



UCLA Film & Television Archive Los Angeles

FIAF ANNAL REPORT 2010

Despite the continuing economic crisis in the United States, UCLA Film & Television Archive has managed to survive the year without major lay-offs, although all non-union employees were asked to take a pay cut between 4% and 8%, depending on their salary level. On the other hand, the President of the University signed a new union contract, giving all union employees a 17% pay raise over three years, then told each Department (including the Archive) they must raise the funds for the pay raises. These financial difficulties were overcome by increasing our earned income by asking the major Hollywood studios who store nitrate film with the Archive to finance the maintenance of their collections. The Archive also successfully competed for a number of new grants, thus expanding our base of donors and foundation funders.

Two very large collections were acquired. The Sabucat Collection was purchased by a donor and placed on deposit at UCLA Film & Television Archive. It includes almost all of the classic 3-D film made in the 1950s and 1960s. Secondly, Universal Studios decided to move its nitrate holdings from substandard vaults in New Jersey to our new Santa Clarita facility. That collection totals over 16,000 reels from both Universal and the pre-1948 Paramount collection.

Planning for the construction of phase 2 of the new UCLA Film & Television Archive facility in Santa Clarita also began in earnest again this year. With our major donor, the Packard Humanities Institute, the Archive hopes to move to a new home in 2013.

ACQUISITIONS:

The UCLA Film & Television Archive's Motion Picture Collection grew by approximately 15,000 items in 2010, expanding the Motion Picture holdings to over 175,000 titles.

In 2010, the UCLA Film & Television Archive made major strides in collecting film and media for the L.A. Rebellion Collection and Exhibition Tour. As part of the Getty Foundation's *Pacific Standard Time* initiative, LA Rebellion represents a key artistic

movement of Los Angeles-based African American and African filmmakers whose careers began at the UCLA School of Theater, Film and Television in the late 1960s to the early 1980s. The L.A. Rebellion film movement stands as the first concerted, sustained and geographically specific undertaking in the United States by a group of black film artists working with a common purpose to forge a cinema practice that would be responsive to the lives and concerns of African American communities and the African Diaspora. LA Rebellion acquisitions have already been received from Melvonna Ballenger, Larry Clark, Julie Dash, Jamaa Fanaka, and Barbara McCullough.

In its 11th successful year, studios and smaller distribution companies continued to deposit mint condition prints of their recent releases into the Director's Guild of America-Motion Picture Industry Conservation Collection. The DGA conservation collection now contains over 2500 prints.

The Packard Humanities Institute deposited the former Sabucat Collection at the UCLA Archive in early 2010. One of the many highlights of this collection includes the 35mm 3-D *Expo* prints that include such titles as *BWANA DEVIL* (Arch Oboler, 1952), *DIAL M FOR MURDER* (Alfred Hitchcock, 1954), *FLIGHT TO TANGIER* (Charles Marquis Warren, 1953), and *TAZA, SON OF COCHISE* (Douglas Sirk, 1954).

The UCLA Archive's Outfest Legacy Project Collection is now in its sixth successful year as the largest publicly accessible collection of lesbian, gay, bisexual and transgender films in the world. Significant Outfest Legacy Project 2010 acquisitions included the donation of over forty 35mm and 16mm LGBT themed titles from Strand Releasing. Strand titles included *A THOUSAND CLOUDS OF PEACE* (Julián Hernández, 1998), *STEAM: THE TURKISH BATH* (Ferzan Ozpetek, 1997), and *STONEWALL* (Nigel Finch, 1995).

The Archive received a rare nitrate print collection from the family of a private collector in Springfield, Oregon. The nitrate print collection had been buried in a basement since the 1950s and included shorts, serials and features such as *IN SLUMBERLAND* (Irvin Willat, 1917), *THE CONFESSION* (Bertram Bracken, 1920), *OUTCAST OF SOULS* (Louis Chaudet, 1928), and *LAW OF THE TONG* (Lewis D. Collins, 1931).

