



ARCHIVE

August/September 2007

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30 YEARS: FILM EXHIBITION AT THE ARCHIVE



Robert Rosen

With the Archive's move into the Billy Wilder Theater, it seems appropriate to look back at the signature themes and accomplishments of the past three decades.

GLOBAL REACH

The Archive programs films from around the world, with retrospectives of directors as diverse as Michelangelo Antonioni, Yasujiro Ozu, Jean Renoir and Mauritz

Stiller and overviews of national cinemas from every continent. **The Mexican Cinema Project**, a mix of screenings, symposia and publications that toured the U.S. in the early 1990s, remains one of our proudest achievements.

The Archive established a strong tradition of showcasing **New Chinese Cinema** (1987) years before the breakthrough works of the "Fifth Generation" (Zhang Yimou, Chen Kaige and others) won international acclaim. Launched in 1990, our **Annual Celebration of Iranian Cinema** has introduced directors such as Abbas Kiarostami and Mohsen Makhmalbaf, opening a window onto a nation largely closed to the West.

Asian cinema is a natural specialty for an organization poised on the Pacific Rim, as exemplified by landmark Archive series on Japanese anime; Indian cinema from art films to the tuneful glitz of Bollywood; and the burgeoning film industries of Thailand, Taiwan and South Korea. **Heroic Grace: The Chinese Martial Arts Film** (Parts I and II) presented the genre as central to Chinese culture.

HOLLYWOOD AND BEYOND

The Archive's exhibition program draws fruitfully on our collection—the largest at any university in the world.

We showcase the full spectrum of American cinema, from classic silents and films from Hollywood's Golden Age, to independents, avant-garde rarities and documentaries.

Internationally heralded luminaries of the American screen have been celebrated: John Ford, Greta Garbo, Howard Hawks, Nicholas Ray, Buster Keaton and a hundred others—viewable again on the big screen, often in the silvery splendor of a vintage nitrate print. Definitive retrospectives of pioneer female director **Dorothy Arzner** and actress **Janet Gaynor** toured after appearing at the Archive, examples of series that no other organization could mount.

The Archive has also ventured into unexplored or neglected terrain. A tribute to Oscar Micheaux and Spencer Williams honored the low-budget ingenuity of early African-American filmmakers. **Outfest** was created here in 1983, and we keep breaking new ground in screenings linked to the Outfest Legacy Project for LGBT Film Preservation.

PRESERVING THE PAST

Throughout our history, the Archive has been guided by the belief that preserving films in the fullest sense means preserving them for an audience. Since 1988 the critically acclaimed biennial **Festival of Preservation** has been a mainstay of our programming. Through this festival and other preservation screenings, we have helped new audiences rediscover past masterpieces, like "The Big Sleep" (Howard Hawks, 1946), "The Scarlet Letter" (Victor Seastrom, 1926) and "The Night of the Hunter" (Charles Laughton, 1955).

Other films that might have been lost, but were shared with our audience include the original silent version of the Broadway hit "Chicago" (Frank Urson, 1928), Kenneth Anger's queer classic "Scorpio Rising" (1963), John Cassavetes' "Faces" (1968)—and a treasure trove of shorts and features made in the Vitaphone sound process.

COLLABORATIONS

The only major exhibition effort in the U.S. associated with a world-class professional film school, the Archive recognizes not just actors, writers and directors, but other crucial collaborators in the film-making process: production designers and art directors, costume designers and composers. We have dedicated several series to great cinematographers, including Conrad Hall and Christopher Doyle.

We have joined forces many times with the Academy of Motion Picture Arts and Sciences, the Los Angeles Film Festival, REDCAT, MoMA and the Pacific Film Archive. And we have often been enriched by cooperative efforts with generous alumni and friends, such as Archive Chairman and writer-director Curtis Hanson ("L.A. Confidential"). Hanson hosts the popular recurring series **The Movie That Inspired Me**, which has featured actor-directors Sean Penn and Diane Keaton, directors James L. Brooks and Michael Mann, and actors Drew Barrymore, Lily Tomlin and Robert Downey Jr. sharing with our audiences the films that influenced their creative lives.

Please watch for the coming attractions.

**Robert Rosen, Dean
School of Theater, Film and Television**

ON THE COVER
*Shirley MacLaine
and Curtis Hanson
at the screening of
"The Apartment"
in the new Billy
Wilder Theater.*

All event photos
are by UCLA
Photography unless
otherwise noted.

HUGH M. HEFNER ESTABLISHES \$1 MILLION ENDOWMENT

What becomes a legend most? In the case of movie-lover and longtime Archive benefactor Hugh M. Hefner, it is the commitment to make sure that the legendary films of the past are kept alive for new audiences to discover and enjoy.

This mission has inspired Mr. Hefner to expand his already generous support for the Archive, which previously totaled over \$1 million, by pledging a further \$1 million for an endowment dedicated to screening classic American films—in perpetuity.

The Hugh M. Hefner Classic American Film Program supports our goal of being the nation's top presenter of mint-quality archival prints that exhibit American films as they were meant to be seen—in their original formats on the big screen.

In 2007, under the banner of the Hugh M. Hefner Classic American Film Program, Archive programmers launched the imaginative new series "Curated By..." This project opens the

vaults to filmmakers from around the world, inviting them to program a short series from our holdings. (Canada's Guy Maddin, whose work reflects his intense appreciation for classic cinema, kicked off this program in March.) As time goes on, funds from the Hugh M. Hefner endowment will be used to enrich the audience's experience—by bringing guest filmmakers to share their insights on favorite films, by convening scholarly symposia in connection with screening the classics, and by funding the live musical accompaniment for silent films that brings the images to life.

Hugh Hefner has been a **passionate supporter** of the Archive for over twenty years, funding the restoration of many American films—among them Sherlock Holmes films (starring Basil Rathbone) from the 1940s and several Fu Manchu titles. He co-funded the preservation of a pre-release version of "The Big Sleep" (Howard Hawks, 1945-46) that stands as one of the Archive's major accomplishments.

The Archive's public programs have also benefited from his generosity. He made possible the recent series on Asian-American actress Anna May Wong and legendary comedian Buster Keaton, as well as underwriting silent film screenings in the 2004 Festival of Preservation. The Hugh M. Hefner Classic American Film Program opens an important new chapter in Mr. Hefner's commitment to the Archive and the film-going public of Los Angeles.



Robert Rosen and Hugh M. Hefner.
Photo: Elayne Lodge.

EXHIBITION AND PUBLIC PROGRAMS ENDOWMENT

In February 2007, with construction funding from Mrs. Audrey L. Wilder, the UCLA Film & Television Archive opened a beautiful, first-class film theater at the Hammer Museum in Westwood to honor the memory of Billy Wilder and create an incomparable center celebrating the legacy of motion pictures.

It is the Archive's goal to raise an **\$8 million endowment fund** for exhibition and public programs to support the projection, presentation and public awareness of the film screenings in the Billy Wilder Theater. With the generous leadership gift of \$1 million from Hugh M. Hefner for the Hugh M. Hefner Classic American Film Program, and a recent donation of \$50,000 from David A. Leveton, Director of the Ann C. Rosenfield Fund, the campaign is well underway.

We invite you to consider establishing a fund to support Archive public programs in perpetuity. Support can be dedicated to a series or screening by specific film genre or subject matter (i.e. romantic comedy, thriller, film noir), by nationality, by time period, in celebration of actors, directors, writers or other film artists—or simply support for film exhibition in general. The focus of the endowed program is negotiable as is the gift amount, with naming opportunities ranging from \$50,000 to \$1 million and above.

For more information, please contact:

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CELEBRATING BILLY WILDER THEATER



By David Chute and Cornelia Emerson

On December 3, 2006, a new chapter began in the cultural life of Los Angeles with the gala opening of the Billy Wilder Theater in the Hammer Museum in Westwood. A select group of Archive and Hammer donors, celebrities and entertainment industry insiders gathered to salute **Mrs. Audrey L. Wilder**, who donated \$5 million to build the theater and named it in honor of her late husband, the Academy Award-winning screenwriter and director. Appropriately, two other noted writer/directors **Cameron Crowe** and Archive Chairman **Curtis Hanson**, along with Jerry and Ann Moss and Hammer Board Chair John Tunney, chaired the evening. TFT Dean Robert Rosen introduced a lineup of typically witty and incisive Wilder film clips, and **Warren Beatty** and **Annette Bening** together served as master of ceremony.

The weekend of February 9-10, 2007 was another festive occasion, with the Archive launching its own first season of programming at the new theater with two of Billy Wilder's most celebrated films, "The Apartment" (1960) and "Some Like It Hot" (1959). With Robert Rosen again introducing the film, Curtis Hanson hosted a discussion with **Shirley MacLaine** on the opening night showing of "The Apartment." Both the December gala and these weekend screenings were generously sponsored by MCorp Global, Qantas and the Ann C. Rosenfield Fund.

