

20TH ANNIVERSARY
EDITION



2010 ANNUAL REPORT

THE FILM FOUNDATION

FILMMAKERS FOR FILM PRESERVATION

Film is living, vital evidence of our existence; our thoughts, our dreams, our emotions. That's the way we should think about cinema.

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THE RING (1927, d. Alfred Hitchcock)
Image courtesy of the BFI.



COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN
(1982, d. Robert Altman)
Image courtesy of UCLA Film & Television Archive.

COVER IMAGES:
IL GATTOPARDO (1963, d. Luchino Visconti)
Images courtesy of Twentieth Century Fox and Pathé.



RICHARD III
(1955, d. Laurence Olivier)
Image courtesy of Janus Films and
The Criterion Collection.

THE FILM FOUNDATION
FILMMAKERS FOR FILM PRESERVATION

It's now been over 20 years since we began The Film Foundation. During that time, I'm proud to say that we've helped identify, fund and manage the restoration and preservation of over 555 films. Under the watchful and attentive eye of our board of directors and in collaboration with numerous major film archives, pictures of all kinds—features, silents, documentaries, independent, avant-garde—have been protected and preserved for generations to come. I think you'll all agree that this is a record in which we can take real and lasting pride.

We have also developed a unique curriculum, *The Story of Movies*, which is distributed free of charge and is constantly expanding. We felt that it was important to start with young people, to educate them about the great beauty and power of cinema, and the vital importance of its preservation.

The foundation also stands up for the rights of artists by working to ensure that every film be presented as originally intended, free from censorship or alteration.

This annual report will provide you with detailed descriptions of The Film Foundation's programs and activities throughout 2010, when our organization marked its 20th Anniversary:

- Managed and funded the restoration/preservation of over 20 films (*visit Member Archives for details*).
- Celebrated the 10th Anniversary of *The Story of Movies* program, TFF's unique educational curriculum reaching an estimated 9.5 million middle and high school students nationwide (*visit Educational Programs for details*).
- The Cinema Visionaries program, featuring films that have been restored/preserved with funding from Gucci and TFF, screened at the Cannes Film Festival, Los Angeles Film Festival, Rome Film Festival, Museum of Modern Art, and many other venues throughout the world (*visit Events for details*).
- Sony Pictures Home Entertainment and TFF produced and released two new *Collector's Choice* DVD sets, *Columbia Pictures Film Noir Classics Volume 2* and *The Films of Rita Hayworth* (*visit Events for details*).
- The Preservation Screening Program, sponsored by American Express, presented films in 7 U.S. cities through its "20 Years/20 Films" touring series (*visit 20th Anniversary for details*).
- Extensive press coverage focusing on the work of TFF over the past 20 years (*visit 20th Anniversary for details*).
- Screenings of over 115 restored/preserved films funded by TFF at over 85 venues worldwide (*visit Screenings List for details*).

The reality that we face, that half of the films made before 1950 are lost, is a tragedy.

> GEORGE LUCAS

MEMBER ARCHIVES + AFFILIATED ORGANIZATIONS

In 2010, The Film Foundation provided over \$1.5 million in support of film preservation projects. The following information is organized by archive and details the work completed on each project.

Academy Film Archive

THE LIFE AND DEATH OF COLONEL BLIMP (1943, dirs. Michael Powell and Emeric Pressburger)

Starring Roger Livesey, Deborah Kerr and Anton Walbrook, the film follows the exploits of British officer Clive Candy (Livesey) as he battles to maintain his honor and proud gentlemanly conduct through romance, three wars, and a radically changing world.

Project commenced in 2008 with the analysis of all existing elements, including the original 3-strip camera negatives which represent a shortened version of the film, along with the complete 163-minute nitrate separation masters from the BFI, to construct a proper restoration plan. As with Powell and Pressburger's THE RED SHOES (1948), the original nitrate camera negatives for BLIMP exhibited mold damage, shrinkage, and mis-registration of the color records.

The restoration team has worked tirelessly to produce multiple tests to determine the best technique to mitigate the extensive mold damage in the original negatives. This particular damage had never been seen before by our team of archivists and digital restoration specialists. Named the "Xerox Effect," the damage resulted in a green band moving horizontally up and down the frame, making elimination difficult even with state of the art digital tools. The ideal solution proved to be wet-gate scanning of the original

negatives, which allows the highest picture quality while minimizing the use of image-altering digital enhancements.

The sound restoration is currently underway from three track sources provided by the BFI: two 35mm safety track positives (UK release version, struck from the nitrate track negative) and one 35mm nitrate track positive (US version). Restoration work will be completed in 2011.

Restoration funding provided by generous grants from the Louis B. Mayer Foundation, the Material World Charitable Foundation, and the Fondazione Cinema per Roma.



Image courtesy of Twentieth Century Fox.

WILD RIVER (1960, d. Elia Kazan)

A young Tennessee Valley Authority field administrator, Chuck Glover (Montgomery Clift), comes to rural Tennessee to enforce the clearing of land to be flooded by a new dam on the Tennessee River in the early 1930s. He encounters opposition from the local people, including a farmer who objects to his employment of local black laborers. However, much of the plot revolves around the eviction of an elderly woman, Ella Garth (Jo Van Fleet), from her home on an island in the river, and the young man's love affair with that woman's widowed granddaughter, Carol Garth Baldwin (Lee Remick).

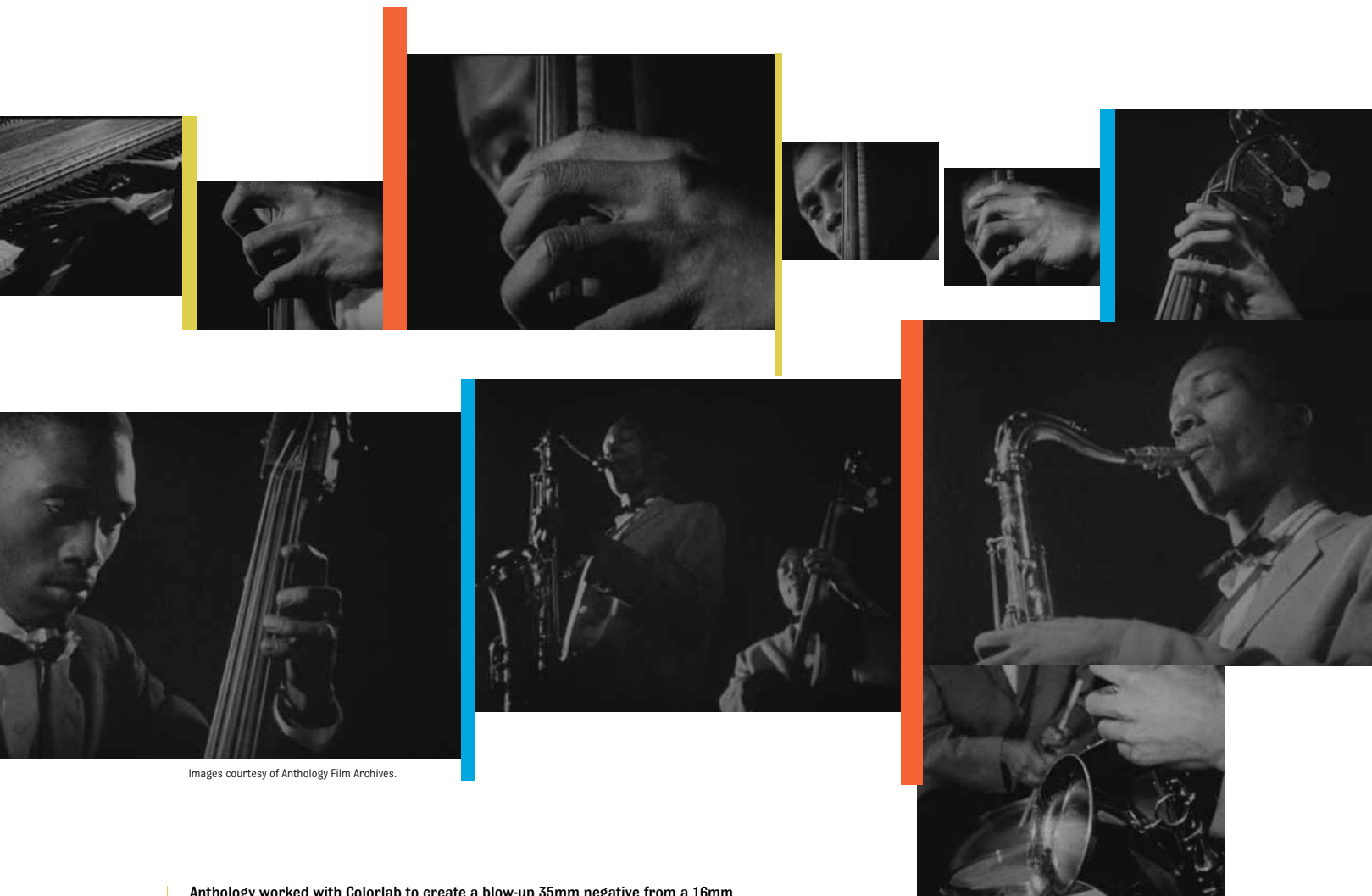
A digital restoration was performed at Cineric from the original 35mm CinemaScope camera negative. The film was scanned at 4K, restored at 2K, and recorded back to film at 4K. The color dye layers were just beginning to fade, so it was imperative to scan the negative and complete the restoration at this time. Audio restoration was also completed digitally at Novastar.

Restored in collaboration with Twentieth Century Fox.

Anthology Film Archives

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

THE CRY OF JAZZ stands as one of the more radical films of its era and a touchstone of the New American Cinema Movement. Produced in advance of the Black Power movement, the film presents a controversial and riveting analysis of jazz and African American cultures. Intercutting street footage of Chicago African American life with a staged interracial party, the film is part essay and part manifesto. Made in 1959, it is one of the earliest and most outspoken documentaries made by an African American. In 2010, THE CRY OF JAZZ was added by the Library of Congress to the National Film Registry of “culturally, historically, or aesthetically significant” films.



Images courtesy of Anthology Film Archives.

Anthology worked with Colorlab to create a blow-up 35mm negative from a 16mm release print of the film. All original production elements have been missing since the 1980s. Three 16mm prints were analyzed to determine which would be the best source, and Anthology's print was determined to be the best existing copy.

Audio restoration services were graciously donated by BluWave Audio as an in-kind donation to the 2010 Orphan Film Symposium at NYU. Trackwise produced the new optical soundtrack negative from files created by BluWave.

Restored in partnership with New York University's Orphan Film Symposium.

BFI

Four Silent Films By Alfred Hitchcock

The Film Foundation has partnered with the BFI to help fund the restoration of four silent films by Alfred Hitchcock, as part of the archive's larger initiative to restore nine early silent Hitchcock films. This multi-year project will be completed by 2012.

Restoration funding for this project is provided by a generous grant from the Hollywood Foreign Press Association.



BLACKMAIL (1929)

Widely considered to be the first British feature-length sound film, this early Hitchcock bears several key elements that would reappear in his later work. Based on Charles Bennett's play of the same name, the film tells the story of Scotland Yard Detective Frank Webber (John Longden) who unravels a murder mystery involving his girlfriend, Alice White (Anny Ondra). Tracy (Donald Calthrop), a local petty thief, attempts to blackmail the couple but ends up a prime suspect.

The film began production as a silent; however, "talkies" were beginning to gain popularity and the producers allowed Hitchcock to film a portion with sound. Instead, Hitchcock filmed it entirely with sound as well as creating a silent version for theaters not yet equipped for talkies.

Elements from the BFI National Archive including the original negative, a preservation safety fine grain, and a nitrate print have been evaluated and assessed. Print research has established that there is a nitrate print held in the National Film and Sound Archive in Australia. This is a vintage release print from 1929 and the BFI is working to gain access to it to assess and compare with its elements. The digital restoration, which will be carried out at Deluxe Digital London, will be completed in 2011.



Images courtesy of the BFI.

THE LODGER: A STORY OF THE LONDON FOG (1926)

This 80-minute silent film set in London centers around a serial killer known as "The Avenger" who targets young, blonde women. The Buntings rent their spare room to a lodger who grows close to their blonde daughter, Daisy. The new tenant's odd and suspicious behavior instills fears in the Buntings and Daisy's boyfriend, Joe, who accuse him of being the killer and arrange for his arrest. The lodger, with Daisy's help, sets on a quest to prove his innocence. While Hitchcock had made two films prior to THE LODGER, he later referred to this as his first true "Hitchcock film."

The earliest generation copy in the BFI Archive is a tinted and toned nitrate print which had been preserved, on several occasions, to make black-and-white duplicate negatives. The coloring of this print is decomposing and the blue toning of the nitrate is strongly discolored and has acquired a distinctly green cast. Some footage has also decomposed beyond recovery; however, these elements will be excellent color references for the digital grade which, it is hoped, will improve the rendition of the scenes with combined tinting and toning.

The most recent duplicate negative was printed in contact with the nitrate source for the restoration. The pin-registered scans, which were created in 2K on an ARRISCAN, showed the negative was steady and the contact printing had produced an image with good definition and tonal range. The digital restoration, which will be carried out at Deluxe Digital London, will be completed in 2011.

