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American Film Institute Dinner 9/26/89 [OA 6269] [2]

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For More Information

Washington, DC: Carol McCain
(202) 828-7000

Los Angeles, CA: Freeman and Sutton
(213) 858-1005

AFI ANNIVERSARY CELEBRATION **"BACK TO THE ROSE GARDEN"**

President and Mrs. Bush and leading figures from government and motion pictures will reaffirm the commitment President Lyndon B. Johnson made to an American Film Institute in September 1965 when he signed the National Arts and Humanities Act in The Rose Garden of the White House.

On September 26, 1989, a gala celebration at the National Building Museum will commemorate the legislation which became the cornerstone for the foundation of a national institution devoted to the art of film and television.

Joining The President and Mrs. Bush at this black tie gala dinner will be some of the most illustrious names and faces of motion pictures and television, including: Jane Alexander, Alan Arkin, John Avildsen, Robert Breer, Chris Columbus, Martha Coolidge, Walter Cronkite, Phil Donahue and Marlo Thomas, Robert Duvall, Nora Ephron, Douglas Fairbanks, Jr., John Frankenheimer, Jack Gilford, Lee Grant, Adolph Green and Phyllis Newman, Goldie Hawn and Kurt Russell, Charlton Heston, Celeste Holm, Norman Jewison, Fay Kanin, Gene Kelly, Jessica Lange and Sam Shepard, Norman Lear, George Lucas, Steve Martin, Lou Diamond Philips, Christopher Reeve, Martin Scorsese, John Patrick Shanley, Brooke Shields, Joan Micklin Silver, Sissy Spacek, Steven Spielberg, Sylvester Stallone, Brandon Tartikoff, Billy Taylor, Cicely Tyson, David Wolper and James Woods.

The dinner, which is chaired by AFI Chairman Gene Jankowski and AFI Trustee Jack Valenti, will feature an entertainment segment executive produced by David Wolper. Guests will also include members of Congress and the Administration, representatives of the artistic community as well as philanthropic and corporate supporters of AFI.

CONTINUED

The gala event will be followed the next morning with the 67th meeting of the AFI Board of Trustees at the National Endowment for the Arts. Following the meeting, Trustees will be hosted at the US Capitol at a luncheon in their honor.

AFI Director Jean Firstenberg stated today:

We are honored to share this occasion with our sister institutions throughout our country with whom we share a common bond dedicated to the preservation of our film heritage and the commitment to the cinema artists of tomorrow whose ideals and vision shall reach the audience of the world.



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.
1600 EYE STREET NORTHWEST
WASHINGTON, D.C. 20006
(202) 293-1966

JACK VALENTI
PRESIDENT
AND
CHIEF EXECUTIVE OFFICER

September 18, 1989

To: Curt Smith

From: Jack Valenti

Here are some thoughts for the President's remarks on September 26 which you may discard, revise or otherwise use at your discretion.

They contain some 925 words. If you subtract the paragraph that I have "noted" for you, in which I have intruded a possibility of a "news hook", then the word count becomes 784 words. I have timed these remarks, trying to emulate the speed of the President's delivery, and I come up with about six-to-seven minutes. Add in the "noted" paragraph and you would get to seven-to-eight minutes, which, frankly, I think is about right. I never heard a short presidential speech that was a bad speech.

Good luck.

Attachment

HAND DELIVERED

Some suggested remarks for the President at the AFI dinner on Tuesday, September 26.

When we departed the White House to come over here, I asked Barbara, "What's the movie they're showing tonight?" Harry and Sally Meet Batman? Or was it Lethal Weapon? No, that's not right. Lethal Weapon is what they call a meeting of the House Ways & Means Committee. As you may have surmised, I don't know how to make movies, but I have a whale of a time watching them.

Joke

As a matter of fact, I used to work for a fellow who knew quite a bit about your business. Now, I am beginning to understand what he meant when he told me that when he played the role of General Custer it was wonderful training for dealing with the Congress.

Joke

Some have called the American movie the most wanted export of this country. I would not quarrel with that description. I am more than aware of the value of the US film industry to this nation. It is a strange irony that this country has no patent on film making. Nor is there some secret room where we keep the formula. Yet the skills and talent deployed by our movie makers, in telling a story on film or tape, has an enduring enchantment for people on every continent.

nice

No matter the culture, language, or religion, no matter the political climate of any nation, the citizens of that nation rejoice in what our film artists produce. In a darkened theater, or on their TV screen, they are fascinated by what they see. I have often wondered why our films have such global appeal. It is a demonstrated fact that folks in Europe, Asia, Africa, Latin America, as well in our own neighborhoods, are affectionate of American movies. Visual story telling by great American film artists reaches out in one vast embrace to take all knowledge to be its province. The final result of those creative skills are available to just about everyone on this earth.

you did it
meridian
T.O.

international appeal!

How then to explain the hold of American movies on the attention of world movie patrons? Perhaps there is a persuasive reason. Perhaps it lies in the intelligence, literacy and courage of our film makers, our producers, writers, directors, actors, craftsmen and artisans. The new generation of American film talent, so admired by so many, is mostly inhabited by those who studied at film schools in this country. And no institution can lay larger claim to the nourishment of creative greatness than the American Film Institute. The AFI's ambitions are not casual. And its fidelity to its warrant of excellence is always on steady advance.

Handwritten note: []
Curt Smith
1/16/76

In the world today, we are both terrorized and liberated by technology. All around us, electronic wizardry offers people everywhere a bewildering mix of entertainment choices. A generation ago these visual options would have seemed a fantasy. But as some shrewd observers in the film industry have so wisely said, neither technology nor governments nor laws nor force of arms can cause or command a truly fine motion picture to be made. That requires gifted men and women who can look into the soul of a society and see what others do not. It is a mysterious process which baffles any attempts to clone it or mass produce it or bend it to others' aims.

(TO: Curt Smith: Note that the next two paragraphs are inserted as "a news item" in which the President declares his opposition to 'quotas' within the European Community. They can be deleted if you see fit, but I think they give the President's remarks some added substance):

That is the central reason why this Administration has conveyed to the governments of the European Community our firm, unshakable belief in mutual access to movie and TV program markets. Quotas, restrictions, barriers of any kind are

Handwritten bracket on the left side of the paragraph.

Handwritten mark: (K.)

August
not congenial to the future. This government does not intrude on private decisions and public choices in TV programming, no matter the source. Neither should theirs. Consumer choice must be expanded, not reduced.

Secretary of State Baker, Secretary of Commerce Mosbacher and US Trade Representative Carla Hills have made our position quite clear. No one gains when barriers are built. No enterprise rises to creative challenge when competitors are locked out. Good trading partners have neighborly access to each other's territory. Let the consumer decide.

Good idea

(note to Curt Smith: the above two paragraphs are the key to a news hook. What follows is more general in nature and are designed to stay within the speech whether or not the above two paragraphs are deleted.)

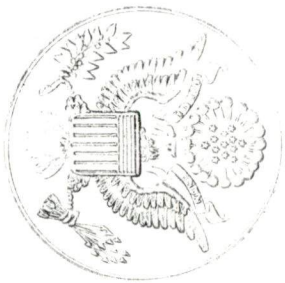
There is no greater incentive to an ever thriving excellence than a rousing competition for the public's viewing favor. The creative instincts of movie makers shrink when they are fenced in by edicts of either a Congress or a Parliament. The most fertile soil from which these elusive skills are most likely to bloom is a free, open and competitive marketplace -- where the final arbiters of value and quality are Mr. and Mrs. Movie-goer - not a government ministry or a restrictive rule.

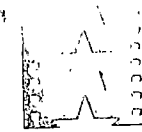
So, what this evening is all about is not only the celebration of a free and uncommon American art-form hospitably received throughout the world, but also to honor a special place where young people assemble to learn and understand how to manufacture magic.

That is why we have come together tonight to acclaim the American Film Institute and the American film industry, our ambassador to the world. We offer our congratulations to

George Stevens, Jr., the first Director of the AFI, to Jean Firstenberg, its current Director and to Gene Jankowski, Chairman of the American Film Institute. The AFI, and this nation's creative artists, have endured and prospered and in the doing they have revised that old truism so that it now declares, "Let me create the films of a nation and I care not who makes its laws."

Back
to the
Rose Garden





On behalf of
The American Film Institute
Gene F. Jankowski
Chairman of the Board of Trustees

and
Jack Valenti
Trustee and Dinner Chairman

invite you to join
The President and Mrs. Bush
to celebrate the
1965 White House Rose Garden ceremony
and the
forthcoming centennial of the
motion picture
Tuesday, September 26, 1989
National Building Museum
440 G Street, Northwest
Washington, D.C.

We will create an
American Film Institute
that will bring together
leading artists of the film industry,
outstanding educators,
and young men and women who wish to pursue
this twentieth century art form
as their life's work.

President Lyndon Baines Johnson
September 29, 1965

Cocktails at 7:00

Dinner at 8:00

For information
(202) 828-7040

Black tie
Valet parking



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.
1600 EYE STREET NORTHWEST
WASHINGTON, D.C. 20006
(202) 293-1966

264
Oakdale Dr
14618

Dawn

Barbara Dixon
293-1966

JACK VALENTI
PRESIDENT
AND
CHIEF EXECUTIVE OFFICER

June 23, 1989

Schley - Joe Vign

Dear Mr President

The American Film Institute will mark its 25th anniversary, celebrating the unique and indigenous American art form--the movie, with a dinner on Tuesday, September 26 in Washington.

