



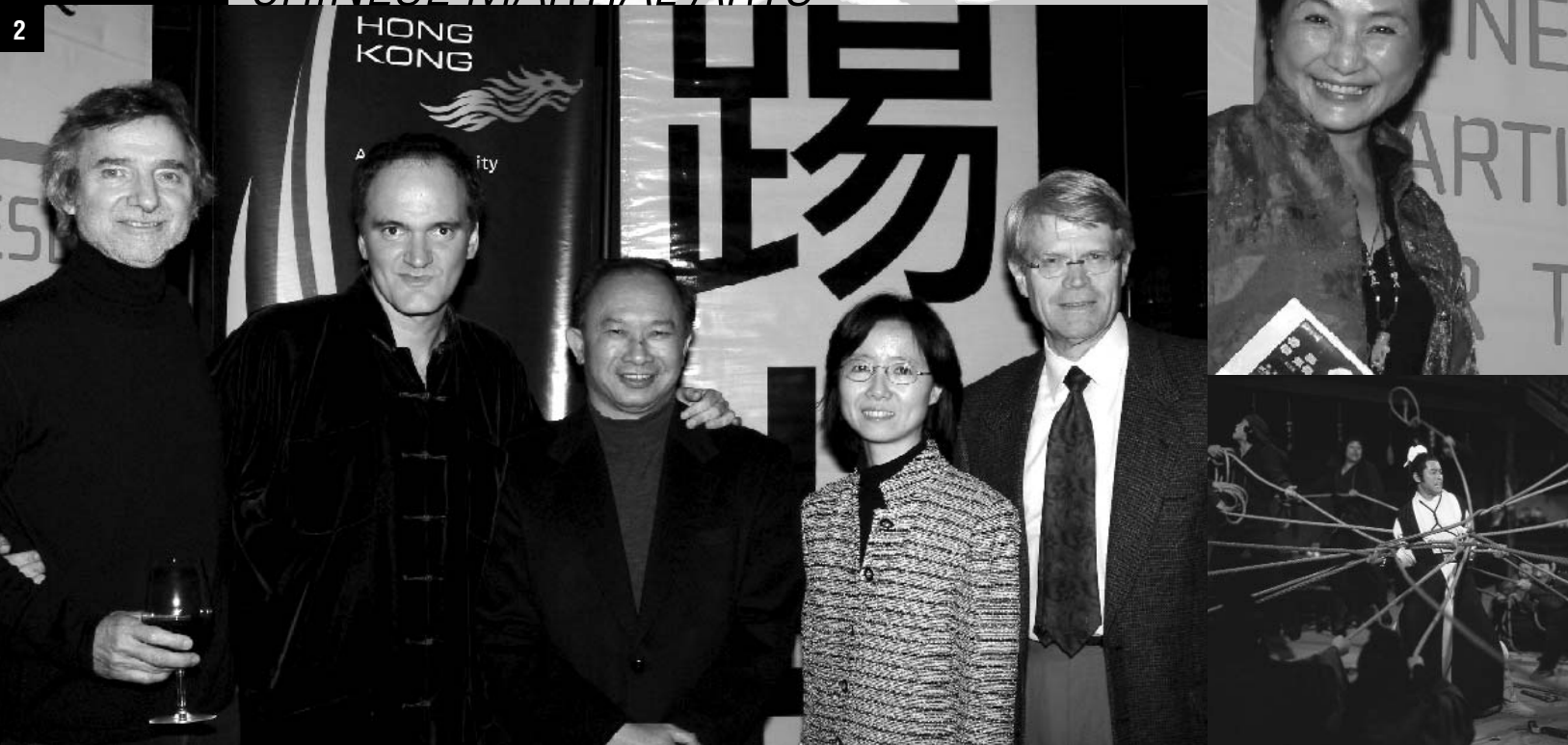
ARCHIVE

April/May 2003

INSIDE:
Chinese Martial Arts
Martin Scorsese
Dorothy Arzner
2002 AMIA Conference
News & Notes

CHINESE MARTIAL ARTS

By Kelly Graml



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On the cover:
"Blood Brothers"
(Zhang Che,
1973).

Above, left to
right: Curtis
Hanson, Quentin
Tarantino, John
Woo, Annie Tang
(Director of the
Hong Kong
Economic and
Trade Office) and
Tim Kittleson.

Far right,
top: Actress
Zheng Peipei.

Far right,
below: "Killer
Clans" (Chu
Yuan, 1976).

Were you one of the thousands who marveled at "Crouching Tiger, Hidden Dragon" (Ang Lee, 2000) and thought its female warriors, wire-work stunts and mystical swordplay were fresh and innovative?

Then you'll be surprised to know that some of the earliest Chinese silent martial arts films also featured woman warriors who leaped, somersaulted and flew while wielding swords in the name of justice.

Today the reach of the Chinese martial arts film is undeniably international; movies dreamt up by Hong Kong masters have morphed into the pixelated mainstream of video games and inspired such Hollywood film directors as Quentin Tarantino and the Wachowski brothers, creators of "The Matrix."

But according to **Cheng-Sim Lim**, Co-Head of Public Programming at the UCLA Film and Television Archive, knowledge about the genre on this side of the Pacific remains woefully sketchy. Few realize that Chinese folkloric tales of chivalrous heroes with remarkable fighting abilities were recounted for centuries in print before finally being celebrated on celluloid. The genre drew liberally on China's spiritual tenets, its performance traditions in opera and acrobatics, and its political history, especially of the late nineteenth and early twentieth centuries.

"Heroic Grace: The Chinese Martial Arts Film" screened February 28 through March 16, enlightening audiences on the development of the martial arts film from its silent-era beginnings in Shanghai in the 1920s to its creative and box-office apogee in the 1970s. Most of the films shown had been out of circulation for more than 20 years, and some had never been screened in the United States.

Lim, who spent five years putting together "Heroic Grace" said: "What with faded color, panning and scanning, and atrocious dubbing, the martial arts prints and videotapes that existed gave only the faintest impression of the films' original impact. We've sought to remedy this by presenting as many new 35mm and archival prints as possible."

All films were presented in Chinese, but many had new English subtitles. Eight of the Shaw Brothers films have now embarked on a one-year tour, organized by the Archive, to more than 20 venues in North America.

