



# FIAF . 17

LOS ANGELES, CALIFORNIA  
APRIL 28 - MAY 3

THE ACADEMY FILM ARCHIVE AND  
UCLA FILM & TELEVISION ARCHIVE  
ARE PROUD TO HOST THE 2017 FIAF CONGRESS  
IN LOS ANGELES, CALIFORNIA.



#### VENUE INFORMATION

Congress Venue:  
Academy Film Archive,  
Pickford Center for  
Motion Picture Study  
1313 Vine Street  
Los Angeles, CA 90028  
Contact:  
310-247-3016 ext.3337

Samuel Goldwyn Theater  
8949 Wilshire Blvd  
Beverly Hills, CA 90211  
Contact:  
310-247-3000

#### MOBILE PHONES AND PAGERS

As a courtesy to other  
delegates and speakers,  
please be sure to turn  
off (or silence) all  
mobile devices during  
sessions and social  
functions.

#### NAME BADGES

Badges are required for  
entry to all Congress  
sessions, tours,  
lunches, screenings and  
special activities. In  
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#### TRAVEL

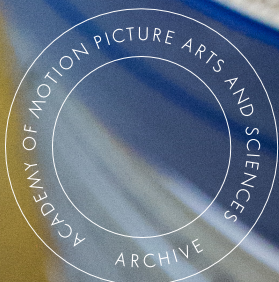
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## ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

The Academy of Motion Picture Arts and Sciences is a global community of more than 7,000 of the most accomplished artists, filmmakers and executives working in film. In addition to celebrating and recognizing excellence in filmmaking through the Oscars®, the Academy supports a wide range of initiatives to promote the art and science of the movies, including public programming, educational outreach and the upcoming Academy Museum of Motion Pictures, which is under construction in Los Angeles.



## ACADEMY FILM ARCHIVE

Dedicated to the preservation, restoration, documentation, exhibition and study of motion pictures, the Academy Film Archive is home to one of the most diverse and extensive motion picture collections in the world, including the personal collections of such filmmakers as Alfred Hitchcock, Cecil B. DeMille, George Stevens, Fred Zinnemann, Sam Peckinpah and Jim Jarmusch.

The Academy of Motion Picture Arts and Sciences was founded in 1927 and began acquiring film material in 1929. The Academy Film Archive, established in 1991, holds over 190,000 items, including all of the Academy Award®-winning films in the Best Picture category, all the Oscar®-winning documentaries and many Oscar-nominated films in all categories.

## UCLA FILM & TELEVISION ARCHIVE

The UCLA Film & Television Archive is one of the largest repositories of moving image materials in the world, with more than 450,000 holdings, including independent and studio works, local and network TV programming, and 27 million feet of newsreel footage. A unique resource for media study, the Archive coordinates thousands of individual viewing appointments annually in support of projects that use moving images to illuminate aesthetic, historical and social questions.

The UCLA Film & Television Archive's online access efforts include a research area featuring 21 seasons of the LGBT public television series "In the Life" and the UCLA KTLA Newsfilm Collection, which contains clips of Los Angeles news footage from 1958 to 1981.

The UCLA Film & Television Archive also advances the understanding and appreciation of moving images through its commitment to theatrical exhibition, screening 400 titles each year in its own theater. The Archive also loans materials from its collection to venues and festivals around the world and organizes international touring programs.

Through its aggressive preservation program, the Archive has rescued hundreds of deteriorating works, including "Different from the Others" (1919, Richard Oswald), "Trouble in Paradise" (1932, Ernst Lubitsch), "An Evening with Fred Astaire" (NBC, 10/17/58) and "Daughters of the Dust" (1991, Julie Dash).

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2017 Congress Supporters

Dear Colleagues,

It is with great pleasure that we meet again in Los Angeles on the occasion of the 73rd meeting of our Federation, 22 years after the last FIAF Congress in North America, when our beloved Michelle Aubert was elected President of FIAF.

This year, the Congress will allow us the opportunity to visit preeminent institutions of film heritage in a region which, for cinephiles the world over, represents the mecca of cinema, the place where an unparalleled motion picture industry was forged by pioneers from the four corners of the globe who made the films that form part of the collective imagination. We will also be able to discover the Academy Film Archive and the UCLA Film & Television Archive at the Packard Humanities Institute in Santa Clarita, as well as the Getty Center and Paramount Studios.

The Symposium will be an occasion to approach Hollywood cinema from the specific angle of Spanish-language production, and to study in depth this lesser-known aspect of film history thanks to the contributions of Latin-American film scholars and our colleagues from FIAF-affiliated archives in Latin America. We will examine the dissemination of this cinema by analyzing its conservation, restoration and valorization.

Over the past few months, our American colleagues in the Academy Film Archive and the UCLA Film & Television Archive have worked to assure the success of this "Hollywood" Congress. I would like to congratulate them, as well as others in Los Angeles, Brussels and elsewhere, who have also worked tirelessly to organize this event, and thank them for their warm and professional welcome, especially in these politically charged times when we will surely miss certain colleagues who are unable to travel to the United States.

This week we will enjoy our regular meetings, including the Symposium and the Second Century Forum, whose theme "Curating Cinema Artifacts" promises to be enlightening. We will also take part in workshops from our three specialized commissions, regional group meetings and, finally, our General Assembly, where we will have the opportunity to elect a new Executive Committee (and to choose a new president!). This, of course, does not include the numerous screenings, film presentations and other special events that will highlight once more the vitality of our global community. We should take advantage of this all-too-rare occasion to gather together to exchange ideas and points of view, and to initiate projects that I hope will not only enrich our respective archives but also give FIAF the means to continue playing a vital role in the conservation and advocacy of our world cinema heritage.

I wish you all a 2017 Congress filled with hard work, energy, friendship and exchanges in this City of Angels that makes cinephiles like us dream.

Eric Le Roy



FIAF President



Chers collègues,

C'est avec un plaisir non dissimulé que nous nous retrouvons à nouveau à Los Angeles à l'occasion du 73<sup>ème</sup> congrès de notre Fédération, vingt-deux ans après le dernier Congrès de la FIAF sur le continent nord-américain, et lors duquel notre regrettée Michelle Aubert avait été élue Présidente de la FIAF.

Cette année, le Congrès va nous permettre de visiter d'éminentes institutions du patrimoine cinématographique dans une région qui, pour tous les cinéphiles du monde entier, représente le temple du cinéma, le lieu d'une industrie cinématographique sans égal qui a pu se constituer notamment grâce à des pionniers venus des quatre coins du globe pour réaliser des films qui font partie de notre imaginaire collectif. Nous pourrons ainsi découvrir les sites de l'Academy Film Archive à Los Angeles, celui de l'UCLA Film & Television Archive au Packard Humanities Institute à Santa Clarita, mais aussi le Getty Center et Paramount Studios.

