

Report to the U.S. Congress
for the Year Ending
December 31, 2000



National Film
Preservation Foundation

Created by the U.S. Congress to
Preserve America's Film Heritage



March 30, 2001

Dr. James H. Billington
The Librarian of Congress
Washington, D.C. 20540-1000

Dear Dr. Billington:

In accordance with Public Law 104-285 (Title II), *The National Film Preservation Foundation Act of 1996*, I submit for Congressional review the 2000 *Report* of the National Film Preservation Foundation.

I am pleased to report that in 2000 the NFPF received the first federal matching monies authorized by this founding legislation. In keeping with our Congressional mandate, the NFPF distributed \$250,000 through a competitive grant process open to nonprofit and public organizations across the United States. Federally funded grants are enabling thirty-one institutions across sixteen states and the District of Columbia to save historically important films that would be unlikely to survive without public support. All told, since beginning operations in 1997, the NFPF has helped preserve 296 films and collections.

This report describes the many areas in which we are breaking new ground. Of special note is our four-DVD set, *Treasures from American Film Archives*. This set marks the first time the nation's archives have joined forces to bring their films to home-video audiences. Already *Treasures* has won two prestigious awards.

Many are supporting these efforts, including the National Endowment for the Arts, the National Park Service, The Pew Charitable Trusts, The Film Foundation, the Academy of Motion Picture Arts and Sciences, the Pinewood Foundation, Twentieth Century Fox, Technicolor, Sony, the Hollywood guilds, and dozens of others. It is with special appreciation that I single out your leadership in securing our federal grant monies.

The achievements outlined here underscore what can be accomplished by working together. Let us build on this foundation to assure that the full spectrum of American filmmaking can be shared with future generations.

Sincerely,

A handwritten signature in black ink, appearing to read "Roger Mayer", is positioned above the typed name.

Roger L. Mayer
Chair, Board of Directors
President and COO, Turner Entertainment Company

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Cover Image:
The Battle of San Pietro
(1945), directed by John
Huston and preserved by the
National Archives and
Records Administration.
This World War II documentary
is among the fifty films
presented in the NFPF's new
four-DVD set, *Treasures from
American Film Archives*.

Who we are

The National Film Preservation Foundation (NFPF) is the independent, nonprofit organization created by the U.S. Congress to save America's film heritage. Working with archives and others who appreciate film, the NFPF supports activities that save films for future generations, improve film access for education and exhibition, and increase public commitment to preserving film as a cultural resource, art form, and historical record. Established in 1996, the NFPF is the charitable affiliate of the Library of Congress's National Film Preservation Board.

Saving a Century

Motion pictures are the living history of the twentieth century. Documentaries, newsreels, avant-garde and independent works, home movies, industrial films, anthropological and travel footage, and fictional narratives—these tell the story of America's past one hundred years with the power and immediacy unique to film.

The U.S. Congress created the National Film Preservation Foundation to help save this heritage before it disappears. In three years of operation, the NFPF has advanced film preservation in forty-six organizations across

twenty-two states and the District of Columbia and supported efforts to preserve and make publicly available more than 296 films and footage collections.

That the NFPF has done so much in so short a time is due to the contributions of preservationists in the entertainment industry, foundations, archives, and government. The following report summarizes what we have accomplished through this community of support.



Maine Marine Worm Industry (1942), by Ivan Flye, founder of the Maine Bait Company (Northeast Historic Film).



A la Mode (1958), by Stan Vanderbeek (Anthology Film Archives).

These four works are among the ninety films preserved through the NFPF's new federal grant program.



Rickenbacker Causeway Opening Day Festivities in south Florida (1947, Louis Wolfson II Media History Center).



Fred and Sara Machetanz, filmmakers of *Alaska 49th State* (1959), a portrait of Alaskan peoples and landscapes produced to celebrate statehood. The University of Alaska is preserving this documentary through the NFPF's new federally supported grant program.

Film Preservation: The Federal Role

In creating the NFPF in 1996, the U.S. Congress authorized \$250,000 annually starting in 2000 to support national film preservation efforts.

Four years ago many preservationists were familiar with the challenges facing the largest motion picture collections but knew little of the films held by regional museums, historical societies, libraries, and universities. Since Edison's invention of the kinoscope in 1893, American filmmakers have worked in every corner of the country. How much from this diverse tradition survives?

The NFPF is building programs to find and save historically and artistically significant films throughout the country. In 1998 we started the Laboratory-Archive Partnership Grants, through which commercial laboratories donate preservation services to help archives from coast to coast. As participation doubled in the program's second year, it became clear that more resources were needed.

That is why the federally funded preservation grants, which started this year, are so important to the preservation community. Through this new program, the NFPF awarded cash grants to thirty-one organizations across sixteen states and the District of Columbia. The grants target "orphan films": silent-era works, avant-garde titles, amateur films, newsreels, and independent productions that have been "orphaned" by the marketplace and are not likely to survive without public support. From home movies of Ernest Hemingway to documentaries of Appalachian folklife, the grant-winning projects for 2000 are preserving views of America not found in mainstream commercial productions. A full list of titles is included in Appendix Two. We salute the Library of Congress for securing the monies authorized by our founding legislation and funding the NFPF's first federal grants.

Since this program is new, a word should be said about its administration. Open to nonprofit and public organizations throughout the United States, the grants are widely announced through

the Internet and publications of the American Association for State and Local History, American Library Association, Association of Moving Image Archivists, and Society of American Archivists. The grants provide funds to make preservation masters and viewing copies of culturally important American films not preserved by commercial interests.

