

ARCHIVE

Lindbrook entry to UCLA Hammer Museum.

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Interior of theater.





FROM THE DIRECTOR

I am pleased to tell you about an exciting renovation project under way at the UCLA Hammer Museum that includes a new 288-seat theater for our public programming. (See article on page 4.) The theater is located in the heart of Westwood Village, which will greatly enhance audience access to our programs. There is a long tradition of housing cinematheques within museum settings, and amenities like a bookstore and café will help make the theater and museum compelling cultural destinations for all of Los Angeles.

You may have heard about "UCLA in Los Angeles," a major initiative launched by Chancellor Albert Carnesale that focuses on the many ways UCLA serves the city and its denizens. The Archive embraces this effort and is proud of its long commitment to serving the diverse communities of Los Angeles by presenting international and multi-cultural films.

In 1990, we premiered Iranian cinema with a pioneering program that brought the riches of this extraordinary film culture to the United States, and yearly updates have generated consistently enthusiastic crowds. We introduced the controversial "Fifth Generation" filmmakers from the People's Republic of China, and followed up last year with a series devoted to an even younger "Sixth Generation" of filmmakers emerging in urban China. The Archive has made Latino and Latin American cinema another top priority. These programs interest the general film-going public, including Los Angeles' ethnic populations who value these films as a way of maintaining contact with their countries of origin.

Finally, we have recently received word from the Chancellor that the energy crisis in California has required serious cuts by the state legislature to the University of California budget. This means that most units at UCLA, including the Archive, can expect no increase to their budgets over the next several years. The Archive's efforts to raise funds above and beyond this traditional source must be even more focused in the months to come. We will continue to apply for grants and look toward individual donors in the Archive Council, but will also develop commercial opportunities and launch a new Archive Operations Endowment. By these measures, we hope to maintain the Archive's excellence even in these lean financial times. As always, your support and interest sustain us all.

Timothy Kittleson
Director

THE MOVIE THAT



Above (left to right): Actor-producer Drew Barrymore with Curtis Hanson at the screening of "Annie Hall."

Left: Screenwriter Charlie Kaufman introduced "What Happened Was."

Left, below: Actor Seymour Cassell, one of the stars of "Minnie and Moskowitz."

Below: Actor-director Sean Penn at the screening of "Minnie and Moskowitz."

Photos by Barry Benjamin.

On opposite page, (top to bottom): "Being John Malkovich" (written by Charlie Kaufman). Drew Barrymore's pick, "Annie Hall." Sean Penn's choice, "Minnie and Moskowitz."

"Annie Hall" photo courtesy: Collection of Motion Picture Stills (Collection 195), Arts Library Special Collections, Research Library, UCLA.



Screenwriter-director and Archive Chairman **Curtis Hanson** (director of “L.A. Confidential” and “The Wonder Boys”) hosted the second installment of “The Movie That Inspired Me” over three evenings in May and June. Debuted in 1999, the series pairs film artists with their pick of a movie that significantly influenced their creative lives. The guests were screenwriter Charlie Kaufman (“Being John Malkovich”), actor-producer Drew Barrymore (“Poison Ivy,” “Charlie’s Angels”) and actor-writer-director Sean Penn (“Dead Man Walking,” “The Crossing Guard”).

CHARLIE KAUFMAN

The first evening of the series (May 22) brought screenwriter Charlie Kaufman to UCLA’s James Bridges Theater to present his choice, “What Happened Was” (1994, written and directed by Tom Noonan). Asked why he chose this film, Kaufman replied: “It’s deceptively simple: one room, two actors and amazing performances. I find it really moving, and at the same time it’s really funny.” Talking about his own writing, he said that he develops characters based on aspects of himself: “Characters don’t have to be likable for me to like them, they just have to be true.”

DREW BARRYMORE

For the second night’s screening on May 31, Hanson invited actor-producer Drew Barrymore. She selected “Annie Hall” (1977, written and directed by Woody Allen). Why? “Because I feel it defies all the rules... This film is in flashbacks, narrations, it moves from the middle of their relationship back to the beginning. This film rings true with how we deal with relationships today.” Speaking of her own move into producing, Barrymore emphasized the importance of self-education: “Learn everything you can about filmmaking; intelligence is the best safety net.” And she also advises taking the initiative: “I think of things I want to do, and then find a writer... I don’t sit by the phone, I go out and find things for myself.”

SEAN PENN

Actor-director Sean Penn had the spotlight on June 1. His choice was “Minnie and Moskowitz” (1971, written and directed by John Cassavetes). Penn commented, “This movie shows how you can walk off the street with life experiences and make drama; you don’t need all the contrivances. Film could be big medicine if more of it was like this.” Speaking of his own experience as an actor, Penn said that what he expected from a director was a feeling of freedom. “But you are the director’s voice, so I appreciate it when he has something to say; otherwise I’m up there jabbering.” As a director, on the other hand, “You’re choosing a family in the crew and actors; you want an affection to run through the movie.” Ultimately, Penn said, “we all have dreams, so we don’t need somebody to invent them for us. Just share your dream with me, because I’d like to get to know you.”

