

Report to the U.S. Congress  
for the Year Ending  
December 31, 2004



National **Film**  
**Preservation** Foundation

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

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Preservation Foundation

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April 8, 2005

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 to the U.S. Congress the 2004 *Report* of the National Film Preservation Foundation. It gives me great pleasure to review our accomplishments in carrying out this Congressional mandate.

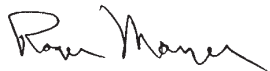
Since commencing service to the archival community in 1997, we have helped save 730 historically and culturally significant films from 112 institutions across 36 states, the District of Columbia, and Puerto Rico. We have produced two award-winning DVD sets and published *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*, the first such primer for American public and nonprofit collections. Unseen for decades, motion pictures preserved through our programs are now extensively used in study and exhibition.

In 2005, Congress will consider reauthorizing our federal grant program for four more years. More archives, libraries, and museums request help each year, and federal investment will enable us to better serve these institutions. We remain deeply grateful for your indefatigable efforts in Washington on behalf of film preservation and applaud your leadership.

Space does not permit acknowledging all those supporting our efforts in 2004, but I would like to mention several organizations that played an especially important role: the National Endowment for the Humanities, The Andrew W. Mellon Foundation, the Academy of Motion Picture Arts and Sciences, The Film Foundation, the Creative Artists Agency, the Directors Guild, MGM, the Cecil B. De Mille Foundation, and Sterling Vineyards®.

Film preservation is fast becoming a shared national responsibility. We thank Congress for fostering an environment in which government, foundations, industry, and private citizens work together toward this common goal.

Sincerely,



Roger L. Mayer  
Chairman, Board of Directors, National Film Preservation Foundation  
President and COO, Turner Entertainment Company

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Cover image:  
MacGregor, Charley Bowers's animated bug sidekick in *There It Is* (1928). This Sherlock Holmes parody, preserved by George Eastman House, is among the 50 films presented in the NFPF's three-DVD set *More Treasures from American Film Archives, 1894–1931*.

## Who We Are

The National Film Preservation Foundation (NFPF) is the independent, nonprofit organization created by the U.S. Congress to help 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 National Film Preservation Board of the Library of Congress.

# Film Preservation: The Federal Role



*Lights Out, Locked Up* (1972), an animated short created through an innovative after-school program at the Cleveland Museum of Art and preserved through an NFPF grant. The film can be viewed on the museum's Web site.

## What Is Film Preservation?

Films are made of perishable plastic that decays with poor storage and handling. Archives preserve old films by copying them onto new film stock and sharing a duplicate with the public.

The new masters are then kept under conditions that will protect them for years to come.

In creating the National Film Preservation Foundation in 1996, the U.S. Congress took a far-reaching step to save our nation's film heritage. This act made it possible for America's archives, libraries, and museums to preserve hundreds of historically important motion pictures and to share these works with the public. It is worth considering the reasons for this groundbreaking legislation and the difference that federal leadership has made.

In a 1993 report on the state of film preservation, the Librarian of Congress alerted Congress that motion pictures were disintegrating faster than American archives could save them. The works most at risk were not Hollywood sound features but documentaries, silent-era films, socially significant home movies, avant-garde works, newsreels, industrial films, and independent works that fell outside the scope of commercial preservation programs. These "orphan films" often survived as one-of-a-kind copies in public and nonprofit institutions lacking the resources to preserve them. At the request of Congress, the Librarian of Congress and the National Film Preservation Board studied ways to save these irreplaceable historical documents, holding hearings and evaluating comments from more than 150 respondents. From this public



*Edd Presnell: Dulcimer Maker* (1973), among the films of Appalachian craftspeople preserved by East Tennessee State University.



*Behind the Scenes at Hutzler's* (1938), a 50th-anniversary salute to the Baltimore retailer that was preserved by the Maryland Historical Society.

process grew a national plan and the blueprint for a new public-private partnership to save American film.

The U.S. Congress established the National Film Preservation Foundation "to promote and ensure the preservation and public accessibility of the nation's film heritage held at the Library of Congress and other public and nonprofit archives throughout the United States." The legislation set aside federal matching funds to support programs and encourage private donations. The charitable affiliate of the National Film Preservation Board, the NFPF started operations in 1997 as a federally chartered nonprofit corporation. Preservationists in the private sector, foundations, and government rallied to our cause.

Thanks to this historic legislation, film preservation has blossomed at public and nonprofit institutions across America. At the close of 2004, the NFPF has supported film preservation in 36 states, the District of Columbia, and Puerto Rico. In addition, we have given publications produced through our programs to libraries in every state and brought films saved by American archives to DVD and television audiences across the country. This report highlights the grants and special projects made possible in 2004 through this growing preservation community.

# Preservation Grants

Motion pictures have documented America for more than a century. Films—by amateurs and professionals alike—have told stories, showcased communities, promoted social causes, shared aspirations, explained the work of business and industry, and illustrated the events of the day. Today these motion pictures are a window into vanished places, practices, and points of view. By saving this heritage we can experience, with the immediacy unique to film, how generations of Americans have lived, worked, and dreamed.

Thanks to the preservation made possible through NFPF programs, 730 long-unseen works are now available to the public. Saved through our grants in 2004 were films of Johns Hopkins medical teams in World War II; natural history expeditions to Tibet, the Galapagos, and Angola; the motorcycle trek that blazed the Alcan Highway; peach cultivation in South Carolina; dairying in Appalachia; Pennsylvania forestry programs that inspired the creation of the Civilian

Conservation Corps; the life of Puerto Rico's first native-born governor; Joan Crawford at home; Navajo reservation life in the 1930s; Mardi Gras festivities of the Zulu Social Aid and Pleasure Club; and avant-garde works by Tony Conrad, George Kuchar, Gregory Markopolous, Meredith Monk, Allen Ross, Harry Smith, and Paul Sharits. The full list of preserved films is given in appendix 1.

At the core of these efforts are the grants funded through *The National Film Preservation Act*. These federal cash awards enable public and nonprofit organizations to make preservation masters and access copies of culturally and historically significant films that would be unlikely to survive without public support. Applying is a simple process. Nonprofit and public institutions submit brief proposals with written cost estimates. These are reviewed by an expert panel, which makes the awards.<sup>1</sup> All grant recipients share the new viewing copies with the public and store the new masters under conditions that



Films preserved through NFPF grants (from top): *Malcolm X: Struggle for Freedom* (1964, New York Public Library), *Un amigo en Nueva York* (1952, Hunter College, City University of New York), *Evans Collection* (1943, Japanese American National Museum).



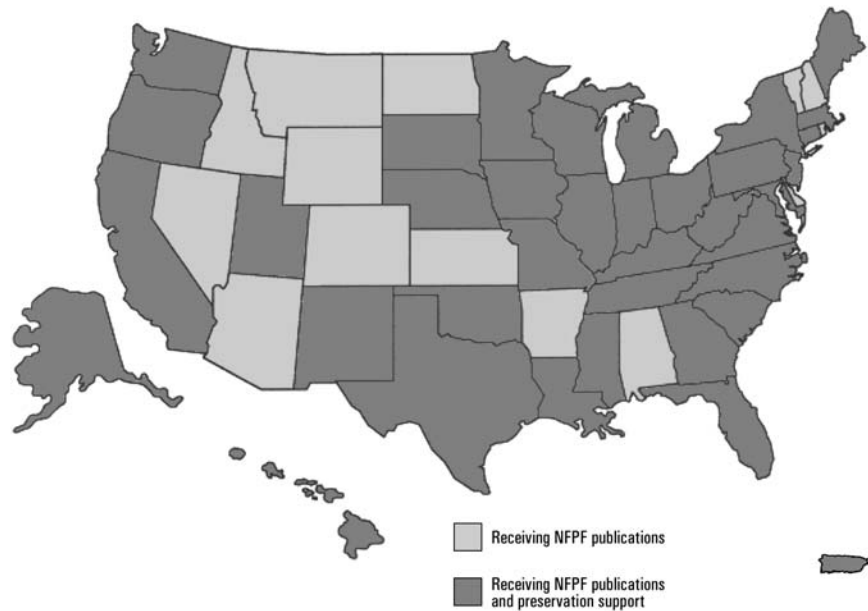
In *Farm in a Day* (1948), the Oklahoma City Chamber of Commerce, A&M College, the U.S. Soil Conservation Service, and hundreds of citizens join forces to transform 160 derelict acres into a working farm in 24 hours. The Oklahoma Historical Society preserved this documentary from a 35mm nitrate print.

