

The Museum of Modern Art

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SAVED! A DECADE OF PRESERVATION A TRIBUTE TO THE UCLA FILM AND TELEVISION ARCHIVE

July 8 - September 9, 1988

An exhibition at The Museum of Modern Art celebrates the tenth anniversary of the restoration and preservation program of the UCLA Film and Television Archive. Opening July 8, 1988, SAVED! A DECADE OF PRESERVATION: A TRIBUTE TO THE UCLA FILM AND TELEVISION ARCHIVE salutes the renowned Los Angeles facility with a program of over fifty silent and sound features, short films, newsreels, and animation, dating from 1915 to 1950. Many of these films have not been seen since their original release. Most of the works have been printed from the original camera negative and represent the finest and most complete prints available. Organized by Adrienne Mancina, curator, Department of Film, The Museum of Modern Art, in cooperation with the staff of the UCLA Film and Television Archive, the exhibition continues through September 9, 1988.

John Ford's She Wore A Yellow Ribbon (1949), with a lush, restored color print made from the original Technicolor negative, opens the series on Friday, July 8, at 6:30 p.m. Robert Rosen, director of the UCLA Film and Television Archive, introduces the film with a discussion of color restoration.

Early color film processes are the focus of two evenings introduced by Robert Gitt, the Archive's preservation supervisor. On July 11 at 6:00 p.m., Chester Franklin's The Toll of The Sea (1922), the first successful two-color Technicolor feature, is shown with examples of other types of film coloring, including tinting and hand-coloring. On July 12 at 6:00 p.m., Gitt introduces

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Rouben Mamoulian's lavish Becky Sharp (1935) to illustrate the first feature-length use of the three-strip Technicolor process.

Other films in the series demonstrate the various forms preservation can take. New safety-stock prints struck from the original negatives of Gregory LaCava's My Man Godfrey (1936) and Mamoulian's The Gay Desperado (1936) represent the best copies of these works available in over fifty years. Roland West's expressionist film style is represented with The Bat Whispers (1930), restored by the Archive to its original 65mm widescreen format. A reconstructed director's cut of Budd Boetticher's Bullfighter and the Lady (1951) features forty-one minutes of footage restored to the truncated version released in 1951. Using original materials, the Archive was able to create a print of Ernst Lubitsch's One Hour With You (1932), with the amber-and-blue tint of its original release.

Fifty percent of all films made before 1950 have been lost to decay or neglect; many color films made since then are subject to irreversible fading. Prior to 1950, films were made on nitrate cellulose, a highly flammable and chemically unstable stock that eventually turns to dust. More than the storing of films, preservation entails finding and acquiring the best existing materials and transferring them to the most stable format possible. Films may thus be viewed by future generations as they were originally meant to be seen.

The UCLA Film and Television Archive was founded in 1968 by the Motion Picture Division of the University of California to integrate the study of filmmaking with the resources of film history. Since then, the UCLA Film Archive has become one of the nation's major centers for film study. Second only to the Library of Congress in its size and scope, the UCLA Archive has rescued millions of feet of film and currently holds in storage

thirteen-million feet (equivalent to 1,500 feature films) of endangered nitrate film stock, as well as fourteen-million feet of nitrate newsreels. The Archive organizes over 600 screenings each year, many of which are a product of their preservation activities. The Museum of Modern Art's exhibition follows the Archives' first annual Festival of Preservation held in Los Angeles last winter.

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For further information or film stills, contact Sarah Eaton, film press representative, Department of Public Information, 212/708-9752.