The television collection continued to grow in 2010. The Academy of Television Arts & Sciences contributed 249 DVDs of the 61st Annual Primetime Emmy Awards; 134 DVDs of the 34th Annual Daytime Emmy Awards nominees and winners; and 123 DVDs of the 61st Annual Los Angeles Area Emmy Awards. The Academy of Television Arts & Sciences Foundation placed 130 master tapes of interviews with television pioneers that it has recently produced under its "Archive of American Television" banner, bringing the total number of tapes from that project held in the Archive to over 700. Ralph Edwards Productions continued its donation its production with 100 16mm kinescopes of *IT COULD BE YOU* and seven 35mm prints of early episodes of the long-running *TRUTH OR CONSEQUENCES* series. The Rick Nelson Company and David Nelson continued its donation of programs with ¾" videotapes of 19 episodes of *OZZIE'S GIRLS*. Hallmark Cards, Inc. continued its long association with the Archive by providing 1"

videotapes of six episodes of GEORGE SCHAEFER'S SHOWCASE THEATRE, which were 1983 syndicated versions of HALLMARK HALL OF FAME productions produced and directed by George Schaefer in the 1960's.

Paramount Television continued to provide copies of programs from a number of series, including BARNABY JONES, CANNON, GUNSMOKE, HAPPY DAYS, HAWAII FIVE-O, LATELINE, MY THREE SONS, PERRY MASON, and WELCOME TO THE CAPTAIN. Other acquisitions of note include 16mm prints of a number of programs starring the late Robert Culp donated by his son Joseph Culp, among them episodes of THE AMERICANS, CAIN'S HUNDRED, THE GREATEST AMERICAN HERO, I SPY, THE MAN FROM U.N.C.L.E., NBC MATINEE THEATRE, THE OUTER LIMITS, TRACKDOWN, THE UNITED STATES STEEL HOUR, and THE WESTERNER. Liberation Entertainment donated 16mm prints of THE ADVENTURES OF SIR LANCELOT, THE ADVENTURES OF ROBIN HOOD, BIOGRAPHY, DECOY, and SWORD OF FREEDOM. 2" videotapes of 106 episodes of THE SONNY AND CHER COMEDY HOUR and 13 episodes of THE SONNY COMEDY REVUE were received from Paul Brownstein; and Von Zerneck-Sertner Productions continued its long association with the Archive by providing copies of five made-for-television movies produced for the Lifetime and ABC Family channels in 2009 and 2010. Performers Steve Lawrence and Eydie Gorme placed 1" videotapes of 13 episodes of THE STEVE LAWRENCE SHOW, as well as four other specials in which they starred produced between 1975 and 1978. Longtime Los Angeles area news and public affairs producer Mimi Granados donated a number of programs produced for the Los Angeles area, including 31 episodes of L.A. STORIES from 1994-95 .

PRESERVATION:

This year UCLA Film & Television Archive began a new project to preserve and restore the artistic legacy of Robert Altman, certainly one of the most important and influential American film directors of the latter half of the 20th century. Altman's *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean* (1982) is the first film to be completed. Our next project will be *That Cold Day In The Park* (1969), followed by *Secret Honor* (1983).

Another more recent film, Barbara Loden's unjustly neglected masterpiece, *Wanda* (1970), premiered in October at the Museum of Modern Art's festival of film preservation. Directed as an independent production by the wife of the storied director, Elia Kazan, and an accomplished actress, *Wanda* closely observes the travails of a working class woman caught in a vicious cycle of economic despair and male abuse. Originally shot in 16mm reversal film, the film has been "blown-up" to 35mm negative by our senior preservationist, Ross Lipman, who has done a magnificent job of retaining the distinct color palette of the original and is also responsible for the *Jimmy Dean* restoration.

Preservationist Nancy Mysel has completed several projects, including *Cry Danger* (1951), a recently rediscovered little gem of a noir, starring Dick Powell as an unjustly convicted ex-con trying to clear his name, opposite femme fatale Rhonda Fleming, and featuring some great Bunker Hill locations long lost to the Los Angeles wrecking ball. An even darker film noir, *Kiss Tomorrow Goodbye* (1950), stars James Cagney as a violent gangster (in fact, his last great gangster role) whose id is more monstrous than almost anything since *Little Caesar*. Add crooked cops and a world in which no one can be trusted, and you have a perfect film noir tale.