Le Symposium sera l'occasion d'aborder le cinéma hollywoodien sous l'angle spécifique de sa production en langue espagnole, et d'étudier en profondeur ce pan assez méconnu de l'histoire du cinéma grâce aux contributions de spécialistes du cinéma latino-américain et de nos collègues des archives latino-américaines affiliées à la FIAF. Nous nous poserons j'espère la question de la transmission de ce cinéma, en abordant les questions de sa conservation, restauration et valorisation.

Tout au long de ces derniers mois, nos collègues américains de l'Academy Film Archive et de l'UCLA Film & Television Archive se sont mobilisés pour assurer le succès de ce Congrès «hollywoodien». Je tiens à les féliciter, ainsi que tous ceux qui, à Los Angeles, Bruxelles et ailleurs, ont aussi travaillé d'arrache-pied à ces préparations, et à les remercier pour leur accueil à la fois professionnel et chaleureux, dans un contexte politique pourtant controversé qui va sans nul doute nous amener à déplorer l'absence de certains collègues qui se seront vus refuser l'accès aux Etats-Unis.

Nous vivrons cette semaine de Congrès au rythme des rendez-vous habituels que sont le Symposium, le Second Century Forum (dont le thème de 'la conservation des artefacts cinématographiques' nous promet de riches échanges), les ateliers de nos trois commissions spécialisées, les réunions des groupes régionaux, et enfin notre Assemblée Générale, qui sera l'occasion pour vous d'élire un nouveau Comité directeur (et de vous choisir un nouveau Président!). Sans oublier les nombreuses projections, présentations de films et d'autres événements spéciaux qui démontreront une nouvelle fois la vitalité de notre communauté mondiale. Nous devons valoriser cette occasion trop rare de nous retrouver ensemble pour échanger des informations et des points de vue, et d'initier de nouveaux projets qui, je l'espère, pourront profiter à nos archives respectives, mais donneront aussi à la FIAF les moyens de continuer à jouer un rôle de premier plan dans le secteur de la conservation et de la valorisation du patrimoine cinématographique mondial.

Je vous souhaite à toutes et à tous une édition 2017 pleine de travail, d'énergie, d'amitié et de rencontres dans cette «Cité des Anges» qui fait tant rêver les cinéphiles que nous sommes.

Eric Le Roy



Président de la FIAF

Estimados colegas,

Es un verdadero placer encontrarnos de nuevo en Los Ángeles con motivo del 73<sup>ª</sup> edición del Congreso de nuestra Federación, veintidós años después del último Congreso de la FIAF en Norteamérica, donde Michelle Aubert fue elegida presidente de la FIAF.

Este año, el Congreso nos permitirá visitar eminentes instituciones del patrimonio cinematográfico en una región que, para los cinéfilos del mundo entero, representa el templo del cine, el destino de una industria de cine sin igual, constituida en especial gracias al trabajo de pioneros que vinieron desde todos los puntos del globo para realizar películas que forman parte de nuestro imaginario colectivo. En consiguiente, podremos así descubrir la sede del Academy Film Archive, en Los Ángeles; la del UCLA Film & Television Archive, localizada en el Instituto de Humanidades Packard en Santa Clarita; y también las sedes del Museo Getty y de los estudios de la Paramount.

El Simposio ofrecerá la oportunidad de abordar el cine de Hollywood desde el ángulo específico de su producción realizada en el idioma español, y de estudiar en profundidad la historia de este cine, relativamente desconocido, gracias a las contribuciones de especialistas del cine latinoamericano, y de nuestros colegas de archivos latinoamericanos afiliados a la FIAF. Esperamos poder plantear cuestiones relacionadas a la difusión de este cine, abordando temas de su conservación, restauración y valorización.

Durante los pasados meses, nuestros colegas americanos del Academy Film Archive y del UCLA Film & Television Archive se han movilizado para asegurar el éxito de este Congreso "hollywoodense". Me gustaría felicitarles, como también a todos aquellos que en Los Ángeles, Bruselas y otros lugares, han trabajado arduamente en su organización, y a quienes quiero agradecer por su profesionalismo y cálida bienvenida, en un contexto político controversial que sin duda nos hace sentir la ausencia de colegas que no han podido venir.

Durante la semana del Congreso tendremos las reuniones habituales, que incluyen el Simposio, el Foro del Segundo Siglo (cuyo tema "Conservación de Artefactos de Cine" prometerá intercambios enriquecedores), los talleres de nuestras tres comisiones especializadas, las reuniones de grupos regionales, y la conclusión con nuestra Asamblea General, la cual dará ocasión para la elección de un nuevo Consejo Directivo (¡y la de un nuevo presidente!). No olvidemos las numerosas proyecciones, presentaciones de películas y otros eventos especiales que han demostrado nuevamente la vitalidad de nuestra comunidad mundial.

