



2022 ANNUAL REPORT

THE FILM FOUNDATION

FILMMAKERS FOR FILM PRESERVATION

OVERVIEW



*Working in collaboration with its archive and studio partners, **The Film Foundation** has restored over 950 films to date, ensuring their survival for generations to come. Spanning every genre, era, and region, these films are exhibited for worldwide audiences both virtually and in person, at museums, archives, festivals, repertory theaters, and universities. Understanding the necessity to share the importance of protecting the films that make up our collective history, **The Film Foundation's** educational program, **The Story of Movies**, continues to teach students across the country about film language and the historical, cultural, and artistic value of cinema. The work of the foundation is carried out thanks to the dedication and vision of the Board of Directors and our generous supporters.*

PRESERVATION AND RESTORATION



The Film Foundation completed the restoration of 18 films in 2022 in collaboration with its archive and studio partners, including: **THE STRONGER** (1976) and **TELL ME A RIDDLE** (1980), two short films by Lee Grant; **THE WOMAN ON THE BEACH** (1947), Jean Renoir's psychological noir; the only feature film directed by Kathleen Collins, **LOSING GROUND** (1982); George Stevens' epic masterpiece, **GIANT** (1956); and the pre-Code Laurel and Hardy comedy **PACK UP YOUR TROUBLES** (1932, dirs. George Marshall and Raymond McCarey).

WORLD CINEMA PROJECT



To date, The Film Foundation's World Cinema Project has restored 51 films from 28 countries. The projects completed in 2022 were: **THAMP** (1978), Aravindan Govindan's quasi-documentary style film about a circus taking place in Kerala; **ÉL** (1953), Luis Buñuel's disturbing look into obsession, jealousy, paranoia, and passion; Mikko Niskanen's 5 ½ hour magnum opus, **EIGHT DEADLY SHOTS** (1972); and a humorous portrait of Dakar by Djibril Diop Mambéty, **BADOU BOY** (1970).

EXHIBITION



There were over 700 screenings of TFF-supported restorations in 2022, presented at museums, archives, festivals, repertory theaters, and universities, both virtually and in person. Some highlights included: world restoration premieres of **TOPKAPI** (1964, d. Jules Dassin) and **GIANT** (1956, d. George Stevens) at the TCM Classic Film Festival, and **SHOESHINE** (1946, d. Vittorio De Sica) and **THAMP** (1978, d. Aravindan Govindan) as part of Cannes Classics; a tribute to The Film Foundation at the Berkeley Art Museum and Pacific Film Archive, which included screenings of 20 TFF-supported restorations; and the release of the 4th World Cinema Project box-set by The Criterion Collection.



ACCESS

The **Film Foundation Restoration Screening Room** launched in May 2022 with the online premiere of **I KNOW WHERE I'M GOING!** (1945, dirs. Michael Powell and Emeric Pressburger). In partnership with DelphiQuest and Oracle Corporation, the Restoration Screening Room featured free online presentations of TFF- and WCP-supported restorations to celebrate and highlight its preservation program.

EDUCATION

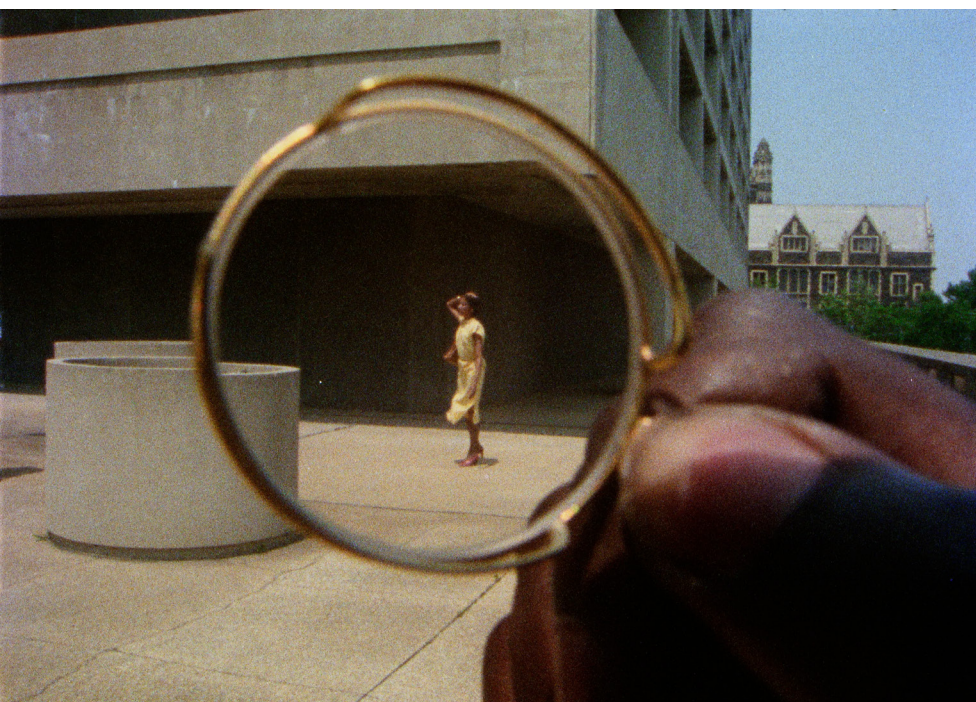
In 2022, the seventh module of “Portraits of America: Democracy on Film,” the newest curriculum in The Film Foundation’s free cinema literacy initiative, was completed and made available to educators on the *Story of Movies* website. The “Soldiers and Patriots” module explores themes of patriotism, pacifism, and propaganda from a wide range of perspectives, providing in-depth study of multiple films, including **SERGEANT YORK** (1941, d. Howard Hawks), **THE BIG PARADE** (1925, d. King Vidor), and **SAVING PRIVATE RYAN** (1998, d. Steven Spielberg), and examining the critical role of the film industry during World War II. TFF continued its support for the Film Heritage Foundation's Film Preservation & Restoration Workshop India which returned to Mumbai in 2022.

FRONT/BACK COVER: SHOESHINE (SCIUSCIA) (1946, d. Vittorio De Sica)

PAGE 2 TOP TO BOTTOM: CANYON PASSAGE (1946, d. Jacques Tourneur) | ANTONIA: A PORTRAIT OF THE WOMAN (1974, dirs. Jill Godmilow and Judy Collins) | PACK UP YOUR TROUBLES (1932, dirs. George Marshall and Raymond McCarey) | GIANT (1956, d. George Stevens)

PAGE 3 LEFT TO RIGHT: THE WORLD'S GREATEST SINNER (1962, d. Timothy Carey) | MEMORY LANE (1926, d. John M. Stahl) | ÈL (1953, d. Luis Buñuel)

PAGE 3 BOTTOM: LOSING GROUND (1982, d. Kathleen Collins)



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FILM PRESERVATION & RESTORATION



ALMA'S RAINBOW 1994 | d. Ayoka Chenzira

Restored by the Academy Film Archive, The Film Foundation, and Milestone Films. Funding provided by the Hobson/Lucas Family Foundation.

ALMA'S RAINBOW is writer-director Ayoka Chenzira's debut feature, and is considered a landmark work of 1990s independent cinema. A spirited coming-of-age film and an exploration of Black womanhood, the story centers on Rainbow Gold, a student at a Brooklyn parochial school with a budding interest in both dancing and boys. Rainbow has no shortage of female role models between her strict but loving mother Alma, the lively clientele at Alma's beauty salon, and Alma's sister Ruby, recently returned from Paris where she has been working as a Josephine Baker impersonator. Ruby's flamboyant sexuality disrupts the household and offers Rainbow—and ultimately Alma—a new way of looking at life.

The restoration of ALMA'S RAINBOW utilized the 35mm original camera negative, magnetic soundtrack, optical track negative, and reference print. Reel 5 of the original camera negative is missing and was replaced using the best surviving 35mm print. Digital restoration was completed at Roundabout Entertainment and the audio restoration was done at Audio Mechanics.

ALMA'S RAINBOW had its world restoration premiere at BAMcinemaFest.

ANTONIA: A PORTRAIT OF THE WOMAN

1974 | dirs. Jill Godmilow and Judy Collins

Restored by the Academy Film Archive and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation.

This documentary about Dr. Antonia Brico details the achievements of an extraordinary musician who, beginning in 1930, became the first woman to gain wide recognition and acceptance as a leader of world-class symphony orchestras. The film was co-directed by Jill Godmilow, a filmmaker, author, and professor, and legendary singer-songwriter Judy Collins, who had been a piano student of Brico's. This powerful, humorous and inspiring film examines how Brico overcame public prejudice about her gender with intelligence and spirit. Stylistically, the film is also known for breaking through the boundaries of the documentary genre by including animation, self-reflection, and dramatically original editing, resulting in a work of biographical cinema at its best.

A 16mm reversal internegative and a newly created 16mm optical track positive were the primary sources for the restoration of ANTONIA: A PORTRAIT OF THE WOMAN. Image scanning and restoration were completed by Roundabout Entertainment. Audio capture was done by Endpoint Audio and audio restoration was completed by Audio Mechanics.



NOT A PRETTY PICTURE

1976 | d. Martha Coolidge

Restored by the Academy Film Archive and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation.

In 1962, director Martha Coolidge was a sixteen-year-old prep school student, and was raped by a friend at a party. Fourteen years later, she delved into that experience in her first feature film, an intense and courageous inquiry into sexual violence. NOT A PRETTY PICTURE scrutinizes the attack, and the incidents surrounding it, by enlisting actors to reconstruct the events. Coolidge also interviews people from her past to get their perspectives on what happened. The film includes footage of Coolidge working with Michele Manenti, who plays Martha, and Jim Carrington, in the role of the rapist. As they prepare to film the reenactment, Manenti reveals that she too had been raped. By dramatizing Coolidge's experience, Manenti confronts her own. Within the film's documentary framework, both women examine the attitudes of an era that openly blamed and shamed the victims.

NOT A PRETTY PICTURE was restored in 4K using the 16mm A/B original camera negative, 16mm reversal internegative, 16mm magnetic track, and 35mm magnetic track. Digital restoration was completed at Roundabout Entertainment and the audio restoration was done at Audio Mechanics.

NOT A PRETTY PICTURE had its world restoration premiere as part of *Present Past: A Celebration of Film Preservation* at the Academy Museum of Motion Pictures.



THE STRONGER 1976 | d. Lee Grant

Restored by the Academy Film Archive and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation.

Lee Grant began her career as a child performer in opera and ballet. She switched her focus to acting and in 1951, appeared in her first film, William Wyler's DETECTIVE STORY, which earned her an Academy Award nomination for Best Supporting Actress. Within a year, she was targeted by the House Un-American Activities Committee after her playwright husband was named as a Communist. She refused to testify against him and was blacklisted for 12 years. Turning to directing, she made her first short film, THE STRONGER, after taking part in the American Film Institute's first Directing Workshop for Women. Based on the play by August Strindberg, it features Susan Strasberg as a wife and Dolores Dorn as a mistress, posing the question, "Who is the stronger?" This restoration brings renewed attention to a title selected as one of the ten best films ever produced by the AFI.

THE STRONGER was restored in 4K using the 35mm original picture negative and a new 35mm track positive produced at YCM Laboratory from the 35mm optical track negative. Image scanning and restoration were completed by Roundabout Entertainment. Audio capture was done by Endpoint Audio and audio restoration was completed by Audio Mechanics.

THE STRONGER had its world restoration premiere as part of *Present Past: A Celebration of Film Preservation* at the Academy Museum of Motion Pictures.



TELL ME A RIDDLE 1980 | d. Lee Grant

Restored by the Academy Film Archive and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation.

TELL ME A RIDDLE is the first feature-length film by Lee Grant, one of the most acclaimed and admired figures in American independent cinema. Known for her later issue-oriented documentaries, this narrative fiction film is also imbued with thoughtful, nuanced social commentary. The film gently unfolds the tale of an elderly couple, played by Academy Award winning actors Lila Kedrova and Melvyn Douglas. The story commences with the couple, Eva and David, in a state of emotional estrangement. When David learns of Eva's terminal illness, he keeps it a secret, but takes her on a journey for one last visit with family. They end up in San Francisco with their free-spirited granddaughter, played by a memorably vivacious Brooke Adams. The couple has the opportunity to examine and reaffirm their lives, ultimately rediscovering the love they once felt for each other.

