

Report to the U.S. Congress
for the Year Ending
December 31, 2001



National **Film**
Preservation Foundation

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

National Film
Preservation Foundation

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

April 2, 2002

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

Dear Dr. Billington:

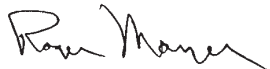
In accordance with Public Law 104-285 (Title II), *The National Film Preservation Foundation Act of 1996*, I submit for Congressional review the 2001 *Report of the National Film Preservation Foundation*.

It gives me great pleasure to report that film preservation is growing into a truly national movement. As our fifth year of operations begins, the NFPF has enabled 63 institutions across 27 states and the District of Columbia to preserve historically and culturally significant films in their collections. All told, we have helped save more than 400 American films and footage collections. In addition, we have given publications produced through our programs to libraries in every state and shared films preserved by American archives by licensing them for national television exhibition. Generations to come will continue to enjoy the results.

A key factor in this success has been the federal matching funding authorized by our founding legislation. In 2001 we received the second annual allocation of \$250,000, which we distributed through competitive grants to nonprofit and public organizations across the United States. We are deeply grateful for your efforts in securing funding and look to your continued leadership in sustaining this lifeline.







Space does not permit my listing the many organizations that have supported our efforts this past year, but I would like to single out several that have played an especially significant role: the National Endowment for the Arts, The Pew Charitable Trusts, the Academy of Motion Picture Arts and Sciences, The Film Foundation, the Cecil B. De Mille Foundation, Twentieth Century Fox, Technicolor, Turner Classic Movies, the Creative Artists Agency, MGM, and the Hollywood talent guilds. The achievements outlined in this report underscore what can be accomplished by working together.

Sincerely,



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

Contents

-  2 Documenting a Century
-  3 Film Preservation: The Federal Role
-  6 Reaching New Audiences: *Treasures* on National Television
-  7 Saving the Silents: An International Collaboration
-  9 The Community of Support
-  10 Appendixes
 - One: Financial Statements
 - Two: Films Preserved Through the NFPF
 - Three: Contributors

Cover image:
Mabel Normand in *Molly O'*
(1921), preserved by the UCLA
Film and Television Archive and
showcased at the 20th Pordenone
Silent Film Festival in Italy in
October. The feature was one of
nine films from U.S. archives
included in the festival's salute
to the NEA and the NFPF.

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.

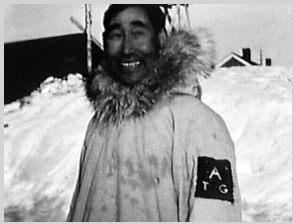
Documenting a Century

The twentieth century created a new medium—the motion picture—particularly suited to capturing the tempo and texture of modern life. Soon after Thomas Edison introduced the kinoscope in 1893, American filmmakers were traveling the globe, using film to tell stories and record events. Documentaries, newsreels, avant-garde and independent works, home movies, industrials, anthropological records, travelogues, and fictional narratives are the legacy of the first century witnessed on film.

The U.S. Congress created the National Film Preservation Foundation to help save this heritage before it disappears. In four years of operation, the NFPF has advanced film preservation in 63 organizations across 27 states and the District of Columbia and supported efforts to preserve and make publicly available more than 400 films and footage collections. We have shared publications produced through our programs with libraries in every state and brought films

saved by American archives to a national television and home video audience.

That the NFPF has done so much in so short a time is due to the contributions of preservationists from the entertainment industry, foundations, archives, the government, and professional organizations. This report summarizes what we have accomplished with the growing film preservation community.



Alaska Territorial Guardsman in *People of the Tundra* (ca. 1956), made by Col. “Muktuk” Marston to celebrate the contribution of native Alaskan troops during World War II. The University of Alaska Fairbanks preserved this documentary with NFPF support.



Checking sausage casings at the Rath Packing Company (ca. 1935). Depression-era industrial films by the onetime meatpacking giant were preserved through a grant to Iowa State University.



Miss Tilly Losch in *Her Dance of the Hands* (1931–33), among the studies by Norman Bel Geddes preserved by the University of Texas at Austin with NFPF support.



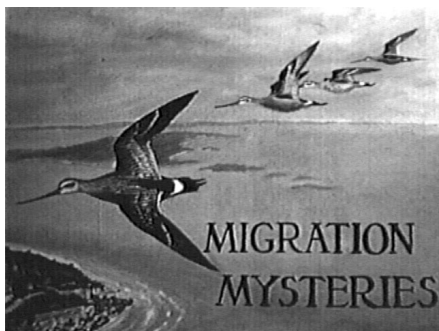
“Old Ironsides” near Liberty Island during her 76-city tour (1931). The USS Constitution Museum preserved footage of the historic voyage through a 2001 grant.

Film Preservation: The Federal Role

In creating the NFPF in 1996, the U.S. Congress authorized the allocation of \$250,000 annually, starting in 2000, to support national film preservation efforts. At the time many were familiar with the classic Hollywood features, but few knew about the films held by museums, historical societies, libraries, and universities. Now, thanks to the NFPF grant programs, these “orphan films” are reaching new audiences.

