



## 2014 ANNUAL REPORT

**THE FILM FOUNDATION**

FILMMAKERS FOR FILM PRESERVATION





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#### THIS SPREAD, CLOCKWISE FROM TOP LEFT:

THE LONG VOYAGE HOME (1940, d. John Ford) | RAID INTO TIBET (1966, d. Adrian Cowell) | SAYAT NOVA [THE COLOR OF POMEGRANATES] (1969, d. Sergei Parajanov) | JOURNEY INTO LIGHT (1951, d. Stuart Heisler) | ROCCO E I SUOI FRATELLI [ROCCO AND HIS BROTHERS] (1960, d. Luchino Visconti) | TRAMP STRATEGY (1911, d. Alice Guy-Blaché)

#### FRONT COVER:

SAYAT NOVA [THE COLOR OF POMEGRANATES] (1969, d. Sergei Parajanov)

#### BACK COVER TOP LEFT TO BOTTOM RIGHT:

RAID INTO TIBET (1966, d. Adrian Cowell) | THE ROAD BACK (1937, d. James Whale) | ROCCO E I SUOI FRATELLI [ROCCO AND HIS BROTHERS] (1960, d. Luchino Visconti) | THE LONG VOYAGE HOME (1940, d. John Ford)

## PRESERVATION

Since 1990, The Film Foundation (TFF) has been dedicated to preserving our shared cinematic history: restoring and preserving, to date, over 620 motion pictures—features, shorts, documentaries, newsreels, home movies, independent, silent, and experimental films. Restoration highlights of this past year include:

- Marcel Ophüls' monumental documentary, *THE MEMORY OF JUSTICE* (1976);
- James Whale's original director's cut of *THE ROAD BACK* (1937), long believed to be a lost film after it was radically altered by the studio, under pressure from the German government for the film's anti-Nazi stance;
- Michael Powell and Emeric Pressburger's dazzling adaptation of Jacques Offenbach's opera, *THE TALES OF HOFFMANN* (1951);
- John Ford's *THE LONG VOYAGE HOME* (1940), featuring John Wayne, and based on a series of plays by Eugene O'Neill.

## WORLD CINEMA PROJECT

TFF launched the World Cinema Project (WCP) in 2014 to preserve, restore, and distribute global cinema. The WCP also sponsors Film Restoration Schools to provide restoration training to students and archivists in underserved regions. Highlights include:

- Restoration of both the Armenian and Russian versions of Sergei Parajanov's *SAYAT NOVA* [*THE COLOR OF POMEGRANATES*] (1969);
- The distribution of 21 films from 17 countries, including: Mexico, Senegal, Taiwan, India, Turkey, Brazil, Egypt, Morocco, Hungary, and the Philippines;
- Partnership with the Film Heritage Foundation in preparation for the first Film Restoration School in Mumbai in early 2015.



# OVERVIEW

## EXHIBITION

In 2014, over 144 motion pictures preserved with funding from TFF were screened at festivals, repertory theaters, archives, schools, and museums around the world.

Highlights:

- “Masterpieces of Polish Cinema,” a 21-film retrospective of restored Polish classics, curated by Martin Scorsese, was presented at over 30 theaters across North America, with international dates planned for 2015;
- “Saving the Hitchcock Silents,” including four films restored by the BFI National Archive with TFF funding, was presented in 18 countries, including Kazakhstan, Ukraine, Cuba, Israel and Thailand;
- The Austrian Film Museum hosted a month-long tribute to The Film Foundation, which included screenings of 48 classic American films preserved with TFF funding.



## EDUCATION

TFF expanded its visual literacy program, *The Story of Movies*, distributing the curriculum free of charge to an additional 294 schools across the country. TFF continues to raise awareness about the importance of digital preservation. Highlights of the past year include:

- Three professional development workshops to familiarize educators with new *Story of Movies* units on Westerns and Animation;
- The production of a DIY Preservation guide, providing independent and documentary filmmakers with guidelines and resources to ensure the long-term survival of their digital work.



# FILM PRESERVATION & RESTORATION

ACADEMY FILM ARCHIVE

## SOFT FICTION

1979, d. Chick Strand

In Chick Strand's feminist film masterpiece, five women tell their own personal experiences to the camera in succession. The conventional structure does not mean a conventional film, as the women's stories deal with powerful, emblematic themes that slowly layer on one another without coming to any climax. By the end of the film, ideas of sexuality, morality, and power are laid so bare and vulnerable that it is hard to deduce any type of truth out of them in this documentary that nullifies its own medium.

SOFT FICTION was preserved from the 16mm black-and-white reversal original A/B rolls and 16mm fullcoat magnetic soundtrack. A new 16mm duplicate negative was created at Colorlab, using an original first generation reversal print for reference. The original magnetic sound was transferred by Endpoint Audio and restored by Audio Mechanics. A new optical soundtrack negative was created by DJ Audio, and a 35mm preservation magnetic soundtrack master by Simon Daniel Sound. Three projection prints were struck from the new picture and sound negatives, along with an HD video master.

*Restored by the Academy Film Archive.*

*Restoration funding provided by the Los Angeles County Museum of Art (LACMA) and The Film Foundation.*

CINETECA DI BOLOGNA

## A NIGHT IN THE SHOW

1915, d. Charles Chaplin

This short, made during his time at Essanay, features Chaplin in two different roles—Mr. Pest and Mr. Rowdy—both of whom are inebriated and wreaking havoc at an English Music Hall performance. The antics include fighting with the conductor, pushing a fat lady into a fountain, flirting with a harem dancer, pouring beer on the audience, throwing pies at singers, and dousing a fire-eater.

A NIGHT IN THE SHOW was restored from a polyester fine grain preserved at the Museum of Modern Art. Some fragments were added from a diacetate fine grain and a nitrate print preserved at the Cinémathèque Française. Intertitles have been reconstructed according to re-release prints from the 1920s.

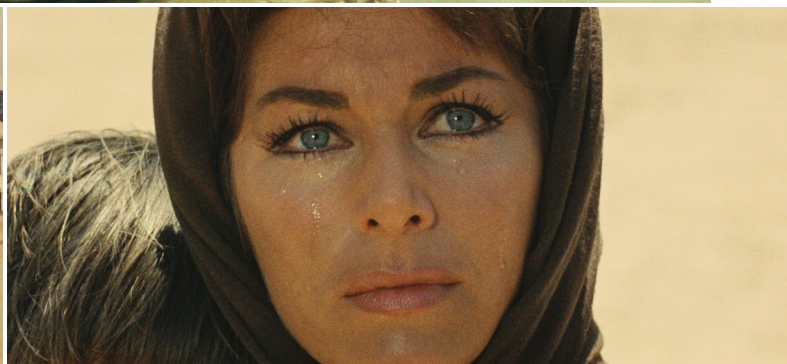
Film repair, reconstruction and scanning were carried out at L'Immagine Ritrovata laboratory, with restoration work completed at Lobster Films laboratory.

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

*Restoration funded by The Film Foundation, the George Lucas Family Foundation and the Material World Charitable Foundation.*







# PER UN PUGNO DI DOLLARI

## [A FISTFUL OF DOLLARS]

1964, d. Sergio Leone

The first in Sergio Leone's "Man with No Name" trilogy, *A FISTFUL OF DOLLARS* follows a lone cowboy who pits dueling families against each other for his own profit. Clint Eastwood plays the enigmatic gunslinger in the role that made him an international star.

*A FISTFUL OF DOLLARS* was restored from the original Techniscope 2-perf camera negative deposited at the Cineteca di Bologna by Unidis Jolly Film. Cinematographer Ennio Guarnieri supervised the color correction using a 1965 Technicolor print as reference.

The music was remastered using original 35mm and 16mm magnetic soundtracks deposited at Deluxe in Los Angeles by MGM. The final mix included the remastered music, the 35mm and 16mm music and effects magnetic soundtracks, and two English-language optical track negatives. Opening and closing titles were restored from a combined first-generation interpositive.

*Restored by Cineteca di Bologna and Unidis Jolly Film at L'Immagine Ritrovata laboratory, in association with MGM.*

*Funding provided by the Hollywood Foreign Press Association and The Film Foundation.*





# ROCCO E I SUOI FRATELLI

## [ROCCO AND HIS BROTHERS]

1960, d. Luchino Visconti

Winner of Italy's Golden Globe for best film, Luchino Visconti's *ROCCO AND HIS BROTHERS* follows the Parondi family as they adjust to city life in Milan after moving from the Sicilian countryside.

The 4K restoration was carried out from the original camera negative (shot on two different film stocks). Analysis of the elements revealed that some parts of the original camera negative were seriously compromised by mold growing on the lightest areas of the image. A few shots of the original camera negative were so badly damaged that

they had to be replaced with a vintage contact-printed interpositive film. Color correction was supervised by the film's original cinematographer, Giuseppe Rotunno.

