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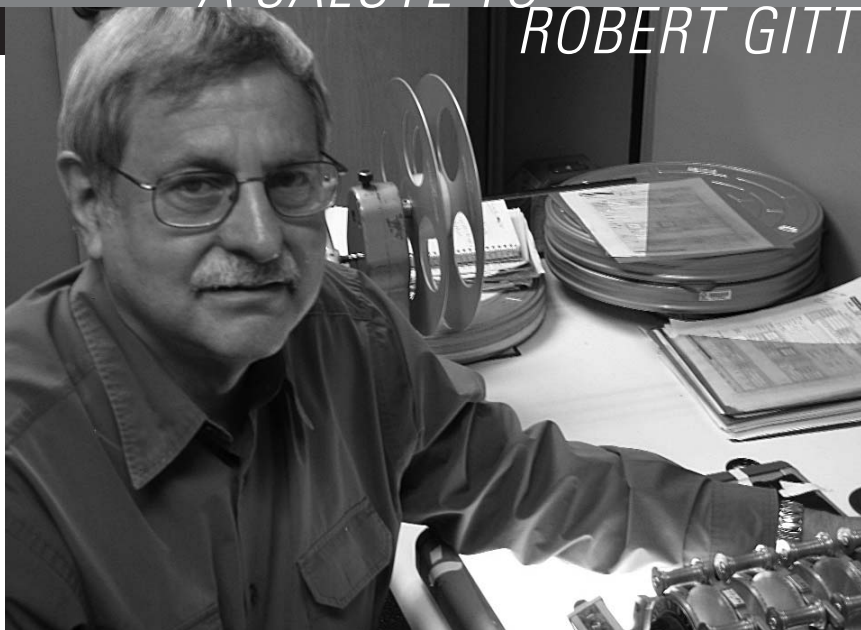
October/November 2005

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A SALUTE TO By Cornelia Emerson and Charles Hopkins ROBERT GITT

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Top: Robert Gitt.

Above: "Paths of Glory" (Stanley Kubrick, 1957).

Below right: "The Big Sleep" (Howard Hawks, 1946).

Opposite page, top: Harold Lloyd in "The Freshman" (Sam Taylor and Fred Newmeyer, 1925).

Preservation Officer Robert Gitt, who has been chiefly responsible for building the Archive's worldwide reputation for excellence in film preservation and restoration, has officially retired from University service. However, he will continue as Preservation Officer on a part-time basis, using his wealth of experience on special preservation projects. The Archive salutes him on this milestone in his career, and is delighted that he will continue to work with us as our first "archivist emeritus."

Robert Gitt was born in Hanover, Pennsylvania, and attended Dartmouth College. After graduating from Dartmouth in 1963, Gitt worked for **Dartmouth College Films**, where he programmed, publicized and presented a yearly series of classic films at the Hopkins Center arts complex. Among the programs he curated were early tributes to directors Jean Renoir and Joseph Losey.

In 1970, Gitt joined **The American Film Institute** in Washington, D.C., where he was responsible for establishing the technical standards and overall quality of presentation for the AFI Theater at The John F. Kennedy Center for the Performing Arts. He became the AFI's Technical Officer in 1973, and began to work on film restoration projects such as Frank Capra's "Lost Horizon" (1937).

In 1977, Gitt joined the staff of the UCLA Film & Television Archive as its first Preservation Officer. Since that time, working in close collaboration with YCM, Cinetech and other Los Angeles area labs, he has personally preserved or supervised **the preservation of more than 360 feature films**, as

well as hundreds of shorts and newsreels. It is no exaggeration to say that Gitt created the film preservation program at UCLA and guided it to its present eminence in the field.

Along the way, Gitt has developed extraordinary expertise in the historical development of **motion picture color and sound technology**, presenting lectures on these topics to audiences around the world. One of his lectures, "A Century of Sound: The History of Sound in Motion Pictures," is the basis for an educational DVD the Archive is developing in partnership with the Rick Chace Foundation.

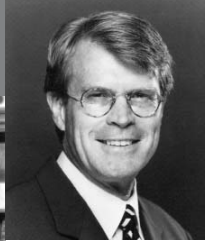
One of Gitt's first important projects at UCLA was the restoration of the original, full-length version of Orson Welles' **"Macbeth"** (1948), complete with the Scottish accents that were dubbed into standard English for the film's first American release. Another important early project was the intricate restoration (with Richard Dayton of YCM) of Rouben Mamoulian's **"Becky Sharp"** (1935), the first three-color Technicolor feature. As a complement, Gitt later collaborated with Pete Comandini of YCM to restore **"The Toll of the Sea"** (Chester Franklin, 1922), the earliest surviving two-color Technicolor feature.

In recent years, some of his more noteworthy projects have included: **"The Barefoot Contessa"** (Joseph L. Mankiewicz, 1954), starring Humphrey Bogart and Ava Gardner; Elia Kazan's **"A Face in the Crowd"** (1957) and the controversial **"Baby Doll"** (1956); Frank Borzage's 1932 version of **"A Farewell to Arms,"** including the original tragic ending and the studio-dictated happy ending that was added for general release; Stanley Kubrick's anti-war drama **"Paths of Glory"** (1957); and **"The Night of the Hunter"** (1955), the only film ever directed by Charles Laughton. For the latter film, Gitt preserved both the



ON THE COVER

A roundup of prominent preservation projects by Robert Gitt, clockwise from left: "A Farewell to Arms," "Abe Lyman and His Orchestra" (Vitaphone short), "Romola," "A Face in the Crowd" and "The Night of the Hunter."



DIRECTOR'S LETTER

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At twenty pages, this issue of "Archive" is bigger and better than ever, covering all the exciting events and developments of the 2004-05 academic year.

The two lead articles are intimately linked, because both spotlight the UCLA Film & Television Archive's deep commitment to saving the unique art form of the twentieth century through film preservation and restoration. On pages 2-3, we salute the extraordinary career of **Preservation Officer Robert Gitt**. Coming to UCLA in 1977, Robert Gitt essentially created the Archive's film preservation program. Through his profound knowledge of film history and technology, his technical skill and artistry, he put UCLA on the map as an international leader in the field. Bob officially retired from the University in 2005, but we are pleased that he is continuing his work at the Archive on a part-time basis. We look forward to enjoying many more of Bob's meticulous restorations in the years to come.

On pages 4-5, we cover some important developments in the evolution of the **Stanford Theatre Film Laboratory** at the Archive. In close partnership with the Packard Humanities Institute, for several years we have been developing a film laboratory to support the preservation program. Originally housed at the Archive's Cahuenga Boulevard facility in Hollywood, in 2004 the laboratory received a generous offer of donated equipment from Crest National—as well as the chance to move into much more suitable quarters in this commercial lab's former facility on Seward Street, also in Hollywood. PHI and the Archive were equally committed to seize this opportunity to more fully develop the Stanford Lab's capabilities for preservation and restoration.

Fall is the time of year when we reach out to our old friends on the **Archive Council**, asking them to renew their memberships--and to new friends who we hope will consider joining this all-important support group. We have no state funding for our preservation work or our public programming, so the Archive Council's generosity is critical to our success. Please consider giving us your support this year.

Timothy Kittleson
Director

complete feature and over three hours of outtakes documenting Laughton's methods as a director. In an earlier project, he restored a rarely seen pre-release version of **"The Big Sleep"** (Howard Hawks, 1946) that clarifies many of the plot's twists and turns. Gitt has also worked on the restoration of many early **Vitaphone** sound-on-disk features and shorts (1926-30), producing modern sound-on-film prints that can be shown on any standard 35mm projector.

