

Report to the U.S. Congress
for the Year Ending
December 31, 2005



National **Film**
Preservation Foundation

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

April 12, 2006

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

Dear Dr. Billington:

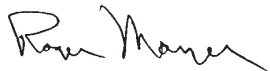
In accordance with Public Law 109-9 (Title IIIB), *The National Film Preservation Foundation Reauthorization Act of 2005*, I submit to the U.S. Congress the 2005 *Report* of the National Film Preservation Foundation.

This has been a breakthrough year. The NFPF has now helped 130 archives, libraries, and museums save historically and culturally significant films that might otherwise have been lost. We continue to share with the public the results of preservation efforts on DVD, and motion pictures preserved through our programs are used extensively in study and exhibition. *The Film Preservation Guide*, which we published in 2004, has become the primer for the field; so far three translations are already under way. In 2005, the NFPF received three awards for these achievements.

The National Film Preservation Foundation Reauthorization Act of 2005 makes it possible to expand these efforts in the years ahead. Many in Congress worked tirelessly for its passage, most notably Senators Susan M. Collins, John Cornyn, Orrin G. Hatch, and Patrick J. Leahy, and Representatives Howard L. Berman, John Conyers Jr., F. James Sensenbrenner Jr., and Lamar S. Smith. The bipartisan legislation is an important affirmation of the film preservation movement, and we are grateful for the support of Congress and the Library of Congress and for your indefatigable efforts on our behalf.

Space does not permit acknowledging the many others who contributed this past year, but I would like to mention several organizations that played an especially significant role: the Academy of Motion Picture Arts and Sciences, The Andrew W. Mellon Foundation, the Cecil B. De Mille Foundation, the Creative Artists Agency, The Film Foundation, and Sterling Vineyards. Congress has fostered an environment in which government, foundations, industry, and private citizens can join forces to save our nation's film heritage. I look forward to our continued work together.

Sincerely,



Roger L. Mayer
Chairman, Board of Directors
National Film Preservation Foundation

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Cover image:
Highlights and Shadows (1938),
preserved by George Eastman
House. Made by avant-garde
pioneer James Sibley Watson Jr.
for Kodak, this industrial film
explores the history and
technology of photography.

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.

A Landmark Year

The National Film Preservation Foundation Reauthorization Act of 2005, signed into law on April 29, 2005, marks a milestone for film preservation in archives, libraries, and museums across the country. The new act sets aside \$530,000 annually for the next four years to help nonprofit and public institutions save historically important motion pictures and share them with the public. With these provisions, the landmark legislation recognizes film as an integral part of America's cultural heritage. It is worth considering the background of this commitment and the difference that federal leadership has made.

In 1992, the Librarian of Congress alerted Congress that motion pictures were disintegrating faster than 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, industrials, and independent films that fell outside the scope of commercial preservation



Harry Smith's *Heaven and Earth Magic* (1957–62), an avant-garde film preserved by Anthology Film Archives.



Marcel Perez in *Can You Beat It?* (1919), a two-reel comedy preserved by George Eastman House through an NFPF grant.

programs. These “orphan films” often survived as one-of-a-kind copies in regional collections lacking the resources to preserve them. At the request of Congress, the Librarian and the National Film Preservation Board studied ways to save these irreplaceable documents, holding hearings and evaluating comments from more than 150 participants. From this process grew the blueprint for a new public-private partnership to save American film.

The National Film Preservation Foundation was established by Congress in 1996 “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 act set aside federal matching funds to support preservation programs and serve as an incentive for private donations.

Thanks to this farsighted legislation, film preservation has taken root and flowered. At the close of 2005, the NFPF has supported film preservation in 37 states, the District of Columbia, and Puerto Rico. Orphan films unknown to the public in 1992 are now preserved and reaching new audiences through screenings, exhibits, DVDs, broadcasts, and the Internet. This report highlights our activities in 2005 and shows what can be accomplished by working together.



Lexington, North Carolina (1942), H. Lee Waters's film of his hometown. Through the NFPF grant program, Duke University has preserved 14 films by Waters documenting communities across the state.

