



2020 ANNUAL REPORT
THE FILM FOUNDATION

30 YEARS OF FILM PRESERVATION

OVERVIEW

The Film Foundation has worked over the past 30 years to preserve and restore nearly 900 films from every genre, era, and region; sharing these cinematic treasures with audiences around the world. The Film Foundation believes it is vital to educate young people about the language of cinema and instill in them the importance of saving these films for future generations. Through TFF's innovative interdisciplinary curriculum, *The Story of Movies*, over 10 million US students are learning visual literacy. The foundation's restoration, education, and exhibition programs are only possible due to the dedication of its illustrious board and generous supporters. As we mark our 30th Anniversary, we are ever more committed to saving our collective film heritage.



PRESERVATION AND RESTORATION

Through The Film Foundation's partnerships with archives and studios 26 films were restored in 2020, including: **THE MISFITS** (1961), John Huston's classic starring Marilyn Monroe, Clark Gable, and Montgomery Clift, based on a screenplay by Arthur Miller; **LA STRADA** (1954), Federico Fellini's masterpiece starring Giulietta Masina and Anthony Quinn; **MYSTERY OF THE WAX MUSEUM** (1933, d. Michael Curtiz), restored to its two-color Technicolor glory; and **GUNS OF THE TREES** (1961), the first feature made by the groundbreaking filmmaker Jonas Mekas.

WORLD CINEMA PROJECT

The Film Foundation's World Cinema Project has restored 43 films from 25 countries to date. The projects completed in 2020 were: **CHESS OF THE WIND** (Iran, 1976, d. Mohammad Reza Aslani), **XIAO WU** (China, 1997, d. Jia Zhang-ke), and **CONTRAS' CITY** (Senegal, 1968, d. Djibril Diop Mambéty), the latter restored as part of the WCP's African Film Heritage Project.

LEFT TO RIGHT: MYSTERY OF THE WAX MUSEUM (1933, d. Michael Curtiz) | XIAO WU (China, 1997, d. Jia Zhang-ke) | IL BIDONE (1955, d. Federico Fellini) | CHESS OF THE WIND (Iran, 1976, d. Mohammad Reza Aslani) | DIRTY GERTIE FROM HARLEM U.S.A. (1946, d. Spencer Williams)

FRONT COVER: LA STRADA (1954, d. Federico Fellini)

BACK COVER: CONTRAS' CITY (Senegal, 1968, d. Djibril Diop Mambéty) | THE MISFITS (1961, d. John Huston) | XIAO WU (China, 1997, d. Jia Zhang-ke)

EXHIBITION

2020 presented unprecedented challenges for festivals and movie theaters around the world. In adapting to these circumstances, exhibitors found new ways to bring classic films to audiences. Despite the difficulties, there were still over 425 screenings of TFF-supported restorations, presented virtually and in-person by museums, archives, festivals, repertory theaters, and universities. TFF also worked with its partners to bring restored films to a wider audience. In October, Turner Classic Movies presented 25 TFF-supported restorations over the course of five nights. And in November, the Criterion Channel launched "30 Years of The Film Foundation," a year-long series of 30 restored films, rotating every few months and which will be available through the end of 2021.

EDUCATION

In 2020, The Film Foundation continued developing its latest *Story of Movies* curriculum, "Portraits of America: Democracy on Film." Two modules, "The American Woman" and "Politicians and Demagogues," were completed and distributed to teachers through storyofmovies.org, free of charge as always, making a total of five POA modules available, with the final three units to be released in 2021. In partnership with the American Federation of Teachers (AFT), TFF launched seven individual lessons on AFT's "Share My Lesson" website, expanding the program's reach and becoming one of the most used resources on the website.

FOUNDER AND CHAIR
Martin Scorsese

BOARD OF DIRECTORS
Woody Allen
Paul Thomas Anderson
Wes Anderson
Kathryn Bigelow
Francis Ford Coppola
Sofia Coppola
Guillermo del Toro
Clint Eastwood
Joanna Hogg
Peter Jackson
Barry Jenkins
Ang Lee
Spike Lee
George Lucas
Christopher Nolan
Alexander Payne
Lynne Ramsay
Robert Redford
Steven Spielberg

PRESIDENT
Thomas Schlamme

SECRETARY-TREASURER
Betty Thomas

EXECUTIVE DIRECTOR
Margaret Bodde

MANAGING DIRECTOR
Jennifer Ahn

FOUNDING DIRECTOR
Raffaele Donato

ARCHIVISTS ADVISORY COUNCIL
Robert Rosen, Chair
Academy Film Archive
Anthology Film Archives
BFI National Archive
Cineteca di Bologna
George Eastman Museum
Library of Congress
Museum of Modern Art
National Film Preservation Foundation
UCLA Film & Television Archive

ARTISTS RIGHTS ADVISORY COUNCIL
Elliot Silverstein, Chair



FILM PRESERVATION & RESTORATION



THE MISFITS

1961 | d. John Huston

*Restored by the Academy Film Archive and
The Film Foundation.*

*Restoration funding provided by the Hobson/
Lucas Family Foundation.*

Starring Marilyn Monroe, Montgomery Clift, and Clark Gable and with a script by Arthur Miller, *THE MISFITS*, surprisingly, upon release was not well-received and only in later years has it become a Hollywood classic. *THE MISFITS* takes viewers to the deserts of Nevada as Roslyn (Monroe) travels there to get a quick divorce from her husband. She is soon introduced to Gay Langland (Gable), an aging cowboy, and his fellow horsemen, Guido and Perce Howland (Clift). The three men have concocted a scheme to capture a herd of wild mustangs, intending to sell them to a packing company for dog food. Roslyn decides to accompany them on a horse-hunting expedition, but she is horrified by the blatant acts of animal cruelty. Her distress forces the men to evaluate their own behavior and motivations.

The 4K restoration of *THE MISFITS* was completed using the original 35mm picture negative, a 35mm optical track positive, and a 35mm composite fine-grain supplied by MGM. During the restoration process it was discovered that a number of scenes, shot day-for-night, had been timed for full daylight in previous DVD releases and 1990's era 35mm prints. No 35mm prints made at the time of release could be located, but two vintage 16mm prints deposited at the Academy Film Archive showed the scenes as timed for night and were used as reference. These scenes were corrected in this digital restoration. DCPs and 35mm prints have been created for exhibition.

THE MISFITS had its world restoration premiere at Il Cinema Ritrovato.

ROBERT KENNEDY REMEMBERED

1968 | d. Charles Guggenheim



*Restored by the Academy Film Archive and
The Film Foundation.*

*Restoration funding provided by the Hobson/
Lucas Family Foundation.*

Charles Guggenheim and Robert Kennedy met in 1964 when Guggenheim was hired to make a short biographical documentary for Kennedy's Senatorial campaign. Believed to be part of the reason Kennedy won his bid for Senator, the two teamed up once again in March 1968 after Kennedy announced his candidacy for President. Guggenheim immediately began producing material, and after only five weeks, he and his staff had created 120 spots for television and six half-hour films. The campaign came to a shocking end when Kennedy was assassinated in June 1968. In the wake of this tragedy, the Kennedy family commissioned Guggenheim to create a memorial film. Using the extensive footage and research he already had, Guggenheim put together the tribute, ROBERT KENNEDY REMEMBERED. Depicting Kennedy at his best, the result is a loving eulogy and compelling reflection on the spirit, quality, and commitment he brought to his life and work. Shown simultaneously on all television networks and at the Democratic National Convention in August 1968, the film deeply moved the audience, bringing the DNC to a standstill.

The primary sources for this digital restoration were a 16mm dupe negative and an original ¼" magnetic track. Picture scanning and restoration was completed by Roundabout Entertainment, audio capture was done by Endpoint Audio, and audio restoration was completed by Audio Mechanics.

ROBERT KENNEDY REMEMBERED had its world restoration premiere as part of the Montclair Film Festival.



*Restored by Anthology Film Archives and
The Film Foundation.*

*Restoration funding provided by the
Hobson/Lucas Family Foundation.*

GUNS OF THE TREES

1961 | d. Jonas Mekas

GUNS OF THE TREES is visionary experimental director Jonas Mekas' debut feature film and the only drama he ever made. Shot in and around New York City, the film is made up of disconnected scenes weaving between past and present. During the scenes set in the past, two couples are introduced—Barbara and Gregory and their friends Argus and Ben. It is in the present that the audience discovers that Barbara has committed suicide, and her husband and friends are left trying to understand her death, to which Mekas provides no easy answers. Made during a time when the atomic bomb was an ever-present threat, both the characters and the overall tone of the film convey a sense of doom and dread. The title refers to a poem by Stuart Perkoff that Mekas felt expressed how many people felt in the 1960s—that everything was against them, so much so that even the trees in the parks and streets seemed to be like guns pointing at their very existence.

The photochemical restoration of GUNS OF THE TREES utilized the best surviving material, the 35mm B&W cut original negative and the original optical track negative. A new 35mm fine grain master and dupe negative were created at Colorlab and the audio restoration was done at Audio Mechanics. Once the audio restoration was completed, a 35mm fullcoat magnetic track and 35mm optical track negative were made. The new optical track negative was sent to Colorlab to finish the project by making 35mm composite release prints for exhibition.

GUNS OF THE TREES had its world restoration premiere at Anthology Film Archives.

ACCATTONE

1961 | d. Pier Paolo Pasolini

ACCATTONE, Pier Paolo Pasolini's directorial debut, follows the story of Vittorio, nicknamed Accattone, a doomed man with a tragic destiny. Vittorio is a pimp, and though he lacks the will and cynicism to perform the job to its full extent, Pasolini never idealizes him and keeps intact all of his harsh and irreconcilable contradictions. He is a lost man without any clear path. After Vittorio loses his main source of income, a woman named Maddalena, he must decide what to do with his life. Unsuccessful at trying to find legal work, he is left with no other option but to return to the streets. Shot in beautiful, high-contrast black and white by cinematographer Tonino Delli Colli, the film's gloomy camera work fits the mood, as the main character marches ever closer to his inevitable demise.

Restored by Cineteca di Bologna and The Film Foundation in collaboration with Compass Film at L'Immagine Ritrovata laboratory.

Funding provided by the Hobson/Lucas Family Foundation.

The 4K restoration of ACCATTONE was made from the original camera and sound negatives provided by StudioCine in Rome. The final grading was supervised by cinematographer Luca Bigazzi. A 35mm print was also struck to preserve and represent the photochemical state of the original camera and sound negatives. Portions of the original sound negative were damaged due to advanced vinegar syndrome, most evident in the first half of Reel 7, causing a buzzing noise in the background. In this same section, severe shrinkage, both vertical and horizontal, as well as warping and buckling did not allow for adequate print stabilization, resulting in a continuous hissing sound and the partial loss of synchronization of the soundtrack.

ACCATTONE had its world restoration premiere at Il Cinema Ritrovato.