*Restored by Cineteca di Bologna at L'Immagine Ritrovata laboratory in association with Titanus, TF1 Droits Audiovisuels and The Film Foundation.*

*Restoration funding provided by Gucci and The Film Foundation.*



LIBRARY OF CONGRESS

## THE ROAD BACK

1937, d. James Whale

The Film Foundation, in partnership with the Library of Congress, will restore director James Whale's lost drama that follows a group of German soldiers re-adjusting to civilian life in the aftermath of World War I, a film that was radically edited by the studio for political reasons.

Restoration work on Whale's original 1937 version entails preserving Universal's 35mm nitrate composite lavender master positive print, currently held at UCLA Film & Television Archive. 16mm prints from Indiana University and Wesleyan University will be used as reference to ensure that all unique footage is included in this complete version.

The 1939 "revitalized" version—edited without Whale's permission or involvement—will be preserved for historical purposes, using the 35mm nitrate original

picture and track negative held at the Library of Congress as the primary source material. Two 16mm prints from the Scorsese Collection and the Everson Collection housed at George Eastman House will be used as reference since LOC's 35mm original camera negative is missing two reels. This version will be preserved and archived for scholarship, while Whale's original version will be made available and circulated for screenings.

NBCUniversal's StudioPost will complete the sound restoration on both versions. For the 1937 version, StudioPost will digitize the soundtrack from Universal's nitrate lavender print, while the 1939 edited version will utilize the LOC's 35mm original track negative.

The restoration will be completed by December 2015.

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*Restored by the Library of Congress in association with UCLA Film & Television Archive, Universal Studios, and The Film Foundation.*

*Restoration funding provided by The Film Foundation and the Library of Congress.*





MUSEUM OF MODERN ART

# ROSITA

1923, d. Ernst Lubitsch

ROSITA represents a unique collaboration between two major artists of the silent film era: actress-producer Mary Pickford and director Ernst Lubitsch. Rarely seen since its release in 1923, the film exists only in a single print and negative housed in the MoMA collection. Despite being a critical and commercial success, Pickford turned against the film in later years, and her personal print is missing reel four. The elements at MoMA contain only Russian intertitles. The Academy of Motion Picture Arts and Sciences recently discovered a continuity script containing all of the English intertitles, paving the way for MoMA to accurately recreate the film's English intertitles.

The project includes a 4K wet-gate scan of the incomplete nitrate print plus the final reel from the safety dupe negative. Digital restoration will remove the dirt, scratches, and other defects printed into the source material, stabilize the image, and restore the original gray scale. The film was originally

released tinted; however at present, the materials lack any tinting instructions. MoMA is researching this information and, should instructions be found, will produce a new 35mm color preservation negative.

Scholar Gillian Armstrong uncovered the original Louis F. Gottschalk score for ROSITA at the Library of Congress. Armstrong will arrange the music to fit the restored print, and the score will then be recorded by an orchestra.

The creation of 35mm prints and DCPs of ROSITA will finally make this rare film available, more than ninety years after its original release.

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*Restored by the Museum of Modern Art.*

*Restoration funding provided by the Louis B. Mayer Foundation, Mary Pickford Foundation, RT Features, and The Film Foundation.*





# ERNIE GEHR PROJECT

A luminary member of the post-Brakhage generation of American avant-garde filmmakers, Ernie Gehr is today among the most influential artists working within, yet always reaching far beyond, the structuralist tradition.

Supervised by Gehr, in collaboration with Cinema Arts in Newfoundland, Pennsylvania and Chace Audio by Deluxe in Burbank, California, restoration on these three titles is underway and expected to be complete in 2015.

*Restored by the Museum of Modern Art.*

*Restoration funding provided by the Los Angeles County Museum of Art (LACMA) and The Film Foundation.*

## MORNING (1968, d. Ernie Gehr)

Gehr made his debut as a filmmaker in 1968 with *MORNING*, a 5 minute color film that shows a domestic space through pulsating light. Over and over, the room and its objects—including a chair, a sofa, and a car—are flooded with dazzling bright light, rendering them visible, followed by near darkness, transforming the room and objects into an unrecognizable black void.

Utilizing the 16mm camera originals and printing masters, Cinema Arts is optically blowing up the film to make 35mm duplicates. Gehr's personal print will be used as a reference.

## REVERBERATION (1969, d. Ernie Gehr)

Against a complex arrangement of deeply sonorous urban and machine sounds, a couple are shown standing and then sitting on a city street. The image is alive with swirling, pulsing black-and-white film grain. Filmed at and around the World Trade Center's construction site, this mysterious film follows the young couple as they drift either into or out of love.

Utilizing the 16mm camera originals and printing masters, Cinema Arts is optically blowing up the film to make 35mm duplicates. Gehr's personal print will be used as a reference.

*REVERBERATION*, Gehr's first film with sound, was originally projected using sound on magnetic tape, with the film print projected at the non-standard speed of 16 frames per second. Chace Audio by Deluxe is transferring the film's fragile ¼ inch magnetic tape to stable digital files and 35mm magnetic film. Audio CDs will be created for future screenings.

## REAR WINDOW (1991, d. Ernie Gehr)

Made with images Gehr recorded in 1985 and 1986 looking out the back of his Brooklyn apartment, the variation of exposure and focus causes flickering and spatially ambiguous patterns that press the limits of the frame momentarily and then dissolve into visible tree branches, a fire escape, and laundry drying on a clothesline.

Utilizing the 16mm camera originals and printing masters, Cinema Arts is optically blowing up the film to make new 35mm duplicates and a blow-up interpositive. Because *REAR WINDOW* was shot on color negative, the blow-up will be used as the color master and a contact 35mm duplicate negative will also be created. Gehr's personal print will be used as a reference.



UCLA FILM & TELEVISION ARCHIVE

# THE LONG VOYAGE HOME

1940, d. John Ford

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THE LONG VOYAGE HOME, adapted by Dudley Nichols from four one-act sea plays by Eugene O'Neill, tells the story of British cargo ship, the SS Glencairn, on its long voyage from the West Indies, to Baltimore, and home to England during World War II, dodging German U-boats as it delivers its cargo of high-explosives. In keeping with John Ford's classic style, THE LONG VOYAGE HOME centers around strong characters, whose journeys are emotional as well as physical.

UCLA Film & Television Archive holds excellent safety preservation picture and sound master positives made from the original elements, however there are no 35mm prints of the film currently available.

The sound has been re-recorded from the variable area and variable density track positives to WAV files, and was sequenced and synchronized. Once the digital restoration of the soundtrack is completed, a new optical soundtrack negative will be created along with a mag track for preservation. A new polyester 35mm duplicate negative has been created from the fine grain master positive and that, along with the restored track negative, will be used to create new 35mm prints for archival screenings.

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*Restored by the UCLA Film & Television Archive.*

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





# JOURNEY INTO LIGHT

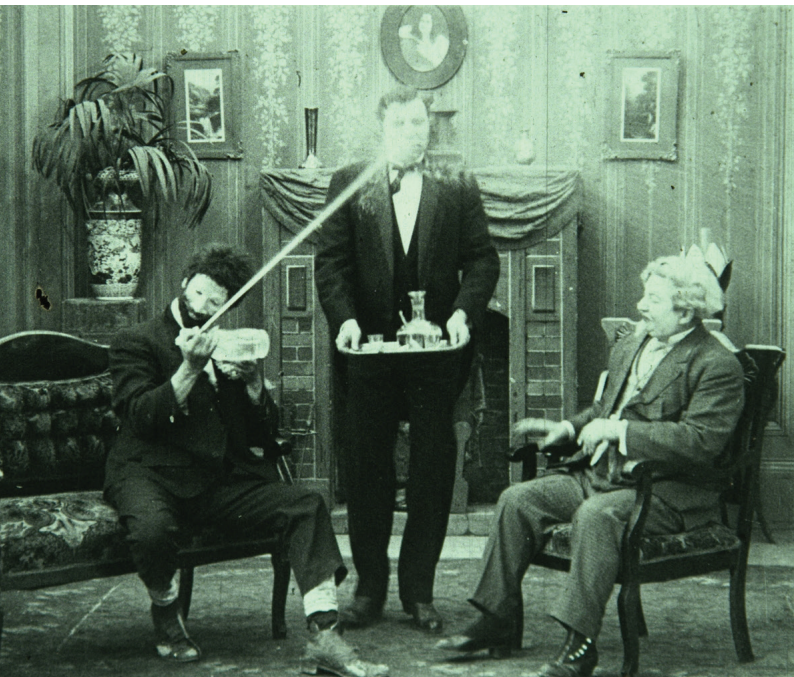
1951, d. Stuart Heisler

A minister devastated by his wife's suicide questions his faith. He ends up on skid row before he finds redemption again through love. Independently produced by Joseph Bernhard Productions, JOURNEY INTO LIGHT is a rare example of a religious-themed film made in Hollywood. Some of the film was shot on location on skid row in downtown Los Angeles. Renowned street crime photographer Weegee (Arthur Fellig) was hired as a technical consultant for these scenes.