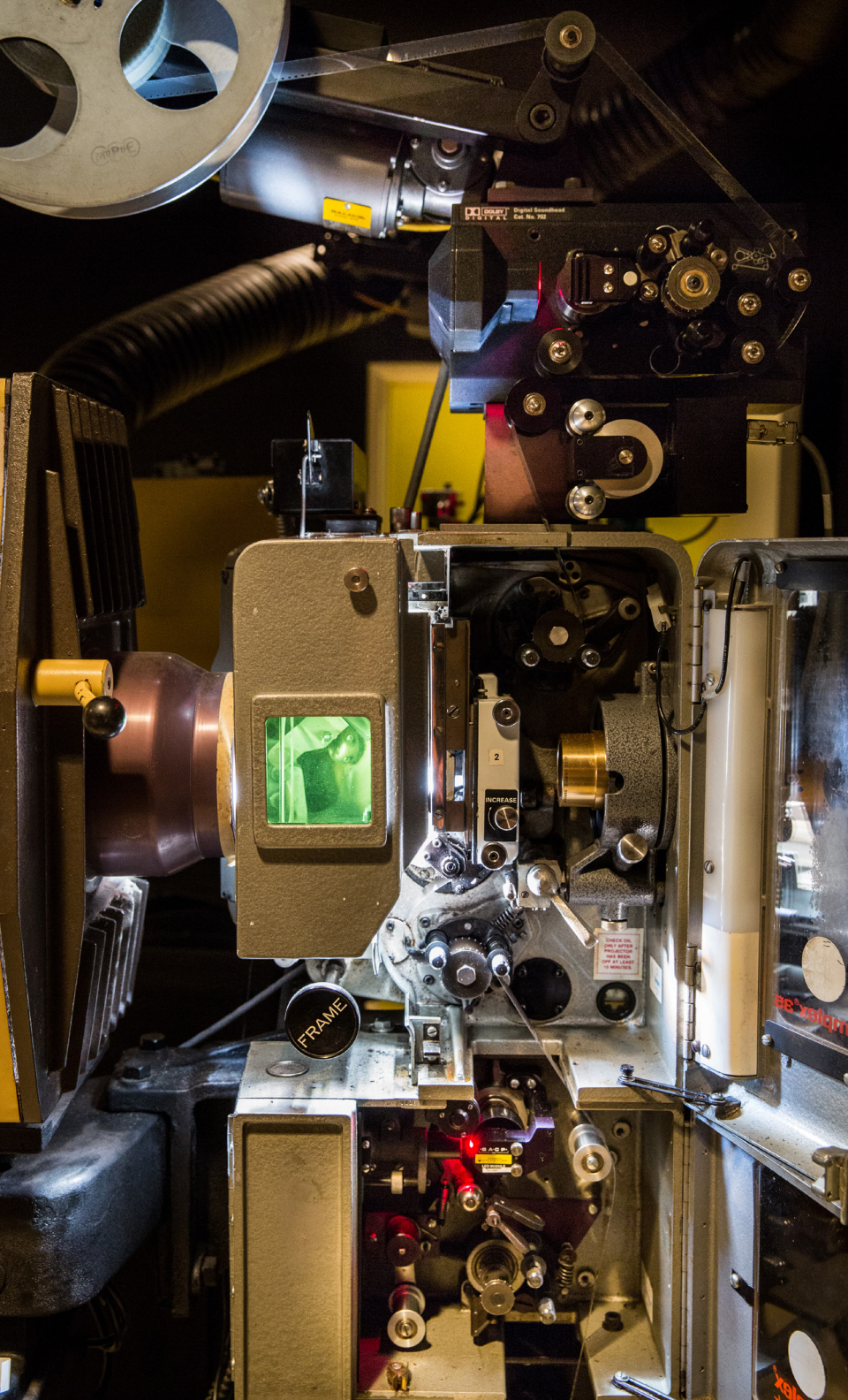
Hemos de apreciar la rareza que la ocasión ofrece de podernos reunir en conjunto para intercambiar información y puntos de vista, e iniciar nuevos proyectos que espero puedan beneficiar a nuestros archivos respectivamente, y que también sirva para que la FIAF continúe desempeñando un papel importante en el campo de la conservación y la valorización del patrimonio cinematográfico mundial.

Os deseo a todos una edición 2017 plena de trabajo, de energía, de amistad, y de reencuentros en esta "Ciudad de los Ángeles" que tanto ha hecho soñar a cinéfilos como nosotros.

Eric Le Roy



Presidente de la FIAF



Dear FIAF Delegate,

Los Angeles has a reputation of being a city without a past. For decades, historical points of interest were torn down with abandon to make way for the new, whether the Brown Derby or the Pan-Pacific Auditorium. In Los Angeles, nothing was built to last. Not the architecture, not the landscape, not the movies. But that has significantly changed since our last L.A.-based FIAF Congress in 1995. Today, the Academy Film Archive and UCLA Film & Television Archive, in association with the Packard Humanities Institute and the Getty Research Institute, welcome you to our future of film preservation.

We hope that FIAF 73 will be an opportunity for delegates to inform themselves about our many private-public partnerships between studios, rights holders, public archives and commercial laboratories. Most are members of the Association of Moving Image Archivists, our host for our opening night celebration at Paramount Studios, one of the oldest intact studio operations in Hollywood.

Highlighting Los Angeles' new film historical consciousness, FIAF delegates are invited to tour the Academy Museum of Motion Pictures, presently under construction; the new PHI Stoa, home to both the UCLA Film & Television Archive and the Packard Humanities Institute; and the Getty Museum, whose foundation is the sponsor of our symposium, "Hollywood Goes Latin: Spanish-language Cinema in Los Angeles."

Featuring some of Latin America's finest film scholars, our FIAF Symposium will focus on the deep interrelationships between Hollywood's Spanish-language film production, the growth of native film industries in Mexico, Argentina and Cuba, and the creation of a first-run theater market in Los Angeles. The recuperation of L.A.'s native Spanish film culture is of course dependent on preserving its material culture, so it is fitting that this year's Second Century Forum be dedicated to non-film artifact collections in our Federation archives.

Finally, you have Los Angeles itself at your feet, to experience or explore, whether you take the studio tour at Paramount, see a film at the storied Egyptian Theatre or just take a walk on the beach at Santa Monica.

Welcome to L.A. as the movie says.

*Jan-Christopher Horak*

Jan-Christopher Horak  
UCLA Film & Television Archive

*Michael Pogorzelski*

Michael Pogorzelski  
Academy Film Archive



**THURSDAY, APRIL 27**

9:00am – 2:00pm Executive Committee Meetings  
 2:00pm – 5:00pm Academy Museum Site Tours\*

**FRIDAY, APRIL 28**

9:00am – 3:30pm Registration Desk Open  
 9:00am – 4:00pm Executive Committee Meetings  
 10:00am – 12:00pm Walking Tours with John Bengtson\*  
 3:00pm – 4:00pm Margaret Herrick Library Tour\*  
 6:30pm – 9:00pm AMIA Welcomes FIAF to an Evening Reception and Screening at Paramount Studios\*

**SATURDAY, APRIL 29**

8:15am – 5:30pm Registration Desk Open  
 9:15am – 10:45am **Symposium:** Los Angeles Production of Spanish-language Films  
 10:45am – 11:15am Coffee & Tea Break  
 11:15am – 12:30pm **Symposium:** Spanish-speaking Filmmakers in Hollywood I  
 12:30pm – 1:45pm Lunch Break  
 1:45pm – 3:15pm **Symposium:** Spanish-speaking Filmmakers in Hollywood II  
 3:15pm – 3:45pm Coffee & Tea Break  
 3:45pm – 5:15pm **Symposium:** Latin Actors in and around Hollywood  
 5:15pm – 6:15pm Regional Meetings  
 5:30pm – 9:30pm Academy Foundation Reception and Tours\*

**SUNDAY, APRIL 30**

8:00am – 5:30pm Registration Desk Open  
 8:30am – 11:30am Academy Museum Site Tours\*  
 10:00am – 12:00pm Walking Tours with John Bengtson\*  
 12:00pm – 1:15pm Lunch Break  
 1:15pm – 3:00pm **Symposium:** Reception of Hollywood "Cine Hispano" Films in Latin America and Spain  
 3:00pm – 4:15pm **Symposium:** Film Analyses  
 4:15pm – 4:45pm Coffee & Tea Break  
 4:45pm – 6:00pm **Symposium:** Preserving and Screening Spanish-language Cinema  
 7:30pm – 10:30pm **Screenings:** ¡ASEGURE A SU MUJER! (1935), 35mm; CASTILLOS EN EL AIRE (1938), DCP

