



# THE FILM FOUNDATION



# 2017 ANNUAL REPORT





The Film Foundation (TFF) is dedicated to preserving and sharing the world's rich cinematic heritage. Thanks to the leadership of founder and chair Martin Scorsese and our dedicated board of directors, the foundation highlights the importance of film through restoration, exhibition, and educational programs. The commitment and generosity of our supporters and partners allows us to expand public awareness of the need for preservation by making restored films available to audiences around the world.

## PRESERVATION

In collaboration with archive and studio partners, the foundation has restored over 800 titles to date, spanning genres, countries, and eras. In 2017, 35 titles were restored with TFF support, including Jean Vigo's only feature length film, *L'ATALANTE* (1934), Albert and David Maysles' seminal documentary, *SALESMAN* (1968), two films by Kenji Mizoguchi, *CHIKAMATSU MONOGATARI* (1954) and *SANSHÔ DAYÛ* (1954), and a collection of short films by groundbreaking feminist filmmaker Barbara Hammer.

## WORLD CINEMA PROJECT

The Film Foundation's World Cinema Project (WCP) celebrated its 10<sup>th</sup> anniversary in 2017. To date 31 films from 21 countries have been restored, including *DOS MONJES* (1934, d. Juan Bustillo Oro), *LUCÍA* (1968, d. Humberto Solás), and *SOLEIL Ô* (1970, d. Med Hondo).

PAGE 2, TOP TO BOTTOM: *L'ATALANTE* (1934, d. Jean Vigo) | *DOS MONJES* (1934, d. Juan Bustillo Oro) | *CHIKAMATSU MONOGATARI* (1954, d. Kenji Mizoguchi)

PAGE 3, LEFT TO RIGHT: *LA VÉRITÉ* (1960, d. Henri-Georges Clouzot) | *SOLEIL Ô* (1970, d. Med Hondo)

FRONT COVER, TOP TO BOTTOM: *SANSHÔ DAYÛ* (1954, d. Kenji Mizoguchi) | *THE RED HOUSE* (1947, d. Delmer Daves) | *JABBERWOCKY* (1977, d. Terry Gilliam) | *LUCÍA* (1968, d. Humberto Solás) |

*SALESMAN* (1968, dirs. Albert Maysles, David Maysles and Charlotte Zwerin)

BACK COVER: *MATHEMATICA PEEP SHOWS* (1961, dirs. Charles and Ray Eames)

## EXHIBITION

Over 500 screenings were presented internationally at archives, festivals, museums, and other venues in 2017. The BFI presented “Martin Scorsese Curates,” a selection of 20 films restored with TFF support, and The Criterion Collection released *Martin Scorsese’s World Cinema Project No. 2*. The TCM Classic Film Festival in Hollywood included nitrate screenings at the Egyptian Theatre during each night of the festival, opening with Hitchcock’s 1934 version of *THE MAN WHO KNEW TOO MUCH* introduced by Martin Scorsese.

## EDUCATION

In 2017, TFF hosted a professional development workshop at the Library of Congress in Culpeper, Virginia for the new *Story of Movies* curriculum “The American West and the Western Film Genre.” TFF also continued its support for NYU’s Audiovisual Preservation Exchange (APEX), in Cartagena, Spain, and Restoration Film Schools in Buenos Aires, Argentina and Chennai, India. TFF partnered once again with the Association of Moving Image Archivists (AMIA) and Boston Light & Sound to host a 3-day intermediate level Film Projection Workshop in Boston, Massachusetts.

### CHAIR

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# FILM PRESERVATION & RESTORATION



## JABBERWOCKY (1977, d. Terry Gilliam)

*Restored by the BFI National Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation.*

Inspired by Lewis Carroll's poem of the same name and coming on the heels of the success of MONTY PYTHON AND THE HOLY GRAIL, Terry Gilliam's first film as a solo director is a tour de force of his signature wit and comedic sensibilities. Michael Palin gives a memorable performance as Dennis Cooper, a young peasant turned knight when he is incorrectly identified as the kingdom's only hope and tasked with saving everyone by defeating a ferocious dragon. The only problem is that Dennis wants none of it—the fame, the fortune, or the recognition—and a series of misadventures follows as he must contend with the unwelcome responsibilities that go along with his new mistaken identity.

Supervised by Gilliam, the 4K restoration of JABBERWOCKY utilized the original camera negative, two CRIs (representing the original UK and U.S. theatrical releases), the final mix mag track, and DAT tapes, donated to the BFI National Archive by producers John Goldstone and Sandy Lieberman. Since 1977, three versions of the film have been released: the original UK and US theatrical releases, and the DVD edition in 2001, which Gilliam identified as the representative version for this restoration. L'Immagine Ritrovata in Bologna completed the scanning, image restoration, and color correction. Preservation masters of the original UK release version were created, along with DCPs and 35mm prints for screenings.

The restoration premiered at the BFI London Film Festival in October 2017, followed by a Q&A with Terry Gilliam, Michael Palin and Annette Badland. After the premiere, The Criterion Collection released the restored JABBERWOCKY on DVD/Blu-ray.



## SALESMAN

(1968, dirs. Albert Maysles, David Maysles and Charlotte Zwerin)

*Restored by the Academy Film Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation.*

From the legendary team of Albert & David Maysles and Charlotte Zwerin, this heartwrenching documentary follows several door-to-door salesmen from the Mid-American Bible Company: Paul "The Badger" Brennan; Charles "The Gipper" McDevitt; James "The Rabbit" Baker; and Raymond "The Bull" Martos. Working in a dying industry and selling to many who are struggling financially, they must also battle homesickness, the trials of life on the road, and the demands of ever increasing quotas. This masterful study in direct cinema paints a bleak picture of the American dream and succeeds in evoking the desperation felt by both the salesmen and their customers.

The digital restoration of SALESMAN was completed using the original 16mm negative scanned at 4K by Roundabout Entertainment in Burbank, CA. Following several tests, image restoration and color correction was done in a 2K workflow. The audio restoration was completed by Audio Mechanics, also in Burbank.

The restoration had its world premiere at Il Cinema Ritrovato in Bologna, Italy, with an in-person introduction from Rebekah Maysles, the daughter of Albert Maysles.



## GLIMPSES OF THE U.S.A

(1959, dirs. Charles and Ray Eames)

*Restored by the Library of Congress and The Film Foundation, with funding provided by the George Lucas Family Foundation.*

This short film narrated by Charles Eames was commissioned by the United States Information Agency (U.S.I.A.) for the first USSR–USA cultural exchange. At the American National Exhibition in Moscow's Sokolniki Park, the film was projected onto 27 screens, installed in a 250-foot geodesic dome designed by Buckminster Fuller, a visionary 20th century inventor. The images that appeared on the screens showed the fabric of American life, from the growing importance of automobiles, to school children playing, to quotidian moments in the lives of American families. This film accomplished a phenomenal feat: showing viewers the humanity of those whom they considered enemies.

The Library of Congress holds the 35mm VistaVision A, B, and C negative rolls for each projection screen that were sent, along with the soundtrack negative, to Colorlab in Rockville, MD for preservation. The VistaVision rolls were scanned at a 6K resolution, composited, and output to DCP. During the course of the audio preservation, a Russian soundtrack was discovered. Both the English-language and Russian soundtracks were preserved and made available as options on the DCP.



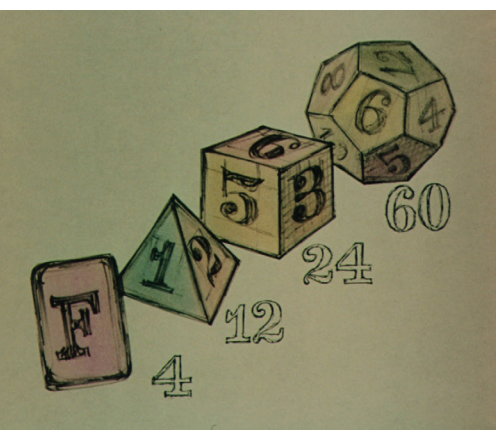
## MATHEMATICA PEEP SHOWS

(1961, dirs. Charles and Ray Eames)

*Restored by the Library of Congress and The Film Foundation, with funding provided by the George Lucas Family Foundation.*

Comprised of 5 short films (ERATOSTHENES, TOPOLOGY, SYMMETRY, SOMETHING ABOUT FUNCTIONS, and 2N: THE STORY OF THE POWER OF NUMBERS), MATHEMATICA PEEP SHOWS teaches about a variety of mathematical concepts and discoveries throughout history. Ranging from Eratosthenes figuring out the circumference of the Earth, to how to divide a plane using curves, to the mathematical principles of symmetry, these shorts use animation to explain abstract ideas in a simple and entertaining way.

The preservation of MATHEMATICA PEEP SHOWS was completed at Colorlab in Rockville, MD using the best known surviving elements: 35mm yellow, cyan and magenta master positive separations; duplicate negative separations; internegatives; color reversal intermediates; soundtrack negatives; and magnetic tracks. A combined internegative and re-recorded soundtrack was created along with DCPs and new 35mm prints for exhibition. A digitized copy of the preservation was also made for inclusion in the *Mathematica* exhibition at the Henry Ford Museum of American Innovation in Dearborn, MI. As part of its permanent exhibition, the restoration is on view daily in a continuous loop.



## THE RED HOUSE (1947, d. Delmer Daves)

*Restored by the UCLA Film & Television Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation.*

In director Delmer Daves' psychological thriller, Edward G. Robinson gives a chilling performance as the mysterious Pete Morgan. Pete and his sister, Ellen (Judith Anderson) raise a young girl, Meg (Allene Roberts), as their own after she was abandoned by her parents as a baby. Now a teenager, Meg convinces her friend Nath (Lon McCallister) to help with the chores on the farm, but when Nath finds a shortcut through the woods, Pete warns them to never take that path again. Meg and Nath ignore Pete's warnings and continue to explore, causing Pete to grow increasingly angry and possessive of Meg. When Pete mistakenly calls Meg by her mother's name, Ellen becomes involved in the situation, only to be shot and killed by a local drifter who Pete instructed to keep people out of the forest. As Pete descends further into madness, Meg learns about the dark past of the red house in the woods and what really happened to her parents.