I remember it so well, for it was President Johnson who signed into law the bill giving birth to the National Endowment for the Arts, which included in its provisions the creation of an American Film Institute.

The dinner will fall short of the mark if the President of the United States is not there for it was a President who caused the AFI to be born, and with it a visible reminder of the worth by which this nation measures the movie. We would also invite all living ex-Presidents to be with us for they, like you, carry on the ascending curve of America's interest in the American movie, which as you know, is supreme in the world, as well as one of our most valuable trade assets.

We would also invite not only Senators and Congressmen who care about the arts, and the American movie in particular, but also artists and artisans in film, music, literature and dance to join with us in this celebration of our heritage.

Mr. President, we would be delighted if you and Mrs. Bush would consent to lending your presence and your joy for films to this once-in-a-generation event, on the evening of September 26, when you and your living predecessors would gather to salute the American movie?

I hope so very much you will say "Yes." It is an important event in the life of art in America, and it can be rightfully and valuably celebrated only with your presence.

Sincerely,

The President
The White House
Washington, D.C.

BY HAND



MOTION PICTURE ASSOCIATION
OF AMERICA, INC.

1600 EYE STREET NORTHWEST
WASHINGTON, D.C. 20006
(202) 293-1966

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JUL 27 1989
SCHEDULING
OFFICE

JACK VALENTI
PRESIDENT
AND
CHIEF EXECUTIVE OFFICER

July 27, 1989

[Barbara Dixon]

Dear Joe

We are proceeding apace on final planning for the American Film Institute celebration on September 26, at which event the President and Mrs. Bush will be our honored guests.

We are scheduling in the program a speech by the President. If there is any information you need on the AFI and its founding, you can call Jean Firstenberg at 213/856-7600 for a full supply of history and data.

Is there anyone else within the White House staff that the President wants invited? Let me know so I can pass it along to those involved in the logistics of the evening. I am adding your name to the invitation list.

Thanks for all your help.

Sincerely,

The Honorable Joe Hagin
Deputy Assistant to the President
for Appointments & Scheduling
The White House
Washington, D. C.

HAND DELIVERED

9/20/89

America's 25 Films

FILMS, From D1

as an art" and "generate public opinion in the preservation of film."

"This is not a list of the best 25 American films," Billington said. "This is not Academy Awards night."

Among the titles in this first installment in an eventual list of 75 films to be chosen over the next three years are such critical and popular favorites as "Citizen Kane," "The Wizard of Oz" and "Mr. Smith Goes to Washington." The earliest of the films is D.W. Griffith's 1916 silent epic "Intolerance"; the most recent is George Lucas's 1977 blockbuster "Star Wars."

There are two musical films, "Singin' in the Rain" (1952) and "The Wizard of Oz" (1939); two westerns, "High Noon" (1952) and "The Searchers" (1956); one documentary, Robert Flaherty's "Nanook of the North" (1922); and one animated film, Walt Disney's "Snow White and the Seven Dwarfs" (1937). With the exception of Gordon Parks's independent feature "The Learning Tree" (1969), all the films were directed by white males.

According to the 1988 law, these films will be placed in the National Film Registry as examples of works that are "culturally, historically, or aesthetically significant." Speaking at the library's Mary Pickford Theater, Billington emphasized that the law allows such controversial practices as colorization, but provides that films on the National Film Registry cannot be colorized or "materially altered" without carrying a label announcing that changes have been made without the permission of its principal creators. Depending on the nature of the change, two different labels will be affixed to the films, one for colorization, one for material alterations.

Colorization and other unauthorized acts—such as panning and scanning, indiscriminate cutting and time-con-

The 25 'National Treasures'

The 25 films chosen as "national treasures" under the National Film Preservation Act:

1. "The Best Years of Our Lives" (1946). Director: William Wyler
2. "Casablanca" (1942). Director: Michael Curtiz
3. "Citizen Kane" (1941). Director-Producer: Orson Welles
4. "The Crowd" (1928). Director: King Vidor
5. "Dr. Strangelove" (1964). Director-Producer: Stanley Kubrick
6. "The General" (1927). Directors: Buster Keaton and Clyde Bruckman
7. "Gone With the Wind" (1939). Director: Victor Fleming
8. "The Grapes of Wrath" (1940). Director: John Ford
9. "High Noon" (1952). Director: Fred Zinnemann
10. "Intolerance" (1916). Director-Producer: D.W. Griffith
11. "The Learning Tree" (1969). Director-Producer-Writer-Music Score: Gordon Parks
12. "The Maltese Falcon" (1941). Director: John Huston
13. "Mr. Smith Goes to Washington" (1939). Director-Producer: Frank Capra
14. "Modern Times" (1936). Director-Producer-Writer-Music Score: Charles Chaplin
15. "Nanook of the North" (1922). Director-Producer-Cinematography: Robert Flaherty
16. "On the Waterfront" (1954). Director: Elia Kazan
17. "The Searchers" (1956). Director: John Ford
18. "Singin' in the Rain" (1952). Directors: Gene Kelly and Stanley Donen
19. "Snow White and the Seven Dwarfs" (1937). Director: David Hand
20. "Some Like It Hot" (1959). Director-Producer: Billy Wilder
21. "Star Wars" (1977). Director-Writer: George Lucas
22. "Sunrise" (1927). Director: F.W. Murnau
23. "Sunset Boulevard" (1950). Director: Billy Wilder
24. "Vertigo" (1958). Director-Producer: Alfred Hitchcock
25. "The Wizard of Oz" (1939). Director: Victor Fleming

Perhaps most unexpected is the absence of Frank Capra's "It's a Wonderful Life," which most amateur odds-makers considered a shoo-in. (Capra is represented by "Mr. Smith Goes to Washington.") Of those receiving the congressional seal of approval—each title will be given a seal designating it as an "enduring part of our national cultural heritage"—the most controversial choices are likely to be "Star Wars" and "Dr. Strangelove."

Jack Valenti, who as president of the Motion Picture Association is a member of the National Film Preservation Board, thinks Billington's list is "a good cross section."

"It's not the all-time great 25, and it would not be my 25 best," Valenti said by phone from Los Angeles, "but it fairly represents the various levels of American film creativity."

Valenti added, however, that he abstained from the process of selection, because he is opposed to the making of

vidual tastes," he lamented the shortage of more recent films. "The absence of 'The Godfather' films is the most staggering omission," he said. "Some of the best American movies ever made were made in the last 25 years... and to have that period represented by only these few films seems a shame."

Later in the day, Elliot Silverstein, speaking for the Directors Guild of America, which has led the fight against all material alterations of films and for the moral rights of filmmakers, called the selection "a good first step."

"Certainly the list is a very distinguished one," he said from Los Angeles. "But the content of the list itself is irrelevant to the goal of the DGA, which is the preservation of all films and the recognition of the moral rights of all filmmakers." Silverstein also said further government action is being called for. "The legislative battle continues."

In fact, as the list was being

So
HOU
20 Univers
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(301) 5
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ever.
Desi
Starting
at just
\$47.00
for
38x48

~~Coalition of a Drug Free America~~
Coalition of a Drug Free America
True America
Partnership
Stand By Me

661-1511
Tom Hedrick or Jenna
AFI

Lean on Me - Joe Clark principal

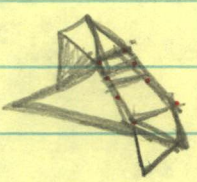
The Boat - James Woods, Sean Yang
cocaine addict falls apart

Clon & Seber - drugs & alcohol

I'm Dancing As Fast As I Can

~~Sid & Nancy - Sid Vicious~~

Call Ad Council ^{Evo Kosten}
Call Coalition ^{of a drug free America}
Call AFI - (213) 856-7677 ^{Jean Firstenberg}
_{Lee}



Michael J. Fox
Clint Eastwood (Just Say No w/ Mrs Reagan)

~~Academy of Telev. Arts & Sciences~~
~~L.A., CA~~

203 316-3062

Managers:

Clint Foshard

? Tom Seleck

? Goldie Horn

Michael J. Fox

~~Stacy Davis~~

Hurt Cameron → Growing Pains

Gov. Cuomo → D.F. Stokes

Mr. T

The Man of a Golden Arm - Frank Sinatra
Hotel of Pain - Sherry Winters
long transition

~~Who Stopped the Rain~~

1930's

It

Happened One Night
Clark Gable

Under shirt sales plunged

Wash Post
Sunday's

Stand at Destines

Death Be Not
Proud Be Not

Lilly
about
or - edroople
it come by
help of
another

Shane - family values, stand up against

High Noon - indian showing courage

My Darling Clementine

On the Waterfront - fights ^{corrupt} labor bosses
Marlon Brando

Best Years of Our Lives

parable about
McCarthy era

~~to~~

historical
some good films by graduates

~~The~~

★ Field of Dreams

★ Terms of Endearment

Coming Home - parap. veterans

Deer Hunter

Norma Rae

Ordinary People

The Godfather

The Trip to Beautiful

Network

★ Julia

Save the Tiger - Jack Lemmon

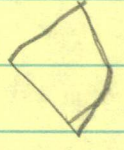
★ ~~On the Golden Pond~~

★ Stand By Me

Places in the Heart - depression ^{Sally Field}

★ Cool Miner's Daughter

the Color Purple



(Smith/Blessey)
Draft Eight
September 25, 1989
FILM

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989

Chairman Jankowski, Director Firstenberg, Mr. Stevens, Mr. Wolper, Mr. Valenti, Other Trustees of the American Film Institute, Distinguished Guests, Friends and Fans of the American Film.