Nancy also restored *Sleep, My Love* (1948), directed by Douglas Sirk. The film was produced by "America's Sweetheart" Mary Pickford (with husband Charles 'Buddy' Rogers) after a twelve-year absence from filmmaking, with a screenplay co-written by Leo Rosten and starring Claudette Colbert and Robert Cummings. And Anthony Mann's *Strangers in the Night* (1944), a noirish gothic thriller with William Terry and Virginia Grey.

Senior preservationist Jere Guldin has completed restoration on two silent Rex Ingram films, both produced at Universal and previously considered lost. *The Chalice Of Sorrow* (1916), starring Cleo Madison, a film director in her own right, was repatriated by Film Archiv Austria in Vienna, where it was known as *Tosca*, and it is indeed an unauthorized adaptation of Verdi's opera. *The Flower Of Doom* (1917), another melodrama, was restored in cooperation with George Eastman House, again from a surviving nitrate print. Both films have been tinted, using traditional tinting methods.

Directed by Paul Sloan, *Eve's Leaves* (1926), is a Cecil B. DeMille production, starring Leatrice Joy in a comedy/drama, also preserved by Guldin, as was *The Girl Who Dared* (1944). *Rendezvous With Annie* (1946), a slightly longer Eddie Albert comedy-programmer, has also been preserved, as have a series of "Soundies," short musical films that were shown in juke boxes in the 1940s.

Our newsreel preservationists, Blaine Bartell and Jeff Bickel, continued to preserve Hearst Metrotone Newsreels, as well as other projects. Jeff Bickel oversaw the restoration of John Steinbeck's classic documentary, *The Forgotten Village* (1941), directed by Herbert Kline which visualizes the conflicts in a Mexican village between modernity and tradition. Meanwhile, the Archive also preserved an original negative of Paul Strand and Leo Hurwitz's World War II era documentary, *Native Land* (1942). Initially based on the United States Senate's LaFollette Committee on Civil Rights Hearings on labor union busting and corporate labor spying, the script by Ben Maddow and the directors became a paean to the growth of the American labor movement.

In 2010, television preservation efforts again centered on the transfer of older 2" and 1" videotapes to modern, stable videotape formats such as Digital Betacam, DVCam and BetacamSP. Utilizing the Archive's Ampex AVR-1 machine housed at CBS, the Archive preserved in 2010, 19 programs originally produced on 2" videotape dating from 1959 to

1975. These preserved titles include a number of musical/variety specials, foremost among them, the 1959 NBC color spectacular A TOAST TO JEROME KERN, hosted by Robert Cummings and featuring performances by Howard Keel, Louis Prima and Keely Smith, and Carol Channing. Other music/variety specials preserved include GENE KELLY IN NEW YORK, NEW YORK (1966) starring Gene Kelly, Gower Champion and Woody Allen; THE WONDERFUL WORLD OF BURLESQUE (1965) starring Danny Thomas, Lucille Ball, Jerry Lewis and Shirley Jones; THE SPECIAL GENTRY TWO, a syndicated special starring country music performer Bobbie Gentry and featuring performances by singers Rick Nelson, Joe South and Bobby Goldsboro; and THE RICH LITTLE SHOW (1975), hosted by impressionist Rich Little and starring George Burns, Glen Campbell and Sandy Duncan. As in years past, news and public affairs programs produced by local Los Angeles area television stations for Los Angeles area viewers were also preserved. Among them are three episodes of ON THE GO, produced in 1959, hosted by Jack Linkletter, and featuring visits to interesting places in the Los Angeles region: Slim Harrison's "Bank Café," a waterfront bar in San Pedro; the Marriage and Counseling Therapy Center at the University of Southern California; the sheriff's station in Lancaster, California where a recent rape victim discussed her traumatic experience; and the Synanon drug treatment center in Venice, California. Other Los Angeles area programs preserved were A GLIMPSE OF GREATNESS: THE STORY OF KEN HUBBS, and LAST FULL MEASURE OF DEVOTION, two documentary specials produced by KTLA in 1964; and one episode of the KCET-produced documentary series, STOREFRONT, entitled "Soul Radio and the Black Community" (1973). Another documentary special of note preserved during 2010 was KKK, an Emmy Award-winning look at the Ku Klux Klan produced in 1966 by WDSU-TV in New Orleans.