THE PLEASURE GARDEN (1925)

Hitchcock's debut feature is based on the novel by Oliver Sandys, and follows the adventures of two chorus girls, Patsy and Jill, at The Pleasure Garden Theatre in London. Although filmed in 1925, the film was not officially released in the UK until after THE LODGER: A STORY OF THE LONDON FOG became a hit film.

Elements from the BFI National Archive collection, including a nitrate print, were assessed along with a Dutch nitrate print on loan from the EYE Film Institute in the Netherlands; both prints are key elements in the restoration. Recently, another original nitrate element was acquired and will help contribute to the improvements. This film has never been fully restored and has been available only as a screening print with one tinted scene. In addition to recreating the tint and tones of the nitrate prints, dirt and damage will be eliminated. The digital restoration work will be completed in 2012.



Images courtesy of the BFI.



THE RING (1927)

Written and directed by Hitchcock, the film focuses on a love triangle between two boxers, Jack and Bob, both in love with Nellie. Nellie, who is married to Jack, finds her marriage unsatisfying and looks to Bob for solace. This silent is the only film in Hitchcock's career for which he received full writing credit.

The earliest generation copy in the BFI National Archive collection is a fine grain positive made from the nitrate camera negative before the latter decomposed. This will undoubtedly be the main source for the restoration. The Cinémathèque de Toulouse has offered to loan a French print from its collection. This acetate print, from the 1920s, was purchased by the Cinémathèque from a flea market and was the first item in its collection. The digital restoration, which will be carried out at Ascent 142 in London, will be completed in 2011.

Cineteca Di Bologna

IL GATTOPARDO (1963, d. Luchino Visconti)

Aging Prince Don Fabrizio Salina (Burt Lancaster) views the waning fortunes of his aristocratic culture with a melancholic yet stoic detachment as the middle classes rise to form a unified Italy in the 1860s. Seeing his ambitious and savvy nephew, Tancredi Falconeri (Alain Delon), as the family's best hope to continue the prestige of their family line in spite of these changing times, Don Fabrizio encourages the marriage of Tancredi to the beautiful daughter (Claudia Cardinale) of a wealthy former peasant (Paola Stoppa).

IL GATTOPARDO was photographed in Technirama, a process in which images are captured on 35mm film horizontally, using two of the 35mm frames, constituting an "8 perf" frame. The resulting anamorphic image, twice the size of a standard 35mm frame, is remarkably sharp and full of detail. Since 1963, the camera negatives had faded, exhibiting most of the issues common to films of its era—although because of the photographic process, scratches and dirt move horizontally across the frame rather than vertically.

For this new restoration, the original Technirama camera negatives were digitally scanned at 8K and a 35mm protection interpositive was also scanned for sections needed to replace material not present in the original camera negatives. After scanning, all files were converted to 4K, and the balance of picture restoration was performed entirely digitally at this resolution. The original monaural soundtrack has also been restored using a 35mm magnetic source which was digitally captured and processed to remove distracting pops, clicks, and noise while still faithfully representing the characteristics of the original presentation.

Restored in association with Cineteca di Bologna, L'Immagine Ritrovata, The Film Foundation, Pathé, Fondation Jérôme Seydoux-Pathé, Twentieth Century Fox and Centro Sperimentale di Cinematografia-Cineteca Nazionale. Restoration funding provided by a generous grant from Gucci.

BEFORE /



Images courtesy of Twentieth Century Fox and Pathé.

/ AFTER

The loss of one film is really perhaps the loss of a million films.

> FRANCIS FORD COPPOLA



film-foundation.org

SEE MORE ONLINE

To view more before & after restoration images from films preserved and restored with funding from The Film Foundation, please visit our website.

LA DOLCE VITA (1960, d. Federico Fellini)

Considered revolutionary at the time of its release, Federico Fellini's *LA DOLCE VITA* changed the landscape of international filmmaking. The film chronicles seven nights and the dawns that follow as journalist Marcello (Marcello Mastroianni) pursues "the sweet life" in post-war Rome—floating between the decadent high society lifestyle he seeks with his rich lover (Anouk Aimée) and a Swedish bombshell (an iconic performance by Anita Ekberg), and the stifling domesticity offered by his suicidal girlfriend (Yvonne Furneaux).

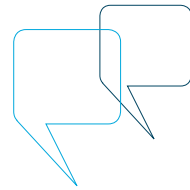
The digital restoration was carried out starting from the original camera negative—shot in Totalscope (2.35:1) on Dupont film stock and scanned at a 4K resolution. Some sections of the film showed clear signs of decay. Some frames, particularly at the beginning of each reel, were seriously damaged and irreparably affected by mold, therefore a lavender print was scanned for those sections.

Following scanning, the images were digitally stabilized and cleaned to eliminate damage such as spotting, scratches, and visible splices. In order to bring back the original splendor of the film, the digital grading was executed with particular care using a vintage copy as a reference, as well as a positive copy restored in the 1990s by Fellini's processing expert Vincenzo Verzini. The contribution of Ennio Guarnieri, Director of Photography Otello Martelli's camera assistant, was invaluable at this stage.

The original sound was digitally restored using the 35mm optical sound, from which a positive track was printed. Following the acquisition of this element, digital cleaning and background noise reduction was applied. The restoration has generated a duplicate negative and a new soundtrack for preservation. A complete back-up of all the files produced by the digital restoration was also made using several data storage mediums.

Restored by Cineteca di Bologna at L'Immagine Ritrovata Laboratory in association with The Film Foundation, Centro Sperimentale di Cinematografia-Cineteca Nazionale, Pathé, Fondation Jérôme Seydoux-Pathé, Mediaset-Medusa, Paramount Pictures and Cinecittà Luce. Restoration funding provided by a generous grant from Gucci.





To be neglectful in any way of this incredible heritage that we are fortunate enough to have would be a crime.

> WOODY ALLEN

National Film Preservation Foundation

NFPF Federal Grant Program

2010 marked the eleventh cycle of federal cash grants offered by the NFPF through monies authorized and appropriated by the U.S. Congress under the National Film Preservation Act of 1996. The NFPF grants fund the creation of preservation masters and public access copies of culturally and historically significant orphan films in American libraries, archives and museums. Under the terms of the legislation, the NFPF is required to raise private matching funds to sustain its operations, making The Film Foundation's support essential in underwriting these expenses. The Film Foundation's 2010 grant of \$75,000 underwrote nearly 50% of the direct costs for managing the NFPF's Federal and Partnership Grant programs. In 2010, 134 films were preserved through these programs. Some of the highlights include:

BLESS THEIR LITTLE HEARTS (1984)—Billy Woodberry's feature about an African American father's struggle to support his family

21st BIENNIAL CONVENTION OF THE CHINESE AMERICAN CITIZENS ALLIANCE (1951)—A documentary of the civil rights group's five-day conference in the Bay Area, made at the behest of attorney Y.C. Hong, the alliance president

MONEY AT WORK (1933)—Produced by the American Bankers Association to restore faith in small-town banks at the height of the Great Depression

OUR UNION (1947)—A leftist appraisal of the United Electrical, Radio, and Machine Workers of America, produced by Carl Marzani for Union Films

George Stoney's **THE HUDSON SHAD (1973)**, narrated by Pete Seeger

A 1934 portrait of the Civil Conservation Corps in Indiana

Two newsreel "scenics" shot in Appalachia in the 1910s

ROACHES' LULLABY (1973)—By Eliot Noyes and Claudia Weill, in which three New York roach-haters share extermination techniques

GLIMPSES OF LIFE AMONG THE CATAWBA AND CHEROKEE INDIANS OF THE CAROLINAS (1927)

A newsreel showing Blackie the Wonder Horse's epic 1938 swim across the San Francisco Bay

Home movies of the Flying Concellos; Meshi, the chimpanzee raised in a New York family; and other subjects that generally fell under the radar.

TWIN PEAKS TUNNEL (1917)—Recording the construction of San Francisco's major trolley tunnel

Documentation of pioneering aerial performances of the Trisha Brown Dance Company

Footage of civil rights demonstrations in western New York State, shot by one of the first African American news cameramen

Kartemquin Films' **THE CHICAGO MATERNITY CENTER (1976)**

Avant-Garde Masters Grants

The Avant-Garde Masters Grant is the first program solely dedicated to the preservation of American experimental film. Typically produced with limited funds and few commercial prospects, experimental films are among those most likely to suffer deterioration and loss. The artists often do not have the funds or the technical knowledge to properly care for their elements, making critical the support of organizations such as the NFPF and The Film Foundation.

Established in 2003 and fully funded by The Film Foundation, the grants provide \$50,000 annually for the preservation of these important works. Awarded by an expert panel which includes critics, scholars and preservationists, the grants enable archives to work directly with the filmmakers to preserve and protect their films. Over the past seven years, the initiative has saved works from over 30 artists including Kenneth Anger, Samuel Beckett, Bruce Conner, Hollis Frampton, Ernie Gehr, George and Mike Kuchar, Norman Mailer, Jonas Mekas, Tom Palazzolo, Carolee Schneeman, Andy Warhol and others.

In 2010, the grant was shared among six institutions:

George Eastman House—Inspired by the works of Sergei Eisenstein, Wichita filmmakers Wayne Sourbeer, Richard Meyer, and Richard Grove created a series profiling local artists in The Films of Montage Productions. **MONTAGE I: PAINT AND PAINTER (1959)** spotlights painter Corban LePell; **MONTAGE II: EPHEMERAL BLUE (1960)** delves into the beat poetry of Charles Plymell; **MONTAGE IV: THE GARDEN OF EDEN (1962)** examines the sculpture of Civil War veteran S.P. Dinsmoor in Lucas, Kansas; **MONTAGE V: HOW TO PLAY PINBALL (1963)** sets images of pinball to the quick-paced music of Jean Eichelberger Ivey.

Museum of Modern Art—The museum will preserve two films from Avant-Garde artists, Stan Vanderbeek and Shirley Clarke. Vanderbeek's **HOME AND DOME (1965)** is an experimental saga of family life during the construction of the Movie Drome screening space on his property in Stony Brook, New York. Clarke's **A SCARY TIME (1960)** is a UNICEF-sponsored film decrying child malnourishment. Robert Hughes co-produced with Clarke.

Intermedia Foundation—Two films from the artists collective USCO including Judd Yalkut's first film, **GHOST REV (1963)**, made as part of an interdisciplinary "intermedia" presentation fusing moving image, sound, and performance. Filmed near Woodstock, NY from a speeding motorcycle, the short film captures the moment rider Judd Yalkut is flung from the bike. **Y (1963)** is another of the collective's rapidly paced collages.

National Museum of Natural History, Smithsonian Institution—From ethnobiographic filmmaker Jorge Prelorán, **CLAUDIA (1972–73)** explores the magical world of a five-year-old girl. The Argentine American recorded four different scores and often screened the film successively with each to illustrate how it affects the audience's experience; all four versions were preserved.



Images courtesy of the Human Studies Film Archives, Smithsonian Institution.

Massachusetts Institute of Technology—**CENTERBEAM (1977)** chronicles the participatory "art machine" created by artists affiliated with MIT's Center for Advanced Visual Studies for documenta 6 in Kassel, Germany. The winning project was co-directed by documentarian Richard Leacock and Ed Pincus, the founder of the MIT film section.

UCLA Film & Television Archive—UCLA Film School graduate Barbara McCullough celebrates African American culture in terms of contemporary African American urban life in the 1979 short film, **WATER RITUAL #1: AN URBAN RITE OF PURIFICATION**.



Images courtesy of Barbara McCullough.



Movies provide our best window into the time and place they were made.

> CURTIS HANSON

UCLA Film & Television Archive

AMERICA, AMERICA (1963, d. Elia Kazan)

AMERICA, AMERICA is based loosely on the story of director Elia Kazan's Greek uncle who grew up in a small village in Turkey at the end of the 19th century. After witnessing the oppression of the Greek minority by the Turks, Stavros Topouzoglou (Stathis Giallelis) heads to Constantinople to provide for his family. However, he has bigger dreams of going to the land of opportunity, America.

The film was the director's personal favorite among his 19 feature films. The film's art direction won an Academy Award for Gene Callahan and Elia Kazan was nominated for three Oscars: Best Picture, Best Director and Best Writing, Story and Screenplay. In 2001, the film was selected for inclusion to the National Film Registry by the Library of Congress as a "culturally, historically, and aesthetically significant" film.

Warner Bros. used their fine grain master positive at YCM Laboratories in Burbank to complete the preservation of this film. Supervised by Haskell Wexler, the film's director of photography, and Ned Price of Warner Bros., new elements created include a duplicate picture negative, a re-recorded track negative from the original mag track, a check print and a release print from the duplicate picture and track negatives.

Restoration funding provided by Warner Bros. in association with the Hollywood Foreign Press Association.



Image courtesy of Warner Bros.



Image courtesy of the Academy of Motion Picture Arts and Sciences.

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

This often overlooked Robert Altman film features Sandy Dennis as lonely spinster Frances Austen. One wintry day while looking out her window, she spots a stranger (Michael Burns) sitting on a bench in the park across the street. She invites him in to her apartment to warm up and he in turn pretends to be mute. This excites Frances and a series of disturbing events follow including imprisoning the stranger and forcing a prostitute (Luana Anders) on him.

Based on the novel by Richard Miles and filmed between COUNTDOWN (1968) and M*A*S*H (1970), this dark psychological tale shows many of the stylistic elements that would later become Altman's signature: overlapping dialogue, use of zoom, natural sound, and the director's fascination with odd twisted souls.