Thank you for your warm reception. I've looked forward to this night for quite awhile. ((In fact, to put us in a movie mode, we arranged to come over here in a special car. It was a tight squeeze getting me, Barbara, the driver and three Secret Service men into the Batmobile.)) ((PAUSE))

((First, I'd like to say a word, in particular, about this distinguished audience. I don't think I've seen so many well-dressed people since the Beverly Hills Court began jury selection for Zsa Zsa Gabor's trial.)) ((PAUSE))

I also appreciate that kind introduction. And the magnificent program by tonight's performers. And I am pleased to see so many notables in this evening's crowd. Artists from Lucas to Spielberg to Tyson to Scorsese [SCOR say zee]. Surrounded by all these household names, I wish I'd brought along my autograph book.

((We meet at the end of quite a summer for movies -- with Ghostbusters Two, Karate Kid Three, Lethal Weapon Two, Indiana

~~Two~~^{Three}, and Startrek Five. With all those numbers, I wasn't sure if I was at a movie or a budget meeting.) ((PAUSE))

((And it was a summer, too, when as you may have read, I had a rough vacation. The way things were going, it was starting to look like A Fish Called Wanda was as close to a fish as I was going to get.)) ((PAUSE))

But thankfully, that's all behind me. And I'm pleased to join you at an event which salutes the upcoming 25th anniversary of legislation creating the American Film Institute. For almost a quarter-century, the AFI has nurtured and celebrated the art of the moving image. In doing so, it has nourished the mind and soul of America.

For the moving image is not merely entertainment -- in a darkened theatre, or on a TV set. It is also a part of America's rich inheritance. The American film is not only the mirror of America. It is also the conscience of America.

Who can forget the movies made since AFI was born? Movies, for example, like Coal Miner's Daughter. Where the human spirit vanquished poverty. Or Hoosiers, that brilliant portrayal of small-town America. Or movies which assault the scourge of drugs. Like Lean on Me, Clean and Sober, and I'm Dancing As Fast As I Can. And let me thank you in the film industry who are helping to stop this assassin of our kids.

These movies -- like thousands of others -- have been America's Ambassador to the World. And by boosting the health of the industry as a whole, AFI has helped make them possible. (1)

Teaching our generation the beauty and value of the moving image. And teaching future generations. Through the art of Michelangelo and da Vinci, we see today the world of Renaissance Italy. Well, the motion picture can be part of our legacy.

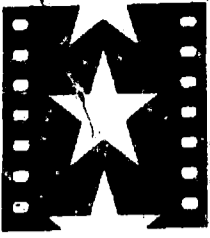
In a sense, of course, it already is. Helping us smile -- as Shirley Temple did in the depths of the Depression. Or sing -- as Gene Kelly did -- in the immortal *Singing In the Rain*. Or dream dreams that no longer seem impossible. As the wondrous cast of *The Wizard of Oz* did in that magical movie year of 1939.

Movies have made us laugh. They have made us think. They've helped get us through the bad times. And made the good times even better.

For the American moving picture is our mirror, and our conscience. In the White House theatre, in theatres around the world. So I ask you: Help AFI celebrate America. And this magnificent inheritance. So that you and I can always say: To understand the heart of America, just look at the American film.

Thank you for this wonderful occasion. God bless you, and God bless the United States of America.

#



The American Film Institute

■ The John F. Kennedy Center for the Performing Arts / Washington, D.C. 20566 (202) 828-4000
Fax # (202) 659-1970 Fax # (213) 467-4578
P.O. Box 27809/2021 North Western Avenue / Los Angeles, California 90027 / (213) 856-7800

DIRECTOR
Jean Firstenberg
BOARD OF TRUSTEES
Chairman
Gene F. Jankowski
Co-Chairman
George Stevens, Jr.
President
Charlton Heston

FACSIMILE TRANSMISSION

DATE 9/22/89 TIME 4:25 p.m.

NUMBER OF PAGES TO FOLLOW 2

TO: Stephanie Blessey
The White House

FAX NO. 456-6218

FROM: Jean Firstenberg

FAX NO. 1/202-659-1970 PHONE NO. 828-4015

Remarks:

9/22/89

AFI 25th Anniversary Event
"Return To The Rose Garden"

Film/TV Artists

- Travel Jane Alexander and Ed Sherin
Alan Arkin and Barbara Dana
M/M John G. Avildsen
John Badham and Mary Badham
Diane Baker (1)
Arthur Cohn & guest
Judy Collins and Louis Nelson
M/M Chris Columbus
Martha Coolidge and Michael Backes
- Travel M/M Walter Cronkite
Phil Donahue and Marlo Thomas
- Travel Roger Ebert (1)
Nora Ephron and Nick Pileggi
Douglas Fairbanks, Jr. & guest
M/M Jules Feiffer
M/M John Frankenheimer & Patricia Ford
Rita Gam & Harry Cahill
M/M Jack Gilford
Sharon Gless & Barney Rosensweig
- Travel Lee Grant & Joseph Feury
Adolph Green and Phyllis Newman
M/M Charlton Heston
- Travel Celeste Holm (NCA) (1)
David Henry Hwang & Kathryn Layng
M/M Norman Jewison (at Warners tale)
Kathleen Kennedy and Frank Marshall (Amblin Ent.) (pd)
M/M Jerzy Kosinski
- Travel Swoosie Kurtz & Alan Eichorn
M/M Norman Lear (At CBS table)
Barry Levinson (and wife?) (at Columbia table)
Pia Lindstrom & guest
George Lucas & guest
M/M Norman Mailer
Steve Martin and Victoria Tennant (at NBC table)
Marilyn McCoo and guest
Roddy McDowell (1)
Ismail Merchant & Greta Scacchi
Joe Papp and Gail Merrifield
M/M Dan Petrie
- Travel Lou Diamond Phillips and Julie Cypher
M/M Harry Reasoner
Marion Rees & Mrs. Clarissa Rees
- Travel Christopher Reeve & Dana Morosini
M/M/Lee Rich
M/M Chuck Scarborough (contrib - pd)
- Travel Martin Scorsese & Raffaele Donato (at MCA/Univ table)
John Patrick Shanley and Jayne Haynes
- Travel Brooke Shields & Andrew Houghton
Joan Miklin Silver & Ray Silver
- Travel M/M Gene Siskel
Stephen Spielberg and guest

Film/TV Artists
page 2

Donald Sutherland (1)
Anthea Sylbert & guest (Hawn/Sylbert Movie Co.)
John Travolta & Jonathan Crane
Travel Cicely Tyson & C.T. Davidson
M/M Kurt Vonnegut
Ruth Warrick & Prince Crvr Khouker
Denzel Washington (1) (at Columbia table)
Sigourney Weaver and Jim Simpson (Hurd table)
Jerry Weintraub and Jane Morgan (President. table)
Travel M/M James Woods

Corporate Leaders Attending

M/M Steve Ross
M/M Martin Davis
M/M Lawrence Tisch
M/M Preston Robert Tisch

Steph

REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989
8 P.M.

CHAIRMAN JANKOWSKI, DIRECTOR FIRSTENBERG, MR. STEVENS, MR. WOLPER, MR. VALENTI, OTHER TRUSTEES OF THE AMERICAN FILM INSTITUTE, DISTINGUISHED GUESTS, FRIENDS AND FANS OF THE AMERICAN FILM.

THANK YOU FOR YOUR WARM RECEPTION. I'VE LOOKED FORWARD TO THIS NIGHT FOR QUITE AWHILE.

- 2 -

((IN FACT, TO PUT US IN A MOVIE MODE, WE ARRANGED TO COME OVER HERE IN A SPECIAL CAR. IT WAS A TIGHT SQUEEZE GETTING ME, BARBARA, THE DRIVER AND THREE SECRET SERVICE MEN INTO THE BATMOBILE.)) ((PAUSE))

I ALSO APPRECIATE THAT KIND INTRODUCTION. AND THE MAGNIFICENT PROGRAM BY TONIGHT'S PERFORMERS.

((WE MEET AT THE END OF QUITE A SUMMER FOR MOVIES -- WITH GHOSTBUSTERS TWO, KARATE KID THREE, LETHAL WEAPON TWO, INDIANA JONES THREE, AND STARTREK FIVE. WITH ALL THOSE NUMBERS, I WASN'T SURE IF I WAS AT A MOVIE OR A BUDGET MEETING.)) ((PAUSE))

((AND IT WAS A SUMMER, TOO, WHEN AS YOU MAY HAVE READ, I HAD A ROUGH VACATION.

THE WAY THINGS WERE GOING, IT WAS STARTING TO LOOK LIKE A FISH CALLED WANDA WAS AS CLOSE TO A FISH AS I WAS GOING TO GET.)) ((PAUSE))

BUT THANKFULLY, THAT'S ALL BEHIND ME. AND I'M PLEASED TO JOIN YOU AT AN EVENT WHICH SALUTES THE UPCOMING 25TH ANNIVERSARY OF LEGISLATION CREATING THE AMERICAN FILM INSTITUTE.

- 5 -

FOR ALMOST A QUARTER-CENTURY, THE AFI HAS NOURISHED THE ART OF THE MOVING IMAGE. HELPING FILM EDUCATE AND ENTERTAIN AND BECOME A PART OF AMERICA'S RICH INHERITANCE. FOR THE AMERICAN FILM IS NOT ONLY THE MIRROR OF AMERICA. IT IS ALSO THE CONSCIENCE OF AMERICA.