UCLA Film & Television Archive holds the original picture and track negatives, along with a vintage dupe negative. The nitrate components were examined and verified against the dupe negative in order to create B-rolls that will be printed with the balance of the acetate camera negative. An Up/Down track positive was re-recorded to WAV files.

*Restored by the UCLA Film & Television Archive.*

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



## SPECIAL PROJECT

# TRAMP STRATEGY

1911, d. Alice Guy-Blaché

Alice Guy-Blaché was cinema's first female director and studio owner. In TRAMP STRATEGY, Pollie seeks to marry her suitor despite her father's disapproval. With help from her maid and suitor, she devises a complex plan: the suitor will dress up as a tramp and rescue Pollie from a near-death experience, thus gaining her father's approval. However, the plan is overheard by a real tramp who decides he wants to be the hero. This film illustrates Guy-Blaché's innovative stylistic devices, particularly her attention to mise-en-scène, color and lighting.

A 35mm nitrate print of TRAMP STRATEGY was sent from the EYE Film Institute, Netherlands, to the UCLA Film & Television Archive for preservation. The film was scanned by Technicolor Restoration Services and the 2K files were sent back to UCLA to be color corrected. New 35mm duplicate negatives and release prints will also be made.

*Preserved by the UCLA Film & Television Archive and Technicolor, in association with the EYE Film Institute Netherlands and Be Natural Productions. Funding provided by a grant from New York Women in Film & Television's Women's Film Preservation Fund and The Film Foundation.*

# NATIONAL FILM PRESERVATION FOUNDATION

## NFPF FEDERAL GRANT PROGRAM

2014 marked the fifteenth 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 federally-supported grants to institutions in all 50 states, Puerto Rico, and the District of Columbia, and has helped preserve more than 2,166 films to date.

In 2014, the NFPF delivered 45 grants for the preservation of 202 films.

## 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, making support from the NFPF and The Film Foundation invaluable.

Established in 2002 and fully funded by The Film Foundation, the grants provide \$50,000 annually for the preservation of these rare and 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 131 works by 58 artists including Kenneth Anger, Samuel Beckett, 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 2014, the grant supported projects at five institutions:

### ANTHOLOGY FILM ARCHIVES

*Globe* (1971), Ken Jacobs' 3D view of the streets of Binghamton, New York.

### BARD COLLEGE

*FF* (1986), Julie Murray's assemblage of rephotographed images from pop culture.

*Tr'cheot'my P'sy* (1988), Julie Murray's fast-paced feminist collage.

*A Legend of Parts* (1988), parodic history of civilization by Julie Murray, assembled from found footage and 3D postcards.

*Conscious* (1993), Julie Murray's collage of educational and science films.

### NEW YORK UNIVERSITY

*Simonland* (1984), Tommy Turner's absurdist parody of televangelism, made with Richard Kern.

*Rat Trap* (1985), Tommy Turner and Tessa Hughes-Freeland's examination of the perils of substance abuse.

### UCLA FILM & TELEVISION ARCHIVE

*The Books of Ed Ruscha* (ca. 1969), tongue-in-cheek reading of the artist's books by musician Mason Williams.

### WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

*Butterfly* (1967), abstract Vietnam war protest by Shirley Clarke and her daughter Wendy.

*24 Frames Per Second* (1977), Shirley Clarke's rapid-fire montage of classic Persian miniatures.



GLOBE (1971, d. Ken Jacobs)



## 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. Housed 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 1,860 35mm prints.

## THE FILM FOUNDATION CONSERVATION COLLECTION

Maintained at the Academy Film Archive, the collection consists of nearly 125 new 35mm prints and DCPs of films restored with TFF support. 2014 deposits include: RICHARD III (35mm print), SALVATORE GIULIANO (DCP), and THE TALES OF HOFFMANN (DCP).

### RESTORATION PROJECTS FROM PREVIOUS GRANT CYCLES COMPLETED IN 2014



#### HER SISTER'S SECRET (1946, d. Edgar G. Ulmer)

*Restored by the UCLA Film & Television Archive with 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), Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM), and the Writers Guild of America, West (WGAW).*



#### THE MEMORY OF JUSTICE (1976, d. Marcel Ophüls)

*Restored by the Academy Film Archive in association with Paramount Pictures and The Film Foundation. Restoration funding provided by the Material World Charitable Foundation, Righteous Persons Foundation, and The Film Foundation.*



#### SALVATORE GIULIANO (1962, d. Francesco Rosi)

*Restored by the Cineteca di Bologna at L'Immagine Ritrovata laboratory in association with The Film Foundation. Funding provided by the Hollywood Foreign Press Association and The Film Foundation.*



#### THE TALES OF HOFFMANN (1951, dirs. Michael Powell and Emeric Pressburger)

*Restored by The Film Foundation, in association with the BFI 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.*





THE WORLD CINEMA PROJECT  
SAYAT NOVA  
[THE COLOR OF POMEGRANATES]

1969, d. Sergei Parajanov

THE COLOR OF POMEGRANATES is a biographical portrait of the Armenian troubadour-poet Aruthin Sayadian (1712–1795), known as Sayat-Nova. Though considered by many to be a masterpiece, the film sparked much controversy and resulted in Parajanov's trial and five-year imprisonment, and he was forbidden from making films for the next fifteen years.

**THE ARMENIAN VERSION ("PARAJANOV'S CUT")**

The original Armenian version—often mistakenly called the "director's cut"—represented a compromise between Parajanov and the censors. Officials in Armenia criticized the film for taking too many liberties with Sayat-Nova's life, so they requested that Parajanov change the title from SAYAT NOVA. THE COLOR OF POMEGRANATES (NRAN GUYNE) was suggested instead, and Parajanov apparently liked the title. The actual "editing" of the Armenian release version is closer to what Parajanov wanted, though it is possible that he may have cut some scenes under pressure from the studio. The Armenian version represents more closely his best attempt to craft a coherent film from the disparate footage that was available.

**THE YUTKEVICH VERSION ("RUSSIAN VERSION")**

Sergei Yutkevich, initially a script reader for the film when the project was first approved, was hired to help edit an alternate version. Yutkevich was very familiar with the film and Parajanov, whose work he admired. In creating the Russian distribution version, Yutkevich removed a couple of minutes of footage from the Armenian release,

moved a few scenes to different sections of the film, and altered the soundtrack in a couple of places. The Yutkevich version utilized the camera negative, but Yutkevich made editorial changes that altered the meaning of a few scenes (and in at least one case reflected an outright misunderstanding of Parajanov's intentions). Yutkevich's chapter titles are closer to the straightforward, illustrative concept of the original script, making the film easier for viewers to understand. Parajanov was initially angry about Yutkevich's changes, but later he apparently thanked Yutkevich for "saving" the film.

Forty-five years after its Armenian release, both the Armenian and Russian versions have been preserved and restored.

The restoration used the original camera and sound negatives, preserved at Russia's Gosfilmofond, as well as the 35mm dupe negative, held by the National Cinema Center of Armenia. The original camera negative has been scanned at 4K by Gosfilmofond and restored by L'Immagine Ritrovata in Bologna. A vintage copy of the film, printed on ORWO print stock and preserved by the Harvard Film Archive, has been used as a reference during the delicate grading phase.

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*Restored by Cineteca di Bologna/L'Immagine Ritrovata and The Film Foundation's World Cinema Project, in association with the National Cinema Center of Armenia and Gosfilmofond of Russia.*

*Restoration funding provided by the Material World Charitable Foundation and The Film Foundation.*



*In 2014, TFF launched the World Cinema Project (WCP), which is dedicated to preserving, restoring, and distributing neglected films from around the world. To date, the program includes 21 restored films from Mexico, South America, Africa, Eastern Europe, the Middle East, and Central and Southeast Asia.*

## RAID INTO TIBET

1966, d. Adrian Cowell

In May 1964, three British filmmakers traveled with the Khampa guerrillas over a 20,000-foot pass into occupied Tibet from the remote Tsum region of Nepal and captured dramatic footage of an ambush on a Chinese military convoy. The footage was smuggled out and edited two years later in London, and officially released in 1966 to critical acclaim. Shot by Oscar-winning cinematographer Chris Menges (*THE READER*, *LOCAL HERO*, *THE KILLING FIELDS*), this documentary short is an important historical artifact, representing the only known footage of armed Tibetan resistance fighters in combat with the Chinese.

Restoration work was completed at Cineric in New York. The original 16mm camera negative was cleaned, repaired, then wet-gate scanned at 4K to eliminate scratches and

other minor defects in the emulsion. The image was subsequently stabilized and digitally cleaned to remove dust, deep scratches, and other visible marks. Because of the extreme conditions in Tibet during the filming, Cineric implemented exposure compensation at the initial scanning of the raw material. Grading was performed by colorist Paul Ensby and supervised by Chris Menges at Technicolor London.