UCLA holds a print of the 114-minute version, which is believed to be the director's cut. Paramount loaned its 107-minute master negative so the prints could be matched. Other materials held by UCLA are from Altman's personal collection and include additional 35mm prints, 16mm picture A/B rolls and optical track elements. The project will be completed by Fall 2011.

Restoration funding provided by the Hollywood Foreign Press Association.

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN (1982, d. Robert Altman)

This adaptation of Ed Graczyk's play stars Sandy Dennis, Cher, Mark Patton, Karen Black, Sudie Bond, and Kathy Bates. Set in a small Texas town in 1975, an all female fan club for actor James Dean called the Disciples reunites in a Woolworth's five and dime store revealing secrets dating back to 1955 through a series of flashbacks.

Working in collaboration with Paramount Pictures, Cineric Laboratories created a 35mm blow-up color internegative directly from the Super-16mm original camera negative. This was in turn scanned and digitally cleaned up to remove the excessive dirt which marred the original. Title sequences and additional pickups were scanned directly from the 35mm CRI material. The cleaned up digital files were transferred to LTO, and NT Picture and Sound worked on the color correction as well as further picture restoration work. Sound files have been transferred at Audio Mechanics from the original 35mm mag track and 1/2" mono master. NT Picture and Sound will output the restored picture and track negative so a 35mm film with additional answer printing will be completed at the same time.

Restoration funding provided by the Hollywood Foreign Press Association.



Image courtesy of UCLA Film & Television Archive.

SPECIAL PROJECT UPDATE:



Images courtesy of Janus Films and The Criterion Collection.

RICHARD III (1955, d. Laurence Olivier)

Including elements of Shakespeare's *Henry VI, Part 3*, RICHARD III follows the title character through deception, manipulation and murder as he seeks the throne from his older brother, King Edward IV. Director/star Olivier's 161-minute film is often regarded as the best adaptation of Shakespeare on film.

The original VistaVision 8-perf negatives were shipped from the UK to New York by Cineric. Damage and color fading was discovered throughout and Cineric undertook the time-consuming digital scanning at 6K resolution. After undergoing digital processing to address dirt, scratches, color breathing and other damage, the film will be color corrected and a 35mm negative output. Vintage prints and other elements are being used as reference by archivists and experts to determine the most complete

version of the director's cut and to provide color guidance. Restoration work has been underway for several years and will be completed in 2011.

The restoration of RICHARD III is a collaboration between The Film Foundation, the BFI, Janus Films and Romulus Films. Special thanks to Grover Crisp of Sony Pictures Entertainment for his technical supervision of this project.

Restoration funding provided by a grant from the Hollywood Foreign Press Association.

This whole idea about making film is that we can capture human expression, emotion, culture, spirit, everything that is the trace of our existence. To see them disappear is just as bad as if we had never captured it, all of the effort is in vain.

> ANG LEE

Archivists Advisory Council

On Thursday, December 9th, 2010, the Archivists Advisory Council gathered at the Directors Guild of America in Los Angeles and New York for a video conference to discuss TFF projects and film preservation issues. Representatives from each archive shared current projects, and updated the council on their archive's priorities. Larger issues related to the field were discussed, including public interest in access to preserved materials and distribution efforts of preserved/restored films.

Participants included: Robert Rosen, AAC Chair; Josef Lindner and Mike Pogorzelski, Academy Film Archive; Andrew Lampert, Anthology Film Archives; Caroline Frick-Page, George Eastman House; Mike Mashon, Library of Congress; Katie Trainor, Museum of Modern Art; Annette Melville, National Film Preservation Foundation; Chris Horak and Eddie Richmond, UCLA Film & Television Archive.

DGA-MPI Conservation Collection

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

In 2010, 127 titles were added to the Collection, bringing the total number to 1,550 films since it began November 1, 2000.



The Film Foundation Conservation Collection

The following titles were added to the Collection in 2010:

AMERICA, AMERICA
(1963, d. Elia Kazan)

THE CONNECTION
(1962, d. Shirley Clarke)

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

IL GATTOPARDO
(1963, d. Luchino Visconti)

THE RED PONY
(1949, d. Lewis Milestone)

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

SUNDAY
(1961, d. Daniel Drasin)

WANDA
(1970, d. Barbara Loden)

The Collection, established in 2007 and archived at George Eastman House, totals 57 films:

BABO 73
(1964, d. Robert Downey Sr.)

BABY DOLL
(1956, d. Elia Kazan)

THE BAREFOOT CONTESSA
(1954, d. Joseph L. Mankiewicz)

BECKY SHARP
(1935, d. Rouben Mamoulian)

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

THE BIG COUNTRY
(1958, d. William Wyler)

BLONDE COBRA
(1958–63, d. Ken Jacobs)

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

THE BOY WITH GREEN HAIR
(1948, d. Joseph Losey)

CHAFED ELBOWS
(1966, d. Robert Downey Sr.)

CLOAK AND DAGGER
(1946, d. Fritz Lang)

THE DIARY OF A CHAMBERMAID
(1946, d. Jean Renoir)

DRUMS ALONG THE MOHAWK
(1939, d. John Ford)

THE ENFORCER
(1951, d. Breтайgne Windust)

A FACE IN THE CROWD
(1957, d. Elia Kazan)

FACES
(1968, d. John Cassavetes)

FAIR WIND TO JAVA
(1953, d. Joseph Kane)

THE GOLDEN BED
(1925, d. Cecil B. DeMille)

JOAN OF ARC
(1948, d. Victor Fleming)
George and Mike Kuchar
8MM Shorts (1958–63,
dirs. George and Mike Kuchar)
(10 films)

LE AMICHE (1955,
d. Michelangelo Antonioni)

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

MACBETH
(1948, d. Orson Welles)—
both the original and
U.S. release versions

THE MAN WITH THE GOLDEN ARM
(1955, d. Otto Preminger)

MY DARLING CLEMENTINE
(1946, d. John Ford)

NO MORE EXCUSES
(1968, d. Robert Downey Sr.)

OF MICE AND MEN
(1939, d. Lewis Milestone)

ONCE UPON A TIME IN THE WEST
(1968, d. Sergio Leone)—
both the Italian and English
language versions

PANDORA AND THE FLYING DUTCHMAN
(1951, d. Albert Lewin)

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

REMINISCENCES OF A JOURNEY TO LITHUANIA
(1971–72, d. Jonas Mekas)

THE RIVER
(1951, d. Jean Renoir)

THE ROBE
(1953, d. Henry Koster)

SENSO
(1954, d. Luchino Visconti)

SHADOWS
(1959, d. John Cassavetes)

TURNABOUT
(1940, d. Hal Roach)

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

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

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

EDUCATIONAL PROGRAMS + OUTREACH

In 2010, The Film Foundation celebrated the 10th anniversary of its groundbreaking educational initiative, *The Story of Movies*, through the generous support and invaluable involvement of IBM. Over the past 10 years, introducing film study into the classroom has grown to become a nationally recognized, much in-demand program—the first and only created by filmmakers.

The curriculum takes an interdisciplinary approach to the in-depth study of film.

“Your lesson plans are very professionally done and contribute to all aspects of our curriculum.”*

Three distinct curriculum units have been produced to date, each focusing on a classic film:

1 TO KILL A MOCKINGBIRD (1962, d. Robert Mulligan)



Image courtesy of NBC Universal.

“Your materials (for TO KILL A MOCKINGBIRD) could not have arrived more perfectly! They were the perfect complement to the novel and caused me to look at the film in a whole new light!”

3 THE DAY THE EARTH STOOD STILL (1951, d. Robert Wise)



Image copyright Twentieth Century Fox, All Rights Reserved.

“My students loved the films. They were riveted while they were showing—you could have heard a pin drop. And the discussions afterward were very fruitful.”

2 MR. SMITH GOES TO WASHINGTON (1939, d. Frank Capra)



Image courtesy of Sony/Columbia Pictures.



These three units have been distributed completely free of charge to over **38,000** middle school and high school teachers.

“This is a wonderful program that our school could not otherwise afford.”

An estimated **9.5 million** students will have studied one or more *Story of Movies* units by the end of the 2010–2011 school year.

“This is awesome! Where I work we don’t have access to a lot of materials and this really helped.”

The titles selected reflect different periods of American history and deal with important themes, including:



CIVIL RIGHTS AND RACISM

AMERICAN HISTORY, GOVERNMENT AND THE PRESS

THE COLD WAR AND THE DEVELOPMENT OF ATOMIC WEAPONS

The overwhelming response to the program from teachers and students has helped support The Film Foundation’s objectives for *The Story of Movies*, to teach young people:

TO “READ” THE VISUAL LANGUAGE OF FILM

“I’ve learned so much about... how much work it takes behind the scenes to make a movie. How lighting and music really affects the setting and the mood.”

– 6TH GRADER, PEABODY CHARTER SCHOOL

“This is the best curriculum I have seen for teaching cinematography. Thank you for producing such a quality program!!”

TO UNDERSTAND THE HISTORICAL AND ARTISTIC DEVELOPMENT of American movies as well as their social, cultural and artistic significance

“I remember thinking, “This is an old movie in black and white.” I wasn’t very interested. But once we pulled things apart, I noticed things differently. Before, I always wanted to see new films. Now, if I see an old one on TV, I’ll watch it.”

– 7TH GRADER, OSLO MIDDLE SCHOOL

“This program was WONDERFUL... The feedback was very positive and the interest it cultivated in older movies was great!”

TO THINK CRITICALLY ABOUT SOCIAL ISSUES such as racism, politics, democratic ideals, war, history and culture, as depicted in movies

“It really made me think about what it would have been like to live in that time.”

– 8TH GRADER, PORTOLA MIDDLE SCHOOL

“TO KILL A MOCKINGBIRD was especially good in Social Studies when covering Civil Rights and during Black History Month.”

TO THINK CREATIVELY AND CRITICALLY, not only about movies but in all aspects of their lives, and with all artistic communications

“This was excellent—it was exciting and invigorating for me to teach and really got the kids thinking in profound and complex ways.”

TO UNDERSTAND THE IMPORTANCE OF FILM PRESERVATION, and the reality of film as a fragile medium that can deteriorate without proper care

“I had no idea that so many movies have already been lost. It’s terrible to think about never seeing some of my favorites again.”

– 11TH GRADER, ULYSSES S. GRANT HIGH SCHOOL

*These anonymous comments from teachers in this section are selected from hundreds of responses to requests for an evaluation of The Story of Movies materials. Surveys are conducted by Video Placement Worldwide in order to provide an assessment of the program’s effectiveness. The comments represent a cross-section of middle school and high school teachers from rural, suburban, and urban areas in every state of the U.S.

The curriculum units each contain five interrelated components:

TEACHER'S GUIDE, available on the *Story of Movies* website (storyofmovies.org), with teaching objectives and overviews, detailed instructions for presenting each activity, tests and quizzes with answer keys, a glossary, and performance-based assessment activities.

STUDENT ACTIVITY BOOKLET, also available on the website, which includes graphic organizers, screening sheets, and worksheets for reading, writing, visual-thinking, and group activities.

DVD OF THE FEATURE FILM for in-depth analysis.

CURRICULUM DVD with film clips, stills, photographs and other visual images, to illustrate concepts introduced in the lesson material.

WEBSITE (storyofmovies.org) featuring "Take 2" extension activities, resources, links, and a Teacher's Lounge area for exchanging ideas and teaching strategies.



"I felt that this whole package is an excellent and effective tool to educate our children. Thank you! Super program!"

"Wow! I thought it was so well developed with support information and enrichment materials."

"This was the best teaching packet ever. Thank you so much, we can use it several times a year as our student population changes."

The website also includes a **Film Lesson Library**, which features individual, "stand-alone" lesson plans addressing a variety of topics to augment the core curriculum. Lessons are structured in a range of formats, from group problem-solving activities to independent study projects. The library currently contains lessons on:

Two new lessons have been written and will be available on the website in Spring 2011. The first teaches students about film genres, with special emphasis on gangster films and westerns. Students learn how different films within any given genre share stylistic and thematic conventions, and how genre movies are shaped by the social issues and current events of the time. A highlight is a ten-minute documentary featuring clips from all the major genres, illustrating how genre films have evolved through the decades.

The second new lesson focuses on the Harold Lloyd comedy **THE FRESHMAN** (1925, dirs. Sam Taylor and Fred Newmeyer). Students are introduced to some of the unique characteristics of silent film, and their inference skills are sharpened by analyzing how ideas and emotions are communicated purely through visual imagery. The lesson also presents an opportunity for students to express their personal responses to the film, relating their own experiences to the film's story of a young man who desperately wants to be popular. Additionally, the film is studied as an historical document, giving students a vivid look at popular culture of the 1920s.

INTERNET THEFT AND COPYRIGHT ISSUES

THE NATIONAL FILM REGISTRY

INTERPRETING DOCUMENTARY FILMS

WRITING ABOUT HISTORY USING MOVING IMAGES

CHINESE FILM



storyofmovies.org

Work is also in progress on two new phases of the program that will build on the program's original concept of the full-scale interdisciplinary curriculum:

A curriculum for upper elementary level students (grades 3–5), focusing on silent film and on comedies of that era. Students will learn how to "read" a frame by analyzing composition, lighting, and movement. The program will encourage critical-thinking skills with lessons on implicit vs. explicit information and making inferences. Students will also explore the historical ramifications of the transition from silent films to "talkies."