Designed by Michael Maltzan Architecture, the state-of-the-art, 295-seat Billy Wilder Theater is now the home of the Archive's renowned cinematheque as well as the Hammer's

engaging public programs. Few spaces anywhere can boast such an illustrious name. **Billy Wilder** (1906-2002) left an unparalleled cinematic legacy. The Viennese-born émigré fled Nazi Germany in the 1930s to become a master of Hollywood film language and a shrewd observer of American mores. The more than 20 films Wilder co-wrote and directed include such additional classics as "Double Indemnity" (1944), "The Lost Weekend" (1945), "Sunset Boulevard" (1950), "Ace in the Hole" (1951), "Sabrina" (1954) and "Some Like It Hot" (1959).

The facilities of the Billy Wilder Theater are as exceptional as its namesake. The theater is one of the few in the country able to screen an entire century of moving images in their original formats—from the earliest silent films requiring variable speed to the latest in digital cinema and video.

The theater's versatility makes it a perfect space for the Archive's famously wide-ranging programs—an ambitious slate of some **400 film and video screenings** a year, including filmmaker talks, multimedia lectures, and forums on moving image culture, history and society. Previously based at the James Bridges Theater on the UCLA campus, these critically acclaimed programs are now accessible in the heart of Westwood. With its convenient location and vibrant programming, the Wilder is a unique public space for the culturally diverse communities of Los Angeles to rediscover that most cathartic of entertainment events—a shared cinematic experience.



Pictured in top row, left to right: Theater donor Audrey L. Wilder • Eva Marie Saint with Archive Chairman and event co-chair Curtis Hanson • Musician Nancy Wilson with husband, event co-chair Cameron Crowe • Master of ceremony Annette Bening, event sponsors Wally and Barbara Mariani (Qantas Airways), Susan Leveton, master of ceremony Warren Beatty and event sponsor David Leveton (Ann C. Rosenfield Fund).

Above: Architect Michael Maltzan • Hammer Museum Director Ann Philbin with Dean Robert Rosen.

Top row, left to right: Event sponsor Divya Modi (MCorp Global) and Robert Rosen • Robert Duvall and Gena Rowlands • Dustin Hoffman and Warren Beatty.

Middle row, left to right: Donors Dr. Robert and Patsy Sung • Sidney Poitier with wife Joanna Shimkus • Donors John Landis and Deborah Nadoolman Landis.

Bottom row, left to right: Donor Myra Teitelbaum Reinhard • Donor Jack Larson • Ellen Pompeo (“Grey’s Anatomy”).



MCORPGLOBAL



THE ANN C. ROSENFELD FUND



13TH FESTIVAL OF PRESERVATION

By Donna Ross

The Archive's 13th Festival of Preservation—the last to be held primarily in the James Bridges Theater on campus—opened in July 2006 with the big screen presentation of the 1939 adaptation of John Steinbeck's classic **"Of Mice and Men,"** directed by Lewis Milestone and restored to its original nostalgia-evoking sepia tones. Closing night was devoted to John Cassavetes' groundbreaking work **"Faces"** (1968), a searing portrayal of the disintegration of a marriage. Archive Chairman Curtis Hanson moderated a panel with cast members Lynn Carlin, Seymour Cassel and Gena Rowlands, the film's cinematographer Al Ruban and filmmaker Haskell Wexler.

The Festival was studded with other special evenings. The silent film genre was most notably represented with a gala screening of Cecil B. DeMille's production of **"Chicago"** (Frank Urson, 1928), the original version of the recent musical hit of Broadway and the screen. Co-presented by the Academy of Motion Picture Arts and Sciences, this event was held at its Samuel Goldwyn Theater—where a jazz era-style orchestra, fronted by crooner and TV icon Johnny Crawford, provided accompaniment. An evening devoted

to Vitaphone sound-on-disk shorts of music and vaudeville acts from 1927-30, plus "The Barker" (George Fitzmaurice, 1928), a silent feature with Vitaphone talking segments, drew enthusiasts from all over the country to UCLA.

An **Orson Welles event** featured two noted scholars. Joseph McBride delivered a lecture with a clip show on aspects of the director's early career, while Catherine Benamou of the University of Michigan presented footage



from "It's All True," the 1941-42 multipart semi-documentary set primarily within a Brazilian political and cultural context. Also on the bill was the 1948 version of "Macbeth," distinguished by a twist conceived of by Preservation Officer Robert Gitt. In this screening, the

Shakespearean dialogue was turned off, and only the music and effects track played to accompany the drama and illustrate Welles's mastery of those elements.

Famed avant-garde director **Kenneth Anger** appeared at a screening of four of his works preserved by the Archive, introducing each with witty and incisive comments about their genesis. "Fireworks" (1947), "Rabbit's Moon (1971), "Scorpio Rising" (1963) and "Kustom Kar Kommandos" (1965) together show how he has been inspired by wide-ranging iconography from commedia dell'arte to Hollywood film to various American sub-cultures.

One standout screening was a film noir double bill of the rarely seen "The Big Combo" (Joseph Lewis, 1955) and "The Enforcer" (Bretaigne Windust and the uncredited





Raoul Walsh, 1951). Other newly preserved sound feature films screened in 2006 included "Baby Doll" (Elia Kazan, 1956); "Cloak and Dagger" (Fritz Lang, 1946); "Dynamite" (Cecil B. DeMille, 1929); "Fair Wind to Java" (Joseph Kane, 1953); "Topper" (Norman Z. McLeod, 1937); "Turnabout" (Hal Roach, 1940); "Under Two Flags" (Frank Lloyd, 1936); "A Walk in the Sun" (Lewis Milestone, 1946); and Laurel and Hardy's "Way Out West" (James W. Horne, 1937).

Silent features recently preserved by the Archive and screened during the Festival included "The Fast Worker" (William A. Seiter, 1924); "For Alimony Only" (William C. DeMille, 1926); "K-The Unknown" (Harry Pollard, 1924); the Clara Bow vehicle "My Lady's Lips" (James P. Hogan, 1925);

"The Red Kimona" (1925), written by Dorothy Arzner and directed by Walter Lang; as well as many short subjects.

For history buffs, the Festival incorporated a fifty-year anniversary reflection on **world affairs in 1956**, as told through Hearst Metrotone newsreels. The key socio-political hot buttons of that year were accented: the Civil Rights Movement and the Cold War. Dr. Martin Luther King leading the Montgomery bus boycott and international events like the Suez Crisis and the crushing of the Hungarian Revolution by Soviet tanks were featured in this rare footage. Hearst newsreels from various eras also accompanied feature film programs throughout the Festival.

Restored television programs in the Festival, co-presented with the Academy of Television Arts and Sciences, included "Johnny Carson Before The Tonight Show"—represented by a 1957 "Playhouse 90" episode titled "Three Men on a Horse" and a 1960 "United States Steel Hour" show called "Queen of the Orange Bowl." The Archive also showcased a tribute to **Cliff Robertson**, who attended the screenings of two 1961 episodes of "The United States Steel Hour" in which he starred: "The Two Worlds of Charlie Gordon" and "Man on a Mountaintop."

Opposite page: "Chicago" screening with orchestra at the Samuel Goldwyn Theater. Bridget Marquardt and Hugh Hefner at screening.

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

Opposite page, below: "Faces" panel, left to right: Lynn Carlin, Al Ruban, Seymour Cassel, Gena Rowlands, Haskell Wexler and Curtis Hanson.

This page, left to right: Cliff Robertson, Archive TV Archivist Dan Einstein and Robert Rosen.

THANKS TO OUR SUPPORTERS

The Archive extends heartfelt appreciation to the funders who generously supported the preservation and restoration of films in the 13th Festival of Preservation:

The Ahmanson Foundation
The American Film Institute Challenge Grant for Film Preservation
The American Film Institute/National Endowment for the Arts Film Preservation Grants Program
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The Packard Humanities Institute
Saving the Silents, a Save America's Treasures project organized by the National Film Preservation Foundation, the National Endowment for the Arts, and the National Parks Service, Department of the Interior
Michael Schlesinger
The Silent Society of Hollywood Heritage, Inc.
The Stanford Theatre Foundation
Robert B. Sturm
20th Century-Fox

The Festival of Preservation was made possible in part by major sponsorships from Netflix and the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.

Individual evenings were co-presented or sponsored by:

The Academy of Motion Picture Arts and Sciences
The Academy of Television Arts and Sciences
The Dorothy and Carl Anderson Fund
The Ralph and Joan Goldwyn Newsreel Screening Endowment Fund
The Jack Skirball Archive Fund
Triage Motion Picture Services

Our thanks also to those who supported the Festival through tribute pages in the catalog:

ABKCO Music and Records, Inc.
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Turner Classic Movies
20th Century-Fox
Universal Studios
The Vitaphone Project
Warner Bros.

And the following "Friends of the Festival":

John Benson
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Kathleen Riquelme Quisenberry and John Quisenberry
Eunice Ting
Jan Westman
Mimi and Werner Wolfen



Robert Gitt with Kenneth Turan.



Leonard Maltin.

ARCHIVE HONORS PRESERVATION OFFICER ROBERT GITT

“Bob Gitt is not a glory-seeker or a public figure, but he is a genuine hero to anyone who loves movies and cares about film history. We are all richer for his longtime commitment to this art form.” So noted **Leonard Maltin**, host of a tribute to Archive Preservation Officer Robert Gitt during the 2006 Festival of Preservation. Gitt officially retired in 2005, but remains at the Archive on a part-time basis to direct special restoration projects.