The original sound negative was also scanned and digitally cleaned to reduce background noise and remove clicks and pops. A new 35mm internegative with sound has been made for preservation, along with 35mm prints for conservation and access. In addition, a new HD master and DCP will be produced for digital screenings.

*Restored by The Film Foundation's World Cinema Project at Cineric Inc. laboratory in association with the Tibet Film Archive.*

*Special thanks to the Cowell family.*



# EDUCATION

## THE STORY OF MOVIES EDUCATIONAL PROGRAM

The Film Foundation's cinema literacy curriculum is distributed free of charge to educators across the country. Through in-depth analysis of classic films, middle and high school students learn to comprehend the universal language of cinema. The interactive, interdisciplinary lesson material stimulates critical thinking, and an appreciation for film preservation is encouraged as motion pictures are studied within a cultural and historical context.

In 2014, a new Story of Movies unit on Westerns was finalized. Focusing on ten seminal Westerns with clips from many others, the lessons explore subjects including cinematic conventions of the genre, how a film reflects the ideology of the time in which it was made, and the ways in which new generations of filmmakers have succeeded in reinterpreting the Western genre.

Work is underway on another curriculum unit, which takes a comprehensive look at animated films. In late summer, the foundation held a three-day professional development workshop at the Library of Congress Packard Campus in Virginia with curriculum author Catherine Gourley, which included matinee and evening screenings of animated work, from the earliest experiments to contemporary feature films. Packets of lesson material for classroom use were given to participating educators, who will provide valuable feedback as the curriculum is developed. An animation workshop is also planned for spring 2015 at the Academy of Motion Picture Arts and Sciences.



Courtesy of the Len Lye Foundation and the British Postal Museum and Archive. From material preserved by the BFI National Archive and made available by Nga Taonga Sound & Vision.



## DIGITAL PRESERVATION

The complexities of digital preservation continue to challenge filmmakers and archivists. Though best practices are being developed to protect and preserve films produced and released by the major studios, independent and documentary filmmakers have few resources to help them preserve their “born-digital” work.

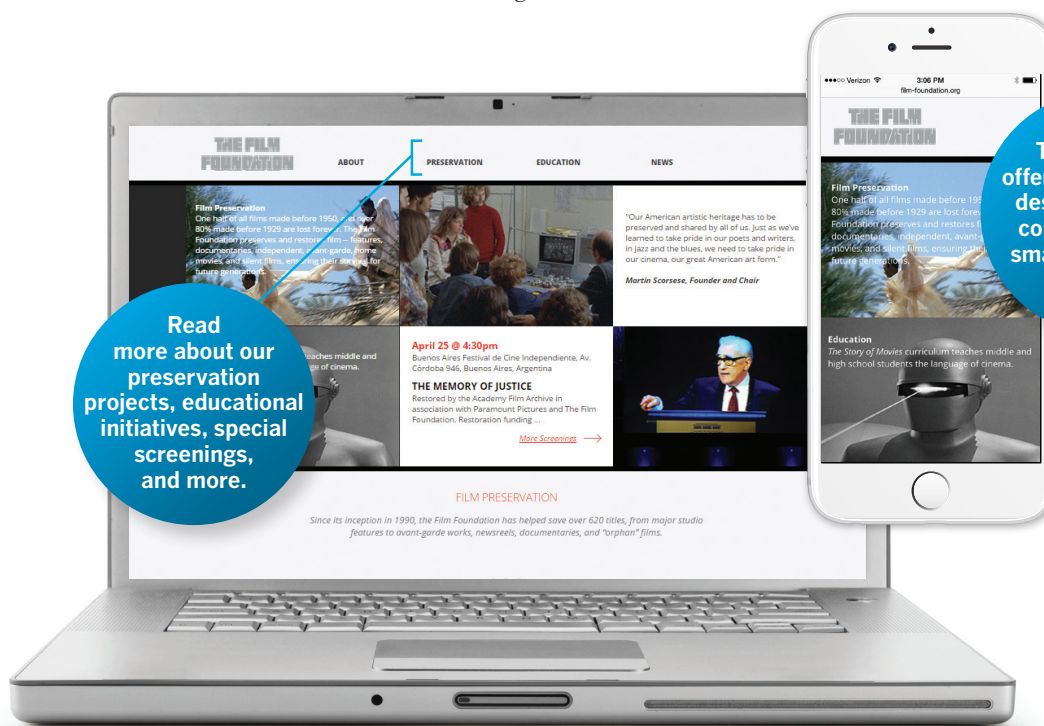
The Film Foundation has created a Digital Preservation Program to raise awareness within the independent filmmaking community of the urgent need to plan for preservation. The program offers simple steps and clear guidelines to help filmmakers effectively navigate the ever-changing digital terrain, and ensure their films are safe.

In 2015, TFF will launch this program at the Tribeca Film Festival with a panel discussion as part of “Tribeca Talks.” The panel will include filmmakers and industry professionals. TFF plans to expand the campaign by organizing other discussions and events along with the distribution of a DIY Digital Preservation Guide to venues and institutions across the U.S.



## WWW.FILM-FOUNDATION.ORG

Check out The Film Foundation's redesigned website:



Read more about our preservation projects, educational initiatives, special screenings, and more.

The new site offers a responsive design making it compatible with smartphones and tablets.

Don't forget to like us on Facebook and follow us on Twitter!



# 2014 EVENTS



Image courtesy of WireImage

MARCH  
16

SALVATORE GIULIANO has its Restoration Premiere at LACMA as part of the HFFA tribute series, followed by a Q&A with Gian Luca Farinelli, James Gray, and Elvis Mitchell

APRIL  
30

"VICE Presents: The Film Foundation Screening Series" at Nitehawk Cinema concludes with a special presentation of SHADOW OF A DOUBT

JANUARY  
30

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN screens at LACMA as part of a series celebrating restorations funded by the Hollywood Foreign Press Association (HFFA)



Image courtesy of UCLA Film & Television Archive

MAY  
21

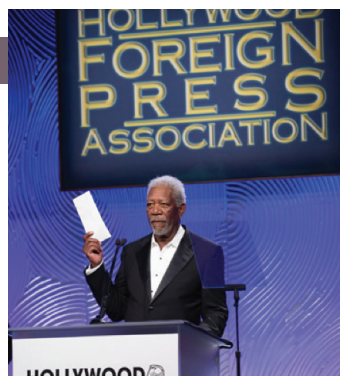


JUNE  
29

As part of Il Cinema Ritrovato in Bologna, Schawn Belston, Grover Crisp, and Ned Price discuss the future of film preservation, moderated by Margaret Bodde

JULY

"Martin Scorsese Presents: Masterpieces of Polish Cinema" continues with screenings at the Maine International Film Festival and at the Cinema Arts Center in Huntington, NY



AUGUST  
14

Morgan Freeman accepts the HFFA's grant on behalf of TFF, in support of the restoration of A FISTFUL OF DOLLARS, JOURNEY INTO LIGHT, and THE LONG VOYAGE HOME

OCTOBER  
2 & 10

THE COLOR OF POMEGRANATES screens at the New York Film Festival, introduced by Martin Scorsese, and at the BFI London Film Festival



Image: Metite Ostrowski

3 & 15 & 18

THE TALES OF HOFFMANN screens at the New York Film Festival, introduced by Martin Scorsese, the Lumière Festival, and the BFI London Film Festival, introduced by Thelma Schoonmaker Powell

21

LA DOLCE VITA is released on Criterion Blu-ray/DVD





## FEBRUARY 4

"Martin Scorsese Presents: Masterpieces of Polish Cinema" opens at Lincoln Center with a screening of CAMOUFLAGE, introduced by director Krzysztof Zanussi, and MAN OF IRON, introduced by Leelee Sobieski



Image: Julie Cunnah

## 20

TFF and Louis XIII host "Creative Encounter," a conversation about creativity, inspiration, and collaboration between director and TFF board member Ang Lee and Anne Hathaway

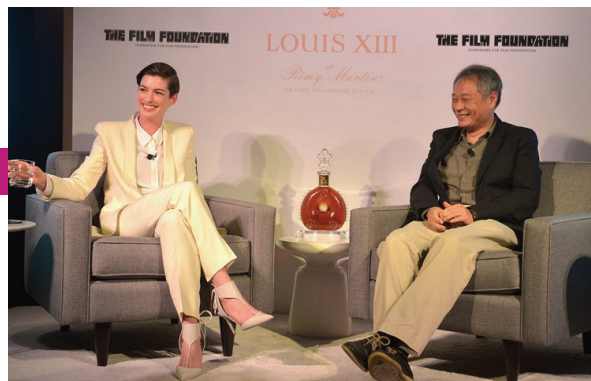


Image: Charley Galloway

## 22

MANILA IN THE CLAWS OF LIGHT is honored with the FOCAL International Award for Best Archive Restoration/Preservation Title