**MONDAY, MAY 1**

8:00am – 4:30pm Registration Desk Open  
 8:30am – 11:00am **Second Century Forum:** Session One  
 11:00am – 11:30am Coffee & Tea Break  
 11:30am – 12:45pm **Second Century Forum:** Session Two  
 12:45pm – 2:00pm Lunch Break  
 2:00pm – 3:45pm **General Assembly:** Session One  
 3:45pm – 4:15pm Coffee & Tea Break  
 4:15pm – 5:15pm **General Assembly:** Session Two  
 7:30pm – 11:00pm FIAF Award / Christopher Nolan Screening at the Samuel Goldwyn Theater

**TUESDAY, MAY 2**

8:00am – 10:30am Registration Desk Open  
 8:30am – 10:30am **General Assembly:** Session One  
 10:30am – 11:00am Coffee & Tea Break  
 11:00am – 12:45pm **General Assembly:** Session Two  
 12:45pm – 2:00pm Lunch Break  
 2:00pm – 3:30pm **General Assembly:** Session Three  
 3:30pm – 4:00pm Coffee & Tea Break  
 4:00pm – 7:00pm **General Assembly:** Session Four  
 7:00pm – 9:00pm Free Night

**WEDNESDAY, MAY 3**

8:00am – 10:30am Registration Desk Open  
 8:30am – 11:00am Commission Workshops  
 12:00pm – 3:00pm Packard Humanities Institute's Stoa / UCLA Film & Television Archive Open House (Lunch provided)\*  
 3:00pm – 5:00pm Getty Museum Open to Visit  
 4:00pm – 5:00pm Newly Elected EC Meeting at the Getty  
 5:30pm – 6:30pm Getty Closing Cocktail Reception\*  
 7:00pm – 9:30pm Getty Closing Event\*

**THURSDAY, MAY 4**

2:00pm – 5:00pm Academy Museum Site Tours\*

\* Prior registration required.  
 Please see the Daily Schedule for details and exact timing.

**SATURDAY, APRIL 29***Hollywood Goes Latin:**Spanish-language Cinema in Los Angeles**Hollywood Goes Latin:**Cine hispanohablante en Los Angeles*

SESSION ONE: 9:15AM – 10:45AM

**Los Angeles Production of Spanish-language Films**

In the 1920s, Los Angeles enjoyed a buoyant homegrown culture of Spanish-language entertainment comprised of local and itinerant stock companies that produced zarzuelas, stage plays and variety acts. Following the advent of film talkies in 1928, Hollywood studios began to hire local and international talent from Latin America and Spain for the production of films in Spanish. Parallel to these productions, a series of films were financed by independent producers who contributed to the foundation of a Spanish-language film culture. This panel will present a survey of that time period.

**Producción de cine en español en Los Ángeles**

*En la década de los años veinte, la ciudad de Los Ángeles disfrutaba de una efervescente cultura de entretenimiento en español compuesta por compañías artísticas, locales e itinerantes, que producían representaciones de zarzuela, obras de teatro y espectáculos de variedades. A partir del comienzo del cine sonoro, en 1928, los estudios de Hollywood comenzaron a contratar talento local e internacional de Latinoamérica y España para la producción de películas en español. A la par de estas producciones, una serie de películas fueron financiadas por productores independientes que contribuyeron a establecer una cultura cinematográfica en español. Este panel presentará un repaso de esta época.*

**Moderator:** Roberto Esteban Green Quintana, UCLA Film & Television Archive**Presenter:** Bob Dickson, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences (USA)**Title:** Origins and Development of "Cine Hispano" in Hollywood / Los orígenes y desarrollo del "Cine Hispano" en Hollywood**Presenter:** Lisa Jarvinen, La Salle University (USA)**Title:** Mass Market for Spanish-language Films: Los Angeles, Hybridity, and the Emergence of Latino Audiovisual Media / El mercado en masa de las películas hispanohablantes: Los Ángeles, hibrididad, y la emergencia el desarrollo de un medio audiovisual latinos**Presenter:** Marisel Flores-Patton, Archivo General de Puerto Rico (Puerto Rico)**Title:** A Story of Success: Rafael Ramos y Cobián / Una historia de éxito: Rafael Ramos y Cobián**Presenter:** Jan-Christopher Horak, UCLA Film & Television Archive (USA)**Title:** Cantabria Films and the L.A. Film Market (1938-1940) / Cantabria Films y el mercado del cine en Los Angeles (1938-1940)

SESSIONS TWO &amp; THREE:

11:15AM – 12:30PM AND 1:45PM – 3:15PM

**Spanish-speaking Filmmakers in Hollywood I & II**

In the 1930s, the Hollywood film studios trained Latino filmmakers and technicians for its "Cine Hispano" productions, and many of them contributed significantly to the establishment of national cinemas in Latin America. This section will highlight the lives and careers of these pioneers.

**Cineastas hispanohablantes en Hollywood I & II**

*En la década de los años treinta, los estudios de cine de Hollywood se convirtieron en centros de aprendizaje para los cineastas y técnicos de las producciones del "Cine Hispano", muchos de los cuales contribuyeron a establecer cinematografías nacionales en Latinoamérica. Esta sección repasará la vida y carrera de estos pioneros.*

**Hollywood I****Moderator:** Alejandra Espasande Bouza, Academy Film Archive**Presenter:** Paula Félix-Didier, Museo del Cine Pablo Ducrós Hicken (Argentina)**Title:** Three Argentineans in 1930s Hollywood / Tres argentinos en el Hollywood de los 1930s**Presenter:** María Elena de las Carreras, UCLA/CSUN (USA)**Title:** Carlos Borcosque: Learning the Ropes in Hollywood (1927-1938) / Carlos Borcosque: El aprendizaje de un oficio en Hollywood (1927-1938)**Presenter:** Luciano Castillo, Cinemateca de Cuba (Cuba)**Title:** Ramón Peón: A Cuban in the Babel of Languages / Ramón Peón: un cubano en la Babel de los idiomas

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## Hollywood II

**Moderator:** María Elena de las Carreras, UCLA/CSUN

**Presenters:** Xóchitl Fernández de Agrasánchez, Agrasánchez Film Archive (USA);  
María Esperanza Vázquez Bernal, Researcher (Mexico)

**Title:** Gabriel García Moreno: Mexican Technician and Inventor in Hollywood /  
Gabriel García Moreno: técnico e inventor mexicano en Hollywood

**Presenter:** Alejandra Espasande Bouza, Academy Film Archive (USA)

**Title:** From Quintanar to Hollywood: Romualdo Tirado and Spanish-language  
Cinema in Los Angeles (1919-1963) / De Quintanar a Hollywood: Romualdo  
Tirado y el cine hispanohablante en Los Ángeles (1919-1963)

**Presenter:** Rogelio Agrasánchez, Jr., Agrasánchez Film Archive (Mexico)

**Title:** Guillermo Calles: A Mexican Film Pioneer in California / Guillermo Calles:  
un Mexicano pionero del cine en California

**Presenter:** César Fratantoni, Researcher (USA)

**Title:** Carlos Gardel's Éxito Productions, Inc.: Hispanic Independence within  
the Studio System? / Carlos Gardel y Éxito Productions, Inc.: ¿Independencia  
hispana dentro del sistema de estudios?