The 4K restoration of TELL ME A RIDDLE was completed using the 35mm original negative and a new 35mm track positive produced at YCM Laboratory from the 35mm optical track negative. Image scanning and restoration were completed by Roundabout Entertainment. Audio capture was done by Endpoint Audio and audio restoration was completed by Audio Mechanics.

TELL ME A RIDDLE had its world restoration premiere as part of *Present Past: A Celebration of Film Preservation* at the Academy Museum of Motion Pictures.

THE WORLD'S GREATEST SINNER 1962 | d. Timothy Carey

Restored by the Academy Film Archive and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation.



Cult favorite Timothy Carey wrote, directed, produced, and starred in this wildly eccentric, extremely low-budget film. He plays Clarence Hilliard, a bored insurance salesman and family man who starts thinking about immortality and aspires to be God. After seeing a rockabilly group whip their audience into a frenzy, he gets a guitar, puts together a band, and starts performing as "God Hilliard," attracting followers to his incipient religion. As his fame and power grow, he decides to run for president, manipulating people along the way in classic demagogue fashion. Stylistically raw as well as surreal, it's a disturbing look at religion, American politics, and fascism. The soundtrack was written and recorded by Frank Zappa, who said it "uses every type of music," including themes that would reappear in his later work with the groundbreaking band, The Mothers of Invention.

The 4K restoration of THE WORLD'S GREATEST SINNER was completed using three 35mm prints. Wet-gate scanning was done at Colorlab and the digital restoration was completed by Roundabout Entertainment. Audio capture was done by Endpoint Audio and audio restoration was completed by Audio Mechanics.

THE WORLD'S GREATEST SINNER had its world restoration premiere as part of *Present Past: A Celebration of Film Preservation* at the Academy Museum of Motion Pictures.



REGROUPING 1976 | d. Lizzie Borden

Restored by Anthology Film Archives and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation.

REGROUPING, Lizzie Borden's debut film, explores the dynamics of a 1970s feminist women's group. Borden intended the film to be a collaborative effort, with the artists in the group also filming the filmmaker and themselves, and all agreeing on how the footage would be edited. After seeing Borden's first cut, the women rejected her avant-garde aesthetic choices, and were upset with how they had been depicted. She then assembled a second group of women to provide commentary and critiques. Layering discordant sounds and images brought out the contradictions and tensions, and the film became a meditation on the purpose and effectiveness of feminist groups. When it premiered in June 1976, it was accused of being reactionary and sexist, and after only three screenings, the reels were shelved in Borden's closet for 40 years. Now restored, the film documents a critical moment in feminist history.

REGROUPING was restored using the original 16mm B&W reversal A/B rolls, 16mm optical track positive. A new 16mm dupe negative and 16mm exhibition prints were completed at Colorlab, along with a 2K digital master for screenings on DCP. Audio restoration was done at Audio Mechanics.

REGROUPING had its world restoration premiere at Anthology Film Archives.



BUSHMAN 1971 | d. David Schickele

Restored by the University of California, Berkeley Art Museum and Pacific Film Archive and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation.

One of only three films directed by David Schickele, this groundbreaking work highlights the complexities of cultural conflict in America through the experiences of a young Nigerian man. Paul Okpokam—nicknamed Gabriel—attends college in San Francisco while a civil war rages back home. The film contrasts Gabriel's inherently African outlook with the complicated hustle of California urban life as he struggles to resolve personal, tribal, and racial frictions. A hybrid documentary/narrative fiction film, it weaves together staged but essentially unscripted encounters, Gabriel's direct-address speeches to camera, and documentary footage of Nigeria. Before filming was completed, Okpokam was arrested and deported under false pretenses. Schickele, who had first met Okpokam when he served in the Peace Corps in Africa, halted production for nearly two years to focus on his legal defense. The final reel of BUSHMAN is devoted to Okpokam's detention and trial.

BUSHMAN was restored from the original 35mm picture and soundtrack negatives. Digital restoration was completed at Illuminate Laboratory and the audio restoration was done at Audio Mechanics.





SHOESHINE (SCIUSCIÀ)

1946 | d. Vittorio De Sica

Restored by The Film Foundation and Fondazione Cineteca di Bologna at L'Immagine Ritrovata in association with Orium S.A. Restoration funding provided by the Hobson/Lucas Family Foundation.

Made in the days immediately following the collapse of fascism in Italy, Vittorio De Sica's SHOESHINE captures the anguish of a starving and demoralized nation with this story about Giuseppe and Pasquale, two street urchins who are caught stealing and thrown into jail. It was reported that the director was motivated to make this film after witnessing the hordes of sickly, undernourished Italian boys who followed the American troops, clutching their shoeshine boxes and badgering the soldiers with cries of "Shoosha" in their desperate quest to make a little money. In keeping with De Sica's postwar commitment to neorealism, his two young protagonists were not actors, and their tale is profoundly moving without a trace of sentimentality. The director reveals a keen and sympathetic understanding of the children's plight. Other distinctive and believable characters enrich the narrative, and the naturalistic performances achieved by the entire cast allow vitality and humor to occasionally penetrate the tragedy.

The 4K restoration was completed at L'Immagine Ritrovata laboratory using the best surviving original elements.

SHOESHINE had its world restoration premiere at Cannes Classics.



YESTERDAY, TODAY AND TOMORROW (IERI OGGI DOMANI)

1963 | d. Vittorio De Sica

Restored by The Film Foundation and Cineteca di Bologna in association with Surf Film at L'Immagine Ritrovata laboratory. Funding provided by the Hobson/Lucas Family Foundation.

After the poetic and somber neorealist films that brought worldwide acclaim to Vittorio De Sica, by 1963 he was able to retrieve the comic flair he had employed, as an actor, in dozens of Italian movies in the 1930s. YESTERDAY, TODAY AND TOMORROW is a trilogy in which Sophia Loren plays three different women, with Marcello Mastroianni as the main men in her life. Each racy vignette is located in a different city, and the production team imbues each of them with cultural specificity. In the Naples-based segment, Loren's Adelina learns that pregnancy can keep her out of jail (for the crime of selling black-market cigarettes) and she has baby after baby until her put-upon husband (Mastroianni) is too exhausted to collaborate. The second segment, based in Milan, has Loren as a wealthy woman who takes up with a writer, only to leave him behind when he crashes her Rolls-Royce. The film culminates in Rome where Loren is a voluptuous prostitute and Mastroianni, her favorite client. It's in this segment that Loren does her iconic striptease for Mastroianni, with hilarious results.

The 4K restoration was completed at L'Immagine Ritrovata laboratory using the original camera and sound negatives.

YESTERDAY, TODAY AND TOMORROW had its world restoration premiere at Il Cinema Ritrovato.



MEMORY LANE 1926 | d. John M. Stahl

Restored by the Library of Congress and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation.

Having first been an actor himself, director John M. Stahl was known for his ability to elicit natural but emotionally resonant performances from his cast. *MEMORY LANE* was a showcase for Eleanor Boardman, who starred in King Vidor's *THE CROWD* two years later. In *MEMORY LANE*, she plays a young woman who must choose between two suitors: Jimmy (Conrad Nagel), who offers security and social standing in their hometown, and Joe (William Haines), a recently returned former sweetheart who promises a more exciting existence. Mary and Jimmy marry and settle down, but she is later forced to reconsider her decision. All three leads are equally adept at both comedy and drama, and Stahl masterfully shifts the tone between wistful melancholy and witty humor.

No original production elements or prints from the 1926 theatrical release of *MEMORY LANE* survive. The camera negative, the last known nitrate element, was lost in a fire in 1978. The film was preserved by MGM in the 1960s and that 35mm safety black-and-white fine grain is held at Warner Bros. From this element, the Library of Congress National Audio-Visual Conservation Center created 4K preservation files, as well as a new 35mm black-and-white negative.

The photochemical restoration of *MEMORY LANE* was completed at Colorlab in Rockville, Maryland using the Library of Congress' negative and restores the original tints as documented in the continuity script.



THE WOMAN ON THE BEACH

1947 | d. Jean Renoir

Restored by the Library of Congress and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation.

THE WOMAN ON THE BEACH was Jean Renoir's last American film. He had intended it to be a return to the poetic realism that dominated French cinema prior to World War II, but a disastrous preview screening led RKO to ask for drastic alterations. Renoir re-shot numerous scenes and re-edited for a year, and while he was never happy with the results, many critics have hailed the film as a masterpiece. Joan Bennett, who requested Renoir as director, plays a woman entangled in a mutually destructive marriage with a blind painter, played by Charles Bickford. Robert Ryan completes the triangle as a Coast Guard vet tormented by recurring nightmares. At the film's core lies the essence of a classic film noir: a man in a dangerous situation is obsessively drawn to a mysterious woman who leads him into further peril. But Renoir infuses the film with enough moody atmosphere, psychological trauma, and dramatic intensity that it can't be comfortably categorized.

THE WOMAN ON THE BEACH was photochemically restored using the 35mm original nitrate camera negative. Given the damaged and deteriorated state of the negative, the best surviving picture and sound sources held by Warner Bros. were also used.



THE BURNING CROSS 1947 | d. Walter Colmes

Restored by UCLA Film & Television Archive and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation.

Boldly confronting racism head-on, this gripping drama about the Ku Klux Klan, produced and directed by Walter Colmes, seems truly ahead of its time. According to an article in *Ebony*, the producers were turned down by every national bank in the country, and the film was ultimately financed by “individuals interested in tolerance.” Henry H. Daniels, Jr. (perhaps best known as the brother in *MEET ME IN ST. LOUIS*) plays Johnny Larimer, who finds it more difficult than anticipated to return home after the war. Confronted with disappointments in work and love, he’s tempted by the camaraderie and the convenient use of scapegoating offered by the local chapter of the KKK. Johnny participates in meetings and raids, but after witnessing the terrifying and tragic results of the group’s attacks, he cooperates with authorities to bring the men to justice.

UCLA Film & Television Archive holds the incomplete 35mm nitrate original picture negative, incomplete 35mm nitrate print, and a 16mm safety print of *THE BURNING CROSS*. Audio capture from the 35mm and 16mm prints and image scanning was done by Paramount Pictures. Editing, digital restoration, and grading were completed at Roundabout Entertainment and the audio restoration was done at Audio Mechanics.

PACK UP YOUR TROUBLES

1932 | dirs. George Marshall and Raymond McCarey

Restored by UCLA Film & Television Archive and The Film Foundation with funding provided by the Hobson/Lucas Family Foundation.

Stan Laurel and Oliver Hardy are pressured into enlisting during the First World War, wreaking havoc wherever they are, whether practicing drills, toiling in the camp kitchen, or fighting in the trenches. Before they’re sent overseas, their friend Eddie’s wife leaves him, and their young daughter, to run off with another man. Eddie is taken prisoner and killed. After the war, Stan and Ollie discover that his child (an adorable Jackie Lyn Dufton) has been placed with abusive foster parents. They rescue her and set about trying to locate her grandfather. A series of mishaps and mistaken identity gags ensue, including one with Grady Sutton playing another man named Eddie. On the BFI’s list of the 12 best Laurel and Hardy pictures, *PACK UP YOUR TROUBLES* manages to combine slapstick comedy, realistic battle scenes, and a truly heartwarming story.

The nitrate 35mm original picture negative, nitrate dupe negative from the BFI National Archive, nitrate lavender print, and Sonar safety print were the primary sources for the 4K restoration of *PACK UP YOUR TROUBLES*. Image scanning and restoration were completed at Roundabout Entertainment and the audio restoration was done at Audio Mechanics.





LOSING GROUND 1982 | d. Kathleen Collins

Restored by the Yale Film Archive and The Film Foundation in collaboration with Milestone Films. Funding provided by the Hobson/Lucas Family Foundation.

LOSING GROUND is the second of only two films by Kathleen Collins, one of the first Black American women filmmakers. She wrote, directed, and edited this highly personal story of a couple whose marriage is faltering. Seret Scott is Sara, a college philosophy professor, and her husband Victor (Bill Gunn) is a newly successful painter. Shot in lush, vivid color, the film covers plenty of cerebral territory, not surprising since they both live and work within a particular New York City intelligentsia. But it's also dramatically complex, with moments of playful humor. The characters talk a lot about the ecstasy of artistic creation, a subject from which Sara feels excluded. When they take a summer house upstate, the flaws in their marriage become undeniable. Searching for ecstasy on her own terms, she agrees to act in a student film, falls for her enigmatic co-star (Duane Jones), and experiences a profound emotional awakening.

The 4K restoration of LOSING GROUND utilized the original 16mm A/B rolls and original track negative, a track positive from 2013, and recently uncovered magnetic audio tracks of the film's score contributed by composer Michael Minard. Image scanning and restoration was completed at Colorlab and the audio restoration was done at Audio Mechanics.

LOSING GROUND had its world restoration premiere at the IFC Center.

SPECIAL PROJECTS

CANYON PASSAGE 1946 | d. Jacques Tourneur

Restored by Universal Pictures in collaboration with The Film Foundation. Special thanks to Martin Scorsese and Steven Spielberg for their consultation on this restoration.

Shot in vivid Technicolor and taking full advantage of the spectacular landscapes afforded by its rustic Oregon setting, CANYON PASSAGE is a visually immersive Western that is thoughtful as well as action-packed. Dana Andrews, Brian Donlevy and Susan Hayward head the large cast, which also features Ward Bond, a young Lloyd Bridges, and singer/songwriter Hoagy Carmichael. Jacques Tourneur's sensitive treatment of the film's many characters and their complex relationships has an impact equal to his intense depiction of the violence that erupts in their frontier mining town. In his first Western, Tourneur brilliantly captures a theme found in the best examples of the genre: the inevitable tension between the desire for community and the spirit of individualism.

The restoration of CANYON PASSAGE was completed by Universal Pictures using the 35mm nitrate YCM protection master.

CANYON PASSAGE had its world restoration premiere at the Venice International Film Festival.



CAVALCADE 1933 | d. Frank Lloyd

Restored by 20th Century Studios in association with The Film Foundation, with the participation of the Academy Film Archive and The Museum of Modern Art. Special thanks to Martin Scorsese and Steven Spielberg.

CAVALCADE, the film version of a Noel Coward play, presents the lives of two intertwined British families during the first three decades of the 20th century. Against a backdrop of important historical events, the families' own joys and sorrows are portrayed simply, directed with a light hand by Frank Lloyd. Naturalistic performances by leads Diana Wynyard and Clive Brook bring depth, as well as dignified yet heartfelt poignancy, to the narrative. A surprising highlight, nestled into a script full of literary dialogue, is an expressionistic montage by William Cameron Menzies, powerfully evoking World War I. Prior to starting production, a crew was sent to London to film the stage play. This was screened many times by the principals and served as important reference for the department heads. Coward was evidently pleased with the results, declaring the motion picture "quite unbelievably good."

The 4K restoration of CAVALCADE was completed using the 35mm original nitrate negative. Scanning and digital restoration was completed at Cineric and the audio restoration was done at Audio Mechanics.

CAVALCADE had its world restoration premiere at the Venice International Film Festival.



GIANT 1956 | d. George Stevens

Restored by Warner Bros. in collaboration with The Film Foundation. Special thanks to George Stevens Jr., Martin Scorsese, and Steven Spielberg.

One of the great epics of Hollywood's golden age, George Stevens' majestic adaptation of Edna Ferber's novel is a bold look at mid-20th century classism and racism, with a great American love story at its core. After "Bick" Benedict (Rock Hudson) brings his bride Leslie (Elizabeth Taylor) home to his family's Texas ranch, the film follows the couple through decades of drama and change, as Leslie proves herself to be a strong, fair, open-minded woman. Ranch hand Jett Rink (James Dean) worships her from afar. When he strikes oil on his small parcel of land, his aspirations for great wealth are achieved, but he still cannot cross over into the genteel world of established cattle-ranch society. Leslie and Bick grow old together, their marriage stronger than ever. The restoration gives new life to gorgeous color cinematography by William C. Mellor and Dimitri Tiomkin's stirring score, as well as solving the graininess resulting from generation loss in the film's long dissolves, which had been a problem since its release.

This 4K restoration of GIANT was completed sourcing both the original camera negatives and protection RGB separation master positives. The audio was sourced primarily from a 1995 protection copy of the original magnetic mono soundtrack. The picture and audio restoration was completed by Warner Bros. Post Production Creative Services: Motion Picture Imaging and Post Production Sound.

GIANT had its world restoration premiere at the TCM Classic Film Festival.

AVANT-GARDE MASTERS GRANT

In 2002, the Avant-Garde Masters Grant was created by the National Film Preservation Foundation (NFPF) and The Film Foundation with the sole purpose to preserve American experimental film. Works of experimental cinema are the most threatened by deterioration and loss, given that they are often made with limited funds and commercial prospects. The support that the NFPF and TFF provide is vital to making sure that these films survive. Fully funded by TFF, the grants provide \$50,000 annually for the preservation of avant-garde films. Over the past twenty years, 214 avant-garde works by 83 experimental filmmakers have been saved, allowing these important films to be available to audiences, in many cases, for the first time in decades. The 2022 Avant-Garde Masters Grants supported preservation projects at:

Chicago Film Society

MEET...BRADLEY HARRISON PICKLESIMER (1988), a portrait of a drag artist by Heather McAdams.

Electronic Arts Intermix

Three films made in the 1960s by groundbreaking performance and multidisciplinary artist Carolee Schneeman.

PLUMB LINE (1968–71)

RED NEWS (1966)

VIET-FLAKES (1965)

State University of New York at Binghamton

YOUR TELEVISION TRAVELER (1991), Lawrence Gottheim's structural film in three parts.

Walker Art Center

THE COLOR OF THE DAY (1955), a journey through St. Paul and the West Bank of Minneapolis by Allen Downs.

LOVE SHOTS (1971), in which Allen Downs uses optical printing, time-lapse photography, rapid editing, and direct animation to capture the colors and feel of the mountains of Mexico and springtime in Minnesota.



PLUMB LINE (1971)



THE COLOR OF THE DAY (1955)



MEET...BRADLEY HARRISON PICKLESIMER (1988)

NFPF FEDERAL GRANT PROGRAM

The NFPF Federal Grant Program provides funds to libraries, archives, and museums across the United States that are authorized and appropriated by the U.S. Congress under the National Film Preservation Act of 1996. Focusing on orphan films with cultural and historical significance, the grant ensures that preservation masters and public access copies can be created. Under the terms of the legislation, the NFPF is required to raise matching funds from non-governmental entities to support its operations. Therefore, The Film Foundation's contribution is crucial in underwriting these expenses. In 2022, 28 grants were awarded resulting in the preservation of 61 films, and to date, the NFPF has helped preserve more than 2,693 films at institutions in all 50 states, Puerto Rico, and the District of Columbia.

WORLD CINEMA PROJECT



EIGHT DEADLY SHOTS

Finland | 1972 | d. Mikko Niskanen

Restored by The Film Foundation's World Cinema Project, Yleisradio Oy, Fiction Finland ry, and Fondazione Cineteca di Bologna at L'Immagine Ritrovata laboratory. Funding provided by the Hobson/Lucas Family Foundation. Additional support provided by The Ministry of Culture and Education in Finland, Tiina and Antti Herlin Foundation, and the Jane and Aatos Erkkö Foundation.

EIGHT DEADLY SHOTS was originally broadcast as a 4-part television series by the national public broadcasting company of Finland, YLE. The late film historian and filmmaker Peter von Bagh first discovered and disseminated the work of Mikko Niskanen and was a tireless advocate for this film's restoration. Due to von Bagh's championing, Niskanen is recognized as one of Finland's most revered auteurs.

Inspired by the Italian neorealists, Niskanen's 5 ½ hour magnum opus blurs the line between cinema and reality. Based on a true story, the film begins with the shooting of four police officers by a drunken farmer and spins backward to reveal what led to the tragedy.

The digital restoration of EIGHT DEADLY SHOTS was completed using a 4K scan of the original 16mm single perforation A/B roll negatives preserved by Yleisradio Oy.

In addition to digital restoration, and in order to be as faithful as possible to the original 16mm look and texture, a new fine grain was created and used to generate a duplicate negative. Finally, two new 35mm prints were struck for circulation and preservation.

EIGHT DEADLY SHOTS had its world restoration premiere at the Midnight Sun Film Festival in Sodankylä, Finland.

ÉL Mexico | 1953 | d. Luis Buñuel

Restored by The Film Foundation's World Cinema Project, Les Films du Camélia and Cineteca di Bologna at L'Immagine Ritrovata Laboratory, with the support of OCS and in association with Películas y Videos Internacionales. Special thanks to Guillermo del Toro and Daniela Michel. Funding provided by the Material World Foundation.

ÉL is a disturbing look into obsession, jealousy, paranoia, and passion bordering on sadomasochism. One of the darkest films of his Mexican period, Buñuel seamlessly links these elements to the characters' sense of privilege, as well as to his own Catholic upbringing. Don Francisco (Arturo de Córdova) is a wealthy middle-aged aristocrat who falls in love with the young and beautiful Gloria (Delia Garcés). Even though she's engaged to his friend, Don Francisco uses his charm and persuasive skills to win her over. However, soon after their marriage, trouble begins when his inner demons reveal themselves, manifesting in his increasing suspicion of Gloria's fidelity. Starting with small instances, Don Francisco is soon consumed with madness, yet, he never loses his manipulative nature, on full display during the film's magnificent and disconcerting finale.

The 4K restoration of ÉL utilized a dupe positive preserved by Películas y Videos Internacionales at the Filmoteca de UNAM. The scanning was performed by UNAM and the digital restoration was completed at L'Immagine Ritrovata laboratory. Color grading was supervised by Gabriel Figueroa Flores.

ÉL had its world restoration premiere at Il Cinema Ritrovato.

THAMP

India | 1978 | d. Aravindan Govindan

Restored by Film Heritage Foundation, The Film Foundation's World Cinema Project, and Cineteca di Bologna at Prasad Corporation Pvt. Ltd.'s Post-Studios, Chennai, and L'Immagine Ritrovata Laboratory, and in association with General Pictures, National Film Archive of India and the family of Aravindan Govindan. Funding provided by Prasad Corporation Pvt. Ltd. and Film Heritage Foundation.



Taking place over three days at a circus in a small town in Kerala, THAMP follows a soldier who becomes friends with the circus strong man. Other members of the circus also begin to integrate into the town. The events are filmed in a quasi-documentary style, giving THAMP a different feel from Govindan's other works. Shot in incredible detail on the banks of Bharathappuzha, with the river's clear water and stunning sandbanks, this beautiful film won India's National Film Award in 1978 for Best Direction and Best Feature Film in Malayalam.

THAMP was restored at Prasad Corporation Pvt. Ltd.'s Post-Studios, Chennai, and L'Immagine Ritrovata Laboratory using a dupe negative struck from a 35mm print preserved at the National Film Archive of India.

THAMP had its world restoration premiere at Cannes Classics.

AFRICAN FILM HERITAGE PROJECT

BADOU BOY Senegal | 1970 | d. Djibril Diop Mambéty

Restored by The Film Foundation's World Cinema Project and Cineteca di Bologna at L'Immagine Ritrovata and L'Image Retrouvée laboratories in association with Teamour Diop Mambéty. Restoration funded by the Hobson/Lucas Family Foundation.

This restoration is part of the African Film Heritage Project, an initiative created by The Film Foundation's World Cinema Project, the Pan African Federation of Filmmakers and UNESCO—in collaboration with Cineteca di Bologna—to help locate, restore, and disseminate African cinema.

A humorous portrait of Dakar, BADOU BOY takes viewers on a wild chase through the streets of Senegal's capital. As in his other films, Mambéty uses a swarm of colorful characters and improbable situations to create a vibrant romp in the big city.

Restored in 4K at L'Immagine Ritrovata and L'Image Retrouvée laboratories using the internegative and the sound negative. Color grading was supervised by Pierre-Alain Meier. Special thanks to Teamour Diop Mambéty.

BADOU BOY had its world restoration premiere at MoMA's International Festival of Film Preservation, "To Save and Project."

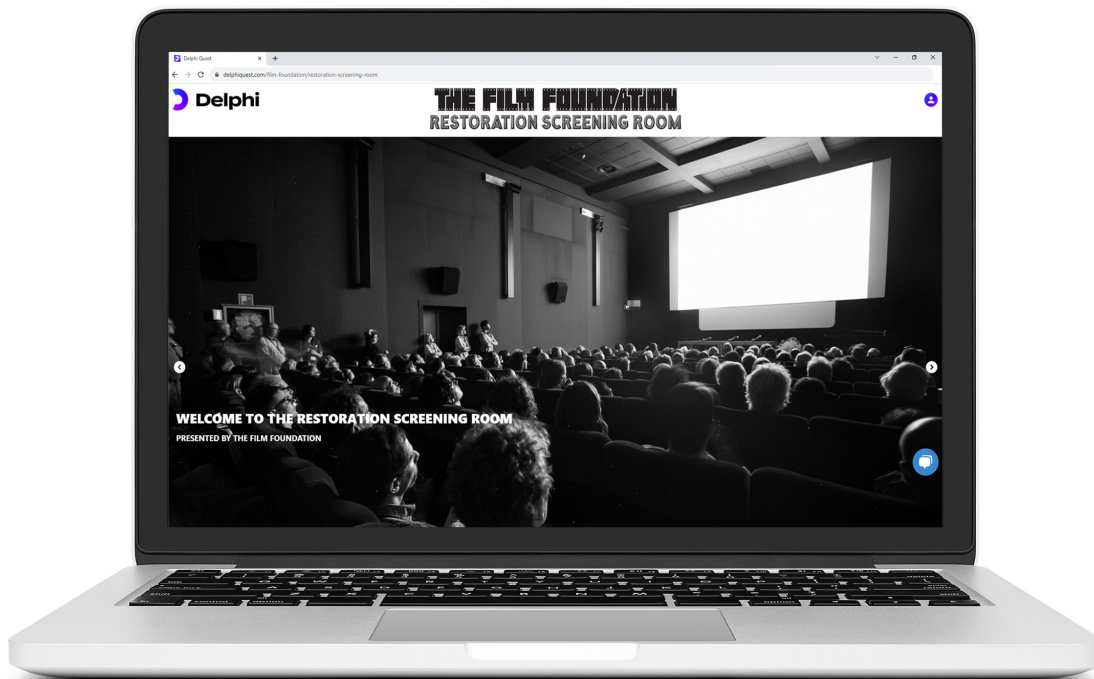


RESTORATION SCREENING ROOM



The Film Foundation Restoration Screening Room launched on May 9th and featured free monthly presentations of TFF-funded restorations allowing over 10,000 viewers globally to discover and rediscover the art of film.

The inaugural screening on the virtual platform, created in partnership with DelphiQuest and Oracle Corporation, was the online premiere of Michael Powell and Emeric Pressburger's *I KNOW WHERE I'M GOING!* (1945), restored by The Film Foundation and BFI National Archive, in association with ITV and Park Circus. The film was available to stream for viewers in the US, Canada, and the UK for 24 hours beginning at 7pm local time. "Live" screenings were held at 7pm in London, New York, and Los Angeles featuring an interactive chat sharing details about the film and its restoration.



"I've been in a film-nerd tizzy about The Restoration Screening Room for months now, as it's available to so many far-flung [people] outside the New York area. This project spreads the word about the importance of film preservation in the best possible way: by showing people the movies." —Farran Smith Nehme

“Surprised at how much I enjoyed this Brando-directed western [ONE-EYED JACKS]. Not a film I would have ordinarily watched had it not been for a screening from The Film Foundation, really enjoying these restorations every month.” —Letterboxd user



Programming continued worldwide on the second Monday of each month with presentations of LA STRADA (1954, d. Federico Fellini), KUMMATTY (1979, d. Aravindan Govindan), a film noir double feature of THE CHASE (1946, d. Arthur D. Ripley) and DETOUR (1945, d. Edgar G. Ulmer), SAMBIZANGA (1972, d. Sarah Maldoror), ONE-EYED JACKS (1961, d. Marlon Brando), MOULIN ROUGE (1952, d. John Huston), and I'M NO ANGEL (1933, d. Wesley Ruggles).

Special features accompany each presentation, including interviews and introductions with filmmakers and archivists, and before/after restoration videos, as well as an Explore page providing links to additional resources.



2022 EVENTS

JANUARY



MoMA's International Festival of Film Preservation, "To Save and Project," presents the world restoration premieres of *BADOU BOY* and *THE FIRE BRIGADE* (pictured) along with the North American restoration premieres of *FRENCHMAN'S CREEK*, *THE OLIVE TREES OF JUSTICE*, and *THE RICKSHAW MAN*.

APRIL



The TCM Classic Film Festival presents the world restoration premieres of *TOPKAPI* (pictured) and *GIANT*. George Stevens Jr., Steven Spielberg, and Margaret Bodde participate in a panel discussion with host Ben Mankiewicz before the *GIANT* premiere.

KUMMATTY screens at the 26th International Film Festival of Kerala in Trivandrum, India.

MAY



The Film Foundation Restoration Screening Room launches with the online premiere of *I KNOW WHERE I'M GOING!* (pictured). The film was presented "live" at 7pm in London, New York, and Los Angeles along with special features including an introduction by Martin Scorsese and interviews with Joanna Hogg, Thelma Schoonmaker Powell, Tilda Swinton, and Kevin Macdonald.

Cannes Classics presents the world restoration premieres of *SHOESHINE* and *THAMP*.

SEPTEMBER



EIGHT DEADLY SHOTS (pictured) and *ÉL* have North American restoration premieres at Telluride.

The Venice International Film Festival presents world restoration premieres of *CAVALCADE* and *CANYON PASSAGE*.

The 4th World Cinema Project box-set is released by The Criterion Collection.

OCTOBER



ALL THAT MONEY CAN BUY, *BADOU BOY*, *CONTRAS' CITY* (pictured), *EIGHT DEADLY SHOTS* and *THAMP* screen at the BFI London Film Festival.

FEBRUARY



Cinema Revival: A Festival of Film Restoration presents the restorations of THE BLOODY CHILD, DIRTY GERTIE FROM HARLEM U.S.A. (pictured), KUMMATTY, MURDER IN HARLEM, THE OLIVE TREES OF JUSTICE, and SAMBIZANGA.

MARCH



The American Cinematheque presents a Nina Menkes retrospective which includes the TFF-supported restorations of THE BLOODY CHILD and QUEEN OF DIAMONDS (pictured).

JUNE



Il Cinema Ritrovato presents the world restoration premieres of EL and YESTERDAY, TODAY AND TOMORROW (pictured), along with 10 other TFF-funded restorations. Screenings of GIANT and YESTERDAY, TODAY AND TOMORROW took place in the Piazza Maggiore.

BAMPFA presents "Film Preservation: Celebrating The Film Foundation," a two-month program of over 20 TFF-supported restorations.

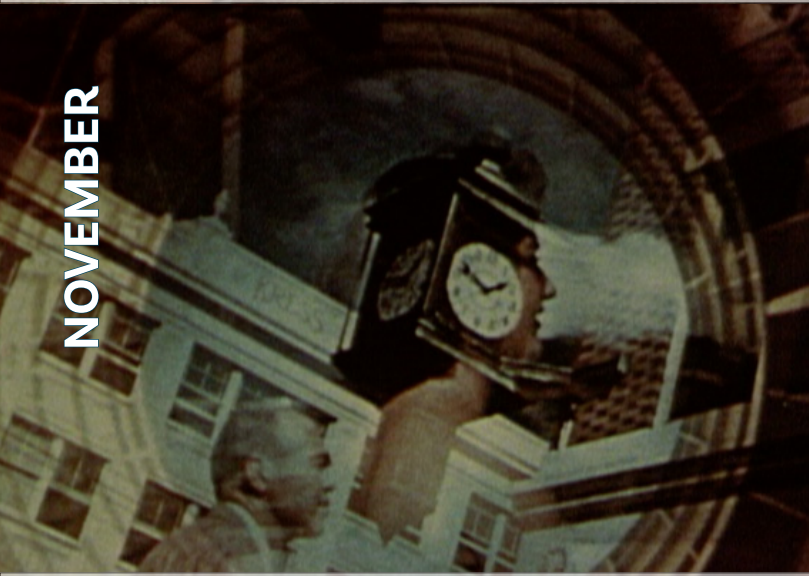
JULY/AUGUST



ALMA'S RAINBOW (pictured) screens at the Brooklyn Academy of Music (BAM) before traveling to select theaters nationwide.

A film noir double feature of THE CHASE and DETOUR are presented in The Film Foundation Restoration Screening Room.

NOVEMBER



The NFPF Avant-Garde Masters Grant program supports the restoration of seven films including Lawrence Gottheit's YOUR TELEVISION TRAVELER (pictured) and PLUMB LINE, RED NEWS, and VIET-FLAKES by Carolee Schneeman.

DECEMBER



The Academy Film Archive's "Present Past: A Celebration of Film Preservation" includes world restoration premieres of NOT A PRETTY PICTURE, THE STRONGER, TELL ME A RIDDLE and THE WORLD'S GREATEST SINNER along with eight other TFF-supported restorations.

The 7th Film Preservation & Restoration Workshop India takes place in Mumbai (pictured).

EDUCATION

THE STORY OF MOVIES

The Story of Movies (SOM) is The Film Foundation's free online cinema literacy program. It encourages students to appreciate film from an artistic, cultural, and historical perspective, leading to an awareness of the need to protect our motion picture heritage. "Portraits of America: Democracy on Film" is the newest SOM curriculum, with eight thematic modules addressing the ideals and challenges of our democratic society. Module 7 on "Soldiers and Patriots" has now been uploaded to the SOM website, and the final module, "The Auteurs," will be ready next year.

To date, over 150,000 educators have used the "Portraits of America" curriculum in their classrooms. In April, curriculum author Catherine Gourley presented a workshop about the program at a virtual conference on "Educating for Democratic Citizenship." The conference, attended by hundreds of educators around the country, was hosted by the Albert Shanker Institute, the public policy arm of the American Federation of Teachers (AFT). Individual lessons drawn from the "Portraits" curriculum are also available on AFT's Share My Lesson website, where they have been downloaded thousands of times. *The Story of Movies* also participated in the National Council for the Social Studies (NCSS) 2022 Annual Conference. Over 3,000 K-12 teachers and curriculum supervisors attended the conference, which proved an effective way to promote the curriculum and engage directly with educators.

Conventions of the Genre — Characters



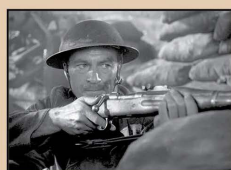
Conventions of the Genre — the Mission and the Sacrifice



Time & Interpretations

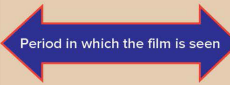
Distinguish between the period in which the film is set and the period in which the movie was made.

1916 - 1919
Period in which the film is set



Sergeant York

1939 - 1941
Period in which the film was made



Period in which the film is seen

From Module 7, Chapter 2 on SERGEANT YORK, exploring how Howard Hawks' 1941 biopic about a World War I hero was released on the eve of WWII to increase public support for military intervention.

Conventions of the Genre — Iconography of War



From Module 7, Chapter 4, three slides illustrating the WWII combat film genre as depicted in Tay Garnett's 1943 film, BATAAN.

Nurses Needed — OWI Recruitment Posters



Nurses Needed —The European and Pacific Theaters



African American nurses arrive in Europe



Nurses stationed in Guam in the South Pacific

Military Nurses on Bataan



Top: Primary source documents, posters for WWII nurse recruitment efforts.

Middle: Primary source documents, photos of WWII nurses in Europe and the Pacific.

Bottom: Primary source documents, photos of WWII nurses serving on Bataan in the Philippines.

MODULE 7: SOLDIERS AND PATRIOTS

The subject matter of the “Soldiers and Patriots” module provided an opportunity to offer a wide-ranging selection of films for study. In addition to chapters on *SERGEANT YORK* (1941, d. Howard Hawks) and *SAVING PRIVATE RYAN* (1998, d. Steven Spielberg), the module includes archival footage from World War I; the powerful anti-war silent film *THE BIG PARADE* (1925, d. King Vidor); *THE MEMPHIS BELLE* (1944), a documentary on B-17s directed by William Wyler; Private SNAFU cartoons used for WWII military training; and fictional combat movies reflecting the Office of War Information’s interest in depicting the racial, ethnic, and socio-cultural diversity of the U.S. military.