THE COLOR OF POMEGRANATES has its World Restoration Premiere at the Cannes Film Festival

## JUNE 25

Chaplin's A NIGHT IN THE SHOW has its World Restoration Premiere at the Cineteca di Bologna as part of "The Birth of the Tramp Celebration"



Image courtesy of Cineteca di Bologna

## 31

THE TALES OF HOFFMANN has its World Restoration Premiere at the Venice Film Festival, introduced by Thelma Schoonmaker Powell



## 1

THE COLOR OF POMEGRANATES has its North American Premiere at the Toronto International Film Festival, introduced by Martin Scorsese

## 27

ONCE UPON A TIME IN AMERICA screens at the New York Film Festival, followed by a Q&A with Robert De Niro, James Woods, William Forsythe, and Treat Williams; the restoration is released on Blu-ray on 9/30

## NOVEMBER 6

A FISTFUL OF DOLLARS screens at To Save and Project: The 12th MoMA International Festival of Film Preservation



## 30

AGNÈS VARDA 5 FILMS MADE IN CALIFORNIA boxed set is released. The set includes all 4 of Varda's films restored with funding from TFF, the Annenberg Foundation and The Los Angeles County Museum of Art (LACMA)



Image: Arte Editions/Cine-Tamaris

## DECEMBER 4

"American Cinema Restored: A Tribute to Martin Scorsese's Film Foundation" begins at the Austrian Film Museum





## Martin Scorsese Presents: MASTERPIECES OF POLISH CINEMA

A screening series of 21 restored classic Polish films, touring the U.S. and Canada, opened at the Film Society of Lincoln Center in New York on February 5.

The Film Foundation, in collaboration with Fundacja Propaganda, DI Factory, Kino RP, and Milestone Films, launched this major retrospective of Polish films. The series, organized and curated by Martin Scorsese, is the largest presentation of restored Polish cinema to date.

The series will expand in 2015. Three additional films, *WALKOVER* (1965, d. Jerzy Skolimowski), *PROVINCIAL ACTORS* (1979, d. Agnieszka Holland), and *KNIFE IN THE WATER* (1962, d. Roman Polanski) will be included.

The program will tour Poland, the United Kingdom, Ireland, Australia, Brazil, and China.

Also included in the series are films by: Aleksander Ford, Wojciech Jerzy Has, Jerzy Kawalerowicz, Krzysztof Kieślowski, Andrzej Munk, Andrzej Wajda, Krzysztof Zanussi, and others.

The series features DCPs of the digitally restored films, and when available, visits and master classes with special guest directors. An educational program for universities and colleges located in the cities where the series is shown is also being developed.



PHARAOH (1965, d. Jerzy Kawalerowicz)



BLIND CHANCE (1981, d. Krzysztof Kieślowski)



MAN OF IRON (1981, d. Andrzej Wajda)



*Over 350 screenings worldwide of  
films preserved/restored with  
funding from The Film Foundation:*

# 2014 SCREENINGS

## ACADEMY FILM ARCHIVE

**THE ACT OF SEEING WITH ONE'S OWN EYES (1971, d. Stan Brakhage)**  
October 17 Doclisboa International Film Festival—  
Lisbon, Portugal

**APARAJITO (1957, d. Satyajit Ray)**  
January 17–25 Pacific Film Archive—Berkeley, CA  
May 7–10 Northwest Film Center—Portland, OR  
July 3–4 TIFF Cinémathèque—Toronto, Canada  
July 12–19 Pacific Film Archive—Berkeley, CA  
August 7–24 Yerba Buena Center for the Arts—San Francisco, CA

**APUR SANSAR (1959, d. Satyajit Ray)**  
January 17–25 Pacific Film Archive—Berkeley, CA  
May 7–10 Northwest Film Center—Portland, OR  
July 12–19 Pacific Film Archive—Berkeley, CA  
August 7–24 Yerba Buena Center for the Arts—San Francisco, CA

**THE BAREFOOT CONTESSA (1954, d. Joseph L. Mankiewicz)**  
October 6 New York Film Festival—New York, NY  
December 12 Austrian Film Museum—Vienna, Austria

**THE BIG COUNTRY (1958, d. William Wyler)**  
March 28 University of Wisconsin—Madison, WI

**CHARULATA (1964, d. Satyajit Ray)**  
March 3–9 Pacific Film Archive—Berkeley, CA  
July 11–13 TIFF Cinémathèque—Toronto, Canada  
October 16–22 Filmarchiv Austria—Vienna, Austria

**THE CONNECTION (1962, d. Shirley Clarke)**  
February 20 Nitehawk Cinema—Brooklyn, NY  
December 11 Austrian Film Museum—Vienna, Austria

**DEUS EX (1971, d. Stan Brakhage)**  
October 17 Doclisboa International Film Festival—  
Lisbon, Portugal

**DEVI (1960, d. Satyajit Ray)**  
July 11–13 TIFF Cinémathèque—Toronto, Canada

**DRUMS ALONG THE MOHAWK (1939, d. John Ford)**  
October 29 Austrian Film Museum—Vienna, Austria

**EYES (1971, d. Stan Brakhage)**  
October 17 Doclisboa International Film Festival—  
Lisbon, Portugal

**HOW GREEN WAS MY VALLEY (1941, d. John Ford)**  
October 24 Austrian Film Museum—Vienna, Austria

**JALSAGHAR (1958, d. Satyajit Ray)**  
January 17–25 Pacific Film Archive—Berkeley, CA

**MAHANAGAR (1963, d. Satyajit Ray)**  
July 11–13 TIFF Cinémathèque—Toronto, Canada

**THE MAN WITH THE GOLDEN ARM (1955, d. Otto Preminger)**  
January 8–23 New York Jewish Film Festival—New York, NY  
February 27 Irish Film Institute—Dublin, Ireland  
May 10 Cleveland Institute of Art Cinematheque—  
Cleveland, OH  
June 6 ACMI—Melbourne, Australia

**NAYAK (1966, d. Satyajit Ray)**  
March 3–9 Pacific Film Archive—Berkeley, CA

**NIGHT TIDE (1961, d. Curtis Harrington)**  
July 3–5 British Film Institute—London, UK  
December 4–13 Danish Film Institute—Copenhagen, Denmark

**PATHER PANCHALI (1955, d. Satyajit Ray)**  
January 17–25 Pacific Film Archive—Berkeley, CA  
May 7–10 Northwest Film Center—Portland, OR  
July 3–4 TIFF Cinémathèque—Toronto, Canada  
July 12–19 Pacific Film Archive—Berkeley, CA  
August 7–24 Yerba Buena Center for the Arts—San Francisco, CA  
October 27 DOC Films, University of Chicago—Chicago, IL

**THE RIVER (1951, d. Jean Renoir)**  
May 17–31 Hong Kong Leisure and Cultural Services—  
Hong Kong, China

**WILD RIVER (1960, d. Elia Kazan)**  
November 18 British Film Institute—London, UK

## ANTHOLOGY FILM ARCHIVES

**BLONDE COBRA (1963, d. Ken Jacobs)**  
August 24 Anthology Film Archives—New York, NY

**CHAFED ELBOWS (1966, d. Robert Downey Sr.)**  
June 19 Slovenian Cinematheque—Ljubljana, Slovenia  
December 12 Cinefamily—Los Angeles, CA

**NO MORE EXCUSES (1968, d. Robert Downey Sr.)**  
February 1 International House—Philadelphia, PA  
June 19 Slovenian Cinematheque—Ljubljana, Slovenia  
December 12 Cinefamily—Los Angeles, CA

**REMINISCENCES OF A JOURNEY TO LITHUANIA  
(1971–72, d. Jonas Mekas)**  
October 18 Anthology Film Archives—New York, NY

## BRITISH FILM INSTITUTE

**BLACKMAIL (1929, d. Alfred Hitchcock)**  
January 2–22 Filmoteca Española—Madrid, Spain  
January 3 Filmpodium Zurich—Zurich, Switzerland  
January 16 Ipswich Film Theatre—Ipswich, UK  
January 18–31 American Cinematheque—Los Angeles, CA  
January 31 Stummfilmmusiktage, Musikaal der Nuernberger  
Symphoniker—Nuremberg, Germany  
February 2–April 20 Michigan Theater—Ann Arbor, MI  
February 13–March 27 Film Streams—Omaha, NE  
February 15 Ecrans Britanniques—Nimes, France  
February 20–March 15 Haifa Cinematheque—Haifa, Israel  
February 20–March 15 Jerusalem Cinematheque—Jerusalem, Israel  
February 20–March 15 Tel Aviv Cinematheque—Tel Aviv, Israel  
February 21–March 27 Film Forum—New York, NY  
April 11–13 Warsaw National Film Archive—Warsaw, Poland  
May 21–25 Caesar Cinema—Almaty, Kazakhstan  
July 12 Barbican Cinema—London, UK  
July 12 Odessa International Film Festival—  
Odessa, Ukraine  
July 24–October 12 EYE Filmmuseum—Amsterdam, The Netherlands  
August 7 Strelka Institute—Moscow, Russia