Silent films Gitt has restored include: Roland West's old dark house melodrama **"The Bat"** (1926); Frank Borzage's sentimental classic **"Humoresque"** (1920); Henry King's historical epic **"Romola"** (1924), from the novel by George Eliot; and some of **Harold Lloyd's best-known comedies** including "Grandma's Boy" (Fred Newmeyer, 1922) and "The Freshman" (Sam Taylor and Newmeyer, 1925).

In 1991 Gitt and the UCLA Preservation program received **The British Film Institute Archival Achievement Award**, and in 1995 he was awarded the **Prix Jean Mitry** at the Pordenone Silent Film Festival. He is much in demand as a speaker at archives and film festivals around the world, where he has done much to raise public awareness of the role of archives in advancing the cause of moving image preservation. Gitt is a member of SMPTE (The Society of Motion Picture and Television Engineers) and The Academy of Motion Picture Arts and Sciences.

It has been the Archive's privilege to be associated with Robert Gitt for the past three decades of his distinguished career.

STANFORD THEATRE FILM LABORATORY



Far left and center: Sean Hewitt working on the analyzer.

Above: Masis Markar replenishing the tinting machine tank.

Left: Richard Smith, Laboratory and Technical Services Manager.

In recent years, **The Packard Humanities Institute** and **The Stanford Theatre Foundation** have partnered with the Archive to develop a photochemical laboratory to provide on-site printing and timing services to the Archive's film preservation program. In 2003, a major step toward advancing the **Stanford Theatre Film Laboratory** to the status of a full-service facility was taken when the Archive hired **Richard Smith**, formerly Director of Technical Services at Consolidated Film Industries/Technicolor, as Film Laboratory and Technical Services Manager. Smith was given the mission of building the Stanford Lab in the Archive facility on Cahuenga Boulevard in Hollywood into a fully functional, high quality film preservation and restoration laboratory.

Smith quickly realized that space limitations in the Cahuenga facility would restrict his ability to expand services by adding much needed equipment and hiring experienced staff. It was at this point that the Archive was approached by **Ron Stein of Crest National**, a commercial laboratory with premises on Seward Street in Hollywood, with an offer to donate Crest's entire inventory of film equipment because Crest had decided to focus on providing digital post-production services to the Hollywood industry. Stein also suggested that the Archive lease the Seward Street building to avoid having to move the equipment to Cahuenga Boulevard or another location.

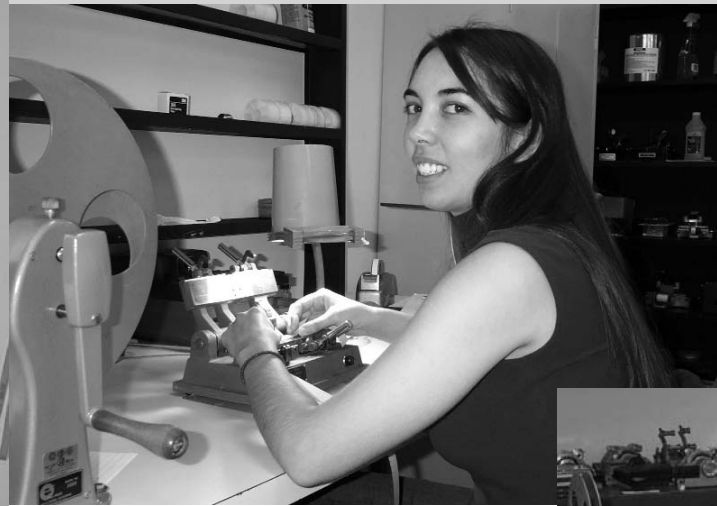
This was in fact the perfect solution to the problems facing the lab in its existing location, and **PHI and the Archive**

began developing plans for the Seward Street property.

During the summer of 2004, Smith and his staff dismantled the Cahuenga Boulevard lab and packed everything into shipping containers in preparation for the move. Once they were settled in the Seward Street facility, the staff spent the next few months cleaning, refurbishing and reorganizing the rooms designated for the laboratory into a functional layout. In November 2004, the Archive's **Preservation staff** moved their offices to Seward Street and set up restoration workrooms in space that was not needed by the laboratory.

The new facility contains extra space on the second floor that will enable the Archive to expand into two other areas of restoration. One area slated for development during the coming year is **Digital Audio Restoration**. In this unit, motion picture sound tracks and other forms of audio media will be transferred first to a digital tape format and then to a computer hard drive for restoration and cleanup to remove pops, clicks and other unwanted noise. The completed tracks will be re-recorded to digital tape and finally copied onto a film sound track negative for film print duplication. The second area to be developed is **Digital Moving Image Restoration**. This unit will be planned and configured using the most current digital technology available when development begins.

During the setup phase at the Seward facility, the Archive received a grant from PHI to purchase a new **BHP 35mm**



Left: Masis Markar at the BHP 35mm wet gate panel printer.

Above: Jillian Borders prepping film.

Right: Brian Graney at the bench.

wet gate panel printer which came with a set of normal printing heads and special heads for printing shrunken film. By the beginning of April 2005, after receiving the permits necessary to operate in the new location, the lab was able to start testing its new equipment and produce its first film elements since it closed down in the summer of 2004. At the present time, the lab has the capability to enlarge images from 16mm to 35mm film and to produce 35mm duplicate negatives, master positives, and projection prints from the original elements in the Archive's collection. Smith continues to look for ways of adding new capabilities, such as in-house film processing, to existing lab services. The goal is eventually to free the Archive from relying on outside labs for all but the most specialized restoration services.

In the Seward Street facility, the Archive has continued its project of enlarging from 16mm to 35mm many of the **rare silent features and shorts in The Stanford Theatre Collection**. Stanford Collection films the lab has worked on

since April include "For Alimony Only" (William C. de Mille, 1926), with Leatrice Joy and Clive Brook; "Gigolo" (William K. Howard, 1926), with Rod La Roque; "Stella Maris" (Charles J. Brabin, 1925), with Mary Philbin; and "Back to God's Country" (Irvin Willat, 1927), with Renée Adorée and Robert Frazer.

Current 35mm to 35mm projects include the comedy classics "Topper" (1937) and "Topper Takes a Trip" (1939), both directed by Norman Z. McLeod; "Magic Town" (William Wellman, 1947), with James Stewart and Jane Wyman; and "Captain Fury" (Hal Roach, 1939), a swashbuckling adventure story starring Brian Aherne as an exiled Irish patriot who leads an uprising against an evil land baron (George Zucco) in nineteenth century Australia. "Koko Packs Up" (1925), a cartoon produced by the Fleischer Studios, is another 35mm to 35mm project; and the lab is also copying reels of nitrate home movie film featuring the great comedian Harold Lloyd and his family.

In addition to Smith, the Stanford Lab staff consists of Film Preparation Technicians Jillian Borders and Brian Graney, Optical Printer Operator Sean Hewitt, Administrative Assistant Carmen Ketola, Contact Printing/Tinting Operator Masis Markar, and Film Timer Edward Weyer. Smith and his staff look forward to a productive 2006 during which they will complete many projects for the Archive's Preservation division. The Archive looks forward to continuing its successful partnership with PHI and The Stanford Theatre Foundation to develop the Stanford Lab into a full-service preservation laboratory.