Dean Robert Rosen kicked off the July 30 tribute. Also offering remembrances and praise were “Los Angeles Times” film critic **Kenneth Turan**, film preservationist **Nicola Mazzanti**, actor/filmmaker **Norman Lloyd** (a longtime friend of Gitt’s), and film writer/director and Archive Chairman **Curtis Hanson**. Following the acco-

lades, Gitt screened film excerpts representing some of his favorite preservation projects over nearly thirty years.

The emotional highlight of the night came from Gitt’s colleagues. Following a clip from the Gitt-restored “She Wore a Yellow Ribbon” (John Ford, 1949), in which John Wayne’s cavalry troop honor him with **a gold watch** upon his retirement, Archive preservationists presented Gitt with a similar pocket watch bearing the same inscription: “Lest we forget.”

Robert Gitt was born in Hanover, Pennsylvania. He attended Dartmouth College, where he worked as a film programmer for several years following graduation. In 1970 Gitt went to work for the American Film Institute in Washington, D.C., where he began his career as a preservationist. After relocating to Los Angeles, Gitt joined the UCLA Film & Television Archive in 1977 and developed the institution’s preservation program, considered by many as setting the standard for film restoration.

CINEMATOGRAPHY CONNECTION



Left to right: Michael Ballhaus, Laszlo Kovacs, Vilmos Zsigmond and Allen Daviau.

The Archive is committed to being a place where all the members of the creative community feel at home—with public programs highlighting the unique contributions of actors, directors, writers, cinematographers, art directors and others.

In February 2007, the Archive’s partnership with the American Society of Cinematographers (ASC) blossomed into a full program, **“The Art of Light.”** Famed cinematographers Laszlo Kovacs and Vilmos Zsigmond came to the Archive to screen and discuss clips from their early work in Hungary, including student shorts and rare footage of the 1956 Hungarian revolution. These cinematographers went on to shoot landmark American films such as Kovacs’s “Easy Rider” (Dennis Hopper, 1969) and Zsigmond’s

“McCabe and Mrs. Miller” (Robert Altman, 1971), and both are previous winners of ASC’s Lifetime Achievement Award.

Later in the series, **this year’s honorees** Allen Daviau (Life-time Achievement Award) and Michael Ballhaus (International Achievement Award) appeared with films they photographed for directors Peter Weir and Martin Scorsese, respectively. The 1993 “Fearless” is animated by Daviau’s expressive camerawork, while Ballhaus’s kinetic style is intrinsic to “Goodfellas” from 1990.

In previous years, the Archive and ASC have spotlighted Fred Koenekamp (2005 Lifetime Achievement Award), Richard Moore (2005 Presidents Award) and Richard Kline (2006 Lifetime Achievement Award).

JANET GAYNOR: By Cornelia Emerson A STAR RE-BORN

About nine years ago, the New York-based **Louis B. Mayer Foundation**, inspired by Trustee Robert Gottlieb, embarked on an unusual project—to revive the public’s appreciation of a once-beloved, now often-neglected actress by granting funds to some of the nation’s leading moving image archives to preserve a broad selection of her films. Janet Gaynor, the first recipient of the Academy Award for Best Actress, would be re-born in time for the centennial of her birth in 2006.

Janet Gaynor’s signature films are the trio of “7th Heaven” (Frank Borzage, 1927), the classic “Sunrise” (F.W. Murnau, 1927) and the original 1937 William Wellman version of “A Star Is Born.” As the dates suggest, Gaynor was one of the few stars whose appealing voice and fresh simplicity of acting style made her equally successful in silent and sound films. Her long-term contract with Fox led to starring roles in a range of studio movies across two decades—melodramas, musicals and romantic comedies. She retired from the screen—at the peak of her career—in the late 1930s.

The Archive had long been an admirer of Janet Gaynor too. “**A Star Is Born,**” featuring her iconic performance with Fredric March, was an early preservation project—shown in the first-ever Festival of Preservation in 1988. Over the years, with the Mayer Foundation’s support, the Archive has preserved three more Gaynor titles. “**Tess of the Storm Country**” (Alfred Santell, 1932) is a sound adaptation that recasts her in the plucky role played by Mary Pickford (twice, in 1914 and 1922). “**Servants’ Entrance**” (Frank Lloyd, 1934) is a typically charming and successful romantic comedy. In “**The Farmer Takes a Wife**” (Victor Fleming, 1935), she portrays a more mature heroine in a historical drama with Henry Fonda in his debut role on

screen. These preservation projects, along with the titles saved by other archives and by 20th Century-Fox, in time built up a body of beautiful preserved prints to showcase the range and versatility of Janet Gaynor’s work.

Finally, the Archive was honored to receive a \$74,455 grant from the Louis B. Mayer Foundation to curate and co-present with the Foundation a landmark Janet Gaynor retrospective. In April 2006, the Academy of Motion Picture Arts and Sciences kicked off the event with a special tribute and screening of “Street Angel” (Frank Borzage, 1928) at its new Linwood Dunn Theater in Hollywood. **Janet Bergstrom**, a professor in UCLA’s Department of Film, Television and Digital Media, moderated an intimate panel discussion featuring Gaynor’s widower **Paul Gregory** and her son, **Robin Adrian**. Continuing at UCLA’s James Bridges Theater, the 16-film retrospective was presented in association with the Academy, the George Eastman House, the Museum of Modern Art, and 20th Century-Fox—all of which contributed their preservation prints to the effort. Additional restorations came from the Library of Congress and the Netherlands Filmmuseum.

Starting in June 2006, the Gaynor films began a **cross-country tour** of archives, museums and other nonprofit venues—also supported by the Louis B. Mayer Foundation. Audiences at the Gene Siskel Film Center in Chicago, the Museum of Modern Art in New York, the Pacific Film Archive in Berkeley, the Museum of Fine Arts in Houston, the Northwest Film Center in Portland and the George Eastman House in Rochester were among the beneficiaries of this complex, multi-partner project to see a star re-born.

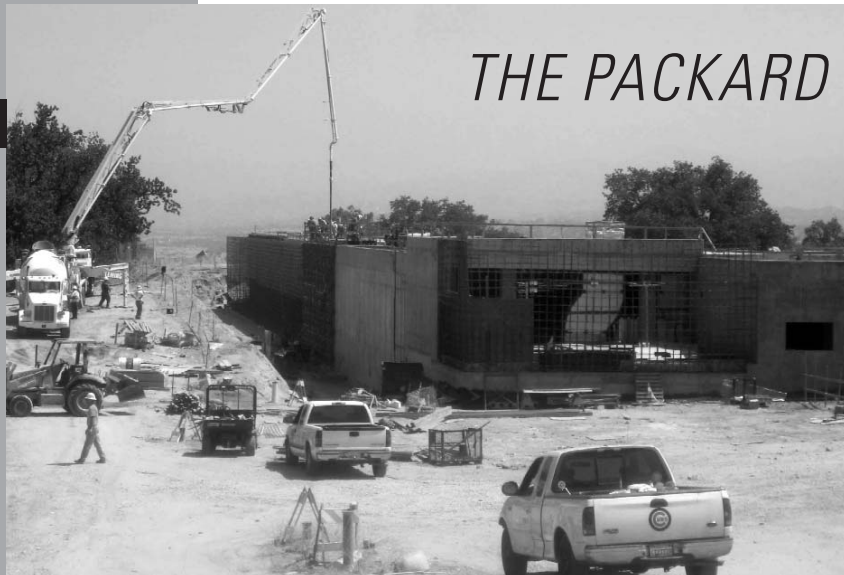


Clockwise from top left: Janet Gaynor and Fredric March in “A Star is Born.”; “Servants’ Entrance”; “Tess of the Storm Country.”

Professor Janet Bergstrom moderating a panel discussion about Janet Gaynor with her widower Paul Gregory (center) and her son, Robin Adrian.

Panel photo: Courtesy A.M.P.A.S.

THE PACKARD HUMANITIES INSTITUTE



Nitrate vaults under construction.

The Packard Humanities Institute and the Archive continued their successful collaboration on a number of important projects during the last year.

In June 2006, work began on 120 fireproof film vaults that PHI is constructing in **Santa Clarita, California**, to house the Archive's still growing nitrate film collection and other local nitrate collections. When construction is completed in the fall of 2007, they will be the first new nitrate vaults built in Southern California in several decades, and the first to have modern temperature and humidity controls. The vaults will have a maximum storage capacity of 150 million feet of nitrate motion picture film and nitrate still negatives, or nearly double the Archive's existing collection.

PHI and the Archive also took major steps toward their goal of developing the **Stanford Theatre Film Laboratory** in Hollywood into a full-service preservation facility capable of providing a wide range of photochemical services. The lab staff has increased to seven positions. Physical improvements included installing new printing equipment and creating four new preservation workrooms, so that lab and Archive preservation staff can work closely together on complicated restoration projects.