A curriculum for high school students (grades 9–12), focusing on animation. Students will explore the history of animation and changes in technology. Since many animated films are short subjects, the unit can accommodate the study of a wide range of different works, including foreign films, both historical and contemporary. Animation often communicates by visual imagery and sound design only, with no need for dialogue or narration, making many animated films truly universal.

The Story of Movies is an in-depth, cross-curricular, standards-based film study program that will continue to expand, engaging young people in new and exciting ways.

"This is an excellent curriculum in a format that keeps the student's interest while learning valuable lessons, insight and critical thinking—I would like to see more middle and high school versions and a version for grade school students. Thank you for providing such a valuable resource."

"I would love it if there were a new movie every year to use. I mean, this program is amazing, and it would be excellent to build a sort of library from which sections and elements can be borrowed from all of the programs to approach different film techniques, executions, and also thematic social issues."

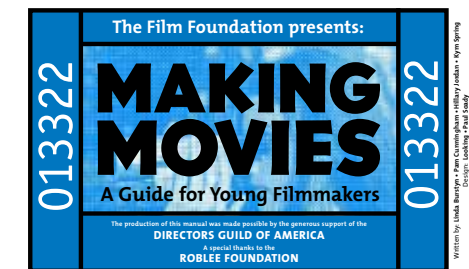
©reativity on Film

The Film Foundation developed the ©reativity on Film project over 10 years ago to encourage young people's interest in filmmaking, opening up new possibilities in the ways they think about movies, and ultimately leading to a deeper understanding of the importance of protecting our cinematic heritage.

The centerpiece of the program is "Making Movies: A Guide for Young Filmmakers," a hands-on, 128-page production manual that heightens appreciation for the art of film by giving students the opportunity to create their own work, from story to completed film, and express their own ideas in this unique medium.

Made possible by generous support from the Directors Guild of America, the workbook takes students through the creative process—from writing, directing and editing their original story ideas, to the logistics of production. It includes detailed step-by-step explanations and learning-by-doing exercises, as well as practical advice and insightful comments from major film artists.

"Making Movies" can be downloaded from The Film Foundation's website, completely free of charge. Thousands of schools, libraries, after-school programs and individual students have already taken advantage of the program, and interest in using it remains strong year after year.



COMMUNICATION

The foundation launched a new website (film-foundation.org) in March 2010. Over 1 million visitors learned about the foundation's work in the areas of preservation, education and artists rights. The foundation also increased its press and outreach efforts to engage and inform a broader audience.

With very special thanks to Ogilvy & Mather for donating their creative and technical expertise, the new website features include:

A complete listing of the films restored with funding from The Film Foundation and a schedule of upcoming restored film screenings



Before/After restoration images and clips from restored films



Support for preservation through "1 Frame, 1 Dollar"

Background about the foundation's history and support of **Artists Rights**



Video statements from the foundation's board of directors and the opportunity to "Ask the Director"

Information about the foundation's educational programs, *The Story of Movies* and *creativity on Film*, and a link to **annual reports** from 2004 to present



The Film Foundation is on facebook.com/TheFilmFoundation



20TH ANNIVERSARY

Vanity Fair and Gucci Host Party in Honor of Martin Scorsese and the 20th Anniversary of The Film Foundation

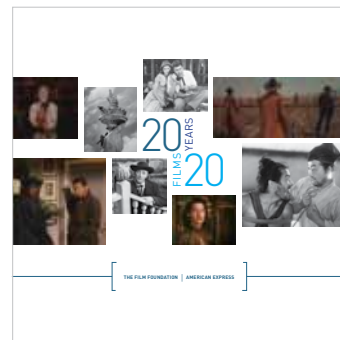
On Saturday, May 15th, *Vanity Fair* Editor Graydon Carter and Gucci Creative Director Frida Giannini held a private dinner and party in honor of Martin Scorsese and the 20th Anniversary of The Film Foundation at the Hotel Du Cap-Eden-Roc in Cannes. The previous evening featured the restoration premiere of Luchino Visconti's *IL GATTOPARDO* (1963) as part of the 2010 Cannes Film Festival. The film was restored in association with Cineteca di Bologna, L'Immagine Ritrovata, The Film Foundation, Pathé, Jérôme Seydoux-Pathé, Twentieth Century Fox and Centro Sperimentale di Cinematografia-Cineteca Nazionale. Restoration funding was provided by Gucci and The Film Foundation.



LEFT: Pool at Hotel du Cap

MIDDLE: Editor of *Vanity Fair* Graydon Carter, Gucci Creative Director Frida Giannini, and Gucci CEO Patrizio di Marco

RIGHT: Martin Scorsese with *IL GATTOPARDO*'s Claudia Cardinale



Preservation Screening Program: "20 Years/20 Films"

American Express and The Film Foundation continued their Preservation Screening Program with "20 Years/20 Films," a program curated from over 555 restored films funded by the foundation since its inception in 1990.

Highlights from the "20 Years/20 Films" program included one month of screenings at the National Gallery of Art in Washington, D.C. and Emory University in association with the Atlanta Film Festival, as well as special presentations at the Seattle International Film Festival.

JALSAGHAR [THE MUSIC ROOM] (1958, d. Satyajit Ray) screened at the Castro Theatre and the Pacific Film Archive during the San Francisco International Film Festival, and at the Walt Disney Concert Hall's REDCAT theater during the Los Angeles Film Festival.

The New York Film Festival hosted the world restoration premiere of Elia Kazan's *AMERICA, AMERICA* (1963). The film was screened with *A LETTER TO ELIA*, a 2010 documentary by Martin Scorsese and Kent Jones.

LACMA and Film Society of Lincoln Center Tribute Screenings

The Film Foundation's 20th Anniversary was commemorated on both coasts with retrospective screenings in Los Angeles and New York.

From October 8th to 30th, the Los Angeles County Museum of Art (LACMA) screened eleven restored titles funded by the foundation at the museum's Bing Theater; the line-up included *BEGGARS OF LIFE* (1928, d. William Wellman), *THE BIG COMBO* (1955, d. Joseph H. Lewis), and *PATHER PANCHALI* (1955, d. Satyajit Ray), among others. In addition, LACMA co-presented two titles—Elia Kazan's *WILD RIVER* (1960) at the Academy's Samuel Goldwyn Theater and Kazan's *BABY DOLL* (1956) at UCLA Film & Television Archive's Billy Wilder Theater.

In New York, the Film Society of Lincoln Center paid tribute to The Film Foundation with a selection of restored titles including *SABOTEUR* (1942, d. Alfred Hitchcock), *NIGHT OF THE HUNTER* (1955, d. Charles Laughton), and *SWEET SWEETBACK'S BAADASSSSSS SONG* (1971, d. Melvin Van Peebles), among others, from December 26th to January 2nd.



Image courtesy of LACMA.

The Film Foundation Receives 2010 Film Heritage Award

The Film Foundation received the Film Heritage Award from the National Society of Film Critics in recognition of its 20 years of providing financial support and moral leadership for film preservation. In 2009, awards were also presented to the foundation for its involvement in two projects: *RASHOMON* (1950, d. Akira Kurosawa), restored by the Academy Film Archive and *THE RED SHOES* (1948, dirs. Michael Powell and Emeric Pressburger), restored by the UCLA Film & Television Archive.

The National Society of Film Critics counts among its members many of the country's leading film critics, sharing the goal of promoting the mutual interests of film criticism and filmmaking. Since 1966, the Society has met early each January to vote on its awards for the finest film achievements of the previous year. In 1999, the Society added the Film Heritage Awards to its voting roster to recognize extraordinary achievements in film preservation and restoration.

TCM Festival—TFF Screenings and Tribute

The inaugural TCM Classic Film Festival brought classic film lovers from across the globe together at the landmark intersection of Hollywood and Highland. Turner Classic Movies commemorated The Film Foundation's 20th Anniversary with special programming featuring films restored with foundation funding.

Board member Curtis Hanson and executive director Margaret Bodde introduced special screenings of *THE BIG TRAIL* (1930, dirs. Raoul Walsh and Louis R. Loeffler) and *WILD RIVER* (1960, d. Elia Kazan); Schawn Belston of Twentieth Century Fox



Film Foundation board member Curtis Hanson introduces the restoration premiere screening of *WILD RIVER* (1960, d. Elia Kazan)
Image courtesy of Turner.

presented *LEAVE HER TO HEAVEN* (1945, d. John M. Stahl); and the Museum of Modern Art's Katie Trainor discussed *SUNNYSIDE UP* (1929, d. David Butler). Also on hand was Angela Allen to speak about her experiences as a "continuity girl" on *PANDORA AND THE FLYING DUTCHMAN* (1951, d. Albert Lewin).

In addition to the screenings, TCM created a tribute celebrating the foundation's work in film preservation. The 7-minute piece, featuring board members, archivists, and studio preservationists, was presented before screenings of each of the foundation's titles, and on-air throughout April.

PRESS HIGHLIGHTS

Press outreach resulted in major coverage in publications, media, and websites around the globe. *The Story of Movies* headlined the *USA Weekend* newsmagazine, which featured an in-depth article about the foundation's educational program. In addition, stories about the foundation's restoration and preservation efforts appeared in a wide variety of publications including *Vanity Fair* magazine, *Moving Pictures* magazine, *LA Weekly*, and *The Chronicle of Philanthropy*.



Vanity Fair, USA | AUG 2010



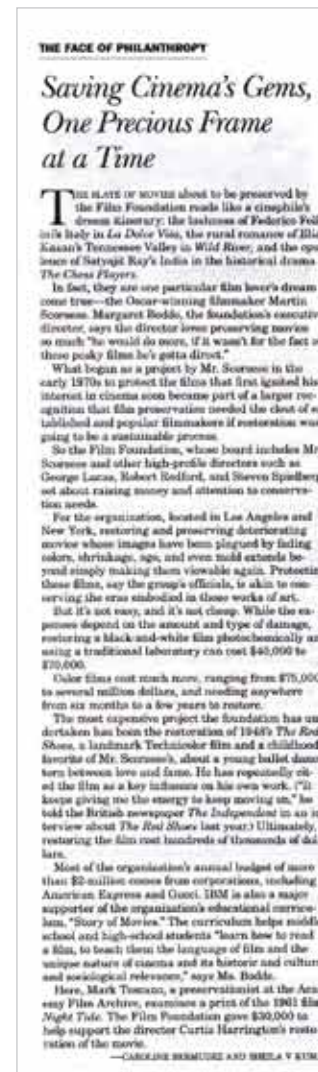
TCM Now Playing | OCT 2010



Vanity Fair, Italy | NOV 2010



The Chronicle of Philanthropy | SEPT 2010



Moving Pictures | FALL 2010



LA Weekly | OCT 2010



Additional outlets:

- *Cosmopolitan* (Korea, Hong Kong)
- *Elle* (France)
- *Espresso* (Greece)
- *Glamour* (Italy)
- *Grazia* (France, India)
- *Harper's Bazaar* (UK, U.S.)
- *Hello!* (UK)
- *Hola* (Spain)
- *In Style* (Spain)
- *La Repubblica* (Italy)
- *Madame Figaro* (France)
- *Vanity Fair* (Italy)
- *Vogue* (Germany)
- *Vogue Online* (Germany, Italy, Japan, Spain, UK)
- *Women's Wear Daily* (U.S.)
- *Yahoo! Online* (France, Hong Kong, Italy, U.S.)

20 YEARS OF PRESERVATION

That film is an art form is unquestionable and the preservation of every art form is fundamental.

> MARTIN SCORSESE

1990

The Film Foundation is formed by Martin Scorsese, along with Woody Allen, Francis Ford Coppola, Stanley Kubrick, George Lucas, Sydney Pollack, Robert Redford, and Steven Spielberg with the mission of raising awareness of the urgent need for film preservation. They are joined on the board soon after by Robert Altman and Clint Eastwood.



Photo: © 1990 Michael Jacobs/MJP

Sydney Pollack, George Lucas, Steven Spielberg and Martin Scorsese at yesterday's news conference at Creative Artists Agency on the formation of The Film Foundation.

The Archivists Advisory Council is created, headed by Robert Rosen, who serves as chair. Founding archives/organizations include: George Eastman House, Library of Congress, Museum of Modern Art, UCLA Film & Television Archive, and the National Center for Film and Video at the AFI. The Academy Film Archive joins soon after.

1995

The Congress of the International Federation of Film Archives (FIAP) hosts board members Martin Scorsese, Clint Eastwood, George Lucas, and Steven Spielberg along with Peter Bogdanovich, Charles Burnett, and Nora Ephron at the Academy of Motion Picture Arts and Sciences for an onstage discussion, moderated by Robert Rosen.

Steven Spielberg receives the John Huston Award.

The Hollywood Foreign Press Association makes its first contribution to TFF, accepted by board member Sydney Pollack. Projects supported with the funding include SHOCK CORRIDOR (1963, d. Sam Fuller) and THE BIGAMIST (1953, d. Ida Lupino), both films restored by UCLA.