The application process is straightforward: Organizations submit brief proposals with a written estimate of preservation costs. An



Tomato's *Another Day / It Never Happened* (1930). The George Eastman House received a Partnership Grant to save this first sound film by avant-garde pioneer James Sibley Watson, Jr.

expert panel, drawn from the film community, reviews the applications and makes the awards.¹ To receive support, grant winners must pledge to store the new film materials under archivally acceptable conditions and make a viewing copy available to the public. In 2000 the average cash award was \$6,760. The NFPF pays all costs of managing and publicizing the program from nonfederal sources.

¹The NFPF thanks those serving on the 2000 grant review panels: Arthur Hiller and Allen Daviau (National Film Preservation Board), Michael Friend (Academy Film Archive), Robert Heiber (Chace Productions), Chris Horak (Universal), Rami Mina (Technicolor Film Restoration), and Janice Simpson (Association of Moving Image Archivists).

What Are “Preserved Films”?

Film is made of perishable plastics.

Archives preserve old films by copying decaying originals onto new stock. The new masters are stored under conditions that will protect them for years to come.



Enterprise, Oregon (1920s). The Wallowa County Museum received a federal grant to preserve *Buy at Home Campaign* (1937), a Depression-era film urging Enterprise residents to patronize local businesses. The film has found a new audience in preservationists restoring the historic downtown.

²The NFPF welcomed three new laboratory contributors in 2000: Erickson Archival Telecine, Interface Media Group, and Monaco Film Labs.

Commercial laboratories continue to donate preservation services to the NFPF for distribution as Partnership Grants. These gifts further expand resources for the field and enable laboratories to support film preservation by doing what they do best.²

For 60% of the organizations assisted

through our programs, the NFPF has provided the first film preservation support. Thus with three years of grantmaking behind us, the NFPF is achieving related goals: opening film preservation to new communities and saving a fuller range of American filmmaking.



The Hunters (1957), by John Marshall. Through a federal grant, Documentary Educational Resources and the National Museum of Natural History are collaborating to preserve this pioneering American documentary that introduced *cinéma vérité* techniques to the ethnographic film.





Hy Hirsh (1960). Partnering with the Academy Film Archive, the iota Center won a federal grant to preserve nine works by the abstract filmmaker.



Ojibwe wild rice harvest, as filmed by amateur ethnologist Monroe Killy between 1936 and 1947. Learning Ojibwe, Mr. Killy (left) gained the confidence of tribal elders and recorded native traditions and culture. He carefully edited his 16mm Kodachrome footage. Thanks to a federal grant, the Minnesota Historical Society is preserving these films and making video copies available through the state's tribal education system. Says Cheryl Gresczyk, the Ojibwe writer who is developing the accompanying study guide, "Monroe Killy's films show our students how their grandparents and great-grandparents grew up." Mr. Killy, who turns 91 this year, is contributing to the study guide.

Organizations Receiving Federal Grants in 2000

- Alaska Moving Image Preservation Association
- Anthology Film Archives
- Documentary Educational Resources
- East Tennessee State University
- George Eastman House
- iota Center
- Library of Congress
- Louis Wolfson II Media History Center
- Lower East Side Tenement Museum
- Minnesota Historical Society
- Museum of Modern Art
- National Air and Space Museum Smithsonian Institution
- National Center for Jewish Film
- National Museum of American History Smithsonian Institution
- National Museum of Natural History Smithsonian Institution
- Nebraska State Historical Society
- Northeast Historic Film
- Pacific Film Archive
- Peabody Essex Museum
- San Diego Historical Society
- South Dakota Art Museum
- South Dakota State University
- State Agricultural Heritage Museum
- South Dakota State University
- Third World Newsreel
- UCLA Film and Television Archive
- University of Alaska Fairbanks
- University of Mississippi
- University of South Carolina
- University of Texas at Austin
- Utah State Historical Society
- Wallowa County Museum
- West Virginia State Archives

Treasures of American Film Archives



Treasures from American Film Archives, the NFPF's eleven-hour DVD anthology showcasing "orphan films" from archives coast to coast. In the accompanying book, film curator Scott Simmon and music curator Martin Marks explain how these rare works extend our knowledge of film history and American culture.

For 2000, the National Film Preservation Foundation organized two nationwide projects celebrating America's diverse film heritage. *Treasures of American Film Archives* enabled eighteen organizations from Alaska to West Virginia to work together to preserve and share with the public rare films from their collections. *Treasures* was made possible through funding from the National Endowment for the Arts and The Pew Charitable Trusts and matching support from the NFPF, The Film Foundation, and the participating federal, state and nonprofit institutions.

National collaborations are founded on local efforts, and *Treasures* is no exception. Participating archives created new preservation masters and

viewing copies of orphan films important to their communities. At screenings hosted by the National Gallery of Art, the Museum of Modern Art, and the Academy of Motion Picture Arts and Sciences, filmgoers could enjoy the results of this work on the big screen.

The consortium turned to the new technology of DVD to reach a larger audience. *Treasures from American Film Archives: 50 Preserved Films*, a four-disc anthology produced by the NFPF, marks the first time that U.S. archives have joined forces to release films in the home-video market. For viewers bred on Hollywood sound features, the set expands the boundaries of film history. It showcases the many *other* kinds of films made by Americans over the last

"The best set of the year."

The New York Times

"Too often people read about film restoration and the fine work being done by film archives but don't have a chance to see it for themselves.... Watching this impressively annotated collection is like taking a crash course in American

film history."