PHI and the Archive are both committed to maximizing the use of moving image materials to the greatest extent consistent with copyright and other legal restrictions. Starting in 2007 well-known Italian preservationist **Nicola Mazzanti** has been hired as a consultant to design and implement new programs to provide access to the Archive's collections, with a special emphasis on digital technologies. The goal is for students, scholars, filmmakers

and other interested parties to be able to view, study and make creative use of the Archive's films, TV shows, newsreels and other holdings. The 27 million feet of historic newsfilm in the **Hearst Metrotone News Collection** will be among the holdings to be digitized and made available for unrestricted access.

PHI contributed to the success of the Archive's 2006 **Festival of Preservation** through its partnership in the Stanford Lab and its support of many individual film restoration projects.

Feature films seen in the Festival that were preserved wholly or partly at the Stanford Lab and/or with support from PHI or the related Stanford Theatre Foundation included "The Fast Worker" (William A. Seiter, 1924); "For Alimony Only" (William de Mille, 1926); "God's Little Acre" (Anthony Mann, 1958); "K-The Unknown" (Harry Pollard, 1924); "My Lady's Lips" (James P. Hogan, 1925); "Poisoned Paradise" (Louis J. Gasnier, 1924); "Sharp Shooters" (John G. Blystone, 1928) and "Topper" (Norman Z. McLeod, 1937). The preservation of "If I Were King" (Frank Lloyd, 1938) was funded by The David and Lucile Packard Foundation. Additional titles funded by other donors were also worked on in the Stanford Lab — "Dynamite" (Cecil B. DeMille, 1929), funded by Cecil B. DeMille Foundation; and "The Red Kimona" (Walter Lang, 1925) and "Way Out West" (James W. Horne, 1937), both funded by The Film Foundation. In addition, PHI and the Stanford Lab helped preserve many newsreels and other short subjects screened in the Festival.

Photos: Eric Larson, DPR Construction, Inc.

GIVING OPPORTUNITIES

THE ARCHIVE NEEDS YOUR HELP!

The Archive's past achievements have paved the way for an exciting future. But much remains to be done. Endowments and current funds are needed to continue our ongoing operations, as well as to move into an era of new opportunities. We have no state funding for our preservation work or our public programs, and all these funds must be raised every year. We welcome all donations, and there are many ways to give.

Please indicate whether you would like to make an unrestricted gift to support the Archive's general operations--or to benefit our preservation work, or our public programs in the Billy Wilder Theater.

Direct Gift

By check (payable to The UCLA Foundation) or credit card. Gifts of \$1,000 and above qualify for membership in the Archive Council, the UCLA Film & Television Archive's annual support group.

Matching Gifts

Many employers match employees' gifts to the Archive. Send a gift (payable to The UCLA Foundation), with a matching gift form from the employer's personnel office.

Securities

The full market value of gifts of appreciated securities is tax deductible. In most cases, appreciation in the value of the security 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.

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 The Ford Foundation
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 Edna and Yu-Shan Han Charitable Foundation
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 Hugh M. Hefner Foundation
 Hollywood Foreign Press Association
 The Hollywood Reporter
 Hong Kong Economic and Trade Office, San Francisco
 IBM
 The Andrew J. Kuehn, Jr. Foundation
 David A. Leveton
 The Louis B. Mayer Foundation
 MCorp Global
 The National Endowment for the Arts
 The National Endowment for the Humanities
 The National Film Preservation Foundation
 Dini and Les Ostrov
 Outfest
 David Woodley Packard
 The David and Lucile Packard Foundation
 The Packard Humanities Institute
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 Jamie Rigler
 Lloyd E. Rigler-Lawrence E. Deutsch Foundation
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 Anne-Marie and Alex Spataru
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 The Streisand Foundation
 Christine Taylor and Ben Stiller
 Steven VanBever
 Paula Wagner and Rick Nicita
 Aron Warner
 Cynthia and Bud Yorkin

*Deceased

CONSERVATION FIRST

The Archive is justly proud of preserving and restoring our cinematic heritage. But before preservation comes the very basic activity of conserving our collections in the best low-temperature, low-humidity storage conditions possible. The Archive's vast collections are exceptionally expensive to house and maintain—and finding additional funding for large collection maintenance projects is an ongoing challenge.

So the Archive is very pleased to have received \$200,000 from the National Endowment for the Humanities and the National Park Service through the **Save America's Treasures federal grant program** to conserve the post-1950 "safety" newsreels in the Hearst Metrotone News Collection. The Archive's labor-intensive, multi-year project involves reorganizing and repackaging the materials, so that they can be moved to improved storage conditions at the Southern Regional Library Facility (SLRF) on the UCLA campus, where the other safety film is housed. The grants aim to protect a variety of the nation's endangered cultural artifacts, collections, structures and sites—and we welcome federal assistance in protecting this truly irreplaceable collection.

Among private donors, the **Myra Reinhard Family Foundation** has long understood collection maintenance as a key part of the Archive's operation. In fact, the Reinhard Foundation got the current newsreel conservation effort started with a smaller project to separate safety from nitrate newsreels in 2003. In 2006, the Reinhard Foundation granted funds to reorganize and improve storage conditions for our important but little-known radio holdings. In 2007, in the same spirit of understanding the Archive's basic needs, the Foundation is supporting an upgrade of the information technology system.

REDISCOVERING CHARLEY CHASE



Soon to be preserved by the Archive are shorts by the **comic genius** Charley Chase, whose largely neglected work is one of the joys of the Hal Roach Collection donated by Hallmark Entertainment several years ago. Relying on character-driven situation comedy and farce—rather than the sight gags of many silent comedians—Chase thrived in both the silent and sound eras. The focus will be on three silent shorts directed by Leo McCarey—"Big Red Ridinghood" (1924), "Jeffries Jr." (1924) and "Young Oldfield" (1925). The fourth title is a 1930 sound rarity directed by Edgar Kennedy and produced in Spanish for the Latin American market, "El Jugador de Golf" (All Teed Up). This project is supported by a grant from the **National Endowment for the Arts**.

SOUNDIES: PRESERVING 1940s SIGHTS AND SOUNDS

The Archive is about to embark on a project to preserve more than a dozen "soundies," **musical short films** that are true time capsules from the 1940s. Produced by various companies, soundies originally played on an "audiovisual jukebox" called the Panoram, a coin-operated, 16mm rear projection machine usually found in bars, nightclubs, restaurants and the like. They document an astonishing range of musical styles—popular artists of Broadway, radio and recording; swing and big-band orchestras; country-western music; ethnic sounds; harmonica bands; choral groups; and dance styles from polka to the lindy hop. Thanks to soundies, performances by African-American artists like Nat King Cole, Dorothy Dandridge, Duke Ellington, Lena Horne and dozens more have been saved for posterity. The Archive holds 16mm copies of about 1,200 soundies—one of the largest collections anywhere in the world. Recognizing the cultural and historical importance of this material, the **GRAMMY Foundation**[®] has awarded a grant to make preservation elements for a representative selection of these three-minute shorts, as well as to create 35mm prints for screenings at the Archive and other nonprofit venues.

TO THE RESCUE OF ORPHANS

The National Film Preservation Foundation was created by the U.S. Congress to help save America's most at-risk films—"orphans" that fall outside the protection of commercial studios. The NFPF's recent grants to the Archive demonstrate this mission. An Avant-Garde Masters Grant (itself funded by The Film Foundation) will allow preservation of **"Samuel Beckett's Film"** (1965), penned by the Nobel Prize-winning author and starring the 68-year-old Buster Keaton in one of his last roles. Another grant will save "The Exiles" (Kent MacKensie, 1961), an independent film that chronicles three young Native Americans living in Los Angeles's long-gone Bunker Hill. NFPF funds have also been given to preserve a group of silent and early sound-era **newsreels** from the Hearst Metrotone News Collection. In addition, the NFPF is funding a project to digitize and present a curated group of **silent-era cartoons** on the Internet as part of its commitment—and ours—to making rare film treasures accessible to the public.

CHRONICLING LIFE IN IRAN

One of the Archive's proudest achievements is the Annual Celebration of Iranian Cinema, now in its seventeenth year. The series initially introduced now-acknowledged film masters like Abbas Kiarostami and Mohsen Mahkmalbof to American audiences, and year after year keeps delivering the news that Iran's directors are creating an expressive and humanistic cinema in the shadow of an oppressive regime. Since 2001, **Mark Amin** of Lions Gate Entertainment has deployed the resources of his private foundation to co-present the event. The Archive is deeply grateful for this partnership with the Bijan and Soraya Amin Foundation.



"When Fish Fall in Love" (Ali Rafiee, 2005).



Edward Everett Horton and Erik Rhodes in "The Gay Divorcee" (Mark Sandrich, 1934).