1. The NFPF thanks those who served in 2004: Steve Anker (CalArts), Snowden Becker (Academy Film Archive), Schawn Belston (Twentieth Century Fox), Margaret Bodde (The Film Foundation), John Carlson (Monaco Film Labs), Grover Crisp (Sony Pictures Entertainment), Mona Nagai (Pacific Film Archive), Rick Prelinger (National Film Preservation Board), Del Reisman (Writers Guild of America, west; National Film Preservation Board), Rani Singh (Getty Research Institute/ Harry Smith Archives), and Alan Stark (Film Technology, Inc.). Turner Entertainment Company and the Getty Research Institute graciously hosted panels.

**Organizations Receiving Preservation Grants in 2004**

- American Museum of Natural History
- Anthology Film Archives
- Archivo General de Puerto Rico
- Center for Visual Music
- Cherry Foundation
- Chicago Filmmakers
- Clemson University
- Duke University
- East Tennessee State University
- Emory University
- Field Museum
- Florida Moving Image Archive
- General Commission on Archives and History, United Methodist Church
- George Eastman House
- Hennessey 2010 Association
- Historic New Orleans Collection
- House Foundation for the Arts
- Japanese American National Museum
- Johns Hopkins University
- Mariners' Museum
- Mayo Clinic
- Mississippi Department of Archives and History
- Museum of Modern Art
- National Center for Jewish Film
- New Mexico State Records Center and Archives
- New York Public Library
- North Shore—Long Island Jewish Health System Foundation
- Pacific Film Archive, University of California, Berkeley
- Pennsylvania State Archives
- Roger Tory Peterson Institute of Natural History
- San Francisco Media Archive
- South Dakota State University
- Temenos
- Town of Pelham
- UCLA Film and Television Archive
- United States Holocaust Museum
- University of Alaska Fairbanks
- University of Missouri—Columbia
- University of Southern California
- University of Texas at Austin
- Walker Art Center

**National Impact of NFPF Programs**



will protect them for decades to come. All told, the NFPF awarded \$363,000 in cash and laboratory services in 2004.

Private donations grow the network of support. Preservation services contributed by public-spirited laboratories and postproduction houses extend the reach of our grants. The Avant-Garde Masters initiative, made possible by The Film Foundation, channels additional funds to films by artists important to the development of experimental film in America. In 2004, these awards saved *Lost Lost* (1976) by Jonas Mekas, *nostalgia* (1971) by Hollis Frampton, and four landscape films by Larry Gottheim.

A small grant can make a big difference. In 2000, East Tennessee State University received its first film preservation grant. This award of \$6,100 enabled ETSU to save five locally made documentaries of Appalachia. Buoyed by this success, the university reorganized its film collection to support teaching and research. It started monthly screenings; these became so popular that they soon were moved to a larger auditorium. Preservation has trans-

formed once overlooked films into an educational resource and a source of regional pride.

As more and more institutions save their films and share them with the public, they tell similar stories. Since our first NFPF grants in 1998, program participation has increased tenfold. In most cases, our support made possible the institution's first film preservation project. Now, at the close of 2004, the NFPF has assisted 112 public and nonprofit organizations across 36 states, the District of Columbia, and Puerto Rico and helped save 730 films.



*Once upon a Time* (1974), an avant-garde film by Larry Jordan that was preserved by Anthology Film Archives.

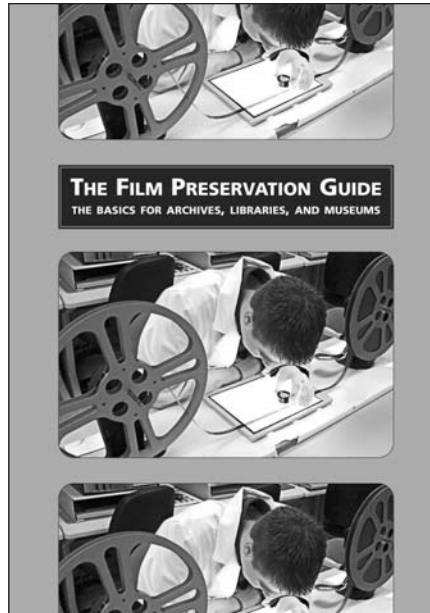
## The Film Preservation Guide

This year marked the publication of the NFPF's *Film Preservation Guide: The Basics for Archives, Libraries, and Museums*, the first film preservation text designed for American nonprofit and public collections. Illustrated with photographs prepared by George Eastman House, the 121-page guide describes methods for handling, duplicating, making available, and storing film that are practical for professionals without prior film preservation training. The publication weaves together the contributions of practitioners, film laboratory experts, and scientific researchers, and creates a baseline of up-to-date information for the field.

The goal is to get *The Film Preservation Guide* to all organizations that need it. Initially we posted the complete work on our Web site for free downloading and distributed 1,200 complimentary printed copies to state libraries, state historical societies, and state archives as well as to program participants and to universities and museums affiliated with the Council on Library and Information Resources. We then made the book available free to readers covering shipping costs. Some 870 additional copies have been requested.



Staff members of George Eastman House and students at the L. Jeffrey Selznick School of Film Preservation tested the draft publication in June 2003.



*The Film Preservation Guide*, published in 2004, can be downloaded from the NFPF Web site or requested by mail.

The reception has been overwhelmingly positive. Wrote Kevin Tripp in *American Archivist*, "The result is a compact primer brimming with information on a wide range of film preservation issues. The text is lean and to the point, with a minimum of technical jargon, and structured to help the reader find information quickly. . . . I would like to offer a hearty welcome to this publication, and thanks to all the people who worked to put it together."

The guide is finding an audience abroad as well as at home. Requests have come from as far as Barbados, Australia, and the Philippines. The Taipei Film Archive in Taiwan plans to translate the text into Chinese.

*The Film Preservation Guide* represents the work of scores of individuals and organizations, and we thank these contributors and our funder, The Andrew W. Mellon Foundation, for making the publication possible.

"This handbook is packed with practical information that I wish had been available when I was trying to find out how to do my job fifty years ago. I am sure it will have a broader use than originally intended."

Eileen Bowser  
*The Journal of Film Preservation*



Photographs, contributed to the guide by George Eastman House, illustrate common film formats and safe handling practices. This sequence shows how to make a splice using presstape.

## More Treasures from American Film Archives



*More Treasures* curator Scott Simmon (right) and Turner Classic Movies host Robert Osborne. TCM aired the films from the new set over three successive Sundays in November.

During film's first four decades, when the United States became the leader in motion picture production, American silent films were enjoyed around the world. Yet today these pioneering works are remarkably difficult to see. Fewer than 20 percent survive in U.S. archives, and only a small number have been reissued on commercial DVD or video.

*More Treasures from American Film Archives, 1894–1931*, the NFPF's new three-DVD box set made possible by a grant from the National Endowment for the Humanities, reclaims these formative decades for home and classroom audiences. The set presents the era through 50 films and six previews preserved by the nation's foremost silent film archives: the Academy of Motion Picture Arts and Sciences, George Eastman House, the Library of Congress, the Museum of Modern Art, and the UCLA Film and Television Archive.

The nine-hour program spans nearly 40 years of filmmaking, from the earliest surviving sound film, produced in 1894 as a test for Thomas Edison's "kineto-phonograph," to *A Bronx Morning*, made by Jay Leyda in 1931. It presents the astonishing range of film types invented during the period as well as the bold explorations in color, sound, special effects, and animation. The anthology showcases ads, folklife footage, technical experiments, political spots, educational films, cartoons, avant-garde works, and social advocacy films as well as rare features and works by women and ethnic filmmakers.



*More Treasures from American Film Archives, 1894–1931*, the NFPF's three-DVD set released in September, received the Film Heritage Award from the National Society of Film Critics.

“For those who do not know silent film, *More Treasures* is a superb introduction to a world of unique beauty and expressivity; for committed cinephiles, it is simply nine and a half hours of ecstasy.”

Dave Kehr  
*The New York Times*

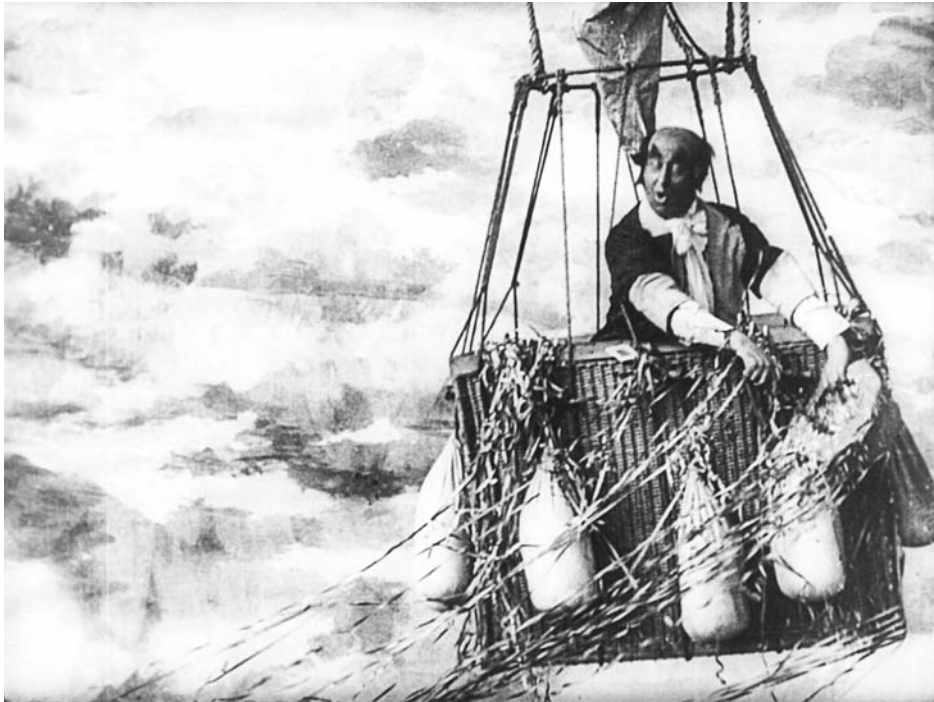
Many special features make the films come alive for contemporary viewers. In addition to audio commentary, the set includes newly recorded music, extensive on-screen notes, postcards from the films, and a 186-page illustrated companion catalog.

*More Treasures* was released in September to critical acclaim: “A spectacular entertainment package and a cornerstone of our collective memory” (*St. Louis Dispatch*); “a box full of wonders” (*Premiere*); “a digital museum” (*The Onion*); “a must-have for any serious film student” (*Los Angeles Times*); “a wish come

From *More Treasures* (from left): *Clash of the Wolves* (1925, Library of Congress), *Exhibition Reel of Two Color Film* (ca. 1929, George Eastman House), *Lady Windermere's Fan* (1925, Museum of Modern Art), *Buffalo Dance* (1894, Academy of Motion Picture Arts and Sciences), *The Hazards of Helen*: Episode 26, “The Wild Engine” (1915, Library of Congress), *De-Light: Making an Electric Light Bulb* (1920, UCLA Film and Television Archive).







*The Wonderful Wizard of Oz* (1910, George Eastman House), the earliest surviving film of the beloved L. Frank Baum story, is among the 50 films and six previews included in *More Treasures*.

true” (*Village Voice*); and simply “Bliss” (*Ain’t It Cool News*). National Public Radio’s *Fresh Air* profiled the silent film accompaniments by music curator Martin Marks. One Web critic concluded, “It is so refreshing to see what can be done with the DVD medium. . . . This is the history and evolution of film.” The year ended with *More Treasures* receiving the 2004 Film Heritage Award from the National Society of Film Critics.

Many collaborated to make *More Treasures* a reality. At the Massachusetts Institute of Technology, 36 musicians and composers created music for the films without sound tracks.

Recording audio commentary were 17 scholars and preservationists. Film Technology Inc., Chace Productions, and Crest National donated technical services. Watermark Graphics printed the program notes and postcards. Sony Pictures Entertainment authored and manufactured the set to exacting standards. Distributor Image Entertainment guided promotion. By presenting early films in a handsomely designed package, produced with high technical quality and features that provide historical context, *More Treasures* builds new audiences for film preservation and scholarship.



## Contributors to *More Treasures*

### COMMENTATORS

Blaine M. Bartell  
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Samuel Brylawski  
Library of Congress

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National Film Preservation Board

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Peter Child, MIT

Brian Robison, MIT

Charles Shadle, MIT

Fred Steiner

### CURATORS

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Martin Marks, MIT

## Looking Ahead

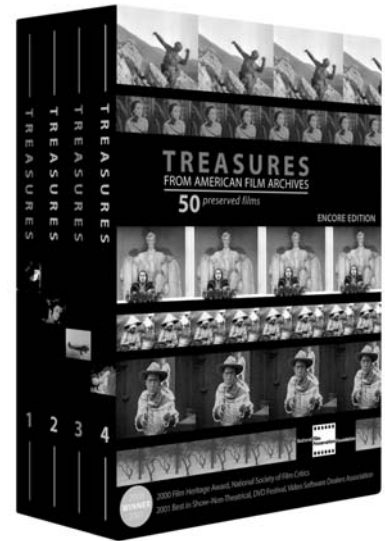
After wrapping up two significant national projects in 2004, the NFPF began plans with the preservation community for new collaborations that will benefit all those who enjoy American film.

Archival DVDs presenting long-unavailable motion pictures have redefined the boundaries of film history and become basic tools in libraries and universities. In addition to laying the groundwork for new sets, we are reissuing the original four-DVD *Treasures from American Film Archives*. Spanning nearly a century of filmmaking, from the first movie exhibited in the United States to a 1985 experimental documentary of New York's Battery Park, the set introduced orphan films and archival preservation work to home audiences. It was honored with awards from the National Society of Film Critics and the Video Software Dealers Association.

When *Treasures* went out of print in fall 2004, the Cecil B. De Mille Foundation and Sterling Vineyards® generously stepped forward with funds to reissue it. The Encore

“Sensational . . . a treasure trove of old, obscure, forgotten, rediscovered, and fascinating footage from the first century of film.”

Roger Ebert  
*Ebert & Roeper and the Movies*



The Encore Edition of the NFPF's first DVD set, *Treasures from American Film Archives*, will be issued in May 2005. The four-disc anthology brings together films preserved by 18 institutions.

Edition will be available in May 2005 and distributed by Image Entertainment.

Before films can be studied and enjoyed, they must be preserved. Some sectors of American motion picture production are still so poorly documented that there are no reference publications to guide archivists deciding which titles to save first.

One of the most problematic areas is the industrial and institutional film. More than 250,000 were sponsored by corporations, trade associations, advocacy groups, and charitable organizations to explain programs and to promote products. Today these works are significant historical documents that reveal as much about the culture that produced the films as about the subjects themselves.

We are beginning work with industrial film expert Rick Prelinger (Internet Archive) on a new guide to the field. The goal is to create a national road map for saving significant industrial and institutional films before they are lost.



Chevrolet Motor Company's *Master Hands* (1936) traces the manufacture of an automobile from foundry to finished product. Industrial films such as this documentary short will be covered in an NFPF guide slated for publication in 2006.

## Our Community of Support

The National Film Preservation Foundation's grants and collaborative projects are made possible by our community of support. We depend entirely on private contributions to sustain operations and grow our programs.

Our founding donors—the Academy of Motion Picture Arts and Sciences and The Film Foundation—continue to assist in more ways than can be counted. Also leading the way with multiyear gifts are the Creative Artists Agency, the Cecil B. De Mille Foundation, the Directors Guild of America, Metro-Goldwyn-Mayer, Ted and Lea Pedas, the Buuck Family Foundation, the Marmor Foundation, the Wilding Family Foundation, Bonded Services, and the commercial laboratories that contribute preservation services to our grant programs. Government employees play an important part through the Combined Federal Campaign (CFC number 1169) and increase their workplace giving every year. Finally we single out The Andrew W. Mellon



John Waters (center) with Mike Kuchar (left) and George Kuchar at the 2004 New York Film Festival. Four films by the Kuchar brothers, restored through The Film Foundation's Avant-Garde Masters grants, were shown at the festival.

Foundation, the National Endowment for the Humanities, The Film Foundation, and Sterling Vineyards for providing the grants that make our collaborative projects possible.

The NFPF extends a special thank-you to our new 2004 donors and all those who have contributed over the past years.

“We view the preservation of film as key to preserving a shared cultural heritage.”

Paula Connelly  
Sterling Vineyards



*The Bargain* (1914), starring William S. Hart, showing detail from the same frame “before” (left) and “after” the Library of Congress's restoration. This Western survives through a paper copy made as a copyright record. With seed money from the NFPF, the Library scanned and digitally restored the film and will create a 35mm viewing print.

# Appendix One:

## Films Preserved Through the NFPF

- Avant-Garde Masters grant
- ☼ 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. ☼

*Native Alaskan Life* (1955–61), footage of Eskimo villages by a Bureau of Indian Affairs teacher. ★

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

### American Historical Society of Germans from Russia (Nebraska)

*Norka* (1927), film clandestinely shot by an American in Soviet Russia to document conditions in his village. ★

### American Museum of Natural History (New York)

*Congo Peacock Expedition* (1937), ornithological expedition film. ☼

*To Lhasa and Shigatse* (1935), footage of the Vernay-Cutting expedition to Tibet. ★

### Anthology Film Archives (New York)

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

*The Act of Seeing with One's Own Eyes* (1971), Stan Brakhage's exploration of the Pittsburgh city morgue. ☼

*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), *Pennsylvania/Chicago-Illinois* (1957–59), and *Sea Rhythms* (1971), explorations with light by Jim Davis. ☼

*Deus Ex* (1971), Stan Brakhage's study of the West Pennsylvania Hospital in Pittsburgh. ☼

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

*Eyes* (1971), Pittsburgh police at night as seen by Stan Brakhage. ☼

*Film Feedback* (1972), Tony Conrad's demonstration of the interplay of negative and positive in filmmaking. ☼

*The Flicker* (1966), Tony Conrad's acclaimed experimental work. ☼

*The Flower Thief* (1960), Ron Rice's feature starring Taylor Mead. ★

*Geography of the Body* (1943) and *Image in the Snow* (1950), avant-garde explorations by Willard Maas and Marie Menken. ★

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

*Heaven and Earth Magic* (1957–62), Harry Smith's avant-garde narrative created with collage animation. ★

*Highway* (1958), avant-garde filmmaker Hilary Harris's celebration of the open road. ☼

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

*The Kuchar Brothers' 8mm Shorts* (1958–63), nine films that explore Hollywood melodrama conventions. ●

*Longhorns* (1951), Hilary Harris's first film. ☼

*Lost Lost Lost* (1976), Jonas Mekas's diary film exploring his transition from Lithuanian immigrant to avant-garde filmmaker. ●

*Memories* (1959–98), tribute to Charles Boultonhouse assembled by Stan Brakhage. ☼

*N:O:T:H:I:N:G* (1968), Paul Sharits's film inspired by Tibetan mandalas. ★

*Once upon a Time* (1974), Larry Jordan's avant-garde fairy tale. ☼

*Relativity* (1966), Ed Emshwiller's abstract exploration of our relation to the cosmos. ☼

*The Soccer Game* (1959), *Undertow* (1954–56), and *Waterlight* (1957), three films by Larry Jordan. ☼

*Straight and Narrow* (1970), Tony Conrad's exploration with music by Terry Riley and John Cale. ☼

*Taylor Mead Home Movies* (1964–68), three film diaries by the underground film superstar. ☼

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

### Appalshop (Kentucky)

*Appalachian Genesis* (1971), documentary exploring youth issues. ☼

*Millstone Sewing Center* (1972), portrait of a War on Poverty program. ☼

*Music Fair* (1972), profile of the first Appalachian Peoples Music Fair. ☼

### Archivo General de Puerto Rico (Puerto Rico)

*Jesús T. Piñero* (1947), portrait of Puerto Rico's first native-born governor, filmed with the assistance of former Farm Security Administration photographers. ☼

### Bishop Museum Archives (Hawaii)

*Aloha R and R* (ca. 1966), Hawaii 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. ★

### California Pacific Medical Center (California)

*White Water and Black Magic* (1938–39), Richard Gill's film about his expedition to the Amazon to learn the secrets of curare. ☼

### Center for Visual Music (California)

*Tanka: An Animated Version of the Tibetan Book of the Dead* (1976), animation by David Lebrun inspired by Tibetan scrolls. ★

### Cherry Foundation (North Carolina)

*Whelpley Collection* (1941), footage of the North Carolina Asylum for the Colored Insane. ☼

### Chicago Filmmakers (Illinois)

*Papa* (1979), *Thanksgiving Day* (1979), and *Burials* (1981), Allen Ross's trilogy about his dying grandfather. ☼

### Chicago Province Archives, Society of the Divine Word (Illinois)

*New Guinea Fun* and *New Guinea Worships Its Dead* (1954–56), anthropologist Louis Lutzbetak's studies of the Banz people. ☼

*Thirty Year Man* (1956–57), film about Catholic missionary work among the native peoples of Papua New Guinea. ☼

### Clemson University (South Carolina)

*A Challenge Met, A Story in Preventive Medicine at Clemson College* (1963), public health documentary promoting vaccination. ☼

*Community Development at Bethel* (1960), case study showing the civic improvements stimulated by a college extension program. ☼

*Peaches—Fresh for You* (1973), university-produced documentary that follows the peach production cycle from orchard to market. ☼

### Cleveland Museum of Art (Ohio)

*Lights Out, Locked Up* (1972), *The Most Unforgettable Tiger We've Known* (1965), and *Motion and the Image* (1962), animation projects created by teens in the museum's education programs. ☼

**Coe College (Iowa)**

*Coe College* (ca. 1940), promotional film for the Midwestern liberal arts college. ♣

*Coe College—1965* (1965), college portrait. ♣

**Columbia University Teachers College (New York)**

*Horace 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 cinema vérité documentary about a giraffe hunt. ♣

**Duke University (North Carolina)**

*H. Lee Waters Collection* (1930–50), 14 North Carolina town portraits by itinerant filmmaker H. Lee Waters. ★

**East Tennessee State University (Tennessee)**

*Alex Stewart: Cooper* (1973), demonstration of the craft of bucket and barrel making. ♣

*Buckwheat* (1974), buckwheat harvesting and storytelling by Ray Hicks. ♣

*Buna and Bertha* (1973), traditional ballads sung and discussed by two North Carolina mountain women. ♣

*Chappell Dairy* (1952), ad showcasing the operations of a Harlan County dairy. ♣

*Edd Presnell: Dulcimer Maker* (1973), film of the noted craftsman at work. ♣

*Gandy Dancers* (1974), short showing railroad men singing chants as they lay track. ♣

*Gandy Dancers Laying Railroad Tracks* (1940s), silent documentary. ♣

*Kentucky Scenes* (1950), footage of small-town Kentucky. ♣

*Kidnapper’s Foil* (1948), narrative starring residents of Elizabethton, Tennessee, inspired by *Our Gang*. ♣

*Pennington Gap, Virginia* (1949–53), footage of the Tobacco Festival and the Old Dominion Power Company. ♣

*Ott Blair: Sledmaker* (1973), demonstration of the craft of sled building. ♣

*Serpent Handlers’ Mountain Stream Baptism Ceremony* (1943), color footage of an immersion baptism ceremony. ♣

*They Shall Take Up Serpents* (1973), documentary on faith healers. ♣

**Emory University (Georgia)**

*Britain Builds Again* (1946), documentary on affordable housing. ♣

*Gillet Collection* (1950s), three films documenting an American missionary family in Mozambique. ♣

*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 Forrester Palmer. ★

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

**Explorers Club (New York)**

*Excavating Indian Pueblos at Chaco Canyon* (1932), documentary on Edgar L. Hewett’s excavations. ♣

**Field Museum (Illinois)**

*Angola and Nigeria* (1929–30), footage of the Frederick H. Rawson expedition. ♣

*Around the World* (1932), travel films made during Malvina Hoffman’s preparation for her sculpture series depicting the peoples of the world. ♣

*Egypt: A Nile Trip on the Dahabiyeh Bedouin* (1923), educational travelogue. ♣

**Film/Video Arts (New York)**

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

**Florida Moving Image Archive (Florida)**

*Arcadia, Florida* (1926), town portrait. ♣

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

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

*Hurricane Donna* (1960), up-close amateur footage taken during the storm. ★

*Key Largo Flight* (1925), aerial footage of the Florida coast before development. ♣

*Le Shane Collection* (1965–72), five amateur narratives drawn from fairy tales. ♣

*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. ♣

*Orange Blossom Parade* (1957), home movie of the African American community in Overtown. ♣

*Ringling Bros. Circus* (1929), home movie of a special performance at E.F. Hutton’s estate. ♣

*South Florida Home Movies* (1925–47), 16 amateur films. ♣★

**Framingham State College (Massachusetts)**

*Kingman Collection* (1934–42), women’s activities at Framingham’s teachers college as filmed by an instructor. ♣

**General Commission on Archives and History, United Methodist Church (New Jersey)**

*Far from Alone* (1955), temperance narrative about an athlete’s decision to spurn an opportunity funded by a beer company. ♣

*Worship: A Family’s Heritage* (1952), documentary promoting family churchgoing. ♣

**George Eastman House (New York)**

*The Ace of Hearts* (1921), drama starring Lon Chaney as a conspirator in an assassination plot. ♣

*Alba Novella e Ralph Pedit cantando il canzoni 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 tale about a gold digger and a married man. ♣

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

*The Call of Her People* (1917), melodrama starring Ethel Barrymore. ♣

*Can You Beat It?* (1919), comic short directed by Marcel Perez. ★

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

*A Daughter of the Poor* (1917), romantic comedy written by Anita Loos about a socialist who converts to capitalism. ★

*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 a military family besieged by Indians. ♣

*The Golden Chance* (1916), Cecil B. De Mille’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. ▲

*Joan Crawford Home Movies* (1940–41 and 1950s), footage showing the Hollywood star with her children and on hunting trips. ♣

*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 an unwed mother returning to her hometown. ♣

*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. ❖

*Stronger Than Death* (1920), melodrama starring Nazimova as a famed dancer who thwarts a colonial insurrection in India. ❖

*The Struggle* (1913), Western by Thomas Ince. ❖

*The Tip* (1918), silent short starring comedian Harold Lloyd. ❖

*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. ▲

*The Upheaval* (1916), feature starring Lionel Barrymore as a political boss fighting corruption. ★

*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 intact. ★

*A Western Girl* (1911), Western directed by Gaston Mèliès 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. ❖

### GLBT Historical Society of Northern California (California)

*O'Neal Collection* (1938–81), home movies of the Bay Area gay community. ❖

### 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), Harry Smith's kaleidoscopic four-screen avant-garde epic. ❖

### Hennessey 2010 Association (Oklahoma)

*Pat Hennessey Massacre Pageant* (1939), Wild West history celebration in Hennessey, Oklahoma. ❖

### Historic New Orleans Collection (Louisiana)

*Indian Association of New Orleans Parade* (1970), footage of the African American Mardi Gras groups famed for their costume competition. ★

*Jazz Funeral* (1963), footage of a procession through New Orleans. ★

*Zulu Social Aid and Pleasure Club* (1962–80), footage of the Mardi Gras festivities of the African American community group. ❖

### Honeywell Foundation (Indiana)

*Honeywell Collection* (1930s–40s), four films by industrialist Mark Honeywell showing his company, estates, friends, and social concerns. ❖

### Hoover Institution, Stanford University (California)

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

### House Foundation for the Arts (New York)

*Ellis Island* (1979), Meredith Monk's meditation on the immigrant experience. ★

*Quarry* (1977), documentary of Meredith Monk's Obie Award-winning production. ★

### Hunter College, City University of New York (New York)

*Un amigo en Chicago, Un amigo en Nueva York, Frutos del trabajo, and Invierno en Nueva York* (1952–56), four shorts produced by the Puerto Rican government to prepare immigrants for life in America. ❖

### The IotaCenter (California)

*Accident* (1973), *Landscape* (1971), *Mobiles* (1978), *Rumble* (1975), *Silence* (1968), *Times Square* (1988), *Train Landscape* (1974), and *Wet Paint* (1977), animation by Jules Engel. ❖

*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. ❖

*Cibermetik 5.3* (1969), film by John Stehura using color gels and computer-generated imagery. ❖

*High Voltage* (1957), abstract film created by James Whitney for the Vortex Concerts in San Francisco. ❖

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

*Interior* (1987) and *Play-Pen* (1986), abstract animation films by Jules Engel. ★

*Lapis* (1966), James Whitney's evocation of the mandala created through computerized motion-control optical printing. ❖

*Permutations* (1968), one of John Whitney's first computer animation works. ❖

*7362* (1965–67), abstract film by Pat O'Neill with an electronic score by Joseph Byrd. ★

*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)

*Aratani Collection* (1926–40), home movies by produce company founder Setsuo Aratani. ❖

*Evans Collection* (1943), footage of the detention camp in Heart Mountain, Wyoming. ❖

*Fukuzaki Family Collection* (ca. 1942), home movies of Los Angeles' Terminal Island. ❖

*Hashizume Collection* (1945), home movies showing life at the Heart Mountain detention camp. ❖

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

*Palmerlee Collection* (1942–45), color films of the World War II 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. ▲

### Johns Hopkins University (Maryland)

*The Johns Hopkins Hospital* (1932), thought to be one of the earliest documentaries on the workings of an American hospital. ❖

*Johns Hopkins Medical Units: WWII* (1942–46), footage of the wartime work of the university's civilian medical units in the Pacific. ❖

### 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), William S. Hart's first Western feature, filmed on location near the Grand Canyon. ❖

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

*The Blot* (1921), Lois Weber's social drama about the plight of underpaid teachers. ★

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

*The Edison Laboratory Collection* (1900s–20s), footage of Edison's later years. ▲

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

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

*Hemingway Home Movies* (ca. 1955), home movies of Ernest Hemingway 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. ★

#### Louisiana State Museum (Louisiana)

*The New Orleans Jazz Museum* (1967), celebration of the museum's opening day. ☺

#### Lower East Side Tenement Museum (New York)

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

#### Maine Historical Society (Maine)

*Historic Portland, Maine* (1940s), footage showing local government at work. ☺

#### Mariners' Museum (Virginia)

*Art of Shipbuilding* (1930), instructional series for shipyard workers. ☺

#### Maryland Historical Society (Maryland)

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

*Behind the Scenes at Hutzler's* (1938), celebration of the Baltimore retailer's 50th anniversary. ☺

*Bermuda to Baltimore* (1937), short celebrating the inaugural flight of the Pan American Airways seaplane the *Bermuda Clipper*. ☺

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

*Play Ball with the Orioles* (1957), baseball film promoting a Baltimore brewery. ☺

*Raising the Big Flag, VE Day* (1945), film recording Baltimore's celebration of the end of World War II. ☺

#### Mayo Clinic (Minnesota)

*Films of the Mayo Clinic* (1926–45), documentation of the anesthesiology, neurology, and internal medicine departments at the renowned clinic. ☺

#### Menil Collection (Texas)

*The Hon: A Cathedral* (1966), story of the controversial sculpture created by Niki de Saint Phalle, Jean Tinguely, and Per Olof Ultvedt. ☺

*Tinguely: A Kinetic Cosmos* (1970s), footage of artist Jean Tinguely at work. ☺

#### Minnesota Historical Society (Minnesota)

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

*The Great Perham Jewel Robbery* (ca. 1926), amateur narrative. ☺

*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. ☺

*Three Minnesota Writers* (1958), interviews with African American journalist Carl T. Rowan, poet Allen Tate, and novelist Frederick Manfred. ☺

#### Mississippi Department of Archives and History (Mississippi)

*Bim Jackson's Ruleville Movie* (ca. 1940), town portrait made to draw audiences to the local movie house. ★

*McClure Collection* (1944–47), four films of Lula, Mississippi, by Delta farmer Robert McClure. ★

#### MIT Museum (Massachusetts)

*The Airplane at Play* (ca. 1930s), stunt flying film by Charles Stark Draper. ☺

*Radar Indicators* (1944), World War II training film by MIT's Radiation Laboratory. ☺

#### Motorcycle Hall of Fame Museum (Ohio)

*Beverly Hills Board Track Racing* (1921), racing film promoting America's first motorcycle manufacturer. ★

#### Museum of Fine Arts, Houston (Texas)

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

#### Museum of Modern Art (New York)

*Biograph Studio Collection* (1905–14), 27 films by the pioneering motion picture company. ☺

*Almost a Wild Man* (1913)

*The Conscience of Hassan Bey* (1913)

*The Genius* (1914)

*The House of Discord* (1913)

*In Life's Cycle* (1910)

*The Left-Handed Man* (1913)

*A Limited Divorce* (1912)

*Man's Enemy* (1914)

*My Baby* (1912)

*"Oh, Uncle"* (1909)

*One Is Business; the Other Crime* (1912)

*One Night, and Then—* (1910)

*The Perfidy of Mary* (1913)

*The Redman's View* (1909)

*A Siren of Impulse* (1912)

*The Sorrowful Shore* (1913)

*The Squaw's Love* (1911)

*Strongheart* (1914)

*Sweet and Twenty* (1909)

*The Test* (1909)

*The Thief and the Girl* (1911)

*Those Little Flowers* (1913)

*To Save Her Soul* (1909)

*Tom, Tom, the Piper's Son* (1905)

*The Two Paths* (1911)

*Was He a Coward?* (1911)

*The Wife* (1914)

*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. ☺

*Children Who Labor* (1912), social-problem film made by the Edison company for the National Child Labor Committee. ☺

*The Country Doctor* (1909), D.W. Griffith's one-reel tragedy about a dedicated doctor. ☺

*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), 20 one-reelers by the early motion picture company. ☺

*The Ambassador's Daughter* (1912)

*At Bear Track Gulch* (1913)

*Bill's Sweetheart* (1913)

*Bread on the Waters* (1913)

*A Christmas Accident* (1912)

*How They Outwitted Father* (1913)

*In a Japanese Tea Garden* (1913)

*John Manly's Awakening* (1913)

*Lady Clare* (1912)

*The Man He Might Have Been* (1913)

*An Old Fashioned Elopement* (1912)

*One Touch of Nature* (1914)

*The Portrait* (1913)

*A Proposal under Difficulties* (1912)

*The Public and Private Care of Infants* (1912)

*A Serenade by Proxy* (1913)

*Thirty Days at Hard Labor* (1912)

*A Thrilling Rescue by Uncle Mun* (1912)

*Tim* (1912)

*The Unsullied Shield* (1913)

*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.❖

*nostalgia* (1971), Hollis Frampton's landmark film probing the relationship of photography to memory.●

*Private Life of a Cat* (1947), Alexander Hammid's poetic documentary on parental guidance and instruction.▲

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

*The Suburbanite* (1904), comedy about the trials of a New Yorker who moves to the suburbs.❖

*The Symbol of the Unconquered* (1920), Oscar Micheaux's tale of a black homesteader's struggle on the plains.▲

*Table 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)

*Bernstein Home Movies* (1947), footage on board the *Exodus* shot by crew member Bill Bernstein.❖

*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 Leibeke Waldman.❖

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

*Histadrut: Builder of a Nation* (1945), film promoting American immigration to Palestine.❖

*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.▲

*Manishevitz Collection* (1924–57), home movies of the family whose name is synonymous with kosher products in America.❖

*Morgenthau Trip to Israel* (1951), footage of the visit by the financial leader.❖

*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.❖

*Tribute to Eddie Cantor* (1957), film of a benefit including remarks by Harry Truman on American foreign policy on Israel.❖

*United May Day Parade* (1950), footage of the New York City celebration, including shots of Paul Robeson.❖

*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.▲

*Crystals for the Critical* (1951), industrial film about the manufacture of oscillators for military aircraft radios.★

*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), 11 shorts produced by the pioneering communications company.▲

*Accuracy First* (1929)

*Facsimile* (1946)

*Gumming* (1930)

*Keyboard Errors* (1929)

*Mechanical Call Distribution System* (1930)

*Mechanized Telegraph* (1940)

*The 100 Wire Concentration Unit* (1929)

*Reperforator Switching* (1943)

*Speed Killers* (1930)

*Western Union Relays, Parts I and II* (1931)

*X Messages* (1927)

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

*Digging Up the Dead in Madagascar* (1963), Sarajane Archdeacon's documentary on an exhumation ceremony honoring ancestors.❖

*Herskovits Collection* (1930–34), footage taken 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.★

*Last Great Gathering of the Sioux Nation* (1934), dedication of twin monuments to Crazy Horse and Lt. Levi Robinson as filmed by the local pharmacist.❖

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

*Men's Gymnastics* (1935–48), early training films by a University of Nebraska coach.❖

*Nebraska Home Movies* (1923–34), five early examples showing barnstorming, auto touring, and college life.❖

#### New Mexico State Records Center and Archives (New Mexico)

*Dawson, N.M.* (1937–38), home movies of life in the company-owned mining town.❖

*Los Alamos Ranch School* (1929–30), promotional film for the elite boys' boarding school that was closed to make way for the atomic research laboratory.❖

*Madrid Christmas Scene* (1940), promotional film celebrating the town's spectacular holiday light displays.❖

*Sallie Wagner Collection* (1928–50), home movies showing life on the Navajo Reservation.❖

*San Ildefonso—Buffalo and Cloud Dances* (1929), ceremonial dance performances filmed by Ansel Adams's wife, Virginia.❖

*White Collection* (1926–33), Kodacolor footage of Santa Fe.❖

#### New York Public Library (New York)

*Barn Rushes* (1971), Larry Gottheim's landscape study.●

*Blues* (1969), Larry Gottheim's minimalist portrait of a bowl of blueberries.●

*Dance for Walt Whitman* (1965), *Negro Spirituals* (1964), and *Ritual and Dance* (1965), films of performances by Ben Vereen while a student at the High School of the Performing Arts.❖