Photos: Donna Ross.



The most recent edition of “The Movie That Inspired Me,” hosted by writer-director and Archive Chairman **Curtis Hanson**, took place in Winter 2005. This unique series deals with film in a very personal and emotional way, as film artists are invited to present and share their feelings about a particular movie that

had the most profound influence on their life or career. This year’s guests were special-effects wizard Ray Harryhausen (“The 7th Voyage of Sinbad,” “Jason and the Argonauts”), writer-director Alexander Payne (“Election,” “About Schmidt,” “Sideways”) and comedienne Lily Tomlin (seen most recently in “I Heart Huckabees”).



For the screening of “King Kong” (Merian C. Cooper and Ernest B. Schoedsack, 1933) (*above*) on January 19, **Ray Harryhausen**

talked about how that movie changed his life. “I was thirteen at Grauman’s Chinese on Hollywood Boulevard, and I couldn’t get it out of my mind.” He learned about stop motion, began experimenting with models in his garage and made a sample reel that landed him a first film job with George Pal. Then followed a long career devising techniques to marry live action to the animation of three-dimensional objects in the classic mythological sagas that defined his style. Asked by Hanson about contemporary



special effects, Harryhausen responded: "I admire CGI, but sometimes it's too real. Stop motion seems to add to fantasy film. It gives the frightening effect of a nightmare." At the end of the evening, Harryhausen

summed up his own career: "I wanted to put things on the screen from the storybook point of view of these wonderful creations from mythology and the Sinbad stories."

On January 22, UCLA alumnus **Alexander Payne** chose to screen "The Breaking Point" (Michael Curtiz, 1950) (*above left*), starring John Garfield and Patricia Neal. He lauded its "sturdy craftsmanship, economy, efficiency, tough and brutal and cynical—the style of unsentimental filmmaking that makes Warner Bros. movies date less than other studios." Continuing the thought, he said: "They just made better movies than they do now. Are we so radically different as a culture that we can't make good pictures anymore with complex characters? We have this wonderful heritage of these movies with tough dialogue." Speaking of the importance of location in his own films, he commented: "I have a kind of documentary sense in fiction filmmaking... It's an instinctive process of spending some time in a place; it's about observing and being faithful to what I see."

Lily Tomlin, the famed comedienne of stage and screen, came on January 28 to share "Wicked Woman" (Russell Rouse, 1954) (*above right*) with the Archive audience. Her fascination with the film stemmed from when she was fourteen, working as an usherette at the Avalon Theater in Detroit, where she saw it

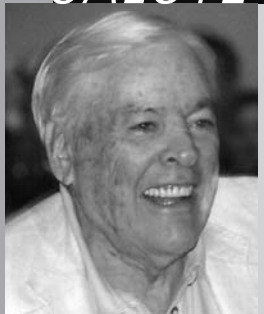


fourteen times in two weeks. "I loved that this woman who comes into town on a bus causes everything in the movie to happen. It was so

empowering. The woman in the other movie on the double bill, "The Moon is Blue," was a good girl and never does anything. I was conscious throughout my teen years of the double standard... attracted to the good woman/bad woman dichotomy." Along with amusing anecdotes about the creation of characters like Ernestine, she shared some surprises about the actresses who influenced her—Lana Turner, Brigitte Bardot, Jeanne Moreau. Asked by Hanson about her own choices in film roles, she said: "Just interesting material. I try not to do anything that debases the species. It excludes a lot of Hollywood films, but they exclude me too. I love physical comedy, and when you can put it together with content it's really great."

*Photo of Curtis Hanson: Courtesy A.M.P.A.S.
Other Photos: Todd Cheney.*

SALUTE TO DON SIEGEL



Above: Clint Eastwood and Curtis Hanson.

Left to right: Kevin McCarthy, Angie Dickinson, Mrs. Don Siegel and Chief William J. Bratton with Curtis Hanson.

In July and August 2005, the late director Don Siegel was given an Archive retrospective hosted by Archive Chairman Curtis Hanson that showcased acknowledged masterpieces as well as lesser-known rarities from Siegel's long and varied career. Opening night at the Academy of Motion Picture Arts and Science's Samuel Goldwyn Theatre on July 20 featured a rare appearance by actor-director **Clint Eastwood**, who starred in five pictures for Siegel, including "Dirty Harry" (1971), "The Beguiled" (1971) and "Escape from Alcatraz" (1979). He joined **Curtis Hanson**, also a friend of Siegel's, to discuss Don Siegel's work and the director's influence on his own career. The evening was capped off with a screening of

a new print of "Invasion of the Body Snatchers" (1956). On August 4, actor **Clu Gulager** appeared to talk about working with Siegel in "The Killers" (1964). On August 8, a showing of the only 35mm print known to exist of "Madigan" (1968) brought out another very special guest—**LAPD Chief William J. Bratton**. In both a pre- and post-film discussion, also moderated by Hanson, the Chief explained why he felt "Madigan" was among the finest police procedurals ever made, and how the movie and the novel upon which it is based actually inspired in him a desire to be police commissioner of New York City, an office he attained in 1994.

Photos: Courtesy A.M.P.A.S.
Photo of Chief Bratton and Curtis Hanson: UCLA Photography.

THE FILM FOUNDATION

In 2004-05, the Archive was the recipient of a generous grant of \$228,300 from The Film Foundation, an organization created by Martin Scorsese and a distinguished group of fellow filmmakers, including Woody Allen, Robert Altman, Francis Ford Coppola, Clint Eastwood, Stanley Kubrick, George Lucas, Sydney Pollack, Robert Redford and Steven Spielberg. Feature films to be preserved are "A Walk in the Sun" (Lewis Milestone, 1945), the Hal Roach-directed "Turnabout" (1940) and another Lewis Milestone film, based on the John Steinbeck novel, "Of Mice and Men" (1939), which is funded in partnership with the Hollywood Foreign Press Association. The 109-minute "Macbeth" (Orson Welles, 1948), which was preserved by the Archive in the past, will be upgraded, and the 89-minute version that was generally released will be preserved as well. Finally, work will be completed on several rare silent films including "The Red Kimona" (Walter Lang, 1925) and the serial "The Adventures of Tarzan" (Robert F. Hill and Scott Sidney, 1921). The Film Foundation will be honored on a new major donor wall in UCLA's Court of Philanthropy, which recognizes cumulative donations of \$1 million or more.

GIVING OPPORTUNITIES

Direct Gift

By credit card or check (payable to The UCLA Foundation). To charge your gift to your credit card, please call 310-206-1477. Gifts of \$1,000 and above qualify for membership in the Archive Council, the UCLA Film and Television Archive's annual support group.

Matching Gifts

Many employers will match employees' gifts to the Archive. Send a gift (payable to The UCLA Foundation) accompanied by a matching gift form obtained from the employer's personnel or employee relations office.

Securities

The full market value of gifts of appreciated securities is tax deductible. In most cases, appreciation in the value of the security benefits the Archive and is not taxable to the donor.

Real Estate

Real property, either in entirety or in part, can be deeded to The UCLA Foundation to benefit the Archive. It is possible to arrange a sizable tax deduction by deeding a home to the Archive, while continuing to occupy the property for life.

Gifts with Lifelong Income

Donors can transfer money, securities or real estate in trust to the Archive and receive income for themselves (or another) for life. The trust can be managed by The UCLA Foundation. Donors may receive immediate tax benefits, and ultimately the Archive receives the trust property.