"Heroic Grace: The Chinese Martial Arts Film" in Los Angeles and the subsequent tour were made possible by major sponsorship from the **Hong Kong Economic and Trade Office in San Francisco**. Additional sponsorship came from the **Edna and Yu-Shan Han Charitable Foundation** and **Cathay Pacific Airlines**. Noted film director **John Woo** served as chairman of this important project. The Shaw Brothers films on tour were licensed by Celestial Pictures Ltd. in Hong Kong.



DIRECTOR'S LETTER

I hope that many of you got the chance to stop by the James Bridges Theater this past March to see the most ambitious program ever mounted by the Archive: **"Heroic Grace: The Chinese Martial Arts Film"** (pages 2-3). This program took over five years to organize, and screened films that have never before been seen in the United States. Dating from 1929 to 1979, these are rare gems that were unearthed by mining film archives and libraries throughout Asia. Our sincere thanks go to the Hong Kong Economic and Trade Office in San Francisco, for this series would not have been possible without its sponsorship. Its financial commitment will also support the series touring to over 20 cities throughout North America. We are also very grateful to the Edna and Yu-Shan Han Charitable Foundation and Cathay Pacific Airlines for additional support, and to director John Woo who chaired the series.

Another popular series that will be touring the country this coming year is a tribute to **Dorothy Arzner** (page 5), the pioneering female director. Generous supporters of this project to preserve, present and tour the films include the National Endowment for the Arts, the Myra Reinhard Family Foundation and actor/director Jodie Foster. The Archive was also very proud to present a tribute to **Martin Scorsese**, made possible by Miramax Films (page 4). One of America's great film directors, Mr. Scorsese is also a tireless advocate for film preservation and created The Film Foundation to ensure the survival of our cinematic past.

News on the technological front includes an exciting project with **IBM** to digitize the entire Hearst Metrotone Newsreel catalog materials and make them available on line (page 6). You can also now access the Archive's **News and Public Affairs (NAPA) Collection** database on our website: www.cinema.ucla.edu/collections/NAPA/napasearch_f.html.

The State of California is facing a very real financial crisis that continues to impact UCLA and the Archive. We have already sustained two budget cuts, with the promise of a larger cut later this year. We are most grateful for the ongoing financial support that allows us to continue to offer important programs and services even in these difficult times.

Timothy Kittleson
Director

Above, top left: "Golden Swallow" (Zhang Che, 1968).

Above, below left: "Escorts over Tiger Hills" (Wang Xinglei, 1969).

Above right: Quentin Tarantino introducing the Opening Night film.

Left: Robert and Patsy Sung, Edna and Yu-Shan Han Charitable Foundation.



"HEROIC GRACE" CATALOG

In conjunction with the film series, the Archive invited four international scholars and critics—**David Bordwell, Sam Ho, Bérénice Reynaud** and **Stephen Teo**—to contribute their reflections on the martial arts film. The collection of essays, edited and introduced by film critic David Chute, is available to series filmgoers in the complimentary "Heroic Grace" catalog, along with more extensive notes on the films and filmmakers. The catalog is also available in PDF format on the Archive's website (www.cinema.ucla.edu).

Above, left to right: David Bordwell, Bérénice Reynaud and David Chute.



Above:
Robert De Niro in
"Taxi Driver" (1975).

Above, top insert:
Martin Scorsese.



Above, bottom insert:
Dean Robert Rosen.



MARTIN SCORSESE By Cornelia Emerson

Why is there so much violence in Scorsese's films? It reflects "the violence I saw around me. In that environment, violence happened a lot. I'm just reflecting what is part of being human." He went on: "If you blow your top, you get past it, but repression is very difficult. It's the repression that makes 'Taxi Driver' so frightening."

Scorsese talked movingly about his long association with the actor Robert De Niro, starting with "Mean Streets" (1973) and continuing through "Taxi Driver" (1975), "New York, New York" (1977), "Raging Bull" (1980), "The King of Comedy" (1983) and later films like "Goodfellas" (1990) and "Casino" (1995). For example, De Niro's interest in the story of fighter Jake La Motta ultimately convinced Scorsese ("not a sports person") to direct "Raging Bull." After De Niro worked out the choreography of the fight scenes, Scorsese mapped the shots and editing patterns as though he were covering a musical performance. "At the time, I wasn't sure I wanted to make another film, and I didn't know where I fit in the business. De Niro had a love and compassion that brought me through it."

Themes of suffering and redemption predominate in "Raging Bull," as in many other Scorsese titles. The director commented: "I used to think it was [the influence of] the Church, but now I think it was more the family. I saw a lot of suffering because we lived a couple of blocks from the Bowery. The suffering there was extraordinary, but the working class people tried to keep their children away from that."

Scorsese is known as a cinematically well-versed filmmaker, and his remarks were studded with references to films from Carl Dreyer's masterpiece of austerity "Gertrud" (1964) to Abraham Polonsky's film noir "Force of Evil" (1949). (Of the latter, Scorsese commented: "It was the first movie I'd ever seen about the numbers racket, the first movie that had a sense of the people or world that I knew.")

Because of this devotion to the history of cinema, Scorsese is a tireless advocate for film preservation, who created **The Film Foundation** to ensure the survival of the cinematic past.

In January, the Archive mounted a retrospective focusing on the early work of director Martin Scorsese, with some of his professed favorite films by other directors. The series was made possible by sponsorship from

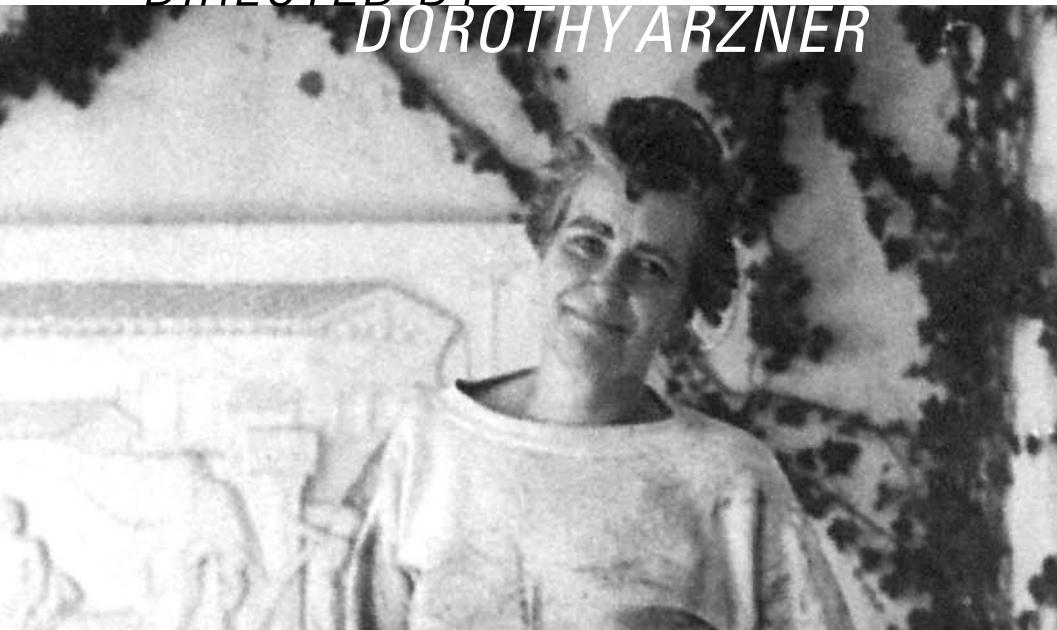
Miramax Films.

On January 16, "A Tribute to Martin Scorsese" at the Directors Guild of America brought a sold-out crowd to a clip show and discussion with Scorsese hosted by School of Theater, Film and Television **Dean Robert Rosen.** Rosen introduced the director, remarking: "In an industry known for excessive hype and insincere compliments," people really mean it when they praise Scorsese.

Asked by Rosen about the role of family in his films, Scorsese said: "In my mind it all stems from the kitchen on Elizabeth Street, in my family's apartment. I was an asthmatic kid, [discouraged from playing outside], so my whole universe was the family. At that time, I was overwhelmed by Hollywood cinema and the Italian neorealist cinema I saw on TV, though I couldn't understand the language." That was the inspiration. "I thought I could be a director."

Music was another important element of his early life that carried over into his films: "Music was being played all the time in the tenements—if not yours, then someone else's. Music was scoring my life, music took you out of yourself, music calmed people down, in that very communal situation."

DIRECTED BY By Yvonne Behrens DOROTHY ARZNER



The calendar year started successfully at the box office of the James Bridges Theater with a series of Dorothy Arzner films. Dorothy Arzner, arguably the woman with the longest career as a director in the Golden Age of Hollywood, directed some 16 feature films.

Starting out in silent movies, which unfortunately have not survived, Arzner made the transition into sound and helped Clara Bow to star in her first talkie, "The Wild Party" (1929). This first female member of the Directors Guild gained a reputation as a star-maker of up-and-coming actresses. Katharine Hepburn ("Christopher Strong," 1933), Rosalind Russell ("Craig's Wife," 1936), Ruth Chatterton ("Sarah and Son," 1930; "Anybody's Woman," 1930) and Lucille Ball ("Dance, Girl, Dance," 1940) were all cast in breakout roles.

During World War II Arzner produced Women's Army Corps training films and in the 1950s she made Pepsi-Cola commercials featuring Joan Crawford, with whom she did "The Bride Wore Red" (1937). She taught at UCLA's film school from 1959-63 and her films were rediscovered in a 1970s feminist reappraisal of classical Hollywood.

In cooperation with Paramount and Universal Studios, the UCLA Film and Television Archive has preserved six of Dorothy Arzner's films. These formed the core of the screening series and demonstrate Arzner's versatility.

"The Wild Party" (1929) is a light-hearted college comedy. "Anybody's Woman" (1930) tells the tale of a working-class woman's painful adjustment to upper-class life. "Sarah and

Son" (1930) depicts a woman trying to reclaim the child from whom she was unfairly separated. "Honor Among Lovers" (1931) is the story of a secretary who rejects her boss's advances in favor of marriage to a man who turns out to be a cad. "Working Girls" (1931) is notable for its frank treatment of premarital sex. "Merrily We Go to Hell" (1932) is a dark comedy touching on alcoholism and marital infidelity.

None of the original negatives of these films have survived, so the prints had to be made from nitrate projection prints or acetate master positives. With the expertise of **Cinetech, Film Technology Company, Triage** and **YCM Laboratories**, the best portions of the source materials were combined to create new preservation duplicate negatives. Sound restoration was done by **Audio Mechanics** and **BluWave Audio**. A grant from the **National Endowment for the Arts**, and generous funding by **Jodie Foster**, the **David and Lucile Packard Foundation** and the **Myra Reinhard Family Foundation** made it possible for new preservation prints to be created. Some of these new 35mm prints will tour later this year. Venues signing up for the Arzner tour include: **Pacific Film Archive** (Berkeley), **Art Institute of Chicago, Museum of Fine Art** (Boston), **Museum of Modern Art** (New York), **National Gallery of Art** (Washington, D.C.) and **National Film Theatre** (London).

Top: "Honor among Lovers" (1931).

Above: "Merrily We Go to Hell" (1932).

IBM LENDS SUPPORT By James Friedman, project leader TO HEARST PROJECT

For nearly ten years the Archive has been searching for a way to digitize the deteriorating paper files that document the **Hearst Metrotone Newsreel Collection**. Paper documents provide the only access to the people, places and events that the Hearst newsreels covered. Because these are irreplaceable one-of-a-kind documents, it has been necessary to protect them from damage and restrict research to limited on-site access in Los Angeles. Although the Hearst newsreels have tremendous educational value, the process of providing electronic access has been beyond the Archive's means.

In August 2002, the UCLA Film and Television Archive and **IBM** began investigating the possibility of addressing this problem by digitizing the paper records. In April 2003, with the support of IBM research scientists, the Archive began the initial implementation of newly created software designed to transform this possibility into reality.

Hearst Metrotone Newsreels

Donated to the Archive in 1981, the Hearst Newsreel Collection documents, as only pictures and sound can, the fabric of 20th century life from 1913-1971. In total, the Archive's Hearst newsreels consist of 27 million feet (or 5,000 hours) of film. The collection is primarily documented on aging paper formats including 675,000 typed index cards, 7,700 synopsis sheets, and 190,000 disposition sheets. Although the newsreels were originally distributed throughout the country, access to these rich historical materials is now primarily limited to onsite viewing at the Archive. Even searching the documentation on the newsreel collection is restricted and can only occur on site.

