



# THE FILM FOUNDATION 2021 ANNUAL REPORT





# OVERVIEW



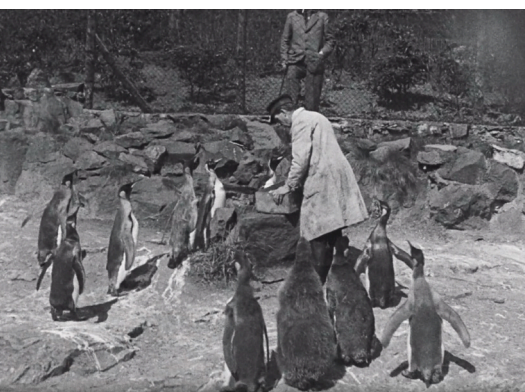
Since its inception in 1990, **The Film Foundation** has preserved and restored over 925 films spanning every genre, era, and area of the globe. In addition to preserving and restoring, a vital part of the foundation's mission is exhibition, ensuring that these films can be seen by as wide an audience as possible. The last pillar of **The Film Foundation's** mission is education. It is crucial to instill in each generation the importance of protecting film's rich history. Since 2005, the foundation's educational program, **The Story of Movies**, has taught students about film language and about the historical, cultural, and artistic value of cinema. None of the foundation's work would be possible without the dedication of the Board of Directors and our generous supporters. We look forward to continuing this work for many years to come.

## PRESERVATION AND RESTORATION

Through The Film Foundation's partnerships with archives and studios, the restorations of 37 films were completed in 2021, including: **THE BEST YEARS OF OUR LIVES**, William Wyler's 1946 American classic about soldiers returning home from World War II; Nina Menkes' experimental masterpiece, **THE BLOODY CHILD** (1996); Michael Powell and Emeric Pressburger's beloved romance, **I KNOW WHERE I'M GOING!** (1945); **MURDER IN HARLEM**, Oscar Micheaux's 1935 film about a man wrongly accused of murder; and **WHO KILLED VINCENT CHIN?** (1987), Christine Choy and Renee Tajima-Peña's documentary about the circumstances surrounding a racially-motivated attack.

## WORLD CINEMA PROJECT

The Film Foundation's World Cinema Project has restored 47 films from 27 countries to date. The projects completed in 2021 were: **KUMMATTY** (1979), Aravindan Govindan's beautiful adaptation of an Indian folktale; **LUMUMBA, DEATH OF A PROPHET** (1990), Raoul Peck's documentary investigation into the legacy and tragic death of the Congolese leader; and **SAMBIZANGA** (1972), Sarah Maldoror's film, set in Angola at the beginning of the national liberation war, about a woman's search for her missing husband.



## EXHIBITION

2021 saw the return of many more in-person screenings and events. There were over 450 screenings of TFF-supported restorations, presented both virtually and in person, at museums, archives, festivals, repertory theaters, and universities. Some highlights included: a screening of **CHESS OF THE WIND** (1976) at the Wexner Center's Cinema Revival, followed by a conversation with director Mohammad Reza Aslani; the restoration premieres of **THE FLOWERS OF ST. FRANCIS** (1950), **I KNOW WHERE I'M GOING!** (1945), **LUMUMBA, DEATH OF A PROPHET** (1990), and **MURDER IN HARLEM** (1935) at Cannes Classics; a tribute to The Film Foundation at the Karlovy Vary International Film Festival, which included screenings of 10 TFF-supported restorations; and TFF Executive Director Margaret Bodde giving the keynote presentation at the Lumière Festival's Marché International du Film Classique.

## ACCESS

The foundation is developing a virtual screening room, in partnership with DelphiQuest and Oracle Corporation, to celebrate and highlight its preservation program. **The Film Foundation Restoration Screening Room** will launch in 2022, featuring free online presentations of TFF- and WCP-funded restorations on the second Monday of each month, allowing audiences around the world to discover and rediscover the art of film.

## EDUCATION

In 2021, The Film Foundation continued developing *The Story of Movies* curriculum, "Portraits of America: Democracy on Film." The sixth module, "The Press" was completed and distributed to teachers through the [storyofmovies.org](http://storyofmovies.org) website. The module covers the role of journalism in American society and explores films such as **MEET JOHN DOE** (1941, d. Frank Capra), **CITIZEN KANE** (1941, d. Orson Welles), and **ACE IN THE HOLE** (1951, d. Billy Wilder). The final two modules will be released in 2022. In 2021, over 20,000 additional educators started using "Portraits of America," finding it to be a vital resource as they taught both virtually and in person. The Film Foundation continued to partner with the American Federation of Teachers (AFT), which helped the SOM program to reach even more teachers, including through AFT's Share My Lesson website.

**LEFT TO RIGHT:** ALL THAT MONEY CAN BUY (1941, d. William Dieterle) | THE BEST YEARS OF OUR LIVES (1946, d. William Wyler) | FORCE OF EVIL (1948, d. Abraham Polonsky) | KING PENGUINS (1938, d. Mary Field) | BESIDE THE SEASIDE (1935, d. Marion Grier) | THE TROUBLED MIND (1954, d. Margaret Thomson) | HOMES FOR THE PEOPLE (1945, d. Kay Mander) | THE ENGLISH INN (1941, d. Muriel Box) | BEHIND THE SCENES (1938, d. Evelyn Spence)

**FRONT COVER:** I KNOW WHERE I'M GOING! (1945, dirs. Michael Powell and Emeric Pressburger) | THE FIRE BRIGADE (1926, d. William Nigh) | HALLELUJAH (1929, d. King Vidor) | SAMBIZANGA (Angola/France, 1972, d. Sarah Maldoror) | THE FLOWERS OF ST. FRANCIS (1950, d. Roberto Rossellini) | MURDER IN HARLEM (1935, d. Oscar Micheaux) | FORCE OF EVIL (1948, d. Abraham Polonsky)

**BACK COVER:** TOPKAPI (1964, d. Jules Dassin) | KUMMATTY (India, 1979, d. Aravindan Govindan)

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# FILM PRESERVATION & RESTORATION



## THE BEST YEARS OF OUR LIVES 1946 | d. William Wyler

**THE BEST YEARS OF OUR LIVES** follows three men who are coming home from the war as they seek to readapt to civilian life. Al Stephenson was an infantryman and is now returning to his family and the bank where he worked, Fred Derry was a crew member on a bomber, and Homer Parrish was a Navy man who lost both hands and now uses steel hooks. As each man returns to his pre-war life, they question the choices they made and the lives they built. Confronted with their jobs, families, and love lives, they must make difficult decisions. Al wonders about the ethics of the bank he works for, Fred debates leaving his loveless marriage, and Homer must learn how to live with a physical disability. As they navigate these struggles, they learn the importance of relationships and how to rely on others as they face the uncertainty of the future.

The 35mm nitrate fine grain positive held by the Library of Congress was the primary source for the 4K restoration of **THE BEST YEARS OF OUR LIVES**. Picture scanning was done by Warner Bros. Motion Picture Imaging and the image restoration was completed by Roundabout Entertainment. The audio capture was done by the film laboratory at the Library of Congress' National Audio-Visual Conservation Center and the sound restoration was completed by Audio Mechanics. 35mm prints as well as DCPs were created for exhibition.

**THE BEST YEARS OF OUR LIVES** had its world restoration premiere at Il Cinema Ritrovato.

*Restored by The Academy of Motion Picture Arts and Sciences Film Archive and The Film Foundation, in association with The Library of Congress.*

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



# THE BLOODY CHILD

1996 | d. Nina Menkes

**THE BLOODY CHILD** was inspired by a real event: a young US Marine, recently back from the Gulf War, was found digging a grave for his murdered wife in the middle of the California Mojave. Menkes turns the man's arrest—a moment in time—into a harrowing hallucinatory journey. Shot in North Africa and 29 Palms, California, **THE BLOODY CHILD** combines actual Desert Storm marines (playing themselves) with text from Shakespeare's *Macbeth* in this mesmerizing look at uxoricide (the killing of one's wife).