Leonard Maltin



"Goose" Tatum (center) and teammates, from *Negro Leagues Baseball* (1946), among the fifty films in the *Treasures* DVD anthology. The Academy of Motion Picture Arts and Sciences, which contributed this footage, coordinated the technical production of the set.



century and saved through the efforts of nonprofit and public archives. To contextualize the preserved films, the set includes special features: new music for works without original soundtracks, a 150-page illustrated book, interactive screens about the films and music, and essays on the contributing archives narrated by NFPF Board member Laurence Fishburne.

Reviews have been overwhelmingly positive. "History that matters," pronounced *USA Today*. "This stunning and exemplary four disc collection is a must-have for anyone interested in film history.

A carefully balanced mix of silent and sound film, narrative and non-fiction, animation, amateur, and avant-garde, it's a 20th-century time capsule in moving image form," wrote *Film Comment*. TV film reviewer Roger Ebert called *Treasures* "sensational...one of the most ambitious DVD titles ever issued...a treasure trove of old, obscure, forgotten, rediscovered, and fascinating footage from the first century of film." *Library Journal* recommended acquisition for "any serious film collection." *The New York Times*



Bill Ivey, Chair of the National Endowment for the Arts, at the first *Treasures* screening, in Washington, D.C.

summed up by declaring it "the best set of the year." The *Treasures* anthology was the subject of a segment on *The NewsHour with Jim Lehrer* and honored with awards from the National Society of Film Critics and the Video Software Dealers Association.

The critical reception of *Treasures from American Film Archives* tells as much about the set's technical quality and design as about its content. Special thanks are due to the Academy Film Archive, Sony Pictures Entertainment, Chace Productions, and Danielseed Design for their generous guidance throughout production.



Libe un Laydnshaft (Love and sacrifice) (1936). The success of this feature, preserved by the National Center for Jewish Film through *Treasures*, helped launch the Yiddish-language film industry in the United States.

"This historic production is a wonderful addition to our video lending library. Thank you for making these films available to us."

Dr. Lamar Veatch, Director
Alabama Public Library Service

The NFPF presented complimentary copies of the *Treasures* set to all fifty state libraries and the largest public library in each state.

"No hype here: there are nearly 11 hours of buried treasures, most of them from the first half century of movies, all rescued and restored by nonprofit institutions.... Modern viewers should jump for joy at this collection."

Time

Saving the Silents



Corinne Griffith in *A Virgin's Sacrifice* (1922, George Eastman House).



Dr. Jekyll and Mr. Hyde (1920), starring John Barrymore (Museum of Modern Art).

“This important project safeguards the work of America’s first filmmakers and promises to bring the magic of silent movies to new audiences.”

Martin Scorsese

³Administered by the National Endowment for the Arts, this special federal cultural heritage grant requires a one-to-one match of private dollars. Among the other grant winners were projects involving the Washington Monument, Frank Lloyd Wright’s Fallingwater, and the Star-Spangled Banner.

The second major collaboration organized by the National Film Preservation Foundation is *Saving the Silents: The American Silent Fiction Film Project*. The project is made possible by a \$1 million grant from the National Park Service’s Save America’s Treasures program.³

Fewer than 20% of America’s silent-era films survive today in complete form in U.S. archives. Through *Saving the Silents*, the NFPF, the George Eastman House, the Museum of Modern Art, and the UCLA Film and Television Archive are working together to rescue sixty-seven shorts, serials, and features from the first four decades of American filmmaking. This groundbreaking initiative provides federal support to create new 35mm preservation masters, conservation copies, and exhibition prints, and to record this work in a thoroughly updated edition of the authoritative

International Federation of Film Archives’ database of surviving silent-era film titles. The Pacific Film Archive at the University of California at Berkeley is collecting data from archives in more than forty-five countries.

The importance of this international collaboration cannot be overestimated. Silent film scholarship is the study of *survivors*, works that escaped destruction after years of neglect. For years historians have struggled to find out what silent-era titles survive and which are viewable. Now with the cooperation of the FIAF, *Saving the Silents* will help create a more widely useful CD-ROM catalog of surviving titles. The NFPF will distribute free copies to all fifty state libraries. By combining preservation with access, the consortium hopes to stimulate silent film study and expand audiences for the art.



Ruth of the Rockies (1920), one of four rare serials preserved by the UCLA Film and Television Archive through *Saving the Silents*.



The Community of Support

The NFPF depends entirely on private contributions to sustain operations. We salute the growing community of supporters that are helping us to build national film preservation programs.

At the heart are our founding contributors. In 1997 the Foundation of the Academy of Motion Picture Arts and Sciences stepped forward with a four-year grant that enabled us to start our programs. In August 2000 the Academy Foundation renewed its gift and pledged support through 2005. The Film Foundation and the Pinewood Foundation, also among our first supporters, continue to give generously each year to sustain our work. We single out the support of these donors as well as Twentieth Century Fox, Technicolor Worldwide Film Group, the Screen Actors Guild Foundation, the Directors Guild of America, Creative Artists Agency, Fuji Photo Film, the Wasserman Foundation, Metro-Goldwyn-Mayer, and twenty commercial laboratories and post-production houses.

In addition to the groundbreaking federal grant monies secured by the Library of Congress and the project support from the National Endowment for the Arts discussed earlier, 2000 brought significant contributions from the Buuck Family Foundation, John and Susan Ebey, Ted and Lea Pedas, and the Entertainment Industry Foundation. Iron Mountain and Underground Vaults and Storage, two of the

nation's premier film storage providers, pledged multiyear gifts. The continued success of our national programs depends on private contributions. The NFPF gratefully acknowledges all those who have helped in 2000. See Appendix Three for our list of donors.



