RESOLUTION

Gary Cook

WHEREAS, Gary Cook is retiring from Local Union Plumbers 78 for the City of Los Angeles after more than 44 years of dedicated service; and

WHEREAS, Gary Cook has over four decades working steadily in the fields of plumbing, labor advocacy and a stalwart advocate of smart growth within the City of Los Angeles; and

WHEREAS, Gary Cook was born on August 17, 1953 to Glen & Patricia Cook in Greenville, Mississippi but then relocated to Southern California with siblings Glen & Patricia Cook where he attended Glen A. Wilson High School in Hacienda Heights; and

WHEREAS, Gary joined the Plumbers, Local 78 in 1971 as an apprentice commencing a long career in the craft; and

WHEREAS, Gary completed his apprenticeship in 1976 and was proud to have worked on many of Los Angeles’ highest profile projects working for companies such as Scott Co., Marelich Mechanical, Precision Enterprises; and

WHEREAS, for more than 26 years Cook taught plumbing related courses to prepare people to join the Local; and

WHEREAS, in 2000 Gary ran and was elected as a Business Agent for Plumbers Local 78; and

WHEREAS, in 2005, with the sudden passing of friend, mentor and Business Manager John Hall, Gary was appointed as Business Manager to Plumbers Local 78 and has since been successfully elected 3 times; and

WHEREAS, Gary Cook is retiring from Plumbers Local 78 after his forty-four years of committed service; and

WHEREAS, Gary Cook is a loving husband to his wife of forty-one years, Linda, and remains committed to bettering our community, listening to his mother and building his latest airplane:

NOW THEREFORE, BE IT RESOLVED, that by the adoption of this resolution, the Los Angeles City Council does hereby salute GARY COOK and wish him a happy retirement.

Presented by: MITCHELL ENGLANDER GILBERT CEDILLO
Councilmember, 12th District Councilmember, 1st District

Seconded by: ALL COUNCILMEMBERS
Resolution

WHEREAS, UCLA Film & Television Archive is celebrating its 50th Anniversary, and on this historic occasion, the world joins in treasuring and honoring this extraordinary institution and its many remarkable people and endeavors; and

WHEREAS, founded on December 16, 1965, UCLA Film & Television Archive, part of the UCLA School of Theater, Film and Television, is internationally renowned for its pioneering efforts to rescue, preserve and showcase moving image media, and is dedicated to ensuring that our collective visual memory is explored and enjoyed for generations to come; and

WHEREAS, a unique resource for research, the Archive is one of the largest repositories of moving image materials in the world, with more than 400,000 holdings. The collections include silent films, animation, narrative and documentary features, movie trailers, avant-garde and LGBT materials, television sitcoms and dramas, news and public affairs programs; and

WHEREAS, in 1981, the Archive became the permanent home to one of the most compelling and significant historical resources of the 20th century: the massive Hearst Metrotone News Collection, documenting the fabric of life from 1915 through 1975. The Archive provides footage from this collection to numerous films and television projects every year; and

WHEREAS, the Archive and the Sundance Institute have partnered to create the “Sundance Collection at UCLA,” established in order to maintain long-term access to independent film productions. The Archive has also partnered with the Directors Guild of America to establish the “DGA-Motion Picture Industry Conservation Collection at UCLA.” This important collection, stored at the Archive, holds prints of all feature films directed by DGA members under guild agreements, ensuring that this work is preserved for future generations; and

WHEREAS, the Archive is celebrated for its moving image restoration efforts and many of its most important projects—The Wild Party (1929, dir. Dorothy Arzner), Blonde Venus (1932, dir. Josef von Sternberg), Double Indemnity (1944, dir. Billy Wilder), The Big Sleep (1946, dir. Howard Hawks), The Prowler (1951, dir. Joseph Losey), Men in War (1957, dir. Anthony Mann), Private Property (1960, dir. Leslie Stevens), Scorpio Rising (1963, dir. Kenneth Anger) and The Times of Harvey Milk (1984, dir. Robert Epstein)—are invited to screen at prestigious venues and film festivals around the globe; and

WHEREAS, in 1988, the Archive staged its first biennial UCLA Festival of Preservation, inviting the general public to screenings of the Archive’s recent restoration work. Kenneth Turan of the Los Angeles Times noted, “No other event in the country so consistently illuminates the irresistible hidden treasures of America’s movie heritage, putting a spotlight on drop-dead fascinating items unseen in decades, and difficult to see after the festival;” and