Bequests

In writing a will or living trust, donors can specify that they would like their estate to benefit the Archive.

FOR FURTHER INFORMATION, PLEASE CONTACT:

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*Deceased

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ACADEMY FOUNDATION

The Academy Foundation has announced a grant of \$15,000 to support preservation internships for three students in UCLA's Moving Image Archive Studies Program during 2005-06, in which each student will fully preserve a short silent film. The grant also funds an intensive orientation to the operations of the Archive for MIAS students.

BIJAN AMIN AND SORAYA AMIN FOUNDATION

Mark Amin of the Bijan Amin and Soraya Amin Foundation made a generous donation of over \$8,000 to fund the Archive's annual celebration of Iranian cinema. For several years, he has been a vital partner in presenting this critically acclaimed program, which is especially popular with the local Iranian community.

CONTEMPORARY CHINESE CINEMA GARNERS FUNDING

The Edna and Yu-Shan Han Charitable Foundation, which is dedicated to promoting understanding of Chinese culture, made it possible this year to bring Archive audiences a new series on contemporary cinema from this fast-changing society through a \$10,000 gift. Archive Council members Robert and Patsy Sung, who guide the foundation's work, have been stalwart supporters of the Archive's efforts to spotlight Chinese filmmaking.

THE HUGH M. HEFNER FUND TOPS \$1 MILLION

With a pledge of \$31,170 over five years, The Hugh M. Hefner Fund has surpassed the \$1 million mark in gifts to the Archive. Mr. Hefner's generosity will be honored on UCLA's new major donor wall in the Court of Philanthropy. Hefner gifts have funded both preservation and public programs, as well as the production of documentary films on leading figures in early cinema. This most recent gift will help the Archive show original nitrate prints and will support advertising to enhance audience development.

INTERNATIONAL SUPPORT FOR ARCHIVE PROGRAMMING

The Archive is renowned for bringing the very best of international films to Los Angeles audiences. In this we often have the support of a variety of foreign governmental and cultural organizations. In 2004-05, the Goethe Institute sponsored the Leni Riefenstahl series and symposium, and the Japan Foundation assisted with the Ozu retrospective. The UK Film Council supported the salute to Graham Greene with a contribution of \$5,000; TV5, a cable channel devoted to French programming, gave \$5,000 to fund the Maurice Pialat program; and the gala tribute and series honoring the legendary Greta Garbo was made possible in part by a \$6,000 contribution from the Consulate General of Sweden in Los Angeles.

RON ISROELIT MEMORIAL

The family and friends of the late film industry veteran Ron Isroelit decided to honor his memory with donations to the Archive for the preservation of a short film. "Hog Wild" (James Parrott, 1930), one of Laurel and Hardy's best-known comic shorts, is the preliminary choice. So far, approximately \$3,000 has been raised for this purpose.



The Archive would like to gratefully acknowledge JetBlue Airways for their generous gift of round-trip tickets for travel within the United States. These tickets will allow filmmakers to participate in various screenings or meet administrative travel needs of the Archive. We are very appreciative of JetBlue Airways' generosity, and hope this will be a long and mutually successful relationship.

BUSTER KEATON SERIES GATHERS SUPPORT

This summer's comprehensive retrospective on the great silent comedian Buster Keaton was made possible by donors from across the United States. The Hugh M. Hefner Fund contributed \$10,000; while New York's Kino Video (the distributor of Keaton DVDs) and the Ira M. Resnick Foundation each donated \$5,000.

LOUIS B. MAYER FOUNDATION

The Louis B. Mayer Foundation has made a two-year grant of \$62,400 to enable the Archive to begin digitizing portions of the Hearst Metrotone News Collection for dissemination on the Internet. The Hearst Collection is a vast reservoir of sounds and images of twentieth century history, and it has long been our dream to make these more available to students, scholars and the wider public.

MYRA REINHARD FAMILY FOUNDATION PLEDGE

The Myra Reinhard Family Foundation has pledged \$183,463, to be given in grants to the Archive over the next five years. This pledge will bring the foundation's cumulative giving to \$1 million, qualifying it for a place on the new major donor wall in the Court of Philanthropy at UCLA. In 2005, the foundation granted \$39,800 to the Archive. Some \$28,800 funds salaries for staff to digitize newsreels from the Hearst Metrotone News Collection. Another \$11,000 supported the presentation of the Archive's International Preservation series this summer.

RIGLER-DEUTSCH FOUNDATION

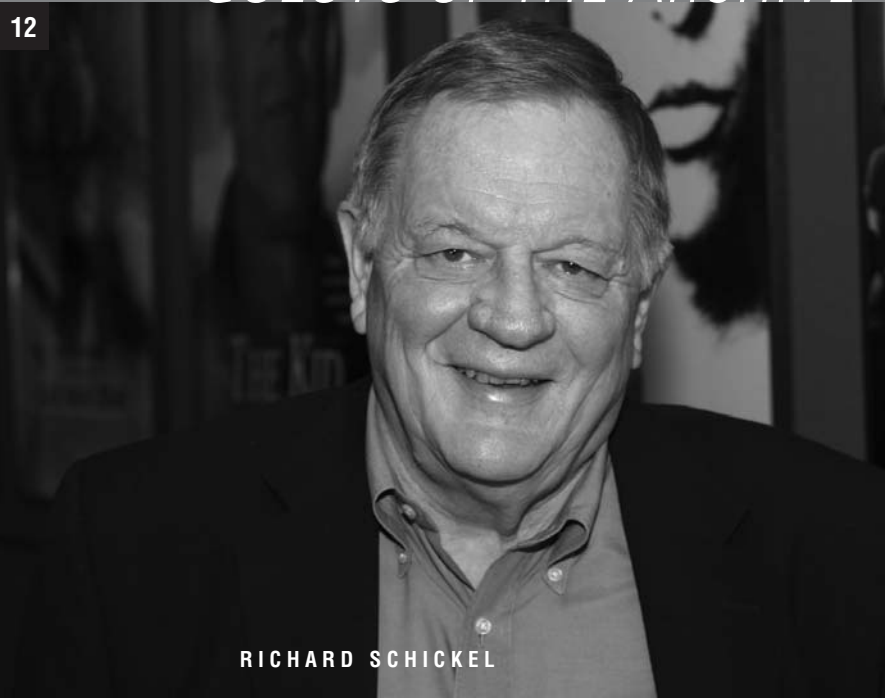
The Lloyd E. Rigler-Lawrence E. Deutsch Foundation made a contribution of \$25,000 to fund last summer's International Preservation series, a roundup of important preservation projects from around the world. A special extension of this series focusing on silent horror films, taking place in October 2005, is also being supported by the gift. The Rigler-Deutsch Foundation is a major cultural benefactor, funding the cable channel Classic Arts Showcase.

SONY DONATION

One of the Archive's longtime corporate partners, Sony Pictures Entertainment, has again made a significant donation of \$10,000 to continue building the Sony Motion Picture Preservation Endowment. The company has given a total of \$390,000 for this purpose since 1985. Funds from this endowment are used to help cover the Archive's internal costs for its ongoing preservation program including staffing, equipment and supplies.

GUESTS OF THE ARCHIVE

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RICHARD SCHICKEL

Film critic Richard Schickel came to the Archive on October 22, 2004 for a special screening of the reconstructed World War II epic “The Big Red One” (Samuel Fuller, 1980). Along with Brian Jamieson, International Vice President of Warner Home Video, Schickel worked with Fuller’s script, notes and footage to expand the originally released 113-minute film to a 159-minute length closer to the director’s intention.



APICHATPONG WEERASETHAKUL

Rising Thai director Apichatpong Weerasethakul visited on November 10, 2004 for the Los Angeles premiere of his haunting, enigmatic film “Tropical Malady” (2004). Part of the Archive’s ongoing “Sneak Previews” series, this special screening was presented in association with the Royal Thai Consulate, Los Angeles.



STUART COOPER

On February 4, 2005, the Archive was proud to present a rare rediscovery from the United Kingdom. Sponsored by the Imperial War Museum in London and released in 1975, “Overlord” is a beautiful blending of archival and new film telling the story of a soldier’s experience in World War II. Director Stuart Cooper was present to discuss the making of the film.



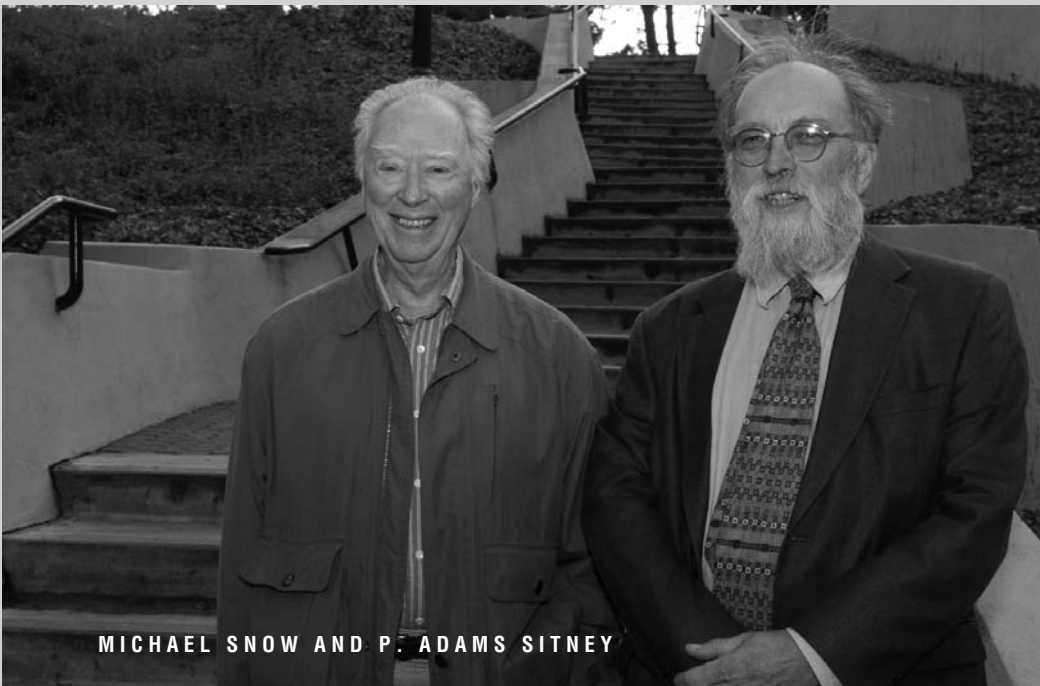
BAHMAN KIAROSTAMI

Like his father Abbas Kiarostami, this young filmmaker is drawn to the elliptical and the offbeat in "Two Bows" (2004), a documentary on two dissimilar Iranian musicians. Bahman Kiarostami appeared in person to discuss his film during the Archive's 15th Annual Celebration of Iranian Cinema on February 12, 2005.



MARYAM KESHAVARZ

New York-based Iranian-American filmmaker Maryam Keshavarz was on hand for the screening of her film "The Color of Love" (2003), also part of the Archive's annual Celebration of Iranian Cinema. Her appearance on February 26, 2005 was a chance for the audience to learn about changing social and sexual mores among young Iranians living under theocratic rule.



MICHAEL SNOW AND P. ADAMS SITNEY

On April 22, 2005, the versatile Canadian artist Michael Snow (*left*), who has built a body of work encompassing virtually every known art form, appeared at a screening of his film "Rameau's Nephew by Diderot" (1974) in a joint presentation of the Archive, CalArts Film/Video and the Getty Research Center. Princeton professor P. Adams Sitney, author of "Visionary Film," moderated the discussion.

Photos: Todd Cheney and Bill Short.

UCLA AND OUTFEST CREATE

By Kelly Graml

LANDMARK COLLECTION

The UCLA Film & Television Archive and Outfest, a leading showcase for international gay, lesbian, bisexual and transgender (LGBT) film and video, are working together to create the **Outfest Legacy Project for LGBT Film Preservation**. This historic collaboration will create the largest publicly accessible collection of LGBT films in the

world and will help to preserve both the history and the future of LGBT film.

The project is supported in part by private University funds allocated by the **UCLA Center for Community Partnerships** under its grant program, which supports research and programs improving the quality of life in Southern California. The David Bohnett Foundation and the Hollywood Foreign Press Association also contributed funding to launch the project.

"The creation of the largest collection of media materials of this kind is important not only for scholars, researchers, filmmakers and historians worldwide; but also for the broader society," said **Franklin D. Gilliam, Jr.**, UCLA Associate Vice Chancellor of Community Partnerships.

AN IDEAL COLLABORATION

The Legacy Project collaboration represents a homecoming of sorts for Outfest, which was founded at UCLA in 1982 under the auspices of the UCLA Film & Television Archive. Since then, Outfest has presented over 4,000 film and video titles for audiences of more than half a million people.

Outfest will be responsible for identifying and prioritizing preservation and restoration activities as well as for raising the funds necessary for that work. The Archive will oversee and perform the preservation and restoration work as well as properly store the collection at its own expense in perpetuity.

OUTFEST LGBT FILM STUDY CENTER AT UCLA

In the first phase of the project, Outfest's existing library of more than 3,300 preview tapes and discs will be transferred to the Archive. In addition, material will be continually added to the collection--creating a treasure trove, both for the aesthetic merits of the films themselves and for the light they shed on the LGBT movement and America's changing cultural and social responses.

To facilitate public access to the Outfest LGBT Film Study Center at UCLA, many of the rarest titles will be transferred to digital tape, and the Archive will create online finding aids and study guides for searching the catalog and conducting research.



Above: "The Times of Harvey Milk" (Robert Epstein, 1984) has been preserved by the UCLA Film & Television Archive.

NEW OUTREACH INITIATIVES FOR ARSC

By Mark Quigley

15

UCLA Film & Television Archive Director **Tim Kittleson** emphasized: "Having a centralized location for the study of these films at UCLA will foster the critical and historical study of LGBT struggles at a time when they have assumed an ever-larger role in American culture."

PRESERVATION AND RESTORATION

In the second phase of the project, preservation and restoration of LGBT films will take precedence. Research by Outfest has yielded a startling number of highly significant LGBT titles that likely have no viable archive or exhibition prints available. "Whenever Outfest programs a revival screening, we brace ourselves for a print on its very last legs because there's no real money to be made for a new print, or the elements are lost, or the filmmaker has died," said **Stephen Gutwillig**, Executive Director of Outfest. "This is why the creation of the Outfest Legacy Project for LGBT film preservation is so crucial--and so welcome."

