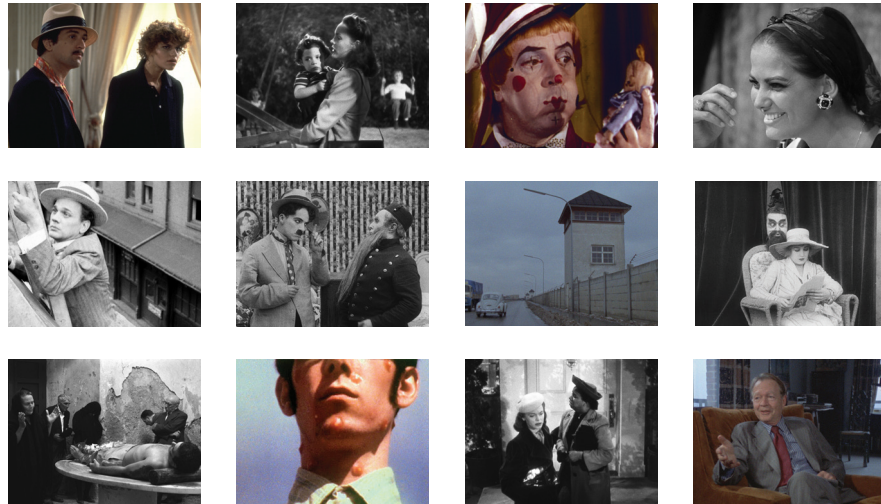




THE FILM
FOUNDATION
2013
**ANNUAL
REPORT**



THE FILM FOUNDATION 2013 ANNUAL REPORT



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THE KING OF COMEDY (1983, d. Martin Scorsese) Image courtesy of Twentieth Century Fox / HER SISTER'S SECRET (1946, d. Edgar G. Ulmer) Image courtesy of UCLA Film & Television Archive / THE TALES OF HOFFMANN (1951, dirs. Michael Powell and Emeric Pressburger) Image courtesy of Studiocanal / SANDRA [VAGHE STELLE DELL'ORSA] (1965, d. Luchino Visconti) Image courtesy of Sony Pictures Entertainment / TOO MUCH JOHNSON (1938, d. Orson Welles) Image courtesy of George Eastman House / THE CURE (1917, d. Charlie Chaplin) Image courtesy of Cineteca di Bologna and L'Immagine Ritrovata / THE MEMORY OF JUSTICE (1976, d. Marcel Ophüls) Image courtesy of Colorworks and the Academy Film Archive / THE CURE (1917, d. Charlie Chaplin) Image courtesy of Cineteca di Bologna and L'Immagine Ritrovata / SALVATORE GIULIANO (1961, d. Francesco Rosi) Image courtesy of Cineteca di Bologna and L'Immagine Ritrovata / GREEN (1988, d. Luther Price) Image courtesy of Bard College / HER SISTER'S SECRET (1946, d. Edgar G. Ulmer) Image courtesy of UCLA Film & Television Archive / THE MEMORY OF JUSTICE (1976, d. Marcel Ophüls) Image courtesy of Colorworks and the Academy Film Archive

cover top left to bottom right:

THE PAWNSHOP (1916, d. Charlie Chaplin) Image courtesy of Cineteca di Bologna and L'Immagine Ritrovata / LUCKY LUCIANO (1973, d. Francesco Rosi) Image courtesy of Cineteca di Bologna and L'Immagine Ritrovata / SALVATORE GIULIANO (1961, d. Francesco Rosi) Image courtesy of Cineteca di Bologna and L'Immagine Ritrovata / THE MEMORY OF JUSTICE (1976, d. Marcel Ophüls) Image courtesy of Colorworks and the Academy Film Archive / HER SISTER'S SECRET (1946, d. Edgar G. Ulmer) Image courtesy of UCLA Film & Television Archive / BORN IN FLAMES (1983, d. Lizzie Borden) Image courtesy of Lizzie Borden and Anthology Film Archives

“ Our American artistic heritage has to be preserved and shared by all of us. Just as we’ve learned to take pride in our poets and writers, in jazz and the blues, we need to take pride in our cinema, our great American art form.

And we need to say to ourselves that the moment has come when we have to treat every last moving image as reverently and respectfully as the oldest book in the Library of Congress.”

MARTIN SCORSESE

2013 Jefferson Lecturer

PRESERVATION

Next year marks the 25th anniversary of The Film Foundation. During that time, the organization has helped to restore and preserve over 620 motion pictures of all subjects, genres, and nationalities; from the earliest silent films to the avant-garde, from home movies to studio features, from newsreels to documentaries, ensuring their survival. 2013 highlights include:

- Funding and managing the preservation and/or restoration of 25 features, including *THE MEMORY OF JUSTICE* (1976, d. Marcel Ophüls), *LUCKY LUCIANO* (1973, d. Francesco Rosi), *BORN IN FLAMES* (1983, d. Lizzie Borden), and *HER SISTER'S SECRET* (1946, d. Edgar G. Ulmer).
- Providing crucial ongoing support for the restoration of the collected works of Charlie Chaplin, a multi-year project of the Cineteca di Bologna, with funding for 3 shorts made during Chaplin's brief but fertile time at the Mutual Film Corporation.
- Completing restoration work on 8 projects from previous grant cycles.

EDUCATION

TFF is committed to its education mission by providing information and resources about how best to preserve digital work, teaching young people how to “read” a film through *The Story of Movies* program, and increasing public awareness about the art of film and the need for its proper preservation. 2013 highlights include:

- Creating preservation guidelines and recommendations for filmmakers working in digital formats. Plans are underway for a multi-platform campaign in 2014 to publicize the issue, targeted to independent filmmakers.
- *The Story of Movies* program, available free of charge to educators around the country, reaching an estimated 10 million students. Professional development workshops for educators utilizing the SOM program were held at the Library of Congress' Packard Campus and at the Academy of Motion Picture Arts and Sciences' Pickford Center, launching the new curriculum unit on the Western, to be distributed in 2014.
- Martin Scorsese delivering the NEH 42nd Annual Jefferson Lecture in the Humanities at the John F. Kennedy Center for the Performing Arts in Washington, D.C., and passionately articulating the animating idea at the core of the foundation's mission: the need to educate students in visual as well as verbal literacy; the need to show films under the best possible conditions; and the need to preserve the past based on the understanding that every film exists in a timeless and eternal conversation with every other film.

EXHIBITION

Throughout the year, TFF-funded restorations screened at film festivals, museums, archives, and repertory theaters around the world, and have been made available on DVD and Blu-ray releases. 2013 highlights include:

- Restoration premieres of *REBEL WITHOUT A CAUSE* (1955, d. Nicholas Ray), and four films made by Agnès Varda during her time in California: *UNCLE YANCO* (1967), *BLACK PANTHERS* (1968), *LIONS LOVE (...AND LIES)* (1969), and *MUR MURS* (1981).
- Two new editions of “The Collector's Choice” DVD sets, *Columbia Pictures Film Noir Classics IV* and *John Ford: The Columbia Films Collection*, released in partnership with Sony Pictures Home Entertainment and Turner Classic Movies.
- Over 350 screenings of TFF-funded restored/preserved films worldwide.

In 2013, The Film Foundation helped to save over 25 films, representing a diverse group of motion pictures.

THE MEMORY OF JUSTICE

1976 | d. Marcel Ophüls

With the release of *THE SORROW AND THE PITY* (1971) and *A SENSE OF LOSS* (1973) Marcel Ophüls established himself as one of the preeminent documentary filmmakers of his time. In 1976, after a four-year struggle with the film's original producers, Ophüls' next major documentary, *THE MEMORY OF JUSTICE*, was briefly released in a single theater in New York before being pulled and nearly forgotten.

The troubled history of the making of *THE MEMORY OF JUSTICE* began when Ophüls presented a version that did not fit the original producers' preconceived historical narrative. They attempted to take over and re-cut the film, setting off a round of legal battles.

In the midst of this conflict, another of the film's producers, Ana Carrigan, smuggled a print of the director's cut to New York to screen for a select group, including filmmaker Mike Nichols and critics Jay Cocks, David Denby, and Frank Rich. The group considered the film a masterpiece and Nichols convinced Paramount Pictures to buy it and open at the Beekman Theatre. Within a few weeks' time, there was a turnover at the studio and the film was pulled by the new executives in charge, consigned to storage, and forgotten.

This culturally and historically significant film has been virtually unseen and unavailable for decades. The restoration and preservation of *THE MEMORY OF JUSTICE* is vital so that historians, audiences, and scholars may finally view this key work by one of the most powerful and innovative documentary directors.

The film's original 16mm negative is the primary element used for the restoration. As the film was only released in one theater for a brief few weeks, the negative is in excellent condition with little color fading. Colorworks completed a 2K scan of the 16mm original negative, and a frame-by-frame cleanup of dirt and scratches is currently underway. Following restoration work, the film will be color corrected and a 35mm negative will be created for preservation and access.

The unrestored English mono composite from 35mm 3-track mag will be digitally restored at Chace Audio by Deluxe. A restored 35mm 4-track archival mag and optical track negative will be created. A DCDM, 35mm print, and HDCAM SR video master will be created as well.

This restoration faces another unique challenge due to its complicated history. The music and film clips were never fully cleared, so in addition to the physical restoration, The Film Foundation has been simultaneously working through the legal and technical issues.