I CENTO CAVALIERI [100 HORSEMEN]

1964 | d. Vittorio Cottafavi

Around the year 1000, a town in Castile is occupied by a group of Arab warriors who take advantage of a truce between the Moors and the Christian army. At first they pretend to be peaceful, but their true intentions become clear when they kill the alcalde. Many of the city's citizens flee. A guerrilla war breaks out against the remaining population, but ultimately ends in victory and the Moors are driven out, allowing order to reign over the village.

Restored by Cineteca di Bologna and The Film Foundation in collaboration with Compass Film at L'Immagine Ritrovata laboratory.

Funding provided by the Hobson/Lucas Family Foundation.

The 4K restoration of I CENTO CAVALIERI was completed using the original 35mm camera and sound negatives.

I CENTO CAVALIERI had its world restoration premiere at Il Cinema Ritrovato.





IL BIDONE 1955 | d. Federico Fellini

Federico Fellini's *IL BIDONE* is comprised of a series of vignettes following the lives of petty criminals and con artists. A nefarious group of swindlers prey on the poor and easily-manipulated in order to fund their lavish lifestyles. The film mainly focuses on Augusto, a middle-aged grifter whose best years are behind him as he struggles to find a true purpose, until his teenage daughter comes back into his life looking for financial support for college. The reunion of father and daughter is a wake-up call for Augusto, but knowing no other way of life, his best efforts to come through for his daughter prove to be tragically unsuccessful. *IL BIDONE* is master filmmaker Federico Fellini's fifth film, made on the heels of the beloved *LA STRADA*. Though the film was not a critical or commercial success, the great critic André Bazin admired the film from the start, stating: "*IL BIDONE* is built, or rather created, like a novel: from the very inside of the characters...If I had to compare this world to the world of a well-known novelist, it would unquestionably be that of Dostoyevsky..." Though *IL BIDONE* may not have the following of *LA STRADA* or *LA DOLCE VITA*, it is a remarkable film that has come to be seen as the central work in his "Trilogy of Loneliness" (*LA STRADA*, *IL BIDONE* and *NIGHTS OF CABIRIA*).

The 4K restoration of *IL BIDONE* was completed for the Fellini 100 Project and reconstructs the version of the film that screened at the Venice Film Festival in 1955, which was subsequently shortened. The restoration was completed using the original camera negative of the shortened version and a fine-grain master positive to replace the cuts. The sound was restored from the 35mm original sound negative and a 35mm optical soundtrack positive. All elements were provided by Titanus.

IL BIDONE had its world restoration premiere at the Berlin International Film Festival.

Restored by the Cineteca di Bologna at L'Immagine Ritrovata Laboratory and The Film Foundation in collaboration with Titanus.

Restoration funding provided by the Hobson/Lucas Family Foundation.

LA STRADA 1954 | d. Federico Fellini

Federico Fellini's *LA STRADA* follows a circus performer, the strongman Zampano, and his assistant Gelsomina, whom he buys from her poor widowed mother. Together they embark on a journey and end up joining an itinerant circus. There, Gelsomina meets a high-wire artist known as the "Fool." The two develop feelings for each other, but Zampano becomes enraged and filled with jealousy. In a truly Felliniesque ending, Zampano's rage overcomes him and he kills the Fool, causing Gelsomina to go mad. Zampano is left alone gazing out across the ocean. *LA STRADA* is considered to be the film where Fellini developed his signature style that would continue to grow and lead to his future masterpieces. It is here that Fellini first introduced audiences to his tragic hero, one who cannot accept the love of another, turning away from the warmth and safety they provide to instead face the world alone.

The 4K restoration of *LA STRADA* was completed using a 35mm dupe negative preserved by Beta Film GmbH.

LA STRADA had its world restoration premiere at Cannes Classics at the Lumière Film Festival.

Restored by the Criterion Collection and The Film Foundation at Cineteca di Bologna's L'Immagine Ritrovata Laboratory.

Restoration funding provided by the Hollywood Foreign Press Association.



WHAT PRICE HOLLYWOOD?

1932 | d. George Cukor

WHAT PRICE HOLLYWOOD? follows two lost souls, aspiring actress Mary Evans and down on his luck film director Max Carey. One day the two meet at Hollywood's Brown Derby, and Carey is immediately taken by Evans' wit and charm. He introduces her to the world of movies, and Evans decides that she will become an actress no matter what it takes. Through her hard work and determination, she lands a seven-year studio contract. However, Evans' luck is short-lived. After a whirlwind romance and marriage to millionaire Lonny Borden, their wedded bliss soon ends due to none other than Max Carey. Just as lost and alone as they were at the beginning of the movie, Carey's life ends in tragedy, leaving Evans to pick up the pieces of her own. WHAT PRICE HOLLYWOOD's popularity would go on to earn the film an Oscar nomination for Best Writing (Original Story). It would also lead to it becoming one of the most remade films. Considered the first version of A STAR IS BORN, the film would go on to be remade four times.

WHAT PRICE HOLLYWOOD? was photochemically preserved using the nitrate original picture negative and track negative. A new 35mm fine grain master and dupe negative was created at YCM Laboratories along with a new sound track negative from audio files restored by Audio Mechanics. 35mm prints were created for exhibition.

Restored by the Library of Congress and The Film Foundation.

Restoration funding provided by the Hobson/Lucas Family Foundation.



MACK SENNETT AT BIOGRAPH

\$500 REWARD (1911)

A \$500 bounty is placed on a burglar who has absconded with a valuable necklace. Mack Sennett and Fred Mace portray two inexperienced gumshoes who try to crack the case and earn the prize.

THE BEAUTIFUL VOICE (1911)

An eccentric Frenchman strolls down an avenue and hears a distant voice. He falls in love and showers the unknown lark with gifts. When he finally builds the courage to introduce himself, he finds the beautiful voice is emanating from the horn of a phonograph.

CURIOSITY (1911)

An older gentleman is prescribed a mysterious powder to drink with a glass of spring water. He has the glass and the powder, and the spring is only a few blocks in the distance. By the time he arrives at the spring, he is followed by a nosy crowd who speculate that he is about to perpetrate a desperate act.

THE GHOST (1911)

A ghost has been the regular nightly visitor at a house so long that the occupants have gotten used to the ghoulish presence. Three crooks, each unknown to the other, read an account in the newspaper and decide to break into the home and impersonate the ghost long enough to rob the house.

THE INVENTOR'S SECRET (1911)

An aging toymaker invents a robotic doll and applies for a patent. That day, a young girl is reported missing, and Dan, a detective, receives word that a reward of \$500 is offered for solving the mystery. Dan's sweetheart gets a position as cook in the inventor's family residence, and catching a glimpse of the doll, believes it is the missing girl.

THE MANICURE LADY (1911)

Sennett plays a mild-mannered barber who shares shop space with a beguiling manicurist, played by Vivian Prescott, who draws the attention of men to the envy of many, especially the barber. A slapstick chase ensues when a wealthy gentleman enters the picture.



THE MANICURE LADY

Restored by The Museum of Modern Art and The Film Foundation.

Restoration funding provided by the Hobson/Lucas Family Foundation.

Additional preservation work made possible by the National Endowment for the Arts, Celeste Bartos, and the Lillian Gish Trust for Film Preservation.

Missing titles from these six short comedies were remade and newly digitized files were created by Colorlab and output to 35mm prints.

"Mack Sennett at Biograph" had its world restoration premiere at MoMA.



Restored by The Museum of Modern Art and The Film Foundation.

Restoration funding provided by the Hobson/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).

THE LOVES OF CARMEN

1927 | d. Raoul Walsh

THE LOVES OF CARMEN follows the beautiful gypsy Carmen who works in a cigar factory in Seville and is beloved by the whole city, but only has eyes for Escamillo, the bullfighter. Escamillo, however, is uninterested in her charms and rebuffs her every advance. Frustrated, Carmen is mocked by her female co-workers and ends up in jail after a fight. Lieutenant Don José, long an admirer of Carmen, breaks her out of jail and the two strike up a romance while on the run from the law. However, their romance is doomed, and eventually Carmen tires of José and runs back to Escamillo in a classically tragic ending. Director Raoul Walsh imbued the story of Carmen with thrilling immediacy and drama. One of the first Hollywood films to feature Mexican actors, it was anchored by a star-turn performance by Dolores Del Rio, who brought much passion and fervor to the character. The film is also representative of the height of the glamorous silent era, featuring costumes and scenery drenched in luxury.

Since elements representing the domestic release versions of THE LOVES OF CARMEN no longer survive, this digital restoration utilized elements derived from MoMA's 1970s preservation work; a safety duplicate negative made from a nitrate print of the European release version. A similar duplicate negative held by the National Film Archive in Prague was also used to supplement the MoMA material. English intertitles have been recreated from an original transcription to replace the foreign titles that survived in the original nitrate print.

THE LOVES OF CARMEN had its world restoration premiere at To Save and Project: The MoMA International Festival of Film Preservation.

STELLA DALLAS

1925 | d. Henry King

Based on the 1923 novel of the same name by Olive Higgins Prouty, STELLA DALLAS follows Stella who one day meets the wealthy socialite Stephen Dallas, and the two soon marry. However, their marriage does not last, leaving Stella to care for their daughter, Laurel, alone. As the years pass, and Laurel grows into a young woman, Stella realizes that she cannot give her daughter the life she deserves. Feeling as though she has no other choice, Stella agrees to officially divorce Stephen and sends Laurel to live with her father and his new wife, Helen. Laurel, who loves her mother dearly, at first refuses, but ultimately relents. Now living a sophisticated life with her father and stepmother, Laurel marries the wealthy and highly sought-after Richard Grosvenor. The two wed as Stella stands outside in the rain watching her daughter on her wedding day. A surprise box office success, largely due to Belle Bennett's incredible performance as Stella, Henry King's STELLA DALLAS was the first of three adaptations of the novel. Described by one reviewer upon its release as having a "painful beauty," this original version is a remarkable feat of the silent film era.

The digital restoration of STELLA DALLAS was completed using a 35mm, black-and-white, nitrate print made in the 1930s from Goldwyn's original negative which was subsequently destroyed. The print was scanned wet-gate at 4K resolution by Cineric, Inc. and the image was tinted to match the original cutting continuity.



Restored by The Museum of Modern Art and The Film Foundation.

Restoration funding provided by the Hobson/Lucas Family Foundation.

DIRTY GERTIE FROM HARLEM U.S.A.

1946 | d. Spencer Williams

An unauthorized retelling of a W. Somerset Maugham short story, *DIRTY GERTIE FROM HARLEM U.S.A.* is about a famed nightclub entertainer, Gertie La Rue, who is forced to remain at a Caribbean island resort to escape her scorned lover and backer, Al, who resides in Harlem. On the island, Gertie must deal with men in the community leering at her flashy clothing, while the sanctimonious missionary Mr. Christian, who is there to teach the islanders about sin, schemes to either reform her or have her sent back to Harlem. Gertie's luck seems to be turning around when she becomes involved with two American men and begins performing at the Diamond Palace lounge. However, when she goes to see a fortune teller, she is warned of a man coming after her. The premonition comes true when Al shows up on opening night, and Gertie's life takes a turn for the worse, ending in tragedy.