- 6 -

WHO CAN FORGET THE MOVIES MADE SINCE AFI WAS BORN? MOVIES, FOR EXAMPLE, LIKE COAL MINER'S DAUGHTER. WHERE THE HUMAN SPIRIT VANQUISHED POVERTY. OR HOOSIERS, THAT BRILLIANT PORTRAYAL OF SMALL-TOWN AMERICA. OR MOVIES WHICH ASSAULT THE SCOURGE OF DRUGS. LIKE LEAN ON ME, CLEAN AND SOBER, AND I'M DANCING AS FAST AS I CAN. AND LET ME THANK YOU IN THE FILM INDUSTRY WHO ARE HELPING TO STOP THIS TERRIBLE THREAT TO OUR KIDS.

- 7 -

THESE MOVIES -- LIKE THOUSANDS OF OTHERS -- ARE, IN A WAY, AMERICA'S AMBASSADORS TO THE WORLD. TEACHING OUR GENERATION THE BEAUTY AND VALUE OF THE MOVING IMAGE. AND TEACHING FUTURE GENERATIONS. FOR THE MOTION PICTURE CAN BE PART OF OUR LEGACY.

- 8 -

IN A SENSE, OF COURSE, IT ALREADY IS. HELPING US SMILE -- AS SHIRLEY TEMPLE DID IN THE DEPTHS OF THE DEPRESSION. OR SING -- AS GENE KELLY DID -- IN THE IMMORTAL SINGING IN THE RAIN. OR DREAM DREAMS THAT NO LONGER SEEM IMPOSSIBLE. AS THE WONDROUS CAST OF THE WIZARD OF OZ DID IN THAT MAGICAL MOVIE YEAR OF 1939.

MOVIES HAVE MADE US LAUGH. THEY HAVE MADE US THINK. THEY'VE HELPED GET US THROUGH THE BAD TIMES. AND MADE THE GOOD TIMES EVEN BETTER.

- 9 -

FOR THE AMERICAN MOVING PICTURE IS OUR MIRROR, AND
OUR CONSCIENCE. IN THE WHITE HOUSE THEATRE, IN
THEATRES AROUND THE WORLD. SO I ASK YOU: HELP AFI
CELEBRATE AMERICA. AND THIS MAGNIFICENT INHERITANCE.
SO THAT YOU AND I CAN ALWAYS SAY: TO UNDERSTAND THE
HEART OF AMERICA, JUST LOOK AT THE AMERICAN FILM.

THANK YOU FOR THIS WONDERFUL OCCASION. GOD BLESS
YOU, AND GOD BLESS THE UNITED STATES OF AMERICA.

#

NEWS



The American Film Institute

2021 North Western Avenue
Los Angeles, California 90027
Telephone 213-856-7600

For More Information

Washington, DC: Carol McCain
(202)828-7000

Los Angeles, CA: Freeman & Sutton
(213)858-1005

TRAINING AT THE AMERICAN FILM INSTITUTE

From its inception, The American Film Institute has taken as one of its key functions the training of young filmmakers.

In 1969, the AFI established its own conservatory, the Center for Advanced Film Studies (now the Center for Advanced Film and Television Studies). There were 18 members of the first class, and from the beginning, they were known as "Fellows": they were not seen as students, especially since, in many cases, they had already attended university film schools.

Modeled on the traditional European arts, music and film conservatory, the Center was designed as a transition between film school and professional work in filmmaking. The faculty is made up of distinguished film professionals, and the Fellows are uniquely talented individuals wishing to concentrate on a specific creative area-- producing, writing, directing, cinematography, and production design. The Center offers a two-year program. An AFI Fellow spends his or her first year in hands-on training, working on videotape. A select group of Fellows are invited to stay for a second year, during which they create a film in 16 millimeter. Actors appear in these films through an agreement with the Screen Actors Guild, which as part of its own conservatory program, makes professionals available for Center films.

In the 20 years since its founding, the Center has grown from the initial class of 18 to a current first-year enrollment of 130. Among its 1,500 alumni are some of today's leading filmmakers, including David Lynch, Caleb Deschanel, Amy Heckerling and Jeremy Kagan, and many of the second-year films have been nominated for and received major awards.

These films are produced under the eye of the Filmmaker-in-Residence, a director who has agreed to devote a large amount of time and energy to working directly with the Fellows. The first Filmmaker-in-Residence was John Cassavetes; his successors have included Jan Kadar, Edward Dmytryk, Robert Ellis Miller, and Daniel Petrie.

CONTINUED

Another key AFI training program is the Directing Workshop for Women, founded in 1974 with inspiration and instigation by Dr. Mathilde Krim. The purpose of the DWW is to give professional women with significant records of achievement the chance to explore film direction. That "record of achievement" need not be limited to film: the DWW program has sponsored work by women with backgrounds in writing, theatre and choreography. Randa Haines, who went on to make "Children of a Lesser God," first tried her hand at directing under the aegis of the DWW, as did writer Maya Angelou and actress Lee Grant.

Established under the leadership of producer Charles Fries, the AFI's Summer Writers Workshop trains entry-level writer-producers who wish to pursue a career in television. The program is unique in that it is funded in rotation by the three major television networks, who also take turns airing the best works created in the workshop. The project has attracted some of the best-regarded names in television as its directors: George Schlatter, creator of LAUGH-IN, Marian Reese, producer of several prize-winning projects for THE HALLMARK HALL OF FAME and Stephen J. Cannell, whose many TV series include THE ROCKFORD FILES and WISEGUY.

With sponsorship from the Academy of Motion Picture Arts and Sciences, The American Film Institute also coordinates an internship program, in which young filmmakers are able to be on the set during the full length of a production, to see how a working director operates-- an invaluable introduction to filmmaking in the real world. A new internship program has recently begun for film editors.

Finally, the AFI provides direct aid to men and women who are prepared to create their own motion pictures through the Independent Filmmaker Program. Independent film and video artists who have demonstrated the potential to create significant work can receive funding from the AFI, making it possible for them to initiate projects that might be deemed too "uncommercial" for the mainstream.

In just over two decades, AFI training programs have had a major impact on motion pictures and television. As the number of those filmmakers who have benefitted from the AFI experience continues to grow, The American Film Institute will have an even greater influence on the film and video of the future.

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ADVOCACY AT THE AMERICAN FILM INSTITUTE

Why does film need an advocate?

As the world's newest major art form, the moving image has not yet acquired the stature afforded more traditional avenues for human creativity. And as an artistic medium that has always been closely allied to commerce, film has often been too easy to dismiss as purely entertainment, not possessing aesthetic values worth serious consideration.

The moving image may be a creation of this century, and it may often have been influenced by business concerns, but that makes it no less of an art. In the hands of a John Ford or an Alfred Hitchcock, the moving image can possess the power to engage our imaginations and stir our emotions that we find in any great creative work -- and it possesses some qualities shared by no other medium.

It is a key function of the AFI to promote an appreciation of the moving image as art, and a part of the AFI's mandate is to serve as a strong voice for the interests of filmmakers and, even more broadly, the art and craft of filmmaking itself.

A natural way in which to celebrate the art of the motion picture is to honor the medium's greatest artists, and this is done annually in what has become the AFI's most visible event: the presentation of the Life Achievement Award. The Award is given each year to an individual "whose talent has in a fundamental way advanced the filmmaking art...and whose work has stood the test of time." Recipients have included directors Orson Welles, John Ford, Frank Capra, Alfred Hitchcock and Billy Wilder, and actors Henry Fonda, James Cagney, Fred Astaire, Gene Kelly, and Bette Davis. It was Davis who called the Life Achievement Award "the frosting on the cake," and there is no doubt that it has become the most prestigious award a filmmaker can receive. The AFI's other advocacy activities include:

EXHIBITION: The AFI Theater at Washington's Kennedy Center for the Performing Arts is, in effect, a year-round film festival. The AFI staff presents films which appeal to both the casual movie-goer and the serious film scholar: the best of historic and contemporary films, representing mainstream, avant-garde, international, independent, classic and contemporary film and video. The theater itself is one of the finest in the country, seating 224 and aspiring to the highest available standards of projection, picture and sound quality.

CONTINUED

TOURING: Museums, universities and other cultural sites around the country are given the opportunity to present a series of touring film packages assembled and presented by The American Film Institute, and made available at low rental rates. Representing new films and retrospectives from the U.S. and around the world, these touring packages include extensive program notes and, often, the filmmakers themselves. AFI's goal is not merely to present films, but to provide the audience such films in a fuller social and artistic context.

FESTIVALS: The film festivals operated under the AFI's aegis consistently offer the best-- and most interesting-- film and television works available. Since 1981, The National Video Festival has assembled an intriguing program of contemporary and experimental television, as well as historic and international works, first in Los Angeles and then in 25 other sites around the country. This year, among other programs, the Video Fest will showcase new work done in HDTV (high definition television), using state-of-the-art equipment provided by Sony. The AFI-Los Angeles Film Fest presents more than 100 films as well as TV productions over a two week period. And a number of smaller festivals take place around the country each year under AFI auspices.

AFI PRESS: The AFI publishes everything from scholarly monographs ("Psychoanalysis and Cinema") to coffee table books ("Classic Movie Palaces") to guides and professional books ("The AFI Guide to College Courses in Film and Television"). Some of AFI's publications have become standard works of reference, including the AFI's Feature Film Catalogs to the 1920's, 1960's and 1910's.