CATALOGUING:

The Archive has all of its film and television holdings in the UCLA Libraries' on-line information system on Voyager. As of January, 2011, the Archive had 182,610 MARC 21 format records for titles in its private file on Voyager. Many of these entries are full cataloguing records, but most are "minimal level" inventory records; however, most inventory records for feature films have been enhanced to add full credits, and to do authority work on the director. These credits are all searchable on Voyager, using the notes search, as are summaries and contents notes. Our holdings (copies of each title) are in the MARC 21 holdings format; we have 315,400 holdings format records. In addition, Voyager includes 52,700 MARC 21 format authority records for names, titles, subject headings, and genre headings. The Archive does full authority work on 20 to 30 names per cataloguing record. All names not found in the National Name Authority File maintained by the Library of Congress are submitted via NACO (National Co-Ordinated Cataloging Operations) for inclusion in the LC/NACO Name Authority File. In this way, the fruits of our cataloguing work are shared with other archives and library systems around the country. In 2009, all of our records were loaded into OCLC.

Free public access to Voyager over the Web is available at:

<http://cinema.library.ucla.edu>

In addition, our records are accessible in UCLA Worldcat:

<http://ucla.worldcat.org/>

as well as in University of California Melvyl Worldcat, which replaces the MELVYL Catalog, the University of California's online union catalog:

<http://melvyl.worldcat.org/>

This year, our cataloging staff was augmented by 2.5 FTE, making a total of 3.5 FTE, which should enable us to make progress on inputting our backlog of ca. 200,000 holdings that are not in Voyager and not accessible to the public. Since one cataloging staff person can input ca. 10,000 holdings a year, this amounts to a 20 person-year backlog.

PROGRAMMING:

Programming continued to adapt to its new space, the Billy Wilder Theater in the Hammer Museum. The booth was finally made nitrate compatible, allowing nitrate screenings for the first time in January 2010.

January began with a classic Western program, funded by Mr. Hugh M. Hefner, "Two Western Myths: Billy the Kid & Jesse James," curated by Jan-Christopher Horak. The ten film series included such classics as BILLY THE KID (1930), I SHOT JESSE JAMES (1949), THE LEFT-HANDED GUN (1958), PAT GARRETT AND BILLY THE KID (1973), THE LONG RIDERS (1980), as well as THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD. As counter-programming, we also presented "Journeys and Arrivals: The Films of Jeon Soo-Il," with the Korean master in attendance; the program was screened in cooperation with the Korean Film Council.

As every year, February was dedicated to our (20th) annual "Celebration of Iranian Cinema," this year featuring films and in person appearances by actress Gohar Kheirandish and director Khosro Masoumi (TRADITION OF KILLING LOVERS, 2004), filmmaker Shalizeh Arefpour (HEIRAN, 2009), film director Mahid Moniri (TINAR, 2007) and actress Gordafarid (THE LEGEND OF GORDAFARID, 2008). The program also included NO ONE KNOWS ABOUT PERSIAN CATS (2009), A MAN WHO ATE CHERRIES (2009), and ABOUT ELLY (2009), among others. Thanks to funding from the U.S. Department of State, head of programming Shannon Kelley was able to put together a major success.

In March, the Billy Wilder Theatre presented "Here's Looking at You, Humphrey Bogart, curated in part by our funder, Hugh M. Hefner. The fifteen film series included such absolute classics as THE MALTESE FALCON (1941), CASABLANCA (1942),

and KEY LARGO (1948), but also lesser known films, such as DEAD END (1937), SIROCCO (1951), and THE DESPERATE HOURS (1955). The same month, UCLA Film & Television Archive cooperated with the Cinemateca Brasileira (Sao Paulo) to screen "Brazilian Films of the 1950s," including CARNAVAL ATLANTIDA (1952), CAICARA (1950), and O HOMEM DO SPUTNIK (1950).