The photochemical and digital restoration of *DIRTY GERTIE FROM HARLEM U.S.A.* was completed by UCLA Film & Television Archive using what is thought to be the only surviving nitrate print. A contact, wet-gate 35mm dupe negative was made from the print. However, several sections suffered damage, picture loss, and decomposition. These areas were scanned and a 35mm DI was created and cut into the dupe negative and prints were created. The 35mm preservation negative was scanned at 4K in order to also create DCPs for exhibition.

Restored by UCLA Film & Television Archive and The Film Foundation.

Restoration funding provided by the Hobson/Lucas Family Foundation.



DOCTOR X

1932 | d. Michael Curtiz

Based on the play *The Terror* by Howard Warren Comstock, *DOCTOR X* is a pre-Code horror/science fiction film starring Lionel Atwill as Professor Gerald Xavier. Professor Xavier, or "Doctor X," is horrified to find that one of the scientists at his research institute is a cannibalistic serial killer known as the Moon Killer. The police give Doctor X 48 hours to figure out who is performing these heinous acts. With no shortage of suspects, Doctor X teams up with a reporter to find the culprit before his daughter, Joan (played by Fay Wray in her first horror film), is the next victim. Shot in beautiful two-color Technicolor, *DOCTOR X* was the second-to-last film shot with this process.

The primary source for the 4K digital restoration of *DOCTOR X* utilized the only surviving color nitrate print discovered in Jack Warner's vault at Warner Bros. The print exhibited heavy wear and image inconsistencies, which were able to be addressed with digital tools. Warner Bros. Creative Services scanned the print and Roundabout Entertainment completed the digital restoration and color grading. DJ Audio captured the variable density soundtrack and Audio Mechanics completed the audio restoration.

Restored by UCLA Film & Television Archive and The Film Foundation in association with Warner Bros. Entertainment, Inc.

Restoration funding provided by the Hobson/Lucas Family Foundation.



BEFORE



AFTER



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

MYSTERY OF THE WAX MUSEUM

1933 | d. Michael Curtiz

MYSTERY OF THE WAX MUSEUM centers around sculptor Ivan Igor, who is badly burned and crippled when his business partner torches their London wax museum. He opens a new location in New York, but, unable to sculpt anymore, he resorts to murder and covers his victims' corpses in wax, displaying them to the unsuspecting public. When Charlotte Duncan catches his eye as a living image of his beloved Marie Antoinette figure, Igor concocts a plan to kill her. However, he never imagined that he would also have to deal with Charlotte's sassy and persistent journalist roommate who knows that something is off with Ivan from the very beginning and sets out to crack the mystery. Released in 1933 after the success of Curtiz's DOCTOR X, MYSTERY OF THE WAX MUSEUM was the last movie to be filmed in two-color Technicolor. A pre-Code film, Curtiz got away with showing a good deal more horror than audiences in 1933 would expect. Upon its original release, a *New York Times* critic described the film as "too ghastly for comfort." The film's vivid and disturbing use of psychological images, including sexual subterfuge, necrophilia, and "otherness," would later become archetypes of the horror genre.

The 4K digital restoration of MYSTERY OF THE WAX MUSEUM was completed using a 1933 nitrate dye transfer print, which was discovered in Jack Warner's vault at Warner Bros. around 1969 along with an additional nitrate dye transfer French workprint. The prints were scanned by Warner Bros. Motion Picture Imaging and Roundabout Entertainment performed the digital restoration and color grading. Audio restoration was done by Audio Mechanics.

MYSTERY OF THE WAX MUSEUM had its world restoration premiere at To Save and Project: The MoMA International Festival of Film Preservation.

SPECIAL PROJECTS



LES OLIVIERS DE LA JUSTICE (THE OLIVE TREES OF JUSTICE)

1962 | d. James Blue

Restored in 4K by L'Atelier d'Images and Thierry Derocles in collaboration with The James and Richard Blue Foundation with the support of The Film Foundation, the National Film Preservation Foundation, James Ivory, and the CNC—Centre national du cinéma et de l'image animée, at L'Image Retrouvée (Paris) from a fine grain print preserved at Les Archives Françaises du Film. Special thanks to Marina Girard-Muttelet (Crossing) and John Ptak.



THE RICKSHAW MAN

1943 | d. Hiroshi Inagaki

Restored by KADOKAWA Corporation and The Film Foundation at Cineric in New York and Lisbon, with the cooperation of The Kyoto Film Archive. Special thanks to Masahiro Miyajima and Martin Scorsese for their consultation.

THE RICKSHAW MAN had its world restoration premiere as part of the Venice Classics section at Il Cinema Ritrovato.

IN PARTNERSHIP WITH UNIVERSAL PICTURES



I'M NO ANGEL

1933 | d. Wesley Ruggles

Restored by NBCUniversal Content Management at NBCUniversal StudioPost in collaboration with The Film Foundation. Special thanks to Martin Scorsese and Steven Spielberg for their consultation on this restoration.

I'M NO ANGEL had its world restoration premiere at Cinema Revival: A Festival of Film Restoration.



TAP ROOTS

1948 | d. George Marshall

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

TAP ROOTS had its world restoration premiere at Il Cinema Ritrovato.

NATIONAL FILM PRESERVATION FOUNDATION

NFFP FEDERAL GRANT PROGRAM

The NFFP grant provides funds to libraries, archives, and museums across the United States that are authorized and appropriated by the U.S. Congress under the National Film Preservation Act of 1996. Focusing on orphan films with cultural and historical significance, the grant ensures that preservation masters and public access copies can be created. Under the terms of the legislation, the NFFP is required to raise matching funds from non-governmental entities to support its operations. Therefore, The Film Foundation's contribution is crucial in underwriting these expenses. In 2020, 34 grants were awarded for the preservation of 49 films, and to date, the NFFP has helped preserve more than 2,527 films at institutions in all 50 states, Puerto Rico, and the District of Columbia.

AVANT-GARDE MASTERS GRANT

Since 2002, the Avant-Garde Masters Grant's sole purpose has been to preserve American experimental film. Works of experimental cinema are the most threatened by deterioration and loss, given that they are often made with limited funds and commercial prospects. The support that the NFFP and TFF provide is vital to making sure that these films survive. Fully funded by TFF, the grants provide \$50,000 annually for the preservation of avant-garde films. Over the past eighteen years, 200 avant-garde works by 78 experimental filmmakers have been saved, allowing these important films to be available to audiences, in many cases, for the first time in decades. The 2020 Avant-Garde Masters Grants supported preservation projects at:

Anthology Film Archives

NOCTURNE (1998), Peggy Ahwesh's disquieting invocation of gothic horror films incorporating stark black-and-white imagery with PixelVision video footage.

UC Berkeley Art Museum and Pacific Film Archive

BIRD LADY VS. THE GALLOPING GONADS (1976), an animation by Josie Winship.

I CHANGE I AM THE SAME (1969), Alice Anne Parker's playful take on gender roles and wardrobe.

MY NAME IS OONA (1969), Gunvor Nelson's landmark portrait of her daughter.

ONE & THE SAME (1973), collaboration between Freude and Gunvor Nelson.

ORANGE (1970), sensual depiction of the peeling and eating of a navel orange by Karen Johnson.

PLASTIC BLAG (1968), Judith Wardwell's satirical critique of America's obsession with sanitation.

PROMISE HER ANYTHING BUT GIVE HER THE KITCHEN SINK (1969), lyrical depiction of domestic life by Freude.

SHOOTING STAR (1970), depiction of the melding of the artistic and domestic life by Freude.

STAND UP AND BE COUNTED (1969), Scott Bartlett and Freude's affirmation of love and equality expressed through a series of couples.

SWEET DREAMS (1971), Freude's vision of motherhood and female expression.

XFR Collective

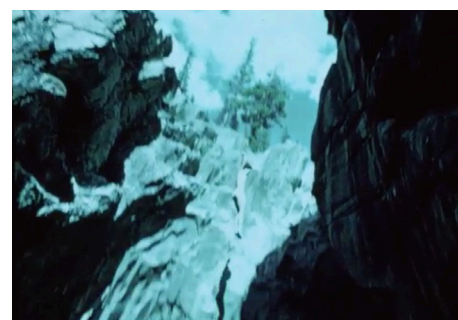
RUINS (1999), Jesse Lerner's collage essay interrogating Eurocentric historical values and cultural appropriation.



PLASTIC BLAG (1968, d. Judith Wardwell)



ONE & THE SAME (1973, dirs. Freude and Gunvor Nelson)



SWEET DREAMS (1971, d. Freude)

WORLD CINEMA PROJECT



CHESS OF THE WIND

Iran | 1976 | d. Mohammad Reza Aslani

Set in the early 20th century, *CHESS OF THE WIND* is a brilliant blend of mystery and melodrama, filtered through the Iranian New Wave. A story about the fate of a family fortune during a time of political and social upheaval, *CHESS OF THE WIND* depicts the rise of the new bourgeois class through a bitter fight for power and money. A struggle over inheritance ensues following the death of the family matriarch. As the greedy widower plots to kill his stepdaughter, she fights back against the conspiracy and a system set up to disempower women. She enlists the help of her maid, unaware that she too has designs on the family fortune.

When the film was screened at the Tehran International Film Festival in 1976, it was harshly criticized for its subversive themes and failed to secure distribution. After the Islamic Revolution in 1979, the film was confiscated and the original elements were understood to be lost or destroyed. Through nothing short of a miracle, four decades later, the original camera negative was discovered in an antique shop in Tehran. The OCN was safely transported out of the country and brought to Paris, where it was restored, allowing audiences to discover this long-lost cinematic masterpiece.

The 4K restoration of *CHESS OF THE WIND* was completed using the original 35mm camera and sound negatives. Color grading required meticulous work, notably in reels 9 and 10, which called for an orange-tinting effect reminiscent of early silent cinema. The restoration was closely supervised by Gita Aslani Shahrestani and Mohammad Reza Aslani; the film's cinematographer Houshang Baharlou also contributed to the grading process.

CHESS OF THE WIND had its world restoration premiere at Il Cinema Ritrovato.



Restored by The Film Foundation's World Cinema Project and Cineteca di Bologna at L'Image Retrouvée laboratory (Paris) in collaboration with Mohammad Reza Aslani and Gita Aslani Shahrestani.

Restoration funding provided by the Hobson/Lucas Family Foundation.



XIAO WU [THE PICKPOCKET]

China | 1997 | d. Jia Zhang-ke

Restored by The Film Foundation's World Cinema Project and Cineteca di Bologna at L'Immagine Ritrovata laboratory in collaboration with Jia Zhang-ke and in association with MK2.

Restoration funding provided by the Hobson/Lucas Family Foundation.