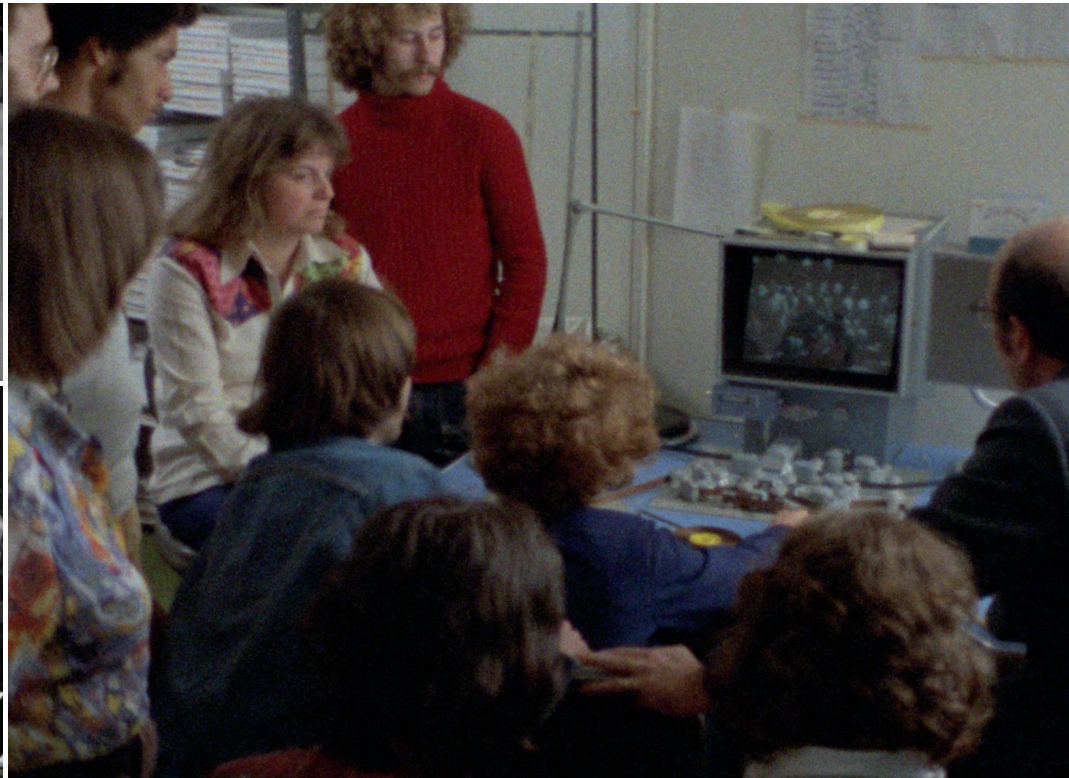
The Film Foundation enlisted Ophüls scholar Ralph Eue (*Marcel Ophüls: Widerreden und andere Liebeserklärungen*) to research and identify all of the music and visual cues and provide contact information for German copyright holders. Information from earlier cue sheets was provided by Hamilton Fish, the producer of the film, to assist Eue in providing a complete analysis of the film and creating new cue sheets. The foundation plans to clear rights for distribution.

Restored by the Academy Film Archive in association with Paramount Pictures.

Restoration funding provided by The Material World Charitable Foundation, Righteous Persons Foundation, and The Film Foundation.

“ Monumental...Marcel Ophüls' **THE MEMORY OF JUSTICE EXPANDS THE POSSIBILITY OF THE DOCUMENTARY MOTION PICTURE** in such a way that all future films of this sort will be compared to it.”

– VINCENT CANBY, *The New York Times* (October 5, 1976)



CHAPLIN'S MUTUAL COMEDIES

By 1916, Charlie Chaplin had achieved stardom and won the hearts of audiences across the world. After having been approached by every major Hollywood studio, Chaplin signed with the Mutual Film Corporation for 12 new films.

The result is a body of brilliant, inventive, irresistible comedies that many consider to be among his best work. Chaplin later described the years with the company (1916–1917) as the happiest of his career.

THE COUNT 1916

Charlie and his former boss learn of a masquerade party given by an heiress, and each decides to attend by impersonating a Count who, they believe, will not be attending. Over dinner, Charlie confronts the challenges of soup, spaghetti, and watermelon. Later, Charlie vies with his ex-boss for the attentions of the hostess as they dance a two-step, a tango, and a country jig. When the real Count arrives, a classic Chaplin chase ensues.

THE COUNT was restored using a nitrate print owned by Lobster Films. Some fragments were added from a nitrate dupe negative preserved at Cinémathèque Royale de Belgique, a safety fine grain preserved at Cinémathèque Française, and a nitrate dupe negative from the Blackhawk Films Collection preserved at the Academy Film Archive. Intertitles were reconstructed by Film Preservation Associates according to the original Mutual title cards and based on 1920s reissue prints.



THE PAWNSHOP 1916

Charlie is an inept pawnbroker's assistant, dusting an electric fan while it's on, dropping the store's sign on customers, and pouring acid in a woman's fish bowl, nearly killing her goldfish. Working the front counter, he serves a shady man who robs the store after asking Charlie to check something in the back room. Charlie re-emerges, hits the villain with a rolling pin, and saves the day, kissing the boss' daughter in celebration.

The source for the restoration was a nitrate dupe negative from the Blackhawk Films Collection preserved at the Academy Film Archive and a nitrate print from the Library of Congress. Some fragments were added from two nitrate prints preserved at the BFI National Archive and the Cinémathèque Royale de Belgique, and a fine grain preserved at the Cinémathèque Française. Intertitles were reconstructed according to the original Mutual title cards and documents from the Library of Congress.



THE CURE 1917

Charlie plays a drunk who is sent to a health spa, although he has brought along a full bar hidden in his trunk. A hotel attendant unwittingly tips Charlie's liquor into the spring water, and soon the patients become increasingly inebriated. The next day, there are hangovers all around. A girl he meets asks Charlie to reform; he agrees and they walk off happily together—until he falls into the spring.

The source for the restoration of THE CURE was a nitrate dupe negative preserved at the Cinémathèque Royale de Belgique. One fragment was added from a safety fine grain preserved at the Cinémathèque Française. Intertitles were reconstructed according to the original Mutual title cards and documents from the Library of Congress.



Restored by Cineteca di Bologna at L'Immagine Ritrovata, in collaboration with Lobster Films and Film Preservation Associates.

Restoration funding provided by The Film Foundation, the George Lucas Family Foundation, and The Material World Charitable Foundation.

HER SISTER'S SECRET

1946 | d. Edgar G. Ulmer

Director Edgar G. Ulmer is known for his ability to transcend the limitations of low-budget production, creating works of great visual artistry and emotional depth. *HER SISTER'S SECRET* is no exception. Ulmer and fellow German émigrés, cinematographer Franz Planer and composer Hans Sommer, imbue the film with a European aesthetic and sensibility, set against the backdrop of American puritanism.

UCLA Film & Television Archive holds the best surviving materials for the film—the original camera negative (missing a portion of reel 4 and all of reel 3) and a 35mm nitrate composite fine grain master positive. CinemaLab conducted the picture restoration, creating a 35mm dupe negative from the nitrate composite fine grain for reel 3 and sections of reel 4. The nitrate original picture negative was used, in combination with B-roll printing from the dupe negative and restored track negative, to produce an answer print. Next, a composite fine grain master positive was created and from that, a 35mm dupe negative was made. The new fine grain master positive and the resulting dupe negative constitute the primary picture preservation elements.

The track from the nitrate composite fine grain was transferred to a digital file by Simon Daniel Sound for use in sound restoration at Audio Mechanics. A polyester optical sound track negative and a 35mm magnetic polyester analog sound master were made and constitute the primary sound preservation elements for the film.

Restored by UCLA Film & Television Archive.

Restoration funding provided by The Film Foundation and The Franco-American Cultural Fund, a unique partnership between the Directors Guild of America (DGA); the Motion Picture Association of America (MPAA); the Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM); and the Writers Guild of America, West (WGAW).

Images courtesy of UCLA Film & Television Archive



LUCKY LUCIANO

1973 | d. Francesco Rosi

LUCKY LUCIANO is an unflinching portrait of the infamous gangster, Charles "Lucky" Luciano, and an unglamorous exploration of the international crime syndicate built around his exploits. The socially conscious Rosi uses an understated post-neorealist aesthetic to expose rampant entrenched political corruption from Los Angeles to Palermo.

The full 4K digital restoration included image stabilization and removal of dirt and scratches. Extensive work was carried out to manually remove lines and scratches. Color grading recovered the richness of the original cinematography. Francesco Rosi closely supervised the restoration process in order to restore the integrity and vision of his work and that of cinematographer Pasqualino De Santis.

35mm as well as digital versions of the restored film were created for screening and archival purposes.

Restored by Cineteca di Bologna at L'Immagine Ritrovata, in association with The Film Foundation and Cristaldi Films.

Restoration funding provided by The Film Foundation.

AFTER



BEFORE



Image courtesy of Cineteca di Bologna and L'Immagine Ritrovata

“ To be effective, the questions the films ask must continue to live in the viewer even after the film is over. After my first few films, in fact, I stopped putting the words ‘The End’ at the conclusion because I think **FILMS SHOULD NOT END BUT SHOULD CONTINUE TO GROW INSIDE US.**”

– FRANCESCO ROSI



SALVATORE GIULIANO

1961 | d. Francesco Rosi

This is the first of many films in which Rosi explores—as film historian Millicent Marcus put it—“the power relationships between charismatic individuals, corporations, criminal organizations and the state.” Ten years after the mysterious death of celebrated Sicilian bandit Salvatore Giuliano, Rosi, a Sicilian native himself, set out to investigate the real story. Aiming for neither documentary nor fictional recreation, Rosi employs a range of disparate formal and stylistic elements to conduct a committed search for the truth that becomes its own narrative.

The original camera negative was scanned at 4K resolution and the digital restoration included image stabilization and removal of dirt and scratches. Some frames showed serious mold damage and clear signs of decay. Francesco Rosi personally oversaw the digital grading, which was executed with particular care using a vintage print for reference.

The sound was digitally restored using the 35mm original optical sound negative. Since some sections were heavily damaged by vinegar syndrome, a positive soundtrack was also used.

Restored by Cineteca di Bologna at L'Immagine Ritrovata, in association with The Film Foundation.

Restoration funding provided by the Hollywood Foreign Press Association and The Film Foundation.

BRANDY IN THE WILDERNESS

1969 | d. Stanton Kaye

Stanton Kaye's semi-autobiographical BRANDY IN THE WILDERNESS follows independent filmmaker Simon Weis and his girlfriend, Brandy, as they travel cross-country. The film was considered experimental because of its double narration and unconventional film-diary aesthetic. Screenwriter Paul Schrader, an ardent champion of the film, states, "Most artists gain perspective on their lives by distance in time or place. What is unique about Kaye, is that he can achieve perspective on his life as he lives it...Kaye has the ability to define the failed artist in himself...and turn him into art."

Inspection of all surviving elements showed that the 16mm print, which had originally been targeted as the optimal sound source, in fact had many splices, resulting in severe truncation. The original 16mm track negative and sound recordings are lost, but the 16mm composite fine grain master positive is complete and in excellent condition, and will be the primary sound source.

UCLA will attempt to replicate the hand-dye process in the final release prints, and also strike a color internegative record of the original prints. UCLA has reached out to director Stanton Kaye, who has offered to hand-color the sections himself, to see if he has a preference for what types of dyes should be used.