The film’s star **Seymour Cassell** was a surprise guest at the “Minnie and Moskowitz” screening, and reminisced about working with John Cassavetes and Gena Rowlands. “She was my favorite leading lady,” he commented, going on to say of Cassavetes: “I like directors who love acting; it’s the performances that matter. Trust is key.”

Reviewing the movies that inspired his guests, Curtis Hanson summed up: “All three pictures were made outside the Hollywood mainstream; they’re all about relationships and the difficulty of maintaining them in our society.”





THEATER PLANS UNVEILED By Cornelia Emerson

Part of a major redesign of the UCLA Hammer Museum, a new 288-seat state-of-the-art theater will soon house the Archive's public programming, along with poetry readings, lectures, concerts and conferences organized by the Hammer. The Hammer project is designed by Los Angeles-based architect **Michael Maltzan**, Toronto graphic designer **Bruce Mau** and landscape/interior designer **Petra Blaisse** of Amsterdam. Plans for the design were unveiled to the press on May 15.

Currently just a concrete shell, the auditorium was planned as part of the original building, but was never completed. Located at the corner of Wilshire and Westwood Boulevard, at the gateway to Westwood Village, this exciting new venue will provide the most up-to-date technology in film, video and audiovisual communications for the Archive's screenings. Visible from the courtyard through glass walls, the theater becomes an active extension of the courtyard. A luminous scrim and patterned light within the theater sculpt the interior space and focus attention toward the stage and screen. Film performances will begin with the simultaneous opening of the title curtain and the drawing of curtains over the glass walls facing the courtyard. The illuminated scrims will fade out and transform the theater to a simple black box ready to accommodate a variety of presentations.

The Hammer Bookstore, one of the city's finest collections of books on arts, architecture and design, will offer a new section of books on film and television; the bookstore will move to a space adjacent to the theater. An elegant 100-seat indoor/outdoor restaurant and cafe will also be situated near the theater in the courtyard. The theater box office, as well as the restaurant, will be immediately accessible from Lindbrook Drive. Entry from Wilshire Boulevard and the underground parking garage will be linked to the courtyard by a succession of patterned backlit facades which provide luminous direction for visitors.

Founded by Dr. Armand Hammer in 1990, the Armand Hammer Museum of Art and Cultural Center was built to house his art collections as well as include a study center, library, bookstore, administrative offices and a landscaped courtyard, with plans for an auditorium and restaurant. In April 1994, UCLA, through its School of Arts and Architecture, assumed management and operation of the Museum and its collections. As architect Michael Maltzan summed up, "The design of the current project will not only complete the original scope of the Hammer Museum, but will also redefine the Museum as a preeminent venue for art, film and cultural dialogue within Los Angeles."

Above: Theater entrance.

ENCYCLOPEDIA PLANNING CONFERENCE

On July 27-28, the Archive hosted a planning conference of top experts in moving image archive education, to establish fieldwide strategies for the development of the Encyclopedia of Moving Image Formats. The conference was funded by a grant from the **Motion Picture Academy Foundation**.

An initial version of the Encyclopedia (also funded by the Academy Foundation) was motivated by the need for a key reference tool to be used by students in UCLA's new Moving Image Archive Studies M.A. degree program. The Encyclopedia is meant to bring together in an easily searchable electronic format a diverse range of documents, historical essays and explanations, images, clips, graphs and charts.

However, since education in the field of moving image archiving is very much in evolution around the world, the Archive has decided to encourage other authorized institutions to add their own curricular materials to enhance and enrich the database. The conference was convened to discuss questions relating to the organization of such a shared resource. These topics included controlled vocabulary and keywords, interface design, system requirements, copyright concerns and protocols for the collaborative expansion of the Encyclopedia.

Chaired by Archive Head of Research and Study **Steven Ricci**, the conference drew on a diverse, international group of experts, including **Ivan Trujillo Bolio** (Filmoteca de la UNAM and FIAF president), **Paolo Cherchi-Usai** (Motion Picture Department, George Eastman House and L. Jeffrey Selznick School of Film Preservation), **Ray Edmonson** (South East Asia-Pacific Audiovisual Archive Association and formerly of Screen Sound Australia), **Nancy Goldman** (Pacific Film Archive) and **Nicola Mazzanti** (L'immagine Ritrovata, Film Archives On Line and Archimedia). From Los Angeles came **Grover Crisp** and **Michael Friend** (both from Sony Pictures Entertainment), **Sally Hubbard** (Getty Research Institute), **Jane Johnson** (chair of the Cataloging and Documentation Committee of the Association of Moving Image Archivists) and **Janice Simpson** (Association of Moving Image Archivists). UCLA participants included **Howard Besser** (Department of Information Studies and UC Berkeley School of Information Management and Systems), **Ann Gilliland-Swetland** (Department of Information Studies) and **Lisa Kernan** (UCLA Arts Library). The Archive was represented by **Tony Chow** (Computer Technical Support).