SESSION FOUR: 3:45PM – 5:15PM

## Latin Actors in and around Hollywood

The demand for Spanish-speaking actors to work in the "Cine Hispano"  
productions attracted Hollywood talent, local stage performers and international  
actors who collaborated in the making of a very diverse American cinema that  
showcased the idiosyncrasies, traditions and cultures of Latin America and Spain,  
and that presented an on-screen reflection of U.S. Hispanic identity that has not  
been equaled since the advent of film talkies.

## Actores latinos en Hollywood

*La necesidad de actores que hablaran español para la realización de películas  
del "Cine Hispano", atrajo el talento de estrellas de Hollywood, el de actores  
de teatros locales, y el de artistas internacionales que colaboraron en crear un  
cine americano de gran diversidad que mostró las idiosincrasias, tradiciones y  
culturas de Latinoamérica y España, y que presentó un reflejo cinematográfico de  
la identidad hispana de los Estados Unidos que no se ha vuelto a repetir desde el  
comienzo del cine sonoro.*

**Moderator:** Jan-Christopher Horak, UCLA Film & Television Archive

**Presenter:** Rosario Vidal Bonifaz, Universidad de Guadalajara (Mexico)

**Title:** The Jalisco Tenor Who Conquered Hollywood: José Mojica, Hispanic Fox

Film Star / El tenor jalisciense que conquistó Hollywood: José Mojica, estrella  
hispana de la Fox Film

**Presenter:** Núria Bou Sala, Universitat Pompeu Fabra (Spain)

**Title:** Spanish and U.S. Reception of a "Star": Conchita Montenegro in Hollywood  
/ La recepción española y norteamericana de una 'star': Conchita Montenegro en  
Hollywood

**Presenter:** Mar Díaz Martínez, Filmmaker (Spain)

**Title:** Antonio Moreno: The Star Who Returned to Spain without Leaving Hollywood  
/ Antonio Moreno: La estrella que volvió a España sin salir de Hollywood

**Presenter:** Bernd Hausberger, El Colegio de México (Mexico)

**Title:** The Frustrated Career of Celia Villa Peña in the Hispanic Cinema /  
La frustrada carrera de Celia Villa Peña en el Cine Hispano

SUNDAY, APRIL 30

SESSION ONE: 1:15PM – 3:00PM

## Reception of Hollywood "Cine Hispano" Films in Latin America and Spain

Hollywood's "Cine Hispano" was exhibited in U.S. theaters and distributed to the  
mass market of Spanish-speaking countries where it competed with the emergence  
of national film productions. This section will focus on the international promotion  
and reception of this cinema.

## Recepción de películas del "Cine Hispano" de Hollywood en Latinoamérica y España

*El "Cine Hispano" de Hollywood fue exhibido en teatros de los Estados Unidos  
y distribuido a los mercados de países hispanohablantes donde compitió con la  
emergente producción de cinematografías nacionales. Esta sección se enfocará  
en la promoción y recepción de este cine.*

**Moderator:** Michael Ramos Araizaga, Film Archivist

**Presenter:** Carmen Jaimes Aldave, Filmoteca de la Pontificia Universidad Católica  
del Perú (Peru)

**Title:** Hollywood Hispanic Cinema and Spanish-language Movie Theaters in  
Mexico and Argentina: Confluences and Disagreements / El cine hispano de  
Hollywood y los cines en castellano en México y Argentina: confluencias y  
desencuentros

**Presenter:** Esteve Rimbau Möller, Filmoteca de Catalunya (Spain)

**Title:** No, Thanks! The Spanish Versions (1929-1931) as Seen through *Cinelandia*  
Magazine / ¡No, gracias! Las 'Spanish versions' (1929-1931) según la revista  
*Cinelandia*

**Presenter:** Tzutumatzin Soto Cortés, Cineteca Nacional (Mexico)  
**Title:** Fully Spoken in Spanish: Hollywood Film Publicity in Mexico City Movie Theaters from 1920 to 1930 / Hablada totalmente en español: Publicidad cinematográfica de películas de Hollywood en cines de México, D.F., 1920-1930

**Presenter:** Violeta Nuñez Gorriti, Los Angeles Film Historian (USA)  
**Title:** Hollywood Spanish-language Movies in Lima, the Cities of the South American Pacific Coast, and Mexico City / Películas hispanohablantes de Hollywood en Lima, las ciudades de la costa pacífica de América del Sur, y Ciudad México.

## SESSION TWO: 3:00PM – 4:15PM

### Film Analyses

This section will present analyses of film works of Hollywood's "Cine Hispano," specifically highlighting the "double versions" (adaptations of English-language films into Spanish-language versions that were shot employing the same sets and wardrobe), the shaping of national identity in a hybrid cultural space, and the rivalry between competing cinemas.

### Análisis de películas

*Esta sección analizará películas del "Cine Hispano" de Hollywood, enfocándose específicamente en las "dobles versiones", adaptaciones al español de películas en inglés que empleaban los mismos platós cinematográficos y vestuario; la formación de una identidad nacional en un espacio híbrido cultural, y la rivalidad de otros cines en español.*

**Moderator:** Iván Trujillo Bolio, Guadalajara International Film Festival

**Presenter:** Bernd Desinger, Filmmuseum Düsseldorf (Germany)  
**Title:** A Comparison between the English and the Spanish Versions of "Dracula" (1931) / Una comparación entre las versiones en inglés y español de 'Dracula' (1931)

**Presenter:** Eduardo de la Vega Alfaro, Universidad de Guadalajara (Mexico)  
**Title:** Competing against the "Cine Hispano" in Its Own Territory: The Case of "Contrabando" / Competir contra el cine hispano en su propio terreno: el caso de 'Contrabando'

**Presenter:** Marcela Cassinelli, Fundación Cinemateca Argentina (Argentina)  
**Title:** Carlos Gardel: The Permanence of a Myth through Cinema / Carlos Gardel: La permanencia de un mito a través del cinema

## SESSION THREE: 4:45PM – 6:00PM

### Preserving and Screening Spanish-language Cinema

Archivists and restorationists will reflect upon current challenges of preserving, restoring and exhibiting Spanish-language cinema in the United States and Latin America.