## BRITISH FILM INSTITUTE (cont.)

September 22	BFI Southbank—London, UK
October 1	Festival do Rio, Estação Botafogo—Rio de Janeiro, Brazil
November 1–16	Toronto Silent Film Festival—Toronto, Canada
December 22	Cinema Postmodernismo—Perugia, Italy
<b>THE LODGER (1926, d. Alfred Hitchcock)</b>	
January 2–22	Filmoteca Española—Madrid, Spain
January 5–12	Hong Kong International Film Festival—Hong Kong, China
January 15, 22	DeBartolo Performing Arts Center, University of Notre Dame—South Bend, IN
January 18–31	American Cinematheque—Los Angeles, CA
February 2–April 20	Michigan Theater—Ann Arbor, MI
February 7	Cornell Cinema—Ithaca, NY
February 13–March 27	Film Streams—Omaha, NE
February 20–March 15	Haifa Cinematheque—Haifa, Israel
February 20–March 15	Jerusalem Cinematheque—Jerusalem, Israel
February 20–March 15	Tel Aviv Cinematheque—Tel Aviv, Israel
February 21–March 27	Film Forum—New York, NY
April 2	The Showroom—Sheffield, UK
April 11–13	Warsaw National Film Archive—Warsaw, Poland
May 21–25	Caesar Cinema—Almaty, Kazakhstan
May 31	Korean Film Archive—Seoul, South Korea
May 31	Lente Kabinet—Amsterdam, The Netherlands
June 1	Barbican Cinema—London, UK
July 24–October 12	EYE Filmmuseum—Amsterdam, The Netherlands
August 1, 4	Strelka Institute—Moscow, Russia
August 7–13	Silent Film Festival—Bangkok, Thailand
August 10	Bonn International Silent Film Festival—Bonn, Germany
August 31	Modern Art Museum of Fort Worth—Fort Worth, TX
September 7	Munich Filmmuseum—Munich, Germany
October 3–6	Filmhuis Den Haag—Den Haag, The Netherlands
November 1–16	Toronto Silent Film Festival—Toronto, Canada
November 9	Ultimate Picture Palace—Oxford, UK
December 4–14	Havana International Film Festival—Havana, Cuba

**THE PLEASURE GARDEN (1925, d. Alfred Hitchcock)**

January 2–22	Filmoteca Española—Madrid, Spain
January 5–12	Hong Kong International Film Festival—Hong Kong, China
January 18–31	American Cinematheque—Los Angeles, CA
February 2–April 20	Michigan Theater—Ann Arbor, MI
February 13–March 27	Film Streams—Omaha, NE
February 20–March 15	Jerusalem Cinematheque—Jerusalem, Israel
February 20–March 15	Haifa Cinematheque—Haifa, Israel
February 20–March 15	Tel Aviv Cinematheque—Tel Aviv, Israel
February 21–March 27	Film Forum—New York, NY
May 21–25	Caesar Cinema—Almaty, Kazakhstan
May 25	Korean Film Archive—Seoul, South Korea
July 24–October 12	EYE Filmmuseum—Amsterdam, The Netherlands
August 5	Strelka Institute—Moscow, Russia
August 7–13	Silent Film Festival—Bangkok, Thailand
August 31	Modern Art Museum of Fort Worth—Fort Worth, TX
November 1–16	Toronto Silent Film Festival—Toronto, Canada

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

January 2–22	Filmoteca Española—Madrid, Spain
January 5–12	Hong Kong Film Archive—Hong Kong, China
January 18–31	American Cinematheque—Los Angeles, CA
February 2–April 20	Michigan Theater—Ann Arbor, MI
February 13–March 27	Film Streams—Omaha, NE
February 20–March 15	Haifa Cinematheque—Haifa, Israel

February 20–March 15	Jerusalem Cinematheque—Jerusalem, Israel
February 20–March 15	Tel Aviv Cinematheque—Tel Aviv, Israel
February 21–March 27	Film Forum—New York, NY
April 11–13	Warsaw National Film Archive—Warsaw, Poland
July 24–October 12	EYE Filmmuseum—Amsterdam, The Netherlands
August 1	Strelka Institute—Moscow, Russia
August 7–13	Silent Film Festival—Bangkok, Thailand
November 1–16	Toronto Silent Film Festival—Toronto, Canada

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

November 30–December 3	Cinematheque Gwangju—Gwangju, South Korea
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## CINETECA DI BOLOGNA

**LE AMICHE (1955, d. Michelangelo Antonioni)**

February 19	Cinema Odeon—Florence, Italy
August 6	Locarno International Film Festival—Locarno, Switzerland
September 21	Museo Nazionale del Cinema di Torino—Torino, Italy

**IL CASO MATTEI (1972, d. Francesco Rosi)**

January 18	Natlab Door Plaza Futura—Eindhoven, The Netherlands
January 29	Cinema Odeon—Florence, Italy
April 14	Bari International Film Festival—Bari, Italy

**LADOLCE VITA (1960, d. Federico Fellini)**

February 5	Cinema Odeon—Florence, Italy
April 4	National Museum of Singapore—Singapore
April 13	Tristana Media—London, UK
April 14	Brown University—Providence, RI
August 16	Associazione Palasport di Firenze—Florence, Italy
September 19	National Audiovisual Institute—Helsinki, Finland
October 19	Ghent Film Festival—Ghent, Belgium
October 23	Norsk Filminstitutt—Oslo, Norway

**IL GATTOPARDO (1963, d. Luchino Visconti)**

February 26	Cinema Odeon—Florence, Italy
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**LIONS LOVE (1969, d. Agnès Varda)**

August 6–16	Locarno International Film Festival—Locarno, Switzerland
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**A NIGHT IN THE SHOW (1915, d. Charlie Chaplin)**

June 25	Cineteca di Bologna/Cinema Lumière—Bologna, Italy
November 15, 22	MoMA "To Save and Project" International Festival of Film Preservation—New York, NY

**ONCE UPON A TIME IN AMERICA (1984, d. Sergio Leone)**

March 19	Cinema Odeon—Florence, Italy
September 27	New York Film Festival—New York, NY
November 2	Museo Nazionale del Cinema di Torino—Torino, Italy

**PER UN PUGNO DI DOLLARI [A FISTFUL OF DOLLARS] (1964, d. Sergio Leone)**

July 1	Il Cinema Ritrovato—Bologna, Italy
November 1	Abu Dhabi Film Festival—Abu Dhabi, United Arab Emirates
November 6	MoMA "To Save and Project" International Festival of Film Preservation—New York, NY

**SALVATORE GIULIANO (1962, d. Francesco Rosi)**

March 13	Los Angeles County Museum of Art—Los Angeles, CA
June 30	Il Cinema Ritrovato—Bologna, Italy
July 19	Maine International Film Festival—Waterville, ME
December 29	TIFF Bell Lightbox—Toronto, Canada



**SAYAT NOVA [THE COLOR OF POMEGRANATES]**  
(1969, d. Sergei Parajanov)

June 28	Il Cinema Ritrovato—Bologna, Italy
September 11	Toronto International Film Festival— Toronto, Canada
September 20	Academy of Motion Picture Arts and Sciences— Los Angeles, CA
September 24	Istituto Italiano di cultura di San Pietroburgo— St. Petersburg, Russia
September 26	Film Society of Lincoln Center—New York, NY
October 9	Haifa International Film Festival—Haifa, Israel
October 10	London Film Festival—London, UK
October 22	Cinémathèque de Toulouse—Toulouse, France
November 12	Greek Film Archive—Athens, Greece

**SENSO (1954, d. Luchino Visconti)**

February 12	Cinema Odeon—Florence, Italy
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**UNCLE YANCO (1967, d. Agnès Varda)**

August 6–16	Locarno International Film Festival— Locarno, Switzerland
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**GEORGE EASTMAN HOUSE****BEGGARS OF LIFE (1928, d. William Wellman)**

March 15, 23	Swedish Film Institute—Stockholm, Sweden
December 14	Austrian Film Museum—Vienna, Austria

**BORN TO BE BAD (1950, d. Nicholas Ray)**

August 30	Music Box Theater—Chicago, IL
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**PANDORA AND THE FLYING DUTCHMAN (1951, d. Albert Lewin)**

December 8	Austrian Film Museum—Vienna, Austria
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**LIBRARY OF CONGRESS****ALL QUIET ON THE WESTERN FRONT (1930, d. Lewis Milestone)**

November 8	Austrian Film Museum—Vienna, Austria
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**BRITISH AGENT (1934, d. Michael Curtiz)**