XIAO WU, released in 1997, was Jia Zhang-ke's debut feature film. The story revolves around a pickpocket, Xiao Wu, struggling to keep up in a rapidly modernizing world. Feeling hopeless after he is abandoned by his friends and associates, who have found success as entrepreneurs, Xiao Wu stumbles upon a chance at love and finds himself confronted with a question: is this any way to live? A pointed commentary on power and crime, XIAO WU asks its viewers to consider where corruption starts and how it spreads. Considered one of the most essential filmmakers of the past several decades, Jia Zhang-ke's first film is a sophisticated and complex meditation on living one's everyday life amid a society in flux.

The 4K restoration of XIAO WU was completed using the original 16mm camera and sound negatives. The restoration process and color grading were supervised by director Jia Zhang-ke.

XIAO WU had its world restoration premiere at the Berlin International Film Festival.

AFRICAN FILM HERITAGE PROJECT



CONTRAS' CITY

Senegal | 1968 | d. Djibril Diop Mambéty

CONTRAS' CITY is the first film by one of the masters of African cinema, Djibril Diop Mambéty. Shot on 16mm in 1968 in Dakar, eight years after the country's independence, the entire movie is set in the streets, from the theater to the market and from hairdressers to tailors. The beauty of those modest daily scenes is undeniable.

The film highlights the contrasts of cosmopolitanism and unrestrained ostentation, shown through Dakar's Baroque architecture against the everyday lives of the Senegalese. Mambéty's theme of hybridity, which would appear in his later films—the blending of elements from precolonial Africa and the colonial West in a neocolonial African context—is already evident in CONTRAS' CITY.

The 4K restoration of CONTRAS' CITY was made from the internegative, as well as the original sound negative provided by Teemour Mambéty and preserved at LTC. A vintage print of the film was used as a reference for color grading.

*Restored by Cineteca di Bologna/
L'Immagine Ritrovata and The Film
Foundation's World Cinema Project in
association with The Criterion Collection.*

*Funding provided by the Hobson/Lucas
Family Foundation.*

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

30 YEARS OF THE FILM FOUNDATION

TCM SPOTLIGHT

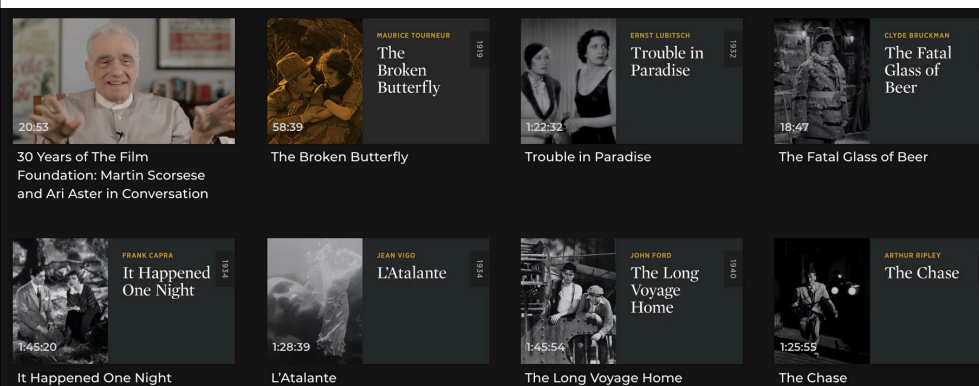
Over the course of five nights in October, Turner Classic Movies (TCM) aired "TCM Spotlight: Celebrating 30 Years of The Film Foundation," presenting 25 films restored with TFF support in collaboration with our studio and archive partners.

As part of the program, Martin Scorsese participated in a conversation about TFF with host Ben Mankiewicz; Wes Anderson introduced DODSWORTH; Sofia Coppola introduced THE BREAKING POINT; Ang Lee introduced THE MAN WITH THE GOLDEN ARM and TWO FOR THE ROAD; and Joanna Hogg spoke about the importance of preservation. Archivists from the Academy Film Archive, MoMA, and UCLA Film & Television Archive also provided introductions, giving a fascinating inside look at their meticulous restoration work and dedication to preserving these cinematic gems.



THE CRITERION CHANNEL

In November, the Criterion Channel launched "30 Years of The Film Foundation," a rotating series of 30 films preserved/restored with support from TFF. The series included a conversation between Martin Scorsese and Ari Aster about film history and the work of the foundation. The series will continue throughout 2021, with dozens of restorations highlighted on the channel.



"Criterion Channel celebrates 30 years of The Film Foundation with an invaluable sampling of the masterpieces that Martin Scorsese's non-profit has preserved for occasions like this; they range from the canonical (Jean Renoir's "The River," Ida Lupino's "The Bigamist," Kenji Mizoguchi's "Ugetsu") to buried treasures that are just starting to find the reverence they deserve (Med Hondo's "Soleil Ô" and Jia Zhangke's "Xiao Wu," to name two of many)."

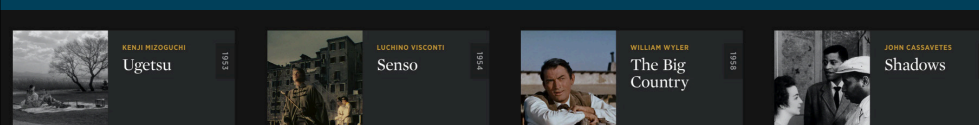
—David Ehrlich, IndieWire

SOCIAL MEDIA

Given the unprecedented events of 2020, with festivals canceled and theaters closed, the team at TFF explored new ways to reach our audience. We connected through our shared love of cinema on social media and interacted with our supporters virtually. As staff transitioned to working remotely, we posted movie recommendations and promoted virtual screenings. Our community expanded and we welcomed over 10,000 new followers to TFF's Instagram page.

In April, TFF partnered with writer/filmmaker, Kent Jones, to launch a weekly column about films restored with support from The Film Foundation. Over the course of 2020, Kent wrote 36 powerful and personal essays highlighting a curated group of films from acknowledged masters to independent, documentary, and avant-garde filmmakers. He also wrote about films from TFF's World Cinema Project, African Film Heritage Project, and those included as part of *The Story of Movies* curriculum.

The columns have been well received and have created a space for film lovers everywhere to share their enthusiasm about these titles and the work of TFF.



2020 EVENTS

JANUARY



The TIFF Cinematheque in Toronto, Canada presents "From Noir to New Wave: A Tribute to The Film Foundation" in recognition of TFF's 30th Anniversary.

LA FEMME AU COUTEAU, THE LOVES OF CARMEN, THE MASQUE OF THE RED DEATH, and MYSTERY OF THE WAX MUSEUM (pictured) screen at To Save and Project: The MoMA International Festival of Film Preservation in New York, NY.

MARCH



THE MASQUE OF THE RED DEATH, THE MAZE, LOS OLVIDADOS, THE QUEEN OF SHEBA MEETS THE ATOM MAN, THE RED HOUSE (pictured), ROSITA, and THE UNBEARABLE LIGHTNESS OF BEING screen at Toute la Mémoire du Monde in Paris, France.

APRIL/MAY



TFF launches a weekly column, written by Kent Jones, highlighting films restored over its 30-year history.

"Portraits of America: Democracy on Film" Module 4: The American Woman is released on storyofmovies.org. Pictured: WHERE ARE MY CHILDREN? (1916, d. Lois Weber)

SEPTEMBER



CHESS OF THE WIND (pictured), XIAO WU, and ZÉRO DE CONDUITE screen at the New York Film Festival.

"Martin Scorsese's World Cinema Project No. 3" is released by the Criterion Collection and includes LUCÍA, AFTER THE CURFEW, PIXOTE, DOS MONJES, SOLEIL Ô, and DOWNPOUR.

OCTOBER



ROBERT KENNEDY REMEMBERED has a virtual premiere as part of the Montclair Film Festival along with a virtual panel discussion, "Preserving the Legacy of Cinema: 30th Anniversary of The Film Foundation." THE MASQUE OF THE RED DEATH (pictured) also screens.

LA STRADA has its world restoration premiere at the Lumière Film Festival in Lyon, France as part of Cannes Classics. ACCATTONE and CHESS OF THE WIND also screen.



GUNS OF THE TREES (pictured) has its week-long world restoration premiere at Anthology Film Archives in New York, NY.



FEBRUARY

IL BIDONE and XIAO WU have their world restoration premieres at the Berlin International Film Festival.

I'M NO ANGEL (pictured) has its world restoration premiere at Cinema Revival: A Festival of Film Restoration in Columbus, OH. LA FEMME AU COUTEAU, MOULIN ROUGE, MUNA MOTO, and WAY OF A GAUCHO also screen.



JUNE/JULY

DESTRY RIDES AGAIN and LOS OLVIDADOS are nominated for the Focal International Awards Best Restoration & Preservation Title.

AL MOMIA, BLACK GIRL, DRY SUMMER (pictured), THE HOUSEMAID, INSIANG, MEMORIES OF UNDERDEVELOPMENT, SAYAT NOVA, TAIPEI STORY, and TOUKI BOUKI screen at CINEVARA in Bucharest, Romania as part of "A Tribute to The Film Foundation."



AUGUST

Eleven TFF-supported films screen at Il Cinema Ritrovato in Bologna, Italy including the world restoration premieres of ACCATONE, I CENTO CAVALIERI, THE MISFITS (pictured), and CHESS OF THE WIND. The festival also presents "30 Years of The Film Foundation: A Conversation between Margaret Bodde and Michael Pogorzelski of the Academy Film Archive."

THE RICKSHAW MAN has its world restoration premiere as part of the Venice Classics section at Il Cinema Ritrovato.



"TCM Spotlight on The Film Foundation" presents 25 TFF-supported restorations over five nights that include conversations with Martin Scorsese (pictured) and introductions by TFF board members Wes Anderson, Sofia Coppola, Joanna Hogg, and Ang Lee.

CHESS OF THE WIND screens at the BFI London Film Festival.



NOVEMBER/DECEMBER

The Criterion Channel launches "30 Years of The Film Foundation," a series of TFF-supported restorations and a conversation between Martin Scorsese and Ari Aster.

AMIA presents TFF with a Keystone Award for 30 years of work in the field of preservation.

The NFPF awards Avant-Garde Masters Grants to three institutions in support of twelve films including MY NAME IS OONA (pictured).

THE STORY OF MOVIES

In 2020, The Film Foundation's cinema literacy program, *The Story of Movies*, expanded its reach to educators across the country with its newest curriculum, "Portraits of America: Democracy on Film." Launched in 2019, the curriculum introduces middle and high school students to films addressing the ideals and challenges of American society. By telling cinematic stories of individual people, both real and fictional, the films personalize highly abstract concepts. Studying the historical and cultural significance of these movies, students can evaluate the changing perceptions of issues central to our lives.

Two modules, "The American Woman" and "Politicians and Demagogues," were added to the existing three on immigration, labor, and civil rights. These thematic modules contain five comprehensive chapters, each encouraging in-depth exploration of important movies that help tell the story of who we are as Americans.