Academy president Robert Rehme and former president Fay Kanin at the *Treasures of American Film Archives* screening in November.

In creating the National Film Preservation Foundation in 1996, the U.S. Congress affirmed the importance of saving our diverse film heritage. Thanks to our community of support, we have taken, in four short years, significant steps toward preserving a century of filmmaking.

“The Guild congratulates the NFPF on its progress these past three years. We share a common goal in seeking to preserve our film heritage and look forward to our continued work together.”

Jack Shea, President
Directors Guild of America

Appendix One: Financial Statements



Charles Lindbergh (1926). The University of South Carolina discovered this early portrait of the flyer among newsreel outtakes of U.S. air mail pilots and preserved the footage through a Partnership Grant.

The following tables, extracted from the audited financial statements prepared by Hood & Strong LLP, show the financial position of the NFPF as of December 31, 2000. Thanks to the generous support of contributors, the NFPF begins the new century with a solid financial base.

Three significant program developments should be noted. In 2000 the NFPF received the first monies authorized by *The National Film Preservation Act of 1996* and distributed this \$250,000 in funding as film preservation grants to public and non-profit organizations. Also in 2000, the NFPF finalized the agreements for *Saving the Silents*, a project supported through a \$1 million Save America's Treasures grant, administered by the National Endowment for the Arts. The grant funds are received as direct reimbursements and are recognized in the financial statements as the expenditures are incurred. Lastly, working with eighteen U.S. archives, the NFPF completed production of the four-DVD set *Treasures from American Archives*. Net proceeds will be

Statement of Financial Position

Year Ending December 31, 2000

Assets

Current Assets:

Cash and cash equivalents	\$ 1,164,205
Pledges receivable—current portion	324,944
Accounts receivable	101,754
Prepaid expenses	7,020
Total current assets	1,597,923

Pledges receivable—long-term portion	408,320
Office equipment	1,358
Other assets	153,360
Deposits	1,774
Total assets	\$ 2,162,735

Liabilities and Net Assets:

Current Liabilities:

Accounts payable and accrued expenses	\$ 25,279
Grants payable	311,821
Total current liabilities	337,100

Net Assets:

Unrestricted	1,092,371
Temporarily restricted	733,264
Total net assets	1,825,635
Total liabilities and net assets	\$ 2,162,735

shared with participating archives to support further preservation work.

At its June 1998 meeting, the NFPF Board recommended that the NFPF strive to accumulate a cash balance at the end of each year sufficient to support planned programs and operations for the following year. We are pleased to report continued adherence to this policy. Following standard accounting practices, a discount formula has been applied to all current and long-term pledges. Only those donated services related directly to grants and cooperative projects are reflected in the financial statements.

In 2000 some 83% of NFPF expenses were program-related; administrative and development expenses continue to be modest. As of December 31, 2000, the NFPF has advanced film preservation projects in forty-six archives across twenty-two states and the District of Columbia.

A copy of the complete audited financial statements is available from the NFPF.

Statement of Activities

Year Ending December 31, 2000

	Unrestricted	Temporarily Restricted	Total
Support and Revenues:			
Contributions	\$ 178,230	\$ 356,608	\$ 534,838
Government grants	433,607		433,607
Donated services	84,027	12,100	96,127
Program service fees	130,500		130,500
Interest income	56,838		56,838
Net assets released from restrictions	328,056	(328,056)	
Total Support and Revenues	1,211,258	40,652	1,251,910
Expenses:			
Programs	819,205		819,205
Development	83,975		83,975
General and administrative	84,339		84,339
Total expenses	987,519		987,519
Changes in Net Assets:	223,739	40,652	264,391
Net Assets – beginning of year	868,632	692,612	1,561,244
Net Assets – end of year	\$ 1,092,371	\$ 733,264	\$ 1,825,635

Appendix Two:

Films Preserved Through the NFPF

Alaska Moving Image Preservation Association (Alaska)

Alaskan Statehood Convention (1955–56), behind-the-scenes footage by delegate Steven McCutcheon. ◉

Punahou School Trip to Alaska (1933), expedition down the Yukon by Hawaiian schoolboys. ★

Anthology Film Archives (New York)

A la Mode (1958), surreal animation by Stan Vanderbeek. ◉

Adventures of the Exquisite Corpse (1968), experimental work by Andrew Noren. ★

Death and Transfiguration (1961), *Fantastic Dances* (1971), *Fathomless* (1964), and *Pennsylvania/Chicago/Illinois* (1957–59), explorations with light by Jim Davis. ◉

Early Abstractions (1946–57), groundbreaking animation series by Harry Smith. †

George Dumpsion's Place (1964), Ed Emshwiller's portrait of artist George Dumpsion. †

Hurrah for Light (1972) and *Look Park* (1973–74), abstract meditations by Ralph Steiner. ◉

Memories (1959–98), tribute to Charles Boultenhouse assembled by Stan Brakhage. ◉

Bishop Museum Archives (Hawaii)

Aloha R and R (ca. 1966), Visitors Bureau short of vacationing Vietnam servicemen. ★

Howland Island (1937) and *Punahou School, Waikiki* (late 1920s), early amateur films. ★

Nene at Cloudbank Farm (ca. 1955), footage of the captive breeding program that helped save Hawaii's state bird from extinction. ★

