<table>
<thead>
<tr>
<th>Title</th>
<th>ID number</th>
<th>Release year</th>
<th>Preservation year</th>
<th>National Film Registry Induction year</th>
<th>Academy Film Archive preservation credits</th>
<th>Academy Film Archive preservation summary</th>
<th>Academy Film Archive holdings</th>
</tr>
</thead>
<tbody>
<tr>
<td>All About Eve</td>
<td>H537</td>
<td>1950</td>
<td>2000</td>
<td>1990</td>
<td>Restored by The Academy Film Archive in cooperation between The Academy Film Archive and The Museum of Modern Art.</td>
<td>Preservation Supervisor: M. Be Pogorzelski. The original negative was destroyed in the Fox nitrate conversion of the 1970s. Before it was destroyed, the Museum of Modern Art struck a fine grain master positive. This element became the basis for the restoration. A 16mm duplicate negative (one for Fox and one for the Academy) were made at Triage Laboratories. These negatives were the source for the 2000 re-release prints. The audio was transferred from the Fine Grain and restored at Audio Mechanics. The main end music was lifted from the 1/4” audiocassettes of the original nitrate orchestral recordings because of the superior quality of the sound. Co-supervised with Schawn Belston.</td>
<td><a href="https://collections.oscars.org/details/DigitalFilmManifestations/110311">https://collections.oscars.org/details/DigitalFilmManifestations/110311</a></td>
</tr>
<tr>
<td>All That Jazz</td>
<td>H380</td>
<td>1979</td>
<td>2001</td>
<td>2001</td>
<td>Restored by The Academy Film Archive and The Academy Film Archive.</td>
<td>Preservation Supervisor: M. Be Pogorzelski. The long restoration in the history of the Archive, the effort began in November 1998 with an inspection of the original camera negative. See the book: Restoring All That Jazz by M. Be Pogorzelski. Co-supervised with Schawn Belston.</td>
<td>The original camera negative of All That Jazz is lost. The restoration utilized a safety fine grain master positive from the Sony library that was missing reel 1B. This reel was picked up from a nitrate duplicate negative in the BFI collection. Laboratory work was conducted at Triage and audio restoration at Chace. Co-supervised with Grover Crisp.</td>
</tr>
<tr>
<td>All the King’s Men</td>
<td>H405</td>
<td>1949</td>
<td>2000</td>
<td>2001</td>
<td>Restoration supervised by The Academy Film Archive and Sony Pictures Entertainment in collaboration with the British Film Institute.</td>
<td>Preservation Supervisor: M. Be Pogorzelski. The longest restoration in the history of the Archive, the effort began in November 1998 with an inspection of the original camera negative. See the book: Restoring All That Jazz by M. Be Pogorzelski. Co-supervised with Schawn Belston.</td>
<td>The original camera negative of All the King’s Men is lost. The restoration utilized a safety fine grain master positive from the Sony library that was missing reel 1B. This reel was picked up from a nitrate duplicate negative in the BFI collection. Laboratory work was conducted at Triage and audio restoration at Chace. Co-supervised with Grover Crisp.</td>
</tr>
<tr>
<td>Antologia: A Portrait of the M-isms</td>
<td>H485</td>
<td>1974</td>
<td>2003</td>
<td>2003</td>
<td>Restored by The Academy Film Archive and The Film Foundation, with funding provided by The Hobson Lucas Family Foundation.</td>
<td>Preservation Supervisor: M. Be Pogorzelski. The longest restoration in the history of the Archive, the effort began in November 1998 with an inspection of the original camera negative. See the book: Restoring All That Jazz by M. Be Pogorzelski. Co-supervised with Schawn Belston.</td>
<td>The original camera negative of Antologia: A Portrait of the M-isms is lost. The restoration utilized a safety fine grain master positive from the Sony library that was missing reel 1B. This reel was picked up from a nitrate duplicate negative in the BFI collection. Laboratory work was conducted at Triage and audio restoration at Chace. Co-supervised with Grover Crisp.</td>
</tr>
<tr>
<td>The Ballad of Gregorio Cortez</td>
<td>H80176</td>
<td>1982</td>
<td>2000</td>
<td>2001</td>
<td>The Ballad of Gregorio Cortez was restored in 2016 by The Academy Film Archive.</td>
<td>Preservation Supervisor: M. Be Pogorzelski. The longest restoration in the history of the Archive, the effort began in November 1998 with an inspection of the original camera negative. See the book: Restoring All That Jazz by M. Be Pogorzelski. Co-supervised with Schawn Belston.</td>
<td>The original camera negative of The Ballad of Gregorio Cortez is lost. The restoration utilized a safety fine grain master positive from the Sony library that was missing reel 1B. This reel was picked up from a nitrate duplicate negative in the BFI collection. Laboratory work was conducted at Triage and audio restoration at Chace. Co-supervised with Grover Crisp.</td>
</tr>
<tr>