All lesson materials are offered free to educators through the *Story of Movies* website (storyofmovies.org). These include Teacher's Guides with lesson plans and supplemental information; PowerPoint presentations with primary source documents and images illustrating elements of film language; film clips for closer study, plus newsreels, animation, and excerpts from other selected titles; and a Reader with news articles and essays providing details about the era the film depicts, as well as historical context to better understand the time in which the film was made.

THE STORY OF MOVIES
A PROGRAM OF THE FILM FOUNDATION

Portraits of America
DEMOCRACY ON FILM

**POLITICIANS
AND
DEMAGOGUES**

Robert Owen (The White House) (1933, directed by Gregory La Cava)

What makes a movie political?

When does populism become a threat to democracy?

How does political power change an individual?

How have cinematic depictions of the presidency changed throughout the 20th century?

IN PARTNERSHIP WITH THE AMERICAN FEDERATION OF STATE, COUNTY AND MUNICIPAL EMPLOYEES

THE STORY OF MOVIES
A PROGRAM OF THE FILM FOUNDATION

Portraits of America
DEMOCRACY ON FILM

**THE
AMERICAN
WOMAN**

How have cinematic depictions of women changed through the 20th century?

What stereotypes about women did movies reinforce and/or challenge?

What obstacles did women face in the movie industry—both behind and in front of the camera?

IN PARTNERSHIP WITH THE AMERICAN FEDERATION OF STATE, COUNTY AND MUNICIPAL EMPLOYEES

The extraordinary challenges faced by educators in 2020 presented an opportunity for *The Story of Movies* to reach even more students. With all of the materials readily accessible and easy to use, SOM became an invaluable resource for the virtual classroom.

Through a partnership with the American Federation of Teachers, TFF created seven individual lessons for the AFT's Share My Lesson website. Drawn from the "Portraits of America" curriculum, these focus on a variety of topics, from the early days of the film industry to populism in politics. Educators teaching remotely welcomed these resources as a no-cost, multi-faceted way to enrich classroom instruction. Of the thousands offered on the site, TFF's lesson on "Empathy, Movies and the Common Good" was featured in the "Top Partner Resources of 2020" collection as the second most downloaded.

"It's such a complete curriculum and it worked so well during this time of pandemic, it was like a dream come true."

10th–12th Grade Librarian and Tech Ed teacher | Exeter, PA

Portraits of America DEMOCRACY ON FILM

CURRICULUM OUTLINE

Module 1: The Immigrant Experience

Introductory Lesson: *The Immigrant* (1917, d. Charlie Chaplin)
Chapter 1: *America, America* (1963, d. Elia Kazan)
Chapter 2: *The Godfather, Part II* (1974, d. Francis Ford Coppola)
Chapter 3: *El Norte* (1983, d. Gregory Nava)
Chapter 4: *The Namesake* (2006, d. Mira Nair)
Chapter 5: *The Backlash Against Immigration*, featuring scenes from *Gangs of New York* (2002, d. Martin Scorsese) and *Hester Street* (1975, d. Joan Micklin Silver)

Module 2: The American Laborer

Introductory Lesson: *The Social Drama – Children Who Labor* (1912)
Chapter 1: *The Historical Drama – Matewan* (1987, d. John Sayles)
Chapter 2: *Harlan County U.S.A.* (1976, d. Barbara Kopple)
Chapter 3: *At the River I Stand* (1993, dirs. David Appleby, Allison Graham and Steven Ross)
Chapter 4: *Salt of the Earth* (1954, d. Herbert J. Biberman)
Chapter 5: *Norma Rae* (1979, d. Martin Ritt)
Chapter 6: *The Grapes of Wrath* (1940, d. John Ford)

Module 3: Civil Rights

Introductory Lesson: "The Other America" – archival footage of Dr. Martin Luther King
Chapter 1: *Empathy, Movies, and the Common Good*, featuring scenes from *The Iron Giant* (1999, d. Brad Bird) and *Lincoln* (2012, d. Steven Spielberg)
Chapter 2: *King: A Filmed Record...Montgomery to Memphis* (1970, conceived and created by Ely London; guest appearances filmed by Sidney Lumet and Joseph L. Mankiewicz)
Chapter 3: *Intruder in the Dust* (1949, d. Clarence Brown)
Chapter 4: *The Times of Harvey Milk* (1984, d. Robert Epstein)
Chapter 5: *Smoke Signals* (1998, d. Chris Eyre)

Module 4: The American Woman

Introductory Lesson: *Ways of Seeing Women – Possessed* (1931, d. Clarence Brown)
Chapter 1: *Through a Woman's Lens: Directors Lois Weber* (focusing on *Suspense*, 1913 and *Where Are My Children?*, 1916), Dorothy Arzner (*Dance, Girl, Dance*, 1940), and Ida Lupino (*The Hitch-Hiker*, 1953)
Chapter 2: *Imitation of Life* (1934, d. John M. Stahl)
Chapter 3: *Woman of the Year* (1942, d. George Stevens)
Chapter 4: *Alien* (1979, d. Ridley Scott)
Chapter 5: *The Age of Innocence* (1993, d. Martin Scorsese)

Module 5: Politicians and Demagogues

Introductory Lesson: *We, the People – All the King's Men* (1949, d. Robert Rossen)
Chapter 1: *Gabriel Over the White House* (1933, d. Gregory La Cava)
Chapter 2: *A Face in the Crowd* (1957, d. Elia Kazan)
Chapter 3: *Advise & Consent* (1962, d. Otto Preminger)
Chapter 4: *Young Mr. Lincoln* (1939, d. John Ford)
Chapter 5: *Primary* (1960, d. Robert Drew)



El Norte (1983, d. Gregory Nava) | Module 1, Chapter 3



At the River I Stand (1993, dirs. David Appleby, Allison Graham, and Steven Ross) | Module 2, Chapter 3



The Times of Harvey Milk (1984, d. Robert Epstein) | Module 3, Chapter 4



The Age of Innocence (1993, d. Martin Scorsese) | Module 4, Chapter 5



A Face in the Crowd (1957, d. Elia Kazan) | Module 5, Chapter 2

"Everyone is burned out from the intensity of this year, and these units are a hurricane of fresh air. I'm so grateful for this resource."

7th Grade English teacher | Boca Raton, FL

EXHIBITION

Over 425 screenings worldwide in 2020 of films preserved/restored with funding from The Film Foundation

ACADEMY FILM ARCHIVE

DETOUR (1945, d. Edgar G. Ulmer)

February 29 TIFF Bell Lightbox—Toronto, Canada

THE MASQUE OF THE RED DEATH (1964, d. Roger Corman)

January 3 Museum of Fine Arts, Houston—Houston, TX
January 17, 20 To Save and Project: The MoMA International Festival of Film Preservation—New York, NY
March 8 Toute la Mémoire du Monde—Paris, France
October 21 Montclair Film Festival—Montclair, NJ

THE MISFITS (1961, d. John Huston)

August 28–29 Il Cinema Ritrovato—Bologna, Italy

NIGHT TIDE (1961, d. Curtis Harrington)

February 5, 16 Australian Cinémathèque at the Gallery of Modern Art—Queensland, Australia
April 17 LACMA Stay at Home Film Series—Los Angeles, CA

PUTNEY SWOPE (1969, d. Robert Downey Sr.)

February 2 Egyptian Theatre—Los Angeles, CA

THE RIVER (1951, d. Jean Renoir)

February 15 Australian Cinémathèque at the Gallery of Modern Art—Queensland, Australia

ROBERT KENNEDY REMEMBERED (1968, d. Charles Guggenheim)

October 16–25 Montclair Film Festival—Montclair, NJ

THE UNBEARABLE LIGHTNESS OF BEING (1988, d. Philip Kaufman)

March 7 Toute la Mémoire du Monde—Paris, France

ANTHOLOGY FILM ARCHIVES

BORN IN FLAMES (1983, d. Lizzie Borden)

January 20 Cinematek—Brussels, Belgium
January 25 Museum of Modern Art—New York, NY
January 28 De Cinema—Antwerp, Belgium
January 29 International Film Festival Rotterdam—Rotterdam, Netherlands
March 5 Doc Films—Chicago, IL
March 7 Smithsonian American Art Museum—Washington, D.C.
March 8 Filmoteca De Catalunya—Barcelona, Spain
September 5 Queens Drive-In—Queens, NY

CHUMLUM (1964, d. Ron Rice)

March 1 Anthology Film Archives—New York, NY

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

February 29 Anthology Film Archives—New York, NY

GUNS OF THE TREES (1961, d. Jonas Mekas)

January 23–29 Anthology Film Archives—New York, NY

THE QUEEN OF SHEBA MEETS THE ATOM MAN (1963–81, d. Ron Rice)

March 5 Toute la Mémoire du Monde—Paris, France

BFI NATIONAL ARCHIVE

BLACKMAIL (1929, d. Alfred Hitchcock)

February 1 Harvard Film Archive—Cambridge, MA

JABBERWOCKY (1977, d. Terry Gilliam)

February 28 IU Cinema—Bloomington, IN

THE LODGER (1926, d. Alfred Hitchcock)

January 11, 14 Munich Film Museum—Munich, Germany
January 31 Harvard Film Archive—Cambridge, MA
February 14 Arsenal—Berlin, Germany

THE PLEASURE GARDEN (1925, d. Alfred Hitchcock)

January 10 Munich Film Museum—Munich, Germany
January 26 Harvard Film Archive—Cambridge, MA
March 9 Film Forum—New York, NY

THE RING (1927, d. Alfred Hitchcock)

January 12 Munich Film Museum—Munich, Germany
February 8 Harvard Film Archive—Cambridge, MA

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

January 25 Cinemateca Portuguesa—Lisbon, Portugal

CINETECA DI BOLOGNA

ACCATTONE (1961, d. Pier Paolo Pasolini)

August 25–26 Il Cinema Ritrovato—Bologna, Italy
October 14, 17 Lumière Film Festival—Lyon, France

IL BIDONE (1955, d. Federico Fellini)

February 21 Berlin International Film Festival—Berlin, Germany
February 25 BFI Southbank—London, UK
March 2 Filmhouse—Edinburgh, Scotland
October 21 Korean Film Archive—Seoul, South Korea
October 25 China Film Archive—Beijing, China
November 28 City of Suzhou—Suzhou, China
December 19 City of Chengdu—Chengdu, China

I CENTO CAVALIERI [100 HORSEMEN] (1964, d. Vittorio Cottafavi)

August 26 Il Cinema Ritrovato—Bologna, Italy

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

January 15 Raio Verde Produções Artísticas Ltda—Belém, Brazil
January 19 Premiers Plans Film Festival—Angers, France
March 2–7 Punto de Vista International Documentary Film Festival—Pamplona, Spain
September 17 DMZ International Documentary Film Festival—Gyeonggi-do, South Korea
September 24 Hong Kong International Film Festival Society—Kowloon, Hong Kong
October 16 Sunset Società Cooperativa—Forlì, Italy
November 29 International Documentary Film Festival Amsterdam—Amsterdam, Netherlands