The original 35mm camera negative, magnetic soundtrack, optical track negative, and a reference print served as the primary sources for the restoration of **THE BLOODY CHILD**. The camera negative was used to create 35mm release prints along with an interpositive, internegative, and check print. The audio restoration resulted in a new optical track negative which was used along with a scan of the interpositive to create 4K DCPs for exhibition.

**THE BLOODY CHILD** had its world restoration premiere at the New York Film Festival.



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

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

# WHO KILLED VINCENT CHIN?

1987 | dirs. Christine Choy and Renee Tajima-Peña

This Academy Award-nominated documentary is as relevant today as it was upon its initial release nearly 35 years ago. **WHO KILLED VINCENT CHIN?** explores issues of race, class, and the American justice system through the prism of Vincent Chin's murder. Vincent Chin was a 27-year-old Chinese engineer who was mistakenly thought to be Japanese by two Caucasian, unemployed automotive workers. With racial tensions running high in 1982 and many believing that the Japanese were responsible for "stealing" American auto jobs, the two men accosted him and beat him to death. This documentary explores the details of the case, the outcry against racist attitudes towards Asian Americans, and the twisted legal path the case traversed through the court system.

The 4K restoration of **WHO KILLED VINCENT CHIN?** used the original 16mm A & B roll negatives and the 16mm full coat magnetic track, on loan to the Academy Film Archive from the Museum of Chinese in America in New York. The picture scanning and restoration were completed by Roundabout Entertainment, the audio capture was done by Endpoint Audio, and the audio restoration was completed by Audio Mechanics.

**WHO KILLED VINCENT CHIN?** had its world restoration premiere at the New York Film Festival.

*Restored by The Academy of Motion Picture Arts and Sciences Film Archive and The Film Foundation, in association with the Museum of Chinese in America.*

*Restoration funding provided by the Hobson/Lucas Family Foundation, with additional support provided by Todd Phillips.*







IN BETWEEN

## Six Films by Stan Brakhage

**DESISTFILM** (1954) An early creative breakthrough in which the brooding confusion and raw energy of disaffected youth is expressed with kinetic camerawork and a noisy, dissonant soundtrack.

**FIRE OF WATERS** (1965) A beautiful study of lightning and landscape accompanied by a restrained and sparse soundtrack.

**FLESH OF MORNING** (1956/1986) A film made during Brakhage's brief tenure in Los Angeles and one of his last, most ambitious, psychodramas.

**IN BETWEEN** (1955) His fifth film and first experimentation with "plastic-cutting" or joining shots to create montages for the film's dream changes, which would influence his later work.

**INTERIM** (1952) Brakhage's first film, made at 19 years of age, features an original soundtrack by the American avant-garde composer James Tenney.

**THE WAY TO SHADOW GARDEN** (1954) Brakhage's first experimentation with combinations of negative and positive imagery, expressing the escapist world of a protagonist who blinds himself out of frustration and anxiety.

Over a fifty-year career and a filmography comprising hundreds of films of varying lengths, Stan Brakhage produced only 27 films with soundtracks. These six films are among his earliest sound films and represent a variety of creative approaches to working with sound.

Audio restoration was completed by Audio Mechanics and new negatives and prints were completed by Colorlab.

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

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

## FILM NO. 14 [LATE SUPERIMPOSITIONS] 1964 | d. Harry Smith

One of Harry Smith's most celebrated films, **FILM NO. 14 [LATE SUPERIMPOSITIONS]** is essentially an experimental home movie, making extensive use of superimpositions. Smith shot 100 ft rolls of 16mm Kodachrome, rewind them in the camera, and shot them again, creating layered, complex, and other-worldly images. The film begins and ends with Smith's trademark animation.

The 16mm Kodachrome original was utilized for the restoration of **FILM NO. 14 [LATE SUPERIMPOSITIONS]**. A 16mm-to-35mm blow-up internegative was created along with 35mm prints. The 16mm Kodachrome original was then scanned liquid gate in 2K to complete the digital workflow of the restoration resulting in a 2K digital master and 2K DCPs. The photochemical work was completed by Cineric, Inc. in New York and the digital work was done at Colorlab. The audio restoration was done at Audio Mechanics.

**FILM NO. 14 [LATE SUPERIMPOSITIONS]** had its world restoration premiere at Anthology Film Archives.

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

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







## **I KNOW WHERE I'M GOING!** 1945 | dirs. Michael Powell and Emeric Pressburger

**I KNOW WHERE I'M GOING!** is the story of a young woman, Joan Webster (Wendy Hiller), who sets out on a journey to a remote Scottish island where she plans to marry a wealthy industrialist. When an incoming storm makes passage impossible for her and a local laird, Torquil MacNeil (Roger Livesey), she begins to wonder if she really knows where she's going and if her best-laid plans will be derailed.

The 4K restoration of **I KNOW WHERE I'M GOING!** was completed using the original nitrate camera negative. A nitrate print and two nitrate fine grain negatives were also referenced: individual shots that had been cut from the original negative were present in the other prints, and reel 10 has now been returned to its original length by the inclusion of a second dissolve. Soundtrack reconstruction was completed in parallel. This was especially needed because much of the original sound negative had been replaced by poor quality duplicate material in the past.

**I KNOW WHERE I'M GOING!** had its world restoration premiere at Cannes Classics.

*Restored by the BFI National Archive and The Film Foundation in association with ITV.*

*Restoration funding provided by the Hobson/Lucas Family Foundation. Additional support provided by Matt Spick.*

## **The Camera is Ours: Britain's Female Documentary Makers**

A collection of short films made between the 1930s and the 1960s. Each film was restored in 4K from the earliest generation elements available with DCPs and 35mm prints created for exhibition.

**BEHIND THE SCENES** (1938, d. Evelyn Spice) A look at the staff and animals at the London Zoo.

**BESIDE THE SEASIDE** (1935, d. Marion Grierson) Londoners head to the seaside during a heatwave.

**BIRTH-DAY** (1945, d. Brigid Cooper) A public information film about services for expectant mothers.

**CHILDREN OF THE RUINS** (1948, d. Jill Craigie) Examines the aftereffects of WWII on children.

**THE ENGLISH INN** (1941, d. Muriel Box) The directorial debut of Britain's most prolific female director.

**HOMES FOR THE PEOPLE** (1945, d. Kay Mander) Made for the 1945 Labour Party election campaign to present its postwar reconstruction policies from a women's perspective.

**KING PENGUINS** (1938, d. Mary Field) A look at the King Penguins of the Edinburgh Zoo.

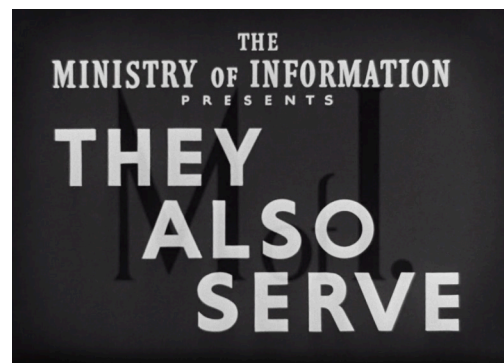
**SOMETHING NICE TO EAT** (1967, d. Sarah Erulkar) A visually inventive tribute to food and cooking.

**THE TROUBLED MIND** (1954, d. Margaret Thomson) A recruitment film for psychiatric nurses showing the conditions at a large mental hospital.

**THEY ALSO SERVE** (1940, d. Ruby Grierson) Homefront propaganda showing the importance of the everyday work of the British housewife to the war effort.

*Restored by the BFI National Archive and The Film Foundation.*

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







## THE FLOWERS OF ST. FRANCIS (FRANCESCO, GIULLARE DI DIO)

1950 | d. Roberto Rossellini

In a series of simple and joyous vignettes, director Roberto Rossellini and co-writer Federico Fellini lovingly convey the universal teachings of the People's Saint: humility, compassion, faith, and sacrifice. Gorgeously photographed to evoke the medieval paintings of Saint Francis' time, and cast with monks from the Nocera Inferiore Monastery, **THE FLOWERS OF ST. FRANCIS** is a timeless and moving portrait of the search for spiritual enlightenment.

**THE FLOWERS OF ST. FRANCIS** was restored using a second generation dupe negative as the primary source. Sections missing in the dupe negative were replaced using a dupe positive. The soundtrack was restored from the original soundtrack negative. The director of photography Luca Bigazzi supervised the grading.