Italian television network Telemontecarlo broadcasts an unauthorized colorized version of Fred Zinnemann's 1944 black-and-white film, THE SEVENTH CROSS. At the time, Zinnemann calls for the station to pledge that they will respect the rights of film authors, but the station neither apologizes nor makes the pledge. After re-broadcasting the colorized version and Fred Zinnemann's death in 1997, a lawsuit is filed by his son, Tim Zinnemann, with support from the Artist Rights Foundation.

Martin Scorsese receives the John Huston Award.

Miloš Forman receives the John Huston Award.

1997

The Film Foundation contributes early support for the National Film Preservation Foundation (NFPF), a non-profit organization created by the U.S. Congress to save America's film heritage. The NFPF prioritized the preservation of "orphan films," films with no commercial rightsholder. Martin Scorsese is named to serve on the board and the NFPF joins the Archivists Advisory Council.



1998

Tom Cruise receives the John Huston Award.

2000

The Film Foundation begins developing *The Story of Movies*, an educational program to teach students how to better understand and interpret the language of film, and to educate them about the need for film preservation.

In partnership with the Boys and Girls Club of America, the American Library Association, Scenarios USA, and The After-School Corporation of New York, the Artists Rights Foundation distributes 25,000 copies of the "Making Movies: A Guide for Young Filmmakers" production manual to after-school programs across the nation.

Sydney Pollack receives the John Huston Award.

Elliot Silverstein receives the John Huston Award.

2002

The Film Foundation consolidates with the Artists Rights Foundation, becoming aligned with the Directors Guild of America (DGA), wherein the DGA's President and Secretary-Treasurer serve in the same capacity on the foundation's board.

DGA-MPI Conservation Collection established.



1991

The Film Foundation funds its first restorations at UCLA Film & Television Archive: FORCE OF EVIL (1948, d. Abraham Polonsky), THE PRIVATE AFFAIRS OF BEL AMI (1947, d. Albert Lewin), PURSUED (1947, d. Raoul Walsh), RAMROD (1947, d. André De Toth), and THE RED PONY (1949, d. Lewis Milestone).



Image courtesy of Paramount Pictures and the Academy of Motion Picture Arts and Sciences.

1993

American Movie Classics (AMC) launches the first annual Film Preservation Festival in partnership with The Film Foundation, featuring restored films, newsreels, animation, shorts, and filmmaker testimonials. The 3-day on-air festival raises \$300,000 for The Film Foundation's preservation projects and wins the Golden CableACE Award for special programming in the public service.

1994

Fred Zinnemann is the first recipient of the Artists Rights Foundation's John Huston Award, in recognition of his significant contribution to protecting the rights of artists. (The Artists Rights Foundation, a part of the Directors Guild of America, will later consolidate with The Film Foundation in 2002.)

20 YEARS OF PRESERVATION

2003

The Avant-Garde Masters Grant Program is established. The program, funded by TFF and administered by NFPF, is the first of its kind as it is solely dedicated to the preservation of American experimental film. \$50,000 in grants is distributed annually.



ANITA NEEDS ME
(1963, dirs. George and Mike Kuchar)
Image courtesy of Anthology Film Archives.

Vanity Fair magazine and The Film Foundation launch the Reel Talk screening and conversation series, celebrating the art and history of film and raising awareness of the need for film preservation. In its inaugural year, the program features dialogues between Brian Grazer and Ron Howard with Bob Rosen, and Gary Ross, Jeff Bridges, and Tobey Maguire with Elvis Mitchell.

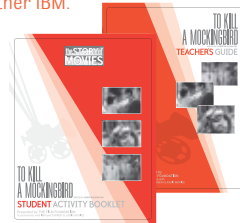
Curtis Hanson receives the John Huston Award.

2004

Bertrand Tavernier receives the John Huston Award.

2005

The Story of Movies releases its first curriculum unit, featuring Robert Mulligan's 1962 classic film, *TO KILL A MOCKINGBIRD*, through funding from partner IBM.



An Italian Court rules that Telemontecarlo's broadcast of the colorized version of *THE SEVENTH CROSS* (1944, d. Fred Zinnemann) violated the moral rights of Fred Zinnemann. The television company is banned from ever showing the film again in colorized form, required to destroy all colorized copies of the film, and ordered to pay damages.

THE RED SHOES
(1948, dirs. Michael Powell and Emeric Pressburger)
Images courtesy of ITV Studios, Global Entertainment Ltd.



BEFORE / AFTER



2006

Paul Thomas Anderson, Wes Anderson, Curtis Hanson, Peter Jackson, Ang Lee, and Alexander Payne join The Film Foundation's Board of Directors.

The inaugural Rome Film Festival supports the restoration of classic films and their exhibition at the festival. To commemorate the foundation's new partnership with the festival, Martin Scorsese introduces a special screening of *OF MICE AND MEN* (1939, d. Lewis Milestone), restored by the UCLA Film & Television Archive.

The Film Foundation and Gucci announce their new partnership and first joint restoration project, John Cassavetes' *A WOMAN UNDER THE INFLUENCE* (1974), at a special dinner hosted by board member Sydney Pollack and the film's stars Gena Rowlands and Peter Falk.

The Film Foundation and Twentieth Century Fox collaborate on their first restoration, John M. Stahl's Technicolor film noir classic, *LEAVE HER TO HEAVEN* (1945). With the support of Jim Gianopulos, the partnership has resulted in the restoration of five Fox titles.

2007

The Story of Movies releases its second curriculum unit, featuring Frank Capra's 1939 film, *MR. SMITH GOES TO WASHINGTON*.

The Film Foundation and American Express Preservation Screening Program opens in cities and film festivals across North America. Programs offered include "In Glorious Technicolor" and "New American Cinema."

The Film Foundation Conservation Collection is established, ensuring that pristine prints of films restored and preserved with funding from the foundation are archived.

2008

Robert Rosen receives the John Huston Award.

The Film Foundation and Gucci announce the launch of Cinema Visionaries, a traveling exhibition program featuring films that have been preserved or restored with funding from Gucci and the foundation. The program kicks off with the world premiere of John Cassavetes' *A WOMAN UNDER THE INFLUENCE* (1974), restored by the UCLA Film & Television Archive and Antonioni's *LE AMICHE* (1955), restored by the Cineteca di Bologna.



With a generous grant from the U.S. State Department, *The Story of Movies* program expands to include the *International Film Classroom*, a cultural exchange program to help educators, filmmakers and archivists share insights and knowledge with their counterparts in China, fostering a mutual appreciation of each culture as expressed through the art of film.

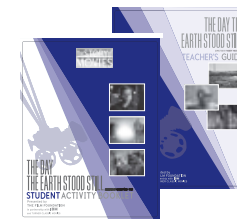
Sony Pictures Home Entertainment and The Film Foundation create The Collector's Choice, featuring works of classic cinema with introductions and commentary from filmmakers and historians on DVD. The first collection in the series, *The Films of Budd Boetticher*, is released—featuring introductions by Clint Eastwood, Taylor Hackford, and Martin Scorsese.

The Film Foundation establishes "The Zinneman Fund" to serve as a resource in the fight for artists rights, using money awarded by the Italian courts over broadcasts of an unauthorized colorized version of *THE SEVENTH CROSS*. These funds have been earmarked by Fred Zinnemann's son, Tim Zinnemann, to help future efforts in the recognition and establishment of the moral rights of film directors.

2009

The restoration of *THE RED SHOES* (1948, dirs. Michael Powell and Emeric Pressburger) premieres at the Cannes Film Festival with special introductions by Martin Scorsese and Thelma Schoonmaker-Powell.

Additional sets in *The Collector's Choice* series are released, including *The Films of Michael Powell*, *The Samuel Fuller Collection*, and *Columbia Pictures Film Noir Classics Volume I*. The collections feature introductions by TFF supporters including Helen Mirren, Tim Robbins, Michael Mann, Christopher Nolan and board members Martin Scorsese and Curtis Hanson.



The Story of Movies releases its third curriculum unit, featuring Robert Wise's 1951 film, *THE DAY THE EARTH STOOD STILL*.



The Film Foundation launches a newly redesigned website (film-foundation.org).

2010

20th Anniversary of The Film Foundation

The first three units of *The Story of Movies* program reach an estimated 9.5 million students.

EVENTS

Cinema Visionaries Program

Gucci and The Film Foundation Host Screenings of Restored Films Around the World

The Film Foundation's multi-year partnership with Gucci continued in 2010 with the premiere of three restorations and ongoing presentations through the Cinema Visionaries screening program.

On May 14th, the Cannes Film Festival rolled out the red carpet for the restoration premiere of *IL GATTOPARDO* (1963, d. Luchino Visconti), restored in association with Twentieth Century Fox and Cineteca di Bologna as part of Cannes Classics. Winner of the Palme d'Or in 1963, the film's stars Alain Delon and Claudia Cardinale provided an emotional introduction amidst a standing ovation from the crowd.

The film's U.S. premiere was at the historic Orpheum Theatre in downtown Los Angeles on June 26th as part of the Los Angeles Film Festival, with an introduction from DGA and Film Foundation President Taylor Hackford.

On October 16th, the film was presented at the Museum of Modern Art as part of their "To Save and Project" Festival.

Gucci and The Film Foundation collaborated with Cineteca di Bologna on the restoration of another landmark of Italian cinema, Federico Fellini's *LA DOLCE VITA* (1960). The Rome Film Festival premiered the restoration on October 30th, in a special screening celebrating the film's 50th anniversary with an introduction by Martin Scorsese.

Barbara Loden's *WANDA* (1970), was presented at the Venice Film Festival on September 2nd, on the 40th anniversary of its receiving the Golden Lion in 1970. *WANDA* next screened at MoMA's "To Save and Project" Festival with a special introduction from Sofia Coppola and Tamara Jenkins.

In addition to the three restoration premieres, TFF and Gucci's Cinema Visionaries screening program continued with the presentation of *SENSO* (1954, d. Luchino Visconti) at festivals in Wellington and Auckland, New Zealand as well as San Francisco and Seattle. Additionally, the film screened with *A WOMAN UNDER THE INFLUENCE* (1974, d. John Cassavetes) at the Sydney Film Festival in Australia.



TOP: Claudia Cardinale (left) and Alain Delon (right) introduce *IL GATTOPARDO* at the 2010 Cannes Film Festival. Image courtesy of Gucci.

BOTTOM: Gucci Creative Director Frida Giannini, Martin Scorsese, and actor James Franco at the 2010 International Rome Film Festival Restoration Premiere of *LA DOLCE VITA*. Image courtesy of Getty Images.

It's very difficult to make film without knowing the history.

> CLINT EASTWOOD

Hollywood Foreign Press Association

Nicole Kidman Accepts HFPA Grant

In the 14th year of its partnership with The Film Foundation, the Hollywood Foreign Press Association contributed \$350,000 at its annual installation luncheon. TFF supporter Nicole Kidman accepted the check from HFPA president Philip Berk, thanking the organization for its steadfast dedication and long-term support for film preservation.

The 2010 grant helped to fund the preservation of *KING KONG* (1933, dirs. Merian C. Cooper and Ernest B. Schoedsack), *THE BREAKING POINT* (1950, d. Michael Curtiz), and *AMERICA, AMERICA* (1963, d. Elia Kazan). The 2010 contribution also supported the restoration of four silent Hitchcock titles, as part of a major Hitchcock project undertaken by the BFI.

The HFPA has contributed over \$3 million in support of The Film Foundation's preservation programs, funding the restoration of films by Robert Altman, John Cassavetes, Cecil B. DeMille, John Ford, Samuel Fuller, Ida Lupino, Max Ophüls, Michael Powell and Emeric Pressburger, Otto Preminger, Jean Renoir, Orson Welles, and more.



Nicole Kidman and HFPA President Philip Berk. Image courtesy of the Hollywood Foreign Press Association.

Collector's Choice

Sony and The Film Foundation Release DVD Box Sets on Film Noir and Rita Hayworth

In 2010, The Film Foundation and Sony Pictures Home Entertainment released two new *Collector's Choice* sets, *Columbia Pictures Film Noir Classics Volume 2* and *The Films of Rita Hayworth*. The series consists of DVD collections featuring classic cinema restored and remastered, with introductions and commentary from filmmakers and historians.

Previous releases in the series include *The Films of Budd Boetticher*, *The Films of Michael Powell*, *the Samuel Fuller Collection*, and *Columbia Pictures Film Noir Classics Volume 1*.



Images courtesy of Sony Pictures Home Entertainment.

For me, what film preservation really means is not just a chance to get to see a movie that we might not have otherwise had the opportunity to see—a movie that might have literally disappeared—but it's just as much the chance to see it right.

> WES ANDERSON

2009 Focal International Awards

Restoration of *THE RED SHOES* Wins the 2009 Award for Best Archive Restoration/Preservation Project

The prestigious FOCAL International Awards, in association with AP Archive, honored The Film Foundation and the UCLA Film & Television Archive with its "Best Archive Restoration/Preservation Project" Award for the 2009 restoration of *THE RED SHOES* (1948, dirs. Michael Powell and Emeric Pressburger). Founder and chair Martin Scorsese accepted the award at the annual FOCAL dinner, held on April 27th in London.