Preservation Grants

America's film heritage is as diverse as America itself. Over the last one hundred years amateur and professional filmmakers in every corner of the country have turned to movies to tell stories, record communities, explain the work of business and industry, and illustrate the events of the day. Their motion pictures encapsulate, with the immediacy unique to film, how generations of Americans have lived, worked, and dreamed. By saving these documents, we save a century of history.

The NFPF's grant programs help archives, libraries, and museums preserve this heritage and share it with the public. The grants fund the creation of preservation masters and access copies of culturally and historically significant works that would be unlikely to survive without public support. Among the films chosen for preservation in 2005 were Edward S. Curtis's legendary 1914 feature *Vigil of Motana*, which was made among the Kwakiutl of Vancouver Island;

footage of FDR in the polio treatment pools of Warm Springs, Georgia; *The Ranger's Bride* (1910) starring "Broncho Billy" Anderson; gritty urban narratives by Melvin Van Peebles; Depression-era public health shorts used in the fight against malaria and typhoid fever in rural New Mexico; *A Canyon Voyage* (1955) by environmental filmmaker Charles Eggert; time-motion studies by Frank and Lillian Gilbreth, who inspired *Cheaper by the Dozen*; the only known motion picture of George Balanchine's *Don Quixote* (1965), with the choreographer himself in the title role; and independent works by Storm de Hirsch, Red Grooms, Ken Jacobs, Manny Kirchheimer, and Dorothy Wiley.

Preservation grants are offered twice a year and open to nonprofit and public institutions of all sizes. Applying is a simple process requiring only a short letter and cost estimates. An expert panel reviews the proposals and makes the awards.¹ In receiving support, grant recipients pledge to share the



Zulu Social Aid and Pleasure Club Festivities (1970s), among the Mardi Gras footage preserved by the Historic New Orleans Collection. After Hurricane Katrina, the museum's most valuable artifacts, including these films, were evacuated for safekeeping. The museum reopened to the public on October 11.

Organizations Receiving Preservation Grants in 2005

Abraham Lincoln Presidential Library and Museum
 Anthology Film Archives
 Appalshop
 Barrington Area Historical Society
 Center for Home Movies
 Chicago Film Archives
 Chicago Filmmakers
 Donnell Media Center, New York Public Library
 East Tennessee State University
 Emory University
 Field Museum
 Film-Makers' Cooperative
 Florence Griswold Museum
 Florida Moving Image Archive
 George Eastman House
 Guggenheim Museum
 Hunter College, City University of New York
 Japanese American National Museum
 Jerome Robbins Dance Division, New York Public Library
 Josef and Anni Albers Foundation
 Mariners' Museum
 Maryland Historical Society
 Mississippi Department of Archives and History

(continued on next page)

1. The NFPF thanks those who served in 2005: Margaret Bodde (The Film Foundation), Bill Brand (BB Optics/Hampshire College), John Carlson (Monaco Digital Film Labs), Ben Levin (National Film Preservation Board), Mark McElhatten (Sikelia Productions), Tony Munroe (Triage Motion Picture Services), Marie Nesthus (Donnell Media Center, New York Public Library), Michael Pogorzelski (Academy Film Archive), Rick Prelinger (National Film Preservation Board), Valarie Schwan (University of Southern California), and Melinda Stone (University of San Francisco). Turner Entertainment Company and the Directors Guild of America graciously hosted sessions.