Picture work will be carried out by FotoKem. Sound restoration will be done by Audio Mechanics and Simon Daniel Sound. Materials have been delivered to the lab, and restoration work is in progress.

Restored by UCLA Film & Television Archive.

Restoration funding provided by the Hollywood Foreign Press Association and The Film Foundation.



Images courtesy of UCLA Film & Television Archive

BORN IN FLAMES

1983 | d. Lizzie Borden

A feminist science fiction story set in a dystopian future ten years after a peaceful socialist revolution, director Lizzie Borden's explosive cult classic explores the race, gender, and class inequality issues that remain a major issue in the U.S.

The existing 16mm internegative was used as the source for the restoration, because the original reversal A and B rolls are missing. The element is being scanned at 2K resolution. The internegative has a major emulsion scratch running through the center of all 3 reels; however, rewashing and liquid-gate scanning has eliminated the gouge from the digitized image. Sound is being re-recorded from an approved DigiBeta master that was supervised by the director when the film was released on DVD. Audio Mechanics will use this element as the source for a new 35mm optical track negative.

Restored by Anthology Film Archives.

Restoration funding provided by the Hollywood Foreign Press Association and The Film Foundation.



Images courtesy of Lizzie Borden and Anthology Film Archives

THE KING OF COMEDY

1983 | d. Martin Scorsese

Aspiring comedian Rupert Pupkin (Robert De Niro) believes one performance on the Jerry Langford show will be his big break. Mistaking his idol Jerry Langford's (Jerry Lewis) brush-off for encouragement, Rupert stalks Jerry and, along with friend and fellow obsessed fan Masha (Sandra Bernhard in a brilliant debut), he kidnaps Jerry, demanding to perform his routine live on the show. Years ahead of its time, Martin Scorsese's dark satire explored our culture's obsessive reverence for celebrity long before it became an actual reality.

THE KING OF COMEDY was restored digitally in 4K from the original camera negatives at Sony Colorworks. John Polito at Audio Mechanics completed the digital restoration of the soundtrack.



Images courtesy of Twentieth Century Fox

Restored in association with The Film Foundation, Regency Enterprises, and Twentieth Century Fox.

SANDRA [VAGHE STELLE DELL'ORSA]

1965 | d. Luchino Visconti

Set against the striking Gothic backdrop of the nearly 3,000-year-old city of Volterra, Visconti reimagines the ancient Greek story of Electra. Sandra (Claudia Cardinale) and her new American husband return to her family's austere Italian mansion for the dedication of a memorial to her father, who was murdered at Auschwitz. The 1965 winner of the Venice Film Festival's Golden Lion, SANDRA exemplifies Visconti's attraction to the waning Italian aristocracy he is simultaneously criticizing.

The best original surviving elements, a 35mm fine grain master positive from Sony Pictures and a 35mm composite print from the collection of the Historical Archives of Contemporary Arts (ASAC) of the Biennale di Venezia, were scanned in 4K at Colorworks and L'Immagine Ritrovata. Both elements, made in 1965 from the long lost original camera negative, were used to create the best image possible.

Digital image restoration to correct for damage was completed at L'Immagine Ritrovata and Prasad Corporation. Colorist Scott Ostrowsky performed additional image restoration and color correction work. New 35mm preservation negatives were created at Colorworks, along with a 4K DCP. Digital audio restoration was done at Chace Audio by Deluxe.

Restored by Sony Pictures Entertainment in collaboration with Cineteca di Bologna at L'Immagine Ritrovata, Archivio Storico delle Arti Contemporanee di Venezia and The Film Foundation.



Image courtesy of Sony Pictures Entertainment

PRESERVATION UPDATE

THE TALES OF HOFFMANN

1951 | dirs. Michael Powell and Emeric Pressburger

Working in association with the BFI National Archive and the film's rights holder, Studiocanal, The Film Foundation and restoration consultant Ned Price have reviewed the complete inventory of elements and selected the best elements for restoration. Several existing sources are being used as reference, including the photochemical preservation done in the 1980s by the BFI, as well as several prints from Martin Scorsese's personal collection.

The original negatives were scanned at 4K resolution and then digitally restored by Warner Bros. Motion Picture Imaging (MPI). Restoration techniques include re-alignment of the color records, image stabilization for issues such as color breathing, and clean-up of surface dirt and scratches. Digital color correction is by MPI colorist Ray Grabowski (who worked previously on THE RED SHOES and THE LIFE AND DEATH OF COLONEL BLIMP), in consultation with Thelma Schoonmaker Powell and Martin Scorsese.

The soundtrack will be restored digitally by John Polito at Audio Mechanics and a new negative will be made in order to create pristine 35mm archival and distribution prints. A DCP will also be created for digital screenings and public access.

Restoration work is in progress.

Restored by The Film Foundation, in association with the BFI National Archive and Studiocanal.

Restoration funding provided by The Franco-American Cultural Fund, a unique partnership between the Directors Guild of America (DGA); the Motion Picture Association of America (MPAA); the Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM); and the Writers Guild of America, West (WGAW), The Hollywood Foreign Press Association, the Louis B. Mayer Foundation and The Film Foundation.



Images courtesy of Studiocanal

NATIONAL FILM PRESERVATION FOUNDATION

NFPF FEDERAL GRANT PROGRAM

2013 marked the fourteenth cycle of federal cash grants offered by the NFPF through monies authorized and appropriated by the U.S. Congress under the National Film Preservation Act of 1996. The NFPF grants fund the creation of preservation masters and public access copies of culturally and historically significant orphan films in American libraries, archives, and museums. Under the terms of the legislation, the NFPF is required to raise private matching funds to sustain its operations, making The Film Foundation's support essential in underwriting these expenses. The NFPF has delivered grants to institutions in all 50 states, Puerto Rico, and the District of Columbia. The NFPF has helped preserve more than 2,070 films to date. Among the films preserved in 2013 is the newly discovered Orson Welles' silent comedy TOO MUCH JOHNSON (1938).



Image courtesy of George Eastman House

Through the federally supported preservation program, the NFPF delivered 45 grants for the preservation of 79 films including:

CORN'S-A-POPPIN' (1955, d. Robert Woodburn):

An independent feature showcasing Kansas City musical talent, co-written by a 29-year-old Robert Altman.

FACES AND FORTUNES (1960, d. Morton Goldsholl): A Mad Men-era advertising film about the value of corporate branding.

The final episode of Boris Karloff's **THE KING OF THE KONGO** (1929), united with its sound disc for the first time in decades.

AVANT-GARDE MASTERS GRANTS

The Avant-Garde Masters Grant is solely dedicated to the preservation of American experimental film. Typically produced with limited funds and few commercial prospects, experimental films are often the most at-risk type of material to suffer deterioration and loss. The artists rarely have the resources or technical knowledge to effectively care for their elements, making support from the NFPF and The Film Foundation invaluable.



Image courtesy of MoMA



Image courtesy of Bard College

Established in 2002 and fully funded by The Film Foundation, the grants provide \$50,000 annually for the preservation of these important works. Awarded by an expert panel including critics, scholars, and archivists, the grants enable filmmakers to work directly with the archives to preserve and protect their films. Over the past eleven years, the initiative has saved 121 works by 53 artists including Kenneth Anger, Samuel Beckett, Rudy Burckhardt, Abigail Child, Bruce Conner, Hollis Frampton, Ernie Gehr, George and Mike Kuchar, Gregory Markopoulos, Jonas Mekas, Carolee Schneemann, Lillian Schwartz, Aldo Tambellini, Andy Warhol and others, making them available, in many cases, for the first time in decades.

In 2013, the grant supported projects at five institutions:

ANTHOLOGY FILM ARCHIVES

- **ANALYTICAL STUDIES III: COLOR FRAME PASSAGES** (1973–74), examination of the film frame by Paul Sharits
- **ANALYTICAL STUDIES IV: BLANK COLOR FRAMES** (1975–76), examination of the film frame by Paul Sharits

BARD COLLEGE

- **GREEN** (1988), coming-of-age film by Luther Price

MIX NYX

- **1970 GAY PRIDE PARADE** (1991), vintage footage by Marguerite Paris
- **BURMA ROAD** (1977), Marguerite Paris' surreal autobiographical short

MUSEUM OF MODERN ART

- **THE WOOL COLLAGE** (ca. 1940s), enigmatic found-footage film by Joseph Cornell intermingling snippets of washbucklers, peasants, goats, and a circus

UCLA FILM & TELEVISION ARCHIVE

- **ABDA/REBIRTH/.** (1975), three miniatures by Tom Chomont
- **ARIA** (1970), work by Tom Chomont dedicated to filmmaker Robert Beavers
- **THE HEAVENS AND EARTH** (1977–78), by Tom Chomont
- **JOE'S MAISON** (1984), Joseph Glinn paintings of Guillaume Apollinaire's poem "La Maison Des Mortes," put to film by Tom Chomont
- **A PERSIAN RUG** (1969), Tom Chomont's meditation on a Persian carpet
- **PORTRET** (1970), Tom Chomont's portrait of Dutch writer-filmmaker Eric de Kuyper
- **SPACE TIME STUDIES** (1977), Tom Chomont's portrait of two friends

2013 EVENTS

JANUARY

"Scorsese Screens," a featured column in TCM's *Now Playing* guide, launches its 3rd year of providing insight and commentary about the films programmed each month



R. David Original Photography; courtesy of the National Endowment for the Humanities



Image courtesy of Cineteca di Bologna and L'immagine Ritrovata

MAY

24TH

LUCKY LUCIANO (1973, d. Francesco Rosi) world restoration premiere at the Cannes Film Festival



Photo by Chris Pizzello/Invision/AP

AUGUST

9TH

DEATH OF A SALESMAN (1951, d. Laslo Benedek) world restoration premiere at UCLA's Billy Wilder Theater in Los Angeles, CA

13TH

Nicole Kidman accepts HFFA contribution on behalf of TFF



OCTOBER

7TH

John Ford: *The Columbia Films Collection* released

9TH-20TH

THE CHASE (1946, d. Arthur Ripley), THE LUSTY MEN (1952, d. Nicholas Ray), and SANDRA (1965, d. Luchino Visconti) screen at the BFI London Film Festival

23RD-31ST

DEATH OF A SALESMAN (1951, d. Laslo Benedek) and LUCKY LUCIANO (1973, d. Francesco Rosi) screen at MoMA's "To Save and Project" Festival



Image courtesy of Gucci/Getty Images

NOVEMBER

1ST

Leonardo DiCaprio introduces the world restoration premiere of REBEL WITHOUT A CAUSE (1955, d. Nicholas Ray) at LACMA

21ST

TCM and Bonhams host *What Dreams Are Made Of*, a movie memorabilia auction, with a portion of the proceeds benefiting TFF

APRIL

1ST

The National Endowment for the Humanities 42nd Annual Jefferson Lecture is delivered by Martin Scorsese, who advocates strongly for film preservation.