DONOR'S IDEA SPARKS UNUSUAL SERIES

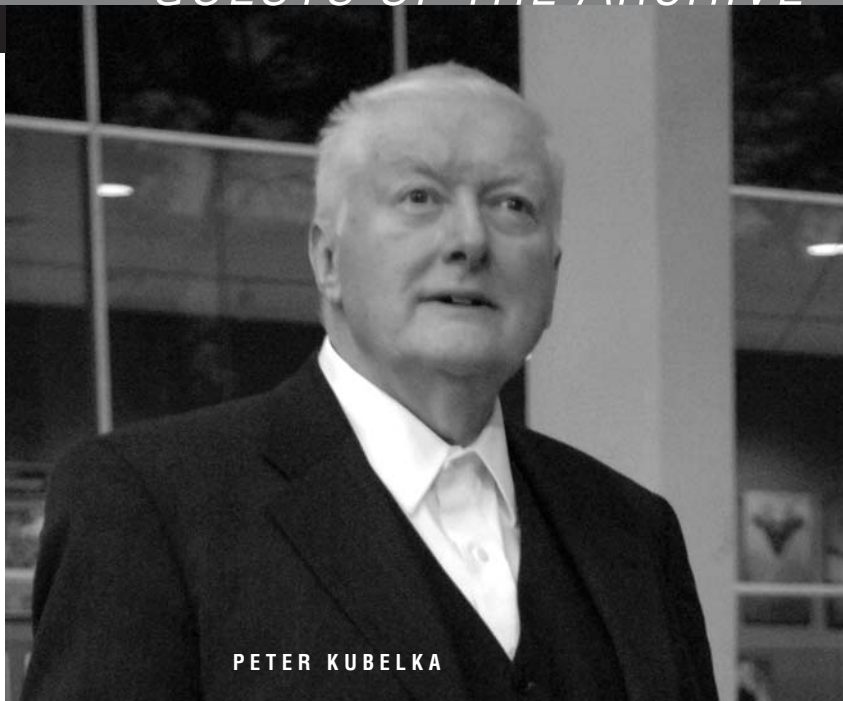


Longtime donors Dini and Les Ostrov have supported any number of Archive projects ranging from preservation to public screenings, but one thing remains constant—their intense appreciation for the witty, well-written films of the late 1930s and early 1940s. Some time ago, **Dini Ostrov** (pictured above) approached the Archive with an offer to fund a unique series—dedicated to the beloved character actors who give these films a special vivacity and flair well beyond their "supporting" roles. The result was "Round Up the Usual Suspects!: Celebrating Hollywood's Classic Character Actors," screened in May 2006. This example of creative collaboration between the Archive and a special donor shows how engaged philanthropy can yield great results. The Ostrovs also supported the Archive's Barbara Stanwyck retrospective in 2007.

THE HALDANE ENDOWMENT FUND

The Archive has a new source of unrestricted support, because of the foresight and generosity of **Arthur and Eleanor Haldane**. In 1989, they donated their Anaheim condominium to the university for the Archive's future benefit—retaining a life estate for themselves that allowed them to live there until their deaths. Eleanor Haldane died in 2000, her husband in 2005, and the property's sale generated a substantial endowment fund that will benefit the Archive in perpetuity. The Haldanes' arrangement is a good example of **planned giving**, which can bring immediate tax benefits to the donor even while deferring the transfer of the gift for many years. The Arthur G. and Eleanor H. Haldane Endowment Fund is a fitting memorial to them.

GUESTS OF THE ARCHIVE



PETER KUBELKA

A legend in avant-garde cinema for nearly fifty years, Austrian filmmaker and theorist Peter Kubelka premiered and spoke at the Archive on his 2003 work "Poetry and Truth" in October 2005. The program was co-presented by the Archive and REDCAT, where Kubelka also showed the film.



PHIL SOLOMON

In November of 2005, another collaboration between the Archive and REDCAT brought experimental filmmaker Phil Solomon to Los Angeles for a two-night retrospective of his dazzling thirty-year career.



CHUNG CHANG-WHA

A sequel to the Archive's wildly popular 2003 salute to the Chinese martial arts film, "Heroic Grace: Part II" kicked off on November 17, 2005 with a screening of "King Boxer" (Hong Kong, 1972). The film's Korean director Chung Chang-wha joined the fans eager to see Celestial Pictures' newly restored print.



THOMAS ALLEN HARRIS

His step-father's death in 2000 led Thomas Allen Harris to learn more about the man's life by traveling to his hometown in South Africa. What he discovered led to the making of "Twelve Disciples of Nelson Mandela" (2005), shown in the Archive's "Sneak Previews" program in March 2006.



ISABELLA ROSSELLINI

In February 2007, the Roberto Rossellini retrospective brought the actress to the new Billy Wilder Theater to share "My Dad Is 100 Years Old," a loving film tribute which she penned and in which she played all the parts. (The 2005 short was directed by Guy Maddin.) Charlotte Chandler, author of an Ingrid Bergman biography, also attended the event.



GUY MADDIN

The Canadian director known for his daring visions drawn from cinema's past was a natural choice to launch the new series "Curated By..." made possible by the Hugh M. Hefner Classic American Film Program. Delving for rare treasures in the Archive's vaults, this guest-artist fashioned an intriguing series shown over several weeks in March 2007.



ALEJANDRO GONZÁLEZ IÑÁRRITU

Curtis Hanson (right), Archive Chairman and originator of the occasional series "The Movie That Inspired Me," welcomed Academy Award-nominated director Alejandro González Iñárritu ("Babel," "Amores Perros") (at center) to view and discuss his chosen film. Actor Guy Pearce (left) attended this April 2007 showing of "Code Unknown" (Michael Haneke, 2000).



MARYAM KASHANI

Also in April, as part of the 17th Annual Celebration of Iranian Cinema, director Maryam Kashani presented "Best in the West" (2006), her first-person documentary about her father and his friends, who maintained their close bonds after emigrating from Iran to the San Francisco Bay area.



TIM KITTLESON

After seven years as Archive Director, Tim Kittleson stepped down from his position in July 2006. His expansive vision, energetic drive and principled commitment to the Archive's mission made him a respected leader in difficult economic circumstances. With his active involvement in finding

financial resources, the Archive maintained its standards and international reputation.

Kittleson presided over three Festivals of Preservation in 2000, 2002 and 2004, and oversaw planning for the 13th Festival of Preservation in 2006. During his tenure, the Archive preserved and restored over 100 feature films and innumerable shorts, newsreels and TV programs. Both film and television collections grew apace, and the Archive acquired the historic Outfest Legacy Collection.

Kittleson also nurtured a number of broad initiatives and capital projects that will leave a permanent legacy:

- The nation's first M.A. program in Moving Image Archive Studies in association with the Departments of Information Studies and Film, Television and Digital Media;
- The exploration of new digital means of providing worldwide access to the Archive's collections and educa-

tional resources;

- The development of co-ventures with commercial partners to identify films and television shows from the Archive's vaults that can be made available for home entertainment;
- A new emphasis on sharing the Archive's major curatorial achievements through national and international tours of pioneering film series;
- Through the generosity of Mrs. Audrey L. Wilder, the construction of the Billy Wilder Theater in the Hammer Museum, to be the new home of the Archive's critically acclaimed public screenings;
- Through the Archive's ongoing partnership with the Packard Humanities Institute, the development of the Stanford Theatre Film Laboratory into a full-service photochemical facility;
- Also in partnership with the Packard Humanities Institute, planning for a world-class preservation center in Santa Clarita, California with optimal conditions to store and protect the Archive's vast collections.

As Dean Robert Rosen commented, the Archive "stands poised to make a giant leap forward" because of Tim Kittleson's leadership. A search committee has been organized to find the Archive's next director.

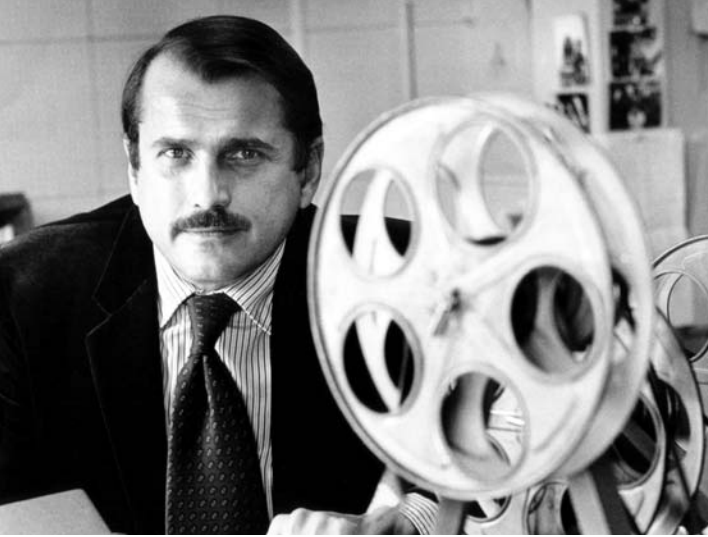
THE CECIL B. DEMILLE COLLECTION



"Dynamite" (Cecil B. DeMille, 1929).

Mrs. Cecilia deMille Presley, granddaughter of Cecil B. DeMille, and her brothers have donated an irreplaceable collection of original silent and sound films that came from the personal vault of the great director and producer. Feature films directed by DeMille, and some that he produced, form the bulk of the collection, which has been held on deposit at the Archive for a number of years. Rare home movies and promotional films are included too. The Cecil B. DeMille Foundation has also pledged continued support for the Archive's long-standing program to preserve DeMille titles. Mrs. Presley sits on the Executive Board of the School of Theater, Film and Television.