PUBLIC SERVICE PROGRAMS: The American Film Institute provides a full complement of seminars and workshops offering a range of topics for the interested professional and the general public. In recent years, subjects have included screenwriting, producing, financing independent features, and critical appreciation of specific film genres. Some recent program titles: "Enhancing the Visual Process: The Art of Production Design," "Directors' Tools for Film and TV," "Contemporary Black Perspectives in American Media," "Introduction to Film and TV Research," and "So You Want To Make a Documentary?" More than 5,000 participants take part in AFI seminars every year.

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PRESERVATION AT THE AMERICAN FILM INSTITUTE

The problems facing film and video preservationists today stem from a combination of the laws of physics and many years of human neglect.

Through much of its history, there was little or no effort made to preserve moving images. Thousands of classic films were discarded or destroyed simply because it was inconvenient to store them. Prints of color films from as recently as the 1970's have faded to an ugly magenta because of improper storage. Much early live television was never recorded on any medium, and the only existing video records of many other historic programs were lost forever when the tapes were erased and re-used.

If this weren't bad enough, the highly flammable nitrate stock, on which all theatrical feature films were presented until 1950, continues to decay even without human assistance. It is estimated that 100 million feet of unique or best surviving material on nitrate stock exists in U.S. public archives alone. According to archival estimates, the life expectancy of this nitrate is only another 20 years.

Preservationists are therefore in a race against both time and geography: they must track down what may be the only existing prints of films, and transfer them to modern safety stock before they literally turn to dust.

From its inception, The American Film Institute has been committed to moving image preservation. In 1966-67, surveying the field, the AFI decided that the best use of its resources was to function as a supporting and coordinating agency for existing film archives.

This work is now done through the AFI's National Center for Film and Video Preservation, a joint venture of the AFI and the National Endowment for the Arts. The Center pursues the goal of preservation:

- * Serving as the central office for coordinating American moving image preservation activities on a national scale.
- * Researching and publishing the AFI Catalog of Feature Films, the definitive directory of all feature films produced in the United States. Volumes for the 1910's, 1920's and 1960's have already been published, and research is currently underway on volumes covering the 1930's and the years 1893-1910.

CONTINUED

- * Developing the National Moving Image Database (NAMID), which, when completed, will be a central computerized listing of the film and television holdings of American archives and producers.
- * Administering the AFI/NEA Film Preservation Program, which annually awards grants for preservation activities to archives across the country.
- * Establishing ongoing relationships between the public archives and the film and television industry.

The AFI does not maintain its own film archives; instead, the NCFVP actively locates and acquires a diverse range of films and television programs for inclusion in the AFI Collection at the Library of Congress and a dozen other archives nationwide. To date, nearly 25,000 titles have been acquired in the collection.

The emphasis on coordinating, assisting and encouraging other archives stems from the belief that, in NCFVP Director Shirley Taylor Haizlip's words, "a concerted national effort must be made to save our country's 'family pictures'." The "pictures" rescued with the support of the NCFVP range from Frank Capra's *LOST HORIZON* and Orson Welles' unfinished *IT'S ALL TRUE*, to rare World War I documentary footage and Laurel and Hardy shorts.

In recent years, the Center has focused increased attention on the preservation of classic television and video. In 1986, it brought the needs of preservation to the attention of broadcasters and TV producers across the country by initiating a national moratorium on the disposal of television film and tape.

Currently, a 20-year national moving image preservation plan, informed by the national network of archives, is being assembled by the Center. Too many great moments from our film and television heritage have already been lost forever. The goal of the AFI, through the National Center for Film and Video Preservation, is to rescue these priceless moments from the past for the knowledge and pleasure they will afford us in the future.

Washington Inc 1990 M Street, N.W., Suite 310, Washington, D.C. 20036 (202) 828-7000

September 15, 1989

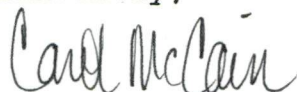
Mr. Kurt Smith
Office of Communications
122 OEOB
Washington, DC 20500

Dear Kurt:

Per my conversation with Bobby Kilberg, she suggested that I send you a press packet regarding the American Film Institute dinner on September 26.

Please don't hesitate to give me a call if there are any further questions. I can be reached at 828-7000.

Sincerely,



Carol McCain



For More Information:

Washington, DC: Carol McCain
(202)828-7000

Los Angeles, CA: Freeman & Sutton
(213)858-1005

HISTORY OF THE AMERICAN FILM INSTITUTE

"We will create an American Film
Institute, bringing together leading
artists of the film industry, outstanding
educators, and young men and women who
wish to pursue this 20th Century art form
as their life's work."

With these words, President Lyndon Johnson signed the National Foundation on the Arts and the Humanities Act of 1965. The legislation created endowments that would bring The American Film Institute into being as an independent, non-profit organization dedicated to promoting the art of the moving image: preserving the film classics of the past, advocating an appreciation of film and television in the present, and helping to train the filmmakers of the future.

Planning for the AFI began immediately. In 1966, actors Charlton Heston, Sidney Poitier, Gregory Peck and Elizabeth Ashley, along with architect William S. Pereira, served under the chairmanship of director George Stevens, Sr. on the Committee on Film of the National Council of the Arts. The Stanford Research Institute was commissioned to do a study which, when presented in February, 1967, became the basic blueprint of the AFI's structure.

The AFI was formally established on June 5 of that year, with Peck becoming the first Chairman and George Stevens, Jr., the founding Director. Funding for that first year included \$1.3 million each from the National Endowment for the Arts, the Ford Foundation and the member companies of the Motion Picture Association of America, as well as additional funds raised by the Board of Trustees from private, foundation and corporate sources.

Setting an immediate pattern for the AFI's activities, one of the first projects undertaken by the AFI was a "rescue" operation to locate and preserve 250 rare and historically important films. Since then, the AFI film collection at the Library of Congress has totaled close to 25,000 motion pictures, spanning the spectrum from Laurel & Hardy to LOST HORIZON.

The following year, the AFI sponsored its first national conference on film education, and began awarding fellowships and grants to filmmakers and film historians. Arthur Penn and Elia Kazan participated in the first internship program. Since then, the roster of those who have lent their skills as teachers in AFI programs has included many of the most noted names in film: Arthur Hiller, Mike Nichols, Peter Yates, Sam Peckinpah have all taught at the AFI.

CONTINUED

In 1969, the AFI established its own conservatory, the Center for Advanced Film Studies at Greystone, the Doheny Mansion in Beverly Hills; among the crop of young filmmakers who studied at the Conservatory during its first year were Jeremy Kagan (*THE CHOSEN*, *THE JOURNEY OF NATTY GANN*) and David Lynch (*THE ELEPHANT MAN*, *BLUE VELVET*, and the upcoming ABC-TV series, *TWIN PEAKS*).

In Washington, the AFI opened its exhibition program at the National Gallery in 1970, moving in 1973 to its own theater at the Kennedy Center. By 1970, the AFI's publications program was underway with a "The AFI Guide to College Courses in Film and Television," the AFI Catalog Project, and a series of oral histories of filmmaking; the AFI magazine, "American Film," would debut in October, 1975. The AFI's first feature length Film-on-Film was "Directed by John Ford," made in 1968 by Peter Bogdanovich, three years before he became internationally known for "The Last Picture Show." John Cassavetes became the first Filmmaker-in-Residence at the Center for Advanced Film Studies in 1972; in 1973, the AFI began what has become perhaps its best-known activity with the presentation of the first Life Achievement Award to John Ford. The Life Achievement Award has become the highest honor a filmmaker can receive, and the annual ceremony is telecast worldwide. Subsequent recipients have included James Cagney, Orson Welles, Henry Fonda and Alfred Hitchcock.

One of the most notable programs run under AFI auspices is the Directing Workshop for Women, which, beginning in 1974, has given dozens of professional women the chance to direct motion pictures. Lee Grant, Randa Haines, Joanne Woodward and Jan Eliasberg are just a few of those who have honed their directorial abilities under this program.

George Stevens, Jr., resigned as Director of the AFI in 1979; his successor was Jean Firstenberg, who has served for the past ten years, overseeing the AFI's continued expansion. That included a major expansion of facilities: in 1981, the institute acquired the former campus of Immaculate Heart College on Western Avenue in Los Angeles. Occupying four buildings spread over eight acres the campus provides a spacious home for the Institute. More than 1,000 men and women have received training at the Center, including Bob Mandell, Michael Dinner, John McTiernan, and Amy Heckerling. In 1985, the Center became the first film school to be accredited by the National Association of Schools of Art and Design. That same year, the AFI became the first art institute to be included in the California Education Facilities Authority Pooled Bond Program, which infused the institute with \$6.7 million from the tax-free bond issue to refinance the acquisition and renovation of the campus.

The AFI has continued to encourage new filmmakers with grants and programs that have steadily extended into new areas. Television is now firmly within the AFI's purview: since 1981, the institute has sponsored the National Video Festival and its touring program of new and innovative works, and operates a TV Writer's Workshop and the state-of-the-art Sony Video Center on the Los Angeles campus. AFI graduates have produced numerous telefeatures, including *LBJ: THE EARLY YEARS* by Peter Werner, *THE BURNING BED* by Jon Avnet, and *SPECIAL BULLETIN* by Marshall Herskovitz and Ed Zwick, all of which have won numerous awards.

The AFI continually works to showcase new works by lesser-known filmmakers, most visibly through the annual AFI/Los Angeles Film Festival, which is rapidly becoming one of America's most respected film festivals. The AFI Independent Award-- the Maya Deren-- was created in 1986 to recognize the contributions of independent film and video artists and raise public awareness of their work.

Preserving, training and celebrating, The American Film Institute has for more than 20 years fulfilled its mandate to support this greatest of American art forms, the art of the moving image.