I DIMENTICATI (1959, d. Vittorio De Seta)

January 19 Premiers Plans Film Festival—Angers, France
September 17 DMZ International Documentary Film Festival—Gyeonggi-do, South Korea
September 24 Hong Kong International Film Festival Society—Kowloon, Hong Kong
November 29 International Documentary Film Festival Amsterdam—Amsterdam, Netherlands

LA DOLCE VITA (1960, d. Federico Fellini)

January 3 Cinema Lumière—Bologna, Italy
February 20 Italian Cultural Institute—Jakarta, Indonesia
July 15 Italian Cultural Institute—Bratislava, Slovakia
July 31 Transylvania International Film Festival—Bucharest, Romania
August 9 Italian Cultural Institute—La Valletta, Malta
October 8 China Film Archive—Beijing, China
October 15 Italian Film Festival Bangkok—Bangkok, Thailand
October 31 French Institute of Madagascar—Antananarivo, Madagascar
November 29 City of Suzhou—Suzhou, China
December 6, 8 Cairo International Film Festival—Cairo, Egypt
December 6–9 City of Changsha—Changsha, China
December 12 City of Chengdu—Chengdu, China
December 15 City of Xiamen—Xiamen, China
December 20 City of Guangzhou—Guangzhou, China

IL GATTOPARDO (1963, d. Luchino Visconti)

July 16 Cineclub de Tavira—Tavira, Portugal

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

January 19 Premiers Plans Film Festival—Angers, France
September 17 DMZ International Documentary Film Festival—Gyeonggi-do, South Korea
September 24 Hong Kong International Film Festival Society—Kowloon, Hong Kong
November 29 International Documentary Film Festival Amsterdam—Amsterdam, Netherlands

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

January 15 Raio Verde Produções Artísticas Ltda—Belém, Brazil
 January 19 Premiers Plans Film Festival—Angers, France
 September 17 DMZ International Documentary Film Festival—
 Gyeonggi-do, South Korea
 September 24 Hong Kong International Film Festival Society—
 Kowloon, Hong Kong
 October 16 Sunset Società Cooperativa—Forlì, Italy
 November 29 International Documentary Film Festival
 Amsterdam—Amsterdam, Netherlands

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

February 20 BAMPPFA—Berkeley, CA

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

January 15 Raio Verde Produções Artísticas Ltda—Belém, Brazil
 January 19 Premiers Plans Film Festival—Angers, France
 September 9 Comune di Sant'Anna Arresi—Sardinia, Italy
 September 17 DMZ International Documentary Film Festival—
 Gyeonggi-do, South Korea
 September 24 Hong Kong International Film Festival Society—
 Kowloon, Hong Kong
 October 16 Sunset Società Cooperativa—Forlì, Italy
 November 29 International Documentary Film Festival
 Amsterdam—Amsterdam, Netherlands

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

January 15 Raio Verde Produções Artísticas Ltda—Belém, Brazil
 January 19 Premiers Plans Film Festival—Angers, France
 September 17 DMZ International Documentary Film Festival—
 Gyeonggi-do, South Korea
 September 24 Hong Kong International Film Festival Society—
 Kowloon, Hong Kong
 October 16 Sunset Società Cooperativa—Forlì, Italy
 November 29 International Documentary Film Festival
 Amsterdam—Amsterdam, Netherlands

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

January 19 Premiers Plans Film Festival—Angers, France
 September 9 Comune di Sant'Anna Arresi—Sardinia, Italy
 September 17 DMZ International Documentary Film Festival—
 Gyeonggi-do, South Korea
 September 24 Hong Kong International Film Festival Society—
 Kowloon, Hong Kong
 November 29 International Documentary Film Festival
 Amsterdam—Amsterdam, Netherlands

PESCHERECCI (1958, d. Vittorio De Seta)

January 19 Premiers Plans Film Festival—Angers, France
 September 17 DMZ International Documentary Film Festival—
 Gyeonggi-do, South Korea
 September 24 Hong Kong International Film Festival Society—
 Kowloon, Hong Kong
 November 29 International Documentary Film Festival
 Amsterdam—Amsterdam, Netherlands

LA STRADA (1954, d. Federico Fellini)

October 13, 15, 17 Lumière Film Festival—Lyon, France
 October 23–29 Film Forum—New York, NY

SURFARARA (1955, d. Vittorio De Seta)

January 15 Raio Verde Produções Artísticas Ltda—Belém, Brazil
 January 19 Premiers Plans Film Festival—Angers, France
 September 17 DMZ International Documentary Film Festival—
 Gyeonggi-do, South Korea
 September 24 Hong Kong International Film Festival Society—
 Kowloon, Hong Kong
 September 28 Associazione Culturale 4CaniperStrada—Sassari,
 Italy
 October 16 Sunset Società Cooperativa—Forlì, Italy
 November 29 International Documentary Film Festival
 Amsterdam—Amsterdam, Netherlands

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

January 15 Raio Verde Produções Artísticas Ltda—Belém, Brazil
 January 19 Premiers Plans Film Festival—Angers, France
 September 9 Comune di Sant'Anna Arresi—Sardinia, Italy
 September 17 DMZ International Documentary Film Festival—
 Gyeonggi-do, South Korea
 September 24 Hong Kong International Film Festival Society—
 Kowloon, Hong Kong
 October 16 Sunset Società Cooperativa—Forlì, Italy
 November 29 International Documentary Film Festival
 Amsterdam—Amsterdam, Netherlands

MUSEUM OF MODERN ART**\$500 REWARD (1911, d. Mack Sennett)**

March 6 Museum of Modern Art—New York, NY

THE BEAUTIFUL VOICE (1911, d. Mack Sennett)

March 6 Museum of Modern Art—New York, NY

THE BIG TRAIL (1930, d. Raoul Walsh)

March 5 Music Box Theatre—Chicago, IL

CURIOSITY (1911, d. Mack Sennett)

March 6 Museum of Modern Art—New York, NY

THE GHOST (1911, d. Mack Sennett)

March 6 Museum of Modern Art—New York, NY

THE INVENTOR'S SECRET (1911, d. Mack Sennett)

March 6 Museum of Modern Art—New York, NY

THE LOVES OF CARMEN (1927, d. Raoul Walsh)

January 22 To Save and Project: The MoMA International Festival
 of Film Preservation—New York, NY

THE MANICURE LADY (1911, d. Mack Sennett)

March 6 Museum of Modern Art—New York, NY

ROSITA (1923, d. Ernst Lubitsch)

February 22 TIFF Bell Lightbox—Toronto, Canada
 March 5, 7 Toute la Mémoire du Monde—Paris, France

NATIONAL FILM PRESERVATION FOUNDATION**BREATHDEATH (1963, d. Stan VanDerBeek)**

October 19–28 The Film-Makers' Cooperative VOD—New York, NY

CLAUDIA (1972–73, d. Jorge Preloran)

January 9 Wexner Center for the Arts—Columbus, OH
 January 23 Central Cinema—Knoxville, TN
 February 19 Lightbox Film Center—Philadelphia, PA
 May 2 Desert Film Society—Palm Springs, CA

A DAM RIB BED (1964, d. Stan VanDerBeek)

October 19–28 The Film-Makers' Cooperative VOD—New York, NY

HOME AND DOME (1965, d. Stan VanDerBeek)

January 1–March 12 "Private Lives Public Spaces" MoMA—New York, NY
 September 28–
 December 31 "Private Lives Public Spaces" MoMA—New York, NY

I WAS A TEENAGE RUMPOT (1960, dirs. George and Mike Kuchar)

February 3 REDCAT—Los Angeles, CA

LOCAL COLOR (1977, d. Mark Rappaport)

February 9, 17 Anthology Film Archives—New York, NY

MOZART IN LOVE (1975, d. Mark Rappaport)

February 7, 8, 15 Anthology Film Archives—New York, NY

THE PETRIFIED DOG (1948, d. Sidney Peterson)

January 18 Anthology Film Archives—New York, NY

THE POTTED PSALM (1946, dirs. Sidney Peterson and James Broughton)

January 18 Anthology Film Archives—New York, NY

SEE SAW SEEMS (1965, d. Stan VanDerBeek)

October 19–28 The Film-Makers' Cooperative VOD—New York, NY

SKULLDUGGERY PART 2 (1960, d. Stan VanDerBeek)

October 19–28 The Film-Makers' Cooperative VOD—New York, NY

SYLVIA'S PROMISE (1962, d. George Kuchar)

February 3 REDCAT—Los Angeles, CA

WHAT WHO HOW (1957, d. Stan VanDerBeek)

October 19–28 The Film-Makers' Cooperative VOD—New York, NY

WHEEEELS NO. 1 (1958, d. Stan VanDerBeek)

October 19–28 The Film-Makers' Cooperative VOD—New York, NY

WHEEEELS NO. 2 (1958, d. Stan VanDerBeek)

October 19–28 The Film-Makers' Cooperative VOD—New York, NY

UCLA FILM & TELEVISION ARCHIVE**ALIBI (1929, d. Roland West)**

February 8 UW Cinematheque—Madison, WI
 March 14 The Cinematheque—Vancouver, Canada

BORN IN FLAMES



LA DOLCE VITA



LU TEMPU DI LI PISCI SPATA



THE COLOR OF POMEGRANATES



SOLEIL Ô



UCLA FILM & TELEVISION ARCHIVE (continued)

AMERICA, AMERICA (1963, d. Elia Kazan)

March 1 BFI Southbank—London, UK

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

January 30 Belcourt Theatre—Nashville, TN

THE CROOKED WAY (1949, d. Robert Florey)

February 23 UW Cinematheque—Madison, WI
March 19 The Cinematheque—Vancouver, Canada

FACES (1968, d. John Cassavetes)

February 16 Palazzo delle Esposizioni—Rome, Italy

FORCE OF EVIL (1949, d. Abraham Polonsky)

August 25 Il Cinema Ritrovato—Bologna, Italy

MYSTERY OF THE WAX MUSEUM (1933, d. Michael Curtiz)

January 17, 20 To Save and Project: The MoMA International Festival of Film Preservation—New York, NY

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

January 15 BAMPFA—Berkeley, CA
February 11 CalArts—Valencia, CA

THE RED HOUSE (1947, d. Delmer Daves)

February 16 UW Cinematheque—Madison, WI
March 5 Toute la Mémoire du Monde—Paris, France
March 14 The Cinematheque—Vancouver, Canada

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

January 15 National Audiovisual Institute—Helsinki, Finland

SHADOWS (1959, d. John Cassavetes)

January 25 UCLA Film & Television Archive—Los Angeles, CA
February 13 Palazzo delle Esposizioni—Rome, Italy

TROUBLE IN PARADISE (1932, d. Ernst Lubitsch)