**THE FLOWERS OF ST. FRANCIS** had its world restoration premiere at Cannes Classics.

*Restored by The Film Foundation and Fondazione Cineteca di Bologna at L'immagine Ritrovata in collaboration with RTI-Mediaset and Infinity+.*

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



## MURDER IN HARLEM 1935 | d. Oscar Micheaux

Inspired by a notorious crime that took place in Georgia in 1913, **MURDER IN HARLEM** is about the murder of a young white woman. A night watchman at a chemical factory is accused of the crime at the outset of the investigation. When a lawyer becomes interested in uncovering the truth of what happened, a very different story than what was recounted in the hours following the crime begins to unfold. With **MURDER IN HARLEM**, a remake of Oscar Micheaux's own silent film from 1921, **THE GUNSAULUS MISTERY**, the director reinterprets a case that inflamed American public opinion for many years.

A 35mm nitrate print of **MURDER IN HARLEM** was the best surviving element used for this restoration. 4K scanning was completed at George Eastman Film Preservation Services and the remainder of the digital restoration work was done at L'Immagine Ritrovata laboratory. In addition to DCPs, a new 35mm picture negative, 35mm soundtrack negative, and 35mm print were created.

**MURDER IN HARLEM** had its world restoration premiere at Cannes Classics.

*Restored in 2021 by the George Eastman Museum and Cineteca di Bologna in association with The Film Foundation, Quoiat Films and Sky from a 35mm nitrate print in the SMU/Tyler Film Collection, SMU Libraries, deposited at the George Eastman Museum. Restoration performed at George Eastman Museum Film Preservation Services and L'Immagine Ritrovata laboratory.*





## THE FIRE BRIGADE 1926 | d. William Nigh

**THE FIRE BRIGADE** was one of MGM's most important and expensive pictures of the 1926-27 season—and one of the few that was not a star vehicle. The film used state-of-the-art technology to advance the story, with extensive use of the Williams traveling matte process to place actors in the middle of fire sequences and on racing fire trucks. Technicolor required a lot of light for an adequate exposure, so the Handschiegl spot color process was used in the nighttime fire sequences to create red and orange flames. These effects add life to a familiar story about a family whose history includes generations of firemen, an occupation that is often passed down from father to son. In *Hollywood: The Pioneers*, Kevin Brownlow cites **THE FIRE BRIGADE** as an example of a silent feature film that represents the height of the genre's artistic and technical achievements.

The only surviving fragments of the Technicolor sequence and a few Handschiegl examples exist on a small nitrate print roll in the collections of the Library of Congress. The full length feature was preserved by MGM in the 1960s and the 35mm safety black and white fine grain master positive is held at Warner Bros. From this element, LOC's National Audio-Visual Conservation Center created 4K preservation digital files, as well as a new 35mm black and white negative. This new edition restores the original tints, incorporates the surviving Technicolor fragments, and digitally recreates Handschiegl color for the scenes where the nitrate did not survive.

**THE FIRE BRIGADE** had its world restoration premiere at To Save & Project: MoMA's International Festival of Film Preservation.



Restored by the Library of Congress and The Film Foundation.

Restoration funding provided by the Hobson/Lucas Family Foundation.



## HALLELUJAH 1929 | d. King Vidor

The coming of sound coincided in 1929 with the release of the only two all-black cast feature films of the decade from Hollywood—MGM's **HALLELUJAH** and Fox's *HEARTS IN DIXIE*. Both were dramas with music set in the American South. The films were attempts to make a sometimes-unfamiliar culture relevant for white audiences. Drawing on his experiences growing up in Texas, **HALLELUJAH** was a personal project for director Vidor and it took him three years to convince studio management to let him make the film. He cast stage actor Daniel Haynes and musical actress Nina Mae McKinney in the production, which began as a silent feature. The location filming in Birmingham, Alabama and Memphis, Tennessee was without sound, but scenes filmed at the MGM studios in Culver City had direct recording, and sound was added to some of the location footage.

**HALLELUJAH** was restored at YCM Laboratories from the 35mm safety picture and soundtrack negatives borrowed from Warner Bros. Since the original titles no longer survive, new titles were created by Colorlab following the original continuity script and style of title art found in other films released by MGM in the same production year. In addition to the 35mm prints made as part of this restoration, 35mm preservation elements for picture and sound were created photochemically from the Warner Bros. elements.

**HALLELUJAH** had its world restoration premiere at Film Forum.

Restored by the Library of Congress and The Film Foundation.

Restoration funding provided by the Hobson/Lucas Family Foundation.





## I MARRIED A WITCH 1942 | d. René Clair

The second American film directed by renowned French filmmaker René Clair, **I MARRIED A WITCH** is a charming supernatural comedy starring Veronica Lake as a Salem-era witch who comes back to wreak havoc on Fredric March, whose ancestors put her to the stake. Although Preston Sturges—originally attached to the film as producer—left because of creative differences, the final product remains a delightful concoction of both Clair's fantastical whimsy and Sturges' screwball sensibility.

**I MARRIED A WITCH** was restored in 4K using the 35mm nitrate original picture and track negatives as the primary source. A 35mm safety fine grain master positive and a 35mm nitrate composite duplicate negative were utilized in instances where the original nitrate camera negative was unusable due to severe nitrate deterioration. Scanning was completed at the LOC's National Audio-Visual Conservation Center and the digital restoration was completed by L'Imagine Ritrovata laboratory. Audio Mechanics restored the soundtrack from the 35mm original nitrate track negative and two 35mm safety track positives. A 35mm safety composite fine grain master was used in the audio restoration of reels 3 and 8 due to severe nitrate deterioration in the original track negative. In addition to DCPs, a 35mm film out and 35mm prints were created.

*Restored by the Library of Congress and The Film Foundation.*

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

## THE LETTER 1929 | d. Jean de Limur

**THE LETTER** was the first talkie shot at Paramount's Astoria Studios in Long Island City. An uncensored and pre-code adaptation of W. Somerset Maugham's play of the same name, the film features an unforgettable performance from Jeanne Eagels. Set in the British colony of Malaya near Singapore, the film centers around Leslie (Eagels), the bored wife of a plantation owner. She has been carrying on a torrid affair with Geoff Hammond (Herbert Marshall), but he soon begins a relationship with a woman named Li-Ti (Lady Tsen Mei). In a heated argument, Leslie shoots and kills Hammond after he admits he prefers Li-Ti to her. On trial for murder, Leslie claims self defense, and all seems to be going her way until Li-Ti contacts Leslie's lawyer about an incriminating letter that proves Leslie is lying. Eagels died only six months after the film's release and **THE LETTER** remains her only sound film to survive.

The restoration of **THE LETTER** was completed using a 35mm nitrate composite print. Footage missing from this source had been used in the 1930 film, **KILLING THE KILLER**, and a 35mm nitrate print of this title was used in order to reinsert it into **THE LETTER**. The prints were scanned at Colorlab in 4K, significant scratches and defects were removed and the footage from **KILLING THE KILLER** was added back in. The audio restoration was done by Audio Mechanics and 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.*







## REDSKIN 1929 | d. Victor Schertzinger

**REDSKIN** tells the story of Wing Foot, a young Navajo who, upon his return home, finds he can no longer embrace his tribe's beliefs and customs. When Wing Foot falls in love with Corn Blossom, a woman from a rival tribe, a war breaks out. Violence is averted when Wing Foot finds oil on the tribal lands and shares his discovery with the tribes.