Among the themes addressed in the module are the variable dynamics of patriotism, military participation, and pacifism; the impact of moving images on the public’s perception of a particular war effort—the rationale behind it as well as its execution; the interdependent relationship between patriotism and propaganda; and the power of cinematic storytelling to build morale, both within the military and on the home front.

The Female Platoon



So Proudly We Hail (1943, directed by Mark Sandrich)

From Module 7, Chapter 4, still from *SO PROUDLY WE HAIL* (1943, d. Mark Sandrich), based on the autobiography of Lt. Juanita Redmond, a nurse stationed on Bataan during WWII.

EXHIBITION

Over 700 screenings worldwide in 2022 of films preserved/restored with funding from The Film Foundation

ACADEMY FILM ARCHIVE

ALMA'S RAINBOW (1994, d. Ayoka Chenzira)
June 27 BAMcinemaFest—Brooklyn, NY
July 29–August 11 Brooklyn Academy of Music (BAM)—Brooklyn, NY
August 5 SNF Parkway Cinema—Baltimore, MD
August 7 American Cinematheque—Los Angeles, CA
August 7, 9–10 Revue Cinema—Toronto, Canada

APUR SANSAR (1959, d. Satyajit Ray)
September 8 Munich Film Museum—Munich, Germany

THE BEST YEARS OF OUR LIVES (1946, d. William Wyler)
April 8 Wisconsin Film Festival—Madison, WI

THE BLOODY CHILD (1996, d. Nina Menkes)
February 28 Wexner Center for the Arts—Columbus, OH
March 4 BAM—Brooklyn, NY
March 12, 24 American Cinematheque—Los Angeles, CA
April 1 Onion City Experimental Film+Video Festival—Chicago, IL

CHARULATA (1964, d. Satyajit Ray)
April 1 Metrograph—New York, NY
August 4 TIFF Bell Lightbox—Toronto, Canada

THE CHESS PLAYERS (1977, d. Satyajit Ray)
August 6 TIFF Bell Lightbox—Toronto, Canada
August 23 BFI Southbank—London, UK

THE DEAD (1960, d. Stan Brakhage)
March 10 Academy Museum of Motion Pictures—Los Angeles, CA

DESISTFILM (1954, d. Stan Brakhage)
March 10 Academy Museum of Motion Pictures—Los Angeles, CA

DETOUR (1945, d. Edgar G. Ulmer)
March 24 Lenfest Center for the Arts—New York, NY
June 16 Somerville Theatre—Somerville, MA

DEVI (1960, d. Satyajit Ray)
June 12 Sydney Film Festival—Sydney, Australia

FIRE OF WATERS (1965, d. Stan Brakhage)
March 10 Academy Museum of Motion Pictures—Los Angeles, CA

JANA ARANYA (1975, d. Satyajit Ray)
July 6, 24 BFI Southbank—London, UK

MAHANAGAR (1963, d. Satyajit Ray)
June 13 Sydney Film Festival—Sydney, Australia

THE MASQUE OF THE RED DEATH (1964, d. Roger Corman)
October 2 Music Box Theatre—Chicago, IL
December 3 Academy Museum of Motion Pictures—Los Angeles, CA

THE MISFITS (1961, d. John Huston)
December 3 Academy Museum of Motion Pictures—Los Angeles, CA

NAYAK (1966, d. Satyajit Ray)
June 15 Sydney Film Festival—Sydney, Australia

NOT A PRETTY PICTURE (1976, d. Martha Coolidge)
December 8 Academy Museum of Motion Pictures—Los Angeles, CA

PUTNEY SWOPE (1969, d. Robert Downey, Sr.)
April 28, 30, May 1 Anthology Film Archives—New York, NY

QUEEN OF DIAMONDS (1991, d. Nina Menkes)
March 5–6 Brooklyn Academy of Music (BAM)—Brooklyn, NY
March 17, 24 American Cinematheque—Los Angeles, CA
March 23 The Beacon—Seattle, WA
July 27 BAMPFA—Berkeley, CA

SOFT FICTION (1979, d. Chick Strand)
July 21 Anthology Film Archives—New York, NY

THE STRONGER (1976, d. Lee Grant)
December 18 Academy Museum of Motion Pictures—Los Angeles, CA

TEEN KANYA (1961, d. Satyajit Ray)
August 13 BFI Southbank—London, UK

TELL ME A RIDDLE (1980, d. Lee Grant)
December 18 Academy Museum of Motion Pictures—Los Angeles, CA

THE UNBEARABLE LIGHTNESS OF BEING (1988, d. Philip Kaufman)
November 27 ErgaCAMERIMAGE International Film Festival—Toruń, Poland

WHO KILLED VINCENT CHIN? (1987, dirs. Christine Choy and Renée Tajima)
June 1 Tel Aviv International Documentary Film Festival—Tel Aviv, Israel
June 17 Detroit Film Theatre—Detroit, MI
October 9 Hot Springs Documentary Film Festival—Hot Springs, AR
December 4 Academy Museum of Motion Pictures—Los Angeles, CA
December 11 Roxie Theater—San Francisco, CA

THE WORLD'S GREATEST SINNER (1962, d. Timothy Carey)
December 10 Academy Museum of Motion Pictures—Los Angeles, CA

ANTHOLOGY FILM ARCHIVES

BABO 73 (1964, d. Robert Downey, Sr.)
April 27–28, 30 Anthology Film Archives—New York, NY

BACK AND FORTH (1969, d. Michael Snow)
June 5 Anthology Film Archives—New York, NY

BLONDE COBRA (1958–63, d. Ken Jacobs)
March 23, June 1 Anthology Film Archives—New York, NY
November 12 Anthology Film Archives—New York, NY

BORN IN FLAMES (1983, d. Lizzie Borden)
May 28–30 Anthology Film Archives—New York, NY
June 21 Nighthawk Cinema—Brooklyn, NY
July 8 The Cinematheque—Vancouver, Canada
August 12, 17 Australian Cinematheque—South Brisbane, Australia
September 24 Helsinki International Film Festival—Helsinki, Finland
October 14 Cornell Cinema—Ithaca, NY
November 19 Philadelphia Film Society—Philadelphia, PA
November 22 Entrevues Belfort International Film Festival—Belfort, France

CHAFED ELBOWS (1966, d. Robert Downey, Sr.)
April 27, 29, May 1 Anthology Film Archives—New York, NY

CHUMLUM (1964, d. Ron Rice)
May 29 Anthology Film Archives—New York, NY

COSMIC RAY (1961, d. Bruce Conner)
February 5 Anthology Film Archives—New York, NY
September 6 Anthology Film Archives—New York, NY

DR. CHICAGO (1970, d. George Manupelli)
January 23 Anthology Film Archives—New York, NY

EARLY ABSTRACTIONS (1946–57, d. Harry Smith)
May 28 Anthology Film Archives—New York, NY

FILM IN WHICH THERE APPEAR SPROCKET HOLES, EDGE LETTERING, DIRT PARTICLES, ETC. (1966, d. Owen Land)
April 10 Anthology Film Archives—New York, NY

FILM NO. 14 (LATE SUPERIMPOSITIONS) (1964, d. Harry Smith)
May 28 Anthology Film Archives—New York, NY

A FILM OF THEIR 1973 SPRING TOUR COMMISSIONED BY CHRISTIAN WORLD LIBERATION FRONT OF BERKELEY, CA (1974, d. Owen Land)
April 10 Anthology Film Archives—New York, NY

GUNS OF THE TREES (1961, d. Jonas Mekas)
February 18–19 Film at Lincoln Center—New York, NY
June 3 Lightbox Film Center—Philadelphia, PA

LOST LOST LOST (1976, d. Jonas Mekas)
February 19, 23 Film at Lincoln Center—New York, NY

NO MORE EXCUSES (1968, d. Robert Downey, Sr.)
April 28, 30, May 1 Anthology Film Archives—New York, NY

THE PETRIFIED DOG (1948, d. Sidney Peterson)
May 4 Anthology Film Archives—New York, NY

THE POTTED PSALM (1946, dirs. Sidney Peterson and James Broughton)
May 4 Anthology Film Archives—New York, NY

REGROUPING (1976, d. Lizzie Borden)
May 27–June 2 Anthology Film Archives—New York, NY
June 19 House of World Cultures—Berlin, Germany
November 21 Entrevues Belfort International Film Festival—Belfort, France
December 9 Academy Museum of Motion Pictures—Los Angeles, CA

REMINISCENCES OF A JOURNEY TO LITHUANIA (1971–72, d. Jonas Mekas)

February 13 Anthology Film Archives—New York, NY
February 19, 22 Film at Lincoln Center—New York, NY
April 29 Anthology Film Archives—New York, NY

REPORT (1963–67, d. Bruce Conner)

February 5 Anthology Film Archives—New York, NY
September 6 Anthology Film Archives—New York, NY

A TOWN CALLED TEMPEST (1963, d. George Kuchar)

July 21 Film at Lincoln Center—New York, NY
November 29 Anthology Film Archives—New York, NY

WIND (1968, d. Joan Jonas)

June 11 Austrian Film Museum—Vienna, Austria

BFI NATIONAL ARCHIVE

BEHIND THE SCENES (1938, d. Evelyn Spice)

March 3 BFI Southbank—London, UK

BESIDE THE SEASIDE (1935, d. Marion Grierson)

March 3 BFI Southbank—London, UK

BIRTH—DAY (1945, d. Brigid Cooper)

March 14 BFI Southbank—London, UK

BLACKMAIL (1929, d. Alfred Hitchcock)

July 14 Munich Film Museum—Munich, Germany
August 24 Swedish Film Institute—Stockholm, Sweden

BLUEBEARD'S CASTLE (1963, d. Michael Powell)

March 24 Classici Fuori Mostra—Venice, Italy

CHILDREN OF THE RUINS (1948, d. Jill Craigie)

March 14 BFI Southbank—London, UK

THE ENGLISH INN (1941, d. Muriel Box)

March 3 BFI Southbank—London, UK

HOMES FOR THE PEOPLE (1945, d. Kay Mander)

March 14 BFI Southbank—London, UK

I KNOW WHERE I'M GOING! (1945, dirs. Michael Powell and Emeric Pressburger)

January 1–13 Film Forum—New York, NY
April 1 Metrograph—New York, NY
May 9 The Film Foundation Restoration Screening Room
(VOD)—Los Angeles, CA
August 20 BAMPFA—Berkeley, CA

KING PENGUINS (1938, d. Mary Field)

March 3 BFI Southbank—London, UK

SOMETHING NICE TO EAT (1967, d. Sarah Rulkar)

March 14 BFI Southbank—London, UK

THEY ALSO SERVE (1940, d. Ruby Grierson)

March 3 BFI Southbank—London, UK

THE TROUBLED MIND (1954, d. Margaret Thomson)

March 14 BFI Southbank—London, UK

CINETECA DI BOLOGNA

ACCATONE (1961, d. Pier Paolo Pasolini)

February 17 Academy Museum of Motion Pictures—Los Angeles, CA
March 2 Filmoteca de Catalunya—Barcelona, Spain
March 4 Cineas—Brussels, Belgium
March 28 Eye Film Museum—Amsterdam, Netherlands
March 30 Trinity College—Rome, Italy
April 7 Lichtspiel / Kinemathek Bern—Bern, Switzerland
April 9 Italian Cultural Institute—Melbourne, Australia
May 12 Skalvijos Cinema Center—Vilnius, Lithuania
June 3 Seoul Art Cinema—Seoul, South Korea
June 12 Thai Film Archive—Bangkok, Thailand
August 3 Vai e Vem Produções Culturais e Cinematográficas—São Paulo, Brazil

August 20 Italian Cultural Institute—Córdoba, Argentina
October 16 Italian Cultural Institute—Sydney, Australia
October 26 Italian Cultural Institute—Santiago, Chile
November 21 International Film Festival of India—Mumbai, India
December 1 China Film Archive—Beijing, China
December 1 Italian Cultural Institute—Mexico City, Mexico
December 4 Italian Cultural Institute—Tucumán, Argentina
December 20 Kolkata International Film Festival—Kolkata, India

L'ALBERO DEGLI ZOCCOLI (THE TREE OF WOODEN CLOGS) (1978, d. Ermanno Olmi)

July 2 BAMPFA—Berkeley, CA
September 19 Filmoteca de Catalunya—Barcelona, Spain

CADAVERI ECCELLENTI (1976, d. Francesco Rosi)

June 11 BAMPFA—Berkeley, CA
September 16 Museum of Modern Art—New York, NY

IL CASO MATTEI (1972, d. Francesco Rosi)

June 7 Cinémathèque Québécoise—Montreal, Canada
July 10 Fondazione Piccolo America—Rome, Italy
July 11 Cinema Eliseo—Cesena, Italy
July 25 Rome Film Fest—Rome, Italy
November 14 Cinema Lumière—Bologna, Italy

CONTADINI DEL MARE (1955, d. Vittorio De Seta)

February 2 Filmoteca de Catalunya—Barcelona, Spain
May 29 Close-Up Film Centre—London, UK
July 10 Mutual Films—São Paulo, Brazil
August 13 BAMPFA—Berkeley, CA
November 25 Tenique Cultural—Costa Teguis, Spain

THE COUNT (1916, d. Charlie Chaplin)

February 22 Cineteca Italiana—Milan, Italy

THE CURE (1917, d. Charlie Chaplin)

February 22 Cineteca Italiana—Milan, Italy

I DIMENTICATI (1959, d. Vittorio De Seta)

February 2 Filmoteca de Catalunya—Barcelona, Spain
July 10 Mutual Films—São Paulo, Brazil
August 13 BAMPFA—Berkeley, CA

LA DOLCE VITA (1960, d. Federico Fellini)

February 1 El Housh Productions—Jeddah, Saudi Arabia
April 11 Slovak Film Institute—Bratislava, Slovakia
July 9 Teatro Che Pazzia—Treviso, Italy

FRANCESCO, GIULLARE DI DIO (1950, d. Roberto Rossellini)

March 9 Cinema Lumière—Bologna, Italy
June 5 Yugoslav Film Archive—Belgrade, Serbia
July 10 Korean Film Archive—Seoul, South Korea



THE CHESS PLAYERS (1977, d. Satyajit Ray)



BACK AND FORTH (1969, d. Michael Snow)



BESIDE THE SEASIDE (1935, d. Marion Grierson)

CINETECA DI BOLOGNA (CONT.)

UN GIORNO IN BARBAGIA (1958, d. Vittorio De Seta)

February 2 Filmoteca de Catalunya—Barcelona, Spain
May 29 Close-Up Film Centre—London, UK
July 10 Mutual Films—São Paulo, Brazil
August 13 BAMPFA—Berkeley, CA
August 18 Cinema Teatro La Pergola—Vidiciatico, Italy

IERI, OGGI, DOMANI (YESTERDAY, TODAY AND TOMORROW) (1963, d. Vittorio De Sica)

June 26 Il Cinema Ritrovato—Bologna, Italy
July 7 Piazza Maggiore—Bologna, Italy

INDAGINE SU UN CITTADINO AL DI SOPRA DI OGNI SOSPETTO (1970, d. Elio Petri)

February 4 Cinema Lumière—Bologna, Italy

ISOLE DI FUOCO (1954, d. Vittorio De Seta)

February 2 Filmoteca de Catalunya—Barcelona, Spain
May 29 Close-Up Film Centre—London, UK
July 10 Mutual Films—São Paulo, Brazil
August 13 BAMPFA—Berkeley, CA
September 10 Cinematek—Brussels, Belgium

LIONS LOVE (...AND LIES) (1969, d. Agnès Varda)

June 9 BAMPFA—Berkeley, CA

LUCKY LUCIANO (1973, d. Francesco Rosi)

November 14 Cinema Lumière—Bologna, Italy

MURDER IN HARLEM (1935, d. Oscar Micheaux)

February 29 Wexner Center for the Arts—Columbus, OH
March 2 Cinemateca Portuguesa—Lisbon, Portugal
August 9 Korean Film Archive—Seoul, South Korea

PARABOLA D'ORO (1955, d. Vittorio De Seta)

February 2 Filmoteca de Catalunya—Barcelona, Spain
March 23 I Mille Occhi Film Festival—Trieste, Italy
May 29 Close-Up Film Centre—London, UK
July 10 Mutual Films—São Paulo, Brazil
August 13 BAMPFA—Berkeley, CA

PASQUA IN SICILIA (1954, d. Vittorio De Seta)

February 2 Filmoteca de Catalunya—Barcelona, Spain
May 29 Close-Up Film Centre—London, UK
July 10 Mutual Films—São Paulo, Brazil
August 13 BAMPFA—Berkeley, CA

PASTORI DI ORGOLO (1958, d. Vittorio De Seta)

February 2 Filmoteca de Catalunya—Barcelona, Spain
March 18 Zeughauskino—Berlin, Germany
May 29 Close-Up Film Centre—London, UK
July 10 Mutual Films—São Paulo, Brazil
August 13 BAMPFA—Berkeley, CA

THE PAWNSHOP (1916, d. Charlie Chaplin)

February 22 Cineteca Italiana—Milan, Italy

PER UN PUGNO DI DOLLARI (A FISTFUL OF DOLLARS)

(1964, d. Sergio Leone)

December 27 Les Cinémas du Grütli—Geneva, Switzerland

PESCHERECCI (1958, d. Vittorio De Seta)

February 2 Filmoteca de Catalunya—Barcelona, Spain
July 10 Mutual Films—São Paulo, Brazil
August 13 BAMPFA—Berkeley, CA
November 25 Tenique Cultural—Costa Tegui, Spain

ROCCO E I SUOI FRATELLI (1960, d. Luchino Visconti)

February 7 Cineteca Nazionale—Rome, Italy

SALVATORE GIULIANO (1962, d. Francesco Rosi)

June 19 Fondazione Piccolo America—Rome, Italy
November 11 Cinema Lumière—Bologna, Italy

SCIUSCIÀ (1946, d. Vittorio De Sica)

May 20 Cannes Film Festival—Cannes, France
June 26, July 1 Il Cinema Ritrovato—Bologna, Italy
July 5 Giornate di Cinema—Riccione, Italy
August 23 Hong Kong International Film Festival—Kowloon, Hong Kong
October 15, 17, 22–23 Lumière Film Festival—Lyon, France
October 20 Films Sans Frontières—Paris, France
December 11 Cinémathèque Québécoise—Montreal, Canada
December 16 Parque de Serralves—Porto, Portugal

SENSO (1954, d. Luchino Visconti)

February 8 Cineteca Nazionale—Rome, Italy
March 20 Belvedere 21—Vienna, Austria
November 11 Cinema Lumière—Bologna, Italy
December 12 Casa del Cinema—Trieste, Italy

LA STRADA (1954, d. Federico Fellini)

June 5 Thai Film Archive—Bangkok, Thailand
June 13 The Film Foundation Restoration Screening Room (VOD)—Los Angeles, CA
July 1 Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic

SURFARARA (1955, d. Vittorio De Seta)

February 2 Filmoteca de Catalunya—Barcelona, Spain
May 29 Close-Up Film Centre—London, UK
July 10 Mutual Films—São Paulo, Brazil
August 13 BAMPFA—Berkeley, CA

LU TEMPU DI LI PISCI SPATA (1954, d. Vittorio De Seta)

February 2 Filmoteca de Catalunya—Barcelona, Spain
July 10 Mutual Films—São Paulo, Brazil
August 1 GRUPPO78—Trieste, Italy
August 11 Cinema Teatro La Pergola—Vidiciatico, Italy
August 13 BAMPFA—Berkeley, CA
November 25 Tenique Cultural—Costa Tegui, Spain

LIBRARY OF CONGRESS

THE FIRE BRIGADE (1927, d. William Nigh)

January 30 To Save and Project: The MoMA International Festival of Film Preservation—New York, NY
April 16 Music Box Theatre—Chicago, IL
May 9 San Francisco Silent Film Festival—San Francisco, CA
August 12 Capitolfest—Rome, NY
September 25 Heights Theater—Columbus, OH

HALLELUJAH (1929, d. King Vidor)

February 23 Northeastern Illinois University—Chicago, IL

I MARRIED A WITCH (1942, d. René Clair)

March 1 Campus Theatre—Lewisburg, PA
October 31–November 1 AFI Silver Theatre—Silver Spring, MD

THE LETTER (1929, d. Jean de Limur)

November 12 Academy Museum of Motion Pictures—Los Angeles, CA

REDSKIN (1929, d. Victor Schertzinger)

February 17 Cleveland Cinematheque—Cleveland, OH

SHADOW OF A DOUBT (1943, d. Alfred Hitchcock)

June 6 Doc Films—Chicago, IL

WHAT PRICE HOLLYWOOD? (1932, d. George Cukor)

September 21 Northeastern Illinois University—Chicago, IL

MUSEUM OF MODERN ART

FORBIDDEN PARADISE (1924, d. Ernst Lubitsch)

June 25 BAMPFA—Berkeley, CA
December 10 Academy Museum of Motion Pictures—Los Angeles, CA

THE MARRIAGE CIRCLE (1924, d. Ernst Lubitsch)

August 6 Music Box Theatre—Chicago, IL

ROSITA (1923, d. Ernst Lubitsch)

November 19 The Sag Harbor Cinema Festival of Preservation—Sag Harbor, NY

STELLA DALLAS (1925, d. Henry King)

August 30 Venice International Film Festival—Venice, Italy

NATIONAL FILM PRESERVATION FOUNDATION

AUTRE FOIS J'AI AIMÉ UNE FEMME (1966, d. Edward Owens)

October 6 New York Film Festival—New York, NY

BLACK PLUS X (1966, d. Aldo Tambellini)

January 24 Museum of Modern Art—New York, NY

BREATHDEATH (1963, d. Stan VanDerBeek)

May 8 University of Chicago Film Studies Center—Chicago, IL
July 29, August 3 Film at Lincoln Center—New York, NY

COSMIC RAY (1961, d. Bruce Conner)

February 5 Anthology Film Archives—New York, NY
September 6 Anthology Film Archives—New York, NY

DR. CHICAGO (1970, d. George Manupelli)

January 23 Anthology Film Archives—New York, NY

FACE (1965, d. Andy Warhol)
October 2 Gran Lux—Saint-Étienne, France

FILM (1965, dirs. Samuel Beckett and Arthur Schneider)
December 21 BAMPFA—Berkeley, CA

FILM IN WHICH THERE APPEAR SPROCKET HOLES, EDGE LETTERING, DIRT PARTICLES, ETC. (1966, d. Owen Land)
April 10 Anthology Film Archives—New York, NY

A FILM OF THEIR 1973 SPRING TOUR COMMISSIONED BY CHRISTIAN WORLD LIBERATION FRONT OF BERKELEY, CA (1974, d. Owen Land)
April 10 Anthology Film Archives—New York, NY

I CHANGE I AM THE SAME (1969, d. Alice Anne Parker)
September 21 BAMPFA—Berkeley, CA

INSTITUTIONAL QUALITY (1969, d. Owen Land)
April 10 Anthology Film Archives—New York, NY

JILL AND FREDDY DANCING (1963, d. Andy Warhol)
April 13 Rice University—Houston, TX
October 24 Barbican—London, UK

JILL JOHNSTON DANCING (1964, d. Andy Warhol)
April 13 Rice University—Houston, TX

LOST LOST LOST (1976, d. Jonas Mekas)
February 19, 23 Film at Lincoln Center—New York, NY

MY NAME IS OONA (1969, d. Gunvor Nelson)
September 21 BAMPFA—Berkeley, CA

OBLIVION (1969, d. Tom Chomont)
February 8 Billy Wilder Theater—Los Angeles, CA
July 1 Metrograph—New York, NY
August 2 Gene Siskel Film Center—Chicago, IL
September 18 The Cinematheque—Vancouver, Canada
October 19 Lightbox Film Center—Philadelphia, PA

THE PETRIFIED DOG (1948, d. Sidney Peterson)
May 4 Anthology Film Archives—New York, NY

PLASTIC BLAG (1968, d. Judith Wardwell)
September 21 BAMPFA—Berkeley, CA

THE POTTED PSALM (1946, dirs. Sidney Peterson and James Broughton)
May 4 Anthology Film Archives—New York, NY

PRIVATE IMAGININGS AND NARRATIVE FACTS (1968-70, d. Edward Owens)
October 6 New York Film Festival—New York, NY

PROMISE HER ANYTHING BUT GIVE HER THE KITCHEN SINK (1969, d. Freude)
September 21 BAMPFA—Berkeley, CA