The photochemical restoration of THE RED HOUSE was completed using the original picture and track negatives along with a nitrate composite fine grain and nitrate composite dupe negative. The OPN was incomplete and in fragile condition with decomposition present in each of the reels. Once repaired, with the decomposed areas removed, the preservation fine grain and prints were created directly from the OPN. B-rolls were created for the missing sections.

The audio restoration utilized the original track negative, the nitrate composite fine grain master, and the nitrate composite dupe negative. Once digitized, edited, and processed, a restored WAV file and 35mm track negative were created.



## L'ATALANTE (1934, d. Jean Vigo)

*Restored by Gaumont in association with The Film Foundation and La Cinémathèque Française with the support of Centre National de la Cinématographie. Restoration performed at L'Immagine Ritrovata in Bologna and Paris.*

This stunning black and white film is one of only four titles directed by Jean Vigo before his untimely death, and his only feature-length work. Dita Parlo plays the charming Juliette, alongside Jean Dasté as her husband, Jean. The newlyweds set sail on Jean's ship, L'Atalante, along with Jean's best friend and shipmate, Le père Jules (Michel Simon). Faced with Le père Jules' eccentricities and their modest life on the ship, Juliette longs for the glamor of Paris and ventures off the boat by herself. Upon learning of Juliette's betrayal, Jean decides to leave without her. The distance only intensifies their longing for each other and, with the help of Le père Jules, the couple is happily reunited.

L'ATALANTE was restored in 4K by L'Immagine Ritrovata in Bologna and Paris utilizing vintage prints, earlier photochemical restorations, and negatives. Frame-by-frame comparisons were done using prints from La Cinémathèque Française, Cineteca Italiana in Milan, BFI National Archive, and Cinémathèque Royale de Belgique to note scene variations, and using edge codes, the film stocks were dated to choose the earliest and best version for the 4K scan. The same workflow was used for the sound restoration, comparing all the elements available. The main objective of the restoration was to stay true to Vigo's original vision. In order to fulfill this goal, scholar Bernard Eisenschitz and Vigo's late daughter Luce Vigo assisted on the restoration.

The restoration of L'ATALANTE premiered as part of Cannes Classics in 2017.



## CHIKAMATSU MONOGATARI (A STORY FROM CHIKAMATSU)

(1954, d. Kenji Mizoguchi)

*Restored by KADOKAWA Corporation and The Film Foundation at Cineric, Inc. in New York with sound by Audio Mechanics, with the cooperation of The Japan Foundation. Special thanks to Masahiro Miyajima and Martin Scorsese for their consultation.*

Set in 17<sup>th</sup> century Japan, CHIKAMATSU MONOGATARI follows two star-crossed lovers to their tragic demise. Osan (Kyôko Kagawa) and Mohei (Kazuo Hasegawa) join together against Osan's jealous and parsimonious husband, Ishun (Eitarô Shindô). Osan and Mohei flee his cruelty and unfounded accusations, but while on the road they soon fall in love. When Ishun learns they have left, he orders his men to locate them. The two lovers know they cannot escape and find themselves in danger of being separated once more. Based on a play by the famed playwright Chikamatsu, CHIKAMATSU MONOGATARI is one of Mizoguchi's most beloved films.

## SANSHÔ DAYÛ (SANSHO THE BAILIFF)

(1954, d. Kenji Mizoguchi)

*Restored by KADOKAWA Corporation and The Film Foundation at Cineric, Inc. in New York with sound by Audio Mechanics, with the cooperation of The Japan Foundation. Special thanks to Masahiro Miyajima and Martin Scorsese for their consultation.*

One of legendary director Kenji Mizoguchi's masterpieces, SANSHÔ DAYÛ follows the unfortunate life of a family in Japan. When the father, a compassionate and moral governor, is forced into exile for his kindness, his children, Zushiô (Yoshiaki Hanayagi) and Anju (Kyôko Kagawa), are sent into the servitude of the cruel Bailiff Sanshô (Eitarô Shindô), while their mother, Tamaki (Kinuyo Tanaka), is sold into prostitution. Comprised of flashbacks, the film shows the ten years of the children's enslavement, leading to Zushiô's escape and Anju's death. Zushiô returns to the capital and pleads his case. To his surprise, he learns that his father, now deceased, has been honored for his humanity, and Zushiô is appointed governor of the province. He frees the other slaves and can finally save his mother.

CHIKAMATSU MONOGATARI and SANSHÔ DAYÛ underwent 4K digital restorations using the best surviving elements, early master positives. Scanning, image restoration, and grading was performed at Cineric, Inc. in New York. Both restorations were supervised by Masahiro Miyajima, longtime assistant of cinematographer Kazuo Miyagawa. Audio Mechanics, in Burbank, CA, completed the digital restoration of the soundtracks from the master positives. For each title, an internegative of the picture restoration and an optical soundtrack negative have been created for preservation, as well as 35mm film prints and DCPs for exhibition.





## LA VÉRITÉ (THE TRUTH)

(1960, d. Henri-Georges Clouzot)

*Restored by Sony Pictures Entertainment in partnership with The Film Foundation and RT Features.*

Brigitte Bardot gives a powerful performance—perhaps one of her finest ever—as Dominique Marceau, a young, disaffected woman living in Paris. When her relationship ends with a talented, ambitious conductor Gilbert Tellier (Sami Frey), Dominique unravels. The story is told in flashbacks from the courtroom where Dominique is being tried for the murder of Gilbert. LA VÉRITÉ has been unavailable for years and this new restoration allows audiences the chance to see this overlooked drama, written and directed by the formidable Henri-Georges Clouzot.



LA VÉRITÉ was restored in 4K utilizing the 35mm original picture negative and 35mm fine grain master positive as the primary sources. Inspection, repair, 4K scanning and digital image restoration were completed by L'Immagine Ritrovata. Conforming, additional 4K scanning and image restoration, color grading, and DCP creation were handled by Deluxe Culver City. Deluxe Audio Services in Hollywood performed the audio restoration.

## RESTORATION PROJECTS FROM PREVIOUS GRANT CYCLES COMPLETED IN 2017



### MAMBA (1930, d. Albert S. Rogell)

Restored by the UCLA Film & Television Archive and The Film Foundation, with funding provided by the George Lucas Family 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).



### ROSITA (1923, d. Ernst Lubitsch)

Restored by the Museum of Modern Art. Restoration funding provided by the Louis B. Mayer Foundation, RT Features, The Film Foundation and the Celeste Bartos Preservation Fund.



### Unidentified Nitrate Fragments

Restored by the George Eastman Museum and The Film Foundation, with funding provided by the George Lucas Family Foundation.

### THE COWBOY'S SWEETHEART (1915)

- [UNIDENTIFIED CHAMPION FILM] (ca. 1910) \*pictured
- [UNIDENTIFIED COMEDY: TWO BACHELORS GET ENGAGED] (1918)
- [UNIDENTIFIED EDISON FILM] (ca. 1895)
- [UNIDENTIFIED EXCERPT, REX PRODUCTION] (ca. 1912)
- [UNIDENTIFIED PALLME #363: CIRCUS AND NICK CARTER DRAMA] (ca. 1920)



### SONS OF THE DESERT (1933, d. William A. Seiter)

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



### TRANSATLANTIC (1931, d. William K. Howard)

Restored by the Museum of Modern Art and The Film Foundation, with funding provided by the George Lucas Family Foundation.

# NATIONAL FILM PRESERVATION FOUNDATION

## NFPF FEDERAL GRANT PROGRAM

Through funds authorized and appropriated by the U.S. Congress under the National Film Preservation Act of 1996, the NFPF grant provides support to libraries, archives, and museums across the United States to create preservation masters and public access copies of orphan films with cultural and historical significance. Under the terms of the legislation, the NFPF is required to raise matching funds from non-governmental entities to sustain its operations; therefore The Film Foundation's support is critical in underwriting these expenses. As of December 2017, the NFPF has helped preserve more than 2,357 films through grants to institutions in all 50 states, Puerto Rico, and the District of Columbia.

In 2017 the NFPF awarded 36 grants for the preservation of 57 films.



TOP: PSYCHOSYNTHESIS (1975, d. Barbara Hammer)  
MIDDLE: DOUBLE STRENGTH (1978, d. Barbara Hammer)  
BOTTOM: MULTIPLE ORGASM (1977, d. Barbara Hammer)

## AVANT-GARDE MASTERS GRANT

The Avant-Garde Masters Grant was created in 2002 with the sole purpose of preserving American experimental film. Often produced with limited funds or commercial prospects, experimental work is the category of filmmaking most threatened by deterioration and loss, making support from the NFPF and TFF essential.

Fully funded by TFF, the grants provide \$50,000 annually for the preservation of avant-garde films. Over the past fifteen years, the initiative has saved 157 works by 67 experimental filmmakers, making these important works available to audiences, in many cases, for the first time in decades.

The 2017 grant supported preservation projects at:

### ANTHOLOGY FILM ARCHIVES

NIGHTSPRING DAYSTAR (1964, d. David Brooks), lyrical film by David Brooks, the founding executive director of the Film-Makers' Cooperative that captures the journey from nighttime to dawn.

WINTER '64-'66 (1966, d. David Brooks), an experimental diary film.

### CHICAGO FILM SOCIETY

A SENSE OF THE PAST (1967, d. Fred Camper), an abstract homage to Stan Brakhage.

### ELECTRONIC ARTS INTERMIX

Ten short films by Barbara Hammer.

AUDIENCE (1983), a study of reactions to Hammer's films among female viewers in four cities.

DOUBLE STRENGTH (1978), a depiction of the stages of the relationship between two female performance artists.

DREAM AGE (1979), a tale of an elderly activist sending her younger self on a spiritual mission around the San Francisco Bay.

JANE BRAKHAGE (1974), a documentary portrait of Jane Brakhage, the first wife of acclaimed filmmaker Stan Brakhage.