Brandeis University (Massachusetts)

Golda Meir at Brandeis (1973), speech celebrating the twenty-fifth anniversaries of both Brandeis and Israel. ★

Columbia University Teachers College (New York)

Horace Mann Collection (1936–39), documentation of the influential elementary school and its exploration of "progressive education theories." ★

Documentary Educational Resources (Massachusetts)

The Hunters (1957), John Marshall's *cinéma vérité* ethnographic documentary about a giraffe hunt. ◉

East Tennessee State University (Tennessee)

Appalachian Folk Life (1973–74), four films documenting traditional tools and music. ◉

Emory University (Georgia)

Housing in Britain (1942) and *Prelude to Peace* (1943), film "memos" from Charles Forrest Palmer to President Roosevelt on housing in wartime Britain. ★

World War Against Slums (1934–46), footage by public housing crusader Charles Forrest Palmer. ★

Yerkes Primate Research Collection (1930s), early scientific footage of chimpanzees. ★

Film/Video Arts (New York)

Film Club (1970), Jaime Barrios's documentary about the Lower East Side organization that brought filmmaking to Latino youths. ★

George Eastman House (New York)

The Ace of Hearts (1921), Lon Chaney drama about conspirators in an assassination plot. ▲

Alba Novella e Ralph Pedit cantando il canzonì il gondoliere ed il tango della gelosia (1935), Italian-language music short by the New Jersey-based Rome Film Corporation. ★

American Aristocracy (1916), adventure comedy, written by Anita Loos, pitting Douglas Fairbanks against an international arms smuggler. ▲

The Battle of the Sexes (1928), D.W. Griffith's drama about a gold digger and a married man. ▲

The Blue Bird (1918), atmospheric Christmas fantasy by Maurice Tourneur. ▲

The Colleen Bawn (1911), surviving fragment of Sidney Olcott's three-reeler, shot in Ireland. ▲

The Golden Chance (1916), Cecil B. DeMille's drama about an alcoholic who plots blackmail when his wife unwittingly attracts a millionaire. ▲

Humdrum Brown (1918), surviving reels of Rex Ingram's story of a man who breaks free from his "humdrum" life. †

Kindred of the Dust (1922), Raoul Walsh melodrama starring Miriam Cooper as a downtrodden mother returning to the logging town of her childhood. ▲

The Light in the Dark (1922), production by Hope Hampton in which Lon Chaney steals the Holy Grail to help an accident victim. ◉

Man in the Moonlight (1919), Royal Mounted Police drama. ▲

Manhattan Madness (1916), satire in which Douglas Fairbanks, returning to New York from the West, shows his "sissified" friends

how things are done on the range. ▲

Opportunity (1918), comedy about a young woman who disguises herself as a man. ▲

Paris Green (1920), post-World War I love story about a GI whose friendship with a Parisian woman blossoms into romance. ▲

The Penalty (1920), starring Lon Chaney as an underworld mastermind seeking revenge on the man who amputated his legs. †

Phantom of the Opera (1925), silent horror classic starring Lon Chaney. ★

The Scarlet Letter (1913), fragment of a rare feature filmed in Kinemacolor. †

Sherlock Holmes (1922), starring John Barrymore as the famous sleuth. ▲

Skyscraper Symphony (1929), avant-garde celebration of Manhattan by Robert Florey. ▲

The Social Secretary (1916), story of sexual harassment and reformation by the husband-and-wife team of director John Emerson and scenarist Anita Loos. ▲

Sowing the Wind (1920), melodrama directed by John Stahl about a convent girl who finds success on the stage. ▲

The Struggle (1913), Western by Thomas Ince. ▲

Tomato's Another Day/It Never Happened (1930), sound film by avant-garde pioneer James Sibley Watson, Jr. ★

Turn to the Right (1922), Rex Ingram's masterpiece about an unjust accusation that changes a Connecticut village. †

A Virgin's Sacrifice (1922), melodrama starring Corinne Griffith. ▲

The Virtuous Model (1919), drama—produced, written, and directed by Albert Capellani—about a sculptor who falls in love with his model. ▲

The Voice of the Violin (1909), among the earliest D.W. Griffith one-reelers to survive with intertitles. ★

A Western Girl (1911), Western directed by Gaston Méliés in the United States. †

The Willow Tree (1920), screen adaptation of a Broadway play about an expatriate who falls in love with a magical Japanese statue. ▲

Hoover Institution, Stanford University (California)

Soviet Russia Through the Eyes of an American (1935), sound travelogue by mining engineer Charles Stuart. ★

Key

- ★ Partnership Grant
- ⊕ Federal Preservation and Access Grant
- ▲ *Saving the Silents* funding
- *Treasures of American Film Archives* funding

iota Center (California)

Hy Hirsh Collection (1951–61), nine films by the abstract filmmaker. ⊕

Japanese American National Museum (California)

Miyatake Collection (1934–58), home movies of Japanese American communities before and after World War II. ▸

Palmerlee Collection (1942–45), color films of the detention facility in Tule Lake, California, made by a Caucasian teacher. ▸

Sasaki Collection (1927–69), films of Japanese American communities in California and Washington made by a Buddhist minister. ▸

Tatsuno Collection (1938–60), Dave Tatsuno's celebrated home movie of the Japanese American detention camp near Topaz, Utah, and other works. ▸

Library of Congress (Washington, D.C.)