Given the research interest and historical significance of this collection, the Archive has been seeking a means of digitizing the nearly 1,000,000 pieces of paper documentation in a manner that would allow us to archive original files, improve search capabilities and increase access to the holdings information. The difficulty with undertaking such a project related to the time and cost associated with manually entering all of this information into a database. Optical character recognition had previously been dismissed because software necessary for completing the project at an acceptable level did not exist.

UCLA and IBM

The Archive's partnership with IBM involves the creation of software specially designed to digitize the Hearst documents safely, accurately and efficiently. This project came to the attention of IBM through **Dean Robert Rosen** of the School of Theater, Film and Television, who met with **Jeffrey Schick**, Director of Content Management Worldwide for IBM, to discuss technological challenges facing the School and the Archive.

Mr. Schick was intrigued by the complexity of the Hearst documentation, which spans nearly 60 years, and also recognized the research and educational value of this collection. He felt confident that IBM had the resources to create new software necessary for tackling a project of this scale, and deployed IBM research scientists in **Haifa, Israel**. They have been working for the past six months on the development of software capable of performing highly accurate optical character recognition, along with the ability to automatically place scanned text into discrete database fields.

With initial software development nearly complete, the Archive and the IBM research team began initial testing of the software in April 2003. Following this controlled test, IBM will refine the software and scanning in preparation for the project. IBM is donating the research time necessary for creating the new software, as well as providing the software needed for scanning, digitizing and storing data, and the hardware necessary for undertaking the project. In addition, IBM recognizes the need for providing Internet access to this material, and is donating servers so that the database can be made available online.

Ongoing communication facilitated by regularly scheduled conference calls between Israel, IBM management on the East Coast, and the UCLA work group has allowed for the fluid exchange of information and ideas. Earlier project proposals created by **Blaine Bartell, Jane Johnson** and **Steven Ricci** have provided the foundation for this undertaking. **Rob Stone, James Williamson** and **Tony Chow** also contributed to the organization and decision-making that allowed this project to move forward at an accelerated pace.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- Building a broadly representative collection of motion pictures and broadcast programming.
- Rescuing our endangered moving image heritage through film and television preservation and restoration.
- Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- Supporting archival education, scholarly research, media production and publication.

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in the Archive Council is at the following levels:

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\$20,000 or more

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\$1,000

The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

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ACADEMY FOUNDATION

The Archive has received a grant of \$10,000 from the Academy Foundation for the Moving Image Archive Studies internship program. A key goal of the MIAS program is to link theory with practice. Internships are essential for building bridges between the academic and professional worlds; and internships in the Los Angeles area in collaboration with other archives, libraries, museums, studios and laboratories form a vital part of the curriculum.



Laurel and Hardy in "Two Tars" (James Parrott, 1928).

CALIFORNIA ARTS COUNCIL

The California Arts Council has announced an award of \$12,456 to the Archive in 2002-03. This year the CAC support will be devoted to funding the popular Sunday matinee series for children and families, "Kids' Flicks." Laurel and Hardy's "Two Tars" (James Parrott, 1928) was shown recently in the series.

PRESERVATION DONOR

The cause of film preservation at the Archive received important assistance from the late **Rosalie Lewis** of Woodside, New York. She felt that film was one of the great artistic expressions of the twentieth century and became aware of the Archive's work in preserving our film heritage. Shortly before her death, she made a very generous donation of \$20,000, which will be applied to upcoming preservation projects.

SONY CONTRIBUTION

Sony Pictures Entertainment has made a contribution of \$10,000 to the Sony Motion Picture Preservation Endowment. Funds from this endowment are used to help cover the Archive's internal costs for its ongoing preservation program including staffing, equipment and supplies.

MYRA REINHARD FAMILY FOUNDATION

The Myra Reinhard Family Foundation has made a grant of \$29,397 to the Archive to reorganize part of the Hearst Metrotone News collection. When the collection was donated to UCLA by the Hearst Corporation, rolls of safety film were mixed with rolls of highly flammable nitrate film in the same storage cans. This project will enable the Archive to identify, separate and create updated cataloging records for approximately 2,000 rolls of safety film. In recent years, the Myra Reinhard Family Foundation has become an important partner to the Archive, supporting a wide range of projects from curriculum development to preservation to vital “housekeeping” projects like this one.

CRITICS' CITATION

The National Society of Film Critics, meeting in New York in January to announce awards for the finest film achievements of the year, issued a special citation “to the UCLA Film and Television Archive for its long-lived and heroic work in film preservation, restoration and resurrection, including its recent rehabilitation of rehearsal and test footage from Charles Laughton’s ‘The Night of the Hunter.’”



Olivia de Havilland in “The Dark Mirror” (Robert Siodmak, 1946).

THE FILM FOUNDATION

Martin Scorsese and the board of The Film Foundation have made a generous donation of \$250,000 in support of film preservation projects at the Archive. The Film Foundation will fully fund three titles: “A Farewell to Arms” (Frank Borzage, 1932), “Diary of a Chambermaid” (Jean Renoir, 1946) and “Paths of Glory” (Stanley Kubrick, 1957), as well as additional restoration costs on the Archive-preserved classic “Becky Sharp” (Rouben Mamoulian, 1935). “Diary of a Chambermaid” and “Paths of Glory” are financed by funds initially donated to The Film Foundation by the **Hollywood Foreign Press Association**. The Film Foundation will also provide half the funding for the silent comedy “Tillie’s Punctured Romance” (Mack Sennett, 1914) and “Penny Serenade” (George Stevens, 1941). The remainder of the donation will be used to partially fund “The Dark Mirror” (Robert Siodmak, 1946), “The Lost Moment” (Martin Gabel, 1947), “The Other Love” (Andre de Toth, 1947) and “Destination Moon” (Irving Pichel, 1950).

In November, nearly 700 archivists gathered in Boston.

They assembled in Beantown for the 12th Annual Conference of the **Association of Moving Image Archivists** from November 18-23. The yearly event brings together professionals who make it their careers to safeguard the whole gamut of moving images. In addition to presentations related to standard archival issues, the conference encompassed a much-anticipated Digital Symposium. Always a sizable and active delegation at the conference, UCLA Film and Television Archive staff contributed to a number of the sessions, workshops and committee proceedings.

The Archive's Cataloging staff continued its tradition of substantial participation in conference activities. Assistant Cataloger **Andrea Leigh** chaired a hands-on, interactive workshop designed for beginning and intermediate catalogers. Cataloging Supervisor **Martha Yee** served as one of the workshop presenters. Leigh also chaired a session highlighting digital issues.

After leading the introductory meeting of the Cataloging and Documentation Committee, Cataloger **Jane Johnson** relinquished chairmanship after two consecutive two-year terms. She lent her expertise, however, to a pivotal session of the Digital Symposium in which she outlined basic principles and concepts for the panel on "Media Asset Management." Johnson was also elected to the AMIA Board of Directors.

Charles Hopkins (Senior Administrator, Planning and Special Projects) participated in the standing-room-only session titled "Dirty Movies." The panel was chaired by

Eric Schaefer, a film scholar and author of "Bold! Daring! Shocking! True!: A History of Exploitation Films, 1919-1959." (Schaefer utilized the Archive's collection of erotic films, including 1940s and 1950s burlesque short subjects and 1970s soft-core gay features, while researching his 1999 book.) Hopkins and fellow panelists from Northeast Historic Film and San Francisco Media Archive discussed their respective archive's policies and collections, as well as academic and popular interest in the genre.

Archive Director **Tim Kittleson** got into the presenter's chair for the session "Archive as Producer." This panel illustrated how archives have recently become more involved in marketing their collections by establishing in-house production companies or by collaborating with outside producers.

On hand to promote the Moving Image Archive Studies (MIAS) program were **Steven Ricci**, former Head of Research and Study (now MIAS director and faculty member), and **Lynn Boyden**, MIAS Coordinator. MIAS student **David Gibson** was awarded one of AMIA's four annual scholarships: the Rick Chace Foundation Scholarship. (See article below.) UCLA AMIA student chapter members **Christine Figueroa**, **Lindy Leong** and **Yuko Kodama** also attended.

Other Archive staff who participated in the conference included **Rosa Gaiarsa**, **Eddie Richmond**, **Donna Ross** and **Rob Stone**.

The 2003 event will be held in Vancouver, British Columbia from November 18-22.



Bob Heiber, President of Chace Productions, presents the scholarship award to David Gibson at the Association of Moving Image Archivists annual meeting in Boston in November.

MOVING IMAGE ARCHIVE STUDIES: STUDENT HONORED

By Lynn Boyden

In November the Association of Moving Image Archivists (AMIA) honored Moving Image Archive Studies M.A. student **David Gibson** at the annual meeting in Boston. Gibson received the **Rick Chace Foundation Scholarship** to support his studies at UCLA. One of the first students in the Moving Image Archive Studies program, Dave comes to UCLA from Ohio State University in Columbus, Ohio where he developed his own Film Studies major. He has worked with the Ohio Historical Society, where among other duties, he participated in an inventory of the moving image and ephemera collections of the Society. He is completing his first year of study in the MIAS program. "I'm extremely honored to have received the new Chace Scholarship, in particular, as I'm very interested in sound restoration and digital means of access to archival materials, which I believe Chace plays a big part in," said Gibson.



Hallmark's "Victoria Regina"
(George Schaefer, 1961).

The Archive's television preservation program entered a new and exciting phase last year when our 2" videotape machine was moved from its longtime home at KTLA into the CBS Videotape Annex at CBS Television City. The machine, an Ampex AVR-1 dating from the mid-1960s, was donated by KTLA

to UCLA in 1992. Under the meticulous stewardship of KTLA engineer **Don Kent**, the Archive was able to restore and preserve scores of historic broadcasts. However, Don was finding it increasingly difficult to keep the aging AVR-1 in prime running condition by himself, and with his blessing and encouragement, arrangements were made to move it from KTLA to CBS last July.

The CBS Videotape Annex was established in 1994 by the late **Dan Sullivan**, CBS' Manager of Videotape Operations, and today it houses six working 2" videotape machines, along with a host of digital and analog video equipment. Currently the Annex works on special projects for CBS and for a number of outside clients, including the Library of Congress and Warner Bros. According to Annex supervisor **Carl Maurizi**, the success of the Annex has been "all due to Dan Sullivan's foresight," and Maurizi views the operation as a chance to "see what we can do to rejuvenate these old programs and bring them back to life."

Now under the direction of CBS Manager of Post Production **John Vaccinos**, the Annex is staffed by about eight people, including Maintenance Supervisor **Roger Ellis**, a whiz at keeping the older machines up and running, and engineer **John Ramstad**, an expert in handling 2" tape.

When the Archive's AVR-1 was moved to CBS, the arrangement was that the Annex would have use of the machine, and would maintain and repair it at no cost to the Archive. In return, it would transfer and preserve programs for the Archive from tapes held in the Archive's collection. For the past eight months, John Ramstad has done a masterful job on a number of significant programs.

The Archive's television preservation efforts at the Videotape Annex now cover two areas. First is the preserva-

tion of 2" tapes held in our collection that have never been transferred. Among the programs recently preserved are a number of "US Steel Hour" dramas from the late 1950s and early 1960s; two programs which aired on KCET during the station's first week on the air in 1964; and a newscast from station WOWT-TV in Omaha that was recently removed from a time capsule where it had been since January 1962. Work has also begun on a group of about 30 color "Hallmark Hall of Fame" programs dating from 1959 through the 1960s. So far, six "Hallmark" programs have been preserved at CBS.

The second area of concentration involves the retransfer to Digital Betacam of many programs that have been preserved by the Archive in years past, but only on analog tape. Among these are "The Belle of Amherst" starring Julie Harris; six Grammy Awards telecasts aired from 1963 to 1970; two installments of the 1959-60 CBS daytime show "On the Go" featuring interviews with The Three Stooges and survivors of the 1906 San Francisco earthquake; and a 1971 KCET interview with film director Fritz Lang.

Our thanks to everyone at the CBS Videotape Annex and to Don Kent of KTLA, who worked so ably, selflessly and tirelessly on behalf of the Archive for so many years.

KCET'S "LIFE AND TIMES"

Archive staff have become a prominent presence on the program "Life and Times" on KCET, Los Angeles' PBS affiliate. Archive Director **Tim Kittleson** appeared on July 30 to talk about the Hearst Metrotone News Collection and the upcoming newsreel screening in the Festival of Preservation. On October 29, Kittleson returned to show newsreel footage with an election theme; on December 12, his topic was historic holiday footage from the Archive's newsreel collection. **Chon Noriega**, Director of the Chicano Studies Research Center, appeared on "Life and Times" on January 29 to discuss the Chicano Cinema Recovery Project. This is a joint effort of the Archive and the Chicano Studies Research Center to identify, preserve and make accessible independent films by Chicano and Latino filmmakers. On February 26, Co-Head of Public Programming **Cheng-Sim Lim** presented clips from "Heroic Grace: The Chinese Martial Arts Film."

GREATER ACCESS TO NAPA COLLECTION!

By James Williamson

In October 2002, a searchable Internet database cataloging more than 190,000 television broadcasts held in the Archive's News and Public Affairs (NAPA) collection was launched as an access aid for researchers.

This new database allows researchers to search the vast NAPA collection via any combination of program title, air date, broadcast channel and/or subject. The database also features a "Request List" function which allows patrons to submit their research viewing requests directly via e-mail. The new database has already significantly increased patronage of the collection.

The NAPA Online project team—consisting of **James Williamson, Alberta Soranzo, Tony Chow** and **Mark Quigley**—designed and programmed the web interface, computer system processes to handle client requests, and the back-end database.

The NAPA collection is an ongoing program of the Archive Research and Study Center, where over 36 hours of news and public affairs broadcasts are taped off-the-air every day from a bank of 20 video recorders. Titles date back to 1979. The premier research resource for Los Angeles news broadcasts, the collection also includes Spanish-language newscasts, national network and cable news programs, and extensive coverage of breaking news events such as the Rodney King unrest and the terrorist attacks of 9/11. Titles in the NAPA collection do not circulate and are available for onsite research viewing only by appointment through the Archive Research and Study Center.



OUT OF THE PAST

Leading film restorationists found a forum in the Archive's public screening series, "Out of the Past: Film Restoration Today," which ran from January 15 through March 6. An earlier installment of this series appeared in 1999.

UCLA Newsreel Preservationist **Blaine Bartell** began the series with his reconstruction of Marian Anderson's 1939 Easter Sunday Lincoln Memorial Concert, drawn mainly from the Hearst Metrotone News Collection footage of the event.

Michael Pogorzelski, Restoration Supervisor at the Academy Film Archive, presented a restoration of the Academy Award-winning documentary "Hearts and Minds" (Peter Davis, 1974). Another powerful Academy Award-winning documentary was the restored "Times of Harvey Milk" (Robert Epstein, 1984), presented by UCLA Preservationist **Ross Lipman**.

American fiction film was represented by the Museum of Modern Art's project "The Big Sky" (Howard Hawks, 1952) (*above*), introduced by MOMA Chief Curator **Mary Lea Bandy**, and Sony's still-shocking "Suddenly, Last Summer" (Joseph Mankiewicz, 1959), presented by Sony Vice President for Asset Management and Restoration, **Grover Crisp**.

European film restoration was represented by the groundbreaking science fiction classic "Metropolis" (Fritz Lang, 1926) and "Il Bidone" (Federico Fellini, 1955). The restoration of "Metropolis" was presented by **Jan-Christopher Horak**, Curator of the Hollywood Entertainment Museum. Italian film restorationist **Nicola Mazzanti**, of L'Immagine Ritrovata, discussed Fellini's "Il Bidone."

"Out of the Past" was required viewing in the Preservation and Restoration of Moving Images course in the Moving Image Archive Studies M.A. program. The series was curated by MIAS director and faculty member **Steven Ricci**.

WILLIAM AULT



The Archive has recently learned of the death of William Ault, an employee of UCLA from 1984 until his retirement in 1991. Born in 1922 and originally trained to be a painter, Ault moved to Los Angeles in 1959 and began working with film historian and preservationist Kemp Niver on the paper print project. From the time of the invention of motion pictures in the early 1890s until 1915, films could not be copyrighted as motion pictures. So companies printed films on long rolls of photographic paper and deposited these with the Library of Congress for copyright protection. Kemp Niver had devised equipment to rephotograph the images from the paper prints back onto motion picture film, so they could be projected and seen as movies; and William Ault became skilled in its use. When Niver retired and donated this equipment to UCLA, Ault came to the Archive where he continued the paper print program until his own retirement. The paper print project was done in partnership with the Library of Congress, with the Archive receiving 35mm prints of all the material.

STEVEN RICCI NAMED DIRECTOR OF MIAS PROGRAM



Steven Ricci, the Archive's Head of Research and Study since 1989, has been named Director of UCLA's new Master's program in Moving Image Archive Studies. He has also received a dual faculty appointment in the Department of Film, Television and

Digital Media and the Department of Information Studies. Over the past several years, he has led the Archive's efforts to develop this graduate degree program—the first of its kind in North America.

Commenting on the relationship between his role at the Archive and his new position, Ricci said: "There is simply no other moving image archive anywhere in the world with the talent and dedication of UCLA. No other professional experience could have prepared me better for the challenges that I will face directing this new graduate program."

Robert Rosen, Dean of the School of Theater, Film and Television, stated: "I can think of no one more appropriate to serve as director of an innovative program that combines the highest level of expertise in archival practices with a commitment to scholarship and advancement of the field."

As Head of Research and Study, Ricci was responsible for the Archive's educational programs, overseeing the development of the Archive Research and Study Center into an international model for access to archival media collections. He presided over a number of scholarly symposia in film history and theory, including: Pier Paolo Pasolini, Archival Productions of Digital Work, Mexican Cinema, Michelangelo Antonioni, Documents and the Writing of Film History, Rare Soviet Cinema, and others.

Acting also as the Archive's New Technologies Coordinator, Steven Ricci carried out a number of projects exploring the use of archival materials in new media formats. He was producer/director on "Executive Order 9066: The Incarceration of Japanese Americans during World War II," a CD-ROM released by Grolier in 1995. Ricci also engineered several computer-based research applications and was named "Intel Researcher of the Month" in 1998.

For the last decade, Ricci has represented the Archive in the International Federation of Film Archives. FIAF is the preeminent non-profit association of moving image archives in the world, and includes 126 archives in 71 countries. In 2001, he was elected FIAF's Secretary General.