MENSES (1974), an outdoor celebration of female body cycles.

MULTIPLE ORGASM (1977), an experimental film about the exploration of the female body and pleasure.

PSYCHOSYNTHESIS (1975), an autobiographical film.

SUPERDYKE (1975), a feminist fantasy of Amazons taking over San Francisco.

TRUTH IS THE DAUGHTER OF TIME (1975), an autumnal celebration of nature and women's rites.

WOMEN I LOVE (1976), a film portrait of friends and lovers at work, at play, and in nature.

Films preserved through the National Film Preservation Foundation's Avant-Garde Masters Grant program in partnership with The Film Foundation. Funding provided by the George Lucas Family Foundation.

# WORLD CINEMA PROJECT

## DOS MONJES (TWO MONKS)

(Mexico, 1934, d. Juan Bustillo Oro)

*Restored by The Film Foundation's World Cinema Project at L'Immagine Ritrovata laboratory in collaboration with Filmotheca de la UNAM and Cinémathèque Française. Restoration funded by the Material World Charitable Foundation.*

In this Mexican Gothic horror story, two monks and former friends, Javier (Carlos Villatoro) and Juan (Victor Urruchúa), are reunited at the same monastery after many years. After Javier attacks Juan with a crucifix, the tale of their fraught past unfolds, told first from Javier's perspective and then from Juan's point of view. Both men fell in love with the same woman, Anita (Magda Haller), leading to her accidental and tragic death. In order to obtain absolution, they must both come to terms with their roles in her death and learn to forgive each other.

The restoration of DOS MONJES utilized a dupe negative preserved at the Filmotheca de la UNAM and a 35mm positive print provided by the Cinémathèque Française. A careful study of the available elements showed that the positive print was more complete and presented a higher photographic quality than the dupe negative, and was therefore used as much as possible. Elements were scanned and restored at a 4K resolution.

While dialogue in the two source elements matched, the sound mix presented several inconsistencies, namely in reels 3, 5, 6, and 8, where the UNAM dupe negative was used to integrate music missing in the Cinémathèque Française print. The goal of the sound reconstruction and restoration was to equalize any differences. Because the audio is missing in both elements, some portions of reel 3 are presented without sound.

The restoration of DOS MONJES premiered as part of Il Cinema Ritrovato in Bologna, Italy in 2017.

## LUCÍA

(Cuba, 1968, d. Humberto Solás)

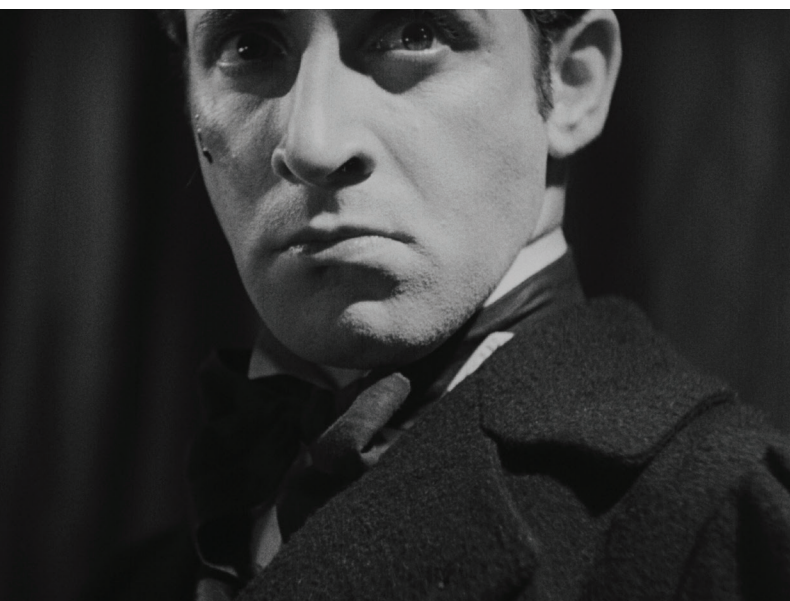
*Restored by Cineteca di Bologna at L'Immagine Ritrovata laboratory in association with Instituto Cubano del Arte e Industria Cinematográficos (ICAIC). Restoration funded by Turner Classic Movies and The Film Foundation's World Cinema Project.*

LUCÍA follows three women, each named Lucía, during three seminal periods of Cuban history. The first takes place in 1895 during the war against Spanish rule by Cuban nationalists. Lucía (Raquel Revuelta) falls in love with Rafael (Eduardo Moure), only to find out that he used her to discover the location of the nationalists' secret headquarters. Jumping to 1933, Lucía (Eslinda Nuñez) leaves her comfortable middle class life to marry Aldo (Ramón Brito), a poor revolutionary, but must learn to survive on her own after Aldo is killed. Just after the revolution in the 1960s, the final Lucía (Adela Legrá) is a field worker with a controlling husband (Adolfo Llauradó) who insists on total obedience. She escapes the marriage only to realize she's still in love with him.

The restoration of LUCÍA utilized the original camera and sound negatives and a third generation dupe negative provided by and preserved at the ICAIC. The state of conservation of the negative was critical, due to advanced vinegar syndrome causing portions of the film stock to colliquiate; the negative was also heavily warped and buckled, causing the image to often lose focus. Despite undergoing several weeks of treatments, large portions of 8 (out of 18) reels could not be used. These sections were replaced with a second generation duplicate preserved by the Bundesarchiv-Filmarchiv. All the elements were wet-scanned at a 4K resolution to eliminate or reduce heavy scratches and halos. The film had been shot on two different film stocks—Orwo and Ilford—and graded according to each time-period. A previously unscreened vintage print preserved at the BFI National Archive was used as a reference.

The original soundtrack was in good condition, with the exception of uneven and inconsistent background noise detected in the mix which required careful dynamic noise reduction.

The restoration of LUCÍA premiered as part of Cannes Classics in 2017 and was also presented at Il Cinema Ritrovato in Bologna, Italy.





# AFRICAN FILM HERITAGE PROJECT

The African Film Heritage Project (AFHP) is an initiative created by The Film Foundation's World Cinema Project, the Pan African Federation of Filmmakers (FEPACI) and UNESCO—in collaboration with Cineteca di Bologna—to preserve the cinematic heritage of the African continent through the identification, restoration, and repatriation of culturally and artistically significant films.

The project and partnership was announced on March 2 at FESPACO (the Pan-African Film Festival of Ouagadougou) in Burkina Faso with representatives of all four organizations in attendance. In June, a formal meeting took place at the DGA New York with Martin Scorsese, Irina Bokova, the Director-General of UNESCO, and Aboubakar Sanogo, the North America Regional Secretary of FEPACI, to sign the agreement on behalf of each organization. Journalists from *IndieWire* and *Voice of America* attended and reported on the event. Since the press announcement, other news outlets, such as *The Globe and Mail*, *MovieMaker Magazine*, the *Sunday Times*, *Variety*, *Deadline*, and *The Hollywood Reporter*, have reported on the project. TFF is working with FEPACI, UNESCO, and Cineteca di Bologna to determine the next films for restoration representing each region of Africa. This search has presented many challenges, as there is sometimes little information available about these films and the elements are scattered, often located in more than one country.

## SOLEIL Ô (OH, SUN!) (Mauritania, 1970, d. Med Hondo)

*Restored by Cineteca di Bologna at L'Immagine Ritrovata laboratory in collaboration with Med Hondo. Restoration funded by the George Lucas Family Foundation and The Film Foundation's World Cinema Project.*

The first film restored as part of the African Film Heritage Project, SOLEIL Ô is a scathing indictment of colonialism, racism, and Western capitalist values. Focusing on the life of one man (Robert Liensol) who emigrates to France from an unnamed African country, the film shows how many Africans were tricked into coming to France with the false promises of a better life. What he finds instead is unemployment, undesirable jobs, horrible living conditions, and racism. Disappointed and disheartened by the way he is treated, the man runs into the woods where he hears the distant cries of the jungle drums beckoning him home.

The restoration of SOLEIL Ô was made possible through the use of a 16mm reversal print, and 16mm and 35mm dupe negatives deposited by Med Hondo at Ciné-Archives, the audiovisual archive of the French Communist Party, in Paris. The reversal print was scanned at 4K and digital restoration eliminated dirt, scratches, and mold. Despite excellent photographic quality overall, a few sequences appear slightly out of focus; this is true to the original cinematography. A vintage 35mm print preserved at the Harvard Film Archive was used as a reference. Color grading was supervised by cinematographer François Catonné.

The original 16mm magnetic tracks were used for the audio restoration. After digitization, the soundtrack was cleaned and background noise reduction eliminated all noticeable wear marks; particular attention was devoted to the specific dynamics and features of the original soundtrack, namely percussion and chants. Reel 4 as well as the main and end titles were missing, so these were restored using the original 35mm soundtrack. The latter was also used to replace the 16mm mag tracks in the parts where the mix differed slightly from the vintage 35mm print.

The restoration of SOLEIL Ô premiered as part of Cannes Classics in 2017 and was also presented at Il Cinema Ritrovato in Bologna, Italy with Med Hondo in attendance.

# 2017 EVENTS



JAN

The BFI presents "Martin Scorsese Curates," a selection of films restored with TFF support, including *AMERICA, AMERICA*, *THE BOY WITH GREEN HAIR*, *CAUGHT*, *FORCE OF EVIL*, *HER MAN*, *LITTLE FUGITIVE*, *MANILA IN THE CLAWS OF LIGHT*, *THE RIVER*, *SENSO* (pictured), *TRANCES*, and *THE TREE OF WOODEN CLOGS*.



APR

Martin Scorsese introduces a 35mm nitrate screening of *THE MAN WHO KNEW TOO MUCH* at the Egyptian Theatre. Nitrate prints of *LAURA*, *BLACK NARCISSUS*, and *LADY IN THE DARK* also screen.

*THE MEMORY OF JUSTICE* has its restoration premiere on HBO2 (pictured).