A detailed year-by-year history of The American Film Institute is available upon request.

1880's - 1890's: THE BIRTH OF THE MOTION PICTURE

In the 19th century, and particularly during the 1880's and 1890's, the secret of artificially reproducing movement, so that it appeared to the viewer as though he or she were seeing it happen, became a focus for inventors around the world. Almost simultaneously in the United States, England, Germany, France and Russia, the art and science of motion pictures emerged in various forms from the efforts of many creators.

During this period, the technology necessary to create motion pictures was perfected in a series of loosely related and extremely exciting inventions. The development of the Kinetograph and the Kinetoscope by Edison and Dickson in 1887 and the perfection of strip film by Eastman in 1889 served as the beginning of a cycle of invention, innovation, and improvement that continued without pause during the decade.

While it is unlikely that agreement will ever be reached as to who should be credited with the invention of the motion picture, the collaborative nature of the moving image's extended development is apparent at every step along the way.

What follows are some of the outstanding highlights that occurred during that exciting, and sometimes chaotic, decade which gave birth to the art form of the 20th century.

Selected Highlights in the Development of Motion Picture Technology

1887

Thomas A. Edison and W.K.L. Dickson invented the Kinetograph and the Kinetoscope, the first practical devices for the commercial production and exhibition of moving pictures in his lab in West Orange, N.J.

Rev. Hannibal Williston Goodwin, who became interested in photography through the magic lantern entertainments he gave his congregation, introduced the use of celluloid as an emulsion base, an essential step in the development of cinematography.

1889

Working from Rev. Goodwin's idea, George Eastman invented clear, thin, strong, and uniform strip film in Rochester, N.Y., which made Edison's inventions feasible.

The Edison Kinetoscope, a nickel-in-the-slot peep show device, making it possible for the public to view moving pictures --

one spectator at a time, received its first public showing in October in Edison's West Orange, N.J. lab.

1891

Edison applied for patents on the Kinetograph as a motion picture camera and the Kinetoscope as a viewing device. The viewing device was not a projector, but simply a cabinet containing a 50-foot loop of film which could be seen by an individual viewer looking into the top of the machine.

1893

Edison's film studio, dubbed the "Black Maria" because it looked like a police paddy wagon, was built. It was a large tarpaper shack with black walls and a roof that opened to the sunlight. It was constructed on a turntable so that it could be revolved during the day to take full advantage of the light.

1894

First commercial presentation of the Kinetoscope at the Holland Brothers Kinetoscope Parlor in New York City by Canadian showman, Andrew Holland who acquired 10 peepshow viewers from Edison's company.

Edison was at first unable to appreciate the possibilities of projected films, which could be viewed simultaneously by a theater filled with patrons, but the success of his Kinetoscope inspired inventors in several countries to look for a way to project films on screen.

Edison's Kinetoscope was marketed internationally, and the demand for Kinetoscope films grew.

Alfred Clark introduced the first special effects at the Edison lab when he photographed, THE EXECUTION OF MARY, QUEEN OF SCOTS.

Slapstick comedy was filmed for the first time in Edmund Kuhn's WASH DAY TROUBLES.

Upon learning that Edison had not patented his devices in Britain, Englishman Robert W. Paul, a maker of optical instruments, built a number of duplicates to keep up with public demand. He installed 15 machines in Earl's Court in 1895.

England's first Kinetoscope parlor opened in London.

1895

The Latham family developed the "Latham loop," which was an important step forward in solving the problem of film movement and projection. In essence, the Latham family recognized that film breakage occurred when the film was jerked from a supply reel to its position in front of the lens. By adding an extra spur or sprocket to the wheel, the film did not move to the lighting stage first but formed a slack position in the movement through the machine. Thus when the wheel needed to change frames, the jerk was made on loose celluloid, thereby reducing the force of the pull.

Thomas Armat and Charles Francis Jenkins developed a stop-start-stop system of intermittent motion, patterned on Swiss watch movements, to have each frame rest for a given period of time in front of the lens so that a definite impression would be made on the audience. This reduced the annoying flickering of early movies and also improved the illusion of movement.

First authentic movie showing in history took place on March 22nd in Lyon at Auguste and Louis Lumieres' factory. It showed a newsreel account of their employees during a lunch break.

The Lumiere Brothers perfected a camera and a projector, which they called a Cinematographe, and exhibited films for a paying public at the Grand Cafe in Paris on Dec. 28th. Other public showings ensued in Berlin, New York, Chicago, London and Atlanta in the following months.

Edison fit several Kinetoscopes with synchronized phonographs in an attempt to accompany pictures with sound.

In Britain, Birt Acres developed the Kinetic Lantern - a combined camera and projector, and became the first Englishman to successfully demonstrate projected moving pictures, although its presentations were to private audiences. Acres makes the first record of a news event when he photographed the Cambridge boat race and Derby at Epsom.

In Germany, Max and Emil Skladanowsky project their "Bioscope Living Pictures" in Berlin. The films were variety acts, photographed and projected from homemade equipment. Oskar Messter improved the projector with refinements which included the crucial addition of the Maltese cross mechanism (a device similar to the Latham loop) to move the film.

First textbook on cinematography was written jointly by W.K.L. Dickson and his sister and was published in the U.S.

1895-96

French magician and theatre-owner George Melies bought an animatographe projector from R.W. Paul in London, and built his own camera.

1896

Edison devised a projection system, dubbed the Vitascope, based on the work of Thomas Armat and C. Francis Jenkins. He incorporated a loop in the film lead apparatus, a technique which was developed by Woodville Latham, which helped ease the strain on the film strip.

Edison held the first public exhibition of the motion picture in the U.S. at Koster and Bial's Music Hall in New York City on April 23rd. Edison's name was used in promoting the multideveloped projector because of his prestige and his film production facilities.

In France, George Melies accidentally discovered the substitution trick that American Alfred Clark had invented two years before. In his short THE VANISHING LADY, he changed a woman into a skeleton. It was followed by increasingly elaborate scenes using "artificially arranged scenes" in which mechanical stage tricks were augmented by photographic effects.

American Herman Castler invented the Biograph, the most advanced motion picture projector of its time. The Biograph was exhibited publicly for the first time by the American Mutoscope & Biograph Company in Hammerstein's Olympia Theatre in New York City in the autumn, 1896

Edison's THE KISS, which featured a prolonged kissing scene between stage stars May Irwin and John Rice, so shocked audiences that there was a public appeal for film censorship.

Czar Nicholas II's coronation in May, 1896, the subject of the first movie made in Russia, was photographed by two of the Lumiere cameramen.

Eastman opened branches in countries over the globe to supply them with its own brand of film, and later manufactured the film stock sold by Pathe, Gaumont, and other large suppliers.

1897

Several other countries began competing with Eastman in the manufacture of motion picture film stock, including Blair in

the U.S., Lumiere in France, Schering in Germany and John H. Smith in Switzerland.

W.K.L. Dickson, Edison's former key associate, founded Biograph by building a camera and projector which circumvented Edison's patents.

J. Stuart Blackton and Albert E. Smith founded Vitagraph, and designed an apparatus which also avoided Edison's patents. However, Smith and Blackton based their system more closely on Edison's and therefore, Vitagraph films could be projected using Edison's equipment, which greatly expanded their potential market

German Oskar Messter invented an "independent projector," and began producing films. He published the first cinema catalog which contained 84 titles.

French inventor R. Grimoin-Sanson patented the Cineorama process in which 10 linked cameras recorded, and 10 projectors reproduced, a 360 degree picture shown on the wall of a circular room. Although it was closed down after the first demonstration due to fire hazard from the projector arc lamps, it was a forerunner of a number of similar processes.

1900

Production quality began to improve chiefly as a result of audience dissatisfaction with films that provided little more than snapshots of reality. During the next few decades, talented film pioneers and advancements in technology pushed the boundaries of the moving image further than had ever been imagined.

ACKNOWLEDGMENT

The Eastman Kodak Company publication, "A 100-Year Start on Tomorrow," researched, written and designed by Bob Fisher, David Heuring, George Turner, and Martha Winterhalter was consulted during the preparation of overview of filmmaking technology.

**Remarks of President Johnson upon signing
the Arts and Humanities Bill from the
Rose Garden of the White House September 29, 1965**

In the long history of Man, countless empires and nations have come and gone. Those which created those lasting works of art are reduced today to short footnotes in history's catalog. Art is a nation's most precious heritage, for it is in our works of art that we reveal to ourselves and others the inner vision which guides us as a nation. And where there is no vision, people perish. We in America have not always been kind to the artists and scholars who are the creators and keepers of our vision. Somehow the scientists always seem to get the penthouse, while the arts and humanities get the basement.

Last year, for the first time in our history, we passed legislation to start changing that situation. We created the National Council on the Arts. The talented and the distinguished members of that council have worked very hard. They have worked creatively. They have dreamed dreams and they have developed ideas. This new bill creating the National Foundation for the Arts and Humanities gives us power to turn some of those dreams and ideas into reality. We would not have that bill, but for the hard and thorough and the dedicated work of some great legislators in both houses of the Congress. All lovers of art are especially indebted to Congressman Adam Clayton Powell of New York, to Congressman Frank Thompson of New Jersey, to Senator Lister Hill of Alabama, to Senator Claiborne Pell of Rhode Island, to many members of both House and Senate who stand with me on this platform today: too many names to mention. But these men and women have worked long and hard and effectively to give us this bill.