### Preservación y exhibición de cine en español

*Archivistas y restauradores reflexionarán sobre los retos actuales de preservar, restaurar y exhibir cine en español en Latinoamérica y los Estados Unidos.*

**Moderator:** Otto Padrón, Meruelo Media

**Presenter:** Roberto Esteban Green Quintana, UCLA Film & Television Archive (USA)

**Title:** The Preservation of Spanish-language Films at UCLA Film & Television Archive / UCLA Film & Television Archive y la preservación de películas en español

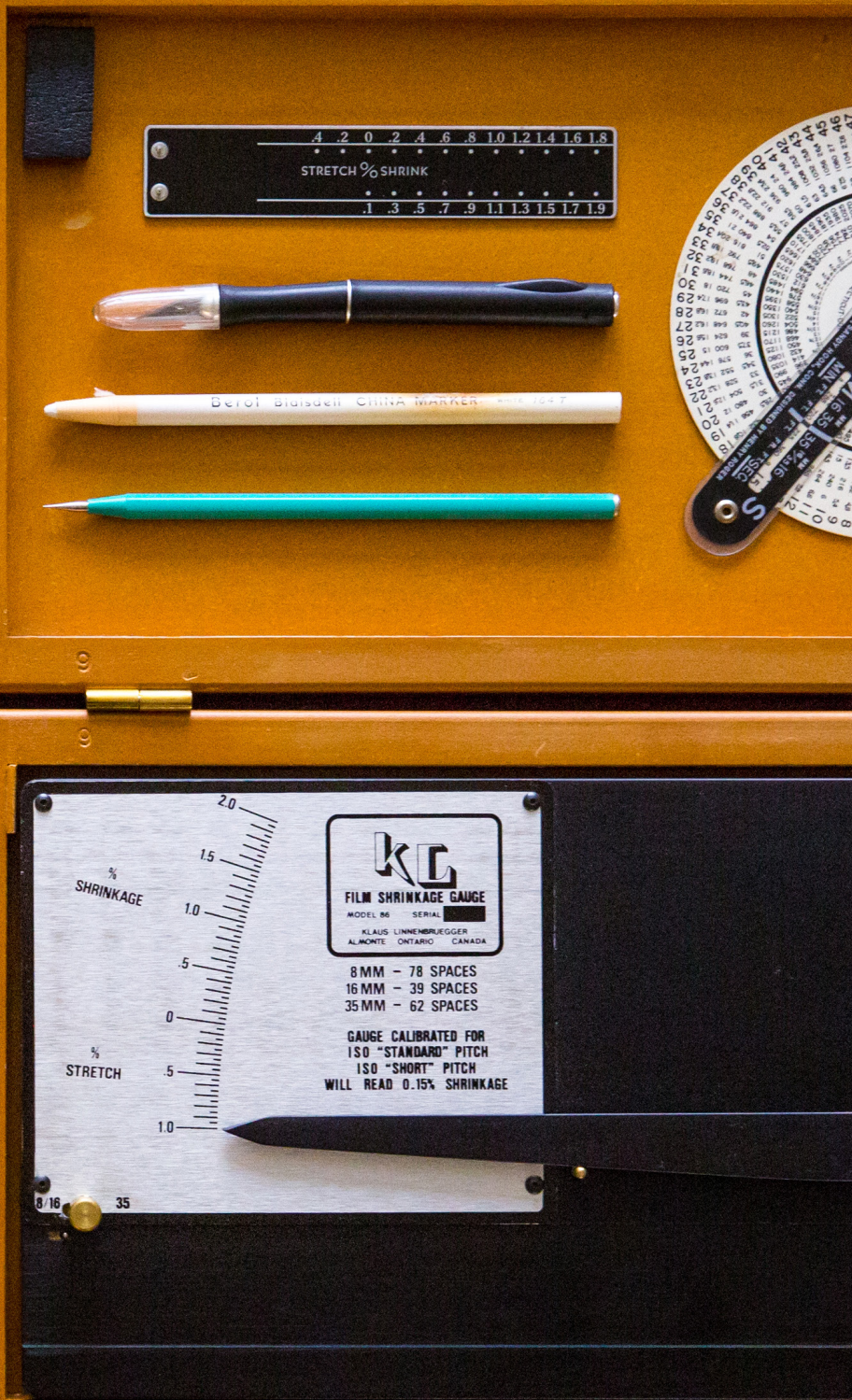
**Presenter:** Albino Álvarez Gómez, Filmoteca de la UNAM (Mexico)  
**Title:** "Castillos en el aire" (1938): preservation and restoration by Filmoteca de la UNAM / 'Castillos en el aire' (1938): rescate y restauración en la Filmoteca de la UNAM

**Presenters:** Sergio Rentero and Gabriela Alejandra Plazas, Fundación Cinemateca Argentina / GOTIKA (Argentina)  
**Title:** Three Case Studies of Industrial Processes for the Preservation and Distribution of Argentinean Audiovisual Heritage / Tres casos de procesos industriales de preservación y distribución del patrimonio audiovisual argentino

**Presenters:** Juana Suárez and Pamela Vizner Oyarce, Second Run Media Preservation (Colombia/Chile)

**Title:** Activating the Latin American Collections: A Collaborative Digital Humanities Project / Activando las colecciones latinoamericanas: Un proyecto colaborativo de humanidades digitales





MONDAY, MAY 1

### Second Century Forum: Curating Cinema Artifacts

This year's forum will focus on Curating Cinema Artifacts, and will be comprised of short presentations from FIAF affiliates and a round table discussion hosted by the TECHNÈS project. **All events will take place at the Pickford Center.**

SESSION ONE: 8:30AM – 11:00AM

**Presenter:** Dawn Aveline, UCLA Library

**Title:** High Speed Turns: Digitizing 1,341 Cuban Cinema Posters in 3.5 Days

**Presenter:** Marco de Blois, Cinémathèque Québécoise (Canada)

**Title:** The Gertie Project: "Reconstruction" of the Lost Stage Version of Winsor McCay's "Gertie the Dinosaur" (1914)

**Presenters:** Jenny Romero, Margaret Herrick Library; Heather Linville, Academy Film Archive; Karen Barcellona, Digital Management Services, Academy of Motion Picture Arts and Sciences (USA)

**Title:** Ask Margaret: Collaborations between the Academy's Library and Film Archive

**Presenter:** Sofía Arévalo Gallardo, Cineteca Nacional (Mexico)

**Title:** Dolores del Río Dresses the Archive of the Cineteca Nacional / Dolores del Río viste el Acervo de Cineteca Nacional

**Presenter:** Theresa Scandiffio, TIFF Bell Lightbox (Canada)

**Title:** TIFF's Film Reference Library's Artistic Pillars on Display at TIFF Bell Lightbox

**Presenter:** Rainer Rother, Deutsche Kinemathek (Germany)

**Title:** Objects in Film Exhibitions and Online Archives – The Deutsche Kinemathek as a Case Study

SESSION TWO: 11:30AM – 12:45PM

**Presenters:** Paolo Cherchi Usai, George Eastman Museum; Jean Gagnon, Cinémathèque Québécoise; André Gaudreault, Université de Montréal

**Title:** TECHNÈS Round Table Discussion

FRIDAY, APRIL 28

6:30PM - 9:00PM

**Opening Night Celebration  
Paramount Studios**

The Association of Moving Image Archivists (AMIA) is pleased to welcome the International Federation of Film Archives (FIAF) to an evening of archival celebration on the Paramount lot. Renowned film critic and tireless supporter of classic films Leonard Maltin will host an evening that mimics the long-standing AMIA tradition "Archival Screening Night." Clips will demonstrate the amazing depth and breadth of collections and archivists within AMIA. The event will take place at the Paramount Theater on the Paramount Studios lot in Hollywood.