MAY

The Criterion Collection releases *Martin Scorsese's World Cinema Project No. 2*. Included are *INSIANG*, *LAW OF THE BORDER*, *LIMITE* (pictured), *MYSTERIOUS OBJECT AT NOON*, *REVENGE*, and *TAIPEI STORY*.

Restorations of *L'ATALANTE*, *LUCÍA*, and *SOLEIL Ô* premiere in Cannes.



SEPT

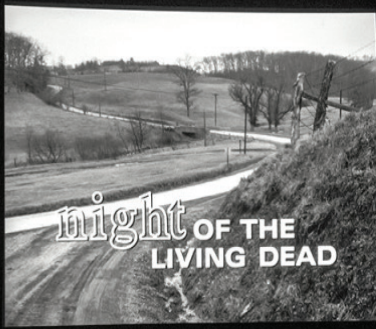
HFA screens TFF-supported restorations as part of its series "Celebrating the 75th Anniversary of the Golden Globe Awards," including *A FACE IN THE CROWD*, introduced by Steven Spielberg (pictured with Meher Tatna), and *THE RED SHOES*, introduced by Christopher Nolan.



OCT

*JABBERWOCKY* (pictured) restoration premieres at the BFI London Film Festival. *LA VÉRITÉ*, *LUCÍA*, *SALESMAN*, and *SOLEIL Ô* also screen.

AMIA and Boston Light & Sound, in partnership with TFF and Alamo Drafthouse, host a 3-day intermediate level Film Projection Workshop.



**FEB**

NIGHT OF THE LIVING DEAD restoration premieres at the Berlinale (pictured).  
Wexner Center for the Arts presents “Leading the Way: Martin Scorsese’s Film Foundation,” a conversation with Margaret Bodde as part of Cinema Revival: A Festival of Film Restoration.



**MAR**

UCLA’s Festival of Preservation presents HE WALKED BY NIGHT, MAMBA, SONS OF THE DESERT, and TROUBLE IN PARADISE, restored with TFF support.  
Film Preservation & Restoration School Latin America is held in Buenos Aires, Argentina (pictured).



**JUN**

African Film Heritage Project signing ceremony takes place at the DGA New York (pictured).  
8 TFF-supported restorations screen at Il Cinema Ritrovato.



**JUL/AUG**

ROSITA (pictured) has its restoration premiere at the Venice Film Festival.  
ONE-EYED JACKS restoration screens at IndieBo in Bogotá, Columbia along with 8 other TFF-supported restorations.



**NOV**

The Library of Congress hosts a conversation between Christopher Nolan and the Librarian of Congress, Dr. Carla Hayden, about the importance of film preservation.



**DEC**

Barbara Loden’s WANDA (pictured) and Victor Sjöström’s HE WHO GETS SLAPPED are added to the National Film Registry.

# EDUCATION & EXHIBITION

## THE STORY OF MOVIES

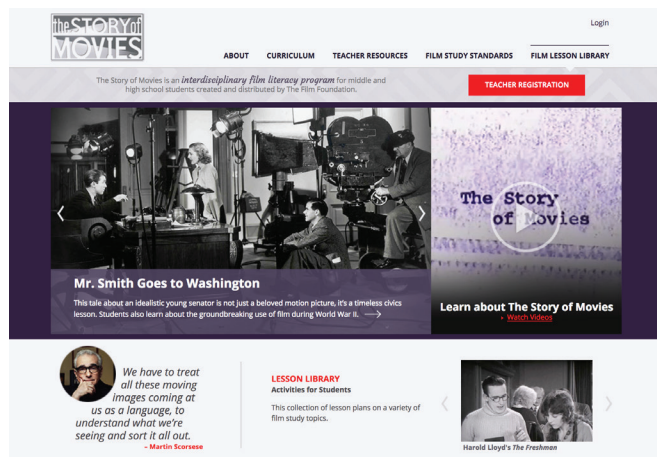
TFF's cinema literacy curriculum, *The Story of Movies*, is a comprehensive resource for middle and high school educators across the U.S. Available free of charge, the program teaches young people—over 10 million to date—how to understand the visual language of film, while fostering an appreciation of cinema's historical, cultural, and aesthetic significance. Lesson materials are available to download from the SOM website: [storyofmovies.org](http://storyofmovies.org)

In 2017, TFF began work on a new curriculum, "Portraits of America: Democracy on Film." The unit will explore how democratic ideals and challenges are portrayed in both fiction and nonfiction films. Modules will cover films across a range of genres, and investigate how they have mirrored and influenced democratic principles in the United States. The majority of films studied will require students to interpret the political subtext, while a few will present a more overtly political narrative. "Portraits of America: Democracy on Film," along with "The American West and The Western Film Genre," will be available in 2018 on the new SOM website.

## INTERMEDIATE PROJECTION WORKSHOP

Boston Light & Sound, October 30—November 1, 2017

Following last year's projection workshop at the Alamo Drafthouse South Lamar in Austin, Texas, AMIA, TFF and Alamo expanded the program in 2017. The goal is to create three different course levels (introductory, intermediate, and advanced) and hold the workshops at institutions in places where there is the highest demand (Los Angeles, Chicago, New York, and Boston). This past fall, an intermediate level workshop was held in Boston, Massachusetts at Boston Light & Sound. For three days, twelve students participated in hands-on training led by experts in archival projection, including specialists from Boston Light & Sound and AMIA. The course focused on the mechanics and operation of film projection equipment and proper handling and presentation of 35mm film prints.



## RESTORATION FILM SCHOOLS

TFF's World Cinema Project marked its fifth year of support for Restoration Film Schools around the world. These intensive workshops provide film preservation and restoration training, connecting students and professionals at local archives and institutions with experts from around the world to address current issues and techniques.

### Film Preservation & Restoration School Latin America Buenos Aires, Argentina, March 27–April 1, 2017

This year, 52 students from 12 Latin American countries participated in a 6-day workshop in Buenos Aires providing participants with practical training in restoration and archival techniques. TFF's World Cinema Project partnered with the Instituto Nacional de Cine y Artes Audiovisuales (INCAA), the Cinemateca y Archivo de la Imagen Nacional (CINAIN), FIAF, and Cineteca di Bologna/L'Immagine Ritrovata. During the workshop, the opening of Argentina's first national film archive, CINAIN, was announced, in which the Museo del Cine as well as INCAA's collections will be housed. The facility will also include analog and digital labs with plans to hire students who attended the workshop.



### Audiovisual Preservation Exchange (APEX) Cartagena, Spain, May 22–June 2, 2017

TFF continued its support of NYU's APEX program, which was held this year in Cartagena, Spain. Over the course of the 2-week program, students worked on practical projects with film and public television materials, demonstrated video digitization, and organized public workshops. In addition, more than 75 films were inspected, cleaned, repaired, and catalogued. The workshop resulted in stronger connections with international colleagues and an improved state of the collections in Cartagena.



### Film Preservation & Restoration Workshop India Chennai, India, October 7–14, 2017

In 2017, WCP continued its partnership with India's Film Heritage Foundation and FIAF, on its third edition of the Film Preservation & Restoration Workshop in Chennai, India. The 7-day workshop provided training to 52 students in the best practices for film preservation and restoration to protect India's cinematic heritage, including theory and practical classes and daily screenings of restored classics from around the world. Practical sessions on film scanning were offered at the workshop for the first time.



# 2017 SCREENINGS

Over 500 screenings worldwide in 2017 of films preserved/restored with funding from The Film Foundation

## ACADEMY FILM ARCHIVE

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<b>ALL THAT JAZZ (1979, d. Bob Fosse)</b>	
May 18 .....	Cannes Film Festival—Cannes, France
<b>APARAJITO (1956, d. Satyajit Ray)</b>	
September 24 .....	Egyptian Theatre—Los Angeles, CA
<b>APUR SANSAR (1959, d. Satyajit Ray)</b>	
September 24 .....	Egyptian Theatre—Los Angeles, CA
<b>DRUMS ALONG THE MOHAWK (1939, d. John Ford)</b>	
January 28, 31.....	BFI Southbank—London, UK
July 1 .....	Il Cinema Ritrovato—Bologna, Italy
<b>THE FRONT PAGE (1931, d. Lewis Milestone)</b>	
January 23 .....	Northwest Chicago Film Society—Chicago, IL
April 1.....	Wisconsin Film Festival—Madison, WI
April 9.....	TCM Classic Film Festival—Hollywood, CA
April 27 .....	Film Forum—New York, NY
July 29.....	Watershed—Columbia, TN
September 24.....	National Gallery of Art—Washington, D.C.
<b>HOW GREEN WAS MY VALLEY (1941, d. John Ford)</b>	
July 21–22 .....	IndieBo—Bogotá, Colombia
<b>JALSAGHAR (1958, d. Satyajit Ray)</b>	
May 18.....	BFI Southbank—London, UK
<b>LEAVE HER TO HEAVEN (1945, d. John M. Stahl)</b>	
February 25.....	Hong Kong Film Archive—Hong Kong, China
August 22.....	EYE Film Institute—Amsterdam, Netherlands
<b>THE MEMORY OF JUSTICE (1976, d. Marcel Ophüls)</b>	
March 19 .....	AMPAS—Los Angeles, CA
June 1.....	UCLA James Bridges Theater—Los Angeles, CA
October 29.....	Ji.hlava International Documentary Film Festival—Jihlava, Czech Republic
November 1.....	University of Applied Sciences and Arts—Dortmund, Germany
<b>MENSES (1974, d. Barbara Hammer)</b>	
January 1, 26.....	BFI Southbank—London, UK
August 13.....	EYE Film Institute—Amsterdam, Netherlands
December 17.....	Metrograph—New York, NY
<b>MULTIPLE ORGASM (1977, d. Barbara Hammer)</b>	
December 14 .....	Anthology Film Archives—New York, NY
December 17.....	Metrograph—New York, NY
<b>ONCE UPON A TIME IN THE WEST (1968, d. Sergio Leone)</b>	
September 1, 13 .....	Austrian Film Museum—Vienna, Austria
<b>PATHER PANCHALI (1955, d. Satyajit Ray)</b>	
September 24 .....	Egyptian Theatre—Los Angeles, CA
<b>RASHOMON (1950, d. Akira Kurosawa)</b>	
June 15, 25.....	BAMPFA—Berkeley, CA
<b>THE RIVER (1951, d. Jean Renoir)</b>	
January 1, 26.....	BFI Southbank—London, UK
August 13.....	EYE Film Institute—Amsterdam, Netherlands
<b>SALESMAN (1968, dirs. Albert Maysles, David Maysles and Charlotte Zwerin)</b>	
June 26.....	Il Cinema Ritrovato—Bologna, Italy
October 11, 14 .....	BFI London Film Festival—London, UK
<b>THE STORY OF G.I. JOE (1945, d. William A. Wellman)</b>	
June 24 .....	Il Cinema Ritrovato—Bologna, Italy
September 29.....	New York Film Festival—New York, NY
<b>SUPERDYKE (1975, d. Barbara Hammer)</b>	
December 17.....	Metrograph—New York, NY