RAUMLICHTKUNST (1926–29, d. Oskar Fischinger)
January 1–ACMI—Melbourne, Australia
December 31

REMEMBRANCE: A PORTRAIT STUDY (1967, d. Edward Owens)
October 6–7, 9 New York Film Festival—New York, NY

REPORT (1963–67, d. Bruce Conner)
February 5 Anthology Film Archives—New York, NY
September 6 Anthology Film Archives—New York, NY

SWEET DREAMS (1971, d. Freude)
September 21 BAMPFA—Berkeley, CA

TOMORROW'S PROMISE (1967, d. Edward Owens)
October 6 New York Film Festival—New York, NY

A TOWN CALLED TEMPEST (1963, d. George Kuchar)
July 21 Film at Lincoln Center—New York, NY
November 29 Anthology Film Archives—New York, NY

THE VELVET UNDERGROUND IN BOSTON (1967, d. Andy Warhol)
September 28, 30 Gran Lux—Saint-Étienne, France

WIND (1968, d. Joan Jonas)
June 11 Austrian Film Museum—Vienna, Austria

UCLA FILM & TELEVISION ARCHIVE

ALL THAT MONEY CAN BUY (1941, d. William Dieterle)
May 20 UCLA Festival of Preservation—Los Angeles, CA
June 28, July 1 Il Cinema Ritrovato—Bologna, Italy
October 10, 16 BFI London Film Festival—London, UK

THE BIGAMIST (1953, d. Ida Lupino)
October 9 Hong Kong Film Archive—Sai Wan Ho, Hong Kong

THE BREAKING POINT (1950, d. Michael Curtiz)
April 17 Noir City—Los Angeles, CA

CAUGHT (1949, d. Max Ophuls)
February 5 Cleveland Cinematheque—Cleveland, OH
November 5 Billy Wilder Theater—Los Angeles, CA

THE CHASE (1946, d. Arthur D. Ripley)
February 11 Noir City—Seattle, WA
August 8 The Film Foundation Restoration Screening Room (VOD)—Los Angeles, CA

THE CROOKED WAY (1949, d. Robert Florey)
December 11 EnergaCAMERIMAGE International Film Festival—Toruń, Poland

DIARY OF A CHAMBERMAID (1946, d. Jean Renoir)
December 19 National Audiovisual Institute (KAVI)—Helsinki, Finland

DIRTY GERTIE FROM HARLEM U.S.A (1946, d. Spencer Williams)
February 24 Wexner Center for the Arts—Columbus, OH
September 9 Academy Museum of Motion Pictures—Los Angeles, CA

ETERNAL LOVE (1929, d. Ernst Lubitsch)
December 16 Filmpodium—Zürich, Switzerland

A FACE IN THE CROWD (1957, d. Elia Kazan)
May 15 Academy Museum of Motion Pictures—Los Angeles, CA

FILM (1965, dirs. Samuel Beckett and Arthur Schneider)
December 21 BAMPFA—Berkeley, CA

FIREWORKS (1947, d. Kenneth Anger)
March 11 Billy Wilder Theater—Los Angeles, CA
July 1 Metrograph—New York, NY
August 23 Gene Siskel Film Center—Chicago, IL
September 9 The Cinematheque—Vancouver, Canada
October 27 Lightbox Film Center—Philadelphia, PA



STELLA DALLAS (1925, d. Henry King)



PESCHERECCI (1958, d. Vittorio De Seta)



ALL THAT MONEY CAN BUY (1941, d. William Dieterle)

UCLA FILM & TELEVISION ARCHIVE (CONT.)

FORCE OF EVIL (1948, d. Abraham Polonsky)
 January 28– February 4 Film Forum—New York, NY
 February 13 Noir City—Seattle, WA
 April 23 TCM Classic Film Festival—Hollywood, CA
 May 21 UCLA Festival of Preservation—Los Angeles, CA
 August 1 AFI Silver Theatre—Silver Spring, MD
 August 5 The Cinematheque—Vancouver, Canada
 August 8 The Film Foundation Restoration Screening Room (VOD)—Los Angeles, CA

HE WALKED BY NIGHT (1948, d. Alfred Werker)
 February 16 Noir City—Seattle, WA

HOW GREEN WAS MY VALLEY (1941, d. John Ford)
 May 24 AFI Silver Theatre—Silver Spring, MD

LETTER FROM AN UNKNOWN WOMAN (1948, d. Max Ophuls)
 January 30 American Cinematheque—Los Angeles, CA
 November 5 Billy Wilder Theater—Los Angeles, CA

MACBETH (1948, d. Orson Welles)
 October 27 Swedish Film Institute—Stockholm, Sweden

MY DARLING CLEMENTINE (1946, d. John Ford)
 February 8 CalArts—Santa Clarita, CA
 June 19 BAMPFA—Berkeley, CA

PARAMOUNT ON PARADE (1930, dirs. Dorothy Arzner, Otto Brower, Edmund Goulding, Victor Heerman, Edwin H. Knopf, Rowland V. Lee, Ernst Lubitsch, Lothar Mendes, Victor Schertzinger, Edward Sutherland, and Frank Tuttle)
 December 22 Cinemateca Portuguesa—Lisbon, Portugal

PURSUED (1947, d. Raoul Walsh)
 June 3 Museum of the Moving Image—Queens, NY

THE RED KIMONA (1925, dirs. Walter Lang and Dorothy Davenport)
 December 14 Cinemateca Portuguesa—Lisbon, Portugal

THE RED SHOES (1948, dirs. Michael Powell and Emeric Pressburger)
 March 21 International Film Festival of Kerala—Kerala, India

RUTHLESS (1948, d. Edgar G. Ulmer)
 March 24 Lenfest Center for the Arts—New York, NY

SEVEN MEN FROM NOW (1956, d. Budd Boetticher)
 June 11 Cinémathèque Française—Paris, France

SHADOWS (1959, d. John Cassavetes)
 June 17 BAMPFA—Berkeley, CA

SHOCK CORRIDOR (1963, d. Samuel Fuller)
 August 27 BAMPFA—Berkeley, CA

TROUBLE IN PARADISE (1932, d. Ernst Lubitsch)
 November 15 CalArts—Santa Clarita, CA

WANDA (1970, d. Barbara Loden)
 June 1 Filmoteca de Catalunya—Barcelona, Spain
 July 13 BAMPFA—Berkeley, CA

YALE FILM ARCHIVE

LOSING GROUND (1982, d. Kathleen Collins)
 October 7–20 IFC Center—New York, NY
 November 11 Yale Film Archive—New Haven, CT
 November 13, 18, 20 American Cinematheque—Los Angeles, CA

SPECIAL PROJECTS

APACHE DRUMS (1951, d. Hugo Fregonese)
 June 26, July 1 Il Cinema Ritrovato—Bologna, Italy
 September 3, 9, 11 Museum of Modern Art—New York, NY

CANYON PASSAGE (1946, d. Jacques Tourneur)
 September 3–4 Venice International Film Festival—Venice, Italy
 October 2, 4, 16 New York Film Festival—New York, NY
 November 20 The Sag Harbor Cinema Festival of Preservation—Sag Harbor, NY

CAUGHT (1949, d. Max Ophuls)
 June 26, 30 Il Cinema Ritrovato—Bologna, Italy

CAVALCADE (1933, d. Frank Lloyd)
 September 8–9 Venice International Film Festival—Venice, Italy
 November 21 The Sag Harbor Cinema Festival of Preservation—Sag Harbor, NY

DESTRY RIDES AGAIN (1939, d. George Marshall)
 September 3 UW Cinematheque—Madison, WI

FRENCHMAN'S CREEK (1944, d. Mitchell Leisen)
 January 18, 21 To Save and Project: The MoMA International Festival of Film Preservation—New York, NY
 December 18 Academy Museum of Motion Pictures—Los Angeles, CA

GIANT (1956, d. George Stevens)
 April 22 TCM Classic Film Festival—Hollywood, CA
 June 19 Tribeca Film Festival—New York, NY
 July 2, 9 Il Cinema Ritrovato—Bologna, Italy
 October 25, 27 Montclair Film Festival—Montclair, NJ
 November 19 The Sag Harbor Cinema Festival of Preservation—Sag Harbor, NY

I'M NO ANGEL (1933, d. Wesley Ruggles)
 February 18 Berlin International Film Festival—Berlin, Germany
 December 12 The Film Foundation Restoration Screening Room (VOD)—Los Angeles, CA

L'ATALANTE (1934, d. Jean Vigo)
 June 4 BAMPFA—Berkeley, CA

MOULIN ROUGE (1952, d. John Huston)
 November 14 The Film Foundation Restoration Screening Room (VOD)—Los Angeles, CA

MY LITTLE CHICKADEE (1940, d. Edward F. Cline)
 February 14, 20 Berlin International Film Festival—Berlin, Germany

LES OLIVIERIS DE LA JUSTICE (THE OLIVE TREES OF JUSTICE) (1962, d. James Blue)
 January 17 To Save and Project: The MoMA International Festival of Film Preservation—New York, NY
 Metrograph—New York, NY
 January 21–27 American Cinematheque—Los Angeles, CA
 February 6–7 Wexner Center for the Arts—Columbus, OH
 February 27 Seattle International Film Festival—Seattle, WA
 April 16 BAMPFA—Berkeley, CA
 August 4



FRENCHMAN'S CREEK (1944, d. Mitchell Leisen)



THE COLOR OF POMEGRANATES (1969, d. Sergei Parajanov)



THE OLIVE TREES OF JUSTICE (1962, d. James Blue)

ONE-EYED JACKS (1961, d. Marlon Brando)
 October 10 The Film Foundation Restoration Screening Room
 (VOD)—Los Angeles, CA

THE RICKSHAW MAN (1943, d. Hiroshi Inagaki)
 January 21, 31 To Save and Project: The MoMA International Festival
 of Film Preservation—New York, NY

TOPKAPI (1964, d. Jules Dassin)
 April 21 TCM Classic Film Festival—Hollywood, CA
 June 28, July 6 Il Cinema Ritrovato—Bologna, Italy

UGETSU (1953, d. Kenji Mizoguchi)
 March 11–27 Centro Cultural Minas Tênis Clube—Belo Horizonte, Brazil
 March 21, 24 International Film Festival of Kerala—Kerala, India
 October 15 The Japan Foundation—Kuala Lumpur, Malaysia

WORLD CINEMA PROJECT

AFTER THE CURFEW (1954, d. Usmar Ismail)
 March 14 Eye Film Museum—Amsterdam, Netherlands

ALYAM, ALYAM (1978, d. Ahmed El Maanouni)
 January 19 Tigritudes—Paris, France
 March 14 Punto de Vista International Documentary Film Festival of
 Navarra—Pamplona, Spain
 December 22 Goldsmiths, University of London—London, UK

BADOU BOY (1970, d. Djibril Diop Mambéty)
 January 14, 26 To Save and Project: The MoMA International Festival
 of Film Preservation—New York, NY
 May 24 Tigritudes—Dakar, Senegal
 June 2 Tigritudes—Saint-Louis, Senegal
 June 26 Il Cinema Ritrovato—Bologna, Italy
 August 7 BAMPFA—Berkeley, CA
 October 11, 14 BFI London Film Festival—London, UK
 November 22 Swedish Film Institute—Stockholm, Sweden
 November 28 Cinematek—Brussels, Belgium
 December 14 Filmhaus Nürnberg—Nürnberg, Germany

BLACK GIRL (LA NOIRE DE...) (1966, d. Ousmane Sembène)
 February 6 Centre for Fine Arts—Brussels, Belgium
 March 18 CinemAfrica Film Festival—Stockholm, Sweden
 May 7 Instituto Moreira Salles—São Paulo, Brazil
 May 10 Film Plateau—Ghent, Belgium
 May 10 Seoul Art Cinema—Seoul, South Korea
 May 18 Ana Camila Comunicação e Cultura—Salvador, Brazil
 May 20 Prada Foundation—Milan, Italy
 May 21 Swedish Film Institute—Stockholm, Sweden
 August 13 China Film Archive—Beijing, China
 October 16 Lisbon Docs—Lisbon, Portugal
 November 15 Silk Road International Film Festival—Xi'an, China

BOROM SARRET (1963, d. Ousmane Sembène)
 April 30 Italian Cultural Institute—Melbourne, Australia