SATURDAY, APRIL 29

5:30PM - 9:30PM

**Academy Foundation Tours  
and Screening**

**Pickford Center for  
Motion Picture Study**

Enjoy refreshments on the patio and tour the Academy's inner workings, including seeing recent technological advances spearheaded by the Academy's Science and Technology Council and viewing special objects from the Academy Museum of Motion Pictures. After a short screening of highlights from the Archive's collection, a special guest near and dear to the Academy will join us for delegates to meet.

SUNDAY, APRIL 30

7:30PM - 10:30PM

**Hollywood Goes Latin:  
Spanish-language Cinema in  
Los Angeles**

**Pickford Center for  
Motion Picture Study**

In the early days of sound cinema, Hollywood had to determine how the "talkies" could be sold around the world. While dubbing and, to a lesser extent, subtitles, eventually became the norm, the first decade of sound saw an extraordinary experiment: an attempt to reach the Spanish-language market by producing movies in Spanish that were sometimes originals and sometimes adaptations of English-language productions. These movies featured prominent Latin American and Spanish actors and actresses, and many of the directors and technicians went on to have major careers in their own countries. Many of these films have been lost, and those that remain are rarely seen or studied. These two films are an excellent introduction to this fascinating period of early sound production in Hollywood.

**¡ASEGURE A SU MUJER!  
(INSURE YOUR WIFE!) (1935)**

35mm, b/w, 83 minutes  
Spanish with English subtitles.  
Preserved by the Academy Film  
Archive and 20th Century Fox

This Fox Film comedy – based on a play by Argentinean writer Julio Escobar – features an international cast that includes actor and singer Raúl Roulién; his fiancée in both the movie and real life, actress and

dancer Conchita Montenegro; former Hollywood silent movie star Antonio Moreno, who was also the director of Mexico's first talkie, "Santa" (1932); and sultry actress Mona Maris, perhaps best remembered for her work with singer Carlos Gardel in "Cuesta Abajo" (1934). The plot centers on Ricardo Randall (Roulién), who concocts a scheme to establish an insurance policy to protect men from their wives' infidelity. The plot thickens when Ricardo's secretary and love interest, Camelia Cornell (Montenegro), is faced with the return of Rita Martín (Maris), a former lover of Ricardo, whose husband Eduardo (Moreno) has purchased an insurance policy on her. The film features songs performed by Roulién, with lyrics by Spanish playwright Enrique Jardiel Poncela, who also collaborated on the film's screenplay.

*Esta comedia de los estudios Fox – basada en una obra teatral del escritor argentino Julio Escobar – muestra un elenco internacional que incluye al actor y cantante Raúl Roulién; a su futura esposa, la actriz y bailarina Conchita Montenegro; a la estrella del cine silente de Hollywood, Antonio Moreno – también director de la primera película sonora del cine mexicano, 'Santa' (1932); y a la seductora actriz Mona Maris – mejor conocida por su trabajo con Carlos Gardel en 'Cuesta Abajo' (1934). La trama se centra en la idea de un negocio concebida por Ricardo Randall (Roulién) de establecer una póliza de seguro que proteja a los hombres contra la infidelidad de sus esposas. Los amoríos del pasado de*

*Ricardo le causan conflictos cuando su secretaria, y prospecto amoroso, Camelia Cornell (Montenegro) es confrontada con el regreso de Rita Martín (Maris), ex amante de Ricardo, cuyo esposo Eduardo Martín (Moreno) la ha asegurado con una póliza. La película muestra canciones – interpretadas por Roulién – con letra escrita por el dramaturgo español Jardiel Poncela, quien también colaboró en la adaptación cinematográfica.*

**CASTILLOS EN EL AIRE  
(CASTLES IN THE AIR) (1938)**

DCP, b/w, 82 minutes  
Spanish with English subtitles.  
Restored by Filmoteca de la UNAM  
and UCLA Film & Television Archive

After winning a trip to Hollywood, office typist Lolita Álvarez (Cristina Téllez) travels to the city of dreams on an ocean liner in the company of her aunt Gertrudis (Pilar Arcos). During the trip, she meets and falls for banker Alberto Guzmán (Rafael Alcayde), mistaking him for a prince while she herself pretends to be a well-travelled socialite. The film features a flamenco-inspired tap dancing scene performed by dancer Edith Davis. Before becoming a prolific filmmaker in the Mexican film industry, Spanish-born Jaime Salvador made his directorial debut with "Castillos en el aire." The film was an independent production financed by Salvador's then brother-in-law, Eduardo Albacini Gastine (aka Eddie Le Baron), an orchestra leader born in Venezuela and partly raised in Mexico, whose Latin-inspired music was popular throughout the Americas.

>>



The film was based on an original idea by Salvador and adapted for the screen by Miguel de Zárraga, a reporter for *Cine-Mundial* who was a dialogue writer and director of Spanish-language productions in Hollywood. The film also starred Spanish opera singers Andrés de Seguro and Emilia Leovalli and stage comedian José Peña "Pepet."

*Después de ganar un viaje a Hollywood, la mecanógrafa Lolita Álvarez (Cristina Téllez) viaja en barco a la ciudad de los sueños acompañada por su tía Gertrudis (Pilar Arcos). Durante el viaje, conoce y se enamora de un banquero de personalidad inmadura, llamado Alberto Guzmán (Rafael Alcayde), a quien confunde con un príncipe mientras ella se hace pasar por una mujer adinerada. La película incluye una escena de claqué, a lo flamenco, interpretada por la bailarina Edith Davis. Antes de convertirse en un prolífico cineasta en la industria del cine mexicano, Jaime Salvador comenzó su carrera con la dirección de 'Castillos en el aire' (1938), una producción independiente financiada por su entonces cuñado, Eduardo Albacini Gastine (mejor conocido como Eddie Le Baron), director de banda nacido en Venezuela de padres sirios, y parcialmente criado en México, quien ganó fama con la interpretación de música latina en el Trocadero Café, club nocturno que regentó en la ciudad de Los Angeles. El guión de la película está basado en una idea original de Jaime Salvador que fue adaptada al cine en colaboración con Miguel de Zárraga,*

*reportero cinematográfico de la revista Cine-Mundial, y escritor de diálogos – y director – de las películas del "Cine Hispano" en Hollywood. La película marca el debut de los intérpretes Rafael Alcayde y Cristina Téllez quienes aparecen junto a un elenco de actores españoles: los cantantes de ópera Andrés de Seguro y Emilia Leovalli; y el comediante José Peña "Pepet", artista conocido por su trabajo en el teatro hispanohablante de Los Ángeles.*

**MONDAY, MAY 1**  
**7 : 30PM**  
**FIAF Award Night**  
**Christopher Nolan with a**  
**Screening of INTERSTELLAR**  
**in 70mm**

**Samuel Goldwyn Theater**

FIAF has honored three-time Oscar nominee Christopher Nolan with the annual FIAF Award. FIAF celebrates individuals "whose experience and personal commitment in the field of cinema underlines the missions of the Federation, by presenting them with a FIAF Award. The FIAF Award recognizes in particular their dedication and contribution to the preservation of, and access to, the world film heritage, for the pleasure of today's audiences, as well as for the benefit of future generations." Past recipients of the award have included Martin Scorsese (2001), who received the inaugural award, Ingmar Bergman (2003), Hou Hsiao-hsien (2006), Liv Ullmann (2010) and Agnès Varda (2013).