Organizations Receiving Preservation Grants in 2005

(continued from previous page)

- Museum of Modern Art
- Naropa University
- National Air and Space Museum, Smithsonian Institution
- National Center for Jewish Film
- National Museum of American History, Smithsonian Institution
- National Museum of Natural History, Smithsonian Institution
- New Mexico State Records Center and Archives
- New York University
- Northeast Historic Film
- Pacific Film Archive, University of California, Berkeley
- Purdue University
- Roosevelt Warm Springs Institute for Rehabilitation
- Temenos
- Texas Archive of the Moving Image
- Texas Tech University
- Third World Newsreel
- UCLA Film and Television Archive
- University of California, Berkeley
- University of Georgia
- University of Iowa
- University of Missouri–Columbia
- University of Utah
- University of Washington
- West Virginia State Archives



The Kidnapper's Foil (1930s), by Melton Barker. Little is known about the scores of regional film companies that documented small-town America before the mid-1950s. Barker's mainstay was *The Kidnapper's Foil*, a Hollywood-like comedy with many roles for children. The itinerant filmmaker (left) shot virtually the same script in more than 50 communities across the Midwest and the South, collecting small fees from participants. Even at the height of the Depression, he discovered, many parents could scrape together a few dollars to see their kids on the big screen. The Texas Archive of the Moving Image preserved this version made in Childress, Texas.

viewing copies with the public and store the new masters under conditions that will protect them for decades to come.

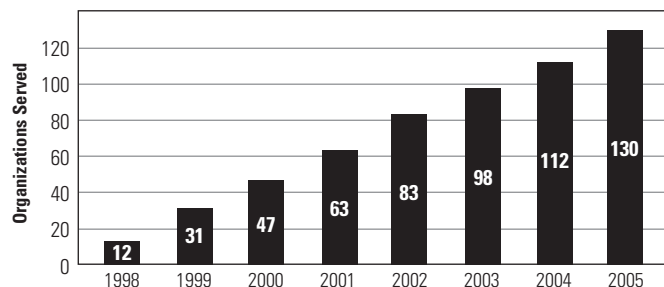
While federal funds received through the Library of Congress provide the backbone for grants, it is private donations that extend their reach. The Film Foundation plays an essential role. In addition to its generous support of grant operations, The Film Foundation funds the Avant-Garde Masters initiative, the first program specifically aimed at preserving America's experimental film heritage. The grants encourage archives to collaborate with filmmakers to save works significant to the development of the avant-garde in America. In 2005, these awards saved five films by Bruce Conner, a selection of shorts by Chicago filmmaker Tom Palazzolo, and *Eniaios, Cycle V* by Gregory Markopolous.

In addition, public-spirited laboratories and postproduction houses contribute services to our grants, affording the archival community access to some of the most skilled preservationists in the industry. Donating in 2005 were Audio Mechanics, BluWave Audio, Chace Productions Inc., CinemaLab, Cineric Inc., Cinetech, Colorlab Corp., DJ Audio, Film Technology Company Inc., Fotokem Film and Video, Monaco Digital Film Labs, and Triage Motion Picture Services.

Since the first NFPF grants were given in 1998, program participation has increased elevenfold. In many cases, NFPF support made possible the institution's first film preservation project. Now, at the close of 2005, the NFPF has helped save 850 films from 130 archives across 37 states, the District of Columbia, and Puerto Rico.



Josef Albers at Yale (1954), a documentary preserved by the Josef and Anni Albers Foundation.



NFPF Program Growth

Since 1998, the NFPF has given grants to 130 nonprofit and public organizations. Eighteen new institutions joined our programs this past year.

Coming Soon: A New Guide and DVDs

In 2005, the NFPF broke ground on three collaborative projects designed to improve access to America's film heritage.

The first is *The Field Guide to Industrial and Institutional Films*, a reference tool describing 500 historically significant "sponsored films" made over the last century. Sponsored films are one of the least explored sectors of American filmmaking. More than 300,000 were commissioned by corporations, trade associations, advocacy groups, educational institutions, and charities to explain programs, promote products, and train employees. Long forgotten by their makers, the films are now a time capsule that reveals as much about the culture that produced them as about the subjects themselves.

With a grant from The Andrew W. Mellon Foundation, the NFPF has begun compiling the first annotated filmography of these materials. Collaborating with us are noted industrial film expert Rick Prelinger and a team of archivists and scholars. The draft will be previewed at the Orphan Film Symposium, held at the University of South Carolina in March 2006, and will be issued later in the year as a printed book and online resource. Incorporating holdings information contributed by the Library of Congress, the Smithsonian Institution, and other major repositories, the field guide will serve both as a finding aid for researchers and a selection tool to help archivists decide which films to save first.