Cecil B. DeMille's career as a director and producer spanned five decades of motion pictures. After directing his first film, the 1914 silent "The Squaw Man," DeMille went



THE KUEHN COLLECTION

The Archive has recently received literally thousands of pace-setting “trailers”—those dynamic commercials shown in theaters and on television to promote upcoming films—from the **Andrew J. Kuehn Jr. Foundation**. The Foundation, which was established in 2004 after the death of Andrew J. Kuehn at the age of 66, has also generously donated funds to help process the massive collection.

Andrew J. Kuehn, Jr. (above) was a movie-advertising innovator whose creative mastery revolutionized the motion picture trailer, turning the staid “coming attractions” of yore into dazzling mini-movies. From the mid-1960s on, Kuehn and his Kaleidoscope Films devised snazzy **trailers** for some of the most successful American movies ever made, including “The French Connection,” “The Sting,” “Jaws,” “Star Wars,” “E.T. the Extra Terrestrial,” “Aliens,” “Top Gun”

and “Back to the Future,” to name only a very slight fraction of his output. Kuehn was also a pioneer in the new field of promotional “making of” films and directed three feature documentaries: “Terror in the Aisles” (1984), “Get Bruce!” (1999) and “The Great American Songbook” (2003). Kuehn’s ingenuity and artistry were so widely respected that in 1994 the Cannes Film Festival honored him for his “Lifetime of Excellence” in movie marketing.

Once completely inventoried and cataloged, the Kuehn Collection trailers will be an invaluable resource to students and scholars studying the business of **film marketing** as well as the art of filmmaking itself.

The Kuehn Collection will significantly enhance the Archive’s vast trailer holdings from such legendary sources as the Hollywood Reporter Key Art Awards and the Trailer Audio Standards Association (TASA) collections.

The Kuehn Foundation also gave very generous support to the School of Theater, Film and Television to expand the media-marketing curriculum of the UCLA Producers Program and to create new student fellowships.

Photo: Courtesy The Andrew J. Kuehn Jr. Foundation.

on to make seventy features, including Westerns, adventures, musical comedies and war pictures before his death in 1959. He gave many actors such as Gloria Swanson their start in films, earning him a reputation as a starmaker. **A consummate showman**, who knew better than anyone how to promote his films and himself, DeMille is best known as the creator of visually lush epics epitomized by “The Ten Commandments” (1956) and DeMille’s own favorite “The King of Kings” (1927), as well as sophisticated comedies like “The Affairs of Anatol” (1921) and “Madam Satan” (1930).

With past assistance from the Cecil B. DeMille Foundation, the Archive has restored and preserved several DeMille films, including “Cleopatra” (1934), “The Godless Girl” (1928), “The Little American” (1917) and two versions of “The Sign of the Cross,” the original 1932

release and the re-edited 1944 version. “Dynamite” (1929) and the DeMille-produced “Chicago” (Frank Urson, 1928) were highlights of the last Festival of Preservation. The Foundation’s renewed preservation funding will be committed to **“Madam Satan,”** a 1930 comedy of marital infidelity cast as an early-sound musical with Kay Johnson and Reginald Denny. Also on the slate for preservation is an assortment of publicity films, screen tests and home movies—plus 1950s newsreels from the Hearst Metrotone News Collection that document DeMille’s iconic status and the adulation he received upon his death in 1959.

The Archive is honored to be the permanent home of the Cecil B. DeMille Collection and to continue collaborating with the Foundation to preserve the work of one of America’s most significant filmmakers.



NEW DIRECTIONS FOR OUTFEST LEGACY PROJECT By Kelly Graml

*Above: Steve Buscemi in "Parting Glances."
Top inset: Outfest Executive Director Stephen Gutwillig.
Bottom inset: Steve Buscemi and several other cast members attended the screening of "Parting Glances."*

The UCLA Film & Television Archive and Outfest, a leading showcase for diverse, international lesbian, gay, bisexual and transgender (LGBT) film and video, partnered in 2005 to create the Outfest Legacy Project for LGBT Film Preservation. That year marked the establishment of the world's largest publicly accessible collection of LGBT films at UCLA, and the Legacy Project has continued to move in new and exciting directions.

PRESERVATION AND RESTORATION

First came the joint announcement that two landmark feature films had been slated for restoration by the Archive: **"Parting Glances"** (Bill Sherwood, 1986), starring Steve Buscemi in a moving and realistic story of life in the age of AIDS, and the ground-breaking "Word Is Out: Stories of Some of Our Lives" (1978), a compilation of interviews considered the first full-length documentary about LGBT identity.

Noting that LGBT independent films—including significant titles from the 1970s, 1980s and 1990s—are in danger of being lost, Outfest Executive Director **Stephen Gutwillig** has said: "These moving images represent a profoundly important record of our struggles and joys—a record of where we come from as LGBT people. We cannot and must not be complicit in the erasure of our lives and histories."

Through its fundraising for the Outfest Legacy Project,

Outfest has provided the Archive with \$144,546 to restore these first two titles to their original release form and strike new prints for exhibition. "Parting Glances" had its world restoration premiere at Outfest in July 2007.

ONE ARCHIVES COLLECTION

In early 2007, the Outfest Legacy Project received the single largest addition to its collection: the moving image holdings of the **ONE National Gay & Lesbian Archives**, the oldest ongoing LGBT organization in the Western hemisphere. "The ONE Archives is a treasure trove of tremendous historic, cultural and social significance," said Dean Robert Rosen. "It's an honor to have this material as part of the Outfest Legacy Collection at UCLA."

ONE's deposit comprises more than 1,500 films and 3,000 videos, more than doubling the Legacy Project's original holdings of 3,300 titles. The greatest asset of the ONE Collection may be 275 videotaped interviews with pioneers in the LGBT movement. Those recapping their experiences include figures such as Malcolm Boyd, the activist minister and author; lesbian detective story writer Sarah Dreher; Harry Hay, an early leader of the movement who founded the Mattachine Society; Jim Kepner, gay journalist, activist and archivist; Morris Kight, a founder of the first-of-its-kind Los Angeles Gay and Lesbian Center; and

NEW OUTREACH INITIATIVES FOR ARSC

By Mark Quigley

19

With the support of recent grants and donations, the Archive Research and Study Center (ARSC) has launched several outreach projects intended to build awareness of and promote access to the Archive's vast collections.

Funding from the UCLA Center for Community Partnerships supported initiatives related to the Outfest Legacy Project, including the publication of an illustrated collection guide and the coordination of an April 2006 public symposium, "Out of the Closet, Into the Vaults." The symposium addressed issues pertinent to the conservation and preservation of independent lesbian, gay, bisexual and transgender (LGBT) films. Panelists at the half-day event held in UCLA's Royce Hall included Academy Award-nominated director Arthur Dong ("Sewing Woman"), media scholar and filmmaker Alexandra Juhasz ("Women of Vision"), and UCLA Film Preservationist Ross Lipman among other distinguished participants.

The Myra Reinhard Family Foundation has facilitated the production of several study guides designed to introduce constituents to key areas of the Archive's collection. Completed projects include the printing of a 140-page ARSC Resource Guide, and collection profiles related to Edward R. Murrow, the Hearst Metrotone Newsreels, the

internment of Japanese-Americans during World War II, and silent films preserved by UCLA. These guides have been distributed electronically to over 400 recipients and are available for download on the Archive's website at www.cinema.ucla.edu.

Other new outreach efforts include the inauguration of the ARSC Student Research Awards, intended to encourage academic use of the collections, and the Reinhard Foundation-sponsored Visiting Researcher Stipends. These initiatives would not be possible without the support of generous donors. But additional funding sources are needed in order to sustain and expand access projects to insure that the Archive's collections are actively utilized.

Located in Powell Library, ARSC assists UCLA students, faculty and staff, and scholars from around the world, as well as industry professionals, in coordinating onsite research access. To search the Archive's collection, visit our online catalog at www.cinema.ucla.edu. For research assistance, or to arrange viewing at UCLA, please e-mail us at arsc@ucla.edu, or phone us at 310-206-5388.

Arthur Dong, with Archive Film Preservationist Ross Lipman in background.



W. Door Legg, a founder of ONE Inc. and publisher of ONE's influential journal.

Other notable materials are mental hygiene films, AIDS awareness videos, Christopher Street West parades in Los Angeles and LGBT protests in Washington, D.C. The ONE collection also includes erotica and sexually explicit material.

BIMONTHLY SCREENING SERIES

To celebrate the ONE deposit, the new bimonthly **Outfest Legacy Project Screening Series** kicked off on March 25, 2007 in the Billy Wilder Theater with "A Tribute to the ONE Archives." The evening showcased highlights from the varied collection, including clips from famed female impersonator Charles Pierce's "The Charles Pierce Review," rarities from the 1970s and exclusive video footage of historic events at the ONE Archives itself.

The Legacy Project's first video preservation was also on display that evening—footage of a 1977 poetry reading benefit for Gay Sunshine Press, featuring poet Allen Ginsberg. "Preservation of our material is a great priority and something ONE National Gay and Lesbian Archives would not and could not have done without the help of the Legacy Project," said President **Joseph Hawkins**, who was at the screening.