Big Fella (1937), Paul Robeson's second feature made abroad. ★

Edison Laboratory Collection (1900s–1920s), footage of Edison's later years that was rescued from his East Orange laboratory. ▸

The Emperor Jones (1933), screen adaptation of Eugene O'Neill's play starring Paul Robeson. ▸

Hellbound Train (ca. 1930), temperance film by African American filmmakers James and Eloise Gist. ⊕

Hemingway Home Movies (ca. 1955), home movies of the writer by A.E. Hotchner. ⊕

Mead Collection (1936–39), fieldwork footage taken in Bali by anthropologist Margaret Mead and Gregory Bateson. ▸

Verdict: Not Guilty (ca. 1930), commentary on the justice system by African American filmmakers James and Eloise Gist. ★

Louis Wolfson II Media History Center (Florida)

Miami Beach Is Calling You (1941), travelogue from the Miami Beach Chamber of Commerce. ⊕

Miami Home Movies (1926, 1929, 1947), five home movies. ⊕

Lower East Side Tenement Museum (New York)

Around New York (1949), Photo League member Edward Schwartz's documentary about the Lower East Side. ⊕

Maryland Historical Society (Maryland)

Bayshore Round-Up (1920), Bayshore Amusement Park in its heyday. ★

The Picturesque Susquehanna (1928), documentary showing the river from Safe Harbor Electrical Plant to the Chesapeake. ★

Minnesota Historical Society (Minnesota)

Cologne (1939), portrait of a German American community by the local doctor. ▸

Hampton Alexander (1973), fiction film by Timothy McKinney and the Inner City Youth League. ▸

Ojibwe Life (1936–49), five films by amateur ethnologist Monroe Killy. ⊕

Museum of Modern Art (New York)

Blind Husbands (1919), Erich von Stroheim's directorial debut. ▲

Blind Wives (1920), lesson on the perils of consumerism, driven home to a spendthrift wife through three nightmares. ▲

The Call of the Wild (1923), adaptation of Jack London's classic. ▲

The Coward (1915), Thomas Ince's Civil War study of a father who assumes his cowardly son's place in the ranks. ▸

Dr. Jekyll and Mr. Hyde (1920), starring John Barrymore as the physician/criminal. ▲

Edison Company Collection (1912–14), twenty one-reelers salvaged from Thomas Edison's laboratory in East Orange. ▲

A Fool There Was (1915), steamy tale of a married businessman who loses everything in pursuit of Theda Bara, the heartless seductress called the Vampire. ▲

The Gorilla Hunt (1926), film by Ben Burbridge that is reputed to be the earliest of great apes in the wild. ▸

The Last Man on Earth (1924), fantasy in which the only man to survive the "masculitis" epidemic is sold to the government as the prize in a boxing match between two women senators. ▲

The Life of Moses (1909), Vitagraph film originally released in five parts but later shown in a single screening, thus making it the first surviving American feature. ⊕

The Marriage Circle (1924), Ernst Lubitsch's comic study of the flirtatious orbit of dissatisfied partners. ▲

Moana (1926), documentarian Robert Flaherty's legendary portrait of Samoan life. ▸

The Mollycoddle (1920), adventure in which diamond smugglers, led by Wallace Beery, are bested by a bespectacled milksop played

by Douglas Fairbanks. ▲

Private Life of a Cat (1947), Alexander Hammid's poetic film on parenting. ▸

Springtime for Henry (1934), romantic comedy about a rich playboy who tries to reform by taking charge of his factory. ★

The Symbol of the Unconquered (1920), Oscar Micheaux's tale of a black homesteader's struggle for survival. ▸

Tol'able David (1921), starring Richard Barthelmess as the young David who overcomes his Goliath and delivers the mail. ▲

Wild and Woolly (1917), satire, scripted by Anita Loos as the bookend to *Manhattan Madness*, in which an Easterner, played by Douglas Fairbanks, goes west. ▲

National Air and Space Museum, Smithsonian Institution (Washington, D.C.)

Keystone Aircraft Corporation Collection (1926–34), promotional films from the manufacturer of a pioneering passenger plane. ▸

Seymour Collection (1926–34), five amateur films chronicling the early years of commercial aviation. ⊕

World Trip Collection (1935–36), in-flight footage of the *Hindenburg* taken by vacationing Americans. ▸

National Archives and Records Administration (Washington, D.C.)

Why We Fight (1942–45), seven films commissioned by the War Department to explain the war effort to nine million Americans in uniform. ▸

National Center for Jewish Film (Massachusetts)

Blau Home Movies (ca. 1930), footage taken by a Jewish family in Berlin before fleeing to America. ⊕

A Day on the Featherlane Farm (1948), Jewish chicken farmers in New Jersey as seen by Mortimer Goldman. ⊕

Libe un Laydnshaft (1936), American-produced Yiddish-language melodrama about a woman who shoots her seducer. ▸

Of These Our People (1946), Samuel Brody's documentary about anti-Semitism in America. ⊕

A Tale of Two Worlds (1948), film pleading for refugee assistance. ⊕

Zegart Collection (1945–48), Arthur Zegart's footage of the Ebensee concentration camp and the plight of Jewish refugees. ▸

National Museum of American History, Smithsonian Institution (Washington, D.C.)

Carney Collection (1938–41), baritone saxophonist Harry Carney's behind-the-scenes look at the Duke Ellington Orchestra at its creative peak. ♣

Groucho Marx's Home Movies (1929–34) ★

Kahn Family Films (1928–34), home movies of Manhattan building sites by the owner of the Godwin Construction Company. Ⓞ

Shoes on the Move (1962), promotional film about the modern factory techniques of the United Shoe Machinery Corporation. ★

Western Union Corporation Collection (1927–46), ten shorts produced by the pioneering communications company. ♣

National Museum of Natural History, Smithsonian Institution (Washington, D.C.)