And now that we have it, let me tell you what we are going to do with it. Working together with the state and local governments and with many private organizations in the arts, we will create a national theater to bring ancient and modern classics of the theater to audiences all over America. We will support a national opera company and a national ballet company. We will

create an American Film Institute, bringing together leading artists of the film industry, outstanding educators and young men and women who wish to pursue this twentieth century art form as their life's work. We will commission new works of music by American composers which support our symphony orchestras. We will bring more great artists to our schools and universities by creating grants for their time in residence.

Those are only a small part of the programs that we are ready to begin. They will have an unprecedented effect on the arts and humanities of our great nation. But these actions, and others soon to follow, cannot alone achieve our goals. To produce true and lasting results our states and our municipalities, our schools and our great private foundations must join forces with us. It is in the neighborhoods of each community that a nation's art is born. In countless American towns there live thousands of obscure and unknown talents. And what this bill really does is to bring active support to this great national asset; to make fresher the winds of art in this great land of ours. The arts and the humanities belong to the people, for it is after all the people who create them.

NEWS



The American Film Institute

2021 North Western Avenue
Los Angeles, California 90027
Telephone 213-856-7600

For More Information:

Washington, DC: Carol McCain
(202)828-7000

Los Angeles, CA: Freeman & Sutton
(213)858-1005

THE AMERICAN FILM INSTITUTE AND THE FUTURE

Conceived and organized as a national service organization, the American Film Institute seeks to provide support and leadership in a field characterized by constant change. In less than a century, the moving image has progressed from a flickering black-and-white curiosity, to a business, to an industry, to an art form: it was given color, then sound, then sent through the air on television. There is every reason to expect that both the constant pressure of the marketplace and the flow of new technologies will continue in the coming years - and both forces will have a profound effect on the artists of the medium, the men and women who will create the films and the video of the future.

Anticipating these changes, evaluating their impact, and working to maximize their benefit to film and filmmakers is one of AFI's chief missions in its long-term planning. AFI pursues new developments and is responsive to the concerns of every section of the community; from the laboratory, the educator, the critic, the artist - wherever influential figures in film discuss its future.

The American Film Institute has established three specific priorities for its second quarter-century:

Media Literacy: America in 1989 is a media saturated environment; America in 2014 promises to be even more so. The AFI recognizes that the enormous power of the moving image to simultaneously inform the mind and arouse the emotions, carries with it an equal danger: the power to seduce and manipulate.

The AFI believes the best safeguard against this possibility is an increased public understanding of how film and television can mirror - and distort - reality. Towards this end, the institute seeks to increase media literacy, encouraging the viewing public to evaluate, question, and respond thoughtfully to the constant flow of images which bombard people in their everyday lives. The AFI will pursue this goal through classes, publications, exhibitions, and productions - all intended to provide a context for film and television viewers, and heighten their awareness that moving images, like any form of representation, must be viewed critically.

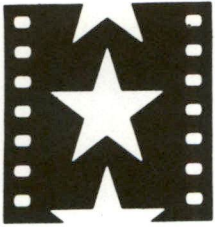
CONTINUED

New Technologies: From its very beginning, film has operated as a felicitous combination of art, business, and technology: and technology has always led the way for new developments in the business of art and filmmaking.

Over the past few years, a wide range of new technologies have dramatically appeared on the scene. The future promises more of the same rapid development: from the possibility of “interactive” stories and images on computer-assisted videodisc; to the amazing realism of the high-speed, large format techniques such as Showscan and Imax; to the recent development of high-definition television, the coming quarter-century will see changes that will make our current equipment seem as quaint and clumsy as Edison's Black Maria.

AFI activities in the new technologies arena will be designed to narrow the gap between engineer and the artist, supporting the filmmaker's ability to access new equipment and processes while ensuring the growth of a creative vocabulary that takes full advantage of the medium's expanded potential.

New Constituencies: Being market-driven, commercial film and television concentrate on mainstream stories and storytellers. Access to media provides voices for women, minorities, and under-served regions of the United States. AFI programs will continue to target new and emerging constituencies for the entire range of the institute's activities, including the training and recognition of new talent.



The American Film Institute

■ P.O. Box 27999 / 2021 North Western Avenue / Los Angeles, California 90027 / (213) 856-7600
Fax # (213) 467-4578 FAX # (202) 659-1970
The John F. Kennedy Center for the Performing Arts / Washington, D.C. 20566 (202) 828-4000

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AFI ALUMNI - FALL '89

- Jon Avnet: MEN DON'T LEAVE (Paramount)
*Jessica Lange
- Lee Grant: STAYING TOGETHER (Hemdale)
November '89
- HOMeless (CBS)
Movie-of-the-Week
November '89
- BATTERED (HBO)
Documentary
October '89
- Amy Heckerling: WHO'S TALKING (Tri-Star)
*John Travolta, Kirsty Alley,
Bruce Willis' voice
October '89
- David Lynch: TWIN PEAKS (ABC Pilot)
January '90
- WILD AT HEART (Propaganda Films)
*Nicholas Cage, Willem Dafoe,
Isabella Rossellini
Began shooting '89 in Los Angeles
- John McTiernan: THE HUNT FOR RED OCTOBER (Paramount)
*Sean Connery, Alec Baldwin, Sam Neal,
Scott Glenn
April '90
- Peter Werner: THE IMAGE (HBO)
*Albert Finney
October '89
- Ed Zwick: GLORY (Tri-Star)
*Matthew Broderick, Jane Alexander,
Denzel Washington, Morgan Freeman
December '89

AFI ALUMNI CREDITS

Karen Arthur

THE RAPE OF RICHARD BECK (ABC movie), director, Emmy for best actor, Richard Crenna.

VICTIMS FOR VICTIMS: THE THERESA SALDANA STORY (NBC movie), director, 1985 Christopher Award, 1985 American Women in Radio and Television Commendation Award.

EVIL IN CLEAR RIVER (ABC movie), director,

CAGNEY AND LACEY (CBS), (episode), received 1989 Christopher Award

BRIDGE TO SILENCE (CBS movie), director

Jonathan Avnet

CALL TO GLORY, (ABC), executive producer

THE BURNING BED, (NBC movie), executive producer, received eight Emmy nominations

SILENCE OF THE HEART, (CBS movie), executive producer

BETWEEN TWO WOMEN, (ABC movie), director/co-writer/executive producer, received Emmy Award for Best Actress, Colleen Dewhurst.

LESS THAN ZERO, (20th Century-Fox), producer

MEN DON'T LEAVE, (Paramount), producer, upcoming

Martin Brest

GOING IN STYLE, (Warner Bros.), writer/director

BEVERLY HILLS COP, (Paramount), director

MIDNIGHT RUN, (Universal), director/producer

Dyan Cannon

NUMBER ONE, (DWW project), director, nominated for Academy Award, 1976

Stuart Cornfeld

THE ELEPHANT MAN, (Paramount) executive producer
NATIONAL LAMPOON'S EUROPEAN VACATION, (Warner Bros.), co-
producer

THE FLY, (20th Century Fox), producer, Selected as one of the
Top Ten Films of 1986 by National Board of Review.

THE FLY II, (20th Century Fox), executive producer

Mel Damski

MURDER BY THE BOOK, (CBS movie), director

HERO IN THE FAMILY, (CBS movie), director

EVERYBODY'S BABY: THE RESCUE OF JESSICA McCLURE, (ABC movie),
director

Steve DeJarnett

MIRACLE MILE, (Tri-Star), director

Caleb Deschanel

THE RIGHT STUFF, (Warner Bros.), director of photography,
Academy Award nominee

THE NATURAL, (Tri-Star), director of photography, Academy
Award nominee

CRUSOE, (Island Pictures and Virgin Vision), director

Jan Eliasberg

CAGNEY AND LACEY (CBS), director, (episodes);
L.A. LAW (NBC), director, (episode); MIAMI VICE (NBC),
director, (episode); SAN BERDOO (NBC), director, (pilot)

Robert Elswit

THE WAR BETWEEN THE CLASSES (CBS Schoolbreak Special),
director of photography; received a Daytime Emmy for
Outstanding Cinematography, nominated for an Image Award for
Best Episode in Dramatic Series, Miniseries or Telefilm.

DESERT HEARTS - (Samuel Goldwyn Co.), director of photography

LONG GONE - (HBO), director of photography; nominated for an ACE for Direction for a Theatrical or Dramatic Special/Movie/Miniseries.

HEART OF DIXIE (Orion), director of photography; in regional release

Lee Grant

NOBODY'S CHILD, (CBS movie), director,
Best Director, TV Dramatic Special, 1986 DGA Awards

BATTERED, (HBO documentary), director, Oct. 1989

STAYING TOGETHER, (Hemdale), director, Nov. 1989

HOMELESS, (CBS movie), director, Nov. 1989

Randa Haines

SOMETHING ABOUT AMELIA, (ABC movie), director, received Emmy for Best Movie

CHILDREN OF A LESSER GOD, (Paramount), director, Academy Award for Best Actress, nominated for Best Picture, Best Actor, nominated for Best Director by DGA

HEARTS, (Paramount), director, upcoming

Amy Heckerling

FAST TIMES AT RIDGEMONT HIGH, (Universal), director

NATIONAL LAMPOON'S EUROPEAN VACATION, (Warner Bros.),
director

WHO'S TALKING, (Tri-Star), director, October 1989

Katherine Helmond

BENSON, director, (episodes)
WHO'S THE BOSS, director, (episode)

Marshall Herskovitz

SPECIAL BULLETIN - (NBC-TV), writer, co-producer; received Emmy Awards for Best Drama Special and Outstanding Writing, Limited Series or a Special; a Humanitas Award; and a Special Prize for Originality of Concept at the Banff International

Television Special.

thirtysomething - (ABC-TV); executive producer (with Ed Zwick); Received Golden Globe for Drama Series (1987 - 1989); received Writer's Guild of America Award for Television Episodic Drama (pilot); received Emmy for Best Drama Series, Best Writing in a Drama Series; received Humanitas Award; received Best Director of a Nighttime Dramatic Series (pilot); received Director.