THE NIGHT OF THE HUNTER

On March 29, the Archive previewed its recent restoration of "The Night of the Hunter," directed by Charles Laughton in 1955 and starring Robert Mitchum, Shelley Winters and Lillian Gish. A genuine classic of evil pitted against innocence, the screenplay was adapted by James Agee from the novel by Davis Grubb. Also screened were outtakes and footage of Laughton directing—rare because this was the only film he ever directed. This was the first in a series of private preview screenings of recently restored films for a select audience of Archive Council members and other special friends of the Archive. Another screening (title to be announced) is planned for the fall.



NEH GRANT FOR ARCHIVAL EDUCATION

The Archive has received a two-year grant of \$138,234 from the National Endowment for the Humanities, with an additional \$110,000 to be provided in matching funds. The grant will fund the development and launch of a graduate-level **Moving Image Archive Studies Program**, in association with UCLA's Department of Film, Television and Digital Media and the Department of Information Studies. The program will be highly selective, with a maximum of ten students admitted each year.

The task of moving image archiving is truly urgent, and requires trained professionals with aesthetic judgment, historical knowledge, awareness of social relevance and familiarity with current technology. Yet until

now there has been no university-based program of moving image archival studies anywhere in North America. The UCLA Program in Moving Image Archive Studies builds upon existing academic programs in film and television, and library and information studies. Additional instruction will cover fundamental aspects of archival practice including preservation, restoration, conservation and collection management, cataloging and information systems, user access and exhibition, and new media applications. Courses will be taught by a unique combination of academic scholars and top-level preservationists and other archival specialists. An integral part of the program will be practical on-site training through internships and directed studies at UCLA and in the film and television industry. For more information on the Moving Image Archive Studies program, please see the Archive's Website at www.cinema.ucla.edu.

The National Endowment for the Humanities is an independent federal agency created in 1965. The Endowment's mission is to enrich American cultural life by promoting knowledge of human history, thought and culture throughout the nation. The Endowment accomplishes that mission by providing grants for high-quality humanities projects in four funding areas: preserving and providing access to cultural resources, education, research and public programs.



MAN OF THE WEST

In May the Archive presented a seventeen-film series in celebration of the birth of Gary Cooper, born Frank James Cooper on a ranch in Montana in 1901. The Archive's series was launched with a gala tribute at the Academy of Motion Picture Arts and Sciences featuring film clips and personal appearances by those who knew the actor best. Hosted by "Hollywood Reporter" columnist and Turner Classic Movies on-air personality Robert Osborne, guests included actors Frances Dee, Joan Leslie and Karl Malden, film critic Richard Schickel and Gary Cooper's daughter, Maria Cooper Janis. (shown above)

Photo: Barry Benjamin.



THE HEART IS A LONELY HUNTER

Left to right: Chuck McCann, Sondra Locke, Robert Ellis Miller and Stacey Keach, Jr. were reunited on July 25 at the screening of "The Heart Is a Lonely Hunter" (Robert Ellis Miller, 1968), shown as part of the tribute to the cinematography of James Wong Howe.

Photo: Barry Benjamin.

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 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 scholarly research, media production and publication.

ANNUAL MEMBERSHIP

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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Mimi and Werner Wolfen

ACADEMY FOUNDATION

The Motion Picture Academy Foundation has made a \$24,000 grant to the Archive to develop and enhance the Electronic Encyclopedia of Moving Image Formats. In July a planning meeting was held with top experts in moving image archive education to establish fieldwide strategies for the development of the Encyclopedia (see article on page 5).

CITY OF LOS ANGELES

The City of Los Angeles Cultural Affairs Department has announced an \$18,000 grant to the Archive's multi-cultural programs during 2001-02. The City award will help to fund series on cinematographer James Wong Howe, a retrospective of Kon Ichikawa, new films from Latin America and Iran, and the children's series "Kids' Flicks."

GIFT OF PROJECTION EQUIPMENT

The Estate of Cary Grant has made a generous gift to the Archive of two Cinemeccanica 35mm projectors, both equipped with Xetron 900-watt Xenon lamphouses, dc rectifiers and Simplex changeovers that allow for two-projector operation. Also included in the gift were three sets of lenses, an amplifier rack with three amplifiers and Dolby audio processors—all from Grant's personal screening room. The equipment will be installed in a small screening room to be built in the Stanford Theatre Foundation Film Preservation Center and will be used by the Archive's preservation staff to screen check prints, answer prints and so on. Other recent donations of equipment to the laboratory included a 16mm Bolex Paillard sound projector from Alice James of Los Angeles and a 16mm Steenbeck from Tim Huntley of West Hills.