Explorations in the Amazon Basin (1924–25), probably the earliest footage of the Upper Amazon, from American explorer A. Hamilton Rice. ★

Herskovits Collection (1930–34), footage taken by Melville J. Herskovits in the Sea Islands, Haiti, and West Africa to explore the links between African and New World cultures. ♣

Pahs and Papas (1921), travel short including early footage of the Maori. ★

Philippines Footage (1930s), three amateur ethnographic films by American businessman Whipple S. Hall. Ⓞ

Nebraska State Historical Society (Nebraska)

Increasing Farm Efficiency (1918), promotional film by the owner of a Delco battery franchise on the benefits of rural electric power. ★

Kearney and Its People in Motion Pictures (1926), "film time capsule" of the Nebraska town. ★

Lions International Convention (1924), scenes from the Omaha convention. Ⓞ

Nebraska Home Movies (1923–34), five early examples. Ⓞ

New York Public Library (New York)

Massine Collection (1936–38), three silent films by choreographer Leonide Massine of the Ballet Russe de Monte Carlo. ♣

A Place in Time (1976), Charles Lane's tale of a young black street artist. ♣

Protovin Collection (1980s), Richard Protovin's *Fan Film* and *Cityscapes Trilogy*, codirected by Franklin Backus. ♣

Northeast Historic Film (Maine)

Amateur Exemplars (1930s–1940s), home movies by the Meyer Davis family, Hiram Percy Maxim, Adelaide Pearson, Thomas Archibald Stewart, and Elizabeth Woodman Wright. ♣

Aroostook County (1920), record of a rural agricultural fair. ♣

Benedict Collection (1920s), footage of Monhegan Island. ★

The Bill Wilson Story (1952), educational short by James Petrie on juvenile delinquency. Ⓞ

Cary Maple Sugar Company (1927), documentary on Vermont maple syrup products. ♣

Hackett Collection (1934), silent documentary showing the operations of a Maine tuberculosis sanatorium. ♣

Historic Provincetown (1916), travelogue. ♣

Maine Marine Worm Industry (1942), the worm digger's craft as filmed by Ivan Flye, founder of a major sea fishing-bait business. Ⓞ

A Vermont Romance (1916), Vermont Progressive Party social drama about an orphan forced to work in a factory. ♣

Oregon Historical Society (Oregon)

Columbia Villa (ca. 1940), footage of wartime housing construction in Oregon. ★

Pacific Film Archive (California)

Anselmo and the Women (1986), Chick Strand's study of human relationships. Ⓞ

Bleu Shut (1970), absurdist comic short by Robert Nelson. ♣

Fake Fruit (1986), Chick Strand's documentary about women factory workers who make papier-mâché fruits. ♣

Light Years (1987), meditation on distance, memory and change by Gunvor Nelson. Ⓞ

OffOn (1968), Scott Bartlett's seminal experimental work merging film and video technologies. ♣

Peabody Essex Museum (Massachusetts)

Commercial Sailing (1921–35), four reels from sailing historian Giles Tod. Ⓞ

San Diego Historical Society (California)

Requa Collection (1935–37), Richard Requa's record of his architectural work for the California-Panama Exposition. Ⓞ

San Diego Expositive Weekly News (1916), locally produced newsreel of the Panama-California Exposition. Ⓞ

Smithsonian Institution Archives (Washington, D.C.)

Mann Expedition (1939), footage of the Smithsonian Zoo's collecting expedition to Argentina and Brazil. ★

The Smithsonian-Firestone Expedition to Liberia (1940), films from the trip by zoo director William Mann and his wife. ★

South Dakota Art Museum, South Dakota State University (South Dakota)

Dunn Collection (late 1940s–1954), two films about the prairie painter Harvey Dunn. ★

Whitlock Collection (1936–50), Lakota life and culture as documented by Rosebud Reservation superintendent C.R. Whitlock. Ⓞ

State Agricultural Heritage Museum, South Dakota State University (South Dakota)

RFD '38 (1938), Robert Lusk's silent documentary about a South Dakota farm's recovery from drought. Ⓞ

State Historical Society of Wisconsin (Wisconsin)

Bill's Bike (1939), William Steuber's tale of a boy and his bike. ★

Third World Newsreel (New York)

People's War (1969), guerrilla documentary by John Douglas and the late Robert Kramer using footage from a trip to North Vietnam. Ⓞ

UCLA Film and Television Archive (California)

The Adventures of Tarzan (1921), serial featuring Edgar Rice Burroughs in the prologue and Elmo Lincoln as Tarzan. ▲

Animated Short Subjects by Ub Iwerks (1930s), five cartoons from the pioneering animator. ♣

Barriers of the Law (1925), story of a law enforcer's dangerous romance with a bootlegger. ▲

Becky Sharp (1935), first full-length feature in three-strip Technicolor. UCLA is using digital technologies to reconstruct a missing color separation and further improve its celebrated restoration. ★

Capital Punishment (1925), crime melodrama in which a social worker's good intentions led to murder. ▲

Crooked Alley (1923), revenge drama about an ex-con who vows to "get" the judge who refused to pardon a dying friend. ▲