An original 35mm nitrate Technicolor print held in the AFI/Paramount Collection at the Library of Congress was the primary source for the image restoration of **REDSKIN** done at YCM Laboratories. The audio restoration was done by Audio Mechanics using files created from the original discs for reels 1–8. The audio for reel 9 is considered lost. A score for **REDSKIN** was located in the LOC's Music Division and along with compiled audio from reels 1–8, a new audio track for reel 9 was created that closely matches the tone and action of the film. 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.*

## ALL THAT MONEY CAN BUY 1941 | d. William Dieterle



**ALL THAT MONEY CAN BUY** was the first independent production of William Dieterle, whose connection to its themes dates back to his appearance in Murnau's **FAUST** (1926). In America, Dieterle became a stylish director adept at all genres but achieved special renown with fantasy. Made in the shadow of **CITIZEN KANE**, **ALL THAT MONEY CAN BUY** employed the same RKO resources, including editor Robert Wise, composer Bernard Herrmann, art director Van Nest Polglase, special effects by Vernon Walker, and sound recordist James G. Stewart. Walter Huston's impish portrayal of the New England devil, Scratch, earned an Academy Award nomination. Bernard Herrmann won an Oscar, his first and only Hollywood award. **ALL THAT MONEY CAN BUY** did not do well financially, and in later years Dieterle shopped it to reissue distributors. Hacked to 84 minutes, it played variously as **THE DEVIL AND DANIEL WEBSTER** and **DANIEL AND THE DEVIL**.

**ALL THAT MONEY CAN BUY** was restored in 4K using the nitrate original picture negative, nitrate optical track negative, acetate fine grain master, acetate track negative and positive, along with foreign nitrate dupe picture and sound negatives. Image restoration was completed at Roundabout Entertainment where orbital movement, film hops, dirt and scratches inherent in the surviving film copies were addressed and the **ALL THAT MONEY CAN BUY** main title card was recreated. The audio restoration was completed at Audio Mechanics and the clicks, pops, hums, and distortion present in the existing audio was improved. DCPs and 35mm prints were created for exhibition.

*Restored by UCLA Film & Television Archive and The Film Foundation in collaboration with Janus Films, The Museum of Modern Art and the Library of Congress.*

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





## FORCE OF EVIL 1948 | d. Abraham Polonsky

With the brisk pacing of a runaway train, **FORCE OF EVIL** follows the unscrupulous scheming of New York lawyer Joe Morse (John Garfield). By consolidating a numbers racket, Joe has the unseemly opportunity to make it big by teaming up with ruthless gangster Ben Tucker (Roy Roberts). The only hindrance to this plan is Joe's brother, Leo (Thomas Gomez), who refuses to implicate his small outside-the-law operation and its dedicated and loyal employees. From one terse and gripping scene to another, Joe presses his brother to accept the looming inevitability that can't be reversed. The moody plot of this tense and widely respected film noir is a scathing indictment of monopoly capitalism and its victims.

The 4K restoration of **FORCE OF EVIL** was completed using the original 35mm nitrate picture negative, 35mm nitrate composite dupe negative, and 35mm nitrate track positive. Image scans and audio files were provided by Paramount and the digital restoration was completed by Roundabout Entertainment. The audio restoration was done at Audio Mechanics and now **FORCE OF EVIL**, one of the first films photochemically preserved by The Film Foundation in 1990, is available for exhibition on DCP in the best possible condition.

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

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

## SPECIAL PROJECTS



### APACHE DRUMS

1951 | d. Hugo Fregonese

Restored in 4K in 2021 by Universal Pictures in collaboration with The Film Foundation at NBCUniversal StudioPost laboratory, from a 35mm nitrate 3-strip original negative preserved by UCLA. Special thanks to Martin Scorsese and Steven Spielberg for their consultation on this restoration.

**APACHE DRUMS** had its world restoration premiere at Il Cinema Ritrovato.



### CAUGHT

1949 | d. Max Ophuls

Restored by Paramount Pictures with special thanks to Martin Scorsese and The Film Foundation.





## CRIME WAVE

1953 | d. André De Toth

Preserved by the Library of Congress in collaboration with WarnerMedia and The Film Foundation.



## FRENCHMAN'S CREEK

1944 | d. Mitchell Leisen

Restored by Universal Pictures in collaboration with The Film Foundation at NBCUniversal StudioPost laboratory from a 35mm 3-strip nitrate original cut picture negative preserved at UCLA Film & Television Archive. Special thanks to Martin Scorsese and Steven Spielberg for their consultation on this restoration.

**FRENCHMAN'S CREEK** had its world restoration premiere at Il Cinema Ritrovato.



## TOPKAPI

1964 | d. Jules Dassin

Photochemical restoration by The Film Foundation in collaboration with Metro Goldwyn Mayer Studios Inc. Funding provided by the Hollywood Foreign Press Association. Special thanks to Christopher Nolan and Emma Thomas.

## RESTORATION PROJECTS FROM PREVIOUS GRANT CYCLES COMPLETED IN 2021



**BACK AND FORTH** (1969, d. Michael Snow)  
Restored by Anthology Film Archives with funding provided by the Los Angeles County Museum of Art (LACMA) and The Film Foundation.



**HERZOG BLAUBARTS BURG (BLUEBEARD'S CASTLE)**  
(1963, d. Michael Powell)  
Restored by the BFI National Archive and The Film Foundation in association with The Ashbottle Film Foundation. Restoration funding provided by the BFI National Archive, The Louis B. Mayer Foundation and The Film Foundation.



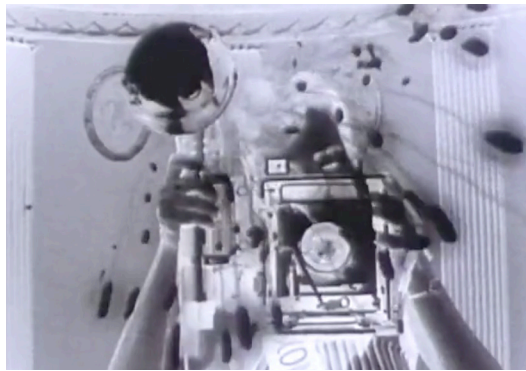
# NATIONAL FILM PRESERVATION FOUNDATION

## NFPF FEDERAL GRANT PROGRAM

The NFPF 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 NFPF is required to raise matching funds from non-governmental entities to support its operations. Therefore, The Film Foundation's contribution is crucial in underwriting these expenses. In 2021, 29 grants were awarded for the preservation of 64 films, and to date, the NFPF has helped preserve more than 2,613 films at institutions in all 50 states, Puerto Rico, and the District of Columbia.



**SENSELESS** (1962, d. Ron Rice)



**THE MATCH THAT STARTED MY FIRE** (1992, d. Cathy Cook)



**HOW TO BE A HOMOSEXUAL PART II** (1982, d. Roger Jacoby)

## 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 NFPF and TFF provide is vital to making sure that these films survive. Fully funded by TFF, the grants provide \$50,000 annually for the preservation of avant-garde films. Over the past nineteen years, 207 avant-garde works by 81 experimental filmmakers have been saved, allowing these important films to be available to audiences, in many cases, for the first time in decades. The 2021 Avant-Garde Masters Grants supported preservation projects at:

### Anthology Film Archives

**SENSELESS** (1962), a poetic montage by Ron Rice.

### UC Berkeley Art Museum and Pacific Film Archive

Four works by Roger Jacoby, a key transitional figure between the pre- and post-liberation eras of gay experimental filmmaking.

**DREAM SPHINX OPERA** (1973)

**L'AMICO FRIED'S GLAMOROUS FRIENDS** (1976)

**HOW TO BE A HOMOSEXUAL PART I** (1980)

**HOW TO BE A HOMOSEXUAL PART II** (1982)

### The State University of New York at Binghamton

**BINGHAMTON, MY INDIA** (1969), an experimental documentation of Ken Jacobs' first year of teaching at the college.

### Film-Makers' Cooperative

**THE MATCH THAT STARTED MY FIRE** (1992), Cathy Cook's montage of educational and industrial films to explore female sexuality and to illustrate 20 short candid stories of sexual discovery relayed by a diverse collection of subjects.



# WORLD CINEMA PROJECT



*Restored by The Film Foundation's World Cinema Project, Film Heritage Foundation, and Cineteca di Bologna at L'Immagine Ritrovata laboratory, in association with General Pictures and the family of Aravindan Govindan.*

*Funding provided by the Material World Foundation.*



## KUMMATTY

India | 1979 | d. Aravindan Govindan

An adaptation of a Central Kerala folk-tale featuring a partly mythic and partly real magician called Kummatty (played by the famous musician and dancer Ramunni in his screen debut), who comes to entertain a group of village children with dancing, singing and magic tricks. In one such game, he changes the children into animals. One boy, changed into a dog, is chased away and misses the moment when the magician breaks the spell restoring the children to their human form. The dogboy has to wait until Kummatty returns. Shot in a scenic village in the northern Malabar region of Kerala, **KUMMATTY** was Aravindan's personal favorite of his own films and among Indian film critics, it is unanimously considered a masterpiece.