January 4 Hong Kong International Film Festival Society—Kowloon, Hong Kong

VOICE IN THE WIND (1944, d. Arthur Ripley)

February 8 UW Cinematheque—Madison, WI
March 19 The Cinematheque—Vancouver, Canada

WANDA (1970, d. Barbara Loden)

January 17 UCLA Film & Television Archive—Los Angeles, CA

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

February 28 Palazzo delle Esposizioni—Rome, Italy

SPECIAL PROJECTS

THE BROKEN BUTTERFLY (1919, d. Maurice Tourneur)

October 11, 13 Hong Kong International Film Festival Society—Kowloon, Hong Kong

CHIKAMATSU MONOGATARI (1954, d. Kenji Mizoguchi)

January 11 TIFF Bell Lightbox—Toronto, Canada

THE DIARY OF ANNE FRANK (1959, d. George Stevens)

October 13 Lumière Film Festival—Lyon, France

I'M NO ANGEL (1933, d. Wesley Ruggles)

February 29 Wexner Center for the Arts—Columbus, OH

THE KILLERS (1946, d. Robert Siodmak)

February 8 TIFF Bell Lightbox—Toronto, Canada

THE KILLERS (1964, d. Don Siegel)

February 8 TIFF Bell Lightbox—Toronto, Canada

L'ATALANTE (1934, d. Jean Vigo)

January 18 Australian Cinémathèque at the Gallery of Modern Art—Queensland, Australia

THE MAZE (1953, d. William Cameron Menzies)

March 6 Toute la Mémoire du Monde—Paris, France

MOULIN ROUGE (1952, d. John Huston)

February 29 Wexner Center for the Arts—Columbus, OH

THE RICKSHAW MAN (1943, d. Hiroshi Inagaki)

August 31 Venice Classics at Il Cinema Ritrovato—Bologna, Italy
November 4 Tokyo International Film Festival—Tokyo, Japan

TAP ROOTS (1948, d. George Marshall)

August 29 Il Cinema Ritrovato—Bologna, Italy

TWO FOR THE ROAD (1967, d. Stanley Donen)
March 6 Toute la Mémoire du Monde—Paris, France

UGETSU (1953, d. Kenji Mizoguchi)
October 12, 14, 18 Lumière Film Festival—Lyon, France

WAY OF A GAUCHO (1952, d. Jacques Tourneur)
March 1 Wexner Center for the Arts—Columbus, OH

ZÉRO DE CONDUITE (1933, d. Jean Vigo)
October 3–8 New York Film Festival—New York, NY

WORLD CINEMA PROJECT

ALYAM, ALYAM (1978, d. Ahmed El Maanouni)
February 19 Cascade Festival of African Films—Portland, OR
October 17 Cinema Perla—Bologna, Italy

BLACK GIRL [LA NOIRE DE...] (1966, d. Ousmane Sembène)
February 4 Aero Theatre—Santa Monica, CA
March 8 Cinema of the Dam'd—Amsterdam, Netherlands
April 21–26 NTU Centre for Contemporary Art Singapore—Singapore

July 16 CINEVARA—Bucharest, Romania
August 25 Cinemateca Portuguesa—Lisbon, Portugal
October 26 Eye Filmmuseum—Amsterdam, Netherlands
December 19, 22 Carthage Film Festival—Tunis, Tunisia

BOROM SARRET (1963, d. Ousmane Sembène)
January 31 Nova—Brussels, Belgium
February 4 Aero Theatre—Santa Monica, CA
April 21–26 NTU Centre for Contemporary Art—Singapore
August 25 Cinemateca Portuguesa—Lisbon, Portugal
October 26 Eye Filmmuseum—Amsterdam, Netherlands

CHESS OF THE WIND (1976, d. Mohammad Reza Aslani)
August 27–28 Il Cinema Ritrovato—Bologna, Italy
September 24–29 New York Film Festival—New York, NY
October 10–13 BFI London Film Festival—London, UK
October 12 Lumière Film Festival—Lyon, France
October 23–31 San Diego Asian Film Festival—San Diego, CA
December 6 Persian Film Festival—Sydney, Australia
December 11–12 True Colors Film Festival—Singapore

CHRONIQUE DES ANNÉES DE BRAISE [CHRONICLE OF THE YEARS OF FIRE] (1975, d. Mohammed Lakhdar-Hamina)
March 7 TIFF Bell Lightbox—Toronto, Canada
March 15 Ciné Lumière—London, CA
October 6 Ciné-Bourse—Saint-Junien, France
October 18 Sheffield Doc Fest—Sheffield, UK

THE CLOUD-CAPPED STAR (1960, d. Ritwik Ghatak)
January 18 TIFF Bell Lightbox—Toronto, Canada
August 26, 31 Il Cinema Ritrovato—Bologna, Italy

THE COLOR OF POMEGRANATES (1969, d. Sergei Parajanov)
January 6–13 Danish Film Institute—Copenhagen, Denmark
January 25 TIFF Bell Lightbox—Toronto, Canada
February 1, 22 Hong Kong International Film Festival Society—Kowloon, Hong Kong
August 1 Korean Association of Cinematheques—Seoul, South Korea

August 20 CINEVARA—Bucharest, Romania
August 25 Danish Film Institute—Aarhus, Denmark

DRY SUMMER (1964, d. Metin Erksan)
July 30 CINEVARA—Bucharest, Romania

LA FEMME AU COUTEAU (1969, d. Timité Bassori)
January 11 Cinemateca Portuguesa—Lisbon, Portugal
January 15, 19 To Save and Project: The MoMA International Festival of Film Preservation—New York, NY
January 19 Swedish Film Institute—Stockholm, Sweden
January 25 Birkbeck Institute for the Moving Image—London, UK
February 12 Cascade Festival of African Films—Portland, OR
February 16 National Gallery of Art—Washington, D.C.
February 28 Wexner Center for the Arts—Columbus, OH

THE HOUSEMAID (1960, d. Kim Ki-Young)
March 19 Vilnius International Film Festival—Vilnius, Lithuania
August 6 CINEVARA—Bucharest, Romania

INSIANG (1976, d. Lino Brocka)
July 23 CINEVARA—Bucharest, Romania

KALPANA (1948, d. Uday Shankar)
February 27 Ciné Métro Art—Paris, France
December 6 Art Gallery of New South Wales—Sydney, Australia

LAW OF THE BORDER (1966, d. Lüfti Ö. Akad)
October 13 Area Verde Camollia 85—Siena, Italy

LIMITE (1931, d. Mário Peixoto)
February 22 Australian Cinémathèque at the Gallery of Modern Art—Queensland, Australia
August 8 Meno Avilys—Vilnius, Lithuania
December 2 Tabakalera—San Sebastián, Spain

LUCÍA (1968, d. Humberto Solás)
October 21 Korean Film Archive—Seoul, South Korea

MEMORIES OF UNDERDEVELOPMENT (1968, d. Tomás Gutiérrez Alea)
April 21–26 NTU Centre for Contemporary Art Singapore—Singapore

July 9 CINEVARA—Bucharest, Romania
October 21 Korean Film Archive—Seoul, South Korea

AL MOMIA (1969, d. Shadi Abdel Salam)
February 7 Grey Art Gallery—New York, NY
February 15 Kundura Cinema—Istanbul, Turkey
February 20 Jerusalem Cinémathèque—Jerusalem, Israel
March 7 UW Cinematheque—Madison, WI
August 13 CINEVARA—Bucharest, Romania
November 12 Filmoteca de Catalunya—Barcelona, Spain
November 21 Promoción de la Ciudad de Las Palmas de Gran Canaria—Las Palmas de Gran Canaria, Spain

MUNA MOTO (1975, d. Jean-Pierre Dikongué-Pipa)
February 8 National Gallery of Art—Washington, D.C.
February 26 Cascade Festival of African Films—Portland, OR
February 28 Wexner Center for the Arts—Columbus, OH
August 16–19 L'Association Ciné—Sud Patrimoine—Hergla, Tunisia
September 8 Swedish Film Institute—Stockholm, Sweden
December 19–21 Carthage Film Festival—Tunis, Tunisia

MYSTERIOUS OBJECT AT NOON (2000, d. Apichatpong Weerasethakul)
January 7 KASKinema—Ghent, Belgium

LOS OLVIDADOS (1950, d. Luis Buñuel)
March 6 Toute la Mémoire du Monde—Paris, France

PIXOTE (1980, d. Héctor Babenco)
October 15, 18 Hong Kong International Film Festival Society—Kowloon, Hong Kong
November 24 Norwegian Federation of Film Societies—Oslo, Norway

PRISIONEROS DE LA TIERRA (1939, d. Mario Soffici)
September 20 Kino Aljansas—Vilnius, Lithuania

SOLEIL Ô (1970, d. Med Hondo)
February 5 Cascade Festival of African Films—Portland, OR
February 20 Arsenal—Berlin, Germany
March 6 Akademie Schloss Solitude—Stuttgart, Germany
June 26 Kino REX—Bern, Switzerland
July 7 Broadway Cinematheque—Yau Ma Tei, Hong Kong
August 27 Filmforum—Cologne, Germany
August 28 IndieLisboa—Lisbon, Portugal
December 17 Berlin University of the Arts—Berlin, Germany
December 21 Carthage Film Festival—Tunis, Tunisia

TAIPEI STORY (1985, d. Edward Yang)
February 1 TIFF Bell Lightbox—Toronto, Canada
September 3 CINEVARA—Bucharest, Romania

TOUKI BOUKI (1973, d. Djibril Diop Mambéty)
February 2 Nova—Brussels, Belgium
June 26 Eye Filmmuseum—Amsterdam, Netherlands
August 27 CINEVARA—Bucharest, Romania
September 5 Roffa Mon Amour—Rotterdam, Netherlands
October 18 Cercle du Laveu—Liège, Belgium
December 12 Australian Cinémathèque at the Gallery of Modern Art—Queensland, Australia
December 20, 22 Carthage Film Festival—Tunis, Tunisia

TRANCES (1981, d. Ahmed El Maanouni)
October 2–30 Barbican Centre—London, UK

THE TREASURE [NIDHANAYA] (1973, d. Lester James Peries)
December 16–23 Yugoslav Film Archive—Belgrade, Serbia

XIAO WU (1997, d. Jia Zhang-ke)
February 24 Berlin International Film Festival—Berlin, Germany
July 15 Filmoteca de Catalunya—Barcelona, Spain
August 27, 30 Il Cinema Ritrovato—Bologna, Italy
September 25–30 New York Film Festival—New York, NY
December 16–23 Black Canvas Contemporary Film Festival—Mexico City, Mexico

PARTNERS

HOBSON / LUCAS FAMILY FOUNDATION

CHRISTOPHER NOLAN AND EMMA THOMAS



AMERICAN
EMPIRICAL
PICTURES



HFPA



The Material World  Foundation

NETFLIX



DONORS

The Film Foundation gratefully acknowledges its supporters from 1990–2020

\$10 MILLION+

Hobson/Lucas Family Foundation
\$1,000,000–\$9,999,999
 AMC Networks
 The Annenberg Foundation
 Directors Guild of America
 DirecTV
 Gucci
 Hollywood Foreign Press Association
 IBM
 Louis XIII
 The Material World Foundation
 Christopher Nolan & Emma Thomas
 Turner Classic Movies