August 1, 8	Filmoteca de Catalunya—Barcelona, Spain
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**THE EXPLOITS OF ELAINE (1915, d. Leopold D. Wharton)**

August 26	Cinema Arts Centre—Huntington, NY
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**HIGH TREASON (1929, d. Maurice Elvey)**

August 8	Capitolfest—Rome, NY
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**JAZZ OF LIGHTS (1954, d. Ian Hugo)**

December 10	Austrian Film Museum—Vienna, Austria
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**SHADOW OF A DOUBT (1943, d. Alfred Hitchcock)**

December 5	Austrian Film Museum—Vienna, Austria
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**SUSPICION (1941, d. Alfred Hitchcock)**

April 4	Center for Moving Image Arts, Bard College— Annandale-on-Hudson, NY
September 14	University of Wisconsin—Madison, WI

**TEN CENTS A DANCE (1931, d. Lionel Barrymore)**

March 26	Stanford Theatre—Palo Alto, CA
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**THE WISER SEX (1932, dirs. Berthold and Victor Viertel)**

December 14	Austrian Film Museum—Vienna, Austria
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**MUSEUM OF MODERN ART****THE BATTLE OF MIDWAY (1942, d. John Ford)**

September 11, 17	Cinémathèque Busan—Busan, South Korea
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**THE BIG TRAIL (1930, d. Raoul Walsh)**

February 7	AFI Silver Theatre—Silver Spring, MD
September 14	AFI Silver Theatre—Silver Spring, MD

**BONJOUR TRISTESSE (1958, d. Otto Preminger)**

December 6	Austrian Film Museum—Vienna, Austria
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**A BRONX MORNING (1931, d. Jay Leyda)**

December 10	Austrian Film Museum—Vienna, Austria
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**DREAMS THAT MONEY CAN BUY (1947, d. Hans Richter)**

March 15	National Gallery of Art—Washington, D.C.
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**EAST SIDE, WEST SIDE (1927, d. Allan Dwan)**

February 10	AFI Silver Theatre—Silver Spring, MD
March 23	AFI Silver Theatre—Silver Spring, MD
October 25	National Film Center—Tokyo, Japan

**GANJA & HESS (1973, d. Bill Gunn)**

September 29	Indiana University—Bloomington, IN
October 16	George Eastman House—Rochester, NY
October 30	National Film Center—Tokyo, Japan
November 5	National Film Center—Tokyo, Japan

**IT HAPPENED ONE NIGHT (1934, d. Frank Capra)**

December 4, 27	Austrian Film Museum—Vienna, Austria
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**JUST PALS (1920, d. Jack (John) Ford)**

October 19	Austrian Film Museum—Vienna, Austria
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**KENTUCKY PRIDE (1925, d. John Ford)**

August 31	Cinecon—Hollywood, CA
October 23	Austrian Film Museum—Vienna, Austria
October 24	National Film Center—Tokyo, Japan
November 2	National Film Center—Tokyo, Japan

**LITTLE FUGITIVE (1953, dirs. Ray Ashley, Morris Engel, and Ruth Orkin)**

December 10	Austrian Film Museum—Vienna, Austria
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**LOVE AFFAIR (1939, d. Leo McCarey)**

October 26, 31	National Film Center—Tokyo, Japan
December 7	Austrian Film Museum—Vienna, Austria

**THE MARK OF ZORRO (1920, d. Fred Niblo)**

February 13–14	Berlin International Film Festival— Berlin, Germany
March 1	Overture Center for the Arts—Madison, WI

**RILEY THE COP (1928, d. John Ford)**

October 29	Austrian Film Museum—Vienna, Austria
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**WHAT PRICE GLORY (1926, d. Raoul Walsh)**

March 22	AFI Silver Theatre—Silver Spring, MD
July 13	AFI Silver Theatre—Silver Spring, MD

**NATIONAL FILM PRESERVATION  
FOUNDATION****ALTERED TO SUIT (1979, d. Lawrence Weiner)**

July 29	Museum of Modern Art—New York, NY
September 23	Museum of Modern Art—New York, NY
October 28	EYE Filmmuseum—Amsterdam, The Netherlands

**ASPHALT RIBBON (1977, d. George Kuchar)**

October 27	Harvard Film Archive—Cambridge, MA
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**BLACK IS (1965, d. Aldo Tambellini)**

October 22	Viennale International Film Festival— Vienna, Austria
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**BODY COLLAGE (1967, d. Carolee Schneemann)**

April 23–June 14	Wallach Art Gallery—New York, NY
May 15–June 8	Museum of Contemporary Art—North Miami, FL
June 19, 23	Austrian Cultural Forum—New York, NY

**BORN OF THE WIND (1961, d. Mike Kuchar)**

September 27	Anthology Film Archives—New York, NY
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NATIONAL FILM PRESERVATION  
FOUNDATION (cont.)

- THE CLIMATE OF NEW YORK (1948, d. Rudy Burckhardt)**  
June 19 Slovenian Cinematheque—Ljubljana, Slovenia
- COSMIC RAY (1961, d. Bruce Conner)**  
June 22 Anthology Film Archives—New York, NY
- GAUDI (1962, d. Beryl Sokoloff)**  
September 5 Original Mine Yard—Butte, MT  
September 6 Imagine Butte Resource Center—Butte, MT
- JABBOK (1967, d. Tom Chomont)**  
February 8 International House—Philadelphia, PA
- JAZZ OF LIGHTS (1954, d. Ian Hugo)**  
November 16 Museum of Modern Art—New York, NY
- LOVE OBJECTS (1971, d. Tom Chomont)**  
February 8 International House—Philadelphia, PA
- MEAT JOY (1964, d. Carolee Schneemann)**  
March 21–May 2 Cantor Fitzgerald Gallery—Haverford, PA  
June 14–September 21 Delaware Art Museum—Wilmington, DE  
July 19–December 17 Museo de Arte Contemporaneo de  
Castilla y León—León, Spain  
October 10 Aurora Picture Show—Houston, TX
- MOONBLACK (1969, d. Aldo Tambellini)**  
April 16 Harvard Film Archive—Cambridge, MA
- MOTEL CAPRI (1986, d. George Kuchar)**  
October 27 Harvard Film Archive—Cambridge, MA
- NOTES ON THE PORT OF ST. FRANCIS (1951, d. Frank Stauffacher)**  
March 10 Pacific Film Archive—Berkeley, CA
- OBLIVION (1969, d. Tom Chomont)**  
February 8 International House—Philadelphia, PA
- THE PETRIFIED DOG (1948, d. Sidney Peterson)**  
January 12 Anthology Film Archives—New York, NY  
November 30 Anthology Film Archives—New York, NY
- THE POTTED PSALM (1946, dirs. Sidney Peterson and James Broughton)**  
January 12 Anthology Film Archives—New York, NY  
November 30 Anthology Film Archives—New York, NY
- POWER OF THE PRESS (1977, d. George Kuchar)**  
October 27 Harvard Film Archive—Cambridge, MA
- PREFACES (1981, d. Abigail Child)**  
May 1 International Short Film Festival Oberhausen—  
Oberhausen, Germany
- RAUMLICHTKUNST (1926–29, d. Oskar Fischinger)**  
August 30–May 24, 2015 Queensland Gallery of Modern Art—  
South Brisbane, Australia
- REPORT (1963–67, d. Bruce Conner)**  
June 22 Anthology Film Archives—New York, NY
- SNOWS (1967, d. Carolee Schneemann)**  
July 19–December 7 Museo de Arte Contemporaneo de  
Castilla y León—León, Spain
- TIGER MORSE (1966, d. Andy Warhol)**  
January 28, 31 International Film Festival Rotterdam—  
Rotterdam, The Netherlands
- THE VELVET UNDERGROUND IN BOSTON (1967, d. Andy Warhol)**  
March 1 Austrian Film Museum—Vienna, Austria
- WATER LIGHT/WATER NEEDLE (1966, d. Carolee Schneeman)**  
February 26–April 12 Hales Gallery—London, UK  
May 23–June 8 The Merchant House—Amsterdam,  
The Netherlands
- UNTITLED JOSEPH CORNELL FILM (THE WOOL COLLAGE)  
(ca. 1940–55, d. Joseph Cornell)**  
November 2 Museum of Modern Art—New York, NY