In his acceptance speech, Scorsese said, "It's been incredibly gratifying to help restore this magnificent film that has meant so much to me and many others. It's been remarkable to hear from the many people seeing the film for the first time—and re-discovering the film—through this restoration and re-release. It's served as a reminder of how important restoration is in introducing new audiences to great films from the past. I'm honored to be here to represent The Film Foundation and our partners on this project: UCLA Film & Television Archive, ITV, BFI, and our generous funders, the HFPA and the Louis B. Mayer Foundation. FOCAL International serves a crucial role in preservation by promoting and highlighting restoration work and recognizing the technical expertise required. It's an honor to be recognized among the excellent group of projects that received nominations this year."

FOCAL International is the trade body representing the world's footage archives, professional footage researchers, consultants and facility houses. Since the FOCAL awards began eight years ago, the annual honors have become a leading set of awards for the archive footage business.

Lord Puttnam presenting the award for Best Archive Restoration/Preservation Project to Martin Scorsese and ITV Global's Fiona Maxwell for the *THE RED SHOES*. The award category was sponsored by BBC Studios and Post Production, represented by Clive Hodge, Head of Media Solutions (far right).
Image courtesy of ITV Studios, Global Entertainment.



To Save and Project

MoMA Festival Hosts Foundation-Funded Restoration Screenings

The Film Foundation presented several new restoration screenings at the Museum of Modern Art's 8th International Film Festival, "To Save and Project," held in October and November. In addition to the New York premiere of *IL GATTOPARDO* (1963, d. Luchino Visconti) and the U.S. premiere of *WANDA* (1970, d. Barbara Loden), the festival also hosted the NY premiere of *THEY MADE ME A FUGITIVE* (1947, d. Alberto Cavalcanti) on November 6th with an introduction by foundation board member Wes Anderson and Kent Jones.

Other TFF funded projects screened at the festival include: *SUNNYSIDE UP* (1929, d. David Butler); *POINT OF ORDER* (1963, d. Emile de Antonio) with *SUNDAY* (1961, d. Dan Drasin); Andy Warhol's *FACE* (1965) and *THE VELVET UNDERGROUND IN BOSTON* (1967); and a program featuring the films of Tom Chomont.



MoMA's Josh Siegel and Katie Trainor with Film Foundation supporter Sofia Coppola at the North American restoration premiere of Barbara Loden's *WANDA* (1970).
Image courtesy of Scott Rudd.

Cinespia

Hollywood Forever Cemetery Group Presents *ALL ABOUT EVE*

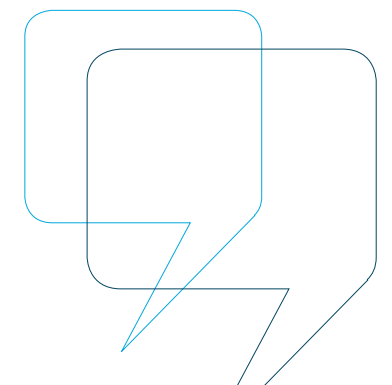
Hollywood Forever Cemetery was the setting for an evening under the stars with the restored *ALL ABOUT EVE* (1950, d. Joseph L. Mankiewicz) on Saturday, August 7th as part of Cinespia's summer-long screening program. Several thousand film fans enjoyed the night of classic cinema with an introduction from Twentieth Century Fox's Schawn Belston.



ALL ABOUT EVE (1950, d. Joseph L. Mankiewicz)
Image courtesy of Twentieth Century Fox.

Films that were made just before my generation were already falling apart.

> TAYLOR HACKFORD



OUR PARTNERS



Historic preservation has long been the hallmark of American Express' involvement in local communities, reflecting the company's recognition of the importance of cultural sites and monuments to a sense of national and local identity, and the role that their preservation can play in attracting visitors and revitalizing neighborhoods. American Express extends its support of preservation beyond physical sites by supporting organizations such as The Film Foundation and its Preservation Screening Program.

Over the past four years, the program reached appreciative audiences in Atlanta, Boston, Calgary, Chicago, Los Angeles, Miami, New York, San Francisco, Seattle, and Washington D.C., showcasing restored film treasures. In 2010, the Preservation Screening Program featured "20 Years/20 Films," a specially curated series of restored films funded by The Film Foundation since its inception in 1990.



DEG: The Digital Entertainment Group is a Los Angeles-based, industry-funded nonprofit corporation that advocates and promotes the many consumer benefits associated with various home entertainment products, including both physical and digital media on a variety of platforms. For more information, visit degonline.org.

The DEG and The Film Foundation partnered on a new program highlighting Blu-ray and the several Film Foundation-funded restorations now available on this format. The two organizations created a short promotional clip featuring foundation chair Martin Scorsese and board member Clint Eastwood along with scenes from films restored with foundation funding. The 30-second piece will play at the beginning of DVD releases throughout the country in 2011.



From classic cinema to current releases to independent and documentary films, DirectTV, the nation's leading satellite television service provider, offers access to a wide range of viewing experiences.

Through its partnership with The Film Foundation, DirectTV features "The Scorsese Selection" column in its monthly magazine, which highlights Martin Scorsese's film selections in the current month's programming rotation and provides cinematic, cultural and historical contexts for the selections. Films featured in 2010 included BRIGHTON ROCK (1947, d. John Boulting), DRIVE A CROOKED ROAD (1954, d. Richard Quine), CONTEMPT (1963, d. Jean-Luc Godard), COMING HOME (1978, d. Hal Ashby), ONCE UPON A TIME IN AMERICA (1984, d. Sergio Leone), and A CHRISTMAS TALE (2008, d. Arnaud Desplechin).



Since its first contribution to The Film Foundation fourteen years ago, the Hollywood Foreign Press Association (HFPA) has donated over 3 million dollars and funded the preservation of over 75 features, including films directed by John Ford, Stanley Kubrick, Ida Lupino, Alfred Hitchcock, John Cassavetes, and Jean Renoir, among many others. The HFPA's 2010 grant funded the preservation of KING KONG (1933, dirs. Merian C. Cooper & Ernest B. Schoedsack), THE BREAKING POINT (1950, d. Michael Curtiz), and AMERICA, AMERICA (1963, d. Elia Kazan); and supported the restoration of four "Silent Hitchcock" titles, a project undertaken by the BFI.

The HFPA is celebrating its 68th anniversary in Hollywood. Today the members of the Hollywood Foreign Press Association represent 55 countries with a combined readership of more than 250 million. Through the success of the Golden Globe Awards, the HFPA has been able to donate more than \$11 million in the past twenty-two years to entertainment-related charities, as well as funding scholarships and other programs for future film and television professionals.

GUCCI

Celebrating a rich history influenced by film, Gucci has partnered with The Film Foundation for the fifth consecutive year on Cinema Visionaries. Through this program, Gucci and The Film Foundation funded the restoration of A WOMAN UNDER THE INFLUENCE (1974, d. John Cassavetes), LE AMICHE (1955, d. Michelangelo Antonioni), WANDA (1970, d. Barbara Loden), SENSO (1954, d. Luchino Visconti), IL GATTOPARDO (1963, d. Luchino Visconti), and LA DOLCE VITA (1960, d. Federico Fellini). Cinema Visionaries screens these titles at select international film festivals across the world. In order to further benefit the communities served by the program, Gucci extends its support to local film festivals and film societies. Gucci is also proud to support The Film Foundation's Conservation Collection.



The Film Foundation's partnership with IBM has been a decade-long source of support. By its generous funding of TFF's educational program, *The Story of Movies*, IBM has helped the foundation achieve some of its most important objectives: to introduce new generations of young people to classic cinema; to enhance their critical-viewing skills and ability to understand the language of motion pictures; and to create in them an awareness of the ongoing need for film preservation. Almost 40,000 teachers have received free copies of the curriculum, and even more have taken advantage of *The Story of Movies* website, which is hosted by IBM. The International Film Classroom, a cultural exchange program with China, was another way in which IBM has supported the foundation's efforts in the area of film education.

Further, IBM has been working with The Film Foundation in the area of digital preservation. Its expertise is tremendously valuable as the foundation and its member archives seek to understand and adapt to the changes resulting from filmmakers' increasing use of digital technology.

LOUIS B. MAYER FOUNDATION

Formed by the legendary Hollywood producer, Louis B. Mayer, the foundation supports the restoration of films directed by or starring key figures in the history of film. In 2010, The Louis B. Mayer Foundation continued its support for the restoration of films directed by Michael Powell, specifically Powell and Emeric Pressburger's 1943 film, THE LIFE AND DEATH OF COLONEL BLIMP. The three-year grant from the Louis B. Mayer Foundation has also contributed to the restoration of THE RED SHOES (1948).

The Material World Charitable Foundation Ltd.

The Material World Charitable Foundation was established by George Harrison in 1973 to sponsor diverse forms of artistic expression and to encourage the exploration of alternative life views and philosophies. The foundation also supports established charitable organizations with consideration to those with special needs. Funds for the foundation's activities continue to come from copyrights donated by George Harrison. In 2010, the Material World Charitable Foundation provided TFF with a grant to help support the restoration of Michael Powell and Emeric Pressburger's 1943 film, THE LIFE AND DEATH OF COLONEL BLIMP.



Founded in 1948 by David Ogilvy, Ogilvy & Mather today is one of the largest marketing communications companies in the world. The agency has a strong corporate culture built on a history of innovation and thoughtful leadership. It believes in helping clients' brands define themselves through Big Ideas, creating meaningful ways of connecting

with cultural values. Internally, this translates into a wide variety of corporate initiatives that support the community, the arts and those in need. In 2010, Ogilvy continued its partnership with The Film Foundation by donating its services, contributing its creative and marketing expertise to build awareness of film preservation through the foundation's new website. Through its network of more than 450 offices in 120 countries, Ogilvy & Mather services Fortune Global 500 companies and local businesses, as well as partnering with nonprofits which share its values.



Sony Pictures Home Entertainment (SPHE) continued its partnership with The Film Foundation to bring classic films to DVD. The alliance between SPHE and The Film Foundation serves to reintroduce many films revered by film enthusiasts but long out of circulation. Released under the banner *The Collector's Choice*, these sets feature restored and remastered films from the Sony Pictures catalog. Award-winning directors and actors contribute their commentary and introductions to films and filmmakers that have inspired their own work. In the past three years, six collections have been released to critical acclaim: *The Films of Budd Boetticher*, *The Films of Michael Powell*, *The Samuel Fuller Film Collection*, *Columbia Pictures Film Noir Classics Volume 1 and Volume 2*, and *The Films of Rita Hayworth*.

The Film Foundation is grateful to receive significant support from:

JJ Abrams and Katie McGrath, Alec Baldwin, Richard Barrington, Bloom Hergott Diemer Rosenthal LaViolette Feldman & Goodman, LLP, Jim Broadbent, Jerry Bruckheimer, California Community Foundation, Chimera, Cineric, Deluxe Labs, Nelson DeMille, Jonathan Demme, Cameron Diaz, Exclusive Media, Fang Duff Kahn Publishers, Timothy Finn, Fondation Jérôme Seydoux-Pathé, FotoKem, Tom Hanks and Rita Wilson, Ron and Cheryl Howard Family Foundation, Imagine Entertainment, ITV Studios Global Entertainment, Hugh Jackman, The Kennedy/Marshall Company, Mohammad and Ahmed Khawaja, Graham King, Sir Ben Kingsley, Jasper Koedam, Irving Kohn Foundation, The Alan & Cindra Ladd Family Foundation, Lucasfilm Foundation, Barbara and Garry Marshall, William Monahan, Liam Neeson, Jack Nicholson, Paramount Pictures Group, Mary Parent, Emily Ann Payton, Nick Pileggi, Sandy Powell, Ira M. Resnick Foundation, Jeff Schick, Robert Shaye, Soundtrack Studios, Special Rider Music, Steven Spielberg, Sharon Stone, Turner Classic Movies, U.S. Department of State, Vanity Fair Magazine, Warner Bros. MPI, Irwin Winkler, WME Entertainment, Dr. Fanny Yacaman-Vidjak, and Bud Yorkin.



Turner Classic Movies (TCM) is a Peabody Award-winning network that presents great films, uncut and commercial-free, from one of the largest film libraries in the world. Currently seen in more than 85 million homes, TCM features the insights of veteran primetime host Robert Osborne and weekend daytime host Ben Mankiewicz, plus interviews with a wide range of special guests. As the foremost authority in classic films, TCM offers critically acclaimed original documentaries and specials, along with regular programming events that include The Essentials, 31 Days of Oscar and Summer Under the Stars. TCM also stages special events and screenings, such as the TCM Classic Film Festival in Hollywood; produces a wide range of media about classic film, including books and DVDs; and hosts a wealth of materials at its website, tcm.com. TCM is part of Turner Broadcasting System, Inc., a Time Warner company.



Twentieth Century Fox has established its dedication to the conservation of our film heritage through the restoration and preservation of over 1,000 feature films since 1997. With the support of Jim Gianopolos, Chairman of Fox Filmed Entertainment, Fox works with the foundation and its member archives to restore classic films from their extensive library holdings. Since the partnership began over five years ago, TFF and Fox have worked with the Academy Film Archive to complete the digital restoration of five titles: DRUMS ALONG THE MOHAWK (1939, d. John Ford), LEAVE HER TO HEAVEN (1945, d. John M. Stahl), THE ROBE (1953, d. Henry Koster), and WILD RIVER (1960, d. Elia Kazan). In 2010, Twentieth Century Fox worked in association with the Cineteca di Bologna to restore Luchino Visconti's IL GATTOPARDO (1963).