## ANTHOLOGY FILM ARCHIVES

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<b>BLONDE COBRA (1963, d. Ken Jacobs)</b>	
April 9.....	Museum of the Moving Image—Queens, NY
September 28.....	Anthology Film Archives—New York, NY

**BORN IN FLAMES (1983, d. Lizzie Borden)**

February 3.....	Cinamatek—Brussels, Belgium
February 8, 15.....	La Casa Encendida—Madrid, Spain
February 11.....	Tabakalera—San Sebastian, Spain
February 17.....	MACBA—Barcelona, Spain
March 26.....	The Little Theatre—Rochester, NY
April 7.....	Museum of Fine Arts, Boston—Boston, MA
April 20.....	Belcourt Theatre—Nashville, TN
May 12, 15.....	Cinefamily—Los Angeles, CA
May 28, June 2.....	Norwegian Film Institute—Oslo, Norway
July 1.....	Edinburgh International Film Festival—Edinburgh, Scotland
November 25, 27.....	Film Society of Lincoln Center—New York, NY

**EARLY ABSTRACTIONS (1946–57, d. Harry Smith)**

January 22.....	Anthology Film Archives—New York, NY
March 8.....	Metrograph—New York, NY
May 4.....	International House—Philadelphia, PA

**BFI NATIONAL ARCHIVE****BLACKMAIL (1929, d. Alfred Hitchcock)**

January 1.....	FilmArchiv Austria—Vienna, Austria
January 14.....	Deutsches Filminstitut—Frankfurt, Germany
February 26.....	MOVIX Kyoto—Kyoto, Japan
March 3, 19.....	Togeki—Tokyo, Japan
November 9.....	Geneva International Film Festival—Geneva, Switzerland

**JABBERWOCKY (1977, d. Terry Gilliam)**

October 5–6.....	BFI London Film Festival—London, UK
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**THE LODGER (1926, d. Alfred Hitchcock)**

May 5.....	Yorkshire Silent Film Festival—Sheffield, UK
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**THE PLEASURE GARDEN (1925, d. Alfred Hitchcock)**

September 8.....	British Silent Film Festival—Leicester, UK
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**THE RING (1927, d. Alfred Hitchcock)**

February 19, 28.....	MOVIX Kyoto—Kyoto, Japan
March 18.....	Togeki—Tokyo, Japan

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

December 17.....	Cube Cinema—Bristol, UK
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**CINETECA DI BOLOGNA****L'ALBERO DEGLI ZOCCOLI [THE TREE OF WOODEN CLOGS] (1978, d. Ermanno Olmi)**

February 4.....	British Film Institute—London, UK
April 12.....	Slovenska Kinoteka—Ljubljana, Slovenia
June 17.....	Shanghai International Film Festival—Shanghai, China

**IL CASO MATTEI [THE MATTEI AFFAIR] (1972, d. Francesco Rosi)**

November 5.....	HOME—Manchester, UK
November 5.....	Watershed—Bristol, UK
November 6.....	Hyde Park Picture House—Leeds, UK
December 14.....	Showroom Cinema—Sheffield, UK
December 19.....	Filmhouse—Edinburgh, UK

**THE COUNT (1916, d. Charlie Chaplin)**

December 15.....	Associazione Culturale Festival Grafico—Ariccia, Italy
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**LA DOLCE VITA (1960, d. Federico Fellini)**

May 27.....	Kinemax—Gorizia, Italy
June 22.....	Istituto Italiano di Cultura—Bratislava, Slovakia
July 8.....	Associazione Amarcord Emiliano Romagnoli Dell'Ontario—Toronto, Canada

**IL GATTOPARDO [THE LEOPARD] (1963, d. Luchino Visconti)**

February 5.....	Cinema Lumière—Bologna, Italy
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**ONCE UPON A TIME IN AMERICA (1984, d. Sergio Leone)**

March 11.....	Brown University—Providence, RI
May 11.....	Detroit Institute of Arts—Detroit, MI
October 1.....	Metrograph—New York, NY

**THE PAWNSHOP (1916, d. Charlie Chaplin)**

December 15.....	Associazione Culturale Festival Grafico—Ariccia, Italy
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**CINETECA DI BOLOGNA (cont.)****PER UN PUGNO DI DOLLARI [A FISTFUL OF DOLLARS] (1964, d. Sergio Leone)**

March 4.....	Associazione Amarcord Emiliano Romagnoli Dell'Ontario—Toronto, Canada
March 9.....	Norwegian Film Institute—Oslo, Norway
May 5.....	EYE Film Institute—Amsterdam, Netherlands

**ROCCO E I SUOI FRATELLI [ROCCO AND HIS BROTHERS] (1960, d. Luchino Visconti)**

January 19.....	Filmmuseum Duesseldorf—Duesseldorf, Germany
March 4.....	Coinor Universita' Degli Studi di Napoli Federico II—Napoli, Italy
April 22.....	Pioner Cinema—Moscow, Russia
August 26.....	Stadtkino Basel—Basel, Switzerland
September 30.....	Neue Babylon—Berlin, Germany

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

June 18.....	EYE Film Institute—Amsterdam, Netherlands
November 5.....	La Cinémathèque de Toulouse—Toulouse, France
November 15.....	Barbican Centre—London, UK

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

February 14.....	British Film Institute—London, UK
September 27.....	Bucknell University—Lewisburg, PA
November 23.....	Istituto Italiano di Cultura di Singapore—Singapore

**GEORGE EASTMAN MUSEUM****BEGGARS OF LIFE (1928, d. William Wellman)**

March 5.....	Music Box Theatre—Chicago, IL
October 12.....	National Audiovisual Institute—Helsinki, Finland
October 25.....	National Film Center—Tokyo, Japan

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

October 25.....	National Film Center—Tokyo, Japan
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**PANDORA AND THE FLYING DUTCHMAN (1951, d. Albert Lewin)**

January 13.....	BFI Southbank—London, UK
October 25.....	National Film Center—Tokyo, Japan

**LIBRARY OF CONGRESS****ALL QUIET ON THE WESTERN FRONT (1930, d. Lewis Milestone)**

July 27.....	Heights Theater—Columbia Heights, MN
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**MATHEMATICA PEEP SHOWS (1961, dirs. Charles and Ray Eames)**

October 1–December 31.....	Henry Ford Museum of American Innovation—Dearborn, MI
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**THE ROAD BACK (1937, d. James Whale)**

June 27.....	Il Cinema Ritrovato—Bologna, Italy
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**SHADOW OF A DOUBT (1943, d. Alfred Hitchcock)**

July 22–23.....	IndieBo—Bogotá, Colombia
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**MUSEUM OF MODERN ART****ALL ABOUT EVE (1950, d. Joseph L. Mankiewicz)**

July 22–23.....	IndieBo—Bogotá, Colombia
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**THE BATTLE OF MIDWAY (1942, d. John Ford)**

September 17.....	Cinematheque Busan—Busan, South Korea
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**THE BOY WITH GREEN HAIR (1948, d. Joseph Losey)**

January 14.....	BFI Southbank—London, UK
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**THE BRAT (1931, d. John Ford)**

February 4.....	UW Cinematheque—Madison, WI
August 22.....	Cinecon 53—Los Angeles, CA

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

July 24.....	Billy Wilder Theater—Los Angeles, CA
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**IT HAPPENED ONE NIGHT (1934, d. Frank Capra)**

July 21–22.....	IndieBo—Bogotá, Colombia
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**LITTLE FUGITIVE (1953, dirs. Ray Ashley, Morris Engel, and Ruth Orkin)**

February 12, 24.....	BFI Southbank—London, UK
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**NIGHT OF THE LIVING DEAD (1969, d. George A. Romero)**

February 16.....	Berlin International Film Festival—Berlin, Germany
April 24.....	Montclair Film Festival—Montclair, NJ
June 24.....	Il Cinema Ritrovato—Bologna, Italy
October 13–26.....	Film Forum—New York, NY
November 11–12.....	The Classics—Bogotá, Colombia