To ensure the survival of important works, the Outfest Legacy Project for LGBT Film Preservation will establish a collection of archive-quality 16mm and 35mm prints at the Archive. Print donations will be solicited from filmmakers, collectors and distributors, and new prints will be made of titles whose components are intact and accessible. When the components of notable titles are degraded, altered or missing, the Legacy Project will work to raise funds to restore the film and bring it as close as possible to its initial release form. The Legacy Project will also strike additional prints for limited non-commercial public exhibition at non-profit film festivals and screening series worldwide.

PUBLIC EDUCATION

The Legacy Project will also initiate discussions and activities designed to call attention to the importance of collecting and preserving LGBT film. In Spring 2006, the Archive Research and Study Center (ARSC) and Outfest will co-sponsor a symposium, "**Out of the Closet-Into the Vaults,**" bringing together a panel of filmmakers and film archivists to discuss the challenges of insuring the survival and accessibility of LGBT films after they have completed their festival circuit runs. Thus the Archive and Outfest will help insure that this important legacy survives and flourishes.

The Archive Research and Study Center (ARSC) marked the 2004-05 academic year by introducing a slate of outreach initiatives to promote access to collections among a diverse community of users. In Fall 2004, ARSC partnered with UCLA's Instructional Media Library (IML) to co-present "AIDS and the Moving Image," an interactive exhibit of AIDS-themed narrative works, documentaries and television programs from the Archive's News and Public Affairs Collection (NAPA) intended to stimulate dialogue and encourage further study. The event will be presented in an expanded format on December 1, 2005 in recognition of World AIDS Day.

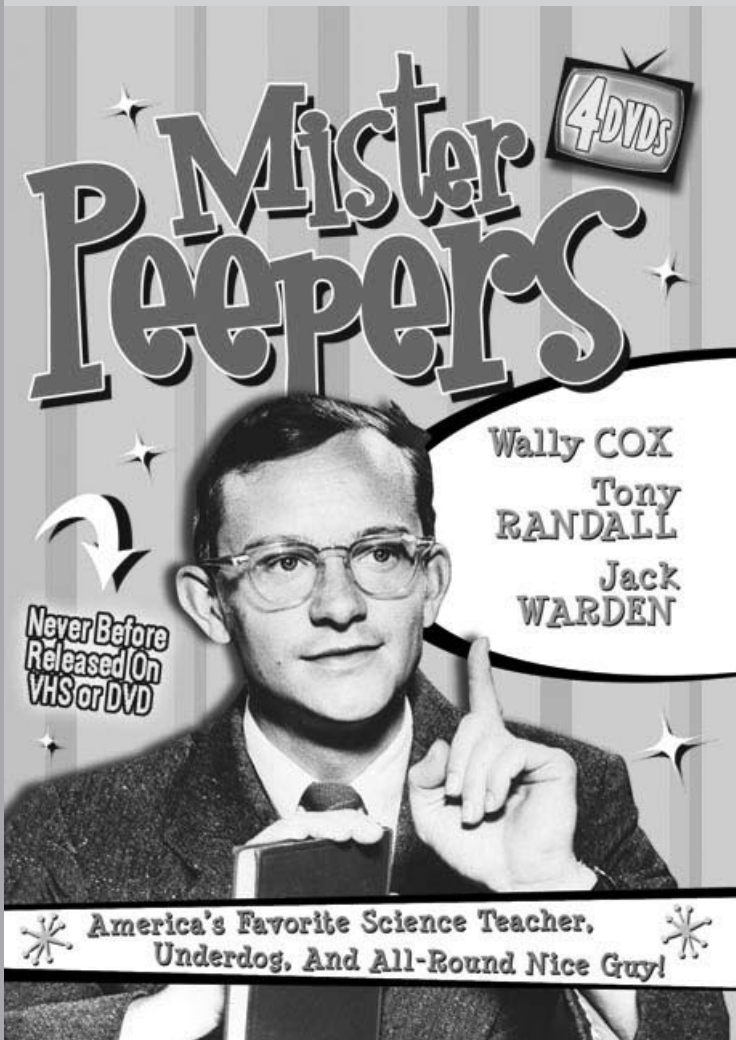
Additional outreach efforts included the institution of an ARSC quarterly e-newsletter, the creation of downloadable study guides for specific areas of collection strengths, such as "African American Film and Television," the launch of audio collection finding aids for old-time radio broadcasts and taped discussions with notable filmmakers, and themed media lab presentations such as "Warhol," "Watts" and "Cult TV on DVD" designed to introduce campus constituents to the breadth of the Archive's holdings. Fall 2005 brought an ARSC/IML Moving Image Resource Open House for faculty and students; and a symposium and publication commemorating the founding of the Outfest Legacy Project at UCLA is upcoming.

Located in Powell Library on the UCLA campus, ARSC assists scholars from around the world, and industry professionals from DreamWorks to Van Ness Films in coordinating on-site research access. Services provided to UCLA-based users include individual reference assistance to faculty and students, the coordination of class reserves for academic departments across campus, and the scheduling of print screenings for the School of Theater, Film and Television.

To search the Archive's collection, visit our online catalog at www.cinema.ucla.edu. For research assistance, to arrange viewing at UCLA, or subscribe to the new e-newsletter, please e-mail us at arsc@ucla.edu, or phone us at 310-206-5388.

By Cornelia Emerson

ARCHIVE PROJECTS GET WIDE RELEASE, ACCLAIM



The Archive is always looking for ways to share its collection and the fruits of its preservation work with a wider public, and the past year has brought some notable successes. The Archive's preserved version of "Legong: Dance of the Virgins," the Balinese ethnographic fiction film directed by Henri de la Falaise in 1935, was released on DVD by Milestone Film and Video, Inc. This was named "one of the best and most revelatory DVDs of 2004" by the "New York Times." The restoration of "Shadows" (John Cassavetes, 1959) was included in the Criterion Collection boxed set of the director's work, which also turned up on a number of "Best of the Year" lists in 2004. A documentary on UCLA's restoration of the film was part of the DVD release. The Archive also participated in a major project of the National Film Preservation Foundation, a DVD boxed set of 50 films entitled "More Treasures from American Film Archives, 1894-1931." The Archive contributed its restoration of the Dorothy Gish feature "Gretchen the Greenhorn" (Chester M. Franklin and Sidney A. Franklin, 1916), along with a number of fascinating shorts and trailers from the first decades of film-making. Due to popular demand, the first "Treasures from American Film Archives" has also been reissued.

Released in October 2005: a four DVD set of the 1950s comedy series "Mister Peepers" starring Wally Cox. The set contains the first 26 episodes (plus the original pilot) of the Emmy award-winning show. The Archive holds the best remaining material for "Mr. Peepers," and the DVD release represents the first time this beloved show has been seen anywhere since it aired on broadcast television some fifty years ago. The DVDs are being produced and released by S'More Entertainment in conjunction with SFM Entertainment and UCLA. Though not preserved, "Mister Peepers" was mastered in the Archive Telecine Suite from the original 16mm kinescopes.

MOVING IMAGE

ARCHIVE STUDIES AT UCLA By Candace Lewis

Commencement for the MIAS Program's second graduating class was celebrated on June 17, 2005. Graduates Jillian Borders, Brian Drischell, Julie Kessler Gumpert and Hillary Howell concluded their second year of MIAS studies with practica at the UCLA Film & Television Archive, Sony Studios, the Academy of Motion Picture Arts and Sciences, Women in Film Foundation, Producers Library Services, the American Cinematheque and the Getty Research Institute.