"Women of Vision: 18 Histories in Feminist Film & Video" (Alexandra Juhasz, 1998) was the second screening in the Outfest Legacy series on June 3. The director and several of the profiled filmmakers appeared in person.

The Archive and Outfest will continue to find innovative ways of advancing the core mission of the Outfest Legacy Project—to insure that the moving image record of the LGBT experience survives in the vaults and is seen and enjoyed on the big screen.



Left to right: Charles Hopkins (center) is celebrated by (left to right) colleagues Todd Wiener, Rob Stone, Donna Ross and former staffers Lisa Liang and Fritz Herzog. | Photo: Stephen Westerhout.

A SALUTE TO CHARLES HOPKINS

Charles Hopkins, whose career spans the history of the Archive, has officially retired from University service. However, he will continue working on a part-time basis—ensuring that his versatile talents and encyclopedic knowledge of the motion picture collection will benefit the Archive for many years to come.

Hopkins began as a volunteer in 1971 and became a career staff member in 1974. In the early years Hopkins played virtually every role in the young organization. Later, between 1980 and 2002, his core responsibility was to guide the growth of the now-vast film collection as Motion Picture Archivist and Senior Motion Picture Archivist. His regular duties included negotiating acquisitions, supervising inventory, maintaining relationships with donors and depositors, and arranging film loans to other nonprofit institutions. But because of his intimate

familiarity with the collection and the elegance of his writing style, he also became a key advisor on film preservation projects and wrote many grant proposals to fund them. Throughout his career, Hopkins curated scores of public programs and series highlighting the Archive's motion picture collection. As an example, each installment of the long-running "Archive Treasures" program let him imaginatively recreate a historical "night at the movies," pairing a feature film with shorts and newsreels that might have been shown with it at that time.

During the past five years, the Archive has put Charles Hopkins' wealth of experience and knowledge to even more expansive use by naming him Senior Administrator, Planning and Special Projects. He has been charged with a wide range of projects that draw on his unique talents for analysis and synthesis—planning and budgeting new activities and services, preparing funding proposals and reports, and the research and writing at which he excels. Most special of his projects—to help develop plans for space, staffing, equipment and environmental requirements at a world-class preservation center in Santa Clarita, California that will be the Archive's future home.

The Archive congratulates Charles Hopkins on this new phase of his distinguished and productive career.

WOMEN IN FILM By Donna Ross

The Legacy Series, the crown jewel of the Women In Film Foundation Collection at the Archive, profiles exceptional women who have paved the way for subsequent generations. Videotaped interviews collected over the past three decades include producers such as Dorothea Petrie, Barbara Boyle, Marcia Nasatir and Marion Rosenberg, O.B.E.; writers such as Fay Kanin and Gloria Goldsmith; film music professionals such as Marilyn Bergman and Elsé Blangsted; actresses such as Gloria Stuart, Fay Wray, Eva Marie Saint, Jane Wyatt, Evelyn Keyes, Piper Laurie and Margaret O'Brien; and other artists such as choreographer Debbie Allen, editor Anne V. Coates, director Nancy Malone, costume designer Dorothy Jeakins and script supervisor Meta Wilde.

The Legacy Series is a living history project committed to capturing and preserving the experiences of women working in all areas of the film and television industries—both behind

and in front of the camera. The Women In Film Foundation's current goal for the program is to produce four to six interviews per year.

This body of work is designed to be an invaluable source of research, knowledge and inspiration for film aficionados, scholars and women in film and television. The full-length versions of the interviews are available for public viewing as part of the Women In Film Foundation Collection at the Archive Research and Study Center (ARSC). The collection also includes copies of Women In Film's Crystal Awards presentations, and other interview and tribute programs profiling women leaders in the field.

If you know someone who might be a worthwhile interview subject, or would like to make a contribution to support the WIFF's Legacy Series, please contact the Foundation Administrator at foundation@wif.org or at 310-657-5144.

The UCLA Film & Television Archive is committed to the success of the Moving Image Archive Studies M.A. program, and students have many opportunities to interact with the Archive during their two-year stay at UCLA. For the past several years, the Archive and the Stanford Theater Film Laboratory have hosted a popular three-day session before classes officially begin, during which new MIAS students are given tours of a working archive and lab, and receive hands-on training.

After the first year, MIAS students also complete practica (internships) at different archives, libraries and labs in the Los Angeles area, with the UCLA Film & Television Archive being a natural destination. Over the past year, Leah Tuttle, Cassandra Pettiford and Shelley Warkentin all served practica at the Archive.

In June 2006, Lance Watsky became the Program Coordinator for Moving Image Archive Studies. Before coming to UCLA, he worked as the Media Preservation Specialist for the Georgia State Archives, in addition to holding media preservation posts at other libraries and archives. Watsky received his M.A. in the Preservation and Restoration of Motion Pictures and Recorded Sound from California State University, Chico.

In September 2006, Dr. Jan-Christopher Horak became Acting Director of Moving Image Archive Studies for a two-year appointment, while Dr. Steven Ricci took a leave to pursue scholarly research and writing. In 2007, Horak was named Academy Film Scholar by the Academy of Motion Picture Arts and Sciences, and received the prestigious Katherine Singer Kovacs Essay Award from the Society of Cinema and Media Studies.

When the Moving Image Archive Studies (MIAS) program graduated its fourth class of M.A. degree students in June, Archive staff could celebrate their own contributions to enriching the program.

Curtis Hanson, Chairman
Robert Rosen, Dean, School of Theater, Film and Television

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Ronda Burrell, Accounting Assistant
Cornelia Emerson, Development Officer
Kelly Graml, Marketing and Communications Officer
Rene Hernandez, Administrative Coordinator
Charles Hopkins, Senior Administrator, Planning and Special Projects
Khai Lu, Information Technology Manager
Debbie Martin, Finance and Personnel Officer
Edward Richmond, Curator
Donna Ross, Planning and Programs Analyst
Fred Sanger, Payroll and Personnel Analyst
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Candace Lewis, Research and Account Coordinator
Pauline Stakelon, Research Coordinator/Video Editor
Bryan Stephens, Video Coordinator/Colorist

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Rosalee Sass, Director of Development
Mindy Taylor-Ross, Development Specialist

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Mimi Brody, Programmer
Cheng-Sim Lim, Co-Head of Exhibition and Public Programs
David Pendleton, Programmer

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Jeffrey Bickel, Newsreel Preservationist
Robert Gitt, Preservation Officer
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Ross Lipman, Film Preservationist
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MOTION PICTURE ACQUISITIONS

The UCLA Film & Television Archive's Motion Picture Collection has expanded to over 150,000 titles—and several discrete collections have been established or enlarged. **The Hollywood Reporter Key Art Awards Collection** grew steadily, adding trailers from the major studios. **The Andrew J. Kuehn Jr. Foundation** donated another large archival collection of movie trailers produced by Kuehn's Kaleidoscope Films. This vast collection will significantly enhance the Archive's existing holdings of trailers and other film promotional materials. (See article on page 17.) The **ONE National Gay & Lesbian Archives** began transferring its substantial film and video collection into the Outfest Legacy Project Collection. (See article on page 18.)

Numerous films were also added to the **Director's Guild of America-Motion Picture Industry Conservation Collection** at the Archive. All the major studios as well as smaller distribution companies deposited mint condition prints of their recent releases to this collection. Recent DGA additions to the collection include "Inside Man" (Spike Lee, 2006) from Universal Studios, "Disturbia" (D.J. Caruso, 2007) from Paramount Pictures, "The Devil Wears Prada" (David Rankel, 2006) from 20th Century-Fox, "The Fountain" (Darren Aronofsky, 2006) from Warner Bros., "The Prestige" (Christopher Nolan, 2006) from Buena Vista, and "The Holiday" (Nancy Myers, 2006) from Sony Pictures. In addition, various independent filmmakers donated titles to the **Sundance Collection**. New additions include "On_Line" (Jed Weintrob, 2001), "Things You Can Tell By Looking At Her" (Rodrigo Garcia, 2000), and brand new prints of "Paris, Texas" (Wim Wenders, 1984) and "X: The Unheard Music" (W.T. Morgan, 1986). In other acquisition highlights, Paramount Pictures deposited nitrate Republic Pictures titles that had been repatriated from the CNC (Archives Françaises du Film of the Centre Nationale de la Cinématographie). In early 2007, the **Carl Jung Film Institute Archive** placed its entire collection of film and video elements with the Archive. The Jung holdings include 35mm print and pre-print elements for "Matter of Heart" (Mark Whitney, 1986), in addition to full interviews of important figures in the fields of philosophy and psychoanalysis. Director and cinematographer **Haskell Wexler** donated all the outtakes and unused footage from his 1985 film "Latino." Many of the "Latino" outtakes were shot in Nicaragua and contain historically important footage of the Sandinista/Contra conflict and the sociopolitical environment of Nicaraguan society during that period. And **Wellspring Media** donated 35mm prints of foreign and independent titles from its distribution collection.