25TH-28TH

THEY LIVE BY NIGHT (1949, d. Nicholas Ray) screens at TCM Classic Film Festival

27TH

THE KING OF COMEDY (1983, d. Martin Scorsese) world restoration premiere at the Tribeca Film Festival



Image courtesy of Warner Bros.



Image courtesy of CineTeCa di Bologna

JUNE

29TH-JULY 6TH

Il Cinema Ritrovato festival in Bologna, Italy screens THE LUSTY MEN (1952, d. Nicholas Ray) and three Chaplin Mutual shorts: THE COUNT (1916), THE CURE (1917), and THE PAWNSHOP (1916)



Image courtesy of Sony Pictures

SEPTEMBER

2ND-3RD

SANDRA (1965, d. Luchino Visconti) world restoration premiere at the Venice Film Festival

16TH

Columbia Pictures Film Noir Classics IV released

27TH-OCTOBER 13TH

THE CHASE (1946, d. Arthur Ripley), SANDRA (1965, d. Luchino Visconti), THEY LIVE BY NIGHT (1949, d. Nicholas Ray), and THE LUSTY MEN (1952, d. Nicholas Ray) screen at the New York Film Festival

THE COLLECTOR'S CHOICE



JOHN FORD

THE COLUMBIA FILMS COLLECTION



Image courtesy of TCM and SPHE

DECEMBER

3RD

INVESTIGATION OF A CITIZEN ABOVE SUSPICION (1970, d. Elio Petri) is released by The Criterion Collection on DVD and Blu-ray

10TH

KING KONG (1933, dirs. Merian C. Cooper and Ernest B. Schoedsack) screens at LACMA, launching a four-month screening series highlighting titles restored with funding from the HFFPA



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VICE PRESENTS: THE FILM FOUNDATION SCREENING SERIES

Hosted by Nitehawk Cinema in Brooklyn, *VICE Presents: The Film Foundation Screening Series* is a monthly program featuring 35mm prints of TFF-funded restorations. A portion of the proceeds from each ticket sold for these screenings goes towards TFF's preservation program.

MAY 28TH

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN (1982, d. Robert Altman)
Taped intro by Martin Scorsese

JUNE 25TH

A WOMAN UNDER THE INFLUENCE (1974, d. John Cassavetes)
Taped intro by Martin Scorsese and special appearance by musician Kim Gordon

JULY 30TH

LA DOLCE VITA (1960, d. Federico Fellini)
Taped intro by Martin Scorsese

AUGUST 27TH

THE RED SHOES (1948, dirs. Michael Powell and Emeric Pressburger)
Taped intro by Martin Scorsese

SEPTEMBER 24TH

PATHS OF GLORY (1957, d. Stanley Kubrick)
Taped intro by production designer Patti Podesta

OCTOBER 29TH

TWO FOR THE ROAD (1967, d. Stanley Donen)
Taped intro by archivist Schawn Belston

NOVEMBER 19TH

THE BIG COUNTRY (1958, d. William Wyler)
Taped intro by archivist Joe Lindner

DECEMBER 17TH

THE NIGHT OF THE HUNTER (1955, d. Charles Laughton)
Intro by photographer Bruce Weber



HITCHCOCK 9 IN THE U.S.

The Hitchcock 9 had their U.S. premiere at the San Francisco Silent Film Festival, then traveled coast to coast from BAMcinématek in Brooklyn to the SIFF Cinema in Seattle. TFF, in partnership with the BFI, restored four of the *Hitchcock 9*, including *THE RING* (1927), *THE LODGER* (1926), *THE PLEASURE GARDEN* (1925), and *BLACKMAIL* (1929).



AGNÈS VARDA IN CALIFORNIALAND

UNCLE YANCO (1967), BLACK PANTHERS (1968), and LIONS LOVE (1969), three TFF-funded restorations, premiered in conjunction with *Agnès Varda in Californialand* at LACMA.

52 THE ART NEWSPAPER Number 253, November 2013

CONSERVATION International

LA through French eyes

Lacina restores films by Agnès Varda in run-up to major show on the landmark film-maker and visual artist

FILM PRESERVATION
Los Angeles: Four short films by the French filmmaker Agnès Varda from 1968, the "Specimens of French New Wave," have been given a new lease of life by the restoration work of the Los Angeles Conservancy of Art and Film. The films, *Uncle Yanco*, *Black Panthers* and *Lions Love*, were restored by the Conservancy of Art and Film, a non-profit organization dedicated to film preservation that was created in 1996 by the late filmmaker and her husband, Jacques Rivette. The films were restored by the Conservancy of Art and Film, a non-profit organization dedicated to film preservation that was created in 1996 by the late filmmaker and her husband, Jacques Rivette.

Conservation between film and art
We are looking for ways to collaborate with the TFF Foundation and restore films that particular person who was involved in the restoration process.

LA through French eyes
The films are portraits of times and places that are now gone. Their preservation is essential.

Tate finds 370-year-old bullet hole in Charles I
CIVIL WAR
London: An unexpected discovery was made at Tate Britain in London last month, which could represent a 370-year-old bullet hole from the English Civil War.

The Art Newspaper (November 2013)



©2013; Harry Gamboa Jr.

Photo by Drew Tewksbury

THE STORY OF MOVIES EDUCATIONAL PROGRAM

The Film Foundation's educational initiative teaches young people the visual language of film. Distributed free to qualified educators across the country, *The Story of Movies* introduces middle and high school students to classic cinema and fosters a deep understanding of visual literacy. Critical-thinking skills are sharpened through interdisciplinary lesson material, and students grasp the importance of film preservation as they learn to appreciate cinema within an artistic, historical, and cultural context.

In 2013, a new curriculum unit, "The American West and the Western Film Genre," was presented to educators at two professional development workshops, at the Library of Congress' Packard Campus in Culpeper, VA, and at the Academy of Motion Picture Arts and Sciences in Los Angeles, CA. Curriculum author Catherine Gourley led the three-day seminars, which included film screenings and tours of each institution's film archives. Participating teachers were provided with lesson materials and have begun testing the program in their classrooms. Feedback from these educators will be incorporated as the curriculum is finalized for distribution later this year.

A third workshop is scheduled for June 2014 at the University of Rhode Island. An online version of the workshops will be made available at storyofmovies.org.

The foundation is developing a unit on animation and will hold curriculum workshops for educators in Summer/Fall 2014.

WHAT'S THE LATEST?

*New curriculum—
"The American West and
the Western Film Genre"*



“ The presentation modeled ‘good teaching.’ I was engaged and making connections...Our students were raised in a visual environment—it’s a no-brainer that film would be a perfect teaching tool. I think the seminar has been outstanding... I feel our students deserve this.”

**6TH–8TH GRADE ARTS
EDUCATION SPECIALIST**
LAUSD

Los Angeles, California

“ The seminar helped re-energize my thinking about using film as a part of my teaching methods.”

4TH–5TH GRADE TEACHER
Greenbriar East Elementary
Fairfax, Virginia

“ This workshop opened a door for me. I’m encouraged to find ways to tap into this (film study) on a deeper level. And I’ve never been a Western fan until now! Thank you—I never realized how much there is in this genre!”

**9TH–12TH GRADE ARTS
EDUCATION SPECIALIST**
LAUSD

Los Angeles, California

2014 UPCOMING PROJECTS

WORLD CINEMA PROJECT

In 2013, the World Cinema Project, in partnership with The Criterion Collection and Cineteca di Bologna, released a Blu-ray boxed set featuring 6 new digitally restored films from around the world, including Senegal (TOUKI BOUKI), Mexico (REDES), India and Bangladesh (A RIVER CALLED TITAS), Turkey (DRY SUMMER), Morocco (TRANCES), and South Korea (THE HOUSEMAID).

The Film Foundation will expand on the past work of the World Cinema Project to continue preserving and restoring neglected films from around the globe.

The foundation will also collaborate with international archives on restoration projects, and co-host educational workshops and master classes to teach hands-on preservation to archivists in underserved regions.

**MARTIN SCORSESE'S
WORLD
CINEMA
PROJECT**

+ DJIBRIL DIOP MAMBÉTY
TOUKI BOUKI
SENEGAL, 1973

+ FRED ZINNEMANN AND
EMILIO GÓMEZ MURIEL
REDES
MEXICO, 1936

+ RITWIK GHATAK
A RIVER CALLED TITAS
INDIA/BANGLADESH, 1973

+ METIN ERKSAN
DRY SUMMER
TURKEY, 1964

+ AHMED EL MAÂNOUNI
TRANCES
MOROCCO, 1981

+ KIM KI-YOUNG
THE HOUSEMAID
SOUTH KOREA, 1960

THE CRITERION COLLECTION

RESTORING NEGLECTED FILMS FROM AROUND THE WORLD
NO. 1
Dedicated to Preserving Art

Image courtesy of The Criterion Collection



PHARAOH (FARAON) (1965, d. Jerzy Kawalerowicz)

MARTIN SCORSESE PRESENTS: MASTERPIECES OF POLISH CINEMA

The Film Foundation, in collaboration with Fundacja Propaganda, DI Factory, Kino RP, and Milestone Films, will launch a major retrospective of Polish films.

After visiting the Polish National Film School in Łódź in 2011, Martin Scorsese discovered that over 100 classic Polish films had been digitally restored as a result of an initiative launched by the Polish National Audiovisual Institute. Over the next 2 years, The Film Foundation worked with Polish partners Jędrzej Sabliński and Jacek Sosnowski to develop a screening series, featuring 21 films selected by Scorsese from a list of films restored to date. Included in the series are films by

directors Aleksander Ford, Wojciech Jerzy Has, Jerzy Kawalerowicz, Krzysztof Kieślowski, Andrzej Munk, Andrzej Wajda, Krzysztof Zanussi, and others.

The series, which is supported by several Polish organizations, features DCPs of the digitally restored films as well as visits and master classes with special guest directors, and will tour for 18 months in the United States and Canada. Also being developed is an educational program for universities and colleges located in the cities where the series will be shown. Additional screenings will be organized in 30 cities in Poland and throughout Europe in 2015.