Restored in 4K using the best surviving element: a vintage 35mm print struck from the original camera negative and preserved at the National Film Archive of India. A second 35mm print with English subtitles was used as a reference. Color grading was supervised by the film's cinematographer Shaji N. Karun. Special thanks to Ramu Aravindan.

**KUMMATTY** had its world restoration premiere at Il Cinema Ritrovato.



# AFRICAN FILM HERITAGE PROJECT



## LUMUMBA, DEATH OF A PROPHET

France/Germany/Switzerland/Belgium/Haiti | 1990 | d. Raoul Peck

If **LUMUMBA, DEATH OF A PROPHET** is a film about remembering, it is even more a film about forgetting. It is not so much a conventional biography as a study of how Patrice Lumumba's legacy has been manipulated by politicians, the media and time itself. Peck's film uses home movies, photographs, old newsreels, and contemporary interviews with Belgian journalists and Lumumba's own daughter to piece together the tragic events and betrayals of 1960 that led to Lumumba's assassination.

**LUMUMBA, DEATH OF A PROPHET** was restored in 4K using the original 16mm camera and sound negatives. Raoul Peck supervised the color grading and sound mix.

**LUMUMBA, DEATH OF A PROPHET** had its world restoration premiere at Cannes Classics.

*Restored by The Film Foundation's World Cinema Project and Cineteca di Bologna at L'Immagine Ritrovata/L'Image Retrouvée in collaboration with Velvet Film and supervised by Raoul Peck.*

*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.*



# SAMBIZANGA

Angola/France | 1972 | d. Sarah Maldoror

Sarah Maldoror's **SAMBIZANGA** is set in 1961, at the start of the Angolan War of Independence from Portuguese colonialism. The film follows Maria as she searches for her husband, Domingos, who has been caught by Portuguese colonial police and thrown in jail for his participation in the Popular Movement for the Liberation of Angola (MPLA) and his subversive activities. Maria travels on foot, with their baby on her back, trying desperately to free Domingos and keep her family together. Unfortunately for Domingos and Maria, their story ends in tragedy. Elisa Andrade, who also appeared in Maldoror's short film *MONANGAMBÉE* (1969), powerfully portrays Maria. Together, Andrade and Maldoror create in Maria a symbol of the emerging consciousness of the Angolan people and, specifically, of the pivotal role of women in the revolution..

**SAMBIZANGA** was restored in 4K using the original camera negatives. Color grading was supervised by Annouchka de Andrade and cinematographer Jean-François Robin.

**SAMBIZANGA** 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 in association with Éditions René Chateau and the family of Sarah Maldoror.*

*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.*





# 2021 EVENTS

JANUARY



The Criterion Channel continues its presentation of "30 Years of The Film Foundation," with 30 TFF-supported restorations available for streaming.

APRIL/MAY



The TCM Classic Film Festival presents **DOCTOR X** and **HER MAN** (pictured). The four-day program is broadcast on TCM and streamed on HBO Max.

**TRANCES** is released on DVD/Blu-ray by the Criterion Collection.

MoMA's Virtual Cinema presents **HER MAN** online for a two-week engagement.

JUNE



Cannes Classics presents the world restoration premieres of **THE FLOWERS OF ST. FRANCIS** (pictured), **I KNOW WHERE I'M GOING!**, **MURDER IN HARLEM**, and **LUMUMBA, DEATH OF A PROPHET**.

SEPTEMBER



The New York Film Festival presents the world restoration premieres of **THE BLOODY CHILD** introduced by director Nina Menkes, **BLUEBEARD'S CASTLE** (pictured), and **WHO KILLED VINCENT CHIN?**, with Christine Choy and Renee Tajima-Peña in conversation following the film.

OCTOBER



The BFI London Film Festival presents **SAMBIZANGA** and **I KNOW WHERE I'M GOING!**, introduced by Andrew Macdonald (pictured).

TFF Executive Director Margaret Bodde gives the keynote presentation at the Lumière Festival's Marché International du Film Classique to an audience of classic film distributors, exhibitors, and archivists from around the world.



FEBRUARY



Cinema Revival: A Festival of Film Restoration presents [CHESS OF THE WIND](#). A conversation with director Mohammad Reza Aslani, Gita Aslani Shahrestani, Margaret Bodde, Cecilia Cenciarelli, and David Filipi is presented online.

MARCH



Anthology Film Archives' streaming platform presents [THE QUEEN OF SHEBA MEETS THE ATOM MAN](#) for one week.

[TOUKI BOUKI](#) is released on DVD/Blu-ray by the Criterion Collection; also included is Mambéty's short film [CONTRAS' CITY](#) (pictured), newly restored by the WCP's African Film Heritage Project and the Cineteca di Bologna.

JULY



Il Cinema Ritrovato presents the world restoration premieres of [SAMBIZANGA](#) and [KUMMATTY](#), along with eight other TFF-funded restorations.

[AFTER THE CURFEW](#), [THE CLOUD-CAPPED STAR](#), [DOWNPOUR](#), [LAW OF THE BORDER](#), [LUCÍA](#) (pictured), [MANILA IN THE CLAWS OF LIGHT](#), [PIXOTE](#), [TWO GIRLS ON THE STREET](#), and [XIAO WU](#) screen at CINEVARA in Bucharest, Romania.

AUGUST



Karlovy Vary International Film Festival presents 10 TFF-supported restorations as part of a tribute to The Film Foundation, including [QUEEN OF DIAMONDS](#), [LA FEMME AU COUTEAU](#), [EL FANTASMA DEL CONVENTO](#), and the world restoration premiere of [WHAT PRICE HOLLYWOOD?](#) (pictured).

NOVEMBER



Sag Harbor Cinema presents its first Festival of Preservation, programming six TFF-supported restorations. TFF's Margaret Bodde participates in a panel discussion about collaboration with MoMA, Cineric, and Film Forum.

Film Forum presents the world restoration premiere of [HALLELUJAH](#) (pictured), with special guests: writer/historian Donald Bogle, David Pierce (LOC), and Margaret Bodde.

DECEMBER



UCLA Film & Television Archive presents [SAMBIZANGA](#) at the Billy Wilder Theater with Sarah Maldoror's daughter, Annouchka de Andrade, in attendance.

The Library of Congress announces that [WHO KILLED VINCENT CHIN?](#) is added to the National Film Registry.



# EDUCATION

# THE STORY OF MOVIES


Educators continuing to work in virtual classrooms were grateful to discover *The Story of Movies* free online curriculum and a redesigned website made it even easier for teachers to navigate and download lesson materials. Over 20,000 additional educators have started using the “Portraits of America: Democracy on Film” curriculum since March 2020, bringing the total number of educators using *The Story of Movies* to over 150,000.

Additional opportunities to engage with educators are provided through TFF's partnership with the American Federation of Teachers (AFT). SOM lessons are downloaded regularly from AFT's Share My Lesson website, and new lesson material will continue to be added to the site.

# Portraits of America

## DEMOCRACY ON FILM

### MODULE 6: THE PRESS



The collage consists of five film stills arranged in a grid-like fashion. The top left still is a black and white image from 'The Great Escape' showing two men in a car, with a 'PRESS' sign visible. The top right still is a color image from 'Network' showing three people in a newsroom. The bottom left still is a black and white image from 'The Hustler' showing a man walking through a sea of money. The bottom right still is a black and white image from 'The Hustler' showing a man and a woman at a press conference.

In 2021, Module 6: The Press became available on [storyofmovies.org](https://storyofmovies.org) and received excellent feedback from teachers of Journalism as well as English/Language Arts and History/Social Studies. As befits a subject as complex as the role of journalism in American society, the films in this module look at the press from a range of perspectives. **MEET JOHN DOE** and **CITIZEN KANE** explore the power of the press to influence public opinion for society's benefit while simultaneously possessing the potential to undermine our democracy. **ACE IN THE HOLE**'s unscrupulous reporter cynically exploits the public's appetite for sensationalism, while in **GOOD NIGHT, AND GOOD LUCK** and **ALL THE PRESIDENT'S MEN**, the press is portrayed as courageously bringing to light two of the 20th century's most egregious examples of government malice and corruption.