**ON THE WATERFRONT (1954, d. Elia Kazan)**

July 22–23 ..... IndieBo—Bogotá, Colombia

**ROSITA (1923, d. Ernst Lubitsch)**

August 29 ..... Venice Film Festival—Venice, Italy

**TRANSATLANTIC (1931, d. William K. Howard)**

June 26, July 1 ..... Il Cinema Ritrovato—Bologna, Italy

**NATIONAL FILM PRESERVATION FOUNDATION****24 FRAMES PER SECOND (1977, d. Shirley Clarke)**

February 25 ..... Wexner Center for the Arts—Columbus, OH

**AUDIENCE (1983, d. Barbara Hammer)**

March 17 ..... New York Film Festival—New York, NY

**BLACK IS (1965, d. Aldo Tambellini)**

January 11–12 ..... Anthology Film Archives—New York, NY

February 9, 20 ..... British Film Institute—London, UK

April 9 ..... Museum of the Moving Image—Queens, NY

**BLACK PLUS X (1966, d. Aldo Tambellini)**

January 11–12 ..... Anthology Film Archives—New York, NY

August 5 ..... Media City—Ontario, Canada

**BLACK TRIP #1 (1965, d. Aldo Tambellini)**

January 11–12 ..... Anthology Film Archives—New York, NY

**BLACK TRIP #2 (1969, d. Aldo Tambellini)**

January 11–12 ..... Anthology Film Archives—New York, NY

**BLACK TV (1968, d. Aldo Tambellini)**

January 11–12 ..... Anthology Film Archives—New York, NY

March 11 ..... ZKM Center for Art and Media—Karlsruhe, Germany

**BLACKOUT (1966, d. Aldo Tambellini)**

January 11–12 ..... Anthology Film Archives—New York, NY

**BODY COLLAGE (1967, d. Carolee Schneemann)**

July 1–9 ..... SESC Santos—São Paulo, Brazil

October 22–December 31 ..... MoMA PS1—New York, NY

**BUTTERFLY (1967, dirs. Shirley Clarke and Wendy Clarke)**

February 9, 20 ..... British Film Institute—London, UK

April 9 ..... Museum of the Moving Image—Queens, NY

**COSMIC RAY (1961, d. Bruce Conner)**

February 20 ..... BFI Southbank—London, UK

June 15 ..... Anthology Film Archives—New York, NY

**THE DOCTOR'S DREAM (1978, d. Ken Jacobs)**

November 21 ..... State University of New York—Binghamton, NY

**FILM (1965, dirs. Alan Schneider and Samuel Beckett)**

March 16 ..... Egyptian Theatre—Los Angeles, CA

**FILM IN WHICH THERE APPEAR SPROCKET HOLES, EDGE LETTERING, DIRT PARTICLES, ETC. (1966, d. Owen Land)**

October 28 ..... Anthology Film Archives—New York, NY

**A FILM OF THEIR 1973 SPRING TOUR COMMISSIONED BY CHRISTIAN WORLD LIBERATION FRONT OF BERKELEY, CA (1974, d. Owen Land)**

February 25 ..... Wexner Center for the Arts—Columbus, OH

October 28 ..... Anthology Film Archives—New York, NY

**ILLINOIS CENTRAL TRANSPOSED (1968, d. Carolee Schneemann)**

October 22–December 31 ..... MoMA PS1—New York, NY

**INSTITUTIONAL QUALITY (1969, d. Owen Land)**

October 28 ..... Anthology Film Archives—New York, NY

**MEAT JOY (1964, d. Carolee Schneemann)**

January 1–March 26 ..... Stiftung Haus der Kunst—Munich, Germany

January 13–15 ..... Anthology Film Archives—New York, NY

April 5 ..... University of Chicago—Chicago, IL

July 1–9 ..... SESC Santos—São Paulo, Brazil

July 16 ..... Syros International Film Festival—Athens, Greece

**MELODIC INVERSION (1958, d. Ian Hugo)**

October 3 ..... Anthology Film Archives—New York, NY

**MOONBLACK (1969, d. Aldo Tambellini)**

January 11–12 ..... Anthology Film Archives—New York, NY

**NIGHT OF THE BOMB (1962, dirs. George Kuchar and Mike Kuchar)**

September 20 ..... BAMPFA—Berkeley, CA

October 27 ..... Anthology Film Archives—New York, NY

**PREFACES (1981, d. Abigail Child)**

February 9, 20 ..... British Film Institute—London, UK

April 9 ..... Museum of the Moving Image—Queens, NY

## NATIONAL FILM PRESERVATION FOUNDATION (cont.)

<b>PSYCHOSYNTHESIS (1983, d. Barbara Hammer)</b>	
October 9 .....	New York Film Festival—New York, NY
<b>RAT TRAP (1985, dirs. Tommy Turner and Tessa Hughes-Freeland)</b>	
June 30 .....	Anthology Film Archives—New York, NY
<b>RAUMLICHTKUNST (1926–29, d. Oskar Fischinger)</b>	
January 1–February 5 .....	Whitney Museum of American Art—New York, NY
April 8–September 20 .....	Govett–Brewster Art Gallery—New Plymouth, New Zealand
<b>REPORT (1963–67, d. Bruce Conner)</b>	
June 15 .....	Anthology Film Archives—New York, NY
<b>SIMONLAND (1984, dirs. Tommy Turner and Richard Kern)</b>	
June 30 .....	Anthology Film Archives—New York, NY
<b>THE SLASHER (1958, dirs. George Kuchar and Mike Kuchar)</b>	
October 27 .....	Anthology Film Archives—New York, NY
<b>SNOWS (1967, d. Carolee Schneemann)</b>	
October 27–December 31 .....	MoMA PS1—New York, NY
<b>SONGDELAY (1973, d. Joan Jonas)</b>	
September 20, 24 .....	Anthology Film Archives—New York, NY
<b>SUNBLACK (1968, d. Aldo Tambellini)</b>	
January 11–12 .....	Anthology Film Archives—New York, NY
<b>WATER LIGHT/WATER NEEDLE (1966, d. Carolee Schneemann)</b>	
October 27–December 31 .....	MoMA PS1—New York, NY
<b>WIND (1968, d. Joan Jonas)</b>	
September 20, 24 .....	Anthology Film Archives—New York, NY
<b>WOMEN I LOVE (1983, d. Barbara Hammer)</b>	
October 9 .....	New York Film Festival—New York, NY

## UCLA FILM & TELEVISION ARCHIVE

<b>AMERICA, AMERICA (1963, d. Elia Kazan)</b>	
January 21 .....	BFI Southbank—London, UK
April 2 .....	Museum of the Moving Image—Queens, NY
April 6 .....	TCM Classic Film Festival—Hollywood, CA
July 19 .....	EYE Film Institute—Amsterdam, Netherlands
<b>THE BIG COMBO (1955, d. Joseph H. Lewis)</b>	
July 6 .....	Seoul Art Cinema—Seoul, South Korea
December 7 .....	Museum of Modern Art—New York, NY
<b>THE BIGAMIST (1953, d. Ida Lupino)</b>	
February 6 .....	Alamo Drafthouse Cinema—Littleton, CO
September 2 .....	Toronto International Film Festival—Toronto, Canada
<b>THE BREAKING POINT (1950, d. Michael Curtiz)</b>	
February 15 .....	BFI Southbank—London, UK
September 19 .....	Stanford Theatre—Palo Alto, CA
December 7 .....	Egyptian Theatre—Los Angeles, CA
<b>CAUGHT (1949, d. Max Ophüls)</b>	
January 9 .....	BFI Southbank—London, UK
December 2 .....	Cinémathèque Française—Paris, France
<b>THE CHASE (1946, d. Arthur D. Ripley)</b>	
February 24 .....	BFI Southbank—London, UK
May 14 .....	Arthur Lyons Film Noir Festival—Palm Springs, CA
July 14 .....	EYE Film Institute—Amsterdam, Netherlands
<b>CLOAK AND DAGGER (1946, d. Fritz Lang)</b>	
October 28 .....	Bucknell University—Lewisburg, PA
<b>COME BACK TO THE FIVE &amp; DIME, JIMMY DEAN, JIMMY DEAN (1982, d. Robert Altman)</b>	
September 23 .....	Egyptian Theatre—Los Angeles, CA
<b>THE DARK MIRROR (1946, d. Robert Siodmak)</b>	
April 8 .....	BAMcinémathèque—Brooklyn, NY
July 6 .....	Seoul Art Cinema—Seoul, South Korea
<b>ETERNAL LOVE (1929, d. Ernst Lubitsch)</b>	
February 5 .....	Stanford Theatre—Palo Alto, CA
April 15 .....	Cinematheca Portuguesa—Lisbon, Portugal
June 5 .....	Film Forum—New York, NY
July 30 .....	Harvard Film Archive—Cambridge, MA
<b>A FACE IN THE CROWD (1957, d. Elia Kazan)</b>	
September 21 .....	Egyptian Theatre—Los Angeles, CA

<b>FACES (1968, d. John Cassavetes)</b>	
April 23 .....	BAMPFA—Berkeley, CA
<b>FAIR WIND TO JAVA (1953, d. Joseph Kane)</b>	
February 12 .....	BFI Southbank—London, UK
<b>FORCE OF EVIL (1948, d. Abraham Polonsky)</b>	
February 20.....	BFI Southbank—London, UK
April 5.....	National Film and Sound Archive—Canberra, Australia
July 1.....	EYE Film Institute—Amsterdam, Netherlands
<b>HE WALKED BY NIGHT (1948, dirs. Alfred Werker and Anthony Mann)</b>	
March 10.....	UCLA's Festival of Preservation—Los Angeles, CA
July 18, 23.....	Maine International Film Festival—Waterville, ME
November 1.....	Gene Siskel Film Center—Chicago, IL
<b>HER SISTER'S SECRET (1946, d. Edgar G. Ulmer)</b>	
January 11.....	Emory University—Atlanta, GA
<b>JOURNEY INTO LIGHT (1951, d. Stuart Heisler)</b>	
February 1.....	BFI Southbank—London, UK
April 2.....	Museum of the Moving Image—Queens, NY
<b>LETTER FROM AN UNKNOWN WOMAN (1948, d. Max Ophüls)</b>	
June 8.....	UCLA Melnitz Movies—Los Angeles, CA
December 1.....	Metrograph—New York, NY
December 16.....	Film Society of Lincoln Center—New York, NY
<b>THE LONG VOYAGE HOME (1940, d. John Ford)</b>	
January 25.....	Emory University—Atlanta, GA
<b>MY BEST GIRL (1927, d. Sam Taylor)</b>	
January 25.....	Emory University—Atlanta, GA
<b>THE NIGHT OF THE HUNTER (1955, d. Charles Laughton)</b>	
April 29.....	Zeughauskino—Berlin, Germany
May 24.....	Melbourne Cinémathèque—Melbourne, Australia
<b>PARAMOUNT ON PARADE (1930)</b>	
March 27.....	Cinémathèque Française—Paris, France
April 13.....	Cinematca Portuguesa—Lisbon, Portugal
<b>PATHS OF GLORY (1957, d. Stanley Kubrick)</b>	
February 5.....	Museum of Fine Arts, Boston—Boston, MA
July 22–23.....	IndieBo—Bogotá, Colombia
September 28.....	George Eastman Museum—Rochester, NY
<b>PURSUED (1947, d. Raoul Walsh)</b>	
May 24.....	Melbourne Cinémathèque—Melbourne, Australia
August 24.....	Stanford Theatre—Palo Alto, CA
September 30.....	New York Film Festival—New York, NY
<b>RABBIT'S MOON (1950–70, d. Kenneth Anger)</b>	
February 9.....	BFI Southbank—London, UK
April 9.....	Museum of the Moving Image—Queens, NY
<b>THE RED PONY (1949, d. Lewis Milestone)</b>	
September 17.....	Film Forum—New York, NY
<b>THE RED SHOES (1948, dirs. Michael Powell and Emeric Pressburger)</b>	
January 4.....	BFI Southbank—London, UK
April 2, 9.....	Museum of the Moving Image—Queens, NY
September 14.....	California State University—Northridge, CA
September 22.....	Egyptian Theatre—Los Angeles, CA
October 1.....	Aero Theatre—Santa Monica, CA
<b>RUTHLESS (1948, d. Edgar G. Ulmer)</b>	
October 21.....	Museum of Modern Art—New York, NY
November 17.....	Anthology Film Archives—New York, NY
<b>SCORPIO RISING (1963, d. Kenneth Anger)</b>	
March 8.....	Metrograph—New York, NY
<b>SECRET BEYOND THE DOOR (1947, d. Fritz Lang)</b>	
October 3.....	Bucknell University—Lewisburg, PA
<b>SEVEN MEN FROM NOW (1956, d. Budd Boetticher)</b>	
June 11.....	Metrograph—New York, NY
<b>SHADOWS (1959, d. John Cassavetes)</b>	
February 11.....	BFI Southbank—London, UK
April 22, May 7.....	BAMPFA—Berkeley, CA
<b>SHOCK CORRIDOR (1963, d. Samuel Fuller)</b>	
July 14.....	EYE Film Institute—Amsterdam, Netherlands
November 5.....	Metrograph—New York, NY