Two MIAS students received major awards through the Association of Moving Image Archivists. Christopher Lane '06 has been awarded the 2005 Kodak Fellowship in Film Preservation Award, administered by the Eastman Kodak Company in cooperation with the Association of Moving Image

Archivists (AMIA). Besides providing financial assistance for tuition, the fellowship avails practical experience through an intensive internship and through AMIA conference participation. Benji Harry '06 is the recipient of the Rick Chace Foundation Scholarship, awarded to students for their merit and commitment to the field of moving image archiving.

In other news, in February 2005 Candace Lewis replaced Lynn Boyden in the position of MIAS Coordinator. She comes with an M.A. in Mass Communications Arts from the Annenberg School of Communications at the University of Pennsylvania and an MLIS degree from UCLA's Information Studies Department. She has previously worked in media production and as an editor for peer-reviewed journals.

LENI RIEFENSTAHL SYMPOSIUM

On November 13, 2004, in cooperation with the Goethe Institute, the UCLA Film & Television Archive hosted an academic symposium on the life and work of controversial filmmaker Leni Riefenstahl. The aim of the symposium was to provide a thoughtful context for an accompanying series of films in which she starred or which she directed. The panel was moderated by Janet Bergstrom, Associate Professor of Critical Studies at UCLA's Department of Film, Television and Digital Media.

Panelists were Robert von Dassanowsky of the University of Colorado at Colorado Springs; Jan-Christopher Horak of the Hollywood Entertainment Museum; and Ray Mueller, director of "The Wonderful, Horrible Life of Leni Riefenstahl" (1993).

Riefenstahl, who died in 2003 at the age of 101, made fiction films, but is most identified with two works glorifying the Nazi regime. "Triumph of the Will" (1935) depicted Hitler's self-promotion as the savior of the German people at the famous Nuremberg rally. "Olympia" (1936) spotlighted the physical beauty and prowess of Aryan athletes at the Berlin Olympics—though ironically, one of the featured athletes was the African-American runner Jesse Owens. The latter film set a standard for the filming of sports events that is still influential today. Though after World War II, Riefenstahl denied her participation in Nazi propaganda and insisted that these films were simply documentaries, she was disgraced. (She then had a prolific second career as a still photographer.) Her greatness as a filmmaker is widely acknowledged, but the question remains, as the symposium posed it: "How can we discuss Riefenstahl's work today? Can it be discussed aside from Nazism?"



"Olympia" (1936).

UCLA FILM AND TELEVISION ARCHIVE STAFF

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Timothy Kittleston, Director

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Ronda Burrell, Assistant Administrative Coordinator
Cornelia Emerson, Development Officer
Eileen Flaxman, Assistant to the Director
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Khai Lu, Information Technology Manager
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Richard Smith, Manager, Film Laboratory and Technical Services
Edward Weyer, Film Timer

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MOTION PICTURE ACQUISITIONS

The **Directors Guild of America/Motion Picture Industry Conservation Collection** continued its development with the following sampling of studio submissions throughout the year. **20th Century Fox** submitted "Kingdom of Heaven" (Ridley Scott, 2005) and "Melinda and Melinda" (Woody Allen, 2005). **Buena Vista** deposited "The Alamo" (John Lee Hancock, 2004), "Hidalgo" (Joe Johnston, 2004) and "The Life Aquatic with Steve Zissou" (Wes Anderson, 2004). **Dreamworks SKG** deposited "Lords of Dogtown" (Catherine Hardwicke, 2005) and "Madagascar" (Eric Darnell and Tom McGrath, 2005). **Focus Features** deposited "Vanity Fair" (Mira Nair, 2004). From **Icon Entertainment** came "Passion of the Christ" (Mel Gibson, 2004), and from **Lion's Gate** "Civil Brand" (Neema Barnette, 2002) and "Million Dollar Hotel" (Wim Wenders, 2004). **MGM** deposited "Code 46" (Michael Winterbottom, 2003) and "De-Lovely" (Irwin Winkler, 2004). **Miramax** submitted "Brassed Off" (Mark Herman, 1996) and "Cold Mountain" (Anthony Minghella, 2003). **New Line** deposited "The Upside of Anger" (Mike Binder, 2005) and "King's Ransom" (Jeff Byrd, 2005). **Paramount Pictures** contributed "Manchurian Candidate" (Jonathan Demme, 2004) and "Sky Captain and the World of Tomorrow" (Kerry Conran, 2004). **R.S. Entertainment** deposited "Unspeakable" (Thomas J. Wright, 2002). **Sony Pictures** submitted "Guess Who" (Kevin Rodney Sullivan, 2005) and "XXX: State of the Union" (Lee Tamahori, 2005). **Universal** deposited "Emperor's Club" (Michael Hoffman, 2002) and "Friday Night Lights" (Peter Berg, 2004). **Warner Bros.** submitted "Gods and Generals" (Ronald F. Maxwell, 2003), "Matrix Reloaded" (Andy Wachowski and Larry Wachowski, 2003) and "The Phantom of the Opera" (Joel Schumacher, 2004).

John Sayles' company, Anarchists Convention, deposited digital elements for his film "Silver City" (2004). Laurie Bartlett Schrader, daughter of late filmmaker **Hall Bartlett**, donated his film collection. Wendy Clarke, daughter of experimental filmmaker **Shirley Clarke**, deposited her large collection of video art. **Jeanne Crain's** daughter, Lisabette Brinkman, deposited her family's home movie collection. The Thousand Oaks Library transferred a collection of **Rudy Vallee** titles. A number of individuals also generously donated or deposited material: **Zareh Arevshatian, Joan Emerson, Russell Freedman, David Gilbert, Hal Jones, Don McGlynn, Ted Molinari, Nancy Norris, Pat Rocco, Dr. Ernest Rose, Michael Schleiger, Gerald Shidell** and **Howard Suber**.

Finally, the **Screen Actors Guild Foundation** donated an entire DVD library of their Conversations/Legacy Programs, containing interviews with noted actors. And **Army Archerd** donated his substantial collection of about 500 sound recordings of celebrity interviews from over the course of his illustrious career at "Variety."

SCREENINGS

Over the past year, the **Stanford Theatre** in Palo Alto has showcased many films from the Archive's collection, including four prints screened in a posthumous tribute to Marlon Brando: "The Men" (Fred Zinnemann, 1950), "Viva Zapata!" (Elia Kazan, 1952), "The Wild One" (Laslo Benedek, 1954) and Brando's only film as a director, "One-Eyed Jacks" (1961). Archive prints were featured in a Stanford Marx Brothers series, including "Horse Feathers" (Norman Z. McLeod, 1932), "Duck Soup" (Leo McCarey, 1933) and "A Night in Casablanca" (Archie Mayo, 1946). Prints screened in individual programs at the Stanford included the screwball comedies "My Man Godfrey" (Gregory La Cava, 1936) and "The Awful Truth" (Leo McCarey, 1937), "The African Queen" (John Huston, 1951), Alfred Hitchcock's "Suspicion" (1941) and "Notorious" (1946), and many others. Other Northern California venues were UC Berkeley's **Pacific Film Archive** and the **San Francisco Silent Film Festival**. (This festival also presented a program on silent animation and shorts introduced by Preservationist Jere Guldin.) In Southern California, the **Academy of Motion Picture Arts and Sciences**, the **American Cinematheque** and the **Los Angeles County Museum of Art** all screened Archive prints, as did "**The Last Remaining Seats**" series hosted by the Los Angeles Conservancy. Other Southern California venues were the **Alex Theater** in Glendale and **Method Fest** in Los Angeles.