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MOTION PICTURE ACQUISITIONS

The DGA Motion Picture Industry Conservation Collection continued its development with the following studio deposits in late 2002 and early 2003. The comedy "Super Troopers" (Jay Chandrasekhar) was deposited by **20th Century Fox**. The comedy "The Hot Chick" (Tom Brady) was deposited by **Buena Vista. Dreamworks** submitted its print of "Hollywood Ending" (Woody Allen) to the collection. The Archive received prints of "Lovely and Amazing" (Nicole Holofcener) and "Secretary" (Steven Shainberg) from **Lions Gate Films**. **MGM/UA** deposited titles that included "Barbershop" (Tim Story), "Windtalkers" (John Woo), "All or Nothing" (Mike Leigh), "No Man's Land" (Danis Tanovic) and "CQ" (Roman Coppola). "Chicago" (Rob Marshall) and "Confessions of a Dangerous Mind" (George Clooney) were added to the collection by **Miramax**. "Knockaround Guys" (Brian Koppelman, David Levien) was deposited by **New Line Pictures**. **Paramount** deposited prints of "The Four Feathers" (Shekhar Kapur), "Star Trek: Nemesis" (Stuart Baird), "The Sum of All Fears" (Phil Alden Robinson), "Extreme Ops" (Christian Duguay), "Narc" (Joe Carnahan) and "The Hours" (Stephen Daldry). Part of the **Sony Pictures** deposit included "Stealing Harvard" (Bruce McCulloch), "Punch Drunk Love" (Paul Thomas Anderson) and "Half Past Dead" (Don Michael Paul). **Universal** deposited prints of such titles as "K-Pax" (Iain Softly), "The Fast and the Furious" (Rob Cohen), "Meet the Parents" (Jay Roach), "The Scorpion King" (Chuck Russell) and "Erin Brokovich" (Steven Soderbergh). **Warner Bros.** titles included "Artificial Intelligence" (Steven Spielberg), "Collateral Damage" (Andrew Davis), "Blood Work" (Clint Eastwood) and "Scooby-Doo" (Raja Gosnell).

Director **John Woo** deposited 35mm prints of the following titles at the Archive: "The Killer" (1989), "Bullet in the Head" (1990), "Once a Thief" (1990), "Hard-Boiled" (1992) and "Hard Target" (1993). The Archive received 35mm and 16mm prints of the following titles donated by Michael Schlieger: "A Place in the Sun" (George Stevens, 1951), "Goin' South" (Jack Nicholson, 1978) and "Long Riders" (Walter Hill, 1980). Perennial Archive donor, Robert Dickson, contributed 16mm prints of "So Lovely—So Deadly" (1957), "Fangs of the Wild" (William F. Claxton, 1954), "Captain Kidd and the Slave Girl" (Lew Landers, 1954) and "El Alamein" (Fred F. Sears, 1953). Vic Cox, on behalf of the Cox Family Trust, donated such titles as "Dragnet" (Leslie Goodwins, 1947), "Eyes of the Underworld" (Roy W. Neill, 1942), "The Healer" (Reginald Barker, 1936) and "The Enchanted Forest" (Lew Landers, 1945).

The Archive received 16mm and 35mm prints donated by Jeff Vilencia that included: "Gigolettes of Paris" (Alphonse Martell, 1933), "Heart of Humanity" (John Baxter, 1936) and "The Mystic Circle Murder" (Frank O'Connor, 1939). James A. Morr donated a print of the World War II documentary, "The Growler Story" (John Ford, 1956). Santa Clara University donated a wide variety of 16mm educational films and newsreels to the Archive.

SCREENINGS

The **Stanford Theatre** used the Archive print of "Miracle on 34th Street" (George Seaton, 1947) and the Hearst NEWS OF THE DAY, VOL. 17, No. 243 as part of its holiday programming. The **Stanford Theatre** kicked off its "Film Noir Series" with screenings of UCLA 35mm safety and nitrate prints of "The Blue Dahlia" (George Marshall, 1946), "The Great Flamarion" (Anthony Mann, 1945), "Nightmare Alley" (Edmund Goulding, 1947), "On Dangerous Ground" (Nicholas Ray, 1951), "Gilda" (Charles Vidor, 1946) and "The Bigamist" (Ida Lupino, 1953).

The **Los Angeles County Museum of Art** screened "The Innocents" (Jack Clayton, 1961), "Joy House" (René Clement, 1964), "The Longest Day" (Annakin, Marton, Wicki, 1962) and "La Dolce Vita" (Federico Fellini, 1960) for its Black-and-White Widescreen series. The **American Cinematheque** utilized Archive prints of "North by Northwest" (Alfred Hitchcock, 1959), "The Black Swan" (Henry King, 1942) and "The Captain from Castile" (Henry King, 1947) for its annual dye-transfer Technicolor series. The **Academy of Motion Picture Arts and Sciences** began a condensed version of its Diamond Jubilee celebration in New York City with screenings of Archive preservation prints of "The House I Live In" (Mervyn Le Roy, 1945) and "Hollywood in Uniform" (Ralph Staub, 1943). "Remember the Night" (Mitchell Leisen, 1940) was screened at the **George Eastman House** in Rochester, New York. The **Loew's Jersey Theater** programmed a Sherlock Holmes double feature with the Archive prints of "Pearl of Death" (Roy William Neill, 1944) and "The Scarlet Claw" (Roy William Neill, 1944). "LeGong: Dance of the Virgins" (Henri De La Falaise, 1935) was screened at the **UC Santa Barbara Arts and Lectures Series**. The **Gene Siskel Film Center** in Chicago used four Archive preservation titles directed by Ernst Lubitsch for its retrospective on the great director. The **Block Cinema** in Evanston, Illinois programmed its annual film noir series with Archive prints of "Caught" (Max Ophuls, 1949), "The Strange Affair of Uncle Harry" (Robert Siodmak, 1945) and "They Won't Believe Me" (Irving Pichel, 1947).

The **National Film Theater** in London utilized Archive prints of "Rheims" (Charles Raleigh, 1921) and "Where the Sun Plays" (ed. Eugene W. Castle, 1928), "Follow Thru" (Lloyd Corrigan, 1930), "Under a Texas Moon" (Michael Curtiz, 1930), "Viennese Nights" (Alan Crosland, 1930), "Becky Sharp" (Rouben Mamoulian, 1935) and "The Man on the Eiffel Tower" (Burgess Meredith, 1949) for its "History of Colour" series and lectures. The **Cinematheque Francaise, Melbourne Cinematheque** and the **Wexner Center of the Arts** programmed the hugely popular Archive preservation print of "Seven Men from Now" (Budd Boetticher, 1956).