WHEREAS, in 1989, the Archive opened its Archive Research and Study Center (ARSC) in UCLA’s Powell Library. ARSC provides free access to more than 10,000 collection items each year. Hundreds of books, films, plays, articles and scholarly monographs have been produced drawing on its resources; and

WHEREAS, in 1989, the Archive was awarded an Emmy Plaque for the restorations of An Evening with Fred Astaire, Another Evening with Fred Astaire, and Astaire Time, which “exhibit a high level of engineering and are important to the progress of the industry;” and

WHEREAS, in the 2000s, the Archive won further accolades for its restorations of independent works by John Cassavetes, Charles Burnett and Kent Mackenzie, earning two Film Heritage Awards from the National Society of Film Critics. In 2007, the Society presented a Special Citation to the Archive, “for its long-lived and heroic work in film preservation, restoration and resurrection, including its recent rehabilitation of rehearsal and test footage from director Charles Laughton’s The Night of the Hunter (1955).” The Archive later received another Film Heritage Award for its restoration of Michael Powell & Emeric Pressburger’s The Red Shoes (1948); and

WHEREAS, in 2005, the Archive partnered with Outfest to create the Outfest UCLA Legacy Project for LGBT Film Preservation, the largest publicly accessible collection of LGBT films in the world. The Los Angeles Film Critics
Association presented the Archive a Legacy of Cinema award for the Project and its restoration of Bill Sherwood's Parting Glances (1986); and

WHEREAS, the Telluride Film Festival Special Medallion is awarded to "a hero of cinema—an organization or individual—that preserves, honors and presents great movies." The Archive launched the new decade in 2010 with two major honors: the Special Medallion from the Telluride Film Festival, and a showcase on Turner Classic Movies featuring "the extraordinary restoration and remastering work conducted by the Archive;" and

WHEREAS, in conjunction with the French Institut National de l'Audiovisuel, France, the Archive staged its first international academic symposium in 2010, Reimagining the Archive: Remapping and Remixing Traditional Models in the Digital Era. This gathering at UCLA featured presentations by academics and practitioners from three continents, examining the ways the new digital era has impacted the evolution of archival practice, technology and research. In 1981, the Archive presented Celebrating Orphan Films, an eclectic mix of screenings and discussions about neglected films from outside the commercial mainstream, partnered with Los Angeles Filmforum and New York University's Orphan Film Symposium. And in 2015, the Archive presented, This is the City: Preserving Moving Images of Los Angeles Symposium, co-sponsored by UCLA Moving Image Archive Studies and UCLA School of Theater, Film and Television; and

WHEREAS, the Archive presents more than 200 curated public screenings each year at UCLA's Billy Wilder Theater in Westwood, screening the best of the classic and the new, the mainstream and the cutting-edge—focusing on programs not usually presented at commercial theaters. After screening in L.A., some of the Archive's most significant programs tour venues throughout North America. In 2011, the Archive presented the groundbreaking film exhibition, L.A. Rebellion: Creating a New Black Cinema, as part of the Getty's Pacific Standard Time: Art in L.A. 1945-1980 cultural initiative. L.A Rebellion introduced the collective work of a group of African and African American filmmakers who attended UCLA School of Theater, Film and Television in the 1970s. More than 50 representative works were screened, and many of the newly restored and preserved works were included in a nationwide touring; and

WHEREAS, having accomplished so much already in the past half-century, UCLA Film & Television Archive is certain to continue expanding on its tremendous record of achievement, thereby preserving, memorializing and furthering the historic creative legacy of the motion picture and television arts:

NOW, THEREFORE, BE IT RESOLVED that the Los Angeles City Council hereby salutes UCLA Film & Television Archive and celebrates its transcendent role and contributions as a caretaker and champion of artistic expression and those creative industries which are of such crucial importance to this city. The City furthermore declares this day -- December 4, 2015 -- to be "UCLA Film & Television Archive Day in the City of Los Angeles," and thanks UCLA, the Archive, and all the Archive's wonderful staff, partners and benefactors, past and present, on this glorious 50th Anniversary occasion. Through steadfast ways and caring deeds, UCLA Film & Television Archive has made this city and world better places in which to work and live.

PRESENTED BY:

SECONDED By: