AIRING TUESDAY, NOVEMBER 3 ON TCM
BORN IN FLAMES (1983, d. Lizzie Borden)
Restored by Anthology Film Archives. Restoration funding provided by the Hollywood Foreign Press Association and The Film Foundation.

RESTORATION DETAILS:
The existing 16mm internegative was used as the source for the restoration because the original reversal A and B rolls are missing. The element was scanned at 2K resolution. The internegative had a major emulsion scratch running through the center of all three reels; however, rewashing and liquid-gate scanning eliminated the gouge from the digitized image. Sound was re-recorded from an approved DigiBeta master that was supervised by the director when the film was released on DVD.

AIRING TUESDAY, OCTOBER 27 ON TCM
THE CONNECTION (1961, d. Shirley Clarke)
Preserved by the UCLA Film & Television Archive with funding provided by The Film Foundation.

RESTORATION DETAILS:
The Connection was preserved by the UCLA Film & Television Archive with funding provided by The Film Foundation. It was restored from the original 35mm acetate picture and soundtrack negatives and a 35mm composite master positive. Laboratory services were provided by FotoKem Film and Video. Sound services were provided by Audio Mechanics, DJ Audio Inc, and YCM Laboratories. The original negative for The Connection was generously donated to the Archive by the late Lewis Allen with the British Film Institute providing a fine grain master positive. The preservationist was Ross Lipman of UCLA.
WANDA (1970, d. Barbara Loden)  
Restored by UCLA Film & Television Archive. Restoration funding provided by Gucci and The Film Foundation.

The UCLA Film & Television Archive holds the original 16mm color reversal camera original A/B rolls and original optical track, which were identified and rescued from a laboratory closure by an archive staff member the day before they were to be destroyed. The original A/B rolls were blown up to a 35mm preservation internegative. The soundtrack was digitally restored and a new 35mm soundtrack negative was struck. The resulting 35mm negatives serve as the source for a color-graded 35mm viewing print.

AIRING TUESDAY, SEPTEMBER 22 ON TCM
THE JUNIPER TREE (1990, d. Nietzchka Keene)

Restored by the Wisconsin Center for Film and Theater Research and The Film Foundation, with funding provided by the Hobson/Lucas Family Foundation.

RESTORATION DETAILS:
The restoration of The Juniper Tree utilized the original 35mm picture negative A & B rolls and the original 35mm magnetic soundtrack mix. The 4K digital restoration was completed at Illuminate in Hollywood under the supervision of preservationist Ross Lipman in consultation with cinematographer Randolph Sellars. The audio was digitally restored at Audio Mechanics in Burbank. In addition to the creation of DCPs for exhibition, 35mm prints were produced directly from the original picture negative at FotoKem in Burbank.

AIRING TUESDAY, SEPTEMBER 8 ON TCM
WANDA (1970, d. Barbara Loden)

Restored by UCLA Film & Television Archive. Restoration funding provided by Gucci and The Film Foundation.

RESTORATION DETAILS:
The UCLA Film & Television Archive holds the original 16mm color reversal camera original A/B rolls and original optical track, which were identified and rescued from a laboratory closure by an archive staff member the day before they were to be destroyed. The original A/B rolls were blown up to a 35mm preservation internegative. The soundtrack was digitally restored and a new 35mm soundtrack negative was struck. The resulting 35mm negatives serve as the source for a color-graded 35mm viewing print.

FILMS INCLUDED IN TFF'S “THE STORY OF MOVIES”

AIRING TUESDAY, SEPTEMBER 15 ON TCM
HARLAN COUNTY U.S.A. (1976, d. Barbara Kopple)

Harlan County U.S.A. is included in the latest Story of Movies curriculum, “Portraits of America: Democracy on Film” and is part of the second unit titled “The American Laborer.” The second unit is currently available through the SOM website (storyofmovies.org). In Harlan County U.S.A., director Barbara Kopple takes her camera into the homes of Kentucky mine workers who are striking against the Duke Power Company that owns the mine and the mining town where the families live. Taking the audience into her subjects’ lives, her lens captures their private lives as well as their public protests. The film won the Academy Award for Best Documentary Film, and in 1990 was named to the National Film Registry.