

Title	ID number	Release year	Preservation year	National Film Registry Induction year	Academy Film Archive preservation credits	Academy Film Archive preservation summary	Academy Film Archive holdings
<b>All About Eve</b>	M537	1950	2000	1990	Restored by the Academy Film Archive in cooperation between Twentieth Century Fox and the Museum of Modern Art.	Preservation Supervisor: Mike 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. Two duplicate negatives (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 and end music was lifted from the 1/4" audiotapes of the original nitrate orchestral recordings because of the superior quality of the sound. Co-supervised with Schawn Belston.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1060351">https://collections.new.oscars.org/Details/FilmManifestations/1060351</a>
<b>All That Jazz</b>	M380	1979	2001	2001	Restored by the Academy Film Archive and Twentieth Century Fox.	Preservation Supervisor: Mike 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, <i>Restoring All That Jazz</i> by Mike Pogorzelski. Co-supervised with Schawn Belston.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1060230">https://collections.new.oscars.org/Details/FilmManifestations/1060230</a>
<b>All the King's Men</b>	M405	1949	2000	2001	Restoration supervised by the Academy Film Archive and Sony Pictures Entertainment in collaboration with the British Film Institute Collection's National Film, Television, and Video Archive.	Preservation Supervisor: Mike Pogorzelski  <b>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 one 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.</b>	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1060249">https://collections.new.oscars.org/Details/FilmManifestations/1060249</a>
<b>Antonia: A Portrait of the Woman</b>	M485	1974	2022	2003	Restored by the Academy Film Archive and The Film Foundation, with funding provided by the Hobson/Lucas Family Foundation.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1060311">https://collections.new.oscars.org/Details/FilmManifestations/1060311</a>
<b>The Ballad of Gregorio Cortez</b>	M86126	1982	2016	2022	The Ballad of Gregorio Cortez was restored in 2016 by the Academy Film Archive. This project is supported in part by an award from the National Endowment for the Arts.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1135161">https://collections.new.oscars.org/Details/FilmManifestations/1135161</a>
<b>The Best Years of Our Lives</b>	M7548	1946	2021	1989	Restored by The Academy Film Archive, The Library of Congress and The Film Foundation. Restoration funding provided by the Hobson/Lucas Family Foundation.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1065742">https://collections.new.oscars.org/Details/FilmManifestations/1065742</a>
<b>The Big Heat</b>	M5759	1953	1997	2011	Restored by the Academy Film Archive Sony Pictures Entertainment.	Preservation Supervisor: Michael Friend  The restoration of The Big Heat was derived from the original camera negative. Reel 1A was deteriorating in a strange way. Although the negative was safety stock, there appeared to be small areas of oxidization 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 Chace Productions.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1064220">https://collections.new.oscars.org/Details/FilmManifestations/1064220</a>
<b>Black and Tan</b>	M1982	1929	2022	2015	Restored by the Academy Film Archive, Blackhawk Films, and the National Audiovisual Institute -KAVI Finland. The source material used includes a 35mm print from the collection of KAVI and a 16mm duplicate negative from the collection of Blackhawk Films.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1061573">https://collections.new.oscars.org/Details/FilmManifestations/1061573</a>
<b>Butch Cassidy and the Sundance Kid</b>	M1003	1969	1998	2003	Restored by the Academy Film Archive and Twentieth Century Fox.	Preservation Supervisor: Mike Pogorzelski  The original camera negative 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 2000. In 2006, Schawn Belston performed a digital test to see if superior results could be obtained re-combining the master digitally and cleaning them. The results were approved stand-alone in 2007 and the new digital intermediate needs to be folded into the show and final preservation elements created. Co-supervised with Schawn Belston.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1060744">https://collections.new.oscars.org/Details/FilmManifestations/1060744</a>
<b>Castro Street</b>	M610	1966	2000	1992	Restored by the Academy Film Archive in collaboration with the Pacific Film Archive.	Preservation Supervisor: Mike Pogorzelski  Preservation of CASTRO STREET utilized original A/B rolls provided by the Pacific Film Archive: digital soundtrack restoration from original 16mm mixed magnet track.  Two new 16mm internegatives were made from the original A-B-C reversal masters (one for the Pacific Film Archive and one for the Academy Film Archive). The sound was transferred and restored digitally at DJ Audio/Audio Mechanics.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1060406">https://collections.new.oscars.org/Details/FilmManifestations/1060406</a>

<b>Crisis: Behind a Presidential Commitment</b>	M1313	1963	1999	2011	Restored by the Academy Film Archive.	Production Supervisor: MPOG  CRISIS was restored from the original camera negative at John Allen labs. The soundtrack was digitally restored at Chace Productions from a 35mm optical track negative. Sync was an issue as Robert Drew altered the opening of the film and removed two shots (which were compiled back into the film from a 16mm Fine Grain Master Positive).	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1061007">https://collections.new.oscars.org/Details/FilmManifestations/1061007</a>
<b>Cruisin' J-Town</b>	M45413	1975	2011	2023	Preserved by the Academy Film Archive in collaboration with Visual Communications.	Preservation Supervisor: Mark Toscano	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1098266">https://collections.new.oscars.org/Details/FilmManifestations/1098266</a>
<b>The Curse of Quon Gwon: When the Far East Mingles with the West</b>	M40891	1916	2005	2006	Restored by the Academy Film Archive.	Preservation Supervisor: James Hahn  The Curse of Quon Gwon was preserved by the Academy Film Archive in 2005 from material held by the Archive. The source material is incomplete and missing intertitles. Triage Laboratory Services produced a fine grain master positive from the original camera negative, a duplicate negative, and a release print. In 2007, a DVD was created by the archive containing the 35mm reels plus additional material derived from a 16mm print.  Source Material Origin: Academy Film Archive- Wong Family depositor, assisted by Arthur Dong.  Technical Description: Two reels of 35mm black and white silent nitrate negative and one reel of 16mm black and white silent safety print.  Relevant Research This title has been researched by Arthur Dong for his future documentary on early Chinese American cinema. Elements Produced 35mm black and white fine grain master positive from the original nitrate camera negative. 35mm black and white duplicate negative made from the new fine grain. 35mm black and white answer print made from the new dupe negative.  The incomplete 35mm and 16mm are currently the only existing material on this title. The Curse of Quon Gwon is now on the National Registry of the Library of Congress. The intertitles are lost, and an attempt should be made to decipher the story and create a synopsis or some form of explanatory intertitles to aid the audiences understanding and appreciation of the picture.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1094490">https://collections.new.oscars.org/Details/FilmManifestations/1094490</a>
<b>Detour</b>	M1719	1945	2019	1992	Restored by the Academy Film Archive and The Film Foundation in collaboration with Cinématique Royale de Belgique, The Museum of Modern Art, and Cinématique Française. Restoration funding provided by the George Lucas Family Foundation.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1061362">https://collections.new.oscars.org/Details/FilmManifestations/1061362</a>
<b>Dodsworth</b>	M917	1936	2019	1990	Restored by the Academy Film Archive and The Film Foundation, in association with The Samuel Goldwyn Jr. Family Trust, with funding provided by the Hobson/Lucas Family Foundation.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1060669">https://collections.new.oscars.org/Details/FilmManifestations/1060669</a>
<b>El Norte</b>	M54420	1983	2017	1995	El Norte (1983) was restored in 2017 by the Academy Film Archive and supported in part by the Getty Foundation.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1106458">https://collections.new.oscars.org/Details/FilmManifestations/1106458</a>
<b>Frank Film</b>	M3556	1973	2019	1996	Restored by the Academy Film Archive.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1062295">https://collections.new.oscars.org/Details/FilmManifestations/1062295</a>
<b>The Front Page</b>	M43294	1931	2016	2010	The Front Page was restored in 2016 by the Academy Film Archive and The Film Foundation. Restoration funding provided by the George Lucas Family Foundation. Elements for this restoration provided by The Howard Hughes Corporation, the University of Nevada, Las Vegas College of Fine Arts, Department of Film and its Howard Hughes Collection at the Academy Film Archive.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1097616">https://collections.new.oscars.org/Details/FilmManifestations/1097616</a>
<b>G.I. Joe</b>	M8476	1945	2000	2009	Restored by the Academy Film Archive with support from The Film Foundation.	Preservation Supervisor: Mike Pogorzelski  The original negative was lost. The film was pieced back together using a 35mm nitrate dupe negative belonging to rights holder Larry Stern, a nitrate duplicate negative in the collection of the BFI and for the last shot, and a 16mm dupe negative at Triage Labs. Sound restored at Audio Mechanics.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1066506">https://collections.new.oscars.org/Details/FilmManifestations/1066506</a>