**UCLA FILM & TELEVISION ARCHIVE (cont.)****SONS OF THE DESERT (1933, d. William A. Seiter)**

March 18 ..... UCLA's Festival of Preservation—Los Angeles, CA  
 June 20 ..... Il Cinema Ritrovato—Bologna, Italy  
 November 24 ..... Austin Film Society—Austin, TX

**SUNDAY (1961, d. Daniel Drasin)**

June 25 ..... Il Cinema Ritrovato—Bologna, Italy

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

January 23 ..... The Cinematheque—Vancouver, British Columbia

**TRAMP STRATEGY (1911, d. Alice Guy Blaché)**

January 12 ..... BFI Southbank—London, UK  
 March 4 ..... UCLA's Festival of Preservation—Los Angeles, CA  
 September 15 ..... Metrograph—New York, NY  
 November 24 ..... Austin Film Society—Austin, TX

**TROUBLE IN PARADISE (1932, d. Ernst Lubitsch)**

March 3 ..... UCLA's Festival of Preservation—Los Angeles, CA  
 June 24 ..... Il Cinema Ritrovato—Bologna, Italy  
 July 21–22 ..... Maine International Film Festival—Waterville, ME  
 September 15 ..... Metrograph—New York, NY  
 October 7 ..... Gene Siskel Film Center—Chicago, IL  
 November 17 ..... Austin Film Society—Austin, TX  
 December 29 ..... Arsenal—Berlin, Germany

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

February 24 ..... Billy Wilder Theater—Los Angeles, CA  
 April 5 ..... Alamo Drafthouse Cinema—San Francisco, CA  
 April 13 ..... Metrograph—New York, NY  
 May 2 ..... The Belcourt Theatre—Nashville, TN  
 May 7 ..... Cinema Lumière—Bologna, Italy  
 May 20 ..... Irish Film Institute—Dublin, Ireland  
 May 25 ..... McNay Art Museum—San Antonio, TX  
 July 29 ..... Glenstone Museum—Potomac, MD  
 September 16 ..... Documenta 14—Kassel, Germany  
 November 9 ..... Cali International Film Festival—Cali, Colombia  
 November 11 ..... St. Louis International Film Festival—St. Louis, MO

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

July 18–21 ..... IndieBo—Bogotá, Colombia

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

March 15 ..... California Institute of the Arts—Santa Clarita, CA  
 April 30, May 3 ..... BAMPFA—Berkeley, CA

**SPECIAL PROJECTS****L'ATALANTE (1934, d. Jean Vigo)**

May 22 ..... Cannes Film Festival—Cannes, France  
 June 24 ..... Il Cinema Ritrovato—Bologna, Italy  
 September 1 ..... Cinémathèque Française—Paris, France  
 October 3 ..... New York Film Festival—New York, NY

**BEAT THE DEVIL (1953, d. John Huston)**

February 17–23 ..... Film Forum—New York, NY  
 April 7 ..... TCM Classic Film Festival—Hollywood, CA  
 June 30 ..... Billy Wilder Theater—Los Angeles, CA  
 December 16 ..... Film Forum—New York, NY

**BLACK PANTHERS (1968, d. Agnès Varda)**

May 31–June 13 ..... BAM Rose Cinemas—Brooklyn, NY

**CHIKAMATSU MONOGATARI (1954, d. Kenji Mizoguchi)**

September 4–5 ..... Venice Film Festival—Venice, Italy  
 October 5 ..... New York Film Festival—New York, NY

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

September 23 ..... Egyptian Theatre—Los Angeles, CA

**HER MAN (1930, d. Tay Garnett)**

February 8, 25 ..... BFI Southbank—London, UK

**LIONS LOVE (1969, d. Agnès Varda)**

May 31–June 13 ..... BAM Rose Cinemas—Brooklyn, NY

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

August 5–6 ..... The Belcourt Theatre—Nashville, TN

**MUR MURS (1981, d. Agnès Varda)**

May 31–June 13 ..... BAM Rose Cinemas—Brooklyn, NY

**ONE-EYED JACKS (1961, d. Marlon Brando)**

January 7–8.....Astor Theater—Melbourne, Australia  
 February 2.....Jacob Burns Film Center—Pleasantville, NY  
 February 17–25.....BAMPFA—Berkeley, CA  
 March 4.....Toute la Memoire du Monde—Paris, France  
 July 20, 22, 23.....IndieBo—Bogotá, Colombia

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

July 22–23.....IndieBo—Bogotá, Colombia

**SANSHÔ DAYÛ (1954, d. Kenji Mizoguchi)**

September 5–6.....Venice Film Festival—Venice, Italy  
 October 8.....New York Film Festival—New York, NY  
 November 10, 13.....The Classics—Bogotá, Colombia

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

December 10.....Museum of the Moving Image—Queens, NY

**UGETSU (1953, d. Kenji Mizoguchi)**

March 3–9.....Film Forum—New York, NY  
 March 30–April 2.....Art Corporation—Minsk, Belarus  
 May 19.....NW Film Center—Portland, OR  
 June 30–July 8.....Karlovy Vary International Film Festival—Karlovy Vary,  
 Czech Republic  
 July 14, 17.....Maine International Film Festival—Waterville, ME  
 August 15.....EYE Film Institute—Amsterdam, Netherlands

**UNCLE YANCO (1967, d. Agnès Varda)**

May 31–June 13.....BAM Rose Cinemas—Brooklyn, NY

**LA VÉRITÉ (1960, d. Henri-Georges Clouzot)**

June 26–27.....Il Cinema Ritrovato—Bologna, Italy  
 October 13, 15.....BFI London Film Festival—London, UK

**WORLD CINEMA PROJECT****AL MOMIA (1969, d. Shadi Abdel Salam)**

January 14.....BFI Southbank—London, UK  
 March 31.....Films from the South Festival—Oslo, Norway  
 April 1.....Museum of the Moving Image—Queens, NY  
 June 10.....Detroit Institutue of Arts—Detroit, MI  
 August 2.....Locarno Festival—Locarno, Switzerland  
 August 20.....EYE Film Institute—Amsterdam, Netherlands  
 October 25.....University of Michigan—Ann Arbor, MI  
 October 28.....Canadian Film Institute—Ottawa, Canada  
 November 1.....Africa in Motion Film Festival—Glasgow, UK

**ALYAM ALYAM (1978, d. Ahmed El-Maanouni)**

February 9.....Arsenal—Berlin, Germany  
 February 21.....Spazio 2001—Cagliari, Italy  
 April 13.....Cimatheque—Cairo, Egypt  
 November 4.....Canadian Film Institute—Ottawa, Canada

**BLACK GIRL [LA NOIRE DE...] (1966, d. Ousmane Sembène)**

February 4.....Swedish Film Institute—Stockholm, Sweden  
 February 14.....Spazio 2001—Cagliari, Italy  
 April 8.....Billy Wilder Theater—Los Angeles, CA  
 May 15.....Auckland Film Society—Auckland, New Zealand  
 May 16.....Pupille—Frankfurt am Main, Germany  
 May 20.....Redlands Performing Arts Centre—Cleveland, Australia  
 May 22.....Hamilton Film Society—Hamilton, New Zealand  
 May 29.....Wellington Film Society—Wellington, New Zealand  
 June 8.....Nelson Film Society—Nelson, New Zealand  
 August 17.....Rialto—Amsterdam, Netherlands  
 October 15.....SOS Racismo—Porto, Portugal  
 October 28.....Canadian Film Institute—Ottawa, Canada  
 October 28.....Wee Kim Wee School of Communication and Information—  
 Singapore  
 November 3.....Janela Internacional de Cinema do Recife—  
 Pernambuco, Brazil