THE FILM FOUNDATION

Martin Scorsese's Film Foundation has made a donation of \$50,000 for film preservation at the UCLA Film and Television Archive. This is the first of three donations that will total \$150,000 in 2001. These funds will support preservation work on "The Barefoot Contessa" (Joseph L. Mankiewicz, 1954), "Fair Wind to Java" (Joseph Kane, 1953), "Letter from an Unknown Woman" (Max Ophuls, 1948) and "The Night of the Hunter" and selected outtakes (Charles Laughton, 1955).



"The Barefoot Contessa" (Joseph L. Mankiewicz, 1954).

Photo courtesy: Collection of Motion Picture Stills (Collection 195), Arts Library Special Collections, Research Library, UCLA.



James Wong Howe.

NEA GRANT

The National Endowment for the Arts has granted \$10,000 to the Archive for “The Cinematography of James Wong Howe,” whose work spanned six decades in Hollywood from the 1920s to the 1970s. The National Endowment for the Arts has funded numerous preservation projects and public programs at the Archive over the years.

NATIONAL FILM PRESERVATION FOUNDATION ROUND-UP

The National Film Preservation Foundation has awarded the Archive a grant of \$13,500 for preservation work on two student films by UCLA alumnus and independent filmmaker Charles Burnett, “The Horse” and “Several Friends.” The NFPF has also arranged for two laboratory partnership grants to be available to the Archive. NT Audio awarded \$4,000 in lab services for sound preservation work on the two Charles Burnett titles. YCM Laboratories credited \$5,000 toward the preservation of three short subjects from the early sound era—one a 1931 interview with Bela Lugosi and the other two audience participation films produced in 1936. Finally, the Archive was awarded a \$5,000 laboratory grant at Foto/Kem Film and Video and an additional \$2,000 to preserve “Multiple Sclerosis” by well-known amateur film and videomaker Sidney N. Laverents.

PACKARD HUMANITIES INSTITUTE

The Archive has received two generous grant awards from the Packard Humanities Institute. The first is for \$150,000, which will be used to pay architects’ and consultants’ fees in connection with the development of a restoration and conservation center for the Archive. The second award of \$180,024 is to pay salaries and benefits for four preservation staff positions during the 2001-02 fiscal year.

SONY DONATION

Sony Pictures Entertainment has made a donation of \$25,000 to the Sony Motion Picture Preservation Endowment. With this gift Sony has donated \$345,000 in endowed funds to provide ongoing support to the Archive’s preservation program. The Archive’s relationship with Sony is a model public-private partnership for the common cause of film preservation.

ARSC WRITES THE BOOK ON HALLMARK'S GOLDEN ANNIVERSARY

By Mark Quigley

What do Arthur Miller, Cicely Tyson, Maurice Evans, August Wilson, Julie Harris, Rod Serling and James Woods have in common?

Along with Shakespeare, Cole Porter and Jimmy Stewart, they have all contributed to fifty years of outstanding television programming under the auspicious banner of the "Hallmark Hall of Fame."

In commemoration of Hallmark's first half-century of excellence in broadcasting, the UCLA Film and Television Archive has just completed work on an ambitious publication which will present the most comprehensive look at the landmark series available to date.

Written and prepared by the Archive Research and Study Center, the fully illustrated book will feature new

guide to the most honored series of dramatic specials in the history of American television.

A monumental undertaking in all respects, ARSC's extensive preparation for this project encompassed several months of library and microfilm research, a study of over 170 "Hall of Fame" entries in the Archive's holdings, and a trip to Hallmark's Kansas City corporate headquarters. There, in the company's Emmy-studded "Hall of Fame" division, the Archive was given wide access to rare photos and advertising materials from the pioneering series which will be incorporated throughout the publication—offering a unique visual and historical perspective. Throughout the project's development and creation, ARSC staff worked in close cooperation with Hallmark—ensuring a richly detailed and informative look at the long-running series.

The "Hallmark Hall of Fame's" unparalleled fifty years of single-sponsored programming represents a significant cultural contribution to American television viewers. Whether presenting sterling adaptations of classic literature, such as "Hamlet" and "Macbeth," breaking new ground with original social dramas, such as 1969's poignant exploration of mental retardation, "Teacher, Teacher," or producing acclaimed contemporary works, such as August Wilson's "The Piano Lesson," the "Hall of Fame" continues to offer the medium of television its very best—leaving a lasting, quality imprint in the process. The UCLA Film and Television Archive has a vital role to play in safeguarding this legacy—entrusted with the responsibility and privilege of holding the entire canon of Hallmark productions and ensuring they will always be available for study by scholars and historians. The Archive's publication chronicling the program's first fifty years will provide a valuable new resource to those researchers examining the series and promises to serve as an apt tribute to the venerable "Hall of Fame" on its fiftieth anniversary. The contents of the publication will eventually be available on the Archive's Website at www.cinema.ucla.edu.