The NFPF grants target silent-era titles, avant-garde works, amateur films, newsreels, and independent productions that have been “orphaned” by the marketplace and are not likely to survive without public support. From Yiddish-language music shorts to abstract animation, the grant-winning projects for 2001 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 its leadership in securing the funding authorized by our founding legislation and building a preservation safety net for irreplaceable films of historical and cultural significance.

In 2001 the NFPF awarded preservation grants to 37 nonprofit and public organizations. For more than half of the recipients, the NFPF support made possible the archive’s first film preservation project. Orphan films,



Migration Mysteries (1960s), made by Dr. Walter Breckenridge and preserved by the University of Minnesota’s Bell Museum. The museum will showcase the naturalist’s films in a 2002 exhibit.



President Coolidge, Taken on the White House Grounds (1925), thought to be the first talkie filmed at the White House. Through a 2001 grant, the Library of Congress is preserving this and five other pioneering sound shorts by Lee de Forest.

unlike contemporary features, often survive as one-of-a-kind copies. Thus, given the fragility of film, there is a special urgency to save films that might otherwise be overlooked within larger library or museum collections.

Applying for a film preservation grant is a simple process. The NFPF invites proposals twice yearly through announcement on the Internet and in publications serving the archival, film, and library communities. Applicants submit a brief project proposal with a written cost estimate. An expert panel, drawn from the film community, reviews the applications and makes the awards.¹ Grant winners pledge to store the new master film materials under archivally acceptable conditions so that they will be preserved for years to come. The median preservation grant award in 2001 was \$5,840.

Public access completes the preservation cycle. All grant winners share copies of the preserved films through on-site research centers, and many also serve broader communities through outreach programs. The largest archives, such as the UCLA Film and Television Archive and the George Eastman House, host regular preservation screenings and loan films for exhibition around the

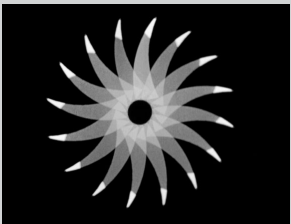
What Are “Preserved Films”?

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.

¹The NFPF thanks those serving in 2001: Margaret Bodde (The Film Foundation), Fran Bowen (Trackwise), Bob Freemon (Cineric, Inc.), Steven Higgins (The Museum of Modern Art), Dave Kehr (National Society of Film Critics), Tony Munroe (Triage Motion Picture Services), Michael Pogorzelski (Academy Film Archive), Robert Primes (American Society of Cinematographers), and Janice Simpson (Association of Moving Image Archivists). Special thanks to The Museum of Modern Art and Turner Entertainment Company for hosting the grant panel meetings.



Colorado River guide Harry Aleson (center) with *Batman* illustrator Dick Sprang and his wife, Dudy. Preserved through an NFPF grant, the films of their “Canyon Surveys” (1952–53) of the region now covered by Lake Powell drew capacity audiences to the screenings at the Utah State Historical Society in 2001.



John Whitney’s *Catalog* (ca. 1965), an early experiment in computer animation preserved by the iotaCenter.

world. Museums and historical societies incorporate films into exhibitions or lectures. Some, such as the Nebraska State Historical Society, are starting to put films on the Internet, and still others, such as Northeast Historic Film in Maine, loan videotape copies to schools and remote users.

A few words must be said about the vital role of commercial laboratories in our grant efforts. Before federal funding became available, the NFPF distributed grants in the form of preservation services donated by public-spirited laboratories and postproduction houses. These grants “partnered” archives

with laboratories able to provide the services needed for specific projects. Our Partnership Program doubled in size during its first two years of operation. Since the advent of federal support, laboratories have continued to donate their expertise. These ongoing gifts expand the resources available to the field and enable laboratories to support film preservation by doing what they do best.²

In 2001 laboratories donated more than \$120,000 in services to the NFPF for distribution as grants. The NFPF pays all costs of managing and publicizing the grant programs from nonfederal sources.



Director Sidney Goldin (standing at right) in *Cantor on Trial* (1931). In his Yiddish-language music spoof, preserved by the National Center for Jewish Film with NFPF support, a synagogue committee tries to put aside old-world rivalries by hiring a cantor who sings with modern American “pep and jazz.”

²Other commercial facilities contribute cash toward program management. For a full list of laboratory supporters, see Appendix Three.