<td>The Best Years of Our Lives</td>
<td>H7548</td>
<td>1946</td>
<td>2000</td>
<td>2001</td>
<td>Restored by The Academy Film Archive.</td>
<td>Preservation Supervisor: M. Be Pogorzelski. The longest restoration in the history of the Archive, the effort began in November 1998 with an inspection of the original camera negative. See the book: Restoring All That Jazz by M. Be Pogorzelski. Co-supervised with Schawn Belston.</td>
<td>The original camera negative of The Best Years of Our Lives is lost. The restoration utilized a safety fine grain master positive from the Sony library that was missing reel 1B. This reel was picked up from a nitrate duplicate negative in the BFI collection. Laboratory work was conducted at Triage and audio restoration at Chace. Co-supervised with Grover Crisp.</td>
</tr>
<tr>
<td>The Big Heat</td>
<td>H5190</td>
<td>1931</td>
<td>1997</td>
<td>2001</td>
<td>Restored by The Academy Film Archive.</td>
<td>Preservation Supervisor: M. Be Pogorzelski. The longest restoration in the history of the Archive, the effort began in November 1998 with an inspection of the original camera negative. See the book: Restoring All That Jazz by M. Be Pogorzelski. Co-supervised with Schawn Belston.</td>
<td>The original camera negative of The Big Heat was derived from the original camera negative. Reel A was deteriorating in a strange way. Although the negative was safety stock, there appeared to be small areas of nitratization that resembled nitrate deterioration. Michael Friend and Grover Crisp utilized digital restoration at the Sony High-Definition Center (1995 - 1999) on shots which contained tears. A reprint of the reel in 2000 showed that the decomposition was worsening. The soundtrack was restored at Audio Mechanics. Co-supervised with Grover Crisp.</td>
</tr>
<tr>
<td>Black and Tan</td>
<td>H1002</td>
<td>1929</td>
<td>2022</td>
<td>2015</td>
<td>Restored by The Academy Film Archive.</td>
<td>Preservation Supervisor: M. Be Pogorzelski. The longest restoration in the history of the Archive, the effort began in November 1998 with an inspection of the original camera negative. See the book: Restoring All That Jazz by M. Be Pogorzelski. Co-supervised with Schawn Belston.</td>
<td>The original camera negative of Black and Tan was well-worn and missing reel 2AB. The separations were recombined at YCM lab for a high-definition transfer that was supervised and approved by Conrad Hall in 2002. In 2006, Schawn Belston performed a digital test to see if superior results could be obtained by re-combining the master digitally and cleaning them. The results were approved stand-alone in 2007 and the new digital intermediate needed to be folded into the show and final preservation elements created. Co-supervised with Schawn Belston.</td>
</tr>
<tr>
<td>Butch Cassidy and the Sundance Kid</td>
<td>H1003</td>
<td>1969</td>
<td>1998</td>
<td>2003</td>
<td>Restored by The Academy Film Archive and The Academy Film Archive.</td>
<td>Preservation Supervisor: M. Be Pogorzelski. The longest restoration in the history of the Archive, the effort began in November 1998 with an inspection of the original camera negative. See the book: Restoring All That Jazz by M. Be Pogorzelski. Co-supervised with Schawn Belston.</td>
<td>The original camera negative of Butch Cassidy and the Sundance Kid was well-worn and missing reel 2AB. The separations were recombined at YCM lab for a high-definition transfer that was supervised and approved by Conrad Hall in 2002. In 2006, Schawn Belston performed a digital test to see if superior results could be obtained by re-combining the master digitally and cleaning them. The results were approved stand-alone in 2007 and the new digital intermediate needed to be folded into the show and final preservation elements created. Co-supervised with Schawn Belston.</td>
</tr>
<tr>
<td>Castro Street</td>
<td>H610</td>
<td>1946</td>
<td>2000</td>
<td>1992</td>
<td>Restored by The Academy Film Archive in collaboration with The Pacific Film Archive.</td>
<td>Preservation Supervisor: M. Be Pogorzelski. The longest restoration in the history of the Archive, the effort began in November 1998 with an inspection of the original camera negative. See the book: Restoring All That Jazz by M. Be Pogorzelski. Co-supervised with Schawn Belston.</td>
<td>The original camera negative of Castro Street was well-worn and missing reel 2AB. The separations were recombined at YCM lab for a high-definition transfer that was supervised and approved by Conrad Hall in 2002. In 2006, Schawn Belston performed a digital test to see if superior results could be obtained by re-combining the master digitally and cleaning them. The results were approved stand-alone in 2007 and the new digital intermediate needed to be folded into the show and final preservation elements created. Co-supervised with Schawn Belston.</td>
</tr>
</tbody>
</table>