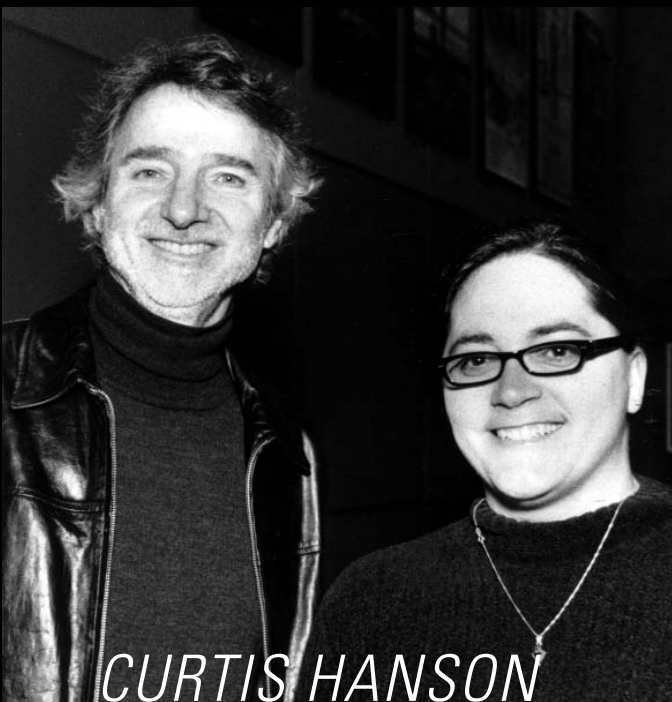
UCLA FILM AND TELEVISION ARCHIVE
presents



story synopses and critical reception summaries for all 179 original Hallmark specials presented between 1951 through May 6, 2001. Also included in the publication are key talent credits for each entry, an awards index and a timeline chronicling the historically significant milestones in the "Hall of Fame's" illustrious five-decade run. Pulitzer Prize-winning television critic Howard Rosenberg of the "Los Angeles Times" contributed the introduction to the exhaustive book—which will be a definitive reference

REALITY SQUARED

ARSC Manager Jim Friedman has edited "Reality Squared: Televisual Discourse on the Real," to be published this fall by Rutgers University Press. Through the 1980s and 1990s, the vogue for "reality-based television" has been evidenced by the rise of shows like "Who Wants to Be a Millionaire" and "Survivor." In this diverse volume, fourteen leading critics and scholars explore the representation of reality within the squared televisual viewing frame. Some other topics include: the Internet, the impact of global news events, weather predictions on the Weather Channel and the representation of criminality on "America's Most Wanted."



CURTIS HANSON

The Archive's Chair Curtis Hanson (shown above with Ernst Lubitsch's granddaughter Galen Goodpaster) has recently been elected to the Academy of Motion Picture Arts and Sciences' Board of Governors, representing the Directors' Branch. Hanson is a writer/director acclaimed for "L.A. Confidential," "The Wonder Boys" and a new film starring Eminem.

Photo: Barry Benjamin.

STEVEN RICCI ELECTED FIAF SECRETARY GENERAL

By Kelly Graml

The International Federation of Film Archives (FIAF), holding its annual Congress in Rabat, Morocco in April, elected Steven Ricci to the post of Secretary General.

Ricci is the Archive's Head of Research and Study and has been a member of FIAF's Executive Committee for the past eight years. FIAF is the preeminent non-profit association of moving image archives in the world. When founded in 1938, the Federation was comprised of four member archives. Its affiliates now include 126 archives in 71 countries from around the world. FIAF affiliates collectively hold 2.9 million moving image titles; and it is estimated that, collectively, their film holdings are in excess of 4.7 million prints or 12 billion feet of film.

"This honor is immense and the responsibility which comes with it is daunting," said Ricci. The Secretary General is in charge of the overall administration of the Federation, including organizing the Federation's annual General Assembly to facilitate communication among the membership and preparing all membership applications. Ricci noted the particularly important work of FIAF in coordinating the world's film archives: "Film preservation and film culture have never been the domain of a single country...Since film has always been a truly international art, its safeguarding must also be approached on an international basis."

The overall goal of FIAF is to promote moving image preservation through cooperative efforts among its affiliates. This includes joint restoration and documentation projects, resource-sharing to promote film heritage through screenings and publications, and working to ensure the permanent availability of archival materials for research and study by the largest possible range of publics.

At UCLA, Ricci is responsible for the Archive's educational programs, including research access to the collections, new media productions and the development of the first graduate degree program in moving image archive studies in North America. He received his doctorate in film studies from UCLA in 1996 and has worked at the UCLA Film and Television Archive since 1988.

AMERICAN INTERNATIONAL PICTURES

By Cornelia Emerson



"The Pit and the Pendulum" (Roger Corman, 1961).