A BRIGHTER SUMMER DAY (1991, d. Edward Yang)
 October 14 Stadtkino Basel—Basel, Switzerland

CHESS OF THE WIND (1976, d. Mohammad Reza Aslani)
 January 2, 9, 23, 30 American Cinematheque—Los Angeles, CA
 January 7–8 The Brattle Theatre—Cambridge, MA
 January 13–16 Dairy Center for the Arts—Boulder, CO
 January 22 Museum of Fine Arts Houston—Houston, TX
 January 28–31 Guild Cinema—Albuquerque, NM
 February 9 KASKcinema—Ghent, Belgium
 February 22, 26 Austin Film Society—Austin, TX
 February 24 International Film Series—Boulder, CO
 March 8 Danish Film Institute—Copenhagen, Denmark
 March 11 Brown University—Providence, RI
 March 25, 27 Cornell Cinema—Ithaca, NY
 April 22 Las Palmas de Gran Canaria International Film Festival—
 Las Palmas de Gran Canaria, Spain
 May 28 Greek Film Archive—Athens, Greece
 June 10 Shanghai International Film Festival—Shanghai, China
 June 25 Jerusalem Cinematheque—Jerusalem, Israel
 July 24 Watershed—Bristol, UK

**CHRONIQUE DES ANNÉES DE BRAISE (CHRONICLE OF THE YEARS
 OF FIRE) (1975, d. Mohammed Lakhdar-Hamini)**
 April 27 Galerie Regard Sud—Lyon, France
 May 5 Association Solaris—Marseille, France
 July 5 Indigènes Films—Saint-Denis, France
 September 24 German Filmmuseum—Frankfurt, Germany
 December 6 Cinéma Le Rio—Clermont-Ferrand, France

THE CLOUD-CAPPED STAR (1960, d. Ritwik Ghatak)
 February 10 Cineas—Brussels, Belgium
 October 16 Lumière Cinema—Maastricht, Netherlands

THE COLOR OF POMEGRANATES (1969, d. Sergei Parajanov)
 March 22, 24 International Film Festival of Kerala—Kerala, India
 May 11 Cronaca e Memoria dello Spettacolo—Milan, Italy
 May 20 Metrograph—New York, NY
 June 12 LantarenVenster—Rotterdam, Netherlands
 June 30 BAMPFA—Berkeley, CA
 September 14 Budapest Classics Film Marathon—Budapest, Hungary

CONTRAS' CITY (1968, d. Djibril Diop Mambéty)
 January 21 BAMPFA—Berkeley, CA
 February 6 Centre for Fine Arts—Brussels, Belgium
 May 14 Krysallide Diffusion—Lille, France
 June 26 Il Cinema Ritrovato—Bologna, Italy
 August 7 BAMPFA—Berkeley, CA
 October 11, 14 BFI London Film Festival—London, UK
 November 28 Cinematek—Brussels, Belgium
 December 14 Filmhaus Nürnberg—Nürnberg, Germany

DOWNPOUR (1972, d. Bahram Beyzaie)
 March 2 Danish Film Institute—Copenhagen, Denmark
 March 3 Barbican—London, UK

DRY SUMMER (1964, d. Metin Erksan)
 May 28 Kino Lumbardhi—Prizren, Kosovo

EIGHT DEADLY SHOTS (1972, d. Mikko Niskanen)
 June 16 Midnight Sun Film Festival—Sodankylä, Finland
 June 27 Il Cinema Ritrovato—Bologna, Italy
 September 4 Telluride Film Festival—Telluride, CO
 October 1 National Audiovisual Institute (KAVI)—Helsinki, Finland
 October 3, 5 New York Film Festival—New York, NY
 October 6 Doclisboa—Lisbon, Portugal
 October 15 BFI London Film Festival—London, UK

ÉL (1953, d. Luis Buñuel)
 June 27, 30 Il Cinema Ritrovato—Bologna, Italy
 September 4 Telluride Film Festival—Telluride, CO
 September 27, 29 Morelia International Film Festival—Morelia, Mexico

THE ELOQUENT PEASANT (1969, d. Shadi Abdel Salam)
 August 27 BAMPFA—Berkeley, CA

ENAMORADA (1946, d. Emilio Fernández)
 June 22 BAMPFA—Berkeley, CA
 August 2 Palladium IMAX—San Antonio, TX

THE HOUSEMAID (1960, d. Kim Ki-Young)
 September 15 Cinema Akil—Dubai, UAE

KUMMATTY (1979, d. Aravindan Govindan)
 February 22 Wexner Center for the Arts—Columbus, OH
 March 19, 22 International Film Festival of Kerala—Kerala, India
 May 28 Greek Film Archive—Athens, Greece
 July 11 The Film Foundation Restoration Screening Room
 (VOD)—Los Angeles, CA
 August 22 Hong Kong International Film Festival—Kowloon, Hong
 Kong
 October 2 HOME—Manchester, UK
 November 25, 27 Festival des 3 Continents—Nantes, France

LIMITE (1931, d. Mário Peixoto)
 May 9 San Francisco Silent Film Festival—San Francisco, CA

LUCÍA (1968, d. Humberto Solás)
 November 12 CineHorizontes—Marseille, France

MANILA IN THE CLAWS OF LIGHT (1975, d. Lino Brocka)
 March 5 Cinema Lumière—Bologna, Italy
 April 20 Italian Cultural Institute—Melbourne, Australia
 April 22 Cinematographic Expression Center—Udine, Italy

MEMORIES OF UNDERDEVELOPMENT (1968, d. Tomás Gutiérrez Alea)
 May 26 Greek Film Archive—Athens, Greece

AL MOMIA (1969, d. Shadi Abdel Salam)
 June 25 China Film Archive—Beijing, China
 July 19 Busan Cinema Center—Busan, South Korea
 August 27 BAMPFA—Berkeley, CA
 October 28 CaixaForum Madrid—Madrid, Spain
 November 27 The Ultimate Picture Palace—Oxford, UK

MUNA MOTO (1975, d. Jean-Pierre Dikongué-Pipa)
 January 12 Tigritudes—Paris, France
 May 15 Musée du quai Branly-Jacques Chirac—Paris, France
 November 11 Marrakech International Film Festival—Marrakech,
 Morocco

WORLD CINEMA PROJECT (CONT.)

MYSTERIOUS OBJECT AT NOON (2000, d. Apichatpong Weerasethakul)

April 16 American Cinematheque—Los Angeles, CA
 April 26 National Audiovisual Institute (KAVI)—Helsinki, Finland
 May 18 Beldocs International Documentary Film Festival—Belgrade, Serbia
 July 28 Seoul Art Cinema—Seoul, South Korea
 September 24 Broadway Cinematheque—Yau Ma Tei, Hong Kong

PIXOTE (1980, d. Héctor Babenco)

March 14 Filmtheater Kriterion—Amsterdam, Netherlands
 September 29 Biarritz Film Festival—Biarritz, France
 October 4 Filmoteca Española—Madrid, Spain

PRISIONEROS DE LA TIERRA (1939, d. Mario Soffici)

July 22 BAMPFA—Berkeley, CA

A RIVER CALLED TITAS (1973, d. Ritwik Ghatak)

June 2 Association Solaris—Marseille, France
 November 19, 22 Festival des 3 Continents—Nantes, France

SAMBIZANGA (1972, d. Sarah Maldoror)

February 22 Wexner Center for the Arts—Columbus, OH
 February 24 Tabakalera—San Sebastián, Spain
 February 25 Walker Art Center—Minneapolis, MN
 February 28 Dublin International Film Festival—Dublin, Ireland
 March 3 Swedish Film Institute—Stockholm, Sweden
 March 6 Glasgow Film Festival—Glasgow, UK
 March 11 KASKcinema—Ghent, Belgium
 March 26 SOAS University of London—London, UK
 March 30 University of New Hampshire—Durham, NH
 April 12–13 Wisconsin Film Festival—Madison, WI
 April 28 Cinema Reborn—Sydney, Australia
 May 24 Filmtheater De Uitkijk—Amsterdam, Netherlands
 May 26 Greek Film Archive—Athens, Greece
 June 3 Metrograph—New York, NY
 June 8 BAMPFA—Berkeley, CA
 June 10 Filmkollektiv Frankfurt—Frankfurt, Germany
 June 16 Midnight Sun Film Festival—Sodankylä, Finland
 July 24 Watershed—Bristol, UK
 August 4 Melbourne International Film Festival—Melbourne, Australia
 August 12 The Film Foundation Restoration Screening Room (VOD)—Los Angeles, CA
 August 25 Ecofalante—Assis, Brazil
 August 25 Seoul International Women's Film Festival—Seoul, South Korea
 August 30 Filmhouse—Edinburgh, UK
 September 3 BFI Southbank—London, UK
 September 4 BFI Southbank—London, UK
 September 26 German Filmmuseum—Frankfurt, Germany
 September 27 International Women's Film Festival of Salé—Salé, Morocco
 October 4 Showroom Cinema—Sheffield, UK
 October 18 Queen's Film Theatre—Belfast, UK
 October 19 ICA—London, UK
 October 23, 29 Morelia International Film Festival—Morelia, Mexico
 November 5 KAI 10 | Arthena Foundation—Düsseldorf, Germany
 November 10 Odeon Bath—Bath, UK
 November 13 Afrika Eye—Bristol, UK
 November 13 TIFF Bell Lightbox—Toronto, Canada

SAMBIZANGA (1972, d. Sarah Maldoror) (cont.)

November 18 Africa in Motion Film Festival—Glasgow, UK
 November 20, 23 Festival des 3 Continents—Nantes, France
 November 23 Corporacion In Vitro Visual—Bogotá, Colombia
 December 10 Red Sea International Film Festival—Jeddah, Saudi Arabia

SOLEIL Ô (1970, d. Med Hondo)

March 4 Casa Árabe—Madrid, Spain
 May 4 Eye Film Museum—Amsterdam, Netherlands
 May 19 Spoutnik—Geneva, Switzerland
 May 27 Casa Árabe—Madrid, Spain
 July 19 Busan Cinema Center—Busan, South Korea
 October 1 Casa África—Las Palmas de Gran Canaria, Spain
 October 9 Movimento SOS Racismo—Lisbon, Portugal
 October 23 Vienna International Film Festival—Vienna, Austria

TAIPEI STORY (1985, d. Edward Yang)

March 20, 23 International Film Festival of Kerala—Kerala, India
 July 1 BAMPFA—Berkeley, CA
 November 16–27 Five Flavours Asian Film Festival—Warsaw, Poland
 December 13 Teatro San Marco—Trento, Italy

THAMP (1978, d. Aravindan Govindan)

May 21 Cannes Film Festival—Cannes, France
 June 26, 28, July 3 Il Cinema Ritrovato—Bologna, Italy
 October 5, 14 BFI London Film Festival—London, UK
 November 24, 26 Festival des 3 Continents—Nantes, France

TOUKI BOUKI (1973, d. Djibril Diop Mambéty)

January 16 French Institute of Estonia—Tallinn, Estonia
 March 7 Luxor African Film Festival—Giza, Egypt
 March 17 Cinemafrika Film Festival—Stockholm, Sweden
 March 18 International Film Festival of Kerala—Kerala, India
 April 27 Institut Français du Japon—Tokyo, Japan
 April 30 Italian Cultural Institute—Melbourne, Australia
 June 8 Association Cales Obscures—Saint-Nazaire, France
 June 22 Centre Yennenga—Dakar, Senegal
 July 13 BFI Southbank—London, UK
 August 6 Tabakalera—San Sebastián, Spain
 November 26 Africa Rising International Film Festival—Johannesburg, South Africa
 December 9 M+—West Kowloon, Hong Kong

TRANCES (1981, d. Ahmed El Maanouni)

March 14 Punto de Vista International Documentary Film Festival of Navarra—Pamplona, Spain
 March 25 UW Cinematheque—Madison, WI
 June 25 China Film Archive—Beijing, China

TWO GIRLS ON THE STREET (1939, d. André De Toth)

October 17, 20 Lumière Film Festival—Lyon, France

XIAO WU (1997, d. Jia Zhang-ke)

August 26 BAMPFA—Berkeley, CA



PIXOTE (1980, d. Héctor Babenco)



SOLEIL Ô (1970, d. Med Hondo)



XIAO WU (1997, d. Jia Zhang-ke)

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