Keep Dreams 1939 1994 2013 2005 The restoration represents the collaborative effort of Sadanand Initiative. UCLA Film & Television Archive, BA Academy Film Archive, and Kartemquin Films.

The Green was My Valley 1941 1956 1990 1991 Presented and restored by the BA Academy Film Archive and UCLA Film & Television Archive with support from The Film Foundation.


I Am Joaquin 1949 1969 2009 2010 Presented by BA Academy Film Archive and UCLA Film Archive.


The Lady from Shanghai 1948 1960 2000 2018 Restored by the BA Academy Film Archive and Sony Pictures Entertainment.

Leave Her to Heaven 1945 2018 Presented by BA Academy Film Archive and TERRITA-Century Fox with funding provided by The Film Foundation.

The Life and Times of Rosie the Riveter 1943 1998 1997 Presented by BA Academy Film Archive and TERRITA-Century Fox.

The Man with the Golden Arm 1955 2005 2020 Presented by BA Academy Film Archive with funding from The Film Foundation and the Hollywood Foreign Press Association.

Manzanar 1971 2011 2022 Presented by BA Academy Film Archive.

The Mask of Zoro 1920 2012 2015 The new 35mm print of The Mask of Zoro was preserved by the BA Academy Film Archive from a fine granule master courtesy of Film Preservation Associates.


Nem and Dad 1945 2010 2013 Presented by BA Academy Film Archive.


Motel in the Desert 1947 2008 1997 Presented by BA Academy Film Archive, Center for Visual Music and Flicker Forum Archive, with the support of The Film Foundation, Sony Pictures, Deutsches Filminstitut, and Cinematheque Quebecoise.

Once Upon a Time in the M. 1969 2000 Restoration made possible with the support of The Film Foundation and Createperformed Foundation in association with Song Films Productions and Paramount Pictures.

Patter 1970 2003 Presented by BA Academy Film Archive. The Library of Congress and The Film Foundation. Restoration funding provided by the Kobalrt Lucas Family Foundation.

Pickup on South Street 1953 2012 2018 Presented by BA Academy Film Archive and TERRITA-Century Fox.

Portrait of Jason 1967 2015 Presented by BA Academy Film Archive with funding by The BA Academy Film Archive, M Jason Films, the Toronto International Film Festival, and a Kickstarter campaign. It was restored from the original 16mm fine grain master positive and a 35mm print.

Primacy 1960 1998 2010 Presented by BA Academy of Motion Picture Arts and Sciences Film Archive.