DON'T WAIT. PRESERVE NOW.

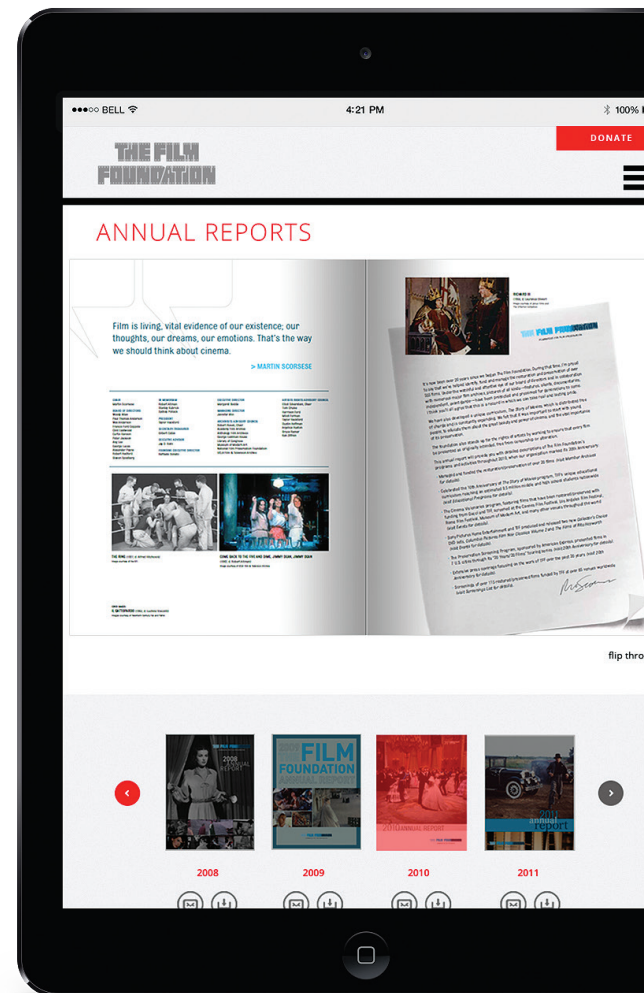
WEBSITE RE-DESIGN

The foundation will launch an updated website (film-foundation.org) in 2014. The site will include information about the foundation's work in the areas of preservation, education, and exhibition, as well as the World Cinema Project and Digital Preservation. The re-designed site will be an up-to-the-minute resource for our ever-broadening audience, featuring enhanced social media integration and a responsive design making it compatible with smart phones and tablets.

DIY DIGITAL PRESERVATION PROGRAM

The Film Foundation has created a DIY Preservation brochure and online resource to raise awareness of the need for information on how best to preserve "born digital" works. Targeted to independent filmmakers, this new resource will provide details on current recommendations and do-it-yourself strategies for filmmakers looking to effectively preserve their work.

In 2014 the foundation will publicly announce the initiative and distribute program materials at festivals, archives, and educational institutions.



DGA-MPI CONSERVATION COLLECTION

The Directors Guild of America—Motion Picture Industry Conservation Collection was created in November 2000 to conserve a 35mm print of every DGA signatory film produced. Archived at the UCLA Film & Television Archive, the Collection ensures that a print exists so it can be used as a preservation element of last resort in the future.

To date, the collection includes 1,794 35mm prints.



THE FILM FOUNDATION CONSERVATION COLLECTION

A collection of 100 new 35mm prints and DCPs of films restored with TFF support; maintained at the Academy Film Archive.

- ALL ABOUT EVE (1950, d. Joseph L. Mankiewicz)
ALL THAT JAZZ (1979, d. Bob Fosse)
AMERICA, AMERICA (1963, d. Elia Kazan)
LE AMICHE (1955, d. Michelangelo Antonioni)
BABO 73 (1964, d. Robert Downey Sr.)
BABY DOLL (1956, d. Elia Kazan)
THE BAREFOOT CONTESSA (1954, d. Joseph L. Mankiewicz)
BECKY SHARP (1935, d. Rouben Mamoulian)
THE BIG COMBO (1955, d. Joseph H. Lewis)
THE BIG COUNTRY (1958, d. William Wyler)
BLACK PANTHERS (1968, d. Agnès Varda)
BLACKMAIL (1929, d. Alfred Hitchcock)
BLONDE COBRA (1958-63, d. Ken Jacobs)
BORN TO BE BAD (1950, d. Nicholas Ray)
THE BOY WITH GREEN HAIR (1948, d. Joseph Losey)
THE BOYS FROM SYRACUSE (1940, d. Edward Sutherland)
BRITISH AGENT (1934, d. Michael Curtiz)
IL CASO MATTEI (1972, d. Francesco Rosi)
CHAFED ELBOWS (1966, d. Robert Downey Sr.)
THE CHASE (1946, d. Arthur D. Ripley)
CLOAK AND DAGGER (1946, d. Fritz Lang)
COME BACK TO THE FIVE AND DIME, JIMMY DEAN,
JIMMY DEAN (1982, d. Robert Altman)
THE CONNECTION (1962, d. Shirley Clarke)
THE CRY OF JAZZ (1959, d. Edward Bland)
DEATH OF A SALESMAN (1951, d. Laslo Benedek)
THE DIARY OF A CHAMBERMAID (1946, d. Jean Renoir)
LA DOLCE VITA (1960, d. Federico Fellini)
DRUMS ALONG THE MOHAWK (1939, d. John Ford)
THE ENFORCER (1951, d. Bretteville Windust)
A FACE IN THE CROWD (1957, d. Elia Kazan)
FACES (1968, d. John Cassavetes)
FAIR WIND TO JAVA (1953, d. Joseph Kane)
IL GATTOPARDO (1963, d. Luchino Visconti)
THE GOLDEN BED (1925, d. Cecil B. DeMille)
HER SISTER'S SECRET (1946, d. Edgar G. Ulmer)
HIGH TREASON (1929, d. Maurice Elvey)
HOW GREEN WAS MY VALLEY (1941, d. John Ford)
JOAN OF ARC (1948, d. Victor Fleming)
KING KONG (1933, dirs. Merian C. Cooper and
Ernest B. Schoedsack)
George and Mike Kuchar 8MM Shorts
(1958-63, dirs. George and Mike Kuchar) (10 films)
LEAVE HER TO HEAVEN (1945, d. John M. Stahl)
THE LIFE AND DEATH OF COLONEL BLIMP
(1943, dirs. Michael Powell and Emeric Pressburger)
- LIONS LOVE (1969, d. Agnès Varda)
THE LODGER: A STORY OF THE LONDON FOG
(1926, d. Alfred Hitchcock)
LUCKY LUCIANO (1973, d. Francesco Rosi)
THE LUSTY MEN (1952, d. Nicholas Ray)
MACBETH (1948, d. Orson Welles)—both the original and
U.S. release versions
THE MAN WITH THE GOLDEN ARM
(1955, d. Otto Preminger)
MUR MURS (1981, d. Agnès Varda)
MY DARLING CLEMENTINE (1946, d. John Ford)
NO MORE EXCUSES (1968, d. Robert Downey Sr.)
OF MICE AND MEN (1939, d. Lewis Milestone)
ONCE UPON A TIME IN AMERICA (1984, d. Sergio Leone)
ONCE UPON A TIME IN THE WEST (1968, d. Sergio Leone)—
both the Italian and English language versions
PANDORA AND THE FLYING DUTCHMAN
(1951, d. Albert Lewin)
THE PLEASURE GARDEN (1925, d. Alfred Hitchcock)
THE RED PONY (1949, d. Lewis Milestone)
THE RED SHOES (1948, dirs. Michael Powell and
Emeric Pressburger)
REMINISCENCES OF A JOURNEY TO LITHUANIA
(1971-72, d. Jonas Mekas)
THE RING (1927, d. Alfred Hitchcock)
THE RIVER (1951, d. Jean Renoir)
THE ROBE (1953, d. Henry Koster)
THE SEAFARERS (1953, d. Stanley Kubrick)
SENSO (1954, d. Luchino Visconti)
SHADOW OF A DOUBT (1943, d. Alfred Hitchcock)
SHADOWS (1959, d. John Cassavetes)
SUNDAY (1961, d. Daniel Drasin)
SUNNYSIDE UP (1929, d. David Butler)
THAT COLD DAY IN THE PARK (1969, d. Robert Altman)
THEY LIVE BY NIGHT (1949, d. Nicholas Ray)
THEY MADE ME A FUGITIVE (1947, d. Alberto Cavalcanti)
TURNABOUT (1940, d. Hal Roach)
TWO FOR THE ROAD (1967, d. Stanley Donen)
UNCLE YANCO (1967, d. Agnès Varda)
A WALK IN THE SUN (1945, d. Lewis Milestone)
WANDA (1970, d. Barbara Loden)
WAY OUT WEST (1937, d. James W. Horne)
WILD RIVER (1960, d. Elia Kazan)
A WOMAN UNDER THE INFLUENCE
(1974, d. John Cassavetes)

There were over 350 screenings worldwide of films preserved/restored with funding from The Film Foundation.