Organizations Receiving Preservation Grants in 2001

Anthology Film Archives
 Documentary Educational Resources
 George Eastman House
 Harry Smith Archives
 iotaCenter
 Iowa State University
 LeTourneau University
 Library of Congress
 Louis Wolfson II Media History Center
 Minnesota Historical Society
 Museum of Fine Arts, Houston
 National Baseball Hall of Fame
 National Center for Jewish Film
 National Museum of American History, Smithsonian Institution
 National Museum of Natural History, Smithsonian Institution
 Nebraska State Historical Society
 North Carolina State Archives
 Northeast Historic Film
 Oklahoma Historical Society
 Pacific Film Archive
 Paso Robles Pioneer Museum
 Peabody Essex Museum
 Pennsylvania State Archives
 San Diego Historical Society
 State Agricultural Heritage Museum, South Dakota State University
 Swarthmore College
 UCLA Film and Television Archive
 University of Alaska Fairbanks
 University of Minnesota
 University of Nebraska—Lincoln
 University of South Carolina
 University of Southern California
 University of Texas at Austin
 University of Texas at San Antonio
 USS Constitution Museum
 Wayne State University
 Whitney Museum of American Art



Fighting Blood (1911), directed for the Biograph Company by D.W. Griffith. This action-packed one-reeler about a besieged frontier family rescued by the U.S. Cavalry was promoted in advertisements as “instilling the value of patriotism.” The George Eastman House restored the Western through a 2001 NFPF grant and premiered the new print at the 20th Pordenone Silent Film Festival.



National Colored Golf Tournament (1925), newsreel footage preserved by the University of South Carolina Newsfilm Archive with a 2001 NFPF grant.

Reaching New Audiences: *Treasures* on National Television



Paul Robeson in *The Emperor Jones* (1933), one of the first sound features starring an African American actor. With *Treasures* support, the Library of Congress reconstructed the soundtrack of this controversial independent film from audio discs. The restoration premiered at the 2001 London Film Festival.



The First Movie (1922), contributed by the Academy Film Archive of the Academy of Motion Picture Arts and Sciences to the *Treasures* DVD set and broadcast.

This past year marked the successful conclusion of the National Film Preservation Foundation's first collaborative project celebrating America's diverse film heritage. *Treasures of American Film Archives* enabled 18 organizations from Alaska to West Virginia to work together to preserve and bring to the public rare films from their collections. The three-year, \$1.5 million project was funded by the National Endowment for the Arts and The Pew Charitable Trusts, with matching support from the NFPF, The Film Foundation, Sony Pictures Entertainment, Chace Productions, and the participating federal, state, and nonprofit institutions.

Along with supporting local preservation work, the project made it possible for film archives to join forces to present the results on DVD. *Treasures from American Film Archives: 50 Preserved Films*, the four-DVD anthology and catalog produced by the NFPF, received stellar critical notices and awards from the National Association of Film Critics and the Video Software Dealers Association. Sixteen

months after release, *Treasures* is enjoying ongoing sales. The NFPF has been able to distribute net proceeds to participants to support further film preservation work.

Thanks to Turner Classic Movies, *Treasures* reached an even larger audience in November. Over four successive Sunday evenings TCM broadcast 47 films from the 11-hour *Treasures* compilation. Archival preservation work is hardly standard television fare, even for fans of classic Hollywood. TCM rose to the challenge of presenting the eclectic anthology, enlisting host Robert Osborne and an NFPF representative to introduce each selection, designing new preservation credits, and posting program notes on its Web site. Before this series, few but the largest archives had screened preservation work on national television. The *Treasures* festival gave television viewers the unprecedented opportunity to sample the full array of films made by Americans over the past century and the contributions of archives—large and small—that have saved them.



In November Turner Classic Movies broadcast 47 films from the *Treasures* DVD anthology over four successive prime-time Sundays. Wrote *Boston Globe* reviewer Jay Carr, "By the time the series ends, viewers will have seen such rarities as the so-called 'Voodoo' *Macbeth* Orson Welles staged in Harlem, Groucho Marx's home movies, scenes of rural life in Maine between the wars, a blacksmith at work in a pioneering Edison film, the ill-fated *Hindenburg* zeppelin, and even political ads. . . . All are vibrant still."

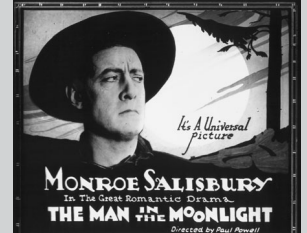
Saving the Silents: An International Collaboration

Fewer than 20 percent of American films produced during the first four decades of the motion picture survive today in U.S. archives. Of these survivors, many exist in pieces, lack English-language titles, or are simply too fragile to be exhibited.

This is the context for the second major collaboration organized by the National Film Preservation Foundation: Saving the Silents. Through a \$1 million Save America's Treasures grant,³ the NFPE, the George Eastman House, The Museum of Modern Art, and the UCLA Film and Television Archive are rescuing 67 shorts, serials, and features made in America before the ascendancy of the talkie in 1929. These pioneering silent-era films include long-unseen works from Thomas Edison, D.W. Griffith, Cecil B. De Mille, Clara Bow, John Barrymore, Raoul Walsh, Theda Bara, and many others,

whose films will become better known as new 35mm prints created through the project are returned to the big screen.