The restoration represents the collaborative effort of Sadanand Initiative. UCLA Film & Television Archive, BA Academy Film Archive, and Kartemquin Films. The original camera negative was lost. The film was pieced back together using 35mm fine grain master prints in the collection, a nitrate duplicate negative preserved from Australia by UCLA, and a nitrate print in the collection of the BA Academy Film Archive. The track restored at AudioWorks.

The restoration represents the collaborative effort of Sadanand Initiative. UCLA Film & Television Archive, BA Academy Film Archive, and Kartemquin Films. The original camera negative was “rescued” – the looper was applied unevenly across the width of the film strip. Creepers placed around raster density filters to try to even the field where the looper was applied with mixed, uneven results. Track restored at AC/PA Productions.

The original camera negative had been destroyed. A new negative was created from separation masters at Cintel Labs. Audio restoration done at Audio M. Mathematics Co-supervised with Eckehard Bostall.

The original camera negative was "rescued" – the looper was applied unevenly across the width of the film strip. Creepers placed around raster density filters to try to even the field where the looper was applied with mixed, uneven results. Track restored at AC/PA Productions.

The Academy Film Archive and TERRITA-Century Fox used photochemical as well as digital processes to restore this holiday classic. The team began with the best surviving element: a 35mm nitrate duplicate negative loaned by the Library of Congress. The opening credits showed considerable wear, so the team replaced the section using a 35mm nitrate duplicate negative from TERRITA-Century Fox. The soundtrack was restored using digital audio restoration techniques. The restoration project included the creation of a 35mm master positive for long-term preservation use and a new 35mm duplicate negative for access use.

The original camera negative of Nem and Dad has suffered severe nitrate decomposition and is mostly lost. The 4K restoration is deprived from the best surviving elements: two separate 35mm prints and a 35mm fine grain master struck directly from the surviving 25 seconds of the nitrate master negative.

The restoration represents the collaborative effort of Sadanand Initiative. UCLA Film & Television Archive, BA Academy Film Archive, and Kartemquin Films.
Queen of Diamonds
M7400 1991 2022 1923 Restored by the Academy Film Archive and The Film Foundation, with funding provided by the Hobson/Lucas Family Foundation. Preservation Supervisor: Mark Toscano

The Red Bark
M61777 1934 2020 2009 Restored by the Academy Film Archive.

The Battle of San Pietro
M66155 1945 2015 1991 Restored by the Academy Film Archive.

The Sound of Music
M7267 1965 2031 2001 Preserved by the Academy Film Archive and Twentieth Century Fox. Preservation Supervisor: Joe Linster

Sunrise
M4766 1927 2004 1989 Restored by the Academy Film Archive, the British Film Institute and Twentieth Century Fox. Preservation Officer: Brian M.ущества

A Time for Burning
M38378 2020 2006 A remastering process courtesy of the Film Archive of the Academy of Motion Picture Arts and Sciences.

A Time Out of War
M1801 1954 2007 2006 Restored by the Academy Film Archive. Preservation Supervisor: Heather Linvelle

V-E Day +1 (May 9, 1945)
M27748 1944 2014 2007 Preserved by the Fuller Family and the Academy Film Archive. Preservation Officer: Mark Toscano

Water and Power
M42472 1989 2009 2008 Restored by the Academy Film Archive.

Who Killed Vincent Chin?
M8553 1988 2021 2012 Restored by The Academy of Motion Picture Arts and Sciences Film Archive and The Film Foundation, in association with the Museum of Chinese in America. Restoration funding provided by the Hobson/Lucas Family Foundation, with additional support provided by Todd Phillips.

Why Man Creates
M7099 1968 2002 2001 Restored by the Academy Film Archive and Twentieth Century Fox with funding from The Film Foundation.

Wild River
M78505 1960 2012 2001 Restored by the Academy Film Archive and Twentieth Century Fox with funding from The Film Foundation. Preservation Supervisor: Michael Pogorzelski

Wings
M8369 1927 2012 1997 This color-tinted silent perforated print of Wings was restored by the Academy Film Archive and Paramount Pictures in 2013. Preservation Supervisor: Michael Pogorzelski

All films were restored to new, high quality digital prints utilizing the Distant method. Lab work completed at YCM Laboratory.