October 14 November 1 November 15	Glasgow Film Theatre—Glasgow, Scotland Edinburgh Filmhouse—Edinburgh, Scotland British Film Institute—London, UK The Screen—Santa Fe, NM
THE BAREFOOT CONTESSA (1954, d. Joseph L. Mankiewicz)	September 15 December 12	Boston Film Festival—Boston, MA British Film Institute—London, UK
BECKY SHARP (1935, d. Rouben Mamoulian)	April 16 June 1 July 12 September 16 November 17	Danish Film Institute—Copenhagen, Denmark Seattle International Film Festival—Seattle, WA Cinemateca Portuguesa—Lisbon, Portugal Wesleyan Cinema Archives—Middletown, CT Museum of the Moving Image—Astoria, NY
THE BIG COMBO (1955, d. Joseph H. Lewis)	January 31 July 11	Doc Films, University of Chicago—Chicago, IL Maine International Film Festival—Waterville, ME
CAUGHT (1949, d. Max Ophuls)	April 25 November 11 December 12	National Gallery of Art—Washington, D.C. Cinematheque Ontario—Toronto, Canada Brooklyn Academy of Music Cinematheque—Brooklyn, NY
THE CONNECTION (1962, d. Shirley Clarke)	January 24 March 12 May 5 June 18	Pacific Film Archive—Berkeley, CA Gene Siskel Film Center, Art Institute of Chicago—Chicago, IL Museum of Modern Art—New York, NY Edinburgh International Film Festival—Edinburgh, Scotland
THE DARK MIRROR (1946, d. Robert Siodmak)	September 13 December 1	The Screen—Santa Fe, NM Bing Theater, Los Angeles County Museum of Art—Los Angeles, CA
THE ENFORCER (1951, d. Bretteville Windust)	November 17	National Film and Sound Archive—Canberra, Australia
A FACE IN THE CROWD (1957, d. Elia Kazan)	March 5 November 13	Film Forum—New York, NY The Screen—Santa Fe, NM

UCLA FILM & TELEVISION ARCHIVE (continued)

FACES (1968, d. John Cassavetes)	March 3 May 7 June 1 June 25 September 19 November 23 December 1	Ankara International Film Festival—Ankara, Turkey George Eastman House—Rochester, NY Seattle International Film Festival—Seattle, WA Los Angeles Greek Film Festival—Los Angeles, CA International House—Philadelphia, PA Torino Film Festival—Torino, Italy Fondazione Cineteca Italiana—Milan, Italy
A FAIR WIND TO JAVA (1953, d. Joseph Kane)	July 10	American Cinematheque—Los Angeles, CA
FIREWORKS (1947, d. Kenneth Anger)	November 15 November 17	Pittsburgh Filmmakers—Pittsburgh, PA Bing Theater, Los Angeles County Museum of Art—Los Angeles, CA
	December 1 December 14	Belgian Filmmuseum—Antwerp, Belgium Australian Cinematheque—South Brisbane, Australia
KUSTOM KAR KOMMANDOS (1964–1965, d. Kenneth Anger)	April 23 November 15 December 1 December 14	Harry Ransom Center, University of Texas—Austin, TX Pittsburgh Filmmakers—Pittsburgh, PA Belgian Filmmuseum—Antwerp, Belgium Australian Cinematheque—South Brisbane, Australia
LA CUCARACHA (1934, d. Lloyd Corrigan)	July 5 September 16 November 17	Harvard Film Archive—Boston, MA Wesleyan Cinema Archives—Middletown, CT Museum of the Moving Image—Astoria, NY
LETTER FROM AN UNKNOWN WOMAN (1948, d. Max Ophuls)	January 22 November 11	Toronto International Film Festival—Toronto, Canada Cinematheque Ontario—Toronto, Canada
MACBETH (1948, d. Orson Welles)	February 23 February 27 March 13 October 11	Pacific Film Archive—Berkeley, CA Melbourne Cinematheque—Melbourne, Australia National Film and Sound Archive—Canberra, Australia Seattle International Film Festival—Seattle, WA
MY DARLING CLEMENTINE (1946, d. John Ford)	February 10 February 16	American Cinematheque—Los Angeles, CA Museum of the Moving Image—Astoria, NY
THE NIGHT OF THE HUNTER (1955, d. Charles Laughton)	April 12	Bing Theater, Los Angeles County Museum of Art—Los Angeles, CA
	May 2	Marfa Film Festival—Marfa, TX
PATHS OF GLORY (1957, d. Stanley Kubrick)	April 8 June 28	Danish Film Institute—Copenhagen, Denmark Cineteca del Comune—Bologna, Italy
PURSUED (1947, d. Raoul Walsh)	March 29	American Film Institute Silver Theater—Silver Spring, MD
RABBIT'S MOON (1950–1970, d. Kenneth Anger)	November 15 December 1 December 14	Pittsburgh Filmmakers—Pittsburgh, PA Belgian Filmmuseum—Antwerp, Belgium Australian Cinematheque—South Brisbane, Australia
RAMROD (1947, d. Andre de Toth)	April 3	Cinematheca Portuguesa—Lisbon, Portugal
SCORPIO RISING (1963, d. Kenneth Anger)	April 23 November 15 December 1 December 14	Harry Ransom Center, University of Texas—Austin, TX Pittsburgh Filmmakers—Pittsburgh, PA Belgian Filmmuseum—Antwerp, Belgium Australian Cinematheque—South Brisbane, Australia
SEVEN MEN FROM NOW (1956, d. Budd Boetticher)	September 21 October 27	Cinematheque Francaise—Paris, France Symphony Space—New York, NY
SHADOWS (1959, d. John Cassavetes)	March 3 April 9 April 11 May 7 May 18 November 1 November 23	Ankara International Film Festival—Ankara, Turkey Harry Ransom Center, University of Texas—Austin, TX Block Cinema, Northwestern University—Chicago, IL George Eastman House—Rochester, NY Osterreichisches Filmmuseum—Vienna, Austria Yerba Buena Center for the Arts—San Francisco, CA Torino Film Festival—Torino, Italy
SHE WORE A YELLOW RIBBON (1949, d. John Ford)	March 12	University of Wisconsin Cinematheque—Madison, WI
SHOCK CORRIDOR (1963, d. Samuel Fuller)	March 3 July 28	Doc Films, University of Chicago—Chicago, IL Webster University—St. Louis, MO
TILLIE'S PUNCTURED ROMANCE (1914, d. Mack Sennett)	August 29 September 21	Cinecon—Los Angeles, CA British Film Institute—London, UK
TURNABOUT (1940, d. Hal Roach)	November 10	Cinematheca Portuguesa—Lisbon, Portugal
WAY OUT WEST (1937, d. James W. Horne)	April 11	Redford Theatre—Detroit, MI
WITNESS FOR THE PROSECUTION (1957, d. Billy Wilder)	September 21	Modesto Film Society—Modesto, CA
A WOMAN UNDER THE INFLUENCE (1974, d. John Cassavetes)	October 21	Museum of Modern Art—New York, NY

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