Nominated for five Academy Awards, and winning an Oscar for Visual Effects, "Interstellar" was directed by Christopher Nolan and written by Jonathan and Christopher Nolan.

In the not-too-distant future when planet Earth has become nearly uninhabitable, a team of scientists must figure out a way to travel through space and time to alternate galaxies in order to save humanity.

**WEDNESDAY, MAY 3**  
**5 : 30PM**  
**Getty Reception and Archive Night**  
**Film Preservation in Latin America:**  
**Pasado, Presente, Futuro**  
**Getty Center's Harold M. Williams**  
**Auditorium**

Film preservation is critical for the world's cultural heritage and is in serious danger of becoming obsolete. As film labs are closing worldwide, funding remains an ongoing challenge, and restoration efforts often need to be done collaboratively with support from multiple outside organizations. This event will bring together representatives from Latin American archives to showcase restored films and new archival "discoveries" from their collections as well as discussing the difficulties in maintaining their country's cinematic legacy. Confirmed participants include Albino Álvarez Gómez, Assistant Director of Film Preservation and Restoration, Filmoteca de la UNAM; Norma Rivera Valdivia, General Coordinator at the Filmoteca PUCP; Cecilia Cenciarelli, Cineteca di Bologna and World Cinema Foundation; Paula Félix-Didier, Directora, Museo del Cine Pablo C.

Ducrós Hicken; and Rani Singh, Principal Project Specialist & Consulting Curator, the Getty Research Institute.

#### **About the Getty Research Institute**

The Getty Research Institute is dedicated to furthering knowledge and advancing understanding of the visual arts and their various histories through its expertise, active collecting program, public programs, institutional collaborations, exhibitions, publications, digital services and residential scholars programs. Its Research Library and Special Collections of rare materials and digital resources serve an international community of scholars and the interested public. The Institute's activities and scholarly resources guide and sustain each other and together provide a unique environment for research, critical inquiry and scholarly exchange.





### **Tours of the Academy Museum of Motion Pictures**

THURSDAY, APRIL 27, 2:00PM - 5:00PM

SUNDAY, APRIL 30, 8:30AM - 11:30AM

THURSDAY, MAY 4, 2:00PM - 5:00PM

The Academy of Motion Picture Arts and Sciences is building the world's premier movie museum in the heart of Los Angeles. Located in the historic May Company building at Wilshire and Fairfax, the Academy Museum will explore the history and magic of what happens on screen as well as behind it. The museum is scheduled to open in 2019. This tour will visit the Museum site and allow delegates to explore, at their leisure, the LACMA campus. Details and bus information can be found in the Daily Schedule.

### **A Closer Look: Exploring the Academy's Fairbanks Center for Motion Picture Study**

FRIDAY, APRIL 28, 3:00PM - 4:00PM

Journey through film history and get a behind-the-scenes look at this world-renowned research facility. Since its earliest days, the Academy has maintained a reference library dedicated to documenting the history and development of the motion picture as an art form and as an industry. Established in 1928 and now located in Beverly Hills, the library is open to the public and used year-round by students, scholars, historians and industry professionals. Details and bus information can be found in the Daily Schedule.

### **Walking Tours of Hollywood**

FRIDAY, APRIL 28, 10:00AM AND 11:00AM

SUNDAY, APRIL 30, 10:00AM AND 11:00AM

Film historian and author John Bengtson will lead walking tours of silent-era Hollywood. The excursion will feature stops at several silent-era locations in Hollywood, including sites featured in films by Harold Lloyd, Charlie Chaplin and Buster Keaton. Details can be found in the Daily Schedule.

### **The Packard Humanities Institute's Stoa and the UCLA Film & Television Archive**

WEDNESDAY, MAY 3, 12:00PM - 3:00PM

The 64-acre campus of The PHI Stoa, home to the UCLA Film & Television Archive, is located in the famed Newhall Ranch area where hundreds of Westerns and other movies have been made since the 1910s. Activities include a luncheon reception, a tour of the Stoa building, vaults, screening rooms, film lab and grounds. Presentations will be given on UCLA and PHI preservation projects, including The Hearst Newsreel Project, a collaborative effort between PHI and UCLA to digitize and make publicly available the surviving 27 million feet of film produced by one of the largest U.S. newsreel companies in the 20th century. Details and bus information can be found in the Daily Schedule.

### **About the Packard Humanities Institute's Stoa**

The PHI Stoa was especially designed to provide space for the UCLA Film & Television Archive. For many years, the Packard Humanities Institute has been a major funder and collaborator of the UCLA Archive. The PHI Stoa is the West Coast complement to the Packard Campus of the Library of Congress in Culpeper, Virginia. Both are dedicated to the storage, conservation and study of our audiovisual heritage, and both are dedicated to providing broader public access. The Packard Humanities Institute is a nonprofit foundation dedicated to archaeology, music, film preservation and historical archives.

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MAKEDONIJA

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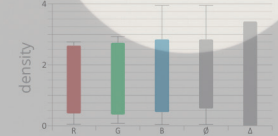
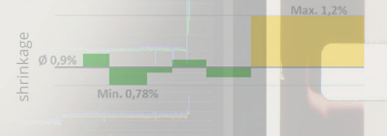


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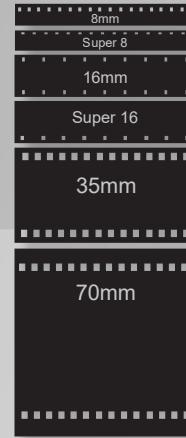
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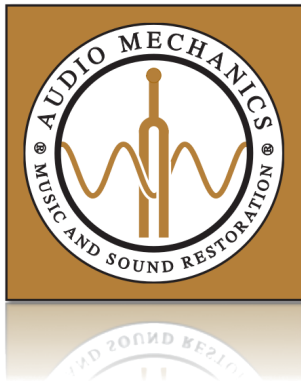
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