In April, Shannon Kelley curated a program of recent Romanian films, which included an in-person presentation by director Nae Caranfil (THE REST IS SILENCE, 2007). Other films included TALES FROM THE GOLDEN AGE (2009), BOOGIE (2008), CALIFORNIA DREAMIN' (2007), and 4 MONTHS, 3 WEEKS, 2 DAYS (2007).

Thanks to the Film Bureau of the State Administration of Radio, Film & Television (SARFT) of the Peoples Republic of China, the Archive was able to mount in May "Recent Popular Cinema of Mainland China," with special guest visits by director Feng Xiaoning, director Han Zhijun, writer Su Xiaowei, actor Zhao Xiaoyi, and actress Liu Xiaowei. Films included LI SHUANGLIANG (2008), TWO WOMEN IN RED SCARVES (2006), PERHAPS LOVE (2005), SUPER TYPHOON (2008). May also saw film programmer Paul Malcolm's "From Nitrate to Digital: New Technologies and the Art of Cinema," funded in part by the National Endowment for the Arts. This ten film series included a nitrate print of Joseph von Sternberg's THE DEVIL IS A WOMAN (1935), Steven Soderbergh's THE GIRLFRIEND EXPERIENCE (2009), BECKY SHARP (1935), and THE AVIATOR (2004), as well as an historical program of animation from hand-drawn to digital, and Senior preservationist Bob Gitt's two-part illustrated lecture, "The History and Preservation of Color in Motion Pictures,"

June began with a special retrospective of the work of Ferzan Ozpetek, who attended some screenings, which were made possible through funding by the Italian Ministry of Culture. Films presented, included MINE VAGANTI (2010), LE FATE IGNORANTI (2001), HAREM SUARE (1999), CUORE SACRO (2005), and HAMAM (1997).

In July, the Archive screened "Rarities from the Warner Archive Collection," presented in celebration of Warner Brothers' donation of over 500 dvds from their new on demand program. Rarely screened films included WHEN A MAN LOVES (1927), WONDER BAR (1934), FOUR DAUGHTERS (1938), THE STRAWBERRY BLONDE (1941), BACKGROUND TO DANGER (1943), LOOK FOR THE SILVER LINING (1949), TOO MUCH, TOO SOON (1958), and MARY MARY (1963). The same month saw a small program of the films of Argentine director Lisandro Alonso, who attended the opening screening of LIVERPOOL (2008). Other films shown included LA LIBERTAD (2001), and LOS MUERTOS (2004).

August: In cooperation with the American Cinematheque and Pacific Film Archive, we presented "Centennial Celebration: The Films of Akira Kurosawa, Part II." Films included NO REGRETS FOR YOUTH (1946), THE LOWER DEPTHS (1957), THE BAD SLEEP WELL (1963), and DERSU UZALA (1975).

September: In cooperation with the Filmoteca de la UNAM (Mexico D.F.), the Archive screened six films to celebrate the centenary of the Mexican Revolution, including ENAMORADA (1946), PEDRO PARAMO (1966), and LA SOLDADERA (1966).

In October, UCLA film Professor Allyson Field and Jan-Christopher Horak collaborated on "Paint It Black: Revisiting Blaxploitation and the African American Cinema of the 1970s." In person guests included actress Pam Grier (COFFY, 1973), film directors Jamaa Fanaka (EMMA MAE, 1975), Michael Schulz (COOLEY HIGH, 1975), producer Joel Freeman (SHAFT, 1971), and Jack Hill (COFFY), screenwriter Phillip Fenty (SUPER FLY, 1972), and actor Glynn Turman (COOLEY HIGH). Other films in the program included SWEET SWEETBACK'S BAADASSSSSS SONG (1971), CLAUDINE (1974), THE HUMAN TORONADO (1976), BUCK AND THE PREACHER (1972), and GANJA & HESS (1973).