***“IT WAS INCREDIBLY EASY TO NAVIGATE AS EVERYTHING TO IMPLEMENT THE LESSON IS EASILY ACCESSIBLE AND SPELLED OUT TO A ‘T’.”***

– High School Government/Economics Teacher, Toledo, OH

Montage — The Lecture Tour



Montage — The Lecture Tour continued



From Module 6, Chapter 1: MEET JOHN DOE

***“A GREAT TEMPLATE TO TEACH DEMOCRACY TO MY 6TH GRADERS. THE POWER OF IMAGES AND SPEECH, AND HOW THEY INFLUENCE PEOPLE, AND THE ABILITY TO ‘READ’ THE FILM.”***

– Middle School Civics Teacher, Detroit, MI

Juxtaposition of Images



Camera Movement and Meaning



From Module 6, Chapter 2: ACE IN THE HOLE

From Module 6, Chapter 4: ALL THE PRESIDENT'S MEN



# EXHIBITION

Over 450 screenings worldwide in 2021 of films preserved/restored with funding from The Film Foundation

## ACADEMY FILM ARCHIVE

### THE BEST YEARS OF OUR LIVES (1946, d. William Wyler)

July 21 Il Cinema Ritrovato—Bologna, Italy  
December 12 Academy Museum of Motion Pictures—Los Angeles, CA

### THE BLOODY CHILD (1996, d. Nina Menkes)

September 28, New York Film Festival—New York, NY  
October 1

### CHARULATA (1964, d. Satyajit Ray)

October 30 BAMPFA—Berkeley, CA  
December 17 Academy Museum of Motion Pictures—Los Angeles, CA

### DETOUR (1945, d. Edgar G. Ulmer)

November 12, 19, 22 Film Forum—New York, NY

### JALSAGHAR (1958, d. Satyajit Ray)

November 29 Academy Museum of Motion Pictures—Los Angeles, CA

### LEAVE HER TO HEAVEN (1945, d. John M. Stahl)

July 7–18 Eye Filmmuseum—Amsterdam, Netherlands

### MAHANAGAR (1963, d. Satyajit Ray)

December 15 Academy Museum of Motion Pictures—Los Angeles, CA

### NAYAK (1966, d. Satyajit Ray)

December 23 Academy Museum of Motion Pictures—Los Angeles, CA

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

August 21, 23, 25, 26 Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic

### QUEEN OF DIAMONDS (1991, d. Nina Menkes)

August 21, 23, 25, 27 Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic

### THE RIVER (1951, d. Jean Renoir)

October 9, 31 Hong Kong International Film Festival Society—Kowloon, Hong Kong

### TEEN KANYA (1961, d. Satyajit Ray)

December 5 Academy Museum of Motion Pictures—Los Angeles, CA

### WHO KILLED VINCENT CHIN? (1987, d. Christine Choy)

October 2, 4 New York Film Festival—New York, NY

## ANTHOLOGY FILM ARCHIVES

### BACK AND FORTH (1969, d. Michael Snow)

December 4 Anthology Film Archives—New York, NY

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

September 15 American Cinematheque—Los Angeles, CA  
September 16 Champs-Élysées Film Festival—Paris, France  
October 29 Gold Coast Film Fantastic—Brisbane, Australia  
November 20, 27 Metrograph—New York, NY

### CHUMLUM (1964, d. Ron Rice)

August 12–15 Anthology Film Archives—New York, NY

### THE CRY OF JAZZ (1959, d. Edward Bland)

October 26 Anthology Film Archives—New York, NY

### FILM NO. 14 (LATE SUPERIMPOSITIONS) (1964, d. Harry Smith)

August 12–15 Anthology Film Archives—New York, NY

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

March 24–April 30 Anthology Film Archives—New York, NY

## BFI NATIONAL ARCHIVE

### BLACKMAIL (1929, d. Alfred Hitchcock)

October 14 Swedish Film Institute—Stockholm, Sweden

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

October 4, 7 New York Film Festival—New York, NY

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

July 9 Cannes Film Festival—Cannes, France  
October 6 BFI London Film Festival—London, UK  
October 12, 14, 16 Lumière Film Festival—Lyon, France  
December 31 Film Forum—New York, NY

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

November 2 Cinemateca Portuguesa—Lisbon, Portugal

## CINETECA DI BOLOGNA

### ACCATONE (1961, d. Pier Paolo Pasolini)

July 1 Korean Film Archive—Seoul, South Korea

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

November 21–29 Academy Museum of Motion Pictures—Los Angeles, CA

### CADAVERI ECCELLENTI (ILLUSTRIOUS CORPSES) (1976, d. Francesco Rosi)

September 11 Istituto Italiano di Cultura—Tel Aviv, Israel  
October 8–21 Film Forum—New York, NY

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

January 18 Cinemateca Portuguesa—Lisbon, Portugal  
March 25 L'isola del Cinema—Rome, Italy  
June 15 Centrum Kultury 105—Koszalin, Poland  
August 26 FilMOTEKA Narodowa—Warsaw, Poland

### I DIMENTICATI (1959, d. Vittorio De Seta)

March 25 L'isola del Cinema—Rome, Italy  
June 15 Centrum Kultury 105—Koszalin, Poland  
August 26 FilMOTEKA Narodowa—Warsaw, Poland

### LA DOLCE VITA (1960, d. Federico Fellini)

May 20 Ambasciata d'Italia—Sarajevo, Bosnia and Herzegovina

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

July 8 Cannes Film Festival—Cannes, France  
July 20 Il Cinema Ritrovato—Bologna, Italy

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

October 10 Museo Vincenzo Vela—Ligornetto, Switzerland

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

March 25 L'isola del Cinema—Rome, Italy  
June 15 Centrum Kultury 105—Koszalin, Poland  
August 26 FilMOTEKA Narodowa—Warsaw, Poland  
October 1 German Film Museum—Frankfurt, Germany

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

January 18 Cinemateca Portuguesa—Lisbon, Portugal  
March 25 L'isola del Cinema—Rome, Italy  
June 15 Centrum Kultury 105—Koszalin, Poland  
August 26 FilMOTEKA Narodowa—Warsaw, Poland

### MURDER IN HARLEM (1935, d. Oscar Micheaux)

July 10 Cannes Film Festival—Cannes, France  
July 28 Il Cinema Ritrovato—Bologna, Italy

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

March 25 L'isola del Cinema—Rome, Italy  
June 15 Centrum Kultury 105—Koszalin, Poland  
August 26 FilMOTEKA Narodowa—Warsaw, Poland

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

March 25 L'isola del Cinema—Rome, Italy  
June 15 Centrum Kultury 105—Koszalin, Poland  
August 26 FilMOTEKA Narodowa—Warsaw, Poland

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

March 25 L'isola del Cinema—Rome, Italy  
June 15 Centrum Kultury 105—Koszalin, Poland  
August 26 FilMOTEKA Narodowa—Warsaw, Poland

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

December 27 Les Cinémas du Grütli—Geneva, Switzerland



**PESCHERECCI (1958, d. Vittorio De Seta)**

January 18 Cinemateca Portuguesa—Lisbon, Portugal  
 March 25 L'isola del Cinema—Rome, Italy  
 June 15 Centrum Kultury 105—Koszalin, Poland  
 August 26 FilMOTEKA Narodowa—Warsaw, Poland

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

November 29 Centro Sperimentale di Cinematografia—Rome, Italy

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

May 31 Cinema Lumière—Bologna, Italy  
 July 7 Lake Como Film Festival—Como, Italy

**LA STRADA (1954, d. Federico Fellini)**

April 2–8 Film Forum—New York, NY  
 April 12 Las Palmas de Gran Canaria International Film Festival—Las Palmas de Gran Canaria, Spain  
 August 25 Edinburgh International Film Festival—Edinburgh, Scotland  
 October 19 Greek Film Archive—Athens, Greece  
 November 5–11 Nuart Theatre—Los Angeles, CA  
 November 21–22, 29 Film Forum—New York, NY  
 December 8 China Film Archive—Beijing, China