Dawn to Dawn (1933), gritty farm drama by Russian American Josef Berne. ★

The Horse (1973), color short by independent filmmaker Charles Burnett. ★

Horse Shoes (1927), farce starring Monty

Key

- ★ Partnership Grant
- ⊕ Federal Preservation and Access Grant
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Banks as a rookie lawyer in a quagmire of double-crossing and mistaken identity.▲

The Hushed Hour (1919), surviving reels of a morality tale about siblings who learn about themselves when they carry out their father's dying wish.▾

Lena Rivers (1914), early feature about a Southern aristocrat who struggles to keep secret his marriage to a Northerner.▾

Lorna Doone (1922), Maurice Tourneur's romantic classic about outlaws on the moors.▲

The Love Girl (1916), melodrama about an orphan who rescues her kidnapped cousin from a swami hypnotist.▲

The Man in the Eiffel Tower (1949), independently produced detective yarn directed by Burgess Meredith and featuring Charles Laughton as Inspector Maigret.⊕

Marian Anderson's Lincoln Memorial Concert (1939), newsreel documentation of the African American contralto's Easter Day concert, held at the Memorial after she was barred from Constitution Hall on account of her race.▾

Molly O' (1921), comedy about an Irish American laundress, played by Mabel Normand, who sets her heart on a millionaire.▲

My Lady of Whims (1925), melodrama starring Clara Bow as a rich girl gone bohemian.▲

My Lady's Lips (1925), newspaper melodrama in which an undercover reporter falls for a notorious gambling queen.▲

Peggy Leads the Way (1917), feature starring Mary Miles Minter as the plucky Peggy, who rescues her father's ailing store.▾

Plunder (1922–23), complete Pearl White serial about a swindler who plots to obtain treasure hidden under a Wall Street skyscraper.▲

Poisoned Paradise (1924), melodrama starring Clara Bow as the housekeeper to an artist who has plans to beat the odds at Monte Carlo.▲

The Red Kimona (1925), social problem film, produced by and starring Dorothy Davenport, about a woman forced into prostitution by her lover.★

The Roaring Road (1919), romantic comedy about a car salesman, played by Wallace

Reid, who dreams of road racing and marrying the boss's daughter.▲

Ruth of the Rockies (1920), two surviving chapters of the adventure serial starring Ruth Roland.▲

Several Friends (1969), Charles Burnett's portrait of a South Central Los Angeles family.★

Tillie's Punctured Romance (1914), Charlie Chaplin's first comedy feature, with Marie Dressler in a reprise of her famous stage role.▲

Uncle Tom's Cabin (1927), screen adaptation of the Harriet Beecher Stowe classic.▲

Vanity Fair (1932), independently produced feature starring Myrna Loy as a modern-day Becky Sharp.▾

Vitagraph Short Films (1905–14), thirteen one- and two-reelers from the pioneering movie company.▾

War on the Plains (1912), early "classic"-style Western by Thomas Ince.▲

Who Pays? (1915), twelve-part Ruth Roland serial, that was among the first to explore social issues.▲

University of Alaska Fairbanks (Alaska)

Alaska 49th State (1959), celebration of the new state by Fred and Sara Machetanz.⊕

The Chechahcos (1924), first feature shot entirely in Alaska.▾

People of the Tundra (ca. 1956), Col. "Muktuk" Marston's documentary about indigenous Alaskans' participation in World War II.▾

Trip to Cleary Hills Mine (1935), introduction to the famous mine produced for investors.▾

University of Mississippi (Mississippi)

Lytle Collection (1938–41), home movies by Emma Knowlton Lytle of life in the Mississippi Delta.⊕

Thomas Collection (1950s), Wall, Mississippi, during segregation as seen by the owner of the gas station serving both the white and black communities.★

University of South Carolina (South Carolina)

Airmail Service (1926), Fox Movietone News outtake of Charles Lindbergh as a young U.S. mail pilot.★

Native American Life (1929), newsreel outtakes.⊕

Reunion of Confederate Veterans (1930),

veterans and former slaves retell their Civil War experiences for Fox Movietone News.★

Women Aviators of the Silent Era (1920s), newsreel outtakes.★

University of Texas at Austin (Texas)

Norman Bel Geddes Collection (1920s–1930s), ten short films by the visionary theatrical and industrial designer.⊕

University of Washington (Washington)

Eskimo Dances (1971), eight traditional dances performed by King Island Inuits.★

Utah State Historical Society (Utah)

Canyon Surveys (1952–53), footage of river guide Harry Aleson and *Batman* illustrator Dick Sprang's southeast Utah expeditions.⊕

Frazier Collection (1938–55), footage of Dr. Russell Frazier's explorations of Antarctica and Glen Canyon.★

Wallowa County Museum (Oregon)

Buy at Home Campaign (1937), locally produced short urging citizens to "buy at home" for their town's economic health.⊕

West Virginia State Archives (West Virginia)

Barbour County (1935–44), amateur film showing a one-room schoolhouse in operation.▾

New River Company Collection (ca. 1940), two coal-mining films.⊕

Safety Meet (1940), *Yard and Garden Show* (1940), and *Safety Is Our First Consideration* (1941), regional events filmed by the White Oak Fuel Company.▾

See Yourself in the Movies (1937), portrait of Elkins, West Virginia.▾

Yale University (Connecticut)

Yale-China Collection (1928–47), life in China as filmed by teachers and medical personnel sent by the Yale-China Association.★

Yale Class Reunions (1920s–1940s), some of the earliest Ivy League reunions on film.★

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Designed by Christi Williford for Charette Design, San Francisco.

Copyedited by Sylvia Tan.

Printed in the USA by Great Impressions.