The Archive has received a deposit from MGM of over 700 titles, primarily from American International Pictures. AIP was founded in 1954 by **James H. Nicholson** and **Samuel Z. Arkoff**, later joined by the legendary **Roger Corman**. The company quickly established its niche in the low-budget market with action, comedy and horror films, aiming mainly at teenagers and often showing on the drive-in circuit. Along the way, AIP revived the careers of older stars like Boris Karloff, Peter Lorre and Vincent Price. It was also the place where new actors and directors could get their start—including Jack Nicholson, Robert De Niro, Francis Ford Coppola and Peter Bogdanovich.

Perhaps the most famous AIP product was the 1960s series of **Edgar Allen Poe** adaptations starring Vincent

Price, with titles like "The Pit and the Pendulum" (Roger Corman, 1961), "Masque of the Red Death" (Roger Corman, 1965) and "War Gods of the Deep" (Jacques Tourneur, 1965) among other titles. Still, there was time for fun in the sun with the classic AIP beach movies starring Frankie Avalon and Annette Funicello, including titles like "Beach Party" (William Asher, 1963), "Beach Blanket Bingo" (William Asher, 1965) and "How To Stuff a Wild Bikini" (William Asher, 1965). The later 1960s also saw the launch of the biker-film genre with "The Wild Angels" (Roger Corman, 1966), and AIP reflected the youth-rebellion of the times with movies like "Wild in the Streets" (Barry Shear, 1968) and "Riot on Sunset Strip" (Arthur Dreifuss, 1967).

In the 1970s, AIP began to target the urban youth market with blaxploitation pictures, sometimes crossed with horror as in "Blacula" (William Crain, 1972), its sequel "Scream, Blacula, Scream" (Bob Keljan, 1973) and the voodoo-tinged "Sugar Hill" (Paul Maslansky, 1974). "Cooley High" (Michael Schultz, 1974) depicted an inner-city high school. As the 1970s progressed, AIP began financing more big-budget films. "The Island of Dr. Moreau" (Don Taylor, 1977) and "The Amityville Horror" (Stuart Rosenberg, 1979) are examples of this trend. Eventually, though, overspending led to AIP's demise. In 1979 it merged with **Filmways** (later bought by **Orion Pictures**).

The American International Pictures collection at UCLA constitutes a treasure trove of American popular culture from the mid-twentieth century and is a valuable addition to the Archive's holdings.

GETTY EXCURSION

On July 10 and again on July 19, two groups of Archive staffers visited the Getty Research Institute to view the Werner Nekes collection of early optical devices dating from the mid-eighteenth to the early twentieth century. Such items are generally classified as "pre-cinema," as they chart the evolving nature of visual perception in modern European culture. Isotta Poggio of the Getty demonstrated the use of the devices.

ARTHUR FRIEDMAN

Actor, professor and historian Arthur Friedman has died at age 81. Professor emeritus in the School of Theater, Film and Television, Friedman taught at UCLA from 1948 to 1990. In the 1950s he produced a radio series, "Turning Point," featuring interviews with over one hundred entertainment pioneers including early film stars such as Lillian Gish, Harold Lloyd and Mary Pickford. Using the stage name Arthur Bernard, he appeared in television series including "Mannix," "Star Trek" and "Lancer." He had roles in the miniseries "Rich Man, Poor Man" and "War and Remembrance." In addition to UCLA, Friedman taught at USC and the University of British Columbia. He served as a curator for the UCLA Film and Television Archive and the Academy of Television Arts and Sciences.



FRUIT CHAN

Hong Kong filmmaker Fruit Chan holding a durian at the screening of "Durian Durian" (2000) on May 26.

Photo: Barry Benjamin.

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MOTION PICTURE ACQUISITIONS

Robert Altman, via his Sandcastle 5 Productions, upgraded his holdings at the Archive by depositing "Secret Honor" (1984), "Kansas City" (1996), "Afterglow" (1997), "A Perfect Couple" (1979), "Vincent & Theo" (1990), "Jazz '24" (1996) and "The Long Goodbye" (1973). The first contributions to the **Directors Guild of America-Motion Picture Industry Conservation Collection** at UCLA began to arrive. From Sony came: "The Animal" (Luke Greenfield, 2001), "Joe Dirt" (Dennis Gordon, 2001), "Tomcats" (Gregory Poirier, 2001), "Vertical Limit" (Martin Campbell, 2000), "A Knight's Tale" (Brian Helgeland, 2001), "The Wedding Planner" (Adam Shankman, 2001), "Saving Silverman" (Dennis Dugan, 2001), "Charlie's Angels" (Joseph McGinty Nichol, 2000) and "The Sixth Day" (Roger Spottiswoode, 2000). From New Line Cinema came "Thirteen Days" (Roger Donaldson, 2001) and from Dreamworks came "The Legend of Bagger Vance" (Robert Redford, 2000). Miramax contributed "Bounce" (Don Roos, 2000), "Spy Kids" (Robert Rodriguez, 2001) and "Get Over It" (Tommy O'Haver, 2001). A large collection of 16mm prints were placed on deposit by MGM. Over 700 titles mainly from **American International Pictures** were included in the collection that totaled over 3,200 reels. (See article on page 12.) The Archive also received a donation from Julie Sobka of the Hollywood Editing Center. Among the films donated were titles from the Mexican director Miguel Contreras Torres, including preprint material for "The Mad Empress" (1940), which will be retained by UCLA for a future preservation project. "Pancho Villa Returns" (1950), "Maria Magdalena" (1946) and "The Last Rebel" (1956) will be repatriated to the Filmoteca de la UNAM in the very near future.