ACADEMY FILM ARCHIVE

ANTICIPATION OF THE NIGHT (1958, d. Stan Brakhage)	
January 21	REDCAT—Los Angeles, CA
APARAJITO (1956, d. Satyajit Ray)	
May 3–22	Danish Film Institute—Copenhagen, Denmark
August 15–October 5	British Film Institute—London, UK
September 6	Academy of Motion Picture Arts and Sciences—Los Angeles, CA
September 12–October 12	American Cinematheque—Los Angeles, CA
December 4–January 8, 2014	Austrian Film Museum—Vienna, Austria
APUR SANSAR (1959, d. Satyajit Ray)	
May 3–22	Danish Film Institute—Copenhagen, Denmark
August 15–October 5	British Film Institute—London, UK
September 9	Academy of Motion Picture Arts and Sciences—Los Angeles, CA
September 12–October 12	American Cinematheque—Los Angeles, CA
December 4–January 8, 2014	Austrian Film Museum—Vienna, Austria
THE BIG COUNTRY (1958, d. William Wyler)	
November 19	Nitehawk Cinema—Brooklyn, NY
CHARULATA (1964, d. Satyajit Ray)	
August 15–October 5	British Film Institute—London, UK
September 12–October 12	American Cinematheque—Los Angeles, CA
December 4–January 8, 2014	Austrian Film Museum—Vienna, Austria
THE CHESS PLAYERS (1977, d. Satyajit Ray)	
April 16	National Media Museum—Bradford, UK
August 15–October 5	British Film Institute—London, UK
September 2–October 12	American Cinematheque—Los Angeles, CA
DEVI (1960, d. Satyajit Ray)	
August 15–October 5	British Film Institute—London, UK
September 12–October 12	American Cinematheque—Los Angeles, CA
December 4–January 8, 2014	Austrian Film Museum—Vienna, Austria
December 8	The Smithsonian—Washington, D.C.
JALSAGHAR (1958, d. Satyajit Ray)	
May 3–22	Danish Film Institute—Copenhagen, Denmark
August 15–October 5	British Film Institute—London, UK
September 12–October 12	American Cinematheque—Los Angeles, CA
December 4–January 8, 2014	Austrian Film Museum—Vienna, Austria
JANA ARANYA (1975, d. Satyajit Ray)	
August 15–October 5	British Film Institute—London, UK
September 12–October 12	American Cinematheque—Los Angeles, CA
KING KONG (1933, dirs. Merian C. Cooper and Ernest B. Schoedsack)	
December 10	Los Angeles County Museum of Art—Los Angeles, CA
LEAVE HER TO HEAVEN (1945, d. John M. Stahl)	
July 16	Maine International Film Festival—Waterville, ME
LOVING (1957, d. Stan Brakhage)	
January 21	REDCAT—Los Angeles, CA
MAHANAGAR (1963, d. Satyajit Ray)	
May 3–22	Danish Film Institute—Copenhagen, Denmark
August 15–October 5	British Film Institute—London, UK
September 1	Telluride Film Festival—Telluride, CO
September 12–October 12	American Cinematheque—Los Angeles, CA
THE MAN WITH THE GOLDEN ARM (1955, d. Otto Preminger)	
February 26–March 16	Swedish Film Institute—Stockholm, Sweden
April 24	Melbourne Cinematheque—Melbourne, Australia
NAYAK (1966, d. Satyajit Ray)	
August 15–October 5	British Film Institute—London, UK
September 12–October 12	American Cinematheque—Los Angeles, CA
NIGHT TIDE (1961, d. Curtis Harrington)	
April 1	92nd Street Y—New York, NY
ONCE UPON A TIME IN THE WEST (1968, d. Sergio Leone)	
July 7	Hong Kong Film Archive—Hong Kong, China
September 29	The Colonial Theatre—Phoenixville, PA
PARASH PATHAR (1958, d. Satyajit Ray)	
August 15–October 5	British Film Institute—London, UK
September 12–October 12	American Cinematheque—Los Angeles, CA
December 4–January 8, 2014	Austrian Film Museum—Vienna, Austria

PATHER PANCHALI (1955, d. Satyajit Ray)	
August 15–October 5	British Film Institute—London, UK
September 6	Academy of Motion Picture Arts and Sciences—Los Angeles, CA
September 12–October 12	American Cinematheque—Los Angeles, CA
December 4–January 8, 2014	Austrian Film Museum—Vienna, Austria
RASHOMON (1950, d. Akira Kurosawa)	
September 28	Wesleyan University—Middletown, CT
REFLECTIONS ON BLACK (1955, d. Stan Brakhage)	
January 21	REDCAT—Los Angeles, CA
SEEMABADDHA (1971, d. Satyajit Ray)	
September 12–October 12	American Cinematheque—Los Angeles, CA
SIRIUS REMEMBERED (1959, d. Stan Brakhage)	
January 21	REDCAT—Los Angeles, CA
TEEN KANYA (1961, d. Satyajit Ray)	
August 15–October 5	British Film Institute—London, UK
September 12–October 12	American Cinematheque—Los Angeles, CA
December 4–January 8, 2014	Austrian Film Museum—Vienna, Austria
TWO FOR THE ROAD (1967, d. Stanley Donen)	
October 29	Nitehawk Cinema—Brooklyn, NY
WE CAN'T GO HOME AGAIN (1976, d. Nicholas Ray)	
February 17	Indiana University—Bloomington, IN
WILD RIVER (1960, d. Elia Kazan)	
February 22–24	British Film Institute—London, UK
March 12	UC Santa Barbara—Santa Barbara, CA

ANTHOLOGY FILM ARCHIVES

BLONDE COBRA (1958–63, d. Ken Jacobs)	
January 9	British Film Institute—London, UK
June 16	Anthology Film Archives—New York, NY
November 29	Anthology Film Archives—New York, NY
CHAFED ELBOWS (1966, d. Robert Downey Sr.)	
April 13	Austrian Film Museum—Vienna, Austria
April 17	Pompidou Center—Paris, France
THE CRY OF JAZZ (1959, d. Edward Bland)	
April 11	Austrian Film Museum—Vienna, Austria
REMINISCENCES OF A JOURNEY TO LITHUANIA (1971–72, d. Jonas Mekas)	
December 22	Anthology Film Archives—New York, NY

BRITISH FILM INSTITUTE

BLACKMAIL (1929, d. Alfred Hitchcock)	
January 5	Irish Film Institute—Dublin, Ireland
April 20	Swedish Film Institute—Stockholm, Sweden
April 25	Filmoteca de Catalunya—Barcelona, Spain
June 14	Midnight Sun Film Festival—Sodankylä, Finland
June 14–16	San Francisco Silent Film Festival—San Francisco, CA
June 15–23	Shanghai International Film Festival—Shanghai, China
June 18	Academy of Motion Picture Arts and Sciences—Los Angeles, CA
June 27–July 14	Los Angeles County Museum of Art—Los Angeles, CA
June 29–July 5	BAMCinématek—Brooklyn, NY
June 29–July 6	Il Cinema Ritrovato—Bologna, Italy
July 12–28	Harvard Film Archive—Cambridge, MA
July 13–August 10	AFI Silver Theatre—Silver Spring, MD
July 14–August 4	National Gallery of Art—Washington, D.C.
July 26–29	Seattle International Film Festival—Seattle, WA
July 31–September 5	Cine Humberto Mauro, Palácio das Artes—Belo Horizonte, Brazil
August 9–15	The Music Box Theatre—Chicago, IL
August 16–30	Pacific Film Archive—Berkeley, CA
August 16–September 8	KAVA, National Audiovisual Archive—Helsinki, Finland
August 25, 29, 31	BFI Southbank—London, UK
October 1–November 2	Cineteca Nacional—Mexico City, Mexico
October 10–25	Wexner Center for the Arts—Columbus, OH

BLACKMAIL (1929, d. Alfred Hitchcock) *continued*

October 11–25 Northwest Film Center—Portland, OR
 October 16 Lumière Festival—Lyon, France
 October 18 Mumbai Film Festival—Mumbai, India
 November 6–17 Istanbul Modern—Istanbul, Turkey
 November 7–December 28 George Eastman House—Rochester, NY
 November 19 St. Louis International Film Festival—
 St. Louis, MO
 November 22 28th Mar del Plata International Film Festival—
 Mar del Plata, Argentina
 December 2 Kyoto Classics—Kyoto, Japan
 December 18 Blauwe Zaal, de Singel—Antwerp, Belgium

THE LODGER (1926, d. Alfred Hitchcock)

March 8 British Film Festival—Yerevan, Armenia
 March 13 Borderlines Festival—Hereford, UK
 June 14–16 San Francisco Silent Film Festival—
 San Francisco, CA
 June 15–23 Shanghai International Film Festival—
 Shanghai, China
 June 27–July 14 Los Angeles County Museum of Art—
 Los Angeles, CA
 June 29–July 5 BAMcinémathèque—Brooklyn, NY
 June 29–July 6 Il Cinema Ritrovato—Bologna, Italy
 July 12 European Film Festival Palić—Subotica, Serbia
 July 12–28 Harvard Film Archive—Cambridge, MA
 July 13–August 10 AFI Silver Theatre—Silver Spring, MD
 July 14–August 4 National Gallery of Art—Washington, D.C.
 July 26–29 Seattle International Film Festival—Seattle, WA
 July 31–September 5 Cine Humberto Mauro, Palácio das Artes—
 Belo Horizonte, Brazil
 August 4, 25 Hong Kong Film Archive—Hong Kong, China
 August 5, 10, 26 BFI Southbank—London, UK
 August 9–15 The Music Box Theatre—Chicago, IL
 August 16–30 Pacific Film Archive—Berkeley, CA
 August 16–September 8 KAVA, National Audiovisual Archive—
 Helsinki, Finland
 September 30, October 6 Rio International Film Festival—
 Rio de Janeiro, Brazil
 October 1–November 2 Cineteca Nacional—Mexico City, Mexico
 October 10–25 Wexner Center for the Arts—Columbus, OH
 October 11–25 Northwest Film Center—Portland, OR
 October 31 BAMcinémathèque—Brooklyn, NY
 November 6–17 Istanbul Modern—Istanbul, Turkey
 November 7–December 28 George Eastman House—Rochester, NY
 November 20, 24 28th Mar del Plata International Film Festival—
 Mar del Plata, Argentina
 December 7 Festival Toute la mémoire du monde—
 Paris, France

THE PLEASURE GARDEN (1925, d. Alfred Hitchcock)

June 14–16 San Francisco Silent Film Festival—
 San Francisco, CA
 June 15–23 Shanghai International Film Festival—
 Shanghai, China
 June 27–July 14 Los Angeles County Museum of Art—
 Los Angeles, CA
 June 29–July 5 BAMcinémathèque—Brooklyn, NY
 June 29–July 6 Il Cinema Ritrovato—Bologna, Italy
 July 12–28 Harvard Film Archive—Cambridge, MA
 July 13–August 10 AFI Silver Theatre—Silver Spring, MD
 July 14–August 4 National Gallery of Art—Washington, D.C.
 July 26–29 Seattle International Film Festival—Seattle, WA
 July 31–September 5 Cine Humberto Mauro, Palácio das Artes—
 Belo Horizonte, Brazil
 August 1, 4 BFI Southbank—London, UK
 August 9–15 The Music Box Theatre—Chicago, IL
 August 16–30 Pacific Film Archive—Berkeley, CA
 August 16–September 8 KAVA, National Audiovisual Archive—
 Helsinki, Finland
 August 31 Bonn International Silent Film Festival—
 Bonn, Germany
 September 3 Munich Film Museum—Munich, Germany
 October 1–November 2 Cineteca Nacional—Mexico City, Mexico
 October 10–25 Wexner Center for the Arts—Columbus, OH
 October 11–25 Northwest Film Center—Portland, OR
 November 6–17 Istanbul Modern—Istanbul, Turkey
 November 7–December 28 George Eastman House—Rochester, NY
 December 4 Kyoto Classics—Kyoto, Japan