American silent films once delighted audiences around the world. Now, decades later, distribution prints discovered abroad are proving, in some cases, to be the only surviving copies of lost works. The road map for locating these unique source materials is the database of the International Federation of Film Archives (FIAF). Thanks to support from Saving the Silents, the Pacific Film Archive at the University of California at Berkeley led an international campaign to update the FIAF silent-era catalog, revising more than half of the existing records and adding entries for 6,200 previously unrecorded fiction and nonfiction films. Ninety-one archives from 49 countries contributed data. The results were published in 2001 as part of



The Man in the Moonlight (1919), one of 67 rare American silent-era films being preserved through Saving the Silents. The only surviving copy of this melodrama was found in Denmark and repatriated by the George Eastman House. The archive is translating the Danish-language intertitles back into English as part of its reconstruction of the film.



Pearl White in *Plunder* (1922–23), one of four rare serials preserved by the UCLA Film and Television Archive through Saving the Silents.

³ Administered by the National Endowment for the Arts in partnership with the National Park Service, this special federal cultural heritage grant requires a one-to-one match of private dollars.

“FIAF’s *International FilmArchive* CD-ROM is a wonderful and valuable resource for the library community. Thank you for making this resource available.”

Kevin Starr
State Librarian of California

FIAF’s *International FilmArchive* CD-ROM. The NFPF gave copies of the database publication to all 50 state libraries to encourage silent film studies across the country.

In October Le Giornate del Cinema Muto, the celebrated international silent film festival held annually in Pordenone and Sacile, Italy,

hosted three screenings premiering new preservation work funded through the project. The opening program received a standing ovation. The enthusiastic reception is a reminder that America’s silent film heritage belongs not only to our country but to film audiences everywhere.



Silent film enthusiasts at Le Giornate del Cinema Muto. The 20th annual Pordenone festival saluted Saving the Silents with screenings showcasing films preserved by the participating archives.

Record from the International Federation of Film Archives’s silent-era database. With support from Saving the Silents, the Pacific Film Archive organized a massive worldwide update of this authoritative guide to surviving silent film titles.

Film Description: FOOL THERE WAS, A (US, Frank Powell, 1915)

Film Title: FOOL THERE WAS, A

Film Country: US

Film Director: Powell, Frank

Film Year: 1915

Production Company: William Fox Vaudeville Co.

Cast: Bara, Theda; José, Edward; Fremyear, Mabel; Allison, May

Writer: McCardell, Roy L.; Powell, Frank

Photography: Schneiderman, George

Archive: Cinémathèque Royale (Bruxelles) [BEB]; Museum of Modern Art (New York) [USM]; BFI Collections (London) [GBB]; Cineteca Nazionale (Roma) [ITN]

Access Holdings: 35 mm: USM; 16 mm: USM

Non-access Holdings: 35 mm nitrate: ITN

Note: Inclusion of a title in this database does not guarantee its availability nor completeness. Users should contact individual archives for more information.

NFPF: A copy of this film was preserved by Museum of Modern Art through Saving the Silents, organized by the National Film Preservation Foundation and supported through Save America’s Treasures, a partnership of the National Endowment for the Arts and the National Park Service, Department of the Interior.

Accession Number: 3633

The Community of Support

The NFPF depends entirely on private contributions to sustain operations. We salute the growing community that makes our film preservation work possible.

At the heart are our founding contributors. The Academy of Motion Picture Arts and Sciences and The Film Foundation provided seed money in 1997 and continue to help in more ways than can be counted. Providing a solid anchor for expansion of our programs are the multiyear gifts from the Pinewood Foundation, Twentieth Century Fox, the Technicolor Worldwide Film Group, the Screen Actors Guild Foundation, the Creative Artists Agency, the Wasserman Foundation, the Directors Guild of America, Fuji Photo Film, Metro-Goldwyn-Mayer, Iron Mountain, Underground Vaults and Storage, the Buuck Family Foundation, John and Susan Ebey, Ted and Lea Pedas, and commercial laboratories and postproduction houses.

This past year brought new supporters. Most significant was the Cecil B. De Mille Foundation, a longtime film preservation advocate, which provided much-appreciated operational support. Government employees lent a hand by selecting the NFPF to participate in the payroll contribution programs of the Combined Federal Campaign and the California State Employees' Charitable Campaign. The NFPF was honored by the generosity of the many viewers who sent donations after watching TCM's *Treasures* festival. The NFPF gratefully acknowledges all those who helped in 2001. See Appendix Three for a list of our donors.

A national study recently released by the Council on Library and Information Resources singles out the success of film preservation over the past decade as an example of what can be accomplished through public-private cooperation. In creating the National Film Preservation Foundation in 1996, the

U.S. Congress designed a framework for collaboration. The generous contributions of supporters from the entertainment industry, foundations, archives, and the government are building the growing film preservation community.



Bayshore Round-Up (1920), saved by the Maryland Historical Society with NFPF support. The Bayshore Amusement Park on Chesapeake Bay, documented in this promotional short, closed its doors in 1947.

“We all have an investment in film preservation—in saving what we, as artists and craftspeople, have created. The Guild is proud to support the growing national programs of the NFPF.”

Melissa Gilbert, President
Screen Actors Guild

Appendix One: Financial Statements



Chavez Ravine (1957), preserved by the University of Southern California with NFPF support, documents the Los Angeles neighborhood prior to the construction of Dodger Stadium.

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, 2001. Thanks to the generous support of contributors, the NFPF closed the year in a strong financial position.

Several significant program milestones are reflected in the financial statements. Over the past year the NFPF received the second allocation of federal monies authorized by *The National Film Preservation Foundation Act of 1996* and secured through the Library of Congress. The NFPF distributed this \$250,000 in federal funding as film preservation grants to public and nonprofit organizations. In addition we awarded nearly \$114,000 in preservation services donated by laboratories and postproduction houses. Also in 2001, the NFPF completed Treasures of American Film Archives, the collaborative project supported by the National Endowment for the Arts and The Pew Charitable Trusts, and disbursed the final preservation payments to the participating archives. Thanks to the critical and commercial success of the four-DVD set produced through Treasures, the NFPF was able to distribute net proceeds from sales to participants to support further film preservation work at their institutions. Licensing proceeds from the Turner Classic

Statement of Financial Position

Year Ending December 31, 2001

Assets

Current Assets:

Cash and cash equivalents	\$ 1,264,089
Pledges receivable—current portion	241,703
Accounts receivable	57,712
Prepaid expenses	4,415
Total current assets	1,567,919

Pledges receivable—long-term portion	236,562
Office equipment	5,033
Other assets	65,340
Deposits	3,071
Total assets	\$ 1,877,925

Liabilities and Net Assets

Current Liabilities:

Accounts payable and accrued expenses	\$ 14,942
Grants payable	171,935
Total current liabilities	186,877

Net Assets:

Unrestricted	1,212,782
Temporarily restricted	478,266
Total net assets	1,691,048
Total liabilities and net assets	\$ 1,877,925

Movies broadcasts were similarly shared. Lastly, through Saving the Silents, the collaboration made possible by a \$1 million Save America's Treasures grant, administered by the National Endowment for the Arts, the NFPF gave out more than \$540,000 to support the preservation of silent-era films. All told in 2001, the NFPF made available nearly \$1 million to advance film preservation at American archives.

At its founding meeting the NFPF Board recommended that the NFPF strive to accumulate a cash balance by 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.

This past year, 92% of NFPF expenses were program-related; development activities and administrative costs represented a modest 8% of total expenses. As of December 31, 2001, the NFPF has advanced film preservation projects in 63 nonprofit and public organizations across 27 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, 2001

	Unrestricted	Temporarily Restricted	Total
Support and Revenues:			
Contributions	\$ 291,281	\$ 25,000	\$ 316,281
Government grants	823,729		823,729
Donated services	78,833	25,000	103,833
Program service fees	131,021		131,021
Interest income	48,375		48,375
Net assets released from restrictions	229,973	(229,973)	
Total support and revenues	1,603,212	(179,973)	1,423,239
Expenses:			
Programs	1,370,517		1,370,517
Development	13,743		13,743
General and administrative	98,541		98,541
Total expenses	1,482,801		1,482,801
Changes in Net Assets	120,411	(179,973)	(59,562)
Net Assets—beginning of year	1,092,371	658,239	1,750,610
Net Assets—end of year	\$ 1,212,782	\$ 478,266	\$ 1,691,048

Appendix Two: Films Preserved Through the NFPF

- 🇺🇸 Federal grant
- ★ Partnership grant
- ❖ Saving the Silents funding
- ▲ Treasures of American Film Archives funding

Alaska Moving Image Preservation Association (Alaska)

Alaskan Statehood Convention (1955–56), glimpse behind the scenes by delegate Steven McCutcheon. 🇺🇸

Punahou School Trip to Alaska (1933), Yukon expedition 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. ★

Carriage Trade (1972), Warren Sonbert's avant-garde diary. 🇺🇸

Death and Transfiguration (1961), *Fantastic Dances* (1971), *Fathomless* (1964), *Light Reflections* (1948–52), *Pennsylvanian/Chicago/Illinois* (1957–59), and *Sea Rhythms* (1971), explorations with light by Jim Davis. 🇺🇸

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

George Dumpson's Place (1964), Ed Emshwiller's portrait of artist George Dumpson. ▲

Highway (1958), Hilary Harris's celebration of the open road. 🇺🇸

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. 🇺🇸

Relativity (1966), Ed Emshwiller's abstract exploration of humans' relation to the cosmos. 🇺🇸

The Wind Is Driving Him Toward the Open Sea (1968), David Brooks's film "diary." 🇺🇸

Bishop Museum Archives (Hawaii)

Aloha R and R (ca. 1966), Visitors Bureau short about 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 25th anniversaries of both Brandeis and Israel. ★

Columbia University Teachers College (New York)

Honace Mann Collection (1936–39), footage of the influential "progressive" elementary school. ★

Documentary Educational Resources (Massachusetts)

The Ax Fight (1971), controversial documentary about the Yanomamo people. 🇺🇸

The Hunters (1957), John Marshall's *cinéma vérité* 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" 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 canzonni il gondoliere ed il tango della gelosia (1935), Italian-language music short by the New Jersey-based Rome Film Corporation. ★

American Aristocracy (1916), Anita Loos's adventure comedy, in which Douglas Fairbanks is pitted 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. ❖

Eugene O'Neill and John Held in Bermuda (ca. 1925), fashion photographer Nickolas Muray's home movie of the playwright and the cartoonist. 🇺🇸

Fighting Blood (1911), D.W. Griffith's one-reeler about an old soldier who runs his household like a military outpost. 🇺🇸

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. ▲

Kahlo and Rivera (ca. 1935), the artists at home in Mexico, as glimpsed by Nickolas Muray. 🇺🇸

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

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

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

Manhattan Madness (1916), satire in which Douglas Fairbanks shows his "sissified" New York friends how things are done out West. ❖

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

Paris Green (1920), love story about a GI whose friendship with a Parisian woman blossoms into romance in America. ❖

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 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), first 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), Albert Capellani's drama about a sculptor and 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), adaptation of a Broadway play about an expatriate who falls in love with a magical Japanese statue. ❖

Harry Smith Archives (New York)

Autobiography (1950s), self-portrait by Jordan Belson with glimpses of Harry Smith, Hy Hirsh, and other San Francisco beats. 🇺🇸

Mahagonny (1970–80), kaleidoscopic four-screen avant-garde epic by Harry Smith set to the Brecht-Weill opera. 🇺🇸

Hoover Institution, Stanford University (California)

Soviet Russia Through the Eyes of an American

(1935), sound travelogue by mining engineer Charles Stuart.★

iotaCenter (California)

Allures (1961), *Light* (1973), *Momentum* (1968), and *World* (1970), abstract films by Jordan Belson exploring metaphysical concepts.☉

Catalog (ca. 1965), John Whitney's psychedelic classic.☉

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

Rumble (1975), *Silence* (1968), *Train Landscape* (1974), and *Wet Paint* (1977), four abstract animations by Jules Engel.☉

Yantra (1950–57), film by James Whitney accompanied by a Henk Badings score.☉

Iowa State University (Iowa)

Rath Packing Company Collection (ca. 1933), films of Rath's test kitchen and packing plants.☉

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.▲

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 detention camp near Topaz, Utah, and other works.▲

LeTourneau University (Texas)

LeTourneau Machinery (1940s–50s), films documenting machines developed by R.G. LeTourneau, the inventor of the bulldozer.★

Library of Congress (Washington, D.C.)

The Bargain (1914), W.S. Hart's first feature, filmed on location at the Grand Canyon.☉

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

De Forest Phonofilms (1920–25), six pioneering sound shorts, including one of President Coolidge speaking at the White House.★

The Edison Laboratory Collection (1900s–1920s), footage of Edison's later years.▲

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 shot in Bali by anthropologist Margaret Mead and Gregory Bateson.▲

Venus of the South Seas (1924), adventure yarn with a Prizmacolor reel.☉

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

Louis Wolfson II Media History Center (Florida)

Everglades National Park Dedication (1947), opening ceremony featuring President Truman and filmed by Miami mayor William Wolfarth.☉

Hayes Family Movies (1950s), home movies by a South Florida African American family.☉

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

Miami Canal (1930), film of Miami's waterfront shot by a local charter boat skipper.☉

Miami Home Movies (1925–47), 10 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 Susquebanna (1928), documentary showing the river from Safe Harbor Electrical Plant to Chesapeake Bay.★

Minnesota Historical Society (Minnesota)

Cologne (1939), portrait of a German American community by the local doctor and his wife.▲

Hampton Alexander (1973), narrative by Timothy McKinney and the Inner City Youth League.▲

Ice Harvesting on the St. Croix River (1953–54), footage by photographer John Runk.☉

Little Journeys Through Interesting Plants and Processes, Gluek Brewing Company (1937), documentary on the Minneapolis brewery.☉

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

Museum of Fine Arts, Houston (Texas)

Conversations in Vermont (1969), autobiographical film by Robert Frank.☉

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.▲

The Devil's Wheel (1918), melodrama set in the dangerous world of Parisian gambling.☉

Edison Company Collection (1912–14), 10 one-reelers found in Edison's laboratory.☉

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

The Gorilla Hunt (1926), reputedly the earliest film of great apes in the wild.▲

The Last Man on Earth (1924), fantasy in which the only man to survive the "masculitis" epidemic becomes 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 are bested by a bespectacled milksop played by Douglas Fairbanks.☉

Private Life of a Cat (1947), Alexander Hamid's poetic documentary 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 on the plains.▲

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 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 films from 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 Americans in uniform.▲

National Baseball Hall of Fame (New York)

Cooperstown, 1939 (1939), color film of the opening festivities of the Baseball Hall of Fame.☉

National Center for Jewish Film (Massachusetts)

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

Cantor on Trial (1931), Yiddish-language music short, with Leibe Waldman.☉

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

Jews in Poland (1956), Yiddish-language documentary about the brief renewal of Jewish life in Warsaw under Communism.☉

Libe un Laydnshaft (1936), 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 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.▲

DuMont Advertising Program for 1955 (1955), short explaining how to sell television sets.★