DREAM STREET (NBC-TV), executive producer (with Ed Zwick)

Tim Hunter

TEX (Walt Disney Prods.), co-writer/director; selected for the New York Film Festival

RIVER'S EDGE (Hemdale); director; nominated for Best Motion Picture, Independent Feature Project Award

PAINT IT BLACK (Vestron), director

Jeremy Paul Kagan

HEROES (Universal), director

THE BIG FIX (Universal), director

THE CHOSEN (20th Century Fox), director/writer

THE JOURNEY OF NATTY GANN (Disney); director; received Best Film Award from The Academy of Family Films and Family Television; received Gold Prize for Children's Films at the 15th Moscow Film Festival

CONSPIRACY: THE TRIAL OF THE CHICAGO 8 (HBO); director; received an Award for Cable Excellence, Best Dramatic Special

Matia Karrell

CADILLAC DREAMS, (DWW project), director, nominated for Academy Award, Best Live Action Short, 1988

Viveca Lindfors

UNFINISHED BUSINESS, (DWW project), director, screened at the Public Theatre in New York and four films festivals: Berlin, Toronto, Chicago, AFI Fest, and various museums.

ANNA THE GYPSY SWEDE, (TV movie), director, 1988

Lynne Littman

NUMBER OUR DAYS, (documentary), producer/director, received 1977 Academy Award.

TESTAMENT, (Paramount), director/co-producer

David Lynch

ERASERHEAD - (Libra Films); writer/director; begun as a Center film and later expanded into a feature; received special Jury Prize and TV Award at the Cinema Fantastiques in France; entry in Deauville Film Festival

THE ELEPHANT MAN - (Paramount); director/co-writer; nominated for eight Academy Awards, including Best Picture, Best Director and Best Screenplay Based on Material from Another Medium; nominated for a Golden Globe Award for Best Picture, Best Director, Best Screenplay; nominated for Best Director by the Director's Guild of America. Received the Grand Prix at the Avoriaz Fantastic Film Festival and the French Film Academy Cesar as Best Foreign Film.

BLUE VELVET - (Dino DeLaurentiis); director/writer; Received Best Director Award from the Los Angeles Film Critics Association; nominated for an Academy Award as Best Director; nominated for seven Independent Feature Project Awards, including Best Feature, Best Director, and Best Screenplay; nominated for Writer's Guild of America Award.

TWIN PEAKS (ABC pilot), director, January 1990

WILD AT HEART (Propaganda Films), director, now shooting

Terrence Malick

BADLANDS (Warner Bros.), writer/director

DAYS OF HEAVEN (Paramount), writer/director; named Best Director 1978 at Cannes Film Festival, the New York Film Festival, and by the National Society of Film Critics; Best Picture, National Board of Review

Nancy Malone

THERE WERE TIMES DEAR, (IFP), director, finalist at John Muir Medical and American Film and Video Festivals, shown at Houston and Scottsdale Film Festivals.

DYNASTY, director, (episodes)
COLBYS, director, (episode)
HOTEL, director, (episodes)
CAGNEY AND LACEY, director, (episode)

Robert Mandel

ANDREA'S STORY, (ABC Afterschool Special), director; received Emmy for Best Director, Daytime Special

F/X (Orion); director

TOUCH AND GO (Tri-Star), director

BIG SHOTS (20th Century Fox), director

HARD TIMES ON PLANET EARTH (CBS), director

John McTiernan

PREDATOR (20th Century Fox), director

DIE HARD (20th Century Fox), director

THE HUNT FOR RED OCTOBER, director, March 1990

Ramon Menendez

SALVADOR (Hemdale), assistant director

WALKING ON WATER (Eastside Prod./American Playhouse/Olmos Prods.) director/co-writer

STAND AND DELIVER (Warner Bros.), director/co-writer

Brianne Murphy

Cinematography for episodes of:

SQUARE PEGS, FATHER MURPHY, LITTLE HOUSE ON THE PRAIRIE
TRAPPER JOHN, HIGHWAY TO HEAVEN, IN THE HEAT OF THE NIGHT

THERE WERE TIMES DEAR, (PBS) cinematography, Emmy nomination

Tom Moore

Extensive stage credits as director: New York, U.S., and London; Tony nominations for "Over Here" and "'night, Mother."

'NIGHT, MOTHER (Universal), director

Victor Nunez

GAL YOUNG UN (Nunez Film Productions), producer/director; selected for the 1980 Cannes Director's Fortnight Award; received co-First Prize in the Independent Feature Film Competition, United States Film and Video Festival; selected for the London Film Festival, the San Francisco International Film Festival, and the Edinburgh International Film Festival; named Best Independent Feature Fiction Film by the Boston Society of Film Critics.

Donald Petrie

L. A. LAW (NBC), "The Venus Butterfly" episode; nominated for DGA Award, Primetime Dramatic Shows; nominated for an Emmy, Directing in a Drama Series.
WHY ON EARTH? (ABC), director

MYSTIC PIZZA (Goldwyn), director

OPPORTUNITY KNOCKS (Universal), director, upcoming

Robert Richardson

SALVADOR (Hemdale), director of photography

PLATOON (Orion), director of photography; nominated for an Academy Award for Best Cinematography; received Best Picture Oscar.

WALL STREET (Oavatal Productions, Inc.), director of photography

EIGHT MEN OUT (Black Sox Inc.), director of photography

TALK RADIO (Pressman), director of photography

BORN ON THE FOURTH OF JULY (Fourth of July Prod.), director of photography, December 1989

Tom Rickman

COAL MINER'S DAUGHTER (Universal), writer; nominated for seven Academy Awards, including Best Picture and Best Screenplay Based on Material from Another Medium.

THE RIVER RAT (Paramount), writer/director

EVERYBODY'S ALL AMERICAN (Warner Bros.), writer

Matthew Robbins

THE SUGARLAND EXPRESS (Universal), co-writer; received Best Screenplay Award, Cannes Film Festival

DRAGONSLAYER (Paramount and Walt Disney), director/co-writer

AMAZING STORIES (ABC), episode

BATTERIES NOT INCLUDED (Universal), director

Richard Rosenthal

BAD BOYS (EMI Films), director

AMERICAN DREAMER (CBS Theatrical Films), director

DEAD EYES (NBC-TV Feature), director

CODE OF VENGEANCE (NBC-Universal TV movie), director

HARD COPY (CBS-TV), director

DISTANT THUNDER (Paramount), director

Juan Ruiz-Anchia

THE STONE BOY (20th Century Fox), director of photography

MARIA'S LOVERS (Cannon), director of photography

THAT WAS THEN, THIS IS NOW, (Paramount), director of photography

AT CLOSE RANGE (Orion), director of photography

THE BORDER (Tri-Star), director of photography

HOUSE OF GAMES (Orion), director of photography

SURRENDER (Warner Bros.), director of photography

THINGS CHANGE (Columbia), director of photography

LOST ANGELS (Orion), director of photography

NAKED TANGO (Sugarloaf/Gotan Prods.), director of photography

Paul Schrader

TAXI DRIVER (Columbia), writer

BLUE COLLAR (Universal), writer/director; received Best Picture Award, "Le Grand Prix du Festival," Paris 4th Film Festival

HARDCORE (Columbia), writer/director

AMERICAN GIGOLO (Paramount), writer/director

RAGING BULL (United Artists), co-writer; nominated for an Academy Award, Best Picture

CAT PEOPLE (Universal), director

MISHIMA (Zoetrope and Filmlink International), director; received Best Artistic Contribution Award at Cannes Film Festival; North American premiere at the Toronto Festival of Festivals.

MOSQUITO COAST (Warner Bros.), writer

LIGHT OF DAY (Tri-Star), writer/director

THE LAST TEMPTATION OF CHRIST (Universal), writer
PATTY HEARST (Atlantic Entertainment and Zenith Group), director

Peter Werner

MOONLIGHTING (ABC); directed "The Dream Sequence Always Rings Twice" episode; nominated for a Director's Guild Television Award for Best Directing in a Comedy Series; nominated for an Emmy for Directing in a Drama Series.

NO MAN'S LAND (Orion), director

LBJ: THE EARLY YEARS (NBC Sunday Night Movie), director; nominated for an Emmy, Directing in Miniseries or Special.

MEN (ABC pilot), director

Ed Zwick

SPECIAL BULLETIN (NBC Sunday Night Movie); director/co-producer; received Emmy Awards for Best Drama Special and Outstanding Writing, Limited Series or Special; a Humanitas Award; a Special Prize for Originality of Concept at the Banff International Television Festival; and Writer's Guild and Director's Guild Awards

THE BEST TIMES (NBC series), director

ABOUT LAST NIGHT... (Tri-Star), director

thirtysomething (ABC-TV), executive producer (with Marshall

Herskovitz); nominated for Golden Globe for Drama Series, Television (1987); received Writer's Guild of America Award for Episodic Drama (pilot 1987); received Emmy for Best Drama Series (1988); received Golden Globe Award for Best Drama Series (1989)

DREAM STREET (NBC-TV), executive producer (with Marshall Herskovitz)

GLORY (Tri-Star), director, December 1989 release