While the new guide will assist at the beginning of the preservation process, our other two projects will share the results. For many years archives that fought hard to rescue American films had few ways to share them outside their walls. The NFPF's award-winning *Treasures from American Film Archives* series broke through this access barrier.



Cold Cash (1930s), produced for Frigidaire by the Jam Handy Picture Service. From a film-strip business started in 1917, Jamison Handy built an industrial film production empire that served major American corporations for six decades. Several Jam Handy productions will be described in *The Field Guide to Industrial and Institutional Films*.

Bringing together the superb preservation work of many institutions, *Treasures* presents historically important but little known orphan films on DVD, with new musical accompaniments, onscreen program notes, and a printed catalog of essays discussing the films' significance. The anthologies make rare motion pictures come alive for contemporary viewers and have become basic tools in universities and libraries. Continuing this approach, the NFPF has started production on two more DVD sets.

Industrial films preserved through NFPF grants (from left): *Chappell Dairy* (1952, East Tennessee State University), *Increasing Farm Efficiency* (1918, Nebraska State Historical Society), *Peaches—Fresh for You* (1973, Clemson University), *Art of Shipbuilding* (1930, Mariners' Museum).





Who Pays?: “Toil and Tyranny” (1915), preserved by the UCLA Film and Television Archive. This serial chapter will be presented in the *Treasures 3* DVD anthology.

Treasures from American Film Archives 3 explores the social-issue film of the silent era. Abortion, immigration, child labor, tuberculosis, racial discrimination, juvenile delinquency, capital punishment, unionization—the movies began during a period of social reform and brought an astonishing range of hard-hitting issues to the screen. At first commercial filmmakers crafted stories inspired by newspaper headlines and explored issues that mattered to urban working-class viewers. But as moviegoing grew in popularity, business groups, unions, public health experts, social welfare advocates, and government agencies also used the medium to advance their agendas. Film connected with a vast audience and transcended barriers of education and language.

It is easy to lose sight of the crucial role of early motion pictures in framing public debate because the films have become so difficult to see. *Treasures 3*, a three-DVD set with audio commentary and program notes, will reclaim this history by presenting an array of features, documentaries, serials, news-reel segments, and cartoons addressing social issues from varying ideological perspectives. The anthology will draw on the preservation work of the nation’s preeminent silent film archives—the Academy of Motion Picture Arts and Sciences, George Eastman House, the Library of Congress, the Museum of Modern Art, the National Archives and Records Administration, and the UCLA Film and Television Archive—and reunite the



Cecil B. De Mille’s *The Godless Girl* (1928), preserved by George Eastman House, will be among the features showcased in *Treasures 3*. An exposé of the brutal conditions in juvenile reformatories, the film shocked moviegoers and led to reforms.

curatorial and technical team that created our earlier sets. Thanks to funding from the National Endowment for the Humanities and the National Film Preservation Board of the Library of Congress, we have begun production and expect to release *Treasures 3* in fall 2007.

With \$100,000 in seed money from the Andy Warhol Foundation for the Visual Arts, we also have begun preliminary work on *Treasures from American Film Archives 4: The American Avant-Garde, 1945–85*. During the four decades following World War II, such varied artists as Kenneth Anger, Maya Deren, Harry Smith, and Marie Menken saw new possibilities in film. These trailblazers found receptive audiences and inspired (and provoked) younger filmmakers such as Bruce Conner, Stan Brakhage, Chick Strand, George and Mike Kuchar, Andy Warhol, and Ernie Gehr. At the time the full spectrum of cinematic innovation seemed to defy generalization. Coining new terms—personal film, experimental film, underground film, new American cinema—critics strove to illuminate the qualities that made the films so different. What is more apparent now is that these many artists, although poles apart in style, technique, and interests, were united by their passion to redefine the boundaries of cinema.

Treasures 4 will both represent and celebrate the diverse currents of the period. The two-disc set with program notes will present works preserved by five archives specializing in the avant-garde: the Academy of Motion Picture Arts and Sciences, Anthology Film Archives, the Museum of Modern Art, the New York Public Library's Donnell Media Center, and the Pacific Film Archive. The NFPF is now seeking completion funds and plans to release the set in fall 2008.

Because the *Treasures* DVDs have become such widely used film access tools,



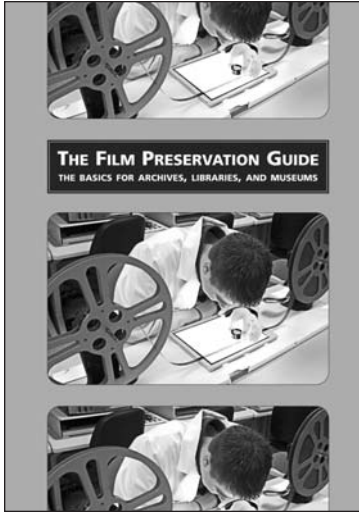
Hollis Frampton in 1971, the year he made *nostalgia*. The Museum of Modern Art preserved this seminal work through an Avant-Garde Masters grant.

the NFPF has a responsibility to keep them available. When our first set went out of print in 2004, the Cecil B. De Mille Foundation and Sterling Vineyards generously stepped forward with funds to reissue it with updated program notes. The Encore Edition was released in May 2005. The NFPF has already sold 3,000 more copies and shared the net proceeds with the 18 contributing archives.



Scott Bartlett's *OffOn* (1968), preserved by the Pacific Film Archive, is among the 50 films presented in *Treasures from American Film Archives*.

Our Community of Support



The Film Preservation Guide won the 2005 Society of American Archivists Preservation Publication Award. Copies of the 2004 NFPF publication may be downloaded from www.filmpreservation.org or requested by mail.

The National Film Preservation Foundation's grants and collaborative projects are made possible by our supporters. 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 their commitment and help in more ways than can be counted. Just this past year the Academy pledged another \$250,000 in operational funding, its third gift since 1997, and The Film Foundation renewed its ongoing support of our grant programs. Also providing generous multiyear gifts were the Cecil B. De Mille Foundation, the Creative Artists

Agency, the Directors Guild of America, Ted and Lea Pedas, the Buuck Family Foundation, the Marmor Foundation, Underground Vaults and Storage, and our commercial laboratory contributors. Government employees played a vital part through the Combined Federal Campaign (CFC number 1169), increasing their workplace giving for the fifth year in a row.

Finally we single out The Andrew W. Mellon Foundation, the Andy Warhol Foundation for the Visual Arts, the National Endowment for the Humanities, and the National Film Preservation Board for contributing the resources that make our DVDs and publications possible.



NFPF Board members were celebrated in 2005 for their leadership of the film preservation movement. Librarian of Congress James H. Billington (left) was honored by the Hollywood Film Festival with its Film Preservation Award. NFPF Chairman Roger L. Mayer was recognized by the Academy of Motion Picture Arts and Sciences with the Jean Hersholt Humanitarian Award.

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

Abraham Lincoln Presidential Library and Museum (Illinois)

Illinois Day (1933), short documenting Illinois Day at the 1933 Chicago World's Fair. ★

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), film of a 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), footage of the ornithological expedition led by James Paul Chapin. ☼

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. ★

America Is Waiting (1981), *Cosmic Ray* (1961), *Mea Culpa* (1981), *Report* (1963–67), and *Ten Second Film* (1965), five found-footage films by Bruce Conner. ●

Ancestors (1978), *The Soccer Game* (1959), *Undertow* (1954–56), and *Waterlight* (1957), four films by Larry Jordan. ☼

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

Cayuga Run (1963), *Guger's Landing* (1971), *Hudson River Diary at Gradiew* (ca. 1970), *River Ghost* (1973), and *Wintergarden* (1973), five films by Storm de Hirsch. ☼

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. ☼

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), ten films that play with 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 Boultenhouse 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 the cosmos. ☼

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

Sunshine (1958) and *Three Pickup Men for Herrick* (1958), two shorts by Melvin Van Peebles. ☼

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

The Whirled (1956–63), sprawling underground film by Ken Jacobs and Jack Smith. ★

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

Appalshop (Kentucky)

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

Buffalo Creek Revisited (1984), Mimi Pickering's reexamination of a community devastated by a 1972 flood. ☼

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

Mountain Farmer (1973), portrait of 82-year-old subsistence farmer Lee Banks. ★

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

Whitesburg Epic (1971), town profile made by local high school students. ★

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. ☼

Barrington Area Historical Society (Illinois)

Robert Work Collection (1928–30), home movies by the Chicago architect. ★

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 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 Film Archives (Illinois)

Black Moderates and Black Militants (1969), filmed discussion between two African Americans regarding social change. ★

Cicero March (1966), film documenting an African American protest. ★

Fairy Princess (1956), stop-motion animation by Margaret Conneely. ☺

The People's Right to Know: Police Versus Reporters (1968–69), film essay about the 1968 Democratic National Convention by a press photographer. ★

Chicago Filmmakers (Illinois)

America's in Real Trouble (1967), *Bride Stripped Bare* (1967), *He* (1967), *O* (1967), and *Tattooed Lady* (1968–69), five avant-garde shorts by Tom Palazzolo. ●

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) and *Coe College—1965* (1965), promotional films for the Midwestern liberal arts college. ☺

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. ☺

Historic Views of Mountain City (1940), H. Lee Waters's portrait of two Tennessee towns. ☺

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 (1949–50), 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. ☺

Travels with the Tennessee Tweetsie (1940–51), five railroad films. ☺

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. ★

William Levi Dawson Collection (1952–54), two home movies by the founder of the Tuskegee School of Music. ☺

World War Against Slums (1934–46), footage by American public housing crusader Charles Forrest 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 in New Mexico. ☺

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 Dababiyeh Bedouin (1923), educational travelogue. ☺

Vigil of Motana (1914), Edward S. Curtis's silent-era feature shot among the Kwakiutl of Vancouver Island. ☺

Film-Makers' Cooperative (New York)

Little Red Riding Hood (1978), Red Grooms's comic retelling of the fairy tale. ★

Tappy Toes (1968–70), Red Grooms's underground parody of the backstage musical. ★

Film/Video Arts (New York)

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

Florence Griswold Museum (Connecticut)

Florence Griswold Collection (1930s), footage of the art colony in Old Lyme, Connecticut. ☺

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 life in 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 (1925–63), 18 amateur films. ♦★

Framingham State College (Massachusetts)

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

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 Chalk Line (1916), one-reeler from the Vim Film Company. ★

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. ♦

Eyes of Science (1930), industrial film by avant-garde pioneer James Sibley Watson Jr., sponsored by the Bausch & Lomb Optical Company. ♦

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. ♦

Highlights and Shadows (1938), James Sibley Watson Jr.'s industrial film exploring the technology and use of photography. ★

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), feature 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 Professor's Painless Cure (1915), Vitagraph comedy directed by and starring Sidney Drew. ★

The Ranger's Bride (1910), Western starring "Broncho Billy" Anderson. ♦

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

Sherlock Holmes (1922), feature 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 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 big city political boss battling for reform. ★

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 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. ♦

GLBT Historical Society of Northern California (California)

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

Guggenheim Museum (New York)

Sixty Years of Living Architecture: The Work of Frank Lloyd Wright (1953), documentation of the Wright retrospective that preceded the architect's design of the Guggenheim Museum. ♦

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 Festivities (1962–80), footage of the African American community group during Mardi Gras. ♦

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, Asamblea, Los beneficiarios, Frutos del trabajo, Inaguración, Invierno en Nueva York, and Visita importante (1952–70), eight 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. ☺

Cybernetik 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)