*Doorway* (1970), exploration by Larry Gottheim.●



*Fishing on the Niger* (1967), International Film Foundation documentary on the Bozo people.★

*Herdin g Cattle on the Niger* (1967), International Film Foundation documentary on the Peul people.★

*Horizons* (1971–73), Larry Gottheim's feature-length study of seasonal change.●

*I Stand Here Ironing* (1980), Midge Mackenzie's film adaptation of Tillie Olsen's short story, narrated by the author.☉

*Isadora Duncan Technique and Choreography* (1979), demonstrations by dancers trained by Duncan's own students.☉

*Japan* (1957), International Film Foundation documentary on modern Japan.☉

*Licorice Train* (mid-1970s), International Film Foundation short illustrating the subway journey of a Harlem boy through neighborhoods vastly different from his own.★

*Magic Rites: Divination by Tracking Animals* (1967), International Film Foundation documentary on the Dogon people.★

*Malcolm X: Struggle for Freedom* (1964), Lebert Bethune's documentary.☉

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

*Middle East* (1958), International Film Foundation documentary.☉

*Picture in Your Mind* (1948), Philip Stapp's animated short promoting cultural understanding.★

*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.▲

*A Wonderful Construction* (1973), Don Lenzer's documentary on the building of the World Trade Center.☉

#### North Carolina State Archives (North Carolina)

*North Carolina Town Films* (1930s), portraits of Kannapolis and Concord/Moorsville by H. Lee Waters.☉

#### North Shore—Long Island Jewish Health System Foundation (New York)

*Construction of the New Long Island Jewish Hospital* (1952–53), construction documentary about the medical facility later named "Modern Hospital of the Year."☉

#### Northeast Historic Film (Maine)

*Amateur Exemplars* (1920s–40s), 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.★



Early 28mm home movie of the Maine coast from the Forbes Collection, preserved by Northeast Historic Film.

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

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

*Forbes Collection* (1915–28), 28mm home movies of the Maine coast.☉

*Goodall Home Movies* (1920s–30s), the Maine textile family at home and on outings with mill workers.☉

*Goodall Summertime: The Story of Warm Weather Profits* (1932), promotional film explaining how to sell Palm Beach suits.☉

*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 fish-bait business.☉

*The Story of Chase Velmo: The Perfect Mohair Velvet* (1926), industrial film tracing the steps of fabric production.☉

*A Vermont Romance* (1916), social drama about a country girl forced to take work in a factory.▲

*Wobelo Camp* (1919–26), documentation of the all-girl camp that was an inspiration for the Camp Fire Girls.☉

#### Ohio State University (Ohio)

*Richardson Collection* (1939–41), color footage of Admiral Richard Byrd's third Antarctica expedition.☉

#### Oklahoma Historical Society (Oklahoma)

*Farm in a Day* (1948), documentary on the transformation of vacant land into a working farm.☉

*The Kidnapper's Foil* (ca. 1935), local production inspired by *Our Gang*.☉

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

#### Oregon Historical Society (Oregon)

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

#### Pacific Film Archive, University of California, Berkeley (California)

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

*Bleu Shout* (1970), absurdist comic short by Robert Nelson.▲

*The Devil's Cleavage* (1973), feature made by George Kuchar and his students at the San Francisco Art Institute.☉

*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.☉

*Hours for Jerome* (1982), Nathaniel Dorsky's experimental film inspired by the medieval Book of Hours.☉

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

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

*Theos Bernard Collection* (1937), footage shot in Tibet by the American scholar and lama.☉

#### Paso Robles Pioneer Museum (California)

*Pioneer Days* (1938–47), three 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), regional newsreel by the Comerford Amusement Company.☉

*Pennsylvania Department of Forests and Water Collection* (1932–35), nine documentaries demonstrating model forestry practices.★

#### Roger Tory Peterson Institute of Natural History (New York)

*Galapagos: Wild Eden* (1964–66), film of Roger Tory Peterson's journey to the archipelago.★

*Wild America* (1953), chronicle of Roger Tory Peterson's trek across the country with James Fisher.☉

#### 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. ☉

*Spreckels Theater: Sound Premiere* (1931), celebration of the San Diego movie palace's first screening of a sound film. ☉

#### San Francisco Media Archive (California)

*Cresci/Tarantino Collection* (1958–63), home movies of celebrations in San Francisco's Italian-American community. ★

*Frank Zach Collection* (1958–60), three films by amateur filmmaker Frank Zach. ☉★

*San Francisco's Chinese Communities* (1941), films of the Chinese New Year parade and other public festivities. ★

#### San Francisco Performing Arts Library and Museum (California)

*Anna Halprin Collection* (1955–73), six studies documenting the work of the modern dance innovator. ★

#### 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 State University (South Dakota)

*Dunn Collection* (late 1940s–54), two films about the prairie painter Harvey Dunn. ★

*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. ☉

*Wheat Breeding Methods of John Overby* (1955), demonstration by the agriculturalist of techniques he used decades earlier to develop Marvel and Spinkota wheat. ★

*Whitlock Collection* (1936–50), Lakota life as filmed by the superintendent of the Rosebud Reservation. ☉

#### Southern Illinois University (Illinois)

*Katherine Dunham Dance Research* (1932–36), home movies made by the dance luminary while traveling in Haiti. ★

#### St. Vincent Medical Center (California)

*Polito at St. Vincent's Hospital* (mid-1930s), the Los Angeles medical facility as filmed by Hollywood cinematographer Sol Polito. ☉

*St. Vincent's Capping Ceremony* (1947), footage of graduation festivities at one of California's first nursing schools. ☉

#### Stanford University (California)

*Richard Bonelli at the San Francisco Opera* (1930s), backstage footage of the American baritone. ☉

#### 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. ☉

#### Temenos (New York)

*Du sang, de la volupte, et la mort* (1947–48), first film by Gregory Markopoulos. ☉

#### 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. ☉

#### Town of Pelham (New York)

*Memorial Day Pelham NY 1929* (1929), town celebration probably filmed by the local American Legion post. ☉

#### Tudor Place (Washington, D.C.)

*Tudor Place* (1930s–40s), upstairs/downstairs look at life in a Georgetown mansion as captured in home movies. ☉

#### UCLA Film and Television Archive (California)

*The Adventures of Tarzan* (1928), 15-episode serial featuring Elmo Lincoln in the title role. ☉

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

*The Automobile Thieves* (1906), Vitagraph short about car hijacking. ☉

*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. ★

*Bunny's Birthday Surprise* (1913), one-reeler starring John Bunny and Flora Finch. ☉

*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-crosses and mistaken identity. ☉

*The Hushed Hour* (1919), morality tale about siblings who learn about themselves when they carry out their father's dying wish. ▲

*Intimate Interviews: Bela Lugosi at Home* (1931), one of a series of celebrity interviews. ★

*It Sudses and Sudses* (1962), comic short by amateur filmmaker Sid Laverents about the perils of shaving. ☉

*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 doctor. ☉

*Multiple Sclerosis* (1970), *One Man Band* (1965–72), and *Stop Cloning Around* (ca. 1980), trick films by amateur filmmaker Sid 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 ace reporter goes underground to rescue his editor's daughter. ☉

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

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

*Rabbit's Moon* (1950), Kenneth Anger's fable of an attempted suicide, filmed in 35mm and told through pantomime by Harlequin and Pierrot. ●

*Race Night Films* (1933), slapstick shorts from "Race Night," a Depression-era prize-giveaway series designed to lure audiences into theaters. ★

*The Roaring Road* (1919), romantic comedy about a daredevil car racer who must beat the train to win his sweetheart. ☉

*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 pioneering movie company. ▲