TELEVISION ACQUISITIONS

The television collection continues to grow. In 2006, the **Academy of Television Arts & Sciences** contributed 223 tapes and DVDs of the nominees and winners of the 57th Annual Primetime Emmy Awards, 163 tapes of the 32nd Annual Daytime Emmy Awards nominees and winners, and 172 tapes of nominees and winners of the 57th Annual Los Angeles Area Emmy Awards. CBS contributed a Digital Betacam copy of the 1957 "Playhouse 90" production of "Three Men on a Horse," starring Johnny Carson, Jack Carson and Carol Channing. **Paramount Television** provided copies of programs from many classic series, among them "The Andy Griffith Show," "Family Ties," "The Fugitive," "The Honeymooners," "Mission Impossible," "The Mod Squad," "The Odd Couple" and "Police Squad." **NBC/Universal** provided 16mm prints from such series as "The Hardy Boys/Nancy Drew Mysteries," "Harper Valley P.T.A.," "Leave It to Beaver," "Oregon Trail" and "Tales of Wells Fargo." Director **Arthur Hiller** donated a 16mm kinescope of "Hiller in Hollywood," an episode of the CBC program "Telescope," which aired in Canada in 1966. Singer **Andy Williams** placed with the Archive 2" videotapes of 187 "Andy Williams Shows" dating from 1962-71. Comedian **Sid Caesar** placed his personal 16mm kinescopes of "Your Show of Shows" (1950-54) and "Caesar's Hour" (1954-57), as well as 2" videotapes of "As Caesar Sees It" (1962-66) and "The Sid Caesar Show" (1963-64). Mr. Caesar also provided a 16mm kinescope of the premiere telecast of "The Admiral Broadway Revue" (1949). Director **Robert Markowitz** donated 16mm prints of two early 1970s "CBS Reports" and tapes of made-for-television movies, including "The Great Gatsby" (2001) and "The Tuskegee Airmen" (1995). 35mm prints of twelve episodes of "Shirley Temple's Storybook" (1958) were received from **Research Video**, along with 2" tapes of "The Chevy Mystery Show" (1960) and a 16mm kinescope of the oldest program placed with the Archive in 2006: the "Theatre Guild Plays" production of George Bernard Shaw's "The Great Catherine," broadcast on NBC on May 2, 1948. **Marilyn and Philip Langner** made another major donation of materials from the Theatre Guild in early 2007. And Tony Thomas, son of Danny Thomas, donated a number of 2" tapes from his father's early-1960s television specials.

SCREENINGS

In 2006 and early 2007, the **Stanford Theatre** in Palo Alto continued to showcase numerous films from the Archive's collection. For the **Ronald Colman Retrospective**, the Stanford Theatre

used prints of "The Prisoner of Zenda" (John Cromwell, 1937), "Random Harvest" (Mervyn Leroy, 1942), "Romola" (Henry King, 1924) and "A Double Life" (George Cukor, 1947), to name a few. For the Stanford's extensive **20th Century-Fox Film Festival**, such titles as "Blood and Sand" (Rouben Mamoulian, 1941), "How Green Was My Valley" (John Ford, 1941), "My Darling Clementine" (John Ford, 1946), "Curly Top" (Irving Cummings, 1935) and "The Mark of Zorro" (Rouben Mamoulian, 1940) were programmed.

UCLA preservation prints of "The Smiling Lieutenant" (1931), "Design for Living" (1933), "One Hour With You" (1932), "The Love Parade" (1929) and "Monte Carlo" (1930) were programmed by the **Pacific Film Archive** for a major salute to Ernst Lubitsch. The Film Noir Foundation's **"Noir City Festival"** in the Bay Area grew in 2006 and 2007, with programs including such UCLA prints as "Hollow Triumph" (Steve Sekely, 1948), "City Streets" (Rouben Mamoulian, 1931), "The Man Who Cheated Himself" (Felix E. Feist, 1950), "The Big Combo" (Joseph H. Lewis, 1955), "Hell's Half Acre" (John H. Auer, 1954) and "Cry Danger" (Robert Parrish, 1951). The **San Francisco Silent Film Festival** had a hugely successful screening of "Chicago" (Frank Urson, 1928) at the Castro Theater.

In Southern California, the **Academy of Motion Picture Arts and Sciences** screened many UCLA archival features and shorts in the "Academy Tribute to Olivia de Havilland," the continuing "Great To Be Nominated" series and a salute to "Films of 1906." The Academy's Science and Technology Council presented a "Celebration of Vitaphone Technology" and Robert Gitt's "A Century of Sound" lecture.

Other U.S. venues for Archive prints were the **AFI Silver Theatre** (Washington, D.C.), **Anthology Film Archives** (New York), **Austin Film Society**, **Block Cinema** (Chicago), **Boston Museum of Fine Arts**, **College of Santa Fe**, **Heights Theater** (Columbus Heights, Minnesota), **Film Forum** (New York), **Jacob Burns Film Center** (Pleasantville, NY), **National Gallery Of Art** (Washington, D.C.), **Tampa Theatre**, **Tribeca Film Festival** (New York) and the **Walker Art Center** (Minneapolis).

International venues for Archive prints have recently included the Australian Centre for the Moving Image, Austrian Filmmuseum, British Film Institute's National Film Theatre, Cinemateca Portuguesa, Cineteca del Comune di Bologna, Cinémathèque Française, Cinematheque Ontario, Danish Film Institute, Filmarchiv Austria, Filmoteca de Catalunya, Finnish Film Archive, Locarno International Film Festival, Pordenone Silent Film Festival, Rome Film Festival, Swedish Film Institute, Toronto Jewish Film Festival, and the Vienna International Film Festival.

COMMERCIAL DEVELOPMENT

Each year, the Archive's Commercial Development division licenses broadcast quality footage to hundreds of film and television projects—primarily material from the **Hearst Metrotone News Collection**, but national and local television news footage as well. Recently, Archive footage has been used in U.S. network, PBS and cable programming, as well as in feature films and DVD releases. PBS's "American Masters" illuminated the relationship of John Ford and John Wayne, and a **Turner Classic Movies** documentary focused on Marlon Brando. The multi-part PBS series "The Supreme Court" also used a significant amount of archival footage. Recent feature films using Archive material were "Bobby" (Emilio Estevez, 2006), "The Good Shepherd" (Robert De Niro, 2006), "The Painted Veil" (John Curran, 2007) and "US vs. John Lennon" (David Leaf and John Scheinfeld, 2006). Providing historical footage to **DVD releases** has become an active part of the division's work, with a Harold Lloyd Box Set and releases on Fred Astaire and Ginger Rogers, Mickey Rooney and Judy Garland, Humphrey Bogart, James Cagney and Errol Flynn benefiting from the inclusion of historical footage from the Archive's vaults. All income from license fees and other commercial activity is used to support preservation and access activities.

"MISTER PEEPERS" MAKES TOP DVD LIST

The Archive's four-DVD set of the 1950s comedy series "Mister Peepers," produced with S'More Entertainment, was singled out as one of the top DVDs of 2006 by critic Susan King of the "Los Angeles Times." She dubbed the Emmy award-winning show starring Wally Cox "Really Worth the Wait." Fans of the show won't have to wait much longer for more episodes. Another DVD set is in the works.

"Mister Peepers" is the second DVD the Archive has released in partnership with an outside producer/distributor. 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."



Above: Peter Falk and Gena Rowlands in "A Woman Under the Influence."

Film still:
Courtesy A.M.P.A.S.

The Film Foundation has made very generous grants to the Archive in the past two years. As a result, an extraordinary list of films is being preserved for posterity.

In 2006, funds were dedicated to the Laurel and Hardy classic "Way Out West" (James W. Horne, 1937) and to Fritz Lang's espionage thriller "Cloak and Dagger" (1946). Also supported were two documentaries—"The Naked Eye" (1957), a study of photography by the late UCLA Professor Louis Clyde Stoumen, and Emile de Antonio's "**Point of Order**" (1964) which focuses on the notorious 1954 Army-McCarthy hearings. The 2006 grant also funded the preservation of three short films by

avant-garde filmmaker Kenneth Anger—"Fireworks" (1947), "Kustom Kar Kommandos" (1964) and "Scorpio Rising" (1963).

Other legendary titles are being preserved this year by the Archive with full funding from The Film Foundation: "**The Red Shoes**" (Michael Powell and Emeric Pressburger, 1948), widely regarded as the most beautiful film about ballet ever made, and "**A Woman Under the Influence**" (John Cassavetes, 1974), a searing portrait of mental illness. Preservation of "The Red Shoes" is made possible by a donation to The Film Foundation from the Hollywood Foreign Press Association. Contributions to the foundation were also made by Gucci for "A Woman Under the Influence."

The Film Foundation was created by Martin Scorsese. Its Board of Directors includes a distinguished group of filmmakers: Woody Allen, Paul Thomas Anderson, Wes Anderson, Michael Apted, Gil Cates, Francis Ford Coppola, Clint Eastwood, Curtis Hanson, Peter Jackson, Ang Lee, George Lucas, Alexander Payne, Sydney Pollack, Robert Redford, and Steven Spielberg. The late Robert Altman and Stanley Kubrick were also founding members of the organization.

Archive Website

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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