Akiyama Collection (ca. 1935), home movies by a Los Angeles grocer. ☺

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. ☺

Kiyama Collection (ca. 1935), home movies by a Los Angeles green grocer. ☺

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. ▲

Yamada Collection (1930s and 1950s), home movies of a couple's wedding and silver anniversary parties. ☺

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. ☺

Josef and Anni Albers Foundation (Connecticut)

Josef Albers at Home (1968–69), portrait of the artist at 80. ☺

Josef Albers at Yale (1954), documentary filmed in the classroom. ☺

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 showcasing the city's attractions. ☺

Mariners' Museum (Virginia)

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

Arthur Piver Collection (1960–65), footage documenting multi-hull sailing vessels. ★

Maryland Historical Society (Maryland)

Baltimore: City of Charm and Tradition (1939), promotional travelogue. ☺

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 Work (1935–47), 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)

B.F. "Bem" Jackson Collection (1954–57), portraits of Cleveland and Indianola, made for screening in local theaters.❖

Bem 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 Crime of Carelessness (1912), melodrama commissioned by the National Association of Manufacturers to rebut criticism after the Triangle Shirtwaist Factory Fire.❖

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.▲

Serene Velocity (1970), Ernie Gehr's landmark avant-garde film.❖

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.▲

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.❖

Naropa University (Colorado)

Bobbie Louise Hawkins Collection (1959–75), home movies of poet Robert Creeley.❖

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.▲

Lewis E. Reisner Collection (1929–38), home movies by the aviation pioneer.★

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 Leibebe 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.❖

Kol Nidre (1930s), filmed performance by cantor Adolph Katchko.☉

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.☉

Oshamnu Mikol Om (1930s), filmed performance by cantor David Roitman.

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).★

Helen Hoch Tupperware Films (1959–62), home movies revealing Tupperware corporate culture.★

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.☉

Walter Link Collection (1928–34), footage of the Dutch East Indies taken by an oil geologist.☉

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.☉

Five Films from the New Mexico Department of Health (1935–37), public health shorts made for screening in rural New Mexico.☉

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.●

Bridge High (1970), Manny Kirchheimer's portrait of the George Washington Bridge.☉

Claw (1968), Manny Kirchheimer's documentary of a building's demolition.☉

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.☉

Don Quixote (1965), film of the debut of George Balanchine's *Don Quixote*, featuring the choreographer in the title role.★

Doorway (1970), exploration by Larry Gottheim.●

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

Hending 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.☉

Night Journey (1973) and *Primitive Mysteries* (1964), films of two Martha Graham dances.☉

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.☉

New York University (New York)

Beehive (1985), Frank Moore and Jim Self's experimental dance film. ☺

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. ▲

The Awakening (1932), amateur narrative. ☺

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. ▲

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. ▲

In the Usual Way (1933), tale of summer love. ☺

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 Shut (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. ☺

Dion Vigne Collection (1957–64), footage of the Bay Area underground film scene. ☺

E.S. Taylor Collection (1958–68), documentation of the North Beach beat scene. ☺

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. ☺

Miss Jesus Fries on Grill (1972), Dorothy Wiley's meditation on human suffering. ★

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. ★

Purdue University (Indiana)

Gilbreth Collection (1920s), three research films by industrial efficiency experts Frank and Lillian Gilbreth. ☺

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 British naturalist James Fisher. ☺

Roosevelt Warm Springs Institute for Rehabilitation (Georgia)

Georgia Warm Springs Collection (1930s), three films showing the polio treatment facility and patient Franklin Delano Roosevelt. ☺

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. ♣

Eniaios: Cycle V (1948–90), part five of Gregory Markopoulos's epic. ●

Texas Archive of the Moving Image (Texas)

The Kidnapper's Foil (1930s), production filmed in Childress, Texas, by Melton Barker. ♣

Texas Tech University (Texas)

Dong Tam Base Camp (1967), footage saved by army cameraman William Foulke. ♣

Third World Newsreel (New York)

America (1969), film protesting U.S. involvement in Vietnam. ♣

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

Yippie (1968), Youth International Party film critique of the 1968 Democratic National Convention. ♣