## UCLA FILM &amp; TELEVISION ARCHIVE

- AMERICA, AMERICA (1963, d. Elia Kazan)**  
October 9 Greek Film Archive—Athens, Greece
- BABY DOLL (1956, d. Elia Kazan)**  
November 16 BFI Southbank—London, UK
- THE BAREFOOT CONTESSA (1954, d. Joseph L. Mankiewicz)**  
October 1 Hong Kong International Film Festival—  
Hong Kong, China
- BECKY SHARP (1935, d. Rouben Mamoulian)**  
February 20 The Crank, UCLA—Los Angeles, CA
- THE BIG COMBO (1955, d. Joseph H. Lewis)**  
February 15 The Charles Theatre—Baltimore, MD  
November 20 Seattle Art Museum—Seattle, WA
- THE BIGAMIST (1953, d. Ida Lupino)**  
December 8 Austrian Film Museum—Vienna, Austria
- THE BREAKING POINT (1950, d. Michael Curtiz)**  
March 2 Alamo Drafthouse—Austin, TX  
March 11 BAMcinematek—Brooklyn, NY  
April 12 Billy Wilder Theatre—Los Angeles, CA  
September 19 Hollywood Theatre—Portland, OR  
October 26 BFI Southbank—London, UK  
December 4 Austrian Film Museum—Vienna, Austria
- CAUGHT (1949, d. Max Ophüls)**  
September 15 Billy Wilder Theatre—Los Angeles, CA  
October 6 Bucknell University—Lewisburg, PA
- THE CHASE (1946, d. Arthur D. Ripley)**  
January 3 Northwest Film Center—Portland, OR  
January 18 Munich Filmmuseum—Munich, Germany  
February 15 National Gallery of Art—Washington, D.C.  
March 1 Alamo Drafthouse—Austin, TX  
March 7 Pacific Cinematheque—Vancouver, Canada  
April 10 International House—Philadelphia, PA  
August 27 Emory University—Atlanta, GA
- CLOAK AND DAGGER (1946, d. Fritz Lang)**  
August 22 Harvard Film Archive—Cambridge, MA
- COME BACK TO THE FIVE & DIME, JIMMY DEAN, JIMMY DEAN  
(1982, d. Robert Altman)**  
April 13 Billy Wilder Theatre—Los Angeles, CA  
May 21 DOC Films, University of Chicago—Chicago, IL  
May 28 George Eastman House—Rochester, NY  
July 4 New Beverly Cinema—Los Angeles, CA  
August 23 TIFF Cinémathèque—Toronto, Canada  
October 8 BFI London Film Festival—London, UK  
December 3 Museum of Modern Art—New York, NY
- THE CONNECTION (1962, d. Shirley Clarke)**  
April 3 The Crank, UCLA—Los Angeles, CA
- THE DARK MIRROR (1946, d. Robert Siodmak)**  
September 19 Billy Wilder Theater—Los Angeles, CA
- THE DIARY OF A CHAMBERMAID (1946, d. Jean Renoir)**  
January 18 Museo Nazionale del Cinema di Torino—  
Torino, Italy
- A FAREWELL TO ARMS (1932, d. Frank Borzage)**  
July 24 Center for Moving Image Arts, Bard College—  
Annandale-on-Hudson, NY  
September 3 Museum of Modern Art—New York, NY
- THE FATAL GLASS OF BEER (1933, d. Clyde Bruckman)**  
December 20 Austrian Film Museum—Vienna, Austria
- FIREWORKS (1947, d. Kenneth Anger)**  
December 12 Austrian Film Museum—Vienna, Austria



**FORCE OF EVIL (1948, d. Abraham Polonsky)**

February 8 Block Cinema, Northwestern University—  
Evanston, IL

August 23 Anthology Film Archives—New York, NY

December 13 Austrian Film Museum—Vienna, Austria

**HER SISTER'S SECRET (1946, d. Edgar G. Ulmer)**

April 12 TCM Classic Film Festival—Los Angeles, CA

July 11 Maine International Film Festival—Waterville, ME

November 12 MoMA "To Save and Project" International  
Festival of Film Preservation—New York, NY

**JABBOK (1967, d. Tom Chomont)**

February 8 International House—Philadelphia, PA

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

January 9 Stanford Theatre—Palo Alto, CA

March 15 Museum of Modern Art—New York, NY

August 24 Museum of the Moving Image—Astoria, NY

**LOVE OBJECTS (1971, d. Tom Chomont)**

February 8 International House—Philadelphia, PA

**MACBETH (1948, d. Orson Welles)**

April 19 Australian Cinematheque—Brisbane, Australia

May 20 Academy of Motion Picture Arts and Sciences—  
Los Angeles, CA

**MOLLY O' (1921, d. F. Richard Jones)**

November 24 George Eastman House—Rochester, NY

**MY DARLING CLEMENTINE (1946, d. John Ford)**

December 27 Cinémathèque Française—Paris, France

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

December 5 Austrian Film Museum—Vienna, Austria

**OBLIVION (1969, d. Tom Chomont)**

February 8 International House—Philadelphia, PA

**PENNY SERENADE (1941, d. George Stevens)**

December 25 Austrian Film Museum—Vienna, Austria

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

March 16 Austrian Film Museum—Vienna, Austria

**PURSUED (1947, d. Raoul Walsh)**

June 24 AFI Silver Theatre—Silver Spring, MD

December 19 Austrian Film Museum—Vienna, Austria

**RAMROD (1947, d. André De Toth)**

December 19 Austrian Film Museum—Vienna, Austria

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

February 20 DOC Films, University of Chicago—Chicago, IL

**RUTHLESS (1948, d. Edgar G. Ulmer)**

January 11 Film Society of Lincoln Center—New York, NY

November 21 Academy of Motion Picture Arts and Sciences—  
Los Angeles, CA

December 21 Austrian Film Museum—Vienna, Austria

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

August 24 Harvard Film Archive—Cambridge, MA

**SEVEN MEN FROM NOW (1956, d. Budd Boetticher)**

February 13 The Crank, UCLA—Los Angeles, CA

March 1 Harvard Film Archive—Cambridge, MA

April 5 Cinematheque Busan—Busan, South Korea

April 24 Seoul Art Cinema—Seoul, South Korea

December 13 Austrian Film Museum—Vienna, Austria

**SHADOWS (1959, d. John Cassavetes)**

January 31 Gene Siskel Film Center—Chicago, IL

**SHE WORE A YELLOW RIBBON (1949, d. John Ford)**

October 24 Austrian Film Museum—Vienna, Austria

**SHOCK CORRIDOR (1963, d. Samuel Fuller)**

March 1 TIFF Cinémathèque — Toronto, Canada

December 22 Austrian Film Museum—Vienna, Austria

**SOMEONE TO REMEMBER (1943, d. Robert Siodmak)**

April 22 Zeughauskino/Deutsches Historisches Museum—  
Berlin, Germany

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

January 17 Northwest Film Center—Portland, OR

February 22 National Gallery of Art—Washington, D.C.

March 8 Pacific Cinematheque—Vancouver, Canada

April 18 International House—Philadelphia, PA

May 14 DOC Films, University of Chicago—Chicago, IL

June 7 Sydney Film Festival—Sydney, Australia

June 15 Billy Wilder Theater—Los Angeles, CA

August 9 TIFF Cinémathèque —Toronto, Canada

October 1 Emory University—Atlanta, GA

October 23 The Crank, UCLA—Los Angeles, CA

December 7 Museum of Modern Art—New York, NY

**TILLIE'S PUNCTURED ROMANCE (1914, d. Mack Sennett)**

February 21 Indianapolis Museum of Art—Indianapolis, IN

March 1 Silent Clowns Series/New York Public Library—  
New York, NY

March 11 Cinema Arts Centre—Huntington, NY

**A WALK IN THE SUN (1945, d. Lewis Milestone)**

November 21 American Cinematheque—Los Angeles, CA

**WANDA (1970, d. Barbara Loden)**

May 31 Bildrausch Filmfest Basel—Basel, Switzerland

**WAY OUT WEST (1937, d. James Horne)**

July 2 Sons of the Desert Convention at the American  
Cinematheque—Los Angeles, CA

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

January 22 Odeon Cinema—Florence, Italy

**TFF CONSERVATION COLLECTION****THE LUSTY MEN (1952, d. Nicholas Ray)**

February 19–March 5 Center for Moving Image Arts, Bard College—  
Annandale-on-Hudson, NY

April 5–13 ACMI—Melbourne, Australia

May 15, 18 Seattle International Film Festival—Seattle, WA

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

March 12 Odeon Cinema—Florence, Italy

April 5 Hong Kong Cultural Centre—Kowloon, Hong Kong

June 28 Il Cinema Ritrovato—Bologna, Italy

July 10–20 Jerusalem Film Festival—Jerusalem, Israel

September 12 Pacific Film Archive—Berkeley, CA

October 24 Abu Dhabi Film Festival—Abu Dhabi,

United Arab Emirates

October 27 Tokyo International Film Festival—Tokyo, Japan

**THE TALES OF HOFFMANN**

(1951, dirs. Michael Powell and Emeric Pressburger)

August 31 Venice International Film Festival—Venice, Italy

October 3 New York Film Festival—New York, NY

October 14 Lumière Festival—Lyon, France

October 18 BFI London Film Festival—London, UK

November 21 Camerimage International Film Festival—  
Bydgoszcz, Poland

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

February 19–March 5 Center for Moving Image Arts, Bard College—  
Annandale-on-Hudson, NY

December 12 Austrian Film Museum—Vienna, Austria

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