SCREENINGS

The **Stanford Theatre** continued its "Hollywood Musicals 1929-1939" and "Hollywood Musicals 1940-1950" series with many Archive prints (including some of the original nitrate studio prints). The Archive was also pleased to support The Stanford Theatre throughout the summer and early fall with the "Classic Favorites From Hollywood's Golden Age" film series. The "Classic" series included such Archive holdings as "The Big Sleep" (Howard Hawks, 1946), "Sabrina" (Billy Wilder, 1954) and "Holiday" (George Cukor, 1938).

The **Silent Society** ran "Farmyard Follies" (Walter Lantz, 1928) for its 15th Anniversary celebration at the Egyptian Theatre in early April. "Seven Men From Now"

(Budd Boetticher, 1956) continues its successful world tour with screenings at the **Seattle International Film Festival**, in Spain at the **Cinema Jove International Film Festival**, and in Germany at **Filmfest Munchen**. "Bullfighter and the Lady" (Budd Boetticher, 1951) was presented by the **Museum of Fine Arts, Houston** in June and in July at the **Brisbane International Film Festival** in Australia. Locally, the **L.A. Conservancy** ran "News of the Day, Volume 15, Issue 280" during their very successful annual "Last Remaining Seats" series. Archive titles were also exhibited at the following venues: the American Museum of the Moving Image (Astoria, Long Island), the Film Forum (New York), the Museum of Modern Art (New York), the Library of Congress (Washington D.C.), the Los Angeles County Museum of Art, the Silent Film Festival (San Francisco) and the International Film Festival Locarno (Switzerland).

At UCLA's own **James Bridges Theater**, "The Rains Came" (Clarence Brown, 1939), "Moonrise" (Frank Borzage, 1948), "Road to Morocco" (David Butler, 1942), "Moulin Rouge" (John Huston, 1952) and "Million Dollar Legs" (Edward Cline, 1932) were all screened as part of the regular "Archive Treasures" series. Archive prints were also used in "The Films of Ernst Lubitsch" series in April, the "Gary Cooper: Man of the West" series in May and "The Cinematography of James Wong Howe" program and "From the Factory: Andy Warhol's Films" during the Archive's summer season.

TELEVISION ACQUISITIONS

The television collection at the Archive has received many new and exciting donations and deposits in the last several months. Margaret A. Durante, widow of the legendary **Jimmy Durante**, has donated 16mm and 35mm prints which cover a sizable portion of the comedian's television career. The programs in the Jimmy Durante collection include 57 episodes of the "The Jimmy Durante Show" (NBC, 1954-56), 7 episodes of the "4 Star Revue" (NBC, 1950-51), 15 episodes of the "All Star Revue" (NBC, 1951-53) and 9 programs of the "Colgate Comedy Hour" (NBC, 1953-54).

The Archive is proud to continue its longtime relationship with the Emmy Awards. **The National Academy of Television Arts and Sciences** donated 179 programs on 3/4" and VHS tapes of the 27th Annual Daytime Emmy Award nominees. In addition, 142 Betacam SP tapes of programs nominated for the 52nd Los Angeles Area Emmy Awards were donated to the collection. The Archive was

also pleased to receive 300 16mm kinescopes of "What's My Line?" (CBS, 1952-67) from **Mark Goodson Productions**. Other donations and deposits of interest include the entire series of "Freaks and Geeks" (NBC, 1999-2000) on 3/4" tape from **Dreamworks, SKG**; **KABC's** "Battle for LA: The Mayoral Debate" (KABC, 5/31/00) on Betacam SP tape; and several D2 videotape entries in the famous **Hallmark Hall of Fame** series, including "The Flamingo Rising" (CBS, 2/4/01), "Lost Child" (CBS 11/19/00) and "Skylark" (CBS, 2/7/93). A Digital Betacam copy of **PBS's** fascinating four-part documentary series "Cadillac Desert" (PBS, 1997) was also acquired.