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. ♣

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. ♣★

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. ♣

Labor's Reward (1925), fragment of an American Federation of Labor drama promoting unionization. ♣

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 Sidosis (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. ▲

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

Who Pays? (1915), surviving chapters of the Ruth Roland series that was among the first to explore social issues. ♣

United Methodist Church, General Commission on Archives and History (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. ♣

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 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 California, Berkeley (California)

Strawberry Festival (1960), documentation of the Kashaya Pomo Strawberry Festival.☉★

University of Georgia (Georgia)

Kaliska-Greenblatt Collection (1920s–30s), home movies shot at Atlanta's first Jewish country club and the University of Georgia.☉

Louis C. Harris Collection (1947–53), home movies by a local journalist.☉

University of Iowa (Iowa)

Experimental Studies in the Social Climates of Groups (1938–40), research film by social psychologist Kurt Lewin.☉

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), 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 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 Utah (Utah)

A Canyon Voyage (1955), Charles Eggert's documentary of the Green and Colorado River canyons before their flooding by the Flaming Gorge and Glen Canyon dams.☉

University of Washington (Washington)

Aberdeen and Its People (1923–24), community portrait made by a local studio.☉

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

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.▲

Captain Hughes's Trip to New Orleans (1936), footage shot by a veteran riverboat captain.☉

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), footage from the ornithological expedition led 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



Historic Portland, Maine (1940s), preserved by the Maine 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, 2005.

Several significant program achievements are reflected in these statements. In 2005, the NFPF awarded \$250,000 in preservation grants from federal funds received through the Library of Congress, as well as \$50,000 in Avant-Garde Masters grants funded by The Film Foundation, and \$80,000 in preservation services donated by laboratories and postproduction houses. DVD sales continued to be strong, thanks to the Encore Edition reissue of our first multi-disc set, *Treasures from American Film Archives, 50 Preserved Films*; net proceeds were distributed among the 18 contributing archives to support film preservation efforts. The NFPF also secured funds to begin work on two cooperative

Statement of Financial Position

Year Ending December 31, 2005

Assets

Current Assets

Cash and cash equivalents	\$ 433,306
Investments	950,403
Pledges receivable—current portion, net	226,665
Accounts receivable	16,319
Inventory	38,302
Prepaid expenses	6,765

Total current assets	1,671,760
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Pledges receivable—non-current, net	238,970
Equipment and furniture, net of accumulated depreciation	3,651
Deposits	1,702

Total Assets	\$ 1,916,083
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Liabilities

Current Liabilities

Accounts payable	\$ 15,683
Grants payable	304,711
Accrued compensation	5,843

Total Liabilities	326,237
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Net Assets

Unrestricted	1,067,911
Temporarily restricted	521,935

Total Net Assets	1,589,846
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Total Liabilities and Net Assets	\$ 1,916,083
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projects: an annotated filmography of American industrial and institutional films and a DVD anthology of social-issue films from the silent era.

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

This past year, 86.6 percent of NFPF expenses were program related; administration and development accounted, respectively, for a modest 10.7 percent and 2.6 percent of total expenses. As of December 31, 2005, the NFPF has advanced film preservation projects in 130 nonprofit and public organizations across 37 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, 2005

	Unrestricted	Temporarily Restricted	Total
Support and Revenue			
Grants and contributions	\$ 35,439	\$ 701,567	\$ 737,006
DVD sales	146,539		146,539
Contract income	19,498		19,498
Investment income	36,730		36,730
Other income	8,385		8,385
Net assets released from restriction	580,700	(580,700)	
Total Support and Revenue	827,291	120,867	948,158
Expenses			
Programs	757,088		757,088
Management and general	93,625		93,625
Fund-raising	22,525		22,525
Total Expenses	873,238		873,238
Changes in Net Assets	(45,947)	120,867	74,920
Net Assets—Beginning	1,113,858	401,068	1,514,926
Net Assets—Ending	\$ 1,067,911	\$ 521,935	\$ 1,589,846

Appendix Three: Contributors

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

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