*The Ageless Sex* (1914)

*The Butler's Secret* (1913)

*Buttercups* (1913)

*The Greatest Thing in the World—Love* (1912)

*Hako's Sacrifice* (1910)

*License No. 13, or*

*The Hoodoo Automobile* (1905)

*Monsieur Beaucaire, The Adventures of a Gentleman of France* (1905)  
*Noah's Ark* (n.d.)  
*Old Glory* (1910)  
*Private Bunny* (1914)  
*The Servant Girl Problem* (1905)  
*The Starving Artist, or Realism in Art* (1907)  
*Two Christmastides* (1909)

*War on the Plains* (1912), early Western made by Thomas Ince on the 101 Ranch. ♦

*Who Pays?* (1915), Ruth Roland series that was among the first to explore social issues. ♦

#### United States Holocaust Museum (Washington, D.C.)

*Glick Collection* (1939), footage of European Jewish immigrants in South America. ♦

#### 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. ▲

*Inupiat Dances* (1950s), color films by Sammy Mogg, thought to be the first native Alaskan filmmaker. ♦

*Logan Film Collection* (1939), footage of the motorcycle expedition that blazed the route used for the Alcan and Cassier Highways. ★

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

*Seppala Collection* (1926–46), home movies by Leonhard Seppala, the Alaskan musher who inspired the Iditarod dogsled race. ★

*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 Iowa (Iowa)

*Iowa Test of Motor Fitness* (1960), physical education film for schoolchildren. ♦

*Thesis Films* (1939), dance shorts reputed to be among the first films submitted as master's theses in the United States. ♦

#### University of Minnesota (Minnesota)

*Island Treasure* (1957), naturalist Walter Breckenridge's study of the natural history of Casey Island, on the upper Mississippi River. ♦

*Migration Mysteries* (1960s), Walter Breckenridge's silent film documenting animal migration across Minnesota. ★

*Spring Comes to the Subarctic* (1955), Walter Breckenridge's short film about the flora and fauna of Canada's Churchill Region. ♦

*Wood Duck Ways* (1940s–60s), Walter Breckenridge's nature film on the behavior of the wood duck. ♦

#### 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 Missouri—Columbia (Missouri)

*Williams Collection* (1933–34), footage of the around-the-world trip of university president Walter Williams, filmed by his photojournalist wife. ♦

#### 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. ★

*Confederate Widow* (1930), *Native American Life* (1929), and *Women Aviators of the Silent Era* (1920s), newsreel outtakes. ♦★

*Reunion of Confederate Veterans* (1930), veterans and former slaves retell their Civil War experiences for Fox Movietone News. ★

#### 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. ♦

*Geodite* (1966) and *Kinaesonata* (1970), films of the Lewitsky Dance Company. ★

*A Place in the Sun* (1949), view of an alternative jail program using farming as rehabilitation. ♦

*Ride the Golden Ladder, Ride the Cyclone* (1955), surreal coming-of-age film. ♦

#### University of Texas at Austin (Texas)

*Fannie Hurst* (ca. 1930), newsreel story. ♦

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

*Norman Bel Geddes' Hamlet* (1931), the designer's documentary of his landmark stage production. ♦

#### 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)

*Esquimo 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. ★

*Utah Canyon River Trips* (1946–50), Harry Aleson's footage of his canyon explorations. ♦

#### Visual Communications (California)

*Cruisin' J-Town* (1976), Duane Kubo's documentary on Los Angeles' Little Tokyo. ★

#### Walker Art Center (Minnesota)

*Diamond Collection* (1927–1930), home movies of Minneapolis. ★

#### Wallowa County Museum (Oregon)

*Buy at Home Campaign* (1937), local short urging citizens of Enterprise, Oregon, to patronize local businesses. ♦

#### Wayne State University (Michigan)

*Ethnic Communities in Detroit* (1952), Detroit's Belgian, Canadian, Chinese, German, Italian, Mexican, Middle Eastern, Polish, and Ukrainian 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. ♦

*Sotiros* (1975), lyrical film by Robert Beaver. ♦

#### Yale University (Connecticut)

*Ripley Expedition to Nepal* (1947–48), ornithological expedition documented by S. Dillon Ripley. ♦

*Yale Class Reunions* (1920s–40s), 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 Two: Financial Statements



*Play Ball with the Orioles* (1957), preserved by the Maryland Historical Society.

The following tables, extracted from the audited financial statements prepared by Carl Arntzen, CPA, show the financial position of the National Film Preservation Foundation as of December 31, 2004.

Several significant program achievements are reflected in these statements. In 2004, the NFPF awarded \$250,000 in federal preservation grants from funds received in 2003 through the Library of Congress. We also awarded \$50,000 through the Avant-Garde Masters grants, a program supported by The Film Foundation, and distributed \$63,000 in preservation services donated by laboratories and postproduction houses. Completing two collaborative projects made possible through outside grants, the NFPF issued *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums* and the *More Treasures from American Film Archives, 1894–1931* DVD set. We also secured gifts enabling

### Statement of Financial Position

*Year Ending December 31, 2004*

#### Assets

##### Current Assets

Cash and cash equivalents	\$ 527,200
Investments	936,928
Pledges receivable—current portion, net	151,650
Accounts receivable	33,459
Inventory	54,871
Prepaid expenses	5,548

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<b>Total current assets</b>	<b>1,709,656</b>
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Pledges receivable—non-current, net	124,418
Equipment and furniture, net of accumulated depreciation	2,275
Deposits	1,702

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<b>Total assets</b>	<b>\$ 1,838,051</b>
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#### Liabilities

##### Current Liabilities

Accounts payable	\$ 22,833
Grants payable	290,461
Accrued compensation	9,831

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<b>Total Liabilities</b>	<b>323,125</b>
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#### Net Assets

Unrestricted	1,113,858
Temporarily restricted	401,068

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<b>Total Net Assets</b>	<b>1,514,926</b>
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<b>Total Liabilities and Net Assets</b>	<b>\$ 1,838,051</b>
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us to begin work on the reissue of the *Treasures from American Film Archives* DVD set, first released in 2000.

Following standard accounting practices, a discount formula has been applied to long-term pledges. The inventory assessment is based on its net realizable value of currently assembled DVD sets, assuming sale of all units in stock.

This past year, 90 percent of NFPF expenses were program related; administration and development accounted, respectively, for a modest 9 percent and 1 percent of total expenses. As of December 31, 2004, the NFPF has advanced film preservation projects in 112 nonprofit and public organizations across 36 states, the District of Columbia, and Puerto Rico.

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

## Statement of Activities

*Year Ending December 31, 2004*

	Unrestricted	Temporarily Restricted	Total
<b>Support and Revenue</b>			
Grants and contributions	\$ 60,079	\$ 403,317	\$ 463,396
DVD sales	183,895		183,895
Program service fees	70,000		70,000
Investment income	16,317		16,317
Other income	4,134		4,134
Net assets released from restriction	601,402	(601,402)	
<b>Total Support and Revenue</b>	<b>935,827</b>	<b>(198,085)</b>	<b>737,742</b>
<b>Expenses</b>			
Programs	933,819		933,819
Management and general	88,735		88,735
Fund-raising	10,292		10,292
<b>Total Expenses</b>	<b>1,032,846</b>		<b>1,032,846</b>
<b>Changes in Net Assets</b>	<b>(97,019)</b>	<b>(198,085)</b>	<b>(295,104)</b>
<b>Net Assets—Beginning</b>	<b>1,210,877</b>	<b>599,153</b>	<b>1,810,030</b>
<b>Net Assets—Ending</b>	<b>\$ 1,113,858</b>	<b>\$ 401,068</b>	<b>\$ 1,514,926</b>

## Appendix Three: Contributors

*The National Film Preservation Foundation gratefully acknowledges all those who have supported film preservation since 1997.*

### **Benefactors (\$50,000 or more)**

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