**BOROM SARRET (1963, d. Ousmane Sembène)**

February 25.....FESPACO—Ouagadougou, Burkina Faso  
 May 15.....Auckland Film Society—Auckland, New Zealand  
 May 22.....Hamilton Film Society—Hamilton, New Zealand  
 May 29.....Wellington Film Society—Wellington, New Zealand  
 June 8.....Nelson Film Society—Nelson, New Zealand  
 August 17.....Rialto—Amsterdam, Netherlands  
 October 28.....Canadian Film Institute—Ottawa, Canada  
 October 28.....Wee Kim Wee School of Communication and Information—  
 Singapore  
 November 8.....Cinémathèque Tunisienne—La Marsa, Tunisia

## WORLD CINEMA PROJECT (cont.)

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

January 29.....	Swedish Film Institute—Stockholm, Sweden
February 7.....	Palacio das Artes—Belo Horizonte, Brazil
March 20.....	Curzon Cinemas—London, UK
April 2, 9.....	Museum of the Moving Image—Queens, NY
April 16.....	Kino Gesellschaft Köln—Cologne, Germany
July 25.....	Katowice Miasto Ogrodów—Katowice, Poland
September 10.....	EYE Film Institute—Amsterdam, Netherlands
October 21.....	Barbican Centre—London, UK
November 11.....	Arsenal—Berlin, Germany
December 8.....	International Film Festival of Kerala—Thiruvananthapuram, India

**DOS MONJES [TWO MONKS] (1934, d. Juan Bustillo Oro)**

June 28.....	Il Cinema Ritrovato—Bologna, Italy
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**DOWNPOUR [RAGBAR] (1972, d. Bahram Beyzaie)**

March 14.....	Amherst Theatre—Buffalo, NY
April 23.....	WUD Film Committee—Madison, WI
July 11.....	Cinema Zuid—Antwerpen, Belgium
November 13.....	Swedish Film Institute—Stockholm, Sweden
December 8.....	International Film Festival of Kerala—Thiruvananthapuram, India

**DRY SUMMER [SUSUZ YAZ] (1964, d. Metin Erksan)**

November 2.....	Thessaloniki International Film Festival—Thessaloniki, Greece
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**THE ELOQUENT PEASANT [SHAKAVI EL FLASH EL FASI] (1969, d. Shadi Abdel Salam)**

April 1.....	Arab Film Festival—Berlin, Germany
November 8.....	Cinémathèque Tunisienne—La Marsa, Tunisia

**THE HOUSEMAID [HANYO] (1960, d. Kim Ki-Young)**

October 24.....	Vancouver International Film Centre—Vancouver, Canada
November 12.....	Korean Cultural Center—Warsaw, Poland
December 17.....	Film Society of Lincoln Center—New York, NY

**INSIANG (1976, d. Lino Brocka)**

July 4.....	EYE Film Institute—Amsterdam, Netherlands
December 21.....	Spazio 2001—Cagliari, Italy

**KALPANA (1948, d. Uday Shankar)**

April 7.....	Sonoma State University—Rohnert Park, CA
May 6.....	BAMPFA—Berkeley, CA
December 2.....	Experimenta India—Bangalore, India

**LAW OF THE BORDER [HUDUTLARIN KANUNU] (1966, d. Lüfti Ö. Akad)**

April 4.....	Map of Creation Associazione Culturale—Florence, Italy
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**LIMITE (1931, d. Mário Peixoto)**

November 10.....	Estudios de Grabación Takeshima—Cali, Columbia
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**LUCÍA (1968, d. Humberto Solás)**

May 26.....	Cannes Film Festival—Cannes, France
June 29.....	Il Cinema Ritrovato—Bologna, Italy
October 12.....	New York Film Festival—New York, NY
October 13.....	BFI London Film Festival—London, UK
December 1.....	Close-Up Film Centre—London, UK

**MANILA IN THE CLAWS OF LIGHT [MAYNILA SA MGA KUKO NG LIWANAG] (1975, d. Lino Brocka)**

February 2–15.....	Norwegian Film Institute—Oslo, Norway
March 30.....	Coinor Universita' Degli Studi di Napoli Federico II—Naples, Italy
December 21.....	Spazio 2001—Cagliari, Italy

**MEMORIES OF UNDERDEVELOPMENT [MEMORIAS DEL SUBDESARROLLO] (1968, d. Tomás Gutiérrez Alea)**

February 24.....	Wexner Center for the Arts—Columbus, OH
February 28.....	The Getty Research Institute—Los Angeles, CA
March 10.....	UW Cinematheque—Madison, WI
March 10.....	Brown University—Providence, RI
March 17.....	Laboral Cinemateca—Gijon, Spain
May 28.....	EYE Film Institute—Amsterdam, Netherlands
June 9.....	Detroit Institute of Arts—Detroit, MI
October 11.....	Film Heritage Foundation—Mumbai, India
October 12.....	State University of New York—Buffalo, NY
November 14.....	Coinor Universita' Degli Studi di Napoli Federico II—Naples, Italy
December 12.....	Barbican Centre—London, UK

**MYSTERIOUS OBJECT AT NOON [DOKFAH NAI MEU MAAN] (2000, d. Apichatpong Weersethakul)**

January 14.....	French Institute Of Cambodia—Phnom Penh, Cambodia
March 1.....	Festival Internacional de Cine de Cartagena de Indias— Cartagena, Colombia
March 26.....	Museum of the Moving Image—Queens, NY
June 7.....	Grafo Audiovisual—Curitiba, Brazil
July 22.....	Garage Museum of Contemporary Art—Moscow, Russia
September 25.....	EYE Film Institute—Amsterdam, Netherlands
October 17.....	FESTIFREAK—La Plata, Argentina

**REDES (1936, dirs. Fred Zinnemann and Emilio Gómez Muriel)**

May 10.....	Melbourne Cinémathèque—Melbourne, Australia
June 27.....	TPR Cinema Tuesdays—San Antonio, TX

**REVENGE [MEST] (1989, d. Ermek Shinarbaev)**

February 3.....	BFI Southbank—London, UK
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**A RIVER CALLED TITAS [TITAS EKI NADIR NAAM] (1973, d. Ritwik Ghatak)**

May 10.....	Melbourne Cinémathèque—Melbourne, Australia
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**SOLEIL Ô (1970, d. Med Hondo)**

May 22.....	Cannes Film Festival—Cannes, France
June 25.....	Il Cinema Ritrovato—Bologna, Italy
August 25.....	Arsenal—Berlin, Germany
October 12.....	BFI London Film Festival—London, UK
October 12.....	Mumbai Film Festival—Mumbai, India
October 20.....	Cinema Lumière—Bologna, Italy
October 29.....	Canadian Film Institute—Ottawa, Canada
October 29.....	Africa in Motion Film Festival—Glasgow, UK
November 12.....	Lumières d'Afrique—Besançon, France
November 12.....	Afrika Eye—Bristol, UK
November 30.....	Fondazione Sistema Toscana—Florence, Italy
December 7.....	Independent Cinema Office—London, UK
December 8.....	International Film Festival of Kerala—Thiruvananthapuram, India

**TAIPEI STORY [QING MEI ZHU MA] (1985, d. Edward Yang)**

June 1.....	Cinema Lumière—Bologna, Italy
June 7.....	Grafo Audiovisual—Curitiba, Brazil
August 1.....	Instituto Moreira Salles—São Paulo, Brazil
October 20.....	Norwegian Film Institute—Oslo, Norway

**TOUKI BOUKI (1973, d. Djibril Diop Mambéty)**

February 25.....	UW Milwaukee—Milwaukee, WI
May 14.....	Maryland Film Festival—Baltimore, MD
June 30.....	Bar Oussou—Melbourne, Australia
October 26.....	Afrika Eye—Bristol, UK
November 5.....	Canadian Film Institute—Ottawa, Canada
November 7.....	Anthology Film Archives—New York, NY
November 11.....	Africa in Motion Film Festival—Glasgow, UK
December 10.....	Film Society of Lincoln Center—New York, NY

**TRANCES [EL HAL] (1981, d. Ahmed El Maanouni)**

February 12.....	BFI Southbank—London UK
April 14.....	Cimatheque—Cairo, Egypt
July 16.....	EYE Film Institute—Amsterdam, Netherlands
October 29.....	Africa in Motion Film Festival—Glasgow, UK
November 3.....	Watch Africa—Cardiff, UK
November 30.....	Close-Up Film Centre—London, UK

**TWO GIRLS IN THE STREET [KÉT LÁNY AZ UTCÁN] (1939, d. André De Toth)**

April 29.....	Egyptian Theatre—Los Angeles, CA
November 11.....	Magyar Nemzeti Filmalap—Budapest, Hungary

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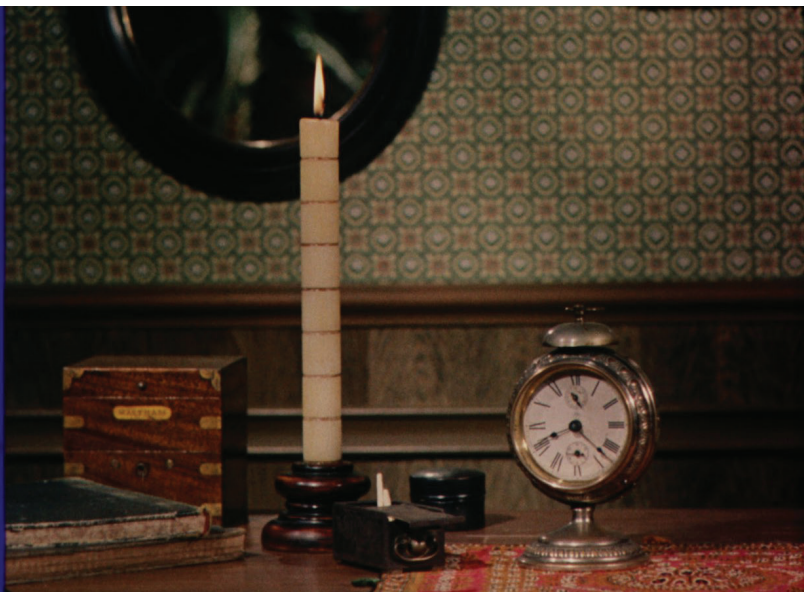
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