

INDIECOLLECT



Meet the IndieCollect Board of Directors
DAVID LEITNER



When American astronauts landed on the Moon for the first time, they left behind a plaque that stated,

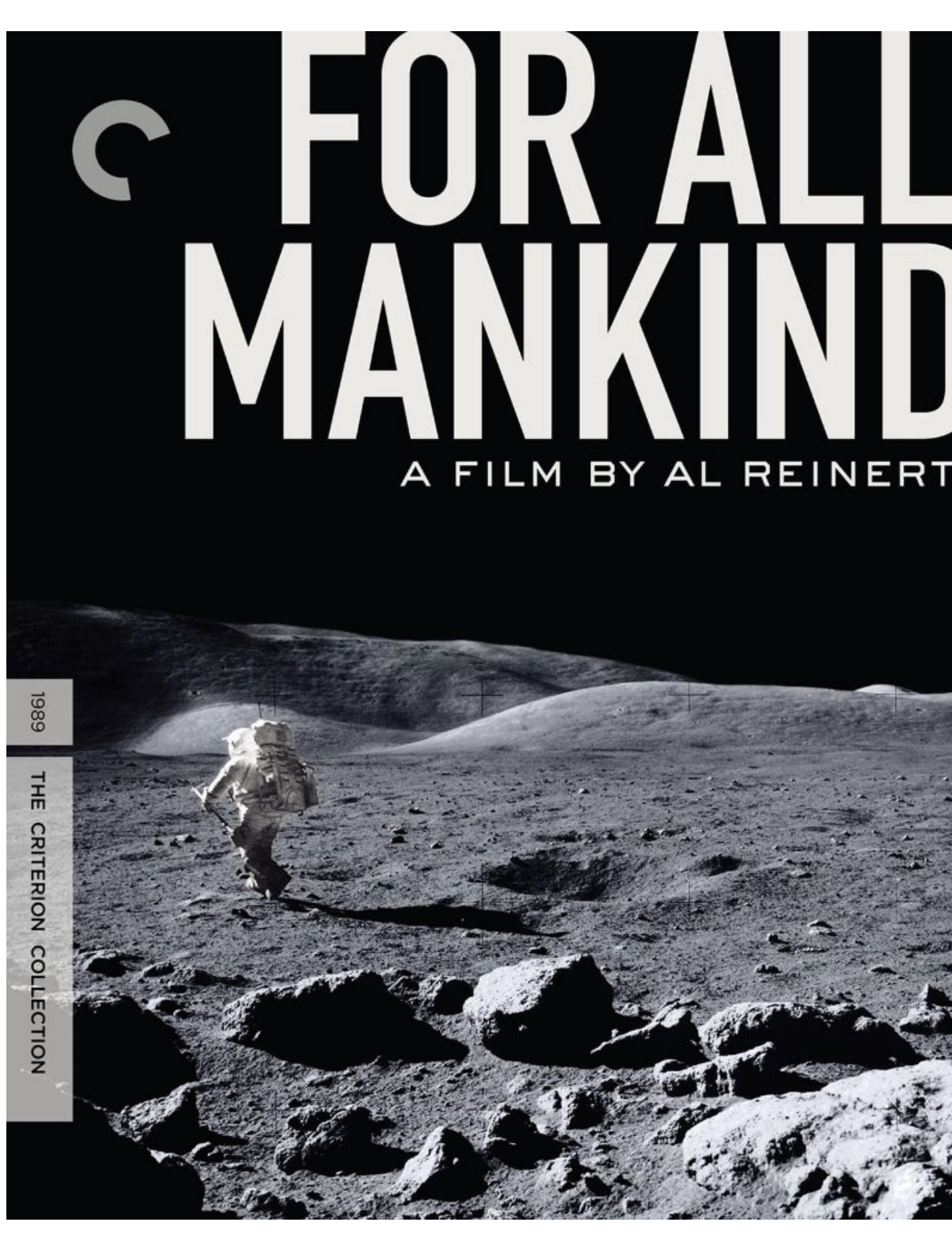
HERE MEN FROM THE PLANET EARTH FIRST SET FOOT UPON THE MOON

JULY 1969, A.D.

WE CAME IN PEACE FOR ALL MANKIND

Twenty years after the Apollo 11 mission, David co-produced and was technical director of *For All Mankind*, a breakthrough film directed by Al Reinert and edited by Susan Korda, which told the story of the Apollo missions through the astronauts' own words. The team sifted through millions of feet of 16mm film that had never been seen and could not be removed from NASA's Johnson Space Center. David spent nine months at JSC, upgrading an on-site optical printer and enlarging original lunar footage to 35mm. He is the only non-NASA person ever given access to this footage. Brian Eno's classic original score, since used in many other films, particularly those of Danny Boyle, has just been remastered by Eno and re-released as *For All Mankind*.

For All Mankind won both Grand Jury and Audience Awards for Documentary at the 1989 Sundance Film Festival, the IDA's Best Feature Award, was named one of the 50 Best Documentary Films of all time by the National Film Board of Canada, and was nominated for an Academy Award for Best Documentary Feature in 1990.



Criterion Collection's *For All Mankind* Special Edition

Our Criterion colleagues have created an outstanding [Blu-ray & DVD edition](#) that contains many special features. This is a must-have if you are interested in space exploration and great documentary films. Buy it via [Amazon Smile](#) and your purchase will benefit IndieCollect if you choose our non-profit organization — Laboratory for Icon & Idiom — as your beneficiary.



David Leitner (right) and Dan Weissman (left) of the Weissman Family Foundation in front of an unused Saturn V at the Johnson Space Center in June, 1986, during the 16-to-35mm blow-up of *For All Mankind*. Leitner's Mac Plus, for his post-production database, provided exponentially more computing power than the Apollo flight computers.

More Great Films by David Leitner

David Leitner is an acclaimed cinematographer, producer and director with more than 90 credits including eight Sundance premieres. His work has been seen on Showtime, Bravo, Sundance Channel, HBO, MTV, PBS and in theaters and TV networks around the world, and he has shot in the U.S., South & Central America, the U.K., East & West Europe, former Soviet Union, China and Pakistan. He directed (with Susan Korda) and shot *Vienna is Different: 50 Years After the Anschluss* which premiered at the 1989 Berlin Film Festival and stateside in competition at the 1990 Sundance Film Festival.

In 2001, he directed the feature film *My Sister's Wedding*, a romantic farce notable for the screen debuts of Patrick Wilson (HBO's *Girls*, FX's *Fargo*) and Blanchard Ryan (Netflix's *Orange Is The New Black*).

His Producer credits include *Memories of Overdevelopment*, *The Technical Writer*, *Swimmers*, *Lost Forever Edward Ruess* and *Spark Among the Ashes: A Bar Mitzvah in Poland*.

His DP credits include *Tree Man*, *Trembling Before G-d*, *A Jihad for Love*, *Nobody's Business*, *Chuck Close: A Portrait in Progress*, among others. He is also known for a series of documentaries about artists, writers, and architects including Constantin Brancusi, Peter Eisenman, Eric Fischl, Milton Glaser, Ellsworth Kelly, Dorothea Rockburne, Roy Lichtenstein, Frank Stella, James Rosenquist, Lynda Benglis, Sol Lewitt, Thom Mayne, Pablo Picasso, James Salter, Billy Collins, Daniel Libeskind, Julie Mehretu, and others for the Checkerboard Film Foundation.

A Pioneer of 16mm-to-35mm Blow-Up Technology

As Director of New Technology at DuArt Film Laboratory, he led advances in Super-16, 35mm blow-ups, and film-to-tape while creating DuArt's novel Camera & Lens Testing Facility, and authored Eastman Kodak's "Shooting 16mm for Blowup to 35mm Film." A columnist, speaker and author, he was senior contributing editor at *Millimeter* magazine for two decades and is an ongoing contributor to "The Filmmaker's Handbook." A Fellow of the Society of Motion Picture and Television Engineers, David currently serves as Motion Picture Chair of the New York Section of SMPTE.



David Leitner, the face of Sony's F5 and F55 Japanese marketing campaign

Why David Leitner Supports IndieCollect

When DuArt Chairman Irwin Young made the decision to close the wet lab, Sandra Schulberg and I were equally concerned about what would happen to all the films in the vault. With Irwin's backing we developed a plan whereby IndieCollect would inventory everything — about 60,000 elements — and document them in the IndieCollect Index designed by Israel Ehrisman, Steve Blakely, and Kirsten Larvick. This 3-year process made it possible to archive and repatriate all but 1,500 titles. I hate to think what would have happened to all these movies without IndieCollect.

I was elected to the IndieCollect Board of Directors in 2018 and am proud to support the mission of this incredibly brave and scrappy organization.

If you are a filmmaker reading this, do you know where your negatives and video masters are? Do you have new 4K digital versions required by today's market? If your films were born digital, have you backed them up to LTO cartridges?

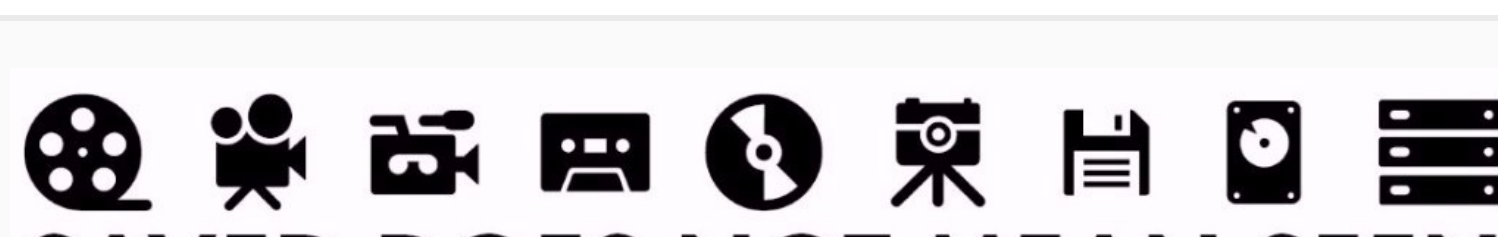
However you answer these questions, please [join IndieCollect](#) so we can help you too.

Expert on Scanning & Restoration

In 2016, David Leitner advised IndieCollect to get into digital scanning & restoration and helped us select and acquire the 5K Kinetta Archival Scanner, thanks to a grant from the Weissman Family Foundation. Working with us and Kinetta inventor Jeff Kreines, David continues to counsel our restoration team on work flow innovations and trouble-shooting.

David, we couldn't do what we do without your experience and sagacity. Thank you so much!

Sandra Schulberg and IndieCollect Team



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