<b>Garlic is as Good as Ten Mothers</b>	M11600	1980	1999	2004	Restored by the Academy Film Archive.	Preservation Supervisor: Mike Pogorzelski  New duplicate negative made from original A/B rolls at Monaco Laboratory in San Francisco, CA.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1069305">https://collections.new.oscars.org/Details/FilmManifestations/1069305</a>
<b>John Henry and the Inky-Poo</b>	M43671	1946	2009	2015	Restored by the UCLA Film & Television Archive and the Academy of Motion Picture Arts & Sciences.	Preservation Supervisor: Joe Lindner Preservation Supervisor: Brian Meacham	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1096817">https://collections.new.oscars.org/Details/FilmManifestations/1096817</a>
<b>Hair Piece: A Film for Nappy Headed People</b>	M97732	1984	2021	2018	Restoration by the Academy Film Archive and The Film Foundation with funding from the Hobson/Lucas Family Foundation.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1145164">https://collections.new.oscars.org/Details/FilmManifestations/1145164</a>
<b>Harlan County, USA</b>	M16246	1976	2004	1990	HARLAN COUNTY (1976) was preserved in 2004 by the Women's Film Preservation Fund of New York Women in Film and Television and the Academy Film Archive.	Preserved from original materials held by Cabin Creek Films.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1073608">https://collections.new.oscars.org/Details/FilmManifestations/1073608</a>
<b>Hearts and Minds</b>	M3371	1974	2000	2018	Restored by the Academy Film Archive.	Preservation Supervisor: Mike Pogorzelski  The A/B rolls of (mostly) Ektachrome film stock were already substantially faded. The 35mm blowup negative used to make prints became the primary source for the restoration (minus two damaged shots). A new textless IP was made. Then a texted duplicate negative was made from newly created title band elements (made from the severely deteriorated title bands) at Triage labs. The track was restored from original 3-track mono mix master at Audio Mechanics.  Preserved by original materials held at Academy.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1062131">https://collections.new.oscars.org/Details/FilmManifestations/1062131</a>

<b>Helen Keller: In Her Story</b>	M2847	1954	2006, 2019	2023	Preserved by the Academy Film Archive.	Preservation Supervisor: Heather Linville (Photochemical preservation) Cassie Blake (Digital preservation) Tessa Idlevine (Digital preservation)  Preserved from a 35mm print held at the Academy Film Archive. Digitally preserved in 2019. Scanned in 4k, with new DCP and ProRes file created.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1061682">https://collections.new.oscars.org/Details/FilmManifestations/1061682</a>
<b>The Hole</b>	M20510	1962	2003	2013	Restored by the Academy Film Archive.	Preservation Supervisor: Joe Lindner	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1077589">https://collections.new.oscars.org/Details/FilmManifestations/1077589</a>
<b>Hoop Dreams</b>	M3518	1994	2013	2005	The restoration represents the collaborative effort of Sundance Institute, UCLA Film & Television Archive, the Academy Film Archive, and Karlemquin Films.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1062261">https://collections.new.oscars.org/Details/FilmManifestations/1062261</a>
<b>How Green Was My Valley</b>	M3499	1941	1998	1990	Preserved and restored by the Academy Film Archive and UCLA Film & Television Archive with support from The Film Foundation.	Preservation Supervisor: Mike Pogorzelski  The original camera negative was lost. The film was pieced back together utilizing 35mm fine grain master print in the Fox collection, a nitrate duplicate negative repatriated from Australia by UCLA, and a nitrate print in the collection of the Academy Film Archive. The track restored at Audio Mechanics.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1062243">https://collections.new.oscars.org/Details/FilmManifestations/1062243</a>
<b>Hud</b>	M3607	1963	2005	2018	Preserved by the Academy Film Archive.	Preservation Supervisor: Heather Linville	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1062339">https://collections.new.oscars.org/Details/FilmManifestations/1062339</a>
<b>The Hustler</b>	M7001	1961	2003	1997	Restored by the Academy Film Archive and Twentieth Century Fox.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1065280">https://collections.new.oscars.org/Details/FilmManifestations/1065280</a>
<b>I Am Joaquin</b>	M84541	1969	2017	2010			<a href="https://collections.new.oscars.org/Details/FilmManifestations/1133841">https://collections.new.oscars.org/Details/FilmManifestations/1133841</a>
<b>In the Heat of the Night</b>	M4698	1967	1997	2002	Restored by the Academy Film Archive in partnership with MGM and United Artists.	Preservation Supervisor: Michael Friend  Original camera negative utilized for restoration. Pickup sections made from separation masters. Some digital image processing was used to clean up certain shots. Lab work completed at Cinetech and audio restoration at Chace Productions.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1063284">https://collections.new.oscars.org/Details/FilmManifestations/1063284</a>
<b>The Lady from Shanghai</b>	M18987	1948	2000	2018	Restored by the Academy Film Archive and Sony Pictures Entertainment	Preservation Supervisor: Mike Pogorzelski  The original nitrate camera negative was "lacquered" – the lacquer was applied unevenly across the width of the film strip. Cinetech placed serrated neutral-density filters to try to even the field where the lacquer was applied with mixed, uneven results. Track restored at Chace Productions.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1076151">https://collections.new.oscars.org/Details/FilmManifestations/1076151</a>
<b>Leave Her to Heaven</b>	M46515	1945		2018	Restored by the Academy Film Archive and Twentieth Century Fox with funding provided by The Film Foundation.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1099194">https://collections.new.oscars.org/Details/FilmManifestations/1099194</a>
<b>The Life and Times of Rosie the Riveter</b>	M23344	1980	2013	1996		Preservation Supervisor: Joe Lindner	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1080244">https://collections.new.oscars.org/Details/FilmManifestations/1080244</a>
<b>M*A*S*H</b>	M3792	1970	2000	1996	Restored by the Academy Film Archive and Twentieth Century Fox.	Preservation Supervisor: Mike Pogorzelski  The original camera negative had been destroyed. A new internegative was created from separation masters at Cinetech Labs. Audio restoration was done at Audio Mechanics. Co-supervised with Schawn Belston.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1062500">https://collections.new.oscars.org/Details/FilmManifestations/1062500</a>
<b>The Man with the Golden Arm</b>	M43191	1955	2005	2020	Restored by the Academy Film Archive with funding from The Film Foundation and the Hollywood Foreign Press Association.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1096422">https://collections.new.oscars.org/Details/FilmManifestations/1096422</a>
<b>Manzanar</b>	M43294	1971	2011	2022	Restored by the Academy Film Archive.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1096523">https://collections.new.oscars.org/Details/FilmManifestations/1096523</a>
<b>The Mark of Zorro</b>	M3137	1920	2012	2015	The new 35mm print of the Mark of Zorro was preserved by the Academy Film Archive from a fine grain master courtesy of Film Preservation Associates.	Preservation Officer: Heather Linville	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1061935">https://collections.new.oscars.org/Details/FilmManifestations/1061935</a>
<b>Miracle on 34th Street</b>	M44363	1947	2009	2005	Restored by the Academy Film Archive and Twentieth Century Fox.	Preservation Supervisor: Heather Linville  The Academy Film Archive and Twentieth 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 that section using a 35mm safety duplicate negative from Twentieth 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.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1097395">https://collections.new.oscars.org/Details/FilmManifestations/1097395</a>
<b>Mom and Dad</b>	M47303	1945	2010	2005	Preserved by the Academy Film Archive.	Preservation Officer: Joe Lindner  The original camera negative of Mom and Dad has suffered severe nitrate decomposition and is mostly lost. The 4K restoration is derived from the best surviving elements: two separate 35mm prints and a 35mm fine grain master struck directly from the surviving 25 minutes of the nitrate camera negative.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1099901">https://collections.new.oscars.org/Details/FilmManifestations/1099901</a>
<b>Moon Breath Beat</b>	M82757	1980	2016	2014	Preserved by the Academy Film Archive.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1132281">https://collections.new.oscars.org/Details/FilmManifestations/1132281</a>
<b>Motion Painting No. 1</b>	M4518	1947	2000	1997	Preserved by the Academy Film Archive, Center for Visual Music and Fischinger Archive, with the support of Film Foundation, Sony Pictures, Deutsches Filmmuseum, and Cinematheque Quebecoise.	Preservation Supervisor: Joe Lindner	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1063127">https://collections.new.oscars.org/Details/FilmManifestations/1063127</a>
<b>Once Upon a Time in the West</b>	M5405	1969		2009	Restoration made possible with support by The Film Foundation and Cinema per Roma Foundation in association with Sergio Leone Productions and Paramount Pictures.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1063914">https://collections.new.oscars.org/Details/FilmManifestations/1063914</a>
<b>Patton</b>	M7695	1970		2003	Restored by The Academy Film Archive, The Library of Congress and The Film Foundation. Restoration funding provided by the Hobson/Lucas Family Foundation.	Preservation Supervisor: Joe Lindner	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1065869">https://collections.new.oscars.org/Details/FilmManifestations/1065869</a>
<b>Pickup on South Street</b>	M7362	1953	2002	2018	Restored by the Academy Film Archive and Twentieth Century Fox.	Preservation Supervisor: Joe Lindner	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1065584">https://collections.new.oscars.org/Details/FilmManifestations/1065584</a>
<b>Portrait of Jason</b>	M86752	1967	2013	2015	Portrait of Jason was preserved by the Academy Film Archive with funding by the Academy Film Archive, Milestone 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.	Preservation Supervisor: Joe Lindner	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1135725">https://collections.new.oscars.org/Details/FilmManifestations/1135725</a>
<b>Primary</b>	M7275	1960	1998	1990	Restored by the Academy of Motion Picture Arts and Sciences' Academy Film Archive.	Preservation Supervisor: Mike Pogorzelski  The original A/B reversal master rolls were cut down to the half hour version. The long version was preserved from a complete 16mm fine grain master positive. The short version was preserved from the original A/B rolls. Tracks restored at Chace Productions.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1065509">https://collections.new.oscars.org/Details/FilmManifestations/1065509</a>

<b>Queen of Diamonds</b>	M7400	1991	2022	2023	Restored by the Academy Film Archive and The Film Foundation, with funding provided by the Hobson/Lucas Family Foundation.	Preservation Supervisor: Mark Toscano	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1065617">https://collections.new.oscars.org/Details/FilmManifestations/1065617</a>
<b>The Red Book</b>	M61777	1994	2020	2009	Restored by the Academy Film Archive.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1112916">https://collections.new.oscars.org/Details/FilmManifestations/1112916</a>
<b>The Battle of San Pietro</b>	M60155	1945	2005	1991	Restored by the Academy Film Archive.	Preservation Supervisor: Joe Lindner	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1111446">https://collections.new.oscars.org/Details/FilmManifestations/1111446</a>
<b>The Sound of Music</b>	M7167	1965	2003	2001	Preserved by the Academy Film Archive and Twentieth Century Fox.	Preservation Supervisor: Joe Lindner	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1065422">https://collections.new.oscars.org/Details/FilmManifestations/1065422</a>
<b>Sunrise</b>	M4766	1927	2004	1989	Restored by the Academy Film Archive, the British Film Institute and Twentieth Century Fox.	Preservation Officer: Brian Meacham	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1063343">https://collections.new.oscars.org/Details/FilmManifestations/1063343</a>
<b>A Time for Burning</b>	M38378		2020	2005	A remastering process courtesy of the Film Archive of the Academy of Motion Picture Arts and Sciences.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1092596">https://collections.new.oscars.org/Details/FilmManifestations/1092596</a>
<b>A Time Out of War</b>	M1801	1954	2007	2006	Restored by the Academy Film Archive.	Preservation Supervisor: Heather Linville	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1061429">https://collections.new.oscars.org/Details/FilmManifestations/1061429</a>
<b>V-E Day +1 (May 9, 1945)</b>	M27748	1944	2007	2014	Preserved by the Fuller Family and the Academy Film Archive.	Preservation Supervisor: Mark Toscano	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1084227">https://collections.new.oscars.org/Details/FilmManifestations/1084227</a>
<b>Water and Power</b>	M42472	1989	2009	2008		Preservation Officer: Mark Toscano	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1095820">https://collections.new.oscars.org/Details/FilmManifestations/1095820</a>
<b>Who Killed Vincent Chin?</b>	M8553	1988	2002	2021	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.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1066561">https://collections.new.oscars.org/Details/FilmManifestations/1066561</a>
<b>Why Man Creates</b>	M7099	1968		2002	Restored by the Academy Film Archive.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1065361">https://collections.new.oscars.org/Details/FilmManifestations/1065361</a>
<b>Wild River</b>	M78505	1960		2002	Restored by the Academy Film Archive and Twentieth Century Fox with funding from The Film Foundation.		<a href="https://collections.new.oscars.org/Details/FilmManifestations/1128294">https://collections.new.oscars.org/Details/FilmManifestations/1128294</a>
<b>Wings</b>	M8369	1927	2002	1997	This color-tinted silent aperture print of Wings was restored by the Academy Film Archive and Paramount Pictures in 2003.	Preservation Supervisor: Michael Pogorzelski  Utilized fine grain master positive made from a nitrate duplicate negative created from a nitrate print in the library's collection at an unknown date. Original tinting records were obtained to re-create accurate tints utilizing the Desmet method. Lab work completed at YCM Laboratory.	<a href="https://collections.new.oscars.org/Details/FilmManifestations/1066422">https://collections.new.oscars.org/Details/FilmManifestations/1066422</a>