RICHARD III (1955, d. Laurence Olivier)

June 1 Seattle International Film Festival—Seattle, WA
 July 3 Il Cinema Ritrovato—Bologna, Italy

THE RING (1927, d. Alfred Hitchcock)

June 14–16 San Francisco Silent Film Festival—
 San Francisco, CA

THE RING (1927, d. Alfred Hitchcock) *continued*

June 15–23 Shanghai International Film Festival—
 Shanghai, China
 June 27–July 14 Los Angeles County Museum of Art—
 Los Angeles, CA
 June 29–July 5 BAMcinémathèque—Brooklyn, NY
 June 29–July 6 Il Cinema Ritrovato—Bologna, Italy
 June 30 48th Karlovy Vary Film Festival—
 Karlovy Vary, Czech Republic
 July 12–28 Harvard Film Archive—Cambridge, MA
 July 13–August 10 AFI Silver Theatre—Silver Spring, MD
 July 14–August 4 National Gallery of Art—Washington, D.C.
 July 26–29 Seattle International Film Festival—Seattle, WA
 July 31–September 5 Cine Humberto Mauro, Palácio das Artes—
 Belo Horizonte, Brazil
 August 9–15 The Music Box Theatre—Chicago, IL
 August 13, 17, 31 BFI Southbank—London, UK
 August 16–30 Pacific Film Archive—Berkeley, CA
 August 16–September 8 KAVA, National Audiovisual Archive—
 Helsinki, Finland
 September 13–14 ACMI—Melbourne, Australia
 September 28, October 5 Rio International Film Festival—
 Rio de Janeiro, Brazil
 October 1–November 2 Cineteca Nacional—Mexico City, Mexico
 October 6 Hong Kong Film Archive—Hong Kong, China
 October 10–25 Wexner Center for the Arts—Columbus, OH
 October 11–25 Northwest Film Center—Portland, OR
 November 6–17 Istanbul Modern—Istanbul, Turkey
 November 21, 24 28th Mar del Plata International Film Festival—
 Mar del Plata, Argentina
 December 3 Kyoto Classics—Kyoto, Japan

THEY MADE ME A FUGITIVE (1947, d. Alberto Cavalcanti)

January 9 Aberystwyth Arts Centre—Wales, UK
 June 8 Sydney International Film Festival—
 Sydney, Australia

CINETECA DI BOLOGNA**LE AMICHE** (1955, d. Michelangelo Antonioni)

July 15 Film Forum—New York, NY
 October 21 Cinemateca Portuguesa—Lisbon, Portugal

BLACK PANTHERS (1968, d. Agnès Varda)

November 4 Pacific Film Archive—Berkeley, CA
 December 7 Los Angeles County Museum of Art—
 Los Angeles, CA

IL CASO MATTEI (1972, d. Francesco Rosi)

January 5 Italian Institute of Culture—Seoul, Korea
 February 17 Los Angeles, Italia—Los Angeles, CA
 May 5 San Francisco International Film Festival—
 San Francisco, CA
 November 16 Cinémathèque de Toulouse—Toulouse, France

THE COUNT (1916, d. Charlie Chaplin)

July 5 Il Cinema Ritrovato—Bologna, Italy

THE CURE (1917, d. Charlie Chaplin)

July 1 Il Cinema Ritrovato—Bologna, Italy

LA DOLCE VITA (1960, d. Federico Fellini)

January 2 Cineteca di Bologna/Cinema Lumière—
 Bologna, Italy
 January 24 Seattle Art Museum—Seattle, WA
 February 6 Cineteca di Bologna/Cinema Lumière—
 Bologna, Italy
 May 15 Parrocchia San Biagio—Cento, Italy
 July 30 Nitehawk Cinema—Brooklyn, NY
 August 20 Mantova Film Studio/Cinema Mignon—
 Mantova, Italy
 October 4 Cinemateca Portuguesa—Lisbon, Portugal
 December 13 Shanghai Film Art Academy—Shanghai, China

IL GATTOPARDO (1963, d. Luchino Visconti)

May 18, 21 Film Society of Lincoln Center—New York, NY
 June 9 Billy Wilder Theater—Los Angeles, CA
 October 28 Cineteca di Bologna/Cinema Lumière—
 Bologna, Italy

INVESTIGATION OF A CITIZEN ABOVE SUSPICION (1970, d. Elio Petri)

May 18 Seattle International Film Festival—Seattle, WA

LIONS LOVE (1969, d. Agnès Varda)

October 29 Los Angeles County Museum of Art—
 Los Angeles, CA
 November 5 ACMI—Melbourne, Australia
 November 8 Yale University—New Haven, CT
 December 7 Los Angeles County Museum of Art—
 Los Angeles, CA

LUCKY LUCIANO (1973, d. Francesco Rosi)	
May 24	Cannes International Film Festival—Cannes, France
June 29	Il Cinema Ritrovato—Bologna, Italy
July 17	Maine International Film Festival—Waterville, ME
October 31	MoMA "To Save and Project" International Festival of Film Preservation—New York, NY
November 3	MoMA "To Save and Project" International Festival of Film Preservation—New York, NY

ONCE UPON A TIME IN AMERICA (1984, d. Sergio Leone)	
April 23	Filmoteca de Catalunya—Barcelona, Spain

THE PAWNSHOP (1916, d. Charlie Chaplin)	
June 30	Il Cinema Ritrovato—Bologna, Italy
September 5	BAMcinémathèque—Brooklyn, NY
December 4	Festival Toute la mémoire du monde—Paris, France

SENSO (1954, d. Luchino Visconti)	
January 10	Istituto Italiano di Cultura di Tel Aviv—Tel Aviv, Israel
February 16	Cinémathèque Royale de Belgique—Brussels, Belgium

UNCLE YANCO (1967, d. Agnès Varda)	
October 26	Los Angeles County Museum of Art—Los Angeles, CA
November 4	Pacific Film Archive—Berkeley, CA

GEORGE EASTMAN HOUSE

BEGGARS OF LIFE (1928, d. William Wellman)	
February 2	Dartmouth College—Hanover, NH
May 5	Aldeburgh Cinema—Aldeburgh, UK
October 5	Pordenone Film Festival—Pordenone, Italy
December 3	Národní Filmový Archiv—Prague, Czech Republic

LIBRARY OF CONGRESS

AGE OF CONSENT (1932, d. Gregory La Cava)	
December 18	Billy Wilder Theater—Los Angeles, CA

ALL QUIET ON THE WESTERN FRONT (1930, d. Lewis Milestone)	
January 12	Billy Wilder Theater—Los Angeles, CA
October 29	Doc Films, University of Chicago—Chicago, IL

ALMOST A LADY (1926, d. E. Mason Hopper)	
June 25	Cinema Arts Centre—Huntington, NY

MUSEUM OF MODERN ART

THE BIG TRAIL (1930, d. Raoul Walsh)	
February 24	Musée du Louvre—Paris, France
July 14	Pacific Film Archive—Berkeley, CA

THE CAT AND THE CANARY (1927, d. Paul Leni)	
March 8	North Carolina Museum of Art—Raleigh, NC

EAST SIDE, WEST SIDE (1927, d. Allan Dwan)	
July 3	Il Cinema Ritrovato—Bologna, Italy
November 30	National Gallery of Art—Washington, D.C.

GANJA & HESS (1973, d. Bill Gunn)	
November 8, 11	AFI Silver Theatre—Silver Spring, MD

LITTLE FUGITIVE (1953, dirs. Ray Ashley, Morris Engel, and Ruth Orkin)	
February 1–7	Film Forum—New York, NY
February 16	Los Angeles County Museum of Art—Los Angeles, CA

LOVERS AND LOLLIPOPS (1955, dirs. Morris Engel and Ruth Orkin)	
February 4	Film Forum—New York, NY

SIDE/WALK/SHUTTLE (1991, d. Ernie Gehr)	
January 24	Wexner Center for the Arts—Columbus, OH

SYMBOL OF THE UNCONQUERED (1920, d. Oscar Micheaux)	
July 14	Australian Cinémathèque—South Brisbane, Australia

WEDDINGS AND BABIES (1958, d. Morris Engel)	
February 4	Film Forum—New York, NY

WHAT PRICE GLORY (1926, d. Raoul Walsh)	
July 27	Pacific Film Archive—Berkeley, CA

NATIONAL FILM PRESERVATION FOUNDATION

AMERICA IS WAITING (1981, d. Bruce Conner)	
January 10	Wexner Center for the Arts—Columbus, OH
February 2–3	Anthology Film Archives—New York, NY

ANITA NEEDS ME (1963, dirs. George and Mike Kuchar)	
January 15	Film Forum—New York, NY
April 13	Austrian Film Museum—Vienna, Austria
December 21	Orgone Cinema—Pittsburgh, PA

BARN RUSHES (1971, d. Larry Gottheim)	
January 24	Wexner Center for the Arts—Columbus, OH

BORN OF THE WIND (1962, d. Mike Kuchar)	
January 16	Wexner Center for the Arts—Columbus, OH
November 30	Tate Modern—London, UK
December 14	Anthology Film Archives—New York, NY

CLAUDIA (1972–73, d. Jorge Prelorán)	
November 7	AMIA Screening Night—Richmond, VA

THE CLIMATE OF NEW YORK (1948, d. Rudy Burckhardt)	
January 16	Anthology Film Archives—New York, NY
April 11	Austrian Film Museum—Vienna, Austria

THE CONFESSIONS OF BABETTE (1963, d. Mike Kuchar)	
November 30	Tate Modern—London, UK

COSMIC RAY (1961, d. Bruce Conner)	
January 10	Wexner Center for the Arts—Columbus, OH
February 2–3	Anthology Film Archives—New York, NY
July 27	Anthology Film Archives—New York, NY

GAUDI (1962, d. Beryl Sokoloff)	
January 16	Anthology Film Archives—New York, NY

GREEN DESIRE (1965, d. Mike Kuchar)	
January 15	Anthology Film Archives—New York, NY
November 30	Tate Modern—London, UK