\$250,000–\$999,999

Allen Foundation for the Arts
 American Express
 American Federation of State, County and Municipal Employees (AFCME)
 Wes Anderson
 Cinema per Roma Foundation
 Creative Artists Agency
 Digital Entertainment Group
 Entertainment Industry Foundation
 Franco–American Cultural Fund
 Los Angeles County Museum of Art
 Louis B. Mayer Foundation
 Marc Jacobs International
 MaxMara
 Miramax Films
 Netflix
 Edward Norton
 Paramount Motion Picture Group
 Philips Consumer Electronics
 Red Crown Productions
 Rolex
 RT Features
 Sony Pictures Home Entertainment
 Steven Spielberg
 Robert B. Sturim
 Twentieth Century Fox
 Vanity Fair Magazine

\$100,000–\$249,999

The Cultural Heritage Preservation Fund
 Leonardo DiCaprio Foundation
 Eni
 Peter Jackson
 Janus Films & The Criterion Collection
 Righteous Persons Foundation
 VICE Media Group
 Warner Bros. Entertainment

\$25,000–\$99,999

American Film Institute
 Marc Anthony
 Carnegie Corporation of New York
 City National Bank
 Condé Nast Traveler
 Coolidge Corner Theatre Foundation
 Tom Cruise

The Nathan Cummings Foundation
 The Carole & Robert Daly Charitable Foundation
 Driehaus Capital Management
 Eastman Kodak Company
 Timothy E. Finn
 Harrison Ford
 Milos Forman
 Hermès
 Imagine Entertainment
 ITV Global Studios Entertainment
 Norman Jewison
 The Kennedy/Marshall Company
 The LaFetra Foundation
 Ang Lee
 National Endowment for the Arts
 National Endowment for the Humanities
 The Newman's Own Foundation
 Ovation
 Primetime Omnimedia, Ltd.
 Winona Ryder
 Jeff Schick
 The Semel Charitable Foundation
 Fondation Jérôme Seydoux-Pathé
 The Simons Foundation
 Swedish National Television
 Unite4:Good Foundation
 Universal Studios, Inc.
 Marc Weilheimer
 William Morris Endeavor
 Bud Yorkin
 Robert Zemeckis
\$10,000–\$24,999
 J.J. Abrams & Katie McGrath
 Woody Allen
 Paul Thomas Anderson
 Giorgio Armani
 Artist Management Group
 Alec Baldwin
 The Banky La Rocque Foundation
 Steve Bing
 Jake Bloom, Bloom Hergott
 Diemer Rosenthal
 LaViolette Feldman & Goodman LLP
 Michael J. Blatt
 William Braver
 California Community Foundation
 James Cameron
 Glenn Gordon Caron
 CBC Framing Inc.
 Michael Crichton
 Cameron Diaz
 Clint Eastwood
 John Ebey
 Energy Brands, Inc.
 GQ Magazine
 David & Debbie Greenlee
 Tom Hanks & Rita Wilson
 Arthur Hiller
 Ron & Cheryl Howard Family Foundation
 Mohammad Khawaja
 Graham King
 Irving Kohn Foundation
 Alan & Cindra Ladd Family Foundation
 Garry Marshall
 Mercedes-Benz
 Network for Good
 Jack Nicholson

Alexander Payne
 Bruce Ramer
 Rob & Michele Reiner
 Ivan Reitman
 The Roblee Foundation
 The Ross Family Foundation
 Matthew Rutler
 Andrew Saffir
 Yearley Smith
 STARZ
 Sharon Stone
 Technicolor
 United Talent Agency
 The Variety Foundation
 Michael Verruto
 Margo & Irwin Winkler Foundation
 Rick Yorn
 John Sacret Young
\$1,000–\$9,999
 Abu Dhabi Film Festival
 Alamo Drafthouse Cinema
 Blair Allen
 AMC Theaters
 American Broadcast Corporation
 Ali Amidy
 Robert Appiah
 Michael Apted
 Guido A. Aren
 Arista Records
 Alan Arkush
 Aurora Productions, Inc.
 William Austin
 Avalon Cable
 Zane Balsam
 Rachel Banvard
 Don & Paula Barbier
 S. Barrett & Cynthia Rittmaster
 Richard Barrington
 Batjac Productions
 B. Baron Benham
 William Berenger
 Jay Bernstein
 Bernardo Bertolucci
 Jeff Bewkes
 The Bisch Family
 Mark Bloom
 Blueprint Films
 Gloria Boileau
 James Boldway
 Boots Entertainment, Inc.
 Peter & Loraine Boyle
 Jim Broadbent
 Phillip Brock
 Dale F. Brown
 David Brown
 Matthew Brown
 Jerry Bruckheimer
 Carolyn Buchanan
 Cindy Saunders Buggs & the Austin Community Foundation
 Thomas Burlington
 Catherine A. Butler
 Robert Butler
 c5 Inc.
 Nicholas Cage
 Capital Publishing
 Jeremy Carr
 Cartier
 Casswood Insurance Agency
 Michael Chapman
 John B. Charnay
 Lyman Chen
 Chimera
 Frank Chrissotimos
 Cineric, Inc.

Cohen Film Collection
 Judy Collins
 Colorworks
 Sandra Costa
 CW Productions
 Dallas Film Society, Inc.
 Joe Dante
 Daniel Day-Lewis & Rebecca Miller
 Deluxe Labs
 Nelson DeMille
 Jonathan Demme
 Robert De Niro
 Emre Deniz
 Kirk & Anne Douglas
 Douris Corporation
 DuArt Film Laboratories, Inc.
 Ashley Dunn
 Diana Lynn Ellis
 Encore Media Corporation
 Euro London Films Ltd.
 Exclusive Media
 Vera Farmiga
 Donald P. Farrell
 Yvette Fierstein
 Selma Fonseca
 Forbes Foundation
 FotoKem
 Foundation for Brotherhood
 Janet Friedman-Edwards
 Jeremy Frommer
 Gagosian Gallery
 Dennis T. Gallagher
 Charles Gargano
 Larry Garrison
 Mel Gibson
 Mark Goldblatt, ACE
 Goldsmith Family Foundation III
 Mr. & Mrs. Peter John Goulandris
 The Thomas Edwin Greenbaum Charitable Foundation
 Barbara Grogan
 Taylor Hackford
 Ken Harman/Spoke Art
 Kenneth W. Harrell
 Anne Harrison & Timothy Forbes
 George S. Harros
 HBO
 Hugh Hefner
 Marie Hepp
 The Heron Foundation
 Dustin Hoffman
 Anthony Hoyt
 IMAX Corporation
 International Creative Management, Inc.
 Interstate Consultant Services
 Intramovies
 James Ivory
 Hugh Jackman
 Georgia Rosenberg Jacobson
 Dr. Wendell L. James
 Dr. Mark R. Jenkins
 Angelina Jolie
 John Gordon Jones
 Nina Kaminer
 Harvey Keitel
 Daniel F. Kelly, Jr.
 Timothy F. Kelly
 Ahmed Khawaja
 Jimmy Kimmel
 Sir Ben Kingsley
 Kevin Kline
 Steve Knotts
 Knotts Enterprises

Korn/Ferry International
 Thomas Kranz
 Mark Krizki
 David LaChapelle
 James Ladman
 Howard Lancer
 Landmark Silver Cinemas
 Marisa Lang
 Abe & Frances Lastfogel Foundation
 The Last Moving Picture Company
 Darlene Litchfield Lathigee
 David Lee & Joyce Hsieh
 John Logan
 Sidney Lumet
 Adrienne M. Maloof
 Michael Mann
 Marmont Productions, Inc.
 Richard C. Marquardt, Jr.
 Mark Marsillo
 J. Scott & Ashley Mattei
 David Maule–Finch
 Kate McEnroe
 Joseph McEwen
 Joseph Medewar
 Meek Foundation
 James Meigs
 Merchant Ivory Productions, Inc.
 Ron & Harriet Meyer
 Alan Meyers
 Michael & Courtney Monahan
 William Monahan
 Michael Morrow
 MTI Film
 Torie Mudarris
 Paula Mueller
 Steven & Paula Myers
 National Philanthropic Trust
 José Luis Nazari
 Ursula Neal
 Liam Neeson
 Richard New & Mara Beltrami–New
 New Line Cinema
 Mike Nichols
 Nitehawk Cinema
 Vern Noble
 Philip Noyce
 Gianni Nunnari
 October Films
 John Ollmann
 Noreen O'Loughlin
 OMD USA, Inc.
 Overture Films
 Pace Productions
 Richard Padulo
 Gwyneth Paltrow
 Panavision
 Paradyme Trust
 Mary Parent
 Cheyne Parker
 T.R. Paul Family Foundation
 PDI Enterprises
 Christopher Todd Perrotta
 Personal Concierge Services International
 Joe Pesci
 Nick Pileggi
 Planet Hollywood
 Cheryl Reventlow Post
 Premiere Magazine
 Cecilia DeMille Presley
 Prince Charles Cinema
 John Ptak
 Rainbow Media
 Henry Rappaport

Ray of Light Foundation
 Ira M. Resnick Foundation, Inc.
 Giovanni Ribisi
 RICOH Corporation
 Robert Rifkin
 Margot Robbie
 Julia Roberts
 Robert Rosing
 E. Robert & Diane Roskind
 Leonard Ross
 Gena Rowlands
 Elbert Royas
 Adam Rubinson
 Duane Rutledge
 Jeffrey A. Sachs
 Joshua Sapan
 James Schamus
 Paul Schrader
 Jane W. Scott
 Ridley Scott
 Ronald & Marilyn Secrest
 David Sehring
 Jonathan Sehring
 William Shatner
 Robert Shaye
 Bruce W. Sheinberg
 Howard Shore
 Heide Signes
 Mike Silverman
 Jane Smith
 Alan Meyers
 Richard Soloway
 Special Rider Music
 Ray Stark
 Elizabeth Thieriot
 Denise Thomason
 Robert Thompson
 ToshiFilms
 Joseph Traina
 John Travolta
 Tribeca Productions, Inc.
 Paul Tsigrikes
 David Unger
 Valhalla Motion Pictures
 Trang Vo
 James E. Vogel & Diane M. Vogel Family Philanthropic Fund
 Mark Wahlberg
 Walt Disney Company
 The Wasserman Foundation
 Rachel Webber
 Peter Weir
 Courtney & Barbara H. Werner
 Wes Craven Films
 West Coast Ground Services
 T. Wheatcraft
 David L. Wiener
 The Windfall Foundation
 Melinda Wolf
 Dr. Fanny Yacamán
 Steven & Elizabeth Zaillian