In conjunction with a UCLA Moving Image Archive Studies (MIAS) class, taught by Jan-Christopher Horak, the Archive also presented "Out of the Past: Film Restoration Today." Film preservationists who screened their work between September and November included Universal's Bob O'Neil (BRIDE OF FRANKENSTEIN, 1935), Chace Audio by Deluxe's Bob Heiber (illustrated lecture on digital sound restoration), UCLA's Pauline Stakelon (THE JACKIE GLEASON SHOW, 1952-54), the Academy Film Archive's Mark Toscano (AKRAN, 1969), George Eastman House's Caroline Frick (LONESOME, 1929), Sony's Michael Friend (VIRTUE, 1932), Paramount's Andrea Kalas (MR. BUG GOES TO TOWN, 1941), and MOMA's Katie Trainor (ORPHANS OIN THE STORM. This program was funded by the Academy Film Foundation.

In November, the Archive and the Academy of Motion Picture Arts & Sciences also collaborated on "New Voices from Viet Nam." Foreign guests for the program included directors Dang Nhat Minh, Le Thanh Son, Nguyen Vinh Son, Bui Thac Chuyen, and Nguyen Quang Binh, as well as writer Phan Dang Di, and actors Do Thi Hai Yen and Dustin Nguyen. Films screened included BI, DON'T BE AFRAID (2010), FLOATING LIVES (2010), ADRIFT (2009), CLASH (2009), and THANH CONG WARD (2004).

Finally, in December, Paul Malcolm curated a program of French animated feature films, including the Los Angeles premiere of THE ILLUSIONIST (2010), THE TRIPLETS OF BELLEVILLE (2003), RAINING CATS AND DOGS (2003), KIRIKOU AND THE WILD BEASTS (2005), and THE TURNING TABLE (1988). The archive also presented a short tribute to Portuguese director Miguel Gomes with OUR BELOVED MONTH OF AUGUST (2008), and THE FACE YOU DESERVE (2004).

The Archive also organized a major international conference, "Reimagining the Archive: Remapping and Remixing Traditional Models in the Digital Era," presented in conjunction with the UCLA Moving Image Archive Studies Program and the L'Institute Nationale Audio-Visuell on November 12, 13, 14, 2010. Panels, presentations, and screenings by archival professionals, media companies, and academics from around the world provided in-depth analyses of a wide-range of issues related to role of archives in

the emerging realm of innovative uses of digital technology and the Internet in the arts, education, and entertainment. Guest speakers and featured presentations to included: Science & Technology Council of the Academy of Motion Picture Arts and Sciences; Rick Prelinger, Archivist; filmmaker Thom Andersen (*Los Angeles Plays Itself*); Deluxe Archive Solutions on-line archive, *The Tonight Show with Johnny Carson*; George Feltenstein and the online Warner Archive Collection.

INTERNATIONAL RELATIONS:

Guests to the archive, including those presenting film programs not mentioned above included David Fincher, Curtis Hanson, Kathryn Bigelow, Bobbie O'Steen, Caleb Deschanel, Reginald Hudlin, Chris Menges, Joe Dante, Richard Schickel, Patrick Vonderau, Aviva Kempner, Michelle Johnson, Jan Olsen, Bernd Diesinger, Bob Byington, Ngawang Choephel, Paul Mariano, Carol Blue, Brigitte Berman, Hugh Hefner, Ira Resnick, Julie Dash, Michael Schlesinger, Steve Soderbergh, Jeffrey A. Okun, Rajendra Roy, Bill Kroyer, Jerry Beck, Anne Aghion, Mark Williams, Jack Garfein, Haile Gerima, Eckhard Schmidt, Ernest Hardy, Franz Hoeller, Tisa Bryant, Stephane Gauger, and Alex Cox.

Director Chris Horak attended the international Domitor Conference in Toronto in June. That same month he gave a one week seminar in Cologne, Germany at the International Film School. In October, he participated in the Museum of Modern Art's festival of film preservation, presenting WANDA and other films.

Dr. Jan-Christopher Horak
Director
UCLA Film & Television Archive