HE (1967, d. Tom Palazzolo)	
January 16	Anthology Film Archives—New York, NY

I WAS A TEENAGE RUMPOT (1960, dirs. George and Mike Kuchar)	
January 15	Film Forum—New York, NY

MEA CULPA (1981, d. Bruce Conner)	
February 2	Anthology Film Archives—New York, NY
April 11	Austrian Film Museum—Vienna, Austria

MOTEL CAPRI (1986, d. George Kuchar)	
January 16	Wexner Center for the Arts—Columbus, OH

NOTES ON THE PORT OF ST. FRANCIS (1951, d. Frank Stauffacher)	
January 16	Anthology Film Archives—New York, NY

PREFACES (1981, d. Abigail Child)	
January 10	Wexner Center for the Arts—Columbus, OH

RABBIT'S MOON (1950–70, d. Kenneth Anger)	
January 10	Wexner Center for the Arts—Columbus, OH

REPORT (1963–67, d. Bruce Conner)	
January 10	Wexner Center for the Arts—Columbus, OH
February 2–3	Anthology Film Archives—New York, NY
July 27	Anthology Film Archives—New York, NY
November 18	Academy Film Archive—Los Angeles, CA

SIDE/WALK/SHUTTLE (1991, d. Ernie Gehr)	
January 24	Wexner Center for the Arts—Columbus, OH

THE SLASHER (1958, dirs. George and Mike Kuchar)	
January 16	Wexner Center for the Arts—Columbus, OH

TEN SECOND FILM (1965, d. Bruce Conner)	
February 2–3	Anthology Film Archives—New York, NY

A TOWN CALLED TEMPEST (1963, d. George Kuchar)	
January 16	Wexner Center for the Arts—Columbus, OH
April 13	Austrian Film Museum—Vienna, Austria

THE VELVET UNDERGROUND IN BOSTON (1967, d. Andy Warhol)	
January 10	Wexner Center for the Arts—Columbus, OH

WATER RITUAL #1: AN URBAN RITE OF PURIFICATION (1979, d. Barbara McCullough)	
January 16	International House—Philadelphia, PA
February 3	Museum of the Moving Image—New York, NY
February 10	TIFF Cinematheque—Toronto, Canada
March 3	Northwest Film Forum—Seattle, WA
March 28	University of Chicago—Chicago, IL
April 21	Harvard Film Archive—Cambridge, MA
May 13	AFI Silver Theatre—Silver Spring, MD
October 27	Emory University—Atlanta, GA

A WOMAN DISTRESSED (1962, dirs. George and Mike Kuchar)	
November 6	Internationale Kurzfilmtage Winterthur—Winterthur, Switzerland

UCLA FILM & TELEVISION ARCHIVE

AMERICA, AMERICA (1963, d. Elia Kazan)

June 6 Los Angeles County Museum of Art—
Los Angeles, CA

BABY DOLL (1956, d. Elia Kazan)

February 1 Filmoteca de Catalunya—Barcelona, Spain

THE BIG COMBO (1955, d. Joseph H. Lewis)

February 23 Cleveland Cinematheque—Cleveland, OH
August 10 The Cinematheque—Vancouver, Canada
September 28 Munich Filmmuseum—Munich, Germany
December 13 Museum of the Moving Image—New York, NY

THE BIGAMIST (1953, d. Ida Lupino)

April 10 Northwest Chicago Film Society—Chicago, IL
November 9 Olympia Film Society/Capitol Theater—
Olympia, WA

THE CHASE (1946, d. Arthur D. Ripley)

February 2 San Francisco Noir City 2013—
San Francisco, CA

February 8 International Film Festival Berlin—
Berlin, Germany

February 28 Seattle Noir City 2013—Seattle, WA
March 10 UCLA Festival of Preservation 2013—
Los Angeles, CA

September 15 Gene Siskel Film Center—Chicago, IL
October 9 New York Film Festival—New York, NY
October 16 BFI London Film Festival—London, UK
October 26 Noir City DC 2013—Silver Spring, MD
November 8 Northwest Film Forum—Seattle, WA
December 1 Museum of Fine Arts, Boston—Boston, MA

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN

(1982, d. Robert Altman)

February 21 The Crank, UCLA—Los Angeles, CA
May 28 Nitehawk Cinema—Brooklyn, NY
June 8 University of Michigan—Ann Arbor, MI
October 13 Festival du nouveau cinema—Montreal, Canada
October 24 BAMcinématek—Brooklyn, NY

THE DARK MIRROR (1946, d. Robert Siodmak)

January 18 Stanford Theatre—Palo Alto, CA

DEATH OF A SALESMAN (1951, d. Laslo Benedek)

August 9 Billy Wilder Theater—Los Angeles, CA
October 23 MoMA "To Save and Project" International
Festival of Film Preservation—New York, NY

THE ENFORCER (1951, d. Bretonne Windust)

June 1 Harvard Film Archive—Cambridge, MA

FACES (1968, d. John Cassavetes)

July 17 BAMcinématek—Brooklyn, NY
October 16 Doc Films, University of Chicago—Chicago, IL

FIREWORKS (1947, d. Kenneth Anger)

January 28 BFI Southbank—London, UK

FORCE OF EVIL (1948, d. Abraham Polonsky)

February 16 Cleveland Cinematheque—Cleveland, OH
February 23 Los Angeles County Museum of Art—
Los Angeles, CA

September 23 The Cinematheque—Vancouver, Canada
October 17 Stanford Theatre—Palo Alto, CA

LETTER FROM AN UNKNOWN WOMAN (1948, d. Max Ophüls)

February 8 AFI Silver Theatre—Silver Spring, MD

MACBETH (1948, d. Orson Welles)

April 7 Music Box Theatre—Chicago, IL
November 21 Anthology Film Archives—New York, NY

THE NIGHT OF THE HUNTER (1955, d. Charles Laughton)

April 13 Danish Film Institute—Copenhagen, Denmark
December 17 Nitehawk Cinema—Brooklyn, NY

PARAMOUNT ON PARADE (1930, various directors)

January 4 UCLA—Los Angeles, CA

PATHS OF GLORY (1957, d. Stanley Kubrick)

February 7 Museum of Fine Arts, Boston—Boston, MA
May 31 Los Angeles County Museum of Art—
Los Angeles, CA

September 24 Nitehawk Cinema—Brooklyn, NY

POINT OF ORDER (1964, d. Emile de Antonio)

January 25 Gene Siskel Film Center—Chicago, IL
March 4 Swedish Film Institute/Cinemathek—
Stockholm, Sweden

PURSUED (1947, d. Raoul Walsh)

January 14 Doc Films, University of Chicago—Chicago, IL
February 19 TIFF Cinematheque/Bell Lightbox—
Toronto, Canada

March 8 Harvard Film Archive—Cambridge, MA
August 3 Pacific Film Archive—Berkeley, CA

RABBIT'S MOON (1950–70, d. Kenneth Anger)

January 10 Wexner Center for the Arts—Columbus, OH

RAMROD (1947, d. André De Toth)

April 20 Autry National Center—Los Angeles, CA
August 29 Cinecon 2013—Hollywood, CA

THE RED SHOES (1948, dirs. Michael Powell and Emeric Pressburger)

May 31 National Gallery of Art—Washington, D.C.
July 12 Bard College—Annandale-on-Hudson, NY
August 27 Nitehawk Cinema—Brooklyn, NY

SCORPIO RISING (1963, d. Kenneth Anger)

January 25 Film Forum—New York, NY
March 23 Los Angeles County Museum of Art—
Los Angeles, CA

SECRET BEYOND THE DOOR (1947, d. Fritz Lang)

March 28 George Eastman House—Rochester, NY
April 10 LA Noir City 2013—Hollywood, CA

SHADOWS (1959, d. John Cassavetes)

January 12 Film Forum—New York, NY
May 24 New Beverly Cinema/AMIA Student Chapter—
Los Angeles, CA

July 9 BAMcinématek—Brooklyn, NY

October 2 Doc Films, University of Chicago—Chicago, IL

THAT COLD DAY IN THE PARK (1969, d. Robert Altman)

March 16 UCLA Festival of Preservation 2013—
Los Angeles, CA

September 8 Gene Siskel Film Center—Chicago, IL

November 12 Northwest Film Forum—Seattle, WA

November 21 Museum of Fine Arts, Boston—Boston, MA

WANDA (1970, d. Barbara Loden)

March 20 CalArts—Los Angeles, CA
October 24 Fondazione Sistema Toscana/
Festival Internazionale Di Cinema e Donne—
Florence, Italy

December 8 Institute of Contemporary Art—London, UK

WAY OUT WEST (1937, d. James Horne)

August 27 Masters of Slapstick, SIFF—Seattle, WA

WITNESS FOR THE PROSECUTION (1957, d. Billy Wilder)

March 3 Hong Kong Film Archive—Hong Kong, China

A WOMAN UNDER THE INFLUENCE (1974, d. John Cassavetes)

June 25 Nitehawk Cinema—Brooklyn, NY

July 12 BAMcinématek—Brooklyn, NY

November 6 Doc Films, University of Chicago—Chicago, IL

ADDITIONAL TFF RESTORATION PROJECTS

THE KING OF COMEDY (1983, d. Martin Scorsese)

April 27 Tribeca Film Festival—New York, NY

June 27 Piazza Maggiore—Bologna, Italy

October 19 Mumbai Film Festival—Mumbai, India

THE LUSTY MEN (1952, d. Nicholas Ray)

June 30 Il Cinema Ritrovato—Bologna, Italy

July 18 Maine International Film Festival—Waterville, ME

October 5 New York Film Festival—New York, NY

October 10, 14 BFI London Film Festival—London, UK

REBEL WITHOUT A CAUSE (1955, d. Nicholas Ray)

November 1 Los Angeles County Museum of Art—
Los Angeles, CA

November 21 The Castro Theatre—San Francisco, CA

December 13–19 Film Forum—New York, NY

SANDRA [VAGHE STELLE DELL'ORSA] (1965, d. Luchino Visconti)

September 2–3 Venice International Film Festival—Venice, Italy

October 10, 13 BFI London Film Festival—London, UK

October 11 New York Film Festival—New York, NY

November 22–28 Film Forum—New York, NY

THEY LIVE BY NIGHT (1949, d. Nicholas Ray)

April 27 TCM Classic Film Festival—Hollywood, CA

October 5 New York Film Festival—New York, NY

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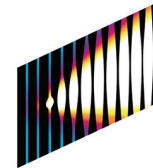
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– MARTIN SCORSESE

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