FILM SCREENINGS

Screenings in 2010 of films preserved/restored with funding from The Film Foundation

Over 300 screenings worldwide

ACADEMY FILM ARCHIVE

APARAJITO [THE UNVANQUISHED] (1956, d. Satyajit Ray)
APUR SANSAR [THE WORLD OF APU] (1959, d. Satyajit Ray)

THE BIG COUNTRY (1958, d. William Wyler)

CHARULATA [THE LONELY WIFE] (1964, d. Satyajit Ray)

DEVI [THE GODDESS] (1960, d. Satyajit Ray)
DRUMS ALONG THE MOHAWK (1939, d. John Ford)

JALSAGHAR [THE MUSIC ROOM] (1958, d. Satyajit Ray)

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

THE MAN WITH THE GOLDEN ARM (1955, d. Otto Preminger)
NAYAK [THE HERO] (1966, d. Satyajit Ray)
NIGHT TIDE (1961, d. Curtis Harrington)

ONCE UPON A TIME IN THE WEST (1968, d. Sergio Leone)

PATHER PANCHALI [SONG OF THE ROAD] (1955, d. Satyajit Ray)

THE RIVER (1951, d. Jean Renoir)

THE ROBE (1953, d. Henry Koster)
TEEN KANYA [THREE DAUGHTERS] (1961, d. Satyajit Ray)
WILD RIVER (1960, d. Elia Kazan)

ANTHOLOGY FILM ARCHIVES

CRY OF JAZZ (1959, d. Edward Bland)

BFI

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

CINETECA DI BOLOGNA

IL GATTOPARDO (1963, d. Luchino Visconti)

LA DOLCE VITA (1960, d. Federico Fellini)

October 2
April 24
October 2
July 15
December 30
February 14
March 20
October 9
December 16 & 17

October 3
January 4
January 31
March 13
March 20
June 12
September 13
June 19
October 8
December 27 & 31

March 8
March 15–28
April 24
June 27
July 7

August 5
September 11
October 16
November 11
November 19
October 10
June 30 & July 1
July 23–31
October 27

September 4 & 5
December 26 & 31
October 2
October 2–20
October 16
February 11 – 21
March 20
June 5
June 27
December 27 & 30

April 10
October 3
April 23
July 16
September 12
October 14
October 28

April 9
November 19–21

June 24
June 30
July 9
August 25
September 12 & 13
September 12
October 1
October 8
October 14
November 6 & 13

May 14
June 26
June 26
July 9
July 9
July 12 & 15
October 18
October 15 & 16
October 30

The National Museum of Singapore—Singapore
Taipei Golden Horse Film Festival—Taipei, Taiwan
The National Museum of Singapore—Singapore
Maine International Film Festival—Waterville, ME
Film Society of Lincoln Center—New York, NY
Deutsche Kinemathek—Berlin, Germany
Green Mountain Film Festival—Montpelier, VT
The National Museum of Singapore—Singapore
Stanford Theatre—Palo Alto, CA

The National Museum of Singapore—Singapore
Kact Korea—Seoul, South Korea
Cinemathèque Ontario—Toronto, Canada
The National Gallery of Art—Washington, D.C.
Harvard Film Archive—Cambridge, MA
Seattle International Film Festival—Seattle, WA
UCLA Film & Television Archive—Los Angeles, CA
Los Angeles Film Festival—Los Angeles, CA
The National Museum of Singapore—Singapore
Film Society of Lincoln Center—New York, NY

Osterreichisches Filmmuseum—Vienna, Austria
Filmoteca de Catalunya—Barcelona, Spain
TCM Festival—Los Angeles, CA
Tampa Theatre—Tampa, FL
Castro Theatre—San Francisco, CA
Plaza Theatre—El Paso, TX
Belcourt Theatre—Nashville, TN
LACMA—Los Angeles, CA
Brattle Theatre—Boston, MA

Friends of the Loew's, Inc.—Jersey City, NJ
The National Museum of Singapore—Singapore
Brattle Theatre—Cambridge, MA
The CineFamily—Los Angeles, CA
San Francisco Cinematheque—San Francisco, CA
Telluride Film Festival—Telluride, CO
Film Society of Lincoln Center—New York, NY
The National Museum of Singapore—Singapore
TIFF Cinematheque—Toronto, Canada

LACMA—Los Angeles, CA
Deutsche Kinemathek—Berlin, Germany
LACMA—Los Angeles, CA
Seattle International Film Festival—Seattle, WA
American Cinematheque—Los Angeles, CA
Film Society of Lincoln Center—New York, NY
University of Wisconsin—Madison, WI
The National Museum of Singapore—Singapore
TCM Festival—Los Angeles, CA
Maine International Film Festival—Waterville, ME
Bijou Theatre Center—Knoxville, TN
AMPAS—Los Angeles, CA
BFI London Film Festival—London, UK

Orphan Film Symposium at SVA Theatre—New York, NY
Anthology Film Archives—New York, NY

Edinburgh International Film Festival—Edinburgh, Scotland
Il Cinema Ritrovato—Bologna, Italy
BFI Southbank—London, UK
Filmhouse Cinema—Edinburgh, Scotland
Derby QUAD—Derby, UK
Rio Cinema Dalston—London, UK
Stockport Plaza—Cheshire, UK
LACMA—Los Angeles, CA
Irish Film Institute—Dublin, Ireland
Museum of Modern Art—New York, NY

Cannes Film Festival—Cannes, France
Il Cinema Ritrovato—Bologna, Italy
Los Angeles Film Festival/Orpheum Theater—Los Angeles, CA
Karlovy Vary International Film Festival—Karlovy Vary, Czech Republic
Golden Apricot International Film Festival—Yerevan, Armenia
Hawaii International Film Festival—Honolulu, HI
Museum of Modern Art—New York, NY
Rome International Film Festival—Rome, Italy

LE AMICHE (1955, d. Michelangelo Antonioni)

SENSO (1954, d. Luchino Visconti)

GEORGE EASTMAN HOUSE

BEGGARS OF LIFE (1928, d. William Wellman)

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

THE GRASP OF GREED (1916, d. Joseph De Grasse)
PANDORA AND THE FLYING DUTCHMAN (1951, d. Albert Lewin)

LIBRARY OF CONGRESS

ALL QUIET ON THE WESTERN FRONT (1930, d. Lewis Milestone)
SABOTEUR (1942, d. Alfred Hitchcock)

SHADOW OF A DOUBT (1943, d. Alfred Hitchcock)

MUSEUM OF MODERN ART

ALL ABOUT EVE (1950, d. Joseph L. Mankiewicz)

THE BIG SKY (1952, d. Howard Hawks)
THE BIG TRAIL (1930, dirs. Raoul Walsh & Louis R. Loeffler)
BONJOUR TRISTESSE (1958, d. Otto Preminger)

THE BOY WITH GREEN HAIR (1948, d. Joseph Losey)
A BRONX MORNING (1931, d. Jay Leyda)
DON QUIXOTE (1934, d. Ub Iwerks)
EAST SIDE, WEST SIDE (1927, d. Allan Dwan)

GANJA & HESS (1973, d. Bill Gunn)

THE GREAT TRAIN ROBBERY (1903, d. Edwin S. Porter)
HANGMAN'S HOUSE (1928, d. John Ford)

JUST PALS (1920, d. John Ford)
KENTUCKY PRIDE (1925, d. John Ford)
LITTLE FUGITIVE (1953, dirs. Ray Ashley, Morris Engel, Ruth Orkin)

LOVE AFFAIR (1939, d. Leo McCarey)
THE MARK OF ZORRO (1920, d. Fred Niblo)

THE MARRIAGE CIRCLE (1924, d. Ernst Lubitsch)

ON THE WATERFRONT (1954, d. Elia Kazan)
RILEY THE COP (1928, d. John Ford)
THE SEAFARERS (1953, d. Stanley Kubrick)

SIDE/WALK/SHUTTLE (1991, d. Ernie Gehr)
SUNNYSIDE UP (1929, d. David Butler)

SWEET SWEETBACK'S BAADASSSSSS SONG (1971, d. Melvin Van Peebles)

TOL'ABLE DAVID (1921, d. Henry King)

January 15
February 28
March 24
August 12
October 14 & 19
May 24
May 29
June 8
June 13
July 17 & 21
October 16
November 11
November 28
December 27, 28 & 30

April 14
September 19
October 11
October 23
December 29
April 17 & 21
May 22
July 23
March 25
December 28 & 29

October 31
April 24
December 28 & 30
October 29

April 8 & 9
August 7
December 26
April 23 & 25
October 15
December 28 & 30
March 7
March 10
December 29 & 31
March 13
March 27
April 2
June 17
October 31
April 27
July 2
August 28
June 28
June 30

March 14 & 17
September 3 & 6
November 3
March 3
August 6
July 30
August 29, September 22
May 23 & 24
July 3
April 3 & 6
August 8 & 25
April 9 & 11
April 22 & 25
October 16
October 26 & 28
January 29, February 5
October 1
April 17

August 29, September 22
May 23 & 24
July 3
April 3 & 6
August 8 & 25
April 9 & 11
April 22 & 25
October 16
October 26 & 28
January 29, February 5
October 1
April 17

Museo Nazionale del Cinema di Torino—Torino, Italy
TIFF Cinematheque—Toronto, Canada
Archi Progetto Cinema—Ferrara, Italy
Hungarian National Film Archive—Budapest, Hungary
IVAC La Filmoteca—Valencia, Spain
Osterreichisches Filmmuseum—Vienna, Austria
Seattle International Film Festival—Seattle, WA
Museum of Fine Arts—Boston, MA
Sydney Film Festival—Sydney, Australia
New Zealand International Film Festival—Wellington, New Zealand
LACMA—Los Angeles, CA
St. Louis International Film Festival—St. Louis, MO
George Eastman House—Rochester, NY
Film Society of Lincoln Center—New York, NY

BFI British Silent Film Festival—London, UK
BFI National Archive—London, UK
Seattle Theatre Group—Seattle, WA
LACMA—Los Angeles, CA
Film Society of Lincoln Center—New York, NY
Münchener Stadtmuseum Filmmuseum—Munich, Germany
LACMA—Los Angeles, CA
Harvard Film Archive—Cambridge, MA
Syracuse Cinephile Society—Syracuse, NY
Film Society of Lincoln Center—New York, NY

Emory University—Atlanta, GA
TCM Festival—Los Angeles, CA
Film Society of Lincoln Center—New York, NY
LACMA—Los Angeles, CA

Eye Film Institute—Amsterdam, The Netherlands
Cinespia—Los Angeles, CA
Film Society of Lincoln Center—New York, NY
TCM Festival—Los Angeles, CA
LACMA—Los Angeles, CA
Film Society of Lincoln Center—New York, NY
Pacific Film Archive—Berkeley, CA
Anthology Film Archives—New York, NY
Film Society of Lincoln Center—New York, NY
AFI Silver Theatre—Silver Spring, MD
Capitol Theatre—Rome, NY
BAMcinémathek—Brooklyn, NY
Danish Film Institute—Copenhagen, Denmark
UCLA Film & Television Archive—Los Angeles, CA
La Cinémathèque de Toulouse—Toulouse, France
Il Cinema Ritrovato—Bologna, Italy
Forssa International Silent Film Festival—Forssa, Finland
Il Cinema Ritrovato—Bologna, Italy
Il Cinema Ritrovato—Bologna, Italy
AFI Silver Theatre—Silver Spring, MD
Eye Film Institute—Amsterdam, The Netherlands
Emory University—Atlanta, GA
La Cinémathèque de Toulouse—Toulouse, France
Silent Film Society of Chicago—Chicago, IL
LACMA—Los Angeles, CA
La Cinémathèque Française—Paris, France
AFI Silver Theatre—Silver Spring, MD
Il Cinema Ritrovato—Bologna, Italy
Swedish Film Institute Cinematheket—Stockholm, Sweden
Danish Film Institute—Copenhagen, Denmark
Eye Film Institute—Amsterdam, The Netherlands
TCM Festival—Los Angeles, CA
Museum of Modern Art—New York, NY
BFI London Film Festival—London, UK
National Audiovisual Archive—Helsinki, Finland
UCLA Film & Television Archive—Los Angeles, CA
Phoenix Square—Leicester, UK

> **ROBERT ROSEN**
Archivists Advisory Council Chair

The work that filmmakers poured their heart and soul into should survive in a form that can be shown and experienced as it was originally intended.