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), 10 shorts produced by the pioneering communications company.▲

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

Explorations in the Amazon Basin (1924–25), early 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.▲

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

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

Songs of the Southern States (ca. 1926), one-reeler by James A. Fitzpatrick depicting plantation life during the Civil War.☉

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.★

Kellett Farm Crops (1930s–40s), five films tracking the life cycle of sugar beets, potatoes, beans, corn, and alfalfa.★

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.▲

North Carolina State Archives (North Carolina)

North Carolina Town Films (1930s), portraits of Kannapolis and Concord/Moorsville.☉

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, Maine.★

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 about a Maine tuberculosis sanatorium.▲

Historic Provincetown (1916), travelogue.▲

Mahlon Walsh Collection (1930s), amateur film of Freeport, Maine.☉

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), social drama about a country girl forced to take work in a factory.▲

Oklahoma Historical Society (Oklahoma)

This Is Our City (1950), political ad urging passage of a municipal bond issue.☉

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 Shur (1970), absurdist comic short by Robert Nelson.▲

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

Father's Day (1974), Lenny Lipton's sound short of James Broughton's Father's Day celebration.☉

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

OffOn (1968), Scott Bartlett's seminal merging of film and video technologies.▲

Paso Robles Pioneer Museum (California)

Pioneer Days (1938–47), nitrate films of Paso Robles's Pioneer Day festivities.☉

Peabody Essex Museum (Massachusetts)

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

Recreational Sailing in the '20s (1924–26), footage of yachting in New England.☉

Pennsylvania State Archives (Pennsylvania)

The Inauguration of Governor Fisher (1927), newsreel by the Comerford Amusement Company.☉

San Diego Historical Society (California)

Balboa Park after the Fire (1925)☉

Melodramas from the La Jolla Cinema League (1926–27), amateur theatricals.☉★

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

San Diego Expositive Weekly News (1916), 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 as filmed by the superintendent of the Rosebud Reservation.☉

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

Johnson Family Farm (1945–75), 8mm films of a farm near Orient, South Dakota.☉

RFD '38 (1938), 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.★

Swarthmore College (Pennsylvania)

Walk to Freedom (1956), documentary about the Montgomery Bus Boycott.☉

Third World Newsreel (New York)

People's War (1969), guerrilla documentary by John Douglas and 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), tale of a law enforcer's dangerous romance with a bootlegger.☉

Becky Sharp (1935), first full-length feature in three-strip Technicolor.★

Capital Punishment (1925), crime melodrama in which a social worker's good intentions lead 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 Fighting Blade (1923), swashbuckler starring Richard Barthelmess as a soldier of fortune.❖

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

Horse Shoes (1927), farce starring Monty Banks as a rookie lawyer caught in a quagmire of double-crossing and mistaken identity.❖

The Husbands Hour (1919), 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 romance about outlaws on the moors.❖

The Love Girl (1916), melodrama about an orphan who rescues her kidnapped cousin.❖

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

Marian Anderson’s Lincoln Memorial Concert (1939), newsreel footage of the African American contralto’s Easter Day concert.▲

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

Multiple Sidosis (1970), droll trick film by amateur filmmaker Sidney Laverents.★

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 seeking treasure hidden under a Wall Street skyscraper.❖

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

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

The Roaring Road (1919), romantic comedy about a car salesman 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.❖

Vanity Fair (1932), independent feature starring Myrna Loy as a modern-day Becky Sharp.▲

Vitagraph Short Films (1905–14), 13 one- and two-reelers from the movie company.▲

War on the Plains (1912), early “classic-style” Western by Thomas Ince.❖

Who Pays? (1915), 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 gold mine produced for investors.▲

Will Rogers and Wiley Post (1935), last known moving images of the humorist and the aviator before their air crash.★

University of Minnesota (Minnesota)

Migration Mysteries (1960s) and *Wood Duck Ways* (1940–60s), films by naturalist Walter Breckenridge introducing animal behavior to museum audiences.❖★

University of Mississippi (Mississippi)

Lytle Collection (1938–41), home movies of life in the Mississippi Delta.❖

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

University of Nebraska—Lincoln (Nebraska)

The Rainbow Veterans Return to Europe (1930), amateur film of the return of 42nd Infantry Division veterans to World War I battle sites.❖

University of South Carolina (South Carolina)

Airmail Service (1926), newsreel outtake of Charles Lindbergh as a young mail pilot.★

National Colored Golf Tournament (1925), newsreel outtakes from the first national competition for African American golfers.❖

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 Southern California (California)

And Ten Thousand More (1949), plea for improvement of public housing in Los Angeles.❖

Bunker Hill 1956 (1956), documentary on the impact of urban renewal in the Los Angeles neighborhood.❖

Chavez Ravine (1957), portrait of the Mexican American neighborhood before the building of Dodger Stadium.❖

A Place in the Sun (1949), inside view of an alternative jail program introducing inmates to farming.❖

University of Texas at Austin (Texas)

Norman Bel Geddes Collection (1920s–30s), 10 short films by the visionary designer.❖