COMMERCIAL SERVICES

Excerpts from the extensive Hearst Metrotone News Collection and the KTLA news footage collection continue to be licensed to various entertainment companies looking for footage. **NBC** continues the significant task of assembling past Olympics footage to be presented in conjunction with their coverage of next year's Winter Olympics in Salt Lake City. Commercial Services has just renewed an agreement with **ESPN** and **ESPN Classic** to be the primary supplier of historical sports-related footage for both cable stations. **Warner Bros. Home Video** used behind-the-scenes footage for the new DVD releases of "Mutiny on the Bounty" (Lewis Milestone, 1962) and "Quo Vadis?" (Mervyn LeRoy, 1951). In addition, **The Walt Disney Company** used newsreel footage for their DVD release of the "Davy Crockett" series. Archival footage was also seen in **AMC's** "Backstory" episodes on the making of "Hush...Hush Sweet Charlotte" and "Carmen Jones." Footage of the legendary Marlene Dietrich will be used in an upcoming German television documentary. A&E's "Biography," MSNBC's "Headliners and Legends with Matt Lauer," E! Entertainment's "Mysteries and Scandals" and "True Hollywood Stories," and The History Channel's "This Week in History" have all continued accessing the Archive for their programs.

TRAVEL

Archive Director **Tim Kittleson** and Head of Research and Study **Steven Ricci** attended the annual FIAF (Federation Internationale des Archives de Film) Congress in Rabat, Morocco in April. Ricci was elected Secretary General of FIAF at this Congress (see article on page 11). He also attended Executive Committee meetings before the Congress. On May 5, Preservation Officer **Robert Gitt** traveled to Palm Springs to present a newly restored print of Roy Rogers' first film, "Under Western Stars" (1938) at the Palm Springs Western Film Festival, held at the Palm Springs Desert Museum. The

restoration was done in cooperation with the Roy Rogers-Dale Evans Museum. In June, Cataloging Supervisor **Martha Yee** attended the American Library Association meeting in San Francisco, where she became Chair of the Cataloging and Classification Section of the Association for Library Collections and Technical Services. Cataloger **Jane Johnson** also attended the meeting.

STAFF NOTES

The Archive has seen several staff changes over the past few months. Zoe Burman and Joshua Hirsch have left the Archive Research and Study Center; **Mark Quigley**, who worked for ARSC in the past while completing his MFA in screenwriting at UCLA, is the new Reference and Outreach Coordinator. New Media Coordinator Sally Hubbard has also resigned, taking a new position at the Getty Research Institute. Accounting Assistant Jacqueline Archuleta has left the Archive; her position has been taken by **Stephanie Tarvyd-Johnson**, who comes from the American Film Marketing Association. Long-time Financial Officer Warren Thomson has moved on to work at the UCLA Neuropsychiatric Institute. **Debbie Marie Garcia**, formerly of the Department of Radiological Sciences, has become the new Financial Officer for the Archive. **Todd Wiener** has become Assistant Motion Picture Archivist. Film Laboratory Technician Jim Hahn has departed, and his position will be taken by **James Mockoski**. **Julia Devine** is also a Film Laboratory Technician. Clarence Fong, Office Assistant in Commercial Services, has departed as well. **Amy Axvig** will take his position. Finally, **Amy Mockoski** has become a Cataloging Assistant, **Brian Stephens** is the new Order Processor in Commercial Services, and **Barbara Whitehead** has become a Collection Services Assistant.

FALL PROGRAMS By Cornelia Emerson



Above: "Dr. Mabuse, the Gambler"
(Fritz Lang, 1922).

A rare print of the famous German Expressionist silent "**Dr. Mabuse, the Gambler**" (1922) will screen at the Archive on October 11 in conjunction with the Los Angeles County Museum of Art's series on **Fritz Lang**, who later became known as a leading German expatriate filmmaker in the United States. "Dr. Mabuse" is at once an exciting thriller and a devastating social portrait of a criminal mastermind exploiting the malaise of post World War I

Berlin. The screening will have live musical accompaniment.

Starting in October, "**The Films of Ermanno Olmi**" is an 11-film tribute to one of the greatest contemporary Italian directors. Internationally acclaimed for his depiction of turn-of-the-century Northern Italian peasants in "The Tree of Wooden Clogs," which took the Palme d'Or at Cannes in 1978, Olmi's profoundly humanistic world view also encompasses the Milan of "Il Posto" (1961) and the Sicily of "The Fiances" (1963). Working with non-professional actors, in naturalistic settings, Olmi shows the influence of Neorealism matched with formalistic elegance and inventiveness.

In November, the Archive presents a 20-film retrospective of Japanese director **Kon Ichikawa**. Best known for his anti-war films "The Burmese Harp" (1956) and "Fires on the Plain" (1959), Ichikawa is a filmmaker with a tremendous mastery of different subjects, genres and tones—from the formal documentary of "Tokyo Olympiad" (1963) to the skillful adaptation of the famous novel "The Makioka Sisters" (1983).

Archive Home Page

Want to learn more about the Archive? Visit us at our Website. You'll get up-to-date screening listings, plus information on our vast collections, world-renowned preservation program, stock footage licensing and more. Find us at www.cinema.ucla.edu.

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