NATIONAL FILM PRESERVATION FOUNDATION

ANITA NEEDS ME (1963, dirs. George & Mike Kuchar)
 BORN OF THE WIND (1962, d. Mike Kuchar)
 DR. CHICAGO (1970, d. George Manupelli)
 EPILOGUE and SIAM (1969, d. Tom Chomont)

FACE (1965, d. Andy Warhol)

I WAS A TEENAGE RUMPOT (1960, dirs. George & Mike Kuchar)
 JABBOX (1967, d. Tom Chomont)

LOVE OBJECTS (1971, d. Tom Chomont)

THE MIRROR GARDEN (1967, d. Tom Chomont)

MEA CULPA (1981, d. Bruce Conner)
 MOTEL CAPRI (1986, d. George Kuchar)
 NIGHT OF THE BOMB (1962, dirs. George & Mike Kuchar)
 NOSTALGIA (1971, d. Hollis Frampton)
 OBLIVION (1969, d. Tom Chomont)

OPHELIA and THE CAT LADY (1969, d. Tom Chomont)

PHASES OF THE MOON (1968, d. Tom Chomont)

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

THE SLASHER (1958, dirs. George & Mike Kuchar)
 SYLVIA'S PROMISE (1962, d. George Kuchar)
 THE THIEF AND THE STRIPPER (1959, d. George Kuchar)
 A TOWN CALLED TEMPEST (1963, d. George Kuchar)
 THE VELVET UNDERGROUND IN BOSTON (1967, d. Andy Warhol)

A WOMAN DISTRESSED (1962, d. George Kuchar)

AMERICA, AMERICA (1963, d. Elia Kazan)

BABY DOLL (1956, d. Elia Kazan)

THE BAREFOOT CONTESSA (1954, d. Joseph L. Mankiewicz)
 BECKY SHARP (1935, d. Rouben Mamoulian)

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

THE BIGAMIST (1953, d. Ida Lupino)
 CAUGHT (1949, d. Max Ophuls)
 CLOAK AND DAGGER (1946, d. Fritz Lang)
 THE CONNECTION (1962, d. Shirley Clarke)
 LA CUCARACHA (1934, d. Lloyd Corrigan)
 THE DARK MIRROR (1946, d. Robert Siodmak)

THE DIARY OF A CHAMBERMAID (1946, d. Jean Renoir)

ETERNAL LOVE (1929, d. Ernst Lubitsch)

A FACE IN THE CROWD (1957, d. Elia Kazan)

FACES (1968, d. John Cassavetes)

FIREWORKS (1947, d. Kenneth Anger)

FORCE OF EVIL (1948, d. Abraham Polonsky)
 HOW GREEN WAS MY VALLEY (1941, d. John Ford)

April 11
 April 11
 December 4 & 6
 March 19
 April 9
 October 30
 April 30
 October 24 & 25
 December 8
 April 11
 July 18
 March 19
 April 9
 October 30
 March 19
 April 9
 October 30
 March 19
 April 9
 October 30
 March 18
 August 13
 April 11
 January 22
 March 19
 March 28
 April 9
 October 30
 March 19
 April 9
 October 30
 March 19
 April 9
 October 30
 March 19
 April 9
 October 30
 December 17, 2009
 March 27
 October 8
 April 11
 April 11
 April 11
 April 11
 April 30
 October 24 & 25
 December 8
 April 11

Anthology Film Archives—New York, NY
 Anthology Film Archives—New York, NY
 Thessaloniki International Film Festival—Thessaloniki, Greece
 BFI London Lesbian and Gay Film Festival—London, UK
 Images Festival—Toronto, Canada
 Museum of Modern Art—New York, NY
 Andy Warhol Museum—Pittsburgh, PA
 Museum of Modern Art—New York, NY
 Victoria Theatre—San Francisco, CA
 Anthology Film Archives—New York, NY
 Outfest—Los Angeles, CA
 BFI London Lesbian and Gay Film Festival—London, UK
 Images Festival—Toronto, Canada
 Museum of Modern Art—New York, NY
 BFI London Lesbian and Gay Film Festival—London, UK
 Images Festival—Toronto, Canada
 Museum of Modern Art—New York, NY
 BFI London Lesbian and Gay Film Festival—London, UK
 Images Festival—Toronto, Canada
 Museum of Modern Art—New York, NY
 SFMOMA—San Francisco, CA
 Harvard Film Archive—Cambridge, MA
 Anthology Film Archives—New York, NY
 Doc Films, Univ. of Chicago—Chicago, IL
 BFI London Lesbian and Gay Film Festival—London, UK
 Tate Modern—London, UK
 Images Festival—Toronto, Canada
 Museum of Modern Art—New York, NY
 BFI London Lesbian and Gay Film Festival—London, UK
 Images Festival—Toronto, Canada
 Museum of Modern Art—New York, NY
 BFI London Lesbian and Gay Film Festival—London, UK
 Images Festival—Toronto, Canada
 Museum of Modern Art—New York, NY
 SFMOMA—San Francisco, CA
 Ann Arbor Film Festival—Ann Arbor, MI
 Harvard Film Archive—Cambridge, MA
 Anthology Film Archives—New York, NY
 Anthology Film Archives—New York, NY
 Anthology Film Archives—New York, NY
 Anthology Film Archives—New York, NY
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 Museum of Modern Art—New York, NY
 Victoria Theatre—San Francisco, CA
 Anthology Film Archives—New York, NY

New York Film Festival—New York, NY
 NYC Greek Film Festival—New York, NY
 Gene Siskel Film Center—Chicago, IL
 American Cinematheque—Hollywood, CA
 AFI Silver Theatre—Silver Spring, MD
 Billy Wilder Theater—Los Angeles, CA
 LACMA—Los Angeles, CA
 BFI Southbank—London, UK
 UCLA Billy Wilder Theater—Los Angeles, CA
 Harvard Film Archive—Cambridge, MA
 LACMA—Los Angeles, CA
 Museum of Modern Art—New York, NY
 Cinematheque Ontario—Toronto, Canada
 LACMA—Los Angeles, CA
 Univ. of Chicago Film Studies Center—Chicago, IL
 Austrian Film Museum—Vienna, Austria
 AMPAS—Los Angeles, CA
 Stanford Theatre—Palo Alto, CA
 LACMA—Los Angeles, CA
 BAMcinématek—Brooklyn, NY
 Festival del film Locarno—Locarno, Switzerland
 Cinémathèque Suisse—Lausanne, Switzerland
 La Cinémathèque Française—Paris, France
 Gene Siskel Film Center—Chicago, IL
 Jacob Burns Film Center—Pleasantville, NY
 American Cinematheque—Hollywood, CA
 AFI Silver Theatre—Silver Spring, MD
 The National Gallery of Art—Washington, D.C.
 American Cinematheque—Hollywood, CA
 Maryland Film Festival—Baltimore, MD
 The National Gallery of Art—Washington, D.C.
 SFMOMA—San Francisco, CA
 Ann Arbor Film Festival—Ann Arbor, MI
 Harvard Film Archive—Cambridge, MA
 Art Gallery of New South Wales—Sydney, Australia
 Harvard Film Archive—Cambridge, MA
 Bank of Brazil Cultural Center—São Paulo, Brazil

September 27
 October 29
 January 23
 February 19
 May 1
 October 30
 October 15
 March 7
 May 8
 April 19
 October 8
 September 1
 June 5
 October 29
 March 12
 April 9
 July 12
 September 4
 April 2
 April 21
 August 4
 August 18
 September 12
 January 23
 January 29
 February 18
 April 3
 April 8
 September 12
 May 8
 August 14
 December 17, 2009
 March 27
 October 8
 June 16
 March 21
 September 22

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JOAN OF ARC (1948, d. Victor Fleming)
 KUSTOM KAR KOMMANDOS (1964–1965, d. Kenneth Anger)

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

MACBETH (1948, d. Orson Welles)

MY DARLING CLEMENTINE (1946, d. John Ford)

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

PARAMOUNT ON PARADE (1930, d. various)

PATHS OF GLORY (1957, d. Stanley Kubrick)

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

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

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

RUTHLESS (1948, d. Edgar G. Ulmer)

SCORPIO RISING (1963, d. Kenneth Anger)

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

SEVEN MEN FROM NOW (1956, d. Budd Boetticher)
 SHADOWS (1959, d. John Cassavetes)
 SHE WORE A YELLOW RIBBON (1949, d. John Ford)

SHOCK CORRIDOR (1963, d. Samuel Fuller)

SOMEONE TO REMEMBER (1943, d. Robert Siodmak)
 SUNDAY (1961, d. Daniel Drasin)

TURNABOUT (1940, d. Hal Roach)
 WANDA (1970, d. Barbara Loden)

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

WITNESS FOR THE PROSECUTION (1957, d. Billy Wilder)
 A WOMAN UNDER THE INFLUENCE (1974, d. John Cassavetes)

March 18
 December 3, 2009
 December 17, 2009
 March 27
 October 8
 December 28 & 30
 March 25
 April 29
 June 25
 October 23
 December 29 & 31
 November 23, 2009
 December 26, 2009
 April 17
 October 29
 February 11
 March 12
 September 22
 December 23, 2009
 February 14
 March 11
 April 12
 October 7
 December 27 & 29
 August 4
 August 13
 August 25
 September 8
 April 8
 August 21
 December 12, 2009
 February 13
 March 25
 May 28
 July 28
 October 27
 December 17, 2009
 March 27
 October 8
 November 3, 2009
 December 12, 2009
 January 16
 February 10
 August 15
 October 9
 December 2, 2009
 December 20, 2009
 February 12
 March 11
 August 21
 July 9
 December 3, 2009
 December 17, 2009
 March 27
 October 8
 November 21, 2009
 December 20, 2009
 February 6
 March 11
 June 28
 December 26
 May 22
 January 28
 February 12
 March 8
 November 12, 2009
 December 12, 2009
 April 30
 May 5
 December 12, 2009
 February 13
 March 25
 July 28
 October 28
 October 13
 September 1
 October 27
 January 2
 April 25
 November 21
 July 31
 November 20, 2009
 December 13, 2009
 February 5
 March 13
 April 6
 June 5
 July 13

Film Forum—New York, NY
 Australian Centre for the Moving Image—Melbourne, Australia
 SFMOMA—San Francisco, CA
 Ann Arbor Film Festival—Ann Arbor, MI
 Harvard Film Archive—Cambridge, MA
 Film Society of Lincoln Center—New York, NY
 Emory University—Atlanta, GA
 Anthology Film Archives—New York, NY
 Cinematheque Ontario—Toronto, Canada
 Stanford Theatre—Palo Alto, CA
 Film Society of Lincoln Center—New York, NY
 Filmhouse Cinema—Edinburgh, Scotland
 Film Society of Lincoln Center—New York, NY
 AFI Silver Theatre—Silver Spring, MD
 Pacific Film Archive—Berkeley, CA
 Museum of Fine Arts—Boston, MA
 Harvard Film Archive—Cambridge, MA
 Bank of Brazil Cultural Center—Sao Paulo, Brazil
 Doc Films, Univ. of Chicago—Chicago, IL
 Music Box Theatre—Chicago, IL
 Cinema Arts Centre—Huntington, NY
 Emory University—Atlanta, GA
 The Crank, UCLA—Los Angeles, CA
 Film Society of Lincoln Center—New York, NY
 Locarno International Film Festival—Locarno, Switzerland
 Capitol Theatre—Rome, NY
 Swiss Cinematheque—Lausanne, Switzerland
 La Cinémathèque Française—Paris, France
 Swedish Film Institute Cinemathek—Stockholm, Sweden
 Danish Film Institute—Copenhagen, Denmark
 The National Gallery of Art—Washington, D.C.
 Museum of Fine Arts—Houston, TX
 Pacific Cinematheque—Vancouver, Canada
 University of California, Irvine—Irvine, CA
 Cornell University—Ithaca, NY
 Museum of Modern Art—New York, NY
 SFMOMA—San Francisco, CA
 Ann Arbor Film Festival—Ann Arbor, MI
 Harvard Film Archive—Cambridge, MA
 DGA Theater (The Film Foundation)—New York, NY
 Museum of Modern Art—New York, NY
 Cinematheque Ontario—Toronto, Canada
 Seattle Art Museum—Seattle, WA
 Museum of Fine Arts—Boston, MA
 LACMA—Los Angeles, CA
 Northwest Film Center—Portland, OR
 The National Gallery of Art—Washington, D.C.
 Museum of Fine Arts—Houston, TX
 Pacific Cinematheque—Vancouver, Canada
 The National Gallery of Art—Washington, D.C.
 Cornell University—Ithaca, NY
 Australian Centre for the Moving Image—Melbourne, Australia
 SFMOMA—San Francisco, CA
 Ann Arbor Film Festival—Ann Arbor, MI
 Harvard Film Archive—Cambridge, MA
 Northwest Film Center—Portland, OR
 The National Gallery of Art—Washington, D.C.
 Museum of Fine Arts—Houston, TX
 Pacific Cinematheque—Vancouver, Canada
 Cornell University—Ithaca, NY
 Film Society of Lincoln Center—New York, NY
 Seattle International Film Festival—Seattle, WA
 Doc Films, Univ. of Chicago—Chicago, IL
 Museum of Fine Arts—Boston, MA
 Harvard Film Archive—Cambridge, MA
 The Crank, UCLA—Los Angeles, CA
 Alamo Drafthouse Cinema—Austin, TX
 Film Forum—New York, NY
 La Cinémathèque Française—Paris, France
 The National Gallery of Art—Washington, D.C.
 Museum of Fine Arts—Houston, TX
 Pacific Cinematheque—Vancouver, Canada
 Cornell University—Ithaca, NY
 Museum of Modern Art—New York, NY
 London Film Festival—London, UK
 Venice Biennale Film Festival—Venice, Italy
 Museum of Modern Art—New York, NY
 La Cinémathèque Française—Paris, France
 Heights Theatre—Columbia Heights, MN
 Atrium Museum—Los Angeles, CA
 Fox Tucson Theatre Foundation—Tucson, AZ
 Northwest Film Center—Portland, OR
 The National Gallery of Art—Washington, D.C.
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