University of Texas at San Antonio (Texas)

The World in Texas (1968), promotional film for HemisFair, San Antonio’s World Fair.★

University of Washington (Washington)

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

USS Constitution Museum (Massachusetts)

USS Constitution at Sea (1931), footage of the visit by “Old Ironsides” to Portland, Maine.★

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), local short urging citizens of Enterprise to “buy at home.”❖

Wayne State University (Michigan)

Ethnic Communities in Detroit (1952), Detroit’s ethnic neighborhoods before urban renewal.★

West Virginia State Archives (West Virginia)

Barbour County (1935–44), amateur film documenting a one-room schoolhouse.▲

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

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

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

Whitney Museum of American Art (New York)

The Desert People (1974), confessional road movie by artist David Lamelas.❖

Shutter Interface (1975), Paul Sharits’s double-screen abstract film.❖

Yale University (Connecticut)

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

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

Appendix Three: Contributors

The NFPF gratefully acknowledges all those who have supported film preservation in 1998, 1999, 2000, and 2001. Thank you.

Benefactors (\$50,000 or more)

Academy Foundation
 Cecil B. De Mille Foundation
 Chace Productions, Inc.
 Cinesite, A Kodak Company
 Creative Artists Agency
 Directors Guild of America, Inc.
 The Film Foundation
 Film Technology, Inc.
 Iron Mountain
 Metro-Goldwyn-Mayer, Inc.
 National Endowment for the Arts
 The Pew Charitable Trusts
 Pinewood Foundation
 Screen Actors Guild Foundation
 Robert B. Sturm
 Technicolor Worldwide Film Group
 Twentieth Century Fox
 Wasserman Foundation

Supporters (\$5,000 to \$49,999)

Buuck Family Foundation
 Cineric, Inc.
 Cinetech
 Colorlab Corp.
 Consolidated Film Industries
 Crest National Digital Media Complex
 Deluxe Laboratories
 DuArt Film and Video
 John and Susan Ebey
 EDS Digital Studios
 Entertainment Industry Foundation
 Erickson Archival Telecine
 FotoKem Film and Video
 Four Media Company/Image Laboratory
 The Fran & Ray Stark Foundation
 Fuji Photo Film Canada/Fuji Photo Film USA, Inc.
 Haghefilm Conservation
 Hershey Associates
 Interface Media Group
 International Photographers Guild

Roger L. and Pauline Mayer
 Monaco Film Labs
 New Line Cinema
 NT Audio Video Film Labs
 Pacific Title/Mirage Studio
 Ted and Lea Pedas
 Pittard Sullivan
 Jon Reeves
 SF Interactive LLC
 Sony Pictures Entertainment
 Triage Motion Picture Services
 Turner Classic Movies
 Underground Vaults and Storage, Inc.
 Vidfilm Services, Inc.
 The Wallace Alexander Gerbode Foundation
 Writers Guild of America, west, Inc.
 WRS Motion Picture and Video Laboratory
 YCM Laboratories

Friends (\$450 to \$4,999)

Adobe Systems Incorporated
 Michael Backes
 Bono Film and Video Services
 Freedom Forum
 Alexis Hafken
 John F. Hammond
 I. Michael Heyman
 Hollywood Classics
 Hollywood Vaults
 The Hon. Robert W. and Dorothy Kastenmeier
 LOA Productions, Inc.
 Ken and Marjorie Miyasako
 Quark, Inc.
 Quigley Publishing Company, Inc.
 Budd and Mary Reesman
 George and Gwendoyne Salner, in memory of Douglas W. Elliott
 Edward and Rebecca Selover
 Christien G. Tuttle



The Battle of San Pietro (1945), directed by John Huston. This World War II documentary preserved by the National Archives and Records Administration is among the films presented in the *Treasures* DVD set and included in the 2001 TCM broadcast.

Board of Directors and Staff

Chairman of the Board

Roger L. Mayer

Directors

John F. Cooke

Laurence Fishburne

I. Michael Heyman

The Hon. Robert W. Kastenmeier

Cecilia deMille Presley

John Ptak

Robert G. Rehme

Martin Scorsese

James H. Billington, The Librarian of Congress (*ex officio*)

Staff

Annette Melville, Director

Jeff Lambert, Senior Programs Manager

Rebecca Payne Collins, Office Manager

David Wells, Programs Manager

Government Affairs Liaison

Eric J. Schwartz

Except as noted below all photographs are provided by the organization cited in the accompanying caption.

Cover: Courtesy of the Academy of Motion Picture Arts and Sciences

Page 6 (bottom): Courtesy of Turner Classic Movies

Page 7 (from top): Courtesy of George Eastman House Photography Collection; courtesy of the Academy of Motion Picture Arts and Sciences

Page 8: Photo by Paolo Jacob, courtesy of Le Giornate del Cinema Muto

Copyedited by Sylvia Tan

Printed in the USA by Great Impressions



National Film Preservation Foundation

870 Market Street, Suite 1113
San Francisco, CA 94102

T: 415.392.7291
F: 415.392.7293
www.filmpreservation.org