TELEVISION ACQUISITIONS

The Archive's Television Collection has again received some notable deposits and donations. Andrew Susskind, son of producer **David Susskind**, provided 45 2" videotapes of his father's "Open End" and "David Susskind Show" programs dating from 1963-82. Included are interviews with Jerry Lewis, Mary Tyler Moore, Mel Brooks and Sammy Davis Jr. From the estate of producer **Jack Haley, Jr.** via the American Film Institute came: 16mm prints of "Biography": 13 programs (syn-dicated 1962-63); "Hollywood and the Stars": 15 programs (NBC, 1963-64); "Ford Star Revue" (NBC, 8/31/50; with his father Jack Haley); "Arthur Godfrey's Talent Scouts" (CBS, 12/1/52—the show which introduced the McGuire Sisters); "The Jack Benny Hour" (NBC, 11/7/59). Research Video deposited "The Jimmie Rodgers Show," 52 programs on 2" tapes of a folk music show, which aired on KTLA 1963-65. From **Warner Bros.** came a copy of the pilot of "My Favorite Martian," aired on NBC on September 29, 1963. (This was also screened at a special event last December at the **Academy of Television Arts and Sciences**, hosted by Television Archivist Dan Einstein.) Last but not least, a Beta SP copy of "Smothered: The Censorship Struggles of the Smothers Brothers Comedy Hour" (aired on BRAVO in December 2002) came from the producer of the show, Maureen Muldaur.

COMMERCIAL DEVELOPMENT

Excerpts from the Hearst Metrotone News Collection and other archival materials continue to be licensed to a variety of users. The **three major networks** ABC, CBS and NBC have all recently used Archive footage, as have international clients like the BBC. **Cable outlets** A&E, CNN, E! Entertainment and HBO Sports are regular customers. "Access Hollywood," "Dateline NBC," "Entertainment Tonight" and "National Geographic" are some of the programs that have drawn on Archive material. The Archive has provided footage to Ellman Entertainment, October Films and Photoplay Productions. The

75th Academy Awards have utilized material, and the Archive has contributed footage to a DVD on Jerry Lewis, a "Knights of the Round Table" DVD for Warner Home Video and a "Sunrise" DVD for 20th Century Fox.

TRAVEL

Director **Tim Kittleson**, Curator **Eddie Richmond** and Director, Public Arts Programs **Cynthia Cooper** traveled to Washington, D.C. in October, where they had meetings at the Library of Congress. Kittleson went on to New York, where he visited various foundations and individual donors. Kittleson returned to New York in November for a meeting of the Advisory Council of The Film Foundation. Preservation Officer **Robert Gitt** presented two programs at the London Film Festival in November: a program of selected rushes from "The Night of the Hunter" and "The Sound of the Twenties," a program of Vitaphone short subjects. He also journeyed to Italy to present "The Night of the Hunter" rushes at the Turin Film Festival. Also in November, a number of Archive staff attended the AMIA Conference in Boston (see article on page 10). Co-Head of Public Programming **Andrea Alsberg** attended the Sundance Film Festival in January. Tim Kittleson and MIA Director **Steven Ricci** attended the Council of North American Film Archives (CNAFA) in Guanajuato, Mexico in February.

STAFF NOTES

Archive Director **Tim Kittleson** has made presentations to several UCLA support groups. On November 3, he spoke before a Northern California group of the Chancellor's Associates in San Rafael. On February 13, he was the guest speaker for the annual Fulbright Dinner of the UCLA Affiliates. Cataloging Supervisor **Martha Yee** has published an influential paper, "Principles for the Display of Cataloger-Created Metadata", on the Special Libraries Cataloguing website. The Archive has also seen several staff changes over the past few months. **Russell Lynch** is the new part-time Telecine Colorist in the Commercial Development area, replacing Howard Sisko, who has left the Archive. As of May 1, **Kelly Chisholm** moves into the position of Motion Picture Collection Assistant vacated by Robert Dirig. Finally, **Barbara Whitehead**, who has served as a Collection Services Assistant for approximately two years, has accepted the position of Assistant Film Preservationist. We wish them all the best of luck.

Erratum

Preston Neal Jones is the correct spelling of the name of the author of "Heaven and Hell to Play With: The Filming of 'The Night of the Hunter.'" He led the panel discussion on the film on August 10 during the Festival of Preservation.

THE JOHN CASSAVETES COLLECTION By Todd Wiener



Gena Rowlands and John Cassavetes.

"I am more interested in the people who work with me than in the film itself, or in cinema." So said John Cassavetes, who typified the independent filmmaker's particular fascination with improvisational "truth" in the performances of his actors.

One of the highlights of the UCLA Film and Television Archive's Festival of Preservation this past year was the Archive's restoration debut of John Cassavetes' "Shadows" (1959). The Archive screening, and the subsequent tour to various institutions in the United States and abroad, brought a refreshing new look to this ground-breaking semi-improvised film about interracial love. Shot on 16mm stock with an amazingly conservative budget of \$40,000, "Shadows" would go on to win the Critics Award at the Venice Film Festival.

Recently, **Al Ruban** of Faces Distribution and the UCLA Film and Television Archive arranged for

the deposit of four significant Cassavetes titles to join "Shadows" at the Archive. On March 13, a considerable amount of preprint material and rare outtakes from "Faces" (1968), "A Woman Under the Influence" (1974), "The Killing of a Chinese Bookie" (1976) and "Opening Night" (1977) arrived at the Archive.

"Cassavetes' films to a large extent define what we understand as independent cinema today," stated UCLA Film Preservationist **Ross Lipman**, who worked on the "Shadows" restoration. Lipman went on to say: "The fact that Faces has chosen UCLA to archive and restore the films is an honor to the Archive, and a tribute to our commitment to the preservation of independent film."

With a particular interest in conservation and restoration of this rare material, the UCLA Film and Television Archive will work closely with Faces Distribution to preserve and facilitate access to these important titles. Many of the rare outtakes that are now at UCLA will offer great insight into the famed director's driving work ethic and astute perception of the human condition.

The Archive's programing is supported by grants from:



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