**SURFARARA (1955, d. Vittorio De Seta)**

March 25 L'isola del Cinema—Rome, Italy  
 June 15 Centrum Kultury 105—Koszalin, Poland  
 August 26 FilMOTEKA Narodowa—Warsaw, Poland

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

January 18 Cinemateca Portuguesa—Lisbon, Portugal  
 March 25 L'isola del Cinema—Rome, Italy  
 June 15 Centrum Kultury 105—Koszalin, Poland  
 August 26 FilMOTEKA Narodowa—Warsaw, Poland

## LIBRARY OF CONGRESS

**HALLELUJAH (1929, d. King Vidor)**

November 10, 24 Film Forum—New York, NY

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

August 21, 23, 26, 28 Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic

## MUSEUM OF MODERN ART

**\$500 REWARD (1911, d. Mack Sennett)**

September 9, 15, 18 Museum of Modern Art—New York, NY

**THE BEAUTIFUL VOICE (1911, d. Mack Sennett)**

September 9, 15, 18 Museum of Modern Art—New York, NY

**CURIOSITY (1911, d. Mack Sennett)**

September 9, 15, 18 Museum of Modern Art—New York, NY

**FORBIDDEN PARADISE (1924, d. Ernst Lubitsch)**

November 21 The Sag Harbor Cinema Festival of Preservation—Sag Harbor, NY

**THE GHOST (1911, d. Mack Sennett)**

September 9, 15, 18 Museum of Modern Art—New York, NY

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

September 9, 15, 18 Museum of Modern Art—New York, NY

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

July 25 Il Cinema Ritrovato—Bologna, Italy  
 November 7 UW Cinematheque—Madison, WI

**THE MANICURE LADY (1911, d. Mack Sennett)**

September 9, 15, 18 Museum of Modern Art—New York, NY

**NIGHT OF THE LIVING DEAD (1968, d. George A. Romero)**

November 20 The Sag Harbor Cinema Festival of Preservation—Sag Harbor, NY

## NATIONAL FILM PRESERVATION FOUNDATION

**BREATHDEATH (1963, d. Stan VanDerBeek)**

November 11 Arsenal—Berlin, Germany

**DAUGHTERS OF CHAOS (1980, d. Marjorie Keller)**

October 15–17 Anthology Film Archives—New York, NY

**DIALOGUE WITH CHE (1968, d. José Rodríguez Soltero)**

September 22–Americas Society—New York, NY  
 December 18

**GREEN (1988, d. Luther Price)**

September 28 The Brattle Theatre—Boston, MA

**MONTAGE I: PAINT AND PAINTER (1959, dirs. Richard Grove, Richard Meyer and Wayne Sourbeer)**

January 1–George Eastman Museum (VOD)—Rochester, NY  
 December 31

**MONTAGE II: EPHEMERAL BLUE (ca. 1960, dirs. Richard Grove, Richard Meyer and Wayne Sourbeer)**

January 1–George Eastman Museum (VOD)—Rochester, NY  
 December 31

**MONTAGE IV: THE GARDEN OF EDEN (1962, dirs. Richard Grove, Richard Meyer and Wayne Sourbeer)**

January 1–George Eastman Museum (VOD)—Rochester, NY  
 December 31

**MONTAGE V: HOW TO PLAY PINBALL (1963, dirs. Richard Grove, Richard Meyer and Wayne Sourbeer)**

January 1–George Eastman Museum (VOD)—Rochester, NY  
 December 31

**PART IV: GREEN HILL (c. 1986, d. Marjorie Keller)**

October 15–17 Anthology Film Archives—New York, NY

**THE PETRIFIED DOG (1948, d. Sidney Peterson)**

October 25 Anthology Film Archives—New York, NY

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

October 21 Anthology Film Archives—New York, NY

**RAUMLICHTKUNST (1926–29, d. Oskar Fischinger)**

February 11–ACMI—Melbourne, Australia  
 December 31

**SHE/VA (1973, d. Marjorie Keller)**

October 15–17 Anthology Film Archives—New York, NY

**SKULLDUGGERY PART 2 (1960, d. Stan VanDerBeek)**

October 16 The Roxy Cinema—New York, NY

## UCLA FILM & TELEVISION ARCHIVE

**THE BREAKING POINT (1950, d. Michael Curtiz)**

August 21, 24, 27 Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic

**DOCTOR X (1932, d. Michael Curtiz)**

May 6 TCM Classic Film Festival  
 November 12 Billy Wilder Theater—Los Angeles, CA

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

November 12 Billy Wilder Theater—Los Angeles, CA

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

July 23 Il Cinema Ritrovato—Bologna, Italy

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

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

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

November 28, December 11 Hong Kong International Film Festival Society—Kowloon, Hong Kong

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

August 21, 28 Hong Kong International Film Festival Society—Kowloon, Hong Kong

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

August 22, 25, 28 Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic

## SPECIAL PROJECTS

**DESTROY RIDES AGAIN (1939, d. George Marshall)**

February 6, 20 Hong Kong International Film Festival Society—Kowloon, Hong Kong

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

July 23 Il Cinema Ritrovato—Bologna, Italy



## SPECIAL PROJECTS (CONT.)

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

May 27–June 10 MoMA Virtual Cinema—New York, NY

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

February 29 Wexner Center for the Arts—Columbus, OH

### LES OLIVIERS DE LA JUSTICE (THE OLIVE TREES OF JUSTICE) (1962, d. James Blue)

July 25, 27 Il Cinema Ritrovato—Bologna, Italy

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

November 21 The Sag Harbor Cinema Festival of Preservation—Sag Harbor, NY

### THE RICKSHAW MAN (1943, d. Hiroshi Inagaki)

August 5 Classici fuori Mostra—Venice, Italy

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

October 3 Australian Cinémathèque—South Brisbane, Australia

November 22 The Sag Harbor Cinema Festival of Preservation—Sag Harbor, NY

## WORLD CINEMA PROJECT

### AFTER THE CURFEW (1954, d. Usmar Ismail)

August 5 CINEVARA—Bucharest, Romania

November 29 Cinematek—Brussels, Belgium

### ALYAM, ALYAM (1978, d. Ahmed El Maanouni)

August 22, 24, 26, 27 Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic

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

January 18 Tromsø International Film Festival—Tromsø, Norway

June 9, 19 Australian Cinémathèque at the Gallery of Modern Art—Queensland, Australia

September 22, 24 Helsinki International Film Festival—Helsinki, Finland

### THE BOYS FROM FENGKUEI (1983, d. Hou Hsiao-hsien)

April 16 Australian Cinémathèque at the Gallery of Modern Art—Queensland, Australia

### A BRIGHTER SUMMER DAY (1991, d. Edward Yang)

August 20, 22, 27 Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic

October 21 Arthouse Traffic—Kyiv, Ukraine

### CHESS OF THE WIND (1976, d. Mohammad Reza Aslani)

February 4 Norwegian Film Institute—Lillehammer, Norway

February 4 Norwegian Film Institute—Oslo, Norway

February 4 Norwegian Film Institute—Stavanger, Norway

February 4 Norwegian Film Institute—Tromsø, Norway

February 4 Norwegian Film Institute—Trondheim, Norway

February 4–7 Norwegian Film Institute—Bergen, Norway

February 17 Norwegian Film Institute—Kristiansand, Norway

February 27 Wexner Center for the Arts—Columbus, OH

February 28 Asian Film Archive—Singapore

April 2 Hong Kong International Film Festival—Kowloon, Hong Kong

June 3 International Film Festival Rotterdam—Rotterdam, Netherlands

August 21 Melbourne International Film Festival—Victoria, Australia

September 17 bi'bak—Berlin, Germany

September 23 Galore Media—Câmpina, Romania

October 29–Film Forum—New York, NY

November 25

November 4 BAMPFA—Berkeley, CA

November 5–8 Nite Owl Drive-In—Miami, FL

November 5–11 Montclair Film at the Clairidge—Montclair, NJ

November 12 Duke University Screen/Society—Durham, NC

November 12–18 Nuart Theatre—Los Angeles, CA

November 13 Oklahoma City Museum of Art—Oklahoma City, OK

November 19–24 Frida Cinema—Santa Ana, CA

November 28 Suns Cinema—Washington, DC

December 3 Hollywood Theater—Portland, OR

December 3 UW Cinematheque—Madison, WI

December 9 Lightbox Film Center—Philadelphia, PA

December 10–11, 13 Stray Cat Film Center—Kansas City, MO

December 12 Cleveland Cinematheque—Cleveland, OH

December 22 Filmoteca de Catalunya—Barcelona, Spain

### CHRONIQUE DES ANNÉES DE BRAISE [CHRONICLE OF THE YEARS OF FIRE] (1975, d. Mohammed Lakhdar-Hamina)

July 17 Institut Français—Paris, France

August 27 Angoulême Francophone Film Festival—Angoulême, France

October 5 UNESCO—Paris, France

October 14 National Audiovisual Institute—Helsinki, Finland

November 20 Ecole Municipale des Beaux-Arts—Gennevilliers, France

November 23 Trianon—Romainville, France

### THE CLOUD-CAPPED STAR (1960, d. Ritwik Ghatak)

September 2 CINEVARA—Bucharest, Romania

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

February 17–April 5 International Film Festival Rotterdam—Rotterdam, Netherlands

June 18 Azienda Speciale Palaexpo—Rome, Italy

July 17 Prada Foundation—Milan, Italy

September 5 IndieLisboa—Lisbon, Portugal

November 17 Bergen Filmklubb—Bergen, Norway

December 20 Embassy of the Republic of Armenia—Bucharest, Romania

### CONTRAS' CITY (1968, d. Djibril Diop Mambéty)

November 21 Film at Lincoln Center—New York, NY

### DOWNPOUR (1972, d. Bahram Beyzaie)

July 22 CINEVARA—Bucharest, Romania

December 29 Filmoteca de Catalunya—Barcelona, Spain

### DRY SUMMER (1964, d. Metin Erksan)

June 6 Asian Film Archive—Singapore

November 22 Festival des 3 Continents—Nantes, France

### THE ELOQUENT PEASANT (1969, d. Shadi Abdel Salam)

November 25 Ecole Supérieure d'Art et Design Grenoble-Valence—Grenoble, France

### ENAMORADA (1946, d. Emilio Fernández)

November 20 The Sag Harbor Cinema Festival of Preservation—Sag Harbor, NY

### EL FANTASMA DEL CONVENTO (1934, d. Fernando de Fuentes)

August 22, 24, 26 Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic

### LA FEMME AU COUTEAU (1969, d. Timité Bassori)

August 21, 28 World Cinema Amsterdam—Amsterdam, Netherlands

August 22–23, 25, 28 Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic

October 5 UNESCO—Paris, France

### THE HOUSEMAID (1960, d. Kim Ki-Young)

July 9 Cinema Akil—Dubai, UAE

September 17 San Sebastián International Film Festival—San Sebastián, Spain

October 1 Filmoteca Española—Madrid, Spain

October 29 Swedish Film Institute—Stockholm, Sweden

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

December 11 Filmmuseum Düsseldorf—Düsseldorf, Germany

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

November 6, 20 Asian Film Archive—Singapore

### KUMMATTY (1979, d. Aravindan Govindan)

July 25, 27 Il Cinema Ritrovato—Bologna, Italy

September 25, 28 New York Film Festival—New York, NY

November 4 San Diego Asian Film Festival—San Diego, CA

December 9 BFI Southbank—London, UK

### LAW OF THE BORDER (1966, d. Lüfti Ö. Akad)

August 19 CINEVARA—Bucharest, Romania

### LIMITE (1931, d. Mário Peixoto)

October 5 Cinema Trindade—Porto, Portugal

October 18, 21, 24 Cinemateca de Bogotá—Bogotá, Colombia

November 17, 23 Filmoteca de Catalunya—Catalunya, Spain

December 7 Swedish Film Institute—Stockholm, Sweden

December 17 National Audiovisual Institute—Helsinki, Finland

### LUCÍA (1968, d. Humberto Solás)

July 8 CINEVARA—Bucharest, Romania

### LUMUMBA, DEATH OF A PROPHET (1990, d. Raoul Peck)

July 9 Cannes Film Festival—Cannes, France

July 23 Il Cinema Ritrovato—Bologna, Italy

### MANILA IN THE CLAWS OF LIGHT (1975, d. Lino Brocka)

August 12 CINEVARA—Bucharest, Romania

December 1 Filmmuseum Düsseldorf—Düsseldorf, Germany



**MEMORIES OF UNDERDEVELOPMENT (1968, d. Tomás Gutiérrez Alea)**

April 30 Vilnius International Film Festival—Vilnius, Lithuania

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

September 30 Tylon Cinema—Minneapolis, MN

December 8 Centre Pompidou—Paris, France

**MUNA MOTO (1975, d. Jean-Pierre Dikongué-Pipa)**

October 5 UNESCO—Paris, France

**MYSTERIOUS OBJECT AT NOON (2000, d. Apichatpong**

**Weerasethakul)**

July 14 Melbourne Cinémathèque—Melbourne, Australia

August 15 Australian Cinémathèque—South Brisbane, Australia

September 12 New Horizons International Film Festival—Warsaw, Poland

**LOS OLVIDADOS (1950, d. Luis Buñuel)**

February 7, 21 Hong Kong International Film Festival Society—Kowloon, Hong Kong

October 16–17, 24 Cinemateca de Bogotá—Bogotá, Colombia

**PIXOTE (1980, d. Héctor Babenco)**

August 26 CINEVARA—Bucharest, Romania

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

October 20, 22 Cinemateca de Bogotá—Bogotá, Colombia

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

July 24 Il Cinema Ritrovato—Bologna, Italy

September 6 Arsenal—Berlin, Germany

September 8 Cinemateca Portuguesa—Lisbon, Portugal

October 4–5 New York Film Festival—New York, NY

October 12, 16 BFI London Film Festival—London, UK

October 22 University of Chicago Film Studies Center—Chicago, IL

November 5 Transcultural Arts Production—Oslo, Norway

November 8 Transcultural Arts Production—Tromsø, Norway

November 13 Monangambee—Lagos, Nigeria

November 14 Other Cinemas—London, UK

November 17 Transcultural Arts Production—Bergen, Norway

December 3 Maryland Film Festival—Baltimore, MD

December 10 Billy Wilder Theater—Los Angeles, CA

**SOLEIL Ô (1970, d. Med Hondo)**

April 30 Vilnius International Film Festival—Vilnius, Lithuania

May 7 Bozar—Brussels, Belgium

September 5 Bergen Filmklubb—Bergen, Norway

October 4 Danish Film Institute—Copenhagen, Denmark

October 5 UNESCO—Paris, France

November 5 Cinémathèque Québécoise—Montreal, Canada

**TAIPEI STORY (1985, d. Edward Yang)**

October 26 London East Asia Film Festival—London, UK

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

March 24–28 Art Gallery of New South Wales—Sydney, Australia

April 25 Australian Cinémathèque at the Gallery of Modern Art—Queensland, Australia

July 16 Cinema Akil—Dubai, UAE

August 21 Aero Theatre—Santa Monica, CA

September 1 Bergen Filmklubb—Bergen, Norway

October 6 National Audiovisual Institute—Helsinki, Finland

October 11 The Room—Vilnius, Lithuania

October 16 Cinéma Lumière—Bologna, Italy

November 11 Filmtheater Kriterion—Amsterdam, Netherlands

**TRANCES (1981, d. Ahmed El Maanouni)**

July 21 Filmtheater Kriterion—Amsterdam, Netherlands

**THE TREASURE (1973, d. Lester James Peries)**

August 21, 24, 27 Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic

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

July 29 CINEVARA—Bucharest, Romania

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

February 13–27 Asian Film Archive—Singapore

July 8 EYE Filmmuseum—Amsterdam, Netherlands

July 15 CINEVARA—Bucharest, Romania

July 23–August 12 Film at Lincoln Center—New York, NY

August 6, 18 Melbourne International Film Festival—Melbourne, Australia

December 8–9 Prince Claus Fund—Amsterdam, Netherlands



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