In New York, fellow FIAF archive **MoMA** showed Archive prints in its "Premiers" Preservation series and in a Gregory La Cava salute. Other New York area venues were **Anthology Film Archives, BAMcinematek, Film Forum and the Museum of the Moving Image**. In Rochester, the **George Eastman House** (also a FIAF archive) screened "Paths of Glory" (Stanley Kubrick, 1957) and "Becky Sharp" (Rouben Mamoulian, 1935). Additional U.S. venues showing Archive prints were the **AFI Silver Theatre** (Washington, D.C.), the **Block Cinema** (Chicago), the **Boston Museum of Fine Arts**, the **College of Santa Fe**, the **Heights Theater** (Columbus Heights, Minnesota), the **Jacob Burns Film Center** (Pleasantville, New York), the **National Gallery Of Art** (Washington, D.C.), the **Tampa Theatre** and the **Walker Art Center** (Minneapolis).

International institutions showing Archive prints have recently included the **British Film Institute's National Film Theatre, Cinemateca Portuguesa, Cineteca del Comune di Bologna, Cineteca del Friuli, Cinematheque Ontario, Danish Film Institute, Filmarchiv Austria, Filmoteca de Catalunya, Locarno International Film Festival, Montreal Jewish Film Festival, Museo Nazionale del Cinema (Turin), Swedish Film Institute, Trento Film Festival** and **Verbier Arts Festival**.

TELEVISION ACQUISITIONS

The Archive's Television Collection has received a number of notable collections. From **The Academy of Television Arts & Sciences** came Digital Betacam and BetacamSP videotapes of 313 nominees and winners of the 55th Annual Primetime Emmy Awards. Also received were 164 BetacamSP videotapes of the 31st Annual Daytime Emmy Awards nominees and winners, and 143 BetacamSP videotapes of the nominees and winners of the 56th Annual Los Angeles Area Emmy Awards. The **National Academy of Television Arts & Sciences** contributed videotapes of the winners of the 2nd Annual News and Documentary Emmy Awards for Business and Financial Reporting. **Hallmark Cards, Inc.** continued its long association with the Archive by donating videotapes of 59 "Hallmark Hall of Fame" telecasts dating from 1973-2002. **NBC/Universal** has placed 16mm prints of over 50 series produced by Universal from the 1950s through the 1970s, including episodes of "Alfred Hitchcock Presents," "Hitchcock Presents," "Black Sheep Squadron," "Checkmate," "Dragnet," "The Jack Benny Program," "Laredo," "Miami Vice," "Night Gallery" and the "Rich Man Poor Man" mini-series. Comedian **Mort Sahl** donated two 2" videotapes of his topical talk show "Mort Sahl" dating from 1966, and director **Bruce Minnix** placed a number of programs, including the memorable "Camera 3" production of "A Child's Christmas in Wales" with Richard Burton from 1961. **Marilyn and Philip Langner and the Theatre Guild** have donated 16mm kinescopes and 2" videotapes of 38 "United States Steel Hour" productions, including "The Thief" with James Dean and "The Two Worlds of Charlie Gordon" with Cliff Robertson.

TRAVEL

Cataloging Supervisor **Martha Yee** attended the American Library Association Annual Conference in Orlando in June 2004 and again in Chicago in June 2005, as well as the American Library Association Midwinter Conference in Boston in January 2005. In September 2004, Preservation Officer **Robert Gitt** joined other distinguished speakers at a preservation seminar at

the Danish Film Institute. In the same month, Associate Programmer **Mimi Brody** went to the Toronto International Film Festival. In October, Preservationist **Ross Lipman** presented "Tillie's Punctured Romance" (Mack Sennett, 1914) at the Pordenone Silent Film Festival in Italy. November found a number of current and future staff members (including **Jillian Borders, Rosa Gaiarsa, Brian Graney, Andrea Leigh, Tim Kittleson, Ross Lipman, Edward Richmond** and **Martha Yee**) taking part in the Association of Moving Image Archivists (AMIA) Conference in Minneapolis. MIAS Director **Steven Ricci** and a number of MIAS students also attended the conference. (**Andrea Leigh** chaired AMIA's MIC Education and Outreach Working Group Meeting, while Ross Lipman spoke about the preservation of the John Cassavetes' film "Shadows" (1959) at the Reel Thing Technical Symposium.) Programmer **David Pendleton** attended the Berlin Film Festival in February 2005. In March, Archive Director Tim Kittleson represented the Archive at the Conference of North American Film Archives (CNAFA) in Oaxaca, Mexico in March and in June attended the annual FIAF Congress, held this year in Ljubljana, Slovenia. **Rob Stone**, Associate Curator for Collections, was the special guest at Slapsticon (a classic comedy film festival) in Washington, D.C. in July 2005.

STAFF NOTES

The Archive experienced a number of staff comings and goings during 2004-05. Preservation Officer **Robert Gitt** officially retired in the spring of 2005, though he will continue his work on a part-time basis. (See article on pages 2-3.) Dave Reynolds, Film Laboratory Operations Supervisor, has retired as well. Also departing were Josh Abelon, Amy Axvig, Arbi Derzakharian, Hal Jones, Eleni Karas, Jennifer Miller, Frances Solis and Jennifer Teefy. In December 2004, **Dino Everett** (a previous Archive employee) and **Gayle Farrell** (a second-year MIAS student) came on board as Motion Picture Inventory Assistants. In February 2005, **Robert Graves** joined the Archive as Cataloging Assistant. In the same month, **Carmen Ketola** became the Administrative Assistant at the Stanford Theatre Film Laboratory. Other new lab staff members are Film Preparation Technicians **Jillian Borders** (a recent graduate of the MIAS program) and **Brian Graney**, Optical Printer Operator **Sean Hewitt** and Timer **Edward Weyer**. In May, **Jessi Jones** became a new Collection Services Assistant. **Bryan Stephens** rejoined Commercial Development as Video Coordinator, and **C. Allen Giles** became the Research and Account Coordinator in that office. Finally, **Mark Gens** moved from Collection services to become ARSC's Research Assistant.

GARBO: THE DIVINE WOMAN



Above: Actress Lena Olin hosted the evening. Right: Authors Gore Vidal (left) and Gavin Lambert reminisced about the great Greta Garbo.



Photos: Courtesy A.M.P.A.S.

In April 2005, the Archive and the Consulate General of Sweden in Los Angeles partnered to present an extensive series dedicated to the quintessential screen goddess Greta Garbo, featuring her work in both silent and sound films, first in Sweden and later in the United States. The Academy of Motion Picture Arts and Sciences kicked off the series with a special centennial

tribute at the Samuel Goldwyn Theatre on April 7. The evening of film clips from Garbo's most memorable performances was hosted by actress Lena Olin, and was enlivened by reminiscences from authors Gore Vidal and Gavin Lambert (since deceased) and actresses Joan Leslie and Cora Sue Collins, some of the few remaining individuals who knew the great star personally.

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. Now advance tickets for screenings are available on the Website for \$8 (unless otherwise noted) using your credit card until 3:00 pm the day of the show or 3:00 pm Friday for weekend screenings. Find us at www.cinema.ucla.edu.



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